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Orchestrations by **DAVID CULLEN** and **ANDREW LLOYD WEBBER**

Instrumentation

REED 1 - Piccolo, Flute, Alto Flute
REED 2 - Flute, Clarinet, Tenor Sax
REED 3 - Clarinet, Bass Clarinet, Alto Sax
REED 4 - Oboe, Cor Anglais *(optional,* cued in Keyboards 1-3)
REED 5 - Bassoon *(optional,* cued in Keyboards 1-3)
HORNS 1 & 2
TRUMPET - Doubles Bb Piccolo Trumpet
BASS TROMBONE
GUITAR - Electric & Acoustic
HARP *(optional,* cued in Keyboards 1-4)
KEYBOARD 1 (programmed synthesizer)
KEYBOARD 2 (programmed synthesizer)
KEYBOARD 3 (programmed synthesizer)
KEYBOARD 4 (programmed synthesizer - *optional,* contains cueing for Strings Harp & Additional Percussion)
PERCUSSION 1 & 2 (See lists below. If there is only one percussion player, a separate single player book is included. Omitted writing is found in Keyboard 4)
VIOLINS (7 Players in Original Broadway Production - cued in Keyboards 1-4)
VIOLAS (2 Players in Original Broadway Production - cued in Keyboards 1-4)
CELLO (1 Player in Original Broadway Production - cued in Keyboards 1-4)
CONTRABASS - Acoustic Bass, Pogo Bass, Bass Guitar (if Pogo or Electric Upright Bass is not available, Acoustic Bass may be used)

PERCUSSION LIST

PERCUSSION 1:
Vibraphone, Bells, Xylophone, Tubular Bell (D5), Timpani (2), Congas, Bongos, Suspended Cymbal, Beer Bottle with Stick, Gong, Concert Bass Drum, Shaker, Piatti, Shellphone
Optional Electronic Percussion (such as KAT) for difficult chromatic passages (#15: "The Lady's Paying", #28: "A Little Suffering" & #36: "Curtain Call")
PERCUSSION 2:
Drum Kit (Cymbals, Snare Drums, Ride Cymbal, High Hat, Bass Drum), Bongos, Toms, Tam Tam, Piatti, Tambourine, Triangle, Woodblock, Mark Tree, Shellphone, Bell Tree, Mark Chimes, Ratchet, Bells
PERCUSSION (one player):
Timpani (2), Bells, Drum Kit (Cymbals, Snare Drum, High Hat, Toms, Bass Drum), Bell Tree, Bongos, Mark Tree, Tambourine, Triangle, Woodblock, Tam Tam, Guiro, Bass Drum, Ratchet

About This Orchestration

This edition of the *Sunset Boulevard* orchestration recreates the original Broadway orchestration by David Cullen and Andrew Lloyd Webber. The process to reproduce this orchestration was undertaken to allow each production of the show to make choices to accommodate their individual needs and finances.

The original orchestration had 23 players: 3 reeds, 4 brass, 1 guitar, 3 keyboards, 1 percussion, 7 violins, 2 violas, 1 cello, and 1 bass. The original synthesizer programming included numerous keyboard sounds as well harp, additional percussion, additional brass, additional reeds and many additional string passages. This programming used a proprietary note redefinition system, which cannot easily be recreated using commercially available technology. Several steps were undertaken in this published orchestration to remove this obstacle, which opened a number of possibilities for each production's orchestration:

1) The harp writing from these original keyboard parts is now found in a newly created harp part. (The option of having this chair eliminated still exists, and is detailed below.)

2) The percussion writing in the original keyboard parts was used, in nearly every case, to create an additional percussion part. (The option of eliminating this additional chair still exists, and is detailed below.)

For a large orchestra, using the keyboard 1, 2, and 3 parts (but not keyboard 4), as well as a harp player, and a second percussionist, the resulting orchestra size would be 25 players. The programming needed for these three keyboard books can be simply done with chains, using the sounds found in the General MIDI sound-set, which are in most contemporary synthesizers. For companies with more complex programming capabilities, you have the choice of creating additional layering and splits, which will enrich the sound of the orchestration. All of these choices are clearly indicated in the keyboard parts.

These orchestrations do occasionally call for some unusual keyboard sounds, such as plunger trombones, violin harmonics and ponticello tremelo strings. While finding sampled or synthesized versions of these sounds would be ideal, viable substitutions can be found in the General MIDI sound-set. By using a harp player and an additional percussion player, this would represent the best possible reproduction of the original sound of the Broadway production.

In addition, there is now the option of adding both a 4th and 5th reed part. The double reed writing (Oboe/English Horn and Bassoon) from the original keyboard parts was used to create these two additional reed parts. If used, this would make an orchestration of 27 players. Because all of this double-reed writing is cued in the 3 keyboard books, this would require the omission of that writing from the keyboard parts, which is clearly indicated as an option throughout the keyboard parts.

However, as it was the orchestrators' original intention for this writing to be in the keyboard books, the double reed writing has been made easily programmable in the keyboard parts. The additional Reed 4 and 5 parts are not necessary for a complete orchestration. The resulting keyboard books, while still somewhat elaborate, can be easily programmed.

Additional work has been done to enable the reduction of the size of the orchestra by the addition of a 4th keyboard part. This 4th keyboard part should only be used if any of the other instruments (detailed below) are not employed. By adding this 4th keyboard part, it is now possible to eliminate, in any combination, the Harp part, the additional percussion part, 6 of the 7 violins, both violas and the cello.

With the further elimination of Reeds 4 and 5, this could potentially create a somewhat acceptable orchestra size of 15. It should be noted, however, that nothing could completely satisfy the ear by largely eliminating the strings, but all of the writing is accommodated in this 15-piece orchestration.

SYNTHESIZER NOTES

The *Sunset Boulevard* keyboard books are not set up to be used with a specific synthesizer or set of programming. For the most part the programs called for are available in the General MIDI sound-set and can be rendered from any General MIDI compatible synthesizer. (Exceptions and possible substitutions are listed below.) What is required is a system that can create a chain of several hundred programs, preferably with the ability to create simple splits and layers. The ability to advance from one program to the next with a footswitch is recommended.

Unless otherwise indicated all programs including celeste, glock and xylophone are at concert pitch as per the General MIDI spec. With regards to string, brass and woodwind programs, the most realistic and expressive emulations available are recommended. When the parts call for violin, viola or cello, these should not be solo instruments (as found in many GM sound-sets) but sections. It is advisable to have a variety of staccato, marcato and legato string section sounds to choose from based on phrasing and articulations.

There are some single finger chord definitions suggested, notably Key I in #15 "The Lady's Paying".
These are based on the keyboard parts from the original London and Broadway productions, which used this technique. The keyboard parts show both the notes which need to sound and suggested note redefinitions. The actual notes can be played with no redefinitions, but given the tempo this is quite challenging.

The following is a list of specified programs which are not found in the General MIDI sound-set along with suggested substitutions.

Strings:
Violin Harmonics - Thin section violins can be substituted, ideally without vibrato.
Ponticello Tremolo - Regular tremolo strings can be used, filter or EQ out low end.
Violin /Viola/Cello Pizz - While it is preferable to have these individual pizzicato colors, a basic String Section Pizz program can be used for all of these.

Brass:
Trumpet Falls - If no samples are available, play section trumpets staccato. It is possible to simulate this effect with a pitch wheel, but this is usually not effective.
Plunger Trumpet/Trombone - Regular brass programs can be used, subtle resonant filtering is helpful. Cup mute samples are a good substitute if available.
Muted Horn/Stopped Horn - Regular French Horn can be used, for the stopped horn a brassy horn attack with low end filtered out is a possible substitute.

Woodwinds:
Bass Clarinet/Alto Flute - The lower registers of the clarinet and flute programs can be used if necessary.

The harp and additional percussion part have been spread among all four keyboard parts. All of these passages have been clearly labelled in the following fashion,"omit if HARP exists", for example. This is the same method that was employed to indicate the double reed writing in the Keyboard 1, 2 and 3 books.

The string reduction that has been created can largely be found in the Keyboard 4 part and is labelled as such. Some of this reduced string writing, when necessary, has been placed in the other keyboard parts as well. These passages are also clearly indicated to omit if the full string section exists. However, care should be taken with the string writing in Keyboards 1, 2 and 3 where such labelling does ***not*** occur. The string writing in these cases was always a part of the original orchestration, in order to augment the strings. These passages should always be employed, no matter the size of the orchestra.

The synthesizer programming for this 4th keyboard book is quite a bit more complicated than that found in the Keyboard 1-3 books, although not as nearly as complex as the original programming was.

All four of the keyboard books are clearly marked with indications of what should be omitted, depending on the final choice of instrumentation. By carefully following these notations, the programmer and players can make the choices necessary to support nearly any combination of players from 15 and above. Thus, the reduction can be used to cover any combination of missing parts. For example, it could sweeten a quartet of strings and harp, but using both percussionists - or nearly any artistic or financial choice.

While it is not recommended that fewer than 15 players be used, it still would be possible to eliminate the violin solo chair, as the writing has been included and indicated as optional in the four keyboard books. This not recommended version would then be for 14 players. Any further reduction of orchestra parts is not cued in the keyboard writing, and effort should be made to cover this missing orchestration. This further reduction would create a less satisfying sound.

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In summation, the synthesizer writing, while still somewhat technically challenging is now more easily programmed in this version. The keyboard books have been prepared giving the option to your programmer of using the General MIDI setups, or for using more complex sounds. The programmer should follow these parts to prepare chains of sounds for each of the parts. Also included in the keyboard parts are some optional splits that would be beneficial to your production, if the ability to do these splits exists. There are also a minimal number of passages where suggested "assignments" of notes has been indicated which would make the playing of these passages much easier for the players.

It is left to the discretion of the producer, musical director and programmer to make decisions about whether to take a simple approach to the keyboard programming, or to approach it with more elaborate possibilities. The production can work on a simple synthesizer with setups patched in sequence, using a foot pedal to make the setup changes. Using more interesting and complex sounds and programming, all of which is included in the orchestra parts as options, will make the production sound richer, and more like the American cast recording.