

MYRKR

for bass clarinet

(2015)

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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

Musical score for Bass Clarinet, featuring 21 sections (A1-A21, B1-B8, C1) with complex rhythms and dynamic markings. The score is written for Bass Clarinet (Bass cl.) and includes a tempo marking of $\text{♩} = 44$ and a key signature of one flat.

The score is divided into three main parts:

- Section A (A1-A21):** This section consists of 21 measures, each with a unique time signature and dynamic marking. The time signatures range from $\frac{12}{5}$ to $\frac{4}{7}$. The dynamics include *fff*, *ppp*, *mf*, *f*, and *ff*. The section is marked with a blue bracket [A1] at the beginning and a blue bracket [A2] at the end.
- Section B (B1-B8):** This section consists of 8 measures, each with a unique time signature and dynamic marking. The time signatures range from $\frac{10}{16}$ to $\frac{5}{7}$. The dynamics include *p*, *mf*, and *f*. The section is marked with a blue bracket [B1] at the beginning and a blue bracket [B2] at the end.
- Section C (C1):** This section consists of 1 measure, with a time signature of $\frac{11}{16}$ and a dynamic marking of *p*. The section is marked with a blue bracket [C1] at the beginning.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signatures are complex, often involving large numbers in the denominator (e.g., 16, 20, 22, 26, 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 124, 128, 132, 136, 140, 144, 148, 152, 156, 160, 164, 168, 172, 176, 180, 184, 188, 192, 196, 200, 204, 208, 212, 216, 220, 224, 228, 232, 236, 240, 244, 248, 252, 256, 260, 264, 268, 272, 276, 280, 284, 288, 292, 296, 300, 304, 308, 312, 316, 320, 324, 328, 332, 336, 340, 344, 348, 352, 356, 360, 364, 368, 372, 376, 380, 384, 388, 392, 396, 400, 404, 408, 412, 416, 420, 424, 428, 432, 436, 440, 444, 448, 452, 456, 460, 464, 468, 472, 476, 480, 484, 488, 492, 496, 500, 504, 508, 512, 516, 520, 524, 528, 532, 536, 540, 544, 548, 552, 556, 560, 564, 568, 572, 576, 580, 584, 588, 592, 596, 600, 604, 608, 612, 616, 620, 624, 628, 632, 636, 640, 644, 648, 652, 656, 660, 664, 668, 672, 676, 680, 684, 688, 692, 696, 700, 704, 708, 712, 716, 720, 724, 728, 732, 736, 740, 744, 748, 752, 756, 760, 764, 768, 772, 776, 780, 784, 788, 792, 796, 800, 804, 808, 812, 816, 820, 824, 828, 832, 836, 840, 844, 848, 852, 856, 860, 864, 868, 872, 876, 880, 884, 888, 892, 896, 900, 904, 908, 912, 916, 920, 924, 928, 932, 936, 940, 944, 948, 952, 956, 960, 964, 968, 972, 976, 980, 984, 988, 992, 996, 1000).

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

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

Bass cl.

11:8- pp 11:8- mp pp f ff pp

3/20 6/18 7/20 1/1 10/16 5/26 8/5 9/16 3/16 5/7 2/7 8/26 5/16

[C8] [C9] [C10] [C11] [C12] [C13] [C14]

Bass cl.

5:4- ppp 3:2 5:4 mp 13:8 mp 5:4 ppp 7:4 ff 7:4 ppp 13:8

12/5 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

[C15] [C16] [C17] [D1] [D2] [D3] [D4]

Bass cl.

5:4 mp ppp 3:2 pppp 9:8 3:2 9:8 p 11:8 mp 5:4 mp

rit. -----

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

[D5] [D6] [D7] [D8] [D9] [D10] [D11]

Bass cl.

mf 11:8 mp f ff mp

(rit.) ----- ♩ = 55

3/16 13/16 10/16 5/16 7/22 1/1 8/5 4/4 3/16 13/16 5/22 8/16

[D12] [D13] [D14] [D15] [D16] [D17]

Bass cl.

fff ffff mp pppp ffff 11:8 7:4 5:4 11:8

♩ = 55 E

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

[E1] [E2] [E3] [E4] [E5] [E6] [E7] [E8]

Bass cl.

5:4 11:8 p 5:4 11:8 mp 3:2 mf 5:4 11:8 mp 5:4 pp

♩ = 110

4/4 10/16 4/16 7/22 4/16 11/16 4/22 5/4 **F** 4/4 3/4 4/4 7/4 2/4 5/7 4/4

[E9] [F1] [F2] [F3] [F4] [F5] [F6]

Bass cl.

f *mp* *ff* *mf* *ff* *fff* *f*

5:4 7:4 5:4 11:8 5:4 11:8 7:4 5:4 7:4 5:4

rit. -----

(rit.) ----- ♩ = 44

3/4 2/4 5/4 2/4 3/7 2/4 12/5 **G** 4/3 3/3 12/5 4/4 10/16 4/18 7/22

[F7] [F8] [G1] [G2] [G3] [G4]

Bass cl.

fff *mp* *fff* *pppp* *f*

7:4 5:4 3:2 3:2 5:4 5:4 9:8 11:8

accel. ----- ♩ = 110

overblow *ad lib.*

5/18 12/16 3/18 8/16 3/20 6/18 7/20 3/16 1/4 10/16 5/26 9/16

[G5] [G6] [G7] [G8] [G9] [G10]

Bass cl.

p *pppp* *f* *ff* *p* *f* *pp* *ff* *f* *ff* *p* *mp*

9:8 3:2 5:4 3:2 5:4 13:8

tongue (do not tongue)

♩ = 110 ----- ♩ = 55

3/16 8/26 5/16 1/4 11/16 4/16 9/16 5/18 1/4 3/16 1/4 3/7 **H** 2/4 4/4 3/5

[G11] [G12] [G13] [G14] [G15] [G16] [G17] [H1] [H2] [H3]

Bass cl.

mf *f* *ff* *p* *mf* *f* *ff* *p* *pppp* *p*

13:8 9:8 7:4 7:4 5:4

tongue (do not tongue)

accel. ----- ♩ = 110

4/7 4/4 7/4 3/4 2/5 4/4 3/5 4/4 5/4 4/4 1/4

[H4] [H5] [H6] [H7] [H8] [H9]

Bass cl.

7:4 5:4 5:4 5:4 7:4 5:4 7:4

♩ = 110

3/7 **I** 2/4 1/4 3/5 4/7 1/4 3/4 2/5 1/4 3/5 4/4 1/4

[I1] [I2] [I3] [I4] [I5] [I6] [I7] [I8] [I9]

Bass cl.

7:4 5:4 7:4 5:4 5:4 5:4

Musical score for Bass Clarinet (cl.) featuring complex rhythmic patterns and time signatures. The score is divided into measures, with various time signatures and tempo markings.

Measure 1: Tempo $\text{♩} = 44$. Time signatures: $\frac{2}{7}$, $\frac{2}{5}$, $\frac{3}{4}$, $\frac{5}{7}$, $\frac{2}{7}$, $\frac{2}{4}$, $\frac{2}{5}$, $\frac{5}{7}$, $\frac{12}{5}$. Rhythmic notation: [I10], [I11].

Measure 2: Tempo $\text{♩} = 110$. Time signatures: $\frac{8}{5}$, $\frac{1}{4}$ [J], $\frac{3}{16}$ $\frac{1}{4}$, $\frac{13}{16}$, $\frac{5}{22}$ $\frac{8}{16}$, $\frac{1}{4}$, $\frac{7}{20}$, $\frac{6}{22}$, $\frac{1}{4}$. Rhythmic notation: [J1], [J2], [J3], [J4], [J5], [J6], [J7].

Measure 3: Tempo $\text{♩} = 110$. Time signatures: $\frac{12}{5}$, $\frac{4}{3}$, $\frac{3}{20}$ $\frac{11}{16}$, $\frac{4}{22}$ $\frac{10}{16}$, $\frac{4}{16}$ $\frac{1}{4}$, $\frac{1}{4}$ [K], $\frac{12}{5}$, $\frac{1}{4}$. Rhythmic notation: [J8], [J9], [J10], [J11], [K1], [K2], [K3].

Measure 4: Tempo rit. . Time signatures: $\frac{4}{3}$, $\frac{1}{4}$, $\frac{3}{1}$, $\frac{1}{4}$, $\frac{13}{16}$, $\frac{5}{22}$ $\frac{8}{16}$, $\frac{7}{20}$, $\frac{6}{22}$, $\frac{3}{20}$ $\frac{11}{16}$, $\frac{4}{22}$. Rhythmic notation: [K4], [K5], [K6], [K7], [K8], [K9].

Measure 5: Tempo rit. . Time signatures: $\frac{10}{16}$, $\frac{4}{16}$, $\frac{7}{22}$, $\frac{4}{16}$, $\frac{11}{16}$, $\frac{4}{22}$ $\frac{11}{8}$, $\frac{5}{11}$, $\frac{12}{5}$ [L], $\frac{4}{3}$, $\frac{3}{1}$, $\frac{8}{5}$. Rhythmic notation: [K10], [K11], [K12], [L1].

Measure 6: Tempo $\text{♩} = 110$. Time signatures: $\frac{12}{5}$, $\frac{1}{1}$, $\frac{8}{5}$, $\frac{13}{16}$ [M], $\frac{5}{22}$ $\frac{8}{16}$, $\frac{7}{20}$, $\frac{6}{22}$, $\frac{3}{20}$ $\frac{11}{16}$, $\frac{4}{22}$ $\frac{10}{16}$, $\frac{4}{16}$, $\frac{3}{16}$. Rhythmic notation: [M1], [M2], [M3], [M4].

Measure 7: Tempo $\text{♩} = 55$. Time signatures: $\frac{4}{3}$, $\frac{3}{16}$ $\frac{3}{7}$, $\frac{1}{16}$ $\frac{4}{3}$ [N], $\frac{1}{16}$ $\frac{4}{3}$ [N1], $\frac{1}{1}$. Rhythmic notation: [M5], [M6], [M7], [M8], [M9], [M10], [M11], [M12], [M13], [M14], [M15], [N2].

(accel.)-----

$\frac{4}{4}$ $\frac{4}{3}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{13}{16}$ $\frac{5}{22}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{4}$

Bass cl. [N3] [N4] [N5] [N6] [N7] [N8]

7:4 5:4 3:2 5:4 7:4 11:8 7:4 5:4

(accel.)----- $\text{♩} = 110$

$\frac{4}{4}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{5}{4}$ $\frac{4}{4}$

Bass cl. [N9] [N10]

5:4 7:4 5:4 7:4

