WITHIN STILLNESS

low string quartet

ZACHERY S. MEIER

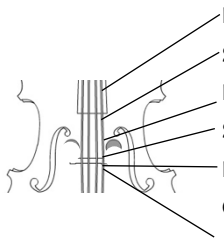
ZSM MUSIC

within stillness

low string quartet

PERFORMANCE NOTES

Bow Position



m.s.t. - further onto the fingerboard;
s.t. - normal sul tasto
n. - normal
s.p. - normal sul ponticello
m.s.p. - as close to the bridge without touching. At soft dynamic levels, the tone should be extremely weak
o.t.b. - on the bridge; there should be no audible pitch. This marking indicates a gesture of white noise. Avoid scratchy texture or high harmonic sounds by using a fast bow and dampening the string when indicated with ⊖

creaking; place bow on open strings, dampen all strings with left hand, and twist the bow into the string to create a creaking sound.

bowing tailpiece; using heavy pressure, bow the tailpiece to produce a resonant, humming sound.

tie accents; while bow is moving, apply a small amount of pressure to achieve an accent.

Bow Pressure

bow pressure; moving from "pure" tone to distortion back to tone. At the height of this, distortion should never completely envelope the sound, but rather aim for slightly more distortion than tone.

Arrows and Lines

gradual transition; a smooth transition between markings.

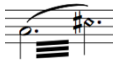
continuation; previous marking should be continued for the duration of the line. Note values will accompany this line above the staff.

Note Heads

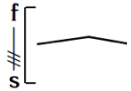
air-sounds; these are exclusively used with o.t.b. to indicate string position and duration. Pitch should not be present.

hair buzz; following a pizz, place the tip of the bow on the activated string to create a buzzing sound.

Tremoli



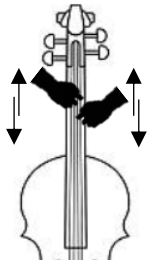
harmonic tremoli; emphasis should be placed on the sounding harmonic.



tremolo speed bracket; the line indicates how fast (f) or slow (s) the tremolo should be.

unmetered tremolo; no distinct rhythmic consistency. This will sometimes be accompanied by "Morse Code", for which the bowing pattering should resemble to irregular patters of Morse Code.

Fingernail Glissandi



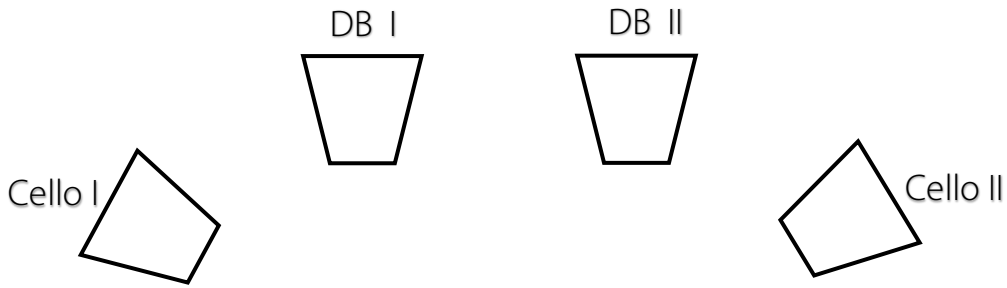
fingernail glissandi; The index and middle fingernails from each hand are placed on top of two strings (Cello: left: A and D, right: C and G; for Double Bass: left: E and A, right: D and G), beginning in the middle of the finger board. Independently, slowly slide fingernails up and down the strings, interpreting the line given. The resultant sound is a mixture of soft scratching and air sounds.

The line on the single-line staff is a representation of two parameters: Density and Distance. The color spectrum, from white to black, relates to the amount of "noise" that should be pursued; white being very little noise to black being the most noise. The height of the line shows the distance up and down the fingerboard, short being very close and tall being far apart. The gesture should never feel hurried but energized.

Notation; Refer to the diagram below for notation.

Performance Staging

When possible, please arrange the ensemble to the following diagram.
This layout provides more clarity to certain spatial ideas throughout the work.



Written for New Music on the Point

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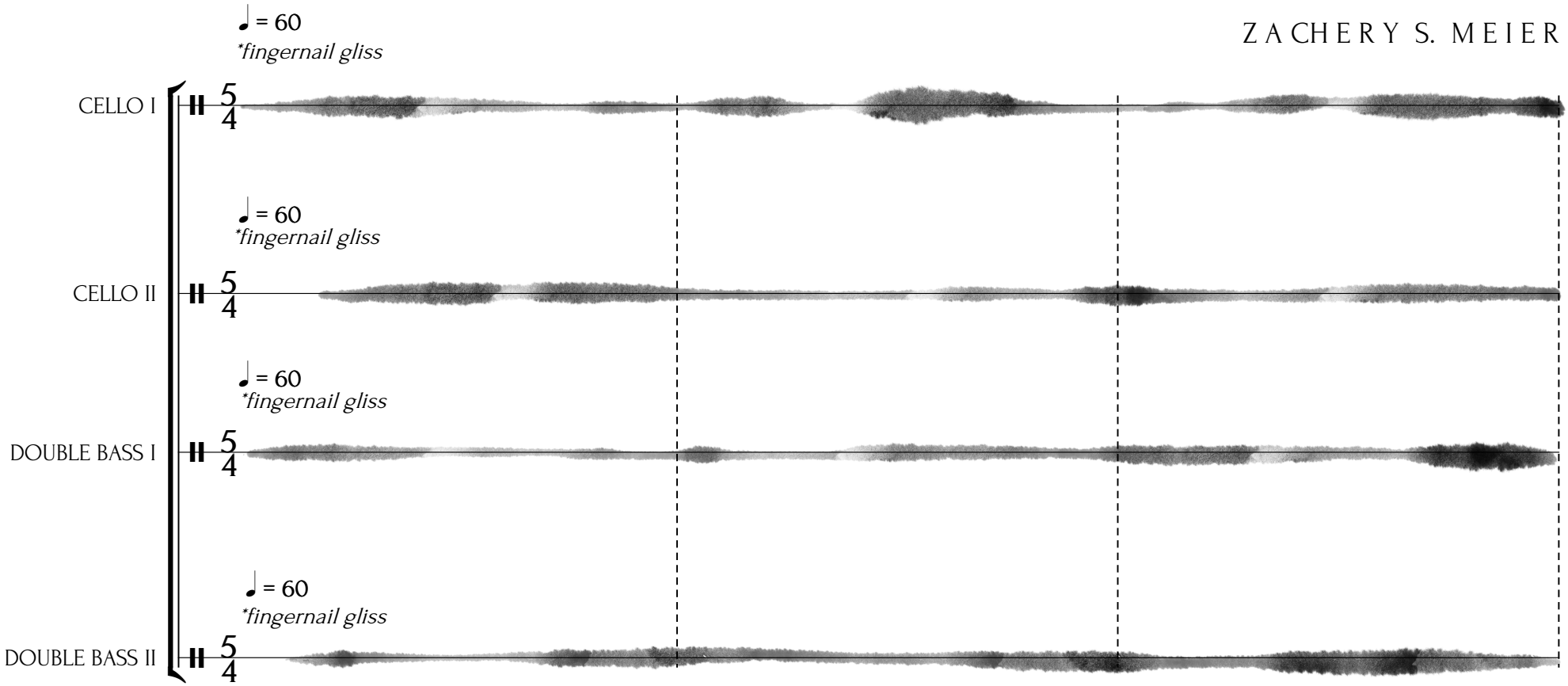
within stillness

-for low string quartet-

vignette no. 1

ZACHERY S. MEIER



* **Fingernail Gliss:** Density of line represents speed; height represents distance along fingerboard.

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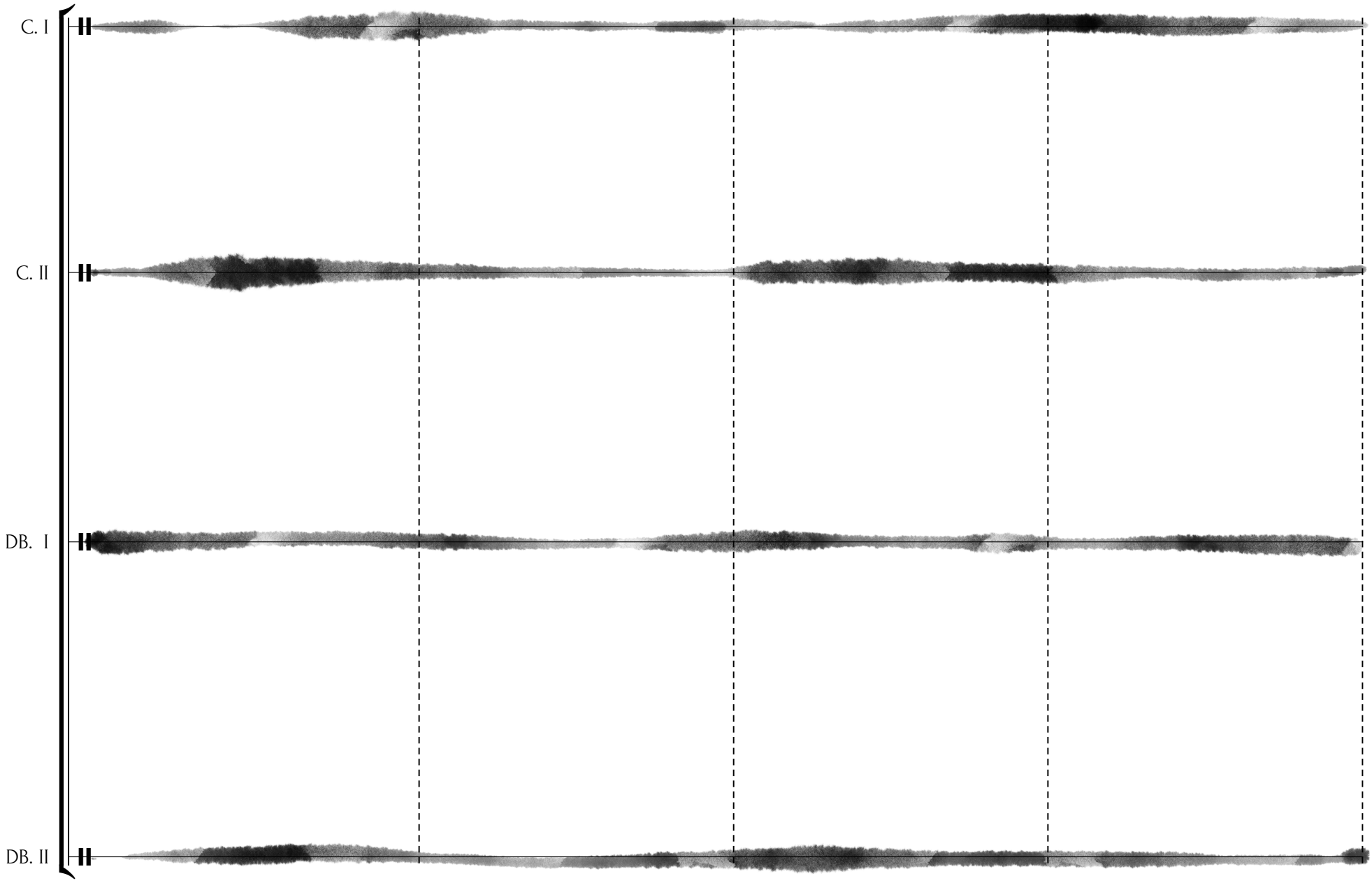
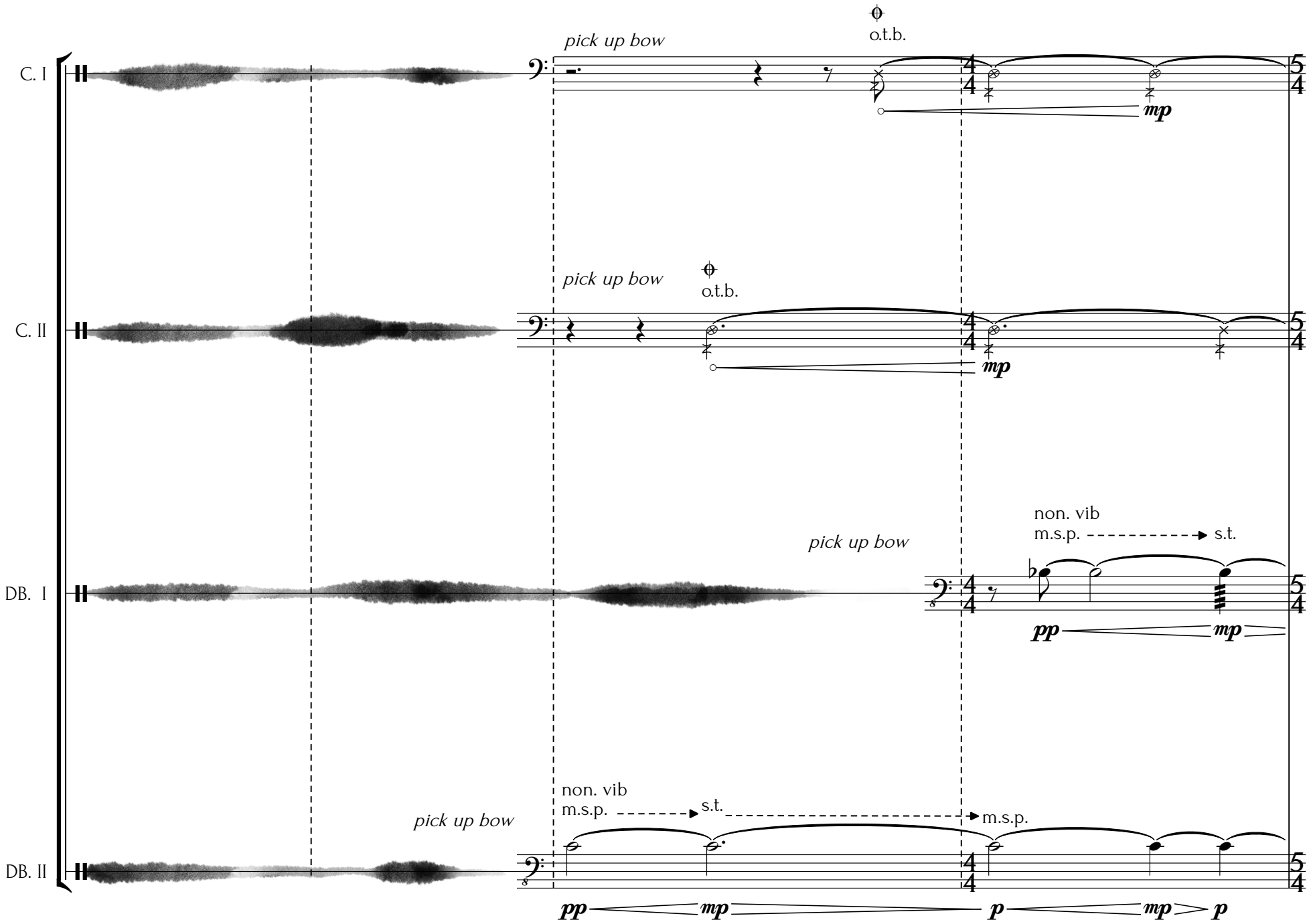
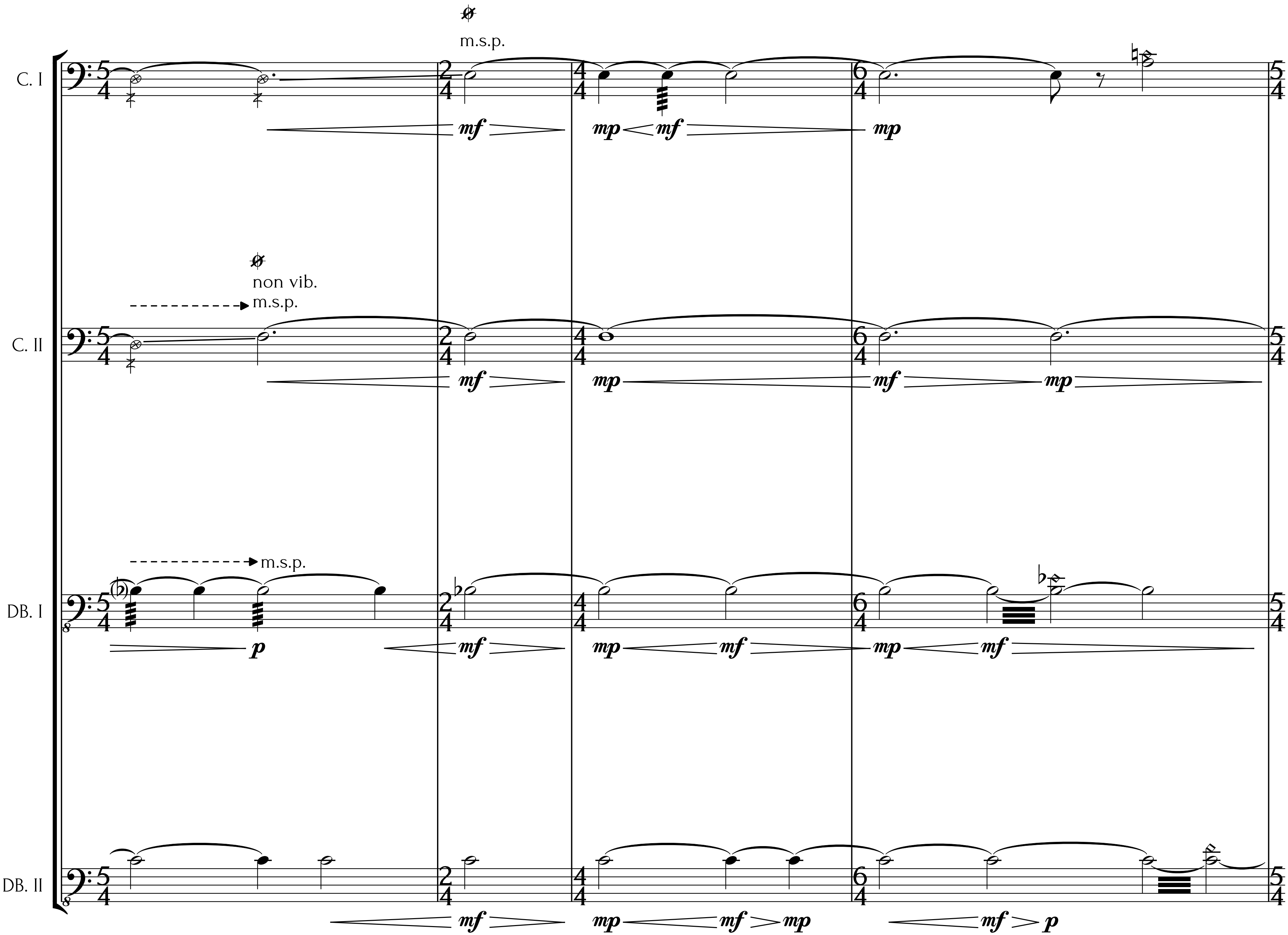
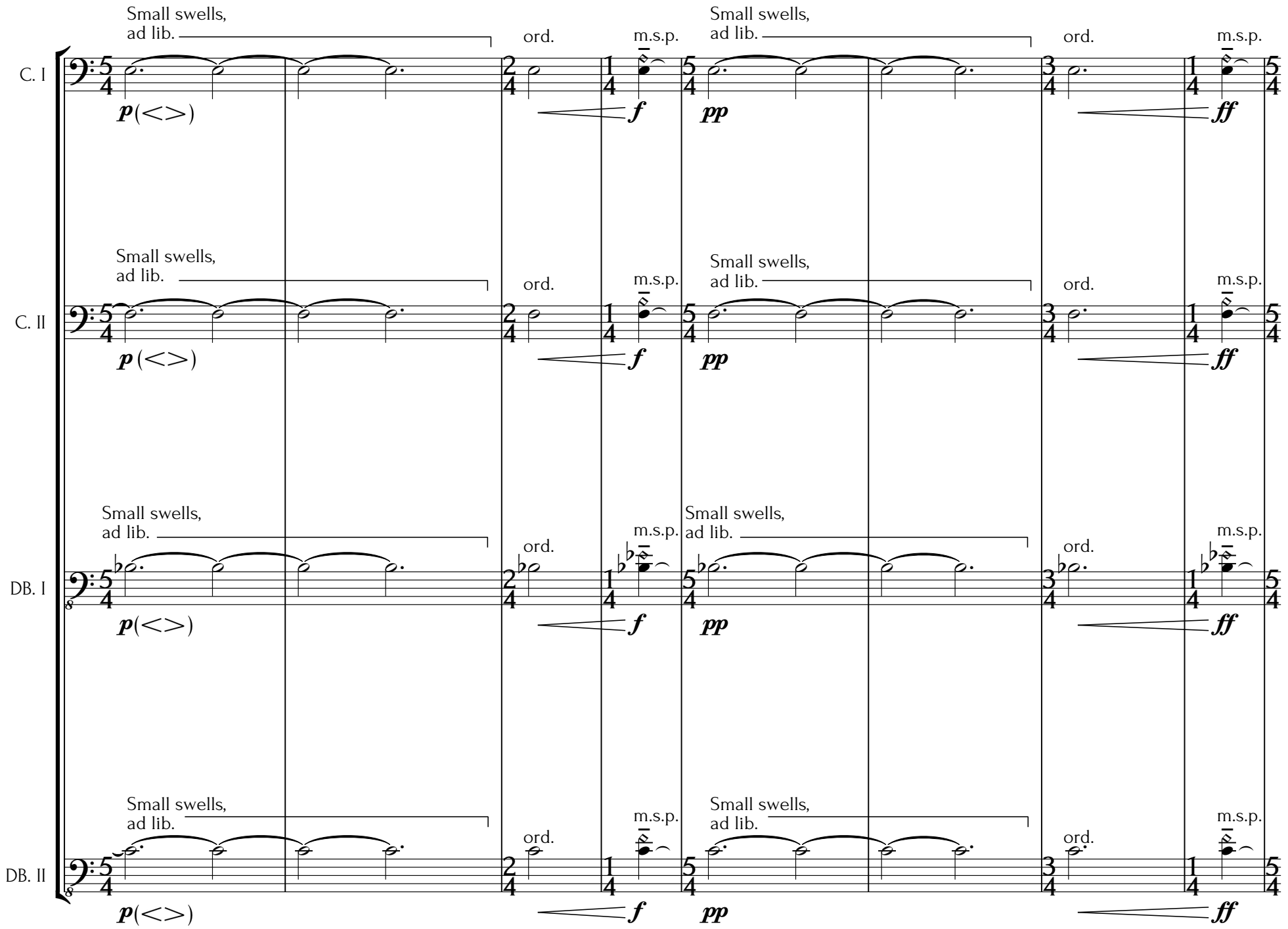
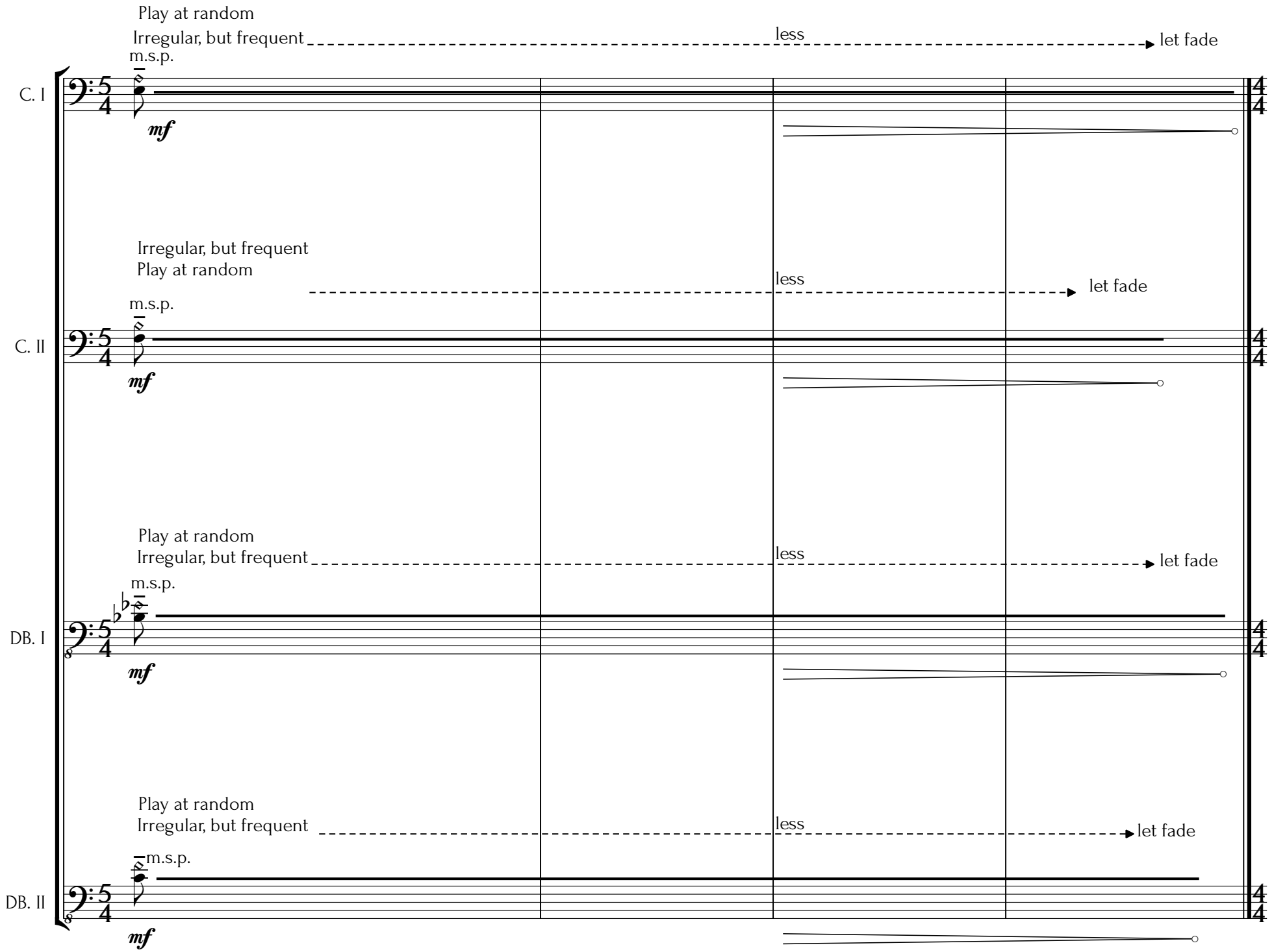

C. I
C. II
DB. I
DB. II

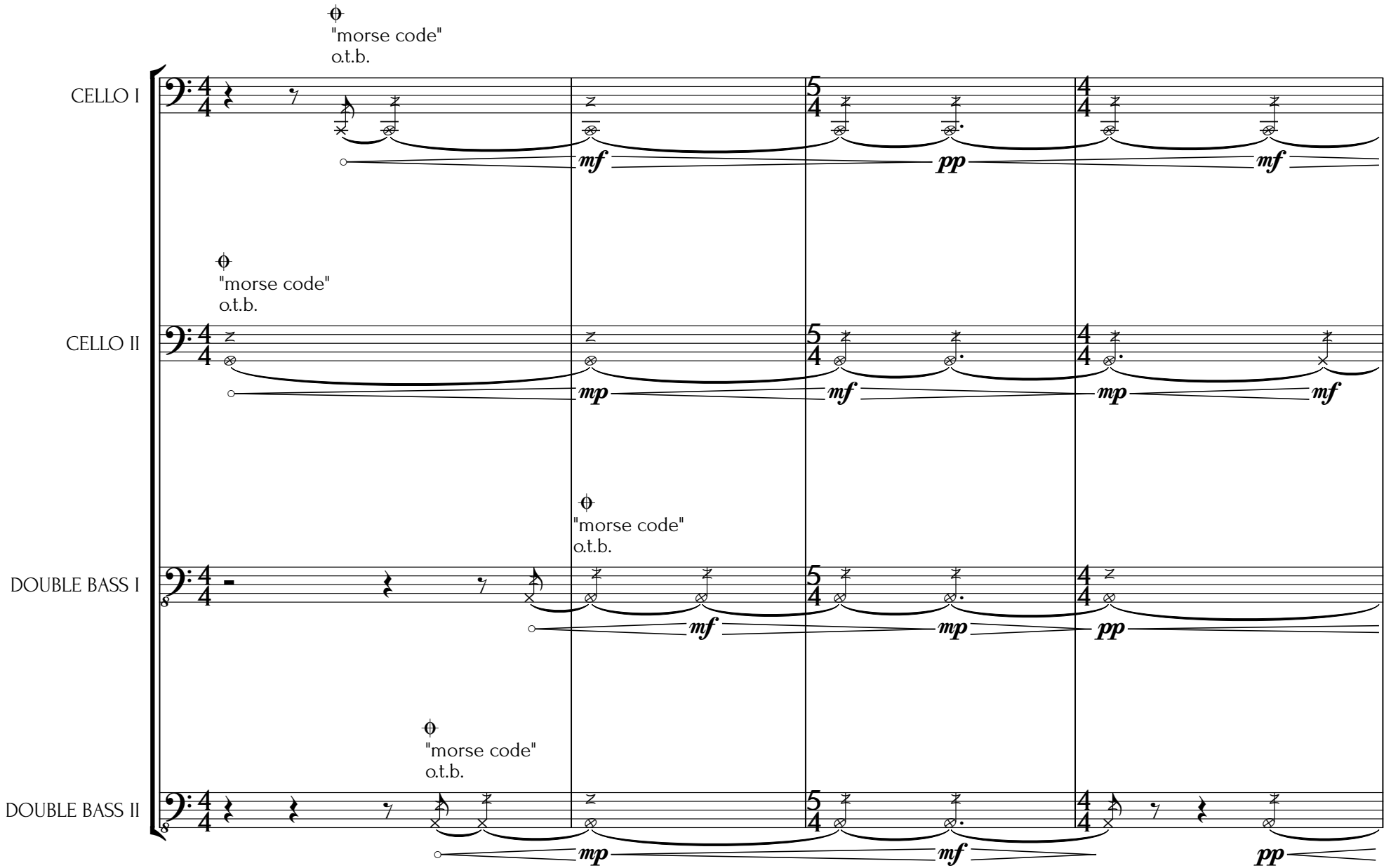

C. I
pick up bow
o.t.b.
mp
C. II
pick up bow
o.t.b.
mp
DB. I
pick up bow
non. vib
m.s.p.
s.t.
pp
mp
DB. II
pick up bow
non. vib
m.s.p.
s.t.
m.s.p.
pp
mp
p
mp
p

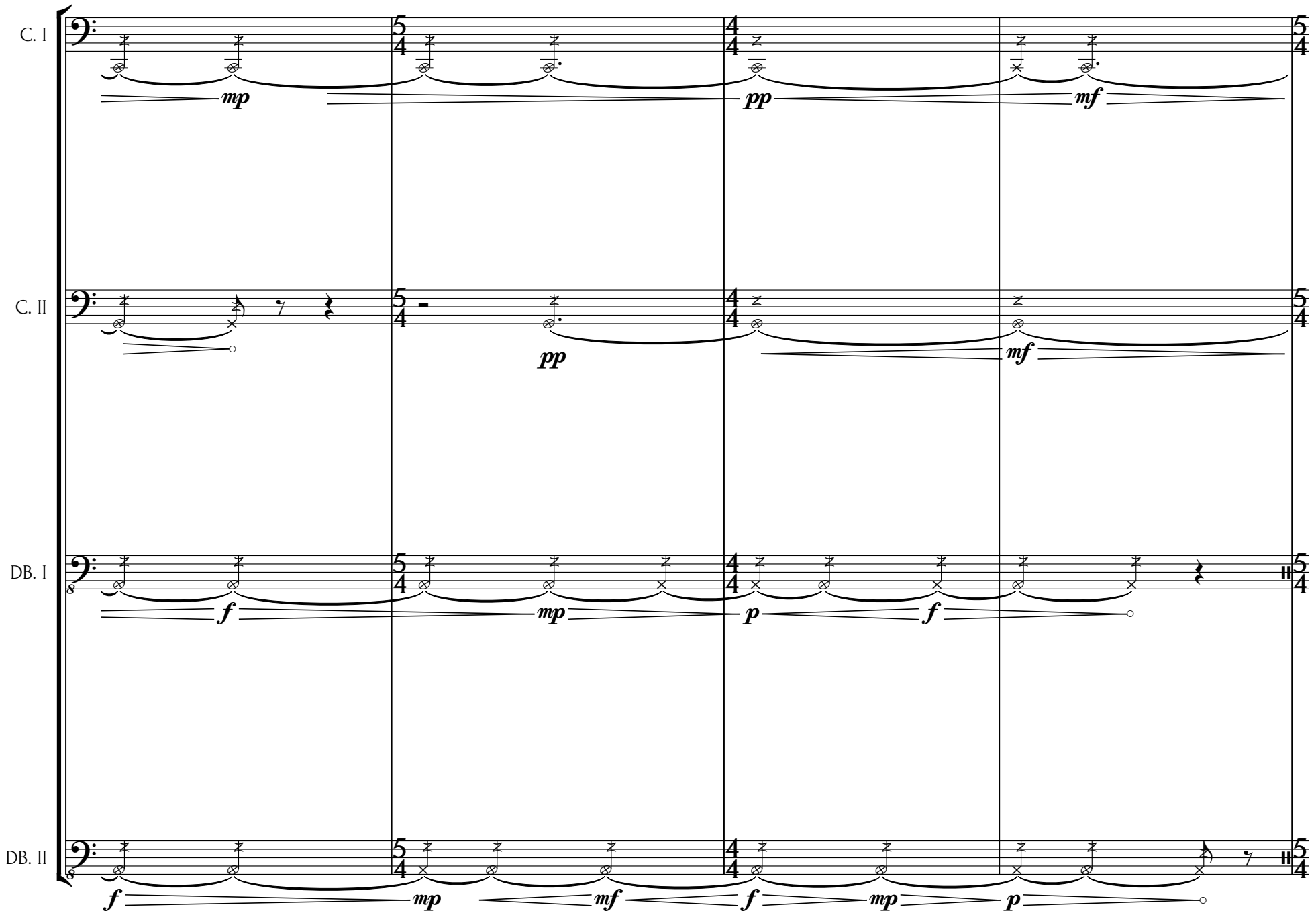

m.s.p.
C. I
non vib.
m.s.p.
C. II
m.s.p.
DB. I
DB. II

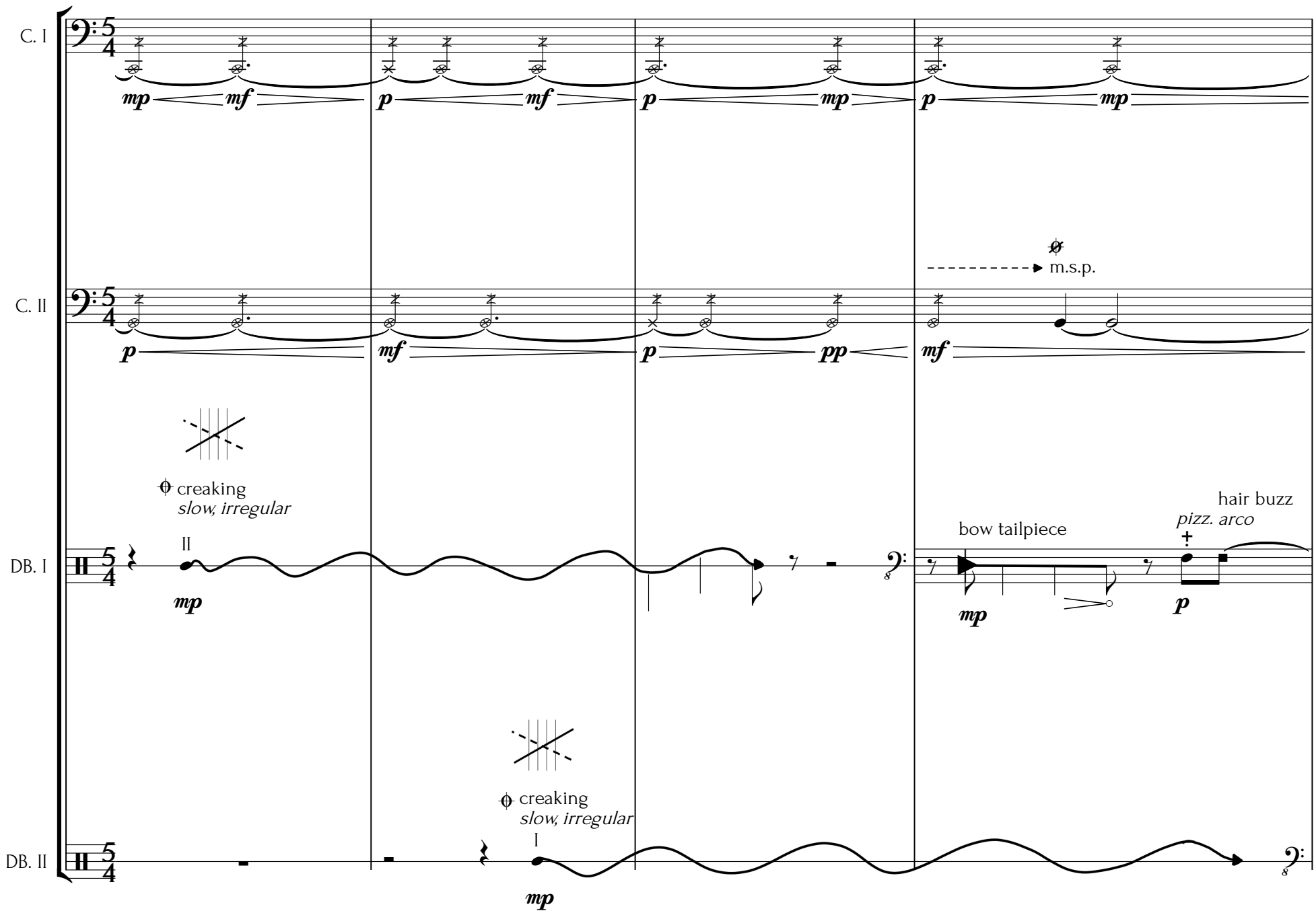

C. I
C. II
DB. I
DB. II
Small swells, ad lib.
ord.
m.s.p.
p (<>)
f
pp
ff

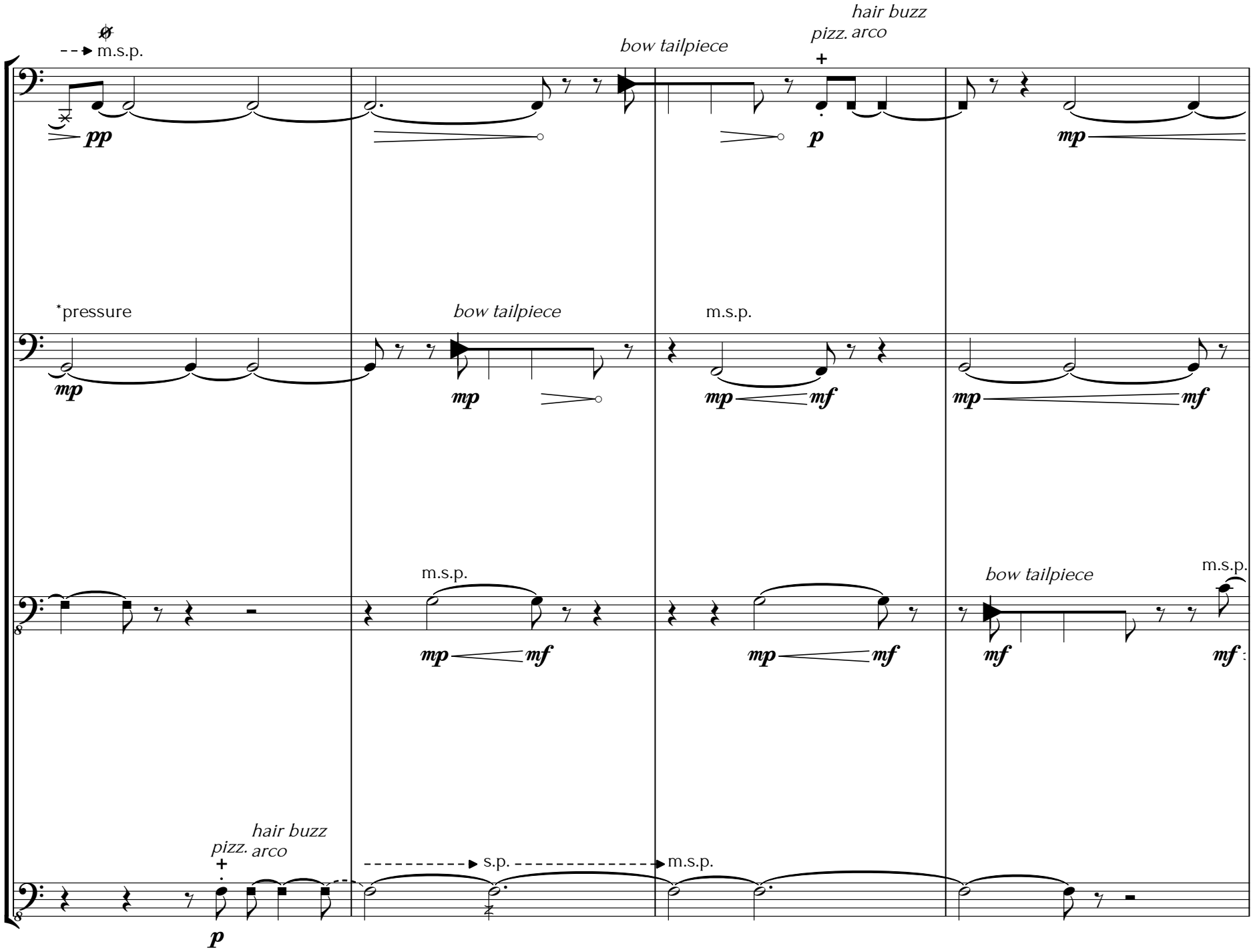

Play at random
Irregular, but frequent
less
let fade
m.s.p.
C. I
mf
Irregular, but frequent
Play at random
less
let fade
m.s.p.
C. II
mf
Play at random
Irregular, but frequent
less
let fade
m.s.p.
DB. I
mf
Play at random
Irregular, but frequent
less
let fade
m.s.p.
DB. II
mf

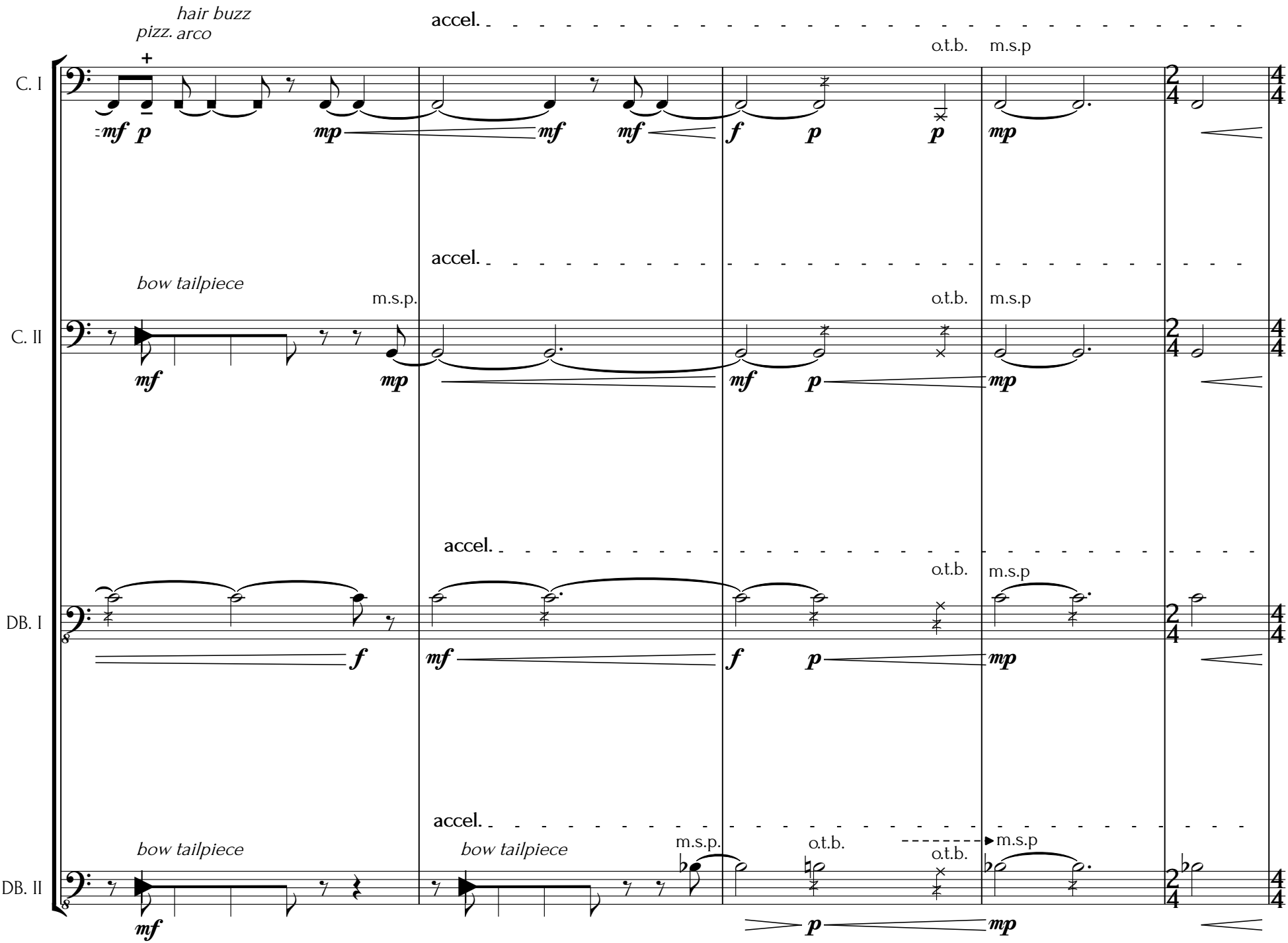
vignette no. 2

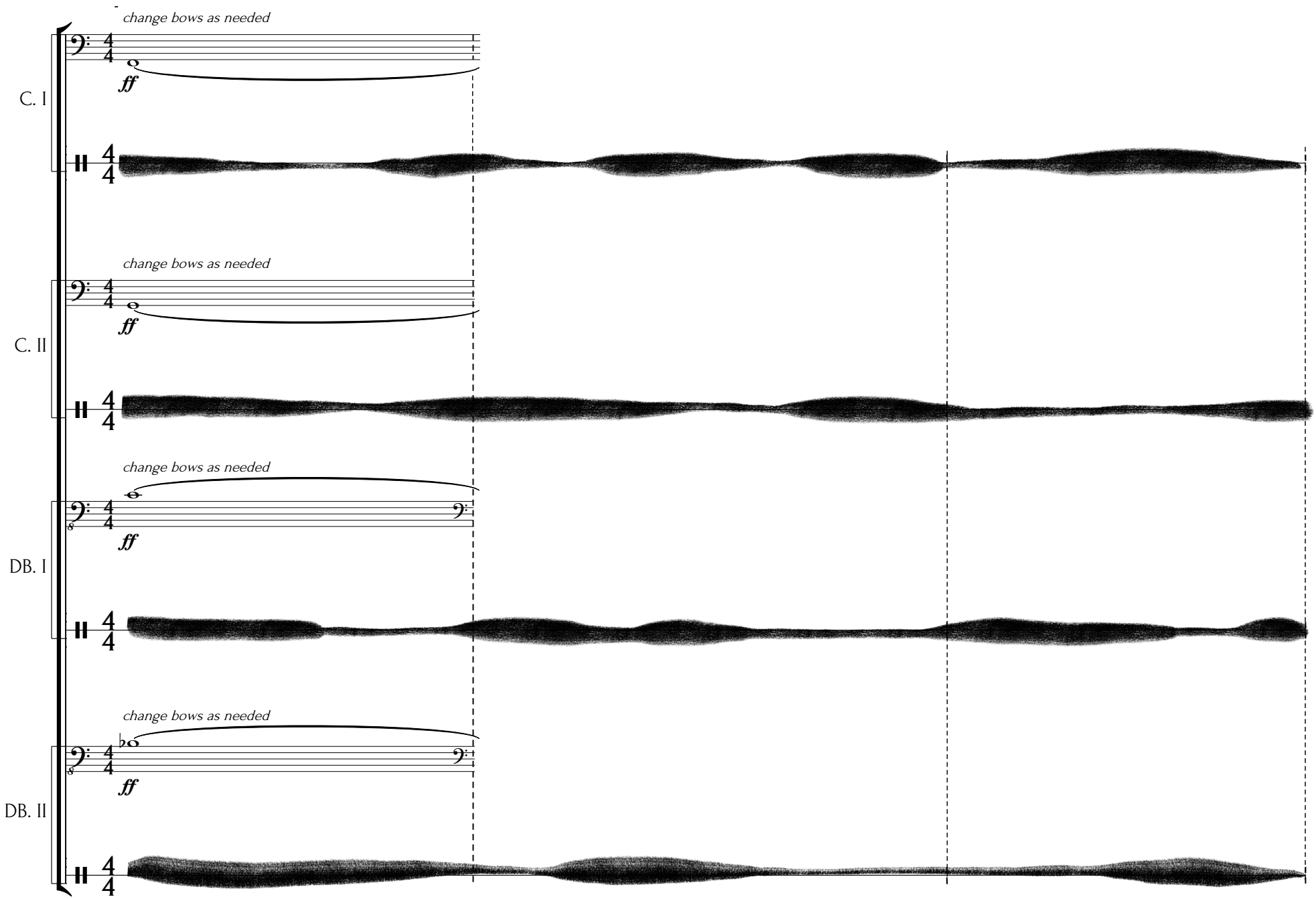


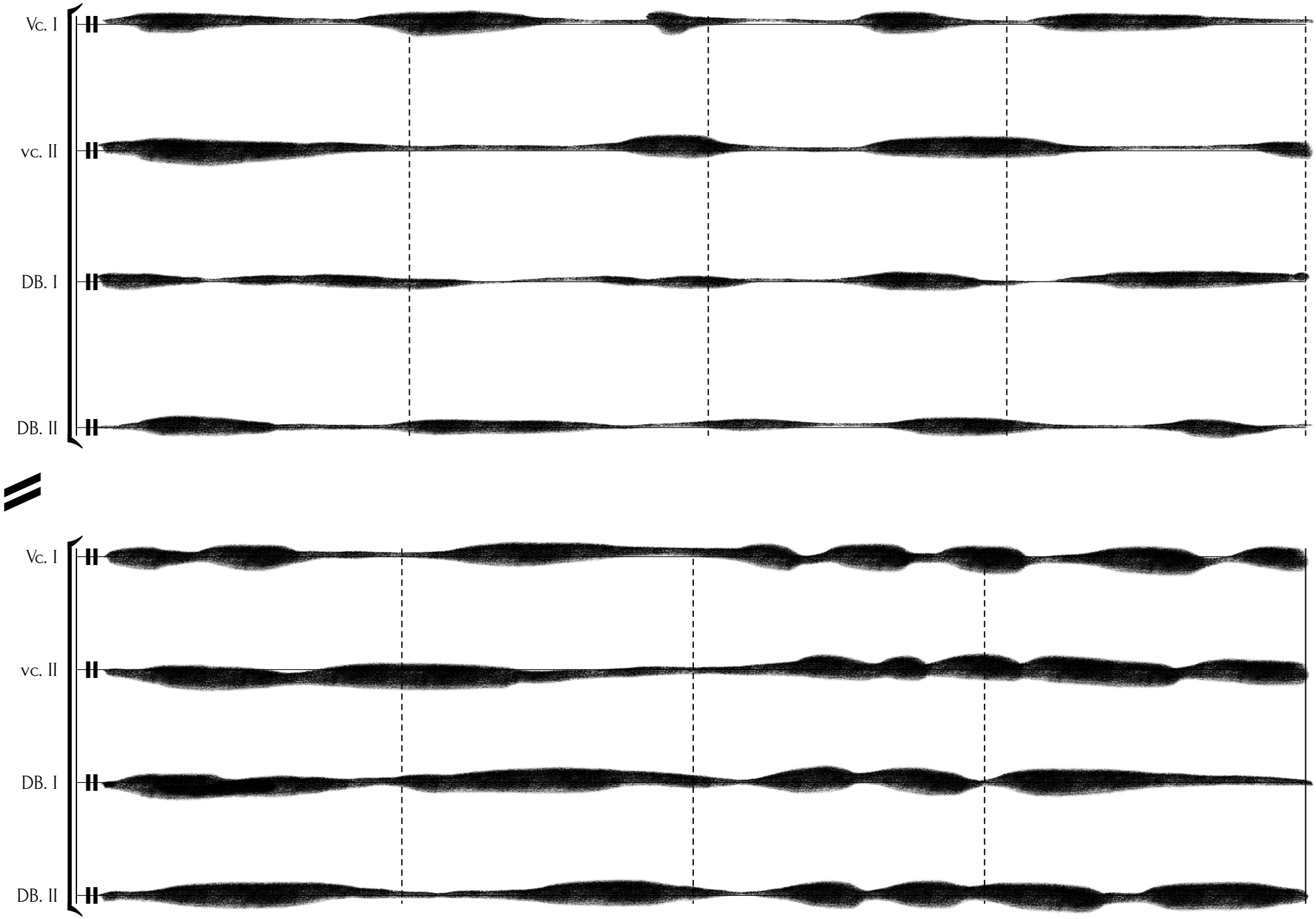

C. I
C. II
DB. I
DB. II

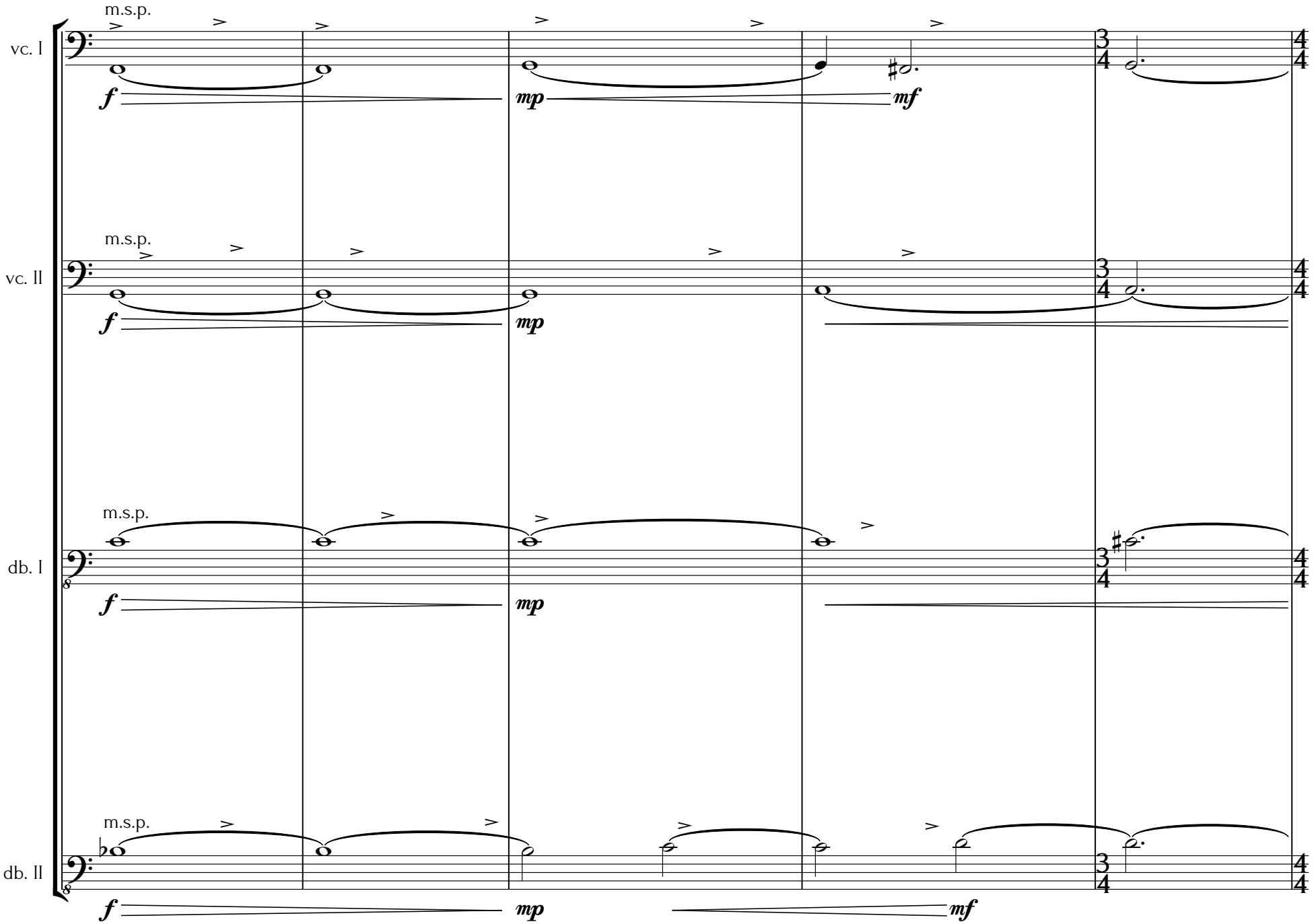

C. I
C. II
DB. I
DB. II
mp
mf
p
pp
m.s.p.
creaking
slow, irregular
II
I
bow tailpiece
hair buzz
pizz. arco

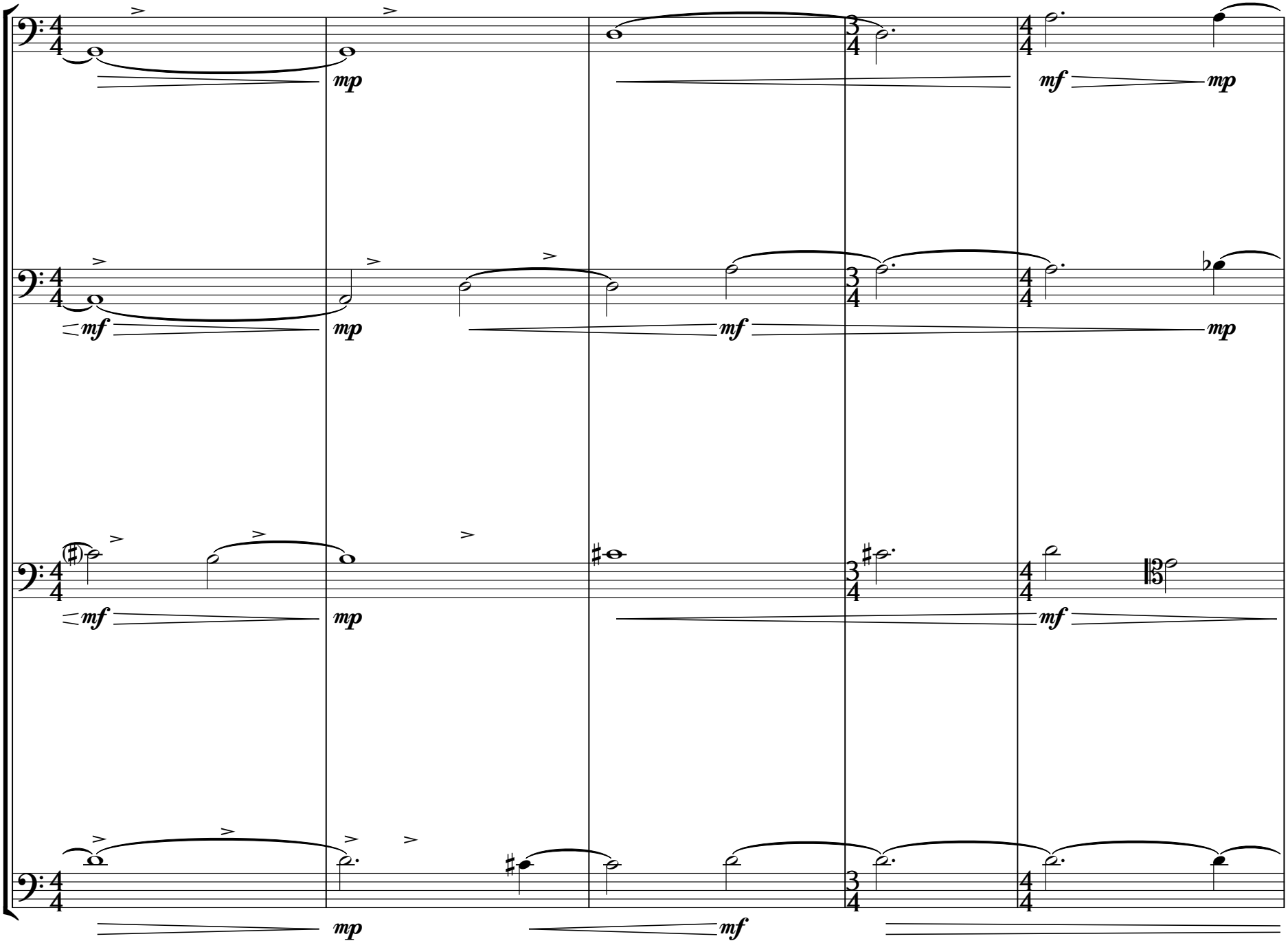

C. I
C. II
DB. I
DB. II
m.s.p.
pp
bow tailpiece
hair buzz
pizz. arco
p
mp
*pressure
mf
s.p.

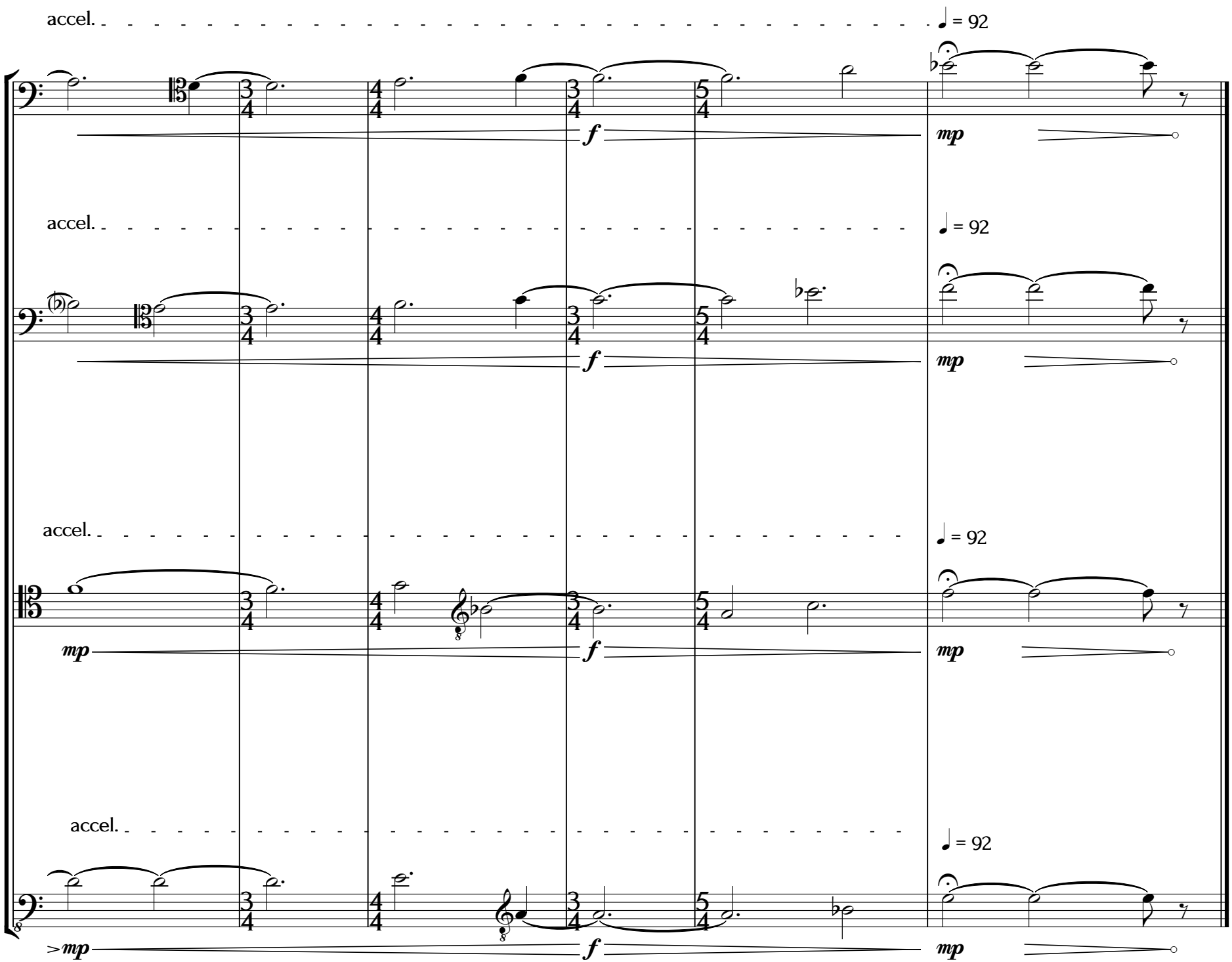

hair buzz
pizz. arco
accel.
o.t.b.
m.s.p
C. I
bow tailpiece
m.s.p.
C. II
DB. I
DB. II


change bows as needed
C. I
ff
change bows as needed
C. II
ff
change bows as needed
DB. I
ff
change bows as needed
DB. II
ff


Vc. I
vc. II
DB. I
DB. II
Vc. I
vc. II
DB. I
DB. II


vc. I
vc. II
db. I
db. II
m.s.p.
f
mp
mf


vc. I
vc. II
db. I
db. II
mp
mf
mp
mf
mp
mf
mp
mf
mp
mf
mp
mf
mp
mf


accel.
♩ = 92
vc. I
vc. II
db. I
db. II
f
mp