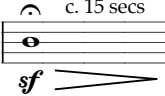


All the Same

Paul Burnell

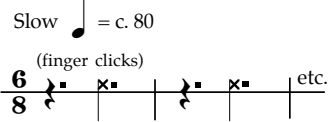
A All instruments play the following written note (without transposing):

c. 15 secs



As the resulting chord dies away, slow off-beat finger clicks begin, lasting for at least 12 bars, leading into B

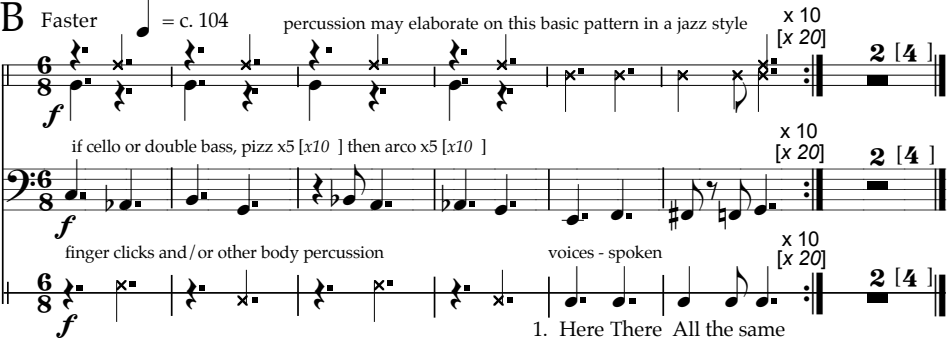
Slow ♩ = c. 80



(finger clicks) etc.

At B the percussion/bass/voice pattern begins and is played 10 times. After 6 bars rest the two instrumental groups at B1 & B2 begin playing. B1 then goes to B2, and B2 goes to B1. The piece finishes with B1 & B2 alone for 2 bars. [To make a longer piece - play all of B again; this will entail the bass pattern being played 20 times (voices start on 11), and will end with B1 & B2 alone for 4 bars.]

B Faster ♩ = c. 104 percussion may elaborate on this basic pattern in a jazz style



x 10 [x 20] 2 [4]

if cello or double bass, pizz x5 [x10] then arco x5 [x10] x 10 [x 20] 2 [4]

finger clicks and/or other body percussion voices - spoken x 10 [x 20] 2 [4]

1. Here There All the same
2. Them Us All the same
3. In Out All the same
4. Win Lose ... (etc)
5. Long Short ...
6. Love Hate ...
7. Young Old ...
8. Big Small ...
9. Near Far ...
10. You Me ALL THE SAME!

The minimum instrumentation is one instrument to play the repeated bass line, and four instruments to play B1 and B2 - one each to play notes with stems up and one each to play notes with stems down. The fullest effect would be achieved with instruments in all transpositions and clefs mentioned. Voices and percussion are optional. Note: the bass line is suitable for guitar, and the top line of B1 and B2 is suitable for descant recorder. Flutes may play an octave higher.

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Stems up = treble clef instruments in C and E flat
Stems down = treble instruments in B flat & F and viola (alto clef)

2nd [& 4th] time
a soloist
improvises in
this 6 bar rest



B1 6 f

B2 6 f

2

4

3

3

2

2

play B2 then finish [or do it all again]

play B1 then finish [or do it all again]