Tristan Rhys Williams

Double Duo for Violins and Bass Drums
Performance notes

Due to bar irregularities all players should play from the score. All pauses should be approximately 3 seconds in duration and should be signalled by the percussionist.

Scordatura for Violins Ia & Ib:

Scordatura for Violins IIa & IIb:

Violin techniques:

A dry termination of the gesture. Mute the strings with the hand to prevent any strings from resounding.

Diamond-shaped note-heads for all natural harmonics

Abbreviations: st for sul tasto and sp for sul ponticello with the added instruction ‘x’ (meaning extreme) as a prefix for very near the fingers (for st) or very near the bridge (for sp). The instruction 1/2sp calls for clearer pitch content than regular sp playing.

The instruction ‘tip’ calls for small-scale articulation using the area of bow hair near the tip.

Arrows as note-heads call for the highest (or lowest) pitch possible in context. If these are isolated high tones the fingers should stop a tone near the edge of the fingerboard and if there is a glissando approach (in either direction) the arrival tone should be as high or low as possible in context.

½ clt (Half-col legno tratto) calls for an angled bowing action in order to draw some of the wood and some of the hair of the bow along the string.

A cross on the stem calls for scratched, heavy-pressure distorted contact with the string

Snap/Bartok pizzicato

Flaut. Flautando (light, floating bow pressure)

Circular bowing (a rapid and continuous circular bowing action starting in the vertical position)
The instruction ‘slap’ calls for palm contact with the fingerboard from above resulting in a percussive ‘wood’ sound (the bow should be put down for the full physical impact)

The ‘BOD’ clef refers to the wooden body of the instrument and involves flicking the resonant body with the nail of the middle finger of the bow hand or rapping the nails of two available fingers against the body in a rapid and continuous trilling action.

The ‘SUB’ clef calls for bowing behind the bridge (sub ponticello) and the four strings are represented in a tablature fashion.

\[ \text{Left-hand pizzicato with any available finger} \]

The instruction ‘str’ calls for guitar-like arpeggiated strumming of the strings. The direction is denoted by the use of vertical arrows before each ‘chord’. This is differentiated from the ‘non arp/pizz’ instruction which calls for a claw-like simultaneous plucking of all four strings.

\[ \text{Let go of stopped tone to allow open string to resound immediately after articulating the action} \]

Cross note-heads when used in conjunction with glissando motion (denoted by a continuous line moving up or down between a group of note-heads) are used for unspecified intermediary pitches between the two outer points of the pitch band.

The triple-stopped bowed ‘chords’ call for loose bow hair and an angled bow for the best results and will be fragile and unreliable at best – this is expected

Ric. \[ \text{Calls for forced-bouncing ricocheting bow contact with the strings} \]

Gl. Tr \[ \text{Glissando trill like very wide vibrato} \]

Batt. \[ \text{Percussive, spiky bow contact with the string (use enough pressure for the bow wood to make contact with the strings while holding the bow in the normal position)} \]
Percussion

Instruments:
1 large Bass Drum
1 pedal, kick Bass Drum (from a Drum Kit)

Beaters:
1 long thin wooden dowel
2 thin snare sticks
1 large yearn beater
2 wire brushes
1 battery operated vibrator
1 soft flat brush ('dustpan and brush' type works)
1 metal triangle beater (with rubber handle)

Staff contact point differentiation:

Continuous circular motion

The instruction ‘RAP FINGERS’ calls for a rapid, continuous rapping of all available fingers; the ‘v’ note-head refers to any area beyond the skin of the drum (experiment with the most satisfying/convenient areas)

The dowel and snare trill results in an irregular and awkwardly delicate trill due to using two differently constructed components (a long dowel and thins snare)

The two instructions: ‘held’ and ‘rattle freely’ refer to the use of the vibrator (with on/off button and always used at maximum speed). The ‘held’ position should not be so tight that all audible vibration ceases. The ‘rattle freely’ position can be aided by the use of a cord tie or facilitated by placing the vibrator on the drum skin (depending on angle of the instrument in the stand).

The arrow note-head are used for the knuckle contact with any part of the Bass Drum body.

The ‘tirangle beater trill’ calls for rapid swivel-type alternation between the rubber handle and the metal point of the beater

Duration: ca. 20 minutes

TRW, London 2008