Tyler Futrell

Schism)) Pier

chamber string orchestra

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2020

For Geir Inge Lotsberg

Durata ca. 12':

I. West, Father, Future (Passing Fire) - ca. 3'30"

II. East, Mother, Past (Worshipping Ashes) - ca. 8'30"

Instrumentation

5 Violin I

4 Violin II

3 Viola

3 Celli

1 Contrabass

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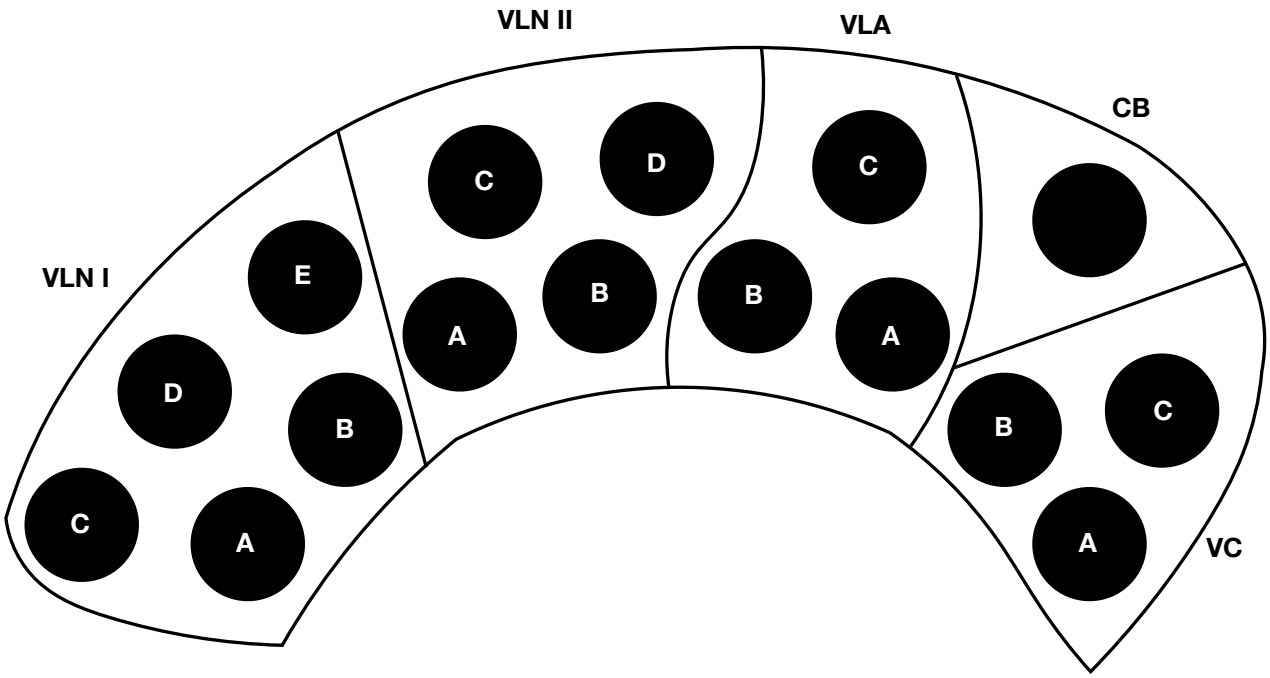
Seating:



Performance Notes

Microtones, in this case *sixth-tones* (not quarter-tones) are indicated by little arrow pointing up or down from an accidental. A sixth-tone is approx. the difference between a minor 7th natural harmonic and that found on the piano (33 "cents").

Glissandi start immediately. If the note should be held first, that is written in the score. Arrival notes should not be re-articulated unless otherwise indicated.

Natural Harmonics are indicated using diamond note heads for the finger placement, and regular note heads (with a circle above) for the sounding note. The string is also given.

(WB) Woodblock pizz: a very dry pizz. with little pitch, using an extremely high stopped note.

Plec. with plectrum: a quick strum on the two highest strings, stopped extremely high up (like a WB Pizz).

*** Only the Violas, Vln. I B & E, and Vln. II C, use plectrum.**

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Waves (similar to "the wave" in the audience at sports games) appear in both movements, sometimes with numbers telling each player which part of the sequence they are. They are notated as if the expectation were a precise, even distribution of points (like a machine-gun), however that is not the case: the idea is that the players will try to make the wave even, but fail, leading to varying, natural "clumping" along the line. The expectation of "failure", however, does not mean the effect need not be practiced, as some distance toward the "machine gun" sound is desirable, even if getting all the way there is neither desirable nor possible. The best way to achieve this is probably for each player to ignore the notated rhythm and simply be ready to play immediately after the person before them (for the faster waves) - however I leave that decision to the ensemble.

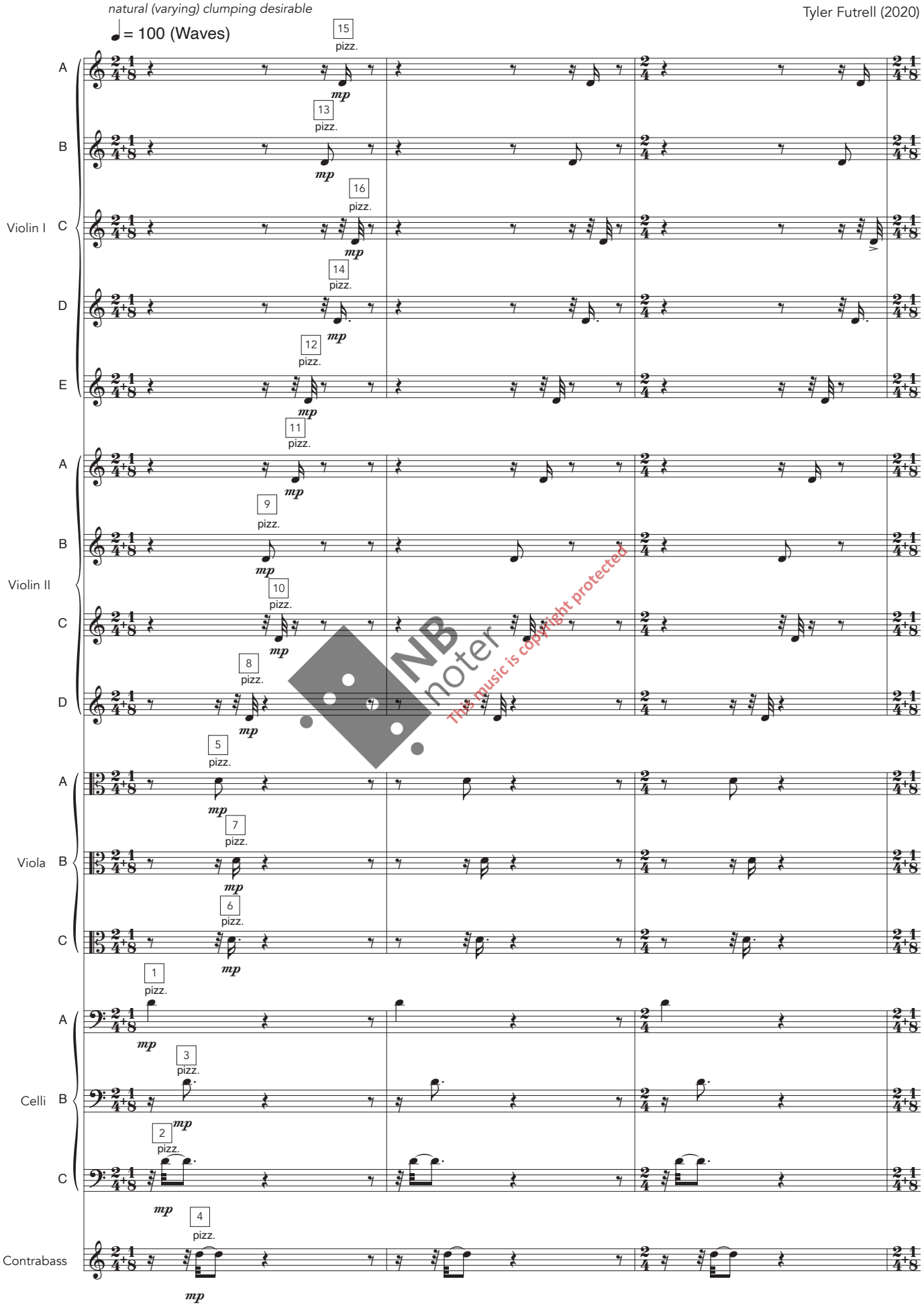
I.

West, Father, Future (Passing Fire)

Rhythmic precision not expected; some natural (varying) clumping desirable

Tyler Futrell (2020)

♩ = 100 (Waves)



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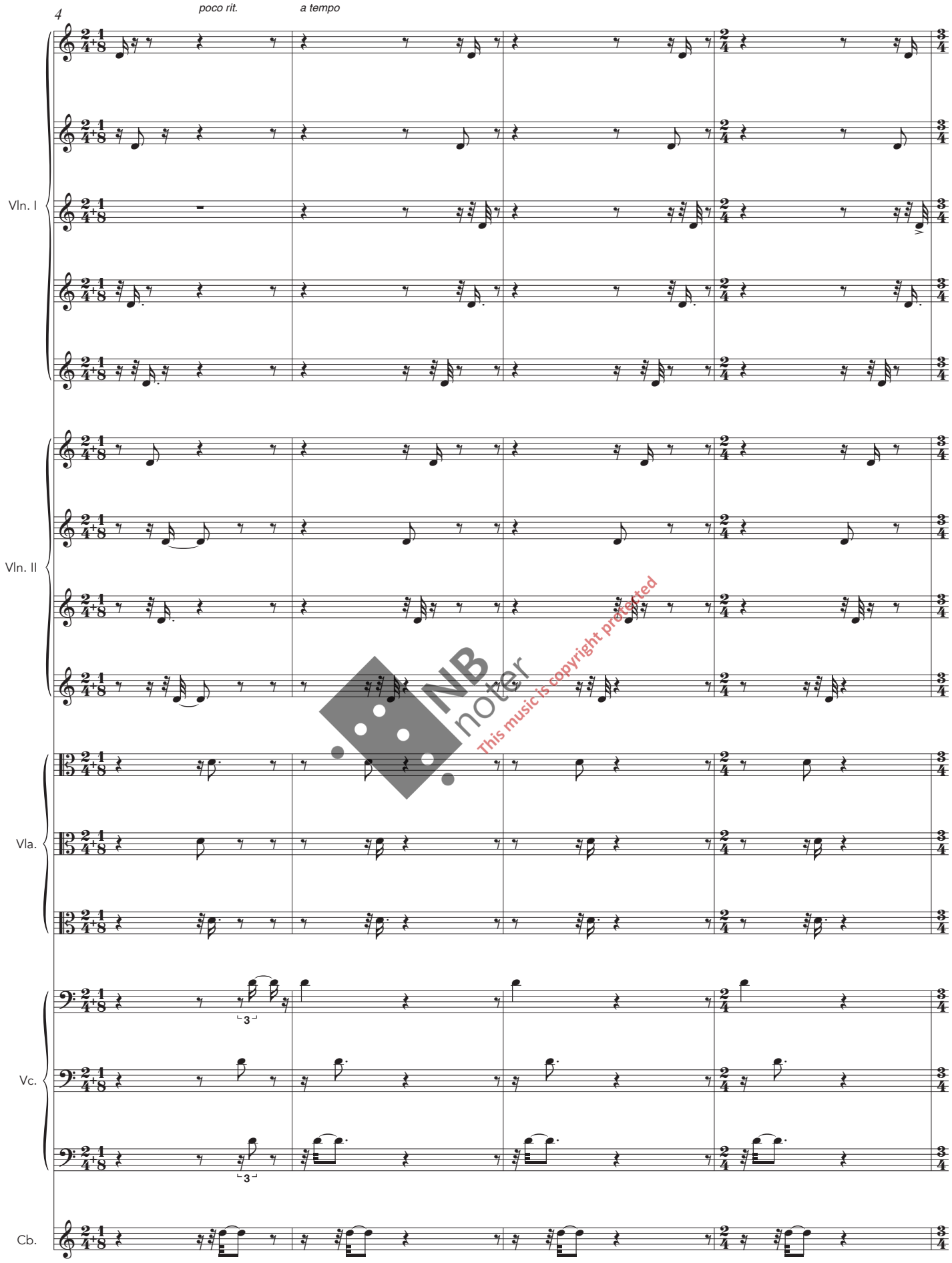

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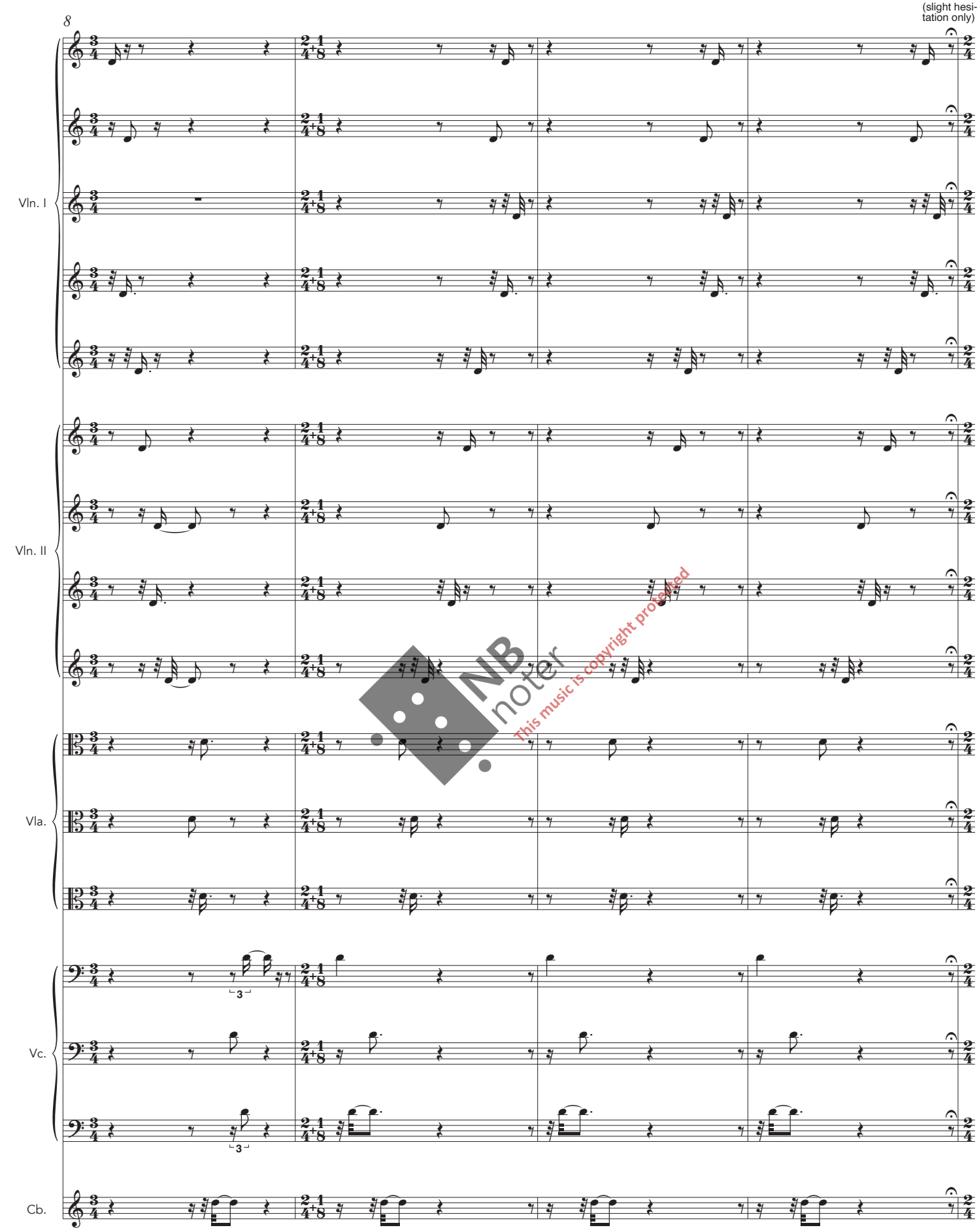
8
(slight hesi-
tation only)
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
3
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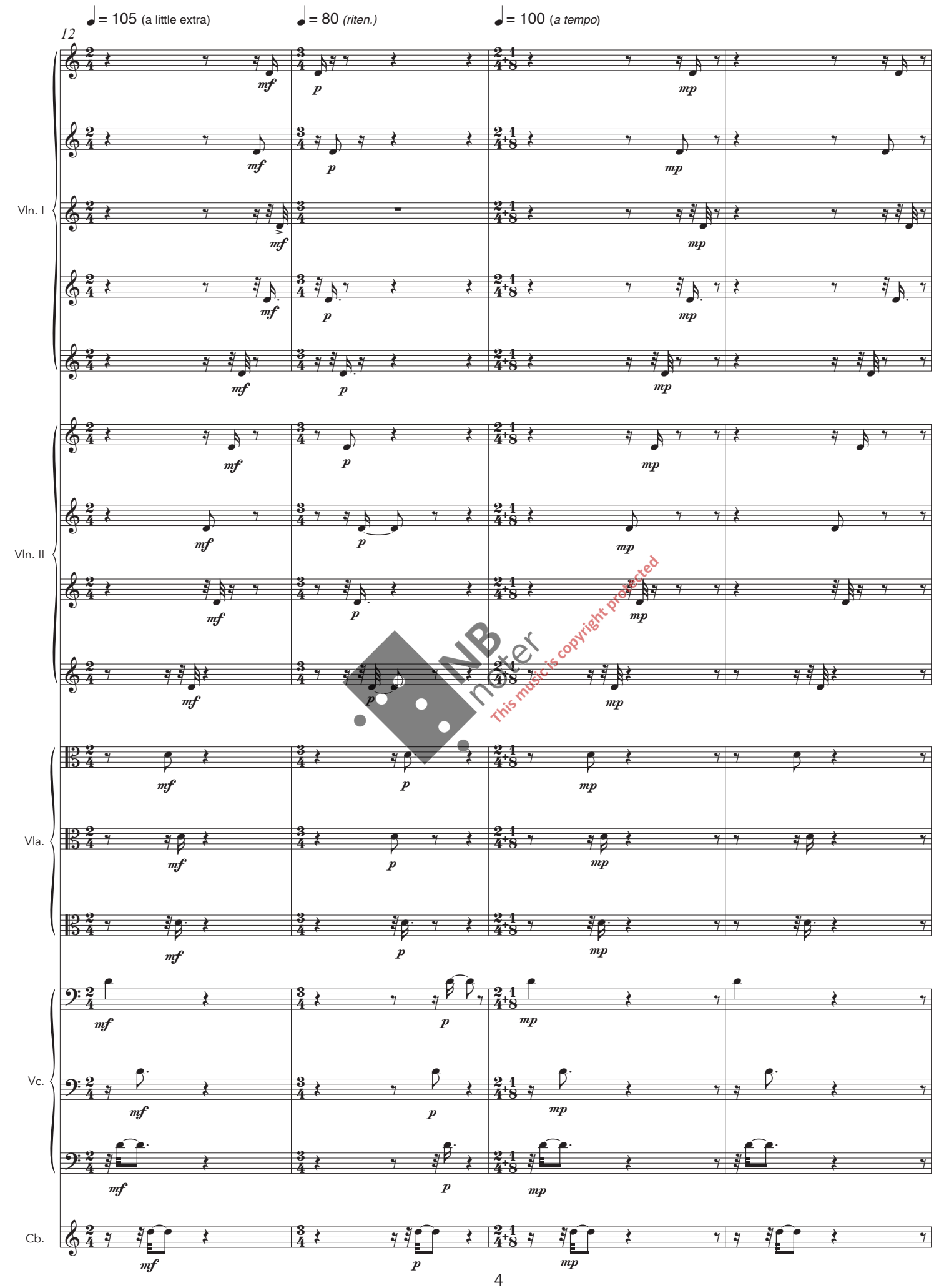

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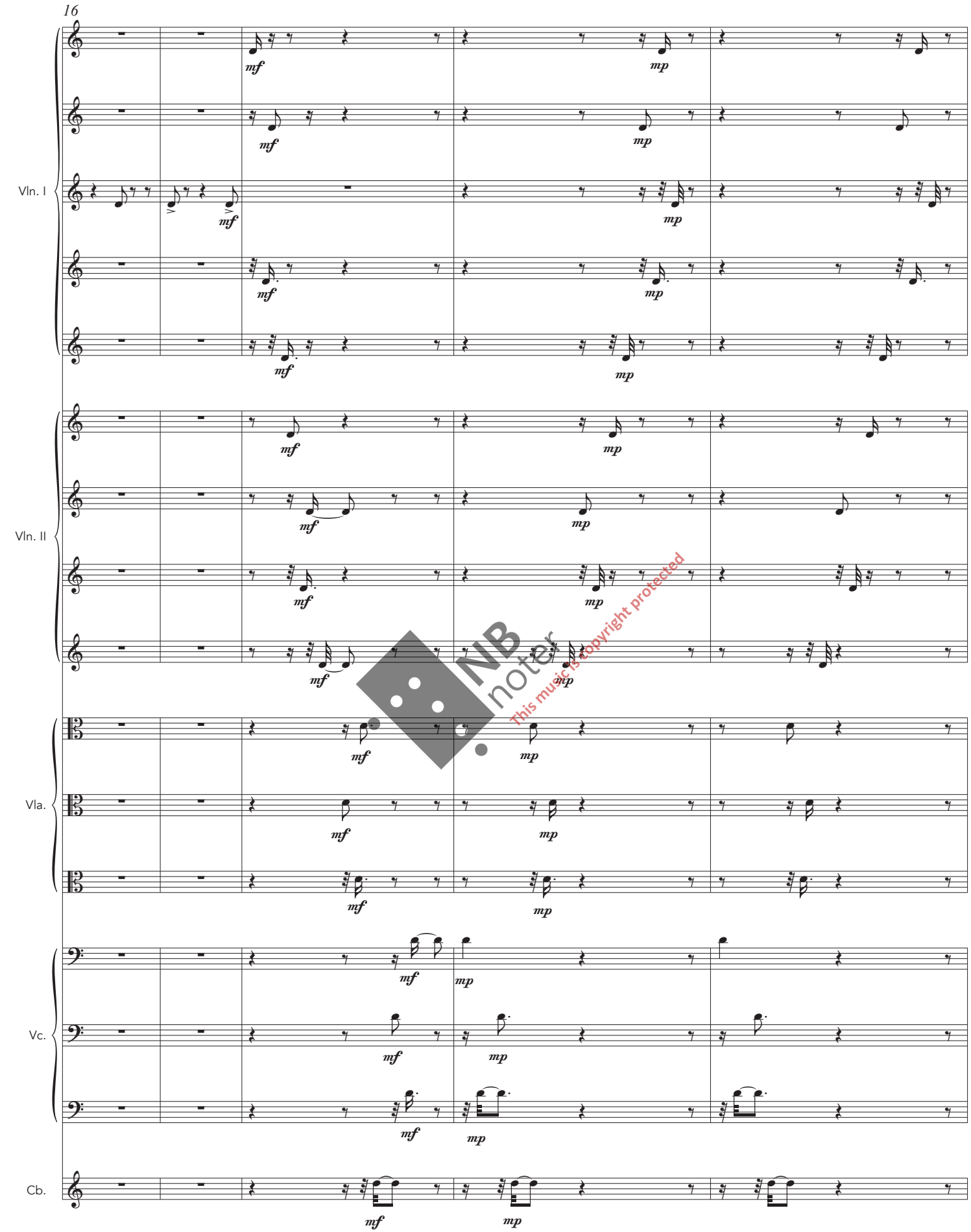

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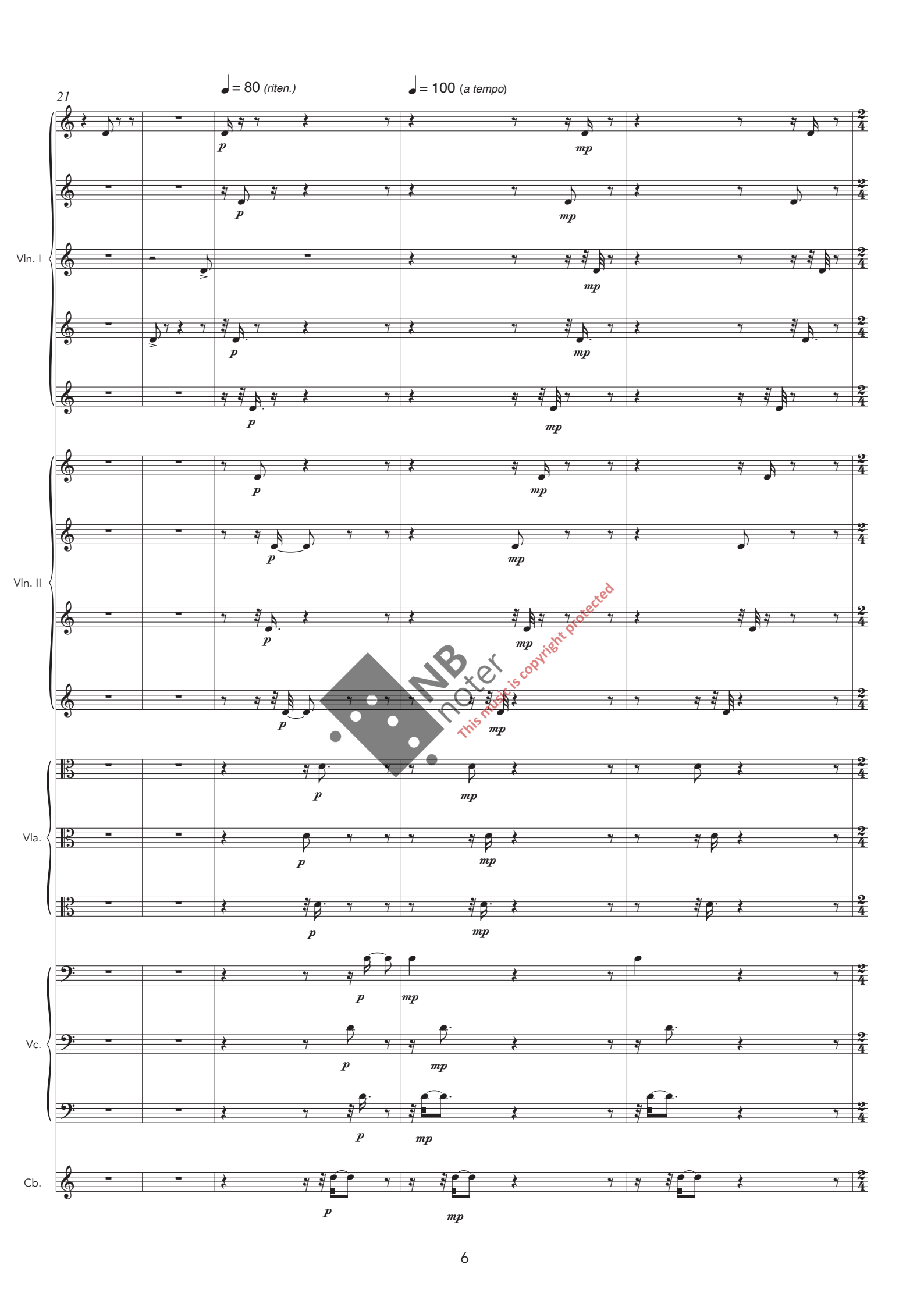
21
♩ = 80 (riten.)
♩ = 100 (a tempo)
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
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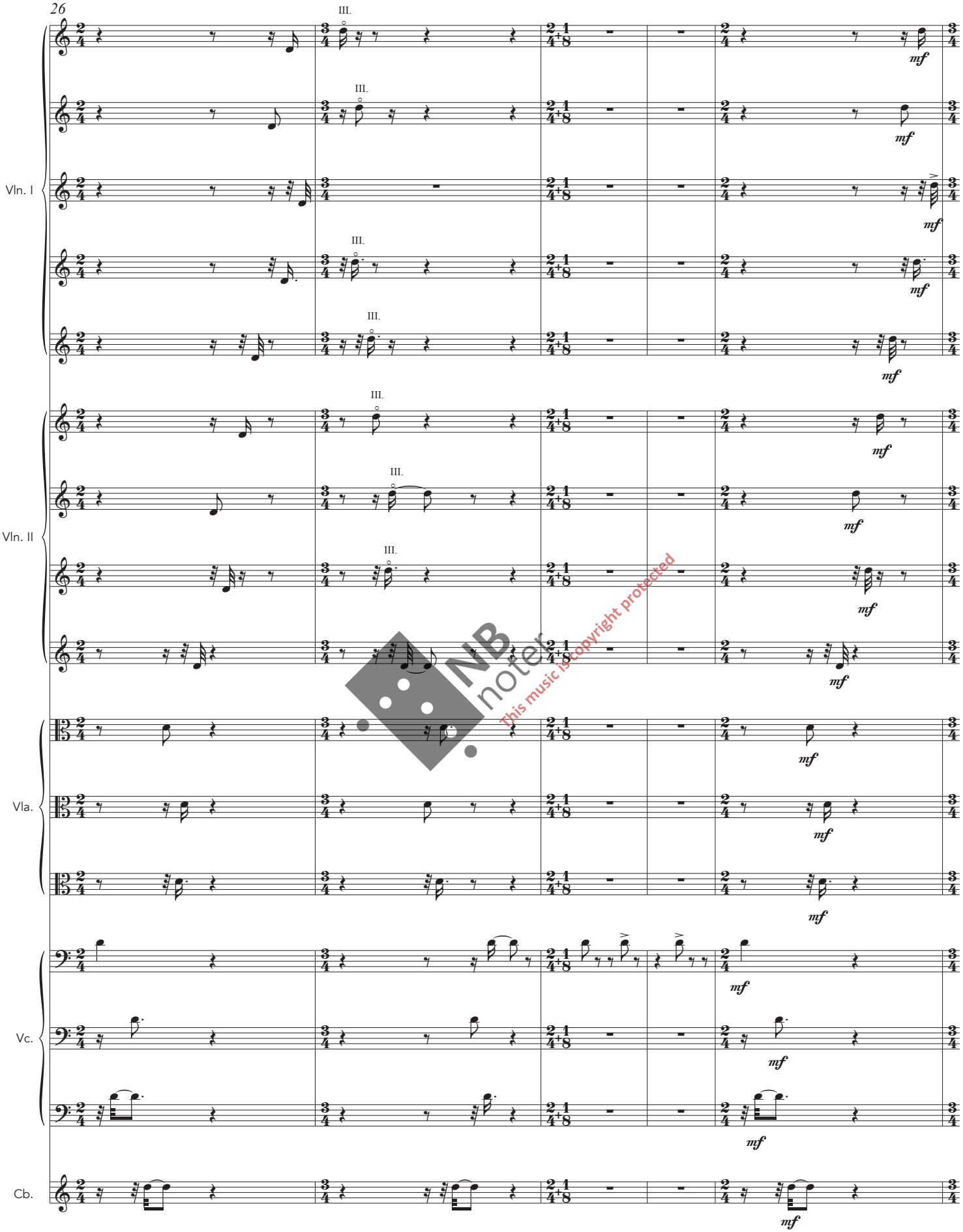

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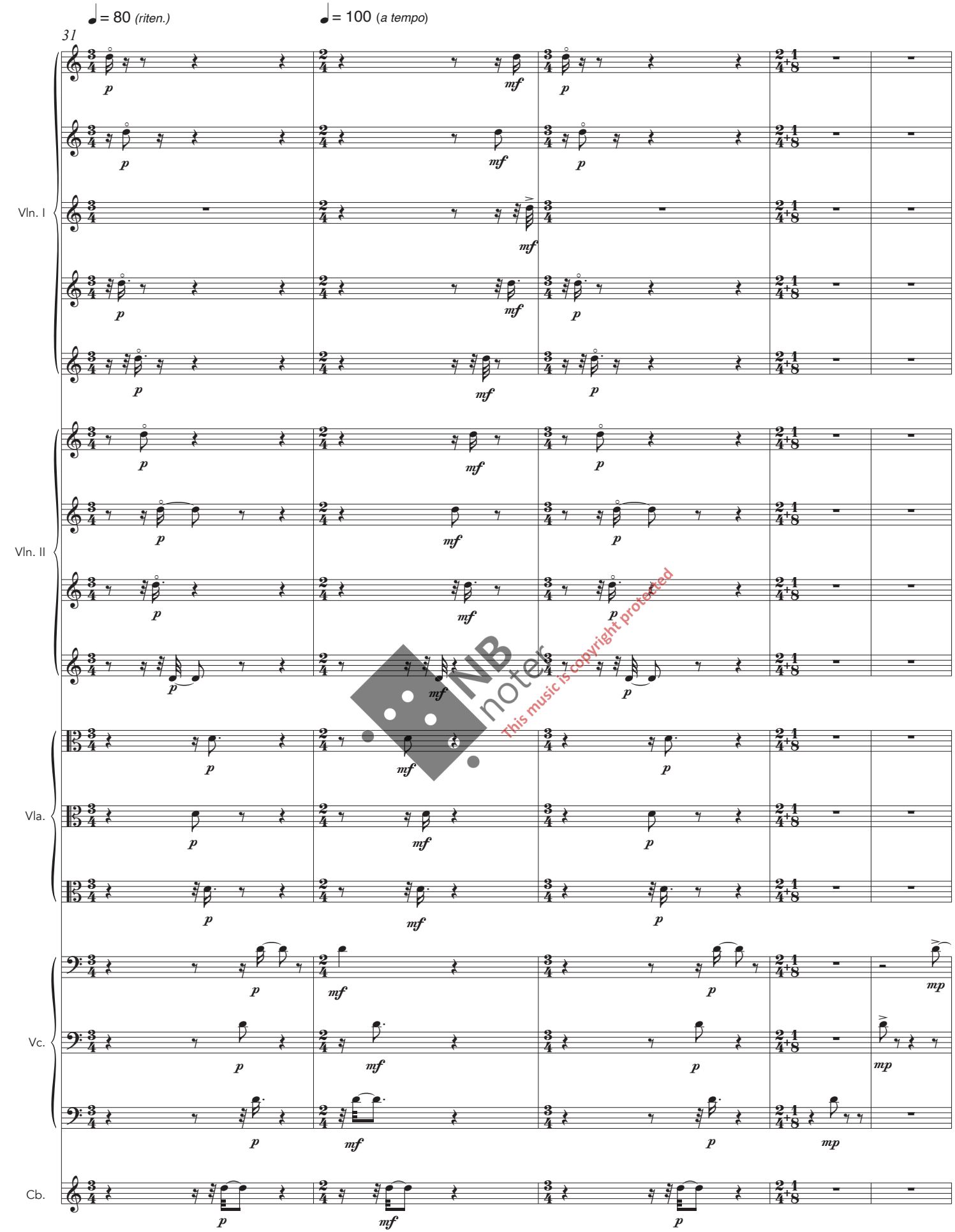

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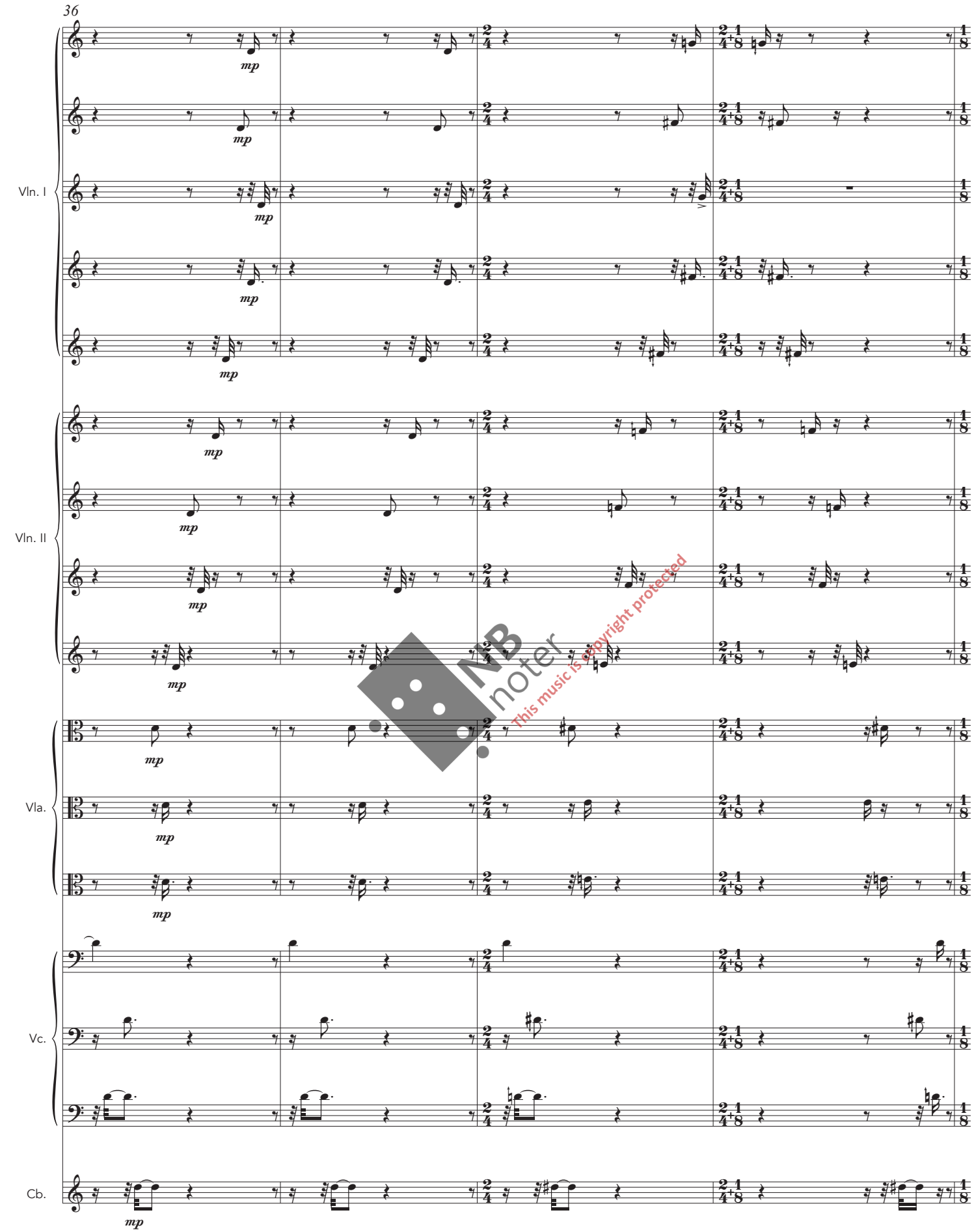
36
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
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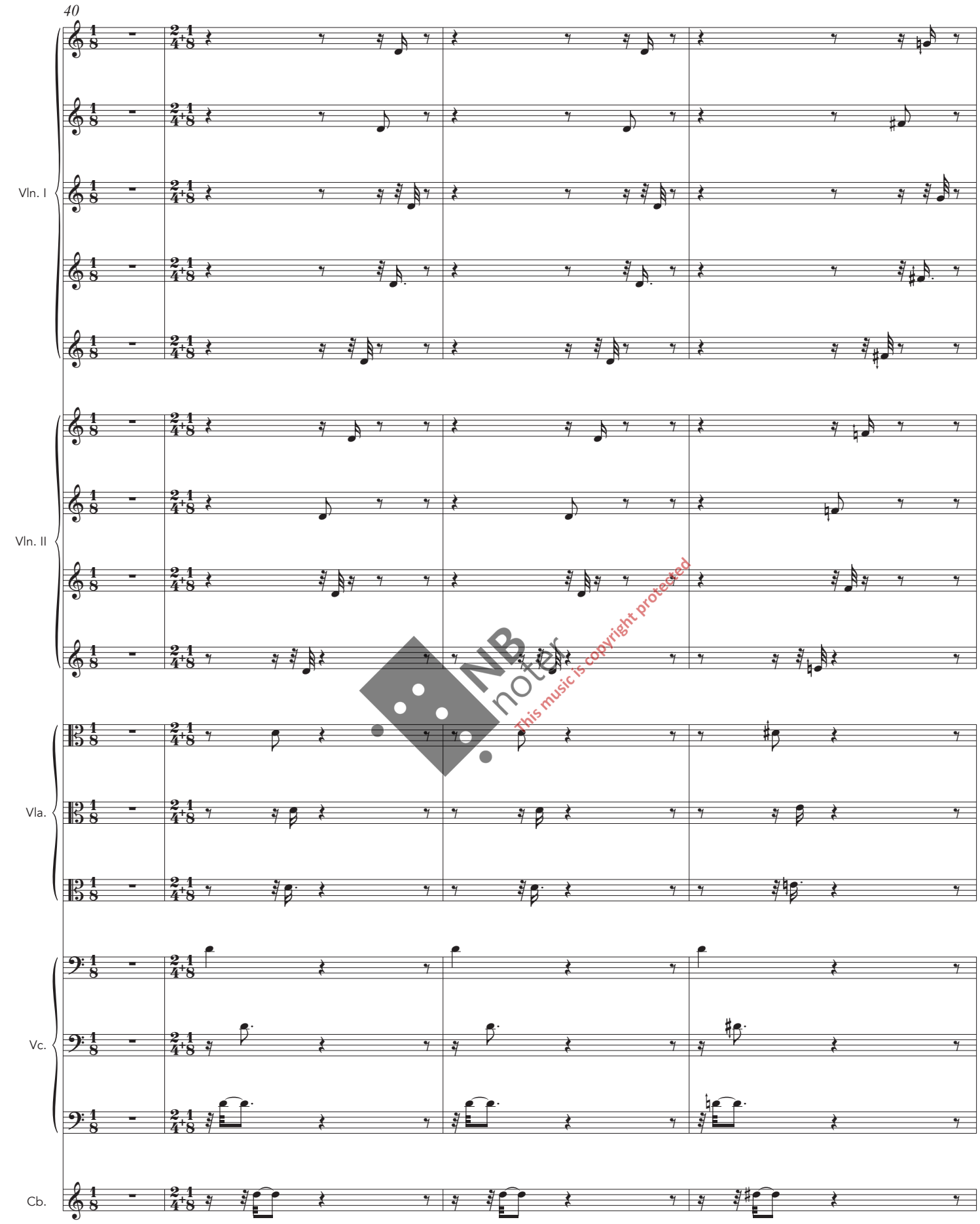

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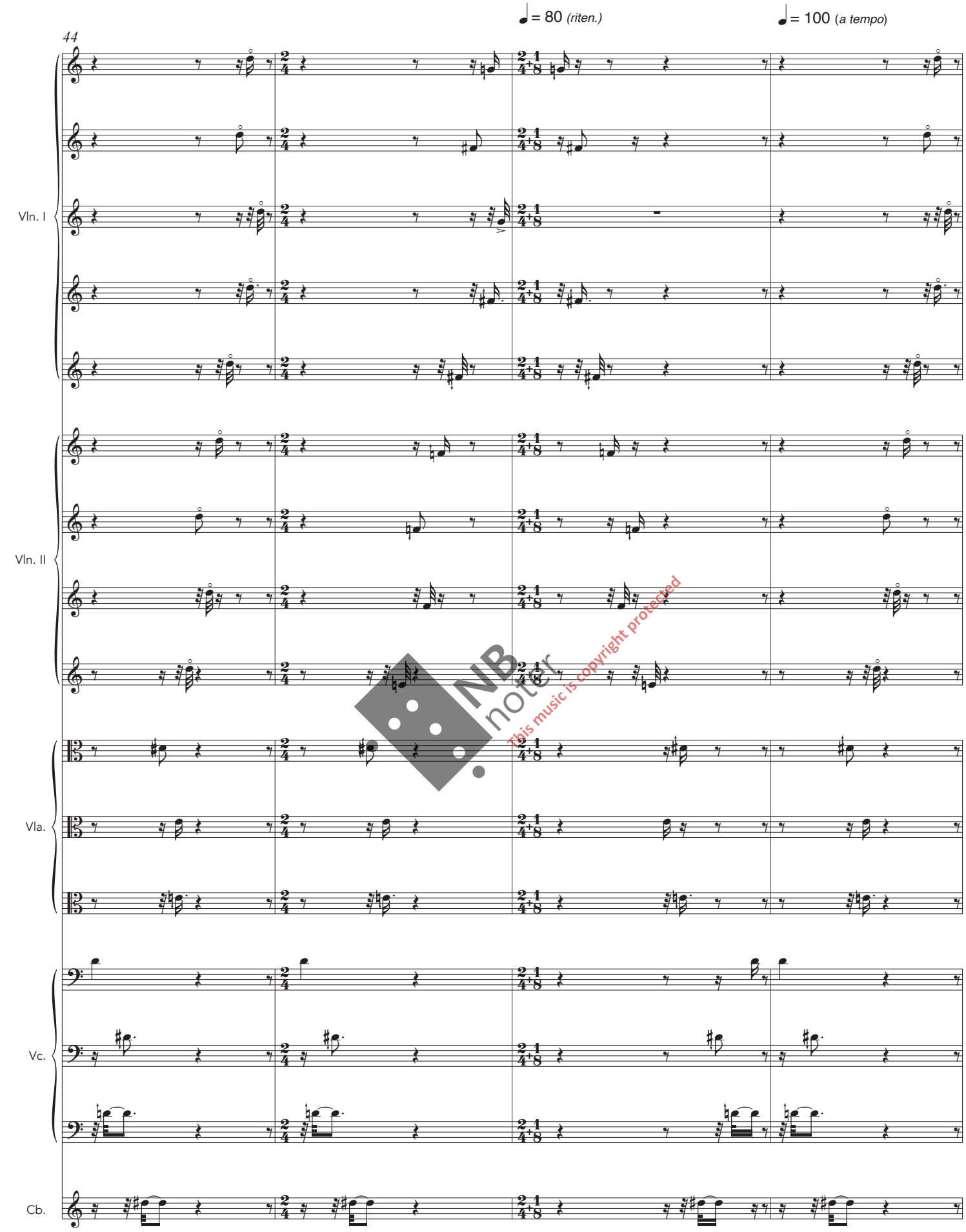

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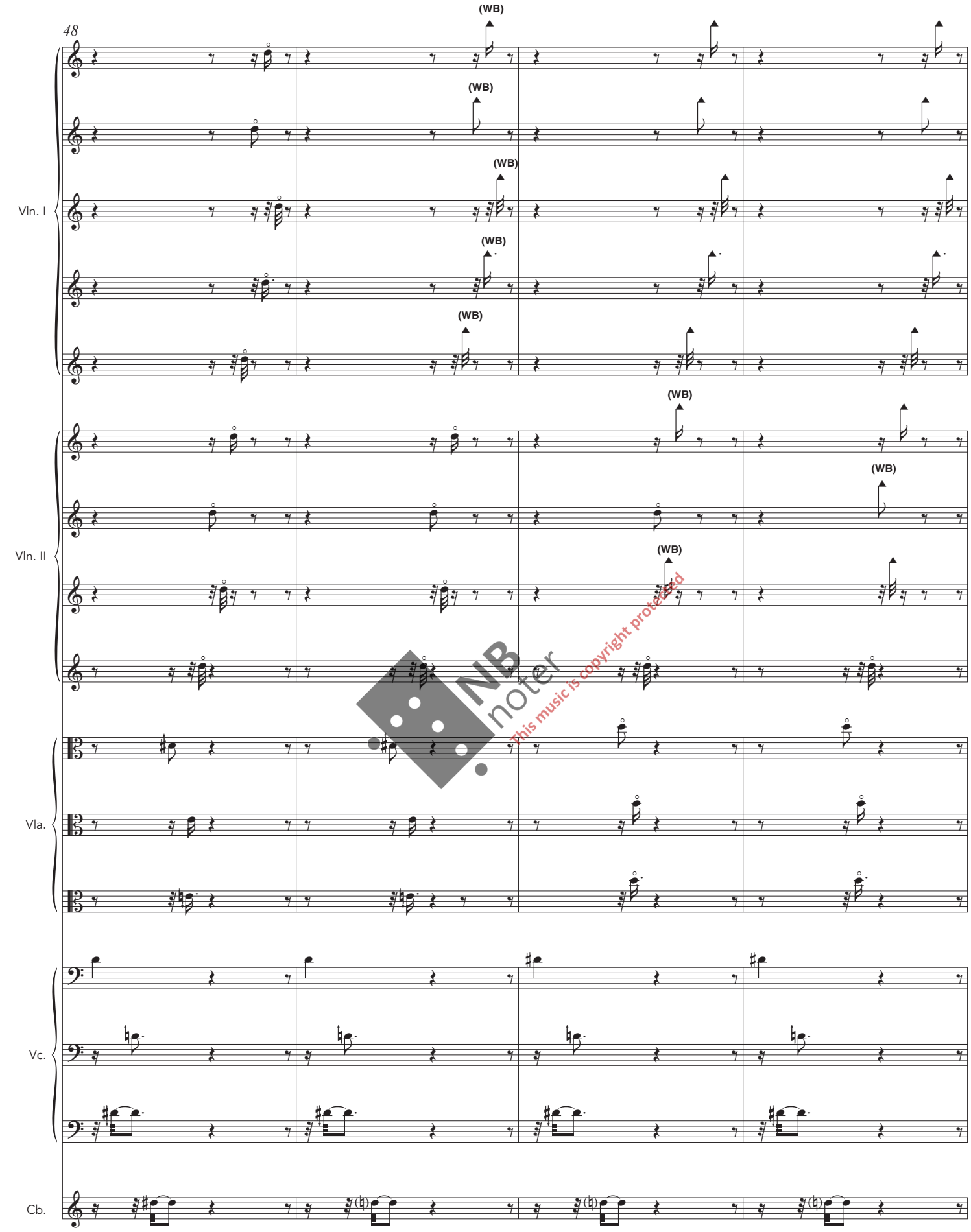

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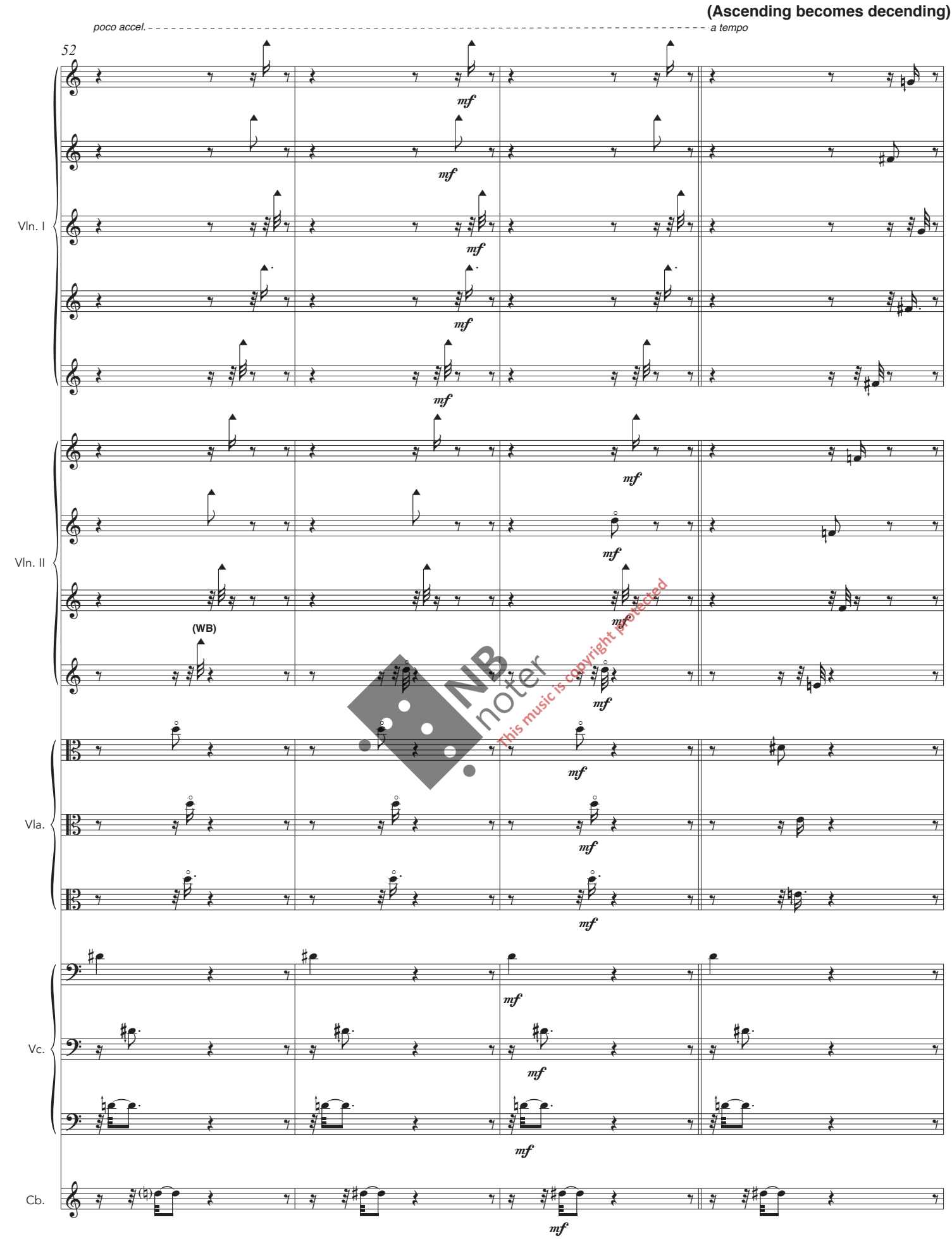
(Ascending becomes decending)
poco accel.
a tempo
52
Vln. I
Vln. II
(WB)
Vla.
Vc.
Cb.
mf
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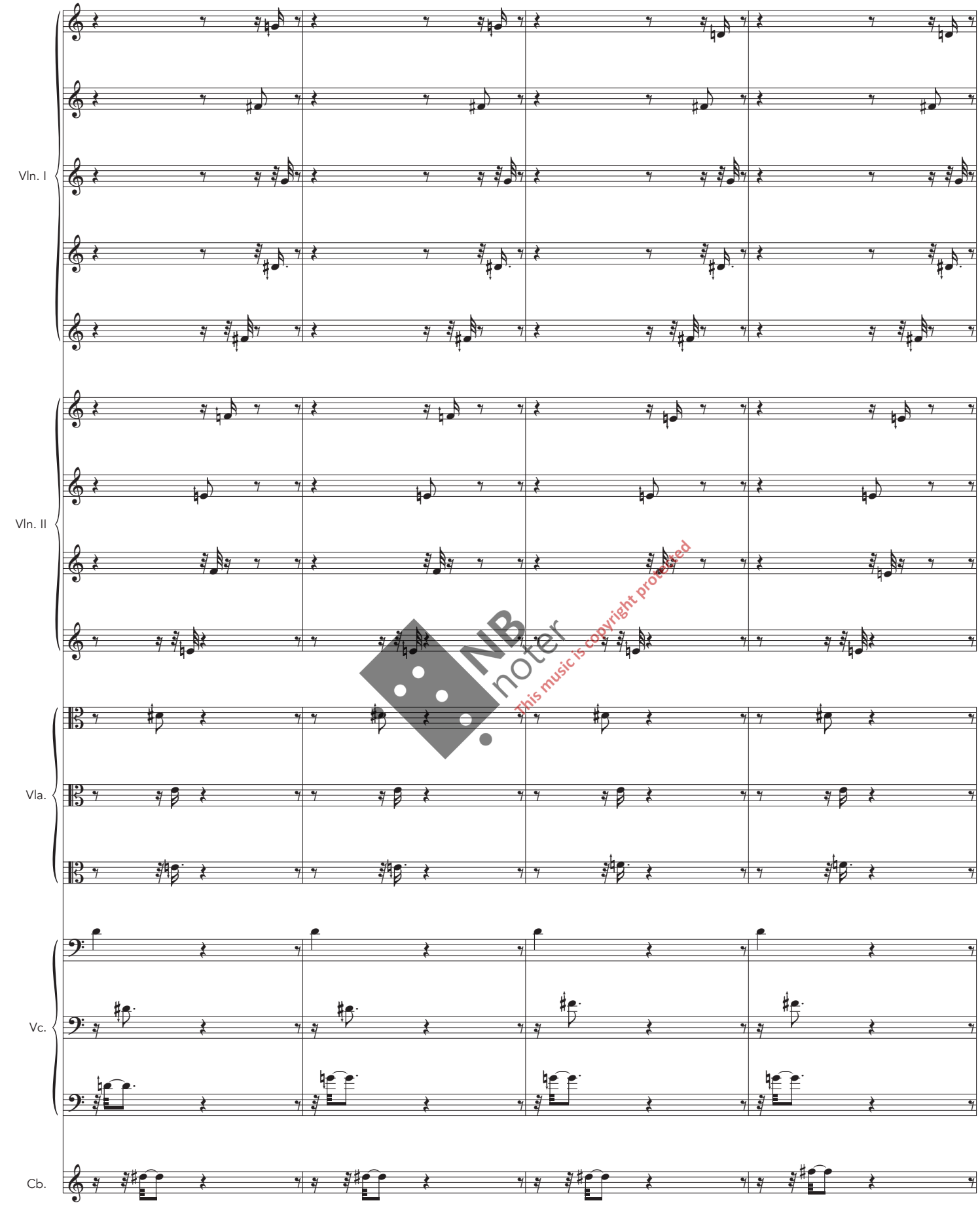

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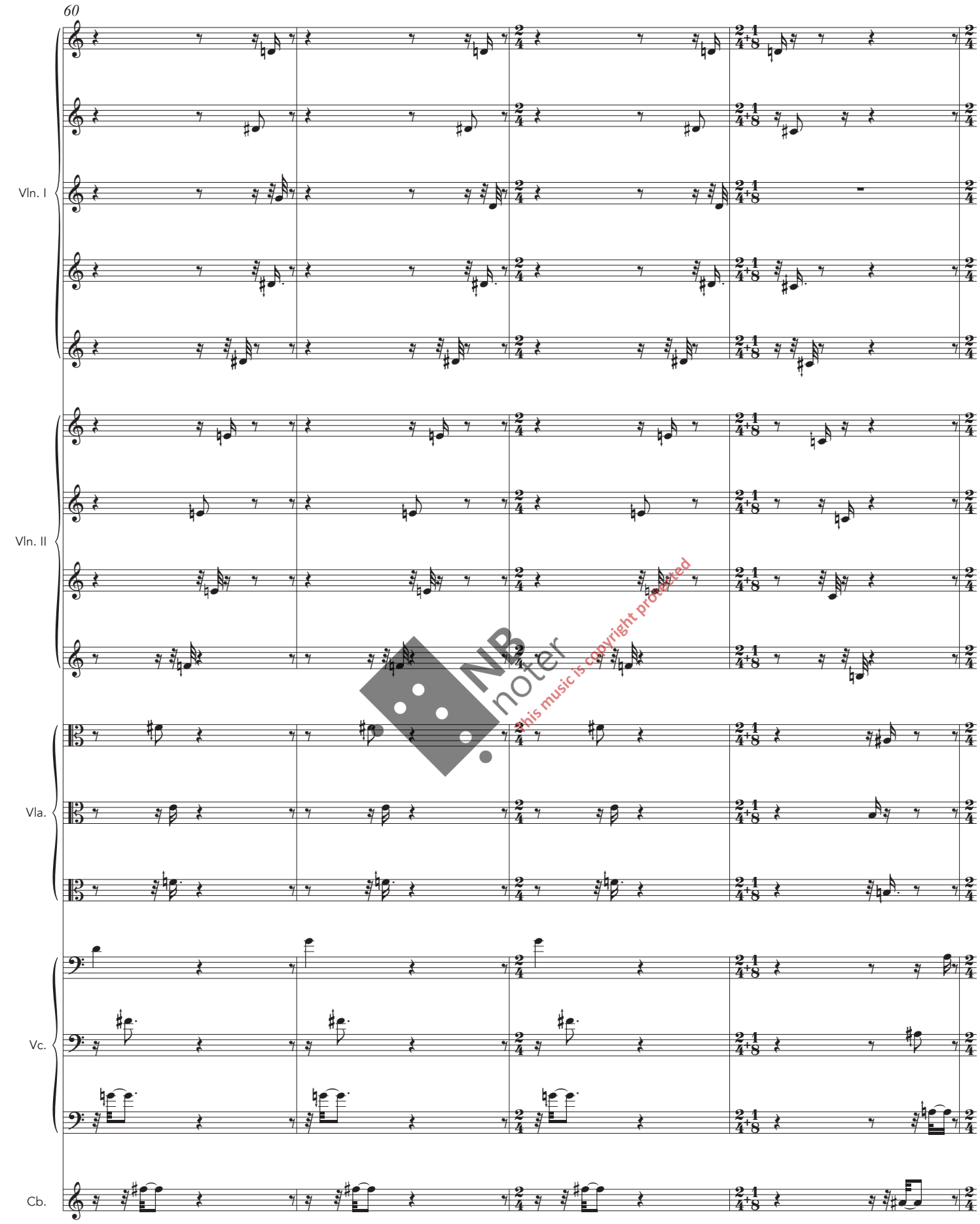

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64

Vln. I

Vln. II

Vla.

Vc.

Cb.

MB noter
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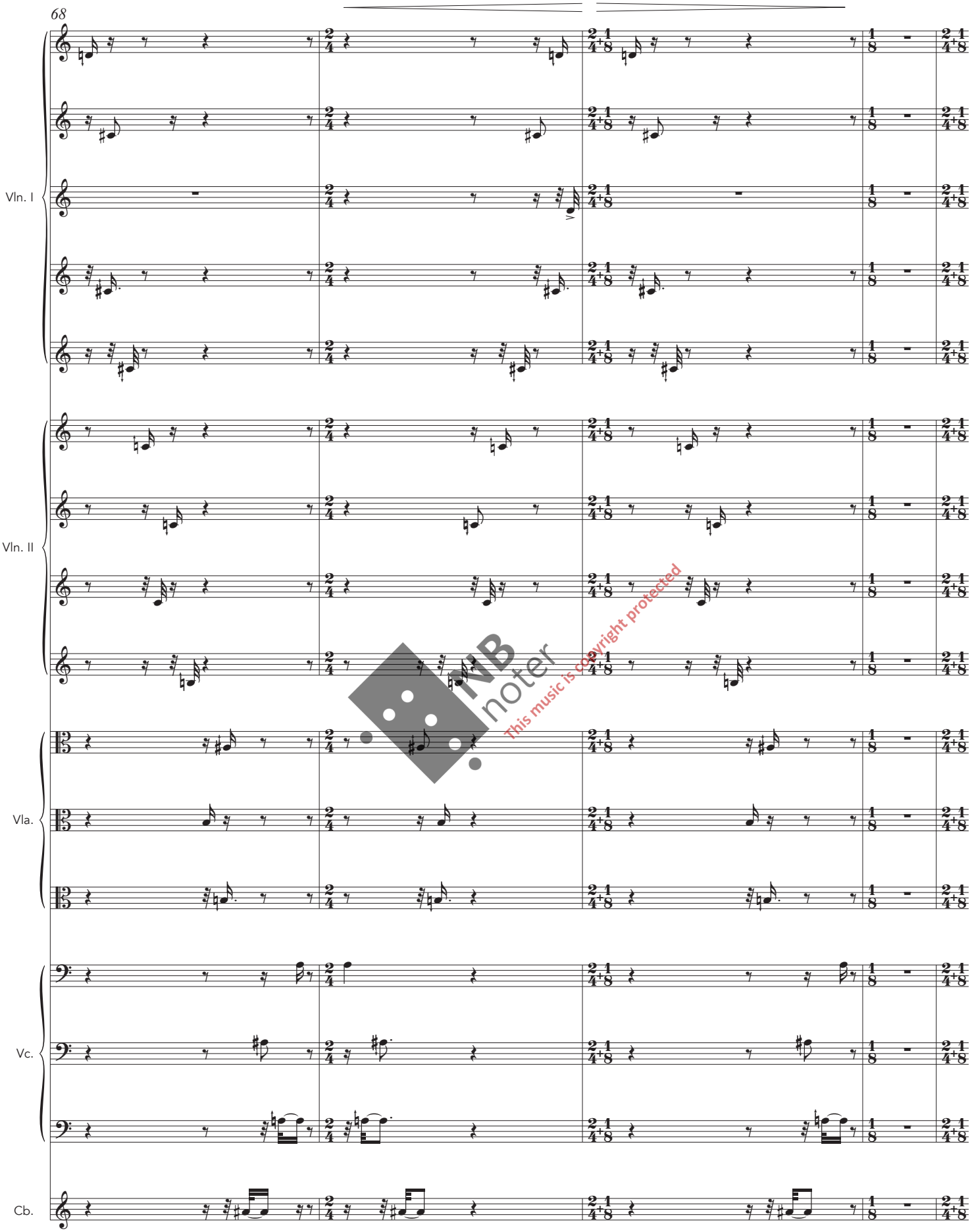

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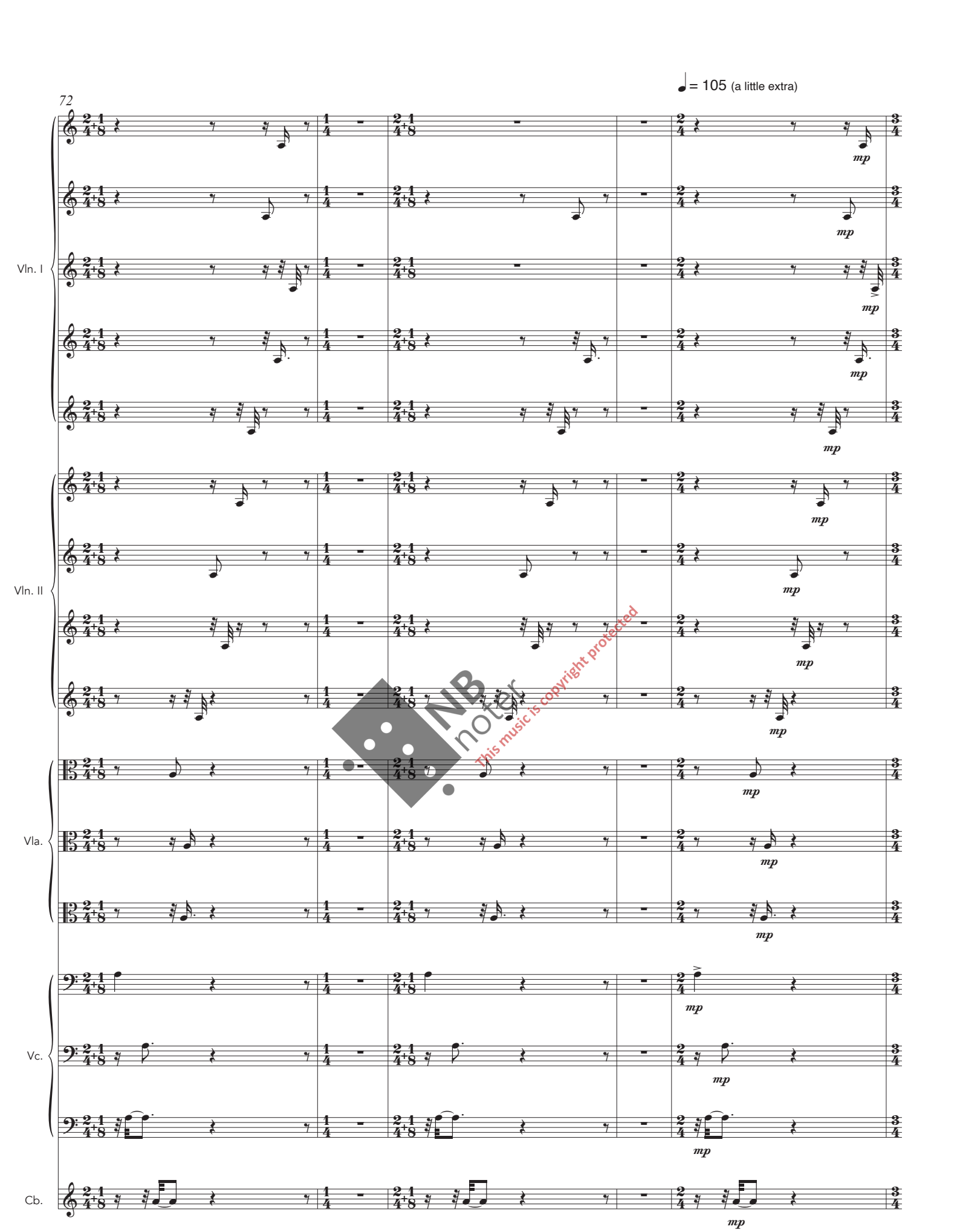
72
♩ = 105 (a little extra)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
NB noter
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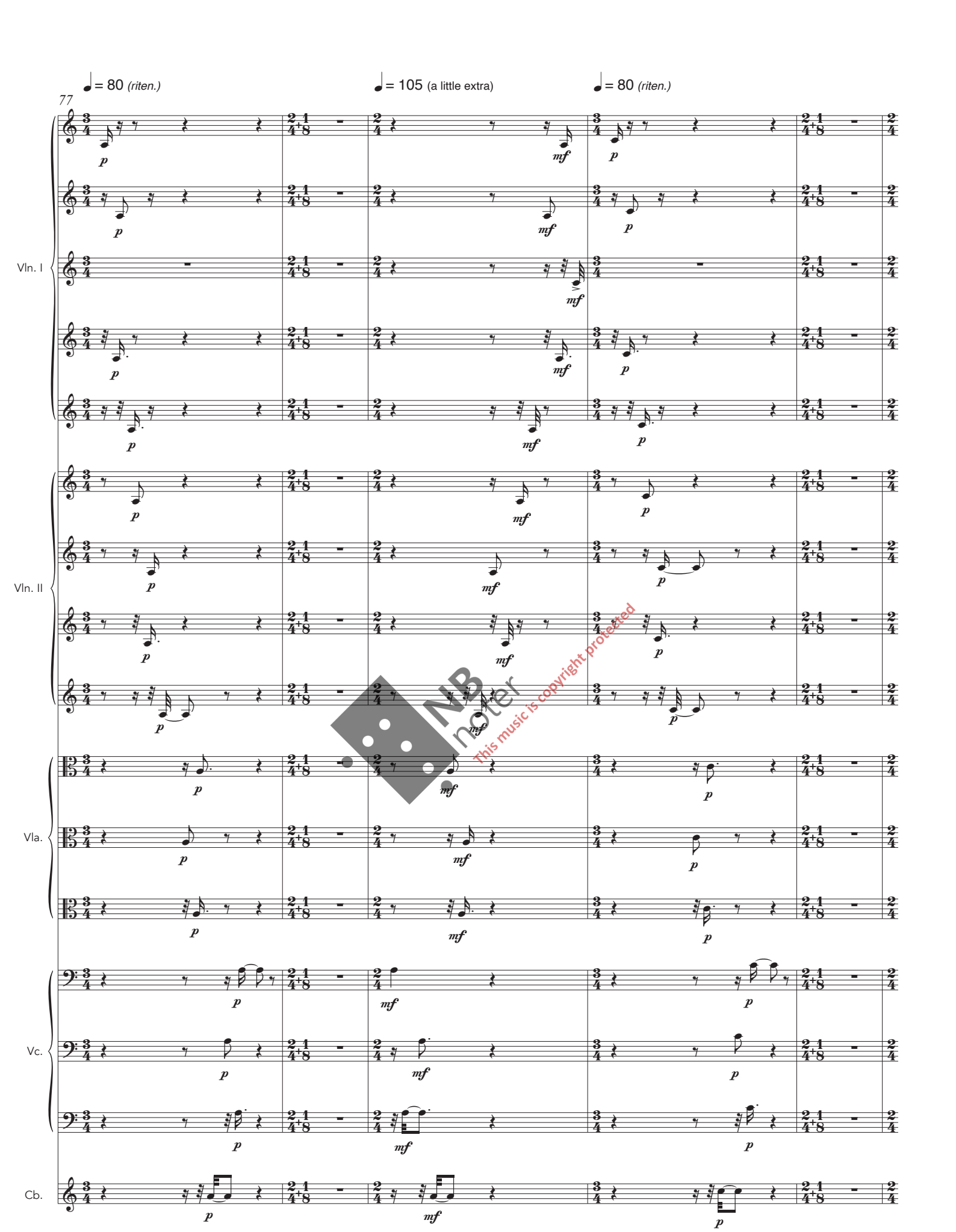
♩ = 80 (riten.)
♩ = 105 (a little extra)
♩ = 80 (riten.)
77
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
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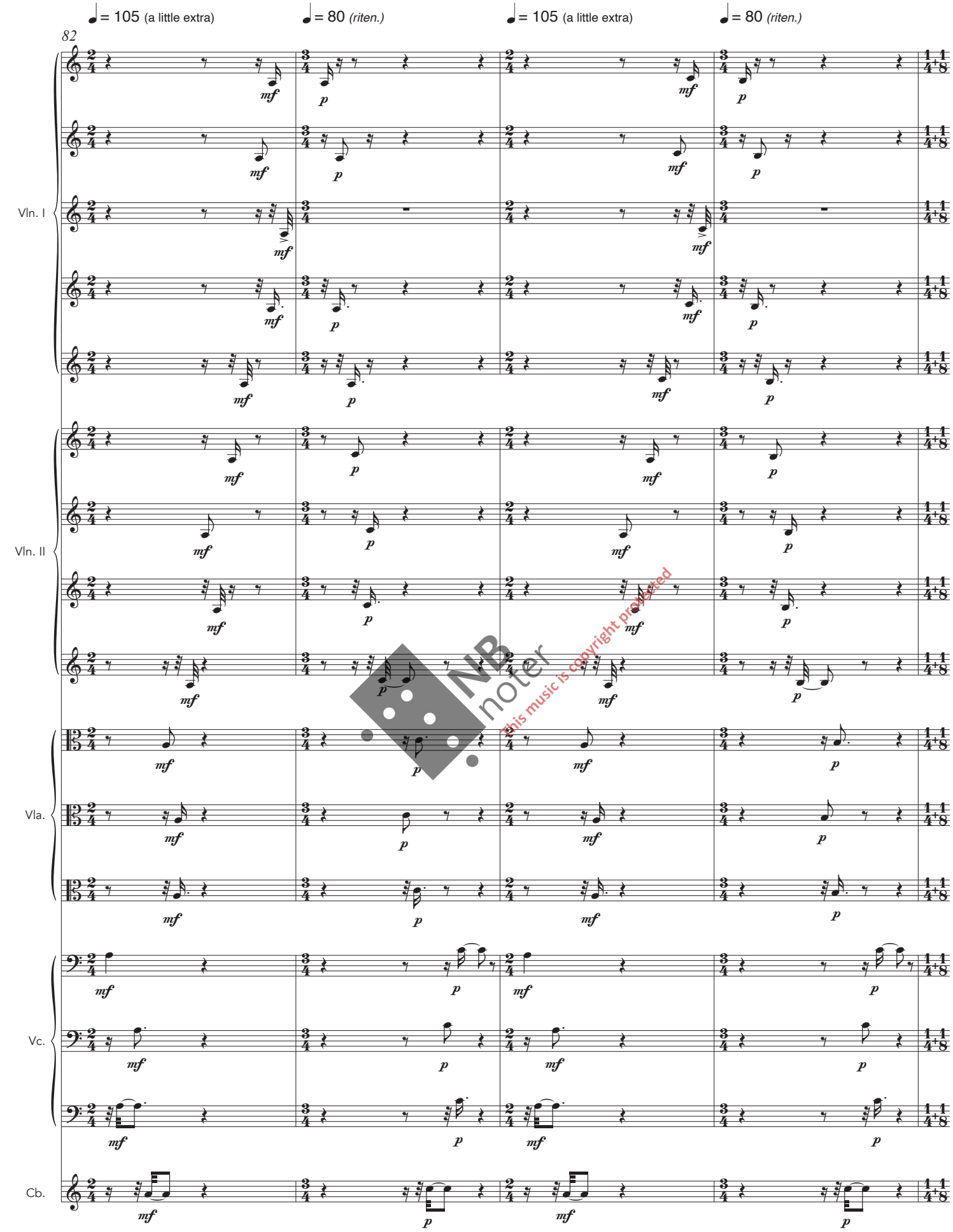
♩ = 105 (a little extra)
♩ = 80 (riten.)
♩ = 105 (a little extra)
♩ = 80 (riten.)
82
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
NB noter
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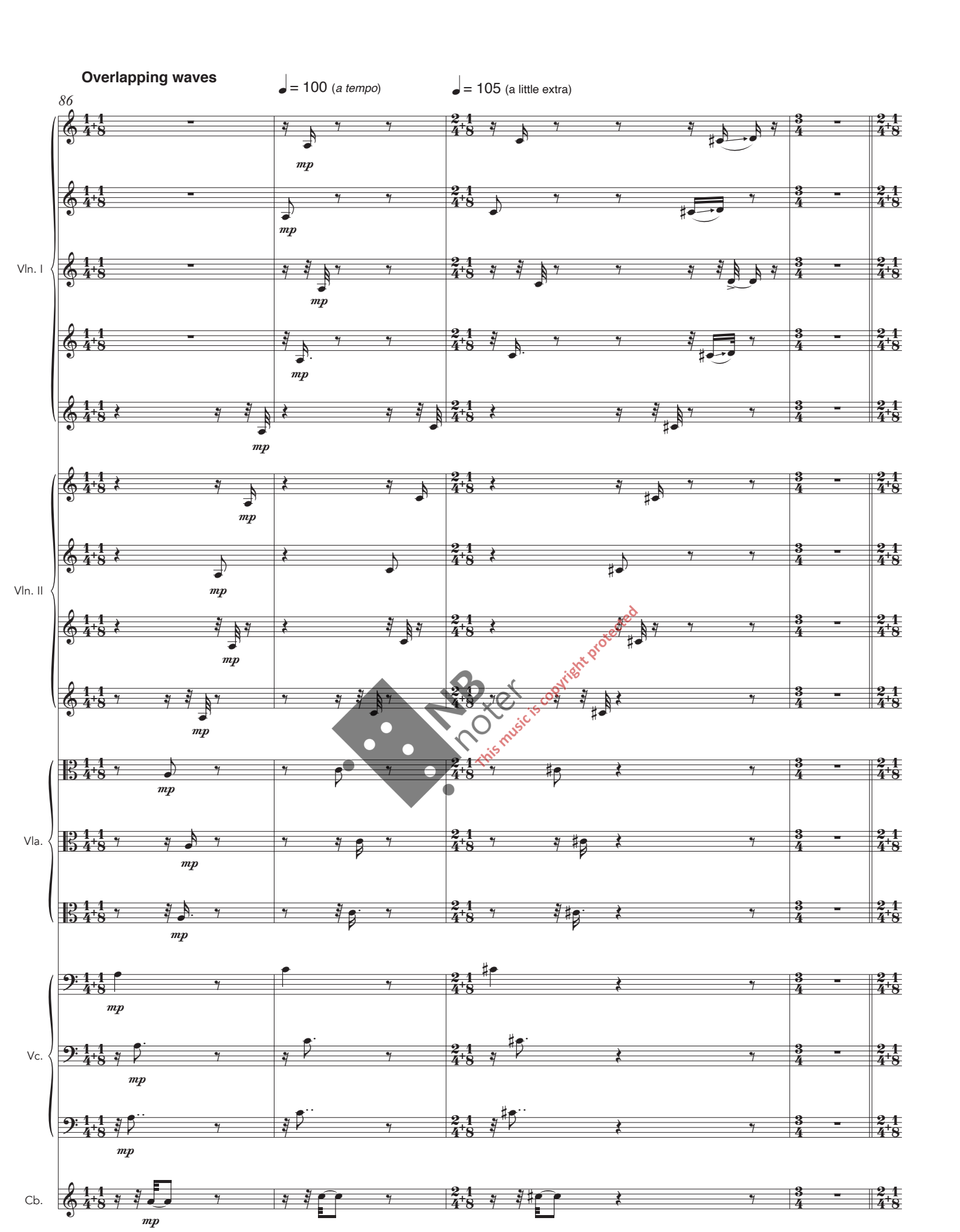
Overlapping waves
♩ = 100 (a tempo)
♩ = 105 (a little extra)
86
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
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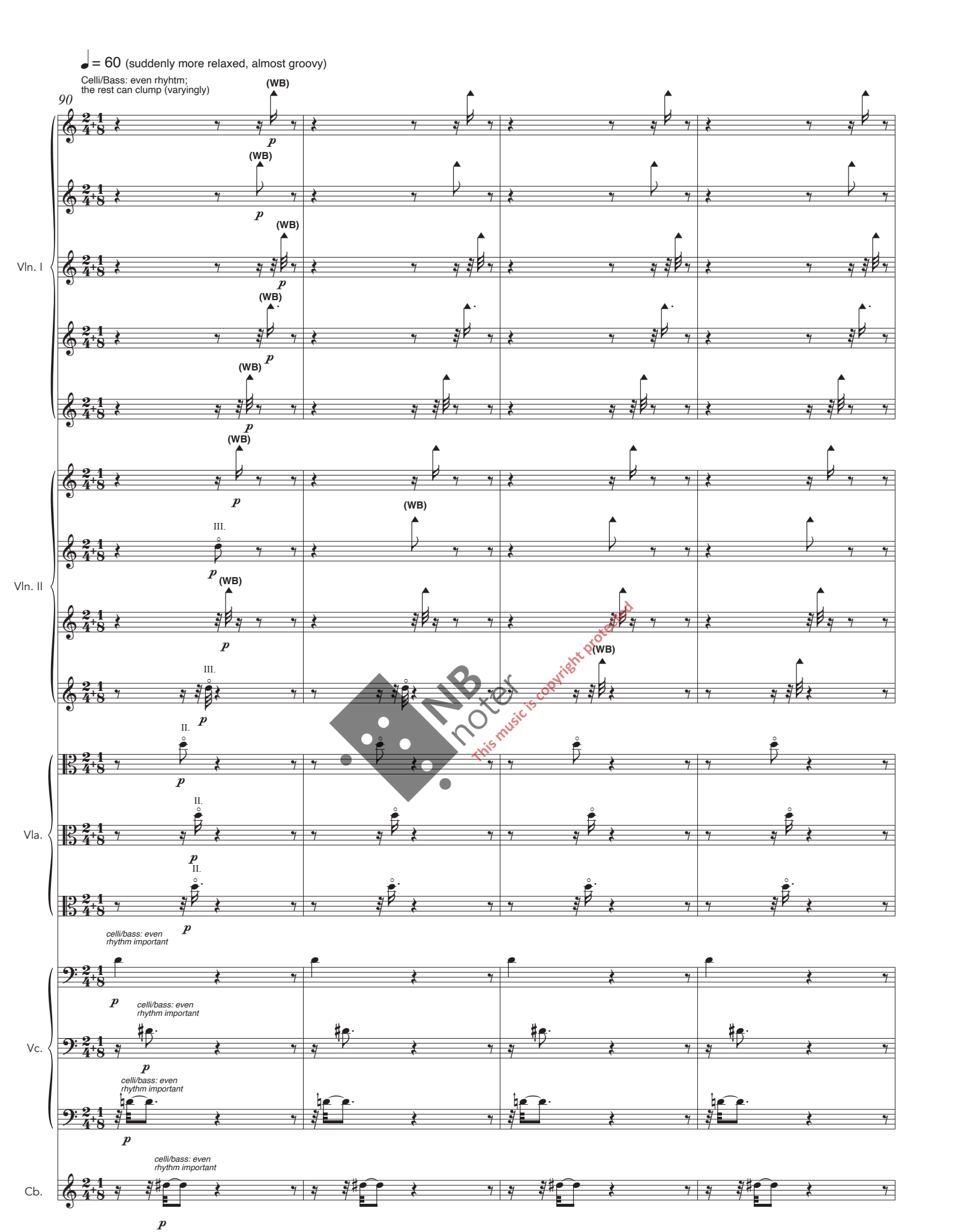

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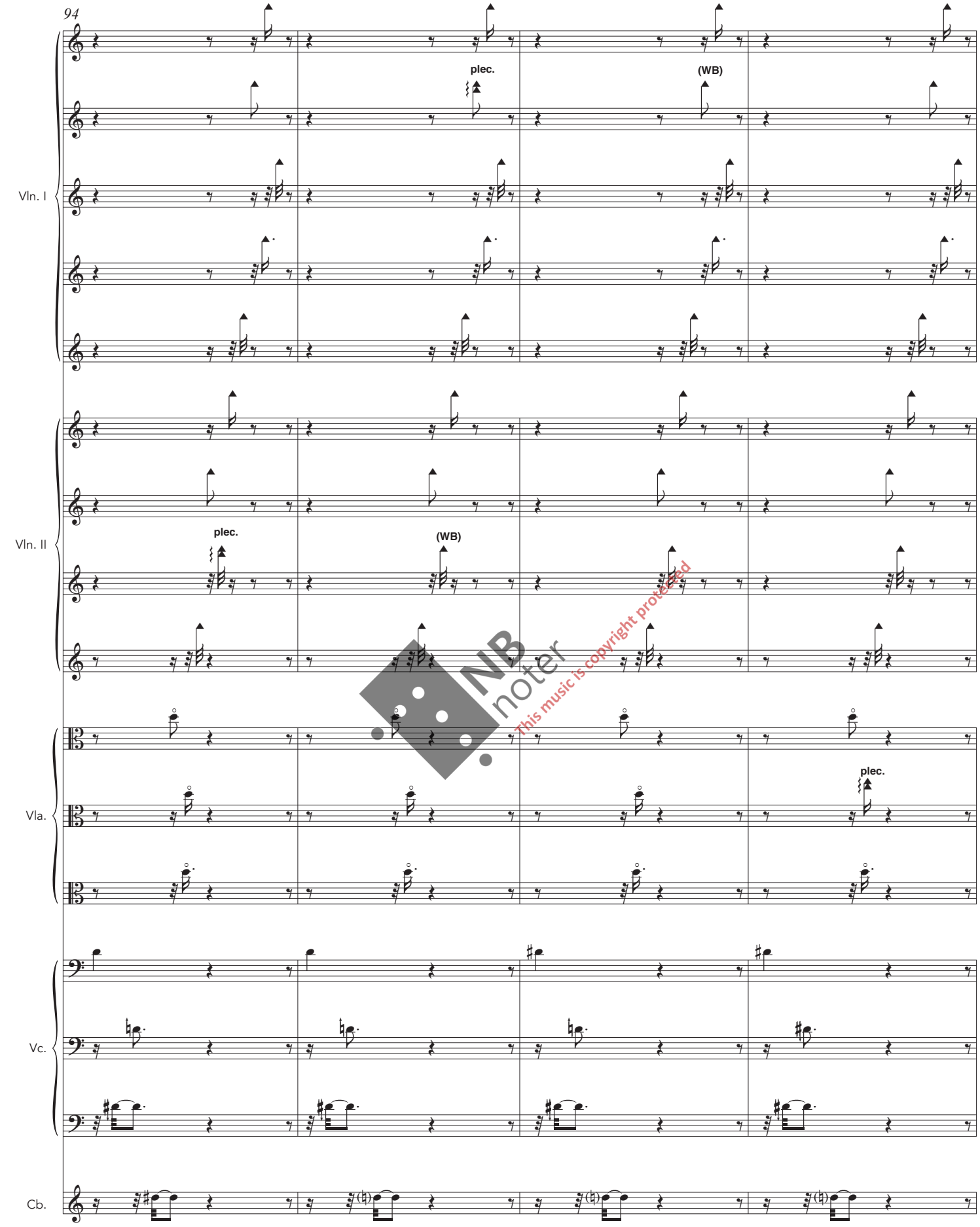

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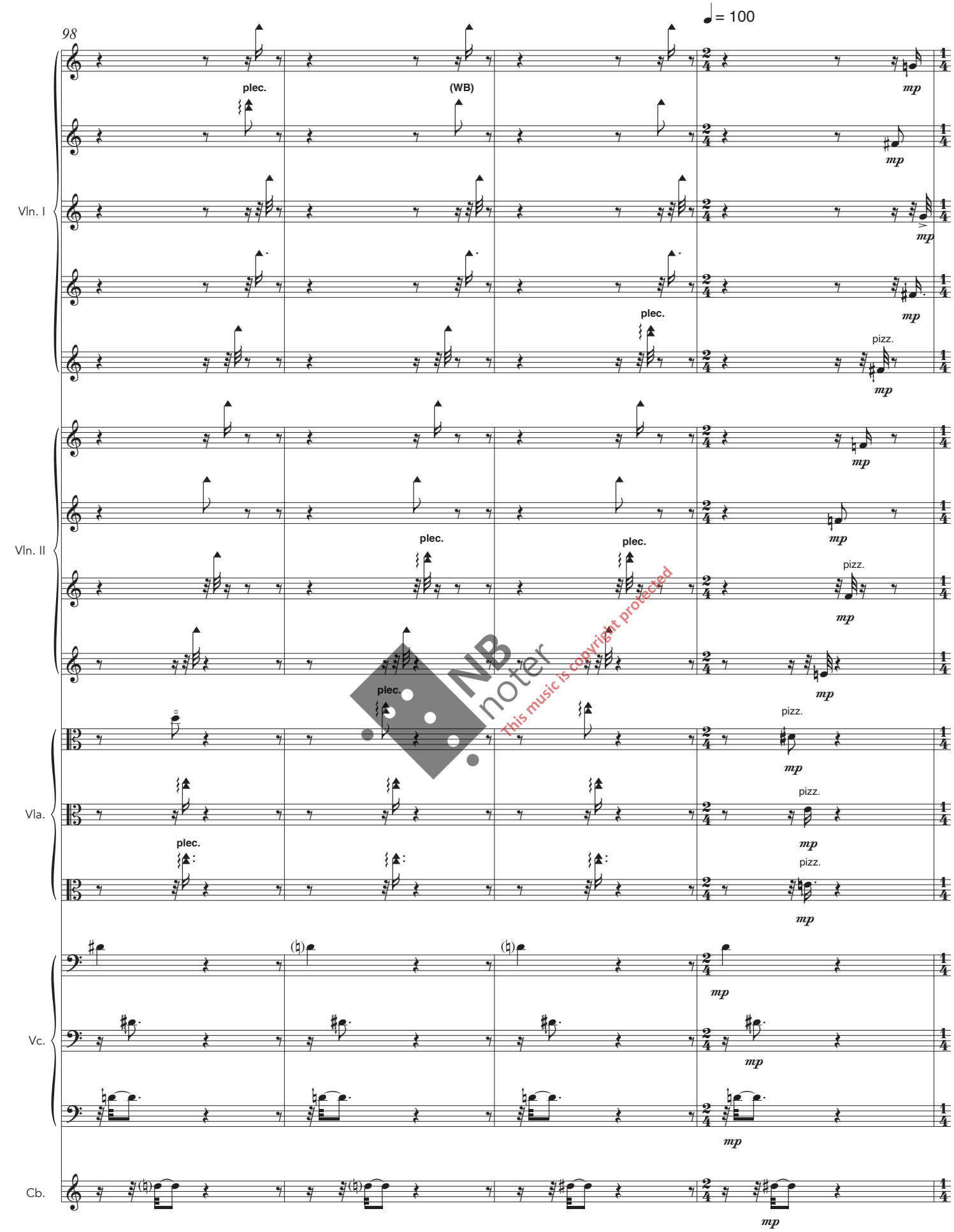
98
♩ = 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
plec.
(WB)
pizz.
mp
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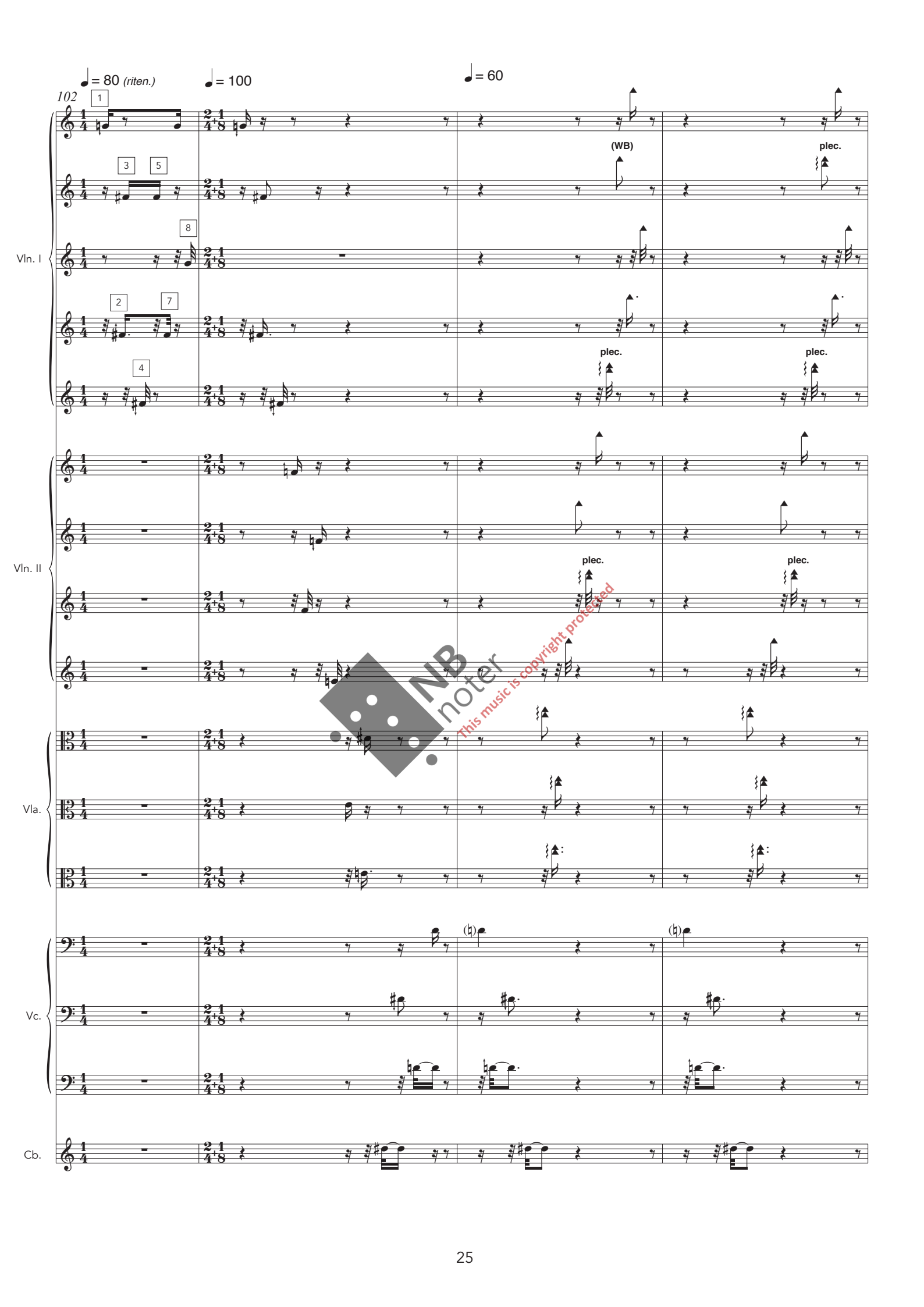

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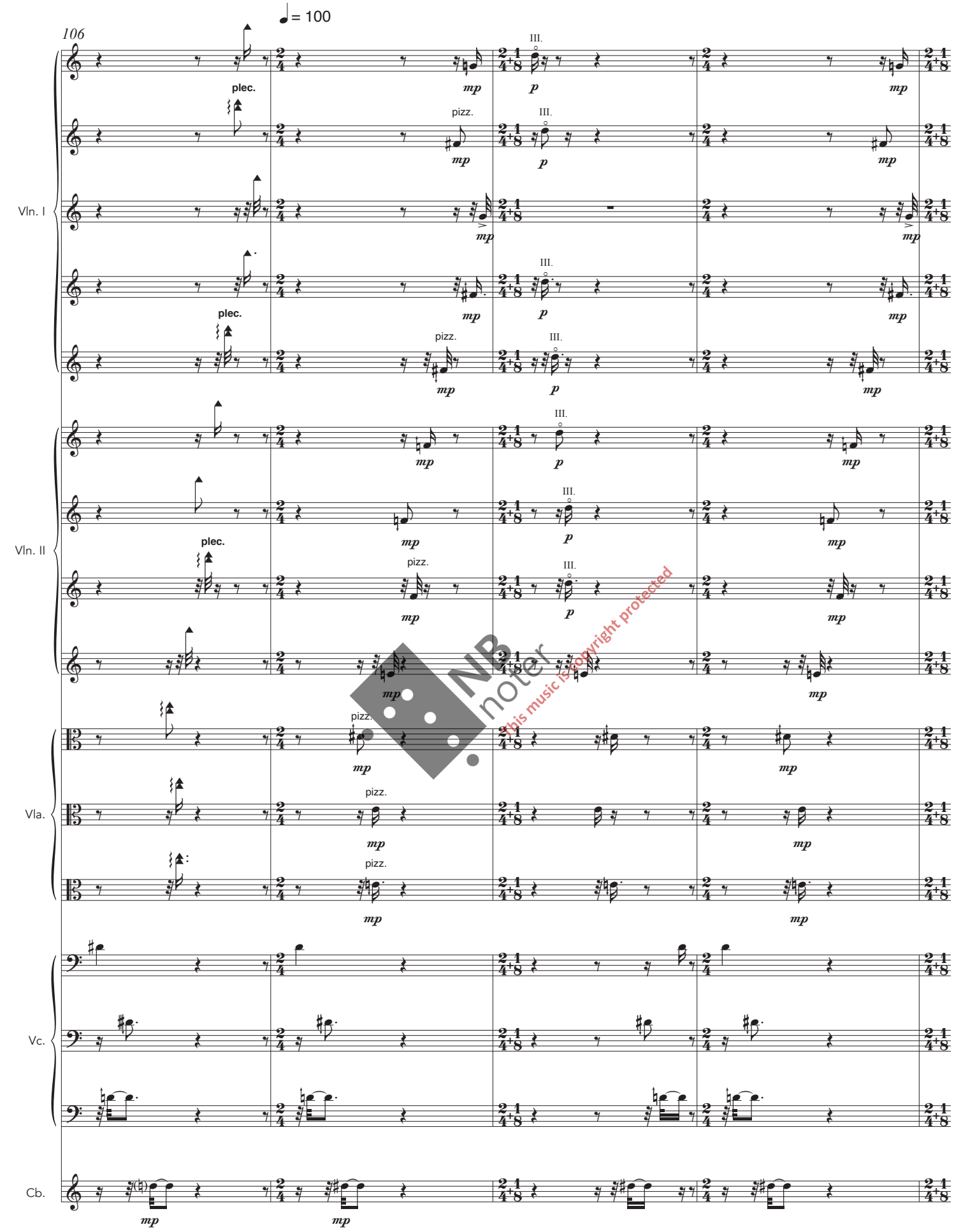

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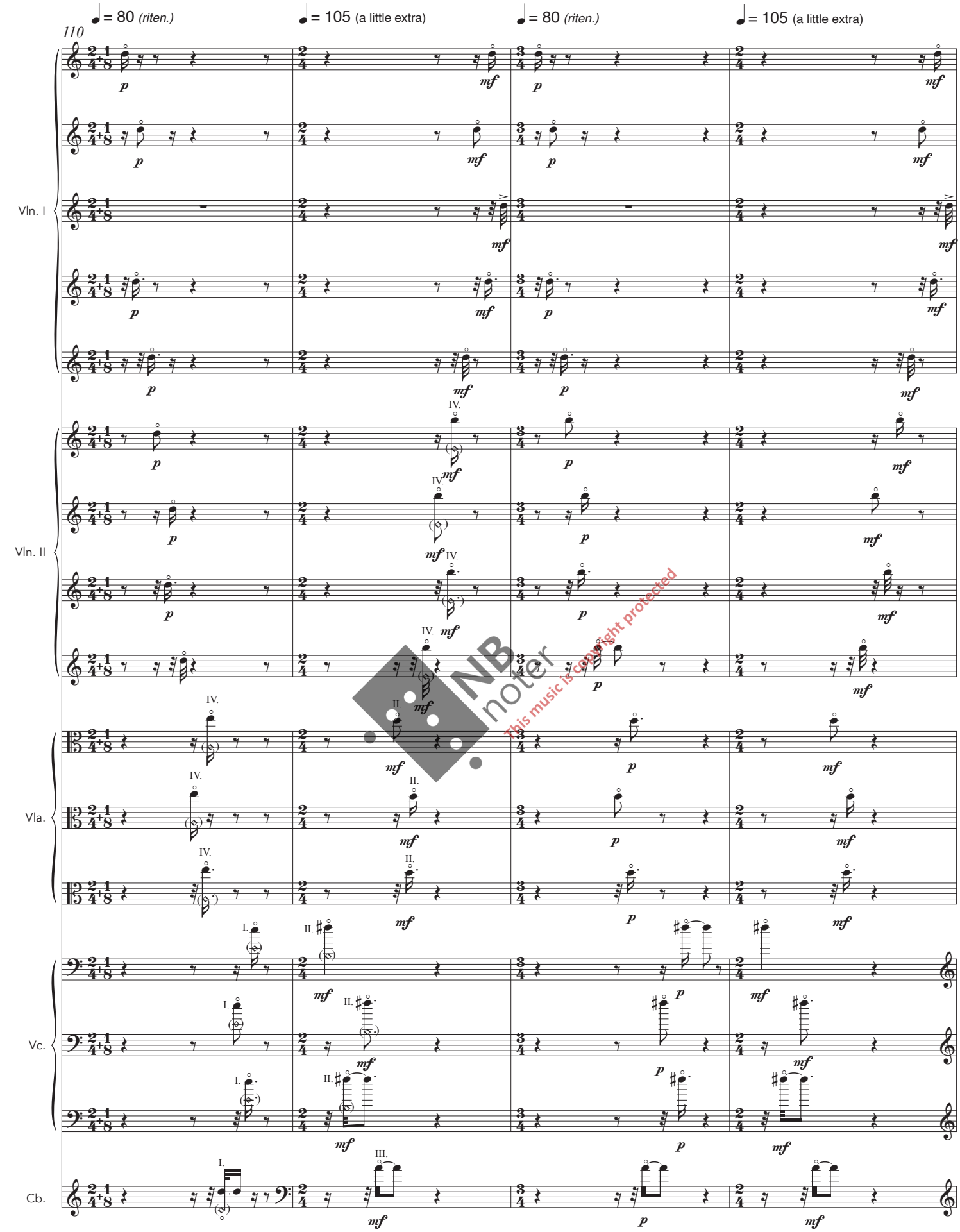

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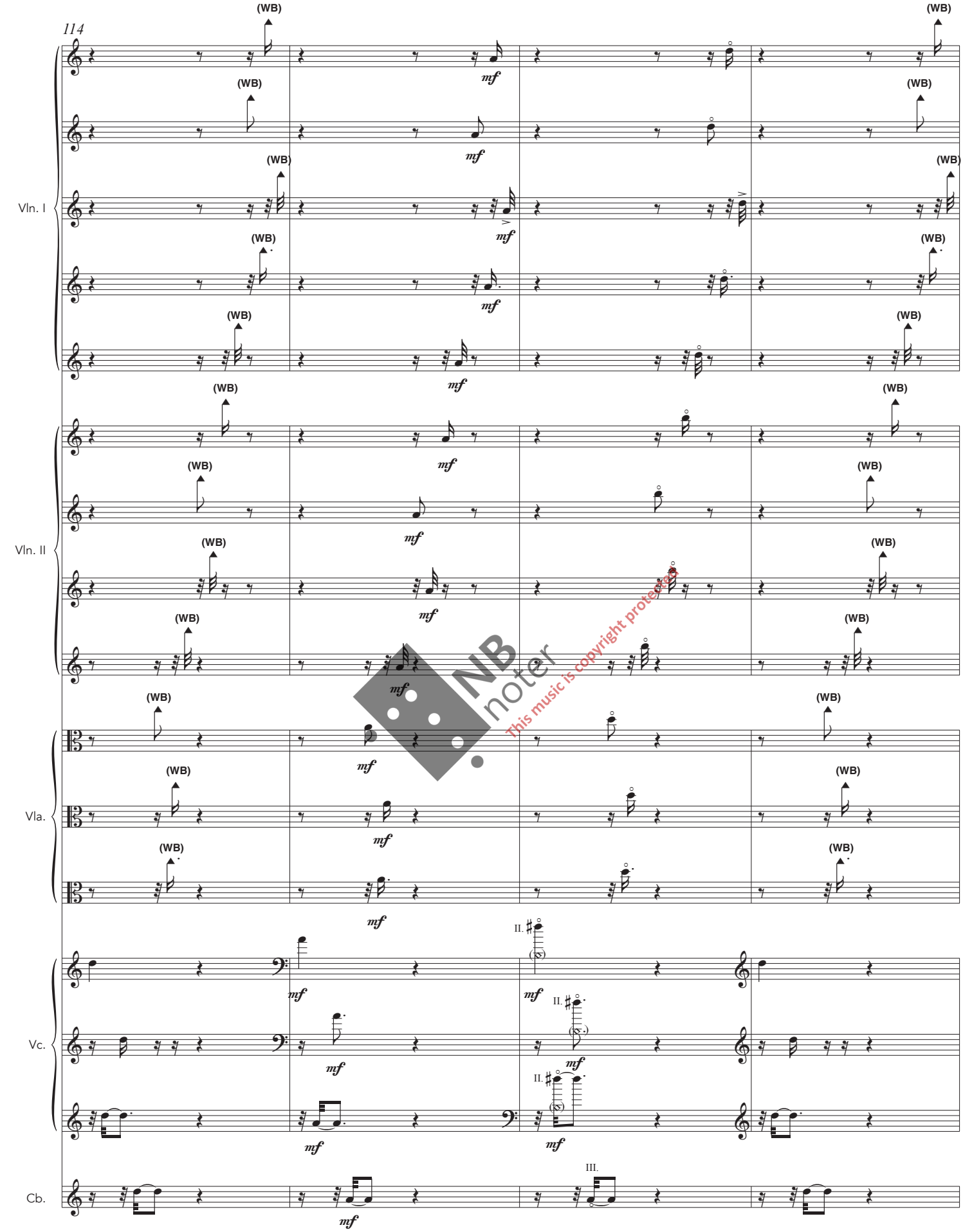

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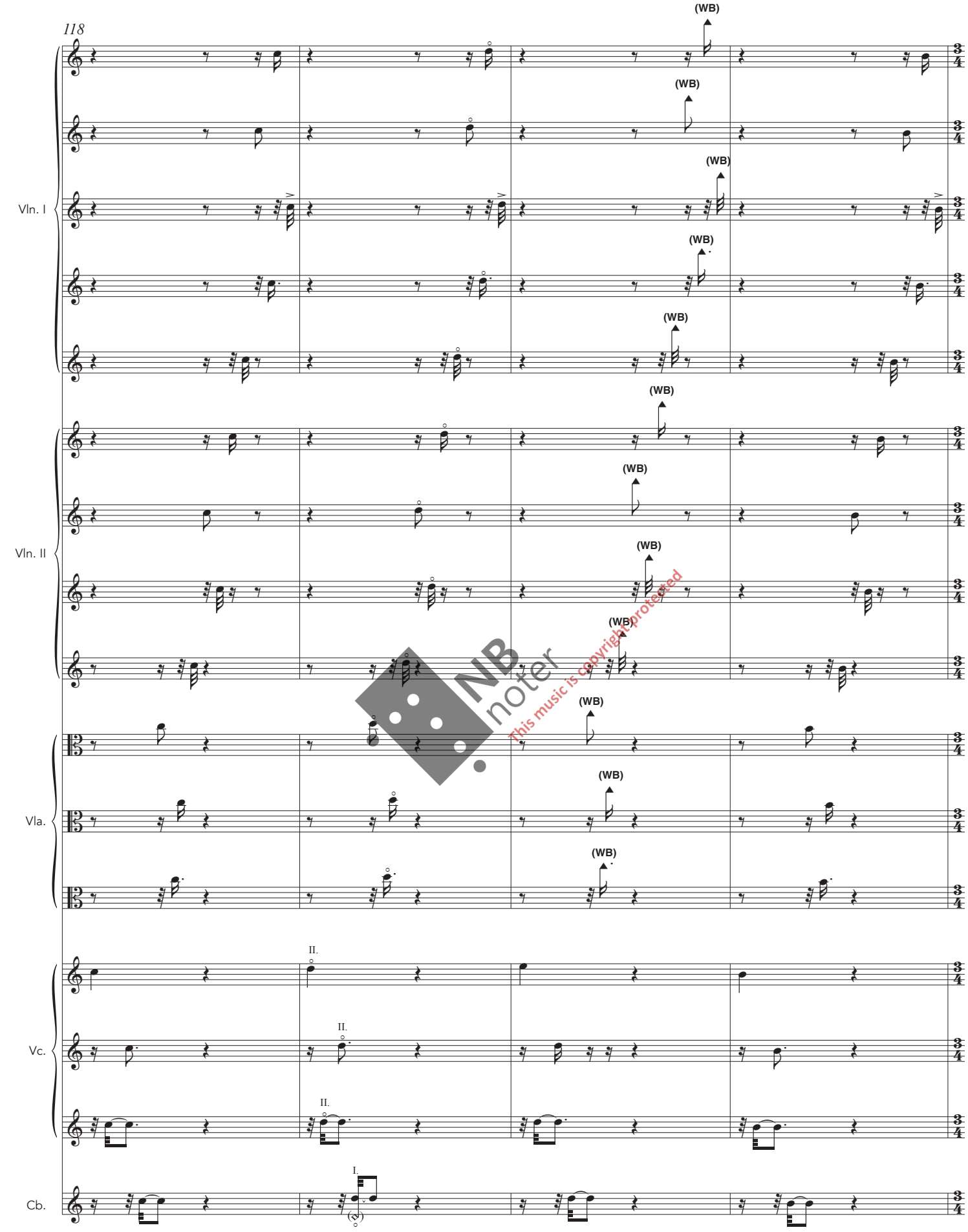

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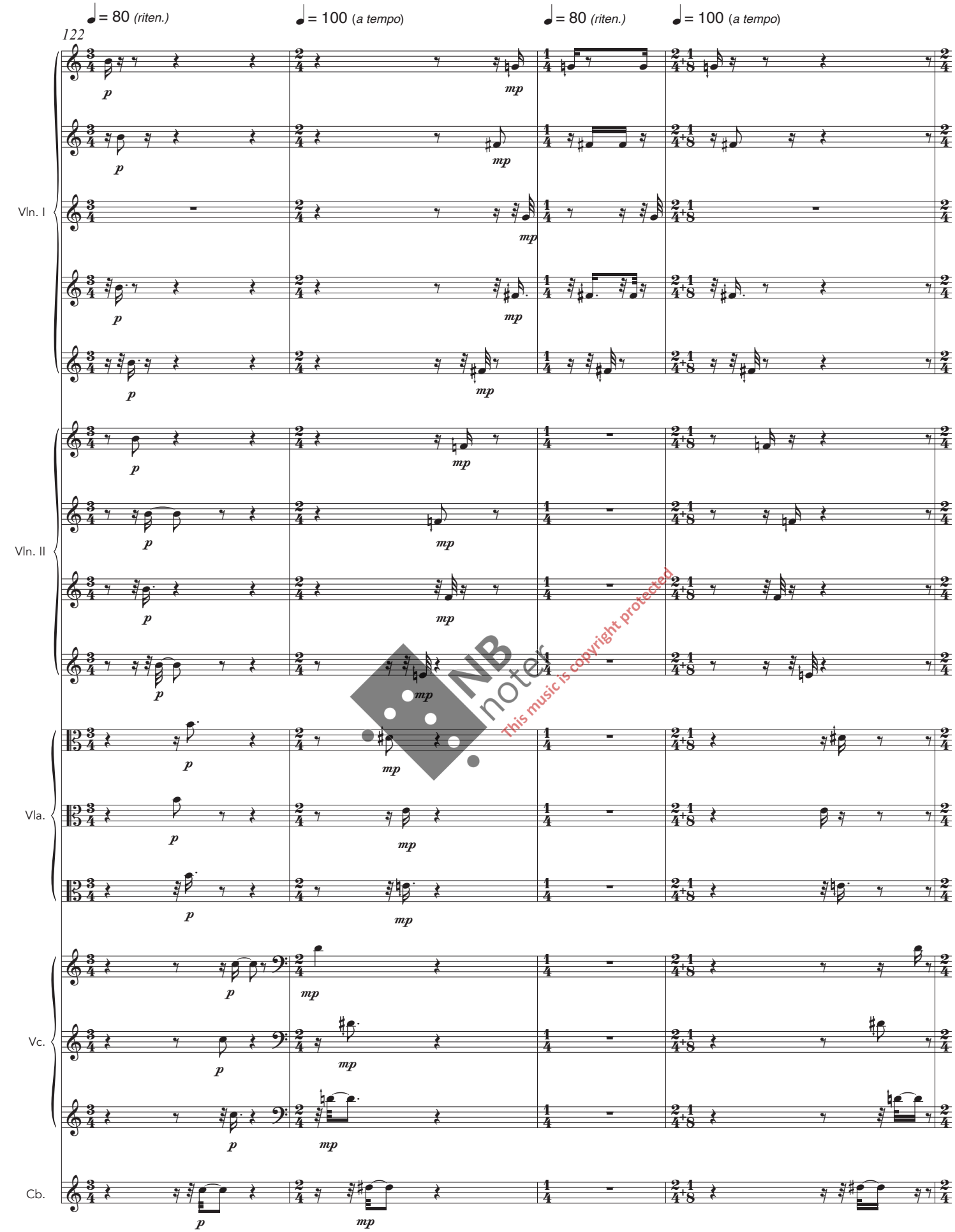

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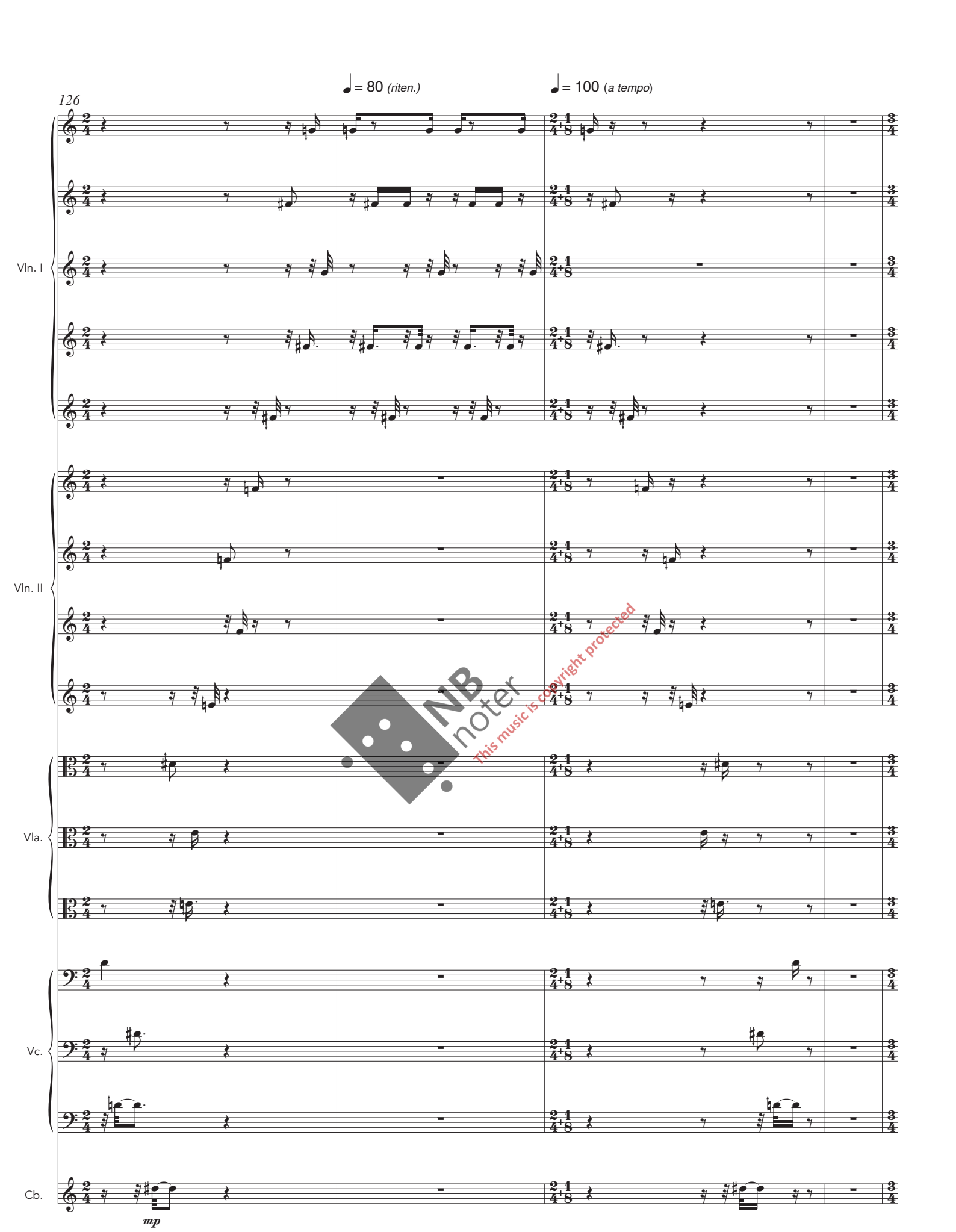

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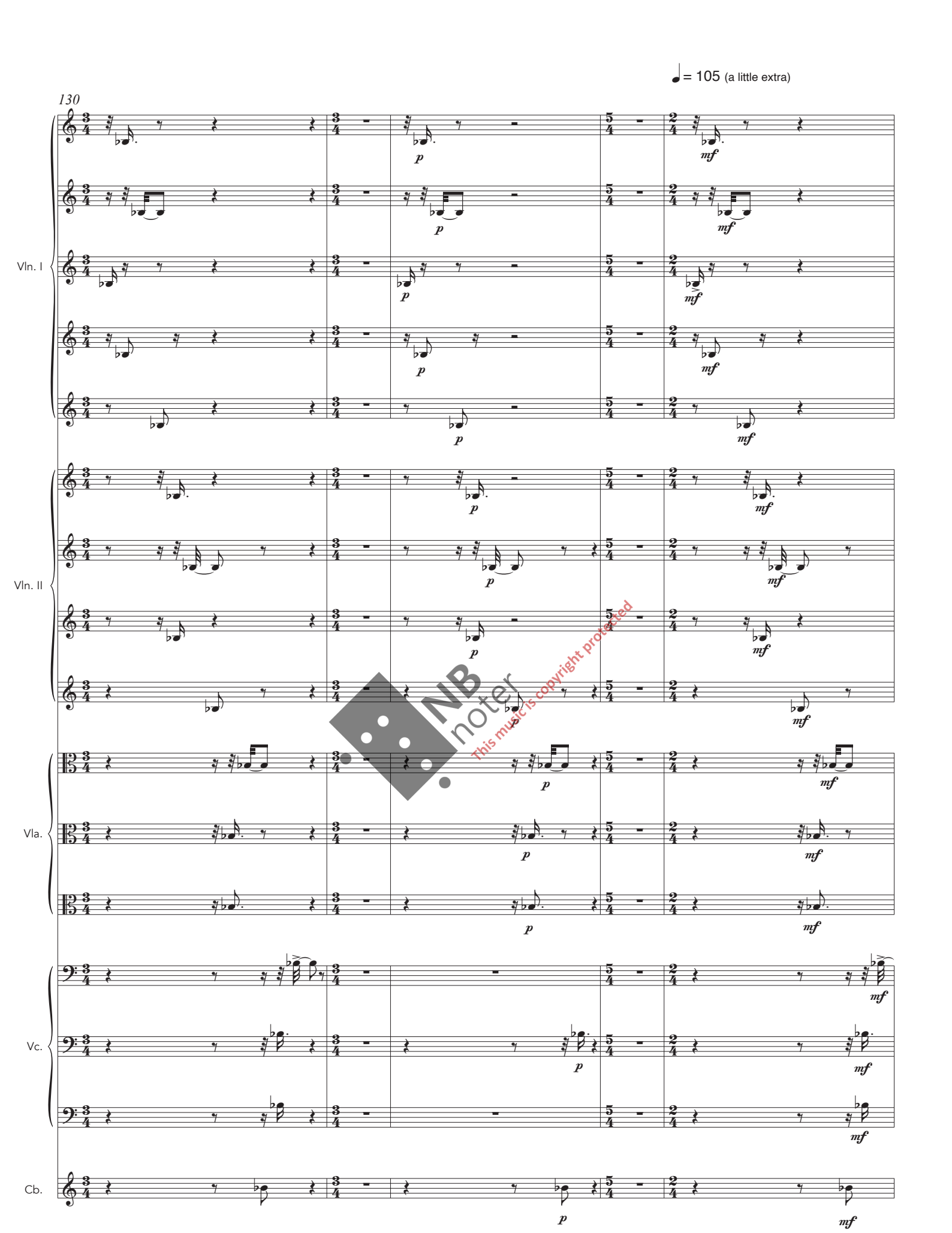

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♩ = 80 *(riten.)*

135

Vln. I

Vln. II

Vla.

Vc.

Cb.

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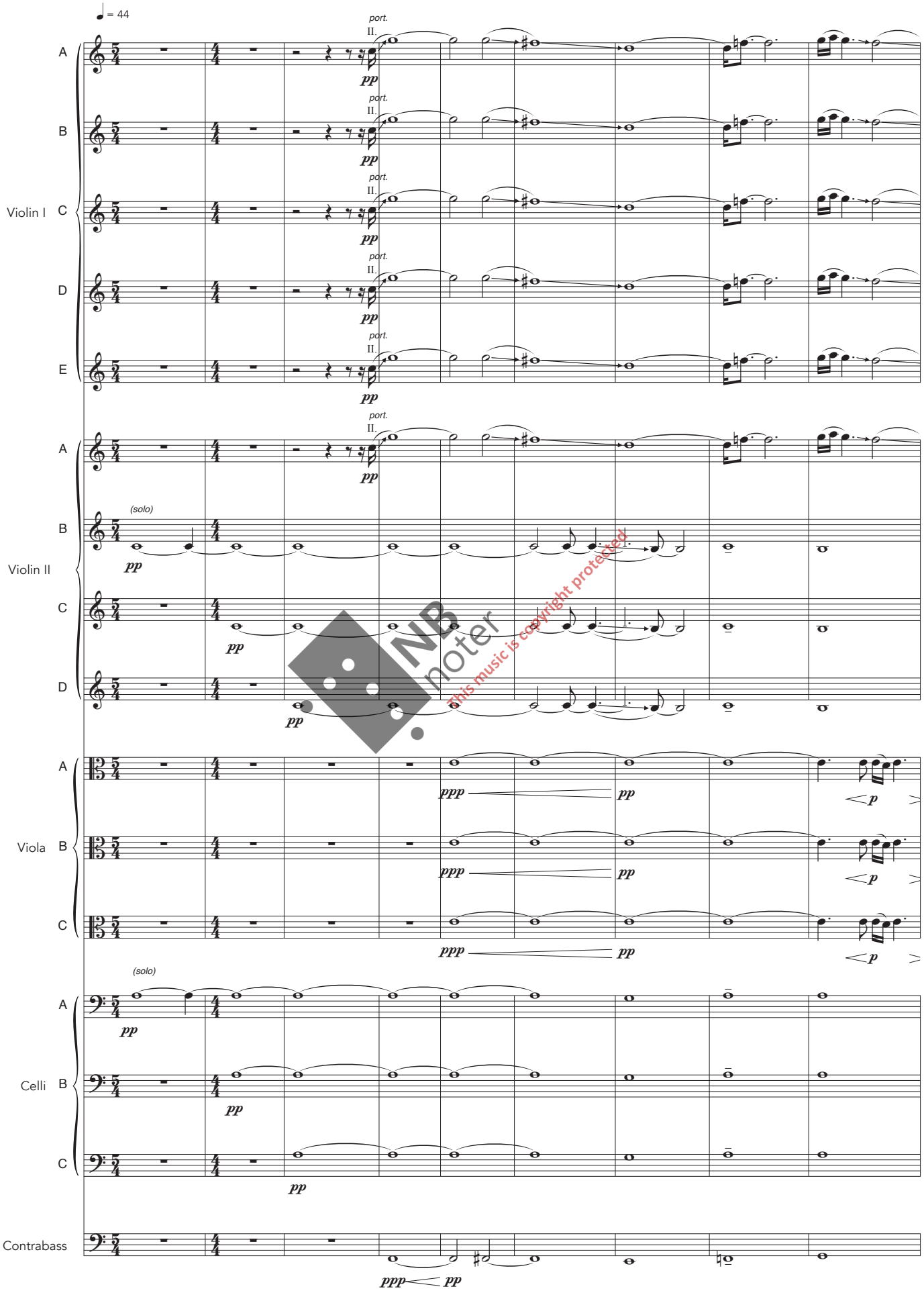
II.

East, Mother, Past (Worshipping Ashes)



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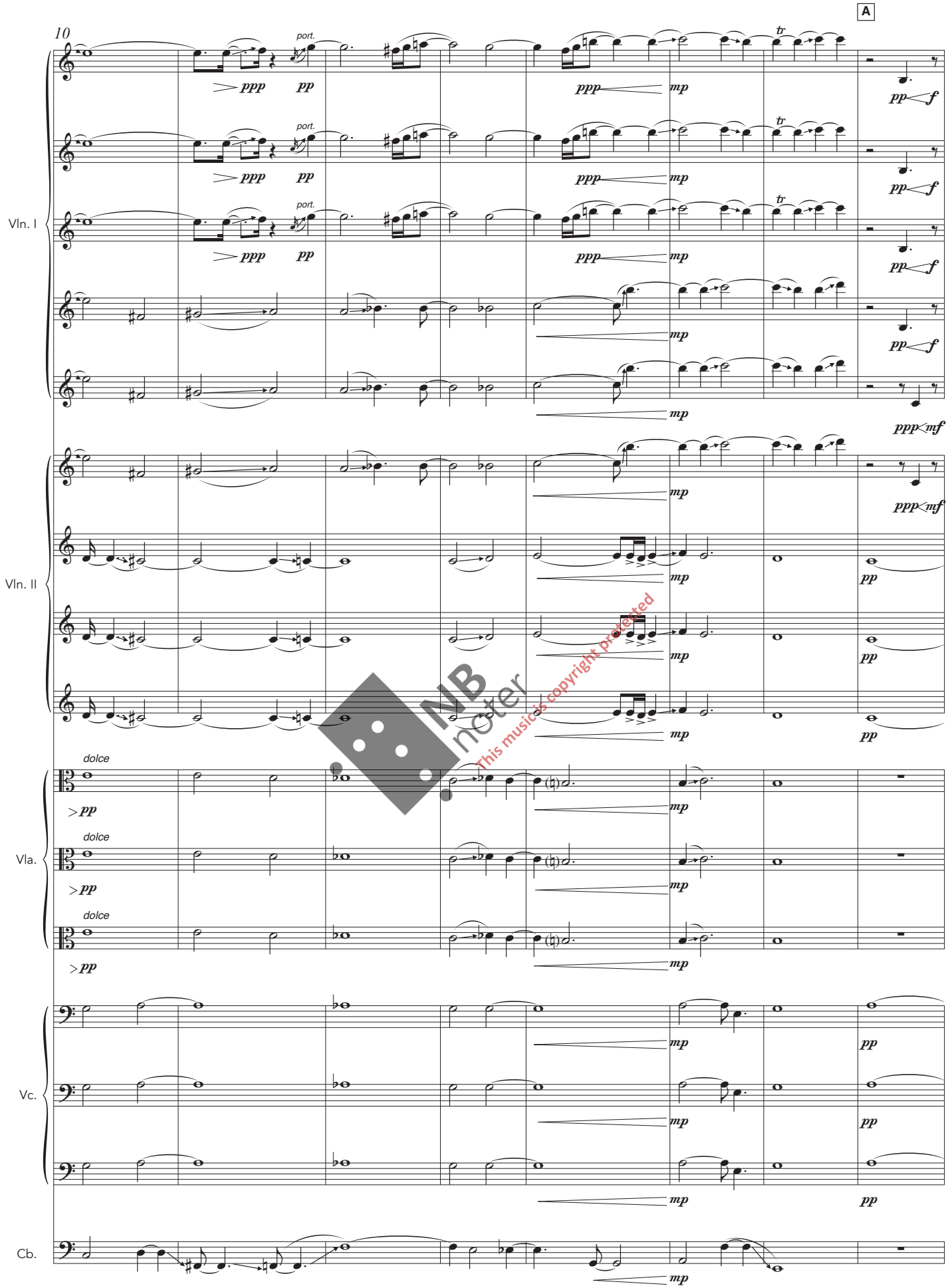

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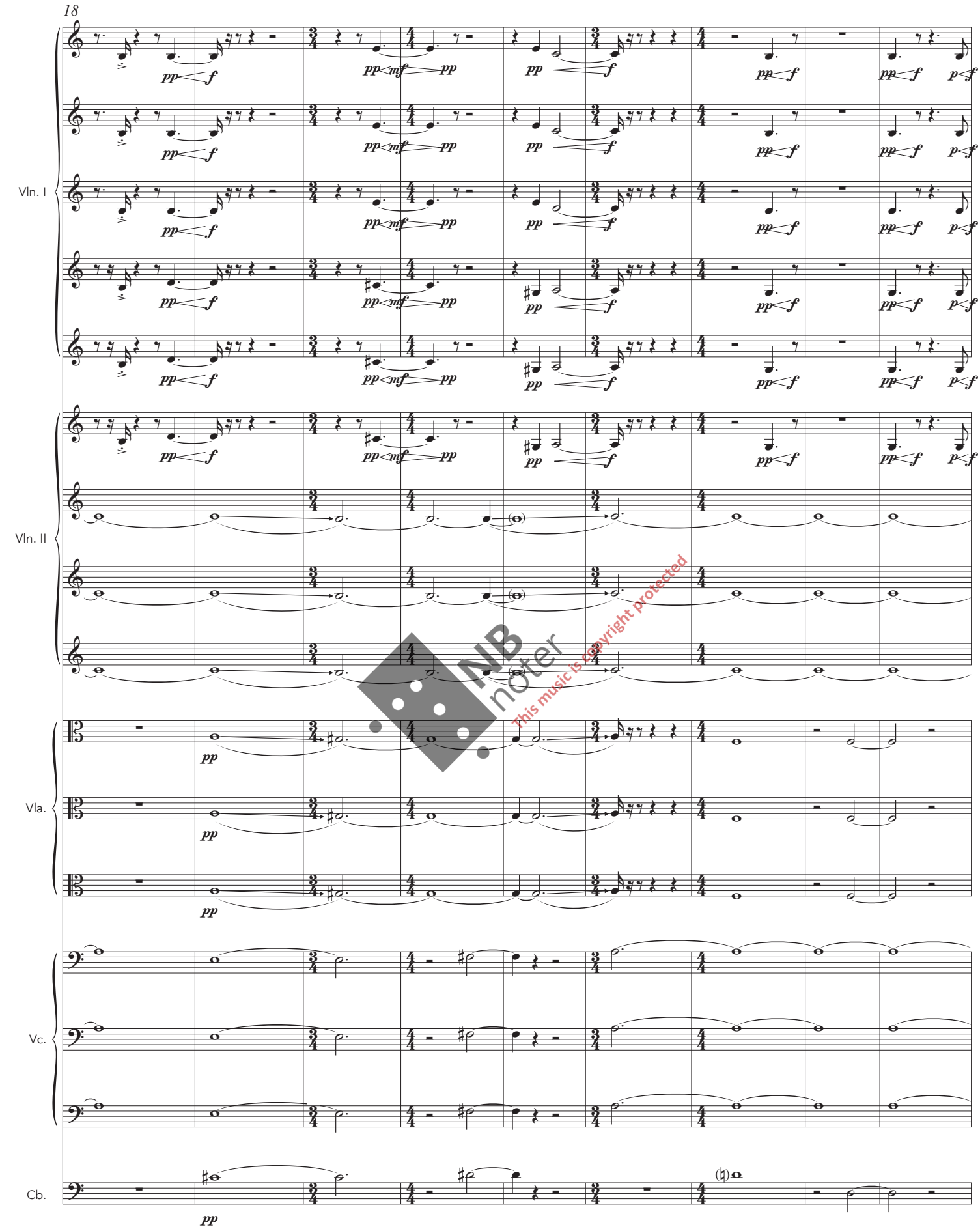

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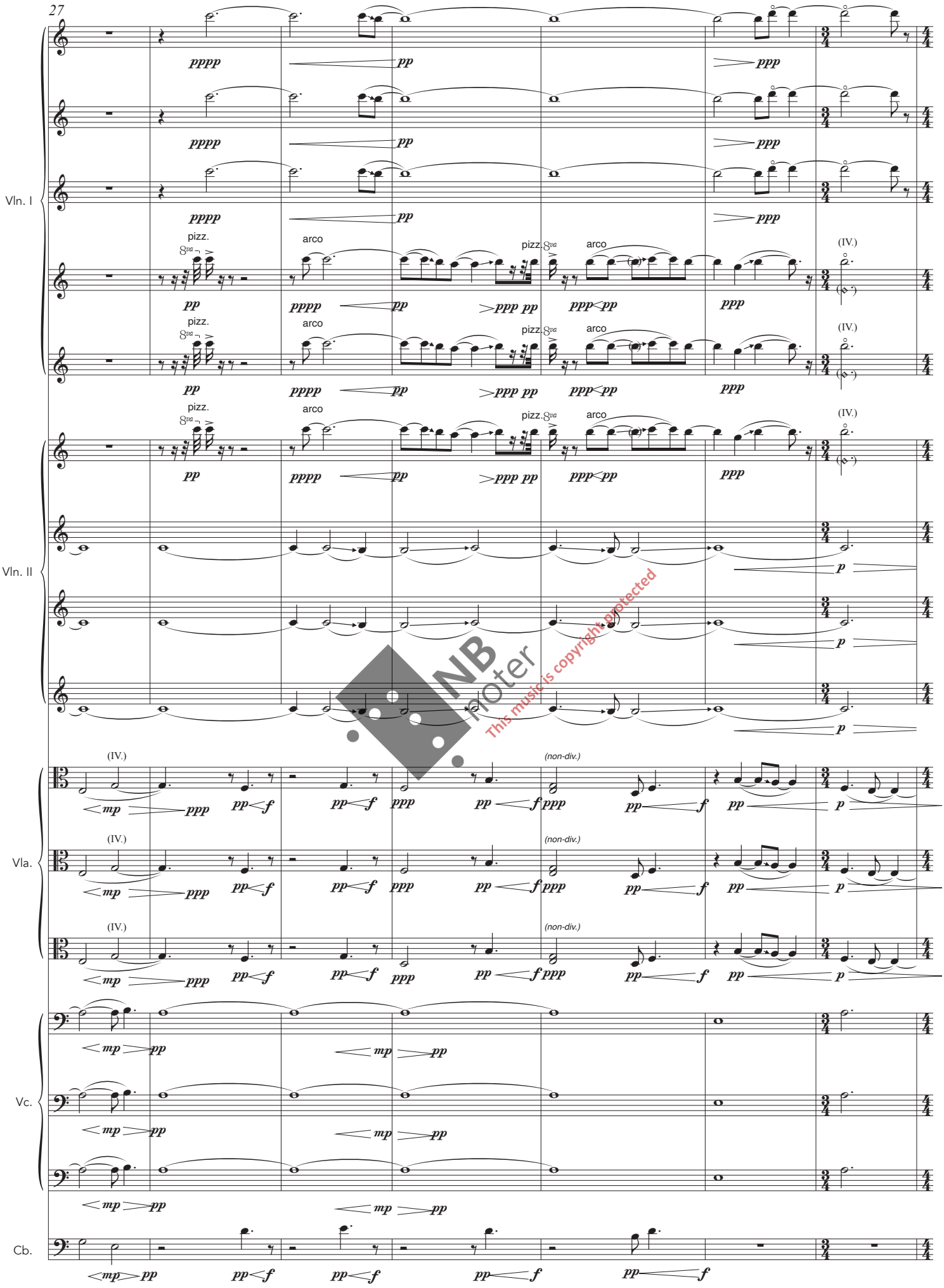

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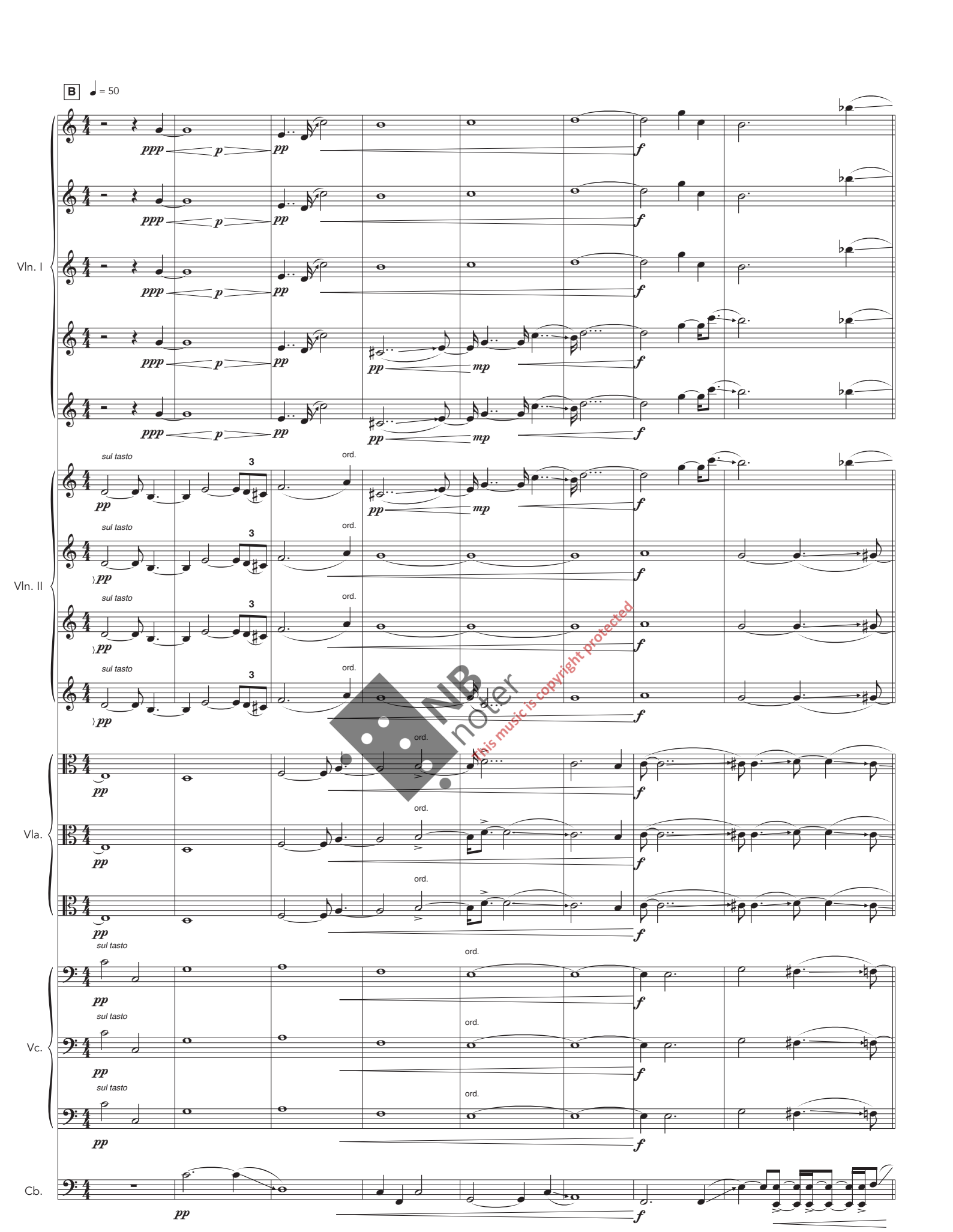

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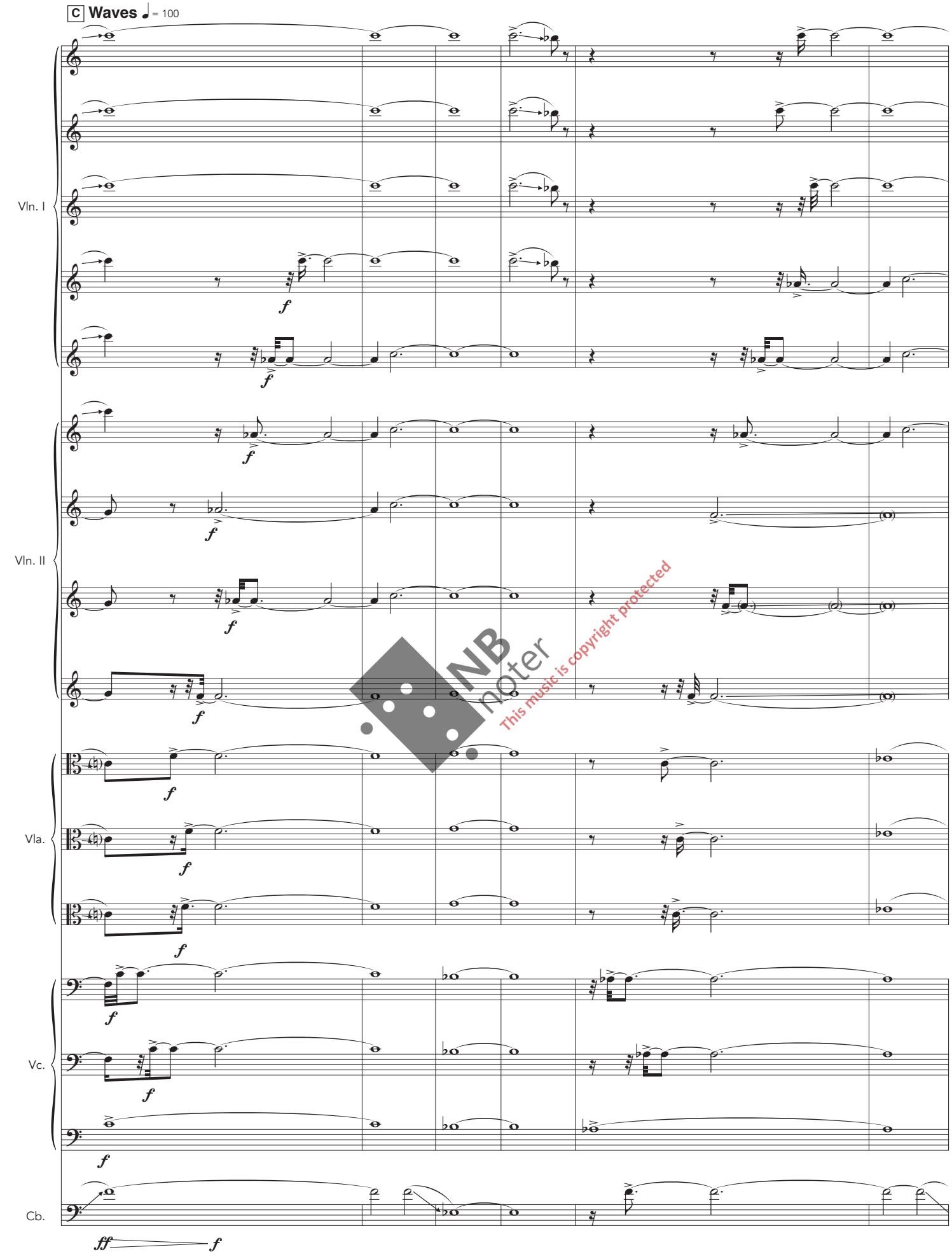

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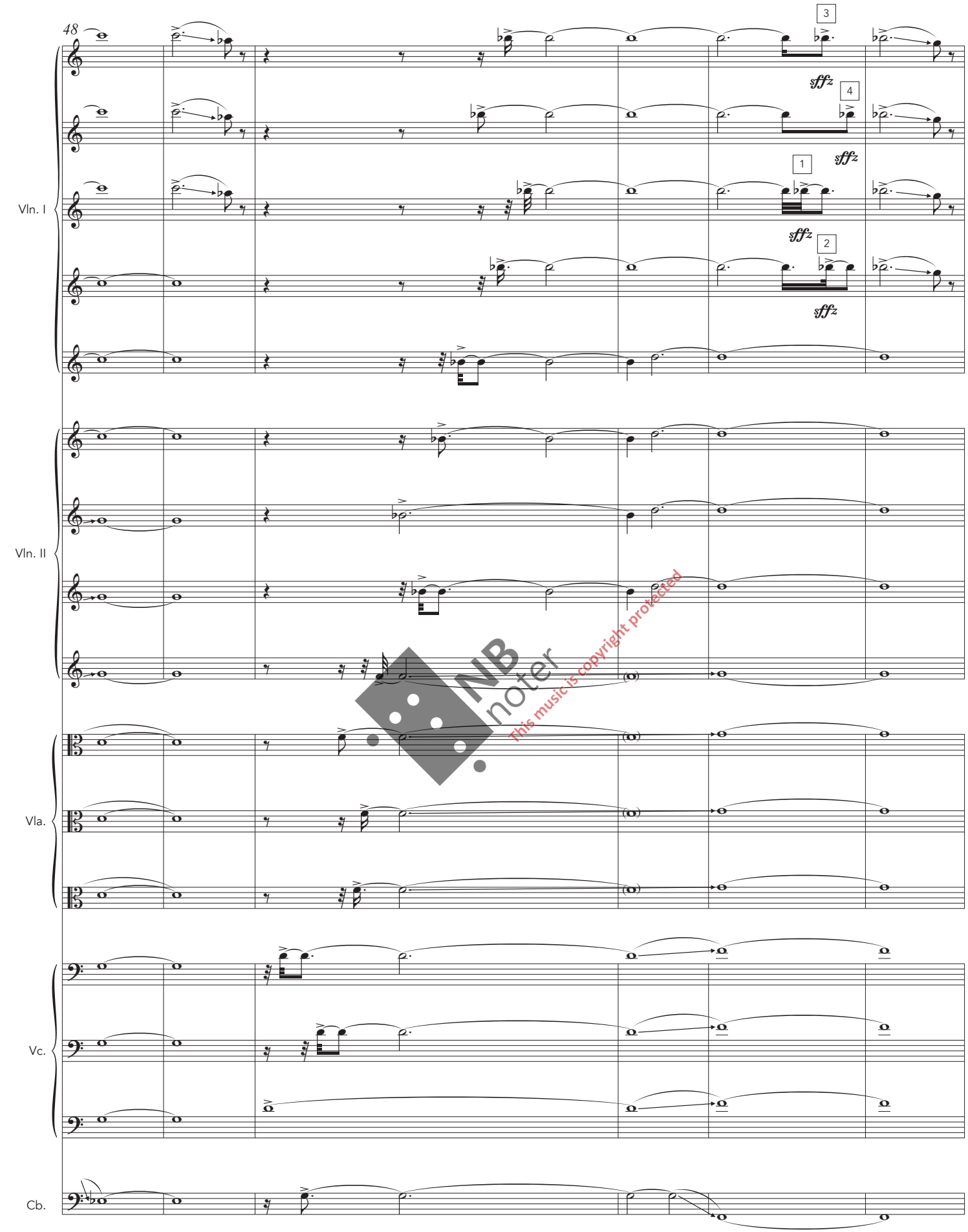

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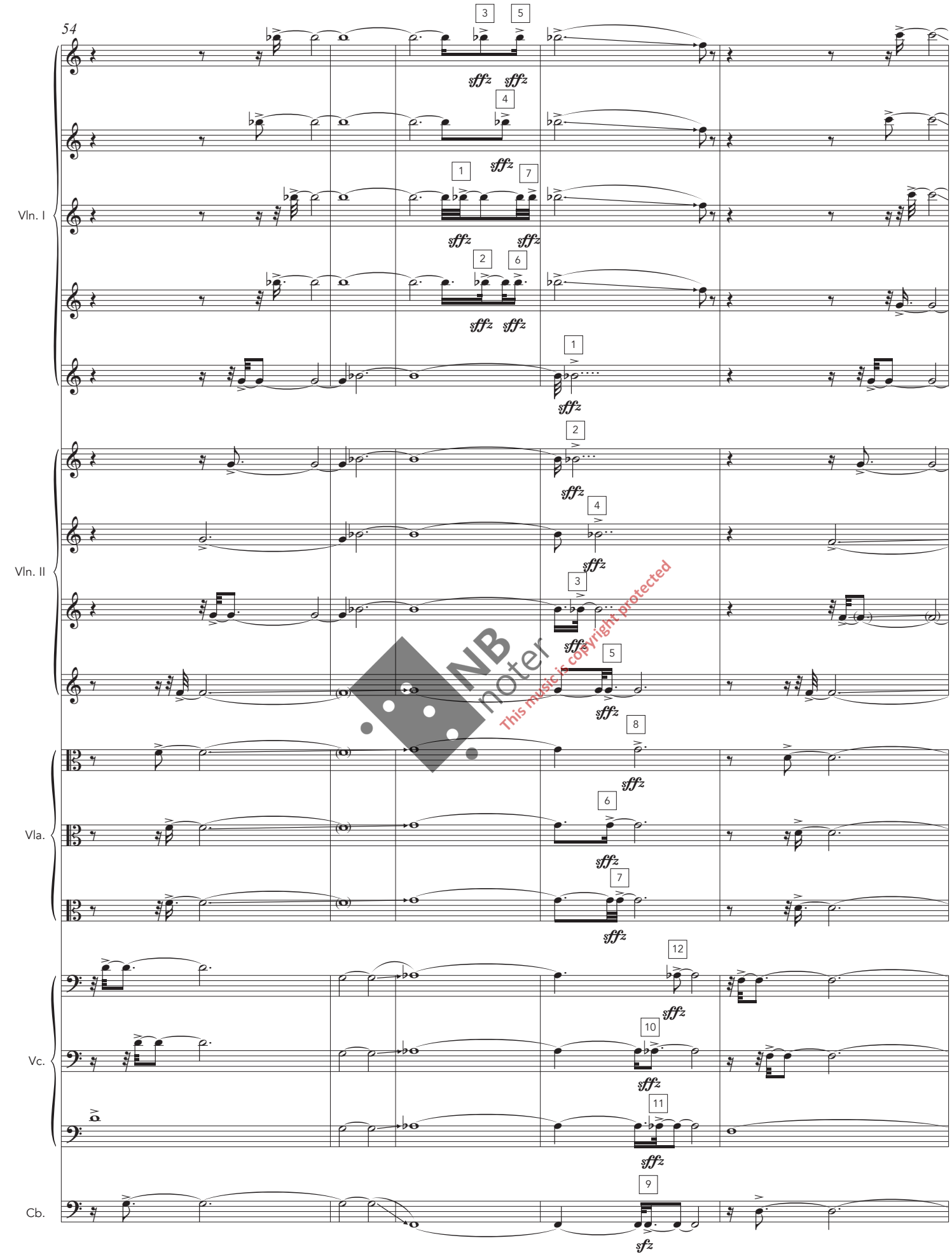

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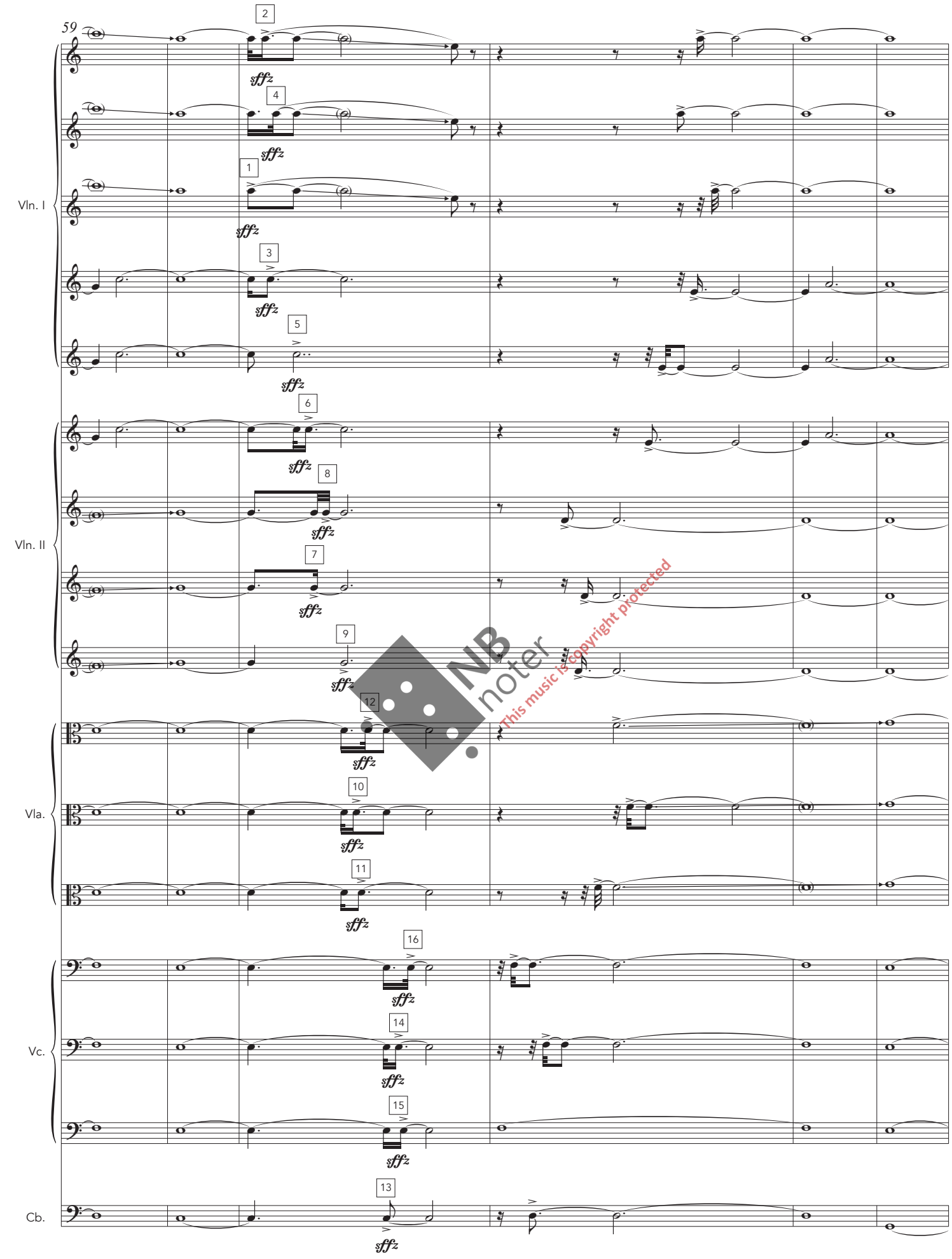
59
Vln. I
Vln. II
Vla.
Vc.
Cb.
sffz
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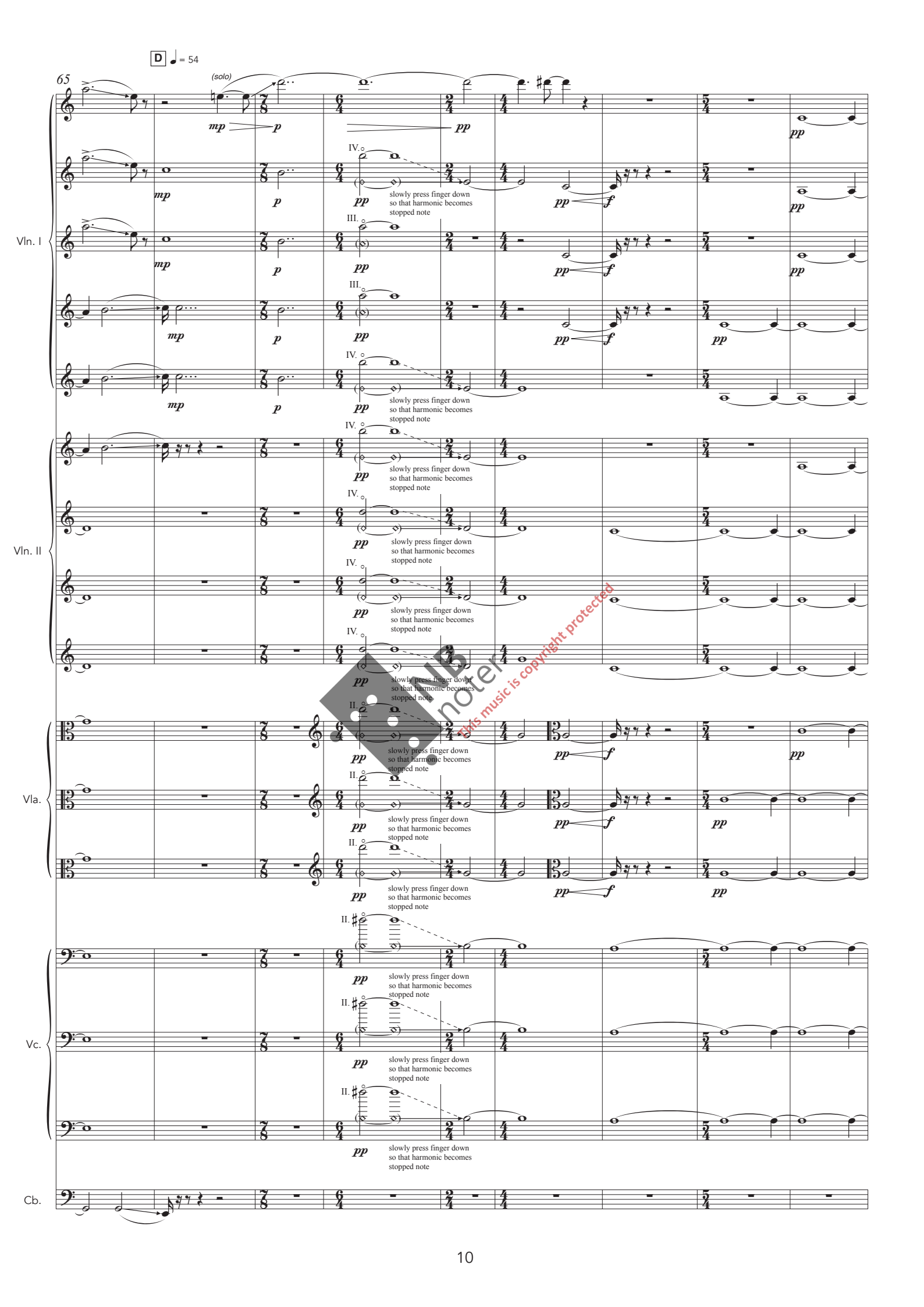
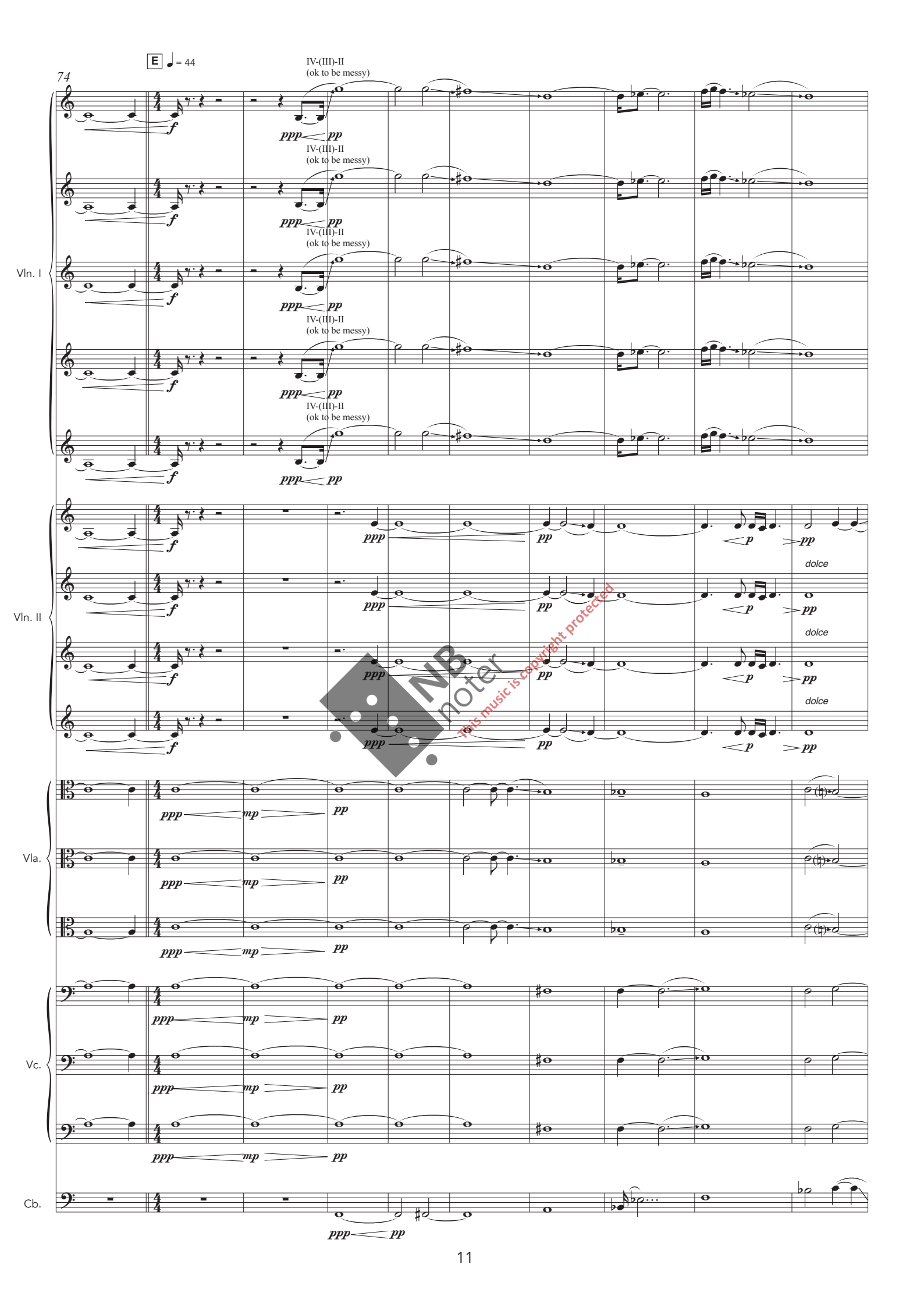
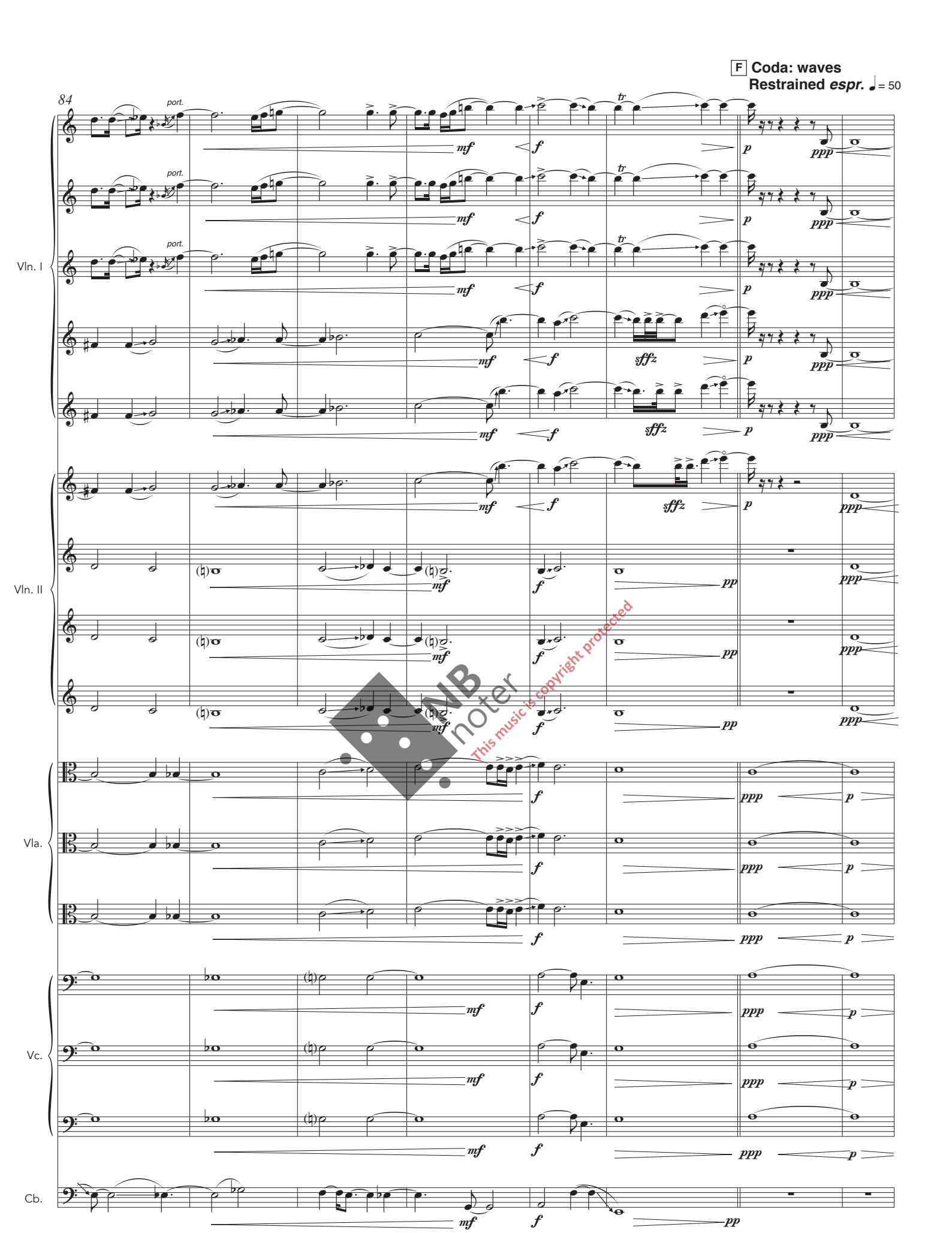

D ♩ = 54
65
(solo)
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp
f
IV.
III.
II.
slowly press finger down
so that harmonic becomes
stopped note
This music is copyright protected


E
= 44
74
IV-(III)-II
(ok to be messy)
Vln. I
Vln. II
Vla.
Vc.
Cb.
dolce
This music is copyright protected
NB noter



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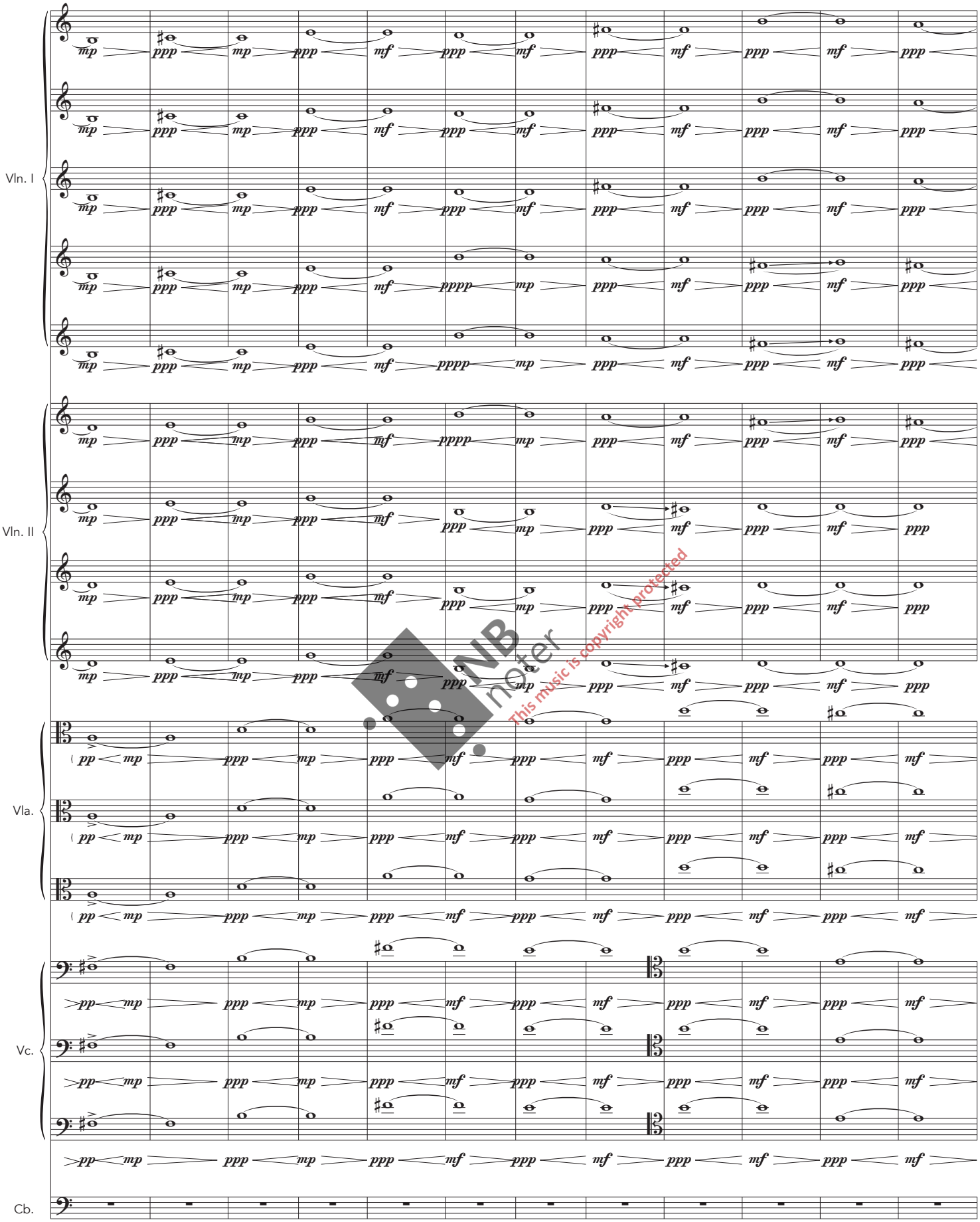

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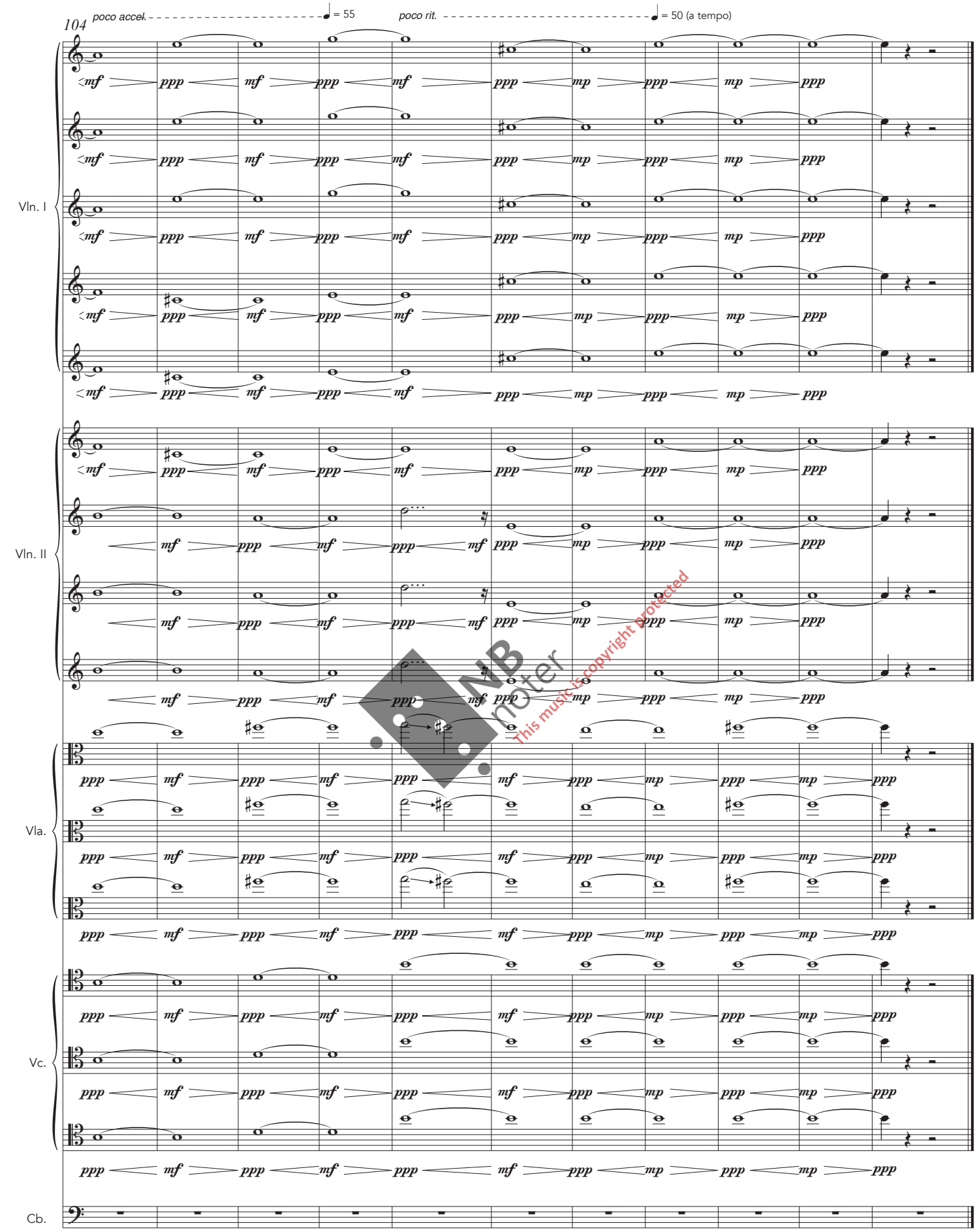

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