

DRIIFT

Carl FAIA

? *spiccati?*
Violent!

Violin $\text{♩} = c.48$ st asp pizz ord. pizz. arco ord. pp mf st pizz $\text{D} = c.52$

Viola $\text{♩} = c.48$ st asp pizz. ord. arco ord. pizz. be. pp mf p mf st pizz. quasi SP $\text{D} = c.52$

Violoncello $\text{♩} = c.48$ st asp pizz. ord. pizz. arco gliss pp mf p mf mp f st arco $\text{D} = c.52$

comb. with pizz 3 p.c.

Violin $\text{♩} = c.52$ arco quasi col legno staccato clar rall. $\text{D} = c.42$ pizz. arco quasi sp sfz p mf pp

Viola $\text{♩} = 52$ f pp mf f pp sub. mf mf f mf p f pp $\text{D} = c.48$ quasi col legno pizz. arco pp f mf p pp

Violoncello $\text{♩} = c.52$ mf pp ord. asp. pp f $\text{D} = c.48$ arco pp f p mf

fight SP sempre

Violin

Viola

Violoncello

$\text{♩} = c.52$
asp
LP misterioso

$\text{♩} = c.52$
asp
LP misterioso

$\text{♩} = c.52$
asp
LP misterioso

mp → pp → mf → p → ff

mf → p → fp → pp → ff

pp f p < mf < p < mf → p mf → ff

st sp → asp

quasi col legno

gliss

ord I uneven harmonic gliss.

ord II uneven harmonic gliss.

st

pp f pp

f pp

f pp

Violin

Viola

Violoncello

$\text{♩} = c.42$

$\text{♩} = c.42$

$\text{♩} = c.42$

more staccato

st → sp → ord

ord

ord

tr.

ord. tram.

vib.

pp

mf

pp

f

pp

mf

pp

f

pp

mf

pp

mf

pp

combination

Violin (18) *sf* *p* *p* *p* *p* *p* *p* *p* *p* *f*

Viola (18) *fmp* *mf* *sf* *sp* *ord* *rall.* *sf* *pp* *p*

Violoncello (18) *f* *p* *mf* *p* *sf* *f* *mfpp*

a tempo $\text{♩} = c.42$

Drift 1

$\text{♩} = c.63$

Violin (22) *st* *ord* *mf* *p* *mf* *sf* *f* *asp* *ord* *mf* *p*

Viola (22) *a tempo* $\text{♩} = c.42$ *f* *p* *mf* *mf + p* *f* *asp* *ord* *p sub.* *mf*

Violoncello (22) *a tempo* $\text{♩} = c.42$ *f* *pp* *p* *f* *p* *mf* *f* *asp* *ord* *p*

B $\text{♩} = c.63$ *ord* *mf* *p*

B $\text{♩} = c.63$ *ord* *f* *p sub.* *mf*

B $\text{♩} = c.63$ *asp* *ord* *p*

Violin *molto rall* *a tempo* $\text{♩} = c.63$ *ord* *SP* *ppp* *ord* *SP* *ord*

Viola *molto rall* *a tempo* $\text{♩} = c.63$ *ord* *asp* *ord* *SP* *ord* *f* *mf*

Violoncello *molto rall* *a tempo* $\text{♩} = c.63$ *ord* *SP* *asp* *ord* *asp* *ord* *asp* *ord* *mf* *p* *f* *p* *mf*

Violin *rall* *asp* $\text{♩} = c.63$ *gliss* *f* *p* *f* *rall* *asp* $\text{♩} = c.63$

Viola *pp* *p* *mf* *f* *p* *mf* *p* *f* *p* *ff* *rall* *asp* $\text{♩} = c.63$

Violoncello *mp* *pp* *mf* *mp* *pp* *f* *p* *ff* *rall* *asp* $\text{♩} = c.63$

maestro

poco sp forsheda of 2/1/1/2

Violin 34 $\text{♩} = c. 63$
Violia 34 $\text{♩} = c. 63$
Violoncello 34 $\text{♩} = c. 63$

Violin 38 $\text{♩} = c. 63$ $\text{♩} = c. 42$ sub.to
Violia 38 $\text{♩} = c. 63$ $\text{♩} = c. 42$ sub.to
Violoncello 38 $\text{♩} = c. 63$ $\text{♩} = c. 42$ sub.to

Dr. Katz

Violin $\text{♩} = c. 63$ *sp* *ord*

Viola $\text{♩} = c. 63$ *sp* *ord.*

Violoncello $\text{♩} = c. 63$ *sp* *ord*

Violin *sp* *ord*

Viola *sp* *ord*

Violoncello *sp* *ord*

Handwritten musical score for Violin, Viola, and Violoncello. The score is divided into three systems, each starting with a circled measure number (50, 50, 50). The key signature is D major (one sharp) and the time signature is common time (C). The tempo is marked $\text{♩} = c.42$. The score includes various dynamics (pp, mf, f, mp, ff, p, sub), articulations (acc., ord., SP), and performance instructions (e.g., $\text{ord} \rightarrow \text{ord}$, $\text{ord} \rightarrow \text{asp}$). The Violin part features a prominent melodic line with slurs and accents. The Viola and Violoncello parts provide harmonic support with complex rhythmic patterns and slurs.

Same as first page

Handwritten musical score for Violin, Viola, and Violoncello, continuing from the previous page. The score is divided into three systems, each starting with a circled measure number (54, 54, 54). The key signature is D major (one sharp) and the time signature is common time (C). The tempo is marked $\text{♩} = c.42$. The score includes various dynamics (mf, f, sub, mp, p), articulations (ord.), and performance instructions (e.g., $\text{ord} \rightarrow \text{ord}$, $\text{ord} \rightarrow \text{asp}$). The Violin part continues with a melodic line, featuring a circled section. The Viola and Violoncello parts continue with harmonic support and complex rhythmic patterns.