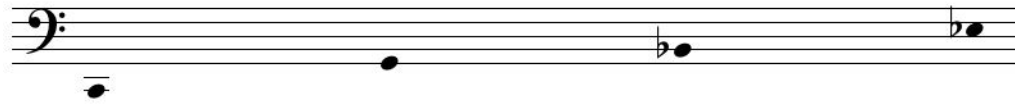


ethan braun

Catalog I: Reading and Writing

for cello, bass clarinet, percussion, and piano

Cello Tuning:



♭ ♮ ♯ = flat, natural, or sharp, with microtonal inflection

♭ = 1/4 tone flat

♯ = 1/4 sharp (corresponding to the 11th partial), 3/4 tone sharp

Note:

Percussion and piano should let all material ring, always. If possible, the pianist should remove the piece connecting the sustain pedal to the piano, effectively holding the pedal down throughout, while the vibraphone should hold the pedal throughout.

The cello carries the main line, which the piano harmonics accent as attacks, and the bass clarinet and vibraphone echoes. Multiphonics used in the cello throughout are given in their approximate pitches. It is difficult to hear these exact pitches, the result being more a timbral one—scratchy, ringing, not unlike an electric guitar with the distortion pedal on. The ensemble effectively harmonizes the multiphonics throughout. The attempt should be, on the part of the cellist, to sound these timbres more than to accurately achieve the sounding pitches. They are, however, given as reference above the fingered pitch, and played a major part in the work's composition.

The bass clarinet also uses multiphonics as well as harmonics. The multiphonics are all sung—it's first pitches always being hummed through the instrument, with low pitches added played ordinarily on the instrument alongside the singing.

Each time the cello enters, the "resonance" of the bass clarinet should be cut off, its sound abruptly ending, with only the sustain of the vibes and piano remaining as the cello continues the melody.

The melody line is an abstracted form of Stockhausen's "Taurus" from *Tierkreis*. *Catalog 1: Reading and Writing* takes the fragment and rearranges it 20 times, turning it into a little "scale" at which point the inner parts of this "scale" begin to disappear, leaving, by the end, only the two "outer limits" of it.

A general quietude should pervade throughout the work, but the intensities of dissonances and relaxation of consonances are free to be interpreted according. Ideally, the ensemble should sound like one instrument, albeit a fractured one—like a machine with a long forgotten purpose.

Instrumentation:

Cello

Bass Clarinet (with low sounding Bb)

Vibraphone

Piano

Score Transposed

Quasi rubato; flowing, floating, inevitably towards something ♩ = 54

The score is written for a chamber ensemble in 4/8 time. The tempo is marked 'Quasi rubato; flowing, floating, inevitably towards something' with a quarter note equal to 54 beats per minute. The key signature has two sharps (F# and C#).

Instrumental Parts:

- "Sounding" (Cello):** Features long, sustained notes with fingerings IV, IV, IV, and II III IV. Dynamics include *p* and *sempre sim.*
- "Fingered" (Cello):** Features a melodic line with fingerings IV, IV, IV, and II III IV. Dynamics include *p* and *sempre sim.*
- Bass Clarinet:** Features a melodic line with dynamics *pp*, *ord.*, and *sempre sim.*. Includes the instruction "sing through instrument hum".
- Vibraphone:** Features a melodic line with dynamics *pp* and *ord.*. Includes the instruction "I.v. always".
- Piano:** Features a melodic line with dynamics *pp*, *ord.*, and *sempre sim.*. Includes the instruction "Ped. throughout".
- V.C. (Violin/Contra):** Features a melodic line with fingerings IV, III, IV, and III.
- B. Cl. (Bass Clarinet):** Features a melodic line with dynamics *pp* and *ord.*. Includes the instruction "add spectra".
- Vib. (Vibraphone):** Features a melodic line with dynamics *pp* and *ord.*. Includes the instruction "sempre sim."
- Pno. (Piano):** Features a melodic line with dynamics *pp* and *ord.*.

Reading and Writing

16

V.C.

16

IV

II

IV

III

B. Cl.

Vib

Pno.

22

V.C.

22

III

IV

B. Cl.

Vib

Pno.

Reading and Writing

31

V.C.

B. Cl.

Vib

Pno.

II
III
IV

IV

36

V.C.

B. Cl.

Vib

Pno.

III
IV

Reading and Writing

4

V.C. 43

B. Cl. 43

Vib 43

Pno. 43

V.C. 50

B. Cl. 50

Vib 50

Pno. 50

57

V.C.

B. Cl.

Vib

Pno.

64

V.C.

B. Cl.

Vib

Pno.

IV

Reading and Writing

V.C. 71 IV IV

B. Cl. 71

Vib 71

Pno. 71 8

V.C. 78 IV III III

B. Cl. 78

Vib 78

Pno. 78 8

Reading and Writing

85

V.C.

85

II III III IV

B. Cl.

Vib

Pno.

93

V.C.

93

B. Cl.

Vib

Pno.

Reading and Writing

8

V.C. 100 IV

B. Cl. 100

Vib 100

Pno. 100

V.C. 107 IV

B. Cl. 107

Vib 107

Pno. 107

Reading and Writing

114

V.C.

114

III

III

II

III

III

B. Cl.

Vib

Pno.

124

V.C.

124

IV

B. Cl.

Vib

Pno.

Reading and Writing

V.C. 132

B. Cl. 132

Vib 132

Pno. 132

V.C. 140

B. Cl. 140

Vib 140

Pno. 140

Reading and Writing

148

V.C.

B. Cl.

Vib

Pno.

156

V.C.

B. Cl.

Vib

Pno.

Reading and Writing

12

V.C. 165

B. Cl. 165

Vib 165

Pno. 165

V.C. 172

B. Cl. 172

Vib 172

Pno. 172

180

V.C.

B. Cl.

Vib

Pno.

III

187

V.C.

B. Cl.

Vib

Pno.

III

II

III

III

Reading and Writing

193

V.C.

B. Cl.

Vib

Pno.

199

V.C.

B. Cl.

Vib

Pno.

IV

207

V.C.

207

IV

207

B. Cl.

207

Vib.

207

Pno.

216

V.C.

216

III

216

B. Cl.

216

Vib.

216

Pno.

Reading and Writing

V.C. 223 III II III III

B. Cl. 223

Vib 223

Pno. 223

This system contains measures 223 through 232. The V.C. part features complex chordal textures with fingerings III, II, III, and III. The B. Cl. part has a melodic line with slurs and accents. The Vib part has a sparse accompaniment. The Pno. part has a bass line with slurs and accents.

V.C. 232 IV

B. Cl. 232

Vib 232

Pno. 232

This system contains measures 232 through 241. The V.C. part continues with complex textures and a fingering of IV. The B. Cl. part has a melodic line with slurs and accents. The Vib part has a sparse accompaniment. The Pno. part has a bass line with slurs and accents.

240

V.C.

B. Cl.

Vib

Pno.

240

240

240

240

8

247

V.C.

B. Cl.

Vib

Pno.

247

247

247

247

8

IV

Reading and Writing

254

V.C.

B. Cl.

Vib

Pno.

III

III

II

III

262

V.C.

B. Cl.

Vib

Pno.

III

IV

270

V.C.

B. Cl.

Vib

Pno.

278

V.C.

B. Cl.

Vib

Pno.

Reading and Writing

V.C. 286

B. Cl. 286

Vib 286

Pno. 286

V.C. 294

B. Cl. 294

Vib 294

Pno. 294

302

V.C.

302

B. Cl.

Vib

Pno.

IV

8

310

V.C.

310

B. Cl.

Vib

Pno.

8

Reading and Writing

22

V.C. 318

B. Cl. 318

Vib 318

Pno. 318

V.C. 326

B. Cl. 326

Vib 326

Pno. 326

334

V.C.

III

IV

B. Cl.

Vib

Pno.

342

V.C.

B. Cl.

Vib

Pno.

Reading and Writing

V.C. 350

B. Cl. 350

Vib 350

Pno. 350

V.C. 358

B. Cl. 358

Vib 358

Pno. 358

366

V.C.

III

III

IV

B. Cl.

Vib

Pno.

374

V.C.

IV

B. Cl.

Vib

Pno.

Reading and Writing

382

V.C.

382

III

III

B. Cl.

Vib

Pno.

8

390

V.C.

390

II

III

III

B. Cl.

Vib

Pno.

8

398

V.C.

398

IV

B. Cl.

Vib

Pno.

406

V.C.

406

III

II

III

III

B. Cl.

Vib

Pno.

Reading and Writing

V.C. 414

B. Cl. 414

Vib 414

Pno. 414

V.C. 422

B. Cl. 422

Vib 422

Pno. 422