

KRUMMZEIT

for seven players

(2014)

TREVOR BAČA

PREFACE

* * *

*The 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 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 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 \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

fff

fff

fff

ppp subtone

molto flautando

pp

molto flautando

pp

molto flautando

pp

ff

pp

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 3:2 3:2 3:2


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

7:4 3:2 5:4

3:2 5:4 5:4

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 to 144 bpm. Time signature changes to 9/8.

Measure 7: Tempo change to 108 bpm. Time signature changes to 5/8.

Measure 8: Time signature changes to 1/4. A large 'Λ' (lambda) symbol is placed above the staff.

Measure 9: Final measure of the section.

Key signatures and dynamics are indicated throughout the score.

Violoncello (Vc.) part includes the following intervals and dynamics:

- Measure 6: 7:6 interval, *ff* dynamic.
- Measure 7: 5:4 interval, *pp* dynamic.
- Measure 8: 7:6 interval, *ff* dynamic.
- Measure 9: 7:4 interval, *pp* and *ff* dynamics.

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

♩

$\frac{4}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

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

7
4

3
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Musical score for measures 30-31, measures 7/4 and 3/4. The score is for a woodwind quintet and piano.

Ob. (Oboe): Measure 30 has a whole rest. Measure 31 has a half note G4.

Cl. (Eb) (Clarinet in E-flat): Measure 30 has a half note G3, quarter note A3, eighth note B3, quarter note C4, eighth note D4, quarter note E4, eighth note F4, quarter note G4. Measure 31 has a half note G4, quarter note A4, eighth note B4, quarter note C5, eighth note D5, quarter note E5, eighth note F5, quarter note G5. Measure 32 has a half note G5, quarter note A5, eighth note B5, quarter note C6, eighth note D6, quarter note E6, eighth note F6, quarter note G6.

Hpschd. (Harp): Measure 30 has a half note G3, quarter note A3, eighth note B3, quarter note C4, eighth note D4, quarter note E4, eighth note F4, quarter note G4. Measure 31 has a half note G4, quarter note A4, eighth note B4, quarter note C5, eighth note D5, quarter note E5, eighth note F5, quarter note G5. Measure 32 has a half note G5, quarter note A5, eighth note B5, quarter note C6, eighth note D6, quarter note E6, eighth note F6, quarter note G6.

Perc. (Percussion): Measure 30 has a whole rest. Measure 31 has a half note G4.

Vn. (Violin): Measure 30 has a whole rest. Measure 31 has a half note G4.

Va. (Viola): Measure 30 has a half note G3, quarter note A3, eighth note B3, quarter note C4, eighth note D4, quarter note E4, eighth note F4, quarter note G4. Measure 31 has a half note G4, quarter note A4, eighth note B4, quarter note C5, eighth note D5, quarter note E5, eighth note F5, quarter note G5. Measure 32 has a half note G5, quarter note A5, eighth note B5, quarter note C6, eighth note D6, quarter note E6, eighth note F6, quarter note G6.

Vc. (Violoncello): Measure 30 has a half note G3, quarter note A3, eighth note B3, quarter note C4, eighth note D4, quarter note E4, eighth note F4, quarter note G4. Measure 31 has a half note G4, quarter note A4, eighth note B4, quarter note C5, eighth note D5, quarter note E5, eighth note F5, quarter note G5. Measure 32 has a half note G5, quarter note A5, eighth note B5, quarter note C6, eighth note D6, quarter note E6, eighth note F6, quarter note G6.

Measure 30 is 7/4 time. Measure 31 is 3/4 time. Measure 32 is 3/4 time.

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

$\text{♩} = 90 \text{ (♩. = ♩)}$

The musical score for "The Great Wall" by John Williams is presented for a full orchestra. The score is divided into seven staves, each representing a different instrument or section:

- Ob. (Oboe):** The first staff, featuring a melodic line with a 3:2 ratio indicated.
- Cl. (Eb) (Clarinet in E-flat):** The second staff, featuring a melodic line with a 4:3 ratio indicated.
- Pf. (Piano):** The third staff, featuring a melodic line with a 5:3 ratio indicated.
- Perc. (Percussion):** The fourth staff, featuring a melodic line with a 17:9 ratio indicated.
- Vn. (Violin):** The fifth staff, featuring a melodic line with a 3:2 ratio indicated. The Vn. part includes a detailed description: "directly on bridge: full bow each stroke".
- Va. (Viola):** The sixth staff, featuring a melodic line with a 8:7 ratio indicated.
- Vc. (Violoncello):** The seventh staff, featuring a melodic line with a 4:7 ratio indicated.

The score includes various musical notations such as notes, rests, and dynamic markings. The Vn. part is marked with a forte (*f*) dynamic. The Vn. part also includes a detailed description: "directly on bridge: full bow each stroke".

6
4

7
4

Ob.

Cl.

(Eb)

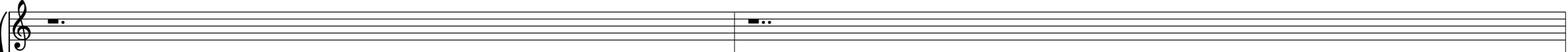
Pf.

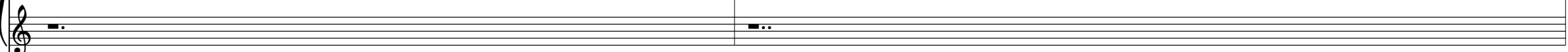
Perc.

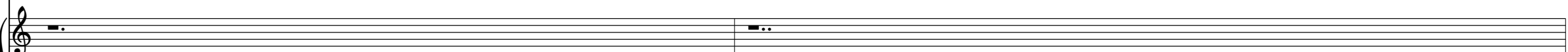
Vn.

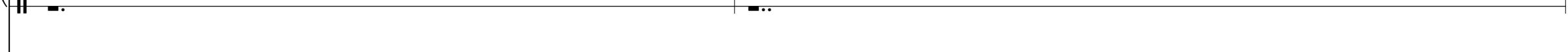
Va.

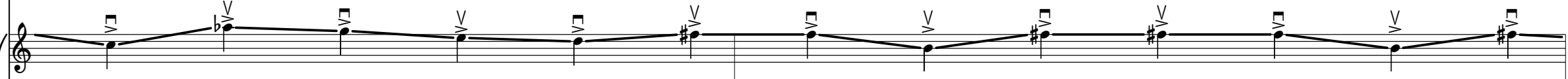
Vc.

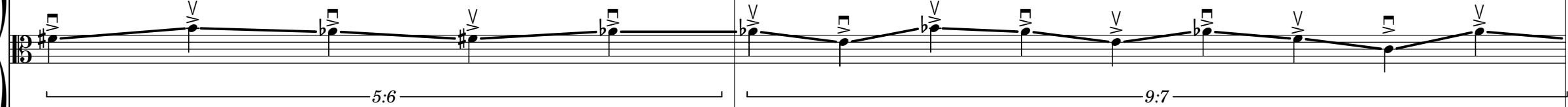
Ob. 

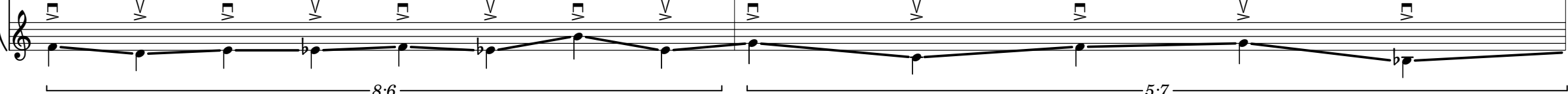
Cl. (Eb) 

Pf. 

Perc. 

Vn. 

Va. 

Vc. 

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

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.

Va.

Vc.

scrape in a circle at moderate speed
mf

7:6

9:7

4:3

7:5

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

98

4/4

1/4

7/8

1/4

7/8

1/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff

pp

5:8

6:7

5:7

6:7

5:4

7:5

7:4

3:4

5:7

6:7

5:7

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

31

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 score ends with a repeat sign.

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3/4 1/4 5/4 13/8

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

5:4 7:4 5:4 7:6 5:4 14:9

5:4 7:4 5:3 7:4 10:9 7:4

non flautando
allow bowing to convey accelerando

non flautando
allow bowing to convey accelerando

$\text{♩} = 45$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

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.

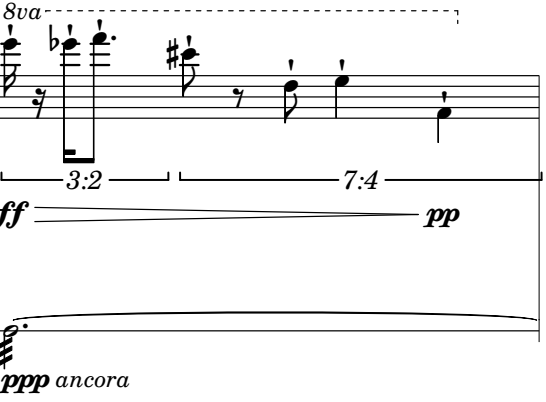
Perc.

Vn.

Va.

Vc.

8va-----



3:2 7:4

ff **pp**

ppp ancora

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.

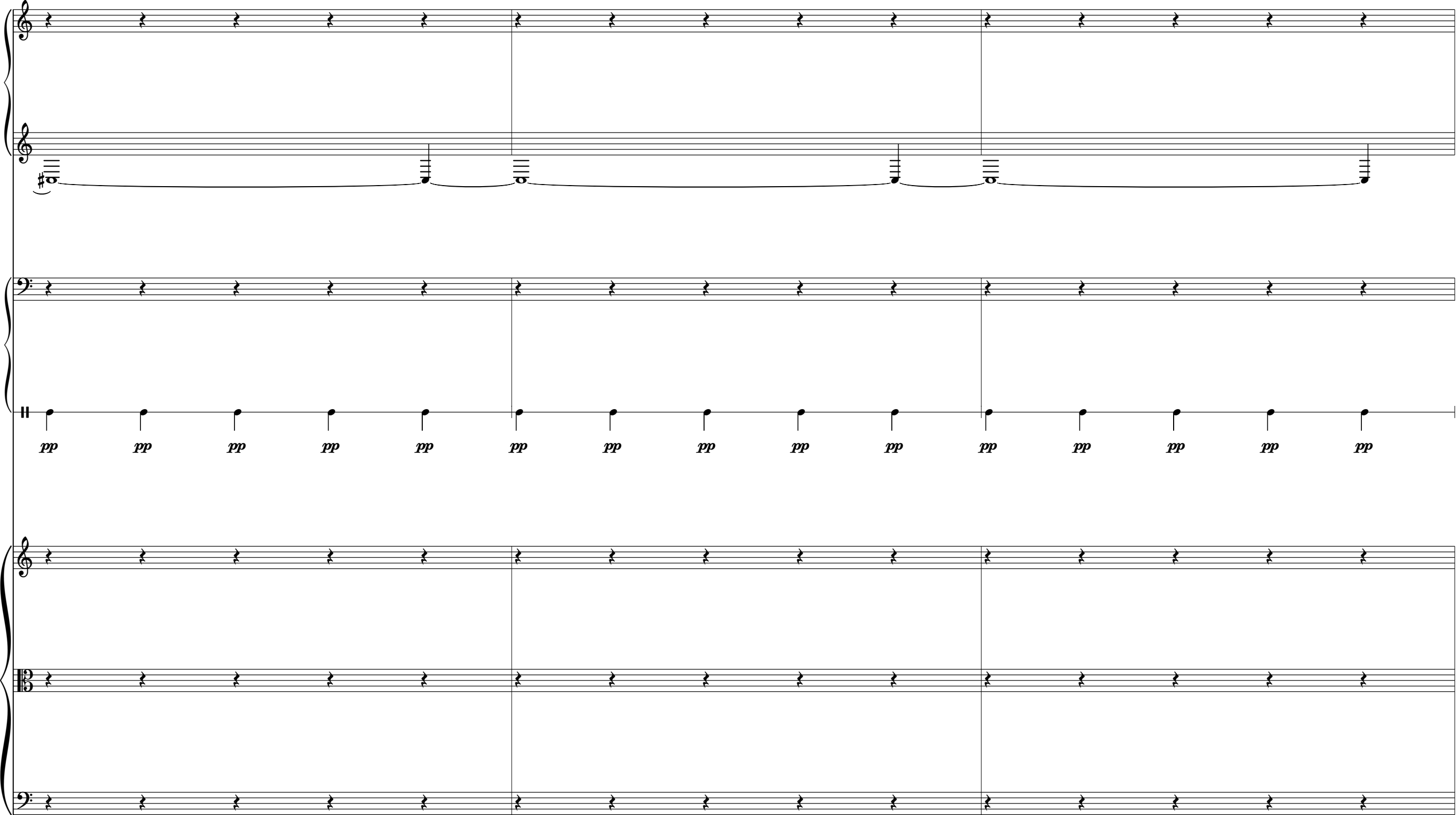
Pf.

Perc.

Vn.

Va.

Vc.



$\text{♩} = 36$

3
4 **E**

44

9

34

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

♩

♩

♩

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

① ② ①

8:7

7:5

f

5:4

pp

molto flautando

5:4

(accel.)

44

(accel.)

6/4

9/8

3/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

11:9

5:3

5:3

10:9

5:3

4:3

5:4

7:4

3:2

5:4

7:6

5:4

7:4

7:6

3:2

5:4

mp

mp

mp

mp

mp

mp

f

ff

f

ff

ff

molto gridato

molto gridato ed estr. sul pont.

molto gridato ed estr. sul pont.

molto gridato ed estr. sul pont.

(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 *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

34

158

98

49

$\text{♩} = 108$
(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

♩

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

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mf

ppp

mp

senza pedale

suspended cymbal
attackless roll with very soft yarn mallets

5:4

11:10

5:4

$\bullet = 108$

44

The musical score is for 'The Great Wall of China' by John Williams. It is in 3/4 time and consists of seven staves: Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is divided into four measures. The first measure is a whole rest for all instruments. The second measure features a complex melodic line for the Oboe, starting with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The Piano and Percussion parts provide a rhythmic accompaniment. The third measure continues the Oboe melody with a half note G4 and a quarter note F#4. The fourth measure features a half note G4 and a quarter note F#4. The score includes various musical notations such as notes, rests, and dynamic markings.

$\text{♩} = 135$

$\text{♩} = 72$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

$\overbrace{\hspace{1.5cm}}^{3:2} \overbrace{\hspace{3.5cm}}^{5:4}$
p \longrightarrow *ppp*

34

[illegible]

$\text{♩} = 90$

5/8

9/8

7/8

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

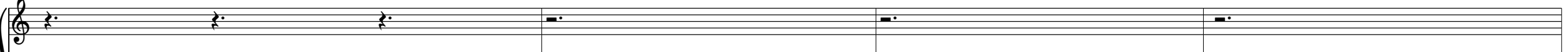
ppp

 = 135
3
4

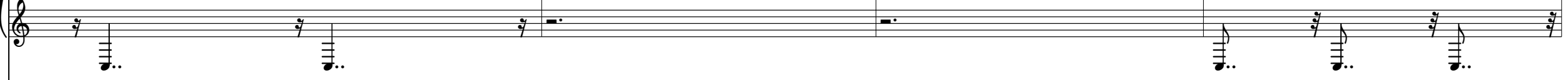
 = 45




Ob.



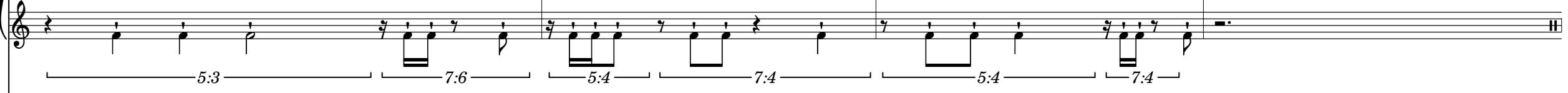
Bass cl.



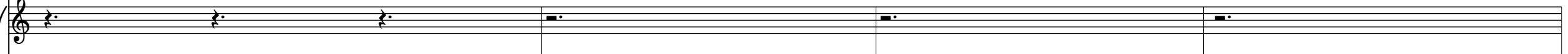
Pf.



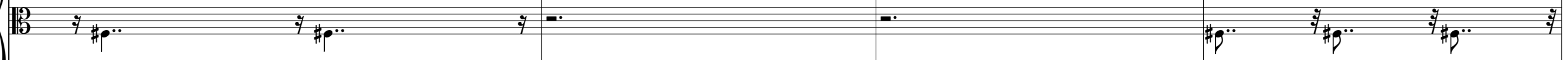
Perc.



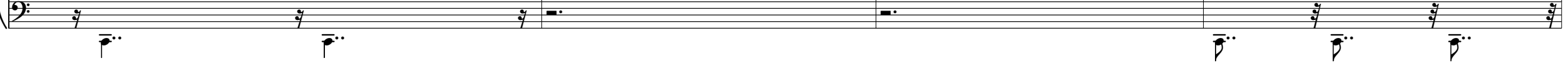
Vn.



Va.



Vc.



[illegible]

$\text{♩} = 72$

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

Bass cl.

Pf. *8va*

Perc.

Vn.

Va.

Vc.

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

4:3 4:3

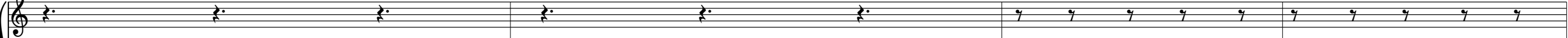
13:9 8:5

$\text{♩} = 72$


9 G

5

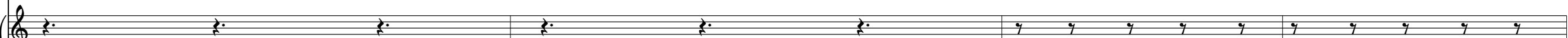
Ob.




Bass cl.



Pf.



Perc.



rapid roll with fingertips: keep speed constant during accelerando

snare drum

ppp

Vn.

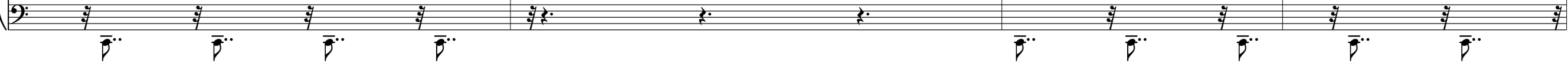


Va.



ppp

Vc.



ppp

4/4 5/4 3/4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

p

p

6:5 3:2

3:2 3:2 3:2

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

fff

fff

98

78

(♩ = 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

7:13


7:8

7:13

7:8

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

5

4
4

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

Ob.

♩ = 90

7/4 1/4 3/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

to bass clarinet

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

4:3 8:5 3:2 10:13 3:2 5:4 3:2 5:4 3:2 5:4 7:4

7
4

11
8

5
8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ff

ff

ff

ff

ff

ff

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

3:2

5:4

7:4

3:2

4/4 6/4 3/4

Ob. *f* ① ② ① 5:7

Bass cl. ① ② 8:10 4:7 *f*

Pf. *ff* *ff* *ff* *ff* *ff* *ff*

Perc. *f*

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

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

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

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

I

Ob.

①



Bass cl.

①

①

ff

Pf.

Pf. rhythmic pattern: 16 eighth notes in groups of 4, each group marked 3:2.

Perc.

subito ordinario

Vn.

10:11

Va.

5:7

5:7

fff possibile

10:19

fff possibile

10:19

Vc.

subito ordinario

10:11

fff possibile

10:19

(accel.)

6
4

7
4

Ob.

Cl.
(Eb)


Hpschd.

Perc.

Vn.

Va.

Vc.

(accel.) 

♩ = 135

34

118

[illegible]

[illegible]

♩ = 135

♩ = 90

$\frac{4}{4}$ J

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. *ff* 5:8 ①

Bass cl. *ff* 5:8 ① *ff*

Pf. *fff* 7:8 to harpsichord

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

Vn. *fff* 3:2

Va. *fff* 3:2

Vc. *fff* 3:2

$\text{♩} = 108$

$\text{♩} = 72$



Ob.

Bass cl.

Pf.

Perc.

Vn.

directly on bridge: full bow each stroke

Va.

directly on bridge: full bow each stroke

Vc.

directly on bridge: full bow each stroke

(♩ = 72) ----- ♩ = 36

4
4

5
4

4
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ffff possibile

ffff

8vb

f

f

f

This musical score is for the piece "The Great Wall of China" by John Williams. It is a full orchestral score, likely for a film score. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four measures, each containing a 3:2 ratio of notes. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic, and the fourth measure is marked with a piano (p) dynamic. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four measures, each containing a 3:2 ratio of notes. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic, and the fourth measure is marked with a piano (p) dynamic.

[illegible]

(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 and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Bass cl.

Bass cl. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Hpschd.

Hpschd. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Perc.

Perc. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Vn.

Vn. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Va.

Va. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Vc.

Vc. staff with bass clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

6:5

3:2

7:4

7:4

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 and C#5 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 and C#5 in the first measure.

Hpschd.

Hpschd. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 and C#5 in the first measure.

Perc.

Perc. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 and C#5 in the first measure.

Vn.

Vn. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 and C#5 in the first measure. A bracket below the staff indicates a ratio of 7:5.

Va.

Va. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 and C#5 in the first measure. A bracket below the staff indicates a ratio of 8:5.

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#4 and C#5 in the first measure.

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

p

338

54

44

24

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ordinario

$$ff$$

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 342-345. 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 rhythmic markings (7:5, 4:3, 3:2, 7:4, 3:2) and accidentals (sharps, flats, naturals). The Vc. part has a natural sign in the first measure.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for Ob., Bass cl., Pf., Perc., Vn., Va., and Vc. across four measures. The score includes various musical notations such as notes, rests, and accidentals, along with performance markings like slurs and ratios (6:5, 7:5, 7:4, 3:2).

Ob.: Measure 1: Treble clef, key signature of one sharp (F#), note G4 with a fermata. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Bass cl.: Measure 1: Treble clef, key signature of one sharp (F#), note F3 with a fermata. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Pf.: Measure 1: Treble clef, key signature of one sharp (F#), note G4 with a fermata. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Perc.: Measure 1: Treble clef, key signature of one sharp (F#), note G4 with a fermata. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

Vn.: Measure 1: Treble clef, note G4 with a fermata, slur marked 6:5. Measure 2: Rest, slur marked 7:5, note G4 with a fermata. Measure 3: Rest, note G4 with a fermata. Measure 4: Rest.

Va.: Measure 1: Treble clef, note G#4 with a fermata, slur marked 7:5. Measure 2: Rest, slur marked 7:4, note G4 with a fermata. Measure 3: Rest, slur marked 3:2, note G4 with a fermata. Measure 4: Rest, slur marked 3:2, note G4 with a fermata.

Vc.: Measure 1: Bass clef, note F2 with a fermata. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for Ob., Bass cl., Pf., Perc., Vn., Va., and Vc. across four measures. The score includes various musical notations such as notes, rests, and accidentals, along with performance markings like slurs and ratios (e.g., 7:5, 5:4, 3:2, 4:3, 7:4).

Measure 1:

- Ob.: $\text{G}^{\sharp 4}$ with a fermata.
- Bass cl.: $\text{G}^{\flat 2}$ with a fermata.
- Pf.: $\text{G}^{\sharp 4}$ with a fermata.
- Perc.: $\text{G}^{\sharp 4}$ with a fermata.
- Vn.: $\text{G}^{\flat 4}$, $\text{A}^{\flat 4}$, $\text{B}^{\flat 4}$, $\text{C}^{\flat 5}$ with a slur and ratio 7:5.
- Va.: Rest.
- Vc.: $\text{G}^{\flat 2}$ with a fermata.

Measure 2:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: Rest with a slur and ratio 5:4.
- Va.: $\text{G}^{\flat 2}$ with a slur and ratio 4:3.
- Vc.: Rest.

Measure 3:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: $\text{C}^{\flat 5}$ with a slur and ratio 3:2.
- Va.: $\text{G}^{\flat 2}$ with a slur and ratio 7:4.
- Vc.: Rest.

Measure 4:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: $\text{C}^{\flat 5}$ with a slur.
- Va.: $\text{B}^{\flat 4}$ with a slur.
- Vc.: Rest.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 354-357. The score is divided into four measures. The first measure is in 5/4 time, and the subsequent three measures are in 4/4 time. The instruments are arranged in a system with five staves: Ob. (Oboe), Bass cl. (Bass Clarinet), Pf. (Piano), Perc. (Percussion), and Vn. (Violin). The Vn. staff is further divided into Va. (Viola) and Vc. (Violoncello) parts. The notation includes rests and bar lines.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

