

The background of the entire page is a complex, abstract geometric pattern. It consists of numerous overlapping rectangles of various sizes and orientations. The rectangles are filled with a deep red color, while the lines that define their borders are a light, off-white or cream color. The pattern is dense and creates a sense of depth and movement, resembling a stylized architectural or decorative motif.

# fragilidade

for flute, oboe, clarinet and percussion

Bernardo Barros

# fragilidade

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music for flute, oboe, clarinet & percussion

full score

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music for flute, oboe, clarinet and percussion

**duration:** *ca.* 10 minutes

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

Please check for any newer revision or correction  
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## Program Note

The initial idea for *fragilidade* came while listening to a traditional Afro-Brazilian *maracatu* performance, with its *alfaias* (large wooden rope-tuned drums), resonating one's whole body, combined with strident *gonguês* sounds (metallic cowbells), suggesting a screaming from outer space.

This musical *momentum* led me through a dramatic collision between highly abstract procedures and raw visceral physicality later in the composition, which suggested me to dive deeper into musical investigations on instrumental corporeality. A sense of fragility embodied those contradictory *strata*.

The title refers to Giuseppe Ungaretti's *Fratteli* transcreated by Haroldo de Campos:

Nell'aria spasimante	No ar de espasmo
involontaria rivolta	involuntária revolta
dell'uomo presente alla sua	do homem presente à sua
fragilità	fragilidade

The soldier realizes his existential fragility, the absurdity of war and is crushed by a sense of brotherhood. If similar kind of awareness could occur to sounds themselves the result would materialize in a formless form slowly recognizing its own fragility, an announced disappointment.

The work is dedicated to Richard Barrett in thanks for his support, encouragement and invaluable feedback on the sketches of this work.

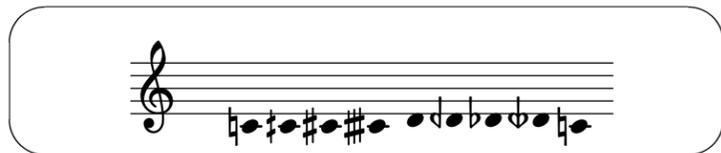
## Performance notes

### 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:

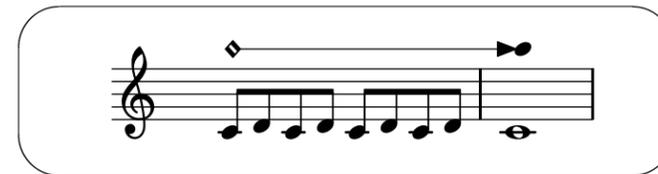


- Smaller intervals are notated using an arrow pointing up or down from one of these accidentals, precise intonation of such pitches may be inferred from the notated fingering. Sometimes, fingering diagrams show only the right-hand fingers, in cases where the left-hand fingering will be obvious.

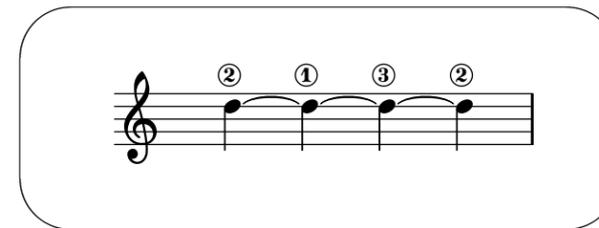
### Woodwinds

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

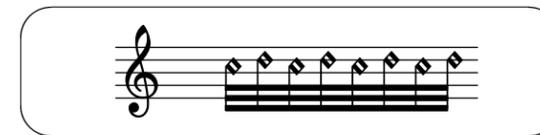
- No vibrato unless indicated.
- All transitions including glissandi as smooth as possible. Smooth transitions usually are indicated using arrows:



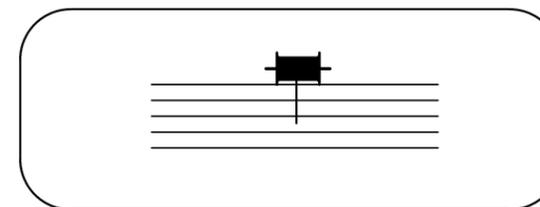
- Fingering bisbilingando, whereby 1 = main fingering, 2 etc. = secondary fingerings:



- Breathy sound are represented with a diamond notehead:

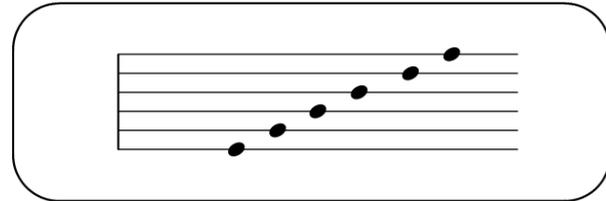


- Undetermined multiphonics are represented with a special notehead:

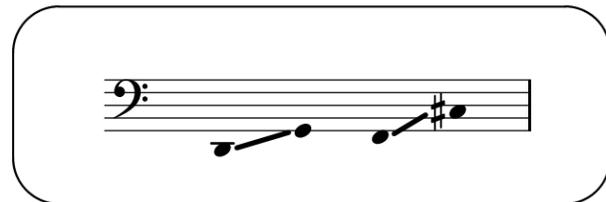


## Percussion

- 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

for flute, oboe, clarinet & percussion

Bernardo Barros

**A** ♩=110

percussion

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

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

perc.

9 16      4 8 <sup>3:2</sup>      2 8      7 16      8 8      7 32

*fff*      *mf*      *f*      *ppp*      *mp*      *mp*

perc.

13 8      17 16      6 8 <sup>4:3</sup>      5 8 <sup>9:8</sup>      4 8 <sup>3:2</sup>      13:16

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

**B** ♩=78 *strident, bright & forceful*

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

perc.

18 8      13 16 <sup>3:4</sup>      29:26

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



32

fl. **3**  
8

ob. **6**  
8

cl.

perc.

*mf* *f* *ff* *mf* *f* *mp* *f* *fff* subito

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

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

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

ring shot

+/- 1. key

+/- Eb

+/- C#

+/- R

7:6

4:5

5:4

3:2

7:6

37

fl. **5**  
8

ob. **6**  
8

cl.

perc.

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

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

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

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

5:6

6:5

8:5

6:5

3:2

41

fl. **3**  
**8**

ob.

cl.

perc.

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

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

*mf* *ff*

6:5

5  
8

5:4

3  
8

45

fl. **4**  
**8**

ob.

cl.

perc.

*fffz* *f* *mp* *ff* *mf* *p* *fff* *mf* *mp* *ff*

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

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

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

*mf* *ff* *ff* *mf* *ff* *mf*

3:2

3  
8

6  
8

5:4

7:6

5:4

3:2

3:2

4:3

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

ob. *fff* *f* *p*

cl. *f* *ff* *mp* *f* *pp*

perc. *mf* *fff* *f* *mp* *ff* *f*

piccolo *ff* *f* *fff* *f*

timpani ① *f* *fff*

5/8 7/16 5/8 9/16

fl. *p* *fff* *f* *fff* *p* *ff* *mf* *fffz* *fffz* *mf* *f* *p* *fff* *f* *mf* *f* *mp*

perc. *ff* *mf* *f*

ring shot ② *sfz* *p* *mf* *mp* ②

\* 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 **4** **8** **D**  $\text{♩} = 47$  **4** **8** *fingered microtones* *as fast as possible, then pause until next measure*

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

perc. *sfz* *mf* *f* *mf* *pppp* *f*

65 **9** **16** **7** **8** *pp*

fl *mf* *ff* *sfz* *p* *ff* *pp*

perc.

67 **10** **8** **15** **8** *p* *f* *f* *p*

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

perc.

**E** ♩=55

**F** ♩=110

69

fl 4/8 3/8 2/8 5/8

fl *pp* *mp* *f* *ff* *pp* *ff* *mf* *f* *mp* *mf* *mp* *f* *p* *f*

oboe *ppp* *mp* *pp* *mf* *p* *f* *pp* *mf* *ppp*

clarinet *ppp* *mf* *p* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

perc

glissando: shaky and irregular

8:7

**F** ♩=80

75

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

fl *ff* *mf* *p* *fff* *f* *mp* *f* *ff* *mp* *ff* *mp*

oboe *ff* *p* *mp* *pp*

clarinet *ff*

perc

distortion by gradually increasing pressure on reed

no vibrato

3:2

**G**

♩=90

79

fl.  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{5}{8}$

ob. *elegiac*  $\frac{4}{8}$   $\frac{11}{32}$

perc. Percussion: *interruption, impatient & uncomfortable*

$\frac{5:4\flat}$   $\frac{9:8\flat}$   $\frac{5:4\flat}$   $\frac{15:12\flat}$   $\frac{6:4\flat}$   $\frac{5:4\flat}$

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

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

**H**

♩=70

Woodwinds: No vibrato during long notes in this section! Total freeze &amp; transparent tone.

fl.  $\frac{3}{8}$   $\frac{2}{8}$   $\frac{1}{8}$

ob.  $\frac{7}{32}$   $\frac{5}{16}$   $\frac{3}{32}$   $\frac{3}{32}$   $\frac{5}{4}$

perc.  $\frac{7:4\flat}$   $\frac{5:3\flat}$   $\frac{6:5\flat}$   $\frac{3:2\flat}$   $\frac{5:6\flat}$   $\frac{3:2\flat}$   $\frac{3:2\flat}$   $\frac{5:4\flat}$

*ff* *pp* *ff*

*ff* *pp* *ff*

*ff* *pp* *ff*

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

91

fl.  $\frac{2}{8}$   $\frac{3}{8}$   $\frac{2}{8}$   $\frac{7}{8}$   $\frac{2}{8}$

ob.  $\frac{5:4\flat}$   $\frac{5:4\flat}$   $\frac{3:2}$

cl.  $\frac{7:8\flat}$   $\frac{3:2\flat}$   $\frac{7:8\flat}$

perc.  $\frac{7:8}$   $\frac{5:6}$

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

*f* *mf* *ff*

harm

97

fl.  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{14}{8}$   $\frac{3}{16}$   $\frac{4}{8}$   $\frac{3}{8}$   $\frac{4}{8}$

ob.  $\frac{5:6}$

cl.  $\frac{5:4\flat}$

perc. *fff*

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

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

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

*fff* *fff*

$\text{♩} = 90$  with a sense of urgency, increasingly intense

104

fl

ob

cl

perc.

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

*sfz* *fff* *pp* *mf* *ff* *mf* *fff* *p*

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

21:24

*p* *mf* *pp*

109

fl

ob

cl

3/8 4/8 6/8 4/8 2/8 6/8 3/8

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

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

11:12 9:8

*f* *p* *fff* *pp* *f* *pp*

**G** ♩=60

116

fl **2** **8** **8** **2** **8** **7** **8** **3** **8** **3** **16**

ob *fffff*

cl *fffff* *mf* *fffff*

P&C Perc. *fffff*

122

fl **3** **8** **6** **8** **3** **8** **4** **8** **3** **8** **4** **8**

ob *fffff* *f* *fff* *mf*

cl *f* *fffff* *fffff* *f* *fff* *fff*

P&C Perc. *f* *fffff*

*different multiphonics*

128

fl

2  
8

3  
8

4  
8

3  
8

**H** ♩ = 75

*mp* ————— *f* ————— *pp*

ob

5  
32

9:10

1  
8

¼-tone below

5:4

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

multiphonics with same fingerings

cl

3:2

*ppp*

2  
8

5:4

*f*

138

ob

3  
16

2  
8

5:4

3  
8

2  
8

7:8

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

I ♩=60

ob 144

3 8 ① ② ③ ② 4 8 ① 4 16 15 32 3 8

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

4:3 3:2 6:5

clarinet

*cold, disdainful*

*p*

5:6 3:2

fl 148

4 8 6 8 5 8 2 8 4 8

ob

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

cl

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

timbre trill (bisbigliando)

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

154

fl 5/8

7/16

2/8

5:4

3/8

8:9

4/8

5:4

3:2

3:2

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

ob

cl

clarinet only: always cold and disdainful

3:2

159

fl 3/8

5/8

3:2

5:4

8:7

3:2

*f* *pp*

air

3:2

5:6

6:5

cl

162

fl 4 8 3 8 5 16 4 8

*sfz* *p* *mf* *p* *smfz* *sfz* *p* *mf*

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

① ② ①

*pp* place one large cymbal on the center of each timpano, play the cymbals moving the timpani pedals as indicated

J ♩ = 54

167 5 8 7 8 2 8 4 8 11:8

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

v v v v v v v

171

6 3 6 5

16 16 8 8

5:3

*sf/mf* *fff* *ppp* *mp* *pp* *smfz*

same as before

*ppp*

175

9 15 3 9

8 16 16

9:11

3:2

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

*p* *ppp*

179

3 4 7

8 8 8

♩=55

9:7

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

183

8 10 12 3

8 8 8 8

5:4 9:10

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