

# Out of Mind, Into Body

for Chris

Gregory Wanamaker

Bass Clarinet in B $\flat$

Slowly, flexibly  $\text{♩} = 48$

*n*  $\ll$  *pp*  $\gg$  *n*    *n*  $\ll$  *p*  $\gg$  *n*    *n*  $\ll$  *pp*  $\gg$  *n*    *pp*  $\ll$  *p*  $\gg$  *n*    *p*  $\ll$  *mp*  $\gg$  *pp*    *mp*  $\gg$  *n*    *pp*  $\ll$

17  $\ll$  *p*  $\gg$  *pp*    *pp*  $\ll$  *p*  $\gg$     *pp*  $\ll$  *mp*  $\gg$      $\ll$  *f*  $\gg$      $\ll$  *ff*  $\gg$     *mf*  $\ll$  *ff*  $\gg$     *fp*  $\ll$  *f*  $\gg$     *fp*  $\ll$  *ff*  $\gg$     *mp*  $\gg$      $\ll$  *f*  $\gg$     *p*  $\ll$     *ff*    *fp*  $\ll$  *f*  $\gg$   $\ll$

29  $\ll$  *ff*  $\gg$     *mp*    *mf*  $\gg$     *p*  $\ll$     *ff*    *f*  $\gg$      $\ll$  *mf*  $\gg$     *f*  $\gg$      $\ll$  *mp*  $\gg$     *f*  $\gg$      $\ll$  *p*  $\gg$     *pp*  $\ll$     *p*  $\gg$      $\ll$  *n*  $\gg$     *p*  $\ll$     *mp*  $\gg$     *pp*  $\ll$      $\ll$  *p*  $\gg$   $\ll$

43  $\ll$  *n*  $\gg$     *sfzp*  $\ll$      $\ll$  *f*  $\gg$   $\ll$      $\ll$  *mf*  $\gg$     *f*  $\gg$      $\ll$  *mp*  $\gg$      $\ll$  *mf*  $\gg$      $\ll$  *p*  $\gg$      $\ll$  *f*  $\gg$     *fp*  $\ll$     *sf*    *mp*  $\ll$     *mf*  $\gg$   $\ll$

52  $\ll$  *p*  $\gg$      $\ll$  *mp*  $\gg$     *p*  $\gg$      $\ll$  *f*  $\gg$     *fp*  $\ll$     *sf*    *fp*  $\ll$     *mf*  $\gg$      $\ll$  *mp*  $\gg$      $\ll$  *mf*  $\gg$      $\ll$  *p*  $\gg$      $\ll$  *f*  $\gg$   $\ll$

2 Fast, driving ♩ = 96

61 (soft slap-tongue)

*p mp > p mp > mf mp > p < mp < mf p mf mp > p < mp < mf p mf*

71

*mp > mf p > sf mf > mp > p mp > mf mp > p < mp < mf p*

80

*mf mp > p < mp < mf p mf mp mf p < mf > mp > f mf > mp*

89

*f > mp > mf mp > p < mp < mf p mf mp > p < mp < mf p mf*

98

*mp > mf p > f < f ff f > mf > mp < mf mp > p <*

106

*mp < mf p mf mp > p < mf mp > f > mf mp f > mp < f*

115 *mp* *f* *ff* *f* *ff* *p* *p*

Detailed description: This system contains measures 115 through 122. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *mp* is at the start, followed by *f* and *ff* in the first half, and *f* and *ff* in the second half. The final two measures are marked *p*. A fermata is placed over the final measure. A performance instruction 'Voo' with a dotted line and a '16' above it is positioned above the staff.

123 *p* *mp* *p* *mf* *mp* *p* *f* *mp* *mf* *mp* *p* *mp* *mf* *p*

Detailed description: This system contains measures 123 through 131. The music continues with eighth and sixteenth notes. There are several triplet markings (indicated by a '3' above the notes) in measures 124, 127, 129, and 131. Dynamic markings include *p*, *mp*, *p*, *mf*, *mp*, *p*, *f*, *mp*, *mf*, *mp*, *p*, *mp*, *mf*, and *p*.

132 *mf* *mp* *mf* *p* *sf* *mf* *mp* *f* *mp* *p* *mp*

Detailed description: This system contains measures 132 through 140. The music features a melodic line with eighth notes and a bass line with chords. A dynamic marking of *sf* (sforzando) is present in measure 135. Other dynamic markings include *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *f*, *mp*, *p*, and *mp*.

141 *mf* *mp* *p* *mp* *mf* *p* *mf* *mp* *p* *mp* *mf* *p* *mf* *mp* *mf* *p*

Detailed description: This system contains measures 141 through 148. The music continues with eighth and sixteenth notes. Dynamic markings include *mf*, *mp*, *p*, *mp*, *mf*, *p*, *mf*, *mp*, *p*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*, and *p*.

149 *mf* *mp* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Detailed description: This system contains measures 149 through 157. The music features a melodic line with eighth notes and a bass line with chords. Dynamic markings include *mf*, *mp*, *f*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*.

158 *p* *f* *mf* *f* *ff* *mp* *p* *mp* *p* *mp* *mf* *f*

Detailed description: This system contains measures 158 through 165. The music continues with eighth and sixteenth notes. Dynamic markings include *p*, *f*, *mf*, *f*, *ff*, *mp*, *p*, *mp*, *p*, *mp*, *mf*, and *f*.

167 *mf mp p sf mp f mp mf p mp mf f mp*

176 *mf mp mf f mf p mf mp f mf mp p*

185 *f mp mf mp p mp < mf p mf mp p mp < mf p mf*

194 *mp mf p mf < f p mf mp mf p mf mp f mf*

*molto rit.*

16 18 6 8

18  
[••]14  
○  
○  
4/6

Begin with rapid tremolo, gradually decelerate.

201 *mp sf ff sff sff sff sfz p fff ff*

210 **Tempo I** (♩ = 48)

*p < ff fp < f < ff mp mf > p < ff f > mf f > mp f > p pp < p > n p < mp >*

*> pp mp < n mf < ff fp < f fp < ff mp < f > p < ff fp < f < ff mp mf > p < ff f >*

*mf f < mp f < p pp < p > n p < mp > pp*

*p < n p < mp > pp < p > n pp < p > ppp pp < p > n*