

# Art of Blade

## Arknights



Composed by Obadiah Brown-Beach  
Transcribed by James Hyun

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$\text{♩} = 125$

B $\flat$  Clarinet

Alto Saxophone

Tenor Saxophone

Piano

Electric Guitar 1

Electric Guitar 2

5-str. Electric Bass

Drumset

Hand Clap

Cymbal

*mf*

*div.*

*unis.*

*f*

*mf*

Bass drum *forte*, tambourine quieter than marked (as if anti-accented), else follow marked dynamics as normal

5 5

B♭ Cl.

A. Sax.

T. Sax. *div.*   
*mf mp mf mp*

Pno. *mp*

El. Guit. 1

El. Guit. 2

El. B.   
*f*

D. Set

Hd. Clp.

Cym.



13

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*

*f*

*mp*

*mp*

16

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*f* *mf*

*unis.*

21

20

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

Glissandos: white keys only *mf*

*div.*

*ff*

*f*

24

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

The musical score is written for a jazz ensemble. It consists of ten staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 24, 25, and 26. The Bb Clarinet part has a melodic line with some grace notes. The Alto Saxophone and Tenor Saxophone parts are mostly rests, with the Tenor Saxophone playing a few chords in measure 24. The Piano part is very active, with both hands playing a dense texture of eighth notes. The Electric Guitars 1 and 2 parts are mostly rests. The Electric Bass part plays a steady eighth-note pattern. The Drums part has a rhythmic pattern with some accents. The Horns part has a few notes in measure 24. The Cymbals part has a few notes in measure 24.



27

*div.* **29**

*ff*

*mf*  
*unis.*

*f*

*ff*

*mf*

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31

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

35 37

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

38

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*

*mp*

42 43 *unis.*

B♭ Cl. *f*

A. Sax.

T. Sax.

Pno. *f* *mf*

El. Guit. 1

El. Guit. 2

El. B. *f*

D. Set *p* *ff* *mp*

Hd. Clp.

Cym.

45

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

overdrive

*mf* *p*

*f* *mf*

48

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*f*

*mp*

*f*

3

51 51

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.



54

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

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61

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*etiss.*

*overdrive*

*mf*

64

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

67 67

B♭ Cl. 

A. Sax. 

T. Sax. 

Pno. 

El. Guit. 1 

El. Guit. 2 

El. B. 

D. Set 

Hd. Clp. 

Cym. 

*mf*

70 71 *solo*

B♭ Cl. *f*

A. Sax. *mf*

T. Sax. *mf*

Pno. *mf*

El. Guit. 1 *f* open

El. Guit. 2

El. B. *f*

D. Set

Hd. Clp.

Cym. *n* *mf* L.V.

Swell (Roll with soft mallets)

73

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

Swell

L.V.

*n*  $\longrightarrow$  *mf*

B♭ Cl.  
 A. Sax.  
 T. Sax.  
 Pno.  
 El. Guit. 1  
 El. Guit. 2  
 El. B.  
 D. Set  
 Hd. Clp.  
 Cym.



81

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*

*mf p*

3

3/4

84

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*ff* *f*

*mp* *mf*

3

87

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*  
*div.*

*mp*

*mf*

*mp*

Upper notes: stay at *mezzo-forte*

Toms: *mezzo-forte*

91

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*

*f*

*p*

*forte & decrescendo: RH only*

*unis.*

*mf*

*mp*

*>>*

94 95

*div.*

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*ff*

*mf*

*f*

*overdrive*

*full*

*ff*

*mf*

*f*

98

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

101 103

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

104

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.



107

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

111

110

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

15

full

full

*f*

Through measure 124: Accent closed hi-hat hits on downbeats and snare drum hits

113

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*solo*

*f*

$\frac{1}{2}$

15

115

*slide*

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

117

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

119 **119** *tutti*

B♭ Cl. *ff*

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2 *mf*

El. B.

D. Set

Hd. Clp.

Cym.

121 *unis.*

B♭ Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.

*mf*

3

124

If desired (e.g. for encores), repeat

B $\flat$  Cl.

A. Sax.

T. Sax.

Pno.

El. Guit. 1

El. Guit. 2

El. B.

D. Set

Hd. Clp.

Cym.