

## trammel etude

for string quartet

---

*in excruciating quietness. become vulnerable, let everything ring.  
anything you do is damage.*

**the tip of the bow rests** very lightly on open A-string, static, without any bowing 'action'. any slight motion in your performance (posture, movement, etc.) should cause a very soft bowed sound on that string.



**left hand 'attack'** on the 'stopped' D-string (not the 'bowed' A-string). the left hand stops a note (possibly with fingernail), around an A, for a barely audible, quasi-percussive tone. let ring and hold until the next event.

**when changing pitch**, do not remove your finger from string for a clean change. let your finger stroke along the string, creating a short switch sound.

**all incidental sounds and artefacts** (including other string noises, wood creaks etc.) should not be suppressed. let them ring.



**bend** (not gliss.) the stopped string upwards (towards the open bow string). the string should grind softly against the fingerboard, creating intermittent creaks and exciting the string. let ring.



**balzando**: softest possible. short, but allowing the string to naturally come to rest on the string.

oliver thurley  
august 2019

# trammel etude for string quartet

o. thurley 2019

sempre 

10-15"

**Violin I**

I = BOW TOUCHING (OPEN A)  
 III = STOPPED (NO BOW)

**Violin II**

I = BOW TOUCHING (OPEN A)  
 III = STOPPED (NO BOW)

**Viola**

I = BOW TOUCHING (OPEN A)  
 II = STOPPED (NO BOW)

**Cello**

I = BOW TOUCHING (OPEN A)  
 II = STOPPED (NO BOW)



