

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 is the book of forbidden drink. “Khamr” is the word in the Qūr’an that prohibits the faithful from intoxicants: from wine and from stimulants and from bringers-of-visions. What things must those be that between poison and pleasure tack course in the body? What colors and shapes the forbidden inscribes as its left-behind marks on dreams and insoluble mind.

Instrumentation:

- Bass flute (doubling flute)
- English horn (doubling oboe)
- Bass clarinet (doubling B♭ clarinet)
- Baritone saxophone (doubling soprano saxophone)
- Guitar
- Piano
- Percussion
- Violin
- Viola
- Cello
- Contrabass

Prioritization of tempo. The piece comprises two series of different tempi. Tempo series one sets the quarter note equal to 126, 63 or 31.5 (written as 32). Tempo series two sets the quarter note equal to 84 or 42. The tempi of the first series stand 3:2 in relation to the tempi of the second series. Even though the choice of tempi are to some extent a matter of the preferences of the ensemble and the acoustics of the hall, the subito changes of tempo in the piece should be felt and conducted as exact metric modulations. In addition, the tempi of the very fast parts of the piece should be played as closely as possible to the tempi written in the score: it is preferable to play the dense figures in very fast parts of the piece as something of a blur rather than slowing the tempi to attack the notes carefully.

Stopping time. Fermatas are not (yet) written in the score. But fermatas should be inserted by the conductor in the places that need them. All the measures written as grand pauses are fair game for fermatas. As are individual beats that help clarify the intensity of transitions from one type of material to the next.

Accidentals. Accidentals govern only one note. This is true even for successive noteheads at the same staff position. *Because of this no natural signs appear in the score* (with the exception of parenthesized noteheads in trills). The sequence of, for example, G♯4 followed by G4 (without accidental) is to be understood as G♯4 followed by G♮4.

The winds are transposed. The bass flute sounds an octave lower than written. The English horn sounds a perfect fifth lower than written. The B♭ clarinet sounds a major second lower than written and the bass clarinet sounds a major ninth lower than written. The baritone saxophone sounds a major thirteenth lower than written and the soprano saxophone sounds a minor third higher than written.

Flute. The two bass flute multiphonics in the piece are numbers 17 and 22 in Carin Levine’s book *Die Technik der Flötenspieler* and the boxed numbers in the score are reminders of this. Any fingerings approximating the off-octave sound of the multiphonics may be used. Trills without secondary noteheads are color trills.

Saxophone. The multiphonic dyad in the piece is number 77 in Marcus Weiss’s book *Die Technik der Saxophons*; the boxed number in the score is a reminder of this.

Guitar. The guitar is tuned as usual. The sound ideal for all plucked notes is as resonant as possible; interpret rests only as rhythmic placeholders (and not as indications to stop the reverberation of the notes). Cross noteheads indicate half harmonics; play the low E (or other open strings) marked this way with a type of RH plucking that best approximates the color of the other half harmonics. Individuated clicks indicated in the score should be executed by running a pick or fingernail laterally up the outer wire weave of the E string creating a continuous but sparse and irregular sound. Use a metal machinists screw of about 8 or 10 centimeters like a type of corrugated guiro in the part of the score that requests screw-bowing; make up-bow and down-bow changes freely.

Piano. The piano should be prepared with a piece of cardboard woven between the strings of twelve notes in the octave from F♯6 to F♯7. The effect is coarsely to mute these pitches; no special indication is given in the score when these pitches are encountered. ‘Tamburo’ hits characterize the first section of the piece. Execute these with heel of the palm struck against the lowest strings inside the piano with the sustain pedal lifted; the sound augments the color of the tam-tam. Use a credit card run very slowly laterally up the weaving of the low C♯1 string in the part of the score that requests individuated clicks.

Percussion. Six percussion instruments are required: (1.) one woodblock; (2.) mounted castanets; (3.) snare drum; (4.) bass drum; (5.) very large tam-tam (38” recommended); (6.) marimba. The percussion part is notated primarily on a single-line staff. Where cells of the five-line staff occur they represent a synchronous attack on A♭5 in the marimba together with a single woodblock; these two instruments are always struck together in the piece and should be placed near each other so that each can be hit with a hard mallet at the same time. The tam-tam should be as large as possible and the tam-tam dynamics written into the score may be freely ignored: the goal is as resonant a sound that fills as much of the hall as possible without spilling over from the fundamental of the instrument into the less desirable upper frequencies. Rolls on the bass drum are all to be as close to attackless as possible: the rate of the roll doesn’t matter but the background depth provided by the instrument is important.

Strings. The violin, viola and cello are tuned as usual. String IV of the contrabass is tuned down to G♮0 (a major sixth lower than the usual tuning of E♮1) and will probably be a little loose as a result. (Note that that the seemingly large double stops in the contrabass at the interval of a minor seventh are all played with the fingers at the exact same position on strings III and IV.) The contrabass plays a special role in the piece and should be allowed to sound front-and-center above the other strings in many sections of the piece. Natural harmonic glissandi *lentissimi* in the violin, viola, cello and contrabass are designed to encourage the production of multiphonics and other unstable harmonics: allow the multiphonics and transient harmonics to sound as much as possible and do not adjust them back to recognizable harmonics unnecessarily.

Al-kitab al-khamr was written between January and April 2015 for Ensemble Dal Niente. The piece is to be premiered on the 16th of May 2015 on the campus of Harvard University by Ensemble Dal Niente.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2
4

6
4

3
4

L.17

Bass flute

mp

air tone without reed: mix inhales and exhales ad lib.

English horn

p

Bass clarinet

pp

Baritone saxophone

pp

cross noteheads indicate half-harmonics

Guitar

f

tamburo: strike lowest strings with palm inside piano and let vibrate (pedal down throughout)

Piano

mf

XL tam-tam

Percussion

mp

emphasize multiphonics and unstable harmonics prominently throughout

IV

Violin

pp

ppp

ppp

emphasize multiphonics and unstable harmonics prominently throughout

III

Viola

pp

ppp

emphasize multiphonics and unstable harmonics prominently throughout

III

Cello

pp

ppp

ppp

emphasize multiphonics and unstable harmonics prominently throughout

III

Contrabass

f

7:6

5:4

4
4

6
8

4
4

5
4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

pp *pp* *ppp* *ppp*

pp *pp* *ppp* *ppp* *pp* *pp*

pp *pp* *ppp* *ppp* *ppp*

pp *pp* *ppp*

3:2 3:2 5:4 7:5 7:6 5:4 5:4

4
4

3
4

4
4

5
4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

6

24

64

24

marimba + woodblock

5

6
4

2
4

3
4

Score for measures 20-23, featuring a 6/4 to 3/4 time change.

Measures 20-23:

- Bass fl.**: Treble clef, key signature of one sharp (F#). Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: whole rest.
- Eng. hn.**: Treble clef. Measure 20: quarter rest. Measure 21: quarter rest. Measure 22: quarter note G4. Measure 23: half note G4.
- Bass cl.**: Treble clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: quarter note D4, quarter rest.
- Bar. sax.**: Treble clef. Measure 20: whole rest. Measure 21: quarter note G4, quarter rest. Measure 22: whole rest. Measure 23: whole rest.
- Gt.**: Treble clef. Measure 20: eighth rest, eighth note G4, eighth rest, quarter rest. Measure 21: eighth rest, eighth note G4, eighth rest, quarter rest. Measure 22: whole rest. Measure 23: eighth rest, eighth note G4, eighth rest, quarter rest.
- Pf.**: Bass clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: half note G4, half note F#4.
- Perc.**: Bass clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: half note G4, half note F#4.
- Vn.**: Treble clef. Measure 20: whole note G4. Measure 21: eighth note G4, eighth note F#4, eighth note E4. Measure 22: whole note G4. Measure 23: whole note G4.
- Va.**: Bass clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: half note G4, half note F#4.
- Ve.**: Bass clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: half note G4, half note F#4.
- Cb.**: Bass clef. Measure 20: whole note G4. Measure 21: whole note F#4. Measure 22: whole note E4. Measure 23: half note G4, half note F#4.

Dynamic markings:

- Vn.**: *pp* (measures 21-22), *pp* (measure 22).
- Va.**: *pp* (measures 20-21), *pp* (measure 21), *ppp* (measures 22-23), *ppp* (measure 23).
- Ve.**: *ppp* (measures 20-21), *ppp* (measure 21), *pp* (measures 22-23), *pp* (measure 23), *ppp* (measures 24-25), *ppp* (measure 25).
- Cb.**: *p* (measures 20-21), *p* (measure 21), *p* (measures 22-23), *p* (measure 23).

Time signature change: 6/4 to 3/4 at the start of measure 21.

$\text{♩} = 63$

44

24

64

[illegible]

28

44

34

8

44

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8

pp

pp

(accel.)

32

34

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

9:5

$$\frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2} \quad \text{7:6}$$

The diagram shows three types of singularities represented by horizontal lines. The first type, labeled p , consists of two parallel horizontal lines. The second type, labeled $p \rightarrow p$, consists of two horizontal lines that converge at a point on the right. The third type, labeled $p \rightarrow p \rightarrow p$, consists of two horizontal lines that converge at a point, from which a single line continues to the right.

$$\overline{\hspace{10em}} \quad 8:5 \quad \overline{\hspace{10em}} \qquad \overline{\hspace{10em}} \quad 3:2 \quad \overline{\hspace{10em}}$$

ppp ppp pp pp

(accel.)-----▶ ♩=84

36

54

8

24

64

[illegible]

[illegible]

$\mathcal{J} = 42$

44

64

24

64

Bas
fl.Eng
hn.Bas
cl.Bar
sax

Gt.

Pf.

Perce

$$V_n$$

Va.

Vc.

Cb.

pp

$$mf$$

III + IV

-7:6

48

13

(rit.)-----> ♩= 42

54434

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

54

68

24

64

[illegible]

60
 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

The musical score for measures 60-63 is as follows:

- Measure 60 (2/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note chord (F#4, A4, C5). Guitar plays a half note (F#4). Piano plays a half note chord (F#4, A4, C5). Percussion plays a snare drum (sfz). Violin, Viola, Violoncello, and Contrabass play a half note chord (F#4, A4, C5).
- Measure 61 (5/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note chord (F#4, A4, C5). Guitar plays a half note (F#4). Piano plays a half note chord (F#4, A4, C5). Percussion plays a snare drum (sfz). Violin, Viola, Violoncello, and Contrabass play a half note chord (F#4, A4, C5).
- Measure 62 (6/8):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note chord (F#4, A4, C5). Guitar plays a half note (F#4). Piano plays a half note chord (F#4, A4, C5). Percussion plays a snare drum (sfz). Violin, Viola, Violoncello, and Contrabass play a half note chord (F#4, A4, C5).
- Measure 63 (4/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note chord (F#4, A4, C5). Guitar plays a half note (F#4). Piano plays a half note chord (F#4, A4, C5). Percussion plays a snare drum (sfz). Violin, Viola, Violoncello, and Contrabass play a half note chord (F#4, A4, C5).

♩ = 126

64

24

34

The musical score for "The Fire of Love" by John Williams is presented in a standard orchestral format. The score is in 3/4 time, key of D major, and consists of 12 measures. The instruments are Flute (Fl.), English Horn (Eng. hn.), Bass Clarinet (Bass cl.), Baritone Saxophone (Bar. sax.), Guitar (Gt.), Piano (Pf.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score shows a powerful orchestral introduction with a piano solo in the 3rd measure.

The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instruments are listed on the left side of the score, and their parts are written on staves. The piano part is written in the key of D major and features a powerful, rhythmic melody. The orchestral accompaniment is characterized by strong, sustained chords and a driving bass line. The score is marked with a tempo of "Allegro" and a dynamic of "ff" (fortissimo).

68
 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{4}$

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

72

4
4

3
4

6
8

2
4

B

The musical score for measures 72-76 is as follows:

- Fl.**: Measures 72-75 have chords (F4, C5, B4, A4). Measure 76 has a chord (F4, C5, B4, A4).
- Eng. hn.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Bass cl.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Bar. sax.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Gt.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Pf.**: Measures 72-75 have triplets of eighth notes (F4, C5, B4, A4). Measure 76 has a triplet of eighth notes (F4, C5, B4, A4).
- Perc.**: Measures 72-75 have eighth notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Vn.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Va.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Vc.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).
- Cb.**: Measures 72-75 have single notes (F4, C5, B4, A4). Measure 76 has a single note (F4).

6
4

3
4

4
4

6
8

♩ = 63

Fl.

Ob. to oboe

Cl. to clarinet in B-flat

Sopr. sax. to sopranino saxophone

Gt.

Pf. *Sva*
5:4 5:4 5:4 3:2 *fff* 3:2 3:2 5:4 5:4 5:4 5:4

Perc. bass drum
pp

Vn. *estr. sul pont.*
p *pp* 5:4

Va. *estr. sul pont.*
p 5:3 *pp*

Ve. *estr. sul pont.*
p *pp*

Cb. *p*

(accel.)-----> ♩ = 126

81

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

fff 8:7 8:7

fff 6:5 6:5 6:5

fff 9:8 9:8

fff 7:6 7:6

b \flat 8va fff

5:4 3:2 5:4 5:4 5:4 3:2 3:2 3:2 fff 11:9 11:9

castanets fff

3:2 9:5 7:4 f fff

b \flat 7:5 5:4 f fff 5:3

b \flat 5:4 3:2 f fff

estr. sul pont. fff

[illegible]

64

24

54

This musical score is for the piece "The Great Wall" by John Williams. It is a full orchestral score, likely for a film soundtrack. The score is written for the following instruments:

- Fl.** (Flute): Features a melodic line with a repeating eighth-note pattern, marked with a "6:7" ratio.
- Ob.** (Oboe): Features a melodic line with a repeating eighth-note pattern, marked with a "6:5" ratio.
- Cl.** (Clarinet): Features a melodic line with a repeating eighth-note pattern, marked with a "9:8" ratio.
- Sopr. sax.** (Soprano Saxophone): Features a melodic line with a repeating eighth-note pattern, marked with a "7:6" ratio.
- Gt.** (Guitar): Features a melodic line with a repeating eighth-note pattern, marked with a "7:6" ratio.
- Pf.** (Piano): Features a melodic line with a repeating eighth-note pattern, marked with an "11:9" ratio.
- Perc.** (Percussion): Features a melodic line with a repeating eighth-note pattern, marked with a "7:6" ratio.
- Vn.** (Violin): Features a melodic line with a repeating eighth-note pattern, marked with a "7:6" ratio.
- Va.** (Viola): Features a melodic line with a repeating eighth-note pattern, marked with a "5:3" ratio.
- Vc.** (Violoncello): Features a melodic line with a repeating eighth-note pattern, marked with a "3:2" ratio.
- Cb.** (Cello): Features a melodic line with a repeating eighth-note pattern, marked with a "7:5" ratio.

The score is written in a single system, with each instrument's part on a separate staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall style is characteristic of John Williams' orchestral compositions, featuring a rich, layered texture of instruments.

92

8

4

6

2

8

4

6

2

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

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

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

3:2

7:6

7:4

3:2

♩ = 63

3/4

4/4

2/4

Fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

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

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

11:9

11:9

11:9

11:9

11:9

11:9

11:9

11:9

7:4

5:3

3:2

5:4

3:2

7:6

7:4

5:4

arco ordinario

25

6
4

4
4

3
4

6
8

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

8:78:78:78:78:78:78:78:75:4

6:56:56:56:56:56:56:56:55:4

9:89:89:89:89:89:89:85:4

7:67:67:67:67:67:67:67:67:67:3:2

11:911:911:911:911:911:911:97:5

bass drum

ppp

7:45:3

5:3

3:2

26

[illegible]

[illegible]

6
4

3
4

4
4

6
8

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

ppp

V.

V.

V.

V.

accel.

44

54

44

34

Fl.

Ob.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

snare drum

mf

mf

fff

p

p

p

p

(accel.) -----

122

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

(accel.) -----> ♩ = 84

6
4

2
4

5
4

6
8

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

ppp

mf

mf

ppp

ppp

ppp

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Cambridge, MA.
January - April 2015.

