

**Tristan Rhys Williams**

**The sky is thin as paper here**

solo baritone

**Performance notes:**

**General:**



To/from niente



To maximum loud dynamic

All other dynamics: SEMPRE SUBITO

**Inhalation only bars:**

1/2 - 'argh', gasping, high pitched, loud, quick intake

2/2 & 7/2 - silent but deliberate nasal inhalation

3/2 - 'x', guttural 'ch' sound as in Bach (phlegmy)

4/2 - long, sibilant 's' sound

5/2 - long 'sh' sound

6/2 - soft, inverted whistle

7/4 - morph from 'sh' to 'l' tongue position (gradual movement of tongue in mouth)

**Phonetic symbols:**

ɔ̃    ɛ̃    ĩ    ɒ̃    ɪ̃    ʊ̃    ʌ̃

(as in Welsh vowels:)

a        e        i        o        u        w        y

"-----": Dotted lines denote a gradual morph between vowel sounds

**Other techniques:**

[i:m/n:]~~~~~      Delicate, continuous lip-smacking with pursed lips

↵      Exhale

↕      Inhale (when pitches are attributed to inhalation they are drawn in brackets with an arrow to denote the unpredictability of the resultant tone)

ord.      With very little vibrato

BR(M)      Breathy (audible air sound) released through mouth (think: Flute embouchure)

BR (WZ) Breathy with a background wheeze created at the back of throat - try for perforations in the pitch and unregulated upper partials

RT Rattle - a growling sound from back of throat behind the pitch

Cross/square note heads (as used at b.16 & b.22) denote toneless breath sound or notes with very little tone content - e.g. '↯' quavers, '↯' as in chips)

Duration: ca. 12 minutes

TRW, London 2008

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Opening strands: The Secret Pig:

Denton Welch

Recurring fragment: Cities of the Red Night:

William S. Burroughs

$\text{♩} = 56$  at most

pp [flexibile] mp

O-ver the flags of the cloi-ster garth, Lea-ving a drip-ping crim-son path. The rose foam glist-ened on the weeds. And held fet-ter-y fly-ing seeds.

6 p f mp pp

He ne-ver paused, he ne-ver turned, Cold, cold now where his claws had burned, I lay, then hob-bow as a tree And the chill wind blew through me,

**d=56** precise

1 *mp* 6:4 *sf* *p* (ord.) *mf* *p*

„argh” m — n tj [m/n:] u — D — a a — e e — A — i — [m/n:]

6 *sf* *mp* *p* *V* [nase] *mp* *sf* *p* *BR[M]* *mf* *p*

tj n m — [silent] m — n tj [m/n:] I — I — I — I — I — [m/n:]

12 *sf* *mp* *p* *V* “f” *mp* 6:4 *sf* *p*

tj n m — x — m — n tj [m/n:]

16 (ord./br) *V* *sf* *mp* *s:4* *p* *V* “p” *sf* *mp* *s:4* *p* *V* “f”

u — u — u — u — u — [m/n:] tj n m — s

20 (ord./br) *mp* *sf* *p* *V* *sf* *p* *V* *sf* *p* *V* “p”

m — n [m/n:] I — I — I — I — I — [m/n:]

24  $\text{sf} \rightarrow \text{mp}$   $\text{V}$  "f"  $\text{MP}$  6:4  $\text{sf} \text{V}$  "p"

*f* n m "sh" m n *f* [m/n:]

28  $\text{BR}[WZ]$   $\text{mf}$   $\text{V}$  "p"  $\text{sf} \rightarrow \text{mp}$  5:4  $\text{V}$  "ppp"

p p u u u u u [m/n:] 'f' n m "whistle"

32  $\text{MP}$   $\text{sf} \text{V}$  "p"  $\text{RT}$   $\text{mf}$   $\text{V}$  "p"  $\text{sf} \rightarrow \text{mp}$  5:4

m n 'f' [m/n:] i-i [m/n:] 'f' n m

37  $\text{V}$  (nose)  $\text{mp}$  7:8  $\text{sf} \text{V}$  "p"  $\text{ord/br}$   $\text{V}$  "p"

[silent] m n 'f' [m/n:] u u [m/n:]

42  $\text{sf} \rightarrow \text{mp}$  5:4  $\text{V}$  "f"  $\text{warm}$   $\text{mp, f}$   $\text{sh}$   $\text{V}$  "f"  $\text{MP}$  7:8  $\text{sf} \text{V}$  "p"  $\text{comm-odo}$

*f* n m "sh"---'f' The sky is thin as pa-per here. 'f'---'sh' m n 'f' [m/n:]  $\text{comm-odo}$

48

(ord./br.)

Handwritten musical notation for exercise 48. The score is written on a single staff with a treble clef. It starts with a key signature of one flat (Bb) and a 9/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, *sf*, and *mp*. There are also performance instructions like *(ord./br.)* and *mf*. The piece concludes with a double bar line and a final dynamic marking of *sf*. Below the staff, there are rhythmic patterns represented by vertical lines and some text including "Whistle".

53

Handwritten musical notation for exercise 53. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (Bb) and a 10/8 time signature. The notation features various note values, rests, and dynamic markings including *p*, *mf*, *pp*, *sf*, and *mp*. There are also performance instructions like *mf* and *sf*. The piece ends with a double bar line and a final dynamic marking of *f*. Below the staff, there are rhythmic patterns represented by vertical lines and some text including "sh".

58

Handwritten musical notation for exercise 58. The score is written on a single staff with a treble clef. It starts with a key signature of one flat (Bb) and a 9/8 time signature. The notation includes various note values, rests, and dynamic markings such as *mp*, *sf*, *mf*, *p*, and *pp*. There are also performance instructions like *mf* and *sf*. The piece concludes with a double bar line and a final dynamic marking of *mp*. Below the staff, there are rhythmic patterns represented by vertical lines and some text including "i".

63

Handwritten musical notation for exercise 63. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (Bb) and a 14/8 time signature. The notation features various note values, rests, and dynamic markings including *f*, *mp*, *p*, *ff*, and *pp*. There are also performance instructions like *(ord./br.)*, *ff*, and *pp*. The piece ends with a double bar line and a final dynamic marking of *p*. Below the staff, there are rhythmic patterns represented by vertical lines and some text including "s".

68

Handwritten musical notation for exercise 68. The score is written on a single staff with a treble clef. It starts with a key signature of one flat (Bb) and a 14/8 time signature. The notation includes various note values, rests, and dynamic markings such as *sf*, *mp*, *f*, *mp*, and *pp*. There are also performance instructions like *sf* and *mp*. The piece concludes with a double bar line and a final dynamic marking of *pp*. Below the staff, there are rhythmic patterns represented by vertical lines and some text including "x".





89 *ff* *mp* 6:4 *sf* *p* *mf* *p*

„argh” m n *mf* [m/n:] I - - - p - - - a a - - - e e - - - A - - - i - - - I [m/n:]

94 *sf* *mp* 6:4 *p* *mf* *p* BR[M]

tf n m [silent] m n *mf* [m/n:] I I e e A [m/n:]

100 *sf* *mp* *f* *mp* 6:4 *sf* *p*

tf n m 'x' m n *mf* [m/n:]

104 [ord./br.] *ff* *sf* *mp* 5:4 *p* *f*

U U U U U [m/n:] tf n m 's'

108 [ord./br.] *mp* 6:4 *sf* *p* *ff* *p*

m n *mf* [m/n:] I I I I I [m/n:]

112

*f* *mp* *p* *f* *p*

*f* *n* *m* *sh* *m* *n*

116

*mf* *p* *pp*

*Whistle*

120

*mf* *p*

*m* *n* *f* *D, I* *I, I*

125

*mp* *p*

*[silent]* *m* *n* *f* *C* *C*

130

*f* *mp* *f* *mp* *f* *p* *f* *p*

*f* *n* *m* *sh* *l* *The sky is thin* *as per here* *sh*

136 [ord./br.]

"p" "pp" "Whistle" mf

141

"p" "mf" "f" "sh"

146

mp sf "p" "p" "p"

151

[ord./br.] "f" "p" "p"

156

"sf" "mp" "f" "p"

160

(ord./br.)

*p*

*sf* *mp*

[m/n:]

[silent]

164

*mp* *sf* *p*

**BREM**

*p* *sf* *mp* *f*

6:4

[m/n:]

"argh"

171

*p* *mf* *p* *f*

(ord.)

[m/n:]

ε ε d p u

[m/n:]

'sh' 'l'

176

*warm* *mp* *f*

*gl*

[senza rit.]

The sky is thin \_\_\_\_\_ as pa-per here.