

# KRUMMZEIT

for Ensemble Mosaik

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4/4 **A** ♩ = 135

9/8

1/4 **Λ** ♩ = 45

3/4

8/8

Piano

Percussion

⑥ 9/8 (accel.) ----- ♩ = 144

5/8 ♩ = 108

1/4 **Λ**

Pf.

Perc.

*fff* possibile 8:9

*fff* possibile 8:9

⑩ 5/8 ♩ = 135

4/4

5/4

3/4

Pf.

Perc.

sponges  
accent changes of direction noticeably at each attack

*ff* 8:5 3:2 4:3

⑭ 3/4 **B** ♩ = 135

9/8

7/8

Hpschd.

Perc.

7:4 3:2 7:4 3:2 6:5

4:3 5:3

⑮ 6/4

7/4

3/4

Hpschd.

Perc.

3:2 9:5 5:4 4:5 7:4 3:2

21

7/4

11/8

3/8

Hpschd.

Perc.

24

4/4

3/4

9/8

Hpschd.

Perc.

28

7/8

6/4

7/4

Hpschd.

Perc.

31

3/4

7/4

11/8

Hpschd.

Perc.

34

5/8

4/4

6/4

3/4

Hpschd.

Perc.

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

Hpschd.

Perc.

(♩ = 67.5)

3:2 5:4 3:2 5:4 9:5 3:2 4:3 5:4

8:7 11:7

42  $\frac{8}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Hpschd.

Perc.

5:4 3:2 5:4 7:4 4:3 3:2 4:3

3:2 5:3

45  $\frac{5}{8}$   $\frac{9}{8}$   $\frac{5}{4}$  = 135  $\frac{2}{4}$   $\frac{3}{4}$

Pf. to piano

Perc.

8:5 13:9 5:3

50  $\frac{9}{8}$   $\frac{7}{8}$  = 90 (♩ = ♩)  $\frac{6}{4}$

Pf.

Perc.

17:9

54  $\frac{7}{4}$

Pf.

Perc.

56

3/4

11/8

5/8

4/4

(♩ = 90)

Pf.

Perc.

8vb

fff

tam-tam

p

64

Pf.

8vb

Perc.

*fff*

*p*

*fff*

*p*

*fff*

*p*

67  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{8}$   $\frac{9}{8}$   $\text{♩} = 108 (\text{♩} = \text{♩}^{15:14})$

Pf. *8vb* *fff* *fff* *fff* *5:3*

Perc. *p* *p* *p*

71

5/4 2/4 3/4

Pf.

Perc.

4:3 5:3 7:4 4:3 3:2

*p* *p*

76

5  
4

13  
8

3  
4

Pf.

Perc.

79

5  
8

9  
8

♩ = 108

Pf.

Perc.

83

5  
8

3  
4

4  
4

Pf.

Perc.

88

5  
4

3  
4

11  
8

5  
8

♩ = 108

C

Pf.

Perc.

92

4  
4

1  
4

2  
4

1  
4

7  
4

Pf.

Perc.



122

Pf.  $\frac{3}{4}$   $\frac{5}{8}$   $\frac{9}{8} = 45$

snare drum  
rapid roll with fingertips: keep speed constant during accelerando

Perc. *ppp*

126

Pf.

Perc.  $\frac{5}{8}$   $\frac{3}{4}$   $(\text{♩} = 45)$   $\frac{4}{4}$

131

(accel.)  $\text{♩} = 135$

Pf.  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{5}{8}$   $(\text{♩} = 90)$

Perc. *ff* *pp* *ppp ancora* *pp* *ff*

136

(accel.)  $\text{♩} = 135$   $(\text{♩} = 135)$   $\frac{1}{4}$   $\frac{9}{8}$   $(\text{♩} = 90)$   $\frac{1}{4}$   $\frac{9}{8}$   $(\text{♩} = 90)$   $\frac{1}{4}$   $\frac{9}{8}$   $(\text{♩} = 135)$   $\frac{9}{8}$  *senza pedale*

Pf. *ff* *pp* *8vb*

Perc. *ff* *pp*

142

$\frac{5}{8}$   $\text{♩} = 90$   $(\text{♩.} = \text{♩})$   $\frac{3}{4}$   $(\text{♩} = 90)$   $\frac{1}{4}$   $\frac{4}{4}$   $\text{♩} = 45$   $\frac{4}{4}$

Pf. *8vb* *8vb* *tam-tam*

Perc. *pp* *pp* *pp* *pp*

147

Pf.  $\text{8vb}$   $\text{5/4} = 45$   $\text{4/4} = 36$

Perc.  $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$

150

Pf.  $\text{3/4}$   $\text{E}$   $\text{4/4}$

Perc.  $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$   $pp$

154

Pf.  $\text{9/8}$   $\text{3/4}$   $\text{5/8}$   $\text{9/8}$

Perc.  $pp$   $ff$   $17:9$

sponges  
accent changes of direction noticeably at each attack

158

Pf.  $\text{5/8}$   $\text{7/8}$   $\text{5/4}$

Perc.  $13:9$   $8:7$   $7:5$

5th harmonic of F1

162

Pf.  $\text{3/4}$   $\text{4/4}$

Perc.  $4:3$   $5:3$

(accel.)



167

(accel.)

Pf.  $\frac{6}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{5}{8}$

Perc. 4:3

171

(accel.)

Pf.  $\frac{9}{8}$   $\frac{5}{8}$   $\frac{3}{4}$

Perc.

176

( $\text{♩} = 72$ ) *subito*  $\text{♩} = 108$

(accel.)

Pf.  $\frac{4}{4}$   $\frac{5}{4}$   $\text{♩} = 72 (\text{♩} = \text{♩})$  5th harmonic of F1

Perc. *ff* 5:4 7:6 5:3 7:4 5:3 7:6

179

(accel.)

Pf.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{11}{8}$

Perc.

183

(accel.)

Pf.  $\frac{3}{4}$   $\frac{5}{8}$   $\frac{9}{8}$   $\text{♩} = 108$

Perc. *ff* 5:3 7:6 5:3 7:6

187

Pf. Perc.

7/8 8/8 3/4

7:4 5:3 7:6 5:4 7:4 5:4 5:4 7:4

5:4 7:5 5:3 5:4 7:4 5:4 7:4 5:4 7:4

*ff*

192

Pf. Perc.

5/4 4/4 5/4 4/4

5:4 7:4 5:3 7:4 7:4 5:4 7:6

suspended cymbal  
attackless roll with very soft yarn mallets

*ppp*

196

Pf. Perc.

9/8 3/4 5/8 9/8

*senza pedale*

*mp*

200

Pf. Perc.

3/4 4/4 6/4

**F**

4:3 3:2

203

Pf. Perc.

9/8 3/4 5/8 9/8

17:9 5:3 17:9

207

Pf.  $\frac{5}{8}$  = 135  $\frac{3}{4}$  = 72  $\frac{4}{4}$

Perc. 13:9 8:5 5:3

*ff*

212

Pf.  $\frac{5}{4}$   $\frac{3}{4}$  = 108

Perc. 9:5 7:5

216

Pf.  $\frac{4}{4}$  = 90  $\frac{11}{8}$  = 108  $\frac{3}{4}$   $\frac{5}{8}$  = 90

Perc. *p* 5:4 7:6 5:3 7:4 5:3 7:4

220

Pf.  $\frac{9}{8}$   $\frac{7}{8}$   $\frac{9}{8}$

Perc. 5:3 7:6 5:3 7:6 5:4 7:5 5:3 7:6

224

Pf.  $\frac{3}{4}$  = 135 = 45  $\frac{4}{4}$

Perc. 5:4 7:4 5:4 7:4 *8vb* *ppp* suspended cymbal 4:3 3:2 *pp*

229

5/4 4/4 8/8 3/4 = 72

Pf. 8va fff 8:7 4:3 13:9 4:3

Perc.

233

5/8 8/8 9/8 G 5/8

Pf. 8va

Perc. 8:5 rapid roll with fingertips: keep speed constant during accelerando  
snare drum ppp

237

4/4 5/4 3/4

Hpschd. 5:4 7:6 5:3 7:4 5:4 7:4

Perc.

241

8/8 7/8

Hpschd. 5:4 7:4 5:4 7:4 5:3 7:6

Perc.

245

6/4 7/4 3/4 (♩ = 72)

Hpschd.

Perc.

248 (accel.)

7/4 11/8 3/8

Hpschd.

Perc.

5:4 7:6

251 (accel.)

**4/4** **6/4** **3/4** = 144 **4/4**

Hpschd.

Perc.

tam-tam  
attackless

**p** **p** **p** **p**

**4** = 144

255

7

9

8

5

H

♩ = 144

*p*

*p*

*p*

Hpschd.

Perc.

*p*

*p*

*p*

259

4/4

5/4 *leggierissimo*

3/4

Hpschd.

Perc.

*pp*

7:4

4:3

The musical score consists of three measures. Measure 259 is in 4/4 time, with the harpsichord part playing a series of eighth notes and the percussion part playing a single stroke. Measure 260 is in 5/4 time, marked 'leggierissimo' and 'pp', with the harpsichord part playing a 7:4 and 4:3 triplet and the percussion part playing a single stroke. Measure 261 is in 3/4 time, with the harpsichord part playing a half note and the percussion part playing a single stroke.

263

Hpschd.

Perc.

5:4

3:2

3:2

5:4



284

(accel.) ----->

Hpschd.  $\frac{3}{4}$   $\frac{11}{8}$  = 135

Perc. *crotales* *ff*

287

Pf. *to piano*  $\frac{4}{4}$

Perc. *fff*  $\frac{2}{4}$   $\frac{7}{4}$  7:9

291

Pf.  $\frac{4}{4}$   $\frac{9}{8}$  *to harpsichord*  $\frac{3}{4}$  = 90  $\frac{5}{8}$

Perc. *fff* 7:8 *tam-tam* *f*

295

Pf. *to piano*  $\frac{9}{8}$  = 108

Perc. *f*  $\frac{5}{8}$  = 72 *ffff* *possibile*

299

Pf.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$  = 36

Perc. *f* *f* *f*

[illegible][illegible]

313 (accel.)  $\frac{1}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Pf.  $\frac{1}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Perc.  $\frac{1}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

to harpsichord

*fff*

317

2/4      5/4      4/4

Hpschd.


Perc.


(321)

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Hpschd.


Perc.




325

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Hpschd.

Musical notation for measures 325-328. Measure 325: Hpschd. and Perc. both play a half note G#4. Measure 326: Hpschd. and Perc. both play a half note G#4. Measure 327: Hpschd. and Perc. both play a half note G#4. Measure 328: Hpschd. and Perc. both play a half note G#4.

329

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Hpschd.

Musical notation for measures 329-332. Measure 329: Hpschd. and Perc. both play a half note G#4. Measure 330: Hpschd. and Perc. both play a half note G#4. Measure 331: Hpschd. and Perc. both play a half note G#4. Measure 332: Hpschd. and Perc. both play a half note G#4.

333

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Hpschd.

Musical notation for measures 333-336. Measure 333: Hpschd. and Perc. both play a half note G#4. Measure 334: Hpschd. and Perc. both play a half note G#4. Measure 335: Hpschd. and Perc. both play a half note G#4. Measure 336: Hpschd. and Perc. both play a half note G#4.

337

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

to piano

Pf.

*ffff* possibile

Perc.

Musical notation for measures 337-340. Measure 337: Pf. plays a half rest, Perc. plays a half note G#4. Measure 338: Pf. plays a half rest, Perc. plays a half note G#4. Measure 339: Pf. plays a half rest, Perc. plays a half note G#4. Measure 340: Pf. plays a half rest, Perc. plays a half note G#4.

341

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Pf.

Perc.

Musical notation for measures 341-344. Measure 341: Pf. and Perc. both play a half note G#4. Measure 342: Pf. and Perc. both play a half note G#4. Measure 343: Pf. and Perc. both play a half note G#4. Measure 344: Pf. and Perc. both play a half note G#4.

345

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Pf.



Perc.



349

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Pf.



Perc.



353

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Pf.



Perc.



357

$\frac{2}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Pf.



Perc.



361

$\frac{2}{4}$

Pf.



Perc.

