

GLEN ALPS PERFORMANCE NOTES:

There are four versions of Glen Alps as follows.

Glen Alps 1: is the original score and should be played as written and does not need to be amplified unless necessary for the venue.

Glen Alps 2: In this version the instruments are miced and a cathedral-like reverberation is applied. The musicians should be monitored so as to hear the effect. Because the instruments are amplified the dynamics have been adjusted. Glen Alps 2 should be slightly slowed and more legato, playing to the effect.

Glen Alps 3: This is a retrograde version of Glen Alps 2 and should be played similarly to that version. This also has the reverberation.

Glen Alps 4: This version should be played similarly to Glen Alps 2 but has taped parts. Do not try to play louder than the tape but continue as per Glen Alps 2. There will be passages where the tape is louder than the live musicians. The tape starts first and continues on after the performance has ended. The conductor will cue the entry at approximately 27 seconds after the start of the tape. This version also has the reverberation, but it should be less dominant than in 2 and 3.

PERFORMANCE NOTES FOR PERCUSSION PARTS:

Each vertical line represents a bar line of a 4/4 bar of which a quarter note = 40

The shapes of the alder bush clusters, suggests the shapes of each sound to be played. The length of each shape along the timeline represents duration. The size represents amplitude, and height in the frame represents a general pitch. Generally, these parts should be performed quietly to blend with the other instruments and vocals.

Recommended instrumentation: Brushes on large drums for the low score; Brushes or light sticks on cymbal or small drums for the middle score; cymbal, glockenspiel and or triangle for the high score. All three parts should work to blend as part of the same scene.

* There is a two-bar intro with just the strings. Start at 1 after the intro. Your bar 1 is bar 3 for everyone else.