

FLOWERS OF CARNAGE

Annesley Black

Musical score for measures 1-5. The score includes parts for Flöte, Glockenspiel (two staves), 4-string Bass Guitar, Accordion, Violine I, and Violine II. The key signature is one flat (B-flat) and the time signature is 6/8. Measure 1 is marked with a '1' and a 'solo' instruction above the flute. Dynamics include *mf*, *p*, and *pp*. The accordion part includes the instruction 'staccato!' and the chord 'Am'. The violin parts include 'pizz' (pizzicato) markings.



Musical score for measures 6-10. The score includes parts for Fl. (Flute), Glock. (two staves), Bass, Accord., Kbd. I, VI. I, and VI. II. The key signature is one flat (B-flat) and the time signature is 6/8. Measure 6 is marked with a '6'. Dynamics include *p*. The accordion part includes the chords 'Dm' and 'E7'. The keyboard part includes a *p* dynamic marking.

11

Fl. *solo*

B. Rec.

Glock.

Glock.

Bass

Am C Dm F

Accord.

VI. I *arco*
ppp *p* *ppp* *p*

VI. II



15

Fl.

B. Rec.

Glock.

Glock.

Bass

zurückhaltend, erschöpft,
Am ins Mikro, nicht zu laut singen
when the

E7 Am

Accord.

VI. II

3 19 **A**

Bass *p*

Voice *VERSE* Dm E7
 snow falls - on a cold summ-er night - the riv - ers are ris - ing and flood - ing in the east the

Am Dm E7

Accord.

Kbd. I *p* 8^{va}

Kbd. II *p*

27 solo

B. Rec.

Bass

Voice Am C Dm F E7 Am
 cresc-ent moon looks to the west now cunn - ing and meag - er a - wait ing 'it's feast

Am C Dm F E7 Am

Accord.

Kbd. I *mf* loco

Kbd. II *p* *mf* Am C Dm F E7 Am

VI. I *mf* pizz arco solo uni. *p* < *f*

VI. II *mf* pizz

B

FL. *p*

Fl. *p*

B. Rec. *p*

Bass

CHORUS

Am Dm E7 Am

Voice
Rise up you sold-iers col - lect your de - feats the sum-mer is ebb - ing it's - time to re - treat no

Accord. *p* *mp* *mf* *p* *mf* *p*

Kbd. I

VI. I *mp*

VI. II *p* *f*

solo arco uni.



2nd time:
to coda

FL.

Fl.

B. Rec.

Bass

Am Dm E7 Am

Voice
shore to re - turn to the marks slip a - way and the moon is en - gulfed by the - milk - y white way

Accord. *p* *mp* *mf* *p* *pp*

VI. I

VI. II *mp*

51 **C** **D**

Fl.

B. Rec.

Glock. *mf* ZUM RECHNER

Glock. *mf* ZUM RECHNER

Bass *p*

2e Strophe, etwas lauter als 1e Strophe
3e Strophe noch lauter VERSE *Dm*

Voice

2nd verse: the temp - er is will - ing, but the musc - les are weak - the break - ing of
3rd verse: wound - ed and swoll - en, holl - ow and drenched - we've u - surped your

Am *Dm*

Accord.

8va
p

Kbd. I

Kbd. II

pizz *mf*

pizz *mp*

VI. I

VI. II

B. Rec.

Bass

Voice

Accord.

Kbd. I

Kbd. II

VI. I

VI. II

cries in the dead - en ing storm the_ made men are shelt - ered and - count - ing their
 consc - ience we've swall - owed your pride in the name of the nam - ers we've act - ed their

E7 Am C Dm

E7 Am C Dm

loco

mf

Am C Dm

pizz

mf pizz

mf



B. Rec.

Bass

Voice

Accord.

Kbd. I

Kbd. II

VI. I

VI. II

feats. an op - en um - brell - a surr - rend - ers its form
 will, we are the bear - ers we_ carr - y the tide

F E7 Am

F E7 Am

1. 2. D.S al coda

zu Chorus- diesmal sehr laut, ganz ohne Mikro

solo arco uni.

p < f

70 Coda

The musical score for the Coda section (measures 70-73) features the following parts and dynamics:

- Flute (Fl.):** Two staves. Dynamics: *mf* (measures 70-71), *p* (measure 72), *pp* (measure 73).
- Bassoon (B. Rec.):** One staff. Dynamics: *mp* (measures 70-71), *pp* (measures 72-73).
- Bass:** One staff. Dynamics: *mf* (measures 70-71), *p* (measure 72), *pp* (measure 73).
- Accordion:** One staff. Chord: *Am*. Dynamics: *ppp* (measures 70-71), *mf* (measure 70), *mp* (measures 71-72), *p* (measure 72), *pp* (measures 72-73).
- Keyboard I (Kbd. I):** One staff. Dynamics: *mf* (measures 70-71), *pp* (measures 72-73).
- Keyboard II (Kbd. II):** One staff. Dynamics: *mf* (measures 70-71), *pp* (measures 72-73).
- Violin I (VI. I):** One staff. Dynamics: *mf* (measures 70-71), *pp* (measures 72-73).
- Violin II (VI. II):** One staff. Dynamics: *mf* (measures 70-71), *pp* (measures 72-73).