

Daniel Godsil

**Reinforced
(2015)**

for percussion ensemble and electronics

score

INSTRUMENTATION / PERFORMING FORCES:

The only fixed elements in the work's percussion instrumentation are the Crotales, Vibraphone, Marimba, and Cymbals. Following, and also listed throughout the score, are suggestions for possible instrumentation, although these can be replaced or supplemented with instruments of similar resonant and timbral qualities.

Crotales
Vibraphone
Marimba
Suspended cymbals

Woods
Simantras (1x4's or 2x4's), Woodblocks, Temple Blocks, Log Drums

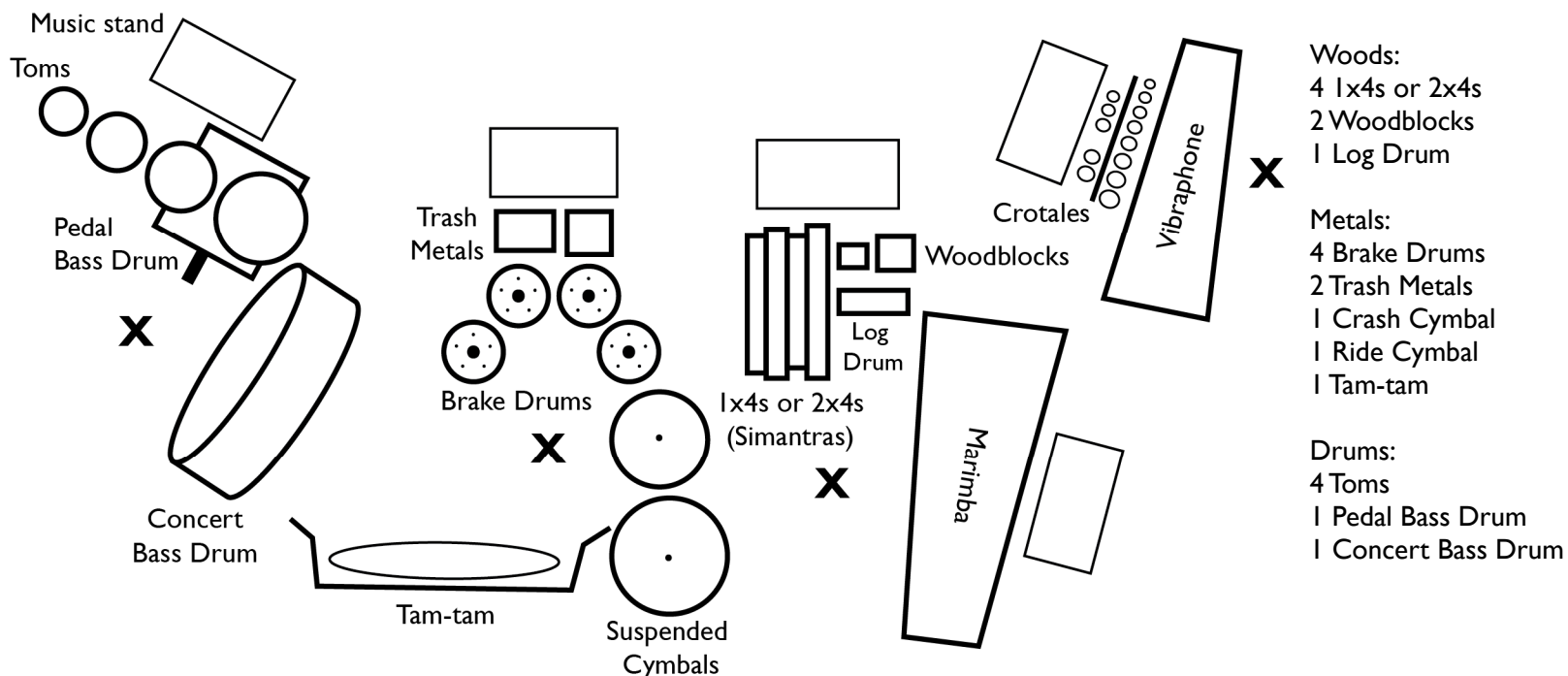
Metals
Brake Drums, Pipes, Resonant and Non-resonant Trash Metals

Drums
Concert Toms, Pedal Bass Drum, Concert Bass Drum, Taikos

The work has been conceived for four players, although, in the case of the Wood, Metal, and Drum parts, multiple players could participate.

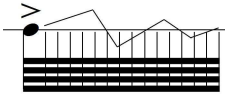
One player alone should play the Mallet part (Vibraphone and Crotales); however, one of the Wood players should play from the Mallet part on a Marimba from Rehearsal Letter N through Rehearsal Letter S.

SUGGESTED SETUP FOR FOUR PLAYERS:

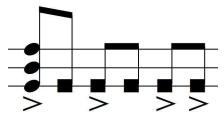


DURATION: approximately 9'

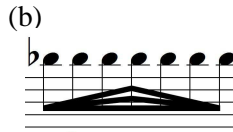
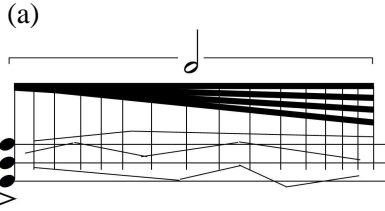
SPECIAL NOTATION:



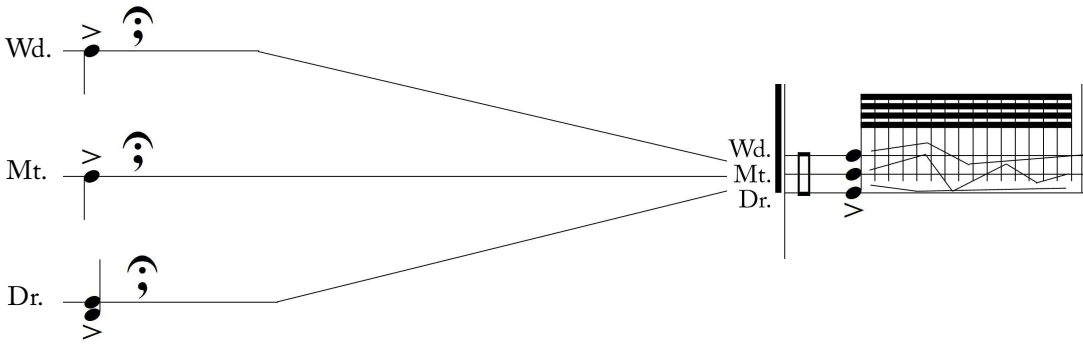
Each player should have at least 2, but preferably 4 pieces of either wood or metal (or 2-4 drums); the zig-zag lines are used to indicate random orders of attack around these groups of instruments.



Square noteheads indicate multiple simultaneous attacks; i.e. two or more brake drums or toms simultaneously, two mallets on one log drum, etc.



Fanned beaming indicates an (a) accelerando, or (b) an accelerando followed by a decelerando. When these need to fit within a specific rhythmic duration, it is given above with a bracket (a).



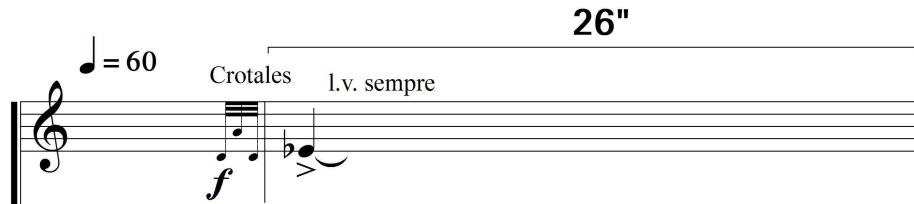
The one-line staves for Woods, Metals, and Drums are often condensed into a single three-line staff to save space. Woods take the top line of the staff, Metals the center, and Drums the bottom.

METER / TIMING:

1. Time-duration

The times given should be followed as closely as possible.

$\text{♩} = 60$ is employed throughout much of the work, facilitating transitions between sections notated in a more conventional manner and those notated with seconds.



2. Conventional meter

H $\text{♩} = 60$ accel. ----- $\text{♩} = 140$

4
4

Ml.

Wd. *ff*
Brake Drums

Mt. *ff*

Dr.

Brutal; intense $\text{♩} = 200$

3
8

5
8

3
8

3. Large cardinal numbers

These sections function like conventional meter. The denominator for the large numbers is always a quarter note.

2 **7**

4. Free tempo sections

These sections are indicated with an "X" time signature. The time-durations here do not need to be exact, but tempo indications are given as a general guide. Follow the given rhythms approximately.

M Freely; very slow (♩ = c. 40)

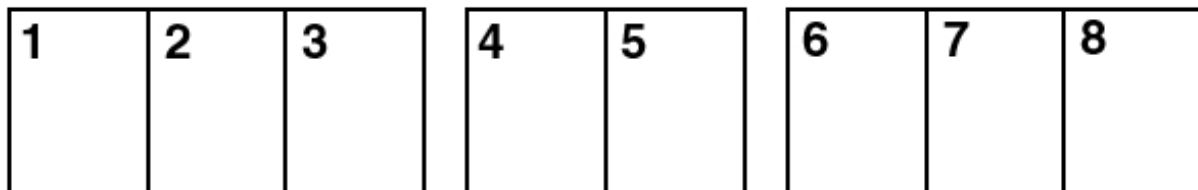
5. Free + time-duration

Perform the notated events here in the orders given, following the time-duration as closely as possible.

8"

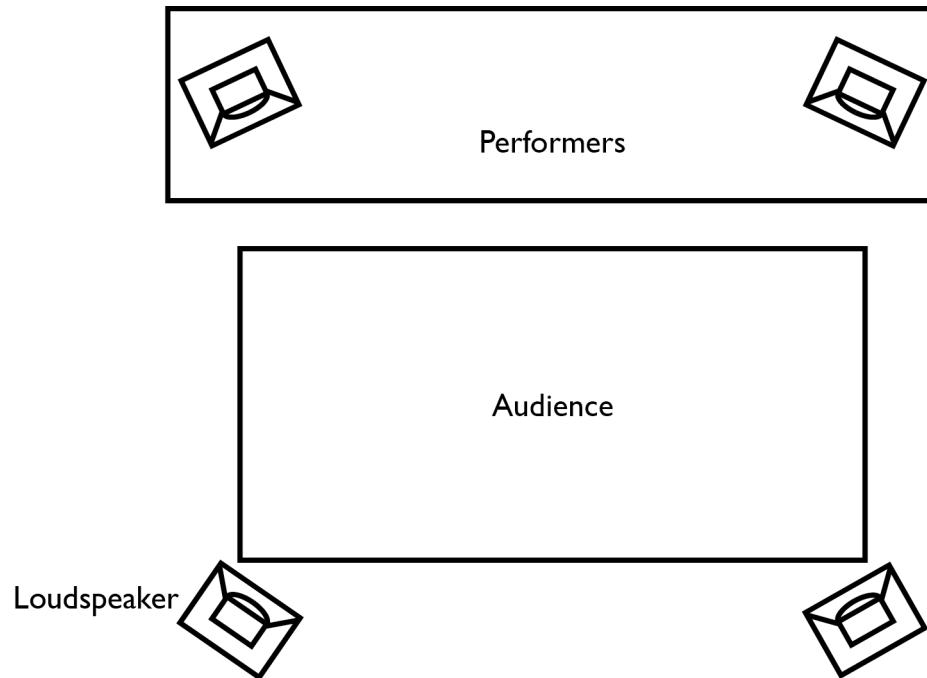
PAGE LAYOUT:

The score has been laid out as a performing score: every player should read from the full score. The pages should be taped together as follows:

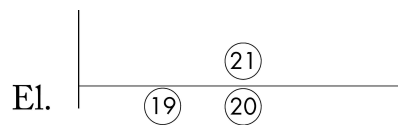


ELECTRONICS:

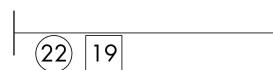
The pre-recorded material is specialized in four channels: one front stereo pair, and one rear. It should be operated by an off-stage assistant. The equipment used for playback should have quadraphonic capabilities.



The pre-recorded material is divided into 25 separate parts. These parts are notated at exact points in the score; they should be started as the live performers reach these points. This is indicated by the number of the part enclosed in a circle. Numbers on top indicate a front stereo file, and those on bottom indicate a Rear stereo file:



Most of these files should be allowed to play for their full duration. Occasionally, one of the parts should be stopped at a given point; this is indicated by the number of that part enclosed in a square:



A Max/MSP patch, which can be run on the free Max Runtime software program, has been prepared for this piece. It automatically performs the "stop" operations; the computer operator is simply responsible for starting the numbered cues.

All pertinent audio files and software programs required for performance of this piece can be downloaded at www.danielgodsil.com

Reinforced

for percussion ensemble and electronics

Daniel Godsil (2015)

26"

16"

$\text{♩} = 60$ Crotales *l.v. sempre*

Mallets

Woods
2x4s or Blocks w/ sticks
ff

Metals
Brake Drums w/ sticks
ff

Drums
Toms w/ sticks
Pedal Bass Drum
ff ⁶

Electronics

1
2

Each player should have at least 2, but preferably 4 pieces of either wood/metal (or 2-4 drums); the zig-zag lines are used to indicate random orders of attack around these groups of instruments

10" 10"

Vibraphone (motor off)
Bowed *l.v.*

Ml. ⁵ Crotales *f*

Wd.

Mt.

Dr. ⁶

El. ³

A Slower ($\text{♩} = \text{c. } 40$) accel. ----- $\text{♩} = 60$ ----- Slower ($\text{♩} = \text{c. } 40$) accel. -----

5 1 4

Ml.

Wd.
Mt.
Dr. Brake Drums w/ sticks *mp* *ff* Log Drum w/ mallets *mp*

3 3 3 3 3 7 7

El.

* The large cardinal numbers function like conventional meter. The denominator is always a quarter note.

** Square noteheads indicate multiple simultaneous attacks; i.e. two or more brake drums or toms simultaneously, two mallets on one log drum, etc.

----- $\text{♩} = 60$ **1** **3** **1** ----- $\text{♩} = 60$

Slower ($\text{♩} = \text{c. } 40$) accel. -----

12

Ml.

Wd.
Mt.
Dr.

7 7 *ff* Brake Drums *mp* 7 7 7 *ff*

El.

B **6** **2** **7** **1**

Ml.

Wd.
Mt.
Dr.

Log Drum *mf* *ff* Brake Drums *mp* 3 3 3 3 3 3 *ff* 2x4s or blocks

El.

2 **1** **3** **2**

20

Ml.

Wd.
Mt.
Dr.

Tam *ff* *mf* *ff* 2x4s or blocks

El.

C **1** **2** **1** **2**

Slower ($\text{♩} = \text{c. } 40$) accel. -----

Ml.

Wd.
Mt.
Dr.

Tam Brake Drums + Trash Metal Log Drum w/ mallets *mp* 7 7

El.

31 **1** **3** **1**

- ♩ = 60

Ml.

Wd. Mt. Dr.

ff *mp* *ff* *f* *ff*

Brake Drums

(2x4s)

El.

D **2** **1** **2** **3** **1** **2**

Ml.

Wd. Mt. Dr.

Brake Drums + Trash Metal

Tam

2x4s or blocks

El.

42 **1** **2** **1** **5**

Ml.

Wd. Mt. Dr.

Tam

Tam + Brake dr.

2x4s or blocks

El.

E **1** **X** 4" **1** **X** 5" **1** **X**

48

Ml.

Wd. Mt. Dr.

El.

4

5" 5" 10" 10"

F Freely; very slow (♩ = c. 40)
soft mallets; motor on slow

♩ = 60

Vibraphone (motor off)
Bowed

55

MI. *pp*

Wd. Mt. Dr. *p* *ped.*

El. *ff*

⑤

G Freely; very slow (♩ = c. 40)

MI. *mp* *ped. simile*

Wd. Mt. Dr. *p*

Crash cymbal Bowed l.v.

Ride cymbal Bowed to Brake Dr.

El.

H ♩ = 60 accel. ----- ♩ = 140

4/4

MI.

Wd. *ff*

Mt. *ff* Brake Drums

Dr. *ff*

El.

I Freely; very slow (♩ = c. 40)
medium mallets; motor on slow

J ♩ = 60 Slower (♩ = c. 40) accel. -----

MI. *mp* to Crotales

Wd. Mt. Dr. *mp* *mf* *ff*

Ride cymbal Bowed

Crash cymbal Bowed

brake drums

Brake Drums

⑥

⑦

♩ = 60

67 **1** Crotales **2** **3** **1** **3**

Ml.

Wd. Mt. Dr.

Log Drum w/ mallets

mp *ff* *f*

El.

73 **1** **2** **3**

Ml.

Wd. Mt. Dr.

(2x4s) Tam Tam + Brake dr.

El.

K Freely; very slow (♩ = c. 40)
medium mallets; motor on slow

79 **1**

Ml.

Wd. Mt. Dr.

Ride cymbal Bowed
Crash cymbal Bowed
to Brake Dr.

mp *mf*

El.

L ♩ = 60 accel. ... ♩ = 140

M Freely; very slow (♩ = c. 40)

4/4

Ml.

Wd. Mt. Dr.

Brake Drums

to Marimba

take four sticks*
take four sticks*

ff *pp* *mp* *f*

El.

*only if performing Rehearsal Letter N with four sticks; see Ossia on page 6

16"

N

Mt. *mp* *f*

Vibraphone & Marimba: play the boxed rhythms 2 or 3 times each in varying order and tempi, but always increasing in intensity; try not to coordinate attacks. The resultant sound should be chaotic and random. Pauses permissible between boxes.

Dr. *f sempre*

Metals & Drums: random hits (or cym. roll in metals). Start sparsely, and gain in frequency and intensity; try not to coordinate attacks. The resultant sound should be chaotic and random.

short one-handed roll on crash cym. scrape on crash cym.

Ossia: instead of 4-stick material, play with 2, like Rehearsal Letter S:

Brutal; intense ♩ = 200

4 metals, then 3, then 2, then 1, etc.

5 drums, then 4, then 3, then 2, then 1; ideally, pedal bass drum always on bottom

El. ⑩ ⑪ ⑫

O

Mt. *mp simile* *f*

Dr. *simile*

scrape on crash cym.

Brutal; intense ♩ = 200

poco accel.

El. ⑬ ⑭ ⑮ ⑯

P

Mt. *poco rit.*

Dr. *now with more intensity*

A (1x only)

B (2x only)

C

mf *now played in order written*

now with more intensity

now with more intensity

Q 14" 10"

MI. *mf* *simile* *mf* *mf* *f* *ff*

Mt. *decrease intensity; now two sticks* *now with more intensity*

Dr. *decrease intensity; now two sticks* *now with more intensity*

El.

R ♩ = 60

1 2 1 2 1

MI.

Mt. *ff* *Tam + Brake dr.* *ff* *Tam + Brake dr.*

Dr. *ff*

El. (17)

S ♩ = 120 (♩ = ♩) *accel.*

MI. *f* *sempre cresc.*

Vibraphone and Marimba: play the notated tremolos freely (fitting within the timespan of Rehearsal Letter S), trying not to coordinate with the other mallet instrument. Stop directly before Rehearsal Letter T.

Mt. *ff*

Dr. *ff*

El. (18)

♩ = 240 ← ♩ = ♩ →

MI.

Mt. *ff*

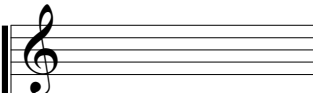
Dr. *ff*

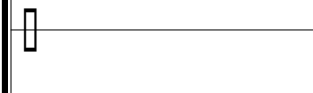
El.

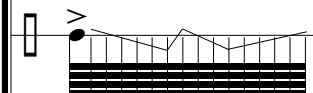
T $\text{♩} = 60$

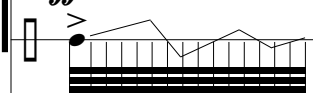
12"

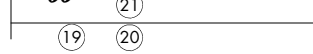
Crotales 1

Ml. 

Wd. 

Mt. 

Dr. 

El. 

ff

Tam w/ stick

2x4s or Blocks w/ sticks

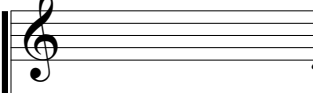
ff


6

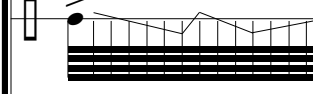
(22) 19


10"


127

Ml. 

Wd. 

Mt. 

Dr. 

El. 

Tam w/ stick

6

6


(24) 23


14"

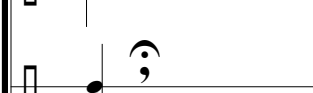
26"


lunga


130

Ml. 

Wd. 

Mt. 

Dr. 

El. 

6

6

(25)

(25)