

FABERGÉ INVESTIGATIONS

clarinet 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

(clarinet part)

Trevor Bača (*1975)

♩ = 100

A

match sound of crotales

7

13

19

25

31

37

Example 37 is a musical score for a single melodic line. It consists of eight measures. The first measure is in 2/4 time, followed by a 3/4 measure, then a 4/4 measure, then a 2/4 measure, then a 3/4 measure, then a 4/4 measure, then a 3/4 measure, and finally a 4/4 measure. The chords are: αmp (first measure), αmf (second measure), αmf (third measure), αf (fourth measure), αf (fifth measure), αf (sixth measure), αf (seventh measure), and α (eighth measure). The ratios 5:6 and 7:8 are indicated between the first and second measures, and between the fourth and fifth measures. The final measure is marked with a double bar line.

43

The musical score for Example 43 consists of a single staff in treble clef. The sequence of measures is as follows:

- Measure 1: 3/4 time signature, whole rest, dynamic *f*.
- Measure 2: 4/4 time signature, quarter note G#5, quarter rest, dynamic *mf*.
- Measure 3: 4/4 time signature, quarter note G#5, quarter rest, dynamic *mf*.
- Measure 4: 3/4 time signature, whole rest.
- Measure 5: 4/4 time signature, whole rest.
- Measure 6: 2/4 time signature, whole rest.
- Measure 7: 4/4 time signature, whole rest.

A box labeled "to bass clarinet" is positioned above the staff between measures 3 and 4.

[illegible]

55

(p) \circ \circ p

61

(*p*) ∞ $\circ \leq p$ (*p*) ∞ $\circ \leq p$ (*p*) ∞

67

Example 67 is a single-measure rest in treble clef. The time signature changes throughout the measure: 3/4, 4/4, 3/4, 4/4, 2/4, and 4/4. The rest is marked with a piano (*ppp*) dynamic.

73

Example 73 is a musical score for a single melodic line. It consists of four measures with time signatures of 3/4, 2/4, 3/4, and 4/4. The first measure is marked *ppp* and contains a half note. The second measure is marked *p* and contains a half note. The third measure is marked *p* and contains a half note. The fourth measure is marked *p* and contains a half note. The score is written on a single staff with a treble clef.

79

Example 79 is a single-measure rest in treble clef. The staff is divided into six measures by vertical bar lines. The time signatures are 3/4, 2/4, 3/4, and 4/4. The dynamics are (p) , ∞ , ∞ , and p . The notes are: a half note G4 in 3/4, a half note F4 in 2/4, a half note E4 in 3/4, and a half note D4 in 4/4.

85

p

89

(p)

93

p

B

♩ = 80

97

p

(p)

p

101

(p)

p

105

(p)

p

109

(p)

p

(p)

113

p

117

(*p*) cresc. decresc. *p*

121

(*p*) cresc. decresc. *p*

125

(*p*) cresc. decresc. *p* (*p*) cresc.

129

decresc. *p*

133

(*p*) cresc. decresc. *p* (*p*) cresc.

137

decresc. *p* (*p*) cresc. decresc. *p*

141

(*p*) cresc. decresc. *p*

145

decresc. (*p*) cresc.

149

pp *(pp)*

153

pp *(pp)*

157

161

165

ppp *(ppp)*

169

173

C
J = 64 [*J* = *r*^{4:5} -]

177

mp *mf*

$\text{♩} = 51$ [$\text{♩} = \text{♩}^{r4:5-}$]

181

$\text{♩} = 41$ [$\text{♩} = \text{♩}^{r4:5-}$]

185

189

E

193

197

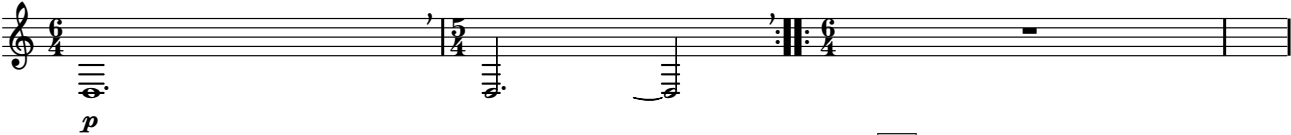
F


201

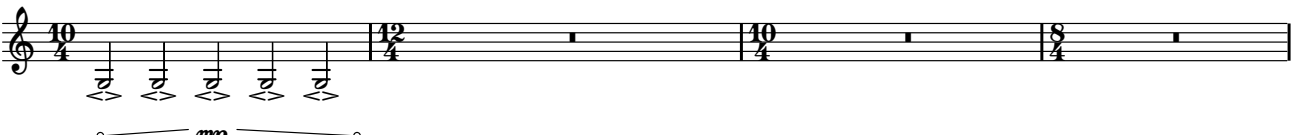
205

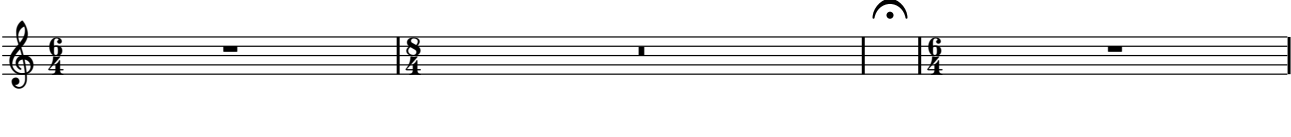
$\text{♩} = 156$ [$\text{♩} = \text{♩}^{r5:4-}$]

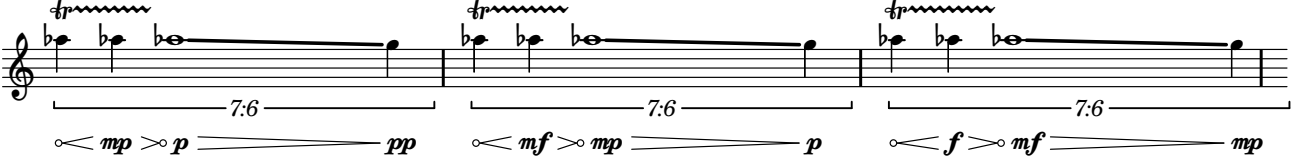
208

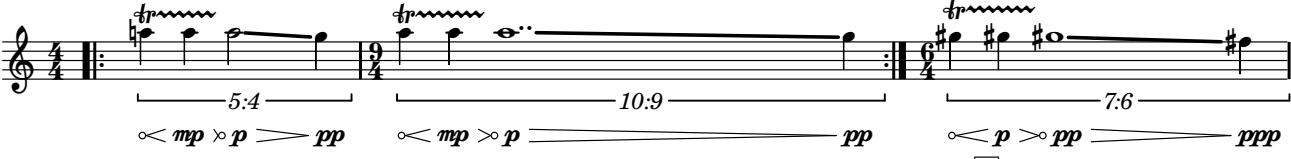
213  H

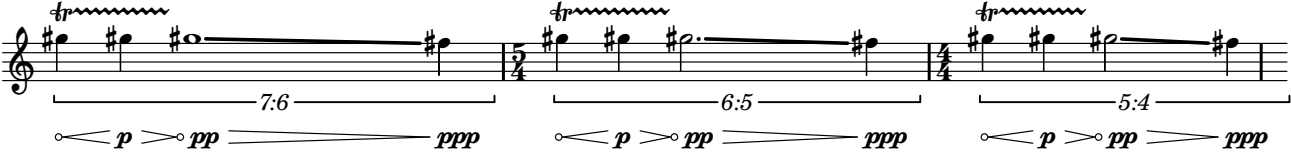
217  ♩ = 125 [♩ = ^{r4:5-}♩]

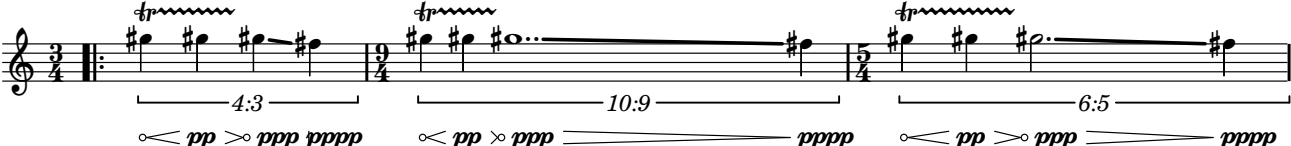
221 

225  I

229  ♩ = 156 [♩ = ^{r5:4-}♩] ♩ = 125 [♩ = ^{r4:5-}♩]

232  J ♩ = 100 [♩ = ^{r4:5-}♩]

235  ♩ = 156 ♩ = 100

238 

241

6:5

4:5

K

mp

mp

mp

mp

$\text{♩} = 51$

245

4:6

mp

p

$\text{♩} = 156$

$\text{♩} = 51$

249

L

$\text{♩} = 80$

253

8:7

① ② ① ② ③ ② ③ ④ ③ ④

pp *p* *pp*

$\text{♩} = 64$

257

5:4

5:4

④ ① ① ② ① ② ③ ② ③ ④ ③

pp *p* *pp*

p

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

261

M

5:4

5:4

5:4

④ ④ ① ① ② ③ ② ③ ④ ③ ④ ④

mp *p*

p *mp*

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

265

5:4

5:4

5:4

① ① ② ① ② ③ ② ③ ④ ③ ④ ④ ① ① ②

p

N

pp *p*

269

5:4

4:3

5:4

4:3

① ② ③ ② ③ ④ ① ② ③ ④ ③ ④ ③ ④

pp *pp* *p* *pp* *pp* *p* *pp* *p*

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

273

5:4

pp $\text{pp} < p > \text{pp}$

O

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

276

p

281

285

