

KRUMMZEIT

for seven players

(2014)

TREVOR BAČA

PREFACE

* * *

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

* * *

The winds & percussion are tranposed. The E \flat 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 scordatura.)

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 \natural); (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. **The five-line staff always indicates the xylophone.**

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 \sharp 4; the lowest string of the viola should be taken down two semitones to B \flat 2; and the lowest string of the cello should be taken down three semitones to A \flat 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

for Ensemble Mosaik

Trevor Bača

♩ = 135

♩ = 45

$\frac{4}{4}$ A

$\frac{9}{8}$

$\frac{1}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

Δ

Oboe

Bass clarinet

Piano

Percussion

Violin

Viola

Cello

ppp subtone

molto flautando

pp

molto flautando

pp


molto flautando


pp

ff

pp

⑥

(accel.) -----  = 144

 = 108

9
8

5
8

1
4

Λ

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 6-9. The score includes staves for Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

Measure 6: (accel.) tempo change. Time signature changes from 9/8 to 5/8.

Measure 7: Time signature changes from 5/8 to 1/4. Dynamics include *fff* possibile and *pp*.

Measure 8: Dynamics include *ff* and *pp*.

Measure 9: Dynamics include *ff* and *pp*.

Time signature changes from 1/4 to 1/4.

Measure 10: Dynamics include *ff* and *pp*.

10

$\text{♩} = 135$

$\frac{5}{8}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

sponges

accent changes of direction noticeably at each attack

ff

8:5

3:2

4:3

14

$\text{♩} = 135$

$\frac{3}{4}$ **B**

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

molto flautando

mf

molto flautando

mf

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

mp

3:2

4:3

3:2

3:2

9:5

5:4

4:5

10:14

5:7

10:14

5:7

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

mp

3:2

4:3

3:2

7:4

3:2

6:5

4:3

7:4

3:2

14:10

3:2

4:5

10:12

10:12

23

♩

$\frac{4}{4}$

$\frac{3}{4}$

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

4:5

3:2

4:3

3:2

3:2

7:4

3:2

3:2

10:12

5:6

10:12

5:6

non flautando

f

non flautando

f

9
8

7
8

6
4

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

f

3:2

4:3

7:4

3:2

6:5

3:2

9:5

10:14

10:14

30

$\frac{7}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Musical score for measures 30 and 31. The score is divided into two systems, each with a double bar line. The first system is in 7/4 time, and the second system is in 3/4 time.

Ob. (Oboe): Measure 30 has a whole rest. Measure 31 has a half note rest.

Cl. (Eb) (Clarinet in E-flat): Measure 30 has a melodic line with a 3:2 ratio. Measure 31 has a melodic line with a 3:2 ratio.

Hpschd. (Harp): Measure 30 has a melodic line with a 5:4 ratio. Measure 31 has a melodic line with a 7:4 ratio and a 3:2 ratio.

Perc. (Percussion): Measure 30 has a whole rest. Measure 31 has a half note rest.

Vn. (Violin): Measure 30 has a whole rest. Measure 31 has a half note rest.

Va. (Viola): Measure 30 has a whole note with a 5:7 ratio. Measure 31 has a whole note with a 5:7 ratio.

Vc. (Violoncello): Measure 30 has a whole note with a 5:7 ratio. Measure 31 has a whole note with a 5:7 ratio.

32

7
4

11
8

15
8

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

f

3:2

14:10

3:2

4:5

10:12

10:12

4:3

3:2

6:5

4:3

7:4

4:3

4:5

35

$\text{♩} = 67.5$ ($\text{♩} = \text{♩}$)

$\frac{4}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

f

f

ff

ff

sponges

3:2

3:2

10:6

3:2

4:3

6:5

7:4

4:3

4:3

3:2

5:3

5:3

3:2

10:6

3:2

12:8

10:12

5:9

10:12

7:9

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

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

ff

ff

ff

12:8

3:2

10:6

3:2

3:2

9:5

3:2

9:5

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

10:11

5:8

7:11

7:8

42

(♩ = 67.5)

8
4

3
4

4
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

ff

3:2

12:8

3:2

10:6

6:5

3:2

4:3

3:2

5:4

3:2

5:4

7:4

4:3

3:2

4:3

3:2

5:3

3:2

10:6

3:2

14:10

45

(accel.) ----- $\text{♩} = 135$

$\frac{3}{8}$

$\frac{9}{8}$

$\frac{5}{4}$

$\frac{2}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

directly on bridge: full bow each stroke

f

directly on bridge: full bow each stroke

f

49

$\text{♩} = 90$ ($\text{♩.} = \text{♩}$)

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

5:3

17:9

3:2

12:8

f

directly on bridge: full bow each stroke

8:7

4:7

6
4**7**
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:6

9:7

8:6

5:7

The musical score for measures 53 and 54 is as follows:

- Measure 53 (6/4):**
 - Ob.: Rest
 - Cl. (Eb): Rest
 - Pf.: Rest
 - Perc.: Single note
 - Vn.: Melodic line with slurs and accents
 - Va.: Melodic line with slurs and accents
 - Vc.: Melodic line with slurs and accents
- Measure 54 (7/4):**
 - Ob.: Rest
 - Cl. (Eb): Rest
 - Pf.: Rest
 - Perc.: Double bar line
 - Vn.: Melodic line with slurs and accents
 - Va.: Melodic line with slurs and accents
 - Vc.: Melodic line with slurs and accents

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

57

(♩ = 90)

11
8

5
8

4
4

2
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

♯

8vb
fff

tam-tam

p

♯

fff

p

8:11

4:5

3:2

14:11

4:5

5:4

61

$\text{♩} = 135$
(accel.)

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

fff

p

pizz.

4:3

9:7

3:2

4:3

9:7

8:7

8
44
4

Ob.

Cl.
(Eb)

Pf.

8vb

fff

Perc.

p

Vn.

Va.

Vc.

fff

pizz.

4:7

4:3

10:9

11:9

67

$\text{♩} = 108 \left(\text{♩} = \text{♩}^{15:4} \right)$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

pizz.

fff

fff

fff

fff

5:3

p

p

p

4:3

7:6

4:3

$\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

4:3

5:3

7:4

4:3

3:2

p

p

5:3

5:4

4:3

3:2

7:4

4:3

5:4

3:2

3:2

5
413
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

3:2

9:7

8:7

11:9

5:3

$\frac{3}{4}$ $\frac{1}{8}$ $\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

4:3 5:3 4:3 3:2 5:3 11:9 7:6 7:6 3:2 4:3 4:3 4:3

$\text{♩} = 108$

5

3
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

5:3

6:5

5:3

5:3

4:3

4:3

3:2

5:3

5:3

4:3

5:3

$\frac{4}{4}$ $\frac{5}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.
mf

Va.

Vc.

scrape in a circle at moderate speed

7:6

9:7

4:3

7:5

Measure 86 (4/4): Oboe (rest), Clarinet (E-flat) (quarter note G4), Piano (quarter note G4), Percussion (quarter rest), Violoncello (half note G2, *mf*), Viola (rest), Violin (rest).

Measure 87 (5/4): Oboe (rest), Clarinet (E-flat) (quarter note A4), Piano (quarter note G4), Percussion (quarter rest), Violoncello (half note G2, *mf*), Viola (rest), Violin (rest).

Measure 88 (5/4): Oboe (quarter note G4), Clarinet (E-flat) (quarter note A4), Piano (quarter note G4), Percussion (quarter note G4), Violoncello (half note G2, *mf*), Viola (quarter note G4), Violin (quarter note G4).

89

$\text{♩} = 108$

$\frac{3}{4}$ C

$\frac{11}{8}$

$\frac{5}{8}$

$\frac{4}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 89-92 is presented in a multi-staff format. The top staff, for Oboe (Ob.), begins in 3/4 time with a forte (ff) dynamic. It features a melodic line with trills and slurs, with time signature changes to 11/8, 5/8, and 4/4 indicated above the staff. The second staff, for Clarinet in E-flat (Cl. (Eb)), starts in 3/4 time with a forte (f) dynamic and plays a sustained harmonic line. The third staff, for Piano (Pf.), and the fourth staff, for Percussion (Perc.), both show rhythmic patterns with stems and flags. The fifth staff, for Violin (Vn.), plays a sustained harmonic line. The sixth staff, for Viola (Va.), and the seventh staff, for Violoncello (Vc.), both show rhythmic patterns with stems and flags. The score includes various musical notations such as trills, slurs, and time signature changes.

93

Ob. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{7}{4}$ $\frac{1}{4}$

Cl. (Eb)

Pf.

Perc.

Vn.

Va. *molto flautando*

Vc. *molto flautando*

ff *pp* *ff* *pp* *ff* *pp*

4:3 3:4 5:8 5:7 6:7

98

[illegible]

8/4

1/4 4/4 1/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3 7:5 7:6 5:4 7:6 7:4 5:8 3:4 3:4 5:8

7:6

5:3

7:4

5:8

3:4

5:8

This musical score is for the piece "The Great Wall of China" by John Adams. It is a full orchestral score, likely for a concert band or orchestra. The score is written for the following instruments:

- Ob.** (Oboe)
- Cl. (Eb)** (Clarinet in E-flat)
- Pf.** (Piano)
- Perc.** (Percussion)
- Vn.** (Violin)
- Va.** (Viola)
- Vc.** (Violoncello)

The score is divided into measures, with time signatures indicated at the top: $\frac{3}{4}$, $\frac{1}{4}$, $\frac{4}{4}$, $\frac{5}{8}$, and $\frac{9}{8}$. The tempo is marked Andante (And). The score includes various musical notations, including notes, rests, and dynamic markings such as ff (fortissimo) and f (forte). The percussion part includes a section labeled "scraped slate". The score is a complex work, featuring intricate rhythmic patterns and a rich harmonic palette.

113

(accel.) ----- $\text{♩} = 144$

$\text{♩} = 108$

$\frac{5}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Δ

The musical score for measures 113-116 is written for a full orchestra. The time signature changes from 5/4 to 2/4, then to 3/4, and finally to 1/4. The score includes complex rhythmic patterns with ratios such as 4:3, 3:2, 7:4, 5:4, and 7:6. Dynamics include *ff* (fortissimo) and accents. The woodwinds (Ob., Cl. (Eb), Vn., Va., Vc.) and strings (Vn., Va., Vc.) have melodic lines, while the piano (Pf.) and percussion (Perc.) provide rhythmic support. The score is marked with an acceleration (accel.) and a tempo change to 144 beats per minute, followed by a tempo change to 108 beats per minute.

The musical score for "The Great Wall" by David Lang is presented in a multi-measure format. The score is divided into three measures, each with a different time signature: 3/4, 1/4, and 5/4, followed by a 13-measure section in 13/8 time. The instruments are Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings. The strings (Vn., Va., Vc.) are instructed to play *non flautando* and to allow bowing to convey accelerando. The percussion (Perc.) part features a complex rhythmic pattern with various time signatures (5:4, 7:4, 5:3, 7:6, 10:9, 14:9). The piano (Pf.) part also features a complex rhythmic pattern with various time signatures (5:4, 7:4, 5:4, 7:6, 14:9). The woodwinds (Ob., Cl. (Eb)) have more melodic lines with various time signatures (4:3, 8:7, 4:3, 5:4). The score is written for a full orchestra and includes various performance instructions.

$\text{♩} = 45$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

tr *tr*
4:3 3:2

①

②

①

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.
(Eb)

Pf.

Perc.


Vn.


Va.

Vc.

fff

130

(accel.)  = 135

 = 135

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$ D

Ob.

Cl.
(Eb)

Pf.


Perc.

Vn.

Va.

Vc.

8va-----



3:2 7:4

ff **pp**

ppp ancora

134

(rit.) $\text{♩} = 90$ ($\text{♩} = 90$) $\text{♩} = 135$ ($\text{♩} = 135$) $\text{♩} = 90$ ($\text{♩} = 90$)

1/4 5/8 1/4 9/8 1/4 9/8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

pizz. 8va

3:2 7:6 3:2 7:5 6:5 7:4 3:2 8:7 8:7 3:2

pp ff ff pp pp ff pp ff

140

(accel.) ♩ = 135

1/4 9/8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

senza pedale

8vb

arco

ffff possibile

6:5 7:4

ff pp

3:2 8:7

ff pp

8:7 3:2

ff pp

145

(rit.) ♩ = 45

(♩ = 45)

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{5}{4}$



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

ppp subtone

8vb

tam-tam

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp


arco

ffff possibile

ffff possibile

arco

ffff possibile

(rit.)  = 36

Ob.

Bass cl.

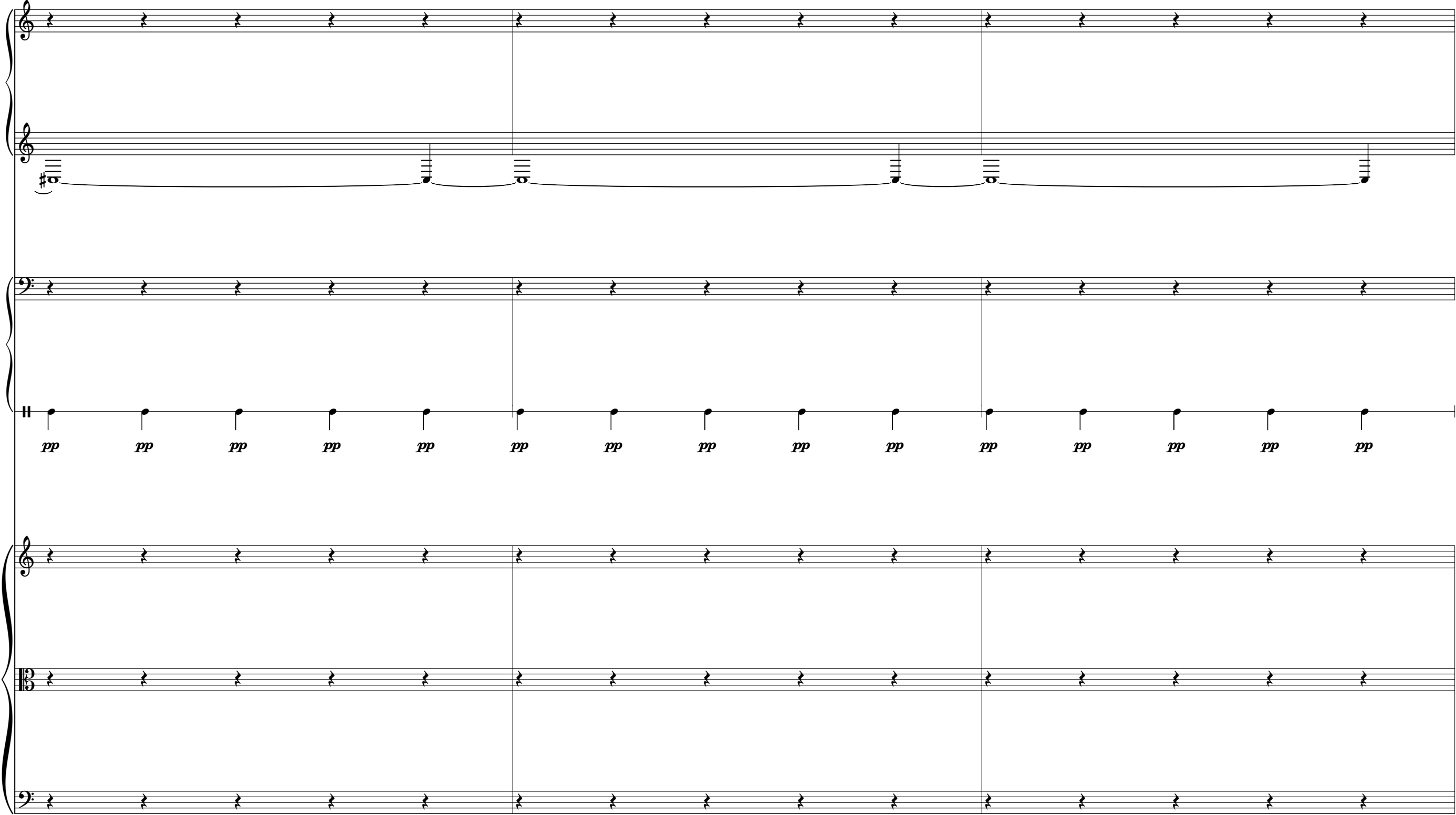
Pf.

Perc.

Vn.

Va.

Vc.



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 36


3/4 E

4/4


9/8

3/4


Ob.




Cl.
(Eb)



Pf.




Perc.



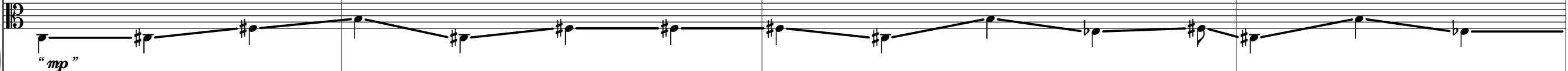
Vn.

directly on bridge: very slow bow, imperceptible bow changes




Va.

directly on bridge: very slow bow, imperceptible bow changes



Vc.

directly on bridge: very slow bow, imperceptible bow changes



♩

♩

♩

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5th harmonic of F1

mp

mp

sponges

accent changes of direction noticeably at each attack

ff

17:9

13:9

molto flautando ed estr. sul pont.

pp

5:4

(accel.)

$\frac{7}{8}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mp

mp

mp

mp

mp

p

5:3

8:7

7:5

f

5:4

pp

5:4

molto flautando

(accel.)

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

p

mp

mp

pp

molto flautando

5:3

7:6

5:3

5:4

5:3

5:3

5:3

7:4

4:3

5:3

3:2

5:4

7:6

3:2

7:4

3:2

5:4

7:4

5:4

3:2

5:4

(accel.)

$\frac{6}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

(accel.)

♩

♩

♩

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

11:10 10:9 10:9 14:9 10:9

mp mp mp mp mp mp mp mp mp

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

(accel.) ----- (♩ = 72) *subito* ♩ = 108

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Ob. ② ① ④ 5:3

Cl. (Eb) ② 7:5 5:3

Pf. *mp* *mp* *mp* *mp* *ff* 5:4 7:6 5:3 7:4

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

Vn. 7:6 3:2 5:4 7:4

Va. 5:4 7:4 3:2 5:4

Vc. 5:4 7:4 3:2

3
4

4
4

Ob.

Cl.
(Eb)

Pf.
5th harmonic of F1
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.)

11
8

3
4

5
8

9
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob. and Cl. (Eb) staves: Rests in measures 1-5, followed by a half note in measure 6, and eighth notes in measures 7-8, and rests in measures 9-11.

Pf. staff: *mp* dynamics. Notes: G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half), G2 (half).

Perc. staff: Rests in measures 1-5, followed by a half note in measure 6, and eighth notes in measures 7-8, and rests in measures 9-11.

Vn. staff: Slurs with ratios: 5:4, 3:2, 5:4, 7:4, 3:2, 5:4, 7:6.

Va. staff: Slurs with ratios: 3:2, 5:4, 7:4, 3:2, 5:4, 7:6, 3:2, 5:4, 7:6.

Vc. staff: Slurs with ratios: 3:2, 5:4, 7:4, 3:2, 5:4, 7:4, 5:4, 7:4.

$\text{♩} = 108$
(accel.)

$\frac{7}{8}$

$\frac{9}{8}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mf

ff

ff

10:9

10:7

14:9

5:3

10:7

10:9

5:3

5:3

7:6

7:4

5:3

7:6

5:4

7:4

5:3

7:6

5:4

7:5

5:3

5:4

7:4

13

♩

4
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.
ordinario

Va.
ordinario

Vc.
ordinario

mf

ff

mp

5:3

5:3

11:6

5:4

7:6

5:3

5:3

5:4

5:4

5:4

7:4

5:4

7:4

5:3

7:4

5:4

7:4

5:4

7:6

mp

mp

mp

5/4 4/4 8/8

Ob. *mf*

Cl. (Eb) *mf*

Pf. *mp* *senza pedale*

Perc. *ppp* *suspended cymbal* *attackless roll with very soft yarn mallets*

Vn. *ppp*

Va. *ppp*

Vc. *ppp*

$\text{♩} = 108$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score is for 'The Great Wall' by John Williams, featuring a variety of instruments. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Ob. (Oboe) part: The Oboe part begins with a rest, followed by a series of notes and rests. It includes a 9:8 ratio, a 5:4 ratio, and a 9:8 ratio. The final measure has a 3:2 ratio. The Oboe part is marked with a 1 and a 2, indicating a first and second ending.

Cl. (Eb) (Clarinet in E-flat) part: The Clarinet in E-flat part is a simple line with a rest in the first measure and a note in the second measure.

Pf. (Piano) part: The Piano part is a simple line with a rest in the first measure and a note in the second measure.

Perc. (Percussion) part: The Percussion part is a simple line with a rest in the first measure and a note in the second measure. It includes a 5:3 ratio and a 17:9 ratio.

Vn. (Violin) part: The Violin part is a simple line with a rest in the first measure and a note in the second measure.

Va. (Viola) part: The Viola part is a simple line with a rest in the first measure and a note in the second measure.

Vc. (Violoncello) part: The Violoncello part is a simple line with a rest in the first measure and a note in the second measure.

$\text{♩} = 135$

$\text{♩} = 72$

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

44

--	--

	L
--	---

molto flautando

p

molto flautando

p

- *ppp*

$\frac{5}{4}$ $\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff

molto flautando

ppp

p

ppp

p

ppp

9:5

7:5

5:3

7:6

3:2

5:4

7:4

3:2

5:4

7:4

7:6

3:2

5:4

7:4

[illegible]

♩ = 90

♩

9

7

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

11:10

10:9

10:9

5:4

7:6

5:3

7:6

5:3

7:6

7:4

5:3

7:4

5:3

7:6

5:4

7:5

3:2

ppp

5:4

7:4

ppp

5:4

7:4

ppp

to bass clarinet

ppp

ppp

ppp

$\text{♩} = 135$
 $\frac{3}{4}$

$\text{♩} = 45$

$\frac{9}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

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

8vb
ppp

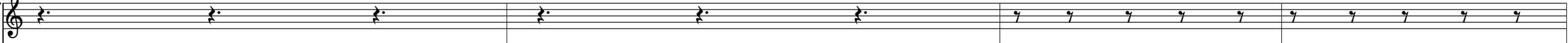
[illegible]

$\text{♩} = 72$

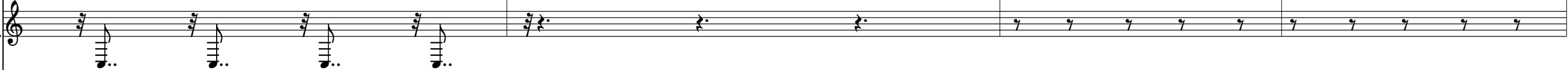
9 G

5

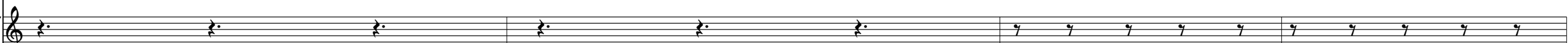
Ob.




Bass cl.



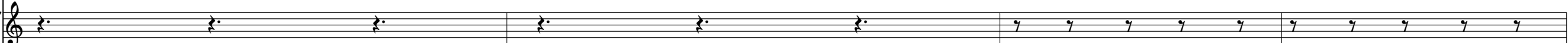
Pf.



Perc.



Vn.



Va.



Vc.



rapid roll with fingertips: keep speed constant during accelerando

snare drum

ppp

4/4 5/4 3/4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

p

p

fff

fff

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

98

78

245

(♩ = 72)

6
4

7
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to bass clarinet

grid. possibile

gridato possibile

fff
gridato possibile

7:13

7:13

7:13

fff

247

(accel.)

3
4

7
4

11
8

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

flaut. possibile

grid. possibile

flaut. possibile

grid. possibile

flaut. possibile

7:10

7:8

(accel.)

5
8

4
4

6
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

ppp subtone

5:4

7:6

7:8

7:8


7:8

7:13

7:13

7:13

253

 = 144
(accel.)

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

tam-tam
attackless

p

p

p

p

p

p

p

7:13

7:13

7:13

♩ = 144

9 H

85

44

Ob.

ff

Bass cl.

ppp

Hpschd.

Perc.

Vn.

Va.

subito ordinario

ff

Vc.

subito ordinario

ff

$\frac{5}{4}$ $\frac{3}{4}$

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

leggerissimo

pp

ff

to clarinet in E-flat

leggerissimo (off-string bowing on staccati)

pp

fff

The musical score for measures 261-264 is written for a chamber ensemble. The time signature changes from 5/4 to 3/4 at the beginning of measure 262. The Oboe (Ob.) part consists of a single melodic line. The Bass Clarinet (Bass cl.) part has a low, sustained note in measure 261, which changes to a higher note in measure 262, marked 'to clarinet in E-flat'. The Harpsichord (Hpschd.) part features a complex rhythmic pattern in measure 261, marked 'leggerissimo' and 'pp', with ratios 7:4 and 4:3. The Percussion (Perc.) part has a simple rhythmic pattern. The Violin (Vn.) part has a complex rhythmic pattern in measure 261, marked 'leggerissimo (off-string bowing on staccati)' and 'pp', with ratios 5:4 and 3:2. The Viola (Va.) part has a single melodic line in measure 261, which changes to a higher note in measure 262, marked 'fff'. The Violoncello (Vc.) part has a single melodic line in measure 261, which changes to a higher note in measure 262, marked 'pp'.

Ob. *leggierissimo* *pp* 7:4 4:3 7:4 5:4

Cl. (Eb) *leggierissimo* *pp* 3:2 4:3

Ipschd. 3:2 5:4 7:4 3:2

Perc. ♩ ♩ ♩ ♩

Vn. 7:4 4:3 4:3

Va. *molto flautando* *ff* *pp* 10:13

Vc. *molto flautando* *ff* 10:13

$\text{♩} = 90$

$\frac{7}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

Δ

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to bass clarinet

to piano

5th harmonic of F1

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff possibile

pp

10:13

10:13

4:3

3:2

4:3

8:5

3:2

3:2

5:4

3:2

5:4

3:2

5:4

7:4

74

118

155

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

7:5

3:2

5:4

7:6

3:2

5:4

7:6

7:4

5:4

7:4

3:2

5:4

7:4

3:2

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

4/4

6/4

3/4

①

②

①

②

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

5:4

7:6

3:2

5:4

7:4

3:2

5:4

subito ordinario

5:7

ff

ff

ff

ff

ff

f

277

$\bullet = 90$ -----

44

78

14

78

I

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

subito ordinario

–10:11

-5:7

subito ordinario

-10:11

fff possibile

—10:19

.fff possibile

— 10:19

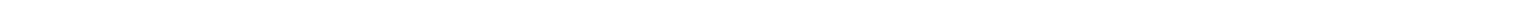
fff possibile

—10:19

64

74

ppp

(accel.)  = 135

$\bullet = 135$

34

118

[illegible]

[illegible]

♩ = 135

$\frac{4}{4}$ J

$\frac{9}{8}$

♩ = 90

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

①

ff

5:8

Bass cl.

①

ff

5:8

ff

Pf.

fff

7:8

to harpsichord

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

Perc.

fff

7:8

tam-tam

f

Vn.

fff

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

Va.

fff

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

Vc.

fff

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

$\text{♩} = 108$ $\text{♩} = 72$ 

Ob.

Bass cl.

*ff**fff*

to piano

Pf.

8vb
fff possibile

Perc.

*f**f**f*

directly on bridge: full bow each stroke

Vn.

“f”

directly on bridge: full bow each stroke

Va.

“f”

directly on bridge: full bow each stroke

Vc.

“f”

(♩ = 72)

♩ = 36

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ffff possibile

ffff

8vb

f

f

f

This musical score is for a piece titled "The Great Wall of China" by John Williams. It is a 3:2 ratio exercise, as indicated by the "3:2" markings under the piano part. The score is written for a full orchestra, including Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The piano part features a complex rhythmic pattern of eighth notes, while the percussion part has a simple, steady beat. The score is divided into four measures, with the piano part playing a continuous pattern throughout. The percussion part has a few specific notes in the second and third measures. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegretto".

This musical score is a 3:2 ratio exercise for the piano and percussion. It is divided into five measures. The piano part (Pf.) is written in the bass clef and features a continuous sequence of eighth notes, with the first measure starting on a double flat (8vb). The percussion part (Perc.) is written on a single staff and includes a series of eighth notes, with the first measure starting on a double flat (8vb). The woodwinds (Ob., Bass cl., Vn., Va., Vc.) and strings (Vn., Va., Vc.) are all marked with a double flat (8vb) in the first measure, indicating they are to be played an octave below the written pitch.

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

(accel.) ----- $\text{♩} = 144$ $\text{♩} = 144$

5
4

1
4

5
4

K



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

f

fff

pizz.

pizz.

fff

ff

pizz.

pizz.

fff

ff

pizz.

gridato possibile

fff

fff

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5:4

3:2

7:4

3:2

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Ob. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure.

Bass cl.

Bass cl. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure.

Hpschd.

Hpschd. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure.

Perc.

Perc. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure.

Vn.

Vn. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure. A slur with a 9:5 ratio spans the first measure.

Va.

Va. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure. A slur with a 5:4 ratio spans the first measure.

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure.

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

7:5

4:3

8:5

5:3

3:2

7:4

3:2

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

7:5

7:5

5:4

7:5

8:5

5:4

3:2

p

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$

Bass cl. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$

Pf. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
ffff *possibile*

Perc. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$

Vn. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
9:5 3:2 3:2 3:2

Va. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
3:2 7:5 3:2 3:2 3:2

Vc. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
ordinario

ff

54

44

24

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 346-349. The score is divided into four measures, each with a specific time signature: 5/4, 4/4, and 2/4. The instruments are arranged in a grand staff format, with Ob. and Bass cl. in the top system, Pf. and Perc. in the middle system, and Vn., Va., and Vc. in the bottom system. The Vn. and Va. parts include interval markings (6:5, 7:5, 7:4, 3:2) and accidentals (sharps and naturals) indicating specific pitches and intervals. The Vc. part is in the bass clef and starts with a natural sign. The Ob. and Bass cl. parts are in the treble clef and start with a sharp sign. The Pf. and Perc. parts are in the treble clef and start with a sharp sign. The Vn. part starts with a sharp sign and includes a 6:5 interval marking. The Va. part starts with a sharp sign and includes a 7:5 interval marking. The Vc. part starts with a natural sign. The Ob. and Bass cl. parts are in the treble clef and start with a sharp sign. The Pf. and Perc. parts are in the treble clef and start with a sharp sign.

5
4

4
4

2
4

Ob.

Bass cl.

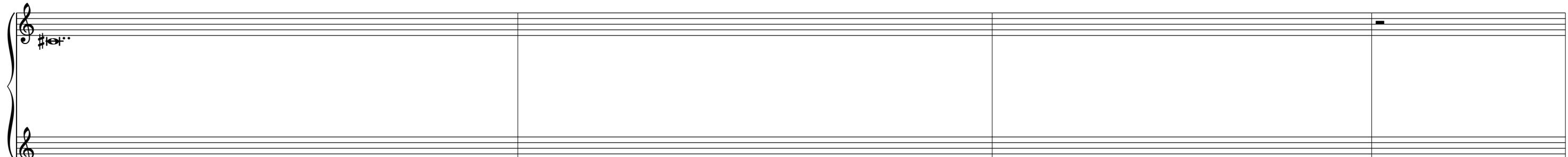
Pf.


Perc.

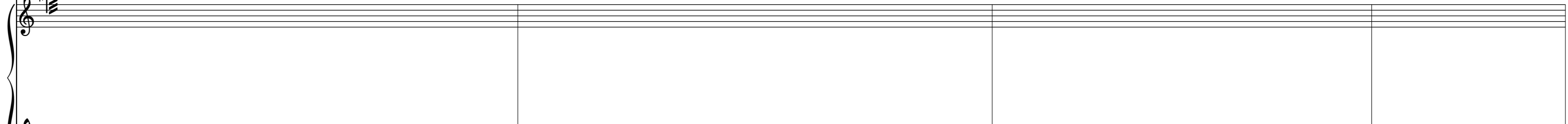
Vn.

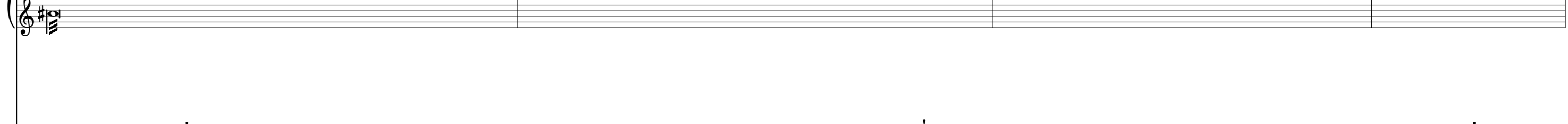
Va.

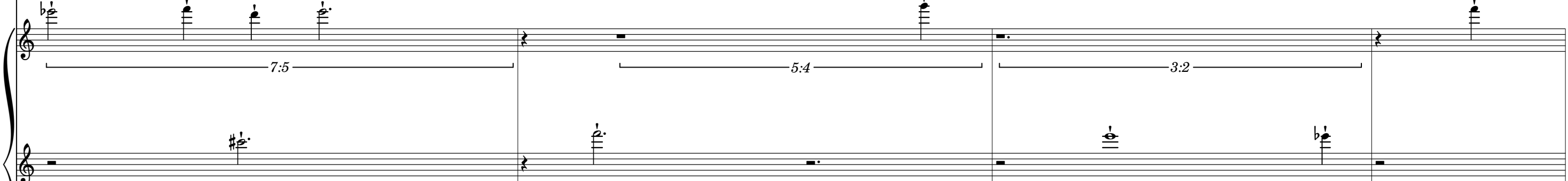
Vc.

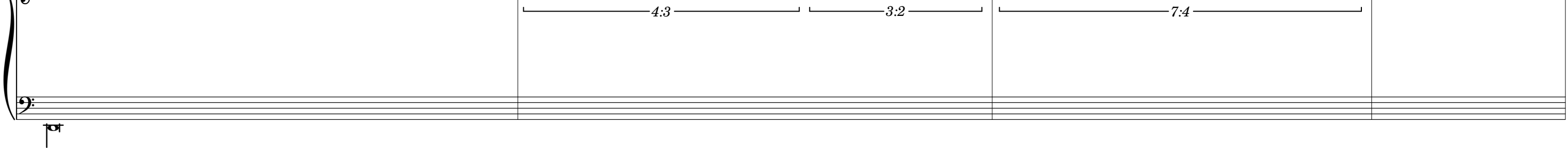
Ob. 


Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc. 

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

