

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 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

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: Tempo 108. Time signature 5/8.

Measure 8: Time signature 1/4. Crescendo symbol Δ.

Measure 9: Final measure of the section.

Instrumental details and dynamics:

- Ob.:** Quarter notes in measures 6-7, eighth notes in measure 8, quarter note in measure 9.
- Bass cl.:** Quarter notes in measures 6-7, eighth notes in measure 8, quarter note in measure 9.
- Pf.:** Quarter notes in measures 6-7, quarter notes in measure 8, quarter notes in measure 9. Dynamics: *fff* possibile (measures 7-8), 8:9 ratio (measures 7-8).
- Perc.:** Quarter notes in measures 6-7, quarter notes in measure 8, quarter notes in measure 9. Dynamics: *fff* possibile (measures 7-8), 8:9 ratio (measures 7-8).
- Vn.:** Quarter notes in measures 6-7, quarter notes in measure 8, quarter notes in measure 9. Dynamics: *ff* (measures 6-7), *pp* (measures 7-8), *ff* (measures 8-9). Ratios: 5:4 (measures 6-7), 5:4 (measures 7-8), 7:6 (measures 7-8), 5:4 (measures 8-9).
- Va.:** Quarter notes in measures 6-7, quarter notes in measure 8, quarter notes in measure 9. Dynamics: *ff* (measures 6-7), *pp* (measures 7-8), *ff* (measures 8-9). Ratios: 7:6 (measures 6-7), 3:2 (measures 7-8), 5:4 (measures 7-8), 7:4 (measures 8-9).
- Vc.:** Quarter notes in measures 6-7, quarter notes in measure 8, quarter notes in measure 9. Dynamics: *ff* (measures 6-7), *pp* (measures 7-8), *ff* (measures 8-9). Ratios: 7:6 (measures 6-7), 5:4 (measures 7-8), 7:6 (measures 7-8), 7:4 (measures 8-9).

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. measures 23-26: Rests in measures 24, 25, and 26.

Cl. (Eb) measures 23-26: 4:5 (measures 23-24), 3:2 (measures 24-25), rests in measures 25 and 26.

Hpschd. measures 23-26: 4:3 (measures 23-24), 3:2 (measures 24-25), 7:4 (measures 25-26), 3:2 (measures 26-27).

Perc. measures 23-26: 4:5 (measures 23-24), rests in measures 24, 25, and 26.

Vn. measures 23-26: 3:2 (measures 24-25), rests in measures 25 and 26.

Va. measures 23-26: 10:12 (measures 23-24), *non flautando* (measures 25-26), *f* (measures 26-27), 5:6 (measures 27-28).

Vc. measures 23-26: 10:12 (measures 23-24), *non flautando* (measures 25-26), *f* (measures 26-27), 5:6 (measures 27-28).

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.

The musical score consists of seven staves. The first staff (Ob.) has a whole rest in measure 30 and a dotted half note in measure 31. The second staff (Cl. (Eb)) has a melodic line in measure 30 with a 3:2 ratio and a dotted half note in measure 31. The third staff (Hpschd.) has a melodic line in measure 30 with 5:4 and 4:5 ratios and a melodic line in measure 31 with 7:4 and 3:2 ratios. The fourth staff (Perc.) has a whole rest in measure 30 and a dotted half note in measure 31. The fifth staff (Vn.) has a whole rest in measure 30 and a dotted half note in measure 31. The sixth staff (Va.) has a whole note in measure 30 with a 5:7 ratio and a whole note in measure 31. The seventh staff (Vc.) has a whole note in measure 30 with a 5:7 ratio and a whole note in measure 31.

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:

- Ob.:** Whole rest in both measures.
- Cl. (Eb):** Whole rest in both measures.
- Pf.:** Whole rest in both measures.
- Perc.:** Single note in measure 53, half note in measure 54.
- Vn.:** Melodic line in measure 53, half note in measure 54.
- Va.:** Melodic line in measure 53, half note in measure 54. Ratios: 5:6 in measure 53, 9:7 in measure 54.
- Vc.:** Melodic line in measure 53, half note in measure 54. Ratios: 8:6 in measure 53, 5:7 in measure 54.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

57

(♩ = 90)

$\frac{11}{8}$

$\frac{5}{8}$

$\frac{4}{4}$

$\frac{2}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

tam-tam

8vb

fff

p

8:11

4:5

5:4

3:2

14:11

61

$\text{♩} = 135$
(accel.)

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Cl.
(Eb)

Pf.

8vb

fff

Perc.

p

Vn.

Va.

pizz.

fff

4:3

9:7

3:2

4:3

Vc.

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.

The musical score for measures 71-74 is written for a chamber ensemble. The measures are grouped by time signature: measures 71 and 72 are in 5/4, measure 73 is in 2/4, and measure 74 is in 3/4. The instruments are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The Oboe and Clarinet parts are mostly rests, with a half note in measure 74. The Piano part features complex rhythmic patterns with slurs and ratios (4:3, 5:3, 7:4, 4:3, 3:2) and a dynamic marking of *p*. The Percussion part has a simple pattern with a dynamic marking of *p*. The Violin, Viola, and Violoncello parts have more complex rhythmic patterns with slurs and ratios (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

9:7

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

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

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

5:3

6:5

5:3

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

11:8

11:5

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 across seven staves. The top staff, for Oboe (Ob.), begins in 3/4 time with a forte (ff) dynamic. It features a series of eighth and sixteenth notes, some with trills and wavy lines above them. The time signature changes to 11/8 in measure 90, then to 5/8 in measure 91, and finally to 4/4 in measure 92. The second staff, for Clarinet in E-flat (Cl. (Eb)), starts in 3/4 time with a forte (f) dynamic and plays a series of quarter notes, some with trills. The third staff, for Piano (Pf.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The fourth staff, for Percussion (Perc.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The fifth staff, for Violin (Vn.), shows a series of half notes in 3/4 time, followed by a series of half notes in 11/8 time, and then a series of half notes in 5/8 time. The sixth staff, for Viola (Va.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The seventh staff, for Violoncello (Vc.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time.

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

△ △

[illegible]

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

pp

pp

$\text{♩} = 45$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

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

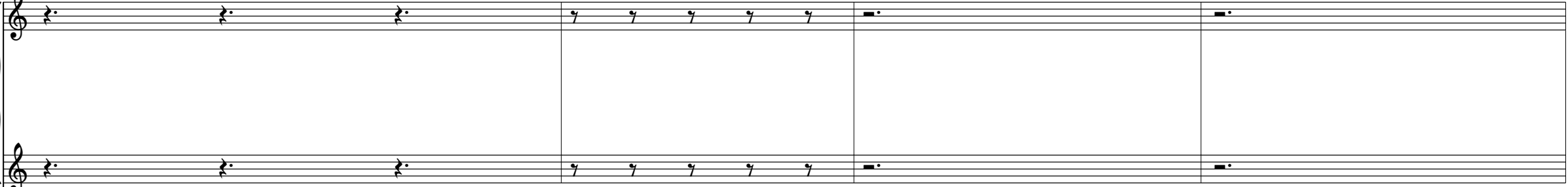
pp

(♩ = 45) -----

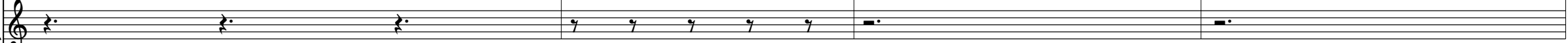
5/8

3/4

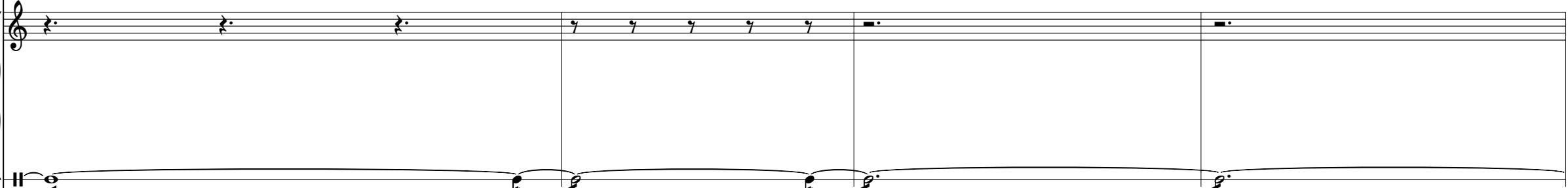
Ob.




Cl.
(Eb)



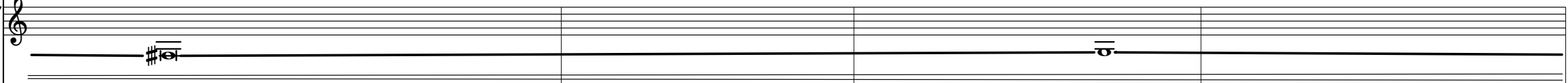
Pf.



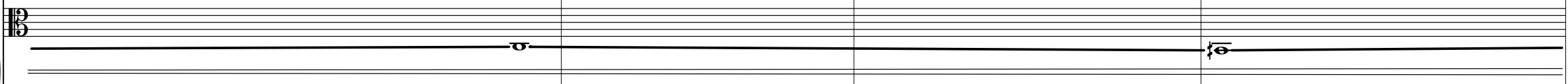
Perc.



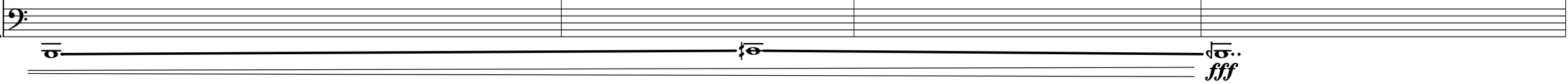
Vn.



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.) $\text{♩} = 135$

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

($\text{♩} = 90$)

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.

Ob. and Bass cl. staves. The Ob. staff contains rests. The Bass cl. staff contains a melodic line with a slur and a fermata.

Pf.

Pf. staff containing rests.

Perc.

Perc. staff containing a series of eighth notes, each marked *pp*.

Vn.

Vn. staff containing rests.

Va.

Va. staff containing rests.

Vc.

Vc. staff containing rests.

♩ = 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

[illegible]

(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.) -

[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.

$\text{♩} = 108$
(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

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

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. Va. Vc.

$\text{♩} = 108$

Ob.

Cl.
(Eb)

Pf.

Perc

Vn.

Va.

Vc.

The musical score is for 'The Great Wall of China' by John Williams. It is written for a symphony orchestra and is in 3/4 time. The score is divided into seven staves, each representing a different instrument: Ob. (Oboe), Cl. (Eb) (Clarinet in E-flat), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The Ob. staff is the most complex, featuring a variety of notes, rests, and dynamic markings. The Cl. (Eb) staff is mostly empty. The Pf. staff has a simple melody. The Perc. staff has a complex rhythm. The Vn., Va., and Vc. staves have a simple melody. The score is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

♩ = 135

$\text{♩} = 72$

Ob.

Cl.

Pf.

Perc

 $V_n.$

Va.

 V_c

44

molto flautando

p

molto flautando

p

① ②

②

ff

5:4

 $\mathbf{f}\mathbf{f}$

8:5

5:3 -

 $\mathbf{f}\mathbf{f}$ \mathbb{F} $\mathbf{f}\mathbf{f}$

3:2

5:4

ppp

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff

molto flautando

ppp

p

ppp

p

ppp

7:5

5:3

5:3

9:5

7:5

7:6

3:2

5:4

5:4

7:4

3:2

5:4

7:6

3:2

5:4

7:4

5:4

7:6

3:2

5:4

7:4

[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

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

Ob.

$\text{♩} = 90$

$\frac{7}{4}$

$\frac{1}{4}$

$\frac{3}{4}$

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

3:2

4:3

8:5

10:13

10:13

pp

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

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

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

• ♩ = 135

34

118

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

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

The score is divided into three measures. The first measure shows the woodwinds and harp playing a sustained note, while the strings play a rhythmic pattern. The second measure shows the woodwinds and harp playing a sustained note, while the strings play a rhythmic pattern. The third measure shows the woodwinds and harp playing a sustained note, while the strings play a rhythmic pattern.

The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegretto". The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

[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

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.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

♩ ♩ ♩ ♩ ♩ ♩

8vb 3:2 3:2

ffff possibile

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

directly on bridge: full bow each stroke

*f**f**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

[illegible]

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

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.

Ob. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and C#5 in the first measure, followed by rests in the subsequent measures.

Bass cl.

Bass cl. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and C#5 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 C#5 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 C#5 in the first measure, followed by rests in the subsequent measures.

Vn.

Vn. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and C#5 in the first measure, followed by rests in the subsequent measures.

Va.

Va. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and C#5 in the first measure, followed by rests in the subsequent measures.

Vc.

Vc. staff with bass clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and C#5 in the first measure, followed by rests in the subsequent measures.

5
4

4
4

2
4

Ob.

Bass cl.

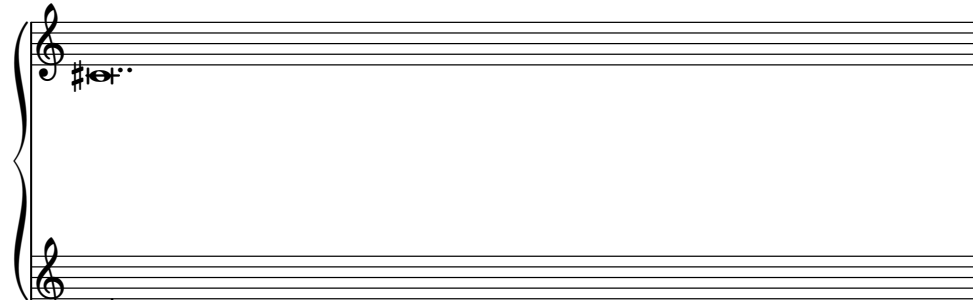
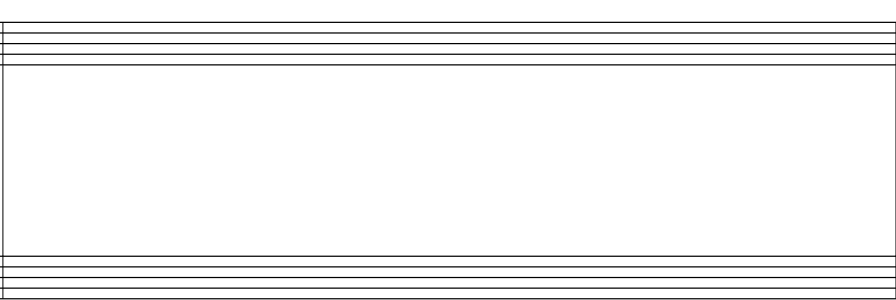
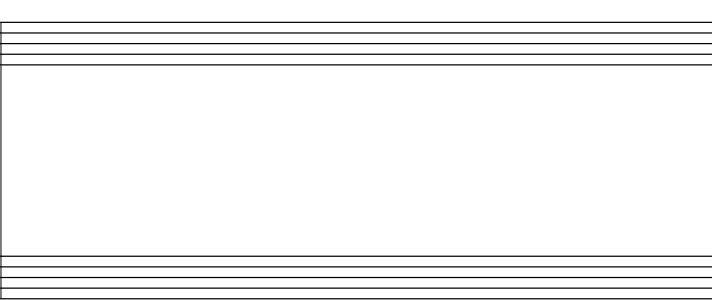
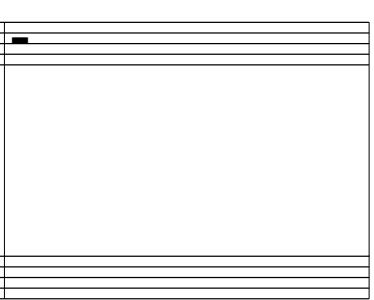




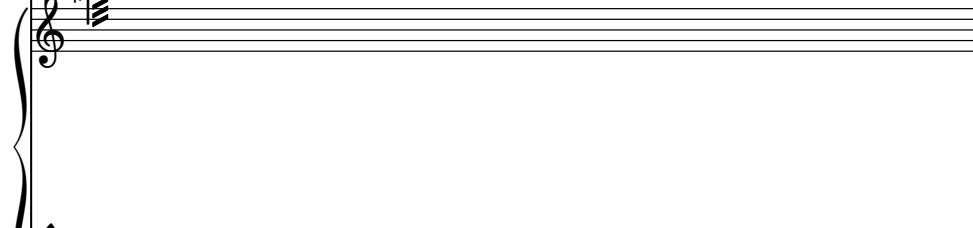
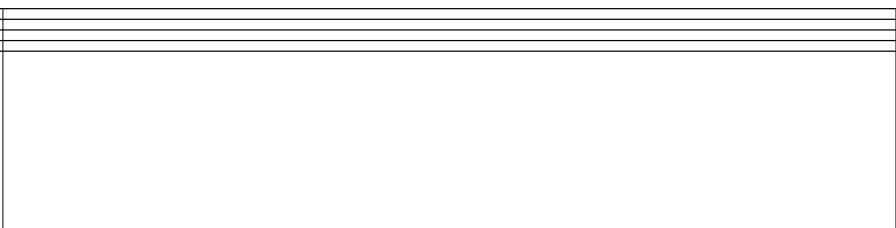
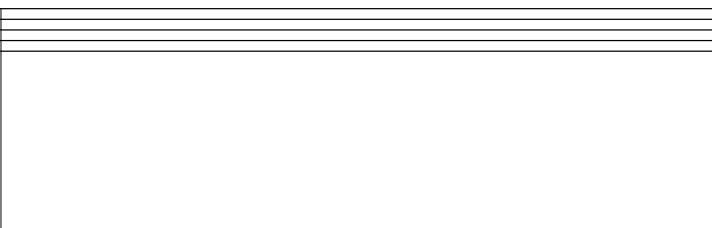
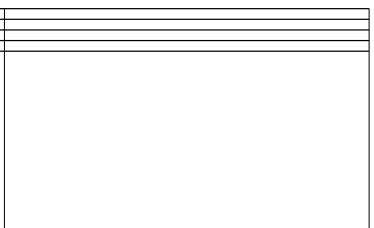
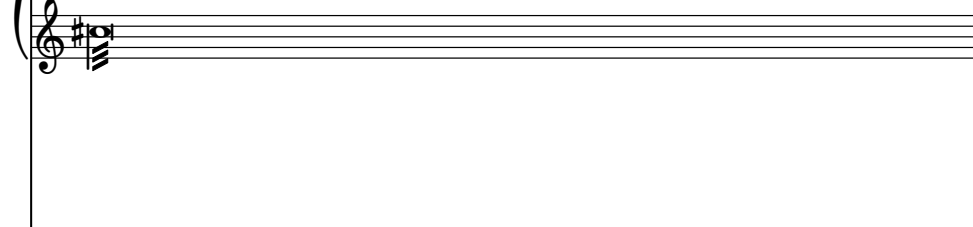
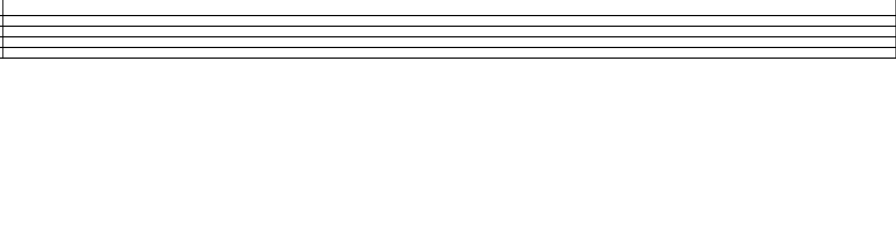
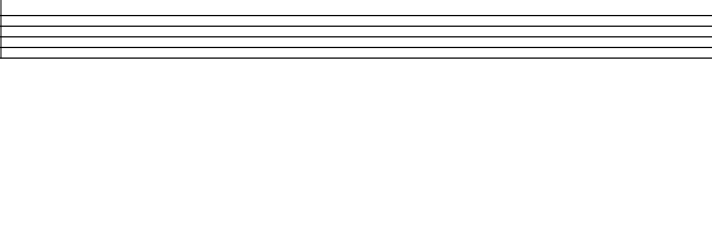
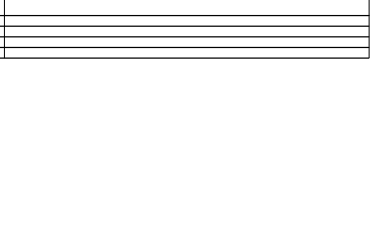
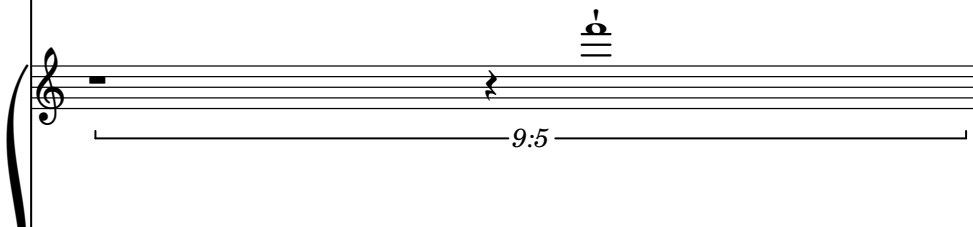
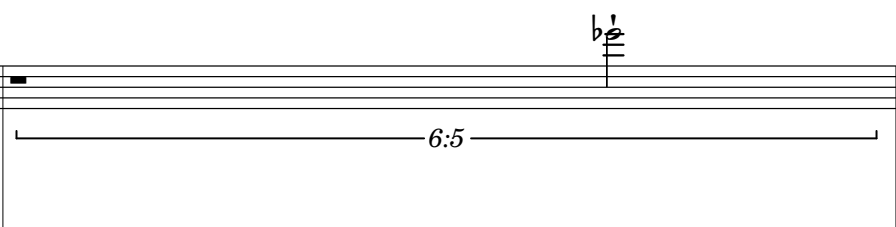
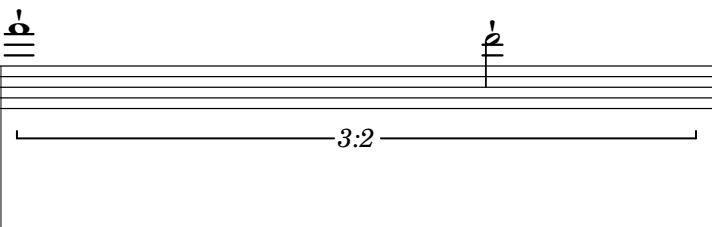
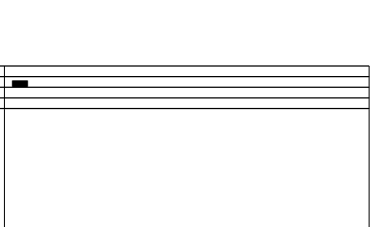
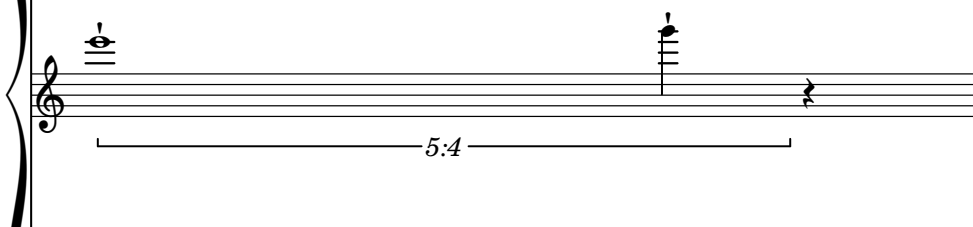
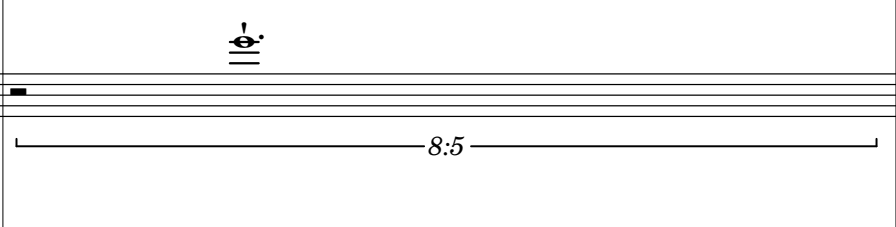
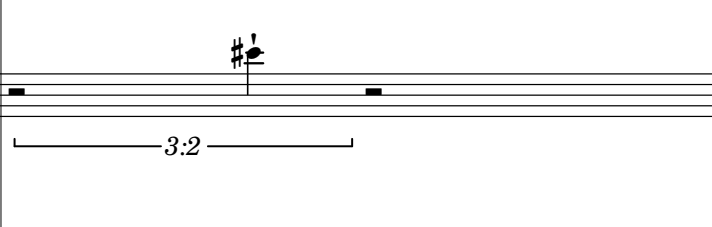
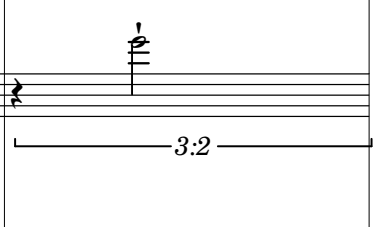
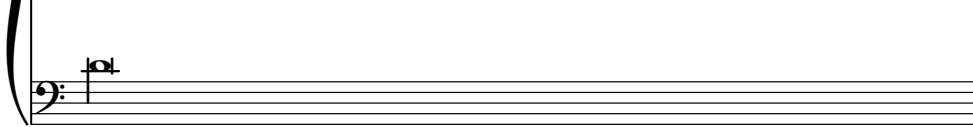
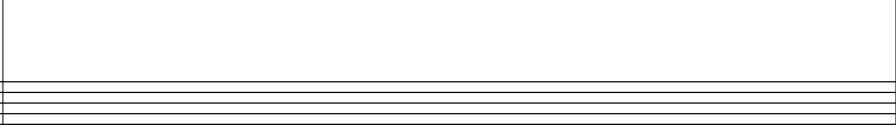
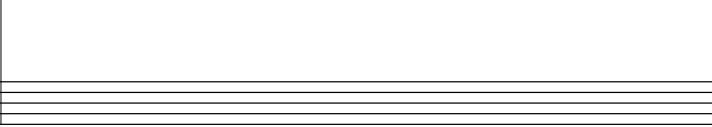
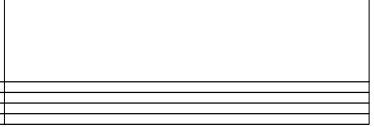
Hpschd.

Perc.

Vn.

Va.

Vc.

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.

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

p

338

54

44

24

Ob.

Bass cl.

Pf.

Perc.

$$V_n.$$

Va.

Vc.

ordinario

$$ff$$

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

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 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#3 and C#4 in the first measure.

Pf.

Pf. 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 slur with a 6:5 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 and C#5 in the first measure. A slur with a 7:5 ratio spans the first measure. A slur with a 7:4 ratio spans the second measure. A slur with a 3:2 ratio spans the third measure. A slur with a 3:2 ratio spans the fourth measure.

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#3 and C#4 in the first measure.

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.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

