

# catastrophe

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music for bass clarinet, trombone, cello and piano

full score

**Bernardo Barros**

# catastrophe

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music for flute, oboe, clarinet and percussion

**duration:** ca. 7 minutes

**first performance:** November 30th, UC San Diego

**participantes 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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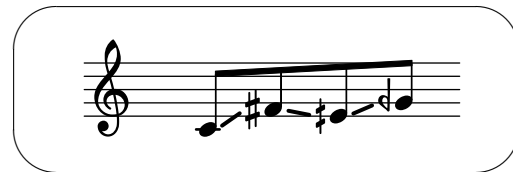
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*catastrophe* is dedicated to the members of the Gnarwhallaby ensemble.

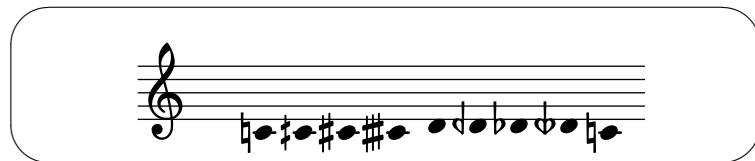
## Performance notes

### 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:

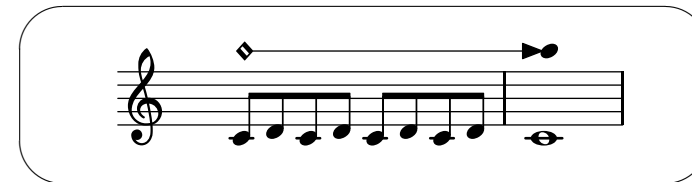


- Smaller intervals are notated using an arrow pointing up or down from one of these accidentals, precise intonation of such pitches may be inferred from the notated fingering. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

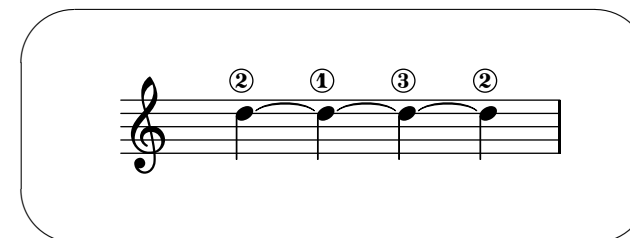
### Bass Clarinet

- 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.

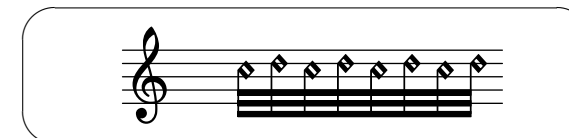
- No vibrato unless indicated.
- All transitions including glissandi as smooth as possible. Smooth transitions usually are indicated using arrows:



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

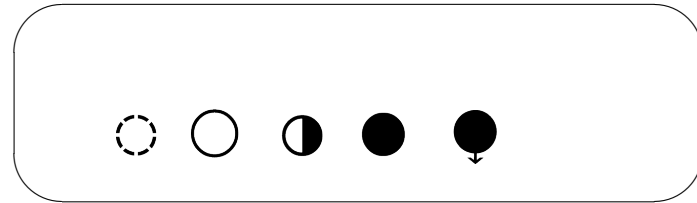


- Breathy sound are represented with a diamond notehead:



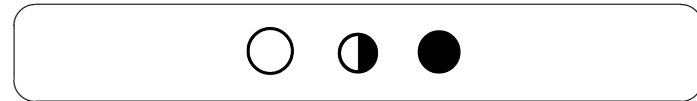
## Cello

- 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, trombone, cello and piano

Bernardo Barros  
2012

7 8 1 ♩=47 *no more than in a void*

**7** **8** **5** **8** **9** **16**

●○●●●●● etc  
 ○○●●●●●  
 ○○●●●●● (F)

Bass Clarinet: *pp*, *ppp*, *pp*, *ppp*  
 Trombone: *ppp*, *mp*, *ppp*, *pp*, *ppp*, *ppp*  
 Cello: *p*, *mp*, *p*  
 Piano: *ebow*, once in a while allow elbow to touch string

**5** **8** **9** **16** **4** **8**

○○○  
 ○○○  
 ○○○  
 ○○○  
 ○○○  
 ○○○  
 ○○○

*acel..... rit.....*

*mf ppp*

*+B|  
 9:8 *multiphonic* *+B  
*mf**
|  |*

as a slide vibrato  
*pp mp ppp mp p*

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

(no additional key)  
 5:4 3:2  
*ppp p p*

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

9/16      7/16      3/8      7/16      3/8

B.Cl. *8* *sm pz* *ppp* *pp* *embouchure glissando* *mp* *pp* *sm pz* *ppp* *sm pz* *bisbigliando*

Tbn. *pp* *p* *unstable between harmonics*  
*shaky, not as fast as possible*

Vlc. *mf* *pp* *mp* *p* *pp* *clt* *III* *II* *I* *II*

Pno.

7/16      3/8      7/16      5/8

B.Cl. *ppp* *mp* *ppp* *pp* *mp* *sm pz* *ppp* *rit.....*  
*trill on F# and Eb, independently* *trill on Bb and Bb, independently*

Tbn. *p* *II 1/2*

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

B.Cl.

Tbn.

Vlc.

Pno.

*sf-pp* *mf* *p* *p* *mf* *p* *mp* *pp*

alternate between harmonic (B<sub>h</sub>) and base pitch (F)

III  
IV

4/8 5/8 6/8 3/8

trill on B<sub>h</sub> and B<sub>b</sub> independently while attacking

plunger

progressively less pitch and more noise

23

B.Cl.

Tbn.

Vlc.

Pno.

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

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

1 2 3

8<sup>vb</sup>



27

B.Cl. **5/8** lip pizz 3:2 ① ② 7:8 **4/8** lip gliss 3:2 7:6 teeh on reed

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

Vic. clb IV IV III III IV 9:8 pizz arco mst pizz msp arco 5:4 ord pizz 8:7

Pno. 14:10 7:6

32

B.Cl. **5/8** 7:8 **3/8** **4/8** 3:2 9:8 **3/8**

Tbn. 3:2 3:2 3:2 7:8 3:2 IV 3 3:2 9:8

Vic. I clb II 3:2 pizz III arco III pizz II clb IV 7:6 arco I pizz III arco pizz I IV

Pno. 5:4 3:2 3:2 5:4





62  $\text{♩} = 45$

B.Cl. *fff*

Tbn. *f* + voice around main pitch

Vlc. *f* msp III IV IV III IV III

Pno. *fff* *f* *fff* *mf* *ff* *f* *p*

68  $\text{♩} = 64$

B.Cl. *ppp* "fff" *ppp* 1/2 air pitch unstable oscillation *p* *ppp*

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

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

Pno. damp with finger at the base of the string *f* *P*

4 6 3 4



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

86 9:8 10:7 11:8

B.Cl. Tbn. Vlc. Pno.

mp ppp

gliss

3 7 4 9 3 5

8 8 16 8 8

91 trill on B $\flat$  and B $\natural$  tr keys

B.Cl. Tbn. Vlc. Pno.

ppp mp ppp ppp smppz ppp pp mp pp pp mf pp

I VII 5 11 7:4 5:4 VI $\frac{1}{2}$  II V IV $\frac{1}{2}$  III $\frac{1}{2}$  III $\frac{1}{2}$  I $\frac{1}{2}$  IV $\frac{1}{2}$  IV II $\frac{1}{2}$  III I $\frac{1}{2}$  I $\frac{1}{2}$  VII I $\frac{1}{2}$  I 6 4 6 6.5 4 4 8 8 8 5

III pst II mst III psp IV msp ord

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 3:2 7:6

ppp mp ppp ppp mp ppp mp ppp mf pp mp ppp



