

Martin Lohse

# 8 momenti mobile

for saxophone quartet

M  
W

Martin Lohse

# 8 momenti mobile

for saxophone quartet

1° *Andante appassionato. Vivace con moto. Adagio semplice*

2° *Intermezzo I: Allegro con moto*

3° *Andante con dolore sostenuto*

4° *Intermezzo II: Allegro con moto*

5° *Menuetto: Moderato grazioso con espressione*

6° *Corale: Calmo poco sostenuto. Più mosso. Calmo poco sostenuto*

7° *Intermezzo III: Andante poco sostenuto. Più allargando*

8° *Lamento: Largo. Adagio con passione sostenuto*

Supported by The Danish Arts Foundation

Composed 2008

**Martin Lohse**  
**8 momenti mobile**

for saxophone quartet

composed in 2008

with support from  
The Danish Arts Foundation

Parts  
[www.mirror-music.com](http://www.mirror-music.com)

1st. edition

1st. print

Published 2019

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

[contact@mirror-music.com](mailto:contact@mirror-music.com)

[www.mirror-music.com](http://www.mirror-music.com)

Mirror Music 1-34-19012

ISBN 979-0-706807-15-7

# 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](http://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 1<sup>st</sup> 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 4<sup>th</sup> 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.

M  
W

# 8 momenti mobile

1° tempo: *Andante appassionato. Vivace con moto. Adagio semplice*

## Andantino appassionato

Martin Lohse 2008

♩ = 104

rit. . . . .

Sassòfono soprano in Sib

Sassòfono alto in Mib

Sassòfono tenore in Sib

Sassòfono baritono in Mib

*p molto legato*

*dim.*

*p molto legato*

*p molto legato*

**A** *Vivace con moto* ♩ = 144

7 2-3"

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*f*

*f*

*f*

**B**

13

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p*

*f*

*mf*

*più f*

**C**

19

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*f espress.*

*p*

25 rit. . . . .

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*f* *mf* *f espress.* *dim.* *dim.* *dim.*

**D** **Vivace con moto**  $\text{♩} = 132$

31

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mf* *mp* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.* *poco a poco cresc.*

37

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**E**

43

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mf* *mf* *mf* *mf*

49 **F**

Sas. sop. (Sib) *p cantabile*

Sas. alt. (Mib) *p*

Sas. ten. (Sib) *p*

Sas. bar. (Mib) *p*

55 **G** *rit.*  $\text{♩} = 132$  *rit.*

Sas. sop. (Sib) *cresc.*

Sas. alt. (Mib) *cresc.*

Sas. ten. (Sib) *cresc.*

Sas. bar. (Mib) *cresc.*

60 **H** **Andantino appassionato**  $\text{♩} = 120$

Sas. sop. (Sib) *p cantabile*

Sas. alt. (Mib) *p cantabile*

Sas. ten. (Sib) *p cantabile*

Sas. bar. (Mib) *p cantabile*

65 *rit.* **I** **A tempo**  $\text{♩} = 120$  **Allargando**  $\text{♩} = 112$

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

72

**A tempo** ♩ = 124      **Allargando** ♩ = 116      **A tempo** ♩ = 128      **Allargando** ♩ = 120

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

78 **J**

*poco rit.*      **A tempo** ♩ = 128      **Allargando** ♩ = 120

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

84 **K**

**A tempo** ♩ = 128      **Allargando** ♩ = 120      **A tempo** ♩ = 128      **Allargando** ♩ = 124

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

90 **L** **Vivace moderato** ♩ = 124, ♩ = 186 *accel.*

**A tempo** ♩ = 132

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

(♩. = 132) **molto rit.**

95

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)



**M** **Vivace con moto**  
♩. = 124

99

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*f*



**N**

106

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p* *f* *mf* *f espress.*

*più f*

6:5 6:5 6:5



**O**

113

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p* *f* *mf* *f espress.*

6:5 6:5

119 rit.

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

6:5 6:5 6:5

dim. dim. mf mf

**P** Vivace moderato  $\text{♩} = 124$

124 **P**  $\text{♩} = 124$

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

mp poco a poco cresc. poco a poco cresc. poco a poco cresc. poco a poco cresc.

130 **Q**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

mf mf mf mf

136 **R**

136 **R**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

p cantabile p p p

142 **poco rit.** . . . **S** ♩ = 124

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**Andantino appassionato**

148 **poco rit.** . . . **T** ♩ = 120

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p cantabile*

*p cantabile*

*p cantabile*

*p cantabile*

153 **molto rit.** . . . . . 4"

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**Adagio semplice**

158 **U** ♩ = 72

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p dolce*

*p dolce*

164

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**V** *molto rit.*

168

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

1) *Vivace con moto*  
♩ = 92-94 (♩ = 124 as in bar 169)

*p*

*molto rit.*

**W** *Vivace con moto*  
♩ = 124

170

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*f*

2) *f*

174

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

2)

1) In bar 168 the tenor and baryton saxophones plays in an independent tempo of the soprano and alto saxophone.  
2) The main melodi is in the tenor saxophone bar 170-173 and in the baryton saxophone bar 174-177.

**X** *molto rit.*

177

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**Y** *Adagio* ♩ = 56 *rit.*

181

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

# 2° tempo

Intermezzo I: *Allegro con moto*

## Allegro con moto

♩. = 120

**System 1 (Measures 1-3):** Starts with a first ending bracket. The Soprano (Sib) part begins with a rest, followed by a melodic line starting at measure 3. The Alto (Mib) part has a rest until measure 3, then enters with a melodic line. The Tenor (Sib) part has a rest until measure 3, then enters with a melodic line. The Baritone (Mib) part has a rest until measure 3, then enters with a melodic line. Dynamics include *p* and *mp*.

**System 2 (Measures 4-6):** Continues the melodic development for all parts. Dynamics include *mp* and *p*.

**System 3 (Measures 7-9):** Features rehearsal mark **A** at the beginning. The Soprano (Sib) part has a melodic line with dynamics *p* and *mp*. The Alto (Mib) part has a melodic line with dynamics *mp* and *p*. The Tenor (Sib) part has a melodic line with dynamics *mp* and *p*. The Baritone (Mib) part has a melodic line with dynamics *mp* and *p*.

**System 4 (Measures 10-12):** Features rehearsal mark **B** at the beginning. The Soprano (Sib) part has a melodic line with dynamics *p* and *mp*. The Alto (Mib) part has a melodic line with dynamics *mp* and *p*. The Tenor (Sib) part has a melodic line with dynamics *p* and *mp*. The Baritone (Mib) part has a melodic line with dynamics *mp* and *pp*.

13 C

Sas. sop. (Sib) *p mp pp mf*

Sas. alt. (Mib) *p mp pp mf p*

Sas. ten. (Sib) *pp mf p mp*

Sas. bar. (Mib) *mf p mp p*

16

Sas. sop. (Sib) *p mp p*

Sas. alt. (Mib) *mp p mp*

Sas. ten. (Sib) *p mp p*

Sas. bar. (Mib) *mp p mp*

19 D

Sas. sop. (Sib) *mp p*

Sas. alt. (Mib) *p mp*

Sas. ten. (Sib) *mp*

Sas. bar. (Mib) *p*

21

Sas. sop. (Sib) *mp p pp*

Sas. alt. (Mib) *p pp*

Sas. ten. (Sib) *p pp*

Sas. bar. (Mib) *pp*

# 3<sup>o</sup> tempo

*Andante con dolore sostenuto*

## Andante con dolore sostenuto

1  $\text{♩} = 88$

Musical score for measures 1-7. The score is for four voices: Soprano (Sib), Alto (Mib), Tenor (Sib), and Baritone (Mib). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante con dolore sostenuto' with a metronome marking of quarter note = 88. The dynamics are marked *mp* for the Alto and *p* for the Tenor and Baritone. The Soprano part is mostly rests.

Musical score for measures 8-13. The score is for four voices: Soprano (Sib), Alto (Mib), Tenor (Sib), and Baritone (Mib). The key signature has two flats. The dynamics are marked *poco a poco dim.* for the Tenor and Baritone parts. A section marker 'A' is placed above measure 10. The Soprano part is mostly rests.

Musical score for measures 14-20. The score is for four voices: Soprano (Sib), Alto (Mib), Tenor (Sib), and Baritone (Mib). The key signature has two flats. The dynamics are marked *mp* for the Tenor and Baritone parts. The Soprano part is mostly rests.

Musical score for measures 21-26. The score is for four voices: Soprano (Sib), Alto (Mib), Tenor (Sib), and Baritone (Mib). The key signature has two flats. The dynamics are marked *p* for the Alto and Tenor parts. A section marker 'B' is placed above measure 21. The Baritone part is mostly rests.

27 C

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

33

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

40 D

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

46

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

**E**

52

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p*

*mp*

**F**

58

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p*

*mp*

64

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p*

*mp*

**G**

70

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp*

*mp*

76 H

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp*

*p*

82

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp*

*p*

88 I

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp*

*p*

*poco a poco dim.*

94 *rit.*

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*pp*

*pp*

*pp*

*pp*

4<sup>o</sup> tempo  
Intermezzo II: *Allegro con moto*

**Allegro con moto**  
♩. = 120

1

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

4

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

7 **A**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

10 **B**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

C

13

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mf* *p* *mp* *p*

*pp* *mf* *p* *mp*

*p* *mp* *pp* *mf* *p*

*p* *mp* *pp* *mf*

16

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp* *p* *mp*

*p* *mp* *p*

*mp* *p* *mp*

*p* *mp* *p*

D

19

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*p*

*mp* *p*

*p* *mp*

*mp* *p*

21

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*pp*

*pp*

*p* *pp*

*mp* *p* *pp*

# 5° tempo

## Menuetto: Moderato grazioso con espressione

### Moderato grazioso con espressione

♩ = 112

1

Sas. sop. (Sib) *mf cantabile*

Sas. alt. (Mib) *mp*

Sas. ten. (Sib) *mp*

Sas. bar. (Mib)

9 **A**

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib) *mf poco marcato*

16 **B**

Sas. sop. (Sib) *p* *mf*

Sas. alt. (Mib) *p* *mf*

Sas. ten. (Sib)

Sas. bar. (Mib)

22 **C**

Sas. sop. (Sib)

Sas. alt. (Mib) *mf cantabile*

Sas. ten. (Sib)

Sas. bar. (Mib) *mf poco marcato*

29 **D**

Sas. sop. (Sib) *mp poco marcato*

Sas. alt. (Mib) *mp poco marcato*

Sas. ten. (Sib) *mf cantabile*

Sas. bar. (Mib)

34

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

40 **E**

Sas. sop. (Sib) *mf cantabile*

Sas. alt. (Mib)

Sas. ten. (Sib) *mp poco marcato*

Sas. bar. (Mib) *mp poco marcato*

48 **F** **G**

Sas. sop. (Sib) *p con anima*

Sas. alt. (Mib) *ff con fuoco* *p con anima*

Sas. ten. (Sib) *ff con fuoco* *p con anima*

Sas. bar. (Mib) *ff con fuoco* *p con anima*

**H** Allegro moderato  
♩ = 104-112

60 *molto rit.*

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp cantabile*

*mp cantabile*

70

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**I**

79

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**J** **K**

*mf cantabile*

*mf cantabile*

*mf cantabile*

*mf cantabile*

88

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

**L** Allargando  
♩ = 96-104 *rit.*

*p*

*p*

*p*

*p*

**M** Moderato grazioso con espressione

♩ = 112

97

Sas. sop. (Sib) *mf cantabile* 16

Sas. alt. (Mib) *mp* 16

Sas. ten. (Sib) *mp* 16

Sas. bar. (Mib) 16

**N**

105

Sas. sop. (Sib) *mf poco marcato*

Sas. alt. (Mib) *mf poco marcato*

Sas. ten. (Sib) *mf poco marcato*

Sas. bar. (Mib) *mf poco marcato*

**O**

112

Sas. sop. (Sib) *p* *mf* *p* *mf*

Sas. alt. (Mib) *p* *mf* *p* *mf*

Sas. ten. (Sib) *p* *mf* *p* *mf*

Sas. bar. (Mib) *p* *mf* *p* *mf*

**P**

118

Sas. sop. (Sib) *mf cantabile*

Sas. alt. (Mib) *mf cantabile*

Sas. ten. (Sib) *mf cantabile*

Sas. bar. (Mib) *mf poco marcato*

125 **Q**

Sas. sop. (Sib) *mp poco marcato*

Sas. alt. (Mib) *mp poco marcato*

Sas. ten. (Sib) *mf cantabile*

Sas. bar. (Mib)

132 **R**

Sas. sop. (Sib) *mf cantabile*

Sas. alt. (Mib)

Sas. ten. (Sib) *mp poco marcato*

Sas. bar. (Mib) *mp poco marcato*

140 **S**

Sas. sop. (Sib) *ff con fuoco*

Sas. alt. (Mib) *ff con fuoco*

Sas. ten. (Sib) *ff con fuoco*

Sas. bar. (Mib) *ff con fuoco*

151 **T**

Sas. sop. (Sib) *p con anima*

Sas. alt. (Mib) *p con anima*

Sas. ten. (Sib) *p con anima*

Sas. bar. (Mib)

U

158 rit.

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

pp

### 6° tempo

Corale: Calmo poco sostenuto. Più mosso. Calmo poco sostenuto

Calmo poco sostenuto

♩ = 76

1

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

pp

8

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

A B

p pp

16

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

C

p

**D** Più mosso  
♩ = 84

23

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)



**E**

31

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)



**F** Calmo poco sostenuto  
♩ = 76

39

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)



rit. . . . .

47

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

Intermezzo III: *Andante poco sostenuto. Più allargando*

**Andante poco sostenuto**

1  $\text{♩} = 84$

Sas. sop. (Sib) *p*

Sas. alt. (Mib) *p*

Sas. ten. (Sib) *p*

Sas. bar. (Mib) *p*

Detailed description: This system contains measures 1 through 8 of the piece. It features four staves: Soprano (Sib), Alto (Mib), Tenor (Sib), and Baritone (Mib). The music is in 4/8 time with a tempo of 84 beats per minute. The key signature has one flat (Bb). The dynamics are marked *p* (piano) for all parts. The melody is characterized by eighth and sixteenth notes, often beamed together.

9

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

Detailed description: This system contains measures 9 through 16. The instrumentation remains the same. The dynamics continue to be *p*. The melodic lines are more active, with various intervals and rests. The baritone part has a more rhythmic, eighth-note pattern.

17 **A**

Sas. sop. (Sib) *f* *p poco sostenuto*

Sas. alt. (Mib) *mp*

Sas. ten. (Sib) *f* *p*

Sas. bar. (Mib) *f* *p*

Detailed description: This system contains measures 17 through 19. Measure 17 is marked with a box containing the letter 'A'. It features triplets in all parts. The Soprano part starts with a *f* (forte) dynamic and ends with *p poco sostenuto*. The Alto part is marked *mp* (mezzo-piano). The Tenor and Baritone parts start with *f* and end with *p*. The triplets are indicated by a '3' above the notes.

20

Sas. sop. (Sib) *p poco sostenuto*

Sas. alt. (Mib) *p poco sostenuto*

Sas. ten. (Sib) *p poco sostenuto*

Sas. bar. (Mib) *p poco sostenuto*

Detailed description: This system contains measures 20 through 23. All parts are marked *p poco sostenuto*. The music continues with eighth and sixteenth notes, maintaining the *poco sostenuto* character.

Più allargando

♩ = 76

**B**

25 rit. . . . .

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*mp*

*mp*

*mp*

*mp*



31 rit. . . . .

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)

*pp*

*pp*

*pp*

*pp*

Lamento: *Largo. Adagio con passione sostenuto*

**Largo**  
♩ = 56

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

**A** Adagio con passione sostenuto  
♩ = 72

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

**B**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

**C**

Sas. sop. (Sib)  
Sas. alt. (Mib)  
Sas. ten. (Sib)  
Sas. bar. (Mib)

26 D

Sas. sop. (Sib)

Sas. alt. (Mib) *poco espress.*  
*p* *mp* *p* *mp* *p*

Sas. ten. (Sib) *pp* *pp* *pp* *pp*

Sas. bar. (Mib)

33 E

Sas. sop. (Sib)

Sas. alt. (Mib) *mp* *p* *passione sostenuto*

Sas. ten. (Sib) *pp* *pp* *mp* *poco espress.*

Sas. bar. (Mib) *pp*

40 F

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib) *pp* *pp* *pp* *p* *mp*

46

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib) *pp* *pp* *pp* *pp*

**G** **H**

53

Sas. sop. (Sib) *mp poco espress.* *pp dolce*

Sas. alt. (Mib) *pp<>* *ppp<>*

Sas. ten. (Sib) *p passione sostenuto* *pp<>* *mp* *p*

Sas. bar. (Mib) *p passione sostenuto*



**I**

60

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib)

Sas. bar. (Mib)



66

*rit.*

Sas. sop. (Sib)

Sas. alt. (Mib)

Sas. ten. (Sib) *dim.*

Sas. bar. (Mib) *dim.*

**Fine** app. 26-27 min.