Tristan Rhys Williams

piano trio

violin, violoncello & piano
Black-key cluster

Chromatic cluster

Unspecified clusters marked 'ARM' call for a fore-arm extension from up or down from the specific keys the fingers are depressing. The instruction 'PALM' calls for the palm to be lowered onto the keys in between a specific wide interval secured by the fingers. (The key colour coding labelled above with relation to clusters in general also apply to these gestures). The instruction 'REV' calls for a reversed palm position in order for the palm to secure black keys with the palm when the fingers are depressing white keys. The fingers that depress the specified keys throughout these gestures should remain down for all the physical 'ARM'/'PALM' manoeuvres – acting as a pivot point.

A vertical arrow pointing up or down together with the instruction 'arp' next to one of the arm clusters calls for an equally distributed spreading of the key cluster (occasionally differentiated transitionally by white and black key areas for the upper and lower fore-arm rolling gesture). Each part of the cluster that has been sounded must remain depressed by the arm throughout the beat in order to constrict the physical motion.

Note stems without note-heads call for a repetition of the previous chord/cluster with or without a palm cluster between the previous outer pitches.

Slam the lid of the piano keyboard down for a violent clanging gesture

Duration: at least 80 minutes

TRW, London 2008
Performance notes

All dynamics: subito. Pause bars are marked with approximate durations in seconds.

Strings

Strings and multi-stops are marked by Roman Numerals.

Dynamics in inverted commas denote the relative intensity of the gesture not the resultant volume. Arrows up and down on accidentals denote an approximate quarter-tone adjustment. Diamond note-heads are used for natural harmonics. Abbreviations st (for sul tasto) and sp (for sul ponticello); a vertical arrow calls for a gradual shift between the two positions. ½ sp calls for some sul ponticello tone colour without obscuring the pitch content.

scr. Scratch-bow pressure, press hair deep into string for a dry distorted sound

GLIDE Used in conjunction with the bow position shift arrow and calls for a more extreme form of flautando, light pressure

flaut. shimmer light, floating bow pressure in conjunction with sp position for a magical, high-frequency heavy tone

Tremolo – gently scrub repeatedly as fast as possible

½ c.l.t Half-col legno tratto (draw some of the wood of the bow along the string)

The instruction 'frog' above the stave requires a short up-bow directed motion near the frog of the bow.

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 ('wdn point' in context) making contact with the string.

All grace notes should be as brief as possible – due to context it is not possible to instruct before or on the beat.
'Delicately' defined bow articulations—ensure that wood of bow bounces off string

Ricochet bounce using wood of bow between xsp (extreme sul pont.) and ord. positions

The material from p.57 calls for the bow to be put down - resting on the stand or the lap. The two component stave is split into 'TAB' (top) for the designated 'right hand' articulations and 'regular clef' (bottom) for the pitches stopped on the finger-board by the 'left hand'. Each 2-bar phrase progressively calls for pizzicato plucking or arpeggiated strumming (direction specified by vertical arrows) from:

Sub pont. Sub ponticello – behind the bridge
Sp Sul ponticello (near the bridge)
Ord. Over sound-holes
St sul tasto (over finger-board)
Nr. Fing near the finger that is stopping the tones on the finger-board

The bracket labelled BEHIND refers to plucking/strumming actions behind the stopped positions on the finger-board.

Nr Fing. Within this context calls for articulation on the other side of the stopped tones
Mid. Within this context calls for action mid-way on the finger-board between the stopped strings and the nut
Nr nut. Calls for action near the nut (very little resonant overspill)
Peg box

Pluck/strum within the peg box (the physical action is more important then the resultant minimal sound)
Pluck with nail (if not marked with this symbol – assume that the flesh should be used)

Mute/dampen strings to prevent from resounding with palm

The final section from p.117+ calls for a constant ‘trilling’ action between the specified stopped tones and the open strings (as marked in brackets). It is understood that the rapidity of the gesture and discomfort of the palm position will prevent accurate re-capturing of the intervals.

The two string players should sit sufficiently close together in order to be able to bow each other’s instruments simultaneously in order to capture the quadruple-stop material.

Piano

Diamond note-heads denote a silent depression of those keys

SP  Sostenuto pedal (middle pedal)
P  Sustaining right pedal
UC  una corda (left pedal)

Slide foot off pedal causing mechanism to snap back violently
Slow release of pedal – as peeling away the layers of resonances

Many of the notated chords have more than five pitches per hand. These call for placing a single finger between any two white keys that are not separated by a black key.

White-key cluster