TYLER FUTRELL

A/B

String trio

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A/B

for string trio

Tyler Futrell (2016)

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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.

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Written with kind support from:

Det norske komponistfond

KULTURRÅDET
Arts Council
Norway

A

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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

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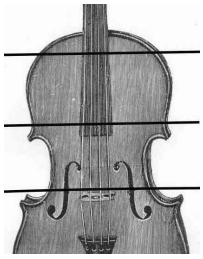
Notation

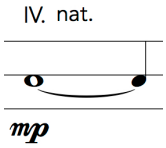
All articulations are comprised from the above 6 ricochet strokes, with the exception of single battuto strokes, and continuations of the "rattle" into a smooth slide. **There are no *arco* bows throughout this entire half of the piece.**



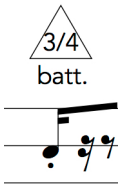
The placement of the bow is indicated by a three-line staff, depicting roughly that to the left.

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

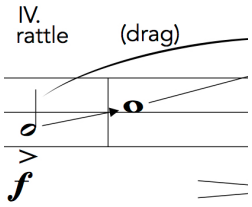
Further explanations:



The "natural" ricochet stroke must be judged so that is 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 3rd and 4th 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.

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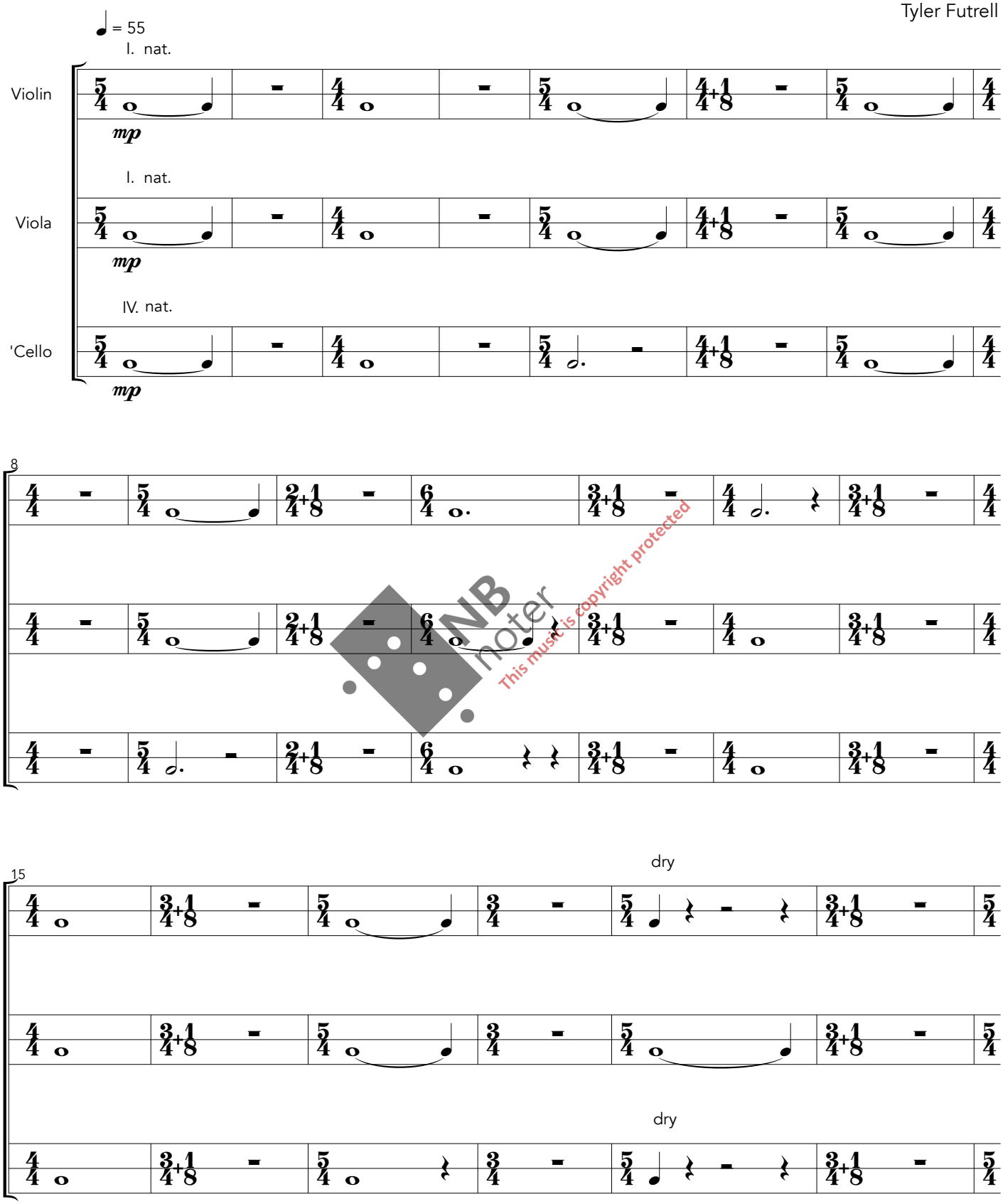
Score

A

for London Contemporary Orchestra Soloists

Tyler Futrell



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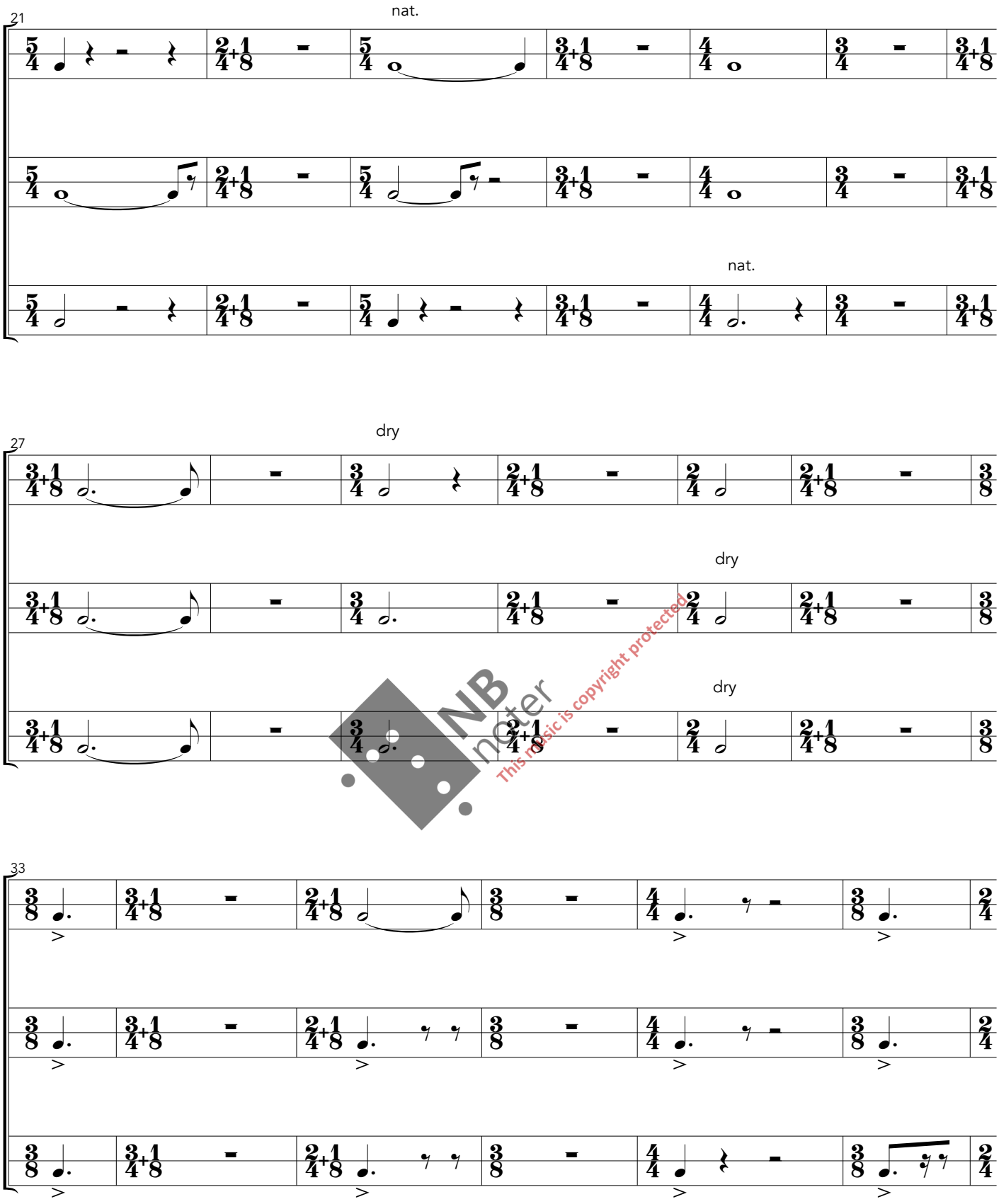

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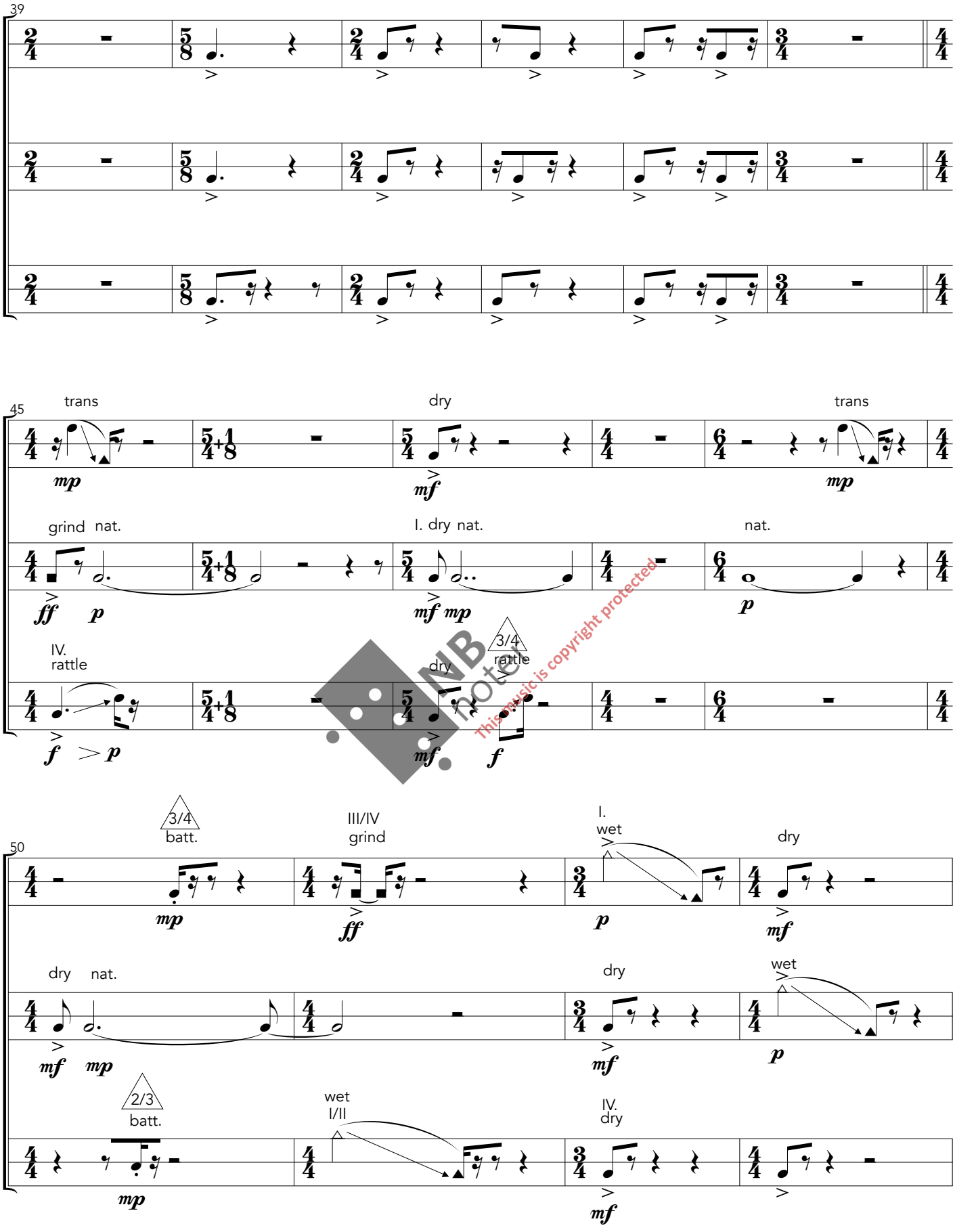

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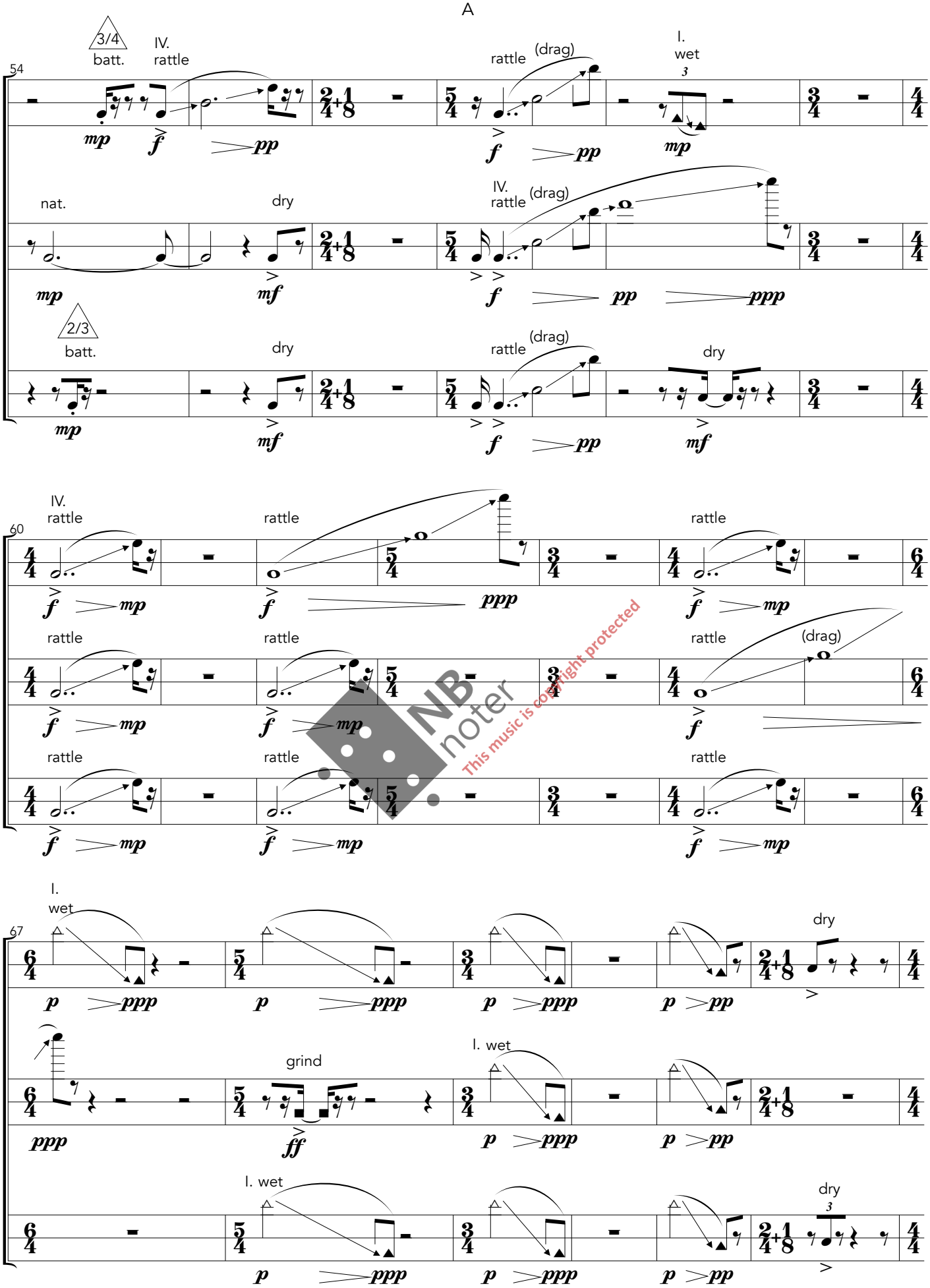

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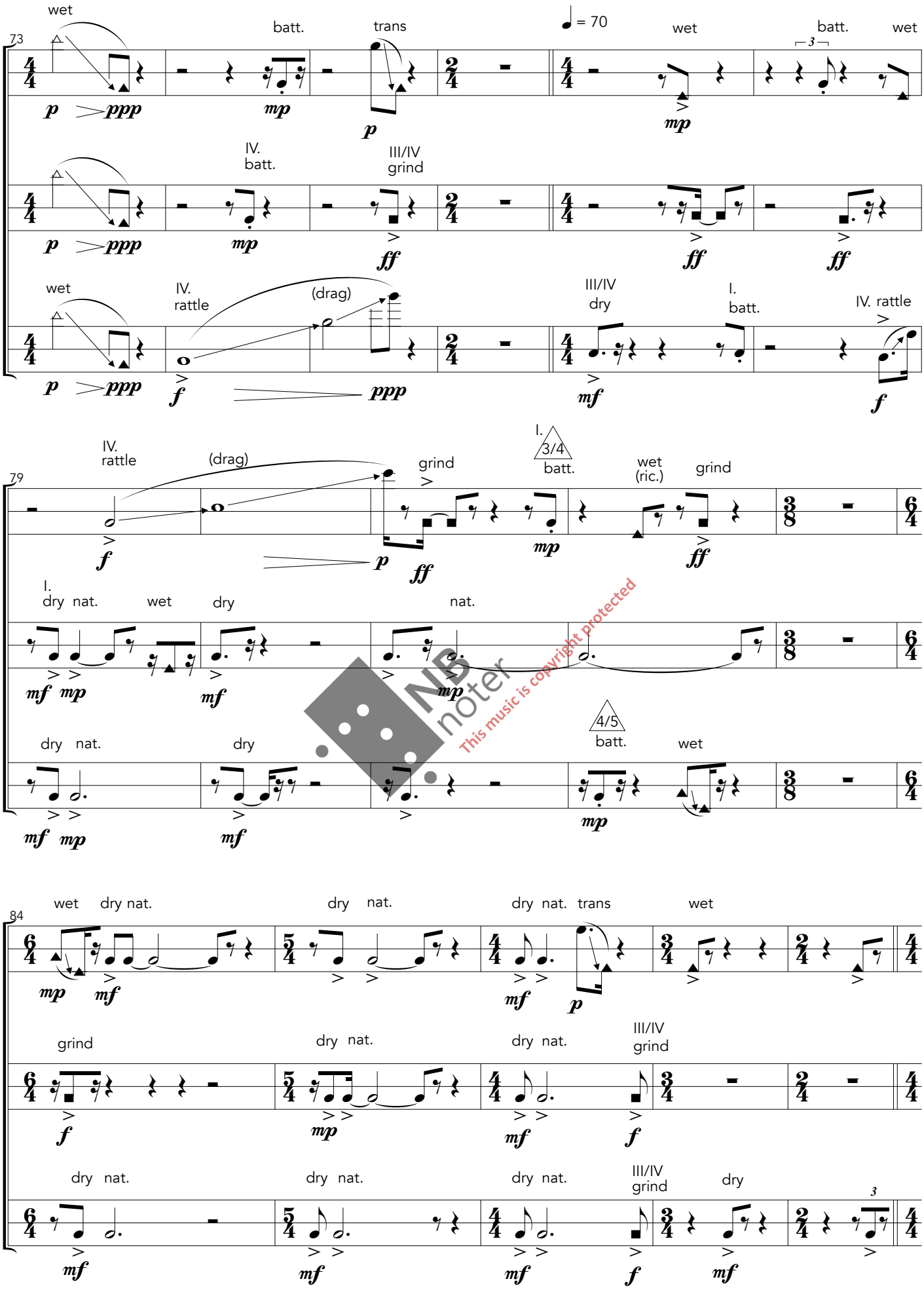

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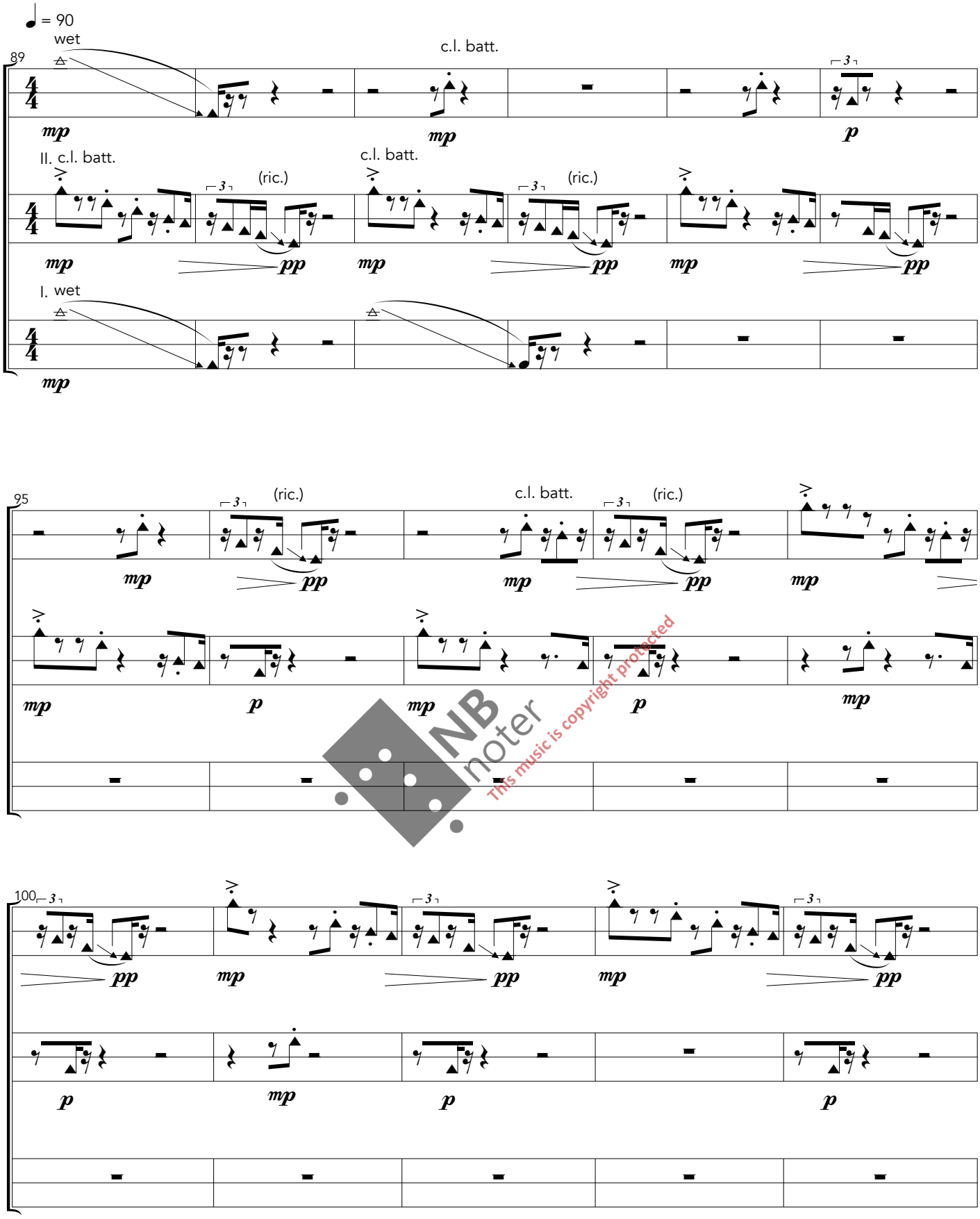

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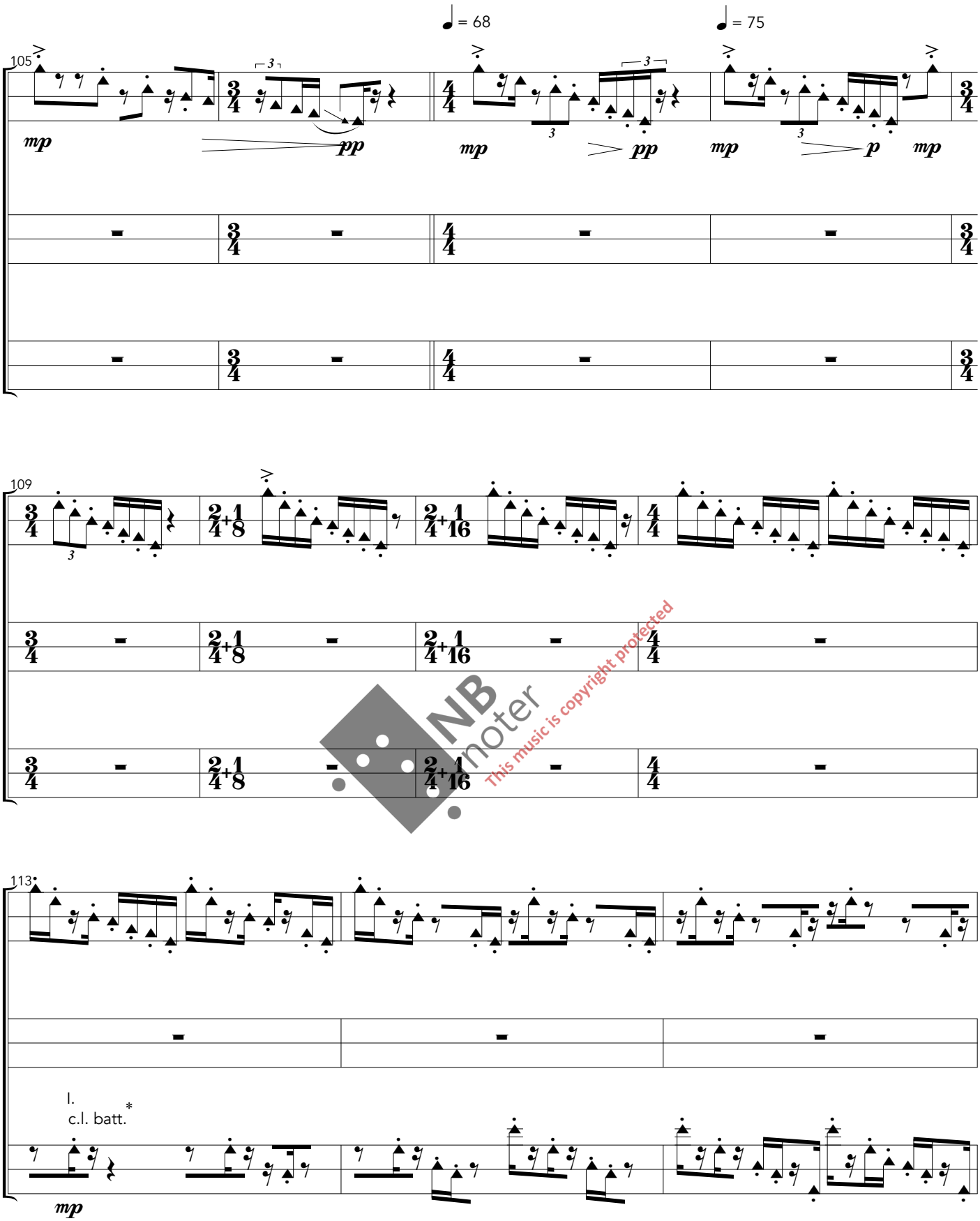

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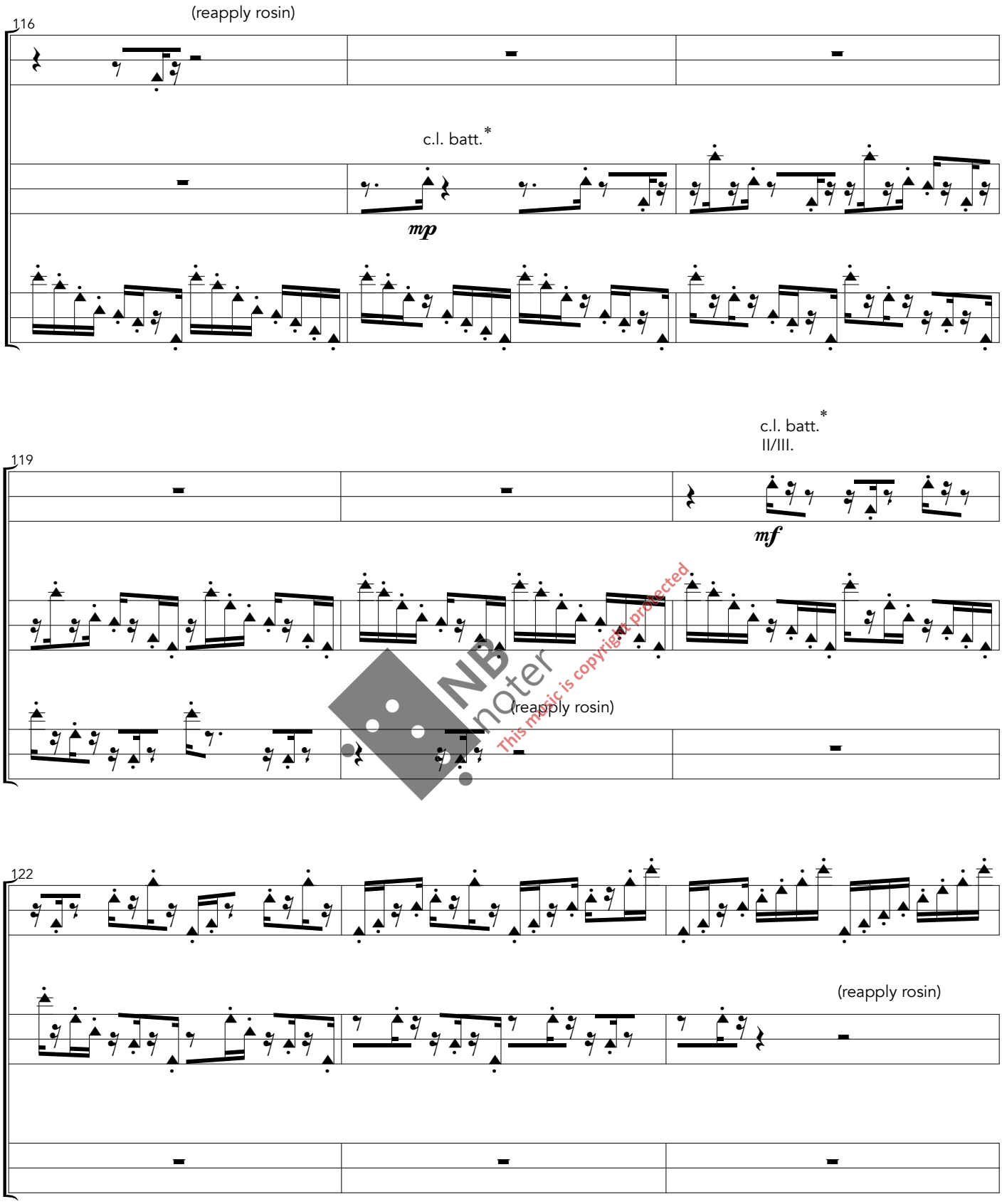
* What is crucial here is that there are 8 places the bow touches the string, and that they stay relatively stable. As long as that is the case, one can safely ignore the notated positions.



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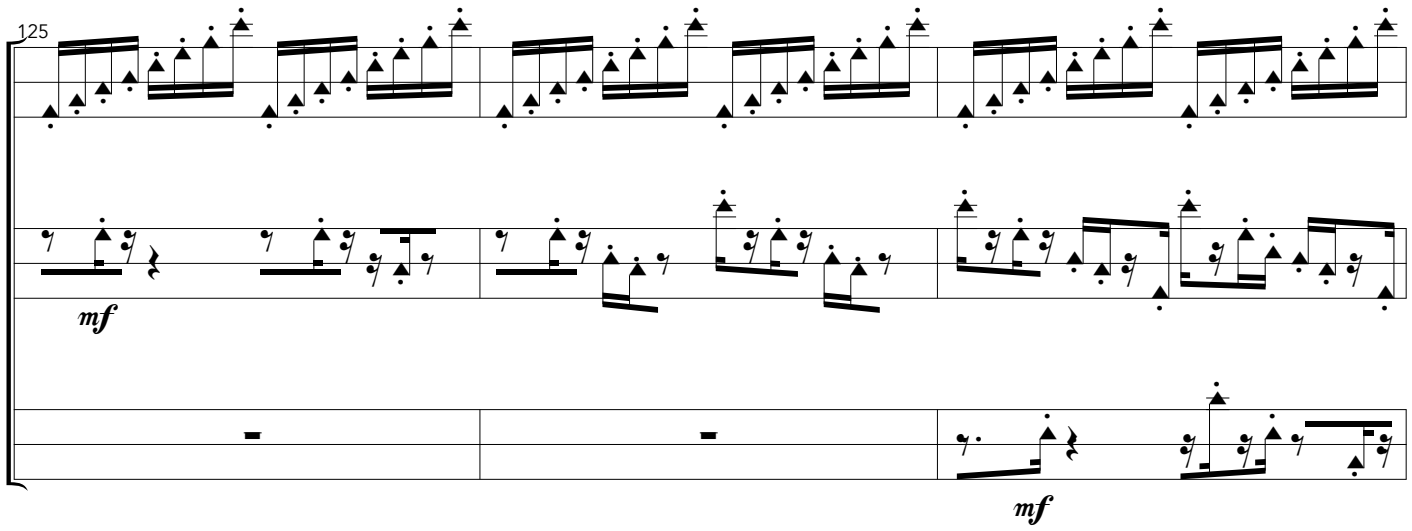

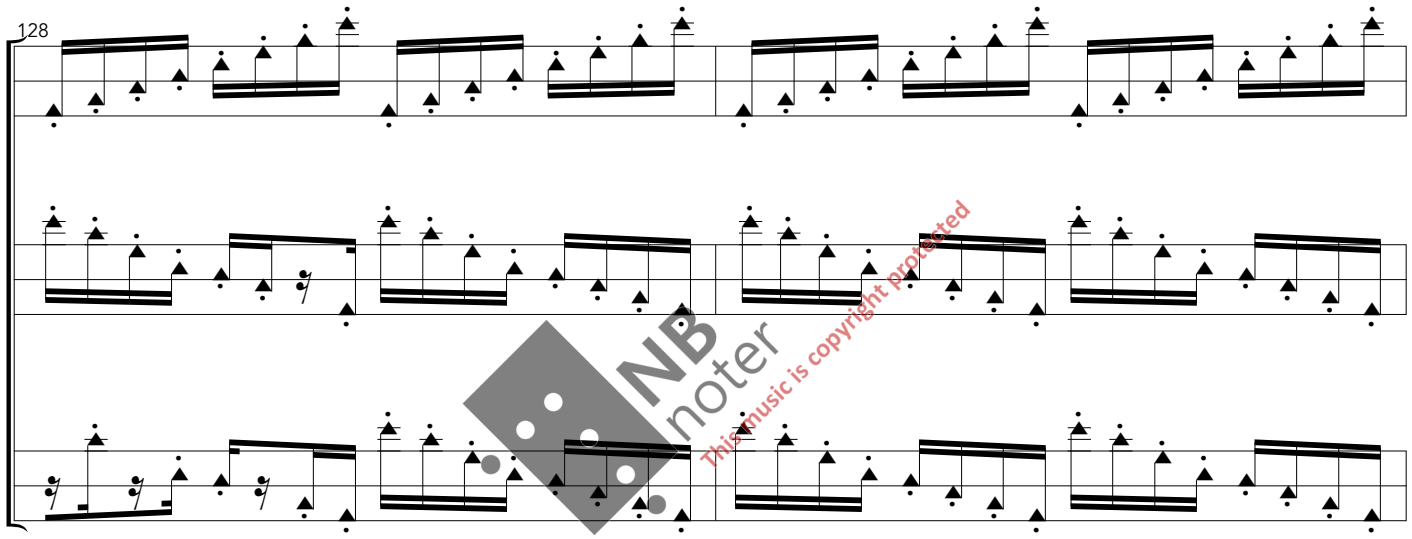

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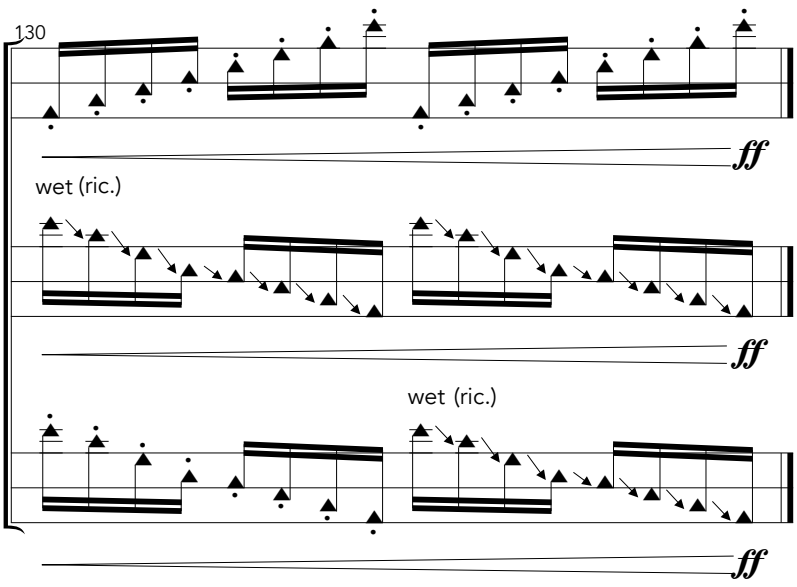
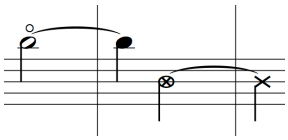


attacca

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.

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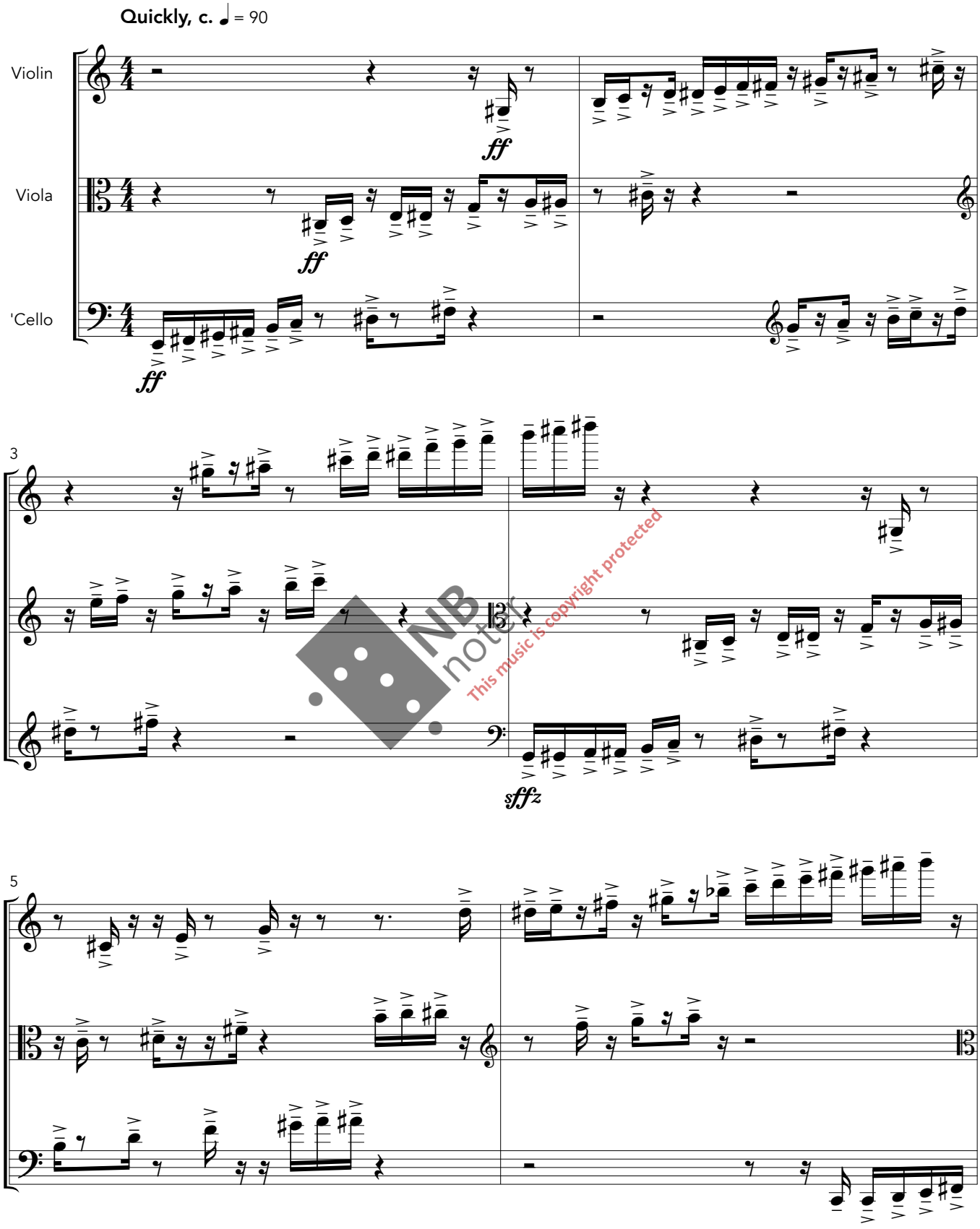
B

for Ensemble Chartreuse



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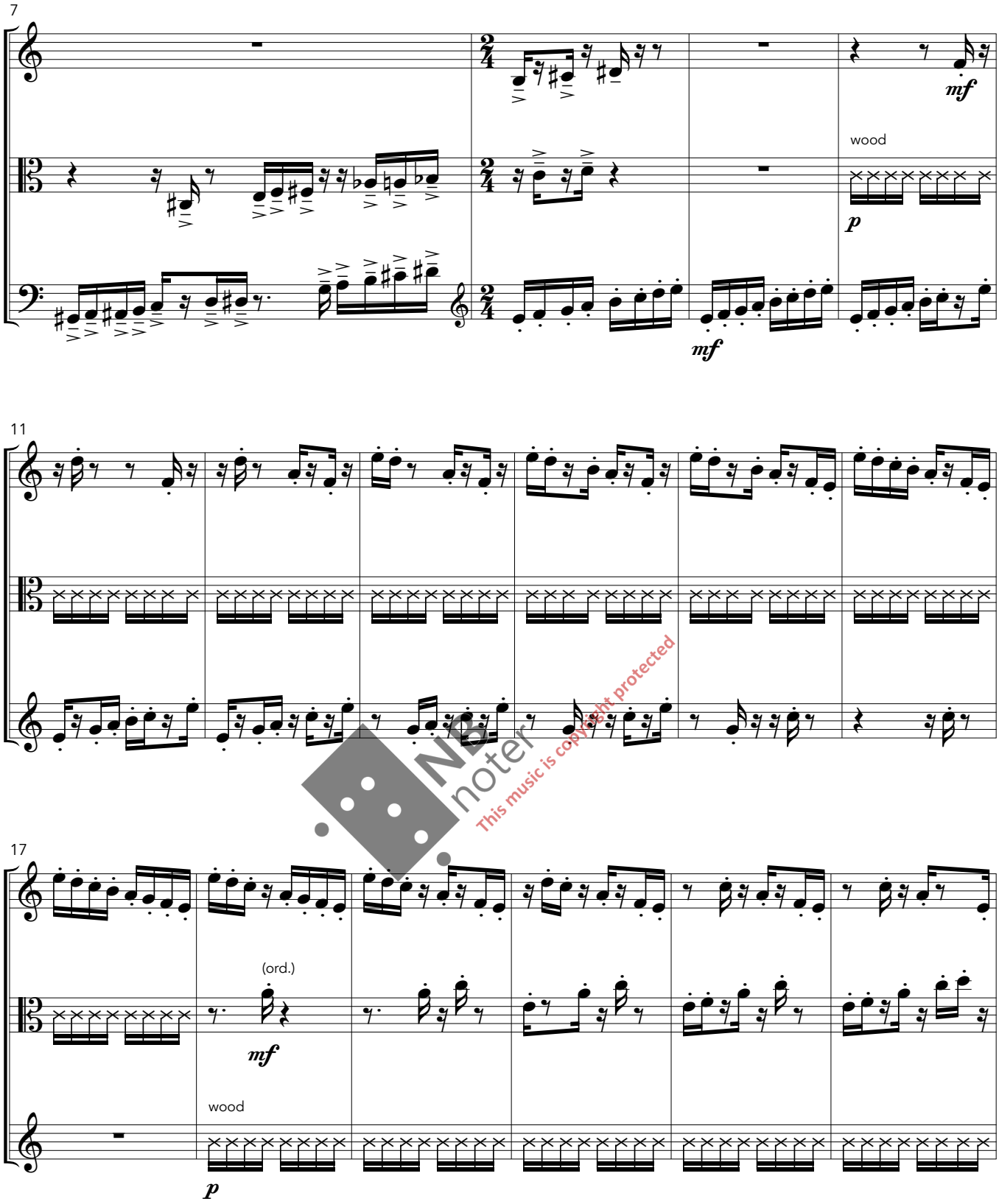

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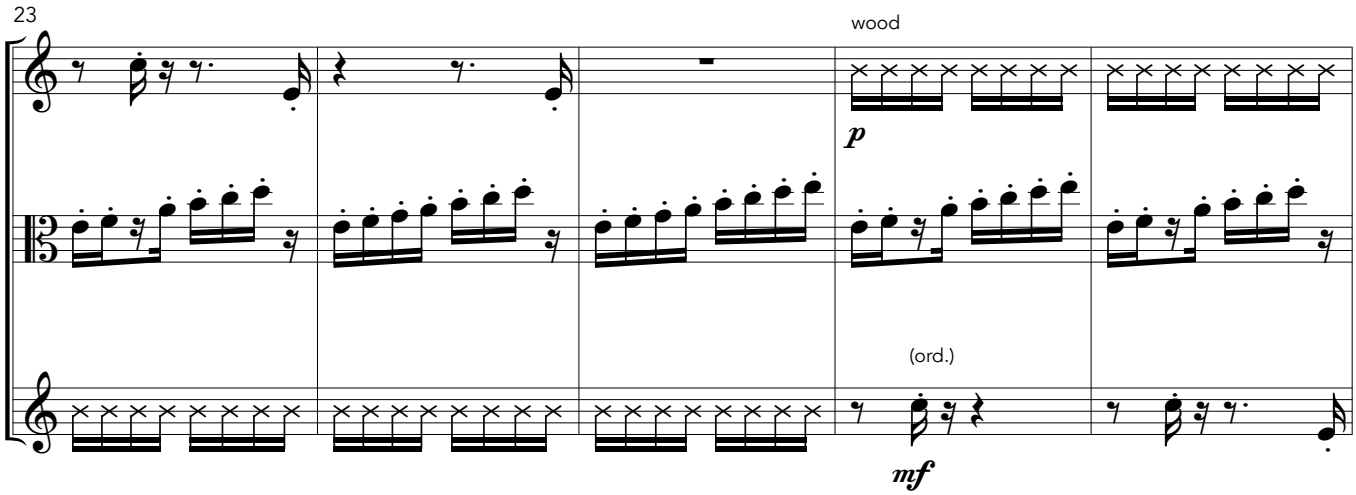

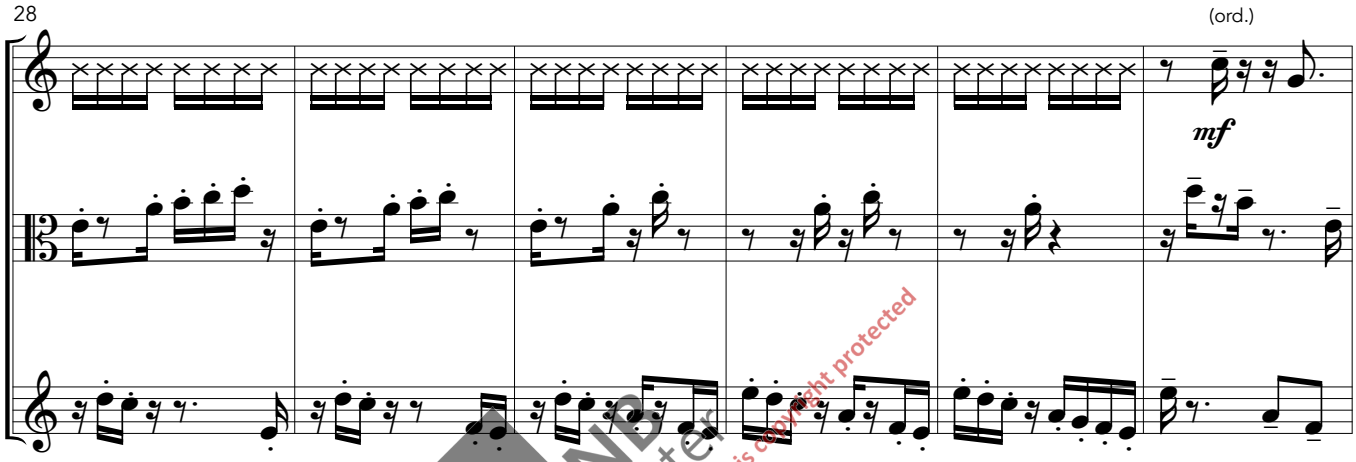

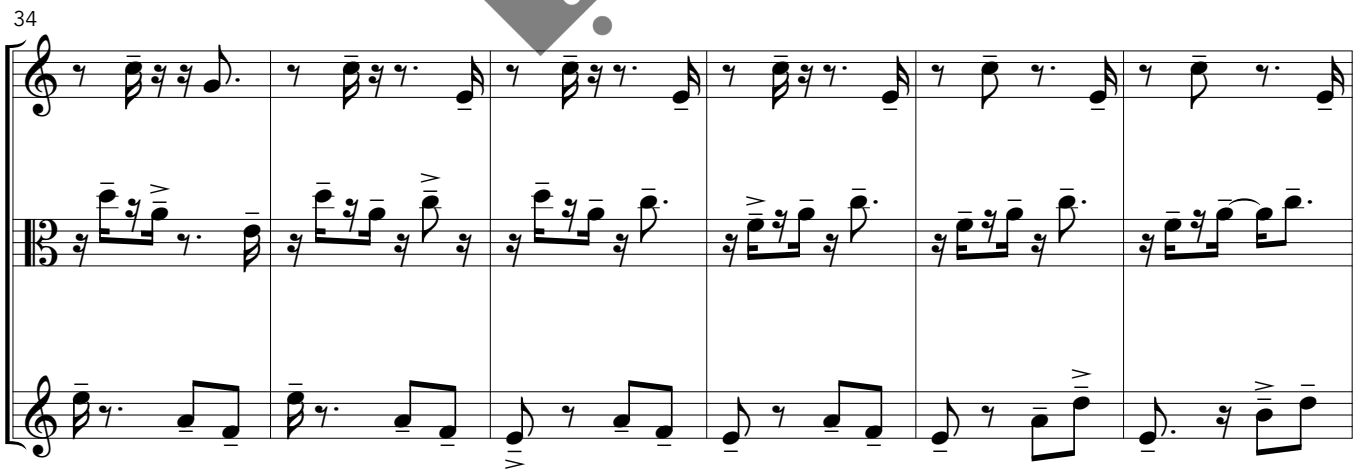

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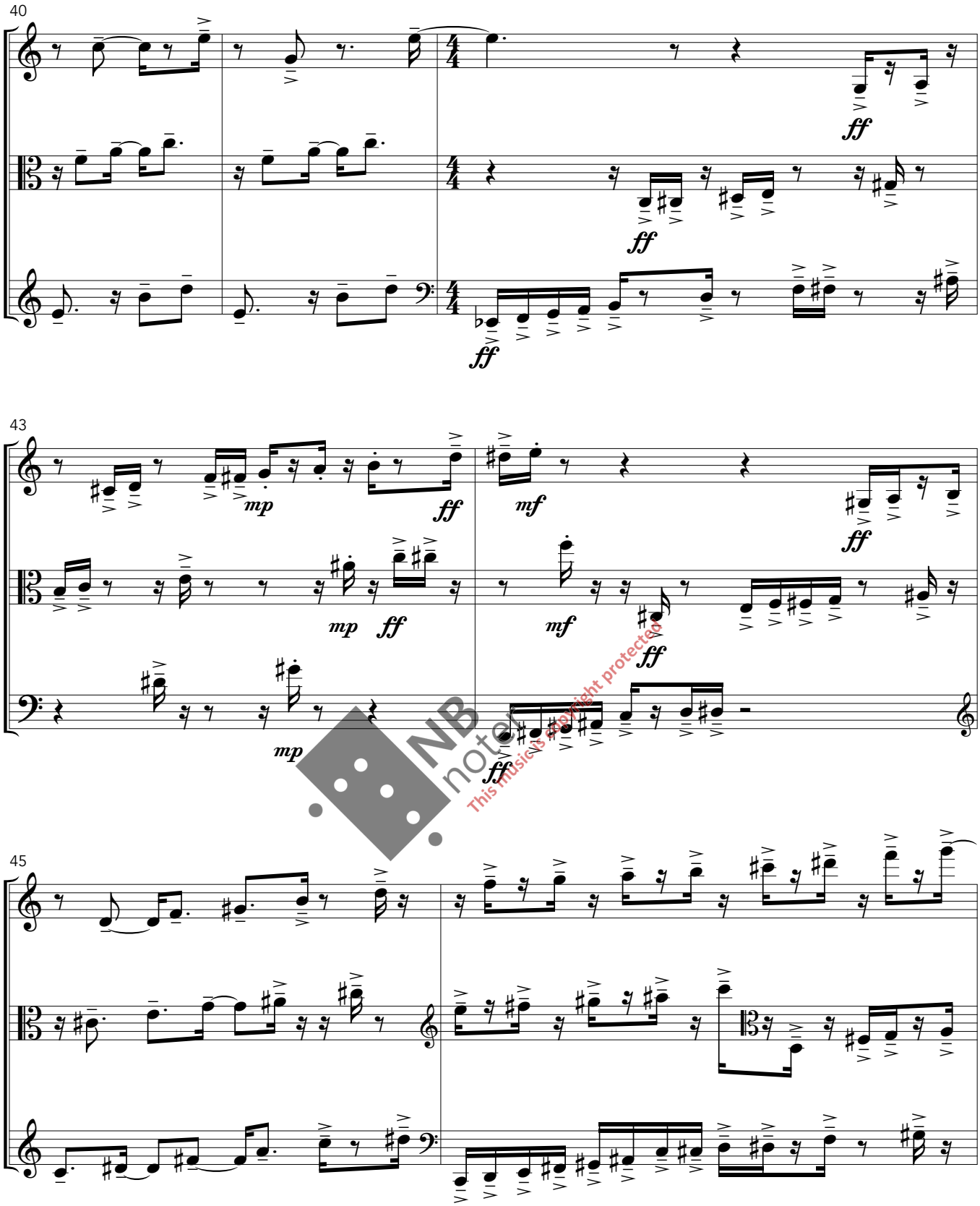

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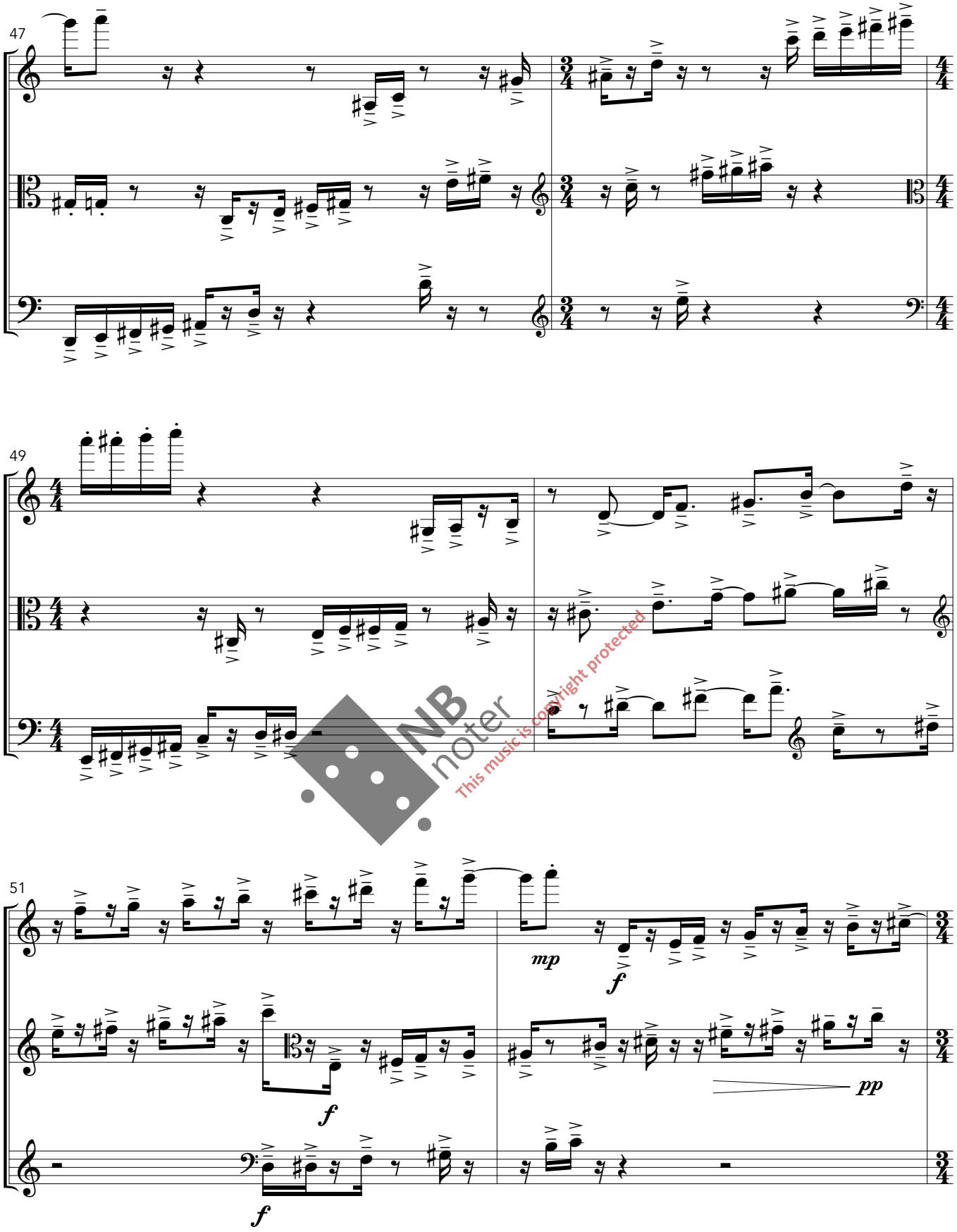

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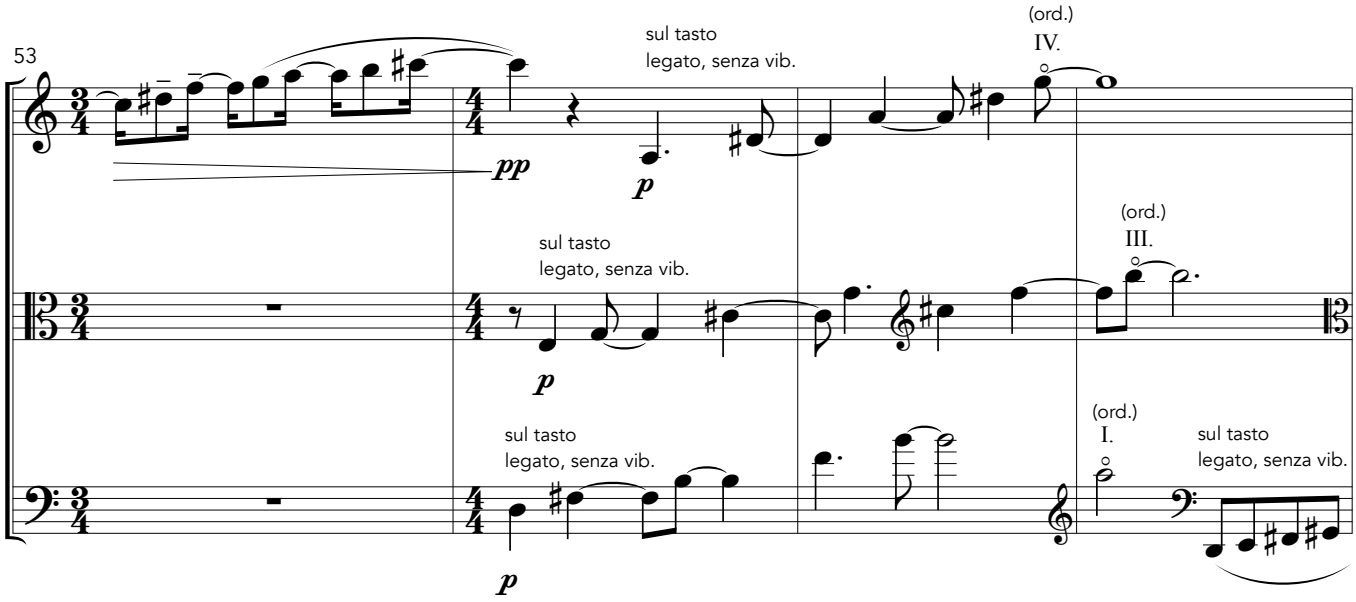

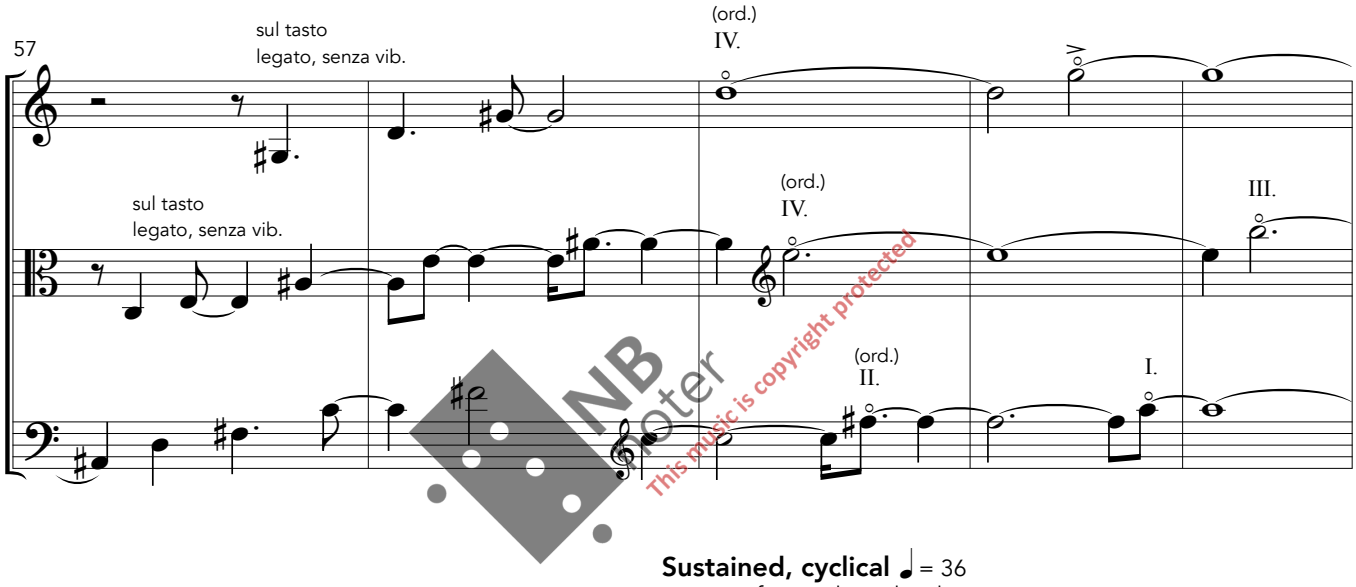

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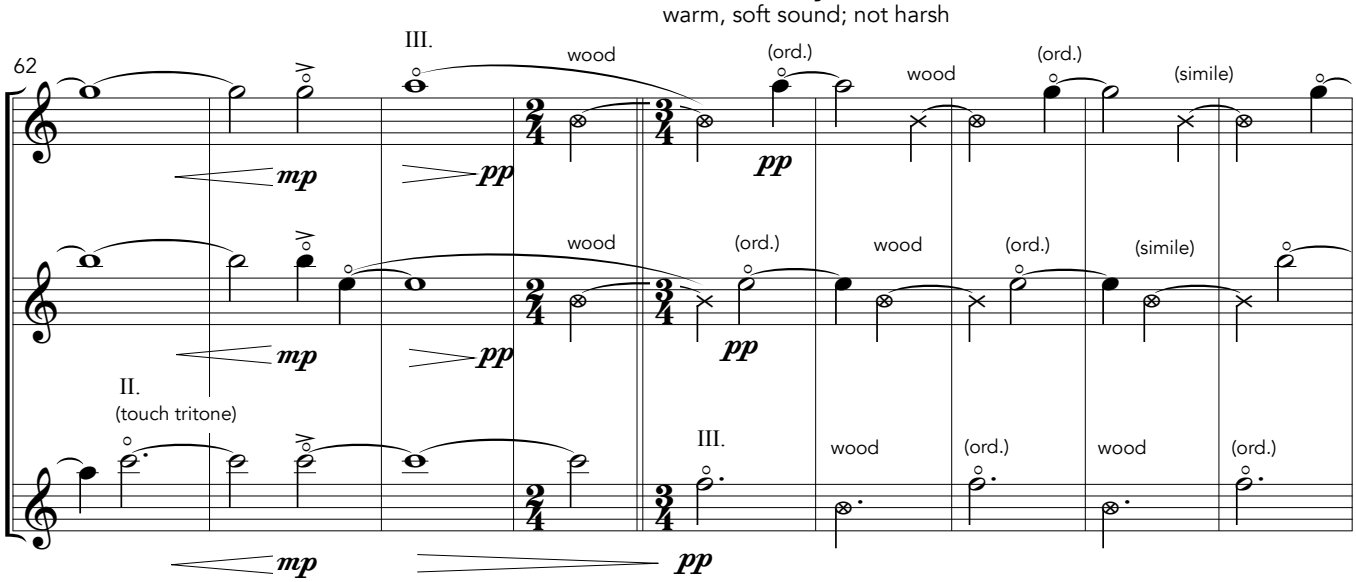
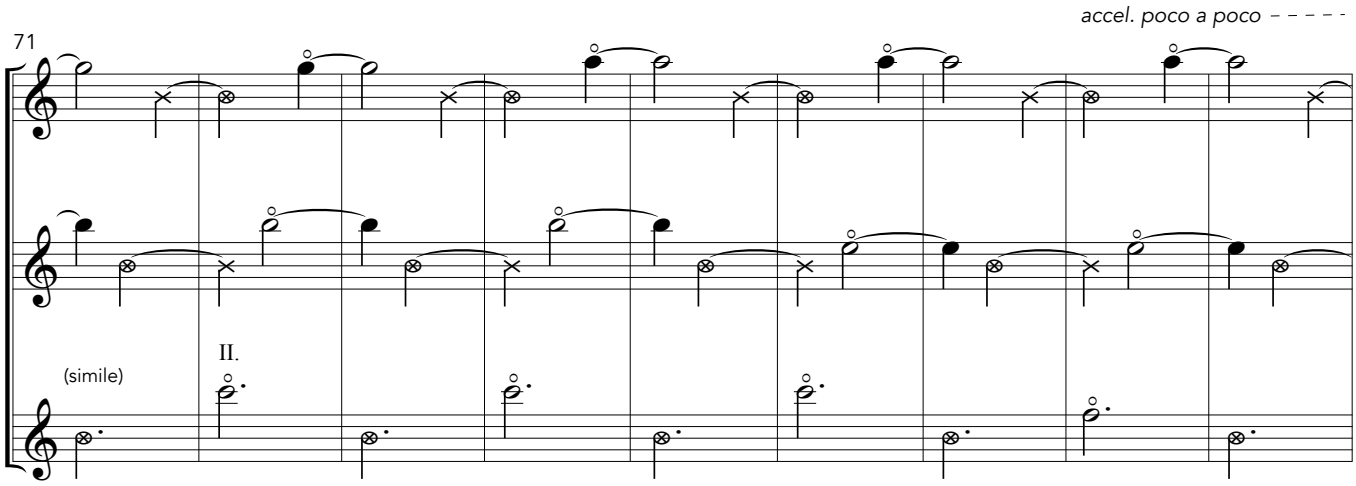
Sustained, cyclical ♩ = 36
warm, soft sound; not harsh





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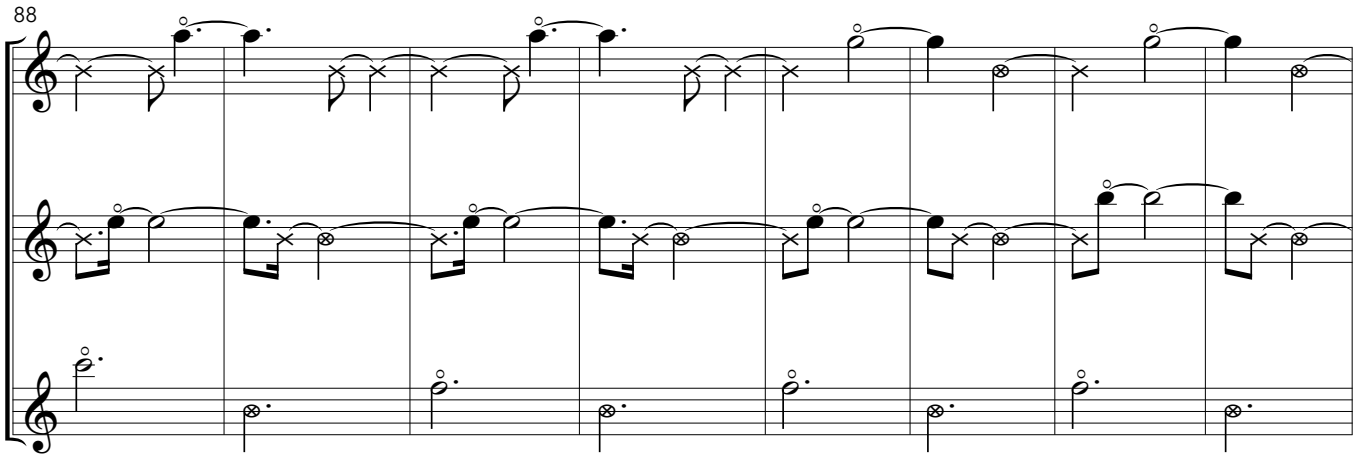

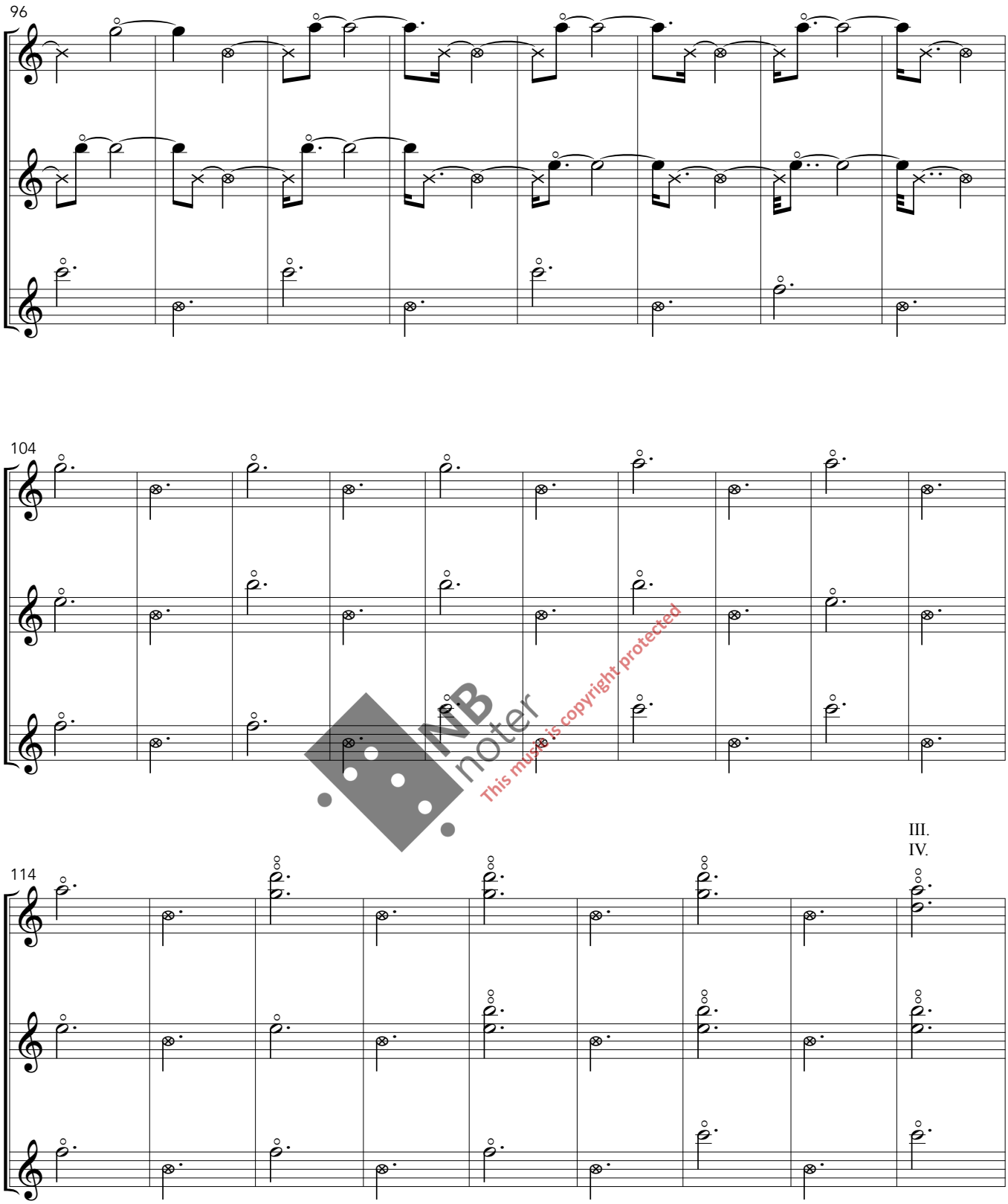

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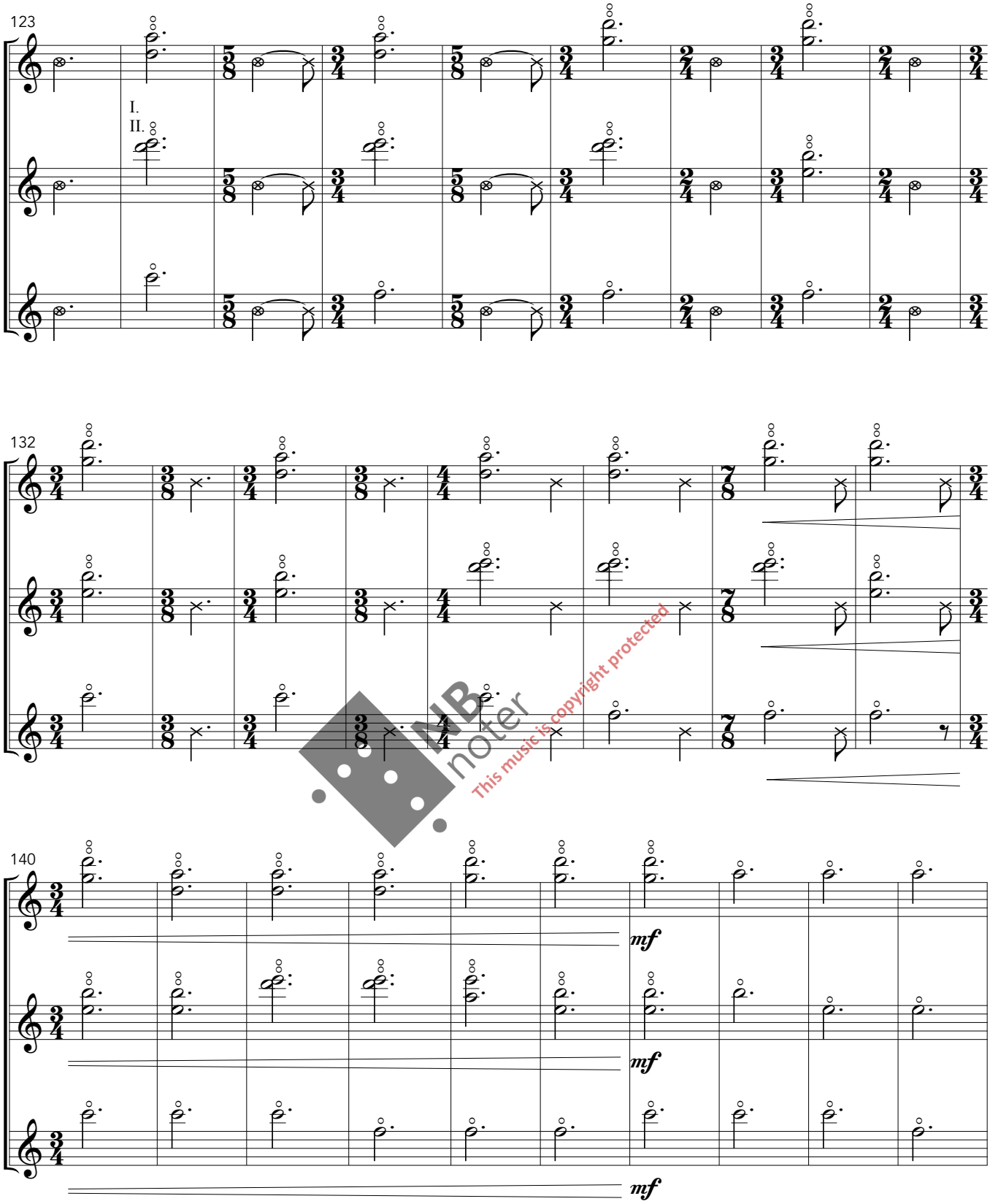

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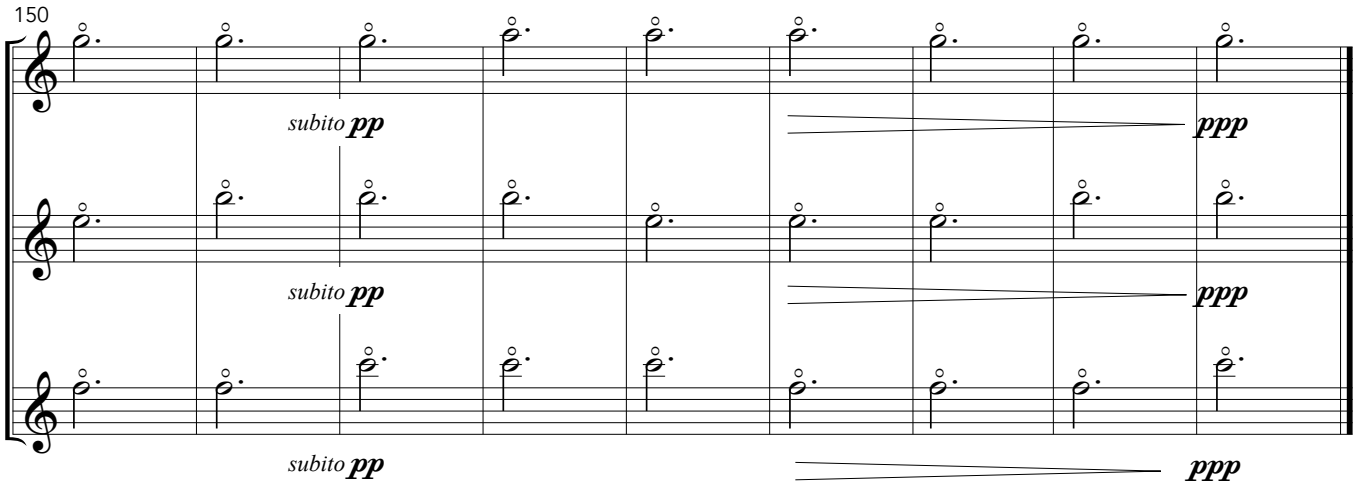

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