

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

Sheet music for Bass Clarinet, featuring 10 staves of music. The tempo is marked $\text{♩} = 48$ and $\text{♩} = 110$. The key signature is one flat (B-flat).

The music is divided into three sections, labeled A, B, and C, each with a key signature change indicated by a box around the key signature.

Section A: Key signature: one flat (B-flat). The tempo is $\text{♩} = 48$. The music consists of 10 staves of music, primarily in 3/4 time, with various rests and accidentals.

Section B: Key signature: one flat (B-flat). The tempo is $\text{♩} = 110$. The music consists of 10 staves of music, primarily in 3/4 time, with various rests and accidentals.

Section C: Key signature: one flat (B-flat). The tempo is $\text{♩} = 110$. The music consists of 10 staves of music, primarily in 3/4 time, with various rests and accidentals.

The notation includes various rests, accidentals, and dynamic markings (e.g., ff , f , ff).

$\text{♩} = 110$
D
 $\frac{6}{18}$ $\frac{7}{20}$ $\frac{10}{16}$ $\frac{5}{26}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{4}{3}$ $\frac{2}{3}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$

Bass cl. $\frac{3}{2}$ $\frac{5}{4}$ $\frac{13}{8}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$

(rit.) $\frac{4}{3}$ $\frac{2}{3}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{4}{3}$ $\frac{2}{3}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{5}{22}$ $\frac{8}{16}$

$\text{♩} = 55$
 $\frac{7}{20}$ $\frac{4}{3}$ $\frac{2}{3}$ $\frac{4}{4}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{11}{16}$ $\frac{4}{22}$

Bass cl. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$

$\text{♩} = 55$
 $\frac{10}{16}$ $\frac{4}{16}$ $\frac{5}{22}$ **E** $\frac{8}{16}$ $\frac{7}{20}$ $\frac{4}{3}$ $\frac{2}{3}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{4}{3}$

Bass cl. $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{3}{2}$

$\text{♩} = 110$
 $\frac{2}{3}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{10}{16}$

Bass cl. $\frac{3}{2}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$

$\text{♩} = 55$
 $\frac{4}{16}$ $\frac{5}{4}$ **F** $\frac{4}{4}$ $\frac{3}{7}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{5}$ $\frac{4}{7}$ $\frac{3}{4}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{4}$ $\frac{2}{7}$

Bass cl. $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$

$\text{♩} = 44$
 $\frac{12}{5}$ **G** $\frac{4}{3}$ $\frac{3}{1}$ $\frac{8}{5}$ $\frac{1}{4}$ $\frac{13}{16}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{10}{16}$ $\frac{4}{16}$ $\frac{1}{4}$

Bass cl. $\frac{5}{4}$ $\frac{3}{2}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{5}{4}$

$\text{♩} = 110$
 $\frac{7}{22}$ $\frac{4}{16}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{10}{16}$ $\frac{4}{18}$ $\frac{1}{4}$ $\frac{7}{22}$ $\frac{5}{18}$ $\frac{12}{16}$ $\frac{3}{18}$ $\frac{1}{4}$

Bass cl. $\frac{11}{8}$ $\frac{5}{4}$ $\frac{11}{8}$ $\frac{9}{8}$ $\frac{11}{8}$ $\frac{9}{8}$ $\frac{3}{2}$

Bass cl.

(accel.)

Bass cl.

Bass cl.

(accel.)

Bass cl.

Bass cl.

Bass cl.

(rit.)

Bass cl.

Bass cl.

(rit.) ----- ♩ = 55

$\frac{10}{16}$ $\frac{4}{16}$ $\frac{3}{16}$ $\frac{4}{3}$ $\frac{3}{16}$ $\frac{3}{7}$ $\frac{1}{16}$ $\frac{4}{3}$ N

Bass
cl.

The musical score for the Bass Clarinet part consists of a single staff with a treble clef. It begins with a series of eighth notes: two eighth notes, followed by a dotted eighth note, then another eighth note, and finally a dotted eighth note. This is followed by a bracketed eighth rest of 5:4. The rest of the piece is composed of a series of rests, each bracketed with a ratio: 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 3:2, 7:4, and 3:2. Above the staff, there are various time signatures and a tempo marking. The tempo is marked as ♩ = 55. The time signatures are $\frac{10}{16}$, $\frac{4}{16}$, $\frac{3}{16}$, $\frac{4}{3}$, $\frac{3}{16}$, $\frac{3}{7}$, $\frac{1}{16}$, and $\frac{4}{3}$. A boxed letter 'N' is placed above the final 3:2 rest.

(accel.)

The musical score for the Bassoon (Bass cl.) part consists of a single line of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo marking is (accel.). The score is divided into measures by bar lines. Above the staff, time signatures are indicated for groups of measures: 4/4, 4/3, 7/4, 4/4, 13/16, 5/2, 5/4, 4/4, and 7/4. Below the staff, some measures are grouped with brackets and labeled with ratios: 3:2, 7:4, 5:4, 3:2, 5:4, 7:4, 11:8, 7:4, and 5:4. The final measure is a 7/4 time signature.

(accel.) ----- ♩ = 110

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

Bass
cl.

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

