

William Bolles-Beaven

# Faces of an Unknown Object

String Quartet


Notes on the performance of *Faces of an Unknown Object*:

*Faces of an Unknown Object* is written for string quartet in 10 movements.

Program note for *Faces of an Unknown Object*:

*Faces of an Unknown Object* attempts to alter the dynamic of the string quartet by centering the work on the viola. This primarily manifests itself through the use of viola solos from the repertoire as the source material for each movement.

Tunings:

Violin I  Violin II  Viola  Violoncello 







Duration: ca. 10 minutes

# Explanation of Notations Used:

## Bow Position Abbreviations:

m.s.t. – molto sul tasto  
 s.t. – sul tasto  
 p.s.t. – poco sul tasto  
 p.s.p. – poco sul ponticello  
 s.p. – sul ponticello  
 m.s.p. – molto sul ponticello

## Non-standard Noteheads:

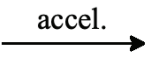
-  Used when bowing the tailpiece.
-  Used with playing techniques that involve the bridge.
-  Denotes percussive actions
-  Denotes a lack of pitch due to overpressure.
-  Denotes an indeterminate pitch in the extremes of the upper register.
-  Expresses specific rhythmic information while leaving the pitch content to the player

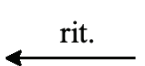
## International Phonetic Alphabet (IPA):

[ɛ] Pronounced like the “e” in “met.”      [t] Pronounced like the “t” in “mat.”  
 [ʌ] Pronounced like the “u” in “cut.”      [k] Pronounced like the “c” in “cat.”  
 [i] Pronounced like the “i” in “kit.”  
 [u] Pronounced like the “oo” in “zoo.”  
 [ʏ] Pronounced like the German long “ö”. To form the vowel put your tongue in the position for [i] like “bee” and your lips in the position for [o] like go.


## General Techniques:

Technique 1 → Technique 2      Gradually move from the first technique to the second.

 Speed up to whatever the arrow is pointing to. Used going to trills and tremolos.

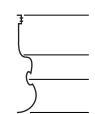
 Slow down from whatever the arrow is pointing to. Used going from trills and tremolos.


 Unmeasured ricochet

 Overpressure, where the height of the bar corresponds to the amount of pressure.


## Non-standard clefs:


These clefs are used to indicate specific spots on the instrument where an action should be done. Additional text instructions may specify further if required by the situation.


 Depicts from the endpin to the top of the scroll. There are staff lines at the endpin, the middle of the waist, the top of the shoulders, and the top of the scroll.

 Depicts from the endpin to the very bottom of the neck. There are staff lines at the endpin, the middle of the waist, and the very bottom of the neck.

 Depicts the shoulder of the instrument. There are staff lines just before the waist and at the neck.

 Depicts from the bottom of the fingerboard to the bottom of the tail piece. There are staff lines at the bottom of the fingerboard, the bridge, the afterlengths, and the middle of the tailpiece.

 Depicts the afterlengths. The four staff lines represent the four afterlengths, where the lowest staff line is the afterlength of the lowest string and the highest staff line is the afterlength of the highest string. There can be a staff line at the bridge.

 Depicts the tail piece. There are staff lines at the wider top of the tail piece, the middle of the tailpiece and the narrower bottom of the tailpiece.



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# Faces of an Unknown Object

## I.

William Bolles-Beaven

Adagio quasi un poco andante

splintered

rit.

$\text{♩} = 44$  bow shoulder of instrument in indicated position

ord. —————> bridge

Violin I  
ord. —————> bridge

Violin II  
ord. —————> m.s.t. —————> bridge

Viola  
ord. —————> m.s.t. —————> s.p. —————> ord. —————> bridge

Violoncello  
s.t. —————> bridge

*fp* tap with finger tips

*pp < f*

stop bow on string

*ppp* mute hit fingerboard strings with screw

*mf*

inhale

normal air flow only air

Voice [ε] "f"

normal air flow only air [kλ][tɪ][kλ]

Voice [kɪ] "f" smack with length of fingers

arco IV

Voice [let lips come apart slightly] "f" without pitch

Voice [y] [ε] [y] *pppp ppp p*

exhale

Voice [ɹ] *pp* arco corner of the bridge and body

Voice [u] "f" on winding

Move bow up and down on the side of the instrument and let bounce

ad lib.

*pppp*

8

Vln. I

m.s.t. → m.s.p.

*pp* < *f*

m.s.p. → ord

ad lib.

*f*

Move bow up and down on the side of the instrument and let bounce

Vln. II

sul IV

m.s.t. → s.t. → s.p. → m.s.p.

*ppp* < *pp* → *ff*

(ricochet)

corner of bridge and body

*f* → *p* → *f*

accel.

Vla.

*ppppp*

*fff* → *pp*

Vc.

*pp*

m.s.p. → ord.

*sfp* → *pppp*

Detailed description of the musical score: The score is for four instruments: Violin I, Violin II, Viola, and Violoncello. It is divided into three measures.   
 - **Measure 1:** Vln. I starts with a half note G4, marked *pp* and *f*. Vln. II starts with a half note G4, marked *ppp* and *pp*, then moves to a half note A4 marked *ff*. Vla. has a half note G4 with a 5-fingered quintuplet. Vc. has a half note G2 marked *pp*.   
 - **Measure 2:** Vln. I has a half note G4 marked *f*. Vln. II has a half note G4 marked *f*, followed by a triplet of eighth notes marked *p*. Vla. has a half note G4 with a 3-fingered triplet. Vc. has a half note G2 marked *sfp*.   
 - **Measure 3:** Vln. I has a half note G4 marked *f* with an *ad lib.* marking. Vln. II has a half note G4 marked *f* with an *accel.* marking. Vla. has a half note G4 marked *pp*. Vc. has a half note G2 marked *pppp*.   
 Performance instructions include: 'Move bow up and down on the side of the instrument and let bounce' for Vln. I; 'corner of bridge and body' for Vln. II; and 'm.s.p. → ord.' for Vln. I and Vc. Dynamics range from *ppppp* to *fff*.

**A** Peering out  
con sord.

III.

The quartet is not together rhythmically. For the violins and violoncello stemless notes have the generic values of long and short. Notes with stems are meant to have a specific rhythmic relationship to each other.

ord. → s.p. III II 7"

ord. , 3" *tr* 5"

Vln. I *pp* *ppp* *ppp*

con sord. pizz. arco ord. → s.p. 10"

acc. *mf* *ppp* *mf* *f* *p*

Vln. II

**Agitato, Allegro ma non troppo**

10"-20" ord. → s.p. → ord. pizz. arco 5"

gliss. *p* *sf* *p* *mp* *f* *pp* *pp* *f*

Vla.

con sord. 3" *tr* rit. 5"

pizz. arco x3 1" 5"

Vc. *ppp* *sfp* *f* *p-pp-ppp*

pizz. arco m.s.p. → ord. *tr* rit. 5"

\* Both violins and the violoncello should repeat their material until the viola cues the next section. Once the former group sees the cue, they should play to the next fermata and then move on to rehearsal B.

**B**

ord. → s.p. 1" s.p. 3" s.p. III II 5" x5 s.p. → m.s.t.

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

pizz. l.v. 7" x3 2" 2" arco m.s.p. III *ppp*

Vln. II *f* *p* *ppp*

s.p. → ord. pizz. arco ord. → s.p. con sord. pizz. arco ord. → m.s.p.

III III 3" *mf* *p* *mf* *sfp* *ff* *pp*

Vla.

3" ord. → s.p. → ord. 5" pizz. m.s.t.

Vc. *ppp* *sfp* *pp*



IV.

Messily wrapped

♩ = 76

Vln. I *p < mp ppp* *ppp* *f < ff* *ppp* *ppp*  
 Vln. II *p < mp pp* *mf* *f ff* *ppp* *ppp*  
 Vla. *p < mf* *pp* *f* *f ff* *ppp* *f ff*  
 Vc. *p < f* *mf* *pp* *f ff* *ppp* *f ff*

Vln. I: *ord. → m.s.p.*, *p.s.p.*, *m.s.p.*, *ord. → m.s.p.*, *m.s.t.*  
 Vln. II: *ord. → m.s.p.*, *ord.*, *ord. m.s.p.*, *m.s.t. III IV*  
 Vla.: *ord. → m.s.p.*, *ord.*, *ord. m.s.p.*, *m.s.t. I II*, *pizz. ord.*, *arco ord. m.s.p.*  
 Vc.: *ord. → m.s.p.*, *tr. rit.*, *ord.*, *ord. m.s.p.*, *Bottom of the tailpiece*, *Corner of the bridge*

5"

Vln. I *ord.* *p < mp ppp* *p < mp ppp*  
 Vln. II *ord.* *p < mp pp* *f ff*  
 Vla. *ord. → m.s.p.* *tr. rit.* *ppp* *pizz. ord.*  
 Vc. *ord. → m.s.p.* *tr. rit.* *m.s.p. → ord.* *mf* *pp*

Vln. I: *ord.*  
 Vln. II: *ord.*  
 Vla.: *ord. → m.s.p.*, *tr. rit.*, *m.s.t. I II*, *pizz. ord.*  
 Vc.: *ord. → m.s.p.*, *tr. rit.*, *m.s.p. → ord.*

Play material from mm. 2-4. Pick and choose from each measure at will.

# VII. Boiling

♩ = 212

9

3"

5"

10"

VI. I

s.t. → m.s.p. → m.s.t.

*ff* → *ppp*

Choose which element to play

s.t., s.p. accents

Add random accents.  
Avoid creating a pattern.

*p*, *f* accents

p.s.p.

*p* → *mf*

Make a different choice

Randomly switch between the given rhythmic cells

ord. → s.p. → s.t.

*ppp* → *mf* → *ppp*

VI. II

s.t. → m.s.p. → m.s.t.

*ff* → *ppp*

poco accel.

gliss.

Choose which element to play

ord. → m.s.p.

molto vib. → *tr*

*ff* → *pp*

s.p. → ord.

*mf*

s.p. → ord. → m.s.p.

*tr* ← rit. → accel. → *tr*

*f*

Make a different choice

ord. - s.p.  
sul I or II

*tr*

With stops and starts, trill a touch 3 or touch 4 harmonic while vigorously shaking the left hand so that the base note is continually changing.

*ff*

Vla.

s.t. → m.s.p. → m.s.t. → p.s.p. → s.t.

*ff* → *ppp*

accel. rit.

Choose which element to play

arco  
m.s.p. → s.t.

*tr*

*sfp*

pizz.  
m.s.t. → m.s.p.

Play boxed pitches in any order in an irregular rhythm.

*ppp* → *f*

arco col legno battuto

Play pitches in any order with space in-between.

*f* → *p* → *ff*

Make a different choice

m.s.t. - m.s.p.  
sul III

Continue playing with an improvised, sporadic rhythm. Avoid falling into a pattern. Pause occasionally.

*ppp - fff*

Vcl.

s.t. → m.s.p. → m.s.t.

*ff* → *pp* → *ppp*

poco rit.

gliss.

Choose which element to play

flautando

*ppp*

m.s.p.

Play with pauses of varying lengths

*f*

m.s.t. → m.s.p.

accel. → *tr*

*f*

Make a different choice

Move bow so slowly that it cannot be moved consistently.

norm. bow speed

m.s.t. → p.s.p. → s.t. → m.s.p.

*tr* ← rit. → acc. → *tr* ← rit.

*ppp* → *f* → *p* → *fff*

7"

s.p. → s.t. ord. accel. → *fr*, col legno, arco norm. (15"-25")  
 ord. → on the bridge

Mute the strings and bow various parts of the body to generate sounds similar to white noise with a consistent level of activity.

*ff* > *mp* *sfp* > *f* > *ff* > *mp* < *f*

sparse → dense  
 m.s.t. → s.p. → ord. → m.s.p.

Play random thirds. mostly avoid open strings.

Mute strings and tap all around the body with two alternating fingers with a consistent level of activity. (20"-30")

*pp* < *f* > *p* < *f* > *mp* < *f* > *p*

sparse → dense  
 ord. → s.p. ord. → m.s.p.

(3") Play random thirds. mostly avoid open strings.

Mute strings and tap all around the body with two alternating fingers. How actively this is done should mirror the dynamics (25"-35")

*pp* < *sfp* < *f* > *mp* < *f* > *p*

pizz. arco pizz. arco  
 , l.v. , ..... , l.v. ,

ord. (1"-2") → on the bridge

Bow various parts of the body that create sounds with indefinite pitch content, like white noise, with a consistent level of activity. (20"-30")

*p* *f* > *ff* *ff* > *ff* > *mf* > *p* < *mp*

X.

Steady

♩ = 66  
con sord.  
m.s.t.

x5-10

Score for measures 1-14, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and performance instructions.

**Vln. I:** *p* (measures 1-2), *pp* (measures 3-4), *pp* (measures 5-6), *pp* (measures 7-8), *pp* (measures 9-10), *pp* (measures 11-12), *pp* (measures 13-14).

**Vln. II:** *pp* (measures 1-2), *ppp* (measures 3-4), *p* (measure 5), *pp* (measures 6-7), *p* (measure 8), *pppp* (measures 9-10), *pp* (measures 11-12), *p* (measures 13-14). Includes instruction: m.s.t. → ord.

**Vla.:** *ppp* (measures 1-2), *pp* (measures 3-4), *p* (measure 5), *pp* (measures 6-7), *pp* (measures 8-9), *pp* (measures 10-11), *pp* (measures 12-13), *pp* (measures 14).

**Vc.:** *pp* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6), *p* (measures 7-8), *p* (measures 9-10), *pp* (measures 11-12), *pp* (measures 13-14). Includes instruction: con sord. m.s.t.

Sliding away

molto rit. . . long ♩ = 82

Score for measures 15-22, featuring Vln. I, Vln. II, Vla., and Vc. with various dynamics and performance instructions.

**Vln. I:** *p* (measures 15-16), *ppp* (measures 17-18), *ppp* (measures 19-20), *ppp* (measures 21-22). Includes instruction: long.

**Vln. II:** *pp* (measures 15-16), *ppp* (measures 17-18), *ppp* (measures 19-20), *ppp* (measures 21-22), *ppppp* (measures 23-24), *ppp* (measures 25-26). Includes instruction: m.s.t.

**Vla.:** *ppp* (measures 15-16), *pp* (measures 17-18), *mf* (measures 19-20), *ppp* (measures 21-22), *ppp* (measures 23-24), *ppp* (measures 25-26), *pp* (measures 27-28), *ppp* (measures 29-30).

**Vc.:** *pp* (measures 15-16), *pp* (measures 17-18), *pp* (measures 19-20), *ppp* (measures 21-22), *ppp* (measures 23-24), *pp* (measures 25-26), *pp* (measures 27-28), *pp* (measures 29-30).