

Alastair Stout

2 clarinets in A and piano

BENEATH THE CITY

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Performance note:

It would be preferable if *Beneath the City* was performed in darkness. The second clarinet and piano should be lit by stand lamps alone and be positioned as far from the first clarinet as possible. The second clarinet should be behind, and obscured by, the piano. It should be subdued in character and dynamic (and perhaps even muted with a cloth). The first clarinet should be lit by a stand lamp and a coloured red spot light. The work lasts approximately 3 minutes and is based on material from my song cycle - *City of Passions and Poetry* - written earlier in 2006.

slow, down a dark alley (♩ = c.45)

ALASTAIR STOUT

The musical score is written for three parts: Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Piano (Pno). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'slow, down a dark alley' with a quarter note equal to approximately 45 beats per minute. The score begins with a 'lunga' (long) breath mark over the first measure of Cl. 1. Cl. 1 has a melodic line with dynamics ranging from *p* to *f*, *pp* to *mf*, and *pp* to *mp*. Cl. 2 has a sparse accompaniment with dynamics *pp*, *mf*, and *pp*. The piano part has a simple accompaniment with dynamics *p* and *pp*. The score is divided into four measures. The first measure contains the initial melodic material for Cl. 1 and Cl. 2. The second measure contains a rest for Cl. 1 and Cl. 2, and a piano accompaniment. The third measure contains a rest for Cl. 1 and Cl. 2, and a piano accompaniment. The fourth measure contains a rest for Cl. 1 and Cl. 2, and a piano accompaniment.

A

Cl. 1

Cl. 2

Pno

mf *slightly sharp *f* *mp* *poco* *pp* *p* *mf* *mp* *ff* *f* *mf*

f *mf* *p* *p* *mf*

mp *p* *mp* *p* *mf*

Ped.

B

Cl. 1

Cl. 2

Pno

p *p* *mf* *pp* *mf* *p* *pp* *p* *mp* *pp*

mf *p* *f* *mf* *p* *mf* *p* *pp* *poco* *pp*

mf *p* *mf* *p* *mp*

p *mf* *p* *mp* *pp* *poco* *pp*

* lip bend

* lip bend

13

Cl. 1

Cl. 2

Pno

ff *ppp* *fff*

ff *f* *p* *ff* *f* *sonore.* *p* *mp* *poco*

fffz

Red.

C

17

Cl. 1

Cl. 2

Pno

p *poco mf* *f* *ff* *f* *mf* *mp*

f *fp* *f* *p* *ff* *mp* *pp* *mf* *p* *mp* *ppp*

f *mp* *mf* *mp* *mf* *mp* *p*

Red.

D

Cl. 1

Cl. 2

Pno

p < *mf* *pp*

f > *p* *mp* < *mf* *pp*

p *p* *pp*

mf *mp*

espress. *poco*

Red.

* slightly sharp

Cl. 1

Cl. 2

Pno

pp < *mp* *p* *pp* < *mf* *f* *p* < *mf*

pp < *mp* *pp* *poco* *p* < *mf* *mp* < *f* *ppp*

p *(mf)* *mp* *mf*

mf

27

Cl. 1

Cl. 2

Pno

p *mp* *p* *ff* *p* *mp*

gliss.

fff *f* *p* *mf*

ff *mf* *p*

una corda

Red.

Detailed description: This is a page of a musical score for three instruments: Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Piano (Pno). The score is numbered 27 at the beginning. Cl. 1 is in treble clef and features a melodic line with triplets and dynamic markings of *p*, *mp*, *p*, *ff*, *p*, and *mp*. A glissando is indicated in the second measure. Cl. 2 is also in treble clef and includes a trill in the first measure, followed by notes with dynamics *fff*, *f*, *p*, and *mf*. The Piano part is in grand staff (treble and bass clefs) and features a long melodic line in the right hand with dynamics *ff*, *mf*, and *p*. The left hand has a few notes, including a *Red.* (pedal) marking. The instruction *una corda* is written at the end of the piano part.

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