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 trombones
1 tuba
1 timpani

percussion 1
bass drum with large wire brush, wood block

percussion 2
tam-tam with bow and superball mallet, tambourine, triangle

percussion 3
thunder sheet with superball mallet, suspended cymbal (chinese) with bow, marimba

1 harp

violin 1

violin 2

viola

cello

contrabass

Transposed score
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!

Very fragile  \( \cdot \)  \( \cdot \)  \( \cdot \)  \( \cdot \)  \( \cdot \)  \( \cdot \)

Flute
Flute 2
Oboe
Oboe 2
Clarinet 1 incl.
Bass Clarinet 1 incl.
Bassoon
Trumpet in C 1. 2. 3
Trombone 1. 2
Tuba
Violin I
Violin II
Violin 3
Violin 4
Viola
Cello
Violoncello
Double Bass

Bellum Omnium Contra Omnes a.k.a FFA!
Trumpet in C

Perc. 1

B. Tbn.

Vln. II

Timp.

B. Cl.

Vln. I

Mar.

Tbn.

Bsn.

Tba.

Vla.

Db.

Fl.

Fl.

Ob.

Cl.

Fl.