

attrito

Bernardo Barros

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 inhale inside

pk t p t tk t o o o t pk

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). 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. 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. 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 pk

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

closed

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

> 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

alla tromba k'

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

3:2 7:4 9 3:2

mf k † ||

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

closed

growl

open

inhale inside

pk t r j

f p f p f

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

voice

jet inhale inside

f p ff

f mf ff

fingering microtones (not embouchure) around g \sharp

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

voice

D# D# D#

3:2

6:5

3:2

f mp pp mf

2/8 ♩=57

senza tempo

3/16 ♩=51

senza tempo 3/8 ♩=57

4/8

muta piccolo

Piccolo

fl voice

4:3 p

5:4 5:4 3:2 3:2 5:4 ppp

senza tempo

♩

9/4 ♩=81

6/8

fl 3:2 ppp

1/8

4/8

5/8

6/8

fl 3:2 ppp

5/8

1/16 ♩=64

5/8

10

fl 3:2 3:2 ppp

fl

voice

Con la

f *mp* *f* *mp*

fl

voice

mi

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

3:2

3:2

3:2

fl

voice

me di

lu po a mai

ff/ pp *fff* *f* *ff* *mp* *ff* *mf* *fff*

5:6

7:6

5:4

just fingerings

6:5

flute resonates

6:5

4
8

3
8

7
16

5
8

5
8

no il mio cor po di per co re la

pp pppp pp mp mp p

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

1
16

11
16

5
8

3
8

ppp p pp pp p mp mf pp f

3:2 3:2 5

12

senza tempo

13
4
8

$\text{♩} = 57$

6
8

4
8

senza tempo

3
16

senza tempo

3
8

9
16

5
8

senza tempo

1
8

senza tempo

fl

voice

1
8

senza tempo

3
8 ♩=57

7
8

senza tempo

fl

voice

ff/imp

fff

5:4

6
8

fl

voice

3:2 3:2

5:6

6:4 3:2 5:4

5:4 5:4 3:2

senza tempo

11
8 ↓

senza tempo

fl

voice

3
8

♩=51

5
8

4
8

fingered microtones (not embouchure) around $g\sharp$

5:4 3:2 5:4

f *mf* *ff*

ba - r - ca_ e co - me lo - ce

senza tempo

senza tempo

5
8

senza tempo

3:2

no li - bi di no so

5
16

2
8

4
8

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

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

senza tempo

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

5
8

senza tempo
ca. 2 minutes

growl

3:2

fff j r