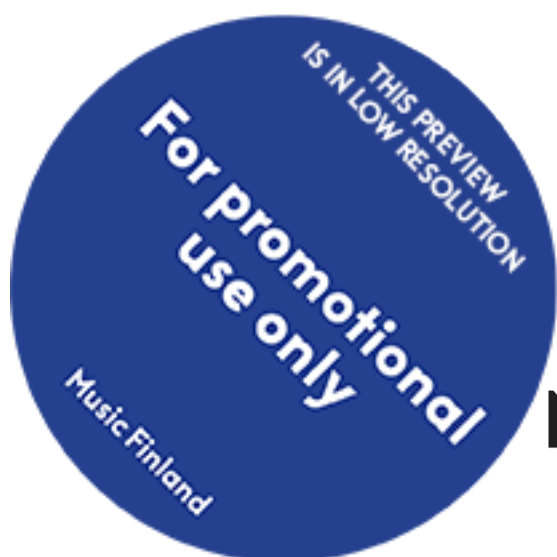


Ján Števuliak

everything but nothing repeats

for chamber ensemble

2025



Music Finland

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ján števuliak

everything but nothing repeats (2025)

for chamber ensemble

transposed score



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Music Finland

ján števuliak (b. 1999)

everything but nothing repeats (2025)

for chamber ensemble

transposed score

duration ca. 9'

instrumentation

violin

viola

french horn in F

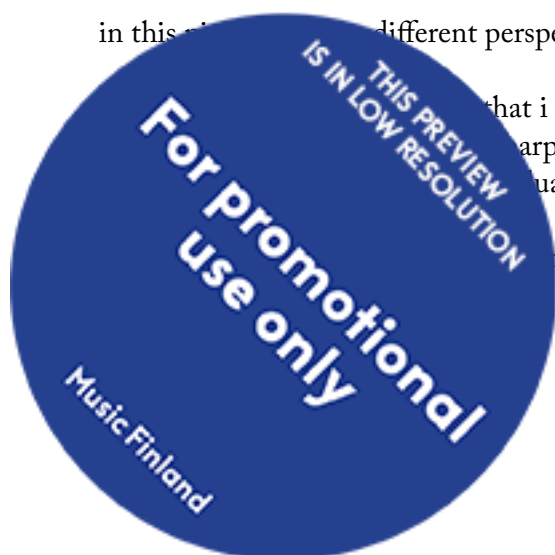
double bass

composer's note

in this piece i explore different perspectives on the idea of 'in between'

that i much favour, but now i suggest bridging its inherent opposites. resolute or
sharp and e, silence and established sound, process from touching lightly to
quality and unity

y of the sea... seagulls flapping their wings... the bicycle wheels turning,



instructions

general

when sustaining long notes, you are free to change the bow or breathe whenever necessary, but please avoid doing so together, i.e. on the downbeats

- falls:



after the duration of the note has passed, perform a continuous fall (gliss) in marked direction, with pitch scope left at performer's discretion. differentiate between shorter and longer falls

- scoops:



similarly to the above, perform a raising glissando however before the duration of the note

microtonal notation

this work employs regular 24EDO quarter-tone notation, in combination with Heimboltz-Ellis notation for the natural 7th harmonic

the 11th overtone is used as well, but its presence is clear in its context and it is only noted approximately with the use of general quarter tone accidental

♭ - natural 7th harmonic (-31c)

horn

-regular ... required

totally, where a
of the gliss
hout the
h the sign

ucing

strings

- bowing:

nat. - ordinary bow-to-string position

s.p. - sul ponticello

e.s.p. - estremamente sul ponticello

○ - circular bowing

- touch pressure:

∇ - touching strings lightly, likely resulting in harmonics

▽ - regular touch pressure against fingerboard



e.g. in places like this, actual positions on fingerboard are left to be decided by the player, only the mode of touch is specified

-double bass requires 2 bows, when playing with both, it is not needed to be exact but try to produce multiphonics

-from mm. 144 onwards, double bass uses two staves, one per each hand



in this example, the on-string pitches are indicated in the upper staff, the lower, as clef suggests, specifies strings

if a 5-string bass is used, same logic can be replicated with crossing all five strings using the bow in the r.h.



everything but nothing repeats

ján števuliak

$\text{♩} = 78$ tempo rubato

Violin

Viola

French Horn in F

Double Bass

louré

f

III

gliss.

F. Hn in F

D. B.

nat.

s.p.

(I)

5

0

6

6

6

ppp

F. Hn in F

D. B.

f

A

gliss.

3

5

Bb² (7)

(2)

(7)

rall.....

(11)

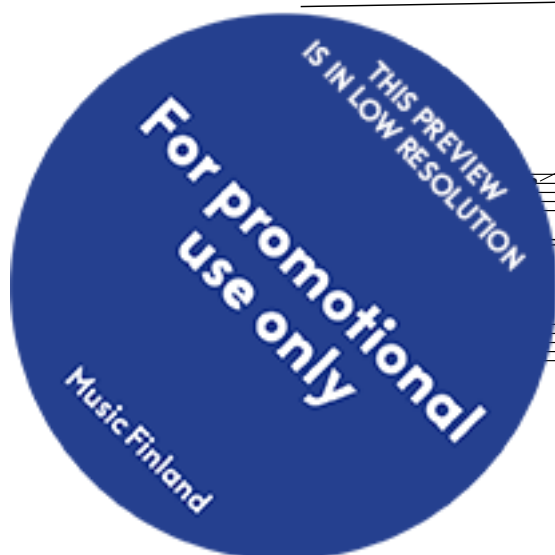
3

5

F³

3

p



17 **B** $\text{♩} = 112$ frolic
s.p.

Vln *ff* *f* (sim) *f*

Vla *ff* *f* (sim) *f*

F. Hn in F *ff* *mf* *f*

D. B. *ff* *f* *ff* *f*

ord. *cuivré*

5 6 6 3 6

gliss.

20

Vln *ff* *f* *ff*

Vla *ff* *f* *ff*

F. Hn in F *ff* *mf* *mp* *f* *ff* *f*

D. B. *ff* *f* *ff* *f*

ord. *cuivré* *sim. cuivré*

5 3 6 6 7 7

gliss.

23 *molto rit.*

Vln *fp* *n* *fp* *n*

Vla *fp* *n*

F. Hn in F *ff* *fp* *n*

D. B. *ff* *fp* *n*

6 3 3 3 7

gliss.

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♩ = 76 relaxed, very fragile
sempre legato, very soft attacks. senza vibrato.
strings: avoid changing bow on downbeat
(III)

Violin I score, measures 34-36. The score is in D major, 2/2 time. It features glissandos and dynamic markings (pp, p, n, mp). A blue circular watermark is overlaid on the left side of the image.

38

Vln

Vla

F. Hn in F

D. B.

p *mf* *n* *p* *mf* *n* *p*

(10) (11) (10) Bb^1_2 $\oplus \rightarrow \circ$ $\circ \rightarrow \oplus$

p *mf* *ppp* *p*

p *mf* *n* *pp*

42

Vln

Vla

F. Hn in F

D. B.

mf *n* *p* *mf* *n*

mf *n* *p* *mf* *n*

Bb^1_2 $\oplus \rightarrow \circ$ $\circ \rightarrow \oplus$

mf *p* *mf* *ppp*

mf *n* *p* *mf* *n*

46

E

Vln

mf *n* *p* *mp* *n*

gliss. *n* *p* *mf* *n*

$\circ \rightarrow \oplus$ $\oplus \rightarrow \circ$ $\oplus \rightarrow \circ$ (7) (6) *pp*

nat. *gliss.* *nat.* *gliss.* *nat.*

gliss. *n* *p* *mf* *n* *pp*

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62 G $\text{♩} = 96$ fast, as if a cut
detaché

Vln *ff* detaché *ffp*

Vla *ff* *ffp* *ff* *ffp* *ff*

F. Hn in F *ff* detaché *ffp* *ff* *ffp* *ff*

D. B. *ff* *ffp* *ff* *ffp* *ff*

66 $B\flat^2$ flz. freeze

F. Hn in F *pp* *ff* *pp*

D. B. all *sim.* freeze

69 H 3 3 3

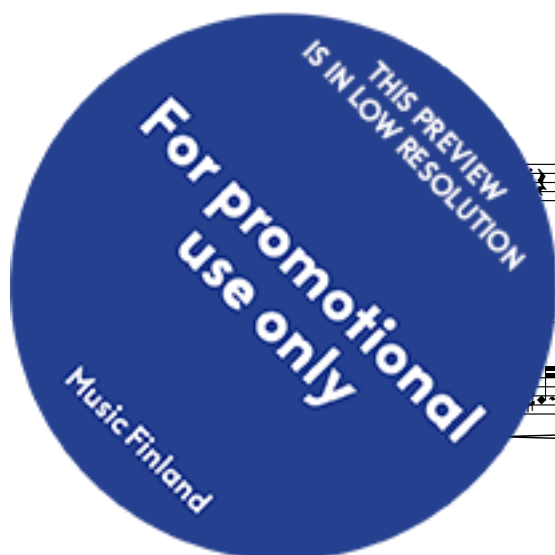
F. Hn in F *p* *mf*

D. B. (sim.)

ff *ff*

these node points
atics above 12th overtone)

nat. *ff* subito



senza misura
quite freely
s.p. → e.s.p. → a tempo
s.p.

(II)

Vln

Vla

F. Hn in F

D. B.

87

nat.

6+1
8

3/4

4/4

±(16)

gliss.

(8)

F¹₃ (8)

Bb¹ (7)

senza misura
pitches approx.
s.p. → e.s.p.

(L)

Vln

Vla

F. Hn in F

D. B.

93

nat.poco a poco s.p.

nat.poco a poco s.p.

p

s.p. → e.s.p.

s.p. → e.s.p.

s.p. → e.s.p.

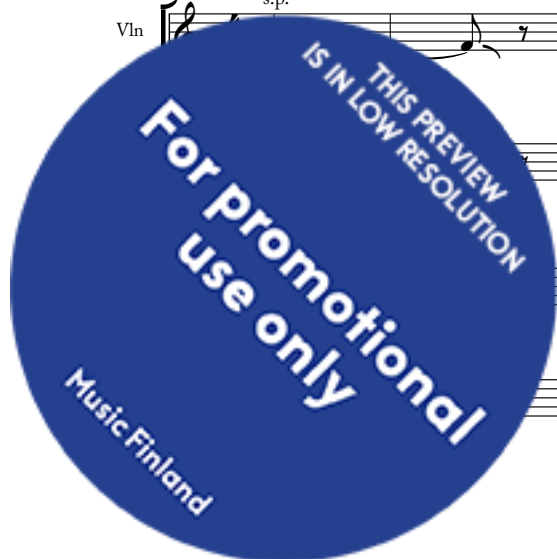
(M)

a tempo
s.p.

Vln

99

straight mute in



senza misura
(IV)
s.p. → e.s.p. → a tempo
s.p.

Vln

Vla

F. Hn in F

D. B.

(I)
s.p. → e.s.p. → s.p.

senza misura
think of breathing, decrease the range with each "inbale"

(IV) s.p. → e.s.p. → s.p. s.p. → e.s.p. → s.p. s.p. → e.s.p. → s.p.

Vln

Vla

F. Hn in F

D. B.

$F^1_{2^3}$ (2) (11) (4) (take as much time as needed) (10) (7)

(III)
s.p. → e.s.p. → s.p. s.p. → e.s.p. → s.p.

p

[107] *bowing sim.* *ca. 45s*

Vln

bowing sim.

gliss.

s.p. s.p. e.s.p. s.p. e.s.p.

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108 O ♩ = 82 relaxed, fragile

Vln *p* *n* *n* *p* *n* *p* *3* *mp* *n*

Vla *p* *n* *n* *p* *n* *p* *3* *mp* *n*
(embouchure gliss)

F. Hn in F *p* *pp* *pp* *p* *pp* *p* *mp* *pp*

D. B. *s.p.* *p* *n* *n* *p* *n* *p* *mp* *n*

P *very fragile*
(II)
s.p. *gliss.*

Vln *p* *pp* *gliss.*

Vla *p* *pp* *gliss.* *(II, III)* *s.p.* *gliss.* *(both II and III)* *gliss.*

F. Hn in F *p* *gliss.* *mute out*

D. B. *p* *gliss.*

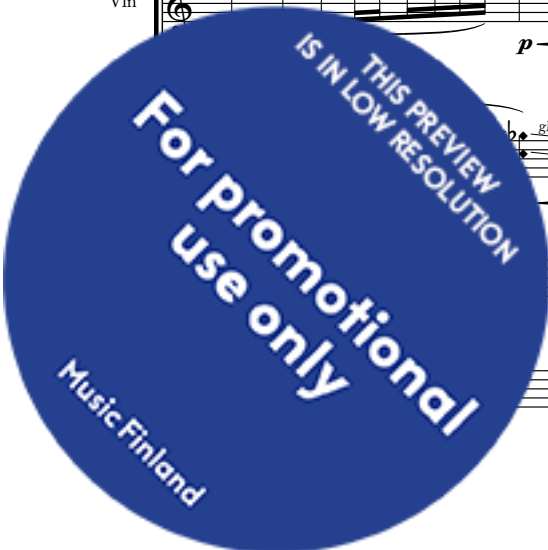
115 *s.p.* *e.s.p.* *s.p.* *e.s.p.* *(I)* *e.s.p.* *p*

Vln *p* *gliss.* *gliss.* *gliss.*

Vla *gliss.* *gliss.* *gliss.*

F. Hn in F *gliss.* *gliss.* *gliss.*

D. B. *gliss.* *gliss.* *gliss.*



118 **Q**

Vln *gliss.* *f subito* *p* *nat.*

Vla *gliss.* *f subito* *p* *nat.*

F. Hn in F

D. B. *gliss.* *f subito* *p* *nat.*

6 5 5 6

121

Vln *gliss.* *n* *mf* *p* *3* *3* *mf* *n*

Vla *gliss.* *5* *5* *mf* *n* *n*

F. Hn in F

D. B. *gliss.* *3* *n* *mf* *n* *n* *6* *mf*

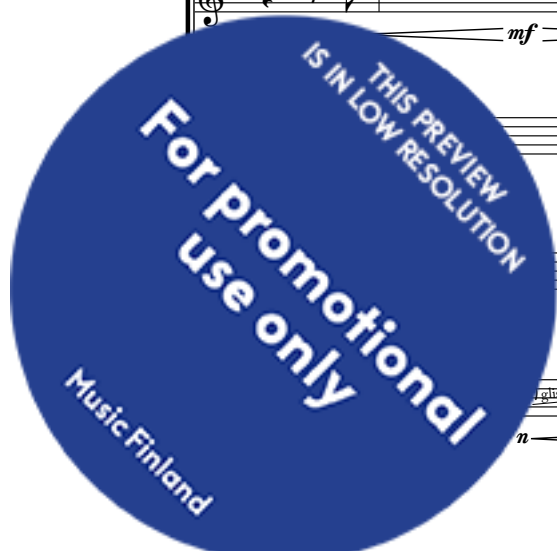
125 **R**

Vln *s.p.* *mf* *n* *n* *p* *n* *p*

Vla *s.p.* *n* *mf* *n* *n* *mp* *n*

F. Hn in F *2-3 split tone, let rattle* *pp* *mf* *F⁰*

D. B. *gliss.* *n* *mf* *n* *n* *mf* *n* *6* *mp*



129

Vln

Vla

F. Hn in F

D. B.

n *p* *pp* *f* *p* *ppp* *f* *s.p.*

alternate valves ad lib.

6

6

3

3

133

S

Vln

Vla

F. Hn in F

D. B.

f *p* *ff* *p* *f*

Bb² *F²*

6

3

6

138

Vln

F¹₂ *F²₃* *gliss.*

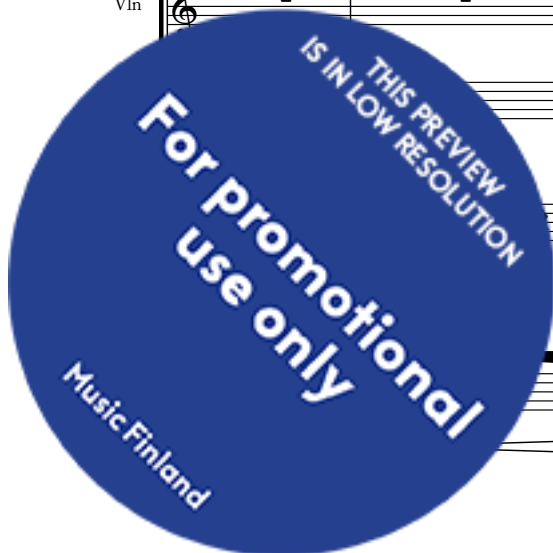
ff *ff* *f*

6

6

3

s.p.



T

(III)
s.p.

Vln 144

f *mf*

(II)
s.p.

Vla

f *mf*

F. Hn in F

fff

e.s.p. l.h.

gliss.

r.h. (bow)

pressure ord.

fff *f* *n* *mf* *n*

slowly start drawing circles

Vln 147

gliss.

slowly start drawing circles

(π /V)

Vla

(3)

5 5 5 4

F. Hn in F

take second bow

gliss.

D. B.

mf *n*

U

(π /V)

Vln 150

gliss.

5 5 5 4 4

dim. al niente

gliss.

4 4 4

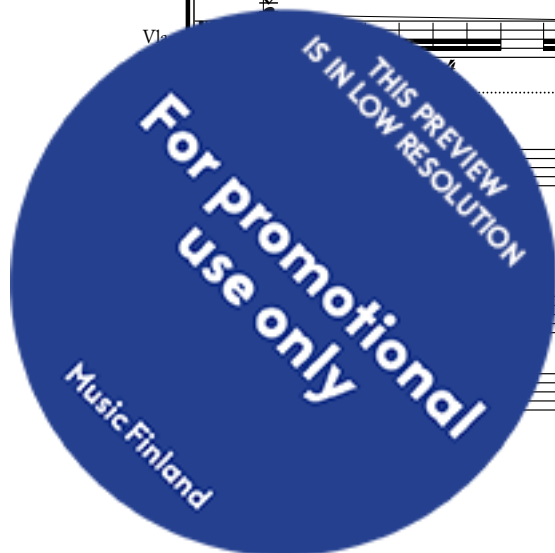
Vla

4 4 4

ppp

l.h.

r.h.



153 V

Vln *ord, s.p.* *louré*

Vla *ord, s.p. (IV)* *louré*

F. Hn in F *continue ad lib.* *f* *ppp* *f* *continue ad lib.*

(I)
bow on the 4th partial node
n *s.p.* *mf* *(orientational, slide down)* *gliss.*

D. B. *f*

157

Vln *5*

Vla *gliss.*

F. Hn in F *alternate valves ad lib.* *3* *5* *5* *5* *6* *6*

D. B. *gliss.* *gliss.* *ff* *f*

abruptly end the piece
by acknowledging the
audience

Helsinki, June 2025

