

# 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*

Musical score for Bass Clarinet, featuring 21 measures of music. The score is divided into sections A, B, and C, with measures 1-10, 11-15, and 16-21 respectively. The key signature is one sharp (F#).

**Section A (Measures 1-10):**

- Measure 1:  $\text{12}_5$ ,  $\text{♩} = 44$ ,  $\text{fff}$ , *overblow ad lib.*
- Measure 2:  $\text{13}_{16}$  [A],  $\text{ppp}$
- Measure 3:  $\text{5}_{22}$ ,  $\text{8}_{16}$ ,  $\text{11:8}$
- Measure 4:  $\text{7}_{20}$ ,  $\text{5:4}$
- Measure 5:  $\text{6}_{22}$ ,  $\text{11:8}$
- Measure 6:  $\text{3}_{20}$ ,  $\text{11}_{16}$ ,  $\text{5:4}$
- Measure 7:  $\text{4}_{22}$ ,  $\text{10}_{16}$ ,  $\text{11:8}$
- Measure 8:  $\text{4}_{16}$ ,  $\text{7}_{22}$ ,  $\text{5:4}$
- Measure 9:  $\text{4}_{16}$ ,  $\text{3}_7$ ,  $\text{5:4}$
- Measure 10:  $\text{mf}$ ,  $\text{7:4}$

**Section B (Measures 11-15):**

- Measure 11:  $\text{11}_{16}$ ,  $\text{4}_{22}$ ,  $\text{10}_{16}$ ,  $\text{11:8}$ ,  $\text{ppp}$
- Measure 12:  $\text{4}_{18}$ ,  $\text{2}_4$ ,  $\text{9:8}$ ,  $\text{mf}$
- Measure 13:  $\text{7}_{22}$ ,  $\text{5}_{18}$ ,  $\text{12}_{16}$ ,  $\text{11:8}$ ,  $\text{ppp}$
- Measure 14:  $\text{3}_{18}$ ,  $\text{3}_5$ ,  $\text{3:2}$ ,  $\text{f}$
- Measure 15:  $\text{8}_{16}$ ,  $\text{3}_{20}$ ,  $\text{4}_7$ ,  $\text{5:4}$ ,  $\text{ppp}$

**Section C (Measures 16-21):**

- Measure 16:  $\text{6}_{18}$ ,  $\text{7}_{20}$ ,  $\text{10}_{16}$ ,  $\text{3:2}$ ,  $\text{ppp}$
- Measure 17:  $\text{5}_{26}$ ,  $\text{3}_4$ ,  $\text{13:8}$ ,  $\text{f}$
- Measure 18:  $\text{9}_{16}$ ,  $\text{3}_{16}$ ,  $\text{2}_5$ ,  $\text{13:8}$ ,  $\text{ppp}$
- Measure 19:  $\text{8}_{26}$ ,  $\text{5}_{16}$ ,  $\text{11}_{16}$ ,  $\text{5:4}$ ,  $\text{f}$
- Measure 20:  $\text{4}_{16}$ ,  $\text{3}_5$ ,  $\text{3:2}$ ,  $\text{ff}$
- Measure 21:  $\text{5:4}$

**Section D (Measures 22-26):**

- Measure 22:  $\text{4}_4$ ,  $\text{1}$ ,  $\text{7:4}$ ,  $\text{ppp}$
- Measure 23:  $\text{2}_7$ ,  $\text{9}_{16}$ ,  $\text{2}$ ,  $\text{7:4}$ ,  $\text{ppp}$
- Measure 24:  $\text{5}_{18}$ ,  $\text{2}_5$ ,  $\text{3}_4$ ,  $\text{9:8}$ ,  $\text{fff}$
- Measure 25:  $\text{5}_7$ ,  $\text{7:4}$
- Measure 26:  $\text{2}_7$ ,  $\text{4}_{16}$ ,  $\text{4}_{18}$ ,  $\text{11}_{16}$ ,  $\text{3:2}$ ,  $\text{ppp}$

**Section E (Measures 27-31):**

- Measure 27:  $\text{10}_{16}$ ,  $\text{5}_{16}$ ,  $\text{7}_{22}$ ,  $\text{3}_{16}$ ,  $\text{13}_{16}$  [B],  $\text{11:8}$ ,  $\text{p}$
- Measure 28:  $\text{5}_{22}$ ,  $\text{8}_{16}$ ,  $\text{7}_{20}$ ,  $\text{11:8}$
- Measure 29:  $\text{6}_{22}$ ,  $\text{3}_{20}$ ,  $\text{11}_{16}$ ,  $\text{5:4}$
- Measure 30:  $\text{4}_{22}$ ,  $\text{2}_4$ ,  $\text{11:8}$ ,  $\text{mf}$
- Measure 31:  $\text{2}_5$ ,  $\text{5:4}$

**Section F (Measures 32-36):**

- Measure 32:  $\text{5}_7$ ,  $\text{7:4}$ ,  $\text{1}$
- Measure 33:  $\text{10}_{16}$ ,  $\text{4}_{16}$ ,  $\text{2}_4$ ,  $\text{5:4}$ ,  $\text{p}$
- Measure 34:  $\text{3}_5$ ,  $\text{5:4}$ ,  $\text{mf}$
- Measure 35:  $\text{7}_{22}$ ,  $\text{4}_{16}$ ,  $\text{2}_5$ ,  $\text{11:8}$ ,  $\text{p}$
- Measure 36:  $\text{5}_4$ ,  $\text{5:4}$ ,  $\text{f}$

**Section G (Measures 37-41):**

- Measure 37:  $\text{2}_7$ ,  $\text{7:4}$ ,  $\text{1}$
- Measure 38:  $\text{11}_{16}$  [C],  $\text{4}_{16}$ ,  $\text{2}$ ,  $\text{7:4}$ ,  $\text{p}$
- Measure 39:  $\text{2}_7$ ,  $\text{4}_{22}$ ,  $\text{11:8}$

**Section H (Measures 42-46):**

- Measure 42:  $\text{1}$ ,  $\text{7:4}$
- Measure 43:  $\text{10}_{16}$ ,  $\text{4}_{16}$ ,  $\text{2}_4$ ,  $\text{5:4}$ ,  $\text{p}$
- Measure 44:  $\text{3}_5$ ,  $\text{5:4}$ ,  $\text{mf}$
- Measure 45:  $\text{7}_{22}$ ,  $\text{4}_{16}$ ,  $\text{2}_5$ ,  $\text{11:8}$ ,  $\text{p}$
- Measure 46:  $\text{5}_4$ ,  $\text{5:4}$ ,  $\text{f}$

**Section I (Measures 47-51):**

- Measure 47:  $\text{2}_7$ ,  $\text{7:4}$ ,  $\text{1}$
- Measure 48:  $\text{11}_{16}$  [C],  $\text{4}_{16}$ ,  $\text{2}$ ,  $\text{7:4}$ ,  $\text{p}$
- Measure 49:  $\text{2}_7$ ,  $\text{4}_{22}$ ,  $\text{11:8}$

**Section J (Measures 52-56):**

- Measure 52:  $\text{1}$ ,  $\text{7:4}$
- Measure 53:  $\text{10}_{16}$ ,  $\text{4}_{16}$ ,  $\text{2}_4$ ,  $\text{5:4}$ ,  $\text{p}$
- Measure 54:  $\text{3}_5$ ,  $\text{5:4}$ ,  $\text{mf}$
- Measure 55:  $\text{7}_{22}$ ,  $\text{4}_{16}$ ,  $\text{2}_5$ ,  $\text{11:8}$ ,  $\text{p}$
- Measure 56:  $\text{5}_4$ ,  $\text{5:4}$ ,  $\text{f}$

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 ff pp ppp mp

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

Bass cl. mp ppp mp pp 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 p mp mp f 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

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

Bass cl. ffff mp pppp ffff

5/22 [E] 8/16 7/20 4/3 2/3 6/22 3/20 5/22 8/16 7/20 4/3

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

Bass cl. 11:8 5:4 3:2 3:2 11:8 5:4 11:8 5:4 3:2

Sheet music for Bass Clarinet (Bass cl.) featuring complex rhythmic patterns and time signatures. The score is divided into six systems, each with a key signature of one flat (Bb) and a common time signature of 2/3.

**System 1:** Tempo 110. Time signatures: 2/3, 7/4, 4/4, 6/22, 3/20, 11/16, 4/22. Chords: [E7], [E8], [E9].

**System 2:** Tempo 55. Time signatures: 10/16, 4/16, 5/4, 4/4, 3/7, 7/4, 4/4, 2/4, 3/5, 4/7, 3/4, 2/5. Chords: [F1], [F2], [F3], [F4], [F5], [F6].

**System 3:** Tempo 44. Time signatures: 3/5, 4/4, 2/7, 12/5, 4/3, 3/1, 8/8, 4/4, 13/16, 5/22, 8/16, 7/20, 6/22. Chords: [F7], [G1], [G2], [G3], [G4], [G5].

**System 4:** Time signatures: 3/20, 11/16, 4/22, 10/16, 4/16, 1/4, 7/22, 4/16, 11/16, 4/22, 10/16. Chords: [G6], [G7], [G8], [G9], [G10].

**System 5:** Tempo 110. Time signatures: 4/18, 1/4, 7/22, 5/18, 12/16, 3/18, 1/4, 3/7, 2/4, 4/4, 3/5. Chords: [G11], [G12], [G13], [G14], [G15], [H1], [H2], [H3].

**System 6:** Tempo 110. Time signatures: 4/7, 4/4, 7/4, 3/4, 2/5, 4/4, 3/5, 4/4. Chords: [H4], [H5], [H6], [H7].

**System 7:** Tempo 110. Time signatures: 5/4, 4/4, 1/4, 3/7, 2/4, 1/4, 3/5, 4/7, 1/4, 3/4. Chords: [H8], [H9], [I1], [I2], [I3], [I4], [I5].

The image displays a musical score for Bass Clarinet, consisting of 11 systems of music. The score is written for a single instrument, Bass cl., and includes various time signatures, key signatures, and tempo markings.

**System 1:** Bass cl.  $\text{♩} = 110$  (accel.)  $\text{♩} = 44$ . Time signatures:  $\frac{2}{5}$ ,  $\frac{1}{4}$ ,  $\frac{3}{5}$ ,  $\frac{4}{4}$ ,  $\frac{1}{4}$ ,  $\frac{2}{7}$ ,  $\frac{2}{5}$ ,  $\frac{3}{4}$ ,  $\frac{5}{7}$ ,  $\frac{2}{7}$ ,  $\frac{2}{4}$ ,  $\frac{2}{5}$ ,  $\frac{5}{7}$ . Interval labels: [I6], [I7], [I8], [I9], [I10].

**System 2:** Bass cl.  $\text{♩} = 110$ . Time signatures:  $\frac{12}{5}$ ,  $\frac{4}{3}$ ,  $\frac{3}{1}$ ,  $\frac{8}{5}$ ,  $\frac{1}{4}$  [J]. Interval labels: [I11], [J1].

**System 3:** Bass cl.  $\text{♩} = 110$ . Time signatures:  $\frac{3}{16}$ ,  $\frac{1}{4}$ ,  $\frac{13}{16}$ ,  $\frac{5}{22}$ ,  $\frac{8}{16}$ ,  $\frac{1}{4}$ ,  $\frac{7}{20}$ ,  $\frac{6}{22}$ ,  $\frac{1}{4}$ ,  $\frac{12}{5}$ ,  $\frac{4}{3}$ ,  $\frac{3}{20}$ ,  $\frac{11}{16}$ ,  $\frac{4}{22}$ ,  $\frac{10}{16}$ ,  $\frac{4}{16}$ ,  $\frac{1}{4}$ . Interval labels: [J2], [J3], [J4], [J5], [J6], [J7], [J8], [J9], [J10], [J11].

**System 4:** Bass cl.  $\text{♩} = 110$ . Time signatures:  $\frac{1}{4}$  [K],  $\frac{12}{5}$ ,  $\frac{1}{4}$ ,  $\frac{4}{3}$ ,  $\frac{1}{4}$ ,  $\frac{3}{1}$ ,  $\frac{1}{4}$ . Interval labels: [K1], [K2], [K3], [K4], [K5], [K6], [K7].

**System 5:** Bass cl. rit.  $\text{♩} = 55$ . Time signatures:  $\frac{13}{16}$ ,  $\frac{5}{22}$ ,  $\frac{8}{16}$ ,  $\frac{7}{20}$ ,  $\frac{6}{22}$ ,  $\frac{3}{20}$ ,  $\frac{11}{16}$ ,  $\frac{4}{22}$ ,  $\frac{10}{16}$ ,  $\frac{4}{16}$ ,  $\frac{7}{22}$ ,  $\frac{4}{16}$ ,  $\frac{11}{16}$ ,  $\frac{4}{22}$ ,  $\frac{11}{8}$ ,  $\frac{5}{11}$ . Interval labels: [K8], [K9], [K10], [K11], [K12].

**System 6:** Bass cl.  $\text{♩} = 44$   $\text{♩} = 110$ . Time signatures:  $\frac{12}{5}$  [L],  $\frac{4}{3}$ ,  $\frac{3}{1}$ ,  $\frac{8}{5}$ ,  $\frac{12}{5}$ ,  $\frac{1}{1}$ ,  $\frac{8}{5}$ ,  $\frac{13}{16}$  [M],  $\frac{5}{22}$ ,  $\frac{8}{16}$ . Interval labels: [L1], [M1].

**System 7:** Bass cl. (rit.)  $\text{♩} = 55$ . Time signatures:  $\frac{7}{20}$ ,  $\frac{6}{22}$ ,  $\frac{3}{20}$ ,  $\frac{11}{16}$ ,  $\frac{4}{22}$ ,  $\frac{10}{16}$ ,  $\frac{4}{16}$ ,  $\frac{3}{16}$ ,  $\frac{4}{3}$ . Interval labels: [M2], [M3], [M4], [M5], [M6], [M7], [M8], [M9], [M10], [M11].

Musical score for "The Great Unholy Grail" by John Zorn, featuring Bass Clarinet (Bass cl.). The score is divided into two systems, each with a tempo marking.

**System 1 (Tempo: 55):** This system contains measures [M12] through [M15] and [N1] through [N5]. The time signatures are 3/16, 3/7, 1/16, 4/3, 4/4, 4/3, 7/4, and 4/4. The notation includes various note values, rests, and bar lines.

**System 2 (Tempo: 110):** This system contains measures [N6] through [N10]. The time signatures are 13/16, 5/22, 5/4, 4/4, 7/4, 4/4, 8/16, 7/20, 5/4, and 4/4. The notation includes various note values, rests, and bar lines.

