MYRKR

for bass clarinet

(2015)

TREVOR BAČA

Architecture of darkness: footfall and then warmth. Around us he draws the sheets. To both lover and beloved night extends a hand: she leads us, docent in the house of dreams, to the terra incognita of our sleep. We understand better in this place, unknown on our maps, where sight takes its leave and where objects recede: nightfall and touch and our comprehension (all at once) of skin and the dark and its shapes.

"Myrkr" is the Old Norse for "darkness." The piece proposes pathways into sleep. Five courses crisscross the music in voices distinguished by colors special to the instrument and by the jittery durations used in the lines' animation. The trajectory of the piece sinks slowly downward — dark flowers garlanded together — until memory releases the music into morning.

Interpretation. The music is structured according to an interpolation of voices. The interpretation of this type of intercalative polyphony should prioritize the connectedness of each voice: one voice interrupting another should convey a type of curtailment; each voice's reappearance should effect the sudden return of a music hidden from view. **Dynamics.** Play all changes of dynamic subito. Changes of dynamic correspond to voice reentries. **Tonguing.** Decisions of tonguing are left to the performer. Because of this no slurs appear in the score. **Glissandi.** Do not articulate pitches internal to glissandi. **Color fingerings.** Play fingerings ①, ②, ③, ④ as increasingly different versions of the pitches over which they appear. Chose fingerings that minimize differences in pitch while maximizing differences in color. **Overblown multiphonics.** Play the notes marked "overblow" as aggressive multiphonics; all such notes accompany loud dynamics. The overtone content of all such notes is left to the performer. **Vowel colors.** Indications of vowel color ("A", "E", "I", "O", "U") appear in the last two sections of the piece. Shape the inside of the vocal cavity according to the vowels indicated to emphasize upper partials of the fundamental in a hautingly quiet way. Do not substitute multiphonics for changes of vowel color. **Other notes.** Breathe as necessary. The music sounds a major ninth lower than written.

Myrkr was written for Richard Haynes who gave the world premiere on 24 October 2015 in Paine Hall on the campus of Harvard University.

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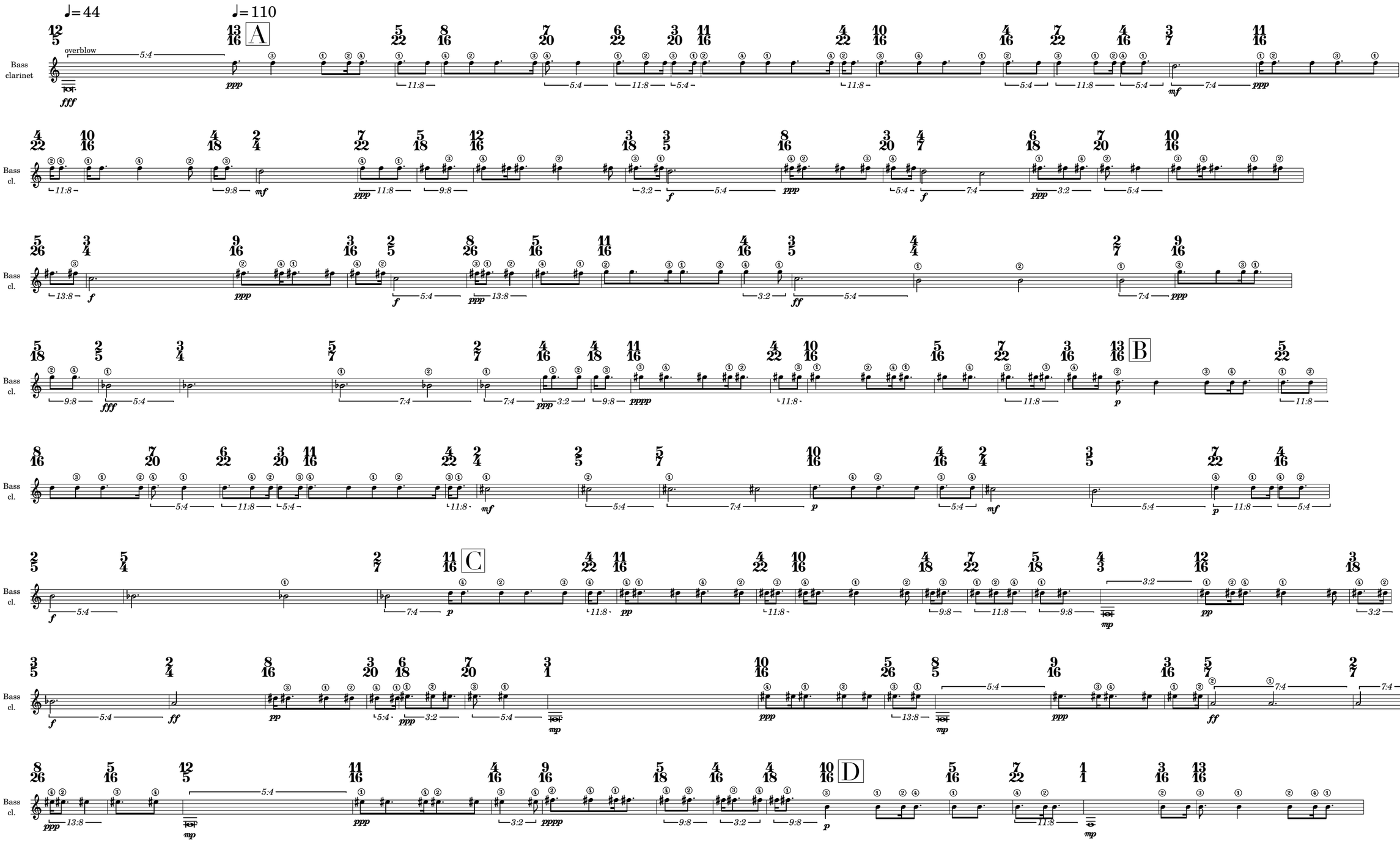
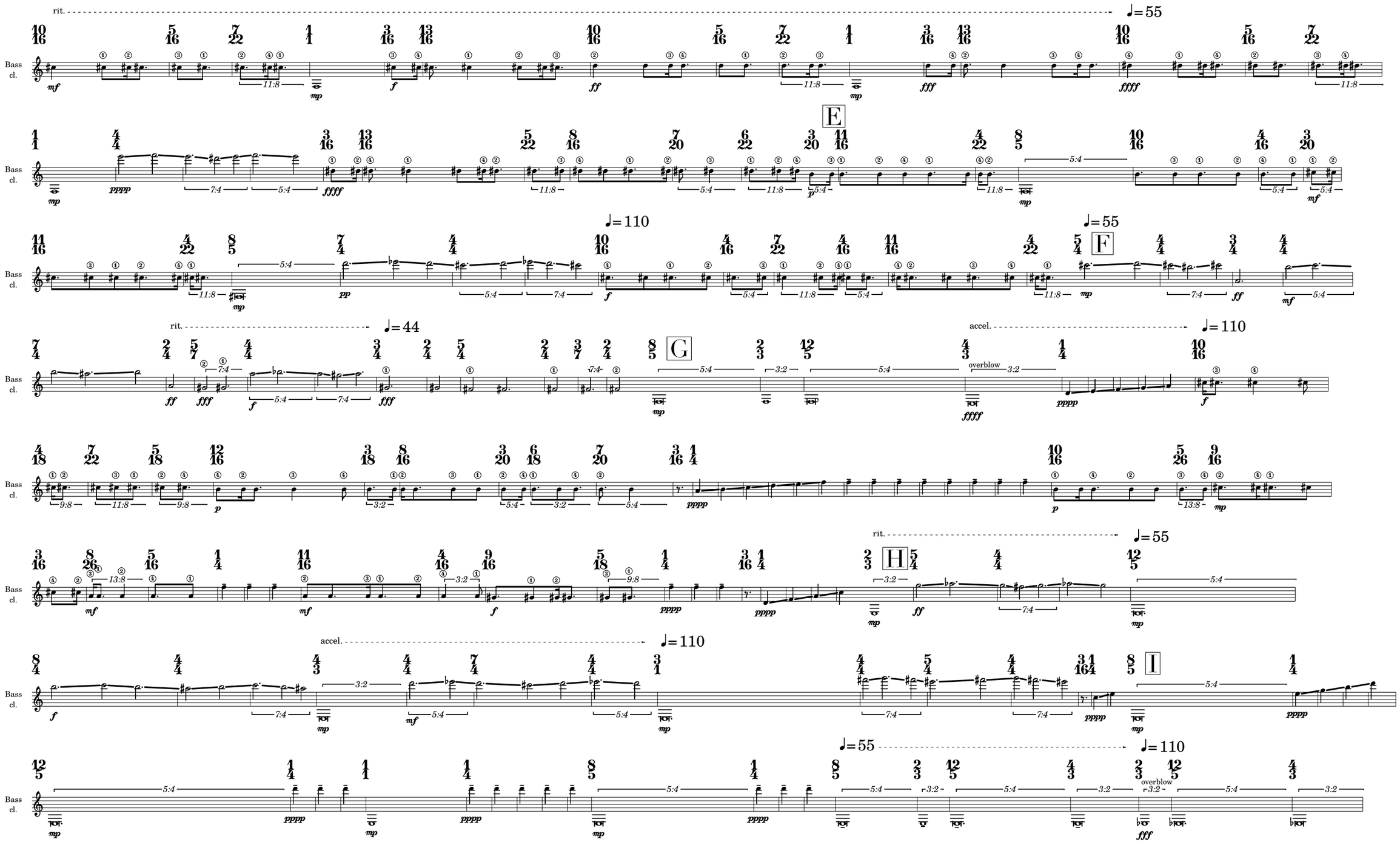
for Richard Haynes

Trevor Bača




rit.
♩=55
Bass cl.
E
♩=110
♩=55
F
rit.
♩=44
G
accel.
♩=110
overblow
rit.
♩=55
H
accel.
♩=110
I
♩=55
♩=110
overblow

Bass cl.

J

K

rit.

(rit.)

♩= 55

♩= 44

L

overblow

♩= 55

M

♩= 44

N

(accel.)

♩= 110