

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2
4

6
4

3
4

L.17

Bass flute

mp

English horn

air tone (without reed)

p

Bass clarinet

ppp

Baritone saxophone

ppp

Guitar

mp

Piano

strike lowest strings with palm and lv (pedal down throughout)

f

Percussion

p

Violin

IV

pp

ppp

ppp

Viola

III

pp

ppp

Cello

III

pp

ppp

ppp

Contrabass

III

f

7:6

5:4

2

$$pp \rhd ppp$$

13
 $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$

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

5

6

2/4

6/4

4/4

3/4

Score for measures 25-28, featuring instruments: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb.

Measure 25: Bass fl. (4), Eng. hn. (7), Bass cl. (4), Bar. sax. (4), Gt. (x), Pf. (f), Perc. (8), Vn. (5:4), Va. (pp), Vc. (pp), Cb. (7:4, p).

Measure 26: Bass fl. (6), Eng. hn. (7), Bass cl. (4), Bar. sax. (4), Gt. (x), Pf. (f), Perc. (8), Vn. (5:4), Va. (pp), Vc. (pp), Cb. (7:6, p).

Measure 27: Bass fl. (4), Eng. hn. (7), Bass cl. (4), Bar. sax. (4), Gt. (x), Pf. (f), Perc. (8), Vn. (pp), Va. (pp), Vc. (pp), Cb. (pp).

Measure 28: Bass fl. (3), Eng. hn. (7), Bass cl. (4), Bar. sax. (4), Gt. (x), Pf. (f), Perc. (8), Vn. (pp), Va. (pp), Vc. (pp), Cb. (pp).

(accel.)-----

30

34

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8

(accel.) -----▶ ♩ = 84

34

44

54

8

Musical score for the first system, measures 1 through 6. The score includes parts for Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The key signature is one sharp (F#). The score features various musical notations, including notes, rests, and dynamic markings (*pp*, *p*, *ppp*). The percussion part (Perc.) is marked with a double bar line and a fermata. The string parts (Vn., Va., Vc., Cb.) include dynamic markings and a crescendo/decrescendo hairpin. The woodwind parts (Bass fl., Eng. hn., Bass cl., Bar. sax.) include notes and rests. The guitar part (Gt.) includes notes and rests. The piano part (Pf.) includes notes and rests. The score is divided into measures by vertical bar lines. The first measure is marked with a double bar line and a fermata. The second measure is marked with a double bar line and a fermata. The third measure is marked with a double bar line and a fermata. The fourth measure is marked with a double bar line and a fermata. The fifth measure is marked with a double bar line and a fermata. The sixth measure is marked with a double bar line and a fermata.

10

6
8

4
4

6
4

2
4

A

♩ = 42

Score for measures 42-45, featuring various instruments and dynamic markings.

Measures 42-45:

- Bass fl.** (pp, mp, mp)
- Eng. hn.** (pp, mp)
- Bass cl.** (pp, mp)
- Bar. sax.** (pp, mp)
- Gt.** (3:2, 3:2)
- Pf.** (pp, mp)
- Perc.** (pp, mp)
- Vn.** (pp, mp)
- Va.** (pp, mp)
- Vc.** (pp, mp)
- Cb.** (pp, mp)

Dynamic Markings: pp, mp, mf, III + IV

46

6/4 3/4 4/4

[A2]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

sparse, individual clicks with nail or pick up string (1-5)

3:2 3:2

5:4 5:4 5:4 5:4 5:4

5:4 5:4 5:4 5:4

5:4 5:4

7:6 5:4

(rit.) -----> ♩=42

50

44

Bas
fl.Eng
hn.Bas
cl.Bar
sax

Gt.

Pf.

Perce

marimba + woodblock

 $\mathcal{S}f$

Vn.

Va.

Vc.

Cb.

[A3]

to flute

mp

sparse, individual clicks with incredibly slow-moving bow (1-2/sec. in irre

 m_f

13

6

2
4

6
4

2
4

5
4

Fl.

♩ = 126

8

44

64

24

Fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[A5]

3
4

4
4

2
4

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

8va

3:2

5:4

Perc.

marimba + woodblock

mfz

Vn.

Va.

Vc.

Cb.

6/4

4/4

3/4

6/8

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

♩ = 126

$\text{♩} = 63$

[illegible]

(accel.).....

80

6

4

5

4

[B4]

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8va.

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

3:2 9:5 7:4

7:5 5:4

5:4 3:2

♩= 126

(accel.)

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{6}{8}$

[B5]

Fl. *fff* 8:7 8:7 8:7 8:7 8:7 8:7 8:7 8:7

Ob. *fff* 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5

Cl. *fff* 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8

Sopr. sax. *fff* 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6

Gt. *fff*

Pf. *fff* 11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9

Perc. subito non armonichi e non gridato *ff*

Vn.

Va. 5:3 7:6

Vc. 7:4

Cb.

[illegible]

92

8 4 6 2

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

This musical score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Soprano Saxophone (Sopr. sax.), Guitar (Gt.), Piano (Pf.), and Percussion (Perc.). The second system includes staves for Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#). The time signatures are 8/8, 4/4, 6/4, and 2/4. The score features complex rhythmic patterns with many sixteenth notes and beams. Ratios like 8:7, 6:5, 9:8, 7:6, 11:9, 3:2, and 7:4 are written below some staves, indicating specific intervals or proportions. The percussion part consists of simple quarter notes. The string parts have long horizontal lines, suggesting sustained tones or glissandos.

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

[B6]

Fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

[illegible]

♩ = 42

5
4

6
8

2
4

C

[C1]

to bass flute

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

7:4

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

p

114

6
4

3
4

4
4

6
8

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

[C2]

[C3]

7:6

5:4

5:4

3:2

3:2

accel.

[illegible]

(accel.).....

122

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

Bass
fl.

[C6]

[C7]

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.).....> ♩ = 84

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

[C8]

Score for measures 126-129, featuring various instruments and vocal parts.

Measures 126-129:

- Bass fl.**: Measures 126-127 have notes; measures 128-129 are whole rests.
- Ob.**: Measures 126-127 have notes; measures 128-129 have notes.
- Cl.**: Measures 126-127 have notes; measures 128-129 have notes.
- Sopr. sax.**: Measures 126-127 have notes; measures 128-129 have notes.
- Gt.**: Measures 126-127 have notes; measures 128-129 have notes.
- Pf.**: Measures 126-127 have notes; measures 128-129 have notes.
- Perc.**: Measures 126-127 have notes; measures 128-129 have notes.
- Vn.**: Measures 126-127 have notes; measures 128-129 have notes.
- Va.**: Measures 126-127 have notes; measures 128-129 have notes.
- Vc.**: Measures 126-127 have notes; measures 128-129 have notes.
- Cb.**: Measures 126-127 have notes; measures 128-129 have notes.

130

4

6

2

3

[C9]

to piccolo

[C10]

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

5:4

5:4

7:6

3:2

3:2

3:2

135

Picc.

[C11]

—
18:14
—
18:12
—

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

7:4

5:4

7:6

7:6

Va.

Ve.

ppp

Cb.

139

4 3 6

[C12]

16:12 14:8 20:16

Picc.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.