

KRUMMZEIT

for seven players

(2014)

TREVOR BAČA

KRUMMZEIT

* * *

*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 Eb clarinet sounds a minor third higher than written and the bass clarinet sounds a major ninth lower than written. The xylophone sounds an octave higher than written. (But note that the violin, viola and cello are all written at sounding pitch even for the low notes of their scordatura.)

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

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

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

Percussion. Seven instruments are required: (1.) a single crotale (pitched in D♯); (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♯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 was written between May and August 2014 for Ensemble Mosaik. The piece was premiered on the 4th of October 2014 on the campus of Harvard University by Ensemble Mosaik under the direction of Jonathan Hepfer.

KRUMMZEIT

for Ensemble Mosaik

Trevor Bača

♩ = 135

♩ = 45

$\frac{4}{4}$ A

$\frac{9}{8}$

$\frac{1}{4}$

$\frac{3}{4}$

$\frac{5}{8}$

Δ

Oboe

Bass clarinet

Piano

Percussion

Violin

Viola

Cello

fff

fff

fff

ppp subtone

molto flautando

pp

molto flautando

pp

molto flautando

pp

ff

pp

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

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


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


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

7:4 3:2 5:4

3:2 5:4 5:4

⑥

(accel.) -----  = 144

 = 108

9

5

1

Δ

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

Measure 6: (accel.) -----  = 144. Time signature: **9**.

Measure 7:  = 108. Time signature: **5**.

Measure 8: Time signature: **1**.

Measure 9: **Δ**.

Instrumental details:

- Ob.:** Four measures of whole rests.
- Bass cl.:** Four measures of whole rests.
- Pf.:** Measure 6: whole rest. Measure 7: *fff* *possibile* (8:9 ratio), whole rest. Measure 8: five eighth notes. Measure 9: whole rest.
- Perc.:** Measure 6: whole rest. Measure 7: *fff* *possibile* (8:9 ratio), whole rest. Measure 8: five eighth notes. Measure 9: whole rest.
- Vn.:** Measure 6: *ff* (5:4 ratio), whole rest. Measure 7: *pp* (5:4 ratio), 7:6 ratio, whole rest. Measure 8: *ff* (5:4 ratio), whole rest. Measure 9: whole rest.
- Va.:** Measure 6: *ff* (7:6 ratio), whole rest. Measure 7: whole rest. Measure 8: *pp* (3:2 ratio), 5:4 ratio, 7:4 ratio, *ff*. Measure 9: whole rest.
- Vc.:** Measure 6: *ff* (7:6 ratio), whole rest. Measure 7: *ff* (5:4 ratio), 7:6 ratio, whole rest. Measure 8: whole rest, *pp* (7:4 ratio), *ff*. Measure 9: whole rest.

10

$\text{♩} = 135$

$\frac{5}{8}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

sponges

accent changes of direction noticeably at each attack

ff

8:5

3:2

4:3

14

$\text{♩} = 135$

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

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

molto flautando

mf

molto flautando

mf

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

mp

3:2

4:3

3:2

3:2

9:5

5:4

4:5

10:14

5:7

10:14

5:7

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

mp

3:2

4:3

3:2

7:4

3:2

6:5

4:3

7:4

3:2

14:10

3:2

4:5

10:12

10:12

♩

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

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

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
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

74

34

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

3:2

5:4

4:5

7:4

3:2

5:7

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

12:8

3:2

10:6

3:2

3:2

9:5

3:2

9:5

3:2

5:4

3:2

5:4

9:5

3:2

4:3

5:4

8:7

11:7

3:2

12:8

3:2

10:11

5:8

7:11

7:8

42

(♩ = 67.5)

8
4

3
4

4
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

ff

3:2

12:8

3:2

10:6

6:5

3:2

4:3

3:2

5:4

3:2

5:4

7:4

4:3

3:2

4:3

3:2

5:3

3:2

10:6

3:2

14:10

45

(accel.) ----- $\text{♩} = 135$

$\frac{3}{8}$

$\frac{9}{8}$

$\frac{5}{4}$

$\frac{2}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

to piano

directly on bridge: full bow each stroke

f

directly on bridge: full bow each stroke

f

49

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

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

5:3

17:9

3:2

12:8

f

directly on bridge: full bow each stroke

8:7

4:7

6
4

7
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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

14:11

4:5

5:4

8:11

4:5

3:2

61

$\text{♩} = 135$
(accel.)

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

fff

p

pizz.

4:3

9:7

3:2

4:3

9:7

8:7

8
44
4

Ob.

Cl.
(Eb)

Pf.

8vb

fff

Perc.

p

Vn.

Va.

Vc.

fff

pizz.

4:7

4:3

10:9

11:9

67

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

pizz.

fff

fff

fff

fff

5:3

p

p

p

4:3

7:6

4:3

4:3

3:2

4:3

7:6

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

4:3

5:3

7:4

4:3

3:2

p

p

5:3

5:4

4:3

3:2

7:4

4:3

5:4

3:2

3:2

5
413
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

3:2

9:7

8:7

11:9

5:3

9:7

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

4:3

5:3

4:3

3:2

5:3

11:9

7:6

7:6

3:2

4:3

4:3

4:3

$\text{♩} = 108$

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

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

scrape in a circle at moderate speed
mf

7:6

9:7

4:3

7:5

Measure 86 is in 4/4 time. Measures 87 and 88 are in 5/4 time. The score includes parts for Oboe, Clarinet in E-flat, Piano, Percussion, Violoncello, Viola, and Violin. The Piano part features complex rhythmic patterns with ratios 7:6, 9:7, 4:3, and 7:5. The Violoncello part has a sustained note with a 'scrape in a circle' instruction. The Viola and Violin parts have sustained notes. The Percussion part has a steady rhythm in the 5/4 section. The Oboe and Clarinet parts have sustained notes. The Piano part has a complex rhythmic pattern in the 5/4 section.

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 as follows:

- Ob.:** Measures 89-90: ff , trills on G \flat and A \flat , slurs, 4:3 and 4:3 ratios. Measure 91: Trill on B \flat , slurs, 4:3 ratio. Measure 92: Trill on C \flat , slurs, 8:5 ratio. Measure 93: Trill on D \flat , slurs, 3:2 and 4:3 ratios. Measure 94: Trill on E \flat , slurs, 4:3 ratio.
- Cl. (Eb):** Measures 89-90: f , slurs, 4:3 and 4:3 ratios. Measure 91: Trill on F \sharp , slurs, 4:3 ratio. Measure 92: Trill on G \sharp , slurs, 8:5 ratio. Measure 93: Trill on A \sharp , slurs, 3:2 and 4:3 ratios. Measure 94: Trill on B \sharp , slurs, 4:3 ratio.
- Pf.:** Measures 89-90: Rest. Measure 91: Trills on G \flat and A \flat . Measure 92: Trills on B \flat and C \flat . Measure 93: Trills on D \flat and E \flat . Measure 94: Trills on F \flat and G \flat .
- Perc.:** Measures 89-90: Rest. Measure 91: Trills on G \flat and A \flat . Measure 92: Trills on B \flat and C \flat . Measure 93: Trills on D \flat and E \flat . Measure 94: Trills on F \flat and G \flat .
- Vn.:** Measures 89-90: Trill on G \flat , slurs. Measure 91: Trill on A \flat , slurs. Measure 92: Trill on B \flat , slurs. Measure 93: Trill on C \flat , slurs. Measure 94: Trill on D \flat , slurs.
- Va.:** Measures 89-90: Rest. Measure 91: Trills on G \flat and A \flat . Measure 92: Trills on B \flat and C \flat . Measure 93: Trills on D \flat and E \flat . Measure 94: Trills on F \flat and G \flat .
- Vc.:** Measures 89-90: Rest. Measure 91: Trills on G \flat and A \flat . Measure 92: Trills on B \flat and C \flat . Measure 93: Trills on D \flat and E \flat . Measure 94: Trills on F \flat and G \flat .

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*

4:3 3:4 5:8 5:7 6:7

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

Cl. (Eb)

Pf.

Perc.

Vn.

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

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

98

98

4/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

1/4

7/8

1/4

7/8

1/4

ff

pp

3:4

5:8

ff

pp

5:7

6:7

5:7

5:4

7:5

7:4

[illegible]

This musical score is for the piece "The Great Wall of China" by John Adams. It is a full orchestral score with the following instruments and parts:

- Ob. (Oboe):** Features a melodic line in the final measure, marked with a forte (*ff*) dynamic and a 4:3 ratio.
- Cl. (Eb) (Clarinet in E-flat):** Features a melodic line in the final measure, marked with a forte (*f*) dynamic and a 7:6 ratio.
- Pf. (Piano):** Features a melodic line in the first measure, marked with a forte (*ff*) dynamic and a 5:4 ratio.
- Perc. (Percussion):** Features a melodic line in the first measure, marked with a forte (*ff*) dynamic and a 7:4 ratio. A "scraped slate" effect is indicated in the second measure.
- Vn. (Violin):** Features a melodic line in the first measure, marked with a forte (*ff*) dynamic and a 4:3 ratio.
- Va. (Viola):** Features a melodic line in the first measure, marked with a forte (*ff*) dynamic and a 5:6 ratio.
- Vc. (Violoncello):** Features a melodic line in the first measure, marked with a forte (*ff*) dynamic and a 5:8 ratio.

The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The piece is characterized by its complex rhythmic patterns and the use of microtonal intervals, which are indicated by the ratios (e.g., 4:3, 5:4, 7:6) written above the notes.

(accel.) -----▶ **♩** = 144

$\text{♩} = 108$

54

24

34

14

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

A

The musical score for "The Great Wall" by David Lang is presented in a multi-measure format. The score is divided into three measures, each with a different time signature: 3/4, 1/4, and 5/4, followed by a 13-measure rest for the strings.

Ob. (Oboe): The first measure is in 3/4 time, featuring a melodic line with a 4:3 ratio. The second measure is in 1/4 time, featuring a melodic line with a 4:3 ratio. The third measure is in 5/4 time, featuring a melodic line with a 4:3 ratio. The 13-measure rest is in 13/8 time.

Cl. (Eb) (Clarinet in E-flat): The first measure is in 3/4 time, featuring a melodic line with a 4:3 ratio. The second measure is in 1/4 time, featuring a melodic line with a 4:3 ratio. The third measure is in 5/4 time, featuring a melodic line with a 4:3 ratio. The 13-measure rest is in 13/8 time.

Pf. (Piano): The first measure is in 3/4 time, featuring a melodic line with a 5:4 ratio. The second measure is in 1/4 time, featuring a melodic line with a 5:4 ratio. The third measure is in 5/4 time, featuring a melodic line with a 5:4 ratio. The 13-measure rest is in 13/8 time.

Perc. (Percussion): The first measure is in 3/4 time, featuring a melodic line with a 5:4 ratio. The second measure is in 1/4 time, featuring a melodic line with a 5:4 ratio. The third measure is in 5/4 time, featuring a melodic line with a 5:4 ratio. The 13-measure rest is in 13/8 time.

Vn. (Violin): The first measure is in 3/4 time, featuring a melodic line with a 5:4 ratio. The second measure is in 1/4 time, featuring a melodic line with a 5:4 ratio. The third measure is in 5/4 time, featuring a melodic line with a 5:4 ratio. The 13-measure rest is in 13/8 time.

Va. (Viola): The first measure is in 3/4 time, featuring a melodic line with a 5:4 ratio. The second measure is in 1/4 time, featuring a melodic line with a 5:4 ratio. The third measure is in 5/4 time, featuring a melodic line with a 5:4 ratio. The 13-measure rest is in 13/8 time.

Vc. (Violoncello): The first measure is in 3/4 time, featuring a melodic line with a 5:4 ratio. The second measure is in 1/4 time, featuring a melodic line with a 5:4 ratio. The third measure is in 5/4 time, featuring a melodic line with a 5:4 ratio. The 13-measure rest is in 13/8 time.

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) -----

5/8

3/4

Ob.

Cl.
(Eb)

Pf.

Perc.


Vn.


Va.

Vc.

fff

130

(accel.)  = 135

 = 135

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$ D

Ob.

Cl.
(Eb)

Pf.


Perc.

Vn.


Va.

Vc.

8va-----



ff *pp*



ppp ancora

134

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

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

Bass cl.

Pf. pp ff ff pp

Perc.

Vn. ff pp pp ff

Va. ff pp pp ff

Vc. ff pp pp ff

140

(accel.) $\text{♩} = 135$

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

($\text{♩} = 90$)

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Δ

senza pedale

8vb

arco

ffff possibile

6:5 7:4

ff *pp*

3:2 8:7

ff *pp*

8:7 3:2

ff *pp*

145

(rit.) ♩ = 45

(♩ = 45)

$\frac{1}{4}$

$\frac{4}{4}$

$\frac{5}{4}$



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

ppp subtone

8vb

tam-tam

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp


arco

ffff possibile

ffff possibile

arco

ffff possibile

(rit.)  = 36

Ob.

Bass cl.

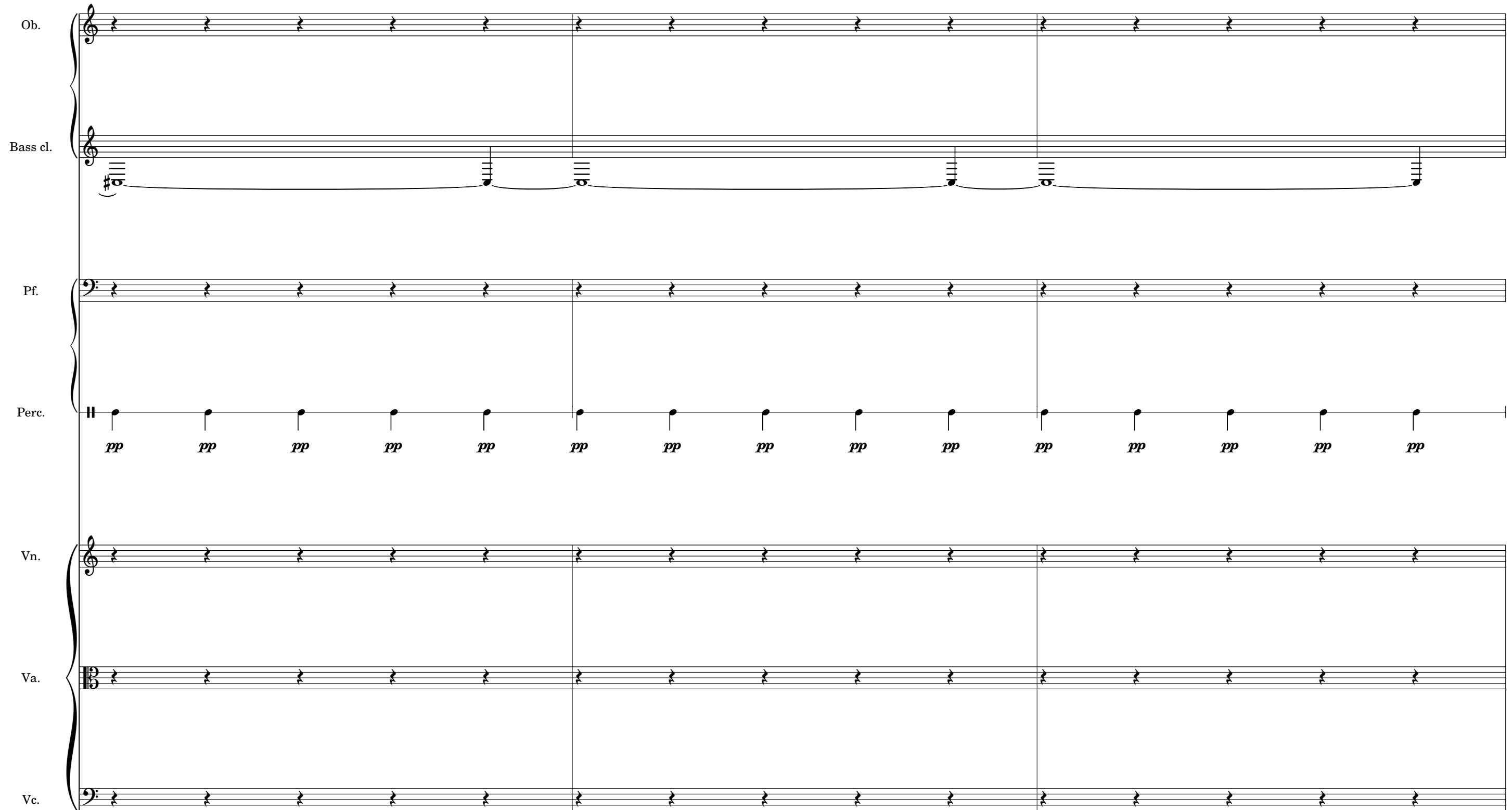
Pf.

Perc.

Vn.

Va.

Vc.



♩ = 36


$\frac{3}{4}$ E

$\frac{4}{4}$


$\frac{9}{8}$

$\frac{3}{4}$


Ob.



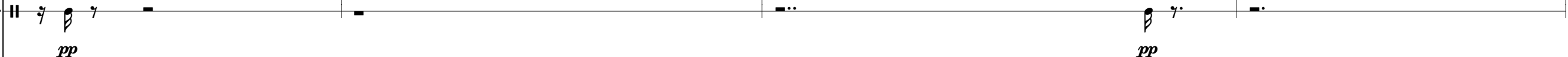
Cl.
(Eb)



Pf.




Perc.



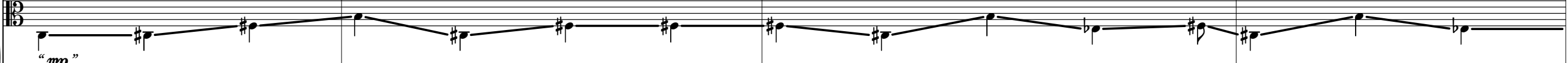
Vn.

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



The musical score is for a piece titled "Sponges" by David Lang. It is written for a chamber ensemble consisting of 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 shows the woodwinds and piano playing a rhythmic pattern of eighth notes. The second measure features a percussive section with a "ff" (fortissimo) dynamic and a tempo marking of 17:9. The third measure continues the percussive section with a tempo marking of 13:9. The fourth measure shows the woodwinds and piano playing a melodic line, with the piano part marked "mp" (mezzo-piano) and "5th harmonic of F1". The string section (Vn., Va., Vc.) plays a melodic line throughout the piece, with the Viola part marked "molto flautando ed estr. sul pont." (very flute-like and extreme on the bridge) and "pp" (pianissimo) in the final measure.

(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.)

6/4

9/8

3/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

11:9

5:3

5:3

10:9

5:3

4:3

5:4

7:4

3:2

5:4

7:6

5:4

7:4

7:6

3:2

5:4

mp

mp

mp

mp

mp

mp

f

ff

f

ff

ff

molto gridato

molto gridato ed estr. sul pont.

molto gridato ed estr. sul pont.

molto gridato ed estr. sul pont.

(accel.)

[illegible]

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Ob. ② ① ④ 5:3

Cl. (Eb) ② 7:5 5:3

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

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

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

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

Vc. 5:4 7:4 3:2

♩ = 72 (♩. = ♩)

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.
mp

Perc.

Vn.

Va.

Vc.

5:4

3:2

5:4

7:4

3:2

5:4

7:6

3:2

5:4

7:4

3:2

5:4

7:6

5:4

7:6

3:2

5:4

7:4

5:4

7:4

$\text{♩} = 108$
(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

mf

mp

ppp

suspended cymbal
attackless roll with very soft yarn mallets

senza pedale

5:4

11:10

5:4

5/4

4/4

8/8

1

2

1

$\text{♩} = 108$

44

64

98

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

9:8

5:4

9:8

5:3

5:3

17:9

13:9

3:2

34

Musical score for measures 215-218, featuring Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes tempo markings ($\text{♩} = 90$, $\text{♩} = 108$) and various time signatures ($\frac{4}{4}$, $\frac{11}{8}$, $\frac{3}{4}$). It contains complex rhythmic patterns with ratios like 5:3, 7:6, 5:4, 7:4, 20:11, and 3:2, along with dynamic markings such as *ppp*, *p*, and *f*.

$\text{♩} = 90$

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*

$\text{♩} = 135$
 $\frac{3}{4}$

$\text{♩} = 45$

8

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

[illegible]

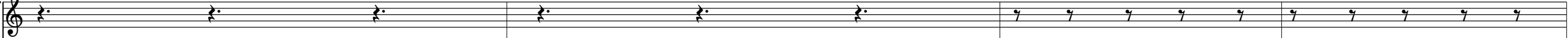
The musical score for "The Great Wall of China" by John Williams is presented in a multi-measure format. The score is divided into four measures, each with a different time signature: 4/4, 9/8, 3/4, and 5/8. The instruments are arranged in a standard orchestral layout, including Ob., Bass cl., Pf., Perc., Vn., Va., and Vc. The score features a variety of musical notations, including eighth notes, sixteenth notes, and rests, as well as dynamic markings and articulation symbols. The first measure is in 4/4 time, the second in 9/8, the third in 3/4, and the fourth in 5/8. The score is written for a full orchestra, with each instrument part clearly delineated. The notation is clear and legible, with a focus on the rhythmic and melodic elements of the piece. The score is a faithful representation of the original composition, capturing the essence of the music and its emotional impact.

$\text{♩} = 72$


9
 8 G

5
 4

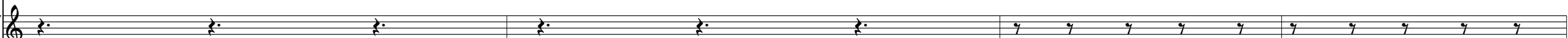
Ob.




Bass cl.



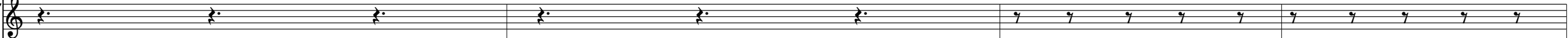
Pf.



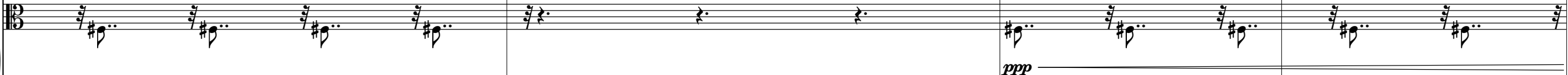
Perc.



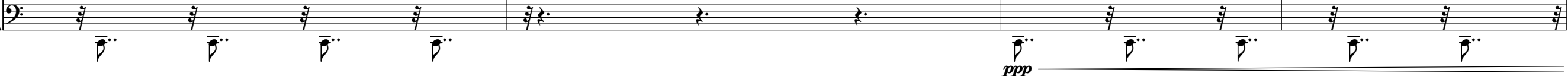
Vn.



Va.



Vc.



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

ppp

ppp

ppp

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

Cl. (Eb) p $6:5$ $3:2$

Hpschd. p $3:2$ $3:2$ $3:2$ $5:4$ $7:6$ $5:3$ $7:4$ $5:4$ $7:4$

Perc.

Vn.

Va. fff

Vc. fff

Detailed description: This musical score page contains measures 238, 239, and 240. The instrumentation includes Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Harpsichord (Hpschd.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The time signatures change from 4/4 in measure 238 to 5/4 in measure 239, and back to 4/4 in measure 240. The Oboe part features a melodic line with various intervals and a final triplet in measure 240. The Clarinet part provides harmonic support with a similar melodic contour. The Harpsichord part is characterized by a series of intervals (5:4, 7:6, 5:3, 7:4) and a final triplet. The Percussion part has a simple rhythmic pattern. The Violin part is mostly silent, with a few notes in measure 239. The Viola and Violoncello parts play a steady eighth-note pattern, with the Viola part marked *fff* in measure 240.

98

78

245

(♩ = 72)

6
4

7
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to bass clarinet

grid. possibile

gridato possibile

fff
gridato possibile

fff

7:13

7:13

7:13

247

(accel.)

3
4

7
4

11
8

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

flaut. possibile

grid. possibile

flaut. possibile

grid. possibile

flaut. possibile

7:10

7:8

(accel.)

5
8

4
4

6
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

ppp subtone

5:4

7:6

7:8

7:13


7:8

7:13

7:8

7:13

253

 = 144
(accel.)

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{7}{8}$

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

tam-tam
attackless

p

p

p

p

p

p

p

7:13

7:13

7:13

♩ = 144

9 H

8

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

leggierissimo (off-string bowing on staccati)

pp

fff

ff

Ob.

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

7/4

1/4

3/4

4:3

8:5

3:2

to piano

to bass clarinet

5th harmonic of F1

ff

ff

molto gridato ed estr. sul pont.

3:2

5:4

fff possibile

molto gridato ed estr. sul pont.

3:2

5:4

fff possibile

molto gridato ed estr. sul pont.

3:2

5:4

7:4

fff possibile

10:13

pp

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

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The score is divided into three measures, each with a different time signature: 4/4, 6/4, and 3/4. The instruments included are Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.).

Measure 1 (4/4): The Oboe (Ob.) plays a whole note with a forte (*f*) dynamic. The Bass Clarinet (Bass cl.) plays a whole note with a forte (*f*) dynamic. The Piano (Pf.) plays a whole note with a fortissimo (*ff*) dynamic. The Percussion (Perc.) plays a whole note. The Violin (Vn.) plays a whole note with a 5:4 ratio. The Viola (Va.) plays a whole note with a 3:2 ratio. The Violoncello (Vc.) plays a whole note with a 5:4 ratio.

Measure 2 (6/4): The Oboe (Ob.) plays a whole note with a forte (*f*) dynamic. The Bass Clarinet (Bass cl.) plays a whole note with a forte (*f*) dynamic. The Piano (Pf.) plays a whole note with a fortissimo (*ff*) dynamic. The Percussion (Perc.) plays a whole note. The Violin (Vn.) plays a whole note with a 7:4 ratio. The Viola (Va.) plays a whole note with a 3:2 ratio. The Violoncello (Vc.) plays a whole note with a 3:2 ratio.

Measure 3 (3/4): The Oboe (Ob.) plays a whole note with a forte (*f*) dynamic. The Bass Clarinet (Bass cl.) plays a whole note with a forte (*f*) dynamic. The Piano (Pf.) plays a whole note with a fortissimo (*ff*) dynamic. The Percussion (Perc.) plays a whole note. The Violin (Vn.) plays a whole note with a 7:4 ratio. The Viola (Va.) plays a whole note with a 5:7 ratio. The Violoncello (Vc.) plays a whole note with a 7:4 ratio.

The score includes various musical notations such as notes, rests, dynamics (*f*, *ff*), and ratios (e.g., 5:4, 7:4, 3:2). The text "subito ordinario" is written below the Viola staff in the third measure.

277

♩ = 90 -----

44

78

14

78

I

Ob.

Bass cl.

Pf.

Perc.

 $V_n.$

Va.

Vc.

subito ordinario

–10:11

-5:7

subito ordinario

-10:11

fff possibile

—10:19

$$\overline{fff}_{possibile}$$

— 10:19

fff possibile

—10:19

(accel.)

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

(accel.) = 135

$\bullet = 135$

34

118

[illegible]

♩ = 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 the piece "The Great Wall" by John Williams. It is a 4-measure excerpt. The instrumentation includes Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The piano part features a 3:2 ratio, indicated by the "3:2" markings and the "8vb" (8va below) marking. The percussion part features a forte (f) dynamic. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is in the bass clef, and the other instruments are in the treble clef. The percussion part is in the bass clef. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

This musical score is for a piece titled "The Great Wall" by John Williams. It is a 3:2 ratio exercise, as indicated by the "3:2" markings under the piano part. The score is written for a full orchestra, including Oboe (Ob.), Bass Clarinet (Bass cl.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The piano part features a complex rhythmic pattern of eighth notes, while the percussion part includes a snare drum and a cymbal. The score is divided into five measures, each containing a 3:2 ratio exercise. The piano part is marked with a forte (f) dynamic, and the percussion part is marked with a forte (f) dynamic. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

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

5
4

1
4

5
4

K



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

f

fff

pizz.

pizz.

fff

ff

pizz.

pizz.

fff

ff

pizz.

gridato possibile

fff

fff

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5:4

3:2

7:4

3:2

54

44

24

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

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.

Ob. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G#4. Measure 2 is empty. Measure 3 is empty. Measure 4 contains a whole rest.

Bass cl.

Bass cl. staff: Treble clef. Measure 1 contains a half note G2. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Hpschd.

Hpschd. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G#4. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Perc.

Perc. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G#4. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Vn.

Vn. staff: Treble clef. Measure 1 contains a half note G#4 and a half note G#4. Measure 2 contains a whole rest and a half note G#4. Measure 3 contains a whole rest and a half note G#4. Measure 4 contains a whole rest and a half note G#4.

Va.

Va. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G#4 and a half note G#4. Measure 2 contains a half note G#4 and a half note G#4. Measure 3 contains a half note G#4 and a half note G#4. Measure 4 contains a half note G#4 and a half note G#4.

Vc.

Vc. staff: Bass clef. Measure 1 contains a half note G2. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

to piano

p

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

ffff possibile

ordinario

ff

5
4

4
4

2
4

Ob.

Ob. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G4 with a fermata. Measure 2 is empty. Measure 3 is empty. Measure 4 contains a whole rest.

Bass cl.

Bass cl. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G3 with a fermata. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Pf.

Pf. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G4 with a fermata. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Perc.

Perc. staff: Treble clef, key signature of one sharp (F#). Measure 1 contains a half note G4 with a fermata. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

Vn.

Vn. staff: Treble clef. Measure 1 contains a half note G4 with a fermata. Measure 2 contains a whole rest. Measure 3 contains a half note G#4 with a fermata. Measure 4 contains a half note G#4 with a fermata.

Va.

Va. staff: Treble clef. Measure 1 contains a half note G4 with a fermata. Measure 2 contains a half note G4 with a fermata. Measure 3 contains a half note G4 with a fermata. Measure 4 contains a half note G4 with a fermata.

Vc.

Vc. staff: Bass clef. Measure 1 contains a half note G3 with a fermata. Measure 2 is empty. Measure 3 is empty. Measure 4 is empty.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

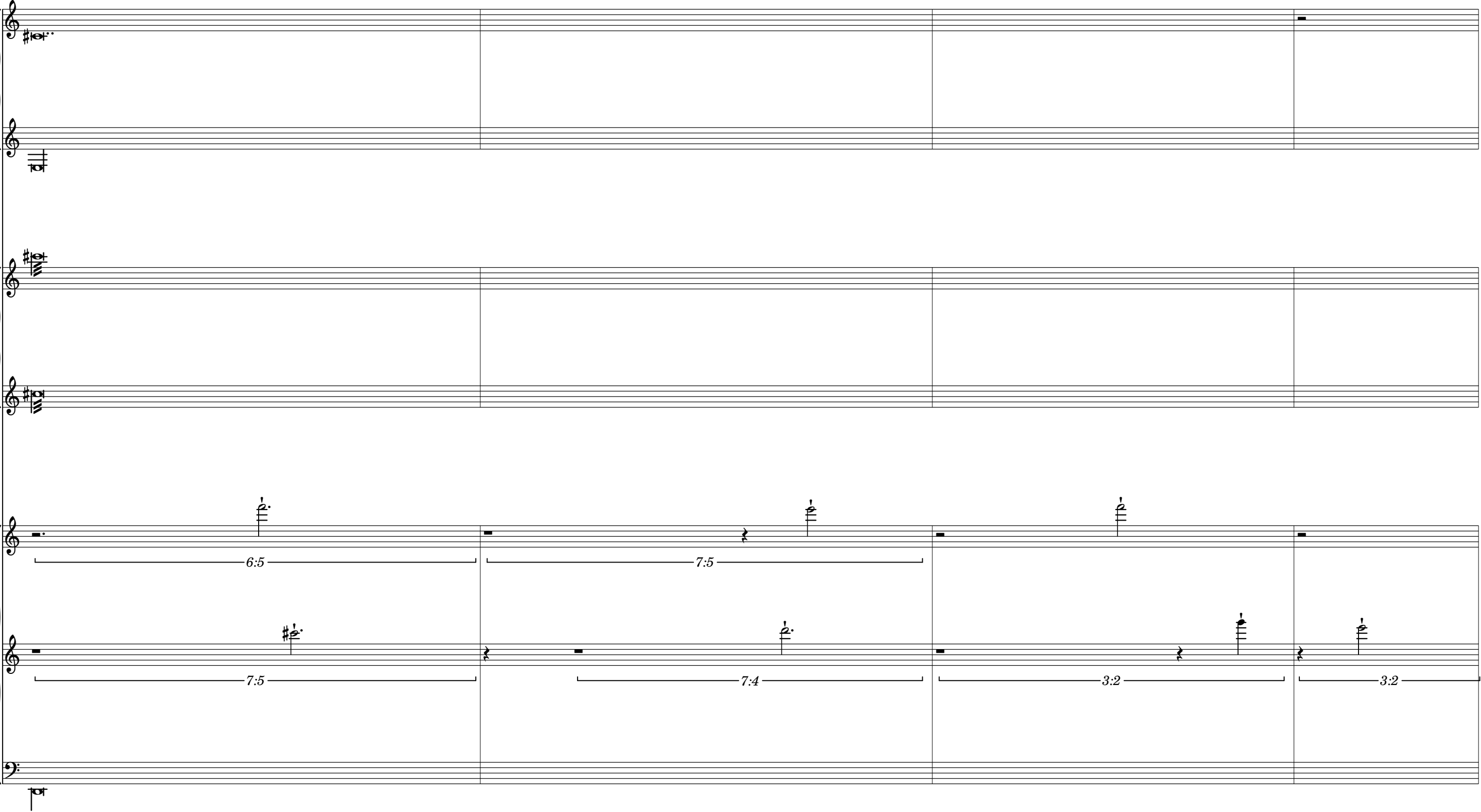
Perc.

Vn.

Va.

Vc.

Musical score for measures 346-349. The score is divided into four measures, each with a different time signature: 5/4, 4/4, and 2/4. The instruments are arranged in a grand staff format, with Ob. and Bass cl. in the top system, Pf. and Perc. in the middle system, and Vn., Va., and Vc. in the bottom system. The Vn. and Va. parts include interval markings (6:5, 7:5, 7:4, 3:2) and accidentals (sharps, flats, naturals). The Vc. part has a natural sign in the first measure.



5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for Ob., Bass cl., Pf., Perc., Vn., Va., and Vc. across four measures. The score includes various musical notations such as notes, rests, and accidentals, along with performance markings like slurs and ratios (e.g., 7:5, 5:4, 3:2, 4:3, 7:4).

Measure 1:

- Ob.: $\text{G}^{\sharp 4}$ with a fermata.
- Bass cl.: $\text{G}^{\flat 2}$ with a fermata.
- Pf.: $\text{G}^{\sharp 4}$ with a fermata.
- Perc.: $\text{G}^{\sharp 4}$ with a fermata.
- Vn.: $\text{G}^{\flat 4}$, $\text{A}^{\flat 4}$, $\text{B}^{\flat 4}$, $\text{C}^{\flat 5}$ with a slur and ratio 7:5.
- Va.: $\text{G}^{\sharp 4}$ with a slur and ratio 7:5.
- Vc.: $\text{G}^{\flat 2}$ with a fermata.

Measure 2:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: $\text{C}^{\flat 5}$ with a slur and ratio 5:4.
- Va.: $\text{C}^{\flat 5}$ with a slur and ratio 4:3.
- Vc.: Rest.

Measure 3:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: $\text{D}^{\flat 5}$ with a slur and ratio 3:2.
- Va.: $\text{D}^{\flat 5}$ with a slur and ratio 7:4.
- Vc.: Rest.

Measure 4:

- Ob.: Rest.
- Bass cl.: Rest.
- Pf.: Rest.
- Perc.: Rest.
- Vn.: $\text{E}^{\flat 5}$ with a slur and ratio 3:2.
- Va.: $\text{E}^{\flat 5}$ with a slur and ratio 7:4.
- Vc.: Rest.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

