

Michael Gandolfi

Winding Up/Winding Down

for Bb Clarinet and Wind Ensemble

Commissioned by the following ensembles:

New England Conservatory Symphonic Winds, William Drury, Conductor

The United States Navy Band, Washington DC, CAPT Brian O. Walden, Conductor

Arizona State University, Gary W. Hill, Director of Bands

Arkansas State University Wind Ensemble, Timothy Oliver, Conductor

Armstrong State University, Mark B. Johnson, Conductor

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Calgary Wind Symphony, Dr. Jeremy Brown, Conductor

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Colorado Mesa University Wind Ensemble, Calvin Hofer, Conductor

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Ridgewood Concert Band, Richard Summers and Christian Wilhjelm

University of North Carolina at Greensboro Bands, John R. Locke and Kevin M. Galdi, Conductors

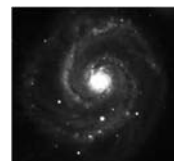
University of Indianapolis Wind Ensemble, Dr. Vu Nguyen, Conductor

University of Kentucky, John Cody Birdwell, Director of Bands

University of Minnesota, Craig Kirchhoff, Director of Bands

University of Southern California Wind Ensemble, H. Robert Reynolds and Sharon Lavery, Conductors

M51 Music (ASCAP)
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Instrumentation

Piccolo
2 Flutes
2 Oboes
English horn
2 Bb Clarinets
Bb Bass Clarinet
2 Bassoons
Contrabassoon

Bb Clarinet Solo

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Harp

Timpani
4 Percussionists

Marimba, Xylophone, Tubular Chimes, Glockenspiel
Bass Drum
Tambourine, Triangle, Brake Drum, Ratchet, Cabasa

Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

Approximate duration: 10 minutes

Program Listing

Winding Up/Winding Down (2014) Michael Gandolfi (b. 1956)

Program Notes

Winding Up/Winding Down is a serenade for clarinet and wind ensemble in a single, ten-minute movement. The opening material is a transcription of an audio crosswalk-signal that I frequently encounter in Harvard Square in my home city of Cambridge, Massachusetts. The rhythmical phasing of two of these signal-beacons is quite striking, so I decided to build this pulsed dance into an elaborate passage that provides the introductory (and main) material for the piece.

There are many sections in the work, featuring the clarinet in virtuosic as well as lyrical guises and accompanied by various instrumental groupings, all of which are placed in an overall form that is suggestive of a condensed, introduction-fast-slow-fast-coda, concerto design.

The spirited sections that follow the introduction comprise the first 'fast' portion of the form. The 'slow' section of the form features the soloist accompanied by bassoons and timpani. Music of quite different character, and much speedier tempo, follows and drives the piece to its most heightened and animated state, providing a sense of 'winding up' or ratcheting-up the action. This music, coupled with the following lyrical sections, comprise the last 'fast' section of the form. The coda features the return of the crosswalk-signal material, presented in an altered, less animated manner than that heard in the opening, imbuing the piece with an overall sense of 'winding down,' and prompting the soloist to continue 'winding down' alone to the end of the piece.

Winding Up/Winding Down is dedicated to William Wrzesian, an extraordinary clarinetist, brilliant musician, and a longstanding faculty of the New England Conservatory, whose tenure there spanned five decades, and whose artistry I was fortunate to observe during my developmental years as an NEC student. I would also like to express my gratitude to William Drury, the driving force in bringing this work to fruition, whose long-standing support, collegiality, and consummate musicianship, I have always admired.

Winding Up/Winding Down

for Bb Clarinet and Wind Ensemble

Michael Gandolfi (2014)

Allegro ♩ = 120

Phase dance (crosswalk signals)

Conductor's note: It is expected that there will be a natural crescendo to m.15 due to increasing instrumentation and registration.

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes Solo Clarinet in Bb, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in C 1, Trumpet in C 2, Trumpet in C 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Harp, and Timpani. The third system includes Xylophone, Triangle, Percussion 3, and Percussion 4. The score features a key signature of one flat (Bb) and a time signature of 4/4. It includes dynamic markings such as *pp*, *mf*, and *mp*, and performance instructions like *con sord.* and *Triangle (muted/dry)*. The tempo is marked **Allegro** with a metronome marking of ♩ = 120.

Conductor's note: Here, the dynamic will 'reset' to a slightly higher level than the previous phrase-start, and a 'natural crescendo' to mm. 21 will occur.

21

15

Pic. *p* *f* (whole-step trill)

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1

Ob. 2 *f*

E. Hn. *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 (sord.)

C Tpt. 2 (sord.)

C Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tuba *mf*

Hp.

Timp.

Xyl.

Trgle.

Perc. 3 *f*

27

Fanfare (like an upbeat)

23

The musical score is arranged in a standard orchestral layout. It begins at measure 23. The Piccolo (Picc.) part has a rest until measure 27, where it plays a fanfare. The Flute 1 (Fl. 1) part has a triplet of eighth notes in measure 24. The Oboe 1 (Ob. 1) part has a dynamic marking of *f* in measure 24. The Clarinet 1 (B♭ Cl. 1) part has a dynamic marking of *f* in measure 27. The Bassoon 1 (Bsn. 1) part has a dynamic marking of *f* in measure 24. The Bassoon 2 (Bsn. 2) part has a dynamic marking of *f* in measure 24. The Contrabassoon (C. Bn.) part has a dynamic marking of *f* in measure 27. The Bass Clarinet Solo (B♭ Cl. Solo) part has a dynamic marking of *f* in measure 27. The Horn 1 (Hn. 1) part has a dynamic marking of *f* in measure 27. The Horn 2 (Hn. 2) part has a dynamic marking of *f* in measure 27. The Horn 3 (Hn. 3) part has a dynamic marking of *f* in measure 27. The Horn 4 (Hn. 4) part has a dynamic marking of *f* in measure 27. The Trumpet 1 (C Tpt. 1 (sord.)) part has a dynamic marking of *f* in measure 27. The Trumpet 2 (C Tpt. 2 (sord.)) part has a dynamic marking of *f* in measure 27. The Trombone 1 (Tbn. 1) part has a dynamic marking of *f* in measure 27. The Trombone 2 (Tbn. 2) part has a dynamic marking of *f* in measure 27. The Baritone Trombone (B. Tbn.) part has a dynamic marking of *f* in measure 27. The Tuba part has a dynamic marking of *f* in measure 27. The Harp (Hp.) part has a dynamic marking of *f* in measure 27. The Xylophone (Xyl.) part has a dynamic marking of *f* in measure 27. The Triangle (Trgle.) part has a dynamic marking of *f* in measure 27. The Tambourine (Tamb.) part has a dynamic marking of *f* in measure 27.

36

Picc. *f*

Fl. 1,2 *f* a 2

Ob. 1,2 *f* a 2

E. Hn. *f*

B♭ Cl. 1,2 *f* a 2

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

(dotted slurs indicate cross-metrical phrasing)

B♭ Cl. Solo *f*

Hn. 1 *f*

Hn. 3 *f*

C Tpt. 1 *f*

C Tpt. 2 *f* senza sord.

Tbn. 1 *f*

Tbn. 2 *f*

Hp. *f*

Xyl. *f*

42

E. Hn. *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

B♭ Cl. Solo *f*

Hn. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 2 *f* senza sord.

C Tpt. 3 *f*

Hp. *f*

48

50

Picc. *f*

Fl. 1,2 *a 2 f*

Ob. 1,2 *a 2 f*

E. Hn. *f*

B♭ Cl. 1,2 *a 2 f*

B. Cl. *f*

Bsn. 1,2 *a 2 f*

C. Bn. *f*

B♭ Cl. Solo *f*

Hn. 1 *f*

Hn. 3 *f*

C Tpt. 1 *f*

Tbn. 1 *f*

B. Tbn. Tuba *f*

Hp. *f*

Xyl. *f*

T. Ch. *f*

Tubular Chimes

55

58

Picc. *mf*

Fl. 1,2 *a 2 mf*

Ob. 1,2 *a 2 mf*

E. Hn. *mf*

B♭ Cl. 1,2 *a 2 mf*

B. Cl. *mf*

Bsn. 1,2 *a 2 mf*

C. Bn. *mf*

B♭ Cl. Solo *mf*

Hn. 1 *mf*

Hn. 3 *mf*

C Tpt. 1 *mf*

Tbn. 1 *mf*

B. Tbn. Tuba *mf*

Hp. *mf*

Xyl. *mf*

T. Ch. *mf*

p

60

Picc. *mf cresc.* *f* *ff* *f* *ff* *f*

Fl. 1 *mf cresc.* *f* *ff* *f* *ff* *f*

Fl. 2 *mf cresc.* *f* *ff* *f* *ff* *f*

Ob. 1 *mf cresc.* *f* *ff* *f* *ff* *f*

Ob. 2 *mf cresc.* *f* *ff* *f* *ff* *f*

E. Hn. *f* *cresc.*

B♭ Cl. 1 *mf cresc.* *f* *ff* *f* *ff* *f*

B♭ Cl. 2 *mf cresc.* *f* *ff* *f* *ff* *f*

B. Cl. *mf cresc.* *f* *ff* *f* *ff* *f*

Bsn. 1 *mf cresc.* *f* *ff* *f* *ff* *f*

Bsn. 2 *mf cresc.* *f* *ff* *f* *ff* *f*

C. Bn. *mf cresc.* *f* *ff* *f* *ff* *f*

B♭ Cl. Solo *cresc.* *ff*

Hn. 1 *f* *cresc.*

Hn. 2 *f*

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *f*

Tbn. 2 *mf cresc.*

B. Tbn. *mf cresc.*

Tuba *mf cresc.*

Hp. *f* *ff*

Cr. Cym.

Trgle.

T. Ch.

Mrb. *f* *ff*

Marimba

65

Full throttle (high amplitude)

64

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

E. Hn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

B♭ Cl. Solo *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *f*

Hn. 4 *f*

C Tpt. 1 *con sord.*

C Tpt. 2 *con sord. piu f*

C Tpt. 3 *f piu f*

Tbn. 1 *f piu f*

Tbn. 2 *f piu f*

B. Tbn. *f piu f*

Hp. *f*

Timp. *ff³*

Cr. Cym. *Full throttle (high amplitude)*

Trgle. *Triangle (muted/dry) f*

T. Ch. *ff*

Mrb. *f*

Crash Cymbals

70

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 (sord.)

C Tpt. 2 (sord.)

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

Cr. Cym.

Trgle.

T. Ch.

Mrb.

ff

piu f

3

3

Reflection

82

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

B \flat Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 (sord.)

C Tpt. 2 (sord.)

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

Cr. Cym.

Trgle.

T. Ch.

Mrb.

p

f

f p secco

p

f

Large Suspended Cymbal

choke

Reflection

88 91 95

Picc. *f* ³ *p* *cresc.* *f* ³ *p* *cresc.*

Fl. 1 *f* ³ *p* *cresc.* *f* ³ *p* *cresc.*

Fl. 2 *p* *cresc.* *p* *cresc.*

B♭ Cl. Solo *p dolce* *f* *p* *f* *p*

Hn. 1

Hn. 2

Hp. *f p* *cresc.* *f p* *cresc.*

Glock. *f*

98 99 103 107

Picc. *f* ³ *p* *cresc.* *f p* *cresc.* *f p* *cresc.*

Fl. 1 *f* ³ *p* *cresc.* *f p* *cresc.* *f p* *cresc.*

Fl. 2 *p* *cresc.* *p* *cresc.* *p* *cresc.*

B♭ Cl. Solo *fp* *f sempre* *p* *f* *p*

Hn. 1 *p* *cresc.* *fp* *cresc.* *fp* *cresc.*

Hn. 2 *p* *cresc.* *fp* *cresc.* *fp* *cresc.*

Hp. *f p* *cresc.* *f p* *cresc.* *f p* *cresc.*

Glk.

131

This musical score page, numbered 131, is titled "Winding Up/Winding Down". It features a variety of instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2**: Flutes
- Ob. 1, 2**: Oboes
- E. Hn.**: English Horn
- B^b Cl. 1, 2**: Bass Clarinets
- B. Cl.**: Bass Clarinet
- Bsn. 1, 2**: Bassoons
- C. Bn.**: Contrabassoon
- B^b Cl. Solo**: Bass Clarinet Solo
- Hn. 1, 2, 3, 4**: Horns
- C Tpt. 1, 2, 3**: Trumpets
- Tbn. 1, 2**: Trombones
- B. Tbn.**: Baritone Trombone
- Tuba**: Tuba
- Hp.**: Harp
- Timp.**: Timpani
- Glk.**: Glockenspiel
- Cabasa**: Cabasa
- Ratchet**: Ratchet
- Vib.**: Vibraphone

The score includes various musical notations such as triplets (marked with '3'), glissandos (marked "gliss. (simile)"), and dynamic markings like *mf* (mezzo-forte). The key signature is B-flat major, and the time signature is 4/4. The page contains 11 staves of music, with some instruments having multiple staves.

136 140

Picc.

Fl. 1

Fl. 2

E. Hn.

B. Cl.

Bsn. 1,2

C. Bn.

B♭ Cl. Solo

Hn. 1,2

Hn. 3,4

C Tpt. 1

B. Tbn.

Tuba

Timp.

Glk.

Cabasa

Ratchet

Vib.

Chimera mp

Glock. L.V. (sempre)

Bass Drum

mp legato (1/2 pedal)

145

Picc.

Fl. 1

Fl. 2

E. Hn.

B. Cl.

Bsn. 1,2

B♭ Cl. Solo

Hn. 1,2

Hn. 3,4

C Tpt. 1

B. Tbn.

Tuba

Timp.

Glk.

W. Ch.

B. Dr.

Vib.

rit.

mp

rit.

rit.

Wind Chimes (Mark Tree)

p

sim.

sim.

161

a tempo (♩ = 120, ♪ = 60)

Plainsong

165

156

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

Bsn. 1

Bsn. 2

a tempo (♩ = 120, ♪ = 60)

Plainsong

B♭ Cl. Solo

Hn. 1,2

Hn. 3,4

a tempo (♩ = 120, ♪ = 60)

Plainsong

Glk.

W. Ch.

Vib.

(motor off)
Vibraphone

(motor on)



175

179

169

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Timp.



185

189

193

183

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Timp.

218

221

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

B \flat Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

Cym. **Large Suspended Cymbal** *mp* *molto* L.V. (open) (muted) *mp* *molto*

Trgle.

Tamb.

227

231

Developing snake-charmer?

225

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

E. Hn. *f*

B \flat Cl. 1

B \flat Cl. 2

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Developing snake-charmer?

B \flat Cl. Solo *ff*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba

Hp.

Timp.

Developing snake-charmer?

Cym. L.V.

Trgle. (open) **Brake Drum** *f*

Tamb. *f*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is divided into two systems. The first system covers measures 225 to 231. The second system covers measures 231 to 237. The title 'Developing snake-charmer?' is written in italics above the first system and below the second system. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets in B-flat 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Bass Clarinet Solo, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Harp, Timpani, Cymbals (L.V.), Triangle (open), and Tambourine. Dynamics such as *f* and *ff* are indicated throughout. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score is written in a standard orchestral layout with staves for each instrument.

235

239

232

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

B. Dr.

Brake Dr.

Tamb.

Cr. Cym.

f

mf

Bass Drum

f

Crash Cymbals

f

Triangle (muted)

f

249

Whirling Dance

248

This musical score is for the piece "Whirling Dance" and is divided into three systems. The first system includes parts for Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The second system features a Solo Bass Clarinet, Horns 1-4, three Trumpets, Trombone 1, Trombone 2, Bass Trombone, and Tuba. The third system includes Bass Drum, Brake Drum, Tambourine, and Cymbals. The score is written in 2/4 time with a key signature of one sharp (F#). The first system begins at measure 248. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. The percussion instruments provide a steady beat. The second system features a solo part for the Bass Clarinet, which plays a more complex, melodic line. The third system continues the rhythmic pattern established in the first system.

256 257 261

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
B. Cl. Solo
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
B. Dr.
Brake Dr.
Tamb.
Cr. Cym.

264

269

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

Lge. Susp. Cym.

Trgle.

Tamb.

Mar.

mf

f

mp

molto

f

mp

molto

f

mp

molto

L.V.

275

273

Combined forces

Picc. *f*
 Fl. 1 *f*
 Fl. 2 *f*
 Ob. 1 *f*
 Ob. 2 *f*
 E. Hn. *f*
 B \flat Cl. 1
 B \flat Cl. 2
 B. Cl. *f*
 Bsn. 1 *f*
 Bsn. 2 *f*
 C. Bn. *f*
 B \flat Cl. Solo *ff*
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1 *f*
 C Tpt. 2 *f*
 C Tpt. 3 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 B. Tbn. *f*
 Tuba
 Hp.
 Timp.
 Cym. L.V. *f*
 (open)
 Trgle. *f*
 Tamb. *f*
 Cr. Cym. *f*
 Combined forces
 Bass Drum *f*
 Brake Drum
 Crash Cymbals *f*

280

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

B♭ Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Hp.

Timp.

B. Dr.

Brake Dr.

Tamb.

Cr. Cym.

287 291

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
B♭ Cl. Solo
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Hp.
Timp.
B. Dr.
Brake Dr.
Tamb.
Cr. Cym.

303 Chimera II (...as the gears turn)

307

313

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. B♭ Cl. 1 B♭ Cl. 2 B. Cl. Bsn. 1 Bsn. 2 C. Bn.

Chimera II (...as the gears turn)

B♭ Cl. Solo

Hn. 1 Hn. 2 Hn. 3 Hn. 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tuba

Hp.

Timp.

Chimera II (...as the gears turn)

Glock. Vib. Mrb.

362 365 371

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

B \flat Cl. Solo

Hn. 1

Hn. 2

Hn. 3

Hp.

Mrb.

385

Phase-dance reprise

374 379 382

Ob. 1

Ob. 2

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

B \flat Cl. Solo

Hn. 1

Hp.

Trgle.

Mrb.

Phase-dance reprise

Phase-dance reprise

Triangle (muted/dry)

Vibraphone (motor off)

pp

415 421 429
rit.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
B \flat Cl. Solo
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1 (sord.)
C Tpt. 2 (sord.)
C Tpt. 3 (sord.)
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Hp.
Timp.
Vib.

pp
dim.
rit.
rit.