

# atrito

Bernardo Barros  
Text: "Attrito" by Giuseppe Ungaretti, from "L'allegria - Il porto sepolto".

1  $\text{♩} = 57$

3/8 1/8 3/8 3/16 3/8 1/8 3/8 1/8

Flute in C

closed

7:6 8:7 4:5 inhale inside 4:3 pk t t t t t t inhale inside

At the beginning of this first section, the flute plays with a very low dynamics (pppp-p) but amplified to the equivalent of a typical dynamic range (mp-mf). It consists of short attacks, the consonants must always change gradually. It should impact the timbre of the attacks as much as possible. This common technique tend to have this quality more evident at low dynamics, the amplification must be implemented with this exposure in mind.

The work of the flutist, improviser, and collaborator Alessandra Rombolà inspired me. Her work Nueza from the Uruña album is very close to the sound aimed here. I want to acknowledge Alessandra and Ine Vanoveren for much-needed assistance.

3/8 3/8 3/8 2 5/16 5/16 5/16 2/8

7:6 9:10 6:5 5:4 6:5 6:5 7:5 alla tromba 6:5 open 8:7 5:3 6:5 inhale inside

|| p t t t t pk

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

6:5 6:5 8:7 9:5 3:2 4:3 5:4 5:3 9:8 3:2 10:9 9:7 9:5

closed

> p !

4 3/8 3/8 5  $\text{♩} = 64$

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

open closed open

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

3:2 7:4 9 3:2

alla tromba k' mf k t ||

Amplification gradually goes down  
Push the tongue against the pallet and then suck the air out of it.

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

growl

closed

open

inhale inside

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

p pk t r j pk p f

Sharp cut

7/16 5/16 2/8 G.P. 5/16 7/16 =64 with assurance

jet inhale inside

fingering microtones (not embouchure) around g#

t p

5/8 9/8 7/16 8 senza tempo

D# D# D#

pp mf

3:2 6:5 3:2

↓  
2  
8

♩=57

senza tempo

↓  
3  
16

♩=51

senza tempo

muta piccolo

3  
8

♩=57

4  
8

fl  
voice

Piccolo

senza tempo

♩

9  
4  
8

♩=81

6  
8

fl

1  
8

4  
8

5  
8

6  
8

fl  
voice

5  
8

1  
16

♩=64

5  
8

10

fl

7  
8

2  
8

8  
5

fl

voice

Con *mp* la *mp*

3  
8

6  
8

6  
8

fl

voice

mi *f* *p*

fa *ff*

11  
8  
9

5  
8

8  
5

fl

voice

me di

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

po *ff* a *mf* mai *ff*

just fingerings

flute resonates

**4**  
**8**

**3**  
**8**

**7**  
**16**

**5**  
**8**

**5**  
**8**

fl

voice

9:8

7:6

4:3

5

6:4

3:2

9:10

7:4

11:10

6:4

*pp*

*pppp*

*pp*

*mp*

*cor*

*mp*

*p*

il mio cor

po di per co re la

**1**  
**16**

**11**  
**16**

**5**  
**8**

**3**  
**8**

fl

3:2

3:2

5

*pp*

*p*

**12** senza tempo

**4**  
**8** **13** ♩=57

fl

9:8

5:4

3:2

*fff*

6  
8

4  
8

senza tempo

3  
16

senza tempo

■ closed

growl

r j

f

3  
8

9  
16

5  
8

5:4

9:8

7:4

f

4:3

7:4

3:2

5:4

5:4

p mp smfz pp

so - no co me la bar

1  
8

senza tempo

senza tempo

1  
8

senza tempo

3  
8 ♩=57

7  
8

senza tempo

11

voice

6  
8

11

voice

senza tempo 11↓  
8

senza tempo

11

voice

♩ = 51

8

8

5:4 3:2 *fingered microtones (not embouchure) around g<sub>4</sub>*

*f* *mf* *ff*

3:2 7:4 9:8

ba - r - ca\_ e co - me lo - ce - va

senza tempo

senza tempo

5

senza tempo

3:2

no li bi di no so

5  
16

2  
8

4  
8

3:2

*fff* *f* *ff* *sfz / mp* *fff* *mf* *ff* *p* *f* *ff* *mp* *f*

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

senza tempo

**G.P.**  
ca. 45 seconds

8

senza tempo  
ca. 2 minutes

The musical score consists of two staves: a piano staff (top) and a voice staff (bottom). The piano staff begins with a treble clef and a natural sign (n). The voice staff begins with a treble clef and the label 'voice'. The score is divided into four measures by vertical bar lines. The first two measures are empty. The third measure contains the following notation:

- A piano dynamic marking *ff* is placed below the staff.
- A slur covers a sequence of notes: a quarter note (G), an eighth note (A), a dotted quarter note (B), and a quarter note (C).
- The word 'growl' is written above the first note (G).
- A horizontal line with an arrow points from the letter 'j' below the first note to the letter 'r' below the fourth note.
- A bracket above the last two notes (B and C) is labeled '3:2', indicating a 3:2 ratio.

The fourth measure is empty.