

**Tristan Rhys Williams**

***THE RENDERER***

*Music for strings, percussion, celesta, piano & harp*

## ***THE RENDERER***

### **Performance notes:**

Pauses are at the discretion of the conductor but should not exceed 2-3 seconds

Dynamics in inverted commas denote the intensity of the action not the resultant volume level

### Strings

9 Violins

9 Violas

6 Violoncellos

6 Double Basses (all four string – bottom string tuned to ‘E’)

Arrows on accidentals denote approximate quarter-tone adjustments. Senza vibrato is obviously preferable.

High material (especially for Violin I) renders the precise notation hypothetical but has been retained as part of a consistent system. It is understood that the pitch results and even available finger-board area for some of the passages will render unreliable audible results.

Abbreviations have been used for sul ponticello (sp) and sul tasto (st). Arrows between these two areas denote a gradual shift between the two positions.

Strings have been labelled with Roman Numerals. Bow freely without legato throughout (unless otherwise instructed in context)

Stems without note-heads call for the same pitches as the previous multi-stop (sim.)

Line between note-heads denotes an equally distributed glissando (cross note-heads within this context denote indeterminate transition pitches)

Flaut.            Very light floating bow pressure



Natural harmonic



Artificial harmonic



Strum with finger (of one or more available fingers – due to context the bow will have to be in the hand for this action). Direction specified by vertical arrow



Forced bouncing bow contact with string (aim for three accelerating articulations)



Circular bowing starting in the vertical position and follow through in a circle for most friction between hair and strings

c.l. batt.

Light col legno battuto

c.l.

Col legno (use wood of bow)

A

Play (strum) with nail(s)

scr.



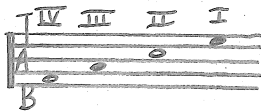
Scratch-bow (heavy pressure deep into the string)

Grace-notes should be started before the beat but due to being scratched (open strings) should steal a bit from the following beat also – thus creating a metrical tension within the bar. The use of grace-note notation has been used to honour the pitch/hand-position hierarchy of the primary material.

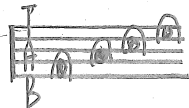
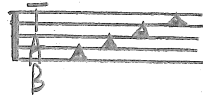


Dampen sound immediately (do not allow to resonate)

Tab clef represents the four strings of each instrument:



Upward pointing arrows within this context call for strings to be stopped at the edge of the finger-board (highest available pitch)



Sub ponticello (play behind the bridge)



Bow directly on the tail-piece (with fast free, continuous bowing for most audible results)

### Percussion

3 players

Perc. 1:

Instruments (with abbreviations as used in context)

Temple Block [TB]

High frequency (but audible) pea-less whistle [WH]

Piccolo Snare Drum (snare always off) [Picc. SD]

Knives [KN] (2 rough metal rods to be scraped against each other – one must be fixed on a stand or vice so that only one hand is needed for the scraping action)

Whip [WH] (not the 'orchestral' wooden hinged device but a riding crop used to whip a metal container such as a biscuit tin)

Metal Grate [GR] (a few feet of metal fencing constructed out of several square cells is preferable to a solid corrugated iron surface)

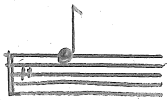
Ratchet [RT] (large football-type ratchet)

### Beaters

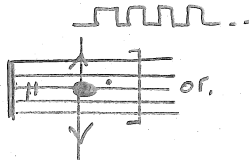
2 hard rubber beaters for [TB]

Thin snare stick

Metal rod for [GR]



Hit top or edge of grate



Drag the rod along the surface of grate (speed and direction specified)

R-S Rim shot (for Snare Drum)

### Perc. 2:

#### Instruments (with abbreviations as used in context)

Temple Block [TB]

High frequency (but audible) pea-less whistle [WH]

Large Bass Drum on stand [BD]

Largest available Timpani [TIMP] (detuned, loose skin for undefined pitch) – pedal not necessary but have in lowest position if available

Polystyrene Blocks [PB] (one large piece fixed to a table surface and a smaller piece to be hand-held for the rubbing action)

Large Tam-Tam [T-T]

Lion's Roar [LR] (string replaced by double bass string for softer more continuous sound)

### Beaters

2 hard rubber beaters for [TB]

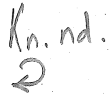
Wire brush

Knitting needle (preferably metal, medium thickness)

Soft flat brush (from a dust-pan and brush set)



Continuous circular motion



When used on [T-T] with knitting needle this instruction denotes a scraping circular motion around the rough edge at the back of the gong

Perc. 3:

Instruments (with abbreviations as used in context)

Temple Block [TB]

Set of crotales [Crot]

Vibraphone [VIB] (motor off)

Metal Guiro [M.GUI] (largest available)

Crotales and Vibraphone should be amplified (speaker placed on the ground near Perc. 3 player)

Beaters

2 hard rubber beaters for [TB]

Large (preferably double bass bow)

Triangle beater



Scraping action (speed and direction specified)

The sustained owing action has been notated with dotted-line ties in order to acknowledge the difficulty of producing a reliable, continuous audible tone. It is acceptable for the required pitches to come in and out of focus within the general texture balance.

Celesta

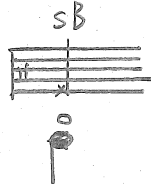
Pedal never used

2 pencils will be required to drag along the keys - colour of keys specified as B(lack) and W(hite) as is the direction on the non-specific 'percussion clef' from high to low and general speed accelerations

## Harp



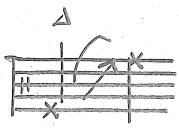
Pedal held between two positions (creating a zingy sound and approximate and unpredictable micro-tonal adjustment – denoted by arrows on accidentals)



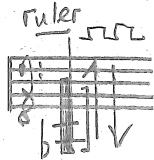
Strike sound-board with palm

Harmonic

Pencil required to drag along the pegs at the top of the instrument (direction from highest point of the curve to the lowest and general acceleration specified by the 'percussion clef')



Thick plastic plectrum required (  $\Delta$  ) to play the strings behind the pegs – shown on 'percussion clef' for vague contour – the rhythmic context will define the area covered



A 15cm plastic ruler [ruler] should be used to scrape up and down the lowest strings continuously. The bottom strings should be tuned as 'flat' pitches for the lowest possible sound.

## Piano



Silently depressed keys (to be captured by Sostenuuto Pedal [SP])



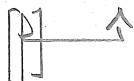
Chromatic cluster (using palms of both hands to share the stretch)



Chromatic cluster with wider (unrealisable) span – use the palms of both hands to chromatically depress the outer notes of the pitch band and as far from these points as the hands can stretch - omit the middle area of the pitch band – these are not fore-arm clusters



Accented stomping of right sustaining pedal



Slide foot off pedal for resonant snapping back of the mechanism

2 pencils will be required to drag along the surface of the keys – B(lack) and W(hite) are labelled in context on the 'percussion clef' as are directions from high to low and

general acceleration instructions. Cover as wide an area of the keyboard as possible in context (probably more convenient to choose the mid-range area)



Dampen strings with hand inside the piano for a dead wood sound (use palm for cluster depressions)

Duration: ca. 22 minutes

TRW, London 2010