Sam Hayden

mv

(1991-92, revised 93/02)

for large orchestra

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Instrumentation:

4 Flutes (1 & 2 doubling Piccolos, 3&4 doubling Piccolos & Alto Flutes)
4 Oboes (3 & 4 doubling Cor Anglais)
4 B flat Clarinets (1 & 2 doubling E flat Clars., 3 & 4 doubling E flat & Bass Clars.)
2 B flat Contrabass Clarinets
2 Contrabassoons

4 Horns in F
4 Trumpets in C (1& 2 doubling Piccolo Trumpets)
4 Trombones (3 & 4 require Bass Trombones)
2 Tubas

Percussion 1 & 2 Crotales (2 octave chromatic set)
Percussion 3 & 4 Glockenspiels
Percussion 5 & 6 Vibraphones doubling large Tam-Tams

2 Pianos

Violin 1 2 3 4 (8 players to each part – or at a minimum 6 players to each part)
Viola 1 2 3 4 (4 players to each part)
Cello 1 2 3 4 (3 players to each part)
Double Basses 1 2 3 4 (2 players to each part - or 3 players to 3 & 4 if available)

Seating:

Seating as per diagram.

Players numbered 1 & 3 form left group, and players numbered 2 & 4 form right group
(except both Contrabassoons are Left, and both Contrabass Clarinets are Right)
Instruments should be placed to make full use of the available width of the stage or other performance space, to emphasise the spatial separation of the left and right groups. Where practical, instruments should occupy raised platforms (or tiers) whose heights increase with distance from the conductor. At the extreme edges of the stage or performance space the brass should occupy the highest raised platforms so that the trajectories of their sounds fully project across the rest of the ensemble between them. Percussion and woodwinds should also be raised (but not as much as the brass) and the strings should be raised the least.

Amplification:

All instruments are amplified, thus balancing the orchestra. All instruments should be balanced to match the brass and percussion. Hence the brass should have the least amplification, and the strings the most. All instruments should have some amplification so that there is an audible mix of amplified and direct acoustic sound, and a 'natural' sound should be maintained. The spatial distribution of the instrumental groups should be reflected in the stereo mix. Hence left and right instrumental groups should be panned towards L and R stereo channels. Individual mikes for all instruments are not necessary so long as L/R zones are maintained.

Approximate balnces are:

Strings L (1,3)	(2/3L, 1/3R) channels
Strings R (2,3)	(1/3L, 2/3R) channels
Percussion, Woodwind, Brass (L)	(3/4L, 1/4R) channels
Percussion, Woodwind, Brass (R)	(1/4L, 3/4R) channels
All Double Basses	(1/2L, 1/2R) channels
Contrabassoons & Contrabass Clarinets	(1/2L, 1/2R) channels

EQ emphasis should be placed on bass frequencies, particularly Double Basses; Contrabassoons and Contrabass Clarinets; trombones & tubas; & pianos. Percussion and piano resonances should be clearly audible after attacks. In a dry acoustic, additional electronic reverb can be used (moderately)

Mallets:
On loud attacks vibraphones should use hard mallets, and in quieter passages medium / soft mallets. Crotales and Glockenspiels should always use the hardest metal or plastic mallets for maximum attack in the sound.

The score is transposed

Duration c. 12 minutes

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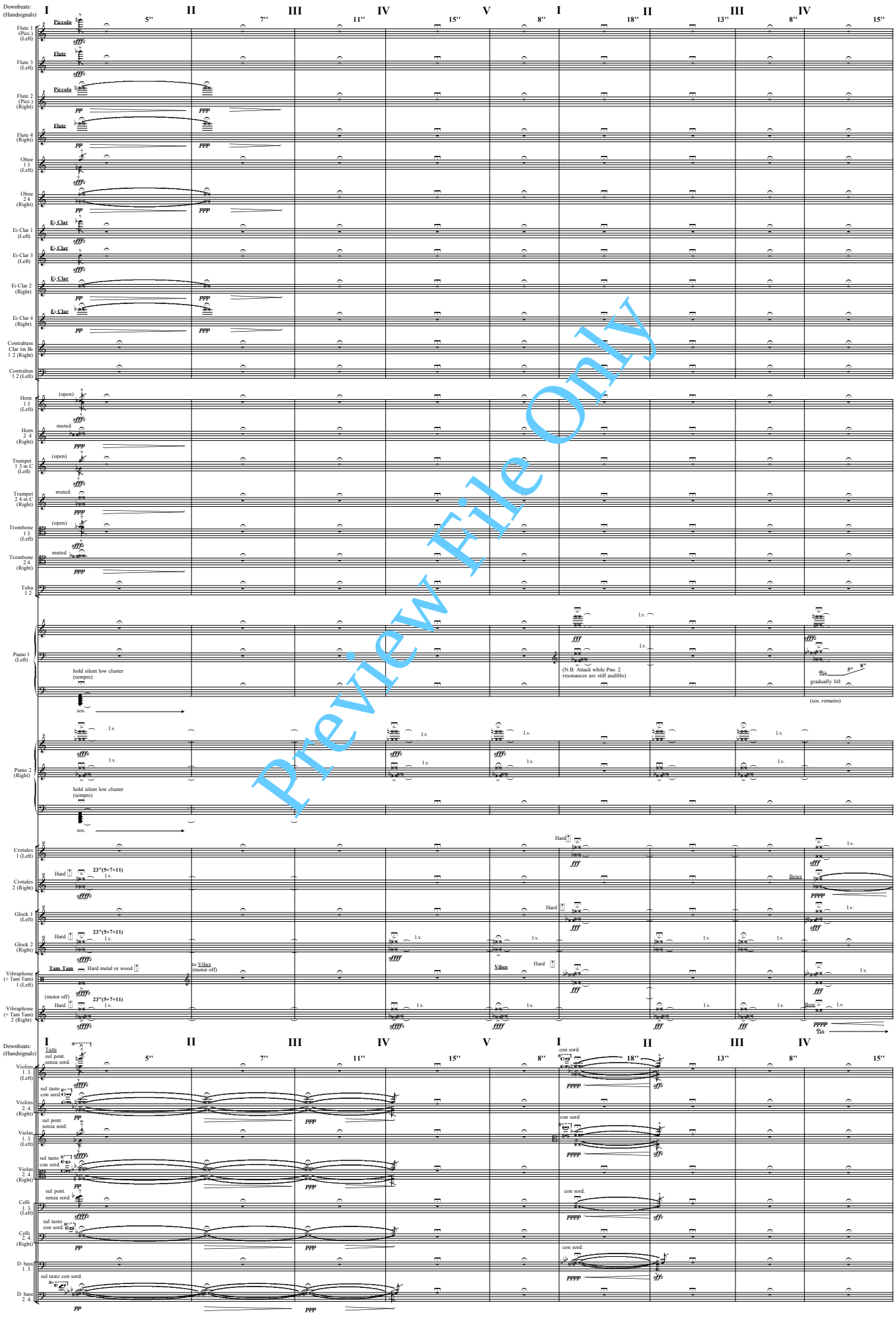
All instruments:
senza vib. al Fine

All instruments amplified



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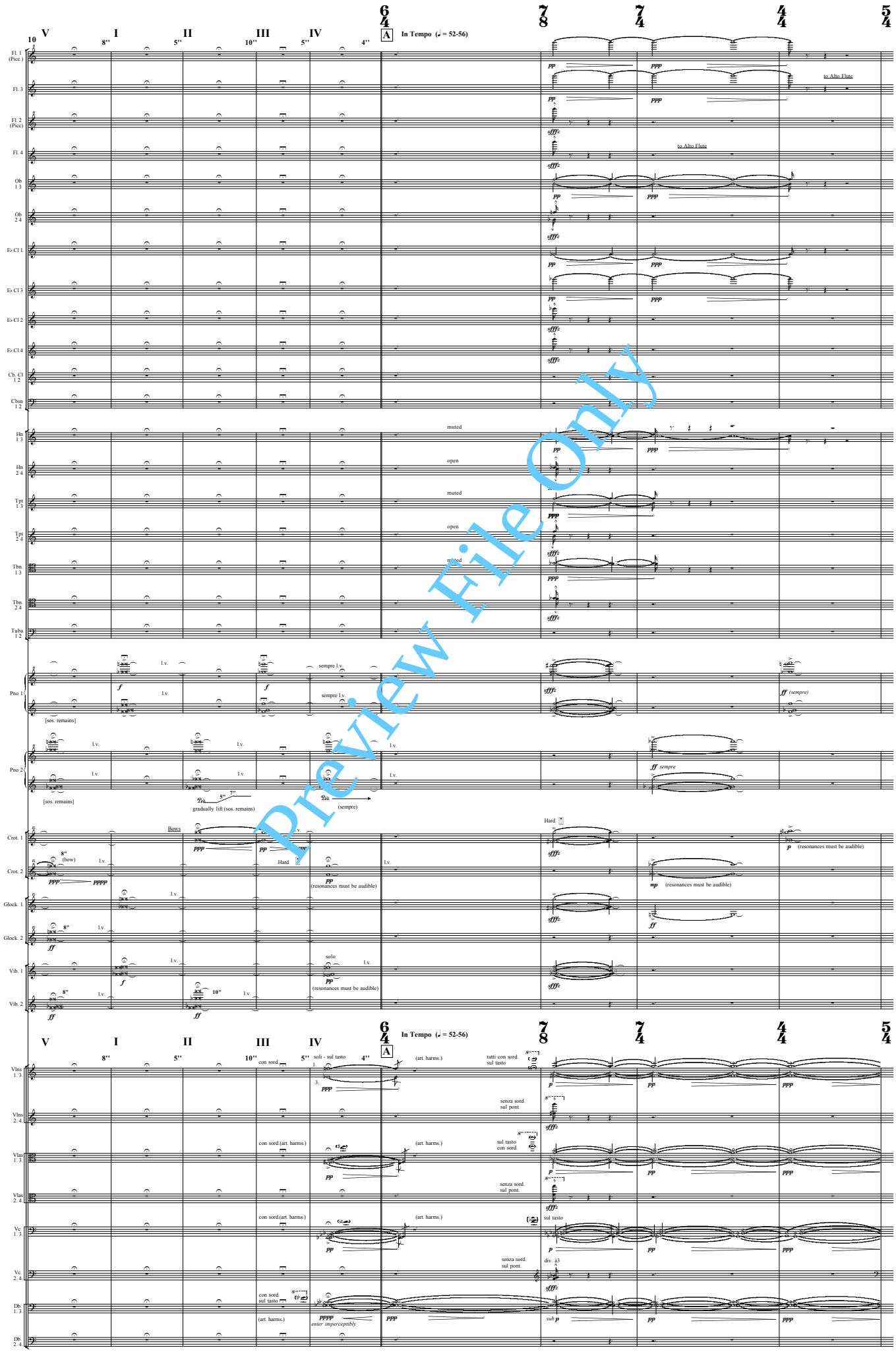

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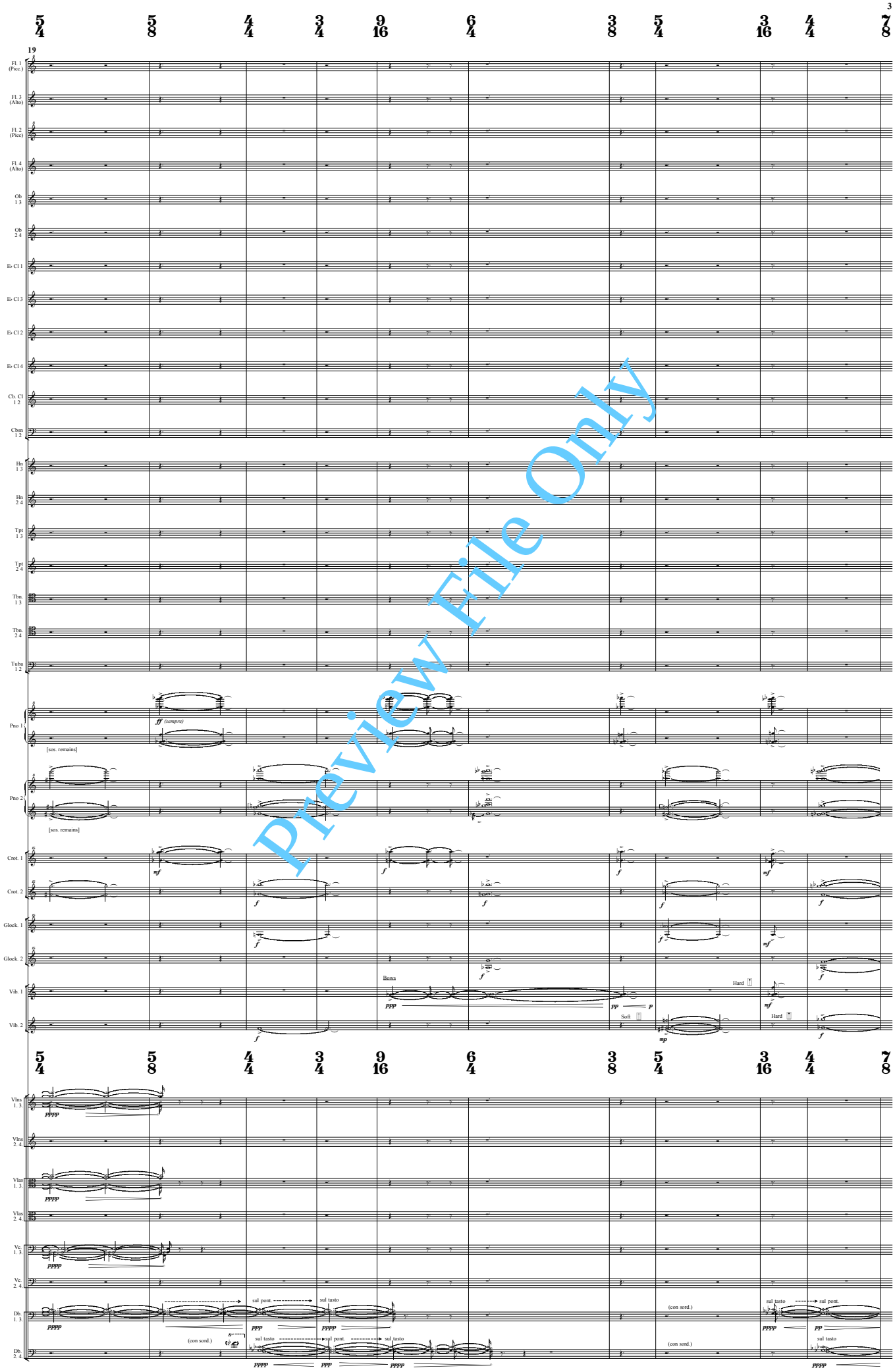
* From here onwards, rests in Pianos and Percussion are for counting purposes only - after **l.v.** the resonances should be allowed to vibrate through marked rests.



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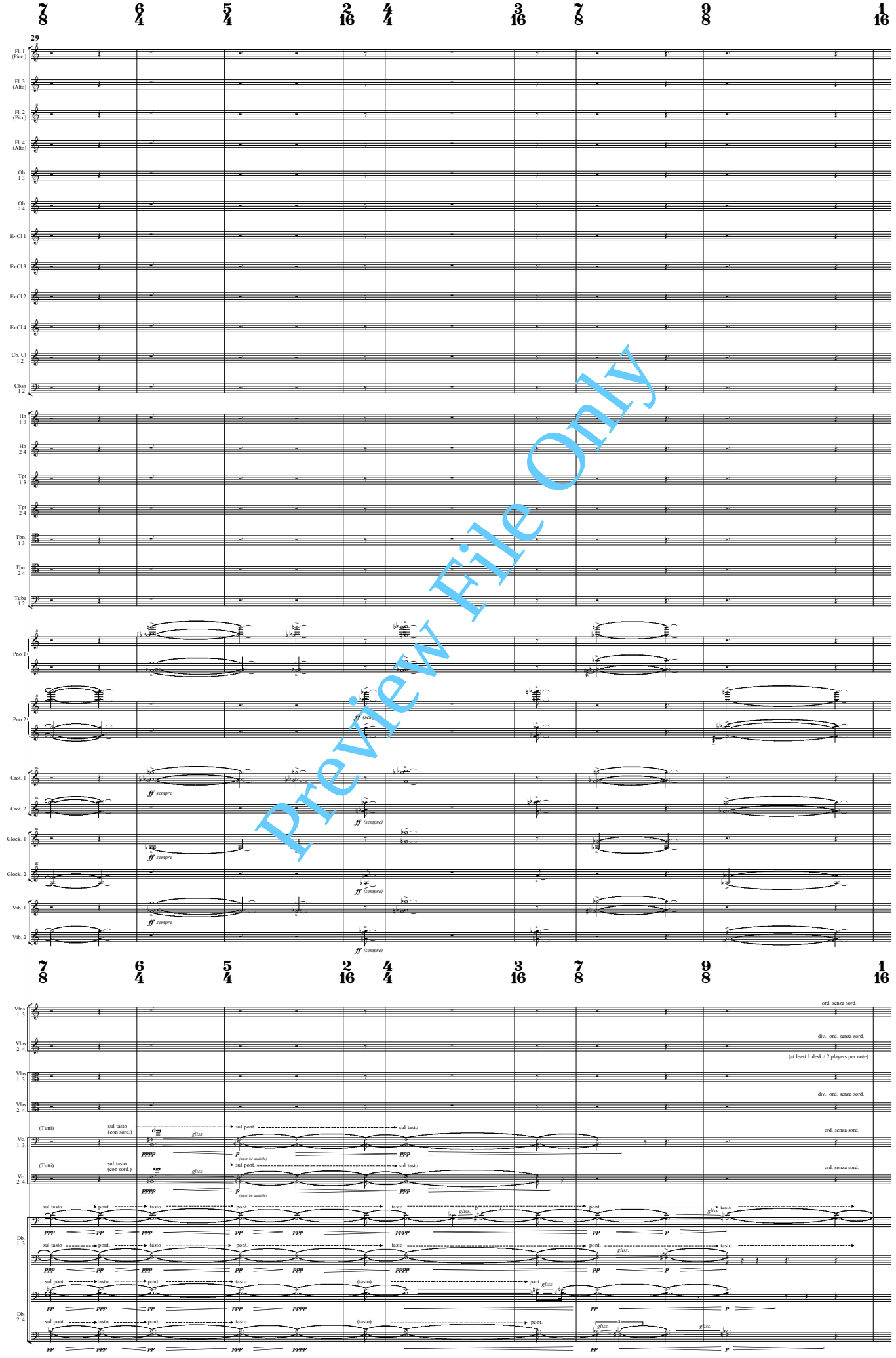

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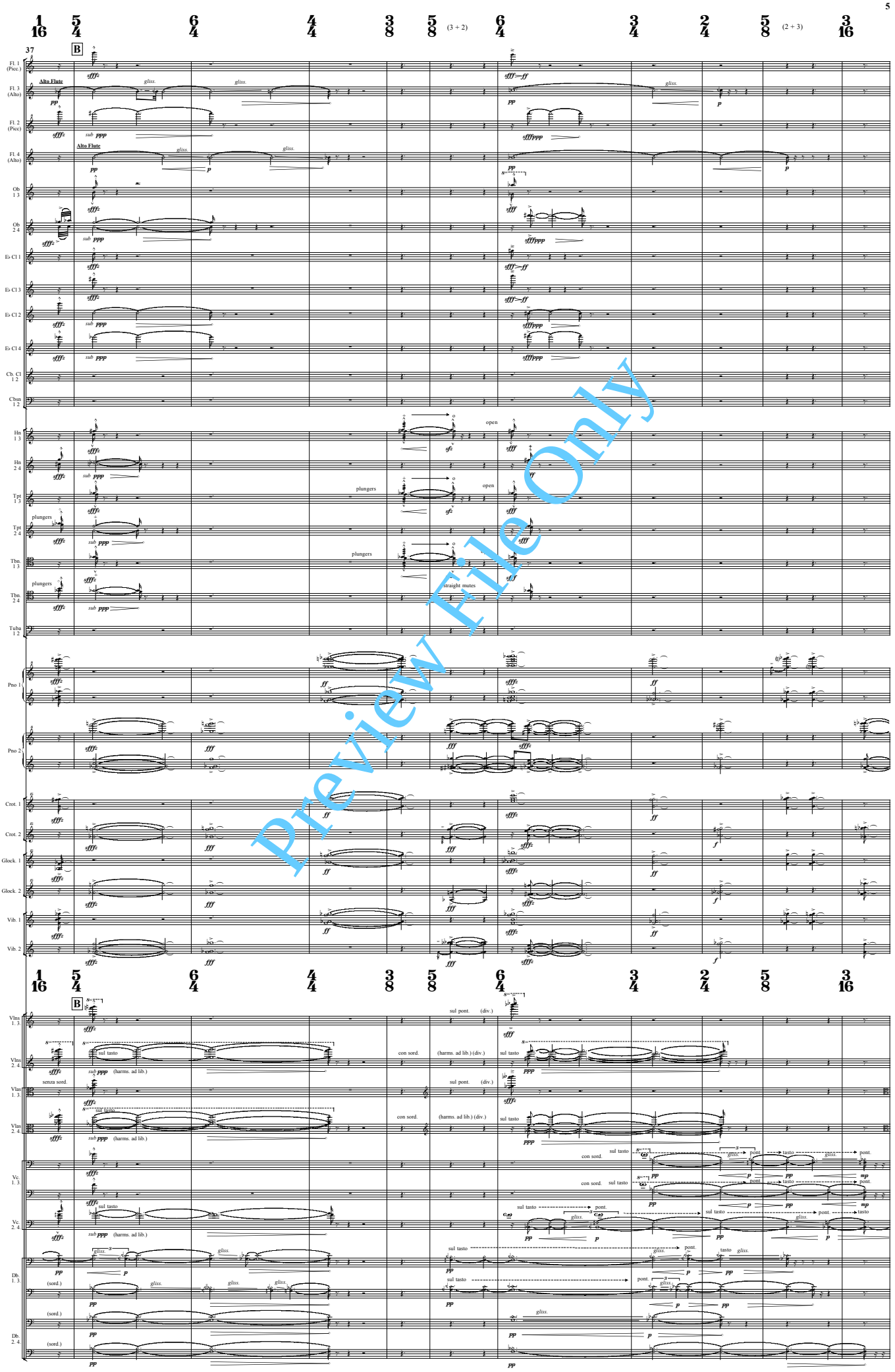

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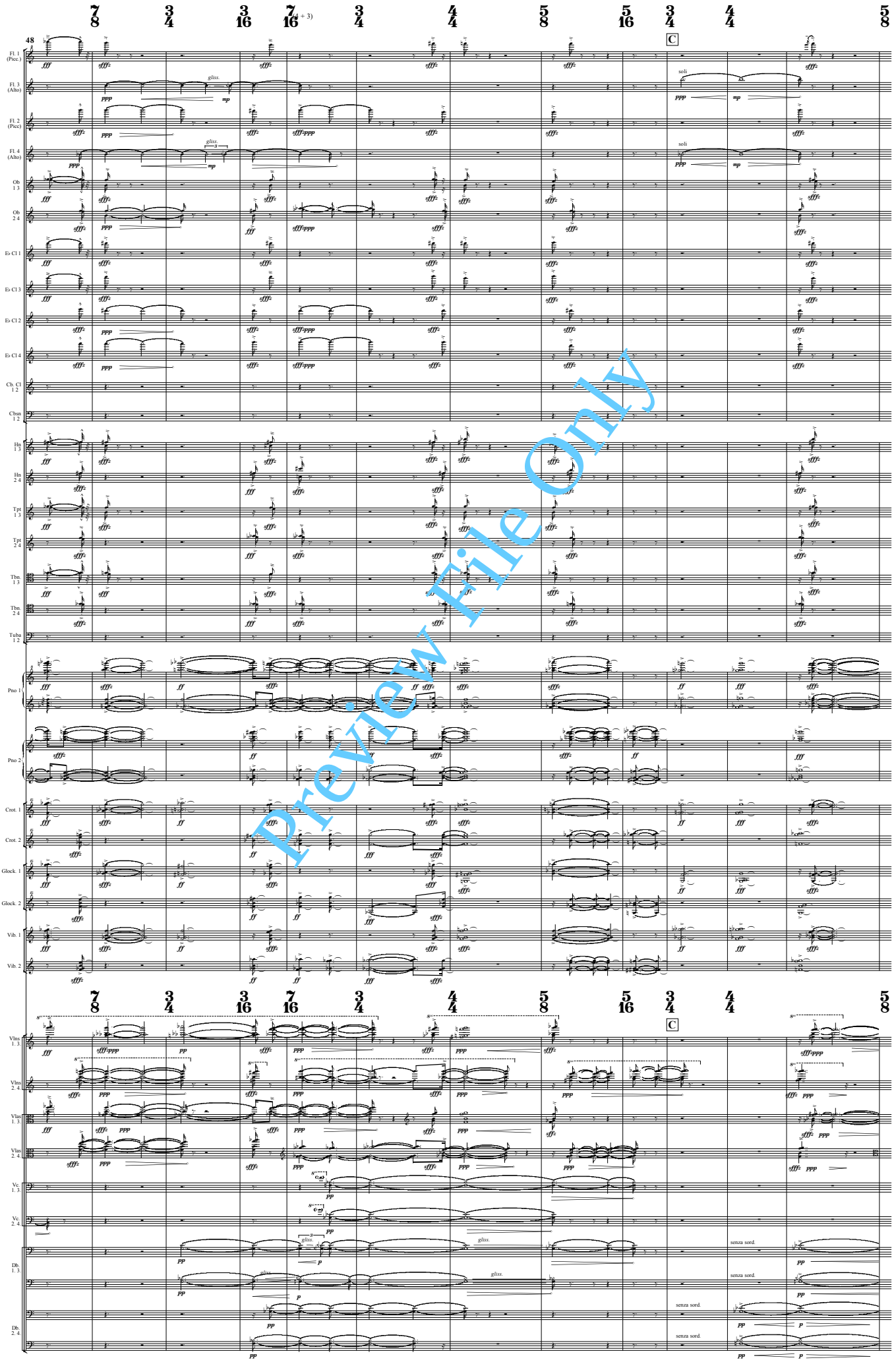

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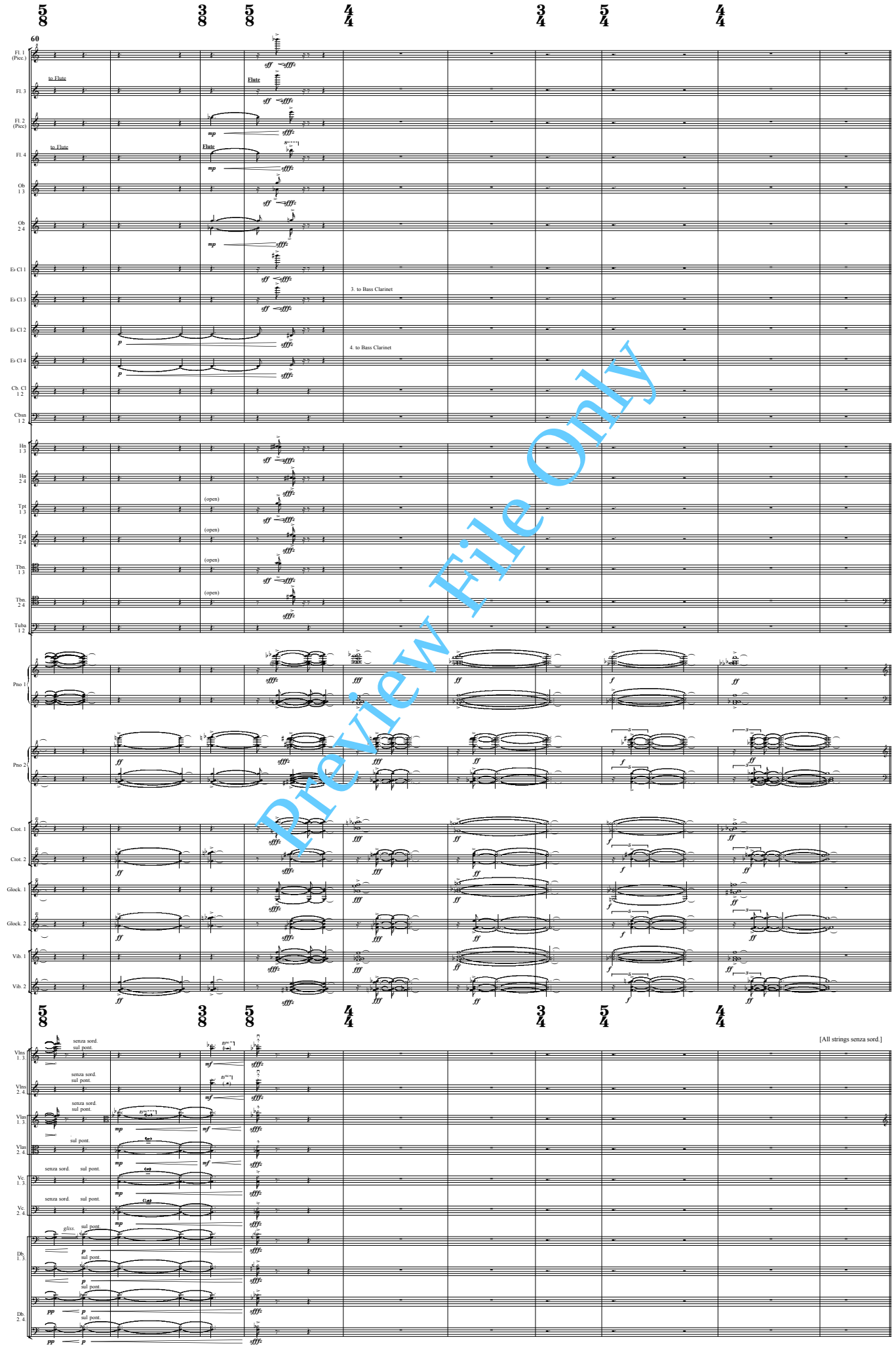

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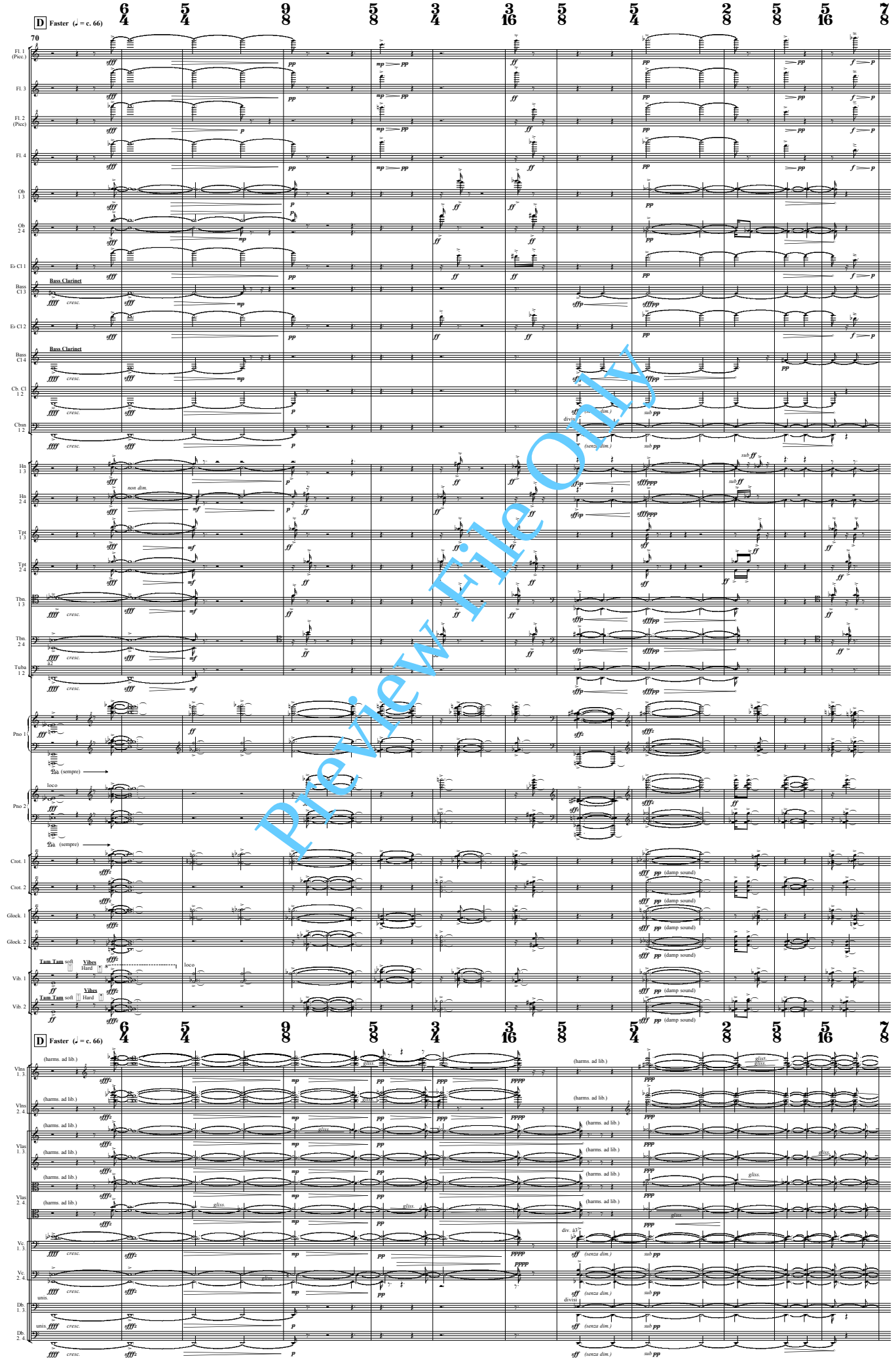

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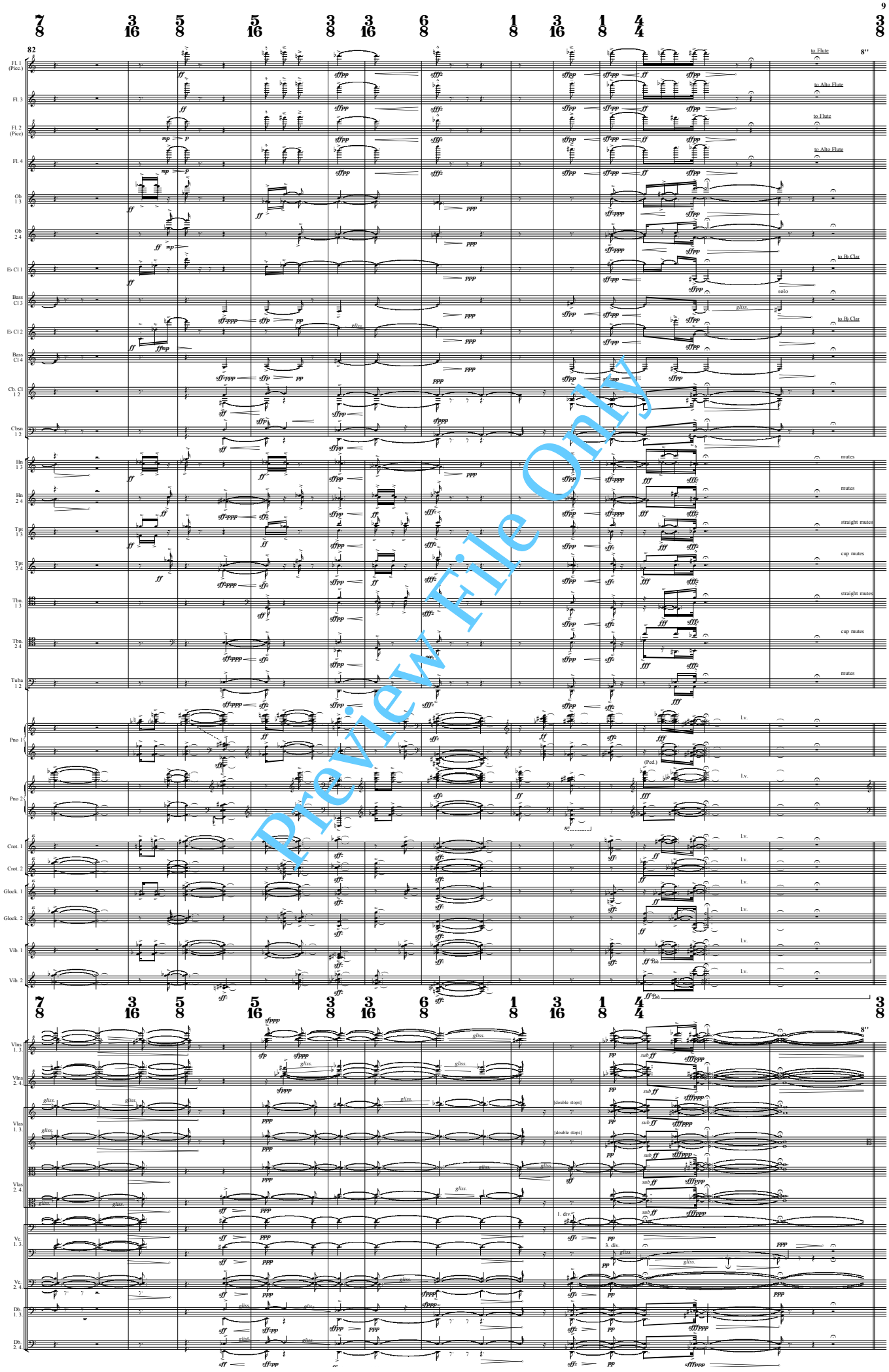

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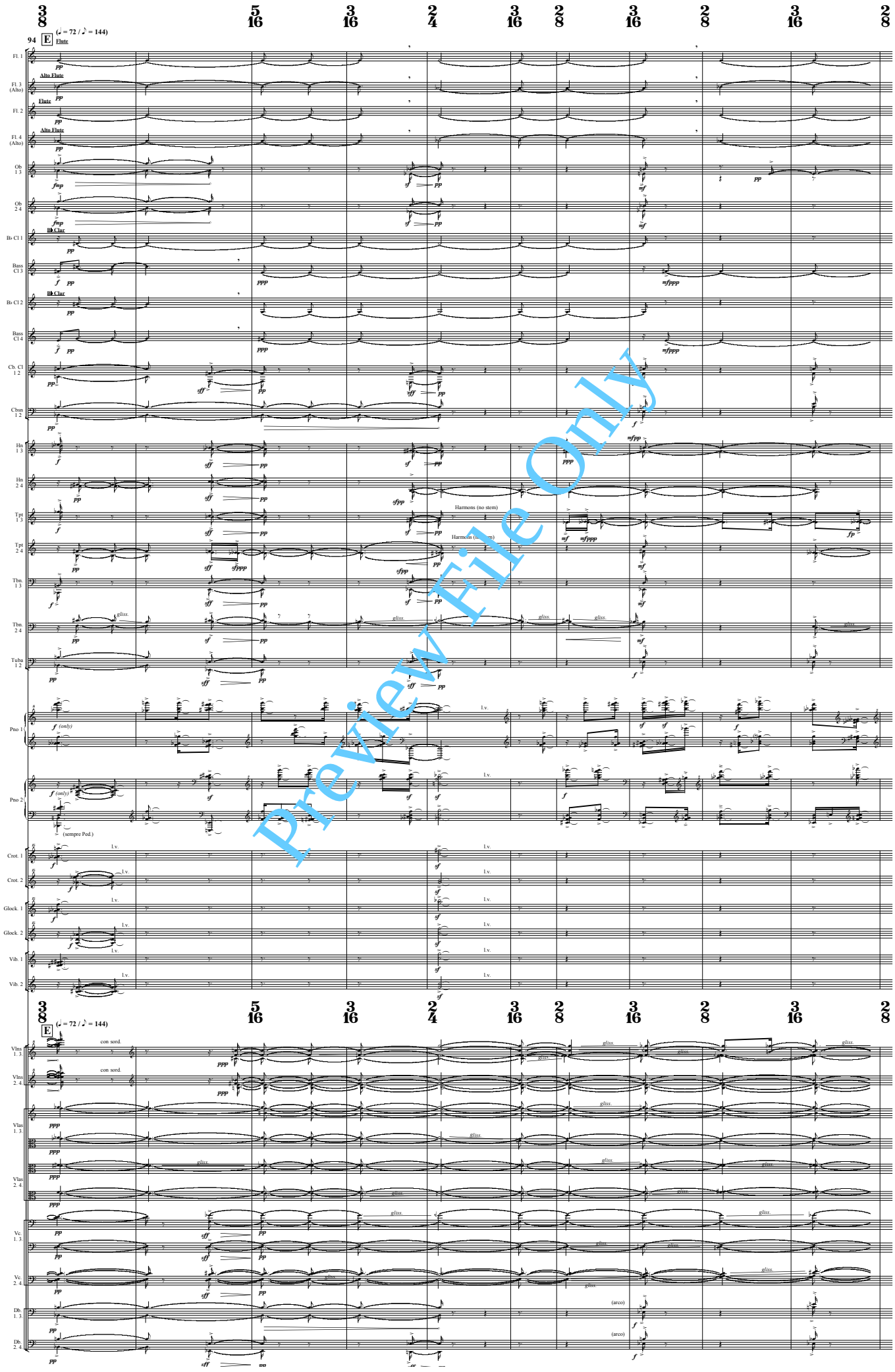

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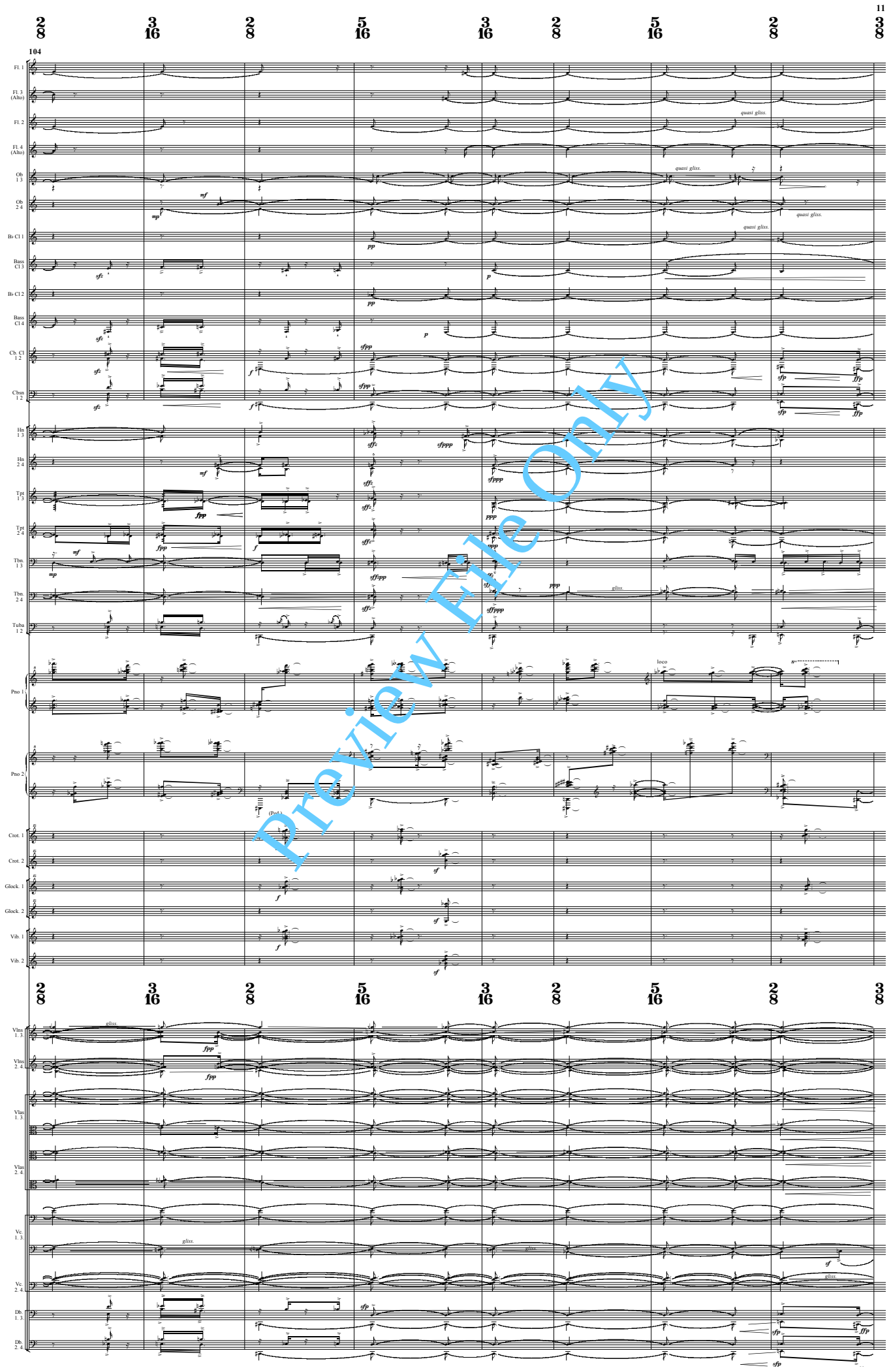

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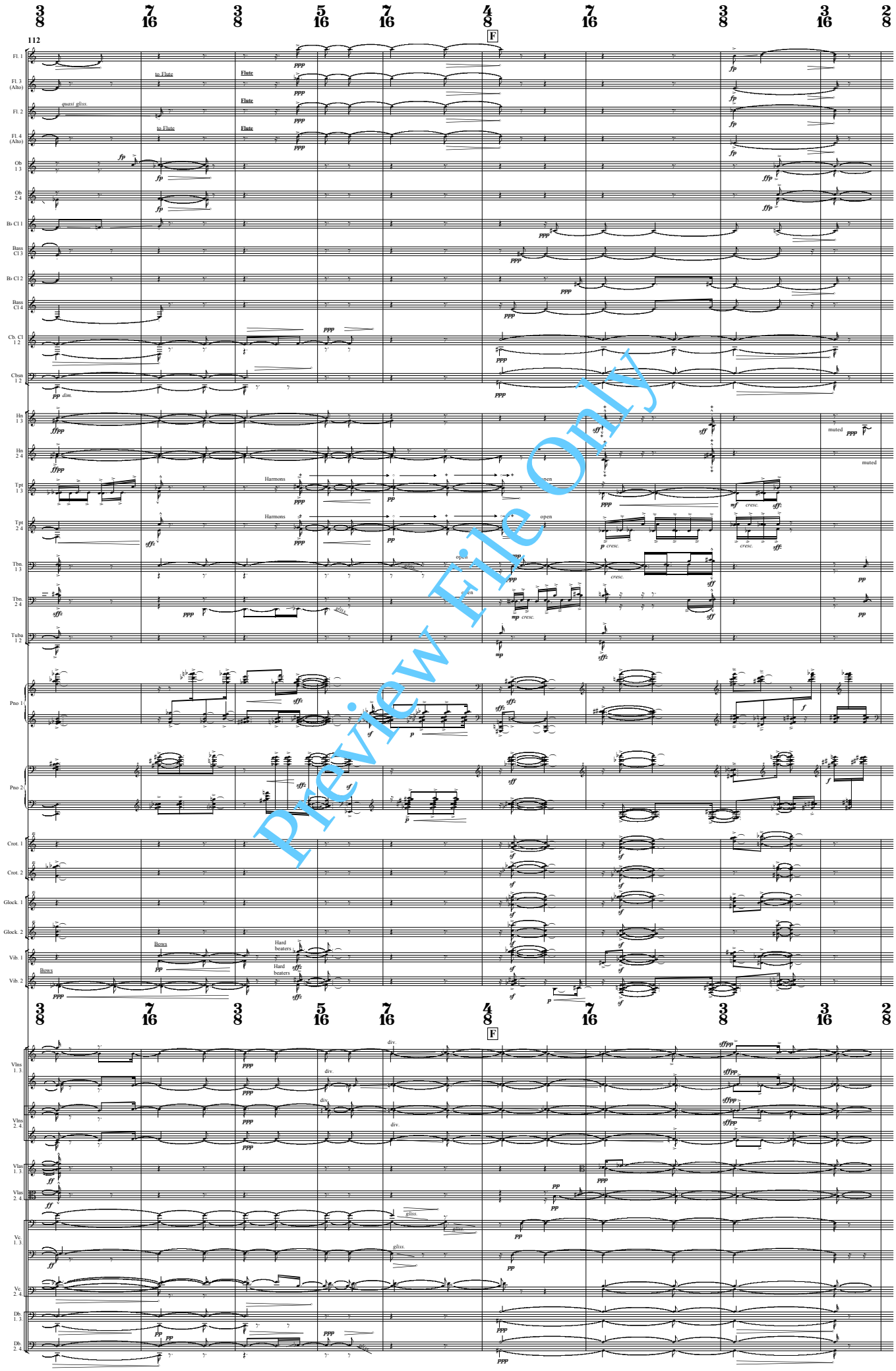

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