

# SPIEL DER DORNEN

for Nico Couck

Trevor Bača (\*1975)

$\text{♩} = 44$

3/16   1/32 3/16   1/32 3/8   1/32 3/8   1/32 3/32   6/8   17/64   3/8   1/32 3/8

Guitar

15

1/32   9/64   7/64   12/64   4/16 **A**   1/20 3/16 *f*   2/20 13/64 *ff* *mf*   3/20 7/32 *f* *mp*   *mf*

7:6   4:3   5:4   5:4   5:4   5:4   5:4   6:5   5:4   6:5   6:5

27

4/20   15/64 *p*   5/20 *mp*   5/16 *fff* *pp*   1/20 33/64 *delicatiss.* *p*   2/20 33/64 *f*   9/64 **B** *ppp*   1/14 *7:8*

6:5   6:5   6:5   6:5   6:5   6:5   5:4   5:4   5:4   5:4   5:4   7:8

37

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 *7:8*

7:8   7:8   7:8   7:8   7:8   7:8   7:8

53

6/32   7/32   13/16   7/32   10/32   16/32  $\text{♩} = 66$    7/32

7:8   7:5   3:2   Metric Modulation

64

76

87

117

127

129

130

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

$\text{♩} = 66$   
G

5:4 7:4 5:4 7:4 5:4 7:4 5:4 7:4 5:4 7:4 7:8

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

3:2 3:2 3:2 3:2 3:2 3:2

156

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

170

32 5 5 15 5 6 9 6 39 3  
32 28 64 32 28 32 112 16

The musical score for Example 170 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into several measures, each with a time signature above it: 32, 5/28, 15/64, 5/32, 6/28, 9/32, 6/32, 39/112, and 3/16. The first two measures are grouped with a bracket and a 1/2 note. The next two measures are grouped with a bracket and a 1/4 note. The following measures are grouped with brackets and 7/4, 7/4, 7/8, and 7/5 time signatures. The final measure is grouped with a bracket and a 5/4 time signature. The score is presented in a clean, black-and-white format, typical of a musical manuscript.

[illegible]

The first system of the musical score consists of two staves. The upper staff contains rhythmic notation with various time signatures (5:4, 3:2) and articulation marks such as '(tamb. tr.)', 'kn. rasg.', 'trans...', and 'tamb. tr.'. Above the staff, there are boxes indicating fingerings: '3 fingers' and '4 fingers'. The lower staff features piano dynamics ranging from *p* to *f*, with crescendo and decrescendo hairpins. A large brace spans across both staves, grouping the measures.

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