

TYLER FUTRELL

A/B

String trio





This music is copyright protected

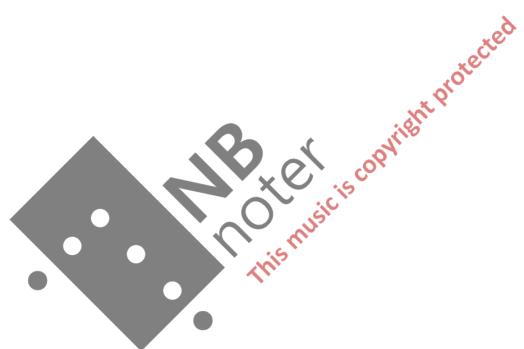
**A/B**  
for string trio

Tyler Futrell (2016)



### **A note about amplification**

If amplification is used (which in many cases is advisable due to "A"), I suggest EQing the bass frequencies for the cello down during "A", and bringing them up to normal for "B". I would also suggest the overall amplification in "A" be slightly higher than "B", so that they are effectively about equal in volume in the room.



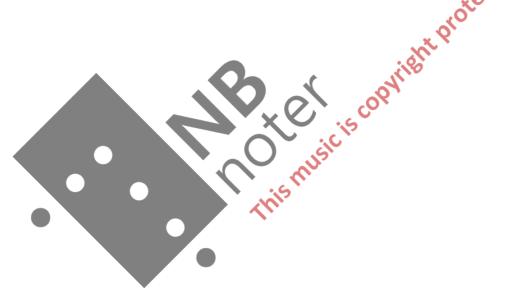
Written with kind support from:

**Det norske komponistfond**



A





This music is copyright protected

## Performance notes

The vast majority of this half of piece is built from 6 ricochet types, all performed with the strings fully muffled with the left hand:

**Natural:** little force, almost no pressure; no bow placement movement; very long, natural bounce pattern.

**Dry:** similar to natural, but with a little more force and pressure, resulting in a shorter bounce pattern.

**Wet (col legno):** little force, little pressure; bow placement movement (usually EST-SP\*); natural bounce pattern. Diamond noteheads indicate the *col legno* (without this, bowstrokes use the hair).

**Trans:** begin with “dry” and end with “wet”, by laying the bow on its side (clockwise twist) midway through.

**Rattle:** moderate force, strong pressure; bow placement movement (SP-EST\*); shuttered bounce pattern.

**Grind:** strong force, strong pressure; bow placement movement (SP-ST\*); shuttered bounce pattern – the “grind” sound is produced by pushing down and twisting the wood of the bow against and over the hairs. Square noteheads (to indicate overpressure).

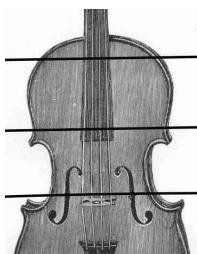
**Important:** for some effects to work (especially the “rattle”), it is helpful to use much less rosin than normal. However, assuming this is done, **rosin must be reapplied toward the end of “A”, so that**

**“B” is possible.** Also, the tension of the bow hairs should be as high as possible (to enhance bounces), while still being able to perform the “grind” effectively (this probably means a little tighter than usual, but not extremely so).

**Video demonstration:** <https://www.youtube.com/watch?v=FdaAdzwBvi8>

## Notation

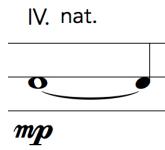
All articulations are comprised from the above 6 ricochet strokes, with the exception of single battuto strokes, and continuations of the “rattle” into a smooth slide. **There are no arco bows throughout this entire half of the piece.**



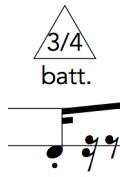
The placement of the bow is indicated by a three-line staff, depicting roughly that to the left.

\* ESP (extreme *sul ponticello*) is represented by the lowest line; EST (extreme *sul tasto*) lies somewhere between the top and middle line.

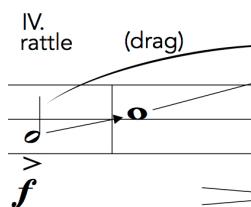
Further explanations:



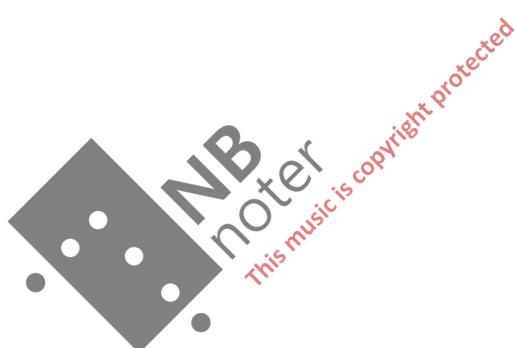
The “natural” ricochet stroke must be judged so that it lasts 5 beats. If you get an unlucky bounce, so that it’s clear the stroke will not last that long, you can apply a small amount of upward pressure to the bow to keep the bounce alive.



The (single) *battuto* stroke is placed half way between the 3<sup>rd</sup> and 4<sup>th</sup> bounce of another instrument’s “natural” ricochet stroke. Therefore, the note’s placement may not correspond exactly to what is written.



The motion of the “rattle” stroke continues slowly far down the string. Because of the lack of rosin, this motion can be made smooth, and results in soft noise.



Score

A

for London Contemporary Orchestra Soloists

Tyler Futrell

$\text{♩} = 55$   
I. nat.

Violin

$\text{mp}$

II. nat.

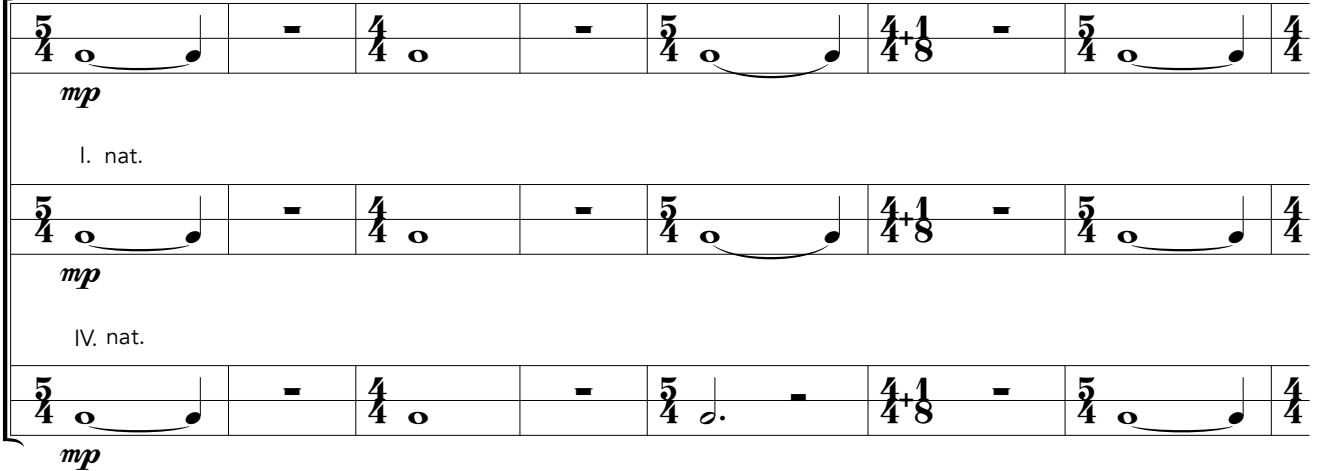
Viola

$\text{mp}$

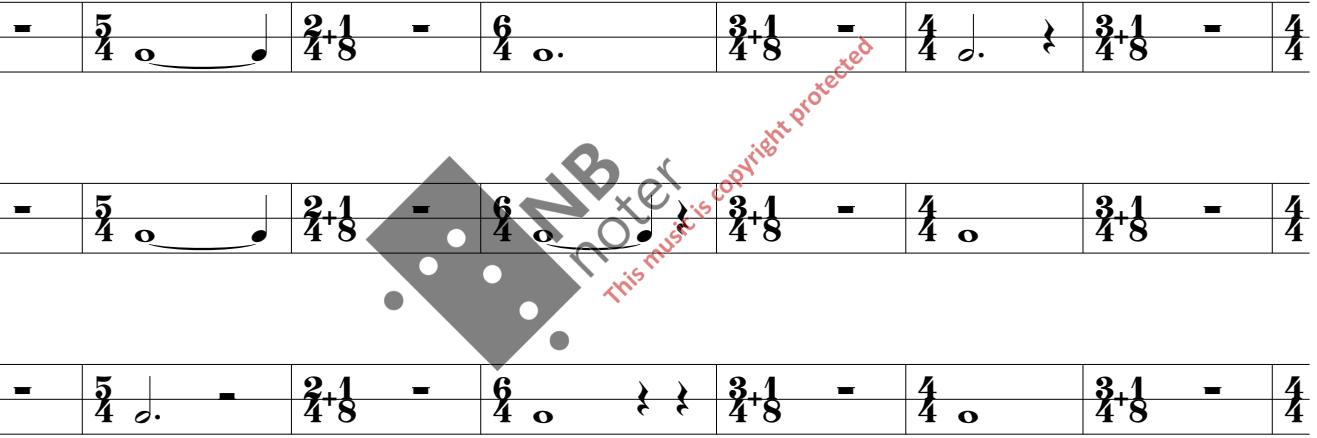
IV. nat.

Cello

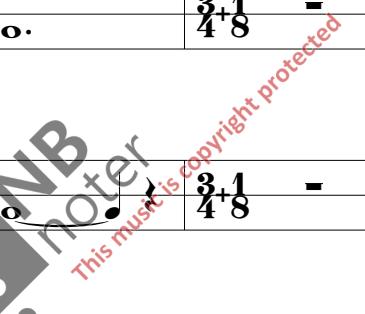
$\text{mp}$



8

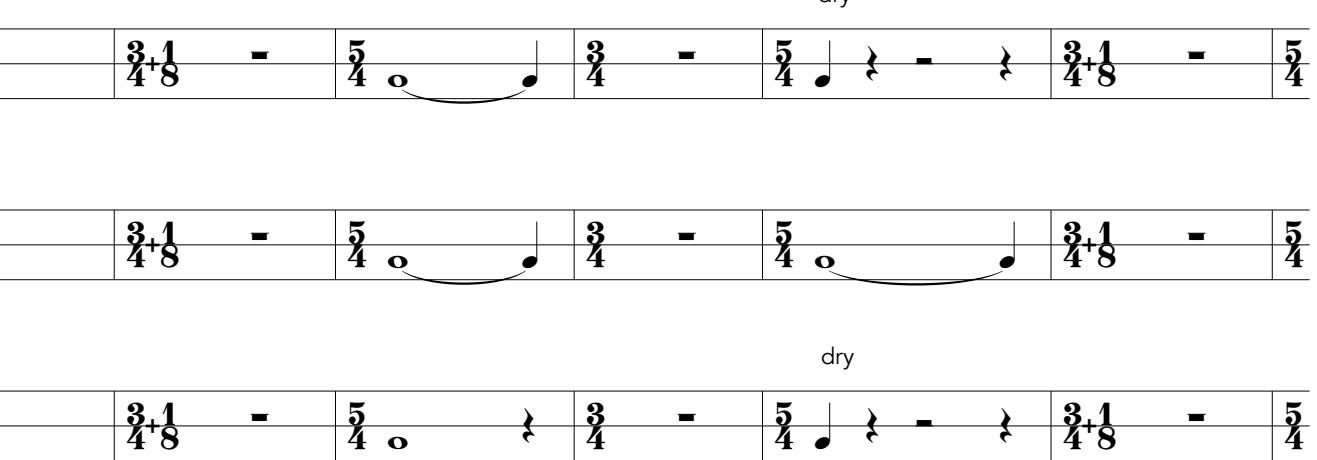


NB  
This music is copyright protected

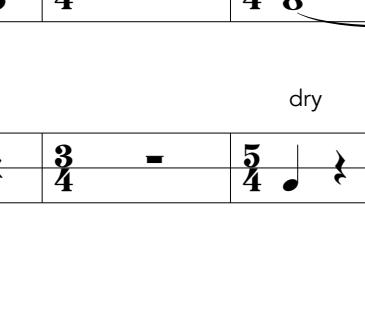


15

dry



dry



A

21

nat.

21

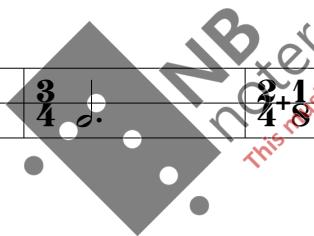
nat.

27

dry

dry

dry



NB  
noter  
This music is copyright protected

33

33

A

39

A

54

*(3/4) batt.* IV. rattle rattle (drag) I. wet  
 nat. dry IV. rattle (drag) dry

*mp f >pp f >pp mp*

*mp mf >> f >> pp >> ppp*

*(2/3) batt.* dry rattle (drag) dry

*mp mf >> f >pp mf*

60

IV. rattle rattle rattle  
*f >=mp f >=ppp f >=mp*

rattle rattle rattle (drag)  
*f >=mp f >=mp f >=mp*

*f >=mp f >=mp f >=mp*

I. wet dry  
*p >ppp p >ppp p >ppp p >pp >*

grind I. wet dry  
*ppp ff p >ppp p >pp p >pp*

I. wet dry  
*p >ppp p >ppp p >pp >*

This music is copyright protected

A

73

wet batt. trans wet batt. wet

*p > ppp mp p*

IV. batt. III/IV grind

*p > ppp mp > ff*

wet IV. rattle (drag) wet III/IV dry I. batt. IV. rattle

*p > ppp f > ppp mf f*

IV. rattle (drag) grind I. 3/4 batt. wet (ric.) grind

*f > p ff mp ff*

I. dry nat. wet dry nat. I. 3/4 batt. wet (ric.) grind

*mf mp mf*

dry nat. dry nat. dry nat. 4/5 batt. wet

*mf mp mf*

wet dry nat. dry nat. dry nat. trans wet

*mp mf mp p*

grind dry nat. dry nat. III/IV grind

*f mp mf f*

dry nat. dry nat. dry nat. III/IV grind dry

*mf mf mf f mf*

A

$\text{♩} = 90$   
wet

89

c.l. batt.

*mp* II. c.l. batt. *mp* c.l. batt. *p*

(ric.) (ric.)

I. wet

*mp* *pp* *mp* *pp* *mp* *pp*

*mp*

95

c.l. batt. (ric.) (ric.)

*mp* *pp* *mp* *pp* *mp*

*mp* *p* *mp* *p* *mp*

*mp*

NB  
noter  
This music is copyright protected

100  $\text{—}$  (ric.)

*pp* *mp* *pp* *mp* *pp*

*p* *mp* *p* *p*

A

$\text{♩} = 68$        $\text{♩} = 75$

105  $\text{mp}$        $\text{pp}$        $\text{mp}$        $\text{pp}$        $\text{mp}$        $\text{p}$        $\text{mp}$

— |  $\frac{3}{4}$  — |  $\frac{4}{4}$  — | — |  $\frac{3}{4}$

— |  $\frac{3}{4}$  — |  $\frac{4}{4}$  — | — |  $\frac{3}{4}$

109  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2+1}{8}$   $\frac{2+1}{16}$   $\frac{2+1}{16}$   $\frac{4}{4}$   $\frac{4}{4}$

$\frac{3}{4}$  — |  $\frac{2+1}{8}$  — |  $\frac{2+1}{16}$  — |  $\frac{4}{4}$  —

$\frac{3}{4}$  — |  $\frac{2+1}{8}$  — |  $\frac{2+1}{16}$  — |  $\frac{4}{4}$  —

113  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2+1}{8}$   $\frac{2+1}{16}$   $\frac{2+1}{16}$   $\frac{4}{4}$   $\frac{4}{4}$

— | — | — | — | — | — | —

I.  
c.l. batt. \*

$\text{mp}$

\* What is crucial here is that there are 8 places the bow touches the string, and that they stay relatively stable. As long as that is the case, one can safely ignore the notated positions.

A

116 (reapply rosin)

c.l. batt.\*  
mp

119

c.l. batt.\*  
II/III.  
mf  
(reapply rosin)

122

(reapply rosin)

A

125

*mf*

*mf*

128

*mf*

*mf*

*wet (ric.)*

*ff*

130

*wet (ric.)*

*ff*

*attacca*

*ff*

*wet (ric.)*

*ff*

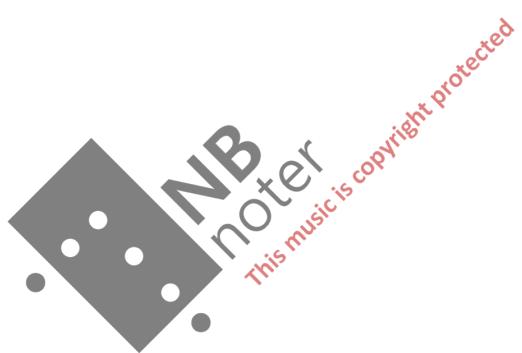
B



## Performance Notes



Sounding pitch of a harmonic, followed by 3 beats of bowing on the wood of the instrument body, in a convenient location.



## B

for Ensemble Chartreuse

Quickly, c.  $\text{♩} = 90$ 

Violin

Viola

'Cello

*ff*

*ff*

*ff*

*sffz*

*NB* notes  
This music is copyright protected

3

5

B

7

*mf*

*p*

*wood*

*mf*

11

*mf*

*p*

17

(ord.)

*mf*

*wood*

*p*

B

23

wood

*p*

(ord.)

*mf*

28

(ord.)

*mf*

34

B

40

ff  
ff  
ff

43

mp ff mf ff ff ff ff ff  
NB  
This music is copyright protected

mp ff ff ff ff ff ff ff

45

47

NB  
noter  
This music is copyright protected

49

51

B

53

(ord.) IV.  
(ord.) III.  
(ord.) I. sul tasto legato, senza vib.

57

sul tasto legato, senza vib. (ord.) IV.  
sul tasto legato, senza vib. (ord.) IV. III.  
sul tasto legato, senza vib. (ord.) II. I.

**Sustained, cyclical**  $\text{♩} = 36$   
warm, soft sound; not harsh

62

III. wood (ord.) wood (ord.) (simile)  
wood (ord.) wood (ord.) (simile)  
II. (touch tritone) wood (ord.) wood (ord.)  
wood (ord.)

B

accel. poco a poco - - - -

71

(simile)

II.

Più mosso  $\text{♩} = 45$

80

NB  
noter  
This music is copyright protected

88

B

96

Musical score page 96 featuring three staves of music. The top two staves consist of two voices each, with note heads containing either a circle or an 'x'. The bottom staff contains a single voice with note heads containing a circle or a dot. The measure number '96' is located at the top left.

104

Musical score page 104 featuring three staves of music. The notes have heads containing a circle or a dot. A large red watermark reading 'NB noter' and 'This music is copyright protected' is overlaid across the middle staff. The measure number '104' is located at the top left.

III.  
IV.

114

Musical score page 114 featuring three staves of music. The notes have heads containing a circle or a dot. Measure numbers 'III.' and 'IV.' are written above the top staff. The measure number '114' is located at the top left.

B

123

132

140

B

150

*subito pp*

*subito pp*

*subito pp*

*ppp*

*ppp*

*ppp*

