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Quiet Sounds

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COLLEGE OF MUSIC

QUIET SOUNDS

By

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INSTRUMENTATION

Solo Violin 1

Solo Violin 2

Solo Viola

Solo Cello

Solo Double Bass

Directional or clip-on microphones are needed for the instruments that do need impede their playing capabilities, especially on the bridge and behind the bridge.

This piece is written to be performed with dance. Use boundary mics on the stage to pick up the sounds of the dancers. These are only used in the last third of the piece. They must be routed to the same mixing board as the instrument microphones. A mixing board with reverb is needed for the last third of the piece. However, routing all microphones to a DAW in a computer will work to add the reverb and/or control the levels of the microphones. If a computer and DAW is used, a fairly large (8-channel) audio interface would be needed, unless routing of instrument mics is combined. The boundary microphones should always be stereo to show spatial movement.

This piece is choreographed by Rachel Hunter. It can be performed without dance, but discretion must be made as to the length of the tacets. The first one can be taken away completely, but the second should be treated as a long fermata, not a movement break.

Duration: ca. 27'

PERFORMANCE NOTES

Clefs:

Standard clefs

Noise clef (accompanied with single line staff – all strings are constantly dampened with left hand)



String clef (each space represents a string – all strings are constantly dampened with left hand)



Abbreviations:

n (normale)

– *arco* used after coming from pizz.

sp (sul ponticello)

st (sul tasto)

clt (col legno tratto)

cltf (col legno tratto flautando – lay the bow on its side to play with the both the wood and the hair)

clb (col legno battuto)

clb random (play clb with random points of the bow for each note, from high to low, so that the resulting pitch *from the bow* changes for each note – is utilized at different points in the piece with both muted strings (left hand) and fingered pitches)

mst (molto sul tasto, beyond normal sul tasto, higher on the fingerboard)

Quiet Sounds:

Square notehead (rubbing with finger(s) in a slow, circular or up-and-down pattern)

– Square notehead (rubbing on body)



- sp (rubbing on bridge)



- s (rubbing on strings)



- Durations of an 8th note or shorter should be only rubbed once in one direction
- Durations of a quarter note or longer should be rubbed continuously in a circle or back-and-forth motion without being rhythmically/metrically precise

X notehead (tapping)

- X notehead (tapping on body)



- s (tapping on strings)



Mute symbol (mute/dampen all strings with left hand by the nut)

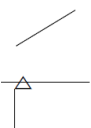


- Used at end of a crescendo to immediately stop (or “choke”) all sound



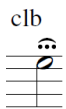
- This same muting method is always used in conjunction with the noise and string clef, although this symbol is not used

Vertical drag (triangle notehead)



- Hold the bow with the fist and, without moving the bow horizontally, vertically drag the bow up or down the string
- To produce a clear pitched line, especially with a louder dynamic, it might help to slightly move the bow horizontally while dragging up or down
- Should always be performed with left hand muting the strings
- Line above the staff indicates the direction of pitch – moving the bow towards the bridge will create a rising line, and moving away from the bridge will create a descending line

Col legno battuto ricochet



- Pay careful attention to pitch that is created from the wood hitting the string
- If there is no line associated with the symbol, be careful to keep the bow in the same position so that there is no change in pitch coming from the bow
- If there is a line, move the bow closer to or further away from the bridge during the ricochet to create an ascending or descending line of pitch



Normal:

Behind bridge (applies to one gesture at a time)



Figures with small noteheads to be played as quickly as possible (as grace notes starting on the beat)

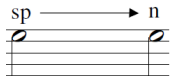


Ricochet



- All ricochets should be relatively uncontrolled (i.e. more or less falling on the string)
- Those of a shorter duration should happen quicker, and those of a longer duration should be more uncontrolled so that the bows bounces for the full duration given
- This also applies to col legno battuto ricochet

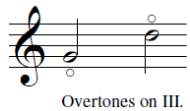
Arrow – indicates a gradual change from one technique/sound to another (i.e. n → sp → n)



Circle bowing (move the bow in a circle motion around the strings at a moderate speed (use discretion for speed); this will create a pulsating sound using the combination of horizontal and vertical bow motion inherent in the circle).

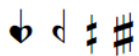
In general, imperceptibly change bow as needed for long durations.

Partials indicated by “Overtones on [string number]” in conjunction with a dot over the notehead. The microtonal accidentals indicate the approximate tuning naturally occurring from the partials.

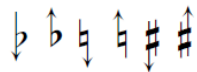


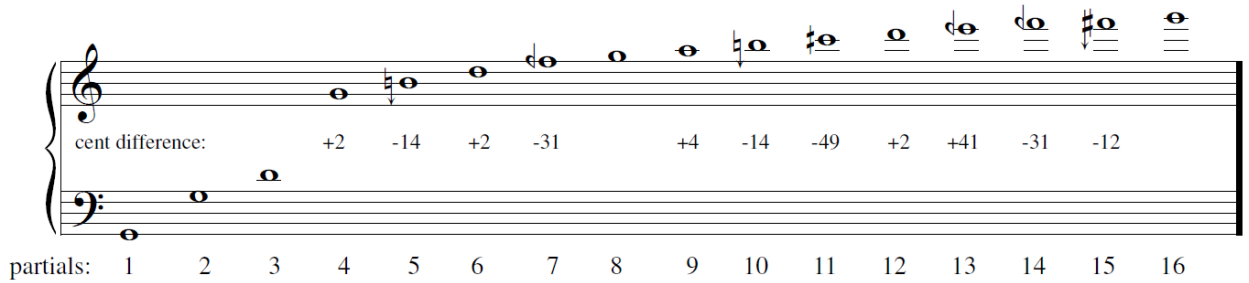
Microtones (only used in coda)

- Quarter tones ($\frac{3}{4}$ flat, $\frac{1}{4}$ flat, $\frac{1}{4}$ sharp, $\frac{3}{4}$ sharp)



- Slightly lower, slightly higher





For double bass only:

“t”, noise clef and behind-the-bridge symbol, normal notehead (arco on tailpiece, change bow when necessary)



Microphone setup:

Each instrument should be mic'd individually, ideally very closely. A directional or clip-on mic would be preferred, as long as the mic does not interfere with playability of the instrument, especially on or behind the bridge.

Boundary mics should be placed at the front or around the dance stage to pick up the sound of the dancers.

All microphones should be routed to a mixing board that has reverb or to an audio interface and computer. Any computer program with controllable reverb can be used; Ableton Live is recommended. A controllerist will be needed to control both the reverb and the microphone levels, at either the mixing board or DAW on the computer.

Microphone and reverb levels are indicated in the score, above the system in boxes. The main levels being used are: high, medium, and low. The levels correspond with the opposite dynamic level of techniques being played by the strings (i.e. low dynamic levels in strings = high mic levels). Discretion should be used to determine exactly what levels those are, as it will be different for every hall/microphone type/microphone placement.

A medium-sized reverb should be used when indicated in the score. Use discretion. Should be significant, enough to create a “dream” effect, but not so strong that it sounds like delay.

Link to dance:

Both tacets will be filled with dance. Follow notes from choreographer to know exactly how long each tacet should be.

ABSTRACT

Quiet Sounds originally drew its inspiration from what the title suggests, the quiet sounds of these five string instruments. These sounds take on a different character as they are amplified to “normal” volume, providing an exciting palate of new sounds. However, the entire piece is not derived from the quiet sounds, but the last two-thirds explore what was hidden in them, the music behind these ideas. The second section of the piece contrasts greatly with the first. From the cacophonous world of rubbing, scratches, and scrapings, a magnificent wall of harmony emerges. This section is ruled by a pulsating engine and develops rhythmic motives that were present in the first.

This first section could be thought of as a dream, a dream that is ended by the ensuing reality of pitch and harmony. However, the opposite might be interpreted as well – this I want to leave open for the audience. As the section continues, the largest climax of the piece ends the second section on one very long, high intensity chord. It is at this climax where we see a return of silence from the instruments. The very first minute of the work is completely silent, the only noises coming from the dancers. This concept returns here, although now reverb is applied to stage sounds as if to imply that the dancers’ movements are larger than reality. When the strings come back in, they have also been influenced by this new mood, with reverb on all of their sounds as well.

Now, the audience might perhaps revisit their interpretation of the first section. Was that reality, and this the dream? After all, this last section derives its material and structure from that material explored with the “quiet sounds,” although now with pitch. On the surface this third section might be closely related to the second section, but at its core is only a variation of the first. But as in a dream, things are not remembered so precisely but are expanded upon in strange ways. Finally, the piece ends with a very long coda, in hopes that the audience will find rest in a contemplative state of rest and satisfied intrigue.

QUIET SOUNDS

Matthew Briggs

Violin I

Violin II

Viola

Cello

Double Bass

TACET

ca. 60"

Instrument mic: High

Hushed ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

D.B.

ϕ *p*

θ *mf*

θ *p*

θ *mf*

θ *p*

θ *mf*

θ *mf*

θ *mf*

QUIET SOUNDS

28

Vln. I

Vln. II

Vla.

Vc.

D.B.

sp

mf

p

n

Detailed description: This musical score covers measures 28 to 35. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 28 and 29 show a dynamic of *sp* (sotto piano) with a half note and a quarter note. Measures 30 and 31 show a dynamic of *mf* (mezzo-forte) with a quarter note and a half note, transitioning to *p* (piano) in measure 32. Measures 33 and 34 show a dynamic of *mf* with a quarter note and a half note, transitioning to *p* in measure 35. Measure 36 shows a dynamic of *n* (nada) with a half note. The score includes various musical notations such as stems, beams, and slurs.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

s

ff

mf

p

subp

move to.....rubbing

Detailed description: This musical score covers measures 36 to 43. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Measures 36 and 37 show a dynamic of *ff* (fortissimo) with a half note and a quarter note. Measures 38 and 39 show a dynamic of *mf* (mezzo-forte) with a quarter note and a half note, transitioning to *p* (piano) in measure 40. Measures 41 and 42 show a dynamic of *subp* (sub-piano) with a half note and a quarter note. Measure 43 shows a dynamic of *s* (sotto) with a half note. The score includes various musical notations such as stems, beams, slurs, and a 'rubbing' instruction. The text 'move to.....rubbing' is written above the Violin I staff in measure 39.

QUIET SOUNDS

44

Vln. I
mf \rightrightarrows p

Vln. II
mf \rightrightarrows p

Vla.
s
mf \rightrightarrows p
sp
s
move to

Vc.
s
mf \rightrightarrows p
sp

D.B.
sp

49

Vln. I
s

Vln. II
s
p \rightrightarrows mf

Vla.
tremolo
mf \rightrightarrows p
s
3 3 3
mf

Vc.
mf
p
s
mf

D.B.
sp
mf
p \rightrightarrows mf

QUIET SOUNDS

54

Vln. I *mf* *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *mf* *f*

Vc. *p* *mf* *f*

D.B. *p* *mf* *f*

Accel.....
s

Accel.....
s

Accel.....
s

Accel.....
s

Accel.....
s

Accel.....
s

*Hold tremolo for full duration of m. 58.

59

Vln. I arco sp *mf* *p* *mf*

Vln. II arco sp *mf* *p* *mf*

Vla. *pp*

Vc. clt *mf*

D.B. clt *mf*

Instrument mic: Move to...

Instrument mic: Medium

3

3

3

3

QUIET SOUNDS

65

Vln. I *p*

Vln. II *mf*

Vla. *clt*

Vc.

D.B.

65-69: Musical score for measures 65-69. Vln. I starts with a dynamic of *p*. Vln. II has a dynamic of *mf*. The Viola part is marked *clt* and features a triplet of eighth notes in measure 65. The Violin and Double Bass parts have triplets in measures 66 and 67. The time signature changes from 2/4 to 4/4 in measure 68 and to 5/4 in measure 69.

70

Vln. I *mf*

Vln. II *mf*

Vla. *clt*

Vc.

D.B.

70-74: Musical score for measures 70-74. Vln. I and Vln. II have a dynamic of *mf*. The Viola part is marked *clt*. The Violin and Double Bass parts have triplets in measures 73 and 74. The time signature changes from 5/4 to 4/4 in measure 71 and remains 4/4 through measure 74. Dynamics of *p* are indicated in measures 73 and 74.

QUIET SOUNDS

75

Vln. I *p* *pp* *p*

Vln. II *p* *pp*

Vla. *ff* *mf* *p*

Vc. *ff* *mf* *p*

D.B. *ff* *mf* *p*

81

Vln. I *sp*

Vln. II *p* *clb*

Vla. *6*

Vc. *6*

D.B. *6*

clb

QUIET SOUNDS

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

clb

sp

mf

p

mf

mf

mf

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

st, circle bowing

pp

mf

p

mf

p

mf

QUIET SOUNDS

96

Vln. I
f *mf* *p* *p* *f*

Vln. II
f *mf* *p* *p*

Vla.
f

Vc.
f *sp* *pp* *n*

D.B.
f *sp* *pp* *n* *clt*

102

Vln. I
p *f* *mf*

Vln. II
f *p* *f* *mf*

Vla.
st/clt *pp* *mf*

Vc.
mf *p*

D.B.
p

QUIET SOUNDS

Instrument mic: Move to...

107

Vln. I: *ff*, *f*, *sp*, *p*

Vln. II: *ff*, *f*, *sp*, *p*

Vla.: *ff*, *f*, *mf*

Vc.: *ff*, *f*, *p* (arco)

D.B.: *ff*, *f*, *p* (arco)

Instrument mic: Low

112

Vln. I: *p*, *mf > p*

Vln. II: *p*, *mf > p*, *< mf p*

Vla.: *p*, *p*, *mf*, *f p*, *f*

Vc.: *sp*, *st, circle bowing*, *mp*

D.B.: *sp*, *II. st, circle bowing*, *mp*

QUIET SOUNDS

♩ = 80

119

Vln. I
mf p *mp* *mf* *f* *p* *mf* *p*
non vib.

Vln. II
mp *mf p* *mf p* *mf*
non vib.

Vla.
p *mf* *f* *p* *mf*

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

D.B.
p *f* *p* *mp f* *mf*
non vib.

127

Vln. I

Vln. II
p

Vla.
p

Vc.
p

D.B.
p

QUIET SOUNDS

134 $\text{♩} = 92$

Vln. I *p*

Vln. II *mp* > *p*

Vla. *mp* > *p*

Vc. *st* *st/clt*

D.B. *pp* *n*

141

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *pizz.* *f*

D.B.

QUIET SOUNDS

146

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

150

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *f* *mf*

D.B. *f* *mf*

QUIET SOUNDS

154

st
pp
f
f

Vln. I
Vln. II
Vla.
Vc.
D.B.

Detailed description: This musical system covers measures 154, 155, and 156. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature changes from 3/4 to 4/4 in measure 155, and then to 6/4 in measure 156. The Violin I part has a dynamic marking of *pp* and a *staccato* marking in measure 156. The Viola, Violoncello, and Double Bass parts have a dynamic marking of *f* in measure 156.

157

n
mf
mf
mf

Vln. I
Vln. II
Vla.
Vc.
D.B.

Detailed description: This musical system covers measures 157, 158, 159, and 160. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature changes from 4/4 to 5/4 in measure 158, and then to 4/4 in measure 159. The Violin I part has a dynamic marking of *mf* and a *noisier* marking in measure 159. The Violin II, Viola, and Violoncello parts have a dynamic marking of *mf* in measure 159.

QUIET SOUNDS

160

Vln. I pizz.

Vln. II pizz.

Vla. *p* arco

Vc. *p*

D.B.

163

Vln. I

Vln. II

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B.

QUIET SOUNDS

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

169

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

pp

QUIET SOUNDS

172

Score for measures 172-173. The score is in 4/4 time. It features five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and II parts are mostly rests. The Vla. part starts with a *mf* dynamic and includes markings for *sp* (sforzando), *n* (nada), and *sp*. The Vc. part starts with a *mf* dynamic and includes markings for *sp*, *full*, *n*, and *sp*. The D.B. part starts with a *mf* dynamic and includes markings for *p* and *arco*. The first measure of each staff has a 5/4 time signature, and the second measure has a 4/4 time signature.

174

Score for measures 174-176. The score is in 4/4 time. It features five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The Vln. I and II parts are mostly rests. The Vla. part starts with a *p* dynamic and includes markings for *n* and a second ending bracket labeled '2'. The Vc. part starts with a *p* dynamic and includes markings for *n* and a first ending bracket labeled '1/2'. The D.B. part starts with a *f* dynamic and includes markings for *p*, *f*, *p*, *f*, *p*, *f*, and *p*. The first measure of each staff has a 4/4 time signature.

QUIET SOUNDS

177

arco

Vln. I *pp* *p* *f*

Vln. II *pp* *p* *f*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *p* *f*

B

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B.

QUIET SOUNDS

182

Vln. I

Vln. II

Vla.

Vc.

D.B.

185

Vln. I

mf

Vln. II

mf

Vla.

p

Vc.

pp

pizz.

f

D.B.

pizz.

f

QUIET SOUNDS

188

Vln. I *pp*

Vln. II *pp*

Vla. *pizz.*
f

Vc.

D.B.

191

Vln. I

Vln. II

Vla.

Vc.

D.B.

QUIET SOUNDS

C

194

Vln. I f

Vln. II f

Vla. p f arco

Vc. arco p

D.B.

197

Vln. I

Vln. II

Vla. p f arco

Vc. f

D.B. arco

QUIET SOUNDS

200

Score for measures 200-202. The piece is in 2/4 time, which changes to 4/4 at measure 201. The instruments are Vln. I, Vln. II, Vla., Vc., and D.B. Vln. I plays a sustained chord of G4, B4, and D5, marked *pp*. Vln. II plays a melodic line with a trill on the second measure, marked *p*. Vla. and Vc. play sustained chords, marked *p*. D.B. plays a rhythmic pattern of eighth notes, marked *p*.

203

Score for measures 203-205. The time signature changes to 3/4. Vln. I and Vln. II play sustained chords, marked *f*. Vla. and Vc. play rhythmic patterns of eighth notes. D.B. plays a rhythmic pattern of eighth notes, marked *f*.

QUIET SOUNDS

D Resolute

Musical score for measures 195-208. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 4/4 at measure 196, then back to 3/4 at measure 198, and finally to 4/4 at measure 200. The Vln. I and Vln. II parts are marked *pizz.* and *mf*. The Vla., Vc., and D.B. parts are marked *mp* and *p*. The Vln. I and Vln. II parts have a melodic line with a fermata at the end of measure 200. The Vla., Vc., and D.B. parts have a steady accompaniment of quarter notes.

Musical score for measures 209-212. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4 at measure 210, then back to 4/4 at measure 212. The Vln. I and Vln. II parts are marked *arco* and *pp*. The Vla., Vc., and D.B. parts are marked *mp* and *mf*. The Vln. I and Vln. II parts have a melodic line with a fermata at the end of measure 212. The Vla., Vc., and D.B. parts have a steady accompaniment of quarter notes.

QUIET SOUNDS

212

212

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

pp

p

mf

mf

p

f

p

Detailed description: This musical score covers measures 212 to 215. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mp*, *pp*, *p*, *mf*, *f*, and *p*. The Viola part has a *pizz.* marking in measure 214. The Double Bass part has a *pizz.* marking in measure 215.

216

216

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

pizz.

p

mf

p

mf

pizz.

mf

p

mp

Detailed description: This musical score covers measures 216 to 220. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The time signature changes from 3/4 to 4/4 and back to 3/4. Dynamics include *p*, *mf*, *p*, *pizz.*, *mf*, *p*, *mf*, *pizz.*, *mf*, *p*, and *mp*. The Viola part has a *pizz.* marking in measure 217. The Violoncello part has a *pizz.* marking in measure 219. The Double Bass part has a *pizz.* marking in measure 220.

QUIET SOUNDS

222 E

Score for measures 222-225. The piece is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into four measures. Measure 222 is in 4/4 time. Measure 223 is in 3/4 time. Measure 224 is in 3/4 time. Measure 225 is in 4/4 time. The instruments are Vln. I, Vln. II, Vla., Vc., and D.B. Dynamics include *mf*, *pizz.*, *sp*, *f*, *p*, and *mf*. A box labeled 'E' is above the first measure of the Vln. I staff. A fermata with a '4' is over the Vc. staff in measure 222. Slurs and hairpins are used for dynamics.

227

Score for measures 227-230. The piece is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into four measures. Measure 227 is in 4/4 time. Measure 228 is in 4/4 time. Measure 229 is in 4/4 time. Measure 230 is in 4/4 time. The instruments are Vln. I, Vln. II, Vla., Vc., and D.B. Dynamics include *p* and *mp*. Slurs and hairpins are used for dynamics. Triplet markings are present in measures 228, 229, and 230.

QUIET SOUNDS

232

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

p

Calmly Questioning

237

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

p

QUIET SOUNDS

246

Vln. I *p*

Vln. II *pp* arco, st 3

Vla. *pp* arco, st

Vc. *pp* arco, st

D.B.

251

Vln. I *pp* arco st

Vln. II full

Vla. full

Vc. full

D.B.

QUIET SOUNDS

255

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B.

F Strong

Vln. I

Vln. II

Vla.

Vc.

D.B. *arco* *mf*

QUIET SOUNDS

264

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of music covers measures 264 to 267. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature changes from 2/4 to 4/4. The Violin I part consists of quarter notes. The Violin II part has eighth notes. The Viola part has sixteenth notes with triplets. The Violoncello and Double Bass parts have quarter notes.

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This system of music covers measures 268 to 271. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature changes to 3/4. The Violin I part has a half note with a fermata and a sharp sign. The Violin II part has eighth notes. The Viola part has sixteenth notes. The Violoncello part has a sixteenth-note tremolo. The Double Bass part has quarter notes.

QUIET SOUNDS

271 *accel.*

Vln. I
Vln. II
Vla.
Vc.
D.B.

$\text{♩} = 108$
274

Vln. I
Vln. II
Vla.
Vc.
D.B.

QUIET SOUNDS

Stage mic: Move to...

Stage mic: On

All: Reverb move to...

All: Reverb on

277

rit. **Intense!** ♩ = 92

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *ff*

284

Vln. I

Vln. II

Vla.

Vc.

D.B.

TACET

ca. 60"

QUIET SOUNDS

G Hushed, Still ♩ = 68

Vln. I *ppp*

Vln. II *pizz.* *mf*

Vla. *pp* *mfp* *pp*

Vc. *pp* *mfp* *pp*

D.B. *pp* *mfp* *pp*

Vln. I *mf* *p* *p*

Vln. II *arco, sp* *p*

Vla. *mfp*

Vc. *mf* *p* *mfp*

D.B. *mfp* *pp*

QUIET SOUNDS

300

Vln. I

Vln. II

Vla.

Vc.

D.B.

n *sp* *pizz.*

pp *mf* *p* *mf*

arco *sp* *n*

mf *p*

n *sp* *n*

p *mf* *p*

306

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

mf *p* *mf* *pp*

p

arco, mstf *pp*

mfpp *mf* *pp*

mfpp

mf

QUIET SOUNDS

H **Sporadically Energetic**

Vln. I *f* *sp*

Vln. II *f* *mst*

Vla. *ff* *Overtone gliss on I. *8va*

Vc. *p* *I.* *ff* *Overtone gliss on I. *8va*

D.B. *p* *III.* *ff* *Overtone gliss on III. *8va*

*Ad lib the contour of overtone glisses up and down the specified string while tremoloing with the bow. The more pitch the better, but there will be a lot of noise.

QUIET SOUNDS

315

Vln. I

Vln. II

Vla.

Vc.

D.B.

.....

mst

subp

mf

p

mf

p

pizz.

mf

p

mf

mf

p

mf

subp Gradually slow down
both gliss and tremolo

QUIET SOUNDS

320

arco

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

**Overtone gliss on I. and II.

**No tremolo

324

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

f

p

mf

p

mf

p

p

mf

p

p

QUIET SOUNDS

327

Vln. I *f* **Overtone gliss on I. ad lib. very fast contour *mf* **Overtone gliss on II. ad lib. slower contour

Vln. II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

D.B. *p*

8va

8va

pizz.

3

p

Building

329

Vln. I *p*

Vln. II

Vla. *sp* *mf* *p* pizz. 3 3

Vc. pizz.

D.B. *mf*

QUIET SOUNDS

339 non vib. **I Resolved** pizz.

Vln. I *mf* *ppp* *p*

Vln. II non vib. *mf* *ppp* *p* > *pp*

Vla. *pp* *p*

Vc. *p*

D.B. *p*

344 arco, cltf

Vln. I > *pp* *p* arco, cltf

Vln. II *p*

Vla. cltf *mf* *p*

Vc. *p*

D.B. *pizz.* *arco* *mf* *p*

QUIET SOUNDS

Growing Strength

Musical score for measures 349-353, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 5/4 time. The first staff (Vln. I) begins with a treble clef and a key signature of one flat. It contains a measure rest followed by a sixteenth note, then a triplet of eighth notes marked 'st' and 'mf'. The second staff (Vln. II) has a measure rest followed by a quarter note, then a triplet of eighth notes marked 'st' and 'mf'. The third staff (Vla.) has a measure rest followed by a triplet of eighth notes marked 'st' and 'mf'. The fourth staff (Vc.) has a measure rest followed by a quarter note, then a triplet of eighth notes marked 'st' and 'mf'. The fifth staff (D.B.) has a measure rest followed by a quarter note, then a triplet of eighth notes marked 'st' and 'mf'. The time signature changes to 4/4 at the end of measure 353.

Musical score for measures 354-358, featuring five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The music is in 4/4 time. The first staff (Vln. I) begins with a treble clef and a key signature of one flat. It contains a triplet of eighth notes marked 'n' and 'f', followed by a quarter note, then a triplet of eighth notes marked 'f'. The second staff (Vln. II) has a triplet of eighth notes marked 'f', followed by a quarter note, then a triplet of eighth notes marked 'f'. The third staff (Vla.) has a triplet of eighth notes marked 'n' and 'f', followed by a quarter note, then a triplet of eighth notes marked 'f'. The fourth staff (Vc.) has a triplet of eighth notes marked 'f', followed by a quarter note, then a triplet of eighth notes marked 'f'. The fifth staff (D.B.) has a triplet of eighth notes marked 'n' and 'f', followed by a quarter note, then a triplet of eighth notes marked 'f'. The time signature changes to 5/4 at the end of measure 358.

QUIET SOUNDS

357

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system of musical notation covers measures 357 to 360. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is characterized by intricate triplet patterns and slurs across all instruments. The key signature has two flats, and the time signature is 4/4. The notation includes various articulations such as slurs and accents.

360

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

f

ff

f

ff

f

This system of musical notation covers measures 360 to 363. It continues with the same five staves as the previous system. The music shows a dynamic shift, with markings for *f* (forte) and *ff* (fortissimo) appearing in measures 361 and 362. The notation includes slurs, accents, and triplet markings. The key signature and time signature remain consistent with the previous system.

QUIET SOUNDS

J Relaxed, Somewhat Playful

363

Musical score for measures 363-366. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The Vln. I part has a crescendo leading to *pp* in measure 366. The Vln. II part has a crescendo leading to *pp* in measure 366. The Vla. and Vc. parts feature triplet patterns with *mf* dynamics. The D.B. part has triplet patterns with *p* dynamics.

367

Musical score for measures 367-370. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature has one flat (B-flat). The time signature is 3/4. The dynamics are *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The Vln. I part has a crescendo leading to *p* in measure 368. The Vln. II part has a crescendo leading to *p* in measure 368 and a *mf* dynamic in measure 370. The Vla. part has triplet patterns with *p* and *pp* dynamics. The Vc. part has triplet patterns with *p* and *pp* dynamics. The D.B. part has triplet patterns with *p* dynamics. A clarinet (clb) enters in measure 370 with a *mf* dynamic.

QUIET SOUNDS

372

Vln. I

Vln. II

Vla.

Vc.

D.B.

clb

mf

arco

378

Vln. I

Vln. II

Vla.

Vc.

D.B.

clb

mf > *p* *mf* > *p*

clb

K Building Excitement ♩ = 80

QUIET SOUNDS

385 *accel.*

Vln. I *f*

Vln. II *f*

Vla. *f* clb random → cltf

Vc. *f* clb

D.B. *f* clb

390

Vln. I arco

Vln. II arco

Vla. clb random

Vc. arco

D.B. arco pizz.

QUIET SOUNDS

Musical score for measures 401-403. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). Measure 401 starts with a *cltf* marking. Measures 402 and 403 feature *n* markings. The Double Bass part includes an *arco* marking in measure 402. Triplet markings (*3*) are present in all parts.

Musical score for measures 404-406. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). Measure 404 starts with a *cltf* marking. Measure 405 has an *n* marking. Measure 406 features a *ff* dynamic marking. The time signature changes from 2/4 to 4/4 in measure 406. The Double Bass part includes an *arco* marking in measure 405. Triplet markings (*3*) are present in all parts. A sextuplet (*6*) is marked in the Violin II part in measure 406.

QUIET SOUNDS

Musical score for measures 407-410. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 407 features sixteenth-note runs in Vln. I and Vln. II, with triplets in Vln. II and D.B. Vln. I has a forte (*f*) dynamic. Vla. and Vc. are marked *sp* (sustained piano) and *n* (normal). D.B. has triplets and a *sp* dynamic. Measures 408-410 show sustained notes in Vln. I, Vln. II, Vla., and Vc., with D.B. playing a triplet. Vln. I has a *f* dynamic, while Vln. II, Vla., and Vc. are marked *n*.

Musical score for measures 410-414. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and D.B. Measure 410 features sustained notes in Vln. I, Vln. II, Vla., and Vc., with D.B. playing a triplet. Vln. I has a *mf* dynamic, Vln. II has *f*, Vla. has *sp*, and D.B. has *n*. Measures 411-414 show sustained notes in Vln. I, Vln. II, Vla., and Vc., with D.B. playing a triplet. Vln. I has a *p* dynamic, Vln. II has *mf*, Vla. has *f*, and D.B. has *f*. A "slow tremolo" is indicated in Vla. and D.B. in measure 412. Vln. I has a *n* dynamic, Vln. II has *p*, Vla. has *mf*, and D.B. has *mf*. Measure 414 shows sustained notes in Vln. I, Vln. II, Vla., and Vc., with D.B. playing a triplet. Vln. I has a *n* dynamic, Vln. II has *n*, Vla. has *p*, and D.B. has *p*.

QUIET SOUNDS

417

Vln. I

Vln. II

Vla.

Vc.

D.B.

Con sord.

pp

pp

pp

n

st

p

n

n

426

Vln. I

Vln. II

Vla.

Vc.

D.B.

Con sord.

p

p

p

n

p

t

p

mf

Overtone on III.

QUIET SOUNDS

435

Vln. I *n*

Vln. II *n* *p*

Vla. *n* *p*
Con sord. ^{8va}
Overtones on III.

Vc.

D.B. *p* *mf* *n* *p*

444

Vln. I *p* *n* *p*

Vln. II *n*

Vla. *n*

Vc.

D.B. *n*

QUIET SOUNDS

453

Vln. I
Vln. II
Vla.
Vc.
D.B.

(8^{va})

Detailed description: This musical score covers measures 453 to 456. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I staff begins with a treble clef and a key signature of one sharp (F#), with a measure rest in the first measure. The Violin II staff has a measure rest in the first three measures. The Viola staff starts with a treble clef, a key signature of one flat (Bb), and an octave sign (8^{va}) above the staff. The Violoncello staff starts with a treble clef and a key signature of one flat (Bb). The Double Bass staff has a bass clef and a measure rest in the first three measures. All instruments play sustained notes with long, sweeping slurs across the measures.

457

Vln. I
Vln. II
Vla.
Vc.
D.B.

n
p
p
n
sp
pp

Detailed description: This musical score covers measures 457 to 460. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I staff begins with a treble clef and a key signature of one sharp (F#), with a measure rest in the first measure. The Violin II staff starts with a treble clef and a key signature of one sharp (F#). The Viola staff starts with a treble clef and a key signature of one flat (Bb), with an octave sign (8^{va}) above the staff. The Violoncello staff starts with a treble clef and a key signature of one flat (Bb). The Double Bass staff has a bass clef and a measure rest in the first three measures. The score includes dynamic markings: *n* (mezzo-forte) in the first measure of Vln. I, *p* (piano) in the second measure of Vln. I and the first measure of Vln. II, *n* (mezzo-forte) in the fourth measure of Vc., *sp* (sforzando) in the fifth measure of Vc., and *pp* (pianissimo) in the fifth measure of Vc. and the first measure of the final measure. Slurs and hairpins are used to indicate dynamics and phrasing.

QUIET SOUNDS

465

Vln. I

Vln. II

Vla.

Vc.

D.B.

n

slow tremolo

p

473

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

n

p

n

n

p

slow tremolo

n

QUIET SOUNDS

481

Vln. I *n*

Vln. II *n*

Vla. (8^{va})

Vc. *n*

D.B. *p*

Detailed description: This system of musical notation covers measures 481 through 488. It features five staves: Violin I, Violin II, Viola (8va), Violoncello, and Double Bass. The Violin I staff contains a series of rests with a crescendo hairpin leading to a dynamic marking of *n*. The Violin II staff plays a melodic line of eighth notes with a crescendo hairpin leading to *n*. The Viola staff (8va) plays a melodic line of eighth notes. The Violoncello staff plays a melodic line of eighth notes with a crescendo hairpin leading to *n*. The Double Bass staff plays a melodic line of eighth notes with a crescendo hairpin leading to *p*.

489

Vln. I

Vln. II

Vla. (8^{va})

Vc. *p*

D.B. *n* *p*

Detailed description: This system of musical notation covers measures 489 through 496. It features five staves: Violin I, Violin II, Viola (8va), Violoncello, and Double Bass. The Violin I and Violin II staves contain rests. The Viola staff (8va) plays a melodic line of eighth notes with a crescendo hairpin leading to *p*. The Violoncello staff plays a melodic line of eighth notes with a crescendo hairpin leading to *p*. The Double Bass staff plays a melodic line of eighth notes with a crescendo hairpin leading to *n*, followed by a crescendo hairpin leading to *p*.

QUIET SOUNDS

497

Vln. I

Vln. II

Vla.

Vc.

D.B.

n

p

n

505

Vln. I

Vln. II

Vla.

Vc.

D.B.

n

n

BIOGRAPHICAL SKETCH

Matthew Briggs is a doctoral candidate and teaching assistant at Florida State University in Music Composition. Also an avid educator, he was previously an Adjunct Instructor of Music at Texas Christian University (TCU) and Music Theory Instructor at Southwestern Adventist University (SWAU) and will continue to teach theory and composition at the collegiate level. Equally at home in acoustic and electronic mediums, his compositional style is diverse, ranging from modal, semi-minimalist work to the avant-garde. He particularly enjoys exploring the world of microtonality, with much inspiration coming from the overtone series. His music has currently been gaining recognition on the national stage, as my work was recently accepted to the ACCelerate Creativity and Innovation Festival at the Smithsonian National Museum of American History, the International Computer Music Conference and New York Electroacoustic Festival, the National Student Electronic Music Event (NSEME), the 2020 SCI National Conference, and the 2020 Cortona Sessions in Italy.

Matthew began playing piano at the age of six, and it still remains a large part of his life; since then he has also picked up guitar, bass, trumpet, and other instruments with varying degrees of proficiency. He is a member of Society of Composers, Inc. (SCI), ASCAP, Pi Kappa Lambda (Music Honor Society), and Delta Phi Alpha (German Honor Society). Some other interests include fishing, collecting old books, and language study.