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Title

Situation II/Dialogue

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Situation II / Dialoge

Flute, Clarinet, Saxophone, Piano, Violin, Cello, Double bass & Objects.

Anahita Abbasi

written for Schallfeld Ensemble

Festival Tage Neuer Musik - Graz 2016

48. Internationale Ferienkurse für Neue Musik - Darmstadt 2016

San Diego, May 2016

Version 15/12/2018

Stage Set up :

The musicians are scattered on the stage in following position. Each has a table, or stand near them for the objects.


The hall shall be dark - preferably dim the lights. Musicians should have stand lights. There would be additional spotlights on the leaves and on the conductor. (musicians need to see the conductor.)



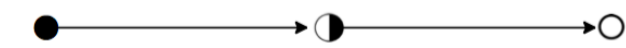
Explanation of signs

FLUTE - CLARINET - SAX

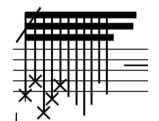
airy
○ ○ airy, breathy sound only, no pitch

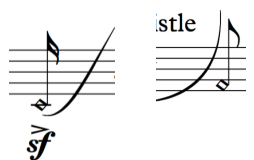
 *flz.* flutter tongue

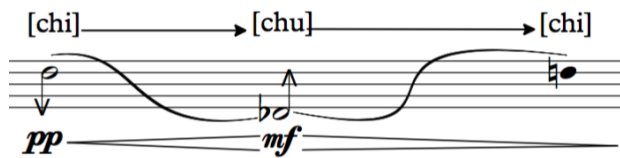
● ● half pitches sound - only pitch



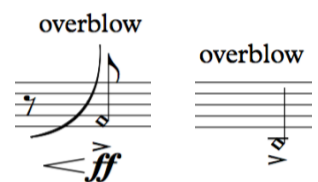
progression/transition from full pitch to half pitch and the to only airy note

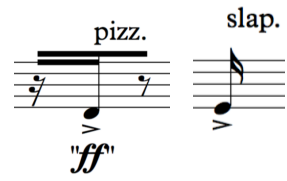
 the lines in this figure show the ad-lib fingerings (pitches and rhythm)
(in Saxophone: while speaking in to the instrument vary the pitches and rhythm)

 jet whistle

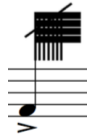
[chi] → [chu] → [chi]


close the embouchure with your lips while exhaling and then inhaling (pitches are almost exact)

overblow overblow
 breathe heavily into the embouchure to make the fundamental tone disappear and bring out the upper harmonic regions



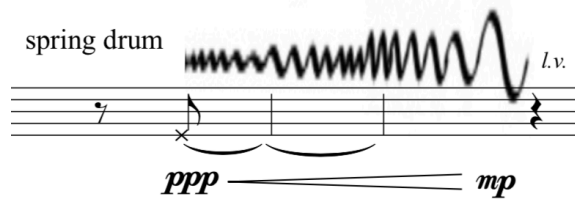
Pizzicato (Flute)
 slap (Clarinet, Saxophone)
 both are percussive attack (produced by tongue or lip)



similar percussive Jete, percussive attacks as fast as possible (on airy, half airy notes)



"over blow" to create a huge multi phonic sound. very noisy, extreme, loud and aggressive gesture.
 (reach the harmonics and go up and follow the arrow shape)



In Clarinet and Saxophone: the image represents the desired action and sound result by spring drum

In Flute : the image represents the desired action and sound result by shaking the leaves bouquet

preparation of the leaves bouquet (Violin and Flute player)

to create the best leaves bouquet: go to a park, check the sound of various leaves on the trees, when you found one, that sounds nice, a wind-leafy , this could be the one. Make a big size bouquet. and hang it up side down to let it dry. (for a day) Every day, or every 2 days, you add fresh leaves to your bouquet, in this way, you can have a nice big bouquet that actually sounds amazing. A mixture of dry and fresh leaves (various sound colors)

* check with the other ensemble members about allergies toward specific leaves

Clarinet and Saxophone

In addition to the instruments, each performer has a spring drum and a glass chimes. A stand might be necessary for the spring drums, and the glass chimes shall be hanged.

PIANO

The piano must be prepared with the following objects.

- 1 claves

- 1 finger cymbal



- 2 soft bass drum mallets

- 1 plastic ruler or CD case

- Aluminum foil (big enough to cover the whole A area)



- tape, to mute the highest octave, desired sound: sharp wooden

- A credit card

- for bar 27 till end of rehearsal mark C : something heavy to mute the entire middle part of the piano very fast. (for example: a big-thick sock full of coins and metal things works very well, or a towel and place the weights from rehearsal mark A)

- might need an extra chair-table or stand for the objects.

Inside the Piano

Register 1

Register 2 (depending the piano model)

highest octave (completely muted with the tape. for the entire duration of the piece) - Rehearsal Mark: H

Position A (aluminum foil is placed there for the entire duration of the piece)

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- Soft bass drum mallets would be used in Reg.1 mainly

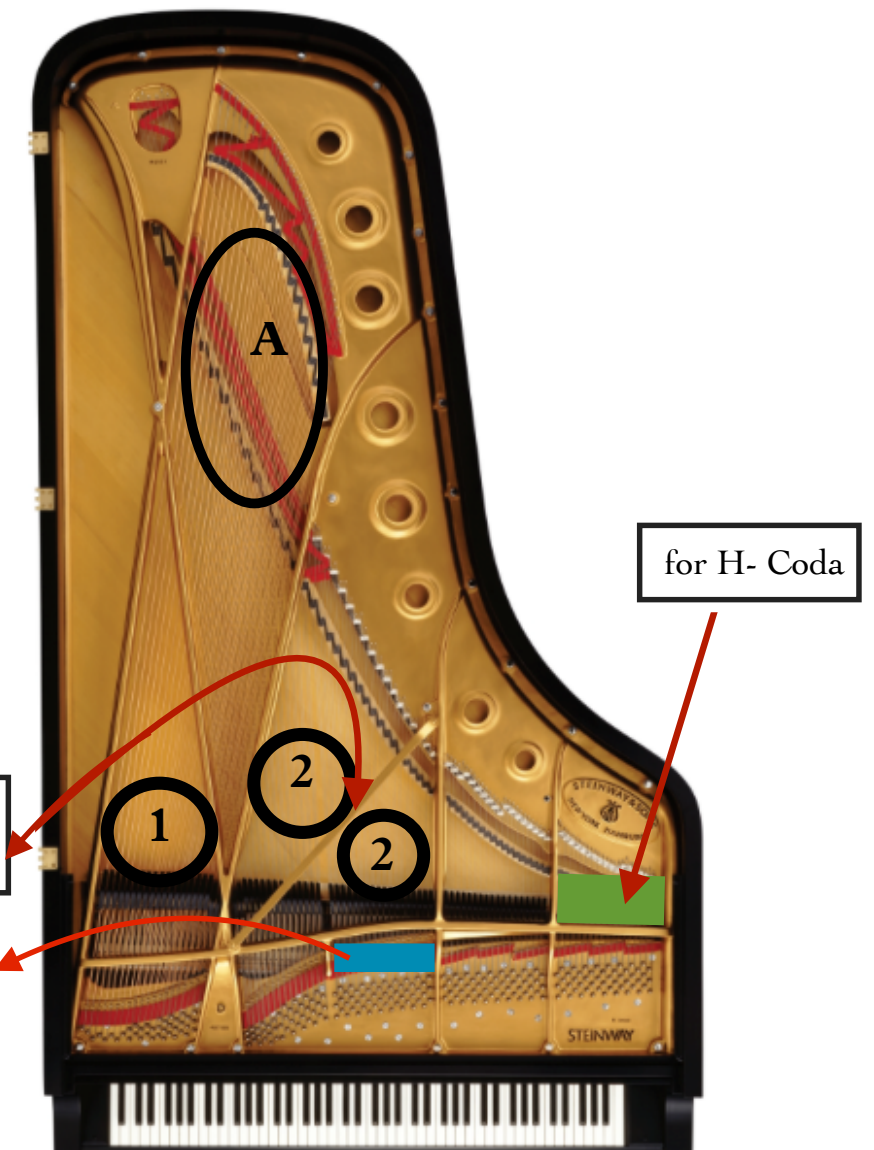
- Weights (2x round shape weights, 1-2 kilo (not very heavy) They have to be covered with Cello rosin in order to slide nicely on the strings (rehearsal mark A) without the rosin the desired sound would not be produced. Please contact the composer to receive the video examples.

- scraping with fingers or palm of the hand will be only in Reg.1

- finger cymbal and claves will be used only in the middle range (2), depending on the piano model

- heavy mute will be use in bar 27. (till the end of rehearsal mark C)

*All the techniques has been explained in details in the score.

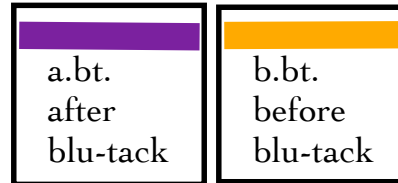
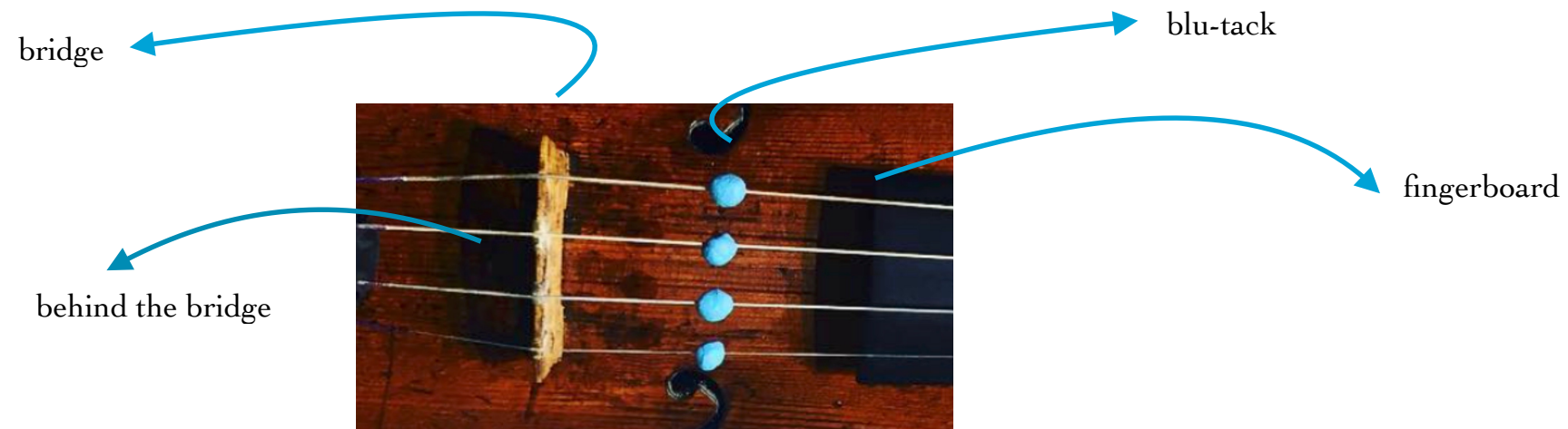


STRINGS



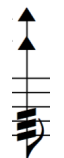

All the strings in Cello and Double bass are prepared with blu-tack. Violin is not prepared!

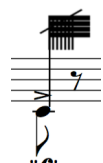
(The blue "blu-tacks" sound better on the strings)

Place a circle shape of blu-tack on the strings, between fingerboard and the bridge - the blu-tack functions like like a "new bridge" so, the part from Sul tasto till blu-tack is before blu-tack (b.bt.) and the part from blu- tack till sul.pont is a.bt. Contact the composer for video clips.

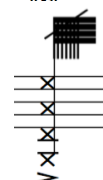


- m.s.p.** very close to the bridge
- a.s.t.** very close to the soundboard
- a.bt.** after blu-tack, the desired sound is are, distorted, a multi phonic quality sound, dense
- b.bt.** before blu-tack, the desired sound is a underwater cloud of harmonics, like canto

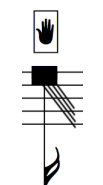
-  very light bow pressure
-  very heavy bow pressure
-  highest pitch possible (triangle note head)
-  very fast glissando with a half pressed/lightly pressed fingering (harmonics are notated with diamond note head)



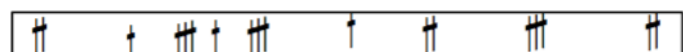
saltando or jete, bouncing effect, let the bow fall on the strings and bounce. play it vertically



simple stroke/hit of the bow on the strings (with the hair) - percussive effect
sound result is a loud, noisy-percussive attack



slap/hit the strings with palm of hand, and then glissando in the given direction



This is "arpeggio attacks with the bow, behind the strings" which is combined with the Left hand tapping on the strings upwards and downwards alongside the fingerboard.



seagull effect - the spread of the fingers remains the same during the glissando in the given direction

Situation II / Dialogue

Anahita Abbasi (*1985)

A

Dark, Melancholic, Mysterious
very slow, take your time ...

♩ ≈ 46

6/4 **5/4** **4/4** **5/4**

Bass Flute

shake the leaves with your hand
create a natural-like accel. wind effect

mp/mf *mf*

l.v.

Bass Clarinet in Bb

spring drum

mf *ppp* *f* *mf* *ppp* *f*

l.v.

Tenor Saxophone

spring drum

mf *ppp* *f* *mf* *ppp* *f*

l.v.

Piano

Reg. 1. *mf*

soft tremolo with soft bass drum mallets
result: a cloud of very subtle sounds
bring the aluminum foil to rattle.

Reg. 2. *ppp* *f* *mf*

slide the weights on the strings very slowly,
create a continuous rich glorious multiphonic quality sound
vary the given direction, irregular, screaming
duo with the flute

l.v.

sim. vary the movements, in order to
have different kinds of sounds
very slowly

Dynamic is "adlib", but stay irregular

mf *mf* *mp/mf* *mp*

mf *mf* *mp/mf*

Violin

shake the leaves with your hand
create a natural-like accel. wind effect

mp/mf *mp/mf*

l.v.

Violoncello

mp/mf

Double Bass

mp/mf

IV a.bt. m.s.p.

⑥ **5/4** **4/4**

Fl. *mf* *pp* *mf* *l.v.*

Cl. *ppp* *mf* *l.v.*

Ten. Sax. *ppp* *mf* *l.v.*

Pno. *mp/mf* *mf* *mp* *f*

Vln. *mf* *pp* *f* *l.v.*

Vc. *f* *p* *f/pp* *mp* *mf/f* *pp*

Db. *f* *pp* *f* *pp/p* *mf/f* *pp*

spring drum *l.v.*

sim. vary the movemnets, in order to have different kinds of sounds very slowly

when is higher notated: the gewuenchte Klangresultat ist sehr hoch!

scrape the credit card very slowly and irregularly along the strings

sim. vary the movemnets, in order to have different kinds of sounds very slowly

shake the leaves with your hand create a natuarl-like accel. wind effect

extexeme wide irregular vibrato, intense, dense and agile

extexeme wide irregular vibrato, intense, agile

sim. scream klangfarbe

(pedal down)

rall. ... ≈ 46

accel. ... ≈ 86

11 change to Picc.

change to C flute

Fl. ff/mp ff f f sf fff sf fff fff fff

Bass Cl. porco and dirty fl.z. ff ff fl.z.

Gen. Sax. pp mp/mf ff mp pp ff mp pp fff gliss.

Pno. (pedal down) mp/mf mp/mf Reg.1 scrape the strings with your fingertips as fast as possible adlib (very low reg) f ppp mf mf mf $sim.$ mf p $sfffz$ Reg.1 aggressively scrape the ruler up and down (accel. in movement) plastic ruler 3 5

Vln. fff ppp $sffz$ p sfz p sfz p sfz mp $sffz$ $sfffz$

Vc. fff ppp $sffz$ p sfz p sfz p sfz mp $sffz$ $sfffz$

Db. fff ppp $sffz$ p sfz p sfz mp $sffz$ $sfffz$

B

17 $\frac{4}{4}$ ♩ ≈ 46

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{5}{4}$

Fl. mp $>$

Cl. mp $>$

Ten. Sax. $b.$ pp

very soft and subtle. $+Bb$ $+Bb$

make circles with fingercymbal (irregular)

sim.

sim.

this meseure ends, when the piano resonance almost reaches the dynamic *mf/mp*

place fingercymbal in Reg2

pp \rightarrow *mf*

pp \rightarrow *mf* \rightarrow *mf* \rightarrow *pp*

Pno. *mf* *p* *L.v.* *L.v.*

mf *p* *Ped.*

8va *painful* *a.s.t.* *m.s.p.* *a.s.t.* *m.s.p.* *a.s.t.* *m.s.p.*

Vln. *pp* *sf* *p* *ppp/sffz* *pp* *sfz*

arco jete, bouncing, dry *a.bt.* as fast as possible $>$

mf \rightarrow *mp*

pizz. *mp*

arco jete, bouncing, dry *a.bt.* as fast as possible $>$

mf \rightarrow *mp*

pizz. *arco* *mp*

accel.

♩ ≈ 86

22 **5/4** **4/4** **C** **3/4** **1/4** **5/4**

Fl. *mp* *mf* *mf* *f* *f* *ff* *fff* *mp* *ff* *fff* *fff* *fff*

Cl. *mp* *f* *f* *f* *fff* *mp* *ff* *fff* *fff*

Ten. Sax. *pp* *mp/mf* *ff* *mp* *fff* *fff* *mp* *ff* *fff* *fff*

Pno. *mf* *mf* *ff* *ff* *ff* *fff* *ff/mp* *ff* *pp* *fff*

Vln. *ppp/sffz* *p* *ppp* *fff* *fff* *mp* *ff* *fff* *fff*

Vc. *p* *mp* *mf* *f* *f* *fff* *fff* *mp* *ff* *fff* *fff*

Db. *p* *mp* *mf* *f* *f* *fff* *fff* *mp* *ff* *fff* *fff*

Annotations: *l.v.*, *sim.*, *m.s.p.*, *a.s.t.*, *on the keys*, *jete, bouncing, dry*, *arco*, *schneller schnell werden und langsamer langsam werden. slowly change the damp point to bring out different harmonics*

very mechanic, expressive

27 **5/4** **4/4** **5/4** **3/4** **4/4** **3/4**

change to Bass flute

[chi] → [chu] → [chi]

pp mf pp ff sf ff sf

slap. f sf

pp mp/mf ff mp fff mp

slap ff sf sf sf sf sf

prepare to mute everything in the middle register! take your time, Sax AND strings will keep this measure till you are done

inside the piano Reg. 1

scrape the credit card slowly and irregularly along the strings L.H. L.v.

mp sim.

an example of the intensity of the tappings

senza arco with L.H. fingers **adlib** up and downward, fast tapping movements along the fingerboard - result: raining sound

ff fff p

a.bt. f ff f p < f

senza arco with L.H. fingers **adlib** up and downward, fast tapping movements along the fingerboard - result: raining sound

ff fff p

a.bt. f ff

c.l.b. (pont.) p f p f

senza arco with L.H. fingers **adlib** up and downward, fast tapping movements along the fingerboard - result: raining sound

ff fff p

a.bt. c.l.b. (pont.) p ff

c.l.b. (pont.) p f p f

pizz. arco. p f

fast and sharp

♩ ≈ 144

32 $\frac{3}{4}$

Fl. *sff* *sff* *sff* *mp* *mf/mp* *pizz.*

Cl. *slap.* *f* *f* *sim.* *f* *f* *slap.* *mp* *mf/mp*

Ten. Sax. *open slap.* *f* *f* *sim.* *f* *f* *flz.* *open slap.* *ff* *mp* *slap*

Pno. *p/mp* *mp*

Vln. *seagull-arco IV* *fff* *fff* *arco vertical jettato (very short bow attacks)* *s.p.* *mp*

Vc. *seagull-arco IV* *fff* *fff* *sim.* *fff* *arco vertical jettato (very short bow attacks)* *a.bt. (after blu-tac)* *mp/mf*

Db. *seagull-arco IV* *fff* *fff* *fff* *arco vertical jettato (very short bow attacks)* *a.bt. (after blu-tac)* *mp/mf* *pizz.* *arco.* *pizz.* *pizz.*

$\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{2}$

36

Fl.

Cl.

Ten. Sax.

Pno.

Vln.

Vc.

Db.

mp/mf

mp/mf

pizz/ slap

mp/mf

mp/p

mp/mf

ff

mp

f

pp

ffp

f

sf/pp

p

ff

mp

f

p

f

pizz.

arco.

p

pizz.

arco.

mf

f

p

f

sf/pp

sf/pp

p

42 **2/2** **3/8** **5/16** **2/8** **3/16** **2/8**

Fl.

Cl.

Ten. Sax.

Pno.

Vln.

Vc.

Db.

pp *mf* *mf* *pp* *mf* *pp*

adlib order of the pitches, fast irregular rhythm- sounds like african drums

p/mp *p/mp* *p/mp*

mf/f

jett. *pizz.* *f* *arco* *mf* *pizz.* *arco* *f* *p* *ff* *sf/pp*

mf *jett.* *c.l.b.* *ord.* *mf* *mp* *sf/pp*

arco pont. *p* *5* *5* *s.p.* *sempre* *mp* *5* *5* *sf/pp*

D
♩ ≈ 56

48 **2**/**2**

Fl. **3**/**16** overblow **4**/**4** pizz. **5**/**4** [chi] [chu] [chi] **6**/**4**

Cl. *ff* *f* *fff* *fff*

Ten. Sax. accel. in the rhythm, get dense and intense and as loud as possible

Pno. *fff* *fff/mp* *ff* *pp*
 schneller schnell werden und langsamer langsam werden.
 slowly change the damp point to bring out different harmonics

Vln. *gliss.* *ff* *p* *f* *fff* *mp* *ff* *fff*
 senza arco L.H. tapping with L.H. fingers *adlib* up and downward, fast tapping movements along the fingerboard—result: raining sound

Vc. seagull *pp* *sff* *pp* *fff*
 senza arco L.H. tapping with L.H. fingers *adlib* up and downward, fast tapping movements along the fingerboard—result: raining sound

Db. seagull *pp* *sff* *pp* *fff*
 senza arco L.H. tapping with L.H. fingers *adlib* up and downward, fast tapping movements along the fingerboard—result: raining sound

blow delicately; lovers whispering

53 **6/4** **54**

Fl. *pp* *mf* *p* *pp* *p* *pp* *mf* *sffz*

Cl. *ppp* *mp* *mp/mf* *ppp* *mp/mf* *p* *ppp* *mf* *mp/mf*

Ten. Sax. *ppp* *mp* *mp/mf* *ppp* *mp/mf* *mp/mf* *ppp* *mf* *mp/mf*

Pno.

Vln. *sim.* *ff* *sempre*

Vc. *sim.* *ff* *sempre*

Db. *sim.* *ff* *sempre*

while the left hand is going up and down on the fingerboard
R.H. arco fast attack with the hair of the bow, behind the bridge on 1 string, on 2 strings or on 3 strings. like an arpeggio. **very fast- percussive noisy sound / dynamic is f**

while the left hand is going up and down on the fingerboard
R.H. arco fast attack with the hair of the bow, behind the bridge on 1 string, on 2 strings or on 3 strings. like an arpeggio. **very fast- percussive noisy sound / dynamic is f**

while the left hand is going up and down on the fingerboard
R.H. arco fast attack with the hair of the bow, behind the bridge on 1 string, on 2 strings or on 3 strings. like an arpeggio. **very fast- percussive noisy sound / dynamic is f**

oscilating vibrato [chi] [chu] [chi]

spring drum subtle attack on chimes

56 **E** **5/4** over blow *fffz*

4/4 over blow *fffz*

over blow *fffz* **change to Picc.** **3/4**

Cl. **M** *fff*

Ten. Sax. *flz.* *fff*

Pno. *cluster, fast adlib.* *fff* *8va* *sim.* *sim.* *sim.*

Vln. *fff* *f*

Vc. *fff* *f*

Db. *a.bt. quasi m.s.p* *gliss.* *sempre* *gliss.* *gliss.*

ppp *mp* *ppp* *mp* *ppp* *mp*

with fingernails very subtle, random pitches. random rhythm in mid. Reg. 3 result: out of tune musical box (play as loud as possible, the dynamic of this register is very *p* itself)

play the low fundamental and simultaneously bring the high harmonics out randomly

"pp"

rall. $\text{♩} \approx 46$

F

Mysterious / inner intensity

dialogue with the piano. (listen to each other)

59 **3/4** **4/4** **6/4** **6/4**

Picc. Fl. *like little birds*
 $\langle pp \ p \rangle$ $\langle pp \rangle$ *sim.* $\langle p \rangle$ *sim.* $\langle p \rangle$

Cl. *pp* *sim.* *sim.*

Ten. Sax. *pp* *sim.* *sim.* *pp* *pp* *pp*

STRINGS
 take the claves with R.H. **Reg.2.** $\text{○} \text{○○○○} \text{↑} \text{○} \text{←}$
 R & L slow continuous circlur movements in the same register -to the right and to the left with claves, rubbing it on the strings, vary the dynamic result: airy ghosty sounds and sometimes scream-squeezing sound
 have respond and dialogue with the picc. flute (listen to each other)

Pno. *pp/mp* *pp/f* *pp/f* *pp/f*

Vln. *m.s.p* *gliss.* *sim.* *gliss.* *m.s.p* *gliss.* *m.s.p* *gliss.*

Vc. *b.bt.* (before blu-tac) *tr* $\langle pp \rangle$ $\langle mp \rangle$

Db. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

63 **6/4** **Change to C flute** **1500** **4/8** **1500** *jet whistle* *slap.t.* *jet whistle* **rall. atempo** **6/8**

Fl. *p* *p* *p* *ff* *mf* *ff*

Cl. *Oscilating vibrato.* *mp* *p* *p* *M* *M* *mf* *mf*

Ten. Sax. *adlib. high harmonics irregular rhythm* *p/mp* *p* *p* *ff* *ff*

Pno. *sim.* *pp/f* **Reg.1.** **STRINGS R.H.** *continuous movement with claves (in this shape)* *l.v.* **Keys** *mf* *ff*

Vln. *p* *mf* *pp* *mf* *flautando* *f* *ff* *f* *ff* **rall. atempo**

Vc. *(tr)* *p* *mf* *pp* *p* *pp* *mp* *a.bt.* *f* *f*

Db. *a.bt.* *gliss.* *m.s.p* *tr* *pp* *mp* *mf* *s.p.* *ppp* *p* *ff*

68 [chi] [chu] [chi]

Fl. *pp* *mp* *pp* *f* *f* *ff* *mf* *f* *ff* *sf* *sf* *sf*

Cl. *ppp* *p* *ppp* *f*

Ten. Sax.

Pno. *ff* *ppp* *mf* *ppp* *f*

Vln. *p* *ff* *f* *sf* *ff* *ff*

Vc. *p* *ff* *f* *sf* *ff* *ff*

Db. *pp* *mf* *f* *pp* *mf* *sf* *ff* *ff*

Reg. 2. STRINGS *mf* *f*

Reg. 1. STRINGS L.H. *ppp* *mf* *ppp* *f*

making circles with the finger cymbal on the strings/ irregular harmonics

prepare finger cymbal - Reg. 2.

airy attacks inhale & exhale

Jet whistle

oscillating vibrato.

continuous movement with claves (in this shape)

extreme irregular wide vib.

gliss.

accel.

72

Fl. *f f sf sff sf sff sf sff sff* **over blow**

Cl. **M** *ff*

Ten. Sax.

Pno. **Reg. 1.** *glissando with fingers on the strings-like harp* *gliss.* *l.v.* *mf* *fff* *fff* **Reg. 2.** **STRINGS** *mp/mf*

Vln. *seagull effect* **IV** *mf < fff > mp < fff > mf < fff >* *3* *sff* *mf* *fff*

Vc. *seagull effect* **IV** *mf* *3* *fff* *mf* *sff* *mf* *fff* *free & aggressive, vulgar, intense, irregular* **IV** *sul pont.* *ff* *ff* *ff/p* *ff/p* *ff/p*

Db. *seagull effect* **IV** *mf* *fff* *mf* *fff* *sff* *mf* *fff*

right and left slow movements in the Reg.2 with the claves, rubbing it on the strings, first only circular movements - creating harmonics, then right and left movements (creating scream or squeeze sound)

76

Fl.

Cl.

Ten. Sax.

Pno.

Vln.

Vc.

Db.

mp/mf vary the dynamics, give accents - bring out "screams"

sim.

l.v.

ff

ff *ff/p* *ff/p* *ff* *ff/p* *ff*

79 $\frac{4}{8}$ $\frac{2}{8}$ $\frac{4}{8}$ $\frac{4}{4}$ ≈ 46 $\frac{4}{4}$

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

Cl. *ff* *ff* *ff*

Ten. Sax.

Pno. *fff* *fff* *fff* *f* *fff*

Vln. *fff* *fff* *f* *fff* *fff* *f* *fff* *ppp*

Vc. *fff* *fff* *f* *fff* *fff* *f* *fff* *ppp*

Db. *fff* *fff* *f* *fff* *fff* *f* *fff* *ppp*

Reg.1 plastic ruler aggressively up and down (accel. in movement) *l.v.*

till the dynamic *mf/mp* has been reached

H Coda...

84 ≈ 46



shake the leaves with your hand
create a natural-like accel. wind effect

Fl.

Cl.

Ten. Sax.

subtle attack on chimes

mp/mf

ppp

p

mp

l.v.

subtle attack on chimes

subtle attack on chimes

subtle attack on chimes

l.v.

l.v.

the very highest octave which is completely muted with a result: sharp woody sound
rall in this fast irregular rhythm / pitches and rhythm only in this octave

fragmented and irregular/ like water drops

Pno.

7th octave

rall in rhythm

sim.

rall in rhythm

mf/f

mf/f

mp

mf/f



shake the leaves with your hand
create a natural-like accel. wind effect

Vln.

Vc.

Db.

travel between a.s.t. and blu-tac
explore the multiphonics created by the blu-tac

ppp/pp/p

vary the dynamics

travel between a.s.t. and blu-tac
explore the multiphonics created by the blu-tac

ppp/pp/p

vary the dynamics

a.bt.

b.bt.

similar to circular bowing

sim.

l.v.

shake the leaves with your hand
create a natural-like accel. wind effect

l.v.

mp/mf

mp/mf

sim.

sim.

rall.

88

shake the leaves with your hand
create a natuarl-like accel. wind effect

Fl. *mp/mf*

Cl. *ppp* *p* *mp* *ppp* *p*

Ten. Sax. *mp* *ppp* *p* *mp* *ppp*

Pno. *rall in rhythm*

Vln. *p*

Vc. *ppp/pp/p*

Db. *ppp/pp/p*

Annotations:
 - subtle attack on chimes (L.v.)
 - travel between a.s.t. and blu-tac explore the multiphonics created by the blu-tac
 - circular bowing between b.bt. and a.bt.

90 54

Fl. *mp/mf*

Cl. *mp* *ppp* *p* *mp*
 subtle attack on chimes *l.v.*

Ten. Sax. *p* *mp* *ppp* *mp*
 subtle attack on chimes *l.v.*

Pno. *mf/f*
 rall in rhythm *sempre*

Vln. *mp/mf* *mp/mf* *mp/mf*
l.v. *l.v.* *l.v.*
 shake the leaves with your hand
 create a natural-like accel. wind effect

Vc. *sim.* *sim.* *sim.*
 circular bowing between b.bt. and a.bt.

Db. *sim.* *sim.* *sim.*
 circular bowing between b.bt. and a.bt.

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