Tristan Rhys Williams

piano quintet
Performance notes:

All string instruments to be amplified, ensuring that all gestures such as percussive depressions, swish of loose bow hair and dulled piano sound be fore-grounded.

String stave:-

Top stave represents pitches depressed on fingerboard (percussively and non arp. in first section [+]). Bottom stave represents action on strings.

Piano stave:-
Muted piano (use felt resting on surface of strings)
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. 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.

Strings:

Key notes:
for bb. 1-2 and applicable to the entire first section

*1 Percussively depress all four strings (non arp.) at the end of the fingerboard (highest point) and allow the depressed pitches/open strings to resound afterwards.
*2  Pizzicato with flesh of finger(s) always in ord. position

*a  Pauses to last approx. 2 seconds for hand to mute strings by lightly covering near sound-hole and continue to glide up fingerboard gesturally (see *a2). Colla parte!

*a2  Pauses to last approx. 2 seconds - watch string gestures to determine entry point of next bar (Cb will be deciding player due to length of fingerboard) and complement string gesture by removing hands from keyboard area and elevate them onto flat surface either side of music stand, preventing preparation of next gesture

Dynamics for first section will be low therefore all markings in inverted commas define the intensity of the gesture not the resulting volume

*3  Strings use bow with very loose hair for second section. The looseness of the hair should be sufficient to allow the wood of the bow to make contact with the strings. The ensuing rapid arpeggio-like passages will consequently lack definition and volume; this is desirable. The only exception to this rule applies to the tremolo natural harmonic bars which should be played near the frog (marked 'frog') where the hair will still be tighter.

xsp  extreme sul pont

*b  All pauses from this point should last approx. 1.5 seconds for all string players (when playing) to raise the bow in the air and lower again before executing next bar

All arrows on accidentals denote an approximate quarter-tone adjustment. Some multi-stops are difficult to realize (due to close positioning) - the effort is more important than accuracy.