

Jason Bahr
This Present Darkness
for mixed chamber ensemble:

Flute (Piccolo)
Clarinet (Bass Clarinet)
Violin
Violoncello
Percussion
Piano (Celesta)

duration ca. 26:00

For the saints of God, and for the Lamb

This Present Darkness

[Transposed Score]

I. Ba-al Rafar, Prince of Babylon

Jason Bahr
(b. 1972)

$\text{♩} = 63$ **Sinister** *the demons hover above Ashton...*

Flute/Piccolo Piccolo
senza vibrato
ppp

B♭ Clarinet/Bass Clarinet

Violin *senza vibrato sul pont.* *ppp* (b₂)

Violoncello *ppp*

Percussion Glock (*sounds two octaves higher than written*)
med. rubber
ppp *pp* *ppp* *pp* *ppp* *p*
l.v. sempre

Piano/Celesta Celesta (*sounds one octave higher than written*)
ppp *pp* *ppp* *pp*
(If no Celesta is available, these parts may be played on the piano 8va)
ppp *pp*

l.v. sempre

7

Picc.

B♭ Cl.

Vn. (b₂)

Vc.

Glock *pp* *p* *pp* *mp* *mp*

Cel. *pp* *p* *pp* *mp* *mp*

9

13

Picc.

Chimes

Tubular Chimes

pp *p* *mp* *mf*

ped. (Pedal lock down)

*NB: Chimes sound as written, clarinet is transposed.

sul D

Vn.

Vc.

Glock

5

pp *p*

Cel.

13

3

pp *p*

19

Picc.

Chimes

poco cresc.

3

mp *p* *mp*

poco cresc.

5

p

sul E

Vn.

Vc.

poco cresc.

sul A

p

Glock

5

mp *p*

5

pp *mp*

Cel.

19

7

pp *mp*

5

pp *p*

7

mp

23

Picc. *fpp*

Chimes *p pp* *l.v. to Bass Clarinet*

Vn. *fpp*

Vc. *fpp*

Glock. *p mf mp p*

Cel. *p mf*



26

Picc. *fpp* *poco a poco più vibrato*

B♭ Bs. Cl. *ppp* *molto*

Vn. *fpp* *poco a poco più vibrato* *ppp* *molto*

Vc. *fpp* *poco a poco più vibrato* *ppp* *molto*

Glock. *mp f*

Cel. *p f* *to piano*

II. Prayers of the Remnant

Musical score for measures 1-4. The score includes parts for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vn.), Viola (Vc.), Percussion (Perc.), and Piano (Pf.).

- Fl.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *fff* (fortissimo) for the first two measures, then *pp* (pianissimo) for the last two. A **Piccolo** part is indicated above the staff.
- B♭ Cl.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo).
- Vn.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *fff* (fortissimo).
- Vc.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *fff* (fortissimo) for the first two measures, then *p* (piano) and *pp* (pianissimo) for the last two.
- Perc.:** Includes **Tam** (Tambourine) and **Bass Drum**. The **Glock** (Glockenspiel) part is marked *med. rubber* and *l.v. sempre*. Dynamics include *pp* (pianissimo) and *p* (piano).
- Pf.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *fff* (fortissimo). The **Celesta** part is marked *pp* (pianissimo) and *p* (piano). The **Celeste** part is marked *pp* (pianissimo) and *p* (piano). The **8^{ub}** (8^{va} below) part is marked *pp* (pianissimo).

(continue to hold piano pedal)

*Players may hold a fermata here for percussionist.
The clarinetist should not hold the fermata so that he/she may change instruments.

Musical score for measures 5-8. The score includes parts for Piccolo (Picc.), Bass Clarinet (B♭ Cl.), Violin (Vn.), Viola (Vc.), Glockenspiel (Glock.), and Celesta/Piano (Cel. Pf.).

- Picc.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo).
- B♭ Cl.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo).
- Vn.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo). The instruction *sul tasto flautando* and *sul E* is present.
- Vc.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo). The instruction *ricochet* is present.
- Glock.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo).
- Cel. Pf.:** Starts with a fermata marked with a circled asterisk (*). The dynamic is *pp* (pianissimo).

(8^{ub})

9 $\text{♩} = 60$ rit. $\text{♩} = 76$

Picc. *fp* *f* *pp* *n*

B♭ Cl. *fp* *f* *pp* *n*

Vn. *fp* *f* *pp*

Vc. *pp* *fp* *f* *pp*

Glock. *mp* *f*

Cel. *mp* *f* *pp* *p*

sul A

cresc. 10

Piano

una corda



14 $\text{♩} = 60$ rit.

Picc. *f* *pp* *n*

B♭ Cl. *f* *n*

Vn. *f* *pp* *n*

Vc. *f* *pp* *n*

Glock. *f*

Cel. *f* *pp* *p*

Celesta

Piano

una corda

18 $\text{♩} = 76$

Picc. *f* 7

B♭ Cl. *f*

Vn. *ord.* *f* 5

Vc. *f* 5 3

Glock. *f* 5 *f* 5

Pf. *f* 6 3 3 10

Celesta

Ad.



20 **rubato**

Picc. *ff* *f* *mp* *p* *ppp* *fp* (non cresc.)

B♭ Cl. *ff* *f* *mp* *p* *ppp* *fp* (non cresc.)

Vn. *ff* *f* *mp* *p* *ppp* *fp* (non cresc.)

Vc. *fp* *fp* *fp* *mp* 3 3 *fp*

Glock. *ff* *f*

Cel. *ff* **rubato**

*

25 $\text{♩} = 72$

Picc. *fp*

B♭ Cl. *fp*

Vn. *fp*

Vc. *fp (non cresc.)* *pp* *mf* *fp*

Glock. $\text{♩} = 72$ *pp* Bass Drum *BD beater*

Pf. *p* *mp* *p* *mp*

♩ *♩* *♩* *♩*



32 *rit.* *a tempo* *accel.*

Flute *p* *mp* *mf* *mp* *f cresc.*

B♭ Cl. *pp* *p* *mp* *mf* *p* *f cresc.*

Vn. *mp* *mf* *p* *f cresc.*

Vc. *pp* *p* *mp* *mf* *p* *f cresc.*

Perc. *Glock* *mf*

Pf. *pp* *p* *mp* *mf* *p*

♩ *♩* *♩* *♩*

III. Tal and the Heavenly Hosts

(♩=54) *gathering of the demons...* 1* 5" ♩=54

Fl.

B♭ Cl.

Vn.

Vc.

Chimes

Pf.

practice mute

repeat notes in any order as fast as possible

strike strings with palms (ca. lowest octave and a half) mf

mp *gathering of the demons...* 1* 5" ♩=54

Inside the Piano

strike strings with palms (ca. lowest octave and a half) mf

*Numbers in triangles are 'cue' beats. The conductor should cue each new event. Approximate timings are given for each beat. Measure numbers are given for each measure in this section.

5 3 3" 5" 3" 2 3"

Fl.

B♭ Cl.

Vn.

Vc.

Chimes

Pf.

practice mute, sul G repeat notes in any order as fast as possible

come prima, sul C, using the given pitch range

come prima, sul G, using the given pitch range

legato

legato

ca. 3"

mf

Inside the Piano

mf

***Rests in parenthesis mean the player should end during a given cue, at their own discretion. In general, events in this section should fade smoothly in and out of each other.*

2" 8 2 4" 7" 9 3 1"

Fl.

B♭ Cl.

Vn.

Vc.

Perc.

Pf.

repeat notes in any order as fast as possible

ca. 1" n p n

ca. 2" n p n

come prima, sul G

legato

senza sordino

Tam bowed 3-4" n f

Inside the Piano f ff

gliss. 8^{vb}-1

(*Sc.*)

flutter tongue, very breathy repeat notes in any order as fast as possible

2" 3" 10 2 3" colla parta, ca. 3" 11 2 4"

Fl.

B♭ Cl.

Vn.

Vc.

Perc.

Pf.

ff

come prima, sul D

legato

mp

senza sordino

con sordino (normal mute) come prima, sul G

legato

mp

pp ff sub.

♩ (snap pizz.)

Bass Clarinet (accel. then rit., number of notes is approximate)

ff stopped* +

*lightly mute string with fingertip

7" 12 $\text{♩} = 60$ 13 ∇ 3 c. 3" per beat
come prima, no flutter

Fl.

B \flat Bs. Cl. *ca. 2"* *n* *f* *n*

Vn. *come prima con sordino (normal mute)* *détaché* *n* *mp* *n*

Vc. *Sus. Cym. bowed 3-4"* *ff* *arco come prima* *détaché* *n*

Perc. *Marimba (rit., number of notes is approximate)* *f*

Pf. 7" 12 $\text{♩} = 60$ 13 ∇ 3 c. 3" per beat
Inside the Piano *mp*

14 ∇ 2 *colla parta, ca. 5"*

Fl.

B \flat Bs. Cl. *come prima* *n* *mf* *end suddenly* *ff*

Vn.

Vc. *end suddenly* *f*

Mba. *repeat notes in any order as fast as possible* *etc.* *end suddenly* *ff* *Tam stir with wire brushes* *n* *f*

Pf. 14 ∇ 2 *colla parta, ca. 5"*