

# Fields

**For 2 or more Bb Clarinets, Piano, and Percussion**

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**To Bill Smith and Meyer Kupferman**

## *Performance Instructions:*

- Clarinets are transposed for Bb in this score. Piano is in concert pitch.
- Free rhythmic notation: Black notes (quarter notes without stems) are shorter, one second or less. White notes (whole notes) are longer, more than one second. Commas indicate rests of any length. Rests can also be inserted elsewhere by performers for expressive or creative reasons.
- Dynamics and articulation are generally left to the performers, but foreground and background roles should be clearly articulated, balance-wise. Tonguing/phrasing left up to performers (i.e. the lack of slurs in clarinet parts should not cause players to tongue every note).
- This piece is in six roman numerated sections. In each section the piano and percussion play a background or groove under the clarinets until they reach the box at the end of each section, which is an improvised feature with a subset of the ensemble. The piano and percussion should be rhythmically coordinated, i.e. be in the same tempo, use the same pulse (even if downbeats do not coordinate), when conventional rhythmic notation is used.
- The clarinets play off the same part (except in m. 7), but do not necessarily coordinate. They may, at any given moment be anywhere from unison to heterophonic unison, to canonic, to quite separate. When a clarinetist reaches a passage in square brackets, he or she loops that passage until both clarinets are looping the passage for awhile before moving on (i.e., don't be in too much of a rush to get out of the square bracket sections). They may also wish to develop the looped passage for awhile before moving on. It is also possible to add more clarinets "doubling" the two clarinet parts (i.e. not necessarily synchronized as described above).

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Christian Asplund

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Clarinets

Piano

Improvise Background Material  
With Right Hand

Eighth-note rests (7) may be left out or added, if desired after a few repetitions (but don't go overboard)

Loop until m. 17

Percussion

Keep a steady eighth note pulse (♩), not necessarily in any meter.  
Improvise other accompanimental material in addition.

Loop till m. 17

Clars. ②

Cl. ①

Cl. 1-10

Cl. 2

Cl. 5

Cl. 5

Cl. 5

Fluttering  
DEGG#AB only  
As Fast As Possible

⑩ Db G Ab only  
Repeated ♩'s

I (cont.)

(Fields) - 2

⑩

C1's

⑫

C1's

⑬

C1's

Staccato  
Points of  
PP Sound

⑭

⑮

C1's

⑯

C1's

⑰

Improvisation: 2 Clarinets Only  
(Piano, Perc. Lay Out)



Clarinets

18

Percussion/Piano

Gentle

Loop until m. 25

Cl's

19

20

Cl's

21

22

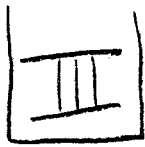
23

Cl's

24

25

Piano/Percussion: improvise



26

Clarinets

Piano

Perc.

4/4 RH: Improvise background material

8vb → if desired

Loop Until m. 30

You may also keep time (♩) if desired in addition to these attacks.

27

Clars.

28

Clars.

29

Clars.

30

Clarinets and Piano: Improvise

IV

31

Clars.

32

Explore  
Throat Tones

Piano

Improvised Pitches (not too crazy)

Continue to m. 39

Perc.

May play other attacks in addition if desired

33

Cl's

34

Cl's

35

Cl's

36

Cl's

37

Cl's

38

Cl's

39

Clarinet 1 : Improvise

All others Lay Out

V

(Fields) - 6

Very Sparse/Pointillistic (Plenty of Space Between Notes)

40

Clars.

Piano

Percc.

Very Sparse → Loop to m. 44

41

Cl 1's

42

Cl 1's

43

Cl 1's

PP

44

Percussion/Clarinet 2: improvise

PP

Smooth. Somewhat Even. VI  
(Still not necessarily coordinated)

(Fields) - 7

45

Clars

Pno With Pedal

Perc. [Steady Pulses - Medium Slow] Loop until m. 51  
(including the possibility of more than one pulse stream simultaneously)

47

Clars

Pno

48

49

Clars

Pno

50

51

All: Improvise