

HUITZIL

for cello
(2014)

TREVOR BAČA

PREFACE

She says:

“Do not look in his eye but whisper instead to his ear. His giant round ear let to droop from the weight of obsidian curves of the lobe. He will ask you to pierce the bend of his tongue with the needle-sharp point of your beak. But pierce you must not. You must carry to him my record of dreams and the future they describe as I sleep. You must speak silently to him the words of our wedding and the wishes of birds that they carry with them as their freight. He will remember our dreaming-together and the heaviness we shared in our sleep. Then he will close his eyes. And when he does you must brush with your wings the bend of his ear and leave there like sand the husks of my words which he in his sleep will know but not hear. Then in the daylight he will carry with him our record of dreams and the future they describe as I sleep.”

Hummingbird carries her words like salt on his wings and takes to the sky in his flight.

HUITZIL

for Alan Toda-Ambaras

Trevor Bača (*1975)

[illegible]

⑫ $\frac{3}{4}$

⑬ $\frac{3}{4}$

⑭ $\frac{3}{4}$

⑮ $\frac{3}{4}$

⑯ $\frac{3}{4}$

⑰ $\frac{3}{4}$

②② $\frac{2}{4}$ $\frac{5}{4}$

Staff 22-23: Bass clef, 2/4 time signature. Staff 23: 5/4 time signature. Red bracket under staff 22 measures 1-4, labeled 3:2. Red bracket under staff 23 measures 1-4, labeled 4:3.

②④ $\frac{4}{4}$ $\frac{2}{4}$

Staff 24-25: Bass clef, 4/4 time signature. Staff 25: 2/4 time signature. Red bracket under staff 24 measures 1-4, labeled 3:5. Red bracket under staff 25 measures 1-4, labeled 4:3.

②⑥ $\frac{5}{4}$ $\frac{4}{4}$

Staff 26-27: Bass clef, 5/4 time signature. Staff 27: 4/4 time signature. Red bracket under staff 26 measures 1-4, labeled 3:4. Red bracket under staff 27 measures 1-4, labeled 3:4.

②⑥ $\frac{2}{4}$ $\frac{4}{4}$

Staff 28-29: Bass clef, 2/4 time signature. Staff 29: 4/4 time signature. Red bracket under staff 28 measures 1-4, labeled 3:4. Red bracket under staff 29 measures 1-4, labeled 3:4.

③① $\frac{3}{4}$ $\frac{2}{4}$

Staff 30-31: Bass clef, 3/4 time signature. Staff 31: 2/4 time signature. Red bracket under staff 30 measures 1-4, labeled 3:4. Red bracket under staff 31 measures 1-4, labeled 3:4.

③4

5

4


<

[illegible]

49

51

9 2 1



52 53

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The tempo/mood is marked "Allegretto". The score consists of two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The piece ends with a double bar line. The score is numbered 62 in a circle at the bottom left.

64 **2/4**

[illegible]

trem. mod. ----- trem. stretto
 3-2 ————— 3-2 ————— 3-2 ————— 5-4 — 5-4 — 5-4 —

 sub. trem. mod. ----- più stretto

[illegible]

..... $\text{♩} = 88$
 ► più stretto ► più largo ► più stretto ► più stretto

trem. mod.

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings (f, mp, p) and a tremolo/moderato (trem. mod.) instruction. The system is divided into two measures by a double bar line, with a 3:2 ratio indicated above the first measure and a 5:4 ratio indicated above the second measure.

Second system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings (f, mp, p) and a tremolo/moderato (trem. mod.) instruction. The system is divided into two measures by a double bar line, with a 3:2 ratio indicated above the first measure and a 5:4 ratio indicated above the second measure.

Third system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings (f, mp, p) and a tremolo/moderato (trem. mod.) instruction. The system is divided into two measures by a double bar line, with a 3:2 ratio indicated above the first measure and a 5:4 ratio indicated above the second measure.

rit. sub. trem. più stretto

più largo

Fourth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings (f, mp, p) and a tremolo/moderato (trem. mod.) instruction. The system is divided into two measures by a double bar line, with a 3:2 ratio indicated above the first measure and a 5:4 ratio indicated above the second measure.

più largo

trem. mod.

trem. moderato

Fifth system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with dynamic markings (f, mp, p) and a tremolo/moderato (trem. mod.) instruction. The system is divided into two measures by a double bar line, with a 3:2 ratio indicated above the first measure and a 5:4 ratio indicated above the second measure.

[illegible]

accel. -  = 66 -  = 44 -
 sub. trem. mod. - più stretto - più stretto
 sub. trem. mod. - più largo - più stretto

The diagram illustrates the decomposition of the tensor product of two representations of the Lie algebra $\mathfrak{so}(2,1)$. The top part shows the decomposition of the tensor product of two fundamental representations (represented by circles with a dot) into a direct sum of representations. The bottom part shows the decomposition of the tensor product of two representations (represented by circles with a dot) into a direct sum of representations.

\blacktriangle più largo \blacktriangle più stretto \blacktriangle più largo $\text{♩} = 88$

trem. mod.

[illegible]

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

fz *mfz* *p* *mfz* *mp* *fz* *mfz* *p* *mfz* *mp* *fz* *mfz* *p*

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

mfz *fz* *mfz* *p* *mfz* *mp* *fz* *mfz* *p*

rit.
sub. trem. più stretto - - - - - ► più largo - - - - - ► più stretto - - - - - ► più largo - - - - -

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

mfz *fz* *mfz* *pp* *mfz* *fz* *mfz*

♩ = 44
- trem. mod. ♩ = 66 accel.

3:2 3:2 3:2

mfz *p* *mfz* *p* *mfz* *fz* *mfz* *mp*

3:2 3:2 3:2

fz *p* *mfz* *p* *mfz* *fz* *mfz* *p*

accel.	accel.
= 88	= 66

[illegible][illegible][illegible]

accel. $\text{♩} = 88$ $\text{♩} = 66$

----- 3.2 -----

mp f p mf f p mf f mp f mp

accel. $\text{♩} = 88$ $\text{♩} = 66$

f p mf f p mf f p mf f p

..... $\text{♩} = 88$ $\text{♩} = 66$ $\text{♩} = 88$

f p mf f p mf f p mf f p

$\text{♩} = 66$ $\text{♩} = 88$ $\text{♩} = 66$

f p mf f p mf f p mf f p

.....→♩ = 88

Handwritten musical score system 1. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system.

Handwritten musical score system 2. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system.

Handwritten musical score system 3. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system.

Handwritten musical score system 4. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system.

Handwritten musical score system 5. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music is written in a single system.

[illegible]

..... $\text{♩} = 88$
 ➔ più stretto ➔ più largo ➔ più stretto ➔ più largo trem. mod.
 $\text{♩} = 88$
 ➔ più stretto ➔ più largo ➔ più stretto ➔ più largo trem. mod.

Figure 1 illustrates the decomposition of the tensor product of two representations of the Lie algebra $\mathfrak{so}(2, 1)$. The top row shows the decomposition of the tensor product of two representations, labeled 2 and 2 , into a direct sum of representations labeled 2 , 2 , and 2 . The bottom row shows the decomposition of the tensor product of two representations, labeled 2 and 2 , into a direct sum of representations labeled 2 , 2 , and 2 . The diagram is labeled with 3.2 and 5.4 .

[illegible]

The musical score consists of three systems of staves. The first system has two staves, both starting with a treble clef and a key signature of one sharp (F#). The first staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136,

The musical score for "L'Espresso" by Luciano Berio is presented in two systems. The first system features a piano part with a complex, multi-measure rest structure, marked with dynamics *p*, *f*, *mf*, and *pp*. The vocal line is marked *rit.* and *più stretto*. The second system continues the piano part with dynamics *mp*, *p*, and *pp*, and the vocal line with dynamics *f*, *mp*, and *pp*. The score includes tempo markings *rit.*, *più stretto*, and *più largo*, and articulation markings *trem. mod.* and *pp*.

