

**TRANSIT: FLUX**

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A Thesis

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## ABSTRACT

Marilyn Shrude, Advisor

*Transit: Flux* is a nine-minute composition for symphony orchestra, whose title refers to motion and the idea of passing sound from right to left and front to back. The perception of sonic motion is created through and around the orchestra by using numerous instruments to play large gestures, dovetailing the instruments to create a single coherent event. To achieve this effect, some of the orchestra members were relocated. The brass section was evenly split and paired with a set of timpani on the left and right sides of the stage behind the string section. The contrabasses were placed upstage of the percussion.

*Transit: Flux* is cast in a single movement and consists of four interior sections. It begins with a declamatory brass introduction that establishes the main idea of movement and panning. A melodic section devoted to the woodwinds with light string accompaniment follows the introduction. The third and largest section is sparked by the low brass playing doppler effect gestures from right to left and vice versa, creating the perception of a spinning wheel. The gestures gradually quicken until the “spinning” is nothing but a high-pitched hum or whirling sound in the strings, singing tube, and vibraphone. The final section of the piece begins when the high-pitched hum eventually snaps, sending down a cascade of chaotic rhythmic pandemonium. This gives rise to passages of controlled aleatory with an individual cell’s pitch content derived from the melodic material of the second section. The piece ends as the texture slowly dissipates away to nothing.

The harmonic and melodic material was derived from intuitively designed twelve-tone sets, each containing different groups of intervals and levels of dissonance. These sets were inspired by Witold Lutoslawski’s use of pitch in pieces such as *Jeux Venitiens* and *Livre*. Karlheinz Stockhausen’s *Gruppen*, Jacob Druckman’s *Windows*, and Gyorgy Ligeti’s *Lontano* were also influential in the composition of this piece.

## Instrumentation

2 Flutes  
2 Oboes  
2 Clarinets in B $\flat$   
1 Bass Clarinet in B $\flat$

## 1 Bassoon

4 Horns in

## 4 Trumpets in

## 2 Trombones

## 1 Bass Tromb

## 1 Tuba

## Timpani 1 (4 drum)

Timpări

## Percussion 1

## Bass Drum

Triangle

### Tambourine

### 3 Low Tom-

## Vibraphone

## Brake Drum

## Discussion 2

### Suspended C

Suspended  
2 High T

### 2 High Tom Toms

# Whip Gong

## Gong Simp

# Sing

(like a flute) high-pitched whistle; the pitch is dependent on the speed at which the tube is twirled)

# Piano

## Violin I

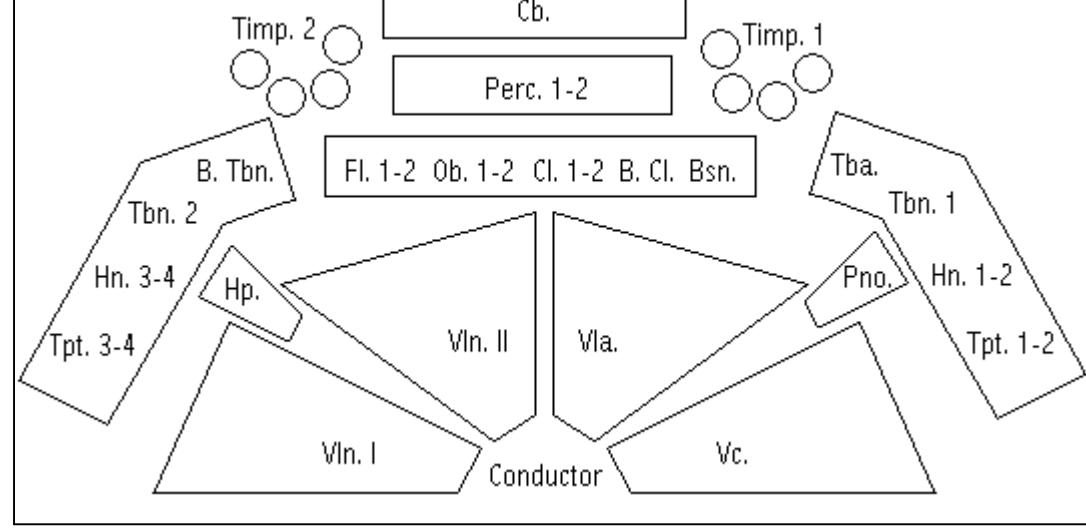
## Violin II

# Viola

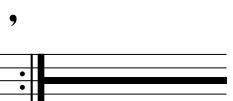
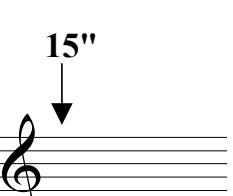
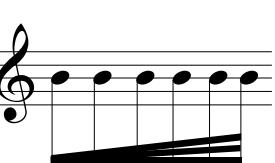
## Violon

# Contrabass

100



## Performance Notes

-  Quarter-tone flat
-  Quarter-tone sharp
-  No meter; freely, within context of given metronome marking
-  Glissando up; glissando down
-  Gradually move from muted to unmuted
-  Highest possible note
-  Play material between repeat signs for the duration of the thick line; the caesura indicates optional re-entry points during repetitions. Players are independent; do not coordinate.
-  Time markers indicate duration of frame.
-  Gradually accelerando
-  Fermatas from letters **H** through **O** are to be held at the discretion of the performers.
-  In letter **I**, the strings are to glissando according to the contour of the given line for the prescribed number of beats. The approximate pitch is based on the vertical position of the line; i.e., line close to top of box equals a high pitch.

# Transit: Flux

**Solemn ♩ = 60**

Paul David Thomas

The musical score consists of two main sections. The first section, labeled "Solemn ♩ = 60", includes staves for Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bass Clarinet in B♭, Bassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in B♭ 1 & 2, Trumpet in B♭ 3 & 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani 1, Timpani 2, Percussion 1, Percussion 2, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The second section, also labeled "Solemn ♩ = 60", includes staves for Timpani 1, Timpani 2, Percussion 1, Percussion 2, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score uses a 3/4 time signature throughout.

Instrumental parts listed on the left side of the score:

- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in B♭ 1 & 2
- Bass Clarinet in B♭
- Bassoon
- Horn in F 1 & 2
- Horn in F 3 & 4
- Trumpet in B♭ 1 & 2
- Trumpet in B♭ 3 & 4
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- Timpani 1
- Timpani 2
- Percussion 1
- Percussion 2
- Harp
- Piano
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

*gaining momentum*

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.

Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Tim. 1  
Tim. 2  
Perc. 1  
Perc. 2  
Hpf.  
Pno.

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

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. 1

Timp. 2

Bass Dr. *forcefully*

Perc. 1

Sus. Cymbal w/ yarn mallets

choke

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 16: Flutes play eighth-note patterns with grace notes. Oboes play eighth-note patterns with grace notes. Clarinets play eighth-note patterns with grace notes. Bassoon plays eighth-note patterns with grace notes. Horns play eighth-note patterns with grace notes. Trombones play eighth-note patterns with grace notes. Bass Trombone plays eighth-note patterns with grace notes. Timpani play eighth-note patterns with grace notes. Bass Drum is marked 'forcefully'. Percussion 1 uses Sus. Cymbal with yarn mallets and choke. Percussion 2 uses a sustained note with a five-note grace note pattern. Harp and Piano play eighth-note patterns. Violins play eighth-note patterns with grace notes. Double Bass plays eighth-note patterns with grace notes.

**A**

Calmly ♩ = 68

Cl. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

20

1.

n — *mf*

1.

n — *mf*

n — *mf*

n — *mf*

3.

*mp*

(*mf*) — *n*

— *mp* — *n*

2

Musical score for orchestra and piano. The score consists of two staves. The top staff is for 'Ob. 1 & 2' (Oboe 1 and 2) and the bottom staff is for 'Cl. 1 & 2' (Clarinet 1 and 2). The score includes dynamic markings such as *lyrically*, *mf*, *mp*, *f*, *p*, *f*, *p*, *mf*, *p*, and *f*. Measure 27 starts with a rest followed by a measure in common time. Measure 28 begins with a dynamic *mf* and a melodic line in common time. Measure 29 starts with a dynamic *mp* and continues in common time. Measure 30 begins with a dynamic *f* and ends with a dynamic *f*. Measure 31 starts with a dynamic *p* and ends with a dynamic *f*. Measure 32 starts with a dynamic *mf* and ends with a dynamic *f*.

2

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

36

lyrically

1.

2

Musical score for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, and Bassoon. The score shows measures 44-45. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, and Bassoon. The dynamics and performance instructions include:   
Flute 1 & 2: *mf*, *p*, *mf=p*, *<mf*, *f*, *p*.  
Oboe 1 & 2: *mf*, *p*, *mf*, *f*, *p*.  
Clarinet 1 & 2: *mf*, *f*, *p*.  
Bassoon: *f*, *f*, *p*.  
Bassoon: *f*, *mf*.  
Performance instruction: *poco accel.*, *f = 75*.

B

Musical score for Percussion 1 and Percussion 2. The score consists of two staves. Percussion 1 (top staff) starts with a rest, followed by a bass drum on the third measure. Percussion 2 (bottom staff) starts with a bass drum on the first measure. Both parts continue with rests until the 'Whip' section, which begins with a bass drum on the eighth measure. The tempo is marked 'poco accel.' and 'f' (fortissimo). The key signature changes between G major, F major, and E major. Measure numbers 1 through 12 are indicated above the staff.

Musical score for orchestra, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and includes slurs, grace notes, and a pizzicato instruction.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*accel.*

*mf*

*accel.*

*sul G*

*mp*

*J = 87*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

$\bullet = 95$

*accel.*

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2

—

Fl. 1 & 2      65      *tr.*      *mf*      *accel.*

Ob. 1 & 2      *p*      5      5      5      *tr.*      *mf*      6      6      *p*

Cl. 1 & 2      *tr.*      *mf*

B. Cl.      *tr.*      *mf*      6      *p*

Bsn.      5      *tr.*      *mf*      6      *p*

Hn. 1 & 2      +      *mf*      +      *p*

Hn. 3 & 4      +      *mf*      3. +      *p*

Tpt. 1 & 2      *open*      *mf*      *plunger mute*

Tpt. 3 & 4      *open*      *mf*      *plunger mute*

Tbn. 1      *open*      *mf*      *gliss.*      *p*

Tbn. 2      *open*      *mf*      *gliss.*      *p*

Perc. 1      Triangle      *p*      *mf*      Tamb.      *accel.*

Perc. 2      Sus. cymbal      *p*      *mf*      choke      *mf*

Hp.      *tr.*      *p*      *mf*

Pno.      *tr.*      *p*      *mf*

Vln. I      *sul A*      *sul D*      *mf*      *p*

Vln. II      *sul D*      *mf*      *p*

Vla.      *sul D*      *mf*      *p*

Vc.      *mf*      *p*

Cb.      *p*      *mf*

Fl. 1 & 2      *mp*      *tr.*       $\text{♩} = 100$

Ob. 1 & 2      *tr.*      *f*

Cl. 1 & 2      *f*

B. Cl.      *p*

Bsn.      *f*

Hn. 1 & 2      *f*

Hn. 3 & 4      *f*

Tpt. 1 & 2      *open*      *gliss.*      *p*

Tpt. 3 & 4      *open*      *gliss.*      *p*

Tbn. 1      *f*

Tbn. 2      *f*

Perc. 1      *p*      *Triangle*      *mf*      *Tamb.*      *p*

Perc. 2      *p*      *Sus. cymbal*      *mf*      *choke*      *p*

Hp.      *p*      *tr.*      *f*

Pno.      *p*      *tr.*      *f*

Vln. I      *sul E*      *sul D*      *f*      *p*

Vln. II      *sul D*      *f*      *p*

Vla.      *f*      *p*

Vc.      *f*      *p*

Cb.      *p*      *f*

71

Fl. 1 & 2      *mf*      *cresc.* 5 5 5      ***ff***

Ob. 1 & 2      *mf*      *cresc.* 5 5      ***ff***

Cl. 1 & 2      *tr.*      *cresc.* 6 6      ***ff***

B. Cl.      *tr.*      *cresc.*      ***ff***

Bsn.      *mf*      *mf*      *cresc.*      ***ff***

Hn. 1 & 2      *cresc.*      ***ff***

Hn. 3 & 4      *cresc.*      ***ff*** open

Tpt. 1 & 2      *cresc.*      ***ff***

Tpt. 3 & 4      *cresc.*      open      ***ff*** open

Tbn. 1      *cresc.*      ***ff*** open

Tbn. 2      *cresc.*      ***ff***

B. Tbn.      ***ff***

Tba.      ***ff***

Perc. 1      *cresc.*      ***ff***

Perc. 2      *cresc.*      ***ff***

Hp.      *p* cresc.      *tr.*      ***ff***

Pno.      *p* cresc.      *tr.*      ***ff***

Vln. I      *cresc.*      ***ff***

Vln. II      *cresc.*      ***ff***

Vla.      *cresc.*      ***ff***

Vc.      *cresc.*      ***ff***

Cb.      *mp* cresc.      ***ff***

**D** Slowly  $\text{♩} = 70$

*cascading*

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

Timp. 1  
Timp. 2  
Perc. 1  
Perc. 2  
Hpf.  
Pno.

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

**D** Slowly  $\text{♩} = 70$

Tom-Toms  
Bass Dr.

*cascading*

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

77

Hn. 1 & 2      a2      f      gliss.      mp      f      p      mf

Hn. 3 & 4      f      gliss.      a2      mp      f      p      mf

Tpt. 1 & 2      p      a2      mp      mf

Tpt. 3 & 4      p      a2      mp      mf

Tbn. 1      gliss.      p      mp      mf      f

Tbn. 2      gliss.      mp      mf      f      ff

B. Tbn.      f

Tba.      f      mp

accel.

Timp. 1

Timp. 2

Cb.      (mf)      f

**(E)**

Mechanical  $\text{♩} = 100$

Hn. 1 & 2      f

Hn. 3 & 4      f

Tpt. 1 & 2      f

Tpt. 3 & 4      f

Tbn. 1      f

Tbn. 2      f

B. Tbn.      5      3      f

Tba.      5      3      f

**(E)**

Mechanical  $\text{♩} = 100$

Timp. 1      gliss.      p      f

Timp. 2      gliss.      p      f

Vln. I      3      3      3      3      mf      3      3      3      3

Vln. II      3      3      3      3      mf      3

Vla.      3      3      3      3      mf      3

Vc.      3      3      3      3      5      6      3      3

A detailed musical score page for orchestra and brass band. The page is numbered 90 at the top left. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horn 1 & 2, Horn 3 & 4, Trompete 1 & 2, Trompete 3 & 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani 1, Timpani 2, Violin I, Violin II, Cello, and Bass. The music consists of four systems of staves. The first system features woodwind entries with dynamic markings like *f*, *p*, and *mf*. The second system introduces brass entries with dynamic markings like *mp*, *mf*, and *f*. The third system continues with brass entries, including a prominent section for Trombones 1 and 2. The fourth system concludes with entries from the strings (Violin I, Violin II, Cello, Bass) with dynamic markings like *mf* and *gliss.*

Fl. 1 & 2      tr. 94

Ob. 1 & 2      tr.

Cl. 1 & 2      tr.

B. Cl.      tr.

Bsn.      tr.

Hn. 1 & 2      p-f      pp      p      mp      mf      p-f      gliss. 3

Hn. 3 & 4      f      pp      p-mp      f

Tpt. 1 & 2      p-f      pp      p      mp      mf      p-f      gliss. 3

Tpt. 3 & 4      f      pp      p-mp      f

Tbn. 1      -      2      4      p-f      gliss. 3

Tbn. 2      -      2      4

B. Tbn.      -      2      4

Tba.      -      2      4      p-f      gliss. 3

(F)      = 110

accel.      2      4

Timp. 1      -      2      4      f

Timp. 2      pp      f

Vln. I      3      3      3      3      sul A      gliss. 3      mf

Vln. II      3      3      3      3      sul A      gliss. 3      mf

Vla.      5      3      3      sul G      gliss. 3      mf

Vc.      5      6      3      3      sul C      gliss. 3      mf

Cb.      -      2      4      sul A      gliss. 3      mf

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tim. 1

Tim. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.



Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.



**G**

**Floating** ♩ = 54

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2

Tpt. 1 & 2  
Tpt. 3 & 4

Perc. 1  
Perc. 2

Hp.

Vln. I div. a2  
Vln. II div. a2  
Vla. div. a2  
Vc. div. a2

118

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of six staves. Percussion 1 has two measures of eighth-note patterns. Percussion 2 has a measure of eighth-note patterns followed by a dynamic change from *f* to *p*. Violin I has a measure of eighth-note patterns followed by a dynamic change from *p* to *cresc.*. Violin II has a measure of eighth-note patterns followed by a dynamic change from *p* to *cresc.*. Viola has a measure of eighth-note patterns followed by a dynamic change from *p* to *cresc.*. Cello has a measure of eighth-note patterns followed by a dynamic change from *p* to *cresc.*

127

Fl. 1 & 2

Perc. 2

Vln. I (p) cresc.

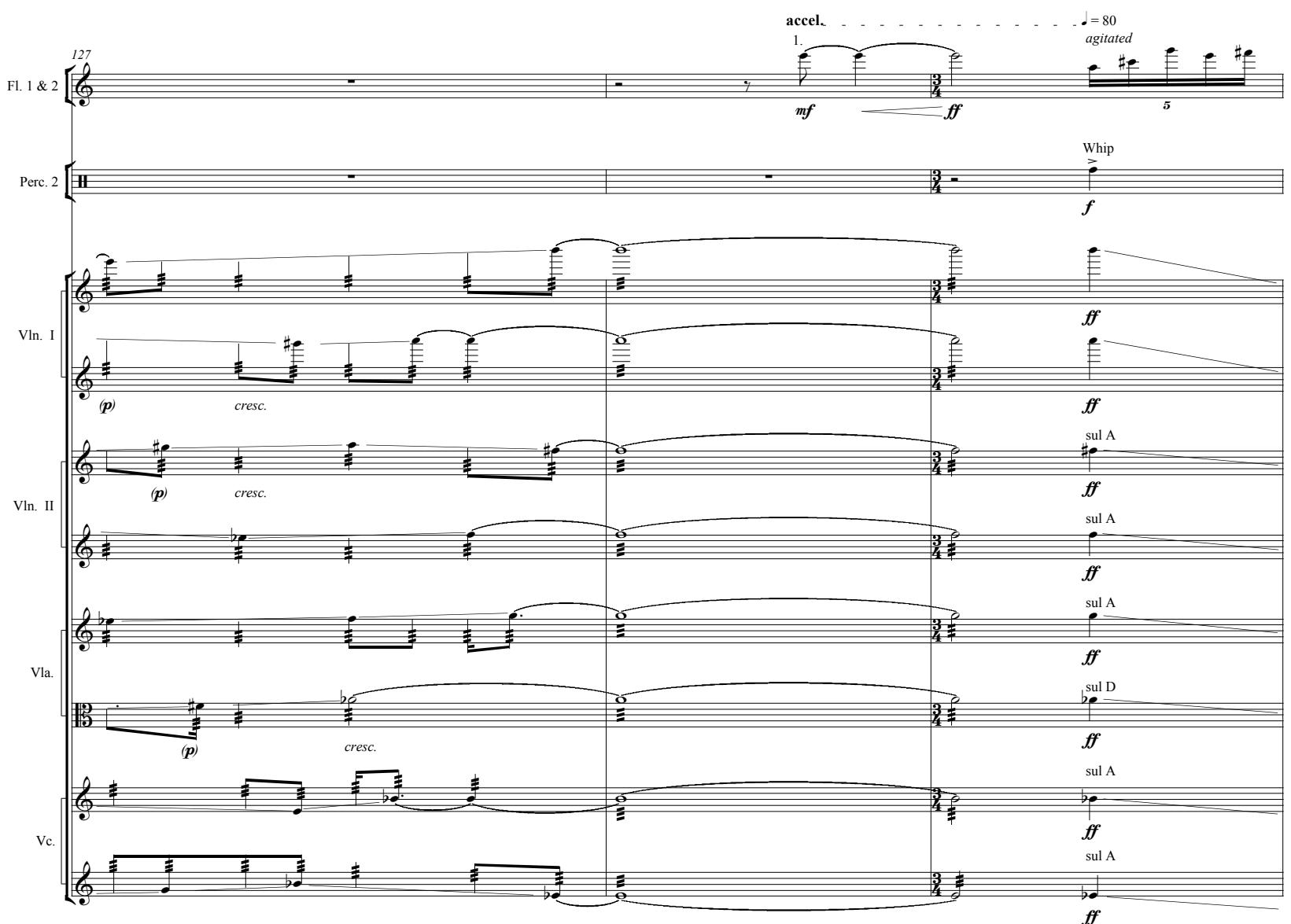
Vln. II (p) cresc.

Vla. (p) cresc.

Vc.

accel. 1.  $\text{J} = 80$  agitated

Whip ff 5



130

Fl. 1 & 2 6 6 6

Tbn. 1 ff

Tbn. 2 ff

B. Tbn. ff

Tba. ff

Timp. 1 ff

Timp. 2 ff

Perc. 1 ff 6 6 6 3 5 5 6 5

Perc. 2 ff

violently 3 High Tom-Toms

Bass Drum 2 Low Tom-Toms

Vln. I sul A

Vln. II sul A

Vla. sul G

Vc. sul A

Cb. ff



**H**

**Frenetic** ♩ = 95

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.

Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

**H**

**Frenetic** ♩ = 95

Tim. 1  
Tim. 2  
Perc. 1  
Perc. 2  
Pno.

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

(1)

ca. 30" Chaotic

(1)

ca. 30" Chaotic

=

**J** Agitato ( $\text{♩} = 95$ )

139

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3 & 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. 1

Timp. 2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*p*

*p*

*mp*

*Tom-Tom*

**K**

15" Tumultuous ( $\text{♩} = 95$ )

143

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Timp. 1  
Timp. 2  
Perc. 1  
Perc. 2

Tumultuous ( $\text{♩} = 95$ )

Brake Dr.

2 High Tom-Toms

Gong

3 Low Tom-Toms

**L**

1 15"

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

**L**

*aggressively*  $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

Cb.

=

2 10"

3 5"

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 60$

$\text{♩} = 90$

4  
5"

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.

Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

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

5  
5"

≡

6  
5"

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.

Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

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

7  
10"

ad. lib.

**M**

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1 2 3 4 5  
3" 3" 3" 3" ca. 8" = 120

**N**

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

1 2 3 4 5  
3" 3" 3" 3" ca. 8" = 90

**O** [1]    [2]    [3]    [4]    [5]

Fl. 1 & 2       $\downarrow$        $\downarrow$        $\downarrow$        $\downarrow$        $\downarrow$

Ob. 1 & 2       $\text{♩} = 60$        $\text{mp}$

Cl. 1 & 2       $\text{♩} = 60$        $\text{mp}$

B. Cl.       $\text{♩} = 60$        $\text{mp}$

Bsn.       $\text{mp}$

Vln. I       $\text{♩} = 60$        $\text{mp}$

Vln. II       $\text{♩} = 60$        $\text{mp}$

Vla.       $\text{♩} = 60$        $\text{mp}$

Vc.       $\text{♩} = 60$        $\text{mp}$

Cb.

ca. 20"  $\text{♩} = 60$



**P**

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

B. Cl.

Bsn.

Hn. 1 & 2      *154 growing in strength (♩ = 60)*      *accel.*

Hn. 3 & 4      *ppp*      *sim.*      *cresc. poco a poco*

Tpt. 1 & 2      *ppp*      *sim.*      *cresc. poco a poco*

Tpt. 3 & 4      *ppp*      *sim.*      *cresc. poco a poco*

Tbn. 1      *ppp*      *sim.*      *cresc. poco a poco*

Tbn. 2      *ppp*      *sim.*      *cresc. poco a poco*

B. Tbn.      *ppp*      *sim.*      *cresc. poco a poco*

Tba.      *ppp*      *sim.*      *cresc. poco a poco*

Timp. 1      *ppp*      *sim.*      *cresc. poco a poco*

Timp. 2      *ppp*      *sim.*      *cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Q** Powerfully  $\text{♩} = 110$

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
B. Cl.  
Bsn.  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt. 1 & 2  
Tpt. 3 & 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.

poco a poco rit.

Timp. 1  
Timp. 2  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**Q** Powerfully  $\text{♩} = 110$

poco a poco rit.

Timp. 1  
Timp. 2  
Perc. 1  
Perc. 2  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

R

Fl. 1 & 2      *170*       $\text{♩} = 50$

Ob. 1 & 2      *mf*

Cl. 1 & 2      *p*      *mf*

B. Cl.      *p*      *mf*

Hn. 1 & 2      *mp*      *p*      *pp*

Hn. 3 & 4      *mp*      *p*      *pp*

Tbn. 1      *mp*      *p*

Tbn. 2      *mp*      *p*

B. Tbn.      *mp*

Tba.      *mp*

accel.      ca.  $\text{♩} = 65$

*f* expressively

R

Hp.      *p*

accel.      ca.  $\text{♩} = 65$

Vln. I      *p*      *mf*

Vln. II      *p*      *mf*

Vla.      *p*      *mf*

Vc.      *p*      *mf*

Cb.      *p*

=

Fl. 1 & 2      *177*

Fl. 1 & 2      *pp*

Vln. I      *slowly dying away*      *mf*      *mp*

Vln. II      *slowly dying away*      *mf*      *mp*

Vla.      *slowly dying away*      *mf*      *mp*      *p*      *pp*

Vc.      *slowly dying away*      *mf*      *mp*      *p*      *pp*

Cb.      *slowly dying away*      *mp*      *p*      *ppp*

*div.*