Lēopsong

For string trio: viola, violoncello and contrabass

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Commissioned by Mervyn Dawe and premiered at Huddersfield Contemporary Music Festival in November 2011, by members of Ensemble 10/10.

Dedicated to Karen Dawe

Duration c. 12 minutes
Key to Non-Standard Notation

Bowed, non-measured tremolo, which accelerates from relatively slow repeated notes to a tremolo played as fast as possible.

Bowed, non-measured tremolo, which begins as fast as possible then decelerates dramatically.

Bowed, non-measured tremolo, which begins slowly, accelerates and then decelerates.

Bowed, non-measured tremolo, which begins fast, decelerates and then accelerates.

There are two degrees of extreme molto sul ponticello used in this piece: 'm.s.p. noise' and 'm.s.p. partials'. The direction 'm.s.p. noise' accompanied by a crossed note head indicates that the player should bow right on the bridge and that no pitch at all should be audible.

The direction 'm.s.p. partials' accompanied by a note head with diagonal strikethrough indicates that the player should bow so close to the bridge that the audible comprise mainly high harmonics of the fingered note.

Gradual transition from one state or technique to another, e.g. sul ponticello to normale.
Player sustains stopped note while intermittently fingerling a harmonic above it (either artificial or natural) for the duration of dotted line.

Glissando on natural harmonics of indicated string.

“Seagull” glissando: slide from artificial harmonic along string, maintaining exact finger-spacing so that instead of a continuous slide in pitch, it is broken by repetition.

Controlled transition from normal vibrato to very exaggerated vibrato and back.

Exaggerated bow pressure creating a coarse tone.

Bow the edge of the body of the instrument, either adjacent to the first or fourth string, depending on what follows and precedes the gesture.

Abbreviations:

- p.s.p
- s.p.
- m.s.p.
- p.s.t.
- s.t.
- m.s.t.
- norm.

- poco sul ponticello
- sul ponticello
- molto sul ponticello
- poco sul tasto
- sul tasto
- molto sul tasto
- normale
Contrabass

Vla.

Vc.

Cb.

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* Finger harmonic ad lib., in a slow, irregular rhythm.
\( j = 52 \) Grave and ceremonial

\( j = 60 \) Firm

* maintain distance between fingers
become increasingly faint and sporadic, like an old-fashioned metronome winding down....

Quartertones approximate: tune to E harmonic series

Indeterminate high harmonics interspersed with open string

\begin{align*}
\text{Senza misura (vla. only)} & \quad \text{Senza Misura} \\
\text{m.s.p. partials} & \quad \text{norm.}
\end{align*}
Senza Misura: Relaxed

Begin at roughly the previous tempo then drift freely

Indeterminate high harmonics interspersed with open string
\[ i = 42 \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Cb.} \]

\[ \text{Col legno battuto ord.} \]

\[ \text{pp} \]

\[ \text{pf} \]

\[ \text{pizz.} \]

\[ \text{f} \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ \text{fp} \]
Repeat and/or alternate with erratically varying speed

\( \text{(pp - mp) cresc./dim. ad lib.} \)

\( \text{mp} \quad \text{f} \quad \text{ff} \quad \text{p} \quad \text{f} \quad \text{p} \)

\( \text{arco} \)

\( \text{mf} \quad \text{mp} \quad \text{f} \quad \text{mp} \quad \text{f} \quad \text{mp} \quad \text{mf} \)

\( \text{rall.} \)