

A Vibrating
Soundless
hum
for string quartet /2008

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This work, except for a very short digressive segment, is to be played very soft, most of it exists in the limits of audibility, at the same time, a lot of things happen in every parameter of sound. It's very important to pay attention to all that's written while maintaining the very soft dynamics and to make perceivable the slight dynamic differences.

NOTE: Cello player uses two bows.

_NOTATION AND PERFORMING TECHNIQUES

vibrato:
vib = normal vibrato
m.vib = molto (very active) vibrato
~~~~~ = wide vibrato (with microtone inflection)  
- - - - - = wide irregular vibrato (small glissandi - follow the graphic)

**bow durations and articulations:**

**thick lines:**  
bow changes

**lighter, shorter lines:**  
soft articulation (bow vibrato) without changing bow direction

other, traditionally notated, articulations are also used

**zone of the string:**  
st = sul tasto  
ord = ordinario (normal sound)  
sp = sul ponticello  
msp = molto sul ponticello  
xsp = extreme sul ponticello (half on the string and half over the bridge - aeolic sound with soft-high pitched sound presence.  
⤴ = bow over the bridge, aeolic (tonlos) sound / non or barely audible pitched sound presence.  
⊖msp = molto sul ponticello behind the bridge (between bridge and tailpiece)

**dynamics:**  
traditionally notated

**pitch and/or durations of notes:**  
independent from bow durations/attacks

## \_OTHER NOTEHEADS

- ▲ = as high as possible (on indicated string)
- = non pitched sound
- ◆ = natural harmonic on indicated string and position
- ⬤ = "artificial" harmonic (except when two different strings are indicated, this means two different sounds are obtained, a normal sound and a natural harmonic sound)

## \_OTHER CLEFS

- TAILPIECE CLEF:** represents the shape of the tailpiece. Notes are placed between the two horizontal lines, indicating the zone of the tailpiece the bow should be placed.
- TAILPIECE + STRING CLEF:** bow acts on the very beginning of strings (close or over the tailpiece - over the threaded part of the string) The 4 lines represent the four strings. The sound is noisy or slightly distorted when soft (like it's used in this piece).
- SIDE OF THE BRIDGE CLEF:** Bow on a side of the bridge. Produces an aeolic thick sound.

## \_VERTICAL / DIAGONAL BOWING



If arrow is completely vertical, move bow vertically (i.e. xsp to ord) on the string indicated (i.e. III) producing a granular soft sound (overtone series will also be perceivable).  
If arrow is diagonal, make the same bow movement but with the amount of "horizontal" (talone to punta - thus always, in this piece, will be close to the frog (talone)) movement indicated (i.e. 1/4).

### \_Two bows technique (Cello)

**bow durations and articulations (bow 2)**

**bow 2 (right hand):**  
semi-clef represents the shape of bow 1. the light line indicates the place of bow 1 that bow 2 is passing by.

whole duration of the event: bow 1 (left hand) is placed over the string and/or the bridge (c.legno) // bow 2 acts over the hair of bow 1

**bow durations and articulations:**

**thick lines:**  
bow changes

**lighter, shorter lines:**  
soft articulation (bow vibrato) without changing bow direction

other techniques and symbols are described or explained in the score.  
for questions write an email to the composer:  
naranjoivan@gmail.com

♩ = 30-40

4

Violin 1

Violin 2

Viola

Cello

# A Vibrating Soundless Hum

for string quartet / 2008

The score is written for Violin 1, Violin 2, Viola, and Cello. It features a variety of techniques and dynamics:

- Violin 1:** Starts with *legno + crine*. Later, it uses *crine arco* and *xsp punta*. Dynamics range from *pppp* to *pp*.
- Violin 2:** Starts with *mp*. Includes techniques like *msp* and *st*. Dynamics range from *pppp* to *p*.
- Viola:** Starts with *p*. Includes techniques like *arco 1 (Right hand)* and *arco 2 (Left hand)*. Dynamics range from *ppp* to *fff*.
- Cello:** Starts with *ppp*. Includes techniques like *legno + crine* and *msp crine vib*. Dynamics range from *ppp* to *fff*.

Annotations include: *gliss*, *crine arco*, *xsp punta*, *msp*, *st*, *arco 1 (Right hand)*, *arco 2 (Left hand)*, *legno + crine*, *msp crine vib*, *accelerate...*, *crine pst*, *legno + crine*, *xsp*.

\* play arco between fingered note and tasto, look for a thick, harmonic sound

bow on the bridge and first string (msp) simultaneously; diagonal bowing

arco 1 (Right hand)  
bow on the hair of arco 2, follow the graphic that indicates the place of arco 2 to be bowed  
arco 2 (Left hand)  
place bow c.legno over the bridge and making contact also with string indicated

\* release the energy of a FF attack. The resulting dynamic, however, will be very soft.



21

barely audible pitched sound, below a soft aeolic noise

xsp → sp + ↑

pppp

c.legno sp

legno + crine

crine III msp IV

p

ppppp

p

diagonal bowing (almost vertical), granular soft sound

IV s.t.

26

vib-ord

vib- crine → s. vib- legno + crine

crine xsp vib- → legno sp + ↑ crine sp s.vib-

ppp

ppppp

pppp

ppppp

ppppp

mf

I ord

vib-sp → vib-msp

ppp

c.legno

crine

c.legno

pppp

pp

msp

msp

pppp <mp> <mp> <mp>

31

c.legno  
xsp  
vib-  
pp

legno + crine  
xsp  
pppp

vib-  
xsp  
vib-  
ppppp

c.legno  
ppppp

sp  
pp

distorted sound  
ppp

msp  
ppp

distorted sound  
ppp

ppppp

36

sp  
pp

distorted sound  
pppp

msp

ppppp

ppp

pppp

m.vib  
msp

sp  
pppp

xsp  
tr  
pppp

c.legno  
pp

legno + crine  
p

arco1  
pp

punta  
+ IV arco 2  
talone

(ff)

ppp

pppp

Musical score for measures 41-45. The score consists of five staves. The top staff is for the Violin I, with dynamics *ppppp* and *ppp*, and markings for *st* (staccato) and *m.s.p.* (musical staccato). The second staff is for Violin II, with dynamics *mp* and *pppp*, and markings for *xsp* (extra staccato) and *st*. The third staff is for the Viola, with dynamics *mp* and *pppp*, and markings for *xsp* and *st*. The fourth staff is for the Cello, with dynamics *mp* and *pppp*, and markings for *xsp* and *st*. The fifth staff is for the Double Bass, with dynamics *ff* and *pppp*, and markings for *m.vib.* (medium vibrato) and *st*. There are also markings for *legno + crine* and *ord* (order) in the upper right.

ord vib.  
*pp*

Musical score for measures 46-50. The score consists of five staves. The top staff is for the Violin I, with dynamics *pp* and *pppp*, and markings for *s.vib.* (sustained vibrato), *xsp*, and *st*. The second staff is for Violin II, with dynamics *mp* and *pppp*, and markings for *+m.s.p.*, *s.vib.*, and *st*. The third staff is for the Viola, with dynamics *pp* and *pppp*, and markings for *xsp* and *st*. The fourth staff is for the Cello, with dynamics *pp* and *pppp*, and markings for *xsp* and *st*. The fifth staff is for the Double Bass, with dynamics *pppp* and *pp*, and markings for *xsp* and *st*. There is a note: *\* high bow pressure, very distorted sound* near the bottom staff.

51

17"

17"

17"

17"

xsp  
legno + crine  
vib.

m.sp.  
legno + crine

s.vib.  
xsp  
crine

ppp

pppp

ppp

pppp

mf

pp

pppp

circular bowing (msp-st)  
legno + crine

arco1  
punta  
arco2  
talone

ppp

56

(s.vib.)

ppp

sp  
vib.

xsp  
s.vib.

ppppp

pppp

pppp

ppp

msp  
c.legno

vib.  
crine  
sp

pppp

(ff)

(ff)

(ff)

(ff)

(ff)

(ff)

ppp

distorted sound

pppp

pp

mf



61

legno + crine  
xsp  
III  
vib.

crine  
xsp  
s.vib.  
II

\*keep bow on the same place (over the tailpiece). exert pressure and turn it on its own axis:  
legno should make contact with crine and tailpiece and produce a scratchy sound while turning.

pppp

pp

c.legno

III  
1/4  
xsp

st

ord tr (semitone)

p

c.legno  
xsp

legno + crine

ppppp

pp

crine  
xsp

I  
II

pp

m.sp

#tr

ppppp

sp

ppppp

pppp

66

vib.  
xsp  
legno + crine

pp

tr

pppp

<mp> <mp> <mp> <mp> <mp> <mp> <mp> <mp>

3

sp

pp

legno + crine

vib.  
crine  
sp

m.vib.

xsp

ppppp

tr

c.legno  
xsp

legno + crine

pp

pp

ppp

71

sp xsp

ord

sp xsp sp

*ff* *p* *ffff*

m.vib. pizz

s.vib. arco

*f* *ffff*

xsp

5:3

*ff* *ppp* *p* *o*

sp c.legno

ppp

pppp

circular bowing (msp-st) (crine)

pppp

msp crine vib.

xsp s.vib.

sp vib.

*ppp* *pp* *mp*

*pppp*

76

vib msp

*mp*

ord vib.

vib.

*mp* *pp*

legno + crine

crine

xsp

sp

IV vib.

*pppp* *ppppp*

m.vib

s.vib

msp

xsp

*ppppp* *ppppp*

This musical score page, numbered 9, covers measures 81 through 90. It is arranged in four systems, each corresponding to a different instrument: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom).

**Measure 81:** Violin I starts with a wavy line for vibrato, labeled 'vib.' and 'slow down vibrato'. The measure includes a 'III 1/4' marking and a dynamic of 'ppp'. The Cello/Double Bass part features a triplet with dynamics 'ppp' and 'pppp'. The Viola part includes 'm.vib.' and 'xsp' markings.

**Measure 86:** The Violin I part has dynamics 'mp', 'pp', and 'p'. The Cello/Double Bass part includes a triplet with dynamic 'pppp' and a 'sp' marking. The Viola part has a 'tr.' marking.

**Measure 90:** The Cello/Double Bass part includes a triplet with dynamic 'pppp' and a 'vib.' marking.

**Technical and Performance Markings:**

- vib.:** Vibrato, including 'slow down vibrato' and 'm.vib.'.
- ord:** Ordine (fingerings).
- xsp:** Extreme speed.
- sp:** Staccato.
- ppp, pppp, mp, p:** Dynamic markings (pianissimo, fortissimo, mezzo-piano, piano).
- st:** Staccato.
- tr:** Trill.
- c.legno:** Cello playing with wood.
- legno + crine:** Cello playing with wood and hair.
- crine:** Cello playing with hair.
- III 1/4, II tr.:** Technical markings for fingerings and trills.

This musical score page, numbered 10, contains measures 91 through 100. It is written for a multi-staff ensemble, including strings, woodwinds, and percussion. The score is characterized by extreme dynamics, with frequent use of *ppppp* (pianissimo) and *mp* (mezzo-piano). Performance instructions include various types of vibrato (*vib.*, *sp*, *st*, *crine*, *m.vib.*, *s.vib.*), accents (*acc.*), and slurs. There are numerous dynamic hairpins and accents throughout. Specific performance directions include *st c.legno*, *ord*, *xsp*, *1/4*, and *3*. The score is divided into systems, with measure numbers 91, 96, and 100 clearly marked. The notation includes complex rhythmic patterns, triplets, and various articulations across all staves.

101 (st) → sp

ppp

3

xsp m.vib.

pppp

crine

sp

ord vib.

sp msp

ppppp

ppp

3

p

ppppp

msp

106

xsp s.vib.

1/4

xsp

ord

st

ppppp

ppppp

3

pizz/ arco

II

ppp / ppppp

msp

116

xsp

vib.

s.vib.

3

pppp

pp

o

Middletown, CT. October 2008