

PARADIGM SHIFT

#2



FOR ORCHESTRA

2022

PARADIGM SHIFT #2

A paradigm is a pattern, an example, or a model of something. It also means a perspective, a standard.

A paradigm is a way of looking at something.

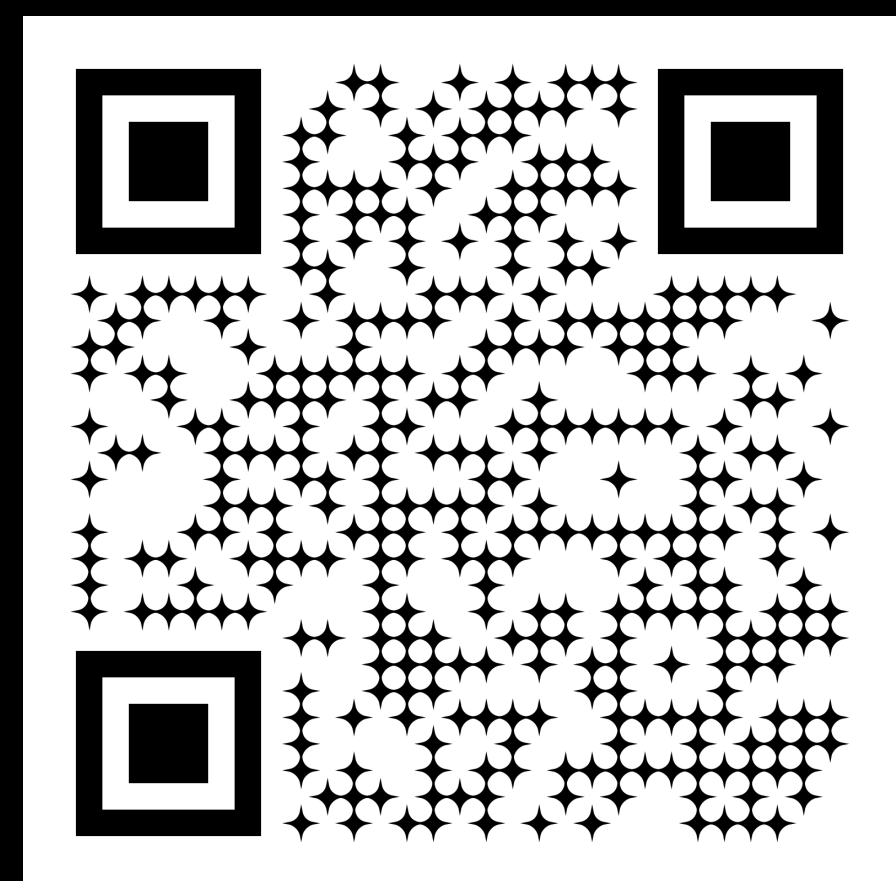
- *in this composition (bar 1-13)*

"A paradigm shift is a fundamental **change** in the basic concepts and experimental practices of a scientific discipline." -Thomas Kuhn

- *bar (13-222)*

an important **change** that happens when the usual way of thinking about or doing something is replaced by a new and different way.

CHANGE



PARADIGM SHIFT #2

3 Flutes (3rd doubling piccolo) / 3 Flöten (3. Piccolo)

2 Oboes / Oboen

2 Clarinets in B flat / Klarinetten in B

2 Bassoons / Fagotte

4 Horns in F / Hörner in F

2 Trumpets in C / Trompeten in C

3 Trombones / Posaunen

Tuba

Timpani / Pauken

2 Percussion / 2 Schlagzeug

1. Große Trommel, Röhrenglocken, Glockenspiel, Kleine Trommel, Roto -Toms, Becken, Tam-Tam

(bass drum, tubular bells, glockenspiel, snare drum, rototomos, cymbal, tam-tam)

2. Tam-Tam, Crotales, Glockenspiel, Vibrafon, Xylofon, Sirene, Bongos, Conga, Cow Bell, 5 Temple Blocks, Tom-Toms

(tam-tam, crotales, vibraphone, xylophone, sirene, bongos, conga, cow bell, 5 temple blocks, tom-toms)

Strings / Streicher

Duration: c. 10 minutes / Dauer: c. 10 Minuten

paradigm shift #2

for orchestra

4

Inquieto ♩ = 100

This is a full orchestral score for the piece "paradigm shift #2". The score is written for a 4/4 time signature with a tempo of 100 beats per minute. The instrumentation includes:

- Flute 1 and 2
- Piccolo
- Oboe 1 and 2
- Clarinet in Bb 1 and 2
- Bassoon 1 and 2
- Horn in F 1, 2, 3, and 4
- Trumpet in C 1 and 2
- Trombone 1, 2, and 3
- Tuba
- Timpani
- Percussion 1 and 2
- Violin I (5 parts: I/1 to I/5)
- Violin II (4 parts: II/1 to II/4)
- Viola (3 parts: VI/1 to VI/3)
- Violoncello (3 parts: VC/1 to VC/3)
- Double Bass (2 parts: DB/1 and DB/2)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include "divisi a5" and "divisi a4" for the strings, "molto sul pont." (much on the bridge), "gliss." (glissando), and "sul pont." (on the bridge). The woodwinds play intricate melodic lines with various articulations and dynamics. The percussion section provides a rhythmic foundation with complex patterns and dynamic shifts.

10

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vcllo

Db.

ord.

gliss.

mf

p

f

18

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Timp.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

motor on
Glap
Vib
overpressure
ord.
gliss

p, *f*, *mf*, *sfz*, *ff*

36

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

f

f

f

f

f

f

fp

fp

ff

ff

ff

ff

sfz p

sfz p

sfz p

sfz p

mf

mf

mf

f

f

f

mf

f

p

ord. → sul pont.

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

58

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

sfz

p

f

pp

mf

f

ff

ord. → *sul pont.*

97 ♩ = 120

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Timp.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.

pp p pp p pp
gliss
brushes febrile (kreisen)
soft Stick febrile
p
freie flageolett glissandi
pp ppp mf p mp p
gliss gliss gliss gliss gliss gliss gliss gliss gliss gliss gliss

3

4

108

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Db.

Divisi 1.3.5. Pult

molto sul pont.

Divisi 2.4. Pult con sord. molto sul pont.

pp 5

gliss.

con sord. pp

soft stick

mp

p

ppp

mf

mp

mf

p

mp

135

3 4

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f *p* *mf* *pp* *f* *fp* *gliss.* *con sord.* *senza sordino* *Tutti*

153 **accel.**

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Db.

Solo

p *f* *gliss.* *gliss.* *mf*

atem nach Bedarf, aber möglichst unauffällig!

con sordino pedal tone

con sordino

2. Violine *p*

3. Violine ord. *mp*

4. Violine *mf*

5. Violine *f*

6. Violine *ff*

7. Violine *p* *mf*

8. Violine *mf*

1.2. Violine *f*

pp

pp

♩ = 120

poco accel.

174

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Vln. 1 *f* *sub. p*

Vln. 1 *con sordino* *p* *mf* *p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

Vla. *fp* *mf* *p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

Vc. *fp* *mf* *p* *mf* *p*

Db. *fp* *mf* *p* *pizz.* *sub. f*

Tempo primo ♩ = 120

181

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Timp.
Perc. 1
Perc. 2
Vln. 1
Vln. 2
Vla.
Vc.
Db.

sfz
f
sub f *p* *f* *mp* *fp*
f *sub p* *f* *sub p* *fp*
f *sub p* *fp* *fp*

187 accel. Tempo primo ♩ = 120

3

4

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

2 4 3 4

193 accel. Tempo primo ♩ = 120

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Solo

p

f

p

f

f

sub.f

sub.f

sub.f

pizz.

sub.f

220

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

f *mf* *p* *ff* *sub.f* *gliss.* *chromatic gliss.* *pizz.* *arco*

226 *accel.*

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Bass Tbn. *p* *f*

Timp. *p* *ff* *p* *ff* *p* *ff* *p*

Perc. 1 *p* *ff* *p* *ff* *p* *ff*

Perc. 2

Vln. 1 *f* *pliss.* *p* *pliss.*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *f* *ff* *sub f* *arco* *p*

Più mosso

231

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bass Tbn. *atem nach Bedarf*

Timp. *ff p ff ff ff*

Perc. 1 *p ff*

Perc. 2 *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

236

Fl. 1 *p* *f* *rit.*

Fl. 2 *p* *f*

Picc. *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Tbn. 3 *p* *f*

Bass Tbn. *p* *f*

Timp. *f*

Perc. 1 *ff* *f*

Perc. 2

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

