

Rail Rider

Score: Free

Parts: \$25

(see contact page)

Hayden Stacki

# **Rail Rider**

For Bb Clarinet, Bassoon,  
and Percussion Quartet

**Performers:** 6

**Performance time:** 6 minutes

**Parts:**

**Bb Clarinet** (+Cabasa, Suspended Cymbal)

**Bassoon** (+Maracas)

**Timpani (4 or 5)** (+Claves, Mark Tree, Train Whistle)

**Auxiliary Percussion 1:** Suspended Cymbal, Crash Cymbal, Hi-Hat, Concert Toms (4), Cowbells (2),  
Brake Drum, Kick Bass Drum, Ride Cymbal, China Cymbal, Snare Drum, Bongos

**Auxiliary Percussion 2:** Tam-Tam, Temple Blocks (5), Low Cowbell, Brake Drums (2), China Cymbal,  
Splash Cymbals (2), Floor Tom, Suspended Cymbal, Claves, Castanets, Ratchet

**Mallet Percussion:** Crash Cymbal, Marimba (4.3 octave), Slapstick, Vibraphone, Egg Shaker, Mounted Guiro,  
Tenor Drum

**About the Piece:**

This piece tells the tragic story of a young skateboarder. It begins with a surge of adrenaline as he skates down the first ramp. He falls, but keeps at it, working to perfect a variety of skills. Before long though, his curiosity gets the better of him, and he climbs over the fence separating the skate park from the train tracks. He wals along the tracks, looking off into the peaceful night sky. When he gets to the train tunnel, he sees a sign: "do not enter". Seeking adventure, he ignores the warning and enters anyway. He skates away into the darkness of the tunnel. Suddenly he feels the ground shake, and hears the train horn echoing through the walls. He rides away as fast as he can, but he can't go fast enough. The train closes in, and the rail rider meets his unfortunate end.

**General Performance Notes:**

The story is divided into sections, as is the music. The first section goes from m1-76 and covers the time in the skate park. The timpani solo is when he climbs over the fence, then his walk along the tracks begins at m79 and goes to m179. Measures 179-200 is his entrance to the tunnel. The final chase begins at m202 and drives ahead until the end. The challenge of the piece is to express the adrenaline and emotion of the story while keeping the continuous drive of the train going.

There is a list of subdivisions for the entire piece. The list of required instruments and their notation for the Auxiliary Percussion parts can be found on the Notation Key. It would have been too cluttered to have them notated on the score. There are also specific notes for each part on these next two pages. All performers, especially the percussionists, should read the specific notes on these pages.

Ensemble setup is up to the performing group, but my suggestion is to have the two mic'd woodwinds at the front, with the percussion in an arc behind them (order from left to right: MP, P2, P1, Timp).

**Individual Part Notes:**

**Clarinet:**

Measure notes:

-All: Amplification is necessary for this part.

-m87-117: This is a solo, and should be expressive - like a wandering imagination.

-m201: The dotted half note is supposed to imitate a train horn.

**Bassoon:**

Measure notes:

-All: Amplification is necessary for this part.

-m6-18: This is a solo, and the first statement of the main theme.

-m18-30: This is a background part, but should still be as driving and intense as at m6.

-m117-135: This is a solo, and should be expressive - like a wandering imagination.

-m201: The dotted half note is supposed to imitate a train horn.

**Timpani:****General notes:**

This part can be played with either 4 or 5 drums. It may be worth re-tuning the timpani and/or re-adjusting the gauges so that they are accurate. Many of the tuning changes are hard to check by ear beforehand, however they can still be accurate without gauges with a good ear. Setup decisions are up to the performer, and although some mallet choices are suggested, the performer should use their own judgement. Articulate mallets should be used for most, if not all of the piece.

**Measure notes:**

- m69-79: This is a solo. Do your best to dampen all drums before each rest.
- m79-87, 101-111: The clave part is split with the Auxiliary 2 part. Both players should match their sound so that it sounds like one person.
- m147-151: This is clave solo. Make sure it is perfectly in time, and do not be distracted by other instruments that add in.
- m188: See note in parentheses above m5.
- m205: The C to Db glissando should be done gradually over the three written C's.
- m213: In order to avoid/reduce damage to the head, do not play in the center until necessary for performance. Play normally during all rehearsals, with the front end of the mallet.

**Auxiliary 1:****General notes:**

This part can be played either standing or sitting (drum set setup). A double pedal may be used, but it is not necessary. It would be helpful to use a rug that is large enough to go under the hi-hat and the bass drum to prevent sliding during a performance. See Notation Key and Setup Diagram for additional information. The setup diagram is only a suggestion - if you find a different setup that suits you better, use it. The written stickings are optional but in some cases necessary.

**Measure notes:**

- m269-274: This is a solo. Exaggerate the accents throughout.
- m283-285: Bring out the bass drum part. It is in unison with the 32' timpani and the floor tom.
- m290: Improvise around the entire setup, like the end of a jazz band chart

**Auxiliary 2:****General notes:**

The China Splash Stack should be a china cymbal with a second splash cymbal stacked on top of it. If a second china is not available, any trashy-sounding cymbal will work (cracked/dented cymbals are acceptable and maybe even preferable). The temple blocks will need to be hit with sticks, so choose wisely between plastic or wooden blocks. See Notation Key and Setup Diagram for additional information. The setup diagram is only a suggestion - if you find a different setup that suits you better, use it.

**Measure notes:**

- m79-87, 101-111: The clave part is split with the Timpani part. Both players should match their sound so that it sounds like one person.
- m290: Improvise around the entire setup, like the end of a jazz band chart

**Mallet Percussion:****General notes:**

Proficiency with 4 mallets is necessary for this part. Vibraphone pedal use is up to the performer, except for when it is marked. The lowest marimba note used is A2.

**Measure notes:**

- m32: All staccato marimba notes should mimic the clarinet part. If the player wishes, they can play them as dead strokes or over the nodes.
- m44-57: This is a solo, and it should maintain a high level of intensity throughout.
- m140-145: This is a solo. Dynamic swells may be (and should be) added at the player's discretion.
- m215-245: This is a solo, and should be more intense than its earlier statement.

## Meter Subdivisions

Any time the pattern of {7/8 (x3), 10/8, 7/8 (x3), 5/8 (x2), 6/8, 5/8} occurs, it is subdivided the same way (an example is m5-17) as follows:

**7/8 (x3):** 2+2+3, 3+2+2, 2+2+3

**10/8:** 3+3+2+2

**7/8 (x3):** 2+2+3, 3+2+2, 2+2+3

**5/8 (x2):** 2+3, 2+3

**6/8:** 3+3

**5/8:** 3+2

The **7/4's** from m179-187 are subdivided 2+5

The **7/4** in m201 is subdivided 4+3

All **5/8's** from m44-57 and m215-242 are subdivided 3+2

The **5/8's** from 111-114 are subdivided 2+3

The **5/8** in m212 is subdivided 2+3

The **7/8's** from m257-258 are subdivided 2+2+3, 3+2+2

The **7/8's** from m274-276 are subdivided the same way as before: 2+2+3, 3+2+2, 2+2+3

The **7/8** in m279 is subdivided 3+2+2

All **9/8's** are subdivided 3+3+3

All **10/8's** are subdivided 3+3+2+2

All **6/16's** are subdivided 3+3

All **7/16's** are subdivided 4+3

\*\*The section from m147-179 is different. Each part that enters subdivides the 7/8 measures differently. If you were to conduct in the pattern of each new part when they enter, the pattern would look like this (7/8's only, 3/4's are omitted from this list):

**m147:** 2+2+3

**m149:** 3+2+2

**m151:** 3+2+2

**m153:** 2+2+3

**m155:** 2+3+2

**m157:** 2+3+2

**m159:** 2+2+3

**m161:** 2+3+2

**m163-179:** 2+2+3

# Rail Rider

## Notation Key

Hayden Stacki

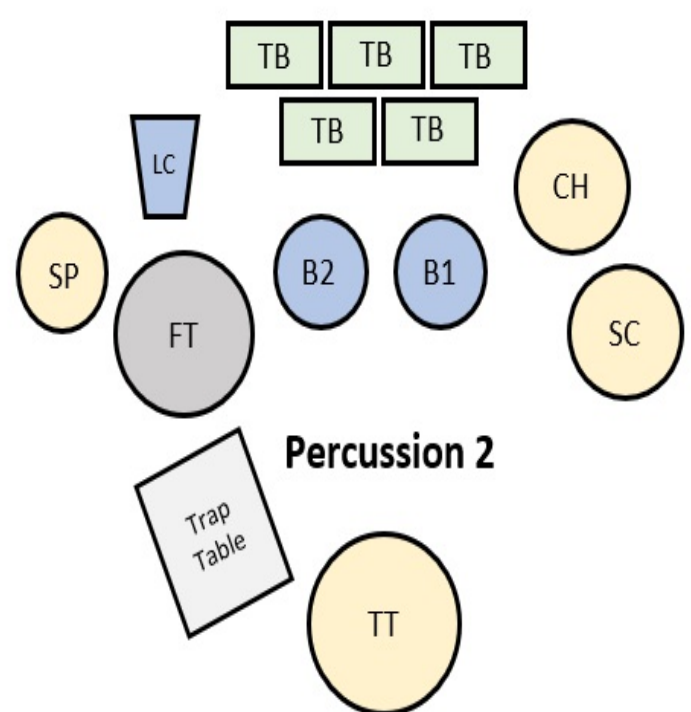
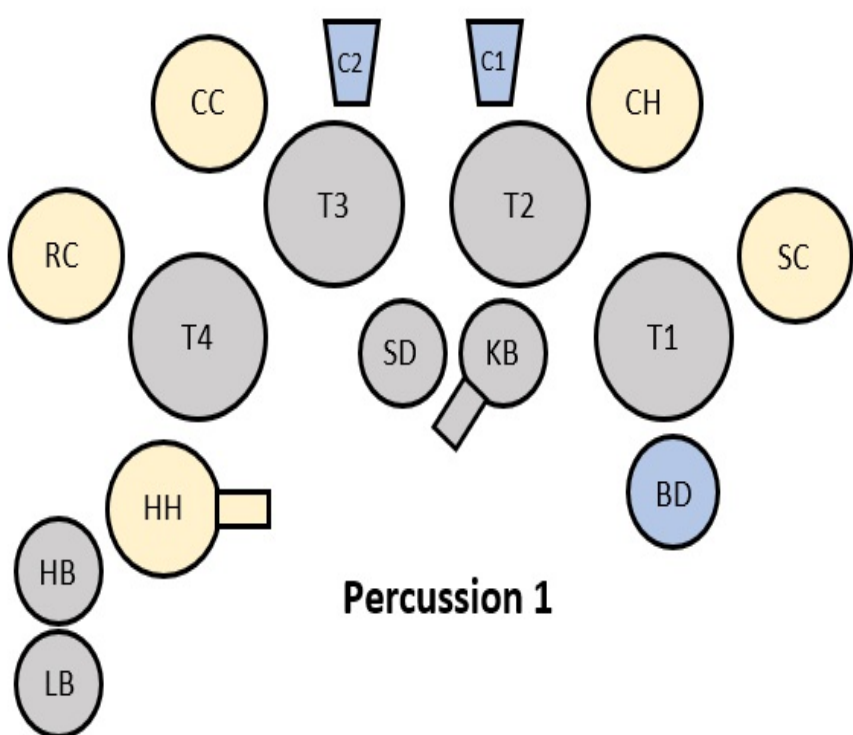
### Aux. Percussion 1 (Top Line):

- T1 - Concert Tom 1
- T2 - Concert Tom 2
- T3 - Concert Tom 3
- T4 - Concert Tom 4
- KB - Kick Bass Drum
- SD - Snare Drum
- BD - Brake Drum
- C1 - *Mid* Cowbell
- C2 - *High* Cowbell
- CB - Ride Cymbal Bell
- CH - China Cymbal
- CC - Crash Cymbal
- SC - Suspended Cymbal
- HC - Closed Hi-Hat
- RC - Ride Cymbal
- B1 - High Bongo
- B2 - Low Bongo
- HO - Open Hi-Hat

### Aux. Percussion 2 (Bottom Line):

- T1 - Temple Block 1
- T2 - Temple Block 2
- T3 - Temple Block 3
- T4 - Temple Block 4
- T5 - Temple Block 5
- FT - Floor Tom
- CL - Claves
- B1 - High Brake Drum
- B2 - Low Brake Drum
- LC - Low Cowbell
- CB - Suspended Cymbal Bell
- CH - China Splash Stack
- SP - Splash Cymbal
- SC - Suspended Cymbal
- RT - Ratchet
- CT - Castanets
- TT - Tam-Tam

## Setup Diagram



# Rail Rider

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**Presto** ♩ = 172

6

Clarinet in Bb *fff*

Bassoon

Timpani Starting Pitches: F, Bb, C, Eb (Eb to F at last possible moment) *ff* (snare off) *p* *f* (dampen)

Percussion 1 *ff* (dampen)

Percussion 2 *ff* (dampen)

Crash Cymbal *l.v.*, with stick (dampen)

Mallet Percussion *fff*

9

Cl. *mf*

Bsn.

Timp. Claves *mf*

Perc. 1 *mf* (aggressively scrape with metal beater)

Perc. 2 *mp* *f*

MP

15

18

Cl. *f*

Bsn. *mf*

Timp. F, Bb/C, Eb, F *f*

Perc. 1 *ff* *f* *mf* ( ) = ghosted

Perc. 2 *mf* ( ) = ghosted

MP (med-soft mallets) *mp*

22

Cl. *mf* *ff* *f* *ff* *mp* *f* *ff*

Bsn. *mf* *ff* *f* *ff* *mp* *f* *ff*

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

Perc. 1 *ff* *mf* *pp* *mf* *f*

Perc. 2 *f* *mf* *mf* *ff*

MP *mf*

(snares on) (snares off)

F, Bb, C, Eb/F

tr

5

3

R R L R R L R L

6 16

4 4

30

Cl. *mf* *ff* *mf* *f*

Bsn. *mf* *ff* *mf* *f* *p*

Timp. *mp*

Perc. 1 (with hands) (with sticks) *mp* *pp* *mp*

Perc. 2 *f* (dampen)

MP (hard mallets) *mf* *ff* *mf* *f*

32

muted with felt pads

3

10

7 8

36

Cl. *mf* *f* *ff*

Bsn. *mf* *f* *ff*

Timp. *mf* *mp* *ff*

Perc. 1 *mf* (with sticks) *ff*

Perc. 2 *mf* *ff*

MP *pp* *ff*

44

un-mute all

gliss.

6 16

5 8

2 4



45

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

*ff*

56

57

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

*pp*

*mp*

Claves

*mp*

*p*  
(with mallet)

*p* hit resonator

switch to sticks

63

69

Cl.

Bsn.

Clv.

Perc. 1

Perc. 2

MP

*f*

*f*

*mf*

*f*

*mf*

*ff*

*mf*

*ff*

*ff*

*mf*

*ff*

*ff*

*mf*

*ff*

tr

l.v.

R R L L

switch to mallets

switch to 4 vibraphone mallets

70

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

79

Cl.

Bsn.

Clv.

Perc. 1

Perc. 2

MP

87

Cl.

Bsn.

Clv.

Perc. 1

Perc. 2

MP

90

Cl. *tr*

Bsn.

Clv. *p*

Perc. 1 *p* *mp*

Perc. 2

MP *p* *p*

Detailed description: This system covers measures 90 to 95. The Clarinet (Cl.) part features a trill in measure 90, followed by triplet eighth notes in measures 91 and 92, and a trill in measure 93. The Bassoon (Bsn.) part has a melodic line starting in measure 94. The Clarinet (Clv.) part plays a steady eighth-note pattern. Percussion 1 (Perc. 1) has a melodic line starting in measure 94. Percussion 2 (Perc. 2) is silent. The Mallet Percussion (MP) part has a rhythmic pattern of eighth notes.

95

96

Cl. *mf* *pp*

Bsn. *mf* *pp*

Clv.

Perc. 1 *p*

Perc. 2 *p*

MP *ppp*

Detailed description: This system covers measures 95 to 100. Measure 96 is marked with a box containing the number 96. The Clarinet (Cl.) part has a melodic line with triplets in measures 95 and 96, and a long note in measure 97. The Bassoon (Bsn.) part has a melodic line with triplets in measures 95 and 96, and a long note in measure 97. The Clarinet (Clv.) part continues with eighth notes. Percussion 1 (Perc. 1) has a melodic line starting in measure 96. Percussion 2 (Perc. 2) has a rhythmic pattern starting in measure 96. The Mallet Percussion (MP) part is silent.

100

Cl. *mp*

Bsn.

Clv.

Perc. 1 *mp*

Perc. 2 *mp*

MP *mp*

Detailed description: This system covers measures 100 to 105. The Clarinet (Cl.) part has a melodic line with a triplet in measure 100 and a long note in measure 101. The Bassoon (Bsn.) part is silent. The Clarinet (Clv.) part has a rhythmic pattern of eighth notes. Percussion 1 (Perc. 1) has a melodic line starting in measure 101. Percussion 2 (Perc. 2) has a rhythmic pattern starting in measure 101. The Mallet Percussion (MP) part has a rhythmic pattern of eighth notes.

109

Cl. *mp* *f* *p*

Bsn.

Clv. *mf* *p*

Perc. 1

Perc. 2 (dampen) *pp* *f* *mp* 5 3 3

MP *mf* *mp* *Ed.*

117

116

Cl. *ff* *mf* *f* *mf* *gliss.*

Bsn. *ff* *mf* *f* 3 3 3 3 *mf*

Timpani (slightly closer to center) *ff* *fff*

Perc. 1 *ff*

Perc. 2 *ff*

MP *f*

127

121

Cl.

Bsn. *mp* *mf*

Timpani

Perc. 1

Perc. 2 *p* *mf*

MP *mp*

128

Cl. *legato*

Bsn. *f* *mp*

Timp.

Perc. 1 *mp*

Perc. 2 *mp*

MP *p*

Detailed description: This system covers measures 128 to 132. The Clarinet part is mostly silent, with a *legato* marking above the staff. The Bassoon part features a continuous eighth-note pattern, starting at *f* and tapering to *mp*. The Timpani part is silent. Percussion 1 and 2 have sparse rhythmic markings, with *mp* dynamics. The Mallet Percussion part consists of chords, with a *p* dynamic in measure 132.

133

135

Cl. *pp* *ff* *p* *fff*

Bsn. *pp* *ff* *p* *fff*

Timp. (play normally) *mp* *ff* *fff*

Perc. 1 *mf* *p* *f* *fff*

Perc. 2 *mf* *p* *f* *fff*

MP *fff* *fff*

Marimba *fff*

Detailed description: This system covers measures 133 to 137. Measures 133-134 are in 6/4 time, and measures 135-137 are in 3/4 time. The Clarinet and Bassoon parts have complex rhythmic patterns with dynamics ranging from *pp* to *fff*. The Timpani part includes a *mp* dynamic and a *fff* dynamic. Percussion 1 and 2 have various rhythmic markings and dynamics. The Mallet Percussion part includes a Marimba section with *fff* dynamics.

138

140

Cl. *ff* *ppp*

Bsn. *ff* *ppp*

Timp. *p* *pp* Mark Tree

Perc. 1 *f* *ppp*

Perc. 2

MP *p* *3* *3* *3*

Vibraphone *p*

Detailed description: This system covers measures 138 to 142. Measures 138-139 are in 5/4 time, and measures 140-142 are in 3/2 time. The Clarinet and Bassoon parts have long, sustained notes with dynamics *ff* and *ppp*. The Timpani part has a *p* dynamic and a *pp* dynamic, with a *Mark Tree* marking. Percussion 1 has a *f* dynamic and a *ppp* dynamic. The Mallet Percussion part includes a Vibraphone section with a *p* dynamic and triplet markings.

147

144

Cl.

Bsn.

W.Ch. Claves *pp*

Perc. 1

Perc. 2 *pp*

MP

155

153

Cl. Cabasa *p*

Bsn. Maracas *p*

Clv. *p*

Perc. 1

Perc. 2 *p*

MP

163

161

Cym. (Cl) *mp*

Mrcs. (Bsn) *mp*

Clv. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

MP Egg Shaker (right hand) *p* Mounted Guiro (left hand) *p*

( ) = ghosted  
x = hit guiro  
normal = scrape

169 171

Cym. (Cl) *mf*

Mrcs. (Bsn) *mf*

Clv. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

MP ( ) = ghosted

176 179

Cym. (Cl) *pp*

Mrcs. (Bsn) *pp*

Clv. *pp*

Perc. 1 *p*

Perc. 2 *pp*

MP (switch LH) (Marimba) *pp*

181

Cym. (Cl)

Bsn.

Timp.

Perc. 1

Perc. 2 *p* (scrape with metal beater) *mp* *p*

MP *p*

Suspended Cym. *l.v.* Clarinet in B $\flat$

Bsn. Bassoon

Timpani *ff* (instantly dampen) *p* *mf* Train Whistle *pp*

Perc. 1 *ff* (instantly dampen)

Perc. 2 *fff* (instantly dampen) *p* release *l.v.*

MP *fff* (instantly dampen) *pp* *mf*

Vibraphone (bowed, motor on slow-medium speed)

Cl. *mp*

Bsn. *pp*

Timpani *p* Train Whistle *fff* *mp* Timpani

Perc. 1 *p* (all with hands) *mp* (snare on)

Perc. 2 *pp* (motor off once sound stops)

MP

Cl. *ff* *mf* *ff*

Bsn. *ff* *mp* *ff*

Timpani *f* *mf* *ff* on 26" *gliss.*

Perc. 1 *ff* (with sticks) *mf* *ff* ^rim shot ^(dampen)

Perc. 2 *ff* (all with sticks) *mf* *ff* Marimba

MP *ff* (hard mallets) *p* *mf*



207

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

3 4 3 2 4 1 4 3 2

You: 3+2+2  
Everyone else: 2+2+3

(trashy, ugly) *l.v.*

*fff*

strike near center of head, with mallet shafts

*f* *mp* *ff* *fff*

*mp* *fff*

*fff*

*p* *ff*

*p* *ff*

214

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

(snare off, dampen H-H)

*pp* *ff*

*ff*

*ff*

*ff*

225

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

227

235

Cl. *ppp* *fff*

Bsn. *p* *fff*

Timp. *pp*

Perc. 1

Perc. 2

MP *fff* *fff*

normal end and playing position

245

Cl. *f* *mf*

Bsn. *f* *mp* *mf* *p* *pp* *mp*

Timp. *f* *mf* *p* *mf* *p*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf* *pp* *mf*

MP *fp* *f* *pp*

Claves

Timpani

255

Cl. *ff*

Bsn. *p* *ff* *f*

Timp. *mp* *p* *f*

Perc. 1 *mp* *f*

Perc. 2 *pp* *mp* *pp* *f*

MP *mp* *p* *mp* *f*

F/Ab, Ab/Bb, Db/F, Eb/Gb

(snare on)

*l.v.*

259

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

all staccatos choked

switch to 2 mallets

264

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

268

268

switch to sticks

269

Cl.

Bsn.

Timp.

Perc. 1

Perc. 2

MP

Clarinet in Bb

Bassoon

mute Bb drum only  
( ) = ghosted (dampen)

Train Whistle

Timpani

snare drum  
(snares off, x=rim)

x on 3rd space =  
stick click

(dampen immediately)

^=rim shot

273 274

Cl. *fff*

Bsn. *fff*

Timp. un-mute Bb drum *ff* F, Bb, C, Eb/F

Perc. 1 *ppp* — *f* *fff-ff*  
roll with right hand only  
R L R R L R L R L R L R L R L R L R L

Perc. 2 *ppp* *ffff* *ff*  
switch to 4 mallets  
L R L B R L R L R L B B B L R

MP *ff*

3 5

279 283

Cl. *ff*

Bsn. *ff*

Timp. F, Bb/C, Eb, F/Gb

Perc. 1 *ff*  
R L R L R L L R R R

Perc. 2 *mf* *ff*  
stick click  
R L R L R L R L R B  
to marimba  
Marimba

MP *ff*

284

Cl. *p* *ffff*

Bsn. *p* *ffff* (dampen on beat 1)

Timp. *ffff* *pp* *ffff*

Perc. 1 (dampen) (dampen) *pp* *ffff*  
improvised fills (see performance notes)

Perc. 2 (dampen) (dampen) *pp* *ffff*  
improvised fills (see performance notes)

MP *ppp* *ffff*  
*ppp* *ffff*