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 tonging 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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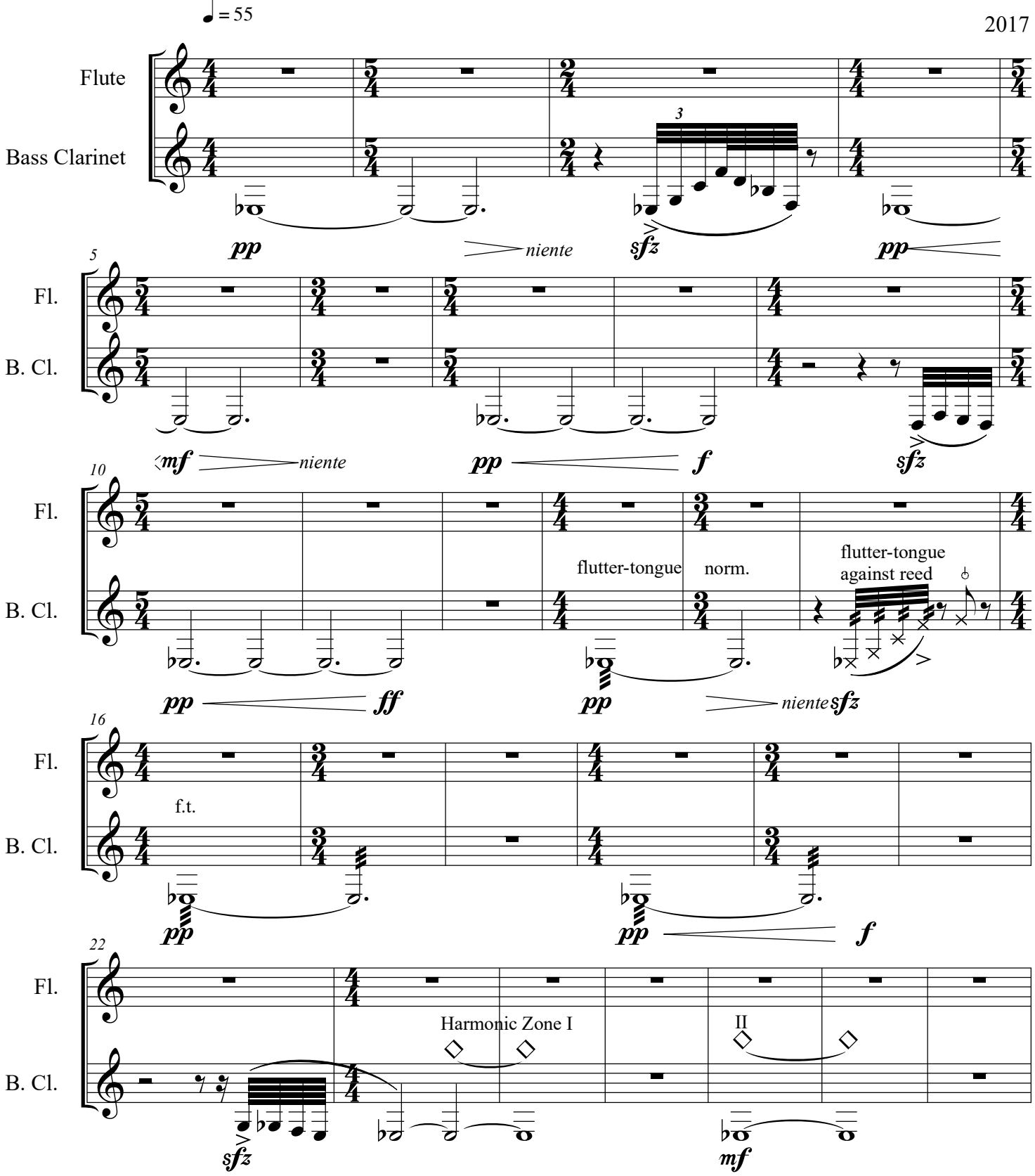

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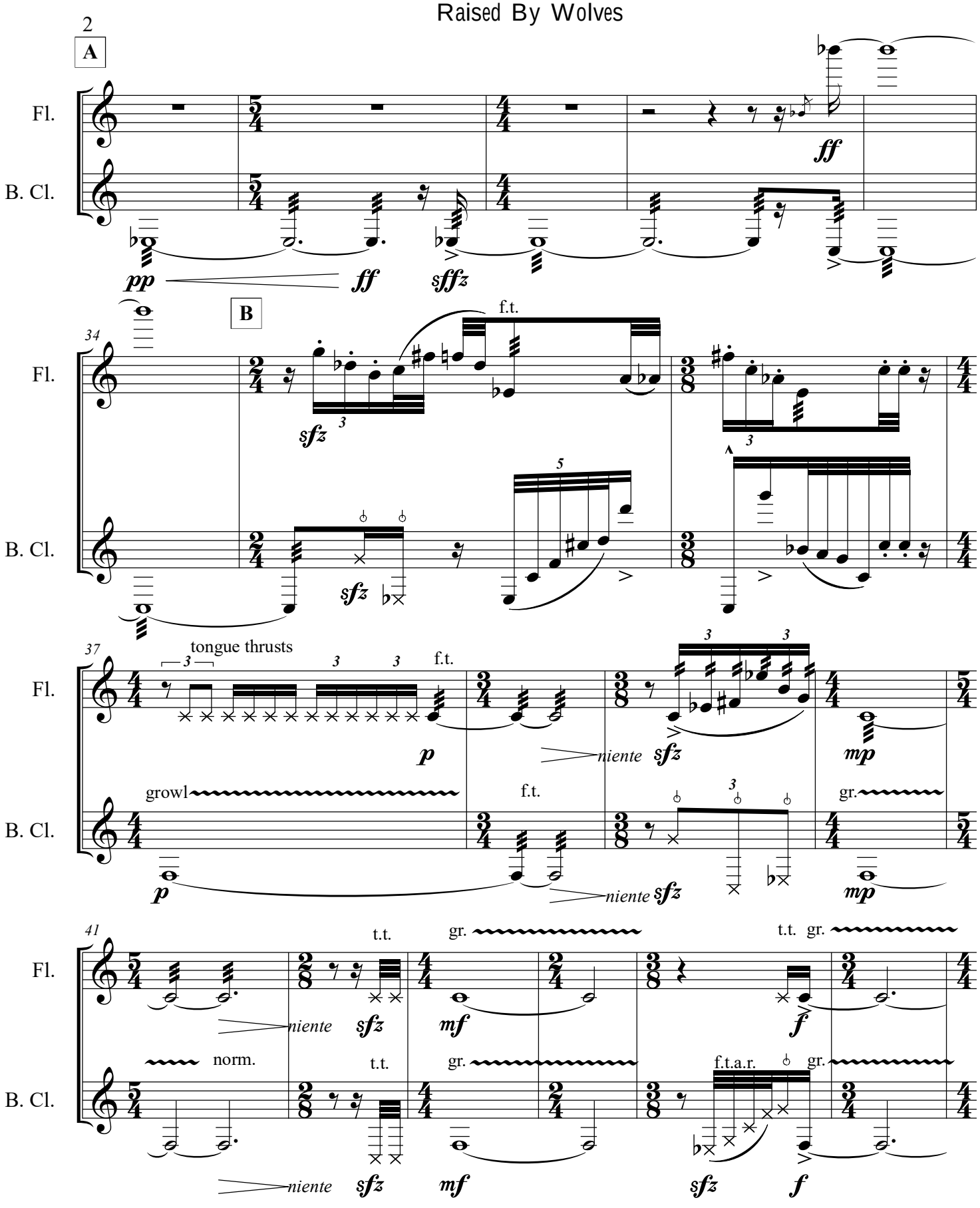

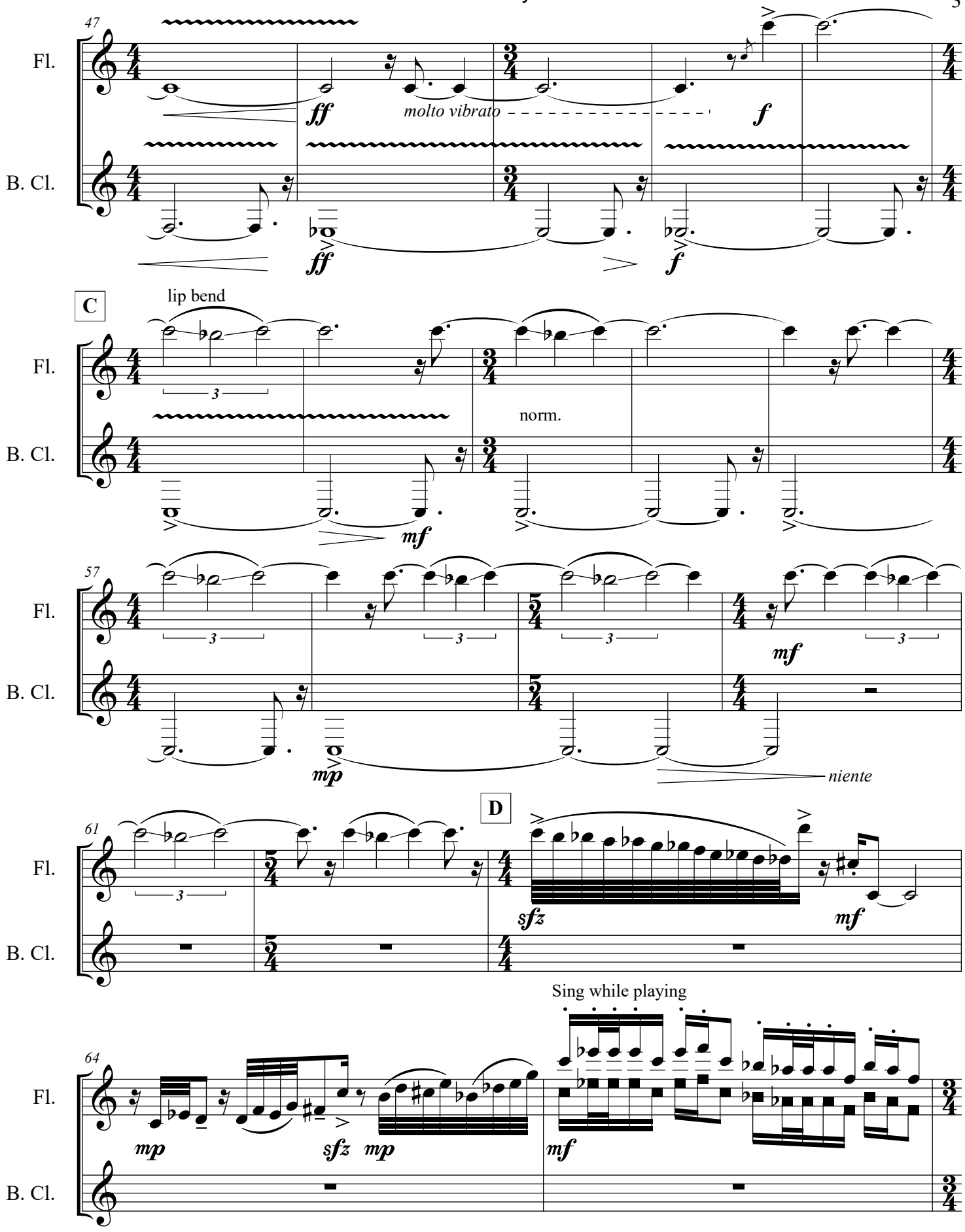
47
Fl.
B. Cl.
ff
molto vibrato
f
ff
f
C
lip bend
norm.
mf
57
mp
niente
D
61
sfz
mf
Sing while playing
64
mp
sfz
mp
mf

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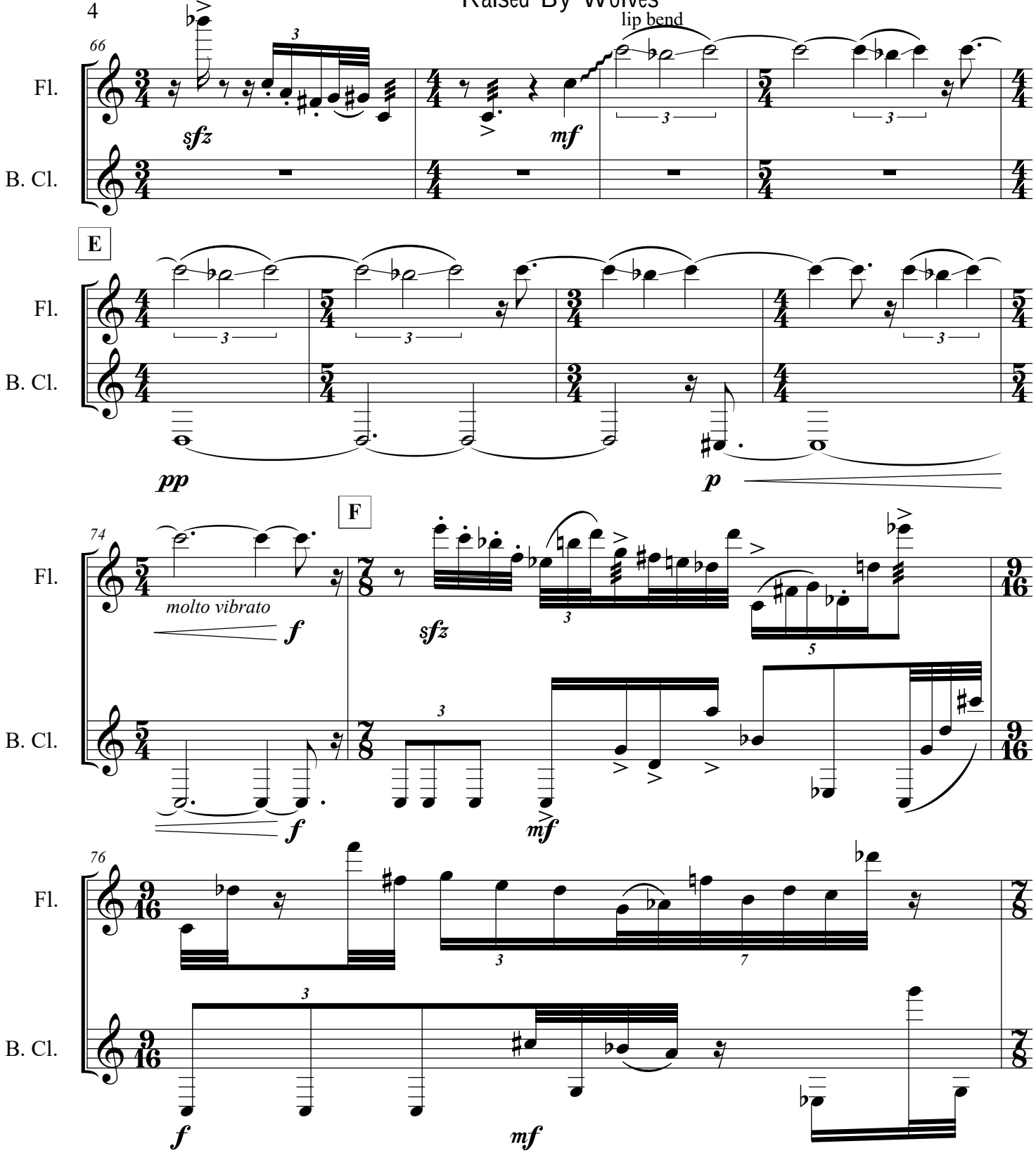

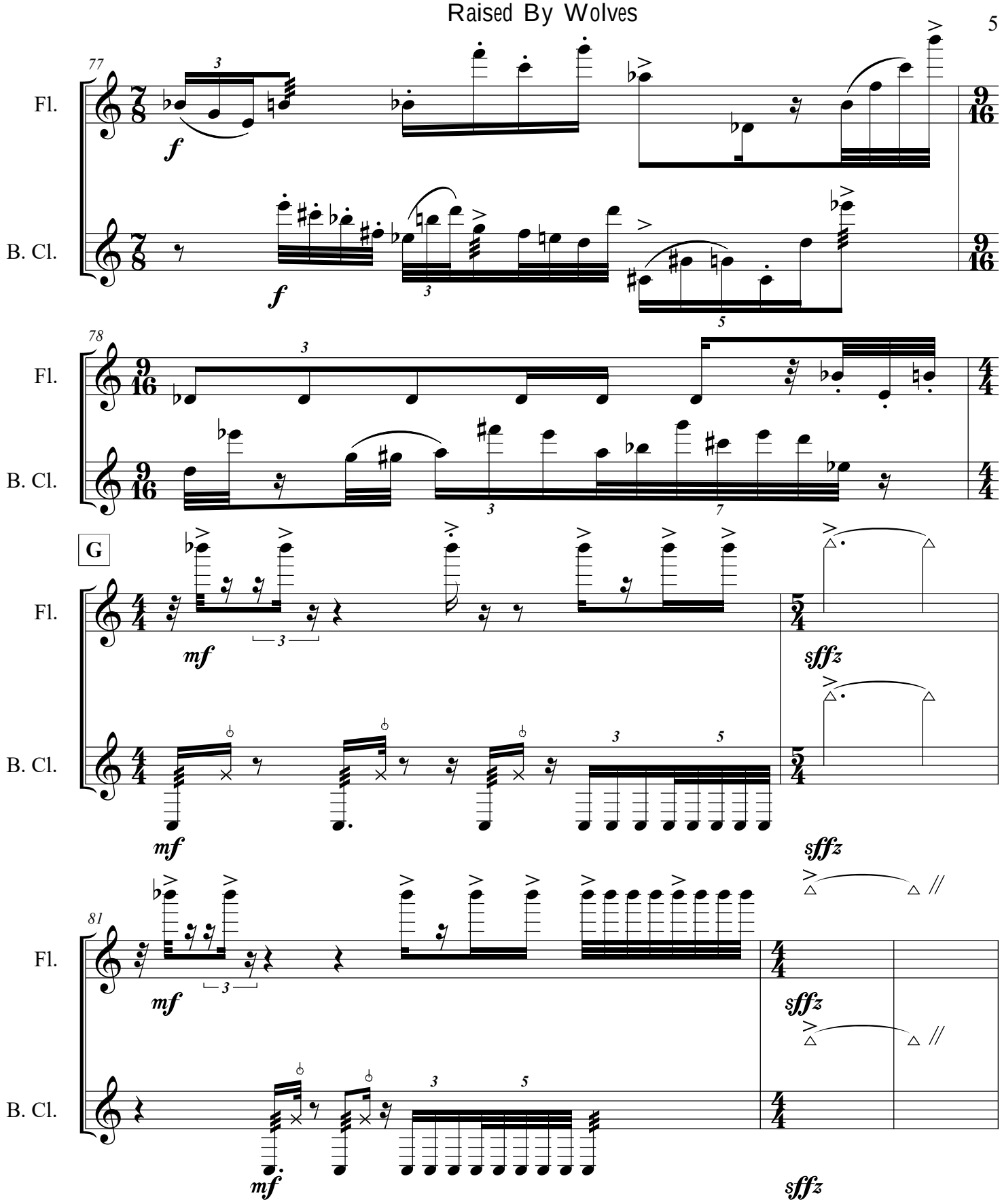
77
Fl.
B. Cl.
78
G
81
mf
sffz

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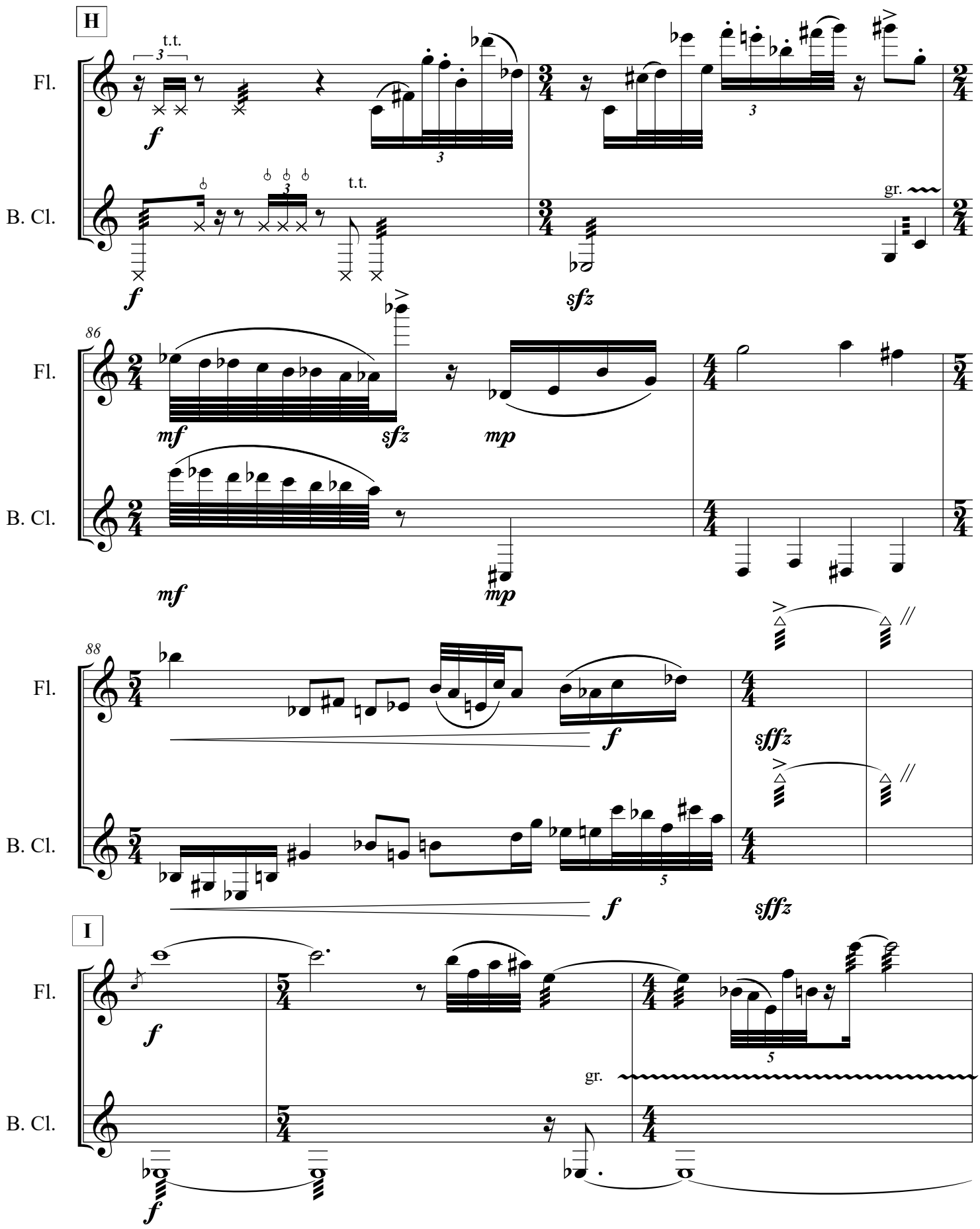

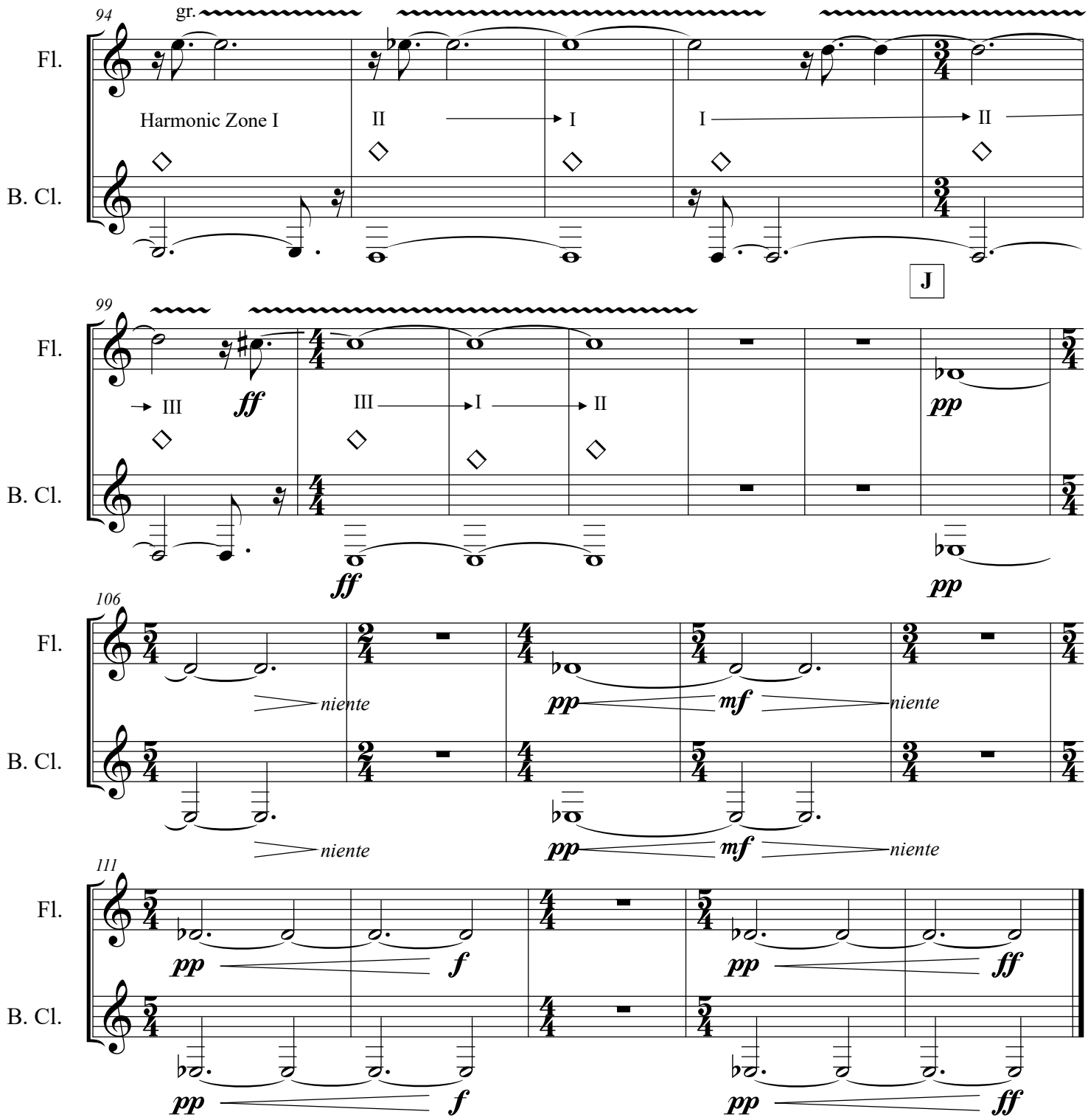
94
gr.
Fl.
B. Cl.
Harmonic Zone I
II
I
I
II
J
99
III
ff
III
I
II
pp
106
niente
pp
mf
niente
111
pp
f
pp
ff