attrito

Bernardo Barros

1 ♩=57

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

3/8 | 3/8 | **2** 3/8 | 5/16 | 5/16 | 5/16 | 2/8

vln/vla

Viola

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.

ppp ↔ *mp*

3

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

vln/vla

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.

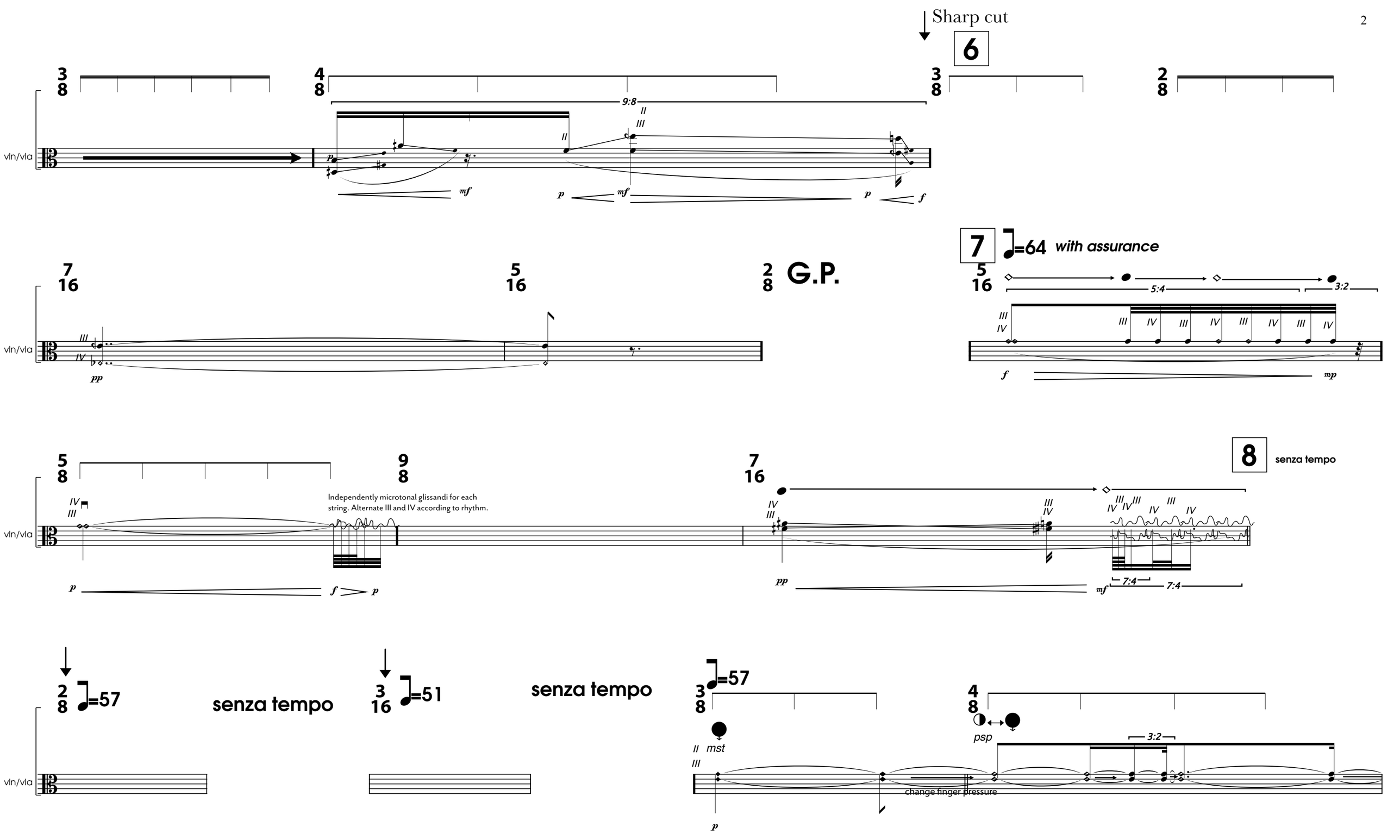
4

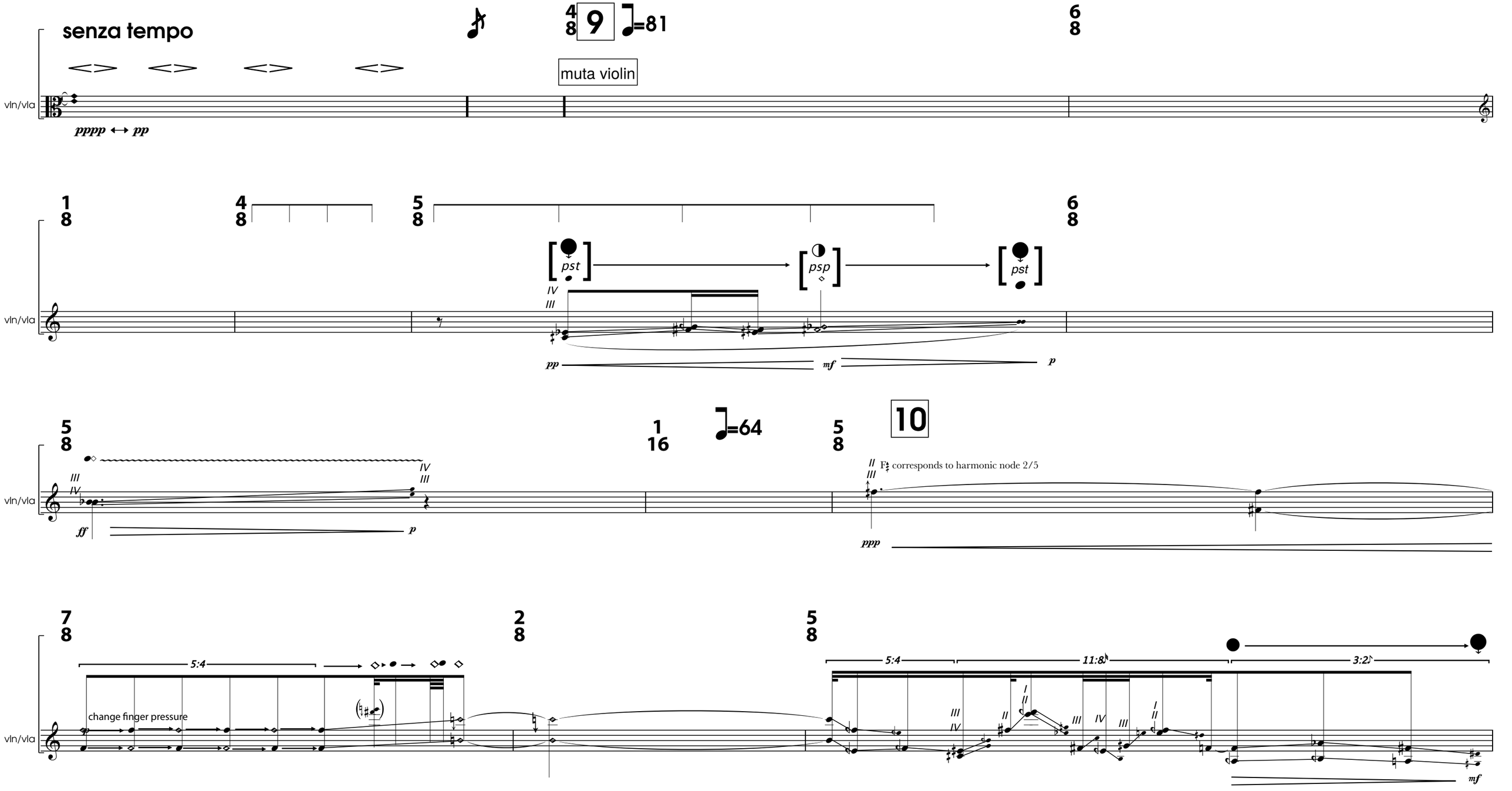
4/8 | 3/8 | 3/8 | **5** 7/16 ♩=64

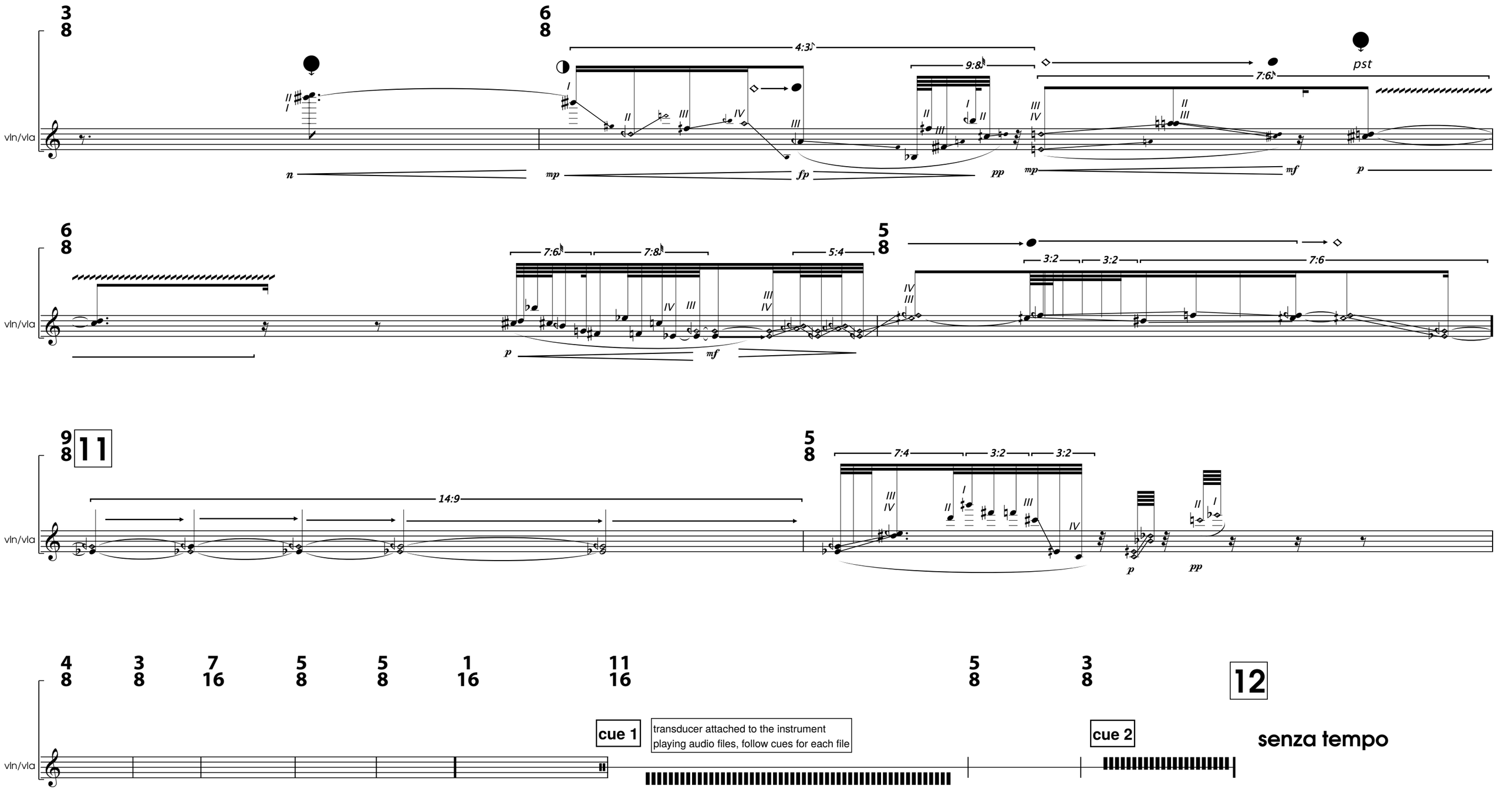
vln/vla

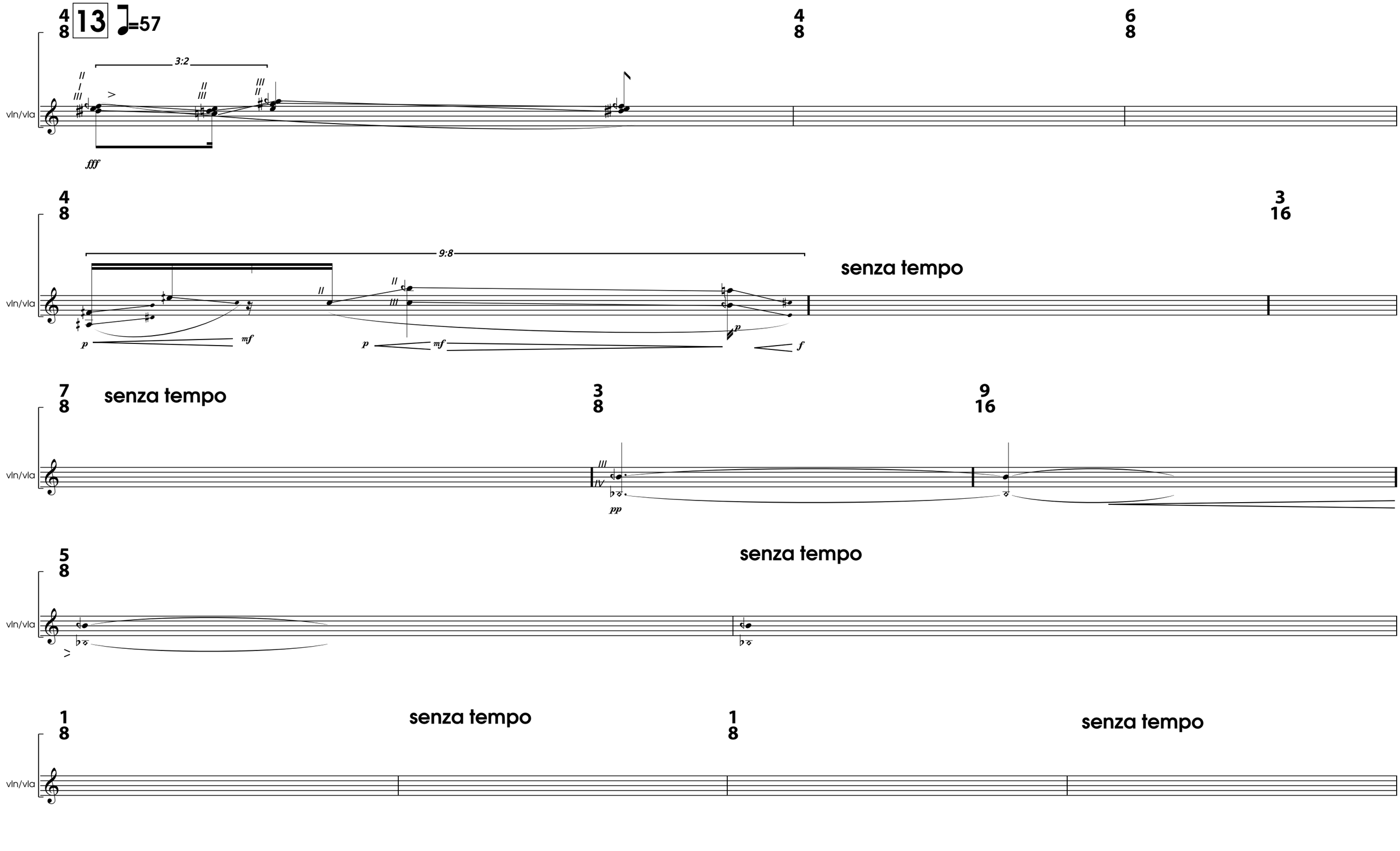
with muted strings and the bow over the bridge, improvise gestures that alternate between the strings

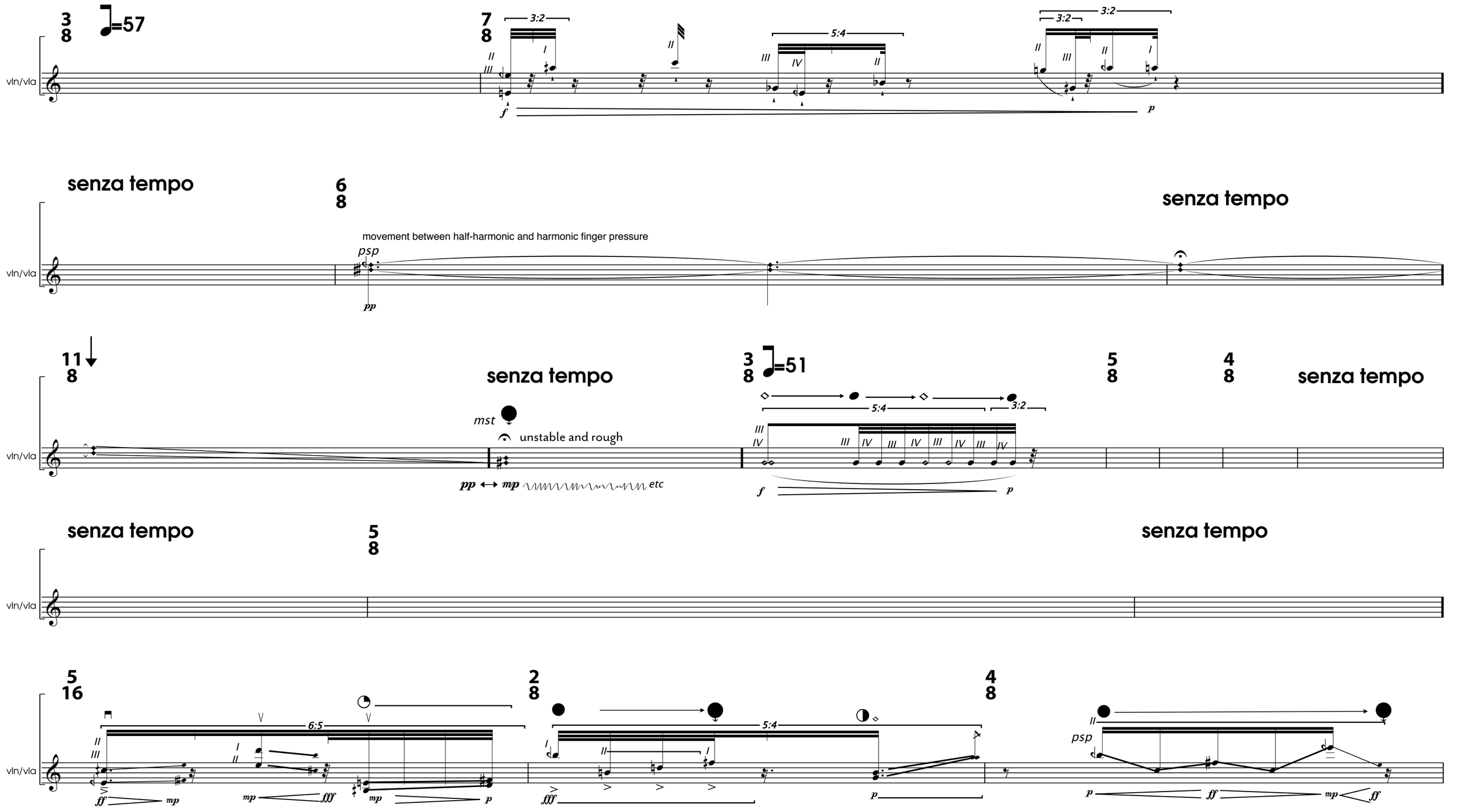
ppp


Sharp cut
6
vln/vla
9:8
mf
p
f
7
=64
with assurance
5:4
3:2
G.P.
pp
mp
8
senza tempo
Independently microtonal glissandi for each string. Alternate III and IV according to rhythm.
7:4
=57
senza tempo
=51
senza tempo
=57
mst
psp
3:2
change finger pressure


senza tempo
9
=81
muta violin
vln/vla
pppp ↔ pp
pst
psp
pst
IV
III
pp
mf
p
=64
10
F♯ corresponds to harmonic node 2/5
ff
ppp
5:4
change finger pressure
11:8
3:2
mf


vln/vla
4:3
9:8
7:6
pst
n
mp
fp
pp
mf
p
7:6
7:8
5:4
3:2
3:2
7:6
14:9
7:4
3:2
3:2
11
12
cue 1
transducer attached to the instrument
playing audio files, follow cues for each file
cue 2
senza tempo


4/8
13
=57
3:2
vln/vla
fff
4/8
6/8
4/8
9:8
p
mf
p
mf
p
f
3/16
senza tempo
7/8
senza tempo
3/8
III
IV
pp
9/16
5/8
senza tempo
1/8
senza tempo
1/8
senza tempo


vln/vla
3:2
5:4
3:2
3:2
senza tempo
movement between half-harmonic and harmonic finger pressure
psp
senza tempo
senza tempo
mst
unstable and rough
pp ↔ mp etc
=51
5:4
3:2
senza tempo
senza tempo
senza tempo
6:5
5:4
psp

senza tempo

G.P.

ca. 45 seconds

5
8

vln/vla

senza tempo
ca. 2 minutes

vln/vla