

# 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*

The musical score is for Bass Clarinet and consists of 21 measures. It is divided into three main sections: A, B, and C, each with its own key signature and time signature.

- Section A:** Key signature of one sharp (F#), time signature of 12/5. It contains measures 1 through 10. The section is marked with a box labeled 'A' and includes dynamic markings such as *fff*, *ppp*, *mf*, and *f*. It also includes a tempo marking of  $\text{♩} = 44$  and a tempo change to  $\text{♩} = 110$ .
- Section B:** Key signature of one sharp (F#), time signature of 10/16. It contains measures 11 through 16. The section is marked with a box labeled 'B' and includes dynamic markings such as *ppp*, *mf*, and *f*.
- Section C:** Key signature of one sharp (F#), time signature of 10/16. It contains measures 17 through 21. The section is marked with a box labeled 'C' and includes dynamic markings such as *p*, *mf*, and *f*.

The score includes various musical notations such as notes, rests, and dynamic markings. It also includes a tempo marking of  $\text{♩} = 44$  and a tempo change to  $\text{♩} = 110$ . The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings.

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* *f* *ff* *pp* *ppp*

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* *ppp* *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<sup>rit.</sup>

[C16] [C17] [D1] [D2] [D3] [D4] [D5]

Bass cl. *ppp* *pppp* *p* *mp* *mp* *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 3/20 [E]

[D13] [D14] [D15] [D16] [D17] [E1]

Bass cl. *ffff* *mp* *pppp* *ffff* *p*

11/16 4/22 8/5 2/3 10/16 4/16 3/20 11/16 4/22 8/5 2/3 7/4 4/4

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

Bass cl. *mp* *mf* *mp* *pp*

Sheet music for Bass Clarinet (cl.) featuring 18 measures of music with various time signatures, dynamics, and articulations.

**Measure 1:**  $\text{♩} = 110$ ,  $\frac{10}{16}$ , [E9],  $f$ .

**Measure 2:**  $\frac{4}{16}$ ,  $\frac{7}{22}$ ,  $\frac{4}{16}$ ,  $\frac{11}{16}$ .

**Measure 3:**  $\frac{4}{22}$ ,  $\frac{5}{4}$ , [F],  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{7}{4}$ .

**Measure 4:** [F1],  $\text{rit.}$ ,  $\text{♩} = 44$ ,  $\frac{2}{4}$ ,  $\frac{5}{7}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ .

**Measure 5:** [F2], [F3], [F4], [F5], [F6], [F7],  $fff$ .

**Measure 6:**  $\text{♩} = 44$ ,  $\frac{5}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{7}$ ,  $\frac{2}{4}$ , [G],  $\frac{4}{3}$ ,  $\frac{2}{3}$ ,  $\frac{12}{5}$ ,  $\frac{4}{4}$ ,  $\frac{10}{16}$ ,  $\frac{4}{18}$ ,  $\frac{7}{22}$ ,  $\frac{5}{18}$ ,  $\frac{12}{16}$ .

**Measure 7:** [F8], [G1], [G2], [G3], [G4], [G5],  $p$ .

**Measure 8:**  $\frac{3}{18}$ ,  $\frac{8}{16}$ ,  $\frac{3}{20}$ ,  $\frac{6}{18}$ ,  $\frac{7}{20}$ ,  $\frac{3}{16}$ ,  $\frac{1}{4}$ , [G7], [G6],  $pppp$ ,  $f$ ,  $ff$ ,  $p$ ,  $f$ ,  $pp$ ,  $ff$ ,  $f$ ,  $ff$ ,  $p$ .

**Measure 9:** [G9], [G10], [G11],  $mf$ .

**Measure 10:**  $\text{♩} = 110$ ,  $\frac{1}{4}$ ,  $\frac{11}{16}$ ,  $\frac{4}{16}$ ,  $\frac{9}{16}$ ,  $\frac{5}{18}$ ,  $\frac{1}{4}$ ,  $\frac{3}{16}$ ,  $\frac{1}{4}$ , [H],  $\frac{4}{3}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\text{♩} = 55$ .

**Measure 11:** [G12], [G13], [G14], [G15], [G16], [G17], [H1], [H2], [H3],  $mp$ .

**Measure 12:**  $\text{♩} = 110$ ,  $\frac{8}{4}$ ,  $\frac{4}{4}$ ,  $\frac{8}{5}$ ,  $\frac{4}{4}$ ,  $\frac{7}{4}$ ,  $\frac{4}{4}$ ,  $\frac{12}{5}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{16}$ ,  $\frac{1}{4}$ ,  $\frac{1}{4}$ , [I],  $\frac{4}{4}$ .

**Measure 13:** [H4], [H5], [H6], [H7], [H8], [H9], [H10], [I1], [I2],  $pppp$ .

**Measure 14:**  $\text{♩} = 55$ ,  $\frac{8}{5}$ ,  $\frac{1}{4}$ ,  $\frac{8}{5}$ ,  $\frac{1}{4}$ ,  $\frac{2}{3}$ ,  $\frac{1}{4}$ ,  $\frac{12}{5}$ ,  $\frac{4}{3}$ ,  $\frac{2}{3}$ ,  $\frac{12}{5}$ ,  $\frac{4}{3}$ ,  $\text{♩} = 110$ .

**Measure 15:** [I3], [I4], [I5], [I6], [I7], [I8], [I9], [I10],  $fff$ .

3/1 8/5 12/5  $\text{♩} = 110$  1/4 [J]

[J1] [J2] [J3] [J4] [J5] [J6]

Bass cl.

5:4 5:4

pppp p f ff p ff

5/16 1/1 1/4 7/22 3/16 13/16  $\text{♩} = 110$  5/22 8/5 1/4 [K] 8/16 7/20

[J7] [J8] [J9] [J10] [J11] [K1] [K2] [K3]

Bass cl.

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

mp p ff fff mp p mp fff

1/4 6/22 3/20 11/16 4/22 3/3 10/16 4/16 1/4 7/22 4/16 1/4 11/16 4/22

[K4] [K5] [K6] [K7] [K8] [K9] [K10] [K11] [K12]

Bass cl.

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

p fff ff mp ff pp f ppp mf

rit.  $\text{♩} = 55$

12/5 10/16 4/18 7/22 5/18 12/16 3/18 8/16 3/20 4/3 6/18 7/20 3/3 12/5

[K13] [K14] [K15] [K16] [K17] [K18] [K19] [K20] [K21]

Bass cl.

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

mp p pp ppp mf pppp f ff

$\text{♩} = 44$  3/16 4/3 [L]  $\text{♩} = 55$  10/16 [M] 5/26 9/16 3/16 8/26 5/16

[K22] [L1] [L2] [L3] [L4] [L5] [L6] [L7] [L8] [M1] [M2] [M3]

Bass cl.

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 13:8 13:8

fff pppp

$\text{♩} = 44$  11/16 4/16 3/16 3/1 3/16 8/5 12/5 1/1 8/5 3/3 12/5

[M4][M5] [M6] [M7] [M8] [M9] [M10] [M11] [M12] [M13]

Bass cl.

3:2 3:2 5:4 5:4 5:4 5:4 3:2 5:4

pppp ppppp

The musical score is written for Bass Clarinet (Bass cl.) and consists of three systems. The first system is marked with a tempo of  $\text{♩} = 55$  and includes a box labeled 'N' above the staff. The second system is marked with a tempo of  $\text{♩} = 110$  and includes the instruction '(accel.)' at the beginning. The third system is a continuation of the musical material. The score features a variety of time signatures, including  $\frac{3}{16}$ ,  $\frac{4}{3}$ ,  $\frac{4}{4}$ ,  $\frac{7}{4}$ ,  $\frac{2}{3}$ ,  $\frac{4}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{8}{4}$ ,  $\frac{4}{4}$ ,  $\frac{12}{5}$ , and  $\frac{4}{4}$ . The notation includes complex rhythmic patterns with many beamed notes and rests, as well as dynamic markings such as *fff*, *p*, *ppppp*, *pp*, *ppp*, and *pppp*. There are also blue bracketed labels [M14], [M15], [N1], [N2], [N3], [N4], [N5], [N6], [N7], [N8], [N9], [N10], and [N11] placed above the staff. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall style is that of a contemporary or experimental musical score.

