

catastrophe

for the Gnawhallaby quartet

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7 8 1 ♩ = 47 *no more than in a void*

A

3 3 3 5

5 8

9 16

10:7

pp ppp pp ppp

metal w/ stem

msp

6:7

7:4

5:3 5:4 3:2

12:9

III IV

ebow

once in a while allow elbow to touch string

5 8

9 16

4 8

4

accel..... rit.....

mf ppp

+B₅tr +B₅tr 9:8 multiphonic +B₅tr multiphonic (no additional key) 5:4 3:2

pp

as a slide vibrato

3 3 3 3 3

pp mp ppp mp p

keep base finger on the III string (artificial harmonic) 3:2 3:2

nat. harm. III

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.

if there isn't enough time to let the string vibrate gently slide the finger to make if sound

9
16

7
16

3
8

7
16

3
8

cl

embouchure glissando

bisbigliando

mpz

ppp

mp

pp

smpz

ppp

smpz

bisbigliando

pp

p

unstable between harmonics
shaky, not as fast as possible

alternate between harmonic
and normal finger pressure
independently for each finger

mf

pp

mp

p

pp

clt

III

II

I

II

I

pno

7
16

3
8

7
16

5
8

cl

trill on F₄ and E₄ independently

ppp

mp

ppp

pp

smpz

ppp

ppp

tbn

II₂

p

vlc

mf

pp

mf

ppp

17.12

mst

pp

mp

pp

psp

III

pno

4 8 6 8 5 8 3 8

independent random activity for each key

teeth on reed high and unstable

19

cl

sfz/pp mf p p mf p mp pp

tbm

pp

vlc

alternate between harmonic (B₂) and pitch (F)

3:2

III IV

pp

pno

4 8 5 8 6 8 3 8 [2] ♩=103

trill on B₃ and B₂ independently while attacking

7:6

5:4

3:2

plunger

progressively less pitch and more noise

23

cl

mp p p mf pp mp pp

tbm

ff mp

vlc

ppp ff f pp

pno

3:2

8^b

5 8 4 8

27

lip pizz 3:2 smorz 7:8 lip gliss 3:2 7:6 3:2

mf mp p f pp mf > sf-pp "fff" sfz f p smfz sf-pp f sfz mp pp f

VII 8 6:8 II 2 IV VI 3 3 3 5:4 3:2 7:6

mf f p mp pp mf p mp pp p mp pp mp

IV IV III IV 9:8 pizz arco msp 5:4 3:2 8:7

ff f mp ff pp mf pp f p mp pp

14:10 7:6 8va

pp p pp mf pp ff p mp

P 8va

5 8 4 8 3 8 4 8 3 8

32

mf pp f mf pp f mp ff mp "fff" p ff

p mp f pp mf f pp p f mp mp

I II 3:2 III arco pizz IV 7:6 I III ord pizz II II I

f mp mf p mf p mp mp pp mp p

3:2 3:2 5:4

mf f mf p mp f pp p mp p mf

8va 8vb

37

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

f *mp* *p* *ff* *f* *ff* *f* *fff*

f *mf* *p* *f* *p* *ff* *f* *fff*

f *mp* *mp* *mf* *mp*

f *mp* *f* *mp*

f *pp* *ff* *mp* *f*

clb
II
I II clb gettatini
pizz

15^{ma}

42

5/8 2/8 4/8 35

p *mp* *p* *f* *mf* *p* *pp* *f* *pp* *mf* *f* *mf*

mp *f* *p* *f* *p* *f* *mp* *p* *f* *mf* *mp* *mp* *p* *p*

f *p* *f* *pp* *p* *f* *mp* *p* *mf* *mp* *mf* *mp* *f* *mp* *f* *mf* *mp* *p* *pp*

p *mf* *f* *pp* *f* *ff*

p *mp* *f* *pp* *f* *ff*

smorzato
arco
III I
II III
pizz arco II pizz
5:4
7:6
3:2 3:2 3:2 3:2
clb gett.
3:2 3:2
3:2 3:2
3:2 3:2

ritardando molto

This page of the musical score is divided into two systems. The first system covers measures 48 to 54, and the second system covers measures 55 to 64.

System 1 (Measures 48-54):
- **48:** Clarinet (cl) starts with a dynamic of *pp* and the instruction "teeth on reed, shaky and unstable".
- **54:** A large bracket indicates a phrase spanning from measure 48 to 54.
- **55:** The time signature changes from 4/8 to 2/8, with a note value of 5 and a tempo of 103.
- **58:** The time signature changes from 2/8 to 4/8.
- **64:** A large bracket indicates a phrase spanning from measure 55 to 64. Dynamics range from *pp* to *ff*.

System 2 (Measures 55-64):
- **55:** Clarinet (cl) has a dynamic of *mp* and the instruction "teeth on reed (different pitches)".
- **58:** Dynamics for cl range from *f* to *mf*.
- **64:** Dynamics for cl range from *p* to *mp*.
- **60:** Trombone (tbn) has a dynamic of *ff*.
- **64:** Trombone (tbn) has a dynamic of *p*.
- **60:** Cello (vlc) has a dynamic of *ff* and the instruction "pizz".
- **64:** Cello (vlc) has a dynamic of *ff*.
- **60:** Piano (pno) has a dynamic of *ff*.
- **64:** Piano (pno) has a dynamic of *f*.
- **64:** A large bracket indicates a phrase spanning from measure 60 to 64.

Annotations:
- A box in measure 55 provides Cello performance instructions: "Cello: very slow bow speed, r.h. pressure and half-harmonic finger pressure. Try to produce a cracking sound, unstable and rough. Stay within the pianissimo range".
- Fingering for the Cello part is indicated as III and IV.

2/8 3/8 $\text{♩} = 45$

cl *mf* *f* *mp* *f* *fff*

tbn *mf* *f* *f dim. poco a poco*

vlc msp III IV *f dim. poco a poco* IV III IV III

pno *fff* *f* *mf* *fff* *f* *ff* *fff* *f* *ff* *mf* *f* *ff* *f* *p*

mf 3:2 3:2 *f* *ff*

mf *f* *ff* *mf* *f* *ff* *f* *p*

4/8 6/8 $\text{♩} = 64$ 3/8 4/8

cl as coming from the piano mostly air sound *ppp* *fff* 1/2 air *ppp* pitch unstable oscillation *p* *ppp*

tbn *pppp* metal with stem *ppp* *p* *ppp* pitch and mute position oscillation *ppp*

vlc III IV IV III III IV *pppp* gettato with damped strings *mp* damped (senza gettato) *pp*

pno damp with finger at the base of the string *f* P

74

embouchure

5
8

4
8

cl

ppp

p

pp

3:2

5:4

ppp

tb

p

ppp

pp

p

pp

pp

10:12

vcl

II III

11:8

3:2

msp

III

6:5

II

II III

I II

pno

f

f

P

P

P

3
8

4
8

5
8

4
8

3
8

4
8

79

cl

p

ppp

sfz

tb

10:12

10:12

ppp

9:8

vcl

II I II I II I II

7:6

8:6

mp

3:2

3:2

pp

pno

9:8

f

P

P

85

cl *pp*

9:8 10:7 ① ② ①

+G_♯ -G_♯ +G_♯ -G_♯ +G_♯ -G_♯ +G_♯ -G_♯ +G_♯ -G_♯

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

tbm *ppp* *mp* *ppp*

vlc *ppp* *mp*

pno l.v.

90

+R -R +R -A -R +A

3 7 8 $\text{♩} = 91$ 4 8 9 16. 3 8

trill on B_♭ and B_♭ tr keys

cl *ppp* *mp* *ppp* *ppp* *mp* *ppp* *pp* *mp*

gliss

trill on B_♭ and B_♭ tr keys

tbm *ppp* *mp* *ppp* *pp* *mp* *ppp*

I 6 11 $\frac{1}{2}$ 6 5:4 VII 11

VI $\frac{1}{2}$ 5 II 4 V 4 IV $\frac{1}{2}$ 6 III $\frac{1}{2}$ 4 III $\frac{1}{2}$ 7

pst mst psp msp ord

III II III IV $\frac{1}{2}$ b

Piano: during this section damp the string with various degrees of pressures, interacting with the micro-phrases

21:24 10:8 11:12 5:6 3:2

pno *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *mf* *pp*

5/8 3/8 2/8 3/8 2/8

95

cl

trill on B₃ and B₄ tr keys

independent for each key (random activity)

mp mf pp ppp f

6 4 6 6:5 4 4 8 VII 8 8 I 5 IV₃ etc

pp mp pp pp mp pp ppp mp ppp mp ppp mp ppp mp ppp

tb

I 6 VI₃ 4 VI 4 II 6 VII 3

pp mp pp

vlc

I #II msp III psp msp

smpz ppp ppp mp ppp mp ppp ppp mp ppp ppp mp ppp

pno

3:2 7:6 9:8 12:8 5:6

mp ppp ppp mp ppp ppp mp ppp ppp mp ppp

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

102

cl

+/- B₃ and B₄ tr keys

shaky/unstable

embouchure glissando

lip gliss

pp p ppp mf p p mp p

8:7 5:4 4:3 7:6 7:4

pp p ppp mf p p mp p

tb

+ voice (g)

III₃ III IV 1₃ V II₃ VII IV₃ V VI

6 8 7 5 6 7 6 6 8 7

ppp mp ppp ppp ppp ppp ppp

vlc

II III msp

ppp ppp ppp ppp ppp ppp ppp

pno

11:8 7:4 6:4 9:8 7:4 7:4

ppp mp ppp ppp ppp ppp ppp

108

4/8 2/8 5/8 3/8 2/8 3/8 1/8

microtonal embouchure gliss + fingering bisbigliando (rhythm)

① ② ① ③ ④ ② ③ ① ④ ①

cl *ppp* *mp* *ppp* *pppp* *ff* *f* *ff*

7:4 21:24

tbm $1\frac{1}{2}$ 7 III 8 $11\frac{1}{2}$ 5 $IV\frac{1}{2}$ 4 slide vibrato $1\frac{1}{2}$ $VI\frac{1}{2}$ *mp* *pp* *pppp* *f* *mf* *f*

vc *ppp* *pppp* *ff* *f* *ff* *ff*

3:2 7:4 5:4 3:2 5:6

pno *mp* *ppp* *ff* *p* *ff*

7:6 5:4 15:16 13:12 7:4

damp at the base of the strings

start the tremolo without damping go as fast as possible to the position and gently mute it after the attack

8^{vb} *ff* P