RUSTY RAILWAY

by

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Submitted to the faculty of the
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of the requirements for the degree,
Doctor of Music
Indiana University
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Accepted by the faculty of the
Indiana University Jacobs School of Music
in partial fulfillment of the requirements for the degree
Doctor of Music

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Rusty Railway

for orchestra

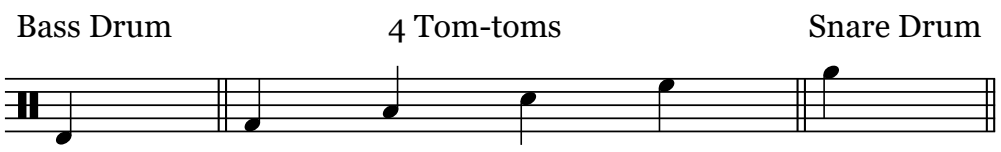
(2023)

Instrumentation

2 Flutes
Alto Flute (doubling Piccolo)
2 Oboes
English Horn
2 Clarinets (in B-flat)
Bass Clarinet (doubling E-flat clarinet)
3 Bassoon (3rd doubling Contrabassoon)

4 Horns (in F)
3 Trumpets (in C) (all 3 need straight mutes)
3 Trombones (1st needs a straight mute)
Tuba

Timpani (5 drums: 32", 29", 26", 23", 20")
3 Percussionists:
1. Whirly Tube, Wind Machine, 4 Tom-toms, Bass Drum, Snare Drum, Marimba

Notation for Bass Drum, Tom-toms and Snare Drum:

2. Thunder Sheet, Brake Drum, Xylophone, Suspended Cymbal
3. Vibraphone, Castanets, 2 Wood Blocks

Piano

Strings
Violin I (12) - Violin II (12) - Viola (10) - Cello (8) - Double Bass (6)

The half of Double Bass need to sound low B at the end of the piece. In order to get down to B, using 5-string Double bass or using low B-extension is ideal obtion. If none of those obtions are not available, use C-extencsion with tuning the lowest string to D-sharp. Consider altering the tuning from bar 243.

The score is written in C.
Piccolo and Xylophone sound octave higher.
Contrabassoon and Double Bass sound octave lower.

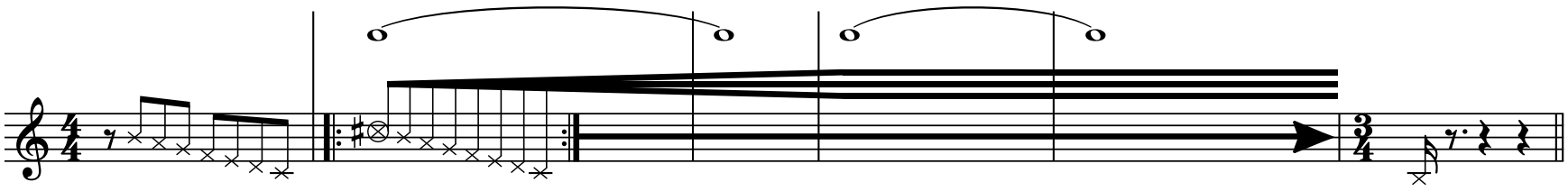
Duration: 12 minutes

Performance Notes

General

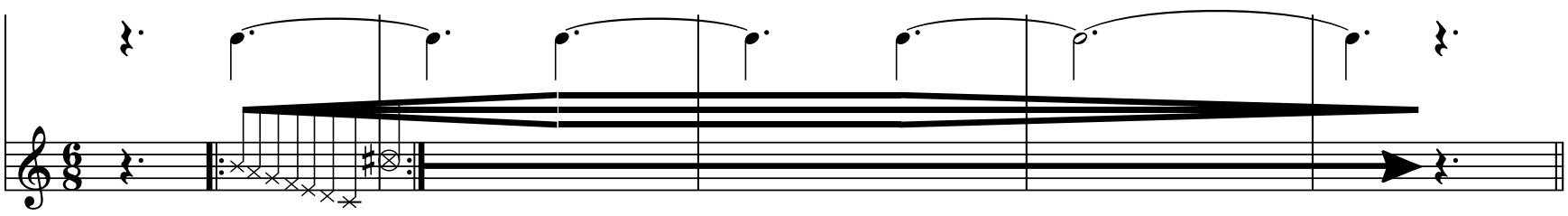
The piece includes some aleatoric elements in which figures are enclosed with repeat signs and follwed by an arrow line. Each performer repeat each figure until the arrow line ends without any coordination with other players or the conductor.

Example 1:



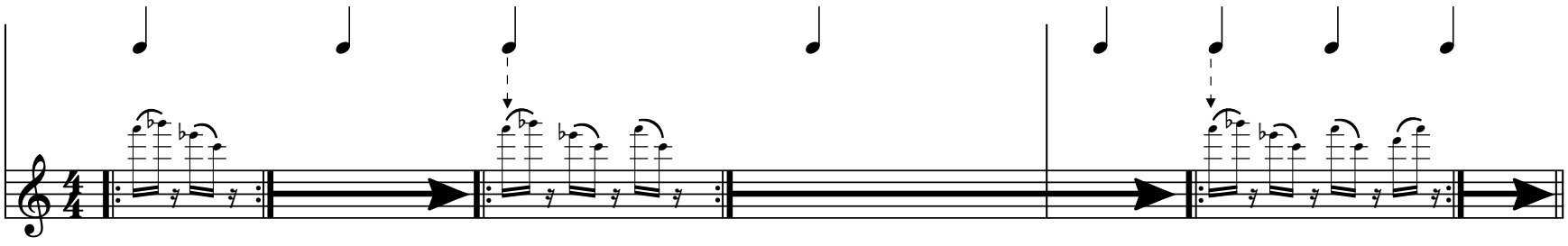
Repeat the eight-note figure that is enclosed with the repeat signs. The feathered beam from the second to the third bars indicate the figure is repeated with accelerando. The constant 32nd-note beam from the fourth to the fifth bar indicate the figure is repeated as fast as possible. The notes above the main staff also indicate how long each portion happens.

Example 2:



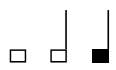
Repeat the eight-note figure, while making an accelerando, playing as much as fast, and then making a retardando. The notes above the staff indicate the duration of each of the three portions.

Example 3:



Repeat the first figure for the first two beats. Begin the new figure with repetitions from the third beat to the second beat of the next bar. On the second beat of this measure, begin the new figure with repetitions. In this small-note example, play each figure as fast as possible.

Woodwinds and Brass



Air sounds appear in every woodwind and brass part at the ending section of the piece, and the sound be air only (no pitches).
Although no pitches are produced, specific pitches are given for each part. For woodwinds, the pitches are the lowest notes they can get. For Horns, Trumpets, and Tuba, all three valves are pressed. For trombones, stick to the seventh position.

Woodwinds

Key clicks

Sounds produced when keys are released

Only one pattern of key clicks is used in the piece. The fingerings of this pattern are indicated in bars 5-6.

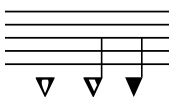
Brass

Valve clicks. Fingering is indicated at the score.

Percussion

notes with small ties mean L.V. (*laissez vibrer*). Do not damp unless a symbol is indicated.

Timpani:



Tune all the way down the largest timpani (32")

When a wavy line is added above the notes, vibrate the pedal very slowly. Do not go to upper range.

Strings

All glissandos should begin immediately and should be performed evenly and continuously over notated durations.
At the end of the piece, "*port.*" is indicated above the lines, perform portamento instead of glissando: start sliding right before the destination note.

Tapping. Tap the body of the instruments with fingers. In the piece, it is used with tremolo: use two or three fingers.

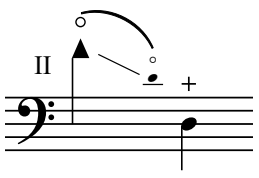
Bartok pizzicato

flautando

A flute-like sound. It is normally achieved with light bow presure and sul tasto.

In bars 91-103, 112-122, 135-141, 154-158, 163-166, and 193-194, the string section is divided by stand (except Double Bass). Stand means two players who share the stand, and the players of each stand will read each version of the alleatoric line with small notes. Within each stand, the two players do not synchronize and play as fast as possible.

Cello:



In the second string, perform harmonic glissando from the highest pitch to the octave-harmonics pitch, and then immediately pluck the string with the left hand.

Program Note

During Christmas week in 2021, I took a train trip along the “Pennsylvanian” route. The train journeyed from Pittsburgh to Philadelphia, traversing across the entire state of Pennsylvania before reaching its final destination of New York City. Although this trip took almost a full day, I really enjoyed it as I was able to discover some of the hidden gems of “Pennsylvania” things that are overlooked between the two shiny cities of Pittsburgh and Philadelphia.

I later realized that this route is not as popular among railfans in the United States compared to some other routes that offer scenic views. Instead, the route passed through Pennsylvania’s small old towns, and almost all of those towns had some factories. Those factories looked very rusty as most of them were colored rusty red.

It was almost a year later when I began composing Rusty Railway, as my memories of the trip had become hazy, but those of the views of the rusty factories still remained strong. To be honest, everything was rusty, worn, sloppy, and dreary. The railroads were almost red, and some of the wooden ties were almost rotten. The train was very slow as it got delayed two hours in the middle of the trip. Many of the middle stations had almost no facilities. Even some of the stations did not equip a proper platform.

Another aspect that left a lasting impression on me during the trip was the people I saw. I vividly recall witnessing a heartwarming scene at one of the middle stations, where a couple reunited; the man tenderly kissed the forehead of the woman. It was likely that they were apart for a while, and it was apparent that they were joyed to be together again. The train was consistently packed with passengers from Pittsburgh to New York, and I saw a diverse sampling of people coming in and going out of the train. Some appeared to be cheerful as if they were going to meet their old family, while some looked exhausted as if they had just finished a grueling day of work. Some opened their laptop to work, and some just slept all the time. On one occasion, two children boarded the train with their parents and chattered away without interruption until it was time for them to disembark. It was fascinating how warm and cozy I feel when I am reminded of the people who passed through the train.

Rusty Railway is a collection of those episodic memories. It features several squeaky sounds, train horn sounds, low rumbling noises, and some windy sounds. There are also several violent moments, as I imagined how it would sound inside the factories. Low strings produce mumbling sounds to imitate the sound of a train running. Some moments mimic the children’s chatter. I also include an image in which I just stared out of the window blankly, looking at the forests while all the noise that the train and people produced became a background. Near the end, the violent noise stops with a brief warm string session, which represents my witness of the reunion of the couple.

score in C

Rusty Railway

for Orchestra

SEOL Yuseok

♩ = 66

Flute 1 2 — key clicks, a 2 — ff

Alto Flute — key clicks — ff

Oboe 1 2 — key clicks, a 2 — ff

English Horn — key clicks — ff

B♭ Clarinet 1 2 — key clicks, a 2 — ff

Bass Clarinet — key clicks — ff

Bassoon 1 2 — key clicks, a 2 — ff

Contrabassoon — key clicks — ff

Horn in F 1 2 3 4

Trumpet in C 1 2 3

Trombone 1 2 3

Tuba

Timpani — (32") with the softest mallets tune all the way down — ppp — vibrate pedal up/down very slowly (stick to the low range)

Whirly Tube — swing slowly to obtain as low tune as possible

Percussion 1 — pp

Percussion 2 — Thunder Sheet — scrape with a wooden chopstick — pp

Percussion 3

Piano — pp — 8 — Ped.

♩ = 66

Violin I — div. a 4, non vib. — pp — free bowing — molto vib. (sub.) — mf

Violin II — div. a 4, non vib. — pp — free bowing — molto vib. (sub.) — mf

Viola

Cello

Double Bass — div. — p

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A

Fl. 1 2
A. Fl.
Ob. 1 2
E. Hn.
Cl. 1 2
B. Cl.
Bn. 1 2
C. Bn.

ff

Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba

Timp.

Perc. 1
W. Tube

mp *ppp* *pp*

Perc. 2
Perc. 3

Pf.

pp

8

A

Vn. I
div. a 4

non vib.

pp

Vn. II
div. a 4

non vib.

pp

Va.
div. a 4

div. a 4
non vib.

free bowing

Vc.

D.B.
div.

B

Fl. 1 2
A. Fl.
Ob. 1 2
E. Hn.
Cl. 1 2
B. Cl.
Bn. 1 2
C. Bn.

Hn. 1 2 3 4

valve clicks
a 3
ff

Tp. 1 2 3
Tn. 1 2 3

valve clicks
ff

Tuba

Timp.

Perc. 1
W. Tube
mp
ppp
pp

(scrape with a chopstick)
pp
pp

Perc. 2
Th. Sh.

Perc. 3

Pf.
pp

B

molto vib.
(sub.)
mf
pp
non vib.
pp

Vn. I
div. a 4

molto vib.
(sub.)
mf
pp
non vib.
pp

Vn. II
div. a 4

molto vib.
(sub.)
mf
pp
non vib.
pp

Va.
div. a 4

div.
p
div. a 4
non vib.
pp
free bowing
pp

Vc.

D.B.
div.
p

25

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

ff

♩. = 88

(♪ = ♪)

Hn. 1 2 3 4

valve clicks

a 2

ff

Tp. 1 2 3

a 3

Tn. 1 2 3

Tuba

Timp.

Perc. 1
W. Tube

mp

ppp

Perc. 2
Th. Sh.

(scrape with a chopstick)

pp

Perc. 3

Pf.

molto vib.
(sub.)

mf

Vn. I
div. a 4

Vn. II
div. a 4

Va.
div. a 4

Vc.
div. a 4

div. a 2

f

D.B.
div.

33

C

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

ff

1.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2 Th. Sh.

Perc. 3

gradually damp

Vibraphone bowed

Pf.

C

div. a 2

Vn. I

Vn. II

Va.

div. a 2 muted flautando

Vc. div.

D.B. div.

41

Fl. 1 2
A. Fl.
Ob. 1 2
E. Hn.
Cl. 1 2
B. Cl.
Bn. 1 2
C. Bn.

ff

Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba

ppp p mf pp f 5:6

Tim.

Perc. 1
Perc. 2 Th. Sh.
Perc. 3 Vib.

gradually damp
(scrape with a chopstick)
bowed
ppp mp p f

Pf.

Vn. I div.
Vn. II
Va. div.
Vc. div.
D.B. div.

(flautando)
sempre f

49

D

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2 Th. Sh.

gradually damp

Perc. 3 Vib.

(bowed)

Ped.

Pf.

D

Vn. I div.

stand 1&2, div.
muted
flautando

Vn. II

Va. div.

Vc. div.

D.B. div.

sub.

57

Fl. 1 2
A. Fl.
Ob. 1 2
E. Hn.
Cl. 1 2
B. Cl.
Bn. 1 2
C. Bn.

Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba

Tim.

Perc. 1
Perc. 2 Th. Sh.
Perc. 3 Vib.

(bowed)

Pf.

Vn. I div.
Vn. II div.
Va. div.
Vc. div.
D.B. div.

E

64

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 3

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2 Th. Sh.

Perc. 3 Vib.

(scrape with a chopstick)

(bowed)

Pf.

E

Vn. I

Vn. II div.

Va. div.

Vc. div.

D.B. div.

rit. - - - -

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va. div.

Vc. div.

D.B. div.

change to E♭ Clarinet

1.

dolce

rit. - - - -

78

F

Tempo I (♩. = 66) (♩. = ♩) (♩ = 66)

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Wind Machine

Pf.

F

Tempo I (♩. = 66) (♩. = ♩) (♩ = 66)

Vn. I

Vn. II

Va. div.

Vc. div.

D.B. div.

div.

unis.
tap the body of the instrument

85

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Wind

Perc. 2

Perc. 3

Pf.

Vn. I div. a 3

Vn. II div. a 3

Va. div. a 3

Vc.

D.B.

pp *mf* *pp* *p* *f*

1.

change to Piccolo

change to Bassoon 3

(tapping)

G ♩= 80

91

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Wind

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

E♭ Clarinet

straight muted

1. straight muted

3.

p dolce

G ♩= 80

stand 1

stand 2

stand 3

98

H

Fl. 1 2

Pic.

Ob. 1 2

1.

pp

pp

E. Hn.

Cl. 1 2

pp

E♭ Cl.

pp

Bn. 1 2

pp

Bassoon 3

3

pp

Hn. 1 2

Hn. 3 4

Tp. 1 2

1.

pp

pp

Tn. 1 2

pp

Tn. 3

Tuba

Tim.

hard mallets

f

5:4

4 Tom-toms & Bass Drum

drum sticks

Perc. 1

f

Brake Drum

drum sticks

Perc. 2

f

Castanets

Perc. 3

ff

Pf.

p

Ped.

Ped.

H

stand 1

stand 2

Vn. I

stand 3

stand 4

pp

stand 1

stand 2

Vn. II

stand 3

pp

stand 1

stand 2

Va.

stand 3

pp

stand 1

Vc.

D.B.

105

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

2.

E♭ Cl.

Bn. 1 2

Bn. 3

Hn. 1 2

Hn. 3 4

Tp. 1 2

open

Tp. 3

Tn. 1 2

2. (open)

Tn. 3

Tuba

Tim.

Perc. 1
Tt. & B.D.

hit the rim

Xylophone
(Wooden mallets)

5:6

Perc. 2

Perc. 3

2 Wood Blocks

Pf.

Vn. I

tutti

2 solos

Vn. II

tutti

2 solos

Va.

tutti

2 solos

Vc.

solo

gli altri
II

D.B.

div.

111

I

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

f *f*

E♭ Cl.

f

pp

Bn. 1 2 3

Hn. 1 2 3 4

pp *fp* *pp*

Tp. 1 2 3

1, 2. *fp* *pp*

straight muted

pp

Tn. 1 2 3

1. (straight muted)

pp

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2 Xylo.

(drum sticks)

f

Perc. 3

Vibraphone

(Steve Reich: *Different Trains*)

"to New Yo - rk"

f senza pedal

Pf.

p *dolce*

Ped.

I

Vn. I

stand 1 stand 2 stand 3

Vn. II

stand 1 stand 2 stand 3

Va.

stand 1 stand 2

Vc.

stand 1

D.B.

pp

Fl. 1 2
Pic.
Ob. 1 2
E. Hn.
Cl. 1 2
E♭ Cl.
Bn. 1 2 3
Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba
Tim.
Perc. 1 Tt. & B.D.
Perc. 2
Perc. 3
Pf.
Vn. I
Vn. II
Va.
Vc.
D.B.

1. pp
3. pp
f
(drum sticks)
Brake Drum
Castanets
5:4
ff
Ped.
stand 1
stand 2
stand 3
stand 4
stand 5

123

J

Fl.

Pic.

Ob.

E. Hn.

Cl.

E♭ Cl.

Bn.

Hn.

Tp.

Tn.

Tuba

Tim.

Perc. 1
Tt. & B.D.

Perc. 2
Brake Dr.

Perc. 3
Cast.

Suspended Cymbal

Pf.

J

Vn. I

Vn. II

Va.

Vc.

D.B.

tutti

div.

unis.

arco

open

flautando

128

Fl.

Pic.

Ob.

E. Hn.

Cl.

E♭ Cl.

Bn.

Hn.

Tp.

open

Tn.

Tuba

Tim.

Perc. 1
Tt. & B.D.

Xylophone
(wooden mallets)

Perc. 2

Perc. 3

2 Wood Blocks

Pf.

Vn. I

2 solos

Vn. II

Va.

solo

Vc.

gli altri
III
II

D.B.

normal pizz.

div.

K

135

Fl. 1 2

Pic.

Ob. 1 2

1.

pp

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2

ppp

pp

3.

Hn. 3 4

pp

Tp. 1 2 3

1. straight muted

pp

Tn. 1 2 3

Tuba

Tim.

Marimba

"to New Yo - rk"

Perc. 1

f

Perc. 2

Vibraphone

"To New York"

Perc. 3

f

Pf.

p dolce

Ped.

K

stand 1

pp

Vn. I

stand 2

pp

stand 3

pp

stand 4

pp

stand 1

pp

Vn. II

stand 2

pp

stand 3

pp

stand 1

pp

Va.

stand 2

pp

stand 3

pp

stand 1

pp

Vc.

stand 2

pp

D.B.

139

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

1.

pp

1. straight muted

4 Tom-toms & Bass Drum

(drum sticks)

f

Brake Drum

Castanets

ff

(slur)

Ped.

stand 1

stand 2

stand 3

stand 4

stand 5

142

L

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

2.

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

open

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2 Brake Dr.

Perc. 3 Cast.

Xylophone
(wooden mallets)

2 Wood Blocks

Pf.

L

Vn. I

Vn. II

Va.

Vc.

D.B.

tutti

2 solos

solo

gli altri

unis.
arco

div.

non div.

149

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 — 1. *f* — 3 4 — 3. *f*

Tp. 1 2 — *f* — 3 — *f*

Tn. 1 2 3

Tuba

Tim. — *f* — *f*

Perc. 1 Tt. & B.D. — *f* — *f*

Perc. 2 — Brake Drum (drum sticks) — *ff*

Perc. 3 — Castanets — *ff*

Pf.

Vn. I — tutti — *p*< *ff* *p*< *ff* — 8 div. — *f*

Vn. II — (2 soli) — gli altri — *ff* *p*< *ff* *p*< *ff* — flautando — div. flautando — *p* — *f*

Va. — (2 sole) — gli altri — *ff* *p*< *ff* *p*< *ff* — flautando — div. flautando — *p* — *f*

Vc. — (solo) — (gli altri) — *ff* *p*< *ff* *p*< *ff* — div. — *f*

D.B. — unis. arco — *p*< *ff* *p*< *ff* — div.

M

154

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Xylophone

Perc. 2

Perc. 3 Cast.

Pf.

M

Vn. I

Vn. II

Va.

Vc.

D.B.

159

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2 Xylo.

Perc. 3 Cast.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

N

163

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2 Xylo.

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

a 2

a 2

Marimba

"diff-rent trains ev-ery time"

4 Tom-toms & Bass Drum

2 Wood Blocks

p dolce

stand 1

stand 2

stand 3

stand 4

stand 5

stand 6

div.

(stand 3) div.

(stand 2&3) div.

3 cellos (unis.)

gli altri

(div.)

167

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2 Xylo.

Perc. 3 W. B.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

fff ff f p pp

Brake Drum

hammer

Castanets

23", D♯ to A

stand 1-3, div.

tutti

(3 cellos)

(gli altri)

III

IV

tutti non div.

unis. arco

173

O

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2 Brake Dr.

Perc. 3 Cast.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

ff *non legato*

1. 2. 3.

p<*f* *p*<*ff* *mp*<*fff*

non div.

div.

ff *legato*

8

(re-articulated)

minimize pedal use

179

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

a 2

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 — Marimba

Perc. 2 — Xylophone

Perc. 3 — Vibraphone

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

185

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Mba.

Perc. 2 Xylo.

Perc. 3 Vib.

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

ff *f* *mf* *p*

div. flautando

P

189

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2

Bn. 3

Hn. 1 2

Hn. 3 4

Tp. 1 2

Tp. 3

Tn. 1 2

Tn. 3

Tuba

Tim.

4 Tom-toms & Bass Drum

Perc. 1

Brake Drum

Perc. 2

Castanets

Perc. 3

Snare Drum

Thunder Sheet

glide with a wooden chopstick

Pf.

P

Vn. I

stand 1&2

stand 3-6

Vn. II

stand 1

stand 2-6

Va.

stand 1

stand 2-5

Vc.

D.B.

193

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 3

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

3.

1.

4 Tom-toms & Bass Drum

Xylophone

Vibraphone

stand 1

stand 2

stand 3

stand 4

stand 5

stand 6

195

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2 / 3

change to Contrabassoon

Hn. 1 2 / 3 4

Tp. 1 2 / 3

Tn. 1 2 / 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Snare Drum

Perc. 2

Brake Drum

ff

Perc. 3

Castanets

ff

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

198

Q Presto ♪ = 192

Fl. 1 2
Pic.
Ob. 1 2
E. Hn.
Cl. 1 2
E♭ Cl.
Bn. 1 2
Contrabassoon
C. Bn.
Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba
Tim.
5:4
Perc. 1 S. D.
4 Tom-toms & Bass Drum
Perc. 2
14:12
Thunder Sheet
hit with drum sticks
Perc. 3
Pf.

Q Presto ♪ = 192

Vn. I
Vn. II
Va.
unis. (non div.)
Vc.
unis. (non div.)
D.B.
unis. (non div.)

204

Fl. 1 2

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

E♭ Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Tt. & B.D.

Perc. 2

Perc. 3

Pf.

Vn. I

Vn. II

Va.

Vc.

D.B.

Xylophone
hard mallets

Vibraphone

senza pedal

209

Fl. 1 2 — *fff sempre*

Pic. — *fff sempre*

Ob. 1 2 — *fff sempre*

E. Hn. — *fff sempre*

Cl. 1 2 — *fff sempre*

E♭ Cl. — *fff sempre*

Bn. 1 2 — *fff sempre*

C. Bn. — *fff sempre*

Hn. 1 2 3 4 — *fff sempre*

Tp. 1 2 3 — *fff*

Tn. 1 2 3 — *p* *fff*

Tuba — *p* *fff*

Tim. — *fff*

Perc. 1 Tt. & B.D. — *fff*

Perc. 2 Xylo. — *fff*

Perc. 3 Vib. — *fff*

Pf. — *fff sempre*

Vn. I — *fff sempre*

Vn. II — *fff sempre*

Va. — *fff sempre*

Vc. div. — *fff sempre*

D.B. — div. *fff sempre*

215

(♩ = ♩)

R

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

p *fff* *p* *fff*

fff *p* *fff*

fff *p* *fff*

Tim.

Perc. 1 Tt. & B.D.

Snare Drum

ff

Perc. 2

Perc. 3 Vib.

Castanets

fff

Pf.

(8)

(♩ = ♩)

R

Vn. I

Vn. II

Va.

div. unis.

Vc.

unis.

D.B.

ff

Conductor, timpani, percussion 1 and 2: in tempo
Winds and percussion 3: poco accelerando. Do not coordinate with each other. - - -

220

Fl. 1 2
Pic.
Ob. 1 2
E. Hn.
Cl. 1 2
E♭ Cl.
Bn. 1 2
C. Bn.
Hn. 1 2 3 4
Tp. 1 2 3
Tn. 1 2 3
Tuba
Tim.
Perc. 1
Perc. 2
Perc. 3
Pf.
Vn. I
Vn. II
Va.
Vc.
D.B.

fff

2 Wood Blocks

Thunder Sheet
shake with hands

ff

ppp

8

Conductor, timpani, percussion 1 and 2: in tempo
Winds and percussion 3: poco accelerando. Do not coordinate with each other. - - -

227

S **Tempo I** (♩ = 66)

Fl. 1 2

change to Alto Flute

Pic.

Ob. 1 2

E. Hn.

Cl. 1 2

change to Bass Clarinet

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1

Perc. 2

gradually damp

ff

Perc. 3

Pf.

(8)

S **Tempo I** (♩ = 66)

Vn. I

muted
non vib.
n *pp*

poco vib.
f

non vib.
pp

Vn. II

muted
non vib.
n *pp*

poco vib.
f

non vib.
pp

Va.

muted
non vib.
n *pp*

poco vib.
f

non vib.
pp

Vc.

muted
non vib.
n *pp*

poco vib.
f

non vib.
pp

D.B.

unis. non vib.
n *pp*

poco vib.
f

non vib.
pp

236

T

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

Hn. 1 2 3 4

air only

1.

Tp. 1 2 3

air only

Tn. 1 2 3

air only

Tuba

air only

Tim.

Perc. 1

Perc. 2

Perc. 3

Pf.

pp

8

T

Vn. I div.

(muted) poco vib.

mf pp mf pp mf pp

free bowing

div. a 4

port.

Vn. II div.

tr

Va. div.

Vc.

div.

D.B.

245

Fl. 1 2 — air only

Alto Flute — A. Fl. — air only

Ob. 1 2 — air only

E. Hn. — air only

Cl. 1 2 — air only

Bass Clarinet — B. Cl. — air only

Bn. 1 2 — air only

C. Bn. — air only

Hn. 1 2 3 4 — air only

Tp. 1 2 3

Tn. 1 2 3

Tuba

Tim.

Perc. 1 Perc. 2 Perc. 3

Pf. — *ppp*

Vn. I div a 4

Vn. II div a 4

Va. div. a 4 — *port.* free bowing

Vc. dib. a 4 — *port.* free bowing — *port.*

D.B. — (div.) — pizz.

252

Fl. 1 2

A. Fl.

Ob. 1 2

E. Hn.

Cl. 1 2

B. Cl.

Bn. 1 2

C. Bn.

1

2

Hn.

3

4

1 2

Tp.

3

1 2

Tn.

3

Tuba

Tim.

Perc. 1

Perc. 2

Perc. 3

Pf.

Vn. I
div a 4

Vn. II
div a 4

Va.
div. a 4

Vc.
dib. a 4

D.B.
div.

Thunder Sheet
glide with
chopstick

Castanets

(pizz.)

(pizz.)