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## The Trickster Cycle

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Rron Karahoda  
Bard College  
Senior Project Artist Statement  
Musical Composition

*The Trickster Cycle*

In this work I have scored a cycle of 4 dances in order to present both the techniques and artistic vision that I have cultivated in the past 3 years. I have chosen to blend the aural language of music with the visual language of movement to better represent the ideas that are at the center of the inspiration surrounding this work. In this work, I present the effect of setting myths of different cultures to music and dance not to reconstruct, deconstruct or retell ancient stories but instead to translate the attitude and problems of the myth into sound and movement, revealing dimensions of these tales that cannot be expressed by words.

The process for producing these works is similar to the idea of creating a character for a work of fiction. This is not to say that the works that are here discussed are programmatic, as they do not directly aim to tell some specific story. Instead, the character that is being created is the character of the composer and the dancer. In order to qualify this statement, consider what a writer does when they create a character. They create a set of personality traits, motivations, and then set them within a circumstance, and then, as a writer follows this character through what becomes known as a story. In this way, by using the foundation of a specific myth, I have identified a set of personality traits and motivations (individual to each examined myth) and thus affected the attitude of the composer (that is, me) to write music as if I were composed of those traits.

Before examining the works individually the title '*The Trickster Cycle*' must be unpacked. I chose to name it thus so as to indicate that the tales being used and 'translated' are the stories of a 'Trickster' God or Goddess from whichever tradition was being called upon. The decision to use a Trickster figure over a reigning figure or a Demigod (or half-human) is that they are unreliable, even as deities and so have more dynamic characters. Within some Indigenous American cultures exists the idea of the sanctified jester, (an idea also found in the works of Tolstoy and other Russian writers) which aims to teach people about their own habits and ideologies through a figure who either exaggerates, or humorously fails at, tasks that embody a certain ideology of their society. These figures are highly respected and give the community a chance at self-revision, because the act of this sanctified jester reveals absurdities and peculiarities of the community, removing a certain fear of self-evaluation. I argue that this fear is a central problem of all proposed changes. It is this attitude towards self-evaluation that is present in my investigation into the attitudes of these myths. The music and dance function as a 'jester-like' performance of human attitudes inherent to the myths being used.

The first work to be examined is the dance entitled *Ever of the Unburdened* which draws upon the story of Prometheus after he has been imprisoned by Zeus. The title is derived from a line of Johann Wolfgang Von Goethe's poem 'Prometheus' in which Zeus admonishes Prometheus for deigning to make his own choices. Specifically here he asks Prometheus if, in his actions he has ever even lessened the pain of a burdened one. Through readings of Prometheus and instances of this trial, I established a persona that struggles between an authority and an interest in it's own growth. This struggle is represented as a duet between two instruments of a similar nature, each vying for recognition as the primary instrument. A personality unsure of it's own identity (an often debated topic) presents itself through the harmony of the piece which introduces a relationship of the third below the established tonality. These moments are low and sustained against a melody that usually makes leaps and jumps (a behavior indicative of freedom with a slight bit of arrogance), creating friction between an old style with a new one (The sustained rumblings resembling old contrapuntal church songs and the melody being a break from said style). The main melody often comes back, breaking apart as the piece goes on. This serves as the will of the musician to stay as they are, perhaps dreaming of a past self in the face of

oppressive change. The dance itself reflects this with many reverberations and echos present in the body language of the dancer. The dancer is almost fighting themselves as they try to make a decision about the state of their identity. Do they give in to the authority who is presenting them with a complete, yet submissive role? They do not, they are broken, just like the melody and left as such. Their personality is not replaced, but at what cost? Without a new theme to end on, the music and dancer leave possibility for a reconstruction, or an adaptive change in their identity.

The second work is entitled *Let it Come, Let it Go* is a part of a traditional Ashanti way of starting a myth or story. As the music draws its personality from that of Anansi, a West-African Spider God, it is an appropriate beginning but also reveals a part of Anansi's personality that is present in the music. The major personality of the piece is that of hubris, represented in the music as a work of 7 instruments (the largest in the cycle) written mostly in a Major Key with harmonization at the fourth (A 'perfect' interval) whose general direction is that of an ascending melody. Underneath the whole work is an *ostinato* in the Acoustic Bass constantly pushing forth in a heady, yet off-balance manner. This provides the work with a pulse that snowballs that is drawn into focus by the relatively steady and fanfare-like quality of the melody (often comprised of the rest of the ensemble). Any hint of self-consciousness or harmonic vagueness is met with indifference and lightheartedness. Even as the music enters a Minor key, the music does not really relent, but takes on a softer quality. It quickly comes back to Major, as if its character never truly changed.

The third dance is entitled *The Crow's Ruin*, and is derived from the plight of The Morrigan, a figure from Celtic Mythology. Her story is a tale of trauma and obsession that takes its form in the music as a recurring theme that breaks into bitonal versions of the original iteration. As the notes stay largely the same, new keys are introduced on some of the instruments changing their accidentals and introducing doubt into the themes. This mimics obsession and trauma in that the original theme is some sort of memory that the subject has latched onto. When a traumatic event occurs, it is common for an individual to go over the traumatic memory, each time focusing on some detail as if it were the root cause. This fixation perverts the memory but keeps it recognizably intact. The perversion of the musical theme disorients the listener as they struggle not to remember the theme, but to understand what has changed. As the piece concludes, it is unclear to tell exactly how much of the original work was modified without repeated listens or attentively listening for the changes.

The last dance is entitled *Tempered in Venom* and calls upon the personality of Loki to perform a piece born out of anxiety as well as the tendency for people to adapt to changes in their environment. The myth that is used is that of Loki's imprisonment by the rest of the Gods for his crimes against the God Baldr (signaling the beginning of the end of the world) and is bound to a rock, poison dripping into his eyes for eternity. It is his attitude, presented against the form of a waltz that takes shape in this piece. The waltz, a usually comforting form is here tinted with a sinister aspect. Its positive direction sounds overriding, nothing like it has happened within the rest of the cycle. It plods on, similar to that of the drone and Hubris found in *Let it Come, Let it Go*, but with a different effect. The waltz is the feeling of imprisonment and the threat and pain of poison, whereas Loki is at heart a free entity. The waltz is quickly and often subverted, newer quicker and longer melodies introduced to present the idea of the rebellion, the outcry. They sound as though they restart every time they are introduced, and become a major feature of the piece, becoming the desire to break free, but also a cry of pain as the venom becomes too much to handle. The feeling of imprisonment never really goes away, and so neither Loki nor our audience is given the chance to see these second materials develop but instead bear witness to various attempts to break out, or to subvert the overriding waltz.

Ultimately, the cycle addresses the lives of the audience. Each character shaped their corresponding piece by having a struggle surrounding their will (or in the case of *Let it Come, Let it Go* the effect of no struggle in the will) and present narratives to the audience that are sometimes difficult to express in words, but that provides a moment of reflection so that we may come to know ourselves through the actions of others.

# The Crow's Ruin

Score

OR:

Rron Karahoda

A

## Nightmare of the Crow

Musical score for "Nightmare of the Crow" (Section A). The score is in 4/4 time and B-flat major. It features five staves: Flute, Bassoon, Horn in F, Viola, and Cello. The Flute, Bassoon, and Horn parts are marked with *sfz* (sforzando) dynamics. The Viola part starts with a dynamic range from *p* (piano) to *f* (forte). The Cello part starts with *sfz* and then *mf* (mezzo-forte). The score is divided into two systems, with the second system starting at measure 5. The Flute and Bassoon parts in the second system are marked with *mf* and *f* dynamics. The Viola and Cello parts continue with their respective dynamics.

Nightmare of the Crow

2  
9

Musical score for measures 2-9 of "Nightmare of the Crow". The score is in 2/9 time and features five staves: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violoncello (Vlc.). The key signature has one flat. The Flute, Bassoon, and Horn parts are marked with *sffz* (sforzando) starting in measure 4. The Viola and Violoncello parts provide a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for measures 13-16 of "Nightmare of the Crow". The score continues with the same five staves. The Flute part begins in measure 13 with a dynamic marking of *f* (forte) that gradually decreases to *p* (piano) by measure 14. The Bassoon, Horn, and Viola parts also show dynamic changes, with the Viola part marked *f* in measure 14 and *p* in measure 15. The Violoncello part continues with a steady eighth-note accompaniment.

Nightmare of the Crow

17

Fl.

Bsn.

Hn.

Vla.

Vlc.

*pp*

B

21

Fl.

Bsn.

Hn.

Vla.

Vlc.

*mf*

*f*

*mf*

Nightmare of the Crow

4  
25

Fl.

Bsn.

Hn.

Vla.

Vlc.

*f*

29

Fl.

Bsn.

Hn.

Vla.

Vlc.

*f*

Nightmare of the Crow

33

Fl.

Bsn.

Hn.

Vla.

Vlc.

33

33

33

C

37

Fl.

Bsn.

Hn.

Vla.

Vlc.

*sfz*

*mf*

*sfz*

*mf*

*f*

*mf*

37

37

37



Nightmare of the Crow

6  
41

Fl.

Bsn.

Hn.

Vla.

Vlc.

41

45

Fl.

Bsn.

Hn.

Vla.

Vlc.

*p*

*sfz*

This musical score is for the piece "Nightmare of the Crow". It is written for a woodwind and string ensemble. The score is divided into two systems. The first system covers measures 41 to 44, and the second system covers measures 45 to 48. The instruments are Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The key signature is one sharp (F#), and the time signature is 6/8. The first system shows the Flute and Bassoon playing a simple melody with rests, while the Horn plays a similar melody. The Viola and Violin play a more complex, rhythmic accompaniment. The second system shows the Flute and Bassoon playing a more active melody, with the Horn playing a similar melody. The Viola and Violin continue their accompaniment. Dynamic markings include *p* (piano) and *sfz* (sforzando).

Nightmare of the Crow

49

Fl. *f* *p* *f*

Bsn.

Hn. *f* *p*

Vla. *f*

Vlc.

**D**  
53 *f*

Fl. *ff*

Bsn. *ff*

Hn. *mf*

Vla. *mf*

Vlc. *mf*

Detailed description: This page of a musical score, titled "Nightmare of the Crow", contains measures 49 through 53. The score is arranged in five systems, each with a different instrument: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The key signature changes from one sharp (F#) to two flats (Bb, Eb) between measures 49 and 53. The first system (measures 49-52) features dynamic markings of *f* (forte), *p* (piano), and *f* for the Flute, and *f* and *p* for the Horn. The second system (measures 53-56) features *ff* (fortissimo) for the Flute and Bassoon, and *mf* (mezzo-forte) for the Horn, Viola, and Violin. A rehearsal mark "D" is placed at the beginning of measure 53.

Nightmare of the Crow

8  
57

Fl.

Bsn.

Hn.

Vla.

Vlc.

*f*

61

Fl.

Bsn.

Hn.

Vla.

Vlc.

*f*

Nightmare of the Crow

The musical score is divided into two systems. The first system covers measures 65 to 68, and the second system covers measures 69 to 72. The instruments are Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.).

**System 1 (Measures 65-68):**

- Flute (Fl.):** Measures 65-68. Starts with a whole note G4 (marked *ff*), followed by a whole note A4, and then a half note G4. Measures 67 and 68 feature a melodic line with a slur over the notes.
- Bassoon (Bsn.):** Measures 65-68. Rests in all measures.
- Horn (Hn.):** Measures 65-68. Starts with a whole note G2 (marked *mf*), followed by a whole note A2, and then a half note G2. Measures 67 and 68 feature a melodic line with a slur over the notes.
- Viola (Vla.):** Measures 65-68. Continuous eighth-note accompaniment. Measure 65 is marked *mf*, and measure 68 is marked *f*.
- Violin (Vlc.):** Measures 65-68. Continuous eighth-note accompaniment, mirroring the Viola part.

**System 2 (Measures 69-72):**

- Flute (Fl.):** Measures 69-72. Starts with a half note G4 (marked *ff*), followed by a half note A4, and then a whole note G4. Measures 71 and 72 feature a melodic line with a slur over the notes.
- Bassoon (Bsn.):** Measures 69-72. Rests in all measures.
- Horn (Hn.):** Measures 69-72. Starts with a half note G2 (marked *ff*), followed by a half note A2, and then a whole note G2. Measures 71 and 72 feature a melodic line with a slur over the notes.
- Viola (Vla.):** Measures 69-72. Continuous eighth-note accompaniment, marked *ff*.
- Violin (Vlc.):** Measures 69-72. Continuous eighth-note accompaniment, marked *ff*.

Nightmare of the Crow

10  
73

Fl. *sffz* *pp*

Bsn. *sffz* *pp*

Hn. *sffz* *pp*

Vla. *ff* *p*

Vlc. *sffz* *ff* *p*

Fl. *sffz*

Bsn.

Hn.

Vla.

Vlc.

73

77

77

77

Detailed description: This is a page of a musical score for the piece 'Nightmare of the Crow'. The score is arranged in systems for Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system covers measures 73-76. The Flute and Bassoon parts have dynamics of *sffz* (sforzando) and *pp* (pianissimo). The Viola part has dynamics of *ff* (fortissimo) and *p* (piano). The Violin part has dynamics of *sffz*, *ff*, and *p*. The second system covers measures 77-80. The Flute part has a dynamic of *sffz*. The Viola part has a dynamic of *ff*. The Violin part has a dynamic of *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Nightmare of the Crow

Musical score for measures 81-85 of "Nightmare of the Crow". The score is arranged in two systems of staves. The first system (measures 81-84) includes parts for Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The second system (measures 85-88) includes parts for Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.).

**Measure 81:** Flute (Fl.) and Bassoon (Bsn.) play a melodic line starting with a *p* dynamic. Horn (Hn.) plays a rhythmic accompaniment. Viola (Vla.) plays a complex, chromatic accompaniment with a *pp* dynamic. Violin (Vlc.) plays a simple harmonic accompaniment.

**Measure 82:** Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

**Measure 83:** Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

**Measure 84:** Flute (Fl.) and Bassoon (Bsn.) continue their melodic line. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

**Measure 85:** Flute (Fl.) plays a melodic line starting with a *pp* dynamic. Bassoon (Bsn.) is silent. Horn (Hn.) plays a rhythmic accompaniment. Viola (Vla.) plays a complex, chromatic accompaniment. Violin (Vlc.) plays a simple harmonic accompaniment.

**Measure 86:** Flute (Fl.) continues its melodic line. Bassoon (Bsn.) is silent. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

**Measure 87:** Flute (Fl.) continues its melodic line. Bassoon (Bsn.) is silent. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

**Measure 88:** Flute (Fl.) continues its melodic line. Bassoon (Bsn.) is silent. Horn (Hn.) continues its accompaniment. Viola (Vla.) continues its complex accompaniment. Violin (Vlc.) continues its harmonic accompaniment.

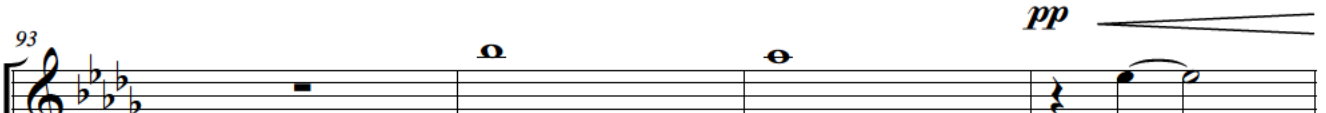
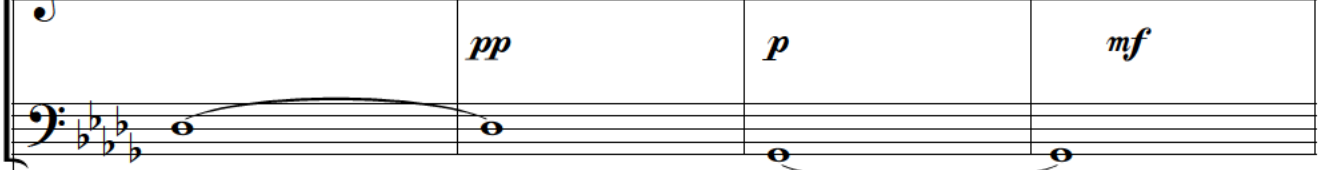
Nightmare of the Crow

12  
89


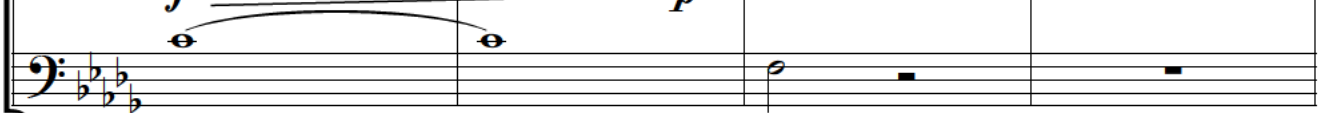
Fl.   
Bsn. 

Hn. 

Vla.   
Vlc. 

Fl.   
Bsn. 

Hn. 

Vla.   
Vlc. 

*f*  *p*

Nightmare of the Crow

97

Fl. *f*

Bsn. *mf* *f*

Hn.

Vla. *p*

Vlc.

101

Fl.

Bsn.

Hn.

Vla. *mf* *f*

Vlc. *mf* *f*



Nightmare of the Crow

14  
105

Fl.

Bsn.

105

Hn.

105

Vla.

Vlc.

*ff* *f*

*ff* *f*

109

Fl.

Bsn.

109

Hn.

109

Vla.

Vlc.

*p*

*p*

The image shows a page of a musical score for 'Nightmare of the Crow'. It contains five systems of staves for different instruments: Flute (Fl.), Bassoon (Bsn.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system covers measures 14 and 105. The Flute part has a melodic line with slurs and ties. The Bassoon part has rests. The Horn part has a melodic line with slurs and ties. The Viola and Violin parts play a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte) for the strings, and *p* (piano) for the strings in the second system. The second system covers measures 109 and ends with a double bar line.

# Tempered in Venom, I Quake (All of Creation)

Score

[Subtitle]

Rron Karahoda

The image displays a musical score for four instruments: Oboe, Horn in F, Viola, and Cello. The score is written in 3/4 time with a key signature of two sharps (D major). The first system (measures 1-4) shows the Oboe playing a melodic line with dynamics *p* and *mf*, the Horn in F playing a whole rest with *pizz.*, the Viola playing a chordal accompaniment with *pizz. p*, and the Cello playing a bass line with *p*. The second system (measures 5-8) shows the Oboe playing a melodic line with dynamics *p*, *mf*, and *f*, the Horn in F playing a whole rest until measure 7 then a melodic line with *f*, the Viola playing a chordal accompaniment with *f*, and the Cello playing a bass line with *f*. The score is marked with measure numbers 5, 5, and 5 at the beginning of the second system for the Oboe, Horn in F, and Viola respectively.

Poisonquake

Ob. *sffz* *mf* *f*

Hn. *arcosffz* *pizz.*

Vla. *sffz* *p*

Vlc. *sffz* *p*

13

Ob. *p* *f* *p*

Hn. *p*

Vla.

Vlc.

Detailed description: This is a page of a musical score for the piece "Poisonquake". It contains measures 9 through 13. The score is arranged in five systems, each with a different instrument: Oboe (Ob.), Horn (Hn.), Viola (Vla.), and Violin (Vlc.). The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 9 is marked with a rehearsal sign. The Oboe part features a melodic line with a five-measure rest in measure 10 and a five-measure rest in measure 11. The Horn part has a five-measure rest in measure 10 and a five-measure rest in measure 11. The Viola and Violin parts have a five-measure rest in measure 10 and a five-measure rest in measure 11. Dynamic markings include *sffz*, *mf*, *f*, *arcosffz*, *pizz.*, and *p*. Measure 13 is marked with a rehearsal sign. The Oboe part has a five-measure rest in measure 13. The Horn part has a five-measure rest in measure 13. The Viola and Violin parts have a five-measure rest in measure 13.

Poisonquake

17

Ob. *sffz* *f* *p* *f* *p*

Hn. arco *sffz* *f* *p* pizz. arco

Vla. *sffz* *f* *p* arco

Vlc. *sffz* *f* *p* *f*

21

Ob.

Hn.

Vla. pizz. pizz.

Vlc. *p*

Poisonquake

25

Ob. *f* *p* *f*

Hn. *f*

Vla. *f* arco

Vlc. *f* *p* *f*

29

Ob. *p* *f* *pp*

Hn. arco *pp*

Vla. *f* pizz. *pp*

Vlc. arco *p* *f* *pp*

Poisonquake

33

Ob. *ff* 5

Hn. 5

Vla. *f* pizz. *f*

Vlc. 5 *f*

37

Ob. *f* *p* 5

Hn. *ff* 3 *p* 5

Vla. *f*

Vlc. *f*

41

Ob. *pp* *pp* *ff*

Hn. *p*

Vla. *p* *ff*

Vlc. *p* *ff*

45

Ob. *f*

Hn. *f*

Vla.

Vlc.

Poisonquake

49

Ob.

Hn.

Vla.

Vlc.

arco

arco

*ff*

*ff*

53

Ob.

Hn.

Vla.

Vlc.

5

5



57

Ob.

Hn.

Vla.

Vlc.

*p*

arco

*p*

arco

*p*

61

Ob.

Hn.

Vla.

Vlc.

*ff*

*f*

*ff*

*ff*

Poisonquake

65

Ob.

Hn.

Vla.

Vlc.

Musical score for measures 65-68. The score is in 3/4 time and features four staves: Oboe (Ob.), Horn (Hn.), Viola (Vla.), and Violoncello (Vlc.). The key signature has three flats (B-flat, E-flat, A-flat). Measure 65 starts with a treble clef and a key signature change to three flats. The Oboe part has a melodic line with eighth and quarter notes. The Horn part has a melodic line with a triplet of eighth notes in measure 66. The Viola part has a melodic line with eighth and quarter notes. The Violoncello part has a rhythmic accompaniment of quarter notes.

69

Ob.

Hn.

Vla.

Vlc.

Musical score for measures 69-72. The score continues with the same four staves: Oboe (Ob.), Horn (Hn.), Viola (Vla.), and Violoncello (Vlc.). The key signature remains three flats. Measure 69 starts with a treble clef. The Oboe part has a melodic line with quarter and eighth notes. The Horn part has a melodic line with quarter and eighth notes. The Viola part has a melodic line with quarter and eighth notes. The Violoncello part has a rhythmic accompaniment of quarter notes.

73

Ob.

Hn.

Vla.

Vlc.

77

Ob.

Hn.

Vla.

Vlc.

*ff*

*f* >

Poisonquake

81

Ob. 

Hn. 

Vla. 

Vlc. 

*pp*

85

Ob. 

Hn. 

Vla. 

Vlc. 

*p*

89

Ob.

Hn.

Vla.

Vlc.

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

93

Ob.

Hn.

Vla.

Vlc.

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*



105

Ob.

Hn.

Vla.

Vlc.

arco

*f*

*sfz*

109

Ob.

Hn.

Vla.

Vlc.

arco

*sfz*

*ff*

5

Poisonquake

113

Ob.

Hn.

Vla.

Vlc.

Musical score for measures 113-116. The Oboe (Ob.) and Horn (Hn.) parts have melodic lines. The Viola (Vla.) part has chords and rests. The Violin (Vlc.) part has a long note with a slur.

117

Ob.

Hn.

Vla.

Vlc.

*ff*

*pizz.*

*p*

Musical score for measures 117-120. The Oboe (Ob.) and Horn (Hn.) parts have rests. The Viola (Vla.) part has chords and rests. The Violin (Vlc.) part has a long note with a slur and dynamic markings: *ff*, *pizz.*, and *p*.



121

Ob.

Hn.

Vla.

Vlc.

125

Ob.

Hn.

Vla.

Vlc.

Poisonquake

129

Ob.

Hn.

Vla.

Vlc.

133

Ob.

Hn.

Vla.

Vlc.

*ff*

*ff*

*f*

arco





153

Ob.

Hn.

Vla.

Vlc.

This system of music covers measures 153 to 156. It features four staves: Oboe (Ob.), Horn (Hn.), Viola (Vla.), and Violoncello (Vlc.). The key signature is one sharp (F#). The Oboe part has a melodic line with eighth and sixteenth notes. The Horn part has a similar melodic line. The Viola part has a more active line with sixteenth notes and rests. The Violoncello part has a steady eighth-note accompaniment.

157

Ob.

Hn.

Vla.

Vlc.

This system of music covers measures 157 to 160. It features the same four staves as the previous system. The Oboe part has a sparse, rhythmic line with rests. The Horn part has a similar sparse line. The Viola part has a melodic line with eighth notes and rests. The Violoncello part has a steady eighth-note accompaniment.

Poisonquake

161

Ob.

Hn.

Vla.

Vlc.

165

Ob.

Hn.

Vla.

Vlc.

169

Ob.

Hn.

Vla.

Vlc.

*sfz*

*sfz*

*sfz*

*sfz*

173

Ob.

Hn.

Vla.

Vlc.

*ff*

*arco ff*

*pizz.*

*ff*

*ff*

177

Ob. *pp*

Hn. *pp*

Vla. *pp*

Vlc. *pp*

181

Ob. *sfz*

Hn. *arcsfz* *sfz pizz.*

Vla. *sfz* *arco*

Vlc. *sfz*



185

Ob.

185

Hn.

185

Vla.

Vlc.

189

Ob.

189

Hn.

189

Vla.

Vlc.

arco

pizz.

Poisonquake

193

Ob. *pp*

Hn. arco *pp*

Vla. *pp*

Vlc. *pp*

196

Ob. *mf* *f*

Hn. *mf* *f*

Vla. *mf*

Vlc. *mf* *f*

199

Ob. *ff* 5

Hn. *ff*

Vla. *ff*

Vlc. *ff* 5

202

Ob.

Hn.

Vla.

Vlc.

Poisonquake

205


Ob. 


Hn. 

Vla. 

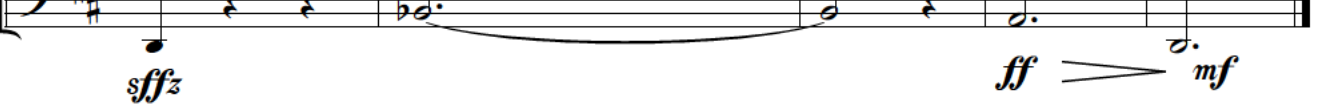
Vlc. 

207

Ob. 

Hn. 

Vla. 

Vlc. 

# Let it come, Let it go

Score

[Subtitle]

Rron Karahoda

[Arranger]

$\text{♩} = 120$

Musical score for the first system, featuring six instruments: Flute, Oboe, Bassoon, Horn in F, Trumpet in B $\flat$ , and Acoustic Bass. The music is in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked as  $\text{♩} = 120$ . The Acoustic Bass part consists of a continuous eighth-note triplet pattern.

Musical score for the second system, featuring six instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B $\flat$  (B $\flat$  Tpt.), and Acoustic Bass (A.B.). The music is in 4/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked as  $\text{♩} = 120$ . The Acoustic Bass part continues with a continuous eighth-note triplet pattern. The other instruments play a melodic line starting with a dynamic marking of *mf*. A first ending bracket labeled 'A' spans the first two measures of this system. The Flute part includes a fingering '5' above the first measure.

Let it come, Let it go

2  
9

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

B<sup>b</sup> Tpt. *mf* *f*

A.B. 9

13

Fl. *f* *p*

Ob.

Bsn. *f* *p*

Hn. *f* *p*

B<sup>b</sup> Tpt.

A.B. 13

Let it come, Let it go

Musical score for measures 17-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B<sup>b</sup> Tpt.), and Alto/Bass (A.B.). The Flute part starts with a fermata on a whole note, followed by a melodic line. The Oboe and Bassoon parts have a similar melodic line. The Horn part has a fermata on a whole note. The Bass Trombone part has a melodic line. The Alto/Bass part has a bass line with triplets. The dynamic marking *f* is present for the Flute, Oboe, and Bassoon parts.

Musical score for measures 21-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B<sup>b</sup> Tpt.), and Alto/Bass (A.B.). The Flute part has a melodic line. The Oboe and Bassoon parts have a melodic line. The Horn part has a melodic line. The Bass Trombone part has a melodic line. The Alto/Bass part has a bass line with triplets. The dynamic marking *f* is present for the Flute, Oboe, and Bassoon parts.

Let it come, Let it go

4  
25

Fl.

Ob.

Bsn.

Hn.

B<sup>b</sup> Tpt.

A.B.

*f*

*f*

3

29

Fl.

Ob.

Bsn.

Hn.

B<sup>b</sup> Tpt.

A.B.

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

3



Let it come, Let it go

This musical score page contains two systems of music for woodwinds and strings. The first system covers measures 33 to 36, and the second system covers measures 37 to 40. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and String Bass (A.B.).

**System 1 (Measures 33-36):**

- Fl.:** Starts at measure 33 with a melodic line. Measure 34 has a dynamic marking of *f*.
- Ob.:** Plays a sustained note in measure 33, then a melodic phrase in measure 34.
- Bsn.:** Plays a sustained note in measure 33, then a melodic phrase in measure 34. Dynamic marking *ff* is present below the staff.
- Hn.:** Plays a sustained note in measure 33, then a melodic phrase in measure 34. Dynamic marking *p* is present below the staff.
- B♭ Tpt.:** Starts at measure 33 with a melodic line. Dynamic marking *ff* is present below the staff.
- A.B.:** Plays a rhythmic pattern of eighth notes in groups of three, starting at measure 33.

**System 2 (Measures 37-40):**

- Fl.:** Starts at measure 37 with a melodic line. Measure 38 has a dynamic marking of *p*.
- Ob.:** Plays a sustained note in measure 37, then a melodic phrase in measure 38.
- Bsn.:** Plays a sustained note in measure 37, then a melodic phrase in measure 38.
- Hn.:** Plays a sustained note in measure 37, then a melodic phrase in measure 38.
- B♭ Tpt.:** Starts at measure 37 with a melodic line. Dynamic marking *p* is present below the staff. Measure 38 has a dynamic marking of *sfz*.
- A.B.:** Plays a rhythmic pattern of eighth notes in groups of three, starting at measure 37.







Let it come, Let it go

65

Fl.

Ob.

Bsn.

Hn.

B $\flat$  Tpt.

A.B.

Musical score for measures 65-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B $\flat$  Tpt.), and A.B. (Alto/Bass). The key signature has one flat. The A.B. part features a triplet of eighth notes. Dynamics include *f* (forte) and *p* (piano).

69

Fl.

Ob.

Bsn.

Hn.

B $\flat$  Tpt.

A.B.

Musical score for measures 69-72. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B $\flat$  Tpt.), and A.B. (Alto/Bass). The key signature has one flat. The A.B. part features a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte).

The musical score is arranged in two systems. The first system covers measures 73 to 76, and the second system covers measures 77 to 80. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and Alto Saxophone/Bassoon (A.B.).

**System 1 (Measures 73-76):**

- Flute (Fl.):** Starts at measure 73 with a *f* dynamic. The melody is in the soprano register, with a *8<sup>va</sup>* marking. It features eighth-note patterns and a half-note ending in measure 76.
- Oboe (Ob.):** Also starts at measure 73 with a *f* dynamic. The melody is in the soprano register, mirroring the flute's line.
- Bassoon (Bsn.):** Remains silent throughout this system.
- Horn (Hn.):** Starts at measure 73 with a *f* dynamic. The melody is in the soprano register, featuring eighth-note patterns.
- B♭ Trumpet (B♭ Tpt.):** Starts at measure 73 with a *f* dynamic. The melody is in the soprano register, featuring eighth-note patterns.
- A.B. (Alto Saxophone/Bassoon):** Starts at measure 73 with a *f* dynamic. The melody is in the bass register, consisting of a triplet of eighth notes.

**System 2 (Measures 77-80):**

- Flute (Fl.):** Starts at measure 77. The melody continues with eighth notes and a half note. A *f* dynamic marking with a hairpin is present in measure 80.
- Oboe (Ob.):** Starts at measure 77. The melody continues with eighth notes and a half note. A *f* dynamic marking with a hairpin is present in measure 80.
- Bassoon (Bsn.):** Remains silent until measure 80, where it plays a half note with a *f* dynamic marking.
- Horn (Hn.):** Starts at measure 77. The melody continues with eighth notes and a half note. A *f* dynamic marking with a hairpin is present in measure 80.
- B♭ Trumpet (B♭ Tpt.):** Starts at measure 77. The melody continues with eighth notes and a half note. A *f* dynamic marking with a hairpin is present in measure 80.
- A.B. (Alto Saxophone/Bassoon):** Starts at measure 77. The melody continues with triplet eighth notes.

Let it come, Let it go

This musical score is for the piece "Let it come, Let it go" on page 11. It features six staves: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), and Double Bass (A.B.).

**Measures 81-84:**

- Flute (Fl.):** Starts at measure 81 with a melodic line. A dynamic marking of *p* is present.
- Oboe (Ob.):** Remains silent (rests) throughout these measures.
- Bassoon (Bsn.):** Plays a bass line. A dynamic marking of *p* is present.
- Horn (Hn.):** Remains silent (rests) throughout these measures.
- Trumpet (B♭ Tpt.):** Plays a melodic line. A dynamic marking of *p* is present.
- Double Bass (A.B.):** Plays a rhythmic accompaniment consisting of eighth-note triplets. A dynamic marking of *p* is present.

**Section A (Measures 85-88):**

- Flute (Fl.):** Starts at measure 85 with a melodic line. A dynamic marking of *p* is present.
- Oboe (Ob.):** Plays a melodic line. A dynamic marking of *p* is present, which then crescendos to *f*.
- Bassoon (Bsn.):** Plays a melodic line. A dynamic marking of *p* is present.
- Horn (Hn.):** Plays a melodic line. A dynamic marking of *p* is present, which then crescendos to *mf*.
- Trumpet (B♭ Tpt.):** Plays a melodic line. A dynamic marking of *p* is present.
- Double Bass (A.B.):** Continues with the eighth-note triplet accompaniment. A dynamic marking of *p* is present.

Let it come, Let it go

12

89

Fl.

Ob.

Bsn.

Hn.

B $\flat$  Tpt.

A.B.

89

93

93

93

*f*

*f*

*p*

This musical score is for the piece 'Let it come, Let it go'. It is arranged for a woodwind and string ensemble. The score is divided into two systems. The first system covers measures 89 to 92, and the second system covers measures 93 to 96. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B $\flat$  Tpt.), and Abandon Bass (A.B.). The key signature is one flat (B-flat major or D minor), and the time signature is 12/8. The first system begins with a dynamic marking of *f* (forte) for the woodwinds. The second system features a more active flute part and a bassoon part, while the other woodwinds and strings play sustained notes or rests.



Let it come, Let it go

This musical score page contains two systems of music for woodwinds and strings. The first system covers measures 97 to 100, and the second system covers measures 101 to 104. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and String Bass (A.B.).

**System 1 (Measures 97-100):**

- Fl.:** Starts at measure 97 with a melodic line. A whole rest is present in measure 99.
- Ob.:** Enters in measure 98 with a melodic line. A slur covers measures 98 and 99.
- Bsn.:** Enters in measure 98 with a melodic line. A slur covers measures 98 and 99.
- Hn.:** Enters in measure 98 with a melodic line. A slur covers measures 98 and 99.
- B♭ Tpt.:** Remains silent throughout this system.
- A.B.:** Plays a rhythmic accompaniment of eighth notes in groups of three, starting at measure 97.
- Dynamic markings:** *f* (forte) is marked for the Oboe, Bassoon, and Horn parts in measures 98 and 100.

**System 2 (Measures 101-104):**

- Fl.:** Continues with a melodic line, featuring a whole rest in measure 103.
- Ob.:** Continues with a melodic line.
- Bsn.:** Continues with a melodic line.
- Hn.:** Continues with a melodic line.
- B♭ Tpt.:** Continues with a melodic line.
- A.B.:** Continues with the rhythmic accompaniment of eighth notes in groups of three.
- Dynamic markings:** *p* (piano) is marked for the Oboe and Bassoon parts in measure 103.

14

Let it come, Let it go

This musical score page contains two systems of music for woodwinds and brass instruments. The first system covers measures 105 to 108, and the second system covers measures 109 to 113. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and Alto Saxophone (A.B.).

**System 1 (Measures 105-108):**

- Fl.:** Measure 105 starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *105*. The melody consists of eighth and quarter notes.
- Ob.:** Measure 105 starts with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.
- Bsn.:** Measure 105 starts with a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.
- Hn.:** Measure 105 starts with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.
- B♭ Tpt.:** Measure 105 starts with a treble clef and a key signature of one sharp (F-sharp). The melody consists of quarter and eighth notes.
- A.B.:** Measure 105 starts with a bass clef and a key signature of one flat. The accompaniment consists of a steady eighth-note triplet pattern.

**System 2 (Measures 109-113):**

- Fl.:** Measure 109 starts with a treble clef and a key signature of one flat. The melody continues with eighth and quarter notes, ending with a **R** (ritardando) marking over a final note.
- Ob.:** Measures 109-113 are marked with a whole rest.
- Bsn.:** Measures 109-113 are marked with a whole rest.
- Hn.:** Measure 109 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes.
- B♭ Tpt.:** Measures 109-113 are marked with a whole rest.
- A.B.:** Measure 109 starts with a bass clef and a key signature of one flat. The accompaniment continues with a steady eighth-note triplet pattern.

Let it come, Let it go

This musical score page contains five systems of music for woodwinds and strings. The first system (measures 113-116) features Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), and B♭ Trumpet (B♭ Tpt.). The Flute part begins with a fermata in measure 113. The Oboe part starts with a forte (*f*) dynamic. The Bassoon part has a fermata in measure 113. The Horn part starts with a piano (*p*) dynamic. The B♭ Trumpet part has a fermata in measure 113. The second system (measures 117-120) features Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), and B♭ Trumpet (B♭ Tpt.). The Flute part has a fermata in measure 117. The Oboe part has a fermata in measure 117. The Bassoon part has a fermata in measure 117. The Horn part has a fermata in measure 117. The B♭ Trumpet part has a sforzando (*sfz*) dynamic in measure 117. The third system (measures 121-124) features the same instruments. The Flute part has a fermata in measure 121. The Oboe part has a fermata in measure 121. The Bassoon part has a fermata in measure 121. The Horn part has a fermata in measure 121. The B♭ Trumpet part has a fermata in measure 121. The string part (A.B.) is shown in the first system of each section, consisting of a continuous eighth-note triplet pattern.

16

Let it come, Let it go

This musical score page contains two systems of staves for woodwinds and strings. The first system covers measures 121 to 124, and the second system covers measures 125 to 128. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and String Bass (A.B.).

**System 1 (Measures 121-124):**

- Fl.:** Starts at measure 121 with a melodic line. Measure 124 ends with a fermata.
- Ob.:** Measures 121-122 have notes, then rests. Measure 124 has a whole note chord.
- Bsn.:** Measures 121-122 have notes, then rests. Measure 124 has a whole note chord.
- Hn.:** Measures 121-122 have whole notes, then rests. Measure 124 has a whole note.
- B♭ Tpt.:** Measures 121-122 have notes, then rests. Measure 123 has a note, and measure 124 has a melodic phrase starting with a *p* dynamic.
- A.B.:** Features a continuous triplet bass line throughout measures 121-124.

**System 2 (Measures 125-128):**

- Fl.:** Measures 125-126 have notes, then rests. Measure 128 has a whole note.
- Ob.:** Measures 125-126 have notes, then rests. Measure 127 has a melodic phrase with a *ff* dynamic, and measure 128 has a whole note.
- Bsn.:** Measures 125-126 have notes, then rests. Measure 127 has a melodic phrase with a *ff* dynamic, and measure 128 has a whole note.
- Hn.:** Measures 125-126 have notes, then rests. Measure 127 has a melodic phrase with a *ff* dynamic, and measure 128 has a whole note.
- B♭ Tpt.:** Measures 125-126 have notes, then rests. Measure 127 has a melodic phrase with a *ff* dynamic, and measure 128 has a whole note.
- A.B.:** Features a continuous triplet bass line throughout measures 125-128.

This musical score page contains two systems of staves for woodwinds and strings. The first system covers measures 129 to 131, and the second system covers measures 132 to 134. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (B♭ Tpt.), and Cello/Double Bass (A.B.).

**System 1 (Measures 129-131):**

- Fl.:** Measure 129 starts with a whole rest. Measure 130 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. Measure 131 continues with the *ff* dynamic.
- Ob.:** Measure 129 starts with a whole rest. Measure 130 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. Measure 131 continues with the *ff* dynamic.
- Bsn.:** Measures 129-131 contain whole rests.
- Hn.:** Measure 129 starts with a whole rest. Measure 130 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. Measure 131 continues with the *ff* dynamic.
- B♭ Tpt.:** Measure 129 starts with a whole rest. Measure 130 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. Measure 131 continues with the *ff* dynamic.
- A.B.:** Measures 129-131 feature a continuous eighth-note triplet pattern, indicated by a bracket and the number '3' under each group of notes.

**System 2 (Measures 132-134):**

- Fl.:** Measure 132 starts with a quarter note, followed by a dotted quarter note. Measure 133 has a whole rest. Measure 134 begins with a half note, followed by a quarter note.
- Ob.:** Measure 132 starts with a quarter note, followed by a dotted quarter note. Measure 133 has a whole rest. Measure 134 begins with a half note, followed by a quarter note.
- Bsn.:** Measures 132-134 contain whole rests.
- Hn.:** Measure 132 starts with a quarter note, followed by a dotted quarter note. Measure 133 has a whole rest. Measure 134 has a whole rest.
- B♭ Tpt.:** Measure 132 starts with a whole rest. Measure 133 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. Measure 134 has a whole rest.
- A.B.:** Measures 132-134 feature a continuous eighth-note triplet pattern, indicated by a bracket and the number '3' under each group of notes.

18

Let it come, Let it go


136

Fl.    
Ob.    
Bsn.    
Hn.    
B $\flat$  Tpt.    
A.B. 

136

Fl.    
Ob.    
Bsn.    
Hn.    
B $\flat$  Tpt.    
A.B. 

140

Fl.    
Ob.    
Bsn.    
Hn.    
B $\flat$  Tpt.    
A.B. 

Let it come, Let it go

This musical score is for the piece "Let it come, Let it go" and is page 19. It features six parts: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), and Double Bass (A.B.).

The score is divided into two systems, each starting at measure 144. The first system covers measures 144 to 147, and the second system covers measures 148 to 151.

**System 1 (Measures 144-147):**

- Flute (Fl.):** Measures 144-147. Melody:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{D}_4$  (quarter).
- Oboe (Ob.):** Measures 144-147. Melody:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{D}_4$  (quarter).
- Bassoon (Bsn.):** Measures 144-147. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter).
- Horn (Hn.):** Measures 144-147. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter).
- Trumpet (B♭ Tpt.):** Measures 144-147. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter).
- Double Bass (A.B.):** Measures 144-147. Bass line:  $\text{G}_2$  (quarter),  $\text{A}_2$  (quarter),  $\text{B}_2$  (quarter),  $\text{C}_3$  (quarter),  $\text{B}_2$  (quarter),  $\text{A}_2$  (quarter),  $\text{G}_2$  (quarter),  $\text{F}_2$  (quarter),  $\text{E}_2$  (quarter),  $\text{D}_2$  (quarter). Triplet markings are present under the first six notes.

**System 2 (Measures 148-151):**

- Flute (Fl.):** Measures 148-151. Melody:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{D}_4$  (quarter). Measure 151 contains a whole note  $\text{G}_4$ .
- Oboe (Ob.):** Measures 148-151. Melody:  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter),  $\text{B}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{D}_4$  (quarter). Measure 151 contains a whole note  $\text{G}_4$ .
- Bassoon (Bsn.):** Measures 148-151. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter). Measure 151 contains a whole note  $\text{G}_3$ .
- Horn (Hn.):** Measures 148-151. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter). Measure 151 contains a whole note  $\text{G}_3$ .
- Trumpet (B♭ Tpt.):** Measures 148-151. Melody:  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter),  $\text{B}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{D}_3$  (quarter). Measure 151 contains a whole note  $\text{G}_3$ .
- Double Bass (A.B.):** Measures 148-151. Bass line:  $\text{G}_2$  (quarter),  $\text{A}_2$  (quarter),  $\text{B}_2$  (quarter),  $\text{C}_3$  (quarter),  $\text{B}_2$  (quarter),  $\text{A}_2$  (quarter),  $\text{G}_2$  (quarter),  $\text{F}_2$  (quarter),  $\text{E}_2$  (quarter),  $\text{D}_2$  (quarter). Triplet markings are present under the first six notes.

152

Fl. *ff* *p*

Ob. *ff* *p*

Bsn.

152

Hn. *ff* *p*

B♭ Tpt. *ff*

A.B. *3*

156

Fl. *p*

Ob. *p*

Bsn.

156

Hn. *p*

B♭ Tpt. *p*

A.B. *3*



Let it come, Let it go

The musical score consists of six staves, each with a measure number '160' at the beginning. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), and A.B. (Bass). The Flute part features a melodic line with eighth and sixteenth notes. The Bassoon part has a similar rhythmic pattern. The Horn part plays a sustained note with a slur. The B♭ Trumpet part has a melodic line with eighth notes. The A.B. part features a continuous eighth-note triplet pattern. The score concludes with a double bar line.

# Ever, of the Burdened

Score

[Subtitle]

Rron Karahoda

A

Musical score for Bassoon and Cello/Viola, measures 1-13. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo/mood is marked *Legato* and *p* (piano). The score is divided into systems of two staves each.

**System 1 (Measures 1-4):**  
Bassoon: *Legato*  
Cello: *p*

**System 2 (Measures 5-8):**  
Bsn. (5)  
Vlc. (5)

**System 3 (Measures 9-12):**  
Bsn. (9)  
Vlc. (9)

**System 4 (Measures 13):**  
Bsn. (13)  
Vlc. (13)

Bsn. 17

17

17

Vlc.

Bsn. 21

21

Vlc.

*f*

*f*

Bsn. 25

*ff* *p* *p* *f*

Vlc. 25

*ff* *p* *p* *f*

Bsn. 29

*f* *p*

Vlc. 29

*f* *p*

Bsn. 33

33

Vlc. 33

*p* *f* *p*

Ever, of the Burdened

37

Bsn.

Vlc.

41

Bsn.

Vlc.

*p*

B

45

Bsn.

Vlc.

*pp*

*pizz.*

49

Bsn.

Vlc.

*arco*

*pizz.*

53

Bsn.

Vlc.

57

Bsn.

Vlc.

*f*



61

Bsn.

Vlc.



65

Bsn.

Vlc.

*f* ————— *p*



Imitate the pizz of the Cello

69

Bsn.

Vlc.

arco

*f*



73

Bsn.

Vlc.

*f* ————— *p*



77

Bsn.

Vlc.

pizz.

81

Bsn.

Vlc.

85

As if Fading Away, disappearing. Do not slow down.

Bsn.

Vlc.

89

Bsn.

Vlc.

93

Bsn.

Vlc.

97

Bsn.

97

Vlc.

arco

Detailed description: This block contains the musical notation for measures 97 through 100 for two instruments: Bassoon (Bsn.) and Violoncello (Vlc.). Both parts are written in bass clef with a key signature of one flat (B-flat major or D minor). The music is in 4/4 time. Measures 97 and 98 are identical for both instruments, starting with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 99 features a quarter rest, a quarter note D2, a quarter note C2, and a quarter note B1. Measure 100 concludes with a half note B1. The Bsn. part includes a dynamic marking of 'arco' in measure 100. The notation is presented on two staves, with the Bsn. staff on top and the Vlc. staff on the bottom.