

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 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 \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 Ob., Bass cl., Pf., Perc., Vn., Va., and Vc. with various musical notations, dynamics, and ratios.

Ob. and Bass cl.: Four measures of music. Measures 1-2 contain quarter notes. Measures 3-4 contain eighth notes. Measure 4 ends with a repeat sign.

Pf. and Perc.: Four measures of music. Measures 1-2 contain quarter notes. Measures 3-4 contain eighth notes. Measure 4 ends with a repeat sign.

Vn.: Four measures of music. Measures 1-2 contain quarter notes. Measures 3-4 contain eighth notes. Measure 4 ends with a repeat sign.

Va.: Four measures of music. Measures 1-2 contain quarter notes. Measures 3-4 contain eighth notes. Measure 4 ends with a repeat sign.

Vc.: Four measures of music. Measures 1-2 contain quarter notes. Measures 3-4 contain eighth notes. Measure 4 ends with a repeat sign.

Dynamics and Ratios:

- Vn.:** $5:4$, ff , pp , $5:4$, $7:6$, $5:4$, ff
- Va.:** $7:6$, ff , $3:2$, $5:4$, $7:4$, pp , ff
- Vc.:** $7:6$, $5:4$, $7:6$, ff , $7:4$, pp , ff
- Pf. and Perc.:** fff possibile, $8:9$

10

$\text{♩} = 135$

$\frac{5}{8}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

sponges

accent changes of direction noticeably at each attack

ff

8:5

3:2

4:3

14

$\text{♩} = 135$

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

$\frac{9}{8}$

$\frac{7}{8}$

Ob.

Cl.

(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

molto flautando

mf

molto flautando

mf

6
4

7
4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

mp

3:2

4:3

3:2

3:2

9:5

5:4

4:5

10:14

5:7

10:14

5:7

$\frac{3}{4}$

$\frac{7}{4}$

$\frac{11}{8}$

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

off-string bowing on staccati

mp

3:2

4:3

3:2

7:4

3:2

6:5

4:3

7:4

3:2

14:10

3:2

4:5

10:12

10:12

23

5/8

4/4

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

27

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.

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

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

$\frac{3}{4}$

$\frac{9}{8}$

$\frac{7}{8}$

$\text{♩} = 90 (\text{♩} = \text{♩})$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

3:2

4:3

5:3

17:9

3:2

12:8

f

directly on bridge: full bow each stroke

8:7

4:7

6
4**7**
4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:6

9:7

8:6

5:7

The musical score for measures 53 and 54 is as follows:

- Ob.:** Rest in both measures.
- Cl. (Eb):** Rest in both measures.
- Pf.:** Rest in both measures.
- Perc.:** Rest in both measures.
- Vn.:** Melodic line in measure 53, consisting of eighth notes: G4, A4, Bb4, A4, G4, F#4, E4. In measure 54, the line continues with: D4, C4, B3, A3, G3, F#3, E3.
- Va.:** Melodic line in measure 53, consisting of eighth notes: G4, A4, Bb4, A4, G4, F#4, E4. In measure 54, the line continues with: D4, C4, B3, A3, G3, F#3, E3.
- Vc.:** Melodic line in measure 53, consisting of eighth notes: G4, A4, Bb4, A4, G4, F#4, E4. In measure 54, the line continues with: D4, C4, B3, A3, G3, F#3, E3.

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), Cl. (E♭) (Clarinet in E-flat), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The score is written in 2/4 time. The key signature is one flat (B-flat major or D minor). The score is divided into two measures. The first measure contains a series of notes for the strings and woodwinds, with a 5:7 ratio indicated. The second measure contains a series of notes for the strings and woodwinds, with a 4:3 ratio indicated. The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The piano and percussion parts are marked with a double bar line and a repeat sign, indicating they are to be played throughout the piece.

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.

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

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

8vb

pizz.

fff

fff

fff

fff

5:3

p

p

p

4:3

7:6

4:3

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

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

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.
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 a 7:6 ratio in measure 86, a 9:7 ratio in measure 87, and a 4:3 ratio in measure 88. 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 and sixteenth notes, some with trills and wavy lines above them. The time signature changes to 11/8 in measure 90, then to 5/8 in measure 91, and finally to 4/4 in measure 92. The second staff, for Clarinet in E-flat (Cl. (Eb)), starts in 3/4 time with a forte (f) dynamic and plays a series of half notes. The third staff, for Piano (Pf.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The fourth staff, for Percussion (Perc.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The fifth staff, for Violin (Vn.), shows a series of half notes in 3/4 time, followed by a series of half notes in 11/8 time, and then a series of half notes in 5/8 time. The sixth staff, for Viola (Va.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time. The seventh staff, for Violoncello (Vc.), shows a series of eighth notes in 3/4 time, followed by a series of eighth notes in 11/8 time, and then a series of eighth notes in 5/8 time.

93

Ob. $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{7}{4}$ $\frac{1}{4}$

Cl. (Eb)

Pf.

Perc.

Vn.

Va. *molto flautando*

Vc. *molto flautando*

ff *pp* *ff* *pp* *ff* *pp*

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

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

Cl. (Eb)

Pf.

Perc.

Vn.

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

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

4/4 1/4 7/8 1/4 7/8 1/4

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

ff *pp* 3:4 *ff* *pp* 5:7 *ff* *pp* 6:7 *ff* *pp* 5:7

ff 5:4 7:5 7:4

ff 5:8 6:7 5:7

ff *pp* 5:7

8/4

Ob.

Cl. (Eb)

Pf.

Perc.

Vn.

Va.

Vc.

5:3

7:5

7:6

5:4

7:6

5:3

7:4

5:8

3:4

5:8

A

A

The musical score is for 'The Great Wall' by David Lang. It features a variety of instruments and complex rhythmic patterns. The score is divided into measures, with time signatures 3/4, 1/4, 4/4, 5/8, and 9/8 indicated at the top. The instruments include Ob. (Oboe), Cl. (Eb) (Clarinet in E-flat), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), and Vc. (Violoncello). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). Rhythmic patterns are indicated by ratios like 5:4, 7:4, 4:3, 6:5, 10:7, 5:6, 3:4, 4:5, 5:8, and 4:5. The score also includes a section labeled 'scraped slate' and a section labeled '1'.

113

(accel.) ----- $\text{♩} = 144$

$\text{♩} = 108$

$\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$

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

Cl. (Eb)

Pf. *ff* $\frac{5}{4}$ $\frac{7}{4}$

Perc. *ff* $\frac{5}{4}$ $\frac{7}{4}$

Vn. $\frac{3}{2}$ $\frac{4}{3}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{7}{6}$

Va.

Vc.

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 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* and to allow bowing to convey *accelerando*. The strings are marked *pp* (pianissimo).

$\text{♩} = 45$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{9}{8}$

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

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

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

pizz. 8va

3:2 7:6 3:2 7:5 6:5 7:4 3:2 8:7 8:7 3:2

pp ff ff pp pp ff pp ff

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.

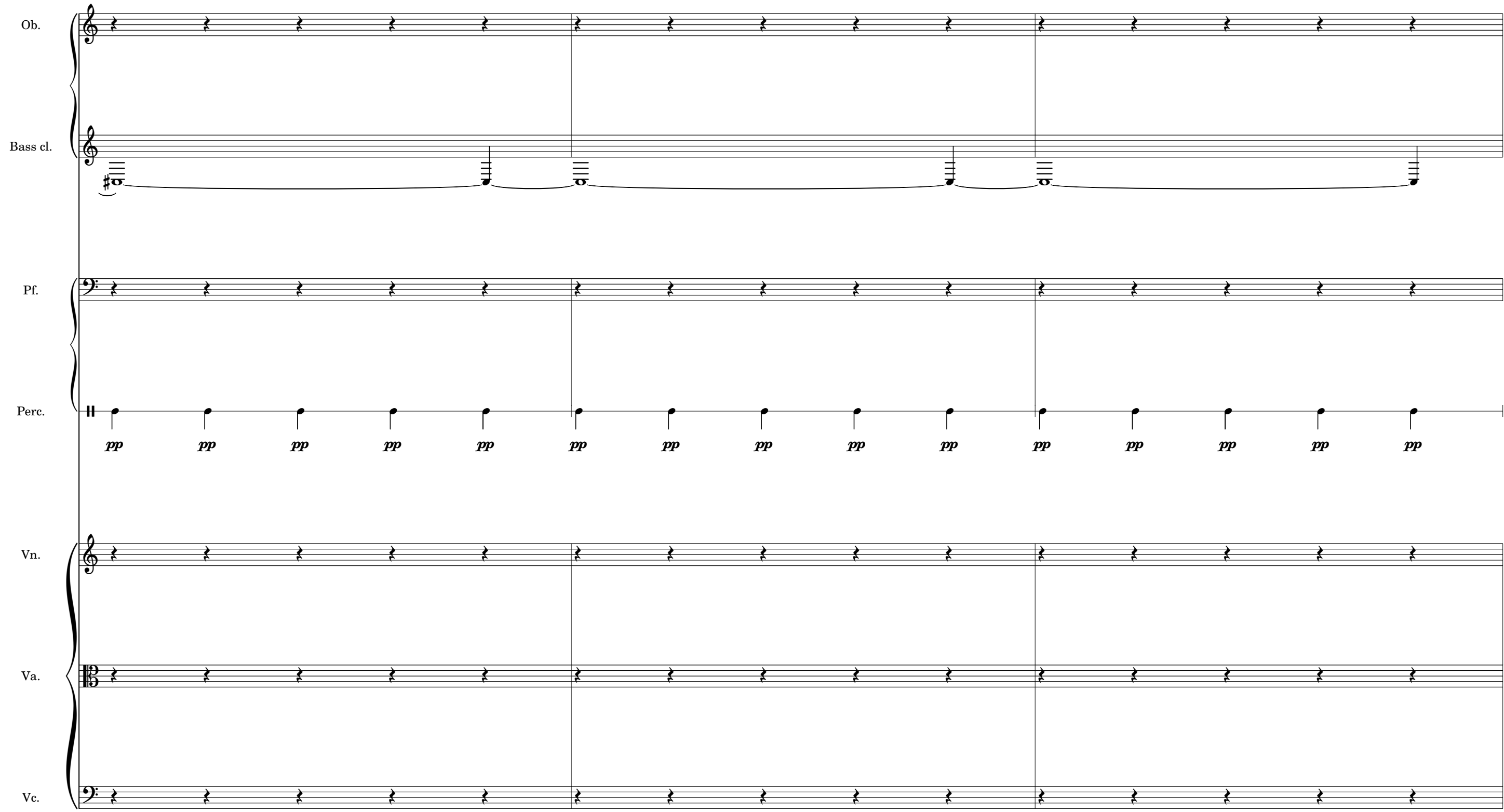
Pf.

Perc.

Vn.

Va.

Vc.



$\text{♩} = 36$

$\frac{3}{4}$ E

44

98

34

Ob.

Cl.
(E \flat)

Pf.

Perc.

Vn.

Va.

Vc.

directly on bridge: very slow bow, imperceptible bow changes

mp

pp

mp

mp

mp

♩

♩

♩

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.

Vc.

(accel.) -

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

6/4

9/8

3/4

①

②

①

②

5:3

11:9

5:3

5:3

10:9

5:3

mp

mp

mp

mp

mp

mp

mp

4:3

molto gridato

molto gridato ed estr. sul pont.

5:4

7:4

3:2

5:4

7:6

5:4

7:4

7:4

3:2

3:2

7:6

3:2

5:4

f

ff

f

ff

f

ff

(accel.) -

[illegible]

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

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

Ob. ② ① ④ 5:3

Cl. (Eb) ② 7:5 5:3

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

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

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

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

Vc. 5:4 7:4 3:2

3
4

4
4

Ob.

Cl.
(Eb)

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

Perc.

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

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

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

(accel.)

11
8

3
4

5
8

9
8

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

Musical score for measures 182-185, featuring Ob., Cl. (Eb), Pf., Perc., Vn., Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings (mp).

Measure 182: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 5:4 ratio.

Measure 183: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 3:2 ratio.

Measure 184: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 7:4 ratio.

Measure 185: Ob. and Cl. (Eb) play a series of eighth notes. Pf. plays a half note with a fermata. Perc. plays a series of eighth notes. Vn., Va., and Vc. play a series of eighth notes with a 7:6 ratio.

$\text{♩} = 108$
(accel.)

$\frac{7}{8}$

$\frac{9}{8}$

$\frac{3}{4}$

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

mf

ff

ff

10:9

10:7

14:9

5:3

10:7

10:9

5:3

5:3

7:6

7:4

5:3

7:6

5:4

7:4

5:3

7:6

5:4

7:5

5:3

5:4

7:4

13

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.
ordinario

Va.
ordinario

Vc.
ordinario

mf

ff

mp

ff

5:3

5:3

11:6

5:4

7:6

5:3

5:3

5:4

5:4

5:4

7:4

5:4

7:4

5:3

7:4

5:4

7:4

5:4

7:6

mp

mp

mp

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

$\text{♩} = 108$

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

The musical score is for 'The Great Wall of China' by John Williams. It is written for a full orchestra and includes the following parts: Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), and Violoncello (Vc.). The time signature is 3/4. 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 sixteenth 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.

$\text{♩} = 135$

$\text{♩} = 72$

150

34

44

Ob.

Cl.
(Eb)

Pf.

Perc.

Vn.

Va.

Vc.

① ②

ff

-5:4-

molto flautando

p

molto flautando

p

— *ppp*

$\text{♩} = 108$

34

54

Ob.

Cl.
(Eb)

Pf.

Perc

Vn.

Va.

Vc.

[illegible]

$\text{♩} = 90$

5/8

9/8

7/8

Ob. ^① ^① ^② 10:9

Cl. (Eb) ^② 11:10 10:9 to bass clarinet *ppp*

Pf. 5:4 7:6 5:3 7:6 5:3 7:6 7:4

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

Vn. 3:2 *ppp*

Va. 5:4 7:4 *ppp* *ppp*

Vc. 5:4 7:4 *ppp* *ppp*

$\text{♩} = 135$
 $\frac{3}{4}$

$\text{♩} = 45$

$\frac{9}{8}$

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

[illegible]

$\text{♩} = 72$

9
 8 G

5
 4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

musical score with staves for Ob., Bass cl., Pf., Perc., Vn., Va., and Vc.

Ob. and Pf. staves show rests in measures 1-2, followed by eighth notes in measures 3-4.

Bass cl. and Vc. staves show eighth notes in measures 1-2, followed by rests in measures 3-4.

Va. staff shows eighth notes in measures 1-2, followed by rests in measures 3-4.

Perc. staff shows rests in measures 1-2, followed by a rapid roll with fingertips (snare drum) in measures 3-4, marked *ppp*.

Annotations: rapid roll with fingertips: keep speed constant during accelerando, snare drum, *ppp*.

4/4 5/4 3/4

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

p

p

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

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

fff

fff

Ob.

Cl.
(Eb)

Hpschd.

Perc.

Vn.

Va.

Vc.

gridato possibile

fff

ff

ff

12:8

12:8

14:10

3:2

5:4

7:4

5:4

7:4

5:3

7:6

7:12

7:8

9

7

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.)

58

44

64

Ob.

Bass cl.

Hpschd.


Perc.

Vn.

Va.

Vc.

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



Ob.

ff

Bass cl.

ppp

Hpschd.

Perc.

Vn.

Va.

subito ordinario

ff

subito ordinario

Vc.

ff

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

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

leggerissimo

pp

ff

to clarinet in E-flat

leggerissimo (off-string bowing on staccati)

pp

fff

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*

♪ = 90

74

14

34

Λ

Ob.

Cl.
(Eb)

Pf.

Perc.

 $V_n.$

Va.

Vc.

to bass clarinet	
------------------	--

to piano

5th harmonic of F1

$$ff$$
$$ff$$

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff possibile

molto gridato ed estr. sul pont.

fff ^{3.2} possibile

pp

7
4

11
8

5
8

Ob.

Bass cl.

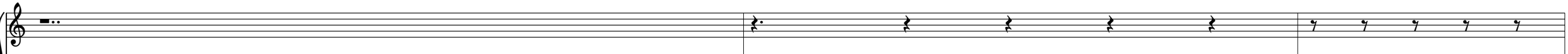
Pf.

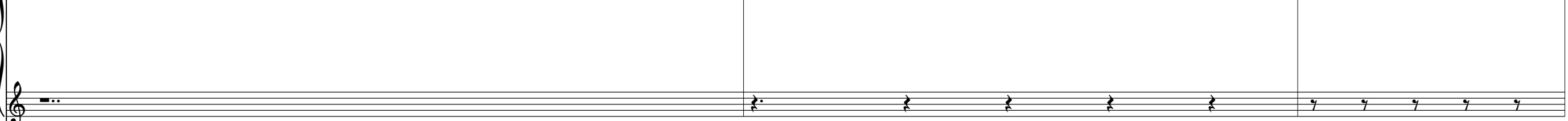
Perc.


Vn.


Va.

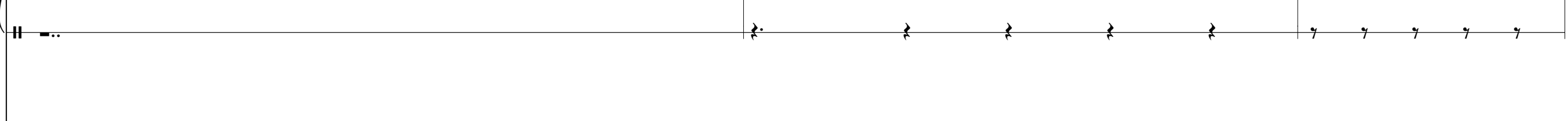
Vc.

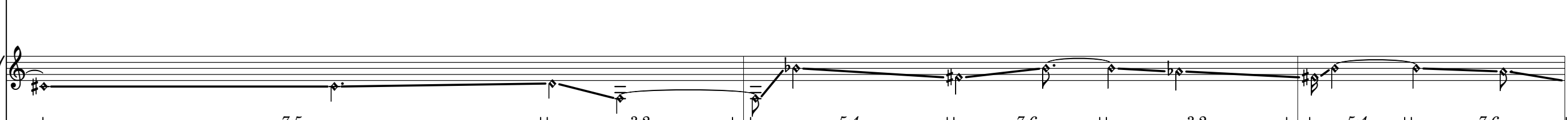
Ob. 

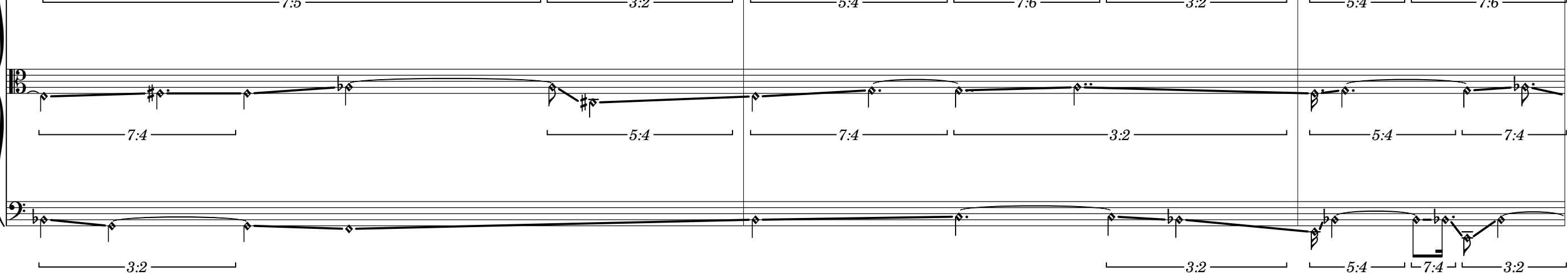
Bass cl. 

Pf. 

Perc. 

Vn. 

Va. 

Vc. 

[illegible]

$\frac{4}{4}$ $\frac{7}{8}$ $\frac{1}{4}$ $\frac{7}{8}$ I

Ob.

①



Bass cl.

①

①

ff

Pf.

♩ ♯ ♩ ♯ ♩ ♯ ♩ ♯ ♩ ♯ ♩ ♯ ♩ ♯ ♩ ♯

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

Perc.

subito ordinario

Vn.

10:11

fff possibile

10:19

Va.

5:7

5:7

fff possibile

10:19

subito ordinario

Vc.

10:11

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 a piece titled "The Great Wall" by John Williams. It is a 3:2 ratio exercise, meaning the tempo is 1.5 times the pulse. 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 continuous 3:2 ratio exercise, with the tempo marked as 8vb. The percussion part features a 3:2 ratio exercise, with the tempo marked as f. The score is divided into four measures, each containing a 3:2 ratio exercise. The piano part is marked with pppp (pianissimo) and the percussion part is marked with f (forte).

Ob.

Bass cl.

Pf.

♭

♭

♭

♭

♭

♭

♭

♭

♭

8vb

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

Perc.

♭

7

f

7

♭

f

7

♭

f

Vn.

Va.

Vc.

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

5
4

1
4

5
4

K



Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

fff

f

fff

fff

pizz.

pizz.

fff

ff

pizz.

pizz.

fff

ff

pizz.

gridato possibile

fff

fff

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5:4

3:2

7:4

3:2

5
4

4
4

2
4

Ob.

Bass cl.

Hpschd.

Perc.

Vn.

Va.

Vc.

5
4

4
4

2
4

Ob.

Ob. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Bass cl.

Bass cl. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Hpschd.

Hpschd. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Perc.

Perc. staff with treble clef and key signature of one sharp (F#). The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Vn.

Vn. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Va.

Va. staff with treble clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

Vc.

Vc. staff with bass clef. The staff contains a whole note chord consisting of F#4 and A4 in the first measure, followed by three measures of whole rests.

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

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

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

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

Pf. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
ffff *possibile*

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

Vn. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
9:5 3:2 3:2 3:2

Va. $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$ $\text{F}\sharp_4$
3:2 7:5 3:2 3:2 3:2

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

ff

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. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 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#2 in the first measure.

Pf.

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

Perc.

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

Vn.

Vn. staff with treble clef, key signature of one sharp (F#), and a whole note chord of F#4 in the first measure. A bracket below the staff indicates a 6:5 ratio between the first and second measures.

Va.

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

Vc.

Vc. staff with bass clef, key signature of one sharp (F#), and a whole note chord of F#2 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. 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 rhythmic markings (7:5, 5:4, 3:2, 4:3, 3:2, 7:4) 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.

5
4

4
4

2
4

Ob.

Bass cl.

Pf.

Perc.

Vn.

Va.

Vc.

