

The Fuse

for symphonic band

Michael Shun

Instrumentation

Piccolo
Flute 1,2
Oboe
Clarinet in B \flat 1,2,3
Bass Clarinet
Bassoon
Alto Saxophone 1,2
Tenor Saxophone
Baritone Saxophone
Trumpet in B \flat 1,2,3
Horn in F 1,2
Trombone 1,2
Euphonium
Tuba

Percussion 1
snare drum (not shared)
china cymbal
splash (small) cymbal

Percussion 2
snare drum (not shared)
china cymbal
sizzle cymbal
slapstick

Percussion 3
marimba: 4+ octaves - rubber mallets
4 metal bowls - rubber mallets

Percussion 4
3 toms
ratchet
vibraslap
tam-tam

Percussion 5
bass drum
crotales (1 octave)
brake drum

Performance Notes:

It is important that the individual percussion instruments are as close to the individual's setup as possible. For example, Percussion 3 should have the metal bowls immediately to the left or right of the lower half of the marimba. For Percussion 5, all three instruments should be in close proximity to each other.

The snare drums for Percussion 1 and 2 ideally should be close to each other.

If crotales are not available, orchestral bells with brass or aluminum mallets are an adequate substitute

About the music:

The concept of *The Fuse* came to mind after seeing a sign that said "STOP: Blasting Underway" next to the Paul Creative Arts Center at the University of New Hampshire. Aside from immediately thinking about the classic Roadrunner cartoons, I asked myself "what about writing music that leads up to a 'detonation' after a long cartoon-like fuse?" Images of an old condemned factory being demolished to make way for a new building became the creative impetus for the work. In this context, the "fuse" is the two-minute long crescendo created by two percussionists on snare drum.

As for the material, the entire piece is built on the musical set [0 1 3 5 8]. What was most striking for me was the abundance of fifths in this set, which ultimately led to using power chords as the harmonic progression for this piece. Aside from the foundational power chord ostinato, this set also begets an angular motive that resembles architectural scaffolding, and a more lyrical theme for the middle section. The recurring 16th-16th-8th note motive that permeates the work is part of the set, but incidentally also spells out "T.N.T." when using Ravel's musical alphabet. The "explosion" begins at measure 89 in the snare drums, which triggers a shift denoted by the set's sudden transposition by a tritone.

Special thanks goes to members of the UNH percussion studio '19 who reminded me it's unreasonable to have one percussion play a 2-minute long snare drum roll, and Dominick DeFrancisco, who premiered the work and had the utmost patience in its writing stages.

The Fuse

Michael Shun

Fast ♩ = 152

flutter-tongue ord. long

Piccolo *f* *mp*

Flute 1,2 *f* flutter-tongue ord. *mp*

Oboe *f*

Clarinet in B♭1 *f*

Clarinet in B♭2,3 *f* *p* *f*

Bass Clarinet in B♭ *f* *p* *f*

Bassoon *f* *p* *f*

Alto Saxophone 1,2 *f* *p* *f*

Tenor Saxophone *f* *p* *f* *mp*

Baritone Saxophone *f* *p* *f*

Trumpet in B♭1 *f* *p*

Trumpet in B♭2,3 *f* *p* *a2* *p*

Horn in F 1,2 *f* *p* *a2* *p*

Trombone 1 *f* *p* *f* *p*

Trombone 2,3 *f* *p* *f*

Euphonium *f* *p* *f* *p*

Tuba *f* *p* *f* *p*

Percussion 1 splash cymbal (stick) *f* choke *ppp* *cresc. poco a poco* *p* snare drum

Percussion 2 *f* slapstick *mf* sizzle cym. (varn mallet) *p*

Percussion 3 marimba (rubber mallets) *f* *p*

Percussion 4 toms *f* to vibraslap, ratchet *p* vibraslap

Percussion 5 bass drum *f* to brake drum *p* brake drum

flut. *p* *mp*

flut. *p* *mp* *a2/b*

Ob. *pp* *mp*

Cl. 1 *pp* *mp*

Cl. 2,3 *pp* *mp*

B. Cl. *p*

Bsn. *mp*

Alto Sax. 1,2 *mp* *mp* *1* *2*

Ten. Sax.

Bari. Sax. *p*

Tpt. 1

Tpt. 2,3

Hn. 1,2 *pp*

Tbn. 1 *pp* *mp*

Tbn. 2,3 *pp* *mp*

Euph. *mp* *p*

Tba. *mp* *p*

Perc. 1 *pp* *sim.*

Perc. 2 china cymbal, sticks *mp* choke

Perc. 3 *mp*

Perc. 4 ratchet *mf*

Perc. 5 to bass drum bass drum *pp* *mp* *mf*

Detailed description of the musical score: This page contains the musical notation for measures 14-15. The woodwind section includes Piccolo, Flutes 1 & 2, Oboe, Clarinets 1, 2 & 3, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1, 2 & 3, Euphonium, and Tuba. The percussion section consists of five parts: Percussion 1 (snare), Percussion 2 (cymbals and sticks), Percussion 3 (drum set), Percussion 4 (ratchet), and Percussion 5 (bass drum). Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano) and *mf* (mezzo-forte). Performance instructions include *sim.* (simulated) for Perc 1, *choke* for Perc 2, and *to bass drum* for Perc 5. A box labeled '15' is at the top center.

23

20

Picc. *f* *mf* flut. *mf* flut.

Fl. 1,2 *f* *mf* a2 *mf*

Ob. *mp* *f* *mf* *p*

Cl. 1 *f* *mf* *mf*

Cl. 2,3 *f* *mf* *mf* a2

B. Cl. *f* *mp* *mf*

Bsn. *f* *mp*

Alto Sax. 1,2 *n* *mp* *f*

Ten. Sax. *p* *f* *mp* *p*

Bari. Sax. *p* *f* *mp*

Tpt. 1 *mp* *f* *mf*

Tpt. 2,3 *p* *f* *mf*

Hn. 1,2 *f*

Tbn. 1 *f* *mp* *mf*

Tbn. 2,3 *p* *mf* *p* *f* *mp*

Euph. *f* *mf*

Tba. *f* *mf*

Perc. 1 splash cym. *(p)* *mf* *mp*

Perc. 2 sizzle, sticks to S.D. Snare drum *mp* *pp* *p* *mf* *mp*

Perc. 3 to metal bowls *p* *f* *mf*

Perc. 4 *mp*

Perc. 5 to crotales, brake drum *f* *mf*

29 **30**

flut. ord. *p* *mf* ord.

flut. *p* *mf*

Fl. 1,2 *p* *mf* *mf*

Ob. *mp* *mf*

Cl. 1 *mf* *mf* *f*

Cl. 2,3 *mf* *p* *mf*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Alto Sax. 1,2 *mf* *f*

Ten. Sax. *mf* *mf*

Bari. Sax. *p* *mf* *mf*

Tpt. 1 *mf*

Tpt. 2,3 *mp* *mf*

Hn. 1,2 *pp* *f* *mf*

Tbn. 1 *pp* *f* *n* *mf*

Tbn. 2,3 *pp* *f* *n* *mf*

Euph. *n* *mf*

Tba. *n* *mf*

Perc. 1 *f* *p* *p*

Perc. 2 *cresc. poco a poco* *meno p (a little louder)* *To Mar.*

Perc. 3 *bowls (rubber mallets)* *mp* *mf*

Perc. 4 *to toms* *mp* *3 toms* *mf*

Perc. 5 *Crotales* *mp* *brake drum*

37

Picc. *p* *f* *mp* *p*

Fl. 1,2 *mp* *p*

Ob. *mp* *p*

Cl. 1 *p* *f* *mp* *p*

Cl. 2,3 *mp* *p*

B. Cl. *f* *mp* *p*

Bsn. *p* *f* *mp* *p*

Alto Sax. 1,2 *p* *f* *mp* *p*

Ten. Sax. *f* *mp* *p* *cresc.*

Bari. Sax. *f* *mp* *p* *cresc.*

Tpt. 1 *p* *f* *f* *p* *sub. p*

Tpt. 2,3 *f* *brassy* *sub. p*

Hn. 1,2 *p* *f* *mp* *p* *sub. p*

Tbn. 1 *n* *mf* *f* *mp* *p* *sub. p*

Tbn. 2,3 *n* *mf* *f* *sub. p*

Euph. *n* *mf* *p* *f* *mp* *p* *sub. p* *mp*

Tba. *n* *mf* *p* *f* *sub. p* *mp*

Perc. 1 *f* *mp*

Perc. 2 *cresc. poco a poco* *Marimba*

Perc. 3 *mf* *f* *to tam-tam*

Perc. 4 *f*

Perc. 5 *mf* *mp* *to crotales*

45 53 flut.

Picc. *f* *mp* *f* *mf*

Fl. 1,2 *f* *mp* *f* *mf*

Ob. *f* *mp (subito)* *f* *mf*

Cl. 1 *f* *mp (subito)* *f* *mp*

Cl. 2,3 *f* *mp*

B. Cl. *f* *p* *mf* *mp*

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

Alto Sax. 1,2 *f* *p* *mf* *mp* Hn. 1,2

Ten. Sax. *f* *mp (subito)* *mf* *p* *mp*

Bari. Sax. *f* *mp (subito)* *mf* *p* *mp*

Tpt. 1 *f*

Tpt. 2,3 *f* *p*

Hn. 1,2 *f* *mp* *f* *mp*

Tbn. 1 *p* *f*

Tbn. 2,3 *p* *f* *mf* *mp*

Euph. *f*

Tba. *f*

Perc. 1 *p* *mp*

Perc. 2 *(mp)* *p* *mp*

Perc. 3 *mp* To bowls Bows

Perc. 4 Tam-tam (yarn beater) *p* To vibraslap, ratchet

Perc. 5 *p* (dampen) *mp* To Bass drum, brake drum

61

55 ord.

Picc. *mf* *p* *<f* *mp*

Fl. 1, 2 *p* *mf* *p* *<f*

Ob. *p* *p* *<f*

Cl. 1 *mf* *p* *p* *<f*

Cl. 2, 3 *mf* *p* *p* *<f*

B. Cl. *p* *f* *mp* *<f*

Bsn. *p* *mf* *mp* *mp* *<f*

Alto Sax. 1, 2 *p* *mf* *f* *p* *mp*

Ten. Sax. *p* *mf* *mp* *mp* *<f*

Bari. Sax. *f* *mp* *mp* *<f*

Tpt. 1 *mf* *mp*

Tpt. 2, 3 *mp* *mf* *mf* *mf*

Hn. 1, 2 *p* *mf* *mp* *1*

Tbn. 1 *mf* *mp* *1*

Tbn. 2, 3 *mp*

Euph. *mp*

Tba. *mp*

Perc. 1 *p* *mf* *china cym.* *(S.D)*

Perc. 2 *(mf)* *mf*

Perc. 3 *mf*

Perc. 4

Perc. 5 *mp* *Bass Drum, plastic mallets*

65 69

Picc. *mp* *p* *f* *sfz* *n* *f*

Fl. 1,2 *mp* *mf* *p* *f* *sfz* *n* *f*

Ob. *mp* *mf* *p* *f* *sfz* *n* *f*

Cl. 1 *mp* *p* *f* *p* *f* *f* *f*

Cl. 2,3 *mf* *p* *f* *p* *f* *sfz* *n* *f*

B. Cl. *mp* *mp* *f* *mp* *f*

Bsn. *mp* *f* *mp* *f*

Alto Sax. 1,2 *mf* *p* *f* *f* *sfz*

Ten. Sax. *mp* *f* *f*

Bari. Sax. *mp* *f* *mp* *f*

Tpt. 1 *p* *f* *mf* *p* *f*

Tpt. 2,3 *p* *f* *p* *f*

Hn. 1,2 *p* *f*

Tbn. 1 *mf* *sub. p* *mp* *f*

Tbn. 2,3 *mp* *f* *mp* *f*

Euph. *mp* *f*

Tba. *mp* *f*

Perc. 1 *choke* *mf* *mf* *p* *piu mf* (a little louder)

Perc. 2 *To Mar.* *f* *mp*

Perc. 3 *marimba* *f*

Perc. 4 *vibraslap* *mf* *mf* *f* *ratchet* *to toms*

Perc. 5 *+ brake drum* *f*

72

Picc. *f* *mf* *f* *f* *f*

Fl. 1,2 *f* *mf* *f* *f*

Ob. *f* *p < f* *f* *f*

Cl. 1 *f* *p < f* *f* *f*

Cl. 2,3 *f* *p < f* *f* *f*

B. Cl. *f* *p < f* *f* *f*

Bsn. *f* *p < f* *f* *f*

Alto Sax. 1,2 *f* *f* *p < f* *f* *f*

Ten. Sax. *f* *p < f* *p* *f* *f*

Bari. Sax. *f* *p < f* *p* *f* *f*

Tpt. 1 *f* *mf* *p* *f*

Tpt. 2,3 *f* *mf* *p* *f*

Hn. 1,2 *f* *mf* *f* *p* *f*

Tbn. 1 *p* *f* *mf* *mf* *f* *p* *f*

Tbn. 2,3 *p* *f* *mf* *mf* *f* *f*

Euph. *mf* *f* *mf* *f* *f*

Tba. *mf* *mf* *f* *f*

Perc. 1 *p* *piu mf*

Perc. 2 *piu mf* *f* *p*

Perc. 3 *mf* *sfz* *f*

Perc. 4 *f* *f*

Perc. 5 *f*

toms

82

79

Picc. *f*

Fl. 1,2 *f* *mf* *f* *p* *f*

Ob. *f* *f* *f* *p* *f*

Cl. 1 *f* *f* *f* *p* *f*

Cl. 2,3 *a2* *f* *f* *a2* *f* *p* *f*

B. Cl. *f* *mf* *f* *mf* *f*

Bsn. *f* *mf* *f* *mf* *f*

Alto Sax. 1,2 *f* *f* *a2* *mf* *p* *f*

Ten. Sax. *f* *f* *mf* *f*

Bari. Sax. *f* *mf* *f*

Tpt. 1 *f* *f* *f* *f*

Tpt. 2,3 *a2* *f* *f* *a2* *f*

Hn. 1,2 *f* *a2* *brassy* *a2*

Tbn. 1 *f* *p* *f*

Tbn. 2,3 *a2* *f* *p* *f*

Euph. *f* *f* *p* *f*

Tba. *p* *f*

Perc. 1 *mf* *f*

Perc. 2 *piu mf* *f* *to bowls*

Perc. 3 *mf* *sfz* *f*

Perc. 4 *f*

Perc. 5 *f*

flut. *f* *ord.*

ord.

86 89

Picc. *flut.* *mf* *ff* *ff* *f* *sfz*

Fl. 1,2 *mf* *ff* *ff* *f* *sfz*

Ob. *mf* *ff* *ff* *sfz* *sfz*

Cl. 1 *mf* *ff* *mf* *sfz* *sfz*

Cl. 2,3 *mf* *ff* *mf* *sfz* *sfz*

B. Cl. *p* *ff* *sfz* *f*

Bsn. *p* *ff* *sfz* *f*

Alto Sax. 1,2 *mf* *ff* *sfz* *sfz*

Ten. Sax. *mf* *p* *ff* *sfz*

Bari. Sax. *p* *ff* *sfz* *mf* *sfz*

Tpt. 1 *p* *ff* *f*

Tpt. 2,3 *p* *ff*

Hn. 1,2 *p* *ff* *brassy* *sim.*

Tbn. 1 *p* *ff* *sfz* *mf*

Tbn. 2,3 *mf* *p* *ff* *sfz* *mf*

Euph. *p* *mf* *p* *ff* *sfz*

Tba. *p* *mf* *p* *ff* *sfz* *f*

Perc. 1 *fff* *ff* *china cym., splash* *sfz*

Perc. 2 *fff* *ff* *china cym.* *sfz*

Perc. 3 *f* *bowls* *f*

Perc. 4 *f* *+ tam-tam (sticks)* *f*

Perc. 5 *(+ crotales)* *crotales* *fff* *f*

93

Picc. *ff* *mf*

Fl. 1, 2 *ff* *ff* *ff*

Ob. *ff* *ff* *f* *ff* *mf*

Cl. 1 *ff* *f* *mf*

Cl. 2, 3 *mf* *ff* *f* *mf*

B. Cl. *mf*

Bsn. *mf*

Alto Sax. 1, 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *sffz* *mf* *p* *f*

Tpt. 2, 3 *sffz* *mf* *p* *f*

Hn. 1, 2 *sffz* *mf* *p* *f*

Tbn. 1 *sffz* *mf* *f*

Tbn. 2, 3 *sffz* *mf* *mf* *f*

Euph. *sffz* *mf* *p* *f*

Tba. *mf*

Perc. 1 *sffz* *mp*

Perc. 2 *sffz* *mp*

Perc. 3 *mf* *mp*

Perc. 4 *mf* *mp* [(toms)]

Perc. 5 *f*

98

Picc. *ff* *tr* *mp < f* *mf* *fff*

Fl. 1, 2 *ff* *mp < f* *mf* *2-flut.* *fff*

Ob. *mf* *mp < f* *mf* *fff*

Cl. 1 *mp < f* *mf* *fff*

Cl. 2, 3 *mp < f* *mf* *fff*

B. Cl. *p* *mf* *p < mf* *ffp* *fff*

Bsn. *p* *mf* *p < mf* *ffp* *fff*

Alto Sax. 1, 2 *mp < f* *mf* *a2* *ffp* *fff*

Ten. Sax. *p* *mf* *ffp* *fff*

Bari. Sax. *p* *mf* *ffp* *fff*

Tpt. 1 *mf* *mf* *fff*

Tpt. 2, 3 *mf* *mf* *ffp* *fff*

Hn. 1, 2 *p* *mf* *ffp* *fff*

Tbn. 1 *p* *mf* *ffp* *fff*

Tbn. 2, 3 *mf* *sub.mf* *ffp* *fff*

Euph. *mf* *f* *ffp* *fff*

Tba. *p* *mf* *p < f* *ffp* *fff*

Perc. 1 *mf* *sfz* *mf* *f* *fff*

Perc. 2 *mf* *sfz* *mf* *f* *fff*

Perc. 3 *mf* *f* *fff*

Perc. 4 *mf* *tam-tam + yarn beaters* *fff* *dampen*

Perc. 5 *mf* *[brake dr.] sfz* *[bass dr.] sfz* *[crotales] f* *[brake dr.] fff*