

Anders Nilsson

KRASCH!

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f. saxophonequartet, percussion ensemble and tape
(1993)

commissioned by the Swedish National Institute of concerts
for the Rascher Saxophone Quartet and Kroumata

Disposition of the ensembles:



KRASCH!

Agitato

Vocal Parts:
Soprano in Sib, Alto in Mib, Tenor in Sib, Baritone in Mib. The vocal lines are marked with dynamics *ff* and *f*, and include articulation marks like *marc.* and triplets.

Percussion Ensemble:
Perc. I: T-toms, silofono, -bach. di tamb.
Perc. II: silofono, tambur.
Perc. III: -bach. duro
Perc. IV: vibrafon, camp.tub., -bach. duro, gr.cassa (et.)
Perc. V: camp.tub.
Perc. VI: Tamb.mil.(tenore), +Tom basso

Instrumentation and Performance Details:
The score includes various performance instructions such as *secco*, *sim.*, *muta in congas*, *muta in gr.cassa*, *muta in agogo/cowbell*, and *muta in claves*. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The percussion parts feature complex rhythmic patterns with triplets and sixteenth notes.

9

Sopr. *mf* *f* *f* *f*

Alto *mf* *f* *f* *f*

Ten. *mf* *f* *f* *f*

Bar. *mf* *f* *f* *f*

Perc. I

Perc. II *mf* *f* *mf* *f*

Perc. III *f* *f* *f* *f*

Perc. IV agogo H. cowbell *f*

Perc. V *mf* *f* *mf* *f*

Perc. VI *f* *f* *f* *f*

muta in claves

claves

congas

agogo H.

cowbell

claves

This musical score is arranged in a system of seven staves. The vocal parts (Soprano, Alto, Tenor, Baritone) are in the top four staves, and the percussion parts (Perc. I to Perc. VI) are in the bottom three staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three measures. The vocal parts feature a *crescendo* in the first measure, leading to a *ff* dynamic in the second measure. The instrumental parts include various rhythmic patterns, including triplets and sixteenth-note runs. Percussion I has dynamics of *p*, *mf*, and *f*. Percussion II has dynamics of *crescendo* and *ff*. Percussion III includes a *maraccas* section with a dynamic of *f*. Percussion V has dynamics of *crescendo* and *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

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Sopr.

Alto

Ten.

Bar.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

vibrafon

cabaça

f

ff

f

ff

f

sempre marc.

ff

24

Sopr. *ord.* *mf* *f* *p* *ff*⁵

Alto *ord.* *mf* *f*⁵ *p* *ff*

Ten. *ord.* *f* *p* *ff*

Bar. *ord.* *f* *p* *ff*

Perc. I

Perc. II *mf* *f* *ff*⁵

Perc. III *muta in tamb.mil.*

Perc. IV

Perc. V

Perc. VI

28

Sopr. *sub-tone* *mp* 3 3 3 6

Alto *sotto voce* *mf* *p* *sub-tone* *mp* 3 3 3:2

Ten. *sotto voce* *mf* *p* *mp* *p* *mp*

Bar. *sotto voce* *mf* *p* *mp* *p* *mp*

Perc. I *ff*

Perc. II 3 *mp* *p* *mp*

Perc. III

Perc. IV

Perc. V 3 *ff* *mp* *p* *mp*

Perc. VI 3 *ff*