

"De Novo Remutations" for Orchestra & Electronics | Five miniatures for the Bauhaus movie "Reflektorische Farblichtspiele"

*After performing the piece with MDR Orchestra, the piece was revised for SWR Orchestra. Owing to the quality of performance, the recording on SoundCloud, for the different movements of the composition, is a mixture of MDR and SWR orchestra. Therefore, in the movements with the MDR recordings, Harp and Tuba are not exist. In the SWR edition, there are small corrections and the number of strings is more compared to the MDR Orchestra, as explained below.

* The video is available based on the links below. The video on YouTube is only with the MDR orchestra. (But, the preferable performance of the piece for me as a composer, is the mixture of MDR and SWR orchestras which is available on SoundCloud.)

* Some of the moments of movements are synchronized with the video especially electronic parts, and movement 3 is the only one that is mostly synchronized with the video.

*Listening to the mixture recording of MDR and SWR on sound Cloud:

<https://soundcloud.com/mohammad-h-javaheri/sets/de-novo-remutations-mdr-swr>

Link to the Trailer:

www.youtube.com/watch?v=3YCQI4HJIG8

(Trailer video editing by Mohammad H. Javaheri)

Link to the 3rd Movement (The only movement which is mostly synchronized with the Composition):

youtu.be/quC5dYoWpeM?t=424

Link to the full Video (only MDR Recording):

www.youtube.com/watch?v=quC5dYoWpeM

YouTube Timecode Map and Separate Links for Each Movement:

Remutation 1: starts 0:04 ---- ends 4:14 ----- Duration: 4:10 | <https://youtu.be/quC5dYoWpeM>
Remutation 2: starts 4:14 ---- ends 7:04 ----- Duration: 2:50 | <https://youtu.be/quC5dYoWpeM?t=254>
Remutation 3: starts 7:04 ---- ends 10:28 ----- Duration: 3:32 | <https://youtu.be/quC5dYoWpeM?t=424>
Remutation 4: starts 10:28 --- ends 13:57 ----- Duration: 3:29 | <https://youtu.be/quC5dYoWpeM?t=628>
Remutation 5: starts 13:57 --- ends 16:57 ----- Duration: 3:00 | <https://youtu.be/quC5dYoWpeM?t=837>

MDR Recording | Leipzig, Germany |

2.2.2.2, 2.2.2.0, Timp, 2 Perc, 8.6.4.3.2

[Electronics: William Amsler_Orchestra: MDR Symphony Orchestra]

Remutations I, III (for Orchestra and Electronics)

Remutations II (for Orchestra)

SWR | Live Concert Record | Stuttgart, Germany |

2.2.2.2, 2.2.2.1, Timp, 2 Perc, Hp, 10.8.6.5.4

[Electronics: William Amsler_Orchestra: SWR Symphony Orchestra]

Remutaion IV_Revised (for orchestra & electronics)

Remutaion V (for orchestra)

Mohammad H. Javaheri

“De Novo Remutations”

for Orchestra

(& Electronics)

“De Novo Remutations”

This edition is written specifically
for
SWR Orchestra

Commissioned by MDR Orchestra for Bauhaus 100.
The composition is written for the short movie
“Reflector Farblicht Rudolf Judes”.

Mohammad H. Javaheri
2019 – Weimar
Germany

Composer's Attitude:

Cycle, Repetition, Transformative Blocks and the matter of speed in relation to the form of my compositions have always been a part of my concerns as a composer.

I believe that humans' psychology changes at least a few times during their life span due to incidents or traumas they experience. Every incident could be the starting point for changes in person's perception. Some of my compositions are about these changes, whether sudden or gradual, and how they stem from our previous state; still some aspects of the earlier stage(s) can be seen. This seems like a cycle we are always involved in which has different effects leading us to change regularly. It can go on and on but the strongest and deepest effects on our psychology repeat themselves during the cycles. In fact, behaviors might transform from one type to another, but it primarily remains with the same root in its own endless cycle and it could touch all of our emotions, acts and decisions in life.

Concerning "De Novo Remutations":

- Definition of De Novo Mutation: A genetic alteration that is present for the first time in one family member as a result of a variant (or **mutation**) in a germ cell (egg or sperm) of one of the parents, or a variant that arises in the fertilized egg itself during early embryogenesis. Also called **de novo** variant, new **mutation**, and new variant.
- Definition of Remutation: the action of changing back again. Origin: Late 17th century; earliest use found in Athenian Gazette. From re- + mutation.
- Concerning the form of the "Remutations", it should be mentioned that some of the movements are following in the same direction as the trend of the short movie, some of the others are working in an opposite way of the short movie's climax, and the rests are a combination of both previous types. The composition could accompany the video till the middle as a background, meanwhile it catches the pick point of the video and would be synced, and lastly after the climax, the music comes to foreground and it changes its position with the short movie.

Brief explanations about the performance:

- In the beginning of the video file, there is a black scene about 3 to 5 seconds.
- The short movie "Reflector Farblight Rudolf Judes" is contained of 5 short separate sections which are connected to each other by an approximately 5 seconds grey intro picture in the beginning of each ones.
- The Movements are connected through different sustaining sounds (ex: Jazz brush on Bass Drum), and they should be synced with the 5 seconds grey pictures between the movements. (except the beginning of the movie which is a silence in the grey picture). The function of these sustained sounds is connecting the movements of the short movie smoothly.
- The "Remutation" 1, 2, 3, 4 are accompanied with the fixed tape.
- Mainly there is **no** exact synchronization between the video and the music for the orchestra part.
- The whole composition should be played with the click track from the beginning to the end because of the fixed tape.

INSTRUMENTATION

2 Piccolos/Flutes/Alto Flutes

2 Oboes/Cor anglaises

2 Clarinets/Bass Clarinets

2 Bassoons/Contrabassoons

2 Horn in F

2 Trumpet in C

2 Trombone/Bass Trombone

1 Tuba

Timpani

2 Percussions (Vibraphone, Marimba, Glockenspiel, Xylophone, Crotales, large block of Styrofoam with Scrub Brush, Wood Block, Temple Block, Car Suspension with Lachemann stick)

Harp

10 Violin 1 (with plastic cards occasionally)

8 Violin 2 (with plastic cards occasionally)

6 Viola (with plastic cards occasionally)

5 Violincello (with plastic cards occasionally)

4 Double Bass (with plastic cards occasionally)

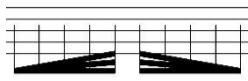
-The score is

in C

-The duration is

16':48" minutes

General Abbreviations and Symbols



Accelerando; Ritardando



Crescendo dal niente ; Diminuendo al niente



Change gradually from the indicated technique with tie to the next one // nach und nach von der einen beschriebenen Technik in die andere wechseln



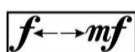
Quick crescendo at the very end // schnelles crescendo ganz am Ende



from/to highest note possible // von/zu der höchsten möglichen Note



Short fermata, Normal fermata // kurze Fermate, normale Fermate



Change freely between indicated dynamics // frei zwischen den angegebenen Dynamiken wechseln



1/4 tone higher; 1/4 tone lower; 3/4 tone lower, 3/4 tone higher // 1/4 Ton höher, 1/4 Ton tiefer, 3/4 Ton tiefer, 3/4 Ton höher

,

Short pause breath // kurze Atempause

p sub. ; sub. **f**

Subbito piano, subbito forte

p poss. ; **f** poss

As piano as possible; as forte as possible // so leise, bzw. Laut wie möglich

“**fff**”

The dynamics in quotation marks are used to designate the effort to be made in order to produce the right sound. // die Dynamik in Anführungszeichen bezieht sich auf die Intensität, die nötig ist, um die richtige Lautstärke im Ergebnis zu produzieren.

l.v.

Let vibrate // klingen lassen

Degrees of Vibrato:

N.V.

None Vibrato (Completely Dry) // ohne Vibrato, ganz trocken

Vib.

Normal Vibrato // normales Vibrato

M.V.

Molto Vibrato (wide and fast) // Viel Vibrato (schnell und weit)

Max. Vib.

Vibrato as maximum as possible (As wide as and as fast as possible) // so viel Vibrato wie möglich

WOODWINDS // Holzbläser

Flute, Clarinet



Breath noise/Air sound with no or minimum audible pitch. // Luftklang mit wenig oder fast ohne hörbare Tonhöhe

u ----- i

Use the syllable to form the shape of your mouth and cavities when playing the indicated sound. Do not speak or whisper these syllables. The result should be a whistling noise. // Silbe zur Färbung des Klangs nutzen, nur im Mund formen. Das Ergebnis sollen ein gefärbtes Pfeiffen sein.



Breathy tone with clear audible pitch // Luftton mit deutlicher Tonhöhe



Tongue ram



Key Click + Breathy tone // Klappengeräusch



Slap tongue as Strong as possible (percussive effect) // Slap so stark wie möglich (percussive effect with no/minimum audible pitch based on the context of the music)



Toneless Slap tongue // Tonlos Slap



Flutter tongue // Flatterzunge



Tongue pizzicato with the indicated letter: "t", "k" or "ch" // Zungen Pizzicato mit dem angegebenen Buchstaben: "t", "k" or "ch"



Multiphonic with the indicated note as a highest note, except otherwise the fingerings which are indicated in the Score // Mehrklang mit der angezeigten Note als höchstem Ton, bzw. mit dem in den Noten angegebenen Griff



Normal playing tone with full pitch // Normaler Ton mit Tonhöhe

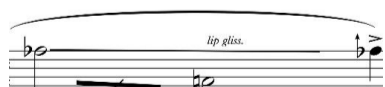


Full air sound with no or minimum pitch // Luftton mit minimaler Tonhöhe

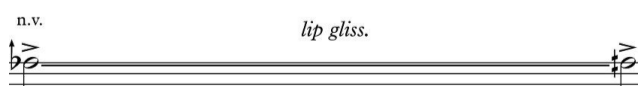


Breathy tone with clear audible pitch (Half air sound, Half pitch)

// Luftton, halb Ton, halb Luft mit Tonhöhe

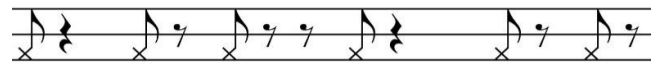


Tremolo (as fast as possible) and lip glissando at the same time // Tremolo so schnell wie möglich mit gleichzeitigem Lippenglissando



Lip glissando // Lippenglissando

High register



Low register

The 3-line staff shows the approximate register // das System mit drei Linien zeigt die relative Höhe (Helligkeit) der Klänge

Oboe, Bassoon



Breath noise/Air sound with no or minimum audible pitch. // Luftklang mit wenig oder fast ohne hörbare Tonhöhe



Key click with breathy sound // Klappengeräusch



Flutter tongue // Flatterzunge



Broken sound (with the indicated note)/ Multiphonic with the indicated note as a highest note, except otherwise the fingerings which are indicated in the Score // Mehrklang (Spaltklang) mit angegebenem Grundton



Slap tongue as Strong as possible // Zungenschlag so stark wie möglich (percussive effect with no/minimum audible pitch based on the context of the music) // (mit minimalem bis keinem Tonhöhenanteil je nach musikalischem Kontext)



Toneless Slap tongue // Tonlos Slap



Normal playing tone with full pitch // Normaler Ton mit Tonhöhe



Full air sound with no or minimum pitch // Luftton mit minimaler Tonhöhe



Breathy tone with clear audible pitch (Half air sound, Half pitch)

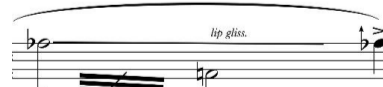
// Luftton, halb Ton, halb Luft mit Tonhöhe

growl

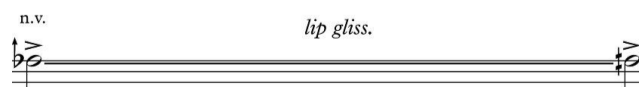
Play the note and shout a tone at once, pitch ad libitum // Note durch Singen verzerren



Irregular Flutter-tongue, mixed with double or triple tongue, to create an irregular sound, similar to a jumping bow sound for string instruments // Unregelmäßige Flatterzunge, also Doppel- und Trippelzunge vermischt, um einen unregelmäßigen Klang zu erzeugen, ähnlich dem eines Ricochet-Spiels bei Streichern.

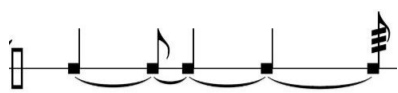


Tremolo (as fast as possible) and lip glissando at the same time // Tremolo so schnell wie möglich mit gleichzeitigem Lippenglissando

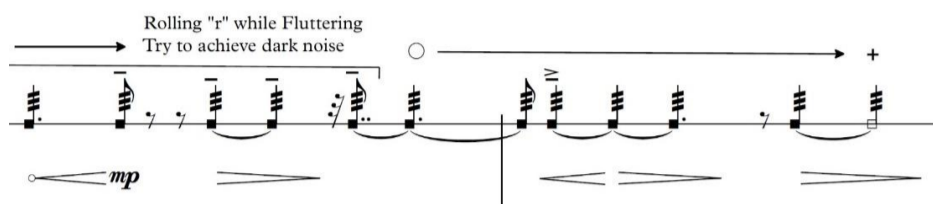


Lip glissando // Lippenglissando

Brass // Blechbläser



Breath noise/Air sound with no or minimum audible pitch. (as low as possible) // Luftklang, Luftgeräusch mit so wenig Tonhöhe wie möglich (mit tiefem, dunklem Klang)



While combining the air sounds with flutter, with rolling the indicated letter such as "ch", "f" and "r", try to achieve the lowest note as possible. "Ch" sounds the brightest, "r" sounds the darkest and "f" is something between "ch" and "r" in terms of sound color. // Bei der Kombination von Luftgeräuschen mit Flatterzunge sollten Konsonanten wie „ch“, „f“ oder „r“ genutzt werden um die Klangfarbe zu ändern, mit „r“ als Dunkelstem, „f“ in der Mitte und „ch“ als Hellstem

- Only in the Remutation 3, the differences between the degree of dark and normal breathy noise sounds is showed by the picture below // lediglich in Remutation 3 ist der Grad der Dunkelheit mit der folgenden Notation angezeigt:

Try to achieve naturally



Try to achieve as low as possible



Hitting the mouth piece with palm in order to achieve short percussive sound // mit der Handfläche auf das Mundstück schlagen um einen kurzen perkussiven Klang zu erzeugen

u ----- I

Whisperin the syllable to form the shape of your mouth and cavities when playing the indicated sound in order to achieve white noise. // den Vokal in der Mundhöhle erzeugen um den Klang zu färben



Sing and play distorted the indicated note // Die Tonhöhe durch gleichzeitiges Singen und spielen verzerren

Triple Tonguing

Ta-Ka-Ta, Ta-Ta-Ka (für Dreifachzunge)



Normal playing tone with full pitch

// Normaler Ton mit Tonhöhe



Full air sound with no or minimum pitch

// Luftton mit minimaler Tonhöhe



Breathy tone with clear audible pitch (Half air sound, Half pitch)

// Luftton, halb Ton, halb Luft mit Tonhöhe

Timpani, Percussion

- 4 different types of Mallets - Soft, Medium, Hard, Super ball// vier Arten Schlägel: Weich, Mitte, Hart und Superball
- Jazz Brush // Jazz Besen
- Brush // Bürste
- Scrub Brush
- Bows
- Wooden Stick, Lachenmann stick
- Big size Car Suspension // Autofedder (dicke spiralfeder), Groß:



Woodblocks/Temple Blocks 5 Stück von hoch nach tief

Line 5: highest register





Line 1: Lowest register


***large block of Styrofoam* (50 x 50 cm, 5 cm thick) with scrub brush are needed**


***Orchestral bass drum (loose skin to produce a dark and thick sound)**


STRINGS // Streicher


 Highest note possible under current circumstance // Höchst möglicher Ton


 Lowest note on the indicated string (which is not an open string) // Tiefster Ton, der keine leere Saite sein soll


 Harmonic sound // Flageolet


 Toneless bowing (on the wood of the bridge/on the side of instrument's body) // Tonloses Streichen auf dem Holz des Steges oder am Körper des Instruments

 Behind the bridge flautando on the indicated string // Hinter dem Steg flautando (weniger Druck) auf der angegebenen Saite

 Fast and short glissando to quarter tone lower // Kurzes Glissando, etwa einen Viertelton

 Glissando with vibrato // Glissando mit Vibrato

 Mute the strings with left hand // Die Saiten mit der linken Hand dämpfen


 Muted Sound // abgedämpfte Töne

....

Irregular Jete, In case of sustained note it should be just for the beginning of the sustained note // unregelmäßiges Jeté am Beginn der Note

S.P. , M.S.P. , S.T. , M.S.T.

sul ponticello; molto sul ponticello; sul tasto; molto sul tasto



Change freely between indicated playing technique

m.s.t. → s.t. → s.p. → m.s.p.

Change gradually from the indicated technique to the next one

O.P. ----- Ordinario Pizzicato

H.P. ----- Hard Pizzicato

☞ , N.P. ----- Nail Pizzicato

+ ----- Left hand Pizzicato

B.B. ----- behind the bridge with a little bit of pitch

O.B. ----- Toneless bowing on the bridge

O. Body-----Toneless bowing on the side of the instrument's body (on the ribs)

O.S.B. -----Toneless bowing on the side of the bridge

C.L. ----- Col legno

C.L.B. ----- Col legno battuto

C.L.T. ----- Col legno tratto

C.L.C. ----- Col legno crini (*half wood, half hair* / *halb Holz, halb Haar*)

■

Scatched tone – Sudden increase of bow pressure to get distorted sound **briefly** // Kratzton – plötzlich stärkerer Bogendruck, so dass der Klang **kurz** verzerrt wird.

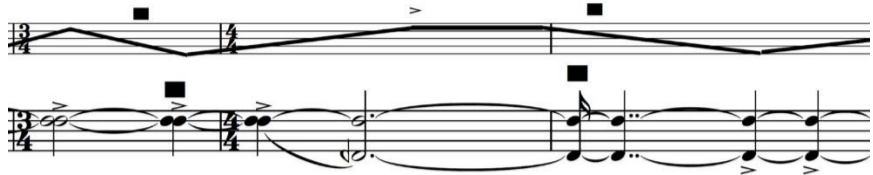
///

Fast unmeasured tremolo // Schnelles unregelmäßiges Tremolo

//

Slower speed tremolo but always unmeasured // langsames unregelmäßiges Tremolo

* The exact accents and brief Scratch tones and the approximate ones // die Kratzakzente an dieser Stelle sind entweder exakt oder ungefähr notiert:



- If the accent or scratch tone is on the specific note (like the second line), the result should be a sudden accent or a sudden brief scratch tone on the exact mentioned moment. // Wenn die Akzente auf einer spezifischen Note sind (zweite Zeile), dann sollte das Ergebnis ein kurzer Kratzakzent genau an der angegebenen Stelle sein.

- If the accent or scratch tone is **not** on the specific note (like the first line), the result should be a sudden accent or a sudden brief scratch tone in an approximate mentioned time. // Wenn der Kratzakzent nicht auf eine spezifische Note fällt (erste Zeile), dann sollte das Ergebnis ein kurzer Kratzakzent ungefähr an der angegebenen Stelle im Takt sein.

For instance, for the example above which is for one the pulsts of violins, the players should make a scratch tone 4 times. 2 of the scratch tones are specified and 2 of the others are approximate in terms of time. // Das obige Beispiel wäre also wie folgt zu lesen: es gibt 4 Kratzakzente, von denen 2 exakt notiert sind und die anderen Beiden ungefähr, was das Zeitmaß angeht.

* **Lachenmann Clef:** Consist of 5-lines which shows the position of the bow on the instrument. // Steg Schlüssel zeigt die Bogenposition entlang des Griffbretts an entsprechend der folgenden Struktur der fünf Notenlinien:

5: Molto Sul ponticello (***NOT** on the Bridge // ***nicht** auf dem Steg)

4: Sul ponticello

3: Ordinary

2: Sul Tasto

1: Molto Sul Tasto



plastic cards

plastic cards are used as plectrums to pluck the strings in ascending or descending arpeggiate way.

Staff lines:

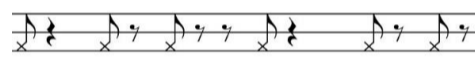
1st string



4th string

Four staff lines illustrates the 4 strings on the instrument, used for playing damped on the strings, the lowest line represented the 4th string, the highest one represented the 1st string // die Zeile mit vier Linien bezieht sich auf die vier Saiten des Instruments, wobei die obere Linie die Höchste und die untere Linie die jeweils tiefste Saite bezeichnet.

High register



Low Register

Three staff lines are used for the indicated musical materials without specific pitches but with approximate defined register, low/medium/high, (which is relative to the range of an instrument or a playing technique.)

the darkest timbre possible until the brightest timbre possible.

Depending on the playing technique and the instrument the indicated timbre is achieved by embouchure shape and the amount of keys/valves closed.

The lines indicate the amount of closed holes approximately:

bottom line = all holes/keys/valves closed

middle line = the upper (left hand) half of the holes closed

top line = all holes open



One staff line is used for the indicated musical materials without defined register or pitches/as minimum pitch as possible.

Remutation/.

*Remutation I is accompanied with Electronics

Mohammad H. Javaheri

The Short Movie  $\text{♩} = 60$ $\text{♩} = 96$

Oboe 1&2

Bassoon

Timpani in G C $\text{♩} = 60$ $\text{♩} = 96$
Medium mallet (3+2+3+3+2+2)
mp p
Hard and small mallet in order to achieve dry sound play close to the rim. Try to melt with Timpani.

Percussion
Bass Drum *mf mp*
To Glock. *pp*
Glockenspiel *p*

Xylophone *p*

Harp
Etouffee (damp the resonance softly for both hands)
p

Fl. 1&2 *mp*

Ob. 1&2

Cl. 1&2 *mp*

Bsn. *p*

Hn. 1&2
flutt. ①
Rolling "r" while Fluttering try to achieve bright noise
mp

Tpts. 1&2
Rolling "r" while Fluttering try to achieve bright noise
mp

Tbn. *sfp p*
flaut.

B. Tbn. *sfp p*

Tba. *sfp*
Blow air into the instrument via reversed mouthpiece

Timp.

Glock. To B. D.

Xyl. To B. D.

Hp.

Vln. I (3+2+3+3+2+2)
M. S. T. *ppp* $\text{♩} = 96$ S. T.

Vln. II M. S. T. *ppp* S. T.

Vla. M. S. T. *ppp* S. T.

10

Fl. 1&2 *mp* *f* a2

Ob. 1&2 *mp* *f* a2

Cl. 1&2 *mp* *f* a2

Bsn. *mp* *f*

Cbsn. *mp*

Hn. *mp* *mf* *flutt.* a2 *flutt.*

Tpts. *mp* *ff*

Tbn. *mp* *ff* *mf* *flutt.* *flutt.*

B. Tbn. *mp* *mf* *flutt.* *flutt.*

Tba. *mp* *ff*

Timp. (3+2+3+3+2+2) *mp* *mf*

Glock. *f*

Xyl. Bass Drum To Xyl. *mf* Xylophone *f*

Vln. I S.P. M.S.T. M.S.P. *f*

Vln. II S.P. M.S.T. M.S.P. *f*

Vla. S.P. M.S.T. M.S.P. *f*

Vc. S.P. M.S.T. M.S.P. *f*

Db. S.P. M.S.T. M.S.P. *f*

Rolling "r" while Fluttering
Try to achieve dark noise

Rolling "r" while Fluttering
Try to achieve dark noise

Rolling "r" while Fluttering
Try to achieve dark noise

Rolling "r" while Fluttering
Try to achieve dark noise

14

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

flaut.

ff

f

p

M.S.T.

S.P.

18 1. a2 a2

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn.

Cbsn.

Hn.

Tbn.

B. Tbn.

Glock.

Xyl.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

To B. D.

M. S. P.

mp

26

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn.

Timp.

B. D.

Xyl.

Hp.

p

pp

ppp

mp

To Glock.

Glockenspiel

32

S. M.

Fl. 1&2

Ob. 1&2

Cl. 1&2

Bsn.

Timp.

Glock.

Xyl.

Hp.

ppp

Remutation/..

* The Remutation II is accompanied by Electronics.

* Electronic is the connection sound between Remutation I & II

Mohammad H. Javaheri
Weimar - 2019

♩=48

The Short Movie

Piccolo/Flute 1
Piccolo
p pos.

Flute 2
p pos.

Oboe
p pos.

Cor Anglais
p pos.

Clarinet in Bb
p pos.

Bass Clarinet in Bb/Clarinet in Bb
p pos.

Bassoon
p pos.

Contrabassoon
p pos.

Horn in F 1
Rolling "ch" while Fluttering
pp *p* *mp*

Horn in F 2
Rolling "ch" while Fluttering
pp *p* *mp*

Trumpet in C 1
Rolling "ch" while Fluttering
p *pp* *p* *mp*

Trumpet in C 2
Rolling "ch" while Fluttering
p *pp* *p* *mp*

Trombone 1
Rolling "ch" while Fluttering
pp *p* *mp*

Trombone 2
Rolling "ch" while Fluttering
pp *p* *mp*

Tuba
Rolling "ch" while Fluttering
pp *p* *mp*

Timpani
March hit (Lachenmann) stick very soft & bony at the edge of Timpani in order to achieve very soft percussive sound
mp *p*

Percussion 1
soft mallet. Glockenspiel
pp pos.

Percussion 2
soft mallet. Crotales
pp pos.

Harp
♩=48
Hit on the Deck (soft Percussive sound)
mp

Violin 1 Pult 1 & 2
half flageolet
pp

Violin 1 Pult 3
half flageolet
pp

Violin 1 Pult 4
half flageolet
pp

Violin 1 Pult 5
half flageolet
pp

Violin 2 Pult 1 & 2
c.l.c. half flageolet
mp pp

Violin 2 Pult 3
c.l.c. half flageolet
mp pp

Violin 2 Pult 4
c.l.c. half flageolet
mp pp

Viola Pult 1 & 2
c.l.b.
mp

Viola Pult 3
c.l.b.
mp

Violoncello 1 & 2
c.l.b.
mp

Violoncello 3 & 4
c.l.b.
mp

Violoncello 5
c.l.b.
mp

Double Bass 1 & 2
o.s.b.
mp

Double Bass 3 & 4
o.s.b.
mp

37

S. M.

Fl. 1

Fl. 2

Ob.

C.A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C.Tpt. 1

C.Tpt. 2

Tbn. 1
Con Sord. (straight)

Tbn. 2
Con Sord. (straight)

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1 P. 1 & 2

Vln. 1 P. 3

Vln. 1 P. 4

Vln. 1 P. 5

Vln. 2 P. 1 & 2

Vln. 2 P. 3

Vln. 2 P. 4

Vla. P. 1 & 2

Vla. P. 3

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

The musical score is a full orchestral score for measures 37-40. It features a variety of instruments including woodwinds, brass, percussion, strings, and harp. The score is written in a 2/4 time signature. The woodwinds and brass sections play melodic lines with dynamic markings such as *p*, *mp*, *pp*, and *ppp*. The percussion section includes mallet work on timpani and various drum sounds like bass drum, cymbals, and tam-tam. The string section consists of violins, violas, violoncellos, and double basses, playing a rhythmic accompaniment with dynamic markings like *mf* and *mp*. The harp part is also present. The score concludes with a 'Sudden Stop without Accent' at the end of measure 40.

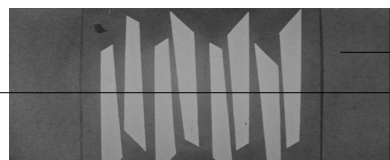
Remutation/...

Mohammad H. Javaheri
Weimar-2019

* The movement is accompanied by electronics

* Cymbals is
the connection sound
between Remutation II & III

$\text{♩} = 60$



The Short Movie $\frac{5}{4}$ 15/8

Flute $\frac{5}{4}$ 15/8

Alto Flute $\frac{5}{4}$ 15/8

Oboe $\frac{5}{4}$ 15/8

Cor Anglais $\frac{5}{4}$ 15/8

Clarinet in Bb $\frac{5}{4}$ 15/8

Bass Clarinet in Bb $\frac{5}{4}$ 15/8

Bassoon $\frac{5}{4}$ 15/8

Contra Bassoon $\frac{5}{4}$ 15/8

Horn in F 1&2 $\frac{5}{4}$ 15/8

Trumpet in C 1&2 $\frac{5}{4}$ 15/8

Trombone $\frac{5}{4}$ 15/8

Bass Trombone $\frac{5}{4}$ 15/8

Tuba $\frac{5}{4}$ 15/8

Timpani $\frac{5}{4}$ 15/8

Percussion 1 $\frac{5}{4}$ 15/8

Percussion 2 $\frac{5}{4}$ 15/8
(Cymbal (Jazz brush) \circ
p

Harp $\frac{5}{4}$ 15/8

$\text{♩} = 60$

Damped Strings. The four lines strings indicates the four lines are damped by the left hand **after the fingerboard**, if not otherwise specified
(M. S. P., M. S. T, S.P., S.T.
are the approximate area of the movement of the bow)

Violin 1 $\frac{5}{4}$ 15/8

Violin 2 $\frac{5}{4}$ 15/8

Viola $\frac{5}{4}$ 15/8

Violoncello $\frac{5}{4}$ 15/8

Double Bass $\frac{5}{4}$ 15/8

$\text{♩} = 168$
(3+2+3+3+2+2)

S. M. $\frac{15}{8}$

Fl. $\frac{15}{8}$

A. Fl. $\frac{15}{8}$

Ob. $\frac{15}{8}$

C. A. $\frac{15}{8}$

Cl. $\frac{15}{8}$

B. Cl. $\frac{15}{8}$

Bsn. $\frac{15}{8}$

C. Bsn. $\frac{15}{8}$

Hn 1&2 $\frac{15}{8}$

C Tpt. 1&2 $\frac{15}{8}$

Tbn. $\frac{15}{8}$

B. Tbn. $\frac{15}{8}$

Tba.. $\frac{15}{8}$

$\text{♩} = 168$
(3+2+3+3+2+2)

Timp. $\frac{15}{8}$ Brush on Timpani PPP *Sempre Cresc.*

Perc. $\frac{15}{8}$ Brush on Bass Drum PPP *Sempre Cresc.*

Perc. $\frac{15}{8}$ Brush on Styrofoam PPP *Sempre Cresc.*

Hp. $\frac{15}{8}$

Vln 1. $\frac{15}{8}$

Vln 2. $\frac{15}{8}$

Vla. $\frac{15}{8}$ (3+2+3+3+2+2) Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm (Slightly Distorted Sound) M. S. P. PP *Sempre Cresc.*

Vlc. $\frac{15}{8}$ (3+2+3+3+2+2) Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm (Slightly Distorted Sound) M. S. P. pp *Sempre Cresc.*

D. B. $\frac{15}{8}$ (3+2+3+3+2+2) Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm (Slightly Distorted Sound) M. S. P. PP *Sempre Cresc.*

6

S. M.

Fl. *mp pp Sempre Cresc.* *p*

A. Fl. *mp pp Sempre Cresc.* *p*

Ob. *pp Sempre Cresc.* *p*
 Without reed, percussive sound with blowing sudden air into the instrument (like pizz.), if it sustains, blow the air audable into the instrument with the accent in the beginning

C. A.

Cl. *p*

B. Cl. *p*

Bsn. *mp pp Sempre Cresc.* *p*

C. Bsn.

Hn 1&2 *mp*
 Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

C Tpt. 1&2

Tbn. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

B. Tbn. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

Tba. Reverse the mouth piece and blow air into the instrument in order to acheive the strongest air pressure

Timp. *p*

Perc. *p*

Perc. *p*

Hp.

(3+2+3+3+2+2)
 Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm (Slightly Distorted Sound)
 M. S. P.

Vln 1. *ff pp Sempre Cresc.* *p Sempre Cresc.*

(3+2+3+3+2+2)
 Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm (Slightly Distorted Sound)
 M. S. P.

Vln 2. *p ff pp* *p Sempre Cresc.*

Vla. *p Sempre Cresc.*

Vlc. *p Sempre Cresc.*

D. B. *p Sempre Cresc.*

8

S. M.

Fl. *f* *Sempres Cresc.* *ff* *Sempres Cresc.*

A. Fl. *f* *Sempres Cresc.* *ff*

Ob. *f* *Sempres Cresc.* *ff*

C. A. Without reed, percussive sound with blowing sudden air into the instrument (like pizz.), if it sustains, blow the air audable into the instrument with the accent in the beginning *mp* *ff* *Sempres Cresc.*

Cl. *f* *Sempres Cresc.* *ff*

B. Cl. *f* *Sempres Cresc.* *ff*

Bsn. *f* *Sempres Cresc.* *ff*

C. Bsn.

Hn 1&2 + *pp* Rolling "ch" while Fluttering

C Tpt. 1&2 + *pp* Rolling "ch" while Fluttering

Tbn. *sfp* *mf*

B. Tbn. *sfp* *mf*

Tba..

Timp. *f* *ff*

Perc. *f* *ff* *Sempres Cresc.*

Perc. *f* *ff* *Sempres Cresc.*

Hp.

Vln 1. *f* *ff* S.T.

Vln 2. *f* *ff* S.T.

Vla. *ff* *f* *ff* S.T.

Vlc. *f* *ff*

D. B. *f* *ff*

10

S. M.

Fl. *mp* *Sempre Cresc.* *fff* *fff*

A. Fl. *mp* *Sempre Cresc.* *fff* *fff*

Ob. *mp* *Sempre Cresc.* *fff* *fff*

C. A. *mp* *Sempre Cresc.* *fff* *fff*

Cl. *mp* *Sempre Cresc.* *fff* *fff*

B. Cl.

Bsn. *mp* *Sempre Cresc.* *fff* *fff*

C. Bsn. *mp* *Sempre Cresc.* *fff* *fff*

Hn 1&2 *mp* *fff*

C Tpt. 1&2 *mp* *fff*

Tbn. *mp* *fff* *f*

B. Tbn. *mp* *fff* *f*

Tba. *sf mp* *fff*

Timp. *mp* (3+2+3+3+2+2)

Perc. *f*

Perc. *mf*

Hp.

Rolling "r" while Fluttering

Rolling "r" while Fluttering

Rolling "r" while Fluttering

Rolling "r" while Fluttering

Vln 1. *ppp* *ff* *fff* *fff*

Vln 2. *ppp* *ff* *fff* *fff*

Vla. *ppp* *ff* *fff* *fff*

Vlc. *ppp* *ff* *fff* *fff*

D. B. *ppp* *ff* *fff* *fff*

S. P.

S. P.

S. P.

M. S. P.

M. S. P.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

19 (3+3+2)

S. M.

Fl. *mp* *Sempre Cresc.*

A. Fl. *mp* *Sempre Cresc.*

Ob. *mp* *Sempre Cresc.*

C. A.

Cl. *mp* *Sempre Cresc.*

B. Cl. *mp* *Sempre Cresc.*

Bsn. *mp* *Sempre Cresc.*

C. Bsn. *mp* *Sempre Cresc.*

Hn 1&2 *fff*

C Tpt. 1&2 *fff*

Tbn. *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. (3+3+2)

Perc.

Perc.

Hp.

Vln 1. *ppp* *mf* *Sempre Cresc.*
With plastic cards

Vln 2. *ppp* *mf* *Sempre Cresc.*
With plastic cards

Vla. *ppp* *mf* *Sempre Cresc.*
div. C.L.B. Repeat rapidly in individual tempo
*Vary the speed from very fast to normal and return to very fast
*Vary the power of the hits from very light to strong and return to very light

Vlc. *ppp* *mf* *Sempre Cresc.*
With plastic cards

D. B. *ppp* *mf* *Sempre Cresc.*
With plastic cards

22

S. M.

Fl. Half open Embouchure ϕ

A. Fl. Half open Embouchure ϕ

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn 1&2

CTpt. 1&2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. Rubbing with lachenman stick, fast, rhythmic and static

Perc. Rubbing with lachenman stick, fast, rhythmic and static

Hp. Metallic Effect. keep the pedal between B natural & B sharp in a way that rings and result should be a metallic sound

Hp. Metallic Effect. keep the pedal between B natural & B sharp in a way that rings and result should be a metallic sound

Vln 1. *ff*

Vln 2. *ff*

Vla.

Vlc. *ff*

D. B.

33

S. M.

Fl. *mf* *Sempre Cresc.* *fff* *fff* *fff* *fff* *fff* *fff*

A. Fl. *mf* *Sempre Cresc.* *fff* *fff* *fff* *fff* *fff* *fff*

Ob. *mf* *Sempre Cresc.*

C. A. *fff* *fff* *fff* *fff* *fff* *fff*

Cl. *mf* *Sempre Cresc.* *fff* *fff* *fff* *fff* *fff* *fff*

B. Cl. *mf* *Sempre Cresc.* *fff* *fff* *fff* *fff* *fff* *fff*

Bsn. *mf* *Sempre Cresc.*

C. Bsn. *fff* *fff* *fff* *fff* *fff* *fff*

Hn 1&2 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

C Tpt. 1&2 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Tbn. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

B. Tbn. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Tba..

Timp. *mf* *Sempre Cresc.*

Perc. *ff* *ff*

Rubbing with lachenman stick, fast, rhythmic and static

Rubbing with lachenman stick, fast, rhythmic and static

Brush on Bass Drum Clear Rythm

Perc. *mf* *Sempre Cresc.* *mp*

Hp. *f* *f*

Metallic Effect. keep the pedal between F natural & F flat in a way that rings and result should be a metallic sound

8th *f* 8th *f*

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vln 1. *fff* *mf* *Sempre Cresc.*

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vln 2. *fff* *mf* *Sempre Cresc.*

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vla. *fff* *mf* *Sempre Cresc.*

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vlc. *fff* *mf* *Sempre Cresc.*

Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

D. B. *fff* *mf* *Sempre Cresc.*

40

S. M.

Fl. *fff* *fff* *fff*

A. Fl. *fff* *fff* *fff*

Ob. *fff* *fff* *fff*

C. A. *fff* *fff* *fff*

Cl. *fff* *fff* *mp* *fff*

B. Cl. *fff* *fff* *mp* *fff*

Bsn. *fff* *fff* *p* *fff*

C. Bsn. *fff* *fff* *fff*

Hn 1&2 *fff* *fff*

CTpt. 1&2 *fff* *fff*

Tbn. *fff* *fff*

B. Tbn. *fff* *fff*

Tba. *fff* *fff*

Timp. *fff*

Perc. *fff*

Perc. *fff*

Hp.

Vln 1. *fff* *fff*

Vln 2. *fff* *fff*

Vla. *fff* *fff*

Vlc. *fff* *fff*

D. B. *fff* *fff*

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

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Arco as close as possible to the bridge with over pressure of the bow, damp with half pressure by left hand after the fingerboard. Produce a structured bright noise with fluctuating overtones.

47

S. M.

Fl. **3** *PPP Pos. Sempre Cresc.*

A. Fl. **3** *PPP Pos. Sempre Cresc.*

Ob. **3** *PPP Pos. Sempre Cresc.*

C. A. **3** *PPP Pos. Sempre Cresc.*

Cl. **3** *PPP Pos. Sempre Cresc.* *fff*

B. Cl. **3** *PPP Pos. Sempre Cresc.*

Bsn. **3** *PPP Pos. Sempre Cresc.*

C. Bsn. **3** *PPP Pos. Sempre Cresc.*

Hn 1&2 **3**

C Tpt. 1&2 **3**

Tbn. **3**

B. Tbn. **3**

Tba. **3**

Timp. **3** *PPP Sempre Cresc.*

Perc. **3** *PPP Sempre Cresc.*

Perc. **3** *PPP Sempre Cresc.*

Hp. **3**

Vln 1. **3** *PPP Pos. Sempre Cresc.*
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vln 2. **3** *PPP Pos. Sempre Cresc.*
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vla. **3** *PPP Pos. Sempre Cresc.*
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

Vlc. **3** *PPP Pos. Sempre Cresc.*
Col legno Crini Vertical Bow, Sweep string with the bow, back and forth along the strings, loosely, make each sweep as long as possible to enhance the indicated dynamic and rhythm M. S. P.

D. B. **3** *PPP Pos. Sempre Cresc.*

Remutation/....

*Brush on Timpani is the connection sound between Remutation III & IV
*The movement is accompanied by Electronics

Mohammad H. Jawahri
Weimar - 2019

The music starts with the Beginning of the shape

Woodwinds: Flute 1 & 2, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon.

Brass: Horn in F 1 & 2, Trumpet in C 1 & 2, Trombone 1 & 2, Tuba.

Percussion: Timpani (with brush on Timp. for connection), Percussion 1 (Medium Mallet, Bass Drum), Percussion 2 (Crotales, Vibraphone, B.D.).

Other: Harp.

Strings: Violin 1 (1 & 2 & 3, 4 & 5 & 6, 7 & 8, 9 & 10), Violin 2 (1 & 2 & 3, 4 & 5 & 6, 7 & 8), Viola (1 & 2 & 3, 4 & 5 & 6), Violoncello (1 & 2, 3 & 4, 5), Double Bass (1 & 2, 3 & 4).

Tempo/Speed: $\text{♩} = 58$

Performance Instructions: *Molto Vib.*, *N.V.*, *Con Sord.*, *arco.*, *Hit the lowest register with palm of the hand. (Gong effect.)*, *Brush on Timp. with circular motion very smooth and slow*.

Dynamics: *p*, *mf*, *mp*, *f*, *pp*, *ppp*.

S. M.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2
Con Sord. (straight)

Tba.

Timp.

Perc. 1
Soft Mallet Bass Drum

Perc. 2
To Vib.

Hp.

Vln. 1
1 & 2 & 3

Vln. 1
4 & 5 & 6

Vln. 1
7 & 8

Vln. 1
9 & 10

Vln. 2
1 & 2 & 3

Vln. 2
4 & 5 & 6

Vln. 2
7 & 8

Vln.
1 & 2 & 3

Vln.
4 & 5 & 6

Vc.
1 & 2

Vc.
3 & 4

Vc.
5

Db.
1 & 2

Db.
3 & 4

S. M.

Fl. 1 *Vib.* *p* *mp* *mf* *mp* *Vib.*

Fl. 2 *p* *mp* *mp*

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *Soft Mallet.* *mp*

Perc. 1 *p* *mp* *f* *mf* *mp*

Perc. 2 *p* *mp* *f* *mf* *mp*

Hp. *mp* *mp* *mf* *mf*

Vln. 1 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vla. 1 & 2 & 3

Vla. 4 & 5 & 6

Vc. 1 & 2 *f* *mf*

Vc. 3 & 4 *f* *mf*

Vc. 5 *f* *mf*

Db. 1 & 2 *f* *mf*

Db. 3 & 4 *f* *mf*

Marking: When kept the pedal between E & D# in a str. that keeps and needs should be a melody count

S. M.

Fl. *Vib.*

Ob.

C. A.

Cl. *mp* *f* *p* *mf* *p* *ppp*

B. Cl. *mp* *f* *p* *mf* *p* *ppp*

Bsn.

Cbsn. *p* *pp* *p* *p* *ppp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *f* *mp* *f* *mp* *f* *p* *mp*

Perc. 2 *f* *mp* *mp* *f* *mp* *p* *mp*

Hp. *p* *mf* *mf* *mf* *mf* *mf*

Vln. 1 & 2 & 3

Vln. 1 4 & 5 & 6

Vln. 1 7 & 8

Vln. 1 9 & 10

Vln. 2 1 & 2 & 3

Vln. 2 4 & 5 & 6

Vln. 2 7 & 8

Vln. 1 & 2 & 3

Vln. 4 & 5 & 6

Vc. 1 & 2 *f* *mf*

Vc. 3 & 4 *f* *mf*

Vc. 5 *f* *mf*

Db. 1 & 2

Db. 3 & 4

Handle Effect: keep the pink hammer at B.D. Use a new blue mallet and avoid the blue wood

S. M.

Fl. 1

Fl. 2

Ob.

C. A.

Cl.

B. Cl.

Ban.

Cbn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1
To T-t.
Tam-tam To Glock.
medium mallet.
Glockenspiel

Perc. 2
To B. D.
Bass Drum To Xyl.
pp medium mallet.
Xylophone
p pdc.

Hp.

Vln. 1
1 & 2 & 3

Vln. 1
4 & 5 & 6

Vln. 1
7 & 8

Vln. 1
9 & 10

Vln. 2
1 & 2 & 3

Vln. 2
4 & 5 & 6

Vln. 2
7 & 8

Vla.
1 & 2 & 3

Vla.
4 & 5 & 6

Vc.
1 & 2

Vc.
3 & 4

Vc.
5

Db.
1 & 2

Db.
3 & 4

51

S. M.

Fl. 1

Fl. 2

Ob.

C.A.

Cl.

B. Cl.

Ban.

Cbn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. 1 & 2 & 3

Vln. 1 & 4 & 5 & 6

Vln. 1 & 7 & 8

Vln. 1 & 9 & 10

Vln. 2 & 1 & 2 & 3

Vln. 2 & 4 & 5 & 6

Vln. 2 & 7 & 8

Vla. 1 & 2 & 3

Vla. 1 & 4 & 5 & 6

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

Molto Vib.

NV

mf

mp

p

f

To Tam-tam.

To Bass Drum

Metallic Effect. keep the pedal between E & Eb in a way that rings and result should be a metallic sound

Glissando slowly...

Remutation/.....

Timpani is
the connection sound
between Remutation IV & V

Mohammad H. Javaheri
Weimar - 2019

$\text{♩} = 48$

The Short Movie

Flute 1

Flute 2

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Timpani
(Rubber Mallet with circular motion on the surface of Timp.)

Percussion 1
arco. Vibraphone

Violin 1 Pult 1

Violin 1 Pult 2

Violin 1 Pult 4

Violin 2 Pult 1

Violin 2 Pult 2

Violin 2 Pult 3

Violin 2 Pult 4

Viola Solo 1

Viola Solo 2

Viola Pult 2 (3 & 4)
Only Vla. 3

Viola Pult 3 (5 & 6)
Only Vla. 5

Violoncello 1 & 2
Only Vc. 1

Violoncello 3 & 4
Only Vc. 3

Violoncello 5

Double Bass 1 & 2

Double Bass 3 & 4

Dynamic markings: pp , ppp , p , mf , pizz. , gliss. , arco. , Con Sord. , M.S.P. , N.V. , Soft Mallet .

*Balance of the sound between the instruments in terms of dynamic, specifically for the first two pages of the movement, is very important.

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Fl. 1 *pp*

Fl. 2 *<pp*

Ob. *tip glass* *<pp* *p* *pp* *p* *p* *Molto Vib.*

C. A. *tip glass* *<ppp* *pp* *ppp*

Cl. *<pp* *<p* *<p* *<p* *<mp*

B. Cl. *<pp* *<pp* *<p* *<p* *<p*

Bsn. *p*

Cbsn. *<pp*

Hn. 1 *pp* *pp* *p* *<p*

Hn. 2 *pp* *pp* *p* *p*

C.Tpt. 1 *pp* *pp* *pp* *p* *mp > p*

C.Tpt. 2 *<pp* *mp > p* *pp* *mp > p* *<p* *mp > p*

Tbn. 1 *<pp* *mp > p* *<p* *mp > p*

Tbn. 2 *pp* *mp > p* *<p*

Timp. *Soft Mallet* *<ppp*

Perc. 1 *arco.* *Vibraphone* *<p* *arco.* *<p*

Perc. 2 *soft mallet* *Bass Drum* *To Vib.* *arco.* *Vibraphone* *p*

Vln. 1 P. 1 *S.F.* *p* *ord.* *mp*

Vln. 1 P. 2 *Senza Sord.* *p*

Vln. 1 P. 3 *arco.* *Con Sord.* *pp* *Vib.* *Senza Sord.* *p*

Vln. 1 P. 4 *p* *Vib.* *Senza Sord.* *Vib.* *Senza Sord.* *Vib.* *flaut.* *f*

Vln. 1 P. 5 *Senza Sord.* *p* *pp* *mp*

Vln. 2 P. 1 *S.F.* *p* *ord.* *p* *gliss.*

Vln. 2 P. 2 *p* *Vib.* *Senza Sord.* *flaut.* *mp* *f*

Vln. 2 P. 3 *p* *Senza Sord.* *gliss.* *mp* *gliss.* *<mp*

Vln. 2 P. 4 *V* *Senza Sord.* *p* *ord.* *mp* *flaut.* *f*

Vla. S. 1 *<p* *flaut.* *mp* *Vib.*

Vla. S. 2 *S.F.* *V* *ord.* *Senza Sord.* *pp* *V* *mp*

Vla. P. 2 *V* *Senza Sord.* *p* *Senza Sord.* *Molto Vib.* *<mp*

Vla. P. 3 *V* *Senza Sord.* *p* *Senza Sord.*

Vc. 1 & 2 *V* *ord.* *p* *flaut.* *<mp*

Vc. 3 & 4 *Vc. 3 & 4* *pp* *Vib.* *N.V.* *Vib.* *Senza Sord.* *N.V.* *Vib.* *mp*

Vc. 5 *<pp* *pp* *p* *ppp* *pp* *f* *Senza Sord.* *N.V.* *Vib.* *p* *mp*

Db. 1 & 2 *Senza Sord.* *pp* *mp*

Db. 3 & 4 *Senza Sord.* *pp* *mp* *f*

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Fl. 1

Fl. 2

Ob.

C. A.

Cl.

B. Cl.

Hn. 1

Hn. 2

C. Tpt. 1

C. Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Vln. 1 P. 1

Vln. 1 P. 2

Vln. 1 P. 3

Vln. 1 P. 4

Vln. 1 P. 5

Vln. 2 P. 1

Vln. 2 P. 2

Vln. 2 P. 3

Vln. 2 P. 4

Vla. S. 1

Vla. S. 2

Vla. P. 2

Vla. P. 3

Vc. 1 & 2

Vc. 3 & 4

Vc. 5

Db. 1 & 2

Db. 3 & 4

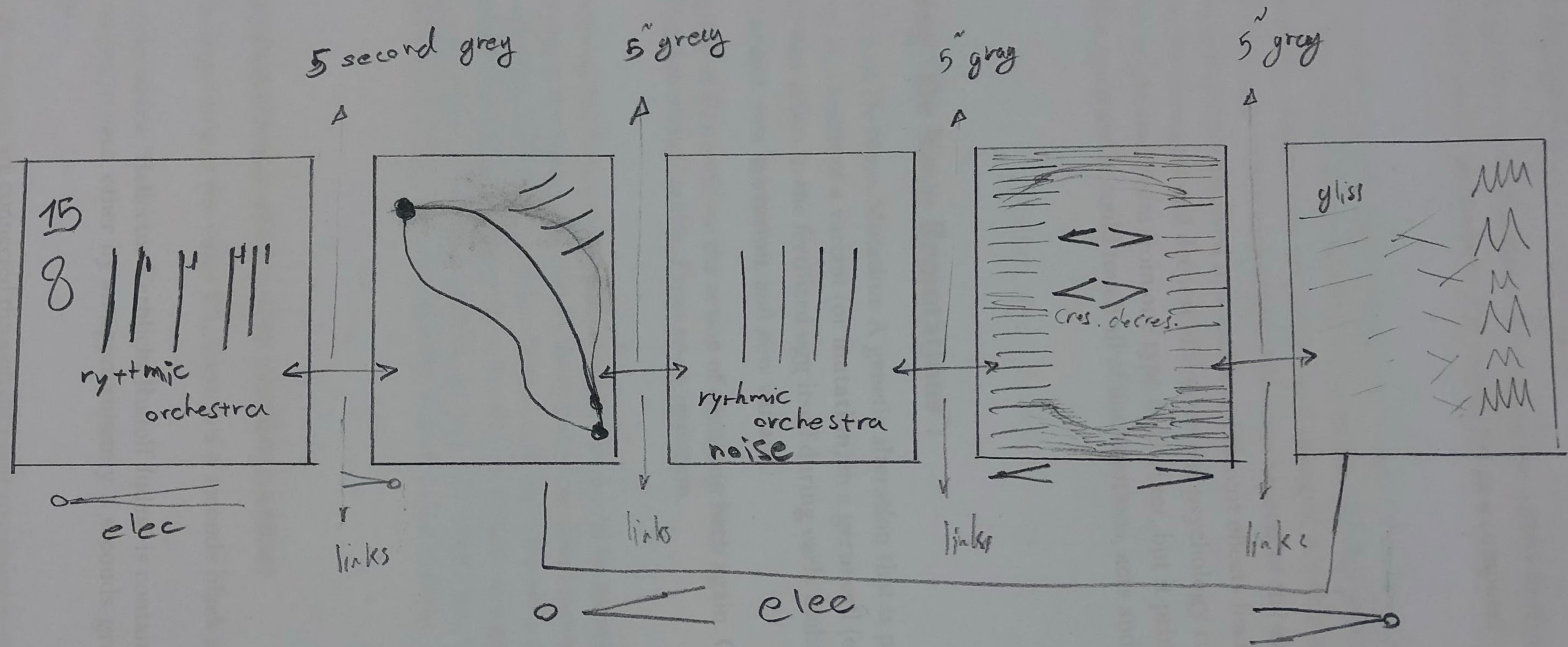
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***Should be mentioned to the string players:
 when each of them reach [S.P.<->S.T]
 please Continue with changing constantly between S. P to S. T and vice versa -----

[M.S.P.<->M.S.T] -----

*** when each of them reach [M.S.P.<->M.S.T] please
 Continue with changing constantly between M. S. P to M. S. T and vice versa to the end of music

The composition plan for 5 movements.



- links are made by sustaining either ^{with} electronic or simple sustain of an instrument like jazz brush on a Cymbal.
- function of electronic in each movement is different.