

FABERGÉ INVESTIGATIONS

percussion 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

(percussion part)

Trevor Bača (*1975)

$\text{♩} = 100$

A

crotales (bowed)

7

13

19

25

31

7:8 5:6

f f f f f

5:6 7:8

f f pp pp

5:6 7:8

pp p mp

7:8

mf mf f f f

7:8

pp pp p mp

37

$\propto mf$ $\propto mf$ $\propto f$

43

$\propto f$ $\propto f$ $\propto pp$ $\propto pp$ $\propto pp$

49

$\propto pp$ $\propto pp$ $\propto p$ $\propto mp$ $\propto mf$ $\propto mf$

55

$\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$

61

$\propto pp$ $\propto pp$ $\propto pp$ $\propto pp$ $\propto pp$ $\propto pp$ $\propto pp$ $\propto pp$

67

73

$\propto p$ $\propto mp$ $\propto mf$ $\propto mf$ $\propto f$ $\propto f$ $\propto f$

79

$\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$ $\propto f$

85

89

93

97

101

105

109

113

marimba (attackless)

117

Musical staff for measure 117. The staff is divided into two systems. The first system has a treble clef and a whole rest. The second system has a bass clef and a whole rest. The third system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The fourth system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *ppp* is written below the staff.

121

Musical staff for measure 121. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *pp* is written below the staff.

125

Musical staff for measure 125. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *pp* is written below the staff.

129

Musical staff for measure 129. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *pp* is written below the staff.

133

Musical staff for measure 133. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *ppp* is written below the staff.

137

Musical staff for measure 137. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *pp* is written below the staff.

141

Musical staff for measure 141. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *ppp* is written below the staff.

145

Musical staff for measure 145. The staff is divided into two systems. The first system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The second system has a bass clef and a whole note chord consisting of a major triad (F4, A4, C5) with a flat sign (Bb5) and a sharp sign (C#5) above it. The dynamic marking *ppp* is written below the staff.

149

ppp ————— *pp*

153

ppp

157

161

165

BD (sponge)

mf

169

173

woodblock

f

C

$\text{♩} = 64$ [$\text{♩} = \text{♩}^{4:5}$]

177

f

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

D

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

BD (rolled)

185

E

$\mathcal{J} = 156$

BD (struck)

$J = 41$

castanets

♩ = 80

197

Example 197 is a single-staff musical score in 4/4 time. It consists of four measures. The first measure contains a C4 quarter note with a forte (*f*) dynamic and a trill. The second measure contains a C4 quarter rest with a trill. The third measure contains a C4 quarter note with a trill. The fourth measure contains a C4 quarter rest with a trill. The piece concludes with a double bar line.

F

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

woodblock

castanets

201

Example 10

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

BD (superball)

[illegible]

G

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

castanets

BD (struck)

(209) Musical notation for exercise 209: A single staff with treble clef, key signature of one sharp (F#), and time signature of 6/4. The melody starts with a half note F#, followed by a quarter rest, then a dotted half note G#. This is followed by a wavy line indicating a trill on G# over two measures. The piece ends with a double bar line.

213 BD (sponge) Δ

217 marimba (attackless) castanets f

222 $J = 125$ $[J = J^{r4:5-}]$ crotales (bowed) f

225 marimba (attackless) p

229

233 $J = 156$ $[J = J^{r5:4-}]$ BD (struck) p $J = 125$ $[J = J^{r4:5-}]$ woodblock f

237 castanets pp $J = 100$ $[J = J^{r4:5-}]$ $J = 156$ $J = 100$

241 BD (superball) mf

K

♩ = 51

245

mp

p

♩ = 156

BD (struck)

♩ = 51

BD (sponge)

249

p

mp

L

castanets

♩ = 80

253

f *sempre*

♩ = 64

woodblock

257

p *sempre*

M

♩ = 80 [♩ = ♩^{♩♩♩♩}]

261

f

♩ = 100 [♩ = ♩^{♩♩♩♩}]

265

f

N

269

f

♩ = 125 [♩ = ♩^{♩♩♩♩}]

crotales (bowed)

273

f

O

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

woodblock

277

H $\frac{8}{4}$ f 5 5 Δ $\frac{8}{4}$ BD (sponge) p $\frac{7}{4}$

281

H $\frac{8}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{7}{4}$

285

H $\frac{8}{4}$ $\frac{7}{4}$ $\text{♩} \dots$ ||

