

Cataclysm

for bass trombone, tuba, loop pedal, and tape

By Mary Simmons Walsh

duration - 7:25

"a momentous and violent event marked by overwhelming upheaval and demolition
: an event that brings great change"

Description

"Cataclysm" is inspired by the climate change clock in Manhattan, New York, that estimates how much time humanity has until global warming reaches 1.5 °C above pre-industrial levels. Many scientists have found that severe climate change will be unleashed once the 1.5 °C threshold is reached. This piece imagines what it might be like to reach that tipping point and the aftermath. Through "Cataclysm," we find that humans were never damaging only the earth but also destroying their chances of survival. New life will reemerge, and the planet may well be better off without the human race.

Performance Notes

A timer will be displayed on a screen that corresponds with the tape.

Time stamps are located throughout the score. Larger time stamps are meant to indicate where a new section should begin. Smaller time stamps in parentheses are provided to aid in pacing.

Rehearsal Marking 1: Start tape and begin playing at 0:17

There should be a break or breath between rehearsal marking 1 and 2

Rehearsal Marking 2: Ritard based on timing needs.

Rehearsal Marking 3: The performers should start the loop pedal right before the downbeat on measure 27. Every four measures, the players should push the pedal, adding another layer to the mix with each downward arrow. Measure 47 indicates that the performers should allow the loop to play through for 10 seconds before ending the loop.

Rehearsal Marking 4: Performers should stop the loop and allow the echo of the delay to decrease considerably in sound before continuing.

Rehearsal Marking 5: Both players play any of the cells A, B, C, and D in any order, up to three times each. Cells may be omitted. Rhythm, tempo, and dynamics can vary. Cells may be played solo, or two different cells may overlap.

Rehearsal Marking 6: This section contains courtesy time stamps at the end of each phrase. The tempo at measure 81 is suggestive. Performers should speed up or slow down the bracketed section to stay with the timer.

Rehearsal Marking 7: At the end of the section, the players should stop playing before the tape ends. There should be approximately 10 seconds of tape left after the instrumentalist stop playing.

Cataclysm

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:an event that brings great change

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♩ = 50 **Lento, peaceful**

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1 0:17

Musical notation for measures 1-5. The score is for Bass Trombone and Tuba. Both parts are in the key of D major (one sharp). The tempo is Lento, peaceful, with a quarter note equal to 50 beats. The music begins with a rest for the Bass Trombone and a quarter note for the Tuba. The Bass Trombone part features a melodic line with a slur and a crescendo hairpin. The Tuba part features a rhythmic pattern of eighth notes with a slur and a crescendo hairpin. The dynamic marking *p* (piano) is indicated for both parts.

Musical notation for measures 6-9. The Bass Trombone part continues with a melodic line, featuring a slur and a crescendo hairpin. The Tuba part continues with a rhythmic pattern of eighth notes, also featuring a slur and a crescendo hairpin. The dynamic marking *p* is maintained.

♩ = 80 **Adagio, but growing in conflict**

2 1:02

Musical notation for measures 10-13. The Bass Trombone part continues with a melodic line, featuring a slur and a crescendo hairpin. The Tuba part continues with a rhythmic pattern of eighth notes, also featuring a slur and a crescendo hairpin. The dynamic marking *p* is maintained.

Musical notation for measures 14-17. The Bass Trombone part continues with a melodic line, featuring a slur and a crescendo hairpin. The Tuba part continues with a rhythmic pattern of eighth notes, also featuring a slur and a crescendo hairpin. The dynamic marking *mf* (mezzo-forte) is indicated for both parts.

19

23

3 ♩ = 100 **Andante, with urgency**
Trigger the loop pedal.
At every arrow loop another layer in

27

1:57

29

31

35 3

39

43

2:45 *Stop playing, and have the loop pedal go through the sequence one more time.*

47

4

4

51 **4** **2:55**

Stop the loop pedal and let the echo of the delay fade out before proceeding

5 3:12

Both players. Play any of the cells in any order, up to three times each.
Cells may be omitted. Rhythm, tempo, and dynamics can vary.
Cells may be played solo, or two different cells may overlap.

52

A **B** **C** **D**

6 ♩ = 60 Largo, reemerging

4:06

56

60

(4:45)

64

(5:02)

69

(5:21)

(5:29)

72

♩ = 50 Lento, with rubato

(5:56)

76

(6:18)

80

7 6:31

84

Let tape play till the end.

90