

**Tristan Rhys Williams**

**GAPE-spool-reel-LEADER**

**mixed ensemble**

**Performance notes:**

**Score in C**

- Flute
- Oboe
- Clarinet in B-flat
- Bassoon
- Percussion
- Violin
- Viola
- Violoncello
- Contrabass

Duration: 5 minutes

**General:**

"*ff*" Dynamics in "" "" represents the intensity (equivalent to loud playing) not the resulting volume of a gesture - used for techniques that do not inherently provide loud results

**All woodwind:**


 *wild vibrato*

① ② ③ alternation between alternate fingerings or harmonics, overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato


perf. trem perforation tremolo - due to unlikely rapid sounding of wide-spaced interval. Key clattering is encouraged.


**Flute:**


1/2 br. 1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content


 rip up (arpeggio style) quickly as far up harmonic series as possible (distorted sound)

1/2 br, flzg 1/2 air timbre with flutter-tongue

 rip up with flutter-tongue

 sound long, sibilant 's' sound through mouthpiece

 tongue-ram (fast exhalation of air while blocking the tone hole with the tongue - can produce a sound approximately a major 7th lower than fingered note)

 key-slap/click, as audible as possible (release and re-depress all keys in an exaggerated fashion at a quaver rate)

**Oboe and Bassoon:**

br. air sound through reed with specified fingering with very little tone surfacing

 cracked-note

br, flzg            air sound through reed with specified fingering with very little tone surfacing, more prominent flutter tongue toneless sound



highest possible note in context (indeterminate squeak)

suck                suck moist reed (un-pitched air sound)

k-c                 key-clicks

### **B-flat Clarinet:**

cr.                 cracked-tone, achieved by over-blowing and tightening embouchure. Try for a complex, rich spectrum and something approaching an 'electronic' component

1/2 br.            1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content

ST                 slap-tongue - "in conjunction with a thrust of air from the diaphragm, the tongue flicks towards the front between the lips, thus abruptly blocking the flow of air. The result is a hard, percussive click"

1/2 br., flzg      air sound with pitch and flutter-tongue

LS                 lip-smack, produced by explosively opening lips while sucking on the mouthpiece

suck                suck moist reed

highest possible pitch in context (squeak)

k-c                 key-clicks

### **Percussion:**

(1 player)

#### **Beaters:**

2 soft timpani mallets

2 thin snare sticks

4 or 5 rubber thimbles (worn on fingers permanently)

large bass drum beater

hot-rod (loosely wound switch)

1 hard wire brush

1 large soft bristle brush (without handle)

Battery operated vibrator (can be provided)

**Instruments:**

**Snare Drum (snare always on)**

**Timpani 1:**

Largest available with pedal. De-tuned by about a fourth.

**Timpani 2:**

Largest available with pedal. De-tuned by about a fourth. Permanently with a biscuit tin with sizzle chain inside on the surface of skin.

contact points:

- (1) dead centre
- (2) resonant middle
- (3) edge
- (4) rim

Pedal adjusts pitch:



Glissando between these points

DRAG

pull rubber thimbles along surface of skin to create friction

RS

rim-shot

**Strings:**

**Always senza sord.**

All gliassandi should be equally distributed (cross note-heads are used to denote unspecified, articulated pitches between two outer pitch bands)



change of position between two areas (in this case relatively rapid vertical dragging of bow between st and sp)



as above but use a continuous circular motion for shifting position (this creates more tension between bow hair and string therefore producing more pitch)

'toneless'

lightly cover strings with hand



Highest possible note on strings



Natural harmonic



Artificial harmonic (strings usually specified)

sp

sul ponticello

xsp

extreme sul pont.

st

sul tasto

br

play directly on bridge (high, non-determinant sound with little pitch content)

sub pont.

play beyond the bridge (strings specified in context)

flaut.

Light, low pressure, floating bow

Scr.



Scratch-bow (press bow deep into the string creating a scratchy sound)

batt.

Percussive action - bounce bow off string without ricochet

c.l.t.

col legno tratto: Draw wood of the bow across strings - producing a dim, ghostly tone quality

TRW  
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d=48

1 2 ① ② ① ② ① ② ③ ② 1/2 br. [1]

Fl p sempre

Ob "f" Flzg br "f" Flzg br "f" Flzg br "f"

Cl Suck "f" Suck "f"

Bn "f" Flzg br "f" Flzg br "f" Flzg br "f"

SNARE ALWAYS ON

1 2 thin snares

SP soft brush

T1 br p sempre

T2 pp palm. pp

Vn Flaut. st pp > ppp

Va c.l.t. ord. gl. "f" c.l.t. ord. gl. "f" c.l.t. ord. gl. "f"

Vc Flaut. st pp > ppp Flaut. st pp > ppp Flaut. st pp > ppp

Cb st sp boneless ord. p sempre "f"

10 [1/2 br]

Fl ① ② ① 1/2 br flzg. # \*

Ob flzg br "f" suck

Cl Suck [perf. trem.] 1/2 br. "f" flzg br.

Bn flzg br. "f" flzg br. "f" flzg br. "f" flzg br. "f"

SD [2] soft timps soft brush

T1 ① ② 3 palm pp

T2

Vn flaut. st PP > PPP

Va c.l.b. ord. sl. # flaut. st K Sp -> st 'boneless' ord. "f"

Vc flaut. st PP > PPP flaut. x st PP > PPP flaut. x st PP > PPP c.l.b. ord. trem. "f"

Cb [in's] flaut. st III flaut. st PP > PPP

19

Fl  $\frac{1}{2}$  br # Flzg "f"

Ob suck "f"

Cl  $\frac{1}{2}$  br

Bn Flzg br # "f"

SD

T1

T2

Vn flaut. st. gl. pp > ppp

Va [bals]

Vc c.b.t. ord. br [bals] "f"

Cb flaut. st. gl. pp > ppp



28

Fl:  $\frac{1}{2}$  br flag

Ob: "p" sempre

Cl:  $\frac{1}{2}$  br. perf. trom. p sempre

Bn: suck

SD: soft timps

T1: palm

T2: soft brush

Vn: c.l.t. ord.

Va: [bmls] st. sp. st. sp. flaut. st. gl. pp > ppp

Vc: III IV st. sp. st. sp. 'boneless' ord. p sempre

Cb: flaut. st. gl. pp > ppp

Detailed description of the musical score: The score is for measures 28-31. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn). The percussion section includes Snare Drum (SD), Tom 1 (T1), and Tom 2 (T2). The string section includes Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The Flute part has a half-brass flag and a forte dynamic. The Oboe part has a piano dynamic and a 'sempre' instruction. The Clarinet part has a half-brass and a 'perf. trom.' instruction. The Bassoon part has a 'suck' instruction. The Snare Drum part has 'soft timps' and a circled 2. The Tom 1 part has a 'palm' instruction. The Tom 2 part has a 'soft brush' instruction. The Violin part has a 'c.l.t. ord.' instruction. The Viola part has a 'boneless' instruction and a dynamic change from piano to pianissimo. The Violoncello part has a 'boneless' instruction and a dynamic change from piano to pianissimo. The Contrabass part has a dynamic change from piano to pianissimo.

37

Fl  $\frac{1}{2}$  br. flzg. #\*  
 Ob [br.]  
 Cl  $\frac{1}{2}$  br. flzg.  
 Bn (suck) — suck — br. —  
 SD  $\textcircled{D}$  PP  
 T1  $\textcircled{D}$  PP  
 T2

Vn (c.l.t.) — c.l.t. ord. — boneless ord. —  
 Va flaut. st gl. PP > PPP  
 Vc  
 Cb flaut. st gl. PP > PPP (8) I c.l.t. ord. II

46

Fl

Ob

Cl

Bn

SP

T1

T2

[hollow]

Vn

Va

Vc

Cb

55

B

Fl

Ob  
fz  
br  
f

Cl  
p sempre  
6:4  
6:4

Bn  
[br.]  
p sempre  
6:4

SP  
thin snares

T1  
br.  
p sempre

T2

Vn  
[trills]  
st  
br.  
p sempre  
sp

Va  
st  
ord.  
p sempre  
sp  
st  
sp

Vc  
flaut.  
st  
g.  
pp > ppp

Cb

64

Handwritten musical score for a percussion ensemble, including parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Snare Drum (SD), Tom-tom (T1, T2), Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The score is marked with dynamics such as *mp*, *sf*, *ff*, and *scr. xsp*, and includes performance instructions like "p" sempre and "scr. ord."

The score is organized into measures across nine staves. The Flute (Fl) part features repeated notes with accents and dynamic markings. The Oboe (Ob) part includes a triplet of notes with the instruction "p" sempre. The Clarinet (Cl) part consists of repeated notes with accents and dynamic markings. The Bassoon (Bn) part features repeated notes with accents and dynamic markings. The Snare Drum (SD) part includes repeated notes with accents and dynamic markings. The Tom-tom (T1, T2) parts include repeated notes with accents and dynamic markings. The Violin (Vn) part features repeated notes with accents and dynamic markings. The Viola (Va) part includes repeated notes with accents and dynamic markings. The Violoncello (Vc) part features repeated notes with accents and dynamic markings. The Contrabass (Cb) part includes repeated notes with accents and dynamic markings.

73

Handwritten musical score for measures 73-80. The score includes parts for Flute 1, Oboe, Clarinet, Bassoon, Snare Drum, Tom 1, Tom 2, Violin, Viola, Violoncello, and Contrabass. It features various musical notations such as dynamics (p, ff, sf), articulations (accents, slurs), and performance instructions like 'rip', 'cr.', 'perf. trem.', and 'p sempre'.

**Flute 1 (Fl):** *rip*, *sf*

**Oboe (Ob):** *ff*, *p* sempre

**Clarinet (Cl):** *p*, *cr.*, *perf. trem.*

**Bassoon (Ba):** *cr.*, *sf*, *p*, *6:4*

**Snare Drum (SD):** *RS*, *sf*, *soft timps*

**Tom 1 (T1):** *p*

**Tom 2 (T2):** *sf*, *sf*

**Violin (Vn):** *scr.*, *st*, *ord*, *sp*, *st*, *p sempre*

**Viola (Va):** *p*, *scr.*, *st*, *sp*, *st*

**Violoncello (Vc):** *scr.*, *st*, *gl.*, *scr.*, *st*, *sp*, *st*, *p sempre*

**Contrabass (Cb):** *scr.*, *st*, *sf*

82

Handwritten musical score for a symphony orchestra, page 82. The score includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Snare Drum (SD), Trumpet 1 (T1), Trumpet 2 (T2), Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The music is in 2/4 time and features various dynamics, articulations, and performance instructions.

**Flute (Fl):** Starts with a *rip* and *sff* dynamic. Features a triplet of notes in the 4th measure, followed by *rip flag* and *sff* dynamics in the 6th, 7th, and 8th measures.

**Oboe (Ob):** Features a *cr.* (crescendo) and *sff* dynamic in the 7th measure.

**Clarinet (Cl):** Features a *cr.* and *sff* dynamic in the 2nd measure, and *cr.* and *sff* dynamics in the 6th, 7th, and 8th measures.

**Bassoon (Bn):** Features a *ff* dynamic and a *rip* instruction in the 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th measures.

**Snare Drum (SD):** Features a *[2]* (two) and *(tr)* (trill) instruction in the 1st measure.

**Trumpet 1 (T1) and Trumpet 2 (T2):** Features a *vibr.* (vibrato) instruction in the 4th measure and a triplet in the 5th measure.

**Violin (Vn):** Features a *scr. xsp* (scratching, extreme speed) instruction and *ff* dynamic in the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th measures.

**Viola (Va):** Features a *scr. xsp* and *sff* dynamic in the 2nd, 6th, and 7th measures.

**Violoncello (Vc):** Features a *scr. st* (scratching, staccato) instruction and *ff* dynamic in the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th measures.

**Contrabass (Cb):** Features a *scr. st* and *sff* dynamic in the 2nd measure, a *p* (piano) dynamic in the 4th measure, and *scr. ord.* (scratching, ordered) and *scr.* dynamics with *ff* dynamic in the 6th, 7th, and 8th measures.

91

**Fl**  
rip flzg.  
ff  
p sempre

**Ob**  
cr.  
sf

**Cl**  
cr.  
sf

**B♭**  
G. A  
ff

① ② ③ ② ① ②

**SP** thin snares

**T1**  
br.  
p sempre

**T2**  
vibr.  
f

**Vn**  
scr. xsp  
st  
p  
g.l. #

**Va**  
scr. xsp  
sf

**Vc**  
scr. st  
sf

**Cb**  
scr. ord.  
scr.  
scr.  
scr.  
scr.  
scr.  
p sempre



100 C

Fl

Ob

Cl

Bn

SD

T1

T2

Vn

Va

Vc

Cb

p

1

2

3

p sempre

p

6:4

[3] [Fr.]

st

sp

st

sf

st

sp

sf

p sempre

st

sp

st

sf

st

sp

sf

p sempre

st

sp

sf

st

sp

sf

109

LS

Fl

Ob

Cl

Bn

SP

T1

T2

Vn

Va

Vc

Cb

cr.

sff

p

1 2 3

6:4

perf. trem.

RS

soft tims

batt. ric.

ord.

sub. pont. ser.

st

sp

p sempre

↑ sempre

(3)

118

Fl: TR *sff* TR *sff* TR *sff* TR *sff* TR *sff* TR *sff* *p*

Ob: *f*

Cl: LS *sff* LS *sff* LS *sff* LS *sff* LS *sff* *p sempre* 6:4 6:4

Bn: 6:4 6:4 6:4

SP: *snare* RS *thin snares* *p*

T1: *snares* *p*

T2: *snares* *3* *sff* *sff*

Vn: *st* *sp* *ord.* *st* *ord.* *sp*

Va: *batt. ric.* *sff* *p sempre*

Vc: *III* *sub. pont. scr.* *sff* *ord.* *batt. ric.*

Cb: *batt. ric.* *sff* *p sempre*

127

**Flute (Fl)**: Includes markings "p", "f", and K-c. Features a triplet of eighth notes in the fifth measure.

**Oboe (Ob)**: Includes markings p, "f", and K-c. Features first and second endings for several notes.

**Clarinet (Cl)**: Includes markings p, "f", and K-c. Features a 6:4 time signature and a triplet in the fifth measure.

**Bassoon (Bn)**: Includes markings p, "f", and K-c. Features a 6:4 time signature and a triplet in the fifth measure.

**Snare Drum (SD)**: Includes a triplet of eighth notes in the first measure.

**Timpani (T1, T2)**: Includes markings "f" and "DRAG" with a double-headed arrow.

**Violin I (Vn)**: Includes markings p, sp, st, "f", and br. Features dynamics and articulations such as *ord.*, *st*, and *ord*.

**Violin II (Va)**: Includes markings p, sp, st, "f", and br. Features dynamics and articulations.

**Viola (Vo)**: Includes markings p, sp, st, "f", and br. Features dynamics and articulations.

**Violoncello (Cb)**: Includes markings p, sp, st, "f", and br. Features dynamics and articulations.

**Contrabass (Cb)**: Includes markings p, "f", and br. Features dynamics and articulations.

136

Fl [K-c] *p* sempre

Ob [K-c] *p* sempre

Cl [K-c] [perf.] [trem.] *p* sempre

Bn [K-c] *p* sempre

6:4 6:4 6:4

SP

T1 [2+3] [DRAG]

T2

Vn [br.] *p* sempre

Va [br.] *p* sempre

Vc [br.] *p* sempre

Cb [br.] *p* sempre

ord. sp st

145 E

Fl  $\text{K-c}$

Ob

Cl  $\text{K-c}$

Bn

SP *thinsnares*

T1

T2

tr

thimbles

DRAG

Vibr.

Vn

Va

Vc

Cb

ord. → st

st

gl.

2/2 bt

tr

p sempre

154 [K-c]

Fl *p*

Ob *K-c* *f*

Cl *[K-c]* *p* *f* *3* *"b" sempre*

Bn *p* *f* *K-c*

SD

T1 *[vibr.]* *d* *[vibr.]* *d*

T2 *(2+3)* *[DRUM]* *d* *d* *d* *d* *d* *d* *d* *d*

Vn *p* *f* *st* *1/2 br.*

Va *[1/2 br.]* *p* *sp*

Vc *st* *1/2 br.* *f*

Cb *[1/2 br.]* *br.* *tr* *sp* *st* *p*

163

Fl

Ob [K-c] [perf. trem] p

Cl

Bn [K-c] p sempre

SP thin snares

T1 (2+3) [Vibr.] p

T2 (2+2) [DRAG]

Vn [zbr.] p sempre

Va

Vc [zbr.] p

Cb

Detailed description: This is a handwritten musical score for measures 163 through 169. The score is arranged in a system with staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Snare Drum (SP), Tom 1 (T1), Tom 2 (T2), Violin (Vn), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The Flute part is mostly empty. The Oboe part features a melodic line with a 'perf. trem' marking and a dynamic of 'p'. The Clarinet part has a few notes with slurs. The Bassoon part has a rhythmic pattern of eighth notes with a dynamic of 'p sempre'. The Snare Drum part is marked 'thin snares' and has a '3' circled above a wavy line. The Tom 1 part has a dynamic of 'p' and a '3' circled above a wavy line. The Tom 2 part has a 'DRAG' marking. The Violin part has a 'zbr.' marking and a dynamic of 'p sempre'. The Viola part has a 'zbr.' marking and a dynamic of 'p'. The Violoncello part has a 'zbr.' marking and a dynamic of 'p'. The Contrabass part is empty.