

THOMAS ADÈS

Catch

for clarinet, violin, cello and piano

Op.4

(1991)

PIANO SCORE AND PARTS

FABER *ff* MUSIC

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Catch was first performed by Lynsey Marsh (clarinet), Anthony Marwood (violin),
Louise Hopkins (cello) and Thomas Adès (piano) at St George's, Brandon Hill, Bristol, on 25 November 1993

Duration: 9 minutes

Catch is recorded by Lynsey Marsh, Anthony Marwood, Louise Hopkins
and Thomas Adès on EMI Classics *Life Story* CD 5 69699 2

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STAGING

Piano

Clarinet

Violin

Cello

PERFORMANCE NOTE

The clarinetist enters from off-stage three times during the course of the piece, each ideally from a different place.

- ① The first entrance begins at bar 91. Start playing the note, then enter the hall, walking quickly towards the trio. At around bar 98 walk between the piano and strings, slowing down slightly in reaction to them, but continuing to walk until clear of the trio, returning to a faster pace, and exit by bar 106.
- ② The second entrance (bar 143) should be from a different place to the first and ideally also different from the previous place of exit. Walk slowly as if unconcerned by the trio, but still getting closer to it and, if possible, walk around the trio. From bar 165 seem to be moving away, then change direction and go to the clarinet stand at the centre of the trio, standing behind it from bar 176. At bar 211 start walking again and move at will, eventually off the stage, and continue to move further and further away. By bar 234 be out of the hall and by the end of bar 240 out of earshot.
- ③ Play bars 265 to 272 off-stage, if possible varying the location. From bar 274 move inside the hall but as far as possible out of sight of the audience until bar 301. Between bars 301 and 310 move as far away from the trio as possible within the hall. From bar 311 begin to walk towards the trio. Be on-stage by bar 330, and, if possible, encircle the trio before moving to the seat.

Catch

Thomas Adès

Very fast (♩ = 252–270, ♩ = 126–135, ♩ = 84–90)
(Off-stage, out of sight)

Clarinet

Violin

Cello

Piano

This block contains the first six measures of the score. The Clarinet part is silent. The Violin part begins with a first finger (I) and dynamic markings of *pp*, *ffz*, *fp*, *fp*, *f fp*, and *ff*. The Cello part begins with an eighth rest (8^{va}) and dynamic markings of *ffz*, *p sonoro*, *ff*, and *pp*. The Piano part begins with an eighth rest (8^{va}) and dynamic markings of *ffz* and *ffz*. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

Cl.

Vi.

Vc.

Pno

This block contains measures 7 through 12. The Clarinet part is silent. The Violin part begins with a first finger (I) and dynamic markings of *ffz*, *ffz*, *fp*, *fp*, *fp*, *ff*, and *f*. The Viola part begins with an eighth rest (8^{va}) and dynamic markings of *f*, *p*, *fp*, *ff*, and *f*. The Piano part begins with an eighth rest (8^{va}) and a dynamic marking of *ffz*. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

13

Cl.

VI.

Vc.

Pno

Musical score for measures 13-18. The score includes parts for Clarinet (Cl.), Violin (VI.), Violoncello (Vc.), and Piano (Pno). The Violin and Violoncello parts feature dynamic markings of *fff* and *f*, along with first and second endings (I and II) and a *8va* marking. The Piano part has dynamic markings of *pp* and *fffz*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

19

Cl.

VI.

Vc.

Pno

Musical score for measures 19-24. The score includes parts for Clarinet (Cl.), Violin (VI.), Violoncello (Vc.), and Piano (Pno). The Violin and Violoncello parts feature dynamic markings of *ff*, *fff*, and *fffz*, along with first and second endings (I and II) and a *8va* marking. The Piano part has dynamic markings of *fffz* and *pp*. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

A Avanti!

25

Cl.

VI.

Vc.

Pno

pizz.
ff f fff

arco I II
pp non spicc.

pizz.
(8)
ff f fff

arco I
pp

A Avanti!

p marcatis.

sffz

30

Cl.

VI.

Vc.

Pno

II
pp

III feroce
ppp sub.

IV tr marcatis.

II
pp

feroce
ppp sub.

III
ppp sub.

p marcatis.

35

Cl.

VI.

Vc.

Pno

stacc. poss.
pp

fff

fff

ppp staccatiss. sempre

una corda sempre e senza ped.

B

40

Cl.

VI.

Vc.

Pno

pochiss.

ppp

più

B

45 (off-stage) intense, penetrating

Cl. *(mp)** *sempre molto legato* *marc.* 5

Vi.

Vc.

Pno *molto* *ppp (sempre staccatiss.)* *(ppp)* 3 3

C

50

Cl. *(pp)* *(mp)* *molto* *molto* *(ppp)*

Vi. *ppp dead; senza vib.*

Vc. *ppp dead; senza vib.*

Pno *pppp* *(with palm)* *mp* *(mp)* *ppp* 3 7:6 8 *(staccatiss. sempre)*

C *staccatiss. e marcato sempre*

*offstage dynamics in brackets: sounding level; offstage dynamics outside brackets: playing level

55

Cl.

VI.

Vc.

Pno

(8)

59

Cl.

VI.

Vc.

Pno

(8)

very slow vib.

poco a poco vib. più intenso

alive

pp

very slow vib.

poco a poco vib. più intenso

alive

pp

(sempre staccatiss.)

(sempre pianissimo)

5

64

Cl.

VI.

Vc.

Pno

poco a poco cresc.

cresc. molto **fff**

poco a poco cresc.

cresc. molto **fff**

poco a poco cresc.

f **ff**

(8)..... loco poco a poco tre corde

68

Cl.

VI.

Vc.

Pno

snap pizz.

arco

pizz. (sempre sim.)

arco

pizz.

arco

snap pizz.

arco

pizz. (sempre sim.)

arco

pizz.

arco

8

ma leggero (sempre staccatiss.)

mf