

# fragilidade

---

music for flute, oboe, clarinet & percussion

full score

**Bernardo Barros**

# fragilidade

---

music for flute, oboe, clarinet and percussion

**duration:** ca. 10 minutes

**first performance:**

**participantes in the first performance:**

This score reflects the state of editorial work and correction as of **June 25th, 2012**.

Please check for any newer revision or correction of this work on the website.

More information can be found at <http://bernardobarros.com>



Copyright © Bernardo Barros.

This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License.

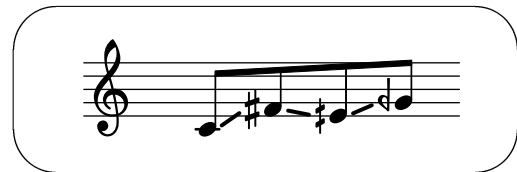
To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/3.0/>

*fragilidade* is dedicated to Richard Barrett.

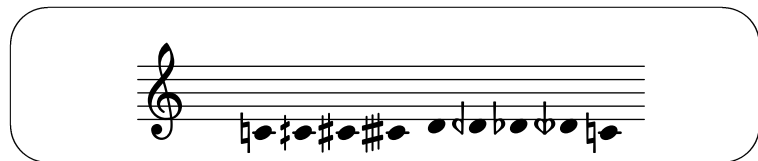
## Performance notes

### 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:

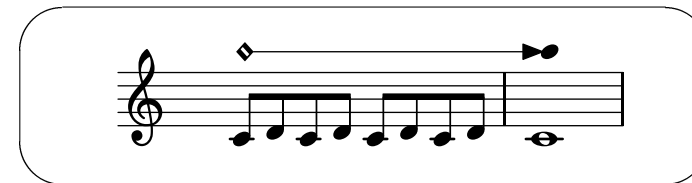


- Smaller intervals are notated using an arrow pointing up or down from one of these accidentals, precise intonation of such pitches may be inferred from the notated fingering. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

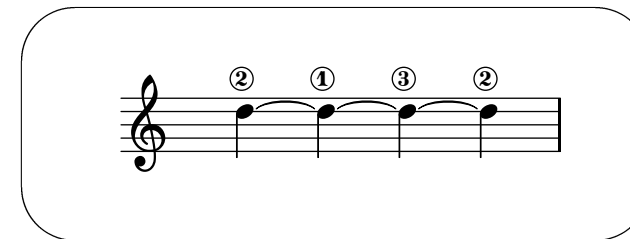
### Woodwinds

- The score is at playing pitch. The clarinet in Bb is transposed and its part is identical to the score, sounding a major second lower.

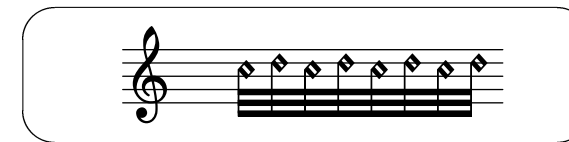
- No vibrato unless indicated.
- All transitions including glissandi as smooth as possible. Smooth transitions usually are indicated using arrows:



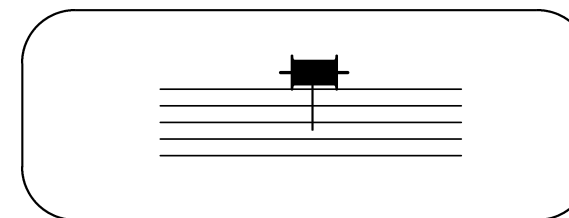
- Fingering bisbiliando, whereby 1 = main fingering, 2 etc. = secondary fingerings:



- Breathy sound are represented with a diamond notehead:

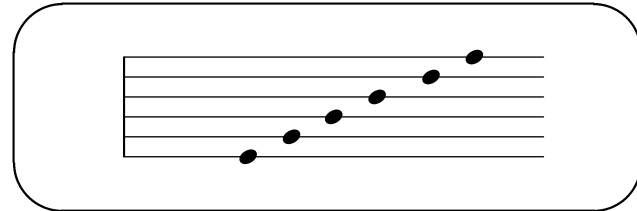


- Undetermined multiphonics are represented with a special notehead:

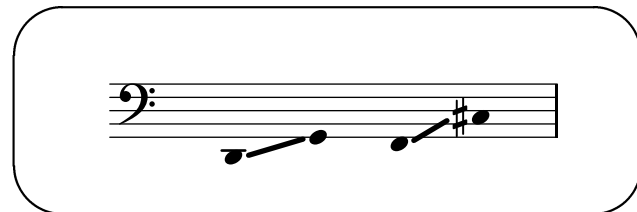


## Percussion

- The unpitched percussion instruments are written on a 6-line staff. It corresponds to low and low-medium skin instruments, starting with a large bass drum up to a low tom-tom:



- Two timpani are also required.



- In the last section of the work the player should place a large cymbal over the timpani. The player must strike the cymbal, **NOT** the timpani, while moving the timpani pedals.

# fragilidade

music for flute, oboe, clarinet and percussion

Bernardo Barros

## A $\text{♩} = 110$

perc

5 8 | 6 8 | 8 8 | 2 8 | 7 8

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

3:2 5:4

Detailed description: This is the first staff of percussion for section A. It consists of five measures. The first measure has a 5/8 time signature and contains a rhythmic pattern of eighth notes. The second measure has a 6/8 time signature and contains a triplet of eighth notes. The third measure has an 8/8 time signature and contains eighth notes with two accents. The fourth measure has a 2/8 time signature and contains a dotted quarter note. The fifth measure has a 7/8 time signature and contains eighth notes with a 5:4 ratio bracket. Dynamics range from *p* to *mp*. There are two double bar lines on the left side of the staff.

perc

7 9 16 | 4 8 | 2 8 | 7 16 | 8 8 | 7 32

*ff* *mf* *f* *ppp* *mp* *mp*

12:9 3:2

Detailed description: This is the second staff of percussion for section A. It consists of six measures. The first measure has a 7/9 time signature and contains eighth notes with a 12:9 ratio bracket. The second measure has a 4/8 time signature and contains eighth notes with a 3:2 ratio bracket. The third measure has a 2/8 time signature and contains eighth notes. The fourth measure has a 7/16 time signature and contains eighth notes. The fifth measure has an 8/8 time signature and contains eighth notes. The sixth measure has a 7/32 time signature and contains eighth notes with an accent. Dynamics range from *ppp* to *ff*. There are two double bar lines on the left side of the staff.

perc

13 9 17 16 | 6 8 | 5 8 | 4 8

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

4:3 9:8 3:2 4:3 3:2 13:16

Detailed description: This is the third staff of percussion for section A. It consists of five measures. The first measure has a 13/9 time signature and contains eighth notes. The second measure has a 17/16 time signature and contains eighth notes. The third measure has a 6/8 time signature and contains eighth notes with a 4:3 ratio bracket. The fourth measure has a 5/8 time signature and contains eighth notes with a 9:8 ratio bracket and a 3:2 ratio bracket. The fifth measure has a 4/8 time signature and contains eighth notes with a 13:16 ratio bracket. Dynamics range from *p* to *ff*. There are two double bar lines on the left side of the staff.

## B $\text{♩} = 78$ strident, bright and forceful

flute

8 8 | 8 8

*fff* *fff* *f*

7:8 3:2

Detailed description: This is the flute staff for section B. It consists of three measures. The first measure has an 8/8 time signature and contains a dotted quarter note with an accent. The second measure has an 8/8 time signature and contains eighth notes with an accent. The third measure has an 8/8 time signature and contains eighth notes with a 7:8 ratio bracket and a 3:2 ratio bracket. Dynamics range from *f* to *fff*.

oboe

8 8 | 8 8

*fff*

5:4

Detailed description: This is the oboe staff for section B. It consists of three measures. The first measure has an 8/8 time signature and contains a dotted quarter note with an accent. The second measure has an 8/8 time signature and contains eighth notes with an accent and a 5:4 ratio bracket. The third measure has an 8/8 time signature and contains eighth notes with an accent.

clarinet

8 8 | 8 8

*fff*

3:2 4:5

Detailed description: This is the clarinet staff for section B. It consists of three measures. The first measure has an 8/8 time signature and contains a dotted quarter note with an accent. The second measure has an 8/8 time signature and contains eighth notes with an accent and a 3:2 ratio bracket. The third measure has an 8/8 time signature and contains eighth notes with an accent and a 4:5 ratio bracket.

perc

18 8 13 16 | 8 8

*ff* *mp* *f* *pppp* *fff*

3:4 29:26

Detailed description: This is the fourth staff of percussion for section B. It consists of two measures. The first measure has an 18/8 time signature and contains eighth notes with a 3:4 ratio bracket. The second measure has a 13/16 time signature and contains eighth notes with a 29:26 ratio bracket. Dynamics range from *pppp* to *fff*. There are two double bar lines on the left side of the staff.

23

fl *fff* *fff* *f*

ob

cl *fff*

perc *fff* *ppp* *ff*

pv norm. mv trem.

5:4 5:6 5:4 5:4 5:4

R C# R C# R C#

28

fl *mf* *f* *mp* *ff*

ob *mf* *ff* *fff*

cl *fff* *mf* *ff* *fff* *mf*

perc *pp* *f* *mf* *mf* *ff* *mp*

*furioso*

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

32

fl

ob

cl

perc

*p* *f* *p* *f*

*f* *mp* *f* *fff* subito

7:6

4:5

7:6

trem 5:4 ord 3:2

rim shot

5:4

7:6

*f* *pp*



37

fl

ob

cl

perc

*mp*

*ff* *mf*

*ppp* *fff* *pppp* *f*

5:6

6:5

8:5

6:5

3:2



grace notes: not necessarily as fast as possible

41

fl

ob

cl

perc

*ff*

*mf*

*fff*

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

*mf* *ff*

6:5

5:4

4:3

3:2

7:8

45

fl

ob

cl

perc

*fffz* *f*

*fffz* *f*

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

*mf* *ff*

3:2

5:4

5:6

7:6

5:4

6:5

5:4

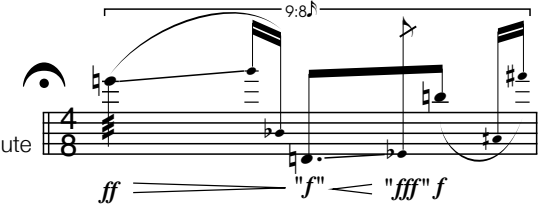
3:2

3

4:3

C ♩=98

piccolo  
ossia: flute



ff — f — "fff" f

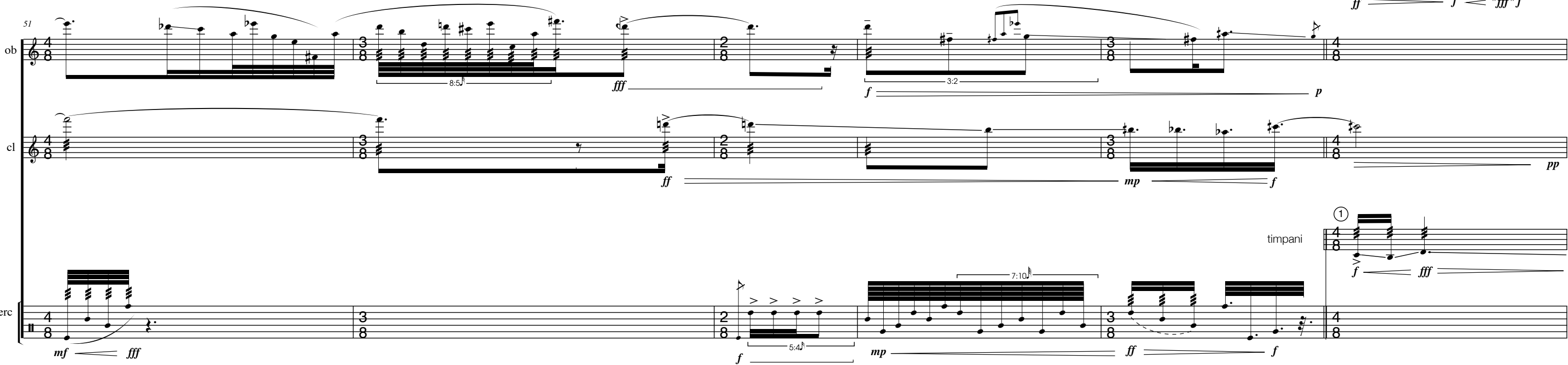
51

ob

cl

perc

timpani

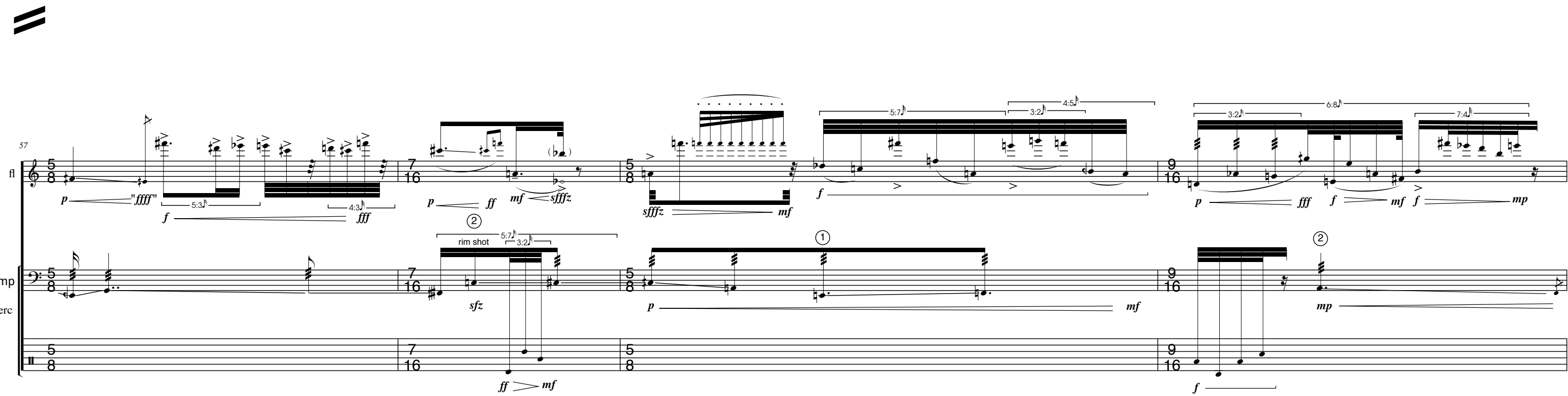


57

fl

timp

perc



\* dynamics between quotes determines the intention of loudness (i.e. the physical action required by such loudness in a regular register) rather than the actual resulting loudness

61 fl 4/8 *mf* *f* *mp* *sfz* *mp* *f* *p* **D**  $\text{♩} = 47$  *mp* *f* *p* *f* *mp*

timp perc 4/8 *sfz* *mf* *f* *mf* *pppp*

4/8 *f* 4/8

65 fl 9/16 *mf* *f* *mf* *ff* *mf* *sfz* *p* *ff*

perc timp 9/16 7/8

67 fl 10/8 *p* *f* *mf* *f* *sfz* *sfz* *p*

perc timp 10/8 15/8

♩=55

**E**

**F**

♩=110

fl 69

oboe

clarinet

perc  
timp

fl 75

ob

cl

perc  
timp

# G

♩ = 90

79

fl

5.4

*p*

ob

elegiac

*p* *mf* *pp* *p* *ppp*

perc

gesture of interruption, impatient and uncomfortable

9.8 5.4 15.12 6.4 5.4

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



# H

♩ = 70

flute

*ff* *pp* *ff*

5.3

nv

oboe

*ff* *pp* *ff*

nv

clarinet

*ff* *pp* *ff*

7.6

nv

perc

7.4 5.3 6.5 3.2 5.6 3.2 3.2 5.4

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

fl *p* *f* *f* *p* *mp* *pp* *f*

ob *p* *f* *p* *f* *p* *f* *p* *mp* *pp* *f*

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

*f* *mf* *ff*

no vibrato! total freeze, transparent tone

3:2<sup>♯</sup> 3:2<sup>♯</sup> 5:4<sup>♯</sup> 5:4<sup>♯</sup> 3:2<sup>♯</sup> 3:2<sup>♯</sup> 7:8<sup>♯</sup> 7:8<sup>♯</sup> 5:6<sup>♯</sup> 7:8<sup>♯</sup>

97

fl *p* *p* *ff*

ob *p* *p* \*

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

5 3 14 3 4 3 4  
8 8 8 16 8 8 8

*fff*

with a sense of urgency increasingly intense

\* this symbol indicates an sonorous, expressive and aggressive multiphonic at the discretion of the performer

fl

ob

cl

perc

*sfz* *fff*

*pp* *mf* *ff*

*mf* *fff* *mf* *fff* *p*

*p* *mf* *pp*

109

fl

ob

cl

perc

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

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

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

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

**J**

$\text{♩} = 60$

116

fl 2/8 8 2/8 7 3/8 3/16

ob 2/8 8 2/8 7 3/8 3/16

cl 2/8 8 2/8 7 3/8 3/16

perc 2/8 8 2/8 7 3/8 3/16

*ffff*

*ffff*

*ffff*

*> > > >*

*v*

5:4<sup>♯</sup> 5:4<sup>♯</sup>

3:2<sup>♯</sup>



122

fl 3/8 6 3/8 4 3/8 4

ob 3/8 6 3/8 4 3/8 4

cl 3/8 6 3/8 4 3/8 4

perc 3/8 6 3/8 4 3/8 4

*f* *ffff*

*mf*

*fff*

4:3<sup>♯</sup> 7:6<sup>♯</sup> 7:6<sup>♯</sup> 5:4<sup>♯</sup>

IV IV IV IV IV

A O D F

*f* *ffff*



128

fl

2/8 3/8 4/8 3/8

*mp* *f* *pp*

ob

2/8 3/8 4/8 3/8 5/32 8/8 2/8

*ppp* *f* *p* *f* *p*

cl

2/8 3/8 4/8 3/8

3:2

M  $\text{♩} = 75$

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27  
28  
29  
30  
31  
32

multiphonics with same fingerings

9:10

5:4

5:4

138

ob

3/16

*pp* *f* *mp*

*f* *ff*

3:2

C<sub>4</sub>

5:4

7:8

144

ob

① ② ③ ② ①

3/8 4/8 4/8 16/8 15/32 3/8 8/8

*p* *f* *p* *pp* *ff* *mf* *sfz* *mp*

4:3 3:2 6:5

**N** ♩ = 60

15/32 3/8

clarinet

cold, disdainful

*p* 5:6 3:2



149

fl

4/8 6/8 5/8 2/8 4/8

ob

7:8 5:4 5:6

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

5:4 3:2

cl

4/8 6/8 5/8 2/8 4/8

5:4 3:2

154

fl

ob

cl

clarinet: always cold and disdainful

*p* *f* *mp* *f* *smfz* *p* *sfz* *p* *smfz*

159

fl

cl

*f* *pp*

162

fl *sfz* *p* *mf* *p* *sfz* *mv* *sfz* *p* *mf*

cl

timp *pp*

until the end: place one large cymbal on the center of each timpano, play the cymbals moving the timpani pedals as indicated



$\text{♩} = 54$

167

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

cl

timp

171

fl  $\frac{6}{16}$   $\frac{3}{16}$   $\frac{6}{8}$   $\frac{5}{8}$

timp  $\frac{6}{16}$   $\frac{3}{16}$   $\frac{6}{8}$   $\frac{5}{8}$

*sfz/mf* *fff* *mp* *pp* *smfz*

*ppp*

175

fl  $\frac{9}{8}$   $\frac{15}{16}$   $\frac{3}{16}$   $\frac{9}{16}$

timp  $\frac{9}{8}$   $\frac{15}{16}$   $\frac{3}{16}$   $\frac{9}{16}$

*p* *ppp* *p* *f* *sfz* *p*

179

fl  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{7}{8}$   $\frac{9}{7}$

timp  $\frac{3}{8}$   $\frac{4}{8}$   $\frac{7}{8}$   $\frac{9}{7}$

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

183

fl  $\frac{8}{8}$   $\frac{10}{8}$   $\frac{12}{8}$   $\frac{3}{8}$

timp  $\frac{8}{8}$   $\frac{10}{8}$   $\frac{12}{8}$   $\frac{3}{8}$

*pp* *ppp* *pp* *mp* *pppp* *fff*