

Schiftenbleidt

for string orchestra

4 Violin I

4 Violin II

3 Viola

2 Violoncello

1 Contrabass

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A ♩ = 72
dark and sombre

Violin I: *pp* → *mf* → *pp* (gliss.)
Violin II: *pp* → *mf* → *pp* → *mf* → *pp* (sul D)
Viola: *pp* → *mf* → *pp* → *mf* → *pp* (sul D)
Violoncello: -
Contrabass: -

12

Vln. I: *mf* (gliss.) → *f* (sul G) → *mf* (gliss.)
Vln. II: *pp* → *mf* → *mf* → *pp* → *pp* → *mf* → *mf* → *pp*
Vla.: *mf* → *pp* → *pp* → *mf* → *mf* → *pp* → *pp* → *mf*
Vc.: -
Cb.: -

20

Vln. I: *mp* → *mf* (gliss.)
Vln. II: *mf* (gliss.) → *pp* → *mf* (gliss.)
Vla.: *mf* → *pp* → *mf* (sul A) → *pp* → *mf*
Vc.: -
Cb.: -

27

Musical score for measures 27-33. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 4/4. The score includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). Slurs with the word *gliss.* (glissando) are present over several notes in the Violin I, Viola, and Violoncello parts. A double bar line is located at the end of measure 33.

34

Musical score for measures 34-38. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 4/4. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). Slurs with the word *gliss.* (glissando) are present over several notes in the Violin I, Violin II, and Viola parts. A double bar line is located at the end of measure 38.

39 **B** smooth and bright

Musical score for measures 39-44. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The time signature is 4/4. The score includes dynamic markings: *mp* (mezzo-piano). Slurs with the word *gliss.* (glissando) are present over several notes in the Violin I, Violin II, Viola, and Violoncello parts. A double bar line is located at the end of measure 44.

49 majestic *mf*

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



54

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



60

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

Musical score for measures 66-70. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#). Measure 66 starts with a 2/4 time signature. Measures 67 and 68 are in 3/4 time. Measures 69 and 70 are in 4/4 time. The Vln. I part features a melodic line with glissando markings. The Vln. II, Vla., and Vc. parts feature sustained notes with glissando markings. The Cb. part is mostly silent.



Musical score for measures 71-75. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#). Measure 71 starts with a 5/4 time signature. Measures 72 and 73 are in 4/4 time. Measures 74 and 75 are in 4/4 time. The Vln. I part features a melodic line with glissando markings and a fermata. The Vln. II, Vla., and Vc. parts feature sustained notes with glissando markings. The Cb. part is mostly silent.



Musical score for measures 77-81. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#). Measure 77 starts with a 5/4 time signature. Measures 78 and 79 are in 4/4 time. Measures 80 and 81 are in 4/4 time. The Vln. I part features a melodic line with dynamic markings (mp, mf) and a triplet. The Vln. II, Vla., and Vc. parts feature sustained notes with glissando markings. The Cb. part is mostly silent.

99

sweetly

f

mf

mp > *pp* < *mp* > *pp* < *mp*

mf

mp > *pp* < *mp* > *pp* < *mp*

sweetly

f

mf < *f*

pp < *mp* > *pp* < *mp* > *pp*

pp < *mp* > *pp* < *mp* > *pp*

gliss.

mp < *mf* > *mp*

gliss.

mp < *mf* > *mp*

Cb.

104

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

f *mf* *f*
pp *mp* *pp*
f *mf* *f*
pp *mp* *pp*
mf *mp* *mp*
mp *pp* *mp*
mp *pp* *mp*
f *mf* *f* *gliss.* *gliss.* *gliss.*
f *mf* *f* *gliss.* *gliss.* *gliss.*

113

1.2. Vln. I *f* *mf*

3.4. Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mp*

1.2. Vln. II *f* *mp* *mf* 5

3.4. Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mp*

1. Vla. *mf* 5

2. Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

3. Vla. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

1. Vc. *mf* *gliss.* *mp* *mf*

2. Vc. *mf* *gliss.* *mp* *mf*

Cb.

C.ii

117

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

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

gliss. *gliss.* *gliss.* *gliss.*
gliss. *gliss.* *gliss.* *gliss.*

123

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

f
mf *3*
mp *pp* *mp* *pp* *mp*
f *ff* *3* *f*
mp *pp* *mp* *pp* *mp*
mf
pp *mp* *pp* *mp* *pp*
pp *mp* *pp* *mp* *pp*
gliss. *mf* *gliss.* *mp*
gliss. *mf* *gliss.* *mp*

Detailed description: This page of a musical score covers measures 123, 124, and 125. It features ten staves for string instruments and one for the double bass. The Violin I parts (1.2. and 3.4.) play melodic lines with dynamics ranging from *f* to *mf* and include triplet markings. The Violin II parts (1.2. and 3.4.) provide harmonic support with dynamics from *mp* to *ff*. The Viola parts (1., 2., and 3.) play sustained chords with dynamics from *pp* to *mp*. The Violoncello parts (1. and 2.) feature glissando markings and dynamics from *mf* to *mp*. The Double Bass part (Cb.) is mostly silent. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

135

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

3.4. Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

1.2. Vln. II *mp*

3.4. Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

1. Vla. *mf* 5

2. Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

3. Vla. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

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

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

Cb. *mp* *expressive*

145

1.2. Vln. I

3.4. Vln. I

1.2. Vln. II

3.4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

Cb.

f *mf* *f* *mf*

mf *mp* *mf* *mp* *mf* *mf*

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

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

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *f* *mf*

gliss. *gliss.* *gliss.*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *f* *mf*

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

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

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *f* *mf*

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

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

mf *mp* *f* *mf*

gliss. *gliss.* *gliss.*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *mf* *mp* *mf* *mf*

mf *mp* *f* *mf*

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

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

mf *mp* *f* *mf*

150

1.2. Vln. I

3.4. Vln. I

1.2. Vln. II

3.4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

Cb.

mf

pp

mp

pp

f

mp

pp

mp

mf

pp

pp

mp

f

mf

f

mf

gliss.

gliss.

gliss.

gliss.

f

mf

f

mf

gliss.

f

n

12

5

Detailed description: This page of a musical score, numbered 18, contains measures 150 through 153. The score is for a string ensemble and double bass. The instruments are arranged in a standard orchestral layout: Violins I (1.2. and 3.4.), Violins II (1.2. and 3.4.), Violas (1., 2., and 3.), Violas (1. and 2.), Cellos (1. and 2.), and Double Bass (Cb.). The key signature has one sharp (F#), and the time signature is 4/4. The score features a variety of dynamics including *mf*, *pp*, *mp*, *f*, and *n*. Performance techniques such as glissandos and a 12-measure slur are indicated. The first violin part (1.2. Vln. I) has a *mf* dynamic in measure 153. The second violin part (1.2. Vln. II) has a *f* dynamic in measure 151 and a 12-measure slur in measure 152. The double bass part (Cb.) has a *f* dynamic in measure 151 and a *n* dynamic in measure 153. The score is written in a clean, professional style with clear notation for notes, rests, and dynamics.

154

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

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

gliss. *gliss.* *gliss.* *gliss.*
3 *3* *3*
mf *f*

159

1.2. Vln. I

3.4. Vln. I

1.2. Vln. II

3.4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

Cb.

Dynamics: *mp*, *pp*, *mf*, *f*, *gliss.*, *>*

Measure numbers: 159, 160, 161, 162

D ♩ = 126 ultra precise

163

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

f *pp* *f* *pp* *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp*

f *pp* *f* *pp*

pp *f* *pp* *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp* *f*

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

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

gliss.

172

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

f *pp*
f *pp* *mf*
f *pp*
f *pp* *mf*
ff *f*
f *pp*
pp *f* *pp* *mf*
mf *pp*
mf *pp* *mf*
mf *pp*

extroverted! show off
gliss.
gliss.

6 3

180

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

mf *pp* *mf* *pp*

pp *mf* *pp* *mf*

mf *pp* *mf* *pp*

pp *mf* *pp* *mf*

pp *f*

mf *pp* *mf* *pp*

pp *mf* *pp* *mf*

serene and supportive

pp *f* *pp*

gliss. gliss.

5 3

190

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *f* *pp*

gliss. *> pp* *f* *5* *3*

199

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

pp *mf* *pp* *mf*
mf *pp* *mf*
pp *mf* *pp* *mf*
mf *pp* *mf*
pp *mf* *pp* *mf*
mf *pp* *mf*
pp *mf* *pp* *mf*
mf *pp* *mf*
f *pp*

5 3 5 3

207

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

pp *mf* *pp* *mf* *pp* *mf*

>pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

>pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

f *pp*

5 3 3

223

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

>pp *mf* *pp* *mf* *pp* *mf*

>pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

>pp *mf* *pp* *mf*

f *pp* *f* *pp*

pp *mf* *pp* *mf*

>pp *mf* *pp* *mf*

>pp *f* *pp* *f* *pp*

232

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

pp *mf* *pp* *mf*
>pp *mf* *pp* *mf*
pp *mf* *pp* *mf*
>pp *mf* *pp* *mf*
mf *f* *mf*
pp *mf* *pp* *mf*
>pp *mf* *pp* *mf*
pp *mf* *pp* *mf*
pp *mf* *pp* *mf*

5

258

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

mf *f* *ppp* *mp*
mf *f* *ppp* *mp*
ppp
ppp *mp*
mp *ppp* *mp* *ppp*
mp *ppp* *mp*
ppp *mp*
ppp *mp* *ppp*

5 3

5 3

266

Violins I (1.2. Vln. I, 3.4. Vln. I): Melodic lines with glissando markings and dynamic changes from *mf* to *p* to *f* and back to *mf*. Includes a triplet in measure 271.

Violins II (1.2. Vln. II, 3.4. Vln. II): Sustained notes with dynamics *mp*, *ppp*, and *mp*.

Violas (1. Vla., 2. Vla., 3. Vla.): Sustained notes with dynamics *mp* and *ppp*. Includes accents in measures 267 and 271.

Violoncellos and Double Basses (1. Vc., 2. Vc., Cb.): Sustained notes with dynamics *ppp* and *mp*. Includes accents in measures 267 and 271.

274

The image shows a page of a musical score for a string ensemble, starting at measure 274. The score is organized into systems for different instruments. The first system includes Violin I (I.2. Vln. I and 3.4. Vln. I) and Violin II (I.2. Vln. II and 3.4. Vln. II). The second system includes Viola (1. Vla. and 2. Vla.), and the third system includes Violoncello (1. Vc. and 2. Vc.) and Contrabass (Cb.).

Violin I (I.2. Vln. I and 3.4. Vln. I): Both parts play identical melodic lines. Measure 274 starts with a forte (*f*) dynamic. A triplet of eighth notes is marked with a '3' above it. Measure 275 features a piano (*p*) dynamic. Measure 276 has a mezzo-forte (*mf*) dynamic. Measures 277 and 278 feature quintuplets of eighth notes, marked with a '5' above them.

Violin II (I.2. Vln. II and 3.4. Vln. II): Both parts play sustained notes with long slurs. Measure 274 starts with a mezzo-piano (*mp*) dynamic. Measure 275 has a pianissimo (*ppp*) dynamic. Measure 276 has a *ppp* dynamic. Measure 277 has a *mp* dynamic. Measure 278 has a *mp* dynamic.

Viola (1. Vla. and 2. Vla.): Both parts play sustained notes with long slurs. Measure 274 has a *mp* dynamic. Measure 275 has a *mp* dynamic. Measure 276 has a *ppp* dynamic. Measure 277 has a *ppp* dynamic. Measure 278 has a *ppp* dynamic.

Violoncello (1. Vc. and 2. Vc.): Both parts play sustained notes with long slurs. Measure 274 has a *ppp* dynamic. Measure 275 has a *ppp* dynamic. Measure 276 has a *ppp* dynamic. Measure 277 has a *mp* dynamic. Measure 278 has a *mp* dynamic.

Contrabass (Cb.): The part is mostly silent, with sustained notes indicated by long slurs and some dynamic markings like *ppp* and *mp*.

Musical score for page 35, starting at measure 280. The score is for a string ensemble in 4/4 time. The instruments are Violins I (1.2. and 3.4.), Violins II (1.2. and 3.4.), Violas (1., 2., and 3.), Violins (1. and 2.), and Cello/Double Bass (Cb.).

Measure 280: Violins I and II play a trill (marked '3') on the first note. Dynamics are *f*.
Measure 281: Violins I and II continue the trill. Dynamics are *f*.
Measure 282: Violins I and II play a trill (marked '3') on the second note. Dynamics are *f*.
Measure 283: Violins I and II play a trill (marked '3') on the third note. Dynamics are *ppp*.
Measure 284: Violins I and II play a trill (marked '3') on the fourth note. Dynamics are *ppp*.
Violins II (1.2. and 3.4.) play a sustained note with a dynamic of *mp*.
Violas (1., 2., and 3.) play a sustained note with a dynamic of *mp*.
Violins (1. and 2.) play a sustained note with a dynamic of *ppp*.
Cello/Double Bass (Cb.) play a sustained note with a dynamic of *ppp*.

Additional markings include 'unis.' (unison) above the first Violin I staff in measures 283 and 284, and 'ppp' (pianissimo) markings throughout the section.

F
286

1.2. Vln. I
3.4. Vln. I
1.2. Vln. II
3.4. Vln. II
1. Vla.
2. Vla.
3. Vla.
1. Vc.
2. Vc.
Cb.

f *ppp*
f *ppp*
p
p
mf
p
p
mf
mf
mf
mf

becoming more aggressive
becoming more aggressive
becoming more aggressive
becoming more aggressive
becoming more aggressive

3 3

gradually release tension
molto rit.

294

1.2. Vln. I

3.4. Vln. I

1.2. Vln. II

3.4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

Cb.

aggressive

gliss. gliss. gliss. gliss. gliss. gliss.

6

f

becoming more aggressive

5

f

becoming more aggressive

5

f

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

f

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

f

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

f

3

f

3

f

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

f

gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

f

$\text{♩} = 72$

300

1.2. Vln. I

3.4. Vln. I

1.2. Vln. II

3.4. Vln. II

1. Vla.

2. Vla.

3. Vla.

1. Vc.

2. Vc.

Cb.

pp *mf* *n* *mf* *f*

n *n* *n* *n* *n* *n* *n* *n* *n* *n*

unis. unis. unis. unis. unis. unis. unis. unis. unis. unis.

G
306 relaxed and exhilarated

Musical score for measures 306-313. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The tempo/mood is "relaxed and exhilarated".

- Vln. I:** Starts with glissando markings. Includes a triplet of eighth notes and a quintuplet of eighth notes.
- Vln. II:** "sul G" marking. Dynamics: *p*, *mf*, *p*, *mp*.
- Vla.:** "sul G" marking. Dynamics: *p*, *mf*, *p*, *mp*.
- Vc.:** Dynamics: *p*, *mf*, *p*, *mp*.
- Cb.:** Mostly rests.



Musical score for measures 314-322. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The tempo/mood is "molto accel.". The mood changes to "relaxed and cool" in measure 322.

- Vln. I:** Dynamics: *p*, *pp*, *p*, *pp*.
- Vln. II:** "sul D" marking. Dynamics: *p*, *mp*, *pp*, *p*.
- Vla.:** "sul G" marking. Dynamics: *p*, *mp*, *pp*, *p*, *pp*.
- Vc.:** "sul D" marking. Dynamics: *p*, *mp*, *p*, *pp*.
- Cb.:** "relaxed and cool" marking. Dynamics: *mf*. Includes a triplet of eighth notes and a quintuplet of eighth notes.



Musical score for measures 323-330. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The tempo/mood is "molto rit." followed by "A tempo reminiscently".

- Vln. I:** Dynamics: *mp*, *f*, *mf*, *f*.
- Vln. II:** Dynamics: *pp*, *mp*.
- Vla.:** Dynamics: *p*, *mp*.
- Vc.:** Dynamics: *p*, *mp*, *mf*.
- Cb.:** Dynamics: *f*.

331

Vln. I

Vln. II

Vla.

Vc.

Cb.



337

Vln. I

Vln. II

Vla.

Vc.

Cb.



341

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

347

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* *mf*



353

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Cb. *n*



359

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*