

FULL SCORE (transposed)

Commissioned by Arcadia Winds with the generous support of Geoff Stern and Joan & Barry Miskin. Premiered on the 8th December 2023.

This *Always* Happened

For Wind Quintet

Duration Approx. 15 minutes

Melody Eötvös

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THIS ALWAYS HAPPENED

Program Notes:

“This Always Happened” is a type of fictional time travel that deals in fixed, predestined loops. Furthermore, it’s the very act of travelling through time that initiates the events being examined, or the story being observed.

When we talk about large periods of time, we most often discuss centuries: our organization of historical passage is measured by them 19th century, 20th century, 21st century, etc. It’s also nice to think that some of us, (likely less than 0.05%) will live out an entire century, but it is at least possible, and many of us 24+ will still, likely, straddle two centuries across our lifetime.

In music, we can chase our compositions across these centuries quite easily, particularly from around 650 CE with the development of “Neumes” (found predominantly in Gregorian chant) and even more prolifically from 1000 CE with D’Arezzo’s invention of the staff. Before these landmarks though we still have strong, physical evidence of written music that dates back to Ancient Greece and Babylon.

While it’s fascinating to observe the development of music across centuries, the inspiration for this work goes one step further and traces common musical elements across *millennia*.

Having taken a “philosophy of time travel” class many years ago as part of my MAphil, the subject matter has finally found its way back to me and while I am very much fictionalizing the style

present in every millennia except for 2023 CE, this piece is an imagined journey through thousands of years – both as a combination of my sound world as a composer, and with musical elements that have been observed in actual historical examples of music (except perhaps for 3023 CE, but only time will tell with that one).

Like in any good time travel story, there are also many easter eggs throughout (hidden surprises usually identifiable by someone familiar with the subject/artform/digital work), which in a musical context might come across as a quotation or irritatingly familiar moment that passes before you can know it. I should also mention that the text used in the first movement is sourced from the Babylonian Theodicy, written/inscribed/etched around 977 BCE.

Happy travelling.

- Melody Eötvös (2023)

Movements:

(BCE = Before the Current Era, CE = Current Era).

I 977 BCE

II 23 BCE

III 1023 CE

IV 2023 CE (present day)

V 3023 CE

Text (movt. 1):

Babylonian Theodicy (approx. 977 BCE) transliteration from:

“The Babylonia Theodicy” Takayoshi Oshima, State Archives of Assyria Cuneiform Texts Volume IX, The Neo-Assyrian Text Corpus Project.

II			
12 [n]a-a-a-du	ᵀib ^l -ri	šá taq-bu-ú	i-dir-tum
13 [n]a-ra-am	sah-ḥi-ka	tu-šak-pi-du	li-mut-tum
14 [n]a'-[d]u	tè-en-ka	tu-maš-šil	la li'-iš
15 na-am-ru-tum	zi-mu-ka	uk-ku-liš	tu-še-e-ma
16 na-a[d]-nu-ma	ab-bu-nu	il-la-ku	ú-ru-uh mu-ú-t[u]
17 na-ᵀa ^l -ri ḥu-bur	ib-bi-ri	qa-bu-ú	ul-tu ul-la
18 na-a[t]-la-ta-ma	niš ^{meš}	mit-ḥa-riš	a-pa-a-t[um]
19 na-×-šú	I bu-kúr en-šú	ul × × ú	ú-šá-dš-re-[e-šú]
20 n[a]-am-ra-a	be-lu meš-re-e	ᵀú ^l -[da]m-mi-iq-šú	ma-an-[nu]
21 n[a]-ṭil	pa-an ilim-ma	ra-ši	la-mas-[sa]
22 n[a]-ak-di	pa-li-ih ^a ištār(15)	ú-kám-mar	ṭuh-[da]
III			
23 ku-up-pu	ib-ri lib-ba-ka	šá la i-qát-tu-ú	na-qab-[šú]
24 ku-mur-re-e	gi-piš tam-tim	šá la i-šu-ú	mi-ṭi-[ta]

Performer Notes:

GENERAL:



A dotted line indicates a gradual or smooth transition between two techniques or states of playing.



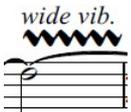
Lip Gliss (l.g.) = a short portamento achieved with the lips/embouchure. Any gliss note marked with “lip gliss” or l.p. should be played as a fingered gliss (unless better achieved by a lip gliss at the players discretion).

Multiphonic (m.p.) = fingering is given where required. For natural multiphonics, this will also be indicated with a text prompt.



Comma over a rest indicates a slight pause or break that the player can take, or extend at their own discretion.

Bisbig. = timbre trill.



Wide Vibrato –very wide vibrato

Movt 5 (general remarks):

Potentially brutal at times. If the sounds seems intended to be distorted or entirely too loud, that's how it is meant to be.

The flute rhythm starting in bar 371 is given above the beginning of each repetition, as they each conform to the correct grouping for the time signature – unlike the other two rhythmic layers in this movement (1st starting in the horn at 375, and the 2nd starting at 383 in the clarinet).

-. = “blip” in morse code. This rhythm starts in bar 401.

FLUTE:

Breath in noisily, but beginning/triggered with a sharp accent on a “tch” sound.

For any text spoken through the flute while also playing, consider it a heightened whisper – with essentially an air sound which allows some pitch to come through, as well as more of the vowels and consonants to also be present in the resulting sound.

For sounds that start with an “N”, “M”, and “a”, it is expected that these to be mostly spoken - adhere to the given rhythm for their placement.

For any spoken text through the flute that is in the second octave or above, pumping more air through while playing might help with sounding the text and pitches simultaneously.

Overblow to harmonics with tremolo – prioritize the harmonics but if possible keep some of the fundamental (which will be placed in brackets) present.



Text/noise sound morphs into pure pitch. If text accompanies the ‘pure pitch’ in notation it should only be for the start of the sound and will be an open vowel or closed mouth syllable.

OBOE:

Multiphonics: fingering is given in the score/parts

Double Harmonics: fingering is given in the score/parts

5th movement glitch out (bar 390 – 395): ideally most of this would be tongued (rather than alternate fingering etc.) – please consult with the composer for alternate pitches if needed.

CLARINET:

Multiphonics: fingering is given in the score/parts

Double Harmonics: fingering is given in the score/parts

HORN:

Playing + Singing – sung note is indicated with an open diamond note-head.

BASSOON:



"Balalaika" – only used on C3-D3-E3, and C4, D4, and E4. The played note is indicated in normal noteheads, while the B-hole (over which the effect is tremolo-ed) is indicated with a strike-through note-head.

Sub-multiphonics: indicated with a square note head below the normal range of the bassoon.

Multiphonics: fingering is given in the score/parts

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THIS ALWAYS HAPPENED

for Wind Quintet

I - 977 BCE

♩ = 50 A Slow Second

audible
breath in
"tch"

Melody Eötvös (2023)

na - a - a - du na - a - ra - am! Ku! K - k - k - k - k - k

4 A

clean and still

clean and still

wide vib. become distorted

lip gliss

become distorted

increasingly wide vib. + trill

18

Fl. *pp* *lip gliss down*

Ob. *ppp* *p* *ppp* *p* *pp* *double harmonic*

Cl. *pp* *pp*

Hn. *pp* *pp* *pp* *sing*

Bsn. *pp* "balalaika"

22

Fl. *pp* *mp* *Tu*

Ob. *mp* *p* *mp* *bisbig.* *pp*

Cl. *pp* *slow down into end of bar*

Hn. *p*

Bsn. *p* *mf* *p* *pp*

---- 'tch" Mah - du - tah!

Musical score for measures 36-41. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).
- Flute: Measures 36-41. Starts with a triplet of eighth notes, then a triplet of quarter notes, and ends with a triplet of eighth notes. Dynamic marking: *f*.
- Oboe: Measures 36-41. Measures 36-37 are silent. Measures 38-41 play a sustained note with a dynamic marking of *f* and the instruction *(non vib.)*.
- Clarinet: Measures 36-41. Measures 36-37 play a triplet of quarter notes. Measures 38-41 play a sustained note with a dynamic marking of *pp*.
- Horn: Measures 36-41. Measures 36-37 play a sustained note with a dynamic marking of *f*. Measures 38-41 play a sustained note with a dynamic marking of *f*.
- Bassoon: Measures 36-41. Measures 36-37 play a triplet of eighth notes. Measures 38-41 play a triplet of eighth notes with a dynamic marking of *f*.



Musical score for measures 38-41. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).
- Flute: Measures 38-41. Measures 38-40 play a triplet of eighth notes with a dynamic marking of *p*. Measure 41 plays a triplet of eighth notes with a dynamic marking of *f*.
- Oboe: Measures 38-41. Measures 38-40 are silent. Measure 41 plays a triplet of eighth notes with a dynamic marking of *p*.
- Clarinet: Measures 38-41. Measures 38-40 play a triplet of eighth notes with a dynamic marking of *pp*. Measure 41 plays a triplet of eighth notes with a dynamic marking of *p*.
- Horn: Measures 38-41. Measures 38-40 play a sustained note with a dynamic marking of *f* that decays to *pp*. Measure 41 plays a sustained note with a dynamic marking of *p*.
- Bassoon: Measures 38-41. Measures 38-40 play a sustained note with a dynamic marking of *f* that decays to *pp*. Measure 41 plays a sustained note with a dynamic marking of *p*.

sa-hi-ka Tu-ma-sil Qat Pa-li - ti - sta ka-ma Da - tuh! sa-hi-ka

40 Tu ma-sil Qat Pa-li-ti-sta ka-ma Da-
tuh! sa-hi-ka Tuh!

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Hn. *pp* *p*

Bsn. *pp* *p*

42 ka! ba-an-ti sa taq-a zi mu ka-a

Fl. *f*

Ob. *f* *bisbig.*

Cl. *pp* *mf* *rearticulate note and start new l.g.*

Hn. *pp* *mf* *rearticulate note and start new l.g.*

Bsn. *mp* *f* *p* *f* *attacca!*

105

Fl.

Ob.

Cl.

Hn.

Bsn.

p

p

mf *> p*

f *>*

110

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mf

H

125

Fl. *mf* *p* *mp* 3 3 *mf* *< f*

Ob. *p* *f* *mp* 3 3 *mf* *< f*

Cl. *mf* *p* *mf* *mp* 3 *mf* *< f*

Hn. *p* *f* *mp* *mf* *< f*

Bsn. *mf* *mp* *mf* *< f*

Detailed description: This block contains the musical score for measures 125 through 128. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 3/8 time and includes various dynamics such as *mf*, *p*, *f*, *mp*, and *< f*. There are also triplet markings (3) and accents (>) throughout the score.

130 [J]

Fl. *mp* *mf* *p* *f*

Ob. *f* *f* *p* *f*

Cl. *mp* *mf* *p* *f*

Hn. *p* *f* *p* *f*

Bsn. *f*

Detailed description: This block contains the musical score for measures 130 through 133. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 3/8 time and includes various dynamics such as *mp*, *mf*, *p*, *f*, and *⟩ f*. A section marker [J] is present at the beginning of measure 130.

N

160

Fl. *mp* *f* *mp*

Ob. *mf* *f* *mp*

Cl. *f* *mp*

Hn. *f* *mp*

Bsn. *mp* *f* *mp*

165

Fl. *f* *p* *f* *p* *f*

Ob. *f* *p* *f* *p*

Cl. *p* *mp*

Hn. *p*

Bsn.

persistent in the middle ground

179

Fl. *p* *f*

Ob. *mp*

Cl. *p* *mf*

Hn. *p*

Bsn. *p*

Detailed description: This system contains measures 179 through 183. The Flute part starts with a piano (*p*) dynamic and features a melodic line with a crescendo leading to a forte (*f*) dynamic. The Oboe part begins with a mezzo-piano (*mp*) dynamic. The Clarinet part has a piano (*p*) dynamic that increases to mezzo-forte (*mf*) by the end of the system. The Horn and Bassoon parts are marked piano (*p*).



184

Fl. *p* *mf* *p* *ppp* *p*

Ob. *mp*

Cl. *pp* *p* *ppp* *attacca*

Detailed description: This system contains measures 184 through 188. The Flute part starts piano (*p*), moves to mezzo-forte (*mf*), then piano (*p*), then pianissimo (*ppp*), and ends with a piano (*p*) dynamic. The Oboe part is marked mezzo-piano (*mp*). The Clarinet part starts pianissimo (*pp*), moves to piano (*p*), then pianissimo (*ppp*), and ends with the instruction *attacca*.



III - 1023 CE

♩ = 110

190

Fl. *mf* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mp* *p* *mp*

Detailed description: This system contains measures 190 through 194. The Flute part starts mezzo-forte (*mf*), moves to piano (*p*), and then mezzo-piano (*mp*). The Oboe part starts mezzo-forte (*mf*), moves to piano (*p*), and then mezzo-piano (*mp*). The Clarinet part starts mezzo-piano (*mp*), moves to piano (*p*), and then mezzo-piano (*mp*). A triplet of eighth notes is marked in the Oboe part in measure 192.

198

Fl. *p* *mf* 5

Ob. *p* *mf*

Cl. *p* *mf*

204

Fl. *f*

Ob. *f*

Cl. *f*

210 *with warmth*

P ♩ = 55

Fl. *p* *mf* *p* *p* *mf* *p*

Ob. *p* *mf* *p* *p* *mf* *p*

Cl. *p* *mf* *p* *p* *mf* *p*

Hn. *p* *mf* *p* *p* *mf* *p*

Bsn. *p* *mf* *p* *mf*

235

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Hn. *pp* *p*

Bsn. *mp* *pp mp* *pp*

240

Fl. *mf* *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Hn. *pp* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

245

R

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

ff



251

Fl.

Ob.

Cl.

Hn.

Bsn.

S

281

Fl. *f* *p*

Ob. *pp* *f* *p*

Cl. *p* *fp*

Hn. *p* *fp*

Bsn. *p* 3 3

Measures 281-283. The score is in 2/4 time, changing to 3/4 for the final measure. It features complex rhythmic patterns with triplets and sextuplets. Dynamics range from *pp* to *fp*. A large watermark 'Sample' is visible across the page.

284

Fl. *f* *p*

Ob. *f* *p*

Cl. *p*

Hn. 6 3

Bsn. 6 3

Measures 284-287. The score is in 2/4 time. It continues with complex rhythmic patterns, including sextuplets and triplets. Dynamics include *f* and *p*. A large watermark 'Sample' is visible across the page.

295

Fl. *p* 6

Ob. *mf* 6 *p*

Cl. *mf* *f*

Hn. *p* *p* *mf* *p*

Bsn. 6 6

299

Fl. *p* *mf* *p* 6

Ob. *mf* *p* 6

Cl. 3

Hn. 6 *p* *mf* *p*

Bsn. 6 *p* 6 6

V $\text{♩} = 92$

326

Fl. *p*

Ob.

Cl. *ff* *p*

Hn. *p* *pp*

Bsn. *p* *pp*

330

Fl. *p*

Ob. *p*

Cl. *f* *p*

Hn. *fp* *pp*

Bsn. *fp*

333

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Hn. *fp*

Bsn. *pp*

Measures 333-335. Flute and Oboe play sixteenth-note runs with sixteenth rests. Clarinet plays a dynamic shift from *f* to *p*. Horns play a sustained note with *fp* dynamic. Bassoon plays a sustained note with *pp* dynamic.

336

Fl. *f* *p*

Ob. *f* *p*

Cl. *f*

Hn. *pp* *mf* *p*

Bsn. *fp* *pp* *f*

Measures 336-338. Flute and Oboe continue with sixteenth-note runs. Clarinet plays a dynamic shift from *f* to *p*. Horns play a dynamic shift from *pp* to *mf* to *p*. Bassoon plays a dynamic shift from *fp* to *pp* to *f*.

351

Fl. *ff*

Ob. *f* *ff*

Cl. *mf* *ff*

Hn. *p* *mf*

Bsn. *ff*

355

Fl.

Ob.

Cl.

Hn. *p* *mf*

Bsn. *p*

poco accel.

X

358

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mp

mf

f

p

pp

p

pp

p

ff

attacca

V - 3023 CE

364 ♩ = 110 With a 31st Century Gait

Bsn.

ff

367

Bsn.

369

Bsn.

399

Fl.

Ob.

Cl.

Hn.

Bsn.

f

mp

mf

f

fumble

Detailed description: This system of musical notation covers measures 399 to 402. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has four measures of music, with the first measure starting at measure 399. The Oboe part has four measures, with dynamics *f* and *mp*. The Clarinet part has four measures, with dynamics *mf* and *f*. The Horn part has four measures, with a *fumble* annotation over the last measure. The Bassoon part is mostly silent, with a few notes in the final measure. There are four red double bar lines above the Flute staff, indicating repeat signs.

403

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

gliss through harmonics

9

Detailed description: This system of musical notation covers measures 403 to 406. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part has four measures of music. The Oboe part has four measures of music. The Clarinet part has four measures of music. The Horn part has four measures, with a *gliss through harmonics* annotation over the last measure, which includes a 9-measure glissando. The Bassoon part has four measures, with dynamics *p* and *f*. There are four red double bar lines above the Flute staff, indicating repeat signs.

Musical score for measures 406-409. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Starts at measure 406 with a melodic line. A dynamic marking of *p* is present. There are three red annotations above the staff: a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes.
- Ob.:** Plays a rhythmic pattern of eighth notes. A dynamic marking of *p* is present.
- Cl.:** Plays a rhythmic pattern of eighth notes. A dynamic marking of *p* is present.
- Hn.:** Plays a short melodic phrase in measure 406, marked with *rip*. The rest of the measures are silent.
- Bsn.:** Plays a rhythmic pattern of eighth notes. A dynamic marking of *p* is present. A note in measure 406 is marked with *high note fumble*.



Musical score for measures 410-413. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Starts at measure 410 with a melodic line. A dynamic marking of *ff* is present. There is a red annotation above the staff: a triplet of eighth notes.
- Ob.:** Plays a rhythmic pattern of eighth notes. A dynamic marking of *ff* is present.
- Cl.:** Plays a rhythmic pattern of eighth notes. A dynamic marking of *ff* is present.
- Hn.:** Silent throughout the measures.
- Bsn.:** Silent throughout the measures.

BB

414

Fl.

Ob.

Cl.

Hn.

Bsn.

f

strong pulse across the sustain, as loud as possible

ff

419

Fl.

Ob.

Cl.

Hn.

Bsn.

ffp *f*

453

Fl.

Ob.

Cl.

Hn.

Bsn.

wildly!

ff

454

Fl.

Ob.

Cl.

Hn.

Bsn.

f

455

Fl.

Ob.

Cl.

Hn.

Bsn.

bisbig.

Detailed description: This system contains measures 455 through 458. The Flute (Fl.) part begins with a melodic line in measure 455, followed by rests in 456 and 457, and a descending scale in 458. The Oboe (Ob.) part has rests in 455 and 456, then enters in 457 with a melodic line that continues into 458. The Clarinet (Cl.) part plays a melodic line in 455, has a rest in 456, and then plays a melodic line in 457 and 458, with a *bisbig.* marking above a note in 457. The Horn (Hn.) part has rests in 455 and 456, then plays a triplet of notes in 457 and 458. The Bassoon (Bsn.) part has a whole rest in 455 and 456, and a whole rest in 457 and 458.

456

Fl.

Ob.

Cl.

Hn.

Bsn.

f

Detailed description: This system contains measures 456 through 459. The Flute (Fl.) part has rests in 456 and 457, then enters in 458 with a melodic line that continues into 459. The Oboe (Ob.) part has rests in 456 and 457, then enters in 458 with a melodic line that continues into 459. The Clarinet (Cl.) part has rests in 456 and 457, then enters in 458 with a melodic line that continues into 459. The Horn (Hn.) part has rests in 456 and 457, then plays a triplet of notes in 458 and 459. The Bassoon (Bsn.) part has a melodic line in 456 and 457, then has a rest in 458 and 459. A forte (*f*) marking is present at the beginning of the system.