

I K R I B U  
I K R I B U

*for*

*bass clarinet, violin, viola & cello*

*(2016)*

TREVOR BAČA

# PREFACE

**Ikribu** were the songs sung during nightlong vigils held in the cities of Assyria. During the course of the vigil participants read the events of the future in the organs of animals slit open at the ceremony’s start. The liver — evident font of the body’s blood — constituted a particularly rich site of answers. Models of sheeps’ livers excavated from a palace compound in what is now eastern Syria record the exact locations of the animals’ organs to be consulted by magicians. From such song-filled inspection of the insides of animals emerged an understanding of the future vivid enough to inform the actions of individuals and the decisions of the state.

**Scordatura.** String II of the violin is tuned down a minor third to F $\sharp$ 4; string III of the violin is tuned up a major second to E4. String I of the viola is tuned down a major third to F4; string II of the viola is tuned up a minor second to Eb4. String IV of the cello is tuned down a major ninth to B $\flat$ 0 (an octave below the lowest note on the bass clarinet). The resulting tunings are these:

violin:	E5, F $\sharp$ 4, E4, G3
viola:	F4, Eb4, G3, C3
cello:	A3, D3, G2, B $\flat$ 0

**Accidentals.** Accidentals govern only one note. Natural signs are inserted to clarify the spelling of different pitches following immediately after each other at the same staff position.

**String contact points.** Five string contact points appear in the score:

XT	as close to the fingers as possible (without touching the fingers)
tasto	very noticeably <i>tasto</i> in color
pos. ord.	ordinary playing position
pont.	very noticeably <i>ponticello</i> in color
XP	as close to the bridge as possible (without touching the bridge)

**Bow speed colors.** The score contrasts widely different speeds of the bow:

XFB	extremely fast bow (extreme <i>flautando</i> with the bow only very lightly skimming the string)
FB	fast bow (very pronounced <i>flautando</i> just slightly less than above)
NBS	normal bow speed (neither <i>flautando</i> nor <i>scratch</i> )
$\frac{1}{4}$ scratch	timbre with one quarter part <i>scratch</i> (and three quarter parts pitch)
$\frac{1}{2}$ scratch	timbre with one half part <i>scratch</i> (and one half part pitch)
$\frac{3}{4}$ scratch	timbre with three quarter parts <i>scratch</i> (and one quarter part pitch)
scratch moltiss.	timbre with as much <i>scratch</i> (and as little pitch) as possible (though without encouraging subtones)

Do not substitute *tasto* for the FB and XFB degrees of bow speed *flautando* requested in the score: bow speeds combine freely with the string and bridge contact points given above. Indications for individuated clicks of the bow also appear; these result from almost impossibly slow motions of the bow against the string.

**Glissandi.** Do not rearticulate note-heads in the middle of glissandi.

平附子

Trevor Bača (\*1975)

-3-

39

0'15" 0'19" 0'23" 0'27" 0'28" 0'34" 0'40" 0'43" 0'43" 0'48" 0'52" 0'56" 0'00" 0'01" 0'04" 0'06"

♩ = 58 ♩ = 42 ♩ = 42 ♩ = 58 ♩ = 58 ♩ = 42 ♩ = 104

4/4 3/4 3/4 1/6 4/4 3/4 1/6 4/4 3/4 3/4 1/6 3/4 4/4 2/4

[C5] [C6] [C7] [C8] [C9] [C10] [C11] [C12] [C13] [C14] [C15] [C16] [D1]

B. cl.

Vn.

Va.

Vc.

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

55

0'07" 0'11" 0'13" 0'15" 0'17" 0'19" 0'00" 0'02" 0'12" 0'15" 0'20" 0'23"

♩ = 42 ♩ = 58 ♩ = 58

[D2] [E1] [E2] [E3] [E4] [E5] [E6]

B. cl.

Vn.

Va.

Vc.

6:7 2:3 4:3 3:4 2:3 8:7 9 4:3 7:6

68

♩ = 42  
0'27''

♩ = 42  
0'31''

♩ = 42  
0'34''

♩ = 58  
0'55''

1'03''

♩ = 58  
1'10''

1'13''

♩ = 42  
1'15''

**3**  
4  
[E7]

**2**  
4  
[E8]

**7**  
4  
[E9]

**8**  
4  
[E10]

**7**  
4  
[E11]

[E12]

**3**  
4  
[E13]

**2**  
4  
[E14]

**7**  
4  
[E15]

B. cl.

Vn.

Va.

Vc.

77

1'25"

♩ = 42

0'00"

44

F

0'05"

34

[F2]

0'10"

44

[F3]

0'15"

34

[F4]

0'20"

24

[F5]

0'22"

74

[F6]

0'32"

84

[F7]

0'44"

74

[F8]

B. cl.

Vn.

Va.

Vc.

86

0'00"

♩ = 42

0'10"

0'10"

0'20"

0'21"

0'31"

0'32"

0'42"

0'43"

0'53"

0'54"

♩ = 104

0'58"

74

G

16

74

[G2]

[G3]

16

74

[G4]

[G5]

16

74

[G6]

[G7]

16

74

[G8]

[G9]

16

74

[G10]

[G11]

16

[G12]

B. cl.

Vn.

Va.

Vc.

98

0'00"

♩ = 104

0'04"

0'08"

0'12"

0'14"

0'15"

0'19"

0'24"

84

H

74

[H1]

34

[H2]

24

[H2]

74

[H2]

84

[H2]

44

[H2]

B. cl.

Vn.

Va.

Vc.

Ikribu / Ikribu 3 Bača

[illegible]

121 0'48" 0'58"  $\text{♩} = 58$  1'04" 0'00" 0'05" 0'10" 0'14" 0'23" 0'32"

7/4 3/4 4/4 4/4 4/4 4/4 3/4 8/4 7/4 3/4

[J4] [J5] [J6] [K7] [K1] [K2] [K3] [K4] [K5] [K7] [K6] [K8] [K9] [K10] [K11]

B. cl.

Vn.

Va.

Vc.

col legno battuto

"mp" 12 20 10:6

col legno battuto

"mp" 10 18 8:6

150

0'39"0'43"0'46"0'50"0'53"0'55"1'03"1'10"1'18"1'25"

44

[L3]

34

44

34

24

[L4]

74

84

74

[L5]

34

B. cl.

Vn.

Va.

Vc.

160

1'28"1'31"1'39"1'46"1'50"1'54"1'57"2'05"2'13"2'16"

24

84

74

[L6]

44

34

74

[L7]

84

34

44

B. cl.

Vn.

Va.

Vc.

170

2'20"2'24"2'26"2'34"0'00"0'03"0'07"0'11"0'13"0'17"0'21"

[L8]

24

74

34

34

[M1]

44

[M2]

24

[M3]

74

[M4]

[M5]

34

[M6]

44

[M7]

[M8]

B. cl.

Vn.

Va.

Vc.

grainfall

pizz.

grainfall

pizz.

grainfall

pizz.

III

III

III

Ikribu — 5 — Bača





218

0'05"

0'10"

0'15"

0'20"

0'22"

0'32"

0'42"

0'54"

1'04"

1'08"

3/4

4/4

3/4

2/4

7/4

8/4

7/4

3/4

2/4

[O2]

[O3]

B. cl.

Vn.

Va.

Vc.

228

1'11"

1'22"

1'32"

1'38"

1'44"

1'48"

1'58"

2'10"

2'14"

8/4

7/4

4/4

3/4

7/4

8/4

3/4

4/4

[O4]

[O5]

[O6]

B. cl.

Vn.

Va.

Vc.

238

0'00"

0'01"

0'02"

0'06"

0'10"

0'15"

0'25"

0'29"

0'00"

3/4

2/4

7/4

8/4

7/4

3/4

2/4

7/4

[P1]

[P2]

[P3]

[P4]

[Q1]

[Q]

♩=104

♩=42

♩=66

0'00"

0'01"

0'02"

0'06"

0'10"

0'15"

0'25"

0'29"

0'00"

B. cl.

Vn.

Va.

Vc.

Ikribu — 7 — Bača

248

0'06"84

0'13"74

0'20"34[Q2]

0'22"24

0'24"84

0'31"74[Q3]

B. cl.

Vn.

Va.

Vc.

9

7:6

3

15:14

254

0'38"44

0'41"

0'45"34[Q4]

0'48"74

Q5

B. cl.

Vn.

Va.

Vc.

5

7:6

8:7

