

Two Tigers on One Mountain
for Viola and Clarinet
Op.09

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January 29, 2026

Two tigers cannot live on the same mountain.
Two masters cannot teach the same student!

- Jackie Chan,

The Forbidden Kingdom

*To Two Great Masters:
Rivka Gollani and Ruth Schultz*

Performance Instructions

This piece tries to describe what goes on in the head of a student, being taught by two different masters with different world views, fighting for his attention.

As such, the conversation between the viola and the clarinet should seem adversarial. As though arguing, angry at and jealous of each other.

Only later towards the end of the piece (measure 82 and onwards) should the two consolidate into mutual understanding and agreement.

Fermate

There are three types of fermate used throughout the piece, classified by their length:

 - **Short fermata** - Ever so slightly longer than standard note length.

 - **Medium fermata** - The ordinary fermata, natural to your play style.

 - **Long fermata** - An exaggeratedly long fermata. Hold it until you're sick of it.

A fermata over a note prolongs mostly the holding part of that note, keeping the gap till the next note largely untouched.

An exception to this rule are notes marked staccato or staccato-tenuto, where the hold and gap parts should be increased evenly.

A fermata over a barline prolongs the gap between notes.

Glissandi

Glissandi on the viola should be always played in a single smooth motion, without stopping on any notes. Form of the curve is to the discretion of the performer, and can differ throughout the piece.

Glissandi on the clarinet should strive towards a smooth motion as well, employing embouchure bending, as much as the physics of the instrument and the ability of the player allows.

Due to the nature of the instrument, however, minor breaks in continuity are to be expected and allowed.

21 accel.....

Cl. in Bb

Vla

arco

fff

f

23 **Eroico** ♩ = c. 96

Cl. in Bb

Vla

f *p* *cresc.....*

ff *mp* *f*

27

Cl. in Bb

Vla

mf

mp *f* *p* *sfz* *p sub.* *mp*

32

Cl. in Bb

Vla

mf *sfz* *p*

mf *sfz* *mf* *sfz* *p*

36 **Tempo comodo** ♩ = c. 72

Cl. in Bb

Vla

f *n* *pizz.*

sfz *f* *p* *pp*

41

Cl. in Bb

Vla

pp *p* *mp*

46

Cl. in Bb

Vla

Malinconico $\text{♩} = 60$

f *p sub.* *sfz* *sfz* *n* *p*

arco *tr*

50

B. Cl.

Vla

sfz *mp* *sfz*

p cresc.

54

B. Cl.

Vla

mf

stacc

56 B. Cl. Maestoso ♩ = c. 70

B. Cl. *fff* *mf* *p* *tr*

Vla *p* *tr*

59 Play 3 times

B. Cl. *tr* *pp* *p* *3*

Vla *tr* *mp* *p*

63 1.2.

B. Cl. *mf* *f*

Vla *mf* *f*

67 3.

B. Cl. *sfz p* *sfz* *sfz* *sfz*

Vla *sfz* *sfz p* *sfz* *sfz*

70 | 1.2. | 3.

B. Cl.

Vla

sfz

sfz

72

Cl. in Bb

Vla

mp

mf

pizz.

p

mf

tr

75

Cl. in Bb

Vla

p

mf

mp

mf

tr

78

Cl. in Bb

Vla

p

mf

tr

Tempo comodo ♩ = c. 72

81

Cl. in Bb

Vla

pp

pp

arco

pizz.

p

sfz

86

Cl. in Bb

Vla

p arco *pizz.* arco *sfz p sub.*

mp *sfz* *pp* *mp* *sfz p sub. mp*

tr *tr*

91

Cl. in Bb

Vla

mf *sfz* *sfz* *sfz*

mf *sfz* *sfz* *sfz*

96

Cl. in Bb

Vla

mp *p*

100

Cl. in Bb

Vla

104

Cl. in Bb

Vla

p *p*

107

Cl. in B \flat

mp

pizz.

ppp

111

Cl. in B \flat

Vla