“...bucolic...the piece churned...”

— THE NEW YORK TIMES

MARK PETERING

TRAIN & TOWER

after Sibelius

for Orchestra & Optional Tape

WINNER - 2003 MUSIC FESTIVAL OF THE HAMPTONS
COMPOSITION COMPETITION

Lukas Foss, Premiere Conductor & Adjudicator

PETERING MUSIC (ASCAP)
markpetering@hotmail.com
www.markpetering.com

INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B^b
2 Bassoons
2 Horns in F
2 Trumpets in C
2 Trombones
2 Percussion:
Percussion 1
Timpani
Suspended Cymbal
Sizzle Cymbal
Percussion 2
Triangle
Suspended Cymbal
Crash Cymbals
Snare Drum
Optional Tape (CD of Train Sounds)
Strings

DURATION: 7'

Train & Tower after Sibelius was named winner of the 2003 Music Festival of the Hamptons Composition Competition and premiered by Lukas Foss and the Atlantic Chamber Orchestra July 19, 2003 in Bridgehampton, Long Island, NY with a donated, moving Long Island Rail Road locomotive controlled by the composer. The New York Times covered the event, and the premiere is further documented in Dan Rattiner's *In the Hamptons Too* with a forward by actor Alec Baldwin.

MARK PETERING (b.1973)

"Petering is clever and vivid...a skilled orchestrator with a fluent sense of melody. These pieces are programmatic, even pictorial."

– Milwaukee Journal Sentinel

Mark Petering has received numerous awards from organizations such as ASCAP, SCI, and the National Guild of Community Schools of the Arts. He is the winner of the Swan Composer Prize for wind ensemble and winner of the Music Festival of the Hamptons Composition Competition for orchestra. The premiere of his Hamptons' work *Train & Tower* made music history as Lukas Foss, the composer, and the Atlantic Chamber Orchestra coordinated the performance with a moving Long Island Rail Road locomotive controlled by the composer. The event was covered by the BBC, NPR, and The New York Times.

Petering's music has been performed by the Atlantic Chamber Orchestra, the Buffalo Philharmonic, the Milwaukee Symphony Orchestra, the Milwaukee Chamber Orchestra, and the Seattle Philharmonic, and recorded by the Czech National Symphony for Albany Records and the Milwaukee Chamber Orchestra New Music Ensemble for Zebrina Records. He is also the recipient of numerous commissions as well as being honored as a participant in the 2005 Aspen Music Festival.

Currently, Petering is Associate Professor of Music at Carthage College, one hour north of Chicago. He received his Ph.D. in composition at the University of Minnesota where he studied with Judith Lang Zaimont. In his spare time, he enjoys watercolor and lithography, as well as swimming, basketball and golf.

for The Music Festival of the Hamptons

TRAIN & TOWER

after Sibelius

for Orchestra and Optional Tape

Mark Petering
(2003)

♩ = 188 (♩ = 94)

Violin I (off the string) *p*

Violin II (off the string) *p*

Viola (off the string) *p*

Violoncello

Contrabass

6

Vn. I

Vn. II *p*

Va.

Vc.

Cb.

12

Vn. I *mp*

Vn. II

Va. (off the string) *p* *mp*

Vc.

Cb.

A

17

Musical score for measures 17-22. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.).
- Vn. I: Treble clef, playing a melodic line with eighth notes. Dynamics: *mf* (measures 17-21) and *mp* (measure 22).
- Vn. II: Treble clef, playing a rhythmic accompaniment of eighth notes. Dynamics: *mp* (measure 22).
- Va.: Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamics: *mf* (measures 17-21).
- Vc.: Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.: Bass clef, playing a rhythmic accompaniment of eighth notes.

B

23

Musical score for measures 23-28. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.).
- Vn. I: Treble clef, playing a melodic line with eighth notes. Dynamics: *p* (measures 23-28).
- Vn. II: Treble clef, playing a rhythmic accompaniment of eighth notes.
- Va.: Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamics: *p* (measures 23-28).
- Vc.: Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.: Bass clef, playing a rhythmic accompaniment of eighth notes.

29

Musical score for measures 29-34. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.).
- Vn. I: Treble clef, playing a melodic line with eighth notes.
- Vn. II: Treble clef, playing a rhythmic accompaniment of eighth notes. Dynamics: *p* (measures 29-34).
- Va.: Bass clef, playing a rhythmic accompaniment of eighth notes. Dynamics: *p* (measures 29-34).
- Vc.: Bass clef, playing a rhythmic accompaniment of eighth notes.
- Cb.: Bass clef, playing a rhythmic accompaniment of eighth notes.

C

Musical score for section C, measures 34-39. The score is for a string ensemble with parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked as *mp* (mezzo-piano) for measures 34-36 and *mf* (mezzo-forte) for measures 37-39. The Vn. I part plays a melodic line of eighth notes, while the other parts provide harmonic support with eighth-note patterns.

D

Musical score for section D, measures 40-45. The score is for a string ensemble with parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked as *mp* (mezzo-piano) for measures 40-42 and *p* (piano) for measures 43-45. The Vn. I and Vn. II parts play a melodic line of eighth notes, while the other parts provide harmonic support with eighth-note patterns.

Musical score for section D, measures 46-51. The score is for a string ensemble with parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 46, then to 4/4 at measure 47, and remains 4/4 for the rest of the section. The dynamics are marked as *p* (piano) for measures 46-51. The Vn. I and Vn. II parts play a melodic line of eighth notes, while the other parts provide harmonic support with eighth-note patterns.

E

52

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc.

Cb.

58

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb.

F

63

Vn. I *sub. mp*

Vn. II *sub. mp*

Va. *sub. mp*

Vc.

Cb.

69

Vn. I *p*

Vn. II *p*

Va. *p*

Vc.

Cb.

75

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

Cb.

81

Vn. I

Vn. II

Va.

Vc.

Cb.

6

G

86

Musical score for measures 86-90. The score includes staves for Vn. I, Vn. II, Va., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper strings and a sustained bass line in the lower strings. Dynamics include *sub.* and *p*.

91

Musical score for measures 91-95. The score includes staves for Vn. I, Vn. II, Va., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper strings and a sustained bass line in the lower strings. Dynamics include *f*.

96

Musical score for measures 96-100. The score includes staves for Vn. I, Vn. II, Va., Vc. div., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper strings and a sustained bass line in the lower strings. Dynamics include *div.*.

101

Musical score for measures 101-105. The score is for a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Cb.), and Violins divided (Vc. div.). The music features a consistent rhythmic pattern of eighth notes across all parts, with a steady upward melodic line. The Cello part is mostly silent, with a few notes in the later measures.

106

Musical score for measures 106-110. The string ensemble continues with the same rhythmic pattern. In measure 110, the Violin I, Violin II, and Viola parts are marked with the instruction "(non div.) (on the string)", indicating a change in articulation. The Cello part continues with its sparse notes.

111

Musical score for measures 111-115. The string ensemble plays a dense texture of chords, with each instrument part contributing to a rich harmonic sound. The rhythmic pattern remains consistent with the previous sections.

H

Just slightly slower

116

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Susp. Cymbal (med. mallets)

Perc. 1

Perc. 2

Triangle

H

Just slightly slower

116

Vn. I

Vn. II

Va.

Vc.

Cb.

123

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

This section of the score covers measures 123 through 129. It includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2 in B-flat, Bassoons 1 and 2 (marked with a first ending), Horns 1 and 2 in F, Trumpets 1 and 2 in C, and Trombones 1 and 2. The woodwinds and brass parts feature various rhythmic patterns and melodic lines, with some instruments playing sustained notes or chords.

Swipe Sizzle Cymbal (triangle beater)

Perc. 1

Perc. 2 (Triangle)

This section of the score covers measures 123 through 129. It includes staves for Percussion 1 and Percussion 2 (Triangle). Percussion 1 has a rest for most of the section, with a final measure containing a cymbal effect marked with a piano (*p*) dynamic. Percussion 2 plays a rhythmic pattern of eighth notes with a triangle beater.

123

Vn. I

Vn. II

Va.

Vc.

Cb.

This section of the score covers measures 123 through 129. It includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with various melodic lines, including some sustained notes and moving bass lines.

130

Fls. 1,2 *flz.* *p*

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2 (Triangle)

130

Vn. I

Vn. II

Va.

Vc.

Cb.

I

138

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Swipe Sizzle Cymbal)

(Triangle)

Perc. 1

Perc. 2

I

138

Vn. I

Vn. II

Va.

Vc.

Cb.

145

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

(Swipe Sizzle Cymbal)

(Triangle)

145

Vn. I

Vn. II

Va.

Vc.

Cb.

152

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2 (Triangle)

152

Vn. I

Vn. II

Va.

Vc.

Cb.

J

159

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

mf

mf

mf

(1.)

a2

mf

mf

Sizzle Cymbal (med. mallets)

Timpani

Perc. 1

Perc. 2

p

mp

(Triangle)

J

159

Vn. I

Vn. II

Va.

Vc.

Cb.

div.

mf

arco

mf

unis.

arco

mf

mf

mf

164

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Timpani)

Perc. 1

Perc. 2

164

unis.

Vn. I

Vn. II

Va.

Vc.

Cb.

169

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Timpani)

Perc. 1

Perc. 2

169

Vn. I

Vn. II

Va.

Vc.

Cb.

L

$\text{♩} = 188 (\text{♩} = 94)$

181

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Timpani

Perc. 1

Perc. 2 (Snare)

L

$\text{♩} = 188 (\text{♩} = 94)$

181

Vn. I

Vn. II

Va.

Vc.

Cb.

186

1.

Fls. 1,2 *p*

Obs. 1,2

Cls. 1,2 (B $\flat$) *p* (1.)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

186 (off the string)

Vn. I *p*

Vn. II *p*

Va. *p*

Vc.

Cb.

192

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

192

Vn. I

Vn. II

Va.

Vc.

Cb.

1. 2.

1.

p

1.

p

(1.)

1.

p

1.

p

M

197

Fls. 1,2 (2.) 1. a2

Obs. 1,2

Cls. 1,2 (B $\flat$) (1.)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1 (Timpani)

Perc. 2 Susp. Cymbal (med. mallets) p

M

197

Vn. I

Vn. II

Va.

Vc.

Cb.

202

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Timpani)

Perc. 1

Perc. 2

202

Vn. I

Vn. II

Va.

Vc.

Cb.

N

207

Fls. 1,2 (1.) 2. *p*

Obs. 1,2 (1.) *p*

Cls. 1,2 (B^b) 1. *p*

Bns. 1,2 (1.) *p*

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2 (Susp. Cymbal) *p*

N

207

Vn. I *p*

Vn. II *p*

Va. *p*

Vc.

Cb.

O

213

Fls. 1,2 (2.) 1. *p* *mp*

Obs. 1,2 (1.)

Cls. 1,2 (B^b) 1. *mp*

Bns. 1,2 (1.) *mp*

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2 (Susp. Cymbal) *p*

O

213

Vn. I *mp*

Vn. II

Va. *p*

Vc. arco *mp*

Cb.

219 (1.) a2

Fls. 1,2 *mf*

Obs. 1,2 1. *mf*

Cls. 1,2 (B $\flat$) (1.) *mf*

Bns. 1,2 (1.) *mf*

Hns. 1,2 (F) *mf*

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1 (Timpani) *mf*

Perc. 2

219

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

Cb.

225

Fls. 1,2 *mp* 2. *p*

Obs. 1,2 (1.) *mp* *p*

Cls. 1,2 (B^b) 1. *p*

Bns. 1,2 (1.) *mp* *p*

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

225

Vn. I *mp* *p*

Vn. II *mp* *p*

Va. *p*

Vc.

Cb.

231

Fls. 1,2 *p* 1. *mp*

Obs. 1,2 2. *mp*

Cls. 1,2 (B^b) (1.) *mp* 1.

Bns. 1,2 (1.) *mp*

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

231

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc.

Cb.

P

236

Fls. 1,2 (1.) 2. 1.

Obs. 1,2 (2.) 1.

Cls. 1,2 (B^b) (1.) 1.

Bns. 1,2 (1.) 1. *mp*

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

P

236

Vn. I

Vn. II

Va. *mp*

Vc. *mp*

Cb.

242

Fls. 1,2 (1.) 2. *f* 1. *f*

Obs. 1,2 (1.) 2. *f* 1. *f*

Cls. 1,2 (B^b) (1.) 2. *f* 1. *f*

Bns. 1,2 (1.) *f*

Hns. 1,2 (F) *f*

Tpts. 1,2 (C) *mp*

Tbns. 1,2

(Timpani)

Perc. 1 *f*

(Susp. Cymbal)

Perc. 2 *mp*

242

Vn. I *f*

Vn. II *f*

Va. *f* *f*

Vc. *f*

Cb.

Q

248

Fls. 1,2 (1.)

Obs. 1,2 (1.)

Cls. 1,2 (B^b) (1.)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Timpani)

Perc. 1

Perc. 2 (Susp. Cymbal)

Q

248

Vn. I

Vn. II

Va.

Vc.

Cb.

253

Fls. 1,2 (2.) a2 p f 1.

Obs. 1,2 (2.) p f 1.

Cls. 1,2 (B $\flat$) (2.) p f 1.

Bns. 1,2 p f 1.

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

253

Vn. I p f

Vn. II p f

Va. p f

Vc. f

Cb.

259

Fls. 1,2 (1.) 2. *f*

Obs. 1,2 (1.) 2. *f*

Cls. 1,2 (B^b) (1.) 2. *f*

Bns. 1,2 (1.) *f* a2

Hns. 1,2 (F) *f*

Tpts. 1,2 (C) *mf*

Tbns. 1,2

Perc. 1 (Timpani) *f*

Perc. 2

259

Vn. I

Vn. II

Va.

Vc.

Cb.

R

265

Fls. 1,2 (2.) 1. *f* *sub. p*

Obs. 1,2 (2.) 1. *f* *sub. p*

Cls. 1,2 (B^b) (2.) 1. *f* *sub. p*

Bns. 1,2 *sub. p*

Hns. 1,2 (F) 1. *sub. p*

Tpts. 1,2 (C) *sub. p*

Tbns. 1,2 1. *sub. p*

Perc. 1 (Timpani)

Perc. 2 (Susp. Cymbal) *p*

R

265

Vn. I *sub. p*

Vn. II *sub. p*

Va. *sub. p*

Vc. *sub. p*

Cb. *sub. p*

271 (1.) 2. *f*

Fls. 1,2

Obs. 1,2 *f*

Cls. 1,2 (B^b) *f*

Bns. 1,2 *f*

Hns. 1,2 (F) *f* a2

Tpts. 1,2 (C)

Tbns. 1,2 *f*

(Timpani)

Perc. 1 *f*

Perc. 2 Crash Cymbals *f*

271 *f*

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f* arco

Cb. *f*

277

Fls. 1,2 (2.) 1. *f*

Obs. 1,2 (2.) 1. *f*

Cls. 1,2 (B^b) (2.) 1. *f*

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2 (1.)

Perc. 1 (Timpani)

Perc. 2 (Crash Cymbals)

277

Vn. I

Vn. II

Va.

Vc. div. div.

Cb.

Detailed description: This page of a musical score covers measures 277 to 281. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) plays a rhythmic eighth-note pattern, with the first measure marked with a second ending '(2.)' and subsequent measures with a first ending '1.'. The strings (Violins I & II, Violas, Cellos, and Double Basses) play a similar eighth-note pattern, with the Cello and Double Bass parts marked 'div.' (divisi). The percussion section includes Timpani and Crash Cymbals. The score is written in a common time signature and includes dynamic markings such as 'f' (forte).

282

Fls. 1,2 (1.)

Obs. 1,2 (1.)

Cls. 1,2 (B^b) (1.)

Bns. 1,2 (1.)

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2 (1.)

Perc. 1 (Timpani)

Perc. 2 (Crash Cymbals)

282

Vn. I

Vn. II

Va.

Vc. div.

Cb.

START TAPE (32" Duration)

287

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B $\flat$)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

(Timpani)

Perc. 1

(Crash Cymbals)

Perc. 2

287

Vn. I

Vn. II

Va.

Vc. div.

Cb.

293

Fls. 1,2

Obs. 1,2

Cls. 1,2 (B^b)

Bns. 1,2

Hns. 1,2 (F)

Tpts. 1,2 (C)

Tbns. 1,2

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc. div.

Cb.

a2

gliss.

ff.

mf

a2

f

Susp. Cymbal

(Timpani)

Snare - improvise march-like pattern to end

f

(non div.) (on the string)