

AL-KITAB AL-KHAMR

for Ensemble Dal Niente

Trevor Bača

♩ = 126

2
4

6
4

3
4

L.17

Bass flute

mp

English horn

air tone (without reed)

p

Bass clarinet

ppp

Baritone saxophone

ppp

Guitar

mp

Piano

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

f

Percussion

p

Violin

IV

pp

ppp

ppp

4:3

Viola

III

pp

ppp

Cello

III

pp

ppp

ppp

3:2

Contrabass

III

f

7:6

5:4

2

3

4

5

20

Bass fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

7

(accel.).

30

8

44

54

34

[5]

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

Musical score for "The Great Wall" by John Williams, measures 1-4. The score includes staves for Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pft., Perc., Vn., Va., Vc., and Cb. The key signature is one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings like *pp*, *p*, and *f*.

(accel.) -----▶ ♩ = 84

34

44

54

6

Musical score for "L'Espresso" by Luciano Berio. The score is in 3/4 time and features the following instruments: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Vc., and Cb. The score is divided into measures, with some measures containing multiple staves. The key signature is one sharp (F#). The score includes dynamic markings such as *pp*, *p*, and *ppp*. The score is in Italian, with the title "L'Espresso" and the composer's name "Luciano Berio" at the top. The score is for a full orchestra, including woodwinds, brass, strings, and percussion. The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple staves. The key signature is one sharp (F#). The score includes dynamic markings such as *pp*, *p*, and *ppp*. The score is in Italian, with the title "L'Espresso" and the composer's name "Luciano Berio" at the top. The score is for a full orchestra, including woodwinds, brass, strings, and percussion.

10

11

(accel.) -----> ♩ = 84 -----

6

3

4

[A2]

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3:2

3:2

mf

5:4

5:4

5:4

5:4

5:4

5:4

5:4

5:4

7:6

5:4

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

(rit.) -----> ♩=42

50

6

44

54

44

Bas
fl.Eng
hn.Bas
cl.Bar
sax.

Gt.

Pf.

Perce

marimba + woodblock

sfz

Vn.

Va.

Vc.

Cb.

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

 mf

13

8

Fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

3:2

7:6

58

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

Fl.

[A4]

fff

Eng.
hn.

fff

Bass
cl.

fff

Bar.
sax.

fff

Gt.

draw metal screw back and forth across string: continuous loud sound

Pf.

fff
Sub

Perc.

marimba + woodblock

Vn.

arco ordinario

fff

Va.

arco ordinario

fff

Vc.

arco ordinario

fff

Cb.

arco ordinario

fff

♩ = 126

68

44

64

24

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano arrangement featuring a variety of instruments and vocal parts. The score is organized into systems, with each system containing staves for different instruments or voices. The key signature is one flat (B-flat), and the time signature is 4/4.

Instrumental Parts:

- Fl.** (Flute): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Eng. hn.** (English Horn): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Bass cl.** (Bass Clarinet): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Bar. sax.** (Baritone Saxophone): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Gt.** (Guitar): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Pf.** (Piano): Plays a melodic line in the first system, starting with a whole note and then moving to a half note. The piano part includes a "Sub" (Suboctave) section and a "Sua" (Sustained) section.
- Perc.** (Percussion): Includes marimba and woodblock parts. The marimba part is marked with a forte dynamic (*ff*).
- Vn.** (Violin): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Va.** (Viola): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Vc.** (Violoncello): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.
- Cb.** (Cello): Plays a melodic line in the first system, starting with a whole note and then moving to a half note.

Vocal Parts:

- [A5]**: A vocal line in the first system, starting with a whole note and then moving to a half note.

The score is written for a large ensemble, including woodwinds, strings, and percussion. The piano part is a central element, with a forte dynamic. The vocal part is a single line, marked with a forte dynamic. The score is organized into systems, with each system containing staves for different instruments or voices. The key signature is one flat (B-flat), and the time signature is 4/4.

66
 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

8va

marimba + woodblock

marimba + woodblock

marimba + woodblock

marimba + woodblock

marimba + woodblock

3:2

5:4

sfz

sfz

sfz

sfz

sfz

71

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

Fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

Sua

marimba + woodblock

mfz

3:2

3:2

♩ = 126

$\mathcal{J} = 63$

[illegible]

80

44

Fl.

Ob

Cl.

Soprano

Gt.

Pf.

Perce

$$V_n$$

Va.

Vc.

Cb.

♩ = 126

(accel.)

3
4

4
4

5
4

6
8

[B5]

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

[illegible]

6

4

6

2

8

4

4

4

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

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

11:9

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

7:6

Vn.

Va.

Vc.

Cb.

3:2

7:4

7:6

3:2

23

3/4

4/4

2/4

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 8:7

6:5 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 7:6

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

[B6]

♩=42

64

44

34

8

This musical score is for the piece "The Great Escape" by Philip Miller. It is a complex work featuring a variety of instruments and a highly rhythmic, non-standard time signature. The score is divided into two systems, each containing four staves.

System 1 Instruments:

- Fl.** (Flute): Features a continuous eighth-note melody with a key signature of one flat. The rhythm is marked with a series of 8:7 and 5:4 ratios.
- Ob.** (Oboe): Features a continuous eighth-note melody with a key signature of one flat. The rhythm is marked with a series of 6:5 and 5:4 ratios.
- Cl.** (Clarinet): Features a continuous eighth-note melody with a key signature of one flat. The rhythm is marked with a series of 9:8 and 5:4 ratios.
- Sopr. sax.** (Soprano Saxophone): Features a continuous eighth-note melody with a key signature of one flat. The rhythm is marked with a series of 7:6 and 3:2 ratios.
- Gt.** (Guitar): Features a series of chords and single notes, with a key signature of one flat. The rhythm is marked with a series of 11:9 and 7:5 ratios.
- Pf.** (Piano): Features a continuous eighth-note melody with a key signature of one flat. The rhythm is marked with a series of 11:9 and 7:5 ratios.
- Perc.** (Percussion): Features a series of eighth-note patterns, with a key signature of one flat. The rhythm is marked with a series of 11:9 and 7:5 ratios.

System 2 Instruments:

- Vn.** (Violin): Features a series of chords and single notes, with a key signature of one flat. The rhythm is marked with a series of 7:4 and 5:3 ratios.
- Va.** (Viola): Features a series of chords and single notes, with a key signature of one flat. The rhythm is marked with a series of 5:3 and 3:2 ratios.
- Vc.** (Violoncello): Features a series of chords and single notes, with a key signature of one flat. The rhythm is marked with a series of 3:2 and 5:3 ratios.
- Cb.** (Contrabass): Features a series of chords and single notes, with a key signature of one flat. The rhythm is marked with a series of 3:2 and 5:3 ratios.

The score is written in a complex, non-standard time signature, with a key signature of one flat. The notation includes a variety of rhythmic values, including eighth notes, quarter notes, and half notes, as well as complex ratios such as 8:7, 5:4, 6:5, 9:8, 7:6, 11:9, 7:5, 7:4, 5:3, and 3:2. The score is a highly technical and challenging work, requiring a high level of precision and coordination from the performers.

[illegible]

♩ = 42

5
4

6
8

2
4

C

[C1]
to bass flute

Fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

5:4

7:4

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

p

[illegible]

accel.

[illegible]

(accel.).....

122

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{6}{8}$

$\frac{2}{4}$

Bass
fl.

[C6]

[C7]

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

(accel.) -----▶

♩ = 84

126

64

24

54

8

[C8]

Bass
fl.

Ob.

Cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

4/4

6/4

2/4

3/4

[C9]

to piccolo

[C10]

Bass fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

[illegible]

139

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

[C12]

16:12
14:8
20:16

Picc.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.