

Death Potion

Craig Bakalian

Flute, Viola, and Bass

Foreword

Death Potion is a reference to ancient mythological narratives. Death potions were often used in narratives where two passionate lovers who cannot marry choose to die together in the hopes of meeting each other in an afterlife where they may join together in eternity. In the many variations of *Tristan and Isolde* King Mark sends Tristan as his proxy to fetch Isolde for him to marry, Tristan and Isolde fall in love, King Mark discovers the affair, and any variation of ending may occur. It is the death potion ending which projects the most drama. However, this music deals less with idea of a love triangle, and more with the idea of outside or remote forces marginalizing a connection with passion.

It has been a continued realization that I often witness on a massive scale the unfettered marinalization of humanity upon humanity, that ancient mythologies are more than mere stories, but guidance in a world packed with tricks. It is brazen how the rich and wealthy remotely marginalize the poor of the United States of America and other nations in the years of 2000(s). The endless reference to go fetch my future wife, affair and bandishment exists in almost every economic policy; go fetch me more, problems, and fired. Death Potion represents the boundless passion for music without economic boundries of the kings and queens of the music industry, without the snarky approval of the self appointed judges in arts council, and without the rule of reason to commission. This music was composed with passion in mind, nothing stands in its way except death. In short, this music should be played with intense passion.

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Death Potion

Music for Flute, Viola, and Bass

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Flute **Fast ($\sigma = 92$)**

Viola

Bass

ff

ff

ff

p

p

p

ff

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4

12

p *ff*

p *ff*

p *ff*

15

p

p

mf

p

A

18

fp *f*

fp

22

f

mf

25

f

p

fp

28

f

fp

32

2/4 4/4 4/4

f

fp

b..

f

35

ff

p

B

ff

ff

ff

38

2/4 3/4 2/4 3/4

2/4 3/4 2/4 3/4

2/4 3/4 2/4 3/4

Musical score page 7, measures 42-45. The score consists of three staves: Treble, Bass, and Alto. Measure 42 starts with a 2/4 time signature, then changes to 4/4. Dynamics include *sp*, *pp*, and *f*. Measure 43 continues with 4/4 time, dynamics *sp* and *pp*. Measure 44 starts with 2/4 time, then changes to 4/4. Measure 45 ends with a dynamic *f*.

Musical score page 7, measures 46-49. The score consists of three staves: Treble, Bass, and Alto. Measures 46-48 show continuous eighth-note patterns. Measure 49 begins with a dynamic *f*.

Musical score page 7, measures 50-53. The score consists of three staves: Treble, Bass, and Alto. Measures 50-52 feature eighth-note patterns. Measure 53 ends with a dynamic *ff*.

53

56

60

C

64

ff *V* *V*

ff

ff *V*

67

#*p*. *ff*

#*p*. *ff*

#*p*. *ff*

70

#*p* *ff*

#*p* *ff*

#*p* *ff*

10

73

77

81

84

mp

p

mp

b

p

mp

p

88 D

fp

f

mp

sfz

sfz

92

f

fp

f

p

sfz

95

f

fp — *f* — *fp* — *f*

ff

98

#

sp — *sp* — *sp*

102

ff

ff

107

E

110

113

116

f

f

f

120

fp

p

ff

sfz

fp

ff

sfz

p

fp

124

F

ff

sfz

p

ff

sfz

p

ff

128

b

f *p*

f *p*

f

132

tr

tr

tr

tr

tr

tr

(h)ff

f

137

f

ff

(h)b

f

140

pp

ff

G

ff

144

p

ff

mf

p

ff

mf

p

ff

mf

147

ff

ff

ff

ff

150

154

157

161

p

p

p

165

f

f

f

169

p

f

f

173

177

181

185

3/4

3/4

3/4

p

189

3/4

-

3/4

f

f

192

3/4

-

3/4

p

p

195

ff
ff

198

ff

202

p f
p f
p f

K

206

209

212

215

3/4

2/4

3/4

218

3/4

2/4

3/4

3/4

3/4

3/4

222

L

2/4

4/4

2/4

4/4

2/4

4/4

2/4

4/4

sp

sp

226

226

229

229

233

233