

RUDY PERCIVAL

Drifting, Dancing
For Orchestra

(2021)

Instrumentation

2 Flutes (1 & 2 = piccolos)

Oboe

Cor Anglais

2 Clarinets in B $\flat$

2 Bassoons

4 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Bass Trombone

Tuba

Timpani (II, III & IV)

Percussion (2 players)*

Harp

Strings (minimum 8.6.5.4.3)**

* = Player I: Tam-tam, Bass Drum

Player II: Vibraphone, Pedal Glockenspiel (*a bow is required for the the Ped. Glock.*)

** = The principals of Violins I and II have separate solo parts.

Duration: *c. 8 minutes*

Programme Note

Drifting, Dancing intends to be (as the title would suggest) a dance, taking inspiration from Baroque forms and historically informed string playing techniques, as well as the concept of the Double Violin Concerto.

The piece opens with an unfurling of a cluster of pitches in the strings (always descending, as if sighing) and progresses by gradually expanding, contracting and developing a sequence of these clusters. Though at first the musical textures are relatively tranquil, interjections of more frenetic material break through into new harmonic areas, ultimately bringing the music to its climax. The final section of the piece is a coda, which functions to distil and invert the musical materials heard throughout the work.

Drifting, Dancing

RUDY PERCIVAL

Allegretto, pining $\text{♩} = 98$

2 3 4 5 6 7 8 9 10 11

Flute 1

Flute 2

Oboe

Cor Anglais

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion I

Percussion II

Harp

[Retune top string to G $\sharp$]

Allegretto, pining $\text{♩} = 98$
'baroque' in style

Solo Violin I

Violin I

Solo Violin II

Violin II

Viola

Violoncello

Contrabass

pp

sighing

div.

p

'baroque' in style

p sighing

p

pp

harmon mute, no stem

harmon mute, no stem

II

0

p

ALL STRINGS should play 'senza vib.'
throughout (unless otherwise indicated).

12 13 14 15 16 17 18

Fl. 1 *pp* *senza vib.*

Fl. 2 *ppp* *senza vib.* *pp* *tr*

Ob.

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1 *p* *pp*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp. *mf* *l.v. sempre* *p* *gliss.*

S. Vln. I

Vln. I

S. Vln. II

Vln. II

Vla.

Vc. *p* *pizz.* *p* *div.* *mp*

Cb. *mf* *0* *mp*

[illegible]

29 30 31 32 33 34 35

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp.

S. Vln. I

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

Cb.

pp

mf

pp

pp

pp

tr

p

gliss.

p

pizz. div.

mp

0

mp

B

37 38 39 40

Fl. 1 *mf* *pp*

Fl. 2 *mp* *pp* *p*

Ob. *pp*

C. A. *pp*

Cl. 1 *mp* *pp*

Cl. 2 *pp* *mp* *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. I $\text{H } \frac{4}{4}$

Perc. II

Hp. *mf* *p*

B

ord. *p*

S. Vln. I

Vln. I

ord. *p*

S. Vln. II

Vln. II

Vla.

Vc.

Cb.

41 42 43 44 45

Fl. 1 *pp* *p* *pp* *f*

Fl. 2 *pp* *p* *f*

Ob.

C. A.

Cl. 1 *pp* *p* *pp* *f*

Cl. 2 *pp* *p* *f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 (harmon, no stem) *pp*

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Hp. *pp*

S. Vln. I

Vln. I *p* *f*

S. Vln. II

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

C

47 48 49 50 51 52 53 54

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Perc. II

Hp.

C

S. Vln. I

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

Cb.

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

Tam-tam

This page contains measures 55 through 64 of a musical score. The instrumentation includes:

- Flutes:** Fl. 1, Fl. 2
- Oboe:** Ob.
- Clarinet:** Cl. 1, Cl. 2
- Bassoon:** Bsn. 1, Bsn. 2
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** Tpt. 1, Tpt. 2
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., Tba.
- Percussion:** Timp., T.-t., Perc. II (Vibraphone)
- Keyboard:** Hp.
- Strings:** S.Vln. I, Vln. I, S.Vln. II, Vln. II, Vla., Vc., Cb.

The score shows various dynamics such as *pp*, *p*, *f*, and *ppp*. A box labeled "Vibraphone" appears above the Perc. II staff. A bracketed section of measures 61-64 is marked with a forte (*f*) dynamic.

D

66 67 68 69 70 71

Fl. 1
Fl. 2
Ob.
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
T.-t.
Vib.
Hp.
D
S. Vln. I
Vln. I
S. Vln. II
Vln. II
Vla.
Vc.
Cb.

motor on (slow)
pp
p
IV
div.
p

solo
pp

72 73 74 75 76 77 78 79

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Vib.

Hp.

S. Vln. I

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

Cb.

solo

pp

f

pp

pp

f

p

ff

senza vib.

pp

ff

senza vib.

motor off

f

p

vib.

f

pp

senza vib.

ff

senza vib.

ff

unis.

p

mf

p

mf

p

arco, div.

p

(pizz.)

arco

p

E

81 82 83 84 85 86 87 88 89

Fl. 1 *p* *mp* *p* *ff* *mp* *p* *mp* *p*

Fl. 2 *p* *mp* *p* *ff* *mp* *p* *mp* *p*

Ob. *ff*

C. A.

Cl. 1 *ff* *ff*

Cl. 2 *ff* *ff*

Bsn. 1 *ff* *ff*

Bsn. 2 *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Tpt. 1 (harmon, no stem) *pp*

Tpt. 2 (harmon, no stem) *pp*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. *ff* *ff*

B. D. *f* *f*

Vib.

Hp.

E

S. Vln. I *p* *mp* *p* *mp* *p* *mp* *p*

Vln. I *ff* *ff*

S. Vln. II *p* *mp* *p* *mp* *p* *mp* *p*

Vln. II *ff* *ff* *pp*

Vla. *ff* *ff*

Vc. *ff* *ff* *div. unis. 3*

Cb. *ff* *ff*

90 91 92 93 94 95 96 97

Fl. 1 *ff*

Fl. 2 *ff*

Ob.

C. A. *f* *pp*

Cl. 1 *ppp* *ff* *ppp*

Cl. 2 *ppp* *ff*

Bsn. 1 *ppp* *ff*

Bsn. 2 *ppp* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ppp*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ppp*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. *ff* *ff*

B. D. *f* *f*

Vib.

Hp.

S. Vln. I *ord.* *ff*

Vln. I *ff* *ff*

S. Vln. II *ord.* *ff*

Vln. II *ff* *pp* *ff*

Vla. *ff* *ff*

Vc. *ff* *div.* *ff*

Cb. *ff* *ff*

F

99 100 101 102 103 104 105 106 107 108

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. *pp* *mf* *f* *mp* *mf* *p*

C. A. *mf* *p*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1

Bsn. 2

Hn. 1 *ppp*

Hn. 2

Hn. 3 *ppp*

Hn. 4

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Hp. *p* *ppp*

F

S. Vln. I *p* *pizz.* *mf*

Vln. I *p*

S. Vln. II *p* *mf*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *pizz.*

Cb. *p*

G

110 111 112 113

Fl. 1 *ff* *mp* *ff*

Fl. 2 *ff* *mp* *ff*

Ob. *ff*

C. A. *ff*

Cl. 1 *ff* *pp* *ff*

Cl. 2 *ff* *pp* *ff*

Bsn. 1 *ff* *ff*

Bsn. 2 *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Hn. 3 *ff* *ff*

Hn. 4 *ff* *ff*

Tpt. 1 *ff* *pp* *ff*

Tpt. 2 *ff* *pp* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

Timp. *ff* *ff*

B. D. *f* *f*

Vib.

Hp.

G

S. Vln. I *ff* *mp* *ff*

Vln. I *ff* *pp* *ff*

S. Vln. II *ff* *mp* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *fp* *fp*

Cb. *fp* *fp*

114 115 116 117 118

Fl. 1 *ff* *p*

Fl. 2 *p*

Ob.

C. A.

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Hp.

S. Vln. I

Vln. I *pp*

S. Vln. II

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

H

120 121 122 123 124 125 126

Fl. 1

Fl. 2

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Hp.

H

S. Vln. I

Vln. I

S. Vln. II

Vln. II

Vla.

Vc.

Cb.

pp

ppp

mf

p

ppp

pizz.

p

pizz.

p

vib.

sul tasto

div. sul tasto

sul tasto

127 128 129 130 131 132 133

Fl. 1 *pp* *p* *p* *mf*

Fl. 2 *pp* *p*

Ob.

C. A.

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Hp. *pp* *gliss.* *mf* *f*

S. Vln. I *mf* senza vib.

Vln. I

S. Vln. II *mf* senza vib.

Vln. II

Vla.

Vc.

Cb.

[illegible]

This page of the musical score covers measures 145 through 152. The instrumentation includes woodwinds (Flutes, Oboe, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba, Timpani, Bass Drum), and strings (Violins, Viola, Violoncello, Contrabass). The score is characterized by intricate rhythmic figures, particularly in the woodwinds and strings, often using triplets and sixteenth notes. Dynamic markings are prominent, ranging from *pp* (pianissimo) to *ff* (fortissimo). The key signature remains one flat throughout this section.

K 154 155 156 157 158 159 160 161 162 163 164 165 **G.P**

Fl. 1 *ff* *3* *3* *ff* *p* To Picc.

Fl. 2 *ff* *3* *3* *ff* *p* To Picc.

Ob. *ff* *ff* *p*

C. A. *f* *ff* *p* *ppp*

Cl. 1 bell up! *ff* *sub.* *f* *ff* *ord.* *p* *ppp*

Cl. 2 bell up! *f* *ff* *ord.* *p* *ppp*

Bsn. 1 *fp* *f* *ff* *p* *ppp*

Bsn. 2 *fp* *f* *ff* *p* *ppp*

Hn. 1 *fp* *f* *ff* *p*

Hn. 2 *fp* *f* *ff* *p*

Hn. 3 *fp* *f* *ff* *p*

Hn. 4 *fp* *f* *ff* *p*

Tpt. 1 *ff* *p* *ppp*

Tpt. 2 *ff* *p* *ppp*

Tbn. 1 *fp* *f* *ff* *p* *ppp*

Tbn. 2 *fp* *f* *ff* *p* *ppp*

B. Tbn. *fp* *f* *ff* *p* *ppp*

Tba. *fp* *f* *ff* *p* *ppp*

Timp. *fp* *ff* *ppp*

T.-t. *f* *mp* *ff*

Vib. *ff*

Hp. *ff*

K S.Vln. I *ff* *3* *3* *f* *ff* *p* **G.P**

Vln. I *f* *div. in 2* *ff* *p*

S. Vln. II *f* *3* *3* *f* *ff* *p*

Vln. II *ff* *arco, div.* *f* *ff* *p*

Vla. *f* *(trem.)* *ff* *sul pont.* *pp*

Vc. *f* *div.* *ff* *sul pont.* *pp*

Cb. *f* *div.* *ff* *sul pont.* *pp*

23

175 176 177 178 179 180 181 182 183 184 185

Picc. 1 *p* *pp*

Picc. 2 *p* *pp*

Ob. *pp* *pp* *mp* *pp*

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Ped. Glock. *mp* *mp*

Hp.

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

Vln. I

S. Vln. II *arco* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II

Vla. *unis., pizz.* *0* *ppp*

Vc. *unis. (arco)* *ppp*

Cb.

186 187 188 189 190 191 192 193 194 195

Picc. 1 *ppp*

Picc. 2 *ppp*

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

T.-t.

Ped. Glock. *mp* *mp*

Hp. *F#*

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

Vln. I *ppp*

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

Vln. II

Vla.

Vc.

Cb.

Allow the sound to completely fade. Do not lift ped.

Allow the sound to completely fade.