

*Commissioned by ~nois Saxophone Quartet with support from the
Serge Koussevitzky Music Foundation in the Library of Congress*

HANS THOMALLA

Saxophone Quartet

(2024)

TRANSPosed SCORE



Saxophone Quartet

My saxophone quartet explores harmony as a tenuous process. It oscillates between the instruments' objets trouvés on the one hand – the multiphonics coaxed out of the horns through odd fingerings and gentle embouchure adjustments – and remnants of tonal chord progressions on the other. During its course it becomes increasingly assertive and self-assured before drifting again into a landscape of ambiguity, while at the same time never entirely losing its playfulness. The first movement is in this sense a true Choralvorspiel, a choral prelude, hovering softly between structural exploration and improvisatory play, to which the choral of the second movement seems almost like an afterthought.

The quartet could not have been written without the support of the incredibly skillful and open-minded musicians of ~nois, who in many workshops explored with me the fragile nuances of the work's harmonic and sonorous journey.

Saxophonquartett

Mein Saxophonquartett erforscht Harmonie als instabilen Prozess. Es oszilliert zwischen den Objets Trouvés der Instrumente einerseits – den Mehrklänge, die dem Saxophon durch eigensinnige Fingersätze und behutsame Artikulation entlockt werden – und Überresten tonaler Akkordfolgen andererseits. In Verlauf des Stückes gewinnt diese Harmonik immer konturierter, bevor sie wieder in einer Szenerie der Unschärfe verschwindet, ohne dabei jedoch seine Verspieltheit ganz zu verlieren. Der erste Satz ist in diesem Sinne ein echtes Choralvorspiel, das sich leicht zwischen struktureller Erkundung und improvisatorischem Spiel bewegt, zu dem der Choral des zweiten Satzes fast wie ein Nachtrag erscheint.

Das Quartett wäre nicht ohne die Unterstützung der unglaublich talentierten und aufgeschlossenen Musiker von ~nois entstanden, die in vielen Workshops die fragilen Nuancen der harmonischen und klanglichen Reise des Werks mit mir erkundet haben.

All techniques (fingerings, multiphonic order numbers etc.) refer to:

Marcus Weiss and Giorgio Netti, "The Techniques of Saxophone Playing"; Kassel 2010

*Small losses jammed together so as to gather mass.
Stored generations of filtered quietude.
And some stubbornness. Tangles along the way
The comb-teeth of the mind had to bite through, but for what.*

Jenny Xie, Ongoing
(from Eye Level)

Saxophone Quartet

I. Vorspiel

1 quiet (♩ = 36)

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

4

S. Sax.

A. Sax.

T. Sax.

B. Sax.

7

S. Sax.

A. Sax.

T. Sax.

B. Sax.

"For The Serge Koussevitzky Music Foundation in the Library of Congress,
and dedicated to the memory of Serge and Natalie Koussevitzky"

A

10

Musical score for measures 10-13. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The key signature has one sharp (F#) and the time signature is 3/4. Measures 10-11 feature triplets in the S. Sax. part. Dynamics include *pppp*, *p*, and *pppp*. A performance instruction reads: "Mult. ad libitum (concert d has to be clear)." A fingering box for T. Sax. shows notes C1, C, and C#.

14

Musical score for measures 14-17. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. Dynamics include *p*, *pppp*, *pp*, and *pppp*. A fingering box for T. Sax. shows notes C, C#, and C.

18

Musical score for measures 18-21. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. Dynamics include *pppp*, *p*, *pp*, *mp*, *pppp*, *p*, and *pp*.

22

S. Sx. *mp* *pp*

A. Sx. *p*

T. Sx. *mp* *ppp*

B. Sx. *mp* *ppp* *poco*

25 *poco rit.* **B** *a tempo*

S. Sx. *p*

A. Sx.

T. Sx. *pppp* *pp* *ppp*

B. Sx. *ppp*

29

S. Sx. *mp*

A. Sx. *p* *ppp*

T. Sx.

B. Sx. *ppp* *p*

32

S. Sax. *ppp* *mp*

A. Sax. *ppp* *mp* *pp* *o*

T. Sax. *ppp* *p* *ppp*

B. Sax. *mp* *ppp* *o* *p*

35

poco rit.

S. Sax. *ppp* *p* *ppp*

A. Sax. *pp* *o* *o*

T. Sax. *pppp* *pp*

B. Sax. *ppp*

[T.75] C12 Eb

C

40

(♩ = 36)
a tempo

S. Sax. *pp*

A. Sax. *ppp* *pp*

T. Sax. *ppp* *ppp* *p*

B. Sax. *ppp* *p*

[A.24] C Bb

44

S. Sx. *p*

A. Sx. *ppp*

T. Sx. *ppp*

B. Sx. *ppp* *p*

S.84 C12
C B \flat

T.75 C12
E \flat C12

D

48

S. Sx. *p* *pp*

A. Sx. *p* *pp* *mp* *ppp*

T. Sx. *pp*

B. Sx. *ppp* *p*

54

S. Sx. *p* *pp*

A. Sx. *p* *ppp*

T. Sx. *ppp* *p* *ppp*

B. Sx. *ppp*

A.45 C#

59

S. Sx. *playful*
ppp *ppp* *mp*

A. Sx. *playful*
ppp *mp*

T. Sx. *ppp* *p* *ppp*

B. Sx. *ppp* *p* *ppp* *p*
staccatos and accent always "punchy"

62

S. Sx. *pp* *mp* *p* *mp*
staccatos and accent always "punchy"

A. Sx. *pp* *mp* *p*

T. Sx. *p* *ppp* *pp*

B. Sx. *mp* *ppp*

65

S. Sx. *pp* *mf* *ppp*

A. Sx. *mp* *pp* *mf* *pp*

T. Sx. *mp* *pp* *p* *ppp*

B. Sx. *mf* *ppp* *p*

68

F

again very quiet

S. Sx. *ppp* *p* *ppp* *o*

A. Sx. *p* *ppp* *A.45* *C#* *again very quiet*

T. Sx. *pp* *again very quiet* *ppp* *again very quiet*

B. Sx. *ppp* *o* *pp*

72

S. Sx. *p* *ppp*

A. Sx. *ppp*

T. Sx. *ppp* *p*

B. Sx. *ppp* *o*

76

poco rit.

S. Sx. *ppp* *ppp* *ppp*

A. Sx. *ppp* *ppp* *ppp*

T. Sx. *ppp* *ppp* *ppp*

B. Sx. *p* *ppp* *B.100* *C* *C5* *Bb* *(V)*

G

82 (♩ = 36) *a tempo*

Musical score for measures 82-85, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music is in 3/4 time with a tempo of ♩ = 36. Dynamics include *ppp*, *pp*, *mp*, and *p*. The S. Sax. part has a melodic line with accents and slurs. The A. Sax. part has a rhythmic accompaniment. The T. Sax. part has a rhythmic accompaniment. The B. Sax. part has a melodic line with slurs. A dynamic line at the bottom indicates *ppp* for measures 82-83, *mp* for measures 84-85, and *p* for measure 85.

86

Musical score for measures 86-88, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music is in 3/4 time with a tempo of ♩ = 36. Dynamics include *ppp*, *mp*, and *p*. The S. Sax. part has a melodic line with accents and slurs. The A. Sax. part has a rhythmic accompaniment. The T. Sax. part has a rhythmic accompaniment. The B. Sax. part has a rhythmic accompaniment. A dynamic line at the bottom indicates *mp* for measures 86-87, *ppp* for measure 88, and *p* for measure 88. A chord diagram for T.114 is shown above the T. Sax. staff in measure 88, with notes C5, C#, and C.

89

Musical score for measures 89-92, featuring four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music is in 3/2 time. Dynamics include *mf*, *pp*, *p*, and *ppp*. The S. Sax. part has a melodic line with accents and slurs. The A. Sax. part has a rhythmic accompaniment. The T. Sax. part has a rhythmic accompaniment. The B. Sax. part has a rhythmic accompaniment. A dynamic line at the bottom indicates *ppp* for measures 89-90, *p* for measure 91, and *pp* for measure 92.

93

S. Sx. *mf* *pp*

A. Sx. *pp* *p* [T.37] *ppp*

T. Sx. *p* *mp* *pp*

B. Sx. *mf* *ppp*

96

S. Sx. *ppp* *p* *pp* *p*

A. Sx. *p* *pp* *mp*

T. Sx. *ppp* *p* *pp*

B. Sx. *p* *pp* *mp* *pp*

100

S. Sx. *p* *mf* *p* *f*

A. Sx. *pp* *p* *f* *p*

T. Sx. *mf* *p* *p* *f*

B. Sx. *pp* *f* *p*

103

S. Sx. *pp* *pp* *mp*

A. Sx. *mf* *o*

T. Sx. *p* *mf*

B. Sx. *f* *pp*

106

forward moving ($\downarrow = 48$)

I ($\downarrow \rightarrow \downarrow$)

S. Sx. *ppp*

A. Sx. *p* *ppp* *pp*

T. Sx. *ppp* *p* *ppp*

B. Sx. *ppp*

110

S. Sx. *p* *pp*

A. Sx. *p* *pp* *p*

T. Sx. *p* *pp* *mf*

B. Sx. *p* *pp*

114

S. Sx. *mp* *p*

A. Sx. *mp* *p* *mf*

T. Sx. *p* *mf*

B. Sx. *mf* *p*

117

S. Sx. *mf* *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mf* *mp* *f*

120

S. Sx. *ppp* *poco* *ppp*

A. Sx. *ppp* *p*

T. Sx. *pp* *ppp* *poco* *ppp*

B. Sx. *ppp*

124

S. Sx. *pp cresc. poco a poco* *poco* *p*

A. Sx. *p cresc. poco a poco* *p* *mp*

T. Sx. *p cresc. poco a poco* *mp*

B. Sx. *p cresc. poco a poco*

J

128

S. Sx. *mp* *p cresc. poco a poco*

A. Sx. *mp* *p cresc. poco a poco* *mp*

T. Sx. *p cresc. poco a poco* *mp*

B. Sx. *mp* *p cresc. poco a poco*

131

S. Sx. *mp* *p cresc. poco a poco*

A. Sx. *mp* *p cresc. poco a poco* *mf*

T. Sx. *mp* *p* *p cresc. poco a poco*

B. Sx. *mp* *p cresc. poco a poco*

+ = Closed Slap (very resonant / lots of pitch content)

134

Musical score for measures 134-136, featuring four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The score is in 3/4 time and includes dynamic markings such as *mf*, *mp*, and *cresc. poco a poco*. The S. Sx. staff begins with *mf* and transitions to *mp*. The A. Sx. staff begins with *mp*. The T. Sx. staff begins with *mf* and transitions to *mp*. The B. Sx. staff begins with *mf* and transitions to *mp*. The score includes various rhythmic patterns and articulation marks.

137

Musical score for measures 137-139, featuring four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The score is in 3/4 time and includes dynamic markings such as *f*, *mf*, and *sfz*. The S. Sx. staff begins with *f* and transitions to *mf*. The A. Sx. staff begins with *f* and transitions to *mf*. The T. Sx. staff begins with *f* and transitions to *mf*. The B. Sx. staff begins with *f* and transitions to *mf*. The score includes various rhythmic patterns and articulation marks.

140

Musical score for measures 140-142, featuring four staves: S. Sx., A. Sx., T. Sx., and B. Sx. The score is in 3/4 time and includes dynamic markings such as *f*, *mf*, and *sfz*. The S. Sx. staff begins with *f* and transitions to *mf*. The A. Sx. staff begins with *f* and transitions to *mf*. The T. Sx. staff begins with *f* and transitions to *mf*. The B. Sx. staff begins with *f* and transitions to *mf*. The score includes various rhythmic patterns and articulation marks.

142

S. Sx. *ff* *mf* *f*

A. Sx. *ff* *f* *mf* *f*

T. Sx. *ff* *f* *mf* *sffz* *mf*

B. Sx. *ff* *mf*

144

S. Sx. *ff* *f* *sffz* *f* *sf* *sf* *sf*

A. Sx. *ff* *f* *sffz* *f* *sf* *sf* *sf*

T. Sx. *sffz* *ff* *f* *f* *sf* *sffz* *sf* *sffz* *sf*

B. Sx. *ff* *f* *f* *sffz* *sf* *sf* *sf* *sf*

K (♩ = 96)

146

S. Sx. *fff* *ff*

A. Sx. *fff* *ff* *ff*

T. Sx. *fff* *ff*

B. Sx. *fff* *ff*

158

S. Sax. *ff* *f fffz*

A. Sax. *f*

T. Sax. *ff* *f* *p*

B. Sax. *ff* *f*

168

S. Sax. *f* *mf* *f* *mf*

A. Sax. *f* *mf* *f* *mf*

T. Sax. *f* *mf* *f* *mf*

B. Sax. *f* *mf* *f* *mf*

178

S. Sax. *f* *mf* *mf* *mp* *mf* *p*

A. Sax. *f* *mf* *mf* *mf* *mf* *p*

T. Sax. *f* *mf* *mf* *mp* *mf* *p*

B. Sax. *f* *mf* *mf* *mf* *mf* *p*

S. Sx. *mf* *p* *mf* *p*

A. Sx. *mf* *p* *mf* *p*

T. Sx. *mf* *mf* *p*

B. Sx. *mf* *mf* *p*

S. Sx. *mp* *mp* *p* *p* *mp*

A. Sx. *mp* *p* *mp* *p* *p* *mp*

T. Sx. *mp* *mp* *p* *mp* *p* *p*

B. Sx. *mp* *p* *mp* *p* *mp* *p* *p*

S. Sx. *p* *p* *mf* *sempre staccato*

A. Sx. *p* *mp* *p* *mf* *sempre staccato*

T. Sx. *mp* *p* *mf* *sempre staccato*

B. Sx. *mp* *p* *mf* *sempre staccato*

210

M

S. Sx. *ff* *sffz* airy

A. Sx. *ff* *pppp* *ppp*

T. Sx. *ff* *sffz*

B. Sx. *ff* *sffz*

218

S. Sx. *f* *f* *mf*

A. Sx. *ppp*

T. Sx. *f* *f* *ppp*

B. Sx. *f* *f* *mf*

226

S. Sx. *f* *mf*

A. Sx. *f* *mf*

T. Sx. *f* *ppp* *pp*

B. Sx. *ppp* *mf*

airiness ossia 8va higher

T. 75 C12 Eb

234

S. Sax. *mp* *sfz* *f* *mp* *ppp*

A. Sax. *mp* *sfz* *ppp* *p* *ppp* *f*

T. Sax. *ppp* *f* *mp* *f*

B. Sax. *mp* *sfz* *f* *mp* *f*

A.45

242

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

A. Sax. *pp* *p* *ppp* *mf*

T. Sax. *mp* *p* *pp* *p* *ppp*

B. Sax. *mp* *p* *mf* *mf*

N S.22

248

S. Sax. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

A. Sax. *mp* *pp* *mf* *mp*

T. Sax. *mp* *pp* *mf* *mp*

B. Sax. *mf* *sfz* *pp* *mp* *mp*

S.22

253

S. Sx. *p* *mf* *mp* *ppp*

A. Sx. *ppp* *mp* *p*

T. Sx. *p* *mp* *p*

B. Sx. *p* *mf* *mp*

A.12

T.98 C3 C2

259

S. Sx. *p* *pp* *pp* *p*

A. Sx. *pp* *p* *pp* *p* *ppp* *p*

T. Sx. *ppp* *p* *pp* *pp*

B. Sx. *mf* *pp* *p* *pp* *p* *pp*

264

S. Sx. *pp* *p* *pp* *p*

A. Sx. *pp* *ppp* *mp* *pp* *pp* *short*

T. Sx. *p* *ppp* *mp*

B. Sx. *p* *pp* *ppp* *mp* *p*

short

269

S. Sax. *mf*

A. Sax. *mf*

T. Sax. *p* *short* *mf*

B. Sax. *mf*

274

S. Sax. *pp*

A. Sax. *(bring out f - fade out g)* *ppp*

T. Sax. *pp* *p* *pp*

B. Sax. *pp*

O

280

S. Sax. *ppp* *pp* *mp* *p*

A. Sax. *pp* *p* *pp* *p* *mp*

T. Sax. *airy* *ppp* *pp*

B. Sax. *ppp* *pp* *p* *p* *mp*

286

S. Sx. *mp* *pp* *p* *pp* *p*

A. Sx. *pp* *p* *ppp*

T. Sx. *pp* *p*

B. Sx. *pp* *p* *pp* *p*

293

S. Sx. *pp* *pp*

A. Sx. *pp* *pp*

T. Sx. *pppp* *airy*

B. Sx. *pp* *pp*

[T.22] *C* *Bb*

301

S. Sx. *pp* *pp* *airy* *A.24* *C* *Bb*

A. Sx. *pp* *pppp*

T. Sx. *pppp* *airy* *Eb* *C12* *pp*

B. Sx. *pp* *pp*

[T.75] *Eb* *C12*

S.128 C2

309

C5
C

S. Sx. *pppp* *ppp*

A. Sx. *ppp* *pppp*

T. Sx. *ppp* *pppp* *airy*

B. Sx. *ppp* *ppp* *ppp* *pppp* 6 6

P

317

A.90 C2

S. Sx. *ppp* *ppp* *ppp* *airy*

A. Sx. *ppp* *pppp*

T. Sx. *ppp* *ppp*

B. Sx. *p* *ppp* *ppp*

325

T.75 C12

S. Sx. *ppp*

A. Sx. *ppp*

T. Sx. *ppp* *pppp* *airy*

B. Sx. *pppp* *airy*

333

S. Sx. *ppp* *pp*

A. Sx. *ppp* *pp*

T. Sx.

B. Sx. *ppp*

341

S. Sx. *pp*

A. Sx. *pp* *pp*

T. Sx. *pppp* *ppp*

B. Sx. *pp* *pppp* *airy* (Σ)

T.91

B.100

C5 Bb C

349

S. Sx. *pppp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx.

S.22

C Bb

Q

S.22

S.22

357

S. Sx. *pp*

A. Sx. *pppp*

T. Sx. *pp*

B. Sx. *pp*

pppp

B.73 C2 E_b^o

B.73 C2 E_b^o

365

S. Sx. *pp*

A. Sx. *pp* *airy*

T. Sx. *pppp*

B. Sx.

pppp

A.24 C₂ B_b

A.24 C₂ B_b

B.73 C2 E_b^o

B.73 C2 E_b^o

373

S. Sx. *ppp* *pp*

A. Sx. *airy*

T. Sx. *pppp* *airy*

B. Sx. *pp* *pppp*

A.24 C₂ B_b

A.24 C₂ B_b

T.75 C12 E_b

T.75 C12 E_b

381

S. Sax. *pp*

A. Sax. *pppp*

T. Sax. *(V)*

B. Sax. *pppp*

A.24

R ($\overset{\sim}{\text{J}} \rightarrow \text{J}$)

389 quiet ($\text{♩} = 36$)

S. Sax. *pp*

A. Sax. *pppp*

T. Sax. *(V)*

B. Sax. *pppp*

S.22

393

S. Sax. *pp*

A. Sax. *pppp*

T. Sax. *(V)*

B. Sax. *pppp*

S.22

397

S. Sx. *pp* *ppp*

A. Sx. *ppp* (V) *pppp*

T. Sx. *ppp* *pppp* *pp* *ppp*

B. Sx. *ppp* *pppp* *pp* *ppp*

A.24

S

400

S. Sx. *ppp* *p* (V) *ppp*

A. Sx. *ppp* *ppp* *ppp* *p*

T. Sx. *ppp* *p* *ppp* *p*

B. Sx. *ppp* *p*

I.96 C2

ppp Mult. ad libitum (concert d has to be clear).

404

S. Sx. *p* *ppp* (V) *pp* *ppp* *pp*

A. Sx. *ppp* *p* *pppp* (V)

T. Sx. *ppp* *p* *pppp*

B. Sx. *ppp* *p* *ppp* *pp*

I.37 C#

409

S. Sax. *ppp* *ppp* *p*

A. Sax. *ppp* *p* *pp* *ppp* *mp*

T. Sax. *ppp*

B. Sax. *ppp* *p* *pp*

413

S. Sax. *mp* *ppp* *o*

A. Sax. *o* *p*

T. Sax. *o* *mp* *ppp*

B. Sax. *mp* *ppp* *poco*

416

poco rit.

T *a tempo*

S. Sax. *p*

A. Sax. *ppp*

T. Sax. *o* *pp* *ppp*

B. Sax. *ppp*

420

S. Sx. *mp*

A. Sx. *pp* *ppp*

T. Sx.

B. Sx. *ppp* *p*

423

S. Sx. *ppp* *mp*

A. Sx. *mp* *pp* *ppp*

T. Sx. *p* *ppp*

B. Sx. *mp* *ppp* *ppp* *p*

426

poco rit.

S. Sx. *ppp* *p* *ppp*

A. Sx. *ppp*

T. Sx. *pp*

B. Sx. *ppp* *o* *pp*

U (♩ = 36)

431 *a tempo*

Musical score for measures 431-434. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The tempo is *a tempo*. The key signature has one flat (Bb). The time signature is 3/4. The score includes dynamic markings such as *ppp*, *pp*, *mp*, and *p*. The word *playful* is written above the S. Sax. staff in measures 433 and 434. A fingering diagram for the B. Sax. staff in measure 431 shows notes C5, C, Bb, and C. The S. Sax. staff in measure 434 has a *ppp* marking and a *playful* marking with accents.

435

Musical score for measures 435-437. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The key signature has one flat (Bb). The time signature is 3/4. The score includes dynamic markings such as *ppp*, *mp*, and *p*. The word *playful* is written above the B. Sax. staff in measure 435. A fingering diagram for the B. Sax. staff in measure 437 shows notes C5, C, and C#. The S. Sax. staff in measure 437 has a *ppp* marking and a *playful* marking with accents.

438

Musical score for measures 438-441. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The key signature has two sharps (F# and C#). The time signature is 3/4. The score includes dynamic markings such as *mf*, *pp*, *p*, *ppp*, and *pp*. The word *playful* is written above the S. Sax. staff in measures 439, 440, and 441. The S. Sax. staff in measure 441 has a *pp* marking and a *playful* marking with accents.

442

Musical score for measures 442-444. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. Measure 442 starts with a *mf* dynamic. Measure 443 continues with *mf*. Measure 444 begins with a *ppp* dynamic. The A. Sax. staff has a trill marked 'T.37' and a 'C#' marking. The B. Sax. staff has a *ppp* dynamic. Dynamics include *mf*, *pp*, *p*, and *ppp*. There are accents and slurs throughout.

445

Musical score for measures 445-448. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. Measure 445 starts with a *ppp* dynamic. Measure 446 continues with *p*. Measure 447 continues with *pp*. Measure 448 continues with *p*. Dynamics include *ppp*, *p*, and *pp*. There are accents and slurs throughout.

449

Musical score for measures 449-452. The score is for four staves: S. Sax., A. Sax., T. Sax., and B. Sax. Measure 449 starts with a *p* dynamic. Measure 450 continues with *mf*. Measure 451 continues with *p*. Measure 452 continues with *f*. Dynamics include *p*, *mf*, *p*, and *f*. There are accents and slurs throughout.

452

S. Sax. *pp* *pp* *mp*

A. Sax. *mf* *pp* *o*

T. Sax. *p* *mf*

B. Sax. *f* *pp*

455

forward moving ($\text{♩} = 48$)

W ($\text{♩} \rightarrow \text{♩}$)

S. Sax. *ppp* *ppp* *ppp*

A. Sax. *p* *ppp* *pp*

T. Sax. *ppp* *p* *ppp*

B. Sax. *ppp*

459

S. Sax. *p* *pp*

A. Sax. *p* *pp* *pp*

T. Sax. *p* *pp* *mf*

B. Sax. *p* *pp*

463

S. Sx. *mp* *p*

A. Sx. *mp* *p* *mf*

T. Sx. *p* *mf*

B. Sx. *mf* *p*

466

S. Sx. *mf* *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mf* *mp* *f*

469

S. Sx. *ppp* *poco* *ppp*

A. Sx. *ppp* *p*

T. Sx. *pp* *ppp* *poco* *ppp*

B. Sx. *ppp*

473

S. Sx. *pp* *pp* *poco* *p*

A. Sx. *p* *p* *mp*

T. Sx. *pp* *poco* *pp* *poco* *p* *mp*

B. Sx. *pp* *poco* *p*

X

477

S. Sx. *mp* *p cresc. poco a poco*

A. Sx. *mp* *p cresc. poco a poco* *mp*

T. Sx. *p cresc. poco a poco* *mp*

B. Sx. *mp* *p cresc. poco a poco*

480

S. Sx. *mp* *p cresc. poco a poco*

A. Sx. *mp* *p cresc. poco a poco* *mf*

T. Sx. *mp* *p* *p cresc. poco a poco*

B. Sx. *mp* *p cresc. poco a poco*

483

S. Sx. *mf* *mp cresc. poco a poco*

A. Sx. *mp cresc. poco a poco*

T. Sx. *mf* *mp cresc. poco a poco*

B. Sx. *mf* *mp cresc. poco a poco*

486

S. Sx. *f* *mf cresc. poco a poco*

A. Sx. *f* *mf cresc. poco a poco* *sfz*

T. Sx. *f* *mf cresc. poco a poco*

B. Sx. *f* *mf cresc. poco a poco*

489

S. Sx. *f* *f* *mf* *ff* *mf*

A. Sx. *f* *mf* *mf* *ff* *f* *mf*

T. Sx. *f* *mf* *sffz* *f* *ff* *f* *mf*

B. Sx. *f* *mf* *f* *sffz* *ff*

492

S. Sx. *f* *ff* *f* *sfz*

A. Sx. *f* *ff* *f*

T. Sx. *sfz* *mf* *ff* *sfz* *ff* *f*

B. Sx. *mf* *ff* *f* *f*

Y

494

S. Sx. *f* *ff* *mf*

A. Sx. *f* *ff* *f* *mf*

T. Sx. *f* *ff* *f* *mf* *p* *mf*

B. Sx. *mf* *f* *mf*

497

S. Sx. *fp* *poco* *mp* *mf*

A. Sx. *f* *mf* *mp* *mf* *mf*

T. Sx. *mf* *mp* *mp* *mf* *mf*

B. Sx. *f* *p* *mf* *mp*

500

S. Sx. *p* *mp* *p*

A. Sx. *p* *mp* *p* *poco*

T. Sx. *p* *mp* *p*

B. Sx. *p* *mp sub.* *p* *poco*

503

S. Sx. *mp* *p*

A. Sx. *mp* *p* *poco* *p*

T. Sx. *poco* *p* *poco* *p*

B. Sx. *p* *poco* *p*

506

S. Sx. *p* *poco* *p*

A. Sx. *p* *poco* *p*

T. Sx. *poco* *p* *poco* *p*

B. Sx. *poco* *p* *poco*

509

S. Sx.

A. Sx.

T. Sx.

B. Sx.

pp

p

512

S. Sx.

A. Sx.

T. Sx.

B. Sx.

ppp

pp

ppp

Z

516

legato, but accents clearly audible

S. Sx.

A. Sx.


T. Sx.

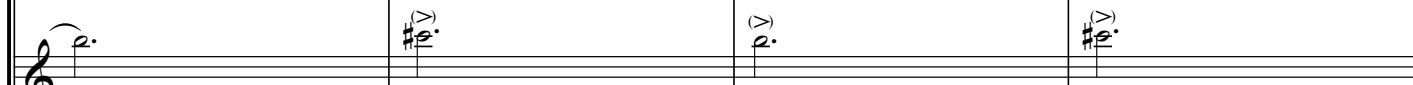
B. Sx.

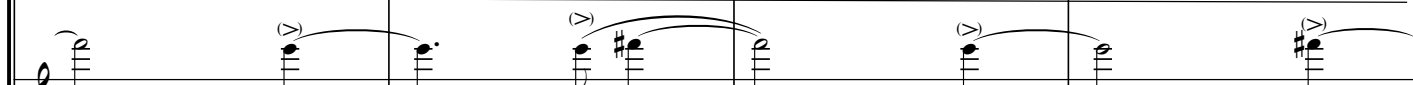
ppp

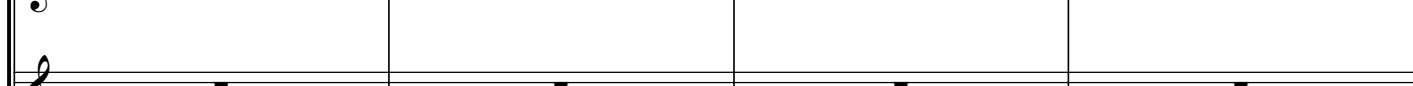
legato, but accents clearly audible

520


S. Sax. 

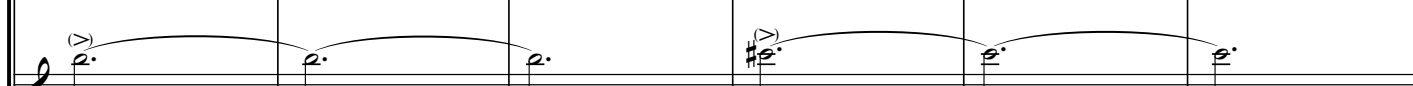
A. Sax. 

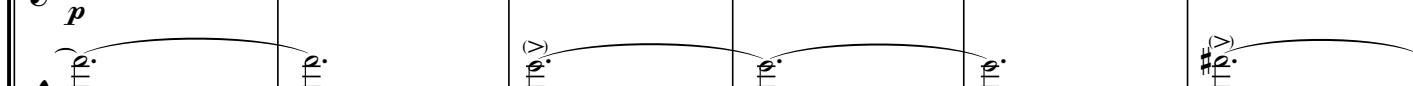
T. Sax. 

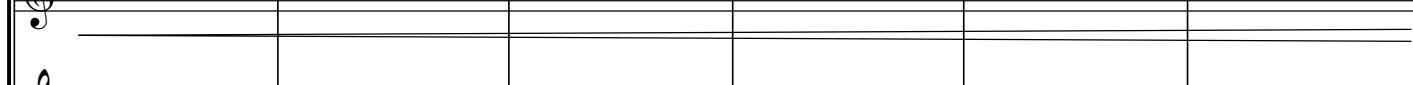
B. Sax. 

524

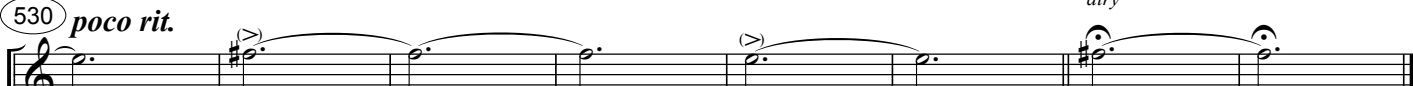
S. Sax. 


A. Sax. 

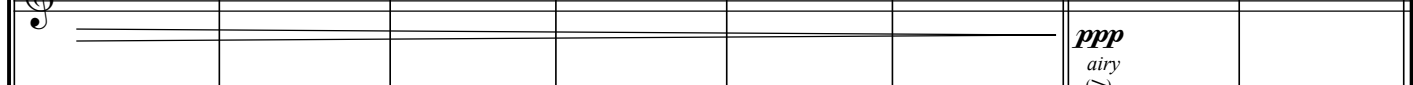
T. Sax. 


B. Sax. 

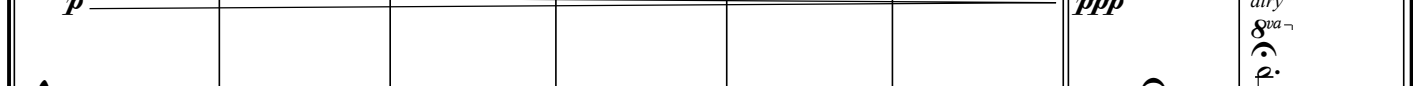
530 *poco rit.*


S. Sax. 

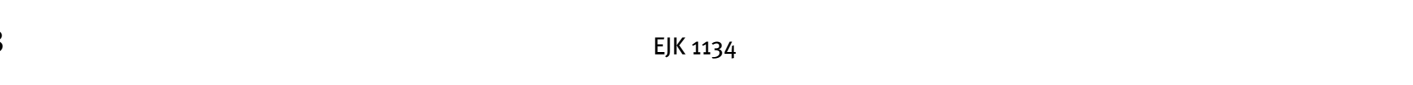
A. Sax. 


T. Sax. 

B. Sax. 

533 *ppp* *airy* 

534 *ppp* *airy* 

535 *ppp* *airy* 

536 *ppp* *airy* 

II. Choral

inward (♩ = 26)

always very quiet, withdrawn
airy

S. Sx. *pp* *poco*
airy always very quiet, withdrawn

A. Sx. *pp*
always very quiet, withdrawn

T. Sx. *pp*
always very quiet, withdrawn

B. Sx. *pp* *poco*

8 **A**

S. Sx. *pp* *poco* *poco*

A. Sx. *poco* *pp* *poco*

T. Sx. *pp* *poco*

B. Sx. *pp* *poco*

14

S. Sx. *ppp* *poco* *ppp*

A. Sx. *poco* *ppp* *ppp* *ppp*

T. Sx. *ppp* *poco* *ppp*

B. Sx. *ppp* *poco* *ppp*

1.75 C12 Eb

B

21

opening up just slightly

Musical score for Section B, measures 21-24. The score is arranged in four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music features a melodic line with triplets and dynamic markings ranging from *pp* to *p*. The instruction *opening up just slightly* is repeated above the first and second staves. The dynamics *pp*, *poco*, and *p* are indicated with hairpins. Measure numbers 21, 22, 23, and 24 are visible at the top of the staves.

C

29

again very quiet, withdrawn

Musical score for Section C, measures 29-34. The score is arranged in four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music features a melodic line with triplets and dynamic markings ranging from *pp* to *poco*. The instruction *again very quiet, withdrawn* is repeated above the first and second staves. The dynamics *pp*, *poco*, and *p* are indicated with hairpins. Measure numbers 29, 30, 31, 32, 33, and 34 are visible at the top of the staves.

37

Musical score for Section C, measures 37-40. The score is arranged in four staves: S. Sax., A. Sax., T. Sax., and B. Sax. The music features a melodic line with dynamic markings ranging from *poco* to *ppp*. The instruction *again very quiet, withdrawn* is repeated above the first and second staves. The dynamics *poco*, *ppp*, and *p* are indicated with hairpins. Measure numbers 37, 38, 39, and 40 are visible at the top of the staves. Performance markings include a trill for T. Sax. (T.75) and a cluster for S. Sax. (A.24).