

MYRKR

for bass clarinet

(2015)

TREVOR BAČA

PREFACE

Lorem ipsum dolor sit amet, vel eu saepe facilisis, integre fastidii et duo. Clita sanctus ut qui, virtute invidunt forensibus cu vel. Vix libris oblique laboramus ad. Altera noster sensibus vim ei. Mentitum adversarium intellegebat qui ad, sea ne elit porro, unum mediocrem intellegebat an pro.

Cum at brute blandit, per mundi nobis argumentum ne, te iudico everti electram vim. Mucius interesset pri ex. Has ex diam natum vituperatoribus. Partiendo salutandi ei his. Vel minimum blandit interesset ea, id per partiendo erroribus inciderint.

Facilisi scripserit pri ne. Mel eu unum postea ornatus. Unum commune an vis, ex his invidunt consequat delicatissimi, nihil ridens scripta at eam. Ius dicat solet sanctus an. Eu soleat partem sensibus duo, legendos electram deseruisse ne duo. Sed eu nullam aliquid dolores.

Ea postulant appellantur sea, eirmod evertitur ea est, qui eu enim eruditi veritus. Et has soluta inciderint, facete doctus id eum. Cum eruditi admodum no, mea accumsan electram gubergren at, wisi interesset eum ex. Sit ex magna commune, sea cu vituperata ullamcorper.

Pro commodo docendi at, illum putent ex vel. Ad eam eirmod intellegebat, antiopam urbanitas et mei. Fuisset commune menandri ius et, odio placerat comprehensam eu ius, stet detracto adipisci quo an. Qui falli detraxit et. Pri detracto recusabo inciderint at, audiam dolorum democritum sit an. Homero libris inermis ex nam, et nec iriure feugait. Cu sed amet eripuit docendi.

Nec definitiones concludaturque ad. Vix in tale iracundia interesset, saepe exerci interpretaris eu sed, odio adolescens nec ad. Sed no justo quodsi commune, nostro equidem cu pri, corpora delicatissimi duo id. Ut nec summo sensibus persequeris.

Mel numquam saperet debitis ex, feugiat bonorum nusquam mea ne, elitr placerat sapientem ut quo. Quis dolorum scripserit in est, amet repudiandae cu eam. Ex ius liber comprehensam, eum cu propriae similique. Per in vero nostrum quaerendum.

In vis aliquip insolens forensibus, vis ut diam nemore consequat. Eros meis iracundia quo ne, quidam verear posidonium id his. Erant bonorum principes nec in, an epicuri dignissim nam. Tation epicuri conceptam et eum, ut eos invidunt efficiendi constituam. Eu ius epicurei eleifend, pri suscipit percipit reformidans an. No possit eloquentiam duo, id mutat libris quo.

Qualisque similique cu nec. Ei vel nemore evertitur, consul pertinax disputando no per. Mel singulis imperdiet cu, partem phaedrum explicari ex ius, eos cu malorum iuvaret phaedrum. Inani quaeque ea vix, novum torquatos ius no.

Id his stet convenire, mei eros erat maiorum ut. Sea ad utroque fabellas, ne nam veniam commune detracto. Verear inimicus vulputate nec ea. Alia fugit ut eam.

for Richard Haynes

The Great Wall

David Lang

Bass cl.

overblow ad lib.

[1] [A1] [A2]

[A3] [A4] [A5] [A6] [A7] [A8] [A9]

[A10] [A11] [A12] [A13] [A14] [A15] [A16]

[A17] [A18] [A19] [A20] [A21]

[B1] [B2] [B3] [B4] [B5] [B6] [B7] [B8] [C1]

fff ppp mf f pppp

♩ = 44 ♩ = 110

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] 2/7 8/26 5/16 12/5 [C13] [C14] [C15]

Bass cl. *mp* *ppp* *mp* *ppp* *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.}

[C16] [C17] [D1] [D2] [D3] [D4] [D5]

Bass cl. *ppp* *pppp* *p* *mp* *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]

[D13] [D14] [D15] [D16] [D17] [E1]

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*

The musical score for Bass Clarinet consists of 12 measures, divided into sections labeled [E9] through [I10]. The score includes various time signatures, dynamics, and articulations.

Section [E9]: Measures 1-4. Time signatures: 10/16, 4/16, 7/22, 4/16, 11/16. Dynamics: *f*. Articulations: ④, ①, ②, ③, ①, ②, ④, ①, ④, ②, ③, ④.

Section [F1]: Measures 5-7. Time signatures: 5/4, 4/4, 3/4, 4/4, 7/4. Dynamics: *mp*, *ff*, *mf*. Articulations: ①, ②, ③, ④.

Section [F2]: Measures 8-10. Time signatures: 2/4, 5/7, 4/4, 3/4, 2/4. Dynamics: *ff*, *fff*, *f*, *fff*. Articulations: ②, ①, ③, ④.

Section [G1]: Measures 11-13. Time signatures: 5/4, 3/4, 3/4, 12/5. Dynamics: *mp*, *fff*. Articulations: ①, ②, ③, ④.

Section [G2]: Measures 14-16. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G3]: Measures 17-19. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G4]: Measures 20-22. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G5]: Measures 23-25. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G6]: Measures 26-28. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G7]: Measures 29-31. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G8]: Measures 32-34. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G9]: Measures 35-37. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G10]: Measures 38-40. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G11]: Measures 41-43. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G12]: Measures 44-46. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G13]: Measures 47-49. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G14]: Measures 50-52. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G15]: Measures 53-55. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [G16]: Measures 56-58. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H1]: Measures 59-61. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H2]: Measures 62-64. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H3]: Measures 65-67. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H4]: Measures 68-70. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H5]: Measures 71-73. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H6]: Measures 74-76. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H7]: Measures 77-79. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H8]: Measures 80-82. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H9]: Measures 83-85. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [H10]: Measures 86-88. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I1]: Measures 89-91. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I2]: Measures 92-94. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I3]: Measures 95-97. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I4]: Measures 98-100. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I5]: Measures 101-103. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I6]: Measures 104-106. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I7]: Measures 107-109. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I8]: Measures 110-112. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I9]: Measures 113-115. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Section [I10]: Measures 116-118. Time signatures: 4/3, 3/3, 12/5, 4/4, 10/16. Dynamics: *pppp*, *f*. Articulations: ①, ②, ③, ④.

Sheet music for Bass Clarinet (cl.) featuring 22 measures of music, including various time signatures, dynamics, and articulations.

Measure 1: 3/1, Bass cl. (B-flat), *pppp*, **[J1]**, $\text{♩} = 110$.

Measure 2: 8/5, Bass cl. (B-flat), *pppp*, **[J2]**, $\text{♩} = 110$.

Measure 3: 12/5, Bass cl. (B-flat), *pppp*, **[J3]**, $\text{♩} = 110$.

Measure 4: 4/4, Bass cl. (B-flat), *pppp*, **[J4]**, $\text{♩} = 110$.

Measure 5: 4/16, Bass cl. (B-flat), *pppp*, **[J5]**, $\text{♩} = 110$.

Measure 6: 4/18, Bass cl. (B-flat), *pppp*, **[J6]**, $\text{♩} = 110$.

Measure 7: 11/16, Bass cl. (B-flat), *pppp*, **[J7]**, $\text{♩} = 110$.

Measure 8: 4/22, Bass cl. (B-flat), *pppp*, **[J8]**, $\text{♩} = 110$.

Measure 9: 3/16, Bass cl. (B-flat), *pppp*, **[J9]**, $\text{♩} = 110$.

Measure 10: 13/16, Bass cl. (B-flat), *pppp*, **[J10]**, $\text{♩} = 110$.

Measure 11: 5/22, Bass cl. (B-flat), *pppp*, **[J11]**, $\text{♩} = 110$.

Measure 12: 8/8, Bass cl. (B-flat), *pppp*, **[K1]**, $\text{♩} = 110$.

Measure 13: 4/4, Bass cl. (B-flat), *pppp*, **[K2]**, $\text{♩} = 110$.

Measure 14: 8/16, Bass cl. (B-flat), *pppp*, **[K3]**, $\text{♩} = 110$.

Measure 15: 7/20, Bass cl. (B-flat), *pppp*, **[K4]**, $\text{♩} = 110$.

Measure 16: 4/4, Bass cl. (B-flat), *pppp*, **[K5]**, $\text{♩} = 110$.

Measure 17: 6/22, Bass cl. (B-flat), *pppp*, **[K6]**, $\text{♩} = 110$.

Measure 18: 3/20, Bass cl. (B-flat), *pppp*, **[K7]**, $\text{♩} = 110$.

Measure 19: 11/16, Bass cl. (B-flat), *pppp*, **[K8]**, $\text{♩} = 110$.

Measure 20: 4/22, Bass cl. (B-flat), *pppp*, **[K9]**, $\text{♩} = 110$.

Measure 21: 3/8, Bass cl. (B-flat), *pppp*, **[K10]**, $\text{♩} = 110$.

Measure 22: 10/16, Bass cl. (B-flat), *pppp*, **[K11]**, $\text{♩} = 110$.

Measure 23: 4/4, Bass cl. (B-flat), *pppp*, **[K12]**, $\text{♩} = 110$.

Measure 24: 4/22, Bass cl. (B-flat), *pppp*, **[K13]**, $\text{♩} = 110$.

Measure 25: 12/5, Bass cl. (B-flat), *pppp*, **[K14]**, $\text{♩} = 110$.

Measure 26: 10/16, Bass cl. (B-flat), *pppp*, **[K15]**, $\text{♩} = 110$.

Measure 27: 4/18, Bass cl. (B-flat), *pppp*, **[K16]**, $\text{♩} = 110$.

Measure 28: 7/22, Bass cl. (B-flat), *pppp*, **[K17]**, $\text{♩} = 110$.

Measure 29: 5/18, Bass cl. (B-flat), *pppp*, **[K18]**, $\text{♩} = 110$.

Measure 30: 12/16, Bass cl. (B-flat), *pppp*, **[K19]**, $\text{♩} = 110$.

Measure 31: 3/18, Bass cl. (B-flat), *pppp*, **[K20]**, $\text{♩} = 110$.

Measure 32: 12/5, Bass cl. (B-flat), *pppp*, **[K21]**, $\text{♩} = 110$.

Measure 33: 3/16, Bass cl. (B-flat), *pppp*, **[L1]**, $\text{♩} = 110$.

Measure 34: 4/3, Bass cl. (B-flat), *pppp*, **[L2]**, $\text{♩} = 110$.

Measure 35: 13/16, Bass cl. (B-flat), *pppp*, **[L3]**, $\text{♩} = 110$.

Measure 36: 5/22, Bass cl. (B-flat), *pppp*, **[L4]**, $\text{♩} = 110$.

Measure 37: 8/16, Bass cl. (B-flat), *pppp*, **[L5]**, $\text{♩} = 110$.

Measure 38: 7/20, Bass cl. (B-flat), *pppp*, **[L6]**, $\text{♩} = 110$.

Measure 39: 6/22, Bass cl. (B-flat), *pppp*, **[L7]**, $\text{♩} = 110$.

Measure 40: 3/20, Bass cl. (B-flat), *pppp*, **[L8]**, $\text{♩} = 110$.

Measure 41: 11/16, Bass cl. (B-flat), *pppp*, **[M1]**, $\text{♩} = 110$.

Measure 42: 4/22, Bass cl. (B-flat), *pppp*, **[M2]**, $\text{♩} = 110$.

Measure 43: 3/16, Bass cl. (B-flat), *pppp*, **[M3]**, $\text{♩} = 110$.

Measure 44: 7/7, Bass cl. (B-flat), *pppp*, **[M4]**, $\text{♩} = 110$.

Measure 45: 1/16, Bass cl. (B-flat), *pppp*, **[M5]**, $\text{♩} = 110$.

Measure 46: 4/22, Bass cl. (B-flat), *pppp*, **[M6]**, $\text{♩} = 110$.

Measure 47: 3/16, Bass cl. (B-flat), *pppp*, **[M7]**, $\text{♩} = 110$.

Measure 48: 4/3, Bass cl. (B-flat), *pppp*, **[M8]**, $\text{♩} = 110$.

Measure 49: 4/22, Bass cl. (B-flat), *pppp*, **[M9]**, $\text{♩} = 110$.

Measure 50: 3/16, Bass cl. (B-flat), *pppp*, **[M10]**, $\text{♩} = 110$.

Measure 51: 4/3, Bass cl. (B-flat), *pppp*, **[M11]**, $\text{♩} = 110$.

Measure 52: 4/22, Bass cl. (B-flat), *pppp*, **[M12]**, $\text{♩} = 110$.

Measure 53: 3/16, Bass cl. (B-flat), *pppp*, **[M13]**, $\text{♩} = 110$.

Measure 54: 7/7, Bass cl. (B-flat), *pppp*, **[M14]**, $\text{♩} = 110$.

Measure 55: 1/16, Bass cl. (B-flat), *pppp*, **[M15]**, $\text{♩} = 110$.

The image displays a musical score for a piece, likely 'The Rite of Spring' by Igor Stravinsky, featuring a complex sequence of time signatures and a 'Bass cl.' part.

Top Section:

- Tempo:** $\text{♩} = 55$
- Time Signatures:** The sequence of time signatures is $\frac{4}{3}$, $\frac{4}{4}$, $\frac{4}{3}$, $\frac{7}{4}$, $\frac{4}{4}$, $\frac{13}{16}$, $\frac{5}{22}$, $\frac{5}{4}$, and $\frac{4}{4}$.
- Measure Groups:** The measures are grouped into seven sets, labeled [N1] through [N7] in blue. The durations for these groups are indicated below the staff: 3:2, 3:2, 7:4, 5:4, 3:2, 5:4, 7:4, 11:8, and 7:4.
- Instrument:** Bass cl.

Bottom Section:

- Tempo:** $\text{♩} = 110$
- Time Signatures:** The sequence of time signatures is $\frac{7}{4}$, $\frac{4}{4}$, $\frac{8}{16}$, $\frac{7}{20}$, $\frac{5}{4}$, and $\frac{4}{4}$.
- Measure Groups:** The measures are grouped into four sets, labeled [N8] through [N10] in blue. The durations for these groups are indicated below the staff: 5:4, 5:4, 7:4, 5:4, and 7:4.
- Instrument:** Bass cl.

The score is written on a single staff for the 'Bass cl.' instrument. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some measures containing multiple notes. The time signatures change frequently, creating a complex rhythmic structure. The 'Bass cl.' part is written in a single staff, and the tempo is indicated by a quarter note followed by the number 55 or 110.

