Tristan Rhys Williams

GAPE-spool-reel-LEADER

mixed ensemble
Performance notes:

Score in C

Flute
Oboe
Clarinet in B-flat
Bassoon
Percussion
Violin
Viola
Violoncello
Contrabass

Duration: 5 minutes

General:

"f" Dynamics in "f" represents the intensity (equivalent to loud playing) not the resulting volume of a gesture - used for techniques that do not inherently provide loud results

All woodwind:

\[ \text{wild vibrato} \]

alternation between alternate fingerings or harmonics, overblown from different fundamental (controlled embouchure) providing a transparent, gossamer sound without vibrato

perf. trem perforation tremolo - due to unlikely rapid sounding of wide-spaced interval. Key clattering is encouraged.

Flute:

1/2 br. 1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content

\[ \text{rip} \rightarrow \text{ripped up (arpeggio style) quickly as far up harmonic series as possible (distorted sound)} \]

1/2 br, flizg 1/2 air timbre with flutter-tongue

\[ \text{rip} \rightarrow \text{ripped up with flutter-tongue} \]

sound long, sibilant 's' sound through mouthpiece

\[ \text{TR} \rightarrow \text{tongue-ram (fast exhalation of air while blocking the tone hole with the tongue - can produce a sound approximately a major 7th lower than fingered note)} \]

\[ \text{k-c} \rightarrow \text{key-slap/click, as audible as possible (release and re-depress all keys in an exaggerated fashion at a quaver rate)} \]

Oboe and Bassoon:

br. air sound through reed with specified fingering with very little tone surfacing

\[ \text{cr.} \rightarrow \text{cracked-note} \]
br, flzg  air sound through reed with specified fingering with very little tone surfacing, more prominent flutter tongue toneless sound

highest possible note in context (indeterminate squeak)
suck  suck moist reed (un-pitched air sound)
k-c  key-clicks

**B-flat Clarinet:**

*cr.*  cracked-tone, achieved by over-blowing and tightening embouchure. Try for a complex, rich spectrum and something approaching an 'electronic' component

1/2 br.  1/2 air timbre - broaden the stream of air to cause slight decrease in pitch content

ST  slap-tongue - "in conjunction with a thrust of air from the diaphragm, the tongue flicks towards the front between the lips, thus abruptly blocking the flow of air. The result is a hard, percussive click"

1/2 br., flzg  air sound with pitch and flutter-tongue

LS  lip-smack, produced by explosively opening lips while sucking on the mouthpiece

suck  suck moist reed

highest possible pitch in context (squeak)
k-c  key-clicks

**Percussion:**

(1 player)

**Beaters:**

2 soft timpani mallets
2 thin snare sticks
4 or 5 rubber thimbles (worn on fingers permanently)
large bass drum beater
hot-rod (loosely wound switch)
1 hard wire brush
1 large soft bristle brush (without handle)
Battery operated vibrator (can be provided)

**Instruments:**

**Snare Drum (snare always on)**

**Timpani 1:**

Largest available with pedal. De-tuned by about a fourth.

**Timpani 2:**

Largest available with pedal. De-tuned by about a fourth. Permanently with a biscuit tin with sizzle chain inside on the surface of skin.

**contact points:**

(1) dead centre  
(2) resonant middle  
(3) edge  
(4) rim

Pedal adjusts pitch:

![Pedal Adjusts Pitch]

- Glissando between these points

- *DRAG* pull rubber thimbles along surface of skin to create friction

**RS** rim-shot

**Strings:**

**Always senza sord.**

All glissandi should be equally distributed (cross note-heads are used to denote unspecified, articulated pitches between two outer pitch bands)

- change of position between two areas (in this case relatively rapid vertical dragging of bow between st and sp)

- as above but use a continuous circular motion for shifting position (this creates more tension between bow hair and string therefore producing more pitch)

- *‘toneless’* lightly cover strings with hand

- Highest possible note on strings

- Natural harmonic
Artificial harmonic (strings usually specified)

sp  sul ponticello

xsp  extreme sul pont.

st  sul tasto

br  play directly on bridge (high, non-determinant sound with little pitch content)

sub pont.  play beyond the bridge (strings specified in context)

flaut.  Light, low pressure, floating bow

_scr._  Scratch-bow (press bow deep into the string creating a scratchy sound)

batt.  Percussive action - bounce bow off string without ricochet

c.l.t.  col legno tratto: Draw wood of the bow across strings - producing a dim, ghostly tone quality

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TRW
London, 2009