

Lullaby for Bodhi (2006)

for solo Violin



Jim Altieri

Notes to the performer

Bowing is left to the performer. Change bows as necessary on longer notes to sustain intensity.

Repeat each cell as many times as desired. Once you have moved on to the next cell, however, do not return to earlier cells. On the last line, alternate between the A and B endings as many times as desired, until playing the final double-stop only once.

Intonation is crucial. All double-stops should be played as “beatless” harmonies. When played in perfect tune, the performer may (or may not) hear the notated fundamental in her/his left ear, as an acoustic phantom. The fractions written above each double-stop indicate which partial above the fundamental. For example, the recurring major sixth G-E harmony represents the 3rd and the 5th partials, respectively, above Great C. This requires slightly flat (-14 cents) intonation of the E. The performer is encouraged to discover these harmonies with her/his ears. Some additional accidentals are provided for assistance:

-  signifies approximately a quarter-tone flat
-  signifies approximately a quarter-tone sharp

-Jim Altieri, Autumn 2006

Lullaby for Bodhi

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Moderately, freely

Violin

Fundamental

5/3 2/1

5/3 2/1 3/2

5/3 2/1 3/2 5/3

p cresc.

Vn.

Fnd.

5/3 2/1 3/2 5/3 4/3

5/3 2/1 3/2 5/3 4/3 5/4

5/3 2/1 3/2 5/3 4/3 5/4 4/3

5/3 2/1 3/2 5/3 4/3 5/4 4/3 6/5

f p cresc.

Vn.

Fnd.

A

B

FINAL

5/3 2/1 3/2 5/3 4/3 5/4 4/3 6/5 7/6 8/7 9/8 8/7 7/6 6/5 5/4

4/3 3/2 4/3 8/5 5/3 2/1 3/2 8/5 4/3 6/5 4/3 5/4 4/3 3/2 4/3

f *ff*

8va bassa