

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

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

5

1

Δ

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 9/8.

Measure 7: Time signature 5/8. Tempo 108. Dynamics: *fff* possibile (Piano and Percussion), *pp* (Violin), *ff* (Viola and Violoncello).

Measure 8: Time signature 1/4. Dynamics: *ff* (Violin), *pp* (Violoncello).

Measure 9: Time signature 1/4. Dynamics: *ff* (Violoncello).

Interval markings: 5:4, 7:6, 8:9, 3:2, 5:4, 7:4, 7:6.

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

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

$\frac{4}{4}$

$\frac{3}{4}$

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

27

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 30-31. The score is divided into two systems, each with a 7/4 time signature. The instruments are Ob., Cl. (Eb), Hpschd., Perc., Vn., Va., and Vc. The notation includes various musical symbols such as notes, rests, and ratios (e.g., 3:2, 5:4, 4:5, 7:4, 5:7).

Measure 30 (7/4):

- Ob.: Rest.
- Cl. (Eb): Notes with ratios 3:2, 5:4, 4:5, 7:4, 3:2.
- Hpschd.: Notes with ratios 5:4, 4:5, 7:4, 3:2.
- Perc.: Rest.
- Vn.: Rest.
- Va.: Notes with ratio 5:7.
- Vc.: Notes with ratio 5:7.

Measure 31 (3/4):

- Ob.: Rest.
- Cl. (Eb): Notes with ratio 3:2.
- Hpschd.: Notes with ratio 3:2.
- Perc.: Rest.
- Vn.: Rest.
- Va.: Notes with ratio 5:7.
- Vc.: Notes with ratio 5:7.

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 is divided into two measures, 53 and 54, with time signatures 6/4 and 7/4 respectively. The instruments are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The woodwinds and piano have rests in both measures. The percussion has a single note in measure 53 and a double bar line in measure 54. The strings play a melodic line in measure 53 and a rhythmic pattern in measure 54. The Viola and Violoncello parts have ratios 5:6 and 8:6 in measure 53, and 9:7 and 5:7 in measure 54.

This musical score is for the piece 'The Swan' by Camille Saint-Saëns. It is a single system score showing the first two measures of the music. The instruments included are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The woodwinds and percussion parts are mostly rests, with some notes in the first measure. The string parts (Vn., Va., Vc.) are more active, with the Violoncello part featuring a prominent eighth-note pattern. The Viola part has a 5:7 ratio indicated, and the Violoncello part has an 8:7 ratio indicated. The score is divided into two measures by a bar line.

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

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

Ob.

Cl.
(Eb)

Pf.

8vb

fff

Perc.

p

Vn.

Va.

Vc.

fff

pizz.

4:7

4:3

10:9

11:9

67

$\text{♩} = 108 \left(\text{♩} = \overset{15}{\underset{4}{\text{♩}}} \right)$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

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

4:3

3:2

4:3

7:6

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

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

54

138

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

9:7

3:2

8:7

11:9

5:3

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

f

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.

Ob. *ff* 4:3 4:3 ① ② ① ② ① ①

Cl. (Eb) *f*

Pf.

Perc.

Vn.

Va.

Vc.

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

Ob. Δ $\textcircled{2}$ $\textcircled{1}$ tr Δ

Cl. (Eb)

Pf.

Perc.

Vn.

Va. *molto flautando* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *molto flautando* *ff* *pp* *ff* *pp* *ff* *pp*

98

98

4/4

1/4

7/8

1/4

7/8

1/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff

pp

3:4

5:8

ff

pp

5:7

6:7

5:7

ff

pp

5:4

7:5

7:4

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

The musical score for "The Great Wall" by John Adams is presented for a chamber ensemble. The score is divided into measures with various time signatures (3/4, 1/4, 4/4, 5/8, 9/8) and includes performance instructions like "scraped slate" and "ff".

Ob. (Oboe) and **Cl. (Eb)** (Clarinet in E-flat) parts are shown. The Oboe part includes a melodic line with a trill and a fermata. The Clarinet part includes a melodic line with a trill and a fermata.

Pf. (Piano) and **Perc.** (Percussion) parts are shown. The Piano part includes a melodic line with a trill and a fermata. The Percussion part includes a melodic line with a trill and a fermata.

Vn. (Violin) and **Va.** (Viola) parts are shown. The Violin part includes a melodic line with a trill and a fermata. The Viola part includes a melodic line with a trill and a fermata.

Vc. (Violoncello) part is shown. The Violoncello part includes a melodic line with a trill and a fermata.

The score includes various performance instructions such as "scraped slate" and "ff" (fortissimo). The time signatures are 3/4, 1/4, 4/4, 5/8, and 9/8.

113

(accel.) ----- $\text{♩} = 144$

$\text{♩} = 108$

$\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

Ob. $\textcircled{2}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{2}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{2}$ $\textcircled{1}$ Δ

Cl. (Eb)

Pf. *ff* $\frac{5}{4}$ $\frac{7}{4}$

Perc. *ff* $\frac{5}{4}$ $\frac{7}{4}$

Vn. $\frac{3}{2}$ $\frac{4}{3}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{7}{6}$

Va.

Vc.

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, 5:4, 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

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

Musical score for measures 134-137. The score includes parts for Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

Measure 134: Tempo marking: (rit.) = 90. Time signature: 1/4. Dynamics: pp.

Measure 135: Tempo marking: = 135. Time signature: 5/8. Dynamics: ff.

Measure 136: Tempo marking: = 135. Time signature: 1/4. Dynamics: pp.

Measure 137: Tempo marking: = 90. Time signature: 9/8. Dynamics: pp.

The score features various musical notations, including notes, rests, accidentals, and dynamic markings (pp, ff). Interval ratios are indicated above some notes: 3:2, 7:6, 3:2, 7:5, 6:5, 7:4, 3:2, 8:7, 8:7, 3:2.

140

(accel.) $\text{♩} = 135$

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

($\text{♩} = 90$)

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Δ

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.

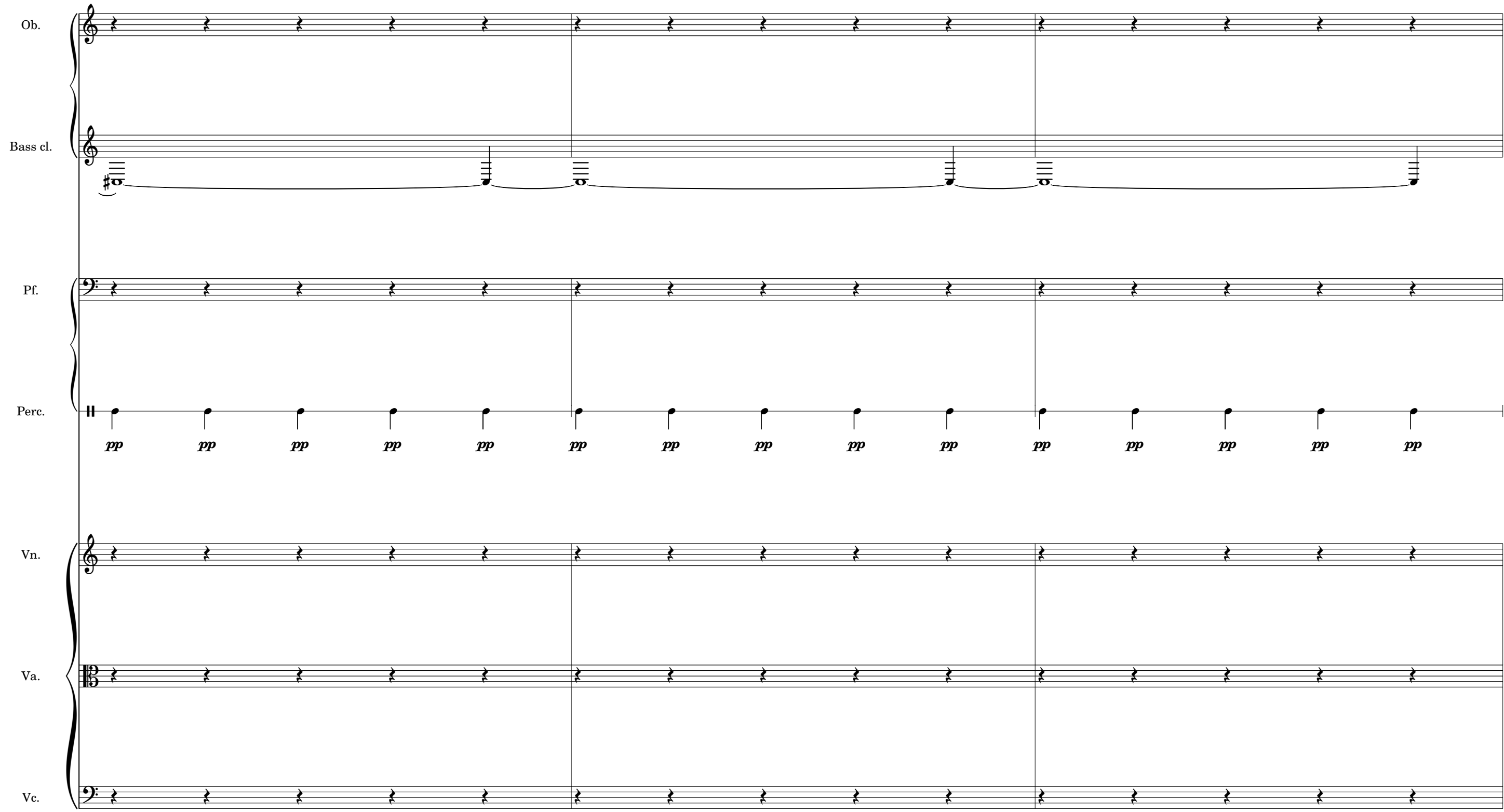
Pf.

Perc.

Vn.

Va.

Vc.



♩ = 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

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.

-----► molto gridato

-----► molto gridato ed estr. sul pont.

-----► molto gridato

-----► molto gridato ed estr. sul pont.

-----► molto gridato

-----► molto gridato ed estr. sul pont.

5:3

11:9

5:3

5:3

10:9

5:3

mp

mp

mp

mp

mp

mp

4:3

5:4

f

5:4

7:4

3:2

5:4

f

7:6

5:4

7:4

7:6

3:2

5:4

ff

ff

ff

(accel.) -

[illegible]

(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

(accel.)

11
8

3
4

5
8

9
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.


Musical score for measures 182-185, featuring Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings (mp).

Measure 182: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 5:4 ratio.

Measure 183: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 3:2 ratio.

Measure 184: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 7:4 ratio.

Measure 185: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 7:6 ratio.

 = 108
(accel.)

7
8

9
8

3
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.
ordinario

Va.
ordinario

Vc.
ordinario

mf

ff

mp

ff

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

mf

mp

ppp

suspended cymbal
attackless roll with very soft yarn mallets

senza pedale

5:4

11:10

5:4

$\text{♩} = 108$

44

64

9

Ob

Cl.

Pf.

Perc.

$$V_n$$

Va

 V_c

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 sixteenth 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.

$\text{♩} = 135$

$\text{♩} = 72$

150

34

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

① ②

ff

10

-5:4-

-5:4-

molto flautando

p

molto flautando

p

- *ppp*

34

[illegible]

$\text{♩} = 90$

5/8

9/8

7/8

Ob. ^① ^① ^② 10:9

Cl. (Eb) ^② 11:10 10:9 to bass clarinet *ppp*

Pf. 5:4 7:6 5:3 7:6 5:3 7:6 7:4

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

Vn. 3:2 *ppp*

Va. 5:4 7:4 *ppp* *ppp*

Vc. 5:4 7:4 *ppp* *ppp*

$\text{♩} = 135$
 $\frac{3}{4}$

$\text{♩} = 45$

$\frac{9}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

[illegible]

$\text{♩} = 72$

9
 8 G

5
 4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

rapid roll with fingertips: keep speed constant during accelerando

snare drum

ppp

ppp

ppp

4/4 5/4 3/4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

p

p

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

6:5 3:2 3:2 3:2

fff

fff

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

fff

7:13

7:13

7:13

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

9 7 6

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

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

Hpschd. 3:2 5:4 7:4 3:2

Perc. z z z z

Vn. 7:4 4:3 4:3

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

Vc. *fff* 10:13 *ff*

$\text{♩} = 90$

$\frac{7}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

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

4:3

3:2

10:13

4:3

8:5

3:2

3:2

5:4

3:2

5:4

3:2

5:4

7:4

7
4

11
8

5
8

Ob.

Bass cl.

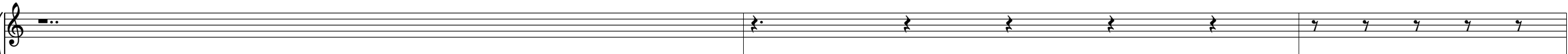
Pf.

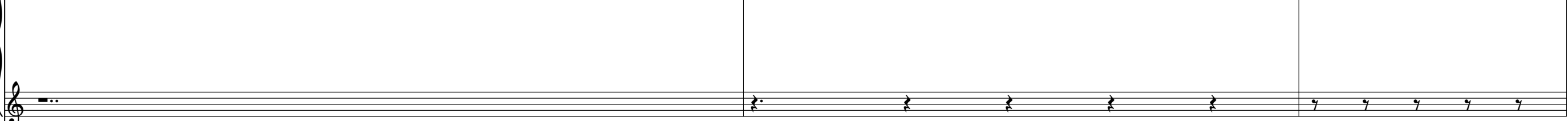
Perc.


Vn.


Va.

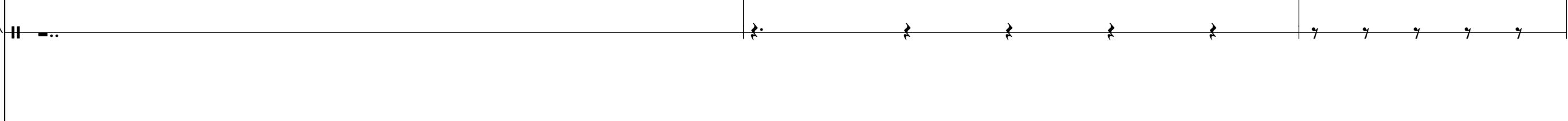
Vc.

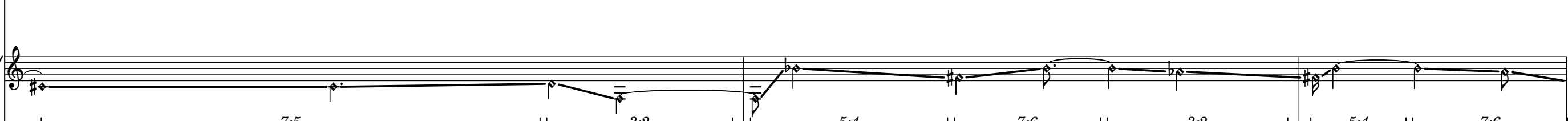
Ob. 

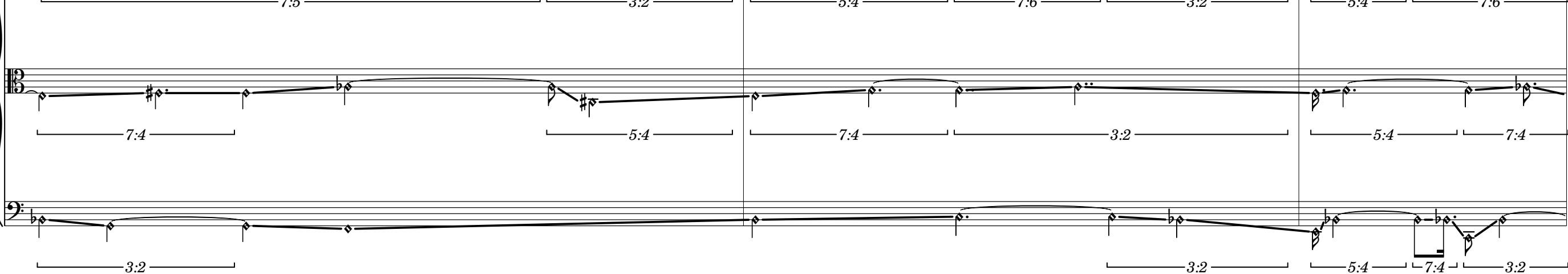
Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc. 

[illegible]

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

I

Ob.

①



Bass cl.

①

①

ff

Pf.



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

Perc.

subito ordinario

Vn.

10:11

Va.

5:7

5:7

subito ordinario

Vc.

10:11

fff possibile

10:19

fff possibile

10:19

fff possibile

10:19

(accel.)

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

(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.

fff possible
8vb 3:2 3:2

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, each containing a different rhythmic pattern. The piano part is marked with a "3:2" ratio, indicating a 3:2 time signature. The percussion part is marked with a "3:2" ratio, indicating a 3:2 time signature. The score is written in a key signature of one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is for a full orchestra, including Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

This musical score is for a piece titled "The Great Wall" by John Williams. It is a 3:2 ratio exercise, meaning the tempo is 3/2 times the original. The score is for a full orchestra, including Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The score is divided into five measures. The Piano part features a complex rhythmic pattern of eighth and sixteenth notes, with a "3:2" ratio indicated. The Percussion part includes a snare drum pattern and a cymbal pattern, with a "3:2" ratio indicated. The other instruments (Ob., Bass cl., Vn., Va., Vc.) have a simple, steady rhythm of eighth notes. The score is written in 2/4 time, with a key signature of one flat (B-flat).

(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

54

44

24

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.

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 rests in the subsequent measures.

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 rests in the subsequent measures.

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 rests in the subsequent measures.

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 rests in the subsequent measures.

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 rests in the subsequent measures. A bracket labeled 7:5 spans the first measure.

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 rests in the subsequent measures. A bracket labeled 8:5 spans the first measure.

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 rests in the subsequent measures.

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

338

54

44

24

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ordinario

$$ff$$

5
4

4
4

2
4

Ob.

Bass cl.

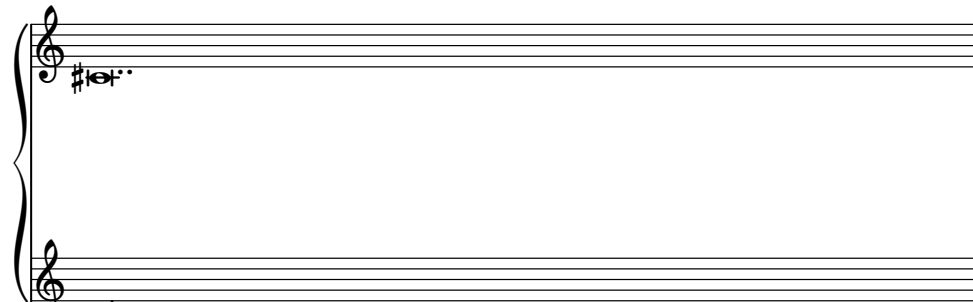
Pf.

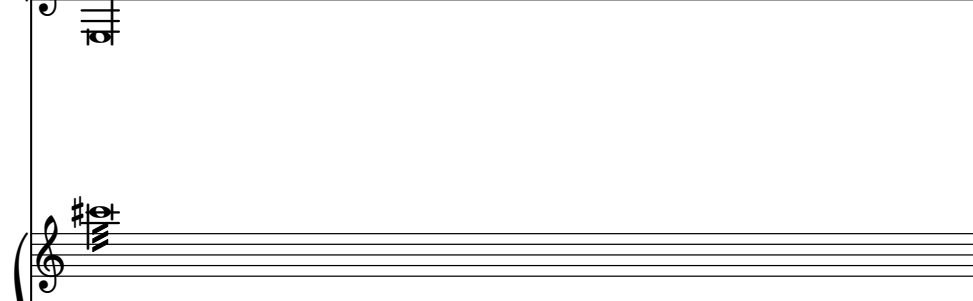
Perc.

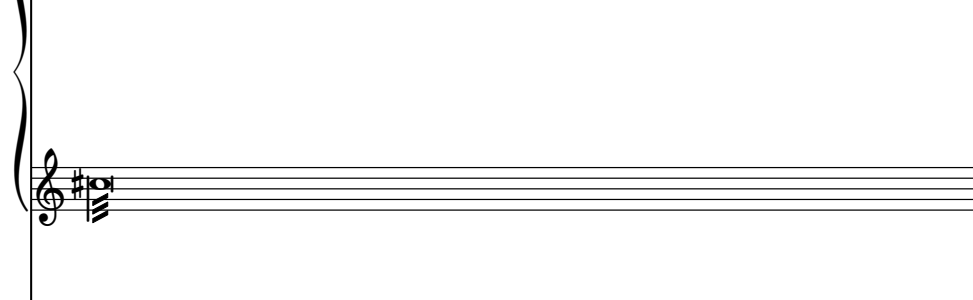
Vn.

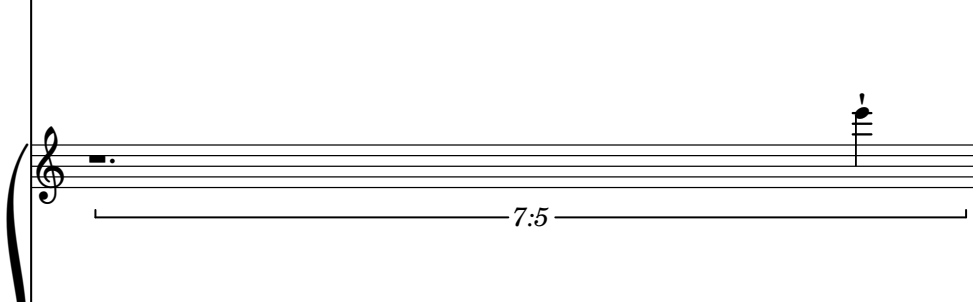
Va.

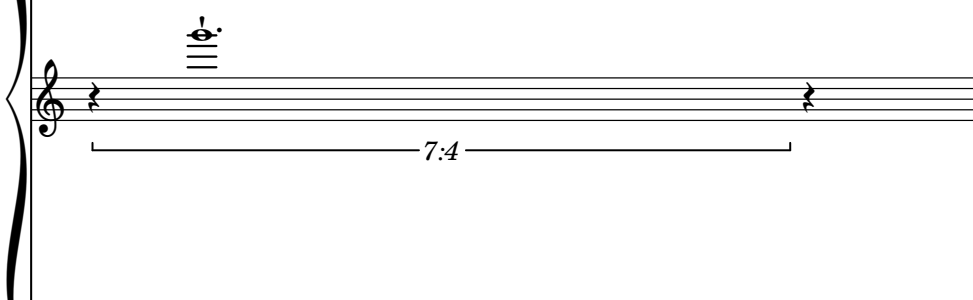
Vc.

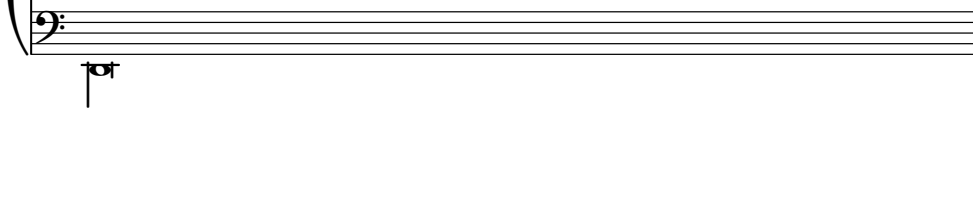
Ob. 

Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc.

5
4

4
4

2
4

Ob.

Ob. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a whole note chord consisting of F#4 and A4. Measures 2, 3, and 4 are empty.

Bass cl.

Bass cl. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a whole note chord consisting of F#3 and A3. Measures 2, 3, and 4 are empty.

Pf.

Pf. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a whole note chord consisting of F#4, A4, and C5. Measures 2, 3, and 4 are empty.

Perc.

Perc. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a whole note chord consisting of F#4, A4, and C5. Measures 2, 3, and 4 are empty.

Vn.

Vn. staff: Treble clef. Measure 1 contains a whole note chord consisting of F#4 and A4, with a 6:5 interval bracketed below. Measure 2 contains a whole note chord consisting of F#4 and A4, with a 7:5 interval bracketed below. Measure 3 contains a whole note chord consisting of F#4 and A4. Measure 4 contains a whole note chord consisting of F#4 and A4.

Va.

Va. staff: Treble clef. Measure 1 contains a whole note chord consisting of F#4 and A4, with a 7:5 interval bracketed below. Measure 2 contains a whole note chord consisting of F#4 and A4, with a 7:4 interval bracketed below. Measure 3 contains a whole note chord consisting of F#4 and A4, with a 3:2 interval bracketed below. Measure 4 contains a whole note chord consisting of F#4 and A4, with a 3:2 interval bracketed below.

Vc.

Vc. staff: Bass clef. Measure 1 contains a whole note chord consisting of F#3 and A3. Measures 2, 3, and 4 are empty.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 350-353. 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 parts for Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

Measure 350 (5/4): The Oboe (Ob.) and Bass Clarinet (Bass cl.) parts begin with a whole note. The Piano (Pf.) and Percussion (Perc.) parts begin with a whole note. The Violin (Vn.) part begins with a whole note, marked with a 7:5 ratio. The Viola (Va.) part begins with a whole note. The Violoncello (Vc.) part begins with a whole note.

Measure 351 (4/4): The Oboe (Ob.) and Bass Clarinet (Bass cl.) parts begin with a whole note. The Piano (Pf.) and Percussion (Perc.) parts begin with a whole note. The Violin (Vn.) part begins with a whole note, marked with a 5:4 ratio. The Viola (Va.) part begins with a whole note, marked with a 4:3 ratio. The Violoncello (Vc.) part begins with a whole note.

Measure 352 (2/4): The Oboe (Ob.) and Bass Clarinet (Bass cl.) parts begin with a whole note. The Piano (Pf.) and Percussion (Perc.) parts begin with a whole note. The Violin (Vn.) part begins with a whole note, marked with a 3:2 ratio. The Viola (Va.) part begins with a whole note, marked with a 7:4 ratio. The Violoncello (Vc.) part begins with a whole note.

Measure 353 (2/4): The Oboe (Ob.) and Bass Clarinet (Bass cl.) parts begin with a whole note. The Piano (Pf.) and Percussion (Perc.) parts begin with a whole note. The Violin (Vn.) part begins with a whole note. The Viola (Va.) part begins with a whole note. The Violoncello (Vc.) part begins with a whole note.

5
4

4
4

2
4

Ob.

Ob. and Bass cl. staves with musical notation.

Bass cl.

Pf.

Pf. and Perc. staves with musical notation.

Perc.

Vn.

Vn., Va., and Vc. staves with musical notation.

Va.

Vc.

5
4

4
4

2
4

Ob.

Ob. and Bass cl. staves with musical notation.

Bass cl.

Pf.

Pf. and Perc. staves with musical notation.

Perc.

Vn.

Vn., Va., and Vc. staves with musical notation.

Va.

Vc.

