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

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

ما-آ أ-با أُود مِ-نا-غِن ما-آ دِي-دِي-اِن

(أين المستقبل كالماض؟ إلام مصيري؟)

Khyam Allami

خيّام اللامي

For Y.Y.

لـ ي.ي.

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.

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

Full Score

تدوين كامل

approx. 20 min

تقريباً ٢٠ دقيقة

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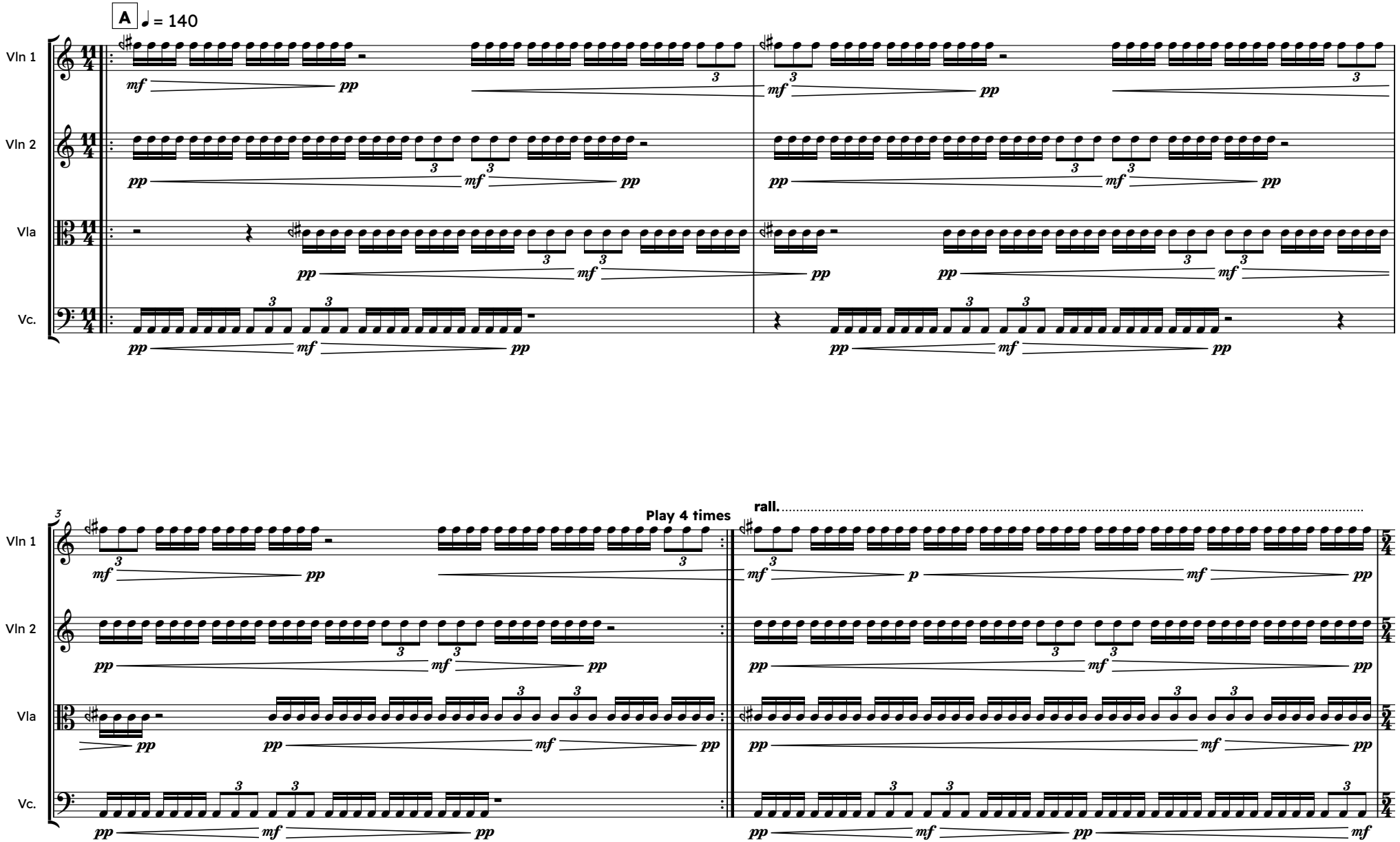
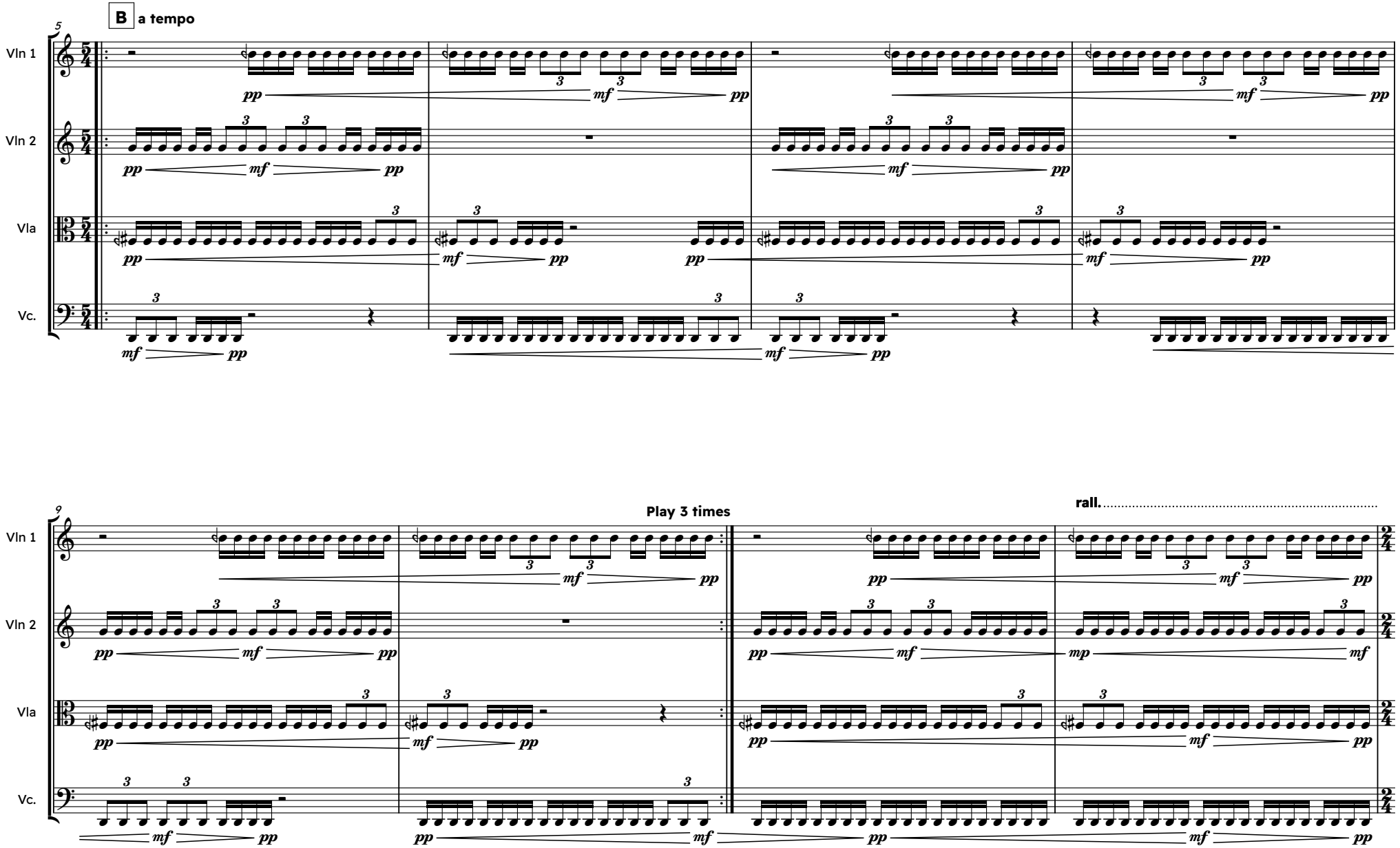
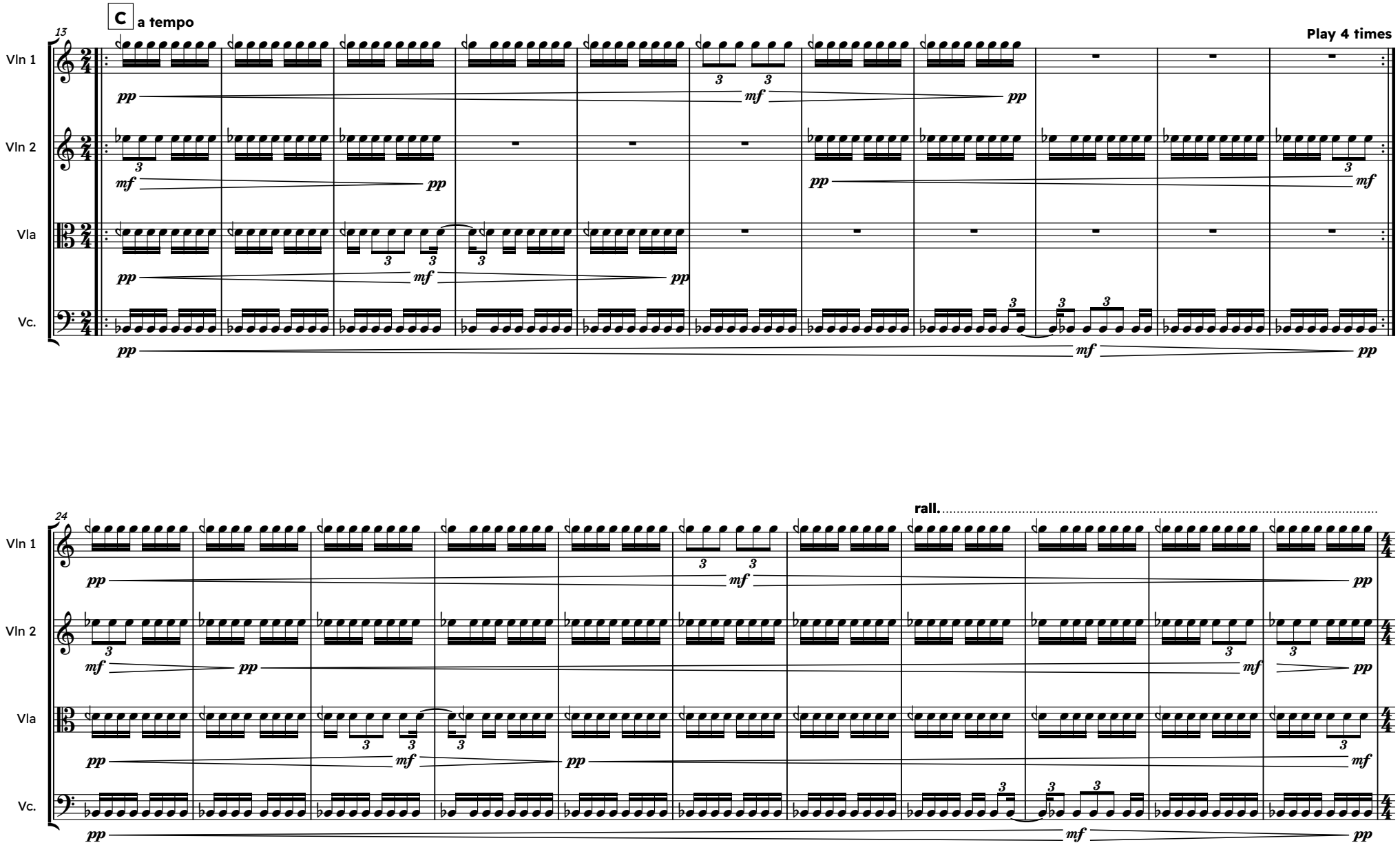
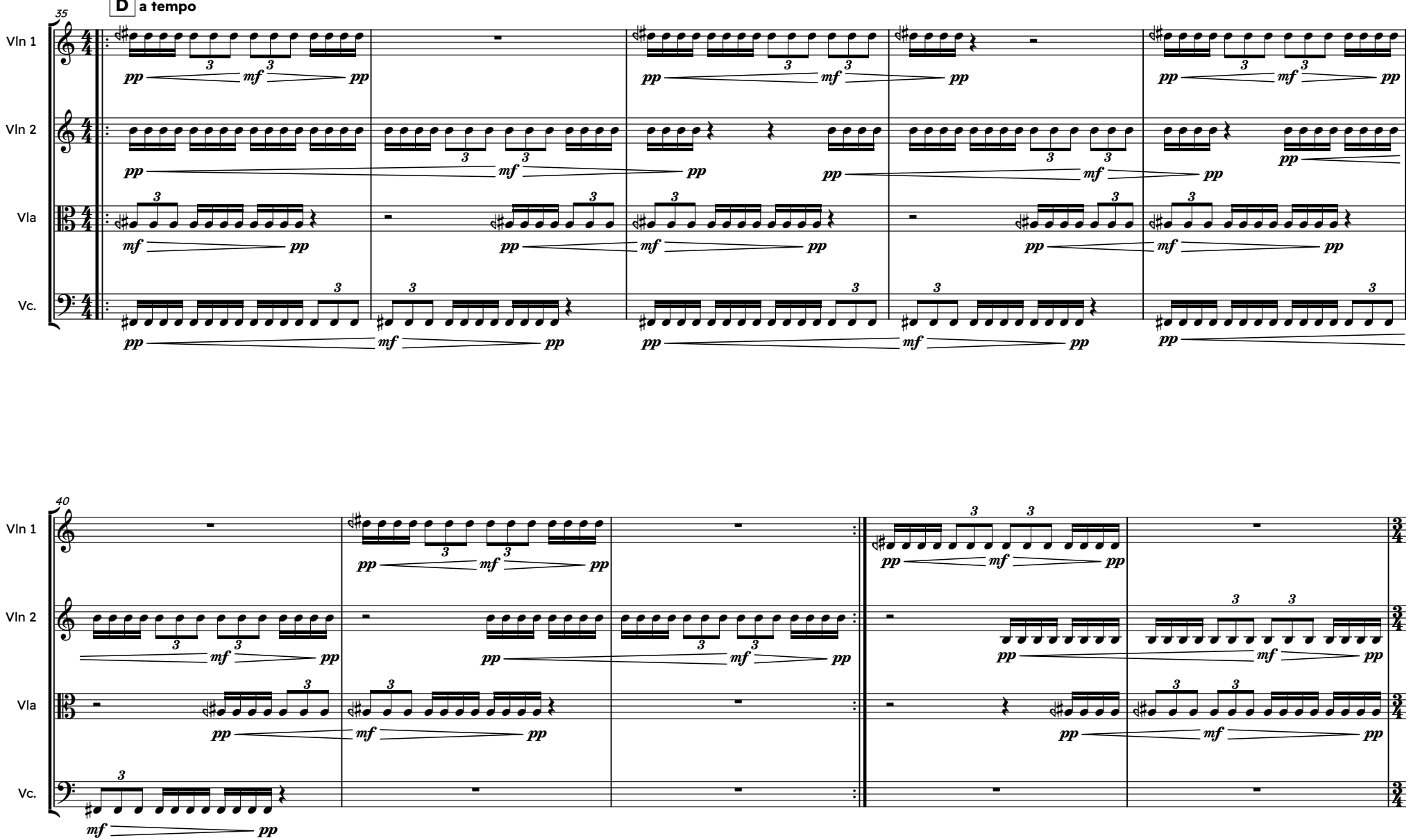
PART 1

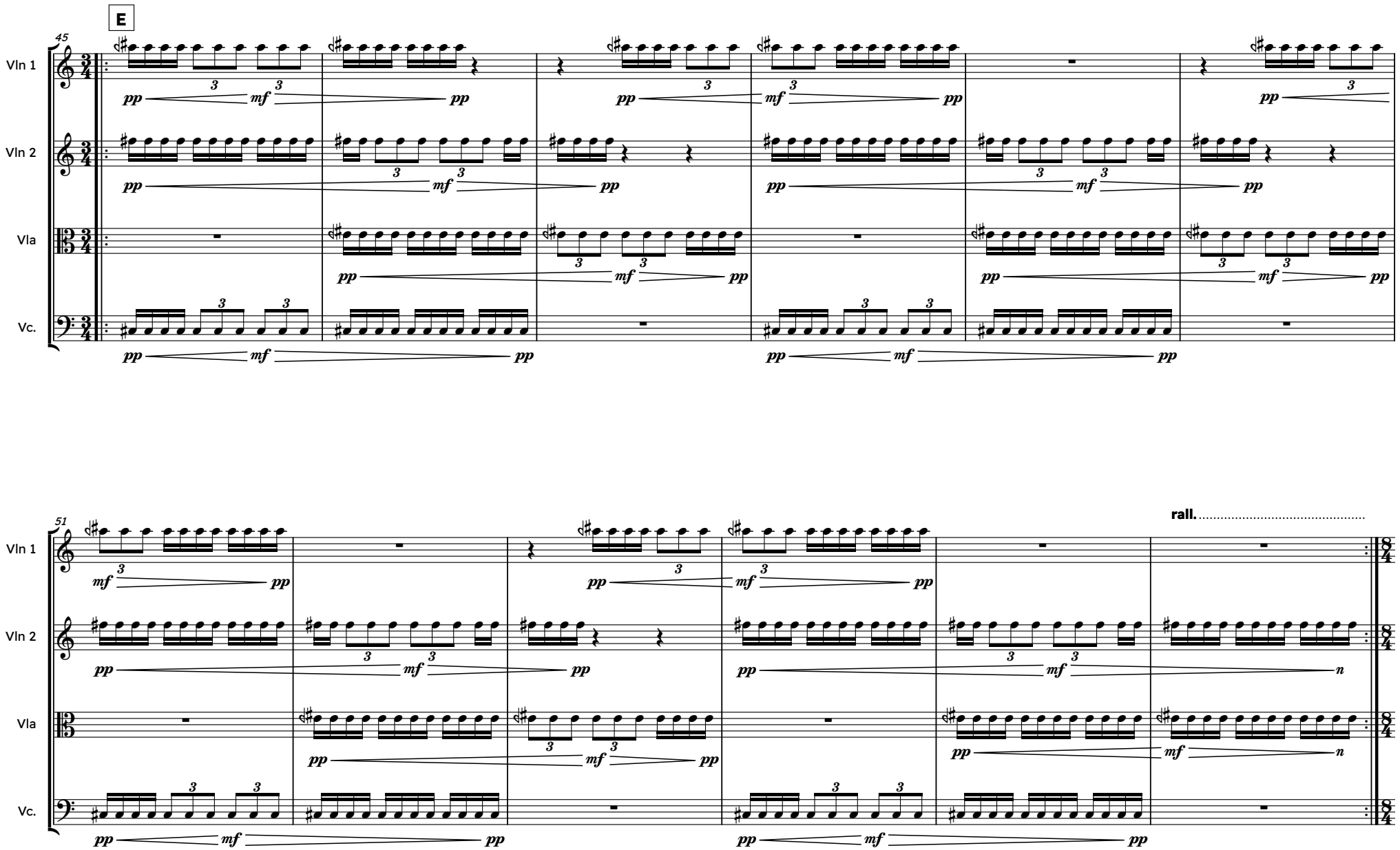
ALL: Play with top thrid of bow, in bow position that sounds fullest/rounded.
At peak of *cresc.* use more bow rather than more pressure.



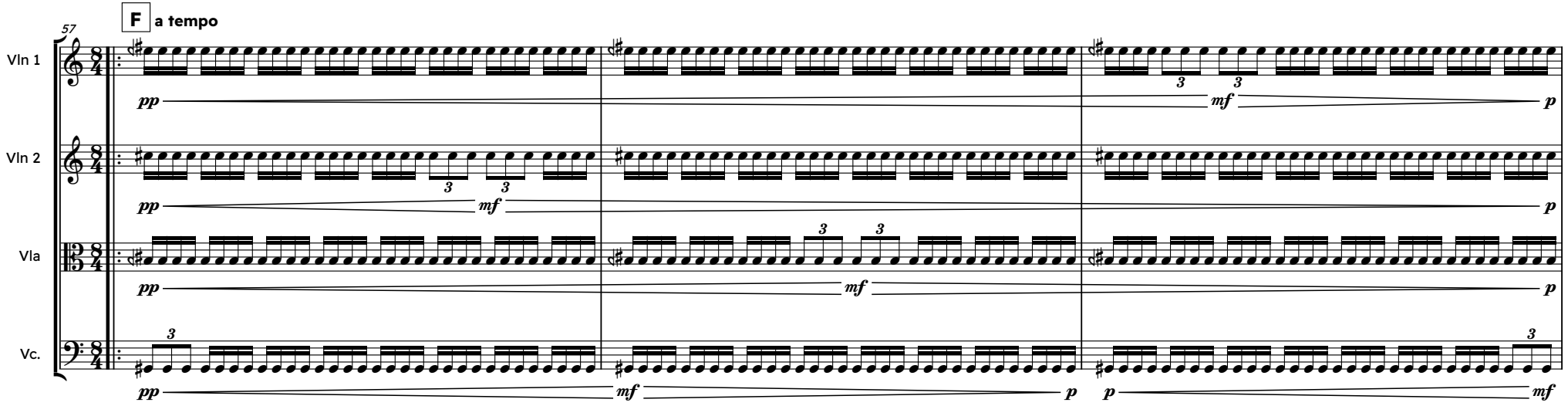

B a tempo
5
Vln 1
Vln 2
Vla
Vc.
pp mf pp
9
Play 3 times
rall.
2/4


13
C
a tempo
Play 4 times
Vln 1
Vln 2
Vla
Vc.
pp
mf
24
rall.


35
D a tempo
Vln 1
Vln 2
Vla
Vc.
40
Vln 1
Vln 2
Vla
Vc.


E
45
Vln 1
Vln 2
Vla
Vc.
51
rall.

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

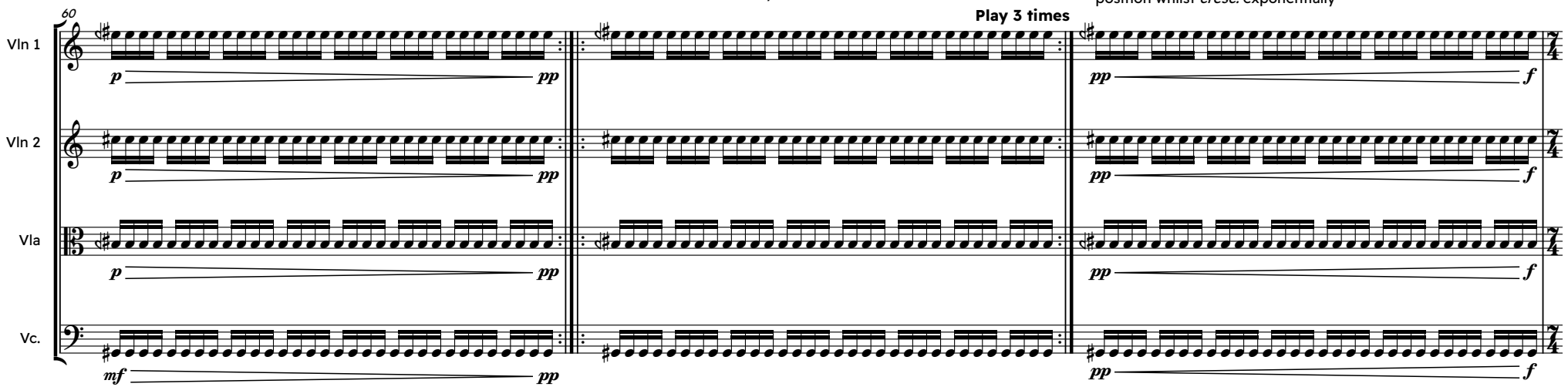


ALL: Slowly shift from *detaché* to on-string whilst muting strings with L. H. and moving bow towards *sul tasto.*
3rd time should be fully muted with L. H.

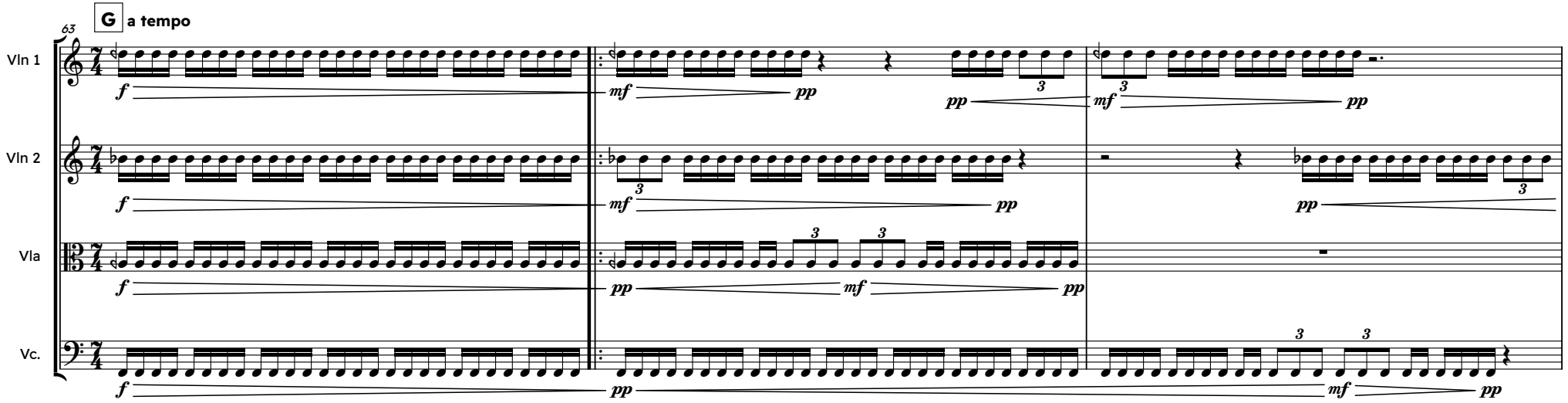
Play 3 times

rall. .....

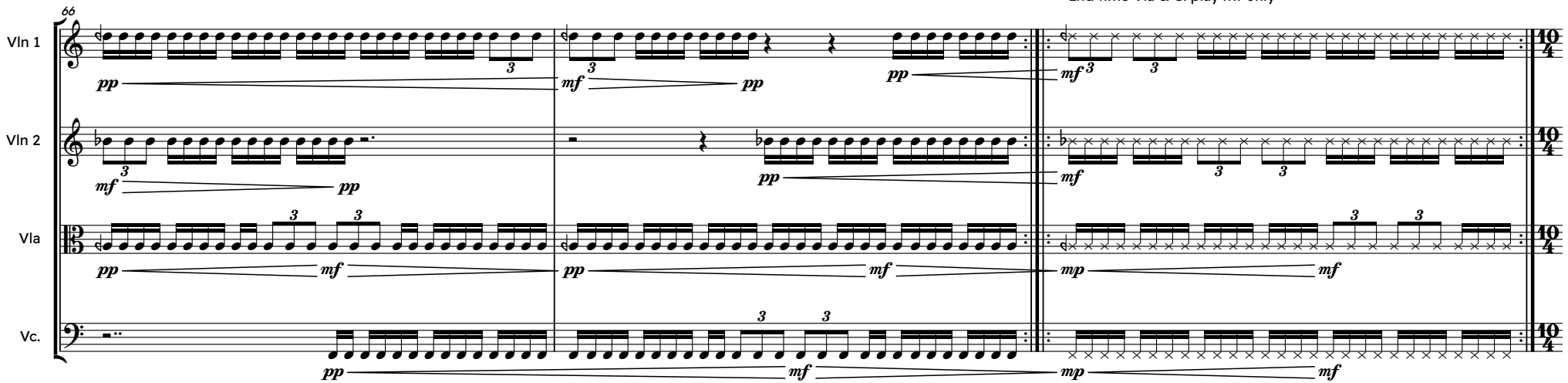
ALL: Slowly fade in the pitched note in and shift bow to normal position whilst *cresc.* exponentially



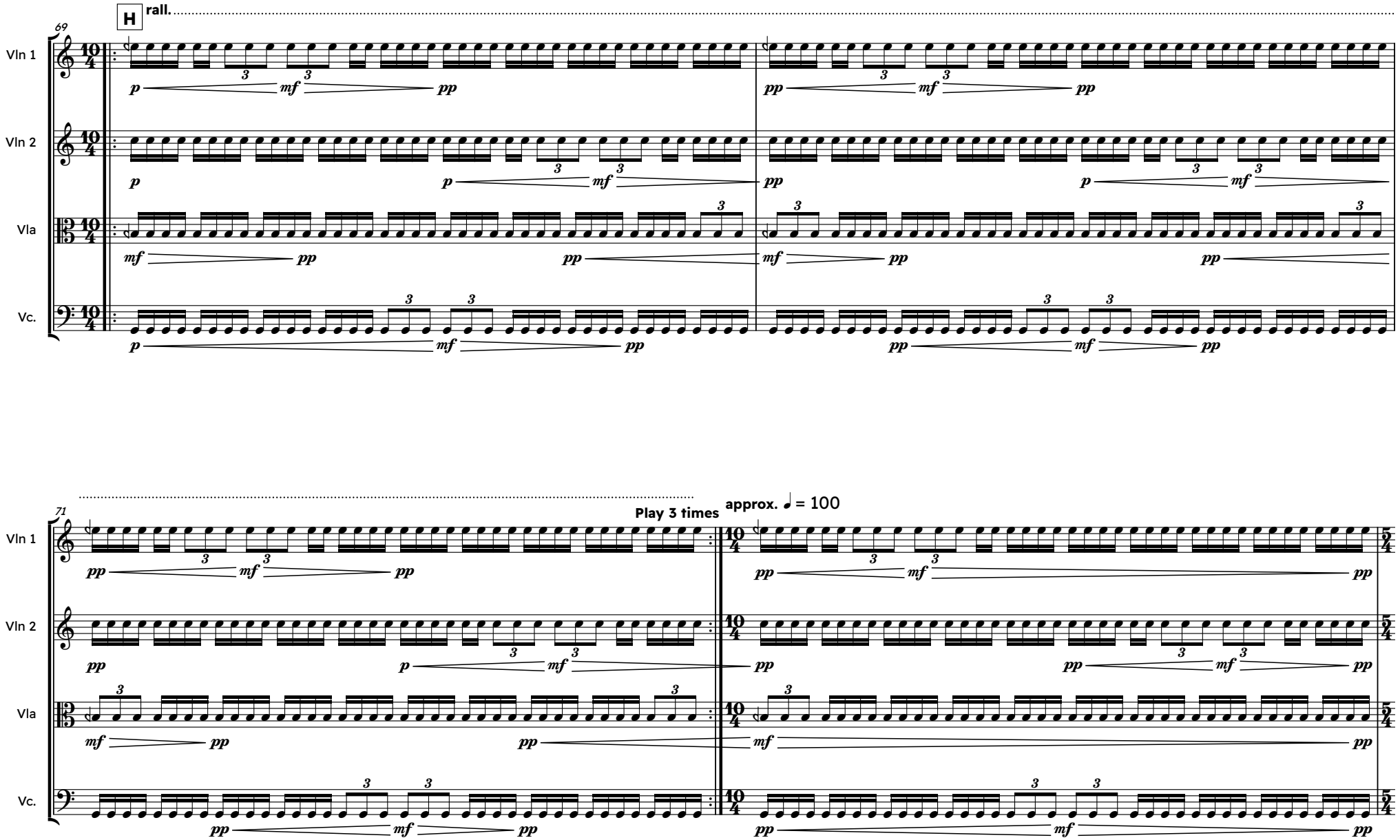
ALL: Play with top thrid of bow, in bow position that sounds fullest.
At peak of *cresc.* use more bow rather than more pressure.



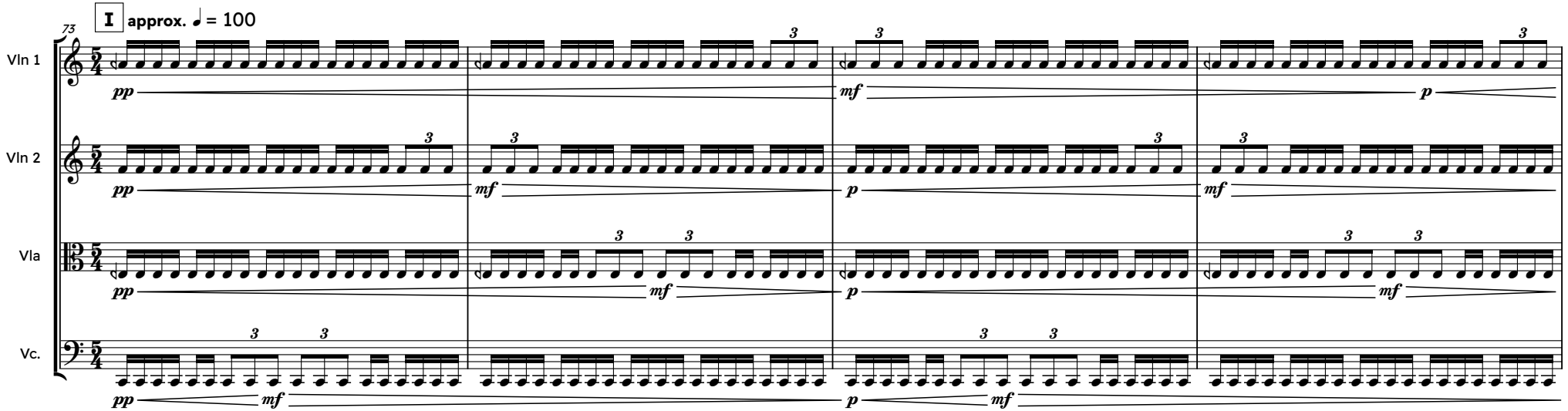
ALL: mute strings with L. H. and play *sul tasto*
2nd time Vla & Cl play mf only

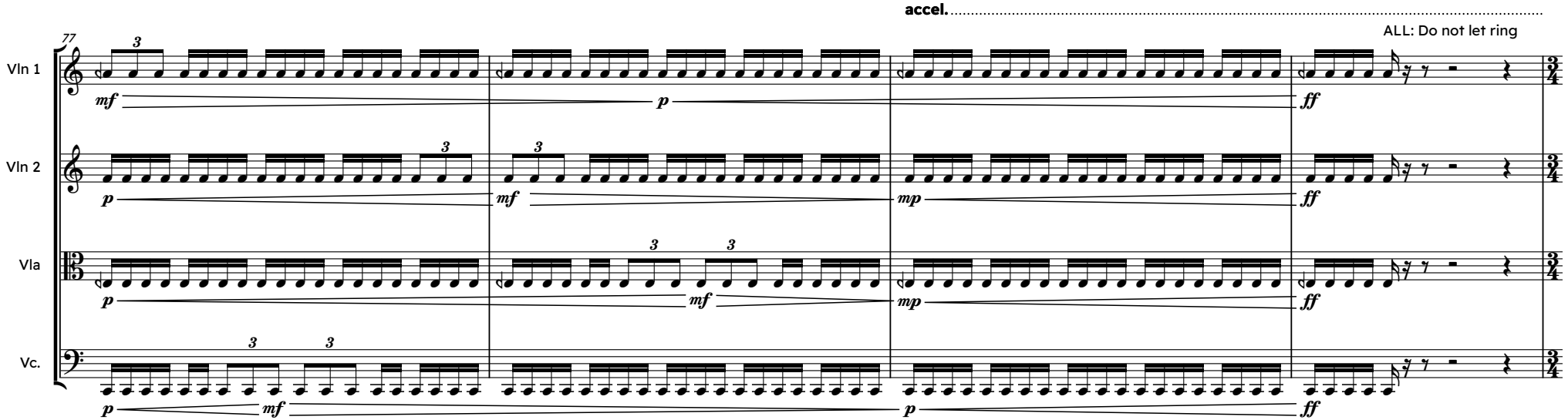


Start a tempo then slowly rall. by approx 10 bpm in order to play each repeat approx. 10 bpm slower than previous so that by end of repeats (Bar 72) you are approx. 100 bpm

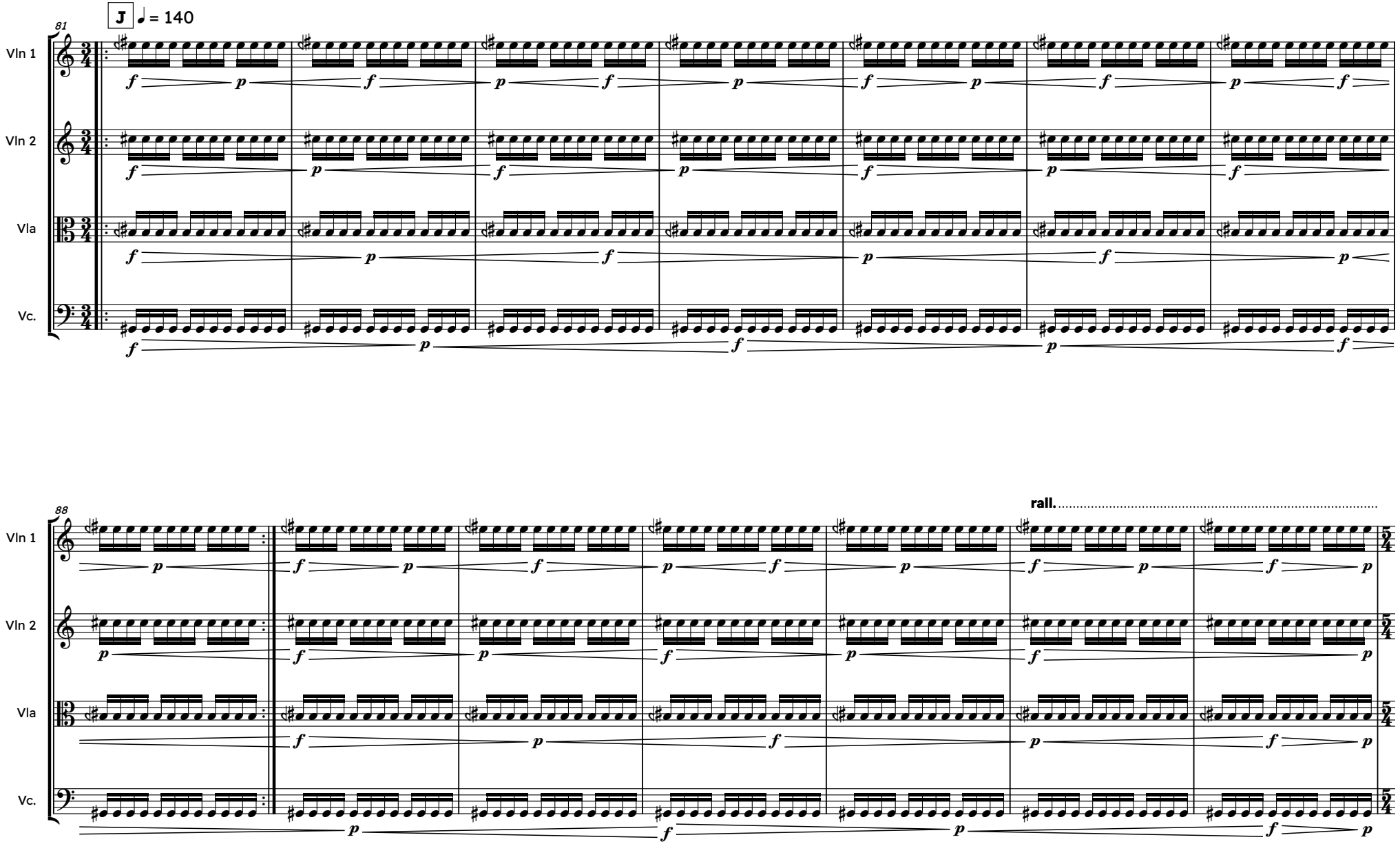


ALL: Slightly *detaché* in fixed bow position, try to bring out 11th-15th partials.

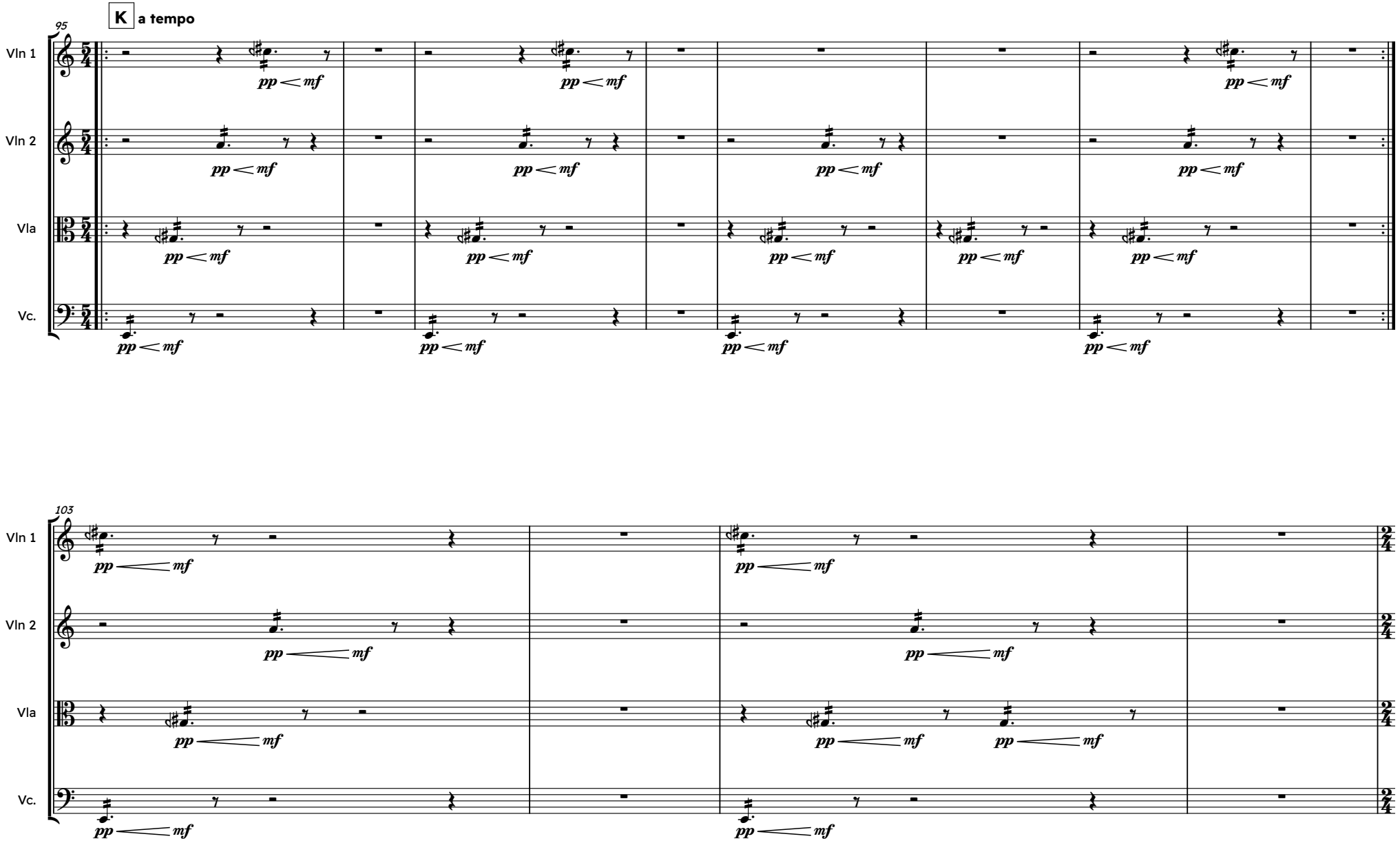


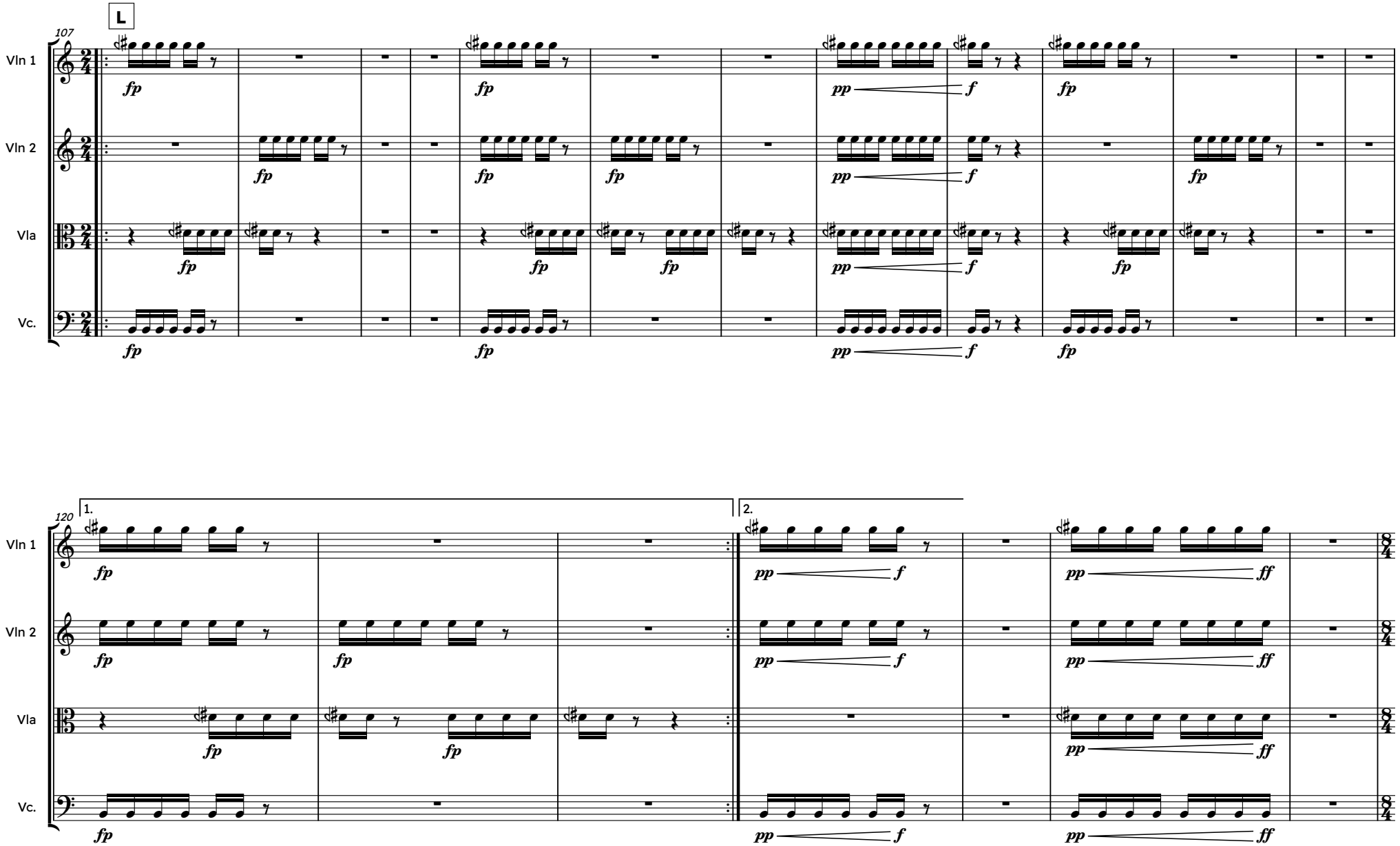


ALL: Independently drift between *sul tasto* on *f* and *poco sul pont* on *p*

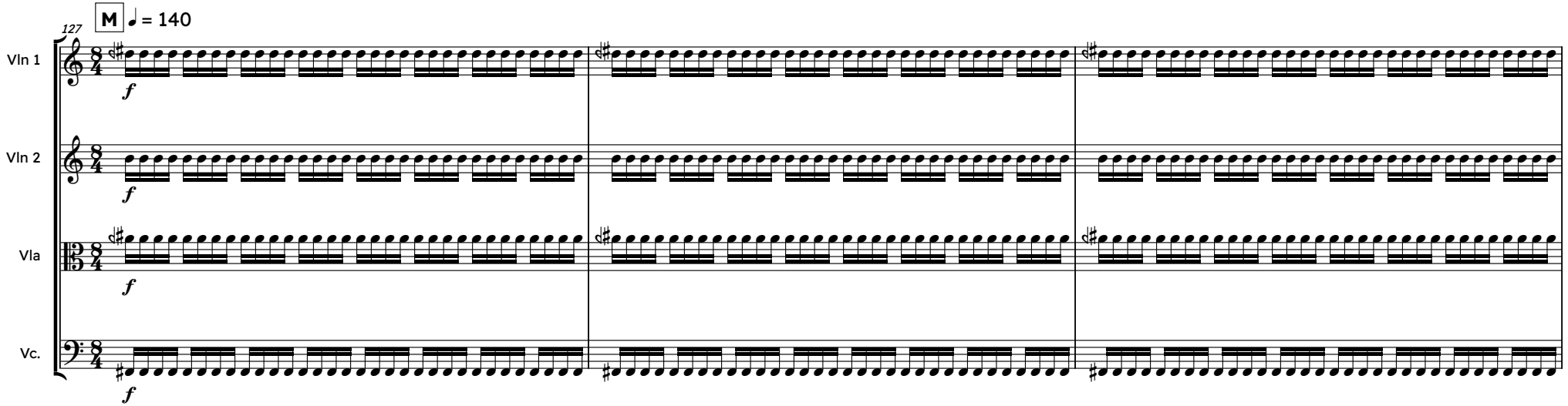


ALL: First time WITHOUT tremolo as dotted quarter notes only. Second time WITH, as written.




L
107
Vln 1
Vln 2
Vla
Vc.
fp
pp
f
120
1.
2.
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.

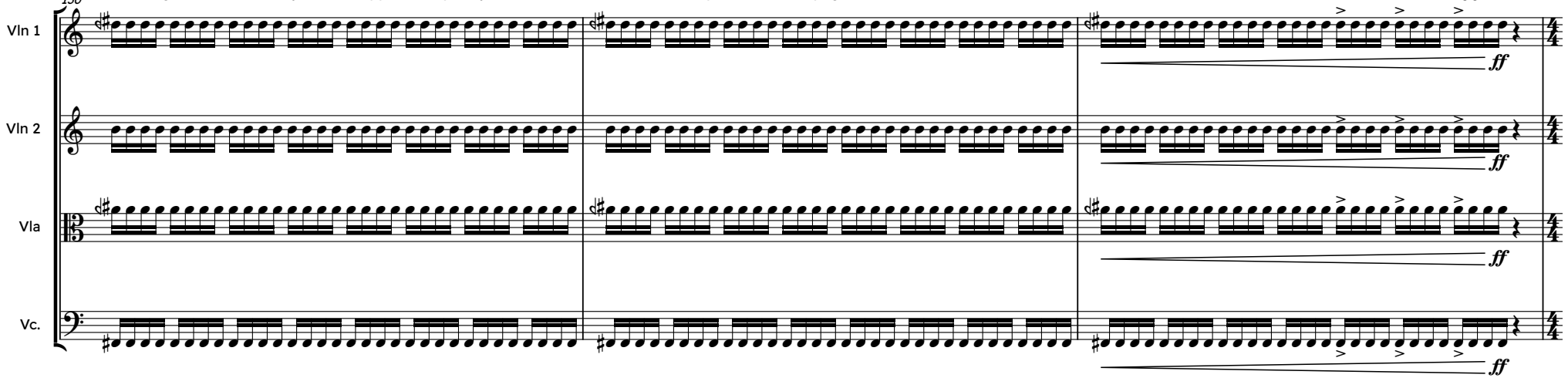


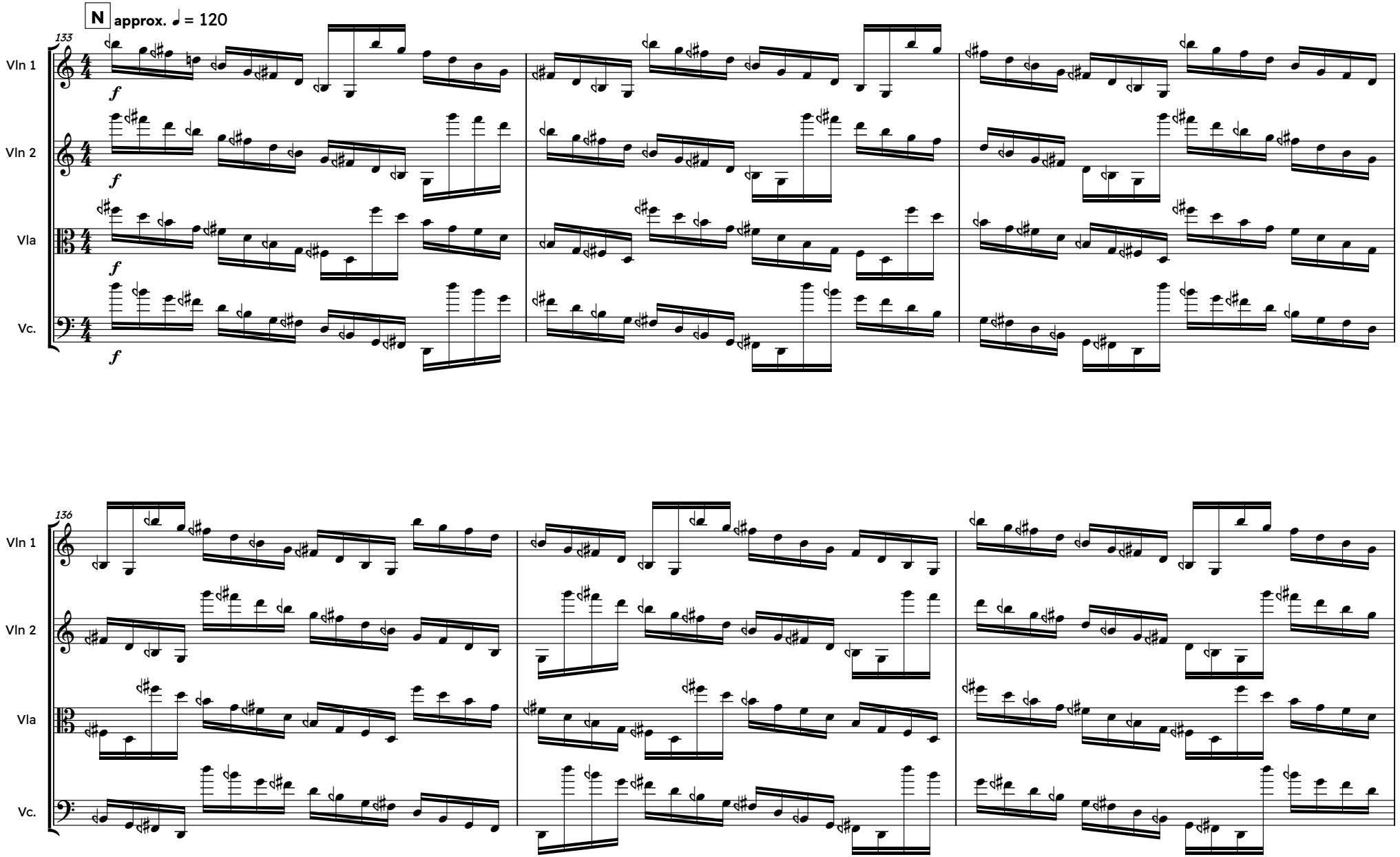
rall.

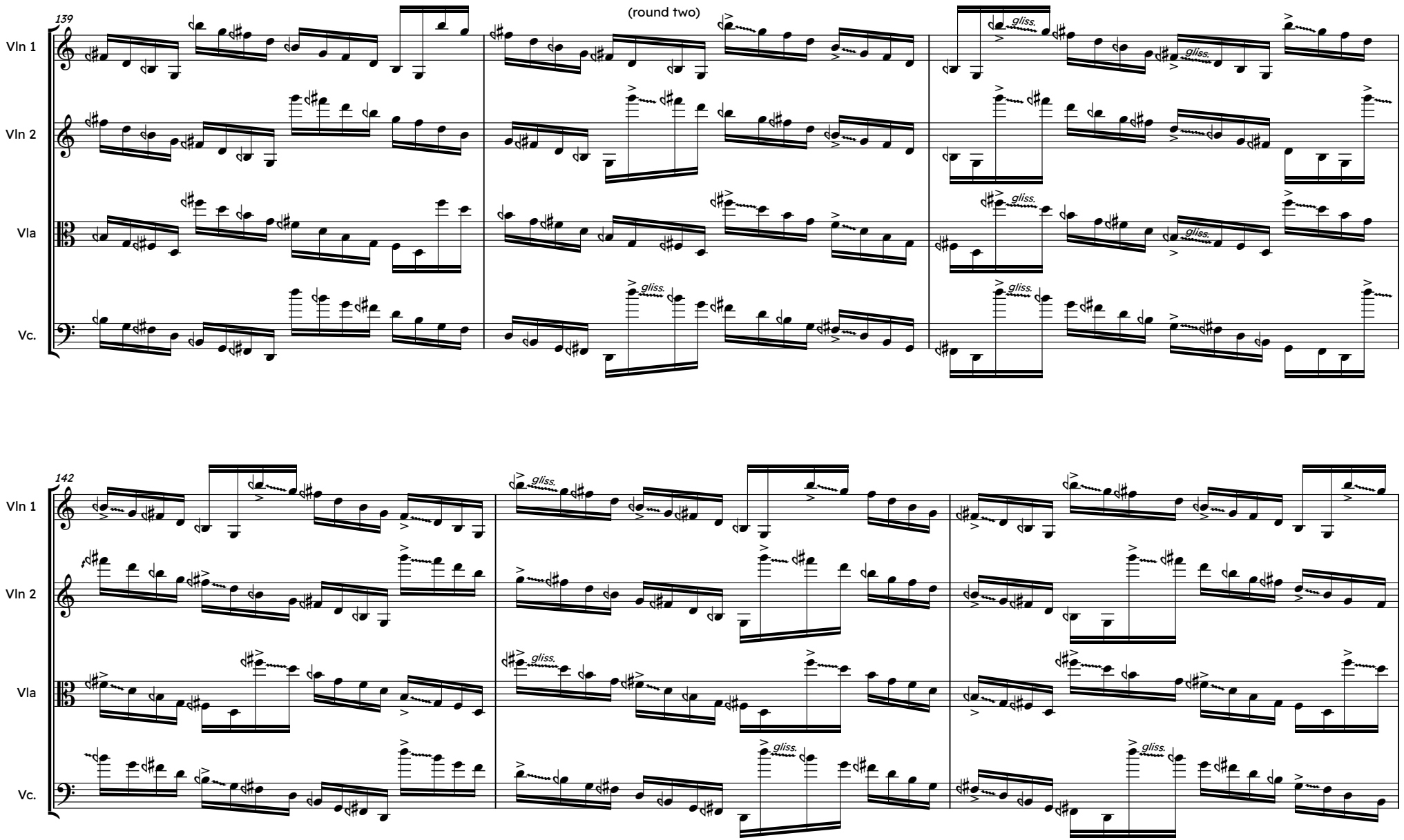
ALL: Together *rall.* so that you reach approx. 60bpm by the end, in order to set the tempo for the next page

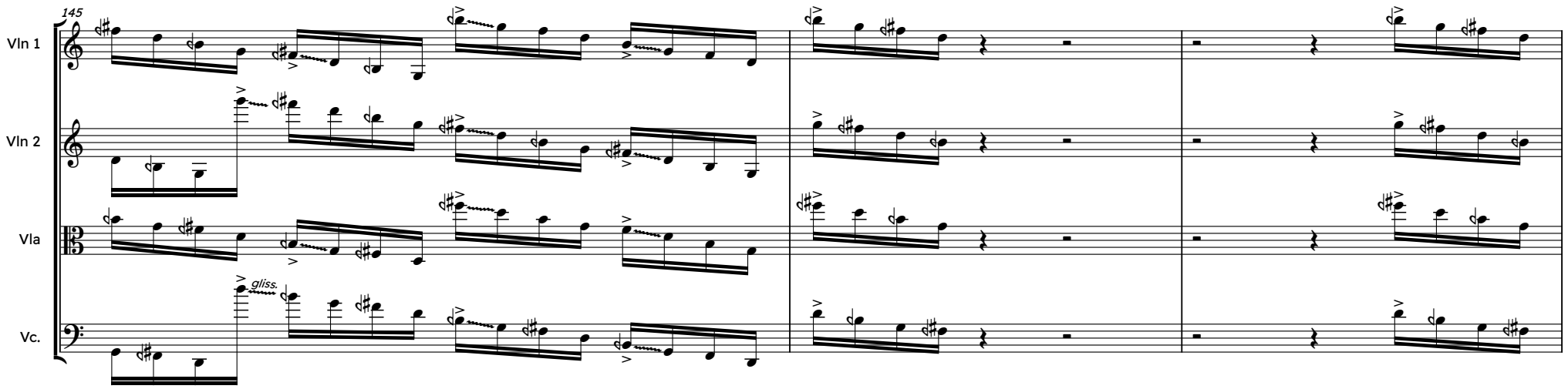
ALL: Mechanical - much less variation of *ad lib.*

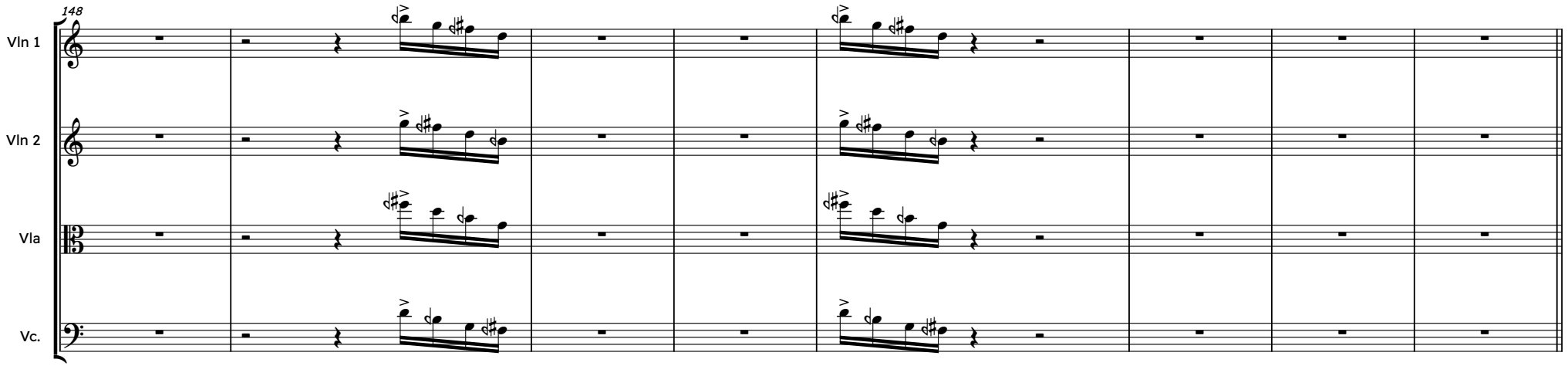
approx. ♩ = 60

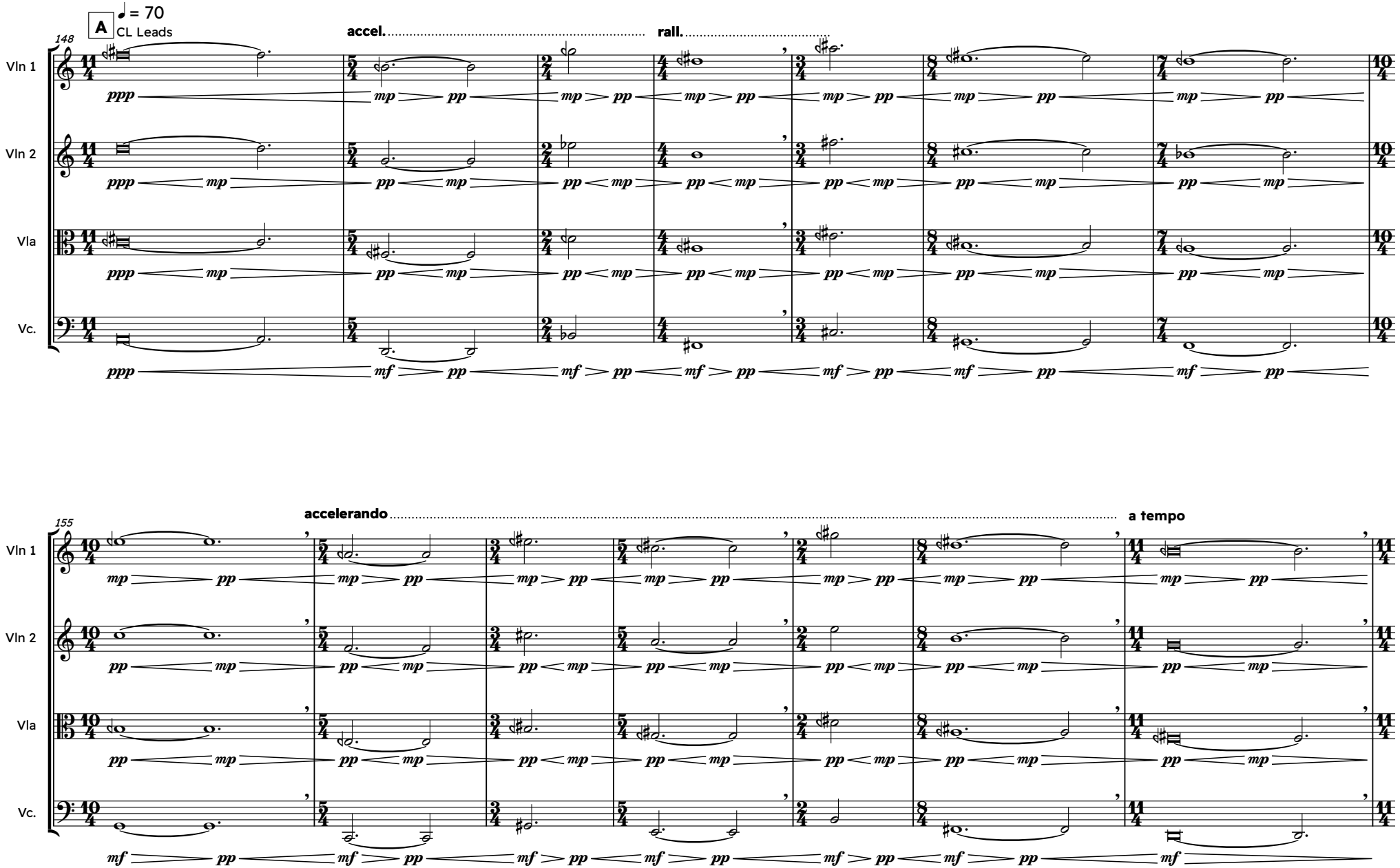


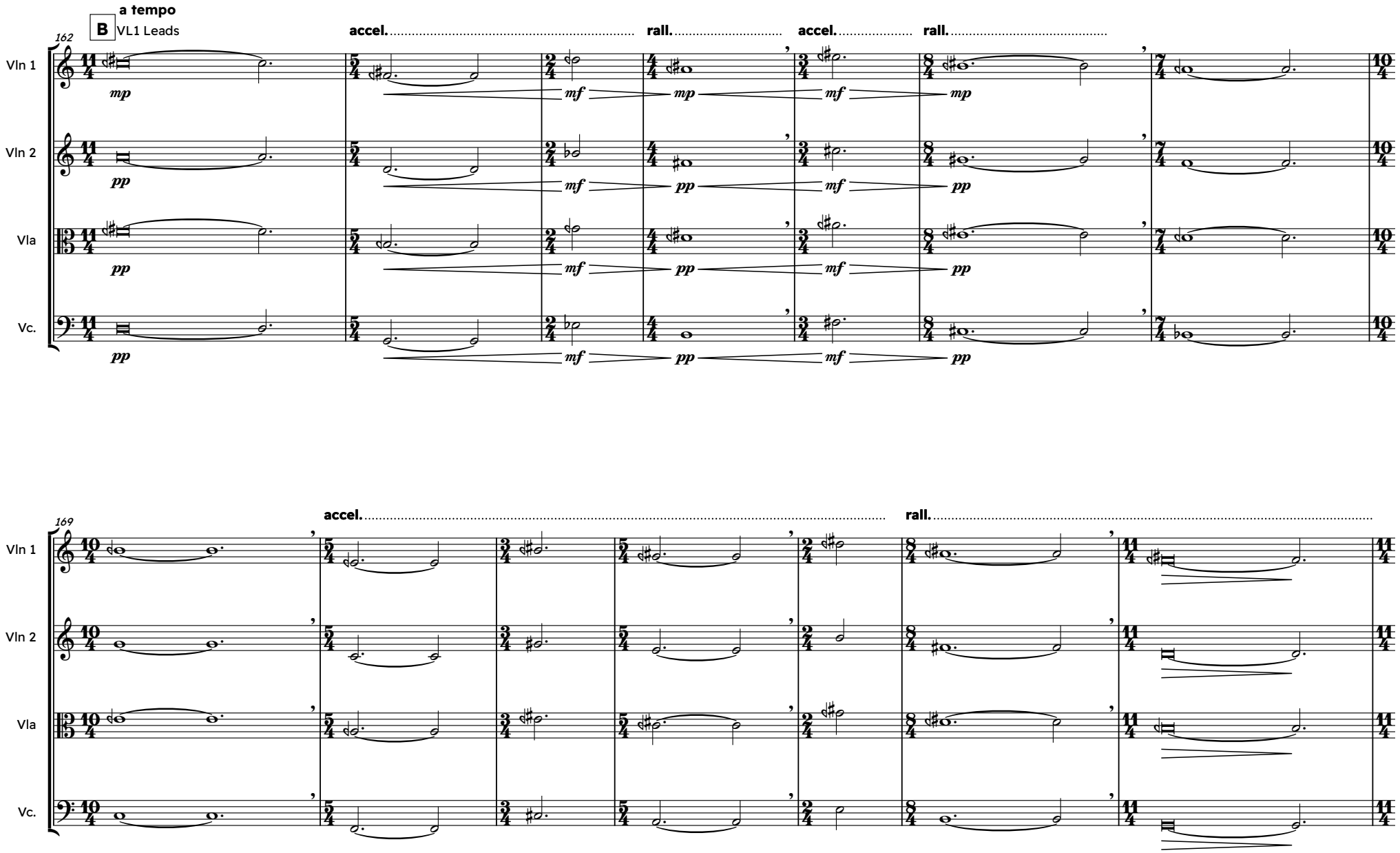

N
approx. ♩ = 120
133
Vln 1
Vln 2
Vla
Vc.
f
136
Vln 1
Vln 2
Vla
Vc.

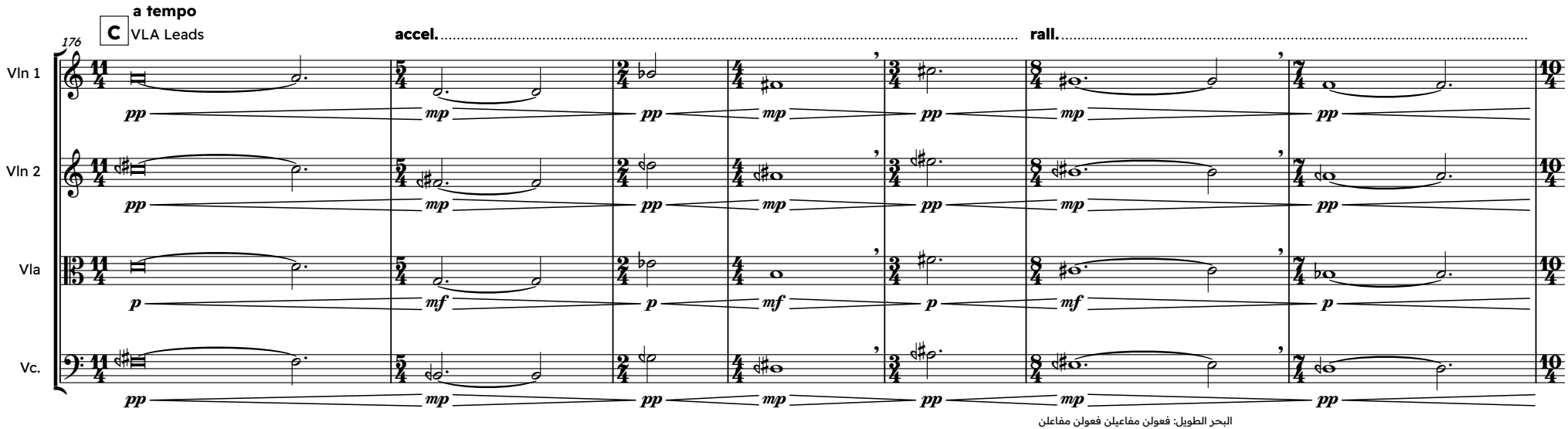

139
(round two)
Vln 1
Vln 2
Vla
Vc.
gliss.
142
Vln 1
Vln 2
Vla
Vc.
gliss.


145
Vln 1
Vln 2
Vla
Vc.
gliss.

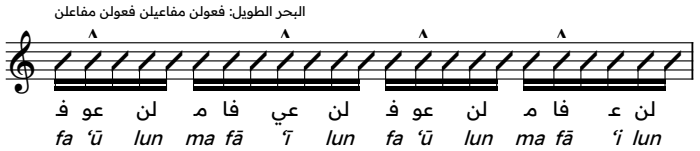

148
Vln 1
Vln 2
Vla
Vc.

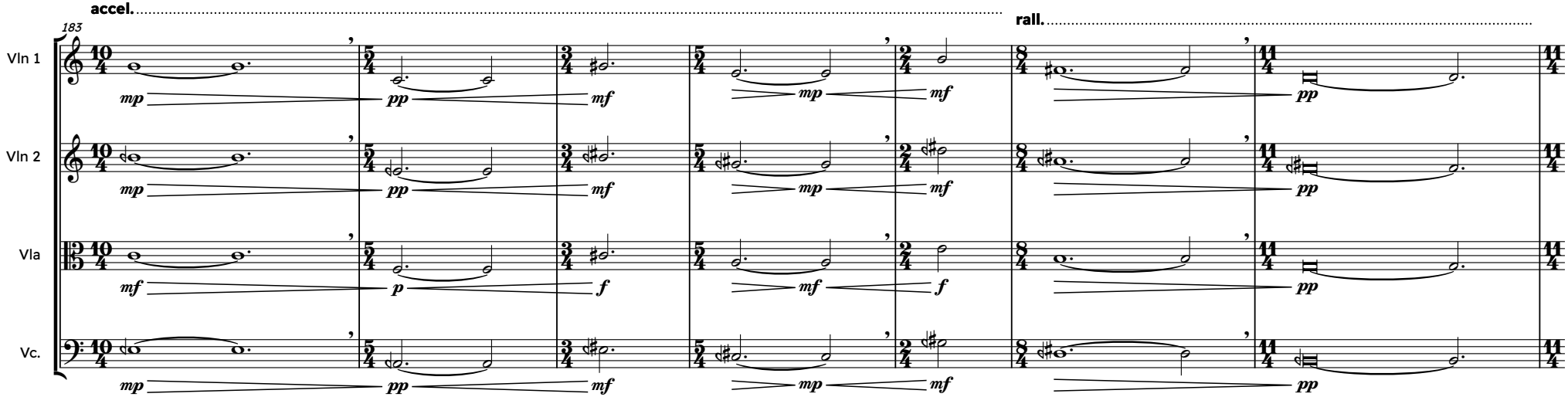

A
♩ = 70
CL Leads
148
accel.
rall.
Vln 1
Vln 2
Vla
Vc.
155
accelerando
a tempo


B
a tempo
VL1 Leads
162
accel.
rall.
accel.
rall.
Vln 1
Vln 2
Vla
Vc.
mp
pp
mf
169
accel.
rall.



ALL - FULL PAGE: Independently modulate speed of tremolo (*rall.<->accc.*), 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 lenghts 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*).





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

Vln 2

Vla

Vc.

pp

mp

pp

pp

197

rall.

Vln 1

Vln 2

Vla

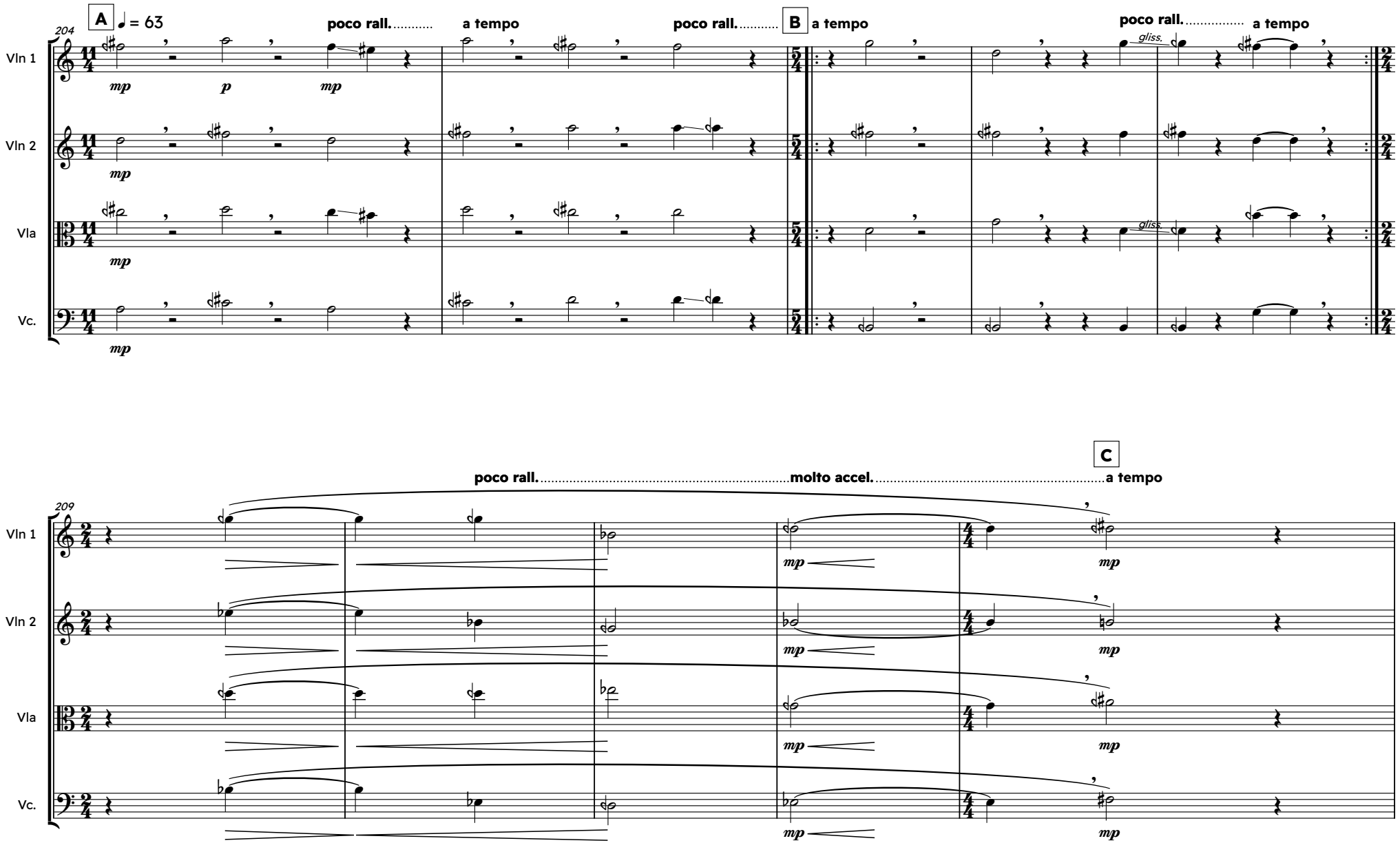
Vc.

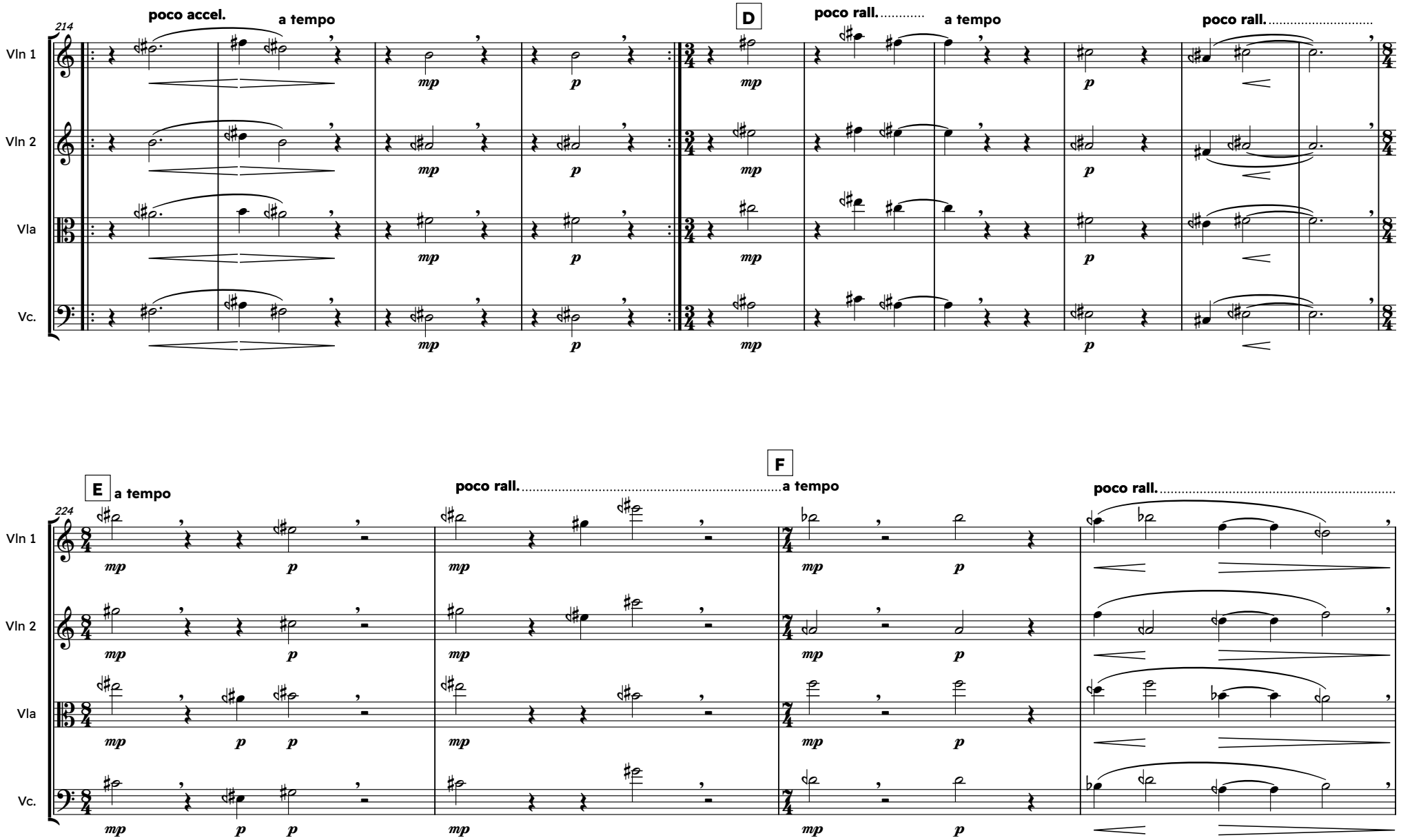
ppp

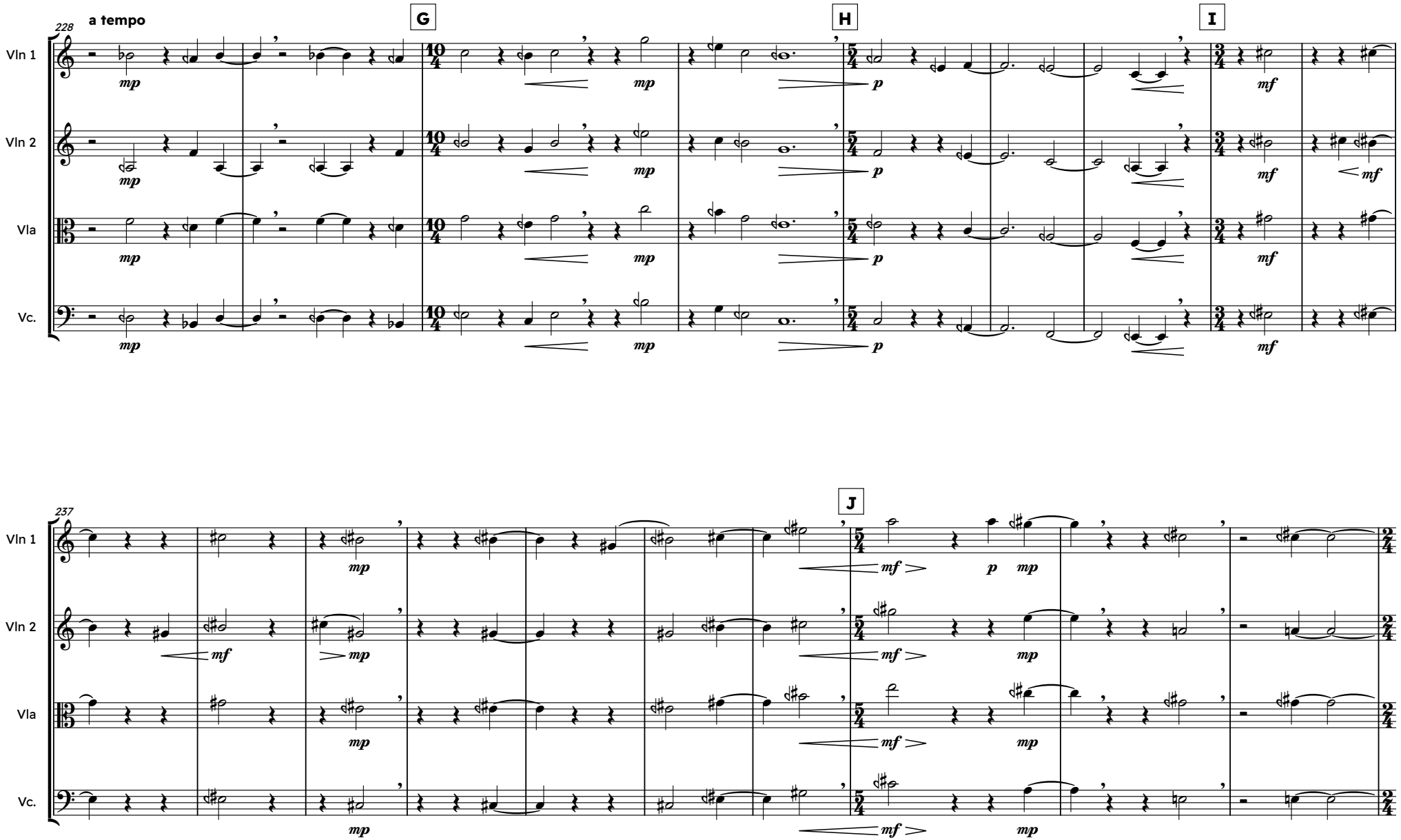
ppp

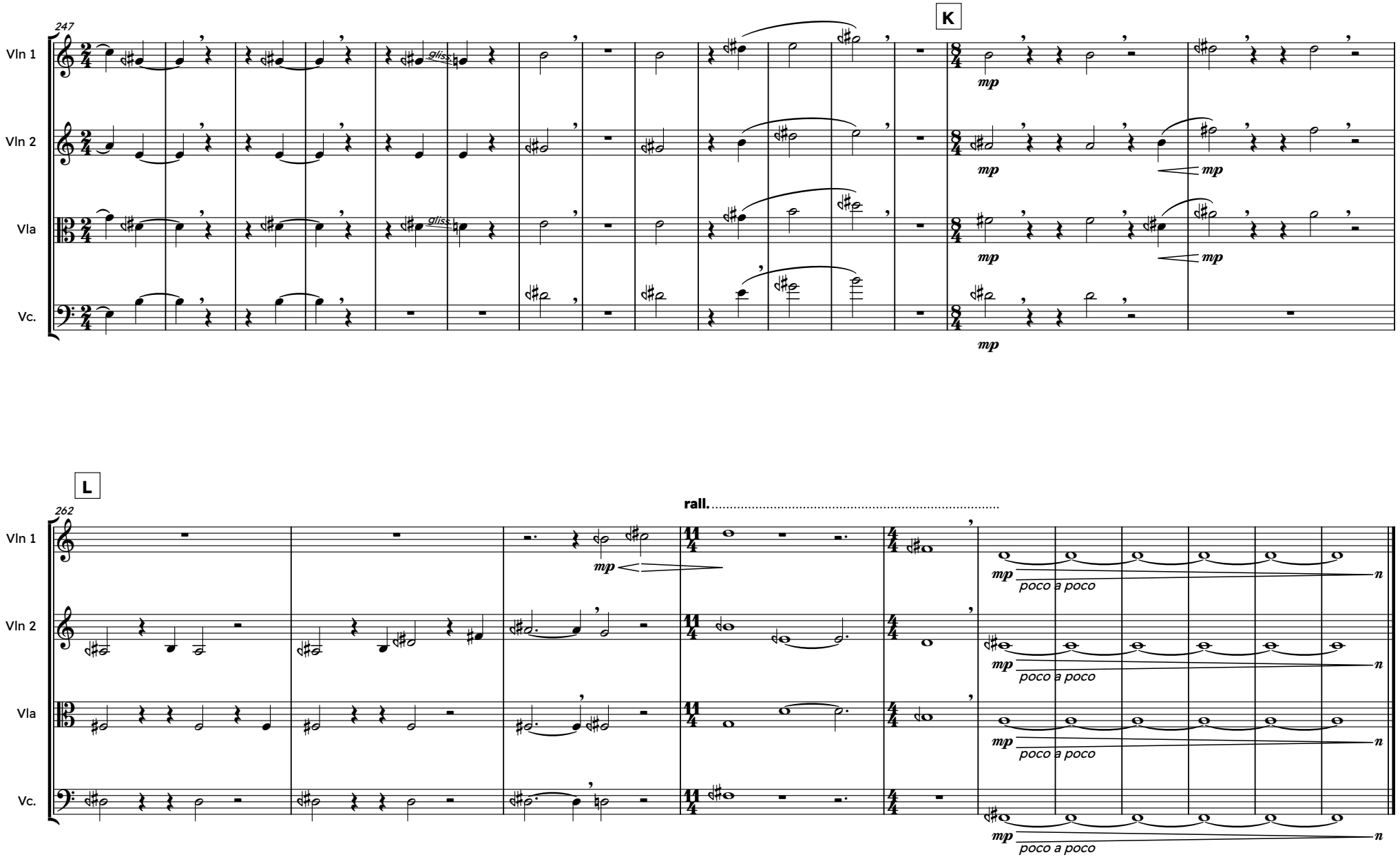
ppp

ppp


204
A
♩ = 63
poco rall.
a tempo
poco rall.
B
a tempo
poco rall.
a tempo
gliss.
gliss.
Vln 1
Vln 2
Vla
Vc.
mp
p
mp
209
C
poco rall.
molto accel.
a tempo


214
poco accel.
a tempo
D
poco rall.
a tempo
poco rall.
Vln 1
Vln 2
Vla
Vc.
mp
p
E
a tempo
224
poco rall.
a tempo
F
poco rall.


228
a tempo
G
H
I
Vln 1
Vln 2
Vla
Vc.
mp
p
mf
237
J


247
K
Vln 1
Vln 2
Vla
Vc.
gliss.
mp
L
262
rall.
poco a poco
n