

In the Research of Time

ricercare for viola, vibraphone
and bass clarinet



osnat netzer

2011

In the Research of Time is an homage to the 17th century Italian ricercare,
a predecessor to the Baroque fugue.

Like the fugue, the ricercare uses a subject that appears in imitation through the parts,
though it uniquely explores the subjects in different meters and rhythmic values.

The word "ricercare" is also similar to the word "recherche" in French and "research" in English,
hence the title of the piece.

(Note also the intentional similarity to Proust's title "À la recherche du temps perdu")

The entire form of the piece is a large U shape, starting in the high register, descending gradually,
and finally, ascending in each instrument to the point where it can go no higher.

Duration: ca 6 minutes

In the Research of Time

C Score

Ricercare for mixed trio for Firebird Ensemble

Osnat Netzer

Vibraphone: $\text{F} = 84$
 (wrap lowest resonator (F) with tin foil)
 motor off
 pedal only tremolo notes

Viola: con sordino flautando
 p mp pp

Bass Clarinet

Vib.: $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Vla.: $\frac{7}{8}$ (3) $\frac{5}{4}$ (5) $\frac{7}{8}$ (3) $\frac{7}{8}$ (7) $\frac{7}{8}$ (3) $\frac{7}{8}$ (3) $\frac{7}{8}$ (3) $\frac{7}{8}$ (3)

B. Cl.: $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

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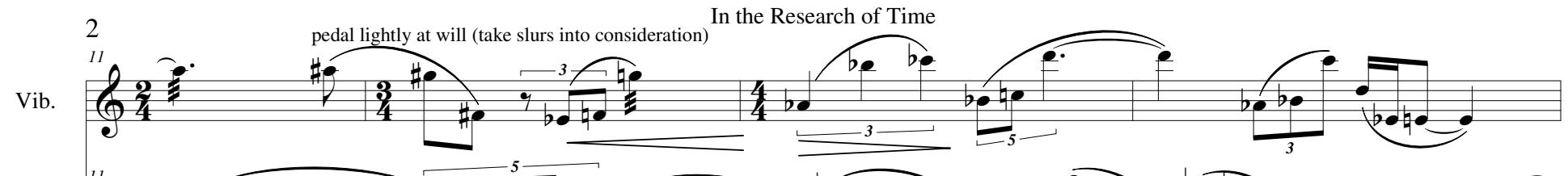
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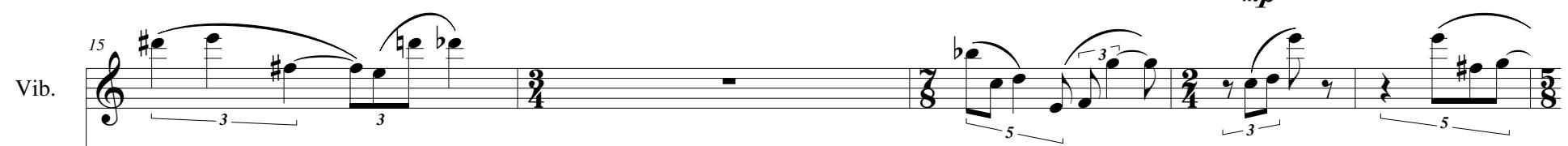
2

pedal lightly at will (take slurs into consideration)

Vib. 

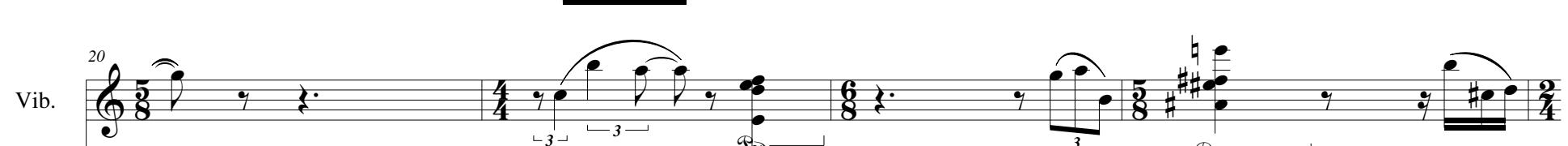
Vla. 

B. Cl. 

Vib. 

Vla. 

B. Cl. 

Vib. 

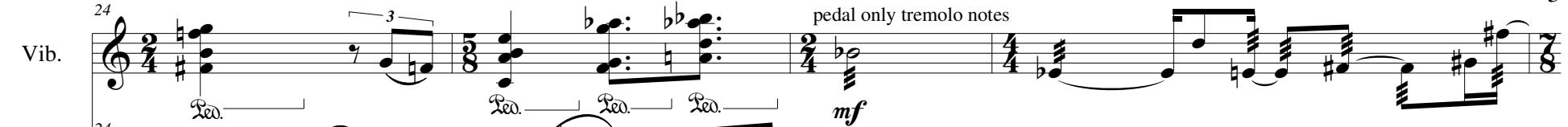
Vla. 

B. Cl. 

In the Research of Time

3

24

Vib. 

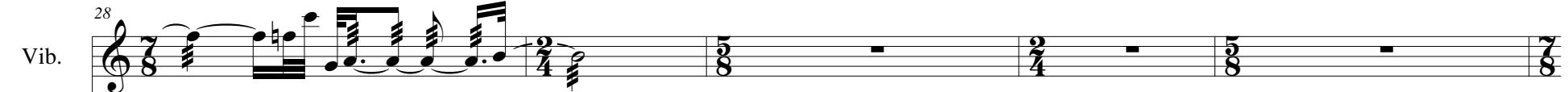
24

Vla. 

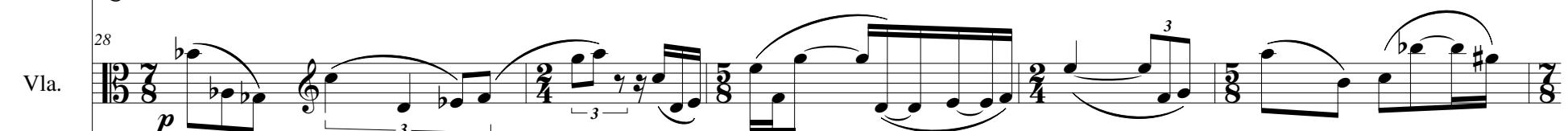
24

B. Cl. 

28

Vib. 

28

Vla. 

28

B. Cl. 

pedal lightly at will (take slurs into consideration)

33

Vib. 

33

Vla. 

33

B. Cl. 

In the Research of Time

4
37

Vib.

Vla.

B. Cl.

42

Vib.

Vla.

B. Cl.

45

Vib.

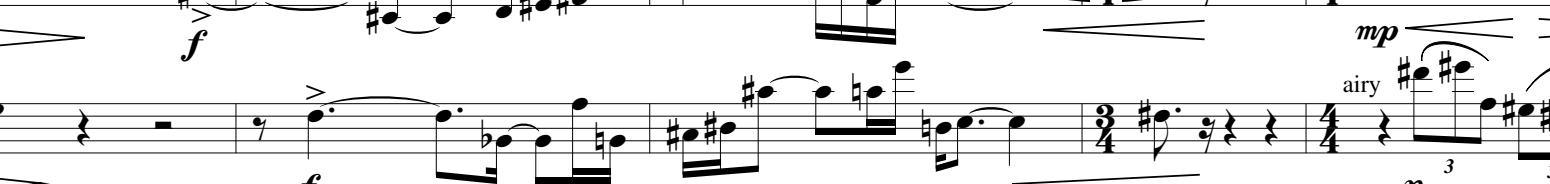
Vla.

B. Cl.

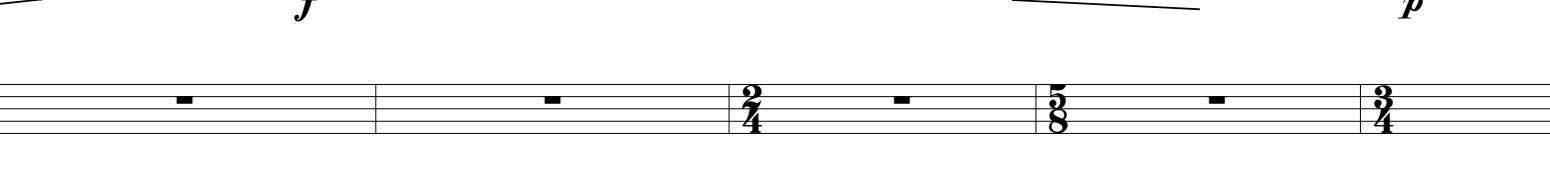
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5

49

Vib. 

49

Vla. 

B. Cl. 

54

Vib. 

54

Vla. 

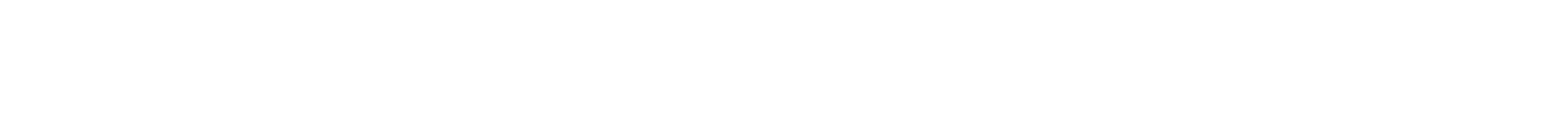
B. Cl. 

59

Vib. 

59

Vla. 

B. Cl. 

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66

Vib. pedal only tremolo notes *mp*

Vla.

B. Cl. *p*

71

Vib. pedal only on accented notes *f mp*

Vla. *f mp*

B. Cl. *f mp*

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7

Vib. 76

Vla. 76

B. Cl. 76

Vib. 80

Vla. 80

B. Cl. 80

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85

Vib. $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ 16 $\begin{array}{c} \text{ff} \\ \text{mp} \end{array}$

Vla. $\begin{array}{c} \text{B} \\ \text{F} \end{array}$ 16 $\begin{array}{c} \text{ff} \\ \text{mp} \end{array}$

B. Cl. $\begin{array}{c} \text{A} \\ \text{F} \end{array}$ 16 $\begin{array}{c} \text{ff} \\ \text{mp} \end{array}$

89 motor on

Vib. $\begin{array}{c} \text{C} \\ \text{f} \end{array}$

pedal only tremolo notes

89 sul pont.

Vla. $\begin{array}{c} \text{E} \\ \text{f} \end{array}$

play each note loud and clear, then break into multiphonics

B. Cl. $\begin{array}{c} \text{D} \\ \text{f} \end{array}$

94 pedal through length of F with tin foil on resonator

Vib.

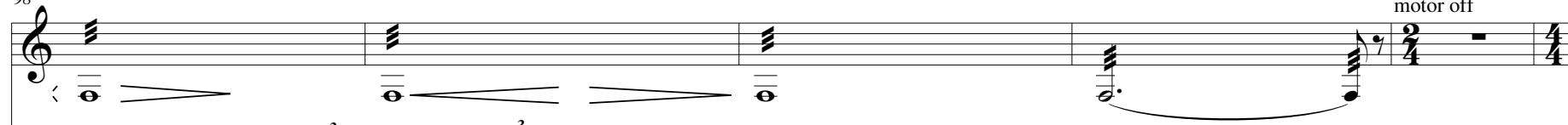
Vla. $\begin{array}{c} 3 \\ 3 \end{array}$

B. Cl.

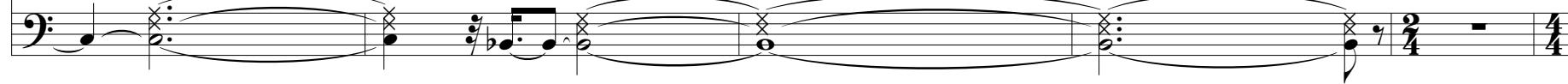
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9

98

Vib. 

Vla. 

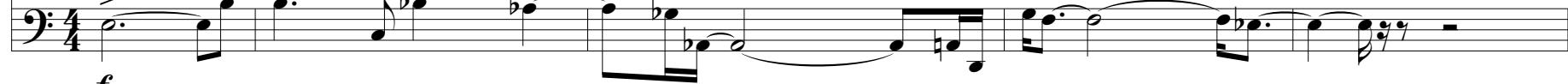
B. Cl. 

motor off

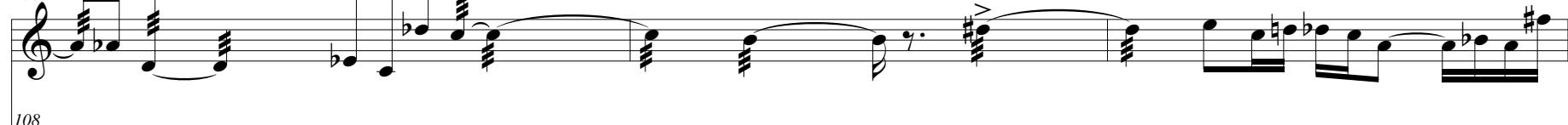
98

Vib. 

Vla. 

B. Cl. 

103

Vib. 

Vla. 

B. Cl. 

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Musical score for Vibraphone (Vib.), Violin (Vla.), and Bassoon (B. Cl.) from measure 111 to 113. The score consists of three staves. The Vibraphone staff has a treble clef and a key signature of one sharp. The Violin staff has a treble clef and a key signature of one sharp. The Bassoon staff has a bass clef and a key signature of one sharp. Measure 111 starts with a single note on the Vibraphone followed by eighth-note patterns on all three instruments. Measure 112 continues with eighth-note patterns. Measure 113 concludes with eighth-note patterns. Dynamics include *mf* (mezzo-forte) and *poco a poco dim.* (diminuendo).

Musical score for Vibraphone (Vib.), Violin (Vla.), and Bassoon (B. Cl.) from measure 114 to 116. The score consists of three staves. The Vibraphone staff has a treble clef and a key signature of one sharp. The Violin staff has a treble clef and a key signature of one sharp. The Bassoon staff has a bass clef and a key signature of one sharp. Measure 114 starts with eighth-note patterns on all three instruments. Measure 115 continues with eighth-note patterns. Measure 116 concludes with eighth-note patterns. Dynamics include *poco a poco dim.* (diminuendo) and *poco a poco sul pont.* (pianissimo on the piano key).

In the Research of Time

11

gradually get closer to the edge of the bars

This section shows three staves: Vib., Vla., and B. Cl. The Vib. and Vla. staves have sixteenth-note patterns with various accidentals. The B. Cl. staff uses vertical strokes and has a fermata at the end of the first measure. The tempo is 117.

Vib.

Vla.

B. Cl.

117

circular breathing if possible altissimo small intervals

play higher and higher, still small intervals

ppp

This section shows three staves: Vib., Vla., and B. Cl. The Vib. and Vla. staves continue their sixteenth-note patterns. The B. Cl. staff uses vertical strokes and has a fermata at the end of the first measure. The tempo is 120. Dynamics "ppp" are indicated above both staves.

Vib.

Vla.

B. Cl.

120

ppp

play higher and higher, still small intervals

ppp

ppp