RUDE AWAKENING

for orchestra

Lo Ting-cheung

2013
First Performance:
Janacek Philharmonic Orchestra
Ondrej Vrabec, conductor
August 28th, 2013
Ostrava Days 2013
Philharmonic Hall, Ostrava, Czech Republic
**Instrumentation**

3 Flutes (1, 2, 3 doubling Piccolo)

3 Oboes

3 Clarinets in Bb

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

5 Percussion

1: 4 Timpani, Large Tam-tam

2: Bass Drum (on side, with membrane horizontal), Tambourine (placed on Bass Drum), Medium Tam-tam

3: A set of 5 Tom-toms, Medium Suspended Cymbal, Vibraphone

4: Snare Drum, 4 Antique Cymbals (C, Db, Eb, F#)

5: Large Suspended Cymbal, Thunder Sheet, Bongo

14 Violins I

12 Violins II

10 Violas

8 Cellos

6 Double Basses
Performance Notes

For all instruments:

1. This is a score in C. The piccolo and the antique cymbal sound one octave higher; the contrabassoon and the double bass sound one octave lower.
2. Accidentals apply to all the notes within the same bar. Natural signs are used when there is a need to avoid confusion.
3. All metronomic indications are approximate and may vary slightly, depending on the acoustical properties of the hall.
4. A note with an open-ended slur should be allowed to vibrate until it ceases naturally.
5. In reh. U, the orchestra is divided into five groups. The conductor conducts the main group and cues the entry of the other four groups (I, II, III & IV) respectively at the point denoted. Players of groups I, II, III & IV perform independently and do not need to rhythmically synchronize with other parts. When the conductor cues at reh. V, players of group I & IV stop playing the concurrent segment immediately and start reh. V. The connection should be very smooth. For players of groups II & III, they should finish the concurrent segment and fade out independently. Players of groups II & III then prepare the entry at reh. X.

For winds:

3 types of breathy sound:

(with breath)

<table>
<thead>
<tr>
<th>Breathy, with clearly defined pitch</th>
<th>Very breathy, with more breath than pitch</th>
<th>Breath only, very little defined pitch</th>
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<td>t.r.</td>
<td>(Voice)</td>
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Tongue-ram. Mouthpiece entirely covered, slap being produced by inserting the tongue rapidly into the air stream.

Fluttertonguing

Blow through the instrument (toneless air noise)

Imitate the wind sound without the instrument
For strings:

Saltando As high as possible Press the finger halfway as in producing harmonics without bow pressure (tonless noise). Very slow change within one quarter-tone centering around the given pitch. Play on the bridge to produce breathy noise (tonless)

For percussion:

Bass drum (on side, with membrane horizontal) Tambourine placed on the bass drum Large suspended cymbal (Perc. 3) Large suspended cymbal (Perc. 5) Large cymbal placed on the membrane of the timpano (near the center). Execute the glissando figure on the timpano pedal while performing a rapid roll on the cymbal, thereby bending the pitch of the cymbal.

Medium Tam-tam Large Tam-tam Bongo Snare Tambourine A set of 5 tom-toms Thunder Sheet
**Programme Note**

“There’s a sudden clap of thunder,  
followed on by another,  
Rudely awakening  
the nestling swallows  
and the hibernating snakes.”

When I wrote this piece, I had in my mind these lines taken from a Chinese poem by *Yuanchen* 元稹 (ca. 779-831). The couplet provides a perfect description of what the Chinese see in the phenomenon of *chunlei* (spring thunder) which denotes the thundery weather (usually accompanied by lightning and heavy showers) in early March that heralds the end of the cold wintry days.

The music comprises three sections. The first section contains a collection of musical gestures, performed either on a solo instrument or on a group of instruments. Silence is a major structural component in this section. The frequent occurrences of silence are intended to create a mood of suspense and expectancy as the barren fields await patiently, or impatiently, the first flash of lightning. The unannounced arrival of the spring thunder comes as suddenly as the climax of the piece contained in the ensuing section, characterized by an extremely dense musical texture. The climactic passage is an outburst of musical energy unleashed by the full tutti. As the thunder continues to roll, living creatures of all kinds – those with wings and those that creep – are aroused from their dormancy into a commotion of activities. After that, the music gradually disintegrates into a quiet section, with the strings playing a soft drone which is intended to produce a kind of “heard silence”. In this audible silence, the audience will hear the rising sound of the wind imitated on the wind instruments as the fields, now drenched with rain from the spring showers, look forward to the sprouting of the first new shoots.
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Daniel LO Ting-cheung

2013

Lento, with mystery J=46
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(play as fast as possible; free phrasing and articulation)

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[ca 8"]
While the conductor cues at reh.V (cue 6), stop playing the concurrent segment and start reh.V immediately. The connection should be very smooth.

Group II (Cue 3)

Stop at reh.V (Cue 6) and prepare for reh.X (Cue 8).
Group III (Cue 4)

[ca 10"]

Stop at reh. V (Cue 6)
and prepare for reh. X
(Cue 8)

[ca 12"]

[ca 8”]

(with breath)

[ca 10’]

[ca 10’]

[ca 12’]

[ca 8”]

[ca 8’]
Start approximately at reh. X (Cue 8)

After the orchestra finishes the last bar, the winds play for 10 more seconds to end the piece.