

Full Score

Gilad Cohen

The Last Battle of King Sorrow

for flute, oboe, clarinet in B \flat ,
French horn, bassoon, and bass clarinet

(2022)

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The Last Battle of King Sorrow

Each of the four movements may be performed individually.

Program Notes:

The Last Battle of King Sorrow is a piece of both melancholy and bravura. The main horn theme brings to my mind a king near the end of his reign who reflects on old triumphs and failures. As a whole, the piece creates a tapestry of memories

as every theme in the first movement is revisited in the following three movements. The unusual instrumentation (a standard woodwind quintet joined by a bass clarinet) is inspired by Leoš Janáček's masterpiece *Mladi*, in which he uses the bass clarinet as the main bass instrument, freeing the bassoon to marvel at its lyrical tenor register. In *King Sorrow*,

I chose to celebrate the existence of two bass instruments through nods to rock bands that cherish a dark tone.

Throughout the first movement, the bassoon and bass clarinet play a heavy bass line using power chords, a guitar technique that is popular in hard rock. The second movement features a repeated section that is my attempt to compose a grand,

Alice-in-Chains-style chorus: the upper woodwinds growl in close 3-part harmony that resembles this band's distinctive vocal harmonies, the bass instruments share bass duties through Bach-like imitation, and the French horn bends notes up and down, suggesting an electric guitar played with a whammy bar and a wah-wah effect.

In the third and fourth movements, several melodies and bass lines are immediately echoed by another instrument similarly to Pink Floyd's use of delay effect. Lastly, King Sorrow owes some debt to his brother-in-arms King Crimson.

This genre-bending band combines rock grooves with some of the most dissonant licks in rock history, to the point of mingling with the dark art of atonality (heavens!). Due to the impact mark that these musicians and others have on *The Last Battle of King Sorrow*, I included in the score a list of musical references. I hope these could be useful for performers for capturing particular sounds and performance styles, or at least provide them with an uncanny playlist for eerie nights.

List of references:

These musical references provided inspiration for the indicated sections and can be useful for capturing particular sounds and performance styles.

REF1. I, m. 9 (flute): Jethro Tull's "Cross-Eyed Mary" 0:24-0:58; Jethro Tull's "My God" 3:24+.

REF2. I, m. 32+, IV m. 1+: King Crimson's "Starless" 4:30+

REF3. II, mm 8-16 (clarinet): Invincible's "Detroit Summer" 0:46-1:11+

REF4. II, mm 29-36, mm 70-77: Alice in Chains' "Junkhead" 0:00-1:00

REF5. II m. 37: Alice in Chains' "Sickman" 0:00-0:34

REF6. II m. 53: AKA Keyz' "Live Like This" 0:28-0:47

REF7. II mm 78-85: Alice in Chains' "Sickman" 0:40-1:20

REF8. II m. 94-109: King Crimson's "Lament" 3:41-4:05

REF9. II, mm 113-114: Maurice Ravel's *Tombeau de Couperin* (orchestral version), 1st movement, last 4 bars.

REF10. III mm 5-29: Pink Floyd's "Sheep" 0:00+

REF11. III m. 30-36, 77-83: Sa-Roc's "Hand on God" 1:15-1:37

REF12. IV mm 10-25: Pink Floyd's "Another Brick in the Wall, Pt. 1" 0:00+

REF13. IV m. 12-15 (oboe and flute): Pink Floyd "Shine On You Crazy Diamond (Pts. 6-9) 1:01+

REF14. IV m. 26+: King Crimson "Fructure" 9:13+

REF15. IV m. 54+: Pink Floyd's "Atom Heart Mother" 21:42-22:11.

REF16. IV m62-end: Pink Floyd's "Interstellar Overdrive" 9:03-9:40; Nirvana's "Serve the Servants" 3:18-3:37

The Last Battle of King Sorrow

Approx. length: 20 min.

I.

Gilad Cohen 2022
(Version April 2022)

Lento molto rubato ($\text{♩} = 40$)

Flute

Oboe

Clarinet in B♭

Horn in F

Bassoon

Bass Clarinet in B♭

F0/B♭13

SOLO lowered pitch ↓

pp reminiscing

F0/B♭13 gliss.

p decisive

A Andante, steady and heavy ($\text{♩}=90$)

5 **4+3** air sound, pitchless

Fl.

f (as possible), percussive
air sound, pitchless (reed off?)

Ob.

f (as possible), percussive

Cl.

p
(not lowered)

Hn.

mf
hold notes for full length,
stopping exactly on off-beats

Bsn.

mf heavy, very steady
hold notes for full length,
stopping exactly on off-beats

B. Cl.

mf heavy, very steady

9

gliss.
simile
simile

==

7

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

9

gliss.
gliss.

8

Fl. Ob. Cl. Hn. Bsn. B. Cl.

legato

gliss.

gliss.

B Decisive, very steady

9 REF.1 flz. pitchless "tk" simile` gl. ord.

f percussive and airy, modify+sing ad lib. a la Ian Anderson

flz. dramatic

Ob. flz. dramatic

Cl. *mf* flz. dramatic

Hn. flz. *mf* dramatic, match others

Bsn. *pp* articulated and percussive flz. *f* dramatic

B. Cl. flz. *f* dramatic

6

Fl. *f* tk

Ob. *p*

Cl. *fp* *pp* *mf* *pp*
fast, mostly air

Hn. *fpp*

Bsn. *pp*

B. Cl. *fp* *p* articulated and percussive
pitchless air sound

12

Fl. tk cantabile

Ob. *mfp* pitchless air sound

Cl. *f* cantabile F2/B \flat 123 gliss.

Hn. -

Bsn. *mf* melody

B. Cl. *f* cantabile

C Melancholic

13

Fl. *pp* *p* tk *gl.*

Ob. -

Cl. *p cantabile* (not lowered)

Hn. lyrical gliss.

Bsn. *p* gliss.

B. Cl. *p*

15

Fl. tk *mf* flz.

Ob. espress. *p*

Cl. espress., like echo of oboe F2/B♭123

Hn. sadly *p*

Bsn.

B. Cl.

17

Fl. *f* air sound, pitchless
f (as possible), percussive

Ob. *pp* legato repeat 3 5

Cl. *pp* fast, blurry

Hn.

Bsn. *p*

B. Cl. *p*

=

18

Fl. *v* *x* *p* 7:4

Ob. 5 5 *f*

Cl. *p*

Hn. *mf*

Bsn. *flz.*

B. Cl. *flz.*

D

Decisive and very steady

9

Fl. 19 *f* percussive and airy

Ob. *f* freely, penetrating, suggesting a zurna/rheita

Cl. *f*

Hn. ord.

Bsn. *f* *mf* articulated and percussive

B. Cl. ord. gliss.

Fl. 20 dramatic

(*f*)

Ob. dramatic

Cl. *pp* *f* dramatic

Hn. *mf* dramatic, match others

Bsn. *f* dramatic

fpp

mf gliss.

B. Cl. *f* dramatic

REPRODUCTION PROHIBITED

Fl. *cantabile*

Ob.

Cl. flz ord.

Hn. *cantabile*

Bsn. *f*

B. Cl. *f short and percussive*

This section contains two staves of musical notation. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The bottom staff is for Bassoon (Bsn.) only. Measure 22 starts with a flute solo, followed by entries from oboe, clarinet, bassoon, and bass clarinet. Measure 23 begins with a forte dynamic (f) for bassoon, followed by a rhythmic pattern for bass clarinet labeled 'f short and percussive'.

Fl. *ff dramatic*

Ob. *ff dramatic*

Cl. *ff dramatic*

Hn. *f dramatic*

Bsn. *ff dramatic*

B. Cl. *ff dramatic*

This section contains two staves of musical notation. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The bottom staff is for Bassoon (Bsn.) only. Measure 24 features a crescendo to fortissimo (ff) with dynamics labeled 'ff dramatic' for all parts. Measure 25 continues with the ff dynamic, maintaining the 'dramatic' intensity across all instruments.

Fl. 7/4 25 *f*

Ob. 7/4 *ff cantabile*

Cl. 7/4 3 3 *ff cantabile*

Hn. 7/4 *mf*

Bsn. 7/4 *f*

B. Cl. 7/4 *f*

gliss.

gliss.

=====

Fl. 3/2 *poco rit.*

Ob. 3/2 *pp*

Cl. 3/2 *pp*

Hn. 3/2 *p*

Bsn. 3/2 *mf*

B. Cl. 3/2 *mf*

FOR PENTUS ONLY

E Sorrowful, poco sostenuto $\text{♩} = 75$

Fl. 27 *p cantabile*

Ob.

Cl. *pp* *SOLO* *p fanfare*

Hn.

Bsn. *p cantabile*

B. Cl. *pp*

==

30

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn.

Bsn. *pp*

B. Cl.

F Creeping

13

32 REF.2

Hold all notes for full length,
with smooth articulation

Fl. *pp subdued, blend with bassoon*

Ob.

Cl. *p* *pp glue flute and bassoon*

Hn.

Bsn. *pp subdued, blend with flute* *sfpz* *gradually add air*

B. Cl. *pp*

Measure 32 ends with a double bar line.

34

Fl. *p*

Ob.

Cl. *dissolve into air* *only* *glue flute and bassoon*

Hn.

Bsn. *= p* *pp ominous*

B. Cl. *pp ominous*

37

Fl. *mp*

Ob. *pp* dissolve into air only

Cl.

Hn.

Bsn.

B. Cl. *mp*

Hold all notes for full length, smooth articulation

mp blend with flute

40

Fl.

Ob.

Cl. *p* F0/B13 gliss.

Hn. *p* pitchless

Bsn.

B. Cl. *p* air only

II.

Allegro giusto, energetic ($\text{♩}=120$)

1 pitchless air sound

Fl. *p rhythmic and accented*

Ob.

Cl.

Hn.

Bsn.

B. Cl. pitchless air sound
p rhythmic and accented

4

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

Rhythmic and slightly faster than the rest of the instruments.
Modify/add embellishments ad lib. (e.g. grace notes, bending)

pp melody

6

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

REF.3

8

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

10

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

A

11

f (as possible)

p cantabile

pp *mf*

p cantabile

f (as possible)

=

13

pp

p

pp

p

p

15

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

pp

percussive,
almost
pitchless

17

Fl.

Ob.

Cl.

Hn.

Bsn.

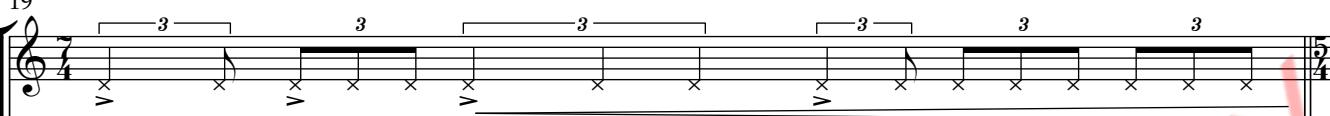
B. Cl.

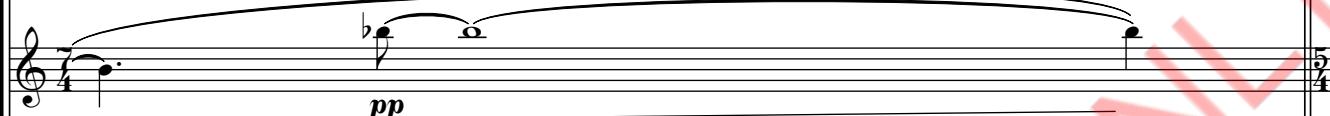
mp

ord.

in time with others

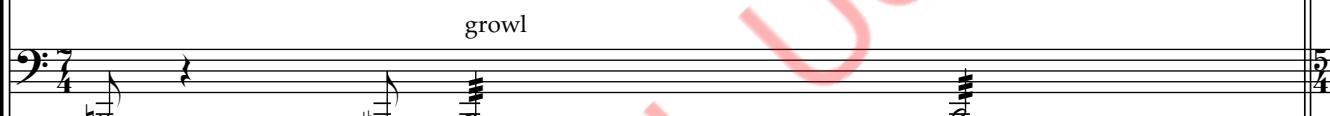
19

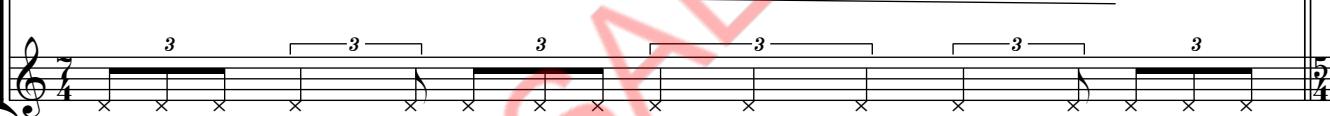
Fl. 

Ob. 

Cl. 

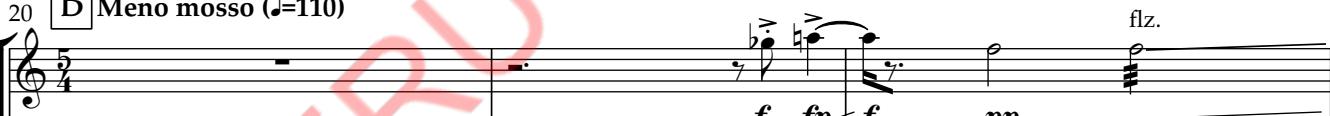
Hn. 

Bsn. 

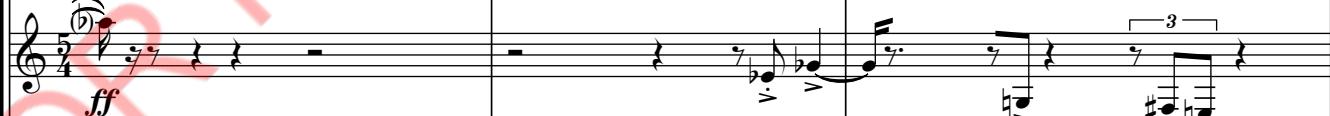
B. Cl. 

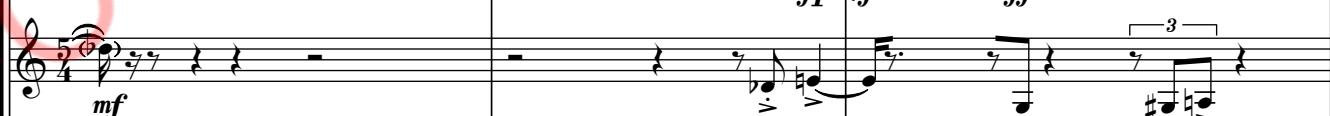
=

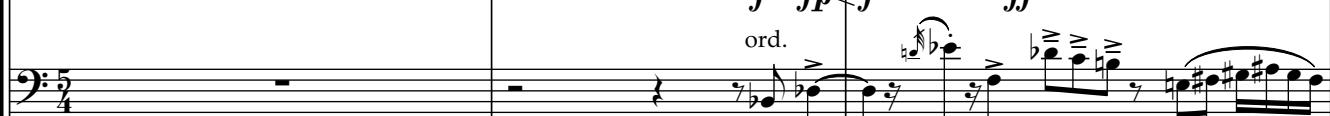
20 **B** Meno mosso ($\text{♩} = 110$)

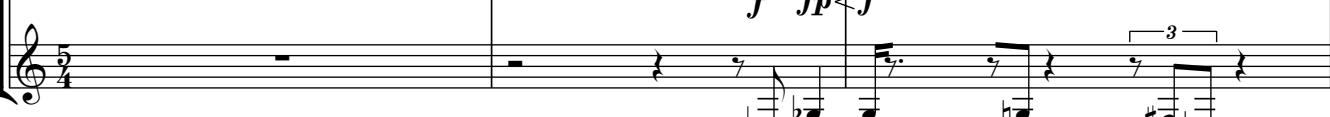
Fl. 

Ob. 

Cl. 

Hn. 

Bsn. 

B. Cl. 

23 ord.

Fl. *fp* *f* *fp* < *f* *ff*

Ob. *fp* < *f* *ff*

Cl. *fp* < *f* *ff*

Hn. *f* *fp* < *f* *ff*

Bsn. *f* *fp* < *f* *ff*

B. Cl. *f* *fp* < *f* *ff*

flz.

f *fp* *flz.*

f *flz.*

fp <

f *flz.*

fp <

f *fp* <

flz.

fp <

f *flz.*

fp <

f *fp* <

ord.

Fl. $\leq f$ ff rit. \mp cantabile

Ob. $\leq f$ ff \mp cantabile

Cl. $\leq f$ ff \mp cantabile

Hn. $\leq f$ ff p

Bsn. $\leq f$ ff p

B. Cl. $\leq f$ a steady pulse, very short p

ord.

ord.

ord.

ord.

ord.

ord.

C Dark, heavy and eerie ($\text{J}=52$)

REF.4

29

Fl. pp

Ob. pp

Cl. pp

Hn. pp

Bsn. f dark and dirty, growl occasionally ad lib.

B. Cl. f dark and dirty, growl occasionally ad lib.

30

Fl. pp

Ob. p

Cl. pp

Hn.

Bsn.

B. Cl.

growl / double with
singing ad lib.

31

Fl. *ff dirty*

Ob. *ff dirty*

Cl. *ff dirty* brassy bend

Hn. 6 f pp 6 f pp

Bsn. *mf*

B. Cl. *mf*

=

32

Fl. *tr* wt

Ob. *tr* wt

Cl. *tr* wt

Hn. 6 f pp 6 f pp f v v v v

Bsn. v v v v

B. Cl. v v v v

33 (tr) Fl. Ob. Cl. Hn. Bsn. B. Cl.

Measure 33: Flute, Oboe, Clarinet, and Bassoon play sustained notes with grace marks. Horn and Bassoon play sixteenth-note patterns. Bass Clarinet plays eighth-note patterns. Dynamics: *f*, *pp*. Measure 34: Flute, Oboe, Clarinet, and Bassoon continue sustained notes. Bassoon has a sixteenth-note pattern. Bass Clarinet has eighth-note patterns. Dynamics: *f*, *pp*.

Fl. Ob. Cl. Hn. Bsn. B. Cl.

Measure 34: Flute, Oboe, Clarinet, and Bassoon play sustained notes with grace marks. Bassoon has a sixteenth-note pattern. Bass Clarinet has eighth-note patterns. Dynamics: *f*, *pp*. Measure 35: Flute, Oboe, Clarinet, and Bassoon continue sustained notes. Bassoon has a sixteenth-note pattern labeled "growl". Bass Clarinet has eighth-note patterns labeled "growl". Dynamics: *f*, *pp*, *mf*.

Fl. Ob. Cl. Hn. Bsn. B. Cl.

ord. 6 f pp 6 f pp ord. wt wt

Fl. Ob. Cl. Hn. Bsn. B. Cl.

growl 6 f pp growl growl

Measure 35: The score shows six staves. The first three staves (Flute, Oboe, Clarinet) have sustained notes. The fourth staff (Horn) has sixteenth-note patterns with dynamics f and pp. The fifth staff (Bassoon) has sixteenth-note patterns with dynamics f and pp. The sixth staff (Bass Clarinet) has sustained notes. Measure 36: The score shows six staves. The first three staves (Flute, Oboe, Clarinet) have sustained notes. The fourth staff (Horn) has sixteenth-note patterns with dynamics f and pp. The fifth staff (Bassoon) has sixteenth-note patterns with dynamics f and pp. The sixth staff (Bass Clarinet) has sustained notes. The bassoon and bass clarinet parts in measure 36 are labeled 'growl'.

D Allegro Giusto, menacing (♩=120)

REF.5

pitchless air sound

37

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

B. Cl.

fp flz.

fp flz.

fp flz.

pitchless air sound (no reed?)
rhythmic and accented,
as loud as possible

40

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

B. Cl.

ff wild
ord.

growl, or sing while playing

ord.

ff groovy and dark

ord.

groovy and dark

pp

42

Fl. gl. (p) simile

Ob.

Cl.

Hn.

Bsn.

B. Cl.

44

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

46

Fl. f

Ob.

Cl.

Hn. flz. mf

Bsn.

B. Cl.

simile

Measure 46: Flute, Oboe, Clarinet, Bassoon, Bass Clarinet play eighth-note patterns. Horn plays eighth-note pairs. Measure 47: Flute, Oboe, Clarinet, Bassoon, Bass Clarinet continue eighth-note patterns. Horn plays eighth-note pairs. Bassoon has a dynamic change to f . A red diagonal watermark "FOR PUBLICATION" is present.

48

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

Measure 48: Flute, Oboe, Clarinet, Bassoon, Bass Clarinet play eighth-note patterns. Horn plays eighth-note pairs. Measure 49: Flute, Oboe, Clarinet, Bassoon, Bass Clarinet continue eighth-note patterns. Horn plays eighth-note pairs. Bassoon has a dynamic change to f . A red diagonal watermark "FOR PUBLICATION" is present.

50

Fl. *v* ff

Ob. *v* ff

Cl. *mf*

Hn.

Bsn. 3 3 3 3 3 3

B. Cl. 3 3 3 3 3 3

51

Fl. *v* 3 3 3 3 3 3

Ob. *v* 3 3 3 3 3 3

Cl. *mf*

Hn. *pp*

Bsn. 3 3 3 3 3 3

B. Cl. 3 3 3 3 3 3

sing while playing

ff rough *p*

mf

ord. gliss.

EMeno mosso, hectic but very steady ($\text{♩}=105$)

REF.6

flz. ord.

53

Fl. *ff*
Ob. *ff*
Cl. *ff*
Hn. *f*
Bsn. *ff*
B. Cl. *ff*

ff brassy
ff brassy
ff brassy

59

Fl. *f*
Ob. —
Cl. —
Hn. *f* *open*
Bsn. *ff*
B. Cl. *f*

ff
mf ff
mf ff
ff brassy
ff brassy
ff brassy

flz. ord.

64

Fl. (ff)

Ob. ff

Cl. ff

Hn. + open
mf

Bsn. ff

B. Cl. simile

rit.
independently, don't slow down

68

Fl. 5 6 p mp cantabile

Ob. 3 - mp cantabile

Cl. 3 - mp cantabile

Hn. 3 - p

Bsn. 3 - p independently, don't slow down

B. Cl. 5 6 3 pp p

F Dark, heavy and eerie ($\text{d}=52$)

gradually to a weird sound (e.g. multiphonics) ad lib.

REF.4

70

Fl. $\text{G} \frac{5}{2}$ gradually to a weird sound (e.g. multiphonics) ad lib. **pp**

Ob. $\text{G} \frac{5}{2}$ gradually to a weird sound (e.g. multiphonics) ad lib. **pp**

Cl. $\text{G} \frac{5}{2}$ **pp**

Hn. $\text{G} \frac{5}{2}$ **pp**

Bsn. $\text{B} \frac{5}{2}$ *f* dark and dirty, growl occasionally ad lib.

B. Cl. $\text{G} \frac{5}{2}$ *f* dark and dirty, growl occasionally ad lib.

71

Fl. - **ff** dirty

Ob. -

Cl. *Very airy, fast and freely, pitches ad lib. as if continuously descending* (beat 4) $\text{G} \frac{1}{2}$ **pp** 5

Hn. **pp**

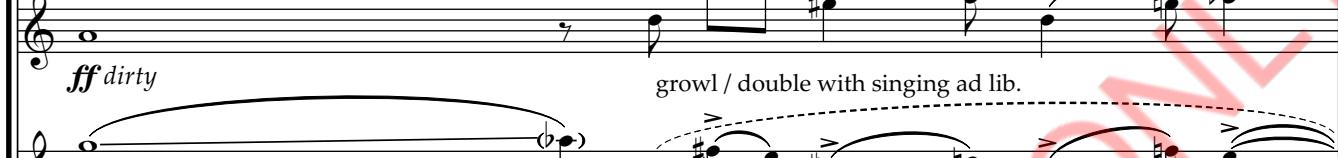
Bsn. -

B. Cl. -

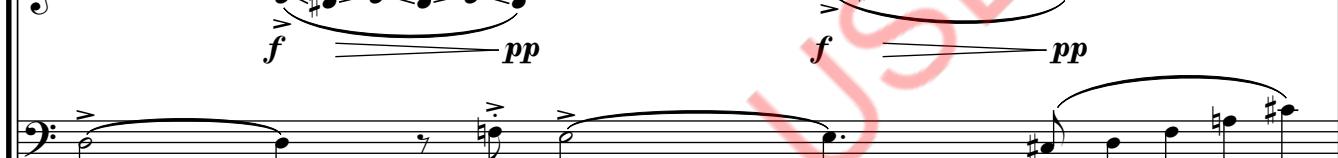
growl / double with singing ad lib.

72

Fl. 

Ob. 

Cl. 

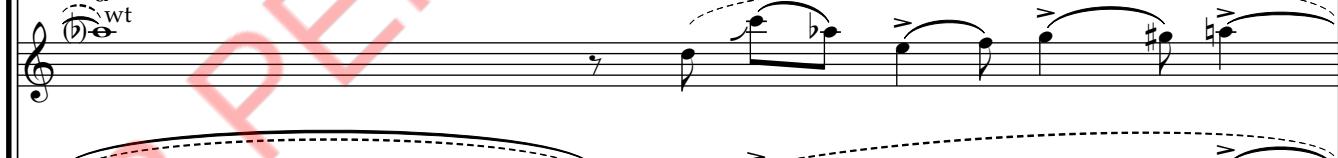
Hn. 

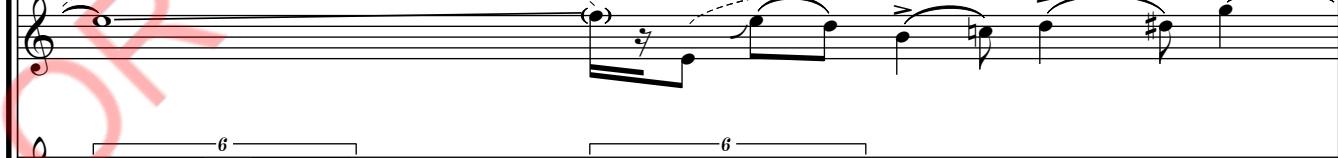
Bsn. 

B. Cl. 

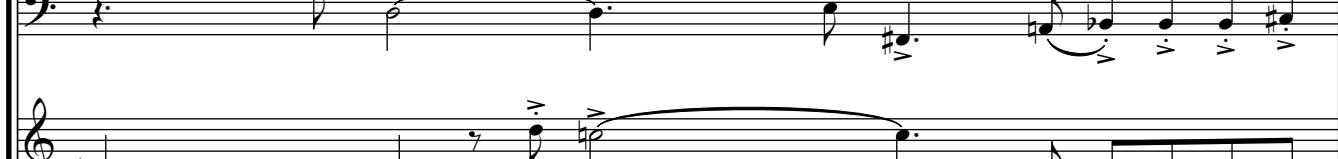
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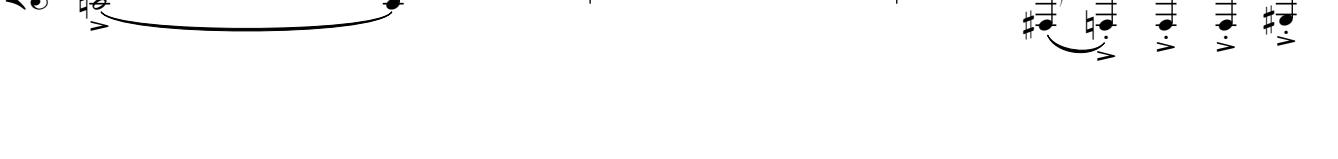
Fl. 

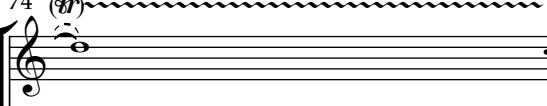
Ob. 

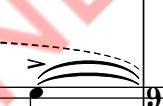
Cl. 

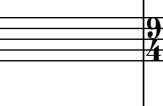
Hn. 

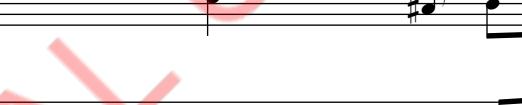
Bsn. 

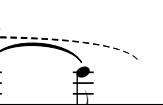
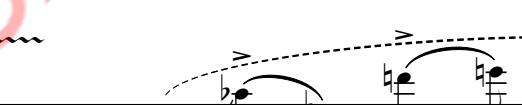
B. Cl. 

74 (tr) 

Cl. 

Hn. - 

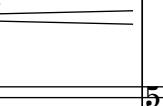
Bsn. 

B. Cl. 

75 wt 

Cl. 

Hn. 

Bsn. 

B. Cl. 

76

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

ord.

f *pp*

ord.

poco accel.

wt

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p

wt

mf

growl

f

growl

growl



Like a mad waltz ($\text{J}=60$)

REF.7 flz. throughout this section (until m. 86)

78

Fl. ff 12 6 mf

Ob. ff tortured

Cl. ff tortured ord.

Hn. ord. mf

Bsn. ff ord.

B. Cl. ff

Fl. 12 6 mf 12

Ob.

Cl.

Hn.

Bsn. ff grungy

B. Cl.

~~EXEMPLAR USE ONLY~~

80

Fl. Ob. Cl. Hn. Bsn. B. Cl.

mf ff 3 3 3 3

Measure 80: Flute (measures 6-12), Oboe (measures 6-12), Clarinet (measures 6-12), Horn (measures 6-12), Bassoon (measures 6-12), Bass Clarinet (measures 6-12).

Measure 81: Flute (measures 6-12), Oboe (measures 6-12), Clarinet (measures 6-12), Horn (measures 6-12), Bassoon (measures 6-12), Bass Clarinet (measures 6-12).

81

Fl. Ob. Cl. Hn. Bsn. B. Cl.

mf ff 3 3 3 3

Measure 81: Flute (measures 6-12), Oboe (measures 6-12), Clarinet (measures 6-12), Horn (measures 6-12), Bassoon (measures 6-12), Bass Clarinet (measures 6-12).

Measure 82: Flute (measures 6-12), Oboe (measures 6-12), Clarinet (measures 6-12), Horn (measures 6-12), Bassoon (measures 6-12), Bass Clarinet (measures 6-12).

Fl. 82 *ff* 12 6 *mf*

Ob.

Cl.

Hn. 3 *mf* 3

Bsn. v

B. Cl. v

==

Fl. 83 *ff* 12 6 *mf* *f* 12

Ob. 3 3

Cl. 3 3

Hn. (F)

Bsn. v *ff grungy* 3 growl

B. Cl. v

84

Fl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 6 *mp*

Ob. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 12 *mf*

Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 3 7

Hn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 3 3

Bsn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 3 3

B. Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ ord.

H Same tempo (Allegro giusto $\text{J}=120$)

85

Fl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ 6 *p*

Ob. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ pitchless air sound

Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ *p* rhythmic and accented

Hn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ pitchless air sound

Bsn. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$ *p* rhythmic and accented

B. Cl. $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

88

Fl.

Ob.

Rhythmic and slightly faster than the rest of the instruments

Cl. ***pp***

Hn.

Bsn.

B. Cl.

90

stop when clarinet enters its 3rd phrase

stop when clarinet enters its 3rd phrase

cl. transforms from air to pitch and cresc.

gradually dissolve to... → air only

gradually add pitch

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

I Meno mosso, hectic but steady ($\text{♩}=110$)

94 REF.8

Fl.

Ob. f

Cl. f

Hn.

Bsn. mf

B. Cl. f

=

99

Fl.

Ob.

Cl. overblow ff

Hn.

Bsn.

B. Cl.

104

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

ff

ff

ff

f

109

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

ff

ff

ff

f

accel.

112 REF.9

Fl. 3 3 3 3

Ob. 3 3 3

Cl. 3 3 3 3

Hn.

Bsn. 3 3 3

B. Cl. 3 3 3 3

pp 10

wt

pp

1/2

pp

wt

pp

wt

pp

fp

FOR PERTH USE ONLY

III.

Andante Rubato $\text{♩} = 80$

Fl. 1
Ob.
Cl.
Hn.
Bsn.
B. Cl.

very fast, legato
pp blurry
very fast, legato
pp blurry
very fast, legato
pp blurry

continue playing these pitches similarly, order ad lib.
continue playing these pitches similarly, order ad lib.
continue playing these pitches similarly, order ad lib.

"Stop" mute
vibrato/
shake
p as if from far away
mf
simile

Fl. 3 *p* *mf*

Ob. 3 *p* *mf*

Cl. 3 *p* *mf*

Hn. *subp*

Bsn. 3

B. Cl. 3

A Andante groovy ($\text{♩}=90$), very steady

5 REF.10 First long notes, then gradually shorter, less pitch, and more air

simile

Fl. *pp percussive*

Ob.

Cl. *pp percussive*

Hn. *First long notes, then gradually shorter, less pitch, and more air*

Bsn. *mute* *p* *like echo of bass clarinet* *p* *p* *simile*

B. Cl. *p* *simile*

8

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

11

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

"Stop"
mute

B♭ 12 gliss.

f solo, espress.

14

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

gradually back to pitch and longer notes

=

Senza misura

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

Independently from others
legato (accelerating)

pp

Independently from others (accelerating)
legato

pp

Independently from others
legato (accelerating)

pp

p

Independently from others

pp

6

A tempo
(♩=90)

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

SOLO

p

B Melancholic

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

4+3 (b)

SOLO

mf melody, sad
freely, modify rhythm ad lib.

open

pp a steady pulse
(mute, as before)

pp

simile

simile

23

Fl.

Ob. *espress.* *gentle*

Cl.

Hn.

Bsn.

B. Cl.

====

This page contains six staves of musical notation for woodwind instruments. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Cl.), the fourth for Horn (Hn.), the fifth for Bassoon (Bsn.), and the sixth for Bass Clarinet (B. Cl.). The Oboe staff features dynamic markings 'pp' and 'p', and articulation markings '7:4' and '3'. The Bassoon staff features articulation markings '3' and '5'. Measures are divided by vertical bar lines, and some notes have horizontal stems extending across multiple measures.

25

Fl.

Ob. *4:3* *3* *5*

Cl. *p*

Hn.

Bsn.

B. Cl.

====

This page contains six staves of musical notation for woodwind instruments. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Cl.), the fourth for Horn (Hn.), the fifth for Bassoon (Bsn.), and the sixth for Bass Clarinet (B. Cl.). The Oboe staff features dynamic marking 'p' and articulation marking '4:3'. The Bassoon staff features articulation marking '3'. Measures are divided by vertical bar lines, and some notes have horizontal stems extending across multiple measures.

27

Fl. *p*

Ob. *tr* *tr* *tr* *wt* *tr* *tr* *wt* *3:2*

Cl. *p*

Hn. *p lyrical* *pp*

Bsn.

B. Cl. *p*

=

29

Fl. *f*

Ob. *3* *6* *6*

Cl.

Hn.

Bsn. *open* *mf*

B. Cl. *mf*

C Più mosso, very stable ($\text{♩}=110$)
REF.11

30

Fl. $\text{♩} = 3$

Ob. $\text{♩} = 3$

Cl. $\text{♩} = 3$

Hn. $\text{♩} = 3$

Bsn.

B. Cl. $\text{♩} = 3$

f rhythmic, urgent *subp*

f rhythmic, urgent *subp*

f pitchless air sound, percussive

f Strike top of mothpiece with palm,
Pitchless and percussive

f pitchless air sound, percussive

32

Fl. $\text{♩} = 3$

Ob. $\text{♩} = 3$

Cl. $\text{♩} = 3$

Hn. $\text{♩} = 3$

Bsn. $\text{♩} = 3$

B. Cl. $\text{♩} = 3$

f *subp*

f *subp*

$\text{♩} = 6$ *f*

f rhythmic, urgent *subp*

f

$\text{♩} = 6$ *f*

$\text{♩} = 6$ *f*

*Allegro,
very steady (♩=120)*

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

growl

34 36 36 3

D Fierce

Fl. *ff shrilling*

Ob. *ff* air, percussive

Cl. *ff* air, percussive

Hn. *ff* brassy

Bsn. *f* melody

B. Cl. *ord.*

bend up

air

air

bend up

gliss.

37 39 39 3

39

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

air

growl

ord.

ord.

41

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

air

air

flz.

gliss.

growl

ord.

growl

Fl.

Ob. ord.

Cl.

Hn.

Bsn. *ff*

B. Cl. *ff*

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

43

45

This musical score page contains two staves of six-line music for woodwind instruments. The top staff consists of Flute, Oboe, Clarinet, and Horn. The bottom staff consists of Bassoon and Bass Clarinet. Measure 43 begins with a dynamic 'ff' from Bassoon and Bass Clarinet. Measures 44 and 45 follow, with measure 45 starting with a dynamic 'fp' from Bassoon. Various performance instructions like 'ord.' and dynamics like 'ff' and 'fp' are included.

47

Fl. flz. *p* 3:2 3:2

Ob. 3 3 3 3

Cl. 5 6 6 6

Hn.

Bsn.

B. Cl. *mf* 3 6 6

E Sostenuto $\text{♩} = 75$
ord.
Melancholic

48

Fl. *ff* *p* cantabile, blend with bassoon

Ob. *ff*

Cl. *ff* *pp* SOLO *p*

Hn. *f*

Bsn. *p* cantabile, blend with flute

B. Cl. *ff*

52

Fl. Ob. Cl. Hn. Bsn. B. Cl.

56

Fl. Ob. Cl. Hn. Bsn. B. Cl.

open + (open)

σ σ

mostly air, little pitch

59

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

F

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

SOLO

p very articulated and percussive

mostly air

64

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

mostly air

SOLO

66

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

modify/add embellishments
(bends, grace notes) ad lib.

f rhythmic and espress.

68

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

=

G

70

Fl. *mp*

Ob. *mp*

Cl.

Hn.

Bsn. *mp* *funky and stable*

B. Cl. *mp* *mf espress.*

72

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

=

open

funky and stable

73

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

wt

p

espress.

p

6

fp

p

74

Fl. *f*

Ob.

Cl.

Hn. *p*

Bsn.

B. Cl.

ff espress. 3

B♭ 23 gliss. 5

75

Fl. *f*

Ob. *mf* 3 3 *f*

Cl.

Hn. *f* 3

Bsn. *f* percussive

B. Cl. *f* percussive

76

Fl. flz.

Ob. wt ff

Cl. ff 9 B♭ 12 gliss. 5

Hn. mp

Bsn. ff

B. Cl. ff

H Più mosso ($\text{♩} = 110$)

REF.11

77

Fl. ff

Ob. f rhythmic, urgent subp

Cl. ff

Hn. ff

Bsn. ff

B. Cl. ff

ord.

f rhythmic, urgent subp

f pitchless air sound, percussive

f Strike top of mouthpiece with palm, Pitchless and percussive

f pitchless air sound, percussive

79

Fl. *f* *subp*

Ob. *f* *subp*

Cl.

Hn.

Bsn. *f rhythmic, urgent* *subp*

B. Cl.

Allegro, very steady (♩=120)

81

Fl. *f*

Ob. *f*

Cl. *f*

Hn.

Bsn. *f*

B. Cl. *f*

I Fierce

ord.

wt

84

Fl. flz. > tr wt

Ob. ff shrilling

Cl. ff

Hn. brassy

Bsn. f melody

B. Cl. ff

air, percussive

air, percussive

bend up gliss.

=

86

Fl. >

Ob. air

Cl. air

Hn. air

Bsn. growl

B. Cl. growl

air

air

ord.

ord.

FFREPUSI

88

Fl.

Ob. air flz.

Cl. air

Hn.

Bsn. growl ord. growl ord.

B. Cl. growl ord. growl

90

Fl.

Ob. ord.

Cl. ord.

Hn.

Bsn.

B. Cl. ord.

92

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

====

93

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

subp rhythmic

subp rhythmic

subp rhythmic

3

J

95

Fl. *ff*
Ob. *ff* (full length)
Cl. *ff* (full length)

Hn. (b) (v.)

Bsn. *f*

B. Cl. *f* 3 3

96

Fl.

Ob. (v.)

Cl. (v.)

Hn. (x) (v.)
Strike top of mothpiece with palm,
Pitchless and percussive

Bsn. (v.) bend up *gliss.*

B. Cl. (v.)

ord.

Fl. *mf*

Ob.

Cl.

Hn.

Bsn.

B. Cl.

97

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

98

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

ord.

ord.

growl

growl

==

A musical score for orchestra, page 69, featuring six staves of music. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The score is divided into two measures, 97 and 98, by a double bar line with repeat dots. Measure 97 begins with the Flute playing a sustained note (indicated by a vertical bar) while the other instruments play eighth-note patterns. The Oboe has a melodic line with slurs. Measure 98 continues with similar patterns, with the Oboe and Clarinet having melodic lines. Bassoon and Bass Clarinet provide harmonic support with sustained notes. Various dynamics are marked, including 'mf' (mezzo-forte) for the Flute in measure 97 and 'ord.' (ordinario) for the Flute and Bassoon in measure 98. Performance instructions like 'growl' are also present, particularly for the Bassoon and Bass Clarinet in both measures.

99

Fl. *ff*

Ob.

Cl.

Hn.

Bsn.

B. Cl.

A musical score page featuring six staves for woodwind instruments. The first staff (Flute) has a dynamic of *ff*. The second staff (Oboe) shows eighth-note patterns with grace notes. The third staff (Clarinet) shows eighth-note patterns with grace notes. The fourth staff (Horn) consists of sustained notes with 'v' markings below them. The fifth staff (Bassoon) shows eighth-note patterns with grace notes. The sixth staff (Bass Clarinet) shows eighth-note patterns with grace notes. Measure 99 ends with a repeat sign and a double bar line.

100

Fl.

Ob.

Cl.

Hn. growl

Bsn.

B. Cl. *mf*

A continuation of the musical score from measure 99. The instrumentation remains the same. The Flute, Oboe, Clarinet, and Bassoon continue their eighth-note patterns with grace notes. The Horn maintains its sustained notes with 'v' markings. The Bassoon continues its eighth-note patterns. The Bass Clarinet begins a new pattern. A 'growl' instruction is written above the Horn's staff. Measure 100 ends with a repeat sign and a double bar line.

K

71

101

Fl. *f*

Ob. *ff* duet with Fr. horn

Cl. *f*

Hn. Bb 1 gliss. 5 ord. hold notes for full length

Bsn.

B. Cl. *f*

wt *tr*

f duet with oboe

=

103

Fl. *ff*

Ob. rough

Cl. *ff* rough 6

Hn. 3

Bsn.

B. Cl.

105

Fl.

Ob.

Cl.

Hn. B♭ 1
gliss.

Bsn.

B. Cl.

wt dr wt dr wt

growl

submp melody, mellow

growl

L Cool (same tempo)

107

Fl.

Ob.

Cl.

Hn. ord.

Bsn. p

B. Cl.

ppp misterioso

ppp misterioso

ppp misterioso

112

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p cantabile

ord.

117

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

pp

f dirty, out of nowhere

gl.

121

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p

f

M

125

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p biting

p biting

stopped

mf

mf — 5

128

Fl. *mp brilliant*

Ob. *mp*

Cl. *mp biting*

Hn. + 3 + + + + + + p

Bsn. *bend* *rhythmic*

B. Cl.

131

Fl. biting, with oboe

Ob.

Cl.

Hn. flz.

Bsn. mp f

B. Cl. f

Like stopping
in a middle
of a thought

FOR PUBLICATION ONLY

IV.

Andante ($\text{♩}=80$), creeping

ord.

1 4+3 Hold all notes for full length,
with smooth articulation

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p ominous, blend with bassoon

start with only air,
gradually add pitch

*p glue flute
and bassoon*

dissolve
into

air
only

Hold all notes for full length,
with smooth articulation

p ominous, blend with flute

(if needed)

4

Fl.

Ob.

Cl.

Hn. Straight mute
p ominous

Bsn.

B. Cl.
pp ominous

=

6

Fl.

Ob.

Cl. air
p

Hn. air

Bsn. (7) (if needed)

B. Cl.

open
f

A Allegro,
tenseful and steady ($\text{♩}=110$)

REF.12

10 dissolve into

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p like echo of bass clarinet

3/4 mute
dissolve into

subp

mf intense

air only

REF.13

11

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

p like echo of oboe

mf solo

pp

mf

p

13

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

open

pp

Measure 13: Flute and Oboe play eighth-note patterns. Clarinet has sixteenth-note patterns. Horn rests. Bassoon and Bassoon Clarinet play eighth-note patterns. Measure 14: Flute and Oboe play eighth-note patterns. Clarinet has sixteenth-note patterns. Horn has sixteenth-note patterns. Bassoon and Bassoon Clarinet play eighth-note patterns. Dynamics: 'open' dynamic, *pp*.

15

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

mf melody,
warm, freely

Measure 15: Flute and Oboe play eighth-note patterns. Clarinet has sixteenth-note patterns. Bassoon and Bassoon Clarinet play eighth-note patterns. Measure 16: Flute and Oboe play eighth-note patterns. Clarinet has sixteenth-note patterns. Bassoon and Bassoon Clarinet play eighth-note patterns. Dynamics: *mf* melody, warm, freely.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

*f brassy
a burst of anger*

flz.

B

19

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

mf freely

p

wt

p

ord.

pp

wt

mp

21 (tr.)

1/2
tr. freefall, pitches ad lib.

Fl. Ob. Cl. Hn. Bsn. B. Cl.

p *mp* *p*

allow upper harmonic to pop up

Subito Più mosso ($\text{♩}=135$)

23 flz. f
Ob. pp flz.
Cl. mf pp f p growl
Hn. flz. f growl
Bsn. pp ff growl
B. Cl. - ff

C Driven, still very steady

26 REF.14

pitchless air sound

Fl.

Ob.

Cl.

Hn. ord.
fp

Bsn. ord.
f

B. Cl. ord.
f

29

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

31

Fl. (5) (5) (5) (5) (5) (5) (5) (5)

Ob. (omit if needed)

Cl. (3)

Hn. (3)

Bsn.

B. Cl. (3)

D

33

Fl. f > f > simile
rhythmic and dirty, slightly overblown

Ob. f > f > simile

Cl. f > f > simile
rhythmic and dirty

Hn. (3)

Bsn.

B. Cl. mf

FOR PRACTICE ONLY

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

=

35

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

37

warm and resonating as possible

p

f

10

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

E

40

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

ff espress., dirty, growling or overblown ad lib.

Flip mouthpiece
Windy air sound with slow waves ad lib.

=

42

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

6

43

Fl. -

Ob. -

Cl. bend down 1/2 step and back

Hn. -

Bsn. -

B. Cl. -

ord.

Fl. -

Ob. -

Cl. -

Hn. -

Bsn. -

B. Cl. -

flz.

flz.

3

3

3

3

ord.

3

3

3

3

3

3

F Wild

freefall, pitches ad lib.

47

Fl. *ff* 6

Ob. *ff* 3

Cl. 9 8 3

Hn. 9 8 3 (r)

Bsn. 9 8 3

B. Cl. 9 8 3

49 flz. ord.

Fl. 3

Ob. wild 6 6 6 1/2 tr.

Cl. 3

Hn. 3

Bsn. 3

B. Cl. 3

A musical score for orchestra, page 89, featuring six staves of music. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The score is divided into two systems by a double bar line.

Measure 50: The score begins with a dynamic of \flat . The flute, oboe, and clarinet play eighth-note patterns with grace marks. The horn has sustained notes. The bassoon and bass clarinet provide harmonic support with sustained notes and eighth-note patterns. Measure 50 ends with a dynamic of \sharp .

Measure 51: The flute, oboe, and clarinet continue their eighth-note patterns with grace marks. The horn adds sustained notes. The bassoon and bass clarinet maintain harmonic balance. Measure 51 ends with a dynamic of \flat .

Measure 52: The score begins with a dynamic of \flat . The flute, oboe, and clarinet play eighth-note patterns with grace marks. The horn has sustained notes. The bassoon and bass clarinet provide harmonic support with sustained notes and eighth-note patterns. The flute reaches a forte dynamic (*fff*). The oboe follows with a forte dynamic (*fff*). The clarinet plays a "rubato" eighth-note pattern. The horn plays a sustained note with a dynamic of *p*. The bassoon and bass clarinet maintain harmonic balance.

Measure 53: The flute, oboe, and clarinet play eighth-note patterns with grace marks. The horn has sustained notes. The bassoon and bass clarinet provide harmonic support with sustained notes and eighth-note patterns. The flute reaches a dynamic of *flz.* The oboe follows with a dynamic of *fp*. The clarinet plays a sixteenth-note glissando with a dynamic of *F123 gliss.* The horn plays a sustained note with a dynamic of *p*. The bassoon and bass clarinet maintain harmonic balance.

G

REF.15

Fl. *menacing, freely*

Ob. *ff heavy*

Cl. *ff* *ff heavy*

Hn. *Melody* *ff wild and dirty*

Bsn. *ff heavy*

B. Cl. *ff heavy*

Fl. *wt* *wt*

Ob.

Cl.

Hn.

Bsn.

B. Cl.

Fl. *wt* *wt*

move to overblown (jumping to harmonics) and back

Ob.

Cl. *f* *fff menacing*

Hn. *F1 gliss.* *brassy*

Bsn.

B. Cl.

58

poco rit.

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

A musical score page featuring six staves of music for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Bassoon (Bsn.), and Bass Clarinet (B. Cl.). The music is in common time (indicated by '4'). The key signature changes throughout the page, with flats in the first section, sharps in the second, and flats again in the third. Various dynamics are indicated, including 'poco rit.' (poco ritardo) and multiple 'fff' (fortissimo) markings. Measure numbers 58 are present at the top left. A large red diagonal watermark reading 'FOR PUBLICATION' is overlaid across the page.

H**Battle ends; Senza misura**

REF.16

15 sec.

62

weird menacing sounds, alternate between growling and tremolos with occasional overblown etc.

Fl. Using bottom joint and bell, play long glissandos with occasional fast trills ad lib. **f**

Ob. slowly ascending and descending wind sounds ad lib.

Cl.

Hn. gliss. down a minor third or more

Bsn. **ff buzz**

B. Cl. **ff buzz**

f dirty, buzzy **p**

mouth piece off sporadic high squeaks ad lib. **f**

gradually to weird multiphonics ad lib.

gradually dissolve to... air only

5 sec.
(only cl. and bcl.)

Fl.

Ob.

Cl.

Hn.

Bsn.

B. Cl.

key clicks ad lib., fast and freely,
as if continuously descending

66