

Drew Sperry

**But a Breath**  
**Amongst the Wind**  
for Oboe and String Quintet

- Full Score -

Perusal Score

**But a Breath Amongst the Wind**  
*for Oboe and String Quintet*

Drew Sperry

Written in collaboration with choreographer Madeleine Hall

**Instrumentation**

Oboe

Violin I

Violin II

Viola

Violoncello I

Violoncello II

**Sections**

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**Duration ca. 25 minutes**

# But A Breath Amongst the Wind

## I. Wind

Wind recording begins playing here.  
Conducting should begin within 20" of the recording starting.

Drew Sperry

**Slowly, placidly.** ♩ = 60

The score consists of six staves. The Oboe staff is mostly silent. The string staves (Violin I, Violin II, Viola, Violoncello I, Violoncello II) play a melodic line. The tempo is marked 'Slowly, placidly.' with a quarter note equal to 60 beats per minute. The music is in 4/4 time, with a key signature of one flat (B-flat). The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *n* (normal), *mp* (mezzo-piano), and *f* (forte). A large 'Rehearsal Score' watermark is overlaid on the page.



m. 35: Hold until the wind recording decays to silence. If the recording has already ended, disregard the fermata and continue on.

29

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

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

II. Rain

36 *Un poco meno mosso.* ♩ = 54

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*pizz.* *p* *mf* *p* *mf con rubato* *n arco*

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

42

Ob. *mf* *p* *f* *p*

Vln. 1 *mf* *p* *f* *p*

Vln. 2 *f* *f* *p* *mf*

Vla. *mf* *f* *p* *mf*

Vc. 1 *f* *f* *f* *f*

Vc. 2 *f* *f* *f* *f*

Annotations: 5, 3, pizz., arco, 3

Detailed description: This system covers measures 42 to 45. The Oboe part features a melodic line with a quintuplet (5) in measure 42 and a triplet (3) in measure 43. The Violin I part starts with a triplet (3) and dynamic markings of *mf*, *p*, *f*, and *p*. The Violin II part has dynamics of *f*, *f*, *p*, and *mf*. The Viola part has dynamics of *mf*, *f*, *p*, and *mf*. The Violoncello I part has dynamics of *f*, *f*, *f*, and *f*. The Violoncello II part has dynamics of *f*, *f*, *f*, and *f*. Performance instructions include *pizz.* and *arco* for various instruments.

46

Ob. *f*

Vln. 1 *pp* *f* *p*

Vln. 2 *pp* *f* *p*

Vla. *pp* *mf* *f* *p*

Vc. 1 *pp* *f* *f* *p*

Vc. 2 *pp* *f* *f* *p*

Annotations: pizz., arco, 3

Detailed description: This system covers measures 46 to 49. The Oboe part has a dynamic of *f*. The Violin I part has dynamics of *pp*, *f*, and *p*. The Violin II part has dynamics of *pp*, *f*, and *p*. The Viola part has dynamics of *pp*, *mf*, *f*, and *p*. The Violoncello I part has dynamics of *pp*, *f*, *f*, and *p*. The Violoncello II part has dynamics of *pp*, *f*, *f*, and *p*. Performance instructions include *pizz.* and *arco* for various instruments.

51

Ob. *mf*

Vln. 1 *mf*

Vln. 2 *fp* *pp*

Vla. *fp* *f* *mf* *p* *f* *p*

Vc. 1 *fp* *p* *p* *pp*

Vc. 2 *fp* *p* *pp*

mm. 56-57: Within the duration of the measure, strings with "x" noteheads pluck any pitch. Play each note relative to where it lies within the bar.

56

Ob.

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *mf* *p*

Vc. 1 *pizz.* *mf*

Vc. 2 *pizz.* *mf*

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

arco pizz. arco pizz. arco pizz.

*p pp p pp f p*

*p pp p pp f p*

*pp f pp*

*p pp p pp f p*

*p pp p pp f p*

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*sul tasto arco p mf p p*

*pp sul tasto arco mf pp mf pp*

*pp sul tasto mf pp mf pp*

*pp sul tasto arco mf pp mf pp*

*pp mf pp mf pp*

71

Ob. *f* *passionato*  
*normale*

Vln. 1 *f* *passionato*  
*normale* 6

Vln. 2 *f* *passionato*  
*normale*

Vla. *f* *passionato*  
*normale*

Vc. 1 *f* *passionato*  
*normale*

Vc. 2 *f* *passionato*  
*normale*

74

Ob. *p*

Vln. 1 *p* *mp* *pizz.*

Vln. 2 *p* *mp* *pizz.*

Vla. *sub. pp* *n*

Vc. 1 *sub. pp*

Vc. 2 *sub. pp*

78 **Con moto.** ♩ = 64  
*with optimism*

Musical score for measures 78-81. The score is for a woodwind and string ensemble. The woodwinds include an Oboe (Ob.) and a Viola (Vla.). The strings include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The music is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Con moto.' with a metronome marking of ♩ = 64. The performance instruction is 'with optimism'. The score includes triplets in the Oboe, Violin 2, and Viola parts. Dynamics include *mf* and *mp*. The Viola part is marked 'pizz.' (pizzicato). The Violoncello 1 part has a 'pizz.' marking at the end of the section.

Musical score for measures 82-85. The score continues with the same instruments as the previous section. The tempo is marked 'rit.' (ritardando). The music is in 4/4 time and features a key signature of one sharp (F#). The performance instruction is 'rit.'. The score includes a variety of dynamics: *p*, *f*, *pp*, and *mf*. The Oboe part has a dynamic range from *mf* to *pp*. The Violin 1 part starts with *p* and ends with *pp*. The Violin 2 part has dynamics of *f*, *p*, and *pp*. The Viola part has dynamics of *f*, *p*, and *pp*. The Violoncello 1 part has dynamics of *f*, *p*, and *pp*. The Violoncello 2 part has dynamics of *f* and *p*. The score includes 'arco' (arco) markings for the Violin 1 and Viola parts, and 'pizz.' (pizzicato) markings for the Violoncello 1 and Violoncello 2 parts. The Violoncello 2 part also has a '(pizz.)' marking. The score includes triplets in the Violoncello 2 part.

86 **Tempo II.** (♩ = 54)

Musical score for measures 86-87. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello I & II) and an Oboe. The Oboe part is mostly silent. The string parts are in 5/4 time, with a tempo of 54 quarter notes per minute. The key signature has one sharp (F#). The score includes various dynamics (mf, p, pp, f) and articulations (pizz., arco, col legno, legato). There are also triplets and slurs. A large watermark 'Perusal Score' is visible across the page.

Musical score for measures 90-93. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello I & II) and an Oboe. The Oboe part is mostly silent. The string parts are in 4/4 time, with a tempo of 54 quarter notes per minute. The key signature has one sharp (F#). The score includes various dynamics (pp, mf, p, f) and articulations (pizz., arco, col legno, legato). There are also triplets and slurs. A large watermark 'Perusal Score' is visible across the page.

*molto rit.*

*a tempo.*

Ob. *mf* *p*

Vln. 1 *mf* *p* *f* *mp* *p* *f* *pp* *mp* *n*

Vln. 2 *p* *f* *mp* *p* *f* *pp* *mp* *n*

Vla. *p* *f* *mp* *p* *f* *pp* *n*

Vc. 1 *p* *f* *mp* *p* *f* *pp* *n*

Vc. 2 *p* *f* *mp* *p* *pp* *mp* *n*

Ob. *mp* *pp* *p* *pp* *p*

Vln. 1 *mf* *n* *mp* *n* *p* *n* *p*

Vln. 2 *mf* *n* *mp* *n* *p* *n* *p*

Vla. *mf* *n* *mp* *n* *p* *n* *p*

Vc. 1 *mf* *n* *mp* *n* *p* *n* *p*

Vc. 2 *mf* *n* *mp* *n* *p* *n* *p*

108

Ob. *n*

Vln. 1 *fp* *pp*

Vln. 2 *fp* *pp*

Vla. *fp* *pp*

Vc. 1 *p* *fp* *pp*

Vc. 2 *fp* *pp* *f* *pizz.* *senza vibrato*

114

Ob. *ff* 6

Vln. 1 *ff* 6

Vln. 2

Vla.

Vc. 1 *pizz.* *f* *senza vibrato* *normale*

Vc. 2 *arco* *pp* *normale*

III. Depth of the Storm

Allegro agitato. ♩ = 120

118

Ob. *p* *tr* *ff* *pp*

Vln. 1 *p* *ff* *pp*

Vln. 2 *mp* *fp* *ff* *pp*

Vla. *mp* *fp* *arco* *ff* *pp*

Vc. 1 *p* *fp* *ff* *pp*

Vc. 2 *p* *fp* *ff* *pp*

123

Ob.

Vln. 1 *f* *p* *ff*

Vln. 2 *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. 1 *f* *p* *f* *ff*

Vc. 2 *f* *p* *ff*

mm. 127-130: Violins and Viola improvise pitches on the provided rhythms and contours of each figure. In these parts, meter is completely free. Normal noteheads indicate to play with exact pitch and rhythm within the meter. Oboe and Violoncelli should remain in the pulse provided by the conductor, playing provided figures exactly in time. Oboe and Violoncelli should be heard as dominant voices at all times.

127a 127b

Ob. *ff*

Vln. 1 *unmetered\*\** *mp* *aggressively, fleeting* *pp*

Vln. 2 *mp* *aggressively, fleeting* *pp*

Vla. *mp* *aggressively, fleeting* *pp* *pizz.*

Vc. 1 *mf* *ff*

Vc. 2 *mf*

127c 127d

Ob. *alla marcia* *3*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. 1 *arco*

Vc. 2 *pizz.* *ff* *arco*

127e 127f

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*pp*

*pp*

*pp*

*mp*

*p*

127g 127h

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*mf*

*mf*

*mf*

*p* *ff*

*ff*

*staccato*

arco

pizz.

arco

127i 127j 128a

Ob. *p* *ff*

Vln. 1 *f* *ff* *in time*

Vln. 2 *normale f* *ff* *in time*

Vla. *staccato* *f* *normale* *ff* *in time*

Vc. 1 *p* *ff*

Vc. 2 *p* *ff*

128b 128c 128d

Ob. *unmetered, as before*

Vln. 1 *mp*

Vln. 2 *unmetered, as before* *mp*

Vla. *unmetered, as before* *mp*

Vc. 1 *espressivo* *mf* *ff*

Vc. 2 *p* *ff* *mf* *ff*

128e 128f 128g

Ob. *mp* *mf*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. 1 *mp*

Vc. 2 *f*

128h 128i 128j

Ob. *f* *ff*

Vln. 1 *ff* *sub.mp*

Vln. 2 *ff* *sub.mp*

Vla. *ff* *sub.mp*

Vc. 1 *f* *mf* *ff*

Vc. 2 *mp* *mf* *ff*

128k 128l 128m

Ob. *mp* 3

Vln. 1 *fp* 3 5 7

Vln. 2 *f* 5 *mp* *fp* 9 3 3 6

Vla. *f* 3 7 *fp*

Vc. 1 3 6 *mp*

Vc. 2 6 *mp*

128n 129a 129b 129c

Ob. *ff* in time

Vln. 1 *ff* in time

Vln. 2 *ff* in time

Vla. *ff*

Vc. 1 *ff* *mp*

Vc. 2 *ff* *mp*

129d 129e 129f

Ob. *(tr)* 

Vln. 1 *unmetered, as before*  
*mf* *p* *mp*

Vln. 2 *unmetered, as before*  
*mf* *p* *mp*

Vla. *unmetered, as before*  
*mf* *p* *mp*

Vc. 1 *ff*

Vc. 2 *ff*

129g 129h 129i

Ob.

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. 1

Vc. 2 *legato*

129j

129k

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f* *sub. p*

*f* *sub. p*

*f* *sub. p*

129l

129m

130a

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*fp* *mf* *mf* *ff*

*in time*

*ff* *in time*

*ff* *in time*

*ff*

*ff*

130b 130c 130d 130e 130f

Ob.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

*mp*

130g 130h 130i

Ob.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

*mp*

*unmetered, as before*

*mp*

*f*

*unmetered, as before*

*mp*

*f*

*unmetered, as before*

*mp*

*f*

130j 130k

Ob. *p* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. 1 *p*

Vc. 2 *p*

130l 130m 131

Ob. *p* *f*

Vln. 1 *p* *ff* in time

Vln. 2 *p* *ff* in time

Vla. *p* *ff* in time

Vc. 1 *p* *ff*

Vc. 2 *p* *f*

132

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f*

*p*

*f*

*p*

*f*

3

136 *molto rit.*

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f*

*pp*

*pp*

*pp*

*p*

*f*

*pp*

*p*

*f*

*pp*

IV. Eye of the Storm

Molto meno mosso. ♩ = 70

140

Ob. *placidly*  
*p* *mf* *p*

Vln. 1 *placidly*  
*fp* *pp* *mf* *pp*

Vln. 2 *placidly*  
*fp* *pp* *mf* *pp*

Vla. *placidly*  
*fp* *pp* *mf* *pp*

Vc. 1 *placidly*  
*p* *pp* *mf* *pp*

Vc. 2 *placidly*  
*p* *pp* *mf* *pp*

149

Ob. *sub. f* *p*

Vln. 1 *sub. f* *pp*

Vln. 2 *sub. f* *pp*

Vla. *sub. f* *pp*

Vc. 1 *sub. f* *pp*

Vc. 2 *sub. f* *pp*

157

Ob. *n*

Vln. 1

Vln. 2

Vla. *3*

Vc. 1 *pp*

Vc. 2

162

Ob. *f*

Vln. 1 *fp* *pp*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

*poco rit.*

169 *a tempo.*

Musical score for measures 169-176. The score includes parts for Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The music is in 4/4 time and features a complex rhythmic structure with frequent changes in meter (4/4, 3/4, 5/4, 3/4). Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A large watermark "Rehearsal Score" is overlaid diagonally across the page.

Musical score for measures 177-184. The score includes parts for Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The music is in 3/4 time and features a complex rhythmic structure with frequent changes in meter (3/4, 4/4, 3/4, 4/4). Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). A large watermark "Rehearsal Score" is overlaid diagonally across the page.

184

Ob. *n* *p* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

189

Ob. *fp* *lunga*

Vln. 1 *fp* *pp* *lunga*

Vln. 2 *fp* *pp* *lunga*

Vla. *fp* *pp* *lunga*

Vc. 1 *fp* *pp* *lunga*

Vc. 2 *fp* *pp* *lunga*

V. Return of the Storm

195 Allegro agitato. ♩ = 120

Ob. *p*—*alla marcia*  $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$   $\overset{3}{\text{trill}}$  *ff*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. 1 *p* *mf* *p* *f* *pp*

Vc. 2 *p* *mf* *p* *f* *pp*

Ob. *ff* *p*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. *fp*

Vc. 1 *ff* *p* *ff* *p*

Vc. 2 *ff* *p* *ff* *p*

mm. 204-207: same performance rules apply as in mm. 127-130. Oboe and Violoncelli should remain the dominant voices.

The musical score is divided into two systems, each containing six staves. The first system covers measures 204a and 204b, while the second system covers measures 204c and 204d. The instruments are Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The Oboe part features a melodic line with triplets and a dynamic of *ff*. The Violin 1 part is marked *f* and includes a six-measure unmeasured passage. The Violin 2 part is also marked *f* and includes a five-measure unmeasured passage. The Viola part is marked *f* and includes a seven-measure unmeasured passage. The Violoncelli parts are marked *ff* and provide a harmonic foundation. The second system begins with a rest for the Oboe in measure 204c, followed by a melodic entry in measure 204d marked *sub. p*. The Violin 1 part in measure 204d is marked *fp* and includes a triplet. The Violin 2 part in measure 204d is marked *fp* and includes a six-measure unmeasured passage and a triplet. The Viola part in measure 204d is marked *fp* and includes a nine-measure unmeasured passage. The Violoncelli parts in measure 204d are marked *fp* and include triplets.

204e 204f 204g 204h

Ob. *ff* *mf*

Vln. 1 *pp* *mp*

Vln. 2 *pp* *mp*

Vla. *pp* *mp*

Vc. 1 *ff* *mf*

Vc. 2 *ff* *mp*

204i 204j 204k

Ob.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *ff*

Vc. 2 *ff*

204l 205a

Ob. *sub. p* *ff*

Vln. 1 *ff* *mp*

Vln. 2 *ff* *mp*

Vla. *ff* *mp*

Vc. 1 *p* *ff*

Vc. 2 *p* *ff*

205b 205c

205d 205e

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f*

3 7 3 6 7 6 9

205f 205g

Ob.

Vln. 1

Vln. 2

Vln. II

Vc. 1

Vc. 2

*sub. p*

7 5 5 3 7 9 7

205h 205i 205j

Ob.

Vln. 1

Vln. 2

Vln. II

Vc. 1

Vc. 2

*f* *mp*

205k 205l 206a

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f* *pp* *mp* *ff*

*in C Major\**

\*: When improvising, use only pitches diatonic in the specified key.

206b 206c 206d

Ob. *f*

Vln. 1

Vln. 2

Vla.

Vc. 1 *mf* *f* pizz.

Vc. 2 *mf* *f* pizz.

206e 206f 206g

Ob.

Vln. 1 *in D Major*

Vln. 2 *in D Major*

Vla. *in D Major*

Vc. 1 *f* *molto appassionato* arco

Vc. 2

206h 206i 206j

Ob. *ff* 3

Vln. 1 6 3 7 3

Vln. 2 7 5 5 3

Vla. 5 7 6 6 3

Vc. 1

Vc. 2 arco 3

206k 206l 207a

Ob. *p*

Vln. 1 *pp* in C Major 5 7 3

Vln. 2 *pp* in C Major 5 5 5 7 7

Vla. 3 6 6 6 *pp* in C Major 7

Vc. 1 sub. *p*

Vc. 2 sub. *p*

207b 207c

Ob. *n* *p* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf* *p*

Vc. 2 *mf*

207d 207e

Ob. *n* *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. 1

Vc. 2 *fp*

207f

Ob. *f* *p* 3

Vln. 1 *in F Major*

Vln. 2 *in F Major* 3 7 7

Vla. *in F Major* 3 9

Vc. 1

Vc. 2 *mf* 3 *p*

207g

Ob. *n* 207h

Vln. 1 6

Vln. 2

Vla.

Vc. 1

Vc. 2

mm. 208 and onward: the hierarchy of voices previously established (with oboe and cello being the dominant voices) is no longer relevant. All voices are to be treated normally to the end of the piece.

208

Ob. *p* *mf*

Vln. 1 *in time* *p* *mf*

Vln. 2 *in time* *p* *mf* *p*

Vla. *in time* *p* *mf* *p*

Vc. 1 *pp* *mp* *p* *mf* *p*

Vc. 2 *pp* *mp* *p* *mf* *p*

212 *molto rit.*

Ob. *mp* *mf* *n*

Vln. 1 *mp* *mf* *p*

Vln. 2 *ff* *mf* *p*

Vla. *ff* *mf* *p*

Vc. 1 *ff* *mf* *p*

Vc. 2 *ff* *mf* *p*

VI. Out of the Storm

215 *Molto meno mosso.* ♩ = 70

Ob. *p*

Vln. 1 *pp* *p* *pp* *mp* *pp* *mf* *p*

Vln. 2 *pp* *p* *pp* *mp* *pp* *mf* *p*

Vla. *pp* *p* *pp* *mp* *pp* *mf* *p*

Vc. 1 *pp* *p* *pp* *mp* *pp* *mf* *p*

Vc. 2 *pp* *p* *pp* *mp* *pp* *mf* *p*

223 *molto rit.*

Ob. *mf* *n* *p* *mf*

Vln. 1 *mp* *p* *pp* *ppp*

Vln. 2 *mp* *p* *pp* *ppp*

Vla. *mp* *p* *pp*

Vc. 1 *n* *p* *pp* *ppp*

Vc. 2 *n* *p* *pp* *ppp*

VII. Aftermath

229 Lento, sempre senza espressione. ♩ = 48

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*p* *n*  
pizz. arco pizz. *con sord.* arco pizz.  
*p* *pp* *p* *pp* *f* *p*  
pizz. arco pizz. *con sord.* arco pizz.  
*mf* *pp* *pp* *f* *pp*  
pizz. arco pizz. *con sord.* arco pizz. *senza sord.* arco  
*p* *pp* *p* *pp* *f* *p* *mp*  
pizz. arco pizz. *con sord.* arco pizz.  
*p* *pp* *p* *pp* *f* *p*

237

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

arco  
arco  
*dolce* *pp* *sempre pizz.*  
*p*

241

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*p* *mp* *f*

arco

245

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

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

*p* *pp* *mf*

249 rit. a tempo.

Ob. *p* *n* *mf*

Vln. 1 *pp* pizz. arco pizz.

Vln. 2 *pp* pizz. arco pizz.

Vla. *pp* *mf* *pp*

Vc. 1 *pp* pizz. arco pizz.

Vc. 2 *pp* pizz. arco pizz.

255

Ob. *n* *mp*

Vln. 1 arco pizz. arco pizz. arco

Vln. 2 *pp* arco *pp* pizz. arco *f* *n* *p* pizz. arco

Vla. *pp* *pp* *f* *ff* *pp*

Vc. 1 arco pizz. arco pizz. arco

Vc. 2 *pp* arco pizz. arco pizz. arco

261

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*mp* > *n* *mf* pizz. arco *f* *pp* con espressione

*mp* > *n* *mf* pizz. arco *f* *pp* con espressione

*mp* > *n* *mf* pizz. arco *f* *pp* con espressione

*mp* > *n* *mf* pizz. arco *f* *pp* con espressione

*mp* > *n* *mf* pizz. arco *f* *pp* con espressione

265

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*pp* con espressione *mp* *p* rit.

*mp* *p*

*mp* *p*

*mp* *p*

*f* *mp*

*mp* *p*

271

a tempo.

Ob. *mp* *senza sord.* *n*

Vln. 1 *mp* *senza sord.* *pp* *mf*

Vln. 2 *mp* *senza sord.* *pp* *mf*

Vla. *mp* *senza sord.* *pp* *mf*

Vc. 1 *senza sord.* *arco* *mp con espressione* *pp* *mf*

Vc. 2 *sul pont.* *normale* *pizz.* *ppp* *mp con espressione* *p*

VIII. Conclusion

Variation 1

275

Andante con moto. ♩ = 70

Ob. *p* *mf* *p* *f*

Vln. 1 *pp* *f* *pp* *mf*

Vln. 2 *pp* *f* *pp* *mf*

Vla. *pp* *f* *pp* *mf*

Vc. 1 *pp* *f* *pp* *mf*

Vc. 2 *pp* *f* *pp* *mf*

*senza sord.*  
*arco*

280

Musical score for measures 280-283. The score is for a full orchestra. The instruments are Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The time signature changes from 5/4 to 3/4, then 4/4, then 6/4, and finally back to 5/4. The dynamics are marked as *p*, *pp*, *fp*, and *n*. There are trills and triplets in the Oboe and Violoncello 1 parts.

284

*poco rit.*

*a tempo.*

Musical score for measures 284-287. The score is for a full orchestra. The instruments are Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The time signature changes from 5/4 to 4/4, then 6/4, and finally back to 5/4. The dynamics are marked as *p* and *pp*. The Oboe part includes the instruction *timidly* and a triplet. The tempo changes from *poco rit.* to *a tempo.*

Variation 2.

288 Adagio non troppo. ♩ = 62

Ob. *f* *pp* *mp* *pp* *p*

Vln. 1 *f* *pp* *mp* *pp* *p*

Vln. 2 *f* *pp* *mp* *pp* *p*

Vla. *p* *n*

Vc. 1 *p* *n*

Vc. 2 *f* *p* *mp* *p* *mf* *p*

*sempre legato, hesitant*

294

Ob.

Vln. 1 *p* *arco* *f*

Vln. 2 *f*

Vla.

Vc. 1

Vc. 2 *f* *p* *sub.*

297 **molto rit.**

Musical score for measures 297-300. The score is for six instruments: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *p*, *f*, *n*, and *pp*. A large watermark "Perusal Score" is overlaid on the page.

301 **Variation 3.**  
**a tempo.** (♩ = 62)

Musical score for Variation 3, measures 301-304. The score is for six instruments: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The time signature changes from 5/4 to 4/4 and back to 5/4. Dynamics include *mp* and *n*. Trills and triplets are indicated with the number 3. A large watermark "Perusal Score" is overlaid on the page.

304

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

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

*pp*

309

rit.

Ob.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

*f* *p* *pp*

*pp*

*fp* *mf* *p*

*fp* *mf* *p* *n*

*pp*

Variation 4.

314 a tempo. (♩ = 62)

Musical score for measures 314-319. The score includes parts for Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The Oboe part is mostly rests. The Violin and Viola parts feature long, sustained notes with dynamics *mp* and *pp*. The Violoncello 1 part has a triplet of eighth notes with dynamics *mp* *dolcissimo*, *mf*, and *p*. The Violoncello 2 part has long notes with dynamics *mp* and *pp*. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 320-325. The score includes parts for Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). The Oboe part is mostly rests. The Violin and Viola parts feature long, sustained notes with dynamics *mp*. The Violoncello 1 part has a triplet of eighth notes with dynamics *mf*, *p*, *mf*, and *pp*. The Violoncello 2 part has long notes with dynamics *mp*. The time signature changes from 4/4 to 3/4 and back to 4/4.

Variation 5.  
326 (Adagio non troppo. ♩ = 62)

Musical score for measures 326-330. The score is for five instruments: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello 1 (Vc. 1) and Violoncello 2 (Vc. 2). The time signature changes from 4/4 to 3/4, then 4/4, then 5/4, and finally 4/4. Dynamics include *pp*, *mp*, *espressivo*, and *n*. There are triplets in measures 327 and 329.

Musical score for measures 331-335. The score is for five instruments: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello 1 (Vc. 1) and Violoncello 2 (Vc. 2). The time signature changes from 4/4 to 3/4, then 4/4, then 3/4, and finally 3/4. Dynamics include *mf*, *p*, *f*, *mp*, *pp*, and *p*. There are triplets in measures 332 and 334. A *rit.* marking is present above the Oboe staff in measure 334.

Variation 6.  
a tempo. (♩ = 62)

rit.

336

Ob.

Vln. 1  
pizz. arco pizz. arco pizz. arco  
*p* < *mf* > *pp*

Vln. 2  
pizz. arco pizz. arco pizz. arco  
*p* < *mf* > *pp*

Vla.  
*mf* *p* 3 3

Vc. 1  
pizz. arco pizz. arco pizz. arco  
*p* < *mf* > *pp*

Vc. 2  
pizz. arco pizz. arco pizz. arco  
*p* < *mf* > *pp*

341 a tempo.

Ob.

Vln. 1  
*fp* *n* *mf* *n*

Vln. 2  
*fp* *n* *mf* *n*

Vla.  
*mf* 3 *f* *p* *f* *p*

Vc. 1  
*fp* *n* *mf* *p*

Vc. 2  
arco *fp* *n* *mf* *p*

Apotheosis.  
(Adagio non troppo. ♩ = 62)

347

Ob. *pp* *mp* *n* *f* *ff*

Vln. 1 *pp* *mp* *n*

Vln. 2 *pp* *mp* *n*

Vla. *n* *pp* *mp* *n*

Vc. 1 *pp* *pp* *mp* *n*

Vc. 2 *pp* *pp* *mp* *n*

354 a tempo.

Ob. *pp* *mf* *f*

Vln. 1 *mp* *p* *mf* *molto appassionato* *f*

Vln. 2 *mp* *p* *mf* *molto appassionato* *f*

Vla. *mp* *p* *mf* *molto appassionato* *f*

Vc. 1 *mp* *p* *mf* *molto appassionato* *f*

Vc. 2 *mp* *p* *mf* *molto appassionato* *f*

357

Ob. *mf*

Vln. 1 *mp* *mf* *pp*

Vln. 2 *mp* *mf* *pp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

362 *molto rit.*

Ob. *lunga*

Vln. 1 *lunga*

Vln. 2 *lunga*

Vla. *lunga*

Vc. 1 *lunga*

Vc. 2 *lunga*

368 a tempo.

Musical score for measures 368-373. The score is for a string quartet and an oboe. The oboe part (Ob.) starts with a dynamic of *f* and a triplet of eighth notes, then moves to *mp*. The first violin (Vln. 1) and second violin (Vln. 2) parts start with *f* and move to *mp*. The viola (Vla.) part starts with *f* and moves to *mp*. The first violin (Vc. 1) part starts with *f* and moves to *mp*, with a *pizz.* marking. The second violin (Vc. 2) part starts with *f* and moves to *mp*, with *pizz.* and *arco* markings.

374 rit. al fine.

Musical score for measures 374-377. The score is for a string quartet and an oboe. The oboe part (Ob.) starts with a dynamic of *p* and moves to *mf* and *p*. The first violin (Vln. 1) and second violin (Vln. 2) parts start with *p* and move to *mf* and *p*. The viola (Vla.) part starts with *p* and moves to *mf* and *p*. The first violin (Vc. 1) part starts with *p* and moves to *mf* and *p*, with an *arco* marking. The second violin (Vc. 2) part starts with *p* and moves to *mf* and *p*.