

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

24

64

34

[1]
L.17

Bass
flute

mp

English
horn

air tone (without reed): inhale and exhale alternately

p

Bass
clarinet

ppp

Baritone
saxophone

ppp

Guitar

mp

Piano

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

5

Percussion

p

Violin

IV

pp

·4:3·

ppp

ppp

Viola

III

pp

ppp

Cello

III

Contrabass

III

-7:6

—5:4

2

3

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

34

6

7

28

44

8

(accel.)

32

[illegible]

(accel.)-----▶ ♩=84

36

54

6

24

64

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

[6]
 put reed back in
 molto flautando ed estr. sul pont.
 molto flautando ed estr. sul pont.
 molto flautando ed estr. sul pont.
 7:4
 7:6

mp
 pp
 p
 ppp
 p
 p
 ppp
 ppp
 pp
 pp

$$\begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array} \quad p \qquad p \begin{array}{c} \text{---} \\ \text{---} \\ \text{---} \end{array}$$

♩ = 42

64

24

64

[A1]

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

pp
mf
 III + IV
 7:6

(accel.) -----▶ ♩=84

48

34

44

8

44

[A2]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

pp

mf

mp

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

to flute

(rit.)-----▶ **$\text{♩} = 42$**

52

54

44

34

44

[A3]

Fl.

Eng
hn.Bas
cl.Bar
sax

Gt.

Pf.

Perce

marimba + woodblock

sfz

$$V_n$$

Va.

Vc.

Cb.

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

 m_f

-3:2

64

[A4]

2
4

5
4

6
8

4
4

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Sub

marimba + woodblock

Perc.

Vn.

Va.

Vc.

Cb.

♩ = 126

6
4

2
4

3
4

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[A5]

8va

fff

3:2

marimba + woodblock

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

The musical score for measures 68-71 is as follows:

- Measure 68 (4/4):** Flute plays a chord of F#4, A4, C5. English Horn, Bass Clarinet, and Baritone Saxophone play a half note F#3. Guitar plays a half note F#2. Violin, Viola, and Cello/Double Bass play a half note F#1. Voice plays a whole note F#1.
- Measure 69 (4/4):** Flute plays a chord of F#4, A4, C5. English Horn, Bass Clarinet, and Baritone Saxophone play a half note F#3. Guitar plays a half note F#2. Violin, Viola, and Cello/Double Bass play a half note F#1. Voice plays a whole note F#1. Percussion plays a marimba and woodblock pattern (marimba: F#4, A4, C5; woodblock: F#3). Piano plays an arpeggiated figure (F#4, A4, C5, F#3, A3, C3).
- Measure 70 (2/4):** Flute plays a chord of F#4, A4, C5. English Horn, Bass Clarinet, and Baritone Saxophone play a half note F#3. Guitar plays a half note F#2. Violin, Viola, and Cello/Double Bass play a half note F#1. Voice plays a whole note F#1. Percussion plays a marimba and woodblock pattern (marimba: F#4, A4, C5; woodblock: F#3). Piano plays an arpeggiated figure (F#4, A4, C5, F#3, A3, C3).
- Measure 71 (2/4):** Flute plays a chord of F#4, A4, C5. English Horn, Bass Clarinet, and Baritone Saxophone play a half note F#3. Guitar plays a half note F#2. Violin, Viola, and Cello/Double Bass play a half note F#1. Voice plays a whole note F#1. Percussion plays a marimba and woodblock pattern (marimba: F#4, A4, C5; woodblock: F#3). Piano plays an arpeggiated figure (F#4, A4, C5, F#3, A3, C3).

♩ = 126

44

34

6

24

B

[B1]

Fl.

Eng
hn.Bas
cl.Bar
sax.

Gt.

Pf.

Perce

Vn.

Va.

Vc.

Cb.

Sva-

—3:2—

—3:2—

$$fff$$

—3:2—

marimba + woodblock

marimba + woodblock

marimba + woodblock

 \mathfrak{fz} \mathfrak{fz}

sfz

Fl. [B2]

Ob. to oboe

Cl. to clarinet in B-flat

Sopr. sax. to sopranino saxophone

Gt.

Pf. 8va. 5:4 5:4 5:4 3:2 3:2 3:2 5:4 5:4 5:4 5:4

Perc. bass drum

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

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

Vc. estr. sul pont. p pp

Cb. p

[B5]

[illegible]

54

This musical score is for the piece "The Great Escape" by Philip Miller. It is a complex composition featuring a variety of instruments and a complex rhythmic structure. The score is divided into three systems, each containing multiple staves for different instruments.

Instrumentation:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Sopr. sax.** (Soprano Saxophone)
- Gt.** (Guitar)
- Pf.** (Piano)
- Perc.** (Percussion)
- Vn.** (Violin)
- Va.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

Rhythmic Structure:

The score is characterized by a complex rhythmic structure, with many measures containing multiple notes and rests. The time signature is not explicitly stated, but the notation suggests a complex, possibly non-standard, meter. The score is divided into three systems, each containing multiple staves for different instruments.

Key Features:

- Complex Rhythmic Structure:** The score features a complex rhythmic structure, with many measures containing multiple notes and rests.
- Instrumentation:** The score is for a large ensemble, including Flute, Oboe, Clarinet, Soprano Saxophone, Guitar, Piano, Percussion, Violin, Viola, Violoncello, and Contrabass.
- Complex Harmonic Structure:** The score features a complex harmonic structure, with many measures containing multiple notes and rests.

92
6/8
4/4
6/4
2/4

The musical score is written for a 10-part ensemble. The notation is as follows:

- Fl. (Flute):** Treble clef, key of D major. Ratios: 8:7, 8:7, 8:7, 8:7, 8:7, 8:7, 8:7, 8:7.
- Ob. (Oboe):** Treble clef, key of D major. Ratios: 6:5, 6:5, 6:5, 6:5, 6:5, 6:5, 6:5, 6:5.
- Cl. (Clarinet):** Treble clef, key of D major. Ratios: 9:8, 9:8, 9:8, 9:8, 9:8, 9:8, 9:8, 9:8.
- Sopr. sax. (Soprano Saxophone):** Treble clef, key of D major. Ratios: 7:6, 7:6, 7:6, 7:6, 7:6, 7:6, 7:6, 7:6.
- Gt. (Guitar):** Treble clef, key of D major. Ratios: 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9.
- Pf. (Piano):** Treble clef, key of D major. Ratios: 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9.
- Perc. (Percussion):** Treble clef, key of D major. Ratios: 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9.
- Vn. (Violin):** Treble clef, key of D major. Ratios: 3:2, 7:4.
- Va. (Viola):** Treble clef, key of D major. Ratios: 7:6, 7:6.
- Vc. (Voice):** Treble clef, key of D major. Ratios: 7:6, 3:2.
- Cb. (Cello):** Treble clef, key of D major. Ratios: 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9, 11:9.

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

Fl. [B6]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

arco ordinario

$\mathcal{J} = 42$

[illegible]

4
4

5
4

3
4

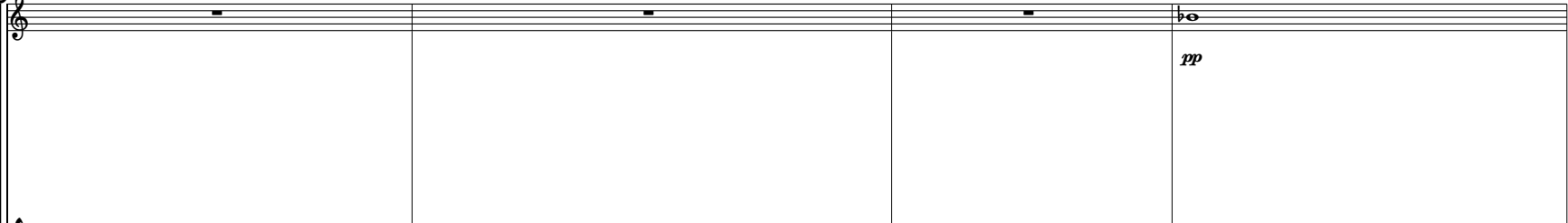
4
4

[B8]

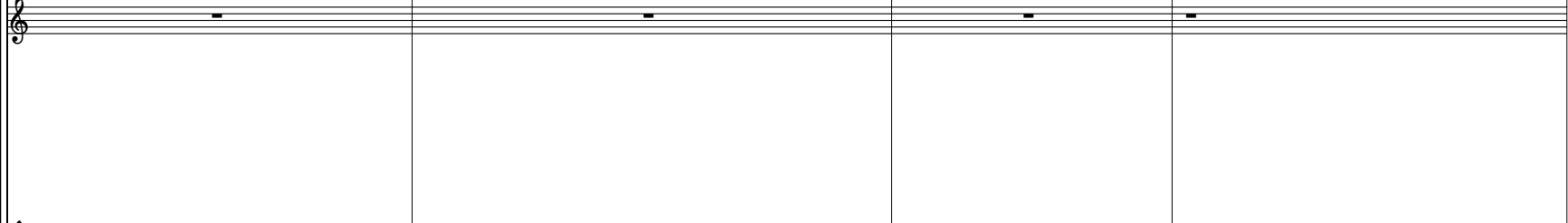
[B9]

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

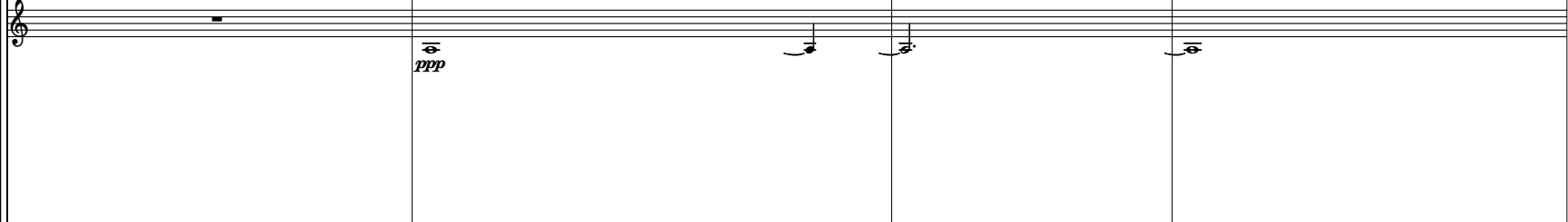
Fl.



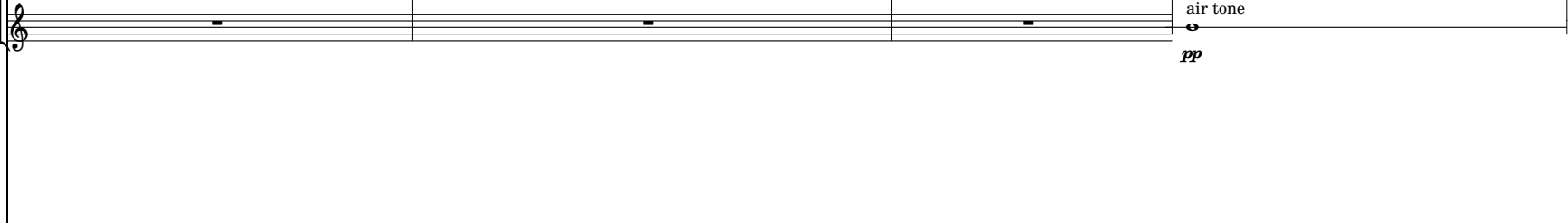
Ob.



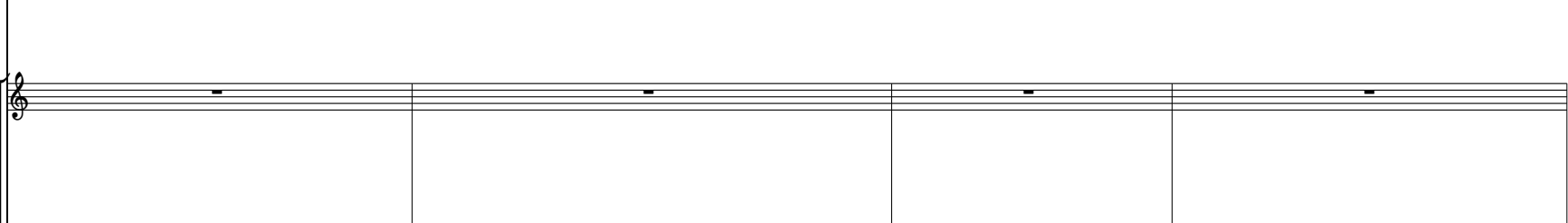
Bass cl.



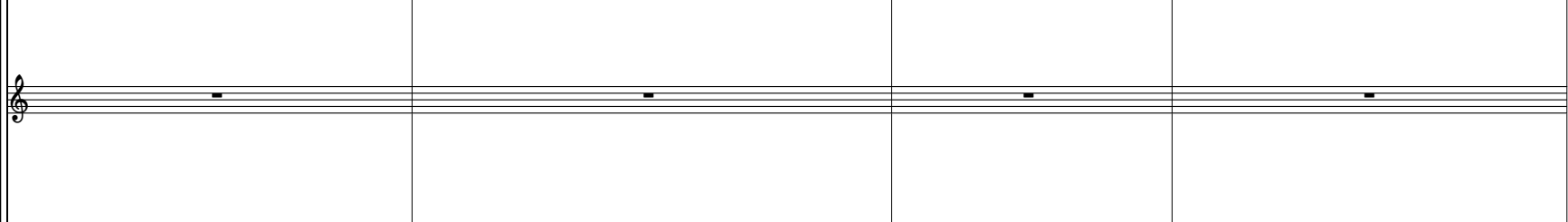
Sopr. sax.



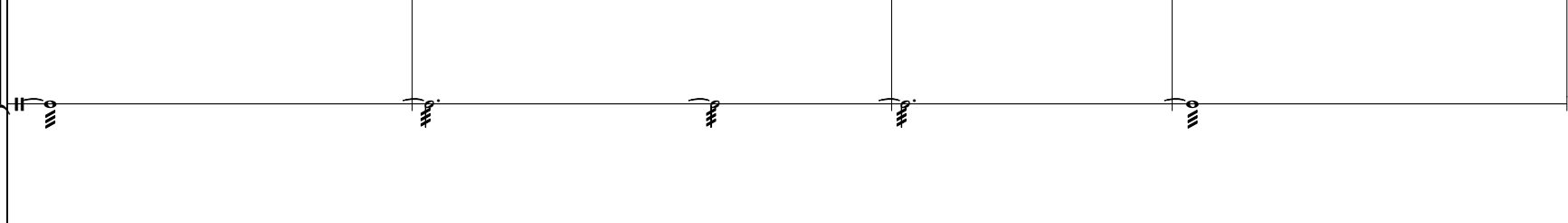
Gt.



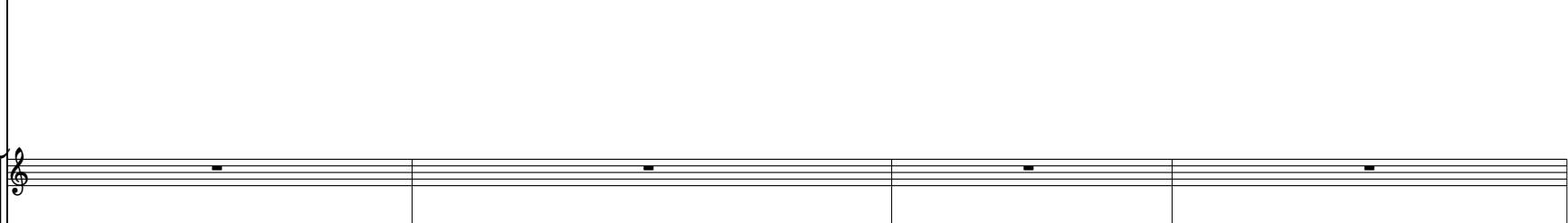
Pf.



Perc.



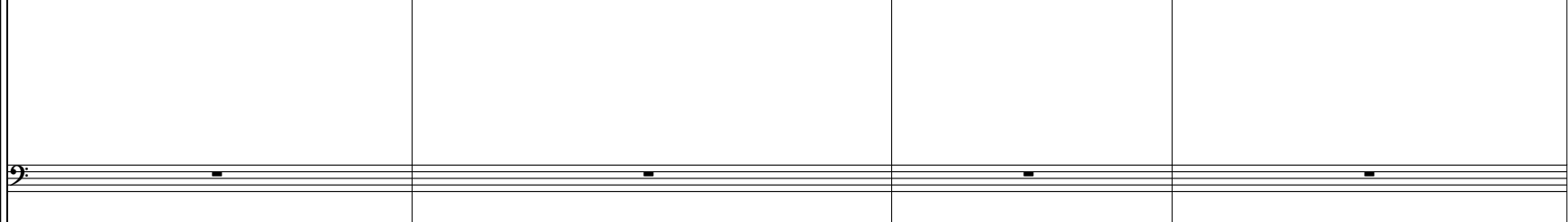
Vn.



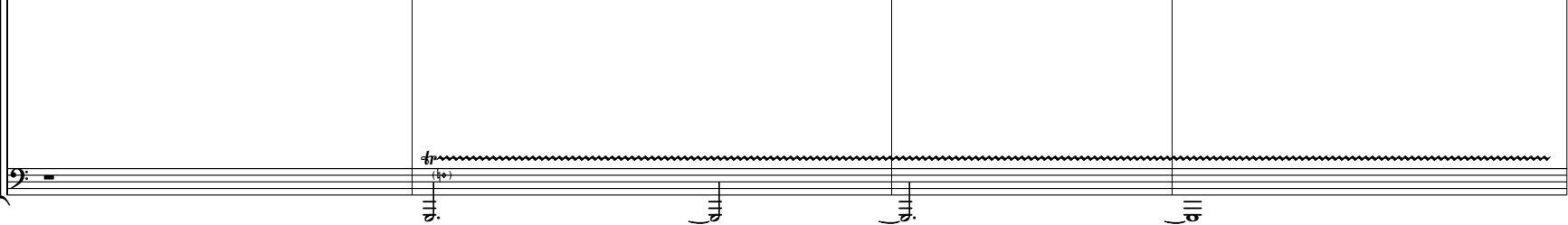
Va.



Vc.



Cb.



♩ = 42

5/4

6/8

2/4 C

[C1]

Fl.

Ob.

air tone (without reed): inhale and exhale alternately

pp

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

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

V

p

Va.

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

V

p

Vc.

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

V

p

Cb.

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

V

p

14

6
4

3
4

4
4

8

Fl.

[C2]

[C3]

Ob.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

accel.

[illegible]

122

54

8

24

[C7]

Sopr.
sax.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.).....> ♩ = 84

6
4

2
4

5
4

6
8

[C8]

Fl.

Ob.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

$\frac{4}{4}$

$\frac{6}{4}$

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.