

Sam Hayden

After The Event (1992-96)

for expanded wind orchestra

Preview File Only

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Instrumentation:

2 Piccolos
3 Flutes (I + II doubling Piccolos, III doubling Alto Flute)
3 Oboes (III doubling Cor Anglais)
Cor Anglais
2 Eb Clarinets
4 Bb Clarinets (IV doubling Bass Clarinet)
Bass Clarinet
Bb Contrabass Clarinet
2 Bassoons
Contrabassoon

4 Saxophones (I Soprano, II Alto, III Tenor, IV Baritone)

6 French Horns
4 Trumpets (I + II doubling Piccolo or Eb Trumpets ad lib.)
4 Trombones (IV Bass Trombone)
2 Tubas

7 Percussionists variously playing:

Crotales (both 'low' and 'high' octave total chromatic sets required)
2 Bass Drums (non-identical)
Large Tam-Tam
Glockenspiel
2 Vibraphones
2 Marimbas
2 Xylophones
High Tuned Gongs (G, Ab, Db, D; top of Bass Clef)
Low Tuned Gongs or Bell-Plates (F, Bb, B; bottom of Bass Clef)

7 sections of scaffolding pipes (or other 'junk' metal instruments e.g. brako-drums, anvils or such like), each with an indefinite pitch but graded relatively from low to high. Each are to be hit with metal hammers of the standard tool-box variety, one for each percussionist. The sound should be dry (not resonating).

2 Pianos (amplified, lids removed)

2 Synthesisers, both with volume and sustain pedals to control long sustains and gradual changes in dynamics while playing with both hands. Both require Hammond/Electric Organ Sounds (without vibrato) and Electric Piano sounds - samples if possible. Full 7 octave keyboard ranges are required.

Electric Bass Guitar

Double Bass (amplified)

Notes on Performance:

Amplification is for purposes of balance, e.g. so that the two Pianos and Double Bass are audible against the Brass and Percussion in loud tutti. In general, the Pianos and Double Bass should always be audible within the instrumental texture as a whole. Amplified and electric instruments (Synthesisers in particular) should always be at a volume that mixes well with the general volume of the acoustic instruments and should never dominate. In general, the volume of the Synthesisers, in particular the sustained organ sounds should, if anything, be under that of the rest of the ensemble. This does not apply to the Electric Bass Guitar which should always be prominent.

The indicated tempo markings should be regarded as ideals rather than imperatives. If the faster tempi prove unworkable in the available rehearsal time then tempi should obviously be adjusted downwards, so long as the tempo relationships i.e. the tempo ratios between sections are generally maintained.

The Piano and Synthesiser parts require performers with large hands to facilitate playing the large chords that are often indicated. If the performer cannot negotiate these large stretches then it is at the performers discretion to make the part workable i.e. the chords should rapidly be spread where possible. As a last resort, some of the highest pitches may be omitted in the large tutti as they are generally doubled on other instruments - if this makes a significant difference to practicalities. However this is a very unsatisfactory solution as it really means that the performers hands are too small for the part. (The composer can play all the chords!).

Sometimes the Woodwind and Brass are required to play extremely long sustained pitches. On such occasions it may be necessary for players (at their discretion) to breathe and re-attack the note within its indicated duration. This is perfectly acceptable so long as 'slaggered' breathing is adopted between players so that the audible effect on the overall texture is kept to a minimum. (Re)attacks of this nature should be as imperceptible as possible.

For a more orchestral performance, the single amplified Double Bass part can be played by a non-amplified Orchestral Double Bass section.

Accidentals continue throughout the bar unless indicated otherwise.

Duration: c.25 minutes

Score is in C

After the Event was commissioned by the Britten-Pears Foundation.

It was premiered at Snape Maltings on 12/6/96 by the RNCM Wind Orchestra, conducted by Clark Rundell, during the 1996 Aldeburgh Festival.

4/4

Piccolos 1. 2.

[1. 2. doubling Piccolos] Flutes

[3. doubling Alto Flute] Flutes

Oboes 1. 2.

[3. doubling Cor Anglais] Cor Anglais

[4. Cor Anglais] Cor Anglais

E♭ Clarinets 1. 2.

B♭ Clarinets 1. 2.

[4. doubling Bass Clarinet] Bass Clarinet

[5. Bass Clarinet] Bass Clarinet

[6. Contrabass Clarinet] Contrabass Clarinet

Bassoons 1. 2.

Contrabassoon

Soprano Saxophones 1. 2.

Alto Saxophones 3. 4.

Tenor Saxophones 3. 4.

Baritone Saxophones 3. 4.

Horns 1. 2. 3. 4. 5. 6.

Trumpets 1. 2. 3. 4.

Trombones 1. 2. 3. 4.

(Bass) Trombones 3. 4.

Tubas 1. 2.

GENERAL DYNAMICS: **MOLTO DIM.** **mp**

A

* crotales [high octave] 1.

* crotales [low octave] 2.

* hard mallets/benters 3.

vibraphone 3.

semibreve motor off vibraphone 4.

Percussion

Bell plates or Low gongs 5.

Large Tam-Tam 6.

* Large Bass Drum [tight skin - hard beater] 7.

Piano 1. (amplified, lid removed)

Piano 2. (amplified, lid removed)

* Synth. 1. (# with volume & sus. pedal)

* both with Hammond/Electric organ sound

* Synth. 2. (# with volume & sus. pedal)

Electric Bass Guitar

String Bass (amplified)

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All instruments: senza vib. at final

Score is in C

[M.R. on long sustained notes players can breathe ad lib. where necessary with minimum disruption to the texture; where appropriate "staccato" breathing should be adopted.]

[Accidentals continue to apply throughout the rest of the bar in which they appear, unless indicated otherwise.]