

A L - K I T A B   A L - K H A M R

# الكتاب الخمر

*for chamber orchestra*

*(2015)*

TREVOR BAČA

# PREFACE

# AL-KITAB AL-KHAMR

*for Ensemble Dal Niente*

Trevor Bača

♩ = 126

24

64

34

4

Bass  
flute

[1]

English  
horn

Bass

Baritone  
conductor

Guitar

Piano

## Percussion

## Violin

## Viola

Cello

## Contrabass

II  
*f*

-7:6

-5:4

**O**

1

2

6

4

5

4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[2]

3:2

5:4

7:6

5:4

5:4

7:5

5:4

3

5:4

A diagram showing a horizontal line. On the left, there is a point labeled  $f$ . On the right, there is a point labeled  $p$ . A line segment connects  $f$  and  $p$ , and is labeled  $f$  above it. To the right of  $p$ , there is a small line segment labeled  $p$  above it.

2  
4

6  
4

2  
4

5  
4

Bass  
fl.

Eng.  
hn.

Bass  
cl.

Bar.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[3]

3:2

3:2

7:4

4:3

5:4

7

The image displays a musical score for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing complex rhythmic patterns and others featuring longer notes or rests. The dynamic marking 'f' (forte) is present at the bottom of the score. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

♩ = 63

[illegible]



28

44

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, starting on a G4 and ascending stepwise to a D5, then descending back to G4. The notes are: G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4. The system ends with a double bar line.

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a whole rest, followed by a quarter note G (below the staff), a quarter note A (below the staff), and a quarter note B (below the staff). This is followed by a quarter rest, a quarter note C (below the staff), a quarter note D (below the staff), and a quarter note E (below the staff). The line continues with a quarter rest, a quarter note F (below the staff), a quarter note G (below the staff), and a quarter note A (below the staff). The final measure consists of a quarter rest, a quarter note B (below the staff), a quarter note C (below the staff), and a quarter note D (below the staff).

[illegible]

13

 $f$

(accel.) .....

32

44

Bass fl.  
 Eng. hn.  
 Bass cl.  
 Bar. sax.  
 Gt.  
 Pf.  
 Perc.  
 Vn.  
 Va.  
 Vc.  
 Cb.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a full band and includes the following instruments and parts:

- Bass fl.**: Flute part, starting with a whole note rest, followed by a half note G4, and a quarter note F#4.
- Eng. hn.**: English Horn part, starting with a whole note G4, followed by a half note F#4, and a quarter note E4.
- Bass cl.**: Bass Clarinet part, starting with a whole note G4, followed by a half note F#4, and a quarter note E4.
- Bar. sax.**: Baritone Saxophone part, starting with a whole note G4, followed by a half note F#4, and a quarter note E4.
- Gt.**: Guitar part, featuring a rhythmic pattern of eighth notes and quarter notes.
- Pf.**: Piano part, featuring a rhythmic pattern of eighth notes and quarter notes.
- Perc.**: Percussion part, featuring a rhythmic pattern of eighth notes and quarter notes.
- Vn.**: Violin part, featuring a melodic line with various intervals.
- Va.**: Viola part, featuring a melodic line with various intervals.
- Vc.**: Violoncello part, featuring a melodic line with various intervals.
- Cb.**: Double Bass part, featuring a melodic line with various intervals.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The tempo is marked "Moderato".

(accel.) -----▶ ♩ = 84

36

54

6

24

64

---

[6]

Bass  
fl.

Eng.  
hn.

Bass  
cl.

Bar.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

$$\mathcal{F}$$
 $f$

2  
4

5  
4

6  
8

4  
4

[7]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

18

*p*

A

♩ = 42 -----

6  
4

2  
4

6  
4

[A1]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

mf  
III + IV

12:8

7:4

20:12

7:4

12:8

5:4

3:2

sparse, individual clicks with credit card on C#1 string (1-2/sec. in irregular rhythm)

5:4

5:4

5:4

5:4

5:4

3:2

5:4

5:4

7:6

(accel.) ..... **J=84** .....

48

44

44

[A2]

---

$$\overbrace{\quad\quad\quad}^{5:4}$$

Q

1

—

└

---

---

(rit.)-----▶ ♩=42

52

54

44

34

44

[A3]

Bass  
fl.

Eng  
hn.

Bass  
cl.

Bar.  
say

Gt.

Pf.

Perc

Vn.

Va.

Vc.

Cb.

5/4

6/8

2/4

6/4

♩ = 84 (♩ = ♩) -----

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[A4]

12:8

5:4

5:4

5:4

5:4

5:4

5:4

7:6

f



(accel.)-----

60

2/4                      5/4                      6/8                      4/4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.) -----> ♩ = 126

6  
4

2  
4

3  
4

4  
4

[A5]

Score for measures 64-67, featuring instruments: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb.

Measure 64: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., and Perc. have rests. Vn., Va., Vc., and Cb. have whole notes.

Measure 65: Bass fl. has a half note. Eng. hn., Bass cl., Bar. sax., Gt., and Perc. have whole notes. Vn., Va., Vc., and Cb. have whole notes.

Measure 66: Bass fl. has a half note. Eng. hn., Bass cl., Bar. sax., Gt., and Perc. have whole notes. Vn., Va., Vc., and Cb. have whole notes.

Measure 67: Bass fl. has a half note. Eng. hn., Bass cl., Bar. sax., Gt., and Perc. have whole notes. Vn., Va., Vc., and Cb. have whole notes.

Measure 68: Bass fl. has a half note. Eng. hn., Bass cl., Bar. sax., Gt., and Perc. have whole notes. Vn., Va., Vc., and Cb. have whole notes.

$\frac{2}{4}$

$\frac{6}{4}$

$\frac{4}{4}$

Musical score for measures 69-72, divided into four measures by bar lines. The score includes parts for Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The time signature changes from 2/4 to 6/4 and back to 4/4. The Percussion part features a 5:4 and 3:2 ratio.

The musical score is organized into four measures, each spanning two systems of staves. The first system contains staves for Bass fl., Eng. hn., Bass cl., and Bar. sax. The second system contains staves for Gt., Pf., and Perc. The third system contains staves for Vn., Va., Vc., and Cb. The time signature is 2/4 for the first measure, 6/4 for the second and third measures, and 4/4 for the fourth measure. The Percussion part includes a 5:4 ratio in the second measure and a 3:2 ratio in the fourth measure.

♩ = 126

34

68

24

**B**

64

Bass fl. [B1] [B2]  
 Eng. hn.  
 Bass cl.  
 Bar. sax.  
 Gt.  
 Pf.  
 Perc.  
 Vn.  
 Va.  
 Vc.  
 Cb.

**$\frac{3}{4}$**

**$\frac{4}{4}$**

**$\frac{6}{8}$**

**$\frac{4}{4}$**

Bass  
fl.

[B3]

to flute

Eng.  
hn.

to oboe

Bass  
cl.

to clarinet in B-flat

Bar.  
sax.

to sopranino saxophone

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.) -----▶ ♩ = 126

82

54

44

34

44

[B4]

[B5]

-8:7-

-8:7-

-8:7-

Fl.

Ob.

Cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

 $V_n$ 

Va.

Vc.

Cb.

20

54

68

24

64

Fl.

Ob.

Cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

6:5

6:5

6:5

6:5

6:5

6:5

6:5

6:5

6:5

6:5

9:8

9:8

9:8

9:8

9:8

9:8

9:8

9:8

9:8

9:8

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

3:2

7:6

7:6

5:3

5:4

24

54

68

44

Fl.

Ob.

Cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

6:5

6:5

6:5

6:5

6:5

6:5

6:5

6:5

6:5

9:8

9:8

9:8

9:8

9:8

9:8

9:8

9:8

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

7:4

3:2

5:4

9:5

3:2

7:5

7:6



[illegible]

♩ = 63

**$\frac{2}{4}$**

**$\frac{6}{4}$**

**$\frac{4}{4}$**

**$\frac{3}{4}$**

Fl. [B6]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

♩=42

6  
8

4  
4

5  
4

3  
4

Fl. [B7] [B8]

Ob. remove reed

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

108

4

5

6

Fl.

[B9]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

♩ = 42

2

4

C

6

4

3

4

4

4

[C1]  
to bass flute

[C2]

Bass  
fl.

Ob.

Cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

directly on bridge: bow diagonally to produce white noise w/ no pitch

*p*

accel. -----

**117**

Bass fl.

[C3]

[C4]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6/8      4/4      5/4      4/4

fff

5:4

7:4

3:2

(accel.)-----

(121)

34

44

54

8

Bass  
fl.

[C5]

[C6]

Ob.

Cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

 $\text{—}5:4\text{—}\text{—}5:4\text{—}$ 

—7:4—

---

—3:2—

$$\text{—}3:2\text{—} \quad \text{—}3:2\text{—}$$

(accel.) -----▶ ♩ = 84

125

24

64

24

54

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure system, divided into four measures of three measures each. The score is written for a variety of instruments, including woodwinds, brass, strings, and percussion. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style, with a common time signature of 4/4. The instruments are listed on the left side of the score: Bass fl., Ob., Cl., Sopr. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score is written in a standard musical notation style, with a common time signature of 4/4. The instruments are listed on the left side of the score: Bass fl., Ob., Cl., Sopr. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score is written in a standard musical notation style, with a common time signature of 4/4. The instruments are listed on the left side of the score: Bass fl., Ob., Cl., Sopr. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb.



6/8

4/4

6/4

2/4

[C9]

to piccolo

[C10]

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

[illegible]

[illegible]

[illegible]

152

4  
4

5  
4

6  
8

2  
4

rit. ....

The musical score for measures 152-155 is as follows:

- Measure 152 (4/4):** Piccolo (trill), English Horn (quarter note), Bass Clarinet (half note), Soprano Saxophone (quarter note), Guitar (chord), Piano (chord), Percussion (chord), Violin (chord), Viola (chord), Violoncello (chord), Contrabass (chord).
- Measure 153 (5/4):** Piccolo (trill), English Horn (half note), Bass Clarinet (half note), Soprano Saxophone (half note), Guitar (chord), Piano (chord), Percussion (chord), Violin (chord), Viola (chord), Violoncello (chord), Contrabass (chord).
- Measure 154 (6/8):** Piccolo (trill), English Horn (quarter note), Bass Clarinet (quarter note), Soprano Saxophone (quarter note), Guitar (chord), Piano (chord), Percussion (chord), Violin (chord), Viola (chord), Violoncello (chord), Contrabass (chord). [D4]
- Measure 155 (2/4):** Piccolo (trill), English Horn (quarter note), Bass Clarinet (quarter note), Soprano Saxophone (quarter note), Guitar (chord), Piano (chord), Percussion (chord), Violin (chord), Viola (chord), Violoncello (chord), Contrabass (chord).

37

(rit.)-----▶

♩ = 32 .....

160

44

64

24

[D6]

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fret guiro

1



(accel.)-----

164

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{6}{4}$

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.) -----> ♩ = 126

4  
4

3  
4

6  
8

4  
4

[D7]

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shakers  
ff

shakers  
fff

shakers  
fff

[illegible]

54

68

24

64

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[D8]

2  
4

5  
4

6  
8

4  
4

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6/4

2/4

4/4

3/4

Picc.

Eng. hn.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[D9]

2  
4

6  
4

3  
4

Picc.

Eng.  
hn.

Bass  
cl.

Sopr.  
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

