Tyler Futrell

Brittle Fluid

version for 11 strings

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2014/2023

for TERJUNGENSEMBLE

Instrumentation:

3 Violin I

3 Violin II

2 Viola

2 Cello

1 Contrabass*

*(*Contrabass with low-C extension)*

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Duration: **12 minutes**

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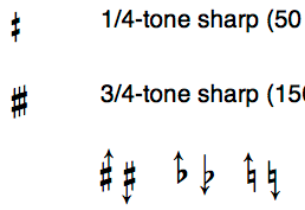
Performance Notes



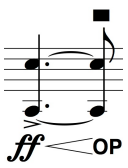
1/4-tone sharp (50 cents sharp) — 1/4-tone flat (50 cents flat)

3/4-tone sharp (150 cents sharp) — 3/4-tone flat (150 cents flat)

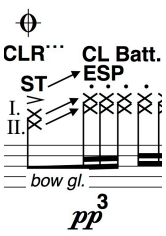
1/6-tone (33 cents) up/down

ST	(*sul tasto*) – bow near the fingerboard
SP	(*sul ponticello*) – bow near the bridge
ESP	(extreme *sul ponticello*) – bow nearly on the bridge
CL	(*col legno tratto*) – touch the wood to the string
CL batt.	(*col legno battuto*) – tap strings with the wood of the bow
CLR···	(*col legno* ricochet) – ricochet stroke while col legno
grind	("bow grind") – press bow against wood of instrument and turn with hair down (resultant sound is a wooden creaking)
+	left-hand pizz. (only affects notes with this sign above them)
▲	[notehead] highest note possible on designated string(s)
m.v.	(*molto vibrato*) – without this indication (or "vib. norm.") play *senza vibrato* (accompanying x noteheads usually indicate string, not pitch)
TAP / **KNCK**	tap with two fingers, or knock with knuckles, on the body of instrument
WP	("woodblock" pizz.) a very dry sounding pizz., extremely high on the 1st string
Bow gliss.	A glissando made with the bow, instead of the finger

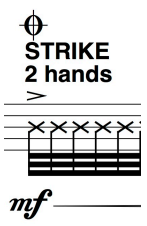
muffle string(s) by lightly touching at a non-harmonic node.
When bowed, this produces a breath-like sound.



overpressure – draw bow with greatly increased friction (a scratching sound – no pitch)

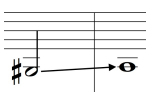


A simple action that is complicated to describe: while muffling the strings, perform a *col legno* ricochet stroke bow gliss. (on strings I and II), starting with the bow above the fingerboard (ST), and ending above the bridge (ESP).

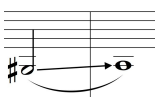


Cello and Bass - strike the strings with alternating hands around the "sul tasto" point, with a muffling grip, such that the strings do not ring in between strikes. The main sound when loud is the strings slapping against the fingerboard.

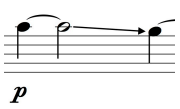
Glissandi



With a re-articulation of the arrival note



In one bow (no re-articulation of the arrival note)



Indicates the glissando starts on the 2nd beat (glissandi always get the full value of their note, and start immediately)

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Brittle Fluid

Tyler Futrell
(2014/23)

Awash *(molto legato)* ♩ = 50

Violin I

Violin II

Viola

Cello

Contrabass

ST

ord.

IV.

III.

I. *(harmonics are transposed)*

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* As the notes rise and fall out of the texture, it should be very clear that they were present all along, and not newly introduced.

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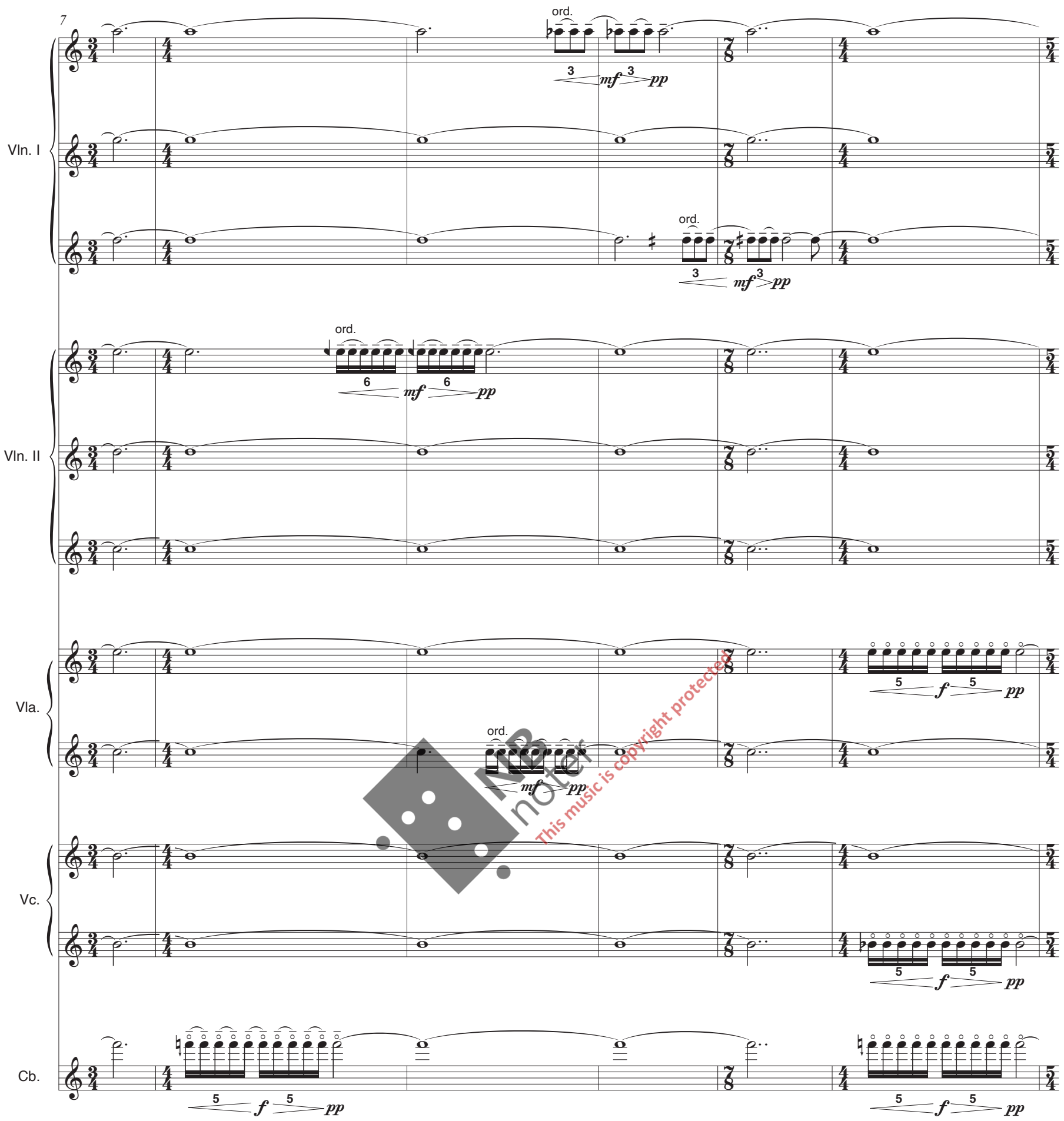

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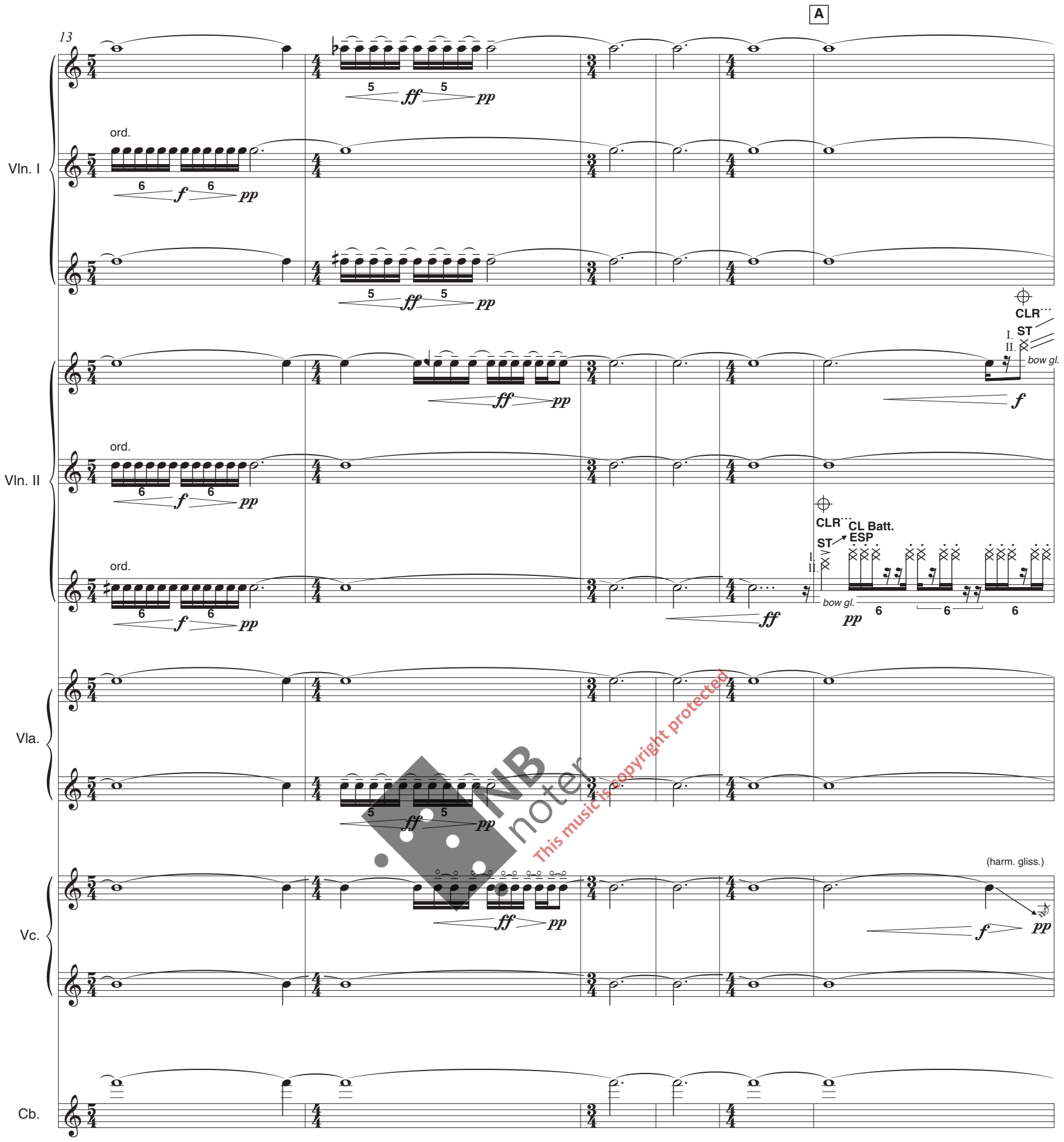

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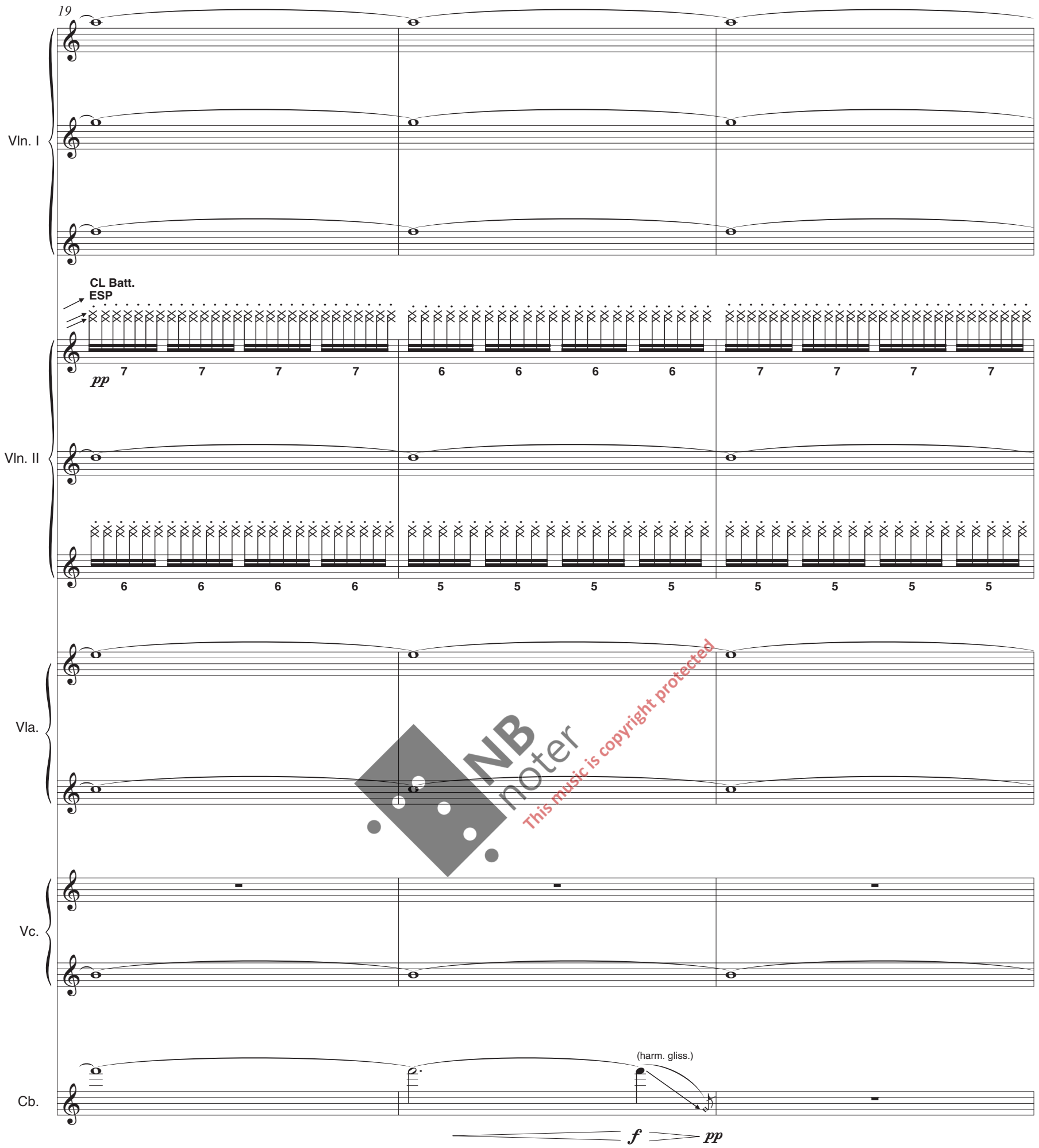

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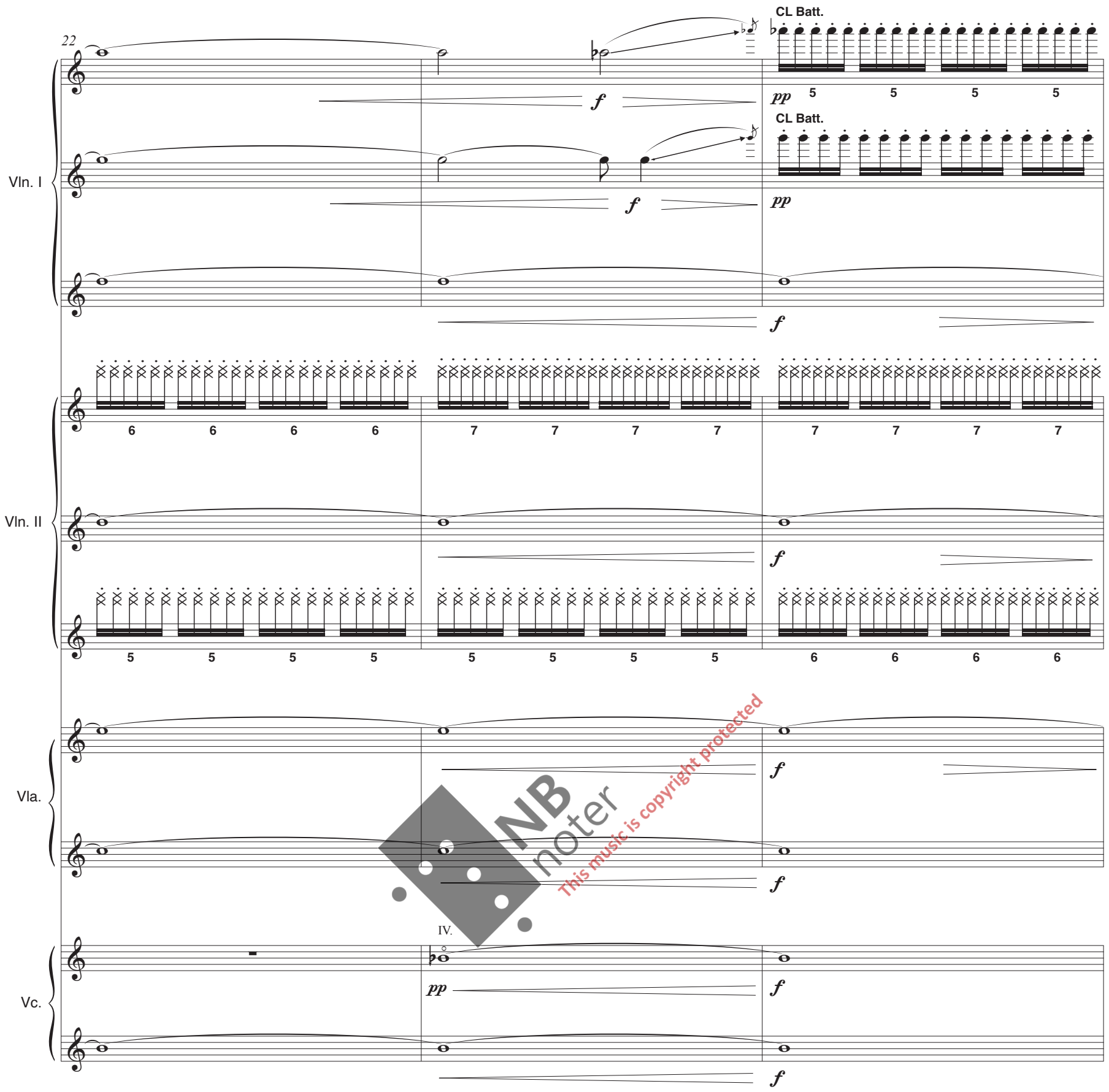
22
CL Batt.
CL Batt.
Vln. I
Vln. II
Vla.
Vc.
IV.
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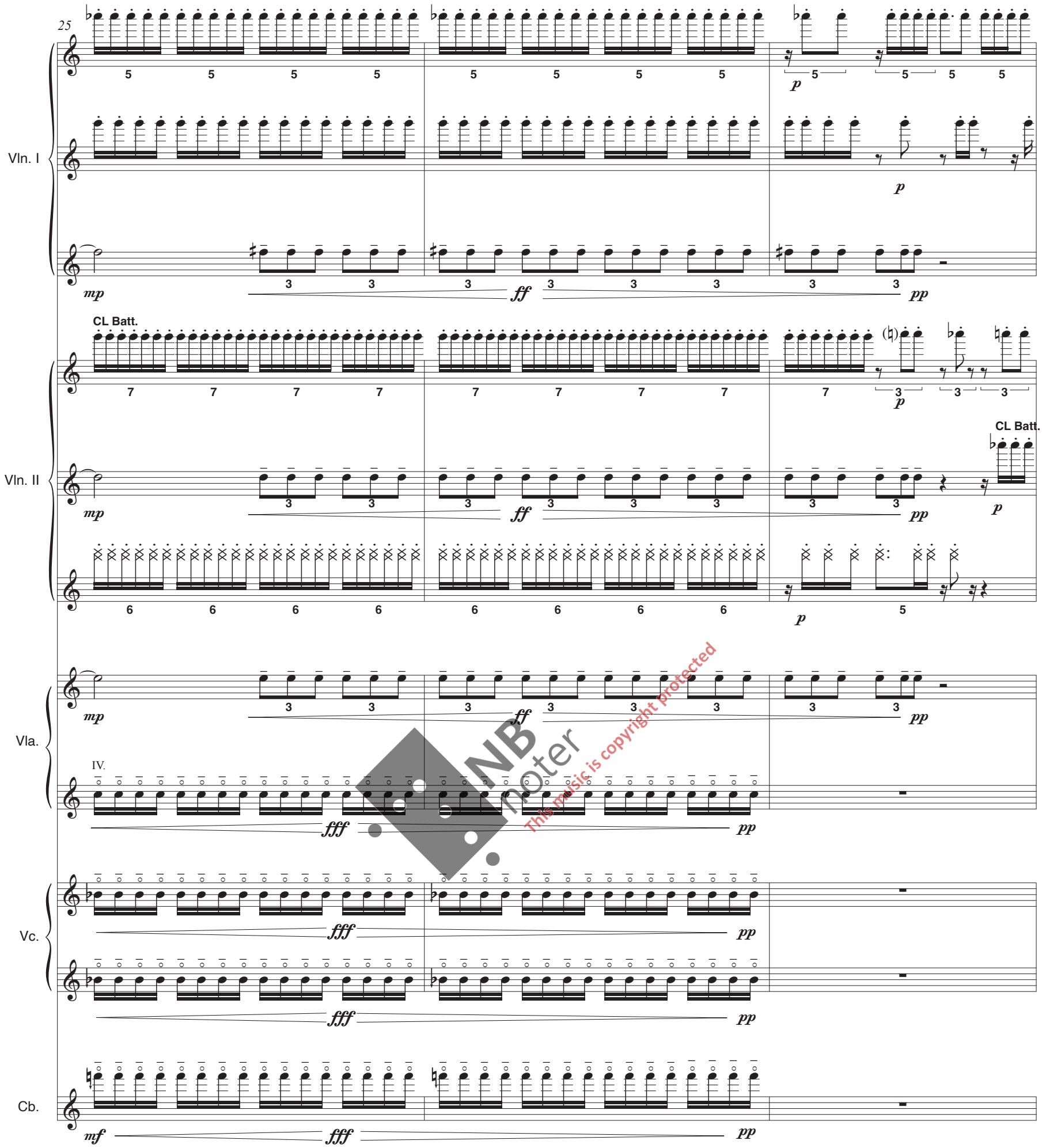
25
Vln. I
Vln. II
CL Batt.
Vla.
IV.
Vc.
Cb.
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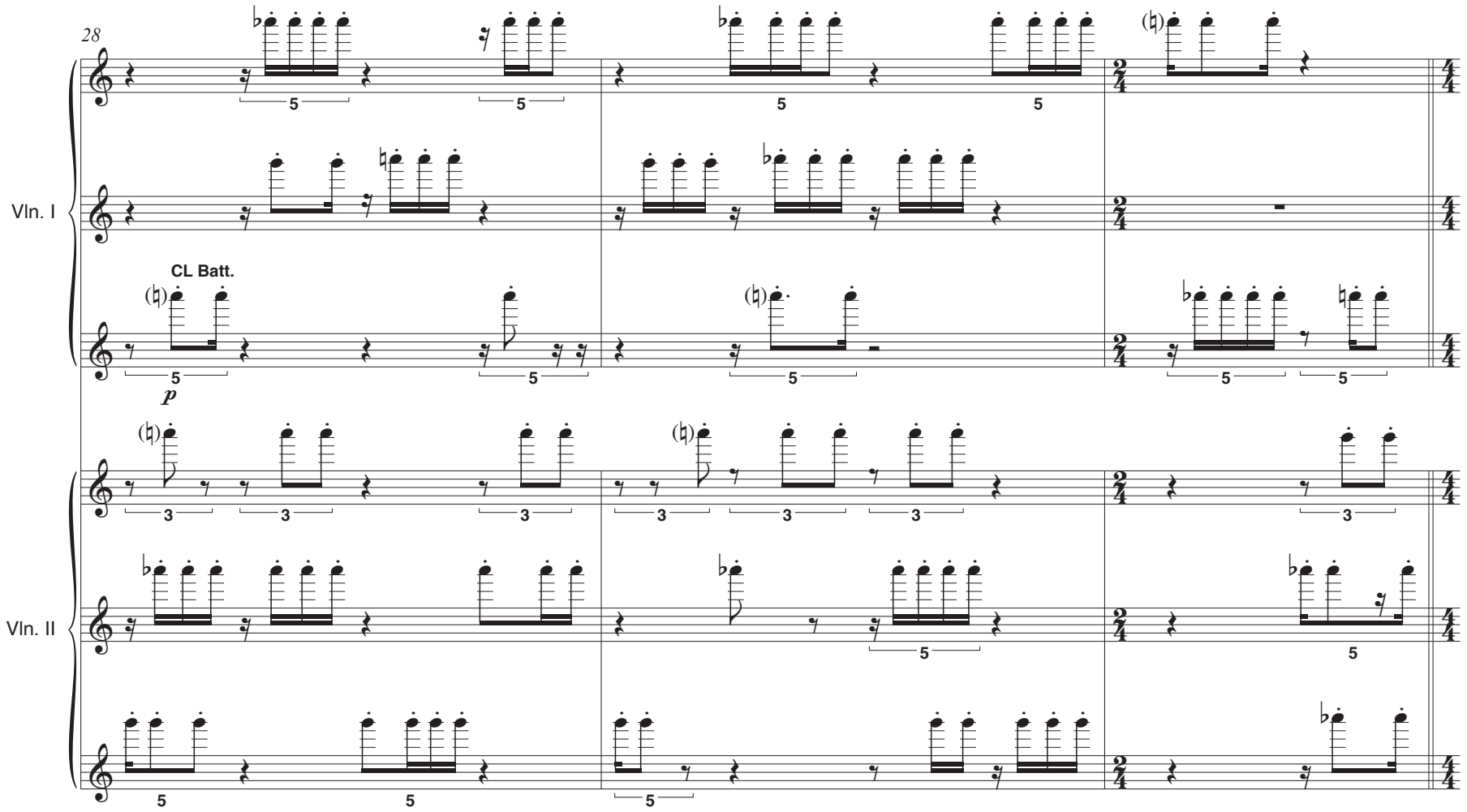

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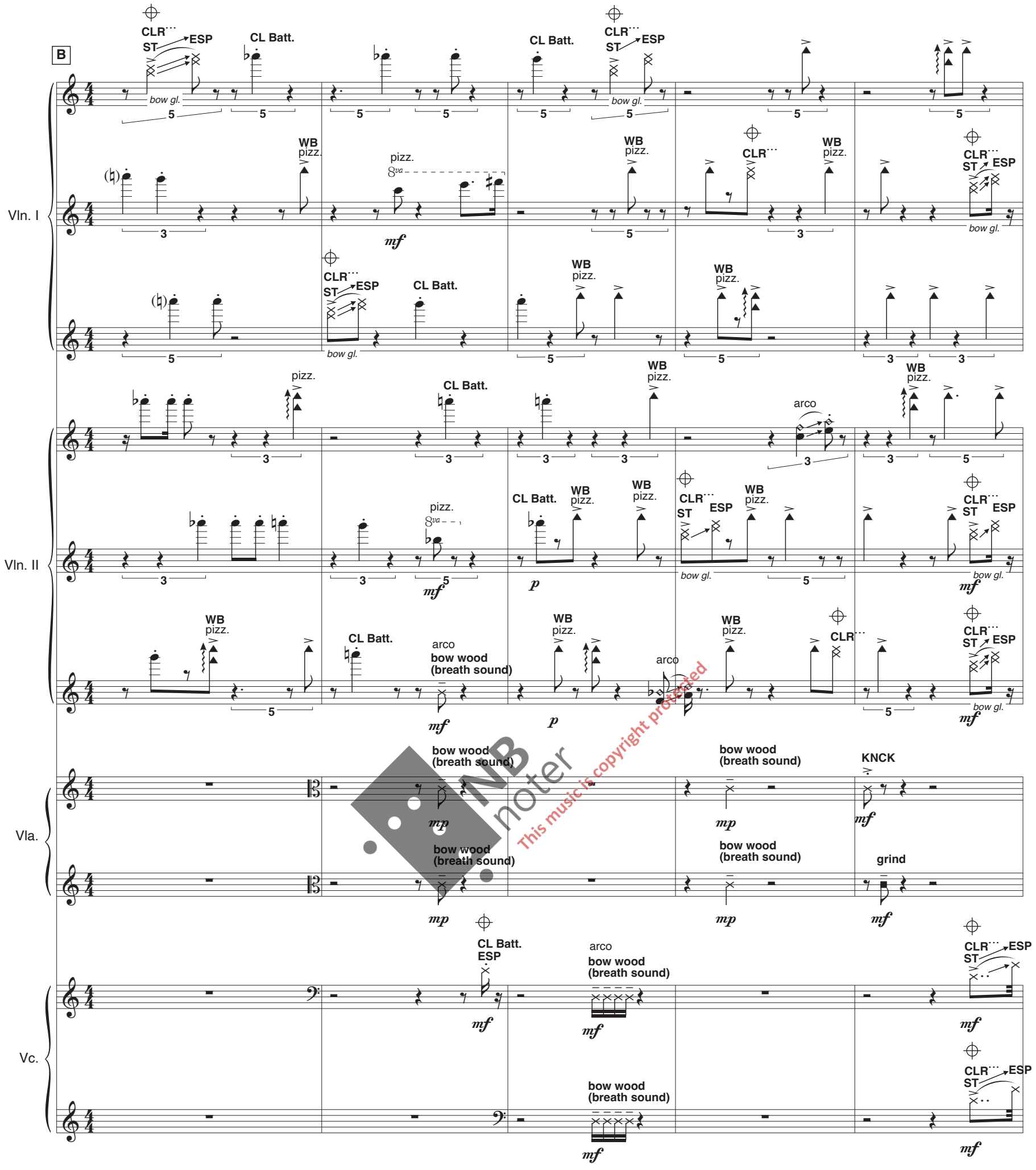

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36

Vln. I

CLR··· WB pizz. WB pizz. CLR··· arco m.v. senza vib. WB pizz.

CL Batt. WB pizz. CLR··· ST ESP bow gl. CLR··· ST ESP WB pizz.

Vln. II

arco CLR··· WB pizz. WB pizz. CLR··· ST ESP WB pizz. arco bow wood (breath sound) WB pizz. CLR··· ST ESP bow gl.

CL Batt. WB pizz. CLR··· ST ESP bow gl. WB pizz. grind

CL Batt. WB pizz. arco bow wood (breath sound) CLR··· ST ESP bow gl. WB pizz. grind

Vla.

bow wood (breath sound) grind KNCK arco bow wood (breath sound)

grind grind KNCK arco bow wood (breath sound)

Vc.

arco bow wood (breath sound) KNCK arco bow wood (breath sound) KNCK

pizz. KNCK arco bow wood (breath sound) KNCK

Cb.

bow wood (breath sound) SLAP SLAP

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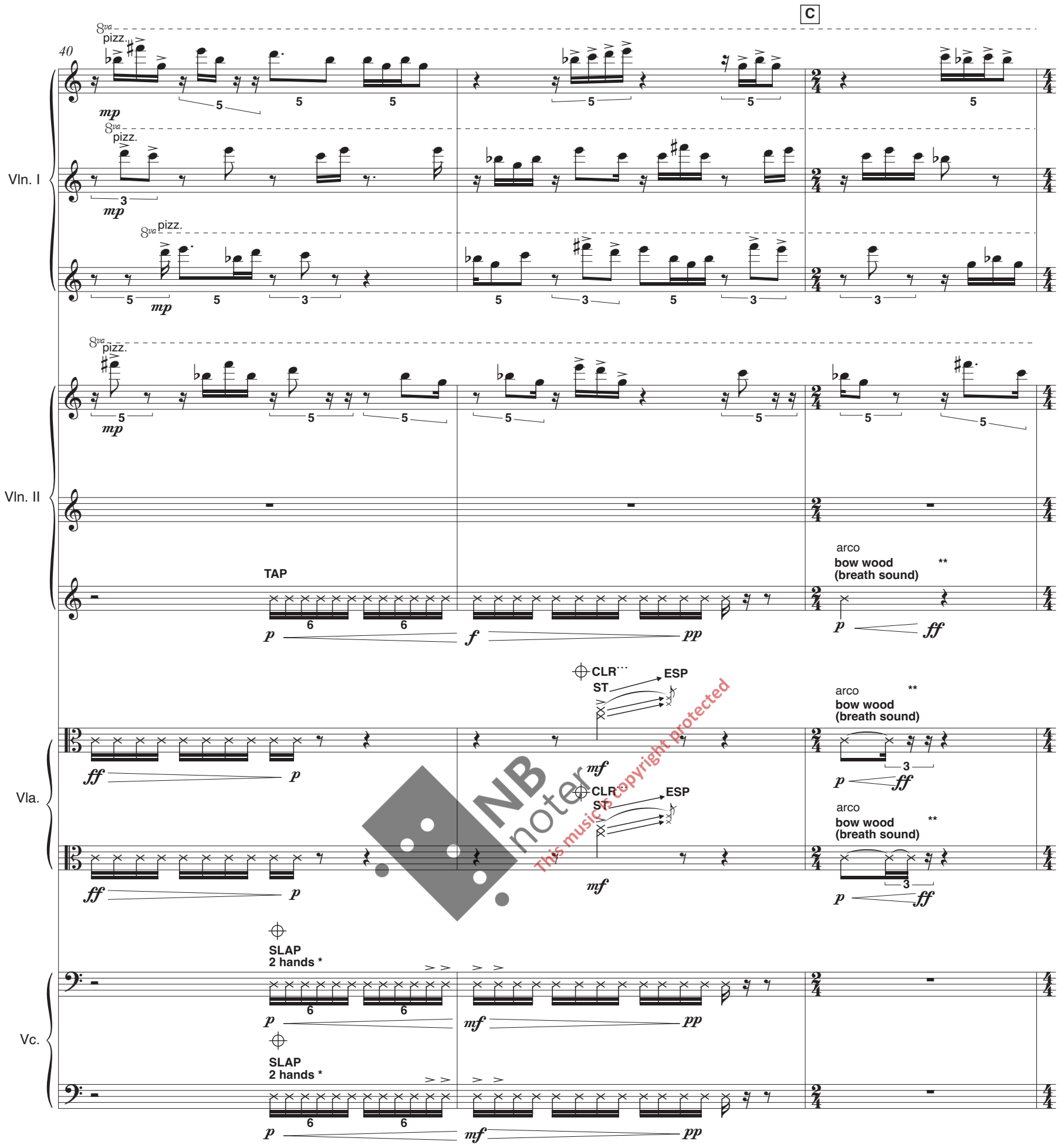
* N.B. - Cb. slap corresponds to Vln. 1 *molto vib.*;
Vla. "knock" corresponds to Vln. 1 *senza vib.*



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* Even notes - *no accents* on 1st beats. (Written accents mean slap touches fingerboard; otherwise it does not.)

** Here the important rhyhtm is the *end* of the notes.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8va)

arco

mf

f

p

mp

SLAP
2 hands *

NB noter
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46

Vln. I

(8va)

arco

f

(effect should be *very noisy* by now)

ff

Vln. II

ff

Vla.

fff

Vc.

Cb.

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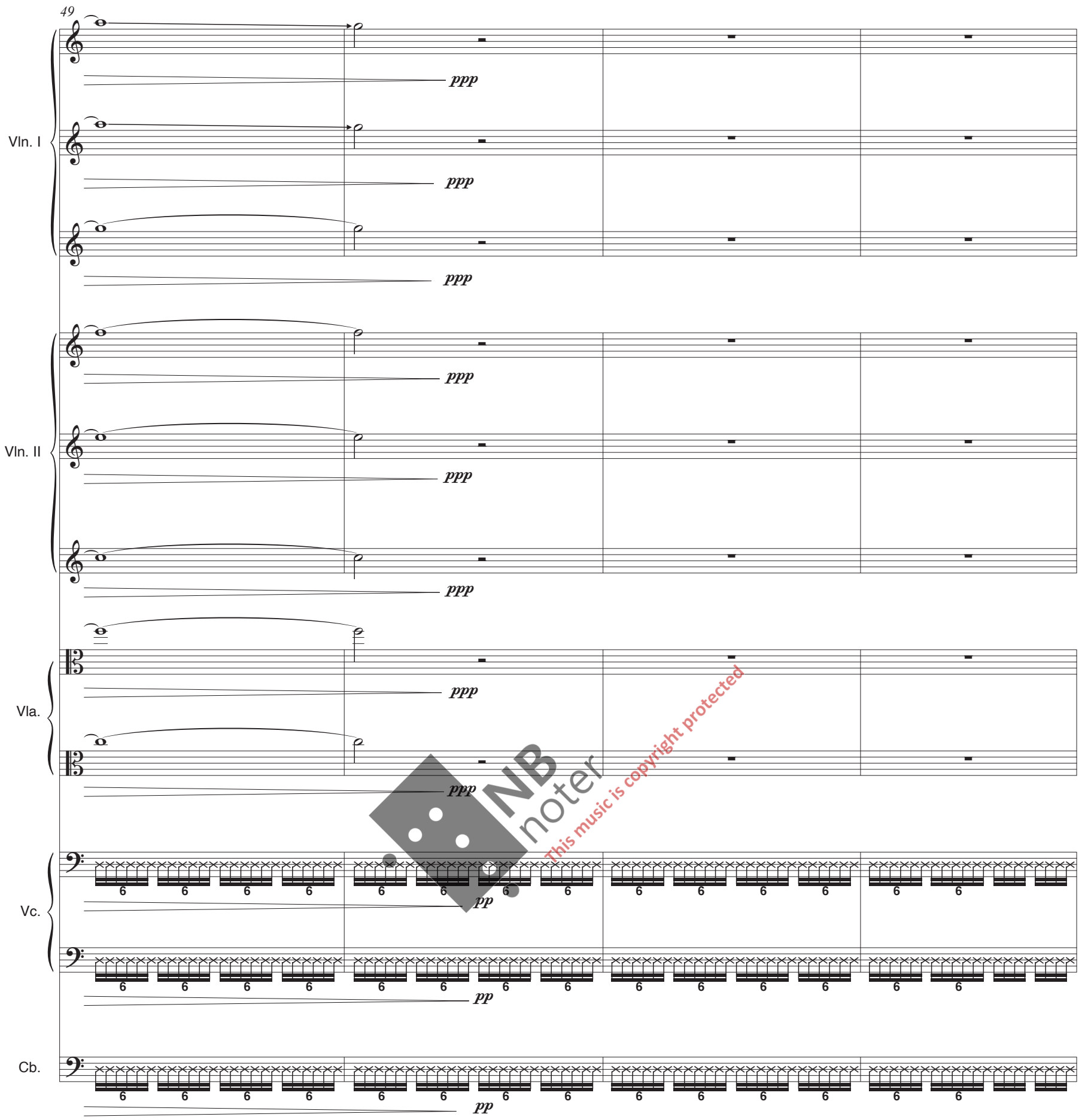
* Rhythmic unision is vital.



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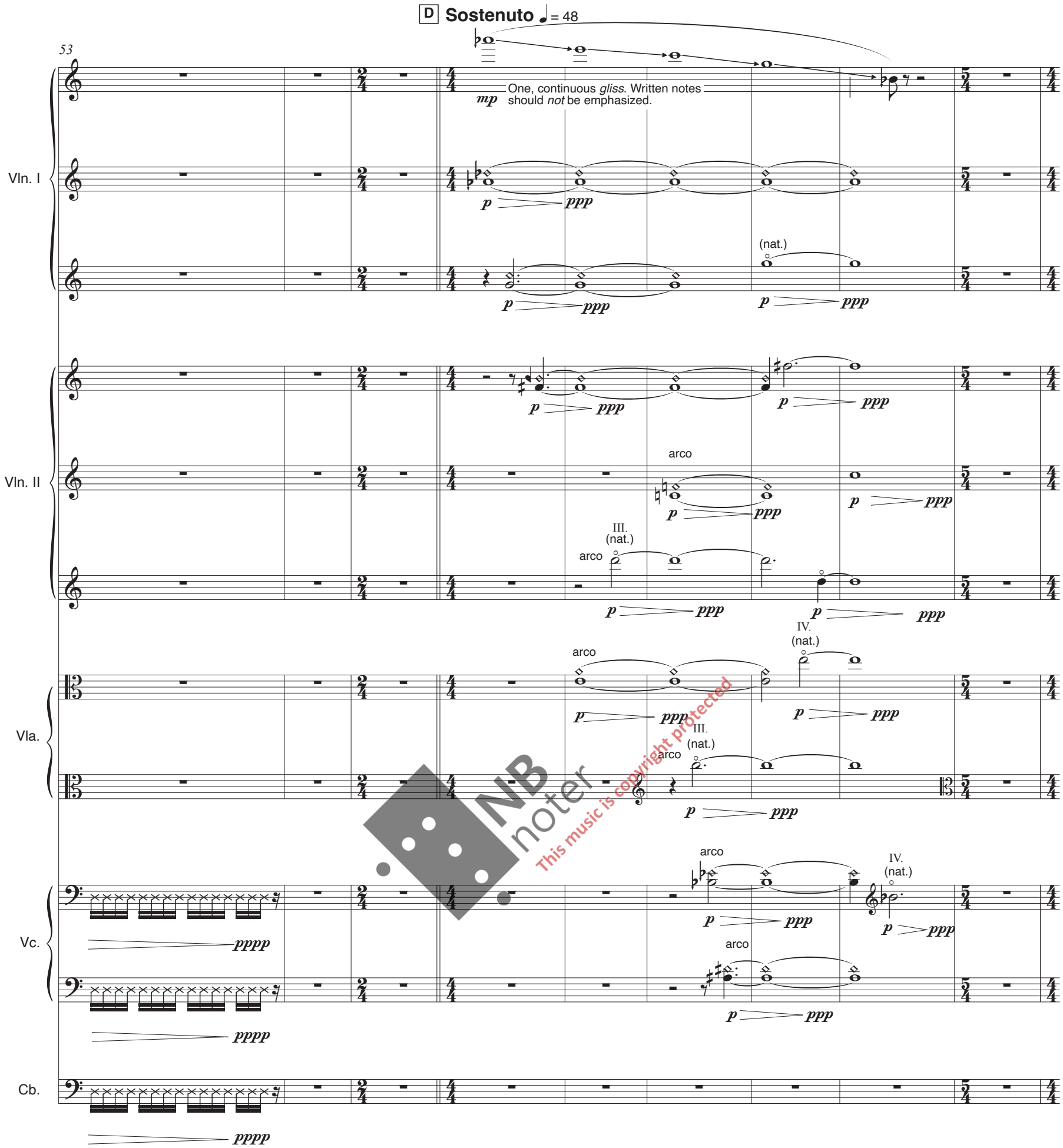

* The idea here is that each string sustains a pitch just as Vln. 1 passes it on theirlong gliss.

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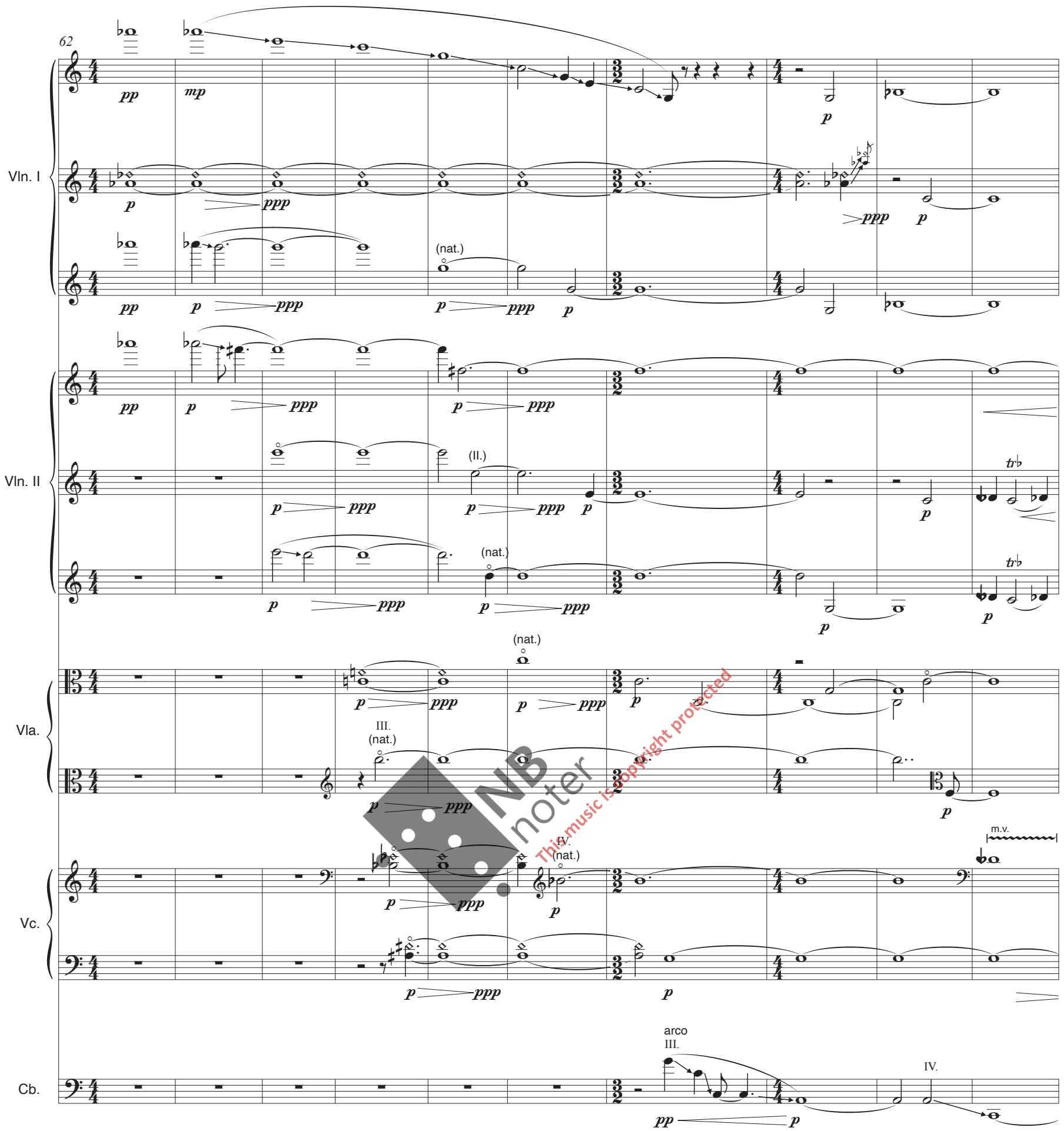

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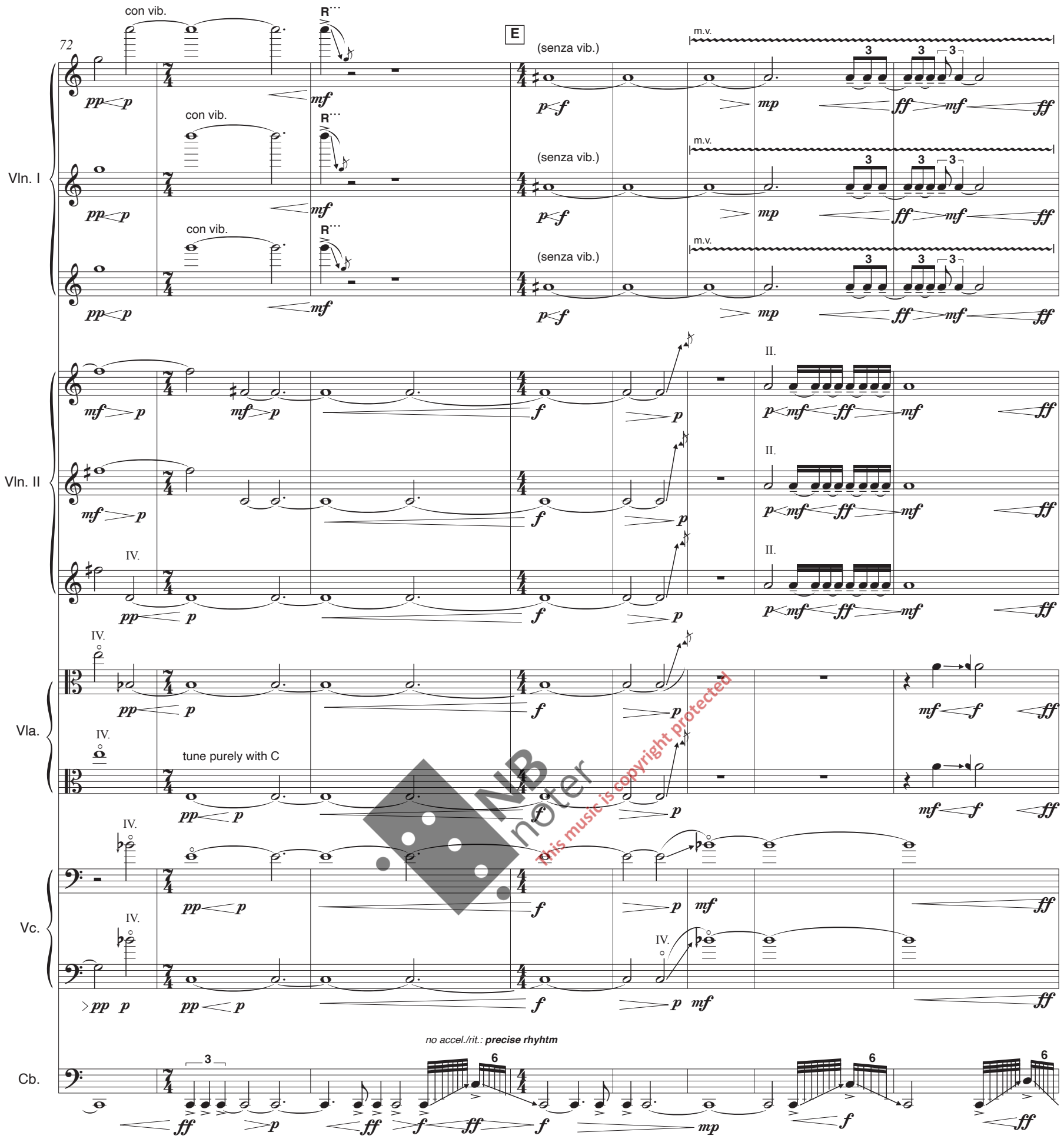

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Much faster ♩ = 120

Half tempo ♩ = 60

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

de-sync. m.v.

ad lib furioso - long strokes of varying lengths, punctuated by small groupings of 3-4 very fast notes of varying lengths - all attacks heavily accented

(senza vib.)

ff fff f

grind

ff

SLAP 2 hands *

no accel./rit.: **precise rhyhtm**

arco

6

f ff mp

fff

* the idea here is to give the illusion of one long gliss.

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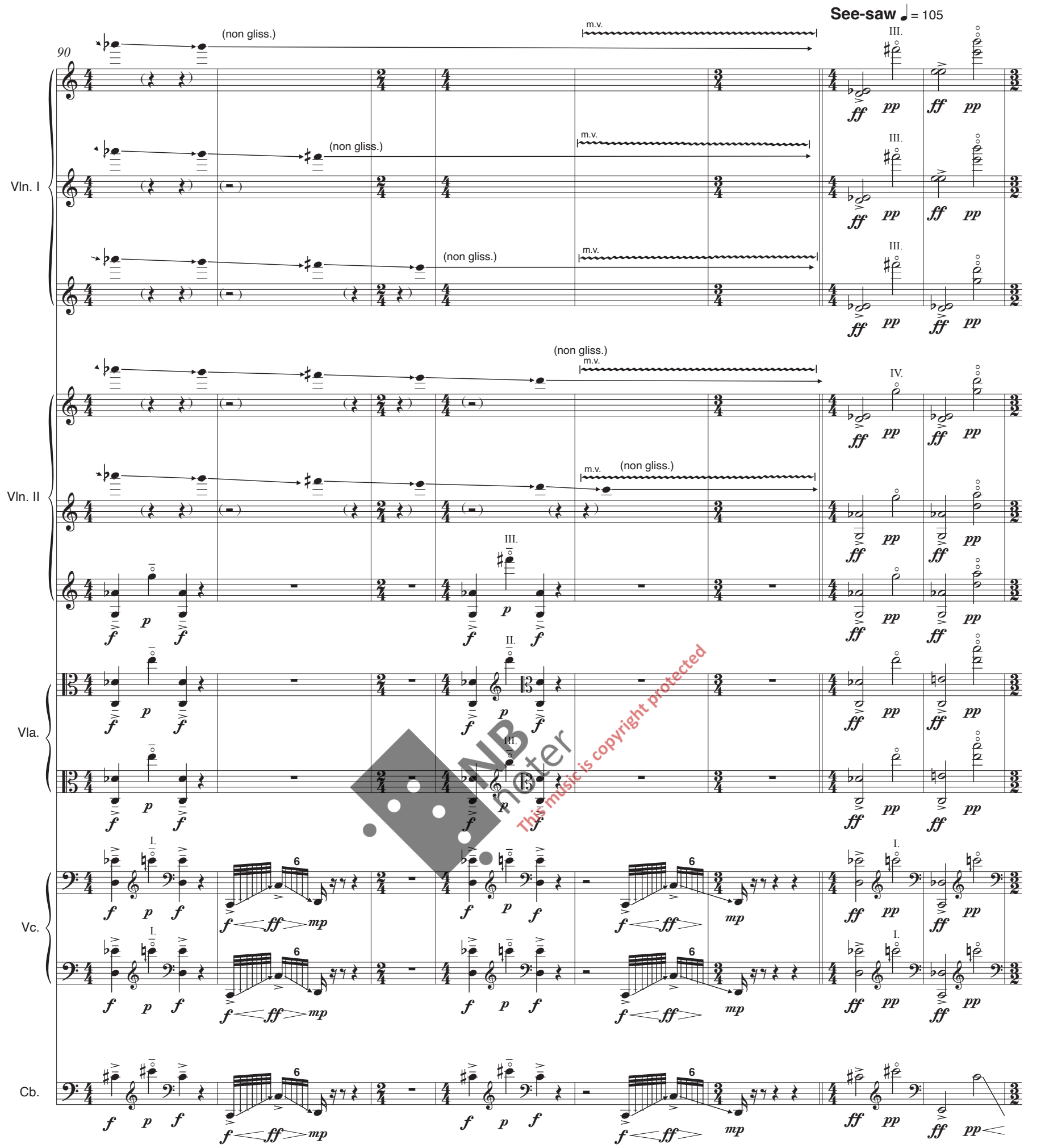

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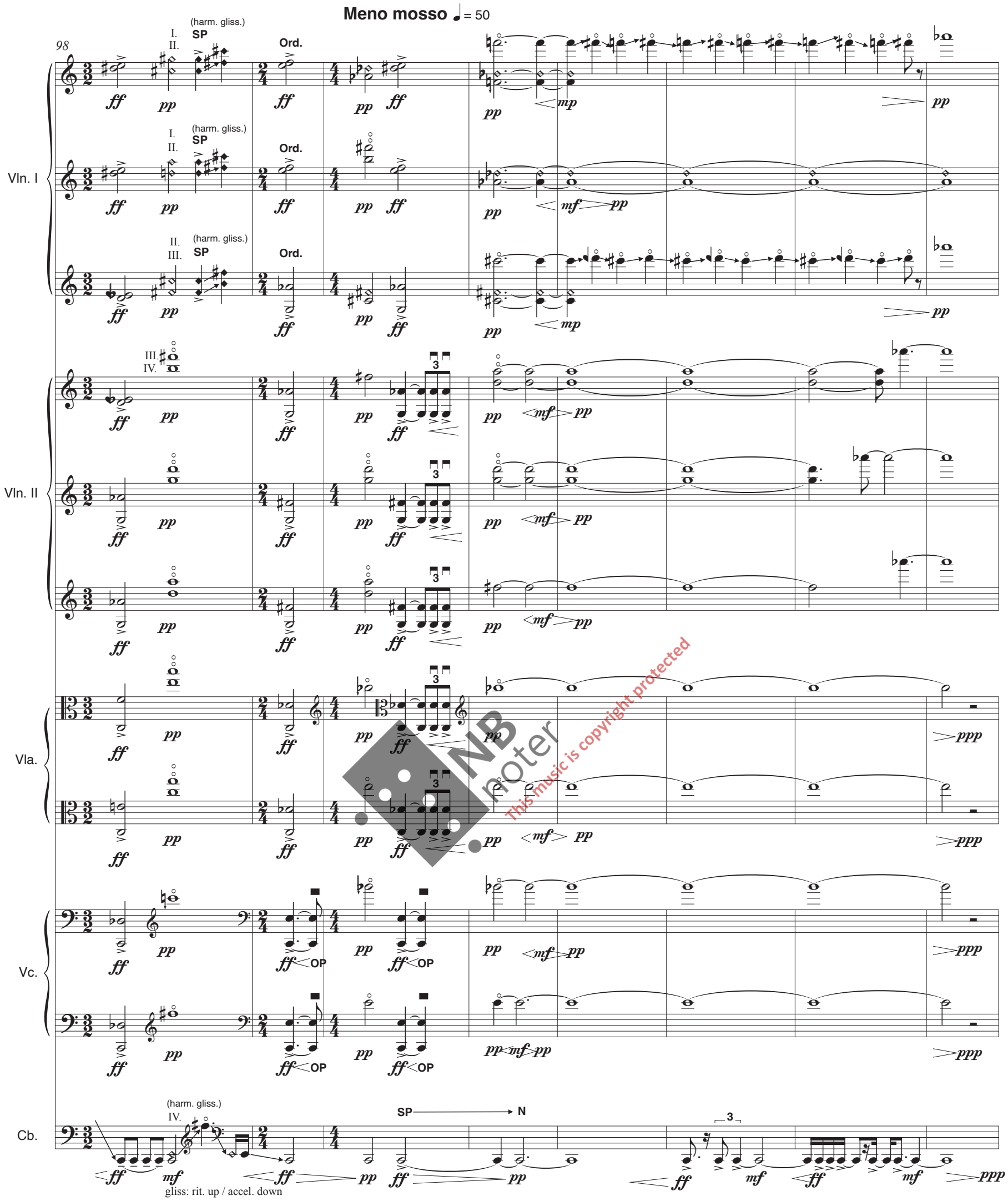

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NB noter

106

Lyrically ♩ = 65

Vln. I

Vln. II

Vla.

Vc.

Cb.

(nat.)

(II.)

III. (nat.)

arco

IV. (nat.)

arco III.

pizz.

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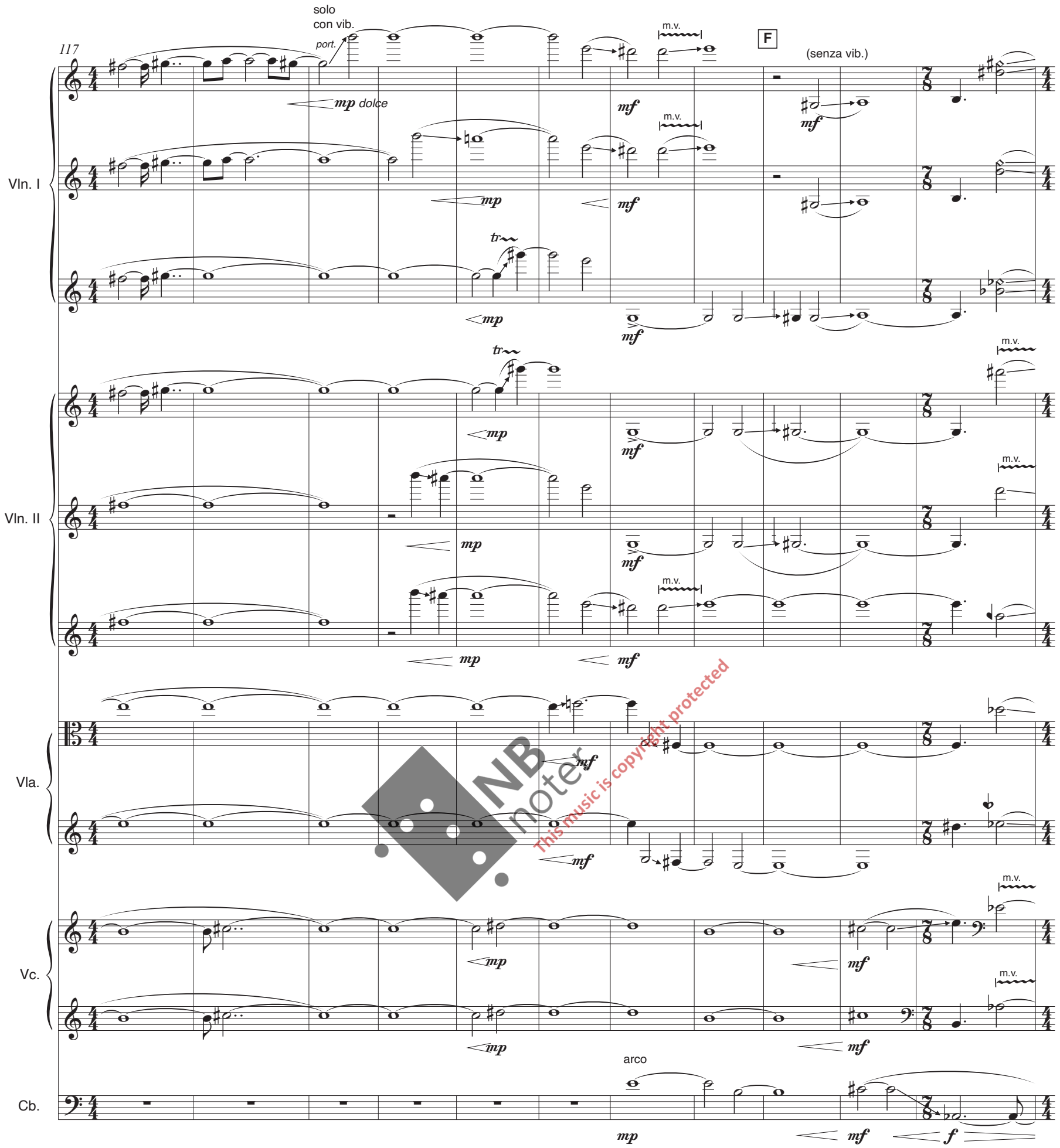

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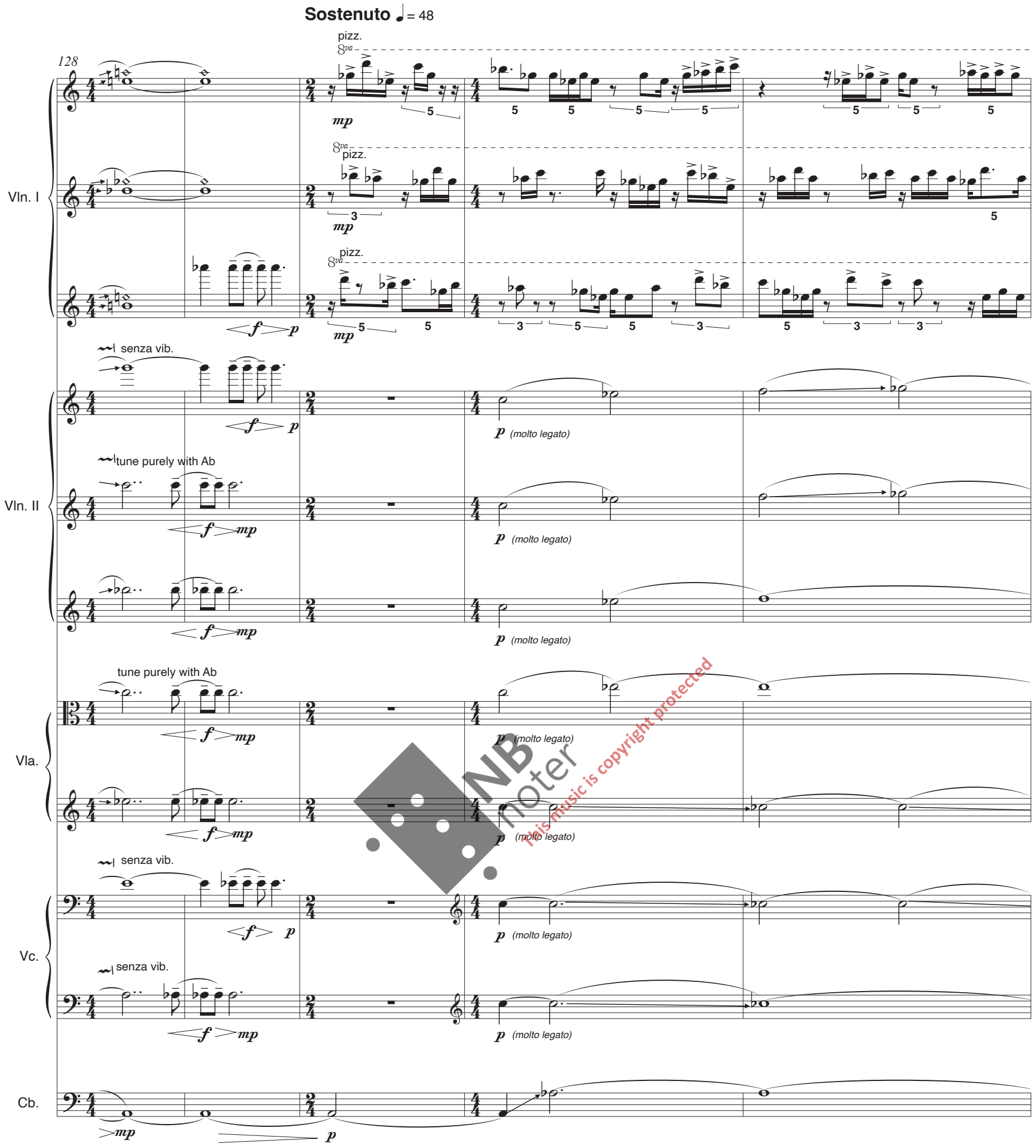

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133

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

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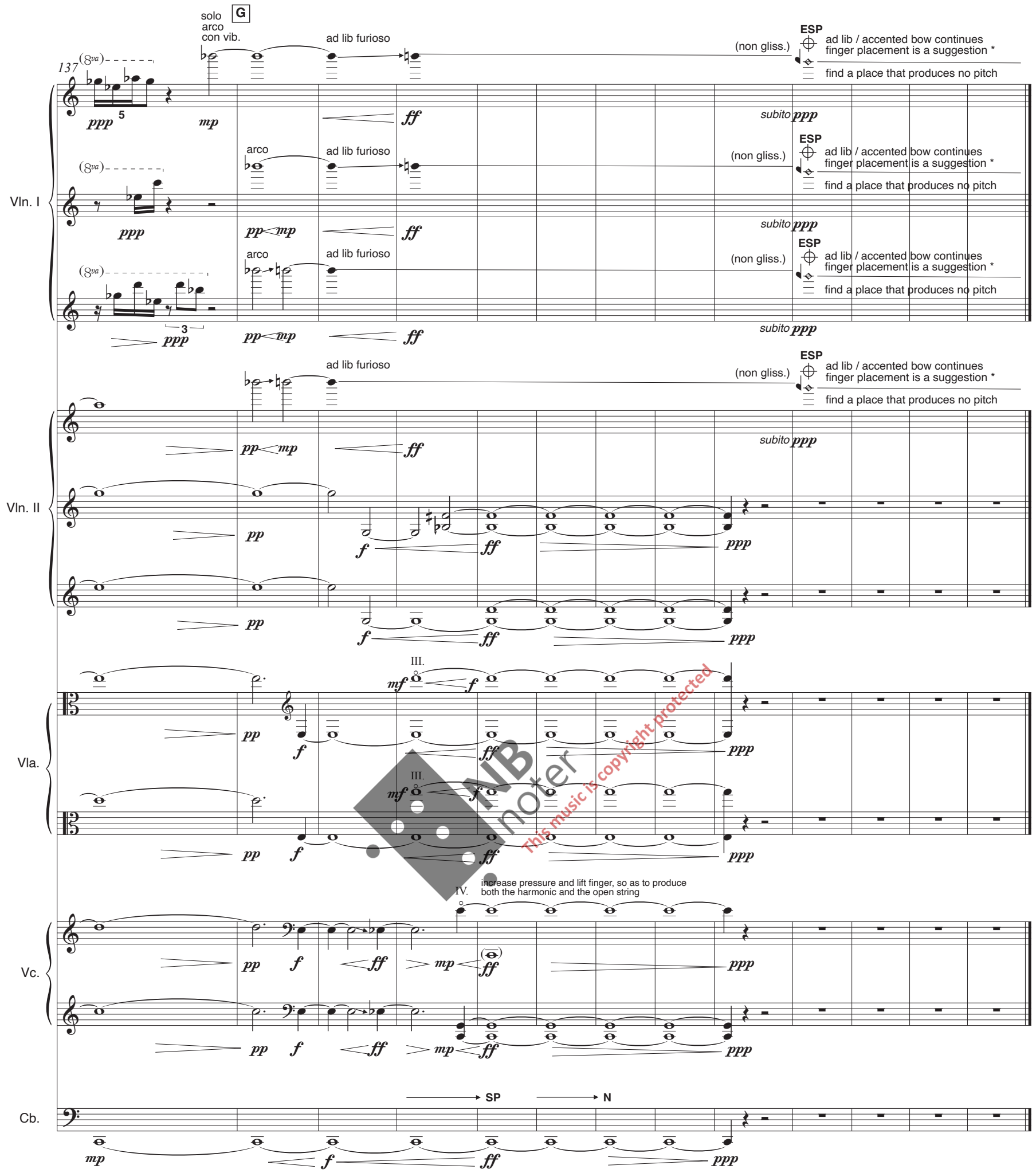

* If the players have trouble avoiding pitches coming out, bow on the wood of the instrument instead (for example on the waist)