

Bellum Omnium Contra Omnes a.k.a FFA!

for

Symphonic Orchestra

Merve Erez

Approximative Duration: 8"

2 flutes

2 oboes

2 clarinets in Bb

2 bassoons

4 horns

3 trumpets

3 trombone s

tuba

timpani

percussion 1

bass drum with large wire brush, wood block

percussion 2

tam-tam with bow and superballet, tambourine, triangle

percussion 3

thunder sheet with superballet, suspended cymbal (chinese) with bow, marimba

harp

violin 1

violin 2

viola

cello

contrabass

Transposed score

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Performance notes

General Notes

Accidentals

Accidentals are valid throughout the bar.

Extended playing techniques

All extended playing techniques are explained in the score, when they appear the first time. A few additional explanations are made below.

Noteheads

Triangular noteheads, pointing upwards: represent notes in the highest register possible on a specific instrument or string.

Triangular noteheads, pointing downwards: toneless percussive attacks, while using harsh articulations. (woodwinds)

Cone shaped note, pointing downwards: play on the tailpiece (strings)

Square notehead is used for air sound and air tones.

Cross shaped notehead: Keyclicks (woodwind), valve clicks (brass), hit with the stick/mallet (percussion)

Boxes

Every player should speak independently (both tempo and dynamics)

Woodwinds

All semi-airy notes should be %70 airy, %30 pitch

Brass

Horns should reverse the mouthpiece for every "air" sound section.

Trumpets, trombones and tuba should remove the mouthpiece for every "air" sound section.

Percussions

Percussion 1; brush sections always should be done with irregular movements, avoid using circular movements.

Percussion 2; Tambourine:

thumb roll: The percussionist moves his moistened thumb up the head from the bottom.

shake roll: the tambourine is held vertically and in both hands in front of the body and shaken.

Percussion 3; rubbing with superball mallet always should be done with "S" shape movement.

Harp

All pedal changes are written on the score.

Strings

Overpressure: All overpressure bows should be exaggerated and must be noisy, as harsh as possible.

Irregular vibratos: All irregular vibratos should be wide and irregular as possible. It should be independent and individual for every player.

Circular bow: Move the bow in big or small circular motions with little bow pressure.

Contacts

Performance material with scores, parts can be received by contacting the composer:

mervezonkk@gmail.com,
<https://merveerez.wixsite.com/composer>

Bellum Omnium Contra Omnes a.k.a FFA!

" [...] ostendo primo conditionem hominum extra societatem civilem, quam conditionem appellare liceat statum naturæ, aliam non esse quam bellum omnium contra omnes; atque in eo bello jus esse omnibus in omnia. I demonstrate, in the first place, that the state of men without civil society (which state we may properly call the state of nature) is nothing else but a mere war of all against all; and in that war all men have equal right unto all things. "

Programme Note

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A

Very fragile
♩ = 45

Andante
♩ = 80

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet 1 in Bb
- Bass Clarinet 2 in Bb
- Bassoon
- Horn in F 1-4
- Trumpet in C 1.2.3
- Trombone 1.2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (Bass Drum)
- Percussion 2 (Tambourine)
- Percussion 3 (Thunder Sheet)
- Marimba
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

The score includes various performance instructions such as "reverse the mouthpiece", "air sounds", "without mouthpiece", "speak into horn, independently", "Bravo! I demonstrate", "Wow! Men without civil society", "w/wire brush (firmly brush it!)", "w/stick near the rim", "secco", "shake roll", "shake very slowly", "hit w/ mallets gently", "w/plectrum B", and "w/finger". Dynamic markings include *pp*, *ff*, *fp*, *ppp*, *mf*, and *f*. The score is marked with a tempo change from "Very fragile" (♩ = 45) to "Andante" (♩ = 80) at the beginning of the section.

C

toneless attack

ch k tt ch kkt ch ch k tt ch kkt ch *ff*

toneless attack

ch k tt ch kkt ch ch k tt ch kkt ch *ff*

tr *ff* *pp* *ff* *ppp* *ff*

tr *ff* *pp* *ff* *ppp* *ff*

8^{va}

pp *mf* *pp* *ff* *pp*

pp *mf* *pp* *ff* *pp*

reverse the mouthpiece

"Opps! Every man against every man" *ppp* *ff* *pp*

reverse the mouthpiece

"Opps! Every man against every man" *ppp* *ff* *pp*

reverse the mouthpiece

"Opps! Every man against every man" *ppp* *ff* *pp*

reverse the mouthpiece

"Opps! Every man against every man" *ppp* *ff* *pp*

speaking into tpt., independently

"Opps! Every man against every man" *ppp* *ff* *pp*

speaking into tpt., independently

"Opps! Every man against every man" *ppp* *ff* *pp*

speaking into tpt., independently

"Opps! Every man against every man" *ppp* *ff* *pp*

speaking into tpt., independently

"Opps! Every man against every man" *ppp* *ff* *pp*

ppp *ff* *ppp* *ff* *ppp* *ff*

ppp *ff* *ppp* *ff* *ppp* *ff*

ff *pp* *ff* *pp* *mf* *ppp* *ff*

Bass Drum *ff* *mp* *f*

w/wire brush

Tam-tam *f*

sfz *mp* *ff* *pp* *ff* *ff* *ff* *mp*

ff *pp* *ff* *pp* *mf* *ppp* *ff*

arco overpressure *ff* *ppizz.*

arco overpressure *ff*

8^{va}

ff *pp* *ff* *pp* *mf* *ppp* *ff*

ff

35

Fl. *mp* *ff* *p* *sfz* *mp* *pp* *ff* *pp* *mf* *sf* *ff* 4:3

Fl. *mp* *ff* *p* *sfz* *mp* *pp* *ff* *pp* *mf* *sf* *ff* 4:3

Ob. *mf* 3 *mf* 3 *fp* *fp*

Cl. *ff* *p* *sfz* *mp* *pp* *ff* *pp*

B. Cl. *ff* *p* *sfz* *mp* *pp* *ff* *pp*

Bsn. *ff* *mf* *pp* *pp*

Hr. *ff* *pp* *mf* *pp* *mf* *pp* speak as before

Trumpet in C 1.2.3 *ff* *pp* *mf* *pp* *ff* *p* speak as before

Tbn. *ff* *pp* *mf* *pp* *ff* *p* speak as before

B. Tbn. *ff* *pp* *mf* *pp* *ff* *p* speak as before

Tba. *ff* *pp* *mf* *pp* *ff* *p* speak as before

Timp.

Perc. 1

Perc. 2 Triangle *ff* *mp* *ff* Tam-tam *f* w/bow

Perc. 3 Suspended Cymbal

Mar. *f* *p*

Hp. *mp* *f* *ff* *pp*

Vln. I *pp* *ff* *pp* *mp* *pp* *ff* *pp* *ff* *pp* *mf* *sf* *ff* *pp*

Vln. II *pp* *ff* *pp* *mp* *pp* *ff* *pp* *ff* *pp* *mf* *sf* *ff* *pp*

Vla. *pp* *ff* *pp* *mp* *pp* *ff* *pp* *ff* *pp* *mf* *sf* *ff* *pp*

Vc. *pp* *ff* *pp* *mp* *pp* *ff* *pp* *ff* *pp* *mf* *sf* *ff* *pp*

Db. *pp* *ff* *pp* *mp* *pp* *ff* *pp* *ff* *pp* *mf* *sf* *ff* *pp*

accel. *pp* bow the tailpiece very slowly *ff*

♩ = 70 *pp* *ff* *pp* *mf* *sf* *ff* *pp*

Rough, expressive

E

$\text{♩} = 40$
Very calm

46

Fl. *semi airy*
fp *ppp* *mf* *ppp* *ff*

Fl. *semi airy*
fp *ppp* *mf* *ppp* *ff*

Ob. *semi airy*
fp *ppp* *mf* *ppp* *ff*

Cl. *mp* *ff* *mp* *ff*

B. Cl. *mp* *ff* *mp* *ff*

Bsn. *f* *ppp* *mf* *pp* *fp*

Hn. *ppp* *mp* *pp* *ff*

Trumpet in C 1.2.3
Hey! Before they entered into society
A-ha! ..was a mere war!

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *(soft)* *p* *ff*

Perc. 1 *coperto* *mp* *pp* *mf* *p* *ff*

Perc. 2 *w/triangle stick-scrape* *mp* *pp* *ff*
w/bow independently

Perc. 3 *w/bow independently* *p* *ff* *w/mallet* *shake* *p* *ff*

Mar. *ff*

Vln. I *s.p.* *pp* *gliss.* *ff* *ppp* *fff* *ppp*

Vln. II *s.p.* *pp* *gliss.* *ff* *ppp* *fff* *ppp*

Vla. *s.p.* *pp* *gliss.* *ff* *ppp* *fff* *ppp*

Vc. *arco ord. I* *pp* *gliss.* *ff* *ppp* *fff* *ppp*

Db. *arco ord. II* *pp* *gliss.* *ff* *ppp* *fff* *ppp*

$\text{♩} = 40$
Very calm

F

G

♩=45
Sleepy

60

Fl. ord. *pp* *ff*

Fl. ord. *pp* *ff*

Ob. ord. *pp* ord. *pp*

Cl. *pp*

B. Cl. *pp* 8^{va} *pp*

Bsn. *pp* *pp*

Hr. *pp* muted *f* muted *mf*

Trumpet in C 1.2.3 *mf*

Tbn. *p* 3

B. Tbn. *p* 3

Tba. *p* 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar. *mf* *mp* *ff* *p*

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

Vln. I

Vln. II

Vla.

Vc. *div.* *sfz* *sfz* *sfz* *tutti* *f* *arco* *ppp* *s.p* *ff*

Db. *div.* *sfz* *sfz* *sfz* *tutti* *f* *arco* *ppp* *s.p* *ff*

F

G

♩=45
Sleepy

70

Fl. random key clicks w/ independently

Ob. random key clicks w/ independently

Cl. random key clicks w/ independently

B. Cl. random key clicks w/ independently

Bsn. random key clicks w/ independently

30"

Hn. air, combined w/ random valve clicks independently

Trumpet in C 1.2.3 air, combined w/ random valve clicks

Tbn. air, combined w/ random valve clicks

B. Tbn. air, combined w/ random valve clicks

Tba. air, combined w/ random valve clicks

Timp. *p* *ff* *mf* *f*

Perc. 1 w/brush *pp* *ff* *pp*

Perc. 2 Thunder sheet *mf* *ff*

Perc. 3 w/superball mallet *p* *ff*

Mar. *ff*

Hp.

30"

Vln. I To bow the tailpiece very slowly

Vln. II bow the tailpiece very slowly

Vla. bow the tailpiece very slowly

Vc. overpressure (bow very slowly, crackling sound) *as forte as possible*

Db. overpressure (bow very slowly, crackling sound) *as forte as possible*