

# FABERGÉ INVESTIGATIONS

*violin part*

*(2016/19)*

# TREVOR BAČA

*By the start of the revolution in October 1917, workmasters at the House of Fabergé had completed fifty jeweled eggs for the last of the Russian tsars. Forty-three of the eggs survive (auctioned by the Bolsheviks after the revolution) with the others now lost, or the treasure of thieves. Dazzling in ribbons of guilloché, the intricacy of the eggs' enamelwork gives to these objects their ability to transfix: greens, purples, reds made brilliant in cloisonné. But how to understand the rules of a world that embeds in eggs the wealth of its kings? How slowly must have gone the work at the jewelers' desks. And how quickly the changes outside.*

### **Instrumentation:**

- Flute (bass flute)
- English horn (ratchet, small maraca)
- Clarinet in B $\flat$  (bass clarinet, small maraca)
- Piano (woodblock, small maraca)
- Percussion
  - crotales (E $\natural$ 6, F $\sharp$ 6, G $\natural$ 6)
  - mounted castanets
  - bass drum (large mallet, sponge, superball)
  - marimba
- Violin (woodblock)
- Viola
- Cello

**Accidentals.** Accidentals govern only one note. This is true even for successive noteheads at the same staff position. Because of this no natural signs appear in the score. The sequence of, for example, G $\sharp$ 4 followed by G4 (without accidental) is to be understood as G $\sharp$ 4 followed by G $\natural$ 4.

**The winds are tranposed.** The bass flute sounds an octave lower than written. The English horn sounds a perfect fifth lower than written. The B $\flat$  clarinet sounds a major second lower than written and the bass clarinet sounds a major ninth lower than written.

**Winds.** Do not tongue changes of pitch: treat all notes as though they are slurred.

**Piano.** Sharp signs above clusters indicate that all notes in the cluster are to be played sharp. Passages marked "tuning pegs" are to be played with a stiff piece of plastic passed over the tuning pegs of the instrument: approximate the rhythms given.

**Strings.** No scordatura. The instruction **spazzolato** (Italian for "brushed" or "swept") indicates that the bow should be turned slightly to the half col legno tratto position (so that the wood of the bow comes into contact with the string) and then swept alternately up the string (towards the bridge) and back down again (towards the fingers) according to the rhythms specified. The instruction **XFB** ("extremely fast bow") appears in the viola part; the music labeled with this indication should be played as an extremely fast, extremely light, extremely irregular type of tremolo flautando: use very generous amounts of bow (to create extremely fast bow strokes) and change the bow frequently in a constantly irregular rhythm. The aural result of the technique is a "fluorescent" type of flautando that brings out the upper partials of the string's sound, especially as the bow is moved towards the bridge. Quadruple-staccati indicate rimbalzandi: aim for four bounces of the bow per note head. The indication "OB" stands for playing directly on the wood of the bridge: white noise results with almost no sense of pitch.

**Fabergé Investigations** was written for ensemble recherche, who gave the world premiere on 21 May 2016 in Paine Hall on the campus of Harvard University.

# FABERGÉ INVESTIGATIONS

*for ensemble recherche*

(violin part)

Trevor Bača (\*1975)

The musical score is for a single melodic line, likely for a flute or a similar woodwind instrument. It is written on a grand staff (treble and bass clefs) and consists of six systems of music. The tempo is marked as  $J = 100$  in red. The piece is titled 'A' in a box at the top right. The score includes various time signatures: 3/4, 4/4, 2/4, and 3/2. Dynamic markings include  $f$ ,  $pp$ ,  $p$ ,  $mf$ , and  $mp$ . There are also markings for  $\alpha$  and  $\infty$ . The score is divided into sections by measure numbers 7, 13, 19, 25, and 31, which are circled. The first system starts with a 'spazzolato' marking and a 'match sound of crotales' instruction. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as slurs and ties.

37

5:6  $\propto mf$   $\propto mf$  7:8  $\propto f$   $\propto f$

43

$\propto f$   $\propto f$   $\propto f$  5:6  $\propto pp$   $\propto pp$   $\propto pp$  7:8  $\propto pp$   $\propto pp$

49

$\propto pp$   $\propto pp$  3:4  $\propto p$   $\propto mp$   $\propto mf$   $\propto mf$

55

$\propto f$   $\propto f$  3:4  $\propto f$  5:6  $\propto f$   $\propto f$

61

5:6  $\propto pp$   $\propto pp$  3:4  $\propto pp$   $\propto pp$   $\propto pp$  5:6  $\propto pp$   $\propto pp$   $\propto pp$

67

spazzolato

$\propto f$

73

spazzolato

3:4  $\propto p$  5:6  $\propto mp$   $\propto mf$   $\propto mf$   $\propto f$   $\propto f$   $\propto f$

79

7:8  $\propto f$   $\propto f$   $\propto f$   $\propto f$  3:4  $\propto f$  5:6  $\propto f$   $\propto f$   $\propto f$

85

spazzolato

*f*

89

spazzolato

93

**B**

♩ = 80

lv possibile

97

*ff*

101



105

spazzolato

*ff*

109

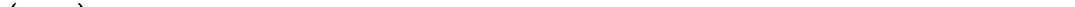
(spazz.) -



(*ff*)

(spazz.) -

113

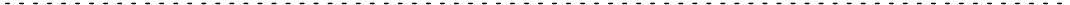


(spazz.) - tasto + pochiss. scratch


117

*ppp*

121



125



2/4 3/4 4/4

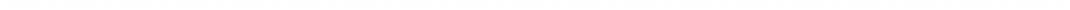
129

The musical notation for exercise 129 consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature of 2/4. The bass staff has a key signature of one flat (B-flat) and a common time signature of 2/4. The notation shows a sequence of notes and rests across the staves, with time signatures 2/4, 3/4, 4/4, and 2/4 indicated at the beginning of the measures.

133

(ppp)

137



A musical staff with a treble clef. The first measure has a 3/4 time signature and contains a whole rest. The second measure has a 4/4 time signature and contains a whole rest. The third measure has a 2/4 time signature and contains a whole rest. The fourth measure has a 4/4 time signature and contains a whole rest.

141

*f*

145

*ppp*

149  $\Phi$  col legno battuto (III) -----

12:10 20:14 20:14

“*p*”

153 (clb) -----

8:6 14:10 14:10

“*mf*”

157 (clb) -----

14:10 10:8 20:14 20:14

“*mf*”

161 (clb) -----

16:14 16:14 16:14

“*mf*”

164 (clb) -----

12:8 12:8 12:8 12:8

“*mf*”

169  $\Phi$  col legno battuto (III) -----

16:14 20:14 20:14 20:14

“*mf*”

173 (clb) -----

6:4 12:8 12:8 12:8

“*mf*”

**C**  
*J* = 64 [*J* = *r*<sup>4:5</sup> - ]

177 (clb) -----

22:16 8:6 8:6 8:6

“*mf*”

$\text{♩} = 51$  [ $\text{♩} = \text{♩}^{4:5-}$ ]

181

D

$\text{♩} = 41$  [ $\text{♩} = \text{♩}^{4:5-}$ ]

185

189

E

$\text{♩} = 156$

193

$\text{♩} = 41$

$\text{♩} = 80$

197

F

$\text{♩} = 100$  [ $\text{♩} = \text{♩}^{5:4-}$ ]

201

$\text{♩} = 125$  [ $\text{♩} = \text{♩}^{5:4-}$ ]

204

G

$\text{♩} = 156$  [ $\text{♩} = \text{♩}^{5:4-}$ ]

210



213 OB

217

H

219

221

223 ♩ = 125 [♩ = ♩<sup>r4:5-</sup>]

225

228 7°/Eb ♩ = 156 [♩ = ♩<sup>r5:4-</sup>]

231

213 *f* *f* *p* *p* *pp*

217 *p* *p* *pp* *p* *p* *pp*

219 *p* *p* *pp* *p* *p* *pp* *p* *p* *pp*

221 *mp* *mp* *pp* *mp* *mp* *pp* *mf* *mf* *pp* *mf* *mf* *pp*

223 *f* *f* *pp* *f* *f* *pp* *ff* *ff* *pp* *ff* *ff* *pp*

225 *ff* *ff* *pp* *ff* *ff* *pp* *ff* *ff* *pp*

228 *mp* *mp* *pp* *mp* *mp* *p* *mp* *mp* *p*

231 *mp* *mp* *p* *mp* *f*

♩ = 125 [♩ =  $\overset{r4.5}{\text{♩}} -$ ]

J

♩ = 100 [♩ =  $\overset{r4.5}{\text{♩}} -$ ]

ord. → pont. → ord.

ord. → pont. → ord.

234

mp p p pp pp ppp

♩ = 156

♩ = 100

238

spazzolato - - - - - ord. → pont. → ord. XFB - - - - -

f p p pp mp

K

♩ = 51

242

(XFB) - - - - - ϕ col legno battuto (III) - - - - -

pp 20:18

♩ = 156

246

(clb) - - - - -

20:18 6:4 mf f

♩ = 51

250

ϕ col legno battuto (III) - - - - -

mf 10:8 10:8

L

♩ = 80

♩ = 64

254

(clb) - - - - -

mf 16:14 18:14

258

(clb) - - - - -

mf 14:8

M

OB

♩ = 80 [♩ =  $\overset{r5.4}{\text{♩}} -$ ]

woodblock

262

mf f ff f 5:4

$\text{♩} = 100$  [ $\text{♩} = \text{♩}^{\text{r5:4-}}$ ]

266

N

270

$\text{♩} = 125$  [ $\text{♩} = \text{♩}^{\text{r5:4-}}$ ]

274

$(9+11)^\circ/\text{E}$

$6:5$

$mp$

$mf$

$f$

O

$\text{♩} = 156$  [ $\text{♩} = \text{♩}^{\text{r5:4-}}$ ]

277

$\Delta$

$ff$

$ff$

$10:8$

$5:7$

281

$10:8$

$5:7$

$10:8$

$pp$

284

$5:7$

$10:8$

