

Full Score

tók

for string trio

Ben Easler

Notes to the Performers

The title *tók* is in tribute to one of my personal favorite composers, Béla Bartók. While the piece is not intended to imitate the style of Bartók, his influence certainly exists at some level in each of my works.

The first movement , "Song," is inspired by Bartók's use of folk music in his works. This piece is derived from my own "folk" music: a work for SATB choir entitled "If Only."

The second movement is a complimentary "Dance," maintaining a folk-esque style. Two special techniques are employed in this movement that should be explained.

1.

Each instrument has sections of strumming and fast pizzicato. These passages can be played in traditional position or with the instrument held like a guitar (vln and vla). The performer may wish to play with a pick for the strummed chords in order to better project these ideas. The choice is left to the performer.

2.

In measure 60, the violinist encounters the first of three instances in which he/she is asked to play a bowed glissando. The player should slowly gliss down from "C" over the first three eighth notes of the bar until reaching "B" on the fourth eighth note. This passage occurs three times throughout the movement.

Above all, play with enthusiasm and enjoy the piece!

tók

I. Song

Ben Easler

Lullaby ♩=70

Violin

Viola

Violoncello

Vln.

Vla.

Vc.

Vln.

Vla.

Vc.

2

10

Vln. arco pizz > arco
Vla. sfp < arco pizz > sfp < arco
Vc. pizz arco sfp < mp

sfp <

mp

3

14

Vln. pizz > arco
Vla. sfp
Vc. pizz arco mf

sfp

5

5

5

5

17

Vln. arco
Vla.
Vc.

mf sfp

5

5

5

5

20

Vln. arco
Vla.
Vc.

ff

pizz sfp < arco

ff

pizz arco

sfp <

ff

sfp <

23

Vln. Vla. Vc.

27

Vln. Vla. Vc.

31

Vln. Vla. Vc.

35

Vln. Vla. Vc.

4

38

Vln. pizz > arco

Vla. pizz > *sfp* < *mp*

Vc. pizz arco *sfp* < *mp*

41

Vln. pizz > arco

Vla. pizz > *sfp* <

Vc. *sfp* < arco

sfp <

sfp <

Suddenly Faster $\text{♩} = 110$

44

Vln. $\frac{3}{4}$ *f* *sfp* $\frac{4}{4}$

Vla. $\frac{3}{4}$ *f* $\frac{13}{4}$ *f*

Vc. $\frac{3}{4}$ *f* $\frac{4}{4}$ *f*

47

Vln. $\frac{3}{4}$ *sfp* $\frac{3}{4}$ *f* $\frac{3}{4}$ *f* $\frac{3}{4}$

Vla. $\frac{3}{4}$ *f* $\frac{3}{4}$ *f* $\frac{3}{4}$ *f* $\frac{3}{4}$

Vc. $\frac{3}{4}$ *f* $\frac{3}{4}$ *f* $\frac{3}{4}$ *f* $\frac{3}{4}$

50

Vln. Vla. Vc.

ff ff ff

53

Vln. Vla. Vc.

55 Rit.

Vln. Vla. Vc.

mf mf

A Tempo $\text{♩} = 70$

58

Vln. Vla. Vc.

pizz arco pizz arco sul tasto
 $mf sfp <$ $p sfp <$ p sul tasto
 $ff mf sfp <$ p $sfp < p$

II. Dance

6

Meandering $\text{♩} = 100$

Vln. pizz.
Vla. pizz. **p**
Vc. pizz. **p**

5

Vln. arco
Vla. **mp**
Vc. ff

9

Vln. arco
Vla. mp
Vc. ff

arco
pizz arco
mp

12

Vln. mp
Vla. mp
Vc. pp

mf
p
ff
pizz
ff
pizz

arco
pp
ff
pizz

pp ff

7

16

Vln. *pp* — *fff*

Vla. *pp* — *fff*

Vc. *pp* — *fff* *mp*

Faster $\text{d}=130$

pizz

strum

20

Vln. pizz *6*

Vla. *mp*

Vc.

23

Vln.

Vla.

Vc.

26

Vln. strum

Vla. arco 6 6

Vc. 6 6

28

Vln. pizz

Vla. 6 6

Vc. 6 6

30

Vln.

Vla. 6 6

Vc. 6 6

32

Vln.

Vla.

Vc.

strum 9

This musical score section starts with a treble clef, a key signature of one flat, and a common time signature. The Violin (Vln.) part consists of two measures of eighth-note pairs. The Cello (Vc.) part has sustained notes. The Bassoon (Vla.) part features sixteenth-note patterns with grace notes. The score concludes with a 'strum' instruction for the strings, followed by a measure number 9.

34

Vln.

Vla.

Vc.

pizz

This section begins with a treble clef, a key signature of one flat, and a common time signature. The Violin (Vln.) part includes eighth-note chords. The Cello (Vc.) and Bassoon (Vla.) parts continue their sixteenth-note patterns. The Violin's pizzicato technique is indicated for the final measure of the section.

36

Vln.

Vla.

Vc.

This section starts with a treble clef, a key signature of one flat, and a common time signature. The Violin (Vln.) part has eighth-note pairs. The Cello (Vla.) and Bassoon (Vc.) parts have sixteenth-note patterns. The Violin's pattern changes to eighth-note pairs, and the key signature shifts to one sharp, indicating a change in mode or key.

10

39 arco Pizz
Vln. f mp
Vla. - mp
Vc. - mp f

Drive! ♩=300

10 8
f
arco 10 8
f
arco 10 8
f

43
Vln.
Vla.
Vc.

46
Vln. 8 7 10 8
Vla. 8 7 10 8
Vc. 8 7 10 8

49
Vln. 7 8
Vla. 7 8
Vc. 7 8

52

Vln. 

Vla. 

Vc. 

55

Vln. 

Vla. 

Vc. 

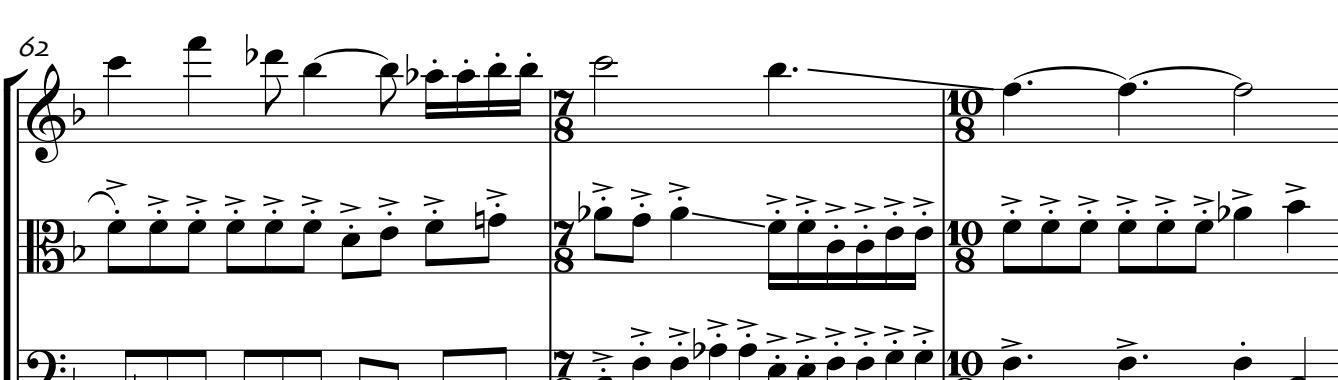
59

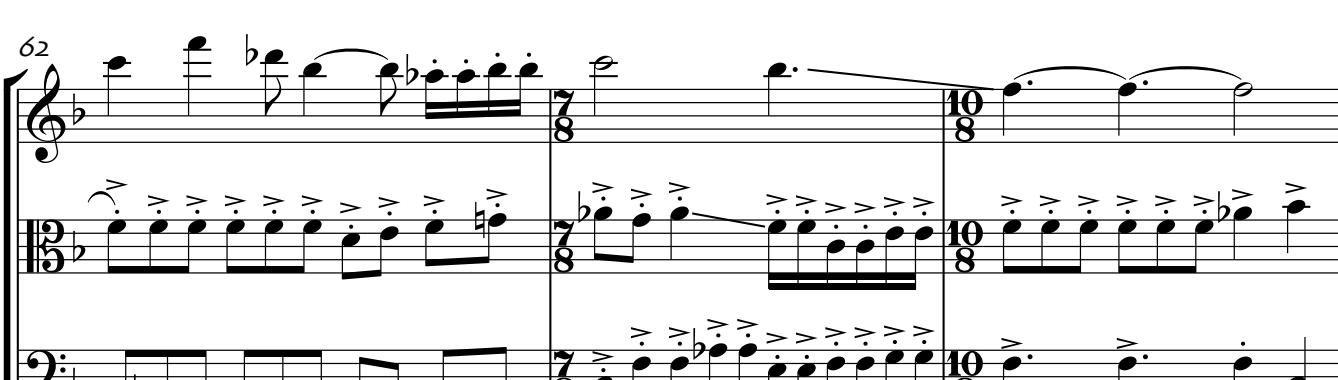
Vln. 

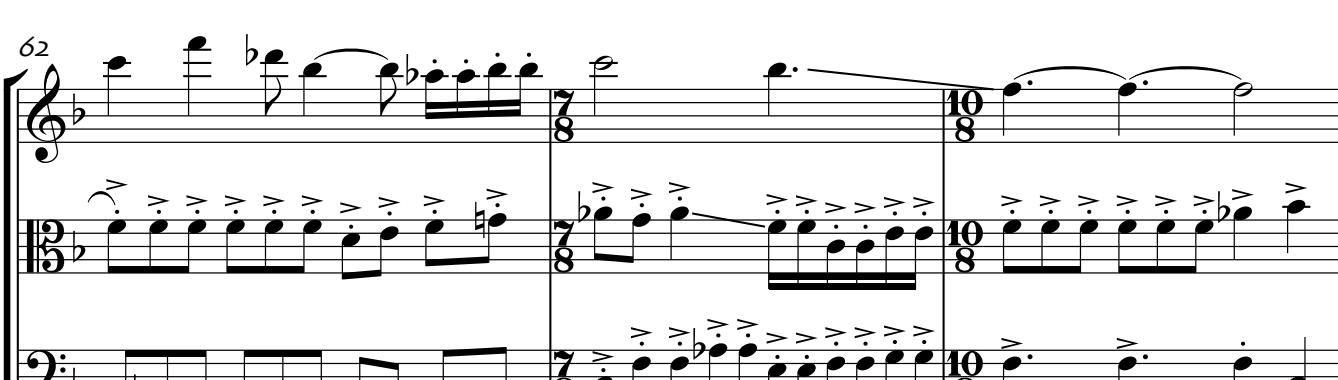
Vla. 

Vc. 

62

Vln. 

Vla. 

Vc. 

12

65

Vln. Vla. Vc.

68

pizz pizz

Vln. Vla. Vc.

mf

71

Vln. Vla. Vc.

f

74

Vln. Vla. Vc.

77

Vln. Vla. Vc.

80

Vln. Vla. Vc.

83

Vln. Vla. Vc.

mp

pizz strum

mp

3

87

Vln. Vla. Vc.

mp

14

90

Vln. Vla. Vc.

pizz 6 6

pizz

mp

94

Vln. Vla. Vc.

arco

pizz

97

Vln. Vla. Vc.

mf

mf

mf

100

Vln. Vla. Vc.

This musical score consists of four staves, each representing a different string instrument: Violin (Vln.), Viola (Vla.), and Cello (Vc.). The score is divided into four measures, numbered 14, 90, 94, and 97. Measure 14 begins with a rest for the Violin, followed by pizzicato strokes for the Viola and Cello. Measure 90 features Violin rests, Viola pizzicato, and Cello slurs. Measure 94 shows Violin pizzicato, Viola pizzicato, and Cello slurs. Measure 97 includes Violin slurs, Viola pizzicato, and Cello slurs. Measure 100 concludes the section with Violin slurs, Viola pizzicato, and Cello slurs. Various dynamics and performance instructions like 'arco' and 'mf' are included throughout the score.

15

104 strum

Vln.

Vla.

Vc.

107

Vln.

Vla.

Vc.

109 arco

ff

10 8

arco

ff

arco

ff

10 8

Vln.

Vla.

Vc.

16

113

Vln. Vla. Vc.

116

Vln. Vla. Vc.

119

Vln. Vla. Vc.

122

Vln. Vla. Vc.

125

Vln. $\frac{10}{8}$

Vla. $\frac{10}{8}$

Vc. $\frac{10}{8}$

128

Vln.

Vla.

Vc.

131

Vln.

Vla.

Vc.