

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2/4 6/4 3/4 4/4 8/8

L.17

Bass flute

mp

7 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bass
fl.

The musical score for Bass fl. consists of five measures. The first measure is in 4/4 time and contains a half note G4, a quarter rest, and a quarter note F4. The second measure is in 5/4 time and contains a half note G4 and a quarter rest. The third measure is in 4/4 time and contains a half note G4. The fourth measure is in 3/4 time and contains a half note G4 and a quarter note F4. The fifth measure is in 4/4 time and contains a half note G4, a quarter rest, and a quarter note F4.

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

Bass fl.

The musical score for the Bass fl. part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature changes throughout the piece: 5/4, 6/8, 2/4, 6/4, and 2/4. The notes are as follows: a half note B-flat in 5/4, a half note B-flat in 6/8, a half note B-flat in 2/4, a quarter rest in 2/4, a half note B-flat in 6/4, a quarter rest in 6/4, and a half note B-flat in 2/4.

7

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

Bass fl.

L.22

The musical score for Bass Flute spans measures 22 to 27. Measure 22 (5/4) contains a half note G4 and a dotted half note G4. Measure 23 (6/8) contains a dotted half note G4. Measure 24 (4/4) contains a dotted half note G4 and a dotted half note G4. Measure 25 (6/4) contains a dotted half note G4 and a dotted half note G4. Measure 26 (2/4) contains a dotted half note G4. Measure 27 (2/4) contains a dotted half note G4. A box labeled 'L.22' is positioned above the fourth measure.

2

Bass fl.

3/4 4/4 2/4 ♩ = 63 6/4

3/4 4/4 2/4 ♩ = 63 6/4

28

(*accel.*)

$\frac{1}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bass fl.

$\text{♩} = 84$

33

(*accel.*)

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

Bass fl.

38

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

Bass fl.

mp *pp* *pp*

43

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

Bass fl.

$\text{♩} = 42$

mp *mp*

A

48

(*accel.*)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bass fl.

$\text{♩} = 84$

pp *pp* *mp*

to flute

53 $\text{♩} = 42$

(rit.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Fl.

59

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

Fl. fluttertongue

fff *fff* *fff*

64 $\text{♩} = 126$

6/4 2/4 3/4 4/4 2/4

Fl.

fff

71

6/4 4/4 3/4 8 2/4

Fl.

B

77 $\text{♩} = 63$

6/4 3/4 4/4 8 4/4

Fl.

82

Fl.

54

44

34

44

54

(accel.)

fff

8:7

8:7

8:7

8:7

8:7

8:7

8:7

87

Fl.

68

24

64

24

54

68

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

93

Fl.

44

64

24

34

44

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

99

Fl.

24

64

44

34

68

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

8:7

5:4

105

Fl.

44

54

34

44

air tone with lips covering mouthplate
(sounds major 7th lower)

pp

7

110

C

Fl.

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

115

Fl.

3/4 4/4 6/8 4/4 5/4 accel. -----

120

(accel.) -----

Fl.

4/4 3/4 4/4 5/4 6/8 2/4

♩ = 84

126

(accel.) -----

Fl.

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

131

Fl.

6/4

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

24

64

34

44

68

English horn

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

p

7

44

54

44

34

44

Eng. hn.

12

54

68

24

64

24

Eng. hn.

17

54

68

44

64

24

Eng. hn.

22

34

44

24

64

Eng. hn.

♩ = 63

64

28

(~~acc.~~) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Eng.
hn.



$\text{♩} = 84$

33

(~~acc.~~) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

Eng.
hn.

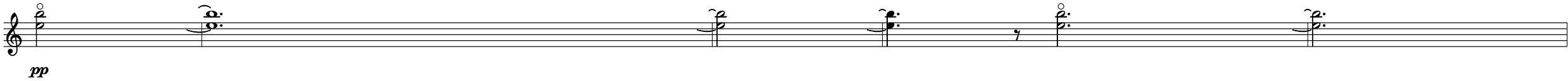


38

$\frac{2}{4}$ put reed back in $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

Eng.
hn.


mp



43

$\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\text{♩} = 42$ $\frac{6}{4}$

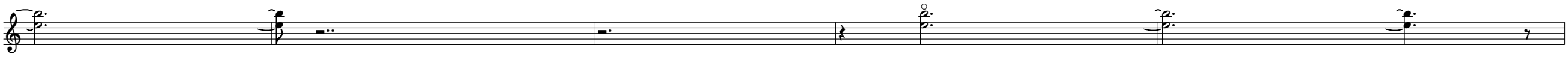
Eng.
hn.



48

(~~acc.~~) $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 84$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Eng.
hn.



53

Eng.
hn.

♩ = 42

(rit.)

4/4

3/4

4/4

5/4

6/8

2/4

59

Eng.
hn.

6/4

2/4

5/4

8/8

4/4

64

Eng.
hn.

♩ = 126

6/4

2/4

3/4

4/4

2/4

71

Eng.
hn.

6/4

4/4

3/4

8/8

2/4

B

77

Ob.

6/4

3/4

4/4

♩ = 63

8/8

4/4

to oboe

♩ = 126

82

(accel.)

Ob.

5/4 4/4 3/4 4/4 5/4

fff 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5

87

Ob.

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

6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5

93

Ob.

4/4 6/4 2/4 3/4 4/4

6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5

♩ = 63

♩ = 42

99

Ob.

2/4 6/4 4/4 3/4 6/8

6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 6:5 5:4

105

Ob.

4/4 5/4 3/4 4/4

[illegible]

115 $\frac{3}{4}$ $\frac{4}{4}$ 6 $\frac{4}{4}$ $\frac{5}{4}$ accel.

Ob.

120 (accel.) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Ob.

Ob.

131

Ob.



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Trevor Bača

♩ = 126

Bass clarinet

pp

2/4 6/4 3/4 4/4 6/8


7 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Bass
cl.

A musical score for Bassoon (Bass cl.) in common time (C). The score consists of five measures. The first measure contains a whole note G2. The second measure contains a half note G2, followed by a quarter rest, and then a half rest. The third measure contains a whole rest. The fourth measure contains a half note G2. The fifth measure contains a whole note G2. The time signatures are indicated above the staff: 4/4, 5/4, 4/4, 3/4, and 4/4.

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

Bass
cl.

[illegible][illegible]

28

(~~accel.~~) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bass
cl.

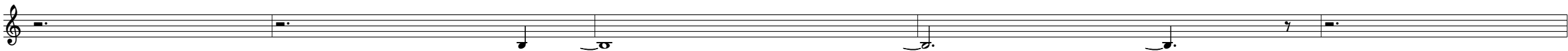


$\text{♩} = 84$

33

(~~accel.~~) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

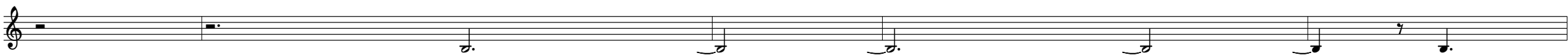
Bass
cl.



38

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

Bass
cl.



A

43

$\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\text{♩} = 42$ $\frac{6}{4}$

Bass
cl.



48

(~~accel.~~) $\frac{3}{4}$ $\frac{4}{4} \text{♩} = 84$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bass
cl.



53

♩ = 42

(r~~tr.~~.)

4/4

3/4

4/4

5/4

6/8

2/4

Bass cl.

59

6/4

2/4

5/4

6/8

4/4

Bass cl.

64

♩ = 126

6/4

2/4

3/4

4/4

2/4

Bass cl.

71

B

6/4

4/4

3/4

6/8

2/4

Bass cl.

77

4/4 = 63

6/4

3/4

8/4

4/4

Cl.

to clarinet in B-flat

3

♩ = 126

82

(accel.)

5/4 4/4 3/4 4/4 5/4

Cl.

fff

9:8 9:8 9:8 9:8 9:8 9:8

87

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

Cl.

9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8

93

4/4 6/4 2/4 3/4 4/4

Cl.

9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8

♩ = 63

♩ = 42

99

2/4 6/4 4/4 3/4 6/8

Cl.

9:8 9:8 9:8 9:8 9:8 9:8 9:8 9:8 5:4

to bass clarinet

105

4/4 5/4 3/4 4/4

Bass cl.

ppp

110

5/4

6/8

2/4

C

6/4

Bass cl.

115

3/4

4/4

6/8

4/4

5/4 accel.

Bass cl.

120

(accel.)

4/4

3/4

4/4

5/4

6/8

2/4

Bass cl.

126

(accel.)

6/4

2/4

5/4

6/8

4/4

Bass cl.

131

6/4

Bass cl.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

246348

Baritone saxophone

pp

7

445434

Bar. sax.

12

58262

Bar. sax.

17

58462

Bar. sax.

22

3426

Bar. sax.

28

(accel.)

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bar. sax.

33

(accel.)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

Bar. sax.

38

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

Bar. sax.

W.77

p

43

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

Bar. sax.

48

(accel.)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Bar. sax.

53

♩ = 42

(r~~h.~~.)

34

44

54

68

24

Bar.
sax.

59

64

24

54

88

44

Bar.
sax.

♯

♯

♯

♯

♯

fff

fff

fff

64

♩ = 126

64

24

34

44

24

Bar.
sax.

fff

fff

fff

fff

fff

fff

fff

71

B

64

44

34

88

24

Bar.
sax.

fff

fff

fff

fff

fff

fff

77

64

34

44 = 63

88

44

to sopranino saxophone

Bar.
sax.

3

♩ = 126

82

(accel.)

5/4 4/4 3/4 4/4 5/4

Sopr. sax.

fff

7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6

87

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

Sopr. sax.

7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6

93

4/4 6/4 2/4 3/4 4/4

Sopr. sax.

7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6

♩ = 63

99

2/4 6/4 4/4 3/4 6/8

Sopr. sax.

7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 7:6 3:2

♩ = 42

105

4/4 5/4 3/4 4/4

Sopr. sax.

air tone

pp

110 $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ C

Sopr. sax.

115 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ accel.

120 (accel.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

126 (accel.) $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

131 $\frac{6}{4}$

AL-KITAB AL-KHAMR

for Ensemble Dal Niente


Trevor Bača

♩ = 126

2/4 **6/4** **3/4** **4/4** **8/8**

cross noteheads indicate half-harmonics

Guitar




4/4 **5/4** **4/4** **3/4** **4/4**

Gt.



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

Gt.



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

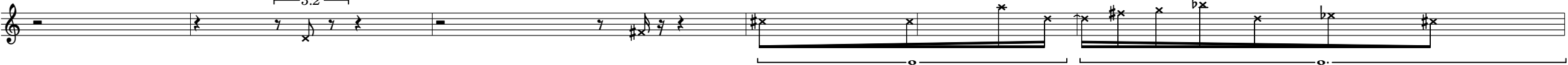
Gt.



3/4 **4/4** **2/4** **♩ = 63** **6/4**

move towards (and then back away from) the bridge at the center of each accelerando

Gt.



28

(accel.)

$\frac{1}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Gt.

$\text{♩} = 84$

[illegible][illegible]

43

Gt.

4/4

6/4

2/4

♩ = 42

6/4

3:2

3:2

3:2

3:2

(accel.) $\frac{4}{4}$ = 84

sparse, individual clicks with nail or pick laterally up string
(1-2/sec. in irregular rhythm)

Gt.

mf

♩ = 42

53

(r $\frac{1}{4}$.)

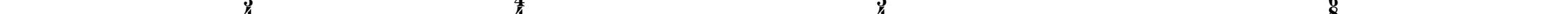
$\frac{3}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

Gt. 

59 $\frac{6}{4}$ draw metal screw back and forth slowly across string;
continuous loud sound

Gt. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

♩ = 126

64

$\frac{6}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

[illegible]

77

6/4 3/4 4/4 = 63 8/4 4/4

Gt.

The image shows a musical score for guitar (Gt.) with five measures of whole rests. Above the staff, the time signatures 6/4, 3/4, 4/4, 8/4, and 4/4 are indicated, with a tempo marking of quarter note = 63. The first measure is marked with a circled 77.

♩ = 126

82

(accel.) ----- 5/4 4/4 3/4 4/4 5/4

Gt.

fff

87

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

Gt.

93

4/4 6/4 2/4 3/4 4/4

Gt.

♩ = 63

99

2/4 6/4 4/4 3/4 6/8

Gt.

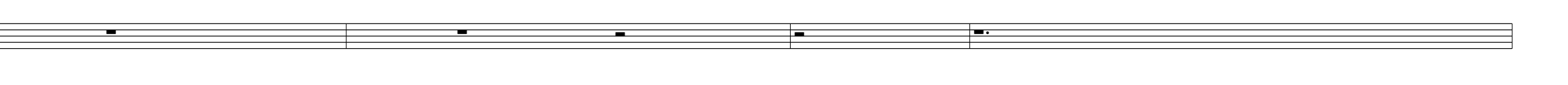
♩ = 42

105


4/4 5/4 3/4 4/4

Gt.

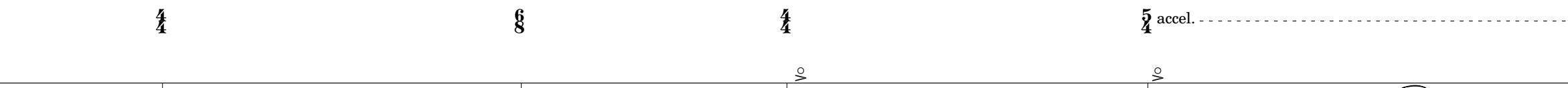
110 $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{4}$ C

Gt. 


115 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ accel.

Gt. 


120 (accel.) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Gt. 

126 (accel.) $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

Gt. 

131 $\frac{6}{4}$

Gt. 

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2
4

6
4

3
4

4
4

6
8

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

Piano

musical notation for Piano part, measures 1-6

7

4
4

5
4

4
4

3
4

4
4

Pf.

musical notation for Piano part, measures 7-11

12

5
4

6
8

2
4

6
4

2
4

Pf.

musical notation for Piano part, measures 12-16

17

5
4

6
8

4
4

6
4

2
4

Pf.

musical notation for Piano part, measures 17-21

22

3
4

4
4

2
4

6
4

Pf.

musical notation for Piano part, measures 22-25

♩ = 63

match dynamic levels of guitar

musical notation for guitar part, measures 22-25

28

(accel.) $\frac{1}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

8va

Pf.

$\text{♩} = 84$

33

(accel.) $\frac{1}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

8va

Pf.

38

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

8va

Pf.

mp

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

A

43

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

$\text{♩} = 42$

Pf.

48

(accel.) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

$\text{♩} = 84$

Pf.

♩ = 42

53

(rit.)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Pf. 

59

Pf.

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

The musical score for piano (Pf.) consists of five measures. The first measure is in 6/4 time and contains a double bar line with a repeat sign, followed by a triple fortissimo (fff) dynamic marking and a sub-octave (8vb) indication. The second measure is in 2/4 time and contains a double bar line with a repeat sign. The third measure is in 5/4 time and contains a double bar line with a repeat sign, followed by a triple fortissimo (fff) dynamic marking. The fourth measure is in 8/8 time and contains a double bar line with a repeat sign, followed by a triple fortissimo (fff) dynamic marking. The fifth measure is in 4/4 time and contains a double bar line with a repeat sign, followed by a triple fortissimo (fff) dynamic marking. A dashed line indicates the sub-octave (8vb) range for the first measure.

♩ = 126

64

Pf.

8va

fff 3:2

3:2

5:4

71

Pf.

8va

6/4 4/4 3/4 6/8 2/4

B

fff

3:2 3:2 3:2

The musical score for piano (Pf.) begins with a circled number 71. The notation is on a single staff with a treble clef. A dashed line labeled '8va' indicates an octave transposition. The score is divided into measures by vertical bar lines. Above the staff, time signatures are indicated: 6/4, 4/4, 3/4, 6/8, and 2/4. A section labeled 'B' is marked above the staff. The dynamic marking 'fff' (fortississimo) is placed below the staff. Rhythmic patterns are indicated by brackets below the staff, showing 3:2 ratios. The notes are primarily eighth and sixteenth notes, with some rests and accidentals (sharps and flats).

77

$\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 63$ $\frac{4}{8}$ $\frac{4}{4}$

8va

Pf.

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

♩ = 126

82

(accel.)

8va

Pf.

5/4 4/4 3/4 4/4 5/4

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

87

Pf.

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

11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9

93

Pf.

4/4 6/4 2/4 3/4 4/4

11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9 11:9

♩ = 63

99

Pf.

2/4 6/4 4/4 3/4 6/8

11:9 11:9 11:9 11:9 11:9 11:9 11:9 7:5

♩ = 42

105

Pf.

4/4 5/4 3/4 4/4

110

5/4

6/8

2/4

C

6/4

Pf.

115

3/4

4/4

6/8

4/4

5/4 accel.

Pf.

120

(accel.)

4/4

3/4

4/4

5/4

6/8

2/4

Pf.

126

(accel.)

6/4

2/4

5/4

6/8

4/4

Pf.

131

6/4

Pf.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

24

64

34

44

6

XL tam-tam

Percussion

mp

7

44

54

44

34

44

Perc.

||

12

54

68

24

64

marimba + woodblock

24

Perc.

##

17

54

6

44

64

24

Perc.

||

34

44

$$\frac{3}{4} \text{ } \text{♩} = 63$$

- 64 -

Perc.

+

28

(accel.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc.

Musical notation for Percussion staff, measures 28-32. Includes a double bar line at the end of measure 32.

sfz

$\text{♩} = 84$

33

(accel.) $\frac{4}{4}$ $\frac{5}{4}$ $\frac{8}{8}$

Perc.

Musical notation for Percussion staff, measures 33-37. Includes a double bar line at the end of measure 37.

38

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

Perc.

Musical notation for Percussion staff, measures 38-42. Includes a double bar line at the end of measure 42.

43

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

A

$\text{♩} = 42$

Perc.

Musical notation for Percussion staff, measures 43-47. Includes a double bar line at the end of measure 47.

48

(accel.) $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc.

Musical notation for Percussion staff, measures 48-52. Includes a double bar line at the end of measure 52.

53

82

5/4

(accel.)

4/4

3/4

4/4

5/4

♩=126

castanets

Perc.

87

8/82/46/42/45/46/8

Perc.

93

4/46/42/43/44/4

Perc.

99

2/4

6/4

4/4

3/4

6/8

♩=63

♩=42

bass drum

Perc.

105

4/45/43/44/4

Perc.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2/46/43/44/48

emphasize multiphonics and unstable harmonics prominently throughout

Violin

IV
pp *ppp* *ppp* < *pp* *pp*

74/45/44/43/44/4

3:27:4

Vn.

ppp *ppp* *pp* *pp* <

125/46/82/46/42/4

7:55:4

Vn.

p *p* *pp* *pp*

175/46/84/46/42/4

4:33:23:2

Vn.

p *p* > *ppp* *ppp* *pp* *pp* >

223/44/42/4636

5:45:4

Vn.

ppp *ppp* < *pp*

28

(*accel.*)

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vn.

ppp *ppp* *pp* *pp*

9:5

$\text{♩} = 84$

33

(*accel.*)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Vn.

p *p* *pp* *pp* *p* *ppp*

7:4

molto flautando ed estr. sul pont.

5:4

39

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

Vn.

5:4

44

$\frac{6}{4}$ $\frac{2}{4}$ $\text{♩} = 42$ $\frac{6}{4}$ $\frac{3}{4}$

Vn.

5:4

A

$\text{♩} = 42$

49

(*accel.*) $\text{♩} = 84$

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

Vn.

5:4

54

3/4 4/4 5/4 6/8 2/4

Vn.

59

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

Vn.

arco ordinario

fff *fff* *fff*

♩ = 126

64

6/4 2/4 3/4 4/4 2/4

Vn.

fff

71

6/4 4/4 3/4 8 2/4

Vn.

B

77

6/4 3/4 4/4 6/8 4/4

Vn.

estr. sul pont.

p *pp*

5:4 3:2

♩ = 126

82

(accel.)

5/4 4/4 3/4 4/4 5/4

9:5 7:4

Vn.

f *fff*

87

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

3:2 7:6 7:4

Vn.

93

4/4 6/4 2/4 3/4 4/4

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

Vn.

♩ = 63

99

2/4 6/4 4/4 3/4 6/8

3:2 7:4 5:3

Vn.

♩ = 42

105

4/4 5/4 3/4 4/4

Vn.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2/4 6/4 3/4 4/4 8/8

emphasize multiphonics and unstable harmonics prominently throughout

Viola

III
pp

ppp

pp

3:2

pp

ppp ppp

7 4/4 5/4 4/4 3/4 4/4

Va.

pp

7:5

pp

12 5/4 6/8 2/4 6/4 2/4

Va.

p

p

pp

pp

p

p

4:3

4:3

17 5/4 6/8 4/4 6/4 2/4

Va.

ppp

ppp < pp

pp

7:4

7:6

22 3/4 4/4 2/4 6/4

Va.

ppp

ppp

pp

pp > ppp

ppp

5:4

4:3

2/4 ♩ = 63

28

(*accel.*) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Va.

pp *pp*

$\text{♩} = 84$

33

(*accel.*) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

Va.

p *p > pp* *pp* *p* *p* *ppp*

molto flautando ed estr. sul pont.

38

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

Va.

43

$\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\text{♩} = 42$ $\frac{6}{4}$

Va.

48

(*accel.*) $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 84$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Va.

$\mathcal{J} = 42$

53

(r $\frac{4}{4}$.)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Va.

The musical score for the Viola (Va.) part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is initially 4/4, indicated by a wavy line and the notation (r $\frac{4}{4}$.) above the staff. The score is divided into five measures, each with a different time signature: 3/4, 4/4, 5/4, 6/8, and 2/4. The first measure (3/4) contains a half note B-flat and a quarter note G. The second measure (4/4) contains a half note B-flat, a quarter note G, and a quarter note F. The third measure (5/4) contains a half note B-flat, a quarter note G, and a quarter note F. The fourth measure (6/8) contains a half note B-flat, a quarter note G, and a quarter note F. The fifth measure (2/4) contains a half note B-flat and a quarter note G. The score is marked with various accidentals, including flats and naturals, and includes a wavy line indicating a repeat or a specific performance instruction. Brackets below the staff indicate groupings of notes, with labels such as 5:4, 5:4, 5:4, 5:4, and 5:4.

59

arco ordinario

Va.

fff

fff

fff

fff

♩ = 126

64


$\frac{6}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

Va. 

71

6/4

4/4

3/4

6/8

2/4

B

Va.

71

6/4

4/4

3/4

6/8

2/4

B

Va.

77

$\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\text{♩} = 63$ $\frac{6}{8}$ $\frac{4}{4}$

estr. sul pont.

Va.

p $5:3$ pp

The musical score for the Viola (Va.) part begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 63. The score is divided into measures with time signatures 6/4, 3/4, 4/4, 6/8, and 4/4. The first measure (6/4) contains a half note D4. The second measure (3/4) contains a half note D#4. The third measure (4/4) contains a half note D4. The fourth measure (6/8) contains a half note D4. The fifth measure (4/4) contains a half note D#4. The score includes dynamic markings *p* and *pp*, and a performance instruction *estr. sul pont.* (extract on the bridge). A bracket labeled *5:3* spans the first three measures.

♩ = 126

82

(accel.)

5/4 4/4 3/4 4/4 5/4

Va.

7:5 5:4 5:3

f *fff*

87

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

Va.

7:6 5:3 5:4 9:5

93

4/4 6/4 2/4 3/4 4/4

Va.

7:6 5:4 3:2

♩ = 63

99

2/4 6/4 4/4 3/4 6/8

Va.

5:3

♩ = 42

105

4/4 5/4 3/4 4/4

Va.

110 $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{4}$

Va.

p bow on wooden mute

115 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$ accel.

Va.

p accel.

120 (accel.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{2}{4}$

Va.

ppp

126 (accel.) $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

Va.

ppp

131 $\frac{6}{4}$

Va.

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2/**4** **6**/**4** **3**/**4** **4**/**4** **6**/**8**

emphasize multiphonics and unstable harmonics prominently throughout

Cello

III
pp *ppp* *ppp* *pp* *pp* *pp* >

3:2 7:6

7 **4**/**4** **5**/**4** **4**/**4** **3**/**4** **4**/**4**

Vc.

ppp *ppp* *pp* *pp*

5:4 5:4

12 **5**/**4** **6**/**8** **2**/**4** **6**/**4** **2**/**4**

Vc.

p *p* *pp* *pp* *p* *p* >

3:2 7:4

17 **5**/**4** **6**/**8** **4**/**4** **6**/**4** **2**/**4**

Vc.

ppp *ppp* *pp* *pp* >

5:4 5:4

22 **3**/**4** **4**/**4** **2**/**4** **6**/**4**

Vc.

ppp *ppp* *pp* *pp*

4:3

♩ = 63

28

(*accel.*)

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc.

ppp *ppp* *pp* *pp*

7:4 7:6

$\text{♩} = 84$

33

(*accel.*)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{8}$

Vc.

p *p* *pp* *pp* *p* *ppp*

molto flautando ed estr. sul pont.

38

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

Vc.

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

A

43

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

Vc.

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

$\text{♩} = 42$

48

(*accel.*)

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{5}{4}$

Vc.

5:4 5:4 5:4

$\text{♩} = 84$

$\mathcal{J} = 42$

53

(rt.)

sparse, individual clicks with extremely slow bow
(1-2/sec. in irregular rhythm)

Vc.

$$mf$$

59

arco ordinario

Vc.

$$fff$$
$$fff$$
$$fff$$

♩ = 126

64

Vc.

$$fff$$

71

Vc.

B

77

estr. sul pont.

Vc.

p

 pp

—5:4

♩ = 126

82

(accel.)

Vc.

5/4 4/4 3/4 4/4 5/4

3:2 7:4

f *fff*

87

Vc.

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

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

93

Vc.

4/4 6/4 2/4 3/4 4/4

3:2 7:6 7:4

♩ = 63

99

Vc.

2/4 6/4 4/4 3/4

5:4 3:2

♩ = 42

105

Vc.

4/4 5/4 3/4 4/4

5

for Ensemble Dal Niente

for Ensemble Dal Niente

Trevor Bača

♩ = 126

[illegible]

7

Cb.

4/4 5/4 4/4 3/4 4/4

pp *ppp* 3:2 *ppp*

12

Cb.

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

pp pp

7:6

17

Cb.

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

ppp *ppp* *pp* *pp* *p* *p*

5:4 4:3

The musical score for Cello (Cb.) consists of a single line of music. It begins with a $\frac{5}{4}$ time signature, followed by a $\frac{8}{8}$ time signature, then a $\frac{4}{4}$ time signature, then a $\frac{6}{4}$ time signature, and finally a $\frac{2}{4}$ time signature. The notes are: a half note (first measure), a quarter note (second measure), a half note (third measure), a quarter note (fourth measure), a half note (fifth measure), a quarter note (sixth measure), a half note (seventh measure), a quarter note (eighth measure), a half note (ninth measure), and a quarter note (tenth measure). Dynamic markings are placed below the staff: *ppp* under the first measure, *ppp* under the second measure, *pp* under the third measure, *pp* under the fourth measure, *p* under the fifth measure, and *p* under the sixth measure. A bracket labeled '5:4' spans the third and fourth measures, and a bracket labeled '4:3' spans the seventh and eighth measures.

22

Cb.

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\text{♩} = 63$ $\frac{6}{4}$

3:2 7:4 7:6

pp *pp* *p* *p* *ppp* *ppp*

The musical score for Cello (Cb.) consists of a single line of music. It begins with a bass clef and a common time signature. The first measure contains a half note G2. The second measure contains a half note G2. The third measure contains a half note G2. The fourth measure contains a half note G2. The fifth measure contains a half note G2. The sixth measure contains a half note G2. The seventh measure contains a half note G2. The eighth measure contains a half note G2. The ninth measure contains a half note G2. The tenth measure contains a half note G2. The eleventh measure contains a half note G2. The twelfth measure contains a half note G2. The thirteenth measure contains a half note G2. The fourteenth measure contains a half note G2. The fifteenth measure contains a half note G2. The sixteenth measure contains a half note G2. The seventeenth measure contains a half note G2. The eighteenth measure contains a half note G2. The nineteenth measure contains a half note G2. The twentieth measure contains a half note G2. The twenty-first measure contains a half note G2. The twenty-second measure contains a half note G2. The twenty-third measure contains a half note G2. The twenty-fourth measure contains a half note G2. The twenty-fifth measure contains a half note G2. The twenty-sixth measure contains a half note G2. The twenty-seventh measure contains a half note G2. The twenty-eighth measure contains a half note G2. The twenty-ninth measure contains a half note G2. The thirtieth measure contains a half note G2. The thirty-first measure contains a half note G2. The thirty-second measure contains a half note G2. The thirty-third measure contains a half note G2. The thirty-fourth measure contains a half note G2. The thirty-fifth measure contains a half note G2. The thirty-sixth measure contains a half note G2. The thirty-seventh measure contains a half note G2. The thirty-eighth measure contains a half note G2. The thirty-ninth measure contains a half note G2. The fortieth measure contains a half note G2. The forty-first measure contains a half note G2. The forty-second measure contains a half note G2. The forty-third measure contains a half note G2. The forty-fourth measure contains a half note G2. The forty-fifth measure contains a half note G2. The forty-sixth measure contains a half note G2. The forty-seventh measure contains a half note G2. The forty-eighth measure contains a half note G2. The forty-ninth measure contains a half note G2. The fiftieth measure contains a half note G2. The fifty-first measure contains a half note G2. The fifty-second measure contains a half note G2. The fifty-third measure contains a half note G2. The fifty-fourth measure contains a half note G2. The fifty-fifth measure contains a half note G2. The fifty-sixth measure contains a half note G2. The fifty-seventh measure contains a half note G2. The fifty-eighth measure contains a half note G2. The fifty-ninth measure contains a half note G2. The sixtieth measure contains a half note G2. The sixty-first measure contains a half note G2. The sixty-second measure contains a half note G2. The sixty-third measure contains a half note G2. The sixty-fourth measure contains a half note G2. The sixty-fifth measure contains a half note G2. The sixty-sixth measure contains a half note G2. The sixty-seventh measure contains a half note G2. The sixty-eighth measure contains a half note G2. The sixty-ninth measure contains a half note G2. The seventieth measure contains a half note G2. The seventy-first measure contains a half note G2. The seventy-second measure contains a half note G2. The seventy-third measure contains a half note G2. The seventy-fourth measure contains a half note G2. The seventy-fifth measure contains a half note G2. The seventy-sixth measure contains a half note G2. The seventy-seventh measure contains a half note G2. The seventy-eighth measure contains a half note G2. The seventy-ninth measure contains a half note G2. The eightieth measure contains a half note G2. The eighty-first measure contains a half note G2. The eighty-second measure contains a half note G2. The eighty-third measure contains a half note G2. The eighty-fourth measure contains a half note G2. The eighty-fifth measure contains a half note G2. The eighty-sixth measure contains a half note G2. The eighty-seventh measure contains a half note G2. The eighty-eighth measure contains a half note G2. The eighty-ninth measure contains a half note G2. The ninetieth measure contains a half note G2. The ninety-first measure contains a half note G2. The ninety-second measure contains a half note G2. The ninety-third measure contains a half note G2. The ninety-fourth measure contains a half note G2. The ninety-fifth measure contains a half note G2. The ninety-sixth measure contains a half note G2. The ninety-seventh measure contains a half note G2. The ninety-eighth measure contains a half note G2. The ninety-ninth measure contains a half note G2. The hundredth measure contains a half note G2.

28

(*accel.*)

4/4 3/4 6/8 4/4 5/4

Cb.

pp *pp* *ppp* *ppp*

8:5

♩ = 84

33

(*accel.*)

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

Cb.

pp *pp*

3:2

38

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

Cb.

ppp *ppp* *pp* *p* *p*

7:4 7:6

A

43

4/4 6/4 2/4 6/4

♩ = 42

Cb.

pp *mf* *mf*

III + IV

7:6

48

(*accel.*)

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

♩ = 84

Cb.

5:4 5:4

♩ = 42

53

Cb.

(rit.)

3/4

4/4

5/4

6/8

2/4

3:2

7:6

59

Cb.

arco ordinario

6/4

2/4

5/4

8/8

4/4

fff

fff

fff

♩ = 126

64

Cb.

6/4

2/4

3/4

4/4

2/4

fff

71

Cb.

B

6/4

4/4

3/4

8/8

2/4

77

Cb.

6/4

3/4

4/4

6/8

4/4

p

p

♩ = 63

82

54 (accel.) 44 34 44 54

426

estr. sul pont.

Cb.

87

84 24 64 24 54 84

Cb.

93

44 64 24 34 44

Cb.

99

24 64 44 34 84

arco ordinario

Cb.

105

44 54 34 44

Shape trill dynamics beautifully. (Thank you, Stefano.)

Cb.

110

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

Cb.

bow on tailpiece

p

[illegible][illegible]

126 (accel.) $\text{♩} = 84$

Cb. $\frac{6}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

ppp

131

6
4

Cb.



Cambridge, MA.
January - April 2015.