

**JEFFREY RYAN**

**DRIVETIME**

**FOR STRING ORCHESTRA**

Perusal Copy

**COMMISSIONED BY**  
**THE MORNINGSIDE MUSIC BRIDGE**

**JEFFREY RYAN**  
**DRIVETIME**

***Instrumentation***

String orchestra (suggested minimum 66442—note that the celli are at times divisi a4)

***Performance notes***

Total performance time ca. 10 minutes.

 tied note ends with a sharp accent (no bow change).

 give note a slight rhythmic and dynamic stress.

*s.t.* = sul tasto

*s.p.* = sul ponticello

*c.l.b.* = col legno battuto

All glissandi begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration. Note that some glissandi end under the same bow, while others have a bow change at the arrival note.

This work makes frequent use of metric modulation. Typically, the modulating duration/rhythm is clearly heard in one part and/or the first measure of the "new" tempo is a sustained note to allow for the ensemble's re-orientation. Occasionally (e.g. measure 55) the final bar at the "old" tempo can be subdivided by the conductor, in effect creating a conducted pickup measure in the "new" tempo.

Other performance notes are given as required in the score and/or part.

***Programme notes***

***Drivetime*** is inspired by the idea of travelling and the way that we perceive time when in motion. When we are in a car on a highway, for example, it may feel like we are moving quickly. But to someone looking down from a plane flying overhead, that car looks like it is barely moving. Meanwhile, that person in the plane may be moving very quickly relative to the earth, but from inside the plane the speed feels slow. In heavy traffic, every vehicle may be moving slowly and incrementally, but from a distance, it looks like they are not moving at all (and it may certainly feel like that to the drivers). It may seem like movement is suspended, yet within that suspension, each vehicle is still in motion.

In this single-movement high-energy work for string orchestra, we experience the passage of time at multiple levels, all related to the same inner pulse. Time passes in real time, in slow motion, and sped up, the differences being only in our perception. The music presses intensely forward, turns to a sensation of slowing down, becomes suspended as though the movement were viewed from a distance, and speeds up again, finally closing on an explosion of energy.

***Drivetime*** was commissioned by The Morningside Music Bridge.

**DRIVETIME****JEFFREY RYAN*****B = 144* Intense, deliberate**

vnI      vnII      va      vc      cb

III      IV      III      IV      unis. IV  
 n.      ppp      pp      p      mp      mf  
 II      imperceptible bow changes      unis. (IV)  
 mp (harmonics sound 8ve lower)      f sfmf  
 1      2      3      4      5      6      7      8      9      10

A  
 unis. (IV)  
 f sfmf  
 unis. III  
 f sfmf  
 unis. f  
 pizz. secco, very pointed

\*Cluster: Choose one pitch in the indicated range. Do not duplicate pitches within the section. If there are more than 12 players in the section, duplicate the D.

always forceful accents

vnI      vnII      va      vc      cb

always forceful accents      always forceful accents      always forceful accents  
 I      always forceful accents  
 sfmf

11      12      13      14      15      16

**B**

vnI      vnII      va      vc      cb

>> >> >> >> >>

17      18      19      20      21

vnl  
vnII  
va  
vc  
cb

22 23 24 25

vnl  
vnII  
va  
vc  
cb

26 27 28 29

vnl  
vnII  
va  
vc  
cb

30 31 32 33

vnl vnlI vnlII vna vca vcb

[34] [35] [36] [37]

**D**

vnl vnlI vnlII vna vca vcb

[38] [39] [40] [41] [42] [43] [44] [45]

**E**

vnl vnlI vnlII vna vca vcb

[46] [47] [48] [49] [50]

*solo expr., dolce*

$\frac{3}{8}$  =  $\frac{2}{8}$        $\frac{3}{8}$  = 36

F  $\frac{144}{4}$  *Quietly urgent tutti*

vnI  
vnII  
va  
vc  
cb

51 52 53 54 55 56

=

vnI  
vnII  
va  
vc  
cb

57 58 59 60

G

vnI

vnII

va

vc

cb

61      62      63      64

**=**

vnI

vnII

va

vc

cb

65      66      67      68

div. H

vnI

vnII

va

vc

cb

69 70 71 72

**=====**

vnI

vnII

va

vc

cb

73 74 75 76 77

**=====**

J

vnI

vnII

va

vc

cb

78 79 80 81 82

vnl      *mf* — *mp*

vnlII

va      *mf* — *mp*

vc

cb

[83]                    [84]                    [85]                    [86]                    [87]

vnl      *gl.* *b*

vnlII

va      *arcu* *unis.*

vc

cb

[88]                    [89]                    [90]                    [91]                    [92]

vnl      *always forceful accents*

vnlII      *always forceful accents*

va

vc

cb

[93]                    [94]                    [95]                    [96]                    [97]                    [98]

vnI  
vnII  
va  
vc  
cb

*non-div.*  
*non-div.*  
*non-div.*

*s.p.* ————— *s.f.* ————— *s.p.* ————— *s.p.* —————

99 100 101 102 103

vnI  
vnII  
va  
vc  
cb

**L**

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

*III ord.*  
*ord.*

104 105 106 107

vnI  
vnII  
va  
vc  
cb

*mf*  
*mf*

108 109 110 111

Musical score for strings and basso continuo, measures 112-115. The score includes parts for vnI, vnII, va, vc, and cb. Measure 112: vnI rests. Measure 113: vnII and va play eighth-note patterns; vc has sustained notes with grace notes. Measure 114: vnII and va continue eighth-note patterns; vc has sustained notes with grace notes. Measure 115: vnII and va play eighth-note patterns; vc has sustained notes with grace notes.

M

vnI

vnII

va

vc

cb

[116] [117] [118] [119] [120]

Musical score for strings and basso continuo, measures 121-124. The score includes parts for vnI, vnII, va, vc, and cb. Measure 121: vnI (p), vnII (f), va (f), vc (f). Measure 122: vnI (f), vnII (p), va (p), vc (p). Measure 123: vnI (p), vnII (f), va (f), vc (p). Measure 124: vnI (p), vnII (p), va (p), vc (p). The basso continuo (cb) part is present in the score but has no visible notation in these measures.

**N**

vnI      *f*

vnII     *f*

va       *f*

vc       *f*

cb       *f*

[125]    [126]    [127]    [128]    [129]

**=**

*BPM = 108*

vnI     *mf*

vnII    *mf*

va       *mf*

vc       *mf*

cb       *mf*

[130]    [131]    [132]    [133]    [134]

*O* *BPM = 54 Time passing in slow motion*

**=**

vnI

vnII

va

vc

cb

*fast to slow,  
unsync., in one bow*

*s.t.*

*grad. → ord.*

[135]    [136]    [137]

P

vnI

vnII

va

vc

cb

[138] [139] [140] ***pp*** [141] [142] [143] [144]

***Premier Copy***

vnI

vnII

va

vc

div. a4 passionately  
ord. >

*mf* 3

passionately  
ord. >

*mf* 3

passionately  
ord. >

*mf* 3

passionately  
ord. >

*mf*

cb

[145] [146] [147] [148] [149] [150]

**Q**

vnI  
vnII  
va  
vc  
cb

[151] [152] [153] [154] [155] [156]

**R**

vnI  
vnII  
va  
vc  
cb

[157] [158] [159] [160] [161] [162]

vnl  
vnII  
va  
vc  
cb

*8va*

*pp*

*p*

*mp*

*p*

*gl.*

*gl.*

*gl.*

*gl.*

*gl.*

*gl.*

*play upper D only if low D is not available*

[163] [164] [165] [166] [167] [168]

S = 72 Like held breath

vnl  
vnII  
va  
vc  
cb

*4 soli div.*

*p < mf > p*

*p < mf > p*

*3 soli div.*

*p < mf > p*

*2 soli div.*

*p < mf > p*

*p < mf > p*

*tutti div. (as in m. 4)*

*III*

*n.*

*tutti div. (as in m. 4)*

*IV*

*n.*

*extreme bow pressure*

*crunch, ugly*

*unis. c.l.b.*

*c.l.b.*

*mf*

T = 144 Tempo I

[169] [170] [171] [172] [173] [174] [175]

*div. a2*

vnl *mf*

vnl *mf*

*div. a2*

vnl *mf*

*vnII*  
*unis.*  
*c.l.b.*

va *mf*

vc

cb

[176] [177] [178] [179]

**≡**

vnl

vnl

vnII

va

vc

cb

[180] [181] [182] [183]

**U**

vnl  
vnII  
va  
vc  
cb

*unis.*  
*mf*  
*unis.*  
*mf*  
*gl.*  
*arco ord.*  
*mf*  
*div.*  
*arco ord.*  
*mf*  
*gl.*  
*gl.*

[184] [185] [186] [187]

vnl  
vnII  
va  
vc  
cb

*gl.*  
*gl.*  
*f*  
*f*  
*f*

[188] [189] [190] [191]

**V**

vnl  
vnII  
va  
vc  
cb

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

[192] [193] [194] [195]

vnl

vnl

vnl

vnl

vnl

vnl

196      197      198      199

=

vnl

vnl

vnl

vnl

vnl

200      201      202      203

=

vnl

vnl

vnl

vnl

vnl

204      205      206      207

vnl  
vnII  
va  
vc  
cb

[208] [209] [210] [211]

vnl  
vnII  
va  
vc  
cb

[212] [213] [214]

vnl  
vnII  
va  
vc  
cb

X

III

*mf*

*f*

*unis.*  
*arco* III

[215] [216] [217] [218]

vnl                              *unis.*

vnl                              *mf*

vnl                              *mf*

vnl                              *non-div.*

vnlI

vnlII

va

vc

cb

[219]                         [220]                         [221]                         [222]                         [223]

=

vnl                              *mf*

vnl                              *mf*

vnl                              *non-div.*

vnl                              *mf*

vnl                              *mf*

vnlI

vnlII

va

vc

cb

[224]                         [225]                         [226]                         [227]

=

vnl                              *non-div.*

vnl                              *non-div.*

vnl                              *non-div.*

vnl                              *non-div.*

vnl                              *non-div.*

vnlI

vnlII

va

vc

cb

[228]                         [229]                         [230]

=

**Y** = 96 Suddenly releasing

vnI

vnII

va

vc

cb

231      232      233      234      235      236

**P**erusal**C**opy

vnI

vnII

va

vc

cb

237      238      239      240      241

**Z** = 64 Unwinding

vnI

vnII

va

vc

cb

242      243      244      245      246      247      248

3  
= 36

vnI      A1      = 144 *Tempo I*

vnII      *tutti*  
*non-div.*      *pp*  
*pp*  
*(non-div.)*

va      *gl.*  
*pp*  
*gl.*

vc      *pp*  
*pp*

cb      *mf*

[249]      [250]      [251]      [252]      [253]      [254]      [255]

B1

vnI

vnII

va

vc

cb      *mf*

[256]      [257]      [258]      [259]      [260]      [261]

vnI

vnII

va

vc

cb

[262]      [263]      [264]      [265]      [266]

**C1**

vnI  
vnII  
va  
vc  
cb

[267] [268] [269] [270] [271]

vnI  
vnII  
va  
vc  
cb

[272] [273] [274] [275]

**D1**

vnI  
vnII  
va  
vc  
cb

[276] [277] [278] [279] [280]

vnl      *gl.*      *jeté*      (*single bounce*)

vnl      *f > p*      *f*      *p*      *ff*      *ff*      *jeté*      (*single bounce*)

vnl      *> p*      *f*      *p*      *ff*      *ff*      *jeté*      (*single bounce*)

vnl      *f > p*      *f*      *p*      *ff*      *ff*      *jeté*      (*single bounce*)

vcl      *f > p*      *f*      *p*      *ff*      *ff*

cb      -

[281]      [282]      [283]      [284]      [285]

**E1**

vnl      *ord. II*      *f*      *p*      *mp*

vnl      *ord.*      *f*      *p*      *mp*

vnl      *ord.*      *f*      *p*      *mp*

vnl      *ord.*      *f*      *p*      *mp*

vnl      *pizz. III*      *f*      *p*      *secco*      *mp*

[286]      [287]      [288]      [289]      [290]      [291]

vnl      *mf*      *ff*      *sfp < ff*      *ff*

vnl      *mf*      *ff*

[292]      [293]      [294]      [295]      [296]      [297]