

# 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.

**Barlines.** Three barlines are missing in the score (immediately prior to each of the three rehearsal marks). The missing barlines mean nothing and will be included in a later version of the score.

**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 Flötenspiel* 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 for Ensemble Dal Niente. The world premiere was given by Ensemble Dal Niente on 16 May 2015 in Paine Hall on the campus of Harvard University.