

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♯); (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.) -----▶ ♩ = 144

♩ = 108

6

98

128

14

A

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

The image shows a musical score for 'The Great Wall of China' by John Williams. The score is written for a piano and a string quartet. The piano part is in the upper staves, and the string quartet is in the lower staves. The score is in 4/4 time and consists of 16 measures. The piano part is in the upper staves, and the string quartet is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'pp'.

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

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

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

4:3 5:3

molto flautando

mf 5:6 10:14

molto flautando

mf 5:6 10:14

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

20

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

mp

10:12

10:12



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

*non flautando****f****non flautando****f***

5:6

5:6

9

7

6

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

74

34

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

3:2

5:4

4:5

7:4

3:2

5:7

5:7

7
4

11
8

15
8

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.
f
off-string bowing on staccati

Va.

Vc.

4:3

3:2

6:5

4:3

7:4

4:3

3:2

14:10

3:2

4:5

10:12

10:12

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

35

$\frac{4}{4}$

$\frac{6}{4}$

$\frac{3}{4}$

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

7:9

10:12

38

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

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

$$(\bullet = 67.5) -$$

42

84

34

44

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

$$= ff$$

—3:2

-12:8

—3:2—

— 10:

5—

-3:2-

-4:3-

—3:2.

-3:2-

—5:3

—3:2

— 10:6

-3:2-

— 14:

(accel.) ----- $\text{♩} = 135$

45

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

6:5

12:8

3:2

10:6

3:2

3:2

8:5

13:9

6:5

10:6

3:2

12:8

directly on bridge: full bow each stroke

f

directly on bridge: full bow each stroke

f

♩ = 90 (♩. = ♩)

3
4

53

6
4

7
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

57

11
8

5
8

4
4

2
4

(♩ = 90)

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

♯

8vb
fff

tam-tam

p

♯

fff

p

8:11


4:5

3:2

14:11

4:5

5:4

 = 135
(accel.)

61

74

44

78

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

19

8
4

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

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).

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

3:2

9:7

8:7

11:9

5:3

Detailed description: This musical score page contains measures 75, 76, and 77. The woodwinds (Ob. and Cl. in Eb) play a steady eighth-note pattern. The piano (Pf.) has a melodic line in measures 75 and 76, with a 9:7 ratio indicated, and a chordal texture in measure 77. The percussion (Perc.) plays a consistent eighth-note pulse. The strings (Vn., Va., Vc.) have more complex parts with various intervals and ratios (5:3, 3:2, 8:7, 11:9) marked below the staves. Measure 75 shows a 5:3 ratio for the Vc. and 3:2 for the Vn. and Va. Measure 76 shows 9:7 for the Pf. and Vc., and 8:7 for the Vn. and Va. Measure 77 shows 11:9 for the Vn. and 5:3 for the Va. The page number 75 is at the top left, and the rehearsal marks 5/4 and 13/8 are at the top center.

78

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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

$\text{♩} = 108$

5

3
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

5:3

6:5

5:3

5:3

4:3

4:3

3:2

5:3

5:3

4:3

5:3

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 87-88 are in 5/4 time. The Oboe (Ob.) part has a whole rest in measure 86 and eighth notes in measures 87-88. The Clarinet in E-flat (Cl. (Eb)) part has a whole note in measure 86 and a half note in measure 87, followed by a whole note in measure 88. The Piano (Pf.) part has a complex rhythmic pattern in measure 86 with a 7:6 ratio, a complex rhythmic pattern in measure 87 with a 9:7 ratio, and a complex rhythmic pattern in measure 88 with 4:3 and 7:5 ratios. The Percussion (Perc.) part has a whole rest in measure 86 and eighth notes in measures 87-88. The Violoncello (Vn.) part has a sustained note in measure 86 with a 'scrape in a circle at moderate speed' instruction and a sustained note in measure 87, followed by a sustained note in measure 88. The Viola (Va.) part has a whole rest in measure 86 and eighth notes in measures 87-88. The Violin (Vc.) part has a whole rest in measure 86 and eighth notes in measures 87-88.

89

$\text{♩} = 108$

34 C

118

158

44

Ob.

Cl.

(Eb)

Pf.

Perc

 $V_n.$

Va.

Vc.

93

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

Ob. Δ ② ① Δ Δ

Cl. (Eb)

Pf.

Perc.

Vn.

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

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

98

$\frac{4}{4}$

$\frac{1}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

Δ

Δ

Δ

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 98-103 is as follows:

- Ob.:** Measures 98-100: Rest. Measures 101-103: Rest.
- Cl. (Eb):** Measures 98-100: Rest. Measures 101-103: Rest.
- Pf.:** Measures 98-100: Rest. Measures 101-103: ff (5:4), ff (7:5), ff (7:4).
- Perc.:** Measures 98-100: Rest. Measures 101-103: ff (7:4).
- Vn.:** Measures 98-100: Rest. Measures 101-103: Rest.
- Va.:** Measures 98-100: ff (3:4), pp . Measures 101-103: ff (5:7), pp . Measures 104-106: ff (6:7), pp .
- Vc.:** Measures 98-100: ff (5:8), pp . Measures 101-103: ff (6:7), pp . Measures 104-106: ff (5:7), pp .

104

8
4

1
4

4
4

1
4

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Λ

Λ

7:6

5:4

7:6

5:3

7:5

5:3

7:4

5:8

3:4

3:4

5:8

(♩ = 108)

108

34

14

44

58

98

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scraped slate

ff

ff

4:3

7:6

5:4

7:4

5:4

7:4

ff

5:6

3:4

4:5

5:8

4:5

4:3

6:5

10:7

113

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

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

Ob. ② ① ① ② ① ① ② ①

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.

122

 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{9}{8}$ $\text{♩} = 45$

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) -----

3

3
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

fff

134

(rit.) ♩ = 90 (♩ = 90) ----- ♩ = 135 (♩ = 135) ----- ♩ = 90 (♩ = 90) -----

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

Λ Λ Λ

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

pizz.
8va-----

ff 6:5 7:4 **pp**

pizz.
8va-----

ff 3:2 8:7 **pp**

pizz.

ff 8:7 3:2 **pp**

pp 6:5 7:4 **ff**

pp 3:2 8:7 **ff**

pp 8:7 3:2 **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

146

147

148

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

1/4

4/4

5/4

fff

ppp subtone

8vb

tam-tam

pp


arco

ffff possibile

ffff possibile

arco

ffff possibile

(rit.)  = 36

Ob.

Bass cl.

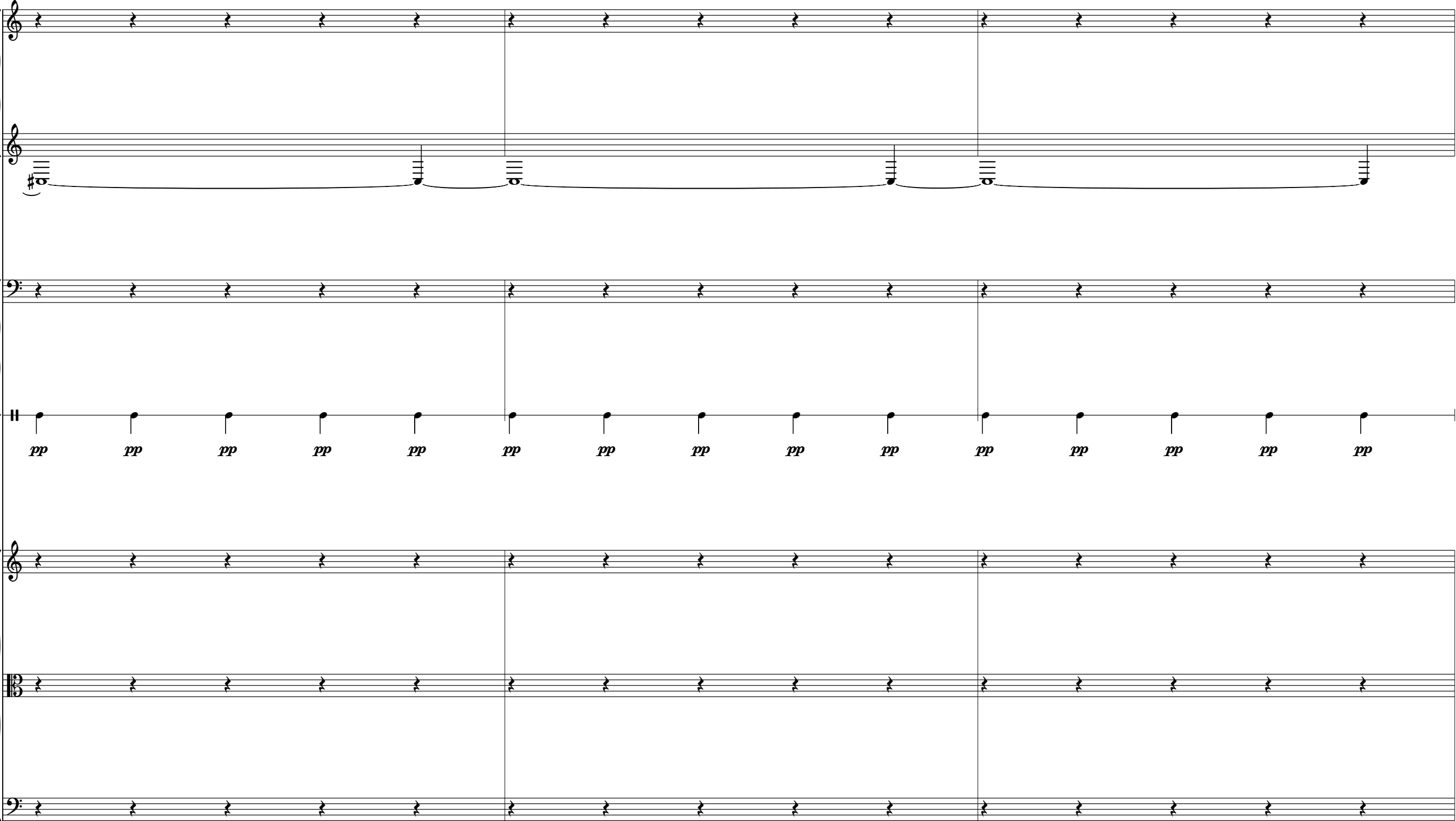
Pf.

Perc.

Vn.

Va.

Vc.



The musical score for measures 149-151 is as follows:

- Ob.:** Rests in measures 149 and 150. In measure 151, plays a quarter note G4.
- Bass cl.:** Plays a low note (G2) in measures 149 and 150, and a quarter note G2 in measure 151.
- Pf.:** Rests in measures 149 and 150. In measure 151, plays a quarter note G2.
- Perc.:** Plays a series of quarter notes (G2) in measures 149 and 150, and a quarter note G2 in measure 151.
- Vn.:** Rests in measures 149 and 150. In measure 151, plays a quarter note G4.
- Va.:** Rests in measures 149 and 150. In measure 151, plays a quarter note G4.
- Vc.:** Rests in measures 149 and 150. In measure 151, plays a quarter note G2.

♩ = 36

44

2

34

A musical score for the song "The Rose Tree". The score is written for a piano (P) and a voice (V). The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of four measures. The piano part starts with a whole note chord of B-flat, D-flat, and F. The voice part starts with a whole note chord of B-flat, D-flat, and F. The piano part continues with a whole note chord of B-flat, D-flat, and F. The voice part continues with a whole note chord of B-flat, D-flat, and F. The piano part ends with a whole note chord of B-flat, D-flat, and F. The voice part ends with a whole note chord of B-flat, D-flat, and F.

[illegible]

Musical notation for the bass line of the piece "mm". The notation is written on a single staff with a bass clef. It consists of a series of eighth and sixteenth notes, with some notes beamed together. The key signature has one flat (B-flat). The tempo/mood is indicated as "mm" (moderato).

(♩ = 36

Vc.

(accel.) -

160

78

54

34

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for "The Wind" by Philip Glass is presented in a system of five staves. The top two staves are for the piano, and the bottom three are for the flute. The score is divided into three measures.

Measure 1: The piano part features a series of chords in the right hand, with a melodic line in the left hand. The flute part begins with a series of notes, including a microtonal interval (8:7).

Measure 2: The piano part continues with a series of chords. The flute part features a series of notes, including a microtonal interval (7:5).

Measure 3: The piano part concludes with a series of chords. The flute part features a series of notes, including a microtonal interval (5:4).

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *p* (piano), *f* (forte), and *pp* (pianissimo). The tempo is marked *molto flautando*.

(accel.)

163

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

7:6

5:3

5:4

5:3

5:3

5:3

7:4

mp

mp

mp

mp

mp

mp

mp

mp

4:3

5:3

molto flautando

pp

3:2

5:4

7:6

3:2

7:4

3:2

5:4

7:4

3:2

5:4

5:4

molto flautando

pp

3:2

5:4

(accel.) -

167

64

8

34

Ob.

Cl.

(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for "L'Espresso" by Luciano Berio is presented in a multi-staff format. The top section includes two vocal staves (Soprano and Alto) and a piano accompaniment section with a bass staff and a percussion staff. The bottom section features three additional staves, likely for a string quartet or similar ensemble, with various performance instructions and dynamic markings.

Key Musical Elements and Instructions:

- Tempo and Style:** The score is marked "moderato" and "Lento".
- Performance Instructions:**
 - molto gridato* (very shouted)
 - molto gridato ed estr. sul pont.* (very shouted and extraneous on the bridge)
 - ff* (fortissimo)
 - f* (forte)
- Intervallic Ratios:** The score includes various intervallic ratios such as 5:3, 11:9, 10:9, 5:4, 7:4, 3:2, 7:6, and 4:3, indicating specific harmonic relationships.
- Notation:** The score uses standard musical notation, including notes, rests, and accidentals, with some notes marked with circled numbers (1, 2) indicating specific performance techniques or articulation.

(accel.)

170

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

The musical score for measures 170-173 is as follows:

- Ob.**: Measure 170 has three eighth notes (Bb, Bb, Bb) with fingerings 1, 2, 1. Measure 171 has a half note (Bb) and a whole note (Bb). Measure 172 has a half note (Bb) and a whole note (Bb). Measure 173 has a half note (Bb) and a whole note (Bb). Ratios: 10:9 (170-171), 14:9 (171-172).
- Cl. (Eb)**: Measure 170 has a half note (Bb) and a whole note (Bb) with fingering 1. Measure 171 has a half note (Bb) and a whole note (Bb). Measure 172 has a half note (Bb) and a whole note (Bb) with fingerings 1, 2, 1. Measure 173 has a half note (Bb) and a whole note (Bb) with fingering 1. Ratios: 11:10 (170-171), 10:9 (171-172), 10:9 (172-173).
- Pf.**: Measure 170 has three eighth notes (Bb, Bb, Bb) with dynamics mp. Measure 171 has a half note (Bb) and a whole note (Bb) with dynamics mp. Measure 172 has a half note (Bb) and a whole note (Bb) with dynamics mp. Measure 173 has a half note (Bb) and a whole note (Bb) with dynamics mp.
- Perc.**: Measure 170 has five eighth notes (Bb, Bb, Bb, Bb, Bb). Measure 171 has a half note (Bb) and a whole note (Bb). Measure 172 has a half note (Bb) and a whole note (Bb). Measure 173 has a half note (Bb) and a whole note (Bb).
- Vn.**: Measure 170 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 5:4, 7:4, 3:2. Measure 171 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 5:4, 7:6. Measure 172 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratio 5:4. Measure 173 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 7:4, 3:2, 5:4.
- Va.**: Measure 170 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 3:2, 5:4, 7:4. Measure 171 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratio 5:4. Measure 172 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratio 7:6. Measure 173 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 5:4, 7:4, 3:2.
- Vc.**: Measure 170 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 7:4, 3:2, 5:4. Measure 171 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratio 7:6. Measure 172 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 5:4, 7:6. Measure 173 has eighth notes (Bb, Bb, Bb, Bb, Bb) with ratios 3:2, 5:4, 7:4.

174

(accel.) ----- $\left(\text{♩} = 72 \right) \textit{subito} \text{♩} = 108$

3
4

4
4

5
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

$\text{♩} = 72 \text{ (♩.} = \text{♩)}$

178

34

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5th harmonic of F1

molto gridato ed estr. sul pont.

ff

mp

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

(accel.)

182

11

8

3

4

5

8

9

8

Ob.

Cl.
(Eb)

Pf.


Perc.

Vn.

Va.

Vc.

49

 = 108
(accel.)

7
8

9
8

3
4

Ob.

Cl.
(Eb)

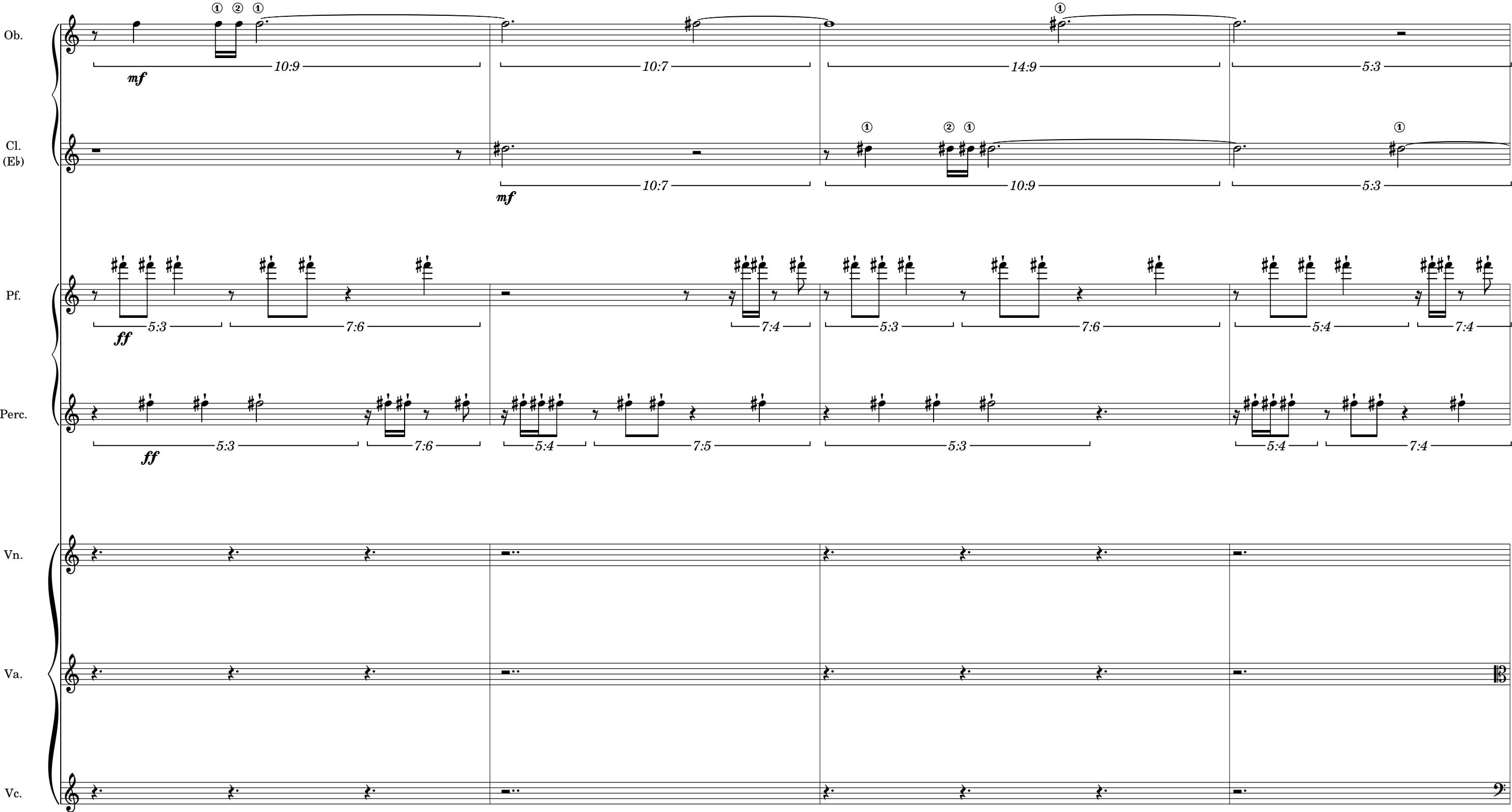
Pf.

Perc.

Vn.

Va.

Vc.



Ob.

Cl.
(Eb)

Pf.

Perc

Vn.

Va.

Vc.

194

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.

197

$\text{♩} = 108$

$\frac{3}{4}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{4}$

F

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob. staff notation: p 5:4 9:8

ppp

4:3

201

201

4
4

6
4

9
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

9:8

5:4

3:2

5:3

3:2

17:9

[illegible]

212

54

34

$\text{♩} = 108$

$\overbrace{\hspace{1.5cm}}^{5:4}$
 $\overbrace{\hspace{2.5cm}}^{7:6}$
 $\overbrace{\hspace{2.5cm}}^{3:2}$
 $\overbrace{\hspace{1.5cm}}^{5:4}$
 $\overbrace{\hspace{1.5cm}}^{7:4}$

p
 ppp

$\text{♩} = 90$ $\text{♩} = 108$

$\frac{4}{4}$

$\frac{11}{8}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

5:4

20:11

7:6

5:4

5:3

5:4

7:6

5:3

7:4

3:2

5:4

7:4

ppp

p

3:2

5:4

7:4

ppp

p

7:4

5:4

7:4

ppp

3:2

5:4

7:4

p

5:3

5:4

7:4

ppp

p

5:4

7:4

3:2

p

3:2

5:4

7:4

ppp

p

219

$\text{♩} = 90$

$\frac{5}{8}$

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Ob. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{2}$ $10:9$

Cl. (Eb) $11:10$ $10:9$ 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

Vc. $5:4$ $7:4$ ppp

ppp

223

9

$\text{♩} = 135$
3/4

$\text{♩} = 45$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

227

4/4

5/4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

trill

ppp

3:2

8vb

suspended cymbal

pp

4:3

3:2

8va

fff

8:7

230

$\text{♩} = 72$

$\frac{4}{4}$

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

Bass cl.

Pf. *8va*

Perc.

Vn.

Va.

Vc.

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

4:3 4:3

13:9 8:5

$\text{♩} = 72$

$\frac{9}{8}$ G

[G1]

$\frac{5}{4}$

[G2]

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.

[G3]

p

6:5

3:2

[G4]

p

3:2

3:2

3:2

5:4

7:6

5:3

7:4

5:4

7:4

fff

fff

241

241

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

gridato possibile

fff

ff

ff

[G5]

[G6]

[G7]

12:8

12:8

14:10

3:2

5:4

7:4

5:4

7:4

5:3

7:6

7:12

7:8

245

64

74

(♩ = 72)

Ob.

[G8]

to bass clarinet

Bass cl.

Hpschd.

Perc.

Vn.

grid. possibile

Va.

gridato possibile

Vc.

fff

gridato possibile

7:13

7:13

7:13

(accel.) -

247

34

4

74

4

118

8

[G9]

[G10]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

- ► *flaut. possibile*

—7:8—

-► *flaut. possibile*

—7:8—

► *flaut. possibile*

—7:8

(accel.)

250

5

8

4

4

6

4

[G11]

[G12]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

7:8

7:8

7:8

7:13

7:13


7:13

ppp

subtone

5:4

7:6

 = 144
(accel.)

253

34

44

78

[G13]

[G14]

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

tam-tam
attackless

p

p

p

p

p

p

p

-7:13

-7:13

-7:13

257

$\text{♩} = 144$



Ob.

Ob.

ff

Bass cl.

ppp

Hpschd.

Hpschd.

Perc.

Vn.

Vn.

Va.

subito ordinario

Va.

ff

Vc.

subito ordinario

Vc.

ff

5
4

3
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to clarinet in E-flat

leggierissimo

ff

pp

leggierissimo (off-string bowing on staccati)

pp

fff

98

78

64

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

leggerissimo
pp
7:4 4:3

leggerissimo
pp
3:2 4:3

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

7:4 4:3

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

268

7
4

1
4

3
4

♩ = 90

Λ

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

8:5

3:2

10:13

4:3

3:2

10:13

3:2

5:4

3:2

5:4

3:2

5:4

7:4

to piano

to bass clarinet

5th harmonic of F1

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff possibile

pp

ff

ff

7
4

11
8

5
8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. and Bass cl. staves: Measure 1 has a whole rest with a fermata. Measures 2-6 have a dotted quarter note. Measure 7 has a quarter note.

Pf. staff: Measure 1 has a whole note with a fermata and *ff* dynamic. Measures 2-4 have a half note with a fermata and *ff* dynamic. Measure 5 has a dotted quarter note. Measure 6 has a whole rest. Measure 7 has a half note with a fermata and *ff* dynamic. Measure 8 has a half note with a fermata and *ff* dynamic.

Perc. staff: Measure 1 has a whole rest with a fermata. Measures 2-6 have a dotted quarter note. Measure 7 has a quarter note.

Vn. staff: Measure 1 has a whole note with a fermata. Ratios: 7:5, 3:2. Measure 2 has a half note with a fermata. Ratios: 5:4, 7:6, 3:2. Measure 3 has a half note with a fermata. Ratios: 5:4, 7:6.

Va. staff: Measure 1 has a whole note with a fermata. Ratios: 7:4. Measure 2 has a half note with a fermata. Ratios: 5:4. Measure 3 has a half note with a fermata. Ratios: 7:4, 3:2. Measure 4 has a half note with a fermata. Ratios: 5:4, 7:4.

Vc. staff: Measure 1 has a whole note with a fermata. Ratios: 3:2. Measure 2 has a half note with a fermata. Ratios: 3:2. Measure 3 has a half note with a fermata. Ratios: 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.

Va.

Vc.

5:4

7:4

3:2

5:4

7:4

3:2

subito ordinario

3:2

5:4

7:4

3:2

5:4

5:7

5:4

7:6

3:2

5:4

7:4

3:2

5:4

277

$\frac{4}{4}$

$\frac{7}{8}$

$\frac{1}{4}$

$\frac{7}{8}$

I

$\text{♩} = 90$

Ob.

①

$\text{♩} \cdot$

[I1]

Bass cl.

①

①

ff

Pf.

$\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$ $\text{♩} \cdot$

Perc.

subito ordinario

Vn.

10:11

fff possibile

10:19

Va.

5:7

5:7

fff possibile

10:19

Vc.

subito ordinario

10:11

fff possibile

10:19

6

64

74

[I2]



13



-10:19

-3:2

ppp

-10:19

ppp

-10:19

-3:2

-5:4

—7:4

ppp

-----▶ ♩ = 135

34

118

[I4]

[I5]

$$ff$$
$$ff$$

to bass clarinet

—3:2

•

crotales

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

L

L

L

11

11

3:2 —

—

-3:2

—7:4

—

3:2 —

3/8

4/4

2/4

7/4

[I6]

[I7]

[I8]

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

to piano

ff

fff

fff

fff

fff

fff

5:6

5:6

5:7

5:7

7:9

7:9

10:13

10:13

5:9

5:9

①

②

①

②

①

5:6

5:7

7:9

7:9

10:13

10:13

5:9

5:9

291

$\text{♩} = 135$

$\text{♩} = 90$

$\frac{4}{4}$ J

$\frac{9}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob. *ff* 5:8 ①

Bass cl. *ff* 5:8 ①

Pf. *fff* 7:8 to harpsichord

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

Vn. *fff* 3:2

Va. *fff* 3:2

Vc. *fff* 3:2

♩ = 108

♩ = 72

to piano

8vb
 ffff possibile

299

Ob.

Bass cl

Pf.

Perc.

$$V_n.$$

Va.

 $V_c.$

$(\bullet = 72)$

$\bullet = 36$

54

44

 $8vb^-$
$$f$$
$$f$$
$$f$$

V

7

V

□

✓

7

✓

□

1

L

1

E/

$$\mathcal{f}$$

84

♩ = 144

K



315

44

24

This musical score is for the piece "The Great Wall" by John Williams. It is a score for a string quartet and woodwinds. The instruments are listed on the left: Ob. (Oboe), Bass cl. (Bass Clarinet), Hpschd. (Harp), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The score is written in 3/4 time and consists of three measures. The Vn. and Va. parts are marked with a 5:4 ratio, indicating a 5/4 time signature. The Vc. part is marked with a 7:4 ratio, indicating a 7/4 time signature. The Ob. and Bass cl. parts are marked with a 3:2 ratio, indicating a 3/2 time signature. The Hpschd. and Perc. parts are marked with a 3:2 ratio, indicating a 3/2 time signature. The Vn. and Va. parts are marked with a 5:4 ratio, indicating a 5/4 time signature. The Vc. part is marked with a 7:4 ratio, indicating a 7/4 time signature.

318

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

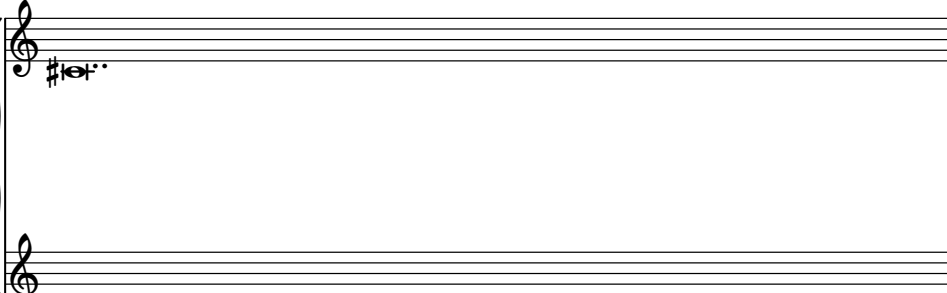
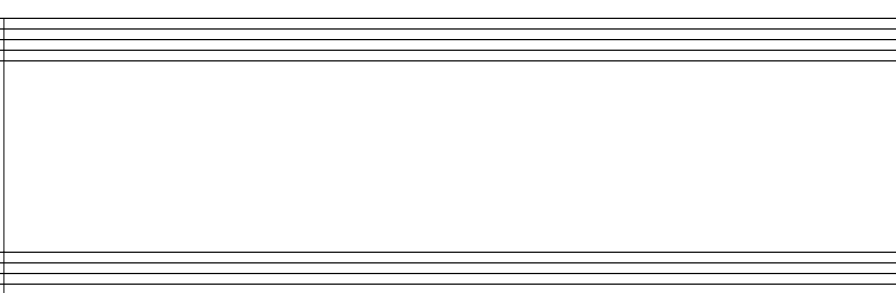
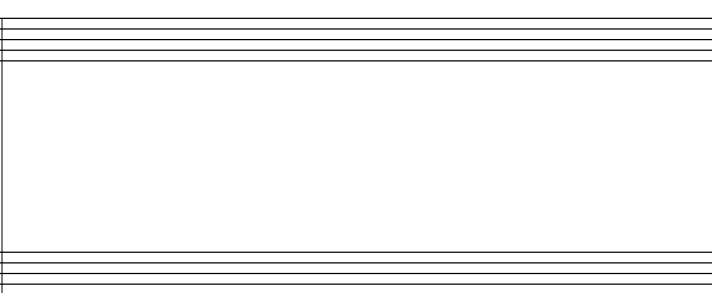
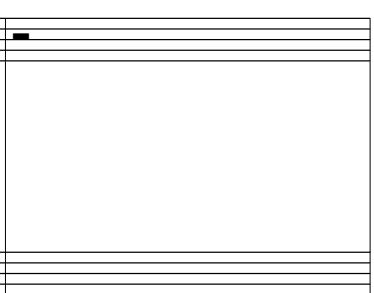
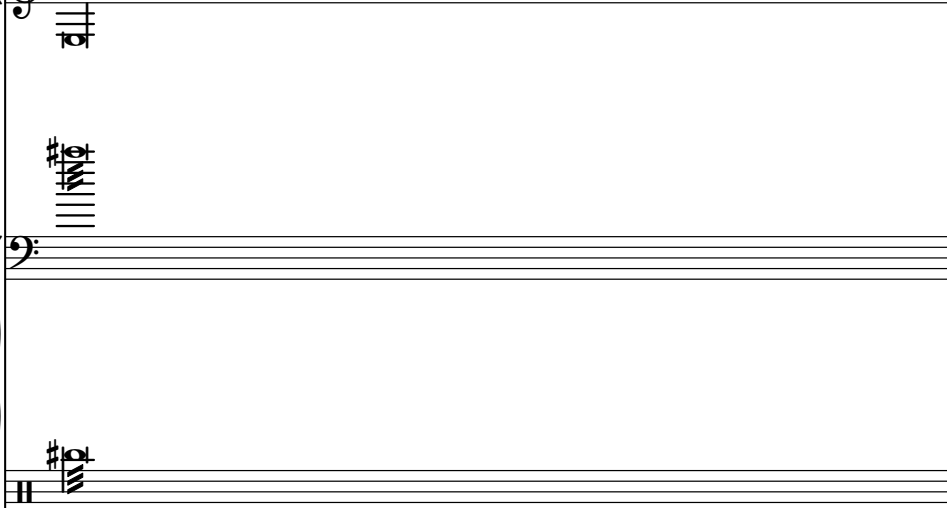
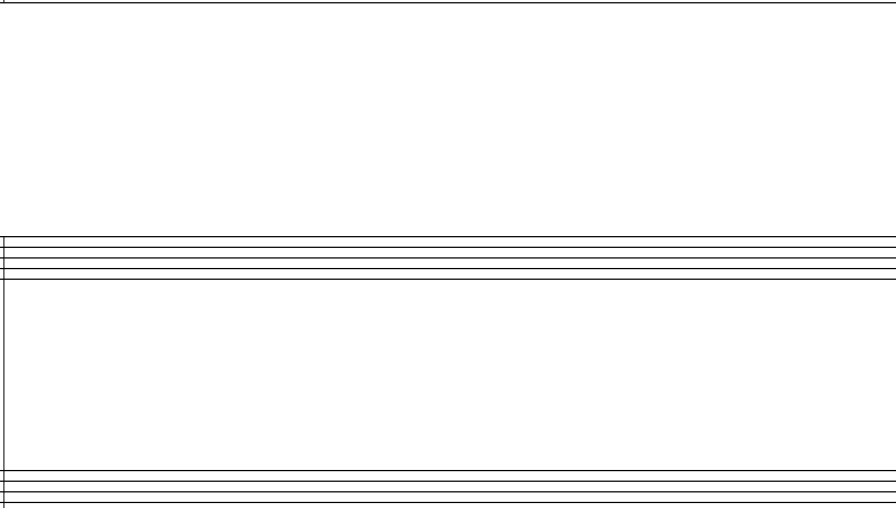
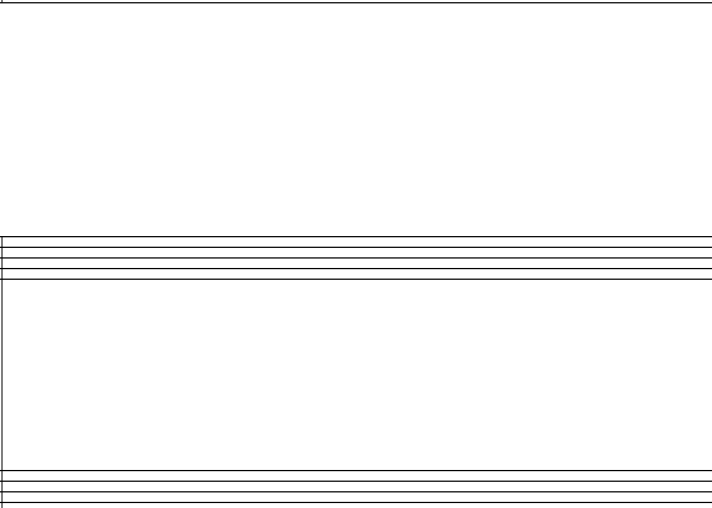
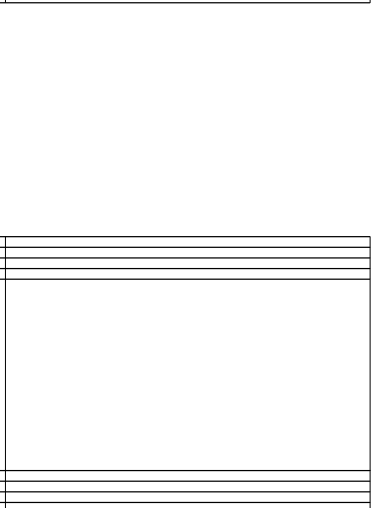




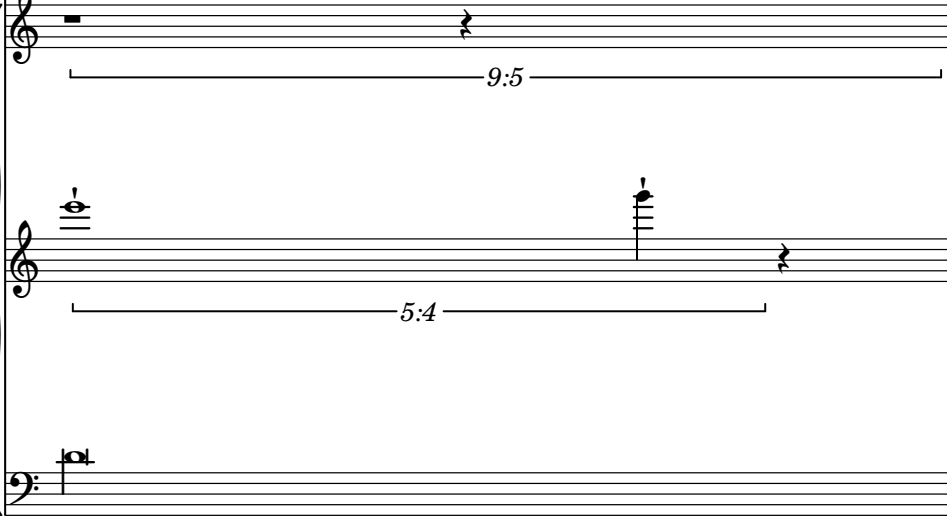
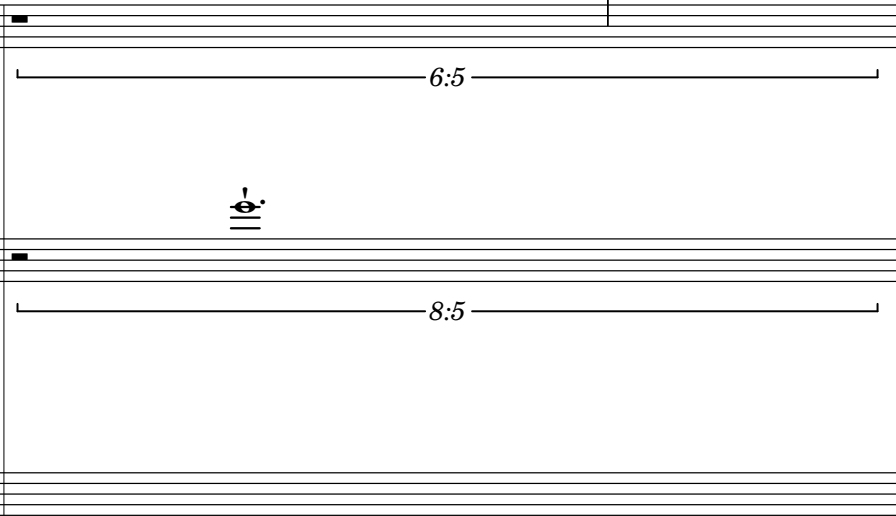
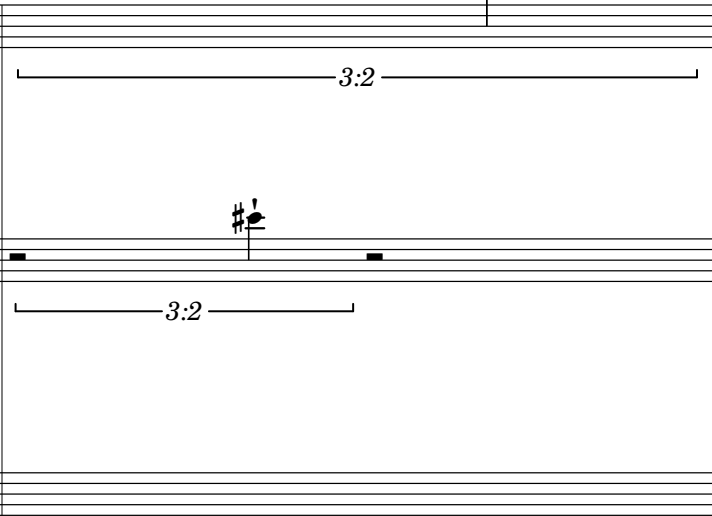
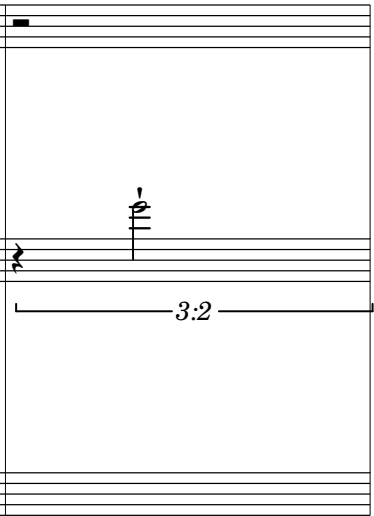
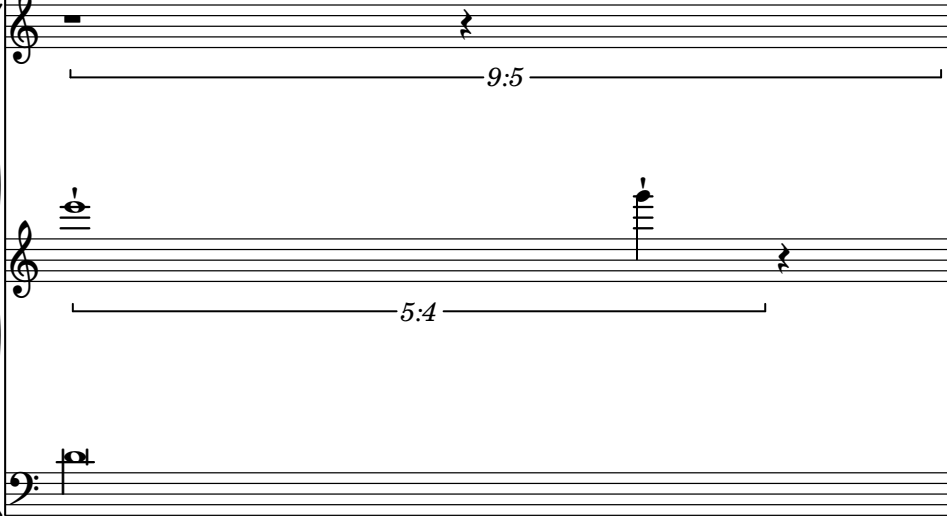
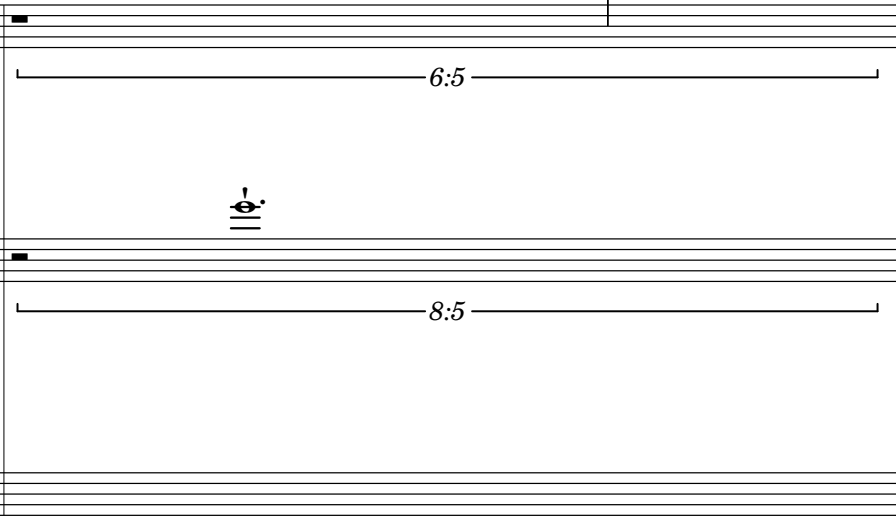
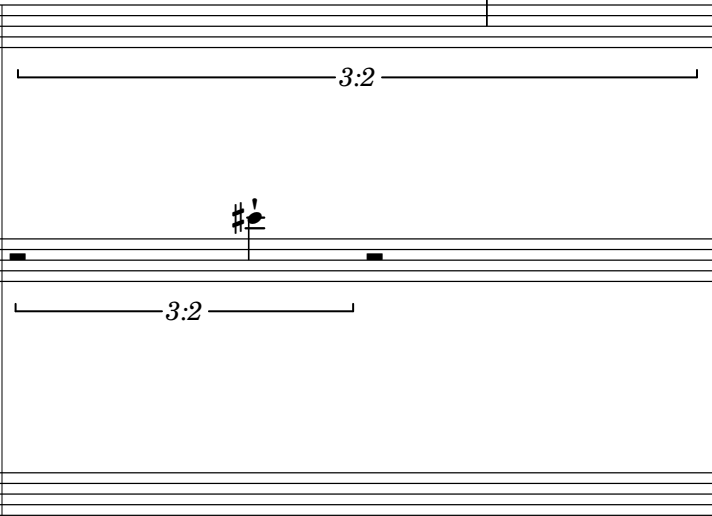
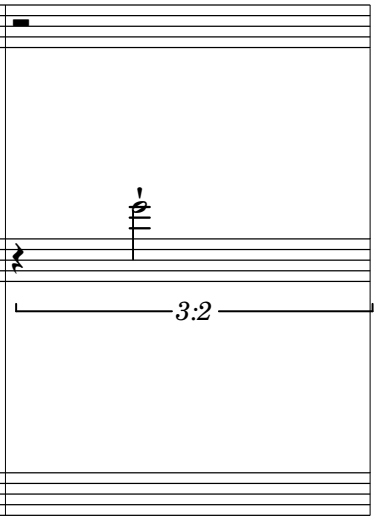
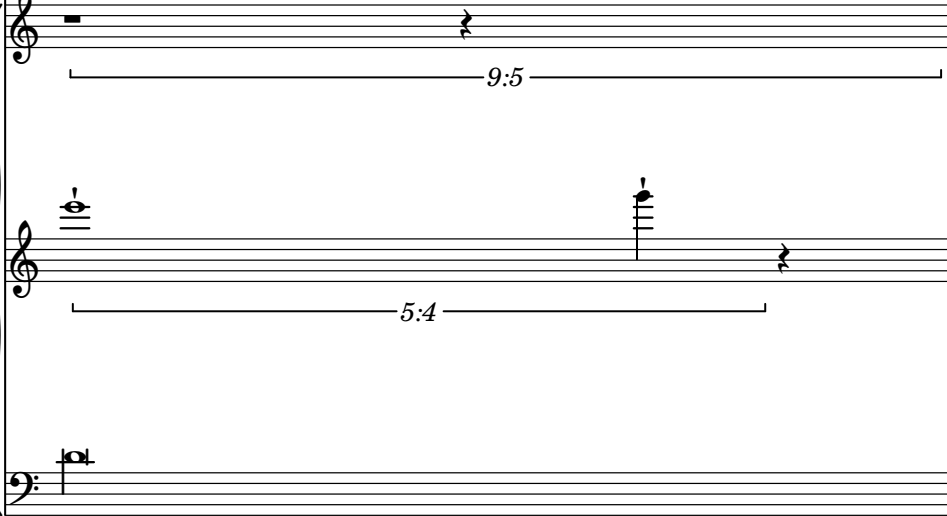
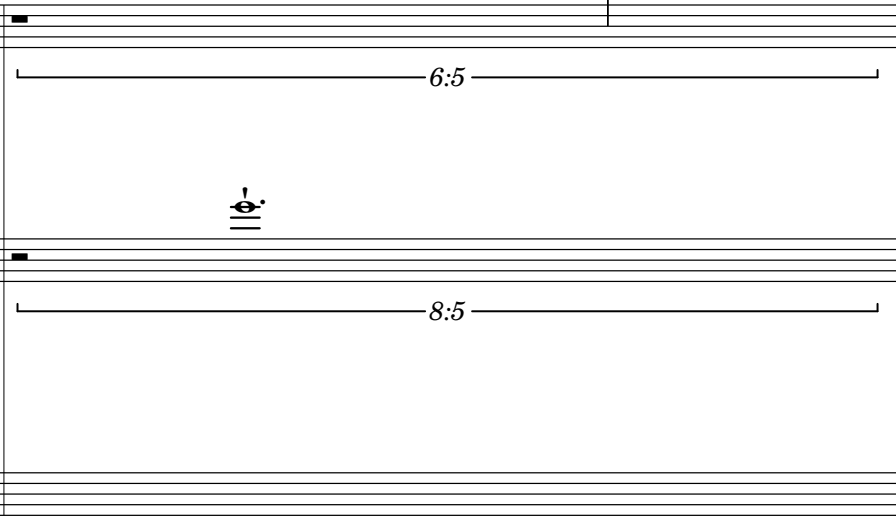
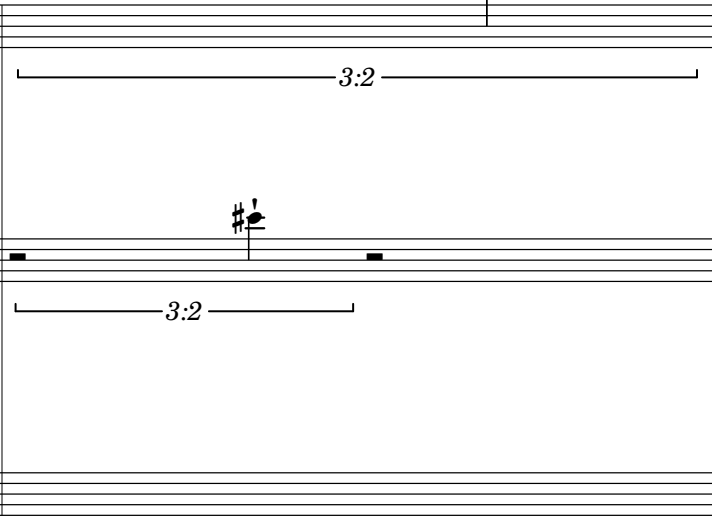
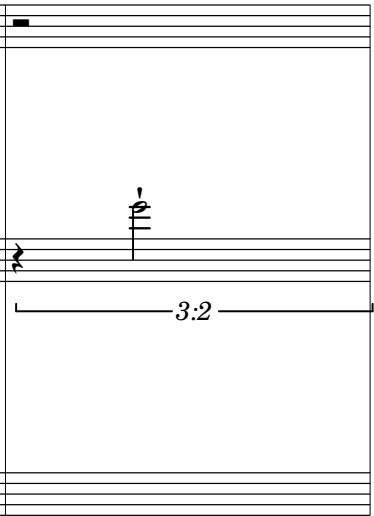
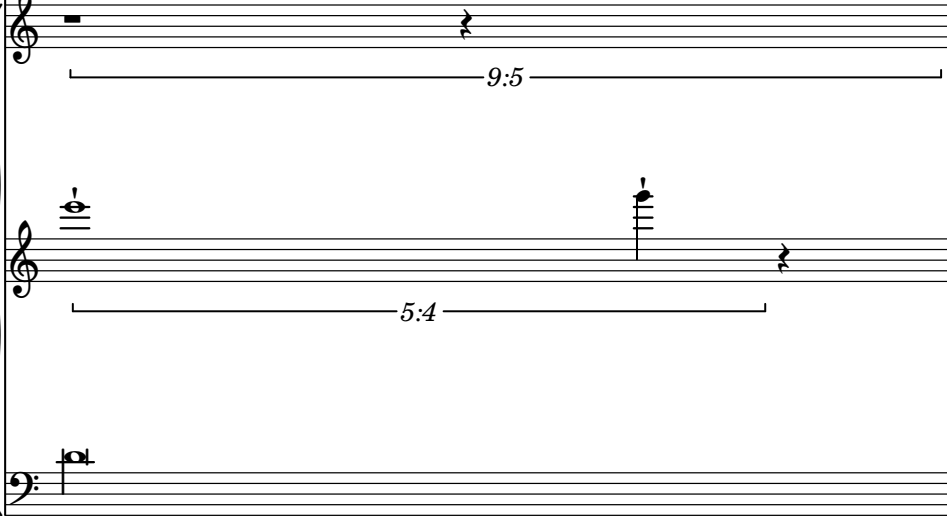
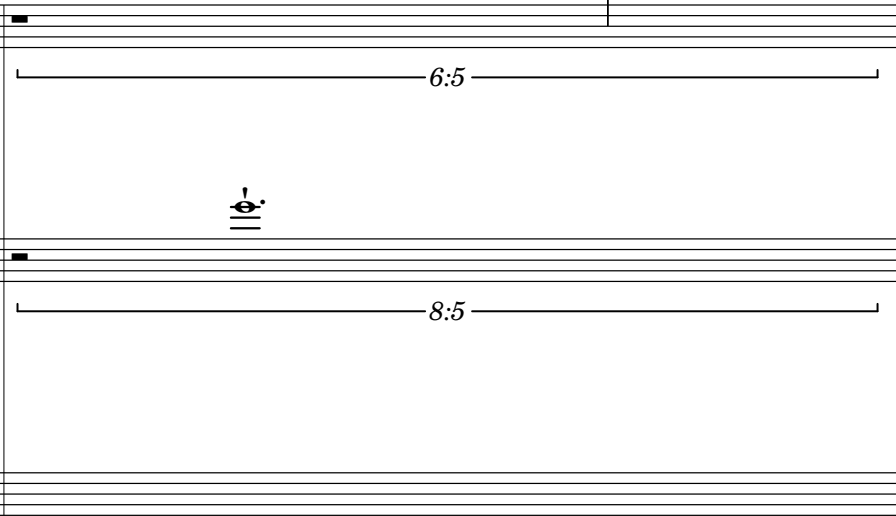
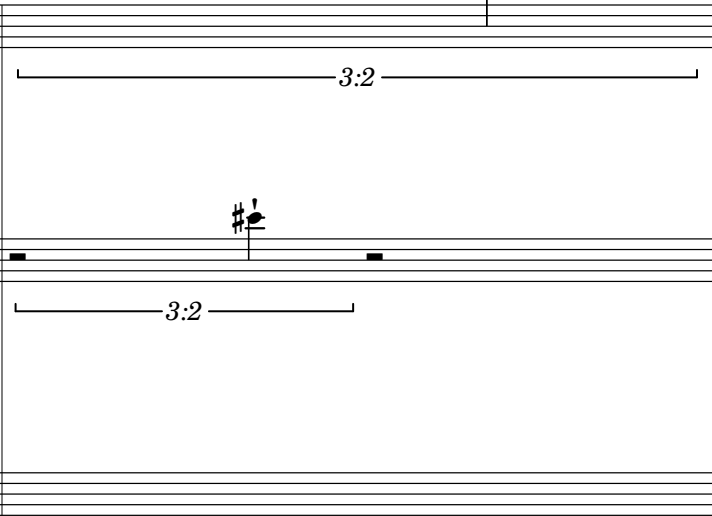
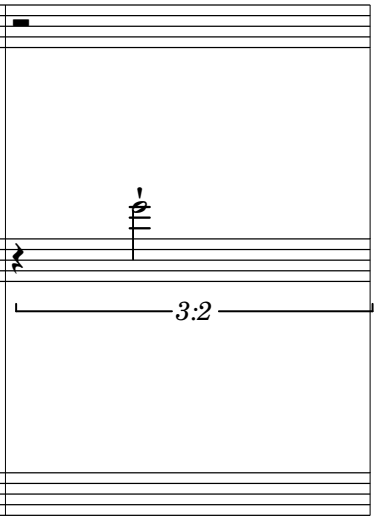
Hpschd.

Perc.

Vn.

Va.

Vc.

326

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

Musical score for measures 326-329. The score is divided into four measures, each with a different time signature: 5/4, 4/4, and 2/4.

Ob. (Oboe): Measure 326: $\text{B}^{\flat} \cdot$ (half note). Measure 327: Rest. Measure 328: Rest. Measure 329: Rest.

Bass cl. (Bass Clarinet): Measure 326: B^{\flat} (half note). Measure 327: Rest. Measure 328: Rest. Measure 329: Rest.

Hpschd. (Harp): Measure 326: B^{\sharp} (half note). Measure 327: Rest. Measure 328: Rest. Measure 329: Rest.

Perc. (Percussion): Measure 326: B^{\sharp} (half note). Measure 327: Rest. Measure 328: Rest. Measure 329: Rest.

Vn. (Violin): Measure 326: B^{\flat} (half note). Measure 327: $\text{B}^{\sharp} \cdot$ (half note). Measure 328: B^{\flat} (half note). Measure 329: B^{\flat} (half note). Ratios: 6:5 (between measures 326 and 327), 3:2 (between measures 328 and 329).

Va. (Viola): Measure 326: B^{\flat} (half note). Measure 327: B^{\flat} (half note). Measure 328: B^{\flat} (half note). Measure 329: B^{\flat} (half note). Ratios: 7:4 (between measures 327 and 328), 7:4 (between measures 328 and 329).

Vc. (Violoncello): Measure 326: B^{\flat} (half note). Measure 327: Rest. Measure 328: Rest. Measure 329: Rest.

330

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

334

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

p

54

44

24

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

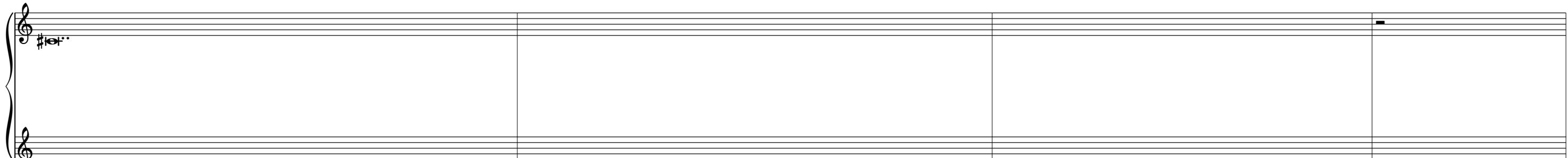
Pf.

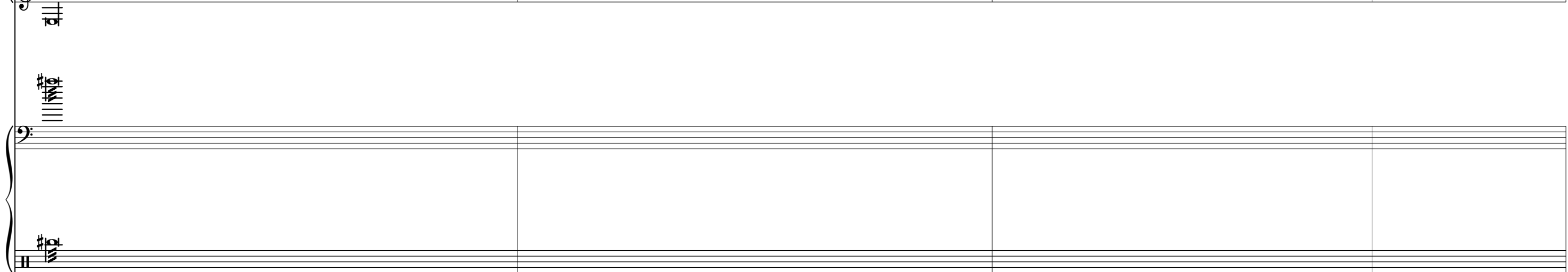
Perc.


Vn.

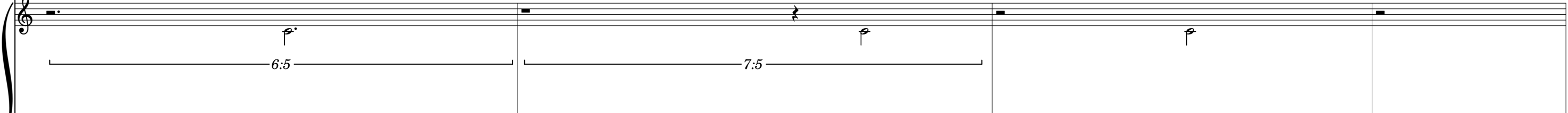
Va.

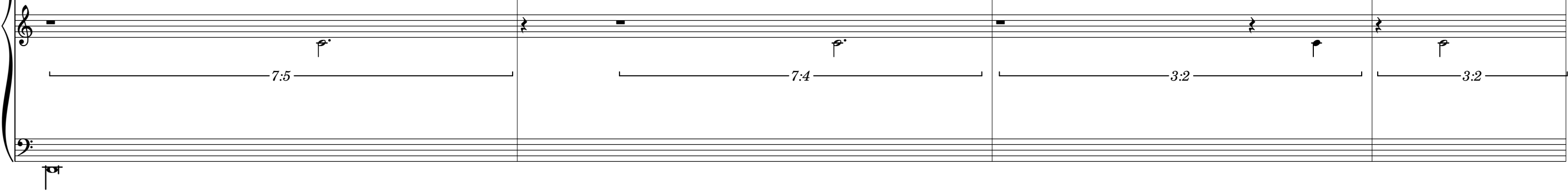
Vc.


Ob. 

Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc.

350

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Ob. and Bass cl. staves with musical notation.

Bass cl.

Pf.

Pf. staff with musical notation.

Perc.

Perc. staff with musical notation.

Vn.

Vn. and Va. staves with musical notation.

Va.

Vc.

Vc. staff with musical notation.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 358-361. The score is divided into four measures. The first two measures are in 5/4 time, and the last two are in 2/4 time. The instruments are: Ob. (Oboe), Bass cl. (Bass Clarinet), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The notation includes rests and accidentals (sharps and naturals) for the woodwinds and strings. The piano part has a complex rhythmic pattern in the first measure, indicated by a sharp sign and a series of lines. The percussion part has a sharp sign and a series of lines in the first measure. The violin, viola, and cello parts have rests in the first two measures and then enter in the third measure.

