KRUMMZEIT

for seven players

(2014)

TREVOR BAČA

PREFACE

The trees mark time in the twists they make over the course of their branches' growth. Arms rise sinewy in their turnings-to-the sky to fall earthward again in a tracery of parts and the slow-moving shapes of time.

* * *

The winds & percussion are tranposed. The E♭ clarinet sounds a minor third higher than written and the bass clarinet sounds a major ninth lower than written. The xylophone sounds an octave higher than written. (But note that the violin, viola and cello are all written at sounding pitch even for the low notes of their scodatura.)

Prioritization of tempo. The proportions between tempi should be as exact as possible (even though the choice of tempi are to some extent a matter of the preferences of the ensemble and the acoustics of the hall). In addition, the tempi of the very fast parts of the piece should be played as closely as possible to the tempi written in the score: it is preferable to play the dense figures in very fast parts of the piece as something of a blur rather than slowing the tempi to attack each of the notes carefully. Speed and forcefulness of tempo must take priority throughout the piece.

Oboe & clarinet. All trills are color trills. Color fingerings are given as circled Arabic numerals with greater numbers indicating greater deviation from normal timbre.

Piano and harpsichord. The pianist is asked to switch between piano and harpsichord throughout the piece. The two instruments should be positioned right next to each other so that the pianist can switch rapidly. Register settings for the harpsichord are encouraged even though none are given in the score. The harpsichord should be amplified considerably. Piano and harpsichord clusters are all chromatic.

Percussion. Seven instruments are required: (1.) a single crotale (pitched in D♮); (2.) a piece of slate scraped by an even smaller piece of slate or another stone; (3.) a snare drum (played with the fingertips and never with sticks); (4.) a large sponge whisked across the suface of a bass drum; (5.) a single suspended cymbal (pitched as low as possible and played with a soft yarn mallet); (6.) a tam-tam (as large as possible); (7.) and a xylophone. A few of the switches between instrument are extremely fast. In cases where it is not possible to effect the switch as quickly as written, the last few notes of the previous material should be sacrificed so that the first few notes of the next material begin on time.

Strings. The the lowest strings of violin, viola and cello are all detuned: the lowest string of the violin should be taken down one semitone to F♯4; the lowest string of the viola should be taken down two semitones to B♭2; and the lowest string of the cello should be taken down three semitones to A♮1. In addition, the violinist is asked to play on a large piece of slate at one point in the piece; the slate (and small stone used for scraping in a circle) are to resemble those of the percussionist as closely as possible. Tremolo are all fast and uncounted.

Krummzeit was written between May and August 2014 for Ensemble Mosaik. The piece was premiered on the 4th of October 2014 on the campus of Harvard University by Ensemble Mosaik under the direction of Eno Poppe.

KRUMMZEIT

for Ensemble Mosaik

Trevor Bača

♩ = 135

A

♩ = 45

Oboe

Bass clarinet

ppp subtone

Piano

Percussion

Violin

fff

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

molto flautando

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

pp

Viola

fff

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

molto flautando

7:4 3:2 5:4

pp

Cello

fff

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

molto flautando

3:2 5:4

pp *ff*

5:4

pp

6

(accel.) ♩ = 144 ♩ = 108 ♩ = 135

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff possibile 8:9

fff possibile 8:9

sponges

accent changes of direction noticeably at each attack

“ ff” 8:5

5:4 *ff*

5:4 7:6 *pp* *ff*

7:6 *ff*

3:2 5:4 7:4 *pp* *ff*

7:6 5:4 7:6 *ff*

7:4 *pp* *ff*

11

Ob.

Bass cl.

Pf.

Perc.

3:2

4:3

Vn.

Va.

Vc.

♩ = 135

B

Oboe

Clarinet (E♭)

Harpsichord

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

Percussion

4:3 5:3

Violin

molto flautando

Viola

5:6 10:14

mf

molto flautando

Cello

5:6 10:14

mf

6/4 7/4

Ob.

Cl. (E♭)

mp

3:2 4:3 3:2

Hpschd.

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

Perc.

Vn.

Va.

10:14 5:7

Vc.

10:14 5:7

3/4 7/4 11/8

Ob.

Cl. (E♭)

3:2 4:3 3:2

Hpschd.

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

Perc.

Vn.

off-string bowing on staccati

mp

3:2 14:10 3:2 4:5

Va.

10:12

Vc.

10:12

Ob.

Cl.
(E♭)

Hpschd.

Perc.

Vn.

Va.

Vc.

4:5

3:2

4:3

3:2

3:2

7:4

3:2

3:2

non flautando

10:12

f

5:6

non flautando

10:12

f

5:6

9/8 7/8 6/4

Ob.

Cl. (E♭)

f

3:2 4:3

Hpschd.

7:4 3:2 6:5 3:2 9:5

Perc.

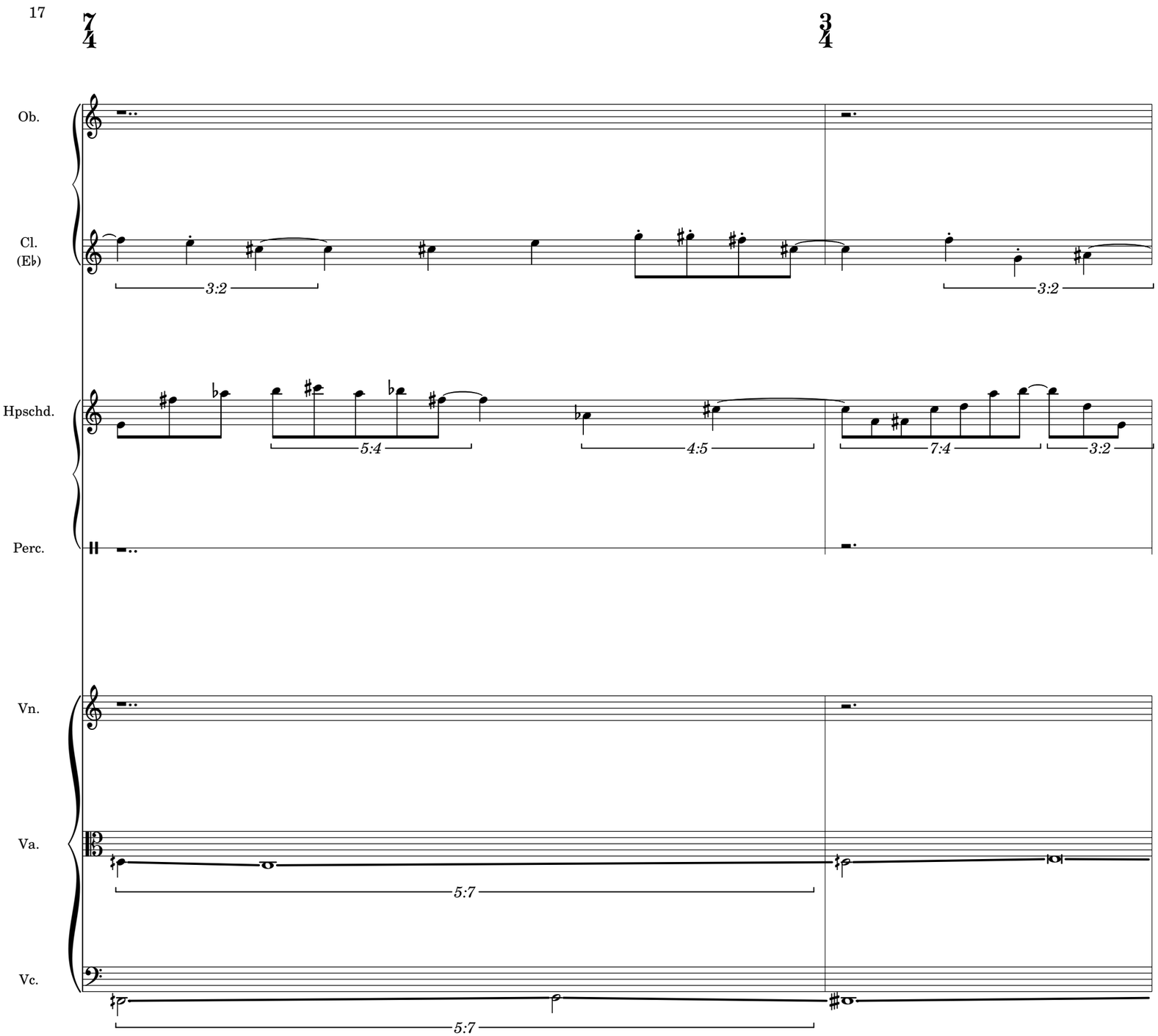
Vn.

Va.

10:14

Vc.

10:14


7/4
3/4
Ob.
Cl. (E♭)
Hpschd.
Perc.
Vn.
Va.
Vc.
3:2
3:2
5:4
4:5
7:4
3:2
5:7
5:7

7/4 11/8 5/8

Ob.

Cl. (E♭)

4:3 3:2 4:5

Hpschd.

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

Perc.

Vn.

off-string bowing on staccati

f

3:2 14:10 3:2 4:5

Va.

10:12

Vc.

10:12

22

♩ = 67.5 (♩ = ♪)

4/4 | 6/4 | 3/4

Ob.

Cl. (E♭)

Hpschd.

Perc.

sponges

Vn.

Va.

Vc.

3:2 | 10:6 | 3:2

f

3:2 | 4:3 | 6:5

f

7:4 | 4:3 | 4:3 | 3:2

5:3 | 5:3

3:2 | 10:6 | 3:2 | 12:8

f

10:12 | 5:9

ff

10:12 | 7:9

ff

4/4 7/8 4/4

Ob.

Cl. (E♭)

Hpschd.

Perc.

Vn.

Va.

Vc.

12:8 3:2 10:6 3:2 3:2

9:5 3:2 9:5

ff

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

8:7 11:7

3:2 12:8 3:2

ff

10:11 5:8

7:11 7:8

♩ = 67.5

8/4 | 3/4 | 4/4

Ob.

ff

3:2 | 12:8 | 3:2 | 10:6 | 6:5

Cl. (E♭)

3:2 | 4:3 | 3:2

Hpschd.

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

Perc.

3:2 | 5:3

Vn.

3:2 | 10:6 | 3:2 | 14:10

Va.

Vc.

32

(accel.) ♩ = 135

5/8 9/8 5/4 2/4

Ob.

6:5 12:8 3:2 10:6 3:2

Cl. (E♭)

3:2 3:2

to piano

Pf.

Perc.

8:5 13:9

Vn.

6:5 10:6 3:2 12:8

directly on bridge: full bow each stroke

Va.

f

directly on bridge: full bow each stroke

Vc.

f

♩ = 90 (♩. = ♩)

3/4 | 9/8 | 7/8

Ob.

3:2 | 3:2

Cl. (E♭)

4:3

Pf.

Perc.

5:3 | 17:9

directly on bridge: full bow each stroke

Vn.

3:2 | 12:8

f

Va.

8:7

Vc.

4:7

40

6/4

7/4

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

5:6

9:7

Vc.

8:6

5:7

3/4

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

5:7

4:3

Vc.

8:7

2:3

44

(♩ = 90)

11/8 5/8 4/4 2/4

Ob.

Cl. (E♭)

Pf.

8vb

fff

tam-tam

p

Perc.

Vn.

Va.

8:11 4:5 3:2

Vc.

14:11 4:5 5:4

(accel.) ♩ = 135

48

7/4 4/4 7/8

Ob.

Cl. (E♭)

Pf.

8vb

fff *fff*

Perc.

p *p*

Vn.

pizz.

Va.

fff

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

Vc.

9:7 8:7

Ob.

Cl.
(E♭)

Pf.

8vb

fff

fff

fff

Perc.

p

p

p

Vn.

Va.

11:9

Vc.

pizz.

4:7

fff

4:3

10:9

54

♩ = 108 (♩ = ♩ 5:4)

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

Ob.

Cl. (E♭)

Pf.

8vb

fff p

fff p

fff p

5:3

Perc.

pizz.

Vn.

fff

4:3 4:3

Va.

4:3 3:2

4:3 7:6

Vc.

4:3 7:6 4:3

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

p

p

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

5:3 *5:4* *4:3* *3:2*

3:2 *7:4* *4:3* *3:2*

5:4 *3:2* *3:2* *5:3*

5/4 | 13/8 | 3/4

Ob.

Cl. (E♭)

Pf.

9:7 | 4:3

Perc.

Vn.

11:9 | 3:2

Va.

8:7 | 5:3 | 7:6

Vc.

9:7 | 4:3

♩ = 108

Ob.

Cl. (E♭)

f

Pf.

5:3 4:3 5:3

Perc.

Vn.

5:3 11:9 7:6 5:3

Va.

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

Vc.

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

Ob.

Cl.
(E♭)

Pf.

6:5

5:3

7:6

Perc.

Vn.

scraped slate

4:3

scrape in a circle at moderate speed

mf

Va.

3:2

Vc.

5:3

5/4

Ob.

Cl. (E♭)

Pf.

9:7

4:3

7:5

Perc.

Vn.

Va.

Vc.

♩ = 108

3/4 C | 11/8 | 5/8 | 4/4

Oboe

Clarinet (E♭)

Piano

Percussion

Violin

Viola

Cello

ff

f

4:3 4:3 4:3 8:5 3:2 4:3

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

4:3

molto flautando

3:4

ff pp

5:7

ff pp

molto flautando

5:8

ff > pp

6:7

ff pp

10

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

ff 5:4 7:5

ff 7:4

ff 3:4 *pp*

ff 5:7 *pp*

ff 6:7 *pp*

ff 5:8 *pp*

ff 6:7 *pp*

ff 5:7 *pp*

16

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

7:6

5:4

7:6

5:3

7:5

5:3

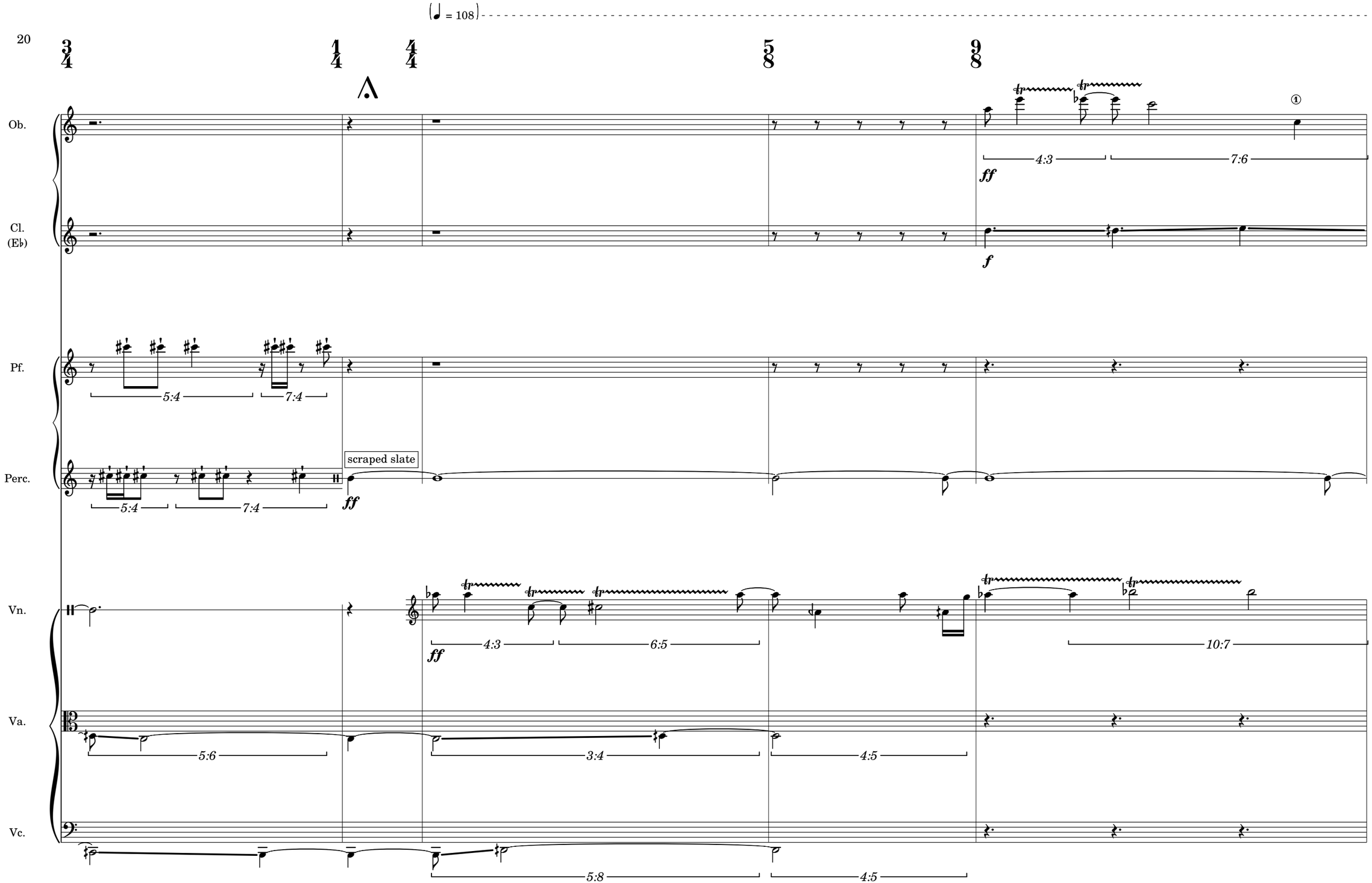
7:4

5:8

3:4

3:4

5:8


20
(♩ = 108)
Ob.
Cl. (E♭)
Pf.
Perc.
Vn.
Va.
Vc.
scraped slate
ff
f
4:3
7:6
5:4
7:4
6:5
10:7
5:6
3:4
4:5
5:8

25

(accel.) ♩ = 144 ♩ = 108

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

ff

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

non flautando
allow bowing to convey accelerando

non flautando
allow bowing to convey accelerando

♩ = 45

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

4:3 3:2

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

snare drum

rapid roll with fingertips: keep speed constant during accelerando

ppp

non flautando

allow bowing to convey accelerando

pp

(♩ = 45)

5/8 3/4

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

fff

42

(accel.) ♩ = 135

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

fff

fff

♩ = 135 ♩ = 90 (♩ = 90) ♩ = 135 (♩ = 135) ♩ = 90

3/4 D 1/4 5/8 1/4 9/8 1/4

Oboe

Bass clarinet

Piano

8va

3:2 7:4 ff pp

3:2 7:6 pp ff

3:2 7:5 ff pp

Percussion

ppp ancora

Violin

pizz.

8va

6:5 7:4 ff pp

Viola

pizz.

8va

3:2 8:7 ff pp

Cello

pizz.

8:7 3:2 ff pp

7

(♩ = 90) ♩ = 135 ♩ = 90 (♩. = ♪)

Ob.

Bass cl.

Pf.

senza pedale

8vb

Perc.

Vn.

6:5 *7:4*

pp *ff*

ff *pp*

Va.

3:2 *8:7*

pp *ff*

ff *pp*

Vc.

8:7 *3:2*

pp *ff*

ff *pp*

11

(♩ = 90) ---------- ♩ = 45

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

ppp subtone

8vb

tam-tam

pp

arco

ffff possibile

16

♩ = 45 ♩ = 36

Ob.

Bass cl.

Pf.

8vb

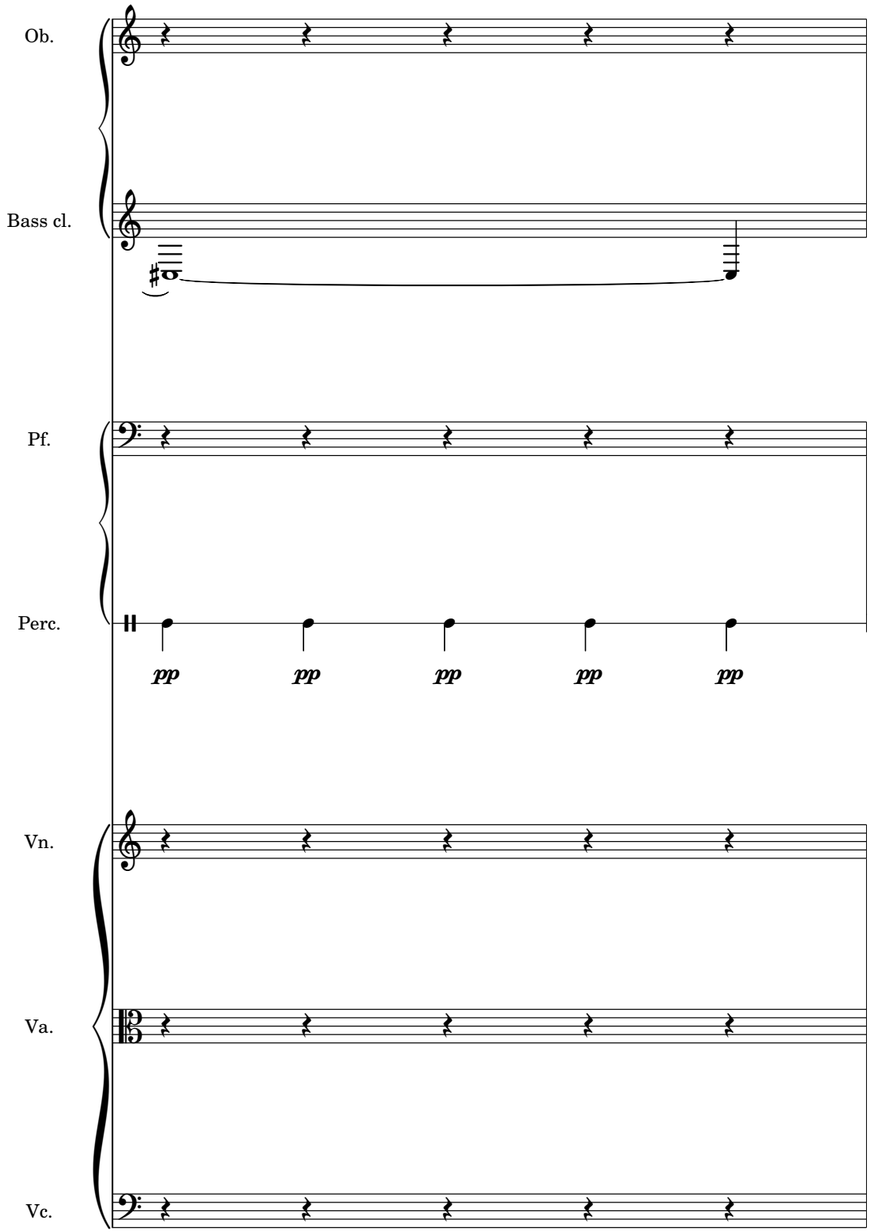
Perc.

pp pp pp pp pp pp pp pp pp pp pp pp pp pp pp

Vn.

Va.

Vc.


Ob.
Bass cl.
Pf.
Perc.
pp
pp
pp
pp
pp
Vn.
Va.
Vc.

♩ = 36

E

Oboe

Clarinet (E♭)

Piano

Percussion

pp

pp

directly on bridge: very slow bow, imperceptible bow changes

Violin

"mp"

directly on bridge: very slow bow, imperceptible bow changes

Viola

"mp"

directly on bridge: very slow bow, imperceptible bow changes

Cello

"mp"

♩ = 36

Ob.

Cl.
(E♭)

Pf.

5th harmonic of F1

mp *mp*

Perc.

sponges

accent changes of direction noticeably at each attack

17:9

13:9

"ff"

Vn.

Va.

molto flautando ed estr. sul pont.

5:4

pp

Vc.

(accel.)

9

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

7/8 5/4 3/4

①②①

5:3

p

mp *mp* *mp* *mp* *mp*

8:7 7:5

7:5 3:2 5:4

f

molto flautando

5:4

pp

(accel.)

12

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

molto flautando

molto flautando

(accel.)

16

6/4 9/8 3/4

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

molto gridato

molto gridato ed estr. sul pont.

5:3 11:9 5:3

5:3 10:9 5:3

4:3

5:4 7:4 3:2

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

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

mp *f* *ff*

(accel.)

19

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

(accel.) ♩ = 72 *subito* ♩ = 108

3/4 4/4 5/4

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 72 (♩. = ♩)

Ob.

Cl. (E♭)

5th harmonic of F1

Pf.

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc.

Vn.

molto gridato ed estr. sul pont.

ff

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

Va.

molto gridato ed estr. sul pont.

ff

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

Vc.

molto gridato ed estr. sul pont.

ff

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

(accel.)

31

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 108
(accel.)

7/8 9/8 3/4

Ob.
Cl. (E♭)
Pf.
Perc.
Vn.
Va.
Vc.

mf
10:9 10:7 14:9 5:3

mf
10:7 10:9 5:3

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

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

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

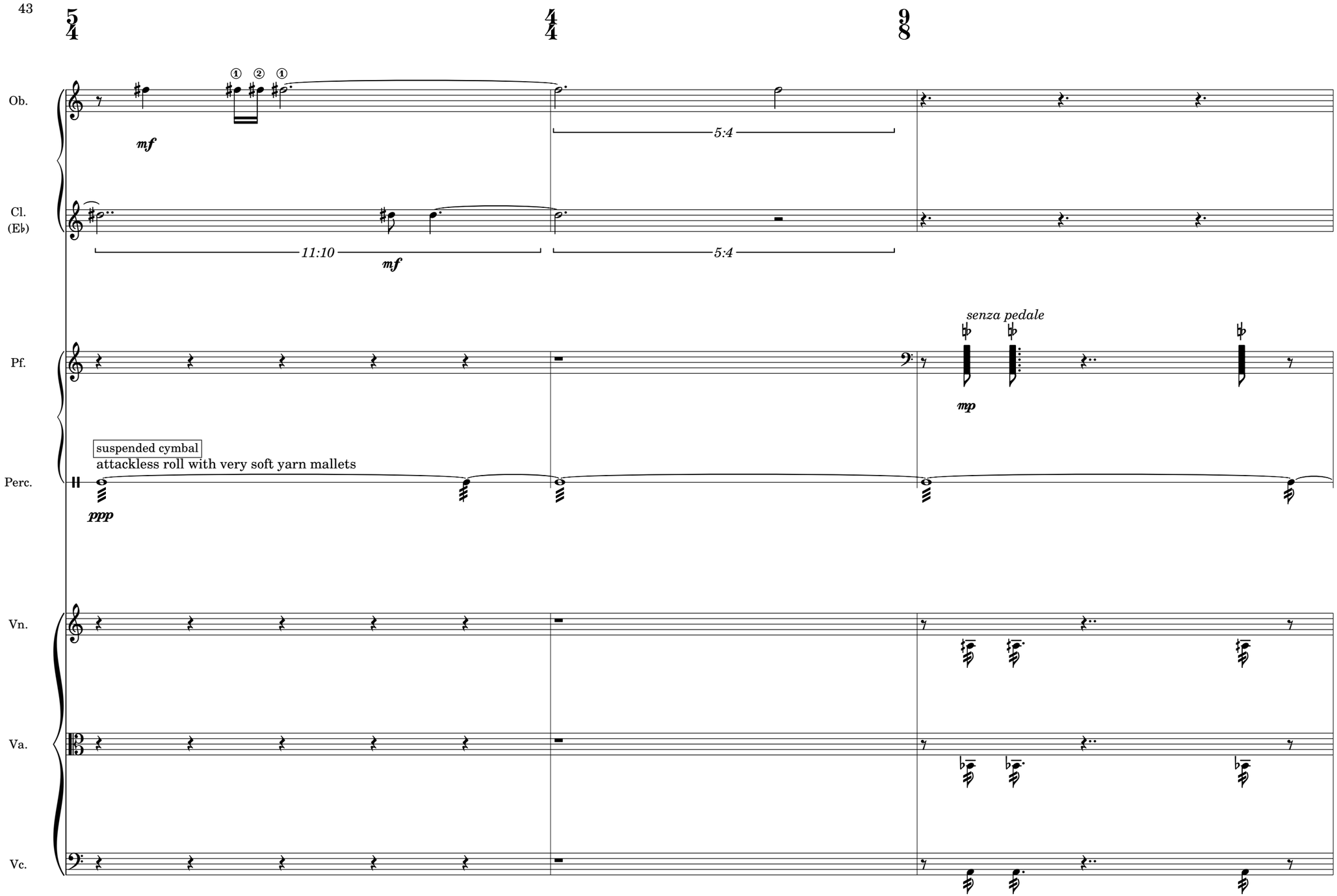
Va.

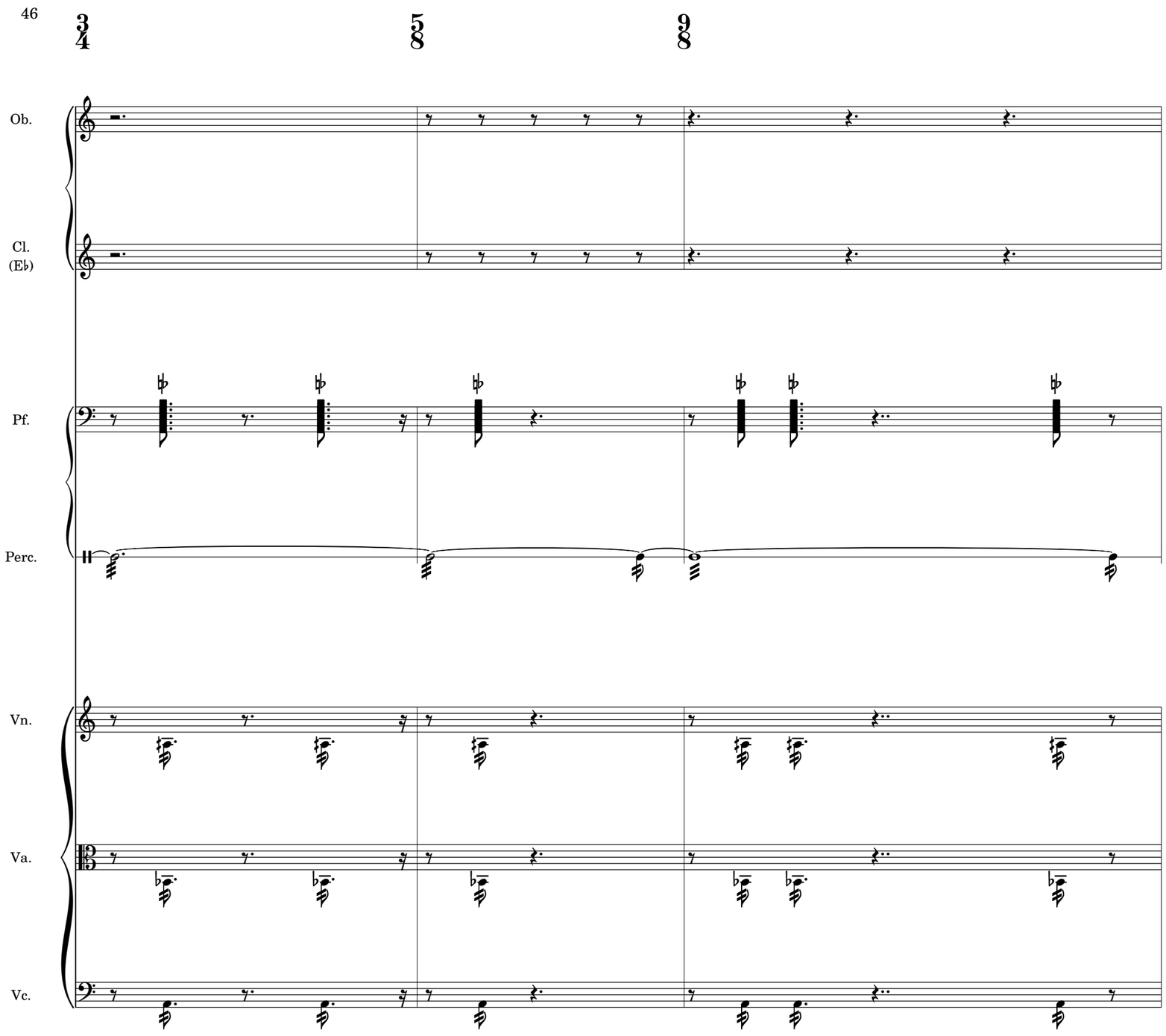
Vc.

ordinario

ordinario

ordinario


Ob.
Cl. (E♭)
Pf.
Perc.
Vn.
Va.
Vc.
mf
5:4
11:10
mf
5:4
senza pedale
mp
suspended cymbal
attackless roll with very soft yarn mallets
ppp


3/4
5/8
9/8
Ob.
Cl.
(E♭)
Pf.
Perc.
Vn.
Va.
Vc.

♩ = 108

3/4 F 4/4 6/4

Oboe

Clarinet (E♭)

Piano

Percussion

Violin

Viola

Cello

p 5:4 9:8 5:3 9:8 5:4

ppp

4:3 3:2

Ob.

Cl.
(E♭)

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 135

5/8

♩ = 72

3/4

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

3:2 5:3 9:8 5:3

13:9 8:5 5:3

ff

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

molto flautando

molto flautando

molto flautando

15

♩ = 108 | ♩ = 90 | ♩ = 108

Ob.

Cl. (E♭)

Pf.

Perc.

Vn.

Va.

Vc.

p *ppp*

5

♩ = 90

Ob.

Cl. (E♭)

to bass clarinet

Pf.

Perc.

Vn.

Va.

Vc.

ppp

p

ppp

23

♩ = 135

7/8 9/8 3/4

Ob.

Bass cl.

ppp

Pf.

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

Perc.

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

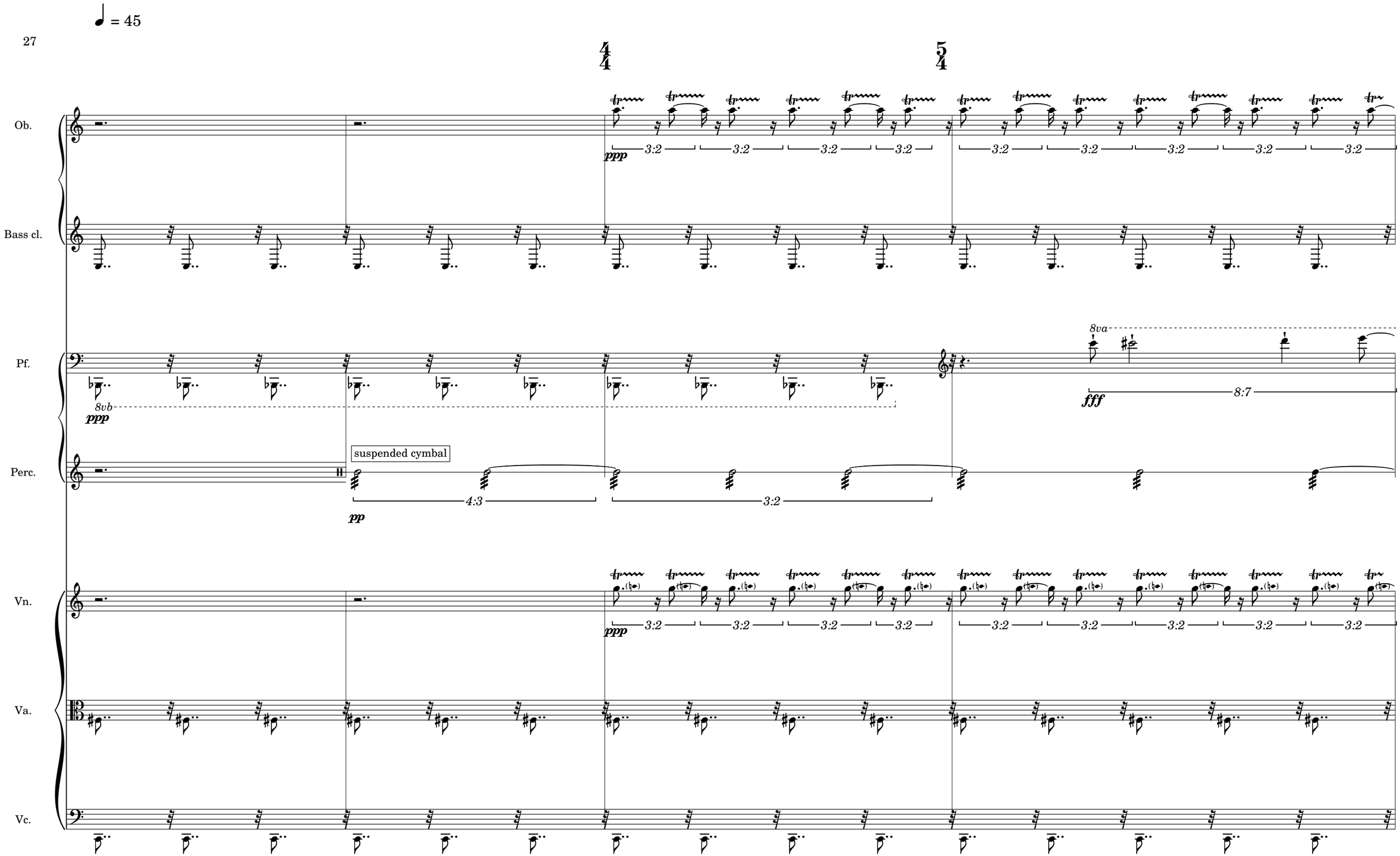
Vn.

Va.

ppp

Vc.

ppp


♩ = 45
27
Ob.
Bass cl.
Pf.
Perc.
Vn.
Va.
Vc.
ppp
3:2
8vb
8va
fff
8:7
suspended cymbal
pp
4:3

♩ = 72

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

Ob.

Bass cl.

Pf.

Perc.

Vn.

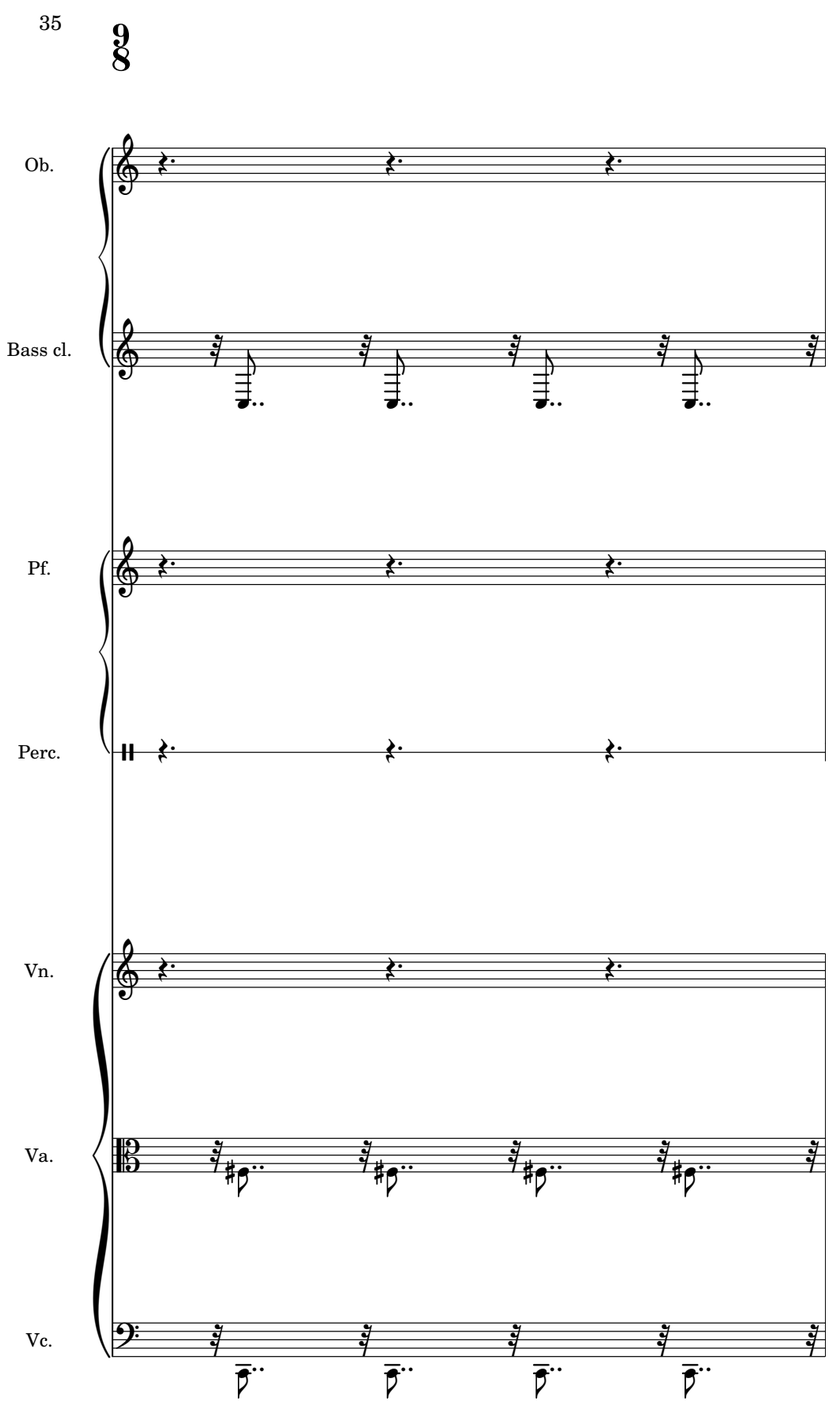
Va.

Vc.

8va

3:2 4:3 13:9 8:5

35



♩ = 72

[G1] [G2] [G3]

Oboe

Clarinet (E♭)

Harpsichord

Percussion

Violin

Viola

Cello

6:5

3:2

5:4

7:6

rapid roll with fingertips: keep speed constant during accelerando

snare drum

[G4] [G5] [G6]

Ob.

Cl. (E♭)

Hpschd.

Perc.

Vn.

Va.

Vc.

3:2 3:2 3:2 12:8

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

gridato possibile

fff 7:12

fff

fff

♩ = 72

[G7] [G8]

Ob.

12:8 14:10

ff

Cl. (E♭)

to bass clarinet

3:2

ff

Hpschd.

5:3 7:6

Perc.

Vn.

grid. possibile

7:8 7:13

Va.

gridato possibile

7:13

fff

Vc.

gridato possibile

7:13

fff

(accel.)

12

7/4

3/4

[G9]

Ob.

Bass cl.

Hpschd.

5:4

7:4

Perc.

Vn.

7:13

7:10

grid. possibile

Va.

7:13

7:10

grid. possibile

Vc.

7:13

7:10

14

(accel.)

7/4 11/8 5/8

[G10] [G11]

Ob.

Bass cl.

ppp subtone

Hpschd.

5:4 7:6

Perc.

flaut. possibile

Vn.

7:10 7:8

flaut. possibile

Va.

7:10 7:8

flaut. possibile

Vc.

7:10 7:8

(accel.) ♩ = 144

17

[G12] [G13]

Ob.

Bass cl.

Hpschd.

Perc.

tam-tam
attackless

p *p*

Vn.

7:13

Va.

7:13

Vc.

7:13

20

[G14]

Ob.

Bass cl.

Hpschd.

Perc.

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

Vn.

Va.

Vc.

♩ = 144

H

Oboe

ff

Bass clarinet

ppp

Harpsichord

Percussion

Violin

subito ordinario

Viola

ff

subito ordinario

Cello

ff

Ob.

Bass cl.

to clarinet in E-flat

ff

Hpschd.

leggierissimo

pp

7:4

4:3

5:4

3:2

Perc.

Vn.

leggierissimo (off-string bowing on staccati)

pp

5:4

3:2

3:2

Va.

fff

Vc.

Ob.

Cl. (E♭)

Hpschd.

Perc.

Vn.

Va.

Vc.

leggierissimo

pp

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

leggierissimo

pp

3:2 4:3

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

7:4 4:3 4:3

molto flautando

ff pp 10:13

molto flautando

fff ff 10:13

12

♩ = 90

7/4 1/4 3/4

Ob.

4:3 8:5

Cl. (E♭)

to bass clarinet

3:2

Pf.

to piano

5th harmonic of F1

ff *ff*

Perc.

Vn.

4:3 3:2

molto gridato ed estr. sul pont.

3:2 5:4

fff possibile

Va.

10:13

molto gridato ed estr. sul pont.

3:2 5:4

fff possibile

Vc.

10:13

pp

molto gridato ed estr. sul pont.

3:2 5:4 7:4

fff possibile

7/4 11/8 5/8

Ob.

Bass cl.

Pf.

ff *ff* *ff* *ff* *ff* *ff*

Perc.

Vn.

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

Va.

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

Vc.

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

4/4 6/4 3/4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

f

ff

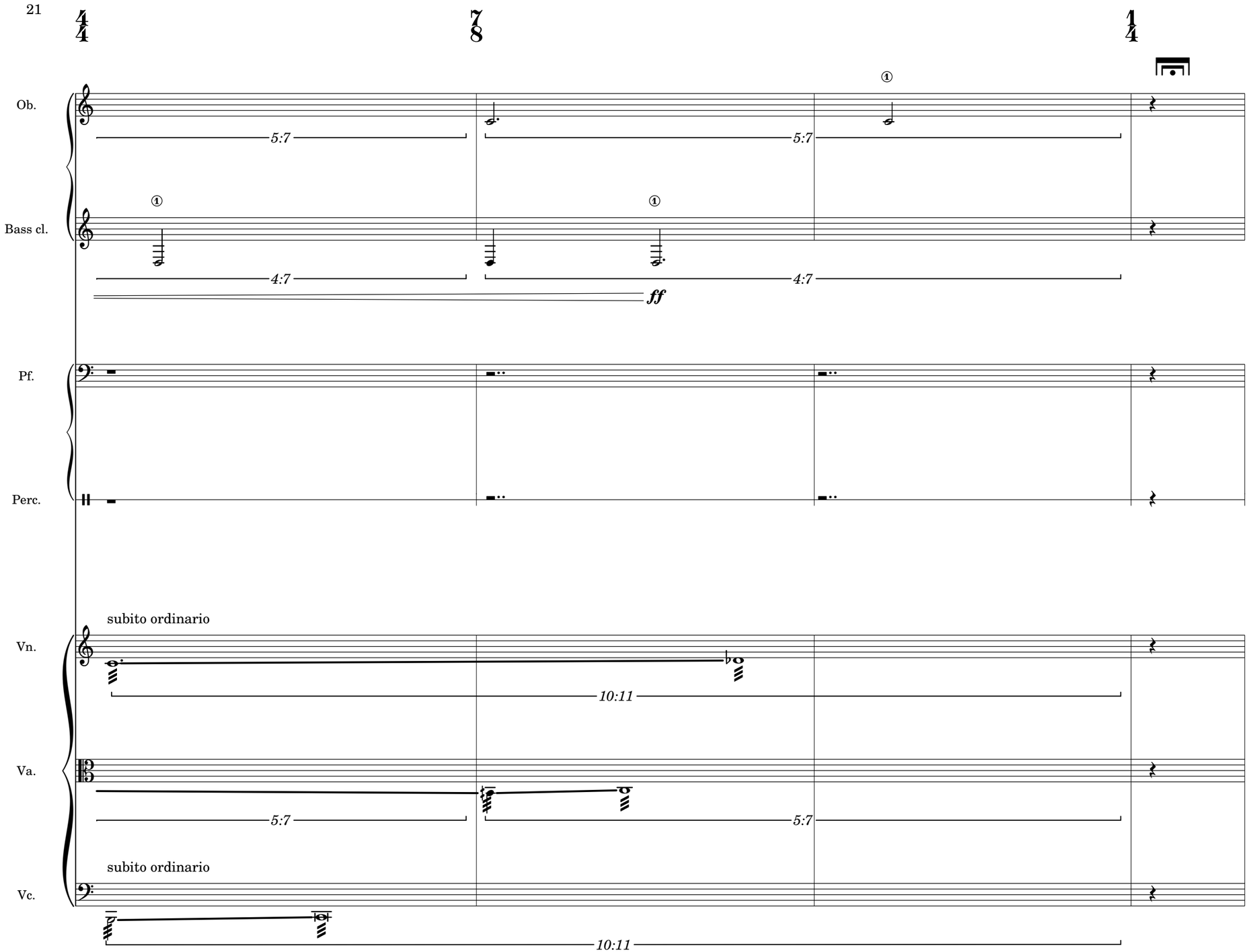
8:10 4:7 5:7

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

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

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

subito ordinario


Ob.
Bass cl.
Pf.
Perc.
Vn.
Va.
Vc.
5:7
5:7
4:7
4:7
ff
subito ordinario
10:11
5:7
5:7
subito ordinario
10:11

♩ = 90

7/8 I 6/4

[I1]

Oboe

Clarinet (E♭)

Harpsichord

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Percussion

Violin

fff possibile 10:19

Viola

fff possibile 10:19

Cello

fff possibile 10:19

(accel.)
3
7
4
[I2]
[I3]
Ob.
tr
ff
Cl.
(E♭)
ff
Hpschd.
3:2
Perc.
Vn.
3:2
7:5
3:2
ppp
Va.
9:5
5:4
7:4
5:4
ppp
Vc.
3:2
5:4
7:4
3:2
ppp

(accel.) = 135

5

[I4] [I5] [I6] [I7]

Ob.

Cl. (E♭)

to bass clarinet

Hpschd.

to piano

Perc.

crotales

Vn.

Va.

Vc.

9

[I8]

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 135

♩ = 90

Oboe

Bass clarinet

Piano

Percussion

Violin

Viola

Cello

to harpsichord

tam-tam

5

♩ = 108

♩ = 72

Ob.

Bass cl.

ff

fff

Pf.

to piano

8vb

3:2

3:2

ffff possibile

Perc.

f

f

f

Vn.

directly on bridge: full bow each stroke

"f"

Va.

directly on bridge: full bow each stroke

"f"

Vc.

directly on bridge: full bow each stroke

"f"

9

♩ = 72 ♩ = 36

Ob.

Bass cl.

ffff possibile

ffff

Pf.

8vb

3:2

Perc.

f

Vn.

Va.

Vc.

3/4

Ob.

Bass cl.

pppp

Pf.

8vb

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Perc.

f *f* *f*

Vn.

Va.

Vc.

(♩ = 36)

Ob.

Bass cl.

Pf.

8vb

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Perc.

f *f* *f*

Vn.

Va.

Vc.

21

(accel.) ♩ = 144

Ob.

Bass cl.

Pf.

8vb 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

Perc.

f *f*

Vn.

pizz.

4:3 8:7

fff

Va.

pizz.

5:4 6:5

fff

Vc.

pizz.

6:5 5:4

fff

♩ = 144

5/4 K 4/4 2/4

Oboe

fff

Bass clarinet

f

Harpsichord

Percussion

fff

pizz.

Violin

ff

7:5 5:4 3:2

pizz.

Viola

ff

8:5 7:4 3:2

gridato possibile

Cello

fff

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

6:5

5:3

5:4

3:2

8:5

3:2

3:2

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

9:5

6:5

3:2

5:4

8:5

3:2

3:2

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

6:5

3:2

7:4

7:4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

7:5

4:3

8:5

5:3

3:2

7:4

3:2

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

7:5

7:5

5:4

7:5

8:5

5:4

3:2

Ob.

Bass cl.

Pf.

ffff possibile

Perc.

Vn.

9:5

3:2

3:2

3:2

Va.

3:2

7:5

3:2

3:2

3:2

ordinario

Vc.

ff

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

7:5

4:3

3:2

7:4

7:5

7:4

3:2

33

5/4 4/4 2/4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

6:5 7:5

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

37

5/4 4/4 2/4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

7:5 5:4 3:2

4:3 3:2 7:4

Ob.

Bass cl.

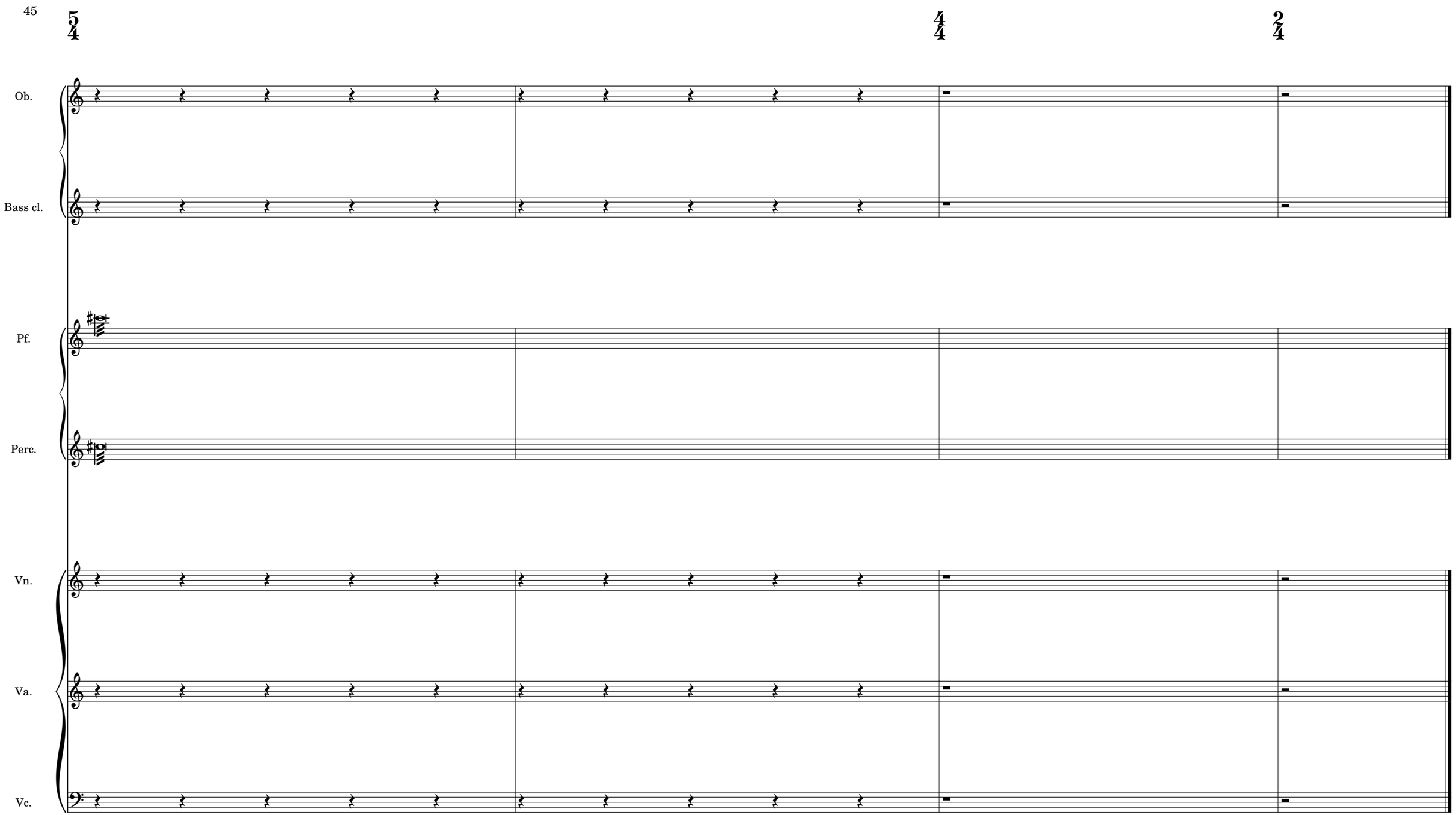
Pf.

Perc.

Vn.

Va.

Vc.



Cambridge, MA.
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