

KHIMAIRA

by

Justin Graff

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Master of Music
Indiana University
May 2023

Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Master of Music

Don Freund

Don Freund, Director of Thesis

Khimaira

for orchestra

Justin Graff

(2023)

Instrumentation

Piccolo
2 Flutes (2nd doubles alto*)
2 Oboes
English Horn*
2 Bb Clarinets*
Bb Bass Clarinet
2 Bassoons
Contrabassoon

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

*Score is in C. All instruments sound as written;
xylophone and celesta sounding an octave higher,
contrabass and contrabassoon sound an octave lower.

Timpani
4 Percussionists
Harp
Celesta
Piano

Strings

Percussion Instrumentation Assignments

Several instruments are shared by 2-3 players.
Percussion 4 should be a keyboard specialist.

Percussion 1

Snare Drum
Hi-hat Cymbal
Tambourine
High Bongo, Low Bongo
Crash Cymbal

Percussion 2

Crash Cymbal
Tambourine
Bass Drum
High Tom, Middle Tom, Low Tom
Finger Cymbals
Large Gong

Percussion 3

High Bongo, Low Bongo
Tubular Bells
High Woodblock, Low Woodblock
High Tom, Middle Tom, Low Tom
Tambourine
Cabasa

Percussion 4

Xylophone
Vibraphone
Marimba
Crash Cymbal

Program notes

In Homer's Iliad, the Khimaira (or "Chimera") was described as a being "of divine stock... in the fore part a lion, in the hinder a serpent, and in the midst a goat, breathing forth in terrible wise the might of blazing fire" (translation by A.T. Murray). The terrible beast is said to have terrorized the Lycian countryside of what is now modern-day Turkey, reaping destruction wherever it roamed. Musically speaking, the theme of hybridity is established at the very beginning of Khimaira, during which a grandiose minor-key fanfare is weaved with jagged interjections of increasingly obscure tonality. This dialogue soon detonates with a brutal juxtaposition of the C major and F-sharp major triads- a sonority commonly called the "Petrushka" chord (so called for its iconic use in Igor Stravinsky's ballet by the same name). David Pogue (co-author of "Classical Music for Dummies"), writing about the Petrushka chord, said that this compound harmony "clashed horribly"- well, what better musical effect for a hybrid monster?

After the grotesque blaze of the introduction fades into smoke, the music takes a more straightforward approach, invoking the epic urgency of John Williams' music for Star Wars or the caustic martial wit of Dmitri Shostakovich. During the moments of greater intensity, one can imagine the abhorrent Khimaira locked in vicious combat with the Greek hero Bellerophon, who had been tasked with vanquishing the beast by the Lycian King Iobates. The insistent force of this material eventually liquifies into music of a more mysterious and magical character, one which might conjure up the forbidding gloom of the Khimaira's lair, or perhaps a vision of that primeval and arcane dimension beyond our earthly plane, from which such horrors may come.

After one last dissolution, the piece quietly returns to its familiar pulse with an understated recapitulation of earlier music until it suddenly rips into a sequence of increasingly tortured stops and starts, setting the stage once again for our mythical conflict. The apex of the drama is saved for the concussive finale, wherein the orchestra channels enormous bursts of flame straight from the Khimaira's dark heart. As the story goes, Bellerophon ultimately bested his foe by driving a lance into the monster's fiery throat- a fitting image for the work's violent conclusion.

Dedicated to Daniel Powell and Lou Crist, my first music teachers

Khimaira

C Score

Justin Graff

♩ = 100 Powerful

5

Piccolo

Flute 1/2

Oboe 1/2

English Horn

B♭ Clarinet 1/2

Bass Clarinet

Bassoon 1/2

Contrabassoon

F Horn 1/2

F Horn 3/4

C Trumpet 1/2/3

Trombone 1/2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Harp

Piano

Celesta

Violin I

Violin II

Viola

Cello

Contrabass

Crash Cymbal
hard yarn mallets

Snare Drum (snare on)
with sticks

High Bongo
with sticks

Xylophone
hard plastic mallets

[Db, Bb, F#]

2 3 4 5

All Rights Reserved

© 2023 JUSTIN GRAFF

Khimaira

11

6

Picc. $\frac{3}{4}$ $\frac{3+4}{16}$ $\frac{4}{4}$

Fl. 1 2

Ob. 1 2 *a 2*

E. Hn.

Cl. 1 2 *a 2*

B. Cl.

Bsn. 1 2 *ff* *a 2*

C. Bn. *ff*

Hn. 1 2 *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ $\frac{4}{4}$ *fp* *ff* *mp* *ff*

Hn. 3 4 *fp* *ff* *mp* *ff*

Tpt. 1 2 3 *ff* *fp* *ff* *mp* *ff*

Tbn. 1 2 *fp* *ff* *a 2*

B. Tbn.

Tuba *ff* *fp* *ff*

Timp. $\frac{3}{4}$ $\frac{3+4}{16}$ $\frac{4}{4}$ *ff*

Prc. 1 Snare Drum *ff*

Prc. 2 Tambourine *f*

Prc. 3 Bongos (Low Bongo) *ff*

Prc. 4 Xylophone *ff*

Hp. $\frac{3}{4}$ $\frac{3+4}{16}$ $\frac{4}{4}$

Pno. *ff* *8vb.* *p*

Cel. *ff*

Vln. I *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ *Div. V* *p* *ff* *p* $\frac{4}{4}$ *ff*

Vln. II *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ *Div. V* *p* *ff* *p* $\frac{4}{4}$ *ff*

Vla. *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ *Div. V* *p* *ff* *p* $\frac{4}{4}$ *ff*

Vc. *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ *Div. V* *p* *ff* *Unis.* $\frac{4}{4}$ *ff*

Cb. *ff* $\frac{3}{4}$ $\frac{3+4}{16}$ $\frac{4}{4}$ *ff*

6

7

8

9

10

11

Khimaira

12 3/4 4+3/16 3/4 4/4 3/4

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

C. Bn. *ff*

Hn. 1 2 *fp*

Hn. 3 4 *fp*

Tpt. 1 2 3 *fp*

Tbn. 1 2 *fp*

B. Tbn. *ff*

Tuba *ff*

Timp. 3/4 4+3/16 3/4 4/4 3/4

Prc. 1 Snare Drum *fp* *ff*

Prc. 2 Tambourine

Prc. 3 Bongos

Prc. 4 Xylophone *f* *ff* *mp*

Hp. 3/4 4+3/16 3/4 4/4 3/4

Pno. *ff* *p*

Cel. *ff* *p*

Vln. I Div. *fp* *ff*

Vln. II Unis. *fp* *ff*

Vla. Unis. *fp* *ff*

Vc. *fp* *ff*

Cb. *fp* *ff*

12 13 14 15 16 17

Khimaira

rit. ----- a tempo

20 Frenzied

18 **3/4** **4/4**

Picc. *ff* *mf* *ff* *mp*

Fl. 1 *ff* *mf* *ff* *mp*

Fl. 2 *ff* *mf* *ff* *mp*

Ob. 1 *ff* *mf* *ff* *mp*

Ob. 2 *ff* *mf* *ff* *mp*

E. Hn. *ff* *mf* *ff* *mp*

Cl. 1 *ff* *mf* *ff* *mp*

Cl. 2 *ff* *mf* *ff* *mp*

B. Cl. *ff* *mf* *ff* *mp*

Bsn. 1 *ff* *mf* *ff* *mp*

Bsn. 2 *ff* *mf* *ff* *mp*

C. Bn. *ff* *mf* *ff* *mp*

Hn. 1 *ff* *fp* *ff* *mp*

Hn. 2 *ff* *fp* *ff* *mp*

Hn. 3 *ff* *fp* *ff* *mp*

Hn. 4 *ff* *fp* *ff* *mp*

Tpt. 1 *ff* *ff* *ff* *mp*

Tpt. 2 *ff* *ff* *ff* *mp*

Tpt. 3 *ff* *ff* *ff* *mp*

Tbn. 1 *ff* *ff* *ff* *mp*

Tbn. 2 *ff* *ff* *ff* *mp*

B. Tbn. *ff* *ff* *ff* *mp*

Tuba *ff* *ff* *ff* *mp*

Timp. *ff* *ff* *ff* *mp*

Prc. 1 *ff* *ff* *ff* *mp*

Prc. 2 *ff* *ff* *ff* *mp*

Prc. 3 *ff* *ff* *ff* *mp*

Prc. 4 *ff* *ff* *ff* *mp*

Hp. *ff* *ff* *ff* *mp*

Pno. *ff* *ff* *ff* *mp*

Cel. *ff* *ff* *ff* *mp*

Vln. I *ff* *mf* *ff* *mf*

Vln. II *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf*

Vc. *ff* *gliss.* *ff* *mf*

Cb. *ff* *gliss.* *ff* *mf*

18 19 20 21 22

Khimaira

25

23

Picc. *mf* *ff* *mp*

Fl. 1 2 *mf* *ff* *mp*

Ob. 1 2 *mf* *ff* *mp*

E. Hn. *f*

Cl. 1 2 *mf* *ff* *mp*

B. Cl. *mf* *ff* *mp*

Bsn. 1 2 *mf* *ff* *mp*

C. Bn. *mf* *ff* *mp*

Hn. 1 2 *fp* *ff* *mp*

Hn. 3 4 *fp* *ff* *mp*

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp. *ff* *p* *ff* *p* *f*

Prc. 1 **Crash Cymbal**

Prc. 2 *mp* *ff* *mp* *ff* *mp*

Prc. 3

Prc. 4

Hp. *ff*

Pno. *ff*

Cel. *ff*

25

Vln. I *ff* Div. gliss.

Vln. II *ff* Div. gliss.

Vla.

Vc.

Cb.

23

24

25

26

27

28

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

a 2

2nd to Alto fl.

1.

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

f

pp

ff

pp

mp

ff

pp

a 2

f

ff

ff

p

mf

p

mp

p

ff

mf

ff

pp

pp

pp

release pedal

Unis.

sul pont

mf

ff

mf

mf

ff

Unis.

mf

mp

pp

pp

Vibraphone
soft yarn mallets

f

p

mf

Khimaira

rit. ----- ♩ = 140

40 Driving; Anticipatory

5/4

33

Picc. 1 2

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Crash Cymbal

Vibraphone

Hp.

Pno.

Cel.

rit. ----- ♩ = 140

40 Driving; Anticipatory

5/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Khimaira

45

42 3/4 5/4 3/4

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Hp.

[Eb, F#, Ab]

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Drum
hard felt mallet
mp

a 2

p

mf

a 2

mp

f

ff

1. *pp*

42 43 44 45 46 47 48

Khimaira

51 Noble; Austere

49

2/4 4/4

Picc.

Fl. 1 2

Alto fl.

f

Ob. 1 2

E. Hn.

Cl. 1 2

1. 3

mf

mp

p

B. Cl.

mf

a 2

Bsn. 1 2

mf

mp

C. Bn.

Hn. 1 2

2/4 4/4

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

mp

Perc. 1

Bass Drum

Snare Drum

p

Perc. 2

mp

Perc. 3

Vibraphone

mp

P

Hp.

ff

Pno.

mf

Cel.

mf

51 Noble; Austere

2/4 4/4

Vln. I

Vln. II

Vla.

p

Vc.

mp

p

pizz.

Cb.

mp

mp

49 50 51 52 53 54 55

Khimaira

60

2/4

4/4

3/4

56

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tuba

Timp.

Prc. 1
2
3
4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56 57 58 59 60 61 62

64 Intensifying

63 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{4}$

Picc.

Fl. 1
2

Ob. 1
2

E. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tuba

Timp.

Pr. 1 Snare Drum

Pr. 2 Bass Drum

Pr. 3 Low Wood Block
hard yarn mallet

Pr. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63 64 65 66 67 68

Khimaira

70 Marching

69 **2/4** **4/4**

Picc.

Fl. 1 2 (a 2) *ff*

Ob. 1 2 (a 2) *f*

E. Hn. *f*

Cl. 1 2 (a 2) *f*

B. Cl. *f*

Bsn. 1 2 (a 2) *f*

C. Bn. *f*

Hn. 1 2 **2/4** **4/4**

Hn. 3 4

Tpt. 1 2 3 *mf*

Tbn. 1 2

B. Tbn. *f*

Tuba *f*

Timp. **2/4** **4/4**

Prc. 1

Prc. 2 Bass Drum

Prc. 3 Low Tom with sticks *ff*

Prc. 4 Crash Cymbal hard yarn mallets *ff*

Hp. **2/4** **4/4**

Pno. *8th*

Cel. (P)

70 Marching

Vln. I Div. *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

69

70

71

72

73

74

75

76

79 Warlike

77

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl.

Bsn. 1 2

C. Bn.

2/4 4/4

Hn. 1 2 *ff* *mp*

Hn. 3 4 *ff* *mp*

Tpt. 1 2 3 *ff* *mp* *ff* 1. 2. 3. *ff* a 2

Tbn. 1 2 *ff* a 2

B. Tbn. *ff*

Tuba *ff*

2/4 4/4

Timp. *ff* *vg*

Prc. 1 Snare Drum *f*

Prc. 2 Bass Drum *ff*

Prc. 3 Toms *f*

Prc. 4 Crash Cymbal *ff*

Hp. *ff*

2/4 4/4

Pno. *ff*

Cel. *ff*

79 Warlike

Vln. I *ff* Div.

Vln. II *ff* Div.

Vla. *ff* Div.

Vc. *ff*

Cb. *ff*

2/4 4/4

77

78

79

80

81

82

83

84

86 Furious

85 86 87 88 89

6/4 4/4

ff 3 a2

ff 3 a2

ff 3 a2

ff 3 a2

B. Cl.

Bsn. 1 2

C. Bn.

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp.

Snare Drum

Bass Drum

Xylophone
hard plastic mallets

ff

mp

Hp.

Pno.

Cel.

86 Furious

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

gliss.

Khimaira

90 Less Tense; Bouncy

94

Picc. *mf* *f* *mp*

Fl. 1 *mf* *f* *mp*

Ob. 1 *mf*

E. Hn. *mf*

Cl. 1 *mf*

B. Cl. *f*

Bsn. 1

C. Bn. *f*

Hn. 1 *f*

Hn. 3 *f*

Tpt. 1 *ff* *ff* *ff*

Tbn. 1 *f*

B. Tbn. *mf*

Tuba *ff* *mp* *f*

Timp.

Prc. 1 Snare Drum

Prc. 2 Bass Drum *ff*

Prc. 3 Tambourine *mp*

Prc. 4 Xylophone *f* *mp*

Hp.

Pno. *f*

Cel. *mp*

90 Less Tense; Bouncy

94

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *pizz.*

Cb. *pizz.*

90

91

92

93

94

95

96

Khimaira

99 Bold

97 5/4 2/4 4/4 3/4 5/4

Picc. *ff* *fp* *ff* *ff*

Fl. 1 *ff* *fp* *ff* *ff*

Fl. 2 *ff* *fp* *ff* *ff*

Ob. 1 *ff* *fp* *ff* *ff*

Ob. 2 *ff* *fp* *ff* *ff*

E. Hn. *ff* *fp* *ff* *ff*

Cl. 1 *ff* *fp* *ff* *ff*

Cl. 2 *ff* *fp* *ff* *ff*

B. Cl. *ff* *fp* *ff* *ff*

Bsn. 1 *ff* *fp* *ff* *ff*

Bsn. 2 *ff* *fp* *ff* *ff*

C. Bn. *ff* *fp* *ff* *ff*

Hn. 1 *ff* *fp* *ff* *ff*

Hn. 2 *ff* *fp* *ff* *ff*

Hn. 3 *ff* *fp* *ff* *ff*

Hn. 4 *ff* *fp* *ff* *ff*

Tpt. 1 *ff* *fp* *ff* *ff*

Tpt. 2 *ff* *fp* *ff* *ff*

Tpt. 3 *ff* *fp* *ff* *ff*

Tbn. 1 *ff* *fp* *ff* *ff*

Tbn. 2 *ff* *fp* *ff* *ff*

Tuba *ff* *fp* *ff* *ff*

Timp. *ff* *fp* *ff* *ff*

Prc. 1 *ff* *fp* *ff* *ff*

Prc. 2 *ff* *fp* *ff* *ff*

Prc. 3 *ff* *fp* *ff* *ff*

Prc. 4 *ff* *fp* *ff* *ff*

Harp *ff* *fp* *ff* *ff*

Piano *ff* *fp* *ff* *ff*

Cello *ff* *fp* *ff* *ff*

Violin I *ff* *fp* *ff* *ff*

Violin II *ff* *fp* *ff* *ff*

Viola *ff* *fp* *ff* *ff*

Violoncello *ff* *fp* *ff* *ff*

Contrabass *ff* *fp* *ff* *ff*

97 98 99 100 101 102 103

Khimaira

104 Determined

Musical score for measures 104-108, measures 1-4 of the section "Determined". The score is for a full orchestra and includes the following parts: Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (C. Bn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Prc. 1), Percussion 2 (Prc. 2), Percussion 3 (Prc. 3), Percussion 4 (Prc. 4), Harp (Hp.), Piano (Pno.), Cello (Cel.), and Double Bass (Cb.). The score features complex rhythmic patterns with frequent changes in meter (5/4, 3/4, 5/4) and dynamic markings such as *ff*, *f*, *mf*, and *fp*. The woodwinds and strings play intricate melodic and harmonic lines, while the percussion provides a driving, rhythmic foundation. The harp and piano parts are mostly silent during this section.

104 Determined

Musical score for measures 104-108, measures 5-8 of the section "Determined". This section continues the orchestral texture from the previous page, focusing on the string and woodwind parts. The measures are numbered 104, 105, 106, 107, and 108. The score includes parts for Violin I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a steady, rhythmic accompaniment, while the woodwinds continue their melodic and harmonic development. The dynamic markings are consistent with the previous section, ranging from *ff* to *f*. The meter changes from 5/4 to 3/4 and back to 5/4.

104

105

106

107

108

Khimaira

110 Light; Humorous

109 **5/4** **3/4** **5/4** **3/4** **5/4**

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *f*

Bsn. 1 2 *f*

C. Bn. *f*

Hn. 1 2 **5/4** **3/4** **5/4** **3/4** **5/4**

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2 (a 2) *f*

B. Tbn. *f*

Tuba *f*

Timp. *f*

Prc. 1 **5/4** **3/4** **5/4** **3/4** **5/4**

Prc. 2 *f*

Prc. 3 *mf*

Prc. 4 *ff*

Hi-Hat with sticks *mp*

Toms hard felt mallets *mp*

Tubular Bells wooden hammer *mf*

Marimba hard yarn mallets *ff*

Xylophone hard yarn mallets *mf*

Hp. **5/4** **3/4** **5/4** **3/4** **5/4**

[Cb, Eb]

Pno. *mf*

Cel. *ff*

110 **5/4** **3/4** **5/4** **3/4** **5/4**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

109 110 111 112 113 114 115

Khimaira

116 Rowdy

Musical score for measures 116-121, measures 1-4 of the section. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Trumpet 1, 2 & 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1-4, Harp, Piano, and Cello. The score features various time signatures (5/4, 3/4, 5/4, 4/4) and dynamic markings (ff, f, mp). Percussion parts include Toms, Crash Cymbal (hard yarn mallets), and Tambourine. The piano part includes a *g^b* marking.

116 Rowdy

Musical score for measures 116-121, measures 5-8 of the section. The score includes parts for Violin I & II, Viola, Violoncello, and Contrabass. The score features various time signatures (5/4, 3/4, 5/4, 4/4) and dynamic markings (ff, f). The cello and contrabass parts include *v_v* markings.

116

117

118

119

120

121

Khimaira

122 Steady; Motoric

Musical score for measures 122-128. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1-4 (Tambourine, Bongos with sticks, Marimba with hard yarn mallets), Harp, and Piano. The score features complex rhythmic patterns with triplets and dynamic markings such as *f*, *mf*, *pp*, and *ff*. Time signatures change from 2/4 to 4/4 and back to 2/4. Measure numbers 122, 123, 124, 125, 126, 127, and 128 are indicated at the bottom of the score.

122 Steady; Motoric

Musical score for measures 122-128, focusing on the string section. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The strings play sustained notes with dynamic markings of *mf* and *pp*. Time signatures 2/4 and 4/4 are shown above the staves. Measure numbers 122, 123, 124, 125, 126, 127, and 128 are indicated at the bottom of the score.

122

123

124

125

126

127

128

Khimaira

129 Magical; Mysterious

4/4

Picc. *f*

Fl. 1 2 *f* *p* *f*

Ob. 1 2

E. Hn. *f* *mf*

Cl. 1 2 1. *mf* (1.) *mf*

B. Cl. *f* *p* *a 2*

Bsn. 1 2 *ff* *p*

C. Bn.

4/4

Hn. 1 2 *mf* 1. *mf* *pp*

Hn. 3 4 *mf* 3. *mf* *pp*

Tpt. 1 2 3 *mf* *pp* *mf*

Tbn. 1 2 *mf* *pp*

B. Tbn. *mp*

Tuba *mp*

4/4

Timp.

Prc. 1

Prc. 2 **Finger Cymbals** *mf* **Toms** *hard felt mallets* *mf*

Prc. 3 *pp*

Prc. 4 **Marimba** *mf* **Vibraphone** *soft yarn mallets* *f*

4/4

Hp. *mf* *ff*

[D \sharp C \sharp , Bb A \natural]

[Db, C \flat , F \flat Gb]

Pno. *p* *mf* *mp*

Cel. *p* *mp* *f*

129 Magical; Mysterious

4/4

Vln. I *mf* *pizz.* *mf* *p*

Vln. II *mf* *pizz.* *mf* *p*

Vla. *mf* *Unis. arco* *pp* *mp* *pp* *mf* *mp* *sul pont. gliss.*

Vc. *mf* *pizz.* *mf* *mp* *pp* *mf* *mp* *arco sul pont. gliss.*

Cb. *mf* *pizz.* *mf* *mp*

129

130

131

132

133

134

135

Khimaira

136

Picc. *p*

Fl. 1/2 *p* *mf* *p* *2nd to Alto fl.*

Ob. 1/2 *mf* *pp* *p* *mf* *p*

E. Hn. *pp* *p* *mf* *p*

Cl. 1/2 *mf* *pp* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *pp*

Bsn. 1/2 *mf* *f* *p* *mp* *pp*

C. Bn.

Hn. 1/2

Hn. 3/4 *mp* *3.*

Tpt. 1/2/3 *pp* *1. Open* *mp*

Tbn. 1/2 *mp* *fz* *1. Open* *mp*

B. Tbn.

Tuba

Snare Drum *with sticks* *p*

Vibraphone *f* *(P)*

Hp. *mp* *f* *[Ab]*

Pno. *mp*

Cel. *mf* *p* *mf* *p* *(P)*

136

Vln. I *f* *(pizz.)*

Vln. II *f* *(pizz.)*

Vla. *mf* *f* *Div. pizz.*

Vc. *mf* *f* *pizz.*

Cb. *f* *(pizz.)* *f*

136

137

138

139

140

141

142

143

Khimaira

rit. ----- 145 ♩ = 126

151 Foreboding

144

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Hp.

Pno.

Cel.

5/4

3/4

5/4

4/4

5/4

3/4

5/4

4/4

5/4

3/4

5/4

4/4

Alto fl.

Alto fl. to Fl. 2

p

pp

pp

pp

pp

rit. ----- 145 ♩ = 126

151 Foreboding

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis.

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

p

p

p

144 145 146 147 148 149 150 151 152 153

Khimaira

154 **4/4** **5/4** **3/4** **5/4** **2/4** **5/4** **162**

Picc. *mp* *mp* *mp*

Fl. 1 2

Ob. 1 2 *mp* *mp* *mp*

E. Hn.

Cl. 1 2 *p* *mp* *mp* *a 2*

B. Cl.

Bsn. 1 2 *p* *mp*

C. Bn.

Hn. 1 2 **4/4** **5/4** **3/4** **5/4** **2/4** **5/4**

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp. *mp*

Prc. 1 **Snare Drum** *p* *mf*

Prc. 2

Prc. 3 **Bongos with sticks** *mf* *pp*

Prc. 4

Hp. **4/4** **5/4** **3/4** **5/4** **2/4** **5/4**

Pno.

Cel.

Vln. I **4/4** **5/4** **3/4** **5/4** **2/4** **5/4** **162** *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

154 155 156 157 158 159 160 161 162

Khimaira

rit. --- 167 a tempo Mischievous

163

4/4 2/4 5/4

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

B. Cl.

Bsn. 1/2

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

163 164 165 166 167 168 169

Khimaira

173

5/4

170

Picc. *mf* *p*

Fl. 1/2 *p* 1. *mp*

Ob. 1/2 *p*

E. Hn. *f*

Cl. 1/2 *mf* 1. *mf* *pp*

B. Cl. *mf*

Bsn. 1/2 *mf* 1. 2. 1. 2.

C. Bn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tuba

Timp. 5/4

Prc. 1 Bongos with sticks *mp* *p*

Prc. 2 Finger Cymbals *mp*

Prc. 3 Low Wood Block hard yarn mallet *mf*

Prc. 4 *f* *mp* *p* *mf* *p* *mf* *p* *mf*

Vibraphone *mf*

Hp. 5/4

Pno.

Cel.

173

5/4

Vin. I *f* *mf* *mp* arco sul pont

Vin. II *f* *mf* *mp* arco sul pont

Vla. *f* *mf*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

170

171

172

173

174

175

176

Khimaira

178

177 **3/8** **5/4** **4/4** **5/4**

Picc. *mf*

Fl. 1 2 *f* *pp* *f*

Ob. 1 2

E. Hn. *f* *pp*

Cl. 1 2 *mp* *p* *f*

B. Cl.

Bsn. 1 2 *f* *mp* *f*

C. Bn.

Hn. 1 2 **3/8** **5/4** **4/4** **5/4**

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

B. Tbn.

Tuba

Timp. *f*

Prc. 1 *p* *f* *mp* *mf*

Prc. 2

Prc. 3 **Low Wood Block**

Prc. 4 **Vibraphone** *p* *f* *mp* *mf*

Hp. *ff* *f* *mp* *f*

[B \natural] [G \sharp , A \flat]

Pno.

Cel. *mf* *p*

Vln. I **3/8** **5/4** **4/4** **5/4**

Vln. II

Vla.

Vc. *mp*

Cb. *mp* *arco gliss.* *mp*

177

178

179

180

181

182

Khimaira

183

5/4 4/4

Picc. *ff*

Fl. 1 2 *ff* 2nd to Alto fl. *f* 1.

Ob. 1 2 *ff* *mf* 1.

E. Hn. *ff* *mp*

Cl. 1 2 *ff* *mf* 1.

B. Cl. *ff* *mp* *p* *mf* *p*

Bsn. 1 2 *ff* *mp* 1. 2.

C. Bn. *ff*

5/4 4/4

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

5/4 4/4

Timp. *ff*

Prc. 1 Snare Drum with sticks *ff* Bongos with sticks *p*

Prc. 2 Bass Drum hard felt mallets *f*

Prc. 3 Cabasa *mp*

Prc. 4 Vibraphone *f* *mp*

5/4 4/4

Hp. *mf* [G♯]

Pno.

Cel. *mf* *p*

183

5/4 4/4

Vln. I *ff* Div. *arco* *Div. *arco**

Vln. II *ff* *arco*

Vla. *ff*

Vc. *ff* *arco*

Cb. *ff*

183

184

185

186

187

Khimaira

188 Otherworldly

4/4

Picc.

Fl. 1
2

Alto fl. *pp*
ff

Ob. 1
2

E. Hn.

Cl. 1
2

B. Cl.

Bsn. 1
2

C. Bn.

Hn. 1
2

Hn. 3
4

Tpt. 1
2
3

Tbn. 1
2

B. Tbn.

Tuba

Timp.

Bongos

Prc. 1
2
3

Vibraphone

Prc. 4

Hp.

Pno.

Cel.

(P)

188 Otherworldly

4/4

Vln. I

Vln. II

Vla.

Vc.

Cb.

Unis. sul tasto

sul tasto

p

Khimaira

194

Musical score for measures 194-201. The score includes parts for Piccolo, Flute 1 & 2 (Alto fl.), Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Trombones 1, 2, Baritone Trombone, Tuba, Timpani, Percussion 1-3, Vibraphone, Harp, Piano, and Cello. Dynamics include *mf*, *pp*, and *p*. Performance instructions include "1.", "Crash Cymbal wire brushes", "Vibraphone (hold pedal until indicated)", "release pedal", and "(p)".

194

Musical score for measures 194-201, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *pp*. Performance instruction includes "sul tasto".

194

195

196

197

198

199

200

201

Khimaira

202 ♩ = 132 Slightly Quickened

5/4 3/4 5/4 3/4 5/4

Picc. Fl. 1/2 Ob. 1/2 E. Hn. Cl. 1/2 B. Cl. Bsn. 1/2 C. Bn. Hn. 1/2 Hn. 3/4 Tpt. 1/2/3 Tbn. 1/2 B. Tbn. Tuba Timp. Prc. 1 Prc. 2 Prc. 3 Prc. 4 Hp. Pno. Cel.

ppp *p* *mf* *pp* *mp* *hard felt mallets* *p* *ord.* *p*

202 ♩ = 132 Slightly Quickened

5/4 3/4 5/4 3/4 5/4

Vln. I Vln. II Vla. Vc. Cb.

ord. *p* *ord.* *p*

202 203 204 205 206 207 208 209 210

Khimaira

211 Gently Pushing
accel.

215 ♩ = 140 Subdued

Musical score for woodwinds and percussion. The score is divided into six systems. The first system includes Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The second system includes Horn 1 & 2, Horn 3 & 4, Trumpet 1, 2, & 3, Trombone 1 & 2, Baritone Trombone, and Tuba. The third system includes Timpani, Percussion 1, 2, 3, and 4. The fourth system includes Harp. The fifth system includes Piano. The sixth system includes Celesta. The score features various time signatures: 5/4, 6/4, 5/4, 6/4, 2/4, and 4/4. Dynamics include *mp*, *p*, and *f*. Performance instructions include *(Alto fl.)* and *pizz.*

211 Gently Pushing
accel.

215 ♩ = 140 Subdued

Musical score for strings. The score is divided into five systems. The first system includes Violin I and Violin II. The second system includes Viola. The third system includes Violoncello. The fourth system includes Contrabass. The score features various time signatures: 5/4, 6/4, 5/4, 6/4, 2/4, and 4/4. Dynamics include *p*, *mp*, and *p*. Performance instructions include *pizz.*

211

212

213

214

215

216

Khimaira

229

Unhinged

225

3/4 2/4 4/4

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

C. Bn. *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Snare Drum *ff*

Prc. 1 *ff*

Prc. 2 *mp*

Prc. 3 *ff*

Prc. 4 *ff*

Hp. *ff*

Pno. *ff*

Cel. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

225 226 227 228 229 230 231

Khimaira

rit. -----

232

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Prc. 1

Prc. 2

Prc. 3

Xylophone
hard plastic mallets

Prc. 4

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

232 233 234 235 236 237

Khimaira

238 ♩ = 100 Agonizing

43
16

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

C. Bn. *ff*

43
16

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

43
16

Timp. *ff*

Pr. 1 *ff* **Large Gong**
large gong beater

Pr. 2 *ff*

Pr. 3 *ff* **Tubular Bells**
wooden hammer

Pr. 4 *ff* **Bongos**
with sticks

Snare Drum
with sticks

43
16

Hp. *ff*

Pno. *ff*

Cel. *ff*

238 ♩ = 100 Agonizing

43
16

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

238

239

240

241

Khimaira

242

247 Explosive

Musical score for Percussion and Strings sections. The score is divided into three systems. The first system includes Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), English Horn (E. Hn.), Clarinet 1 & 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Bassoon 1 & 2 (Bsn. 1, 2), and Contrabassoon (C. Bn.). The second system includes Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1, 2, & 3 (Tpt. 1, 2, 3), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba. The third system includes Snare Drum, Bongos, Xylophone, and Crash Cymbal. The score features complex rhythmic patterns with time signatures of 4+3/16, 3/4, 4/4, 3/4, and 4/4. Dynamics include *ff*, *pp*, and *ff*. Performance instructions include 'a 2', 'Div.', 'Unis.', and 'hard yarn mallets'.

242

247 Explosive

Musical score for Violin and Viola sections. The score includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score features complex rhythmic patterns with time signatures of 4+3/16, 3/4, 4/4, 3/4, and 4/4. Dynamics include *fp*, *ff*, and *ff*. Performance instructions include 'Div.', 'Unis.', and 'ff'.

242

243

244

245

246

247

Khimaira

248 **4/4** **3/4** **4/4** **3/4** **4/4** *rit.*

Picc. *ff*

Fl. 1 2 *ff*

Ob. 1 2 *ff*

E. Hn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

C. Bn. *ff*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff* *fp* *ff*

Prc. 1 *ff* *ff* *ff* *ff*

Prc. 2 *ff* *ff* *ff* *ff*

Prc. 3 *ff* *ff* *ff* *ff*

Prc. 4 *ff* *ff* *ff* *ff*

Hp. *ff* *ff* *ff* *ff*

Pno. *ff* *ff* *ff* *ff*

Cel. *ff* *ff* *ff* *ff*

Vln. I *ff* *ff* *ff* *ff* *ff*

Vln. II *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff*

Cb. *ff* *ff* *ff* *ff* *ff*

248

249

250

251

252

Khimaira

253 Surreal *a tempo* (♩ = 100)

Extreme; Unrelenting

2/4 4/4

Pic. *ff*

Fl. 1, 2 *f* 1. *ff*

Ob. 1, 2 *f* *ff*

E. Hn. *f* *ff*

Cl. 1, 2 *f* 1. *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

C. Bn. *ff*

Hn. 1, 2 *ff* *ffp* *fff*

Hn. 3, 4 *ff* *ffp* *fff*

Tpt. 1, 2, 3 *ff* *ffp* *fff*

Tbn. 1, 2 *ff* *ffp* *fff*

B. Tbn. *ff* *ffp* *fff*

Tuba *ff* *ffp* *fff*

Timp. *p* *fff*

Prc. 1 Snare Drum *ff*

Prc. 2 Bass Drum *mp* *fff*
hard felt mallets

Prc. 3 Low Wood Block *mf* *fff*
hard yarn mallets

Prc. 4 Vibraphone *mf* *fff*
soft yarn mallets

Hp. *ff*

Pno. *mf* *p*

Cel. *mf* *ff* *8va*

Vln. I *ff* Div. *ffp* *fff*

Vln. II *ff* Div. *ffp* *fff*

Vla. *ff* Div. *ffp* *fff*

Vc. *ff* gliss. *ffp* *fff*

Cb. *ff* gliss. *ffp* *fff*

253 254 255 256 257 258