

catastrophe

music for bass clarinet, trombone, cello and piano

full score

Bernardo Barros

catastrophe

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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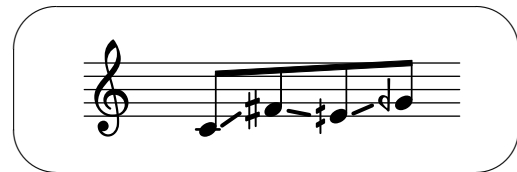
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catastrophe is dedicated to the members of the Gnarwhallaby ensemble.

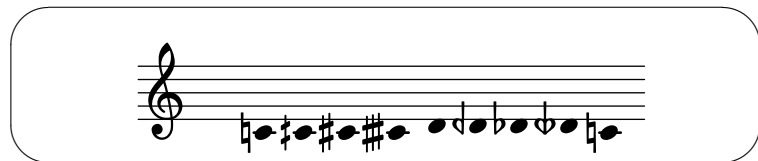
Performance notes

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:

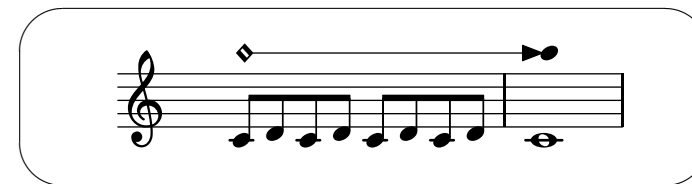


- Smaller intervals are notated using an arrow pointing up or down from one of these accidentals, precise intonation of such pitches may be inferred from the notated fingering. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

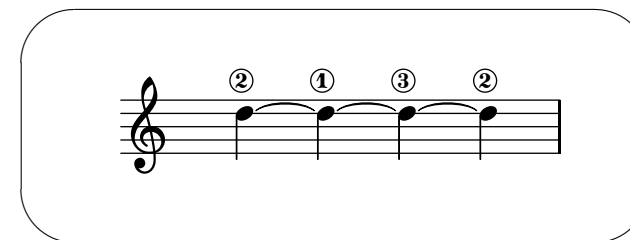
Bass Clarinet

- 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.

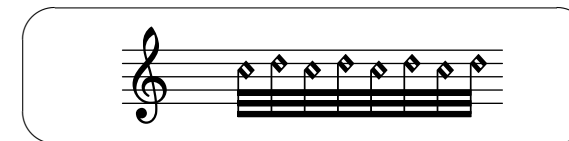
- No vibrato unless indicated.
- All transitions including glissandi as smooth as possible. Smooth transitions usually are indicated using arrows:



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

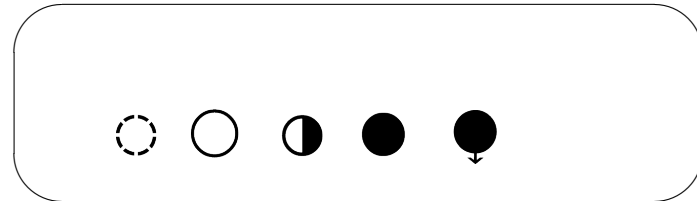


- Breathy sound are represented with a diamond notehead:



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 the Gnawhallaby quartet

Bernardo Barros
2012

7 8 1 ♩ = 47 *no more than in a void*

A

3 3 3 5

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 3

pp mp p 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 *8* *smprz* *ppp* *pp* *embouchure glissando* *mp* *pp* *smprz* *ppp* *smprz* *bisbigliando*

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

vlc *mf* *pp* *mp* *p* *pp* *clt* *III* *II* *I* *II* *III* *bisbigliando*

alternate between harmonic and normal finger pressure independently for each finger

pno

14 7 16 3 8 7 16 5 8

cl *ppp* *mp* *ppp* *pp* *smprz* *ppp* *rit.....*
trill on F# and Eb independently *trill on Bb and Bb independently*

tbm *p* *II 1/2*

vlc *mf* *pp* *mf* *ppp* *pp* *mp* *pp* *ppp* *mst* *pp* *mp* *pp* *ppp* *III* *psp*

17-12

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

20:16

tbm

pp

vlc

alternate between harmonic (B₂) and pitch (F)

f mf pp

3:2 III IV

pno

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

trill on B₃ and B₂ independently while attacking

plunger

progressively less pitch and more noise

23

cl

mp p p mf pp mp pp

7:6 5:4 3:2

tbm

ff mp

plunger

vlc

ppp ff pp

3:2

pno

ff 8^{vb}

5 8 4 8

27

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

cl *sfz* *mp* *p* *f* *pp* *mf* *sfz* *pp* *fff* *sfz* *f* *p* *smfz* *sfz/pp* *f* *sfz* *mp* *pp* *f*

7:8 3:2 5:4 3:2 7:6

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

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

vcl *ff* *f* *mp* *ff* *pp* *mf* *pp* *f* *p* *pizz* *arco* *msp* *pizz* *arco* *msp* *mp* *pp*

14:10 7:6 8:7

pno *pp* *ppp* *p* *pp* *mf* *pp* *ff* *p* *pp* *f* *p* *f* *p* *mp*

P *8^{vb}*

5 8 4 8 3 8 4 8 3 8

32

mf pp f 7:8 3:2 9:8 3:2

cl *mf* *pp* *f* *pp* *f* *pp* *mf* *f* *pp* *mp* *fff* *p* *ff*

3:2 3:2 3:2 7:8 3:2 9:8 3:2

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

I II 3:2 III 3:2 7:6 I III 3:2 9:8

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

5:4 3:2 3:2 ord pizz I IV I

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

8^{vb} *8^{vb}*

37 **4**/**8** **5**/**8** **4**/**8** **3** ♩=72 **3**/**8** **4**/**8**

cl *f* *mp* *p* *ff* *f*

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

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

pno *f* *mp* *f* *mp* *ff* *mp* *f*

clb *I* *II* *clb gettatini* *pizz*

15^{ma}

42 **5**/**8** ♩=91 **2**/**8** **4**/**8** ♩=81 ritardando molto **5**/**8** ♩=35

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

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

vlc *f* *p* *psp* *psst* *pizz* *arco* *pizz* *pizz* *pizz* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb*

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

III *arco* *I* *III* *II* *pst* *pizz* *arco* *II* *pizz* *7:6* *clb* *3:2* *3:2* *3:2* *3:2* *clb gett.* *3:2* *3:2* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb* *clb*

smorzato *9:8* *5:4* *7:8* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

4 $\text{♩} = 40$
teeth on reed
shaky and unstable

5 $\text{♩} = 103$

2 **8** **4** **8** 17:16

cl pp

54

pp

vclo

pp

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

pno

55

5 **8** **3** **8** **5** **8** **4** **8**

cl mp f mf mp f p

teeth on reed (different pitches)

tbnc mf ff p fff p mp ff

vclo mf mf f fff mf ff IV \flat ff

pno fff f mf f fff ff p fff f fff mf $3:2$ 54 f

2/8 3/8 $\text{♩} = 45$

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

tbm *mf* *f* *f dim. poco a poco*

vlc *f dim. poco a poco* msp III IV 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 oscilation *p* *ppp*

tbm *pppp* metal with stem *ppp* *p* *ppp* pitch and mute position oscilation *ppp*

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

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

ppp

sfz

tb

10:12

10:12

ppp

9:8

v3

vcl

II I II I II I II

ppp

7:6

8:6

mp

3:2

3:2

pp

pno

9:8

pp

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.

88 7 ♩=91

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

3 8 4 8 9 16. 3 8

trill on B_♭ and B_♭ tr keys

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

gliss

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

ppp mp ppp pp mp pp

III pst II mst III psp IV msp msp ord

vlc *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

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*

+ trill on B_♭ tr key

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

95

cl

trill on B₃ and B₂ tr keys

independent for each key (random activity)

6 4 6 6:5 4 4 8 VII 8 8 I 5 IV 1/2 etc

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

tb

I 6 VI 1/2 4 VI 4 VII 3

pp mp pp

vlc

I #II msp III psp msp

smpz ppp ppp mp ppp mp ppp ppp mp ppp

pno

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

mp ppp mp ppp ppp mp ppp

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

102

cl

+/- B₃ and B₂ tr keys

embouchure glissando

shaky/unstable

lip gliss

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

pp f sf-pp mf p p mf p pp mp ppp

tb

+ voice (g)

III 1/2 III IV 1/2 V II 1/2 VII IV 1/2 V VI

6 8 7 5 6 7 6 6 8 7 3:2

pp f pp mf pp ppp mp ppp pp

vlc

II III msp

ppp f ppp ppp f

pno

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

mp ppp mp ppp mp 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*

7:4 21:24

tbm $1\frac{1}{2}$ 7 III 8 $11\frac{1}{2}$ 5 $IV\frac{1}{2}$ 4

mp *pp*

slide vibrato

II $11\frac{1}{2}$ II 3:2 6:5

vc *ppp* *pppp*

entrance almost imperceptible as coming from the resonance

psp I 3:2 7:4 5:4 3:2

ff *f* *ff*

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

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

NOT at the base of the strings, try to get different harmonics

15:16 13:12 7:4

p *ff*

8^{vb} *ff* P