

# FABERGÉ INVESTIGATIONS

*for eight players*

*(2016)*

TREVOR BAČA

# PREFACE

*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 guilloche, 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 (doubling bass flute)
- English horn (also playing ratchet)
- Clarinet in B♭ (doubling bass clarinet)
- Piano
- Percussion
  - crotales (F♯6 & G♭6)
  - mounted castanets
  - bass drum
  - marimba
- Violin
- 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♯4 followed by G4 (without accidental) is to be understood as G♯4 followed by G♭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♭ 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.

**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.

**The score is a fragment.** The complete *Fabergé Investigations* will last about half an hour. The music included (about six minutes) represents only the opening of the piece.

# FABERGÉ INVESTIGATIONS

*for ensemble recherche*

Trevor Bača (\*1975)

The musical score is for 'The Great Wall of China' by John Adams. It features a variety of instruments and a large 'A' section marker. The tempo is marked as ♩ = 100. The score includes parts for Flute, English horn, Clarinet, Piano, Percussion, Violin, Viola, and Cello. The 'A' section is marked with a large 'A' and a box containing the text 'match sound of crotales'. The score includes various musical notations such as dynamics (f, mf, p), articulation (accents, slurs), and performance instructions (e.g., 'spazzolato', 'XFB sempre tasto', 'tasto + poco vib.'). The percussion part includes a 'BOWED CROTALES' section. The violin and viola parts include 'spazzolato' markings. The cello part includes a 'tasto + poco vib.' marking. The piano part includes a 'depress silently; sustain with middle pedal' instruction. The English horn part includes a 'ratchet' marking. The flute part includes a 'match sound of crotales' instruction. The clarinet part includes a 'match sound of crotales' instruction. The percussion part includes a 'BOWED CROTALES' section. The violin and viola parts include 'spazzolato' markings. The cello part includes a 'tasto + poco vib.' marking. The piano part includes a 'depress silently; sustain with middle pedal' instruction. The English horn part includes a 'ratchet' marking. The flute part includes a 'match sound of crotales' instruction. The clarinet part includes a 'match sound of crotales' instruction.

2/4 3/4 4/4 3/4 4/4 3/4 4/4 2/4 4/4 3/4 2/4 3/4

Fl. *f* *pp* *pp* *pp* *p* *mp* *mf* *mf* *f* *f*

Eng. hn. *f*

Cl. *pp* *pp* *pp* *pp* *mp* *mf* *mf* *f* *f* *f* *f*

Pf.

Perc. *f* *pp* *pp* *pp* *pp* *p* *mp* *mf* *mf* *f* *f*

Vn. *pp* *pp* *pp* *p* *mp* *mf* *mf* *f* *f* *f* *f*

Va. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mp* *mp*

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

pochiss. pont. -  
tasto  
PO (+poco vib.)  
(PO + poco vib.)

30

4/4 3/4 2/4 3/4 4/4 2/4 3/4 4/4 2/4 3/4 4/4

Fl. *f* *pp* 7:8 5:6 *p* 5:6 *mp* *mf* 5:6 *mf* 7:8 *f* *f* 7:8 *f*

Eng. hn. *f*

Cl. *pp* 7:8 *pp* 5:6 *pp* *pp* 5:6 *p* *mp* *mf* 5:6 7:8 *mf* *f* *f* 7:8 *f*

Pf. *sfz* 7:8 5:6 7:8

Perc. *f* *f* *pp* *pp* *p* *mp* *mf* *mf* *f*

Vn. *f* 7:8 *pp* 5:6 *pp* *pp* *p* *mp* 5:6 *mf* *f* 7:8 *f*

Va. *pp* *pp* *mp*

Vc. *pp* *mp*

pochiss. pont. tasto tasto (+poco vib.)

Vc.

[illegible]

68

4/4 3/4 4/4 2/4 4/4 3/4 2/4 3/4 4/4

B. .

Eng. hn.

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

ppp

p

p

p

3:4

5:6

7:8

p

mp

mf

mf

f

f

f

f

non spazz.

3:4

5:6

7:8

p

mp

mf

mf

f

f

f

f

XFB tasto

pp

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

ff



[illegible]

[illegible]

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from measures 100 to 109. The score is written for a full orchestra and includes a conductor's part. The instruments and parts are as follows:

- Conductor (B.):** The top staff, showing dynamics like *p*, *mp*, *mf*, and *f*, and articulation marks like accents and slurs.
- English Horn (Eng. hn.):** The second staff, featuring complex rhythmic patterns and slurs.
- Bass Clarinet (B. cl.):** The third staff, with dynamics like *p* and *mf*.
- Piano (Pf.):** The fourth staff, showing chords and dynamics like *p* and *mf*.
- Marimba (Perc.):** The fifth staff, with a 'to marimba' instruction and dynamics like *p* and *ff*.
- Violin (Vn.):** The sixth staff, with dynamics like *ff* and articulation marks like 'spazz.'
- Viola (Va.):** The seventh staff, with dynamics like *ff* and articulation marks like 'spazz.'
- Violoncello (Vc.):** The eighth staff, with dynamics like *p* and *ff*, and articulation marks like 'molto pont. + vib. molto'.

The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings. The conductor's part is written in a separate staff, and the instruments are grouped together in a single system.

4/4 3/4 4/4 3/4 4/4 2/4 4/4

B. .

Eng. hn.

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.



129

2/4 3/4 4/4 2/4 3/4 4/4 3/4 4/4 3/4 4/4

B. .

Eng. hn.

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

mf

f

fff

p

pp

ppp

fluttertongue

doubletrill!

glissando lentissimo  
do not reattack note heads  
(tasto + non vib.)

28:27

2/4 4/4 3/4 2/4 3/4 4/4

B. <sup>⊙</sup> *f* *f* <sup>⊙</sup> non flutt. *mf* <sup>①</sup> *mf* <sup>⊙</sup> *p* <sup>①</sup> *p* <sup>①</sup> *p*

Eng. hn. *f*

B. cl. *p* *p* *p*

Pf.

Perc. *ppp* *p* *pp*

Vn. *f*

Va. *f*

Vc. 28:27 PO 28:25 *ff*

148

2/4 3/4 2/4 3/4 4/4 3/4 2/4 4/4 2/4 3/4

B. .

Eng. hn.

B. cl.

Pf.

Perc.

Vn.

Va.

Ve.

remove staple

col legno battuto:  
as bright and pointlike as possible;  
(mute string with left hand)

col legno battuto:  
as bright and pointlike as possible;  
(mute string with left hand)

col legno battuto:  
as bright and pointlike as possible;  
(mute string with left hand)

tasto poss.



[illegible]

$\frac{3}{4}$        $\frac{2}{4}$        $\frac{3}{4}$        $\frac{4}{4}$

B. .

Eng. hn.

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

Madison, WI  
Mar. - Apr. 2016

