

UCLA

Contemporary Music Score Collection

Title

Elsewhere

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ELSEWHERE

For String Quartet
(2016)

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Program Notes

Elsewhere explores evolving textures comprised of a finite amount materials. Through the use of a sustained collection of pitches, I shift the emphasis away from surface details, towards the nuanced expressivity that is exclusive to the sonic properties of the string quartet.

Elsewhere was premiered by the Calidore String Quartet at Staller Center for the Performing Arts in April, 2016.

Performance Notes

SP *sul ponticello* - as close to bridge as possible (very bright, metallic tone).

ST *sul tasto* - near fingerboard

Norm. *normale*

Flaut. *flautando* - flute-like



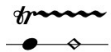
gradual change from one sound or style of playing to another.



Apply bow pressure to distort pitch. Contour of the shape dictates the amount of bow pressure to apply.



Diamond noteheads refer to harmonics; indicating where the fingers are placed. The sounding pitches will be indicated in parenthesis. Roman numerals refer to which string the harmonic is being played on.



a trill produced by rapidly alternating the finger pressure between normal stopping and a light harmonic. The resulting sound should be a rapid alternation of normal and harmonic sounds. Trills, unless otherwise designated, are to be so executed.



Harmonic glissando

For String Quartet

(#)

ppp *mf* *n*

p

mp

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19 norm. → SP

Measures 19-24. Dynamics: *fpp*, *mfpp*, *ppp*, *p_{sub}*. Articulations: *norm.*, *SP*.

25 → SP

Measures 25-28. Dynamics: *f*, *fp*, *mp*, *f*. Articulations: *norm.*, *SP*.

29 *Slightly faster* → molto vib

Measures 29-32. Dynamics: *ppp*, *f*, *p*, *f*. Articulations: *norm.*, *non vib.*, *molto vib*, *p_{sub}*.

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33 Animated (♩ = c.112)

33 Animated (♩ = c.112)

First staff: (I - II) → SP, *p*, *mf*, *n*, $\delta^{8^{th}}$ (♯)

Second staff: IV., (III - IV) 3, *p*, *mf*, *n*, 3, 3, 3, 3

Third staff: III., *fp*, *mf*, $\delta^{8^{th}}$ (♯)

Fourth staff: *fp*, II., *mf*, $\delta^{8^{th}}$ (♯)

35

First staff: *p*, *mf*, *p*

Second staff: (III.) *p*

Third staff: *p*, norm., *f*

Fourth staff: *p*, *n*

37

First staff: norm., *f*, *p*, *n*

Second staff: norm., II., *f*, $\delta^{8^{th}}$ (♯), *n*, *p*

Third staff: (IV-III-II), *p*, 6, 6

Fourth staff: norm., (II - III), *p*, *mf*, *n*, $\delta^{8^{th}}$ (♯)

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39

mp *n*

(I - II)

p *mf* *p*

mp

p

41

(I-II-III)

p *mf*

mf *n*

mf *f* *n*

mf *p*

SP

43

p *n*

III. *p* *mf*

(II - III)

p

norm. (II - III)

ppp *mf*

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45

(I-II-III)

ppp

n

mf

n

ppp

47

mf

(SP)
IV. (♩)

n

(II - III)

p

mp

n

mf

n

49

p

n

ppp

ppp

mf

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51

(III-II-I)
(sounding)

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

(1-II)

(III-II)

mf *n* *f* *p*

53

p *n* *f* *p*

n

55

mf *p* *ppp* *mf* *n*

mf *n* *ppp* *mf* *n*

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57

mf *ppp* *n* *ppp* *mf* *p*

(IV-III-II) (II - III)

59

mf *ppp* *n* *mf* *p* *ppp* *p*

(II - III) II.

61

mf *mf* *mp* *n* *f* *f* *n*

SP> SP SP> SP>

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63

ppp

III.

8^{va} (•)

ppp

SP II.

n

8^{va} (•)

n

65 (SP) III. (♯) with a shimmering brightness

66 II. (♯♯) with a shimmering brightness

67 IV. (♯) with a shimmering brightness

68 The Swan

70

73 Swarming

pizz.

f *n*

f *n*

pizz.

n

n

n

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74

f *n* *f* *n* *f* *n*

f *n* *f* *n* *f* *n*

ST *ppp* *mfp* *mp*

79

pppp *mf* *n* *pizz.* *n*

pppp *mf* *n* *pizz.* *n*

n *p* *mf* *n* *n*

ppp *p* *n*

84

f *n* *f* *n* *f* *n*

pizz. *p* *f* *n* *pizz.* *n*

f *n* *f* *n* *f* *n*

p *n* *p* *n* *p* *n*

90

arcsin

92

96

96

pizz.

arco

ST

f

mf

p

SP

f

ST

mf

p

(L.)

SP

f

mf

n

n

n

arco

ST

fp

mf

SP

100 *Slightly faster*

mf *p* *f* *fp* *n* *f* *ffp* *norm.*

103

p *f* *p* *mf* *f* *p* *f* *p* *f* *fp* *n*

107

p *fp* *f* *ffp* *f* *ffp* *f* *p* *f*

111

II. norm. (•) → SP

ppp *ff* Like shattering glass *p* *f*

IV. norm. (•)

ppp *ff* Like shattering glass *p* *mf*

SP

p *ff*

fp *ff* *p* *mf*

15^{ma} (♯•)

8^{va} (♯•)

116 Flowingly

IV. pizz. (•)

II. arco (•) → SP

n *ff* *p* *mf*

IV.

ffp *mf*

(II - III) norm.

p *mf*

p *f*

p *f*

118

II. norm. (•)

p *mf* *p*

p *f* *p*

p *mf*

III. (•)

p

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120 (I-II-III)

mf *mfp* *p*

122 (II-III-IV)

f *p* *ppp*

124

f *fff*

126

6 3

SP

fff

fff

f *ff*

n

128

II. *fff*

III. (sounding) *fff*

p

p

p

n

131 Viscerally

Apply bow pressure while freely improvising crescendos and decrescendos. Gradually return to normal bow pressure and taper off when cello enters with long tone. Measure 132 is cued when all instruments (aside from the cello) have dropped out. This passage should last anywhere from 20 - 30 seconds.

fff

fff

fff

fff

norm.

ppp

(•)

132

III. (SP) (♯)

ppp *mf* *n*

II. (SP) *fp* *mf* *n*

ppp *mf* *n*

137

IV. (♯)

ppp *norm. I.* *ff* (I-II-III) (sounding)

p *norm.* *f* (I-II-III)

p *f*

139

norm. (III - IV) (♯) *mf*

p *mf*

p *mf*

p *mf*

ppp

141

n

n

n

143 (III - IV)

n

mf

n

mf

n

mf

p

(II. (♯))

145

146 Sounding distant (♩ = c.56)

mp

n

n

n

ppp

n

147

mp *p* *n* *mf* *n*

II. (sounding) II. SP

mf *n*

151

ppp *mf* *mf* *mf* *ppp* *sppp*

I. (sounding) III. (sounding) II. SP

156

ppp *n* *mp* *n* *n* *n*

norm. norm. III. SP

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161

III. (#2)

ppp

II. (sounding)

ppp

III.

8^{va}

p

mp

n

SP

p

n

p

n

166

norm. I.

p

mp

n

norm. III.

ppp

p

n

norm. II.

15^{va}

III.

p

mp

n

p

n

p

n