

trito

Bernardo Barros

1 ♩=57

3/8

1/8

3/8

3/16

3/8

1/8

3/8

1/8

2

3/8

3/8

3/8

5/16

5/16

5/16

2/8



Pass the bow on the side of the bridge, next to the first string. NOT on the on top of the bridge! The bow should be parallel to the direction of the strings. The resulting sound should be a very high-pitched and soft sound. Improvise around this sound and dynamic range.

Viola



3

7/16

5/16

5/16

5/16

2/8

3/8

3/8

Gradually (really slowly), after exploring the initial sonority, position the bow toward the top of the bridge, just above the bridge, without a pitch. At this point also mute the strings with the left hand and prepare for the next action.

4

4/8

3/8

3/8

5 ♩=64

7/16

with muted strings and the bow over the bridge, improvise gestures that alternate between the strings

ppp

3/8 4/8 9:8 3/8 2/8

Sharp cut

6

vin/vla

7/16 5/16 2/8 G.P.

vin/vla

7 5/16 =64 with assurance

5:4 3:2

III IV III IV III IV III IV

f mp

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

Independently microtonal glissandi for each string. Alternate III and IV according to rhythm.

vin/vla

2/8 =57 senza tempo 3/16 =51 senza tempo

vin/vla

3/8 =57 4/8 psp 3:2

change finger pressure

vin/vla

senza tempo

$\frac{4}{8}$ $\frac{9}{8}$ ♩ = 81

muta violin

pppp ↔ *pp*

Staff 1: Violin/viola part. Starts with a C-clef and a key signature of one flat. The tempo is 'senza tempo'. Above the staff, there are four diamond-shaped markings. A box labeled 'muta violin' is placed above the staff. The dynamic marking is *pppp* ↔ *pp*. A tempo indicator shows a quarter note equal to 81 bpm.

$\frac{1}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$

pp *mf* *p*

pst *psp* *pst*

Staff 2: Continuation of the violin/viola part. It features a series of notes with fingerings III and IV. Above the staff, there are three boxes containing the letters 'pst' with a dot above and below them, connected by arrows. The dynamics are *pp*, *mf*, and *p*. Above the staff, there are four time signatures: 1/8, 4/8, 5/8, and 6/8.

$\frac{5}{8}$ $\frac{1}{16}$ ♩ = 64 $\frac{5}{8}$ **10**

ff *p* *ppp*

|| $F\sharp$ corresponds to harmonic node 2/5

Staff 3: Continuation of the violin/viola part. It features a long note with a wavy line above it, indicating vibrato. The dynamics are *ff*, *p*, and *ppp*. Above the staff, there are time signatures 5/8, 1/16, 5/8, and a box containing the number 10. A note with a sharp sign is marked with a double bar line and the text '|| F# corresponds to harmonic node 2/5'.

$\frac{7}{8}$ $\frac{2}{8}$ $\frac{5}{8}$

change finger pressure

mf

5:4 11:8 3:2

Staff 4: Continuation of the violin/viola part. It features a series of notes with fingerings III, IV, II, III, IV, III, II. Above the staff, there are three boxes containing the ratios 5:4, 11:8, and 3:2. The dynamic marking is *mf*. The text 'change finger pressure' is written above the staff.

3/8

6/8

4:3

9:8

7:6

pst

n *mp* *fp* *pp* *mp* *mf* *p*

6/8

7:6

7:8

5:4

5/8

3:2

3:2

7:6

p *mf*

9/8

11

14:9

5/8

7:4

3:2

3:2

p *pp*

4/8

3/8

7/16

5/8

5/8

1/16

11/16

5/8

3/8

12

senza tempo

cue 1 transducer attached to the instrument playing audio files, follow cues for each file

cue 2

4
8 **13** ♩=57

4
8

6
8

3:2

fff

///
///
///

///
///
///

4
8

3
16

senza tempo

9:8

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

///
///

7
8

senza tempo

3
8

9
16

pp

///
///

5
8

senza tempo

v

1
8

senza tempo

1
8

senza tempo

3/8 $\text{♩} = 57$

7/8 $\overbrace{\quad\quad}^{3:2}$ $\overbrace{\quad\quad\quad\quad}^{5:4}$ $\overbrace{\quad\quad}^{3:2}$ $\overbrace{\quad\quad}^{3:2}$

vln/vla

f *p*

senza tempo

6/8

senza tempo

vln/vla

movement between half-harmonic and harmonic finger pressure

psp

pp

11/8

senza tempo

3/8 $\text{♩} = 51$

5/8

4/8

senza tempo

vln/vla

mst

unstable and rough

pp ↔ *mp* *etc*

f *p*

senza tempo

5/8

senza tempo

vln/vla

5/16

2/8

4/8

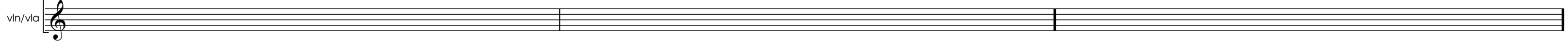
vln/vla

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

senza tempo

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

5
8



senza tempo
ca. 2 minutes

