

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. "

Thomas Hobbes

Programme Note

In societies we are alien to their culture, and / or language, do the voices we hear belong to an ensemble of randomness, or did they derive from each other, from something more primitive to which we also belong to?

Bellum Omnium Contra Omnes a.k.a FFA!

A

Andante
♩=80

Very fragile
♩=45

This musical score is for the piece "Bellum Omnium Contra Omnes a.k.a FFA!" by Merve Erez (2020). It is marked "Very fragile" with a tempo of ♩=45 and "Andante" with a tempo of ♩=80. The score is for a full orchestra and includes the following parts:

- Flute 1 & 2:** Both parts play a sustained note, starting with a dynamic of *ff* and ending with *pp*.
- Oboe 1 & 2:** Both parts play a sustained note, starting with a dynamic of *ff* and ending with *pp*.
- Clarinet 1 in Bb & Bass Clarinet 2 in Bb:** Both parts play a sustained note.
- Bassoon:** Plays a melodic line starting with *pp*, moving to *ff*, and ending with *pp*.
- Horn in F 1-4:** Four parts. The first three parts play a melodic line with dynamics *ff*, *fp*, and *ff*. The fourth part plays a sustained note. All parts include performance instructions like "reverse the mouthpiece" and "air sounds".
- Trumpet in C 1, 2, 3:** Three parts. The first part plays a melodic line with dynamics *ff*, *pp*, and *ppp*. The other two parts play a sustained note.
- Trombone 1, 2 & Bass Trombone:** Three parts. The first part plays a melodic line with dynamics *ff*, *pp*, and *ppp*. The other two parts play a sustained note.
- Tuba:** Plays a sustained note with dynamics *ff*, *fp*, and *pp*.
- Timpani:** Plays a sustained note with dynamics *pp* and *mf*.
- Percussion 1:** Bass Drum with stick, wire brush, and stick. Dynamics include *pp*, *fp*, *ff*, *pp*, *sfz*, and *pp*.
- Percussion 2:** Tambourine and shake roll. Dynamics include *sf*, *mf*, and *pp*.
- Percussion 3:** Thunder Sheet with superball mallet. Dynamics include *pp*, *ff*, and *pp*.
- Marimba:** Plays a sustained note.
- Harp:** Plays a sustained note with dynamics *ff* and *mf*.
- Violin I & II:** Both parts play a sustained note.
- Viola:** Plays a sustained note.
- Violoncello & Double Bass:** Both parts play a melodic line with dynamics *sfz*.

The score includes various performance instructions such as "reverse the mouthpiece", "air sounds", "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 very slowly", "hit w/ mallets gently", "w/plectrum B", and "w/finger".

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*

speak into tpt., independently

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

speak into tpt., independently

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

speak into tpt., independently

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

"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*

w/wire brush

Tam-tam *f*

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

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

8^{va}

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

arco overpressure

pizz.

arco overpressure

ff *ff*

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

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

46

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

Tbn. *A-ha! ..was a mere war!* *mf*

B. Tbn. *A-ha! ..was a mere war!* *mf*

Tba. *A-ha! ..was a mere war!* *mf*

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

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

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

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

60

ord.
Ω

Fl. *pp*

ord.
Ω

Fl. *pp*

ord.
Ω

Ob. *pp*

ord.
Ω

Cl. *pp*

B. Cl. *pp*

8^{va}
pp

Bsn. *pp*

Hn. *pp* muted

f muted

Trumpet in C 1.2.3 *mf*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar. *mf*

Hp. *mf*

F# G# D#

G# B D#

8^{va}

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

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* 30"

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

Perc. 2 Thunder sheet *mf* *ff*

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

Mar. *ff* 9

Hp. H

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* bow the tailpiece very slowly

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