

# FABERGÉ INVESTIGATIONS

*cello 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*

(cello part)

Trevor Bača (\*1975)

♩ = 100

A

poco vib. (sempre)

tasto

*p*

9

17

→ PO

*f*

25

(PO)

*f*

33

41

→ tasto

*p*

49

(poco vib.) —————  
(tasto) —————

*p*

57

—————→ vib. mod.  
—————→ poco pont.

*ff*

65

sub. non vib.

*ppp*

73

sub. vib. mod. —————  
(poco pont.) —————

*ff*

81

—————→ non vib. —————  
—————→ tasto

*pp*

89

—————→ poco vib.

*p*

B  
♩ = 80

97

105

(poco vib.) —————→ vib. molto  
(tasto) —————→ molto pont.

(*p*) ————— *ff*

113

(vib. molto) —————→  
(molto pont.) —————→

*ff* —————

121

—————→ poco vib.  
—————→ tasto

*p* —————

129

non vib.  
(tasto) —————→

*(p)* —————

137

145

→ PO —————→

*ff* —————

153

—————→ tasto poss.

—————○ (*p*)

157

♢ col legno battuto (II) - - - - -

22:20 28:22

*mf*

162

(clb) - - - - -

28:22 22:20



F

$\text{♩} = 80$

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

199 (clb) ----- XFB -----  
 $\text{♩} = 80$   
 20:14  
*p*

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

203 (XFB) -----  
 $\text{♩} = 125$  [ $\text{♩} = \text{♩}^{r5:4-}$ ]  
*f*

G

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

207

211  $\Delta$  OB  
 $\text{♩} = 156$  [ $\text{♩} = \text{♩}^{r5:4-}$ ]  
*f* *f*

215  $\Delta$   
*f* *pp*

H

219 *tasto* -----  
*p*

$\text{♩} = 125$  [ $\text{♩} = \text{♩}^{r4:5-}$ ]

223  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt -----  
*f* poco scratch  
*p* *f* *p* *f* *p* *f* *I*

226  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt  $\frac{1}{2}$  clt -----  
*p* *f* *p* *f* *pp* *p* *pp* *p*

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

$\frac{1}{2}$  clt  $\cdot$   $\frac{1}{2}$  clt  $\cdot$   $\frac{1}{2}$  clt  $\cdot$

$pp$   $p$   $pp$   $p$   $pp$   $f$

234  $\text{♩} = 125$  [ $\text{♩} = \text{♩}^{r4:5-}$ ]

IV

$\text{♩} = 100$  [ $\text{♩} = \text{♩}^{r4:5-}$ ]

239  $pp$   $mp$

XFB

K  $\text{♩} = 51$

243 (XFB)  $\phi$  col legno battuto (II)

$pp$   $mf$

$\text{♩} = 156$

247 (clb)  $f$

12:10 14:8

L  $\text{♩} = 51$

250  $\phi$  col legno battuto (II)

$mf$

$\text{♩} = 80$   $\text{♩} = 64$

255 (clb)

20:14 10:8

M

259 (clb) IV

$pp$   $pp$   $pp$   $mp$



$\text{♩} = 80$  [ $\text{♩} = \text{♩}^{r5:d-}$ ]

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

263

Musical notation for measure 263. The staff is in treble clef. The first part of the measure contains a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The second part of the measure contains a whole note chord. Dynamics are indicated by slurs: *mf* for the first half, *mf* for the second half, *f* for the whole note, and *p* for the whole note. A box labeled 'N' is positioned below the *p* dynamic.

267

Musical notation for measure 267. The staff is in bass clef. The measure contains four whole note chords. Dynamics are indicated by slurs: *p* for each of the four chords.

271

Musical notation for measure 271. The staff is in bass clef. The measure contains four whole note chords. Dynamics are indicated by slurs: *p* for the first three chords and *mp* for the fourth. A bracket labeled '6:5' is positioned above the fourth chord.

275

Musical notation for measure 275. The staff is in bass clef. The measure contains four whole note chords. Dynamics are indicated by slurs: *mf* for the first chord, *f* for the second, and *ff* for the third. A box labeled 'O' is positioned below the first chord. A triangle symbol is positioned above the fourth chord. Below the staff, the tempo is indicated as  $\text{♩} = 156$  [ $\text{♩} = \text{♩}^{r5:d-}$ ].

279

Musical notation for measure 279. The staff is in bass clef. The measure contains four whole note chords. Dynamics are indicated by slurs: *ff* for each of the four chords.

283

Musical notation for measure 283. The staff is in bass clef. The measure contains four whole note chords. Dynamics are indicated by slurs: *mp* for each of the four chords.

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