

# FABERGÉ INVESTIGATIONS

*for eight players*

*(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 transposed.** 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*

Trevor Bača (\*1975)

Musical score for "The Great Wall" by David Lang. The score is in 3/4 and 4/4 time, with a tempo of 100. The instruments are Flute, English horn, Clarinet, Piano, Percussion, Violin, Viola, and Cello. The score includes dynamic markings like *f*, *mf*, and *p*, and performance instructions such as "match sound of crotales" and "resonance field 1 (RF1): depress silently; sustain with middle pedal".

Fl.

Eng. hn

Cl.

(RF1) -

Pf.

Perc.

Vn.

(XFB) -

Va.

Vc.



$\mathbf{f}$



 $f$

44

Fl.

Eng. hn

Cl.

(RF1) -

Pf.

Perc.

Vn.

(XFB) -

Va.

Vc.

*p*

**(RF1)** .

$p$ .

Fl.

Eng. hn

B. cl.

(p)  $\text{f}$

(RF1)

Pf.

Perc.

7:8

5:6

Vn.

3:4

5:6

(XFB)

Va.

mp

vib. mod.  
poco pont.

Vc.

$\text{ff}$

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B. fl.

Eng. hn

B. cl.

*ppp*

(RF1) -

Pf.

Perc.

Vn.

spazzolato -

*f*

Va.

spazzolato -

*f*

Vc.

sub. non vib.

*ppp*



B. fl.

Eng. hn

B. cl.

(*ppp*)  $\text{p}$  (*p*)  $\text{p}$

(RF1) -

Pf.

Perc.

3:4 5:6

$\text{p}$   $\text{mp}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{f}$

Vn.

spazzolato -

3:4 5:6

$\text{p}$   $\text{mp}$   $\text{mf}$   $\text{mf}$   $\text{f}$   $\text{f}$   $\text{f}$

Va.

spazzolato -

XFB  
tasto

*pp*

Vc.

sub. vib. mod.  
(poco pont.)

*ff*

B. fl.  
 Eng. hn.  
 B. cl.

(p)  $\text{p}$

(RF1)

Pf.

Perc.

7:8  $f$   $f$   $f$   $f$   $f$   $f$  5:6

Vn.

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

(XFB)

Va.

$mp$

Vc.

*pp*

B. fl.

Eng. hn

B. cl.

(RF1) -

Pf.

Perc.

castanets

ff

BD (struck)

mf

Vn.

spazzolato -

Va.

spazzolato -

Vc.

$\equiv p$

(XFB) -  
→ taste

B. fl.

Eng. hn

B. cl.

(p)

(p)

(p)

(RF2)

Pf.

Perc.

Vn.

(XFB)

Va.

Vc.

B. fl.  $\textcircled{1}$   $p$   $\textcircled{2}$   $mp$   $\textcircled{1}$   $mf$   $\textcircled{3}$   $\textcircled{1}$  5 5

Eng. hn 3 5 3 5 5 3 5 3

B. cl.  $(p)$

(RF2) -

Pf.

Perc.

Vn. spazzolato -  $ff$

(XFB) -

Va. spazzolato - 3 3 3 3 3 3 3 3  $ff$

(poco vib.)  
(tasto)

Vc.  $(p)$



*ff*

Score for B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc.

**B. fl.** (Bass Flute): *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure). Fingerings: ①, ①, ①, ①.

**Eng. hn** (English Horn): *ff* (second measure), *ff* (third measure), *ff* (fourth measure). Fingerings: 3, 5, 3, 5, 5.

**B. cl.** (Bass Clarinet): *p* (first measure), *p* (second measure), *p* (third measure), *p* (fourth measure). Fingerings: (p), p.

**Pf.** (Piano): (RF2) - - - - -

**Perc.** (Percussion): - - - - -

**Vn.** (Violin): (spazz.) - - - - -

**Va.** (Viola): (spazz.) - - - - -

**Vc.** (Violoncello): - - - - -

$$(ff)$$

B. fl.

*mf*

*(mf)*

*mp*

Eng. hn

B. cl.

*(p)*

*p*

(RF2)

Pf.

Perc.

*pp*

*ppp*

Vn.

Va.

Vc.

*p*

poco vib.  
tasto

B. fl. *mf*  $\textcircled{1}$  5 5 *(mf)*  $\textcircled{1}$  *mf*  $\textcircled{1}$   $\textcircled{1}$  5

Eng. hn

B. cl. *(p)* *p*

(RF2)

Pf.

Perc. *pp*

Vn.

Va.

Vc.

B. fl.

(*mf*)

(*f*)

Eng. hn

B. cl.

(*p*)

(*pp*)

Pf.

Perc.

Vn.

(*ppp*)

Va.

(*pp*)

non vib.  
(*tasto*)

Vc.

(*p*)

B. fl.

Eng. hn

B. cl.

(p) *f*

5

(f)

(p) *p*

(p) *p*

(RF2)

Pf.

Perc.

*pp*

Vn.

Va.

Vc.



B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

*f* *(f)* *mf* *(mf)*

*ff*

*ppp* *pp*

*f* *f*

*(p)*

(RF2)

Measure 140: B. fl. plays a five-note ascending scale (F4, G4, A4, B4, C5) with a fingering of 1-2-3-4-5. Eng. hn plays a series of sixteenth notes. B. cl. is silent. Pf. is silent. Perc. plays a rhythmic pattern. Vn., Va., and Vc. play a sustained chord (F4, Bb4, D5) at a forte dynamic.

Measure 141: B. fl. plays a five-note descending scale (C5, B4, A4, G4, F4) with a fingering of 5-4-3-2-1. Eng. hn plays a series of sixteenth notes. B. cl. is silent. Pf. is silent. Perc. plays a rhythmic pattern. Vn., Va., and Vc. play a sustained chord (F4, Bb4, D5) at a forte dynamic.

Measure 142: B. fl. plays a five-note ascending scale (F4, G4, A4, B4, C5) with a fingering of 1-2-3-4-5. Eng. hn plays a series of sixteenth notes. B. cl. is silent. Pf. is silent. Perc. plays a rhythmic pattern. Vn., Va., and Vc. play a sustained chord (F4, Bb4, D5) at a forte dynamic.

Measure 143: B. fl. plays a five-note descending scale (C5, B4, A4, G4, F4) with a fingering of 5-4-3-2-1. Eng. hn plays a series of sixteenth notes. B. cl. is silent. Pf. is silent. Perc. plays a rhythmic pattern. Vn., Va., and Vc. play a sustained chord (F4, Bb4, D5) at a forte dynamic.

Score for B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc.

**B. fl.** (Bass Flute):

- Measures 1-4: Rest.
- Measure 5: Quarter note G<sub>4</sub> (circled 1), half note A<sub>4</sub> (circled 1), quarter note B<sub>4</sub> (circled 1). Dynamics: *p*.
- Measure 6: Quarter note C<sub>5</sub> (circled 1), half note D<sub>5</sub> (circled 1), quarter note E<sub>5</sub> (circled 1). Dynamics: *p*.
- Measure 7: Quarter note F<sub>5</sub> (circled 1), half note G<sub>5</sub> (circled 1), quarter note A<sub>5</sub> (circled 1). Dynamics: *p*.
- Measure 8: Quarter note B<sub>5</sub> (circled 1), half note C<sub>6</sub> (circled 1), quarter note D<sub>6</sub> (circled 1). Dynamics: *p*.

**Eng. hn** (English Horn):

- Measures 1-4: Quarter note G<sub>4</sub>, quarter note A<sub>4</sub>, quarter note B<sub>4</sub>, quarter note C<sub>5</sub>. Dynamics: *p*.
- Measures 5-8: Quarter note D<sub>5</sub>, quarter note E<sub>5</sub>, quarter note F<sub>5</sub>, quarter note G<sub>5</sub>. Dynamics: *p*.

**B. cl.** (Bass Clarinet):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>3</sub>, quarter note A<sub>3</sub>, quarter note B<sub>3</sub>, quarter note C<sub>4</sub>. Dynamics: *p*.

**Pf.** (Piano):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>2</sub>, quarter note A<sub>2</sub>, quarter note B<sub>2</sub>, quarter note C<sub>3</sub>. Dynamics: *ppp*.

**Perc.** (Percussion):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>2</sub>, quarter note A<sub>2</sub>, quarter note B<sub>2</sub>, quarter note C<sub>3</sub>. Dynamics: *pp*.

**Vn.** (Violin):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>4</sub>, quarter note A<sub>4</sub>, quarter note B<sub>4</sub>, quarter note C<sub>5</sub>. Dynamics: *ff*.

**Va.** (Viola):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>3</sub>, quarter note A<sub>3</sub>, quarter note B<sub>3</sub>, quarter note C<sub>4</sub>. Dynamics: *ff*.

**Vc.** (Violoncello):

- Measures 1-4: Rest.
- Measures 5-8: Quarter note G<sub>2</sub>, quarter note A<sub>2</sub>, quarter note B<sub>2</sub>, quarter note C<sub>3</sub>. Dynamics: *ff*.

B. fl. *p* *pp* *ppp*

Eng. hn *ff*

B. cl. *p* *pp*

Pf. *mf*

Perc. *ppp* *pp*

Vn. *ppp* *p* *col legno battuto (III)* 12:10 20:14

Va. *pp* *p* *col legno battuto (II)* 8:6 16:10

Vc.

tuning pegs

B. fl.   
 Eng. hn   
 B. cl.   
 Pf.   
 Perc.   
 Vn. (clb)   
 Va. (clb)   
 Vc.

Musical score for a chamber ensemble, featuring parts for B. fl., Eng. hn, B. cl., Pf., Perc., Vn. (clb), Va. (clb), and Vc. The score is divided into four measures with time signatures 4/4, 3/4, 2/4, and 4/4. The B. fl. and Eng. hn parts feature complex rhythmic patterns with triplets and quintuplets. The B. cl. part has a simple bass line. The Pf. and Perc. parts are mostly silent. The Vn. and Va. parts have long, sustained notes with dynamic markings like 'mf' and 'pp'. The Vc. part is also mostly silent.

B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

(pp)

5

(pp)

(clb)

14:10

10:8

20:14

16:14

(clb)

16:12

16:14

16:14

tasto poss.

col legno battuto (II)

22:20

28:22

(p)

*mf*

The musical score is arranged in a system with five staves. The instruments and their parts are as follows:

- B. fl.** (Bassoon): Rests for the first three measures, then plays a half note G4, a half note A4, and a quarter note B4. A dynamic marking of *ppp* is present.
- Eng. hn** (English Horn): Rests for the first three measures, then plays a half note G4, a half note A4, and a quarter note B4. A dynamic marking of *mf* is present.
- B. cl.** (Bass Clarinet): Rests for the first three measures, then plays a half note G4, a half note A4, and a quarter note B4. A dynamic marking of *ppp* is present.
- Pf.** (Piano): Plays a continuous melody of eighth notes in the right hand and rests in the left hand.
- Perc.** (Percussion): Rests for the first three measures, then plays a half note G4, a half note A4, and a quarter note B4. A dynamic marking of *mf* is present.
- Vn.** (Violin): Plays a continuous melody of eighth notes in the right hand and rests in the left hand. A dynamic marking of *mf* is present.
- Va.** (Viola): Plays a continuous melody of eighth notes in the right hand and rests in the left hand. A dynamic marking of *mf* is present.
- Vc.** (Violoncello): Plays a continuous melody of eighth notes in the right hand and rests in the left hand. A dynamic marking of *mf* is present.

The score includes various dynamic markings (*ppp*, *mf*) and articulation marks (accents, slurs). The tempo is marked as *Andante* and the time signature is 4/4. The score is for a full orchestra and includes a piano part.

B. fl. ①  
 Eng. hn  
 B. cl.  
 Pf.  
 Perc.  
 Vn.  
 Va.  
 Vc.

*(ppp)*  $\text{>}$   
*(ppp)*  $\text{>}$   
 ◆ col legno battuto (III) -  
 (*mf*)  
 (clb)  
 (clb)

16:14 20:14 6:4  
 16:10 8:6 14:10 6:4  
 26:22 16:14

C

(175)

34

44

♩=64 [♩=♩<sup>4:5</sup>]

34

54

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

The musical score is arranged in a system with five staves. The instruments and their parts are as follows:

- B. fl.** (Bass Flute): Plays a melodic line with dynamic markings *mp*, *mf*, and *p*.
- Eng. hn** (English Horn): Plays a melodic line with dynamic markings *f*, *mp*, *mf*, and *mf*.
- B. cl.** (Bass Clarinet): Plays a melodic line with dynamic markings *mp* and *mf*.
- Pf.** (Piano): Plays a rhythmic pattern with dynamic marking *mp*.
- Perc.** (Percussion): Plays a rhythmic pattern with dynamic marking *f* and a woodblock sound effect.
- Vn.** (Violin): Plays a melodic line with dynamic markings *p*, *mp*, *mf*, and *mf*.
- Va.** (Viola): Plays a melodic line with dynamic markings *mp*, *mf*, and *mf*.
- Ve.** (Violoncello): Plays a melodic line with dynamic markings *p*, *mp*, *mf*, and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings. The woodblock part is marked with a woodblock sound effect. The percussion part is marked with a woodblock sound effect. The violin and viola parts are marked with a woodblock sound effect. The violoncello part is marked with a woodblock sound effect.



D

$\text{♩} = 41$  [ $\text{♩} = \text{♩}^{4.5^-}$ ]  
 $\frac{4}{4}$

182

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

*p*

*f*

4:5

*fff*

*f*

*mf*

*mp*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*mf*

*mp*

*mp*

B. fl. *mp* *p* *pp* *p* *mp* *p* *pp* *mp* *p* *pp*

Eng. hn

B. cl. *mp* *p* *pp* *p* *mp* *p* *pp* *mp* *p* *pp*

Pf.

Perc. BD (rolled) *p*

Vn. *mf* *mp* *mp* *p*

Va. *mp* *mp* *p*

Vc. *p* *p* *p* *pp*

E

192

34

44

94

♩ = 156

♩=41

44

B. fl. *p* *mf* *mf* *mp* *p* *pp* 12:9 5:4  
 Eng. hn.  
 B. cl. 5:4 10:9 5:4 *mp* *p* *pp* *mp* *p* *pp* *mp* *p* *pp*  
 Pf. tuning pegs "mf"  
 Perc. BD (struck) castanets *mf* *f*  
 Vn. ord. — pont. — ord. 5:9 *p* *p* *pp* "p" "mf" 10:8 ♦ col legno battuto (III)  
 Va. ord. — pont. — ord. 5:9 *p* *pp* *p* "p" "mf" 14:8 ♦ col legno battuto (II)  
 Vc. *pp* *pp* *mf* 12:8 ♦ col legno battuto (II)

♩=80

 $\frac{7}{4}$  $\frac{5}{4}$  $\frac{8}{4}$ 

B. fl.  $\frac{5:4}{\text{mp} > p > pp}$   $\frac{8:7}{\text{mp} > p > pp}$   $\frac{6:5}{\text{mp} > p > pp}$   $\frac{9:8}{\text{mp} > p > pp}$   
 Eng. hn  
 B. cl.  $\frac{5:4}{\text{mp} > p > pp}$   $\frac{8:7}{\text{mp} > p > pp}$   $\frac{6:5}{\text{mp} > p > pp}$   $\frac{9:8}{\text{mp} > p > pp}$   
 Pf. *mp*  
 Perc. *f* woodblock  
 Vn. (clb) 18:14  
 Va. (clb) 16:14  
 Vc. (clb) 20:14 XFB *p*

F

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

202

 $\frac{6}{4}$  $\frac{4}{4}$  $\text{♩} = 125$  [ $\text{♩} = \text{♩}^{5:4}$ ] $\frac{7}{4}$ 

B. fl.  $\text{7:6}$   $\text{5:4}$   $\text{5:7}$   
 Eng. hn  $\text{5:4}$   
 B. cl.  $\text{7:6}$   $\text{5:4}$   $\text{6:7}$   
 Pf.  $f$   
 Perc.  $f$   $mf$   
 Vn.  $f$   $mf$   $11:8$   $28:26$   
 Va.  $f$   $mf$   $10:8$   $mp$   
 Vc.  $f$

castanets  
 BD (superball)

spazzolato  
 col legno battuto (III)  
 col legno battuto (II)  
 XFB



**A**

## H

217

94

64

54

12  
410  
4[illegible]



B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. ord.    ord. → pont. ord.    ord. → pont. → ord.

mf    mf > pp    mf    mf > pp    f    f > pp    f    f > pp    ff<sup>o</sup>    ff > pp    ff<sup>o</sup>    ff > pp    ff<sup>o</sup>    ff > pp

ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. → ord.    ord. → pont. ord.    ord. → pont. ord.    ord. → pont. → ord.

mp    mf > pp    mf > pp    mf    f > pp    f    f > pp    ff<sup>o</sup>    ff > pp    ff<sup>o</sup>    ff > pp    ff<sup>o</sup>    ff > pp

11°/E

½ clt 1    V    ½ clt 1    V    ½ clt - - - 1    V

f poco scratch

p    f    p    f    p    f

crotales (bowed)

## I

[illegible]

Score for B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc.

**B. fl.** 5:4 10:9 7:6 7:6 6:5

**Eng. hn** 5:4

**B. cl.** 5:4 10:9 7:6 7:6 6:5

**Pf.** 8va

**Perc.** BD (struck) woodblock

**Vn.** ord. → pont. → ord. 3 4:5

**Va.** XFB mp ancora 3 4:5

**Vc.** 1/2 clt IV

Dynamic markings: *mp*, *p*, *pp*, *f*, *ppp*.

Tempo markings:  $\text{♩} = 156$  [ $\text{♩} = \text{♩}^{\text{r}5:4}$ ],  $\text{♩} = 125$  [ $\text{♩} = \text{♩}^{\text{r}4.5}$ ].

$\text{♩} = 100$

94

**B. fl.**  
 5:4  
 $p$   $\text{pp}$   $\text{ppp}$   
 4:3  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 10:9  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 6:5  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 $mp$

**Eng. hn**  
 $pp$

**B. cl.**  
 5:4  
 $p$   $\text{pp}$   $\text{ppp}$   
 4:3  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 10:9  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 6:5  
 $\text{pp}$   $\text{ppp}$   $\text{pppp}$   
 $mp$

**Pf.**  
 Sua  
 $pp$   
 $f$  sempre

**Perc.**  
 castanets  
 BD (superball)  
 $pp$   
 $mf$

**Vn.**  
 spazzolato  
 "f"  
 ord. 5:9 pont. ord.  
 $p$   $\text{pp}$   
 XFB  
 $mp$

**Va.**  
 spazzolato  
 "f"  
 XFB  
 $mp$

**Vc.**  
 $p$   $\text{pp}$   
 $p$   $\text{pp}$   
 $pp$   
 XFB  
 $mp$

B. fl.  $\overbrace{\text{6:5}}$   $\overbrace{\text{4:5}}$   $\overbrace{\text{12:10}}$   
 Eng. hn  
 B. cl.  $\overbrace{\text{4:5}}$   
 Pf.  
 Perc.  $\text{mf}$   $\text{mf}$   $\text{mf}$   $\text{mp}$   
 Vn. (XFB)  $\text{col legno battuto (III)}$   $\text{pp}$   $\text{mf}$   $\text{20:18}$   
 Va. (XFB)  
 Vc. (XFB)  $\text{col legno battuto (II)}$   $\text{pp}$   $\text{mf}$   $\text{12:10}$   $\text{14:8}$

B. fl.   
 Eng. hn   
 B. cl.   
 Pf.   
 Perc.   
 Vn.   
 Va.   
 Vc.

4:6   
*p*   
 8va   
 (f)   
 8va   
 BD (struck)   
 tuning pegs   
 BD (sponge)   
*mp*   
 (clb)   
 6:4   
 f   
 col legno battuto (III)   
 10:8   
 mf   
 (XFB)   
 col legno battuto (II)   
 6:4   
 16:10   
 mf   
 (clb)   
 12:10   
 f   
 col legno battuto (II)   
 6:4   
 6:4   
 mf

L

♩=80

252

34

44

74

44

74

The musical score is arranged in a system with five main staves. The top three staves are for woodwinds: B. fl. (Bass Flute), Eng. hn. (English Horn), and B. cl. (Bass Clarinet). The fourth staff is for the Piano (Pf.). The fifth staff is for Percussion (Perc.).

The Percussion staff includes a section for castanets, marked *f* sempre. The Piano part features a complex rhythmic pattern in the right hand, with a *mp* dynamic marking. The woodwinds have various dynamics, including *mp*, *p*, and *pp*.

The bottom section of the score is for strings, with three staves labeled (clb) - (Cello/Double Bass). The string parts are marked with various dynamics and include a section for the Violin (Vn.) and Viola (Va.).

The score includes a variety of musical notations, including rests, notes, and dynamic markings. The percussion part includes a section for castanets, marked *f* sempre. The piano part includes a section for the right hand, marked *mp*. The woodwinds include a section for the B. fl. and B. cl. parts, marked *mp* and *p*. The strings include a section for the Vn. and Va. parts, marked *f* and *pp*.

B. fl.  
 Eng. hn  
 B. cl.  
 Pf.  
 Perc.  
 Vn.  
 Va.  
 Vc.

tuning pegs  
 woodblock  
 XFB  
 IV

*mf*  
*pp*  
*p*  
*pp*  
*p*  
*p* sempre

5:4  
 5:4  
 14:8  
 12:8  
 10:8



M

$\text{♩} = 80 \text{ } [\text{♩} = \text{♩}^{5:4} \text{ }]$

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

261

airtone

B. fl.

Eng. hn

B. cl.

5:4

mp

p

p

mp

p

woodblock

Pf.

Perc.

woodblock

Vn.

OB

woodblock

Va.

XFB

Vc.

pp

pp

pp

mp

mf

mf

f

p

B. fl.   
 Eng. hn   
 B. cl.   
 Pf.   
 Perc.   
 Vn.   
 Va.   
 Vc.

Musical score for measures 267-271. The score includes parts for B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc. The B. cl. part features complex rhythmic patterns with ratios 5:4, 5:4, 5:4, 4:3, and 5:4. The Vc. part has a steady pulse marked 'p'. The Va. part has a dotted line with 'XFB' above it. The Perc. part has a wavy line indicating a specific sound effect.

B. fl.   
 Eng. hn   
 B. cl.   
 Pf.   
 Perc.   
 Vn.   
 Va.   
 Vc.

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

4:3   
 5:4   
*pp*   
*pp*   
*p*   
*pp*   
*pp*   
*p*   
*pp*

woodblock   
 crotales (bowed)   
*f*

(9+11)<sup>°</sup>/E   
 6:5   
*mp*   
*mf*

XFB.....   
 7<sup>°</sup>/E   
 6:5   
*mp*   
*mf*

6:5   
*p*   
*p*   
*mp*   
*mf*



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

Score for B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc.

**B. fl.** *p* *pp* *ff* very small maraca

**Eng. hn** *ff* very small maraca

**B. cl.** *p*

**Pf.** *ff* very small maraca

**Perc.** woodblock *f* 5 5 *p* BD (sponge)

**Vn.** *f* *ff* *ff* 10:8 5:7 10:8

**Va.** *f* *ff* *ff* 12:8 3:2 12:8

**Vc.** *f* *ff* *ff*

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