Tristan Rhys Williams

Piece for String Quartet
Performance notes

All dynamics: *subito*. Dynamics in inverted commas denote the relative intensity of the gesture not the resultant volume. Arrows up and down on accidentals denote a shift down (for Violins) and up (for Viola and ‘Cello) of an approximate quarter-tone. Diamond note-heads are used for natural harmonics.

\[ \begin{align*}
\text{Tremolo} & \quad \text{gently scrub repeatedly as fast as possible} \\
\frac{1}{2} \text{ c.i.t} & \quad \text{Half-col legno tratto (draw some of the wood of the bow along the string)}
\end{align*} \]

The instruction ‘frog’ above the stave requires a short up-bow directed motion near the frog of the bow, ending practically tonelessly with the wood of the frog (‘wd’ in context) making contact with the string.

The instruction ‘tip’ above the stave requires a short down-bow directed motion near the tip of the bow, ending practically tonelessly with the wood of the tip (‘wd’ in context) making contact with the string.

The instruction ‘quiver’ in conjunction with a projected single up-bow or down-bow motion attributed to a (1/2 c.i.t. or ord.) long note calls for very slow, almost faltering *flautando* bowing. Tensing the fingers that hold the bow while only drawing the bow along the strings with light, floating pressure will ensure a fragile, slightly quivering double-stop. It may, however, be necessary to subtly bow freely near the end of some long notes.

\[ \begin{align*}
\uparrow & \quad \text{Vertical swishing motion between st (sul tasto) and sp (sul ponticello) positions} \\
\circ & \quad \text{Circular swishing motion between the st and sp positions}
\end{align*} \]

\[ \begin{align*}
\text{c.i. batt.} & \quad \text{Jete, ricochet bounce using wood of bow between xsp (extreme sul pont.) and ord. positions} \\
\uparrow & \quad \text{Highest possible depressed pitch at edge of fingerboard} \\
\downarrow & \quad \text{Wide vibrato}
\end{align*} \]

Duration: ca. 8 minutes

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