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

sample

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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

sample

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)

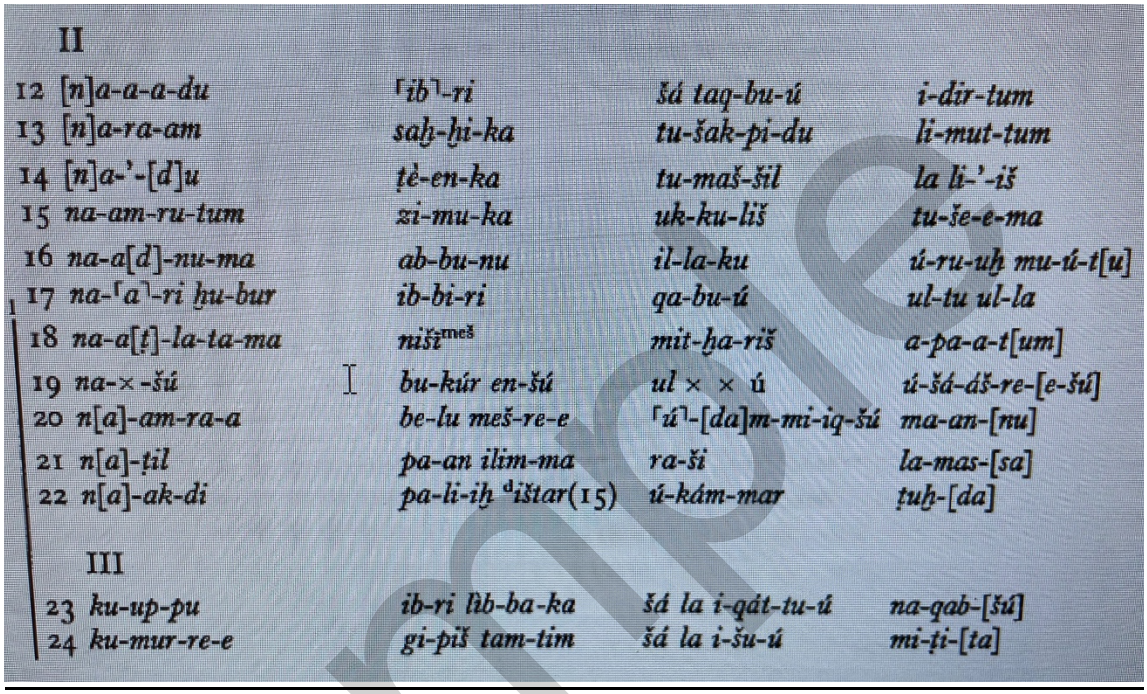
V 3023 CE

sample

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	⌜ib⌝-ri	šá taq-bu-ú	i-dir-tum
13	[n]a-ra-am	saḫ-ḫi-ka	tu-šak-pi-du	li-mut-tum
14	[n]a-'-[d]u	ṭè-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-uḫ mu-ú-t[u]
17	na-⌜a⌝-ri ḫu-bur	ib-bi-ri	qa-bu-ú	ul-tu ul-la
18	na-a[ṭ]-la-ta-ma	niši^{meš}	mit-ḫa-riš	a-pa-a-t[um]
19	na-×-šú	bu-kúr en-šú	ul × × ú	ú-šá-áš-re-[e-šú]
20	n[a]-am-ra-a	be-lu meš-re-e	⌜ú⌝-[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-iḫ ^{d}ištar(15)	ú-kám-mar	ṭuḫ-[da]

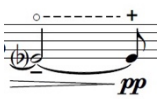
III

23	ku-up-pu	ib-ri lìb-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]

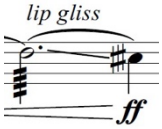
sample

Performer Notes:

GENERAL:



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

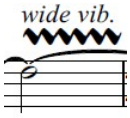


Lip Gliss (l.g.) = a short portamento achieved with the lips/embrouchure. Any gliss note marked with "lip gliss" or l.p. should be played as a fingered gliss (unless better achieved by a lip gliss at the players discretion).

Multiphonic (m.p.) = fingering is given where required. For natural mulitphonics, 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:

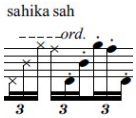
Breath in noisily, but beginning/triggered with a sharp accent on a "tch" sound.

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.

sample

OBOE:

Mulitphonics: 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:

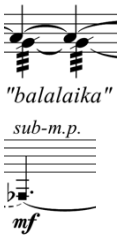
Mulitphonics: fingering is given in the score/parts

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 indicates 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.

Mulitphonics: fingering is given in the score/parts

sample

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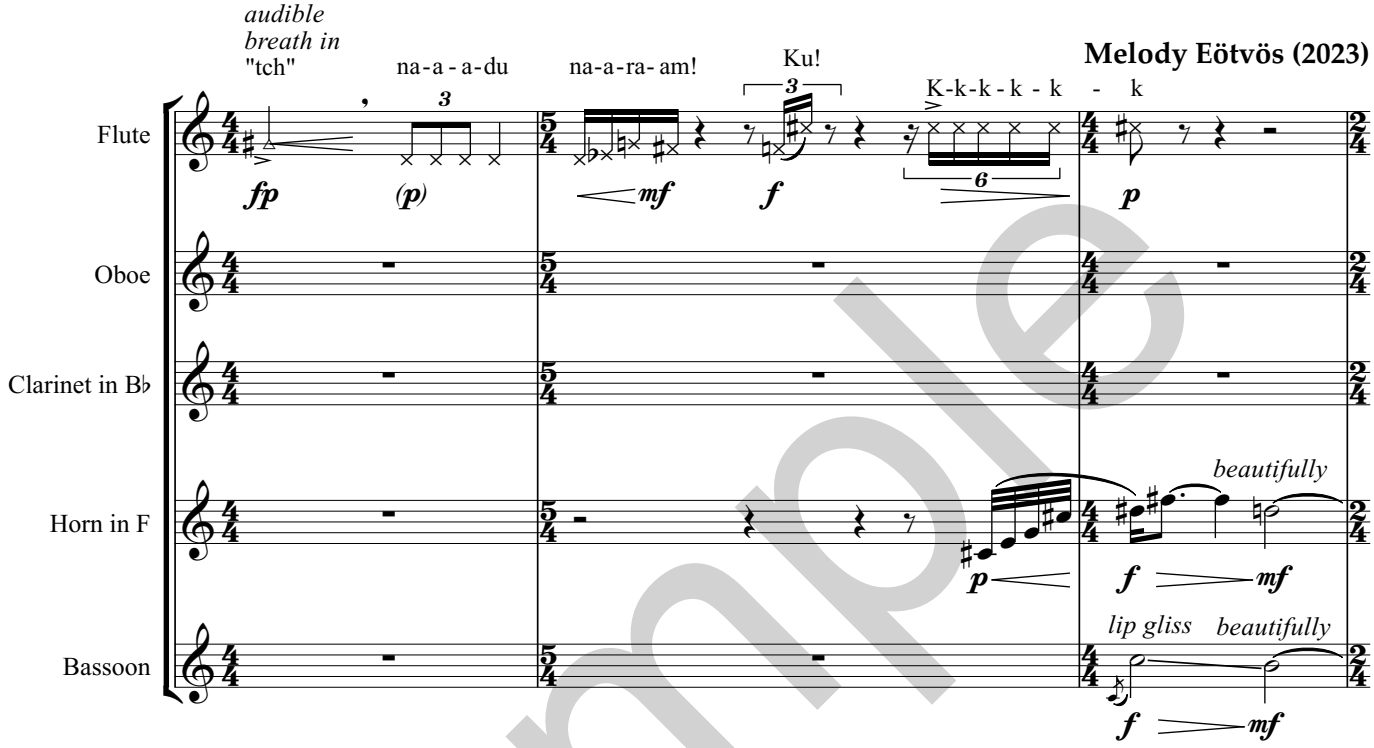
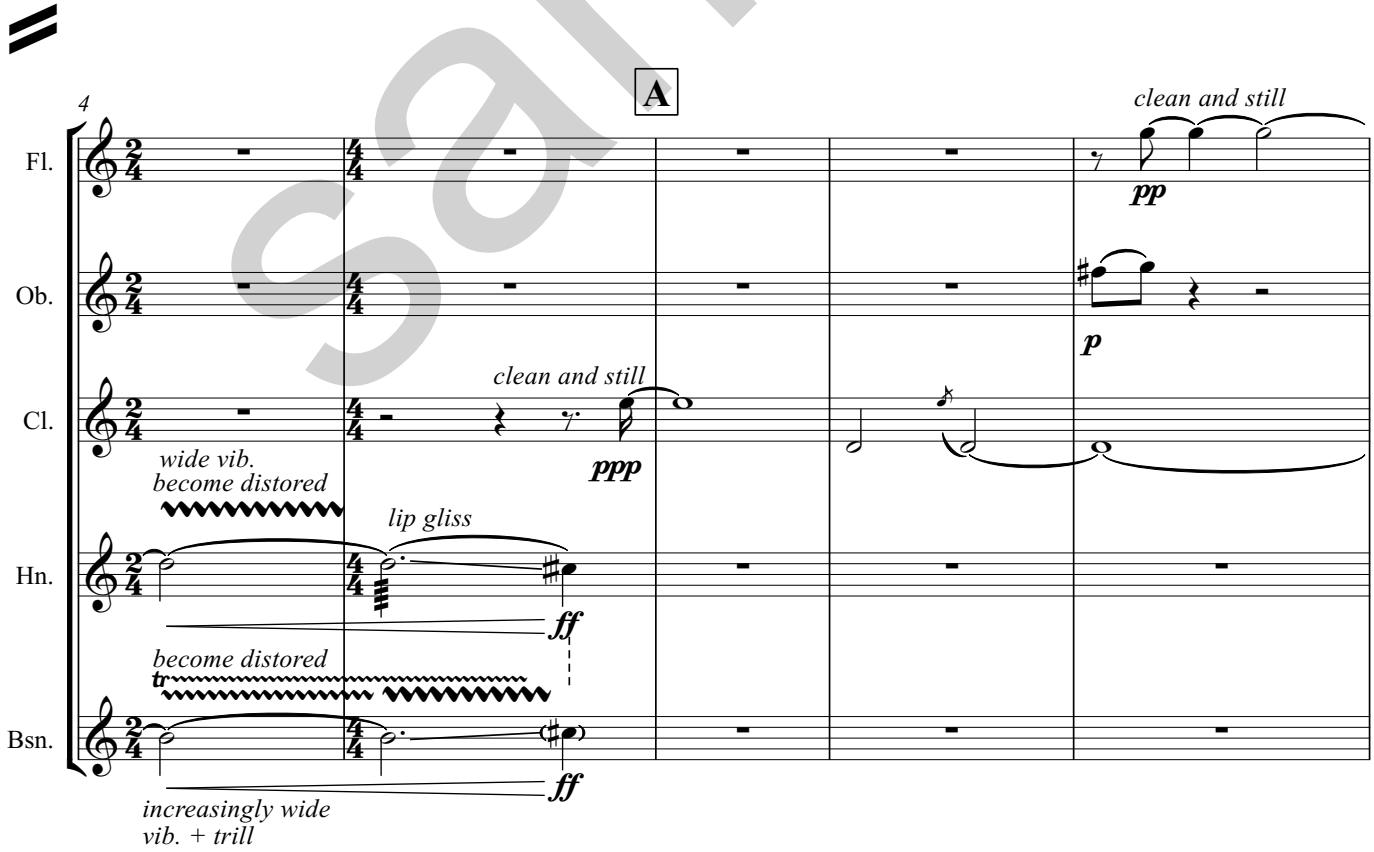
I - 977 BCE

♩ = 50 A Slow Second





sample

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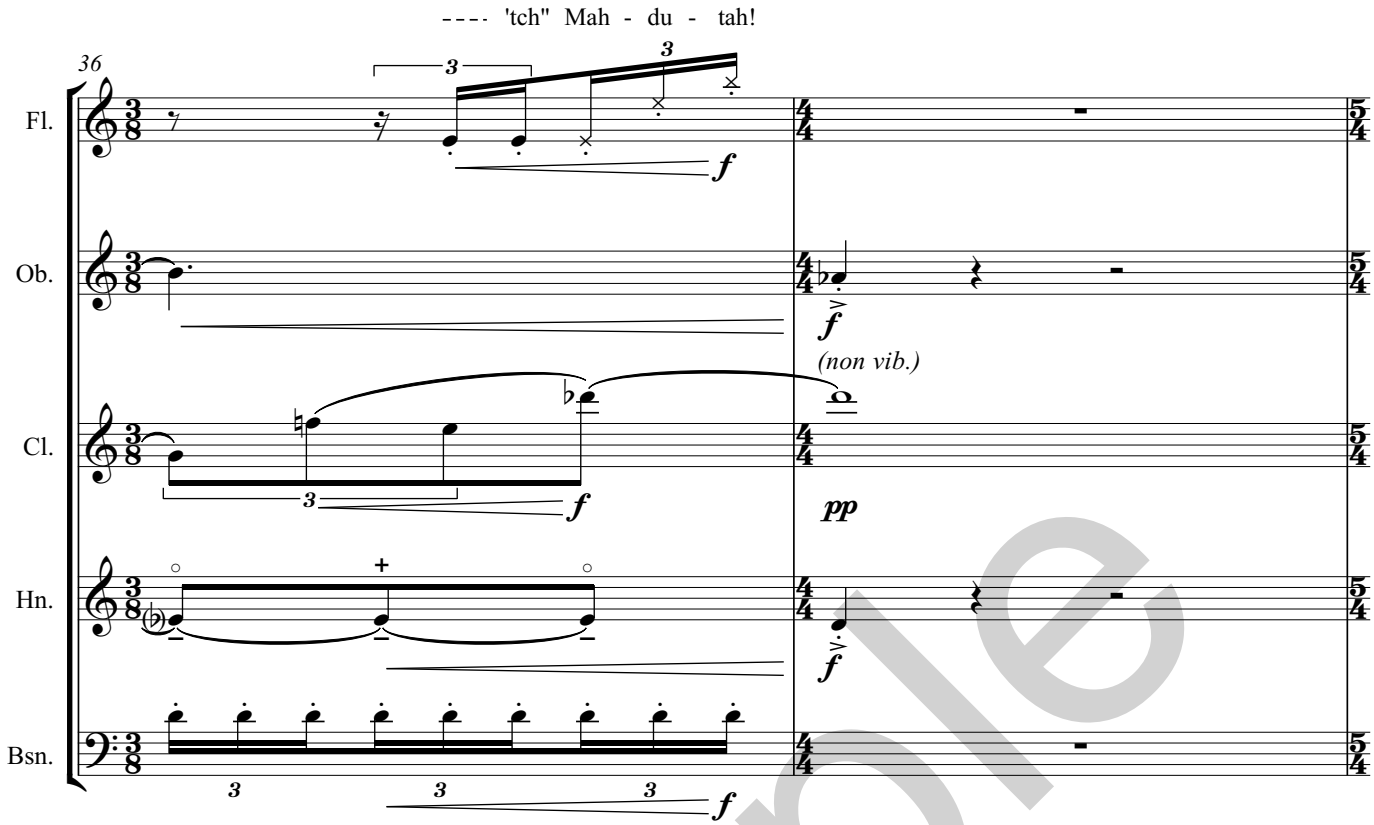
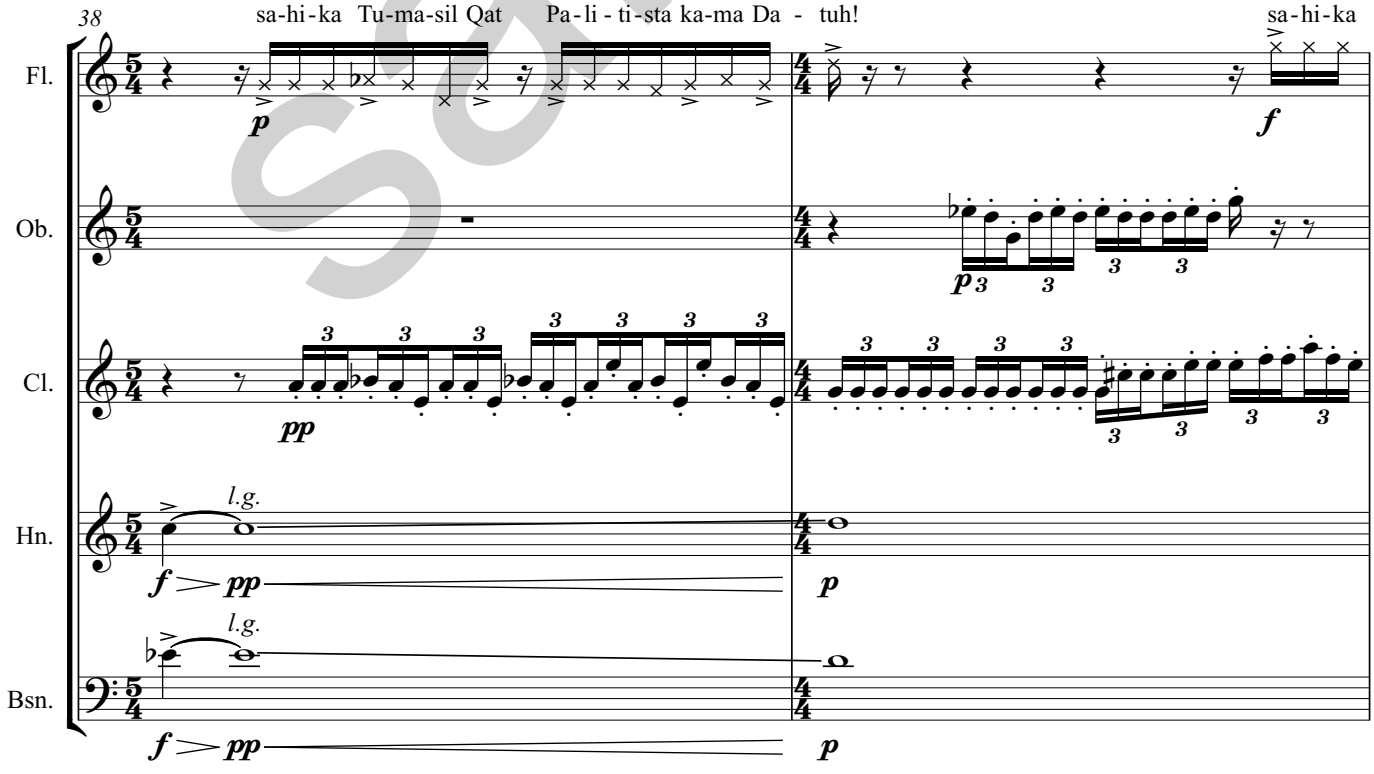
18
Fl.
lip gliss down
pp
Ob.
double harmonic
ppp
p
ppp
p
double harmonic
pp
Cl.
pp
Hn.
sing
pp
pp
pp
Bsn.
pp
"balalaika"

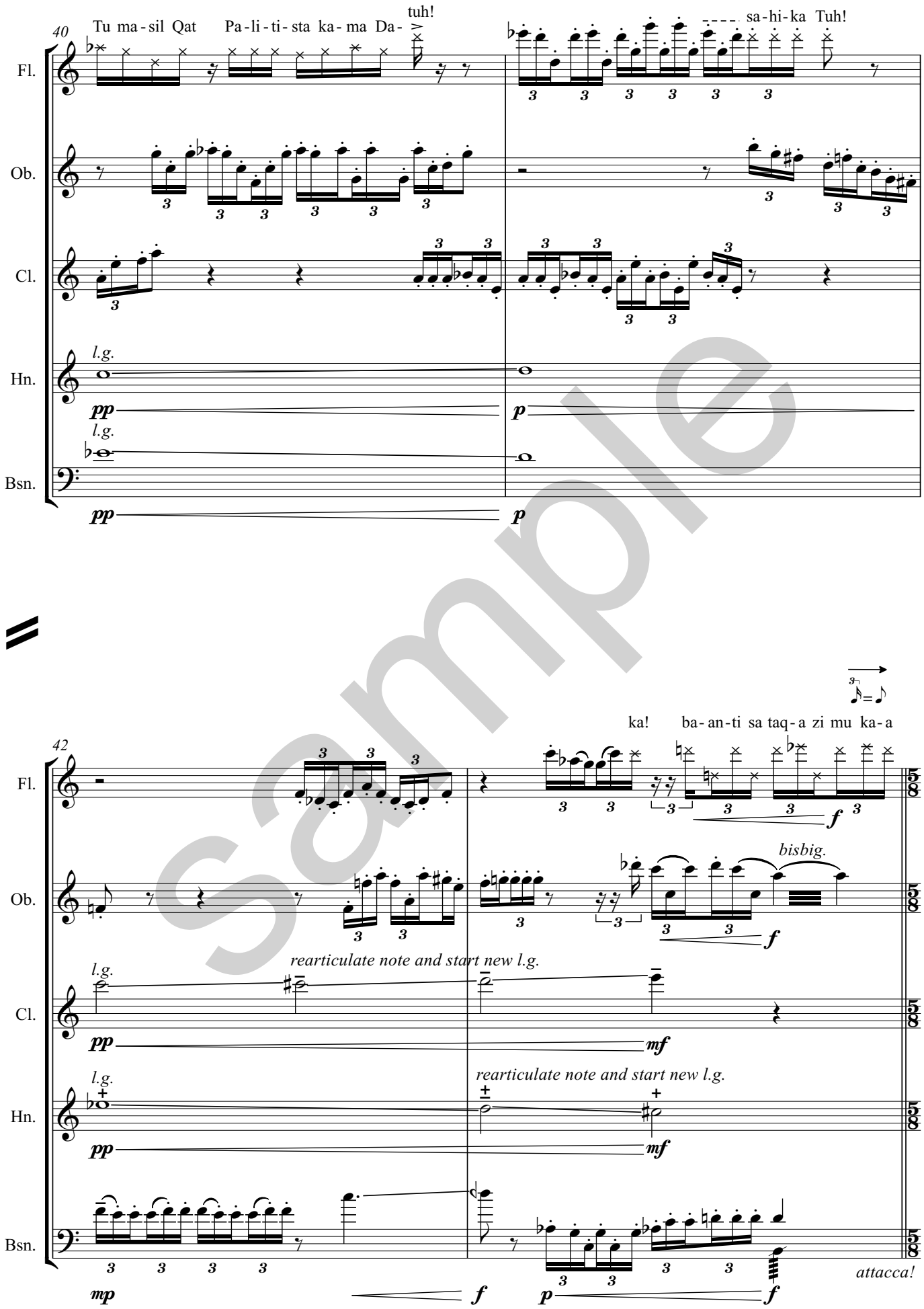
22
C
Fl.
pp
Tu
mp
Ob.
mp
p
mp
bisbig.
pp
slow down into
end of bar
Cl.
pp
Hn.
p
Bsn.
p
mf
p
pp

sample

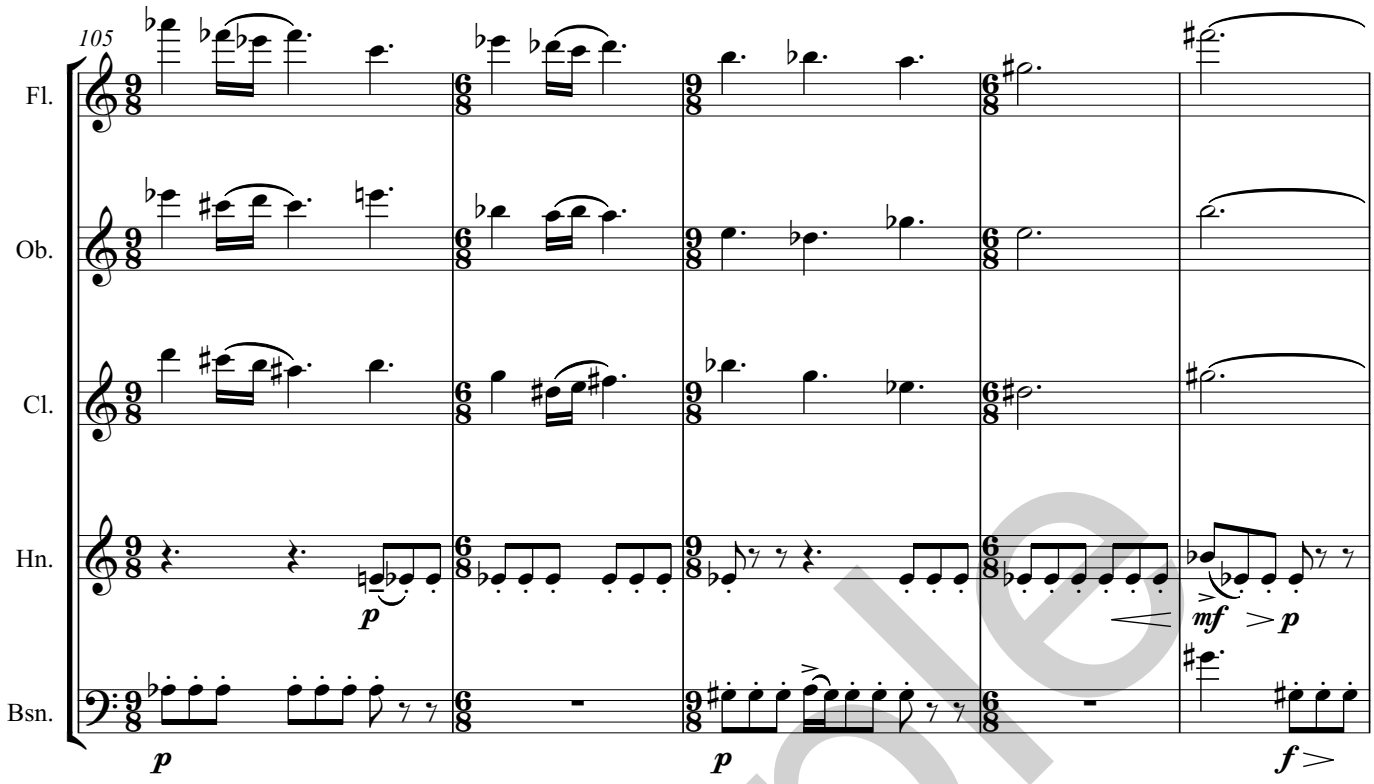

---- 'tch" Mah - du - tah!
36
Fl.
Ob.
Cl.
Hn.
Bsn.
(non vib.)

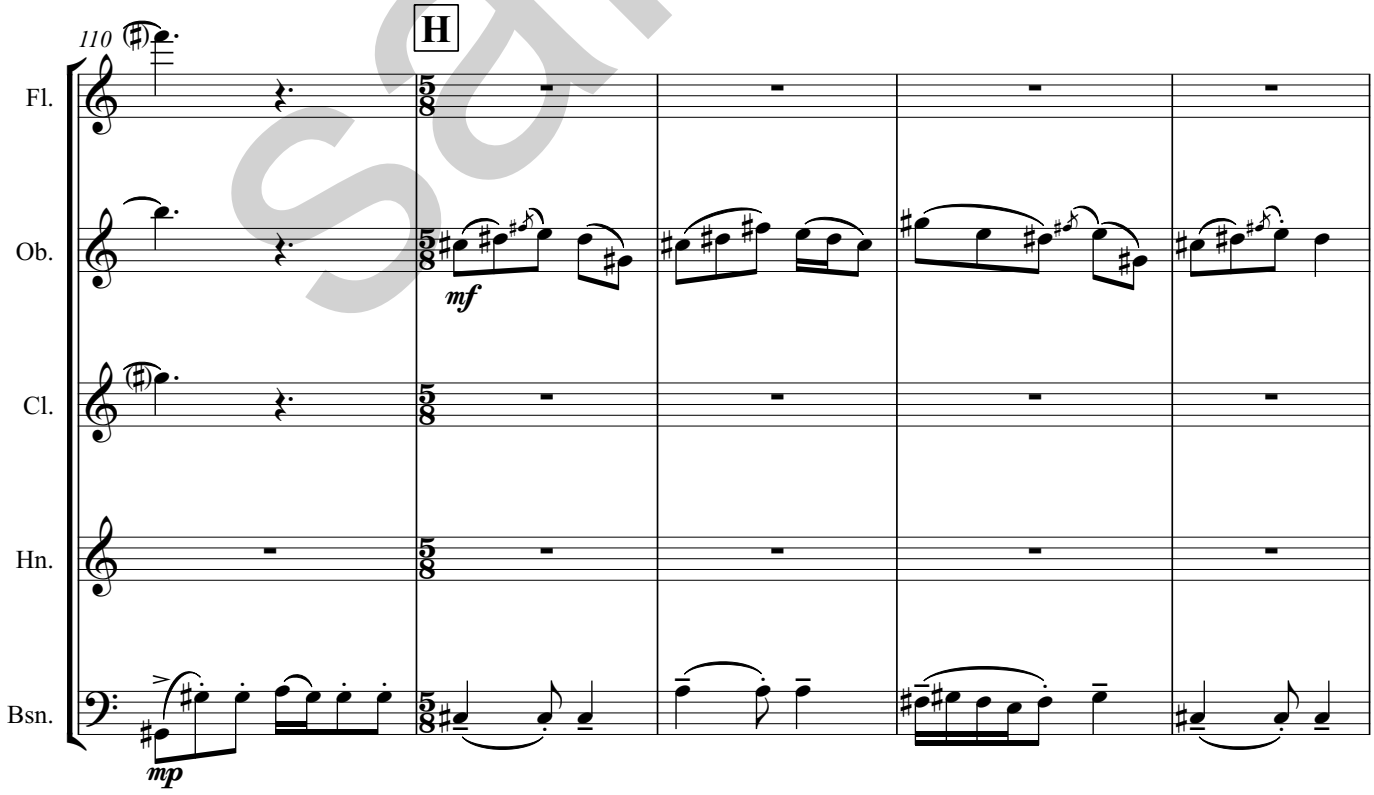

38
sa-hi-ka Tu-ma-sil Qat Pa-li - ti-sta ka-ma Da - tuh!
sa-hi-ka
Fl.
Ob.
Cl.
Hn.
Bsn.
l.g.
l.g.

sample


40
Tu ma-sil Qat
Pa-li-ti-sta ka-ma Da-
tuh!
sa-hi-ka Tuh!
Fl.
Ob.
Cl.
Hn.
Bsn.
l.g.
pp
p
42
ka!
ba-an-ti sa taq-a zi mu ka-a
bisbig.
rearticulate note and start new l.g.
mf
mp
f
attacca!

sample





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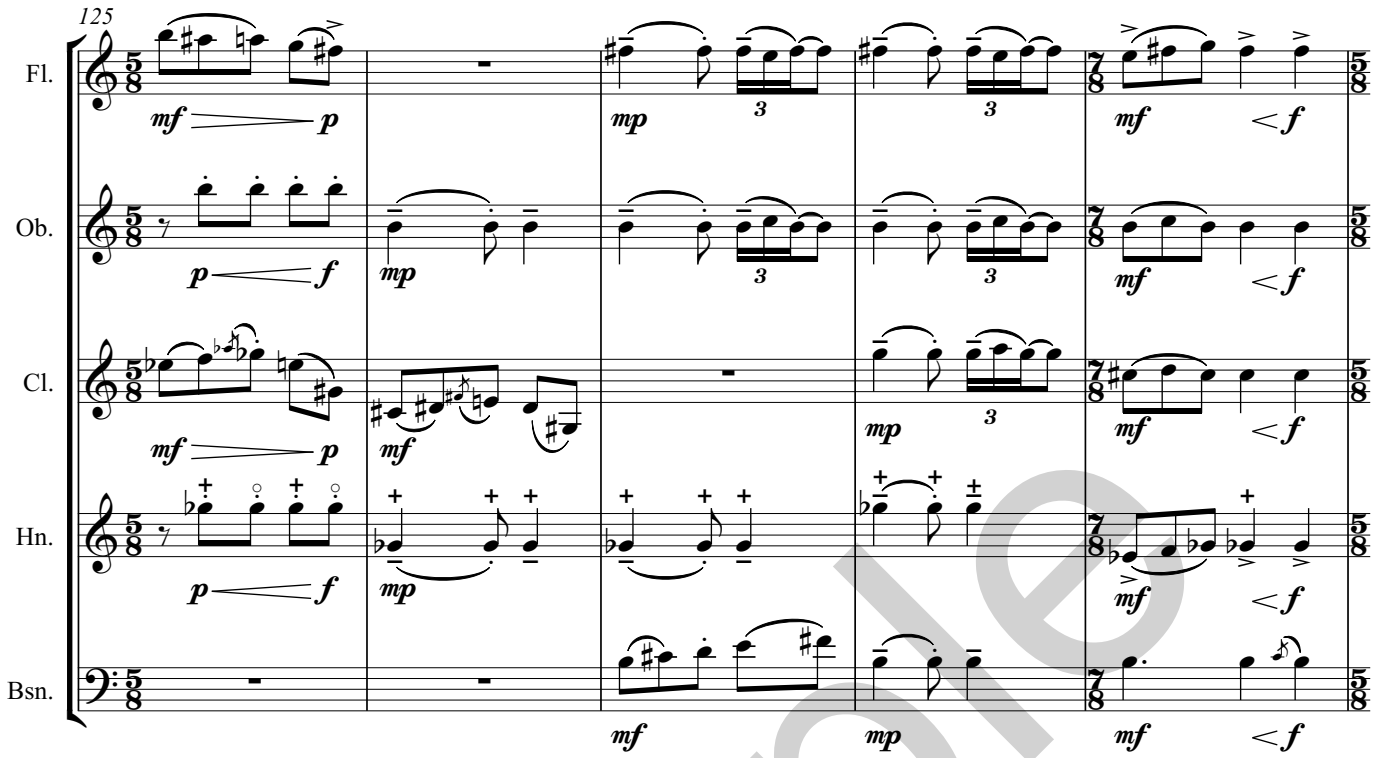

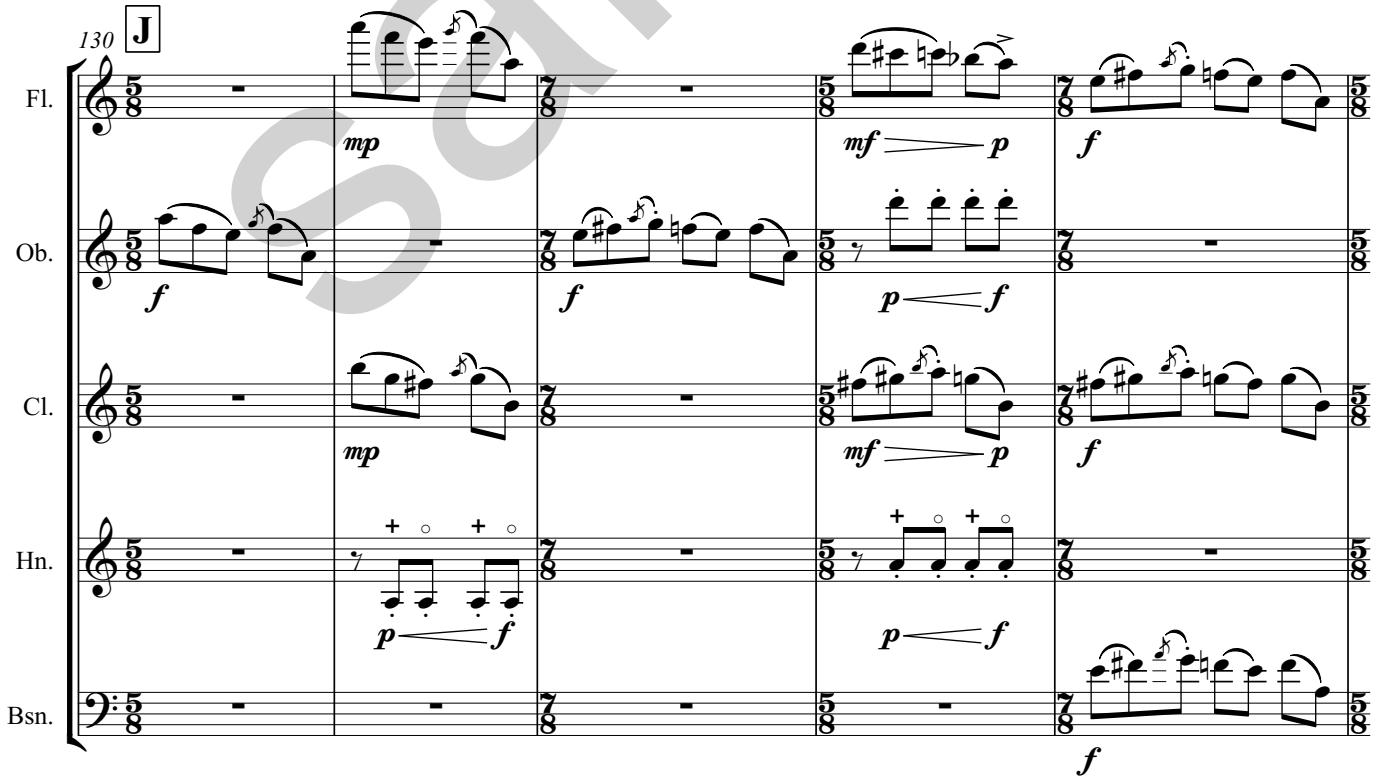

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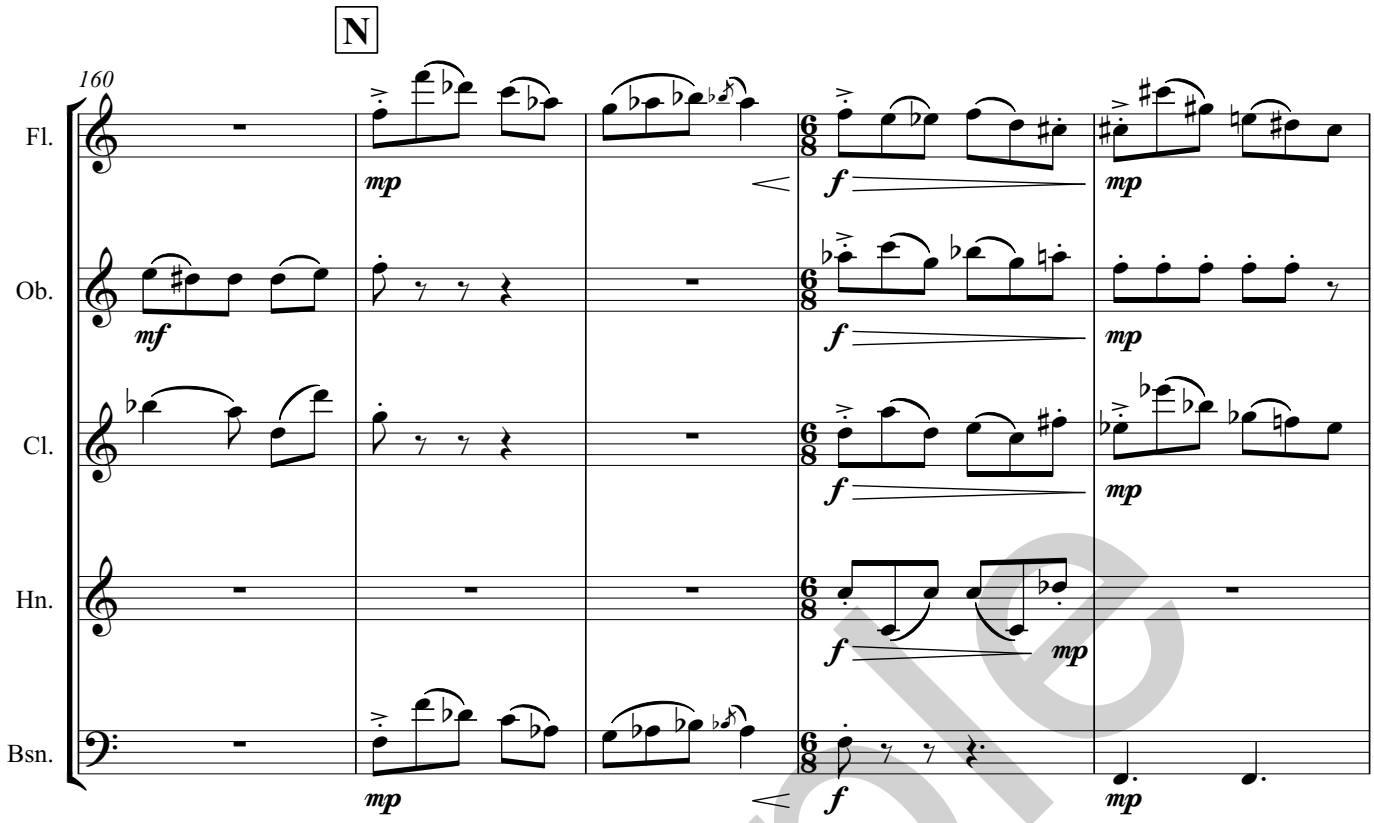
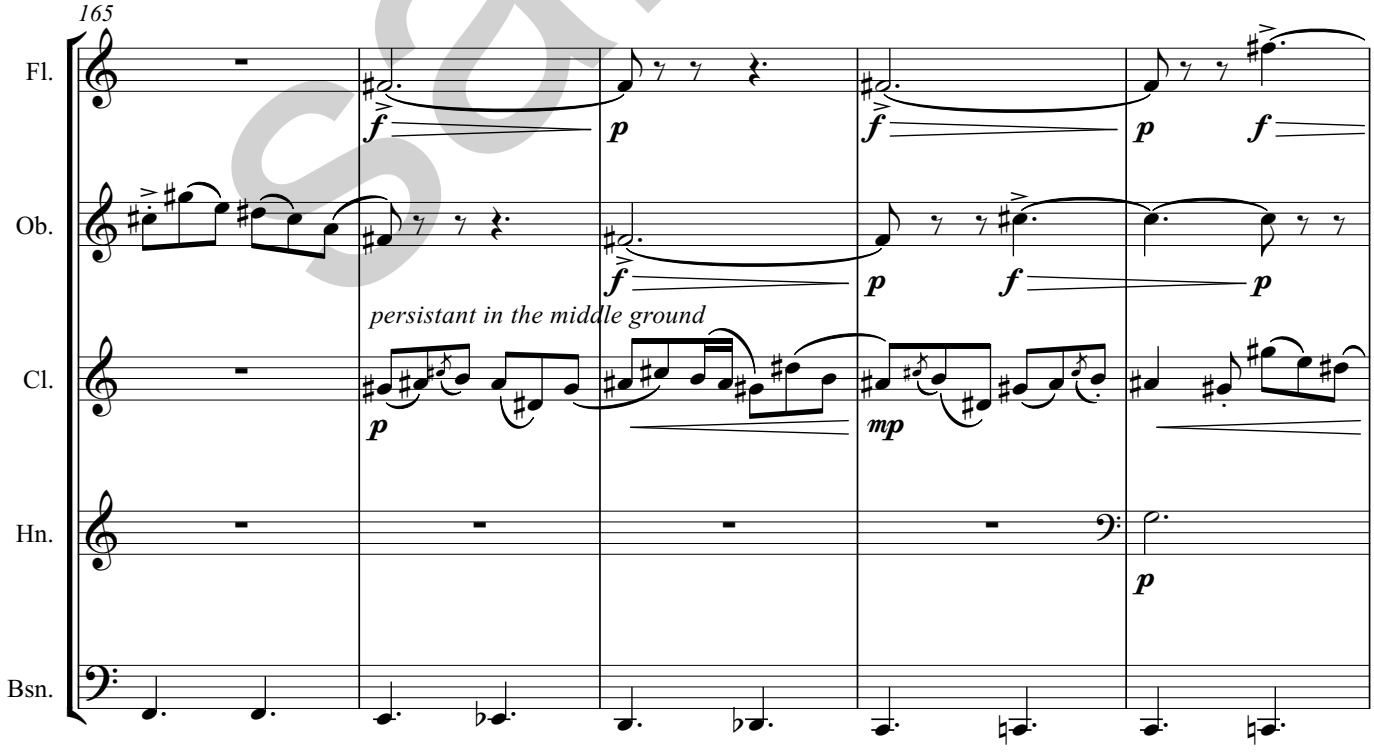
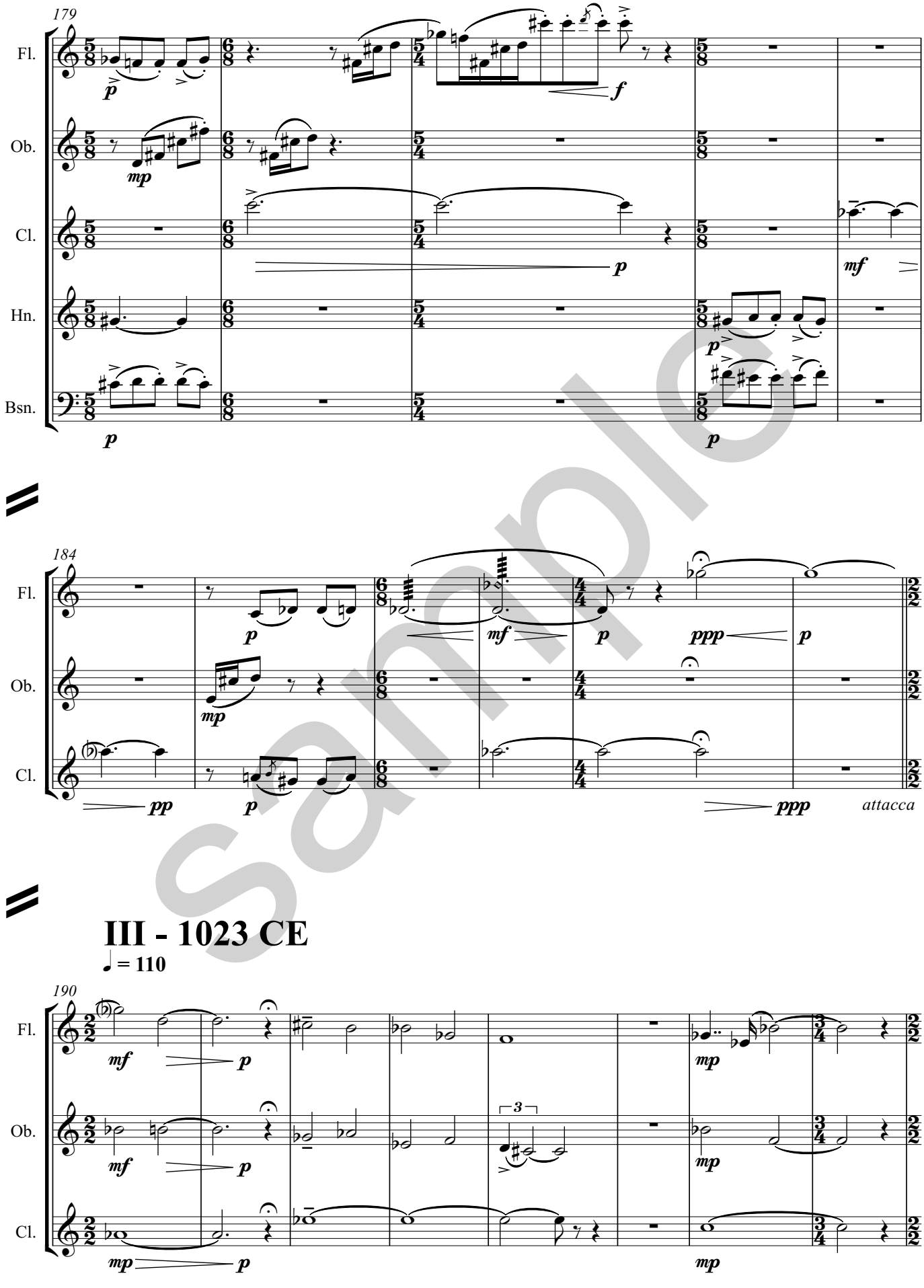

N
160
Fl.
Ob.
Cl.
Hn.
Bsn.
mp
mf
f
mp


165
Fl.
Ob.
Cl.
Hn.
Bsn.
f
p
persistant in the middle ground
mp

sample



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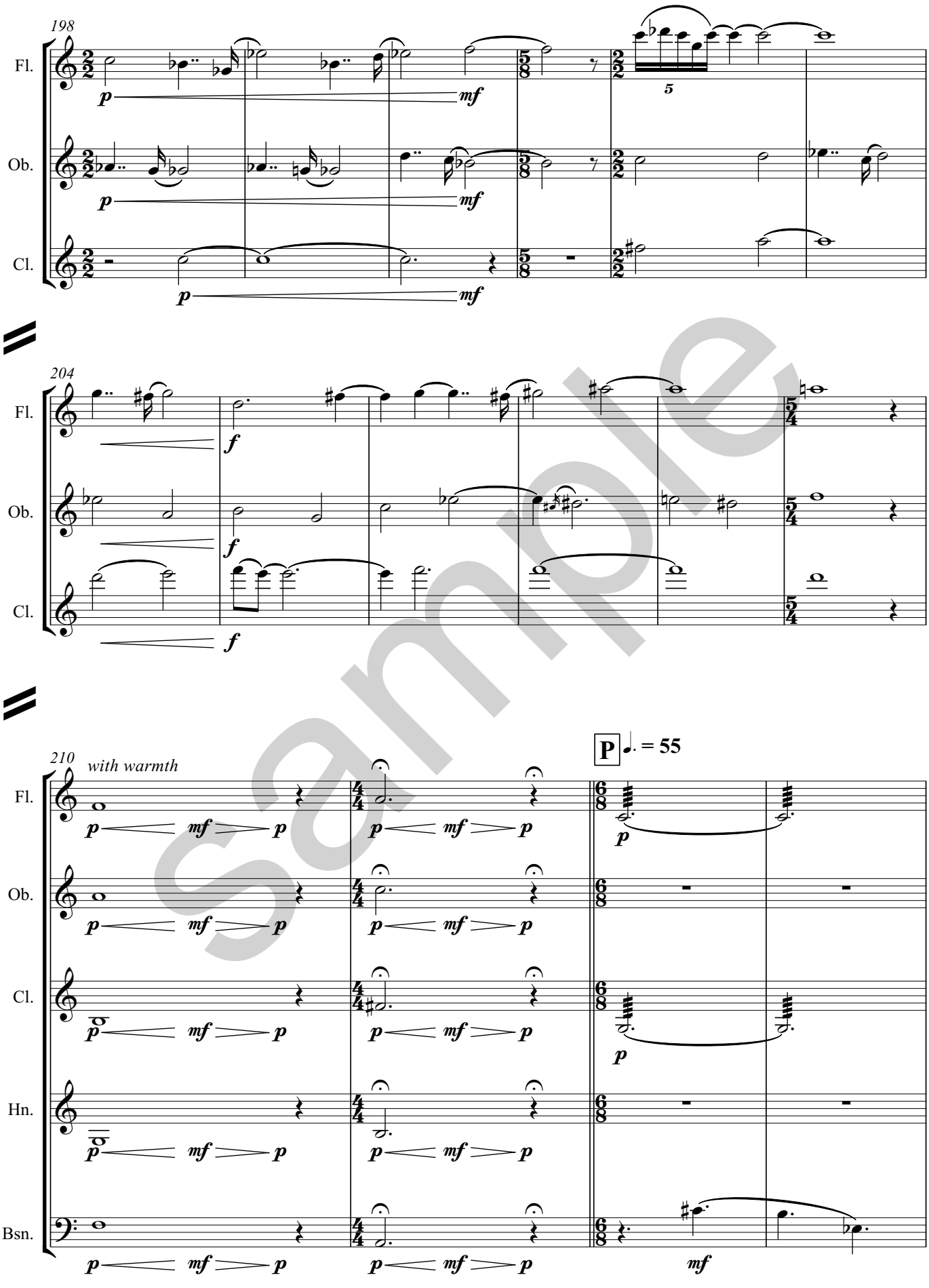

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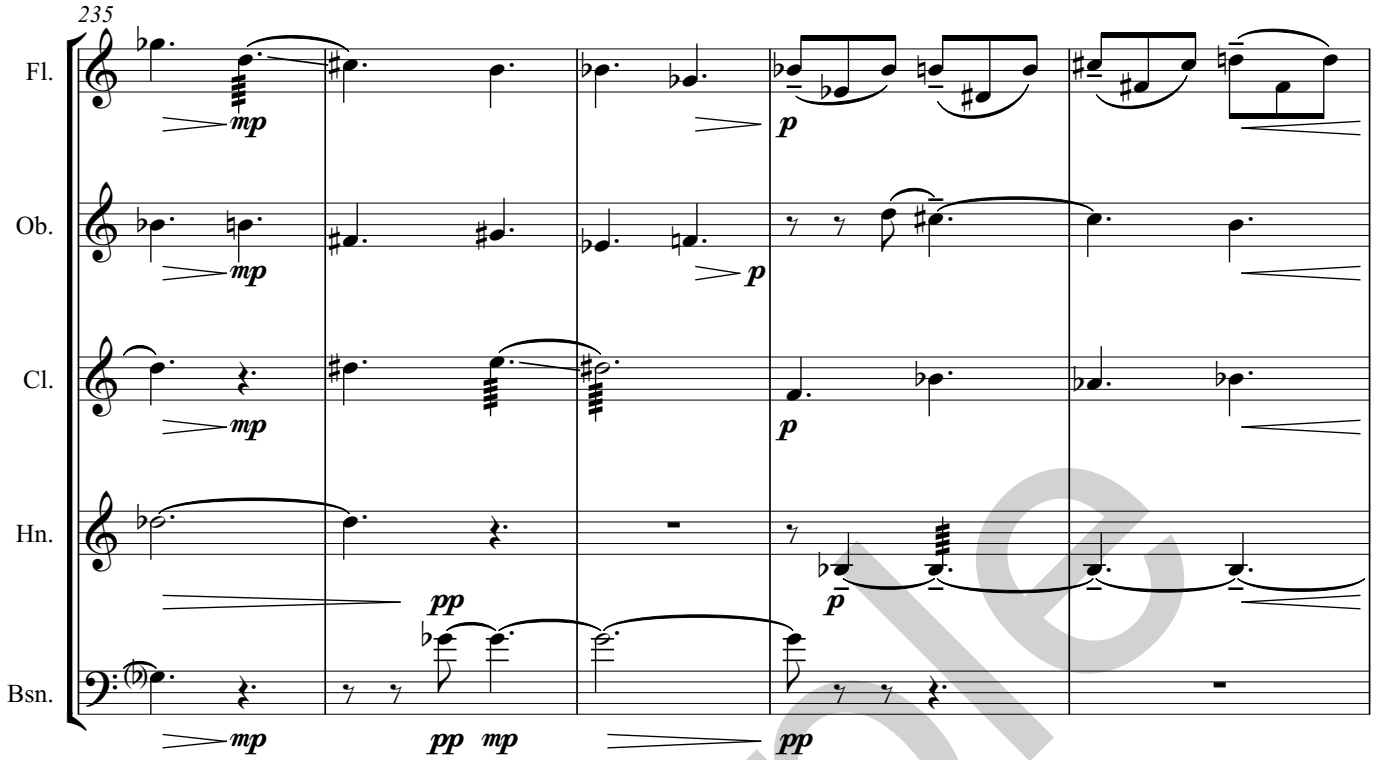

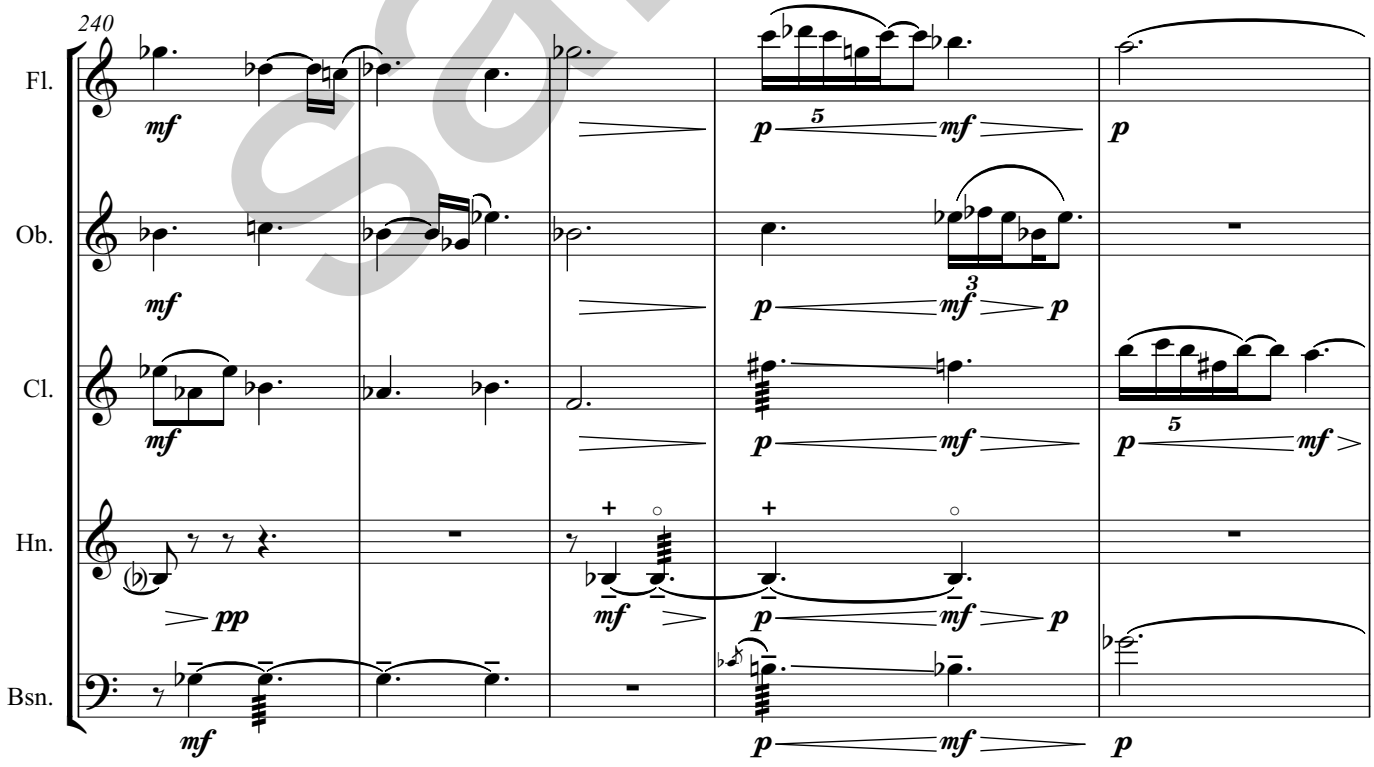

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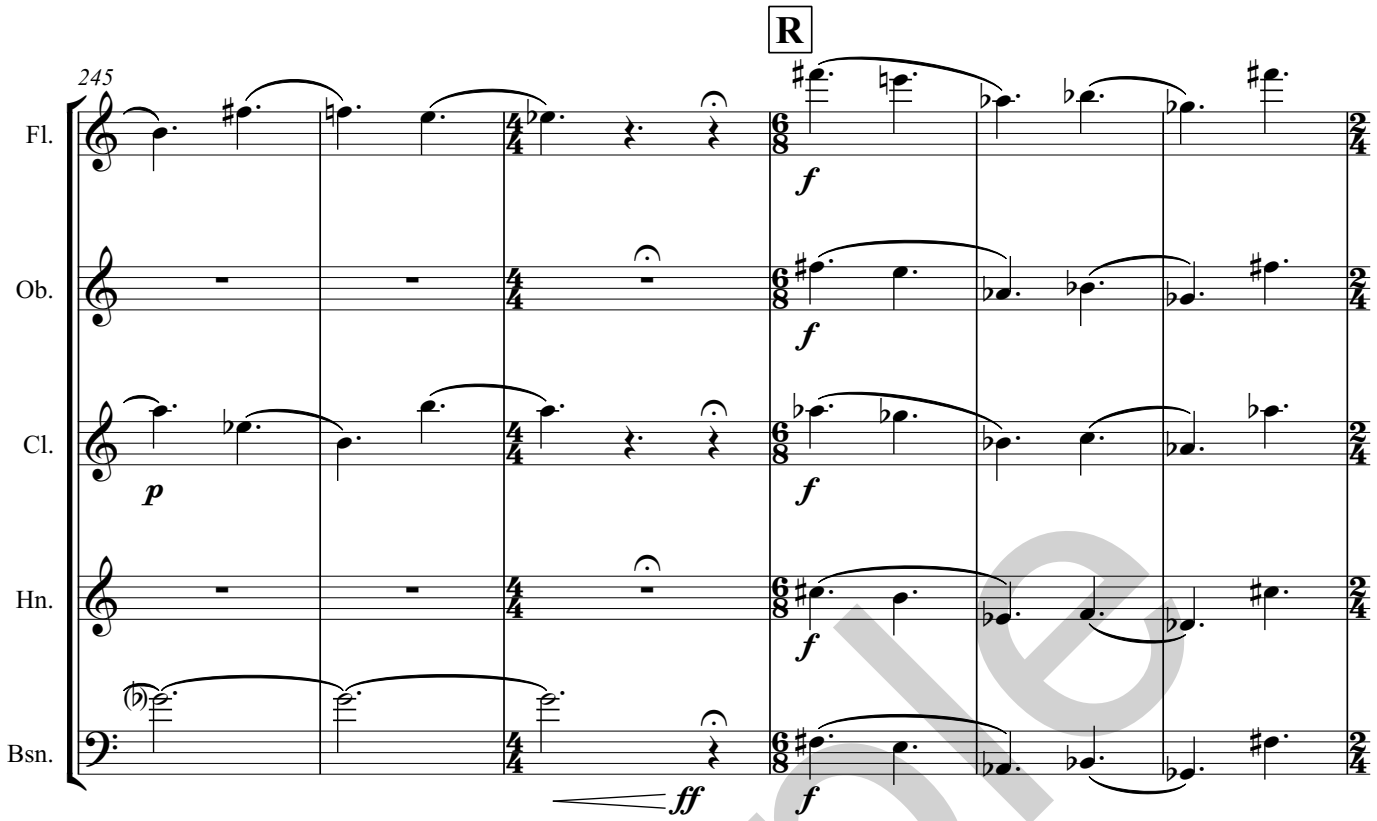

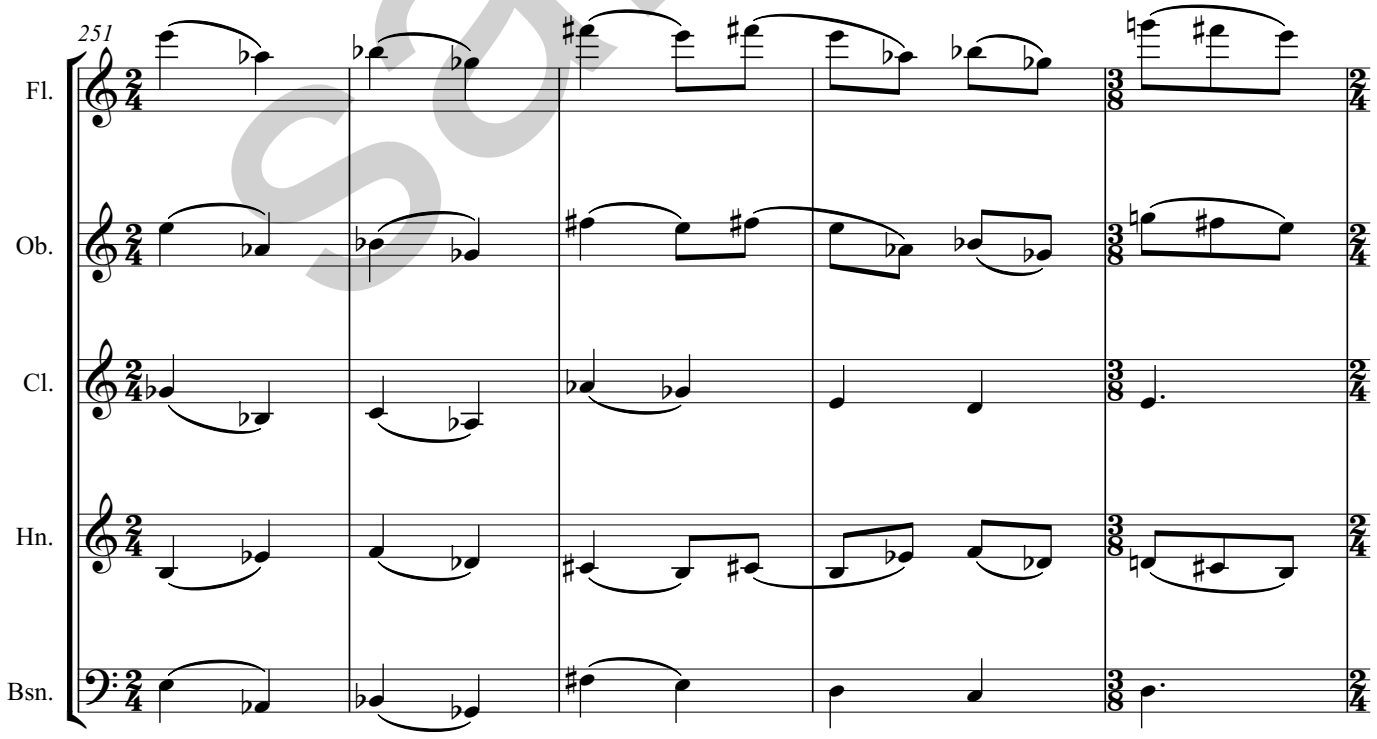

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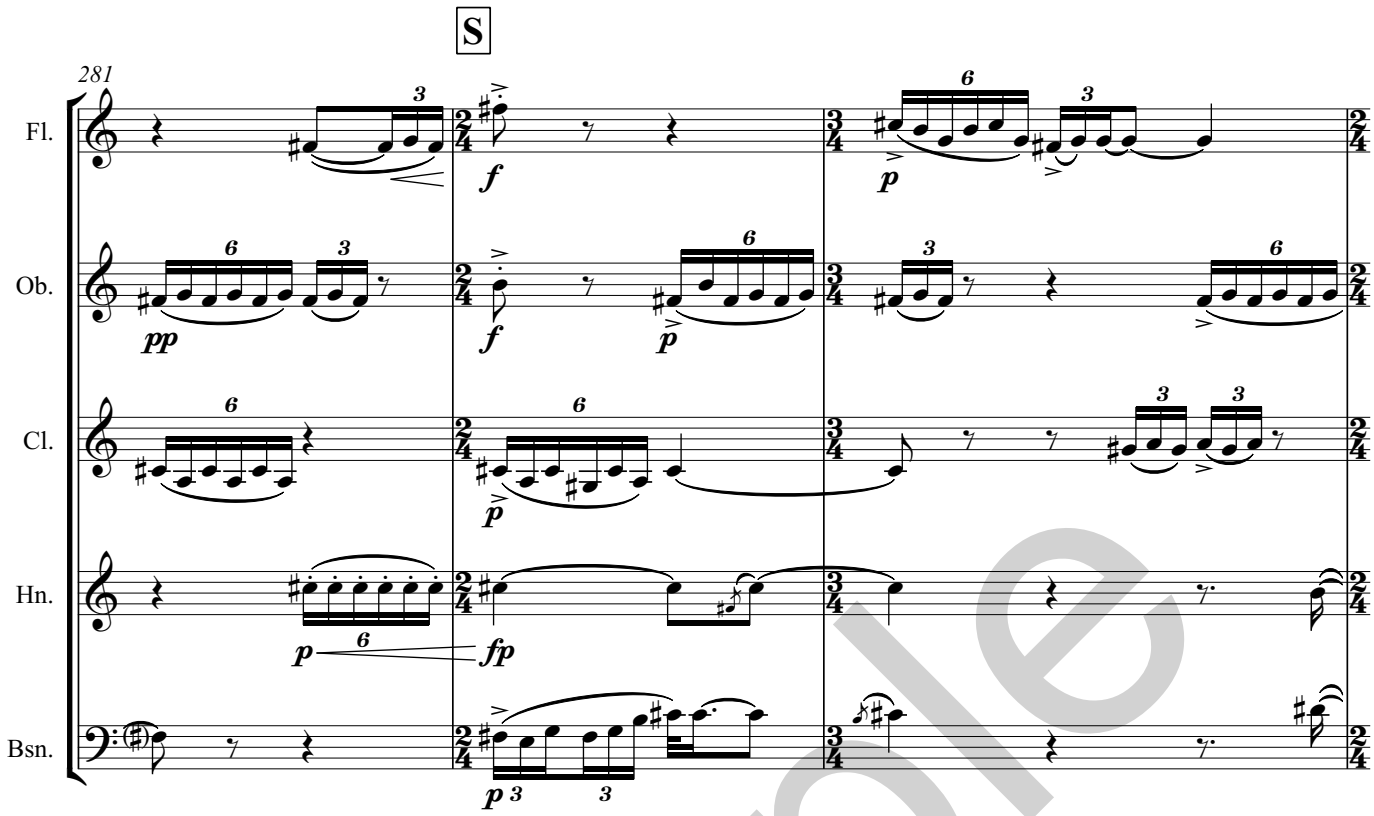

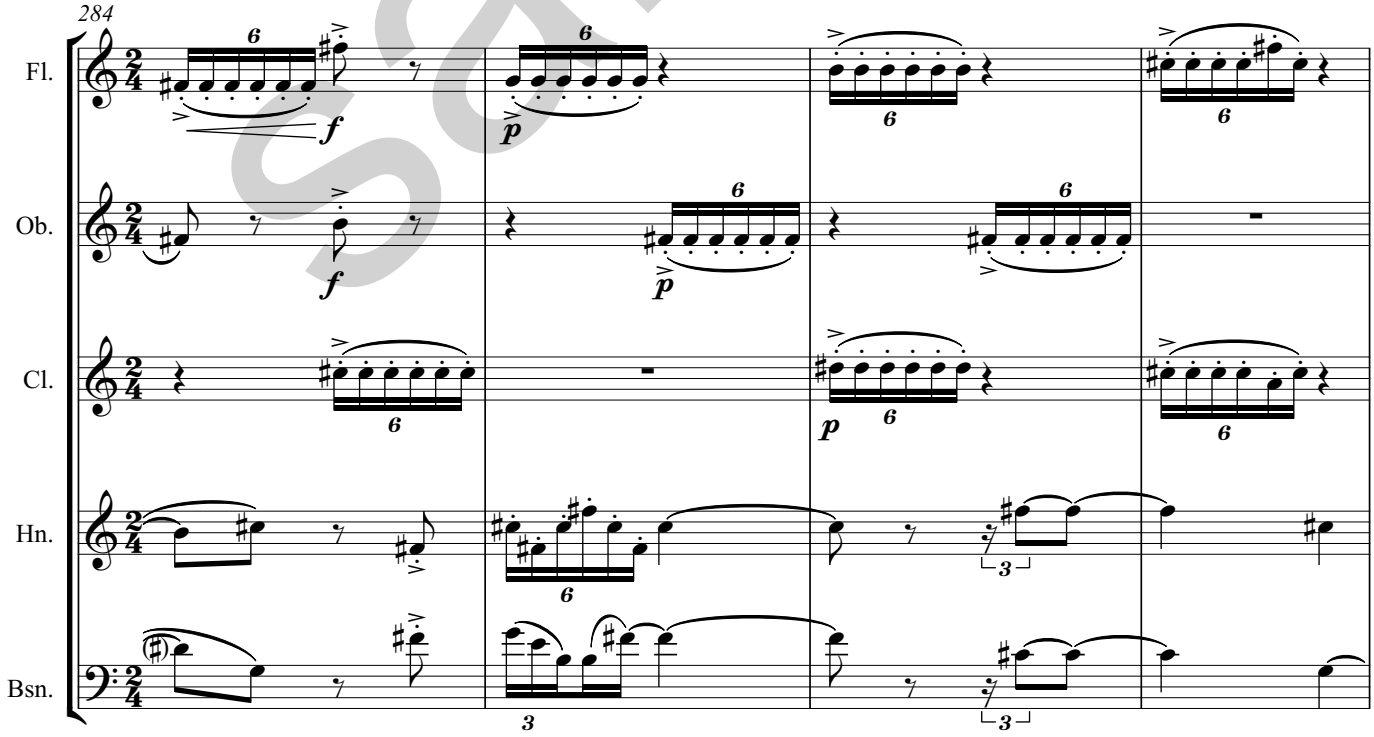

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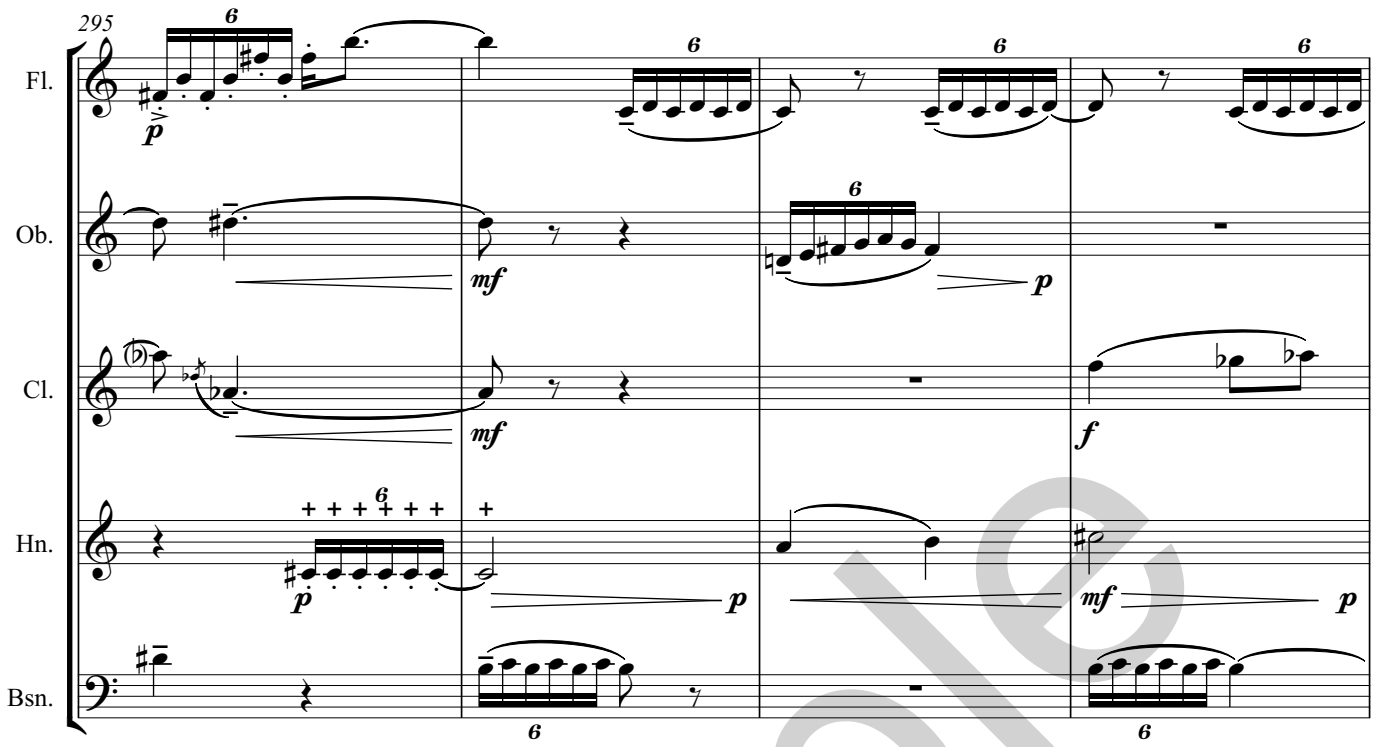

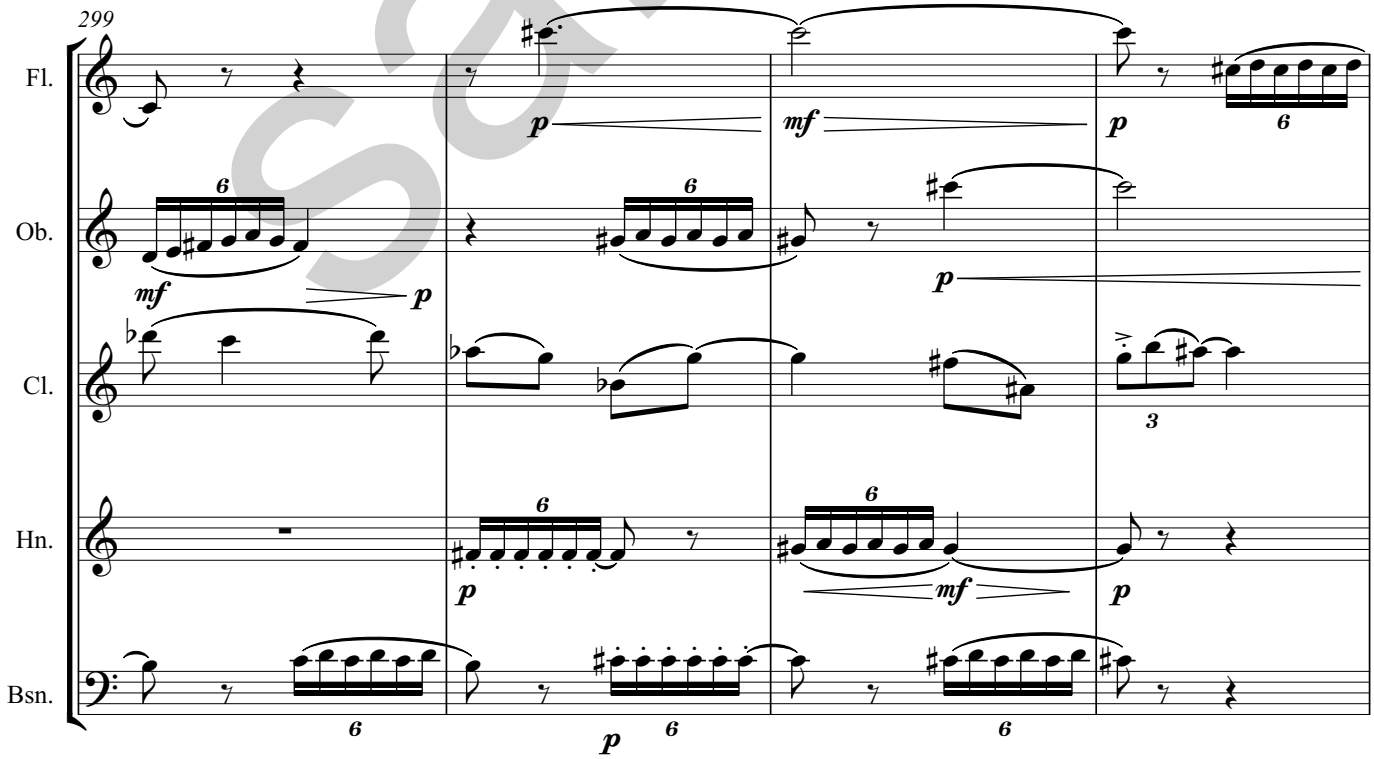

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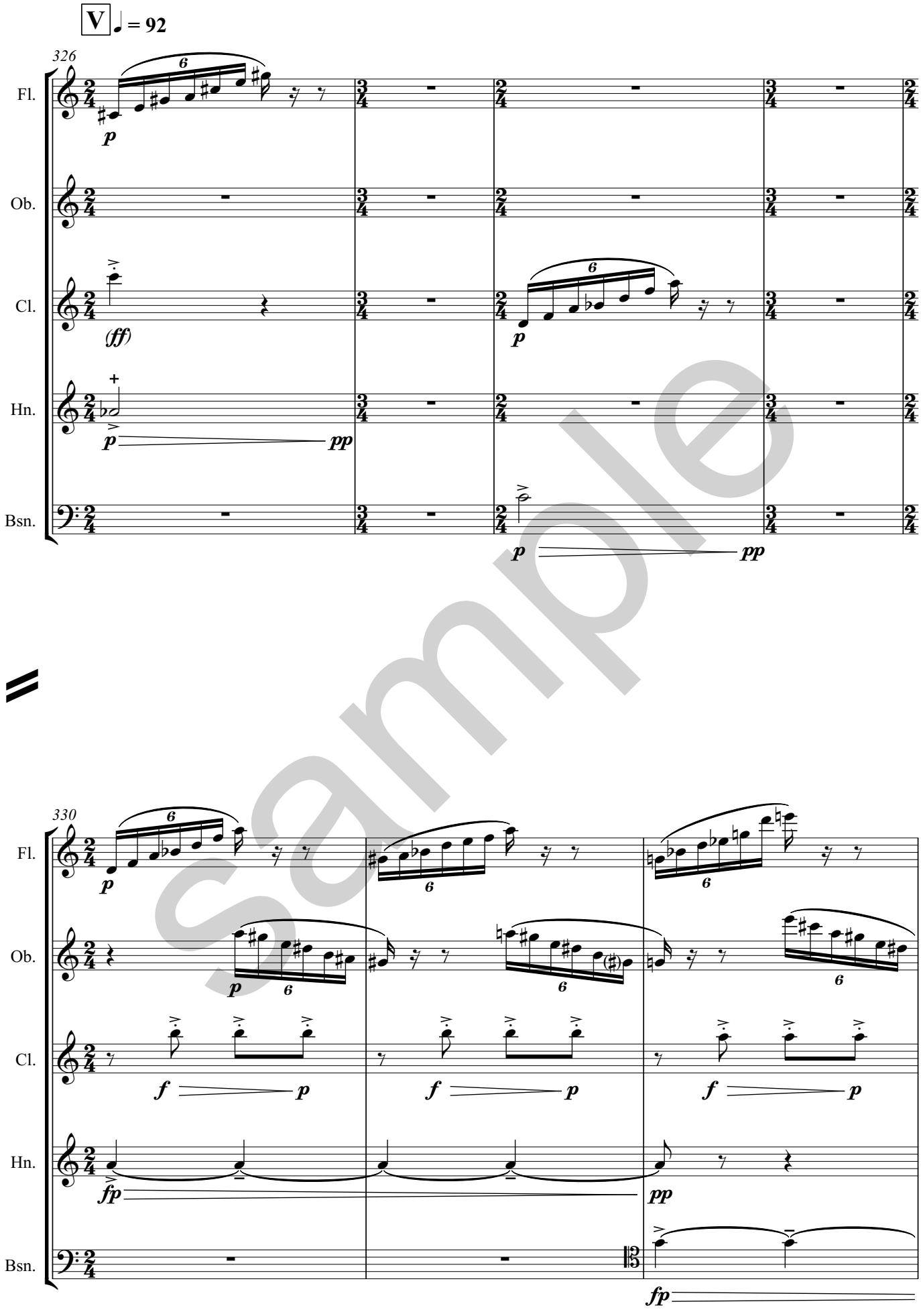

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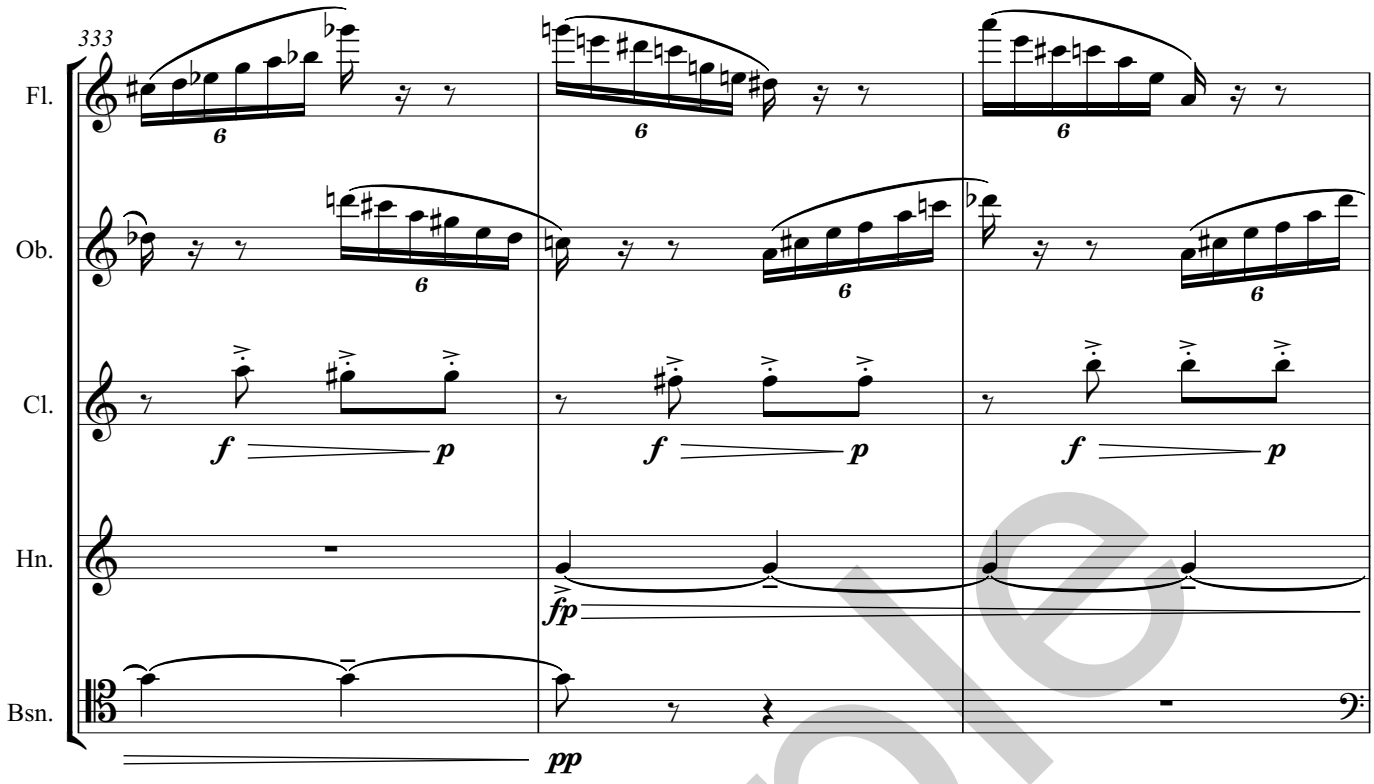

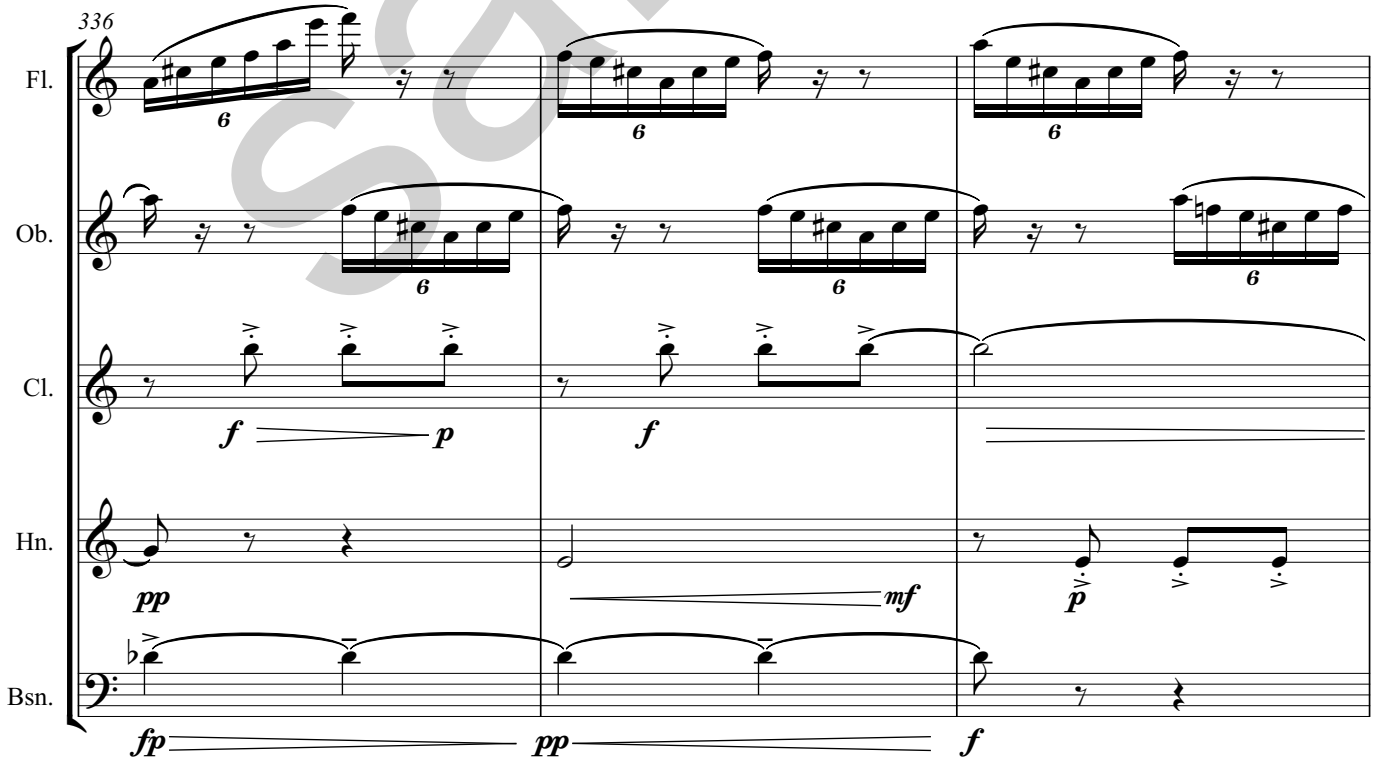

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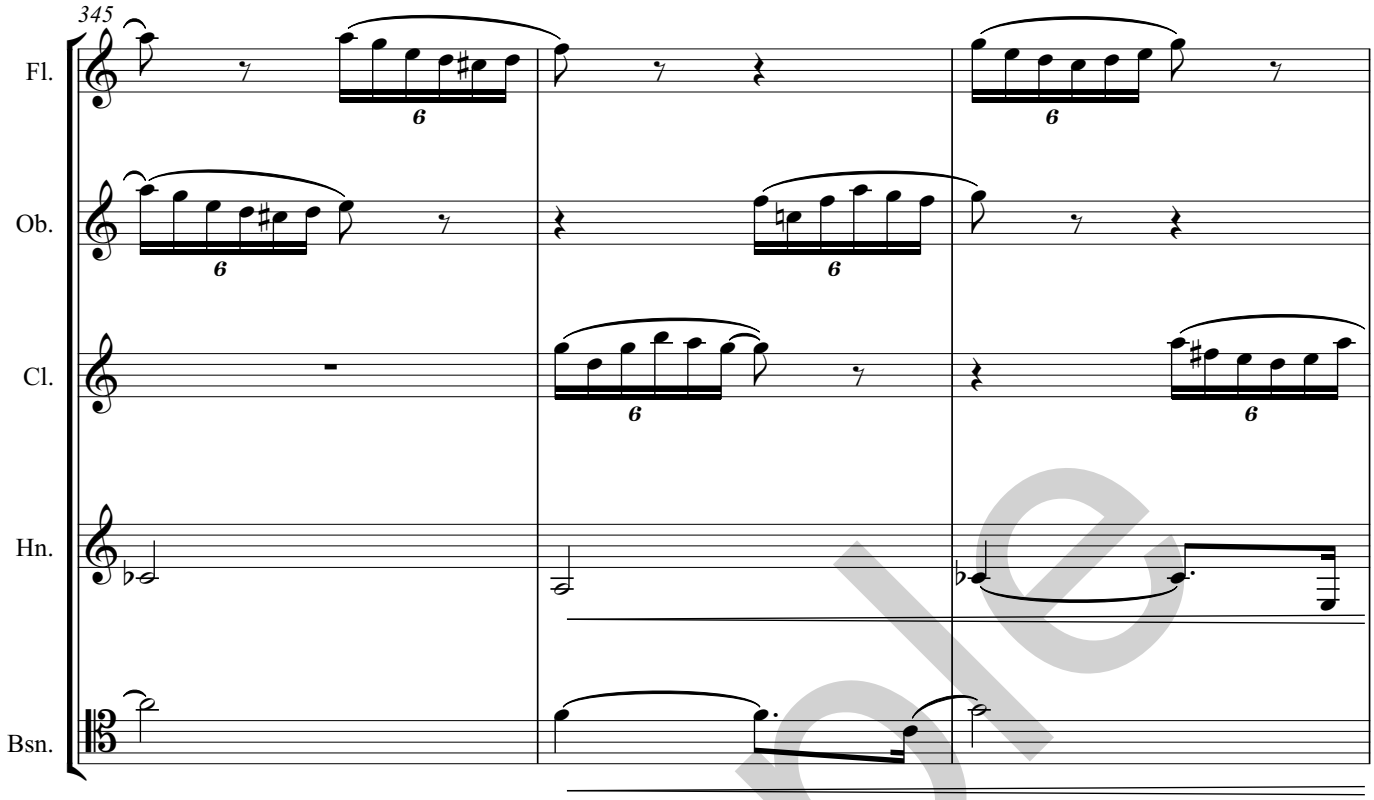

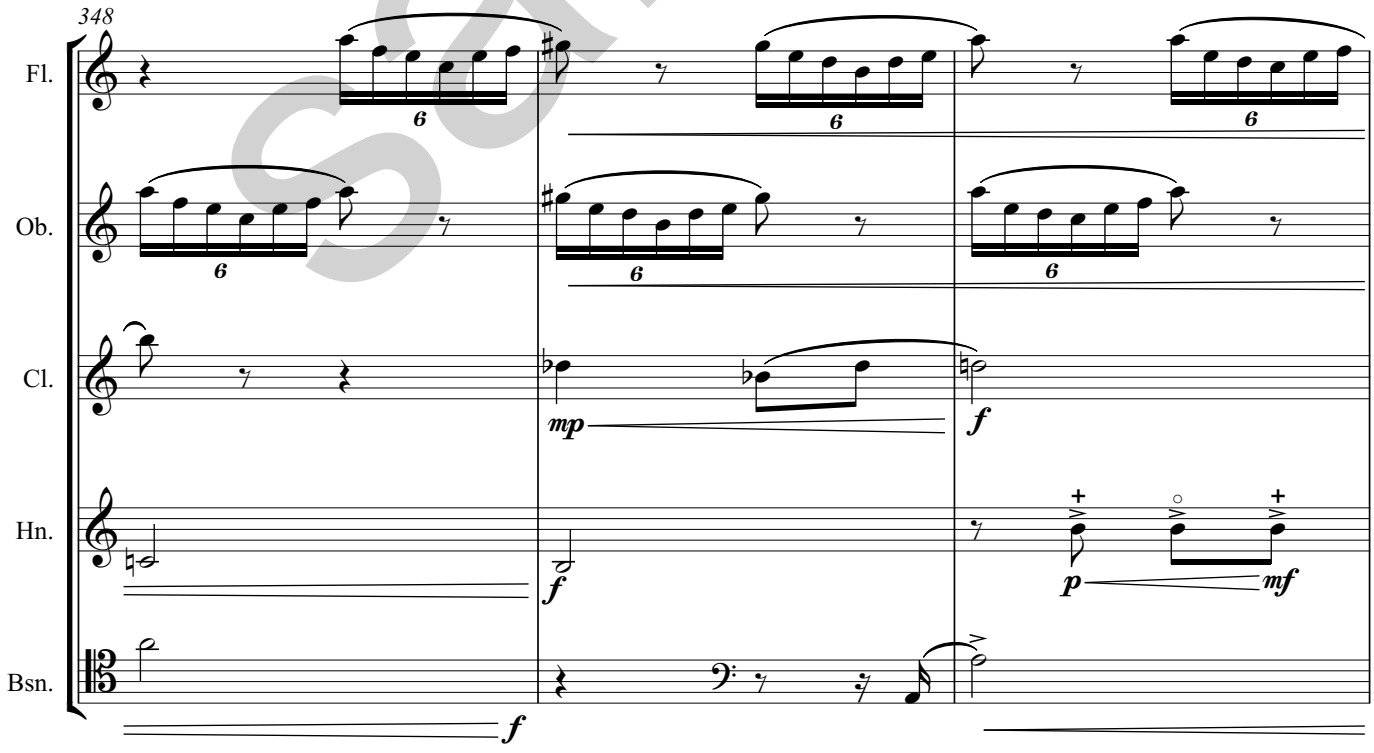

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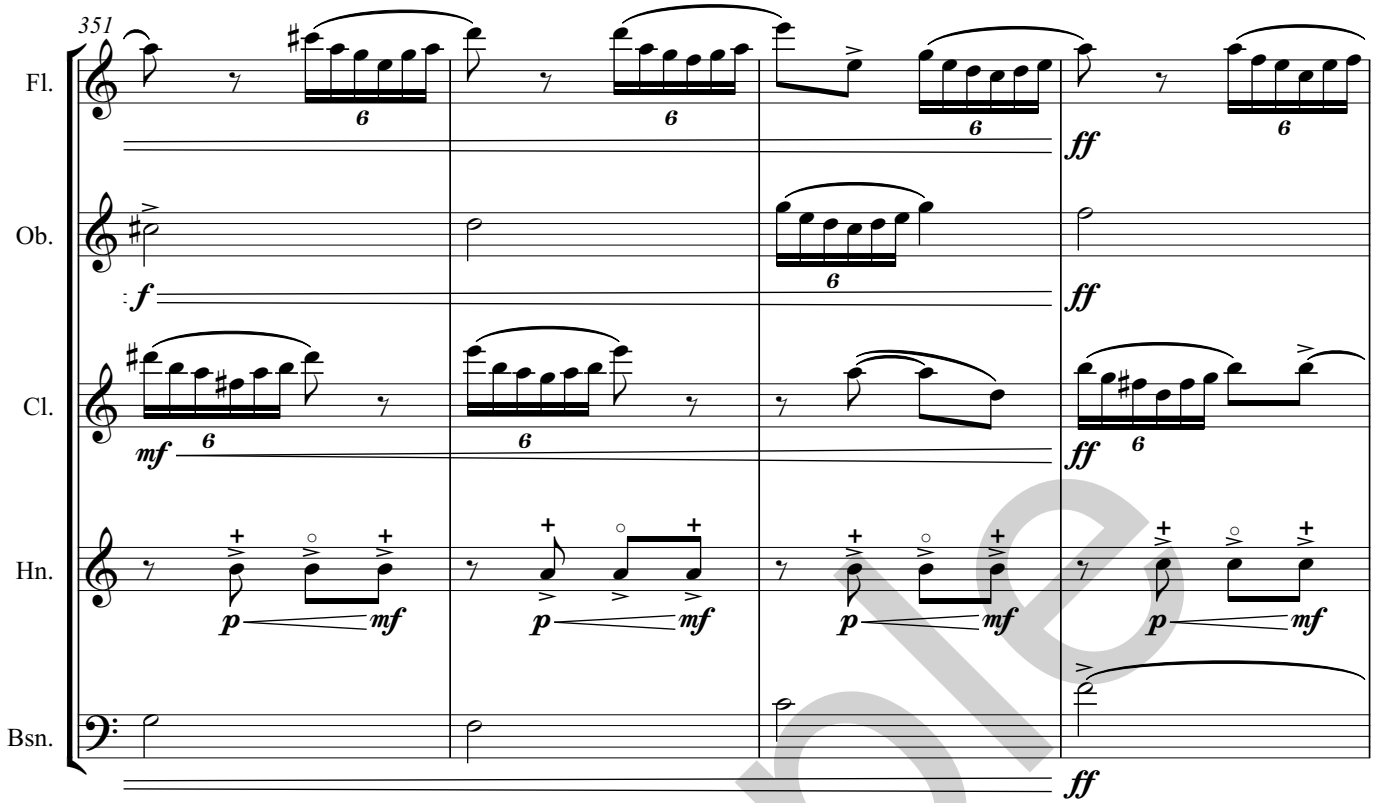
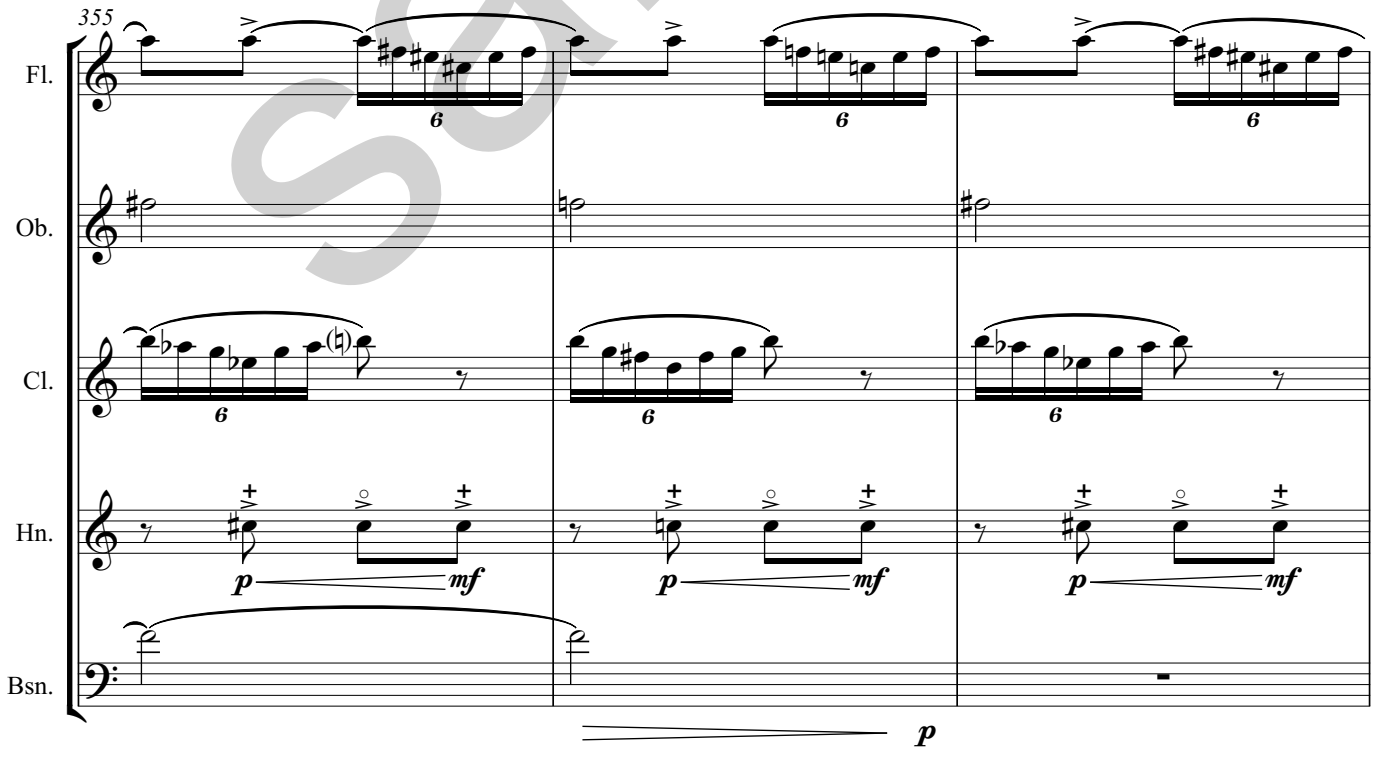




sample

poco accel.

X

358

Fl.

Ob.

Cl.

Hn.

Bsn.

attacca

V - 3023 CE

364 ♩ = 110 **With a 31st Century Gait**

Bsn.

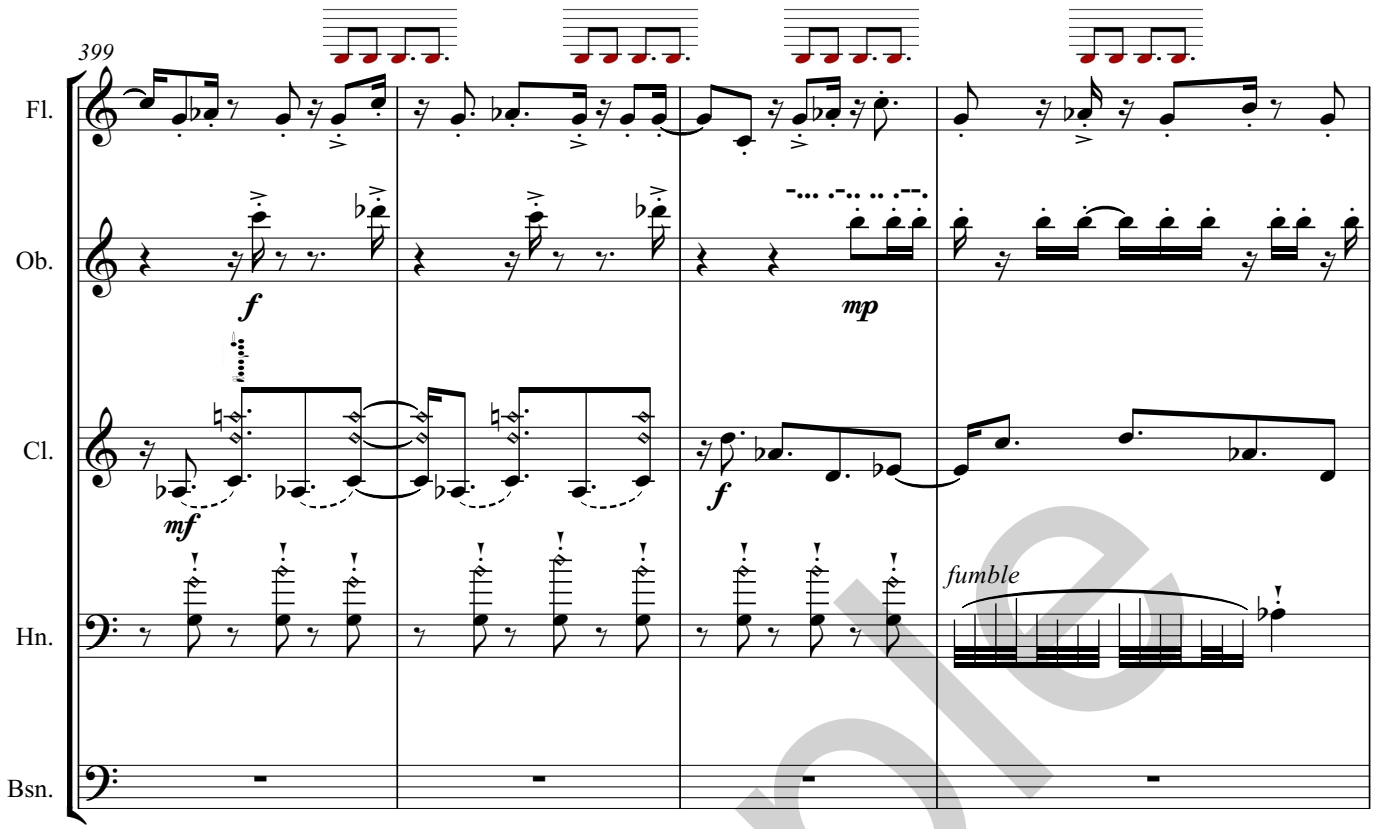
367

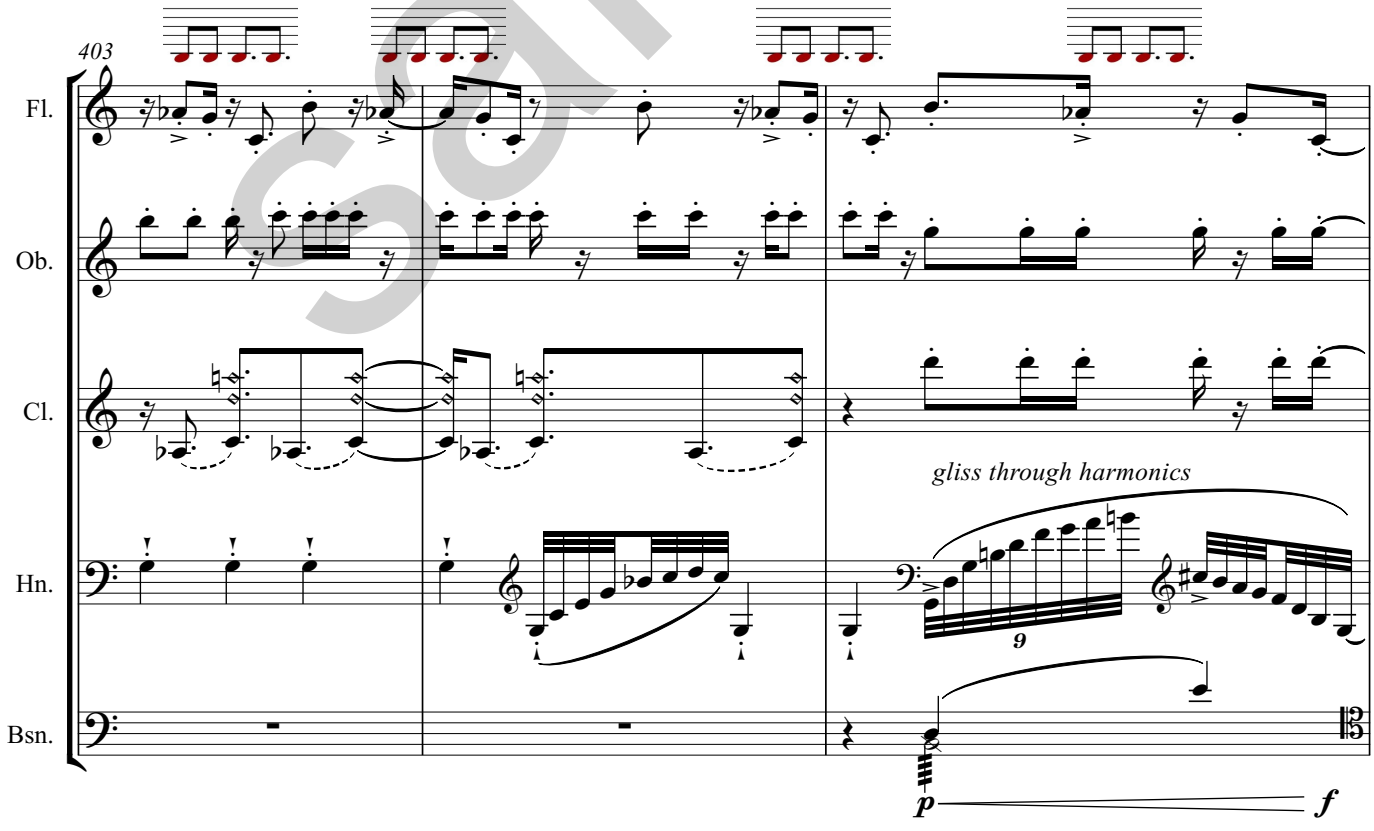
Bsn.

369

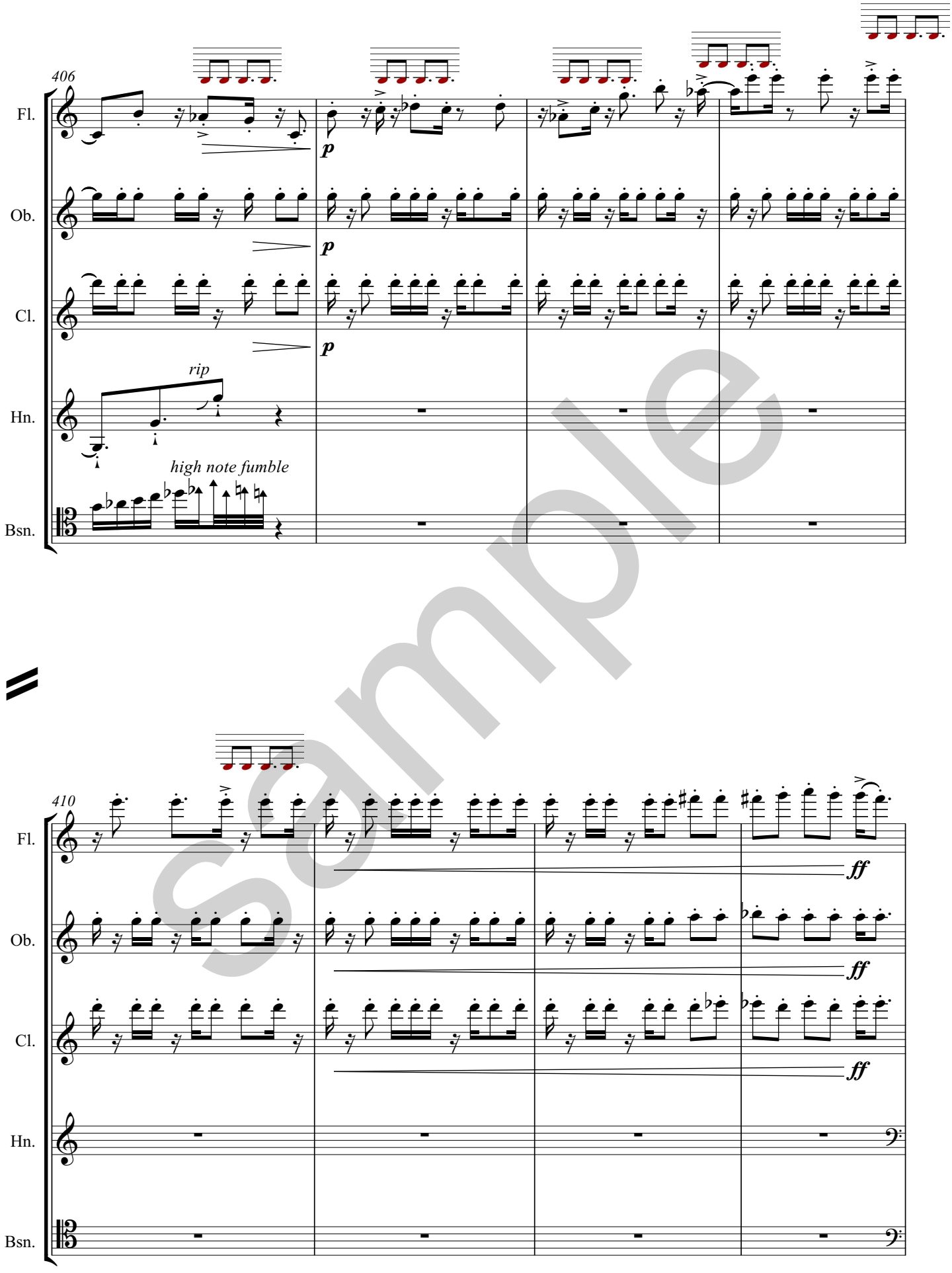
Bsn.

sample

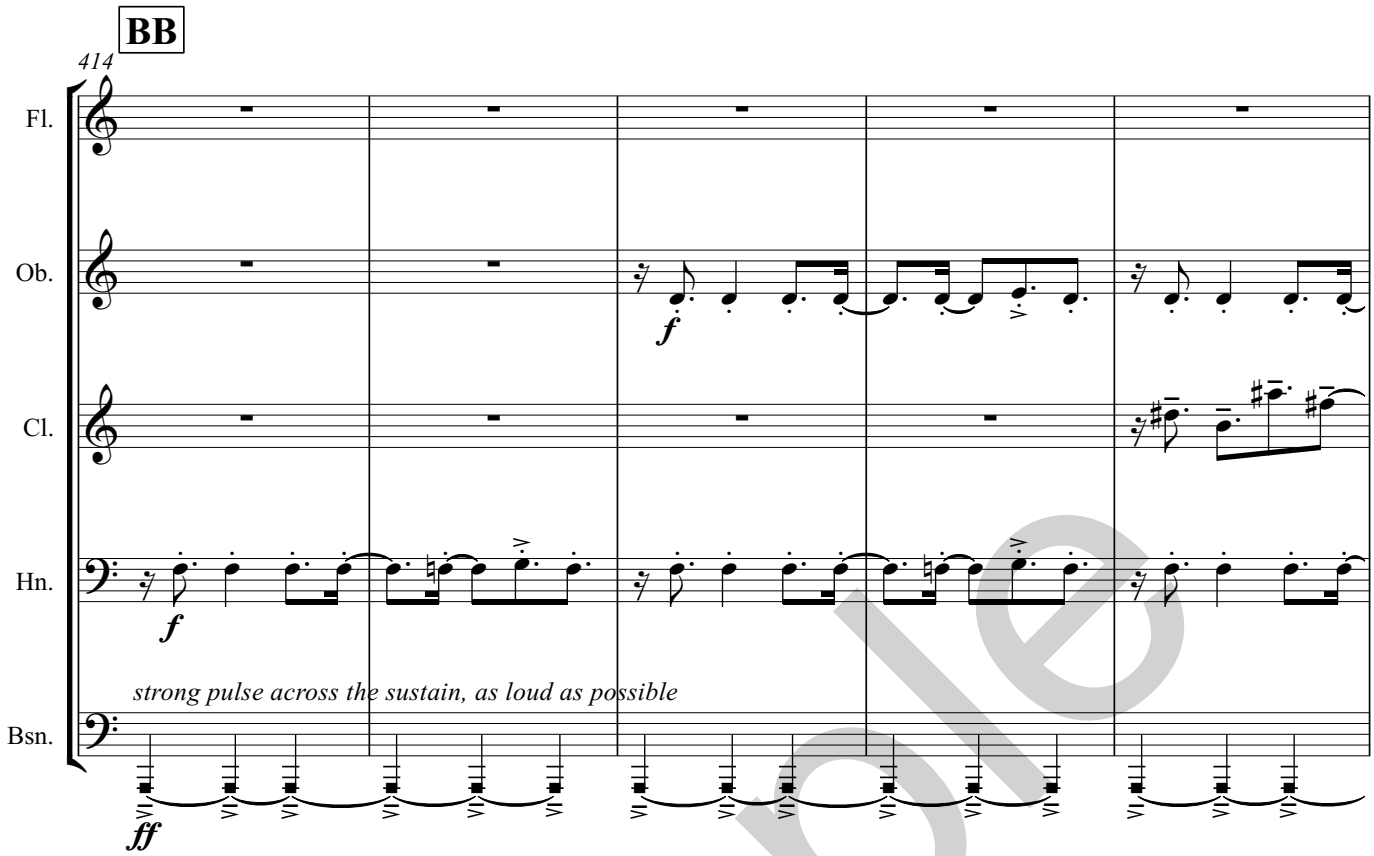

399
Fl.
Ob.
Cl.
Hn.
Bsn.
f
mp
mf
f
fumble


403
Fl.
Ob.
Cl.
Hn.
Bsn.
gliss through harmonics
9
p
f

sample

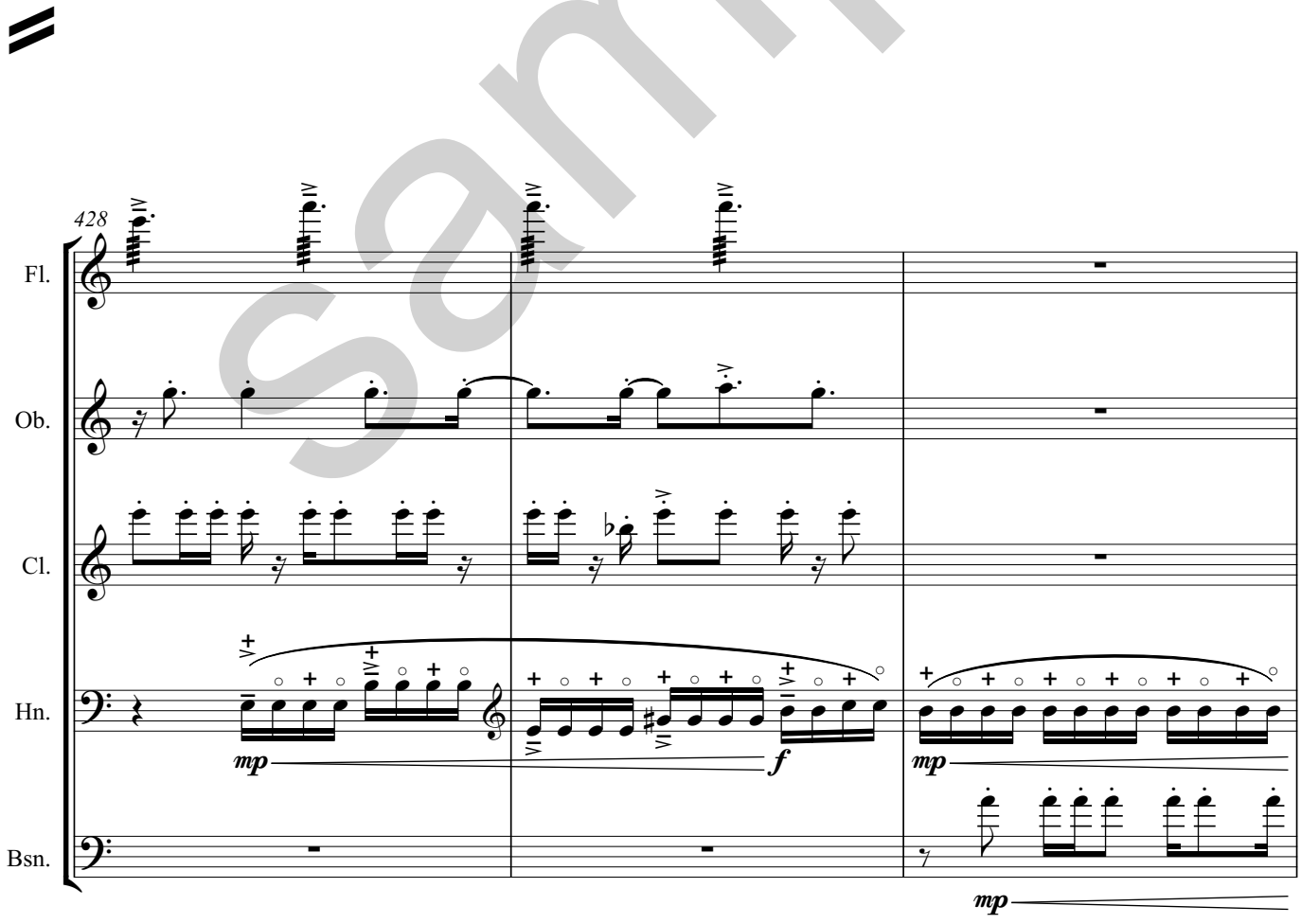

406
Fl.
Ob.
Cl.
Hn.
Bsn.
p
p
p
rip
high note fumble
410
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
ff
ff

sample

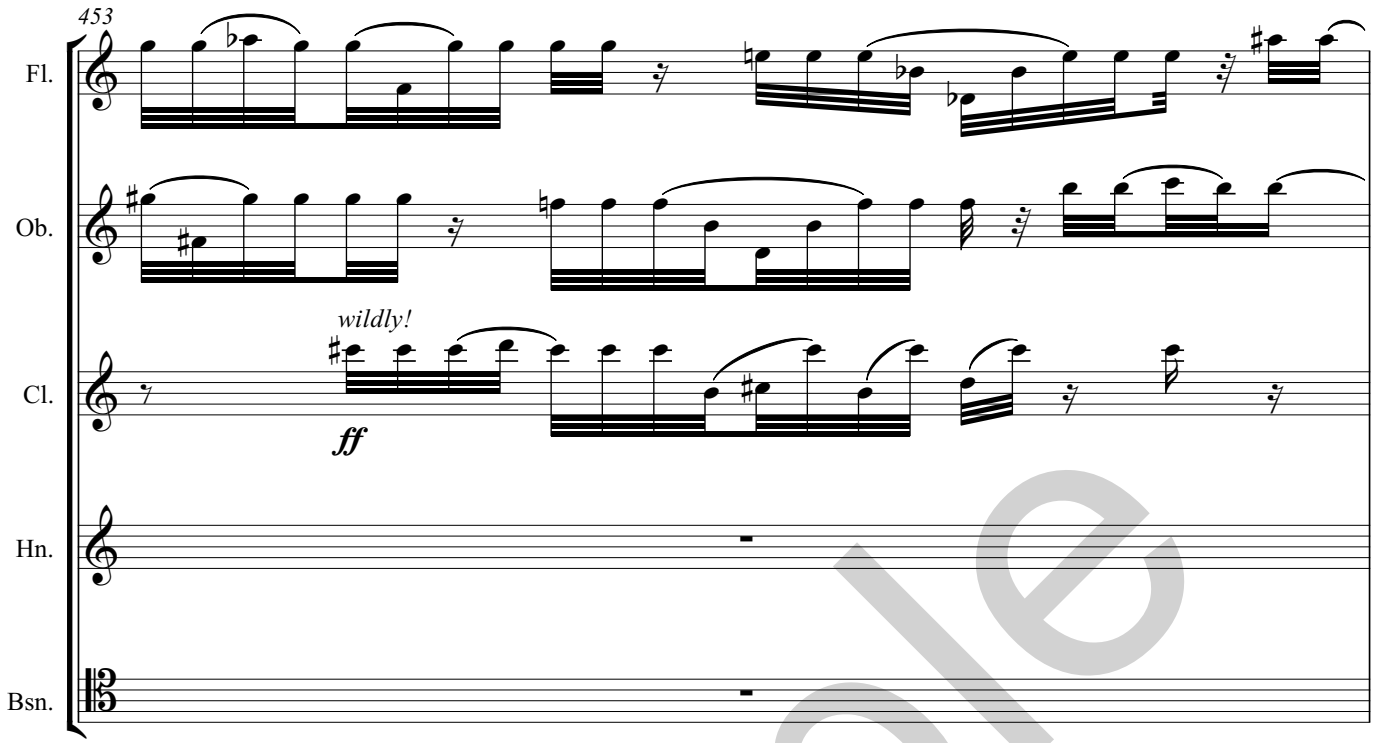

BB
414
Fl.
Ob.
Cl.
Hn.
Bsn.
f
strong pulse across the sustain, as loud as possible
ff

419
Fl.
Ob.
Cl.
Hn.
Bsn.
ffp
f

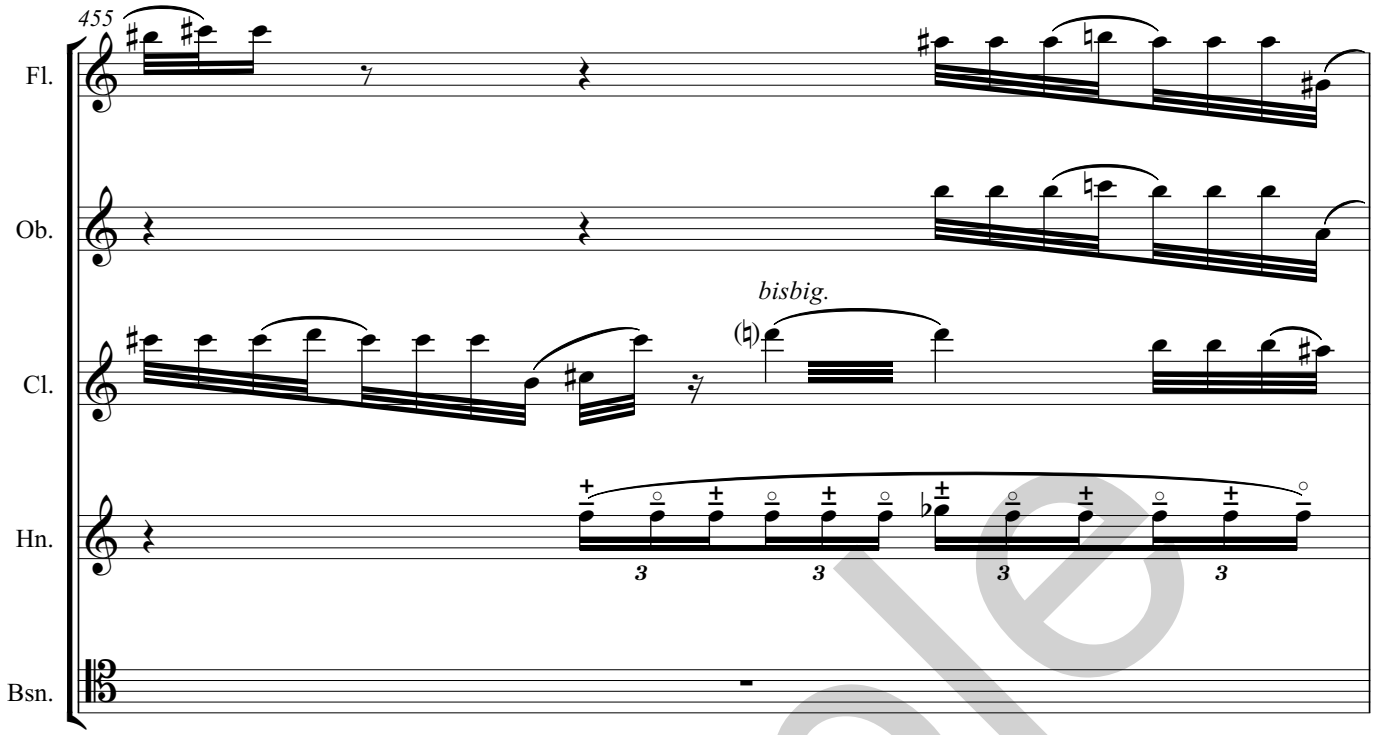
sample

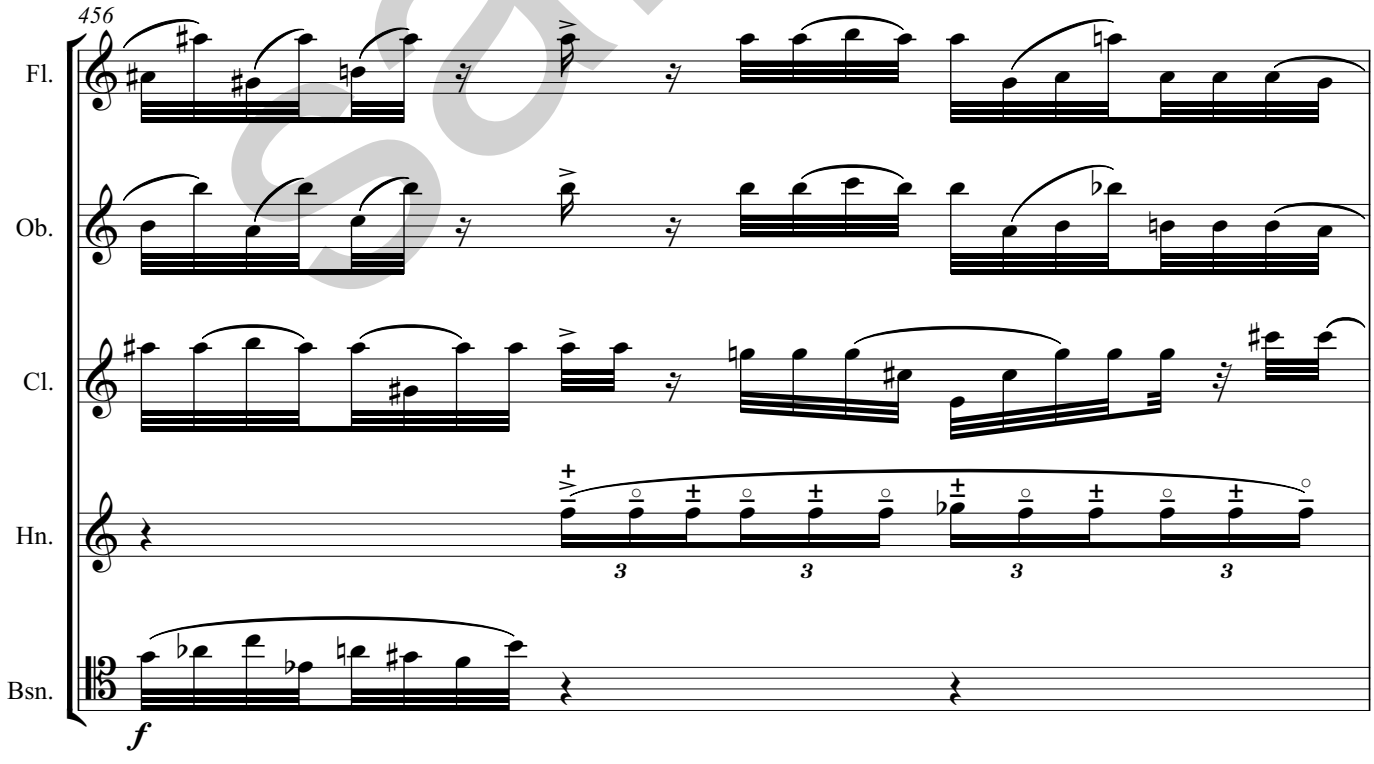


sample



sample





sample