

ABSTRACT

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

Henry Ross Wixon, Doctor of Musical Arts,
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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

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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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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 \flat (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 staff (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

The musical score is arranged in a transposed format for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with a 7-measure rest in the second measure for several instruments. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). Performance techniques like *pizz.* (pizzicato) and *Vib.* (vibrato) are indicated. The score includes complex rhythmic patterns such as triplets and septuplets.

Flute: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure (*p*), and a quarter note G4 in the fourth measure.

Oboe: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Bass Clarinet: Starts with a quarter note G2 (*sf*), followed by a sixteenth note G2, and a triplet of sixteenth notes G2, A2, B2 in the second measure. It continues with a half note G2 in the third measure and a quarter note G2 in the fourth measure.

Horn in F: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Trumpet in C: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Vibraphone: Starts with a quarter note G4 (*sf*), followed by a quarter note G4 in the second measure. It continues with a triplet of eighth notes G4, A4, B4 in the third measure (*p*), and a quarter note G4 in the fourth measure.

Violins 1, 2: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Violin 3: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Violas 1, 2: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Cello: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

Double Bass: Starts with a whole note rest in the second measure, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure.

4

Ob.

B. Cl. *To Clar.*

Vib. *To Toms*

Vln. 1, 2

Vc. *arco*

D.B.

sf, *pp*, *p*, *sf*, *pp*, *p*, *sf*

7

Ob.

Cl. *Clar.*

Hn.

Toms *To Toms*, *To Vib.*

Vln. 1, 2

Vc.

pp, *pp*, *pp*

10

Fl. *mf* 7

Ob. *mp* 6 *mf*

Cl. *p* 6 *mp*

Hn.

Tpt.

Vib. *mf* 6

Vln. 1, 2 *mp* 3 *mf* 5 3 *pizz.*

Vln. 3 *mp* 6 *mf*

Vla. 1, 2 1. *p* *mp* 3 *pizz.* *p* *mf* *f*

Vc. *p* 3 *mf*

D.B.

1 Anxious (♩ = 108)

The musical score is for the piece "Anxious" in 4/4 time, with a tempo of 108 beats per minute. The score is divided into four measures with changing time signatures: 4/4, 3/4, 4/4, and 3/4. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a forte (*f*) dynamic, marked "To Picc." (Piccolo).
- English Horn (E. Hn.):** Starts with a forte (*f*) dynamic, marked "To Eng. Hn." (English Horn). It has a five-measure rest in the final measure.
- Clarinet (Cl.):** Starts with a piano (*p*) dynamic, marked "cantabile". It features a triplet in the second measure.
- Horn (Hn.):** Remains silent throughout the piece.
- Trumpet (Tpt.):** Remains silent throughout the piece.
- Violin (Vib.):** Starts with a forte (*f*) dynamic, marked "arco" (arco). It has a five-measure rest in the final measure.
- Violin 1 & 2 (Vln. 1, 2):** Starts with a forte (*f*) dynamic, marked "(2. pizz.)" (pizzicato).
- Violin 3 (Vln. 3):** Starts with a forte (*f*) dynamic.
- Viola (Vla. 1, 2):** Starts with a piano (*p*) dynamic. It has two first endings (1. and 2.) and a five-measure rest in the final measure.
- Violoncello (Vc.):** Starts with a forte (*f*) dynamic, marked "arco" (arco).
- Double Bass (D.B.):** Starts with a piano (*p*) dynamic, marked "arco sul D" (arco sul D).

Musical score for page 7, measures 15-20. The score is in 4/4 time and features the following instruments and parts:

- Picc.**: Piccolo. Measure 15: *p* (piano), *fp* (fortissimo piano). Measure 16: *fp* (fortissimo piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- E. Hn.**: E. Horn. Measure 15: *fp* (fortissimo piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- Cl.**: Clarinet. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- Hn.**: Horn. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- Tpt.**: Trumpet. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *pp* (pianissimo). Measure 20: *pp* (pianissimo).
- Vib.**: Vibraphone. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *f* (forte). Measure 18: *f* (forte). Measure 19: *p* (piano). Measure 20: *p* (piano).
- Vln. 1, 2**: Violins 1 and 2. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- Vln. 3**: Violin 3. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *pp* (pianissimo). Measure 20: *pp* (pianissimo).
- Vla. 1, 2**: Viola. Measure 15: *fp* (fortissimo piano). Measure 16: *fp* (fortissimo piano). Measure 17: *fp* (fortissimo piano). Measure 18: *fp* (fortissimo piano). Measure 19: *mp* (mezzo piano). Measure 20: *mp* (mezzo piano).
- Vc.**: Cello. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).
- D.B.**: Double Bass. Measure 15: *p* (piano). Measure 16: *p* (piano). Measure 17: *p* (piano). Measure 18: *p* (piano). Measure 19: *p* (piano). Measure 20: *p* (piano).

Musical score for page 8, measures 17-20. The score includes parts for Piccolo, English Horn, Clarinet, Horn, Trumpet, Vibraphone, Violins (1, 2, 3), Viola, Cello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score is marked with various dynamics including *mf*, *mp*, *f*, *p*, and *mf*. Performance instructions include *arco*, *pizz.*, and *To Oboe*. Measure numbers 17, 18, 19, and 20 are indicated at the start of their respective staves. The Piccolo part begins in measure 17 with a *mf* dynamic. The English Horn part has a *mp* dynamic in measure 17 and a *mf* dynamic in measure 18. The Clarinet part has a *mf* dynamic in measure 17, a *f* dynamic in measure 18, and a *mp* dynamic in measure 19. The Horn part has a *mp* dynamic in measure 17, a *mf* dynamic in measure 18, a *p* dynamic in measure 19, and a *f* dynamic in measure 20. The Trumpet part has a *p* dynamic in measure 17 and a *mp* dynamic in measure 18. The Vibraphone part has a *mf* dynamic in measure 17 and a *f* dynamic in measure 18. The Violin 1 and 2 parts have a *mf* dynamic in measure 17 and a *mp* dynamic in measure 18. The Violin 3 part has a *p* dynamic in measure 17 and a *mp* dynamic in measure 18. The Viola part has a *mp* dynamic in measure 17 and a *f* dynamic in measure 18. The Cello part has a *mf* dynamic in measure 17 and a *f* dynamic in measure 18. The Double Bass part has a *mf* dynamic in measure 17 and a *f* dynamic in measure 18.

19 To Flute

Picc.

Cl.

Toms

Vln. 1, 2

Vla. 1, 2

Vc.

D.B.

(2) Wild (♩ = 126)

Cl.

Toms

Vln. 1, 2

Vc.

D.B.

10

26

Cl. *fp* *mp* To Bass Clar.

Hn. *p* *f* *p* *f* *mp* *f*

Tpt. *mp* *mf* *mp* *mf* *mp* *f* st. mute 5 open 6

Toms *f* *f* *ff* *mp*

Vla. 1, 2 *fp*

30

Ob. *p* Oboe

Hn. *f* *fp* *f*

Tpt. *f* *fp* *f*

Toms *f* *p* *f*

Vln. 1, 2 *p* 1. arco

33

Flute *p*

Ob. *To Eng. Hn.*

B. Cl. *mp* *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Toms *ff* *p* *f* *p* *f*

Vln. 1, 2 *mp* 2. pizz.

Vln. 3

Vla. 1, 2 *mp* 2. pizz.

Vc. *mp* *p* arco

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* *p* *ff*

p

Detailed description: This page of a musical score covers measures 37, 38, and 39. The score is for a symphony orchestra and includes parts for Flute (Fl.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Horns (Hn.), Trumpets (Tpt.), Toms, Violins 1 and 2 (Vln. 1, 2), Violin 3 (Vln. 3), Viola 1 and 2 (Vla. 1, 2), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time. Measure 37 features a melodic line in the Flute and a rhythmic pattern in the Toms. Measure 38 shows the Bass Clarinet and Horns entering with melodic lines. Measure 39 is characterized by a dense texture with multiple triplets and a forte dynamic. Dynamic markings include *mp*, *f*, *pp*, *mf*, *p*, and *ff*. Performance instructions such as accents and slurs are present throughout the score.

40

Fl. 4/4

E. Hn. 4/4

B. Cl. 4/4

Hn. 4/4

Tpt. 4/4

Toms 4/4

Vln. 1, 2 4/4

Vln. 3 4/4

Vla. 1, 2 4/4

Vc. 4/4

D.B. 4/4

14

rit.

43

Fl. *p*

B. Cl. *To Clar.*

Toms *pp* *To Vib.*

Vln. 1, 2 *1.* *p* *pizz.*

Vln. 3 *2.* *p* *(pizz.)*

④ 46 *Contemplative* (♩ = 44)

46

Fl. *p*

E. Hn. *Eng. Hn.* *p*

Vib. *p* *arco*

Vln. 1, 2 *1. arco* *2. arco* *p*

Vln. 3 *p*

Vla. 1, 2 *1. (arco)* *p* *2. arco* *p*

Vc. *p* *pizz.*

48

Fl.

E. Hn. *mp* 5 To Oboe

Clar. *mp* 5 3 5 3 9

Hn.

Tpt.

Vib. *mp* 7 6

Vln. 1, 2 1. *mp* 2. *mp*

Vln. 3 *mp* 6

Vla. 1, 2 1. *mp* 2. *mp* arco 6 6

Vc. *mp* 6

D.B.

50

Fl. *p*

50 Oboe *p*

Cl. *p*

50 Hn. *p* st. mute

50 Tpt. *p* st. mute

Vib.

50 Vln. 1, 2 *p*

Vln. 3 *p*

Vla. 1, 2 *p*

Vc. *p*

D.B. *p* pizz. (ord.) arco (non vib.) flautando

5

52

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p* open

Tpt. *p*

Vln. 1, 2

D.B. *pizz.* *arco*

55 To Eng. Hn.

Ob.

Cl. *p*

Tpt.

Vln. 1, 2

D.B. *pizz.* *arco*

Detailed description: This page of a musical score covers measures 52 to 55. The first system (measures 52-54) is in 4/4 time and features a key signature of one flat. The instruments are Flute, Oboe, Clarinet, Horn, Trumpet, Violin 1 & 2, and Double Bass. The Flute, Oboe, and Horn parts begin with a *p* dynamic and a crescendo hairpin. The Clarinet part has a sixteenth-note triplet in measure 52. The Trumpet part has a triplet in measure 54. The Violin and Double Bass parts have triplets in measures 52 and 53. The second system (measures 55) is in 2/4 time and features a key signature of one flat. The Oboe part is marked 'To Eng. Hn.' and has a *p* dynamic. The Clarinet part has a quintuplet in measure 55. The Violin and Double Bass parts have triplets in measure 55. The Double Bass part has a *pizz.* marking in measure 55 and an *arco* marking in measure 56.

57

Fl.

Vib.

Vln. 1, 2

Vc.

D.B.

ppp p

p

prepare four mallets

59

Fl.

Cl.

Hn.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

p

mp

6 Flowing (♩ = 60)

62

Fl. *quasi pizz.* *mp*

Eng. Hn. *mp*

Cl. *quasi pizz.* *mp*

Hn.

Tpt.

Vib. *mp*

Vln. 1, 2 1. *con sord.* *mp* 2. *mp*

Vln. 3 *pizz.* *mp* *arco con sord.*

Vla. 1, 2 2. *con sord.* *mp*

Vc. *pizz.* *mp*

D.B. *pizz.* *mp* *arco*

Detailed description: This page of a musical score, numbered 19, contains measures 62 through 64 of a piece titled 'Flowing' with a tempo of quarter note = 60. The score is for a full orchestra. The Flute (Fl.) part begins in measure 62 with a 'quasi pizz.' (quasi pizzicato) instruction and a mezzo-piano (*mp*) dynamic. The English Horn (Eng. Hn.) part features a melodic line with triplets and quintuplets. The Clarinet (Cl.) part has a 'quasi pizz.' instruction and a mezzo-piano dynamic. The Horn (Hn.) and Trumpet (Tpt.) parts are silent. The Violin (Vln.) parts have two staves: Vln. 1 & 2 play a sustained chord with 'con sord.' (con sordina) and 'mp' dynamics, with a first ending and a second ending marked 'mp'. Vln. 3 plays a rhythmic pattern with 'pizz.' and 'mp' dynamics, then switches to 'arco con sord.' in measure 64. The Viola (Vla.) parts play a sustained chord with 'con sord.' and 'mp' dynamics. The Violoncello (Vc.) part plays a rhythmic pattern with 'pizz.' and 'mp' dynamics. The Double Bass (D.B.) part plays a rhythmic pattern with 'pizz.' and 'mp' dynamics, then switches to 'arco' in measure 64. The score includes various musical notations such as triplets, quintuplets, and dynamic markings.

65

Fl. *mf* *fp* *rit.*

E. Hn. To Oboe

Cl. To Bass Clar. *f*

Hn. *f*

Tpt. open *mp* *f*

Vib. To Toms *f*

Vln. 1, 2 1. *f* 2. *f*

Vln. 3 *f*

Vla. 1, 2 1. arco *f* 2. *f*

Vc. *f*

D.B. *f*

musical notation including staves, notes, rests, dynamics, and performance instructions

----- with freedom

7 Transition (♩ = 126)

68

Fl.

68

Toms

Vla. 1, 2

2. pizz.

fp

f *ppp* *mf* *p* *mp*

f *mf* *mf* *f*

72

Toms

Vla. 1, 2

ff *mf* *mp* *p*

p *mp* *p*

76

Fl.

Ob.

Toms

Vla. 1, 2

1. arco

2. (pizz.)

pp *pp* *pp*

II. Persons of Record

Mercurial (♩ = 132)

80

Fl. *pp*

Ob. *pp*

B. Cl. Bass Clar. *f* *fp* *f*

Hn. *f*

Tpt. *f*

Toms (on rim) *f*

Vln. 1, 2 *f* a2

Vln. 3 *f*

Vla. 1, 2 (1.) *pp* a2 pizz. arco *f* arco sul G-----

Vc. *f* sul G-----

D.B. *f*

82

Picc.

82

Ob.

fp

f

B. Cl.

82

Hn.

Tpt.

82

Toms

(ord.)

p

f

Vln. 1, 2

fp

f

Vln. 3

fp

f

Vla. 1, 2

Vc.

D.B.

84 Picc. *mf* *ff* *p* To Flute (8)

84 Ob. *mf* *ff*

84 B. Cl. *mf* *ff* *p*

84 Hn. *f* *ff* *p*

84 Tpt. *f* *ff*

84 Toms *f* *ff*

84 Vln. 1, 2 1. *mf* *ff* *p* (2.)

84 Vln. 3 *mf* *ff* *p*

84 Vla. 1, 2 1. *mf* *ff* *p*

84 Vc. *mf* *ff*

84 D.B.

87 Flute

Fl. *p*

87 Ob.

Ob. *p*

87 To Clar.

B. Cl. *p* Clar.

87 Hn.

Hn.

87 Tpt.

Tpt. *p*

87 Vib.

Toms *p* *sc.*

(2.)

87 Vln. 1, 2

Vln. 1, 2 *p* 1. *p*

87 Vln. 3

Vln. 3 *p*

(1.)

87 Vla. 1, 2

Vla. 1, 2 *p*

87 Vc.

Vc. *pizz.*

87 D.B.

D.B.

Detailed description of the musical score for measures 87-90:
 - **Flute (Fl.):** Measure 87 has a *p* dynamic marking. Measures 88-90 are mostly rests.
 - **Oboe (Ob.):** Measure 87 has a *p* dynamic marking. Measures 88-90 are mostly rests.
 - **Bass Clarinet (B. Cl.):** Measure 87 has a *p* dynamic marking. Includes a 'To Clar.' instruction and a 'Clar.' instruction. Measures 88-90 are mostly rests.
 - **Horn (Hn.):** Measure 87 has a *p* dynamic marking. Measures 88-90 are mostly rests.
 - **Trumpet (Tpt.):** Measure 87 has a *p* dynamic marking. Measures 88-90 are mostly rests.
 - **Toms (Toms):** Measure 87 has a *p* dynamic marking. Includes a triplet and a 'Vib.' marking. Measures 88-90 have various rhythmic patterns.
 - **Violins (Vln. 1, 2 and Vln. 3):** Measure 87 has a *p* dynamic marking. Includes a '(2.)' marking. Measures 88-90 have melodic lines with triplets.
 - **Viola (Vla. 1, 2):** Measure 87 has a *p* dynamic marking. Includes a '(1.)' marking. Measures 88-90 have melodic lines with triplets and a 'pizz.' marking.
 - **Violoncello (Vc.):** Measure 87 has a *p* dynamic marking. Includes a 'pizz.' marking. Measures 88-90 have melodic lines.
 - **Double Bass (D.B.):** Measures 87-90 are mostly rests.

91
Fl. $\underline{3}$

91
Ob. $\underline{3}$

Cl.

91
Hn.

Tpt.

91
Vib. $\underline{3}$ L.V. To Toms Toms $\underline{3}$

91
Vln. 1, 2 (2.) $\underline{3}$ 1. $\underline{3}$

Vln. 3 $\underline{3}$

Vla. 1, 2 $\underline{3}$ (1.) 2. $\underline{3}$ arco

Vc.

91
D.B. arco

p

Musical score for page 27, measures 95-97. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Tom (Toms), Violin 1 & 2 (Vln. 1, 2), Violin 3 (Vln. 3), Viola 1 & 2 (Vla. 1, 2), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 95. The key signature changes from one flat to three flats (B-flat major to D-flat major) at measure 96. The time signature changes from 4/4 to 3/4 at measure 97. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwinds and strings.

Key musical elements include:

- Flute (Fl.):** Enters in measure 96 with a melodic line, featuring triplets in measure 97.
- Oboe (Ob.):** Enters in measure 96 with a melodic line, featuring triplets in measure 97.
- Clarinet (Cl.):** Enters in measure 95 with a triplet.
- Horn (Hn.):** Enters in measure 96 with a melodic line.
- Trumpet (Tpt.):** Enters in measure 96 with a melodic line.
- Tom (Toms):** Enters in measure 95 with a triplet.
- Violin 1 & 2 (Vln. 1, 2):** Enters in measure 95 with a melodic line, featuring triplets in measure 96.
- Violin 3 (Vln. 3):** Enters in measure 95 with a melodic line, featuring triplets in measure 96.
- Viola 1 & 2 (Vla. 1, 2):** Enters in measure 95 with a melodic line, featuring triplets in measure 96.
- Violoncello (Vc.):** Enters in measure 95 with a melodic line, featuring triplets in measure 96. The instruction *pizz.* is present in measure 95, and *2. p* is present in measure 97.
- Double Bass (D.B.):** Enters in measure 95 with a melodic line.

98 *f*

Fl.

98 *f*

Ob.

98 *mp* *mf* 3

Cl.

98 *mp* *mf* 3

st. mute

Hn.

98 *mp* *mf* 3

st. mute

Tpt.

98 *f* *mp* *mf* 3

To Vib.

Vib.

Toms and Vib.

98 *f* *mp* *mf*

2. *f* *p* *mf*

Vln. 1, 2

2. *col legno*

p *mf*

f *p* *mf*

Vln. 3

col legno

p *mf*

f *p* *mf*

Vla. 1, 2

a2 *col legno*

p *mf*

f *p* *mf*

arco

Vc.

f

D.B.

f

101

Fl.

Ob.

Cl.

Hn.

Tpt.

Toms

Vib.

Vib. *f*

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

mp *mf* *mp* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

f

f

To Toms

Measures 101-104 are in 2/4 time. The score includes parts for Flute, Oboe, Clarinet, Horn, Trumpet, Toms, Vibraphone, Violins 1, 2, and 3, Viola 1, 2, Violoncello, and Double Bass. Dynamics range from *mp* to *mf* and *f*. The Vibraphone part includes a section labeled 'To Toms'.

104

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Hn. open *mp* *mf*

Tpt. open *mp* *mf*

Toms *mf* *f*

Vln. 1, 2 *mp* *mf* 1. *f* 2. pizz. *f*

Vln. 3 *f* pizz. *f*

Vla. 1, 2 1. pizz. *f* 2. pizz. *f*

Vc. *f*

D.B. *f*

10
107

Fl. *f* *ff*

Ob. *f* *ff* To Eng. Hn.

Cl. *mp*

Hn. *mp*

Tpt. *mp*

Toms *ff* *fff* *mf* To Vib. Vib.

Vln. 1, 2 *f* *ff* 1. arco 2. (pizz.) *mf*

Vln. 3 *mf*

Vla. 1, 2 1. pizz. *mf* 2. arco *mf*

Vc. arco *ff* *fff*

D.B. *ff* *fff*

110

Fl. *f* < *ff* *p*

E. Hn. Eng. Hn. *f* < *ff* *ffp*

Cl. *ff* *ffp*

Hn.

Tpt.

Vib. *ff*

Vln. 1, 2 *p* 2. arco

Vln. 3 *p* arco

Vla. 1, 2 *ff* a2 (1. arco) *p*

Vc. *mf* *ff*

D.B. *ff*

11

113

Fl. *ff*

E. Hn. *ff*

Cl. *ff*

Hn. 113

Tpt. *f* *fp*

Vib. 113

Vln. 1, 2 113 1. *f* 2. *f* a2 *mf*

Vln. 3 *ff*

Vla. 1, 2 *ff*

Vc.

D.B.

116

Tpt. *f*

Vln. 1, 2 *f*

Vla. 1, 2 *f*

Vc. *f*



119

Tpt. *mf* *f*

Vln. 1, 2 *mf* *f*

Vla. 1, 2 *mf* *f*

Vc. *f*

122

Fl. *ff* *p* *mp*

E. Hn. *ff* *p* *mp*

Cl. *ff* *p* *mp*

Hn. *ff* *mf* *mp* *p* *mp*

Tpt. *ff*

Vib. *ff* *p* *mp*

Vln. 1, 2

Vln. 3 *ff* *p* *mp*

Vla. 1, 2 *ff*

Vc. *ff*

D.B. *ff* *p* *arco*

The musical score consists of ten staves. The first staff (Flute) starts with a fortissimo (ff) dynamic, followed by piano (p) and mezzo-piano (mp) dynamics, with triplet markings. The second staff (E. Horn) follows a similar dynamic pattern. The third staff (Clarinet) also follows this pattern. The fourth staff (Horn) features a dynamic range from ff to mp, with a crescendo leading to mf and then a decrescendo to p. The fifth staff (Trumpet) is marked ff. The sixth staff (Vibraphone) has dynamics ff, p, and mp. The seventh staff (Violin 1 & 2) is mostly silent. The eighth staff (Violin 3) has dynamics ff, p, and mp. The ninth staff (Viola 1 & 2) is marked ff. The tenth staff (Violoncello) is marked ff. The eleventh staff (Double Bass) starts with ff, then p, and finally arco with a triplet marking.

125

Fl.

E. Hn.

Cl.

Hn.

Tpt.

Vib.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.

p *mf* *f*

p *mf* *f*

p *mf* *f*

f

prepare
four mallets

mf *f*

p *mf* *f*

mf *f*

fff *fff*

Detailed description: This page of a musical score, numbered 36, contains measures 125 through 127. The score is arranged in a system with ten staves. The instruments are Flute (Fl.), English Horn (E. Hn.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Violin 1 and 2 (Vln. 1, 2), Violin 3 (Vln. 3), Viola (Vla. 1, 2), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time. Measures 125 and 126 show the Flute, English Horn, and Clarinet playing a melodic line with triplets and slurs, starting at a piano (*p*) dynamic and increasing to a forte (*f*) dynamic. The Horn plays a five-note descending scale in measure 125, marked *f*. The Vibraphone enters in measure 127 with a melodic line, marked *mf* and *f*. The Violin 3 staff has a triplet in measure 125, marked *p*. The Viola and Double Bass have melodic lines in measure 127, marked *mf* and *fff* respectively. The page number 125 is written at the beginning of each staff.

128

Fl. *To Picc.*

E. Hn.

Cl.

Hn.

Tpt.

Vib.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.

mp *f* *mp* *f* *p* *f*

f *fp* *f* *fp*

mp *f* *mp* *f* *p* *f*

mp *f* *mp* *f* *p* *f*

38
⑬
131

Hn. *<ff*

Tpt. *ff* *ffp* *f*

Vln. 1, 2 *f* *ff*

Vln. 3 *f*

Vc. *<ff*

133

Tpt. *mf*

Vln. 1, 2 *f* *mf*

Vln. 3 *f*

Vla. 1, 2 *f* *a2*

135

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

Cl. *mf* *ff mp*

Tpt. *ff*

Vln. 3 *f* *ff* *mp*

Vla. 1, 2 *mp*

138

E. Hn.

Cl.

Tpt. *mp* *ppp* *mp*

Vln. 3 *pizz.* *arco*

Vla. 1, 2

141

Picc. 

E. Hn. 
mf *ff cantabile*

Cl. 
mf *ff*

Hn. 

Tpt. 
mf *ff*

Vib. 

Vln. 1, 2 
ff cantabile

Vln. 3 
< mf *ff cantabile*

Vla. 1, 2 
mf *ff cantabile*

Vc. 

D.B. 

144 Picc. *Picc.* *ff*

E. Hn. *ff*

Cl. *ff*

Hn.

Tpt. *ff*

Vib.

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B. *sul tasto* *ppp*

Musical score for measures 146-150, featuring Piccolo, E. Horn, Clarinet, Horn, Trumpet, Vibraphone, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *ff*, *mp*, *f*, *p*, and *ff*, along with performance instructions like "To Flute" and "ord.". The music is in 5/4 time and includes various articulations and phrasing marks.

Picc. 146 *b* *v* To Flute

E. Hn. 146 *b* *v*

Cl. 146 *b* *v* *f* *ff*

Hn. 146 *ff* *3*

Tpt. 146

Vib. 146 *ff* *mp* *f* *ff*

Vln. 1, 2 146 *b* *v*

Vln. 3 146 *b* *v* *ff*

Vla. 1, 2 146 *b* *v*

Vc. 146 *ff* *3*

D.B. 146 *ff* *ord.* *ff* *mp* *f* *ff*

Poco meno mosso (♩ = 112)

150 Flute *pp* *p*

150 E. Hn. *pp*

150 Cl. *pp* *p*

150 Hn. *f*

150 Tpt.

150 Vib. *pp* *p*

150 Vln. 1, 2 *mf*

150 Vln. 3 *pp* *p* *mf*

150 Vla. 1, 2 *mf* *p*

150 Vc. *pp*

150 D.B. *pp*

154

Fl. *pppp* < *p*

E. Hn. *pppp* < *p*

Cl. *pppp* < *p*

Hn. *pppp* < *p*

Tpt. *pppp* < *p*

Vib. 154 To Toms

Vln. 1, 2 *ff*

Vln. 3 *ff*

Vla. 1, 2 (1.) *mf* a2 1. *f* 2. *ff*

Vc. *mf* *ff*

D.B. *fff*

Detailed description: This page of a musical score covers measures 154, 155, and 156. The woodwind section (Flute, English Horn, Clarinet, Horn, Trumpet) and Vibraphone parts are marked with *pppp* and crescendo to *p*. The string section (Violins 1 & 2, Violin 3, Viola 1 & 2, Violoncello, and Double Bass) features complex rhythmic patterns with triplets and accents, marked with *mf*, *f*, and *fff*. The Vibraphone part includes a section labeled 'To Toms' in measure 154. The score is in 2/4 time and includes dynamic markings and articulation symbols throughout.

poco rit. -----

158

Fl. *mp*

E. Hn. *mp* To Oboe

Cl. *mp*

Hn. *mf cantabile* *p*

Tpt. *mp*

Toms

Vln. 1, 2 1. *p* 2. *p*

Vln. 3

Vla. 1, 2

Vc. *p*

D.B.

163

Fl. *p* To Picc.

Ob. *p* Oboe

Cl. *p*

Hn. *pp* *p* st. mute

Tpt. *p* st. mute

Toms *ppp* *p* *pp* *mp* *pp*

Vln. 1, 2 *p* 2. pizz.

Vln. 3

Vla. 1, 2 *a2 col legno* *pp* *mp*

Vc.

D.B.

167 Picc. Picc.

167 Ob.

167 Cl.

167 Hn.

167 Tpt.

167 Toms

167 Vln. 1, 2 1.(arco) pizz.

167 Vln. 3 pizz. p

167 Vla. 1, 2 arco p

167 Vc.

167 D.B.

The musical score for page 47, measures 167-170, is presented for various instruments. The Piccolo part begins with a Picc. marking and features a melodic line with a seven-measure slur. The Oboe and Clarinet parts have sparse notes, with the Clarinet including a Picc. marking. The Horn and Trumpet parts are silent. The Tom part has a rhythmic pattern. The Violin 1 and 2 parts start with a first-violin arco marking and include a pizz. marking. The Violin 3 part has a pizz. marking and a dynamic marking of p. The Viola 1 and 2 part has an arco marking and a dynamic marking of p. The Violoncello and Double Bass parts are silent.

171

Picc. *f* *open*

Ob. *f*

Cl. *f*

Hn. *f* *open* *p*

Tpt. *open*

Toms

Vln. 1, 2 *(arco)* *(pizz.)* *pizz.*

Vln. 3 *arco*

Vla. 1, 2 1. *f* *fp* 2. *f* *pizz.* 1. *(arco)* *p*

Vc.

D.B.

Detailed description: This page of a musical score covers measures 171 to 174. The score is for a full orchestra. The key signature has one flat (B-flat), and the time signature is 2/4. The music is in a 4-measure phrase. Measure 171 starts with a Piccolo playing a sixteenth-note figure, followed by Oboe, Clarinet, and Horns. The Horns play a sixteenth-note figure with a forte (f) dynamic and an 'open' instruction. The Trumpet also plays a sixteenth-note figure with an 'open' instruction. The Toms play a rhythmic pattern. The Violins 1 and 2 play a sixteenth-note figure with a forte (f) dynamic and a 'pizz.' (pizzicato) instruction. The Violin 3 plays a sixteenth-note figure with an 'arco' instruction. The Viola 1 and 2 play a sixteenth-note figure with a forte (f) dynamic and a 'pizz.' instruction. The Viola 1 and 2 also have a first ending (1. arco) and a piano (p) dynamic. The Violoncello and Double Bass parts are mostly silent.

Musical score for measures 175-180, featuring Piccolo, Oboe, Clarinet, Horn, Trumpet, Tom, Violin 1 & 2, Violin 3, Viola 1 & 2, Violoncello, and Double Bass. The score includes dynamic markings such as *pp*, *p*, and *arco*.

175

Picc. *pp*

Ob. *pp*

Cl. *pp*

Hn.

Tpt.

Toms *pp*

Vln. 1, 2 2. *p*

Vln. 3

Vla. 1, 2 1. arco 2. (pizz.) *p* (2. arco)

Vc. *p* arco *pp*

D.B.

178

Picc. *f mp f*

Ob. *f mp f*

Cl. *pp f mp f*

Hn. *f subito p*

Tpt. *f subito p*

Toms *f p mf*

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc. *p fp f*

D.B. *f*

180

Picc. *ff* *molto* *p* To Flute

Ob. *ff* *molto* *p*

Cl. *f* *ff* *p*

Hn. *mf* *f* *p*

Tpt. *p*

Toms *f* *ppp*

Vln. 1, 2 *ff* *molto* *p* 1. arco

Vln. 3 *f* *ff* 2. arco

Vla. 1, 2 1. arco *p* 2. pizz. *p*

Vc. *ff*

D.B. *ff*

182

Ob.

Cl. To Bass Clar.

Hn. *f*

Tpt.

Vla. 1, 2 2. arco (2.) 1. pizz. *p*

Vc. *p* pizz. *p*

D.B. *p* *f*

17 Suddenly Heavier (♩ = 126, as at Wild)

185

B. Cl. Bass Clar. *mp*

Toms *p* *mp* *p* *mp*

Vla. 1, 2 1. arco *pppp*

Vc. arco *pp* *pppp*

D.B. *p*

189

Toms

Vla. 1, 2

Vc.

ppp

p

p

193

B. Cl.

Toms

Vla. 1, 2

Vc.

mf

f

mf

mf

p

mf

pppp

pppp

p

p

198

B. Cl.

Toms

Vla. 1, 2

Vc.

(18)

f

ff

f

ff

mp

pppp

mp

pppp

203

B. Cl. *pp* *f* *ff* *fp* *f* *ff* *mp* *ff*

Toms *f* *mf* *ff* *pppp* *f* *f* *ff* *pp* *ff*

Vla. 1, 2 *mp* *ppp* *sul tasto non vib.*

Vc. *mp* *ppp*

207

B. Cl. *p* *f* *fff*

Toms *mf* *f* *fff* *f*

Vc. *mf* *f* *fff*

(19)

210

Toms *p* *f* *mf* *mp*

214

Toms *p* *pp* *ff* *rim shot* *To Vib.*

III. Request for Proposal

218 **Translucent** (♩ = 54)

Vib. with bow L.V. *Hold through decay*

Vla. 1, 2 non vib. (1.) con sord. *ppp* *pp* con sord. ord. (non vib.) *ppp* *pp* *ppp*

Vc. *pp* *ppp*

221 B. Cl. *pppp* *pp* *ppp* To Clar.

Vib. with bow L.V. *p* *ppp*

Vln. 1, 2 1. con sord. non vib. *ppp* *pp* *p* *ppp* 1. sul A *ppp* *pppp*

Vla. 1, 2 con sord. 2. non vib. *ppp* *p* 2. con sord. *ppp* *pp* *ppp*

225

Flute

mp

pp

ppp

Ob.

p

mp

p

pp

ppp

Cl.

Hn.

Tpt.

Vib.

ord. p

with bow L.V.

Vln. 1, 2

2.

pppp

Vln. 3

pppp < f

mp

p

ppp

Vla. 1, 2

1. (non vib.)

ppp

2. p

mp

ppp

Vc.

ppp

pp

p

D.B.

229

Vib. *p* *scord.* *with bow* L.V. *ppp* *scord.* *with bow* L.V. *mp* *ord.* L.V. *pp* *rit.* *♩ = 50*

Vln. 1, 2 *mp* *senza sord.* *2. pizz.*

Vln. 3 *ppp* *non vib.* *mp*

Vla. 1, 2 *p* *1. senza sord.* *pp* *ppp*

Vc. *p* *senza sord.* *pp* *ppp*

20 Playful ♩ = 100 (♩ = ♩)

232

Vib. *mf* *p* *scord.* *mf*

Vln. 1, 2 *mp* *1. (senza sord.) (arco)* *2. arco*

Vln. 3 *mp*

Vc. *mf* *pizz.*

D.B. *mf* *(pizz.)*

235

Vib. *p* *f*

Vln. 1, 2 *pp* *mf*

Vln. 3 *pp* *mf*

Vc. *f*

D.B. *f*

238

Vib. *f* *mp* *f*

Vln. 1, 2 *mp* *p* *mp* *mf* *f* *mp*

Vln. 3 *mp* *p* *mp* *mf* *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

241 *molto rit.* ♩ = 54 To Picc.

Fl. *f*

Ob. *f*

Cl. Clar. *ppp* *f*

Hn. *f*

Tpt.

Vib. *mp* *f*

Vln. 1, 2 *f* *f*

Vln. 3 *f* *p* *f*

Vla. 1, 2

Vc. arco *f*

D.B.

Detailed description: This page of a musical score covers measures 241 to 243. The tempo is marked 'molto rit.' with a metronome marking of 54. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Vibraphone (Vib.), Violins 1 and 2 (Vln. 1, 2), Violin 3 (Vln. 3), Viola (Vla. 1, 2), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The Flute part begins in measure 242 with a dynamic of *f* and includes the instruction 'To Picc.' in measure 243. The Oboe and Horn parts also start in measure 242 with *f*. The Clarinet part starts in measure 243 with a dynamic range from *ppp* to *f*. The Vibraphone part features a triplet in measure 241 and a quintuplet in measure 242, with dynamics *mp* and *f*. The Violin 1 and 2 parts have a dynamic of *f* in measure 241 and a triplet in measure 242. Violin 3 has a dynamic of *f* in measure 241, *p* in measure 242, and *f* in measure 243. The Viola, Violoncello, and Double Bass parts are mostly silent, with the Cello and Bass playing a triplet in measure 242, marked *f* and 'arco'.

60

♩ = 100

(21)

244

Picc.

244

Ob.

244

Cl.

244

Hn.

244

Tpt.

244

Vib.

244

Vln. 1, 2

244

Vln. 3

244

Vla. 1, 2

244

Vc.

244

D.B.

Musical score for measures 247-250. The score includes parts for Piccolo, Oboe, Clarinet, Horn, Trumpet, Vibraphone, Violins (1, 2, 3), Viola, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part begins at measure 247 with a *mp* dynamic and a sixteenth-note melody. The Clarinet part also begins at measure 247 with a *mp* dynamic and a sixteenth-note melody. The Violin 3 part begins at measure 248 with a *mf* dynamic and a sixteenth-note melody. The Viola part begins at measure 247 with a *mp* dynamic and a sixteenth-note melody. The Double Bass part begins at measure 247 with a *mp* dynamic and a sixteenth-note melody. The Piccolo part is marked *Picc.* and the Viola part is marked *arco*. The score is divided into two systems, with measures 247-248 in the first system and measures 249-250 in the second system. The Piccolo part has a six-measure slur over measures 249-250. The Violin 3 part has a six-measure slur over measures 249-250. The Viola part has a six-measure slur over measures 249-250. The Double Bass part has a six-measure slur over measures 249-250.

Musical score for measures 249-250, featuring Piccolo, Oboe, Clarinet, Horn, Trumpet, Vibraphone, Violin 1, 2, Violin 3, Viola 1, 2, Violoncello, and Double Bass. The score is in 4/4 time and includes dynamic markings such as *ff*, *p*, and *f*. The Piccolo part starts with *ff* and *p* markings. The Oboe part starts with *p*. The Clarinet part starts with *ff* and *p*. The Horn part starts with *ff* and *p*. The Trumpet part starts with *ff*. The Vibraphone part starts with *p* and *f*. The Violin 3 part starts with *ff*. The Viola 1, 2, Violoncello, and Double Bass parts are marked with a flat line, indicating they are silent.

251
Picc. *p*

251
Ob. *pp* *f*

Cl. *pp* *f*

251
Hn. *p*

251
Tpt. *p* st. mute

251
Vib. *p*

Vln. 1, 2

Vln. 3

Vla. 1, 2

Vc.

D.B.

Rec.

Detailed description: This page of a musical score covers measures 251, 252, and 253. The Piccolo part (Picc.) has a rest in measure 251 and enters in measure 252 with a *p* dynamic. The Oboe (Ob.) has a rest in measure 251 and enters in measure 252 with a *pp* dynamic, which increases to *f* by measure 253. The Clarinet (Cl.) has a rest in measure 251 and enters in measure 252 with a *pp* dynamic, increasing to *f* by measure 253. The Horn (Hn.) part begins in measure 251 with a *p* dynamic, featuring a triplet in measure 251 and a quintuplet in measure 253. The Trumpet (Tpt.) part begins in measure 251 with a *p* dynamic and a 'st. mute' instruction, featuring a continuous triplet pattern. The Vibraphone (Vib.) part begins in measure 251 with a *p* dynamic, featuring a triplet in measure 251 and a quintuplet in measure 253. The strings (Vln. 1, 2; Vln. 3; Vla. 1, 2; Vc.; D.B.) are present but have rests throughout the measures. A 'Rec.' (Recorder) part is indicated at the end of measure 253.

254

Picc. *f*

254

Ob.

254

Cl. *p*

254

Hn. *p*

254

Tpt.

254

Vib. *mf* *p* L.V. *f*

254

Vln. 1, 2

254

Vln. 3

254

Vla. 1, 2 *p* 1. arco *p*

254

Vc. *ppp* *mf* *p* 2. pizz. *pizz.* *p*

254

D.B.

Detailed description: This page of a musical score, numbered 64 and rehearsal mark (22), covers measures 254 to 256. The score is for a full orchestra. The Piccolo part has a forte (*f*) dynamic in measure 256. The Clarinet part has a piano (*p*) dynamic in measure 256. The Horn part has a piano (*p*) dynamic in measure 256. The Vibraphone part has dynamics of mezzo-forte (*mf*) in measure 254, piano (*p*) in measure 255, and forte (*f*) in measure 256, with a 'L.V.' (Lift Vibes) instruction in measure 256. The Viola part has a piano (*p*) dynamic in measure 256, with '1. arco' and '2. pizz.' (pizzicato) instructions. The Violoncello part has dynamics of pianissimo (*ppp*) in measure 254, mezzo-forte (*mf*) in measure 255, and piano (*p*) in measure 256, with 'pizz.' and 'pizz.' instructions. The Double Bass part is silent in measure 256.

257

Picc. *f* *p*

Ob. *p*

Cl. *p*

Hn. *p*

Tpt. *p* *p*

Vib. *f* *p*

Vln. 1, 2 2. pizz. *f* 1. (arco) *p*

Vln. 3 *ppp* *f*

Vla. 1, 2 (1.)

Vc. *f*

D.B. *f*

Detailed description: This page of a musical score covers measures 257 and 258. The score is for a full orchestra. The Piccolo part has a rest in measure 257 and enters in measure 258 with a forte (*f*) dynamic, playing a sixteenth-note pattern that transitions to a piano (*p*) dynamic. The Oboe part starts in measure 257 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Clarinet part also starts in measure 257 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Horn part has a rest in measure 257 and enters in measure 258 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Trumpet part has a rest in measure 257 and enters in measure 258 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Vibraphone part has a rest in measure 257 and enters in measure 258 with a forte (*f*) dynamic, playing a sixteenth-note pattern that transitions to a piano (*p*) dynamic. The Violin 1 and 2 parts have a rest in measure 257 and enter in measure 258 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Violin 3 part has a rest in measure 257 and enters in measure 258 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Viola 1 and 2 parts have a rest in measure 257 and enter in measure 258 with a piano (*p*) dynamic, playing a sixteenth-note pattern. The Violoncello part has a rest in measure 257 and enters in measure 258 with a forte (*f*) dynamic, playing a sixteenth-note pattern. The Double Bass part has a rest in measure 257 and enters in measure 258 with a forte (*f*) dynamic, playing a sixteenth-note pattern. The score includes various dynamics such as *ppp*, *f*, *p*, and *f*, and performance instructions like *pizz.* and *(arco)*.

259

Picc.

259

Ob.

pp < *f*

Cl.

To Bass Clar.

259

Hn.

259

Tpt.

pp < *f*

259

Vib.

f *p*

259 1.

Vln. 1, 2

2. arco *p*

Vln. 3

pizz. *f*

Vla. 1, 2

1. *p* 2. arco *p* 3 3

Vc.

arco *p* 3

D.B.

23

262

Picc. *pp* *mp*

Ob. *pp*

B. Cl. Bass Clar. *p* 3 To Clar.

Hn. *pp*

Tpt.

Vib. *pp* 3

Vln. 1, 2 *pp* *mp* arco 1.

Vln. 3 *pp* *mp*

Vla. 1, 2

Vc.

D.B. pizz. (ord.) *p* 3

Musical score for measures 265-270, featuring Piccolo, Oboe, Clarinet, Horn, Trumpet, Vibraphone, Violins 1, 2, 3, Viola, Violoncello, and Double Bass. The score is in 5/4 time and includes dynamic markings such as *pp*, *mp*, *p*, and *st. mute*. It also features first and second endings and a triplet in the Oboe and Trumpet parts.

265

Picc. *pp* \triangleleft *mp*

Ob. *pp* *pp* \triangleleft *mp* 3

Cl.

Hn.

Tpt. *pp* *st. mute* *mp* 3

Vib. *p* \triangleleft *mp* \triangleright *pp* *p*

Vln. 1, 2 1. *pp* \triangleleft *mp* \triangleright *pp* 2. *p*

Vln. 3 *pp* \triangleleft *mp* *p*

Vla. 1, 2

Vc.

D.B.

268

Picc. *mp* *mp* *p*

Ob. *pp* *mp* *pp* *mp* *p*

Cl. *ppp* non vib.

Hn. *f*

Tpt. *pp* *p* *pp* *p*

Vib. *mp* *pp* *mp* *p*

Vln. 1, 2 1. *pp* *mp* *p*
2. *f*

Vln. 3 *mp* *mp* *p*

Vla. 1, 2

Vc.

D.B.

272

Picc. *pp* *mf* *p* *pp*

Ob. *pp* *mf* *p*

Cl.

Hn.

Tpt. *pp*

Vib. *pp* *mf* *p* *pp*

Vln. 1, 2 *pp* *mf* *p* *ppp* 2. con sord.

Vln. 3 arco con sord. *ppp*

Vla. 1, 2

Vc.

D.B.

(24) As at Translucent (♩ = 54)

276

Picc. *ppp* *non vib.*

Ob. *ppp* *non vib.*

Cl. *ppp* *(non vib.)*

Hn.

Tpt.

Vib. *ppp* *with bow* *L.V.*

Vln. 1, 2 *ppp* *f* *(1. mute) mf*

Vln. 3 *pizz.* *p* *arco sul tasto non vib.* *ppp*

Vla. 1, 2 *pizz. con sord.* *ppp* *mf* *1. con sord.*

Vc. *p*

D.B.

280 (non vib.) To Flute
Picc. *pp* *p*

280 (non vib.)
Ob. *ppp*

To Bass Clar.
Cl. *pp* *f subito p* *ppp*

280
Hn. *pp*

280
Tpt. *pp*

280 ord.
Vib. *mf* *p*

280 *pp* 1. pizz. *p*
Vln. 1, 2 *pp*

(non vib.)
Vln. 3 *pp* *p* *pp*

mp sul tasto 1. *ppp* 1. non vib. *ppp*
Vla. 1, 2 *mp* sul tasto 2. con sord. *ppp* arco *ppp*

Vc. *pp* *ppp*

arco sul G
D.B. *p* *ppp*

Hold through decay (25)

Fl. 283 Flute (non vib.) mp

Ob. 283

B. Cl. 283 Bass Clar. (non vib.) p

Hn. 283

Tpt. 283

Vib. 283 with bow ppp L.V. p ord.

Vln. 1, 2 283

Vln. 3 283 (non vib.) ppp p

Vla. 1, 2 283 senza sord. ord. p ppp 1. ord. sul C pp mp

Vc. 283 pizz. p arco sul tasto ppp mp

D.B. 283

286 (non vib.)

B. Cl. *pp*

Vib. *ppp* *3* *p* *pp* To Toms

Vln. 1, 2 *ppp* 1. *sul tasto* arco non vib. 2. *sul tasto* con sord. non vib.

Vla. 1, 2 *ppp* 1. senza sord. *pp* non vib.

Vc. *ppp* non vib.

D.B. *ppp* *3* *pp*



290 (non vib.)

B. Cl. *ppp* *pp* *ppp* To Clar.

Vc. (non vib.) *pp*

D.B. (non vib.) *pp* *ppp*

IV. Old and New

On edge (♩ = 63)

294

Fl. *p* *mp* *f* ³

Ob.

Cl. *p* *ppp* Clar.

Hn.

Tpt. *ff* open

Toms *ff* Toms To Vib. *f* Vib.

Vln. 1, 2 *pp* senza sord. *sul pont.* 1.

Vln. 3 *ff* senza sord. pizz.

Vla. 1, 2 *p* 1. *sul pont.* *mp* 2. senza sord. ord.

Vc.

D.B.

296

Fl. *f*

Ob. *p* *mf*

Cl. *mp* 3

Hn.

Tpt.

Vib. *f* 5

Vln. 1, 2 *mf* sul pont. 2. senza sord.

Vln. 3 *f* 1. *p* ord.

Vla. 1, 2 *mf* *mp*

Vc.

D.B.

296

300

297 *rit.* (♩ = 50)

Fl. *ff* *p* *mf* *f* *mp*

Ob. *p* *mp*

Cl. *f* *pp*

Hn. *p* *f*

Tpt. *p* *f*

Vib. *ff* *p* *mf* *f* *p*

Vln. 1, 2 1. *pizz.* *mp* *f* 2. *arco* *pp*

Vln. 3 *ff* *mp* *arco sul pont.* *mp*

Vla. 1, 2 *ff* *senza sord.* *p* *pppp* *ppp* 1. *pizz.* 2.

Vc. *p* *f* *pizz.*

D.B.

Suddenly faster (♩ = 69)

300 To Picc. Picc. poco rit. ---

Fl. *f* *ppp*

Ob. *ppp*

Cl. *f* 5

Hn. *f* *fp*

Tpt. *f* *p*

Vib. 300 Toms *p* 5

Vln. 1, 2 *f* arco 1. ord. *ppp* 5

Vln. 3 *f* *p*

Vla. 1, 2 1. > 2. > *f* *fp* arco

Vc. *ppp*

D.B.

(26) Pushing onward (♩ = 63)

303

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

Ob. *f* *ff* *mf* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Toms *f* *ff* *p* *f* *mf*

Vln. 1, 2 *f* *ff*

Vln. 3 *f* *ff* ord. 2.

Vla. 1, 2 *f* *ff* a2

Vc. *f* ord.

D.B. *f*

Detailed description: This page of a musical score, numbered 79, contains measures 303 through 305. The tempo is marked as quarter note = 63. The score is for a full orchestra. The Piccolo and Oboe parts play a complex rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and moving through fortissimo (*ff*), mezzo-forte (*mf*), and back to fortissimo. The Clarinet part has a similar pattern. The Horn and Trumpet parts play a melodic line with triplets. The Tom part features a rhythmic pattern with dynamics ranging from forte to piano. The Violin and Viola parts have melodic lines with triplets and accents. The Violoncello and Double Bass parts provide a bass line with triplets. The score includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score, numbered 80, contains measures 305 through 312. The score is for a full orchestra and includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Tom-toms (Toms), Violin 1 & 2 (Vln. 1, 2), Violin 3 (Vln. 3), Viola 1 & 2 (Vla. 1, 2), Violoncello (Vc.), and Double Bass (D.B.). The music is in 3/4 time and features a variety of dynamics and articulations. The Piccolo part starts with a *ffp* dynamic and includes a quintuplet. The Oboe and Clarinet parts begin with a *p* dynamic and feature a *mf* quintuplet. The Horn part has a *mf* triplet. The Trumpet part starts with a *mf* dynamic and includes a triplet. The Tom-toms part features a *ff* dynamic followed by *p* dynamics. The Violin 1 & 2 parts have a *mf* triplet and a *f* dynamic. The Violin 3 part has a *p* dynamic and a *mf* quintuplet. The Viola 1 & 2 parts have a *mf* triplet and a *f* dynamic. The Violoncello part has a *mf* triplet and a *f* dynamic. The Double Bass part has a *mf* triplet and a *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

307

Picc. f ff mp ff mp

Ob. f ff mp ff mp

Cl. f ff mp ff mp

Hn.

Tpt.

Toms ff mp

Vln. 1, 2 f ff mp ff mp

Vln. 3 f ff mp ff mp

Vla. 1, 2 f ff mp ff mp

Vc.

D.B.

308

Picc. *ff* *fff* To Flute

Ob. *ff* *fff* To Eng. Hn.

Cl. *ff* *fff* To Bass Clar.

Hn. *ff* *fff*

Tpt. *ff* *fff*

Toms *ff* *ffp* *fff* To Vib.

Vln. 1, 2 *ff* *fff*

Vln. 3 *ff* *fff*

Vla. 1, 2 1. *ff* 2. *ff* (1.) *mp sul tasto* *fff*

Vc. *ff* *fff*

D.B. *ff* *fff*

(27) Adrift in the wake (♩ = 63)

309

Flute

Fl.

Eng. Hn.

E. Hn.

Vib.

Vln. 3

Vla. 1, 2

Vc.

mp *pp*

mf

mf

pp *mf*

pp

p

pp

314

To Oboe

E. Hn.

Bass Clar.

Vib.

Vla. 1, 2

Vc.

pp *mp* *pppp*

mp *f* *mp* *p* *ppp*

mp

mp

f

pizz.

arco
1. ord.

rit.-----

(28) Not startled anymore (♩ = 66)

319

Fl. *p* *pp* *ppp*

Oboe *mp* *p*

B. Cl. *f* *mf*

Vib. *f*

Vln. 1, 2 *mf* *mp* *pp* *ppp*

Vln. 3 *mp* *p*

Vc. *f*

322

B. Cl. *pppp*

Vc. *pppp* *n*

D.B. *pizz.* *sfz*

hold until
bass clar. release