

Repercussive

Matthew Whiteside
2017

for symphony orchestra



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Orchestra

3 flutes (3 = piccolo)

3 oboes (3 = cor anglais)

3 clarinets (3 = bass clarinet)

3 bassoons (3 = contrabassoon)

4 horns

3 trumpets (+ harmon mute)

2 tenor trombones (+ harmon mute)

1 bass trombone (+ harmon mute)

tuba (+ mute)

timpani

percussion (3 players, see overleaf)

harp

strings

Percussion

3 or 4 timpani
upper and lower with pedal

*Player 1*

vibraphone

suspended cymbal

bass drum (shared with player 3)

marimba

nat. cancels previous instruction (eg. crush tone, s.p., col leg etc)

crotales

*Player 2*

marimba

suspended cymbal

ratchet

tubular bells

tam-tam

whip

tuned gongs - F, D, A, C#, E♭, E (shared with 3)

Player 3

suspended cymbal

tuned gongs - F, D, A, C#, E♭, E (shared with 2)

bongo

bass drum (shared with 1)

snare drum

tubular bells

tam-tam

Performance Notes

All glissandi should start immediately at the beginning of the value from which the glissando is indicated and last for full duration.

Hairpins without a new dynamic indicate slight fluctuations within the current dynamic

Strings

Where possible divisi should be evenly split.

s.p. = sul ponticello

nat. cancels previous instruction (eg. crush tone, s.p., col leg etc)

harmonic trill. produced by quickly alternating the finger pressure between open string and lightpressure. The result should alternate normal and harmonic sounds.

Double Basses

C extensions are preferable for all. Those without extensions should transpose by an octave when needed.

Repercussive

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9 C -68

poco rit. poco accel.

D -68

poco rit.

Fl. 1 f mf

Picc. f

Fl. 2 f mp

Ob. 1 f mp

Ob. 2 f mp

C. A. f

Cl. 1 f p

Cl. 2 f mf ff

B. Cl. f mf pp

Bsn. 1 f

Bsn. 2 f

Cbsn. f

Tpt. 1 f

Tpt. 2 f p

Tpt. 3 f pp mp

Thm. 1 f con sord. harmon. f pp

Thm. 2 f mp

B. Tbn. f mp

Tba. f

10 C -68

poco rit. poco accel.

D -68

poco rit.

Perc. 1 f (Concerto)

Perc. 2 f mp

To Mar. Marimba

Sus Cymbal hard stick

To Bengos Bengos

independantly accel. and rit with dynamics

To Rt. Hatchet very slow > very fast

(exponentially) medium

To Mar. Bass Drum soft stick

To B. D. Sus Cymbal

To Tuned Gongs Suspended Cymbal soft stick

Hp. f nat

Vln. I f molto vib. col leg tratto poco rit. nat. poco accel. molto vib.

Vln. II f molto vib. col leg tratto nat. molto vib.

Vla. f pp na! s.p. molto sul pont.

Vc. f pp nat. molto sul pont.

Cb. f pizz. arco molto sul pont. f mf ff

D -68

poco rit.

poco vib.

molto vib.

molto vib.

f nat.

tutti nat. f

tutti arco f

Lv. f

Fl. 1 *p* **E** =68 *poco rit.* *mf* *accel.* **F** =68

Picc. *p* *nat.* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

C. A. *mp*

Cl. 1 *mp* *mf*

Cl. 2 *sp* *mf*

B. Cl. *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Chsn. *p* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *gloss.* *mp*

B. Tbn.

Tba.

E =68 *poco rit.* *mf* *accel.* **F** *f* slow take b. drum stick

Perc. 1 *p* *mf* *f* Bass Drum *f*

Perc. 2 Marimba *very soft stick* *hard stick*

Perc. 3 Tuned Gong To B. D. *mp* *f* *ff*

Hp. *mf*

Vln. I molto vib. *pizz.* *tutti* *mf* *accel.* **F** *f*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

divisi in 3 pizz. *tutti* *mf* *accel.* **F** *f*

divisi in 3 pizz. *tutti* *mf* *tutti arco* *mf* *s.p. nat.*

divisi in 2 pizz. *arco* *p* *mf* *s.p. nat.*

divisi in 2 pizz. *arco* *p* *mf* *mf*

divisi in 2 pizz. *arco* *p* *mf* *mf*

30

poco rit.

Fl. 1

Picc.

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

The. 1

Tbn. 2

B. Tbn.

Tba.

Musical score for orchestra, page 88. The score includes parts for S. Vln, Vln. I, Vln. II, Vla., Vc., and Cb. Various performance instructions are present, such as 'gliss.', 'poco vib.', 'molto vib.', 'col leg tratto', 'mf', 'pp', 'arc', and 'nat.'

H $\text{♩} = 34$

Fl. 1 *Airy spit tone 'u'* *sim.* *Airy spit tone 'u'*

Picc. *p*

Fl. 2 *Airy spit tone 'u'* *p* *Airy spit tone 'u'* *p* *Airy spit tone 'u'* *p*

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Chsn.

Hn. 1 *p* *gloss* *p*

Hn. 2

Hn. 3

Hn. 4 *p* *gloss* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

H $\text{♩} = 34$

Tim. *To Mar.*

Perc. 1 *p*

Perc. 2 *tuned gong* *pp* *To Whip.* *To Tub. B.*

Perc. 3 *p*

Hp. *p*

H $\text{♩} = 34$

Vln. 1

Vln. 1

Vla. *p* *p*

Vc. *p* *p* *p* *p*

Cb. *mp* *gloss* *gloss* *gloss* *gloss* *gloss* *gloss*

accel.

Fl. 1
Picc.
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Chsn.

Airy spit tone 'tu'
(=40)

(c. s.=60) I

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

senza sord.
senza sord.
senza sord.
senza sord.

Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.

Marimba
medium sticks
To Vib.
Hns. Drum
Vibraphone
non vib.
Krotala
hard stick
To Mar.
Whip
To Mar.
To B. D.

Tabular Bells

accel. pp

(=40)

(c. s.=60) I

Vln. 1
Vln. 1
Vcl.
Cb.

nat.
div. nat.
nat.
mp
nat.
tutti

Solo Violin
mf
p f p
p f p

tutti
p

Solo Viola
mf
tutti
gliss.
tutti

f ff f

ff f f

This page of the musical score contains 21 staves of music for a large orchestra. The instruments listed on the left are: Fl. 1, Picc., Fl. 2, Ob. 1, Ob. 2, C. A., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Chbsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Perc. 1, Perc. 2, Perc. 3, Hp., Vln. I, Vln. II, Vla., Vc., and Ch. The music is organized into two sections, J and J, indicated by brackets above the staves. Various dynamic markings are present, including *ff*, *f*, *mp*, *mf*, and *p*. Performance instructions include "gliss.", "poco accel and rit with dynamics", and "to marimba". The score also includes specific notes for Marimba (medium stick), Tuned Gong (little attack, lots of resonance), Bass Drum (soft stick), and Bongos (poco accel and rit with dynamics). The strings section (Vln. I, Vln. II, Vla., Vc., Ch.) features sustained notes with dynamic changes and performance techniques like "crush tone".

This image shows a single page from a full orchestra score. The top section features woodwind parts (Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Cello) with dynamic markings such as *p*, *f*, *ff*, and *mf*. The middle section includes brass and woodwind parts (Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Tuba) with dynamics like *pp*, *f*, *sub pp*, and *mf*. The bottom section contains percussion parts (Percussion 1, Percussion 2, Percussion 3, Timpani, Bass Drum, Tam-tam, Tubular Bells, Bongos) with dynamics like *f*, *p*, *pp*, and *ppp*. The score is filled with complex rhythmic patterns, slurs, and grace notes. Specific performance instructions include 'con sord. harmon.', 'gliss.', 'fizz.', 'crash tone', 'tutti (lazily)', and 'do not sound last note'.

