

CLENCHER

Colin Broom
February 2002

$\text{♩} = 155$

The musical score consists of seven staves, each representing a different instrument. The instruments are listed vertically on the left side of their respective staves. The first six staves (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, and Trumpet in B-flat) have treble clefs and 4/4 time signature. The last staff (Trombone) has a bass clef and 4/4 time signature. The Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet all play a single note (♩) at the beginning of the piece, marked with *mf*. The Clarinet also has a dynamic *mp* in its second measure. The Trombone and Contrabass staves begin with a rest in the first measure. The Contrabass staff contains a complex rhythmic pattern of eighth and sixteenth notes throughout the page.

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Contrabass

Fl. 6 **A**
To Piccolo

Ob.
B♭ Cl.
Bsn.

Hn. 6
p **f**

B♭ Tpt.
p **f p**

Tbn. **f**

Cb. *mf*

12

Fl.

Ob. Slightly neurotic, and getting more so with every triplet.
mf

B♭ Cl. *mf*

Bsn.

Hn.

B♭ Tpt.

Tbn. *mp* *mf*

Cb.

18

Fl.

Ob.

B♭ Cl.

Bsn.

Piccolo
mp cresc. poco a poco

Hn.
mp cresc. poco a poco

B♭ Tpt.
mp

Tbn.

Cb.

Fl. *To Flute* G.P.

Ob.

B♭ Cl.

Bsn. *f*

Hn. *Marcato* *f* G.P.

B♭ Tpt. *f*

Tbn. *Marcato* *f*

Cb. *f*

B₂₆

Flute

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mp* *poco cresc.*

B♭ Tpt. *p*

Tbn. *mp*

Cb. *mf*

Fl. Flute
p *mf*

Ob.
f

B. Cl.
mf *f*

Bsn.

Hn. 30
mf

B. Tpt.
mp

Tbn.

Cb.

This musical score page contains six staves. The top staff is for Flute, with dynamics *p* and *mf*. The second staff is for Oboe, with a dynamic *f*. The third staff is for Bassoon, with dynamics *mf* and *f*. The fourth staff is for Horn, with a dynamic *mf*. The fifth staff is for Bass Trombone, with a dynamic *mp*. The bottom staff is for Cello/Bass. Measure 30 begins with a rest for Flute, followed by a melodic line for Oboe and Bassoon. Horn and Bass Trombone enter later in the measure. Bassoon has a prominent dynamic *f* at the end of the measure. Measures 31 and 32 show the continuation of the bassoon line with dynamics *mf* and *f*. Measures 33 and 34 show the bassoon line continuing with dynamics *mf* and *f*.

Fl. C
 Ob.
 B♭ Cl.
 Bsn.

34 *f* *p*

Hn. *cresc. poco a poco* *mf*
 B♭ Tpt.
 Tbn.
 Cb.

D

Fl. - *mp* *mf* *mf*

Ob. - *mp*

B. Cl. - *mp*

Bsn. - *mp*

Hn. - *p* *f*

B. Tpt. - *mp* *mf* *p* *f* *mp* Straight Mute

Tbn. - *p* *f*

Cb. - *mp*

Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

Fl.

 Ob.

 B. Cl.

 Bsn.

 Hn.

 B. Tpt.

 Tbn.

 Cb.

Fl. 

 Ob. 

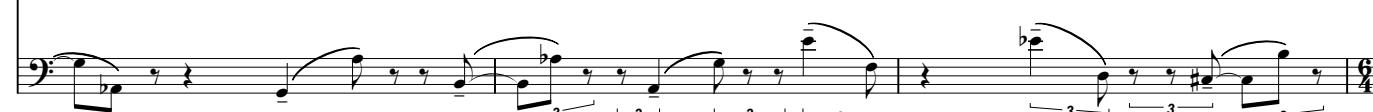
 B♭ Cl. 

 Bassoon 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

49

Fl.

 Ob.

 B. Cl.

 Bsn.

 Hn.

 B. Tpt.

 Tbn.

 Cb.

Fl. 56 E = 75 Smoothly (Tenuto throughout)
pp

Ob. Smoothly (Tenuto throughout)
pp

B♭ Cl.
pp

Bsn. *pp*

Hn. 56 *pp*

B♭ Tpt. *pp*

Tbn.

Cb. *pp*

Fl. 

 Ob. 

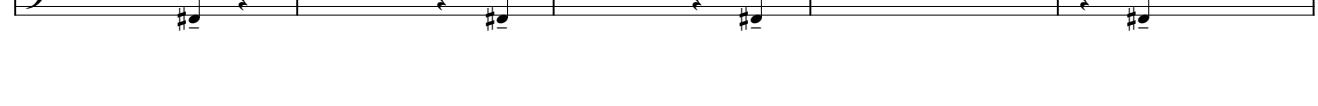
 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

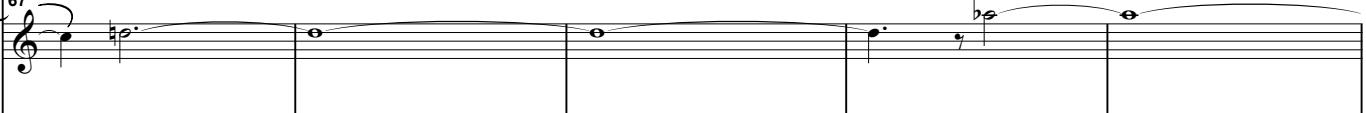
p

Fl. 

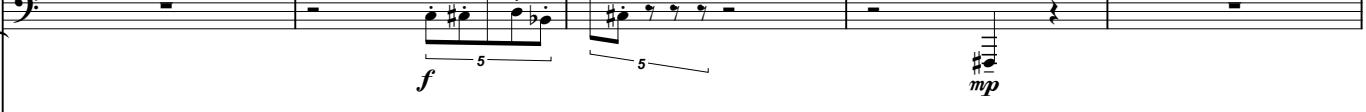
 Ob. 

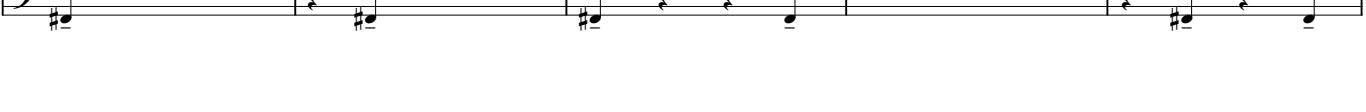
 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

67

Marcato 

f *mp*

f *mp*

Fl.

 Ob.

 B. Cl.

poco cresc.

 Bsn.

 Hn.

 B. Tpt.

f *mp*

 Tbn.

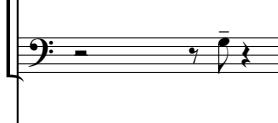
f *mp*

 Cb.

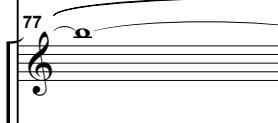
Fl. 

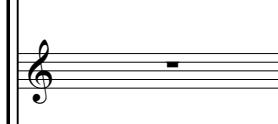
 Ob. 

 B♭ Cl. 

 Bsn. 

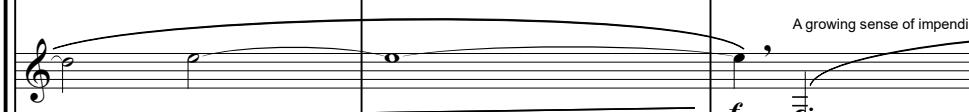
Fanatical, but increasingly desperate

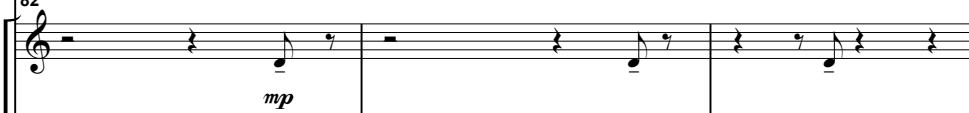
 Hn. 

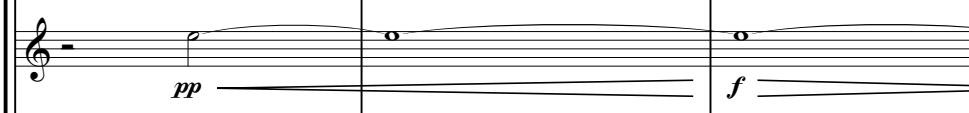
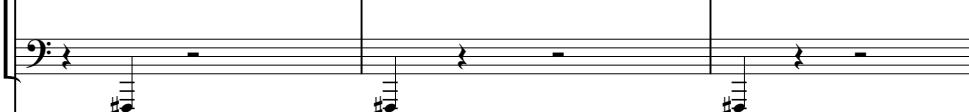
 B♭ Tpt. 

 Tbn. 

 Cb. 

Fl. 82 
F Slightly less tenuto
Ob. 
p
B♭ Cl. 
A growing sense of impending doom
f
mf
poco cresc.
Bsn. 
ff

Hn. 82 
mp

B♭ Tpt. 
pp
f
Pick up Harmon Mute
Tbn. 
mp

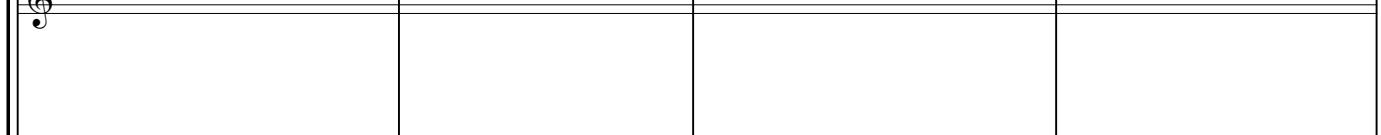
Cb. 
mp

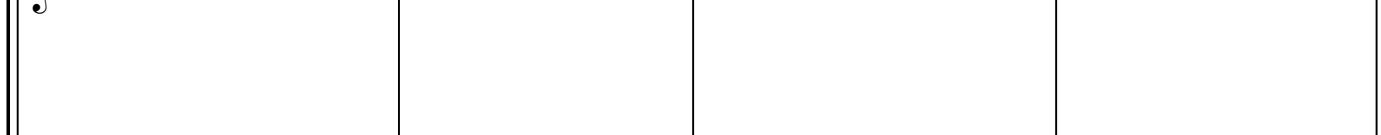
Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

cresc. poco a poco

cresc. poco a poco

3 6 3 5 3

cresc. poco a poco

Fl.

 Ob.

 B. Cl.

Increasingly fearful with every phrase

f cresc. poco a poco

 Bsn.

More and more desperate with every phrase

f cresc. poco a poco

 Hn.

 B. Tpt.

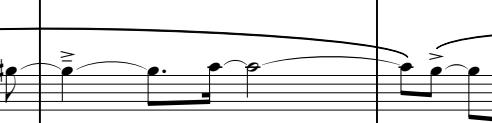
 Tbn.

 Cb.

Fl. 

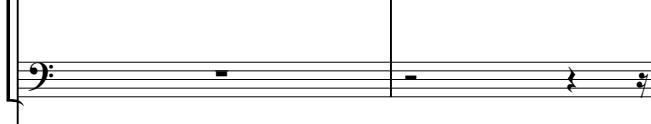
 Ob. 

 B♭ Cl. 

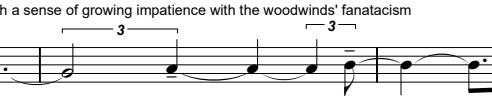
 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

With a sense of growing impatience with the woodwinds' fanaticism

 Cb. 

With a sense of growing impatience with the woodwinds' fanaticism

Fl.

 Ob.

 B. Cl.

 Bsn.

 Hn.

 B. Tpt.

 Tbn.

 Cb.

Fl. 102
 Ob.
 B♭ Cl.
 Bsn.
 Hn. 102
 B♭ Tpt.
 Tbn.
 Cb.

mf cresc.
ff *mf* cresc.
f
f
sfz > *sfz* > *sfz* > *sfz* > *sfz* *sfz*
sfz > *sfz* > *sfz* > *sfz* > *sfz* *sfz*

Fl. 105 G $\text{♩} = 155$
 Ob.
 B. Cl.
 Bsn.
 Hn.
 B. Tpt.
 Tbn.
 Cb.

ff
 ff
 ff p
 fff
 Un-Mute
 sfz sfp fff
 sfz sfp fff

H 110

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 110

B♭ Tpt. *mp*

Tbn. *mp*

Cb. *mp*

This musical score page contains two systems of music. The top system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (Tbn.), and Cello/Bass (Cb.). The bottom system includes parts for Bass Trombone (Tbn.) and Cello/Bass (Cb.). The score is set in common time (indicated by '4') throughout both systems. Measure 1 consists of rests for most instruments. Measures 2-3 show sustained notes or chords. Measure 4 begins a rhythmic pattern of eighth-note pairs. Measure 5 shows a change in instrumentation and dynamics. Measure 6 concludes the first system. Measure 7 begins the second system with eighth-note pairs. Measure 8 concludes the score.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Cb.

114

114

mp

mp

119

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Cb.

Measure 119: Rests, then common time, then 3/4, then 4/4, then 8/8.

B♭ Tpt. and Tbn. play eighth-note patterns.

Cb. has a bass line with eighth-note patterns.

124

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Cb.

p

f

p

f

mf

mf

mf

128

Fl.

Ob.

B. Cl.

Bsn.

128

Hn.

B. Tpt.

Tbn.

Cb.

J

132

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Cb.

The musical score consists of two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The second system includes parts for Bassoon (B. Cl.), Horn (Hn.), Trombone (Tbn.), and Cello/Bass (Cb.). The score is set against a background of vertical bar lines indicating measure boundaries. Measure 132 begins with a rest for Fl., Ob., and Bsn., followed by a dynamic *f*. The B. Cl. part has a sixteenth-note pattern. The second system starts with a rest for Hn., followed by a dynamic *f*. The B. Tpt. and Tbn. parts have eighth-note patterns. The Cb. part has a sixteenth-note pattern. Measure 133 begins with a rest for all parts, followed by a dynamic *mp*. The B. Cl. part has a sixteenth-note pattern. The second system starts with a rest for all parts, followed by a dynamic *mf*. The B. Tpt. and Tbn. parts have eighth-note patterns. The Cb. part has a sixteenth-note pattern. Measure 134 begins with a rest for all parts, followed by a dynamic *f*. The B. Cl. part has a sixteenth-note pattern. The second system starts with a rest for all parts, followed by a dynamic *mf*. The B. Tpt. and Tbn. parts have eighth-note patterns. The Cb. part has a sixteenth-note pattern.

136

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Cb.

The musical score consists of eight staves, each representing a different instrument. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Bass Trombone (B♭ Tpt.), Bassoon (Tbn.), and Cello (Cb.). The score is divided into three measures. Measures 1 and 2 are in common time (4/4). Measure 3 begins in common time (4/4) and ends in common time (4/4). The parts show various rhythmic patterns and dynamics, including 'mf'.

143

Fl.

Ob. *f cresc. poco a poco*

B♭ Cl.

Bsn.

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Cb. *mf*

147

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Cb.

147

f cresc. poco a poco

147

f

mf

f

mf

f

Fl.

 Ob.

 B♭ Cl.

 Bsn.

 Hn.

 B♭ Tpt.

 Tbn.

 Cb.

Fl. *f* K *f* cresc. poco a poco
 Ob. *f*
 B♭ Cl. *f* *mf*
 Bsn. *f*
 Hn. 155 *f* *mf* cresc. poco a poco
 B♭ Tpt. *f* *mf* cresc. poco a poco
 Tbn. *f* *fmf* cresc. poco a poco
 Cb. *f* *fmf*

Fl.

 Ob.

 B♭ Cl.

 Bsn.

 Hn.

 B♭ Tpt.

 Tbn.

 Cb.

Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

Fl. 165

 Ob.

 B. Cl.

 Bsn.

 Hn. 165

 B. Tpt.

 Tbn.

 Cb.

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B. Tpt.

Tbn.

Cb.

168

ff

f

f

169

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

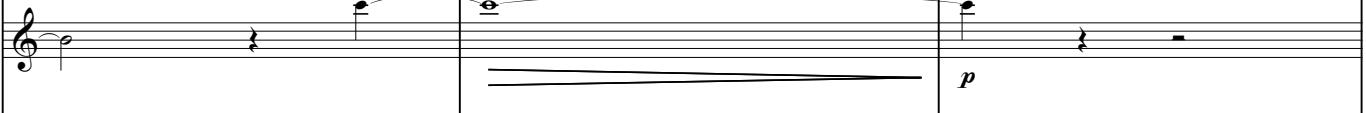
B♭ Tpt.

Tbn.

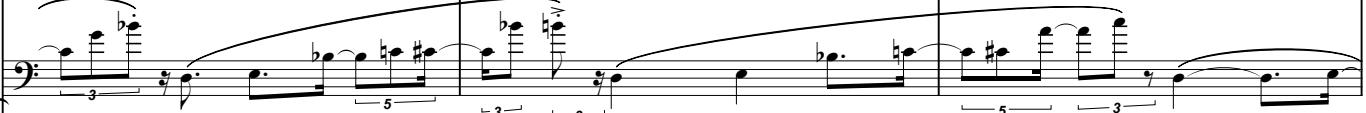
Cb.

174

Fl. 

 Ob. 

 B♭ Cl. 

 Bsn. 

 Hn. 

 B♭ Tpt. 

 Tbn. 

 Cb. 

177

Fl. 180 3 *mp*

Ob.

B. Cl. *pp* *n*

Bsn. *p*

Hn. 180

B. Tpt.

Tbn.

Cb. *pizz.* *p*