

# **impossible translations #1**

**for Bass Clarinet, Percussion and Video**

**Alberto Bernal**

## **NOTAS AL PROGRAMA / PROGRAM NOTES**

*Impossible translations* es una serie de obras de reciente creación en la que trato de establecer una relación entre la música y el mundo exterior mediante una traducción arbitraria de una fuente no musical en una partitura instrumental interpretable. En esta primera obra, el punto de partida son fragmentos en vídeo de Palestina. El material de la partitura ha sido generado completamente mediante varios tipos de análisis del vídeo: seguimiento de movimientos, colores y formas y su asignación arbitraria y cambiante a algunos parámetros de la música: alturas, articulaciones, set-up de la percusión, dinámicas... No es una obra que trate de explorar en modo alguno la sinestesia, sino más bien de forzar una relación con el fin de poner en el mismo plano dos ámbitos a priori incompatibles, de la paradoja de una música imposible hecha posible gracias a la materialización de una traducción imposible.

*Impossible translations* is a series of works of recent creation in which I try to establish a relationship between music and the outside world by means of a rather arbitrary translation from a non musical input into a playable instrumental score. In this first work, the departure point are some video footage from the everyday life in Palestine. The material of the score is completely generated through several kinds of video analysis: tracking of movements, colors and forms and their changing and arbitrary assignment to several parameters of the music: pitches, articulations, percussion set-up, dynamics... It's not about synesthesia, but about forcing a relationship in order to put together two incompatible layers, about the paradox of an impossible music made possible through the materialization of its impossible translation.



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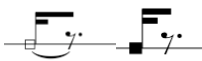
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## PERFORMANCE NOTES




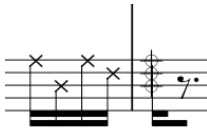



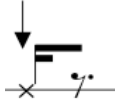

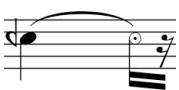
- Barlines don't imply any rhythmical hierarchy
- Accidentals apply just to one beam

### NON CONVENTIONAL SYMBOLS AND VERBAL INDICATIONS

	<p>lightly deviated rhythm in behalf of its original position within the corresponding subdivision inside each beam.</p>
	<p>"Antiaccent": softer than written dynamic ("ghost note")</p>
	<p>(Just for reference in piece VII): Change in video frame and black out in video</p>

#### Clarinet

#### Percussion

	<p>slap</p>		<p>microtonal deviation (putting one mallet in the middle of the tab while playing with the other)</p>
	<p>key click (sounding pitch)</p>		<p>mute corresponding instruments</p>
	<p>ordinary tone + key click</p>		<p>hard and soft mallet</p>
	<p>subtone/airy sound + key click</p>		<p>stop the resonance of the sound</p>
	<p>subtone/airy sounds</p>		
	<p>stop suddenly the corresponding sounding tone. Almost an accent.</p>		

# impossible translations #1

Alberto Bernal

## I

**A** ♩ = 125

Bass Clarinet in B $\flat$

4

*f*

Percussion

*f*

7

B. Cl.

Perc.

**B**

B. Cl.

Perc.

*mp sub.* *f mp* *f* *mp* *f* *p*

*mp sub.* *sf sf* *sf* *f mp sf* *f* *mp* *f mp* *sf*

19 **C**

B. Cl.

Perc.

*p* *mf* *p*

3 4

24

B. Cl.

Perc.

28

B. Cl.

Perc.

32

B. Cl.

Perc.

36

B. Cl.

Perc.

40

B. Cl.

Perc.

43

B. Cl. *ff* *f* *(ff)* *(f)* *(ff)* *f* *(ff)* *f* *ff* *(f)* *(ff)* *f* *3 ff* *mf* *ff* *mf* *ff* *mf*

Perc. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *mf* *ff* *mf* *ff* *mf*

46

B. Cl. *ff* *mp* *ff* *mp* *2 ff* *(p)* *(ff)* *p* *2 ff* *pp* *ff* *pp* *2*

Perc. *ff* *mp* *ff* *mp* *ff* *p* *ff* *p* *ff* *pp* *ff* *pp*

49

B. Cl. *ff* *ppp* *ff* *ppp* *1 ff* *(ppp)* *1 sim.*

Perc. *ff* *ppp* *ff* *ppp* *ff* *sim.*

**F**

52

B. Cl. *1* *2* *2*

Perc.

## II

1 **A** ♩ = 123

B. Cl. *sempre p*

Perc. *sempre p*

s.drums t.block w.block opera gong

5

B. Cl.

Perc.

8

B. Cl.

Perc.

11 **B**

B. Cl.

Perc.



14

B. Cl.

Perc.

17

B. Cl.

Perc.

C

20

B. Cl.

Perc.

23

B. Cl.

Perc.

D

26

B. Cl.

Perc.

6

30

B. Cl.

Perc.

34

B. Cl.

Perc.

*sf*

5+6

38

B. Cl.

Perc.

*sf*

*sf*

*sf*

42

**E**

B. Cl.

Perc.

*sf*

*sf*

*sf*

*sf*

# III

**A** 17" **B** 10"

snare drum

Perc. II

*mp*

*densità massima*

**C** 20" **D** 7"

Perc. II

*fff*

*densità minima*

**E** 12" **F** 11" **G** 1"

Perc. II

hi-hat with foot

*densità massima*

# IV

22" **A** ♩ = 80 (presto poss.)

B. Cl.

Perc.

4

fff

chimes

hi-hat

Marimba

sfz

sfz

B. Cl.

Perc.

6

B. Cl.

Perc.

8

B. Cl.

Perc.

**B**

# V

1 **A** ♩ = 157

B. Cl. *pp*

Perc. *pp*

3+1  
h.hat muted  
w.block  
chimes \*

B. Cl.

Perc.

# B

B. Cl. *mp* *p sub.*

Perc. *mp* *sfz* *p sub.*

16

B. Cl.

Perc.

21

B. Cl.

Perc.

25

B. Cl.

Perc.

**C**

*p cresc.*

29

B. Cl.

Perc.

34

B. Cl.

Perc.

**D**

*mf segue cresc.*

*mf segue cresc.*

*sfz*

*sfz*

39

B. Cl.

Perc.

**E**

*sfz*

*sfz*



44

B. Cl.

Perc.

49

B. Cl.

Perc.

**F**

*f segue cresc.*

54

B. Cl.

Perc.

59 **G**

B. Cl.

Perc.

64

B. Cl.

Perc.

69 **H**

B. Cl.

Perc.

*quasi ff*



*quasi ff*

# VI



1 **A** ♩ = 150 rall. a ca. 80

B. Cl.   
Perc. 

*Diagram:* 

5  
B. Cl.   
Perc. 


9  
B. Cl.   
Perc. 

13 **B**  
B. Cl.   
Perc. 

17  
B. Cl.   
Perc. 

21

B. Cl. 

Perc. 

*p* *f* *segue f* *mp* *p*

C

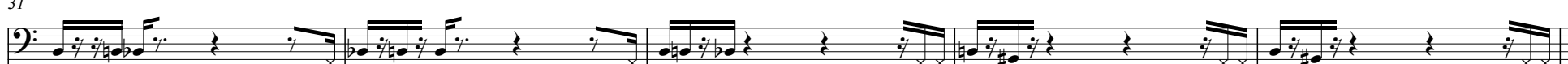
26


B. Cl. 

Perc. 

*sim.* *p - pochiss. -*

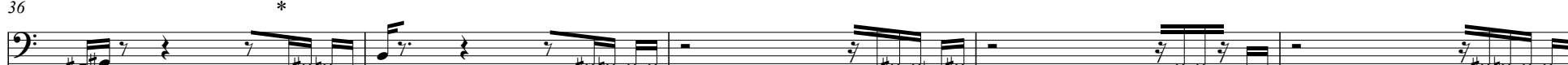
31


B. Cl. 

Perc. 

*sim.* *(p)* *p*

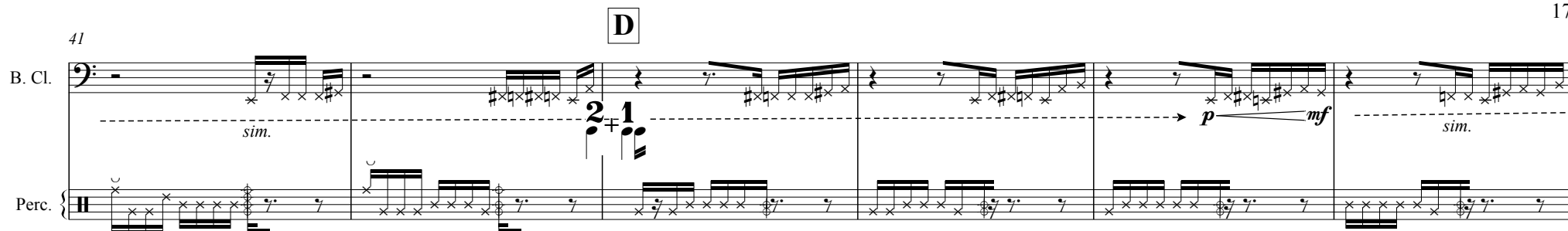
36

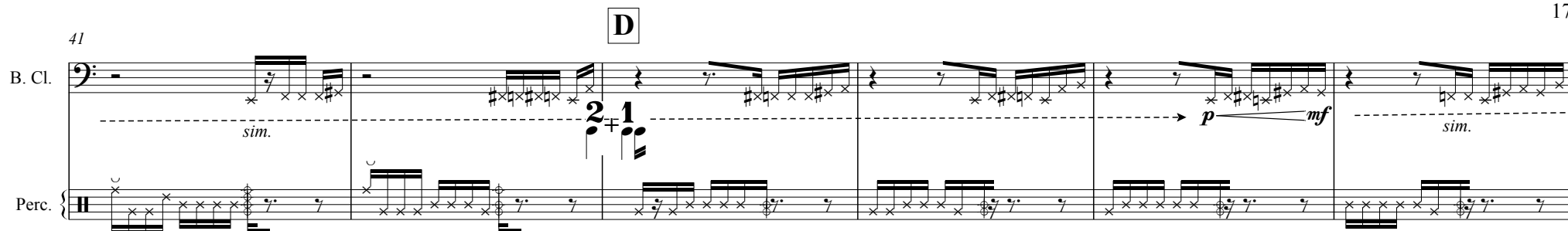
B. Cl. 

Perc. 

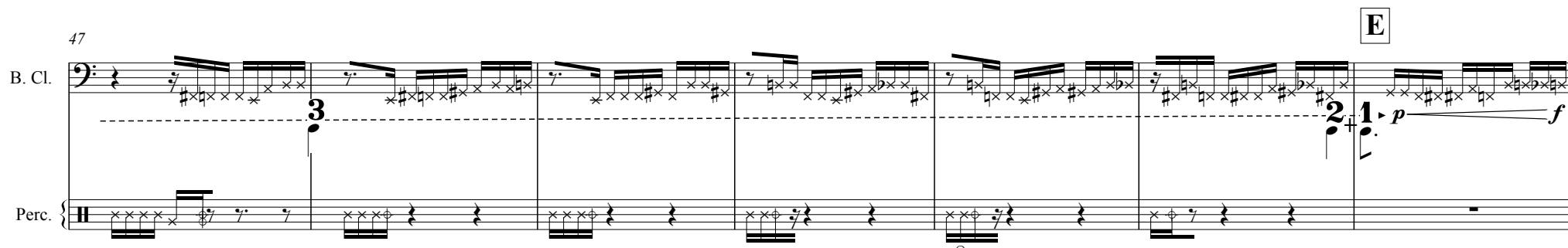
*p poco* *p* *sim.* *p* *mp*

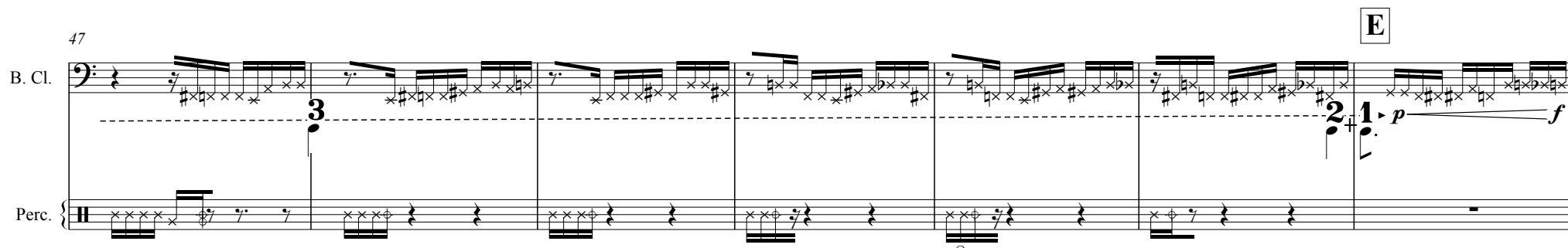
41 D

B. Cl. 

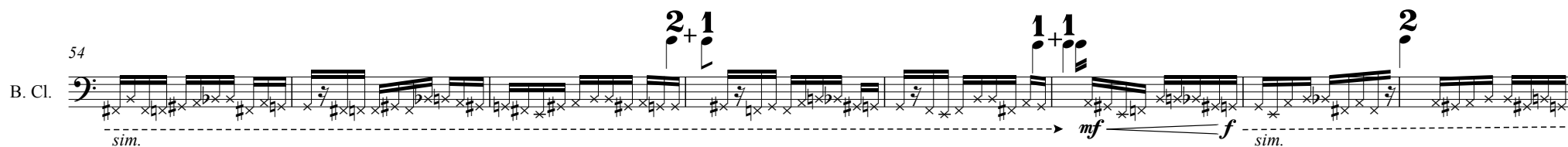
Perc. 

47 E

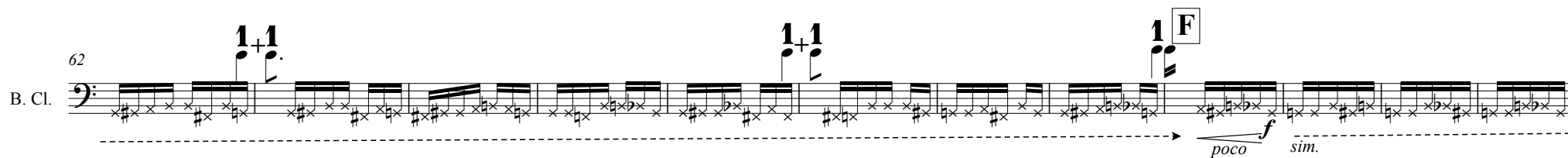
B. Cl. 

Perc. 

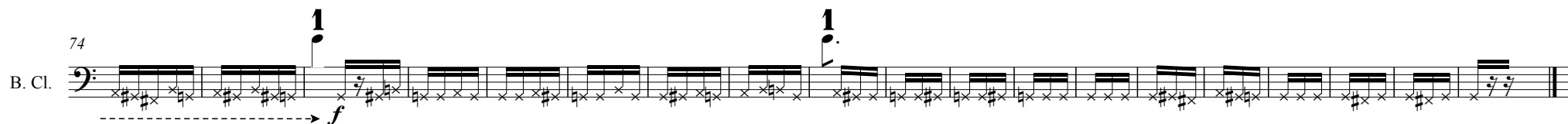
54

B. Cl. 

62 F

B. Cl. 

74

B. Cl. 

\* emphasize the crescendi by means of a gradually separation of the mouthpiece

# VII

1 **A** ♩ = 120

B. Cl.

Perc.

B. Cl.

Perc.

10 **B**

B. Cl.

Perc.

15

B. Cl.

Perc.

20 **C**

B. Cl.

Perc.

Video

**D** Video

Video

26

B. Cl.

Perc.

Video

31

B. Cl.

Perc.

*mf*

*p*

*mf*

37 **E**

B. Cl.

Perc.

*f*

*f*

43

B. Cl.

Perc.

*p*

*f*

*p*

**F**

48

B. Cl.

Perc.

*f*

*mp*

*f*

*mp*

*mf*

*mp*

*f*

*mp*

*p*



Video 55

B. Cl.

Perc.

*f*

*f*

Video 61

B. Cl.

Perc.

*pp*

*f*

opera gong

*f*

*pp*

**G**

Video 67

B. Cl.

Perc.

*p*

*f*

Video **H**

76

B. Cl.

Perc.

*segue f*

*f*

*p*

*mf*

*mf*

Video

84

B. Cl.

Perc.

*f*

*mf*

*f*

Video **I**

93

B. Cl.

Perc.

*p*

*f*

*f*

Video 99

B. Cl.

Perc.

*p*

*f* **J**

*mf*

Video 105

B. Cl.

Perc.

*f*

*f*

Video 111

B. Cl.

Perc.

*f*

*mf*

*p*

Video 117

B. Cl.

Perc.

*f*

*mf*

**K**

Video 125

B. Cl.

Perc.

*p*

*mp*