

DRIFTING INDIGO

BENJAMIN D. TAYLOR

for orchestra

*commissioned by
The Toledo Symphony Youth Philharmonic Orchestra and
The Detroit Symphony Orchestra Civic Philharmonic
Kenneth Thompson, conductor*

2012

INSTRUMENTATION

SCORE IN C

(Instruments that sound at the octave or double octave are notated at their written pitch.)

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Timpani
3 Percussion

Harp
Piano

Strings

PERCUSSION INVENTORY

- 1.) bass drum, snare drum, splash cymbal
- 2.) gong (or large tam-tam), small tam-tam, suspended cymbal, bongo
- 3.) chimes, glockenspiel, slap stick, wood block, wind chimes, vibraphone

Duration: 6 minutes

DRIFTING INDIGO

Benjamin D. Taylor (b.1983)
(ASCAP)

♩ = 54

♩ = 60

Flute 1,2

Oboe 1,2

Clarinet 1,2 in B_♭

Bassoon 1

Bassoon 2

Horn 1,3 in F

Horn 2,4 in F

Trumpet 1 in C

Trumpet 2 in C

Trumpet 3 in C

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5 6

A

Fl. 1 Solo *p* *pp* *pp* *mp*

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

Ob. 1,2

Cl. 1 *pp* *pp* *p* *mp*

Cl. 2 Solo *p* *pp*

Bsn. 1 *sim.* (each note gets a little accent and then decays) *pp* *p*

Bsn. 2 *pp* *p* *pp*

Hn. 1,3 stopped *a2* *mf*

Hn. 2,4 stopped *a2* *mf*

Tpt. 1 Solo straight mute *mf* *p* *pp*

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *vibes* Solo *p* *mf* *l.v. sempre (w/ pedal down)*

Hp. *mf*

Pno. (continue to keep pedal down)

Vln. I Solo arco *mf* *pizz.* *fp* *mp* *pp*

Vln. II

Vla.

Vc.

Cb.

A

Fl. 1 *pp* *mp* *pp*

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

Ob. 1

Ob. 2

Cl. 1 *pp* *p* *mp* *p* *pp* *mp*

Cl. 2 *mp* *pp*

Bsn. 1 *mp* *pp* *p*

Bsn. 2 *p* *mp* *pp*

Hn. 1,3 Solo open 1. *mp*

Hn. 2,4

Tpt. 1,2,3

Tbn. 1,2

B. Tbn.

Tuba

Timp. *mp* *p*

Perc. 1

Perc. 2

Perc. 3 (vibes) *mp*

Hp. *p.d.l.t.* *mp*

Pno. *mp* *mp* *p*

Vln. I Solo non-vib. *p* *mp* *pp* Solo ord. *mp* *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *mp* *p*

B

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1,2

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

Cl. 2 *p* *pp*

Bsn. 1 *pp* *p* *mp*

Bsn. 2 *p*

Hn. 1,3 *p* Solo muted 1. *pp*

Hn. 2,4

Tpt. 1 Solo (muted still) *p* *pp*

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tuba (light articulation) *pp* *p* *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 (vibes) *p*

Hp. *p*

Pno. *p* *mp*

B

Vln. I Solo *p* *pp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Fl. 1 *pp* *mp* *p* *p* *pp*

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

Ob. 1 *p* *mf* *p* *mp* *pp*

Ob. 2 *pp* *mp* *mf* *pp*

Cl. 1 *pp* *pp* *mp* *p* *pp*

Cl. 2 *pp* *mf* *pp* *p* *pp*

Bsn. 1 *mp* *p* *pp*

Bsn. 2 *mp* *mf* *p*

Hn. 1,3 *pp* *p* *mp* (breathe at rests)

Hn. 2,4 *pp* *p* *mp* (breathe at rests)

Tpt. 1 *pp* *p* *mp* (breathe at rests)

Tpt. 2 *pp* *p* *mp* (breathe at rests)

Tpt. 3 *pp* *p* *mp* (breathe at rests)

Tbn. 1 *pp* *p* *mp* (breathe at rests)

Tbn. 2 *pp* *p* *mp* (breathe at rests)

B. Tbn. *pp* *p* *mp*

Tuba *mf* *p* *pp*

Timp. *mf* *p* *pp*

Perc. 1 *sus. cymb. soft mallets*

Perc. 2 *pppp* *p* *mp*

Perc. 3 *pppp* *p* *mp*

Hp.

Pno. *mf* *p*

Vln. I *pp* *p* *mf* *p* *mp* *pp* *Solo*

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

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

D ♩ = 80

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 (sus. cymb.)

Perc. 3

Hp.

Pno.

D ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Fl. 1 *Solo* *mf* *pp*

Fl. 2 *pp* *mf* *pp*

Ob. 1 *pp* *mf* *pp*

Ob. 2 *Solo* *mf* *pp*

Cl. 1,2 *mf* *1. Solo* *mf*

Bsn. 1,2 *1. Solo* *mf*

Hn. 1,3 *p* *mp* *mf* *p* *mp*

Hn. 2,4 *p* *mp* *mf* *p* *mp*

Tpt. 1 *p* *mp* *mf* *p* *mp*

Tpt. 2 *p* *mp* *mf* *p* *mp*

Tpt. 3 *p* *mp* *mf* *p* *mp*

Tbn. 1 *p* *mp* *mf* *p* *mp*

Tbn. 2 *p* *mp* *mf* *p* *mp*

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

E

Vln. I *mp*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *pizz.*

Cb.

F

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

Fl. 2 *mf* *pp* *mf* *pp*

Ob. 1 *mf* *pp* *mf*

Ob. 2 *pp* *mf* *pp* *mf*

Cl. 1 *pp* *mf* *pp*

Cl. 2 *Solo* *mf* *pp* *mf* *pp*

Bsn. 1,2 *pp* *Solo* *mf* *pp*

Hn. 1,3 *p* *mf* *p* *mf*

Hn. 2,4 *p* *mf* *p* *mf*

Tpt. 1 *p* *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf*

Tpt. 3 *p* *mf* *p* *mf*

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf*

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3 *glock.* (also must have slap stick either ready in hand or close by) *mf*

Hp. *mf*

Pno.

F

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb.

G

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *pp* *mf*

Ob. 2 *pp* *mf* *mf*

Cl. 1 *mf* *pp* *mf*

Cl. 2 *mf*

Bsn. 1,2 *a2* *mf* *p* *mp* *mf* *p* *mf* *p* *mf*

Hn. 1,3 *p* *mf* *p* *mf* *p*

Hn. 2,4 *p* *mf* *p* *mf* *p*

Tpt. 1 *p* *mf* *p* *mf* *p*

Tpt. 2 *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p*

Tbn. 1 *p* *mf* *p* *mf* *p*

Tbn. 2 *p* *mf* *p* *mf* *p*

B. Tbn. *mf* *p* *mp* *mf* *p* *mf* *p* *mf*

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

Timp.

Perc. 1

Perc. 2

Perc. 3 (glock.)

Hp. *8va*

Pno. *mf*
Ped. ad lib.

G

Vln. I *f*

Vln. II *f*

Vla. *pizz.* *f*

Vc. *mf* *pizz.*

Cb. *mf*

Fl. 1 *pp* *mf*

Fl. 2 *mf* *pp* *mf*

Ob. 1 *mf*

Ob. 2 *pp* *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1,2 *p* *mf* *p* *mf* *p* *mf*

Hn. 1,3 *mf* *p* *mf*

Hn. 2,4 *mf* *p* *mf*

Tpt. 1 *mf* *p* *mf*

Tpt. 2 *mf* *p* *mf*

Tpt. 3 *mf* *p* *mf*

Tbn. 1 *mf* *p* *mf*

Tbn. 2 *mf* *p* *mf*

B. Tbn. *p* *mf* *fp* *mf*

Tuba *p* *mf* *fp* *mf*

Timp.

Perc. 1

Perc. 2 *bongo w/ sticks* *fp*

Perc. 3 (glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 109, 110, and 111. The instruments are arranged as follows from top to bottom: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1,2, Hn. 1,3, Hn. 2,4, Tpt. 1, Tpt. 2,3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1 (bs. dr.), Perc. 2 (sus. cymb.), Perc. 3 (glock.), Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion section features complex rhythmic patterns with dynamic markings of *fff* and *pp*. The strings provide harmonic support with sustained notes and rhythmic patterns. Specific performance instructions include *mf* for measures 109-110 and *pp* for measure 111. Fingerings and breath marks are indicated throughout the score.

P

Musical score for measures 112-114. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 3 and 2, 4, Trumpets 1, 2, 3, Trombones 1, 2, Baritone, Tuba, Timpani, Percussion 1 (bass drum), Percussion 2 (suspended cymbal), Percussion 3 (glockenspiel), Harp, and Piano. The score features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *pp* and *sf*. Performance instructions for the horns include "a2 to the fore!".

P

Musical score for measures 112-114, continuing from the previous page. It features parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with sixteenth notes and triplets. Dynamic markings include *pp* and *sf*.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 (bs. dr.)

Perc. 2 (sus. cymb.)

Perc. 3 (glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(C# to D)

(G to A)

mp

fff

mp

fff

mp

fff

vo

va

Q

Fl. 1

Fl. 2

Ob. 1
(C \sharp to D \flat)

Ob. 2
(G to A)

Cl. 1

Cl. 2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.
pp — *fff* *pp* — *fff* *pp* — *fff*

Perc. 1
(bs. dr.)
pp — *fff* *pp* — *fff* *pp* — *fff*

Perc. 2
(sus. cymb.)
pp — *fff* *pp* — *fff* *pp* — *fff*

Perc. 3
(glock.)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Q

