ABSTRACT

Title of Dissertation: ADAPTIVE REUSE: A CHAMBER SYMPHONY FOR 13 MUSICIANS

Henry Ross Wixon, Doctor of Musical Arts, 2017

Dissertation directed by: Professor Robert L. Gibson, School of Music

Adaptive Reuse is a chamber symphony of approximately 14 minutes 30 seconds in four continuous movements and is scored for 13 musicians: 1 flute (doubling piccolo); 1 oboe (doubling English horn); 1 B-flat clarinet (doubling bass clarinet); 1 horn in F; 1 trumpet in C; 1 percussionist (quad toms and vibraphone); 3 violins; 2 violas; 1 cello; and 1 double bass. The piece explores the term "adaptive reuse:" the repurposing of old buildings to meet a community's changing needs while preserving sites of historic value. Whether in the form of rustic tables made from reclaimed barn timbers or mixed-use developments that breathe new life into derelict industrial buildings, the notion of adaptive reuse combines our society's increased awareness of the earth's limited resources with our demand for authenticity. This concept is ideally suited to musical materials as well: since the Middle Ages, Western composers have reused their own music and the compositions of others or have simply found inspiration in older, more "learned," forms throughout every stylistic period.

The musical materials of *Adaptive Reuse* are drawn from my 2007 solo bass clarinet work *Requiem for Dead Wood*; I develop the original composition's compelling motives through non-tonal and rhythmically asymmetrical explorations. The first movement, "Reclaimed Wood," acknowledges the source material (*Dead Wood*) and the aforementioned repurposing of old construction materials into furniture or architectural details. The second, "Persons of Record," divides the ensemble into two competing choirs, reflecting the attempts by impassioned speakers to sway community members at public hearings. "Request for Proposal," refers to the solicitation of bids from developers; in this movement, I rework a second-movement countermelody through several guises ("proposals") using a number of compositional schemes. As the subtitle "Old and New" suggests, the final movement conveys the dual outcomes of adaptive reuse: first, the ensemble coalesces into the only true climax of the piece for one shimmering moment—its new purpose—and second, the opening material returns, indicative of the preservation inherent to this type of development.

ADAPTIVE REUSE: A CHAMBER SYMPHONY FOR 13 MUSICIANS

by

Henry Ross Wixon

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2017

Advisory Committee:
Professor Robert L. Gibson, Chair
Professor David Froom
Professor Alene Moyer
Professor Patrick R. Warfield
Professor Mark E. Wilson

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Acknowledgements

Thank you very much:

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to David Froom, for years of support and encouragement along this career path and for helping me grow in new ways these past two years;

to my wife, Monica, for being an untiring sounding board throughout my doctoral studies—I love you very much;

to my best friend, Ian Byrnes, for giving me a good reason to compose a bass clarinet solo and for years of adventures, musical and otherwise.

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Adaptive Reuse

a chamber symphony for 13 musicians

I. Reclaimed Wood	...4'00"
II. Persons of Record	...4'00"
III. Request for Proposal	...4'30"
IV. Old and New	...2'00"
total duration:	ca.14'30"

Henry Ross Wixon

Instrumentation:

1 Flute (doubling Piccolo)
1 Oboe (doubling English Horn)
1 Clarinet in B♭ (doubling Bass Clarinet)

1 Horn in F
1 Trumpet in C

1 Percussion:
Vibraphone (motor off throughout)
Quad Toms

3 Violins (1., 2., 3.)
2 Violas (1., 2.)
1 Cello
1 Double Bass

Score and Performance Notes:

In cases where individual string parts share a stave (violins 1 and 2, violas 1 and 2), these parts are generally independent of each other. For clarity, I have chosen to use wind indications (1., 2., a2) rather than indicating *unis.* or *div*.

Throughout the piece, many gestures are heterophonically doubled (e.g. mm. 1–11); in these cases, pitches are for the most part the same but the rhythms are displaced. To speed rehearsal, announce to performers that they need not attempt to align with the similar figures of other players, but arrive at downbeats together.

Percussion Instructions:
Vibraphone:
An "x" following a note indicates when to damp the bars.
Pedaling durations are indicated by "Ped." followed by a line; a vertical bracket indicates when to release the pedal; a triangular tick indicates when to release and re-engage the pedal; a dotted line indicates to hold down the pedal until the sound has completely decayed.
"L.V." indicates to allow the sound to decay in conjunction with pedaling instructions.
Quad Toms:
"X" noteheads indicate striking the rim, rather than the drum head.

String Instructions:
"*Col legno*" should always be performed "*battuta*."
"*Sul ponticello*" should be performed near, but not on, the bridge.
All double bass pitches, including harmonics, sound an octave below the written note.
A dashed line between *sul tasto* and ord. indicates to gradually move from one position to the other.

Transposed Score

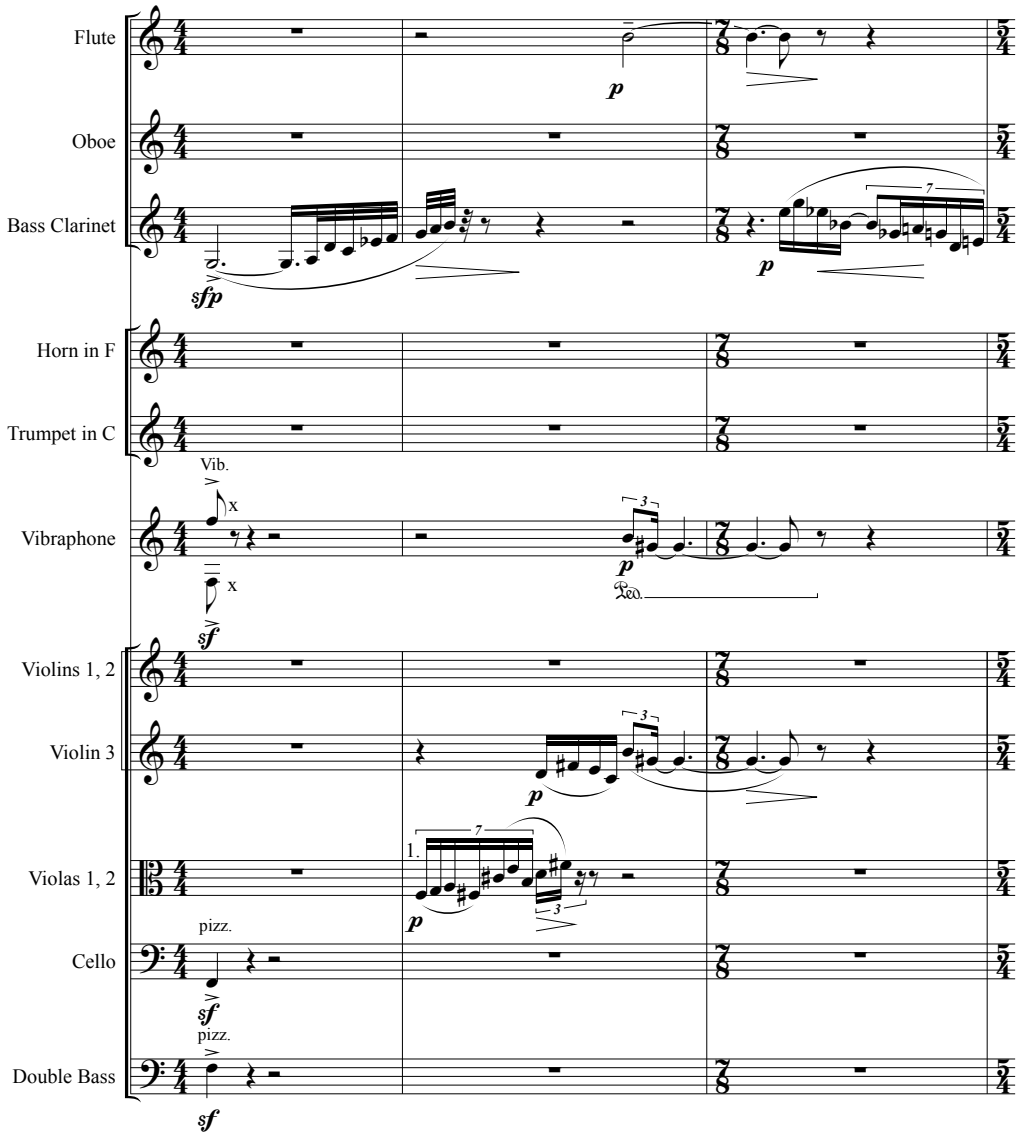
to my parents, Henry and Nora,
for teaching their children to imagine new uses for old things

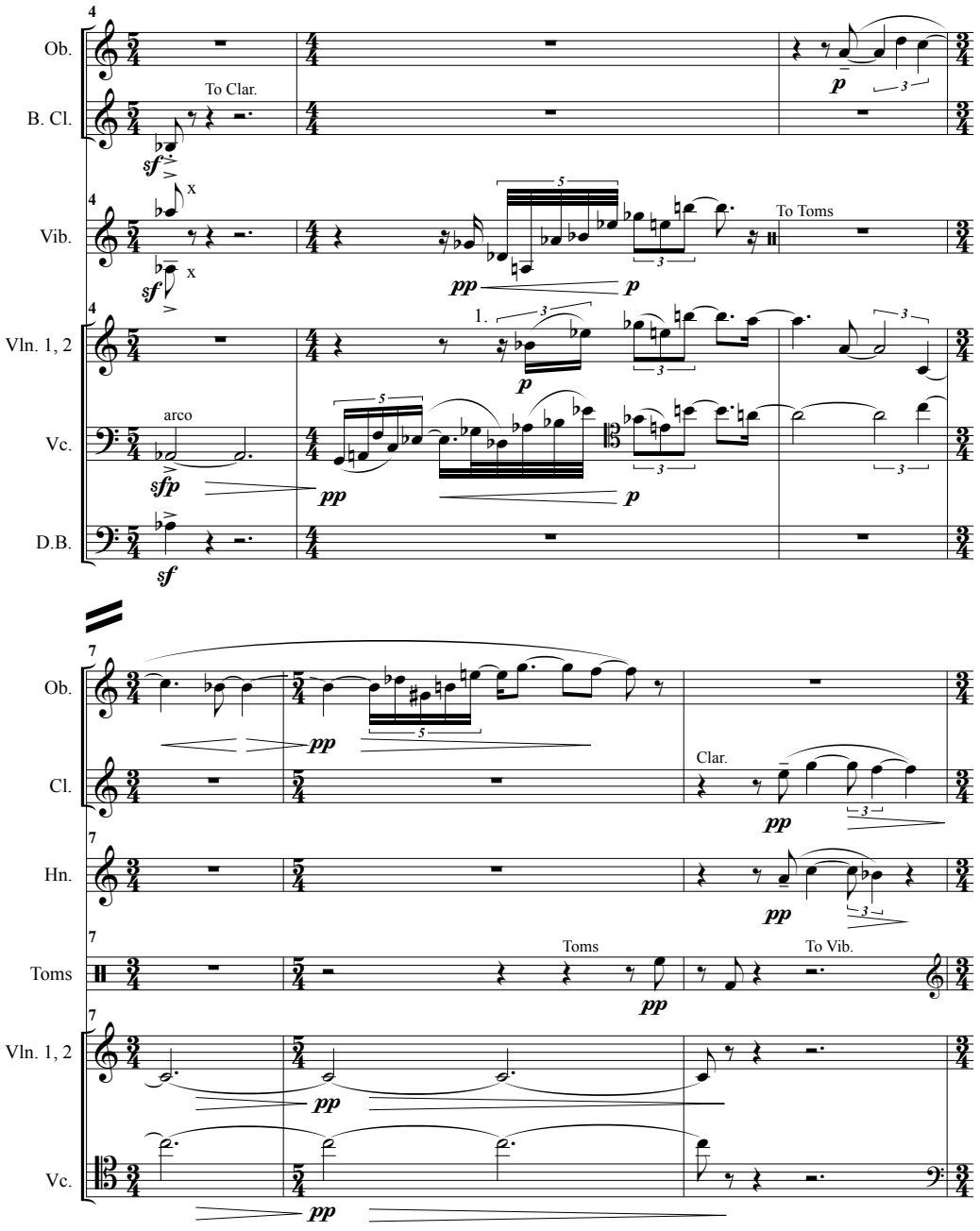
Adaptive Reuse

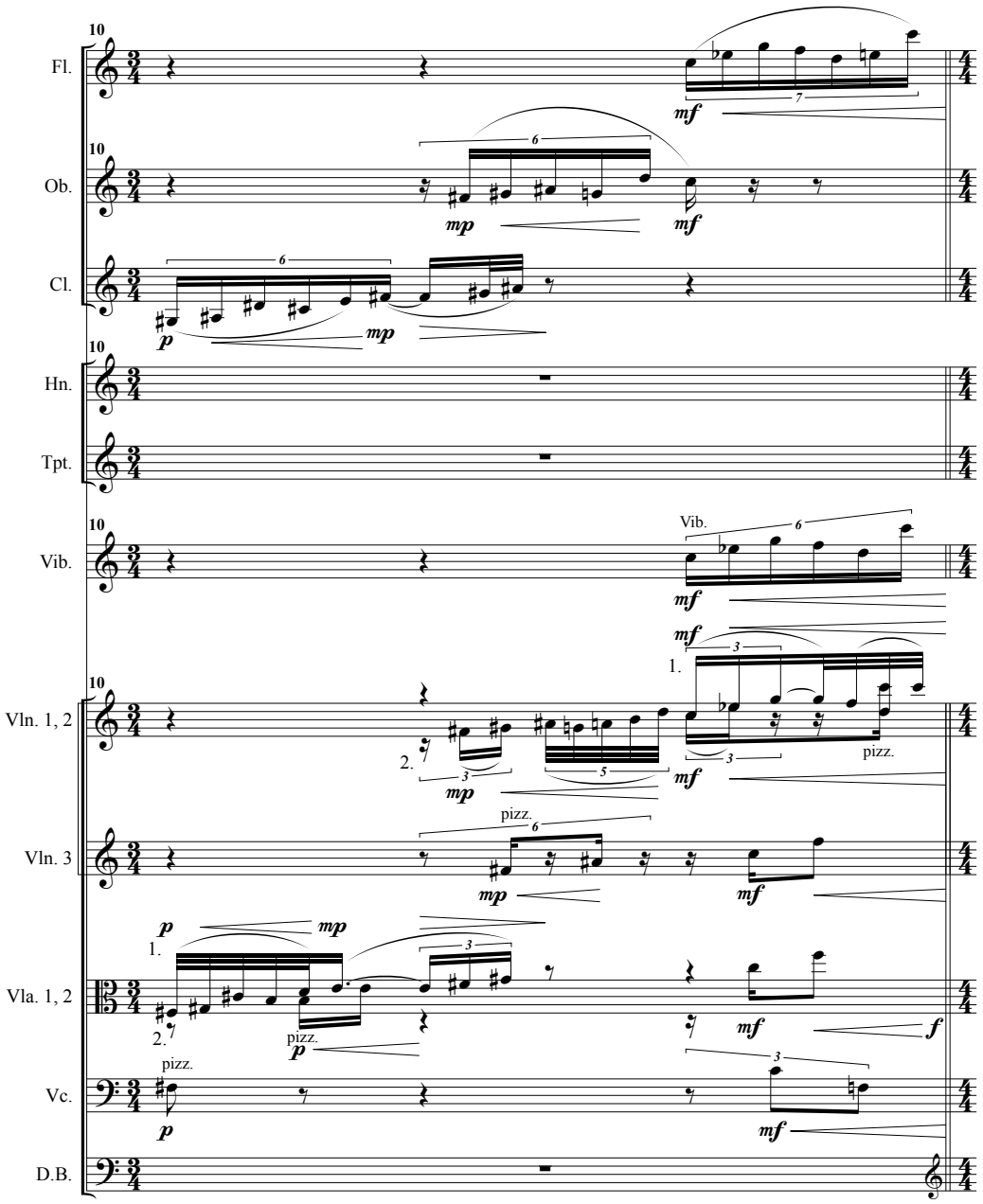
I. Reclaimed Wood

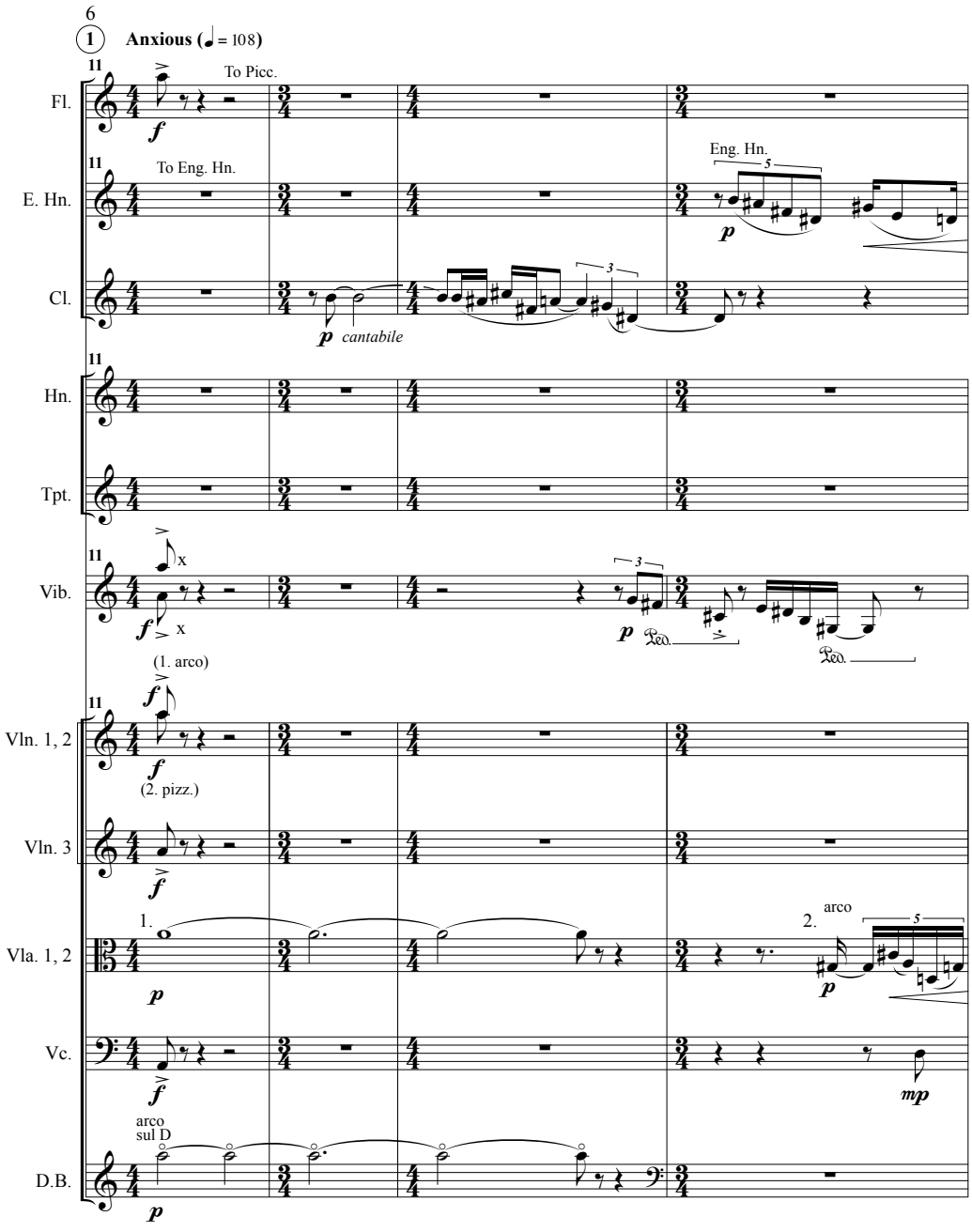
Henry Ross Wixon

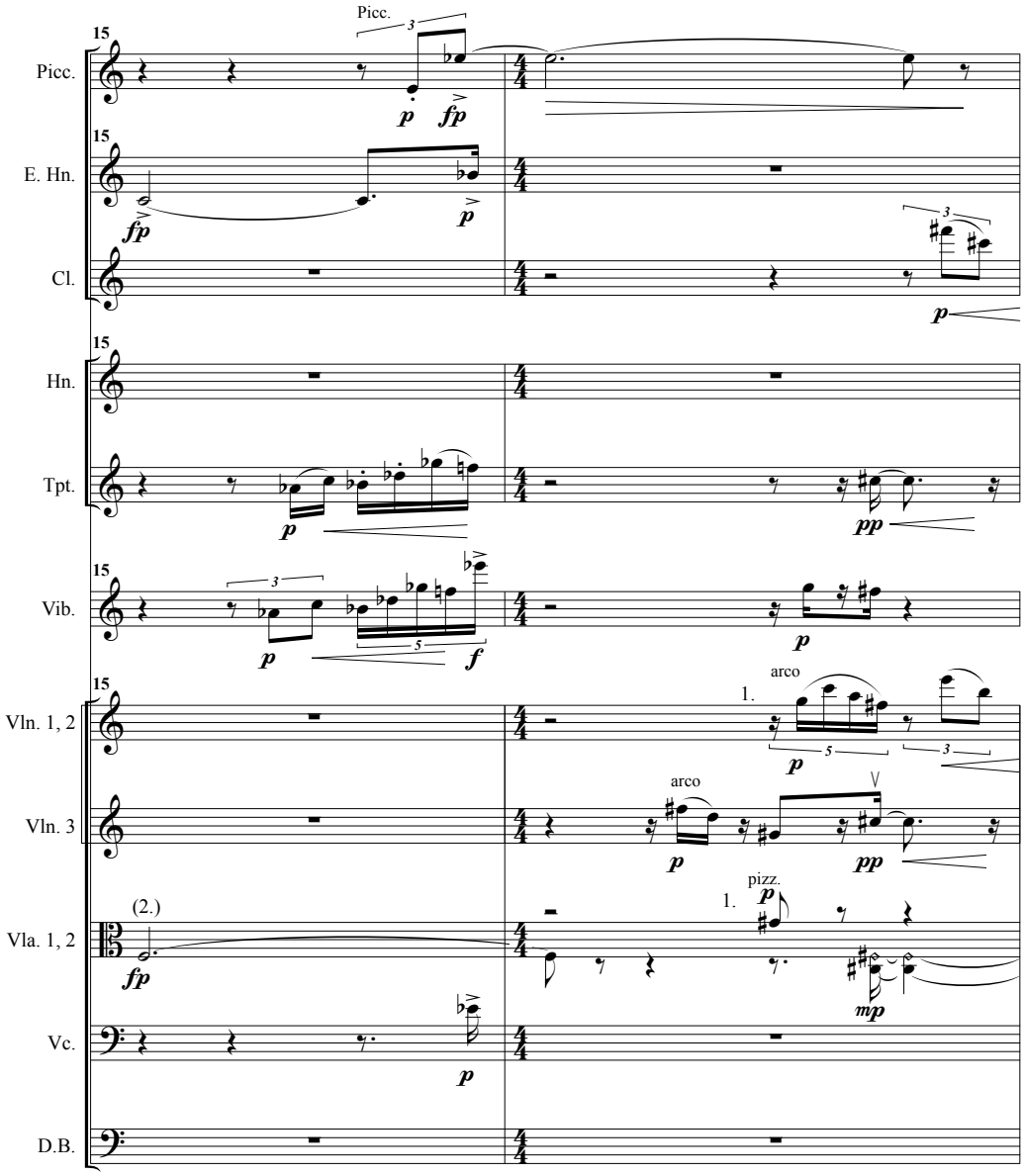
Startled ♩ = 69

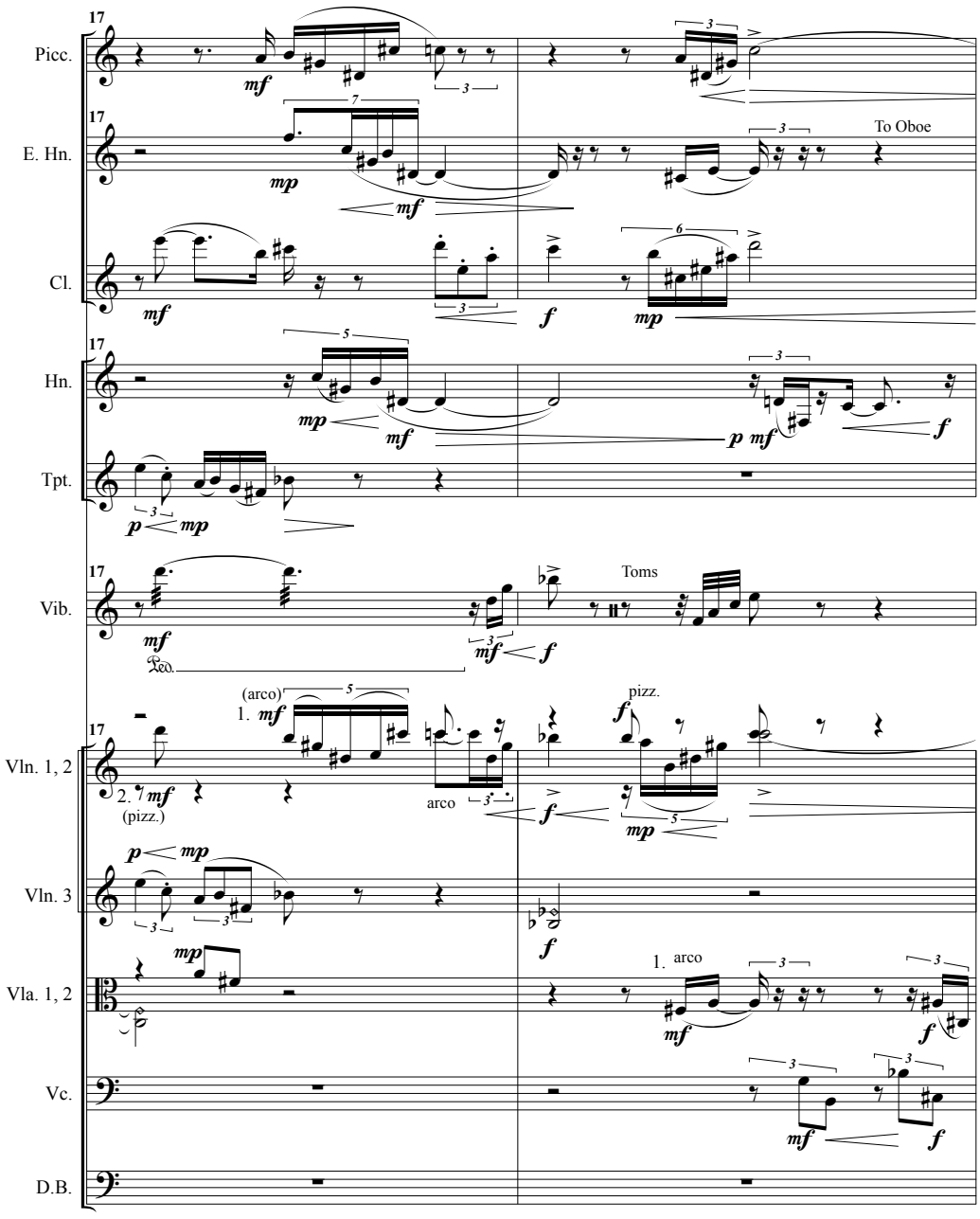


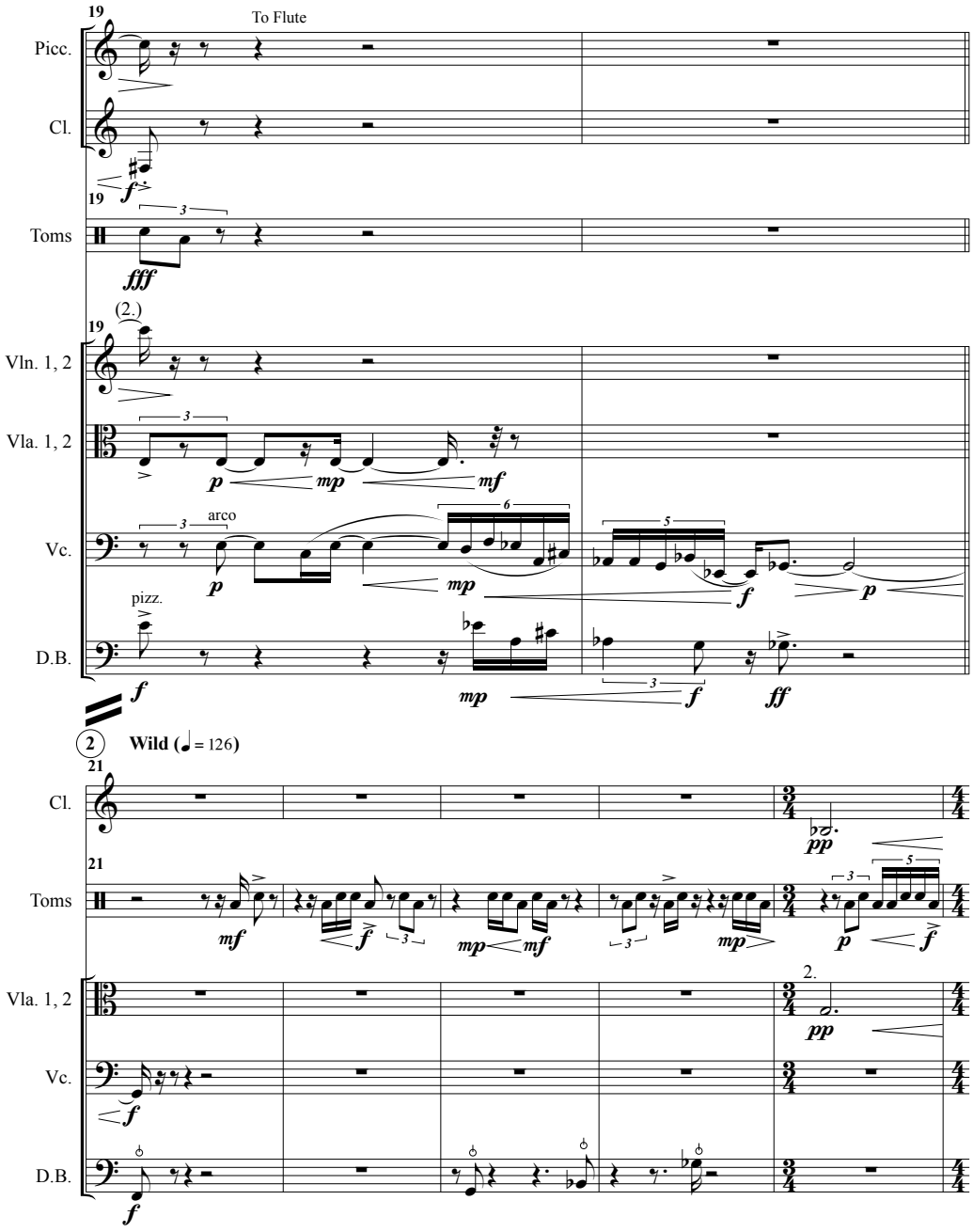

Ob.
B. Cl.
To Clar.
Vib.
To Toms
Vln. 1, 2
1.
Vc.
arco
D.B.
Cl.
Clar.
Hn.
Toms
To Vib.

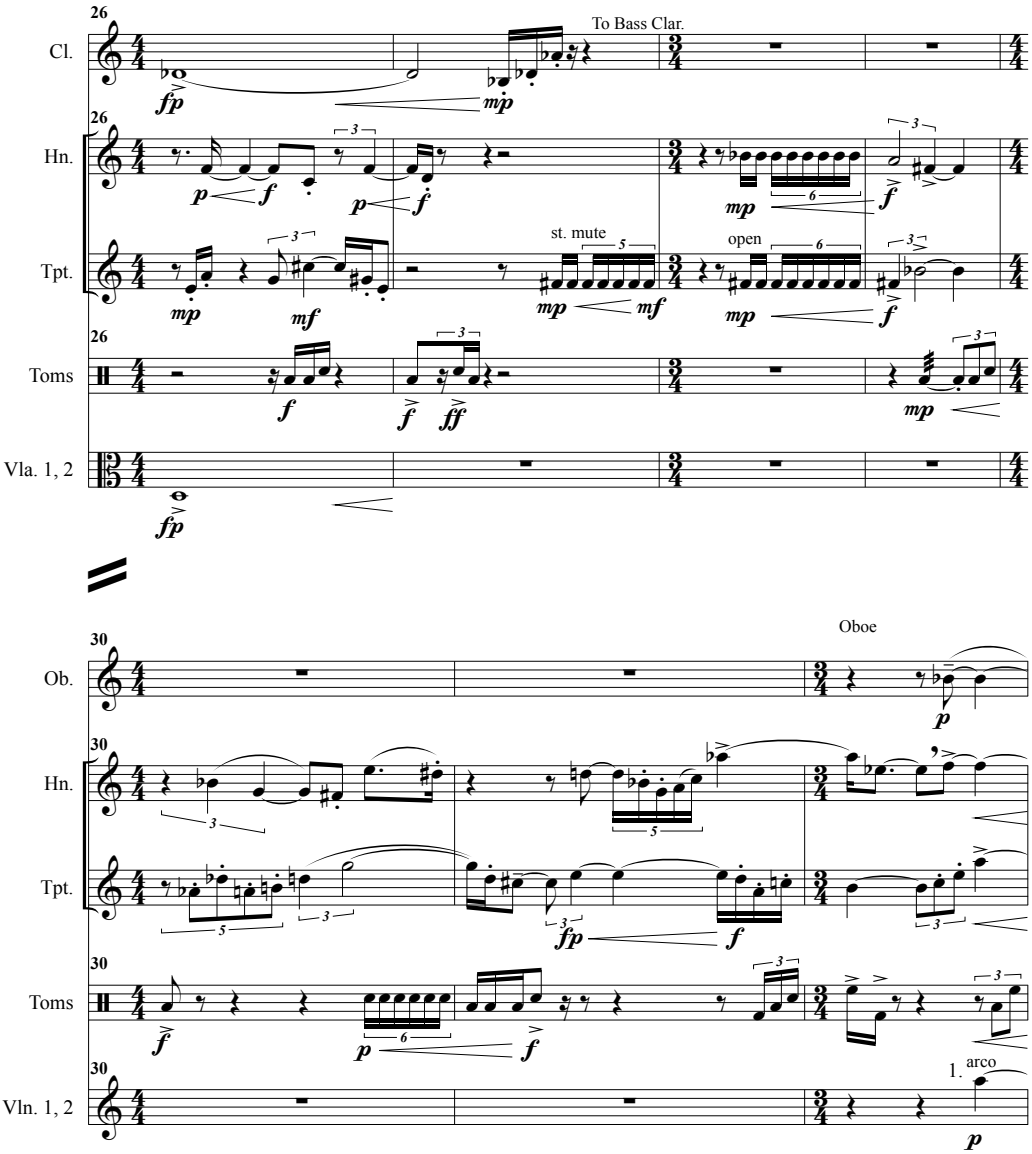

10
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
mf
mp
p
f
pizz.
Vib.
1.
2.

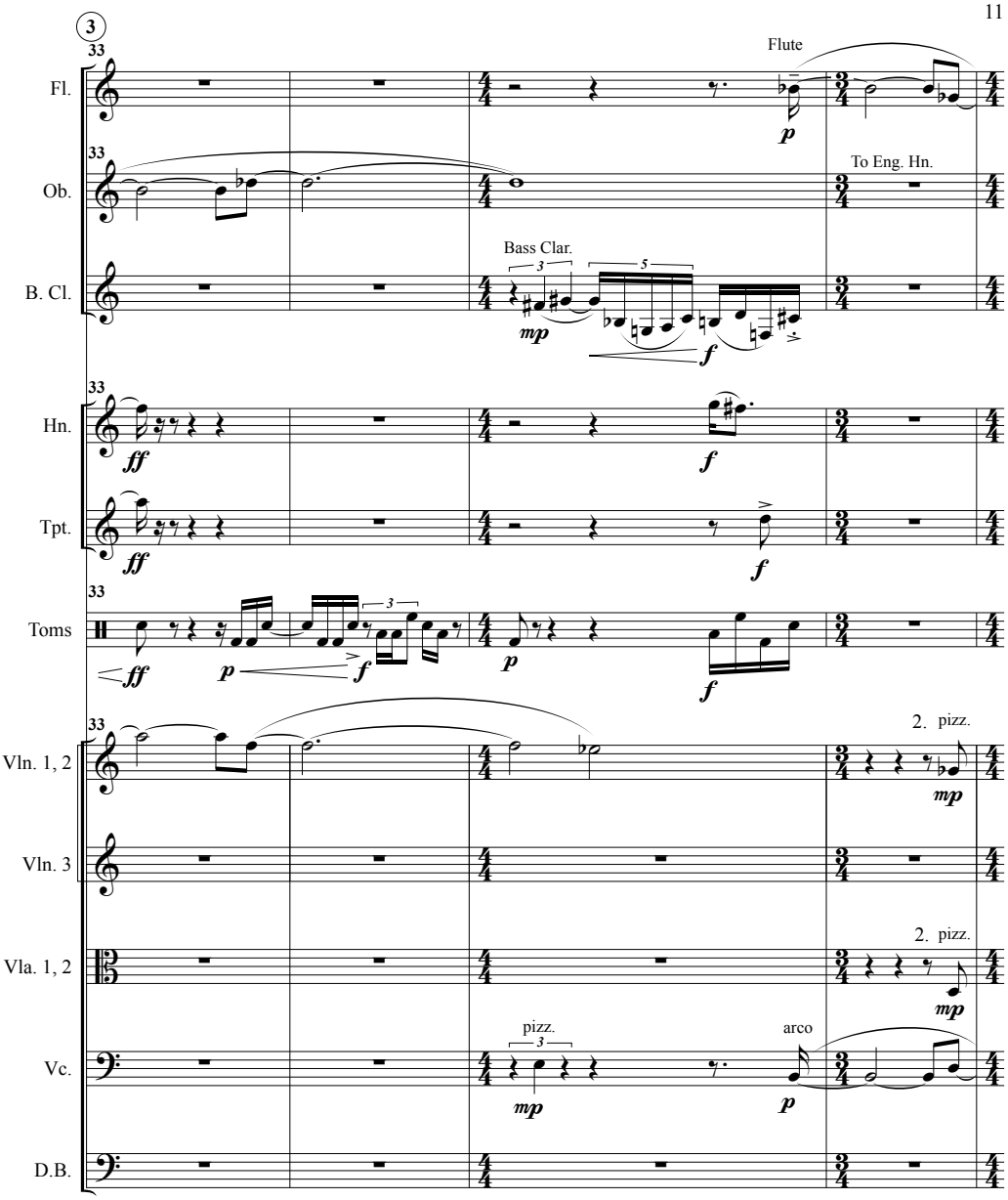

6
1
Anxious (♩ = 108)
11
To Picc.
Fl.
f
To Eng. Hn.
E. Hn.
Eng. Hn.
5
p
Cl.
3
p cantabile
Hn.
Tpt.
Vib.
x
x
f
p
Ped.
Ped.
(1. arco)
Vln. 1, 2
(2. pizz.)
Vln. 3
1.
2.
arco
Vla. 1, 2
Vc.
mp
arco
sul D
D.B.

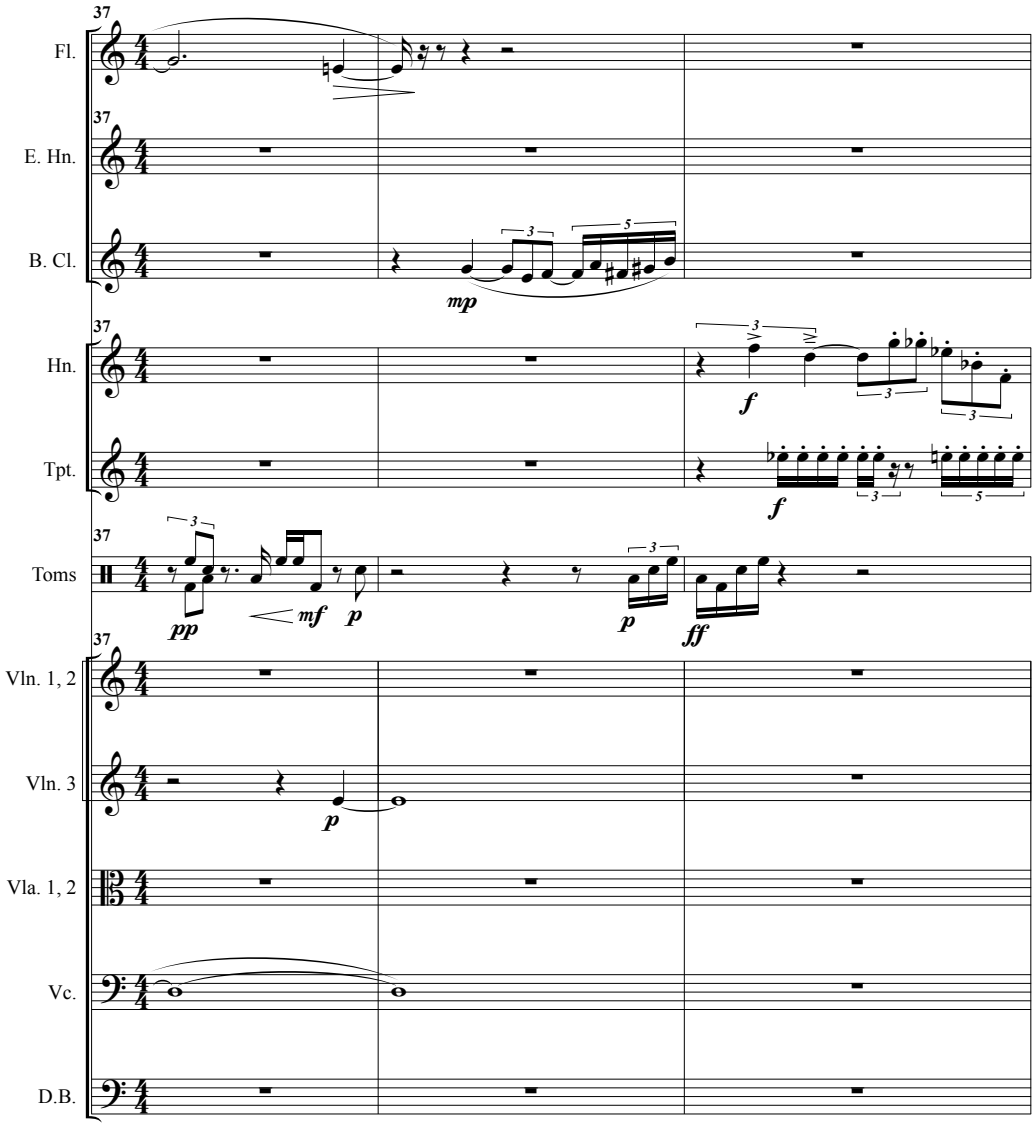

15
Picc.
Picc.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
arco
1.
arco
pizz.
(2.)

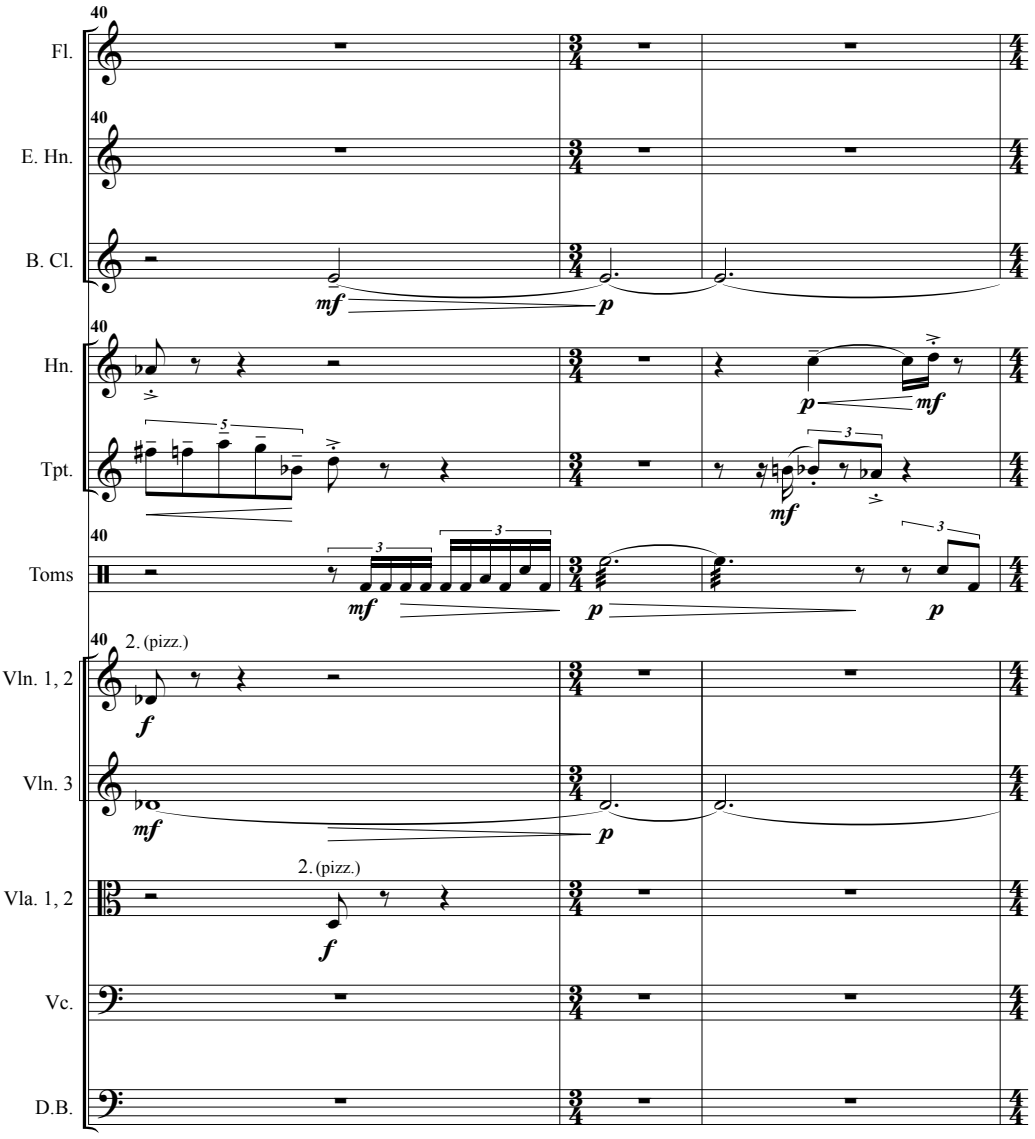

17
Picc.
mf
17
E. Hn.
mp
mf
To Oboe
Cl.
mf
f
mp
17
Hn.
mp
mf
p mf
f
Tpt.
p
mp
17
Vib.
mf
mf
f
Toms
Vln. 1, 2
(arco)
1. mf
2. mf
(pizz.)
arco
f
pizz.
mp
Vln. 3
p
mp
f
Vla. 1, 2
mp
1. arco
mf
f
Vc.
mf
f
D.B.

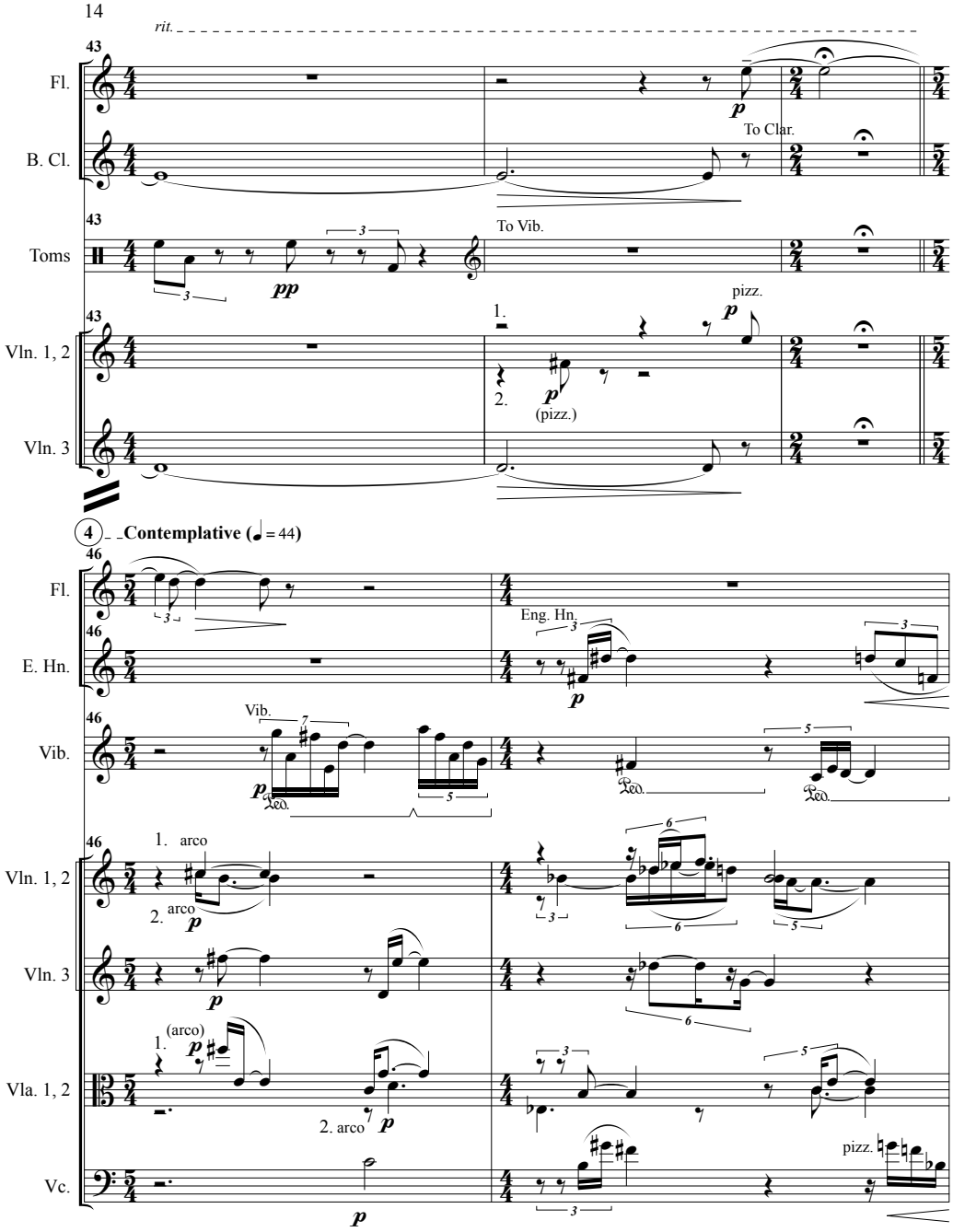

19
To Flute
Picc.
Cl.
f
19
3
Toms
fff
(2.)
19
Vln. 1, 2
Vla. 1, 2
3
p
mp
mf
Vc.
3
arco
p
6
mp
5
f
p
pizz.
D.B.
f
mp
3
f
ff
2
Wild (♩ = 126)
21
Cl.
pp
21
Toms
mf
f
3
mp
mf
3
mp
3
p
5
f
2.
Vla. 1, 2
pp
Vc.
f
D.B.
f

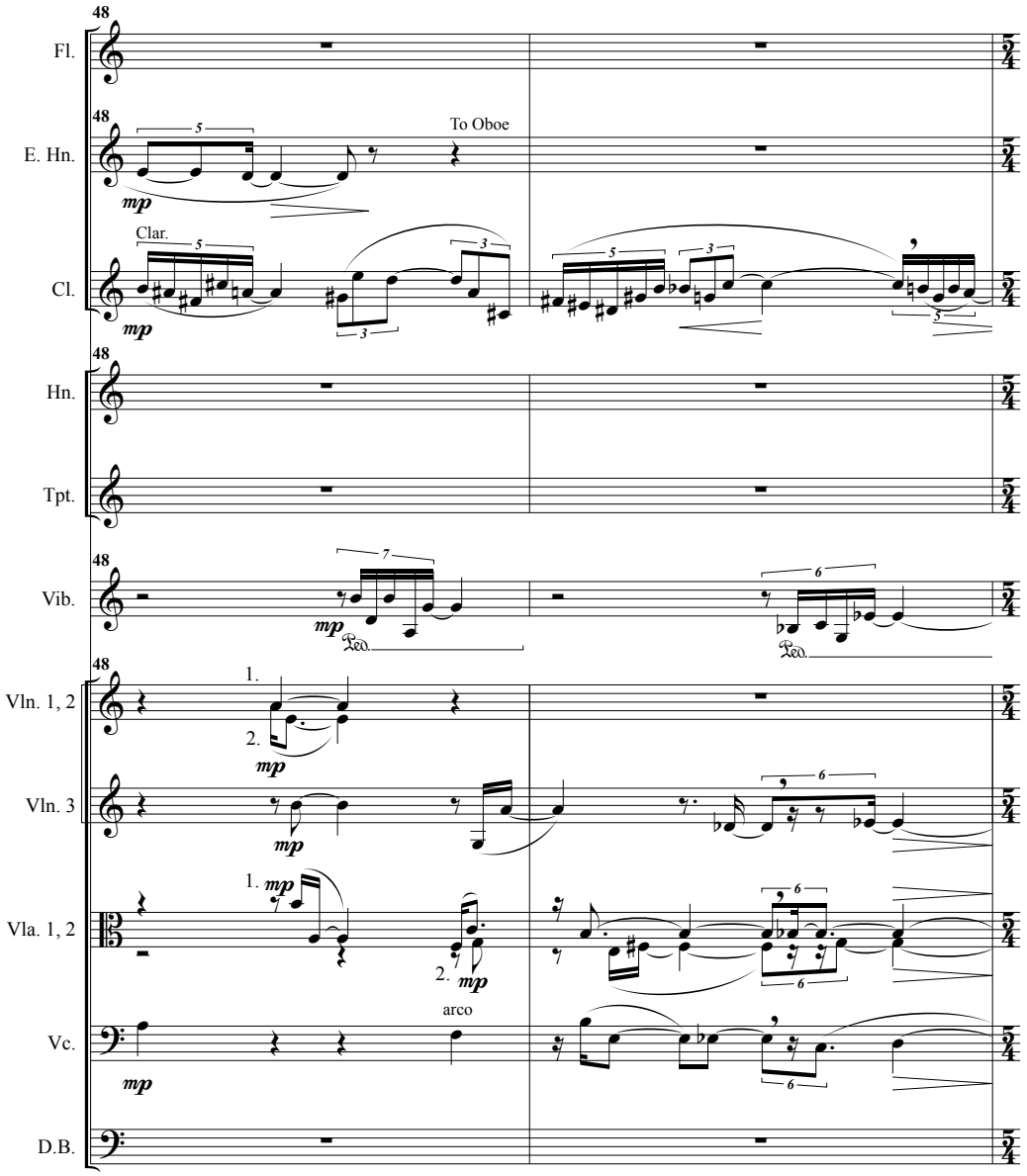

26
Cl.
To Bass Clar.
fp
mp
26
Hn.
p
f
p
f
mp
f
26
Tpt.
mp
mf
st. mute
mp
mf
open
mp
f
26
Toms
f
f
ff
mp
Vla. 1, 2
fp
30
Ob.
Oboe
p
30
Hn.
30
Tpt.
fp
f
30
Toms
f
p
f
30
Vln. 1, 2
1. arco
p

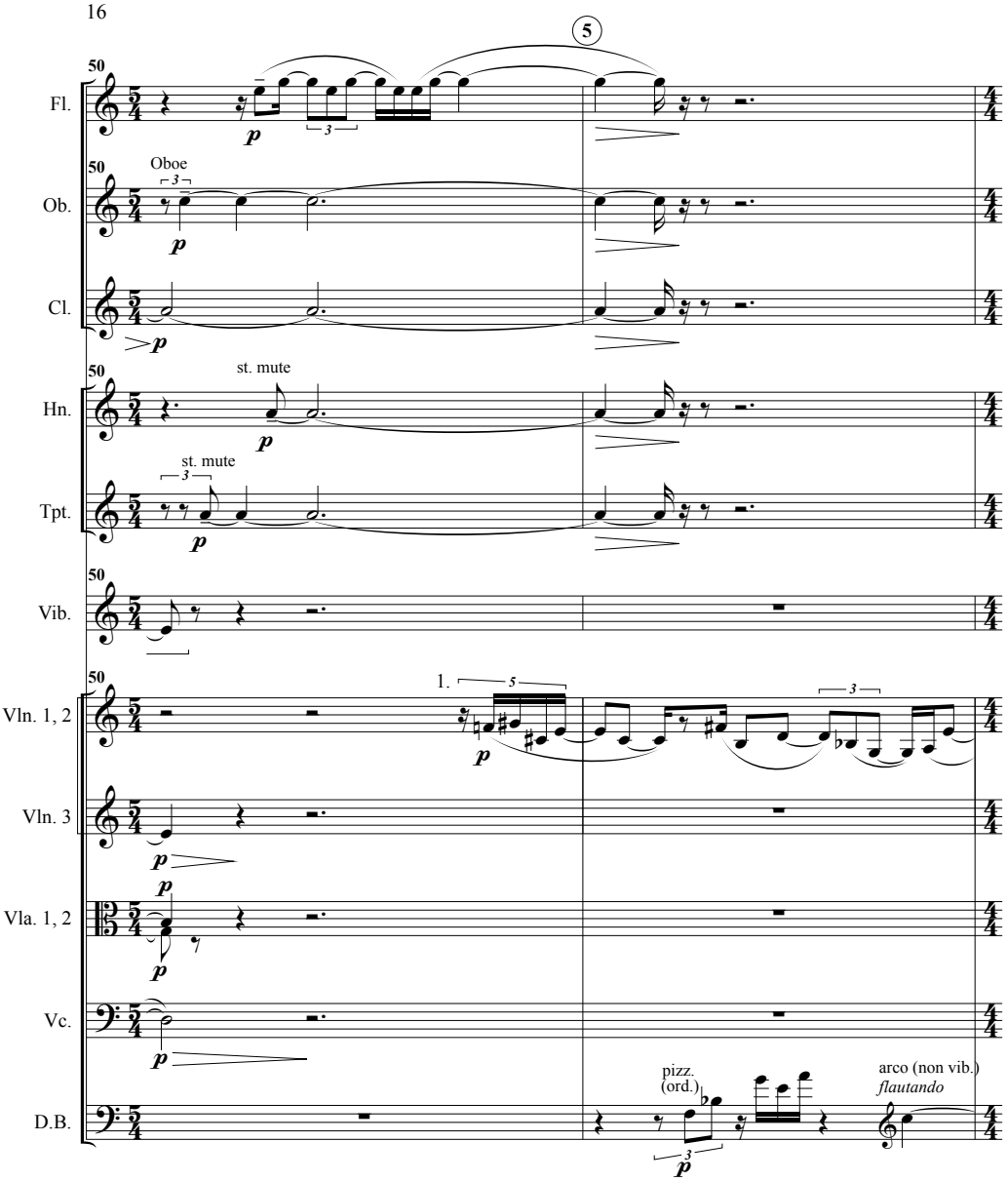

3
33
Fl.
Flute
p
Ob.
To Eng. Hn.
B. Cl.
Bass Clar.
mp
f
Hn.
ff
f
Tpt.
ff
f
Toms
ff
p
f
p
f
Vln. 1, 2
2. pizz.
mp
Vln. 3
Vla. 1, 2
2. pizz.
mp
Vc.
pizz.
mp
arco
p
D.B.

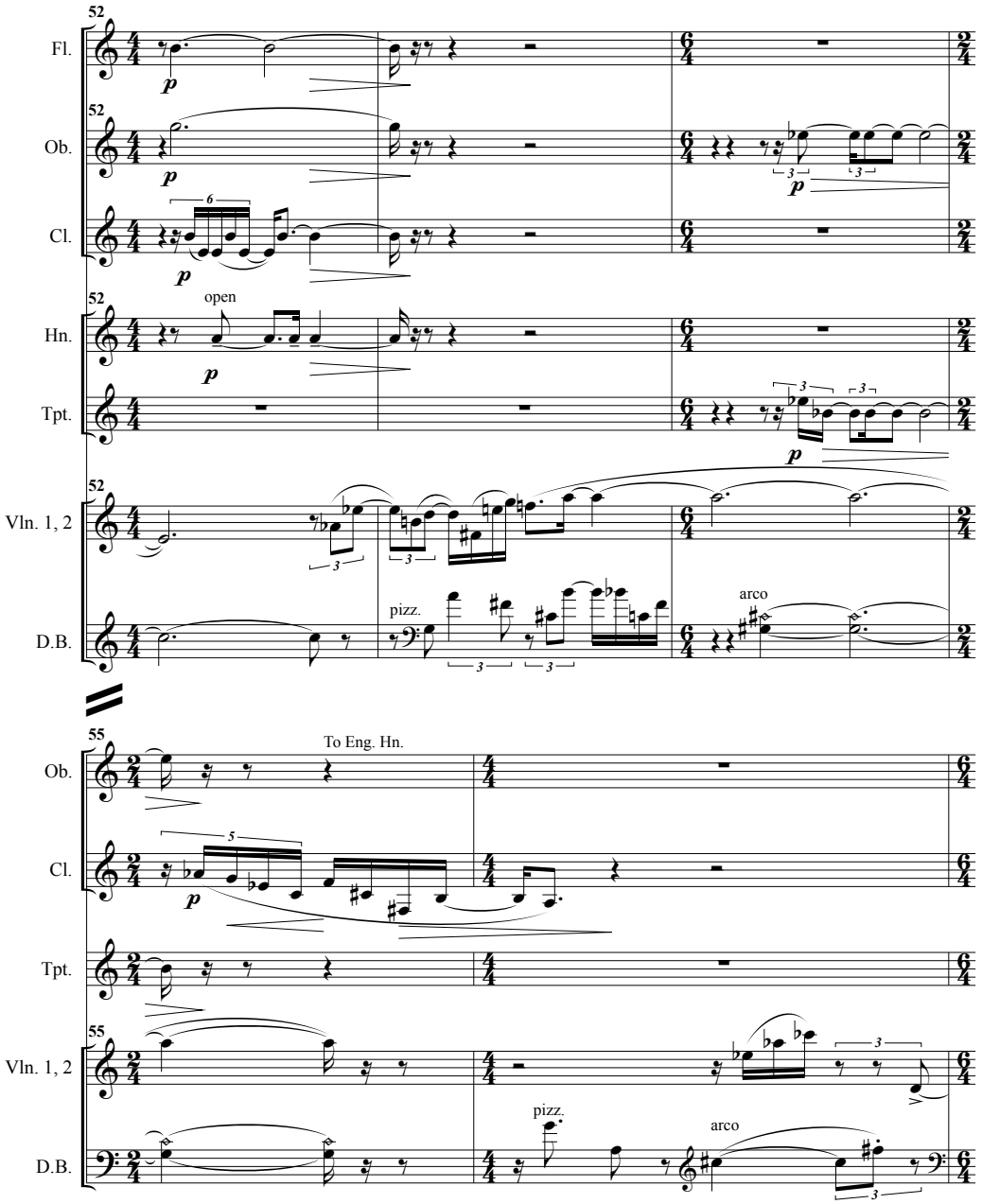

37
Fl.
E. Hn.
B. Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
mp
f
pp
mf
p
ff

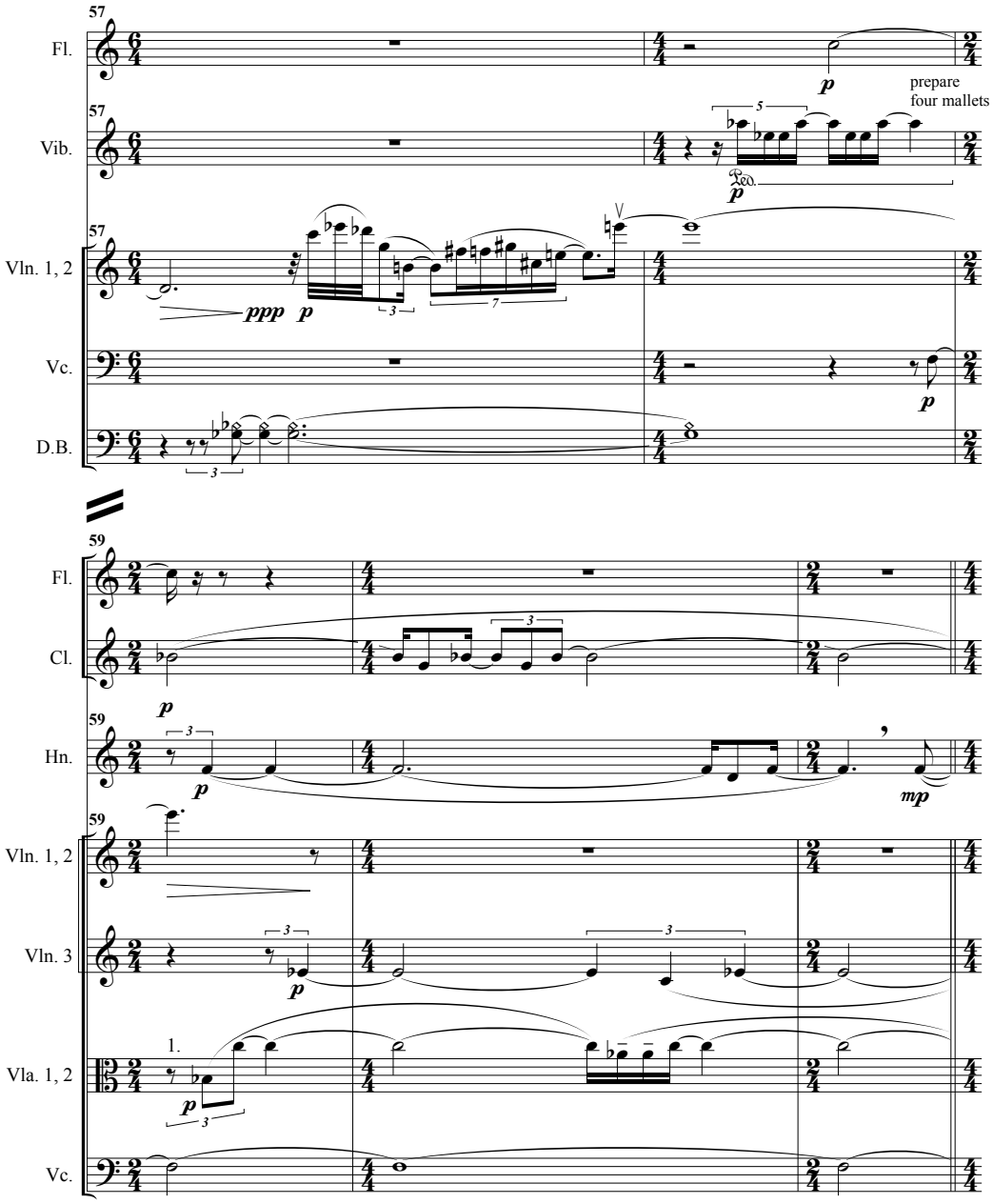

40
Fl.
E. Hn.
B. Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
2. (pizz.)
2. (pizz.)
mf
p
f
5
3

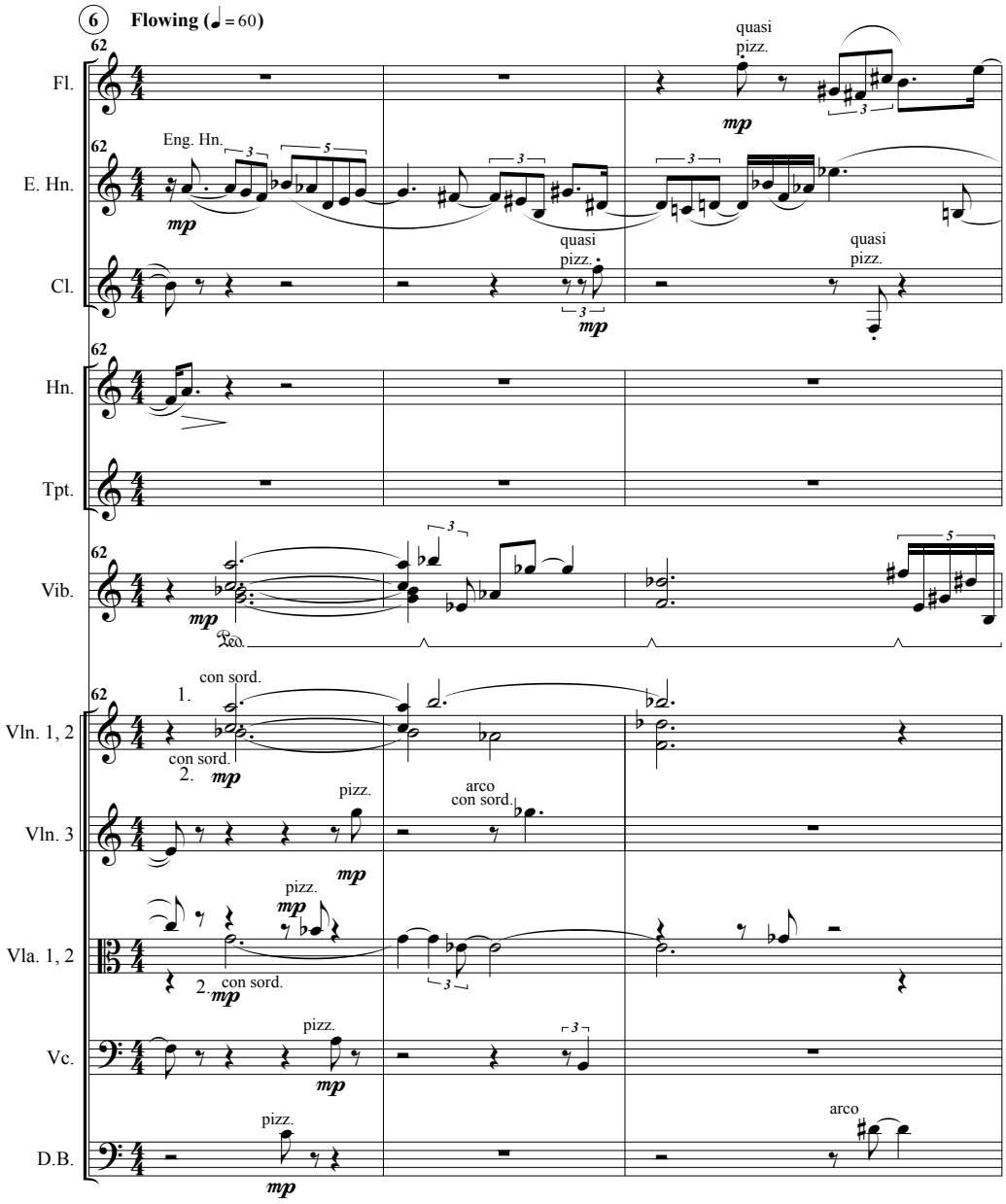

rit.
43
Fl.
B. Cl.
To Clar.
Toms
To Vib.
Vln. 1, 2
Vln. 3
pizz.
1.
2.
(pizz.)
4 Contemplative (♩ = 44)
46
E. Hn.
Eng. Hn.
Vib.
1. arco
2. arco
(arco)
Vla. 1, 2
Vc.
pizz.

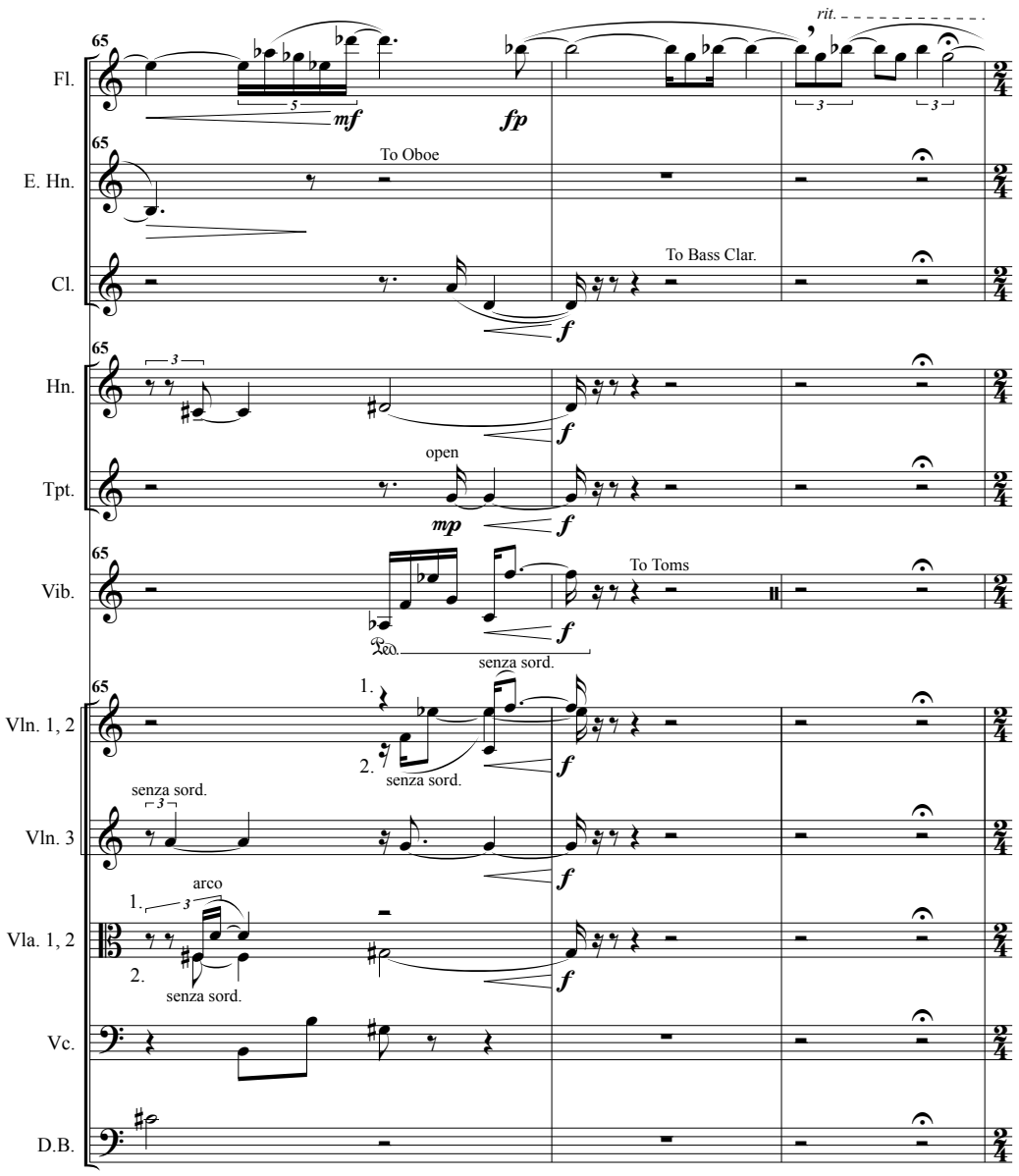

48
Fl.
48
E. Hn.
To Oboe
mp
Clar.
Cl.
mp
48
Hn.
Tpt.
48
Vib.
mp
Ped.
Ped.
48
Vln. 1, 2
1.
2.
mp
Vln. 3
mp
Vla. 1, 2
1. mp
2. mp
arco
Vc.
mp
D.B.

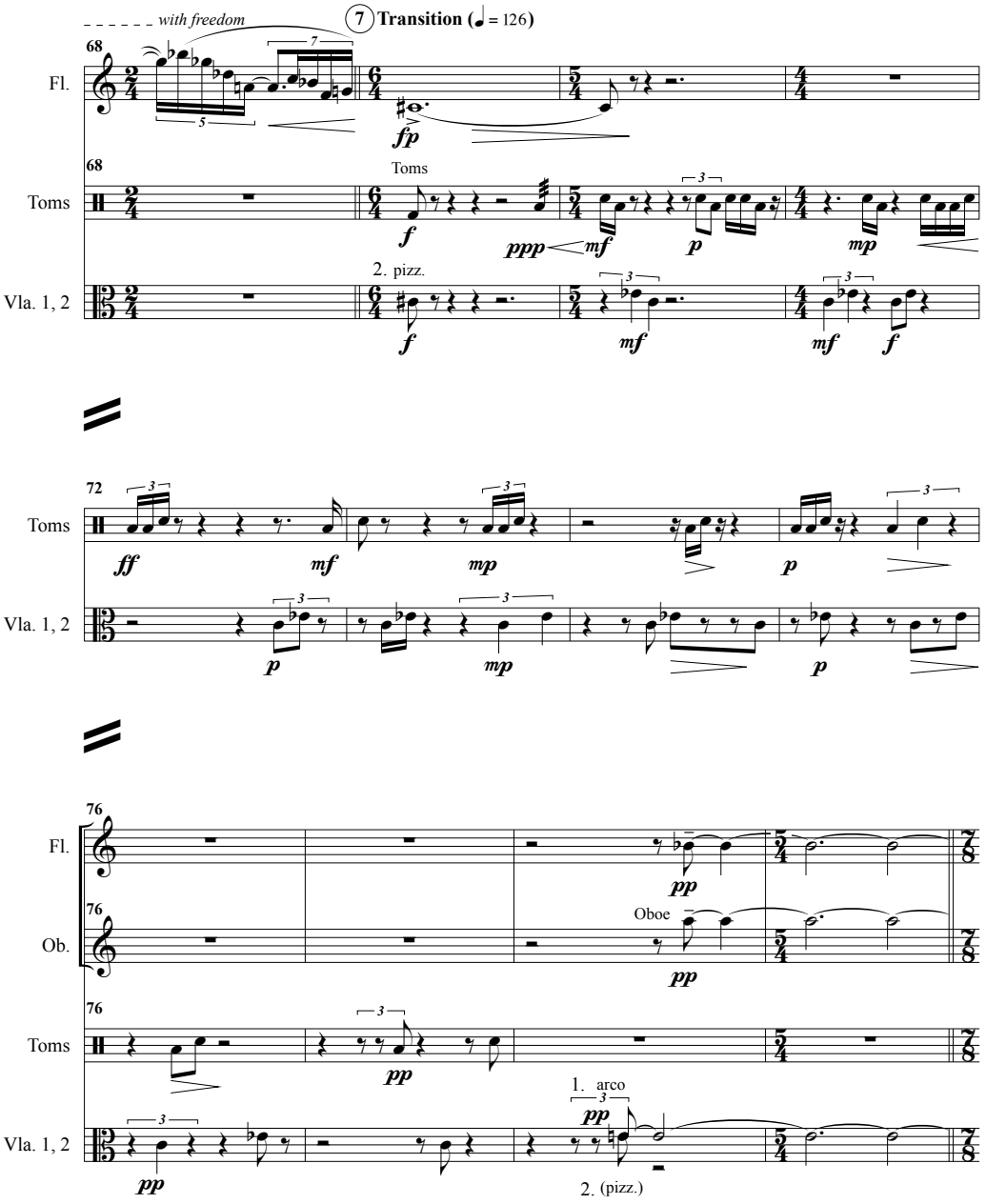

5
50
Fl.
Oboe
Ob.
Cl.
st. mute
Hn.
st. mute
Tpt.
Vib.
1.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
pizz.
(ord.)
arco (non vib.)
flautando
D.B.


52
Fl.
Ob.
Cl.
Hn.
Tpt.
Vln. 1, 2
D.B.
open
pizz.
arco
55
To Eng. Hn.
Ob.
Cl.
Tpt.
Vln. 1, 2
D.B.
pizz.
arco

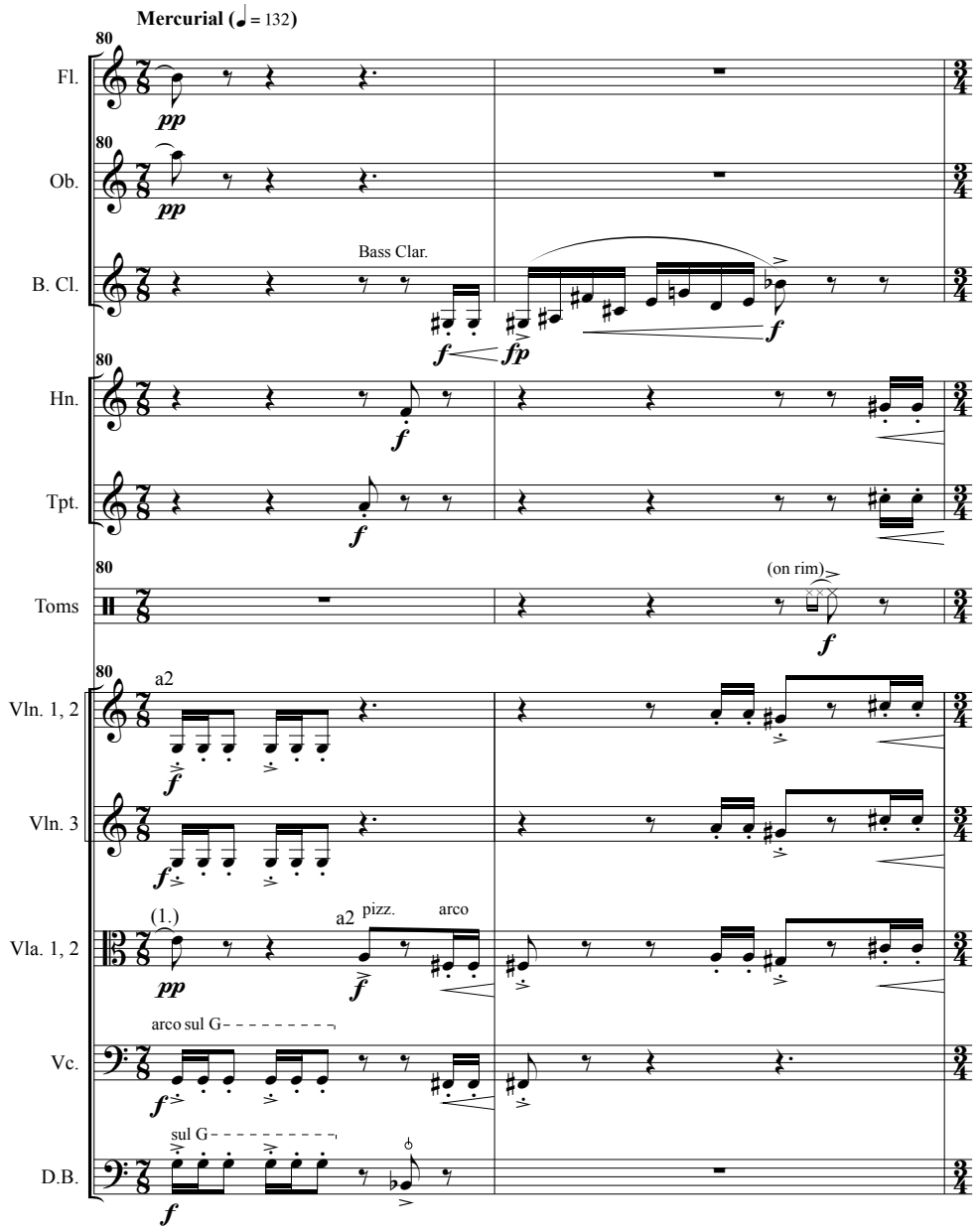

57
Fl.
p
prepare
four mallets
57
Vib.
5
Ped.
p
57
Vln. 1, 2
ppp
p
3
7
V
Vc.
p
D.B.
3
59
Fl.
Cl.
3
p
59
Hn.
3
p
mp
59
Vln. 1, 2
Vln. 3
3
3
p
1.
Vla. 1, 2
p
3
Vc.

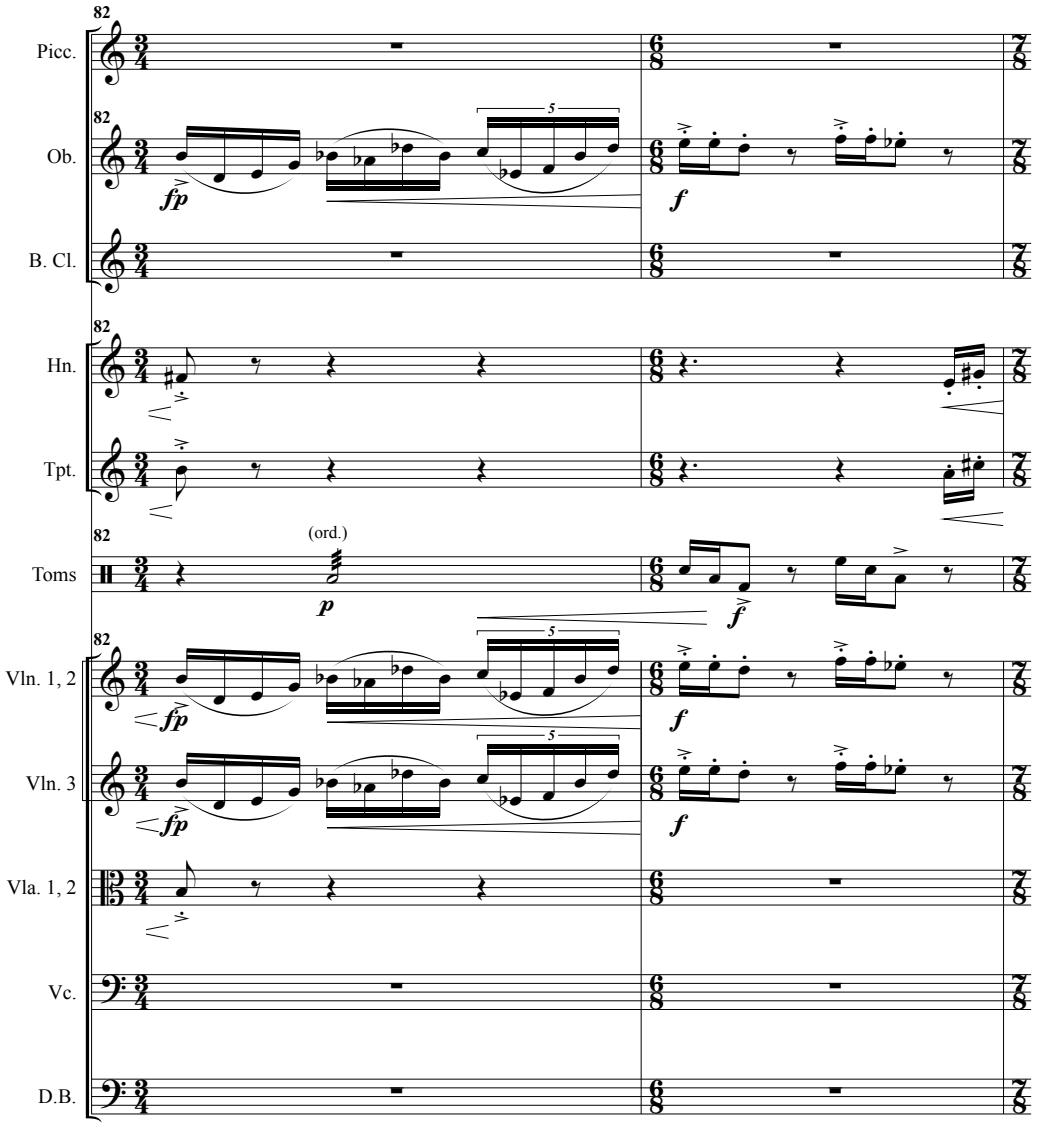

6
Flowing (♩ = 60)
62
Fl.
quasi
pizz.
mp
Eng. Hn.
E. Hn.
quasi
pizz.
quasi
pizz.
Cl.
Hn.
Tpt.
Vib.
Ped.
con sord.
1.
con sord.
2.
Vln. 1, 2
pizz.
arco
con sord.
Vln. 3
pizz.
Vla. 1, 2
2. con sord.
pizz.
Vc.
pizz.
arco
D.B.

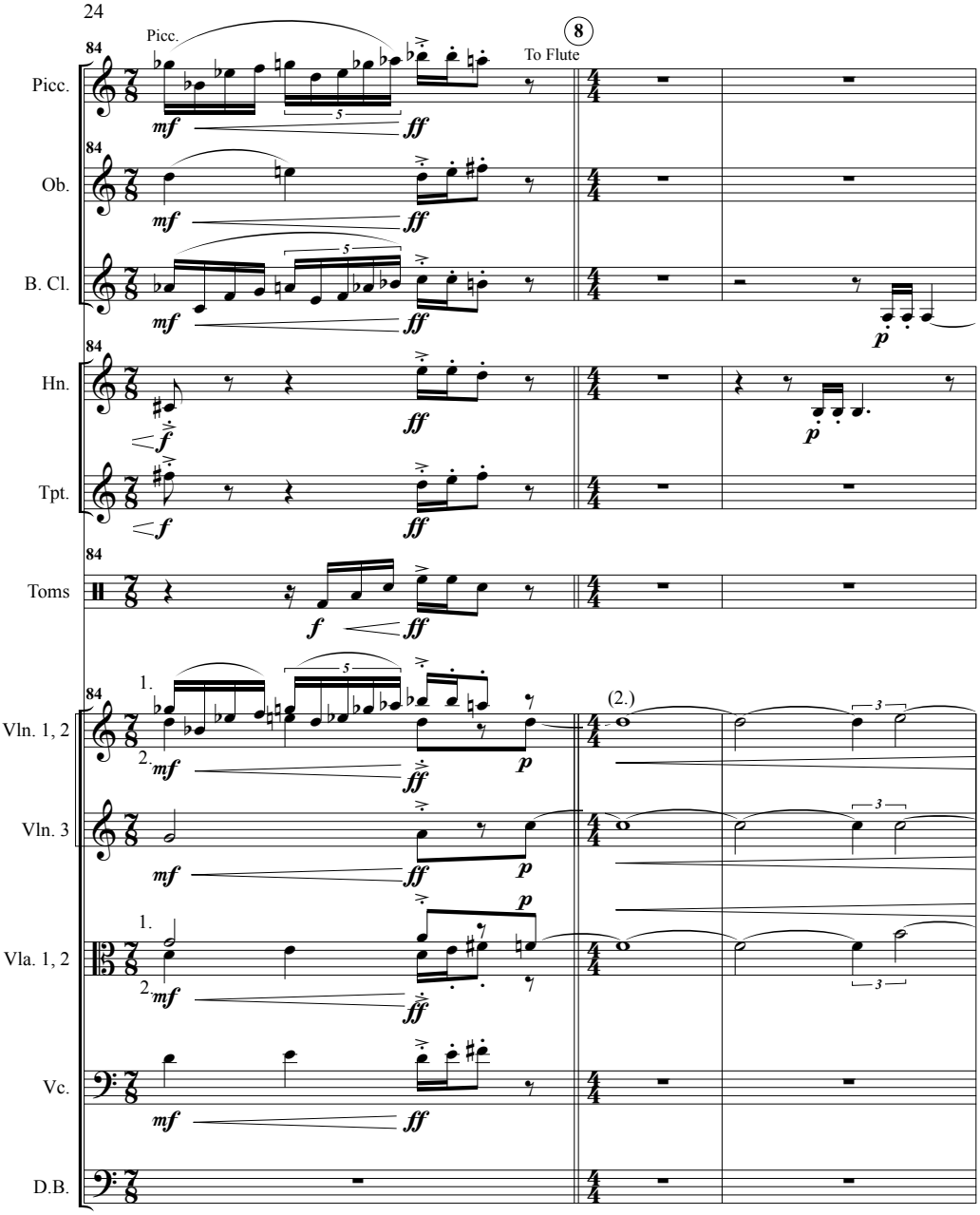

65
rit.
Fl.
mf
fp
To Oboe
E. Hn.
To Bass Clar.
Cl.
f
Hn.
open
Tpt.
mp
To Toms
Vib.
senza sord.
1.
2.
Vln. 1, 2
senza sord.
Vln. 3
arco
Vla. 1, 2
Vc.
D.B.

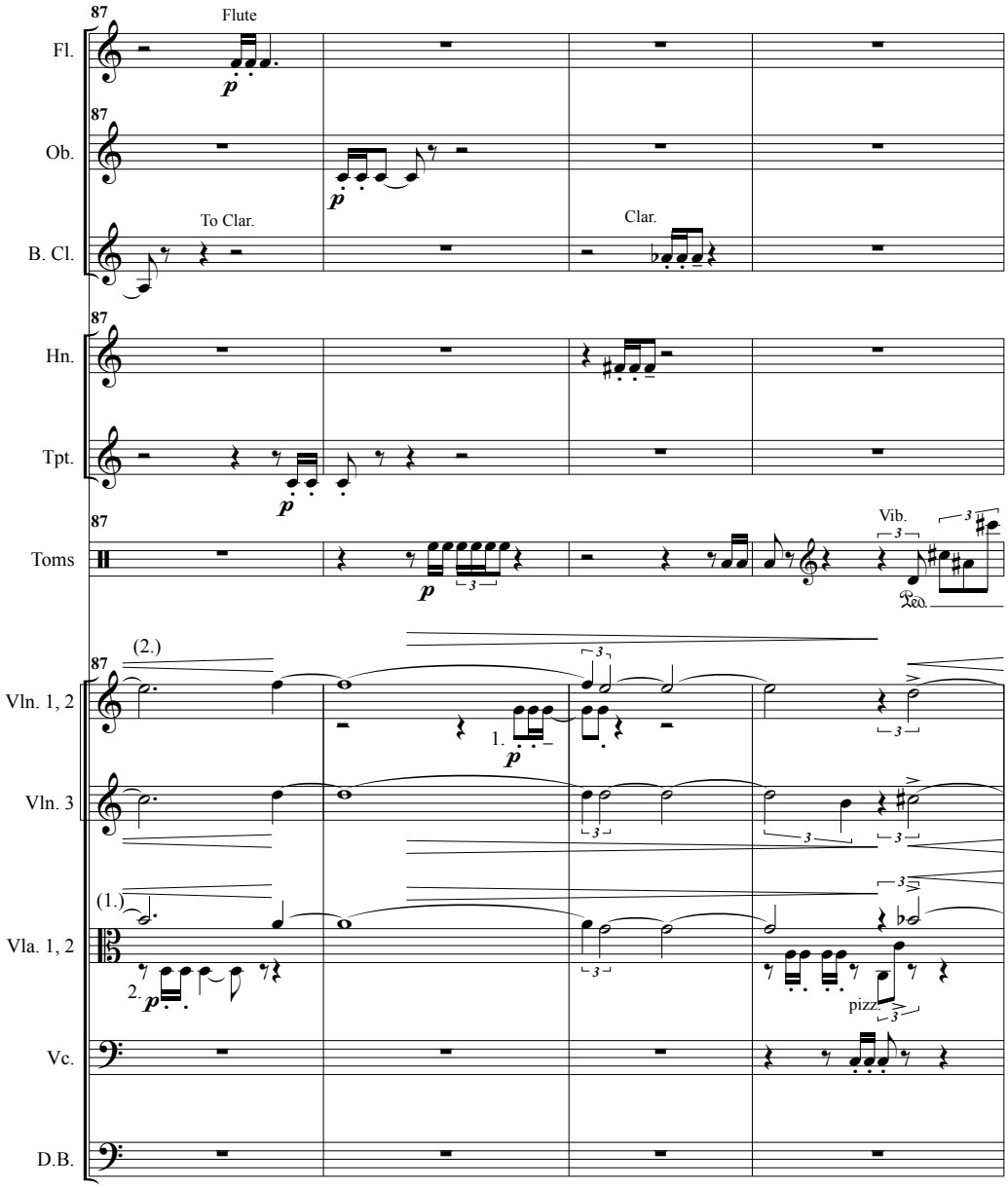

with freedom
7 Transition (♩ = 126)
68
Fl.
Toms
Vla. 1, 2
2. pizz.
72
76
Ob.
Oboe
1. arco
2. (pizz.)

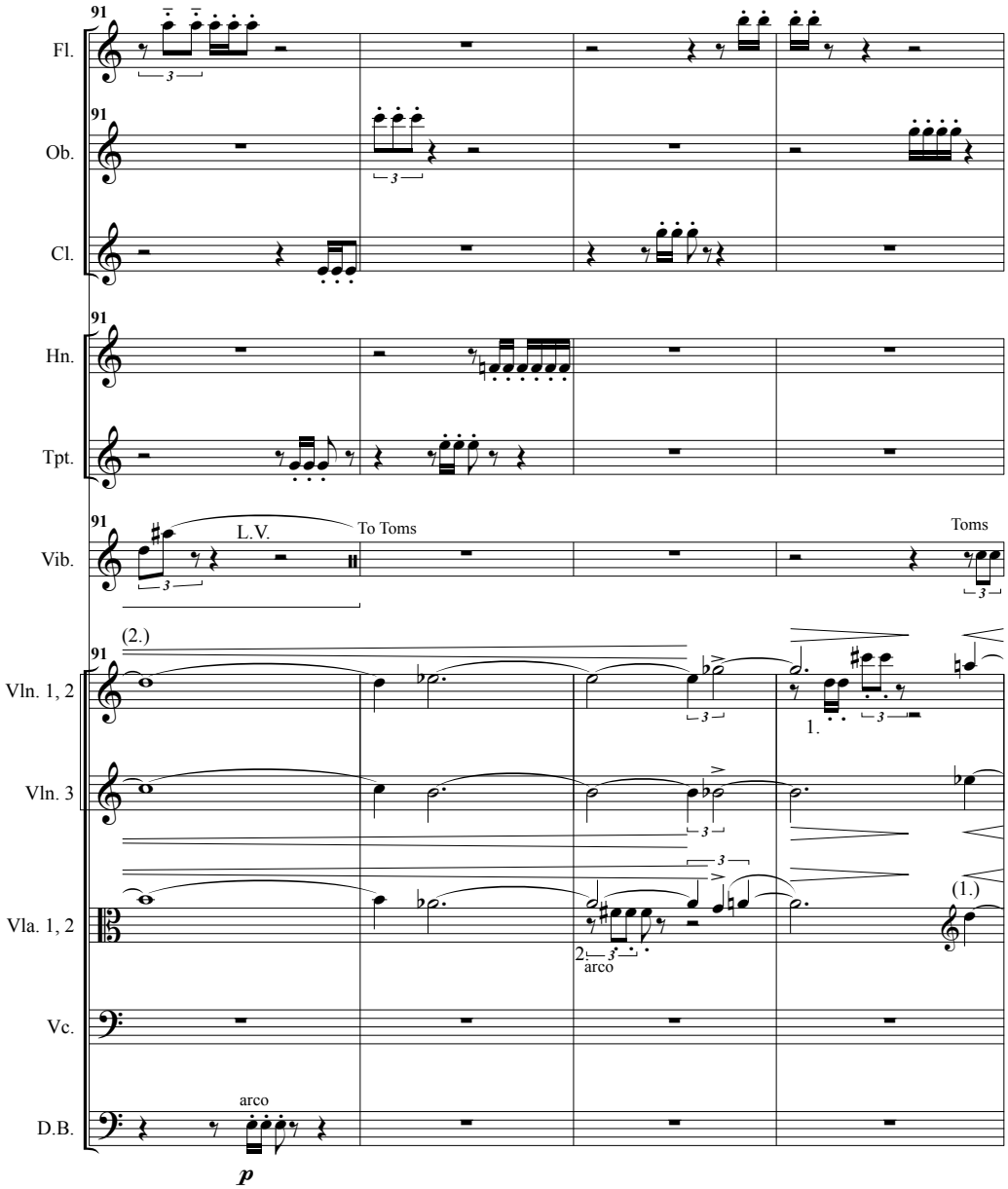
II. Persons of Record

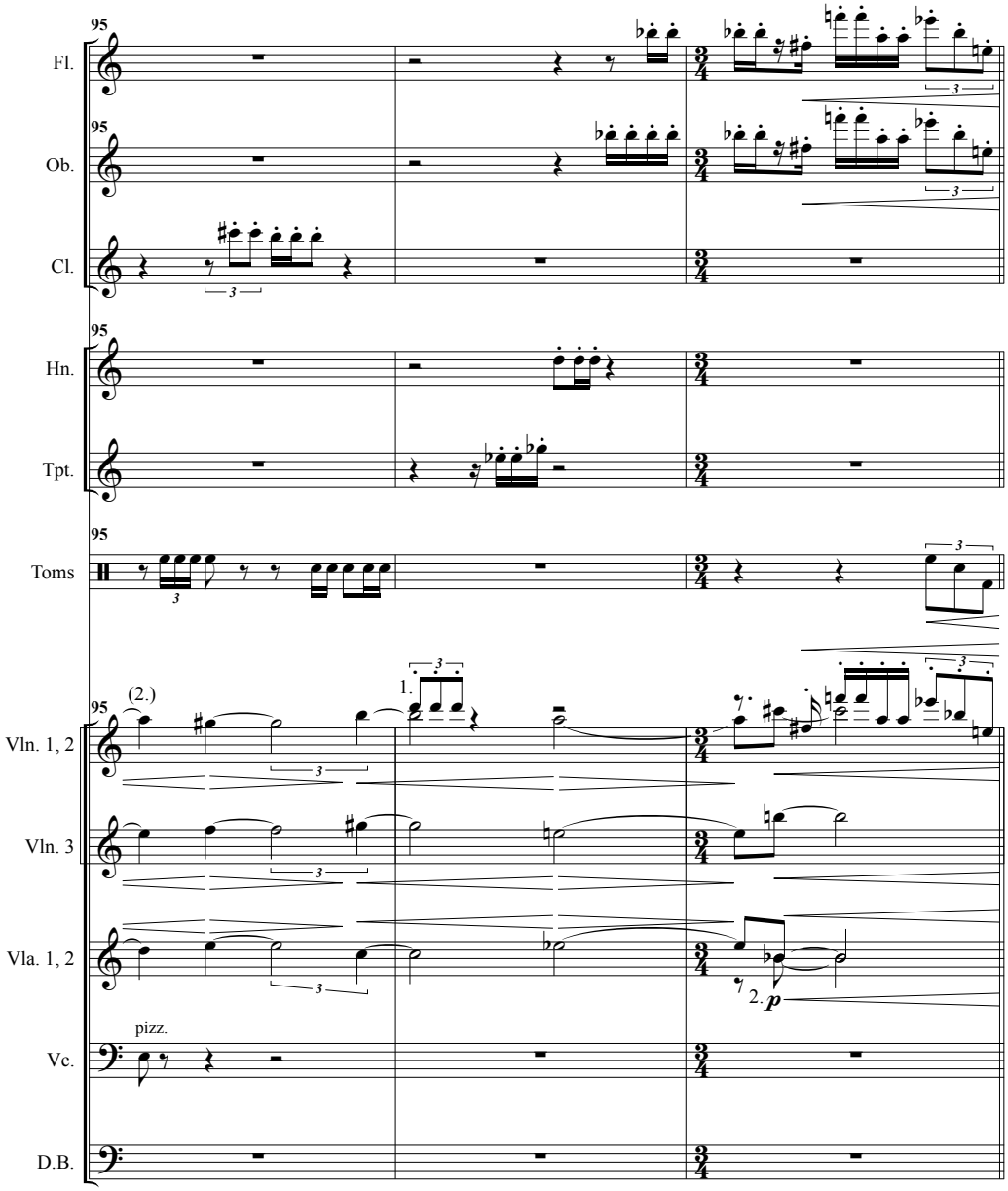


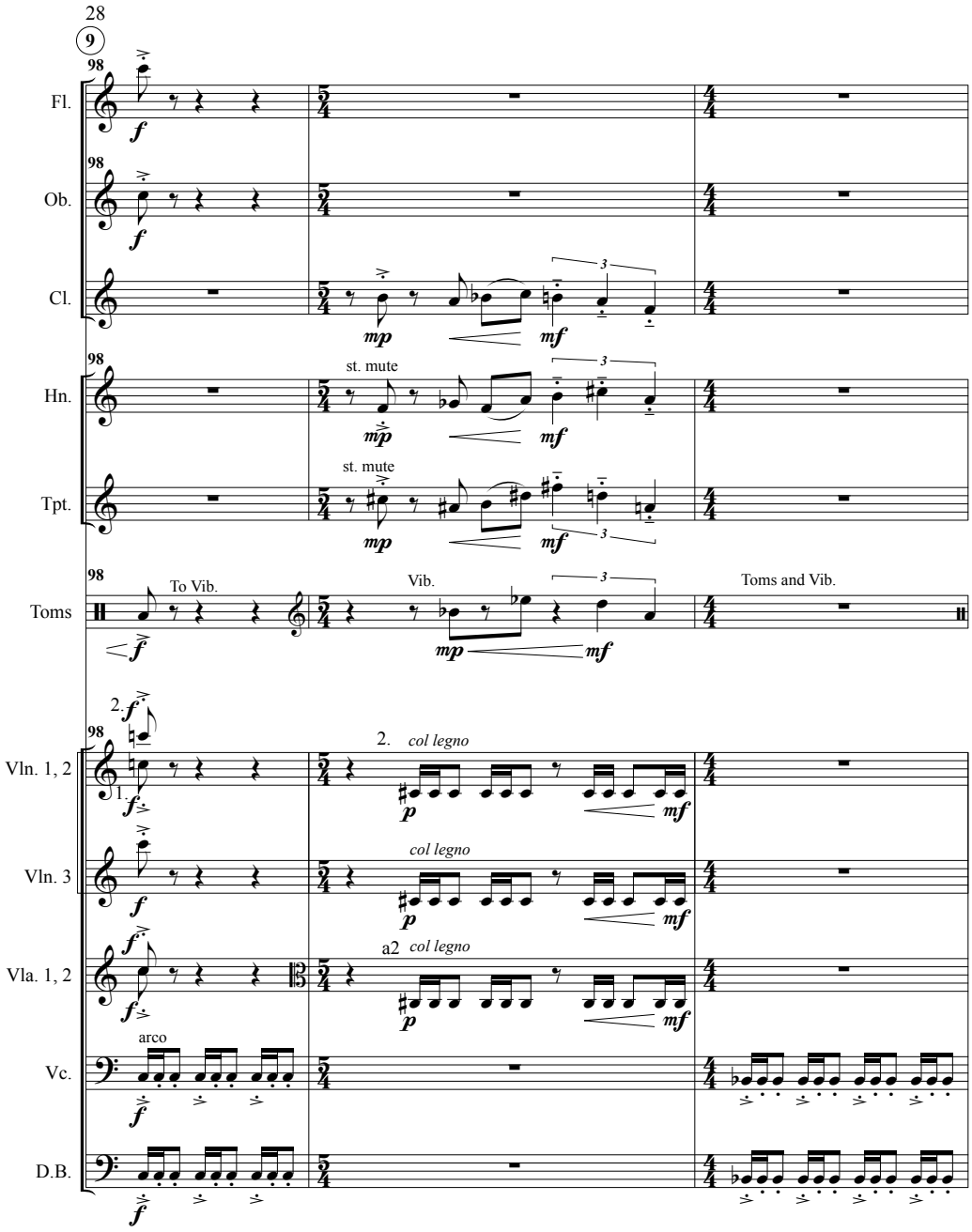

82
Picc.
Ob.
B. Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
fp
f
p
(ord.)
5

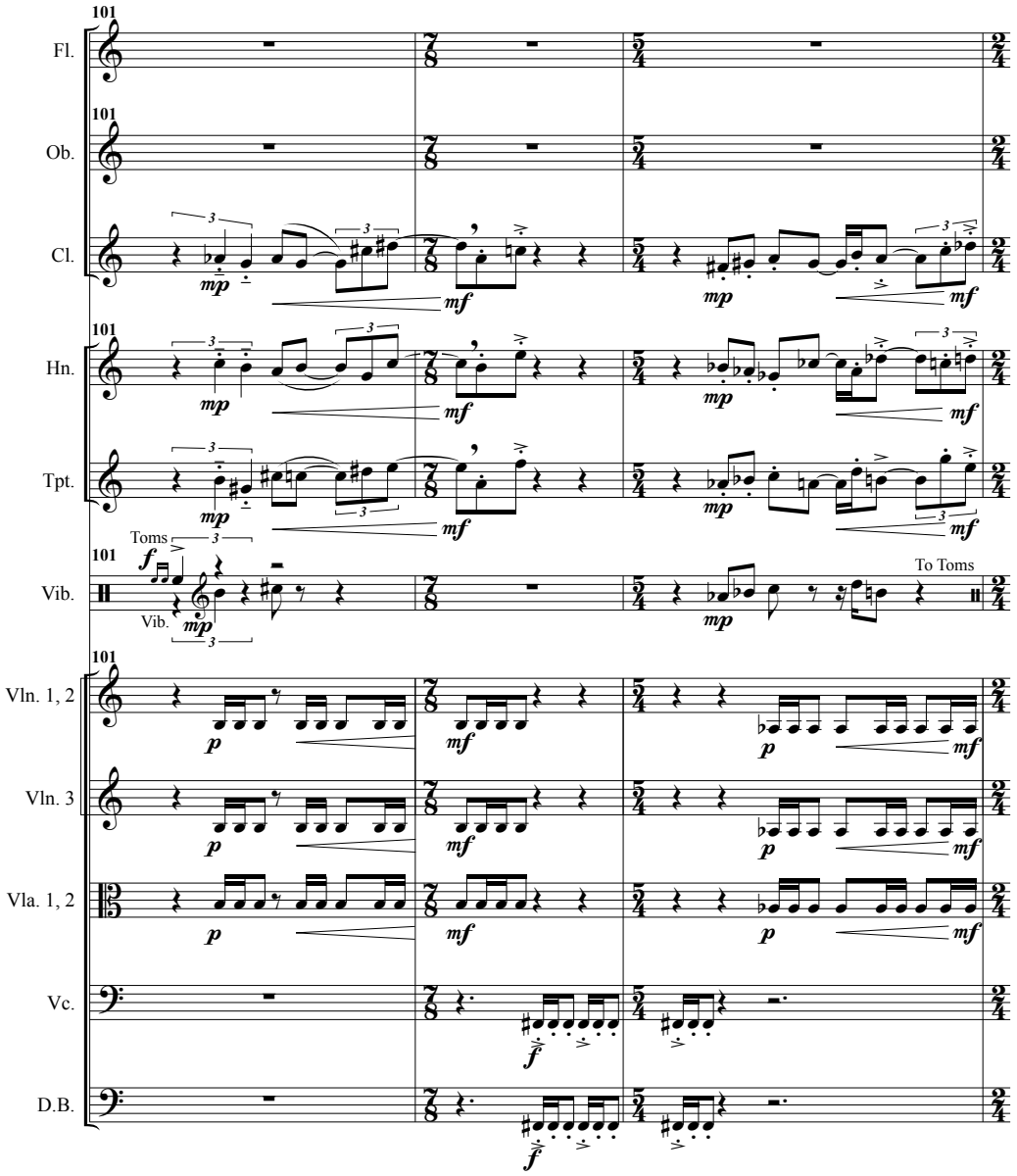

Picc.
84
8
To Flute
Picc.
mf
ff
Ob.
B. Cl.
p
Hn.
f
Tpt.
Toms
1.
2.
(2.)
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.

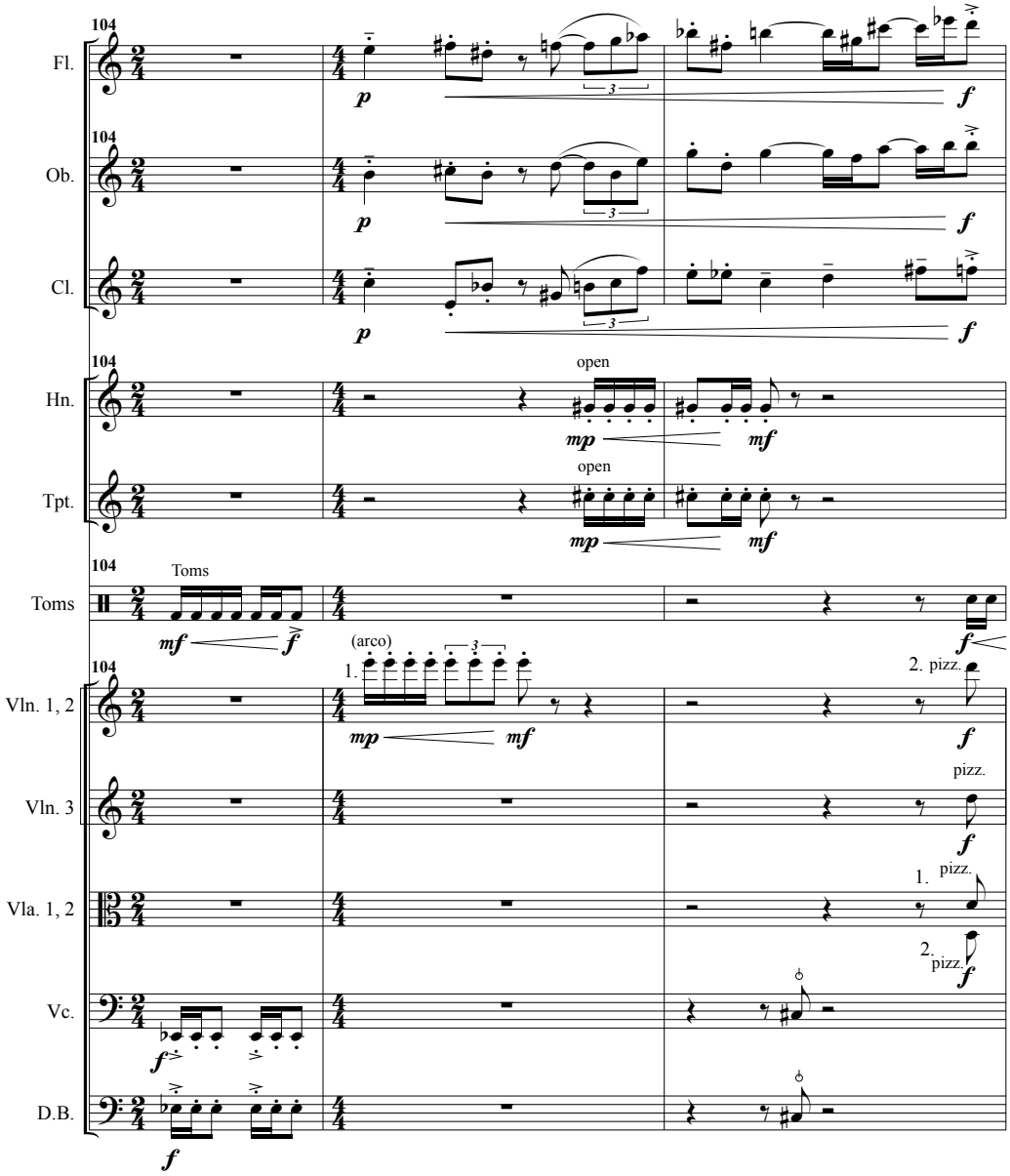

87
Flute
Fl.
p
87
Ob.
p
To Clar.
Clar.
B. Cl.
87
Hn.
Tpt.
p
87
Toms
p
Vib.
Ped.
(2.)
87
Vln. 1, 2
1.
p
Vln. 3
(1.)
Vla. 1, 2
2.
p
pizz.
Vc.
D.B.

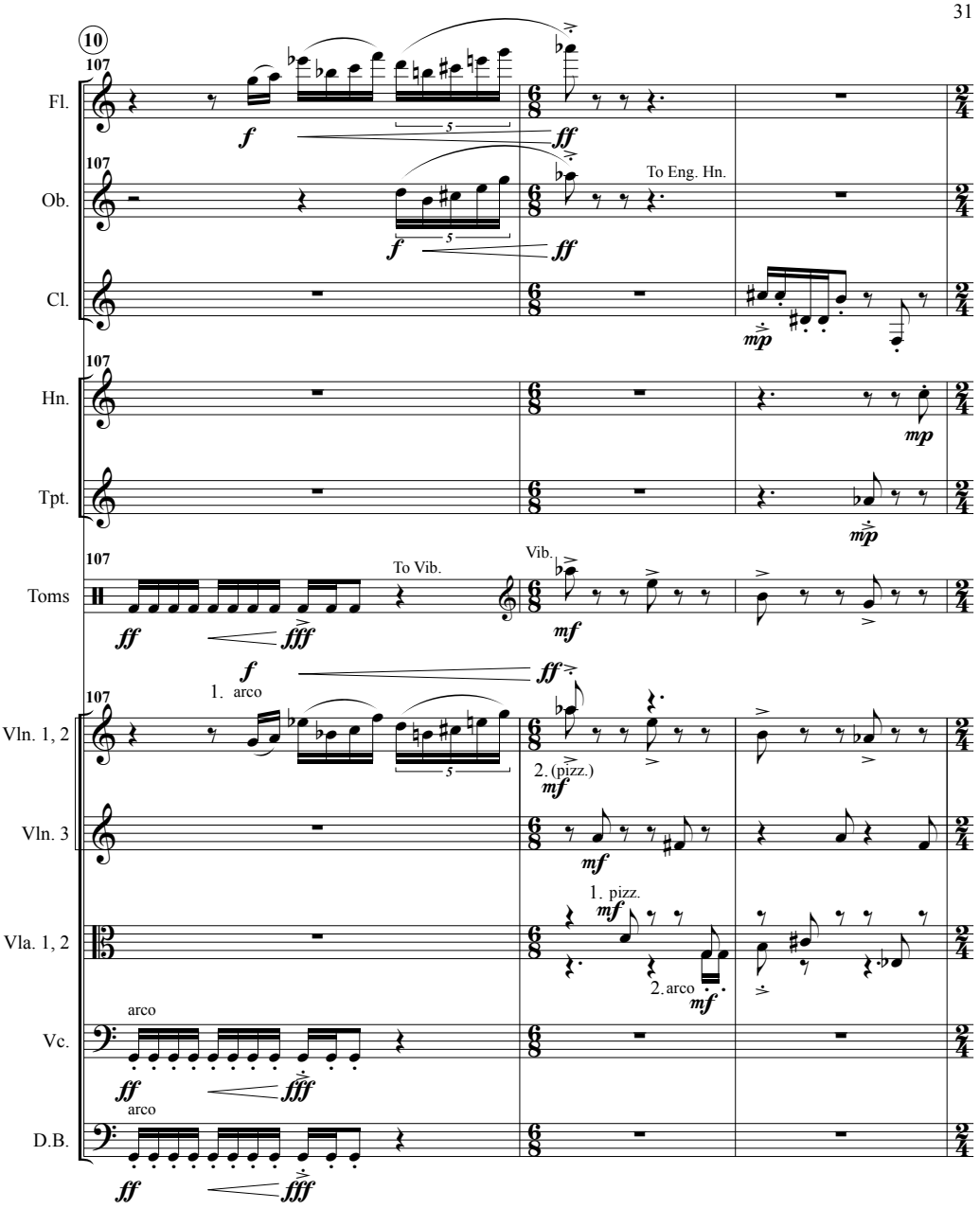

91
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
L.V.
To Toms
Toms
(2.)
Vln. 1, 2
Vln. 3
Vla. 1, 2
1.
(1.)
2
arco
Vc.
D.B.
arco
p

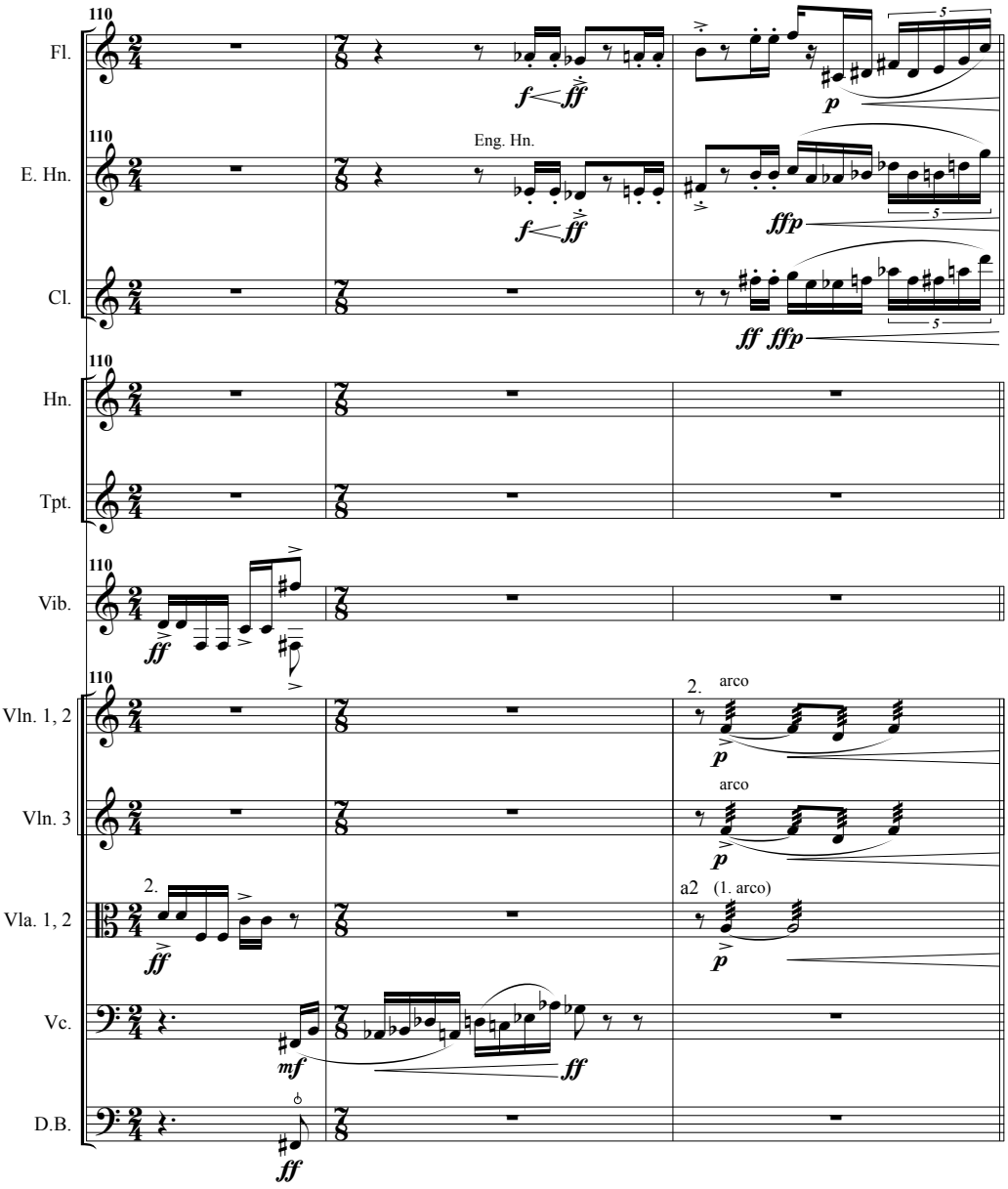

95
Fl.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
(2.)
1.
2.
p
pizz.

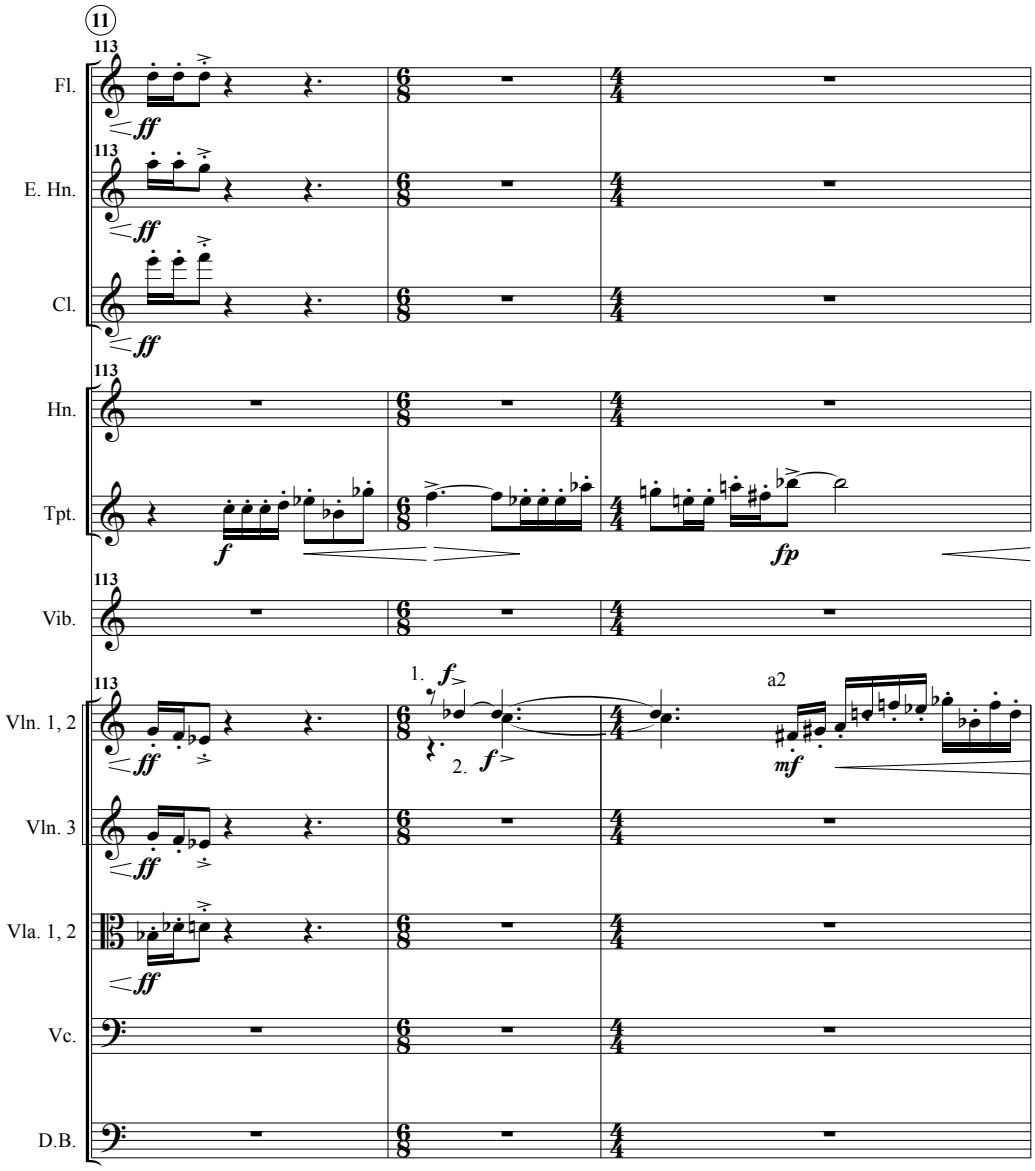

9
98
Fl.
Ob.
Cl.
Hn.
st. mute
Tpt.
st. mute
Toms
To Vib.
Vib.
Toms and Vib.
Vln. 1, 2
2.
1.
col legno
Vln. 3
col legno
Vla. 1, 2
a2
col legno
Vc.
arco
D.B.

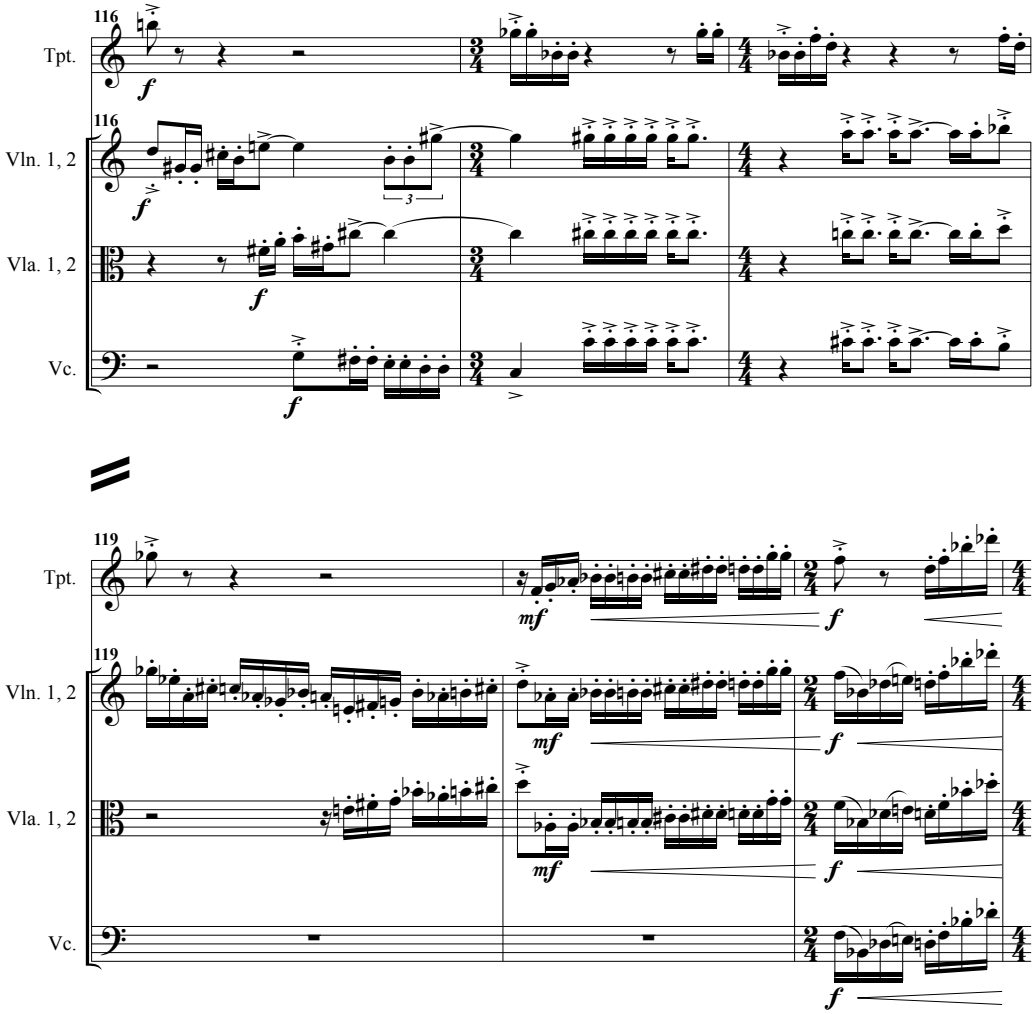

101
Fl.
Ob.
Cl.
Hn.
Tpt.
Toms
Vib.
To Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.

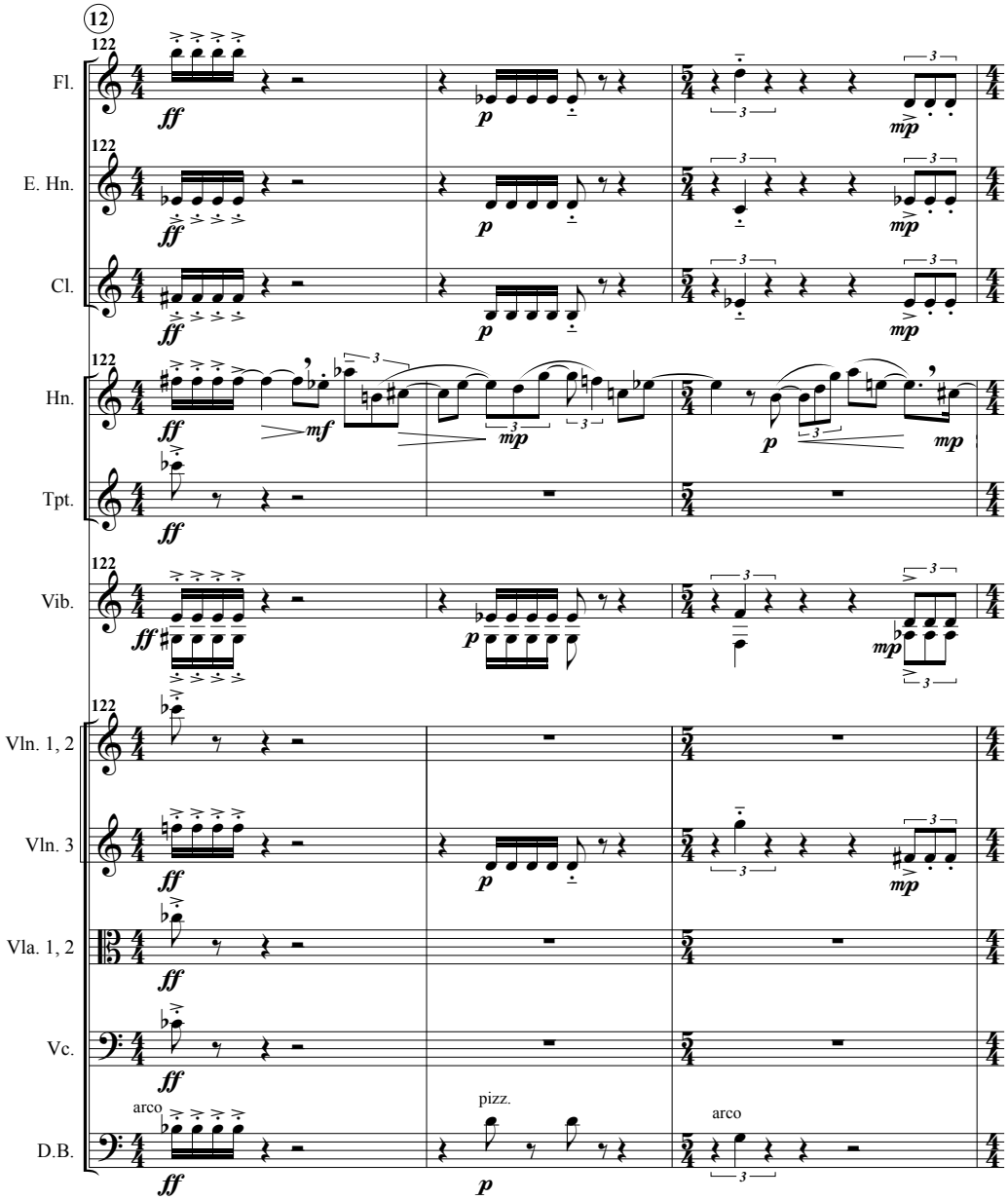

104
Fl.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
p
f
mp
mf
open
(arco)
1.
2.
pizz.

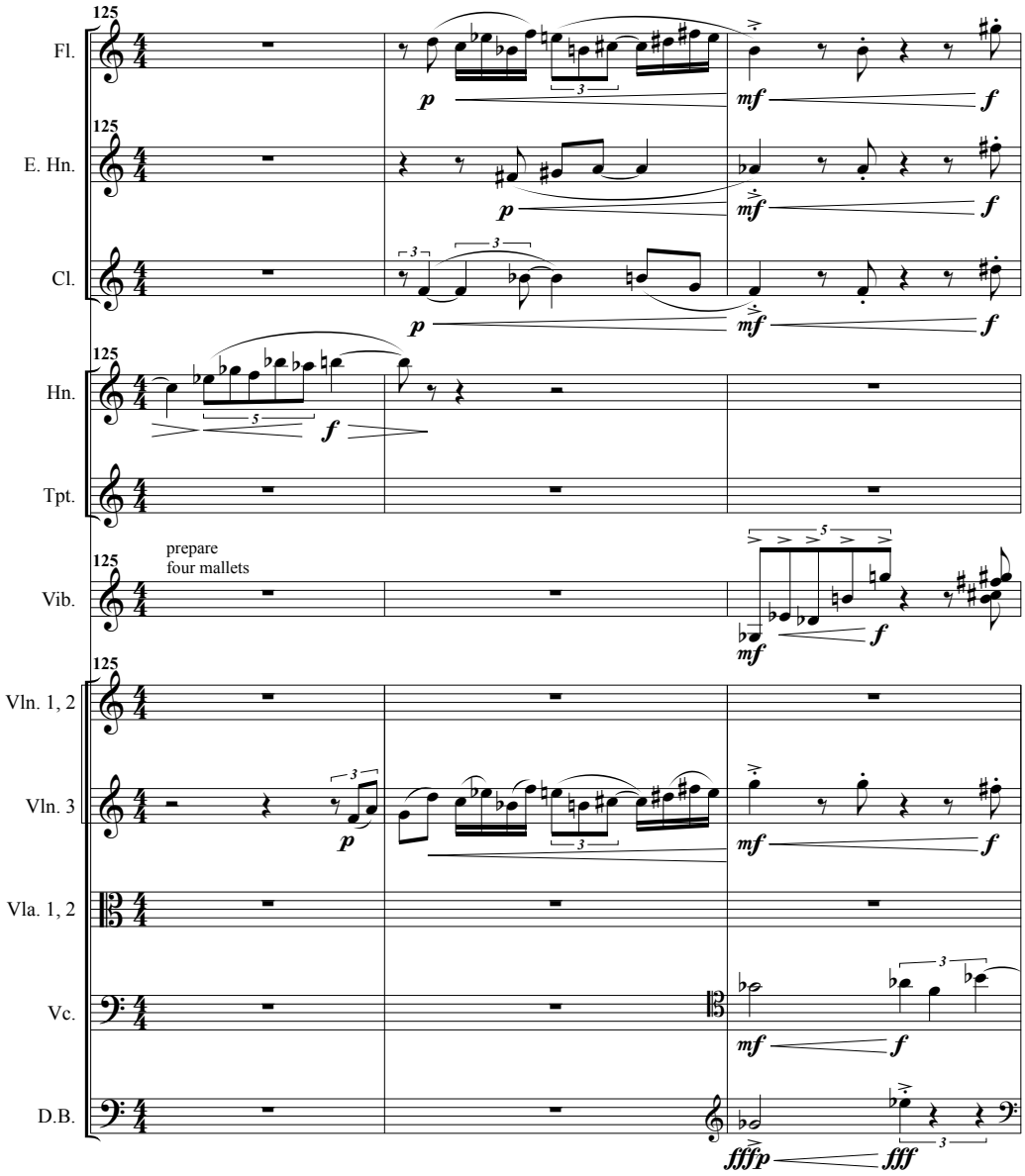

10
107
Fl.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
To Eng. Hn.
To Vib.
Vib.
1. arco
2. (pizz.)
1. pizz.
2. arco
arco
arco

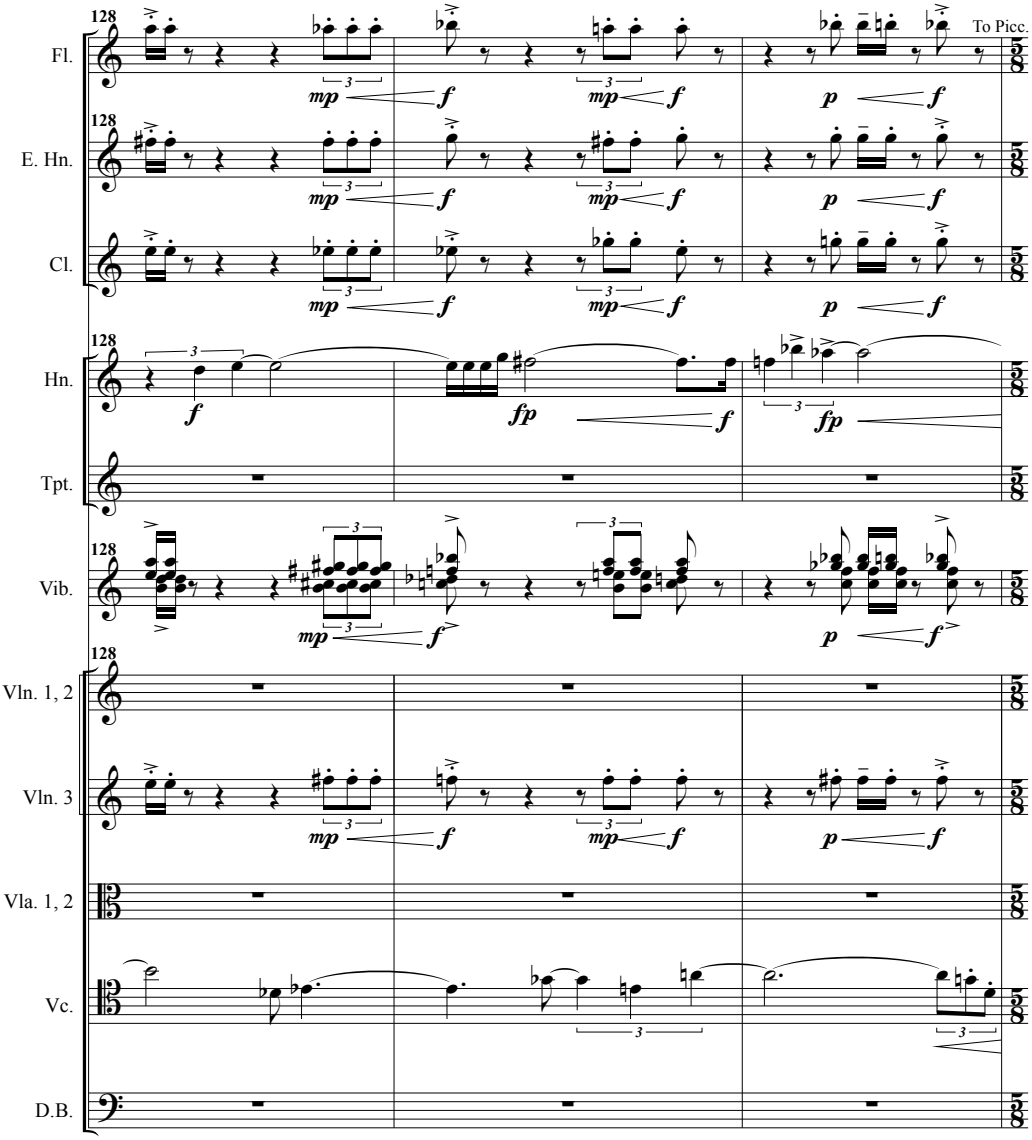

110
Fl.
E. Hn.
Eng. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
2.
arco
Vln. 3
Vla. 1, 2
a2
(1. arco)
Vc.
D.B.

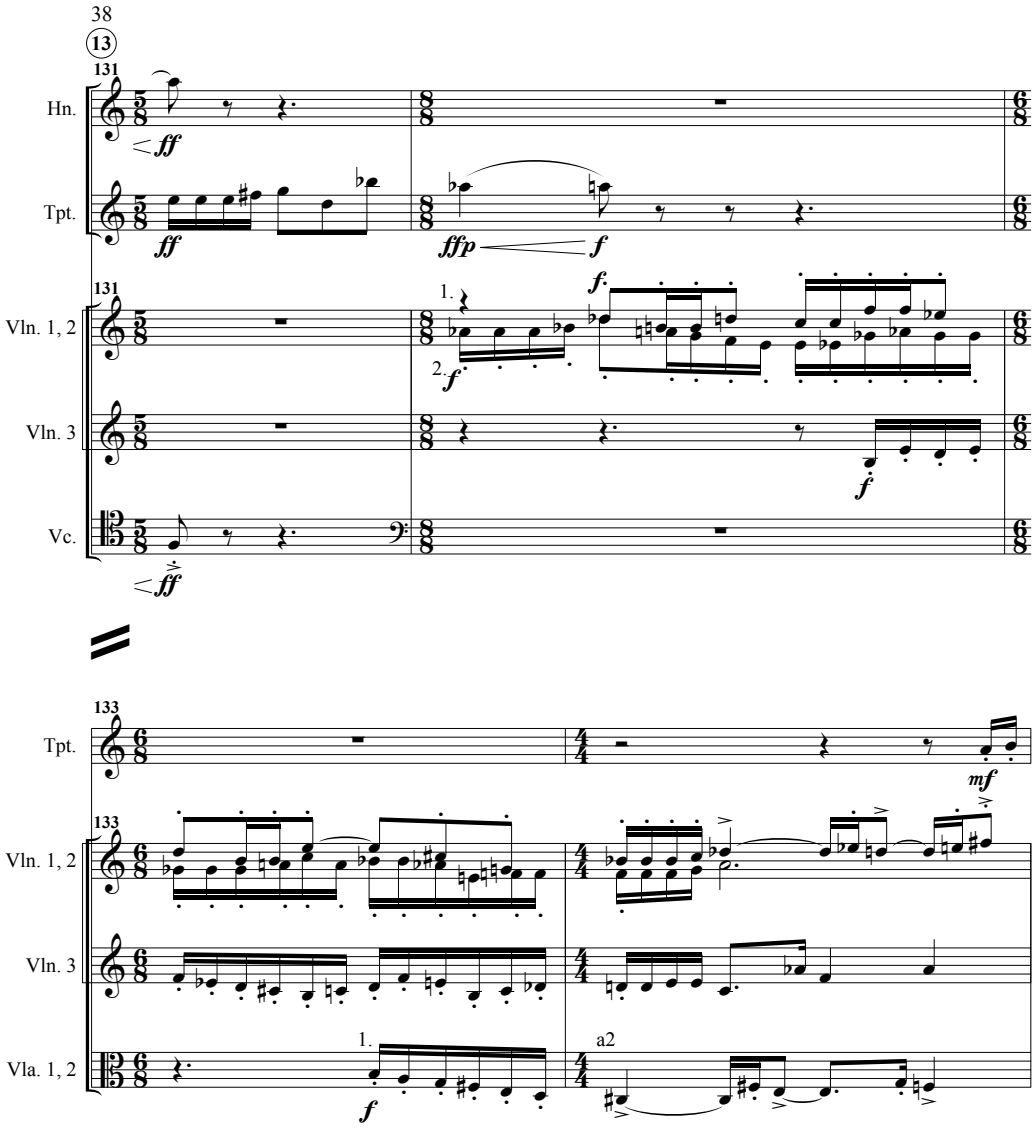

11
113
Fl.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
ff
f
fp
1.
2.
a2
mf

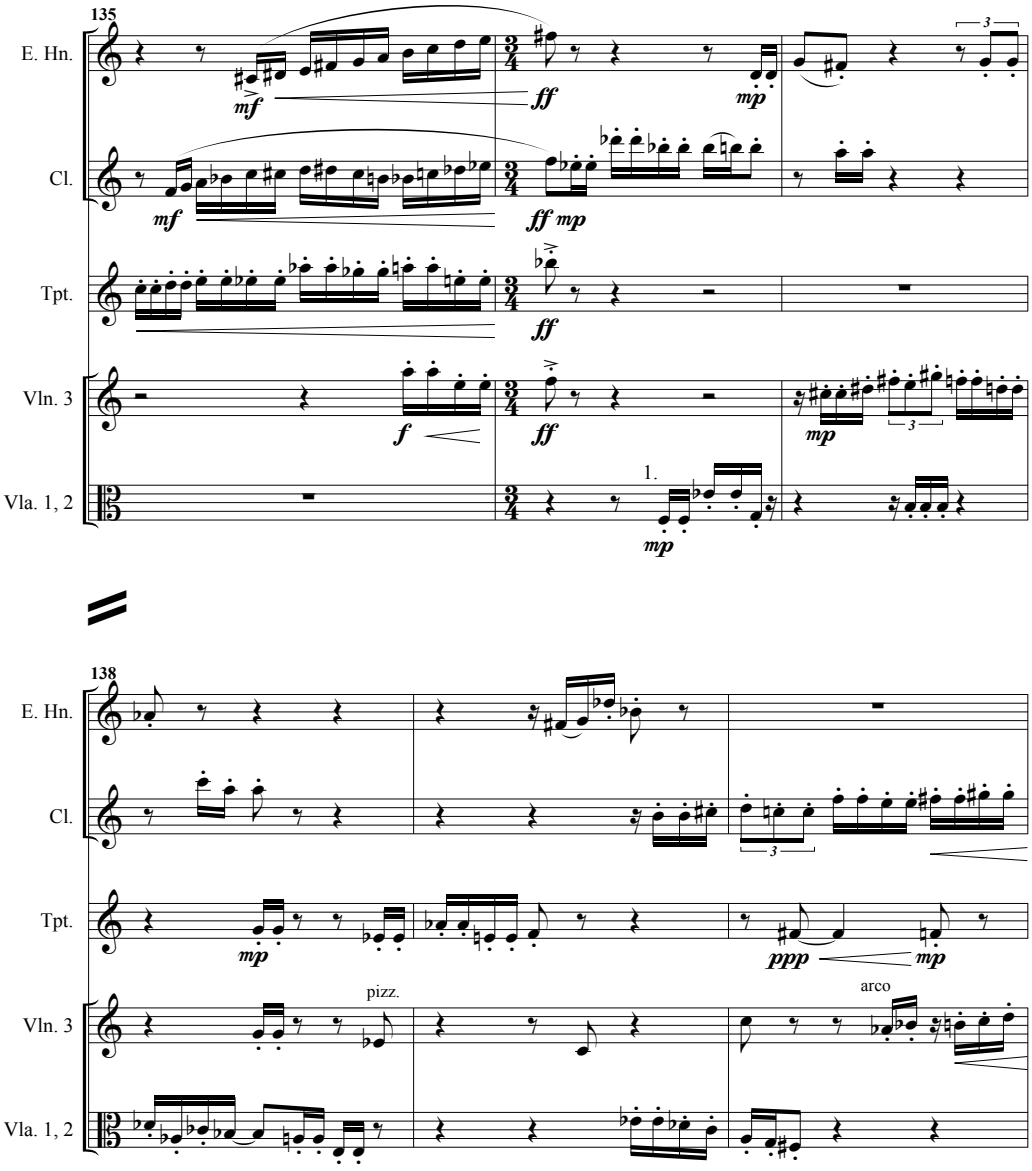

116
Tpt.
Vln. 1, 2
Vla. 1, 2
Vc.
f
3
119
mf
f

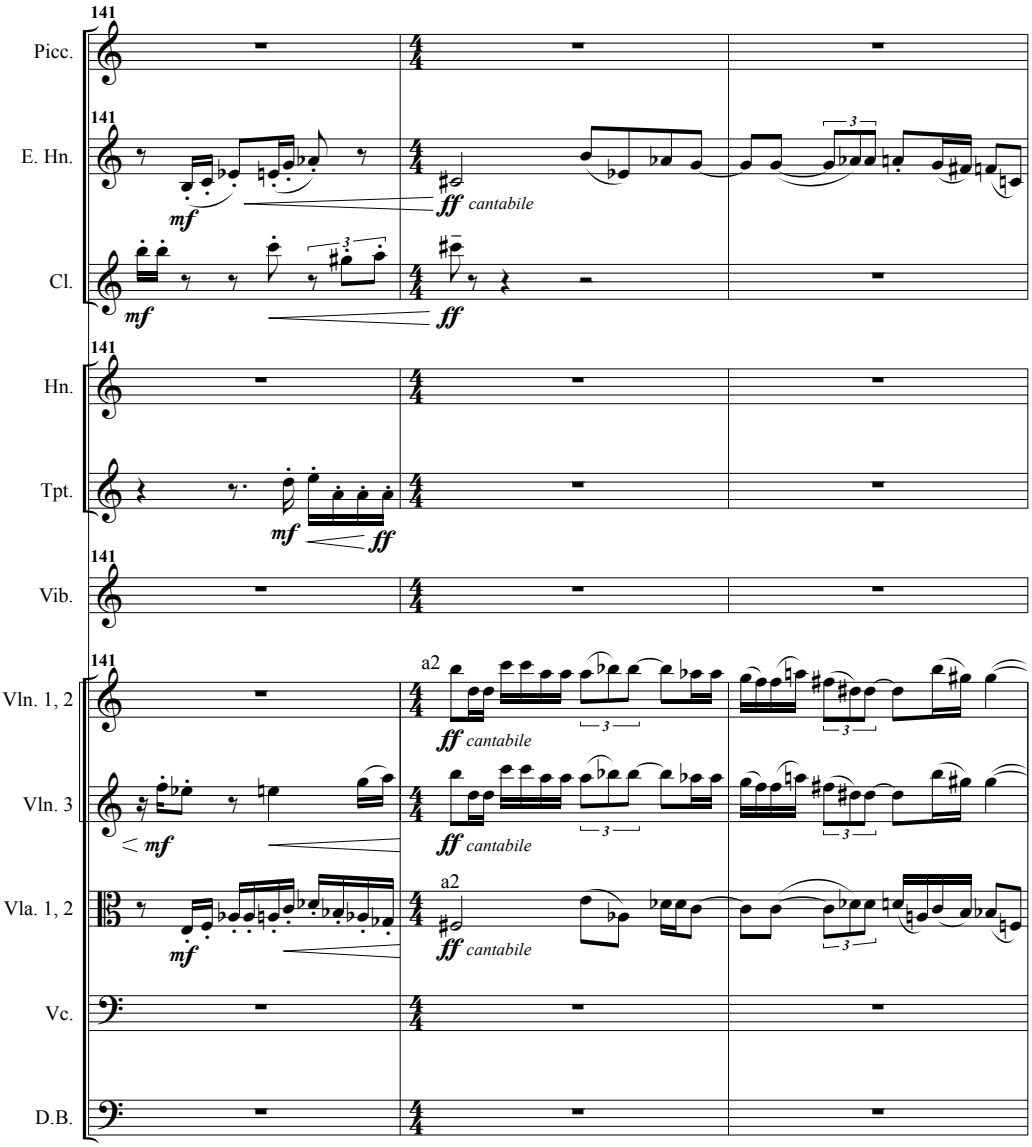

12
122
Fl.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
arco
pizz.
arco

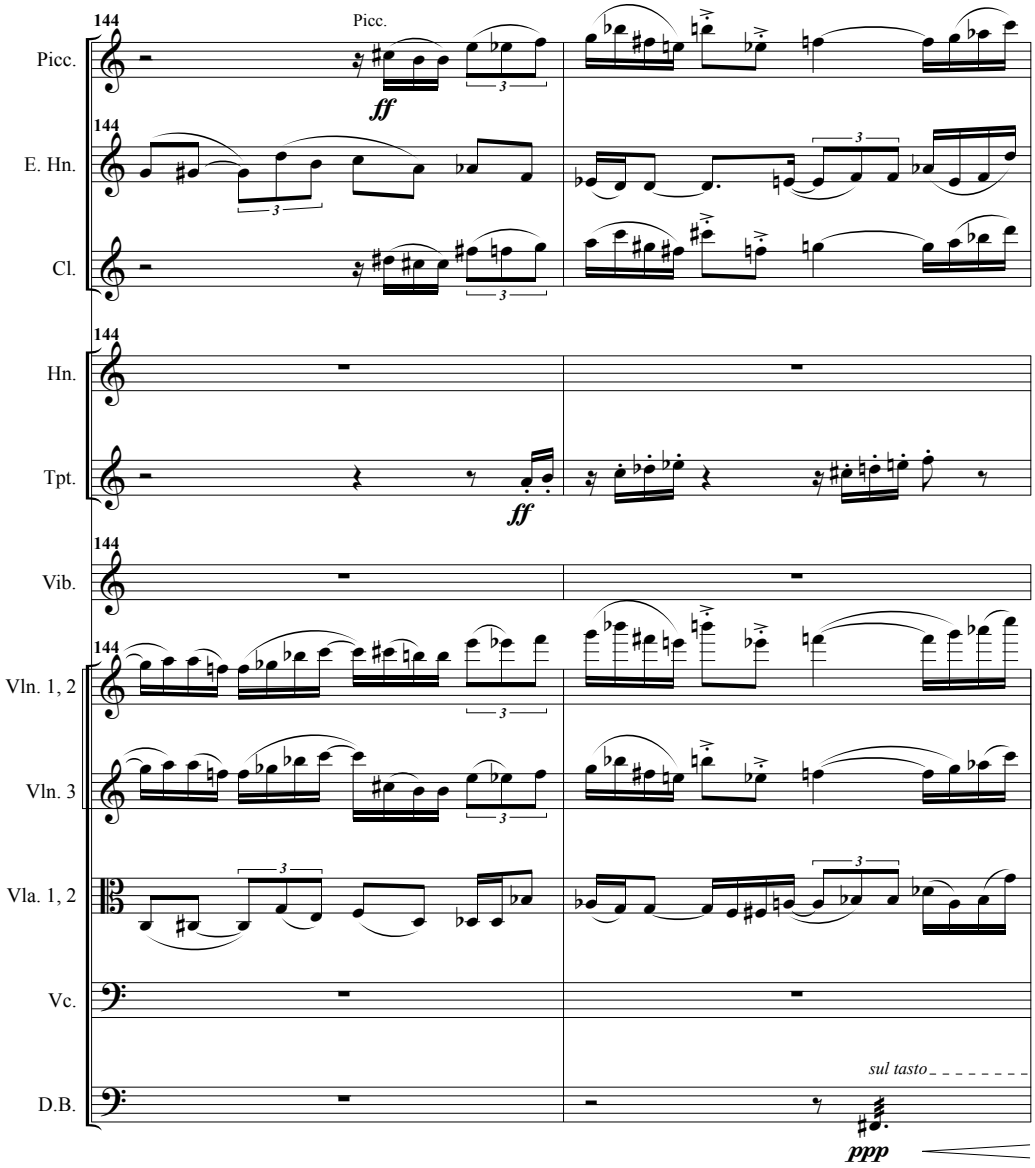

125
Fl.
E. Hn.
Cl.
Hn.
Tpt.
prepare
four mallets
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
p
mf
f
fffp
fff

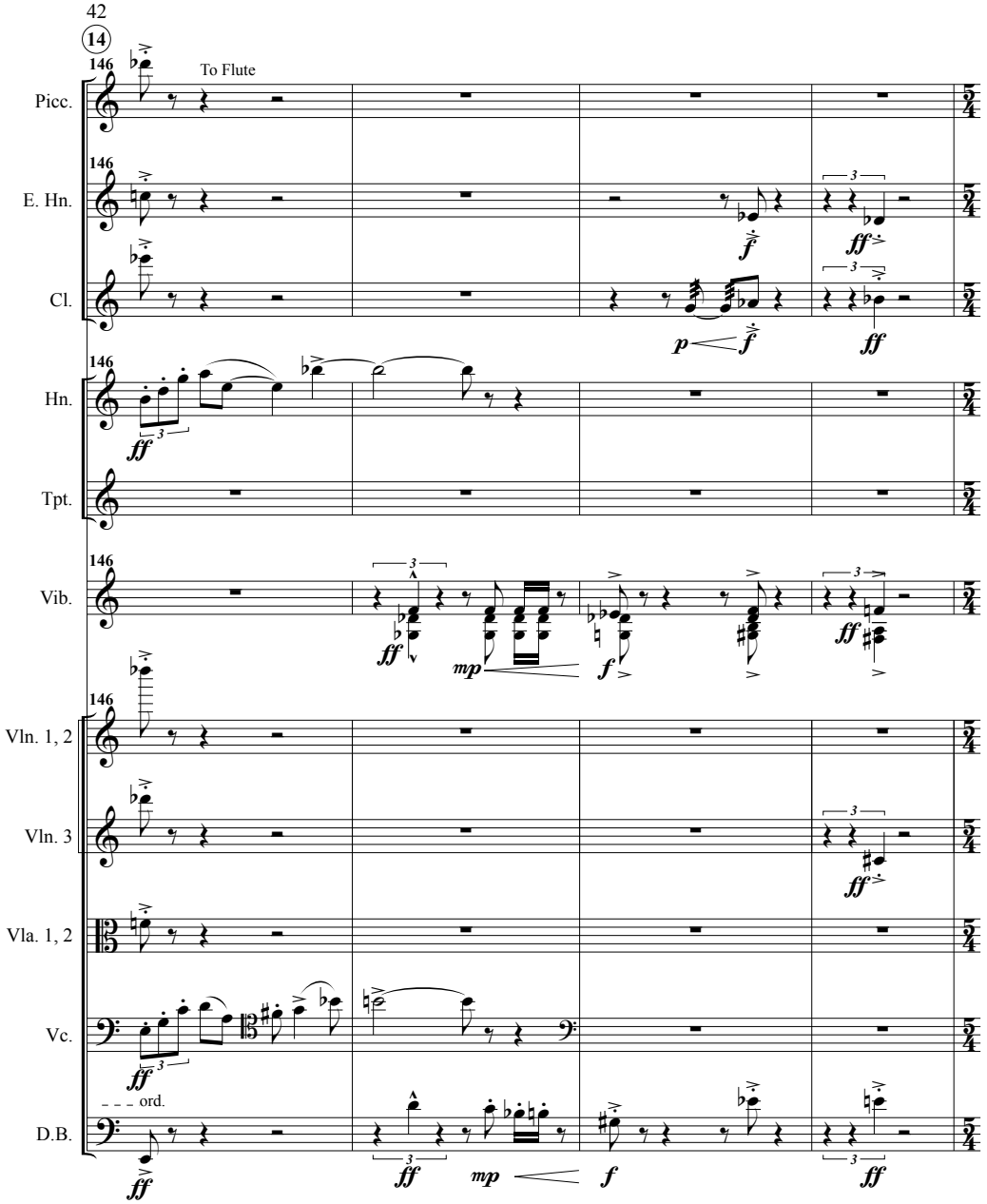

128
Fl.
To Picc.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
mp
f
p
fp

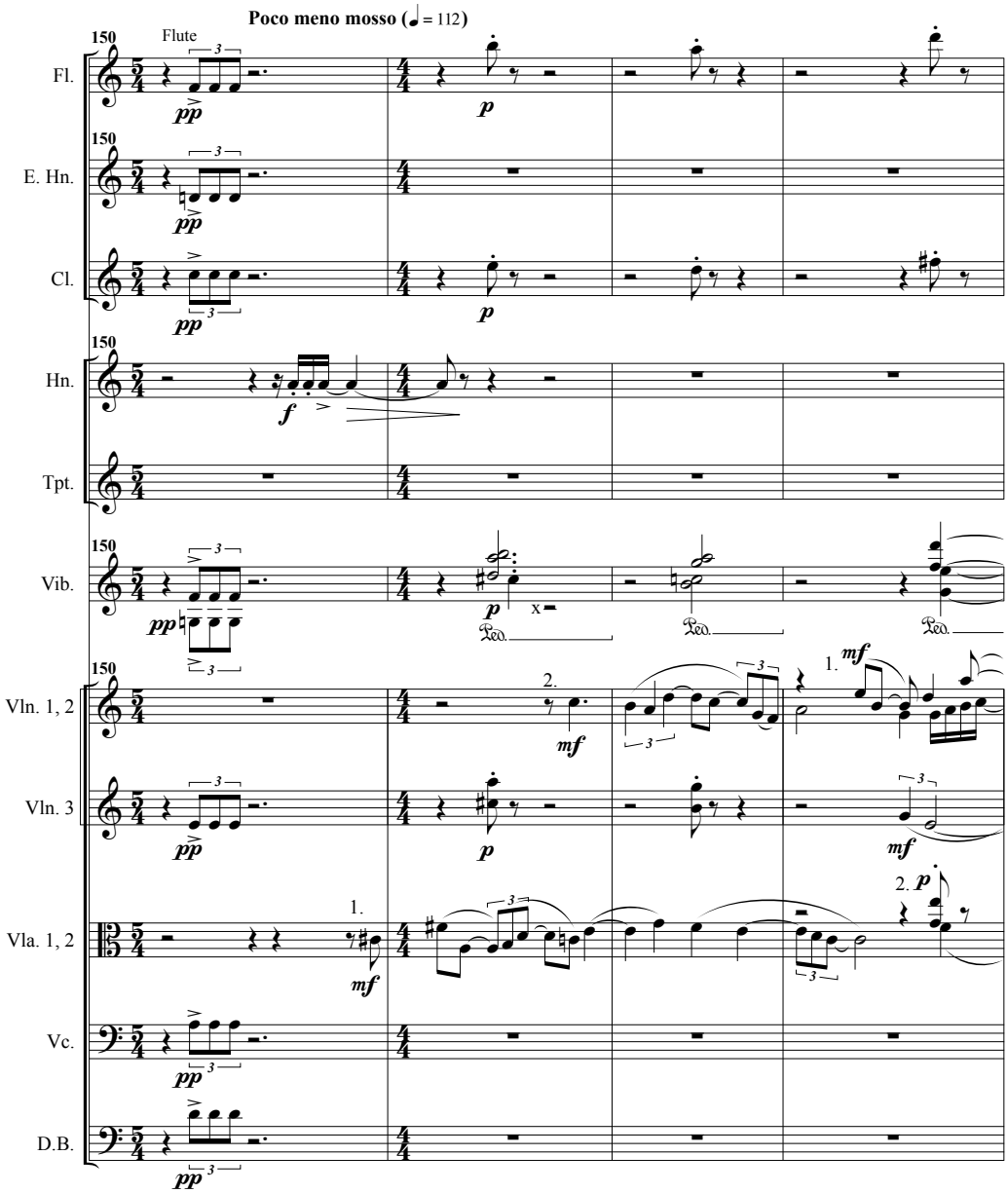

38
13
131
Hn.
Tpt.
Vln. 1, 2
Vln. 3
Vc.
ff
ffp
f
1.
2.
133
mf
Vla. 1, 2
a2

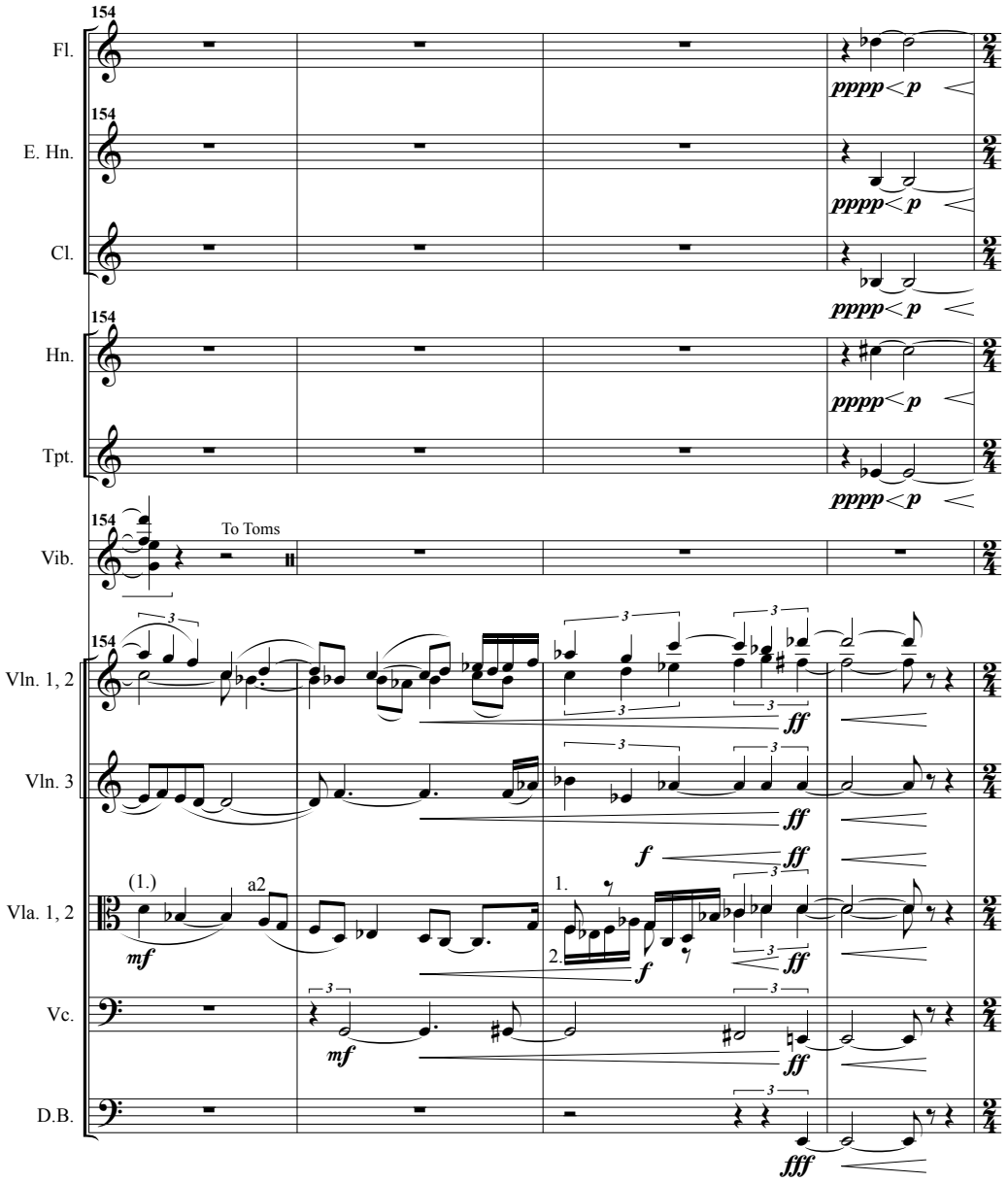

135
E. Hn.
Cl.
Tpt.
Vln. 3
Vla. 1, 2
mf
ff
mp
f
1.
138
pizz.
arco
ppp

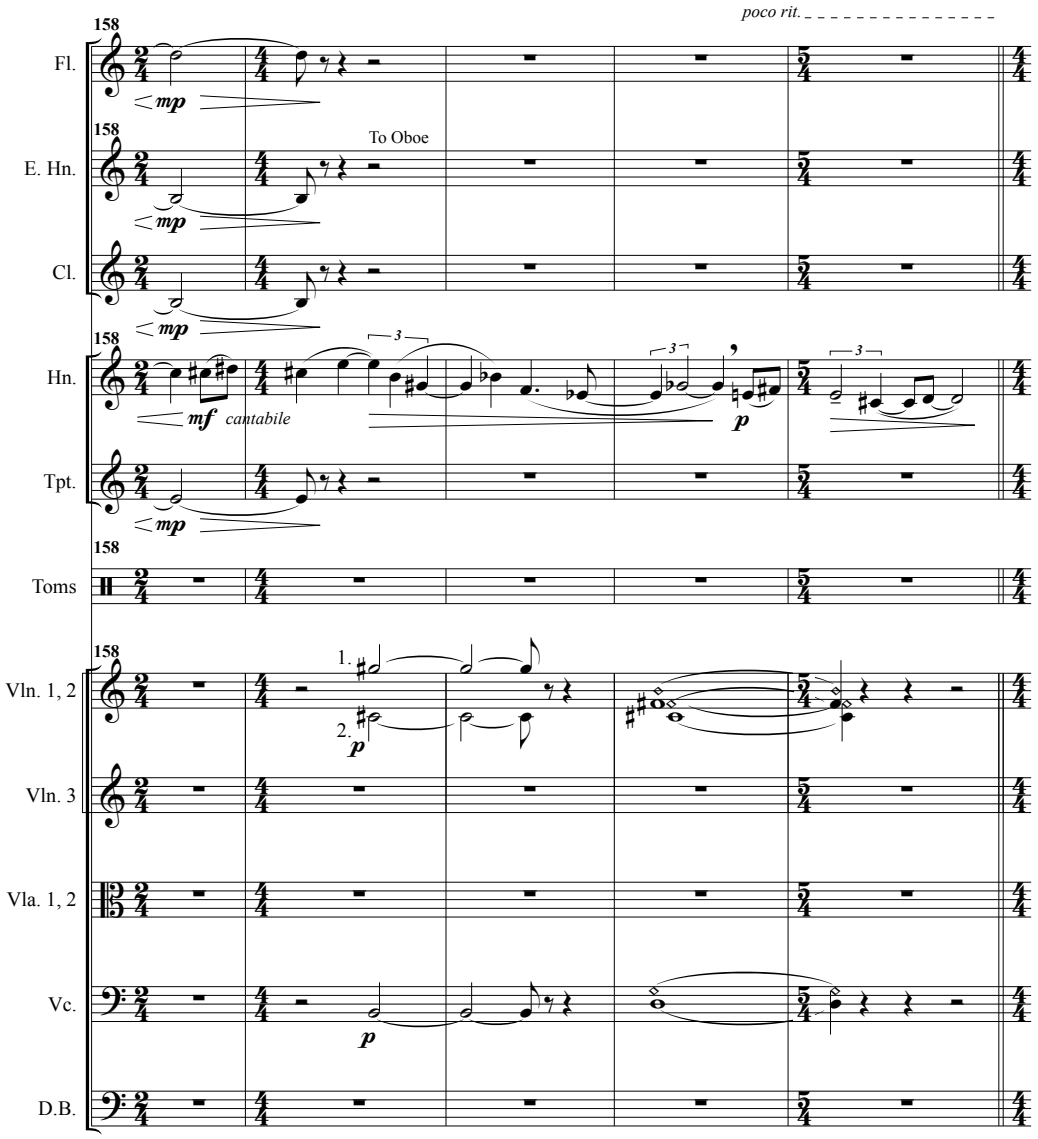

141
Picc.
141
E. Hn.
mf
ff cantabile
Cl.
mf
ff
141
Hn.
Tpt.
mf
ff
141
Vib.
141
a2
Vln. 1, 2
ff cantabile
Vln. 3
mf
ff cantabile
a2
Vla. 1, 2
mf
ff cantabile
Vc.
D.B.

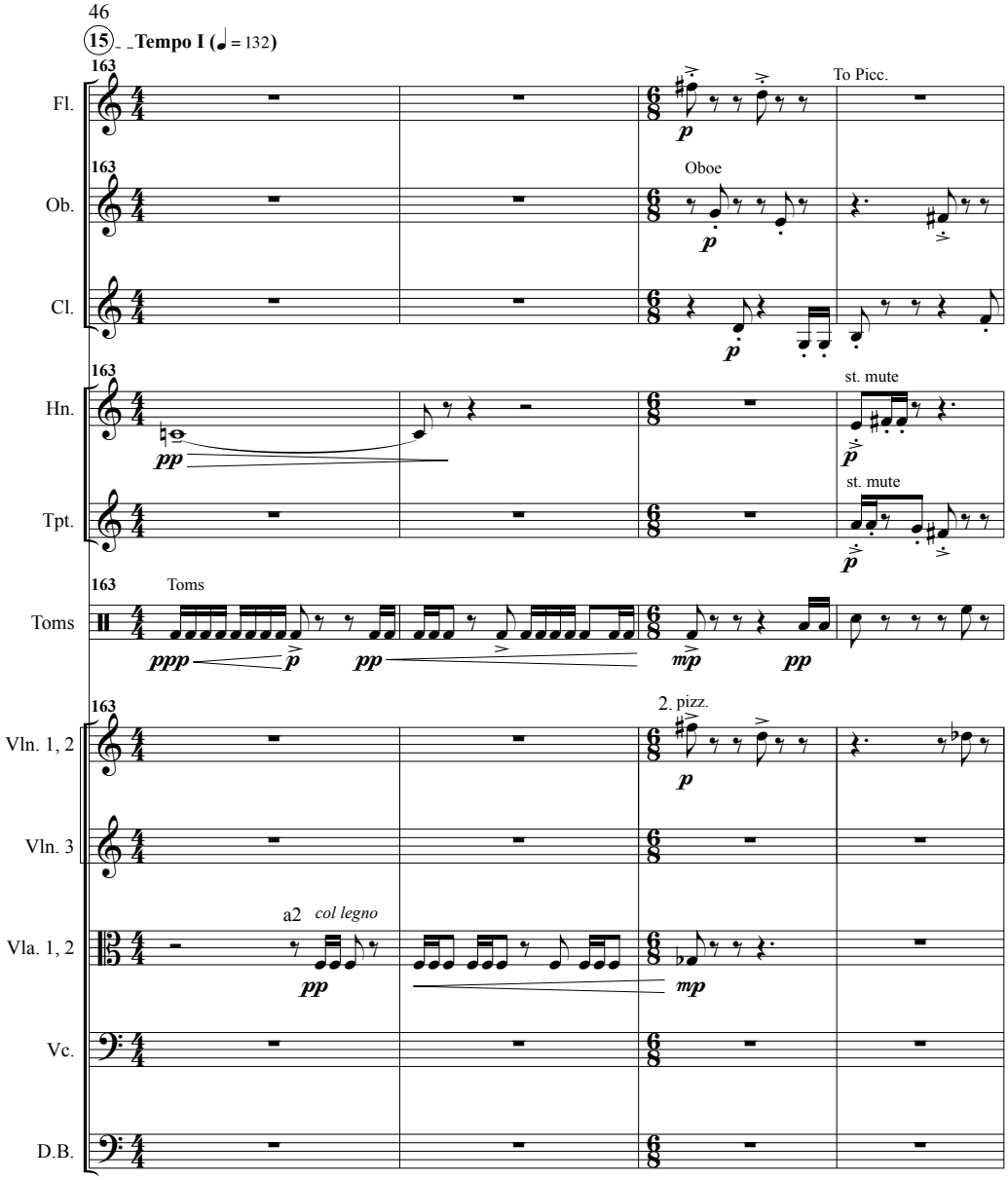

144
Picc.
Picc.
ff
E. Hn.
Cl.
Hn.
Tpt.
ff
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
sul tasto
ppp

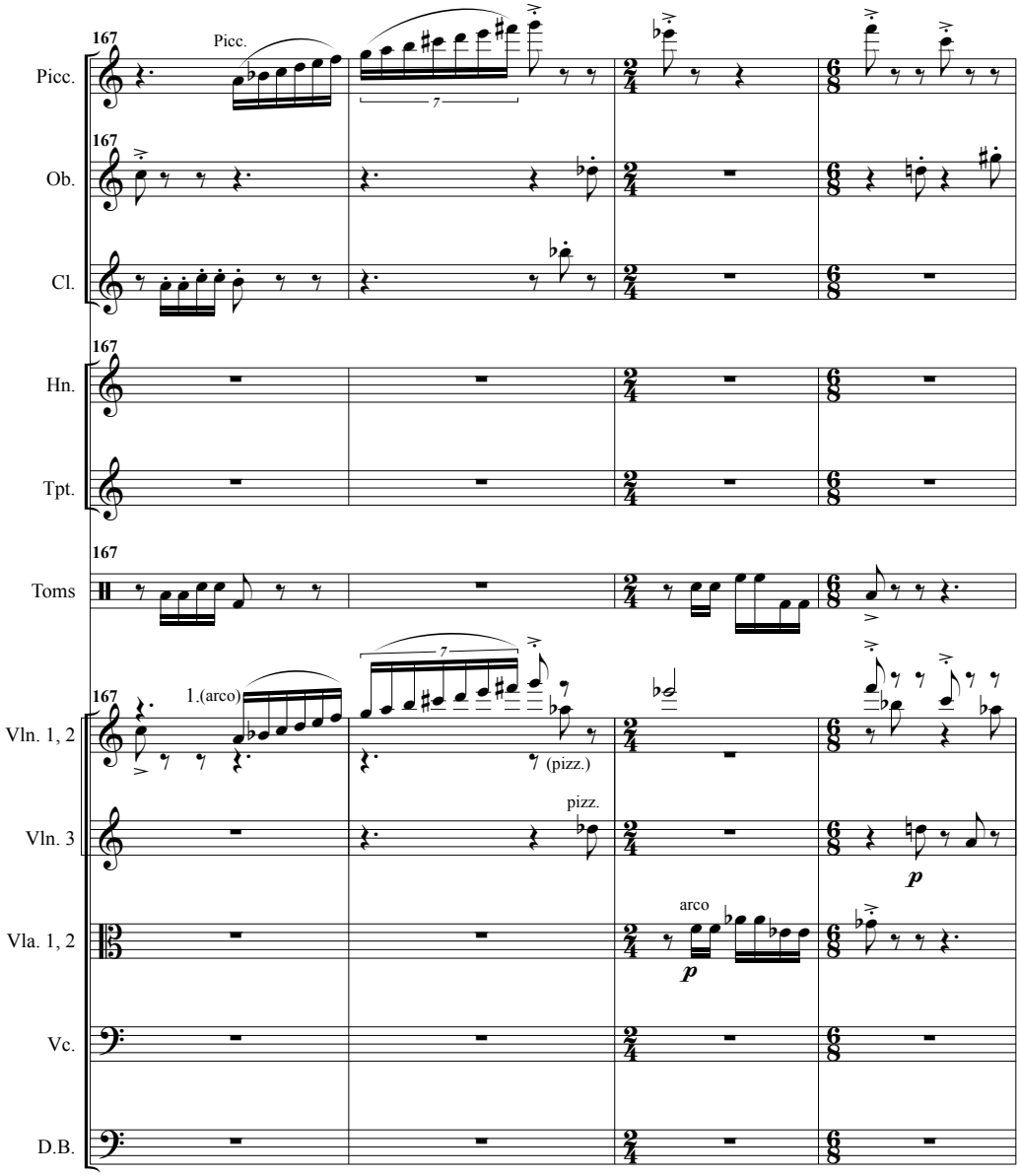

14
146
To Flute
Picc.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
ord.
D.B.

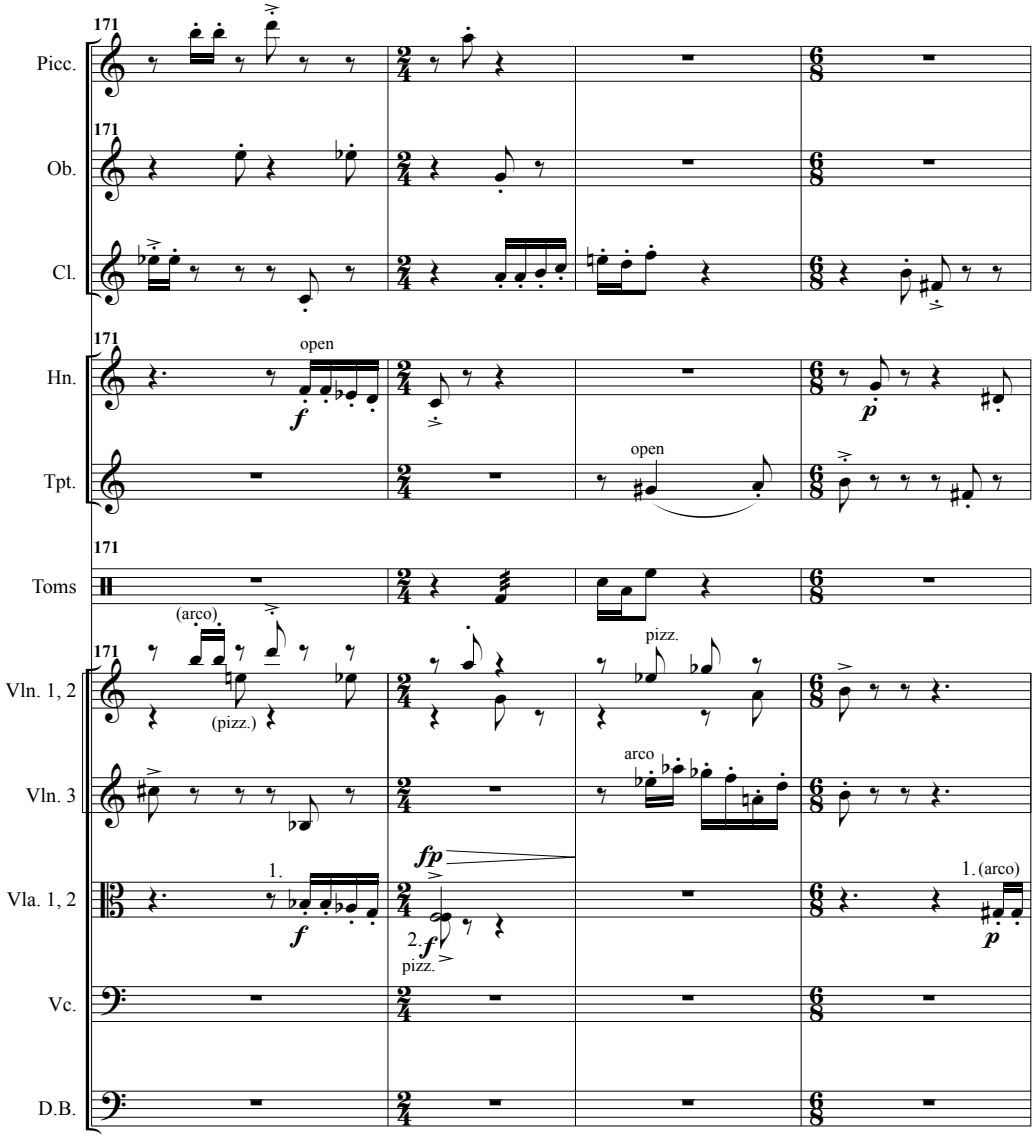

Poco meno mosso (♩= 112)
150
Flute
Fl.
E. Hn.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
pp
p
f
mf
1.
2.
Ped.

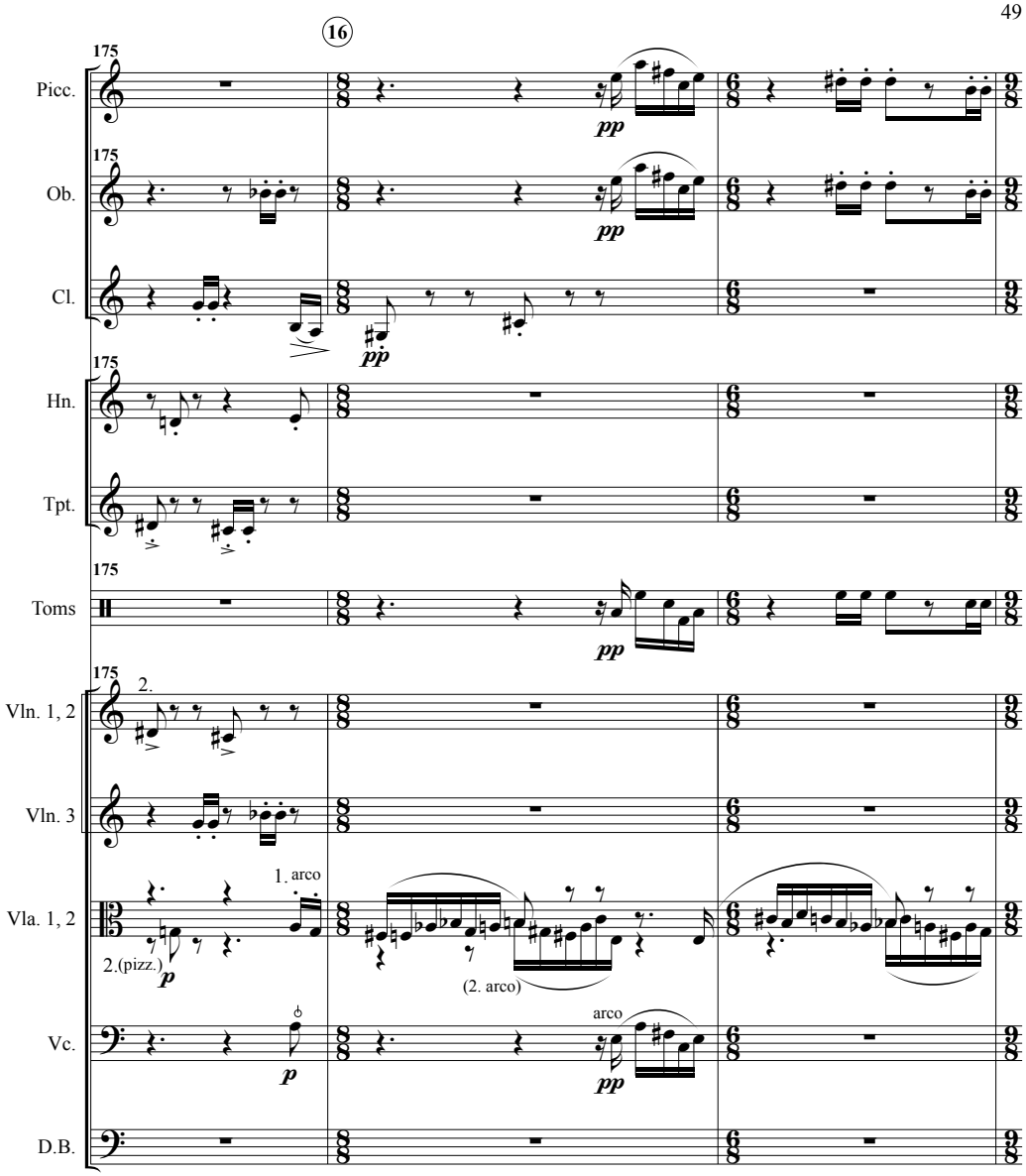

154
Fl.
pppp < p
E. Hn.
Cl.
Hn.
Tpt.
Vib.
To Toms
Vln. 1, 2
ff
Vln. 3
f
Vla. 1, 2
(1.)
a2
mf
1.
2.
Vc.
D.B.
fff

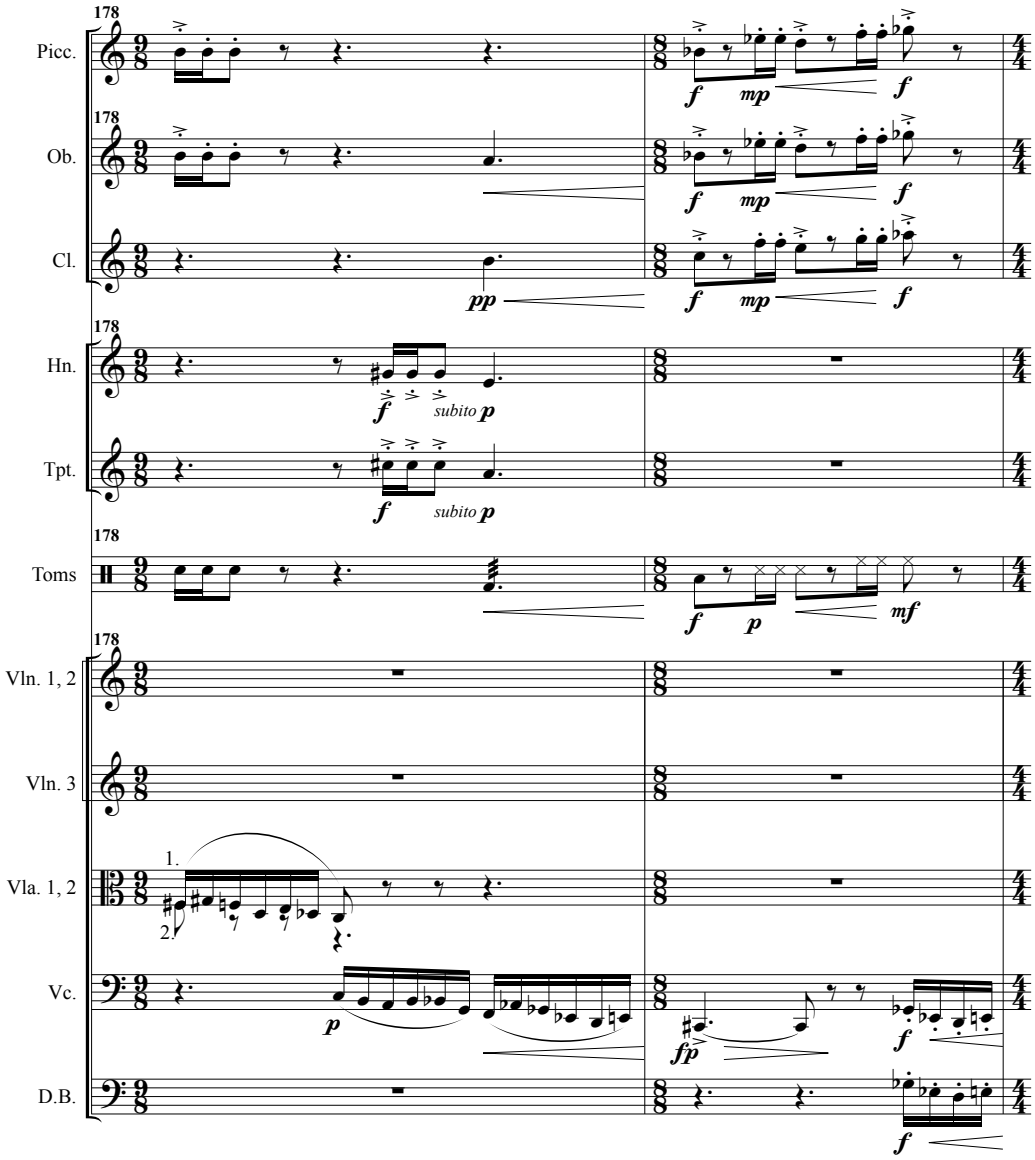

poco rit.
158
Fl.
mp
158
To Oboe
E. Hn.
mp
Cl.
mp
158
Hn.
mf cantabile
3
3
3
p
Tpt.
mp
158
Toms
158
1.
2.
p
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
p
D.B.

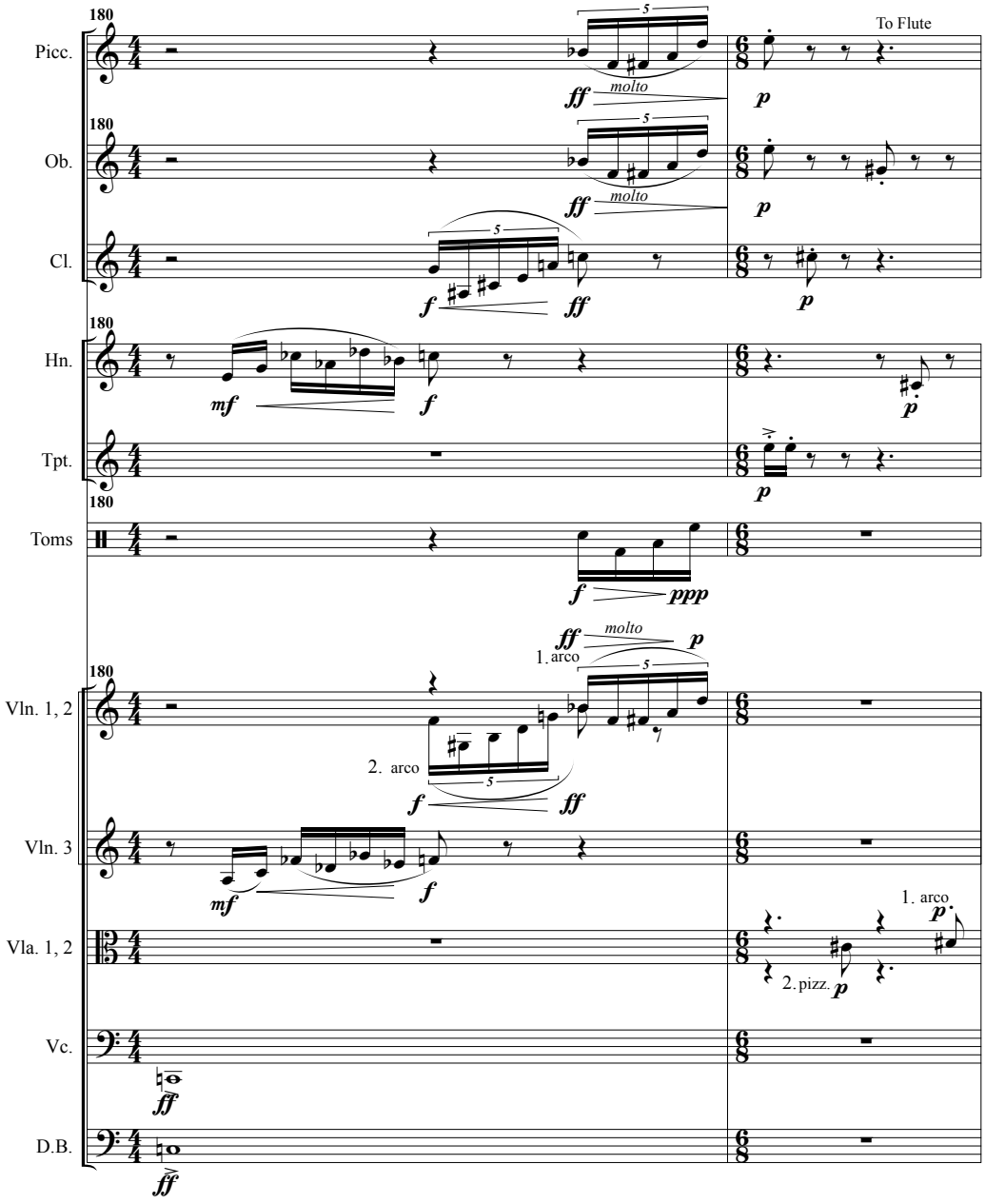

15 Tempo I (♩ = 132)
163
Fl.
To Picc.
Ob.
Oboe
Cl.
Hn.
st. mute
Tpt.
st. mute
Toms
Toms
Vln. 1, 2
2. pizz.
Vln. 3
Vla. 1, 2
a2
col legno
Vc.
D.B.

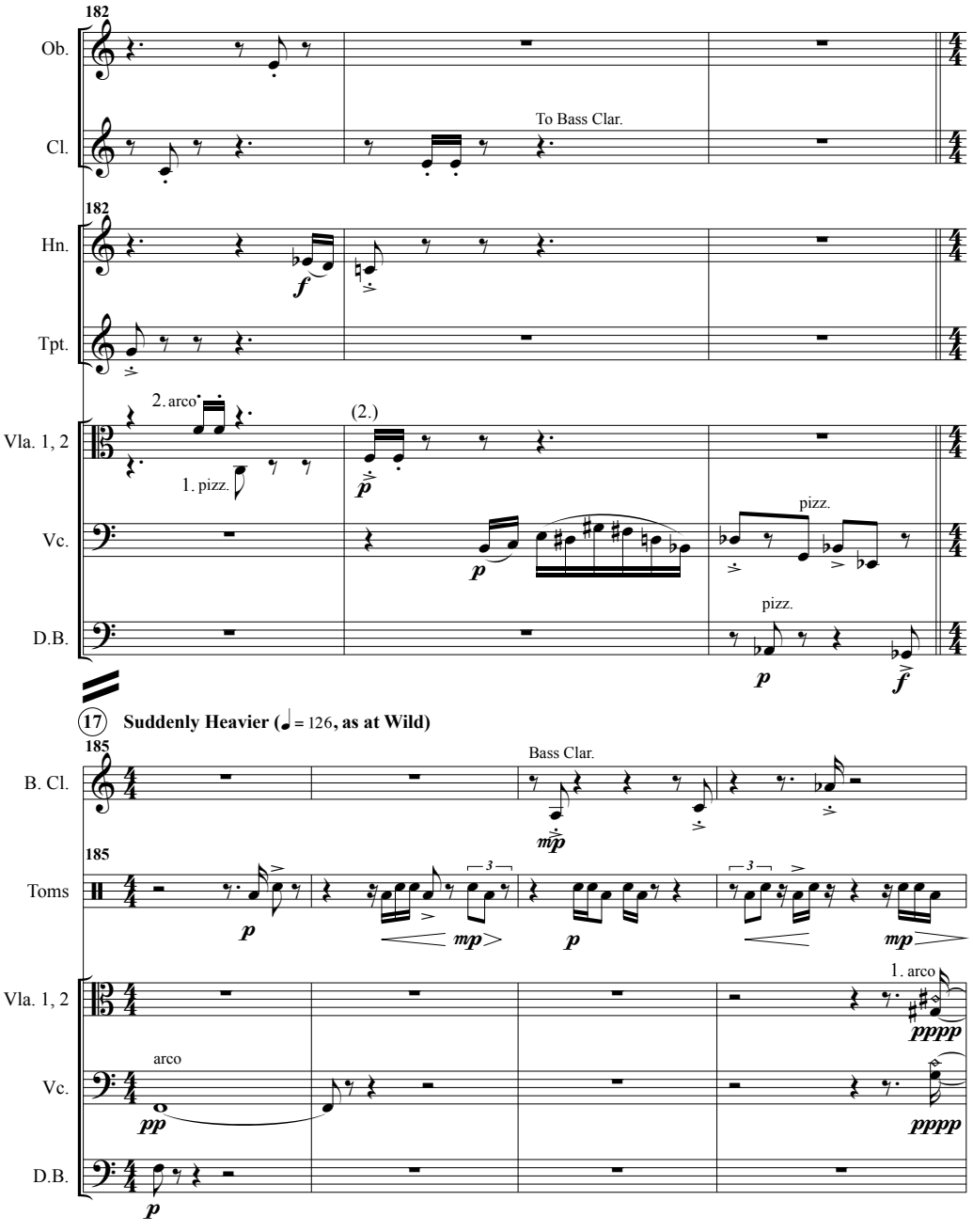

167
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
1.(arco)
(pizz.)
pizz.
arco
p
7

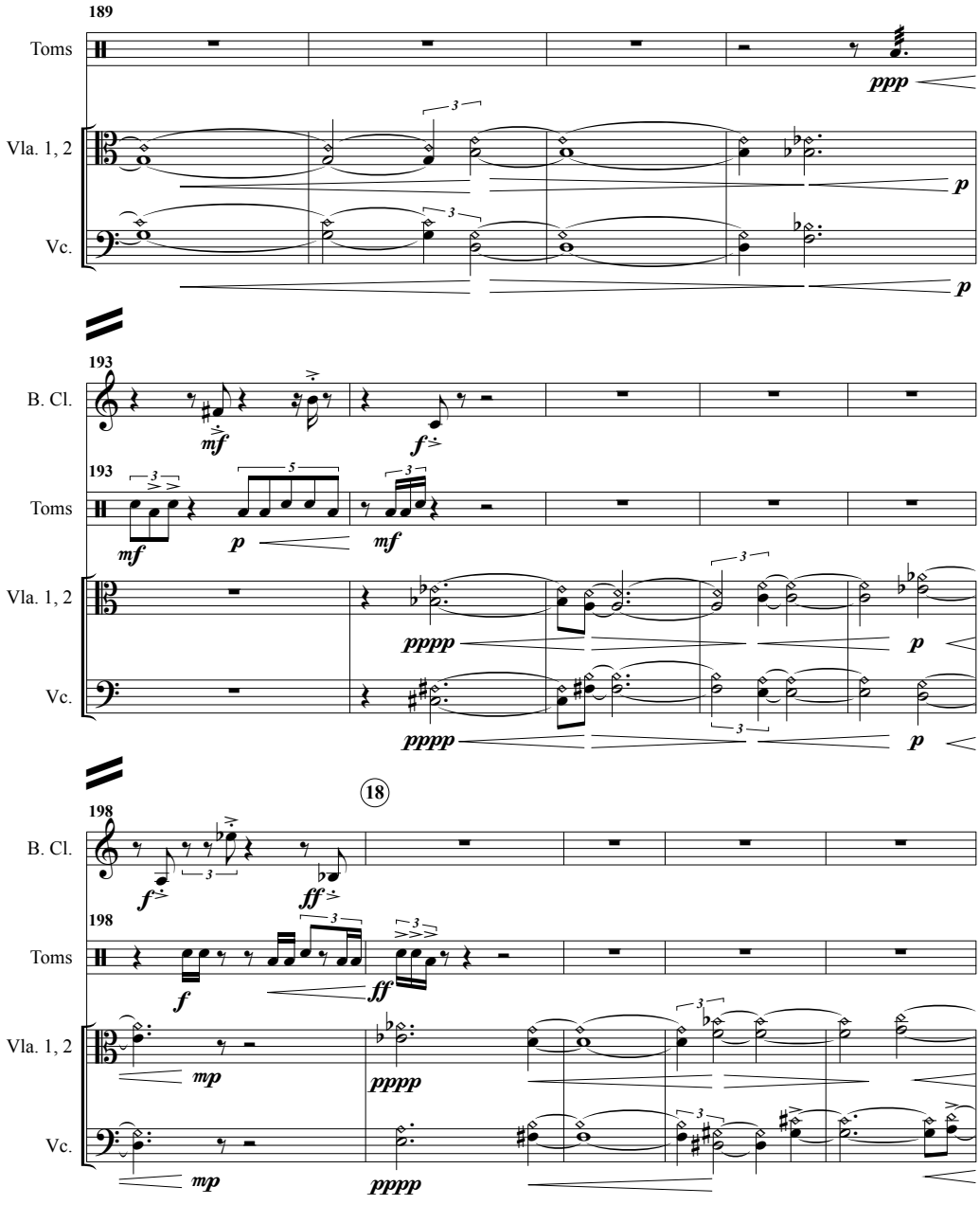

171
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
open
(arco)
(pizz.)
pizz.
arco
1.
2.
fp
1. (arco)

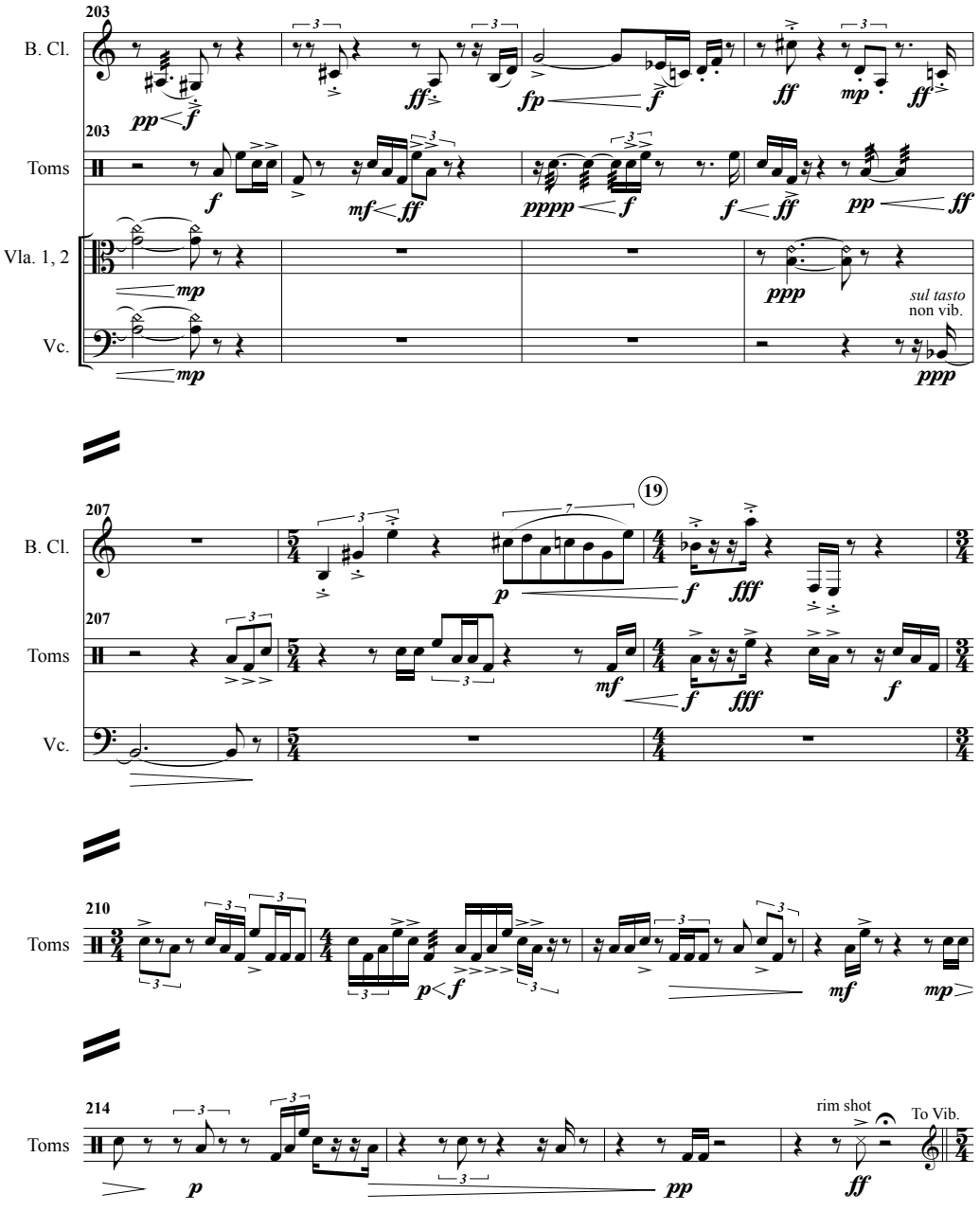

16
175
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
pp
p
2.
1. arco
2.(pizz.)
(2. arco)
arco


178
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
1.
2.
f
mp
pp
subito p
mf
fp

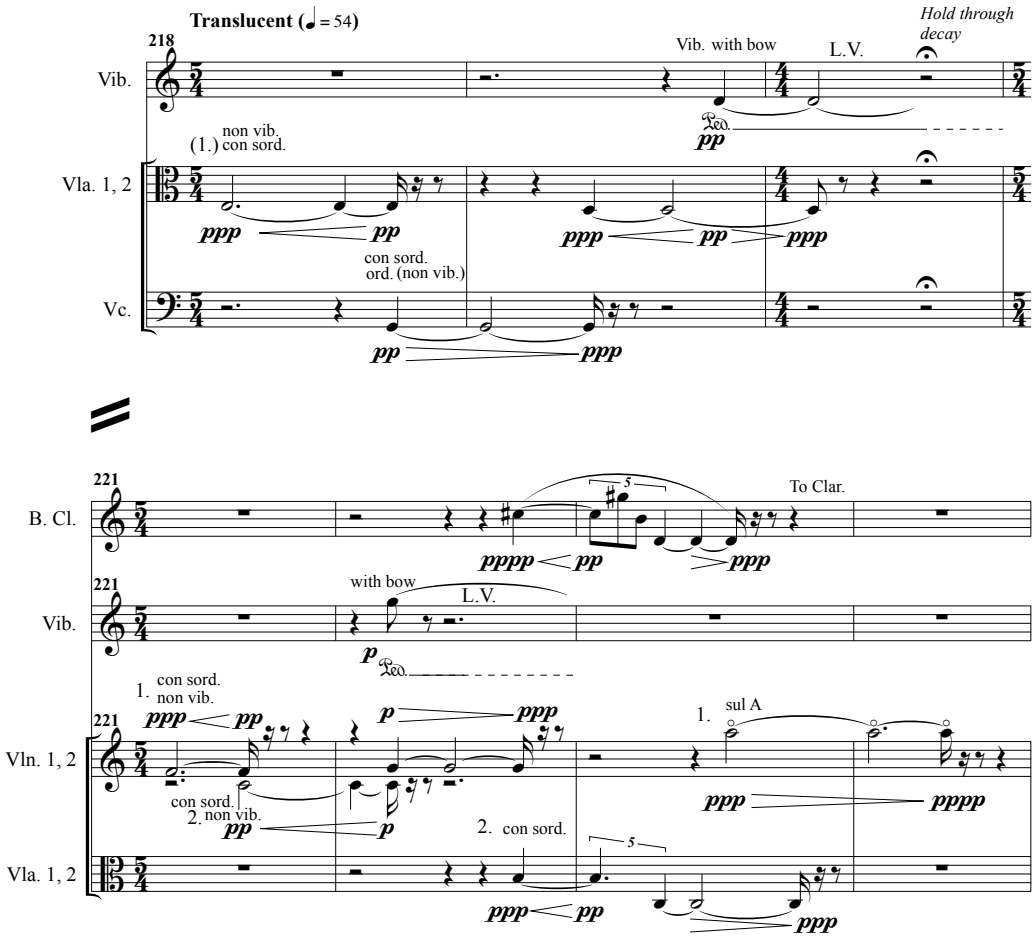

180
Picc.
To Flute
ff
molto
p
Ob.
Cl.
f
Hn.
mf
Tpt.
Toms
ppp
Vln. 1, 2
1. arco
2. arco
Vln. 3
Vla. 1, 2
2. pizz.
Vc.
D.B.

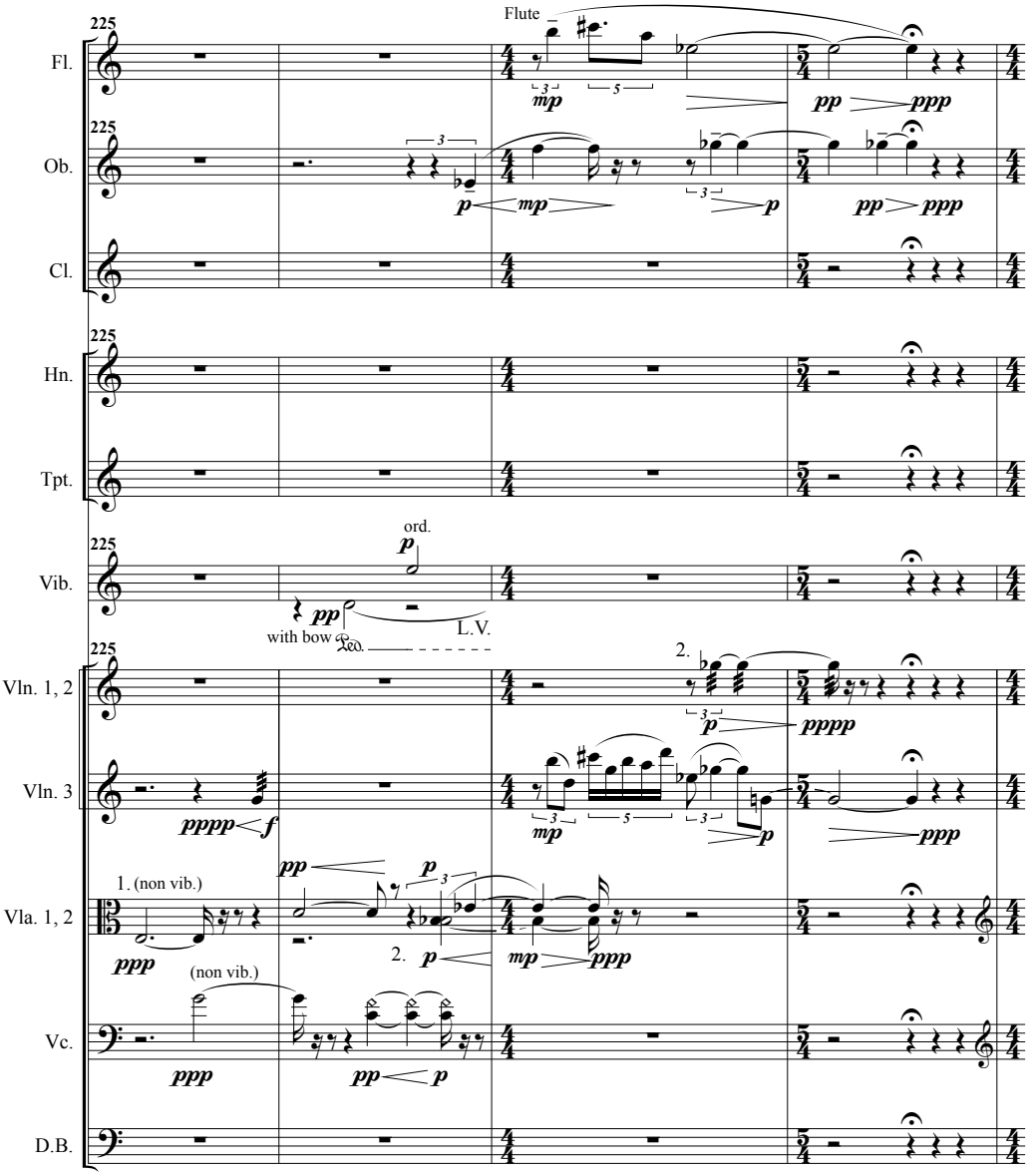

182
Ob.
Cl.
To Bass Clar.
182
Hn.
Tpt.
Vla. 1, 2
2. arco
1. pizz.
(2.)
Vc.
pizz.
D.B.
pizz.
17
Suddenly Heavier (♩ = 126, as at Wild)
185
B. Cl.
Bass Clar.
185
Toms
Vla. 1, 2
1. arco
Vc.
arco
D.B.

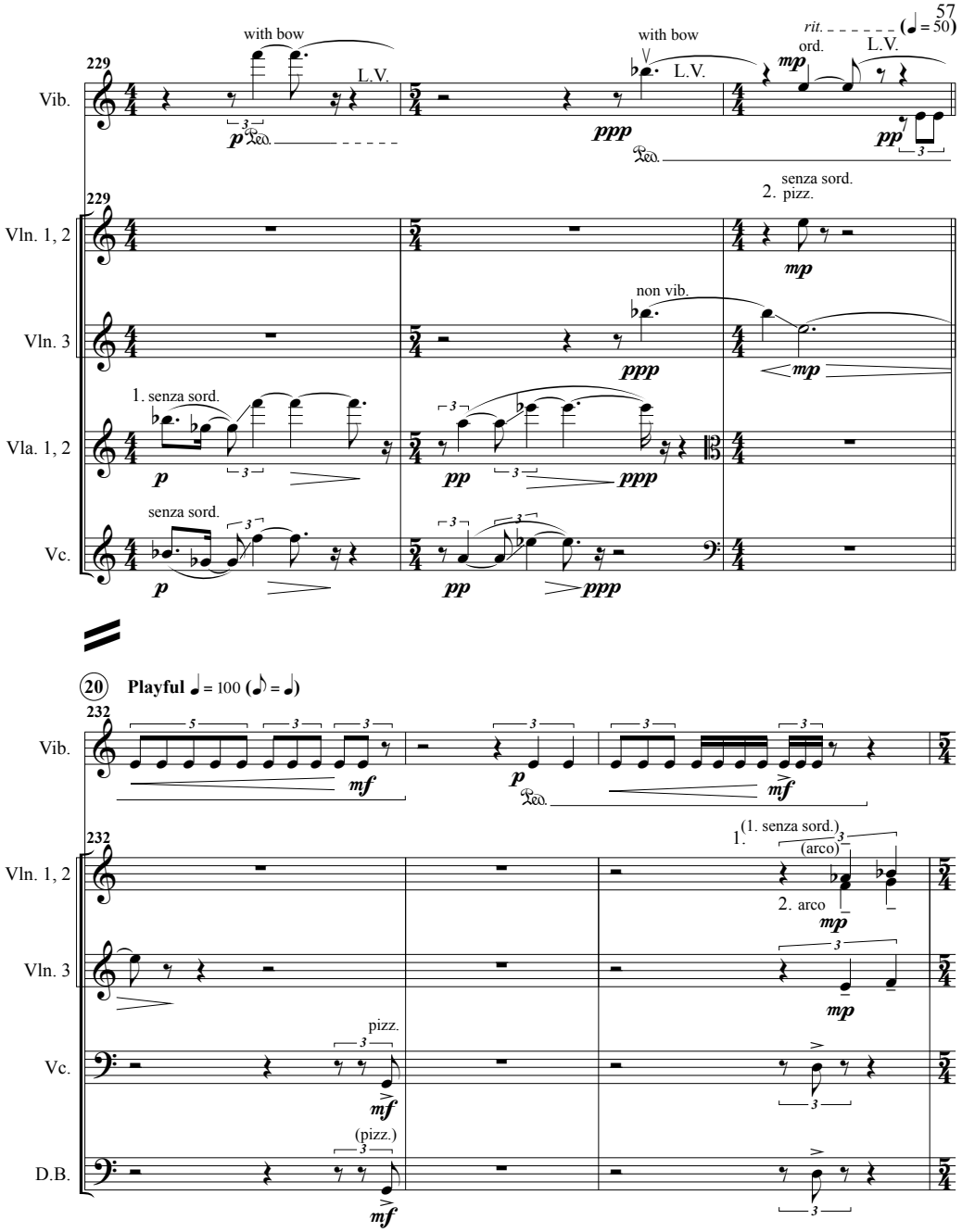

189
Toms
ppp
Vla. 1, 2
p
Vc.
p
193
B. Cl.
mf
f
193
Toms
mf
p
mf
Vla. 1, 2
pppp
p
Vc.
pppp
p
18
198
B. Cl.
f
ff
198
Toms
f
ff
Vla. 1, 2
mp
pppp
Vc.
mp
pppp

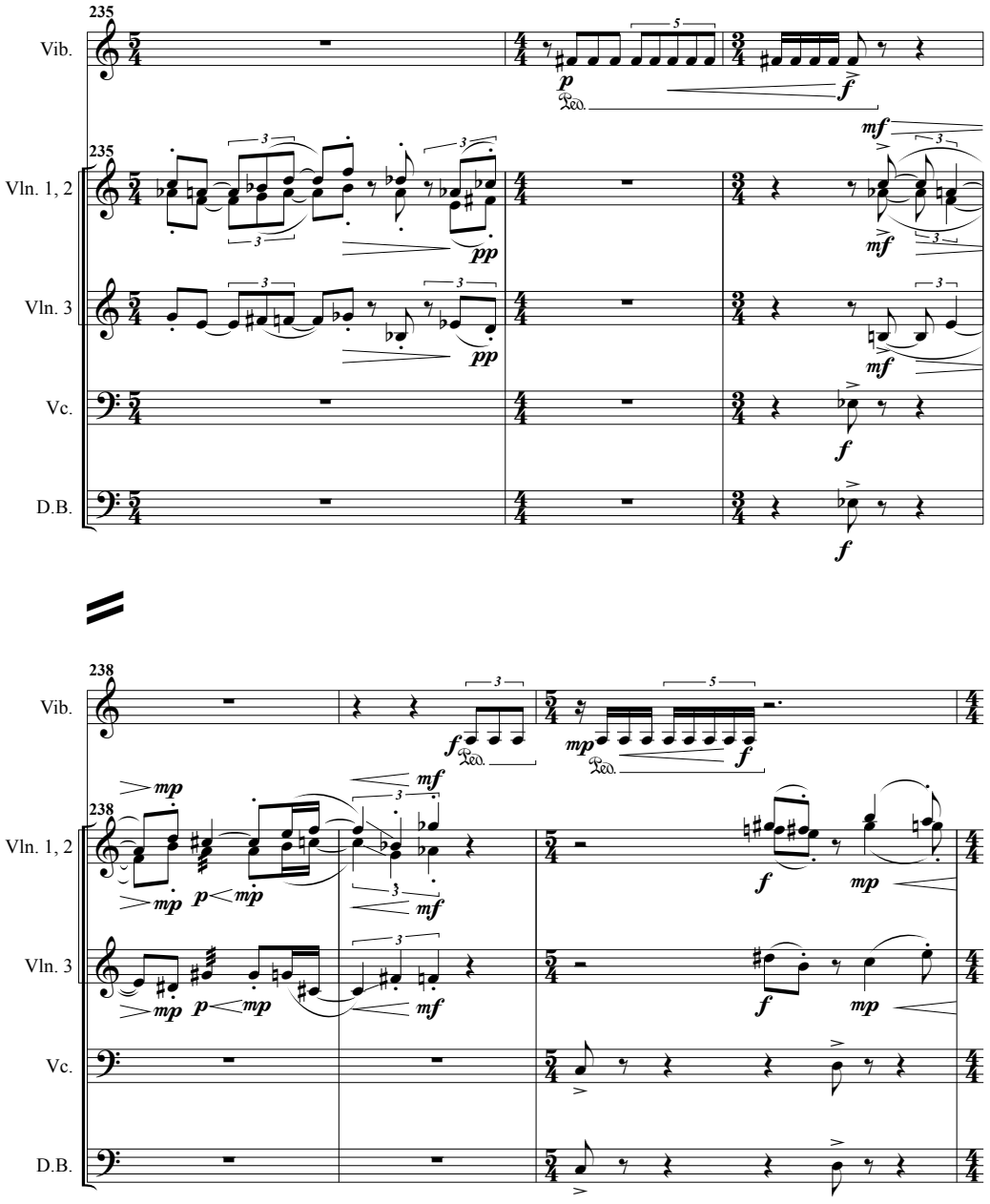

203
B. Cl.
Toms
Vla. 1, 2
Vc.
sul tasto
non vib.
207
19
210
214
rim shot
To Vib.

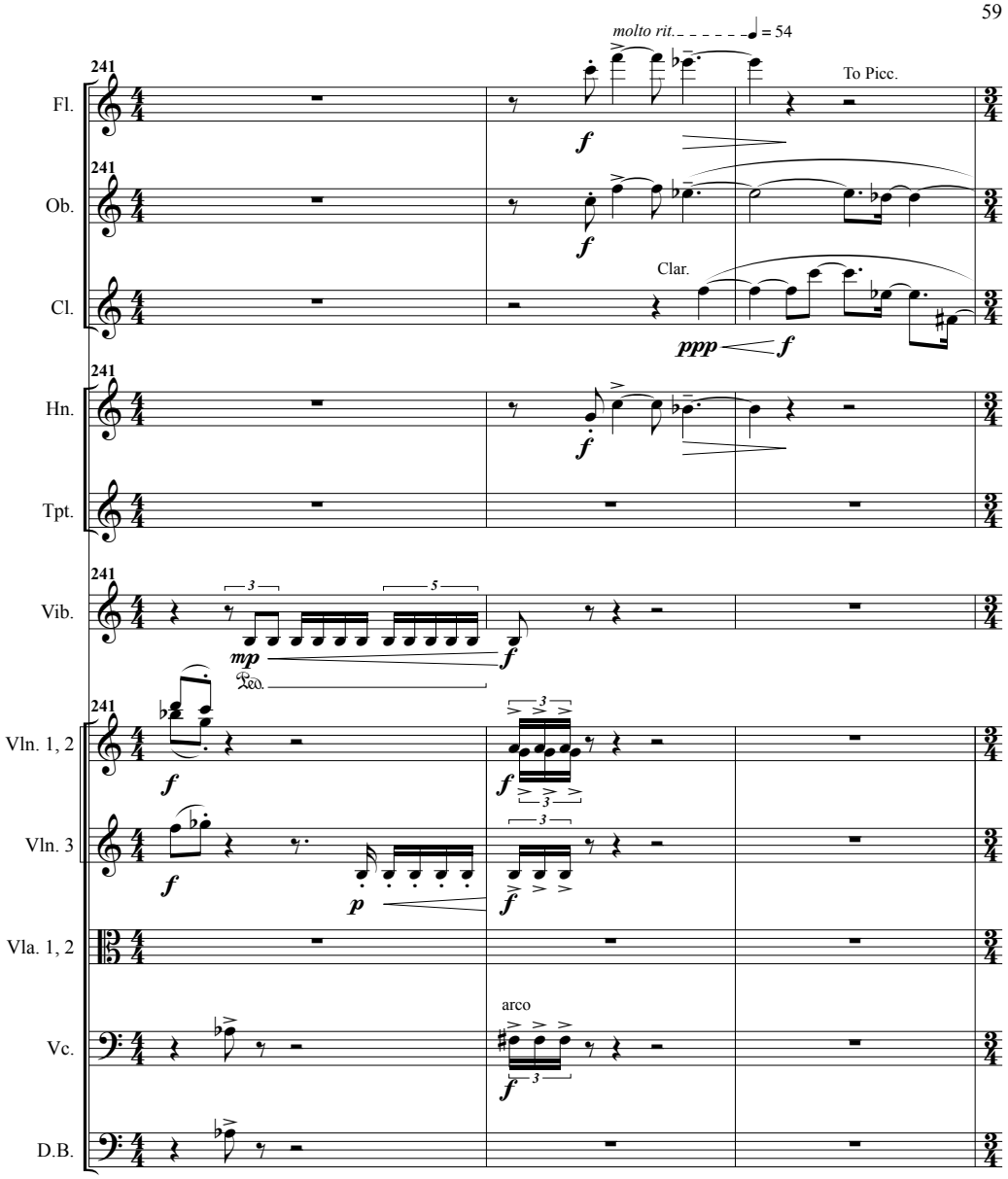
III. Request for Proposal

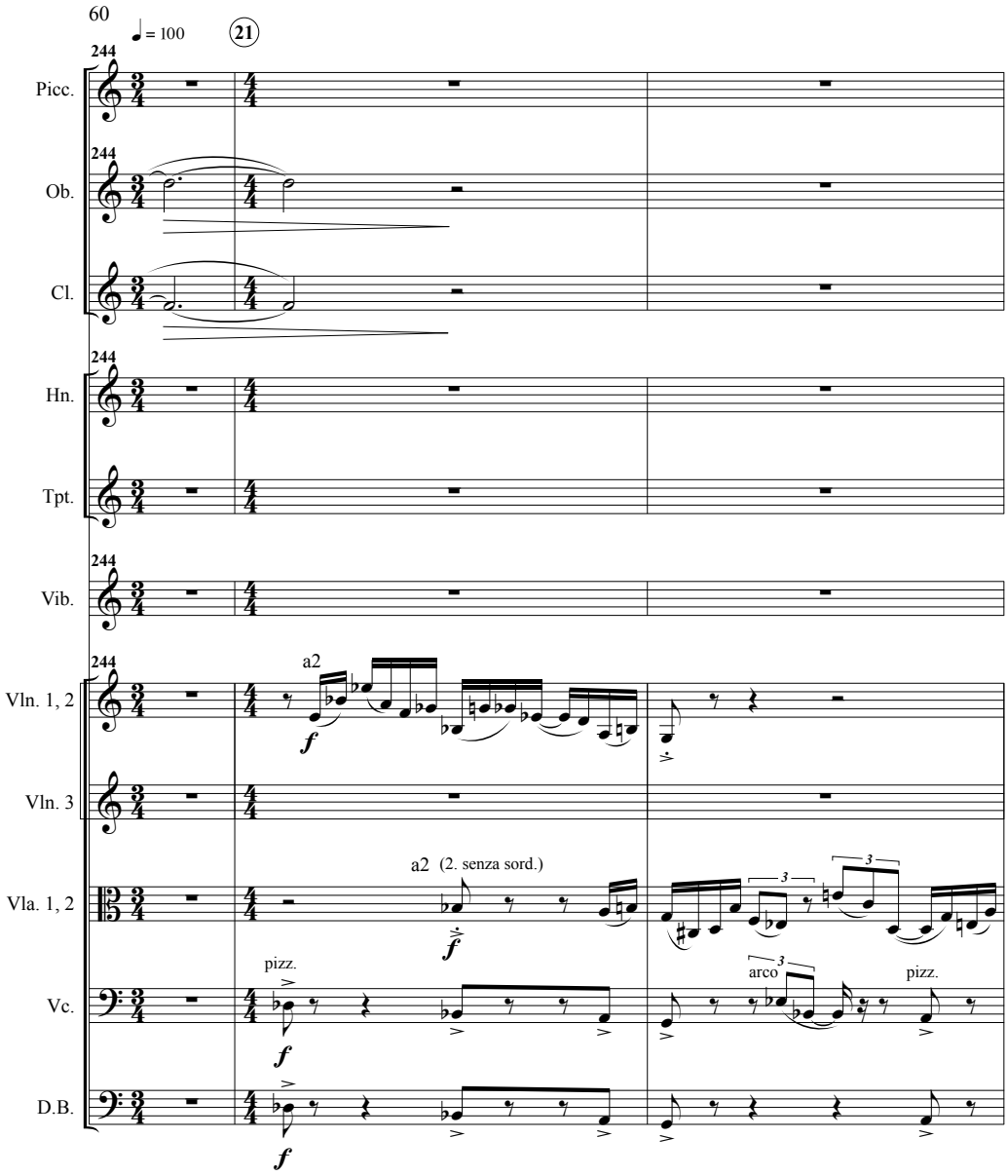


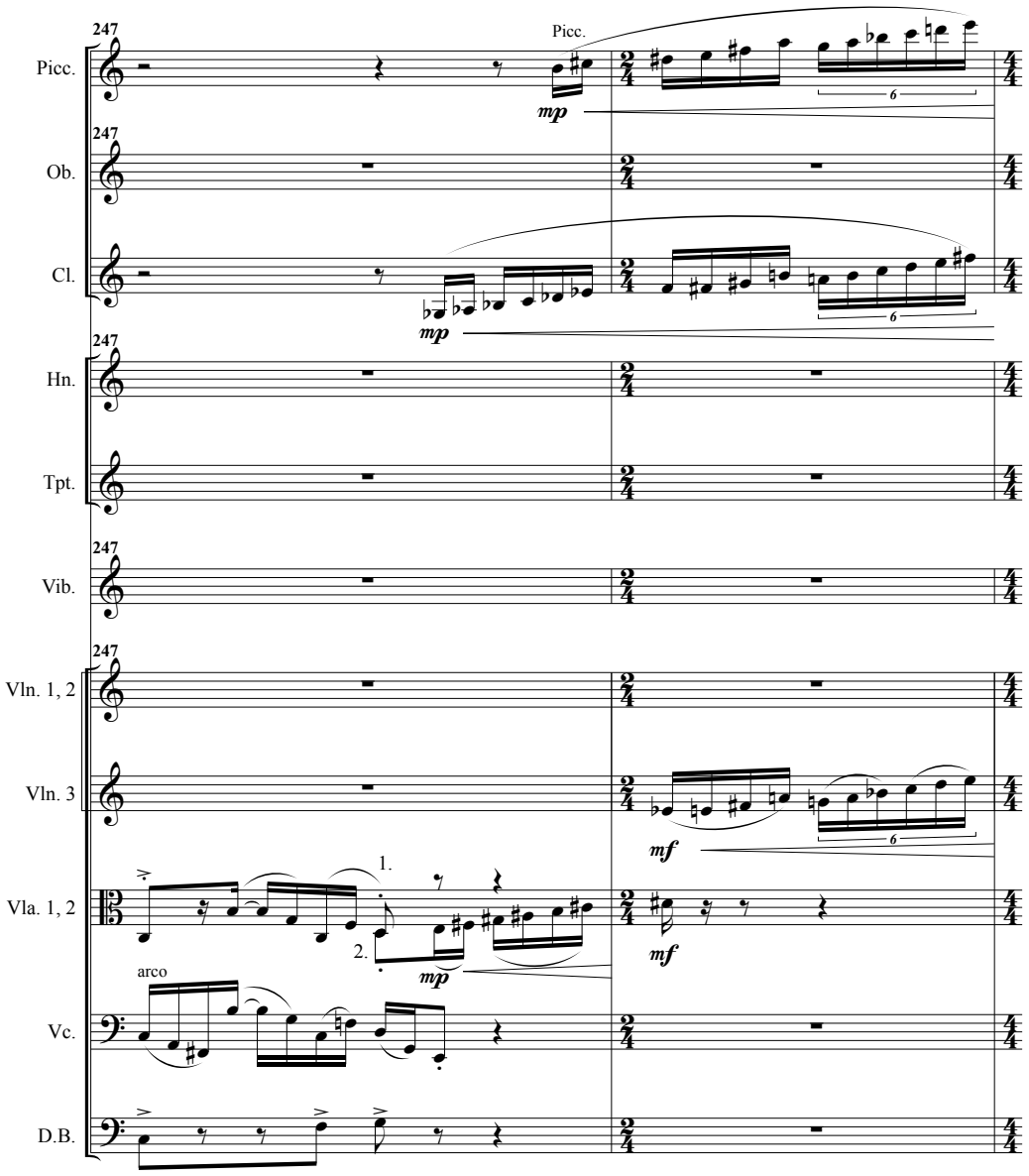

225
Flute
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
ord.
with bow
L.V.
Vln. 1, 2
Vln. 3
Vla. 1, 2
1. (non vib.)
2.
(non vib.)
Vc.
D.B.

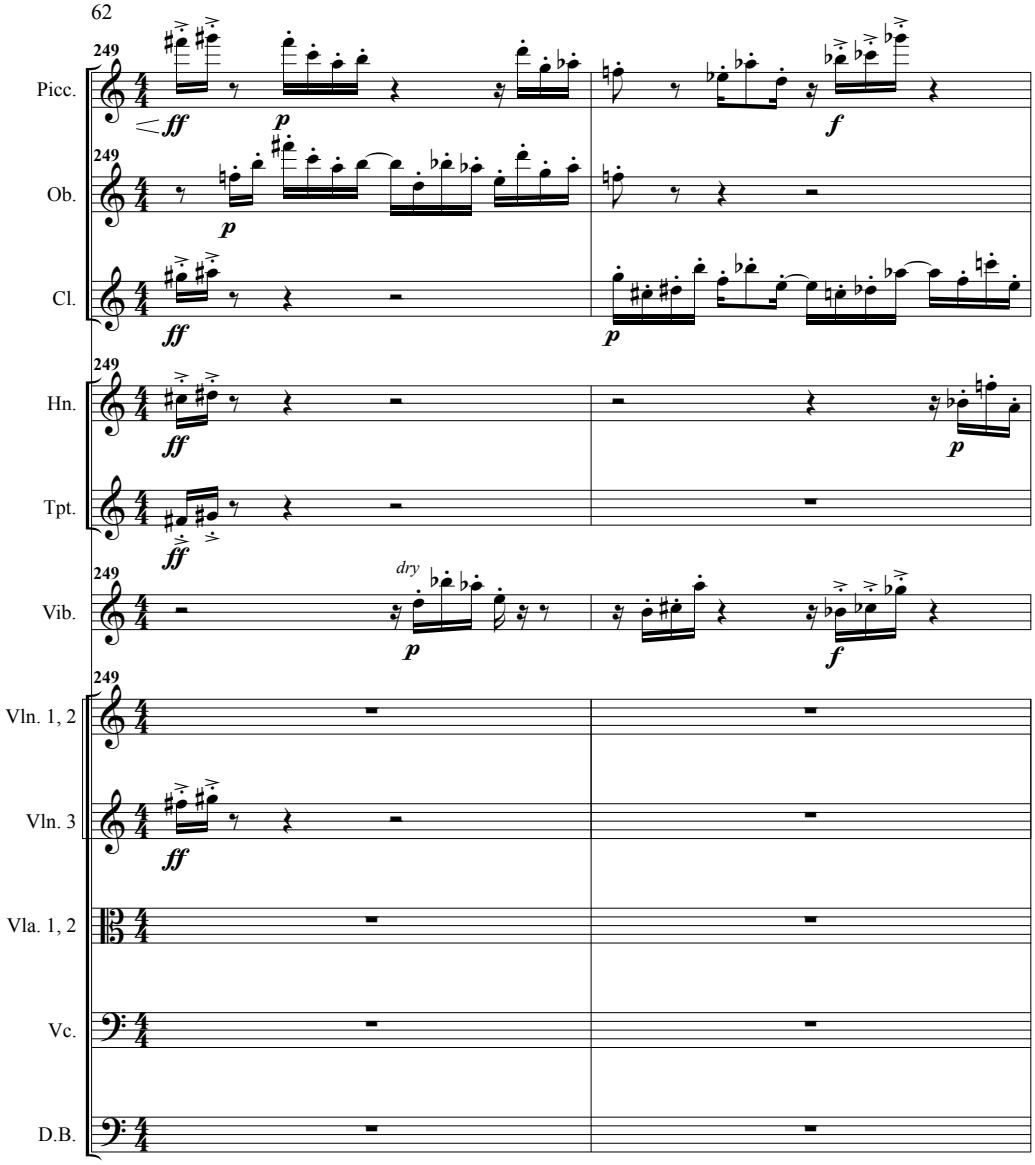

229
Vib.
with bow
L.V.
with bow
L.V.
rit.
(♩ = 50)
ord.
L.V.
mp
p
Ped.
ppp
Ped.
pp
3
229
Vln. 1, 2
2. senza sord.
pizz.
mp
Vln. 3
non vib.
ppp
mp
Vla. 1, 2
1. senza sord.
p
pp
ppp
Vc.
senza sord.
p
pp
ppp
20
Playful ♩ = 100 (♪ = ♩)
232
Vib.
mf
p
Ped.
mf
232
Vln. 1, 2
1. (1. senza sord.)
(arco)
2. arco
mp
Vln. 3
mp
Vc.
pizz.
mf
D.B.
(pizz.)
mf

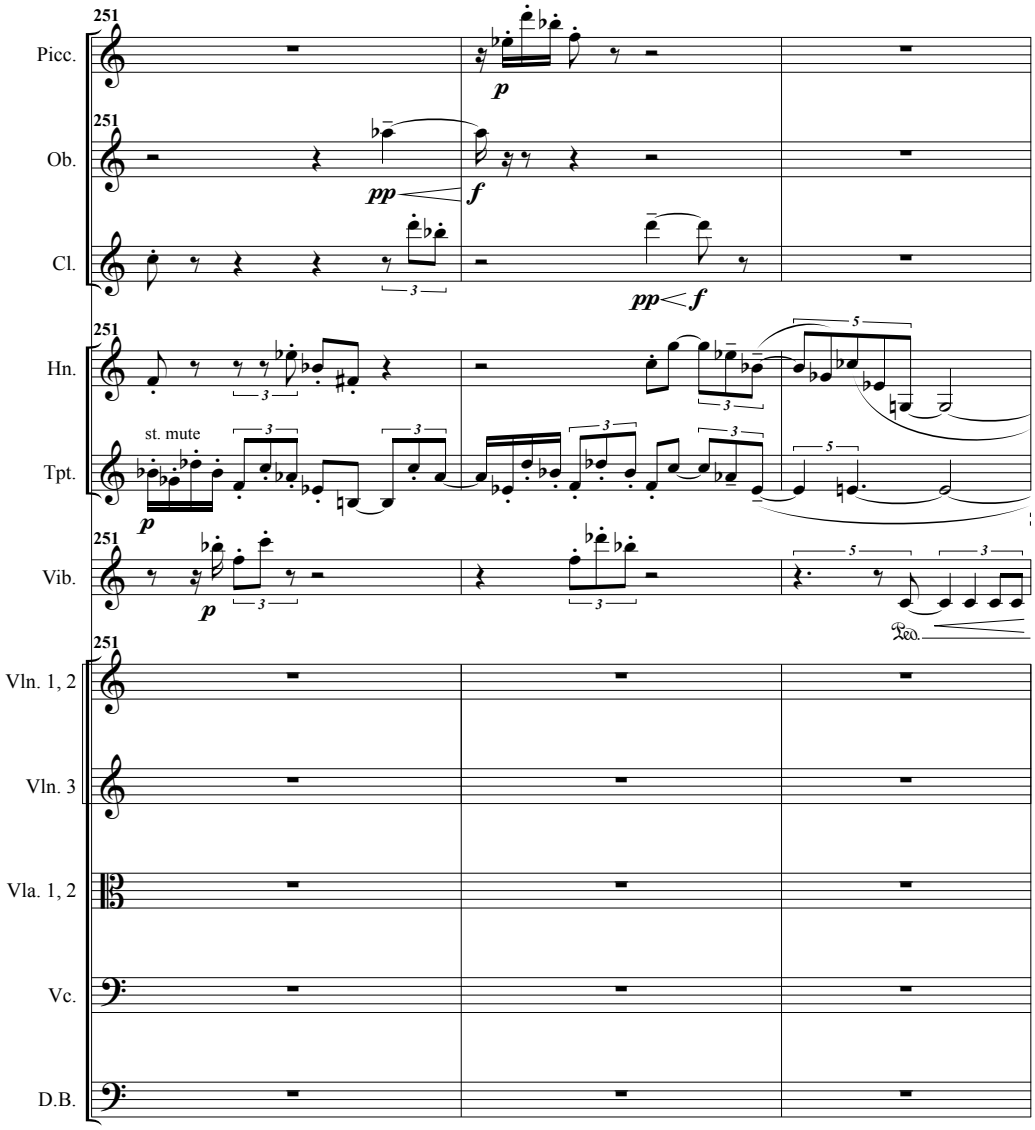

235
Vib.
Vln. 1, 2
Vln. 3
Vc.
D.B.
238

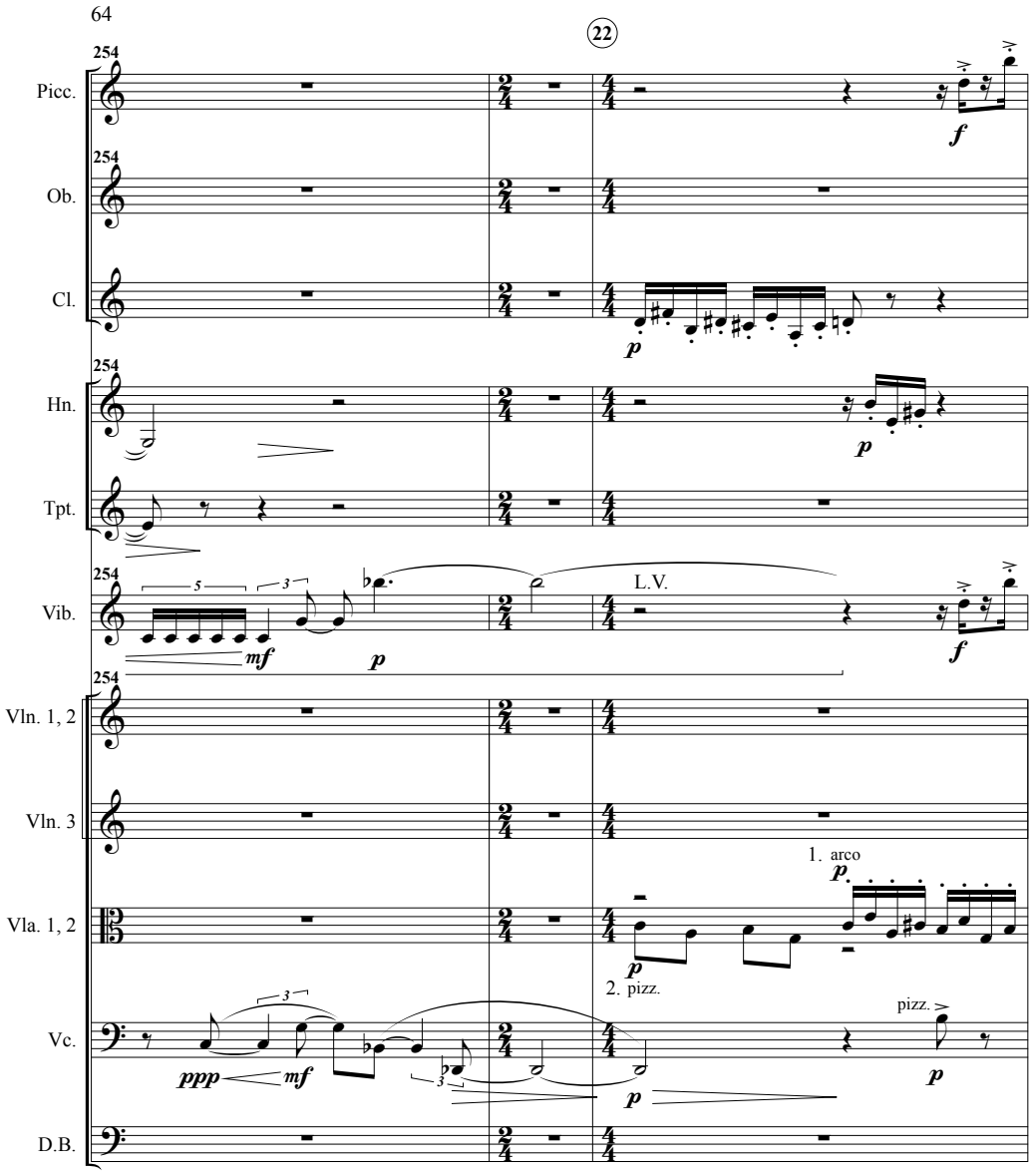

molto rit.
= 54
241
Fl.
To Picc.
Ob.
Clar.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
arco
Vc.
D.B.

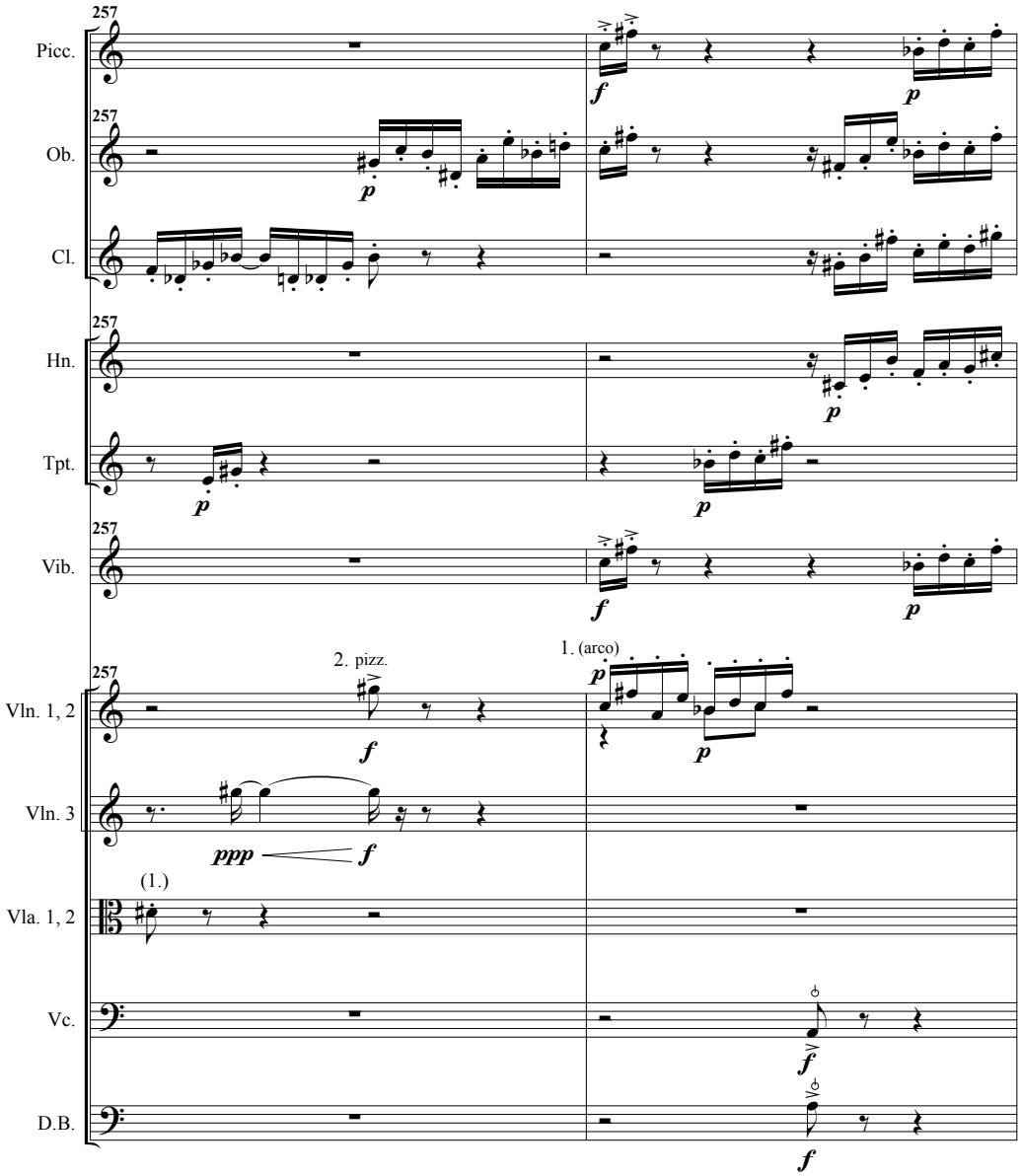

60
♩ = 100
21
244
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
a2
f
a2 (2. senza sord.)
f
pizz.
f
arco
pizz.
f

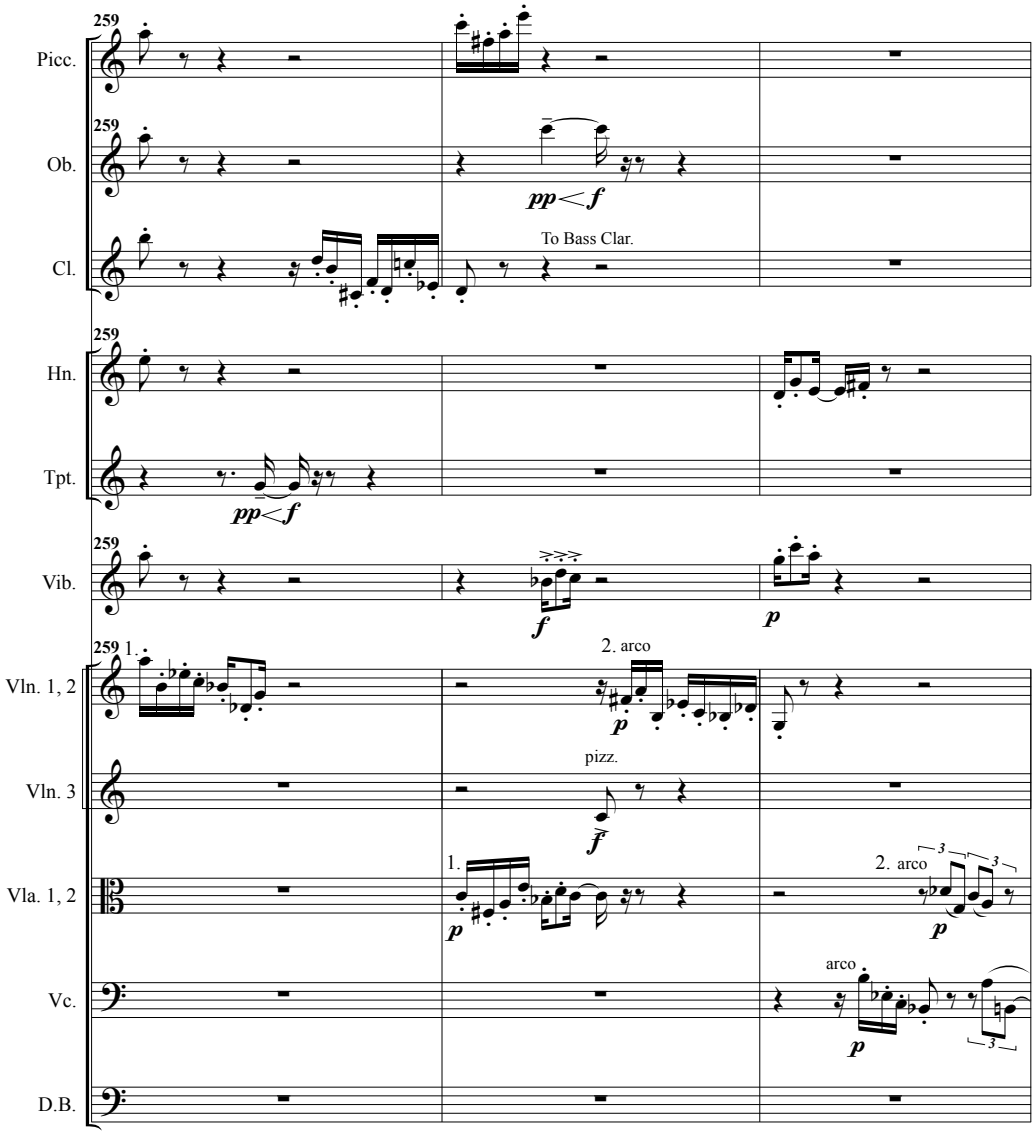

247
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
mp
mf
1.
2.
arco
6

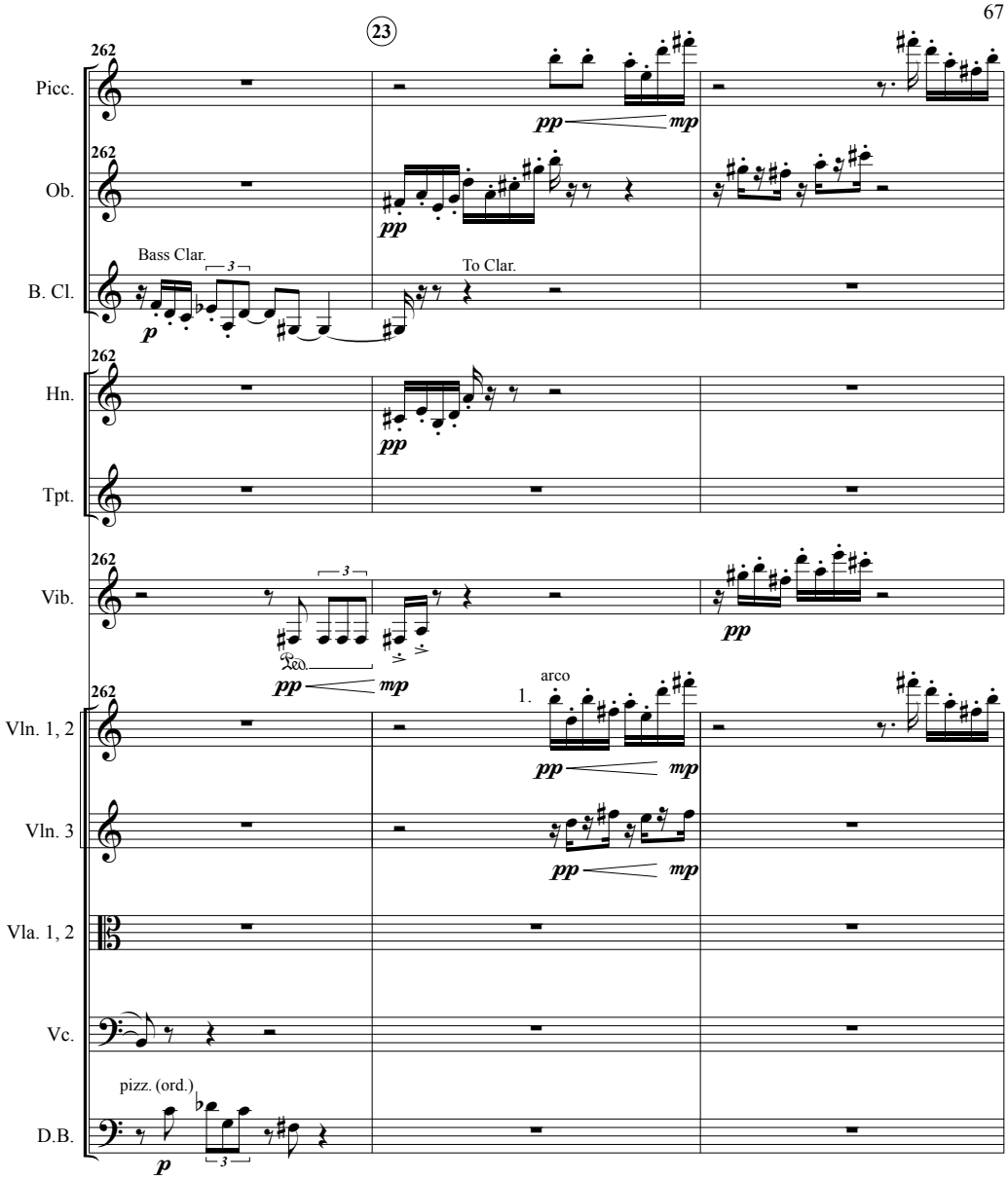

249
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
dry
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
ff
p
f

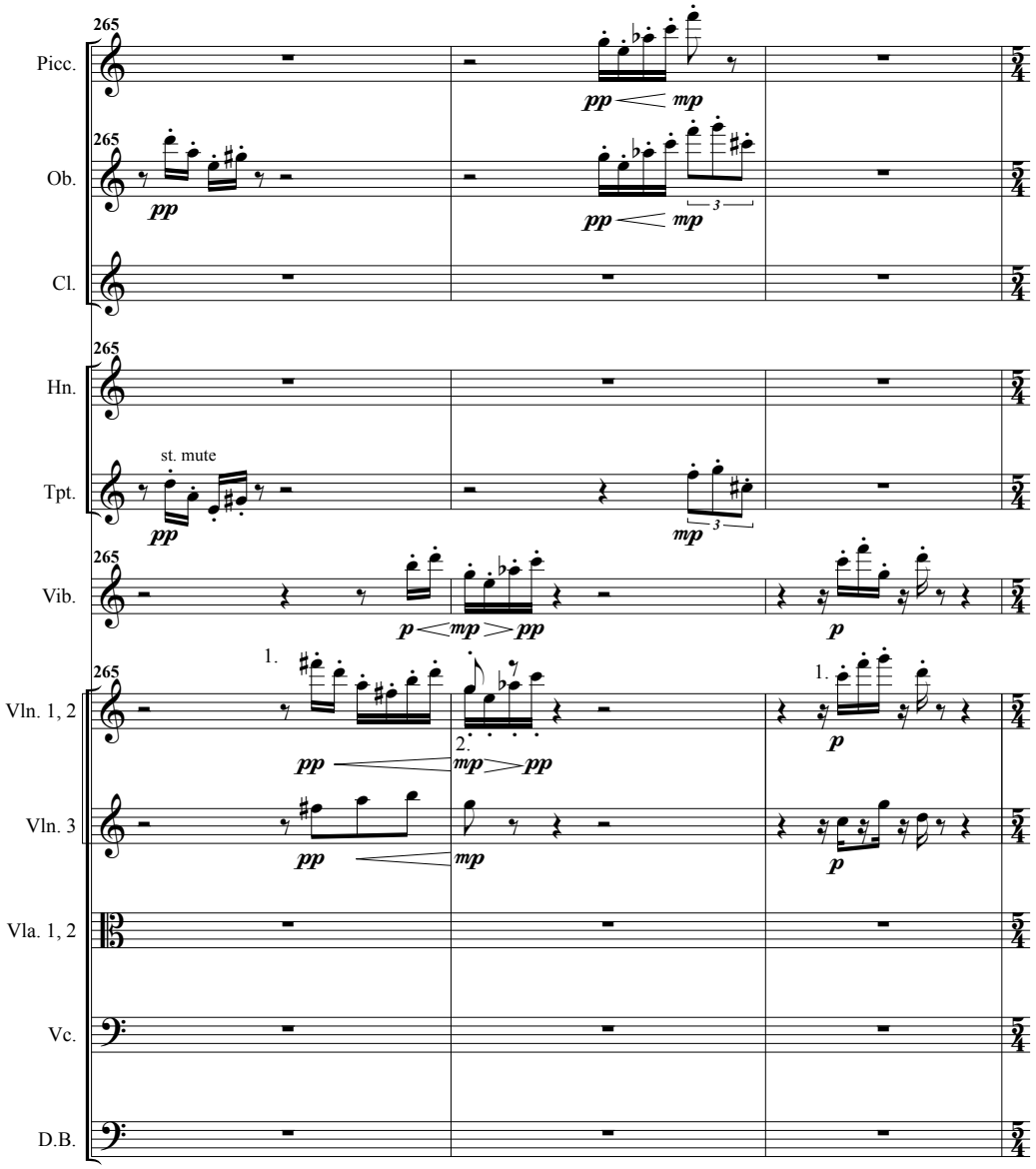

251
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
st. mute
p
pp
f
pp < f
Ped.

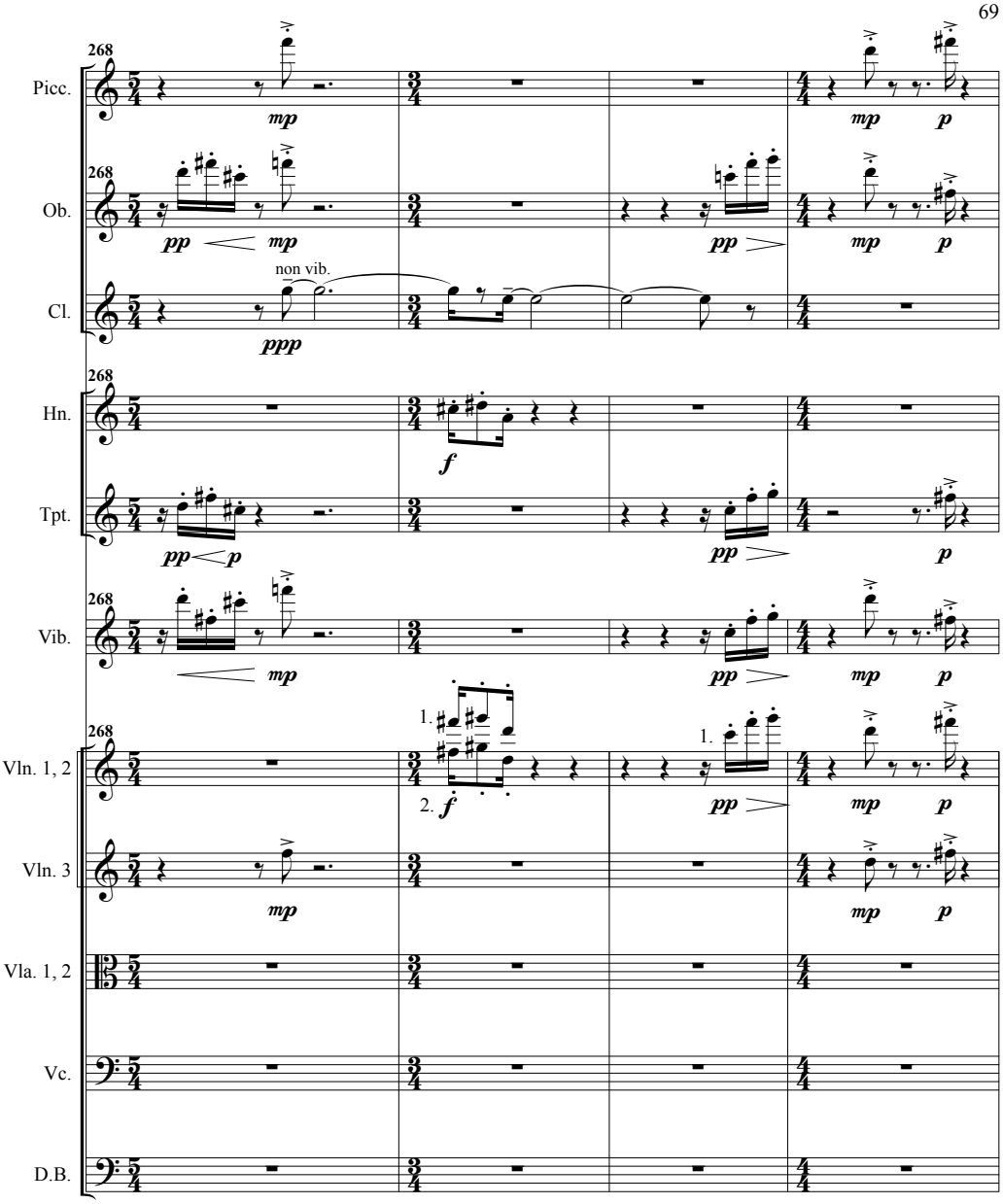

22
254
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
f
p
mf
ppp
L.V.
1. arco
2. pizz.
pizz.

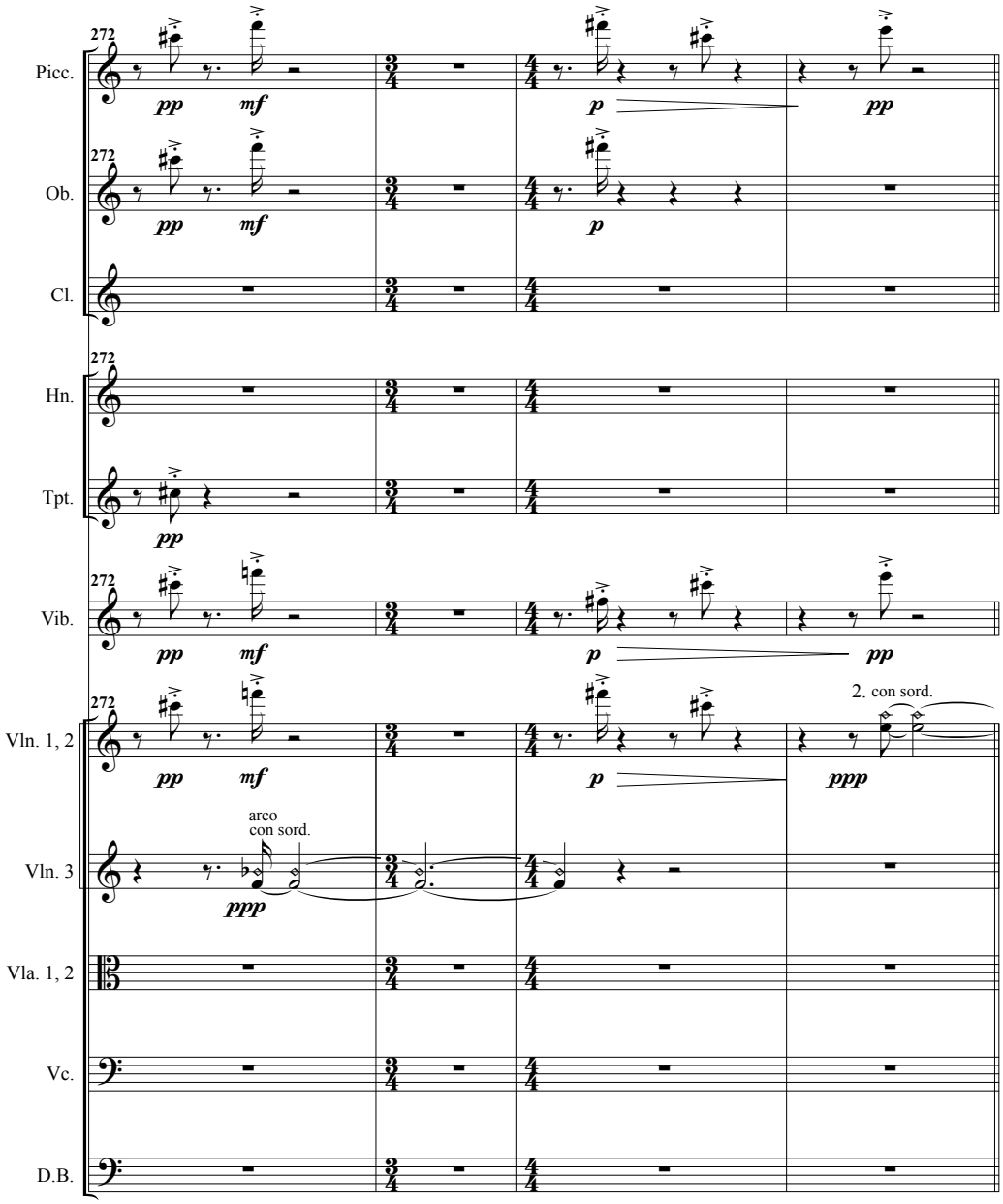

257
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
2. pizz.
1. (arco)
(1.)
ppp
f
p

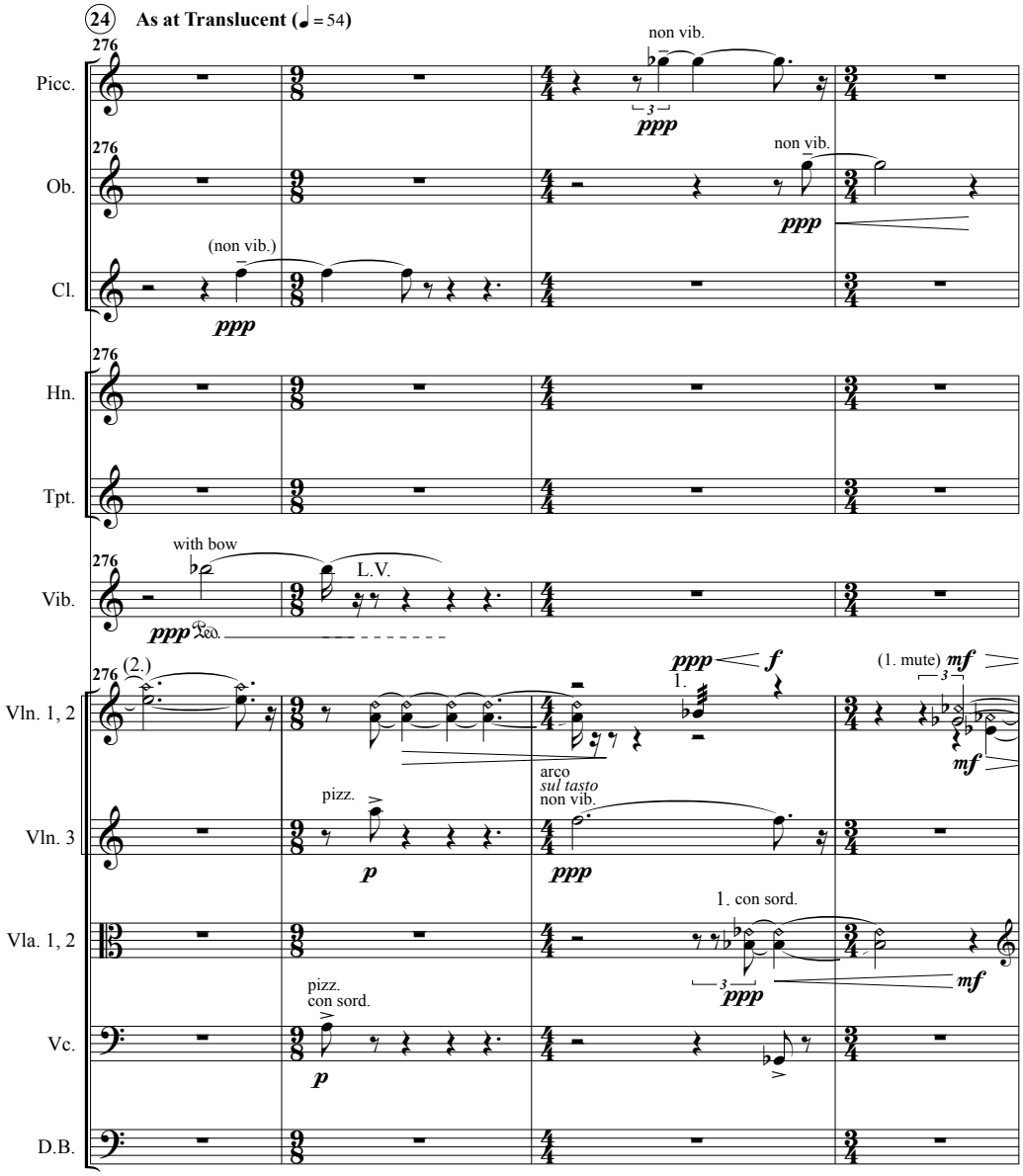

259
Picc.
Ob.
pp < f
Cl.
To Bass Clar.
Hn.
Tpt.
pp < f
Vib.
f
p
1.
2. arco
Vln. 1, 2
p
pizz.
Vln. 3
f
1.
2. arco
Vla. 1, 2
p
p
arco
Vc.
p
D.B.

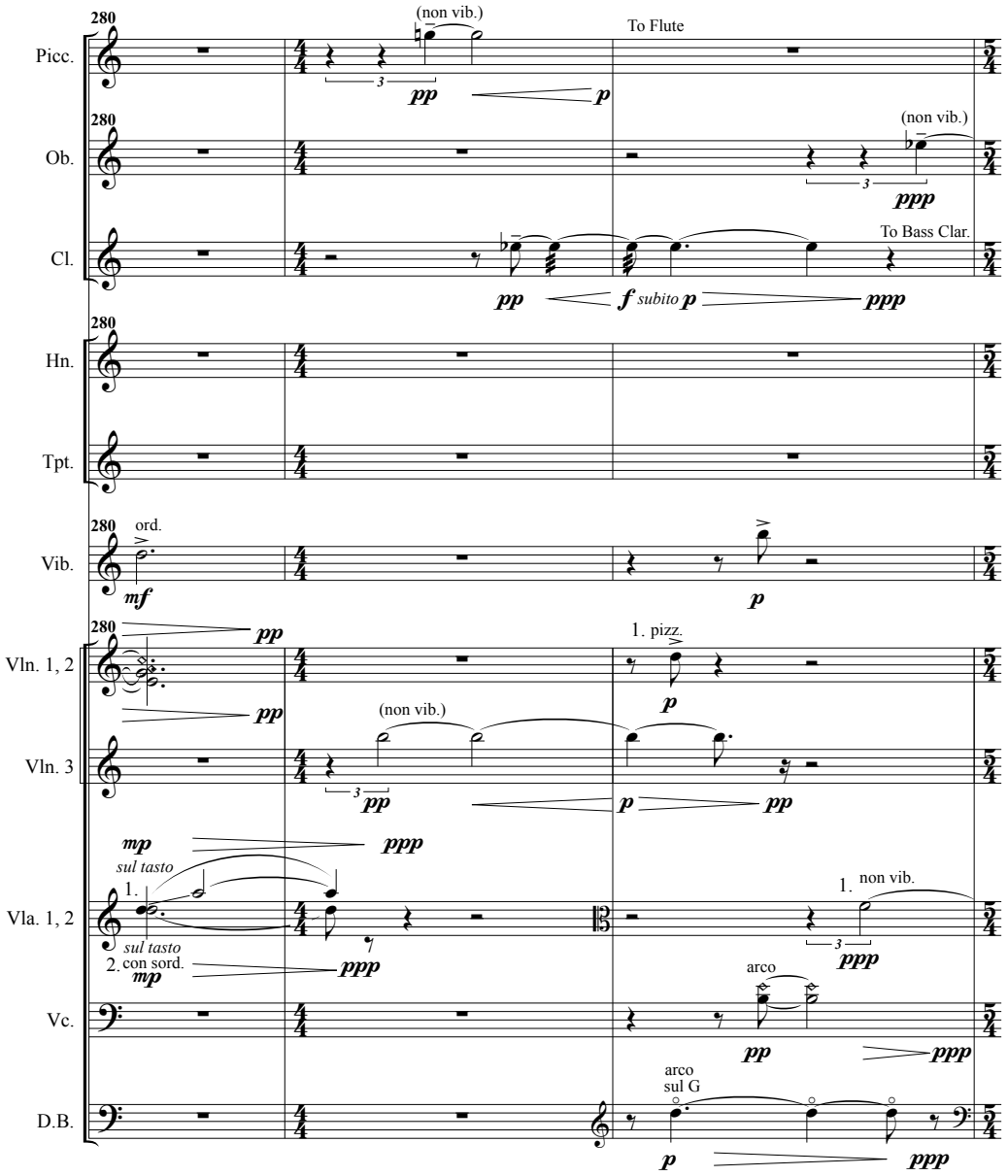

23
262
Picc.
Ob.
Bass Clar.
To Clar.
B. Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
arco
1.
Vln. 3
Vla. 1, 2
Vc.
pizz. (ord.)
D.B.
pp
mp
p

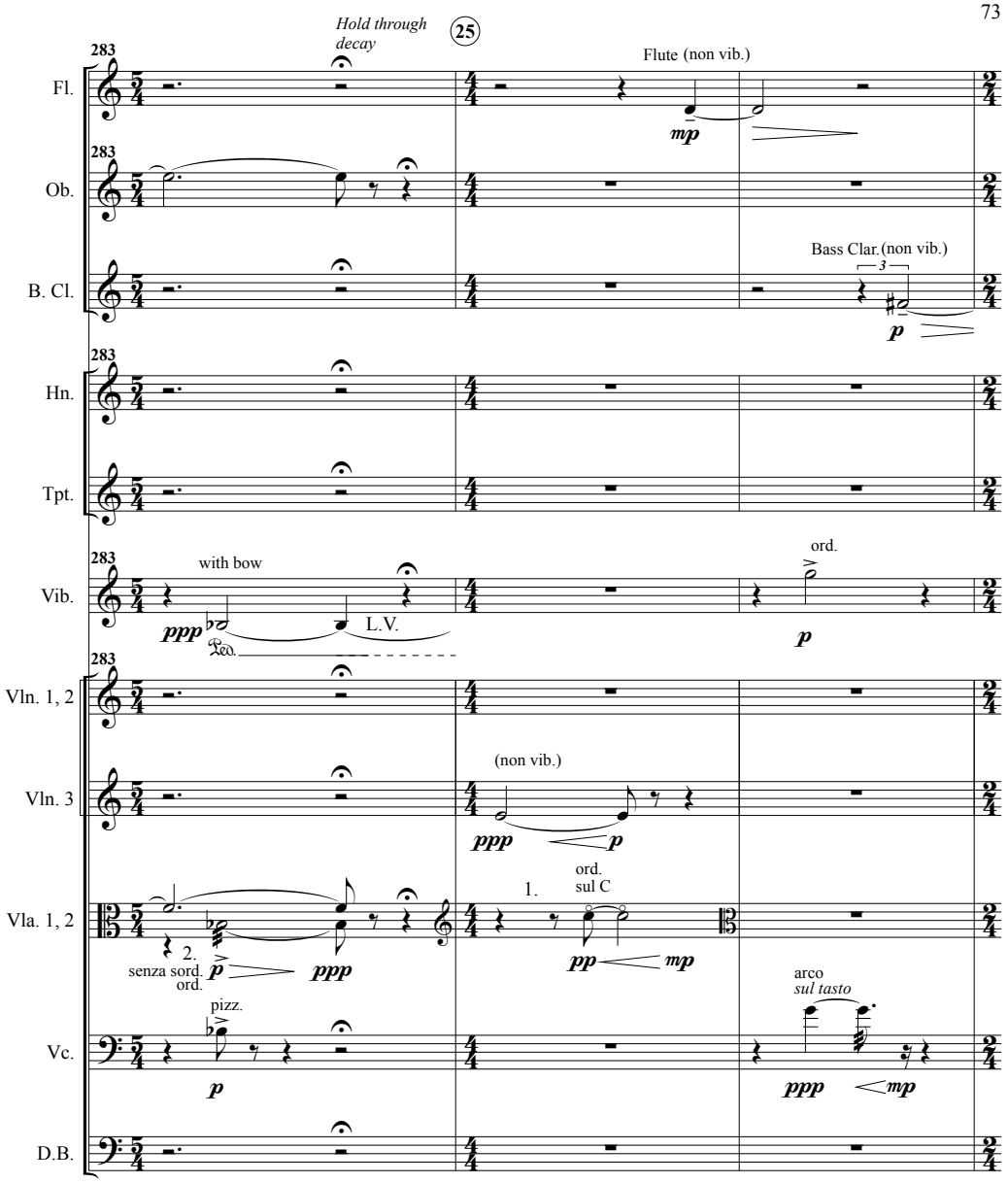

265
Picc.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
st. mute
pp
mp
p
1.
2.
3

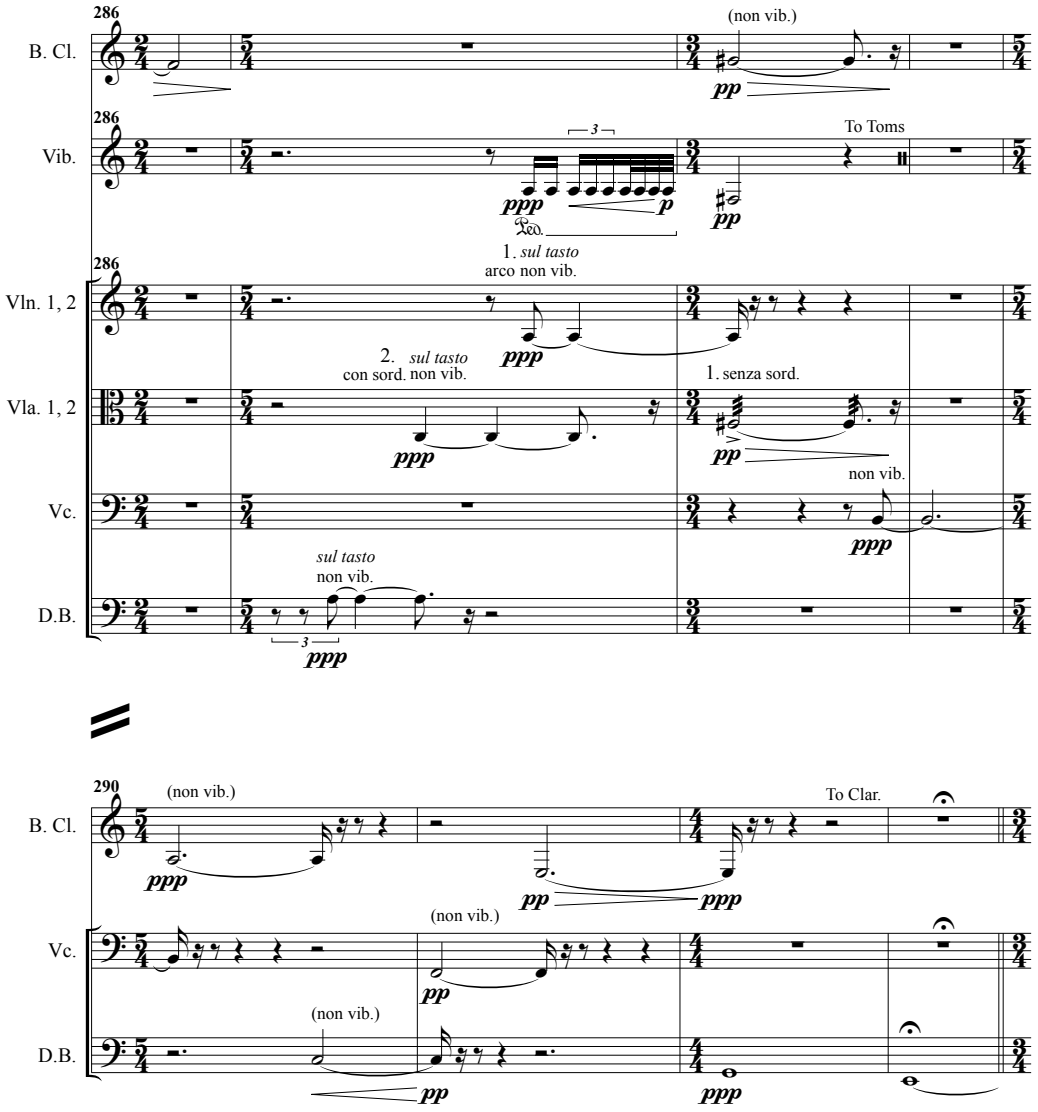

268
Picc.
mp
mp
p
Ob.
pp
mp
pp
mp
p
non vib.
Cl.
ppp
Hn.
f
Tpt.
pp
p
pp
p
Vib.
mp
pp
mp
p
1.
2.
f
1.
Vln. 1, 2
pp
mp
p
Vln. 3
mp
mp
p
Vla. 1, 2
Vc.
D.B.


272
Picc.
pp
mf
p
pp
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
2. con sord.
ppp
arco
con sord.
Vln. 3
Vla. 1, 2
Vc.
D.B.

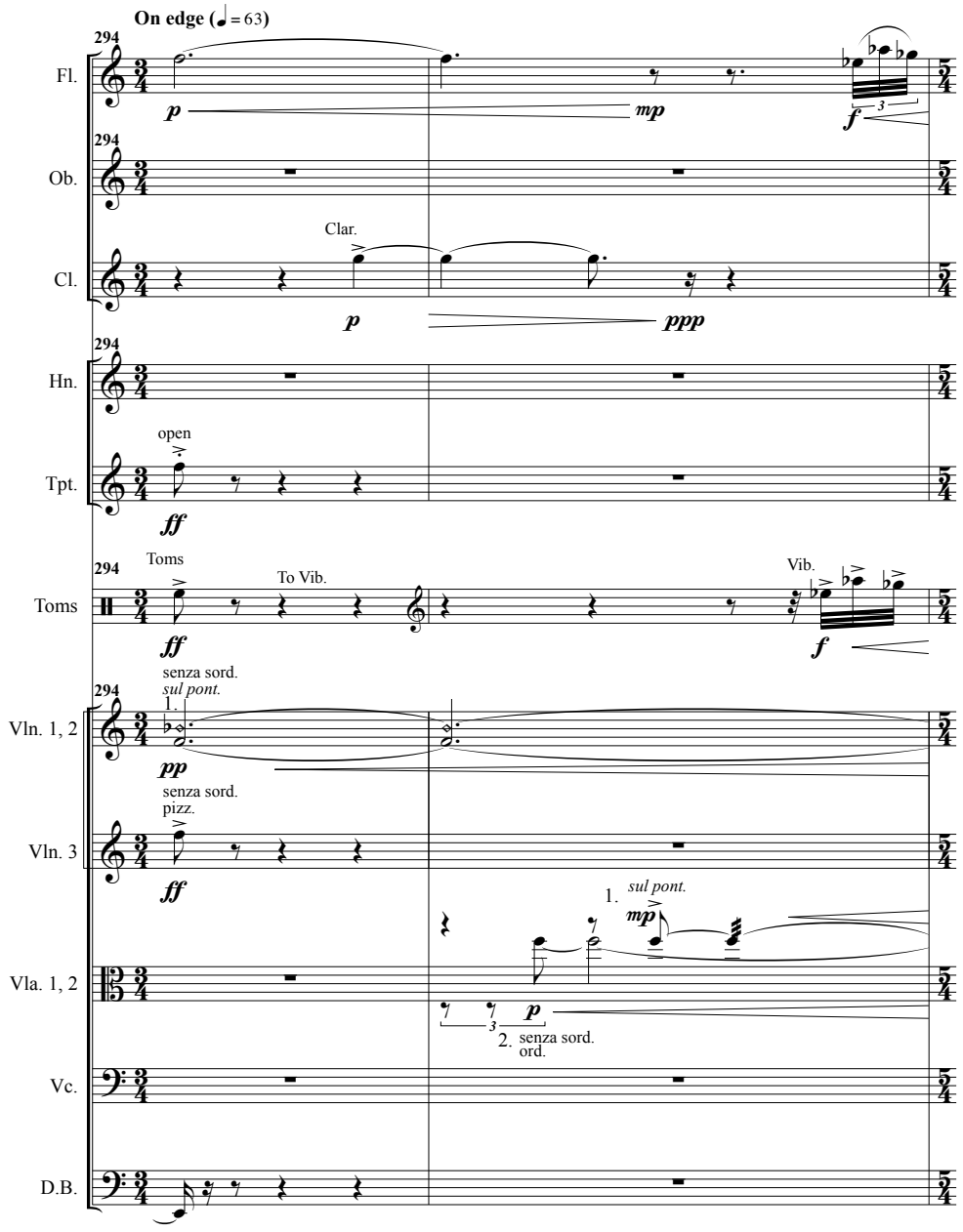

24
As at Translucent (♩ = 54)
276
Picc.
non vib.
ppp
Ob.
non vib.
ppp
Cl.
(non vib.)
ppp
Hn.
Tpt.
Vib.
with bow
L.V.
ppp
Vln. 1, 2
(2.)
ppp
f
1.
(1. mute)
mf
mf
Vln. 3
pizz.
p
arco
sul tasto
non vib.
ppp
Vla. 1, 2
1. con sord.
ppp
mf
Vc.
pizz.
con sord.
p
D.B.

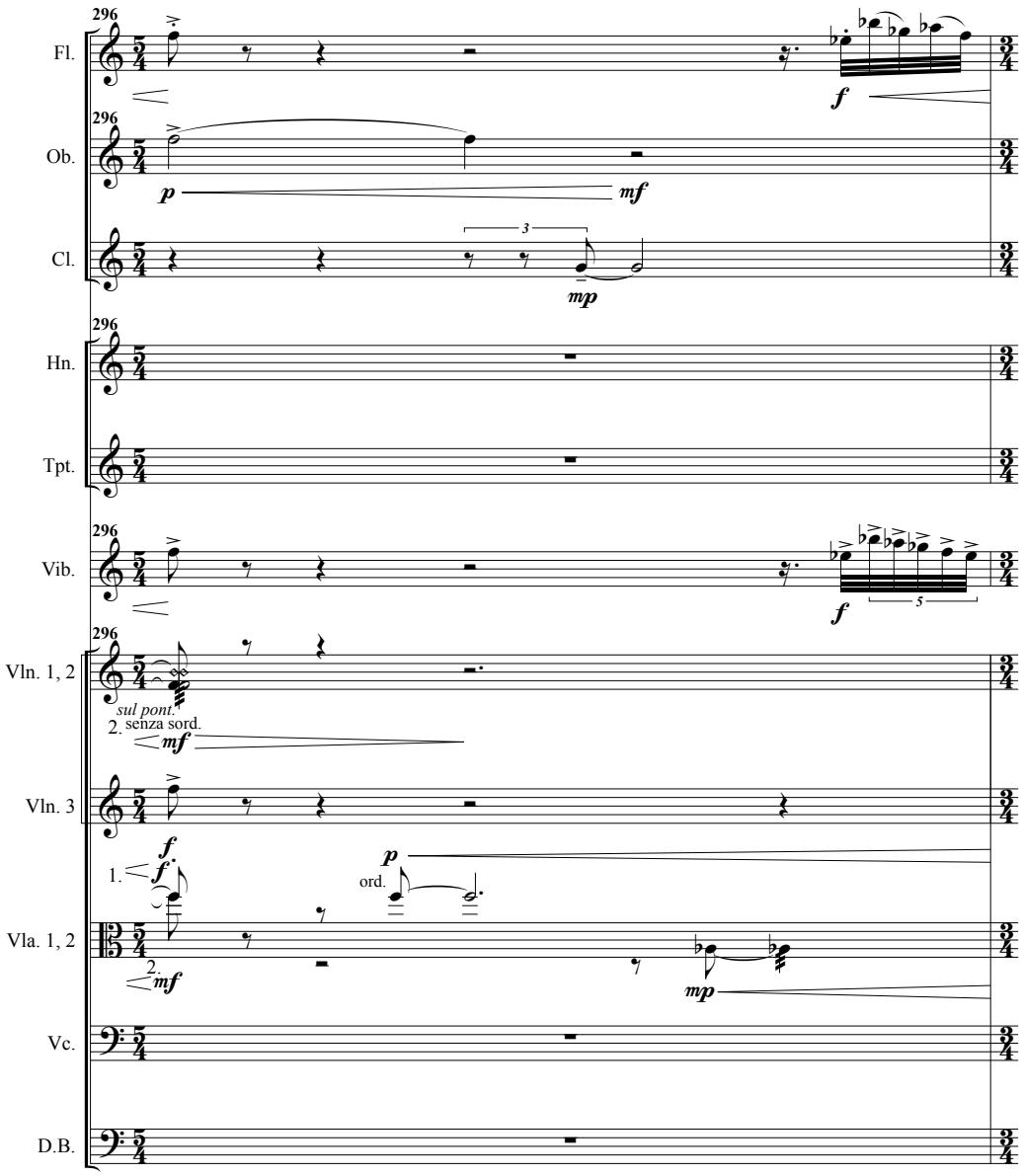

280
Picc.
(non vib.)
To Flute
pp
p
Ob.
(non vib.)
ppp
Cl.
To Bass Clar.
pp
f subito p
ppp
Hn.
Tpt.
Vib.
ord.
mf
p
Vln. 1, 2
pp
1. pizz.
p
Vln. 3
(non vib.)
pp
p
pp
mp
ppp
sul tasto
1.
Vla. 1, 2
non vib.
ppp
sul tasto
2. con sord.
mp
ppp
arco
Vc.
pp
ppp
arco
sul G
D.B.
p
ppp

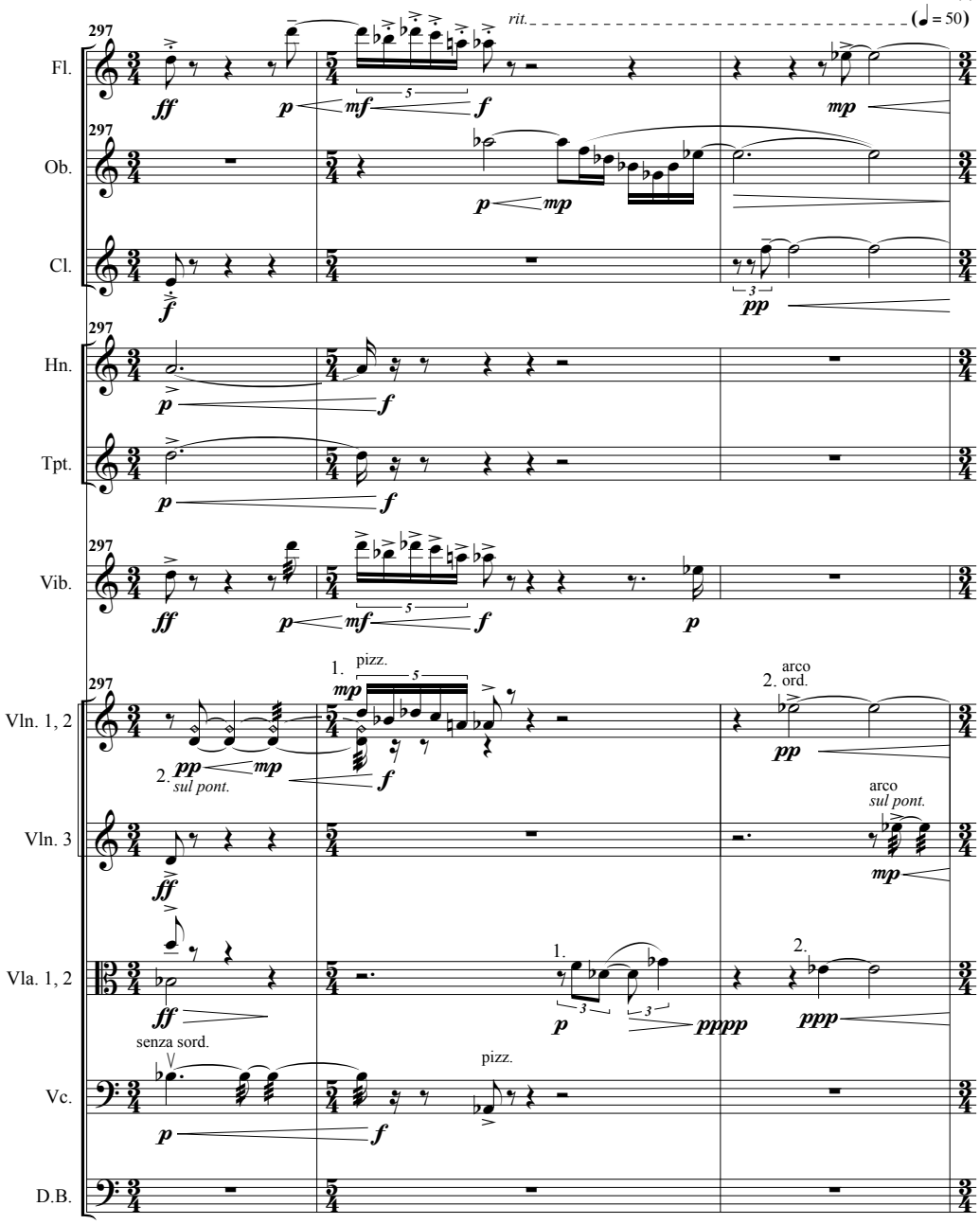

Hold through decay
25
Fl.
Flute (non vib.)
mp
Ob.
B. Cl.
Bass Clar. (non vib.)
3
p
Hn.
Tpt.
Vib.
with bow
ppp
L.V.
ord.
p
Vln. 1, 2
Vln. 3
(non vib.)
ppp
p
Vla. 1, 2
1.
ord.
sul C
pp
mp
2.
senza sord.
ord.
p
ppp
Vc.
pizz.
p
arco
sul tasto
ppp
mp
D.B.

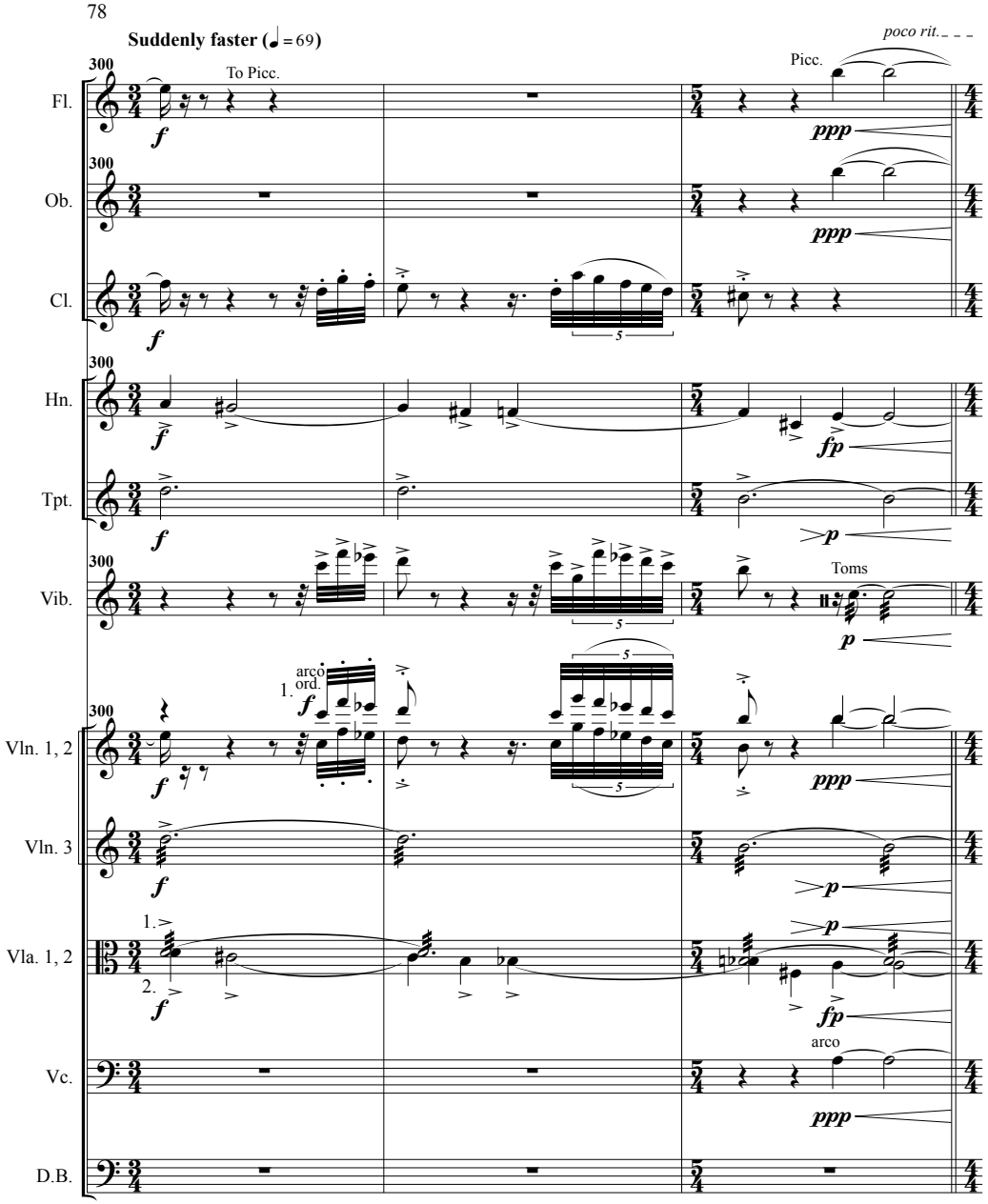

286
B. Cl.
(non vib.)
pp
286
Vib.
3
To Toms
ppp
p
pp
286
1. sul tasto
arco non vib.
Vln. 1, 2
ppp
2. sul tasto
con sord. non vib.
1. senza sord.
Vla. 1, 2
ppp
pp
non vib.
Vc.
ppp
sul tasto
non vib.
D.B.
3
ppp
290
(non vib.)
B. Cl.
ppp
pp
ppp
To Clar.
(non vib.)
Vc.
pp
(non vib.)
D.B.
pp
ppp

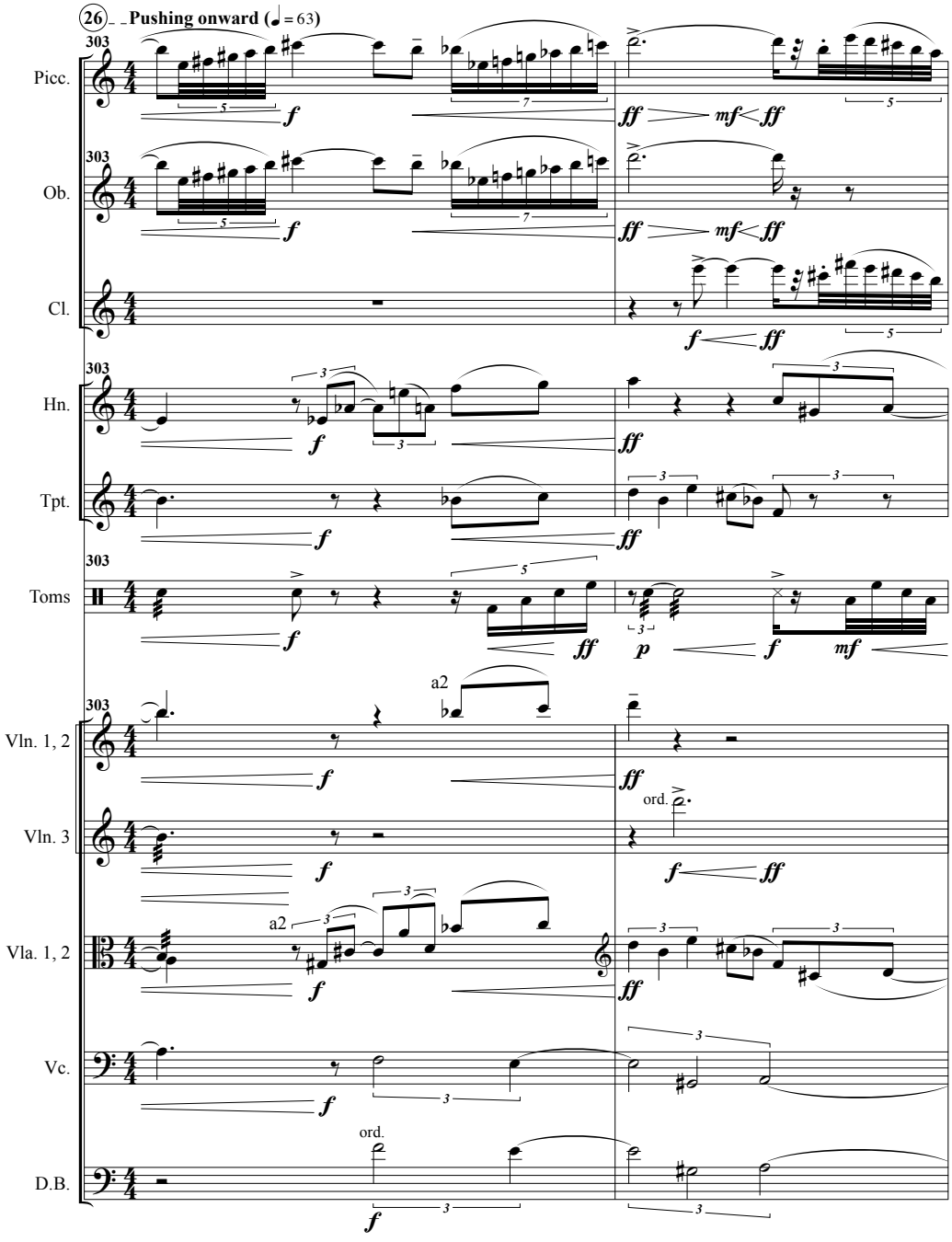
IV. Old and New

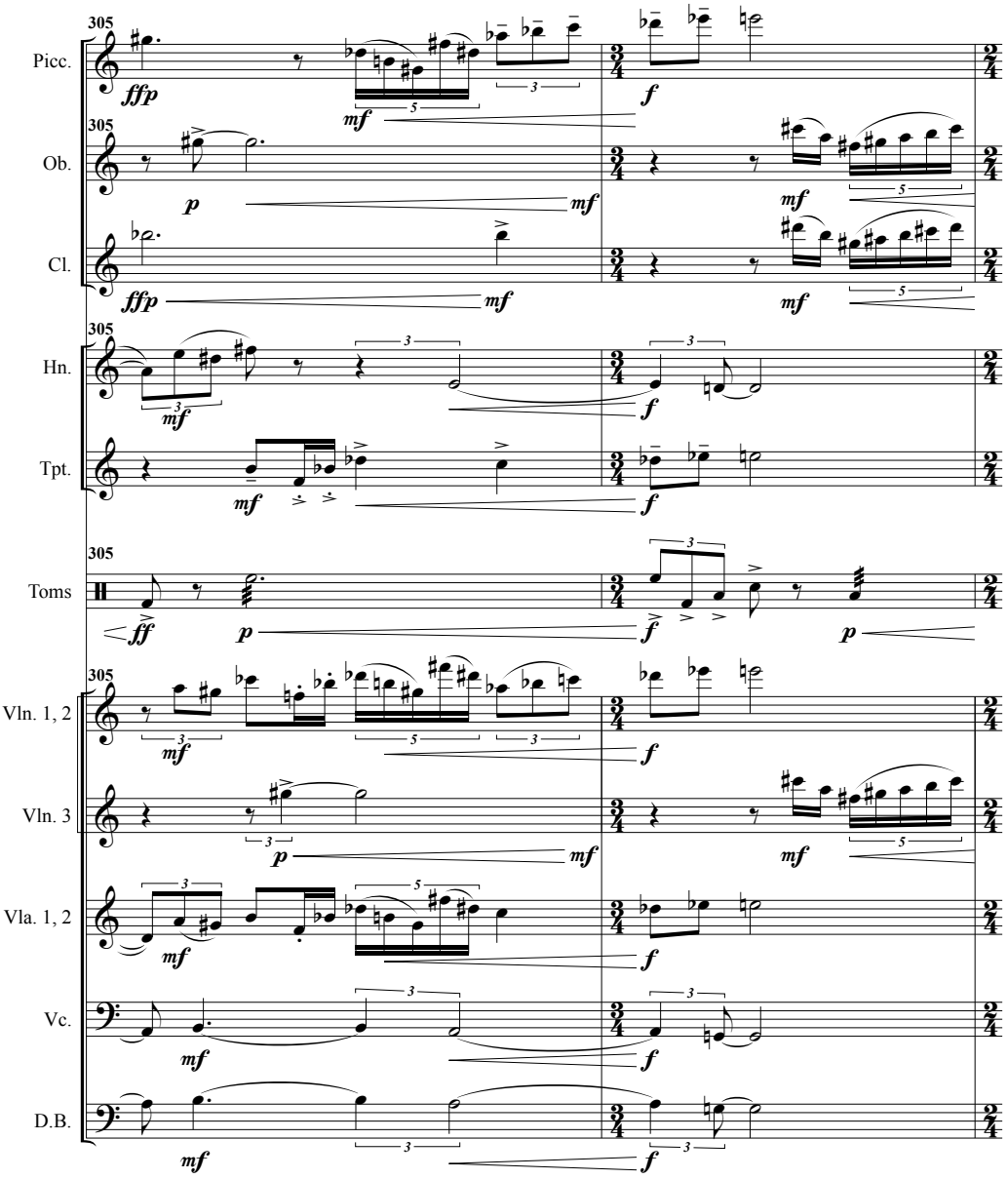


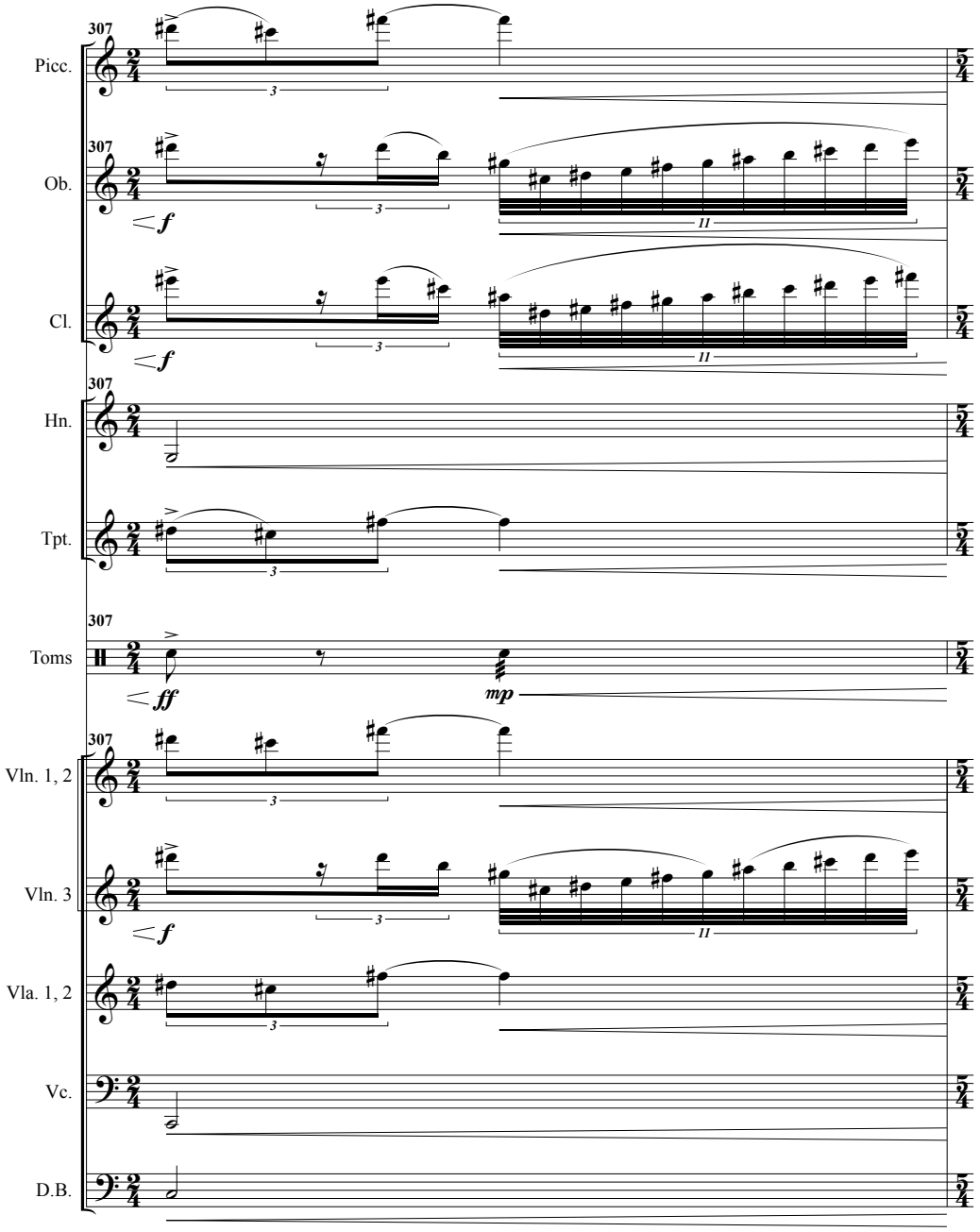

296
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
f
p
mf
mp
3
5
sul pont.
2. senza sord.
1.
2.
ord.

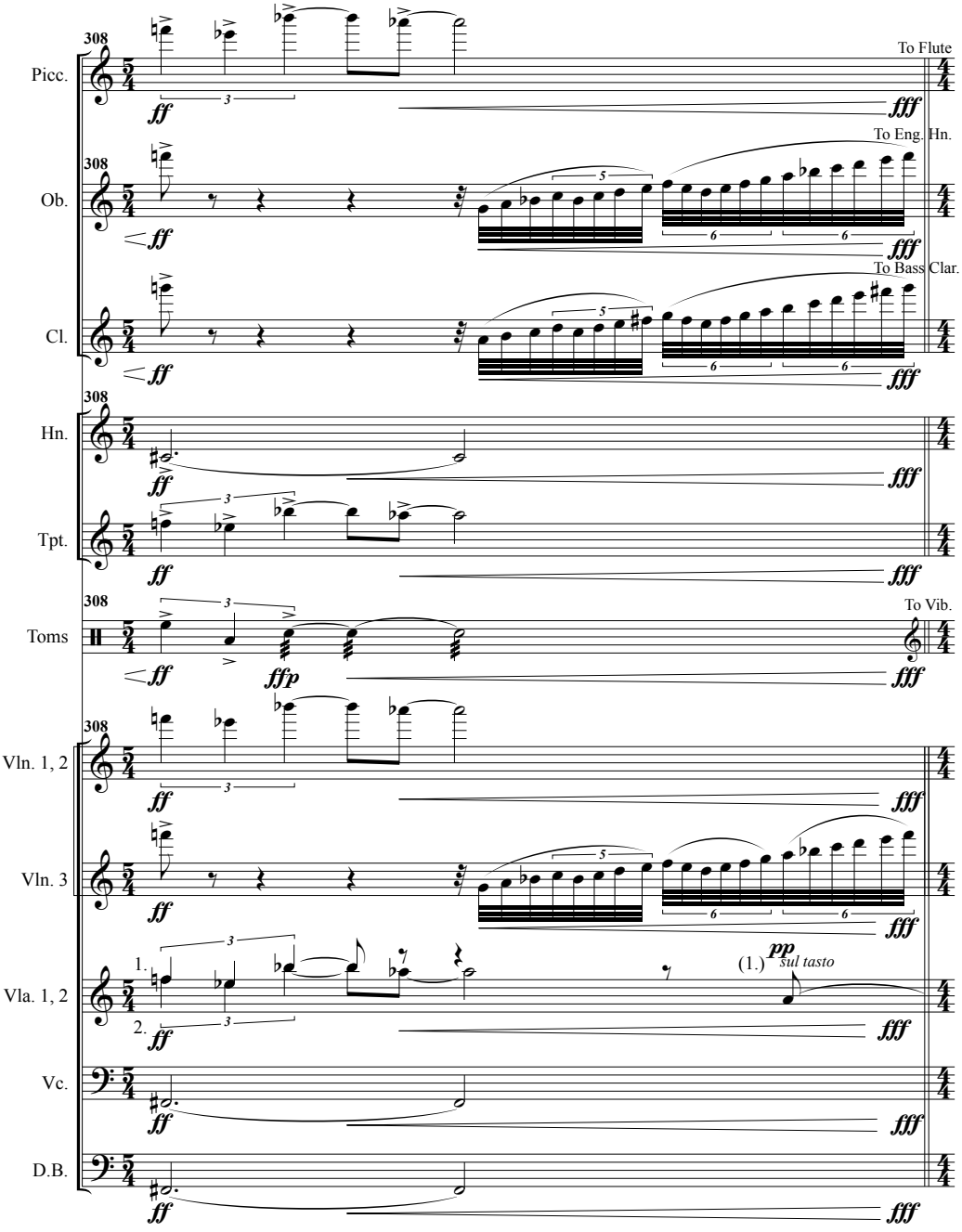

297
rit.
(♩ = 50)
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
ff
p
mf
f
mp
pp
1. pizz.
2. arco ord.
2. sul pont.
arco sul pont.
senza sord.
pizz.
pppp
ppp

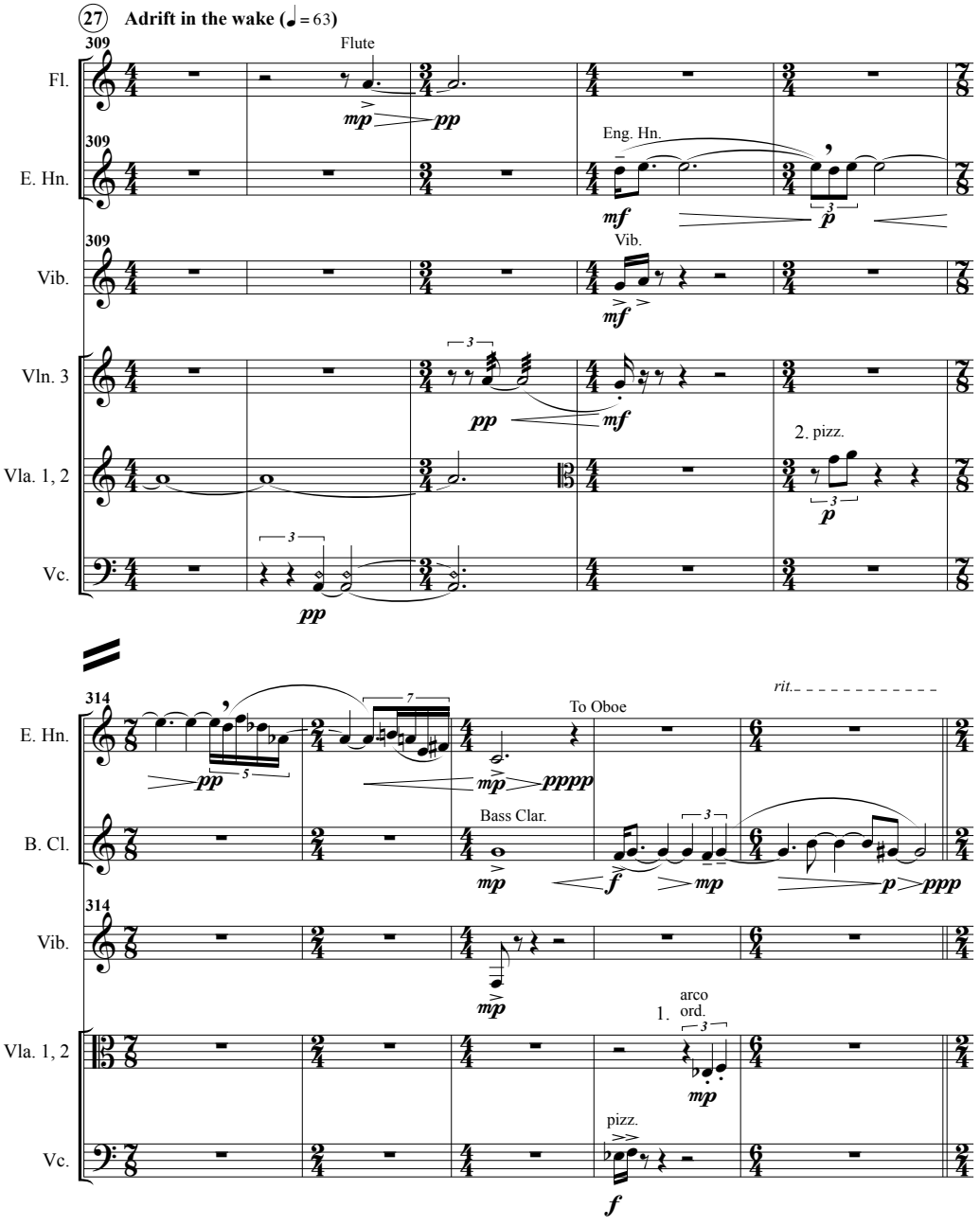

Suddenly faster (♩ = 69)
poco rit.
300
To Picc.
Picc.
Fl.
Ob.
Cl.
Hn.
Tpt.
Vib.
Toms
arco
ord.
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
f
ppp
fp
p
5

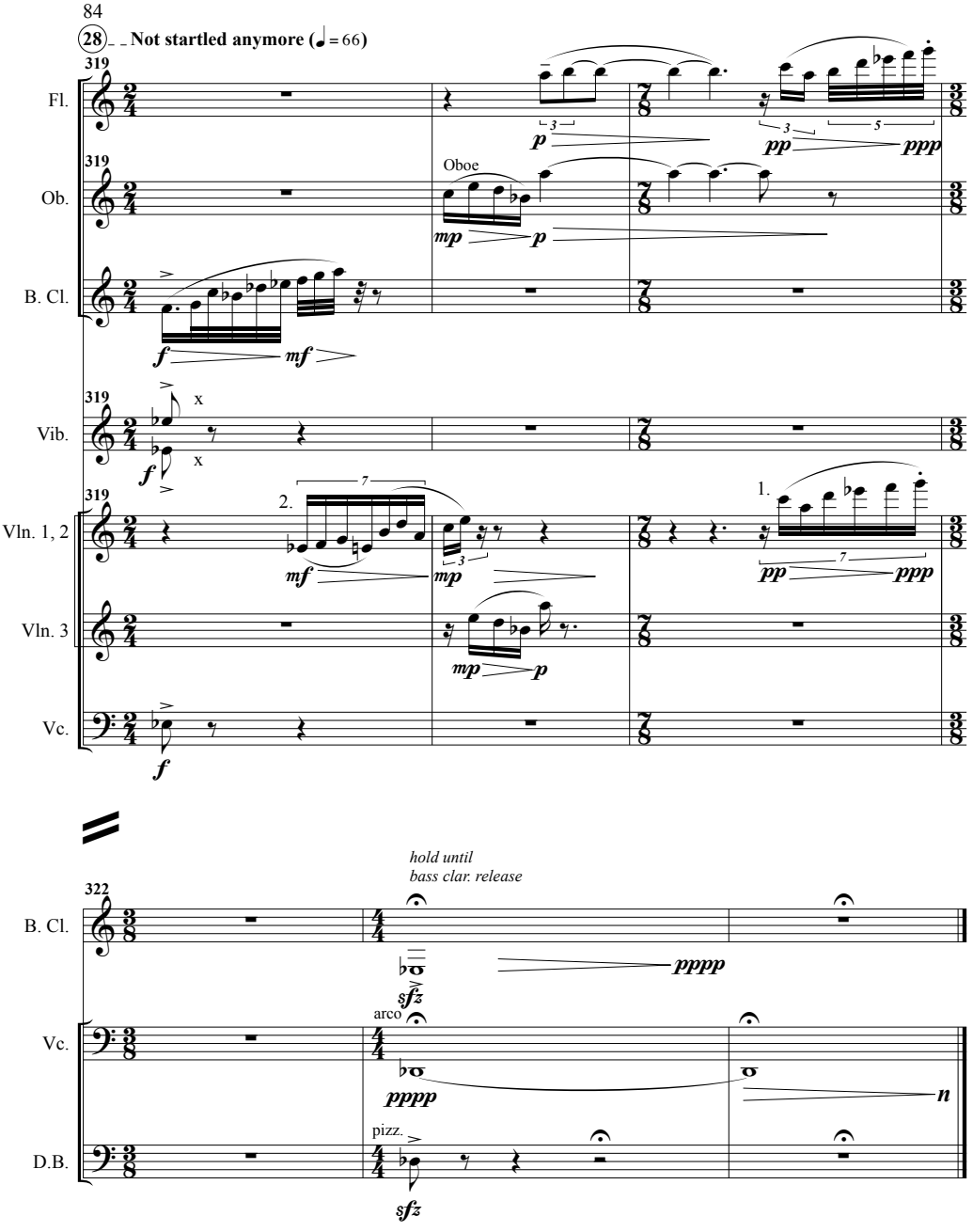

26 Pushing onward (♩= 63)
303
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
a2
ord.


305
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
ffp
mf
p
f
ff


307
Picc.
Ob.
Cl.
Hn.
Tpt.
Toms
Vln. 1, 2
Vln. 3
Vla. 1, 2
Vc.
D.B.
f
ff
mp
3
11


308
Picc.
To Flute
fff
Ob.
To Eng. Hn.
Cl.
To Bass Clar.
Hn.
Tpt.
Toms
To Vib.
ffp
Vln. 1, 2
Vln. 3
Vla. 1, 2
1.
2.
(1.)
pp
sul tasto
Vc.
D.B.


27 Adrift in the wake (♩ = 63)
309
Flute
Fl.
mp
pp
E. Hn.
Eng. Hn.
mf
p
Vib.
Vib.
mf
Vln. 3
pp
mf
Vla. 1, 2
2. pizz.
p
Vc.
pp
314
rit.
E. Hn.
To Oboe
pp
mp
pppp
B. Cl.
Bass Clar.
mp
f
mp
p
ppp
Vib.
mp
Vla. 1, 2
1. arco
ord.
mp
Vc.
pizz.
f


28 Not startled anymore (♩= 66)
319
Fl.
Ob.
Oboe
B. Cl.
Vib.
Vln. 1, 2
Vln. 3
Vc.
1.
2.
322
hold until
bass clar. release
arco
pizz.
D.B.