

David Biedenbender

~~P~~
S~~h~~adow
S~~y~~mmetries

for chamber winds

~~C~~o~~p~~Y

bent space music

Commissioned by and dedicated to my friend Tyler Austin
and the
NewFound Chamber Winds.

Performance materials available from Bent Space Music (Publisher):
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INSTRUMENTATION

2 Flutes
2 Oboes (optional: 2nd doubling English Horn)
2 B^b Clarinets
E^b Alto Saxophone
2 (F) Horns
2 Bassoons
B^b Bass Clarinet
Double Bass (C extension preferred)

Persuasion Copy

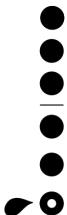
Transposed Score

Total duration:	<i>ca.</i> 22:00
I. Ripples (for Rob Carnochan)	<i>ca.</i> 3:15
II. Ouroboros	<i>ca.</i> 5:00
III. Hymn	<i>ca.</i> 7:15
IV. Strange Loops	<i>ca.</i> 6:30

PERFORMANCE NOTE

English Horn – Oboe 2 doubles on English Horn in mvt. 1. If no English Horn is available, this part may be played on oboe or saxophone and is cued in these parts.

Oboe Multiphonic – Oboe 1 plays one multiphonic in mvt. 2, which comes from Libby Van Cleve's *Oboe Unbound* (Multiphonic #1).



PROGRAM NOTE

Shadow Symmetries was written for and is dedicated to my friend Tyler Austin and the NewFound Chamber Winds. The first three movements are lifted from my brass quintet, *Sacred Geometry*, which was inspired by the incredible art of Catalan architect Antoni Gaudí, and the fourth movement fuses music from the final movement of *Sacred Geometry* with material from my marimba concerto *Bent Space*. I felt like I had more to say with this music, so while some of it is a simple translation into a new medium, there are revisions and even reimaginings of the material throughout, enough to warrant a new title. The music moves through a series of mirrored spaces, each reflecting on something deeper, something hidden—sometimes exact, sometimes distorted. Overall, the movements are contrasting, though the first and third are connected in sound and spirit—like strange mirrors of each other—as are the second and fourth.

The first movement, *Ripples*, is dedicated to my friend Rob Carnochan, who passed away unexpectedly in the fall of 2024. I vividly remember hearing about Rob's passing—it took my breath away. It just didn't seem possible. Rob was one of the brightest lights along my path in music—a conductor that believed in me at the beginning of my career and supported me and my music in meaningful and truly formative ways. I miss him, and I will forever be grateful for his artistry and his friendship. In this music, I imagine ripples gently emanating from a stone dropped in glassy water—an invocation to meditate on the relationship and impact we have with time and with each other.

The second movement, *Ouroboros*, is an ancient symbol for a snake eating its own tail. This music is whimsical and absurd. It is political satire.

My earliest musical memories are of singing hymns in church. I have a lasting affection for this seemingly simple form, where four voices move together, while also spinning threads of elegant counterpoint. The third movement, *Hymn*, is a fantasy on the idea of a hymn, an exploration of various colors and combinations that move between clear, hymn-like simplicity and rhapsody.

The title for the final movement, *Strange Loops*, comes from an idea first explored in Douglas Hofstadter's book *Gödel, Escher, Bach*. Hofstadter's concept of strange loops—self-referential systems—get at the heart of the mind and consciousness itself, and in that spirit, this movement is somewhat autobiographical, bringing together ideas spanning decades of my creative life into one continuous thread. To me, this movement feels like a rondo—an alternation of contrasting themes—although not a strict one. I imagine these various threads woven together into a larger cord. The strands are made of musical objects that I love, including a rising, "spectral" cloud of sound, built on the harmonic series—the foundation of sound itself, a fugue-like section that references the theme from J.S. Bach's "The Art of the Fugue," and a heavy metal inflected section that sonically emulates the mind-bending tessellations of M.C. Escher.

for my friend Tyler Austin and the NewFound Chamber Winds

Shadow Symmetries

for chamber winds

David Biedenbender

1. Ripples (for Rob Carnochan)

Adagio, freely; sempre legato $\text{J} = 52$ linger.....

Flute 1

Flute 2

Oboe 1

English Horn
solo
mp austere, chant

B♭ Clarinet 1

B♭ Clarinet 2

E♭ Alto Saxophone

F Horn 1

F Horn 2

Bassoon 1

Bassoon 2

B♭ Bass Clarinet

Double Bass

Adagio, freely; sempre legato $\text{J} = 52$ llinger.....

Con moto $\text{♩} = 56$

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Con moto $\text{♩} = 56$

pp lontano, an echo

pp lontano, an echo

Any unauthorized use is strictly prohibited.

poco accel.....

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

solo
non vib. (add with cresc.)

p

to Oboe

pp

pp

p

p

pizz.

poco accel.....

p

mp

mf

mp

mf

mp

p echoes

p

p

p

p

p

(pizz.)

22 Adagietto, con moto ♩ = 72

non vib. (add with cresc.)

pp glassy

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

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22 Adagietto, con moto ♩ = 72

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Perusal copy only.

30

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 A. Sax.

Hn. 1 Hn. 2 Bsn. 1 Bsn. 2 B. Cl. D.B.

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30 31 32 33 34

40 Calando $\text{J} = 66$ rall. Lento $\text{J} = 48$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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40

41

42

43

44

2. Ouroboros

Playful $\text{♩} = 100$

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

E♭ Alto Saxophone

F Horn 1

F Horn 2

Bassoon 1

Bassoon 2

B♭ Bass Clarinet

Double Bass

"roar": rip up to indefinite pitch, followed by fast, downward fall

p muttering

sffz

quasi slap tongue (with tongue stop)

mp staccatissimo

mf

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

(use microtonal fingerings or adjust intonation to quarter-tone flat through m. 17)

Cl. 1

(p)

Cl. 2

A. Sax.

p muttering

Hn. 1

each "roar" is slightly higher, more intense

sffz

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

f insisted

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

11

11

11

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Musical score for orchestra and band, page 14. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Alto Saxophone, Bassoon 1, Bassoon 2, Bass Clarinet, and Double Bass. The score is divided into measures 12, 13, and 14. Various dynamics and performance instructions are present, such as *f*, *sfz*, and *staccattissimo*. A large red 'REDACTED' watermark is overlaid across the page.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

18 dance.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *ff dizzying*

Cl. 2 *sffz* *f biting*

A. Sax.

Hn. 1 *f biting*

Hn. 2

Bsn. 1 *sffz* *f biting*

Bsn. 2 *sffz* *f biting*

B. Cl.

D.B. *sffz*

23 groove.

jet whistle ff

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 A. Sax. Hn. 1 Hn. 2 Bsn. 1 Bsn. 2 B. Cl. D.B.

f piercing *f* piercing *f* bumbling

f heavy *ff* bumbling *ff* bumbling

ff bumbling solo + → o → + 5 → + 3 → +

(long gliss.; rearticulate quarter notes) arco *ff* heavy *ff* heavy f

22 23 24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

f falling up the down escalator

Cl. 2

f falling up the down escalator

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

f

Bsn. 2

f staccatissimo

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

*Perusal copy only.
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Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2

Cl. 1 *p* *mp*

Cl. 2 *mp*

A. Sax. *f* *p* *mp*

Hn. 1 + v

Hn. 2 + v

Bsn. 1 v

Bsn. 2 v

B. Cl. #

D.B. pizz. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

cresc. poco a poco

ffp

Fl. 1

Fl. 2

Ob. 1
cresc. poco a poco

Ob. 2

Cl. 1

Cl. 2

A. Sax.
ffp

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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40

burst.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

press bell into leg to lower pitch (theatrical)

40 burst.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

48 groove.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

106

55

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

55

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

(overblow harmonics with cresc.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

64 gush.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

64 gush.

p

62

63

64

71 chorale.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

71 chorale.

mp cantabile

ff

mp

mf 5:6

mp

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81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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90 groove (a tempo)

G.P.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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98

Fl. 1

Fl. 2

Ob. 1 *m*

Ob. 2 *mf* < *ff*

Cl. 1

Cl. 2 *f falling up the down escalator...again*

A. Sax. *f falling up the down escalator...again*

Hn. 1

Hn. 2 *ff*

Bsn. 1 *p*

Bsn. 2

B. Cl. *f*
pizz.

D.B. *f*
mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1 (open) *p*

Hn. 2 (open) *p*

Bsn. 1 *cresc. poco a poco*

Bsn. 2 *p* *cresc. poco a poco*

B. Cl. *mp*

D.B. *mp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

cresc.

Cl. 2

cresc.

A. Sax.

cresc.

Hn. 1

mf

Hn. 2

Bsn. 1

6

6

Bsn. 2

6

3

6

6

B. Cl.

6

6

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

105

Fl. 1 f 6

Fl. 2

Ob. 1 *mf*

Ob. 2 f 6

Cl. 1 3 6

Cl. 2 6 6 3 6

A. Sax. 3 6 6 3 6

Hn. 1 6 6 3 6 6

Hn. 2 3 6 6 3 6

Bsn. 1 6 3 6 6

Bsn. 2 6 3 6 6

B. Cl. sim. (bell tones) 3

D.B. ff

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105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

fff no dim.

ff no dim.

ff no dim.

fff

ff

sfffz honky

sfffz honky

pizz.

arco

106

107

108

3. Hymn

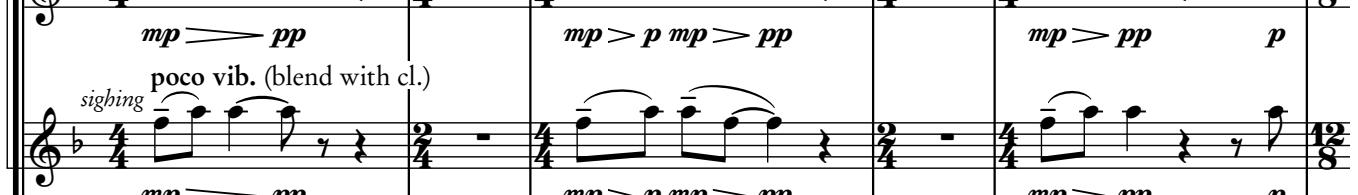
Slowly, sempre legato $\text{♩} = 63$

poco vib. (blend with cl.)

Flute 1

sighing 

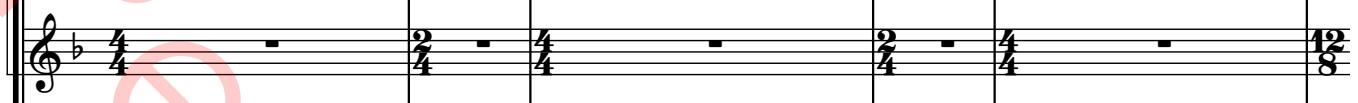
Flute 2

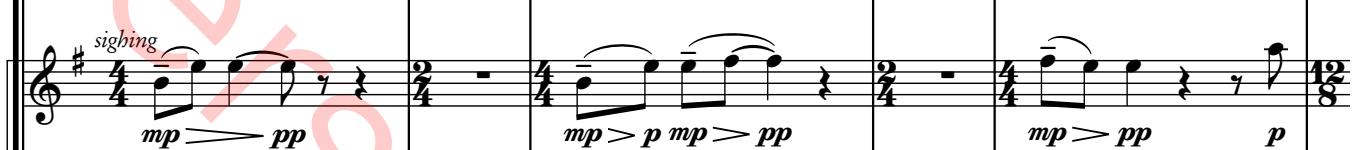
sighing 

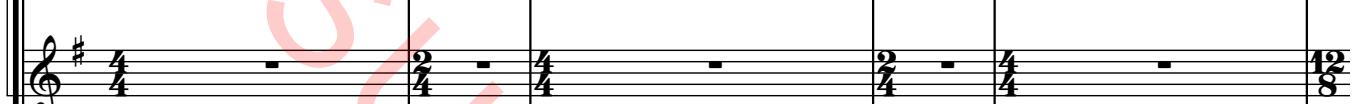
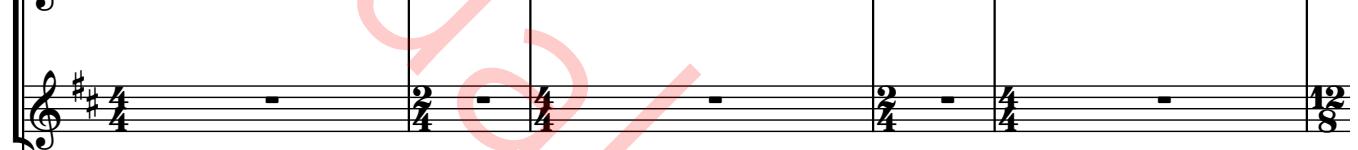
Oboe 1



Oboe 2


 $B\flat$ Clarinet 1

sighing 

 $B\flat$ Clarinet 2

 $E\flat$ Alto Saxophone

Slowly, sempre legato $\text{♩} = 63$

(♩ = ♩)

F Horn 1



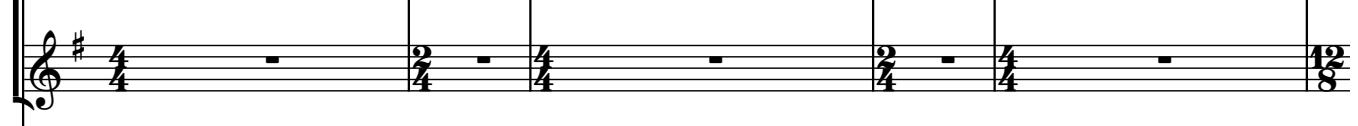
F Horn 2



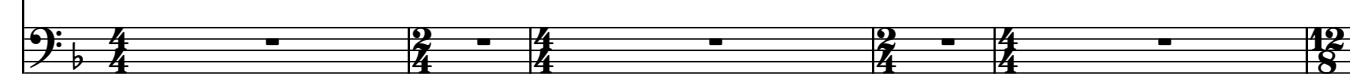
Bassoon 1



Bassoon 2


 $B\flat$ Bass Clarinet


Double Bass



Fl. 1 *mf-p sim.*

Fl. 2 *mf-p sim.*

Ob. 1

Ob. 2

Cl. 1 *mf-p sim.*

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

15

16

17

18

19

rit.....

24 With motion $\text{♩} = 72$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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rit.

30 With more motion $\text{♩} = 80$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

p gossamer

gossamer

rit.

30 With more motion $\text{♩} = 80$

pizz. arco

mf

p

27 **28** **29** **30** **31** **32**

rit linger **41** Andante $\text{♩} = 84$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

rit linger **41** Andante $\text{♩} = 84$

38 39 40 41 42 43

molto rit.....

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

molto rit.....

P

mf

mf

mf

mp

p

mf

mp

p

mp

mp

mf

mp

pizz.

44 45 46 47 48 49

(♩ = ♪) **52** Lilting, unhurried, legato ♩. = 63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

61

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

mf > p

mf > p

mf - p

Cl. 2

mf > p

A. Sax.

mf > p

mf > p

mf - p

Hn. 1

mf > p

Hn. 2

mf > p

mf - p

solo

Bsn. 1

mf > p

mf > p

mf - p

mf - p esp.

2

Bsn. 2

mf > p

mf > p

mf - p

sim.

B. Cl.

mf > p

f > p

pizz.

D.B.

mp

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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70 Rising

Fl. 1 *mf-p mf > p*

Fl. 2 *mf-p mf > p*

Ob. 1 *mf-p mf > p* *mf*

Ob. 2 *fp bell tones*

Cl. 1 *mf*

Cl. 2 *mf-p* *mf fp bell tones*

A. Sax. *mf-p*

Hn. 1 *(open)*

Hn. 2 *mf*

Bsn. 1 *mf-p mf > p*

Bsn. 2 *mf-p mf > p*

B. Cl. *mf-p mf > p*

D.B. *pizz.* *mf*

70 Rising

mf *warm, rich, legato*

mf *warm, rich, legato*

mf *warm, rich, legato*

mf *warm, rich, legato*

arco

mf *warm, rich, legato*

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Persuasion

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

pp molto legato

Hn. 2

pp molto legato

Bsn. 1

Bsn. 2

B. Cl.

D. B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

86

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

(open)

Hn. 2

(open)

Bsn. 1

Bsn. 2

B. Cl.

D. B.

94 Aching

94 Aching

pizz.

sffffz

99 Slower, gently $\text{♩} = 52$

Fl. 1 $12/8$ $mp > pp$ $mp > pp mp > pp$ sim. 4

Fl. 2 $12/8$

Ob. 1 $12/8$

Ob. 2 $12/8$

Cl. 1 $12/8$ $mp > pp$ $mp > pp mp > pp$ sim. 4

Cl. 2 $12/8$ $mp > pp$ $mp > pp mp > pp$ sim. 4

A. Sax. $12/8$

99 Slower, gently $\text{♩} = 52$

Hn. 1 $12/8$

Hn. 2 $12/8$

Bsn. 1 $12/8$

Bsn. 2 $12/8$

B. Cl. $12/8$

D.B. $12/8$

(♩ = ♩) 106 Distant, a memory ♩ = 52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

(♩ = ♩) 106 Distant, a memory ♩ = 52

ppp lontano

ppp lontano

mp warm, rich

mp warm, rich

mp warm, rich

mp warm, rich

pizz.

arco

mp warm, rich

103 104 105 106 107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1 (stopped)

Hn. 2 (stopped)

Bsn. 1

Bsn. 2

B. Cl.

D.B.

solo

p singing

(stopped)

(stopped)

108

109

110

111

*Swell, beginning from niente, for full value of note to a sharp cresc. and an abrupt release. Resulting texture should sound like a recording of a bell tone played in reverse, like a memory in rewind. Balance slightly below the chorale.

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

114

112 113 114 115

4. Strange Loops

non vib.

Steady, pulsing ♩ = 96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

(stopped)

Hn. 2

s⁺
fz

Bsn. 1

m⁺
f

Bsn. 2

f precise, groovy

B. Cl.

m⁺
f

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

PERSUASION

COP

cresc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

ff

ff

ff

ff

ff

ff

ff

ff

mf

mf

ff

ff

ff

ff

ff

mf

mf

ff

ff

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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Shadow Symmetries | 4. Strange Loops

(overblow harmonics)

J (overblow harmonics)

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef.

Ob. 1

Ob. 2

C1 1

c1 a

A Say

22

Hn. 1

>
ff

Hn. 2

ff

Bsn. 1

10

>
f

2

B_{sn} 2

1

1

b

B C1

ff

1

27

D B

ff

f

mp

23

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

p

RE

COPY

25

26

27

31

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

31

32

33

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

37

35

36

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

42

42

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D. B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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A musical score page showing parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Alto Saxophone, Horn 1, Horn 2, Bassoon 1, Bassoon 2, Bass Clarinet, and Double Bass. The score is divided into measures 56, 57, 58, and 59. Red markings are present: a large 'P' is over Flute 1 in measure 56; a large 'Q' is over the woodwind section (Flutes, Oboes, Clarinets) in measure 57; a large 'C' is over the brass section (Horns, Bassoons) in measure 58; and a large 'D' is over the bassoon section in measure 59. Dynamics include *p*, *pp*, and *mp*.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

56

57

58

59

60

Fl. 1

Fl. 2

Ob. 1 solo *p*

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B. *p*

60

61

62

63

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B. (pizz.)

mp

64

65

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

69

69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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Musical score for orchestra and band, page 106, measures 72-74.

Instrumentation:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- A. Sax.
- Hn. 1
- Hn. 2
- Bsn. 1
- Bsn. 2
- B. Cl.
- D.B.

Measure 72:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, A. Sax., Hn. 1, Hn. 2, Bsn. 1, Bsn. 2, B. Cl., D.B.: Rest
- Bsn. 1: *p*
- Bsn. 2: *p*
- B. Cl.: *ff*
- D.B.: *f*

Measure 73:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, A. Sax., Hn. 1, Hn. 2, Bsn. 1, Bsn. 2, B. Cl., D.B.: Rest
- Cl. 1: *p*

Measure 74:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, A. Sax., Hn. 1, Hn. 2, Bsn. 1, Bsn. 2, B. Cl., D.B.: Rest
- Hn. 1: *pp*
- Hn. 2: *pp*
- Bsn. 1: *ff*
- Bsn. 2: *ff*
- B. Cl.: *ff*

Red markings:

- A large red diagonal slash from the top left to the bottom right, spanning measures 72-74.
- A red circle around the *pp* dynamic for Hn. 1 in measure 74.
- A red circle around the *pp* dynamic for Hn. 2 in measure 74.
- A red circle around the *ff* dynamic for Bsn. 1 in measure 74.
- A red circle around the *ff* dynamic for Bsn. 2 in measure 74.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

75

p

75

p

76

77

78

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

pizz.

p

Fl. 1

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2 *p secco*

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

(non staccato)

f sub.

mp secco

f sub.

mp secco

f sub.

mp secco

f sub.

arco

85 86 87 88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

90

ff

f

ff

pp **ff** **pp**

ff

pp

ff

mf

ff

mf

mf

ff

pizz.

ff

mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Shadow Symmetries | 4. Strange Loops

113

Fl. 1

Fl. 2

Ob. 1 *f staccatissimo*

Ob. 2 *f staccatissimo*

Cl. 1 *mf*

Cl. 2 *mf*

A. Sax. *sffz* *mf* *p* *mf*

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

ff

ff

ff

ff

ff

ff

ff

103

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

ff

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

110

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

pizz.

109 110 111 112

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

115

113 114 115 116

119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

119

119

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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128

129

130

124

Shadow Symmetries | 4. Strange Loops

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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144

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

144

145

146

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

151

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

150

151

152

153

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

154

155

156

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

ff

pp

Hn. 2

ff

pp

Bsn. 1

Bsn. 2

B. Cl.

D.B.

157

158

159

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

PERIOD

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fff spectral multiphonic (overblow harmonic series, ad lib.)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Any unauthorized use is strictly prohibited.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

A. Sax.

Hn. 1

Hn. 2

Bsn. 1

Bsn. 2

B. Cl.

D.B.

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