

Raised By Wolves

2017

Composed by Tom Weeks
For The Molot Ensemble

Notes:

- "X" noteheads are used to indicate "unpitched", percussive sounds. These markings are usually used in conjunction with other techniques (e.g. tongue thrusts, flutter or slap tonguing).
- Flutter tonguing is marked with tremolo articulations. Occasionally the marking "flutter tongue" (abbreviated "f.t.") is included for clarity, but is often omitted where redundant.
- Upright triangles indicate the highest pitch possible for each musician.
- "Growling" is indicated by undulating lines above pitches. Growling is accomplished by humming, singing, or screaming (as appropriate) into the instrument while playing, producing a distorted sound. The pitch to be sung/hummed/screamed is unimportant and should be determined as best suits the music. Occasionally, the marking "growl" (abbreviated "gr.") is used in conjunction with the undulating lines, but is often omitted where redundant.
- "Tongue thrusts" are indicated by the marking "tongue thrust(s)" (abbreviated "t.t.") along with an "X" notehead. This technique is accomplished by "spitting" the tongue into the embouchure hole on the flute, or the gap between the reed and mouthpiece on the clarinet. This technique produces a percussive "thunk."

Flute:

- "Bent" notes are indicated with a line between pitches, along with the marking "lip bend". These should be performed as a smooth portamento.
- At one point in the piece (measure 65), the flute is asked to sing octaves while playing. This passage is distinct from the "growling" passages in that the voice should be distinctly audible singing specific pitches, while in the "growled" passages it is not necessary for the voice to be heard.

Bass Clarinet:

- Slap tonguing is notated using a "snap/Bartok pizzicato" articulation.
- The clarinet is asked, on occasion, to "flutter tongue against reed" (abbreviated f.t.a.r.). This is accomplished by touching the tongue to the face of the reed while flutter tonguing, creating a highly distorted, percussive effect. It may be necessary to angle the clarinet so that the mouthpiece is angled upward to accomplish this.
- Harmonics are indicated with a diamond above the fingered pitch, accompanied by a roman numeral I, II, or III, indicating pitch range (with I being the lowest and III the highest). The three "harmonic zones" should be determined by the player.

Transposed Score

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$\text{♩} = 55$

Musical score for Flute and Bass Clarinet, Transposed Score, 2017. The score consists of eight staves of music. The first two staves are for Flute and Bass Clarinet. The subsequent six staves are for Flute and Bass Clarinet. Measure numbers 1 through 22 are indicated above the staves.

Flute and Bass Clarinet (Measures 1-4):

- Measure 1: Flute rests, Bass Clarinet rests.
- Measure 2: Flute rests, Bass Clarinet rests.
- Measure 3: Flute rests, Bass Clarinet rests.
- Measure 4: Flute rests, Bass Clarinet rests.

Flute and Bass Clarinet (Measures 5-8):

- Measure 5: Flute rests, Bass Clarinet rests.
- Measure 6: Flute rests, Bass Clarinet rests.
- Measure 7: Flute rests, Bass Clarinet rests.
- Measure 8: Flute rests, Bass Clarinet rests.

Flute and Bass Clarinet (Measures 9-12):

- Measure 9: Flute rests, Bass Clarinet rests.
- Measure 10: Flute rests, Bass Clarinet rests.
- Measure 11: Flute rests, Bass Clarinet rests.
- Measure 12: Flute rests, Bass Clarinet rests.

Flute and Bass Clarinet (Measures 13-16):

- Measure 13: Flute rests, Bass Clarinet rests.
- Measure 14: Flute rests, Bass Clarinet rests.
- Measure 15: Flute rests, Bass Clarinet rests.
- Measure 16: Flute rests, Bass Clarinet rests.

Flute and Bass Clarinet (Measures 17-20):

- Measure 17: Flute rests, Bass Clarinet rests.
- Measure 18: Flute rests, Bass Clarinet rests.
- Measure 19: Flute rests, Bass Clarinet rests.
- Measure 20: Flute rests, Bass Clarinet rests.

Flute and Bass Clarinet (Measures 21-22):

- Measure 21: Flute rests, Bass Clarinet rests.
- Measure 22: Flute rests, Bass Clarinet rests.

Performance Instructions:

- Measure 5:** pp
- Measure 6:** $niente$
- Measure 7:** sfz
- Measure 8:** pp
- Measure 10:** mf , $niente$
- Measure 11:** pp , f
- Measure 12:** sfz
- Measure 16:** pp , ff
- Measure 17:** pp
- Measure 18:** $niente$, sfz
- Measure 19:** flutter-tongue, norm.
- Measure 20:** flutter-tongue against reed
- Measure 21:** f.t.
- Measure 22:** pp , f

Harmonic Zone I: Indicated by diamond-shaped grace notes above the Bass Clarinet staff in Measures 21 and 22.

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2

A

F1. B. Cl.

pp *ff* *sffz*

B

34

F1. B. Cl.

sfsz *f.t.*

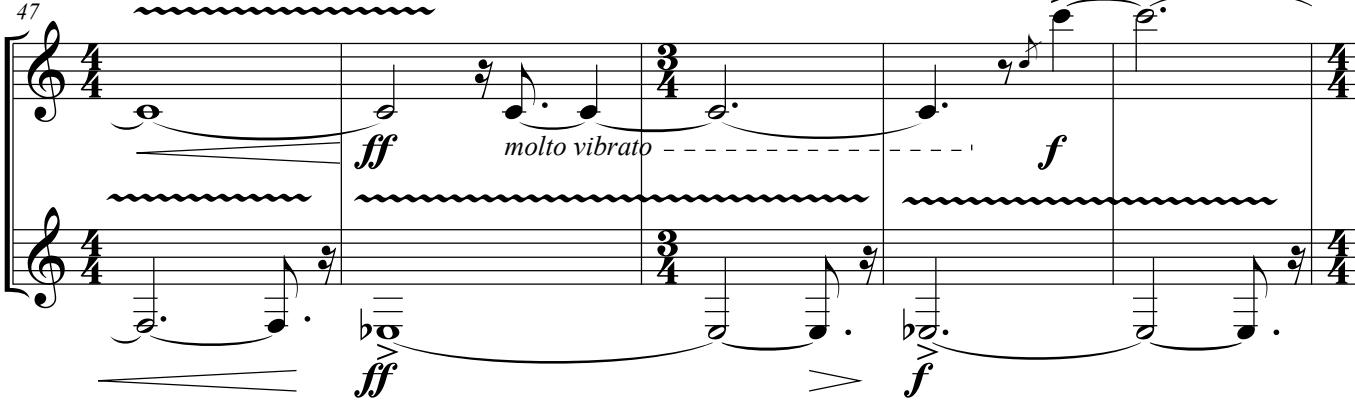
37 tongue thrusts *p* *niente sfz* *mp*
growl *f.t.* *gr.*

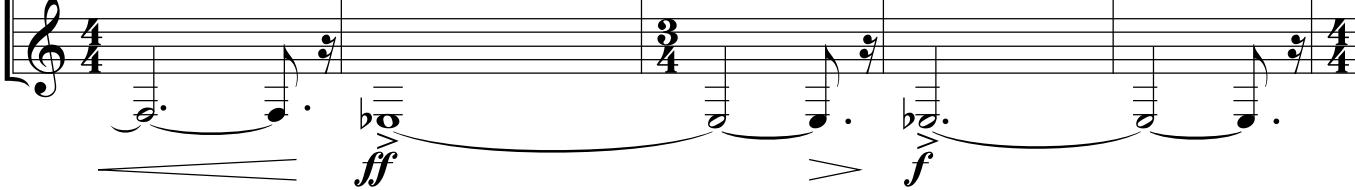
41 t.t. gr. *niente sfz* *norm.* *t.t.* *mf* *f*
f.t.a.r. *gr.* *f*

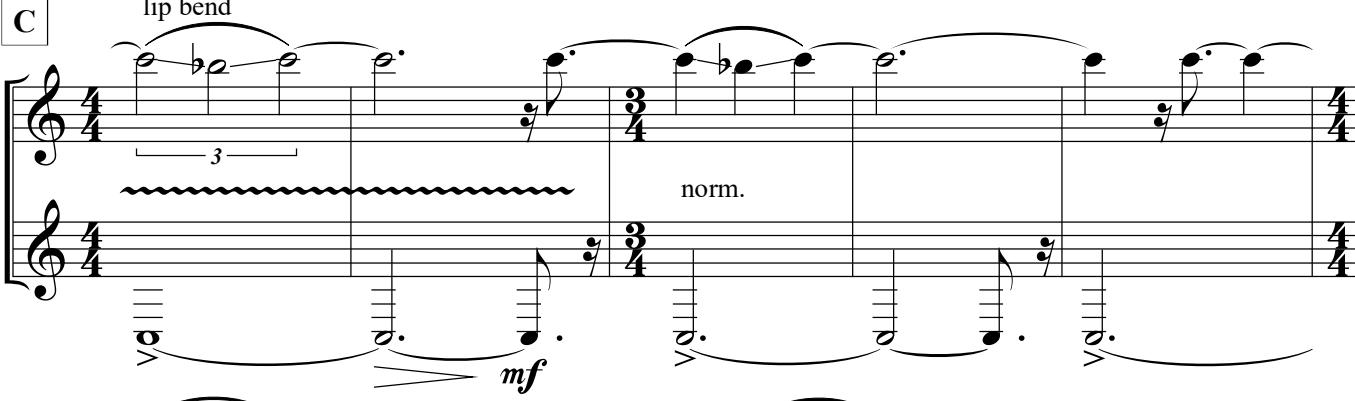
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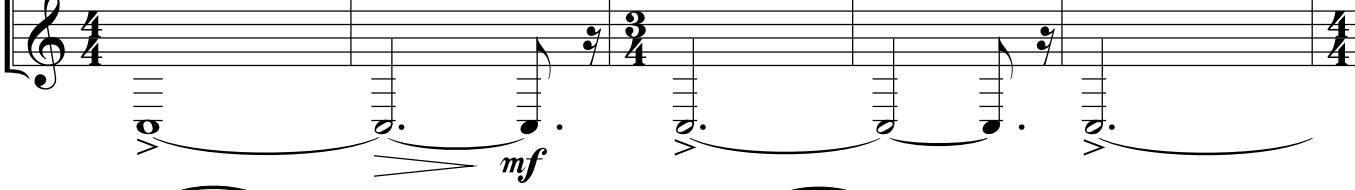
3

47

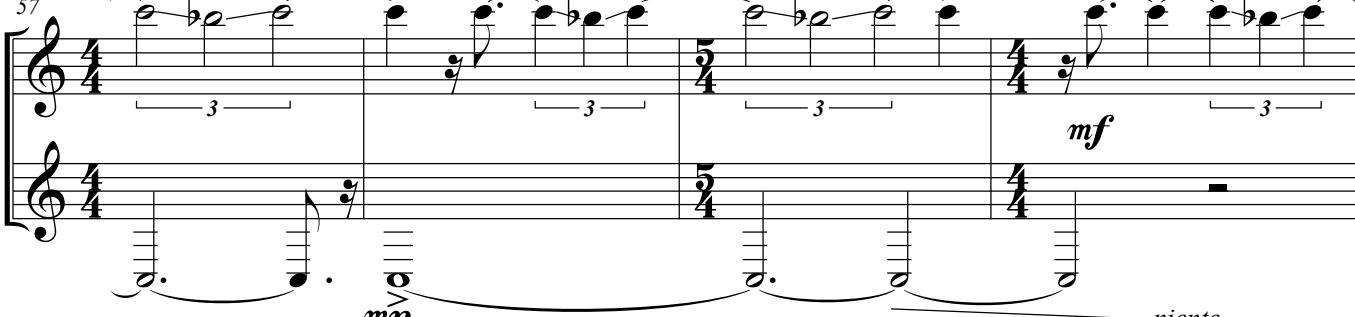
F1. 

B. Cl. 

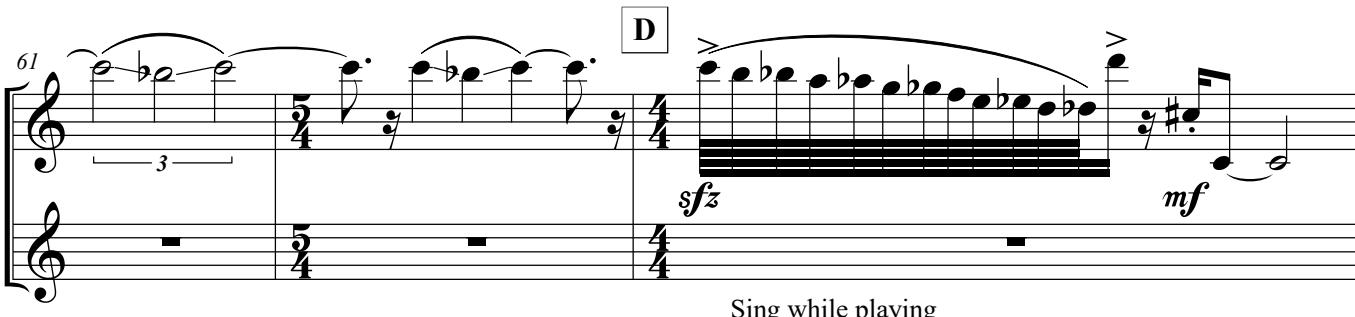
C 

B. Cl. 

57

F1. 

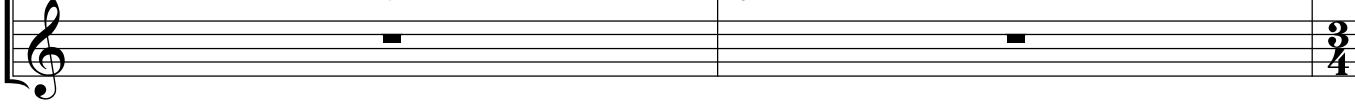
B. Cl. 

D 

B. Cl. 

64

F1. 

B. Cl. 

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4

Fl. 66 *sfz* *mf* *lip bend*

B. Cl.

E

Fl. B. Cl. *pp* *p*

F

Fl. B. Cl. *molto vibrato* *f* *sfz* *mf* *5* *9* *16*

Fl. B. Cl. *9* *16*

Fl. B. Cl. *f* *mf*

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5

77

F1. *f*

B. Cl. *f*

78

F1.

B. Cl.

G

F1. *mf*

B. Cl. *mf*

Fl. *sffz*

B. Cl. *sffz*

Fl. *mf*

B. Cl. *mf*

Fl. *sffz*

B. Cl. *sffz*

This musical score page contains two systems of music for Flute (F1.) and Bassoon (B. Cl.).

Measure 77: Both instruments play sixteenth-note patterns. The Flute's pattern begins with a grace note followed by a sixteenth-note group. The Bassoon's pattern consists of a sixteenth note followed by a eighth-note group. Dynamics: *f*.

Measure 78: The instrumentation changes. The Flute continues its sixteenth-note pattern in 9/16 time. The Bassoon joins in with its own sixteenth-note pattern in 9/16 time. Dynamics: *f*. Measure 78 ends with a measure change.

Measure 81: The instrumentation changes again. The Flute begins in 4/4 time with eighth-note patterns. The Bassoon begins in 4/4 time with sixteenth-note patterns. Dynamics: *mf*.

Measure 82: The Flute's dynamic changes to *sffz*. The Bassoon's dynamic changes to *sffz*.

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6

H

Fl. *t.t.* 3

f

B. Cl. *t.t.* 3

f

86

Fl. 3

sfz

B. Cl. 3

sfp

Fl. 4

mf

sfz

mp

B. Cl. 4

mf

mp

88

Fl. 5

f

sffz

B. Cl. 5

f

sffz

I

Fl. 5

f

gr. ~~~~

B. Cl. 5

f

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7

94 gr. ~~~~~

F1. B. Cl.

Harmonic Zone I II I II

J

99 → III ff III I II pp

F1. B. Cl.

ff pp

106 5 2 4 5 3 5

niente pp mf niente

B. Cl. 5 2 4 5 3 5

niente pp mf niente

III

F1. B. Cl.

pp f pp ff

pp f pp ff