

Martin Lohse

Magma

for symphony orchestra

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for symphony orchestra

Composed 2001

Martin Lohse
Awakening

for symphony orchestra

composed in 2001

Parts

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Preface

Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

Music

In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a “pure” and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.

— Martin Lohse: www.martinlohse.com

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke, Koncert, 8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandos or decelerandos and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylistic elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1st movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement, Sorrow* and 4th movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

Orchestra

- 2-4 Flauti
- 2-4 Oboi
- 2-4 Clarenetti in B^b (3. clarinetto basso)
- 4 Sassofoni
 - 1. Soprano in B^b
 - 2. Alto in E^b
 - 3. Tenore in B^b
 - 4. Baritone in E^b
- 2-4 Fagotti (3. contrafagotto)

- 4-6 Corni in F, eventualmente incluse:
 - 2 Bugle (trumba naturale)
- 3 Trombe in B^b
- 2 Valvola di tromboni o tromboni
- 1 Tuba

- 1 Timpani & Tam-tam
- 2 Percussione
 - Gran cassa
 - Metal plate, Tubular Bells

- 1 Pianoforte

- Violini I
- Violini II
- Viole
- Violoncelli
- Contrabassi

The score is transposing.
Double bass sounds an octave lower than written.

Duration: 15 min.

Magma

1 sats

Martin Lohse 2002

$\text{♩} = 64$

3 Flutes

3 Oboes

3 Clarinets in B \flat
3. Bass Clarinet in B \flat

2 Alto Saxophones in E \flat

Tenor Saxophone in B \flat

Baritone Saxophone in E \flat

2 Bassoons

2 Horns in F
a 2 1)

2 Trumpets in B \flat

2 Flugelhorns in B \flat

Tuba

Timpani
mf Gran Cassa
p Tam-tam l.v.

Percussion 1
fpp mf pp mp pp p
2) Metal Plate

Percussion 2
p

Piano

Violin I
ff

Violin II

Viola

Violoncello

Contrabass
div.
p

1) Hornet klinger kvarten over i basnøgle

2) Gnide på metalplade med trækølle (evt. tremolo med bløde køller)

6 **A** **B**

Pno

Vc.1 solo
mp
gli altri div.
p

Cb.



17 **C** **D** poco a poco accelerando

Hn (F)
pp

Perc. I
G.C.
pp

Vln I
mp

Vln II
div.
pp

Vla
div.
pp

Vc.
tutti div.

Cb.
pp

39 **I** $\text{♩} = 60$
1.

Cl. (B \flat)

Tpt (B \flat)

Flug. (B \flat)

Timp.

Perc. 1

Perc. 2

Vln I

Vln II

Vla

Vc.

Cb.

p

44 **J** a 3 **K** **L**

Fl. *p*

Cl. (B \flat) *p*

Timp. *pp*

Perc. 1 *pp*

Vln I *pp* **K** **L**

Vln II *pp*

Vla *pp*

Vc. pizz *pp*

Cb. pizz *pp*



54 **M** **N**

Fl. **M** **N**

Cl. (B \flat) **M** **N**

Timp.

Perc. 1

Vln I **M** **N**

Vln II

Vla

Vc.

Cb.

64 **O** **P** poco ritardando

Fl.
Cl. (B \flat)
Timp.
Perc. 1
Vln I
Vln II
Vla.
Vc.
Cb.



70 **Q** **Q**

Cl. (B \flat)
Timp.
Perc. 1
Vln I
Vln II
Vla.
Vc.
Cb.

♩ = 72 A

Bass Clarinet in B \flat

1. mute 1) *poco espress.*

2 Bassoons

2. mute 1)

Percussion I

G. C.

♩ = 72 A

1. pizz. arco trem.

2. gliss. pizz. arco

3. gliss.

B C

B.c.l. (B \flat)

Bsn

Perc. I

Vc.

Cb.

B C

gliss. gliss. gliss. gliss. gliss.

port. port.

pizz. arco

cresc. cresc.

1) Fagotterne dæmpes med et håndtørklæde eller lignende.

D

E

rallentando

16

Fl.

B.c.l. (B \flat)

Bsn

Hn (F)

Perc. I

Vln I

Vln II

Vla

Vc.

Cb.

pp *mf* *f*

mf *f* *f*

1. *pp* *f*

2. *pp* *f*

pp *f*

D

ff *ff*

mf *mp cresc.* *f* *ff*

cresc. *gliss.* *ff*

mp cresc. *gliss.* *ff*

cresc. *f*

gliss. *f*

pizz *arco* *f*

rallentando

F ♩ = 104

22

Fl. *p*

Ob. *p*

B.c.l. (B \flat)

Bsn

Perc. 1

F ♩ = 104

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Cb.



G

26

Fl. *p*

Ob. *p*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

attacca

$\text{♩} = 104$
a 3

3 Flutes *mp*

3 Oboes *f* a 3

2 Clarinets in B \flat *mf* a 2

Bass Clarinet in B \flat *mf*

Soprano Saxophone *p* *mf* *p* *mf*

Alto Saxophone in E \flat *p* *mf* *p* *mf*

Tenor Saxophone in B \flat *p* *mf* *p* *mf*

Baritone Saxophone in E \flat *p* *mf* *p* *mf* *f*

2 Bassoons *f* a 2

2 Horns in F *p* con sord.

2 Flugelhorns in B \flat *p* con sord.

Tuba *p* con sord.

Timpani *mf*

Percussion I *mp* G.C.

$\text{♩} = 104$

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *mf*

Contrabass *mf*

4

Fl.

Ob.

Cl. (B \flat)

B. Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat)

Bar. Sax. (E \flat)

Bsn.

Hn (F)

Flug. (B \flat)

Tba.

Timp.

Perc. 1

Vln I

Vln II

Vla.

Vc.

Cb.

p *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *f* *p* *mf* *p* *mf*

A

6

Fl.

Ob. 1. solo

Cl. (Bb) 2. 3.

B. Cl. (Bb)

S. Sax.

A. Sax. (E) *p* *mf* *p* *mf* *p* *mf*

T. Sax. (B) *p* *mf* *p* *mf* *p* *mf*

Bar. Sax. (E) *p* *mf* *f* *p* *mf* *p*

Bsn.

Hn (F)

Flug. (Bb)

Tba.

Timp. *decresc.*

Perc. 1 *decresc.* *p*

A

A

A

1. solo

ali altri

Vln I

Vln II

Vla.

Vc.

Cb.

9 **B**

Ob.

Vln I

p

p



12

Ob.

Vln I



14 **C**

Ob.

Vln I

D

17

Fl. *mf* a 3

Ob. *f* a 3

Cl. (B \flat) *mf* a 2

B. Cl. (B \flat) *mf*

S. Sax. *p* *mf* *p* *mf*

A. Sax. (E \flat) *p* *mf* *p* *mf*

T. Sax. (B \flat) *p* *mf* *p* *mf*

Bar. Sax. (E \flat) *p* *mf* *p* *mf*

Bsn. *f* a 2

Hn (F) *p*

Flug. (B \flat) *p*

Tba. *p*

Timp. *mf*

Perc. 1 G.C. *mp*

D

Vln I *f* gli altri

Vln II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

E

19

Fl.

Ob.

Cl. (B \flat)

B. Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat)

Bar. Sax. (E \flat)

Bsn.

Hn (F)

Flug. (B \flat)

Tba.

Timp.

Perc. 1

Vln I

Vln II

Vla.

Vc.

Cb.

p *mf* *f*

22 **F**

Fl.

Ob.

Cl. (B \flat)

B. Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat)

Bar. Sax. (E \flat)

Bsn.

Hn (F)

Flug. (B \flat)

Tba.

Timp.

Perc. 1

Vln I

Vln II

Vla.

Vc.

Cb.

p *mf* *f* *decresc.*

G

H

25

Fl.

1. solo

Ob.

2-3.

Cl. (B \flat)

B. Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat)

Bar. Sax. (E \flat)

Bsn

Hn (F)

Flug. (B \flat)

Tba

Timp.

Perc. 1

Vln I

Vln II

Vla

Vc.

Cb.

p

mf

skift til klarinet i B \flat

gli altri

ppp

ppp

ppp

30 **I**

Cl. (Bb) *pp* a 3

S. Sax.

Pno *mp*

Vln I *pp*

Vln II *pp*

Vla *p*

Vc. *p*

Cb. *pp* 1) *sul G*



37 **J**

Cl. (Bb)

S. Sax.

Vln I *p*

Vln II *p*

Vla

Vc.

Cb.

1) klinger oktaven under.

49 **L** **Poco ritardando**

Ob.

Cl. (B \flat)
1.
2. 3.
p

S. Sax.

Flug. (B \flat)
2. con sord.
p

Perc. 2
Tubular Bells
p

Pno
p

L **Poco ritardando**

Vln I
sul G (G)
p

Vln II
sul G (G)
p

Vla
sul C (C)
p

Vc.
sul D (D)
p

Cb.
1. solo sul G
1) *pp*
gli altri sul D
1) sul A
p

1) Klinger oktaven under

attaca

Magma 4 sats

Andante

♩ = 66-68

A

Clarinet in B♭

Soprano Saxophone in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Timpani

Andante

♩ = 66-68

A

Violin I

Violin II

Viola

Violoncello

Contrabasso

B **C** Poco a poco ritardando

Cl. (B \flat)
S. Sax. (B \flat)
A. Sax. (E \flat)
T. Sax. (B \flat)
Bar. Sax. (E \flat)
Timp.

B **C** Poco a poco ritardando

Vln I
Vln II
Vla
Vc.
Cb.

f *mp* *p* *pp* *attacca*

5 sats

Allegro
♩ = 104

punta d'arco et poco staccato

p

Violin I

Violin II

Viola

A

Tubular bells

Perc. 2

Vln I

Vln II

Vla

Vc.

Cb.

punta d'arco et poco staccato

p

B

1.

2.

a 2

p poco espress.

1) (Tubular bells)

pp

Ob.

Bsn

Perc. 2

Vln I

Vln II

Vla

Vc.

1) Klokkerne skal ikke dæmpes efter anslaget, men skal klinge ud.

13 **C**

Ob.

Cl. (B \flat) a 3 p

S. Sax. (B \flat) poco staccato pp

T. Sax. (B \flat) poco staccato pp

Bsn pp

Perc. 2

Vln I sul tasto p poco espress.

Vln II p

Vla p



17 **D**

Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

Vln I

Vln II

Vla

20

Cl. (B \flat)

S. Sax. (B \flat)

T. Sax. (B \flat)

Vln I

Vln II

Vla



23

Fl.

Cl. (B \flat)

Perc. 2 Tub. B.

Pno

Vln I

Vln II

Vla

Vc.

E

F

F

p

mf

f

ppp

29

Fl.

Ob.

Cl. (B)

Hn.

Tpt.

Flug.

Tba.

Perc. 1

Perc. 2

Pno.

Vln I

Vln II

Vla.

Vc.

ppp

senza sord.

pp

(senza sord.)

pp

C.G.

ppp

pp

pp

Red. *Red.* *sim.*

Detailed description: This page of a musical score covers measures 29 to 32. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Horn (Hn.), Trumpet (Tpt.), Flugelhorn (Flug.), Trombone (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), and Violoncello (Vc.). The score is written in treble clef with a key signature of one sharp (F#). The woodwinds and strings play rhythmic patterns, while the brass and piano provide harmonic support. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). Performance instructions such as 'senza sord.' (without mutes) and 'C.G.' (Cymbal Gong) are present. The piano part features a melodic line with a *pp* dynamic and includes markings for *Red.* (ritardando) and *sim.* (sforzando).

33 **G**

Ob. *ff sfz sfz sfz*

Cl. (B♭) *ff sfz sfz sfz*

Hn *ff*

Tpt *ff*

Flug. *ff*

Tba *ff*

Perc. 1 *f*

Pno *ff*

G Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vln I *ff sfz sfz*

Vln II *ff sfz sfz*

Vla *ff sfz sfz*

Vc. *ff sfz sfz*

Detailed description: This page of a musical score covers measures 33, 34, and 35. It features a variety of instruments including woodwinds (oboe, clarinet in B-flat), brass (horn, trumpet, flute, tuba), percussion (Perc. 1), piano, and strings (Violin I, Violin II, Viola, Violoncello). The score is in G major and 4/4 time. The woodwinds and strings play rhythmic patterns with dynamic markings of fortissimo (ff) and sforzando (sfz). The piano part features a complex rhythmic accompaniment with a forte (ff) dynamic. The horn, trumpet, and flute parts consist of sustained notes with a fortissimo (ff) dynamic. The tuba part plays a rhythmic pattern of eighth notes. The percussion part plays a simple rhythmic pattern with a forte (f) dynamic. The string parts play rhythmic patterns with dynamic markings of fortissimo (ff) and sforzando (sfz). A rehearsal mark 'G' is placed at the beginning of measure 33. Pedal points are indicated for the piano part in measures 34 and 35.

36 **H**

Ob. *pp*

Cl. (B \flat) *pp*

Hn
1. *p* diminuendo
2. *p* diminuendo

Flug.
1. *p* diminuendo
2. *p* diminuendo

Perc. 1 *pp* diminuendo

Pno *p* diminuendo

Vln I **H** *pp* diminuendo

Vln II *pp* diminuendo

Vla *pp* diminuendo

Vc. *pp* diminuendo

40 **I**

Cl. (B \flat) *ppp*

Hn *pp*

Flug. *pp*

Perc. 1 *ppp*

Perc. 2 Tub. B. *pp*

Pno *pp*

I

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

♩ = 72 A

Violin I
Violin II
Viola
Violoncello



11 allargando B A tempo

Vln I
Vln II
Vla
Vc.



21 C ♩ = 78 D

Vln I
Vln II
Vla
Vc.

27 **E** ♩ = 104 **F**

Fl. *p*

Ob. *p*

Cl. (B♭) *mp*

Flug. (B♭) *pp*

Vln I *mf* *delesc.* *p*

Vln II *mp* *delesc.* *p*

Vla *mp* *delesc.* *p*

Vc. *mp* *delesc.* *p* 1) legato *pp*

Cb. *pp* 1) legato



33 **G**

Fl. *p*

Ob. *p*

Cl. (B♭) *mp*

Vln I *pp* 1) legato *poco a poco cresc.*

Vln II *pp* 1) legato *poco a poco cresc.*

Vla *pp* 1) legato *poco a poco cresc.*

Vc. *poco a poco cresc.* détaché

Cb. *poco a poco cresc.* détaché

1) Repetér figuren så hurtigt som muligt.

37

détaché

H

Vln I

Vln II

Vla

Vc.

Cb.

f *decrescendo*

f *decrescendo*

f *decrescendo*

f *decrescendo*

f *decrescendo*



41

staccato -----> sul pont.

staccato -----> sul pont.

staccato -----> sul pont.

staccato -----> sul pont.

staccato -----> sul pont.

staccato -----> sul pont.



44

I

pp *ord.* *mf* *crescendo*

pp *ord.* *mp* *crescendo*

pp *ord.* *p* *crescendo*

pp *ord.* *pp* *crescendo*

pp *ord.* *crescendo*

attacca

7 sats

Allegro
♩ = 104

A

Oboe *f* a 3

Soprano Saxophone *f*

Alto Saxophone in E♭ *f*

Tenor Saxophone in B♭ *f*

Baritone Saxophone in E♭ *f*

Bassoon *f* a 2

Horn in F *f* a 2

Flugelhorn in B♭ *f* 1.

2.

Timpani *mf*

Percussion 1 G.C. *mp*

Allegro
♩ = 104

A

Violin I *f* 1. solo

gli altri *f*

Violin II *f* *decresc.*

Viola *f* *decresc.*

Violoncello *f* *decresc.*

Contrabasso *f* *decresc.*

B

4

Ob.

S. Sax.

A. Sax. (E♭)

T. Sax. (B♭)

Bar. Sax. (E♭)

Bsn

Hn (F)

Flug. (B♭)

Timp.

Perc. 1

B

Vln I

Vln II

Vla

Vc.

Cb.

p

pp

tr

p

p

pp

C **D** poco accelerando

7

Ob.

Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat)

Bar. Sax. (E \flat)

Bsn

Hn (F)

Tpt (B \flat)

Flug. (B \flat)

Timp.

Perc. I

Vln I

Vln II

Vla

Vc.

Cb.

f

poco staccato

f

poco staccato

f

decresc.

p

mf

decresc.

p

mp

C **D** poco accelerando

poco staccato

mf

p

pp

poco a poco cresc.

pp

poco a poco cresc.

pp

poco a poco cresc.

pp

poco a poco cresc.

E

a 3 poco staccato

11

Fl.

Ob. poco staccato *f*

Cl. (B \flat)

S. Sax.

A. Sax. (E \flat)

T. Sax. (B \flat) *f*

Bar. Sax. (E \flat) *f*

Bsn. *f*

Hn. (F)

Tpt. (B \flat) 1. 2.

Timp.

Perc. 1

Vln I *f*

Vln II

Vla

Vc.

Cb.

14 **F**

Fl.
Ob.
Cl. (Bb)
A. Sax. (Eb)
T. Sax. (Bb)
Bar. Sax. (Eb)
Bsn
Hn (F)
Tpt (Bb)
Flug. (Bb)
Timp.
Perc. I
Vln I
Vln II
Vla
Vc.
Cb.

poco staccato
poco staccato
mf
a 2
decresc.
decresc.
f crescendo
f crescendo
f crescendo
f crescendo
f crescendo
f crescendo
p *f crescendo*

Detailed description: This page of a musical score covers measures 14, 15, and 16. It features a large ensemble of instruments. The woodwind section includes Flute, Oboe, Clarinet in Bb, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb, and Bassoon. The brass section includes Horn in F, Trumpet in Bb, and Flugelhorn in Bb. Percussion includes Timpani and Percussion I. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in a key with two sharps (F# and C#) and a common time signature. Measure 14 begins with a dynamic of *poco staccato* for the saxophones and bassoon. The woodwinds and strings play sustained chords. Measure 15 features a dynamic of *mf* for the Flugelhorn and a *decresc.* marking for the timpani. Measure 16 is marked with a forte **F** dynamic and includes a *f crescendo* instruction for the strings. The bottom of the page shows a dynamic change from *p* to *f crescendo* for the strings.

G $\text{♩} = 120$

Fl.

Ob.

Cl. (B)

A. Sax. (E)

T. Sax. (B)

Bar. Sax. (E)

Bsn.

Hn (F)

Tpt (B)

Flug. (B)

Tba.

Timp.

Perc. 1

Vln I

Vln II

Vla.

Vc.

Cb.

a 3

a 2

f

p

mf

G $\text{♩} = 120$

20 **H** $\text{♩} = 60$ **I**

Fl. 1. *f* *decresc.* 2. *f* *decresc.*

Hn (F)

Tpt (B \flat) *f*

Flug. (B \flat) *f*

Tba

Timp.

Perc. 1

Vln I *fff* *decresc.* *f* *decresc.* *tr*

Vln II *fff* *decresc.* *f* *decresc.* *tr*

Vla *fff* *decresc.* *f* *decresc.* *tr*

Vc. *fff* *decresc.* *f* *decresc.* *tr*

Cb. *fff* *decresc.* *f* *decresc.* *tr*

J

25

This musical score page contains the following parts and details:

- Fl. (Flute):** Two staves. The upper staff begins with a *mf* dynamic. The lower staff also begins with a *mf* dynamic.
- Cl. (B♭) (Clarinet):** Two staves. The upper staff starts with a first ending (1.) marked *f*, followed by a decrescendo (*decresc.*) to *mp*. The lower staff starts with a second ending (2.) marked *f*, followed by a decrescendo (*decresc.*) to *mp*.
- Hn (F) (Horn):** Two staves. The upper staff contains block chords. The lower staff contains a melodic line with a long slur.
- Tpt (B♭) (Trumpet):** Two staves. Both staves contain a melodic line with a long slur.
- Flug. (B♭) (Flugelhorn):** One staff. Contains a rhythmic accompaniment of eighth notes.
- Tba (Tuba):** One staff. Contains a melodic line with a long slur.
- Timp. (Timpani):** One staff. Contains a rhythmic accompaniment of eighth notes.
- Perc. 1 (Percussion 1):** One staff. Contains a rhythmic accompaniment of eighth notes.
- Vln I (Violin I):** One staff. Features a tremolo (*tr*) and a melodic line. A *mp* dynamic is indicated at the end.
- Vln II (Violin II):** One staff. Features a tremolo (*tr*) and a melodic line. A *mp* dynamic is indicated at the end.
- Vla (Viola):** One staff. Features a tremolo (*tr*) and a melodic line. A *mp* dynamic is indicated at the end.
- Vc. (Violoncello):** One staff. Features a tremolo (*tr*) and a melodic line. A *mp* dynamic is indicated at the end.
- Cb. (Contrabass):** One staff. Features a tremolo (*tr*) and a melodic line. A *mp* dynamic is indicated at the end.

A section marker **J** is located above the string staves in the middle of the page.

K

L

31

Cl.
(B \flat)

Hn
(F)

Tpt
(B \flat)

Flug.
(B \flat)

Tba

Timp.

Perc. 1

K

L

Vln I

Vln II

Vla

Vc.

Cb.

Cl. (B \flat)
 Hn (F)
 Tpt (B \flat)
 Flug. (B \flat)
 Tba
 Timp.
 Perc. 1
 Vln I
 Vln II
 Vla
 Vc.
 Cb.

decresc.
tr
gliss
p ————— *pp*
 sul pont. --

40 **M** Poco a poco ritardando **N**

Hn (F)
Tpt (B \flat)
Flug. (B \flat)
Tba
Timp.
Perc. 1

M Poco a poco ritardando **N**

Vln I
Vln II
Vla
Vc.
Cb.

p *pp*

on the bridge
gliss
on the bridge

O **P** \dot{a} $\text{♩} = \text{ca. } 120$

48

Fl.

Flug. (B \flat)

Vln I

Vln II

Vla

Vc.

Cb.

(on the bridge)

p

pp

ppp

\dot{a} $\text{♩} = \text{ca. } 120$

div.

ord.

gliss.

tr



Q **R** **S**

58

Vln I

Vln II

Cb.

port.

ppp

div.

gliss.

ord.

p



66

Cb.

pp

gliss.