

A L - K I T A B A L - K H A M R

الكتاب الخمر

for chamber orchestra

(2015)

TREVOR BAČA

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 Flötenspieler* 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 Ab5 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.

4
4

6
8

4
4

5
4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

4
4

3
4

4
4

5
4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

68

24

64

24

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a full band and two vocalists. The instruments and parts include:

- Bass fl.** (Bass Flute): Plays a melodic line in the first staff.
- Eng. hn.** (English Horn): Provides a harmonic accompaniment in the second staff.
- Bass cl.** (Bass Clarinet): Plays a rhythmic line in the third staff.
- Bar. sax.** (Baritone Saxophone): Provides a harmonic accompaniment in the fourth staff.
- Gt.** (Guitar): Plays a melodic line in the fifth staff, featuring a 3:2 ratio.
- Pf.** (Piano): Provides a harmonic accompaniment in the sixth staff.
- Perc.** (Percussion): Includes marimba and woodblock, playing a rhythmic line in the seventh staff.
- Vn.** (Violin): Plays a melodic line in the eighth staff, featuring a 5:4 ratio.
- Va.** (Viola): Provides a harmonic accompaniment in the ninth staff, featuring a 4:3 ratio.
- Vc.** (Violoncello): Provides a harmonic accompaniment in the tenth staff, featuring a 3:2 ratio.
- Cb.** (Cello): Provides a harmonic accompaniment in the eleventh staff, featuring a 7:6 ratio.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, sfz).

5

6
4

2
4

3
4

Score for measures 20-23, featuring instruments: Bass fl., Eng. hn., Bass cl., Bar. sax., Gt., Pf., Perc., Vn., Va., Ve., and Cb.

Measure 20 (6/4):

- Bass fl.: Whole note, G4 (sharp).
- Eng. hn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bass cl.: Half note, G4 (sharp).
- Bar. sax.: Half note, G4 (sharp).
- Gt.: Quarter rest, eighth rest, eighth note, quarter rest, eighth rest, quarter rest, eighth rest.
- Pf.: Whole note, G4 (sharp).
- Perc.: Whole note, G4 (sharp).
- Vn.: Half note, G4 (sharp).
- Va.: Whole note, G4 (sharp).
- Ve.: Whole note, G4 (sharp).
- Cb.: Whole note, G4 (sharp).

Measure 21 (2/4):

- Bass fl.: Half note, G4 (sharp).
- Eng. hn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bass cl.: Half note, G4 (sharp).
- Bar. sax.: Half note, G4 (sharp).
- Gt.: Quarter rest, eighth rest, eighth note, quarter rest, eighth rest, quarter rest, eighth rest.
- Pf.: Half note, G4 (sharp).
- Perc.: Half note, G4 (sharp).
- Vn.: Half note, G4 (sharp).
- Va.: Half note, G4 (sharp).
- Ve.: Half note, G4 (sharp).
- Cb.: Half note, G4 (sharp).

Measure 22 (3/4):

- Bass fl.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Eng. hn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bass cl.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bar. sax.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Gt.: Quarter rest, eighth rest, eighth note, quarter rest, eighth rest, quarter rest, eighth rest.
- Pf.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Perc.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Vn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Va.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Ve.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Cb.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.

Measure 23 (3/4):

- Bass fl.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Eng. hn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bass cl.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Bar. sax.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Gt.: Quarter rest, eighth rest, eighth note, quarter rest, eighth rest, quarter rest, eighth rest.
- Pf.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Perc.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Vn.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Va.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Ve.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.
- Cb.: Quarter rest, eighth rest, quarter rest, eighth rest, quarter rest, eighth rest.

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

move towards (and then back away from) the bridge at the center of each accelerando
 match dynamic levels of guitar
 3:2
 7:4
 7:6
 pp
 pp
 p
 p
 ppp
 ppp

28

44

34

8

44

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

 pp pp

(accel.)

32

54

34

44

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full orchestral arrangement, likely for a film or stage production, given the inclusion of instruments like the Baritone Saxophone and English Horn. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion.

The score is divided into two systems. The first system includes staves for Bass Flute, English Horn, Bass Clarinet, Baritone Saxophone, Guitar, Piano, and Percussion. The second system includes staves for Violin, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a complex arrangement of instruments, with many parts marked with dynamics like *pp* (pianissimo) and *p* (piano).

The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The music is in 4/4 time and features a complex arrangement of instruments, with many parts marked with dynamics like *pp* (pianissimo) and *p* (piano). The score is divided into two systems, with the first system including staves for Bass Flute, English Horn, Bass Clarinet, Baritone Saxophone, Guitar, Piano, and Percussion, and the second system including staves for Violin, Viola, Violoncello, and Contrabass.

(accel.)-----> ♩=84

5
4

8

2
4

6
4

Bass fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

put reed back in

mp

pp

p

ppp

molto flautando ed estr. sul pont.

p

p

ppp

ppp

ppp pp

pp

8va

3:2

5:4

7:4

7:6

5
4
6
8
4
4

W.77

p

mp

pp

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

p

p



$\mathbb{J} = 42$

44

64

24

64

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

pp
mf
 III + IV
 7:6

48

13

(rit.)-----> ♩= 42

54434

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

54

68

24

64

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, whole rests in the first three measures, then a fluttertongue effect starting in the fourth measure.
- Eng. hn.** (English Horn): Treble clef, whole rests in the first three measures, then a whole note in the fourth measure.
- Bass cl.** (Bass Clarinet): Treble clef, eighth notes in the first measure, then whole rests in the second and third measures, and a whole note in the fourth measure.
- Bar. sax.** (Baritone Saxophone): Treble clef, whole rests in the first three measures, then a whole note in the fourth measure.
- Gt.** (Guitar): Treble clef, eighth notes in the first measure, then whole notes in the second and third measures, and a whole note in the fourth measure.
- Pf.** (Piano): Treble clef, whole notes in the first three measures, then a whole note in the fourth measure.
- Perc.** (Percussion): Treble clef, whole notes in the first three measures, then a whole note in the fourth measure.
- Vn.** (Violin): Treble clef, eighth notes in the first measure, then whole notes in the second and third measures, and a whole note in the fourth measure.
- Va.** (Viola): Treble clef, eighth notes in the first measure, then whole notes in the second and third measures, and a whole note in the fourth measure.
- Vc.** (Violoncello): Treble clef, whole notes in the first three measures, then a whole note in the fourth measure.
- Cb.** (Contrabass): Treble clef, whole notes in the first three measures, then a whole note in the fourth measure.

The score includes various musical notations such as rests, notes, and dynamic markings. The dynamic markings are *fff* (fortissimo) for the Flute, English Horn, Bass Clarinet, Baritone Saxophone, Guitar, Piano, Percussion, Violin, Viola, Violoncello, and Contrabass. The dynamic marking for the Piano is *Sub* (subito). The dynamic marking for the Violoncello is *arco ordinario* (arco ordinario). The dynamic marking for the Contrabass is *arco ordinario* (arco ordinario). The dynamic marking for the Piano is *Sub* (subito).

60
 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{4}{4}$

The musical score for measures 60-63 is as follows:

- Measure 60 (2/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note G#4. Guitar plays a half note G4. Piano plays a half note G3. Percussion plays a half note G#4. Violin, Viola, Violoncello, and Contrabass play a half note G3.
- Measure 61 (5/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note G#4. Guitar plays a half note G4. Piano plays a half note G3. Percussion plays a half note G#4. Violin, Viola, Violoncello, and Contrabass play a half note G3.
- Measure 62 (6/8):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note G#4. Guitar plays a half note G4. Piano plays a half note G3. Percussion plays a half note G#4. Violin, Viola, Violoncello, and Contrabass play a half note G3.
- Measure 63 (4/4):** Flute, English Horn, Bass Clarinet, and Baritone Saxophone play a half note G#4. Guitar plays a half note G4. Piano plays a half note G3. Percussion plays a half note G#4. Violin, Viola, Violoncello, and Contrabass play a half note G3.

♩ = 126

64

24

34

Fl.

Eng. hn.

Bass cl.

Bar. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

44

24

64

Fl.

Eng.
hn.

Bass
cl.

Bar.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

72

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{6}{8}$

$\frac{2}{4}$ B

The musical score for measures 72-76 is presented below. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 75. The time signature changes from 4/4 to 3/4 at measure 73, 6/8 at measure 74, and back to 2/4 at measure 75. The piano part features a complex rhythmic pattern with triplets and a forte dynamic. The percussion part has a steady beat with accents. The string parts provide harmonic support with sustained notes and moving lines.

Instrument	Measure 72	Measure 73	Measure 74	Measure 75	Measure 76
Fl.	Chord: F4, A4, C5	Chord: F#4, A#4, C5	Chord: F#4, A#4, C5	Chord: F#4, A#4, C5	Chord: F#4, A#4, C5
Eng. hn.	F#3	F#3	F#3	F#3	F#3
Bass cl.	F#2	F#2	F#2	F#2	F#2
Bar. sax.	F#3	F#3	F#3	F#3	F#3
Gt.	F#2	F#2	F#2	F#2	F#2
Pf.	Rest	Triplet: F#4, G#4, A4	Triplet: F#4, G#4, A4	fff: F#4, G#4, A4, B4, C5, D5, E5, F#5	Triplet: F#4, G#4, A4
Perc.	Rest	Accented: F#4, A4	Accented: F#4, A4	Accented: F#4, A4	Rest
Vn.	F#2	F#2	F#2	F#2	F#2
Va.	F#2	F#2	F#2	F#2	F#2
Ve.	F#2	F#2	F#2	F#2	F#2
Cb.	F#2	F#2	F#2	F#2	F#2

6
4

3
4

4
4

6
8

♩ = 63

Fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

81

44

54

44

34

21

[illegible]

6

4


2

4


5

4


Fl.




Ob.




Cl.




Sopr. sax.



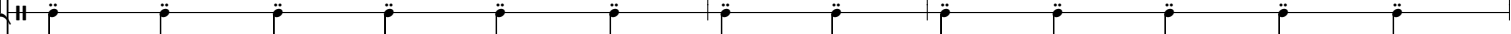
Gt.




Pf.



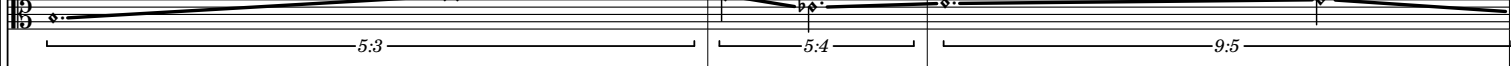
Perc.




Vn.




Va.



Ve.



Cb.



[illegible]

3/4

4/4

2/4

Fl.

Ob.

Cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

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

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

11:9

11:9

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

arco ordinario

25

6
4

4
4

3
4

6
8

Fl.

8:78:78:78:78:78:7

5:4

Ob.

6:56:56:56:56:56:56:56:5

5:4

Cl.

9:89:89:89:89:89:8

5:4

to bass clarinet

Sopr. sax.

7:67:67:67:67:67:67:67:6

3:2

Gt.

Pf.

11:911:911:911:911:911:911:9

7:5

Perc.

bass drum

ppp

Vn.

7:45:3

Va.

5:3

Ve.

3:2

Cb.

4
4

5
4

3
4

4
4

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

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

ppp

pp

air tone

pp

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

mp

5
4

6
8

2
4

C

Fl.

Ob.

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

pp

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

bow on wooden mute

p

Va.

bow on wooden mute

p

Ve.

bow on tailpiece

p

Cb.

bow on tailpiece

p

64

34

44

6

This musical score is for the song "The Rose Tree". It is written for a full orchestra and a vocal quartet. The instruments and voices included are:

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

The score is in 4/4 time and features a key signature of one flat (B-flat). The melody is primarily carried by the vocal quartet (Soprano, Alto, Tenor, and Bass) and the Flute. The accompaniment includes the Piano, Percussion, and the string section (Violins, Violas, Cellos, and Contrabasses). The piece concludes with a final chord in the strings and a fermata over the vocal quartet.

accel.

44

54

44

34

Fl.

Ob.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Vc.

Cb.

snare drum

mf

mf

fff

p

p

p

p

(accel.) -----

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

Fl.

Ob.

Bass cl.

Sopr. sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

(accel.) -----> ♩ = 84

6
4

2
4

5
4

6
8

Fl.

Ob.

Bass
cl.

Sopr.
sax.

Gt.

Pf.

Perc.

Vn.

Va.

Ve.

Cb.

ppp

mf

mf

ppp

ppp

ppp

This musical score is for the piece "The Rose Tree" by George Gershwin, arranged for a large ensemble. The score is divided into two systems, each containing five staves. The instruments are listed on the left of each staff: Fl. (Flute), Ob. (Oboe), Bass cl. (Bass Clarinet), Sopr. sax. (Soprano Saxophone), Gt. (Guitar), Pf. (Piano), Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp for F#), time signatures (4/4 and 3/4), and specific notes and rests for each instrument. The score is presented in a clean, professional layout with a white background and black notation.

Cambridge, MA.
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