

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 hauntingly 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.

MYRKR

for Richard Haynes

Trevor Bača

$\text{♩} = 44$ $\text{♩} = 110$

Bass clarinet

overblow

$5:4$

12_5 13_{16} A 22_2 8_{16} 7_{20} 22_2 3_{20} 11_{16} 4_{22} 10_{16} 4_{16} 7_{22} 4_{16} 3_7 11_{16}

fff ppp $11:8$ $5:4$ $11:8$ $5:4$ $11:8$ $5:4$ $11:8$ $5:4$ $11:8$ $5:4$ mf $7:4$ ppp

Bass cl.

22_2 10_{16} 4_{18} 2_4 7_{22} 5_{18} 12_{16} 3_{18} 3_5 8_{16} 3_{20} 4_7 6_{18} 7_{20} 10_{16}

$11:8$ $9:8$ mf ppp $11:8$ $9:8$ $3:2$ f $5:4$ ppp $5:4$ f $7:4$ ppp $3:2$ $5:4$

Bass cl.

5_{26} 3_4 9_{16} 3_{16} 2_5 8_{26} 5_{16} 11_{16} 4_{16} 3_5 4_4 2_7 9_{16}

$13:8$ f ppp f $5:4$ ppp $13:8$ $3:2$ ff $5:4$ $7:4$ ppp

Bass cl.

5_{18} 2_5 3_4 5_7 2_7 4_{16} 4_{18} 11_{16} 4_{22} 10_{16} 5_{16} 7_{22} 3_{16} 13_{16} B 5_{22}

$9:8$ fff $5:4$ $7:4$ $7:4$ ppp $3:2$ $9:8$ $pppp$ $11:8$ $11:8$ p $11:8$

Bass cl.

8_{16} 7_{20} 22_2 3_{20} 11_{16} 4_{22} 2_4 3_5 5_7 10_{16} 4_{16} 2_4 3_5 7_{22} 4_{16}

$5:4$ $11:8$ $5:4$ $11:8$ mf $5:4$ $7:4$ p $5:4$ mf $5:4$ p $11:8$ $5:4$

Bass cl.

2_5 5_4 2_7 11_{16} C 4_{22} 11_{16} 4_{22} 10_{16} 4_{18} 7_{22} 5_{18} 4_3 12_{16} 3_{18}

f $5:4$ $7:4$ p $11:8$ pp $11:8$ $5:4$ $9:8$ $11:8$ $9:8$ mp $3:2$ pp $3:2$

Bass cl.

3_5 2_4 8_{16} 3_{20} 6_{18} 7_{20} 3_4 10_{16} 5_{26} 8_5 9_{16} 3_{16} 5_7 2_7

f $5:4$ ff pp $5:4$ ppp $3:2$ $5:4$ mp ppp $13:8$ mp $5:4$ ppp ff $7:4$ $7:4$

Bass cl.

8_{26} 5_{16} 12_5 11_{16} 4_{16} 9_{16} 5_{18} 4_{16} 4_{18} 10_{16} D 5_{16} 7_{22} 1_4 3_{16} 13_{16}

$13:8$ mp $5:4$ ppp $3:2$ $pppp$ $9:8$ $3:2$ $9:8$ p $11:8$ mp $11:8$ 2_7

rit. ----- $\text{♩} = 55$

Bass cl. $\frac{10}{16}$ $\frac{5}{16}$ $\frac{7}{22}$ 1 $\frac{13}{16}$ $\frac{13}{16}$ $\frac{10}{16}$ $\frac{5}{16}$ $\frac{7}{22}$ 1 $\frac{13}{16}$ $\frac{13}{16}$ $\frac{10}{16}$ $\frac{5}{16}$ $\frac{7}{22}$ 1 $\frac{13}{16}$ $\frac{13}{16}$ $\frac{10}{16}$ $\frac{5}{16}$ $\frac{7}{22}$

mf f ff mp fff $ffff$

$\frac{1}{1}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{13}{16}$ $\frac{5}{22}$ $\frac{8}{16}$ $\frac{7}{20}$ $\frac{6}{22}$ $\frac{3}{20}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{8}{5}$ $\frac{10}{16}$ $\frac{4}{16}$ $\frac{3}{20}$

mp ppp $ffff$ mp p mp mf

$\text{♩} = 110$ $\text{♩} = 55$

Bass cl. $\frac{11}{16}$ $\frac{4}{22}$ $\frac{8}{5}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{10}{16}$ $\frac{4}{16}$ $\frac{7}{22}$ $\frac{4}{16}$ $\frac{11}{16}$ $\frac{4}{22}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

mp f mp ff mp $ffff$ ppp ff mf

rit. ----- $\text{♩} = 44$ ----- accel. ----- $\text{♩} = 110$

Bass cl. $\frac{7}{4}$ $\frac{2}{4}$ $\frac{5}{7}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{7}$ $\frac{2}{4}$ $\frac{8}{5}$ $\frac{3}{3}$ $\frac{12}{5}$ $\frac{4}{3}$ $\frac{1}{4}$ $\frac{10}{16}$

ff fff f fff mp $ffff$ ppp f

$\frac{4}{18}$ $\frac{7}{22}$ $\frac{5}{18}$ $\frac{12}{16}$ $\frac{3}{18}$ $\frac{8}{16}$ $\frac{3}{20}$ $\frac{6}{18}$ $\frac{7}{20}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{10}{16}$ $\frac{5}{26}$ $\frac{9}{16}$

p mp

$\text{♩} = 55$

Bass cl. $\frac{3}{16}$ $\frac{8}{26}$ $\frac{5}{16}$ $\frac{1}{4}$ $\frac{11}{16}$ $\frac{4}{16}$ $\frac{9}{16}$ $\frac{5}{18}$ $\frac{1}{4}$ $\frac{3}{16}$ $\frac{1}{4}$ $\frac{3}{3}$ $\frac{1}{4}$ $\frac{12}{5}$

mf mp f $pppp$ $pppp$ ff mp

rit. ----- $\text{♩} = 55$

$\frac{8}{4}$ $\frac{4}{4}$ $\frac{4}{3}$ $\frac{4}{4}$ $\frac{7}{4}$ $\frac{4}{4}$ $\frac{3}{1}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{164}$ $\frac{8}{5}$ $\frac{1}{4}$

f mp mf mp ppp mp ppp

accel. ----- $\text{♩} = 110$

$\frac{12}{5}$ $\frac{1}{4}$ 1 $\frac{1}{4}$ $\frac{8}{5}$ $\frac{1}{4}$ $\frac{8}{5}$ $\frac{3}{3}$ $\frac{12}{5}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{12}{5}$ $\frac{4}{3}$

$pppp$ mp $pppp$ mp $pppp$ ppp fff

$\text{♩} = 55$ ----- $\text{♩} = 110$

3/1 4/4 J

Bass cl.

ffff f ff pppp ff mp

7/22 3/16 13/16 5/22 12/5 1/4 K 1 8/16 7/20 1/4 6/22 3/20 11/16

ff fff mp pppp fff pppp

4/22 8/5 10/16 4/16 1/4 7/22 4/16 1/4 11/16 4/22 8/5 10/16 4/18 7/22 5/18

mp ff pppp f mf mp p

(rit.)

12/16 3/18 8/16 3/20 3/3 6/18 7/20 12/5 4/3 3/16 3/3 L 10/16 M 5/26

pp ppp mf pppp f fff

9/16 3/16 8/26 5/16 11/16 4/16 3/16 12/5 3/16 4/3 3/1 8/5 12/5 1

mp pppp

“A” “U” “I” “U” “A”

55 44

8 3/16 3/3 4/4 N 7/4 4/4 12/5 4/4 5/4 4/4 8/4 4/4 4/3 4/4

fff p pppp pp ppp

(accl.)

7/4 3/3 4/4 5/4 4/4 7/4 12/5 4/4 5/4 4/4 8/4

pppp pppp

4/4 7/4 4/4

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

