

Drift

for string orchestra

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$\bullet = 120$

Violin 1

Violin 2

Viola

Cello

Contrabass

pp *p* *pp*

6

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pizz. *pp* *mp*

pizz. *mp*

p *mp* *mf*

12

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

Vln. 2

Vla.

Vcl.

Cb. *mp* *p*

17

Vln. 1 *mf*

Vln. 2 *arco* *mf*

Vla.

Vcl.

Cb.

22

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

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

Vla. *arco* *mp* *mp* *sim.*

Vcl.

Cb.

28

Vln. 1 *mf* *mf* *mf*

Vln. 2 *mf* *mf* *mf*

Vla.

Vcl. *arco* *mp* *mf*

Cb. *mf*

33

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score covers measures 33 to 38. It features five staves: Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabasso). The Vln. 1 staff begins with a treble clef and a key signature of one flat. The Vln. 2 staff also has a treble clef. The Vla. staff uses an alto clef. The Vcl. and Cb. staves use bass clefs. The Vln. 1 and Vln. 2 parts consist of half notes with various dynamics and hairpins. The Vla. part features eighth-note patterns with slurs. The Vcl. part has a rhythmic pattern of eighth notes with slurs and dynamics. The Cb. part consists of a simple bass line of half notes. Dynamics include *mp*, *mf*, and *f*.

39

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

This musical score covers measures 39 to 44. It features the same five staves as the previous system. The Vln. 1 staff begins with a treble clef and a key signature of one flat. The Vln. 2 staff also has a treble clef. The Vla. staff uses an alto clef. The Vcl. and Cb. staves use bass clefs. The Vln. 1 and Vln. 2 parts consist of half notes with various dynamics and hairpins. The Vla. part features eighth-note patterns with slurs. The Vcl. part has a rhythmic pattern of eighth notes with slurs and dynamics. The Cb. part consists of a simple bass line of half notes. Dynamics include *mf*, *mp*, and *f*.

45

Vln. 1

mp *p* *mp* *p* *mp* *p*

Vln. 2

mp *sim.*

Vla.

mp

Vcl.

p *mf* *p*

Cb.

mp

51

Vln. 1

mp *p*

Vln. 2

Vla.

p *ppp*

Vcl.

mf *p* *pp*

Cb.

57

♩ = 100 Expressive *pp*

Solo

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

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

Vla.

Vcl.

Cb. *p*

63

Vln. 1 *mf* *mp*

Vln. 2

Vla.

Vcl.

Cb. *ppp*

69

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f \triangleright *mp*

$\text{♩} = 71$ Energetic, forceful

Tutti

75 *rit.*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp Solo

f Tutti

mp Solo

f

mf

f

mf

f

81 *Tutti* *f* *Solo* *mp* *Tutti* *mp* *Lyrical* $\text{♩} = 67$

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Cb.

87 *mf* *mp*

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Cb.

93

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *Tutti*

f *mf* *mf* *f*

f *mf* *f*

f *mf* *f*

f

div.

99

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

mf *mf* *mf*

mf *mf* *mf*

mf *mf* *mf*

mf

non div.

105

Vln. 1 *mf* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

Cb. *ff*

111

Vln. 1 *mf* *ff* *mf*

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

Vla. *mf* *ff* *mf*

Vcl. *mf* *ff* *mf*

Cb. *mf* *ff* *mf*

117

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

mp *ff*

123

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff *mp* *f*

ff *mp* *f*

ff *mp* *f*

ff *mp* *f*

ff *mp*

129

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

pizz. div.

div.

mp

mf

f

mf

135

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

arco

mp

140

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

non div.

mf

f

div.

mp

146

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

mf

mf

div.

non div.

mp

f

f

mf

mp

f

161

Vln. 1 *tr*

Vln. 2 *non div.* *mf* *f* *mf* *ff* *mf* *ff* *mf*

Vla. *mf* *ff* *mf* *ff* *mp*

Vcl. *mf* *f* *mf* *f*

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

ff *mf*

Slower, holding back *molto rit.* (♩ = 105)

166

Vln. 1 *ff* *mp* *mf*

Vln. 2 *ff* *mp* *mf*

Vla. *ff* *mf* *mf*

Vcl. *ff* *mf*

Cb. *ff* *mf*

172

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp

mf p

mf p

178

$\bullet = 56$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf

mp

mf

mp

mp

mp

mp

183

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mp *f* *mp*

mf *mp* *p* *mf*

mf *mf*

mf *mp*

mf *mp*

rit. *a tempo*

3

187

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf *f*

f *mp* *mf* *f*

f *mf* *f*

mf *mf* *f*

mf

mf *f*

3 5

190 *accel.* -----

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

Vln. 2 *mp*

Vla. *mf* *p* *mp*

Vcl. *mf* Expressive *ff*

Cb. *mf* Expressive *ff*

195 *a tempo* *molto rit.* ----- $\bullet = 74$ Strong, forceful

Vln. 1 *p*

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

Vla. *p* *f*

Vcl. *f* *pizz.* *mp* *f* *arco*

Cb. *f* *mp* *f*

199

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *ff* *f* *ff* *f*

f *ff* *f*

f *ff* *f*

ff *f*

3

3

3

Detailed description: This system contains measures 199 through 203. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 199 shows a rest for Vln. 1 and Vln. 2, while Vcl. and Cb. play a half note. Measure 200 has Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Measure 201 features a triplet of eighth notes in Vln. 1 and Vln. 2, with *ff* dynamics. Vcl. and Cb. play a half note. Measure 202 has Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Measure 203 shows Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Dynamics include *f* and *ff* with hairpins.

204

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

ff *mf* *f*

f

3

3

3

Detailed description: This system contains measures 204 through 208. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measure 204 has Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Measure 205 features a triplet of eighth notes in Vln. 1 and Vln. 2, with *ff* dynamics. Vcl. and Cb. play a half note. Measure 206 has Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Measure 207 shows Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Measure 208 has Vln. 1 and Vln. 2 playing eighth notes, Vcl. playing a half note, and Cb. playing a half note. Dynamics include *ff*, *mf*, and *f* with hairpins.

Swift, pushing forward ♩ = 132

209

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

fff *mf* *mf*

fff *mf* *mf*

fff *mf* *mf*

215

accel. poco a poco

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

mf *f* *mf*

mf *f* *mf*

221 *(accel. poco a poco)* -----

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

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

Vla. *mf* *mf* *mp*

Vcl. - - - - -

Cb. *f*

----- $(\bullet = 143)$ -----

227

Vln. 1 *f* *f* *f*

Vln. 2 *f* *f* *f*

Vla. *f* *f* *f*

Vcl. *f* *Marcato* *f* *sim.*

Cb. *f*

(*accel. poco a poco*)

233

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

Vln. 2 *f* *Marcato* *f* *sim.*

Vla. *f*

Vcl.

Cb.

239

Vln. 1 *f* *mf* *ff* (♩ = 161)

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

Vla. *mf* *ff*

Vcl. *ff*

Cb. *ff*

245

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ff

251

molto rit. al fine (♩ = 132)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *mf*

f *mf*

mf *mp*

mf

ff *mf*

(molto rit. al fine) ----- (♩ = 120)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

----- (♩ = 105)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.