

resíduo

for flute, soprano saxophone, violin and cello

Bernardo Barros

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music for flute, soprano saxophone, violin and cello

full score

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duration: ca.8 minutes

first performance: July 19th, 2012. *La Pietra Forum for New Music*, Florence, Italy.

participants in the first performance: Paolo Vignaroli (flute), Mary Joy Patchett (saxophone),
Diamanda LaBerge Dramm (violin), Eva Boesch (cello), Valerio Sannicandro (conductor).

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>



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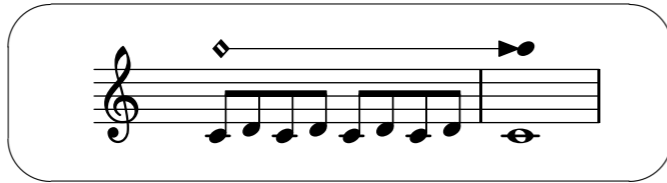
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Performance notes

All instruments

- The score is at playing pitch. The soprano saxophone 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:



- Glissandi should never be re-attacked:



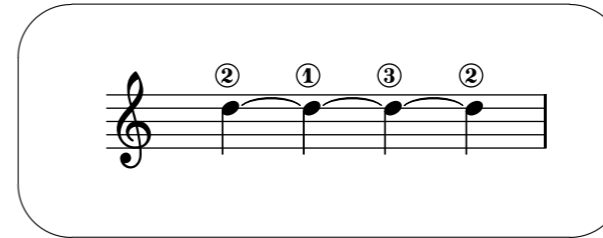
- All trills, tremoli and grace-notes as fast as possible. The intervals for trills and mordents are normally indicated by the notated auxiliary pitches, or by fingerings (in the wind instruments); if neither of these is present, trills and mordents are to the nearest semitone(s).
- Ascending and descending 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

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



- Breathy sound are represented with a diamond notehead:



Flute

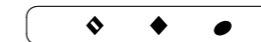
- Aeolian sound: \blacktriangle

Saxophone

- Snap tongue: ϕ

Bowed strings

- Finger pressure (harmonic, half-harmonic and normal pressure):



- Most of the time harmonics are indicated using the string number and the finger position, rather than the resulting sound.
- Transitions between finger pressures often occurs and are indicated using arrows.

Program Note

residua of different materials leaking between different chambers through small cracks and crevices, mysterious turnings happens when one reaches a new chamber. Apparently they're residues of forgotten materials, a descendant of the incoherent, inspired on "experimental" forms of Heinrich Ignaz Franz Biber.

resíduo is dedicated to Fernanda Aoki.

10

fl

sax

vin

vlc

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

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



15

fl

vlc

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

fz/pp *f* *mp* *fz* *fz/pp* *ff* *p* *f* *mp* *ff* *p*

3 ♩=81 trying to find a meaning to the apparent disorder

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

fl 22 *sfz/pp* *f* *pp* *f* *ppp* *f* *pp* *f* *pp* *bisbigliando* *pp*

sax *mp* *ff* *p* *mp* *ff* *p* *f* *pp* *f* *p* *9:8* *mp* *p* *mp* *ff* *mf* *5:6*

vlc *f* *mp* *pp* *f* *ppp* *f* *ppizz.* *IV* *III* *IV* *III* *7:6* *clb gettatini* *mp* *arco* *ppp* *pitchless* *f* *msp* *I* *clt* *p*

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

fl 28 *f* *mf* *pp* *sfz p* *f* *mp* *f* *mf* *pitch + air* *mp* *3:2* *mf* *7:5*

sax *f* *pp* *mp* *5:4* *p* *pp* *mp* *mf* *mp* *p* *mp* *5:4* *p*

trill on B key

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

vlc *arco* *f* *p* *II gettato* *mf* *pp* *III* *II* *IV* *III* *I* *II* *III* *IV* *pp* *pp* *highest* *pp* *mst* *I* *II* *8:7* *pp* *pp* *III* *IV* *p*

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

34

fl: bisbigliando random activity with right hand

SAX: 3:2

Vln: 5:4

Vlc: II III I II

3:2 5:3 lip pizz

bisbigliando

9:8 5:4

IV III 5:4 IV III

IV III I II 9:8 III IV III II

IV psp IV cib gettatini III

I II I II gettatini

pp mf p mp pp pp mf p mp mp p pp p mp pp p pp p pp p pp



4 ♩=64

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

40

fl: p pp p mp pp mp p mp pp mp pp mp pp

SAX: > mp pp mp pp mf p mp pp mp pp mp

Vln: III IV III II II III IV III II 7:6 I II III IV II IV III I II III IV III II I III IV III I II III IV III

B_b

5:4 5:4

pp

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

lip and key, use gliss when too fast

fl p legato

sax pp legato mp pp mp pp mp pp mp pp mp pp mf

vln p legato

vcl psp I IV III II I III I II III II IV

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

3:2 5:4 3:2 11:12 11:12 3:2 3:2



5/8 6/8 2/8

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

sax 11:8 8:6

vln 3:2 3:2 3:2 5:4 5:4

vcl II I III IV III 13:12 II III II I 11:12

vib

8 ♩=72

9 ♩=91

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

fl *fff* *mp* *f* *pp*

sax *mp* *f* *mp* *f* *mp* *p* *f* *p*

vin *pppp* *ff subito p* *f* *p*

vlc *p* *mf* *ff* *mf* *mp*

trill on \flat key
G#

trill on \flat key
B \flat

embouchure glissando

gradually increase range and speed of glissando around main pitch

multiphonic w/ same fingering

9:8 11:8 9:8 5:3

8

7

pst --- psp
III I IV II
II II III

5:4 5:4
III IV



2/8 5/8 5/8 9/16 4/8

vin *mf* *mp* *ff* *subito mp* *mf* *mp* *ff* *mf* *p* *mf* *p* *f* *mf*

vlc *ff* *p* *mf* *p* *mf* *p* *f* *mf*

9:8 3:2 3:2 6:5 3:2 3:2 7:4

III IV III II

III IV III

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

IV

psp ----- ord msp

10 ♩=81

5/8 11:8 3:2 3:2 5/8 3 3 5:4 3:2

fl *f* *fff* *f* *fff* *f* *fff* *mf*

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

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

vcl *>fff* *f* *ff* *mf* *fff* *fff* *mf*

IV 6:5 III II I II 3:2

III 11:12 III 6:4

9:8

4/8 3:2 3:2 11:8 ord 4/8 3:2 3:2 5:4 4/8 7:8 3:2 3:2 4/8 5:4

fl *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff* *f* *fff*

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

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

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

II III 5:4 5:4 3:2 III II I II III IV 3:2

III 3:2 III 7:4

108

SAX

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

7:8 highest pitch

11:8 5:4

+ random activity varying speed on C1 and C2 keys

3:2 11:8 11:8

+ random activity varying speed on E₅ key

no vibrato

1 0 1 2 1 0 3 1

3:2

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



115

SAX

4/8 5/8

8:8 8:8 8:8

3:2 3:2 3:2 3:2 3:2

11 11 =57

6/8 4/8 3/8

whistle tones, unstable and shaky

smooth transition between tremolo and teeth on reed activity

teeth on reed, unstable and shaky

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

Vln

pizz.

5:4 9:8 III

arco I

5:6 11:8

Vlc

pizz.

5:4 5:4

arco II III

fff *mf* *fff* *mf* *pp*

