

Vier Stückchen

for sextet

Gordon Williamson

INSTRUMENTATION:

FLUTE (doubling Piccolo)

CLARINET in Bb (doubling Bass Clarinet in Bb)

VIOLIN

VIOLA

VIOLONCELLO

PIANO

Clarinets are written in transposition, piccolo sounds an octave higher than written.

Duration: ca. 6'

Performance Notes:

General:

- noteheads in parentheses, either at the end of or during a glissando, are not audible points in the gliss. (they are approximate indications of the speed of the glissando)
- [*f*] dynamics in square brackets are "action" dynamics, ie. with how energy the specified action is performed.
- n* is the dynamic niente (to or from nothing).

Grace notes are normally played before the beat, unless clearly placed after. The following example is a single grace note before the beat (which is absent), followed by a second grace note immediately after the beat:



Winds

- bisb.** refers to a bisbigliando effect (alternate fingering trill).
- z* indicates flutter tongue.
- × indicates the base fingering, over which the indicated playing technique is performed (eg. jet whistle, etc.)
- ◇ are notes that are sung/hummed while playing.

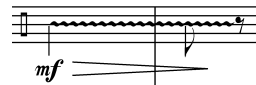
Strings

- ⊕ is an indication to dampen all strings on the instrument. In combination with upbow and crescendo is the Lachenmann "japsend" effect.
- z* indicates an unmeasured tremolo.
- square noteheads indicate left hand "hammer-on" (finger tapping).
- ↑ is highest pitch on the string.

The following two kinds of excess bow pressure sounds are used:



scratch tone: regular bowing, but with too much pressure, destroying the pitch.



Lachenmann "snoring" effect: no left hand action, with lots of bow pressure start from the middle of the string and move the bow straight towards the bridge.

Piano

The pianist uses a plectrum (this could be a hard guitar pick, a credit card, etc.). In a few instances the pianist is to "rub" the strings using the plectrum. This means that instead of the normal plucking action, the plectrum is first turned 90 degrees. The sound is much softer, similar in effect to tremolo.

In movement III, the piano requires a small preparation: using tuning wedges, mute the two rightmost strings for each of the indicated pitches. This allows for these three keys to be either muted (when the *una corda* pedal is engaged) or slightly pitched (in *tre corda*).

7

Fl.

B. Cl. (in Bb)

Vln.

Vla.

Vc.

Pno.

pp

n

pp

n

mp

n

f

p

m.s.p.

c.l.b.

arco crini

5

6

jeté

ord.

trem. rall.

pos. ord.

sub. p

m.s.p.

s.t.

m.s.p.

pos. ord.

arco crini

p

mp

ppp

p

7

10

Fl.

B. Cl. (in Bb)

Vln.

Vla.

Vc.

Pno.

whistle tone

pp

ord.

pp sempre

bisb.

n

p

flaut.

ord.

n

mp

p

3

3

mp

jeté

8va

loco pizz.

ppp

p

mf

10

13

Fl.

B. Cl. (in Bb)

Vln.

Vla.

Vc.

Piano

ppp

pp

just air

to Bb clarinet

L.H. finger tapping

mp

p

[ff]

[mp]

mf

p

[ff]

[mp]

L.H. finger tapping

mp

[ff] *sempre*

3

II

• = 92
jet whistle

"jews harp" effect: indeterminate oscillations/motions around upper partial harmonics

Flute *mf* *p sempre*

B♭ Clarinet (in B♭) *pp* *slap*

Violin *p* *mf*

Viola *mf* *pp*

Violoncello *n* *mf* *pp* *sim.* *n*

Piano *p* *15^{ma}*
use a plectrum, pluck string inside pno.

(no pedal)

5

Fl. *pizz.* *mp*

B♭ Cl. (in B♭)

Vln. *[f]* *sim.*

Vla. *[f]* *sim.*

Vc. *scratch tone - 'single click'* *mp* *mf* *f* *p* *f*

Pno. *[f]* *guero - fingers on black keys* *[mf]*

5 (15^{ma})

8^{va}

8^{vb}

9

Fl. *slap* *sim.* *pp* *pp* *pp*

B♭ Cl. (in B♭) *p sempre*

Vln. *[f]* *[f]* *loco* IV (harm. gliss)

Vla. III IV

Vc. *p* *f* *p* *f* *pf* *p* *f* *p* *f* *p*

Pno. *[mf]* *sim.* *[ff]* *loco guero - fingers on black keys*

13

Fl. *tongue ram* *pizz.* *tongue ram* *pizz.* *sim.*

B♭ Cl. (in B♭) *half air* *slap* *half air* *slap* *half air* *slap* *half air* *slap* *half air*

Vln. IV *p* *n* *mp* IV III *n* *p*

Vla. III *[ff]*

Vc. *f* *p* *f* *p*

Pno. *[f]* *[ff]* *[mf]* *[mp]*

B

17 *tongue ram* sub. ♩ = 72

Fl. *p*

B♭ Cl. (in B♭) *half air mp* *just air [f]* *half air mp* *mp* *n* *p* *just air*

Vln. *c.l.t. mp* *s.t.* *m.s.p.* *arco crini n* *m.s.p. IV mf* *c.l.t. mp* *s.t.* *m.s.p. III pp*

Vla. *[f]*

Vcl. *[f]*

17 sub. ♩ = 72

Pno. *p sempre*
on the piano strings, quickly
scrape a plectrum towards you

8th (no pedal)

percussively land on the next string higher,
on each off beat, in preparation for next motion

C ♩ = 72

Fl. *pp* *whistle tone* *pp*

B♭ Cl. (in B♭) *pp* *bisb. ord. #* *n* *ppp*

Vln. *half wood half hair p* *s.t. n* *arco crini pp* *n* *flaut. 3 p*

Vla. *arco m.s.p. flaut. 3 pp* *ppp*

Vcl. *arco m.s.p. n* *p* *pp*

C ♩ = 72

Pno. *rub plectrum lightly*
on the strings, in 15^{ma} - - -
notated pitch range

(8th)

25

Fl. *pp* *bisb.* *n* *p* *bisb.*

B♭ Cl. (in B♭) *n* *p* *ppp*

Vln. *p* *n* *mp* *n* *p*

Vla. *p* *n* *mp* *n* *mp*

Vc. *p* *n* *mp* *mf* *f*

Pno. *mp* *15^{ma}* *mp*

δ^{wa}

m.s.p.

III

accel. *D* *ppp* *mf* *[f]* *[f]* *to piccolo*

Fl. *(key clicks)*

B♭ Cl. (in B♭) *(key clicks)* *[f]*

Vln. *flaut.* *n* *mp*

Vla. *n* *mp*

Vc. *(harm. gliss)* *n* *mp* *n* *mp* *n* *mf* *n* *f* *scratch*

Pno. *pp* *mp* *ppp* *sub.*

(pluck individual strings)

92

III

$\bullet = 126$

Piccolo

B \flat Clarinet (in B \flat)

Violin

Viola

Violoncello

Piano

longue ram

mf

mf

f

mf

f

mp

mf

mp

mf

una corda

tre corda

Red.

4 *pizz.*

Picc.

B \flat Cl. (in B \flat)

Vln.

Vla.

Vc.

Pno.

mf

mf

f

mf

p

f

p

ppp *poss.*

una corda

tre corda

8 *tongue ram* A *sing diamond notehead*

Picc. *mp* *ppp* *poss.* *soft multiphonic* *mf*

B♭ Cl. (in B♭)

Vln. *15^{ma}* *[f]* *mf* *[p]* *behind the bridge*

Vla. *15^{ma}* *[f]* *mf* *[p]*

Vc. *8^{va}* *[f]* *[p]* *mf*

Pno. 8 *(15^{ma})* A *mp* *ppp* *poss.*

* *una corda*

12

Picc. *n*

B♭ Cl. (in B♭) *pp*

Vln. *mf* *[p]* *mf* *[p]* *[ppp]*

Vla. *mf* *behind the bridge*

Vc. *f*

Pno. 12 *8^{va}* *p*

16

Picc. *jet whistle*

B♭ Cl. (in B) *slap*

Vln. *(harm. gliss) IV*

Vla. *IV*

Vc. *IV scratch* *ord.*

Pno. 16 *(8^{va})*

p *mp* *n* *mf* *f* *fp* *mf*

just air *slap*

B

Picc. *(non vib.)* *tongue ram* *bisb.*

B♭ Cl. (in B) *slap* *pp* *f* *p*

Vln. *8^{va} pizz.* *f* *flaut. arco molto vib.* *n* *pp*

Vla. *8^{va} pizz.* *f* *fff* *s.t. arco* *n* *pp* *m.s.p.*

Vc. *behind the bridge pizz.* *f* *fff* *m.s.p. arco* *n* *pp* *s.t.*

Pno. **B** 15^{ma} *8^{va}* *ppp* *mp*

tre corda *una corda* *tre corda*

24 C

Picc. *n*

B♭ Cl. (in B♭)

Vln. [*p*] [*fp*] [*f*] [*fp*] [*f*] *n*

Vla. [*p*] [*f*] [*fp*] [*f*] *p*

Vc. [*p*] [*f*] [*p*] [*fp*]

Pno. *mp* *

* audibly release the piano keys, as loud and clear as possible

28

Picc. *fff* *ff* *f* *mf* *pp* *f* *ff*

B♭ Cl. (in B♭) *ff* *f* *mf* *mp* *p* *n*

Vln. *cresc.* *mp* *mf* *f* *ff*

Vla. *pizz.* *pp* *p* *mp* *arco* *f* *ff* *pizz.* *fff*

Vc.

Pno. *15^{ma}* *fff* *ff* *mp* *mf* *f* *ff* *pp*

una corda *tre corda*

32 $\bullet = 42$ *bisb. tr* D $\bullet = 126$

Picc. *n* *p* *mp*

B♭ Cl. (in B♭) *mp* *mf* *n* *mp*

Vln. *behind the bridge* *[p]* *n* *f* *pizz.* *mp* *arco*

Vla. *f* *p* *mp* *pp*

Vc. *pizz.* *II* *I* *[f]* *arco* *p*

Pno. 32 $\bullet = 42$ *15^{ma}* *loco* D $\bullet = 126$

mf *pp* *mp* *loco*

36 *rit.*

Picc. *mp* *pp* *pp* *mp*

B♭ Cl. (in B♭) *p* *f* *p* *mf* *p* *pp* *mp*

Vln. *pizz.* *f* *p* *mf* *p* *pp* *s.t.* *c.l.t.* *m.s.p.*

Vla. *pizz.* *f* *p* *mf* *p* *pp*

Vc. *flaut.* *behind the bridge* *[p] sempre*

Pno. 36 *rit.*

p *pp* *ppp* *mp*

*

40 (rit.)

Picc. *ppp* *p* *ppp* *mf* *pp* *bisb. tr*

B♭ Cl. (in B♭) *p* *pp* *ppp* *p* *slap* *mp*

Vln. *arco crini* *n* *5:3* *pizz.* *mp* *p* *pp*

Vla. *arco* *n* *5:3* *mp* *p* *pp*

Vc. *n* *5:3* *mp* *p* *pp*

Pno. 40 (rit.) *15^{ma}* *f*

44 (rit.) *♩ = 84*

Picc. *p* *"jews harp" effect* *ppp_{poss.}* *to flute*

B♭ Cl. (in B♭) *slap* *mp* *f* *ppp*

Vln.

Vla.

Vc.

Pno. 44 (15^{ma}) (rit.) *♩ = 84* *p* *mp* *p* *pp*

una corda

IV

♩ = 42

bisb. *fl.*

Flute

mp *n* *mp* sempre

B♭ Clarinet (in B♭)

p *mp* *n* *mp* sempre

flaut. *fl.* → s.t.

Violin

mp *n* *f* *mp* sempre

c.i.t.

Viola

mf *n* *f* *mp* sempre

crini

Violoncello

mp *n* *mf* *mp* sempre

behind the bridge *pizz.* sempre l.v.

Piano

mp

(tre corda)

4

3

3

3

3

Fl.

B♭ Cl. (in B♭)

loud, harsh multiphonic

Vln.

III IV *sim.* II III II I

Vla.

m.s.p.

Vc.

5

5

5

5

arco

n *f*

4

Pno.

* single 'trill' up to a different note
rhythmic placement is approximate

6

Fl. *f* *n* *ppp* *mp* *n* *bisb. sf*

B♭ Cl. (in B♭) *f* *mp* *n*

Vln. *f* *n* *pp* *p* *pp* *p > n* *mp* *pizz.*

Vla. *f* *n* *mp* *unison* *m.s.p.*

Vc. *s.t.* *ord.* *n* *mp*

rub plectrum lightly on the strings, in notated pitch range

6 *15^{ma}* *pp* *mp*

9

Fl. *bisb. sf* *n* *pp*

B♭ Cl. (in B♭) *just air* *pp* *[ff]*

Vln. *arco* *n* *[f]*

Vla. *arco, on the side of the body of the instrument (rib)* *pp* *[ff]*

Vc. *bow tailpiece:* *n* *mp*

9

Pno.