

Section A

5

Singing.
Not forced.
Clarity. Not
fighting background

Andantino, quasi Allegretto.

emphasize
downbeat

E minor

foreground

background

Bring
more of
light

Relative
Major
G:

V7 I

Return to E minor

IVIm V1 Em

light wrist

bounce

Surprise turn from Em to E Major

Next section will link from G Major

Support Section B

20 *bounce into* *cresc. effect* *pp* *ff* *marcato* *p* *più p* *echo*

24 *more relaxed* *mp* *rit.* *a tempo*

28 *dolce* *più dolce e rall.* *dim.* *morendo* *30 no hurry* *G#* *change character*

More personal + introverted *open* *voling* *close* *Andante* *leg. molto* *Phrase dialogue* *EMaint surprise* *open* *close* *More rhythmic* *con molta espressione poco f*

40 *D#* *echo meno* *echo* *p* *rit. pp* *46* *Same theme as before*

Section C

a tempo

48

poco più mosso

Transition to main theme

Andante molto.

57

meno *rit.* *p* *molto rit. e dim.*

Back to Em

A minor IV_m of Em (Plagal cadence)

Section A

Tempo I.

65

p

Back to main theme

Eminor.

First system of musical notation, featuring a treble and bass clef with complex chordal textures and melodic lines.

Section B

Second system of musical notation, including dynamic markings such as *ff* and *p*.

Third system of musical notation, featuring the marking *marcato* and dynamic markings *ff* and *p*.

Fourth system of musical notation, including tempo markings *rit.* and *a tempo*, and the marking *dolce*.

Arrives to E Major and it simply ends...

Fifth system of musical notation, including dynamic markings *più dolce rall.*, *dim.*, *rit. molto*, and *morendo*.