



# Melvin Clive Bird

Arranger, Composer, Director, Interpreter, Publisher, Teacher

United Kingdom, Funchal

## About the artist

"Melvin Clive Bird (composer)""""

### Biography

Melvin Bird was born in Basingstoke, Hampshire UK in 1955, son of a German mother Ingeborg Renate Bhenke and an English father Norman John Bird. He first studied piano under Hilda L. Price at Summerbrook Music School in Basingstoke. In 1965 the family moved to Ivybridge in Devon where he attended the local Primary and Secondary School followed by a final year at King Edward VI Sixth Form College in Totnes, Devon. In 1972 he gained a place at Dartington College funded by a Devon County Council Discretionary Award. His teachers at Dartington included Helen Glatz (piano); John Wellingham (organ); James Denean (vocal studies) and Richard David Haines (composition). After completing the foundation course at Dartington he continued his piano studies with Helen Glatz. In 1976 he moved to Oxford and in 1977 gained a place on the Bed. course at Lady Spencer Churchill College - Oxford Polytechnic... (more online)

**Qualification:** Grade VIII Piano ABRSM  
Grade VIII Voice ABRSM  
Batchelor of Education (Bed. Music) Lady Spencer Churchill College Oxford UK.  
LRAM (Piano Teacher)  
M.mus. Composition and Analysis.  
Phd. Composition (Reading University UK)

**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-melvincomposerfrsc.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-melvincomposerfrsc.htm)

## About the piece

**Title:** Slate, bone, pencil ode [Quintet for oboe and string quartet.]  
**Composer:** Bird, Melvin Clive  
**Arranger:** Bird, Melvin Clive  
**Copyright:** Copyright © Melvin Clive Bird 2015. The composer must be attributed and contacted regarding performance. No derivatives.  
**Publisher:** Bird, Melvin Clive  
**Style:** Contemporary  
**Comment:** The score is available to download. Please contact the composer, if you intend to perform this work. The score must not be structurally changed in any way. However the addition of performance markings etc. is acceptable. Contact the composer for more details.

## Melvin Clive Bird on [free-scores.com](http://free-scores.com)



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- share your interpretation
- comment
- contact the artist

Marcato signs to be interpreted as follows: = very strong, but ^ no distortion.  
 ^ = strong.  
 > = moderately strong accent.  
 All instruments to play with no vibrato.

# Slate, bone, pencil ode.

For oboe and string quartet.

Melvin Bird: Reading, Sept.-Oct. 2003.

♩ = 92

Oboe *ff (non legato throughout)*

Violin 1 *ff (non legato throughout)*

Violin 2 *ff (non legato throughout)*

Viola *ff (non legato throughout)*

Violoncello *ff (non legato throughout)*

8

♩ = 72 *accel.*

Oboe *pp* *ff*

Violin 1 *pizz. (nail)* *pizz. ord.* *pizz. nail.* *arco.*

Violin 2 *pizz. (nail)* *pizz. ord.* *pizz. nail.* *arco.*

Viola *pizz.* *pizz. (nail)* *pizz. nail.* *arco.*

Violoncello *pizz.* *pizz. (nail)* *pizz. nail.* *arco.*

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16  $\text{♩} = 92$   $\text{♩} = 60$

Ob. *mp* *ff* *ff* *rit.*

Vln I *p* *ff* *ff* *rit.*

Vln II *p* *ff* *ff* *rit.*

Vla *p* *ff* *ff*

Vc. *p* *ff* *ff*

23  $\text{♩} = 48$   $\text{♩} = 72$   $\text{♩} = 90$   $\text{♩} = 100$

Ob. *mf* *accel.* *f*

Vln I *accel.* *p* *f*

Vln II *accel.* *p* *f*

Vla *f accel.* *ff* *p* *f*

Vc. *accel.* *p* *f*

28  $\text{♩} = 132$

Ob. *ff* 10:8 *ff* *ff* *ff*  $\text{3:2}$

Vln *ff* *ff* *ff*

Vln *ff* *ff* *ff*

Vla *ff*

Vc. *ff*

32  $\text{♩} = 96$

Ob. *ff* *fff*  $\text{3:2}$

Vln *ff* *ppp* *arco.* *fff*

Vln *ff* *ppp* *arco.* *fff*

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

Vc. *ff* *pp* *f* *ff*

*rit. molto.* ----->

♩ = 96      ♩ = 80 ♩ = 80 - 100

35

Ob. *p* *f* *mf* *f* *ff*  
*accel.*

Vln *pp* *mp* *f* *ff*  
*accel.* *pizz.*

Vln *pp* *sfz, mp* *f* *ff*  
*accel.* *pizz.*

Vla *pp* *mf* *f* *ff*  
*accel.* *arco.*

Vc. *pp* *mf* *f* *ff*  
*accel.* *arco.*

♩ = 100      ♩ = 72

40

Ob. *mf* *ff* *f* *ff*

Vln *arco sul pont.* *mf* *ff* *arco ord.* *ff*

Vln *arco sul pont.* *mf* *ff* *arco ord.* *ff*

Vla *mf* *f* *ff* *pizz.*

Vc. *pizz.* *f* *ff*

43  $\text{♩} = 72$   $\text{♩} = 100$

Ob. *rit. molto.*  $12:8^{\flat}$  *a tempo.*  $3:2^{\flat}$   $3:2^{\flat}$  *ff* *fff*

Vln *rit. molto.* *a tempo.*  $3:2^{\flat}$   $3:2^{\flat}$   $5:4^{\flat}$  *fff*

Vln *rit. molto.* *a tempo.*  $3:2^{\flat}$   $3:2^{\flat}$   $5:4^{\flat}$  *fff*

Vla *arco.* *rit. molto.* *a tempo.* *pizz.*  $3$   $3$  *fff* *arco.*

Vc. *arco.* *rit. molto.* *a tempo.* *pizz.*  $3$   $3$  *fff* *arco.*

48

Ob. *p*  $11:8^{\flat}$   $5:4^{\flat}$  *ff*  $9:8^{\flat}$   $10:8^{\flat}$

Vln *sul pont.* *p* *ord.* *fff* *pizz. nail. arco.* *ff* *ff* *pizz. nail.*  $3:2^{\flat}$  *fff*

Vln *sul pont.* *p* *ord.* *fff* *pizz. nail.* *ff* *arco.* *ff* *pizz. nail.*  $3:2^{\flat}$  *fff*

Vla *pizz.* *mf* *f* *arco.* *fff* *pizz. nail.* *ff* *arco.* *ff* *pizz. nail.*  $3:2^{\flat}$  *fff*

Vc. *pizz.* *mf* *f* *arco.* *fff* *pizz. nail.* *ff* *arco.* *ff* *pizz. nail.*  $3:2^{\flat}$  *fff*

52  $\text{♩} = 60$   $\text{♩} = 72$

Ob. *fff* *p* *ff* *ral.* *accel. molto.* *a tempo.*

Vln *ral.* *p* *f* *ff* *accel. molto.* *a tempo.*

Vln *ral.* *p* *f* *ff* *accel. molto.* *a tempo.*

Vla *ral.* *accel. molto.* *ff* *accel. molto.* *a tempo.*

Vc. *fff* *p* *ff* *accel. molto.* *a tempo.*

56  $\text{♩} = 72$   $\text{♩} = 120$   $\text{♩} = 72$

Ob. *fff* *fff* *fff* *fff*

Vln *fff* *fff* *fff* *fff*

Vln *fff* *fff* *fff* *fff*

Vla *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff*

60  $\text{♩} = 72$   $\text{♩} = 100$

Ob.  $ff$

Vln *sul tasto.*  
*Accel.*  
9:8<sup>b</sup> 10:8<sup>b</sup> 11:8<sup>b</sup>

Vla *pp non legato e ben articolato.*  
*Accel.*  
*sul tasto.*  
9:8<sup>b</sup> 10:8<sup>b</sup>  
*pp non legato e ben articolato.*

Vc.

61  $\text{♩} = 100$   $\text{♩} = 80$

Ob. *molto rit.*  $\xrightarrow{9:8^b}$  *a tempo.*  $\xrightarrow{10:8^b}$  *molto rit.*  $\xrightarrow{11:8^b}$  *a tempo.* *p ben articolato, non legato.* *accel.*  $\xrightarrow{11:8^b}$   $ff$

Vln *pizz.*  $fff$  *pizz. ord.*  $f$  *pizz. ord.*  $ff$  *pizz. nail.*  $p$  *accel.*  $ff$   $p$

Vln *pizz.*  $fff$  *pizz. ord.*  $f$  *pizz. nail.*  $ff$  *pizz. ord.*  $p$  *accel.*  $f$   $ff$   $p$

Vla *pizz.*  $fff$  *pizz. ord.*  $f$  *pizz. nail.*  $ff$  *pizz. ord.*  $f$   $p$   $f$   $p$   $ff$   $p$

Vc. *pizz.*  $fff$  *pizz. ord.*  $f$   $ff$  *accel.*  $f$   $ff$



♩ = 100

63

♩ = 80 a tempo.

♩ = 100

Ob. *f* 9:8♭ *fff* *ff* 11:8♭ 7:4♭ *molto rit.*

Vln. *arco.* *fff* 7:4♭ *a tempo.* *pizz.* *ff*

Vln. *arco.* *fff* 7:4♭ *a tempo.* *pizz.* *ff*

Vla. *arco.* *fff* 7:4♭ *a tempo.* *pizz.* *ff*

Vc. *arco.* *fff* 7:4♭ *a tempo.* *pizz.* *ff*

♩ = 100

66

Ob. *rit.* *a tempo.* *fff*

Vln. *arco.* 7:4♭ *rit.* *a tempo.*

Vln. *arco.* 7:4♭ *rit.* *a tempo.*

Vla. *arco.* 7:4♭ *rit.* *a tempo.*

Vc. *arco.* 7:4♭ *rit.* *a tempo.*

68

(suddenly very quiet.)

Ob. *pp accel.* ..... *fff*

Vln *pp accel.* ..... *sul tasto.* *11:8<sup>b</sup>* *10:8<sup>b</sup>*

Vla *pp accel.* ..... *sul tasto.* *9:8<sup>b</sup>* *9:8<sup>b</sup>*

Vc.

69

ca. (♩ = 132)      ♩ = 120

Ob. *(accel.)* ..... *p* *f* *ff*

Vln *(accel.)* ..... *ord.* *f*

Vla *(accel.)* ..... *ord.* *ff* *f*

Vc. *pizz.* *f (accel.)* ..... *5:4<sup>b</sup>*

70 ♩ = 120 ♩ = 80    ♩ = 60

Ob.

Vln I *f* *sul pont.*  $9:8^b$   $10:8^b$  *ord.*  $12:8^b$  *ff* *fff*

Vln II *f* *sul pont.*  $7:4^b$   $11:8^b$  *ord.*  $9:8^b$  *ff* *fff*

Vla *f* *sul pont.* *ord.* *ff* *fff*

Vcl. *f* *sul pont.*  $5:4^b$  *ord.*  $7:4^b$  *ff* *fff*

72 ♩ = 60 ♩ = 100

Ob.  $8:6^b$  *ff*

Vln I *ord.*  $7:4^b$   $7:4^b$  *fff* *pizz.*  $5:3^b$  *ff*

Vln II *ord.*  $12:8^b$  *ff* *fff* *pizz.* *ff*

Vla *ord.* *fff*  $7:4^b$   $9:8^b$  *pizz.*  $4:3^b$  *ff*

Vcl. *ord.* *fff* *accel. molto.* *pizz. nail.*  $5:4^b$  *arco.*  $7:4^b$   $9:8^b$  *pizz.* *ff*

75  $\text{♩} = 120$

Ob. *fff* *ff* *p* *fff*

Vln *arco. ^* *pizz. nail.* *arco. ^* *fff*

Vln *arco. ^* *pizz. nail.* *arco. ^* *fff* *sul pont.* *ord.* *p* *fff* *fff*

Vla *arco. ^* *pizz. nail.* *arco. ^* *fff* *sul pont.* *p*

Vc. *arco. ^* *pizz. nail.* *arco. ^* *fff* *pizz. ord.* *mp* *pizz. nail.* *ff*

80  $\text{♩} = 80$   $\text{♩} = 80 - 48$   $\text{♩} = 48$   $\text{♩} = 72$   $\text{♩} = 72 - 100$

Ob. *fff rit.* *fff*

Vln *fff rit.* *fff* *Accelerando. pizz.* *arco.* *fff*

Vln *rit.* *fff* *Accelerando. pizz.* *arco.* *fff*

Vla *ord.* *fff rit.* *fff* *Accelerando. pizz.* *arco. ^* *fff*

Vc. *arco. ^* *fff rit.* *fff* *Accelerando. pizz.* *arco. ^* *fff*

84

Ob. *p* *sffz p* *fff* *p* *sffz p* *sffz* *p* *fff*

Vln I *ord.* *sul pont.* *sffz* *ord.*

Vln II *sul pont.* *pp* *ord.* *ff* *sffz* *p* *ff*

Vla *sul pont.* *p* *ff* *pp* *ord.* *ff* *sffz p* *ff*

Vc. *sul pont.* *p* *ord.* *sul pont.* *sffz p*

86

$\text{♩} = 100$

Ob. *11:8* *p* *f ff* *11:8* *p* *mf* *sffz p* *f* *ff* *mf* *10:8* *f*

Vln I *12:8* *mp* *12:8* *f* *p* *11:8* *sffz* *12:8* *f* *ff* *mf* *11:8* *ff*

Vln II *sffz f* *sffz f* *sffz mp* *f* *f*

Vla *mp* *10:8* *f* *mf* *10:8* *sffz mp* *f* *f*

Vc. *ord.* *mp* *f* *pizz.* *7:4* *ff* *f* *arco.* *13:8* *f*

88  $\text{♩} = 60$   $\text{♩} = 100$

Ob. *fff*

Vln *fff* *ff* 9:8<sup>b</sup> 10:8<sup>b</sup> 11:8<sup>b</sup> 11:8<sup>b</sup>

Vln *fff* *ff* 7:4<sup>b</sup> 10:8<sup>b</sup> 9:8<sup>b</sup> 10:8<sup>b</sup>

Vla *fff* *ff* 9:8<sup>b</sup> 10:8<sup>b</sup>

Vc. *ffff* *ff* 7:4<sup>b</sup> 9:8<sup>b</sup>

91  $\text{♩} = 72$   $\text{♩} = 120$

Ob. *sul pont.* *fff* *ord.* *fff* *fff violentamente.* *pizz.*

Vln *ff* 11:8<sup>b</sup> *fff* *ord.* *fff* *fff violentamente.* *pizz.*

Vln *sul pont.* *ff* 10:8<sup>b</sup> 11:8<sup>b</sup> *ord.* *fff* *fff violentamente.* *pizz.*

Vla *sul pont.* *ff* 10:8<sup>b</sup> *ord.* *fff* *fff violentamente.* *pizz.*

Vc. *sul pont.* 7:4<sup>b</sup> 9:8<sup>b</sup> *ord.* *fff* *fff violentamente.* *pizz.*

94

Ob. *fff*

Vln *arco.* *pizz.* *arco.* *fff*

Vln *arco.* *pizz.* *arco.* *fff*

Vla *arco.* *pizz.* *arco.* *fff*

Vc. *arco.* *pizz.* *arco.* *fff*

98

Ob. *molto rit.*

Vln *molto rit.*

Vln *molto rit.*

Vla *molto rit.*

Vc.

99  $\text{♩} = 72$  *a tempo.*  $\text{♩} = 80$

Ob. *ff* *rit. molto.*

Vln. *fff* *a tempo.*  $10:8^{\flat}$   $9:8^{\flat}$  *rit. molto.* *pizz.* *arco.*

Vln. *fff* *a tempo.*  $10:8^{\flat}$  *rit. molto.* *pizz.* *arco.*

Vla. *fff* *a tempo.*  $9:8^{\flat}$   $7:4^{\flat}$  *rit. molto.* *pizz.* *arco.*

Vc. *fff* *a tempo.*  $11:8^{\flat}$   $11:8^{\flat}$  *rit. molto.* *pizz.* *arco.*

102  $\text{♩} = 48$   $\text{♩} = 80 - 120$

Ob. *fff* *Accel.*

Vln. *pizz.* *arco.* *p* *Accel.* *f* *p* *f*

Vln. *pizz.* *arco.* *p* *Accel.* *f* *p*  $9:8^{\flat}$  *f*

Vla. *pizz.* *arco.* *p* *Accel.* *f* *p*  $10:8^{\flat}$   $10:8^{\flat}$  *f*

Vc. *pizz.* *arco.* *p* *Accel.* *f* *p*  $11:8^{\flat}$   $11:8^{\flat}$  *f*





106  $\text{♩} = 72$

Ob. *ff*

Vln. *arco.* *pizz.* *arco.* *pizz.* *arco.*

Vln. *arco.* *pizz.* *arco.* *pizz.* *arco.*

Vla. *arco.* *pizz.* *arco.* *pizz.* *arco.*

Vc. *arco.* *pizz.* *arco.* *pizz.* *arco.*

108

Ob. *fff* *rit. molto.*

Vln. *pizz.* *arco.* *pizz.* *arco.* *fff* *rit. molto.*

Vln. *pizz.* *arco.* *pizz.* *arco.* *fff* *rit. molto.*

Vla. *pizz.* *arco.* *pizz.* *arco.* *fff* *rit. molto.*

Vc. *pizz.* *arco.* *pizz.* *arco.* *fff* *rit. molto.*

18

110

$\text{♩} = 72$   
a tempo.

11:8<sup>♩</sup>

10:8<sup>♩</sup>

rit. molto.

$\text{♩} = 144$

Ob.

Vln

a tempo. pizz. arco. pizz.

rit. molto.

5:4<sup>♩</sup>

Vln

a tempo. pizz. arco. pizz.

rit. molto.

5:4<sup>♩</sup>

Vla

a tempo. pizz. arco. pizz.

rit. molto.

5:4<sup>♩</sup>

Vc.

a tempo. pizz. arco. pizz.

rit. molto.

5:4<sup>♩</sup>

111

$\text{♩} = 144$

$\text{♩} = 80$

Ob.

Vln

arco sul pont. 9:8<sup>♩</sup>

mf

9:8<sup>♩</sup>

Vln

f

7:4<sup>♩</sup>

7:4<sup>♩</sup>

Vla

arco sul pont. 10:8<sup>♩</sup>

mf

10:8<sup>♩</sup>

Vc.

6:4<sup>♩</sup>

f

6:4<sup>♩</sup>

♩ = 92

113 ♩ = 80

Ob. *ff* 5:4<sup>b</sup> 7:4<sup>b</sup> 7:4<sup>b</sup>

Vln *f* 10:8<sup>b</sup> 10:8<sup>b</sup> *fff* 5:4<sup>b</sup> *ff* 7:4<sup>b</sup> arco.

Vln arco. *f* 7:4<sup>b</sup> *fff* 6:4<sup>b</sup> *ff* 6:4<sup>b</sup> arco.

Vla ord. *f* *ff* pizz. *ff* arco.

Vc. arco. *f* 6:4<sup>b</sup> *ff* pizz. *ff* arco.

Measures 113-116 are in 2/4 time. Measure 113 starts with a rest for the Oboe. Measures 114-116 feature complex rhythmic patterns with various time signatures (5:4<sup>b</sup>, 7:4<sup>b</sup>, 10:8<sup>b</sup>, 6:4<sup>b</sup>) and dynamic markings (f, ff, fff). The strings play in arco and pizzicato.

116 ♩ = 80

Ob. 7:4<sup>b</sup> 6:4<sup>b</sup> 11:8<sup>b</sup>

Vln 7:4<sup>b</sup>

Vln 9:8<sup>b</sup>

Vla pizz. 5:4<sup>b</sup> arco.

Vc. pizz. arco.

Measures 116-119 are in 5/16 time. Measure 116 starts with a rest for the Oboe. Measures 117-119 feature complex rhythmic patterns with various time signatures (7:4<sup>b</sup>, 6:4<sup>b</sup>, 11:8<sup>b</sup>, 9:8<sup>b</sup>) and dynamic markings (f, ff, fff). The strings play in arco and pizzicato.

$\text{♩} = 72$   
*Becoming more and more intense!!*

119

Ob. *11:8* *7:4* *fff*

Vln I *pizz.* *arco.* *pizz. arco.* *5:4 arco.* *5:4 arco.* *5:4* *fff* *< fff* *ff* *< ff* *ff*

Vln II *pizz.* *arco.* *pizz. arco.* *5:4 arco.* *5:4* *arco.* *5:4* *fff* *< fff* *ff* *< ff* *ff*

Vla *pizz.* *arco.* *pizz.* *pizz. arco.* *5:4 arco.* *5:4* *arco.* *5:4* *fff* *< fff* *ff* *< ff* *ff*

Vc. *pizz.* *arco.* *pizz.* *pizz. arco.* *5:4 arco.* *5:4* *arco.* *5:4* *fff* *< fff* *ff* *< ff* *ff*

$\text{♩} = 60$

123

Ob. *9:8* *rit.* *10:8* *fff*

Vln I *arco.* *fff* *rit.*

Vln II *arco.* *fff* *rit.*

Vla *arco.* *fff* *rit.*

Vc. *arco.* *fff* *rit.*

♩ = 48

126

*molto rit.*

♩ = 92

**Rigorous.**

Ob.

Vln

Vln

Vla

Vc.

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

*p*

*ff*

11:8<sup>♯</sup>

12:8<sup>♯</sup>

128

Ob.

Vln

Vln

Vla

Vc.

11:8<sup>♯</sup>

10:8<sup>♯</sup>

10:8<sup>♯</sup>

*ff*

*ff*

5:4<sup>♯</sup>

129

Musical score for measures 129-130. The score is for five instruments: Oboe (Ob.), Violin I (Vln), Violin II (Vln), Viola (Vla), and Violoncello (Vc.). The time signature is 2/4. The key signature has one sharp (F#). Measure 129 features a dynamic of *ff* and a tempo marking of 11:8♭. Measure 130 features a dynamic of *ff* and a tempo marking of 9:8♭. The Vc. part includes dynamic markings of *p* and *ff* and tempo markings of 10:8♭ and 12:8♭.

131

Musical score for measures 131-132. The score is for five instruments: Oboe (Ob.), Violin I (Vln), Violin II (Vln), Viola (Vla), and Violoncello (Vc.). The time signature is 3/4. The key signature has one sharp (F#). Measure 131 features a dynamic of *ff* and a tempo marking of 11:8♭. Measure 132 features a dynamic of *ff* and a tempo marking of 10:8♭. The Vln parts feature a dynamic of *ff*. The Vla part features a dynamic of *ff* and tempo markings of 9:8♭ and 5:4♭. The Vc. part features a dynamic of *ff* and tempo markings of 11:8♭ and 5:4♭.

133

Ob. *fff* 11:8<sup>b</sup>

Vln 12:8<sup>b</sup>

Vln 10:8<sup>b</sup>

Vla 9:8<sup>b</sup> 10:8<sup>b</sup>

Vc. 5:4<sup>b</sup> 6:4<sup>b</sup>

Detailed description: This block contains the first four staves of a musical score for measures 133 and 134. The top staff is for Oboe (Ob.), starting with a *fff* dynamic and a 11:8<sup>b</sup> ratio. The first violin (Vln) and second violin (Vln) staves have a 12:8<sup>b</sup> and 10:8<sup>b</sup> ratio respectively. The viola (Vla) staff has a 9:8<sup>b</sup> and 10:8<sup>b</sup> ratio. The violoncello (Vc.) staff has a 5:4<sup>b</sup> and 6:4<sup>b</sup> ratio. The music consists of eighth and sixteenth notes with accents.

134

Ob. 10:8<sup>b</sup>

Vln 11:8<sup>b</sup>

Vln 10:8<sup>b</sup>

Vla

Vc.

Detailed description: This block contains the last four staves of a musical score for measures 134 and 135. The Oboe (Ob.) staff has a 10:8<sup>b</sup> ratio. The first violin (Vln) and second violin (Vln) staves have a 11:8<sup>b</sup> and 10:8<sup>b</sup> ratio respectively. The Viola (Vla) and Violoncello (Vc.) staves are empty, indicated by a double bar line and a repeat sign at the end of each staff.





$\text{♩} = 120$

140

Ob. *a tempo.* *molto rit.*

Vln. *a tempo.* *molto rit.*

Vln. *a tempo.* *molto rit.*

Vla. *a tempo.* *pizz.* *molto rit.*

Vc. *pizz.* *molto rit.*

$\text{♩} = 72$

142

Ob.  $\text{♩} = 90$

Vln. *f* *p* *f*

Vln. *f* *p*

Vla. *arco.* *mf*

Vc. *arco.* *f* *p* *f*

26

144

Ob.

Vln

Vln

Vla

Vc.

9:8<sup>b</sup>

9:8<sup>b</sup>

11:8<sup>b</sup>

12:8<sup>b</sup>

10:8<sup>b</sup>

11:8<sup>b</sup>

10:8<sup>b</sup>

6:4<sup>b</sup>

7:4<sup>b</sup>

*p*

*f*

*f*

*p*

*f*

*p*

*f*

*mf*

*pizz.*

*arco.*

145

Ob.

Vln

Vln

Vla

Vc.

5:4<sup>b</sup>

11:8<sup>b</sup>

10:8<sup>b</sup>

10:8<sup>b</sup>

12:8<sup>b</sup>

11:8<sup>b</sup>

11:8<sup>b</sup>

12:8<sup>b</sup>

9:8<sup>b</sup>

10:8<sup>b</sup>

10:8<sup>b</sup>

7:4<sup>b</sup>

7:4<sup>b</sup>

9:8<sup>b</sup>

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*p*

*ff*

*f*

*p*

*f*

*pizz.*

*arco.*

147

Ob. 12:8<sup>b</sup> 10:8<sup>b</sup>

Vln 10:8<sup>b</sup> *f* *p* *f* *p* *f* *p* *f* 11:8<sup>b</sup>

Vln 7:4<sup>b</sup> *mf* *f* *p* *f* *p* *f* 13:8<sup>b</sup> *f* *p* *ff*

Vla 9:8<sup>b</sup> *mf* *f* 7:4<sup>b</sup> *mf* *f*

Vc. *ff* *f* *p* *f* *p* *f* *p* *f* 9:8<sup>b</sup>

148

Ob. 10:8<sup>b</sup> 11:8<sup>b</sup>

Vln *f* *p* 11:8<sup>b</sup> *f* *p* *f* *p* 10:8<sup>b</sup> *f* *p* *f*

Vln *f* 5:4<sup>b</sup> *p* *f* *p* 13:8<sup>b</sup> *f* *p* *f* *p* *f* *p*

Vla *mf* *f* *p* *f* *mf* *f* 9:8<sup>b</sup> *p* *f* *p* 9:8<sup>b</sup> *f*

Vc. *f* *p* *f* *p* 11:8<sup>b</sup> *f* *mf* *f* *p* *f* *p* *f* 12:8<sup>b</sup>

149

Ob. *ff* *ff* *p*

Vln *f* *mf* *p*

Vln *f* *mf* *mp*

Vla *f* *mf* *mp*

Vc. *mf* *ff*

151

Ob. *ff* *fff*

Vln *f* *ff* *fff*

Vln *f* *ff* *fff*

Vla *f* *ff* *fff*

Vc. *f* *ff* *fff*

♩ = 120

155

Ob. *fff molto strepitoso.* 11:8<sup>b</sup> 5:4<sup>b</sup> 5:4<sup>b</sup>

Vln *fff molto strepitoso.* 9:8<sup>b</sup> 6:4<sup>b</sup> 6:4<sup>b</sup>

Vln *fff molto strepitoso.* 5:4<sup>b</sup> 7:4<sup>b</sup>

Vla *fff molto strepitoso.* 6:4<sup>b</sup> 3:2<sup>b</sup>

Vc. *fff molto strepitoso.* 7:4<sup>b</sup> 11:8<sup>b</sup> 11:8<sup>b</sup>

Detailed description: This section of the score covers measures 155 to 158. The tempo is marked as quarter note = 120. The music is written for Oboe, Violins, Viola, and Violoncello. The Oboe part starts with a 11:8<sup>b</sup> rhythm, followed by 5:4<sup>b</sup> and another 5:4<sup>b</sup>. The Violins play a 9:8<sup>b</sup> rhythm, then 6:4<sup>b</sup> and another 6:4<sup>b</sup>. The second Violin part has a 5:4<sup>b</sup> rhythm, then 7:4<sup>b</sup>. The Viola part has a 6:4<sup>b</sup> rhythm, then 3:2<sup>b</sup>. The Violoncello part has a 7:4<sup>b</sup> rhythm, then 11:8<sup>b</sup> and another 11:8<sup>b</sup>. All parts are marked *fff molto strepitoso.* The key signature has one flat, and the time signature is 2/4.

♩ = 90

159

Ob. 11:8<sup>b</sup> 12:8<sup>b</sup>

Vln 5:4<sup>b</sup> 5:4<sup>b</sup>

Vln 5:4<sup>b</sup> 11:8<sup>b</sup>

Vla 9:8<sup>b</sup> 5:4<sup>b</sup>

Vc. 7:4<sup>b</sup> 9:8<sup>b</sup>

Detailed description: This section of the score covers measures 159 to 162. The tempo is marked as quarter note = 90. The music is written for Oboe, Violins, Viola, and Violoncello. The Oboe part has a 11:8<sup>b</sup> rhythm, then a 12:8<sup>b</sup> rhythm. The Violins play a 5:4<sup>b</sup> rhythm, then another 5:4<sup>b</sup>. The second Violin part has a 5:4<sup>b</sup> rhythm, then 11:8<sup>b</sup>. The Viola part has a 9:8<sup>b</sup> rhythm, then 5:4<sup>b</sup>. The Violoncello part has a 7:4<sup>b</sup> rhythm, then 9:8<sup>b</sup>. The key signature has one flat, and the time signature is 3/4.

161

11:8

♩ = 72

Ob.

*pp*

Vln

*con sord.*

*pp*

Vln

12:8

*pp*

Vla

*con sord.*

*pp*

Vc.

*con sord.*

*pp*