

Other world, which no- one owns...

For string quartet

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Stef Conner

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

For string quartet

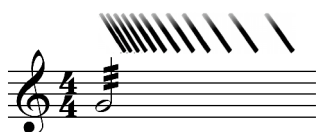
Work-shopped and performed by the Kreutzer Quartet in June 2007 at the University of York.

Duration c. 12 minutes

Notation Key



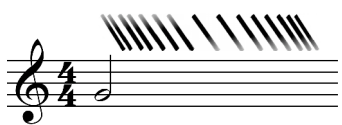
Bowed, non-measured tremolo, which accelerates from relatively slow repeated notes to a tremolo played as fast as possible.



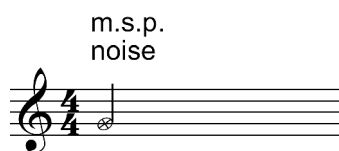
Bowed, non-measured tremolo, which begins as fast as possible then decelerates dramatically.



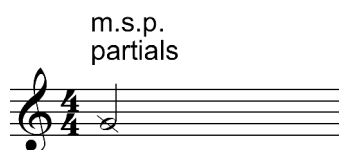
Bowed, non-measured tremolo, which begins slowly, accelerates and then decelerates.



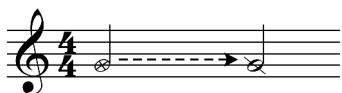
Bowed, non-measured tremolo, which begins fast, decelerates and then accelerates.



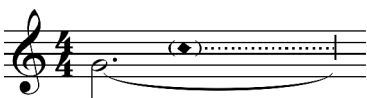
There are two degrees of extreme *multo sul ponticello* used in this piece: 'm.s.p. noise' and 'm.s.p. partials'. The direction 'm.s.p. noise' accompanied by a crossed note head indicates that the player should bow right on the bridge and that no pitch at all should be audible.



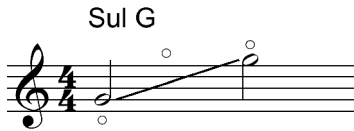
The direction 'm.s.p. partials' accompanied by a note head with diagonal strikethrough indicates that the player should bow so close to the bridge that the audible comprise mainly high harmonics of the fingered note.



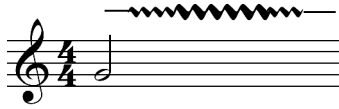
Gradual transition from one state or technique to another, e.g. *sul ponticello* to *normal*.



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:

p.s.p	<i>poco sul ponticello</i>
s.p.	<i>sul ponticello</i>
m.s.p.	<i>molto sul ponticello</i>
p.s.t.	<i>poco sul tasto</i>
s.t.	<i>sul tasto</i>
m.s.t.	<i>molto sul tasto</i>
norm.	<i>normale</i>

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
笑而不答心自閑
桃花流水杳然去
別有天地非人間

You ask why I make my home in the mountain forest,
and I smile, and am silent,
and even my soul remains quiet:
it lives in the other world
which no one owns.
The peach trees blossom,
The water flows. (Trans. Sam Hamill)

Other world, which no one owns...

Stef Conner

♩ = 72 Intensely focused yet contemplative

Violin I
 Violin II
 Viola
 Violoncello

breathes in... breathe out*
 senza vib. m.s.p. noise
 m.s.p. partials
 breathe in... breathe out*
 senza vib. m.s.p. noise
 (m.s.p. noise)
 senza vib. m.s.p. noise
 m.s.p. partials → s.p.
 breathe in... breathe out*
 senza vib. m.s.p. noise
 ppp
 ppp
 ppp
 ppp
 pp



Vln. I
 Vln. II
 Vla.
 Vc.

s.p.
 add harmonic ad lib. with irregular rhythm
 (s.p.) → norm.
 m.s.p. partials
 (m.s.p.) → s.p.
 change bow ad lib.
 p
 pp
 mp
 pp
 m.s.p. partials
 → s.p.
 add harmonic ad lib. with irregular rhythm

* 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"

Vc. leads

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

(senza vib.) ----->vib. -->

Vln. I
10
pp (accents *mf*) *p* (accents *mf*) *mf*
accel.

Vln. II
Senza Misura c. 12-15"
p (accents *mf*) *mp* (accents *mf*) *mf*
accel... rall...
s.p. ----->norm.

Vla.
add harmonic ad lib. with irregular rhythm
mp *mf*
s.p. ----->norm.

Vc.
gradually insert harmonic less frequently...
p *mp* *mf*
(senza vib.) ----->vib. -->



Senza Misura

c. 14-16"

senza vib.; fast

Vln. I
16
p (accents *mf*) *pp* (accents *mp*)
rall.

Vln. II
Senza Misura c. 12-15"
mp (accents *mf*) *p* (accents *mf*) *pp*
accel... rall...

Vla.
senza vib.
mp *p* *pp*
add harmonic ad lib. with irregular rhythm
change bow ad lib.

Vc.
senza vib.
add harmonic ad lib. with irregular rhythm
mp *p*
(norm.) -----> s.p.

(norm.) -----> s.p.
 add harmonic ad lib. irregular rhythm
 (s.p.) -----> m.s.p. partials

Vln. I
p *pp* *ppp*

Vln. II
 (s.p.) -----> m.s.p. partials
pp *mp* *ppp*

Vla.
p *ppp*

Vc.
 (s.p.) -----> m.s.p. partials
 (s.p.) -----> m.s.p. noise
pp



B ♩ = 50 - 60

breathe in... breathe out

Vln. I
 (s.p.) -----> m.s.p. noise
ppp
 breathe in... breathe out

Vln. II
 m.s.p. noise
ppp
 (m.s.p. noise) -----

Vla.
 (s.p.) -----> m.s.p. partials -----> m.s.p. noise
 breathe in...

Vc.
ppp

31 (m.s.p. noise) m.s.p. partials s.p. add harmonic ad lib. irregular rhythm (s.p.) norm.

Vln. I *pp* *p*

Vln. II (m.s.p. noise) m.s.p. partials s.p. *mp* *pp*

Vla. m.s.p. partials s.p. *ppp* *p* *pp*

Vc. (m.s.p. noise) breathe out m.s.p. partials s.p. add harmonic ad lib. irregular rhythm *ppp* *pp*

C 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...

35 *pp* (accents *mp*) *p* (accents *mf*) (senza vib.)

Senza Misura c. 7-9" *p* (accents *mf*) *mp* (accents *mf*)

Vln. I *pp* (accents *mp*) *p* (accents *mf*) (senza vib.)

Vln. II *p* (accents *mf*) *mp* (accents *mf*) (senza vib.)

Vla. (s.p.) norm. add harmonic ad lib. with diminishing frequency... (senza vib.)

Vc. (s.p.) norm. gradually insert harmonic less frequently... (senza vib.) *p* *mp*

Senza Misura

c. 8-10"

40 --- vib. --- senza vib.

Vln. I *mf* *p* (accents *mf*) *pp* (accents *mp*) *rall.*

Vln. II *mf* *mp* (accents *mf*) *p* (accents *mf*) *pp* *accel.* *rall.*

Vla. *mf* *mp* *p* *pp* (norm.) --- s.p. add harm. ad lib. Irreg. rhythm

Vc. *mf* *mp* *p* (norm.) --- s.p.



(norm.) -----> s.p.

46 add harm. ad lib. irreg. rhythm (s.p.) -----> m.s.p. partials

Vln. I *p* *pp* *ppp* *m.s.p. partials*

Vln. II *pp* *mp* *ppp* *m.s.p. partials*

Vla. *p* *ppp* *m.s.p. partials*

Vc. *pp* *ppp* *m.s.p. partials* *m.s.p. noise*

D poco accel. ♩ = c.60

p.s.p. ----->norm. (senza vib.)---

50

Vln. I *pp* *p* *mf* *p*

Vln. II *pp* *p* *mp* *p* *mf* *p(sub.)*

Vla. *pp* *p* (s.p.) --> norm. (senza vib.)--

Vc. *pp* *p* (s.p.) --> norm. (senza vib.)

m.s.p. noise

3

3

5

< *mf* > *pp* <



rit.

54 ---> vib.

Vln. I *mf* *mp* > *p* < *mp* > *mf* > *p* *mf*

Vln. II *mf* *mp* > *p* < *mp* > *mf* > *p*

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

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

3

3

3

3

E a tempo (♩ = c.60)

60

Vln. I s.t. senza vib. ---> p.s.p.

Vln. II s.t. senza vib. norm.

Vla. senza vib.

Vc. s.t. senza vib. -----> p.s.p.

ppp (sub.)

f

ppp < *p* > *pp*

f

pp (sub.)

pp < *mp*

f

ppp (sub.)



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

(p.s.p.)-----> s.p.

63

Vln. I *mp* > *pp*

Vln. II *mp* > *pp*

Vla. *pp* > *ppp* > *p*

Vc. *mp* > *pp*

Continue tremolo, alternating between fingered E and harmonic.

(p.s.p.)-----> s.p.

m.s.t.

m.s.t.

norm.

F

67

Vln. I

Vln. II

Vla.

Vc.

vib.

mf > pp < mf

norm.

p < mp < mf

vib. 5

vib. 3

mf > sfz p < mf

m.s.p. partials

m.s.p. noise

pp

mf

p

mf



G

rall. $\text{♩} = 48$

72

Vln. I

Vln. II

Vla.

Vc.

f < mf

p < mf

mp

f < mf

sfz < mp

mp

mf

f < mf

sfz < mp

mp

f < mf

sfz < mp

poco rit.

Musical score for measures 75-76. The score is in 4/4 time and features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 75 includes a wavy hairpin and a fermata. Measure 76 includes a fermata and a triplet. Dynamics range from *f* to *ff*. Fingerings 3, 5, and 7 are indicated. A *poco rit.* marking is present at the top right.



A tempo (♩ = c. 48)

Musical score for measures 77-79. The score is in 4/4 time and features four staves: Violin I, Violin II, Viola, and Violoncello. Measure 77 includes a fermata and a triplet. Measure 78 includes a fermata and a triplet. Measure 79 includes a fermata and a triplet. Dynamics range from *p* to *ff*. Fingerings 3, 5, and 7 are indicated.

80

Vln. I

Vln. II

Vla.

Vc.

p *f* *pp* *mf* *f* *mf* *pp* *mf*



H

83

Vln. I

Vln. II

Vla.

Vc.

mf *sfz* *ppp* *p* *pp* *ff* *ppp (sub.)* *pp (sub.)* *pp* *mp* *ff* *mf* *sfz* *mf* *ppp (sub.)*

s.t. senza vib. norm.

s.t. senza vib. p.s.p.

senza vib.

s.t. senza vib. p.s.p.

86

Vln. I

mp *mp* *pp* *mp* *pp* *p*

Continue tremolo, alternating (in irregular rhythm) between stopped G# and harmonic. (p.s.p.) -----> s.p.

Vln. II

mp *pp*

Vla.

sfz *mf* *pp* *mp*

Continue tremolo, alternating between E and harmonic. (p.s.p.) ----> s.p.

Vc.

mp *pp*



J

Vln. I

mf *p* *p* *ppp*

breathe in...

Vln. II

breathe in...

Vla.

mf *mf* *mp* *pp*

breathe in...

Vc.

m.s.p. partials m.s.p. noise

pp *ppp*

96 breathe out... $\text{♩} = 56$

Vln. I senza vib. vib. mf p f p (sub.) f

Perc. senza vib. vib. mf p f p (sub.) f

Vla. breathe out... mp f p (sub.) $f > f$

Vc. breathe out... mp p f p f



rit. **K** $\text{♩} = 48$

101 senza vib.

Vln. I mp pp ppp

Vln. II mp p (sub.)

Vla. mp p (sub.) ppp p.s.p. senza vib. m.s.p. partials m.s.p. noise m.s.p. partials

Vc. mp p (sub.) pp p.s.p. senza vib. s.p. m.s.p. partials

Senza Misura

Musical score for "Senza Misura" (Atemporal). The score is in 4/4 time and starts at measure 107. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Performance instructions include:

- Vln. I:** *pp*, *s.t.*, *norm.*, *pp*, *ppp*, *s.t.*. Includes markings for *c.3-4"*, *c.8-9"*, and *c.8"*.
- Vln. II:** *pp*, *m.s.t.*, *pp*.
- Vla.:** *m.s.p. noise*, *p.s.p.*, *pp*, *norm.*, *p*.
- Vc.:** *s.p.*, *p.s.p.*, *ppp*, *pp*, *(p.s.p.)*.

The score is divided into sections by vertical dashed lines labeled I and II.



L ♩ = 56

Musical score for "L" (Lento), marked with a tempo of ♩ = 56. The score is in 4/4 time and starts at measure 107. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Performance instructions include:

- Vln. I:** *p*, *ppp*, *p*, *pp*. Includes a triplet marking.
- Vln. II:** *norm.*, *con sord.*, *molto vib.*, *mp*, *p*. Includes a triplet marking.
- Vla.:** *p*, *ppp*, *p*. Includes a triplet marking.
- Vc.:** *m.s.p. partials*, *norm.*, *m.s.t.*, *norm.*, *p*, *p*, *pp*.

The score is divided into sections by vertical dashed lines.

111

Vln. I

Vln. II

Vla.

Vc.

Harmonic gliss. sul A

8^{va} (#)

m.s.p. noise

p.s.p.

m.s.p. noise

m.s.p. partials

s.t.

pp *mp* *ff* *pp* (sub.) *pp* *mp* *p* *mf* *mp*

mp *ppp* *mp* *pp*

mp *p* *mf* *pp*



114

Vln. I

Vln. II

Vla.

Vc.

m.s.p. noise

p.s.p.

m.s.p. partials

p.s.p.

m.s.p. noise

m.s.p. partials

s.t.

mp *p* *mp*

mf *pp* *mp* *pp* *mp*

p *p* *mf* *pp*

M

116

Vln. I: *s.t.*, *norm.*, *ppp*, *p*

Vln. II: *mf*, *p*, *mp*, *mp*, *pp*, *p*

Vla.: *mp*, *mp*, *pp*, *ppp*, *mp*

Vc.: *mp*, *pp*, *ppp*

norm. ---> m.s.p. noise s.p. ---> m.s.p. noise



119

Vln. I: *pp*, *p*, *pp*

Vln. II: *mf*, *p*, *mf*

Vla.: *p*, *pp*, *pp*, *mp*, *p*

Vc.: *p*, *pp*, *mp*, *ppp*

norm. *s.t.* *norm.* *s.t.*

s.p. m.s.p. noise

N ♩ = 70

122

norm. 5 s.p. s.t. norm.

Vln. I *mf mp p pp*

Vln. II *pp mf pp*

Vla. *mf mp ppp*

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

senza sord. senza vib.



rall. ♩ = 50

126

Vln. I *p ppp*

Vln. II *ppp pp mp ppp*

Vla.

Vc. *p ppp*

O ♩ = 50 - 60

132

(norm.) -----> m.s.p. noise

G.P.

p.s.p.

(p.s.p.) -----> m.s.p. partials

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp



138

-----> noise -----> s.p. -----> norm.

vib.

s.p.

-----> norm.

Vln. I

Vln. II

Vla.

Vc.

ppp

p

mf

ff

mf

p

ppp

p

mf

ff

mf

p

ppp

p

mf

ff

mf

p

ppp

p

mf

ff

mf

p

P Senza Misura c. 8-10"

144 (vib.) -----> senza vib. (norm.) -----> m.s.p. noise

Vln. I *mf* *p* *ppp* *molto rall.*

Vln. II *mf* *p* *mf* *mp* *pp* *accel.* *rall.* senza vib.

Vla. *mf* *p* *pp* add harm. ad lib. (norm.) -----> s.p. bow ad lib.

Vc. *mf* *p* add harm. ad lib. (norm.) -----> s.p.

Senza Misura c. 7-9"



150 (norm.) -----> s.p. (s.p.) -----> m.s.p. partials

Vln. I *p* *pp* *ppp* add harm. ad lib. 7 3

Vln. II *pp* *mp* *ppp* (s.p.) -----> m.s.p. partials m.s.p. noise

Vla. *p* *ppp* (s.p.) -----> m.s.p. partials 5

Vc. *pp* *ppp* (s.p.) -----> m.s.p. partials m.s.p. noise

Q

154

Vln. I

Vln. II

Vla.

Vc.

breathe in... breathe out

m.s.p. noise (senza vib.)

ppp

m.s.p. partials

breathe in... breathe out

m.s.p. noise (senza vib.)

ppp

m.s.p. noise (senza vib.)

m.s.p. partials

s.p.

breathe in... breathe out

m.s.p. noise (senza vib.)

ppp

pp



160

Vln. I

Vla.

Vc.

s.p.

(s.p.) ----- norm. (senza vib.)

add harmonic ad lib. with irregular rhythm

pp

m.s.p. partials

(m.s.p.) ----- s.p.

change bow ad lib.

p

pp

mp

pp

m.s.p. partials

s.p.

add harm. ad lib. irreg. rhythm

R Senza Misura

c. 14-16"

164 vib. accel. rall. senza vib. vib.

mf *p* *mf*

Senza Misura c. 12-15"

accel... rall... (senza vib.) vib.

mp *mf*

s.p. -----> norm. add harmonic ad lib. with irregular rhythm (senza vib.) vib.

Vla. *mp* *mf*

s.p. -----> norm. gradually insert harmonic less frequently... (senza vib.) vib.

Vc. *p* *mp* *mf*



Senza Misura

c. 14-16"

170 senza vib. fast rall.

p (accents *mf*) (*pp* accents *mp*)

Senza Misura c. 12-15"

senza vib. accel... rall... (norm.) -----> s.p.

mp (accents *mf*) *p* (accents *mf*) *pp*

senza vib. add harmonic ad lib. w/ irregular rhythm change bow ad lib. (norm.) -----> s.p.

Vln. I *p* (*pp*)

Vln. II *mp* (*pp*)

Vla. *mp* *p* *pp*

Vc. no bls *mp* *p*

(norm.) -----> s.p. (s.p.) -----> m.s.p. partials

175 *add harmonic ad lib. with irregular rhythm*

Vln. I *p pp ppp*

Vln. II *pp mp ppp* (s.p.) -----> m.s.p. partials

Vla. *p ppp*

Vc. *pp* (s.p.) -----> m.s.p. partials -----> m.s.p. noise

180 -----> m.s.p. noise

Vln. I *ppp* rit. -----

Vln. II *ppp* m.s.p. noise G.P.

Perc. *ppp* (s.p.) -----> m.s.p. partials -----> m.s.p. noise G.P.

Vc. *ppp* G.P. s.t.