

Charlie Waterman

Not mutually exclusive

for mixed septet & drone

2026

Written while at the Boston University Tanglewood Institute

August 2026

Duration: c 5.5 minutes

Not mutually exclusive was written at a large crossroads in my life; I was reflecting heavily on my position in the world as a composer, artist, & person. I found myself especially connected to my American identity given the recent *semiquincentennial*, yet also distinctly separated from it given the disastrous role the U.S government has played in many people's lives and the general status of the world. I found myself connected to certain American traditions of music (especially minimalism and post-minimalism) yet also disconnected from a variety of my American peers in terms of musical styles and practices.

Upon reaching this crossroads, upon reflecting on my artistry, I thought back to a phrase my mother loves, one which permeated my childhood, the idea that things are “not mutually exclusive.” My mom, at least a couple times a month (for my entire life), always managed to drop this proverb into whatever tense situation she encountered. At some point, her use of this phrase became a running joke in my family, but upon applying it to my own ‘tense situation,’ I gained a newfound sense of respect for it and began to write this piece. Thinking back to my mom's sacred aphorism, I wrote a piece without any restrictions on what it ‘had to be’, who it ‘had to take influence’ from, or what it ‘had to do’ across its pages.

—Charlie Waterman

Not mutually exclusive

for mixed septet

Charlie Waterman (2009-)

slow, static (♩ = 69)

clarinet in B ♭
(dbl. bass clarinet)

horn in F

violin

contrabass

percussion 1

percussion 2

drone

piano

6

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

vibraphone
bowed

ppp

p

mp

pp

A

II

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

temple blocks
'echo', repeating note,
fading out in tempo and dynamic

echo, same as before

I5

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

B

echo echo echo

marimba
pp

'echo', repeating note,
fading out in tempo and dynamic

I7

cl. *mf* *f*

hn. *mp* *mf*

vln. *mp* *mf*

cb. *mp* *mf*

perc.1 *mp*

perc.2 ord. *pp*

dr.

pno. echo, same as before

I9

cl. *p* *mp*

hn. *p* *mf* solo

vln. *f* *ff*

cb. *mp*

perc.1 *mp*

perc.2 *pp* *p* *mp*

dr.

pno. echo ord. *p* *mp*

21

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

mf

mf

sub.f

sub.f

sub.mf

f

mf

f

f

23

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

f

f

p

open

seperated

pp

f

pp

ff

f

ff

pp

seperated

pp

25

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

mp

p

mp

sf *p* *sf* *p*

pp *p* *sf* *p*

timpani

pp *sf* *p*

sf *p* *sf* *p*

arco

27

to bass clarinet

cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

sub.mp

p

sf *sf*

p

sf *sf*

p

bass clarinet

28

b. cl. *mf* *sf* *mf*

hn. *f* *sub.p*

vln. *mp* *sf*

cb.

perc.1 *mf*

perc.2 *sf*

dr.

pno. *mp* *sf*

29

b. cl. *mf* *sf* *p* *swell opposite to the violin*

hn. *p*

vln. *p* *f* *arco*

cb. *p* *separated*

perc.1 *p*

perc.2 *mf* *sf* *< sub.p*

dr.

pno. *p*

[illegible]

33

b. cl.

hn.

vln.

cb.

perc. 1

perc. 2

dr.

pno.

p

mf

p

p

p

35 **rit.**

b. cl. *mp* *p*

hn. *f*

vln. *f* *f*

cb. *mp* *p*

perc.1 *mp* *p*

perc.2 *mp* *p*

dr. *pp*

pno. *mf* *mp*

37 (rit.)

b. cl. *mp* *p*

hn. *sub.mp*

cb. *mp* *p*

perc.1 *mp* *p* without pedal

perc.2 *mp* *p*

dr. *pp*

pno. *mp* *p*

39(rit.) ----- **E** slower, reverently (♩ = 48)

b. cl. *pp* *n*

hn. *p*

vln. *p*

cb. *p* *pp*

perc.1 *pp* *n*

perc.2 *pp* *n* with pedal

dr. *p* *pp*

pno. *p* reverently, with pedal

44

b. cl. *pp* *pp*

hn. *pp*

vln.

cb. *p*

perc.1

perc.2

dr. *p*

pno. *mp*

49

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

pp

f

F

51

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

p

vibraphone

pedal ad lib.

p

p light and shimmering

sim.

Not mutually exclusive

53

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

p *mf* *mp* *p* *tr*

55

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

p *mf* *p* *p* *tr*

57

b. cl

hn. timbre trill (23 and T23) *mf*

vln.

cb. overpressure *mf*

perc.1 *sub p*

perc.2 *mf*

dr.

pno. *mf* 5

58

b. cl. *p*

hn. *pp*

vln.

cb. no over pressure *p*

perc.1 *p* *mp*

perc.2 *p* *mf*

dr. *p* *mp*

pno. *p* *mp* 5

60 **G accel.** -----

b. cl. *tr* *p* *f*

hn. *f*

vln. *tr* *p* *f*

cb. *tr* *p* *f*

perc.1 *p* *f*

perc.2 *p*

dr. *f*

pno. *pp* *pp cresc. poco a poco*

62 (accel.) -----

b. cl.

hn.

vln. *pp cresc. poco a poco*

cb.

perc.1 *pp cresc. poco a poco*

perc.2 *pp cresc. poco a poco*

dr.

pno.

63 (accel.)

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

pp cresc. poco a poco

64 (accel.)

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

65 (accel.)

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

66 (accel.)

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

76

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

mf

f

p

mp

vibraphone
bowed

add d# to the figures

space between figures

80

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

sub.mp

blow air into the horn

pp

pp

sub.mp

temple blocks

echo, same as before

echo

pp

no space between figures, rapid

mf

83

b. cl.

hn.

vln.

cb.

perc.1

perc.2

dr.

pno.

sub.p

sim.

as long as possible

p

echo

echo

echo

echo

pp

add space between figures, fade out

pp

ppp