

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)

The Great Wall

David Lang

3/4 4/4 3/4 4/4

♩ = 100

A

Flute

English horn

Clarinet

Piano

Percussion

Violin

Viola

Cello

match sound of crotales

ratchet

match sound of crotales

resonance field 1 (RF1): depress silently; sustain with middle pedal - - - - -

crotales (bowed)

spazzolato - - - - - 1

spazzolato - - - - - 1

match sound of crotales

XFB - - - - -

tasto

mp

poco vib. (sempre)

tasto

p

Fl.

Eng. hn

Cl.

(RF1) -

Pf.

Perc.

Vn.

(XFB) -

Va.

Vc.

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 f

44

$-p$

to bass clarinet

p

Fl.

Eng. hn

B. cl.

(p) f

(RF1) -

Pf.

Perc.

7:8

5:6

Vn.

3:4

5:6

(XFB) -

Va.

mp

vib. mod.
poco pont.

Vc.

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*) p (*p*) p

(RF1) -

Pf.

Perc.

3:4 5:6

p mp mf mf f f

Vn.

spazzolato -

3:4 5:6

p mp mf mf f f f

Va.

spazzolato -

XFB
tasto

pp

Vc.

sub. vib. mod.
(poco pont.)

ff

B. fl.

Eng. hn

B. cl.

(p) p

(RF1) -

Pf.

Perc.

f f f f f f

7:8 5:6

Vn.

f f f f f f

7:8 3:4 5:6

(XFB) -

Va.

mp

Vc.

B. fl.

Eng. hn

B. cl.

(RF1) -

Pf.

Perc.

Vn.

Va.

Vc.

pp

p

keynoise

5

3

5

3

5

ff

(*p*)

f

f

f

f

spazzolato

(XFB) -
→ pont.

spazzolato

→ non vib.
→ tasto

B. fl.

Eng. hn

B. cl.

(RF1) - - - - -

Pf.

Perc.

castanets

ff

BD (struck)

mf

Vn.

spazzolato - - - - -

Va.

spazzolato - - - - -

Vc.

Detailed description of the musical score: The score is for measures 88-91. The top three staves (B. fl., Eng. hn, B. cl.) are in treble clef. The Eng. hn part has five measures of music with five-measure and three-measure rests. The Perc. part has a castanets section from measure 89 to 90 (marked ff) and a BD (struck) section in measure 91 (marked mf). The Vn. and Va. parts have a spazzolato section in measure 91. The Vc. part is empty.

$\equiv p$

B

$\text{♩} = 80$
 $\frac{3}{4}$

$\frac{4}{4}$

96

B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn.

Va.

Vc.

resonance field 2 (RF2)

lv possibile

to marimba

(XFB) -
 → tasto

B. fl.

Eng. hn

B. cl.

(p)

(p)

(p)

(RF2)

Pf.

Perc.

Vn.

(XFB)

Va.

Vc.

B. fl. ① ② ① ③ ①
p *mp* *mf* 5 5

Eng. hn 3 5 3 5 5 3 5 3

B. cl. (p)

(RF2) - - - - -

Pf.

Perc.

Vn. spazzolato - *ff*

(XFB) - - - - -

Va. spazzolato - *ff* 3 3 3 3 3 3 3

Vc. (poco vib.) (tasto)

(p)

ff

B. fl. ⊙ ⊙ ⊙ ⊙ ⊙ ⊙
f *f* *f* *f*

Eng. hn 3 5 3 5 5
ff

B. cl. (p) p

(RF2) - - - - -

Pf.

Perc.

Vn. (spazz.) - - - - -

Va. (spazz.) - - - - -

Vc.

$$(ff)$$

B. fl.

mf

(mf)

mp

Eng. hn

B. cl.

(p)

p

(RF2)

Pf.

Perc.

pp

ppp

Vn.

Va.

Vc.

p

B. fl.

Eng. hn

B. cl.

(p)

(mp)

doubletrill

fff

(p)

(p)

(RF2)

Pf.

Perc.

pp

ppp

Vn.

Va.

Vc.

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*)

Score for measures 136-139, featuring B. fl., Eng. hn, B. cl., Pf., Perc., Vn., Va., and Vc.

Measures 136-139:

- B. fl.:** Measures 136-139. Circled 1 above measures 136, 137, and 139. *f* dynamic in measure 136. A slur with a 5 indicates a quintuplet in measure 137. *f* dynamic in measure 138.
- Eng. hn:** Measures 136-139. Rests in all measures.
- B. cl.:** Measures 136-139. *p* dynamic in measures 136 and 138. *p* dynamic in measures 137 and 139.
- Pf.:** Measures 136-139. Rests in all measures.
- Perc.:** Measures 136-139. *pp* dynamic in measure 136.
- Vn.:** Measures 136-139. Rests in all measures.
- Va.:** Measures 136-139. Rests in all measures.
- Vc.:** Measures 136-139. Rests in all measures.

(RF2) -

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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

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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 for "The Great Wall" by John Adams. It is a 1985 work, 100 minutes long, in 3/4 time, and is in the key of D major. The score is for a large ensemble, including:

- Woodwinds:** B. fl., Eng. hn., B. cl., P. cl.
- Strings:** Vn., Va., Vc.
- Percussion:** Perc.
- Other:** Pf.

The score is divided into five measures. The first measure is marked with a "16:14" time signature. The second measure is marked with a "12:8" time signature. The third measure is marked with a "12:8" time signature. The fourth measure is marked with a "16:14" time signature. The fifth measure is marked with a "22:20" time signature. The score includes various musical notations, including notes, rests, and dynamic markings such as *ppp*, *mf*, and *ff*. There are also performance instructions like "airtone" and "BD (sponge)".

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

(ppp) >
(ppp) >
 ◆ 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

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

34

54

$\text{♩} = 51 \quad [\text{♩} = \text{♩}^{4:5}]$
 $\frac{3}{4}$

The musical score is arranged in three systems. The first system includes parts for B. fl., Eng. hn., and B. cl. The second system includes Pf. and Perc. The third system includes Vn., Va., and Vc. The score features various dynamic markings such as *f*, *mp*, *mf*, and *p*, as well as articulation marks like accents and slurs. The percussion part includes a woodblock and a ratchet. The woodwind parts include a ratchet and airtone. The string parts include a woodblock and a ratchet. The score is written in 4/5 time and includes a key signature of one sharp (F#).

D

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

182

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

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. *mp* *p* *pp* *mp* *p* *pp* 5:4 10:9 5:4

Pf. tuning pegs "mf"

Perc. BD (struck) *mf* *f* castanets

Vn. *p* *p* *pp* ord. — pont. — ord. 5:9 ♦ col legno battuto (III) *mf* 10:8

Va. *p* *p* *pp* *p* ord. — pont. — ord. 5:9 ♦ col legno battuto (II) *mf* 14:8

Vc. *pp* *pp* ♦ col legno battuto (II) *mf* 12:8

♩=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*

♩ = 100 [♩ = ♩^{5:4}]

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

64

44

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B. fl. A
 Eng. hn
 B. cl.
 Pf.
 Perc.
 Vn. (clb)
 Va. ♪ col legno battuto (II)
 Vc.

Musical score for measures 207-210. The score includes staves for B. fl., Eng. hn, B. cl., Pf., Perc., Vn. (clb), Va. (col legno battuto), and Vc. The key signature is G major. The time signature is 6/4. The tempo is ♩=156. The score shows various musical notations including rests, notes, and dynamic markings like *f* and *mf*.

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

B. fl. *p*
 Eng. hn *airtone* *mf*
 B. cl. *p*
 Pf. *Sua*
 Perc. *BD (struck)* *BD (sponge)* *f*
 Vn. *OB* *f* *f* *ord. → pont. → ord.* *5:6* *p* *p* *pp*
 Va. *XFB* *mp*
 Vc. *OB* *f* *f* *f*

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^o ff^o > pp ff^o ff^o > pp ff^o ff^o > 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^o ff^o > pp ff^o ff^o > pp ff^o ff^o > 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)

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

B. fl. (Bass Flute): 5:4, 10:9, 7:6, 7:6, 6:5. Dynamics: *mp*, *p*, *pp*, *ppp*.

Eng. hn (English Horn): 5:4. Dynamics: *f*.

B. cl. (Bass Clarinet): 5:4, 10:9, 7:6, 7:6, 6:5. Dynamics: *mp*, *p*, *pp*, *ppp*.

Pf. (Piano): 8va, 8va. Dynamics: *f*.

Perc. (Percussion): BD (struck), woodblock. Dynamics: *p*, *f*. Rhythm: 4:5.

Vn. (Violin): *mp*, *f*, *mp*, *p*, *pp*, *ppp*. Rhythmic patterns: ord. → pont. → ord., 3, 4:5.

Va. (Viola): *mp*, *mp* ancora, *mp*, *p*, *pp*, *ppp*. Rhythmic patterns: ord. → pont. → ord., 3, 4:5.

Vc. (Violoncello): 1/2 clt, IV. Dynamics: *pp*, *f*, *p*, *p*, *p*. Rhythmic patterns: *p*, *p*, *p*.

$\text{♩} = 100$

94

The musical score is for the piece "L'Espresso" by Luciano Berio. It is a multi-staff score for the following instruments: B. fl. (Bass Flute), Eng. hn. (English Horn), B. cl. (Bass Clarinet), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The score is divided into measures, with some measures containing multiple staves for different instruments. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings such as *p*, *pp*, *mp*, *f*, and *mf*. There are also performance instructions like "Sua..." and "f sempre". The score is written in a modern, minimalist style with a focus on texture and dynamics.

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

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

252

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{7}{4}$

$\frac{4}{4}$

$\text{♩} = 80$
 $\frac{7}{4}$

B. fl.

Eng. hn

B. cl.

Pf.

Perc.

Vn. (clb)

Va. (clb)

Vc. (clb)

castanets

f sempre

mp *p* *pp*

pp *p* *pp*

10:8 16:14 18:14

16:10 10:8 20:14 16:14

16:14 18:14 20:14

The musical score is for a piece titled 'L'. It features a variety of instruments: B. fl., Eng. hn, B. cl., Pf., Perc., Vn. (clb), Va. (clb), and Vc. (clb). The score is divided into measures with different time signatures: 3/4, 4/4, 7/4, 4/4, and 7/4. The tempo is marked as ♩ = 80. The percussion part includes castanets and a 'f sempre' marking. The woodwind and string parts have complex rhythmic patterns with various dynamics like mp, p, and pp. The string parts (Vn., Va., Vc.) are marked with 'clb' and have specific rhythmic notations like 10:8, 16:14, 18:14, 16:10, and 20:14.

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

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

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

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. f f mf mp
 Eng. hn
 B. cl. $4:3$ $5:4$ pp pp p pp pp p pp
 woodblock
 Pf. f $5:4$
 Perc. crotales (bowed) f
 Vn. $(9+11)^{\circ}/E$ $6:5$ mp mf
 Va. XFB-..... $7^{\circ}/E$ $6:5$ mp mf
 Vc. $6:5$ p p mp mf

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