RICE UNIVERSITY

ASPEN P.M.

by

DRAKE MABRY

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

THESIS DIRECTOR'S SIGNATURE:

[Signature]

HOUSTON, TEXAS

APRIL 1978
Drake Mahry

Aspen Part.

An original composition of fifteen minutes duration
scored for the following instruments:

Flute/oiccolo
Oboe/english horn
B flat clarinet/E flat clarinet
Bass clarinet
Bassoon
Trumpet/flugel horn
French horn
Trombone
Percussion
Piano/harmonium
String quintet I
  violin I,II,viola,cello,double bass
String quintet II
  violin I,II,viola,cello,double bass
The work consists of twelve sections with connecting links.
ASPEN P.M.

by Drake Mabry
Houston, Texas
3/23/78 - 3/25/78
INSTRUMENTATION

Flute (piccolo)*
Oboe (English horn)
B flat clarinet (E flat clarinet)
Bass clarinet
Bassoon
Trumpet (flugel horn)
French horn
Tenor trombone

Percussion (bass drum, glass chimes, five toms-toms, four timpani, snare drum, marimba, bass marimba, gong=24", five suspended cymbals 12", medium-heavy, 18" medium sizzle, 20" heavy, 22" thin sizzle).

Piano (harmonium)

String Quintet 1 (2 violins, viola, cello and bass)
String Quintet 2 (same as above)

Seating plan

\[\text{piano} \quad \text{flute} \quad \text{o} \quad \text{o} \quad \text{clarinet baseoon} \quad \text{clarinet baseoon} \quad \text{trombone} \quad \text{percussion} \]

String quintet 1        String quintet 2
\[\text{o} \quad \text{conductor} \quad \text{w} \quad \text{w} \quad \text{w} \quad \text{w} \quad \text{w} \quad \text{w} \quad \text{w} \quad \text{w} \]

*piccolo will need a low c foot joint, otherwise play the cart on an E flat flute.
NOTES

events occur in proportion to the duration of the bracket. Duration is given in seconds.

indicates duration of note or pattern.

percussive roll on body of instrument with fingers.

indicates location of above dampen string about \( \frac{1}{2} \) inch from frame

air only through instrument. flutter tongue.

Page four
slowly across strings behind bridge.

Page seven
pattern to be repeated as necessary.

Page nine
rissando of pattern. Keep same fingering and let hand move up string.

highest note possible (strings go beyond fingerboard).

repeat the same note until changed. (on page seven)

accel. and rit. the number of notes up to the performer.

accel. and rit. with exact number of notes as indicated.

Page eleven
artificial harmonics for entire passage.

Page sixteen
flutter tongue. 

Page seventeen
Fast, irregular rhythms.

Page nineteen
Tremolo on highest note possible.

Page twenty
Lowest note possible.

Page thirty eight
Circular motion on cymbal.
Location of percussive tremolos on string instruments

violin and viola

cello and bass