

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  $\text{J} = 140$  - 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.

## Deadline

Full Score

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2024

**Ritmico**

*J = 40*      *J = 90*      *J = 100*      *J = 110*

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

10                           $\downarrow = 120$                    $\downarrow = 130$                    $\downarrow = 140$

Cl. 1                          Vc. 1                          Cb. 1

15

Cl. 2                          Vc. 2                          Cb. 2

20

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)

Musical score for orchestra, measures 25-35. The score consists of eight staves, each with a different instrument: Clarinet 1 (top), Clarinet 2, Clarinet 3, Clarinet 4, Violin 1, Violin 2, Viola 1, and Viola 2 (bottom). The key signature is A major (three sharps). Measure 25 starts with a dynamic of  $\frac{2}{4}$ . Measures 26-27 show a transition to  $\frac{6}{8}$  time. Measures 28-35 return to  $\frac{2}{4}$  time. The violins play eighth-note patterns, while the clarinets provide harmonic support.

2

40

Cl. 1

Vc. 1

Cb. 1

*f*

45

Cl. 2

Vc. 2

Cb. 2

*f*

Cl. 3

Vc. 3

Cb. 3

*f*

Cl. 4

Vc. 4

Cb. 4

*f*

Musical score for orchestra, measures 50-65. The score includes parts for Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet 4 (Cl. 4), Bassoon 1 (Cb. 1), Bassoon 2 (Cb. 2), Bassoon 3 (Cb. 3), Bassoon 4 (Cb. 4), Trombone 1 (Vc. 1), Trombone 2 (Vc. 2), Trombone 3 (Vc. 3), Trombone 4 (Vc. 4), and Trombone 5 (Vc. 5). The music is in 6/8 time, with various key changes indicated by sharps and flats. Measure 50 starts with a dynamic of  $\frac{6}{8}$ . Measures 51-54 show a sequence of eighth-note patterns. Measure 55 begins with a dynamic of  $\frac{2}{4}$ , followed by a section of eighth-note patterns. Measures 56-60 continue with eighth-note patterns. Measure 61 begins with a dynamic of  $\frac{6}{8}$ , followed by a section of eighth-note patterns. Measures 62-65 continue with eighth-note patterns.



70

Cl. 1 *f* *mp*

Vc. 1

Cb. 1

75

Cl. 2 *f* *mp*

Vc. 2 *p*

Cb. 2

80

Cl. 3

Vc. 3 *f* *p*

Cb. 3

Cl. 4 *f* *mp*

Vc. 4 *f* *p*

Cb. 4

Musical score for orchestra, measures 85-95. The score includes parts for Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet 4 (Cl. 4), Bassoon 1 (Cb. 1), Bassoon 2 (Cb. 2), Bassoon 3 (Cb. 3), Bassoon 4 (Cb. 4), Cello 1 (Vc. 1), Cello 2 (Vc. 2), and Cello 3 (Vc. 3). The key signature is A major (three sharps). Measure 85: Cl. 1 plays eighth-note patterns. Vc. 1 and Cb. 1 play eighth-note patterns. Measure 86: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 87: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 88: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 89: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 90: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 91: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 92: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 93: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 94: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns. Measure 95: Cl. 1 continues eighth-note patterns. Vc. 1 and Cb. 1 continue eighth-note patterns.

2

100

Cl. 1

Vc. 1

Cb. 1

off the string

sim.

105

Cl. 2

Vc. 2

Cb. 2

off the string

sim.

off the string

sim.

110

Cl. 3

Vc. 3

Cb. 3

off the string

sim.

off the string

sim.

Cl. 4

Vc. 4

Cb. 4

off the string

sim.

off the string

sim.

115                    120                    125

Cl. 1                    Vc. 1                    Cb. 1

Cl. 2                    Vc. 2                    Cb. 2

Cl. 3                    Vc. 3                    Cb. 3

Cl. 4                    Vc. 4                    Cb. 4

**Rubato**

rit.                    130                     $\text{♩} = 40$                     135                     $\text{♩} = 80$                     rit.                     $\text{♩} = 60$                      $\text{♩} = 80$

Cl. 1                    Vc. 1                    Cb. 1

Cl. 2                    Vc. 2                    Cb. 2

Cl. 3                    Vc. 3                    Cb. 3

Cl. 4                    Vc. 4                    Cb. 4

rit.  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 80$  rit.  $\text{♩} = 60$   $\text{♩} = 80$

Cl. 1  $\text{♩} = 140$   $\text{♩} = 145$

Vc. 1  $\text{♩} = mp$  off the string

Cb. 1 arco  $\text{♩} = mp$

Cl. 2  $\text{♩} = pp$

Vc. 2  $\text{♩} = mp$  off the string

Cb. 2 arco  $\text{♩} = mp$

Cl. 3  $\text{♩} = pp$

Vc. 3  $\text{♩} = mp$  off the string

Cb. 3  $\text{♩} = mp$

Cl. 4  $\text{♩} = pp$

Vc. 4  $\text{♩} = mp$  off the string

Cb. 4 arco  $\text{♩} = mp$

=

rit.  $\text{♩} = 60$   $\text{♩} = 80$  rit.  $\text{♩} = 60$   $\text{♩} = 80$  rit.  $\text{♩} = 60$   $\text{♩} = 80$  rit.  $\text{♩} = 60$

Cl. 1  $\text{♩} = 150$

Vc. 1  $\text{♩} = f$

Cb. 1  $\text{♩} = f$

Cl. 2  $\text{♩} = f$

Vc. 2  $\text{♩} = f$

Cb. 2  $\text{♩} = f$

Cl. 3  $\text{♩} = f$

Vc. 3  $\text{♩} = f$

Cb. 3  $\text{♩} = f$

Cl. 4  $\text{♩} = f$

Vc. 4  $\text{♩} = f$

Cb. 4  $\text{♩} = f$

**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

Cl. 1

Vc. 1

Cb. 1

175

Cl. 2

Vc. 2

Cb. 2

180

(2+2+2) (sim.)

(2+2+2) (sim.)

Cl. 3

Vc. 3

Cb. 3

(2+2+2)

(2+2+2) (sim.)

(2+2+2) (sim.)

Cl. 4

Vc. 4

Cb. 4

(2+2+2) (sim.)

f (2+2+2) (sim.)

(2+2+2) (sim.)

This page contains musical staves for various instruments. The top section (measures 170-180) includes parts for Clarinet 1, Violin 1, Cello 1, Clarinet 2, Violin 2, Cello 2, Clarinet 3, Violin 3, Cello 3, Clarinet 4, Violin 4, and Cello 4. The bottom section, labeled "Pre-recorded Material (Speaker 1-4)", includes parts for Clarinet 1.2 (S1), Violin (S1), Cello (S1), Clarinet 1.2 (S2), Violin (S2), Cello (S2), Clarinet 1.2 (S3), Violin (S3), Cello (S3), and Clarinet 1.2 (S4), Violin (S4), Cello (S4). The score uses a mix of common time (4/4) and 6/8 time signatures, with dynamic markings like f (fortissimo) and mp (mezzo-forte). Measure 180 features a melodic line for the clarinets.

-----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)

This page shows a continuous musical score for the pre-recorded material, spanning four systems. It features six staves for each of the four speakers, with each speaker's part divided into three sections: (S1), (S2), and (S3). The instruments used are the same as in the top section: Clarinet 1.2, Violin, and Cello. The score consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. The dynamics are mostly soft (mp) or mezzo-forte (mf).

185                    190                    195

This section of the musical score consists of eight staves of music for orchestra. The instruments are grouped into four pairs: Cl. 1, Vc. 1, Cb. 1; Cl. 2, Vc. 2, Cb. 2; Cl. 3, Vc. 3, Cb. 3; and Cl. 4, Vc. 4, Cb. 4. The music is in 6/8 time, with measures 185, 190, and 195 shown. Measure 185 includes dynamic markings ff for Cl. 1 and Cb. 1. Measures 190 and 195 include dynamic markings ff for Vc. 1, Cb. 1, Cl. 2, Vc. 2, Cb. 2, Cl. 3, Vc. 3, Cb. 3, and Cl. 4. Measure 195 also includes ff for Vc. 2 and Cb. 2.

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

This section of the musical score consists of six staves of music for pre-recorded material, labeled Speaker 1-4. The instruments are grouped into three pairs: Cl. 1,2 (S1), Vc. (S1), Cb. (S1); Cl. 1,2 (S2), Vc. (S2), Cb. (S2); and Cl. 1,2 (S3), Vc. (S3), Cb. (S3). The music is in 6/8 time, featuring continuous eighth-note patterns. Dynamic markings f and ff are used throughout the staves.

200

Cl. 1

Vc. 1

Cb. 1

205

Cl. 2

Vc. 2

Cb. 2

210

Cl. 3

Vc. 3

Cb. 3

Cl. 4

Vc. 4

Cb. 4

This section contains ten staves of musical notation for orchestra. The instruments are grouped into four sets of three. The first set (Cl. 1, Vc. 1, Cb. 1) starts with a dynamic of *ff*. The second set (Cl. 2, Vc. 2, Cb. 2) begins at measure 205. The third set (Cl. 3, Vc. 3, Cb. 3) begins at measure 210. The fourth set (Cl. 4, Vc. 4, Cb. 4) begins at measure 215. Measures 200-204 show sustained notes and rests. Measures 205-210 show rhythmic patterns. Measures 210-215 show sustained notes and rests.

-----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)

This section contains six staves of musical notation for pre-recorded material, divided into four groups of two. The first group (Cl. 1,2 (S1), Vc. (S1), Cb. (S1)) starts at measure 215. The second group (Cl. 1,2 (S2), Vc. (S2), Cb. (S2)) starts at measure 220. The third group (Cl. 1,2 (S3), Vc. (S3), Cb. (S3)) starts at measure 225. The fourth group (Cl. 1,2 (S4), Vc. (S4), Cb. (S4)) starts at measure 230. Measures 215-219 show sustained notes and rests. Measures 220-224 show rhythmic patterns. Measures 225-229 show sustained notes and rests. Measures 230-234 show rhythmic patterns. Dynamics include *ff*, *a2*, and *fff*.

rit.       $\text{♩} = 90$        $\text{♩} = 70$       rit.       $\text{♩} = 40$

Cl. 1      215      220

This section of the musical score consists of eight staves of music for orchestra. The instruments are grouped into four pairs: Cl. 1, Vc. 1, Cb. 1; Cl. 2, Vc. 2, Cb. 2; Cl. 3, Vc. 3, Cb. 3; and Cl. 4, Vc. 4, Cb. 4. The music is divided into measures by vertical bar lines. Measure 1 starts with a rest followed by eighth-note patterns. Measures 2-3 show sustained notes and eighth-note patterns. Measures 4-5 feature sustained notes and sixteenth-note patterns. Measures 6-7 continue with sustained notes and sixteenth-note patterns. Measures 8-9 conclude with sustained notes and sixteenth-note patterns.

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

This section of the musical score consists of eight staves of music for pre-recorded material, labeled S1 through S4. The instruments are grouped into four pairs: Cl. 1,2 (S1), Vc. (S1), Cb. (S1); Cl. 1,2 (S2), Vc. (S2), Cb. (S2); Cl. 1,2 (S3), Vc. (S3), Cb. (S3); and Cl. 1,2 (S4), Vc. (S4), Cb. (S4). The music is divided into measures by vertical bar lines. Measures 1-2 show eighth-note patterns. Measures 3-4 feature sustained notes and eighth-note patterns. Measures 5-6 continue with sustained notes and eighth-note patterns. Measures 7-8 conclude with sustained notes and eighth-note patterns.

## Deadline

Recording Score

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2024Giusto  $\text{♩} = 140$ 

Clarinets 1,2 in B $\flat$  (Speaker 1)

Violoncello (Speaker 1)

Contrabass (Speaker 1)

Clarinet 1,2 in B $\flat$  (Speaker 2)

Violoncello 2 (Speaker 2)

Contrabass (Speaker 2)

Clarinet 1,2 in B $\flat$  (Speaker 3)

Violoncello 2 (Speaker 3)

Contrabass (Speaker 3)

Clarinet 1,2 in B $\flat$  (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)

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

=

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

rit.  $\text{♩} = 90$        $\text{♩} = 70$       rit.  $\text{♩} = 40$

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)

This musical score page contains four systems of staves, each consisting of three parts: Clarinet 1,2 (S1-S4), Violoncello (S1-S4), and Double Bass (Cello) (S1-S4). The music is written in common time (indicated by a '4'). The first system (S1) starts with a 'rit.' (ritardando) followed by a tempo of  $\text{♩} = 90$ . The second system (S2) begins at  $\text{♩} = 70$ . The third system (S3) starts with a 'rit.' followed by  $\text{♩} = 40$ . The fourth system (S4) continues at  $\text{♩} = 40$ . The parts include various musical elements such as eighth-note patterns, sixteenth-note patterns, sustained notes, and grace notes. Articulations like 'sf' (fortissimo), 'ff' (fississimo), and 'p' (pianissimo) are used. Bowing is indicated by horizontal strokes above or below the stems. The score is numbered 3 at the top right.