

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
8

5
8

1
4

Λ

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

Measure 6: (accel.) ----- ➔ ♩ = 144. The tempo is 144 beats per minute. The time signature is 9/8.

Measure 7: ♩ = 108. The tempo is 108 beats per minute. The time signature is 5/8.

Measure 8: The time signature is 1/4. A triangle symbol (Λ) is present above the staff.

Measure 9: The time signature is 1/4. A triangle symbol (Λ) is present above the staff.

Instrumental details:

- Ob.:** Rests in measures 6 and 7. In measure 8, it plays a quarter note. In measure 9, it rests.
- Bass cl.:** Rests in measures 6 and 7. In measure 8, it plays a quarter note. In measure 9, it rests.
- Pf.:** Rests in measures 6 and 7. In measure 8, it plays a half note. In measure 9, it rests.
- Perc.:** Rests in measures 6 and 7. In measure 8, it plays a half note. In measure 9, it rests.
- Vn.:** In measure 6, it plays a half note. In measure 7, it plays a half note. In measure 8, it plays a half note. In measure 9, it rests.
- Va.:** In measure 6, it plays a half note. In measure 7, it rests. In measure 8, it plays a half note. In measure 9, it rests.
- Vc.:** In measure 6, it plays a half note. In measure 7, it plays a half note. In measure 8, it plays a half note. In measure 9, it rests.

Dynamic markings and articulation:

- Vn.:** *ff* (measure 6), *pp* (measure 7), *ff* (measure 8).
- Va.:** *ff* (measure 6), *pp* (measure 8), *ff* (measure 9).
- Vc.:** *ff* (measure 6), *pp* (measure 8), *ff* (measure 9).

Articulation and phrasing:

- Vn.:** Phrasing slurs with ratios 5:4, 5:4, 7:6, 5:4.
- Va.:** Phrasing slurs with ratios 7:6, 3:2, 5:4, 7:4.
- Vc.:** Phrasing slurs with ratios 7:6, 5:4, 7:6, 7:4.

10

♩ = 135

5/8

4/4

5/4

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

9

7

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

molto flautando

mf

molto flautando

mf

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

mp

3:2

4:3

3:2

3:2

9:5

5:4

4:5

10:14

5:7

10:14

5:7

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

mp

3:2

4:3

3:2

7:4

3:2

6:5

4:3

7:4

3:2

14:10

3:2

4:5

10:12

10:12

23

$\frac{5}{8}$

$\frac{4}{4}$

$\frac{3}{4}$

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

4:5

3:2

4:3

3:2

3:2

7:4

3:2

3:2

10:12

5:6

10:12

5:6

non flautando

f

non flautando

f

9
8

7
8

6
4

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

f

3:2

4:3

7:4

3:2

6:5

3:2

9:5

10:14

10:14

30

$\frac{7}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

Musical score for measures 30-31. 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

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

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.

The musical score for measures 61-63 is arranged in five systems. The first system (measures 61-62) is in 7/4 time, and the second system (measures 62-63) is in 4/4 time. The third system (measure 63) is in 7/8 time. The instruments and their parts are as follows:

- Ob.:** Measures 61-62: Rest. Measure 63: Rest.
- Cl. (Eb):** Measures 61-62: Rest. Measure 63: Rest.
- Pf.:** Measures 61-62: *fff* (8vb) chord. Measure 63: Rest.
- Perc.:** Measures 61-62: *p* (quarter note). Measure 63: Rest.
- Vn.:** Measures 61-62: *pizz.* (quarter note). Measure 63: *fff* (quarter note).
- Va.:** Measures 61-62: *fff* (quarter note). Measure 63: *fff* (quarter note).
- Vc.:** Measures 61-62: *fff* (quarter note). Measure 63: *fff* (quarter note).

Measure 63 is marked with a 7/8 time signature and a 3:2 ratio. The tempo is marked as 135 (accel.).

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

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

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

4:3

5:3

7:4

4:3

3:2

p

p

5:3

5:4

4:3

3:2

7:4

4:3

5:4

3:2

3:2

5
413
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

3:2

9:7

8:7

11:9

5:3

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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

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

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.
mf

Va.

Vc.

scrape in a circle at moderate speed

7:6

9:7

4:3

7:5

The musical score is divided into three measures. Measure 86 is in 4/4 time, and measures 87 and 88 are in 5/4 time. The Oboe (Ob.) part has rests in measures 86 and 87, and a series of eighth notes in measure 88. The Clarinet in E-flat (Cl. (Eb)) part has a melodic line with a half note in measure 86, a quarter note in measure 87, and a half note in measure 88. The Piano (Pf.) part has a complex rhythmic pattern with ratios 7:6, 9:7, 4:3, and 7:5. The Percussion (Perc.) part has a steady rhythm of eighth notes in measure 88. The Violoncello (Vn.) part has a sustained note with a 'scrape in a circle at moderate speed' instruction. The Viola (Va.) part has a sustained note. The Violin (Vc.) part has a sustained note.

89

$\text{♩} = 108$

$\frac{3}{4}$ C

$\frac{11}{8}$

$\frac{5}{8}$

$\frac{4}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 89-92 is presented in a multi-staff format. The top staff, for Oboe (Ob.), begins in 3/4 time with a forte (ff) dynamic. It features a series of eighth notes with trills and wavy lines above them, followed by a half note. The time signature changes to 11/8 for the second measure, then to 5/8 for the third, and finally to 4/4 for the fourth. The Oboe part includes various articulations such as slurs, ties, and fingerings (e.g., ①, ②). The Clarinet in E-flat (Cl. (Eb)) part starts in 3/4 time with a forte (f) dynamic and consists of a single line of music with a slur and a tie. The Piano (Pf.) and Percussion (Perc.) parts are shown in 3/4 time, with the Piano part having a single line of music and the Percussion part having a single line of music. The Violin (Vn.) part is in 3/4 time and features a single line of music with a slur and a tie. The Viola (Va.) and Violoncello (Vc.) parts are in 3/4 time and feature a single line of music with a slur and a tie. The score is divided into four measures by vertical bar lines, with the time signature changing at the beginning of each measure.

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

1/4

1/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

7:5

7:6

5:4

5:3

7:4

5:8

3:4

3:4

5:8

The musical score for "The Great Wall" by John Cage is presented in a multi-staff format. The instruments included are Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violoncello (Vc.), Violin (Vn.), and Viola (Va.). The score is divided into measures by vertical bar lines, with time signatures (3/4, 1/4, 4/4, 5/8, 9/8) indicated at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings (ff, f, p). The score is characterized by complex rhythmic structures, including ratios like 5:4, 7:4, 4:3, 6:5, 3:4, 4:5, 5:6, 5:8, 4:5, 10:7, and 7:6, which are indicated by horizontal lines with numbers above them. The Percussion part includes a section labeled "scraped slate". The Violoncello part includes a section labeled "scraped slate". The Viola part includes a section labeled "scraped slate". The Violin part includes a section labeled "scraped slate". The Piano part includes a section labeled "scraped slate". The Clarinet in E-flat part includes a section labeled "scraped slate". The Oboe part includes a section labeled "scraped slate".

113

(accel.) - - - - - ►

♩ = 144

♩ = 108

54

24

34

14

A

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for "The Great Wall" by John Adams 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 rest for the strings.

Ob. (Oboe): The first measure contains a melodic line with a 4:3 ratio. The second measure contains a melodic line with a 4:3 ratio. The third measure contains a melodic line with a 4:3 ratio. The 13-measure rest is marked with a 5:4 ratio.

Cl. (Eb) (Clarinet in E-flat): The first measure contains a melodic line. The second measure contains a melodic line. The third measure contains a melodic line. The 13-measure rest is marked with a 5:4 ratio.

Pf. (Piano): The first measure contains a melodic line with a 5:4 ratio. The second measure contains a melodic line with a 5:4 ratio. The third measure contains a melodic line with a 5:4 ratio. The 13-measure rest is marked with a 14:9 ratio.

Perc. (Percussion): The first measure contains a melodic line with a 5:4 ratio. The second measure contains a melodic line with a 5:3 ratio. The third measure contains a melodic line with a 7:4 ratio. The 13-measure rest is marked with a 10:9 ratio.

Vn. (Violin): The first measure contains a melodic line. The second measure contains a melodic line. The third measure contains a melodic line. The 13-measure rest is marked with a 10:9 ratio.

Va. (Viola): The first measure contains a melodic line. The second measure contains a melodic line. The third measure contains a melodic line. The 13-measure rest is marked with a 10:9 ratio.

Vc. (Violoncello): The first measure contains a melodic line. The second measure contains a melodic line. The third measure contains a melodic line. The 13-measure rest is marked with a 10:9 ratio.

Performance Instructions: The strings are instructed to play *non flautando* (not flautando) and to allow bowing to convey accelerando.

$\text{♩} = 45$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

tr *tr*
4:3 3:2

①

②

①

snare drum

rapid roll with fingertips: keep speed constant during accelerando

ppp

non flautando
allow bowing to convey accelerando

pp

(♩ = 45) -----

5

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-----



ff *pp*



ppp ancora

134

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

$\frac{1}{4}$ $\frac{5}{8}$ $\frac{1}{4}$ $\frac{9}{8}$ $\frac{1}{4}$ $\frac{9}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

pizz. 8va

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

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

8:7 3:2

ff pp pp ff

140

(accel.) ♩ = 135

1/4 9/8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

senza pedale

8vb

arco

ffff possibile

6:5 7:4

ff pp

3:2 8:7

ff pp

8:7 3:2

ff pp

145

(rit.) ♩ = 45

(♩ = 45)

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{5}{4}$



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

ppp subtone

8vb

tam-tam

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp


arco

ffff possibile

ffff possibile

arco

ffff possibile

(rit.)  = 36

Ob.

Bass cl.

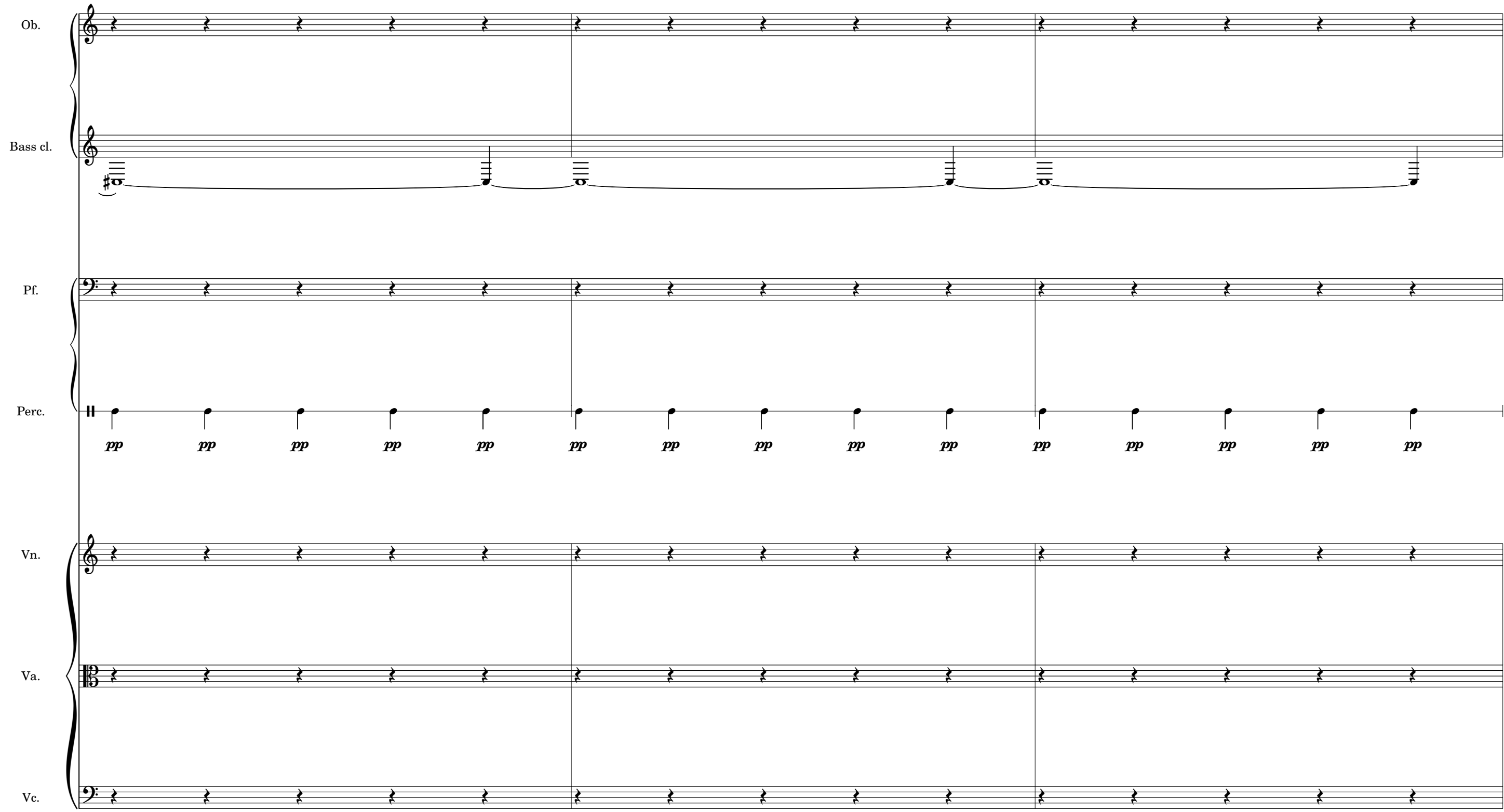
Pf.

Perc.

Vn.

Va.

Vc.



♩ = 36

3/4 E

4/4

9/8

3/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

directly on bridge: very slow bow, imperceptible bow changes

Va.

directly on bridge: very slow bow, imperceptible bow changes

Vc.

directly on bridge: very slow bow, imperceptible bow changes

♩

♩

♩

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5th harmonic of F1

mp

mp

sponges

accent changes of direction noticeably at each attack

ff

17:9

13:9

molto flautando ed estr. sul pont.

pp

5:4

(accel.)

$\frac{7}{8}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mp

mp

mp

mp

mp

p

5:3

8:7

7:5

f

5:4

pp

5:4

molto flautando

(accel.)

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

 $V_c.$

(accel.) -

64

9

34

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

45

(accel.) -

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

11:10

10:9

10:9

14:9

5:4

7:4

3:2

5:4

7:6

5:4

7:4

3:2

5:4

3:2

5:4

7:4

5:4

7:6

5:4

7:4

3:2

7:4

3:2

5:4

7:6

3:2

5:4

7:4

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Ob. ② ① ④ 5:3

Cl. (Eb) ② 7:5 5:3

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

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

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

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

Vc. 5:4 7:4 3:2

3
4

4
4

Ob.

Cl.
(Eb)

Pf.
5th harmonic of F1
mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc.

Vn.
molto gridato ed estr. sul pont.
ff 3:2 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:4 3:2

Va.
molto gridato ed estr. sul pont.
ff 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:4

Vc.
molto gridato ed estr. sul pont.
ff 3:2 5:4 7:4 3:2 5:4 7:4 3:2 5:4 7:6

(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

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mf

ppp

mp

senza pedale

suspended cymbal
attackless roll with very soft yarn mallets

5:4

11:10

5:4

$\text{♩} = 108$

4/4 6/4 9/8

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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

$\text{♩} = 135$

$\text{♩} = 72$

5

34

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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.

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

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

8vb

ppp

[illegible]

$\text{♩} = 72$

9
 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

fff

fff

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

98

78

245

(♩ = 72)

6
4

7
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to bass clarinet

grid. possibile

gridato possibile

fff
gridato possibile

7:13

7:13

7:13

fff

247

(accel.)

3
4

7
4

11
8

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

flaut. possibile

grid. possibile

flaut. possibile

grid. possibile

flaut. possibile

7:10

7:8

(accel.)

5
8

4
4

6
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

ppp subtone

5:4

7:6

7:8

7:13


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

5
4

3
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to clarinet in E-flat

leggierissimo

pp

ff

leggierissimo (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 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

3:2

5:4

3:2

5:4

3:2

5:4

7:4

74

11
8

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

5:4

7:4

3:2

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

4/4

6/4

3/4

1

2

1

2

8:10

4:7

5:4

7:4

3:2

5:4

7:4

3:2

3:2

5:4

7:4

3:2

5:4

7:6

3:2

5:4

7:4

3:2

5:4

5:7

subito ordinario

f

ff

ff

ff

ff

ff

p

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

I

Ob.

①



Bass cl.

①

①

ff

Pf.

Perc.

Vn.

subito ordinario

10:11

Va.

5:7

5:7

Vc.

subito ordinario

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

[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.

Pf.

Perc.

Vn.

directly on bridge: full bow each stroke

Va.

directly on bridge: full bow each stroke

Vc.

directly on bridge: full bow each stroke

(♩ = 72) ----- ♩ = 36

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

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, meaning the tempo is 3/2 of 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 in 4/4 time and consists of four measures. The piano part features a continuous 3:2 ratio exercise, with notes grouped in pairs and labeled "3:2". The percussion part features a continuous 3:2 ratio exercise, with notes grouped in pairs and labeled "3:2". The oboe, bass clarinet, violin, viola, and cello parts are all marked with a "p" (piano) dynamic. The percussion part is marked with an "f" (forte) dynamic. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature of 4/4.

[illegible]

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

5
4

1
4

5
4

K



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

f

fff

pizz.

pizz.

fff

ff

pizz.

pizz.

fff

ff

pizz.

gridato possibile

fff

fff

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5:4

3:2

7:4

3:2

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

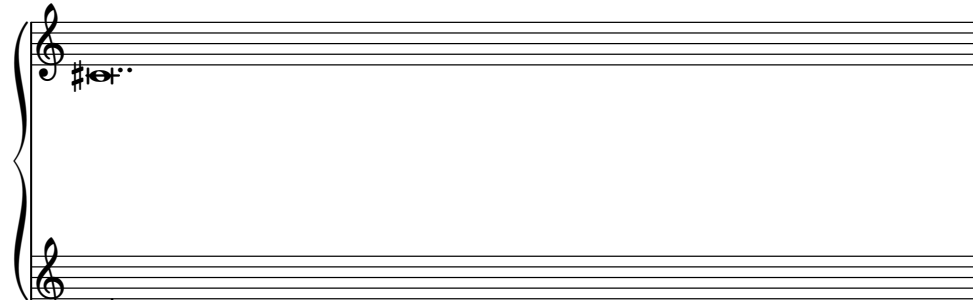
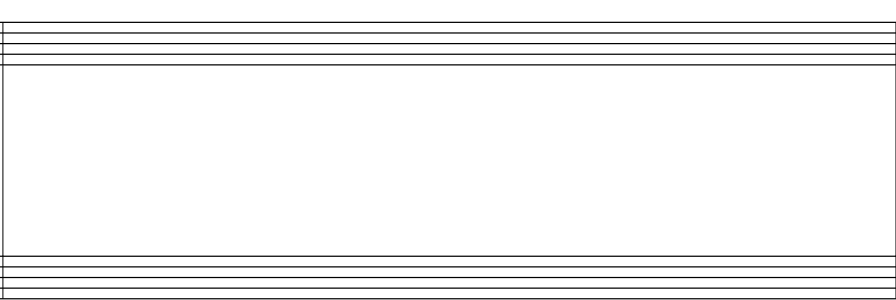
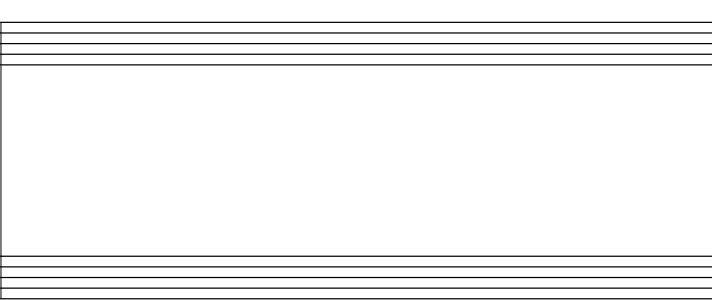
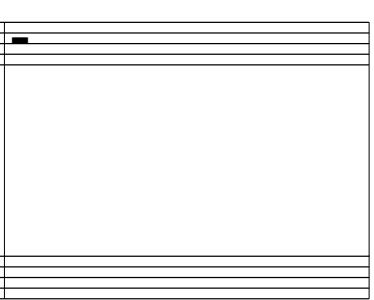




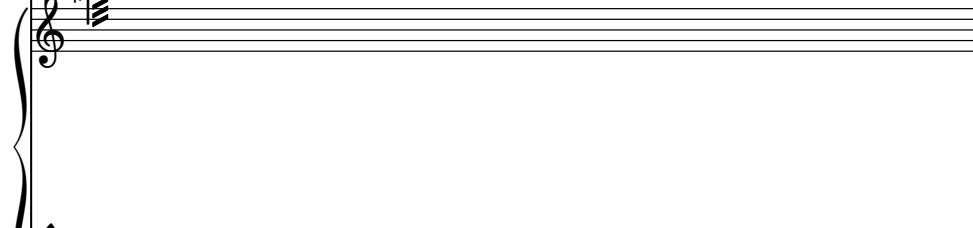
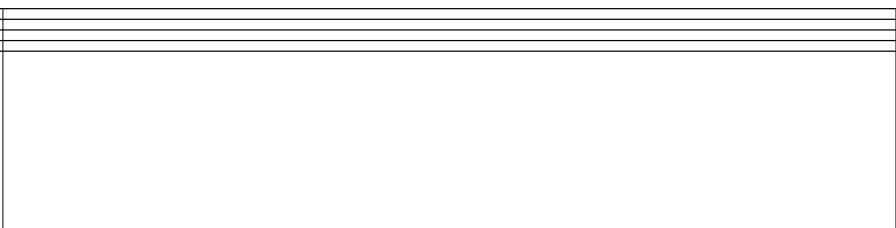
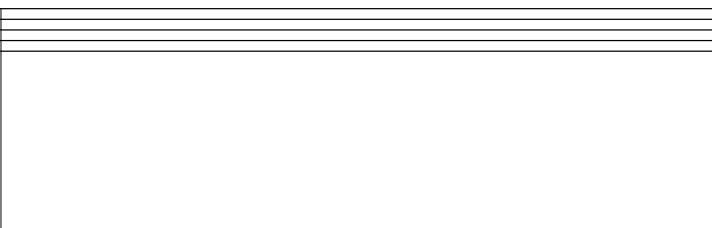
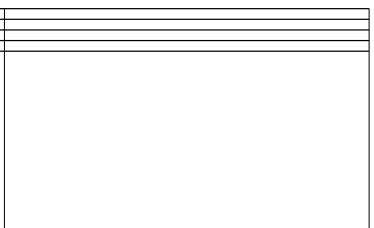
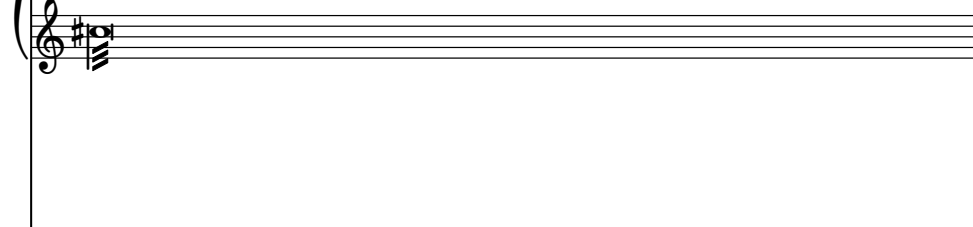
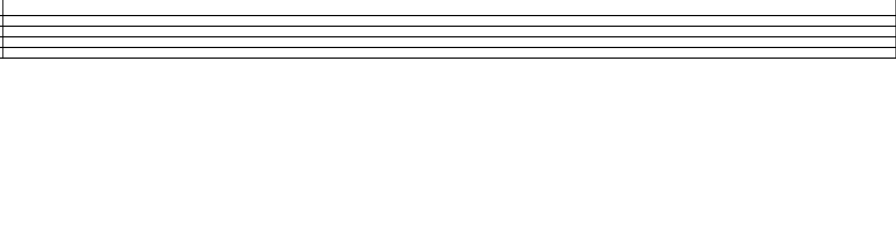
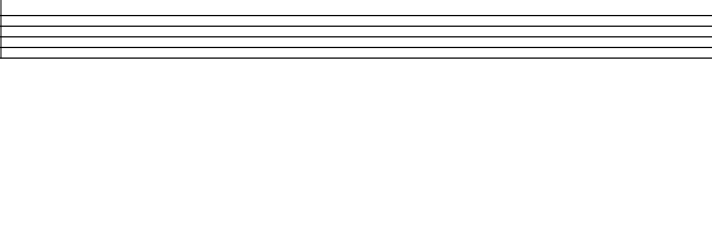
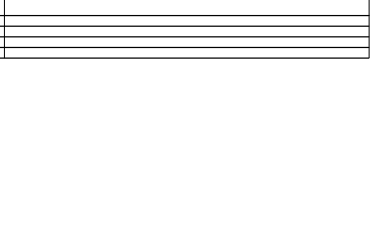
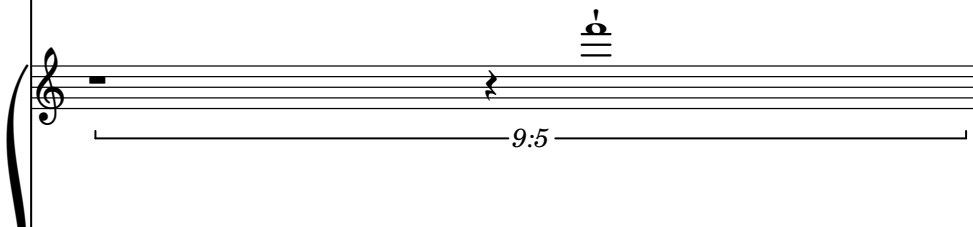
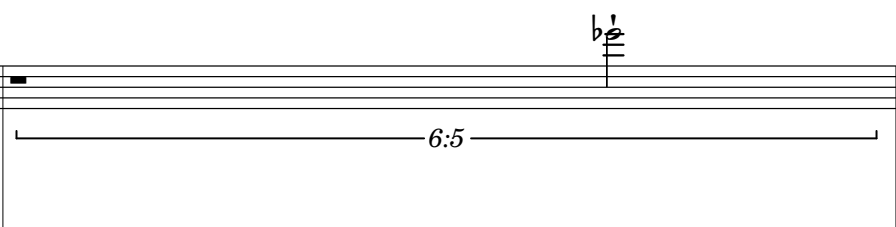
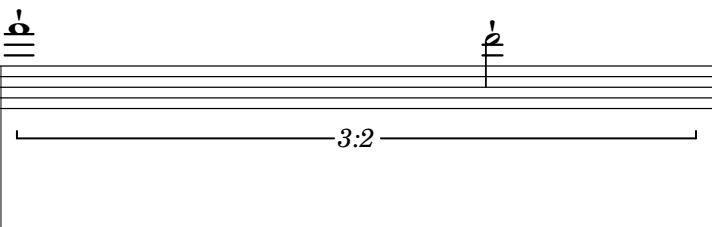
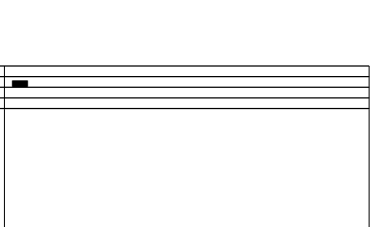
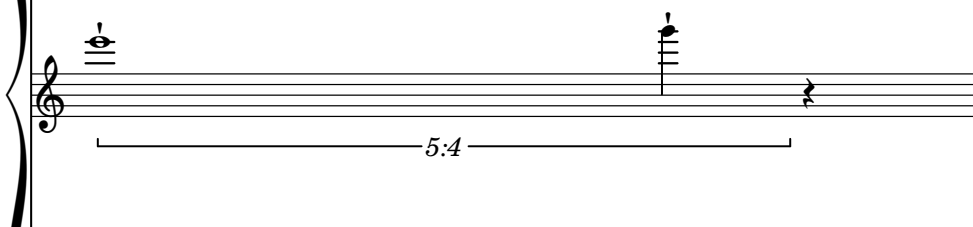
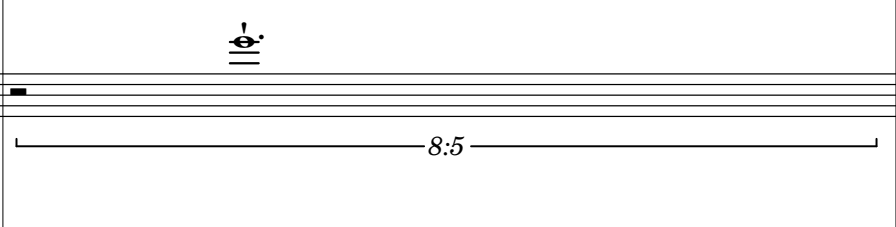
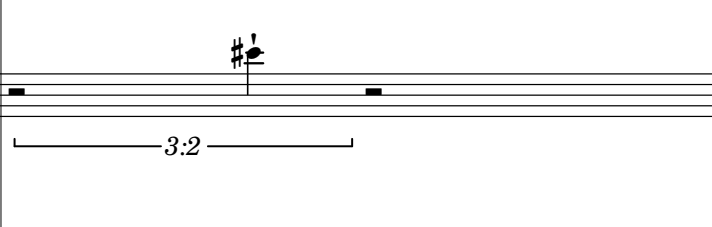
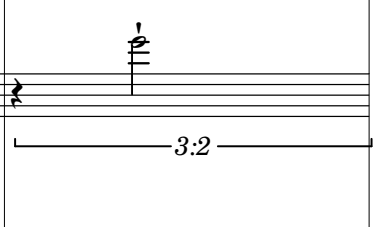
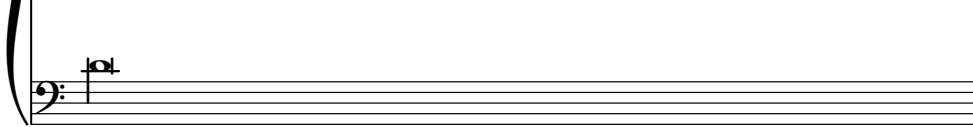
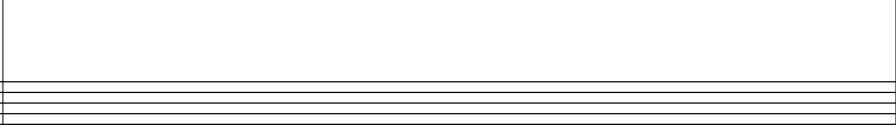
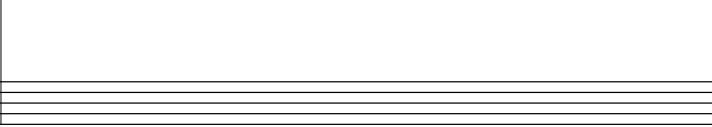
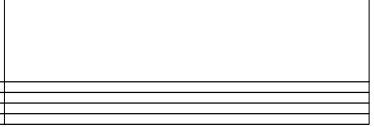
Hpschd.

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.

Vn.

Va.

Vc.

ordinario

$$ff$$

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 A4 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 A3 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 A4 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 A4 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 A4 in the first measure. A slur with a 7:5 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 A4 in the first measure. A slur with a 7:4 ratio spans the first measure.

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#3 and A3 in the first measure.

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 C5 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 C4 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 C5 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 C5 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 C5 in the first measure. A bracket below the staff indicates a 6:5 ratio between the notes.

Va.

Va. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 and C5 in the first measure. A bracket below the staff indicates a 7:5 ratio between the notes.

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#3 and C4 in the first measure.

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.

Ob. (Oboe): Measure 350: A half note G#4. Measure 351: Rest. Measure 352: Rest. Measure 353: A half note G#4.

Bass cl. (Bass Clarinet): Measure 350: A half note G#2. Measure 351: Rest. Measure 352: Rest. Measure 353: A half note G#2.

Pf. (Piano): Measure 350: A half note G#4. Measure 351: Rest. Measure 352: Rest. Measure 353: A half note G#4.

Perc. (Percussion): Measure 350: A half note G#4. Measure 351: Rest. Measure 352: Rest. Measure 353: A half note G#4.

Vn. (Violin): Measure 350: A half note G#4. Measure 351: A half note G#4. Measure 352: A half note G#4. Measure 353: A half note G#4. Ratios: 7:5, 5:4, 3:2.

Va. (Viola): Measure 350: A half note G#4. Measure 351: A half note G#4. Measure 352: A half note G#4. Measure 353: A half note G#4. Ratios: 4:3, 3:2, 7:4.

Vc. (Violoncello): Measure 350: A half note G#4. Measure 351: Rest. Measure 352: Rest. Measure 353: A half note G#4.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

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.

