

Rev.

for chamber orchestra

(2018)

Drew Morris

For Perusal Only

*Commissioned for the John Brown University Chamber Orchestra,
Janna Lane, Director, Siloam Springs, Arkansas*

In the summer of 2018, Janna Lane contacted me about writing a piece for the John Brown University Chamber Orchestra. Other than the first real piece I ever wrote back in high school, I hadn't composed for strings, other than a few random attempts at writing a string quartet. I was really excited to get started on it! I started about four different drafts before I landed on what eventually became "Rev." (One of which was a tango that I plan to finish at some point. I love tangos.)

I had the thought to play on the syllable "rev" throughout the piece. How many ways could I tap into those three letters? The revving of an engine, revolution, revolt, revolve, reverb, reverberation, reverse, review, revise, reverent, revere, revelation, reverend.

I started with the idea of a revving engine by utilizing a high-intensity opening. Next, I used the idea of revolving to cycle my way through some motives in somewhat circular and reverb-ish ways. Eventually, I made it to the "reverent" section and utilized the motives from the first section in a much more elongated and harmonic interpretation. The conclusion of the middle section was originally the ending. (and one of the most epic sections of music I've ever written!) But I got the ok from Janna to bring back the opening section in a bit of a revival or review of the opening, but with a combination of the two sections, and of course, a big ending!

Instrumentation

2 Flute

Oboe

2 Clarinet

Bassoon

2 Trumpet

2 Horn

2 Trombone (or Euphonium)

Tuba

Timpani

Snare Drum, Tam-tam

Bass Drum, Tambourine

Marimba, Xylophone, Glockenspiel, Chimes

Violin I

Violin II

Viola

Cello

String Bass

Rev.

Part 1: Revving-up and Revolt (also revolve, reverse, reverberation)

Drew Morris

Briskly (♩=140)

The musical score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe, Clarinet 1 in B♭, Clarinet 2 in B♭, Bassoons, Trumpet 1 in B♭, Trumpet 2 in B♭, Horn in F 1, Horns in F 2, Trombone 1, Trombone 2 (or Euphonium), Tuba, Timpani (with notes A-B-D-F), Percussion 1 (Snare Drum, Tam-tam), Percussion 2 (Bass Drum, Tambourine), and Mallets (Marimba). The second system includes Violin I, Violin II, Viola, Cello, and String Bass. The score features dynamic markings such as *f* and *mf*. A large red watermark "FOR PERUSAL ONLY" is overlaid diagonally across the score.

11

FL 1

FL 2

Ob.

CL 1

CL 2

Bsn.

subito mf

mf

mf

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

mf

mf

mf

mf

p *mp* *p* *mf*

p *mp* *p* *mf*

p *mp* *p*

f *f* *mf*

Perc. 1

Perc. 2

Mar.

f

f

To Xylo.
Xylophone

mf *f*

11

Vln. I

Vln. II

Vla.

Cel.

S. B.

mf

mf

subito mf

subito mf

subito mf

FL 1 *mf*

FL 2 *mf*

Ob. *mf*

Cl. 1 *f* *mf* *f* *mf*

Cl. 2 *f* *mf* *f* *mf*

Bsn. *f*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Hn. 1 *f* *mf* *f* *mf*

Hn. 2 *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2 *f* *mf* *f* *mf*

Tba. *mf* *f* *mf*

Timp. *f*

Perc. 1

Perc. 2 Tambourine *p*

Mal.

Vln. I

Vln. II

Vla. *f*

Cel. *f*

S. B. *f*

13 14 15 16 17 18

19

FL 1 *mf*

FL 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *mf*

Perc. 1 *pp* *p*

Perc. 2

Mal. *mp*

G-A-B-F

19

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Cel. *mf* *p*

S. B. *mf* *p*

FL 1
FL 2
Ob.
Cl. 1
Cl. 2
Bsn.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tba.
Timp.
Perc. 1
Perc. 2
Mal.
Vln. I
Vln. II
Vla.
Cel.
S. B.

mp *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp* *f* *mp* *mf* *mp*

f *mp* *mf*

f *mp* *mf*

f *mp* *mf*

mp *mp* *mf* *mp* *mp* *mf* *mp*

mp *mp* *mf* *mp* *mp* *mf* *mp*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf

mp *mf*

Bass Drum
mf

mp *f*

32

FL 1 *subito f* *mf* *mp*

FL 2 *subito f* *mf* *mp*

Ob. *subito f* *mf* *mp*

CL 1 *f* *mp* *f* *mp*

CL 2 *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mp* *mf* *f*

Hn. 1 *f* *mf* *f*

Hn. 2 *f* *mf* *f*

Tbn. 1

Tbn. 2

Tba.

Timp. *f* *ff* *mp* *f* *mp*

Perc. 1 *ff* *mp* *f* *p*

Perc. 2 *ff* *f*

Mal. *To Glock.* Glockenspiel *mf*

Vln. I *f*

Vln. II *f*

Vla.

Cel.

S. B. *mp*

Timpani could play g's on the down beats if this rhythm is causing tempo problems.

30 31 32 33 34

FL 1

FL 2

Ob.

Cl. 1

Cl. 2

Bsn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Mal.

Vln. I

Vln. II

Vla.

Cel.

S. B.

f *mf*

f *mf*

f *mp*

f *mp*

f *mp*

f *mp*

St. mute

f

f

f

f

f

f

f

f

f *subito mp*

pp *f*

ff

mf

mf

mf

f *mf*

f *mp*

FL 1
FL 2
Ob.
Cl. 1
Cl. 2
Bsn.

The woodwind section consists of six staves. Flutes 1 and 2, Oboe, Clarinets 1 and 2, and Bassoon are shown. The notation features various rests and dynamic markings such as *f* and accents.

Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tba.

The brass section consists of seven staves. Trumpets 1 and 2, Horns 1 and 2, Trombones 1 and 2, and Tuba are shown. The notation includes notes with accents and dynamic markings like *f*.

Timp.
Perc. 1
Perc. 2
Mal.

The percussion section consists of four staves. Timpani, Percussion 1, Percussion 2, and Mallets are shown. The notation includes rhythmic patterns and dynamic markings such as *f*, *subito mp*, and *f*.

Vln. I
Vln. II
Vla.
Cel.
S. B.

The string section consists of five staves. Violins I and II, Viola, Cello, and Double Bass are shown. The notation features long, sustained notes with phrasing slurs.



48 Maestoso (♩=70)

Rit. Optional

rit.

FL 1 *f* *ff* *mf* <

FL 2 *f* *ff* *mf* <

Ob. *f* *ff* *mf* <

Cl. 1 *f* *ff* *mf* < *f* *mf* *mf* <

Cl. 2 *f* *ff* *mf* < *f* *mf* *mf* <

Bsn. *ff* *p* *mf* *mp*

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. 1 *mp* open *p*

Hn. 2 *mp* *p*

Tbn. 1 *ff* *mp* < *mf* > *p*

Tbn. 2 *ff* *mp* < *mf* > *p*

Tba. *ff* *p* *mf* *mp*

Timp. *ff* *mp* A-B-D-F

Perc. 1 *ff* *pp* To Tam-tam

Perc. 2 *ff* *pp*

Xyl. *ff* *pp* To Mar.

48 Maestoso (♩=70)

Vln. I *f* *ff* *p* *mf* *mp*

Vln. II *f* *ff* *p* *mf* *mp*

Vla. *f* *ff* *p* *mf* *mp*

Cel. *f* *ff* *p* *mf* *mp*

S. B. *f* *ff* *p* *mf* *mp*

57

FL 1 *f* — *mf*

FL 2 *f* — *mf*

Ob. *f* — *mf*

CL 1 *f* — *mf*

CL 2 *f* — *mf*

Bsn. *mf* — *p*

Tpt. 1 *mf* — *p*

Tpt. 2 *mf* — *p*

Hn. 1 *mp* — *mf* > *p*

Hn. 2 *mp* — *mf* > *p*

Tbn. 1 *p* — *mp* — *p*

Tbn. 2 *p* — *mp* — *p*

Tba. *mf* — *p*

Timp. *pp* <

Perc. 1

Perc. 2 *mf* — *pp* <

Xyl.

open

p — *mp* — *p* — *p* — *mf*

p — *mp* — *p* — *p* — *mf*

p — *mp* — *p* — *p* — *mf*

p — *mp* — *p* — *p* — *mf*

p — *mp* — *p* — *p* — *mf*

p — *mp* — *p* — *p* — *mf*

57

Vln. I *mf* — *p* — *mf* > *p*

Vln. II *mf* — *p* — *mf* > *p*

Vla. *mf* — *p* — *mf* > *p*

Cel. *mf* — *p* — *mf* > *p*

S. B. *mf* — *p* — *mf* > *p*

mf — *p* — *mf* > *p*

56 57 58 59 60 61 62 63 64 65 66 67

68

FL 1 *f*

FL 2 *f*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *mf*

Perc. 1

Perc. 2

Mal. *f* Marimba

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cel. *mf*

S. B. *mf*

68 69 70 71 72

FOR PERUSAL ONLY

FL 1 **FL 2** **Ob.** **Cl 1** **Cl 2** **Bsn.** **Tpt 1** **Tpt 2** **Hn. 1** **Hn. 2** **Tbn. 1** **Tbn. 2** **Tba.** **Timp.** **Perc. 1** **Perc. 2** **Mal.** **Vln. I** **Vln. II** **Vla.** **Cel.** **S. B.**

73 74 **ff** 75 76 77 78 79 80 81

ff *pp < ff* *pp < ff*

p *f* *pp < f* *pp < ff*

ff *pp < ff* *pp < f*

ff *f*

ff *ff* *ff* *ff* *ff* *ff*

ff *pp < ff* *pp < ff*

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff*

ff *pp < ff* *pp < ff*

ff *pp < ff* *pp < f*

ff *f*

ff *ff* *ff* *ff* *ff* *ff*

83 Briskly Once Again (♩=140)

FL 1 *pp* *f*

FL 2 *pp* *f*

Ob. *pp* *f*

CL 1 *pp* *f*

CL 2 *pp* *f*

Bsn. *f* *f*

Tpt. 1 *pp*

Tpt. 2 *pp*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *f*

Tba. *f*

Timp.

Perc. 1 Snare Drum *mf*

Perc. 2 Bass Drum *f*

Mal. Marimba *mf* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Cel. *f*

S. B. *f*

82 83 84 85 86 87 88

FL 1

FL 2

Ob.

Cl. 1

Cl. 2

Bsn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Mal.

subito mf

mf

mf

mf

mf

mf

p *mp* *p* *mf*

p *mp* *p* *mf*

p *mp* *p* *mf*

f *f* *mf*

f

f

To Xylo. *Xylophone*

mf *f*

Vln. I

Vln. II

Vla.

Cel.

S. B.

mf

mf

mf

mf

mf

FL 1 *mf*

FL 2 *mf*

Ob. *mf*

Cl. 1 *f* *mf* *mf* *f* *mf*

Cl. 2 *f* *mf* *f* *mf*

Bsn. *f*

Tpt. 1 *mf* *f* *mf*

Tpt. 2 *mf* *f* *mf*

Hn. 1 *f* *mf* *mf* *f* *mf*

Hn. 2 *f* *mf* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf*

Tbn. 2 *f* *mf* *f* *mf*

Tba. *mf* *f* *mf*

Timp. *f*

Perc. 1

Perc. 2 Tambourine *p*

Mal.

Vln. I

Vln. II

Vla. *f*

Cel. *f*

S. B. *f*

95 96 97 98 99 100

Opt. 8vb. Or Piccolo

This musical score page, numbered 105, contains the following instruments and parts:

- Woodwinds:** Flute 1 (FL 1), Flute 2 (FL 2), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Timpani (Timp.).
- Percussion:** Snare Drum, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2).
- Mallets (Mal.).**
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cel.), and Double Bass (S. B.).

The score includes various dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ff* (fortissimo). It also features a large red watermark reading "FOR PERSAL ONLY" across the center of the page.

FL 1 *mf*

FL 2 *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. *mf*

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *mf*

Timp. *f mp ff mf*

Perc. 1 *f mf ff p f mf*

Perc. 2 *f p ff f*

Mal. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Cel. *mf*

S. B. *mf*

107 108 109 110 111 112

molto rit. *A tempo (♩=70) molto rit.* *A tempo (♩=70)*

FL 1

FL 2

Ob.

Cl. 1

Cl. 2

Bsn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Perc. 2

Mal.

Vln. I

Vln. II

Vla.

Cel.

S. B.

ff *pp* *ff* *fff* *p* *fff*

Playing/Re-tuning instructions in Timpani part

ff *pp* *ff* *fff* *p* *fff*

Chimes

fff *subito f* *fff*

molto rit. *A tempo (♩=70) molto rit.* *A tempo (♩=70)*

fff *fff* *fff* *fff*

119 120 121 122 123 124 125 126 127