

SPIEL DER DORNEN

for guitar

(2016)

TREVOR BAČA

PREFACE

Dangerous to the hand and pleasing to behold, the thorns arise in whorls. Pockmarked — sometimes smooth — the thorns’ emergence record sites of recurrent violation. Read in blood — a pinprick, nothing more — the thorns transfigure our *fairytale*s; reread in metal, the thorns metastasize according to a regime of walls and barbed wire. The American West, children read at their desks, developed in a proliferation of these fences across which cattle can not pass, inscribing in the movements of animals the decisions of an economics that totalizes both them and us alike. If only these ribbons — and with them their thorns — had expired in the sun of our rangeland. If only the bodies confined at these folds were of another place, another type, a never-then. If only the thorns were not now.

SPIEL DER DORNEN

for Nico Couck

Trevor Bača (*1975)

The musical score for "The Great Unraveling" by Steve Reich is presented in a multi-measure rest format, showing the intricate rhythmic patterns for the guitar and piano parts. The score is divided into measures, each with a specific time signature and a duration in minutes and seconds.

Measure 1: Guitar (3/16), Piano (1/32, 3/16, 1/32, 3/8, 1/32, 3/8, 6/8, 17/64, 3/8, 1/32, 3/8). Duration: 0:00 - 0:01.

Measure 2: Guitar (1/32, 9/64, 7/64, 12/64, 4/16, 2/20, 3/16, 2/20, 13/64, 3/20, 7/32). Duration: 0:01 - 0:02.

Measure 3: Guitar (4/20, 15/64, 5/20, 5/16, 1/20, 32/32, 2/20, 32/32, 9/64, 1/14). Duration: 0:02 - 0:03.

Measure 4: Guitar (7/32, 1/14, 13/64, 2/14, 7/32, 2/14, 4/32, 1/14, 3/32, 3/14, 10/32, 7/32, 2/14, 13/64, 15/32, 5/14). Duration: 0:03 - 0:04.

Measure 5: Guitar (6/32, 7/32, 13/16, 7/32, 10/32, 16/32, 7/32). Duration: 0:04 - 0:05.

The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, f, ff, mf, ppp). The guitar part is marked with a "Guitar" label, and the piano part is marked with a "Piano" label. The score is written in a single system, with the guitar part on the top staff and the piano part on the bottom staff. The time signatures are complex, reflecting the piece's unique rhythmic structure. The duration of the piece is 0:05.

64

76

87

117

127

129

Spiel der Dornen — 2 — Bača

130

F

$\frac{3}{20}$ $\frac{1}{16}$ $\frac{3}{28}$ $\frac{1}{16}$ $\frac{3}{20}$ $\frac{1}{16}$ $\frac{3}{28}$ $\frac{1}{16}$ $\frac{3}{20}$ $\frac{1}{16}$ $\frac{1}{24}$ $\frac{4}{32}$ $\frac{1}{24}$ $\frac{4}{28}$ $\frac{1}{24}$ $\frac{4}{32}$ $\frac{1}{24}$ $\frac{4}{32}$ $\frac{1}{24}$ $\frac{4}{28}$ $\frac{1}{24}$ $\frac{4}{32}$ $\frac{7}{32}$ $\frac{2}{16}$ $\frac{2}{14}$ $\frac{22}{32}$

$\text{♩} = 66$

G

The musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 66. Above the staff, a series of time signatures are listed, corresponding to different sections of the piece. These include 3/20, 1/16, 3/28, 1/16, 3/20, 1/16, 3/28, 1/16, 3/20, 1/16, 1/24, 4/32, 1/24, 4/28, 1/24, 4/32, 1/24, 4/32, 1/24, 4/28, 1/24, 4/32, 7/32, 2/16, 2/14, and 22/32. A large letter 'F' is placed above the first few measures, and a large letter 'G' is placed above the measures starting with 7/32. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and thirty-second notes, often grouped with beams. There are also rests and accidentals. A red bracket underlines a section of the score, with a red annotation below it stating 'dull (but beautiful) thud with RH muting for each red note'. Another red bracket highlights a later section. The score ends with a double bar line.

dull (but beautiful) thud with RH muting for each red note

156

12/14 7/32 9/32 2/14 6/32 4/14 7/32 5/32 6/32 H 2/16

The musical score for Example 156 is written on a single staff. It begins with a series of time signatures: 12/14, 7/32, 9/32, 2/14, 6/32, 4/14, 7/32, 5/32, 6/32, and 2/16. A large 'H' is placed above the 6/32 time signature. The melody is composed of eighth and sixteenth notes, with some notes beamed together. Red markings are present: a bracket labeled '7:8' spans the first 12/14 measure; a bracket labeled '11:9' spans the 7/32, 9/32, and 2/14 measures; a bracket labeled '7:8' spans the 6/32 and 4/14 measures; a bracket labeled '7:5' spans the 7/32 and 5/32 measures; and a bracket labeled '3:2' spans the final 2/16 measure. There are also red vertical lines and a red 'H' marking at the beginning of the 7/32 measure.

204

0'02" 0'05" 0'08" 0'10" 0'13" 0'16" 0'18" 0'21" 0'23" 0'26" 0'29" 0'32" 0'34" 0'36" 0'39" 0'42" 0'44" 0'47" 0'49" 0'52" 0'54" 0'57" 0'59" 1'05"

$\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{2}{5}$ $\frac{1}{3}$ $\frac{2}{5}$ $\frac{4}{5}$

5:4 3:2 3:2 3:2 3 fingers 5:4 5:4 3:2 3:2 3:2 4 fingers 5:4 trans. 5:4 kn. rasg. 3:2 trans. 3:2 tamb. tr. 3:2 trans. 5:4 kn. rasg. 3:2 trans. 3:2 tamb. tr. 3:2 trans. 5:4 kn. rasg. 3:2 trans. 3:2 3 fingers 5:4 2 fingers 5:4 tamb. tr.

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

[illegible]

255

1 3 0'05" 0'08" 0'10" 0'13" 0'16" 0'18" 0'21" 0'23" 0'26" 0'29" 0'32" 0'34" 0'36" 0'39" 0'42" 0'47" 0'49" 0'52" 0'55" 1'03" 1'05" 1'08" 1'11"

1 3 2 5 1 3 2 5 1 3 2 5 2 3 2 3 3 2 2 3 4 3

kn. rasg. trans.--- tamb. tr. 3 fingers trans.--- kn. rasg. trans.--- tamb. tr. 4 fingers trans.--- kn. rasg. trans.--- nail rasg. trans.--- kn. rasg. trans.--- nail rasg. trans.--- kn. rasg. trans.---

3:2 3:2 3:2 5:4 5:4 3:2 3:2 3:2 5:4 5:4 3:2 3:2 3:2 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2 5:4 5:4 5:4 3:2

mf *mf* *mp* *mp* *f* *f* *mp* *mp* *ff* *ff* *mf* *mf* *f* *f* *mf* *mf* *ff* *ff* *mf* *mf* *ff* *ff* *mf* *mf* *ff* *mf* *mf*

278

1'21" 1'33" 1'43" 1'50" 1'55" 1'57" 2'02" 2'09" 2'19" 2'31"

5 4 3 2 1 2 3 4 5 4

nail rasg. 3:2 trans. 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

ffff *ffff* *ff* *fff* *f* *ff* *mf* *f* *mp* *mf*

288

2'41" 2'48" 2'53" 2'56" 3'00" 3'08" 3'17" 3'29" 3'37" 3'42" 3'44"

3/8 3/8 1/3 3/8 3/8 4/8 5/8 3/8 3/8 1/3 5/8 3/2 3/20 1/16 3/20 4/32 3/32

Allegretto

ponticello

gradually slow rasgueado

still

LH only until rasgado! (RH tacet; encourage whisks) ...

[illegible]

340

13
3

RASCADO: slowly draw extremely long metal screw over open string; as close as possible to bridge; only one stroke!



p

Madison, WI – Palo Alto, CA
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