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 as early as the 25th century BCE. During the course of the vigil participants read 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 — was 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. Bodies are books for reading and the models we have inherited testify to an equation of marks found on bodies with marks made in clay: at a remove of more than four thousand years it is now apparent that such an equation informed the actions of both individuals and the state for centuries longer than even the most enduring of the reign of kings.

Scordatura. String II of the violin is tuned down a minor third to F♯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 E♭4. String IV of the cello is tuned down a major ninth to B♭0 (an octave below the lowest note on the bass clarinet). The resulting tunings are these:

violin: E5, F♯4, E4, G3
viola: F4, E♭4, G3, C3
cello: A3, D3, G2, B♭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 tasto in color
pos. ord.	ordinary playing position
pont.	very noticeably ponticello in color
XP	as close to the bridge as possible (without touching the bridge)

Bridge contact points. The indication **OB** stands for "directly on the bridge" and means that the bow should be run diagonally on the bridge to produce white noise with no pitch at all. Fractional bridge contact points also appear. These are played with the bow extremely high on the string such that the hair of the bow runs against both the wrapping of the string and the wood of the bridge at the same time. Taken as a series these bridge contact points do three things: they reduce the fundamental of the string's fingered pitch; they increase the spectral content of the upper partials; and they replace the overall sensation of pitch with noise. Some examples:

XP	as close to the bridge as possible (without touching the bridge)
$\frac{1}{4}$OB	one quarter of the hair on bridge (and three quarters of the hair on string)
$\frac{1}{2}$OB	one half of the hair on bridge (and one half of the hair on string)
$\frac{3}{4}$OB	three quarters of the hair on bridge (and one quarter of the hair on string)
OB	bow directly on bridge with a diagonal bow (to produce white noise only)

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

XFB	extremely fast bow (extreme flautando with the bow only very lightly skimming the string)
FB	fast bow (very pronounced flautando just slightly less than above)
NBS	normal bow speed (neither flautando nor scratch)
$\frac{1}{4}$ scratch	timbre with one quarter part scratch (and three quarter parts pitch)
$\frac{1}{2}$ scratch	timbre with one half part scratch (and one half part pitch)
$\frac{3}{4}$ scratch	timbre with three quarter parts scratch (and one quarter part pitch)
scratch moltiss.	timbre with as much scratch (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.

Ikribu was written for Distractfold who are to premiere the piece on April 2nd 2016 in Paine Hall on the campus of Harvard University.

I K R I B U

for Distractfold

Trevor Bača (*1975)

Bass clarinet

[Violin]

[Viola]

[Cello]

grainfall: gracefully and deliberately pour heavy grain from cup to ground; then freeze

circle slate slowly

pizz. + l.v. as long as possible; do not dampen at start of following fermata

12

B. cl.

[Vn.]

[Va.]

[Vc.]

27

1'24'' 1'28'' 1'34'' 1'38'' 1'41'' 1'51'' 0'00'' 0'05'' ♩=58 0'11'' 0'14'' 0'15'' ♩=58 0'19''

[B12] [B13] [B14] [B15] [C1] [C2] [C3] [C4] [C5] [C6]

C

B. cl.

[Vn.]

[Va.]

[Vc.]

circle slate at moderate speed;
faster during accelerandi and slower during ritardandi

"mf"

3

41

0'23'' ♩=42 0'27'' 0'28'' ♩=42 0'34'' ♩=58 0'40'' 0'43'' ♩=58 0'48'' ♩=42 0'52'' ♩=104 0'00'' 0'56'' 0'01'' 0'04'' 0'06'' 0'07''

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

D

B. cl.

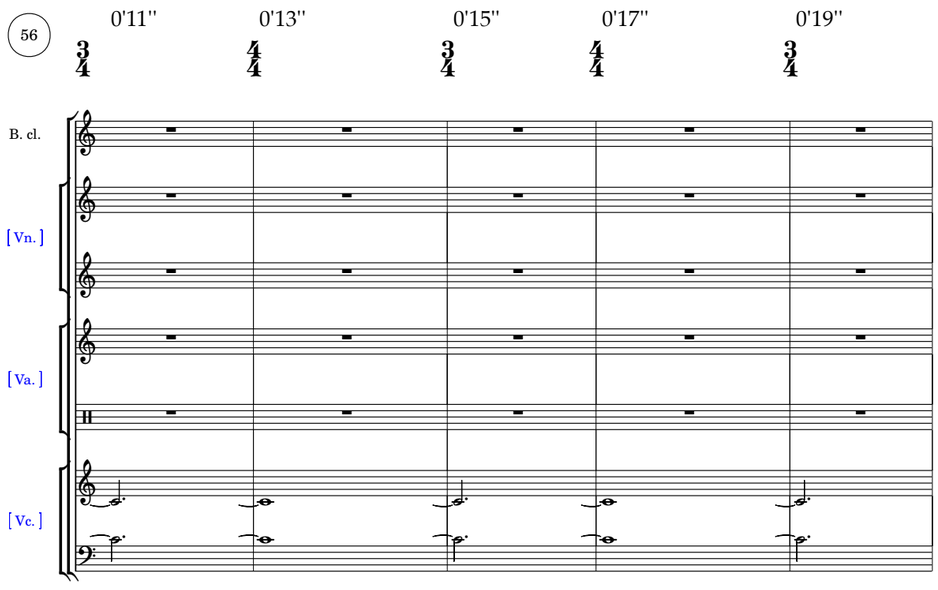
[Vn.]

[Va.]

[Vc.]

3

3


56
0'11''
0'13''
0'15''
0'17''
0'19''
B. cl.
[Vn.]
[Va.]
[Vc.]

AWN-017

Scores available from the composer at www.trevorbaca.com

$60 / €54