

# fragilidade

music for flute, oboe, clarinet and percussion

Bernardo Barros

**A** ♩=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 features a complex rhythmic pattern with various note values and rests. The staff is divided into measures with time signatures 5/8, 6/8, 8/8, 2/8, 7/8, and 8/8. Dynamic markings include *p*, *f*, *mf*, *fff*, and *mp*. There are two triplet markings (3:2) and one quintuplet marking (5:4).

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 continues the rhythmic complexity with measures in 9/16, 4/8, 2/8, 7/16, 8/8, and 7/32. Dynamic markings include *ff*, *mf*, *f*, *ppp*, and *mp*. There are two triplet markings (3:2) and one dodecuple marking (12:9).

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 features measures in 9/16, 17/16, 6/8, 5/8, and 4/8. Dynamic markings include *p*, *ff*, *f*, and *p*. There are several complex rhythmic markings: 4:3, 9:8, 3:2, 4:3, 3:2, and 13:16.

**B** ♩=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 contains two measures in 8/8. The first measure has a *fff* dynamic. The second measure has a *fff* dynamic followed by a *f* dynamic. There is a septuplet marking (7:8) and a triplet marking (3:2).

oboe

8 8 | 8 8

*fff*

5:4

Detailed description: This is the oboe staff for section B. It contains two measures in 8/8. The first measure has a *fff* dynamic. There is a quintuplet marking (5:4).

clarinet

8 8 | 8 8

*fff*

3:2 4:5

Detailed description: This is the clarinet staff for section B. It contains two measures in 8/8. The first measure has a *fff* dynamic. There is a triplet marking (3:2) and a quintuplet marking (4:5).

perc

18 8 13 16 | 8 8 | 8 8

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

3:4 29:26

Detailed description: This is the fourth staff of percussion for section B. It features measures in 8/8, 13/16, and 8/8. Dynamic markings include *ff*, *mp*, *f*, *pppp*, and *fff*. There is a triplet marking (3:4) and a 29-note marking (29:26).



32

fl

ob

cl

perc

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

*fff* *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

mf — fff

f — 5:4♯ — mp — ff — f

7:10♯

1

f — fff

57

fl

timp

perc

p — "fff" — f — 5:3♯ — 4:3♯ — fff

p — ff — mf — sfffz

sfffz — mf

f — 5:7♯ — 3:2 — 4:5♯

p — 3:2 — 6:8 — f — mf — mp

7:4♯

2

rim shot 5:7♯ 3:2

sfz

1

p — mf

2

mp

ff > mf

f

\* 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  $\text{mf}$   $f$   $mp$   $sfz$   $mp$   $f$   $p$  **D**  $\text{♩} = 47$   $f$   $mp$

timp perc  $sfz$   $mf$   $f$   $mf$   $pppp$

4 8 4 8 4 8 4 8

65

fl  $mf$   $f$   $mf$   $ff$   $mf$   $sfz$   $p$   $ff$

perc timp  $mf$   $ff$

9 16 7 8

67

fl  $p$   $f$   $mf$   $f$   $sfz$   $sfz$   $p$

perc timp  $f$   $p$

10 8 15 8

♩=55

**E**

**F**

♩=110

fl 69

oboe

clarinet

perc timp

irregular glissando

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

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

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

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



♩=80

fl 75

ob

cl

perc timp

ord distorted sound through pressure on reed

*ff* *mf* *p* *fff* *f* *mp* *f* *ff* *mp* *nv*

*p* *mp* *pp*

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

# 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* *f* *ff*

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

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

*fff*

with a sense of urgency increasingly intense

♩=90

5 3 14 3 4 3 4

8 8 8 16 8 8 8

\* 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*

Fingering diagram:  $\begin{matrix} \bullet & \bullet \\ \circ & \circ \\ \circ & \circ \\ \circ & \circ \end{matrix}$   $\begin{matrix} \bullet & \bullet \\ \circ & \circ \\ \circ & \circ \\ \circ & \circ \end{matrix}$

109

fl

ob

cl

perc

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

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

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

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

Fingering diagram:  $\begin{matrix} \bullet & \bullet \\ \circ & \circ \\ \circ & \circ \\ \circ & \circ \end{matrix}$   $\begin{matrix} \bullet & \bullet \\ \circ & \circ \\ \circ & \circ \\ \circ & \circ \end{matrix}$

J

♩ = 60

116

fl

ob

cl

perc

fffff

mf

f

5:4

5:4

3:2



122

fl

ob

cl

perc

f

mf

fffff

4:3

5:6

7:6

5:4



144

ob

① ② ③ ② ①

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

4:3 3:2 6:5

15 32 15 32

3 8 3 8

**N** ♩ = 60

cold, disdainful

clarinet

5:6 3:2

*p*

149

fl

4 6 5 2 4

8 8 8 8 8

ob

7:8 5:4 5:6

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

5:4 3:2

cl

5:4 3:2

●●G♯●●G♯ ●●G♯●●G♯ ●●G♯●●G♯ ●●G♯●●G♯

○●○●○●○● ○●○●○●○● ○●○●○●○● ○●○●○●○●

R●○G♯ R●○G♯

154

fl

ob

cl

clarinet: always cold and disdainful

154 7 2 3 4

5/8 7/16 2/8 3/8 4/8

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

5/8 7/16 2/8 3/8 4/8

3:2 5:4 8:9 5:4 3:2 3:2

fingerings:  $\begin{matrix} \bullet \\ \circ \\ \bullet \\ \circ \end{matrix}$ ,  $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \circ \end{matrix}$ ,  $\begin{matrix} \bullet \\ \bullet \\ \bullet \\ \bullet \\ \circ \end{matrix}$

159

fl

cl

159 5

3/8 5/8 6:5

*f* *pp*

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

fingerings:  $\begin{matrix} \circ \\ \bullet \\ \circ \\ \bullet \\ \circ \end{matrix}$

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*

$\text{♩} = 55$

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*