

THERE ARE NO PARTS FOR THIS PIECE. WHEN PERFORMED LIVE BY MULTIPLE FR HORNS, EACH PLAYER READS FROM THE SCORE.

Vincent Plush 24/1/90

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BAKERY HILL RISING

Performance Instructions

1. This work is scored for SOLO FRENCH HORN in F and eight other accompanying French horns in F, either live or pre-recorded.

2. When the accompanying parts are played by live performers, they should be positioned in pairs as widely apart as practicable <i.e. within sight and sound cue of each other> in a rectangular formation, ideally surrounding the audience, viz.:



3a. When the accompanying horns are played by means of a pre-recorded QUADROPHONIC TAPE*, the four loudspeakers should be positioned surrounding the audience <as for 2, above> with the Solo Player in a central position.

3b. When the accompanying horns are played by means of a pre-recorded STEREOPHONIC TAPE*, the two loudspeakers should be positioned on either side, and slightly behind the Solo Player.

4a. The performance should commence in semi-darkness, with the Solo Player positioned off-stage, at a considerable distance, not visible, though still readily audible to the audience. While playing the opening fanfare, the Solo Player should move in progressive steps ever nearer the stage, finally moving to the central performing position between bars 17 and 20. The Solo Player should remain out of view for the duration of the Fanfare. All movements should be affected in a dignified, though not solemn manner.

4b. The performance should end with the lights dimming in tandem with the diminishing sound from the Solo Player who moves progressively off-stage into the distance. The Solo Player might pause to play and sing the given figure, then move a few steps, pausing to play/sing again, and repeating the process until far from view. The accompanying horns, either live or on tape, match their "fades" with that of the Solo Player. Ideally, the performance should end in complete darkness.

5. The composer prefers that the work be performed with the EUREKA FLAG* <"The Southern Cross"> displayed in a prominent central position near the Solo Player.

6. All French Horn lines have been transposed up a 5th.

7. NOTATION :

8↓ play an octave lower, until instructed to play at pitch <"loco">

+ stopped note

o open note

o → + slowly stop the sustained pitch, without trying to adjust the pitch

∩ o diminuendo al niente <fade down to nothing>

o ∪ crescendo al niente <fade up from nothing>

o — o sustain the pitch for the given time duration, breathe freely, but try to affect unco-ordinated and disguised entries/exits when breathing

↑ ↓ take cues from the point-of-origin of the arrow

o = o fast tremolando between the given pitches

[] freely and independently repeat whatever is contained within the brackets for the duration of the wavy line; it does not matter if you get "out of synch", i.e. lose the overall tempo.

8. ENSEMBLE PLAYER VII also plays BASS DRUM (hard-head mallet) and TAM-TAM (soft-head mallet.)

The TAPE(S) and/or FLAG are available on hire from:

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