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Jivari

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Publication Date

2020

J i v a r i

for orchestra

Vedran Mehinovic | 2014

NOTES:

Jivari refers to the aesthetic of buzzing favored in some Indian classical music. Bridges of certain string instruments are designed to optimize the effect. The concept is also present in a few other cultures, including Japan, where it is called *sawari*. I take diverse approaches to buzzing in this work, and other noises which enhance our impression of sound. Most of the strings become an abstracted tanpura, a drone instrument of resonant, shimmering quality.

INSTRUMENTATION:

Flutes 1, 2, 3
Oboes 1, 2
English Horn
Bb Clarinets 1, 2
Bass Clarinet
Bassoons 1, 2
Contrabassoon

Horns 1, 2, 3, 4
C Trumpets 1, 2, 3
Trombones 1, 2
Bass Trombone
Tuba

Percussion 1: Large suspended cymbal (can share with P2), Tambourine, Marimba (can share with all), Harmonica, Anvil (can share with P3), Sandpaper block

Percussion 2: Marimba (can share with all), Tam-tam (can share with P3), Large suspended cymbal (can share with P1), Snare drum (non-standard playing, a cheaper one with metal snares is fine)

Percussion 3: Bass drum, Tambourine, Anvil (can share with P1), Tam-tam (can share with P2), Marimba (can share with all)

Harp

Violins 1A, 1B, 1C
Violins 2A, 2B, 2C
Violas A, B, C
Cellos A, B, C
Basses A, B

TRANSPPOSED SCORE

Duration: 6:00

INSTRUCTIONS:

Dynamic markings last until indicated otherwise.

Most of the strings mainly play *sul ponticello*. When the volume gets louder, a rich, textured middle ground should be found between feeble sound and screeching.

Accented tied notes indicate measured vibrato. NV: non vibrato. RV: regular vibrato. MV: molto vibrato.

Tremolos are marked with only one slash, and should be as fast as possible.

If a wind note is too long, feel free to take a quick breath in the middle.

Triangular noteheads represent dissonant multiphonics. These are keyed in the winds. In the brass, choose a dissonant pitch to sing above or below the written one (seconds or their inversions work well, according to your vocal range). If the same note is assigned for a long time, feel free to choose two or three multiphonics (not more) and cycle them evenly. If playing an indicated MV marking presents too much resistance, or diminishes the impact of the multiphonic, switch to NV.

Sharps with only one vertical line are quarter sharps. Flats with slashes are quarter flats.

♩ = 60

p tutti

pont.

5

Musical score for measures 1-5. The score includes parts for Violin 1A, Violin 2A, Viola A, Viola B, Viola C, Cello A, Cello B, Contrabass A, and Contrabass B. The tempo is marked as ♩ = 60. The dynamic is *p* tutti. The first measure is marked with a box containing the number 5. The Viola A part has a 'pont.' marking above it.

10

non pont.

Musical score for measures 6-10. The score includes parts for Violin 1A, Violin 1B, Violin 1C, Violin 2A, Violin 2B, Violin 2C, Viola A, Viola B, Viola C, Cello C, and Contrabass B. The dynamic is *p* tutti. The first measure of this system is marked with a box containing the number 10. The Viola A part has a 'non pont.' marking above it.

15

mf

pont.

Musical score for measures 11-15. The score includes parts for Harp (Hp), Violin 1A, Violin 1C, Violin 2A, Violin 2B, Violin 2C, Viola A, Viola B, Cello A, Cello B, Contrabass A, and Contrabass B. The dynamic is *mf*. The first measure of this system is marked with a box containing the number 15. The Viola B part has a 'pont. until end' marking above it.

Fl. 1
Fl. 2
Fl. 3
Perc. 1 [cymbal]
Perc. 3 [bass drum] *p*
Hp non pont.
Vln 1B non pont.
Vln 1C non pont.
Vln 2A
Vln 2B
Vla A pont.
Vla B
Vla C
Clllo A
Clllo B
Clllo C
Cbss B

Fl. 1
Fl. 2
Fl. 3
E. Hrn
Cl. 1
Cl. 2
Bssn 1
Perc. 2 [marimba]
Perc. 3 rim, with beater handle *mf*
Hp
Vln 1A
Vln 1C non pont.
Vln 2A
Vln 2B
Vln 2C
Vla A
Vla B
Clllo A
Clllo B
Clllo C
Cbss A

Fl. 1

Fl. 2

Fl. 3

E. Hrn

Cl. 1

Cl. 2

B. Cl. sounds M2 below

Bssn 1

Bssn 2

Hrn 1

Perc. 1 ord. p

Perc. 2 [tam-tam] drag superball mallet on rim (more high partials) p

Perc. 3 ord. p

Hp

Vln 1A

Vln 1B pont. mf

Vln 2A

Vln 2B mf

Vla B

Vla C mf

Clllo A mf

Clllo B

Clllo C

Cbss A

Cbss B mf

E. Hrn *mf*

B. Cl.

Bsns 1

Bsns 2

Cbssn *mf*

Hrn 1

Hrn 2

Tpt 1 harmon mute, stem removed *mf*

Tbn. 1

Tbn. 2

Perc. 1 *mf*

Hp

Vln 1A

Vln 1B

Vln 1C pont. until end

Vln 2A

Vln 2B

Vln 2C

Vla A

Vla B *mf* pont. until marked otherwise

Cllc A

Cllc C pont. until end *mf*

Cbss A *mf*

Fl. 1

Ob. 1

Ob. 2

E. Hrn

Cl. 1

Bssn 1

Bssn 2

Cbssn

Hrn 1

Hrn 2

Hrn 3

Hrn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Perc. 1

Perc. 2

Hp

Vln 1A

Vln 1B

Vln 1C

Vln 2A

Vln 2B

Vln 2C

Vla A

Vla B

Vla C

Cilo A

Cilo B

Cbss A

Cbss B

mf preferably stop mute

f preferably stop mute

harmon mute, stem removed

[marimba] bowed

[snare drum] upside down. drag brushes on snares lengthwise

pont. until end

f

5:4

10:8

6:4

3:2

5:4

7:4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hrn

Cl. 1

Cl. 2

Bssn 1

Cbsn

Hrn 3

Hrn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

[harmonica] play cluster in low range while singing dissonant pitch, creating buzz

Perc. 1

Perc. 2

Perc. 3

Hp

rim, with handle

draw smooth objects on string lengthwise, perhaps drum sticks (one in each hand for continuity, but not simultaneously)

Vln 1A

Vln 1B

Vln 1C

Vln 2A

Vln 2B

Vln 2C

Vla B

Clln A

Clln B

Cbss A

Cbss B

This page of a musical score contains the following parts and markings:

- Flutes (Fl. 1-3):** Fl. 1 has a melodic line with accents. Fl. 2 and 3 have complex rhythmic patterns with slurs and accents.
- Oboes (Ob. 1-2):** Ob. 1 features triplets and slurs. Ob. 2 has a dense, rhythmic texture.
- Horns (Hrn 1-4):** Hrn 1 and 2 have melodic lines with slurs and accents. Hrn 4 has a rhythmic pattern with slurs.
- Trombones (Tbn. 1-3) and Tuba (Tba):** Tbn. 1 and 2 have rhythmic patterns with slurs. Tbn. 3 and Tba have melodic lines with slurs.
- Percussion (Perc. 1-3) and Harp (Hp):** Perc. 1 has a melodic line with slurs. Perc. 2 and 3 have rhythmic patterns. Hp has a melodic line with slurs.
- Violins (Vln 1A-2C) and Violas (Vla A-C):** Vln 1A and 2C have melodic lines with slurs. Vla A and C have melodic lines with slurs.
- Cellists (Cilo A-C) and Double Basses (Cbss A-B):** Cilo A and B have melodic lines with slurs. Cilo C and Cbss A and B have rhythmic patterns with slurs.

Key markings and dynamics include:

- f*** (forte) markings in various parts.
- preferably stop mute** markings for Horns 1 and 2.
- simile (middle range)** marking for Percussion 1.
- ord.** (ordinario) marking for Percussion 3.
- Slurs and accents throughout the score.

cresc. tutti

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

E. Hrn

Cl. 1

Cl. 2

B. Cl.

Bssn 1

Bssn 2

Cbssn

Hrn 1

Hrn 2

Hrn 3

Hrn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Perc. 1

Perc. 2

Perc. 3

Hp

Vln 1B

Vln 1C

Vln 2A

Vln 2B

Vln 2C

Vla A

Vla B

Vla C

Cllo A

Cllo B

Cllo C

Cbss A

Cbss B

[cymbal] bowed

p

[tambourine] shake roll

palm strike lowest range cluster while playing

mute out

mute out

mute out

non pont., MV

RV

MV

MV (bow vibrato if no C extension)

RV

MV

RV

This page of a musical score, numbered 70, contains the following parts and markings:

- Flutes (Fl. 1-3):** Fl. 1 has a dynamic marking of *MV* at the start. Fl. 2 has *MV* and *NV* markings. Fl. 3 has an *MV* marking.
- Oboes (Ob. 1-2):** Ob. 1 has an *MV* marking. Ob. 2 has *NV* and *MV* markings.
- Clarinets (Cl. 1-2):** Cl. 1 has an *MV* marking. Cl. 2 has *MV* and *NV* markings.
- Bassoons (Bssn 1-2):** Bssn 1 has *MV* and *NV* markings. Bssn 2 has an *MV* marking.
- Double Bassoon (Cbssn):** No specific dynamic markings are present.
- Horns (Hrn 1-4):** Hrn 1 has an *MV* marking. Hrn 2 has an *MV* marking. Hrn 3 and 4 have no specific markings.
- Trumpets (Tpt 1-3):** Tpt 1 has an *MV* marking. Tpt 2 and 3 have no specific markings.
- Trombones (Tbn. 1-2, B. Tbn., Tba):** Tbn. 1 has an *MV* marking. Tbn. 2, B. Tbn., and Tba have no specific markings.
- Percussion (Perc. 1-3, Hp):** Perc. 1 has a "[tambourine] shake roll" marking. Perc. 2 has an "[anvil]" marking. Perc. 3 has a "[tambourine] shake roll" marking. Hp has no markings.
- Violins (Vln 1A-2C):** Vln 1A has a *V* marking. Vln 1B, 1C, 2A, 2B, and 2C have no specific markings.
- Violas (Vla A-C):** Vla A, B, and C have no specific markings.
- Cellos (Cll. A-C):** Cll. A, B, and C have no specific markings.
- Double Basses (Cbss. A-B):** Cbss. A and B have alternating *MV* and *RV* markings.

This page of a musical score, numbered 75, contains the following parts and markings:

- Flutes (Fl. 1-3):** Fl. 1 has a dynamic marking of *NV*. Fl. 2 has *MV*. Fl. 3 has *NV* and *MV*.
- Oboes (Ob. 1-2):** Ob. 1 has *NV*. Ob. 2 has *NV* and *MV*.
- E. Horn (E. Hrn):** *NV*
- Clarinets (Cl. 1-2):** Cl. 1 has *NV* and *MV*. Cl. 2 has *MV*.
- Bass Clarinet (B. Cl.):** *NV*
- Bassoons (Bssn 1-2):** Bssn 1 has *MV*. Bssn 2 has *NV* and *MV*.
- Contrabassoon (Cbssn):** *NV*
- Horns (Hrn 1-4):** Hrn 1 has *NV*. Hrn 2 has *MV*. Hrn 3 has *NV*. Hrn 4 has *MV*.
- Trumpets (Tpt 1-3):** Tpt 1 has *NV*. Tpt 2 has *MV*. Tpt 3 has *NV*.
- Trombones (Tbn. 1-2, B. Tbn., Tba):** Tbn. 1 has *NV*. Tbn. 2 has *MV*. B. Tbn. has *NV*. Tba has *MV*.
- Percussion (Perc. 1-3, Hp):** Perc. 1 has *[anvil]* and *[tambourine] shake roll*. Perc. 2 has *[anvil]*. Perc. 3 has *[anvil]*. Hp has *MV*.
- Violins (Vln 1A-2C):** Vln 1A has *MV*. Vln 1B has *MV*. Vln 1C has *MV*. Vln 2A has *MV*. Vln 2B has *MV*. Vln 2C has *MV*.
- Violas (Vla A-C):** Vla A has *MV*. Vla B has *MV*. Vla C has *MV*.
- Cellos (Cilo A-C):** Cilo A has *MV*. Cilo B has *MV*. Cilo C has *MV*.
- Double Basses (Cbss A-B):** Cbss A has *MV*. Cbss B has *MV*.

This page of a musical score, numbered 80, contains the following parts and markings:

- Flutes (Fl. 1-3):** Fl. 1 has a dynamic marking of *MV* at the start. Fl. 2 has *NV* and *MV* markings.
- Oboes (Ob. 1-2):** Ob. 1 has *MV* and *NV* markings. Ob. 2 has *NV* and *MV until end* markings.
- Horns (Hrn 1-4):** Hrn 1 has *NV* and *MV* markings. Hrn 2 has *NV* and *MV* markings.
- Trombones (Tbn. 1-3, B. Tbn., Tba):** Tbn. 1 has *NV* and *MV* markings.
- Percussion (Perc. 1-3, Hp):** Perc. 1 has instructions: *(hit with fingers)* and *[harmonica]*. Perc. 3 has instruction: *[tam-tam] rute sticks on edge, as little sound swell as possible (mute with leg if necessary)*.
- Violins (Vln 1A-2C, Vla A-C):** Violin parts with various articulation marks.
- Violas (Vla A-C):** Viola parts with various articulation marks.
- Celli (Cilo A-C):** Cello parts with *RV* and *MV* markings.
- Double Basses (Cbss A-B):** Bass parts with *RV* and *MV* markings.

