Tristan Rhys Williams

Sitting on Gertrude Stein's Lap

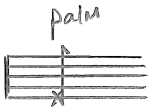
piano solo

"Four makes four and four if there had been four then three would have sat together four would have sat together one would have sat together and really and really as much. As usual. Sitting still."

Gertrude Stein: *A Novel of Thank You*

Performance notes:

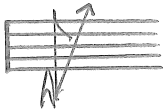
Diamond note-heads denote silently depressed keys.



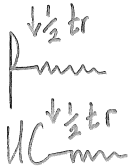
Slap area underneath keyboard with palm.

Strike metal frame inside piano with metal.

Slam lid of piano closed.



Gliss. up pegs (mid-frame area) with metal.



'Trill' between two pedals (for speed fully depress at first and then chug between the bottom and mid-depression area).

Accented pedal depression (stamp foot down - this applies to bb.53-96)

Slide foot off pedal causing mechanism to snap back violently

White-note cluster

Black-note cluster

Chromatic cluster

k-c 'karate chop' - use side of hand vertically to attack the note

bb.53+ - use more than one finger to attack 'sffff' notes

Passage from pp.4-7:

The diamond note-heads (usually used within the work for strictly silent depressions) should be considered more like 'ppppp' dynamic volume. In spite of using the diamond note-heads in this instance for the desired psychological effect, it is the residuum of 'spilt' notes (which will reach louder dynamics) caught briefly by the sustaining pedal which provides the desired sound-surface. The presence of this material results from the practical impossibility of absorbing the information provided and achieving the desired physical manoeuvre before moving on to the next gesture at the extremely low dynamic. The cluster played by the arms has not been specifically defined as it should be seen as a transition between the two accidentals marked for the wrist and elbow clusters.

The multi-component stave denotes the usual right/left hand 5-line staves and continuation up (for r.h.) and down (for l.h.) prescribing arpeggio motion for the arms moving from wrist to elbow with connecting forearm as well as under keyboard action and percussive pedal depressions. Always use fingerings starting with thumb (at base of chord for right hand and at top of chord for left hand) and employ consecutive fingers for remainder of notes in chord. Attempt to spread arpeggio gesture equally for the duration of the beat, making sure that the first point of the arm gesture (denoted by arrow) takes place concurrently with the hand chord and be sure to continue depressing every point of the arpeggio as well as the hand chord for the bar's duration.

Highest three notes of piano should be stopped inside using rubber or blu-tak to produce a dead, wooden sound. For bb.192-227 - use palm to beat out the lowest cluster of the piano (inside the instrument) without pedal - produce a dry, rhythmic sound.

Duration: ca. 13 minutes

TRW, London 2008

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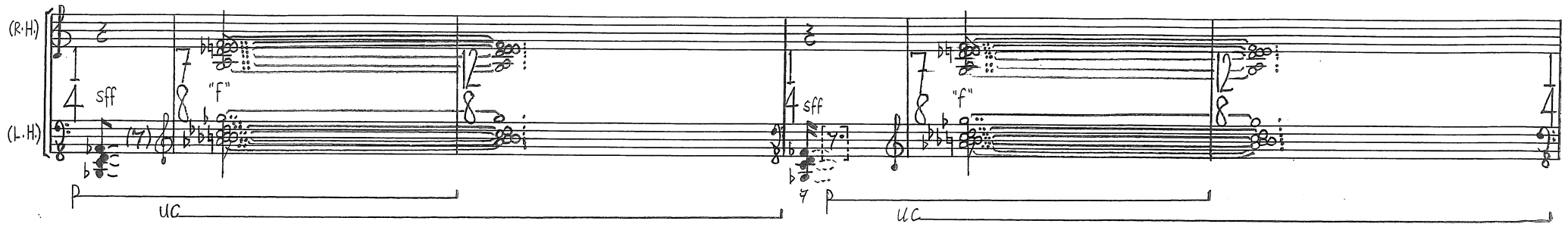
♩=52



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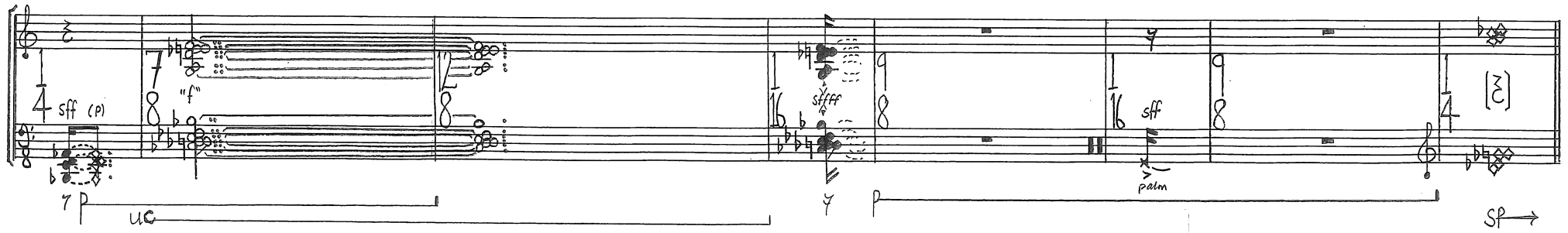
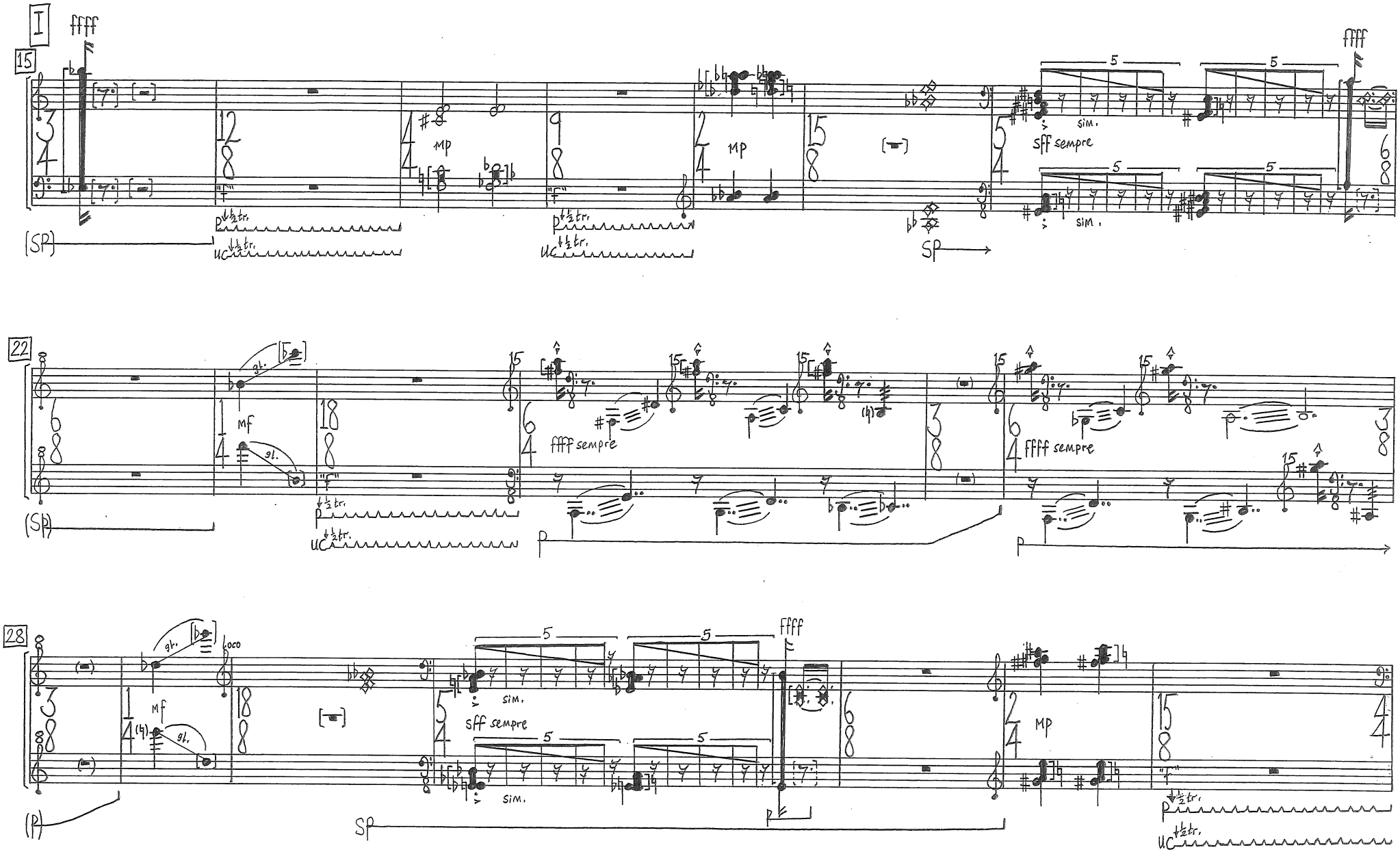
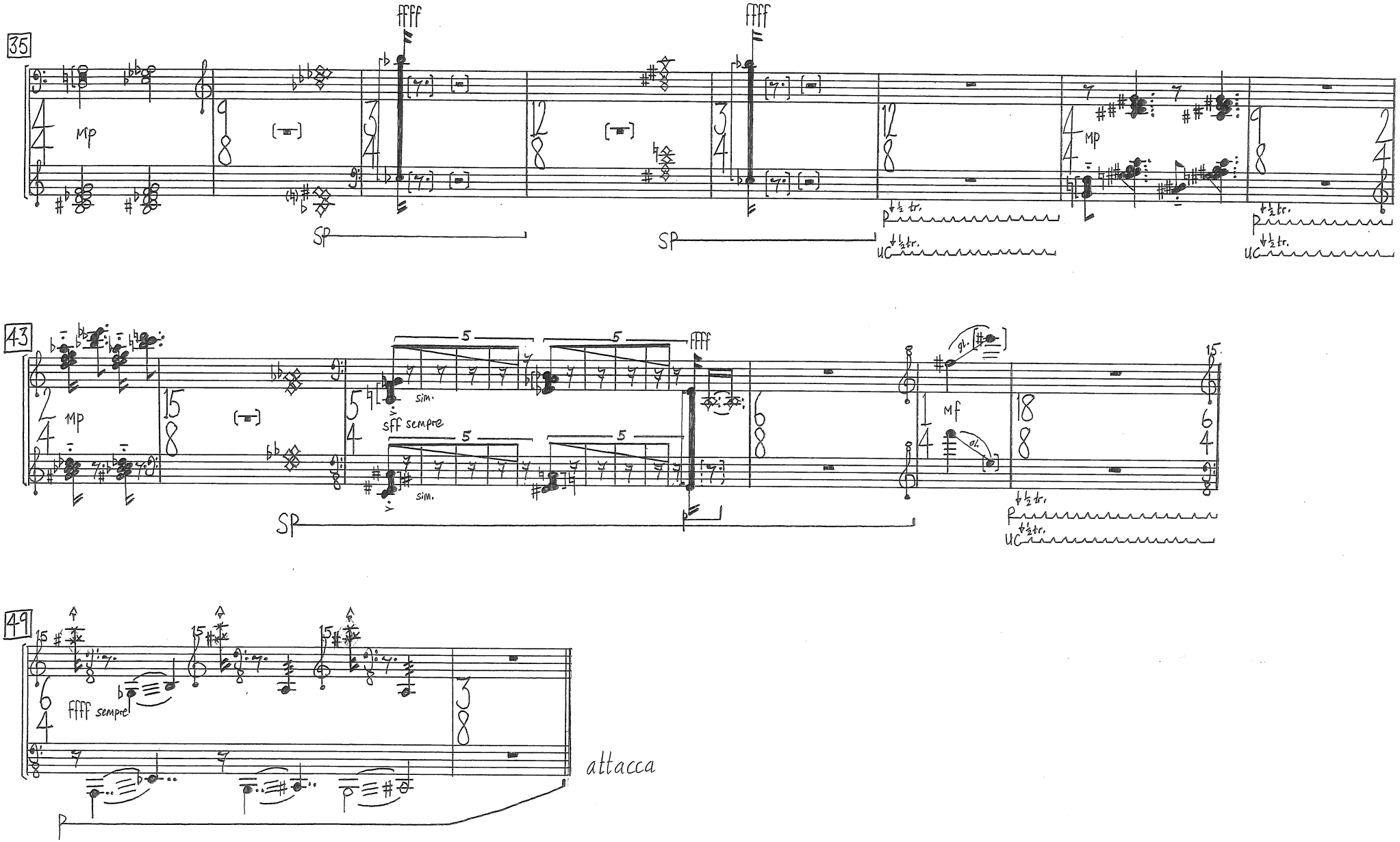
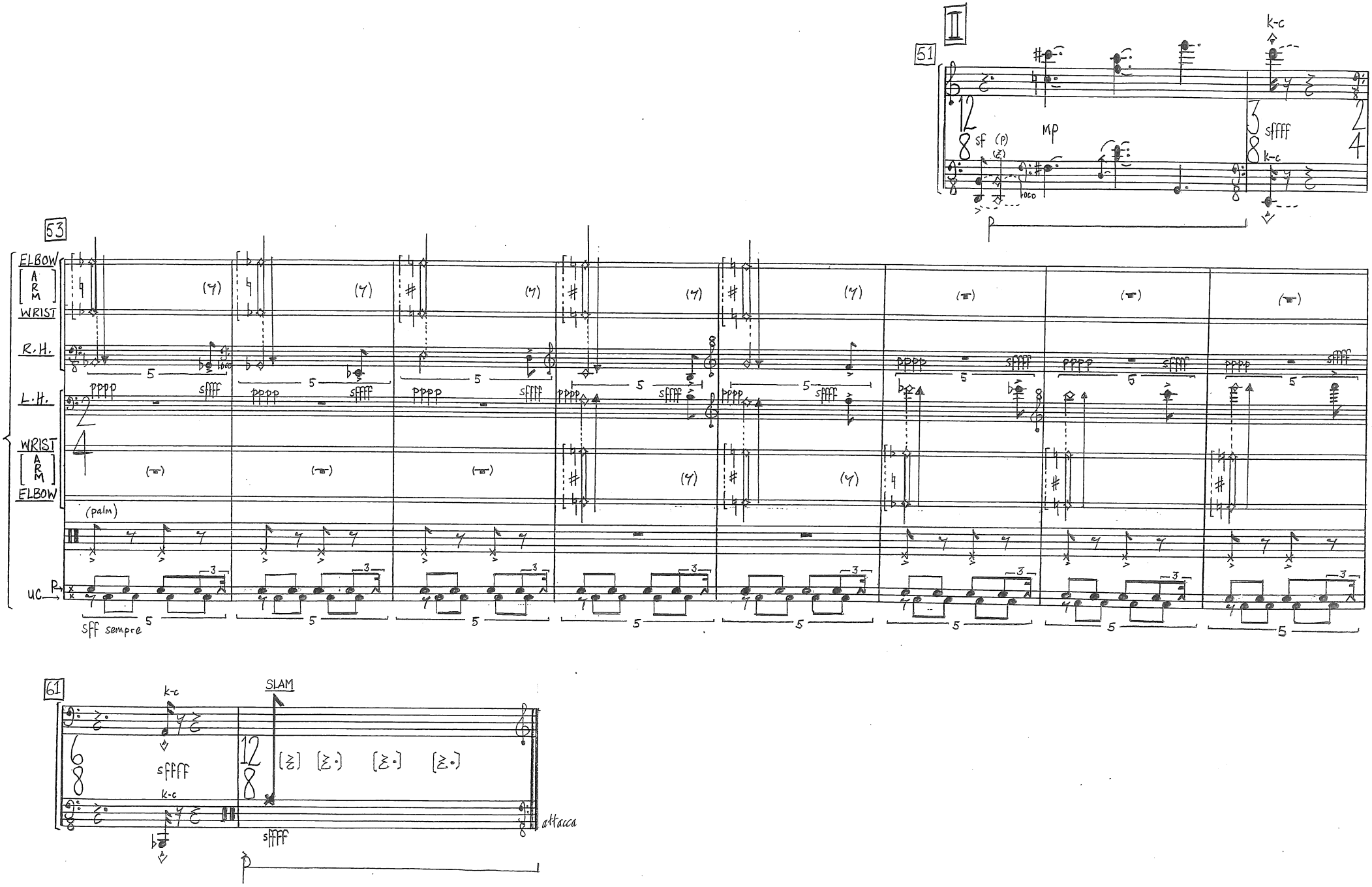
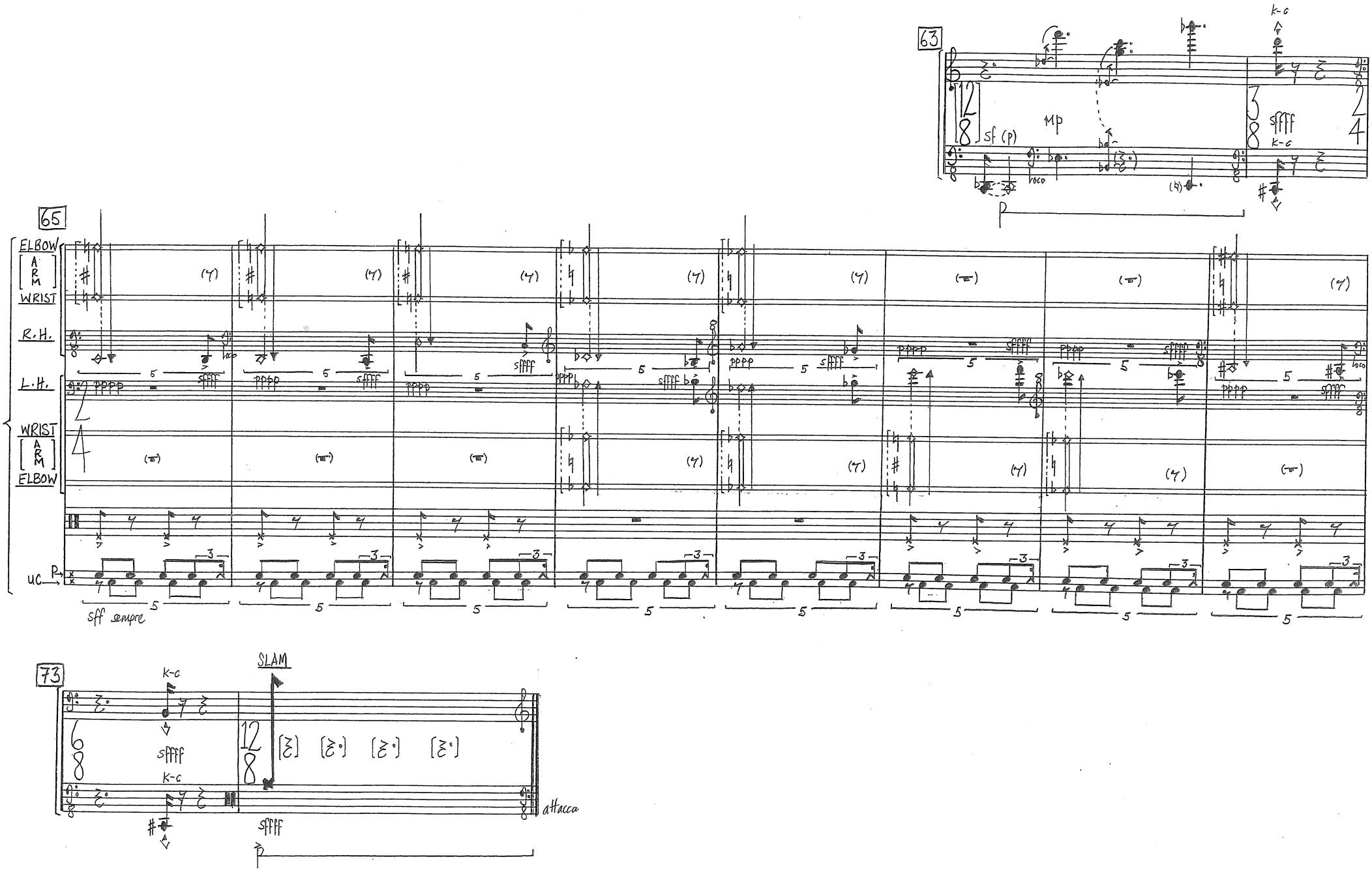
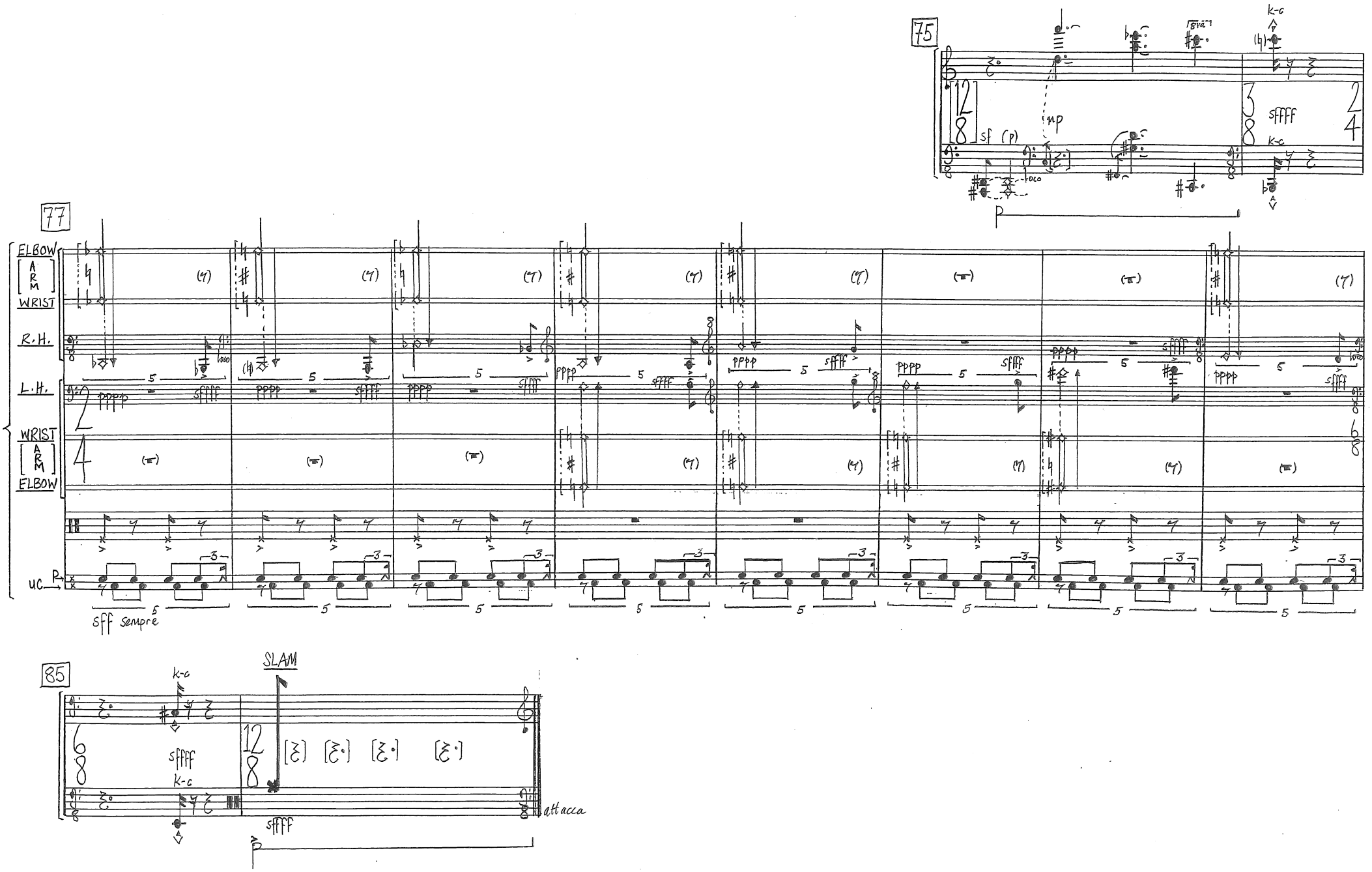


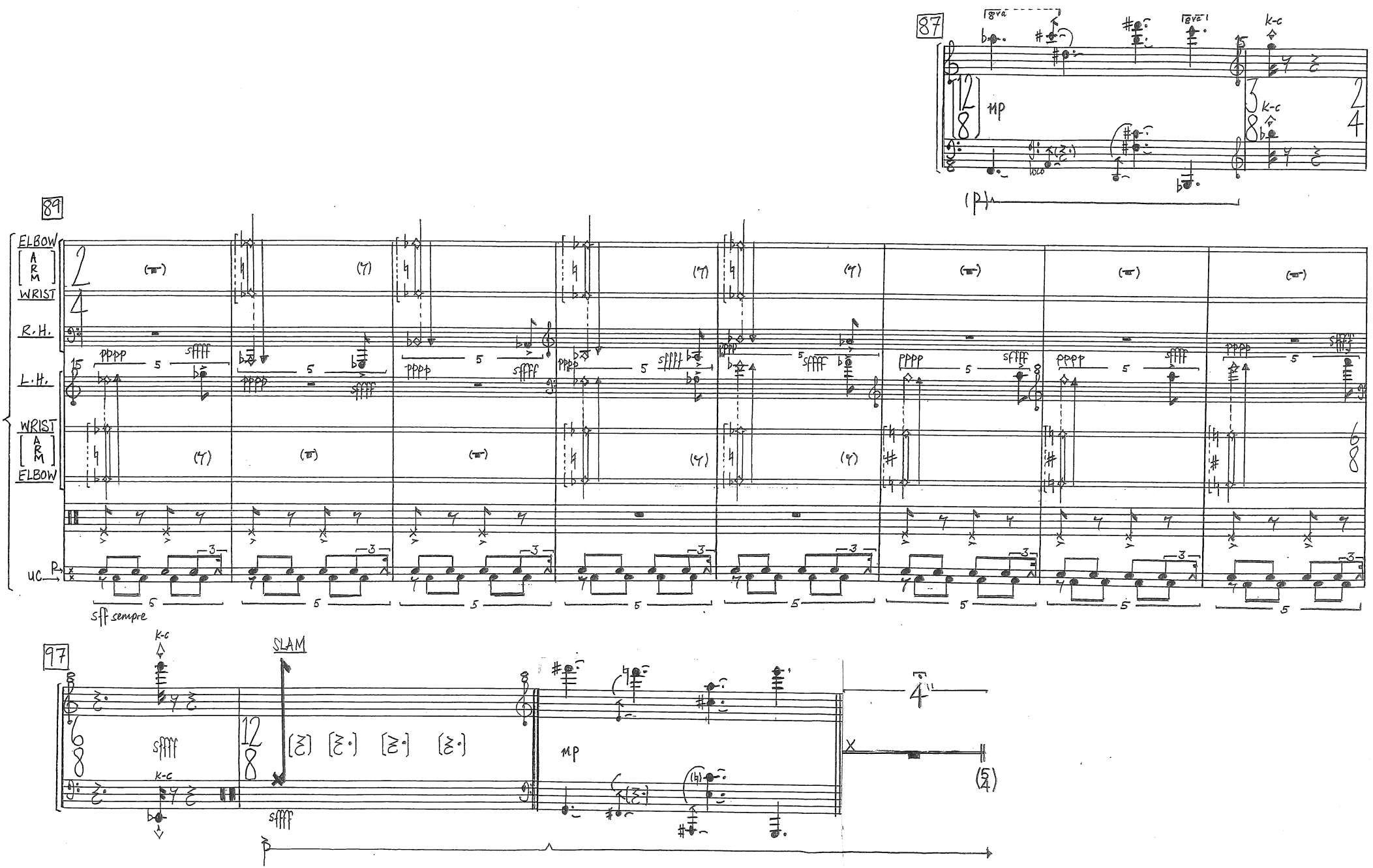

I
15
ffff
mp
sff sempre
sim.
22
mf
ffff sempre
28
loco
sff sempre
sim.
ffff
mp


35
ffff
ffff
mp
mp
SP
SP
p
uc
43
mp
sff sempre
sim.
sim.
ffff
mf
SP
p
uc
49
ffff sempre
attacca
p


II
51
k-c
MP
sf (p)
sffff
53
ELBOW
ARM
WRIST
R.H.
L.H.
WRIST
ARM
ELBOW
(palm)
UC
sff sempre
61
k-c
SLAM
sffff
k-c
sffff
attacca

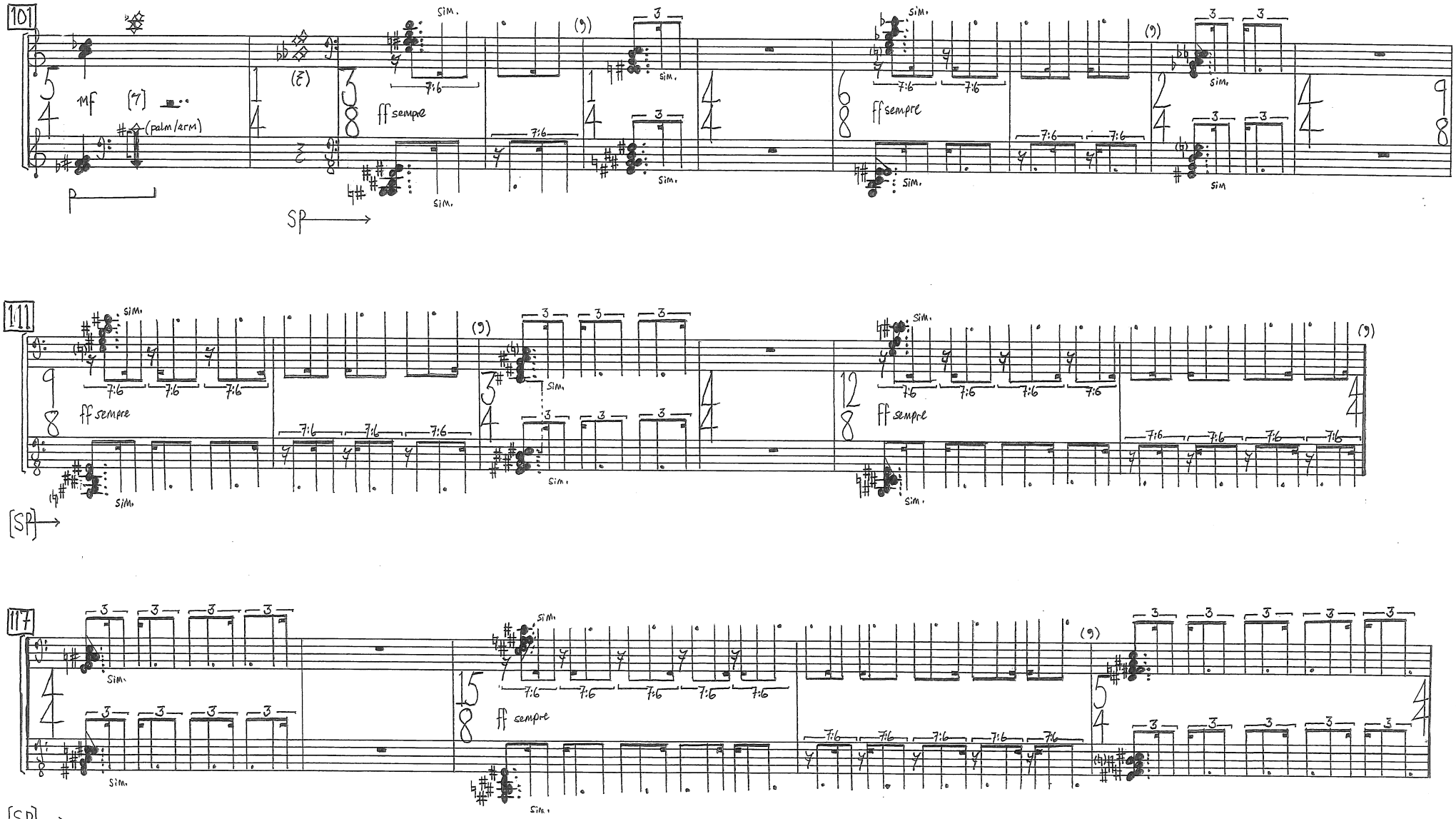

63
mp
sf (p)
sffff
k-c
65
ELBOW
ARM
WRIST
R.H.
L.H.
WRIST
ARM
ELBOW
uc
sff sempre
73
SLAM
k-c
sffff
attacca

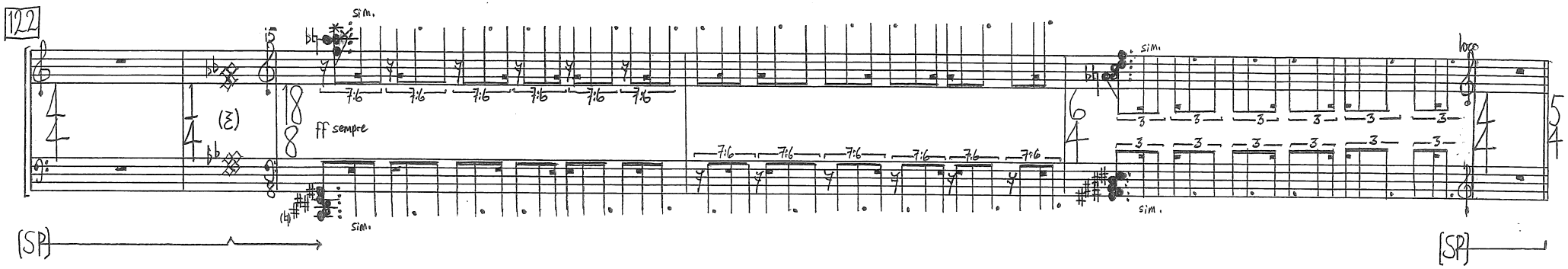

75
77
85
ELBOW
ARM
WRIST
R.H.
L.H.
WRIST
ARM
ELBOW
uc.
sff sempre
SLAM
attacca
k-c

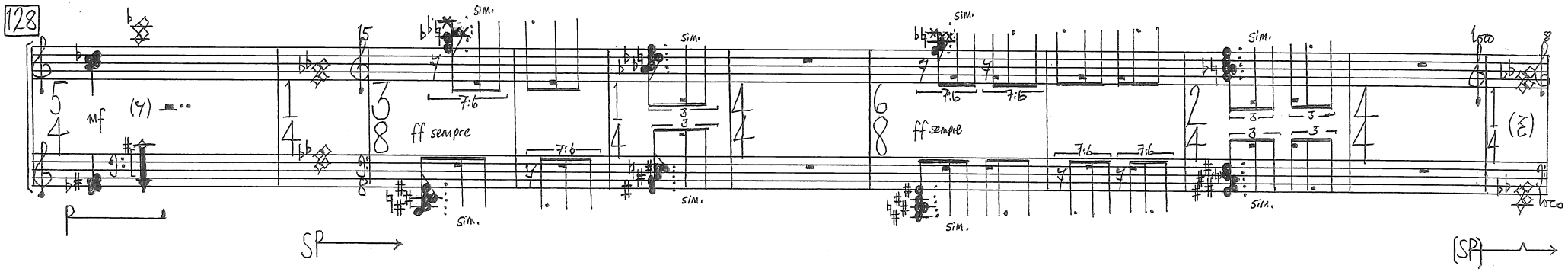

87
8va
8va
k-c
mp
k-c
(p)
89
ELBOW
ARM
WRIST
R.H.
L.H.
WRIST
ARM
ELBOW
pppp
sffff
sff sempre
97
k-c
SLAM
sffff
mp
(5/4)

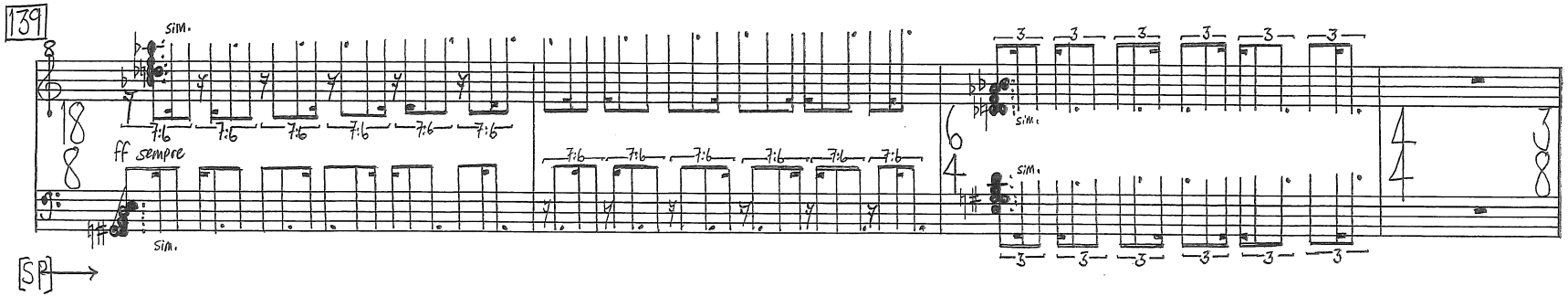
Tempo = as fast as you can play b. 105

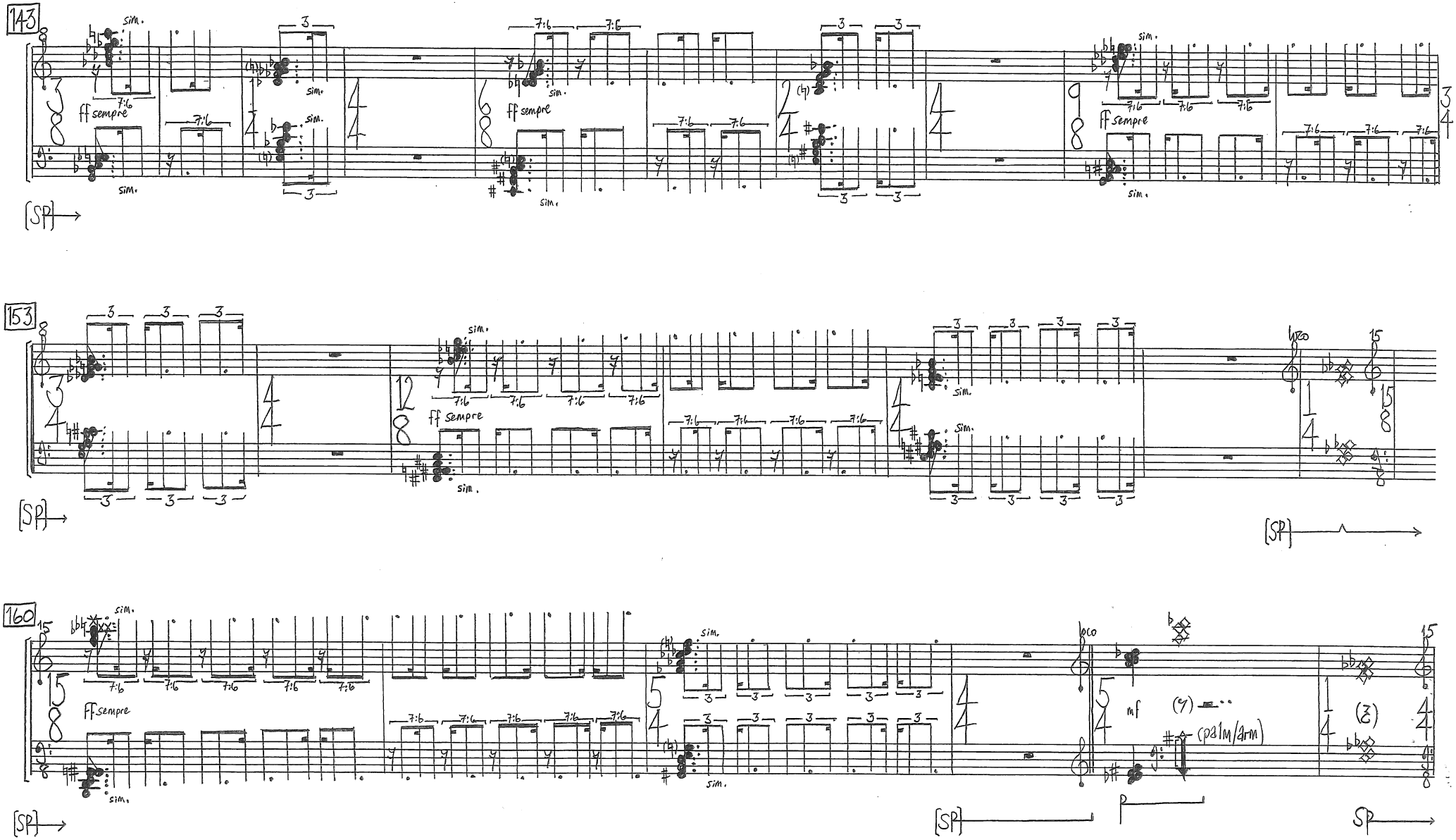
III

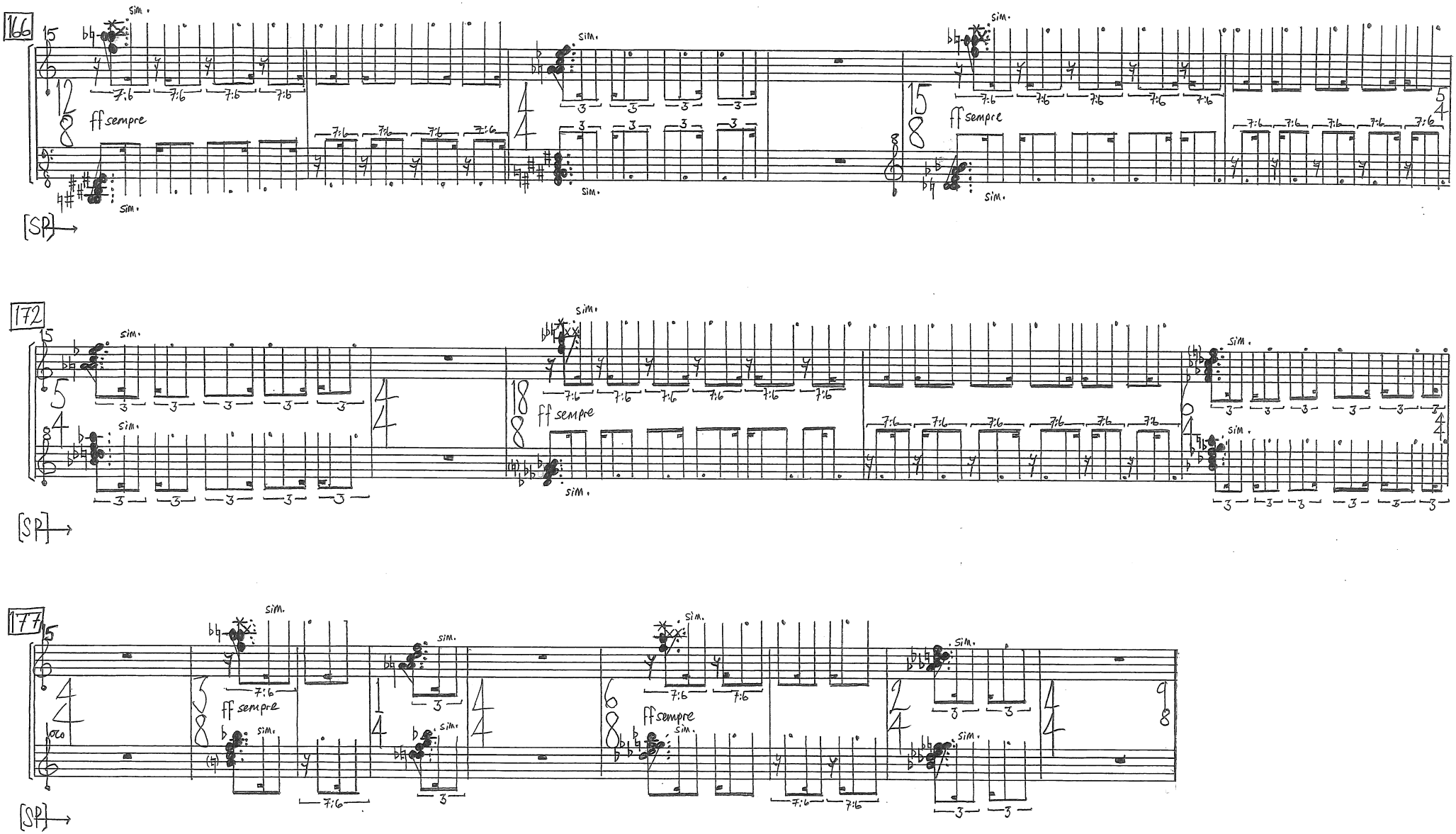


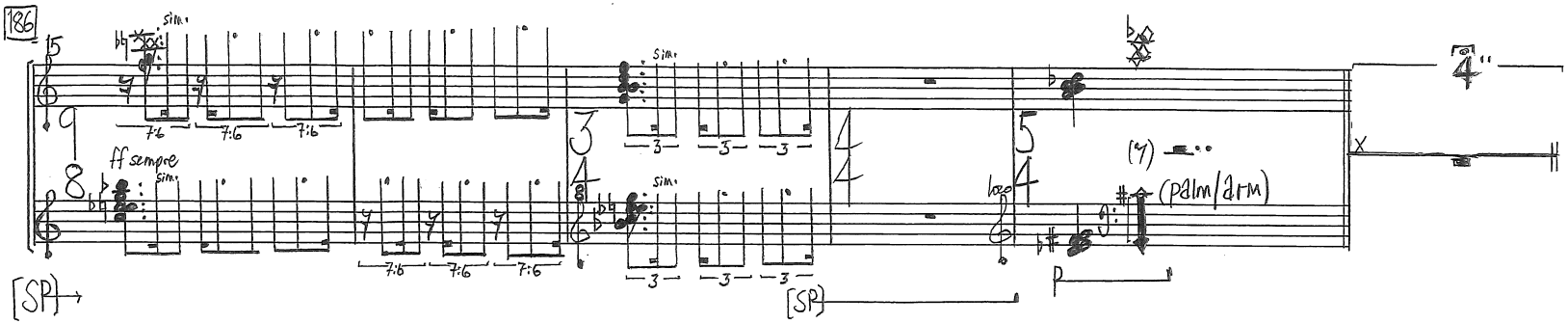

122
sim.
ff sempre
7:6
3
loco
[SP]

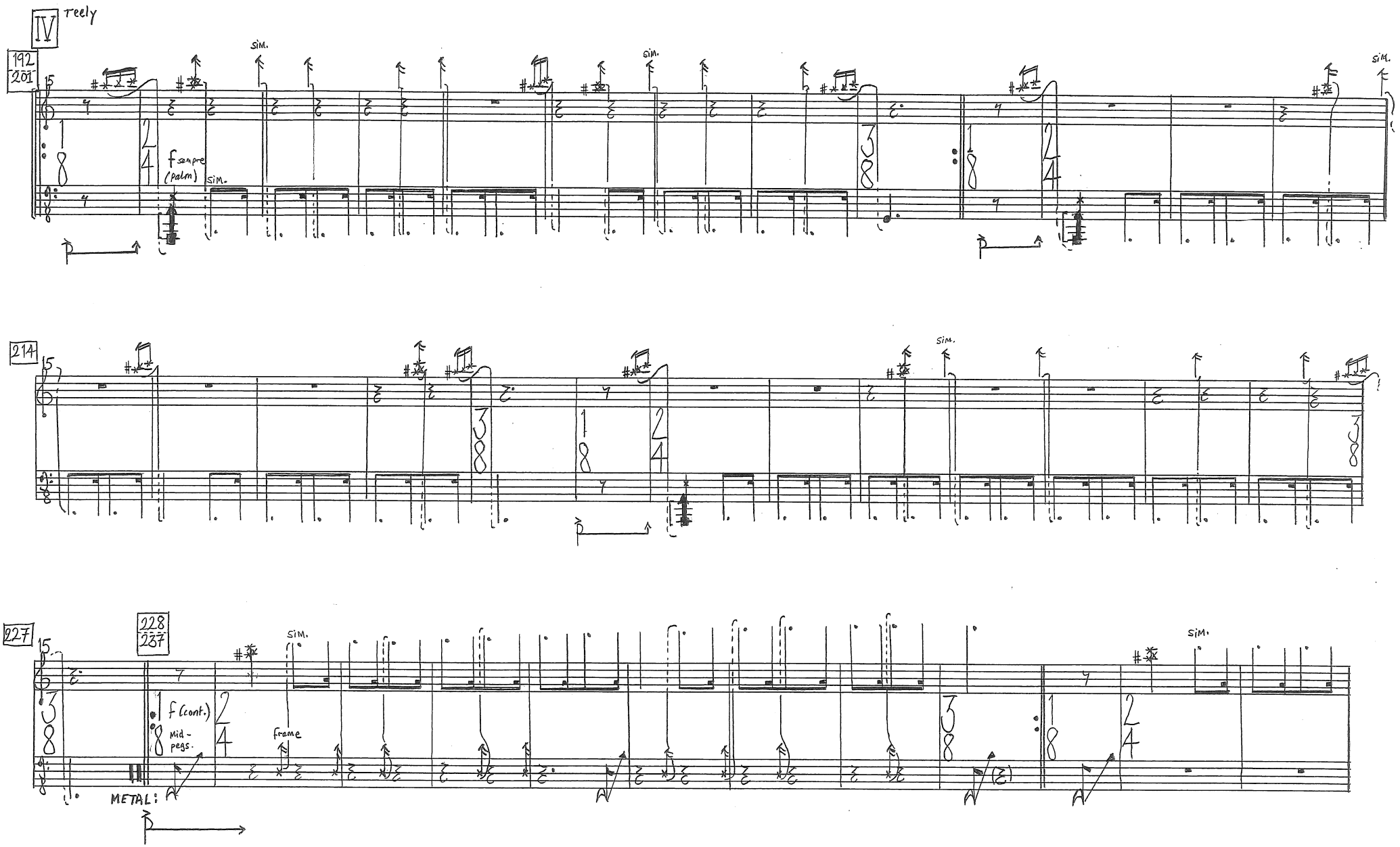

128
mf
sim.
ff sempre
7:6
3
loco
SP
[SP]

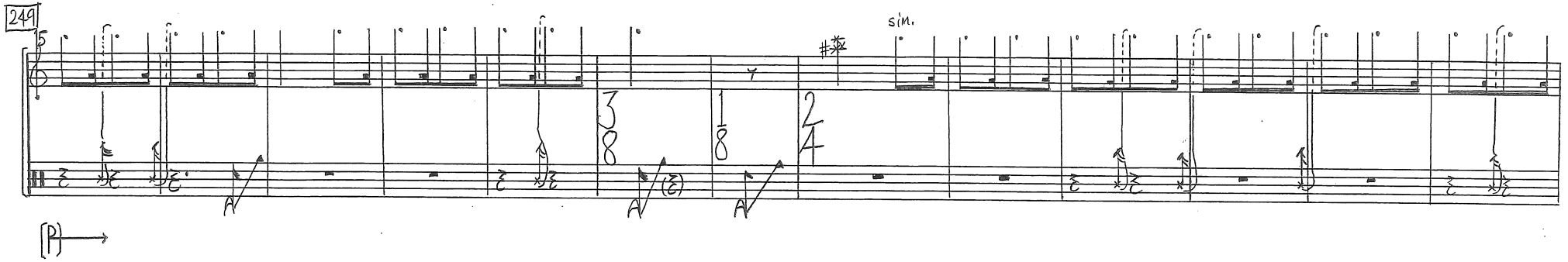

139
sim.
ff sempre
7:6
3
[SP]

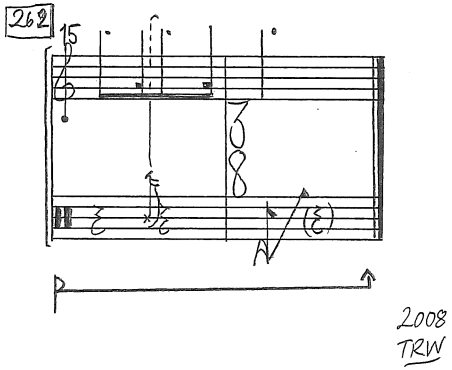

143
ff sempre
sim.
7:6
3
[SP]
153
ff sempre
sim.
7:6
3
[SP]
160
ff sempre
sim.
7:6
3
loco
mf
(palm/arm)
[SP]
SP


166
172
177
ff sempre
sim.
7:6
3
[SP]


186
sim.
ff sempre
7:6
3
[SP]
(palm/arm)
p
x
4"


IV
freely
192
201
SIM.
f sempre
(palm)
214
227
228
237
f (cont.)
Mid-
pegs.
frame
METAL:





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