

Martin Lohse

# Transition

for symphony orchestra

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**Martin Lohse**  
**Transition**

for symphony orchestra

composed in 2022

**Parts**

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# Preface

## Short Biography

Martin Lohse was born in Copenhagen, where he began his education at the Musical Science Institute (1990–92) in addition to studies in rhetoric and math (1992–93) as well as geology (1994) at the University of Copenhagen. 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, where he also got a master in music theory in 2005.

Currently he is associate professor in music theory and head of the Music Theory Department at the Royal Danish Academy of Music.

## 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](http://www.martinlohse.com)

Romantic and, to some extent, Baroque music and minimalism are key elements in the music of Martin Lohse. *Symphony in one movement*, *Collage de temps*, *In liquid...* and *Smoke* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality in a sculptural sound-universe, 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 G*, *Concerto in tempi* and *Koncert* but it's also a part of works like *Collage de temps*, *In liquid...* and *Entity*.

The music has some polystylist 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 symphony orchestra, where the accordion in the 1. 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 *Moto immoto*, *Slow movement*, *Sorrow* and 4. movement of *In liquid...* for accordion and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

## Accordion

Martin Lohse has composed several solo-, chamber- and orchestral works dedicated to international renowned accordionists Bjarke Mogensen, Geir Draugsvoll and Hanzhi Wang and his accordion works are played at international accordion competitions, community gatherings and festivals on a regular basis.

## 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.

### Selected works

#### Orchestral works

- Lurid Light *W.5* (1998) (symphony orchestra)
- Moto immoto *W.35* (2009/2018) (symphony orchestra)
- Symphony in one movement *W.58* (2020) (symphony orchestra)

#### Concertos

- In liquid... (accordion concerto) *W.29b* (2008–10) (accordion and symphony orchestra)
- Collage de temps *W.41* (2013) (piano and sinfonietta)
- Concerto in G *W.51* (2018) (recorder and baroque strings)

#### Vocal works

- The Dying Child *W.4* (1998) (4-part choir)
- Tree haiku *W.7* (1999) (12-part choir)
- Utroligheds frø *W.15* (2002) (psalm, 4-part choir)
- The Treads of Man *W.16* (2002) (mezzo-soprano solo)

#### Chamber works

- For at forfølge det håb... *W.1* (1997) (mezzo-soprano and violin)
- Istd *W.2* (1997) (clarinet, violin, cello and piano)
- Haiku *W.6* (1999) (clarinet, violin, cello and piano)
- Smoke *W.8* (2000) (clarinet, violin, cello and piano)
- Koncert *W.10* (2001) (clarinet, violin, cello and piano)
- In liquid... *W.18* (2003) (violin, and piano)
- Image balancantes *W.22a* (2004) (clarinet, violin, cello and piano)
- Nocturne *W.25* (2007) (piano solo)
- In liquid... *W.26* (2003–08) (accordion and piano)
- 8 momenti mobile *W.27* (2008) (saxophone quartet)
- Concerto in tempi *W.34* (2010) (accordion and piano)
- 5 momenti mobile *W.42* (2013) (accordion duo and piano trio)
- Ver *W.55* (2019) (guitar duo)

#### Solo works

- Passing *W.36* (2011-12) (accordion)
- Menuetto *W.27b.5* (2008/2014) (accordion)
- Seasons *W.47* (2016) (accordion)
- Fast track *49b* (2017) (organ)
- Encircled *W.52* (2018) (accordion)

- L'eau *W.54* (2019) (guitar)

#### Electroacoustic works

- Vibration in blue and yellow (2000) (Electronic music)
- Entity *W.14a* (1999–2002) (solo violin and five delays)
- Slow movement (2004) (Electronic music: orchestra samples)
- Sorrow (2006) (Electronic music: orchestra samples)
- Change ringing *W.31* (2009) (clarinet, harp, marimba and electronic music: orchestra samples)
- Wood on strings *W.32* (2010) (string quartet and five delays)
- Speed *W.33* (2010) (solo marimba and five delays)
- Moto in moto (2010) (Electronic music: orchestra samples)
- The Earth and the Sea *W.56* (2019) (solo cello and delays)

#### **Correspondence chess**

Awarded the grandmaster title in the International Correspondence Chess Federation in 2009.

Best result is a 3. place in the candidate tournament WCCC28CT03, where a 1-2. place qualify to the final in the World Championship.

Wikipedia. May 2021

# Orchestra

2 Flutes  
2 Oboes (2<sup>nd</sup> db. Eng. Hn)  
2 Clarinets in Bb  
2 Bassoons

4 Horns in F  
2 Trumpets in C  
2 Trombones  
1 Bass trombone  
1 Tuba

Timpani

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

All transposed instruments are notated in transposition  
Horn in F transpose a fifth down in treble clef and a fourth up in bass clef

**Duration: 13-14 min.**



# Transition

for symphony orchestra

**Largo**  
♩ = 56-60

**A** Martin Lohse 2022

2 Flutes  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons  
Horn 1.3 in F  
Horn 2.4 in F  
2 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba  
Timpani  
Violin Ia  
Violin Ib  
Violin IIa  
Violin IIb  
Viola  
Violoncello  
Double Bass

*meno f*  
*meno f*  
*mf*  
*mf*  
*mp poco espress.*  
*meno p* — *mp* — *mp*  
*mp poco espress.*  
*p* — *p legato il resto del movimento*  
*mp poco espress. et legato il resto del movimento*  
*mp poco espress.*  
*mp* < > < > < > < > < >

6

Fl. *meno p*

Ob. *meno p*

Cl. (B♭) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba *meno f*

Timp. *mf*

Vn. Ia

Vn. Ib *meno p*

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

**B**

11

Fl. *a2*  
*p* *meno p*

Ob. *a2*  
*p* *meno p*

Cl. (Bb) *p* *meno p*

Bsn. *p* *meno p*

Hn. 1.3.4 (F) *p* *meno p*

Hn. 2.4. (F) *p* *meno p*

Tpt. (C) *a2*  
*p* *meno p*

Tbn. Tuba *meno f*

Timp. *<mf*

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

16

Fl.

Ob.

Cl.  
(B $\flat$ )

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mf*

*mp*

21 **C**

Fl. *p* *meno p*

Ob. *p* *meno p*

Cl. (B $\flat$ ) *p* *meno p*

Bsn. *p* *meno p*

Hn.1.3. (F) *p* *meno p*

Hn.2.4. (F) *p* *meno p*

Tpt. (C) *p* *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib *meno p*

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

25 D

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Bsn. *p*

Hn.1.3. (F) *p*

Hn.2.4. (F) *p*

Tpt. (C) *p*

Tbn. Tuba *meno f*

Timp. *<mf*

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

Rehearsal mark D is located at the beginning of the fifth measure of the woodwind section.

30

Fl. *meno p*

Ob. *meno p*

Cl. (B $\flat$ ) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib *mp*

Vn. IIa

Vn. IIb

Vla. *mp sempre legato et poco espress. il resto del movimento*

Vc. *mf espress. sempre legato il resto del movimento* *mp*

Db. *poco cresc.*

34

**E**

Fl.

Ob.

Cl.  
(B♭)

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. I.a

Vn. I.b

Vn. II.a

Vn. II.b

Vla.

Vc.

Db.

*meno f*

*mf*

*p*

*meno p*

*mf espress.*

*mf*



39

Fl. *meno p*

Ob. *meno p*

Cl. (B♭) 1. *meno p*

Bsn. *meno p*

Hn.1.3. (F) 1. *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba *mf*

Timp. *mp*

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla. *mp*

Vc. *mp*

Db.

Detailed description: This page of a musical score covers measures 39 to 43. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horns 1.3 and 2.4, Trumpet in C) plays a rhythmic pattern of eighth notes, marked *meno p*. The brass section (Tuba, Trombones) is mostly silent, with a *mf* dynamic marking at the end of measure 43. The percussion (Timpani) has a *mp* dynamic marking. The string section (Violins I and II, Violas, Cellos, Double Basses) provides harmonic support with sustained notes and moving lines, with a *mp* dynamic marking for the Viola and Cello parts.

44

**F**

Fl.

Ob.

Cl. (B $\flat$ )

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*meno p*

*a2*

*1.3.*

*mf espress.*



53 **G**

Fl. *p* *meno p*

Ob. *p* *meno p*

Cl. (Bb) *p* *meno p* a2

Bsn. *p* *meno p*

Hn.1.3. (F) *p* *meno p* 1.3.

Hn.2.4. (F) *p* *meno p*

Tpt. (C) *p* *meno p*

Tbn. Tuba *meno f*

Timp. *mf*

Vn. Ia

Vn. Ib *meno p*

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

H

58

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *p*

Bsn. *p*

Hn.1.3 (F) *p*

Hn.2.4 (F) *p*

Tpt. (C) *p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla. *mf* *espress.*

Vc. *mp*

Db.

63

Fl. *meno p*

Ob. *meno p*

Cl. (B♭) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba *meno f*

Timp. *mf*

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 63 to 67. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horns 1.3 in F, Horns 2.4 in F, Trumpet in C, and Tuba) plays a rhythmic pattern of eighth notes, marked *meno p*. The Tuba part is marked *meno f* and features a sustained chord. The Timpani part has a single *mf* accent on the first measure. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides harmonic support with sustained notes and moving lines. The score is in a key with two flats and a common time signature.

68 **I**

Fl. *p* *meno p*

Ob. *p* *meno p*

Cl. (Bb) 1. *p* *meno p* a2

Bsn. *p* *meno p*

Hn.1.3 (F) *p* *meno p*

Hn.2.4 (F) 2. *p* *meno p* 2.4

Tpt. (C) *p* *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla. *mf espress.*

Vc. *mf espress.*

Db.

72

Fl.

Ob.

Cl. (B♭)

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*meno f*

*mf*

*mp*

Detailed description: This page of a musical score covers measures 72 to 75. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Horn 1.3 in F, Horn 2.4 in F, Trumpet in C, Trombone/Tuba) play rhythmic patterns of eighth and sixteenth notes. The strings (Violins I & II, Violas, Cellos, and Double Basses) provide harmonic support with sustained notes and moving lines. Dynamics include *meno f* for the tuba, *mf* for the timpani, and *mp* for the strings. The score is in a key with two flats and a 4/4 time signature.



77 J

Fl. 1. *p* *meno p*

Ob. 1. *p* *meno p*

Cl. (Bb) *p* *meno p*

Bsn. *p* *meno p*

Hn.1.3. (F) *p* *meno p*

Hn.2.4. (F) *p* *meno p*

Tpt. (C) 1. *p* *meno p*

Tbn. Tuba

Timp.

Vn. Ia *poco a poco cresc.*

Vn. Ib

Vn. IIa

Vn. IIb

Vla. *poco a poco cresc.* *mf*

Vc. *meno f espress.*

Db. *poco cresc.*

**K**

81

Fl.

Ob.

Cl.  
(B $\flat$ )

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mf*

*mp*

*mf*

*poco a poco cresc.*

*mf* < >

*p*

*a2*

*p*

*p*

*a2*

*p*

*a2*

*p*

*a2*

*p*

86

Fl. *meno p*

Ob. *meno p*

Cl. (Bb) 1. *meno p*

Bsn. *meno p*

Hn.1.3. (F) 1. *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba *meno f*

Timp. *meno f*

Vn. Ia

Vn. Ib

Vn. IIa *mf*

Vn. IIb *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

V.S.

90 L

Fl. *p*

Ob. *p*

Cl. (B $\flat$ ) *a2* *p*

Bsn. *p*

Hn.1.3. (F) *1.3.* *p*

Hn.2.4. (F) *p*

Tpt. (C) *p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc. *meno f* *espress.*

Db.

Rehearsal marks: << >>, < >, < >

95

The musical score for measures 95-99 is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Bsn.), all playing a rhythmic eighth-note pattern marked *meno p*. The second system includes Horns 1 & 3 in F (Hn.1.3. (F)), Horn 2 & 4 in F (Hn.2.4. (F)), Trumpet in C (Tpt. (C)), and Tuba (Tbn. Tuba), also playing the *meno p* pattern. The Tuba part is silent. The third system includes Timpani (Timp.), Violin Ia (Vn. Ia), Violin Ib (Vn. Ib), Violin IIa (Vn. IIa), Violin IIb (Vn. IIb), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play sustained notes with various articulations.

Fl. *meno p*

Ob. *meno p*

Cl. (Bb) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

100

M

Fl.

Ob.

Cl. (B $\flat$ )

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*meno p*

*mf*

*meno f*

V.S.

104

Fl.

Ob.

Cl. (B♭)

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mf*

*meno f* *espress.*

Dynamic markings: *mf* (mezzo-forte) and *meno f* *espress.* (meno forte, espressivo). The score includes various musical notations such as notes, rests, slurs, and hairpins.

109 **N**

Fl. *p* *meno p*

Ob. *p* *meno p*

Cl. (B $\flat$ ) *p* *meno p*

Bsn. *p* *meno p*

Hn.1.3. (F) *p* *meno p*

Hn.2.4. (F) *p* *meno p*

Tpt. (C) *p* *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib *mp*

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.



O

113

Fl.

Ob.

Cl.  
(Bb)

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*mf*

118

Fl. *meno p*

Ob. *meno p*

Cl. (B♭) *meno p*

Bsn. *meno p*

Hn. 1.3. (F) *meno p*

Hn. 2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba *meno f*

Timp. *mf*

Vn. Ia *p*

Vn. Ib *p*

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 118 to 121. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horns 1.3. and 2.4., Trumpet in C, and Trombone/Tuba) plays a rhythmic pattern of eighth notes, with a dynamic marking of *meno p* (half piano). The Trombone/Tuba part has a dynamic marking of *meno f* (half forte) and plays a sustained chord. The Timpani part has a dynamic marking of *mf* (mezzo-forte) and plays a single note. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a melodic line with a dynamic marking of *p* (piano). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat).

122

**P**

Fl.

Ob.

Cl.  
(B $\flat$ )

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*meno f* *espress.*

127

Fl. *meno p*

Ob. *meno p*

Cl. (B $\flat$ ) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc. *mf*

Db.



136

Fl.

Ob.

Cl.  
(B $\flat$ )

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mf*

*poco cresc.*

*meno f*

*f espress.*

*poco cresc.*

R

141

Fl.

Ob.

Cl. (B $\flat$ )

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*meno p*

*meno f*

*mf*

*meno f*

145

S

Fl. *meno p*

Ob. *meno p*

Cl. (B♭) *meno p*

Bsn. *meno p*

Hn.1.3. (F) *meno p*

Hn.2.4. (F) *meno p*

Tpt. (C) *meno p*

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa *poco a poco cresc.*

Vn. IIb

Vla. *meno f*

Vc. *meno f*

Db.



150

Fl.

Ob.

Cl. (B♭)

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mp*

*f*

*< meno f*

Dynamic markings: *mp*, *f*, *< meno f*

Rehearsal marks:  $\ll$ ,  $\gg$

155

**T**

Fl.

Ob.

Cl.  
(B♭)

Bsn.

Hn.1.3.  
(F)

Hn.2.4.  
(F)

Tpt.  
(C)

Tbn.  
Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

*mf*

*mp*

*meno f*

*f espress.*

160

Fl.

Ob.

Cl. (B $\flat$ )

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mp*

*poco decresc.*

165 **U**

The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), Horn 1 in F (Hn.1.3 (F)), Horn 2 in F (Hn.2.4 (F)), Trumpet in C (Tpt. (C)), and Tuba (Tbn. Tuba). The second system includes Timpani (Timp.), Violin Ia (Vn. Ia), Violin Ib (Vn. Ib), Violin IIa (Vn. IIa), Violin IIb (Vn. IIb), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 165-168 are marked with a 'U' in a box above the first measure. The woodwind and brass parts play a rhythmic pattern of eighth notes, starting with a dynamic of *p* and changing to *meno p* in measure 167. The string parts play sustained notes with dynamics ranging from *mf* to *mp*. The Tuba part is silent throughout.

169

Fl. *più p*

Ob. *più p*

Cl. (B $\flat$ ) *più p*

Bsn. *più p*

Hn.1.3. (F) *più p*

Hn.2.4. (F) *più p*

Tpt. (C) *più p*

Tbn. Tuba *meno f*

Timp. *mf*

Vn. Ia *>meno p*

Vn. Ib *p*

Vn. IIa *>meno p*

Vn. IIb *>meno p*

Vla. *>meno p*

Vc. *>mp*

Db. *meno p*

V

174

Fl.

Ob.

Cl. (Bb)

Bsn.

Hn.1.3. (F)

Hn.2.4. (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*p*

Dynamic markings: *p*

Rehearsal mark: 174

Key signature: B-flat major / D-flat minor

Time signature: 4/4

The score consists of 17 staves. Measures 174-178 are active. Measures 179-183 are marked with a long horizontal line, indicating they are not to be played. The woodwind and brass sections play a rhythmic pattern of eighth notes, while the strings play a sustained harmonic accompaniment. The dynamic is marked *p* (piano).

W

179

Fl. *a2* *più p* *p*  
 Ob. *a2* *più p* *p*  
 Cl. (B♭) *più p* *p*  
 Bsn. *più p* *p*  
 Hn.1.3. (F) *più p* *p*  
 Hn.2.4. (F) *più p* *p*  
 Tpt. (C) *a2* *più p* *p*  
 Tbn. Tuba  
 Timp.  
 Vn. Ia  
 Vn. Ib  
 Vn. IIa  
 Vn. IIb  
 Vla.  
 Vc.  
 Db.

The score consists of 11 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone) plays a rhythmic pattern of eighth notes, starting with a dynamic of *più p* and then *p*. The strings (Violins, Viola, Violoncello, Double Bass) play a more melodic and harmonic accompaniment. The Flute and Oboe parts include a *a2* marking. The Double Bass part features a *tr* (trill) marking.

184

Fl.

Ob.

Cl. (B $\flat$ )

Bsn.

Hn.1.3 (F)

Hn.2.4 (F)

Tpt. (C)

Tbn. Tuba

Timp.

Vn. Ia

Vn. Ib

Vn. IIa

Vn. IIb

Vla.

Vc.

Db.

*mf*

*mp*



189 **X**

The musical score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Ob.** (Oboe): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Eng. Hn. (F)** (English Horn): Treble clef, playing a rhythmic pattern of eighth notes.
- Cl. (Bb)** (Clarinet): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Bsn.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Hn. 1.3. (F)** (Horn): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Hn. 2.4. (F)** (Horn): Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Tpt. (C)** (Trumpet): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *più p* (measures 189-190), *p* (measures 191-192).
- Tbn. Tuba**: Bass clef, rests throughout the measures.
- Timp.** (Timpani): Bass clef, rests throughout the measures.
- Vn. Ia** (Violin I): Treble clef, playing a melodic line with long notes and slurs.
- Vn. Ib** (Violin II): Treble clef, playing a melodic line with long notes and slurs.
- Vn. IIa** (Violin II): Treble clef, playing a melodic line with long notes and slurs.
- Vn. IIb** (Violin II): Treble clef, playing a melodic line with long notes and slurs.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a melodic line with long notes and slurs.
- Db.** (Double Bass): Bass clef, playing a rhythmic pattern of eighth notes.

193

rit. *più p*

Fl. *più p*

Ob. *più p*

Eng. Hn. (F) *più p*

Cl. (Bb) *più p* *pp*

Bsn. *più p* *pp*

Hn.1.3. (F) *più p* *pp*

Hn.2.4. (F) *più p* *pp*

Tpt. (C) *più p*

Tbn. Tuba *più p*

Timp.

Vn. Ia *p*

Vn. Ib *p*

Vn. IIa *poco a poco decresc.* *p*

Vn. IIb *p*

Vla. *poco a poco decresc.* *p*

Vc. *p*

Db. *poco a poco decresc.* *p*

Fine app. 13-14 min.