

KRUMMZEIT

for seven players

(2014)

TREVOR BAČA

PREFACE

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

* * *

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

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

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

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

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

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

KRUMMZEIT

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

(accel.)

6

9

♩ = 144

♩ = 108

♩ = 135

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

8

5

1

5

4

Λ

8:9

8:9

5:4

7:6

5:4

7:6

5:4

3:2

5:4

7:4

7:4

7:6

5:4

7:6

7:4

fff possibile

fff possibile

pp

ff

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

sponges

accent changes of direction noticeably at each attack

“ff”

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

♩ = 135

$\frac{3}{4}$ B

$\frac{9}{8}$

$\frac{7}{8}$

Oboe

Clarinet (Eb)

Harpischord

Percussion

Violin

Viola

Cello

6
4

7
4

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Ob. *mp* 3:2 4:3 3:2

Hpschd. 3:2 9:5 5:4 4:5

Va. 10:14 5:7

Vc. 10:14 5:7

3
4

7
4

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

14:10

3:2

4:5

10:12

10:12

5

4

3

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Musical score for measures 10-13. The score includes parts for Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Harpsichord (Hpschd.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

Measure 10: The Oboe part has five eighth notes. The Clarinet part has a sequence of notes with ratios 4:5 and 3:2. The Harpsichord part has a sequence of notes with ratios 4:3, 3:2, and 3:2. The Percussion part has five eighth notes. The Violin part has a sequence of notes with a ratio of 3:2. The Viola part has a ratio of 10:12. The Violoncello part has a ratio of 10:12.

Measure 11: The Oboe part has a whole note. The Clarinet part has a sequence of notes with a ratio of 3:2. The Harpsichord part has a sequence of notes with ratios 3:2, 3:2, and 7:4. The Percussion part has a whole note. The Violin part has a sequence of notes with a ratio of 3:2. The Viola part has a ratio of 10:12. The Violoncello part has a ratio of 10:12.

Measure 12: The Oboe part has a whole note. The Clarinet part has a whole note. The Harpsichord part has a sequence of notes with ratios 7:4 and 3:2. The Percussion part has a whole note. The Violin part has a whole note. The Viola part has a ratio of 5:6. The Violoncello part has a ratio of 5:6.

Measure 13: The Oboe part has a whole note. The Clarinet part has a whole note. The Harpsichord part has a whole note. The Percussion part has a whole note. The Violin part has a whole note. The Viola part has a ratio of 5:6. The Violoncello part has a ratio of 5:6.

Annotations: *non flautando* (Viola, Measure 12), *f* (Viola, Measure 12), *non flautando* (Violoncello, Measure 12), *f* (Violoncello, Measure 12).

9

7

6
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

10:14

10:14

7:4

3:2

6:5

3:2

9:5

3:2

4:3

f

$\frac{7}{4}$ $\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

3:2

5:4

4:5

7:4

3:2

5:7

5:7

7
411
85
8

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

f

4:3

3:2

6:5

4:3

7:4

4:3

3:2

14:10

3:2

4:5

10:12

10:12

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

22

$\frac{4}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

f

f

ff

ff

sponges

3:2

3:2

10:6

3:2

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

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

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

ff

10:11

5:8

7:11

7:8

(♩ = 67.5)

29

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

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

(accel.) ----- $\text{♩} = 135$

32 5/8 9/8 5/4 2/4

Ob.

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

Cl.
(Eb)

3:2 3:2

Pf.

to piano

Perc.

8:5 13:9

Vn.

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

Va.

directly on bridge: full bow each stroke

f

directly on bridge: full bow each stroke

Vc.

f

$\frac{3}{4}$ $\frac{9}{8}$ $\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

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

Detailed description of the musical score: The score is for measures 40 and 41. The time signature changes from 6/4 in measure 40 to 7/4 in measure 41. The Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), and Piano (Pf.) parts have whole rests in both measures. The Percussion (Perc.) part has a single note in measure 40. The Violin (Vn.), Viola (Va.), and Violoncello (Vc.) parts play a melodic line. The Viola and Cello staves have interval ratios indicated below them: 5:6, 9:7, 8:6, and 5:7. The Viola part has a 5:6 ratio in measure 40 and a 9:7 ratio in measure 41. The Cello part has an 8:6 ratio in measure 40 and a 5:7 ratio in measure 41. The Violin part has a 5:6 ratio in measure 40 and a 9:7 ratio in measure 41. The Viola part has a 5:6 ratio in measure 40 and a 9:7 ratio in measure 41. The Cello part has an 8:6 ratio in measure 40 and a 5:7 ratio in measure 41.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:7

4:3

8:7

2:3

11
8

5
8

4
4

2
4

(♩ = 90)

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

fff

fff

p

p

8vb

tam-tam

8:11

4:5

3:2

14:11

4:5

5:4

(accel.)

74

4

78

Sub

fff

$$fff$$

-4:3

-9:7

-9:7

—3

-4:3

—8:

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

fff

p

fff

p

fff

pizz.

4:7

4:3

10:9

11:9

54

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

pizz.

fff

fff

fff

p

p

p

4:3

4:3

4:3

3:2

4:3

7:6

4:3

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 58-62 is written for a chamber ensemble. The measures are grouped by time signature: measures 58-59 are in 5/4, measures 60-61 are in 2/4, and measure 62 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 some half notes in measures 60-62. The Piano part features complex rhythmic patterns with slurs and time signature changes (4:3, 5:3, 7:4, 4:3, 3:2). The Percussion part has a simple pattern with two measures of eighth notes marked 'p'. The Violin, Viola, and Violoncello parts have more complex rhythmic patterns with slurs and time signature changes (5:3, 5:4, 4:3, 3:2, 7:4, 4:3, 5:4, 3:2, 5:3).

5
413
83
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

9:7

11:9

3:2

4:3

8:7

5:3

7:6

4:3

5

9

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

f

5:3

4:3

5:3

5:3

11:9

7:6

5:3

3:2

5:3

3:2

4:3

4:3

4:3

4:3

5:3

5:3

4:3

5

3

4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

scrape in a circle at moderate speed

mf

6:5

5:3

7:6

4:3

3:2

5:3

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

This musical score page contains measures 74 and 75 in 5/4 time. The score is for a full orchestra and piano. The woodwinds (Oboe, Clarinet in E-flat) and strings (Violins, Violas, Cellos) play a rhythmic pattern of eighth notes. The piano part features complex chords and arpeggios, with specific intervals (9:7, 4:3, 7:5) marked. The percussion part plays a steady eighth-note rhythm. The violin part has a long, sustained note across both measures.

♩ = 108

$\frac{3}{4}$ C

$\frac{11}{8}$

$\frac{5}{8}$

$\frac{4}{4}$

Oboe

Clarinet (Eb)

Piano

Percussion

Violin

Viola

Cello

ff

f

4:3 4:3

4:3

8:5

3:2 4:3

5

1/4 2/4 1/4 7/4 1/4

Ob. Δ ② ① Δ

Cl. (Eb)

Pf.

Perc.

Vn.

Va. *molto flautando* 3:4 *ff* *pp* 5:7

Vc. *molto flautando* 5:8 *ff* *pp* 6:7

10

10

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

16

8
4

1
4

4
4

1
4

Λ

Λ

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

7:6

5:4

7:6

5:3

7:5

5:3

7:4

5:8

3:4

3:4

5:8

$(\bullet = 108)$

20

20

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

ff

ff

4:3 7:6

5:4 7:4

5:4 7:4

4:3 6:5 10:7

5:6 3:4 4:5

5:8 4:5

①

(accel.) ----- $\text{♩} = 144$ $\text{♩} = 108$

25

5/4 2/4 3/4 1/4

Ob. ② ① ① ② ① ① ② ① ① Δ

Cl. (Eb)

Pf. *ff* 5:4 7:4

Perc. *ff* 5:4 7:4

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

Va.

Vc.

30

30

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

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

non flautando
allow bowing to convey accelerando

non flautando
allow bowing to convey accelerando

34

3/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

snare drum
rapid roll with fingertips: keep speed constant during accelerando

non flautando
allow bowing to convey accelerando

ppp

pp

4:3

3:2

5:4

7:4

5:3

7:4

1

2

1

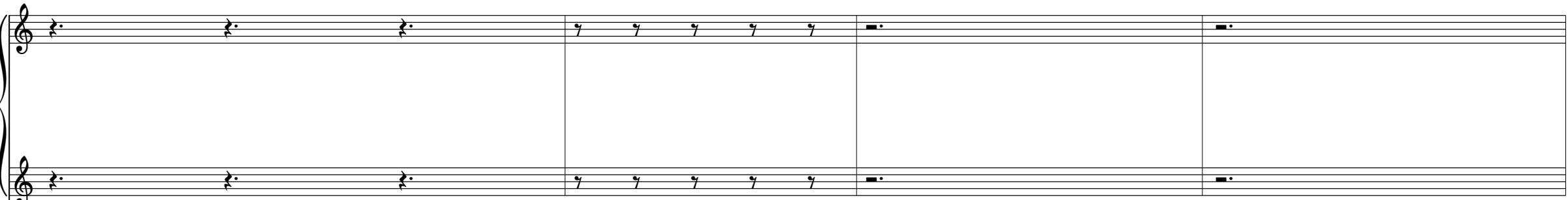
45

(♩ = 45) -----

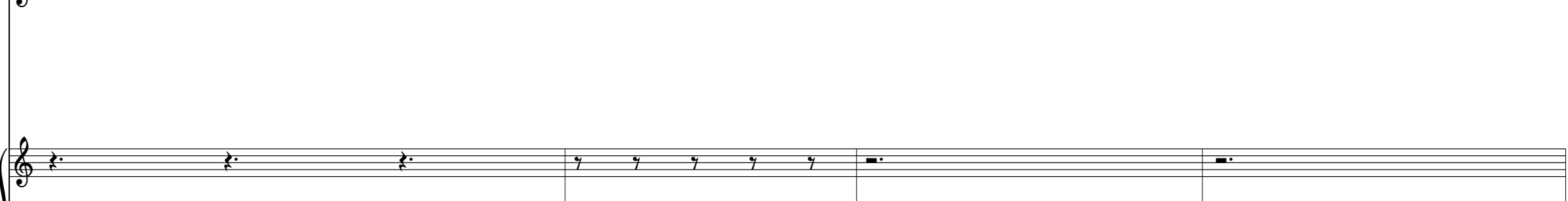
5

3
4

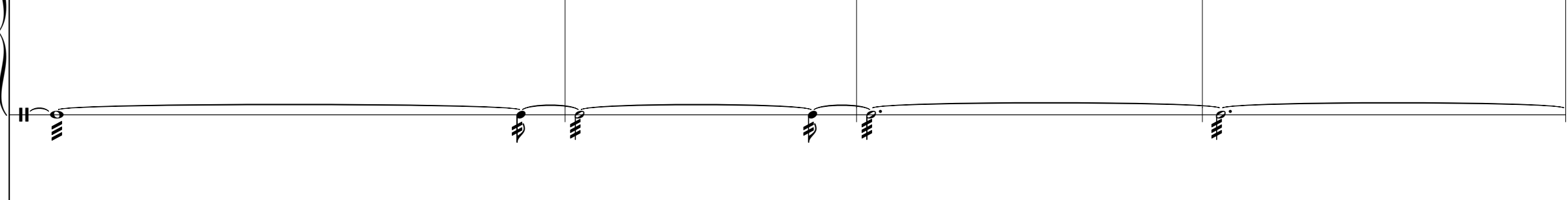
Ob.



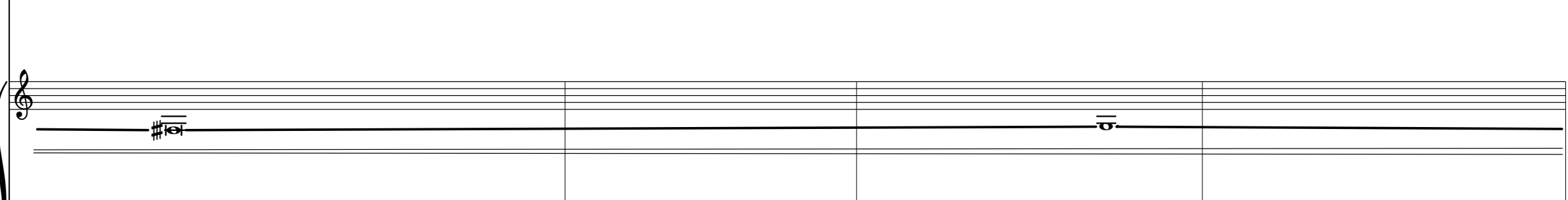
Cl.
(Eb)



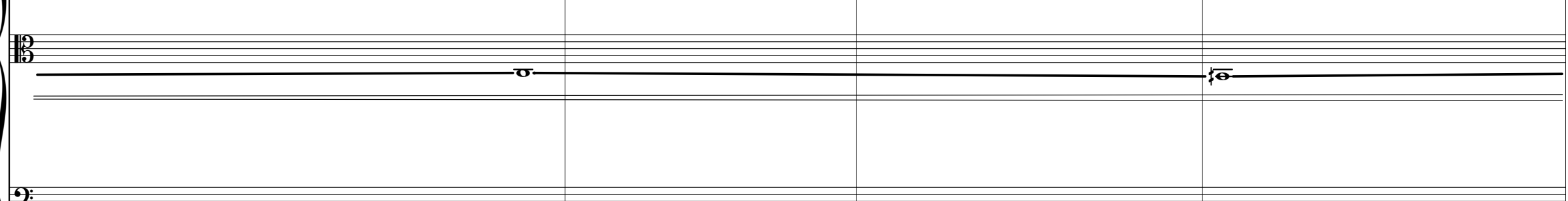
Pf.




Perc.



Vn.



Va.



Vc.

42 (accel.) ----- ➔ ♩ = 135

$\frac{4}{4}$

$\frac{5}{4}$

Ob.	
Cl. (Eb)	
Pf.	
Perc.	
Vn.	
Va.	
Vc.	

Musical score for "The Great Wall" by John Adams. The score is for a full orchestra and includes the following parts: Oboe, Bass clarinet, Piano, Percussion, Violin, Viola, and Cello.

The score is divided into measures, with tempo markings indicating the speed of the music: $\text{♩} = 135$, $\text{♩} = 90$, $(\text{♩} = 90)$, $\text{♩} = 135$, $(\text{♩} = 135)$, and $\text{♩} = 90$.

The time signatures are $\frac{3}{4}$, $\frac{1}{4}$, $\frac{5}{8}$, $\frac{1}{4}$, $\frac{9}{8}$, and $\frac{1}{4}$.

The score includes various dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), and *ancora* (again).

The score also includes performance instructions such as *pizz.* (pizzicato) and *8va* (octave up).

7

♩ = 90

♩ = 135

♩ = 90 (♩. = ♩)

9/8 1/4 9/8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

senza pedale

8vb

pp 6:5 7:4 ff

ff 6:5 7:4 pp

pp 3:2 8:7 ff

ff 3:2 8:7 pp

pp 8:7 3:2 ff

ff 8:7 3:2 pp

[illegible]

16

5

4

(♩ = 45)

-----▶

♩ = 36

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

♩ = 36

$\frac{3}{4}$ E

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

Oboe

Clarinet (Eb)

Piano

Percussion

Violin

directly on bridge: very slow bow, imperceptible bow changes

Viola

directly on bridge: very slow bow, imperceptible bow changes

Cello

directly on bridge: very slow bow, imperceptible bow changes

5

5

9

158

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

sponges
accent changes of direction noticeably at each attack

5th harmonic of F1

mp

mp

ff

17:9

13:9

molto flautando ed estr. sul pont.

pp

5:4

78

54

34

This musical score is for the piece "The Great Wall of China" by John Williams. It is written for piano and strings. The score is divided into three systems, each containing two staves. The first system features a piano part with a melody in the right hand and a bass line in the left hand, and a string part with a melody in the first violin and a bass line in the second violin. The second system continues the piano part with a melody in the right hand and a bass line in the left hand, and the string part with a melody in the first violin and a bass line in the second violin. The third system concludes the piece with a final melody in the piano right hand and a final bass line in the piano left hand, and a final melody in the first violin and a final bass line in the second violin. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Piano:** The right hand plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand plays a bass line starting with a half note E3, followed by a quarter note F3, and then a half note G3. The dynamic marking is *mp*.
- Strings:** The first violin plays a melody starting with a half note G4, followed by a quarter note A4, and then a half note B4. The second violin plays a bass line starting with a half note E3, followed by a quarter note F3, and then a half note G3. The dynamic marking is *mp*.

System 2:

- Piano:** The right hand plays a melody starting with a half note C5, followed by a quarter note D5, and then a half note E5. The left hand plays a bass line starting with a half note F4, followed by a quarter note G4, and then a half note A4. The dynamic marking is *mp*.
- Strings:** The first violin plays a melody starting with a half note C5, followed by a quarter note D5, and then a half note E5. The second violin plays a bass line starting with a half note F4, followed by a quarter note G4, and then a half note A4. The dynamic marking is *mp*.

System 3:

- Piano:** The right hand plays a melody starting with a half note F5, followed by a quarter note G5, and then a half note A5. The left hand plays a bass line starting with a half note B4, followed by a quarter note C5, and then a half note D5. The dynamic marking is *mp*.
- Strings:** The first violin plays a melody starting with a half note F5, followed by a quarter note G5, and then a half note A5. The second violin plays a bass line starting with a half note B4, followed by a quarter note C5, and then a half note D5. The dynamic marking is *mp*.

44

molto flautando

3:2 5:4

pp

64

8

34

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a piano accompaniment, featuring a series of chords and single notes. The lyrics "The Rose Tree" are written below the top staff, and the lyrics "The Rose Tree" are written below the bottom staff. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the last two measures. The tempo is marked "Allegretto".

-----► *molto gridato*

molto gridato ed estr. sul pont.

The musical score for 'L'Espresso' by Luciano Berio is presented in two staves. The top staff features a melodic line with a key signature of one flat (B-flat) and a time signature of 5/4. It includes dynamic markings *f* and *ff*, and a crescendo hairpin. The bottom staff contains a more complex rhythmic pattern with various time signatures (7:4, 3:2, 5:4, 7:6, 5:4, 7:4) and a dynamic marking *molto gridato*. The score is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic values.

Musical score for "L'Allegretto" by Beethoven, measures 1-12. The score is in 3/4 time and features a melody in the upper voice and a bass line in the lower voice. The melody is marked with dynamics *f*, *ff*, and *molto gridato*. The bass line is marked with dynamics *f*, *ff*, and *molto gridato ed estr. sul pont.* The score includes various musical notations such as notes, rests, and accidentals.

(accel.) -----

19

5

9

5

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob. ① ② ① ① 10:9 14:9

Cl. ① ① ② ① ① 11:10 10:9 10:9

Pf. *mp mp mp mp mp mp mp mp mp*

Perc. 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

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

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

23

(accel.)----->|♩ = 72| subito ♩ = 108

34

44

54

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

②①

①

②

7:5

5:3

mpmpmpmp

5:47:6

5:37:4

7:63:2

5:47:4

3:25:4

5:47:4

5:37:4

5:47:6

7

♩ = 72 (♩. = ♩)

27

$\frac{3}{4}$

$\frac{4}{4}$

Ob.

Cl.
(Eb)

Pf.

5th harmonic of F1

Perc.

Vn.

molto gridato ed estr. sul pont.

Va.

molto gridato ed estr. sul pont.

Vc.

molto gridato ed estr. sul pont.

(accel.) -----

31

118

34

58

98

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

34

The musical score for "The Great Wall" by John Cage is presented in a multi-staff format. The instruments and their parts are as follows:

- Ob. (Oboe):** The first staff features a melodic line with notes and rests, marked with dynamics *mf* and *ff*. It includes interval markings such as 5:3, 11:6, and 5:4.
- Cl. (Eb) (Clarinet in E-flat):** The second staff continues the melodic development with notes and rests, marked with dynamics *mf* and *ff*. It includes interval markings such as 7:6, 5:3, and 5:4.
- Pf. (Piano):** The third staff features a complex rhythmic pattern with many beamed notes, marked with dynamics *ff* and *mf*. It includes interval markings such as 5:4, 7:4, and 5:3.
- Perc. (Percussion):** The fourth staff features a complex rhythmic pattern with many beamed notes, marked with dynamics *ff* and *mf*. It includes interval markings such as 5:4, 7:4, and 5:3.
- Vn. (Violin):** The fifth staff features a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes interval markings such as 5:4, 7:4, and 5:3.
- Va. (Viola):** The sixth staff features a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes interval markings such as 5:4, 7:4, and 5:3.
- Vc. (Violoncello):** The seventh staff features a melodic line with notes and rests, marked with dynamics *mp* and *ff*. It includes interval markings such as 5:4, 7:4, and 5:3.

The score is divided into four measures, each with a specific set of musical notations and dynamics. The first measure is marked *mf*, the second *mf*, the third *ff*, and the fourth *ff*. The score includes various musical notations, including notes, rests, and interval markings.

5
4

4
4

9
8

Ob.

mf

① ② ①

5:4

Cl.
(Eb)

11:10

mf

5:4

Pf.

mp

senza pedale

Perc.

suspended cymbal
attackless roll with very soft yarn mallets

ppp

Vn.

Va.

Vc.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score is divided into three systems of measures. The first system contains measures 46, 47, and 48. The second system contains measures 49, 50, and 51. The third system contains measures 52, 53, and 54. The time signature changes from 3/4 to 5/8 to 9/8. The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The percussion part has a long sustained note with a complex fingering. The string parts (Vn., Va., Vc.) play a steady eighth-note pattern.

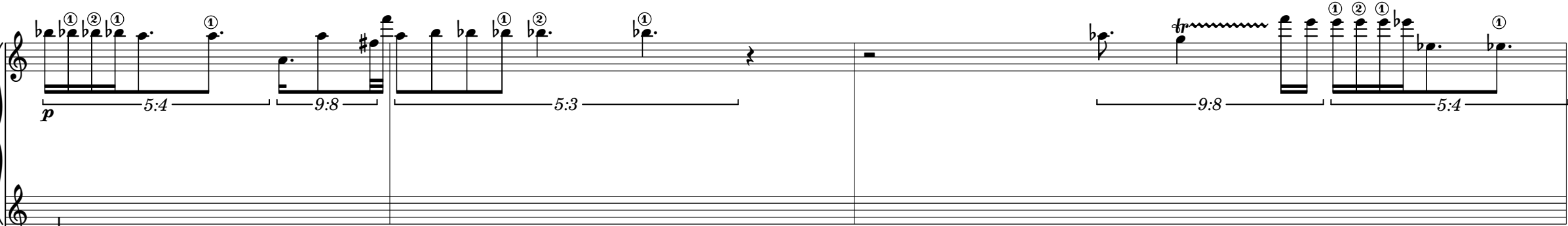
♩ = 108

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

$\frac{4}{4}$


$\frac{6}{4}$

Oboe



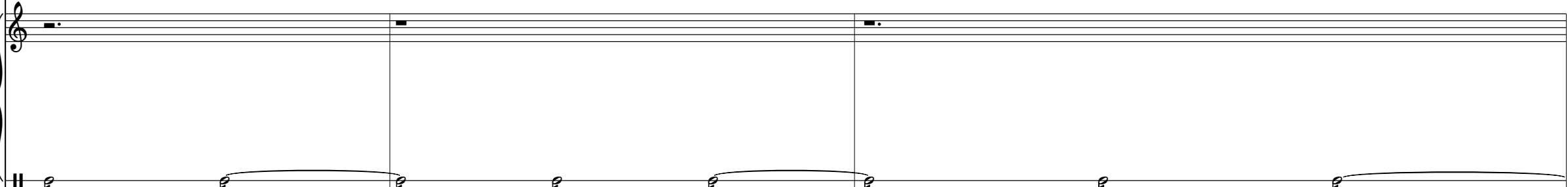
p 5:4 9:8 5:3 9:8 5:4

Clarinet (Eb)

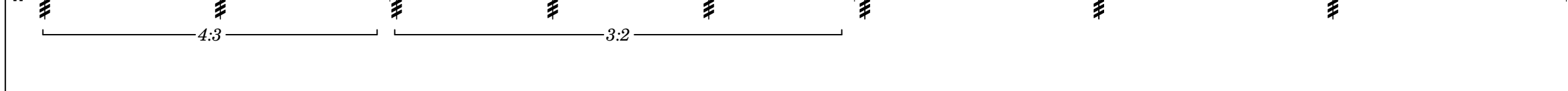


ppp

Piano

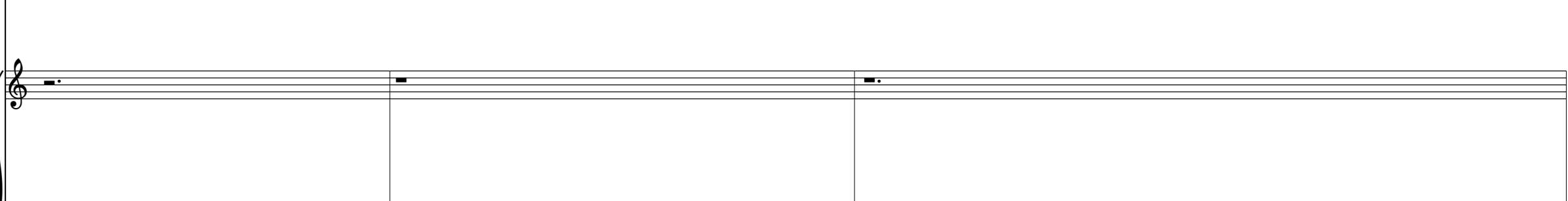


Percussion

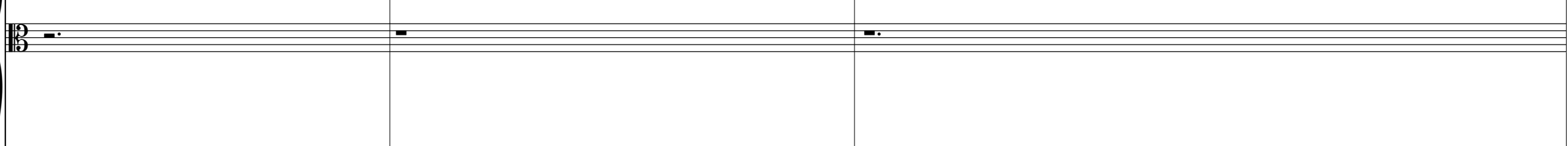


4:3 3:2

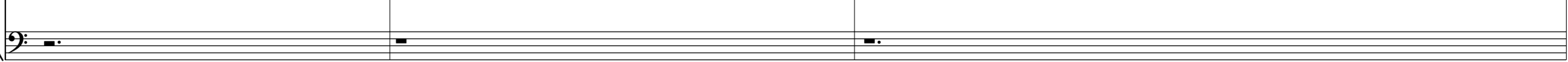
Violin



Viola



Cello



4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

9/8

3/4

9/8

3/4

②

3:2

① ②

5:3

9:8

① ② ① ②

5:4

9:8


① ①


5:3

17:9

5:3

17:9

 = 135

 = 72

5
8

3
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.



Ob. 3:2 5:3 9:8 5:3

Cl. (Eb) #

Pf. ff

Perc. 13:9 8:5 5:3

Vn. ff

Va. ff

Vc. ff

12

4/4 5/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

molto flautando

ff

ff

p

ppp

molto flautando

p

ppp

molto flautando

p

ppp

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

1 2 1 1 2 1

[illegible]

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

$\text{♩} = 90$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

5:3

11:10

10:9

10:9

5:4

7:6

5:3

7:6

5:3

7:6

5:3

7:4

5:3

7:6

5:3

7:6

5:4

7:4

3:2

ppp

5:4

7:4

3:2

p

ppp

3:2

5:4

7:4

p

ppp

to bass clarinet

7

9

3

♩ = 135

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Bass cl.

ppp

Pf.

Perc.

Vn.

Va.

ppp

Vc.

ppp

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

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

54

31

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

$\text{♩} = 72$

Ob.

Bass cl.

Pf.

Perc.

Vn.

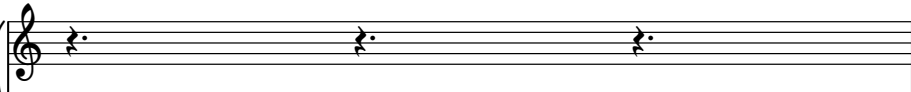
Va.

Vc.

The musical score consists of seven staves for different instruments. The top staff (Ob.) has a treble clef and a key signature of one flat. It features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together in groups of 3:2. The second staff (Bass cl.) has a treble clef and a key signature of one flat, with a whole rest in measure 31 and eighth notes in measures 32-36. The third staff (Pf.) has a treble clef and a key signature of one flat, with a whole rest in measure 31 and a 4:3 triplet in measure 32. The fourth staff (Perc.) has a percussion clef and a key signature of one flat, with a whole rest in measure 31 and a 13:9 triplet in measure 32. The fifth staff (Vn.) has a treble clef and a key signature of one flat, with a complex rhythmic pattern similar to the Ob. staff. The sixth staff (Va.) has a bass clef and a key signature of one flat, with a whole rest in measure 31 and eighth notes in measures 32-36. The seventh staff (Vc.) has a bass clef and a key signature of one flat, with a whole rest in measure 31 and eighth notes in measures 32-36. The time signatures change from 4/4 to 9/8 to 3/4 to 5/8 across the measures. The tempo is marked as quarter note = 72.



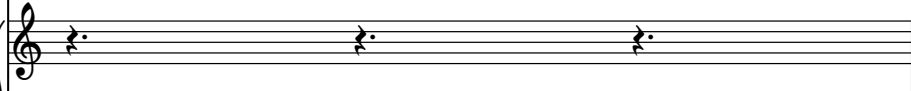
Ob.



Bass cl.



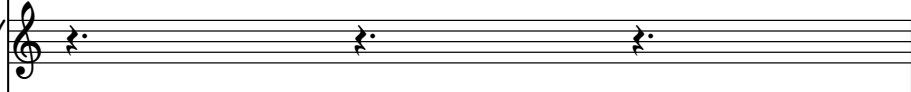
Pf.



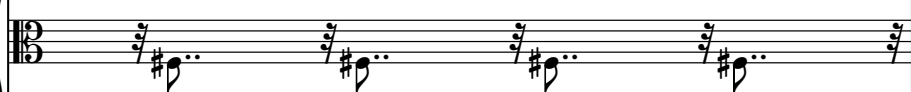
Perc.



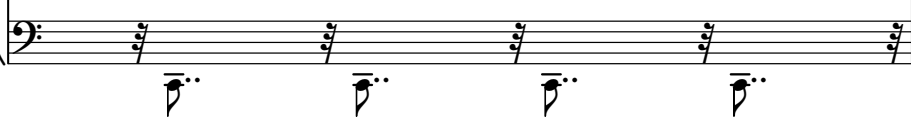
Vn.



Va.



Vc.



Musical score for "The Great Gatsby" featuring Oboe, Clarinet (Eb), Harpsichord, Percussion, Violin, Viola, and Cello. The score includes a tempo of 72, a key signature of G major, and various musical notations such as rests, eighth notes, and dynamic markings like *ppp* and *p*.

5
4

3
4

Ob. [G4] [G5] [G6]

Cl. (Eb)

Hpschd.

Perc.

Vn. gridato possibile

Va. *fff*

Vc. *fff*

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

3:2 3:2 12:8 7:12

9

7

6

(♩ = 72) -----

[G7]

[G8]

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

to bass clarinet

grid. possibile ----->

gridato possibile

fff
gridato possibile

fff

(accel.) -

12

74

34

[G9]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

—7:13

—7:10

grid. possibile -

—7:13

—7:10

grid. possibile -

—7:13

—7:10

(accel.)

14

74

118

58

[G10]

[G11]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

flaut. possibile

flaut. possibile

flaut. possibile

ppp subtone

5:4

7:6

7:10

7:8

7:10

7:8

(accel.) - - - - - $\text{♩} = 144$

17

44

64

34

[G12]

[G13]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

tam-tam
attackless

p

p

-7:13-

-7:13-

—7:13

20

$\frac{4}{4}$

$\frac{7}{8}$

[G14]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

♩ = 144

8 H

5

~~4~~
4

Oboe
ff

Bass clarinet
ppp

Harpsichord

Percussion

Violin

Viola
subito ordinario
ff

Cello
subito ordinario
ff

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to clarinet in E-flat

leggerissimo

pp

ff

leggerissimo (off-string bowing on staccati)

pp

fff

7:4

4:3

5:4

3:2

5:4

3:2

3:2

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. - - -

Vn.
7:4 4:3 4:3

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

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

♩ = 90

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

5:4

7:4

3:2

$\frac{4}{4}$ $\frac{6}{4}$ $\frac{3}{4}$

Ob. f ① ② ① 5:7

Bass cl. ① ② 8:10 4:7 f

Pf. ff ff ff ff ff

Perc. --- --- ---

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

21

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. $\textcircled{1}$ 5:7 5:7 $\textcircled{1}$ $\textcircled{1}$

Bass cl. $\textcircled{1}$ 4:7 4:7 *ff*

Pf. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Perc. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Vn. subito ordinario 10:11

Va. 5:7 5:7

Vc. subito ordinario 10:11

♩ = 90

78

I

64

[11]

Oboe

Clarinet
(Eb)

Harpsichord

Percussion

Violin

Viola

Cello

Sheet music score for Oboe, Clarinet (Eb), Harpsichord, Percussion, Violin, Viola, and Cello. The score is divided into two systems, each with a repeat sign at the beginning.

System 1:

- Oboe:** Rest for 2 measures, then a half note.
- Clarinet (Eb):** Rest for 2 measures, then a half note.
- Harpsichord:** A sequence of 28 eighth notes, grouped into 14 pairs of 3:2. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.
- Percussion:** Rest for 2 measures, then a half note.
- Violin:** *fff* *possibile* (2 measures), then a half note.
- Viola:** *fff* *possibile* (2 measures), then a half note.
- Cello:** *fff* *possibile* (2 measures), then a half note.

System 2:

- Oboe:** Rest for 2 measures, then a half note.
- Clarinet (Eb):** Rest for 2 measures, then a half note.
- Harpsichord:** A sequence of 28 eighth notes, grouped into 14 pairs of 3:2. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.
- Percussion:** Rest for 2 measures, then a half note.
- Violin:** *fff* *possibile* (2 measures), then a half note.
- Viola:** *fff* *possibile* (2 measures), then a half note.
- Cello:** *fff* *possibile* (2 measures), then a half note.

74

[I3]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (soprano) and a piano accompaniment line (treble clef). The second system has a vocal line (soprano) and a piano accompaniment line (treble clef). The piano accompaniment is in 2/4 time and features a simple melody with a rising and falling line. The vocal line is in G major and 2/4 time, with a melody that follows the piano accompaniment. The lyrics "The Rose Tree" are written below the vocal line. The score is written in a simple, clear style, suitable for a children's songbook.


$$ff$$

A musical staff with a treble clef showing a sequence of 18 eighth notes. The notes are grouped into 9 pairs, each labeled with a bracket and the ratio '3:2' below it. Above the staff, there are 18 vertical tick marks, each corresponding to an eighth note.

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef. The first measure contains a quarter note on the first line (F4) followed by a dotted quarter note on the second line (G4). The second measure contains a quarter note on the second line (G4) followed by a dotted quarter note on the third line (A4). The system concludes with a double bar line.

The musical score for "The Great Wall" by John Cage is presented on a grand staff (treble and bass clefs). The piece is marked *ppp* (pianissimo). The notation includes a series of notes and rests, with intervals of 9:5, 5:4, 7:4, and 5:4 indicated by brackets below the staff. The notes are primarily whole and half notes, with some quarter notes. The key signature is one flat (B-flat). The piece is divided into two measures by a double bar line.

The musical score for 'The Great Wall' by John Cage is presented on a grand staff. The piece begins with a *ppp* (pianissimo) dynamic. The melody is composed of several intervals, with the following ratios indicated below the staff: 3:2, 5:4, 7:4, and 3:2. The score includes various musical notations such as whole notes, half notes, and quarter notes, along with rests and accidentals. The piece concludes with a final note and a fermata.

(accel.) -----  = 135

5 $\frac{3}{4}$ $\frac{11}{8}$ $\frac{5}{8}$ $\frac{4}{4}$

Ob. [I4] [I5] [I6] [I7] ①

Cl.
(Eb) to bass clarinet ①

Hpschd. ff to piano

Perc. crotales ff ff ff ff ff ff ff

Vn. fff 10:13

Va. fff 10:13

Vc. fff 10:13

5:4 7:4 3:2 7:4 3:2 5:6 5:6 10:13 10:13 10:13

2 7
4 4

[I8]

Ob.

②

①

5:6

5:7

Bass cl.

②

①

5:6

5:7

Pf.

#p.

#p

fff

7:9

Perc.

#p.

fff

7:9

Vn.

b.

5:9

Va.

b.

5:9

Vc.

b.

5:9

Score for 'The Firebird' by Igor Stravinsky

Tempo: ♩ = 135

Key Signature: One flat (B-flat)

Time Signature: 4/4

Instrumentation: Oboe, Bass clarinet, Piano, Percussion, Violin, Viola, Cello

Score Details:

- Oboe:** Starts with a half note G4, followed by a half note F#4. Dynamics: *ff*.
- Bass clarinet:** Starts with a half note G3, followed by a half note F#3. Dynamics: *ff*.
- Piano:** Starts with a half note G4, followed by a half note F#4. Dynamics: *fff*. A box labeled "to harpsichord" is placed above the staff.
- Percussion:** Starts with a half note G4, followed by a half note F#4. Dynamics: *fff*. A box labeled "tam-tam" is placed above the staff.
- Violin:** Starts with a half note G4, followed by a half note F#4. Dynamics: *fff*.
- Viola:** Starts with a half note G4, followed by a half note F#4. Dynamics: *fff*.
- Cello:** Starts with a half note G4, followed by a half note F#4. Dynamics: *fff*.

Performance Instructions:

- to harpsichord:** A box labeled "to harpsichord" is placed above the Piano staff.
- tam-tam:** A box labeled "tam-tam" is placed above the Percussion staff.

5 $\text{♩} = 108$

5

$\text{♩} = 72$

5

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

ff

fff

f

f

f

directly on bridge: full bow each stroke

f

f

directly on bridge: full bow each stroke

f

directly on bridge: full bow each stroke

f

fff possibile

8vb 3:2 3:2

(♩ = 72)

$\text{♩} = 36$

9

44

54

44

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ffff possibile

ffff

8vb.

$$\mathcal{f}$$
$$f$$
$$f$$

[illegible]

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 16-20. The score includes staves for 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 in the left hand, consisting of eighth notes grouped in threes, with a tempo marking of 36 beats per minute. The Percussion part includes a series of eighth notes and rests, with a forte (f) dynamic marking.

The Oboe, Bass Clarinet, Violin, Viola, and Violoncello parts are marked with a forte (f) dynamic and a tempo marking of 36 beats per minute.

.....▶

• ♩ = 144

54

14

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

pizz.

fff

pizz.

fff

pizz.

$$fff$$
$$\mathcal{f}$$
 f

	L
--	---

–8:7–

8:7 _____

—5:4—

—6:5

♩ = 144

5/4 K

~~4/4~~

~~2/4~~

Oboe

Bass clarinet

Harpsichord

Percussion

Violin

pizz.

7:5 5:4 3:2

Viola

pizz.

8:5 7:4 3:2

Cello

gridato possibile

54

44

24

The first measure of the song 'The Sound of Silence' is shown on a five-line musical staff. It begins with a treble clef (C-clef on the first line) and a key signature of one sharp (F#). The first note is a half note on the second line (D4). This is followed by a quarter rest, then a quarter note on the second space (E4), and finally a dotted half note on the second space (E4).



5:3

5:4

3:2

8:5

3:2

3:2

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

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

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

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

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

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

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

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

9:5 6:5 3:2 3:2

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

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2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

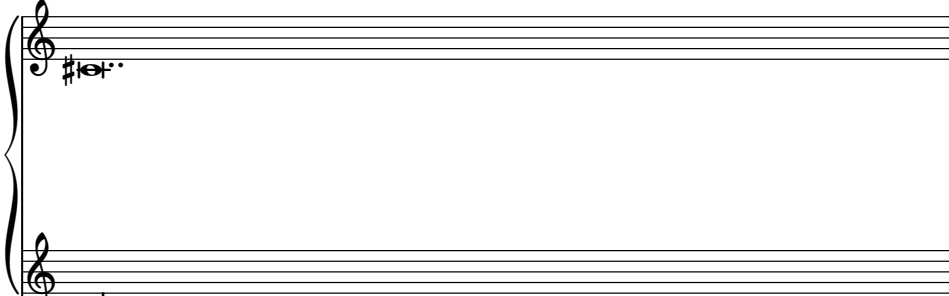
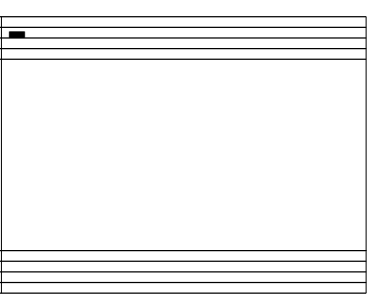


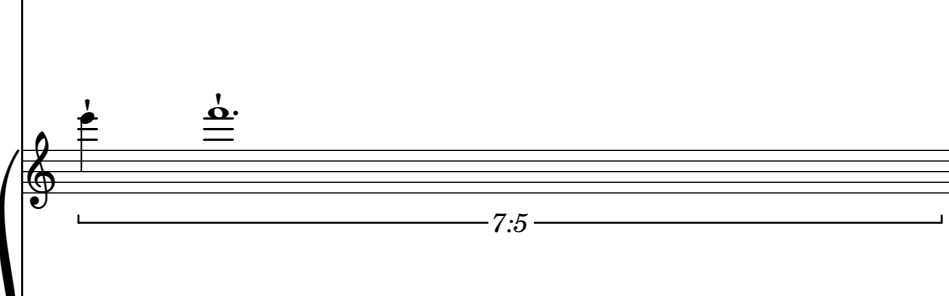
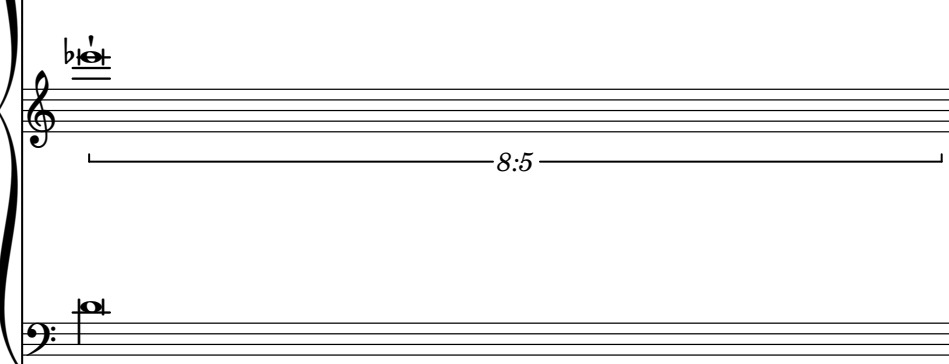
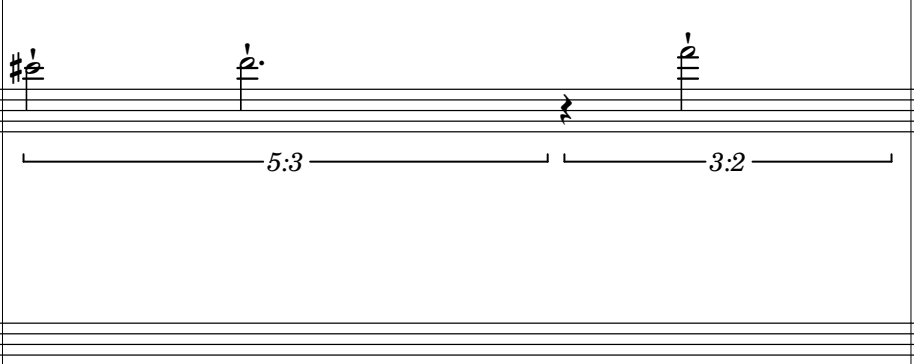
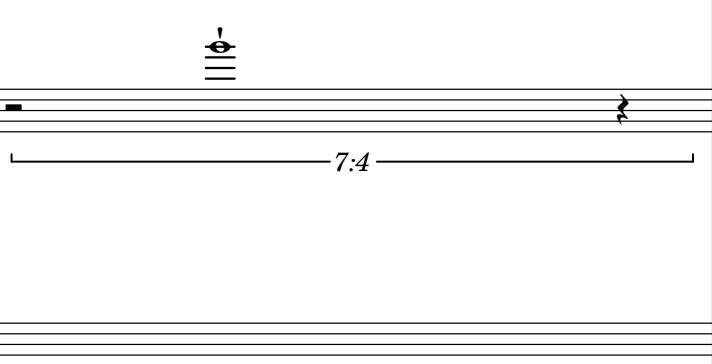
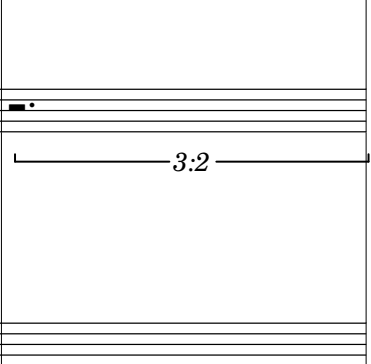
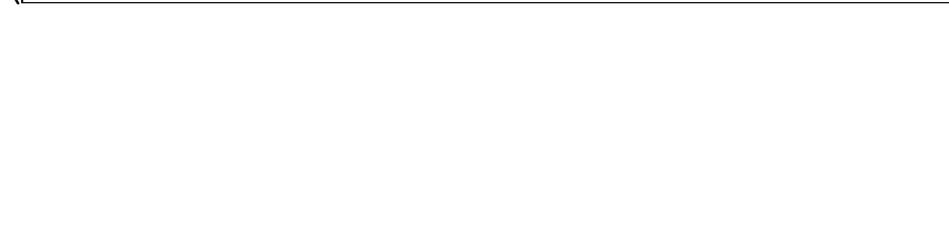
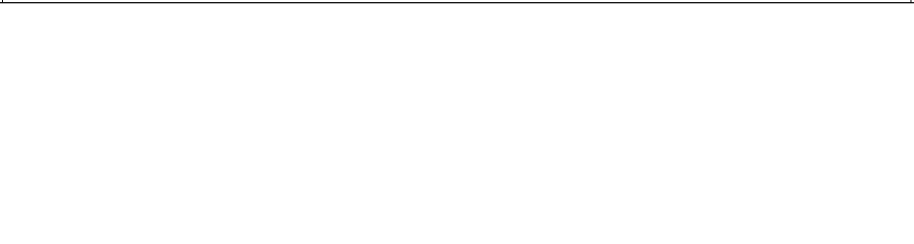
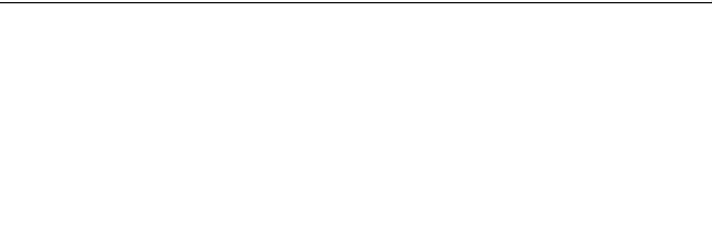
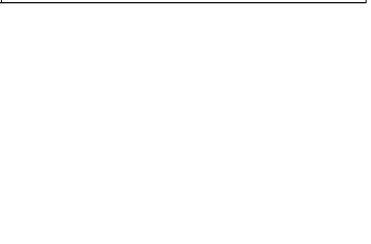
Vc.

4

5
4

4
4

2
4

Ob.				
Bass cl.				
Hpschd.				
Perc.				
Vn.				
Va.				
Vc.				

5
4

4
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2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

p

25

5
4

4
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2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

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

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

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

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

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

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

ffff possibile

ordinario

ff

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4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

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4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

54

44

24



–5:4

—3:2

-4:3

–3:2

—7:4

5
4

4
4

2
4

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

45

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Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Cambridge, MA.
May - August 2014.

