

this time is different

Erik Dæhlin

This work is a conceptual piece that seeks to emphasize one aspect of the ongoing, yet recurring financial collapse within the real- and financial economy. A type of crisis that through history has been repeated 250 times in 66 countries:

Each and every time people get to hear that this time everything is so much better, we are smarter and we have learned since last crisis. The community convinces itself that it is not going to get as bad as last time: "this time is different".

During the last years, we see again that it more or less as in the past: Because of immoral behavior with common values, some people and institutions has become the new 'needy' who desperately need the state's generous financial aid. At the same time everyone and everything is leveraged so that time and future itself is in debt. Thus neutralize precisely the time that could have given us new opportunities and change.

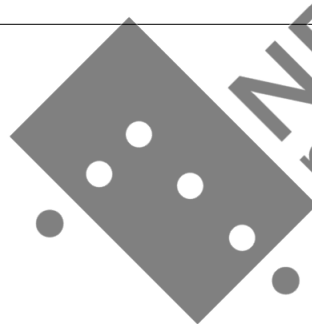
The musical material is to be played many times with a short break/pause (8 to 20 seconds) between each section. In each break the text "this time is different" is displayed before the material is played again.

The text can be either projected onto a simple white canvas or a piece of white cardboard.

Or one or more of the musicians, as well as the conductor, are holding up a large white poster (minimum size A2) with the inscription "this time is different" in black letters. It is important that this musician is not acting in any way, but do this as a simple action. All the other musicians are to be calm and just watch the one doing the action or at least be conscious of it and not look into his/her sheet music.

The text is displayed only during breaks, in other words not before the piece starts and not after the last sequence is played.

The displayed text must be readable for everyone in the audience. The number of repetitions can either be determined in advance (pref. with variations in number of repetitions within the parts as indicated in A) or the material can be repeated until any in the audience makes an intervention.



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A
Precise ♩ = 54

Flute: *f*, *ppp*, *f*, key click with a tiny blow

Oboe: *p*, *mp*, key click

Bass Clarinet in Bb: *mp*, *f*, *mp*, *f*, Multiphonic pref. based on this fundamental, key click, *mf*, *mf*, *mf*, *mf*, *mf*, *mf*, ord. pitch or multiphonic pref. based on this fundamental

Contrabassoon: *f*, *pp* poss. < *p*

Percussion: Gran Cassa (on skin but hear rim), *f*, *sub. p*, *f*, *mf*, *sim.*

Vibraphone: *mp*, *f*, *mp*, sandpaper, *ppp*, sandpaper against side of bar, plastic bag, use hands to make a soft and static continuous sound

Piano: *mf*, *ff*, *mp*, *f*, together you attack pedal quite violent, *Ped. **

A
Precise ♩ = 54

Violin I: *f*, *f*, *p*, *f*, *batt.*

Violin II: *f*, *f*, *pp*, *f*, *pizz* behind bridge

Viola: *f*, *pp*, *f*, *batt.*, *pizz* behind bridge

Violoncello: *f*, *f*, *ppp*, *p*, *Norm. bow* *tasto*, *sul al pont.* but make small variations on the tone colour, *ppp* poss.

Contrabass: *p*, *f*, *f*, *pp*, *play* with bow on the body of instrument, *against* tailpiece, *sim.*

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Fl.

Ob. *key click*

B. Cl. *mf*

Cbsn. *< p*

Perc. *stroke your hand (or with sand paper if too little sound) against the skin at the same time as beating with the other make a gesture with your hand*

Vib.

Pno. *** *Ped. **

Vln. I

Vln. II *Ordinario c.l. batt. f*

Vla.

Vc.

Cb.

NB noter
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B

Precise ♩ = 54

♩ = 60

Fl. *f* *mf* *ppp* *mf*

Ob. *f* *mf*

B. Cl. *f* *mf* *mf* *mf* *mf* *mf*

Cbsn. *mf* *pp poss. < p*

Fl. *tongue ram*

Ob. *key click*

B. Cl. *key click* *ST*

Cbsn. *inhale*

Perc. *Gran Casaa* *f* *sub. p < f* *mf* *norm.*

Perc. *on skin but near rim*

Vib. *f* *mf* *ppp* *p*

Vib. *sandpaper against side of bar* *paper* *use hands to make a soft and static continuous sound*

Pno. *f* *f* *mp* *mp* *mp* *mp*

Pno. *together you attack pedal quite violent*

Pno. *Ped. ** *Ped. ** *Ped. ** *Ped. **

B

Precise ♩ = 54

♩ = 60

Vln. I *f* *f* *p* *f* *f* *f*

Vln. II *f* *f* *pp* *f* *f* *f*

Vla. *f* *pp* *f* *f* *f*

Vc. *f* *ppp* *p* *ppp poss.*

Cb. *f* *f* *p* *ppp* *p* *sim.*

Vln. I *Pont.* *c.l. tratto* *batt.*

Vln. II *Pont.* *Hold bow horizontally, but play vertically, between Tasto and Ponticello.* *pizz behind bridge*

Vla. *Pizz.* *c.l. tratto* *batt.* *pizz behind bridge*

Vc. *crush* *semi vertical bow slowly over strings and bridge* *Norm. bow tasto* *sul al pont. but make small variations on the tone colour*

Cb. *Pont.* *play with bow on the body of instrument* *against tailpiece* *sim.*

C

Precise ♩ = 54

♩ = 60

Fl. *mf* *longue ram* *"ppp"* *W.T.* *longue ram* *f poss.*

Ob. *p* *f* *p* *key click* *blow air through* *p*

B. Cl. *f* *mf* *key click* *ST* *mf* *mf* *mf* *mf*

Cbsn. *mf* *pp poss. < p*

Perc. *Gran Cassa* *on skin but near rim* *norm.* *f* *sub. p* *f* *sim.* *mf*

Vib. *mp* *aluminium foil* *sandpaper against side of bar* *use hands to make a soft and static continuous sound* *ppp* *p*

Pno. *f* *mf* *mp* *together you attack pedal quite violent* *Ped. ** *Ped. ** *Ped. ** *Ped. **

C

Precise ♩ = 54

♩ = 60

Vln. I *Pont.* *ff* *Pont.* *ff* *c.l. tratto* *p* *batt.* *f* *f* *f*

Vln. II *Pont.* *ff* *Pont.* *f* *Hold bow horizontally, but play vertically, between Tasto and Ponticello.* *pp* *pizz behind bridge* *f*

Vla. *Pizz.* *f* *Pizz.* *f* *Pizz.* *f* *c.l. tratto* *pp* *batt.* *f* *pizz behind bridge* *f*

Vc. *Pizz.* *f* *Pizz.* *f* *Pont.* *ff* *semi vertical bow slowly over strings and bridge* *ppp* *Norm. bow tasto* *p* *sul al pont. but make small variations on the tone colour* *ppp poss.*

Cb. *Pizz.* *f* *Pizz.* *f* *ppp* *play with bow on the body of instrument* *ppp* *against tailpiece* *"p"* *sim.*

D

Precise ♩ = 48

♩ = 60

Fl. *f* 5 tongue ram "ppp" key click with a tiny blow

Ob. *mf* 5 key click

B. Cl. *f* 5 *mp* key click *mf* ST *mf* multiphonics based on fundamental

Cbsn. *mf* 3 *pp poss. < p*

Gran Casaa

Perc. *sub. p* 3 *f* *mf*

Vib. *mf* 5 sandpaper *ff* *ppp* plastic bag use hands to make a soft and static continuous sound

Vib. trem. or with bow *p*

Pno. *f* 3 *mf* *mp* *mp* together you attack pedal quite violent *Ped. ** *Ped. ** *Ped. ** *Ped.*

D

Precise ♩ = 48

♩ = 60

Vln. I *f* Pont. *p* c.l. tratto *f* batt. *f*

Vln. II *f* *mf* *pp* Hold bow horizontally, but play vertically, between Tasto and Ponticello. *f* pizz behind bridge

Vla. *f* *f* *pp* c.l. tratto *f* batt. *f* pizz behind bridge

Vc. *f* *f* *ppp* semi vertical bow slowly over strings and bridge *p* Norm. bow tasto *pp - mp*

Cb. *f* 3 *ppp* play with bow on the body of instrument *p* *sim.*

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1. 2.

Fl.

Ob.

B. Cl.

Cbsn.

Perc.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

ff

p

mf

ff

15^{ma}

Distinto

over blow

ST

Vibraphone

Norm. bow

c.1. Batt. behind bridge

f poss.

Pont.

IV

f

ff

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