



catastrophe

for bass clarinet, trombone, cello and piano

Bernardo Barros

catastrophe

music for bass clarinet, trombone, cello and prepared piano

full score

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music for bass clarinet, trombone, cello and prepared piano

duration: ca. 7 minutes

first performance: November 30th, 2012, UCSD CPMC Recital Hall, San Diego

participants in the first performance: Brian Walsh (clarinet), Derek Stein (cello)
Matt Barbier (trombone), Richard Valitutto (piano)

This score reflects the state of editorial work and correction as of **November 14th, 2012**.

Please check for any newer revision or correction of this work on the website.
More information can be found at <http://bernardobarros.com>



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Program note

The philosopher Gilles Deleuze was fascinated by Turner's "explosive lines without contour", for him Turner's paintings aren't "about catastrophes" but instead become catastrophes in themselves and for those who view them. For the mathematician René Thom catastrophes are bifurcations between different *equilibria*. The catastrophe is permanent: the edge of a table, where the wood becomes air, is a surface of separation, is a place of catastrophe. Every folding and unfolding is a catastrophe. What would one say about the birth and destruction of musical forms? What is the physical catastrophe that underlines figuration? Or even... "catastrophe... in the old sense... to be buried alive in lava and not turn a hair, it is then a man shows what stuff he is made of" (*Malone Dies*, Beckett).

catastrophe is dedicated with utmost thanks and friendship to the amazing musicians of the *Gnawhallaby* quartet.

Performance notes

All instruments

- Glissandi should **never** be re-attacked:



- All trills, tremoli and grace-notes as fast as possible. The intervals for trills and mordents are normally indicated by the notated auxiliary pitches, or by fingerings (in the wind instruments); if neither of these is present, trills and mordents are to the nearest semitone(s).
- Ascending and descending quarter-tones:



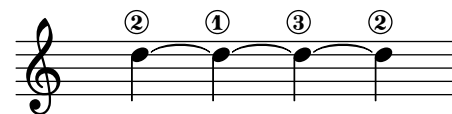
- Smaller intervals are notated using an arrow pointing up or down from one of these accidentals, precise intonation of such pitches may be inferred from the notated fingering. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

Bass Clarinet

- The score is at playing pitch. The bass clarinet in B \flat is transposed and its part is identical to the score, sounding a major ninth lower.
- No vibrato unless indicated.
- All transitions including glissandi as smooth as possible. Smooth transitions usually are indicated using arrows:



- Fingering bisbiliando, whereby 1 = main fingering, 2 etc. = secondary fingerings:



- Breathy sound are represented with a diamond notehead:



Cello

- Those symbols are used to indicate bow pressure. From very low bow pressure (1), low bow pressure (2), normal(3), high bow pressure (4, mixture of noise and pitch) and extremily high bow pressure (5, no pitch)



Trombone

- Those symbols indicate the position of the mute. Open (1), half-open (2) and closed (3).



catastrophe

for bass clarinet, tenor/bass trombone, cello and prepared piano

Bernardo Barros
2012

1 $\text{♩} = 47$ no more than in a void

7
8

5
8

9
16

5
8

Score for the first system of 'catastrophe', featuring Bass Clarinet, Trombone, Cello, and Prepared Piano. The score is divided into four measures with time signatures 7/8, 5/8, 9/16, and 5/8. The Bass Clarinet part includes triplets and a 10:7 interval. The Trombone part includes a 'metal w/ stem' instruction and intervals of 5:3, 5:4, and 3:2. The Cello part includes a 'msp' instruction, a 6:7 interval, and a 7:4 interval. The Prepared Piano part includes an 'ebow' instruction and a note to 'once in a while allow ebow to touch string'. Performance instructions include 'accel..... rit.....' and 'keep base finger on the III string (artificial harmonic)'. A note at the bottom right states: 'if there isn't enough time to let the string vibrate gently slide the finger to make it sound'.

9
16

4
8

9
16

7
16

Score for the second system of 'catastrophe', featuring Bass Clarinet, Trombone, Violoncello, and Prepared Piano. The score is divided into four measures with time signatures 9/16, 4/8, 9/16, and 7/16. The Bass Clarinet part includes a note that 'C is not the sounding pitch' and instructions to 'alternate between the two additional keys +B₅tr +B₇tr'. The Trombone part includes a 'multiphonic' instruction and a note to 'as a slide vibrato'. The Violoncello part includes a note to 'Try to achieve a complex sound on non-harmonic nodes (instead of the cleaner sound from the usual harmonics) Modulate bow pressure, position and speed if necessary.' and a note to 'alternate between harmonic and normal finger pressure independently for each finger'. The Prepared Piano part includes a note to 'unstable between harmonics shaky, not as fast as possible'. Performance instructions include 'no additional keys' and 'keep base finger on the III string (artificial harmonic)'.

10

B.Cl. *bisbigliando* **3/8** *embouchure glissando* *pp* *mp* *pp* *smorzato* *smorzato* *bisbigliando* **7/16** *trill on F# and Eb independently* *ppp* *mp* *ppp* **3/8** **7/16** **3/8**

Tbn. *p* *mp* *pp* *mp* *ppp* *mp*

Vlc. *cilt* *III* *II* *crini* *I* *II* *mf* *pp* *mf* **17:12** *ppp*

Pno.

17

B.Cl. *rit.....* *trill on Bb and Bb independently* **7/16** **5/8** **4/8** **6/8** *independently* **5/8** *teeth on reed high and unstable*

Tbn. *pp* *p* *pp* *mp* *p* *mp* *ppp*

Vlc. *mst* *pp* *mp* *pp* *pp* *mp* *f* *mf* *pp* *III* *IV*

Pno.

56

B.Cl. $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{2}{8}$ $\frac{3}{8}$

Tbn.

Vlc.

Pno.

teeth on reed (different pitches)

pizz

mf, f, mp, p, ff, mf, f, ff, mf, f, ff, mf, f, ff

IV

3:2, 5:4, 3:2, 3:2, 5:4

62

B.Cl.

Tbn.

Vlc.

Pno.

$\text{♩} = 45$

+ voice around main pitch

f, msp, III, IV, f, IV, III, IV, III

80

4/8 5/8 4/8 3/8 4/8

B.Cl. *ppp* *ppp* lip gliss *p* *sfz* *pp*

Tbn. *ppp* *pp* *mf* *ppp*

Vcl. 8:6 *mp* 3:2 *ppp* 3:2 *ppp* *ppp* *ppp* *p*

Pno. *ppp* *P* *ppp* *P* *ppp* *f* *l.v.*

86

independent random activity in each key +A -A +A -A +A +B B +B A B +A

+G# -G# +G# -G# +G# -G# +G# -G# +G# -G# +G# -G#

11:8 -G#

B.Cl. 9:8 10:7 ① ② ① *mf*

Tbn. *mp* *ppp* *mf* *gliss* *mf*

Vcl. *ppp* *mp* *ppp*

