

ما-آ-أ-با أود م-نا-غن ما-آ دي-دي-إن

(أين المستقبل كالماض؟ إلام مصيري؟)

Ma-a a-ba ud me-na-gin Ma-a di-di-in

(Where is the future like the past? Where will I go?)

خيّام اللامي

Khyam Allami

ل.ي.ي.

For Y.Y.

بتكليف من، وألّفت ل. و مع رباعي جاك بين نيو يورك و برلين ٢٠٢٢-٢٠١٩ كجزء من مشروع جاك استوديو. تم التأليف في آذار/مارس ٢٠٢٢. عرضة لأول مرة من قبل رباعي جاك ٢١ نيسان/أبريل ٢٠٢٢ في مركز كاوفمان للموسيقى، نيو يورك، الولايات المتحدة.

Commissioned by, composed for and with JACK Quartet between New York and Berlin 2019-2022 as part of JACK Studio. Completed March 2022. Premiered by JACK Quartet on 21 April 2022 at Kaufman Music Centre, New York, NY, United States.

تدوين كامل

Full Score

تقريباً ٢٠ دقيقة

approx. 20 min

ALL: Play with top third of bow, in bow position that sounds fullest/rounded.
At peak of *cresc.* use more bow rather than more pressure.

A ♩ = 140

Musical score for the first system, measures 1-4. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is in 4/4 time with a key signature of one sharp (F#). The first two measures are marked with dynamics *mf* and *pp*, and the last two with *mf* and *pp*. Trills and triplets are indicated throughout.

Musical score for the second system, measures 5-8. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The music is in 4/4 time with a key signature of one sharp (F#). The first two measures are marked with dynamics *mf* and *pp*, and the last two with *mf* and *pp*. A "rall." marking is present above the first staff in the final measure. A "Play 4 times" instruction is placed above the first staff in the second measure of the system.

B a tempo

5

Vln 1: *pp* *mf* *pp*

Vln 2: *pp* *mf* *pp*

Vla: *pp* *mf* *pp*

Vc.: *mf* *pp*

9

Play 3 times

rall.....

Vln 1: *pp* *mf* *pp*

Vln 2: *pp* *mf* *mp* *mf*

Vla: *pp* *mf* *pp*

Vc.: *mf* *pp* *mf* *pp*

C a tempo Play 4 times

13

Vln 1 *pp* *mf* *pp*

Vln 2 *mf* *pp* *mf*

Vla *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

rall.....

24

Vln 1 *pp* *mf* *pp*

Vln 2 *mf* *pp* *mf* *pp*

Vla *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp*

D a tempo

35

Vln 1

Vln 2

Vla

Vc.

pp *mf* *pp*

pp *mf* *pp*

mf *pp* *mf* *pp*

pp *mf* *pp*

40

Vln 1

Vln 2

Vla

Vc.

pp *mf* *pp*

pp *mf* *pp*

pp *mf* *pp*

mf *pp*

E

45

Vln 1
pp — 3 — mf — 3 — pp

Vln 2
pp — 3 — mf — 3 — pp

Vla
pp — 3 — mf — 3 — pp

Vc.
pp — 3 — mf — 3 — pp

Detailed description: This block contains the musical score for measures 45 through 50. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. Measure 45 is marked with a box containing the letter 'E'. The Violin 1 part consists of eighth-note triplets with dynamics pp, mf, and pp. The Violin 2 part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The Viola part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The Violoncello part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The score ends with a double bar line.

rall.....

51

Vln 1
mf — 3 — pp

Vln 2
pp — 3 — mf — 3 — pp

Vla
pp — 3 — mf — 3 — pp

Vc.
pp — 3 — mf — 3 — pp

Detailed description: This block contains the musical score for measures 51 through 56. It features the same four staves as the previous block. Measure 51 is marked with a box containing the number '51'. The Violin 1 part has a triplet of eighth notes with dynamics mf and pp. The Violin 2 part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The Viola part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The Violoncello part has a steady eighth-note accompaniment with dynamics pp, mf, and pp. The score concludes with a double bar line and a repeat sign. The word 'rall.....' is written above the Violin 1 staff in the final measure.

ALL: Start as before, but play slightly more *detaché* during repeat

F a tempo

57

Vln 1

Vln 2

Vla

Vc.

pp *mf* *p* *mf* *p* *mf*

ALL: Slowly shift from *detaché* to on-string whilst muting strings with L. H. and moving bow towards *sul tasto*. 3rd time should be fully muted with L. H.

rall......
ALL: Slowly fade in the pitched note in and shift bow to normal position whilst *cresc.* exponentially

60

Play 3 times

Vln 1

Vln 2

Vla

Vc.

p *pp* *mf* *pp* *f* *f* *f* *f*

ALL: Play with top third of bow, in bow position that sounds fullest.
At peak of *cresc.* use more bow rather than more pressure.

G a tempo

63

Vln 1 *f* *mf* *pp* *pp* *mf* *pp*

Vln 2 *f* *mf* *pp* *pp*

Vla *f* *pp* *mf* *pp*

Vc. *f* *pp* *mf* *pp*

ALL: mute strings with L. H. and play *sul tasto*
2nd time Vla & Cl play *mf* only

66

Vln 1 *pp* *mf* *pp* *pp* *mf* *pp*

Vln 2 *mf* *pp* *pp* *mf*

Vla *pp* *mf* *pp* *mf* *mp* *mf*

Vc. *pp* *mf* *mp* *mf*

10/4

10/4

10/4

10/4

PART 1

Start a tempo then slowly rall. by approx 10 bpm in order to play each repeat approx. 10 bpm slower than previous so that by end of repeats (Bar 72) you are approx. 100 bpm

H rall.

Vln 1
Vln 2
Vla
Vc.

Play 3 times approx. ♩ = 100

Vln 1
Vln 2
Vla
Vc.

ALL: Slightly *detaché* in fixed bow position, try to bring out 11th-15th partials.

I approx. ♩ = 100

73

Vln 1 *pp* *mf* *p*

Vln 2 *pp* *mf* *p* *mf*

Vla *pp* *mf* *p* *mf*

Vc. *pp* *mf* *p* *mf*

accel. ALL: Do not let ring

77

Vln 1 *mf* *p* *ff*

Vln 2 *p* *mf* *mp* *ff*

Vla *p* *mf* *mp* *ff*

Vc. *p* *mf* *p* *ff*

PART 1

ALL: Independently drift between *sul tasto* on *f* and *poco sul pont* on *p*

81 **J** ♩ = 140

Vln 1
Vln 2
Vla
Vc.

88 **rall.**.....

Vln 1
Vln 2
Vla
Vc.

ALL: First time WITHOUT tremolo as dotted quarter notes only. Second time WITH, as written.

95 **K** a tempo

Vln 1
pp < *mf*

Vln 2
pp < *mf*

Vla
pp < *mf*

Vc.
pp < *mf*

103

Vln 1
pp < *mf*

Vln 2
pp < *mf*

Vla
pp < *mf*

Vc.
pp < *mf*

107 **L**

Vln 1
fp *fp* *pp* — *f* *fp*

Vln 2
fp *fp* *fp* *pp* — *f* *fp*

Vla
fp *fp* *fp* *pp* — *f* *fp*

Vc.
fp *fp* *pp* — *f* *fp*

120 1. 2.

Vln 1
fp *pp* — *f* *pp* — *ff*

Vln 2
fp *fp* *pp* — *f* *pp* — *ff*

Vla
fp *fp* *pp* — *ff*

Vc.
fp *pp* — *f* *pp* — *ff*

ALL: Independently *ad lib.* bow position and bow length, bring out partials, swells in dynamic range ($f > mp < f$), small *accel./rall.* but stay close together.

127 **M** ♩ = 140

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vc. *f*

rall......
ALL: Together *rall.* so that you reach approx. 60bpm by the end, in order to set the tempo for the next page

ALL: Mechanical - much less variation of *ad lib.* **approx.** ♩ = 60

130

Vln 1 *ff*

Vln 2 *ff*

Vla *ff*

Vc. *ff*

N approx. ♩ = 120

133

Vln 1

Vln 2

Vla

Vc.

This musical system covers measures 133 to 135. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc.). The music is in 4/4 time and marked with a forte (f) dynamic. The key signature has two sharps (F# and C#). The Violin 1 part has a melodic line with eighth and sixteenth notes. The Violin 2 part provides harmonic support with similar rhythmic patterns. The Viola and Violoncello parts play a steady eighth-note accompaniment.

136

Vln 1

Vln 2

Vla

Vc.

This musical system covers measures 136 to 139. It features the same four staves as the previous system: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc.). The music continues in 4/4 time with a forte (f) dynamic. The Violin 1 part continues its melodic line, while the other instruments maintain their accompaniment patterns.

139 (round two)

Vln 1

Vln 2

Vla

Vc.

142

Vln 1

Vln 2

Vla

Vc.

145

Vln 1

Vln 2

Vla

Vc.

gliss.

This system contains measures 145 through 151. It features four staves: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc.). The music is in G major (one sharp) and 4/4 time. Measures 145-151 show a complex rhythmic and melodic texture. The strings play a series of eighth and sixteenth notes, often with slurs and accents. A glissando (gliss.) is indicated in measure 146 for the Viola part. The notation includes various articulation marks such as accents and slurs.

148

Vln 1

Vln 2

Vla

Vc.

This system contains measures 148 through 154. It features the same four staves as the previous system: Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vla), and Violoncello (Vc.). The music continues with a similar rhythmic and melodic texture. The notation includes various articulation marks such as accents and slurs.

♩ = 70
A CL Leads

148

accel...... **rall.**.....

Vln 1
ppp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln 2
ppp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla
ppp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc.
ppp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

155

accelerando..... **a tempo**

Vln 1
mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln 2
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc.
mf *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

a tempo
B VL1 Leads

mp *mf* *mp* *mf* *mp*

pp *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp*

162

accel..... rall..... accel..... rall.....

pp *mf* *pp* *mf* *pp*

169

accel..... rall.....

a tempo
C VLA Leads

accel. **rall.**

Vln 1
 Vln 2
 Vla
 Vc.

ALL - FULL PAGE: Independently modulate speed of tremolo (*rall.<->accel.*), bow position (*tasto <-> poco sul ponte*) and dynamics (< >) but change chords (<->) at the same time. Where possible try to use a rhythmic grouping or full phrase the Arabic poetry meter (slash phrase). Feel free to slightly extend the lengths of measures in order to change together, but keep the 2/4, 3/4 and 4/4 measures tight if not a little faster. Violin 2 should lead and be slightly louder (*mp < mf > mp*) than everyone else (*pp < mp > pp*).

البحر الطويل: فعولن مفاعيلن فعولن مفاعيلن

لن ع فام لن ع فام لن ع فام لن ع فام
 fa 'ū lun ma fā 'ī lun fa 'ū lun ma fā 'ī lun

accel. **rall.**

Vln 1
 Vln 2
 Vla
 Vc.

ALL: Let ring naturally always. Find the groove and play confidently, but not louder than written.
Commas delineate phrasing. All two beat rests should be slightly longer than written.
Use the colours of the chords to create subtle dynamic shifts.

a tempo

D VL2 Leads

190

Vln 1 *pp*

Vln 2 *mp*

Vla *pp*

Vc. *pp*

197

Vln 1 *ppp*

Vln 2 *ppp*

Vla *ppp*

Vc. *ppp*

rall.....

204 **A** ♩ = 63

poco rall. a tempo **B** *poco rall. a tempo*

mp p mp *gliss.*

C

poco rall. molto accel. a tempo

209

214

poco accel. *a tempo* **D** *poco rall.*..... *a tempo* *poco rall.*.....

Vln 1
Vln 2
Vla
Vc.

mp *p* *mp* *p* *mp* *p* *mp* *p*

E *a tempo* *poco rall.*..... *a tempo* *poco rall.*.....

224

Vln 1
Vln 2
Vla
Vc.

mp *p* *mp* *mp* *p* *mp* *p* *mp* *p*

228 **a tempo**

G **H** **I**

Vln 1 *mp* *mp* *p* *mf*

Vln 2 *mp* *mp* *p* *mf* *< mf*

Vla *mp* *mp* *p* *mf*

Vc. *mp* *mp* *p* *mf*

237 **J**

Vln 1 *mp* *mf* *p* *mp*

Vln 2 *mf* *mp* *mf* *mp*

Vla *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

247

Vln 1

Vln 2

Vla

Vc.

K

mp

mp

mp

mp

mp

L

262

Vln 1

Vln 2

Vla

Vc.

rall.....

mp

mp poco a poco *n*

mp poco a poco *n*

mp poco a poco *n*

mp poco a poco *n*