

I K R I B U

for Distractfold

Trevor Bača (*1975)

♩=58

7/4

(“Cello” Cello Vc.)

pizz.

Cello

sfz

III



♩=42

3

84

74

44

34

74

Vc.

“Cello”

Cello

Vc.)

sfz

23

7/4 3/4 4/4 3/4 4/4 3/4 2/4 7/4 8/4

□ ▴

Vc.

□ ▴

D

♩ = 104

52

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{7}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Λ

Vc.

1/2 clt

4:3

ff > p

6

f pp pp

3:4

p

8:7

ff

p

5:3

f > pp p

3:4

p

ppp

ff > p

5

f > pp

5:3

7:6

ppp

5

5

8:7

9

4:3

7:6

63

73

F

♩=42

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{7}{4}$

$\frac{8}{4}$

$\frac{7}{4}$

Vc. (t~~f~~an~~f~~loflaut. t~~a~~st~~i~~l~~l~~) - - - - - Vc. - - -) trem. XP (non. flaut.)

graincircle:
 $\pi/2$ every quarter note

p *ff*

G

♩=42

♩ = 104

87

74

16 74

$$\frac{1}{6} \quad \frac{7}{4}$$
$$\frac{1}{6} \quad \frac{7}{4}$$
$$\frac{1}{6} \quad \frac{7}{4}$$

16 74

16

("Cello" Cello Vc.)
 Vc.
 III
 ppp ———— 13 - pp ppp ———— 13 - pp ppp ———— 13 - pp ppp ———— 13 - pp ppp ———— 13 - pp ppp ———— 13 - pp ppp

H

♩ = 104

99

8
4

7
4

3
4

2
4

7
4

8
4

4
4



Vc.



("Cello" Cello Vc.)

ppp

108

116

J

♩=42

7/4

8/4

4/4

3/4

8/4

7/4

3/4

4/4

♩=58

⏏

⌂

Vc.

(“Cello”

Cello

Vc.

)

vib. poco.

8vb

mf

p

p

mf

Ikribu — 11 — Bača

[illegible]

162

$\frac{8}{4}$

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{8}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

Vc.



f

p

f

p

f

graincircle:
 $\pi/3$ every quarter note

171

$\frac{2}{4}$

$\frac{7}{4}$

$\frac{3}{4}$

Δ

Vc.



189

rit. $\text{♩} = 58$

2/4 7/4 8/4

Vc. pizz. *fff* III *mf* 8vb *fff* XP

190

accel. $\text{♩} = 104$

7/4 3/4

♩

Vc. pizz. *fff* III *fff* 8vb XP

191

rit.

2/4 8/4

Vc. pizz. *fff* III *mf* 8vb XP

199

♩=58

74

44

34

74

84

34

44

A

Vc.

-XP

8vb

fff

N

♩=104

208

$\frac{2}{4}$

$\frac{7}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{7}{4}$

Vc.

1/2 clt

$\frac{4}{7}$

Handwritten musical score for Violoncello (Vc.) and Cello. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The tempo is marked as 104 beats per minute (♩=104). The score is divided into measures by vertical bar lines. Above the staff, there are various musical notations including notes, rests, and dynamic markings (pp, ff, p, f, pp, p, ppp, ff, p, p, f, pp, p, p, pp, ff, p, f, f, pp, p > ppp). Below the staff, there are various musical notations including notes, rests, and dynamic markings (fff, 15:14, 7:6, 5, 8:7, 9:7). The score is written in a handwritten style with blue ink.

O

♩ = 42

218

4/4 3/4 4/4 3/4 2/4 7/4 8/4 7/4

“Cello” Cello Vc.)

Vc.

fff

tasto poss. - - - - - pos. ord. pos. ord. - - - - -

8vb

mp p mp p mp

227

3/4 2/4 8/4 7/4 4/4 3/4 7/4 8/4 3/4 4/4

- - - - - XP XP - - - - - pos. ord. pos. ord. - - - - - tasto poss.

Vc.

p mp p mp p mp p mp p mp p

8vb



P

♩= 104 ♩= 42

239

$$\frac{3}{4} \quad \frac{2}{4} \quad \frac{7}{4} \quad \frac{8}{4} \quad \frac{7}{4} \quad \frac{3}{4}$$

Violoncello (Vc.) and Cello. The Vc. part is a single staff with a green line, featuring a series of notes with dynamic markings (ppp, p, pp) and articulation (accents). The Cello part is a double staff (C1 and C2) with a green line, featuring a series of notes with dynamic markings (p) and articulation (accents). The score includes various musical notations such as slurs, ties, and dynamic markings.

Q

♩=66

247

$\frac{7}{4}$

$\frac{8}{4}$

$\frac{7}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

("Cello" Cello Vc.)
stonescratch: one short stroke for each attack

Vc.

15:14 9 7:6 3

mf

252

$\frac{8}{4}$

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{7}{4}$

☺

Vc.

15:14 5 7:6 8:7

Madison, WI.
January – March 2016.