

Instrumentation for wind orchestra (symphony band) or symphony orchestra

LUCIFER'S DANCE can be performed by a wind or symphony orchestra.

The same score is used for both alternatives. Special instructions in the score, notated in [], mark the version for symphony orchestra.

There are separate sets of orchestra parts for the two versions.

Instrumentation for wind orchestra

Soloists

- 1 bass (or trombone or euphonium), amplified by transmitter
(Staged performances are always with bass voice.)
- 1 piccolo trumpet in B-flat, amplified by transmitter
- 1 piccolo flute, amplified by transmitter

Wind Orchestra (ca. 80 musicians), () = *ossia*

Group	Part
①	1 A 1 percussionist
	1 B 3 (4) flutes
	1 C 3 (4) flutes (<i>ossia</i> alto flutes)
	1 D 3 basset-horns (<i>ossia</i> E-flat alto clarinets)
②	2 A 1 percussionist
	2 B 3 clarinets
	2 C 3 clarinets
	2 D 3 bass clarinets
③	3 A 1 percussionist
	3 B 2 soprano saxophones (possibly sopraninos for high F)
	3 C 2 alto saxophones
	3 D 1 tenor saxophone
	3 E 1 baritone saxophone
	3 F 1 bass saxophone (<i>ossia</i> contrabass clarinet or tuba)
④	4 A 1 percussionist
	4 B 2 (4) oboes
	4 C 2 (4) English horns
	4 D 2 (4) bassoons
	4 E 1 (2) contrabassoon(s) (<i>ossia</i> contrabass clar. or tuba)
⑤	5 A 1 percussionist
	5 B 3 trumpets
	5 C 3 trumpets
	5 D 3 trombones
	(3rd possibly bass trombone)
⑥	6 A 1 percussionist
	6 B 3 trumpets
	6 C 3 trumpets
	6 D 3 trombones
	(3rd possibly bass trombone)
⑦	7 1 percussionist
⑧	8 A 1 percussionist
	8 B 2 horns I 1-2
	8 C 2 horns I 3-4
	8 D 2 horns II 1-2
	8 E 2 horns II 3-4
⑨	9 A 1 percussionist
	9 B 2 euphoniums I
	9 C 2 euphoniums II
⑩	10 A 1 percussionist
	10 B 2 alto trombones (<i>ossia</i> flugelhorns)
	10 C 2 baritones (American) = tenor horns (German)
	10 D 4 bass tubas

See the Seating plan for concert performances with wind orchestra.

Depending on the instrumentation of the wind orchestra (*symphony band*), all instrumental groups except the percussion may be enlarged or reduced **proportionately** for concert performances.

Groups ① (possibly also ②) and ④ should be amplified with, for example, 3 (+3) + 4 microphones, so that they sound as loud as the others.

The prescribed **movements** for each group must be synchronous and as large as possible. All musicians should sit facing the public, so that the polyrhythm of the movements is clearly visible.

When ordering the performance material for wind orchestra, the instrumentation and number of parts required should be specified.

There are special parts available for alto flutes (1 C); for E-flat alto clarinets instead of basset-horns (1 D); for contrabass clarinet or tuba instead of bass saxophone (3 F); for the contrabass clarinet instead of contra bassoon (4 E); for flugelhorns instead of alto trombones (10 B).

Instrumentation for symphony orchestra (only for concert performances)

Soloists

- 1 bass (or trombone or euphonium), amplified by transmitter
- 1 piccolo trumpet in B-flat, amplified by transmitter
- 1 piccolo flute, amplified by transmitter

Symphony Orchestra (ca. 59 musicians), () = *ossia*

Group	Part
①	1 A 1 percussionist
	1 B 2 (3) flutes
	1 C 2 (3) flutes (<i>ossia</i> alto flutes)
	1 D 1 basset-horn
②	2 A 1 percussionist
	2 B 1 clarinet
	2 C 1 (2) clarinet(s)
	2 D 1 bass clarinet
③	3 A 1 percussionist
	3 B 6 violins
	3 C 4 violas
	3 D 2 violoncelli I
	3 E 2 violoncelli II
	3 F 2 double-basses
④	4 A 1 percussionist
	4 B 2 oboes
	4 C 2 English horns
	4 D 2 bassoons
	4 E 1 (2) contrabassoon(s)
⑤	5 A 1 percussionist
	5 B 2 trumpets
	5 C 1 trumpet
	5 D 2 trombones
⑥	6 A 1 percussionist
	6 B 1 trumpet
	6 C 1 trumpet
	6 D 2 trombones
⑦	7 1 percussionist
⑧	8 A 1 percussionist
	8 B 1 horn I 1
	8 C 1 horn I 2
	8 D 1 horn II 1
	8 E 1 horn II 2
⑨	9 A 1 percussionist
	9 B 1 euphonium I
	9 C 1 euphonium II
⑩	10 A 1 percussionist
	10 B/C 1 synthesizer
	(plays the alto trombone and baritone parts)
	10 D 2 bass tubas (possibly played by synthesizer 10 B/C)

See the Seating plan for symphony orchestra.

All musicians – including the strings – should sit facing into the hall (and not turned 90°).

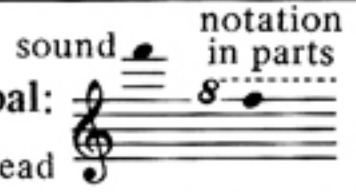
A symphony orchestra may omit the prescribed **movements**.

With the exception of the 7th percussion part, the percussion parts are quite easy and can be played by percussion students or by non-percussionists (for instance string players).

When ordering the orchestra parts for a performance with symphony orchestra, the instrumentation and number of parts required should be specified.

There is a special part available for synthesizer 9 B/C instead of 2 euphoniums. Synthesizer 10 B/C can also take over the parts of the bass tubas (10 D) (already included in part 10 B/C).

Percussion

Each of the 10 percussionists has 1 antique cymbal:  sound notation in parts
beater with heavy round plastic head

Percussionist ①

1 keisu (*kettle bell*)
(also called *Dobači* or *Ching-Tsching*)
with special beater

notation → attack tone
sound → long undertone
Ø ca. 40 cm

Percussionist ②

1 glockenspiel

sound and notation

Percussionist ③

2 alarm bells (*tocsins*)
(cast bronze bells)
with original clapper, played from the inside

sound and notation

Ø ca. 23 27,5 cm
weight ca. 6 10 kg

Percussionist ④

3 rin
(Japanese temple instrument:
brass-coloured metal cups on coloured cushions)
wooden beater and sometimes heavier beaters with round plastic heads

sound and notation

Ø ca. 12,5 13,5 15,5 cm

Percussionist ⑤

2 tubular bells

sound and notation

Percussionist ⑥

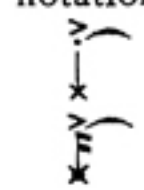
2 Javanese gongs
(also called *Khwang-Wong* or *Thai Gamelon*:
gold-coloured bronze bossed gongs, hung)
special beaters

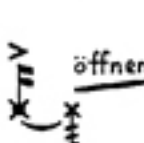
sound and notation


Percussionist ⑦ (soloistic)

1 high-hat

notation

 = strike open high-hat and let sound

 = simultaneously strike with stick and briefly depress foot pedal, let sound

 = strike with stick and depress pedal, then roll while gradually releasing the high-hat with the pedal

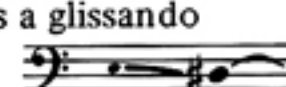
2 cymbals

sound and notation

main pitches

2 Thai gongs (*nipple* or *bossed gongs*)

sound and notation

1 Chinese opera gong "*fu-in luo*"
Every beat produces a glissando
which ends on d#: 


sound and notation

1 plate bell (bronze)
or *sound plate* (duraluminium)

sound and notation

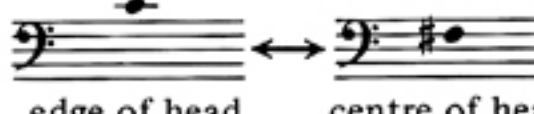
1 snare drum, with snare on

sound and notation

Tuning when struck near the rim: 

The pitches within the tritone C-F#
are approximate:

The C should be exact, and
the range interval depends
on the instrument.

 possibly F#
or higher

edge of head centre of head


The snare drum should be muted to such an extent that it no longer dominates.


1 tom-tom


sound and notation

1 bass drum with pedal

sound and notation

 = rim shot on snare drum and tom-tom

 = let sound

 = immediately after the stroke, hold beater straight up, high above the head, and stay in this position until the next stroke: depending on the instrument struck, right or left or both beaters.

For the solo starting at bar 613 and its recurrence, beaters must be chosen which sound as good for the gongs and sound plate as for the drums (possibly beaters with different types of head on the two ends).

Percussionist ⑧

1 vibraphone bar (mounted on a resonator box)

sound and notation

2 cinelli
(also called *Ching-ba*:
heavy small cymbal "*from Peking*")
played with glockenspiel beaters

sound and notation

Ø 17cm 18,5cm

Percussionist ⑨

1 antique cymbal ("*crotal*")
(special cast for the low pitch,
mounted on a resonator box)

sound and notation

2 tam-tams *Chau-Luo*
(cast bronze)
with *Sato* tam-tam beaters
and tubular bell hammer with leather

sound and notation

Ø 70 cm 90 cm

Percussionist ⑩

1 bowl bell (cast bronze)
(bronze support on bottom,
stands on small wooden table)
keisu beater, or similar

notation → long undertone
sound →


Ø ca. 35 cm

1 tam-tam *Chau-Luo*
(cast bronze)
with *Sato* tam-tam beater
and tubular bell hammer

sound and notation

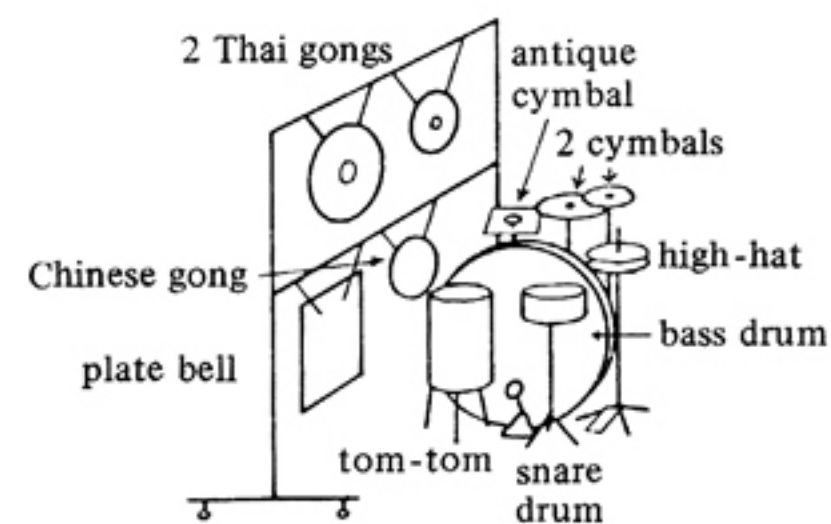
Ø ca. 80 cm

These pitches should be based on A = 442 Hz.

Every percussion instrument must be muted at the end of a notated duration (even grace notes) unless a  (resonance marking) or "*klingen lassen*" ("let sound") is explicitly notated.

Set-Up for Percussionist ⑦

(as seen by the player)

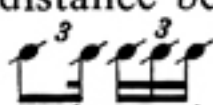


This set-up may also be reversed.

All instruments of percussionist ⑦ should sound **equally loud**, therefore: mute the *snare drum* and play it **softer**; use a relatively thick stick for the side where the *tom-tom*, *gong* and *sound plate* are located, and wrap linen tape around its middle (for striking *gong* and *sound plate*); generally strike the *high-hat* and *gong* harder.

The *high-hat* must be larger than usual.

The point at which the gong is struck should be constantly varied.

The *rim shots* on the *tom-tom* should be varied in timbre by varying the distance between the hand and hitting point of the stick (for instance for , reduce distance). They should sound more like wood than skin.

It is possible for the unusual percussion instruments for LUCIFER'S DANCE to be loaned from the *Stockhausen-Verlag*.