



SAME TASTE

DUO FOR CLARINET(S)
AND VIOLIN (WITH MUTES)

RAFAEL NASSIF

(COVER: PHOTO BY SOPHIE THORSBERG DAN, EDITED/TRANSFORMED BY R. NASSIF)

COMMISSIONED BY RYUTA IWASE / PHIDIAS ENSEMBLE (TOKYO)

SUPPORTED BY BKA AND SKE / OESTERREICH

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INSTRUMENTATION OF THE DUO:

SOPRANINO CLARINET IN E-FLAT (ALTERNATIVELY SOPRANINO IN D / SOPRANO IN C OR IN B-FLAT) + BASS CLARINET
(OPTIONAL: + CONTRABASS CLARINET FOR THE OPTIONAL LAST PART)

VIOLIN WITH DIFFERENT MUTES

(AT LEAST ONE ORDINARY MUTE + ONE HEAVY PRACTICE MUTE OF METAL/ALTERNATIVELY ARTINO OR ULTRA HEAVY RUBBER)

PITH INSTRUCTIONS FOR THE PERFORMANCE:

PLAY WITH GREAT ENTHUSIASM, PREFERABLY BY HEART, AS AN INSPIRED JAZZ MUSICIAN WHO IS PLAYING HER/HIS FAVOURITE
PIECE TOGETHER WITH HER/HIS CLOSE MUSICAL PARTNER

PLAY STANDING (FOR THE CLARINETIST IT IS OK TO SIT DOWN WHEN PLAYING THE BASS CLARINET)

DURATION: CA. 8' (AT LEAST 6', MAX. 11')

FOR RECORDING THERE ARE THREE POSSIBILITIES FOR DIVIDING THE TRACKS, HERE LISTED IN DECREASING PREFERENCE ORDER:

- 1) SEPARATE EVERY SECTION / EVERY REPETITION IN DIFFERENT TRACKS,
SO THAT WILL BE BETWEEN 6 AND 11 TRACKS IN TOTAL, DEPENDING ON THE NUMBER OF REPETITIONS
- 2) PUT THE WHOLE PIECE INTO ONE SINGLE TRACK
- 3) SEPARATE THE FOUR SECTIONS IN FOUR TRACKS

DIFFERENT MUTES ARE DESIRED WHEN PREPARING A RECORDING. ANYWAY, WHEN RECORDING THE FIRST SECTION WITH JUST ONE MUTE,
THE MUSICIAN MUST RECORD DIFFERENT TAKES FOR THE REPETITIONS, IN NO CASE DUPLICATE THE TAKES

**"WHY? BECAUSE THE MEANING OF THE EXPANSE OF REALITY IN WHICH THE MYRIAD HAS A SINGLE TASTE IS THAT THE NAMES ARE MYRIAD
BUT THE MEANING HAS A SINGLE TASTE, AND THAT THE ASPECTS ARE MYRIAD BUT THE ESSENCE HAS A SINGLE TASTE."**

(DOLPOPA: "THE GREAT CALCULATION OF THE DOCTRINE WHICH HAS THE SIGNIFICANCE OF A FOURTH COUNCIL", AS TRANSLATED BY CYRUS STEARNS)

SAME TASTE

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SCORE
 IN C

(ACCIDENTALS ARE VALID ONLY FOR SINGLE NOTES
 AND THEIR IMMEDIATE REPETITIONS)

DECISO E MOLTO ANIMATO

A

(PICCOLO)
 CLARINET

1.

VOLIN
 WITH MUTES
 (ORCHESTRAL, EBONY,
 LEATHER ETC.)

mf QUASI FORTE, MOLTO ENERGIICO

CL

VLN

B

CL

VLN

mp

CL

VLN

CL

VLN

spicc.

SILENCE AS LONG AS THE SECTION PLAYED (CA. 18" - 24")

CL

VLN

UN POCO CRESC.

MOLTO ALLA CORDA
 UN POCO CRESC.

PLAY THIS SECTION BETWEEN THREE AND SEVEN TIMES IN TOTAL,
 ALWAYS FOLLOWED BY THE LONG PAUSE

THE VIOLINIST SHOULD USE DIFFERENT TYPES OF MUTE, FOR EXAMPLE ONE FOR EACH ROUND;
 ANYWAY, IF THERE ARE NOT MANY MUTES AT THE DISPOSAL, ALSO ONE MUTE IS ENOUGH - IN THIS CASE
 PLAY ONE OF THE ROUNDS E.G. AS 'UN POCO SUL PONTICELLO', THEN 'SUL TASTO', PERHAPS FLAUTATO ETC.
 THE HEAVY METAL MUTE SHOULD NOT BE EMPLOYED HERE (JUST AT SECTION III.);
 ON THE LAST ROUND PLAY WITHOUT MUTE.