

Concert String Orchestra

FULL SCORE



CARL FISCHER

PERFORMANCE  
SERIES

Grade 3

# Drifting

Bruce W. Tippette

CAS113  
INSTRUMENTATION

Full Score .....	1
Violin I .....	8
Violin II .....	8
Violin III (Viola T.C.) .....	2
Viola .....	5
Cello .....	5
Bass .....	5
Piano .....	1

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## About the Composition

The musical passages in this piece for string orchestra conjure images of something, perhaps a leaf, gently drifting down a river in the woods. It journeys through twists and turns, placid streams and roaring rapids, eventually making a grand entrance into open waters. As *Drifting* opens, soft pizzicato strings are uttered in the lower string voices, while the upper voices slowly swell into the appearance of the main motive in m. 9. This theme develops and passes through several voices until being replaced by a new motive in m. 36, accompanied by driving rhythms and frequent modulations. A powerful resurgence of the original motive occurs in m. 60. Melodic remnants of the previous sections are presented in a new fashion as the piece comes to a dramatic close with all voices playing in rhythmic unison in the closing measures.

## About the Composer

Bruce W. Tippette (b. 1985) is an American composer, performer, and educator, who has written and published music for chorus, concert band, orchestra, handbells, and solo/small ensembles. He holds a Master of Music from the University of North Carolina School of the Arts in music composition and a Bachelor of Music in both music composition/theory and also music education from Appalachian State University. His compositions have been performed internationally, and he actively receives commissions for both choral and instrumental ensembles. In addition to his concert works, Tippette has composed original compositions for choreographers, film, and has co-composed music for a children's musical. Tippette's work *Unconquered*, written for orchestra, won the 2012 Mary Starling Composition Competition, and the Winston-Salem Symphony performed it four subsequent times. Additionally, he was chosen in 2012, 2013 and 2014 to compose five new works as part of an experimental collaboration with Cirque du Soleil and the University of North Carolina School of the Arts.

Tippette is the recipient of many awards, including the North Carolina Teaching Fellows Scholarship and the Lynn Freeman Olson Composition Award for his piano solo *Dance of Fire*. As an educator, he teaches music composition, theory, piano, and voice at the Community Music School of the University of North Carolina School of the Arts, and he is the Youth Music and Handbell Director at Augsburg Lutheran Church. He also works as a freelance engraver for Wayne Leupold Editions, a publisher of organ music, and is a frequently sought-after rehearsal accompanist. He resides in Winston-Salem, North Carolina, with his wife, Elizabeth, and their son and daughter.

For more information, please visit [www.brucewtippen.com](http://www.brucewtippen.com).

**Full Score**

For the RJ Reynolds High School Symphonic Orchestra, Winston-Salem, NC  
Margaret Rehder, Director

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**Drifting****Drifting along... (♩ = 52-60)****BRUCE W. TIPPETTE**

Musical score for the first system of "Drifting" by Bruce W. Tippette. The score includes parts for Violin I & II, Viola, Cello, Bass, and Piano. The key signature is G major (two sharps). The time signature is common time (indicated by '8'). The tempo is marked "Drifting along... (♩ = 52-60)". The piano part includes dynamic markings **p** and **pizz.**. The score is divided into measures 1 through 4, separated by vertical bar lines. Measures 1-3 show mostly rests or sustained notes. Measure 4 begins with a dynamic **p**, followed by a sixteenth-note pattern in the piano part.

Musical score for the second system of "Drifting" by Bruce W. Tippette. The score includes parts for Vln. I & II, Vla., Cello, Bass, and Pno. The key signature is G major (two sharps). The time signature is common time (indicated by '8'). The piano part includes dynamic markings **p** and **mp**. The score is divided into measures 5 through 8, separated by vertical bar lines. Measures 5-7 show eighth-note patterns in the piano part. Measure 8 concludes with a dynamic **#p**.

9

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno.

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

9 10 11 12 13

= =

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Pno.

*v* *v* *v* *v* *v* *v*

14 15 16 17 18

[20]

This page contains six staves for string and piano parts. Measures 19-23 are shown. The first two staves (Vln. I and Vln. II) play eighth-note patterns with dynamics *mf*. The Vla. and Cello provide harmonic support with sustained notes and eighth-note patterns. The Bass provides rhythmic drive with eighth-note patterns. The Pno. part features eighth-note chords. Measure 20 includes pizzicato markings (pizz.) and arco markings.

19            20            21            22            23

=    =

[28] *a tempo*

This page contains six staves for string and piano parts. Measures 24-28 are shown. The Vln. I and Vln. II parts feature eighth-note patterns with dynamics *arco*, *cresc.*, *poco rit.*, and *f*. The Vla., Cello, and Bass provide harmonic support with eighth-note patterns and dynamics *cresc.*, *arco*, and *f*. The Pno. part features eighth-note chords with dynamics *cresc.* and *f*.

24            25            26            27            28

port.

29            30            31            32            33

**36**

34            35            36            37            38



48

I Vln. II Vla. Cello Bass Pno.

This section shows five staves of musical notation. The first two staves are for Violin I and Violin II, both in treble clef. The third staff is for Cello in bass clef. The fourth staff is for Bass in bass clef. The fifth staff is for Piano in bass clef. Measure 47 starts with eighth-note patterns in Violin I and Violin II. Measures 48 and 49 show dynamic markings 'ff' (fortissimo) and 'Div.' (divisi). Measure 50 includes dynamic markings 'V' and 'ff'. Measure 51 concludes the section.

47 48 49 50 51

56

I Vln. II Vla. Cello Bass Pno.

This section shows five staves of musical notation. The first two staves are for Violin I and Violin II, both in treble clef. The third staff is for Cello in bass clef. The fourth staff is for Bass in bass clef. The fifth staff is for Piano in bass clef. Measure 52 starts with eighth-note patterns in Violin I and Violin II. Measures 53 and 54 show dynamic markings 'dim.', 'p', 'mf', and 'p sub. cresc.'. Measure 55 includes dynamic markings 'mf', 'p sub. cresc.', 'pizz.', and 'dim.'. Measure 56 concludes the section.

52 53 54 55 56

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57                    58                    59                    60                    61

**I** Vln. *pp cresc.*      rit.      **60** *a tempo*      **ff**

II

Vla.

Cello

Bass

Pno.

Div.

arco      rit.

*mf*      *ff*

*mf*      *ff*

*mf*      *ff*

*mf*      *ff*

57                    58                    59                    60                    61

**I** Vln.      Div.      rit.      **ff**

II

Vla.

Cello

Bass

Pno.

*mf*      *ff*

*mf*      *ff*

*mf*      *ff*

*mf*      *ff*

68

Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

67      68      69      70      71

76

Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

72      73      74      75      76

Musical score for measures 77 through 80. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The instrumentation is as follows:

- Vln. I:** Measures 77-78 play eighth-note patterns. Measure 79 rests. Measure 80 plays eighth-note patterns.
- Vln. II:** Measures 77-78 play eighth-note patterns. Measure 79 rests. Measure 80 plays eighth-note patterns.
- Vla.:** Measures 77-78 play eighth-note patterns. Measure 79 rests. Measure 80 plays eighth-note patterns.
- Cello:** Measures 77-78 play eighth-note chords. Measure 79 rests. Measure 80 plays eighth-note chords.
- Bass:** Measures 77-78 play eighth-note chords. Measure 79 rests. Measure 80 plays eighth-note chords.
- Pno.:** Measures 77-78 play eighth-note chords. Measure 79 rests. Measure 80 plays eighth-note chords.

Measure numbers 77, 78, 79, and 80 are indicated below the staves.

Musical score for measures 81 through 85. The instrumentation is the same as the previous section: Vln. I, Vln. II, Vla., Cello, Bass, and Pno.

**Measure 81:** Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass play eighth-note chords. Pno. plays eighth-note chords.

**Measure 82:** Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass play eighth-note chords. Pno. plays eighth-note chords.

**Measure 83:** Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass play eighth-note chords. Pno. plays eighth-note chords.

**Measure 84:** Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass play eighth-note chords. Pno. plays eighth-note chords. Dynamics: **f**, **ff**, **ff**, **ff**.

**Measure 85:** Vln. I and Vln. II play eighth-note patterns. Vla., Cello, and Bass play eighth-note chords. Pno. plays eighth-note chords.

Measure numbers 81, 82, 83, 84, and 85 are indicated below the staves.

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

Div.

86 87 88 89 90

91

I  
Vln.  
II  
Vla.  
Cello  
Bass  
Pno.

Div. ff Div. ff Div. ff Div. ff Div. ff Div. ff

pizz. arco pizz. arco pizz. arco

91 92 93 94

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