

trammel etude, ii

violin, viola, piano

for winnie, marco, and gwen

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

general note

all incidental sounds and artefacts (including string noises, wood creaks, pedal and key action etc.) should not be suppressed. let them ring. the concern is not the notes played, but the small noises generated by your actions.

strings

the left hand and bow are unrelated, for the most part on separate strings. **the left hand bends** a stopped string. **the bow rests** on an open string, but does *not* move.



bend (not gliss.) the stopped string, grinding softly against the fingerboard, creating intermittent creaks and exciting the string. let ring. hold note for as long as possible after bend.



balzando: softest possible on given string. bow is static, not drawn, but unpredictable given bow grip (see below). allow the bow to come to rest on string.



left hand ‘attack’ on the stopped (bending) string (possibly with fingernail) for a barely audible, quasi-percussive tone. usually the articulation at the start of a bend.

hold each note until just before a change. 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.

the bow is held lightly by the fingertips at its centre of balance. grip is loose, such that the bow is unstable. the tip of the bow rests very lightly on the given string (starting on the open A-string), static, without any drawn bowing action. any slight motion in your performance (posture, movement, etc.) may cause a very soft sound on that string. the exception is the end of the piece, where the violin bows *extremely* quietly (and with unstable grip).

piano

the keys of a single chord are held throughout the piece and released at the end. between those moments, a few other notes might not sound.

sustain pedal throughout. boxed note keys are depressed silently. it is assumed that *as much* of the chord is held as possible throughout the piece. remove fingers in order to play new notes as required, but try to keep as much of the chord held as possible.

• — key pressed, held, and released: the attack and release are played fast and as quietly as possible, such that the hammer *might* not strike the string (though it should sometimes), but you might make some sound when you release the key.



rearticulate the current note as softly as possible.

like the artefacts of the string parts, sounding notes are not the intention here, and, in this case, the weight of a piano note becomes a real risk to the tension of piece. instead, focus on mechanical sounds of key actions, of your body, even the creak of the pedal.

you might ruin everything.

oliver thurley
january 2020
v.OO1

Trammel etude, ii
— violin, viola, piano —

o Hurley, 2020

violin

Bow rests on A

LH stops note to bend string

IV

III

0'30"

viola

Bow rests on A

LH stops note to bend string

IV

piano

Keys depressed, silently

CHORD HELD TO END.
(RELEASE FINGERS AS REQUIRED)

PEDAL THROUGHOUT

0'30"

violin

IV LH attack

1'00"

viola

II

piano

Handwritten musical score for Violin I (vl.), Violin II (va.), and Piano (pt.).

Time markers: 1'00" and 1'30".

Violin I (vl.) staff: Handwritten notes with a blue line. Roman numeral IV is written above the staff.

Violin II (va.) staff: Handwritten notes with a blue line. Roman numeral III is written above the staff.

Piano (pt.) staff: Handwritten notes with a blue line. Roman numeral IV is written above the staff.

Handwritten musical score for Violin I (vl.), Violin II (va.), and Piano (pt.).

Time markers: 1'30" and 2'00".

Violin I (vl.) staff: Handwritten notes with a blue line. Roman numeral II is written above the staff.

Violin II (va.) staff: Handwritten notes with a blue line. Roman numeral I is written above the staff.

Piano (pt.) staff: Handwritten notes with a blue line. Roman numeral I is written above the staff.

Boxed text: BOW RESTS ON E

Handwritten musical score for Violin I (vl.), Violin II (va.), and Piano (pf.).

Violin I (vl.): Starts at 2'00". Measure III contains a treble clef, a key signature of one flat (B-flat), and a whole note. Measure IV contains a treble clef, a key signature of one flat, and a whole note. The section ends at 2'50".

Violin II (va.): Measure IV contains a treble clef, a key signature of one flat, and a whole note. Measure III contains a treble clef, a key signature of one flat, and a whole note. The section ends at 2'50".

Piano (pf.): Features a series of horizontal lines with some notes and accidentals. Two 'X' marks are present above the staff. The section ends at 2'50".

Annotations: "blz." (bizzicato) is written above the Violin I staff in measures III and IV. "Bow I" is written above the Violin II staff in measure III.

Handwritten musical score for Violin I (vl.), Violin II (va.), and Piano (pf.).

Violin I (vl.): Starts at 2'50". Measure IV contains a treble clef, a key signature of one flat, and a whole note. Measure III contains a treble clef, a key signature of one flat, and a whole note. The section ends at 3'00".

Violin II (va.): Measure IV contains a treble clef, a key signature of one flat, and a whole note. Measure III contains a treble clef, a key signature of one flat, and a whole note. The section ends at 3'00".

Piano (pf.): Features a series of horizontal lines with some notes and accidentals. The section ends at 3'00".

Annotations: "BOW RESTS ON A" with an arrow pointing to the Violin I staff in measure IV. "BOWED II" with a bracket and a red wash is written above the Violin I staff in measure III. "3'00" is written at the end of the section.

Oliver Hurley, Jan 2020