

*Plus ça change*

*for violin, marimba and tape*

by

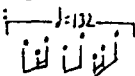
**Evelyn Ficarra**

## PLUS ÇA CHANGE - PERFORMANCE INSTRUCTIONS

### Tempo & Synchronisation

(1) Most of the score is marked off in bars of 5 seconds' duration. The ideal setup would be to have a large digital clock to which both players could easily refer. Alternatively each player could have a stop watch on his or her music stand, synchronised at the beginning of the performance.

(2) The beat can be fairly fluid within the bars (a notional  $\downarrow = 60$  in 5/4 where the score is written in seconds.) Rubato is allowed provided the notes do happen roughly within the 5 seconds allotted. However, the beat should be strictly adhered to in passages with specific metronome markings, eg:



(3) It is essential that the performers get to know the tape part really well. There are fairly obvious shifts in texture which herald each new section, so if a player gets slightly out of synch it should be possible to slot back in at various 'landmarks'. The principle landmarks are as follows:

(i) ca. 2'00 an obvious climax in the development of the opening tape sound followed by a low rumble.

(ii) ca. 3'00 - 3'05 ; the return of the high loop heard in the previous climax ( ~ ~ ~ ). N.B. the pitch (G#) echoes that of the violin.

(iii) ca. 4'30 ; as for (ii).

(iv) at 5'25 the crossfade to a new sound environment; introduction of a blanket loop of the harmonic glissando in the violin.

(v) from 6'40 to 6'50 crossfade to wild strumming.

(vi) from 7'15 to 7'30 brittle accented marimba tremolo.

(vii) at 7'30 more wild strumming.

(viii) at 8'30 return of the low rumble.

(ix) at 9'00 col legno bouncing bow sound on tape prepares the tempo for the section between 9'15 and 11'10.

(x) at 10'15 the tape comes back in again.

(xi) ca. 11'00 the entry of the last new sound ( ~~~~~~~~~ )  
(a multilayered sample.)

(4) Between 6'20 and 6'40 the violin plays at  $\downarrow = 132$  while the marimba continues to negotiate the 5 second bars. This process is repeated between 7'15 and 7'40.

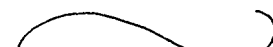
(5) At ca. 9'00, 9'05 and 9'10 the tape plays the bouncing bow loop at  $\downarrow = 92$  ( . ) This generates the tempo for 3 brief bursts from the marimba and violin, each followed by a marimba tremolo chord which is held until the next burst.

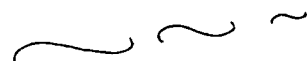
(6) Between ca. 9'30 and ca. 10'15 the tape is tacet but running. The marimba and violin continue at  $\downarrow = 92$ . The  $\downarrow$  beat stays the same throughout.

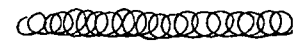
### NOTATION


\*PLEASE NOTE: Accidentals apply within the 5 second bars, only for the octave in which they are written.


#### Tape Part (Graphic Notation):

 grainy, undulating opening sound

 as above, getting higher

 deep, low rumble

 high, distorted sound made from a violin sample

 loop of violin harmonic gliss.



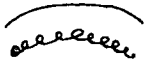
low banging noises from inside the rumble



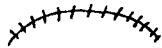
harsh, high, distorted violin sounds



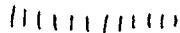
marimba tremolo with a hard attack



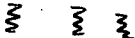
various travelling marimba and violin sounds



marimba sound made from running the wrong end of a mallet along vertical tubes underneath the marimba



looped marimba tremolo played with the wrong end of the mallets



strumming sounds on the violin



col legno bouncing bow on violin open strings



composite sample made from all other samples put together

N.B. The tape part is on DAT and runs continuously from the beginning of the piece. A copy of the DAT may be obtained from the BMC.

Marimba Part:

(1) All tremoli marked with an "X" should be played with the wrong end of the mallet.

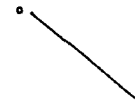
(2)



indicates making a sound by running the wrong end of a mallet along the vertical tubes underneath the marimba.

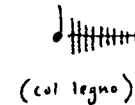
Violin Part:

(1)



indicates a glissando through the harmonics of an open string (the pitch of the open string is indicated in brackets within the stave.)

(2)



bounce the bow on this note, col legno where indicated. (Violinists who prefer not to play col legno may use a suitably dry alternative e.g. using the edge of the bow hairs.)

EQUIPMENT:

DAT player  
 3 microphones  
 one mixer (minimum 8 channels)  
 amplifier, speakers, monitor speakers  
 Yamaha SPX90 or similar for light reverb on marimba & violin

© Evelyn Ficarra, March 1991  
 First performance 3 May 1991, Purcell Room, London

0'00 0'05 0'10 0'15 0'20 0'25 0'30 0'35

VIOLIN

MARIMBA

TAPE

pp

p

0'35 0'40 0'45 0'50 0'55 1'00 1'05 1'10

pp

p

p

p

1'10 1'15 1'20 1'25 1'30 1'35

crescendo

mf

mp

mf

[20]  
1'35

1'40

1'45

(2)

1'50

1'55

1'55

[25]  
2'00

2'05

2'10

2'15

2'20

2'20

[30]  
2'25

2'30

2'35

2'40

2'45

2'50

\* CHANGE BOW AS NECESSARY

2'50 2'55 3'00 3'05 3'10 3'15

*p* *pp* *mp* *mf* *pp* *gva*  
sul ponticello  
tremolo

3'15 (40) 3'20 3'25 3'30 3'35 3'41

*mp* *pp* *ord.* *f* *pp* *p*  
sul pont. sul pont.

(45) 3'40 3'45 3'50 3'55 4'00 4'01

*mf* *p* *ord.* *f* *f* *f*  
sul pont. sul pont.

(4)

Handwritten musical score for the first system, spanning from 4:05 to 4:30. The score is written on three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass line staff at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into measures by vertical bar lines, with time stamps at the top of each measure.

Time stamps: 4'05, 4'10, 4'15, 4'20, 4'25, 4'30.

Dynamic markings: *pp*, *p sul pont.*, *ord.*, *f pesante*, *p sul pont*, *mf*, *cres.*, *f*.

Other markings: *mf*, *f*, *mf*, *mf*.

Handwritten musical score for the second system, spanning from 4:35 to 4:55. The notation continues on the same three-staff format as the first system. It features complex rhythmic patterns, including triplets and slurs, and various dynamic markings. The time stamps are placed at the top of the measures.

Time stamps: 4'35, 4'40, 4'45, 4'50, 4'55.

Dynamic markings: *sul pont.*, *ord. 3*, *sul pont*, *ord.*, *mf*, *sul pont*, *mf*, *ord.*.

Other markings: *f*, *mf*, *mf*.

Handwritten musical score for the third system, spanning from 4:55 to 5:30. The notation continues on the same three-staff format. This system includes a variety of articulation and performance instructions, such as *pizz.* (pizzicato) and *arco* (arco). The time stamps are placed at the top of the measures.

Time stamps: 4'55, 5'00, 5'05, 5'10, 5'15, 5'20, 5'25, 5'30.

Dynamic markings: *mp*, *mf*, *mp*, *p pizz*, *arco*, *pizz*, *pp*, *arco*.

Other markings: *mf*, *mp*, *p*.

5

5'30 5'35 5'40 5'45 5'50 5'55 6'00

*pizz* *p* *arco pp* *pizz p* *arco pp* *pizz p* *arco pp*

6'00 6'05 6'10 6'15 6'20 (♩=132) 6'25

*col legno mp* *pizz* *mf col leg.* *pizz* *col leg.* *pizz* *col legno* *arco*

\* Violin at ♩=132. Marimba continues as usual. [see instruction ③]



6'25 6'30 6'35 6'40 (♩=132) 6'45 (♩=132) 6'50

col leg  
f  
mf  
mp  
mf  
mf  
mf

6'50 6'55 7'00 7'05 7'10 7'15

f  
ff  
f  
ff

7'15 (♩=132)

7'25

7'30

7'35

7'40

col leg. pizz. col leg. *ff* *col leg.* *8va* *f* *mf*

[05]

7'40

7'45

7'50

7'55

8'00

8'05

*8va* *f* *ff* *mf* *8va* *mf*

[10]

8'05

8'10

8'15

8'20

8'25

[15]

8'30

8'35

*8va* *mp* *dim* *p* *arco* *mp* *P*

8'35  $\ast$   $(\text{♩}=92)$  8'40 atempo  $\text{pizz. } p$   $\text{arco } mp$   $\text{cresc.}$   $mf$   $\text{pizz. } p$   $\text{arco } mf$  8'50 atempo  $\text{p}$   $\text{pizz. } p$  8'55  $\text{p}$   $\text{pizz. } p$  9'00  $(\text{♩}=92)$   $\text{p}$  9'05  $(\text{♩}=92)$  atempo

9'05  $(\text{♩}=92)$  atempo 9'10  $(\text{♩}=92)$   $\text{p}$  9'15 atempo  $(\text{♩}=92)$   $\text{p}$   $\text{pizz. } p$   $\text{col leg arco } mf$   $\text{pizz. } p$   $\text{col leg arco } f$   $mf$   $f$   $mf$

[110]  $f$   $\text{pizz. } p$   $\text{arco } mf$  [115]  $f$   $\text{col leg arco } mf$  [120]  $f$   $\text{col leg arco } mf$   $\text{subp. } f$   $\text{arco } f$

(TAPE TALET. KEEP RUNNING)

$\ast$   $\text{♩}=92$  DICTATED BY TAPE. (SEE INSTRUCTIONS)

Handwritten musical score for the first system, measures 150-155. The score is written on two staves (treble and bass clef). Measure 150 is marked with a circled '9' above it. Performance instructions include *pizz*, *mp*, *p*, *f*, *col leg*, and *arco*. The music features complex rhythmic patterns with many beamed notes and accents.

Handwritten musical score for the second system, measures 160-165. The score is written on two staves. Performance instructions include *pizz*, *p sub.*, *f*, *arco*, *p sub. pizz.*, *cresc*, *mf*, *mp*, *mf*, *arco*, *col leg.*, *p sub. arco*, and *p sub.*. A large blue watermark "Preview File Only" is overlaid diagonally across the page. The music continues with intricate rhythmic figures.

Handwritten musical score for the third system, measures 170-175. The score is written on two staves. Performance instructions include *f*, *swi part*, *ord.*, *p sub*, *f*, *mp*, *f*, *pizz*, *mp*, and *f*. The music concludes with a series of beamed notes and rests.

8va

(10)

8va

pizz

arco

mp (pizz)

p

mp

11'00

[85]

11'20

mf

mf

11'20 (11'22)

11'25

(11'30)

11'35

[95]

11'40

11'45

p

p

pp arco

p pizz

pp arco

mp

p

mp

11'45 11'50 11'55 12'00 12'05 12'10

*p pizz* *pp arco* *arlo* *pp* *p pizz* *pp arco*

*p* *pp* *mp* *pp* *mp* *pp*

12'10 12'15 12'20 12'25 12'30 12'35

*p* *p pizz* *p* *pp* *pp* *pp*

*p* *p* *pp* *pp* *pp* *pp*

*8va*

12'35 12'40