

Spaced Out

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Performance Notes

The principal idea is for the audience to hear the four parts with as much separation as possible, whilst maintaining the players ability to move between stands. The exact stage layout will depend on the venue, but here is the basic plan:

(I am assuming
the stage entrance
is on this side)

Space for the performers to move around (trills)

STAND 4

STAND 3

STAND 2

STAND 1

A U D I E N C E

This piece will be very effective, no matter whether you have a simple quartet or a large body of players. If more than four players are used, distribute the extra players in the following order - clarinet 2, 4, 3, 1. There is no hierarchy within the parts. All have solos and are essential for rhythmic stability. The performance may start with all performers on stage or they may enter one by one or in groups. The early repeats may be multiplied as required. At the start of the piece, do not give the audience an idea of where the beat really lies (disguise your counting-in).

The solo in Clarinet 1 at letter K should be played by one player only, but if more players are available, additional repeats may be added for extra soloists. The same applies to the Solo in Clarinet 2 at Letter L. Letter M is tutti for all players. The Clarinet 1 solo at letter K should ideally be memorised and performed from centre stage (between stands 2 and 3) and performed directly to the audience.

In trill section, trills may be of any length and octave, although in general they should be shorter rather than longer, and not in extreme registers. They should be generally pianissimo although variations in dynamics are encouraged. Once again, the number of players involved dictates the nature of the trills. With more players, the trills can swamp the soloists, but a quartet performance allows for more freedom of expression from the "trillers". The "trillers" should turn their backs on the audience and move into the space behind the main performers. "Trillers" may like to slowly wander around whilst trilling, unless a large number of players are involved, in which case it might be safer to find a space and stick to it! If parts are doubled, trills are to be played independently, not as a section.

The composer is not "precious" about the exact details of performance. Repeats may be varied at will. Location (space and acoustics) may dictate the positioning of the stands depending on the venue, as will the ability for performers to move around.

The ending requires performers to leave the stage whilst still playing, therefore there will be a natural fade without the performers needing to make much diminuendo - the idea is to keep the audience listening for as long as possible, even though the performers have left the stage (an echoing corridor is ideal). The bars are in pairs and should be repeated as many times as required. The final off-stage solo should be started once the main body of players have left the stage, and should continue once they have stopped playing. The written solo may be used, or an improvisation of similar character (heard but not seen).

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51

ff

ff

f

ff

55

pp

pp

pp

ff

pp

Parts 2 & 3 turn away from audience, find some space and play trills A-Bb, D-E and/or E-F, in free time, softly but with cresc. & dim., calmly, sporadic, independent of other players, any octave but mainly mid-range

Solo - play from centre stage (from memory)

62

A

mp

B

mp espress.

68

vib.

tr

5

74

(tr)

To

C

Part 1 joins the trills as explained above.

mp espress.

mp espress.