

# Lēopsong

For string trio: viola, violoncello and contrabass

© Stef Conner (2011)



Stef Conner

**Lēopsong** (2011)

For string trio: viola, violoncello and contrabass

*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



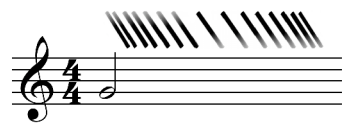
Bowed, non-measured tremolo, which accelerates from relatively slow repeated notes to a tremolo played as fast as possible.



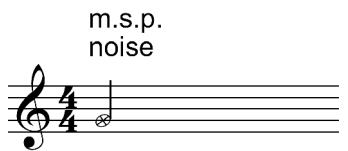
Bowed, non-measured tremolo, which begins as fast as possible then decelerates dramatically.



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



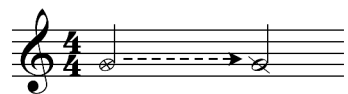
Bowed, non-measured tremolo, which begins fast, decelerates and then accelerates.



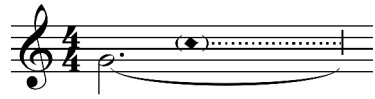
There are two degrees of extreme *multo sul ponticello* used in this piece: 'm.s.p. noise' and 'm.s.p. partials'. The direction 'm.s.p. noise' accompanied by a crossed note head indicates that the player should bow right on the bridge and that no pitch at all should be audible.



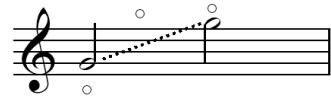
The direction 'm.s.p. partials' accompanied by a note head with diagonal strikethrough indicates that the player should bow so close to the bridge that the audible comprise mainly high harmonics of the fingered note.



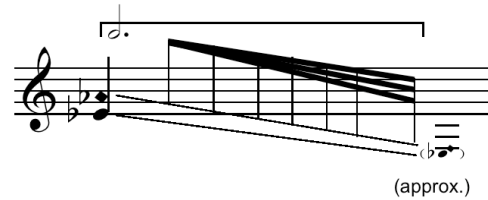
Gradual transition from one state or technique to another, e.g. *sul ponticello* to *normale*.



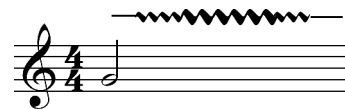
Player sustains stopped note while intermittently fingering a harmonic above it (either artificial or natural) for the duration of dotted line.



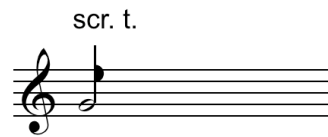
Glissando on natural harmonics of indicated string.



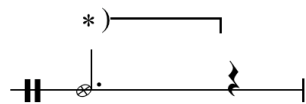
“Seagull” glissando: slide from artificial harmonic along string, maintaining exact finger-spacing so that instead of a continuous slide in pitch, it is broken by repetition.



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*



# Lēopsong

Stef Conner

♩ = 74 Glacial

Viola: senza vib. II, *f* < *fff*, *f* < *fff* *pp* (sub.), *pp*, *p*

Violoncello: senza vib. I, II, s.t. -----> s.p., *mf* < *ff* *pp* (sub.) < *mf* > *pp*, *p*, *mf* < *ff* *pp* (sub.) > *pp*, *p*

Contrabass: senza vib. m.s.p. partials -----> p.s.p., -----> m.s.p. noise, -----> s.p., -----> m.s.p. partials, *p* < *f* > *pp*, *p* < *ff* > *pp* < *mp* > *pp*

♩ = 52

Vla.: s.t., *fp* < *ff* > *p* < *mp* >, *mp* < > *p*, *mp* < > *ff*, *mf* < > *pp*

Vc.: II, *fp* < *ff* >, *mp* < > *p*, *mp*, *p* < *f* > *p* (sub.), *mf* < > *p*

Cb.: -----> scr. t. -----> ord. III, -----> m.s.p. noise -----> s.p., -----> m.s.p. noise -----> s.p., -----> s.p., *fp* < > *f* > *p*, *mp*, *pp* < *mf* >, *mf* < > *pp* (sub.)

\* Finger harmonic ad lib., in a slow, irregular rhythm.

**A**  $\text{♩} = 60$

Vla. *p* senza vib. I II *pp*  $\langle ff \rangle$  *mf* *ff* *f* *ff* *mp* *pp*  $\longrightarrow$  *ff* s.p. norm. pizz. arco s.t.

Vc. *p* senza vib. I II III *mf*  $\langle ff \rangle$  *mf* *pp* (sub.) *ff* *mf* *pp*  $\longrightarrow$  *ff* *pp* (sub.) norm.  $\text{---}$  scr. t.

Cb. *p* senza vib. I II III  $\langle f \rangle$  *pp*  $\langle f \rangle$  *pp*  $\langle ff \rangle$  *mf* *pp* (sub.) *ff* *pp* *ff* *pp* *ff* *pp*  $\longrightarrow$  *ff* *mp*  $\langle f \rangle$

rit.  $\text{---}$

Vla. 21 pizz. arco *ff* *f* *fff* arco s.t. norm. *mf*  $\longrightarrow$  *ff* *pp* (sub.)  $\longrightarrow$  *ff* pizz. arco *f* *ff*  $\longrightarrow$  *ff*  $\longrightarrow$  *p*

Vc.  $\text{---}$  m.s.p. noise s.t. *mf*  $\longrightarrow$  *ff* pizz. *f* arco  $\langle 3 \rangle$  *ff* pizz. *mp*

Cb. ord. *ff*  $\langle fff \rangle$  arco s.p. *p*  $\longrightarrow$  *pp* *f*  $\text{---}$  m.s.p. *pp*  $\langle f \rangle$  *pp*



**B** ♩ = 52 Grave and ceremonious

26 arco vib. -----> scr. t.      scr. t. -> ord.      (norm.)-----> m.s.p.      norm.      3

Vla. *f* ----- *ff*      *mp*      *mp* ----- *f*      *f*      *mp* < *mf* > *mp*

arco vib.      3      3      5      (norm.)-----> m.s.p.      norm.      ord. IV\*      --> scr. t.

Vc. *ff*      *mp*      *mf* ----- *f*      *ff*      *mp*      *f*      *mp*      *f*      *mp*

norm. vib.      3      (norm.)-----> m.s.p.      norm.      3

Cb. *f*      *mp* ----- *f*      *mf*      *p*      *mp* < *mf* > *mp*

♩ = 60 Firm

poco rit. ----- a tempo ♩ = 60

32 -----> m.s.p. -----> norm.      s.p. --> norm.

Vla. *f*      *mp*      *pp* < *mp* > *pp*      *f*      *mp*      *f*      *mp*      *mf*      *p*

arco vib.      3      7      5      m.s.p. noise      scr. t. ord.      3      5      3

Vc. (approx.)      *mp*      (approx.)      *p*      *mf* < *f* > *mp* > *p*      *mp*      *pp*

norm. vib.      3      m.s.t.--> norm.      m.s.p. noise

Cb. *f*      *pp*      *p*      *pp*      *f* > *p* *f*      *mp*      m.s.p. noise

\* maintain distance between fingers

**C**

**Vla.** 37  
senza vib. 3  
vib. m.s.p. noise → norm. m.s.p. partials → norm.  
*mf* *mf* *f* *mf* *f* *ff* *fp*

**Vc.**  
senza vib. I 3  
II 3  
m.s.p. partials norm. vib. 3  
*pp* *mf* *mf* *p* *ppp* *ff* *p* *f*

**Cb.**  
norm. → m.s.p. noise \*)  
scr. t. → norm. 3 3  
*p* *mp* *mf* *pp* *mf* *f* *mp*

**Vla.** 44  
3  
senza vib. II 5  
vib. pizz. arco 5 3  
*ff* *mp* *f* *mp* *pp* *ff* *p* *mf* *mf* *pp*

**Vc.**  
III 3  
pizz. arco senza vib. I II 3  
vib. 3  
*f* *mf* *fff* *ff* *mf* *mp* *f* *mp* *pp* *pp* *ff* *f* *mf* *f* *mp* *ff* *mf*

**Cb.**  
senza vib. III 3  
arco IV 3  
pizz. arco 3  
*ff* *mp* *ff* *p* *pp* *f* *mf* *p* *mf*

**D**

pull string to create vib.

50

Vla. *pp mf* *mf* *mp* *f* *mf* *mp* *f* *mf*

Vc. *f* *mp* *mf* *p* *mp* *f* *mp* *p* *pp* *mp*

Cb. *mf* *mp* *f* *mp* *mf* *mp* *p*

IH pizz. = hammer-on

III IV

pull string to create vib.

56

Vla. *mf* *p* *ff* *p* *ff* *p* *ff* *mf* *f* *ff* *mf* *mf* *mf*

Vc. *f* *mp* *f* *p* *ff* *p* *ff* *p* *ff* *f* *mf* *mf* *mf*

Cb. *mf* *p* *p* *mp* *p* *ff* *p* *ff* *p* *ff* *f* *pp*

senza vib. s.t.

pizz.

arco vib. norm.

vib. norm.

s.p.

**E**

Senza misura (vla. only)

Senza Misura c. 15 - 20"

become increasingly faint and sporadic, like an old fashioned metronome winding down....

mf mp pp mp mf

---> scr. t.-> norm.

Quartertunes approximate: tune to E harmonic series

m.s.p.

very slow at first...

Senza misura (vla./cb. only)

mf f ff (non dim.) pp (sub.) mf pp

mp mp pp p mp

p ppp p

**I** c. 12 - 16" **II** c. 8 - 10"  $\text{♩} = 52$

$\text{♩} = \text{c. } 60$  (Senza misura)

Quartertunes approximate: tune to E harmonic series

norm.

pp p mp

m.s.p. partials p.s.p. ppp p mf

Indeterminate high harmonics interspersed with open string

mf mp

**F**

79

Vla. *pp* < *ff* *f* < *f* > *mf* *mp* *mf* *ff* *mf* *f* *mf* *pp*

Vc. *pp* < *ff* *f* < *mf* < *f* > *p* *mp* *f* *mp* *pp*

Cb. *pp* < *ff* *f* < *ff* *mf* *mp* *f* *mp* *mf* *p*

pizz. arco

**Senza Misura: Relaxed**

← c. 11 - 15" →

Begin at roughly the previous tempo then drift freely

83

Vla. *mp* *pp* *ppp* *p*

Vc. *mp* *p* *pp* *pp* *pp* *mp*

m.s.p. partials

Indeterminate high harmonics interspersed with open string

Begin at roughly the previous tempo then drift freely

I ← c. 15 - 20" II ← c. 13 - 18" ♩ = 52 rit. . . . .

Natural harmonic glissandi ad lib. (sul C)

Vla. *mp* *f* *mf* *f* *p*

Vc. *pp* *mp* *pp* *pp* *mf* *f* *p* *mp*

Cb. *p* *p* *ff* *pp*

m.s.p. partials (m.s.p. partials) → m.s.p. → norm.

**G** A tempo ♩ = 52 molto rit. . . . . A tempo ♩ = 52

Vla. *ff* *p* *pp* *mp* *pp* *mp* *mf* *pp*

Vc. *f* *pp* *mp* *p* *mp* *p*

Cb. *f* *p* *mf* *pp* *p*

m.s.p. → m.s.p. → norm.

103

Vla. *mp* < *mf* *mp* *pp* *mp* > < *p* > *p* < *f* > *p* *f* *f* *f* *mf* < *f* >

Vc. *mp* < *mf* > *p* *mp* *p* *pp* *mf* *p* *mp* *pp* *mf* < *f* >

Cb. *mp* > *p* < *mp* > *p* < *mf* > *p* *mp* *pp* < *mp* > *p* *mf* < *f* >

m.s.p. partials norm.

H

109

Vla. *mf* *p* > *pp* *mp* < *mf* > *pp* *m.s.p. noise* *p*

Vc. *mf* *p* *mf* *p* *m.s.p. noise* *mp*

Cb. *mf* < *f* > *pp* *mf* *p* *m.s.p.* *norm.* *ppp* *p* *ppp*

I ♩ = 42

← ♩ = 52 →

118

Vla. *pp* *p* *p* *mp* *mf* *mp* *f* *p*

Vc. *p* *pp* *p* *pp* *mf* *pp* *mf*

Cb. *pp* *p* *mf* *p* *mp* *p* *ppp* *mp* *ppp* *f* *pp*

pizz arco

col legno battuto ord.

127

Vla. *f* *mp* *ff* *f* *fp* *mf* *mp* *mf* *mp* *mf* *f*

Vc. *ff* *pp* *f* *ff* *p* *mf* *p* *f* *p* *mf* *f*

Cb. *ppp* *f* *ff* *f* *pp* *mf* *p* *f* *p* *mf* *p* *mf* *f*

pizz. arco

col legno battuto ord.

scr. t. ord.



**J**  $\leftarrow \overset{5}{\text{♩}} = \text{♩} \rightarrow$  ( $\text{♩} = 65$ ) rit. ....

133

Vla. *ff* *mp* *ppp* *p* *ppp* *f* *mf* *pp* *p* *p* *f* *mf* *mf* *ff* *mf* *p* *pp* *f* *ff*

Vc. *p* *p* *mf* *p* *mf* *pp* *f* *p* *ppp* *f* *p* *f* *p* *f* *p* *mf* *ff*

Cb. *p* *mf* *pizz.* *arco* *flautando* *norm.* *f* *mp* *pp* *mf* *scr. t.*

**K**  $\text{♩} = 50$

138

Vla. *p* *f* *ff* *mf* *p* *f* *mp* *pp*

Vc. *ff* *f* *f* *mf* *f* *mp*

Cb. *ord.* *ff* *mf* *f* *m.s.p.* *norm.* *mf* *mp*

L

$\text{♩} = 60$

144

Vla. *f* *ff* *ff* *mf* *pp* *ff* *p* *norm.* *f* *mp* *f* *mp*

Vc. *f* *p* *f* *mp* *mf* *mp* *f* *mp* *mp*

Cb. *f* *ff* *p* *mf* *mf* *f* *mf* *p* *mp*

*m.s.p. partials* *norm.*

*norm.* *(norm.)* *m.s.p.*



150

Vla. *p* *mf* *f* *p* *pp* *p* *mp* *pp* *p* *pp*

Vc. *mf* *mf* *f* *ff* *mf* *mp* *mf* *p* *p*

Cb. *mf* *ppp* *mp* *f* *mp* *p* *p*

*m.s.p. partials* *norm.*

$\text{♩} = 45$   $\text{♩} = 56$



M

Repeat and/or alternate with erratically varying speed

155

Vla. *(pp - mp) cresc./dim. ad lib.*

Vc. *pizz.* *mp* *f* *p* *arco* *f* *p* *mp*

Cb. *mf* *mp* *f* *mp* *f* *mp* *mf*

----- m.s.p. partials ----- norm. ----- scr. t. ----- norm. ----- m.s.p. partials

rall. . . . .

160

Vla. *senza vib.* *pp(sub.)* *pp* *ff* *pp* *ff* *pp* *f* *mf* *s.t.* *ppp* *mp* *mp* *pp*

Vc. *senza vib.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *mf* *s.t.* *ppp* *mp* *mp* *pp*

Cb. *senza vib.* *s.t.* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *mf* *s.t.* *ppp* *mp* *mp* *pp*