Tristan Rhys Williams

cleave

string quartet

" – a body split down the middle like sunlight and shadow - "

William Burroughs: *The Ticket That Exploded*

Performance notes

See Scordatura at beginning of score. Score written at actual pitch (with strings specified for each block of material), performers should play from the score.

½ sp	Some sul ponticello quality but more clear pitch
sp	sul ponticello
xsp	Extreme sul ponticello – very near bridge (a lot of distortion)
br	Play directly on the bridge – faint overtones only
st	sul tasto*
xst	extreme sul tasto*

*When fingers of left hand are depressing high up on string, bow directly in front of fingers – the term is relative.

→	Gradual change of position
flaut.	Light, low pressure, floating bow
	In conjunction with any of the above positions, denotes a constantly shifting point of contact between two positions – like a vertical swishing, brushing motion.

Scratch-bow (very heavy pressure, resulting in little pitch – let lots of noise through)

Ricochet-bow, drop the bow onto the string and allow, or cause to bounce for specified duration

Percussive action with bow hair – ensure that wood of bow makes contact with the instrument (experiment with a sort of 'half col legno tratto' angle)

½ c.l.t — Half col legno tratto: Draw some of the wood of the bow across strings (ghostly sound)

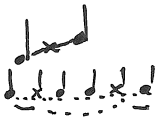
c.l.t — Col legno tratto: Draw only wood of bow across strings

Sub ponticello (play between the bridge and tailpiece – resulting in non-determinant, high frequency)

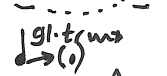
The passages that are to be bowed under the strings are always marked and cancelled out in context. This allows strings IV and I to be played simultaneously. Because the bow has to be held upside down, try playing with lower half of bow to allow more control and strength.

Intense and expressive vibrato

Glissando (should be equally distributed)



Cross note-heads for the unspecified pitches, created by gliss. between two notes (sometimes over extended time periods and interrupted by other notes – see dotted lines)



Glissando trill (like out of control vibrato), always as fast as possible to the bracketed note

Fanning out trill between specified bracketed notes

Tremolo (scrubbing) always as fast as possible

Snap pizzicato

Strum, use thumb nail or fingers to produce a violent sound

Slap fingerboard with palm of hand from above, while fingering the previously plucked chord. This effect will provide a non-determinant pitch but aim for the predominant 'wood' sound

Immediately release fingers after plucking chord, allowing open strings to resound

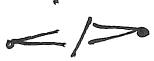
Four-note plucked chord – not spread. Use claw-like hand position.

Highest possible note on strings

Literally tonelessly fingered tone – place (dampen) finger over string without depressing

Natural harmonic

Artificial harmonic (strings usually specified)



Crescendo from 'niente'/diminuendo to 'niente0

Crescendo to the most extreme loud dynamic possible in context

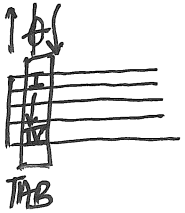
All dynamics in quotation marks represent the intensity of playing not the resulting volume

Approx. ¼ tone lower

Approx. ¼ tone higher

Continuum (free material), from b.251+:

The lay-out on the page does not represent duration or hierarchy of material. The player should use their discretion to determine the duration of specific sound-events. Play free material once in its completion before measured material enters.



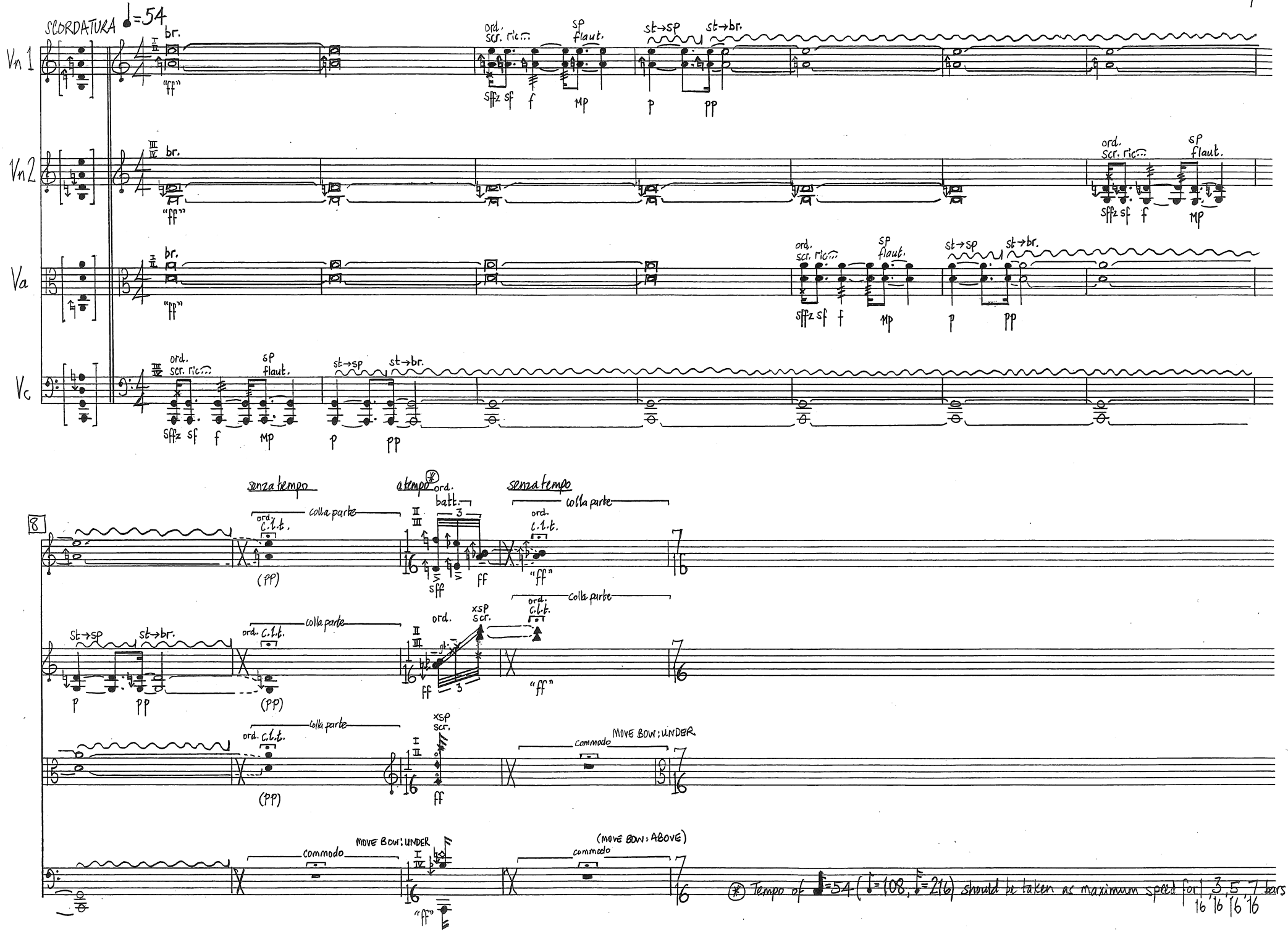
The 'clef' represents the four strings of the instrument. These are to be played 'tonelessly' by lightly covering the strings (denoted by ⌀ sign) and moving fingers up and down (denoted by ↑↓ , depending on context e.g. – if bow in st position) to reveal slight shifts of timbre and sounds suggestive of harmonics. The indication 'toneless' should not be taken literally (do not fully mute strings) as the resultant shift between a whistling and dry brushing sound is encouraged. Experiment with varying mute finger pressure for a varied timbral palette. The overall effect of this material should be that of 'white-sound'.

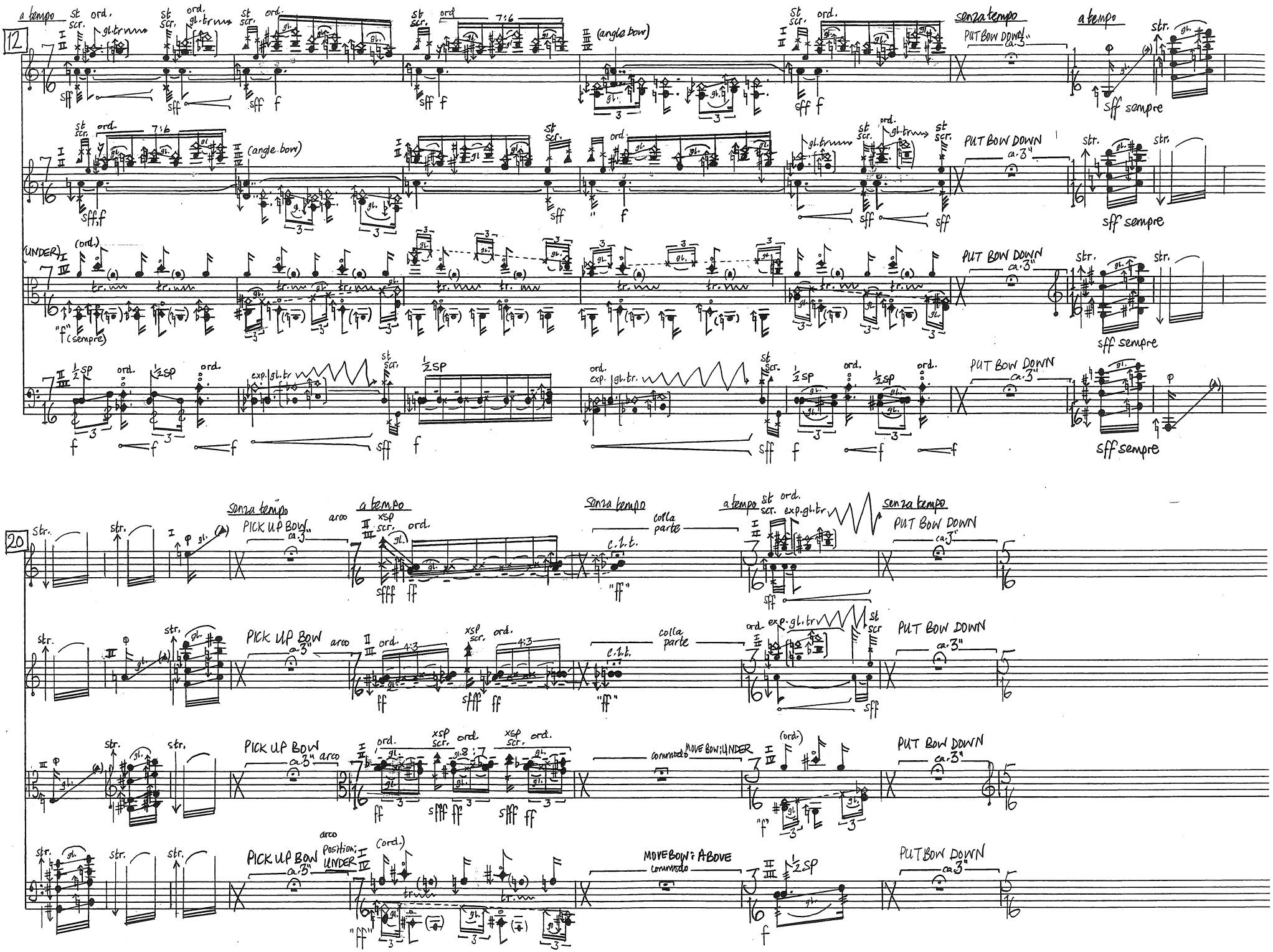
Play this cell continuously until ⊣ which denotes and abrupt stop (at whichever point of cycle reached).

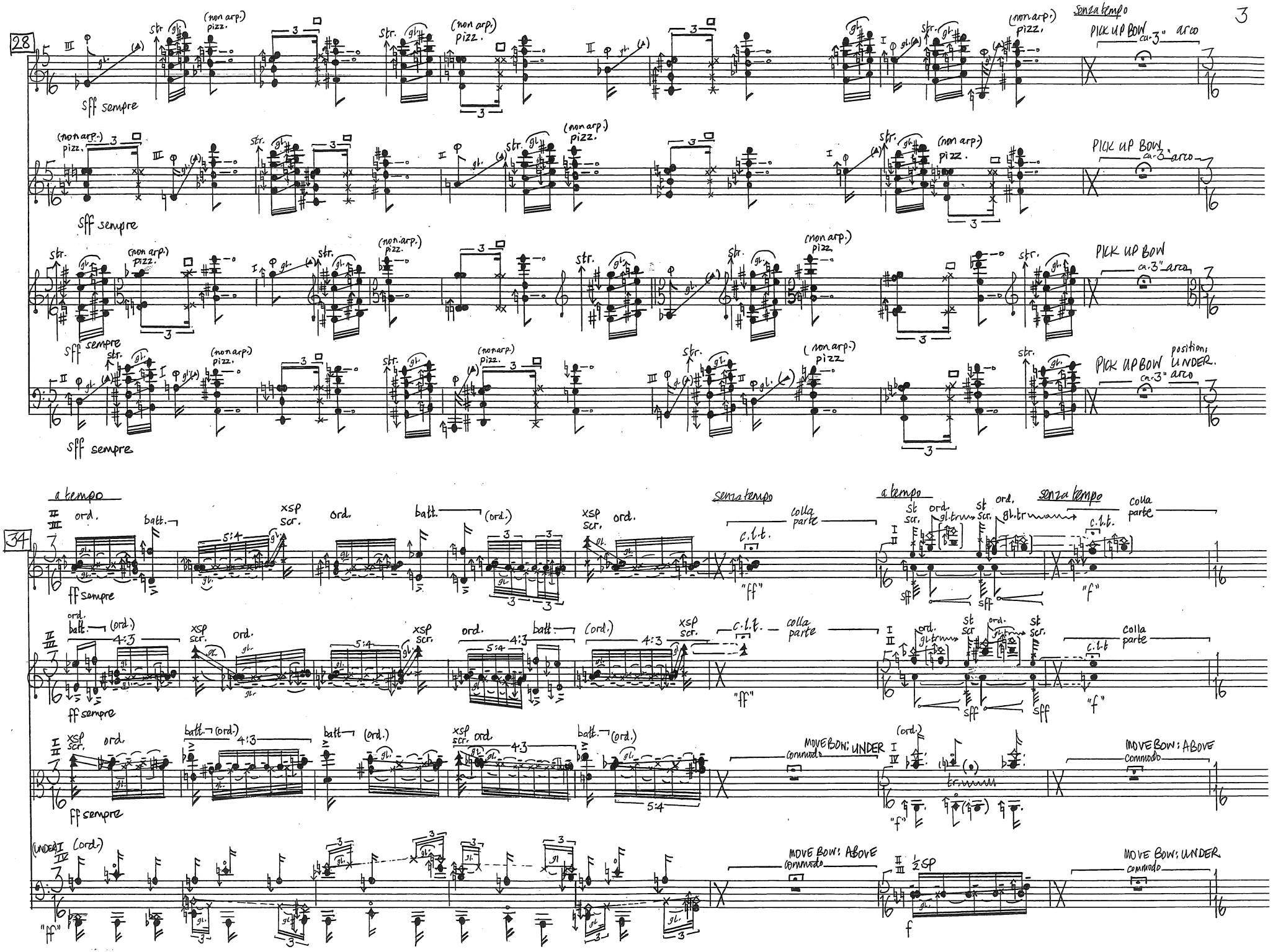
Some 'senza tempo' bars are given an approximate duration in seconds, while others are marked: 'commodo' or 'colla parte' to allow for a shift from one playing position to another. Do not linger unnecessarily.

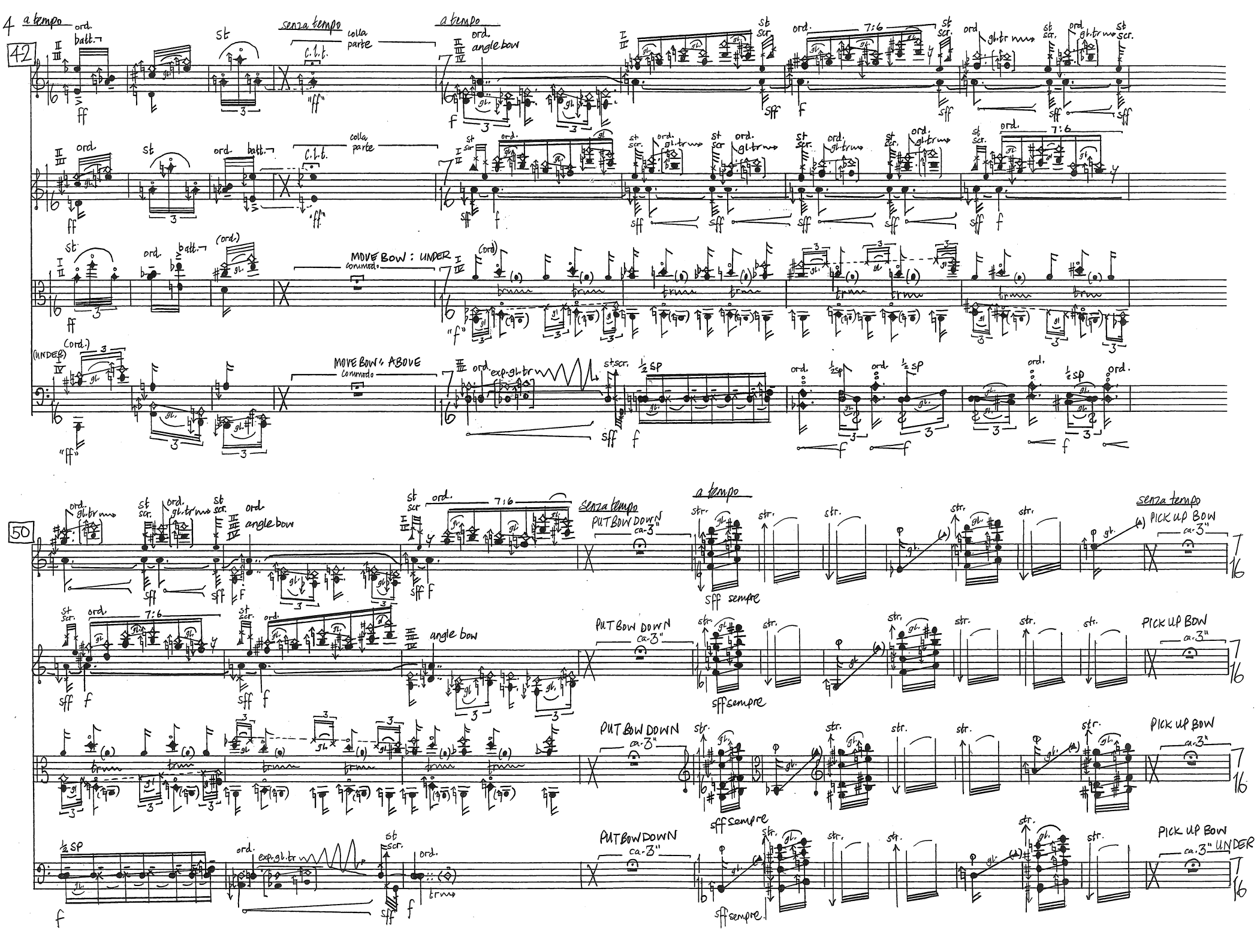
The work can be performed by amplified quartet. The use of 4x Sennheiser MKE2 clip mics (or similar) is recommended.

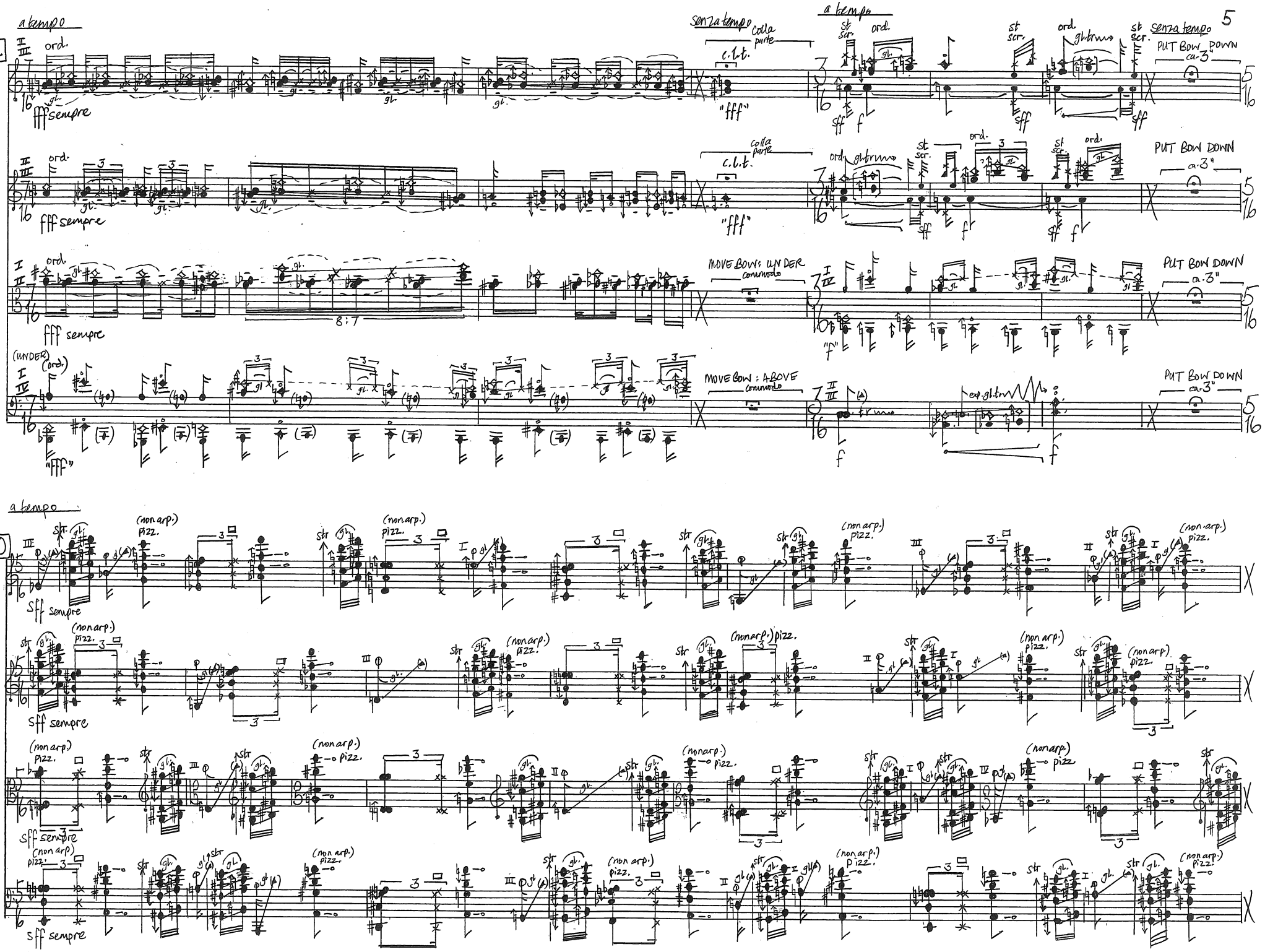
Duration: ca. 10 minutes.

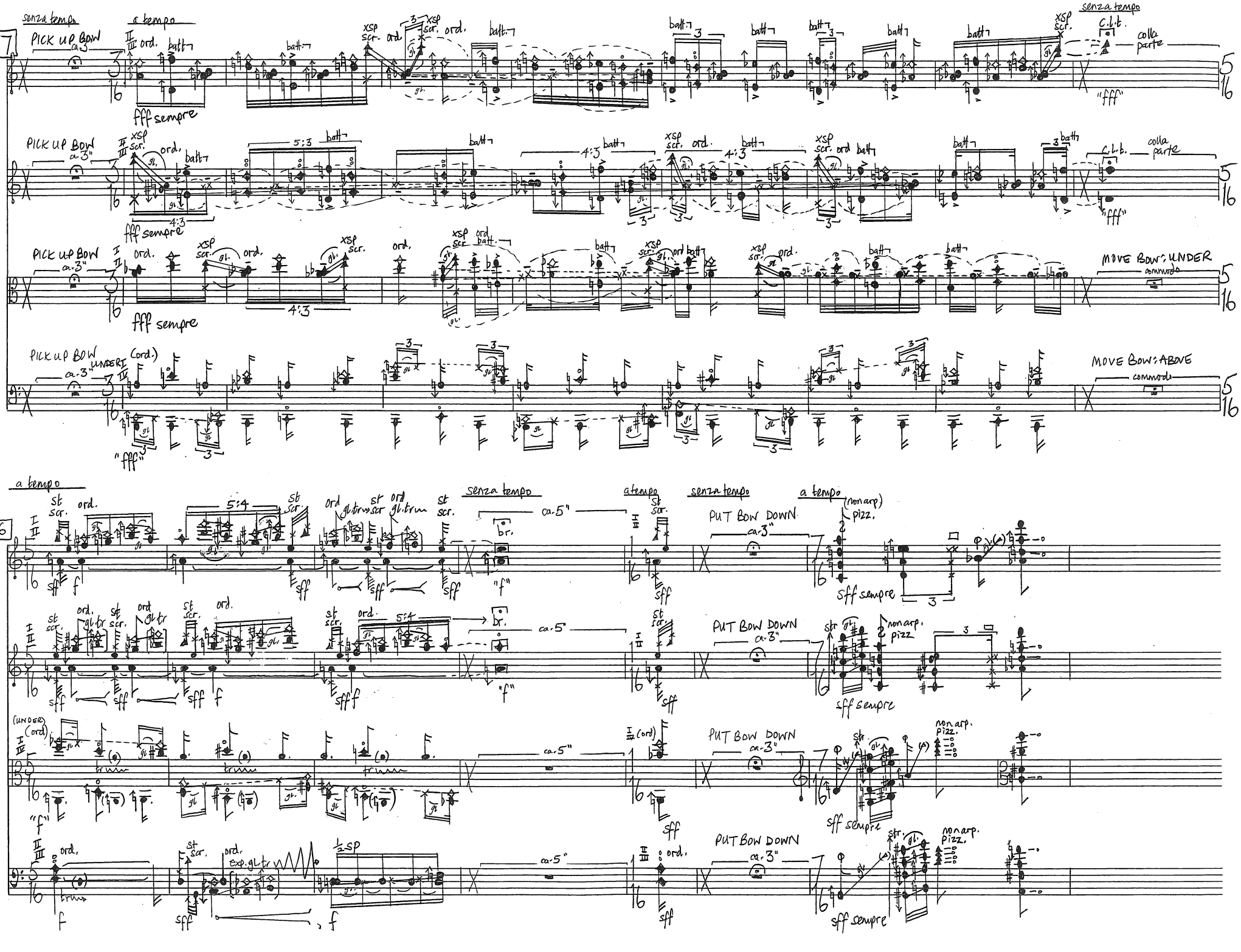

SCORDATURA ♩=54
Vn 1
Vn 2
Va
Vc
br.
"ff"
ord.
scr. ric...
sp
flaut.
st→sp
st→br.
sffz sf f mp p pp
senza tempo
a tempo
ord.
batt.
colla parte
c.l.t.
(pp)
sff
ff
xsp
scr.
commodo
MOVE BOW: UNDER
(MOVE BOW: ABOVE)
8
(*) Tempo of ♩=54 (♩=108, 𝅗𝅥=216) should be taken as maximum speed for 1/16, 3/16, 5/16, 7/16 bars.

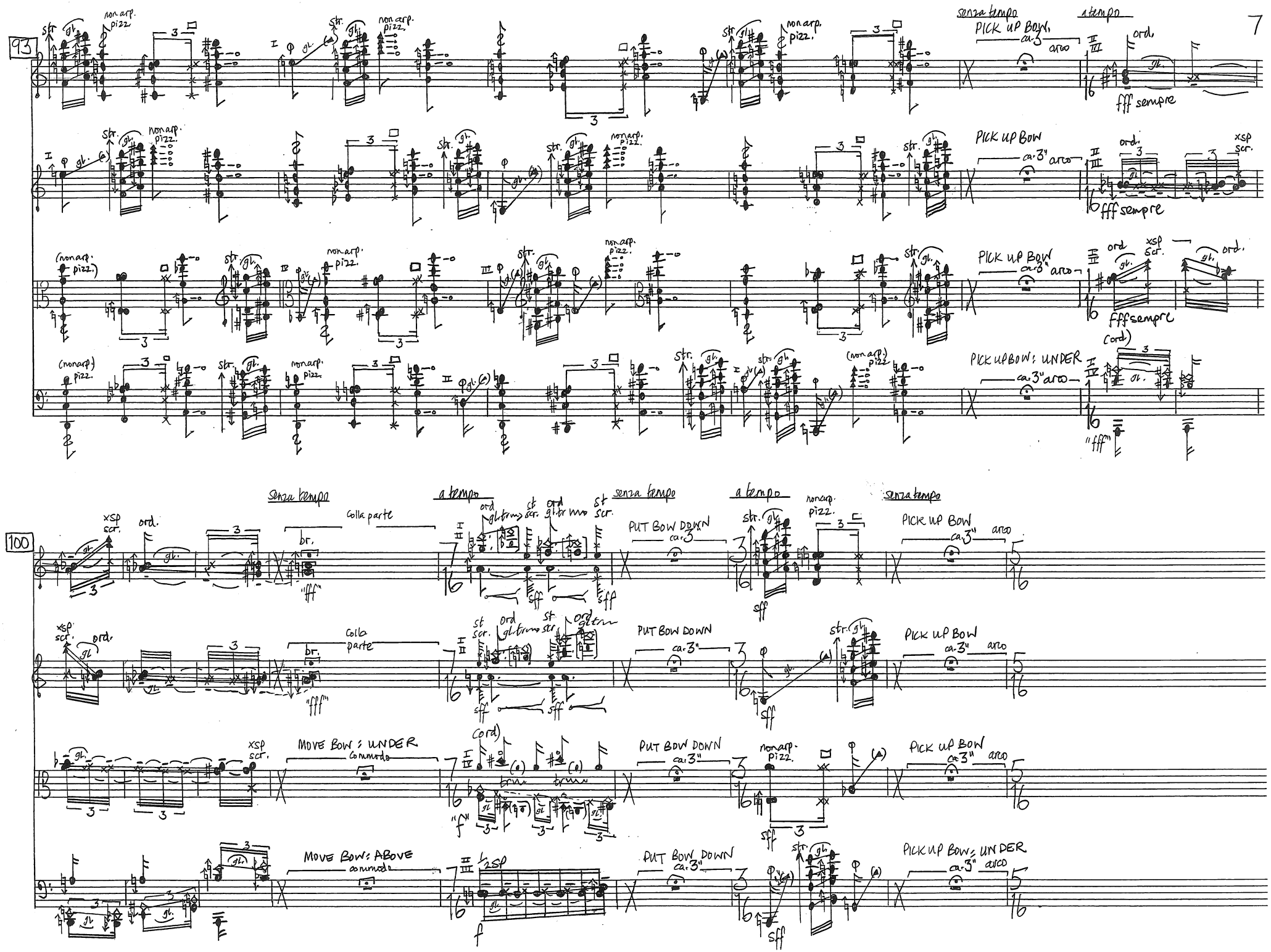

12
a tempo
st. scr.
ord.
gl. tr
7:6
(angle bow)
senza tempo
PUT BOW DOWN
ca. 3"
sff sempre
(UNDER)
(ord.)
"f" (sempre)
½ sp
exp. gl. tr
20
PICK UP BOW
arco
xsp scr.
c.l.t.
colla parte
MOVE BOW: UNDER
MOVE BOW: ABOVE
Position: UNDER
(ord.)

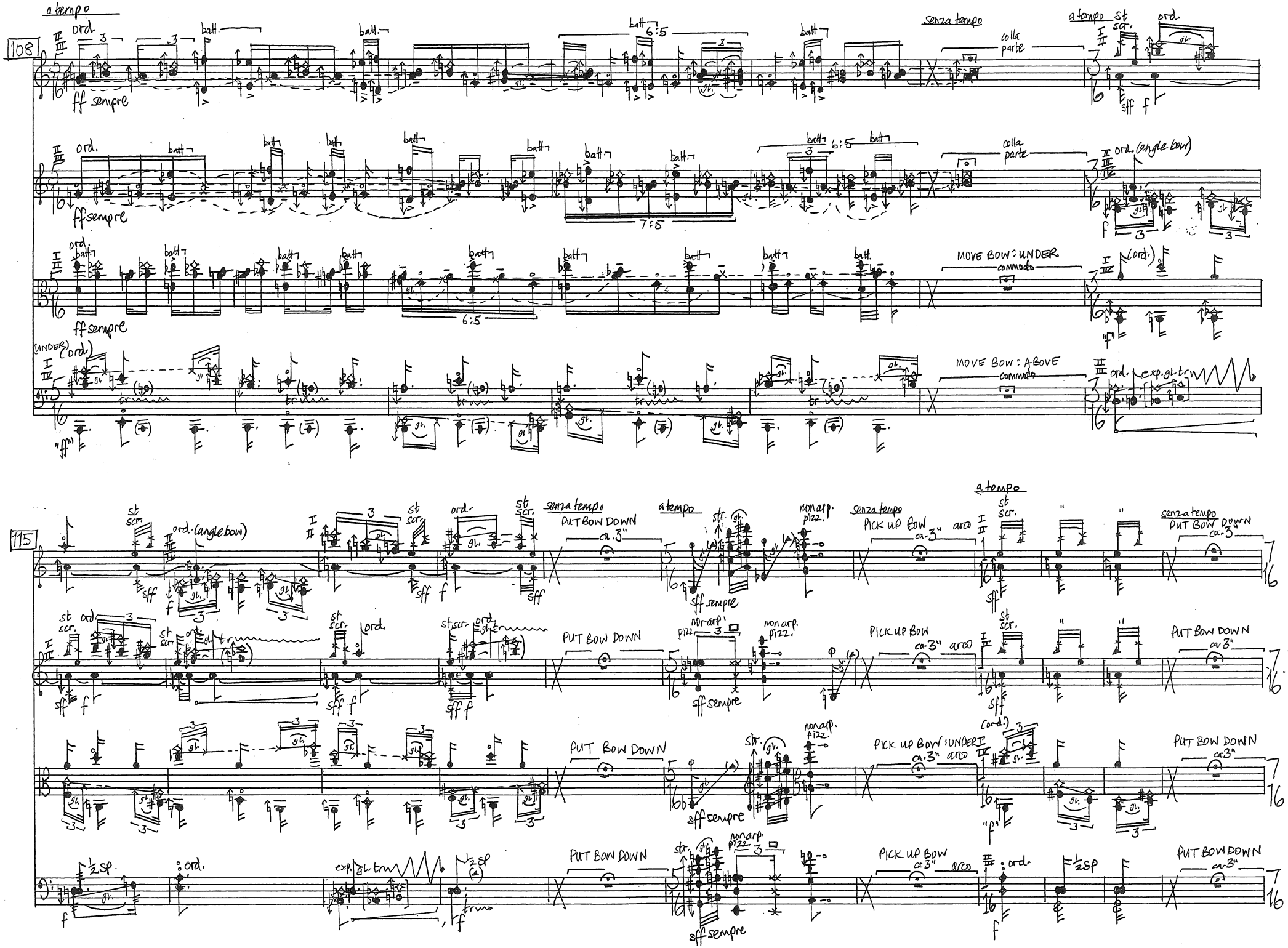

28
sff sempre
(non arp.) pizz.
str.
gl.
senza tempo
PICK UP BOW
ca. 3" arco
PICK UP BOW
position: UNDER.
34
a tempo
ord.
batt.
xsp scr.
(ord.)
ff sempre
senza tempo
colla parte
c.l.t.
"ff"
st scr.
gl. tr
sff
"f"
MOVE BOW: UNDER
commodo
MOVE BOW: ABOVE
(UNDER)
½ SP
f

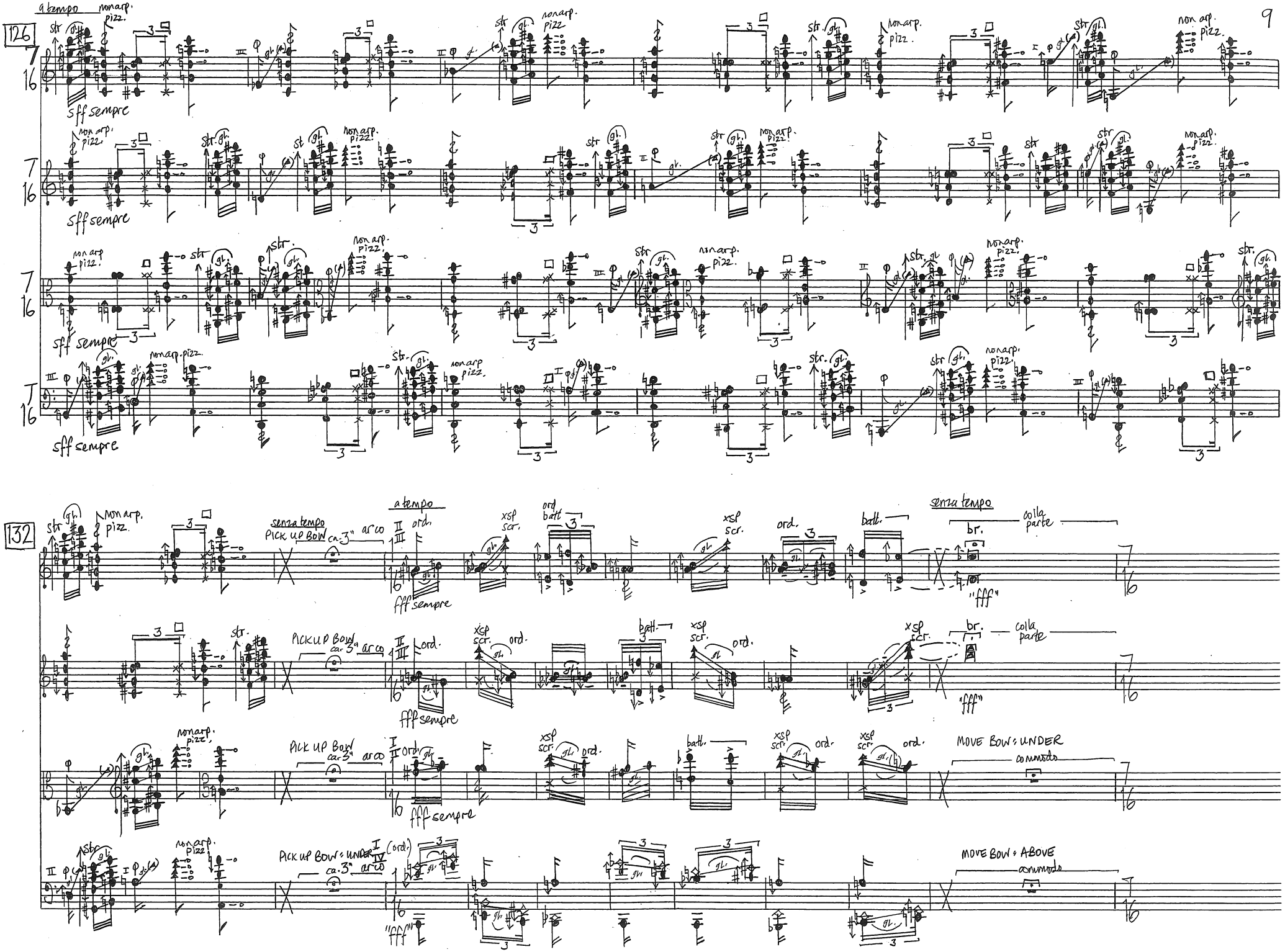

4
42
a tempo
ord.
batt.
senza tempo
colla parte
c.l.t.
a tempo
ord.
angle bow
MOVE BOW: UNDER
commodo
(UNDER)
MOVE BOW: ABOVE
commodo
exp. gl. tr
½ sp
50
senza tempo
PUT BOW DOWN
ca. 3"
a tempo
sff sempre
senza tempo
PICK UP BOW
ca. 3"
PICK UP BOW
ca. 3" UNDER

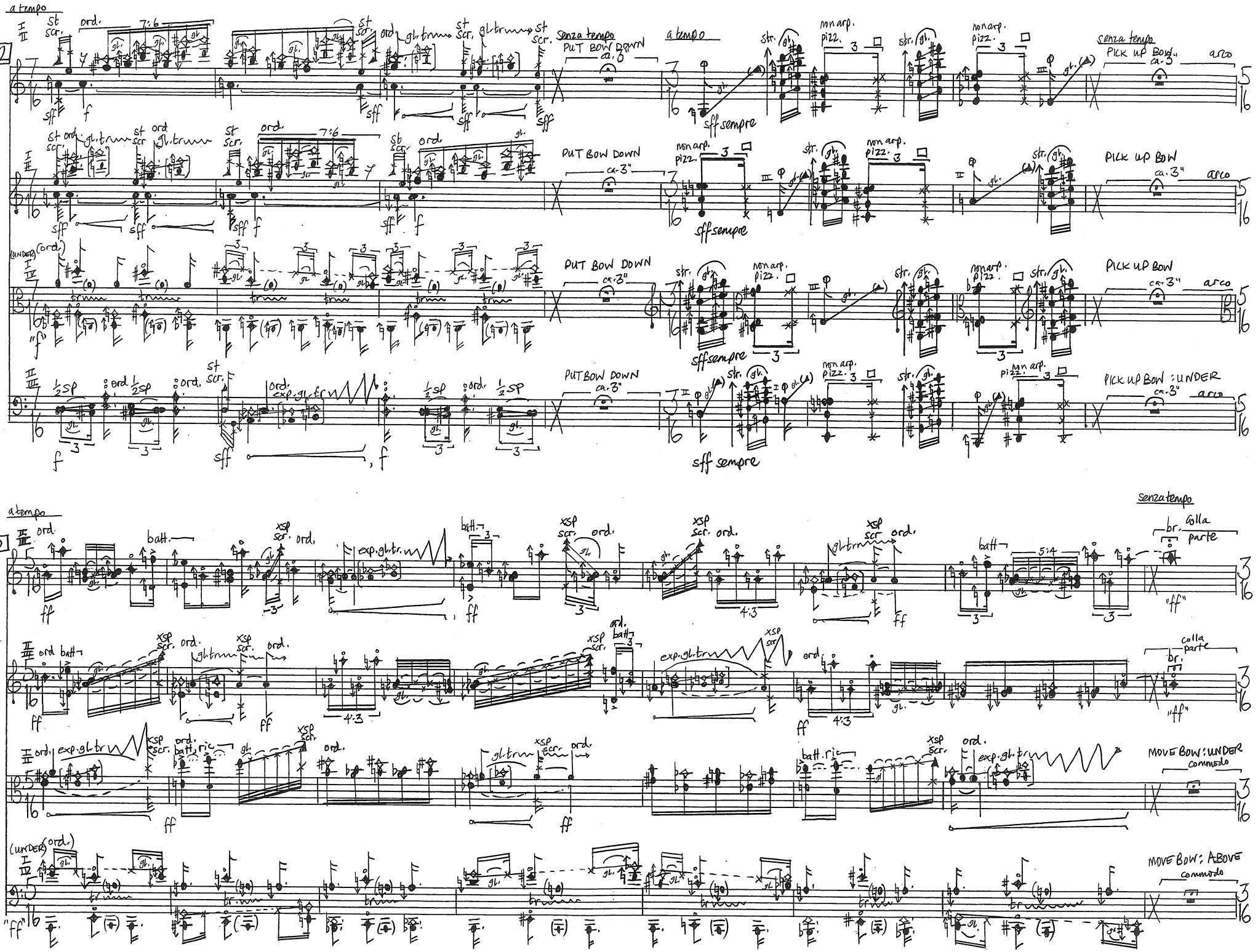

62
a tempo
ord.
fff sempre
senza tempo
colla parte
c.l.t.
"fff"
a tempo
st. scr.
ord.
gl. trem.
PUT BOW DOWN
ca. 3"
MOVE BOW: UNDER
MOVE BOW: ABOVE
(UNDER)
(ord.)
8:7
"f"
exp. gl. trem.
70
a tempo
sff sempre
(non arp.)
pizz.
str.
gl.

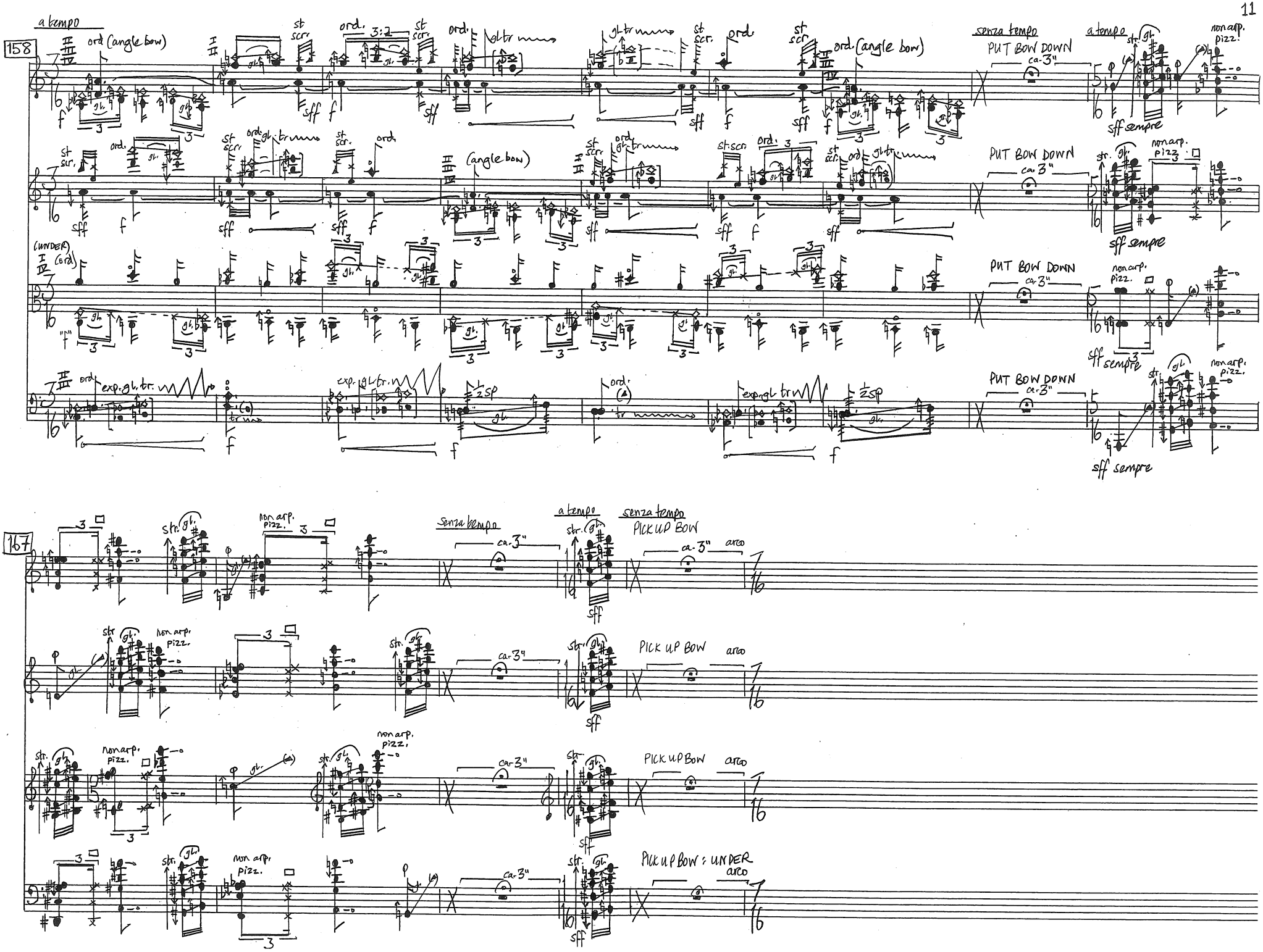

77
senza tempo
a tempo
PICK UP BOW
ca. 3"
ord.
batt.
xsp scr.
fff sempre
c.l.t.
colla parte
"fff"
5:3
4:3
MOVE BOW: UNDER
commodo
UNDER I
(ord.)
MOVE BOW: ABOVE
86
st scr.
5:4
ca. 5"
br.
"f"
sff
PUT BOW DOWN
(non arp.) pizz.
sff sempre
(UNDER) (ord)
trum
exp. gl. tr
½ sp
non arp. pizz.

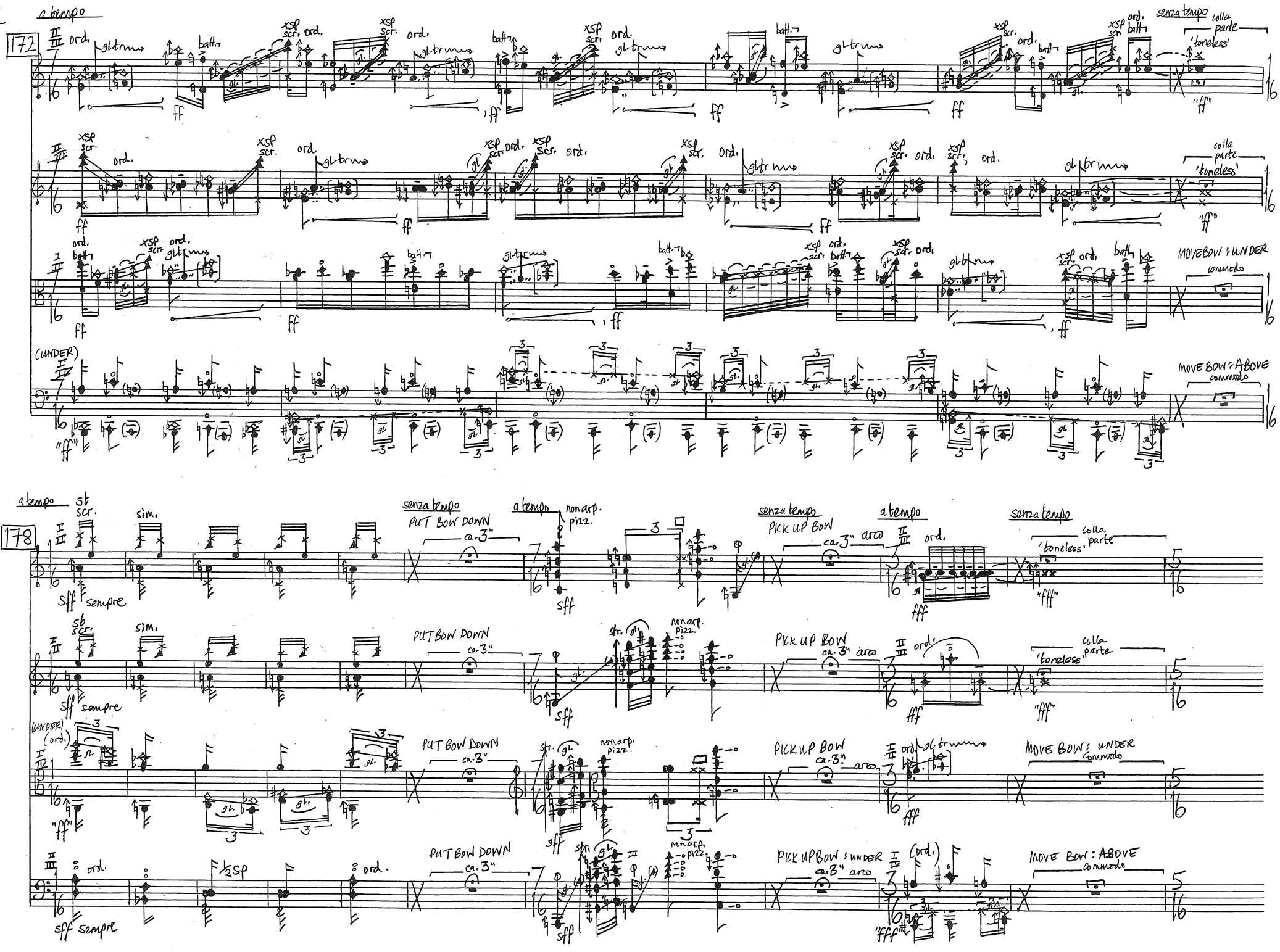

93
senza tempo
a tempo
PICK UP BOW
ca. 3"
arco
ord.
fff sempre
PICK UP BOW
ca. 3"
arco
ord.
xsp scr.
fff sempre
PICK UP BOW
ca. 3"
arco
ord
xsp scr.
ord.
fff sempre
PICK UP BOW: UNDER
ca. 3"
arco
(ord)
"fff"
100
senza tempo
a tempo
senza tempo
a tempo
senza tempo
Colla parte
br.
"fff"
PUT BOW DOWN
ca. 3"
PICK UP BOW
ca. 3"
arco
Colla parte
br.
"fff"
PUT BOW DOWN
ca. 3"
PICK UP BOW
ca. 3"
arco
MOVE BOW: UNDER
Commodo
(ord)
"f"
PUT BOW DOWN
ca. 3"
PICK UP BOW
ca. 3"
arco
MOVE BOW: ABOVE
commodo
PUT BOW DOWN
ca. 3"
PICK UP BOW: UNDER
ca. 3"
arco

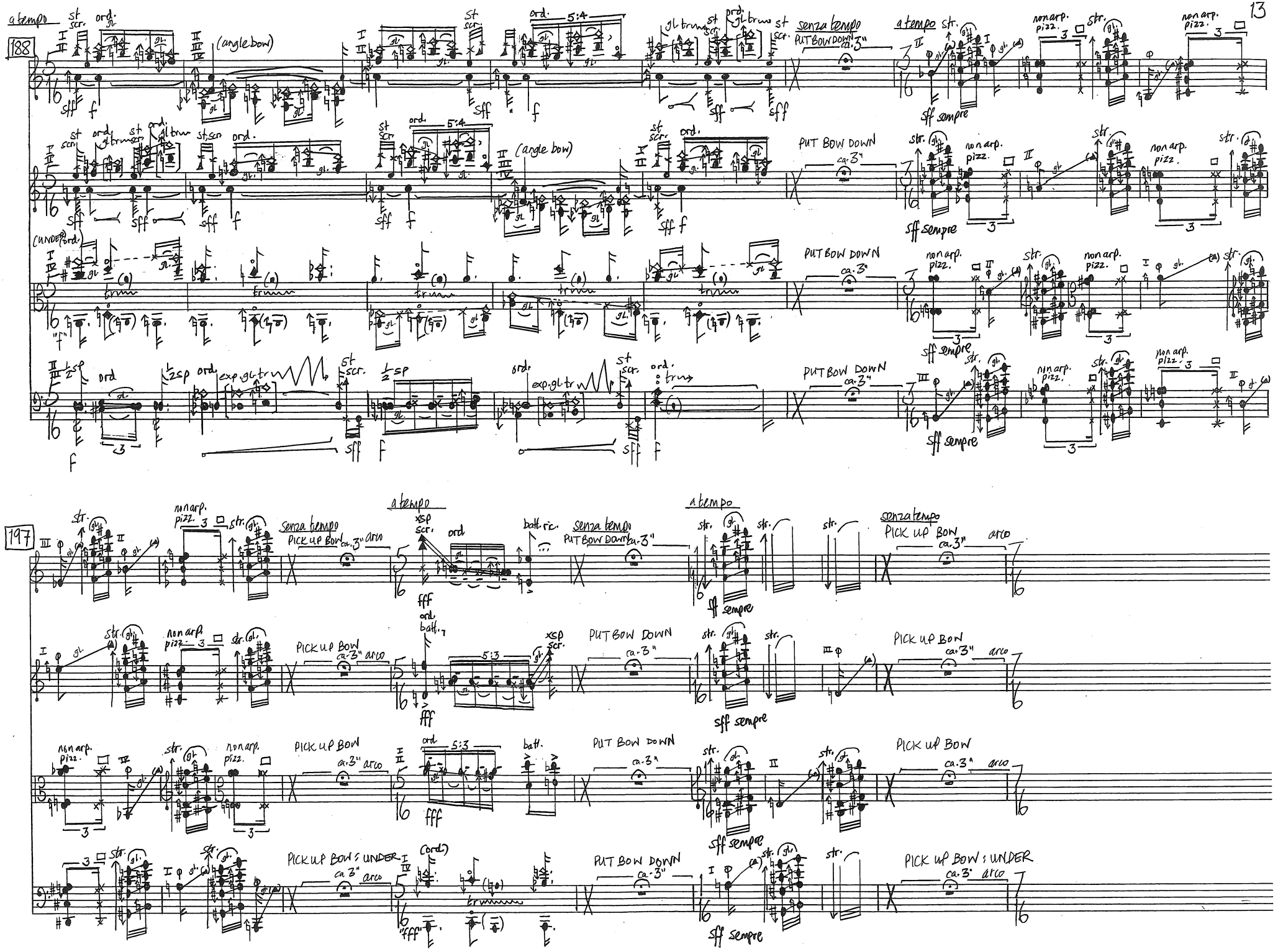

108
a tempo
ord.
batt.
ff sempre
senza tempo
colla parte
a tempo
st scr.
ord.
sff
f
ord. (angle bow)
MOVE BOW: UNDER
commodo
(ord.)
(UNDER) (ord.)
MOVE BOW: ABOVE
exp. gl. tr
115
ord. (angle bow)
senza tempo
PUT BOW DOWN
ca. 3"
a tempo
non arp. pizz.
PICK UP BOW
arco
sff sempre
PICK UP BOW: UNDER
(ord.)
½ sp.
exp. gl. tr
PICK UP BOW

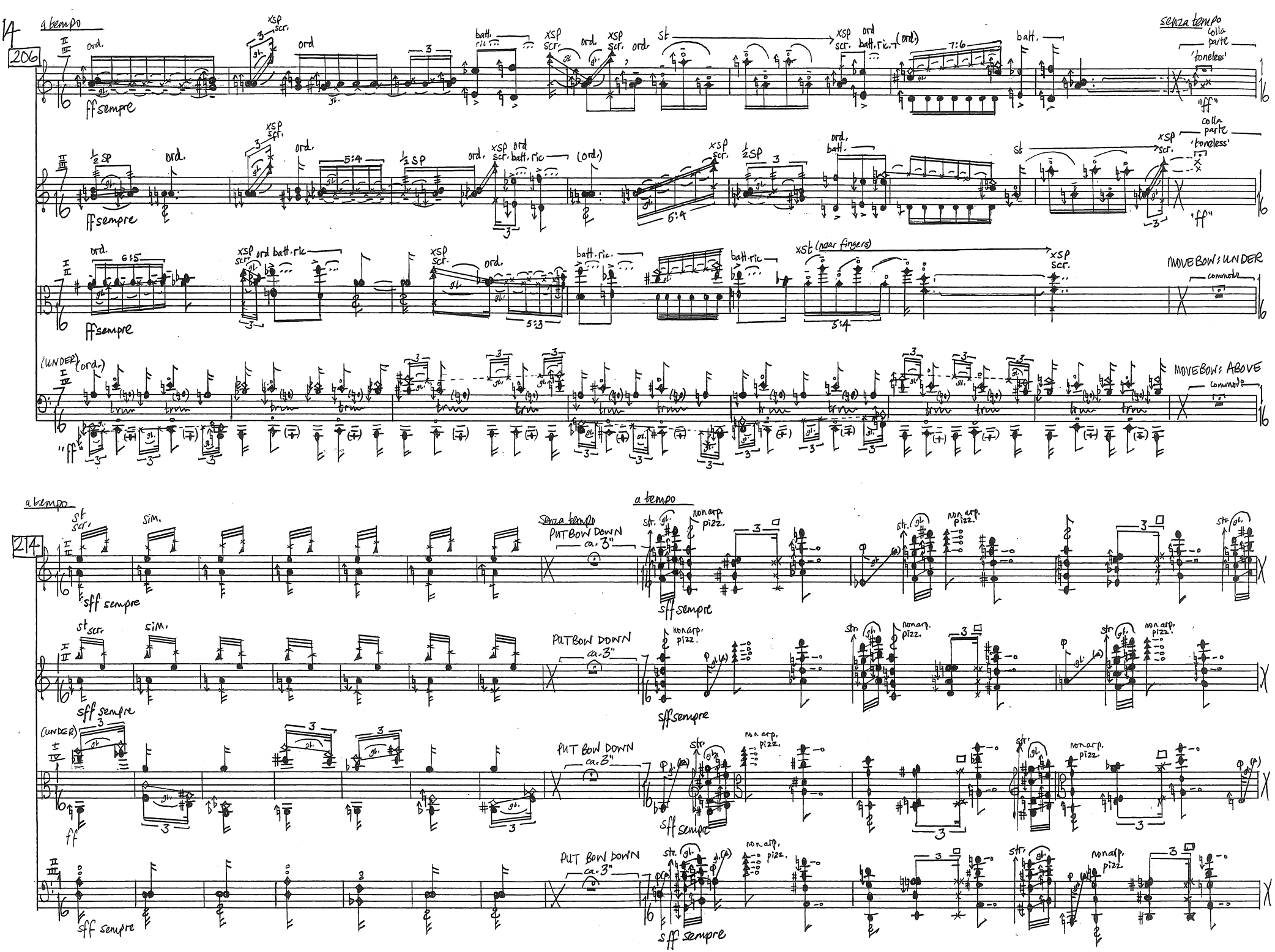

126
a tempo
non arp. pizz.
sff sempre
132
senza tempo
PICK UP BOW
ca. 3"
arco
a tempo
ord.
xsp scr.
batt.
senza tempo
colla parte
br.
"fff"
fff sempre
MOVE BOW: UNDER
commodo
MOVE BOW: ABOVE
commodo

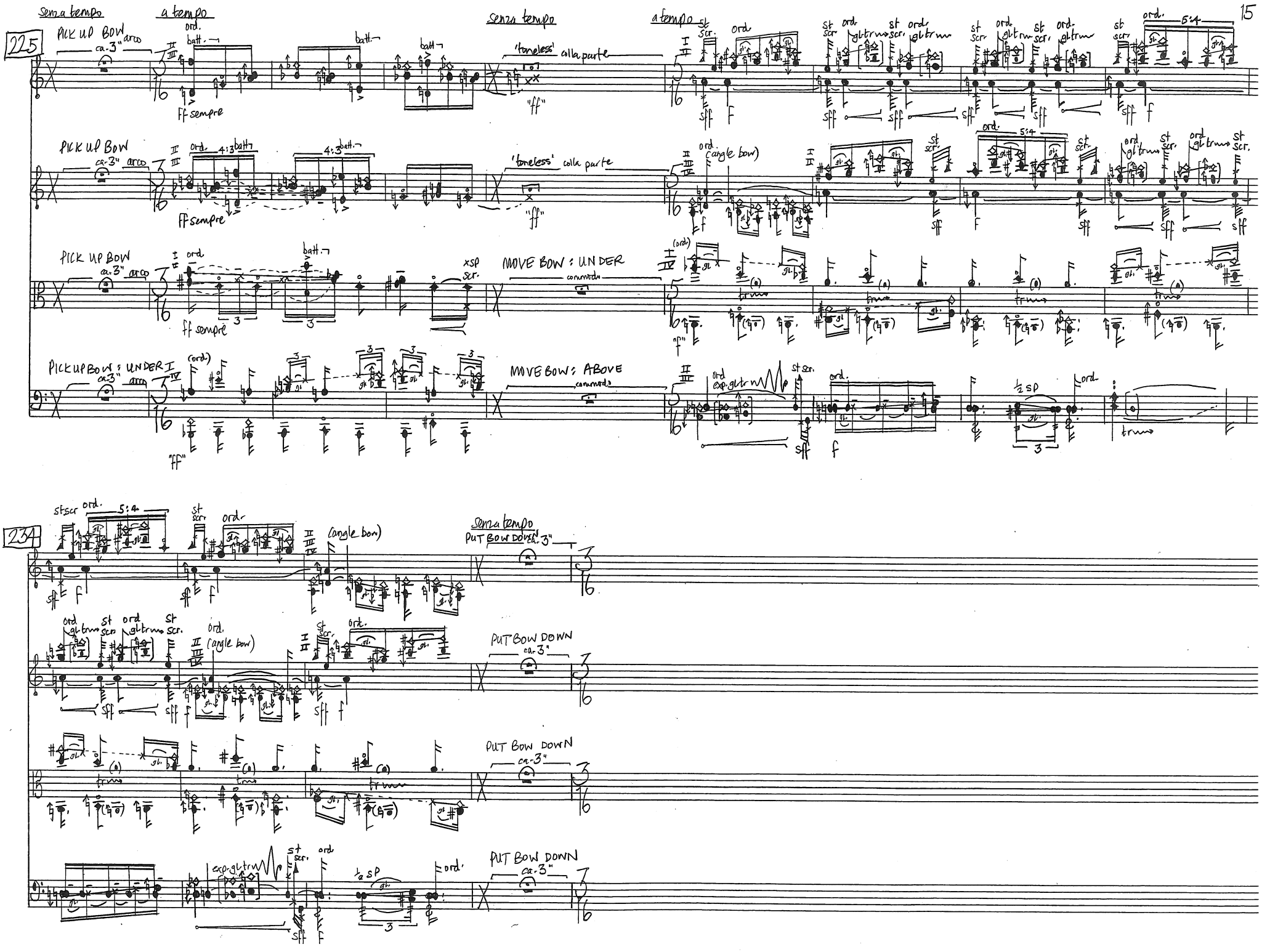

142
a tempo
senza tempo
PUT BOW DOWN
ca. 3"
PICK UP BOW
arco
sff sempre
PUT BOW DOWN
PICK UP BOW : UNDER
150
batt.
colla parte
MOVE BOW : UNDER
commodo
MOVE BOW : ABOVE
commodo

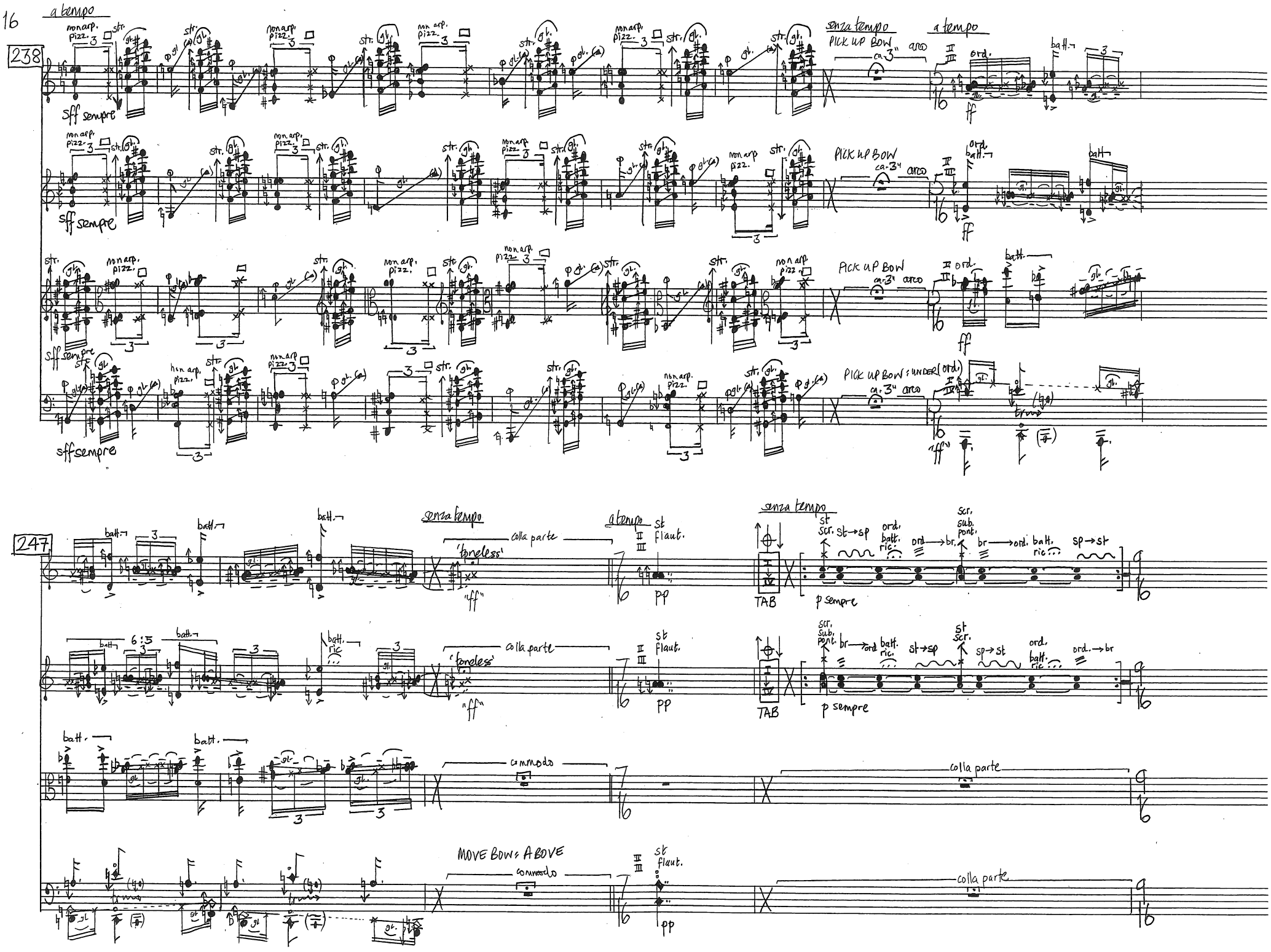

158
a tempo
ord (angle bow)
st scr.
ord.
3:2
gl. tr
sff
f
senza tempo
PUT BOW DOWN
ca. 3"
non arp. pizz.
sff sempre
(angle bow)
(UNDER) (ord)
exp. gl. tr.
½ sp
167
PICK UP BOW
arco
PICK UP BOW : UNDER

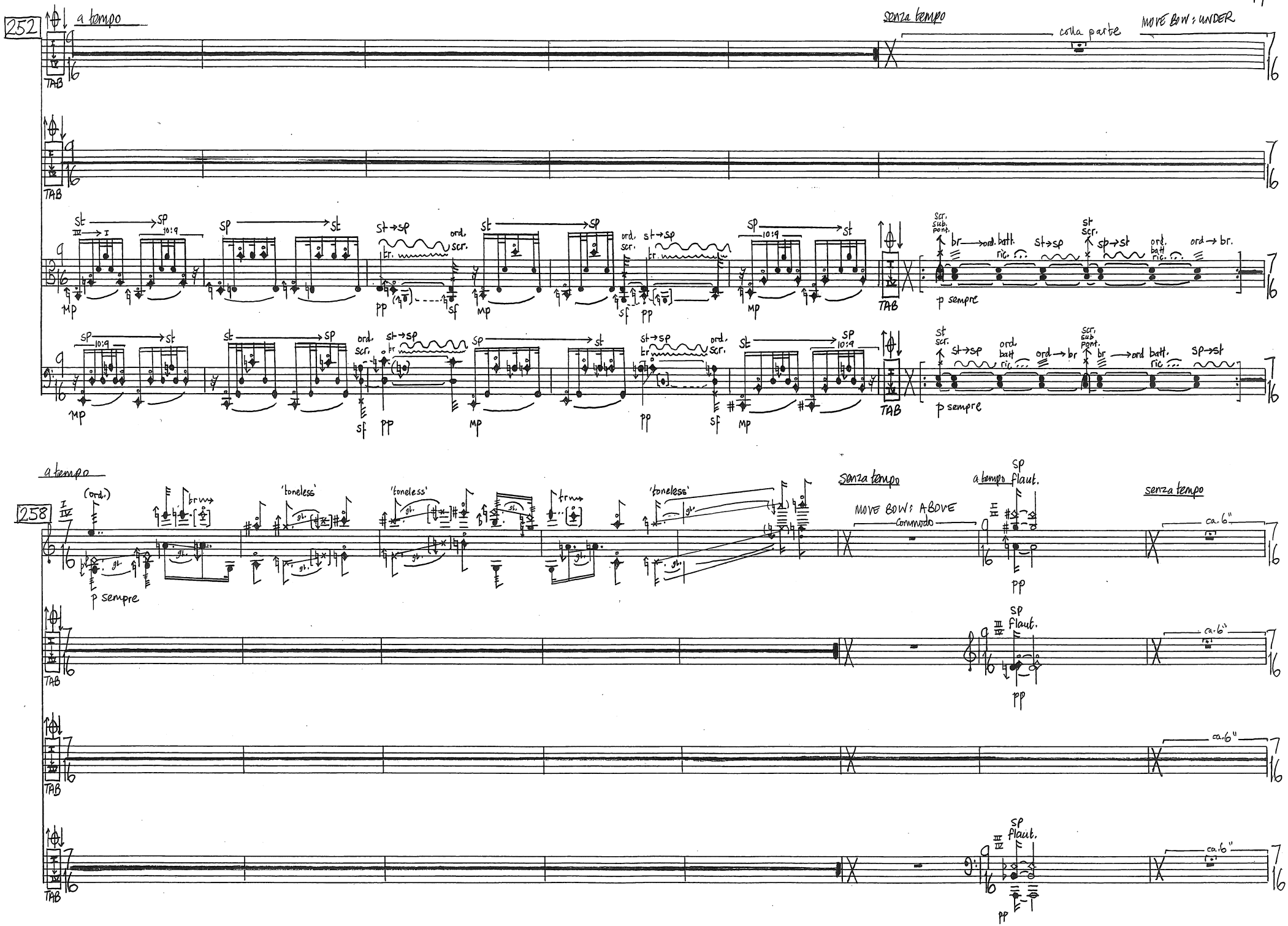

a tempo
172
ord.
gl. tr
batt.
xsp
scr.
ff
senza tempo
colla parte
'toneless'
"ff"
MOVE BOW : UNDER
comodo
(UNDER)
MOVE BOW : ABOVE
a tempo
178
sb
scr.
sim.
sff
sempre
PUT BOW DOWN
ca. 3"
non arp.
pizz.
str.
PICK UP BOW
arco
"fff"
(UNDER)
(ord.)
PUT BOW DOWN
PICK UP BOW
MOVE BOW : UNDER
½sp
PUT BOW DOWN
PICK UP BOW : UNDER
MOVE BOW : ABOVE

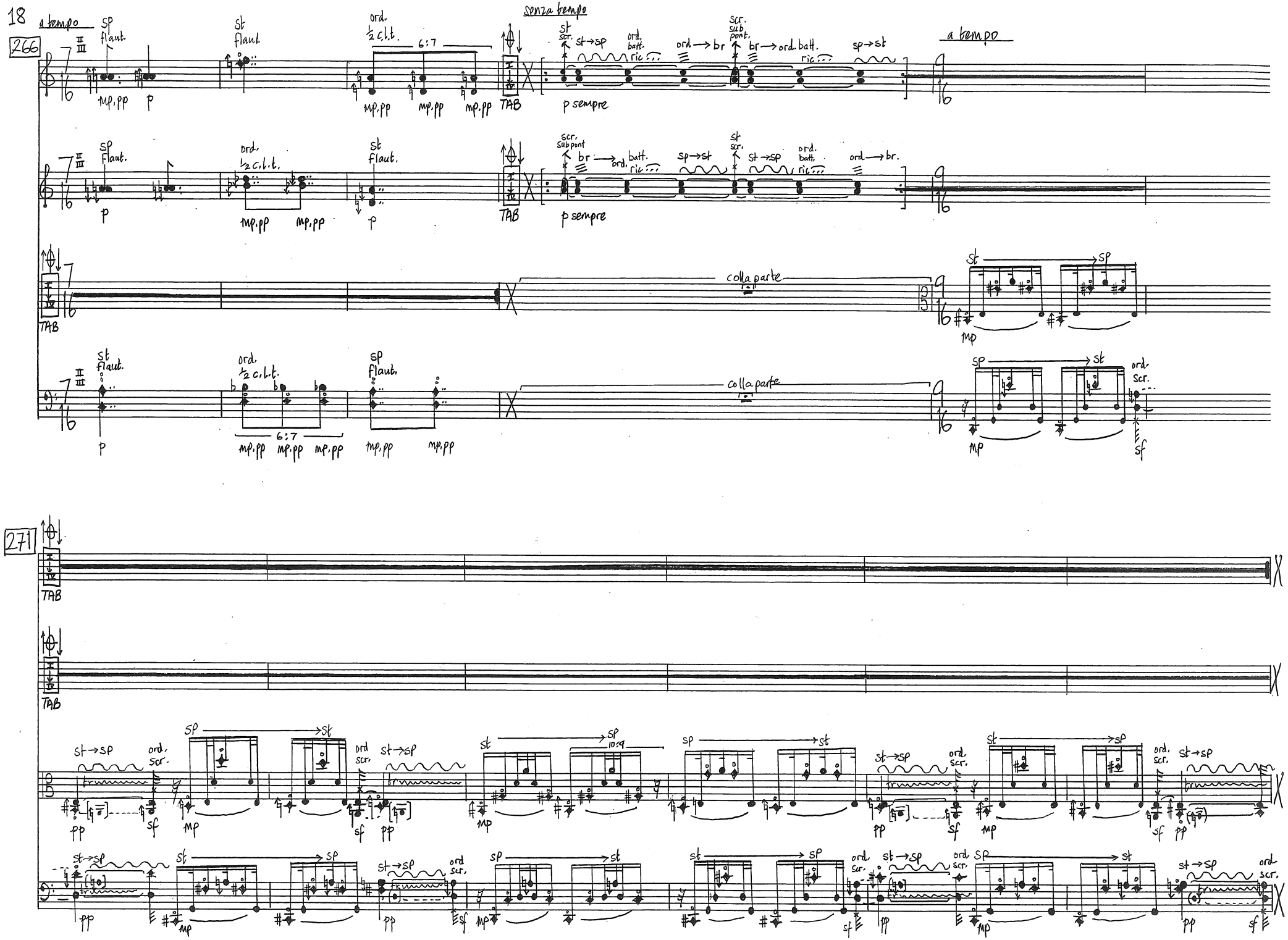

188
a tempo
(angle bow)
senza tempo
PUT BOW DOWN
ca. 3"
non arp. pizz.
sff sempre
(UNDER) ord.
197
senza tempo
PICK UP BOW
ca. 3"
arco
PUT BOW DOWN
PICK UP BOW : UNDER
sff sempre

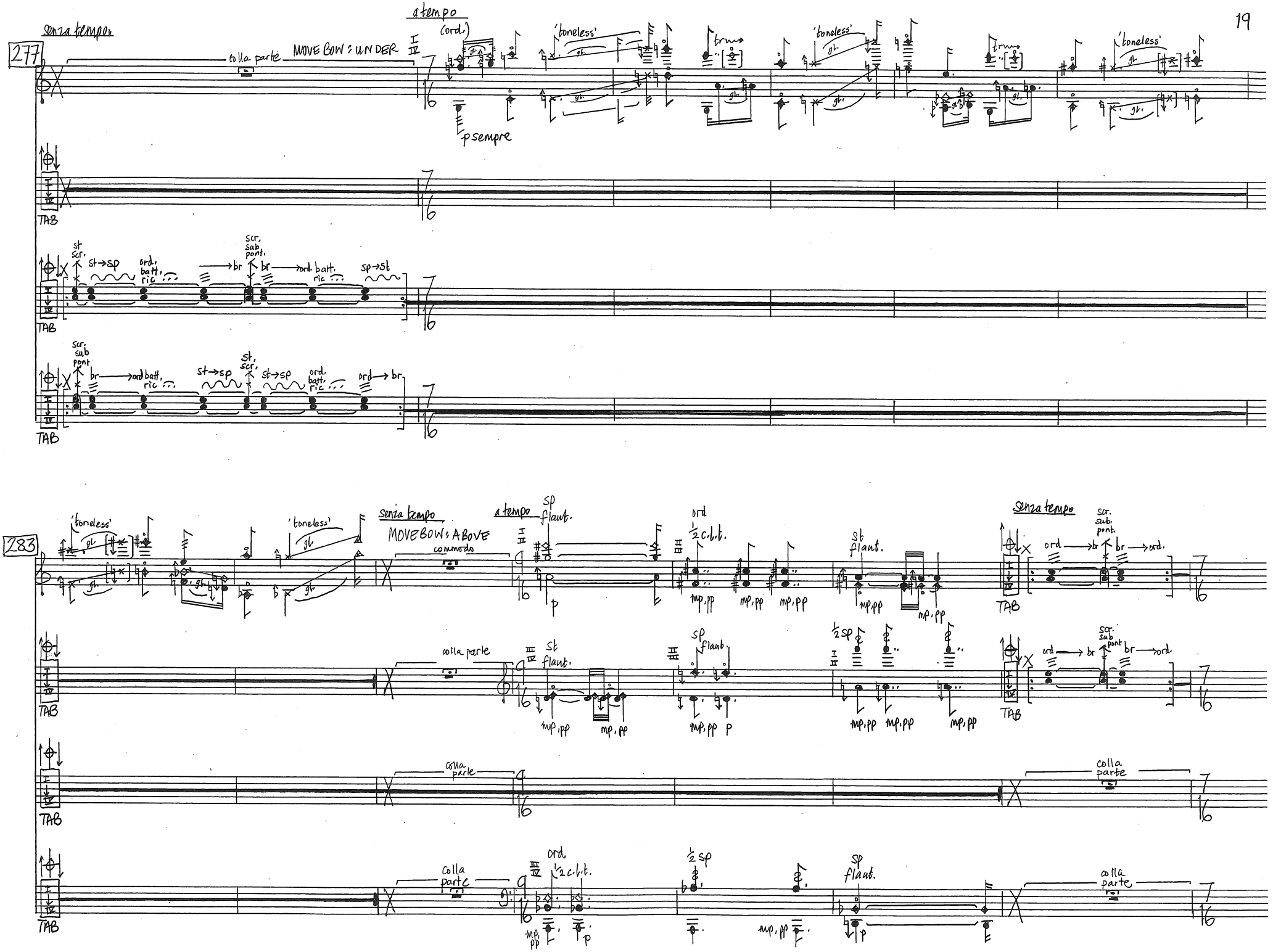

14
206
a tempo
senza tempo
colla parte
'toneless'
ff sempre
"ff"
MOVE BOW: UNDER
commodo
(UNDER)
MOVE BOW: ABOVE
214
sff sempre
Senza tempo
PUT BOW DOWN
ca. 3"
non arp. pizz.
sim.
ff

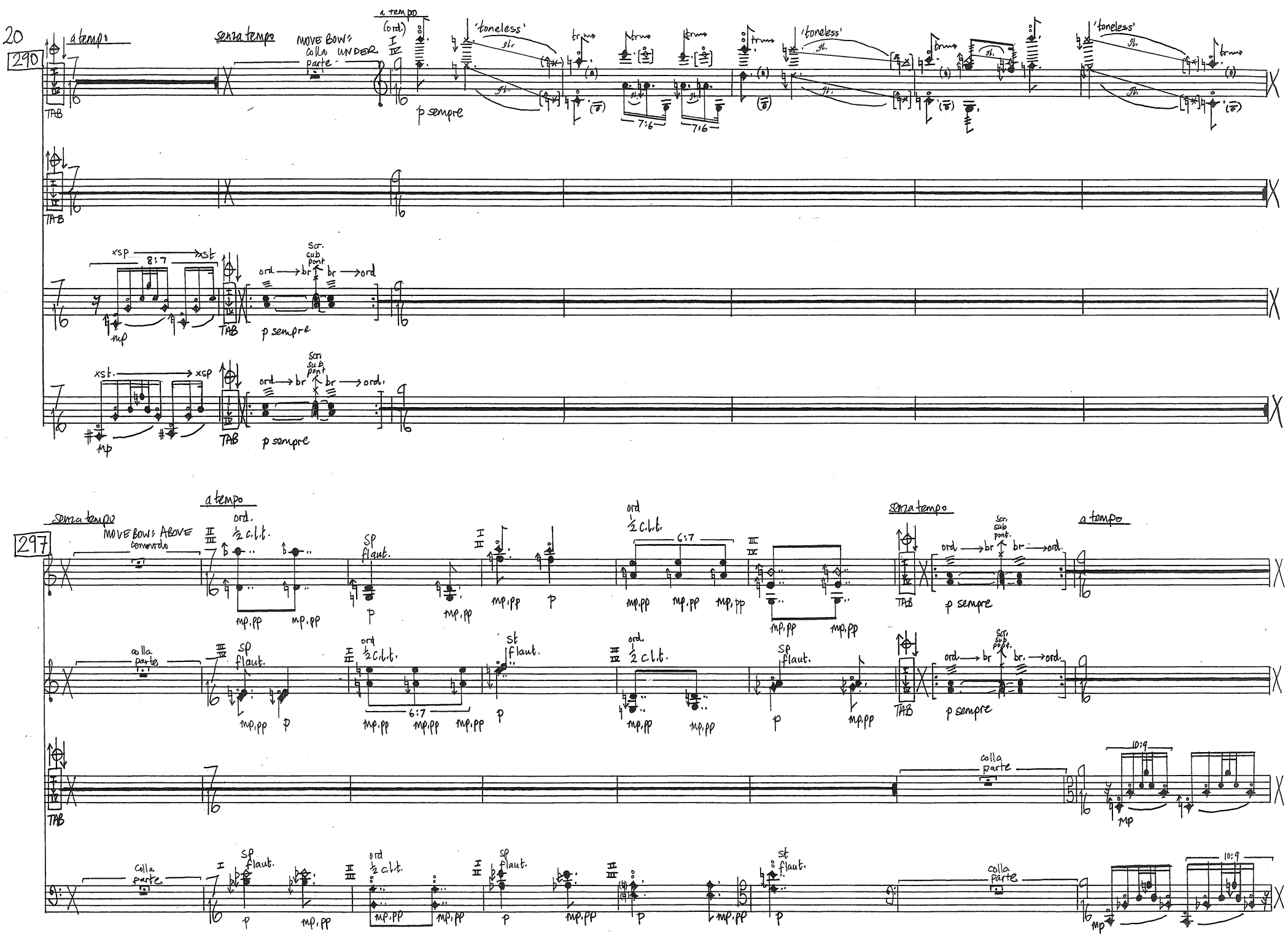

225
Senza tempo
a tempo
PICK UP BOW
ca. 3"
arco
ord.
batt.
ff sempre
'toneless' colla parte
"ff"
st scr.
ord.
gl. tr.
sff
f
5:4
4:3
(angle bow)
MOVE BOW: UNDER
commodo
xsp
PICK UP BOW: UNDER
MOVE BOW: ABOVE
exp. gl. tr.
½ sp
234
PUT BOW DOWN
ca. 3"

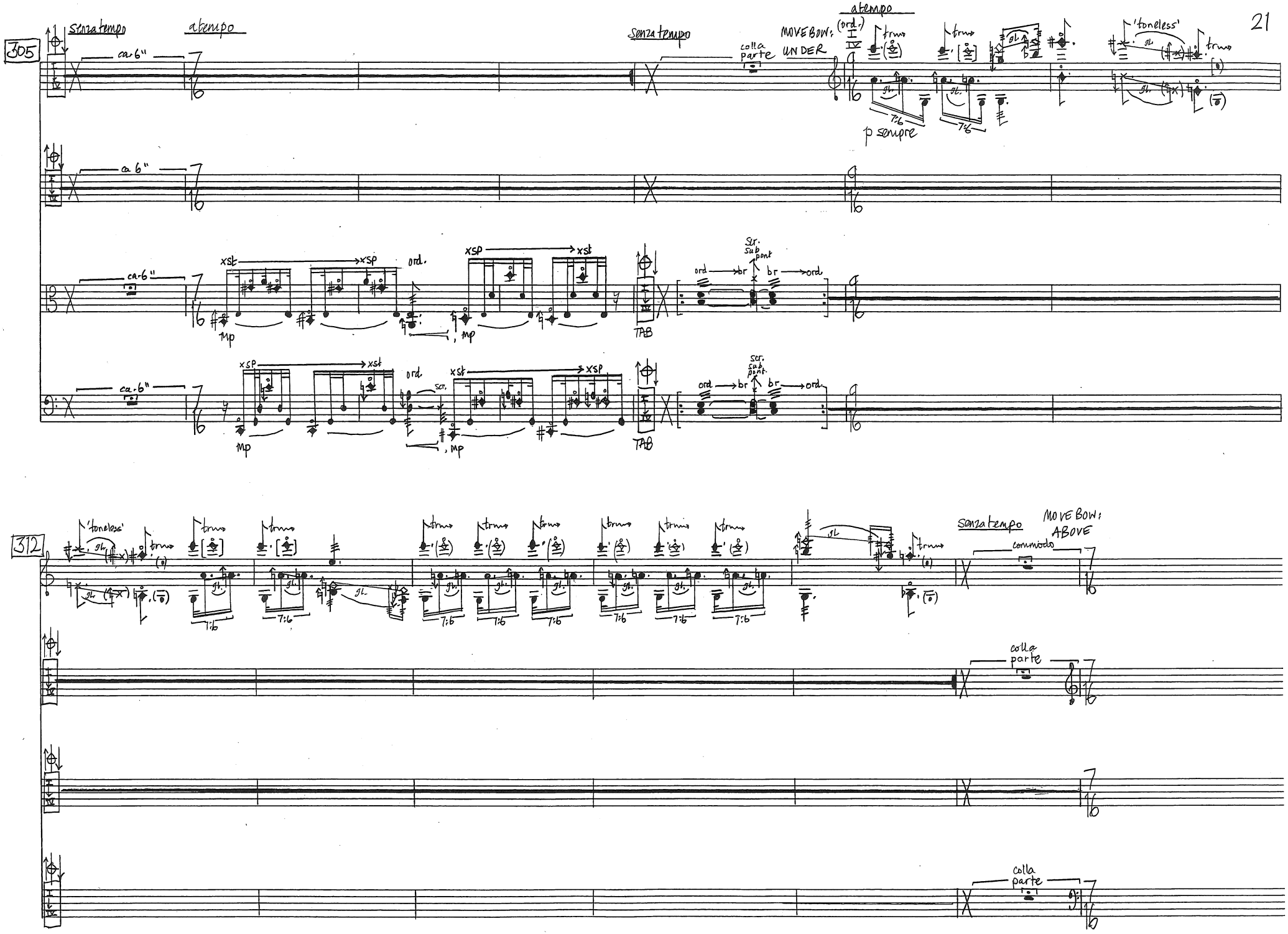

238
a tempo
senza tempo
PICK UP BOW
ca. 3"
arco
a tempo
sff sempre
ff
247
senza tempo
colla parte
'toneless'
"ff"
pp
TAB
p sempre
commodo
MOVE BOW: ABOVE

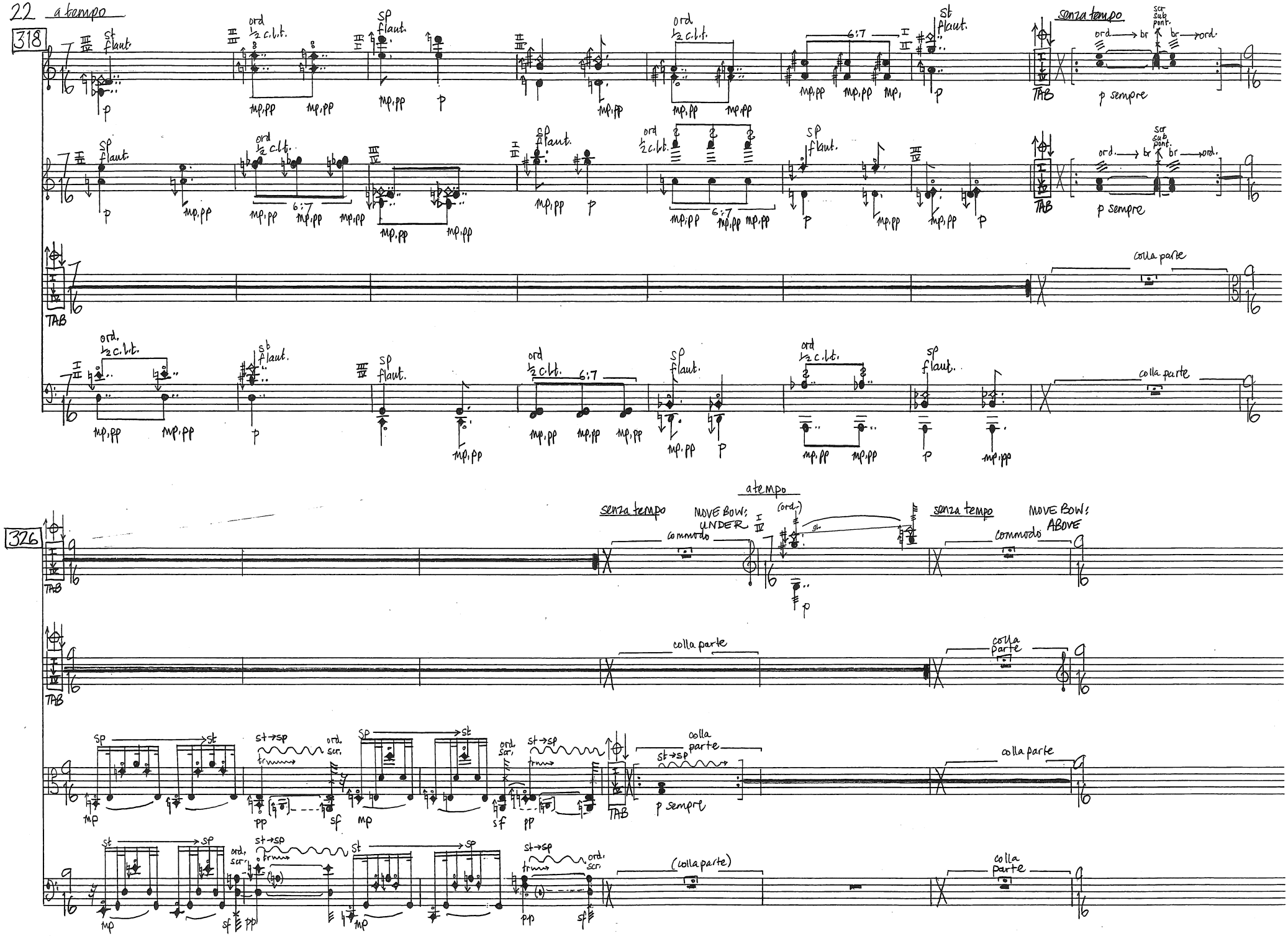

252
a tempo
senza tempo
colla parte
MOVE BOW: UNDER
TAB
p sempre
258
a tempo
'toneless'
senza tempo
MOVE BOW: ABOVE
Commodo
a tempo
flaut.
senza tempo
ca. 6"
p sempre

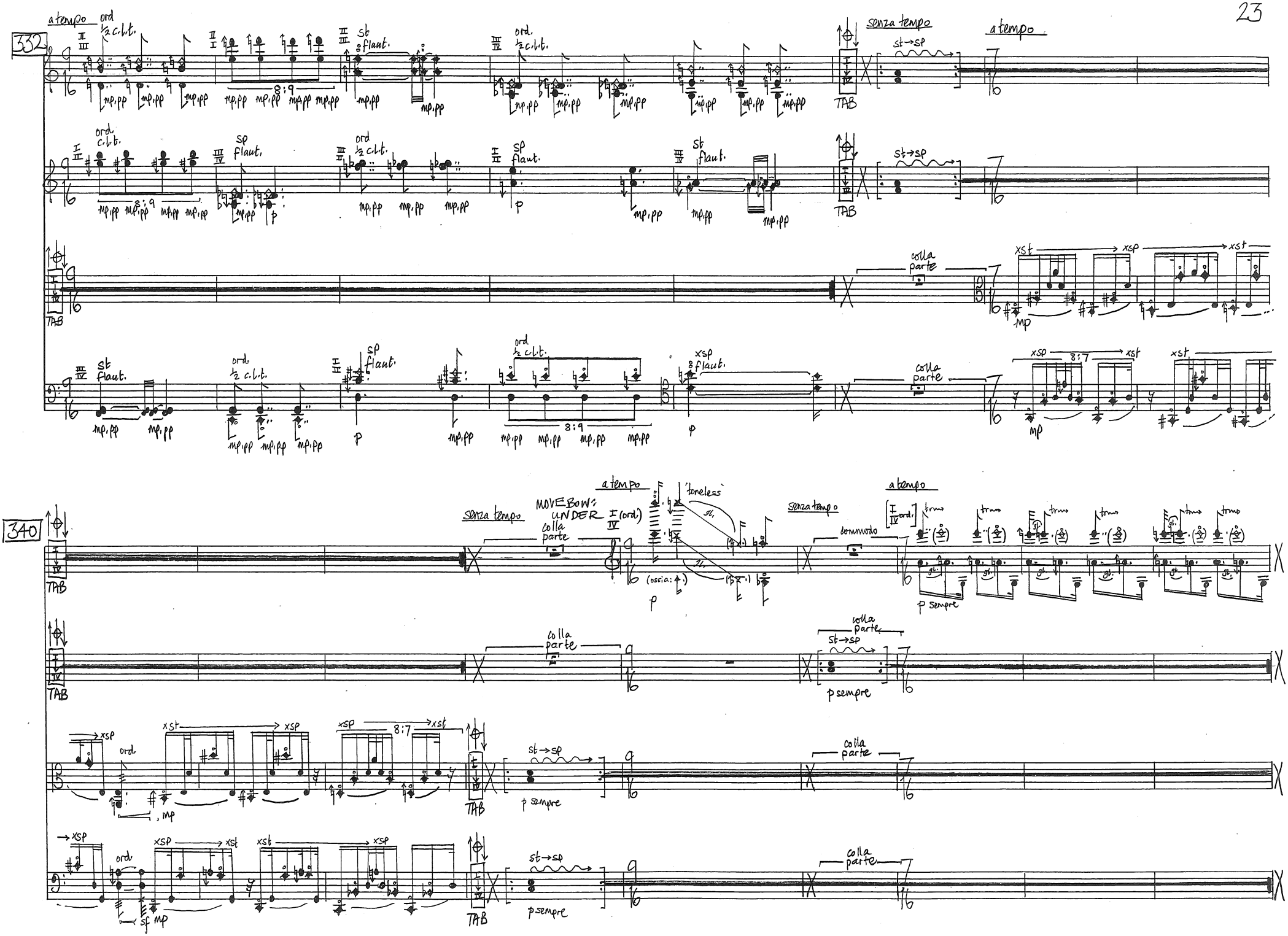

18
266
a tempo
senza tempo
a tempo
colla parte
colla parte
271
TAB

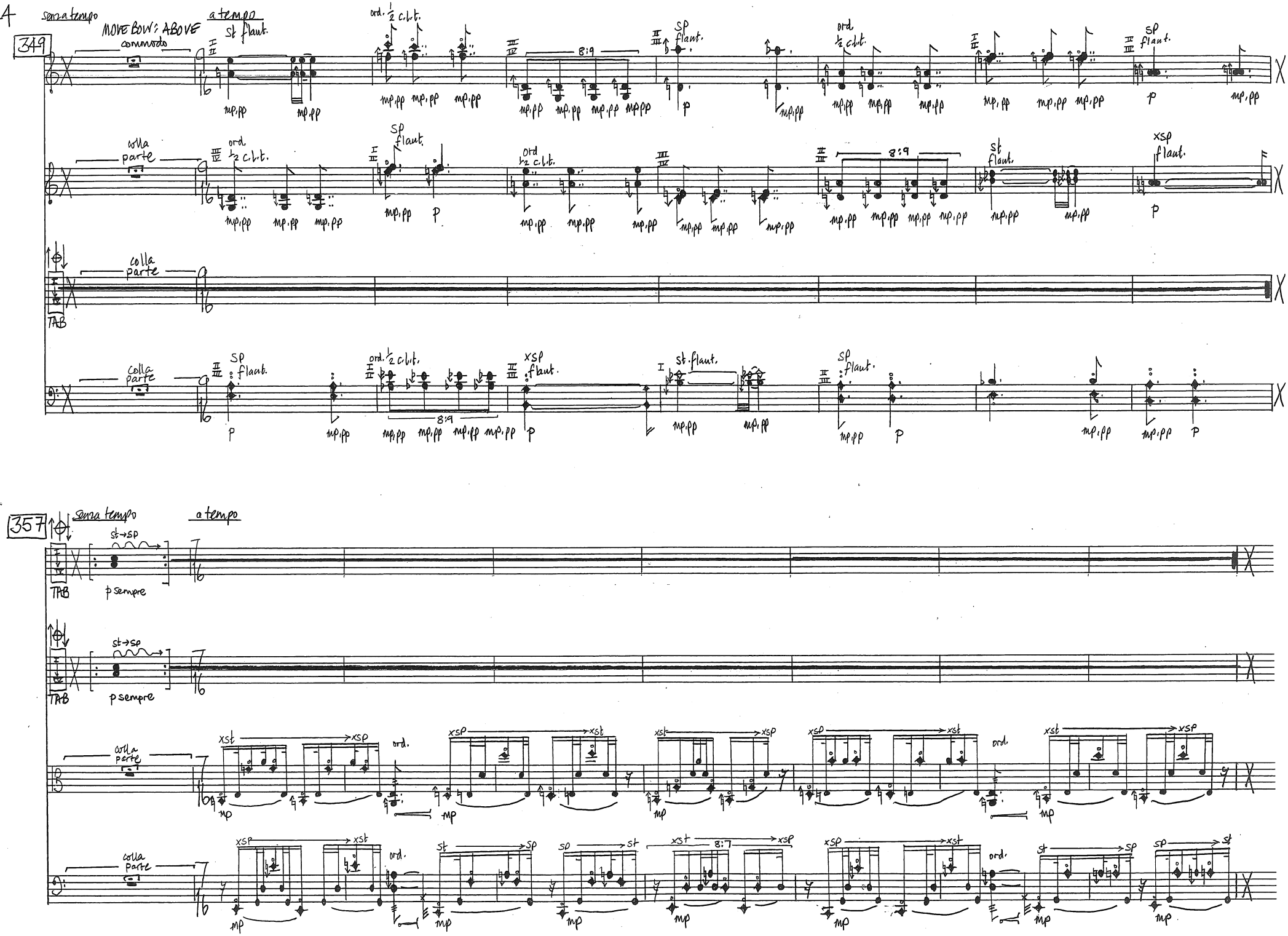

277
Senza tempo
colla parte
MOVE BOW : UNDER
a tempo
(cord.)
'toneless'
tr
p sempre
TAB
st
scr.
st→sp
ord.
batt.
ric.
br
scr.
sub
pont.
ord.
sp→st
283
Senza tempo
MOVE BOW : ABOVE
commodo
sp
flaut.
ord
½ c.l.t.
mp, pp
p
colla parte
St
½ sp

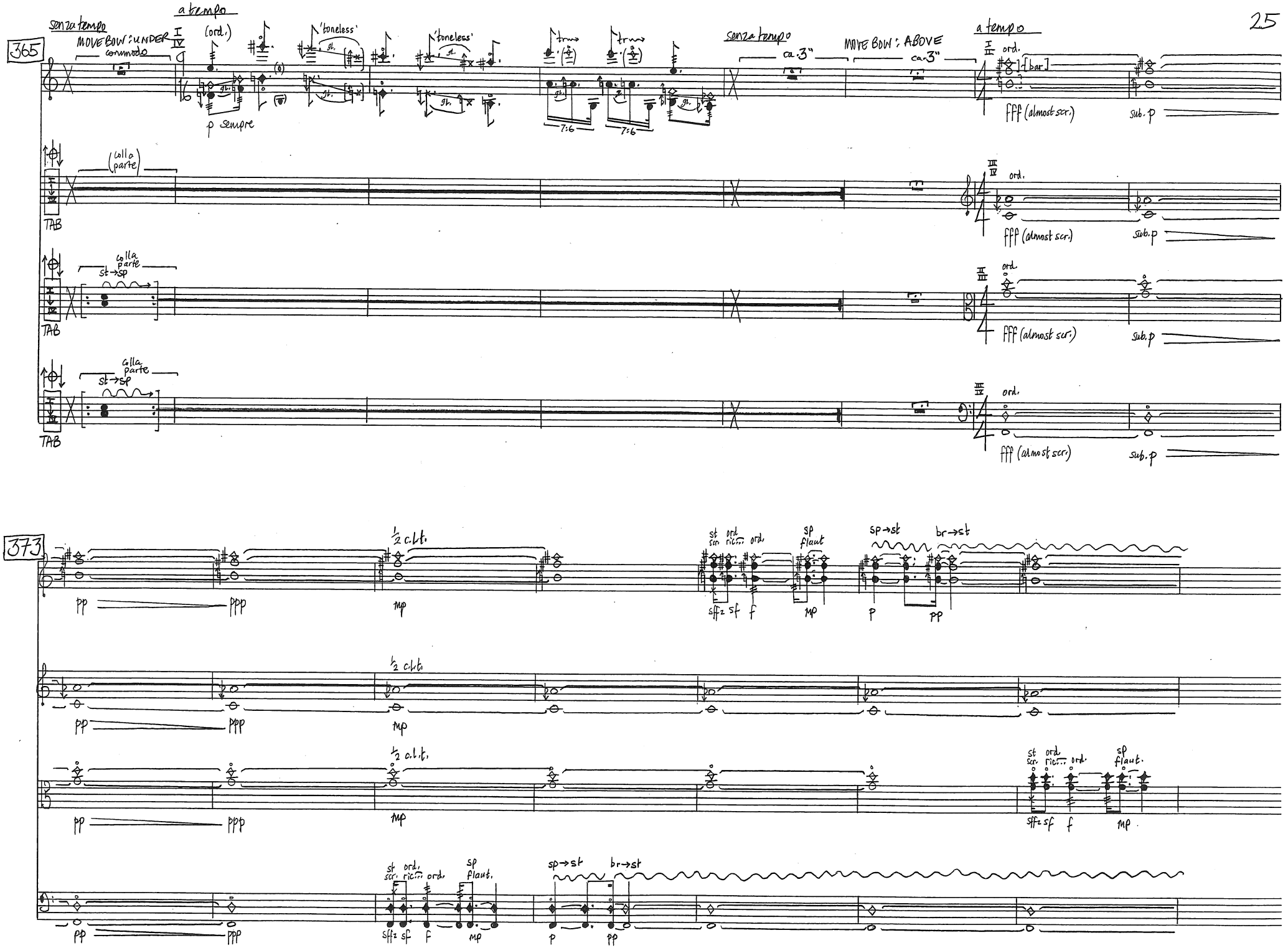

290
a tempo
senza tempo
MOVE BOW: colla UNDER parte
a tempo
(ord.)
'toneless'
p sempre
7:6
xsp
8:7
xst
mp
ord
br
Scr. sub pont
TAB
297
senza tempo
MOVE BOW: ABOVE commodo
a tempo
ord.
½ c.l.t.
sp flaut.
st flaut.
6:7
mp,pp
p
colla parte
10:9
mp


305
senza tempo
a tempo
ca. 6"
senza tempo
colla parte
MOVE BOW: UNDER
(ord.)
a tempo
'toneless'
p sempre
xst
xsp
ord.
mp
TAB
Str. Sub pont
ord → br
br → ord.
scr.
scr. sub pont.
312
'toneless'
senza tempo
MOVE BOW: ABOVE
commodo
colla parte
colla parte

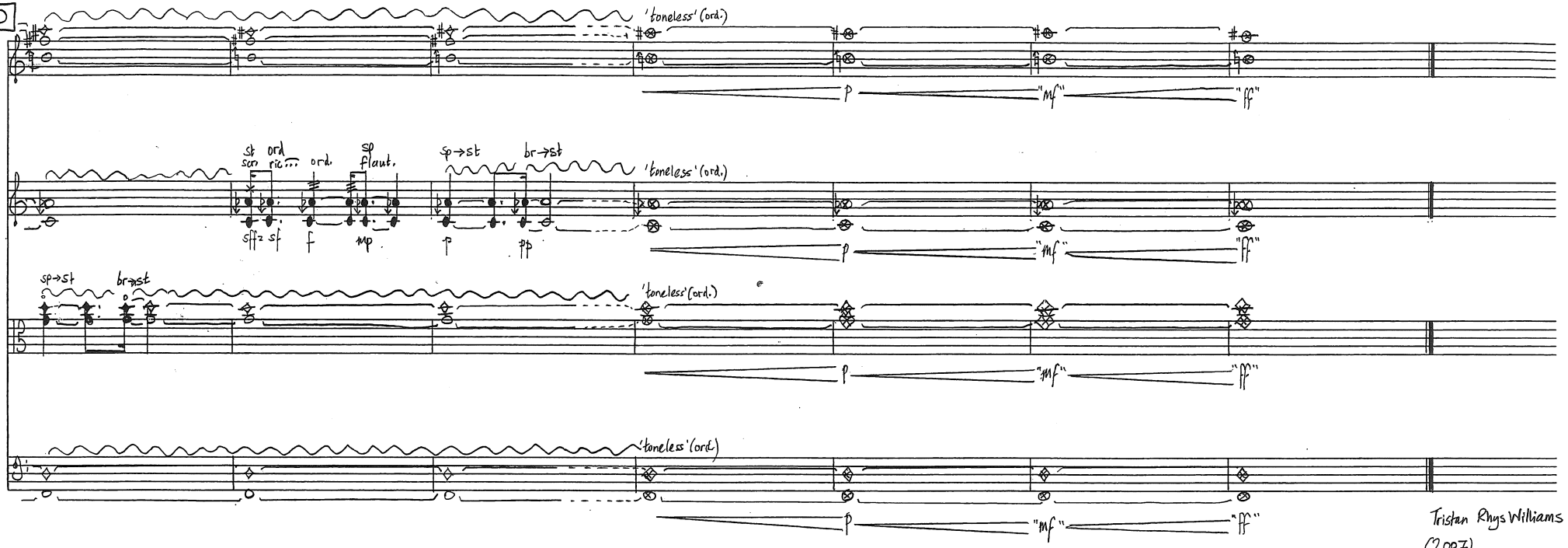

22 a tempo
318
326
senza tempo
a tempo
colla parte
p sempre
MOVE BOW: UNDER
MOVE BOW: ABOVE
(colla parte)


332
a tempo
ord
½ c.l.t.
st
flaut.
ord.
½ c.l.t.
senza tempo
st→sp
a tempo
TAB
ord.
c.l.t.
sp
flaut.
ord
½ c.l.t.
sp
flaut.
st
flaut.
st→sp
TAB
colla
parte
xst
xsp
xst
mp
st
flaut.
ord.
½ c.l.t.
sp
flaut.
ord
½ c.l.t.
xsp
flaut.
colla
parte
xsp
8:7
xst
xst
mp
340
TAB
senza tempo
MOVE BOW: UNDER
colla
parte
a tempo
'toneless'
(ossia:)
p
senza tempo
commodo
a tempo
p sempre
colla
parte
colla
parte
st→sp
p sempre
xsp
ord.
xst
xsp
xsp
8:7
xst
mp
TAB
st→sp
p sempre
colla
parte
xsp
ord
xsp
xst
xst
xsp
sf
mp
TAB
st→sp
p sempre
colla
parte


349
senza tempo
MOVE BOW: ABOVE
commando
a tempo
St flaut.
ord. ½ c.l.t.
SP flaut.
8:9
colla parte
TAB
XSP flaut.
St flaut.
357
senza tempo
a tempo
st→sp
p sempre
xst
xsp
ord.
8:7
mp


365
senza tempo
MOVE BOW: UNDER
commodo
a tempo
(ord.)
p sempre
'toneless'
senza tempo
ca. 3"
MOVE BOW: ABOVE
ca. 3"
a tempo
ord.
[bar]
fff (almost scr.)
sub. p
(colla parte)
TAB
colla parte
st→sp
373
½ c.l.t.
pp
ppp
mp
st ord. scr. ric. ord.
sp flaut
sp→st
br→st
sffz sf f
p
pp

380



Tristan Rhys Williams
(2007)