

Shifting Thunder

for orchestra

2009

(ca. 7:30)

Christopher Gainey (b. 1981)

To:

The members of the 2009 Coe College Symphony Orchestra

Special Thanks:

David Gompper, Bruno Amato, Thomas Benjamin,
Paul Mathews, Manuel Barrueco, and Ray Chester

Shifting Thunder is a study in evolving orchestral textures that are based on the acoustic properties of a percussion instrument called a "thunder tube." The timbre of the thunder tube is ostensibly made up of two spectra that overlap and vie for prominence as the sound decays. This piece features small melodic cells striving to come to the fore only to be constantly kneaded back into the prevailing orchestral dough. The piece begins with a massive and chaotic orchestral statement that devolves into a serene harmonic texture. However, this serenity is short-lived and the orchestra gradually builds to a rollicking climax. The climax dissipates to feature short melodic cells that push the melodic interest gradually towards the lowest part of the orchestra. The piece ends with the low strings accompanied by spurts of activity through the rest of the ensemble. This ending gesture is essentially a recapitulation of the opening chaotic gesture, however the conflicting elements have been filtered out to reveal the hidden consonance inherent in the sound of the thunder tube.

For more information, please visit:
www.christophergainey.com

Performance Notes

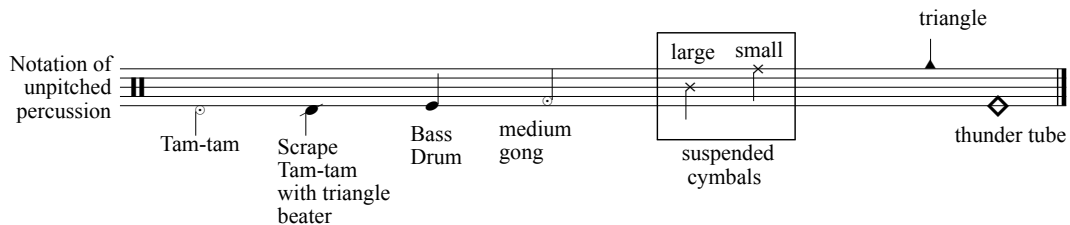
Instrumentation:

2 flutes
oboe
2 clarinets in B-flat
bassoon

2 horns in F
trombone

percussion 1 - glockenspiel, vibraphone
percussion 2 - bass drum, tam-tam
percussion 3 - thunder tube, triangle, 2 suspended cymbals,
medium gong

violin I (2+2)
violin II (2+2)
viola
cello
bass



1. The strings in this piece are divided in the following way:

Violin Ia - 2 players Viola - 3 players
Violin Ib - 2 players Violoncello - 3 players
Violin IIa - 2 players Contrabass - 2 players
Violin IIb - 2 players

If more string players are available in a particular performance, they should be distributed evenly among the parts listed above.

2. Accidentals carry through the entire measure unless cancelled by another accidental.
3. Three slashes through the stem of a note (or above a note with no stem) indicate an unmeasured tremolo (for flute this indicates that the performer should flutter-tongue). A tremolo marking for the thunder tube indicates that the tube should be shaken. When the tremolo marking is removed, the percussionist should stop shaking the thunder tube and let it ring.
4. When notes are contained in a box (as in m. 4 in vln. IIb), the performers are to play those notes in any order very quickly until the end of the accompanying arrow. All trills include a note in parentheses that indicates the pitch to which the players should trill.
5. It is important for this music that each of the performers follow their dynamic markings very carefully. Each performer should keep in mind that their dynamic markings may differ greatly from those going on in the rest of the orchestra.

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$\text{♩} = 108$

The score is for a symphony orchestra and includes the following parts:

- Flute 1:** *pp*, *mf*, *n*
- Flute 2:** *pp*
- Oboe:** *pp*, *mf*, *n*, *mf*
- Clarinet in B \flat 1:** *pp*, *p*, *n*, *p*
- Clarinet in B \flat 2:** *pp*, *f*, *n*, *p*
- Bassoon:** *pp*, *mp*, *n*
- Horn in F 1:** *pp*, *f*
- Horn in F 2:** (no notes)
- Trombone:** (put in mute for first entrance)
- Percussion 1:** (first entrance on glockenspiel)
- Percussion 2:** Bass Drum (*pp*, *mf*, *p*, *mf*, *pp*)
- Percussion 3:** larger suspended cymbal (*pp*)
- Violin Ia:** *pp*, *p* (sul E)
- Violin Ib:** *pp* (sul E)
- Violin IIa:** *pp*, *f*, *pp*
- Violin IIb:** *pp*, *mf*, *n*, *pp*
- Viola:** *pp*, *f*, *ff*
- Violoncello:** *pp*, *ff*
- Contrabass:** *pp*, *ff*

4

Fl. 1 *p* *mf* *n* *p*

Fl. 2 *f* *n* *pp* *mf* *n* *p*

Ob. *f* *n* *pp* *f*

Cl. 1 *mf* *n* *ff*

Cl. 2 *ff* *f* *ff* *n* *p*

Bsn. *pp* *mf* *pp* *mf* *p* *ff*

Hn. 1 *n* *pp* *f* *n*

Hn. 2 *p*

Tbn. *con sord.* *pp* *mf*

Perc. 1 glockenspiel *mf* *mf* *mf*

Perc. 2 *pp* *mf* *pp*

Perc. 3 *f* *pp* smaller suspended cymbal

Vln. 1a *mf* *mp* *mf*

Vln. 1b *mf* *n* *mp* *mf* *n*

Vln. 2a *mp* *n* *pp* *mp* *mf*

Vln. 2b *mp* *p* *mp*

Vla. *n* *ff*

Vc.

Cb.

This page of a musical score contains the following parts and dynamics:

- Fl. 1:** *mf*, *n*
- Fl. 2:** *f*, *n*, *p*
- Ob.:** *n*, *p*, *mf*, *n*, *pp*, *f*
- Cl. 1:** *n*, *f*, *n*, *mp*
- Cl. 2:** *ff*, *p*, *f*, *tr*
- Bsn.:** *n*, *mp*, *ff*
- Hn. 1:** *f*
- Hn. 2:** *mf*, *n*
- Tbn.:** *n*, *pp*, *mf*, (con sord.)
- Perc. 1 (glock.):** *mf*, *lv.*
- Perc. 2:** *pp*, *mf*, *pp*
- Perc. 3:** *mf*, *lv.*
- Vln. Ia:** *f*, *tr*, *mf*
- Vln. Ib:** *p*, *mf*, *mp*, *mf*
- Vln. IIa:** *mp*, *tr*, *mf*, *mp*
- Vln. IIb:** *n*, *p*, *mp*
- Vla.:** *n*, *ff*
- Vc.:** *n*
- Cb.:** *n*

Musical score for page 4, measures 10-12. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin 1a (Vln. 1a), Violin 1b (Vln. 1b), Violin 2a (Vln. 2a), Violin 2b (Vln. 2b), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 10 starts with a dynamic of *p* for Fl. 1 and *f* for Fl. 2. Fl. 1 has a *n* (noisy) marking. Fl. 2 has a *n* marking. Ob. has a *n* marking. Cl. 1 has a *ff* marking. Cl. 2 has a *n* marking. Bsn. has a *pp* marking. Hn. 1 has a *n* marking. Hn. 2 has a *pp* marking. Tbn. has a *n* marking. Perc. 1 has a *mf* marking. Perc. 2 has a *pp* marking. Perc. 3 has a *pp* marking. Vln. 1a has a *f* marking. Vln. 1b has a *mp* marking. Vln. 2a has a *mp* marking. Vln. 2b has a *mp* marking. Vla. has a *n* marking. Vc. has a *n* marking. Cb. has a *n* marking.

Measure 11 shows dynamics of *f* for Fl. 1, *n* for Fl. 2, *pp* for Ob., *p* for Cl. 1, *mf* for Cl. 2, *pp* for Bsn., *p* for Hn. 1, *f* for Hn. 2, *pp* for Tbn., *mf* for Perc. 1, *mf* for Perc. 2, *mf* for Perc. 3, *f* for Vln. 1a, *mf* for Vln. 1b, *mp* for Vln. 2a, *mp* for Vln. 2b, *n* for Vla., and *n* for Vc. and Cb.

Measure 12 shows dynamics of *p* for Fl. 1, *mf* for Fl. 2, *n* for Ob., *mf* for Cl. 1, *p* for Cl. 2, *f* for Bsn., *n* for Hn. 1, *n* for Hn. 2, *pp* for Tbn., *mf* for Perc. 1, *mf* for Perc. 2, *mf* for Perc. 3, *mf* for Vln. 1a, *mf* for Vln. 1b, *mp* for Vln. 2a, *mp* for Vln. 2b, *ff* for Vla., and *n* for Vc. and Cb.

13

Fl. 1 *p mp n p mp n p*

Fl. 2 *n p mp n p mf*

Ob. *mp n pp mp*

Cl. 1 *n p mf*

Cl. 2 *n pp mf n*

Bsn. *mp n pp mp n*

Hn. 1 *n p f n mp*

Hn. 2

Tbn. *(con sord.) pp mf*

Perc. 1 (glock.) 1.v. *mf mf mf* to vibraphone

Perc. 2 *pp*

Perc. 3 (sus. cym.) *pp mf pp*

Vln. 1a *tr mp*

Vln. 1b *tr mp*

Vln. 2a *tr p*

Vln. 2b *p*

Vla. *f ff f mf*

Vc.

Cb.

16

Fl. 1 *f* *n* *pp* *mf*

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

Ob. *n* *pp* *mf*

Cl. 1 *n*

Cl. 2 *tr* *mf* *p* *mf*

Bsn. *pp* *mf*

Hn. 1 *f* *n*

Hn. 2 *mp*

Tbn. *n* (con sord.) *pp* *mf*

Perc. 1 *mf* *Σ* (sempre Lv.)

Perc. 2 *pp* *mf* *pp*

Perc. 3 *mf* *pp*

Vln. Ia *n* *p* sul D

Vln. Ib *sul D* *n* *pp* *sul E*

Vln. IIa *n* *p*

Vln. IIb *n* *pp* *mp* *sul D*

Vla. *ff* *mf* *f* *n* *sul pont.* *nat.* *sul pont.*

Vc.

Cb.

19

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

(vibes)

Perc. 1

Perc. 2

Perc. 3

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla.

Vc.

Cb.

n

pp

mf

p

mp

f

con sord.

sul E

sul D

sul pont

nat.

non vib.

L.v.

+

25

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

Perc. 1 (vibes)

Perc. 2

Perc. 3

Vln. 1a

Vln. 1b

Vln. 2a

Vln. 2b

Vla.

Vc.

Cb.

pp *mf* *n* *mp* *f*

pp *mf* *n* *mp* *mf*

mp *n* *pp* *mf* *n* *pp*

n *pp* *mf* *n* *pp*

pp *mf* *mp* *n* *mp* *mf*

mp *n* *pp* *mf* *n* *pp*

n *pp* *mp* *n* *pp* *mp*

pp *mf* *mp* *n* *pp* *mf*

mp *n* *pp* *mf* *n* *pp*

mp *mp* *n* *pp* *mf*

mp *1.v.* *mp* *1.v.* *mp* *1.v.* *mp*

mp *n* *pp* *mf* *sul pont.* *pp* *mf*

pp *mp* *n* *pp* *mf*

pp *p* *n* *pp* *mf*

n *pp* *mf* *nat.* *pp*

n

f *f* *f* *f* *f* *f*

f *pp* *f* *n* *f* *f*

pizz. *arco* *pizz.*

29

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Tbn.
Perc. 1 (vibes)
Perc. 2
Perc. 3
Vln. Ia
Vln. Ib
Vln. Iia
Vln. Iib
Vla.
Vc.
Cb.

Dynamic markings: *n*, *mf*, *pp*, *f*, *p*, *mp*, *nat.*, *arco sul G*, *l.v.*, *pedal off*, *quietly pick up thunder tube*.

Performance instructions: *pedal off*, *quietly pick up thunder tube*, *arco sul G*.

B ♩ = 72

34

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Tbn.

Perc. 1 (vibes) motor on slow *mf* *2da* *lv*

Perc. 2

Perc. 3 thunder tube *pp* *f* *lv*

Vln. Ia *n* *pp* *p* *div.* *sul E*

Vln. Ib *p* *div.*

Vln. IIa *mp* *pp* *p* *div.*

Vln. IIb *div.*

Vla. *pp* *mp*

Vc. *n* *pp* *mp* *div.*

Cb. *arco* *pp* *mf*

