

How Slowly, Comes in the Light

*For
Saxophone Quartet and String Quartet*

(2020)

Michael Kahle

Movements

I.	Sentimental	1
II.	Lost	13
III.	Bitter	26
IV.	Hope	42

Duration: 19:30" (approximate)

Instrumentation

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Violin I
Violin II
Viola
Cello

Program Note

How Slowly, Comes in the Light is a four movement work for Saxophone Quartet and String Quartet. Each movement has an emotional center that dictates the musical material presented in each movement. Though written in the year 2020, the piece is not explicitly inspired by the pandemic currently present all over the world, however, it is impossible to not include as a constructing force of the piece.

The piece begins with Sentimental, a movement dedicated to looking back to youth with nostalgia and some longing. Gently flowing in a 5/8 time signature, the music is lyrical but not completely centered. As if to be pulled back to yester year. The second movement flows directly from the first. Despite that, the movements are emotionally distant from each other despite connecting by notes in the last chord. Lost features prominent use of the tenor saxophone to drive a melancholy through a meandering and confused melody. This melody becomes more aggressive as the movement continues on to a climatic wail. After this aggression moves inward to end Lost, the third movement begins. Bitter is an acidic, and vitriolic movement that sardonically recalls a scherzo of yesteryear. There is a moment in the middle where the bitterness is relieved. However, this is cut short and swallowed by an even stronger feeling of sad, self-centered irony. After ending with a sarcastic perfect authentic cadence the final movement begins.

Hope is to be the pure anthesis of what has come before it. The movements prior seemed to be without hope, and this one is full of bright, pulsating, and joyful energy. This is supported by a theme of hope that is the emotional center of the movement, and the piece as a whole. In fact, even in the tough moments of Lost and Bitter, the theme of hope can be heard calling out. This movement closes as the music floats upward and away, towards the heavens full of light and beauty.

How Slowly, Comes in the Light is to be a reminder that no matter how slowly the light comes, it will come in the end. The title comes from a combination of lines from the poem *Say Not the Struggle Nought Avaleth* by Arthur Hugh Clough. The last three lines of the poem are:

When daylight comes, comes in the light,
In front the sun climbs slow, how slowly,
But westward, look, the land is bright.

Performance Directions

Everyone: The change between Movement 1 and Movement 2 should be as quick as possible, however if a slight pause is needed to rearrange pages it is desired that the viola and cello hold their pitches. The conductor (if using one) should hold their baton in place until ready, then, without cutting the viola and cello off, begin Movement 2. If needed, the viola and cello can change bows, but should do so as discretely as possible.

Cello: In the beginning of Movement 3, the diagram below indicates an increase in bow pressure to create a scratching noise. The bow pressure should return to normal after the diagram.



How Slowly, Comes in the Light

for Saxophone Quartet and String Quartet

Michael Kahle

I. Sentimental

I ♩ = 95

Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

Violin I
Violin II
Viola
Cello

pp *floating* *mp* *p*

S. Sx.
A. Sx.
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla.
Vc.

mf *blossoming* *p* *an echo*

11

S. Sx.

A. Sx. *pp no cresc.*

T. Sx. *pp no cresc.*

B. Sx. *pp no cresc.*

Vln. I *pp*

Vln. II pizz.

Vla. *p* pizz.

Vc. *p*

FOR PERUSAL ONLY

19

S. Sx.

A. Sx.

T. Sx.

B. Sx. *p* *mf*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla.

Vc. *mf expressive* arco

20

S. Sx.

A. Sx.

T. Sx.

B. Sx.

20

Vln. I

Vln. II

Vla.

Vc.

24

S. Sx.

A. Sx.

T. Sx.

B. Sx.

24

Vln. I

Vln. II

Vla.

Vc.

How Slowly, Comes in the Light

27

S. Sx. *mf* soaring

A. Sx.

T. Sx. *p* cresc.

B. Sx.

Vln. I *p* cresc.

Vln. II *p* cresc.

Vla. arco

Vc. *p* *mp* bring out

FOR PRACTICE ONLY

31

S. Sx. *f* warm

A. Sx. *mf* warm

T. Sx. *mf* warm

B. Sx. *mf* warm

Vln. I *mf* warm

Vln. II *mf* warm

Vla. *mf* warm

Vc. *mf* warm

rit.

pizz.

35 ♩ = 133

S. Sx. *p*

A. Sx. ♩ *p* *lightly*

T. Sx. ♩ *p* *lightly*

B. Sx. ♩ *p* *lightly*

Vln. I

Vln. II pizz.

Vla. ♩ *p*

Vc. ♩ *p*

FOR PAPER USE ONLY

S. Sx. *mf*

A. Sx. ♩ *mf*

T. Sx. ♩ *mf*

B. Sx. ♩ *mf*

Vln. I

Vln. II *mf*

Vla. ♩ *mf*

Vc. ♩ *mf*

How Slowly, Comes in the Light

43

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* sub. *pp* 3 *cresc.* *ppp whispering*

Vln. I *f*

Vln. II *f* *p* arco *p bring out* *mf*

Vla. *f*

Vc. *f*

FOR PERUSA ONLY

47

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f* 3 *mf* *p*

Vln. I *f* *8* *8* *8* *8*

Vln. II *f* *8* *4* *8* *8* *8* *8* *(p)*

Vla. *f* *8* *4* *8* *8* *8* *8* *(p)*

Vc. *f* *8* *4* *8* *8* *8* *8* *(p)*

mf

rit.

56 *a tempo*

S. Sx. $\frac{4}{8}$ p mp (p)

A. Sx. $\frac{4}{8}$ p mp (p)

T. Sx. $\frac{4}{8}$ p mp (p)

B. Sx. $\frac{4}{8}$ p mp (p)

Vln. I $\frac{4}{8}$ $pizz.$ pp

Vln. II $\frac{4}{8}$

Vla. $\frac{4}{8}$ $pizz.$

Vc. $\frac{4}{8}$ mp pp

FOR PERUSAL ONLY

59

S. Sx.

A. Sx. pp

T. Sx. pp

B. Sx. pp

Vln. I $\frac{3}{8}$ $pizz.$ pp

Vln. II $\frac{3}{8}$ pp

Vla. $\frac{3}{8}$ $pizz.$ p

Vc. $\frac{3}{8}$

How Slowly, Comes in the Light

65

S. Sx. *p floating* *mf* *pp*

A. Sx. *(pp)*

T. Sx.

B. Sx. *mp* *pp*

Vln. I 3 arco

Vln. II 3 arco

Vla. 3 arco *mp* *slightly strained*

Vc. 3 arco

=

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I *p* *f*

Vln. II

Vla.

Vc.

69

mf pulsing

p *mf*

mf pulsing

f *mf* *pulsing*

mf pulsing

p *mf*

rit.

78 $\text{♩} = 95$

S. Sx. - p *warm* ♩

A. Sx. p mp p *warm* ♩

T. Sx. - p *warm* ♩

B. Sx. - p *warm* ♩

Vln. I pp ♩

Vln. II pp ♩

Vla. pp ♩

Vc. pp ♩ *warm* ♩

FOR PERUSAL ONLY

=

S. Sx. pp ♩

A. Sx. p ♩

T. Sx. p ♩

B. Sx. pp ♩

Vln. I ♩

Vln. II ♩

Vla. pp ♩

Vc. ♩

85

S. Sx. *mf* — (p)

A. Sx. *mf* — (p)

T. Sx. *mf* — (p) *pp* from a distance

B. Sx. *mf* — (p)

Vln. I 85 *p* expressively hushed

Vln. II *ppp* sul pont. s.t. s.p.

Vla. *mf* sul pont. s.t. s.p.

Vc. *ppp*

94

S. Sx. 90

A. Sx. 6/8

T. Sx. *n* 6/8 *pp cresc.*

B. Sx. 6/8

Vln. I 90 *pp cresc.*

Vln. II ord. 6/8

Vla. 6/8

Vc. ord. 6/8

How Slowly, Comes in the Light

11

95

S. Sx. 

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL ONLY

99 *a tempo*

S. Sx. 

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL ONLY

103

S. Sx. *pp cold*

A. Sx. *pp cold*

T. Sx. *pp cold*

B. Sx. *p reaching*

Vln. I sul pont. *pp cold*

Vln. II sul pont. *pp cold*

Vla. sul pont. *pp cold*

Vc. *pp cold*

attacca

FOR PERUSA ONLY

II. Lost

Soprano Sax $\text{♩} = 50$

Alto Sax

Tenor Sax

Baritone Sax

Violin I
No Vibrato
arco normale
ppp jagged, icy

Violin II
No Vibrato
arco normale
ppp jagged, icy

Viola
No Vibrato
arco normale
ppp jagged, icy

Cello
No Vibrato
arco normale
ppp jagged, icy

ONLY

10

S. Sx.

A. Sx.

T. Sx.
p wandering *tr wt* *tr wt* *f*

B. Sx.

Vln. I
ppp *mf*

Vln. II
ppp *mf*

Vla.
ppp *mf*

Vc.
ppp *mf*

FOR PERUSAL ONLY

16

S. Sx.

A. Sx.

T. Sx. *ff* *sub. p*

B. Sx.

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

mf < *f* bring out *p*

f

p *mp*

norm. vib.

norm. vib.

norm. vib.

norm. vib.

f

pp

pp

pp

pp

23

S. Sx.

A. Sx.

T. Sx.

B. Sx. *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *pizz.*

Vc. *p* into the baritone sax sound

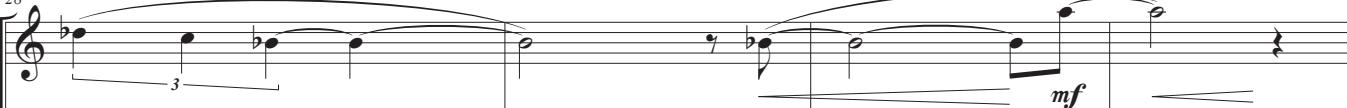
pp

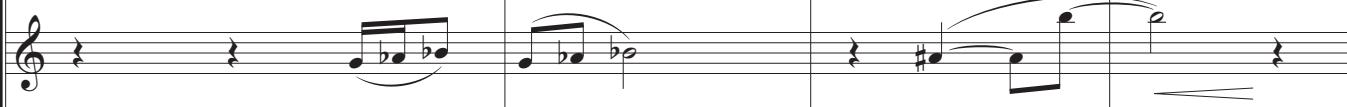
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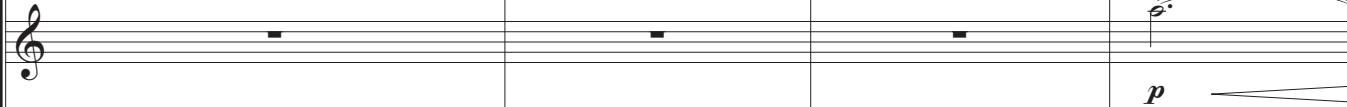
p

3

28

S. Sx. 

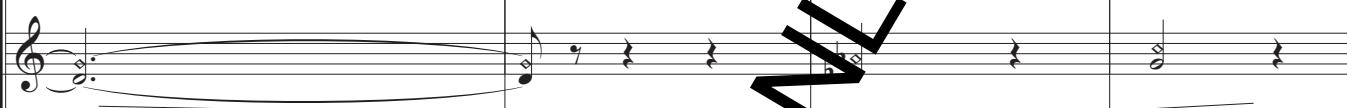
A. Sx. 

T. Sx. 

B. Sx. 

28

Vln. I 

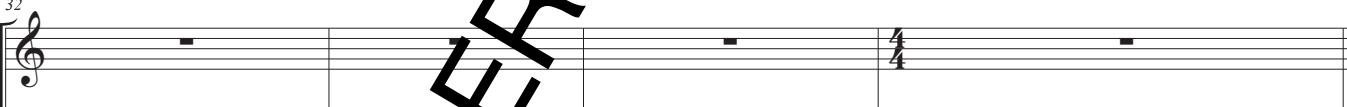
Vln. II 

Vla. 

Vc. 

FOR PERUSAL ONLY

32

S. Sx. 

A. Sx. 

T. Sx. 

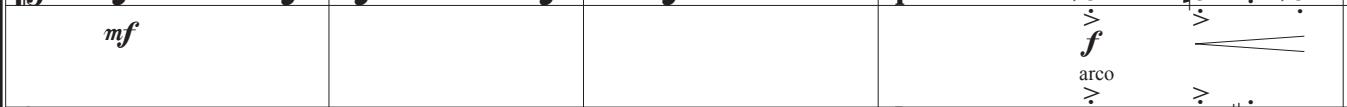
B. Sx. 

32

Vln. I 

Vln. II 

Vla. 

Vc. 

36 ♩ = 100

S. Sx.
A. Sx. *f*
T. Sx.
B. Sx. *f*

Vln. I 36 *fp* *quietly intense* sim.

Vln. II *fp* *quietly intense* sim.

Vla. *fp* *quietly intense* sim.

Vc. *fp* *quietly intense* 3

40

S. Sx. *f*

A. Sx. *mf*

T. Sx. *p* *mf*

B. Sx. *mf*

Vln. I 40

Vln. II

Vla.

Vc. 3

44

S. Sx.
A. Sx.
T. Sx. *f annoyed*
B. Sx.

Vln. I *mf bouncy*
Vln. II *mf bouncy*
Vla. *mf bouncy*
Vc. *mf bouncy*

sim. sim. sim.

FOR PERUSA ONLY

47

S. Sx. *f building*
A. Sx.
T. Sx.
B. Sx. *f building*

Vln. I
Vln. II *f building*
Vla. *f building*
Vc. *f building*

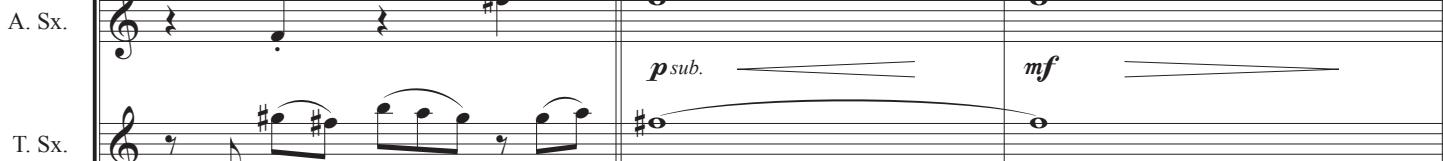
accel.

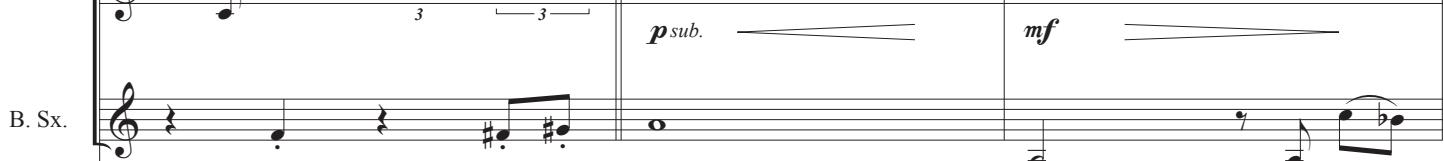
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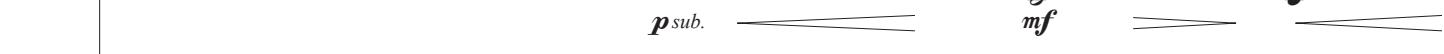
How Slowly, Comes in the Light

51  = 120

S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

Vln. I 

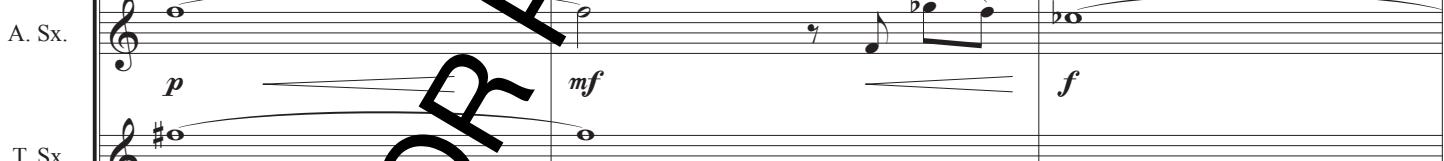
Vln. II 

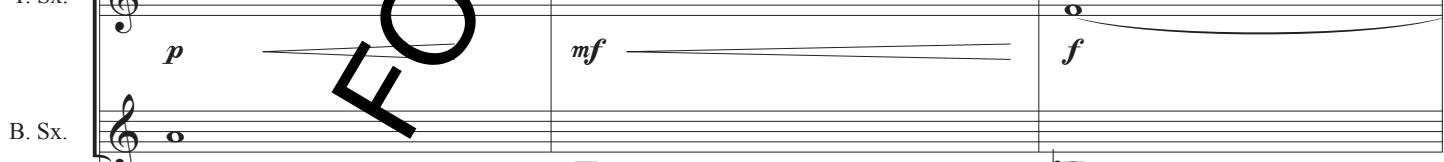
Vla. 

Vc. 

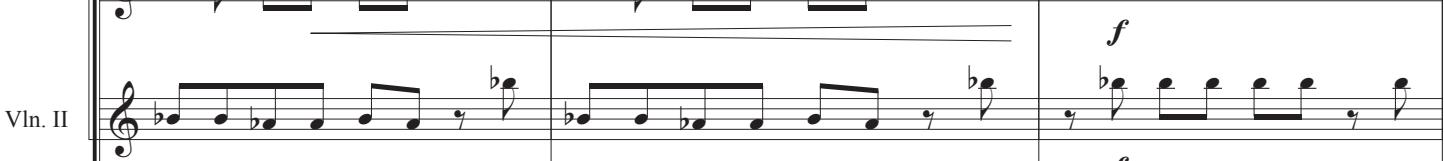
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S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

Vln. I 

Vln. II 

Vla. 

Vc. 

59

56

S. Sx. 

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL ONLY

60

S. Sx. 

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

65

63

S. Sx. $\flat\text{Bass}$

A. Sx. $\flat\text{Bass}$

T. Sx.

B. Sx. $\flat\text{Bass}$

Vln. I f

Vln. II f

Vla. f

Vc. f

fp

fp

fp

fp

ff full, wailing

ff full, wailing

ff full, wailing

ff full, wailing

wailing

driving, relentless, constant

driving, relentless, constant

driving, relentless, constant

ffff driving, relentless, constant

67

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

grotesque

grotesque

grotesque

grotesque

ffff

ffff

ffff

ffff

71

S. Sx. A. Sx. T. Sx. B. Sx.

Vln. I Vln. II Vla. Vc.

A page of sheet music for a band. The title 'FOR PERUSA' is written diagonally across the top in large, bold, black letters. The music consists of five staves of musical notation, likely for a brass quintet, featuring various clefs (Bass, Tenor, Alto, Soprano) and key signatures. Measure numbers '5' are visible at the end of the first and second staves from the bottom.

76

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla.

Vc.

=

78

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

f

growl

f

f

f

no rit.

80

S. Sx. A. Sx. T. Sx. B. Sx.

Vln. I Vln. II Vla. Vc.

82 $\text{♩} = 50$

S. Sx. A. Sx. T. Sx. B. Sx.

Vln. I Vln. II Vla. Vc.

No Vibrato
pp
No Vibrato
pp
No Vibrato
pp
No Vibrato
pp

85

S. Sx. p quietly, scared, shy

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

==

FOR PERUSAL

S. Sx. ff

A. Sx.

T. Sx.

B. Sx.

Vln. I f

Vln. II f

Vla. f

Vc. f

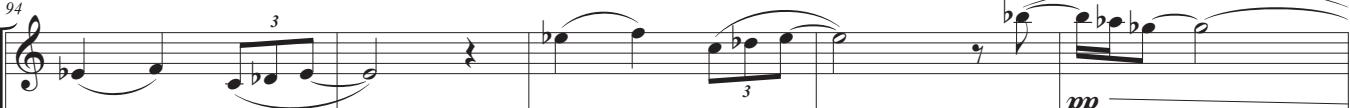
91

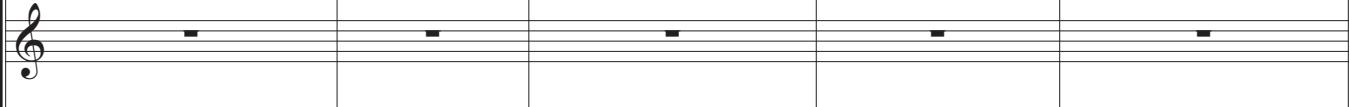
sub. p

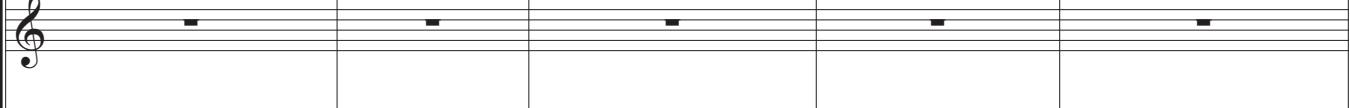
con sord.

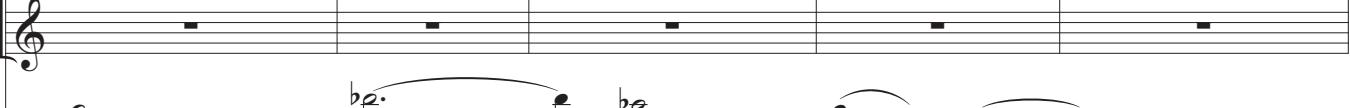
pp whispering, ghostly

94

S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

Vln. I 

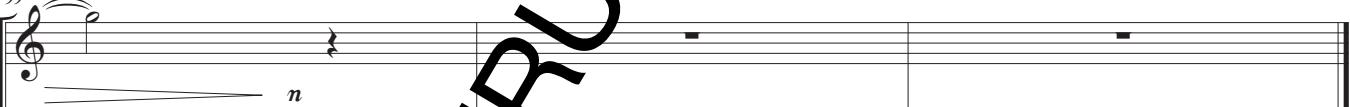
Vln. II 

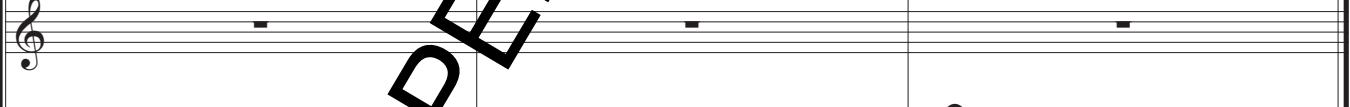
Vla. 

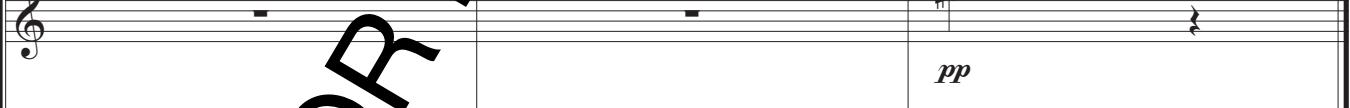
Vc. 

==

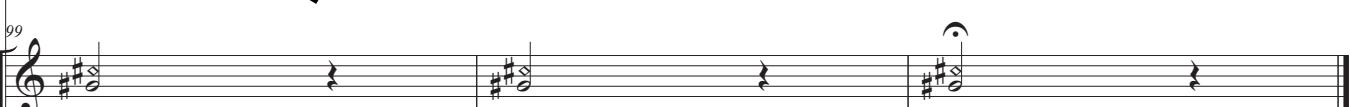
99

S. Sx. 

A. Sx. 

T. Sx. 

B. Sx. 

Vln. I 

pp frozen
con sord.

Vln. II 

pp frozen

con sord.

Vla. 

pp frozen
con sord.

Vc. 

pp frozen

FOR PERUSAL ONLY

III. Bitter

J. = 110

Soprano Sax
Alto Sax
Tenor Sax *mf lightly, but slightly warped*
Baritone Sax

Violin I
Violin II
Viola
Cello *arco senza sord.* *f* *growl* *mf* *f* *Sul C.*

FOR PERUSA ONLY

S. Sx.
A. Sx. *mf lightly, but slightly warped*
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla. *arco normale*
Vc. *arco normale* *f* *2* *— 2 —*

12

S. Sx.
A. Sx.
T. Sx.
B. Sx. growl
f sarcastic

Vln. I
Vln. II
Vla.
Vc.



20

18

S. Sx.
A. Sx.
T. Sx.
B. Sx. slap tongue
p playful
slap tongue
p playful

Vln. I
Vln. II
Vla.
Vc.

pizz.
p playful
pizz.
p playful

How Slowly, Comes in the Light

slap tongue

24

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

p playful

tr 1/2 ~~~ s.t.

s.t.

tr 1/2 ~~~ s.t.

pp

pizz.

p playful

24

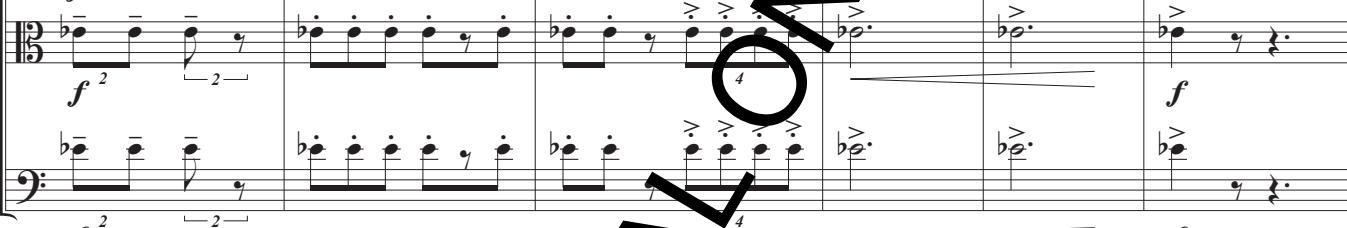
FOR PERSUAL

37

S. Sx. 

Vln. I 

Vln. II 

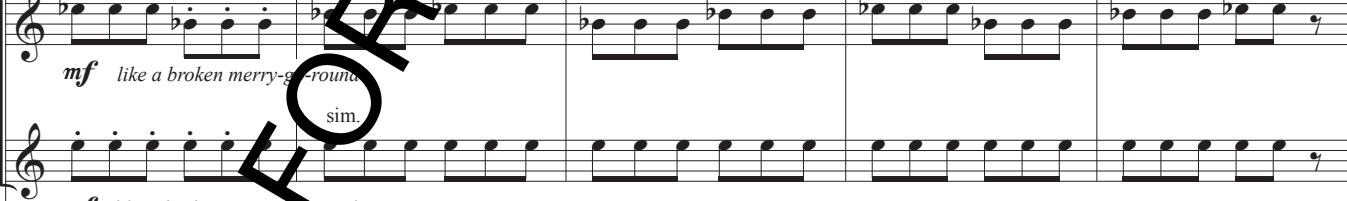
Vla. 

Vcl. 

43

S. Sx. 

A. Sx. 

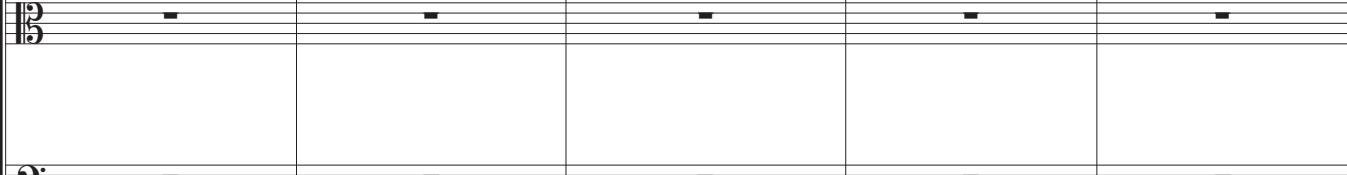
T. Sx. 

B. Sx. 

43

Vln. I 

Vln. II 

Vla. 

Vcl. 

48

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

f persistant

Vc.

f persistant

ONLY

FOR PERUSA

52

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA

56

S. Sx. - (ff)

A. Sx. - (ff)

T. Sx. - (ff)

B. Sx. - (ff)

Vln. I 56 - (ff)

Vln. II - (ff)

Vla. - (ff)

Vc. ff - p *mp an echo*

=

S. Sx. 63 - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

A. Sx. - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

T. Sx. - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

B. Sx. - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

Vln. I 63 - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

Vln. II - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

Vla. - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

Vc. - | 9 8 : | 9 8 : | 9 8 : | 9 8 : | 4

70

 $\text{♩} = 60$

rit.

S. Sx. ♩ *mp*

A. Sx. ♩ *mp*

T. Sx. ♩ *mp*

B. Sx. ♩ *mp*

Vln. I ♩

Vln. II ♩

Vla. ♩

Vc. ♩ *pp*

p *lyrical, sincere*

pp

pp

p *lyrical, sincere*

FOR PERTUSA ONLY

♩

S. Sx. ♩

A. Sx. ♩

T. Sx. ♩

B. Sx. ♩

Vln. I ♩

Vln. II ♩

Vla. ♩

Vc. ♩

FOR PERTUSA ONLY

♩

S. Sx. ♩ *mf*

A. Sx. ♩

T. Sx. ♩ *mf*

B. Sx. ♩

Vln. I ♩

Vln. II ♩

Vla. ♩

Vc. ♩

♩

S. Sx. ♩

A. Sx. ♩

T. Sx. ♩

B. Sx. ♩

Vln. I ♩

Vln. II ♩

Vla. ♩

Vc. ♩

rit.

77 *a tempo*

S. Sx. *mp floating*

A. Sx. *p*

T. Sx. *pp*

B. Sx. *pp*

Vln. I *p bring out*

Vln. II *pp p pp*

Vla. *pp p pp*

Vc. *pp p pp*

accel.

S. Sx. *p bring out*

A. Sx. *p*

T. Sx. *p*

B. Sx. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

85 $\text{♩} = 110$

S. Sx. *f* reaching upward

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Vln. I 85 *f*

Vln. II *f* reaching upward

Vla. *f*

Vc. *f*

==

S. Sx. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Vln. I 90 *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

FOR PERUSAL ONLY

93 $\text{d} = 110$

S. Sx. ff

A. Sx. ff *sarcastic*

T. Sx. ff *sarcastic*

B. Sx.

Vln. I p *ghostly wail*

Vln. II pizz.

Vla. pizz. *playful*

Vc. sim. pp sub. *quietly pulsating*

FOR PERUSA ONLY

99

S. Sx. pp

A. Sx. pp

T. Sx. pp

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

104

S. Sx.
A. Sx.
T. Sx.
B. Sx.
Vln. I
Vln. II
Vla.
Vc.

f heavy

f shrieking

ff heavy

arco

f

ff heavy

FOR PERUSA ONLY

110

S. Sx.
A. Sx.
T. Sx.
B. Sx.

f with bravado

with bravado

with bravado

FOR PERUSA ONLY

110

Vln. I
Vln. II
Vla.
Vc.

ff arco

ff

ff

116

S. Sx. *f* with bravado

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

p *f* *p* *f*

==

122

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

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

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

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

122

Vln. I - *f* -

Vln. II - *f* -

Vla. - *f* -

Vc. - *f* -

f

130

129

S. Sx. $\text{G} \frac{6}{8}$ *pp*

A. Sx. $\text{G} \frac{6}{8}$ *pp*

T. Sx. $\text{G} \frac{6}{8}$ *pp*

B. Sx. $\text{G} \frac{6}{8}$ *pp*

Vln. I $\text{G} \frac{6}{8}$ *p*

Vln. II $\text{G} \frac{6}{8}$ *p*

Vla. $\text{G} \frac{6}{8}$ *p*

Vc. $\text{G} \frac{6}{8}$ *p*

FOR PERTUSA ONLY

135

S. Sx. -

A. Sx. -

T. Sx. -

B. Sx. $\text{G} \frac{6}{8}$

FOR PERTUSA ONLY

p cresc.

bell tones

p cresc.

bell tones

cresc.

135

Vln. I $\text{G} \frac{6}{8}$

Vln. II $\text{G} \frac{6}{8}$

Vla. $\text{G} \frac{6}{8}$

Vc. $\text{G} \frac{6}{8}$

cresc.

cresc.

cresc.

cresc.

141

S. Sx.
A. Sx.
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla.
Vc.

FOR PERTH ONLY

146

S. Sx.
A. Sx.
T. Sx.
B. Sx.

145

Vln. I
Vln. II
Vla.
Vc.

153

149

S. Sx. 

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA ONLY

155

S. Sx. 

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA ONLY

159

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

ff *wild*

ff *wild*

ff *wild*

ff *wild*

FOR PERUSAL ONLY

IV. Hope

J = 70

Soprano Sax
Alto Sax
Tenor Sax
Baritone Sax

Violin I
Violin II
Viola
Cello

S. Sx.
A. Sx.
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla.
Vc.

FOR PERUSAL ONLY

16

14

S. Sx. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

Vln. I *p floating*

Vln. II *pp* norm. vib. senza sord.

Vla.

Vc. *p*

FOR PERTUSA ONLY

21

S. Sx. *p*

A. Sx. -

T. Sx. -

B. Sx. -

Vln. I *pp*

Vln. II *pp* norm. vib. senza sord.

Vla.

Vc. -

FOR PERTUSA ONLY

27 $\text{♩} = 90$

S. Sx. p warm

A. Sx.

T. Sx.

B. Sx.

Vln. I 27 norm. vib.
senza sord.

Vln. II pp warm

Vla. p warm
norm. vib.
senza sord.

Vc. p warm

FOR PERUSAL ONLY

32

S. Sx. mp

A. Sx. 5 mf

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL ONLY

37

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *p*

B. Sx. *p*

Vln. I 37 *p*

Vln. II *p*

Vla. *p*
norm. vib.
senza sord.

Vc. *p*

==

41

S. Sx. -

A. Sx. -

T. Sx. -

B. Sx. -

Vln. I 41 *pp*

Vln. II *pp*

Vla. *mp* *cresc.*
impassioned

Vc. *pp*

45

S. Sx.
A. Sx.
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla.
Vc.

mf

p

p

p

==

49

S. Sx.
A. Sx.
T. Sx.
B. Sx.

Vln. I
Vln. II
Vla.
Vc.

rit.

a tempo

mf

mf

f glowing, full of warmth

f

f

f

f

mf pulsating

53

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

f glowing, full of warmth

mf pulsating

mf pulsating

mf pulsating

f

==

56

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

accel.

3

FOR RERUSA ONLY

59

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

62

$\text{♩} = 120$

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA ONLY

ff *ecstatic*

f *ecstatic*

f *ecstatic*

f *ecstatic*

ff *ecstatic*

f *ecstatic*

f *ecstatic*

ff *ecstatic*

64

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

ONLY



rit.

67

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vla.

Vc.

FOR JERUSALEM

71 $\text{♩} = 90$

S. Sx. *fff round, full*

A. Sx. *fff round, full*

T. Sx. *fff round, full*

B. Sx. *fff round, full*

Vln. I *fff round, full*

Vln. II *fff round, full*

Vla. *fff round, full*

Vc. *fff round, full*

==

77

S. Sx. *f* *p* *rit.*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

85

 $\text{♩} = 75$

82

S. Sx.

82

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA ONLY

pp like glass

=

rit.

a tempo

88

S. Sx.

A. Sx.

T. Sx.

B. Sx.

FOR PERUSA ONLY

p

88

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSA ONLY

p

94

S. Sx.

A. Sx.

T. Sx.

B. Sx.

94

Vln. I

Vln. II

Vla.

Vc.

==

98

S. Sx.

A. Sx.

T. Sx.

B. Sx.

98

Vln. I

Vln. II

Vla.

Vc.

FOR PERUSAL ONLY

J = 60

102

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Vln. I

Vln. II

Vcl.

Bsn.

FOR PERUSA
ONLY