Other world, which no-one owns...

For string quartet

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**Other world which no-one owns...** (2010, revised 2011)

For string quartet

*Work-shopped and performed by the Kreutzer Quartet in June 2007 at the University of York.*

Duration c. 12 minutes
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 *normal*.

Player sustains stopped note while fingering an artificial harmonic above it ab lib., for the duration of dotted line.
Glissando on natural harmonics.

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

Abbreviations:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>p.s.p</td>
<td>poco sul ponticello</td>
</tr>
<tr>
<td>s.p.</td>
<td>sul ponticello</td>
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<tr>
<td>m.s.p.</td>
<td>molto sul ponticello</td>
</tr>
<tr>
<td>p.s.t.</td>
<td>poco sul tasto</td>
</tr>
<tr>
<td>s.t.</td>
<td>sul tasto</td>
</tr>
<tr>
<td>m.s.t.</td>
<td>molto sul tasto</td>
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<tr>
<td>norm.</td>
<td>normale</td>
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</table>

Note: In whole ensemble Senza Misura sections, it is suggested that Vln. I should lead by indicating the notated conductor cues. However, when Vc. and Vla. remain in measured notation while Vln. I and II play without measure, it is more practical for the Vc. or Vla. to lead transitions into and out of pauses.

山中問答
Mountain Question and Answer

李白
Li Bai

問余何意棲碧山
You ask why I make my home in the mountain forest,
笑而不答心自閑
and I smile, and am silent,
桃花流水杳然去
it lives in the other world
別有天地非人間
which no one owns.
The peach trees blossom,
The water flows. (Trans. Sam Hamill)
Other world, which no one owns...

Stef Conner

\[ \text{\( \downarrow = 72 \) Intensely focused yet contemplative} \]

\begin{align*}
\text{Violin I} & \quad \text{breathe in... breathe out*} \\
\text{Violin II} & \quad \text{breathe in... breathe out*} \\
\text{Viola} & \quad \text{m.s.p. partials} \\
\text{Violoncello} & \quad \text{PPP} \\
\end{align*}

\begin{align*}
\text{add harmonic ad lib. with irregular rhythm} & \quad \text{(s.p.)} \quad \text{norm.} \\
\text{m.s.p. partials} & \quad \text{pp} \\
\text{Vln. II} & \quad \text{m.s.p. partials} \\
\text{change bow ad lib.} & \quad \text{mp} \quad \text{pp} \\
\text{Vla.} & \quad \text{p} \quad \text{pp} \\
\text{Vc.} & \quad \text{ppp} \quad \text{m.s.p. partials} \\
\end{align*}

* Oral breath: calm and un-exaggerated, but slow and controlled - like a meditation exercise.  
Rhythms can be a little approximate. The intention is to create an oasis-like atmosphere, 
in which adrenaline seems to subside and performers' personalities are subsumed into the timbre of their instruments.
A Senza Misura  c. 14-16"

Begin with first box, then alternate with second ad lib. Accidentals apply for whole box.
Cautious at first...

pp (accents mp)

Vln. I

Senza Misura  c. 12-15"  (senza vib.)

p (accents mf)  mp (accents mf)

Senza Misura  c. 14-16"

senza vib.; fast

Vln. II

Senza Misura  c. 12-15"

Vla.

Vc.

add harmonic ad lib.
with irregular rhythm

gradually insert harmonic
less frequently...
Vln. I
\[ \text{(norm.)} \quad \text{s.p.} \]
\text{add harmonic ad lib.}
\text{irregular rhythm}
\begin{align*}
p & \quad \text{PP} \\
\text{(s.p.)} & \quad \text{m.s.p. partials}
\end{align*}

Vln. II
\begin{align*}
\text{pp} & \quad \text{mp} \\
\text{(s.p.)} & \quad \text{m.s.p. partials} \\
\text{(s.p.)} & \quad \text{m.s.p. partials}
\end{align*}

Vla.
\begin{align*}
\text{pp} & \quad \text{p} \\
\text{(s.p.)} & \quad \text{m.s.p. partials} \\
\text{(s.p.)} & \quad \text{m.s.p. partials}
\end{align*}

Vc.
\begin{align*}
\text{ppp} & \quad \text{mp} \\
\text{(s.p.)} & \quad \text{m.s.p. partials} \\
\text{(s.p.)} & \quad \text{m.s.p. partials}
\end{align*}

---

\[ \text{B} \quad j = 50 - 60 \]

Vln. I
\begin{align*}
\quad & \quad \text{m.s.p. noise} \\
\text{(s.p.)} & \quad \text{m.s.p. noise} \\
\quad & \quad \text{m.s.p. noise}
\end{align*}

Vln. II
\begin{align*}
\quad & \quad \text{m.s.p. noise} \\
\text{(s.p.)} & \quad \text{m.s.p. noise} \\
\quad & \quad \text{m.s.p. noise}
\end{align*}

Vla.
\begin{align*}
\quad & \quad \text{m.s.p. noise} \\
\text{(s.p.)} & \quad \text{m.s.p. noise} \\
\quad & \quad \text{m.s.p. noise}
\end{align*}

Vc.
\begin{align*}
\quad & \quad \text{PPP} \\
\quad & \quad \text{PPP} \\
\quad & \quad \text{PPP}
\end{align*}

---

\text{breathe in... breathe out}

\text{breathe in... breathe out}

\text{breathe in... breathe out}

\text{breathe in... breathe out}
Senza Misura  c. 8-10"
Begin with first box, then alternate with second ad lib. Accidentals apply for whole box.
Faster than rehearsal letter A...

Senza Misura  c. 7-9"

Gradually insert harmonic less frequently...
Senza Misura

Vln. I

\[ \text{mf} \rightarrow p \ (\text{acents} \ \text{mf}) \]
\[ \text{senza vib.} \]
\[ \text{rall.} \]

\[ \text{pp} \ (\text{acents} \ \text{mp}) \]

Vln. II

\[ \text{mf} \rightarrow \text{mp} \ (\text{acents} \ \text{mf}) \]
\[ \text{accel.} \]
\[ \text{rall.} \]

\[ \text{pp} \]

Vla.

\[ \text{mf} \rightarrow \text{mp} \]

\[ \text{add harm. ad lib.} \]
\[ \text{Irreg. rhythm} \]
\[ \text{(norm.)} \]

\[ \text{s.p.} \]

Vc.

\[ \text{mf} \rightarrow \text{mp} \]

\[ \text{p} \]

\[ \text{add harm. ad lib.} \]
\[ \text{Irreg. rhythm} \]
\[ \text{(norm.)} \]

\[ \text{s.p.} \]

---

\[ \text{40} \]
\[ \text{Vln. 1} \]
\[ \text{senza vib.} \]
\[ \text{rall.} \]

\[ \text{(s.p.)} \rightarrow \text{m.s.p. partials} \]

\[ \text{46} \]
\[ \text{Vln. I} \]
\[ \text{add harm. ad lib.} \]
\[ \text{Irreg. rhythm} \]

\[ \text{(s.p.)} \rightarrow \text{m.s.p. partials} \]

\[ \text{(s.p.)} \rightarrow \text{m.s.p. partials} \]

\[ \text{Vln. II} \]
\[ \text{add harm. ad lib.} \]
\[ \text{Irreg. rhythm} \]

\[ \text{(s.p.)} \rightarrow \text{m.s.p. partials} \]

\[ \text{Vla.} \]
\[ \text{m.s.p. partials} \]

\[ \text{p} \]

\[ \text{PPP} \]

\[ \text{Vc.} \]
\[ \text{m.s.p. partials} \]

\[ \text{m.s.p. noise} \]

\[ \text{PPP} \]
E a tempo \( \text{\textit{(d = c.60)}} \)

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<tbody>
<tr>
<td>60</td>
<td>PPP (sub.)</td>
<td>senza vib.</td>
<td>p.s.p.</td>
</tr>
<tr>
<td>f</td>
<td>PPP (sub.)</td>
<td>senza vib.</td>
<td>p.s.p.</td>
</tr>
<tr>
<td>f</td>
<td>PP (sub.)</td>
<td>PP → mp</td>
<td></td>
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</table>

Continue tremolo, alternating (in irregular rhythm) between fingered G₃ and harmonic.

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</thead>
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<tr>
<td>mp → pp</td>
<td>mp → pp</td>
<td>m.s.t.</td>
<td>mp → pp</td>
</tr>
<tr>
<td>m.s.t.</td>
<td>m.s.t.</td>
<td>norm.</td>
<td></td>
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</tbody>
</table>

Continue tremolo, alternating between fingered E and harmonic.
poco rit.

A tempo ($J = c. 48$)
Continue tremolo, alternating (in irregular rhythm) between stopped G and harmonic.

(p.s.p.) → s.p.
breathe out...

\( \text{\textit{senza vib.}} \)

mf \( \rightarrow \) p \( \rightarrow \) f

mf \( \rightarrow \) p (sub.) \( \rightarrow \) f

vib.

breathe out...

\( \text{\textit{senza vib.}} \)

breathe out...

\( \text{\textit{senza vib.}} \)

vib.

\[ J = 56 \]

\( \text{\textit{rit.}} \)

\[ J = 48 \]
add harmonic ad lib. with irregular rhythm

(norm.) \(\rightarrow\) s.p.

(s.p.) \(\rightarrow\) m.s.p. partials

\(\rightarrow\) m.s.p. noise

\(\rightarrow\) m.s.p. partials

rit.

G.P.

m.s.p. noise

G.P.

s.t.

PPP

PPP

PPP

PPP

PPP