Konstantinos Vlachos

Deadline

for Four Live Trios and Four Pre-recorded Speaker Trios

Programme Note

Deadline explores the psychological and musical tensions that arise when time begins to run out. The opening unfolds freely, with flexible tempi and unmeasured textures, as if there is still time to breathe. Gradually, the music is overtaken by precise, clock-like material from the speakers. As the title suggests, the piece evokes both the mounting stress of approaching a deadline and a structural moment of no return: a point where control shifts from the human to the mechanical. The spatial dialogue between live and recorded players builds an illusion of momentum under pressure, as the speaker trios impose rhythmic precision from the outer edges of the space, gradually pulling the music inward into strict coordination.

Instrumentation

4 live trios, each consisting of:

Clarinet in Bb
Violoncello
Contrabass

4 pre-recorded trios (2 Clarinets in Bb, Violoncello, Contrabass)
Each diffused through one dedicated loudspeaker

Duration

approx. 6’16”

Playback & Synchronisation

The work combines four spatially distributed live trios with four pre-recorded trios projected through separate loudspeakers.

The live groups form a circle around the audience:

Live Trio 1 – on stage (front)
Live Trio 2 – to the audience’s right
Live Trio 3 – behind the audience (rear)
Live Trio 4 – to the audience’s left

Each speaker is positioned **between** two live trios:

Speaker 1 – between Live 3 and Live 4
Speaker 2 – between Live 4 and Live 1
Speaker 3 – between Live 1 and Live 2
Speaker 4 – between Live 2 and Live 3

At **bar 154**, the **click track** and **pre-recorded speaker stems** must be launched **simultaneously** by either the conductor or a designated technician. From this point onward, synchronisation is fixed. The click track follows a **140 BPM pulse**, spanning 6 preparatory bars:

2 bars of 6/8
1 bar of 2/4
2 bars of 6/8
1 bar of 2/4

Live clarinet and contrabass sustain notes under the click during this section. The **first speaker group to enter** is **Speaker 1** at **bar 160**, followed by the others in bars **161**, **162**, and **163**. Performers do **not** need to hear the click track. Only the conductor requires it for synchronisation, as the live parts continue independently. (The click is available in mono for rehearsal or performance setup.)

Supplied Audio Files (48kHz, 24-bit WAV)

For Performance

Speaker 1
Speaker 2
Speaker 3
Speaker 4

Deadline Click *(mono)*

For Rehearsal / Recording / Testing Only

Live trio 1
Live trio 2
Live trio 3
Live trio 4

Speaker 1 (not for live performance)
Speaker 2 (not for live performance)
Speaker 3 (not for live performance)
Speaker 4 (not for live performance)

Deadline with Click *(flat stereo mock-up)*
Deadline Flat Stereo *(flat stereo mock-up)*

Speaker stems labeled "not for live performance" are full-length reference files (starting at bar 1) for **technical testing, rehearsal balancing, or recording purposes only.** Performance stems begin at **bar 154** and are used exclusively for live spatial playback.

Scores

Two scores are included:

Full Score: includes all live and speaker parts, with click reference.
Recording Score: begins at **bar 160 of the Full Score**, includes only the speaker trios. This version is for use by performers when recording their own speaker parts.

Performers are strongly encouraged to record the speaker trios themselves. While MIDI mock-ups are provided as stems, they are intended only as placeholders. A recorded version ensures stylistic unity and greater authenticity in performance.

Recording Instructions (for SP1–4 performers)

Start recording from **bar 154**. You will hear **six bars of click track** - 2 x (two 6/8 bars + 2/4 bar) at ♩ = 140 - before your entry.

The **first notated bar (bar 160)** corresponds to bar 1 of this score.

Stay exactly in sync with the click at all times.

The click should be **audible to you only**, and must not bleed into your recording.

Submit **individual mono or stereo stems**, cleanly recorded (48kHz, 24-bit).

Do not interpret rubato or dynamics beyond what is written. These speaker parts are intended to feel precise and contrast the flexibility of the live ensemble.

A slowing-down section occurs in the final bars. This is **fully notated** and will be present in the click track. Maintain alignment with the click, and do not apply additional rubato or expressive shaping.

Transposed Score

Deadline

Full Score

Konstantinos Vlachos
2024

Ritmico

♩ = 40 | 5 ♩ = 90 | ♩ = 100 | ♩ = 110

Clarinet in B♭ 1
Violoncello 1
Contrabass 1
Clarinet in B♭ 2
Violoncello 2
Contrabass 2
Clarinet in B♭ 3
Violoncello 3
Contrabass 3
Clarinet in B♭ 4
Violoncello 4
Contrabass 4

p

----------Pre-recorded Material (Speaker 1-4) ----------

Clarinets 1,2 in B♭ (Speaker 1)
Violoncello (Speaker 1)
Contrabass (Speaker 1)
Clarinets 1,2 in B♭ (Speaker 2)
Violoncello 2 (Speaker 2)
Contrabass (Speaker 2)
Clarinets 1,2 in B♭ (Speaker 3)
Violoncello 2 (Speaker 3)
Contrabass (Speaker 3)
Clarinets 1,2 in B♭ (Speaker 4)
Violoncello (Speaker 4)
Contrabass (Speaker 4)

10 ♩= 120 ♩= 130 ♩= 140 15 20

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

mp

----------Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

25 30 35

Cl. 1
Vc. 1
Cl. 2
Vc. 2
Cl. 3
Vc. 3
Cl. 4
Vc. 4

40 45

Cl. 1
Vc. 1
Cb. 1

f

Cl. 2
Vc. 2
Cb. 2

f

Cl. 3
Vc. 3
Cb. 3

f

Cl. 4
Vc. 4
Cb. 4

f

50 55 60 65

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

mp

70 75 80

f mp p

85 90 95

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

100 105 110

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

off the string
sim.

115 120 125

Cl. 1
Vc. 1 arco
Cb. 1 arco
Cl. 2
Vc. 2 arco
Cb. 2 arco
Cl. 3
Vc. 3 arco
Cb. 3 arco
Cl. 4
Vc. 4 arco
Cb. 4 arco

Rubato

rit. 130 ♩= 40 135 ♩= 80 rit. ♩= 60 ♩= 80

Cl. 1
Vc. 1 off the string
Cb. 1 off the string
Cl. 2
Vc. 2 off the string
Cb. 2 off the string
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4 off the string
Cb. 4 off the string

rit. ♩ = 60 ♩ = 80 ♩ = 60 ♩ = 80 rit. ♩ = 60 ♩ = 80

140 145

Cl. 1 — pp — 3 — f
Vc. 1 — mp — 3 — off the string
Cb. 1 — arco — mp — off the string

Cl. 2 — pp
Vc. 2 — mp — 3 — off the string
Cb. 2 — arco — mp — off the string

Cl. 3 — pp — 3 — f
Vc. 3 — mp — off the string
Cb. 3 — mp — off the string

Cl. 4 — pp
Vc. 4 — mp — 3 — off the string
Cb. 4 — arco — mp — off the string

rit. ♩ = 60 ♩ = 80 rit. ♩ = 60 ♩ = 80 rit. ♩ = 60 ♩ = 80 rit. ♩ = 60

150

Cl. 1 — p — f
Vc. 1 — f
Cb. 1 — f

Cl. 2 — f — p — 3 — f
Vc. 2 — 3 — f
Cb. 2

Cl. 3 — 3 — f — p
Vc. 3 — f
Cb. 3 — f

Cl. 4 — 3 — f — p
Vc. 4 — 3 — f
Cb. 4

Click - Track starts

♩ = 140

Giusto

155 160 165

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

---------- Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

170 175 180

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

(2+2+2) (sim.)

----------Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

185 190 195

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

----------Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

200 205 210

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

fff

----------Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

ff *fff* a2

rit. ♩= 90 ♩= 70 rit. ♩= 40

215 220

Cl. 1
Vc. 1
Cb. 1
Cl. 2
Vc. 2
Cb. 2
Cl. 3
Vc. 3
Cb. 3
Cl. 4
Vc. 4
Cb. 4

----------Pre-recorded Material (Speaker 1-4) ----------

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

Transposed Score

Deadline

Recording Score

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2024

Giusto ♩ = 140

Clarinets 1,2 in B♭ (Speaker 1)
Violoncello (Speaker 1)
Contrabass (Speaker 1)
Clarinets 1,2 in B♭ (Speaker 2)
Violoncello 2 (Speaker 2)
Contrabass (Speaker 2)
Clarinets 1,2 in B♭ (Speaker 3)
Violoncello 2 (Speaker 3)
Contrabass (Speaker 3)
Clarinets 1,2 in B♭ (Speaker 4)
Violoncello (Speaker 4)
Contrabass (Speaker 4)

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

(2+2+2)

30 35 40

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

45 a2 50

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)

rit. ♩= 90 ♩= 70 rit. ♩= 40

55 60 1. 7

Cl. 1,2 (S1).
Vc. (S1)
Cb. (S1)
Cl. 1,2 (S2)
Vc. (S2)
Cb. (S2)
Cl. 1,2 (S3)
Vc. (S3)
Cb. (S3)
Cl. 1,2 (S4)
Vc. (S4)
Cb. (S4)