

# To the Thawing Wind

Kevin Sluder

$\text{♩} = 104$

Violin I

Violin II

Viola

Violoncello

Contrabass

*p* *mf* *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mf*

9 **A**

Vln. I *mf*

Vln. II *mf*

Vla. *mf* H3

Vc. *mf*

Cb. *mf*

Measures 9-12 of section A. The score features five staves: Vln. I, Vln. II, Vla., Vc., and Cb. All parts are marked *mf*. The key signature has two sharps (F# and C#). A rehearsal mark 'H3' is placed above the Vla. staff at measure 12. The music consists of eighth-note patterns in the strings.

13

Vln. I H3

Vln. II H3

Vla. H3

Vc. H3

Cb. H3

Measures 13-16. The score continues with the same five staves. Rehearsal marks 'H3' are placed above the Vln. I, Vln. II, Vla., Vc., and Cb. staves at measure 16. The musical notation remains consistent with the previous section.

17 **B**

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* H3

Vc. *p* *mf* x2

Cb. *p* *mf*

Measures 17-20 of section B. The score features five staves. Dynamics are *p* for measures 17-18 and *mf* for measures 19-20. A rehearsal mark 'B' is at the beginning. The Vln. I staff has a *p* dynamic in measure 17 and *mf* in measure 19. The Vln. II staff has *p* in measure 17 and *mf* in measure 19. The Vla. staff has *p* in measure 17 and *mf* in measure 19, with a rehearsal mark 'H3' above it. The Vc. staff has *p* in measure 17 and *mf* in measure 19, with an 'x2' marking above it. The Cb. staff has *p* in measure 17 and *mf* in measure 19. The music features sixteenth-note patterns.

21

Vln. I *p* *pp* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

24

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *p* *mf*

**C**

28

Vln. I *f* *ff* *poco rit.*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

*3*

*H3*

*div.*

32 **D** A Little Slower  $\text{♩} = 96$

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*

36

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

x4

40 **E** più mosso  $\text{♩} = 100$

Tip

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *f*

x2 x4

*mf* *f*

**molto rit.** F **meno mosso** ♩ = 84

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**più mosso** ♩ = 94 **a tempo** div.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**poco rit.** G **a tempo** ♩ = 104 (top div. fade out)

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

56

Vln. I *pp* unis. *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. x2 *mf* *p*

Cb. *mf* *p*

60

Vln. I *f* *pp* (top div. optional) *accel.*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp*

*poco rit.* *meno mosso* ♩ = 84

64  $\text{♩} = 104$  **H** unis. **meno mosso**

Vln. I *mf* *f* *mf* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mf* *mp*

Cb. *mf* *f* *mf* *mp*

(bottom div. if needed)

68 rit.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*