

THE SPACE WE ARE IN

for viola, video, and tape

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ca. 25"

Elec-
trónica

Senza misura

ruidos de la calle, gente hablando, tráfico

22,5"
Puerta

la puerta
se cierra

ca. 25"

El.

36,0"
Entra en hab.

8va

Tempo molto libero

FADE IN

El.

55,0"
Pizz. Ventana

pizz.

Vla.

sul tasto
pizz. come chitarra
con la yema del pulgar

0

p

El.

roce de arco

Vla.

p

mf

El.

Vla.

rit. 3 0 0

mp *pp* *f*

I

El.

Vla.

Più lento

mf *pp* *f*

II

El.

Vla.

sul tasto al pont. sul pont.

p

El.

Vla.

V.S.

El.

Vla.

sul pont. sul Sol

sul pont al tasto

mp *pp* *mp*

El.

Vla.

pizz.

sul tasto

pp

El.

Vla.

mp *f*

El.

Vla.

pizz. con la uña de los dedos

ff

El.

Vla.

pizz. con el "nudillo" del pulgar

p sotto voce

El.

Vla.

El.

Vla.

sempre diminuendo

El.

Perc.

V.S.

FADE OUT

El.

Vla.

ppp

02:30

03:00

Senza misura

FADE OUT

El.

Vla.

tomar el arco

ca. 02:40

ca. 02:50

pp

mp

03:00

03:30

FADE IN

Sonido ambiental del parque

roce de arco

sonido agudo

El.

Vla.

ca. 03:05

roce de arco

ca. 03:20

pp

mf

03:30

04:00

El.

Vla.

ca. 02:35

p

molto sul tasto

First system of musical notation for Viola (Vla.) and Violoncello (Vla.).

The Viola part (top staff) begins with a whole note chord marked $(8)^{---}1$. It then features a melodic line with notes marked with fingerings II, III, IV, and III. Two specific melodic phrases are highlighted with boxes. The Violoncello part (bottom staff) starts with a whole note chord marked II, followed by a melodic line with notes marked with fingerings III, IV, and III. It includes a long rest followed by a melodic phrase. Dynamics include *pp*, *sf*, *p*, and *sf*.

Second system of musical notation for Viola (Vla.) and Violoncello (Vla.).

The Viola part (top staff) begins with a whole note chord marked IV, followed by a melodic line with notes marked with fingerings III, II, and I. It includes a long rest followed by a melodic phrase. The Violoncello part (bottom staff) starts with a whole note chord marked IV, followed by a melodic line with notes marked with fingerings III, II, and I. It includes a long rest followed by a melodic phrase. Dynamics include *mf*, *sf*, and *ppp*.