

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

24

64

34

全

Bas
flut

[1]

Engl
hor

Bas
clariv

Bar.
saxon

Guit

Pian

Perc

Viol

Vio.

Cell

Cont

II
f

-7:6-

-5:4

II
f

6

4

5

4

6

6

4

5

4

[2]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3:2

5:4

5:4

7:6

5:4

5:4

3

5:4

7:5

3
4

4
4

5
4

6
8

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

f *p* *p* <

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

4 5 6

64

54

[3]

The image displays a musical score for a string quartet, consisting of four staves. The score is divided into three measures, each with a different time signature: 4/4, 6/4, and 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 1 (4/4): The first staff begins with a half note, followed by a quarter note, and then a half note. The second staff has a half note, followed by a quarter note, and then a half note. The third staff has a half note, followed by a quarter note, and then a half note. The fourth staff has a half note, followed by a quarter note, and then a half note.

Measure 2 (6/4): The first staff begins with a half note, followed by a quarter note, and then a half note. The second staff has a half note, followed by a quarter note, and then a half note. The third staff has a half note, followed by a quarter note, and then a half note. The fourth staff has a half note, followed by a quarter note, and then a half note.

Measure 3 (2/4): The first staff begins with a half note, followed by a quarter note, and then a half note. The second staff has a half note, followed by a quarter note, and then a half note. The third staff has a half note, followed by a quarter note, and then a half note. The fourth staff has a half note, followed by a quarter note, and then a half note.

The score includes various musical notations such as notes, rests, and dynamic markings. The time signatures are 4/4, 6/4, and 2/4. The notation is written in a standard musical notation style.

3/4

4/4

2/4

6/4

[4]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

p

p

3:2

5:4

5:4

4:3

4:3

3:2

3:2

3:2

3:2

7:4

7:6

10

11

12

(accel.).....

28

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{4}{4}$

[5]

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

f

f

13

32

34

44

8

(accel.).....> ♩=84

36

5
4

6
8

2
4

6
4

[6]

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

2
4

5
4

6
8

4
4

[7]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

18

p

A

♩ = 42

6
4

2
4

6
4

Score for measures 44-46, featuring various instruments and complex rhythmic patterns.

Measures 44-46:

- Measures 44-45:** 6/4 time signature.
- Measure 46:** 2/4 time signature.
- Measures 47-48:** 6/4 time signature.

Instrument Parts:

- Bass fl.** (Measure 44): Rest. (Measure 45): Quarter note. (Measure 46): Quarter note. (Measure 47): 12:8 triplet of eighth notes. (Measure 48): 7:4 triplet of eighth notes.
- Eng. hn.** (Measure 44): Quarter note. (Measure 45): 7:4 triplet of eighth notes. (Measure 46): Quarter note. (Measure 47): 20:12 triplet of sixteenth notes. (Measure 48): Quarter note.
- Bass cl.** (Measure 44): Quarter note. (Measure 45): Quarter note. (Measure 46): Quarter note. (Measure 47): 7:4 triplet of eighth notes. (Measure 48): Quarter note.
- Bar. sax.** (Measure 44): Quarter note. (Measure 45): 12:8 triplet of eighth notes. (Measure 46): Quarter note. (Measure 47): 5:4 triplet of eighth notes. (Measure 48): Quarter note.
- Gt.** (Measure 44): Quarter note. (Measure 45): 3:2 triplet of eighth notes. (Measure 46): Quarter note. (Measure 47): 3:2 triplet of eighth notes. (Measure 48): Quarter note.
- Pf.** (Measure 44): Quarter note. (Measure 45): Quarter note. (Measure 46): Quarter note. (Measure 47): Quarter note. (Measure 48): Quarter note.
- Perc.** (Measure 44): Quarter note. (Measure 45): Quarter note. (Measure 46): Quarter note. (Measure 47): Quarter note. (Measure 48): Quarter note.
- Vn.** (Measure 44): 5:4 triplet of eighth notes. (Measure 45): 5:4 triplet of eighth notes. (Measure 46): 5:4 triplet of eighth notes. (Measure 47): 5:4 triplet of eighth notes. (Measure 48): 5:4 triplet of eighth notes.
- Va.** (Measure 44): 5:4 triplet of eighth notes. (Measure 45): 5:4 triplet of eighth notes. (Measure 46): 5:4 triplet of eighth notes. (Measure 47): 5:4 triplet of eighth notes. (Measure 48): 5:4 triplet of eighth notes.
- Vc.** (Measure 44): 3:2 triplet of eighth notes. (Measure 45): 5:4 triplet of eighth notes. (Measure 46): 5:4 triplet of eighth notes. (Measure 47): 5:4 triplet of eighth notes. (Measure 48): 5:4 triplet of eighth notes.
- Cb.** (Measure 44): Quarter note. (Measure 45): Quarter note. (Measure 46): Quarter note. (Measure 47): 7:6 triplet of eighth notes. (Measure 48): Quarter note.

Annotations:

- [A1]** (Measure 46): Blue bracketed annotation.
- sparse, individual clicks with credit card on C#1 string (1-2/sec. in irregular rhythm)** (Measure 46): Text annotation.
- mf III + IV** (Measure 46): Dynamic and fingering annotation.

(accel.) ----- ♩ = 84 -----

48

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{6}{8}$

$\frac{4}{4}$

[A2]

Score for various instruments across four measures:

- Bass fl.**: Measure 1 (3:2), Measure 2, Measure 3 (12:8), Measure 4.
- Eng. hn.**: Measure 1 (12:8), Measure 2 (9:6), Measure 3, Measure 4 (5:4).
- Bass cl.**: Measure 1 (7:4), Measure 2 (12:8), Measure 3, Measure 4 (12:8).
- Bar. sax.**: Measure 1, Measure 2 (5:4), Measure 3, Measure 4.
- Gt.**: Measure 1, Measure 2, Measure 3, Measure 4.
- Pf.**: Measure 1, Measure 2, Measure 3, Measure 4.
- Perc.**: Measure 1, Measure 2, Measure 3, Measure 4.
- Vn.**: Measure 1 (5:4), Measure 2 (5:4), Measure 3 (5:4), Measure 4 (5:4), Measure 5 (5:4).
- Va.**: Measure 1 (5:4), Measure 2 (5:4), Measure 3 (5:4), Measure 4 (5:4), Measure 5 (5:4).
- Vc.**: Measure 1, Measure 2 (5:4), Measure 3, Measure 4 (5:4).
- Cb.**: Measure 1 (5:4), Measure 2 (5:4), Measure 3, Measure 4.

(rit.) ➔ ♩ = 42

5/4

4/4

3/4

4/4

[A3]

Score for the following instruments:

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

Measure 52 contains the following musical notation:

- Bass fl.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 5:4 spans the last four notes.
- Eng. hn.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 12:8 spans the last four notes.
- Bass cl.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 3:2 spans the last three notes.
- Bar. sax.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 3:2 spans the last three notes.
- Gt.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4.
- Pf.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4.
- Perc.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4.
- Vn.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 5:4 spans the last four notes.
- Va.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 5:4 spans the last four notes.
- Vc.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 5:4 spans the last four notes.
- Cb.:** A quarter note G4, followed by a quarter note F#4, then a quarter note E4, then a quarter note D4, then a quarter note C4. A bracket labeled 3:2 spans the last three notes.

5/4

6/8

2/4

6/4

♩ = 84 (♩ = ♩) -----

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[A4]

12:8

5:4

5:4

5:4

5:4

5:4

5:4

7:6

f

(accel.)-----

60

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

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.).....> ♩= 126

6/4

2/4

3/4

4/4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[A5]

3:2

3:2

2
4

6
4

4
4

Score for measures 69-72, featuring instruments: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb.

Measure 69: Bass fl. (half note), Eng. hn. (quarter note), Bass cl. (half note), Bar. sax. (quarter note), Gt. (chord), Pf. (eighth notes), Perc. (half note), Vn. (quarter note), Va. (half note), Vc. (quarter note), Cb. (chord).

Measure 70: Bass fl. (half note), Eng. hn. (quarter note), Bass cl. (half note), Bar. sax. (quarter note), Gt. (chord), Pf. (eighth notes, 5:4 ratio), Perc. (half note), Vn. (quarter note), Va. (half note), Vc. (quarter note), Cb. (chord).

Measure 71: Bass fl. (half note), Eng. hn. (quarter note), Bass cl. (half note), Bar. sax. (quarter note), Gt. (chord), Pf. (half note), Perc. (half note), Vn. (half note), Va. (half note), Vc. (half note), Cb. (chord).

Measure 72: Bass fl. (half note), Eng. hn. (quarter note), Bass cl. (half note), Bar. sax. (quarter note), Gt. (chord), Pf. (eighth notes, 3:2 ratio), Perc. (half note), Vn. (quarter note), Va. (half note), Vc. (quarter note), Cb. (chord).

♩ = 126

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

B

$\frac{6}{4}$

Bass
fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[B1]

[B2]

8:6

10:6

10:6

13:8

14:9

7:5

8:6

10:6

3:2

3:2

5:4

5:4

5:4

5:3

$\mathcal{J} = 63$

(accel.).....> ♩ = 126

82

$\frac{5}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

[B4]

[B5]

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

8:7 8:7 8:7 8:7

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

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

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

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

9:5

7:4

7:5

5:4

5:3

3:2

7:4

5

8

2

6

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

8:7

8:7

6:5

6:5

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

9:8

9:8

7:6

7:6

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

11:9

11:9

3:2

7:6

7:6

5:3

5:4

21

24

54

68

44

Fl.

Ob.

Cl.

Sopr.
sax.

8:7

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

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

7:6

Gt.

Pf.

Perc.

11:9

11:9

11:9

11:9

11:9

11:9

11:9

Vn.

Va.

Vc.

Cb.

7:4

5:4

9:5

3:2

3:2

7:5

7:6

22

[illegible]

♩ = 63

$\frac{2}{4}$

$\frac{6}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

Fl. [B6]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

♩=42

6
8

4
4

5
4

3
4

Fl. [B7] [B8]

Ob. remove reed

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

108

4

5

6

Fl.

[B9]

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

♩ = 42

2

4

C

6

4

3

4

4

4

[C1]
to bass flute

[C2]

Bass
fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

ppp

Vn.

Va.

Vc.

Cb.

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

p

accel.

6/8

4/4

5/4

4/4

[C3]

[C4]

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

29

(125)

(accel.)

→

♩ = 84

24

64

24

54

[C7]

[C8]

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

[illegible]

139

♩ = 126

4
4

3
4

8

2
4

[C12]

16:12

14:8

20:16

[D1]

Picc.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

to English horn

to bass clarinet

shakers

to piano

[illegible]

148

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

4/4

5/4

4/4

3/4

[D3]

36

(rit.)

6
4

2
4

5
4

6
8

Picc. [D5]

Eng. hn.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn. 5:4 5:4 5:4 5:4 5:4 5:4

Va. 5:4 5:4 5:4 5:4 5:4

Vc.

Cb.

(rit.)-----▶

♩=32-----

160

44

64

24

[D6]

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

fret guiro

1

(accel.)-----

164

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

$\frac{6}{4}$

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.)-----▶ ♩ = 126

169

44

34

8

44

[D7]

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

shakers

shakers

shakers

[illegible]

54

68

24

64

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[D8]

2
4

5
4

6
8

4
4

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

6/4

2/4

4/4

3/4

Picc.

Eng. hn.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[D9]

2
4

6
4

3
4

Picc.

Eng.
hn.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.