

MYRKR

for Richard Haynes

Trevor Bača

$\text{♩} = 44$

12 $\frac{12}{5}$ overblow

BASS CLARINET

$\text{♩} = 10$

fff

2 $\frac{13}{16}$ *ppp*

8 $\frac{11}{16}$ *mf*

15 $\frac{11}{16}$ *ppp*

22 $\frac{12}{16}$ *f*

28 $\frac{6}{18}$ *ppp*

34 $\frac{3}{16}$ *f*

41 $\frac{4}{4}$ *ff*

46 $\frac{3}{4}$ *ppp*

52 $\frac{4}{22}$ *p*

59 $\frac{8}{16}$ *mf*

66 $\frac{2}{5}$ *mf*

71 $\frac{3}{5}$ *mf*

136 $\frac{3}{16}$ $\frac{13}{16}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{6}{22}$ $\frac{3}{20}$

143 $\frac{11}{16}$ $\frac{4}{22}$ $\frac{8}{5}$ $\frac{10}{16}$

147 $\frac{4}{16}$ $\frac{3}{20}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{8}{5}$

152 $\frac{7}{4}$ $\frac{4}{4}$

154 $\frac{10}{16}$ $\frac{4}{16}$ $\frac{7}{22}$

158 $\frac{4}{16}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{5}{4}$

162 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

165 $\frac{7}{4}$ $\frac{2}{4}$ $\frac{5}{7}$

168 $\frac{4}{4}$ $\frac{3}{4}$

171 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{7}$

175 $\frac{2}{4}$ $\frac{8}{5}$ $\frac{3}{3}$

178 $\frac{12}{5}$

179 $\frac{4}{3}$ $\frac{1}{4}$

acc. overblow

♩ = 110

185 $\frac{10}{16}$ $\frac{4}{18}$ $\frac{7}{22}$ $\frac{5}{18}$ $\frac{12}{16}$ $\frac{3}{18}$ $\frac{8}{16}$

f *p*

192 $\frac{3}{20}$ $\frac{6}{18}$ $\frac{7}{20}$ $\frac{3}{16}$ $\frac{1}{4}$

pppp

202 $\frac{10}{16}$

pppp *p*

211 $\frac{5}{26}$ $\frac{9}{16}$ $\frac{3}{16}$ $\frac{8}{26}$ $\frac{5}{16}$ $\frac{1}{4}$

mp *mf*

219 $\frac{11}{16}$ $\frac{4}{16}$ $\frac{9}{16}$ $\frac{5}{18}$ $\frac{1}{4}$ $\frac{3}{16}$

mf *f* *pppp*

227 $\frac{1}{4}$ $\frac{3}{3}$ rit. $\frac{5}{4}$

pppp *mp* *ff*

233 $\frac{4}{4}$

♩ = 55

235 $\frac{12}{5}$

mp

236 $\frac{8}{4}$

f

237 $\frac{4}{4}$

239 $\frac{4}{3}$ accel. $\frac{4}{4}$

mp *mf*

241 $\frac{7}{4}$ $\frac{4}{4}$

♩ = 110

243 $\frac{3}{1}$

mp

244 $\frac{4}{4}$ mp 7 $\frac{5}{4}$

246 $\frac{4}{4}$ 7 $\frac{3}{16}$ $\frac{1}{4}$ $pppp$

250 $\frac{8}{8}$ 5 $\frac{1}{4}$ mp $pppp$

255 $\frac{12}{5}$ 5 $\frac{1}{4}$ mp $pppp$

257 $\frac{1}{1}$ $\frac{1}{4}$ mp $pppp$

264 $\frac{8}{8}$ 5 $\frac{1}{4}$ mp $pppp$

268 $\frac{8}{8}$ 55 $\frac{2}{3}$ 3 mp

271 $\frac{12}{5}$ 5 $\text{♩} = 110$

272 $\frac{4}{3}$ 3 $\frac{3}{2}$ overflow fff 3

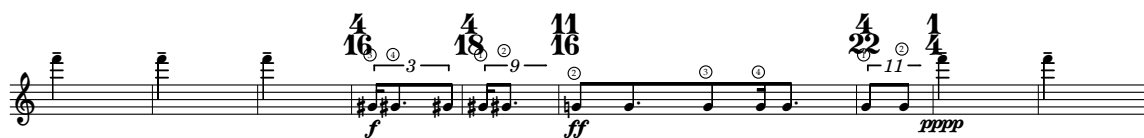
274 $\frac{12}{5}$ 5

275 $\frac{4}{3}$ 3

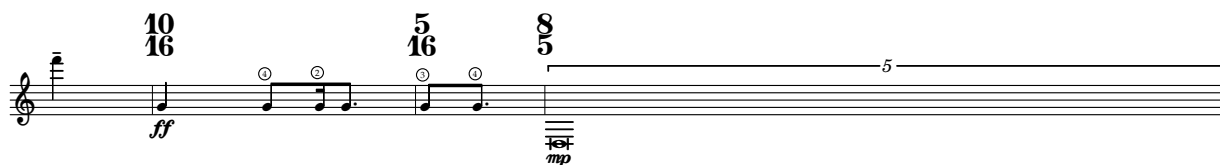
276 $\frac{3}{1}$

277 $\frac{1}{4}$ $pppp$ 5 $pppp$

288



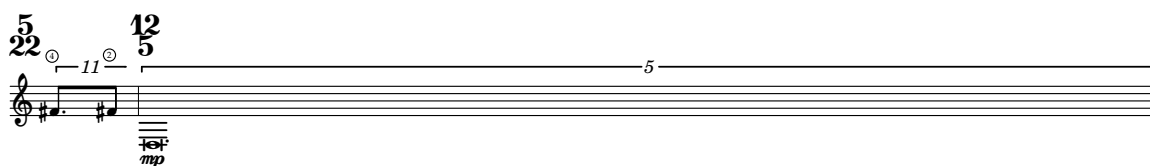
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301



309



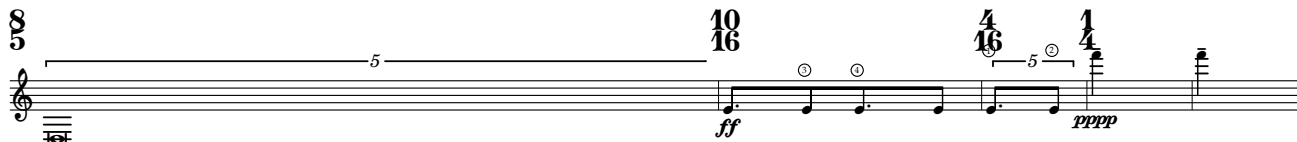
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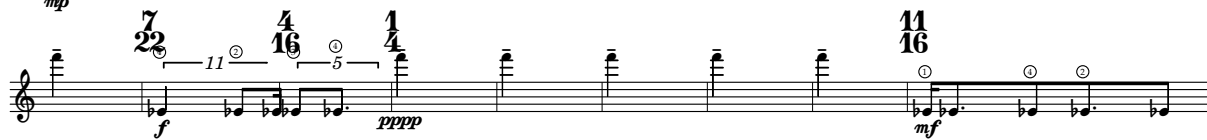
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326



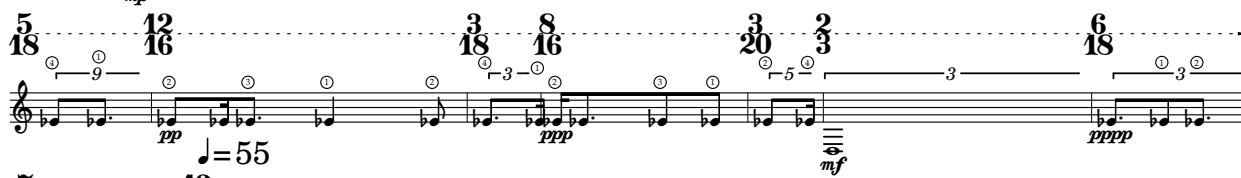
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340



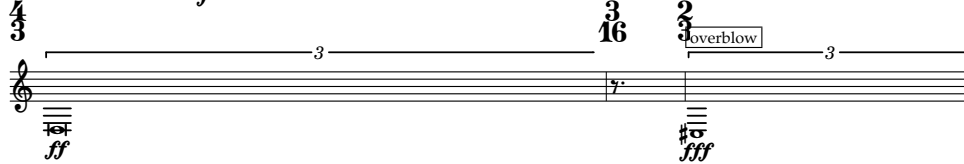
345



352



354



357

361

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of two measures of a triplet of eighth notes (F#, A, C) followed by a quarter rest, and then a triplet of eighth notes (C, A, F#) followed by a quarter rest. The final measure is a triplet of eighth notes (F#, A, C) followed by a quarter rest. The piece ends with a double bar line.

365

[illegible]

372

3
16

12
5

5

#f#
miz

44

374

[illegible]

376

[illegible]

377

378

12

5

5

379

381

pppp *pppp* **3**
5 **16**

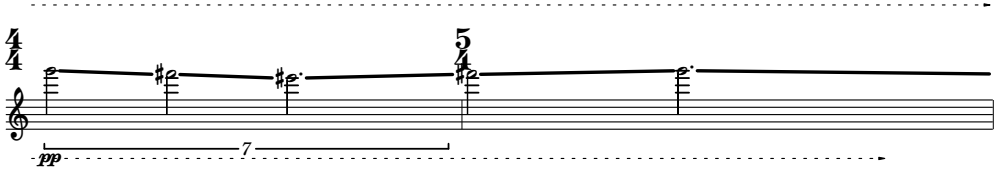
The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/16. The music consists of a single half note (8 measures) with a dynamic marking of *pppp* (pianissimo). A fermata is placed over the note. Below the staff, there is a tempo marking '♩ = 55' and a dynamic marking *pppp*. The system number '5' is written above the staff, and the measure number '16' is written below the staff.

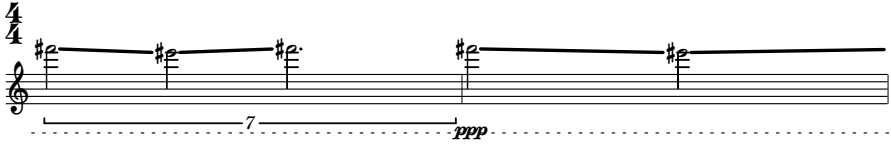
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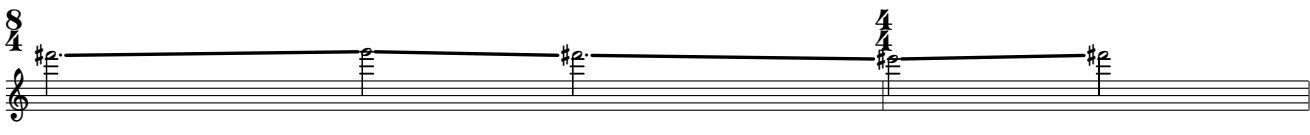
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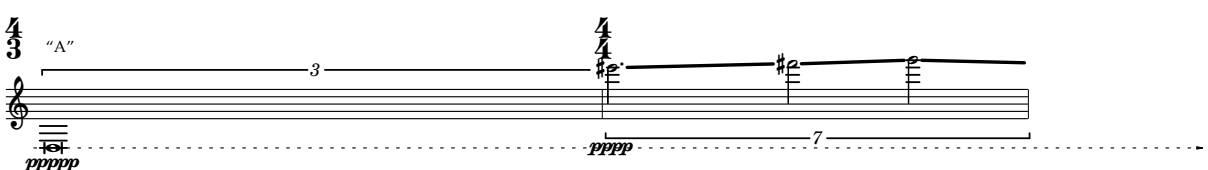
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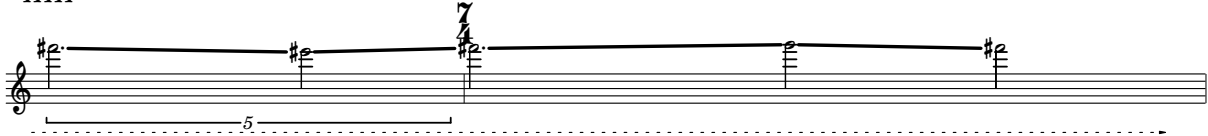
12
5 "U"
5
pppp

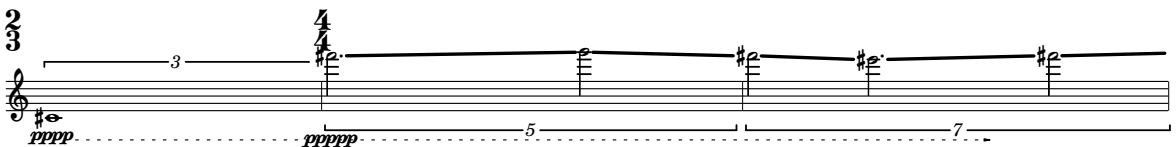
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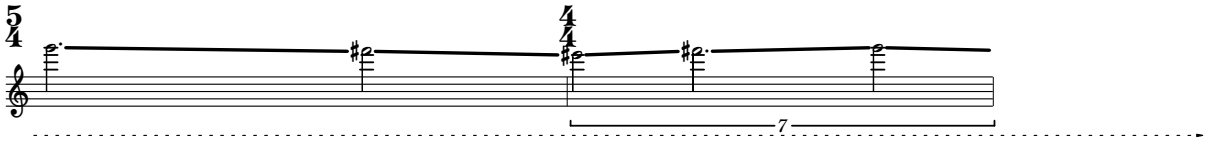
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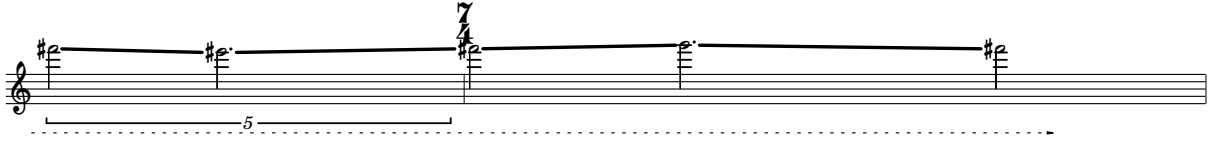
392 


394 

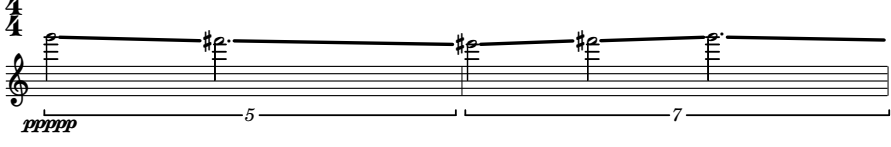
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398 

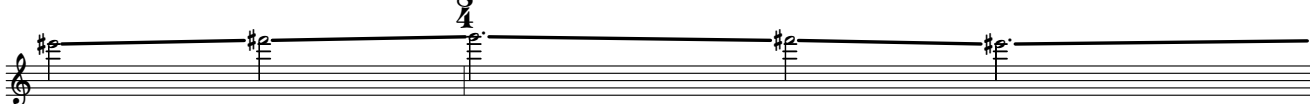
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403 

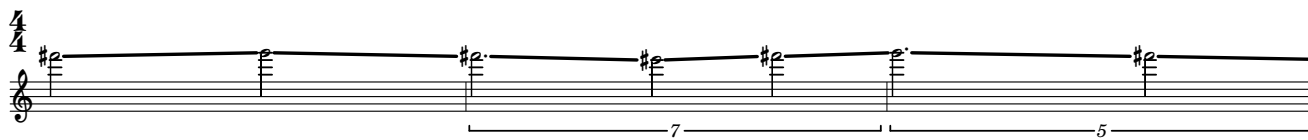
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406 

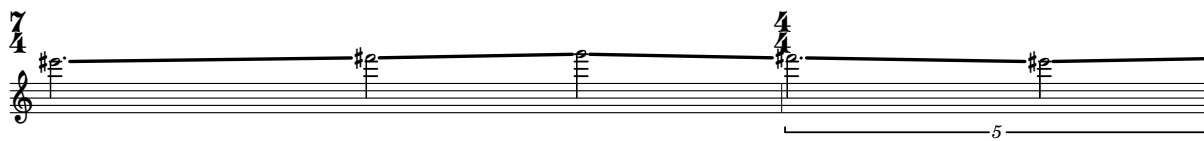
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410 

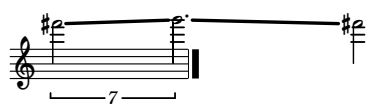
412



415



417



Cambridge, Mass. – Dallas, Tex.
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