

PERFORMANCE NOTES

Practice mutes are to be worn for the duration of the piece.

Viola is tuned to C, E, D, A (i.e. III string tuned down a minor 3rd).

Violin and Cello are tuned as normal.

Accidentals apply only to the note that they precede and immediate repetitions.

The trio should begin and end each cell together, but synchronisation within them is not necessary. Instead, each cell should be performed like 3 simultaneous solos, as musically and beautifully as each of the performers can interpret.

Rehearsal mark.

Approximate duration of the cell.

4"

Violin

Viola

Cello

6 seconds

Approximate duration of the 'pause' between cells.

'Meta-dynamic': Each cell fades in and out. All other dynamics should be played relative to this meta-dynamic.

The diagram shows a musical score for Violin, Viola, and Cello. The Violin part starts with a rehearsal mark (1) and a trill. The Viola part has a dynamic marking of *sfpp* and a fingering of I II. The Cello part has a dynamic marking of *p*. Two large ovals are drawn around the first and last notes of each instrument's part, connected by a dashed line. A circle labeled '4"' is connected to the first oval, and a circle labeled '6 seconds' is connected to the dashed line between the two ovals. A text box on the right explains the 'Meta-dynamic' concept.

I recommend learning, first of all, each cell without the meta-dynamics. You can easily add the fade-in and out once you're familiar with the music.

The audience should feel like voyeurs, listening in upon a private birdsong in the forest.

for Clarice Rarity, Nathanael Gubler, and Timothée Botbol

STRING TRIO

Peter Wilson

4"

1

With practice mute

Violin

p

With practice mute

Viola

sfpp *sfpp*

I II

With practice mute

Cello

p

6 seconds

4"

2

sfpp *sfpp*

III II

p

p (*p*)

5 seconds