

MYRKR

for bass clarinet

(2015)

TREVOR BAČA

for Richard Haynes

♩ = 44

12/5

13/16

5/22

8/16

7/20

6/22

3/20

11/16

4/22

10/16

4/16

7/22

4/16

3/7

[1] overblow

[A1]

[A2]

11/16

4/22

10/16

4/18

2/4

7/22

5/18

12/16

3/18

3/5

8/16

3/20

4/7

[A3]

[A4]

[A5]

[A6]

[A7]

[A8]

[A9]

6/18

7/20

10/16

5/26

3/4

9/16

3/16

2/5

8/26

5/16

11/16

4/16

3/5

[A10]

[A11]

[A12]

[A13]

[A14]

[A15]

[A16]

4/4

2/7

9/16

5/18

2/5

3/4

5/7

2/7

4/16

4/18

11/16

4/22

[A17]

[A18]

[A19]

[A20]

[A21]

10/16

5/16

7/22

3/16

13/16

5/22

8/16

7/20

6/22

3/20

11/16

4/22

2/4

2/5

[B1]

[B2]

5/7

10/16

4/16

2/4

3/5

7/22

4/16

2/5

5/4

2/7

11/16

C

4/22

[B3]

[B4]

[B5]

[B6]

[B7]

[B8]

[C1]

11/16 4/22 10/16 4/18 7/22 5/18 4/3 12/16 3/18 3/5 2/4 8/16 3/20 6/18

[C2] [C3] [C4] [C5] [C6] [C7] [C8]

Bass cl. pp mp pp f ff pp ppp

7/20 3/1 [C9] 10/16 5/26 8/5 [C10] [C11] 9/16 3/16 5/7 [C12] [C13] 2/7 8/26 5/16 12/5 [C14] [C15]

Bass cl. mp ppp mp ff ppp mp

11/16 4/16 9/16 5/18 4/16 4/18 10/16 [D] 5/16 7/22 1/1 8/5 3/16 13/16 10/16 rit. [D5]

[C16] [C17] [D1] [D2] [D3] [D4]

Bass cl. ppp pppp p p mp mf

(rit.)

5/16 7/22 1/1 8/5 3/16 13/16 10/16 5/16 7/22 1/1 8/5 3/16 13/16

[D6] [D7] [D8] [D9] [D10] [D11] [D12]

Bass cl. mp f ff mp fff

(rit.) ♩=55

10/16 5/16 7/22 1/1 8/5 4/4 3/16 13/16 5/22 8/16 7/20 6/22 3/20 [E] [E1]

[D13] [D14] [D15] [D16] [D17]

Bass cl. ffff mp pppp ffff p

11/16 4/22 8/5 2/3 10/16 4/16 3/20 11/16 4/22 8/5 2/3 7/4 4/4

[E2] [E3] [E4] [E5] [E6] [E7] [E8]

Bass cl. mp mf mp pp

Sheet music for Bass Clarinet, featuring 18 measures of music across five systems. The notation includes various time signatures, dynamics, articulations, and fingerings.

System 1:

- Tempo: $\text{♩} = 110$
- Time signatures: $\frac{10}{16}$, $\frac{4}{16}$, $\frac{7}{22}$, $\frac{4}{16}$, $\frac{11}{16}$, $\frac{4}{22}$, $\frac{5}{4}$ [F], $\frac{4}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{7}{4}$
- Measures: [E9], [F1], [F2], [F3], [F4], [F5], [F6], [F7]
- Dynamics: *f*, *mp*, *ff*, *mf*, *ff*, *fff*, *f*, *fff*
- Articulations: *rit.*
- Tempo: $\text{♩} = 44$

System 2:

- Tempo: $\text{♩} = 44$
- Time signatures: $\frac{5}{4}$, $\frac{2}{4}$, $\frac{3}{7}$, $\frac{2}{4}$, $\frac{12}{5}$ [G], $\frac{4}{3}$, $\frac{3}{3}$, $\frac{12}{5}$, $\frac{1}{4}$, $\frac{10}{16}$, $\frac{4}{18}$, $\frac{7}{22}$, $\frac{5}{18}$, $\frac{12}{16}$
- Measures: [F8], [G1], [G2], [G3], [G4], [G5]
- Dynamics: *mp*, *fff*, *pppp*, *f*, *p*
- Articulations: *accel.*, *overblow*
- Tempo: $\text{♩} = 110$

System 3:

- Time signatures: $\frac{3}{18}$, $\frac{8}{16}$, $\frac{3}{20}$, $\frac{6}{18}$, $\frac{7}{20}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{10}{16}$, $\frac{5}{26}$, $\frac{9}{16}$, $\frac{3}{16}$, $\frac{8}{26}$, $\frac{5}{16}$
- Measures: [G6], [G7], [G8], [G9], [G10], [G11]
- Dynamics: *pppp*, *f*, *ff*, *p*, *f*, *pp*, *ff*, *f*, *ff*, *p*, *mp*, *mf*
- Articulations: *tongue*, *(do not tongue)*

System 4:

- Tempo: $\text{♩} = 110$
- Time signatures: $\frac{1}{4}$, $\frac{11}{16}$, $\frac{4}{16}$, $\frac{9}{16}$, $\frac{5}{18}$, $\frac{1}{4}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{4}{3}$ [H], $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$
- Measures: [G12], [G13], [G14], [G15], [G16], [G17], [H1], [H2], [H3]
- Dynamics: *f*, *ff*, *p*, *mf*, *f*, *f*, *ff*, *p*, *pppp*, *mp*, *ff*, *mp*
- Articulations: *tongue*, *(do not tongue)*
- Tempo: $\text{♩} = 55$

System 5:

- Tempo: $\text{♩} = 110$
- Time signatures: $\frac{8}{4}$, $\frac{4}{4}$, $\frac{8}{5}$, $\frac{4}{4}$, $\frac{7}{4}$, $\frac{4}{4}$, $\frac{12}{5}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{1}{4}$ [I], $\frac{1}{4}$
- Measures: [H4], [H5], [H6], [H7], [H8], [H9], [H10], [I1], [I2]
- Dynamics: *f*, *mp*, *mf*, *mp*, *mp*, *pppp*, *mp*, *pppp*
- Articulations: *accel.*
- Tempo: $\text{♩} = 110$

System 6:

- Tempo: $\text{♩} = 55$
- Time signatures: $\frac{8}{5}$, $\frac{1}{4}$, $\frac{8}{5}$, $\frac{1}{4}$, $\frac{2}{3}$, $\frac{1}{4}$, $\frac{12}{5}$, $\frac{4}{3}$, $\frac{2}{3}$, $\frac{12}{5}$, $\frac{4}{3}$
- Measures: [I3], [I4], [I5], [I6], [I7], [I8], [I9], [I10]
- Dynamics: *mp*, *f*, *ff*, *p*, *mp*, *f*, *pp*, *ff*, *f*, *ff*, *mp*, *p*, *f*, *pp*, *mp*, *mf*, *f*, *ff*, *fff*
- Articulations: *overblow*
- Tempo: $\text{♩} = 110$

Bass cl.
 $\text{J} = 110$
 $\frac{3}{1}$
 $\frac{8}{5}$
 $\frac{12}{5}$
 $\frac{1}{4}$ [J1]
 $\frac{4}{16}$
 $\frac{4}{18}$
 $\frac{11}{16}$
 $\frac{4}{22}$
 $\frac{1}{4}$
 $\frac{10}{16}$

Bass cl.
 $\text{J} = 110$
 $\frac{5}{16}$
 $\frac{1}{1}$
 $\frac{1}{4}$
 $\frac{7}{22}$
 $\frac{3}{16}$
 $\frac{13}{16}$
 $\frac{5}{22}$
 $\frac{8}{5}$
 $\frac{1}{4}$ [K]
 $\frac{8}{16}$
 $\frac{7}{20}$

Bass cl.
 $\frac{1}{4}$
 $\frac{6}{22}$
 $\frac{3}{20}$
 $\frac{11}{16}$
 $\frac{4}{22}$
 $\frac{3}{3}$
 $\frac{10}{16}$
 $\frac{4}{16}$
 $\frac{1}{4}$
 $\frac{7}{22}$
 $\frac{4}{16}$
 $\frac{1}{4}$
 $\frac{11}{16}$
 $\frac{4}{22}$

Bass cl.
 rit.
 $\text{J} = 55$
 $\frac{12}{5}$
 $\frac{10}{16}$
 $\frac{4}{18}$
 $\frac{7}{22}$
 $\frac{5}{18}$
 $\frac{12}{16}$
 $\frac{3}{18}$
 $\frac{8}{16}$
 $\frac{3}{20}$
 $\frac{4}{3}$
 $\frac{6}{18}$
 $\frac{7}{20}$
 $\frac{3}{3}$
 $\frac{12}{5}$

Bass cl.
 $\text{J} = 44$
 $\frac{3}{16}$
 $\frac{4}{3}$ [L]
 $\frac{10}{16}$ [M]
 $\frac{5}{26}$
 $\frac{9}{16}$
 $\frac{3}{16}$
 $\frac{8}{26}$
 $\frac{5}{16}$

Bass cl.
 $\text{J} = 44$
 $\frac{11}{16}$
 $\frac{4}{16}$
 $\frac{3}{16}$
 $\frac{3}{1}$
 $\frac{3}{16}$
 $\frac{8}{5}$
 $\frac{12}{5}$
 $\frac{1}{1}$
 $\frac{8}{5}$
 $\frac{3}{3}$
 $\frac{12}{5}$

The musical score is written for Bass Clarinet (Bass cl.) and consists of three systems of music. The first system is marked with a tempo of $\text{♩} = 55$ and includes a box labeled 'N' above the staff. The second system is marked with a tempo of $\text{♩} = 110$ and includes the instruction '(accel.)' at the beginning. The third system is an unlabeled continuation of the piece. The score features a variety of time signatures, including $\frac{3}{16}$, $\frac{4}{3}$, $\frac{4}{4}$, $\frac{7}{4}$, $\frac{2}{3}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{4}{4}$, $\frac{8}{4}$, $\frac{4}{4}$, $\frac{12}{5}$, and $\frac{4}{4}$. The notation includes complex rhythmic patterns with many beamed sixteenth and thirty-second notes, as well as rests. Dynamic markings such as *fff*, *p*, *ppppp*, *pp*, *ppp*, and *pppp* are used throughout. Blue bracketed labels [M14], [M15], [N1], [N2], [N3], [N4], [N5], [N6], [N7], [N8], [N9], [N10], and [N11] are placed above the staff to indicate specific measures or groups of measures. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

