Elsewhere

For String Quartet
(2016)

Alan Hankers

Program Notes

Elsewhere was composed in 2015 and then revised in 2016. The title of the work is a homage to the intuitive aspects of the creative process that are difficult to rationally explain; that the music seems to flow from somewhere else. While I was writing this piece, I utilized timbres and sounds that are specific to the acoustical properties of the ensemble. The work evolves through the use of harmonic gestures, glissandi, tremolo pizzicato, and bow pressure/distortion.

Elsewhere was premiered by the Calidore String Quartet at Staller Center For The Performing Arts in the spring of 2016.

Performance Notes

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

ST — *sul tasto* - near fingerboard

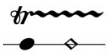
Norm. — *normale*

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.



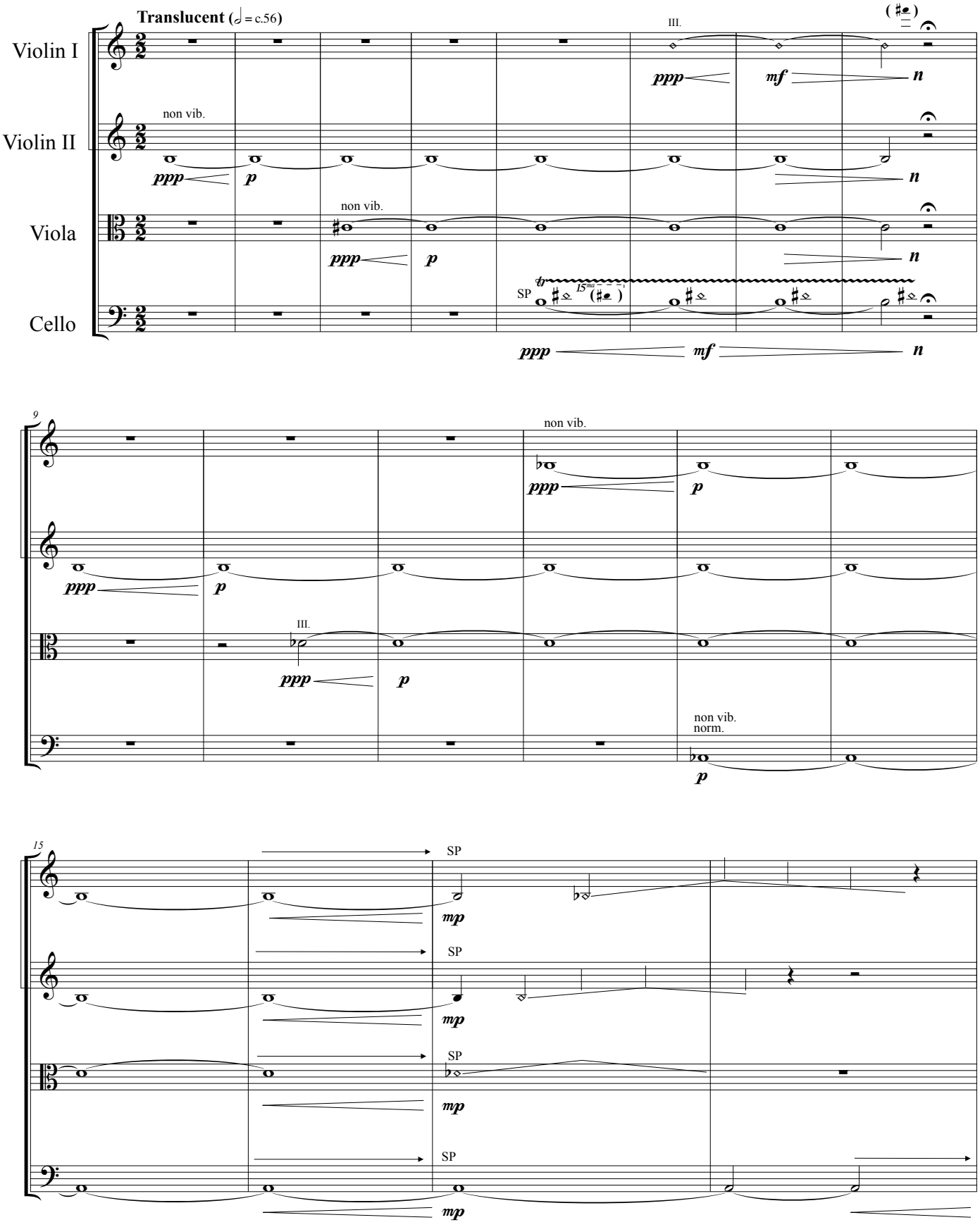
a trill produced by rapidly alternating the finger pressure between normal stopping and a light harmonic. The resulting sound should be a rapid alternation of normal and harmonic sounds. Trills, unless otherwise designated, are to be so executed.

Harmonic glissando

ELSEWHERE

For String Quartet

Alan Hankers
(b.1992)



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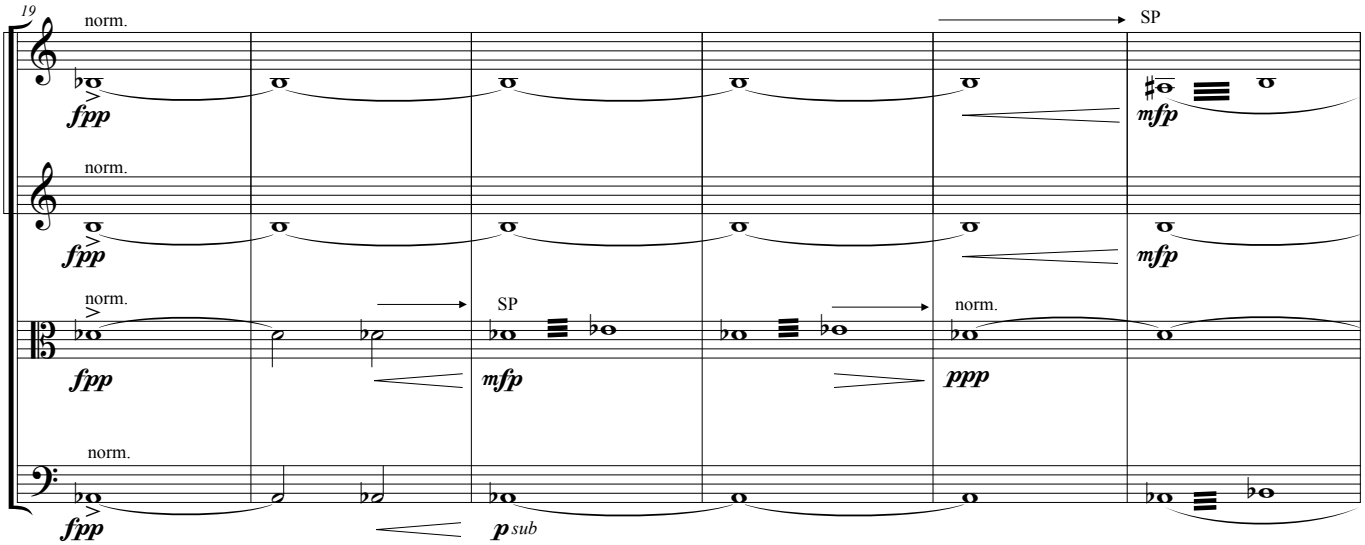
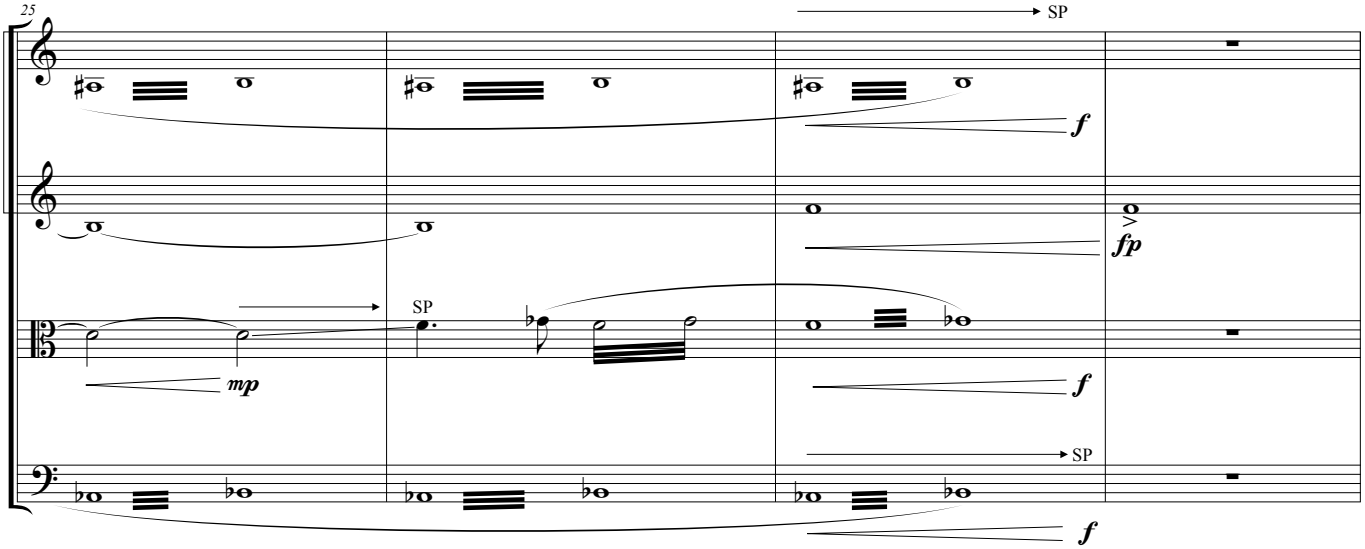
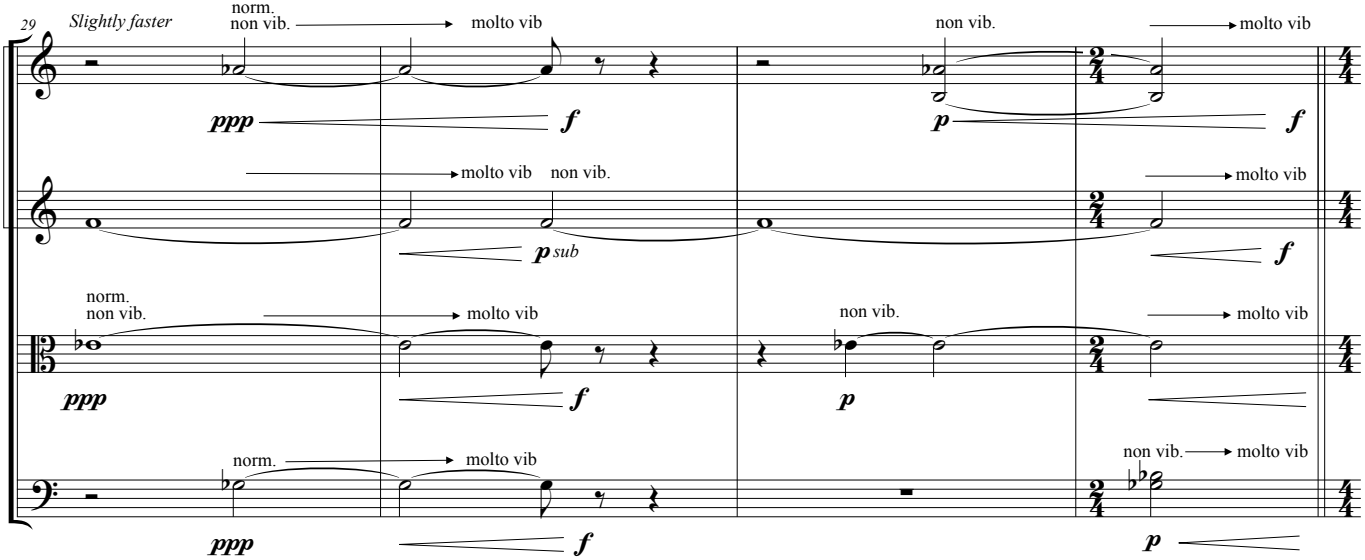
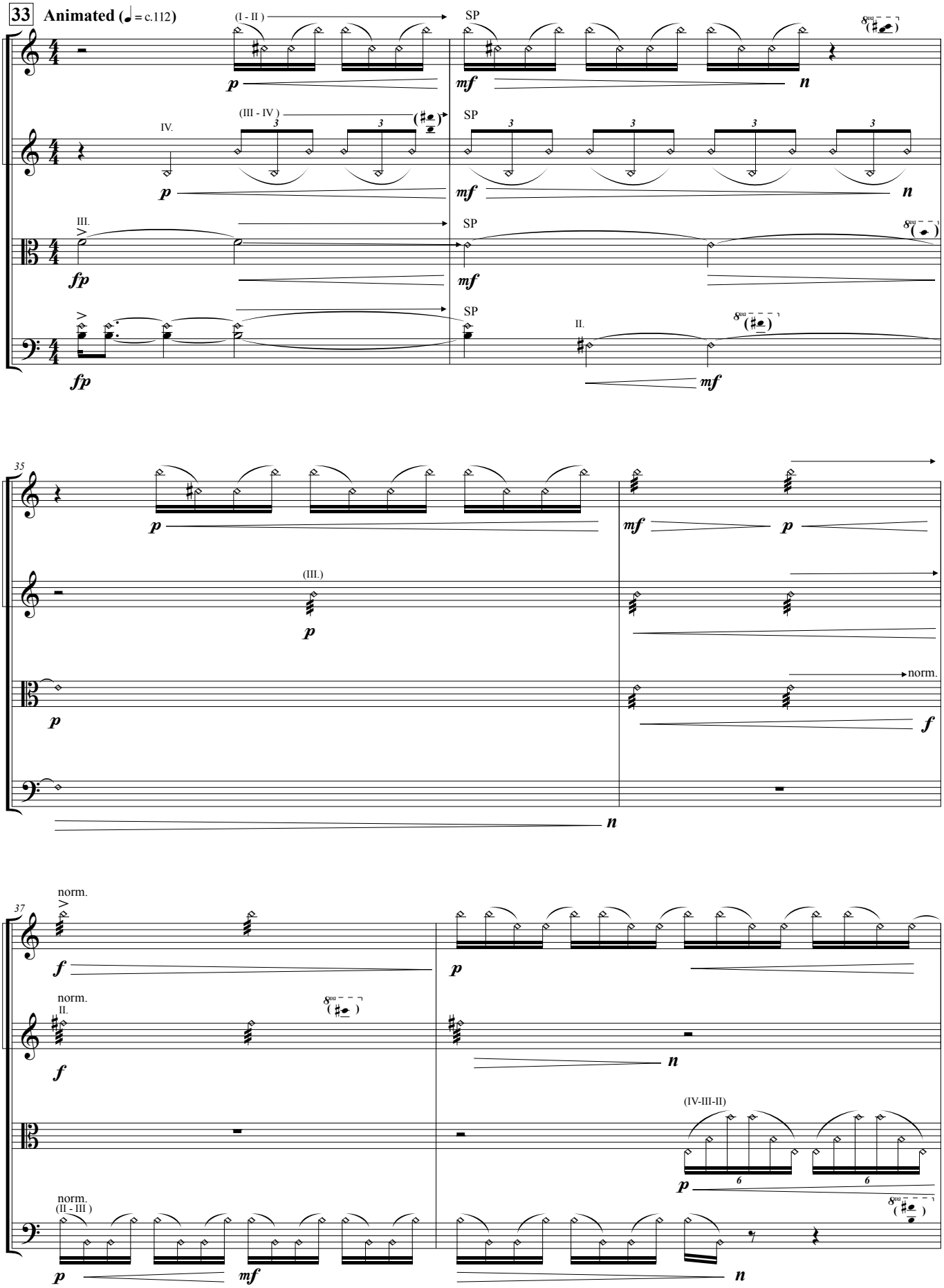
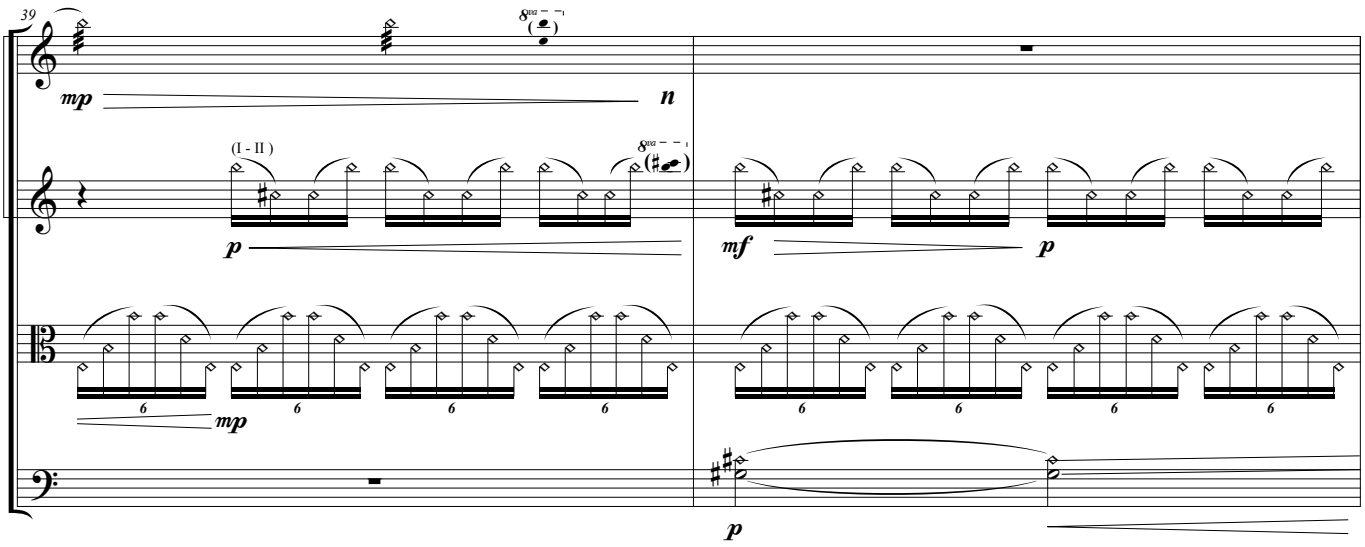
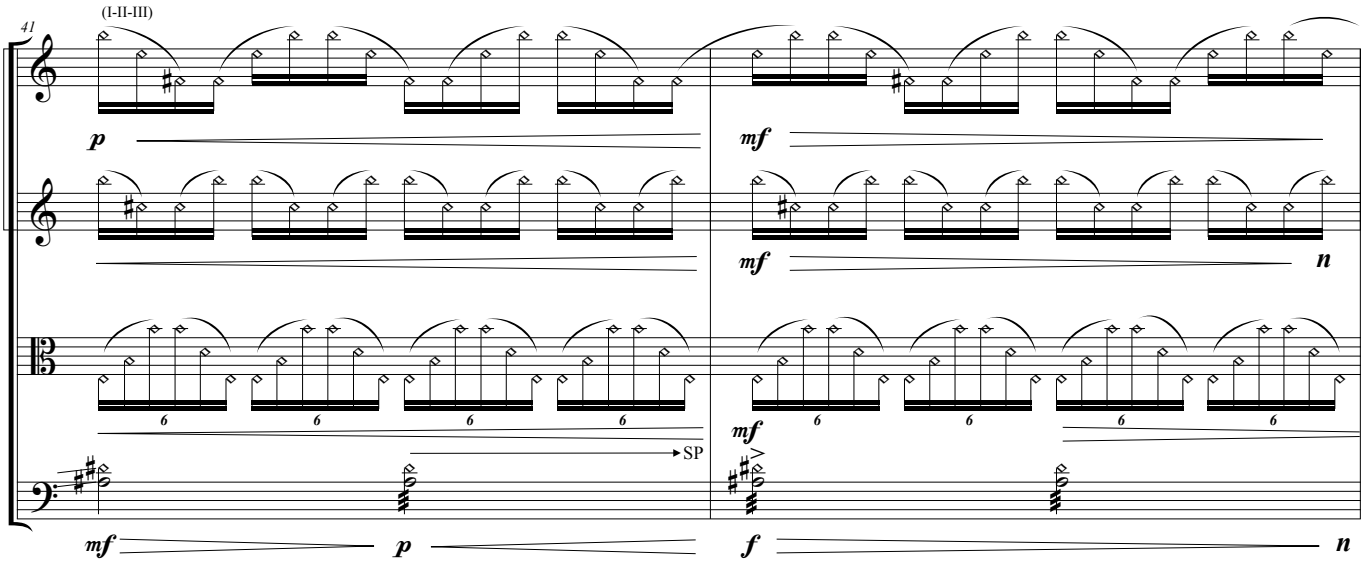

19
norm.
fpp
SP
mfp
ppp
p sub

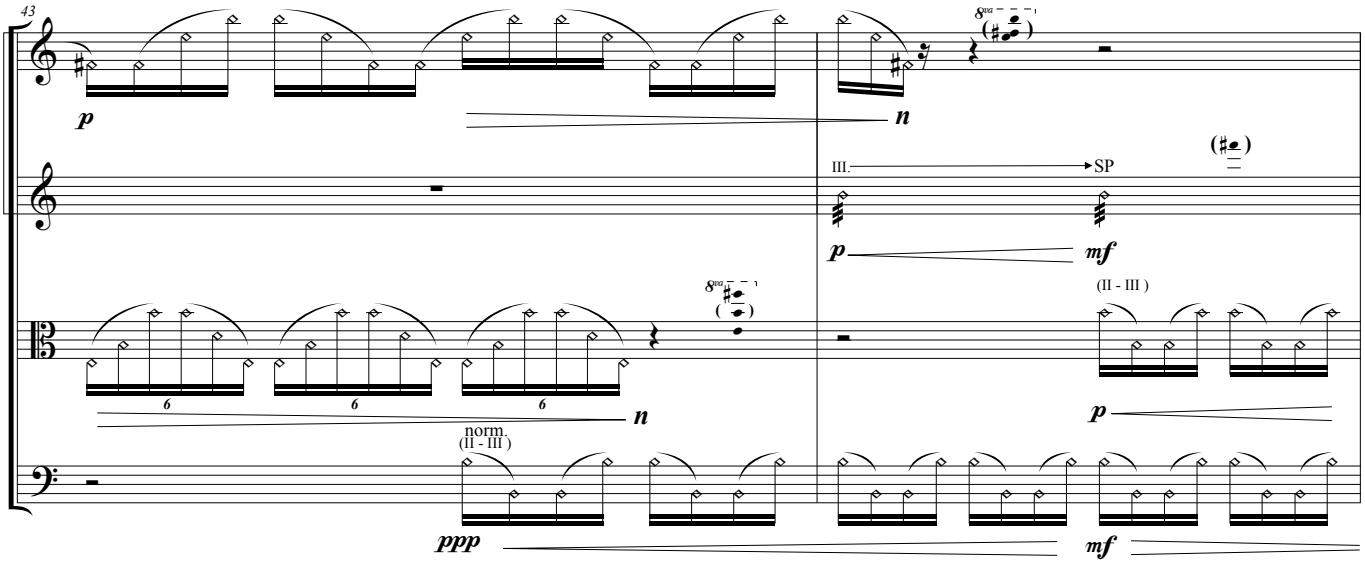

25
SP
f
fp
mp

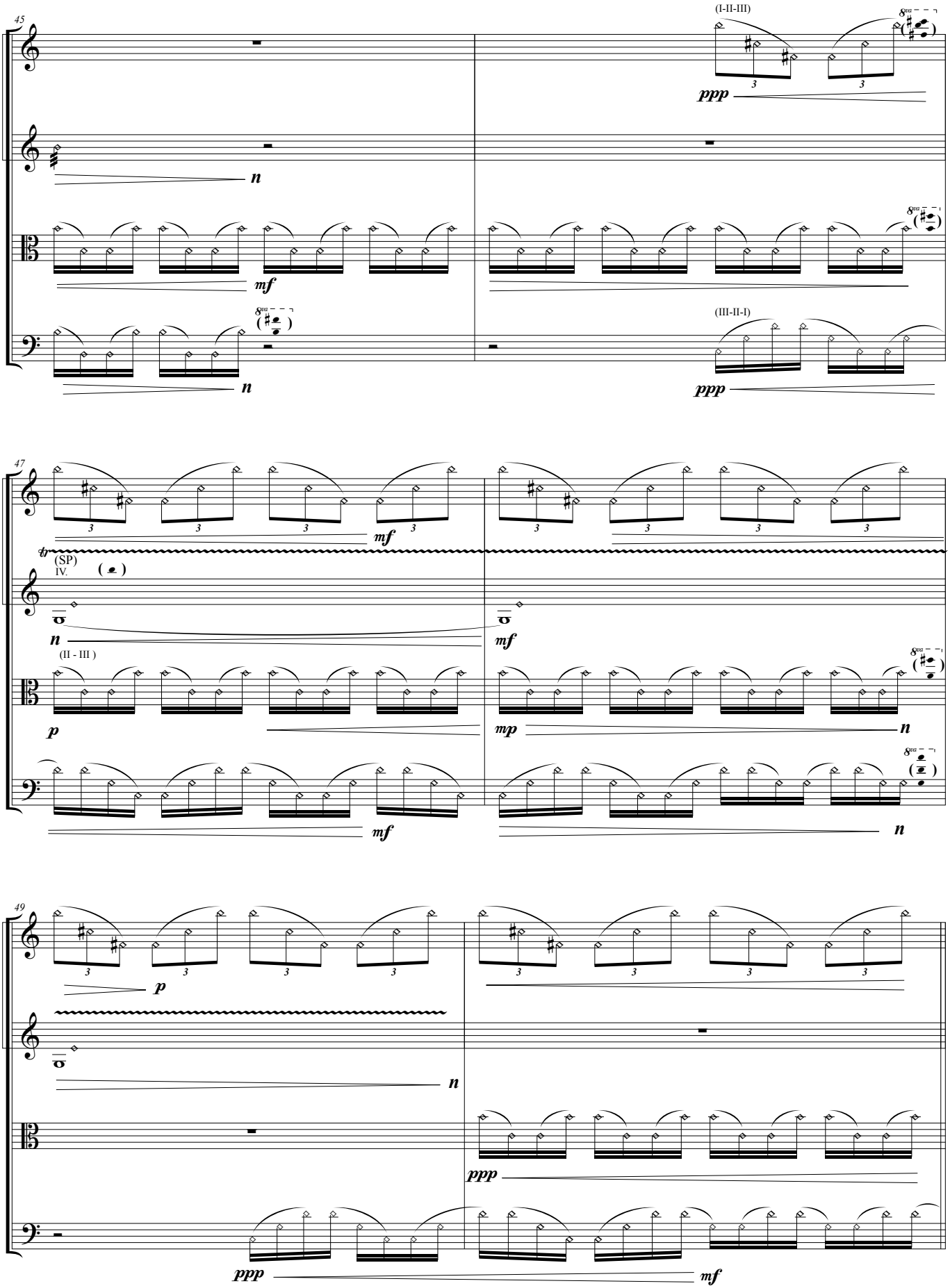

29
Slightly faster
norm.
non vib.
molto vib
ppp
f
p sub
p

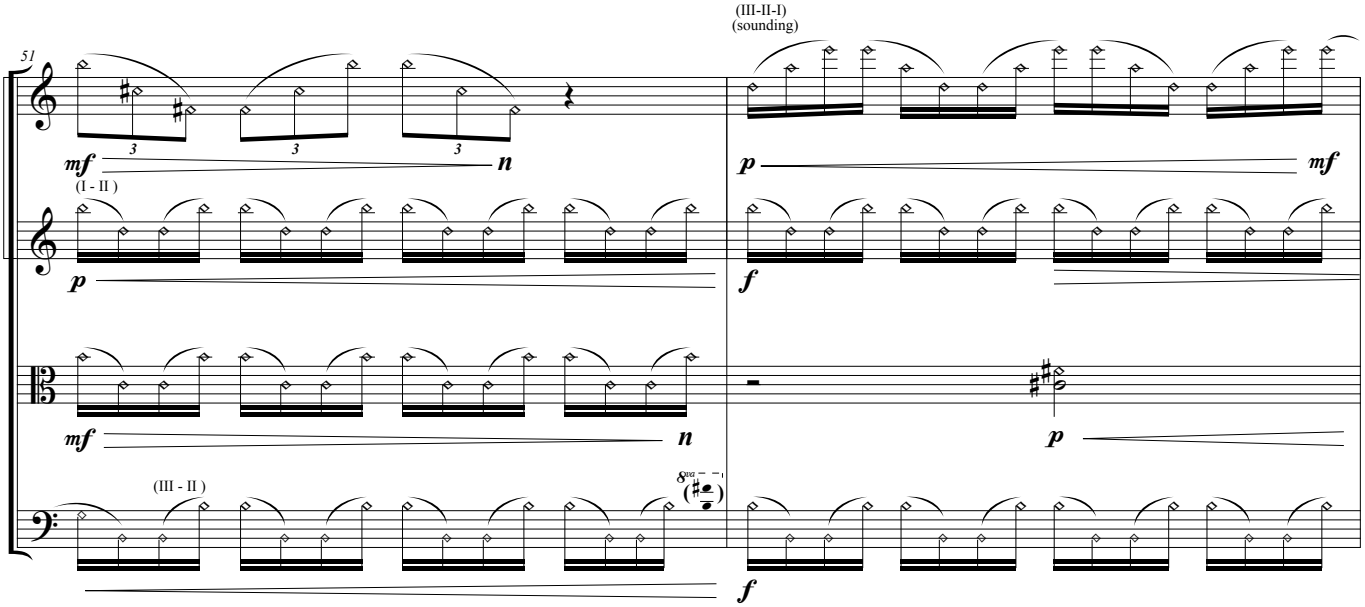

33
Animated (♩ = c.112)
(I - II)
SP
(III - IV)
IV.
III.
II.
35
(III.)
norm.
37
(IV-III-II)
(II - III)

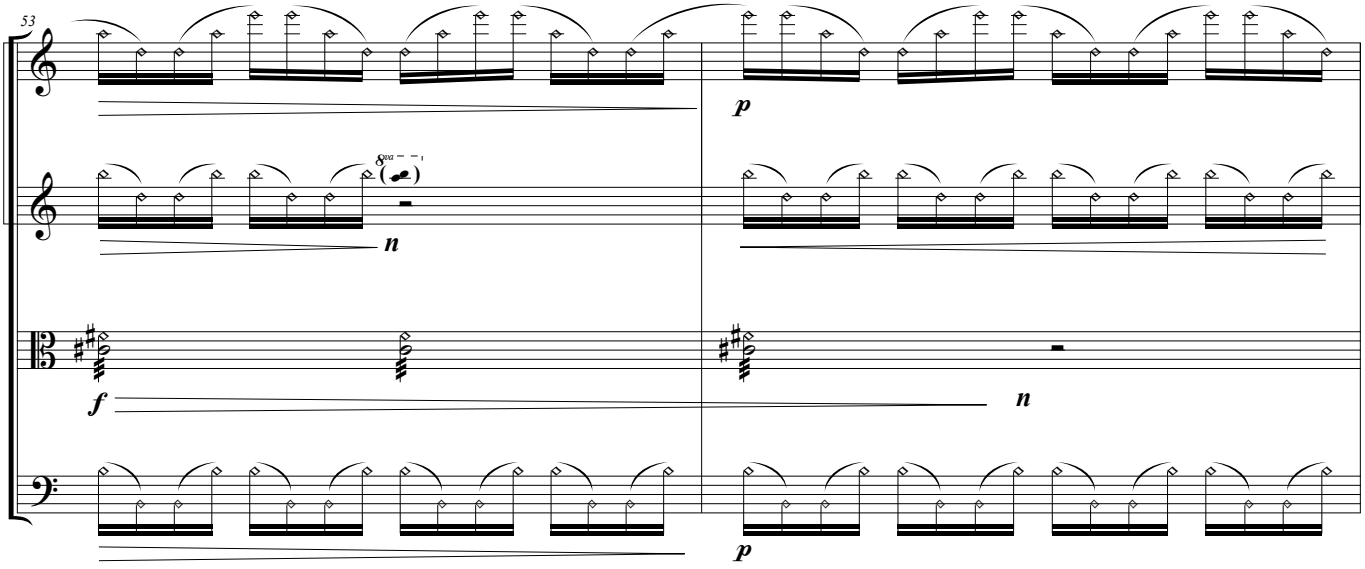

39
mp
n
(I - II)
p
mf
p
mp
p

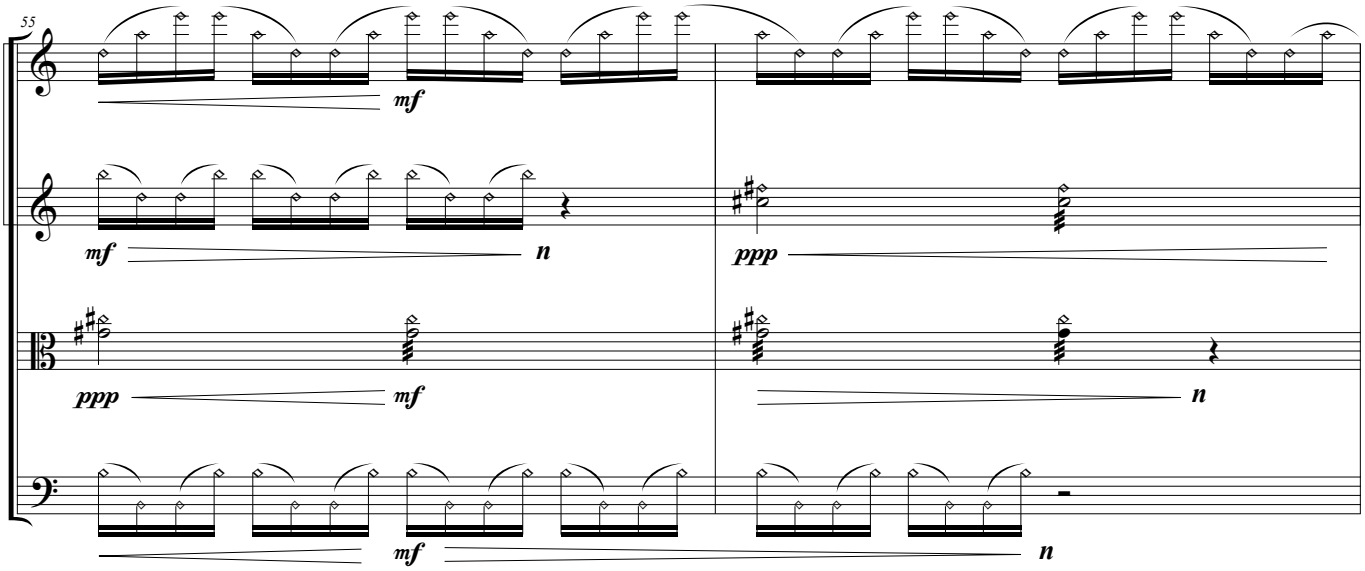

41
(I-II-III)
p
mf
mf
n
mf
SP
mf
p
f
n

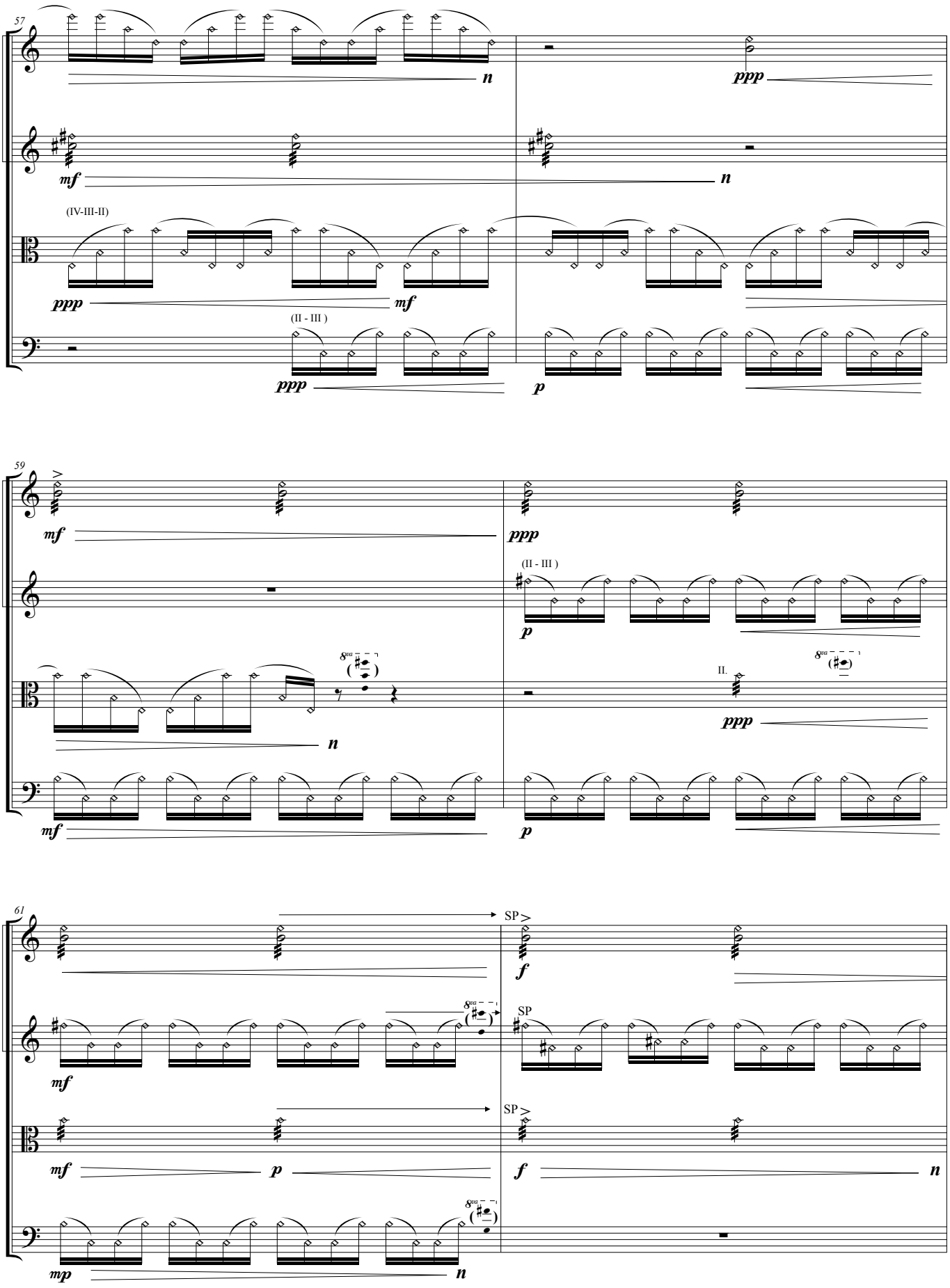

43
p
n
III.
SP
p
mf
(II - III)
n
p
norm.
(II - III)
ppp
mf

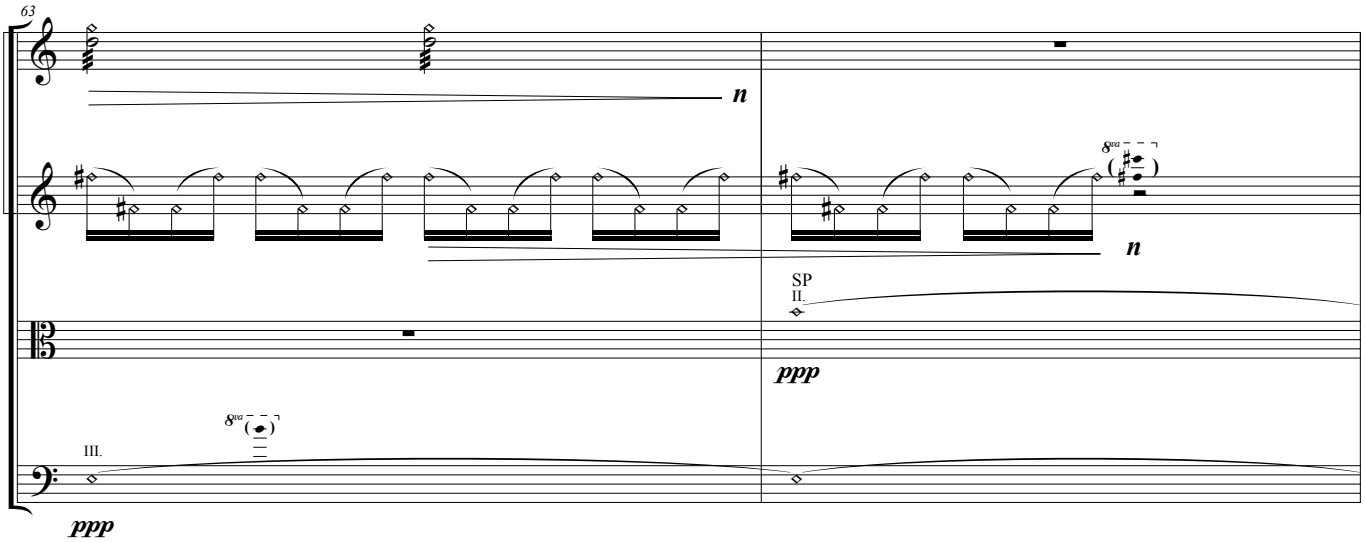

45
(I-II-III)
ppp
n
mf
(III-II-I)
ppp
47
mf
(SP)
IV.
n
mf
(II - III)
p
mp
n
mf
n
49
p
n
ppp
ppp
mf

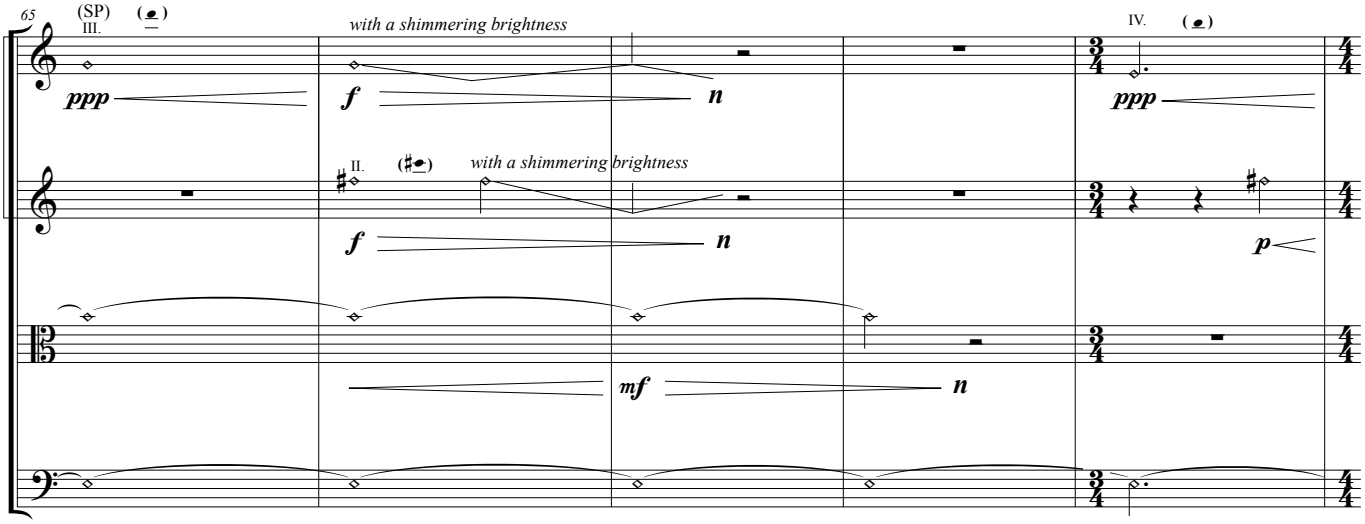

(III-II-I)
(sounding)
51
mf
n
p
mf
(I - II)
p
f
mf
n
p
(III - II)
8va
f

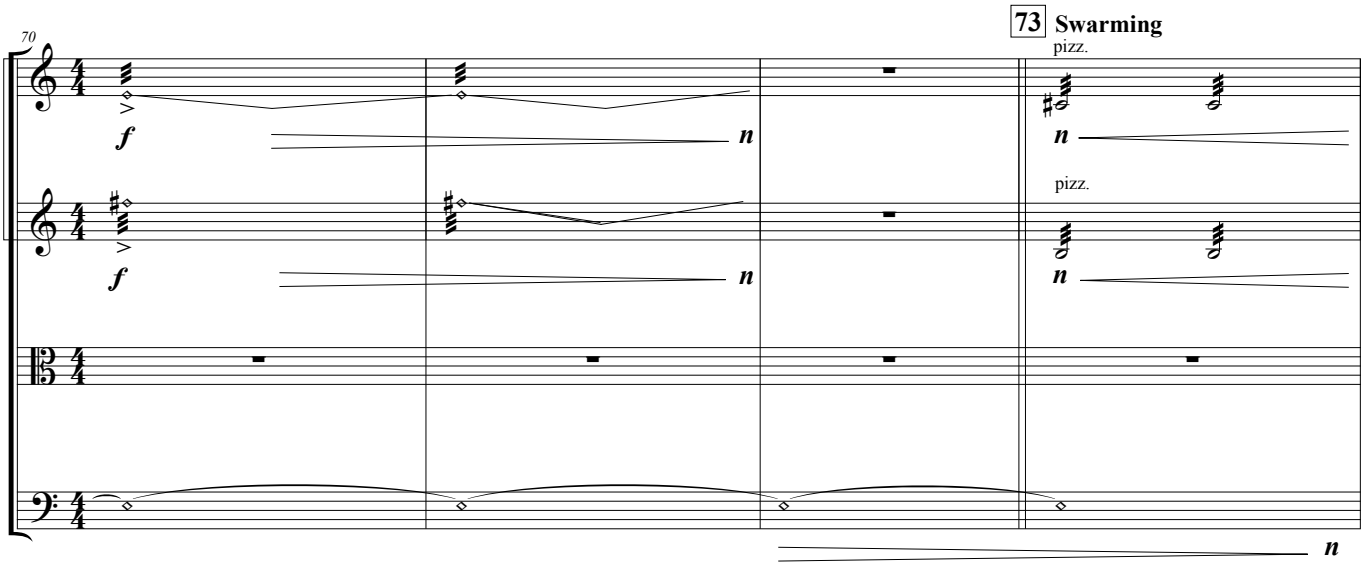

53
p
8va
n
f
n
p

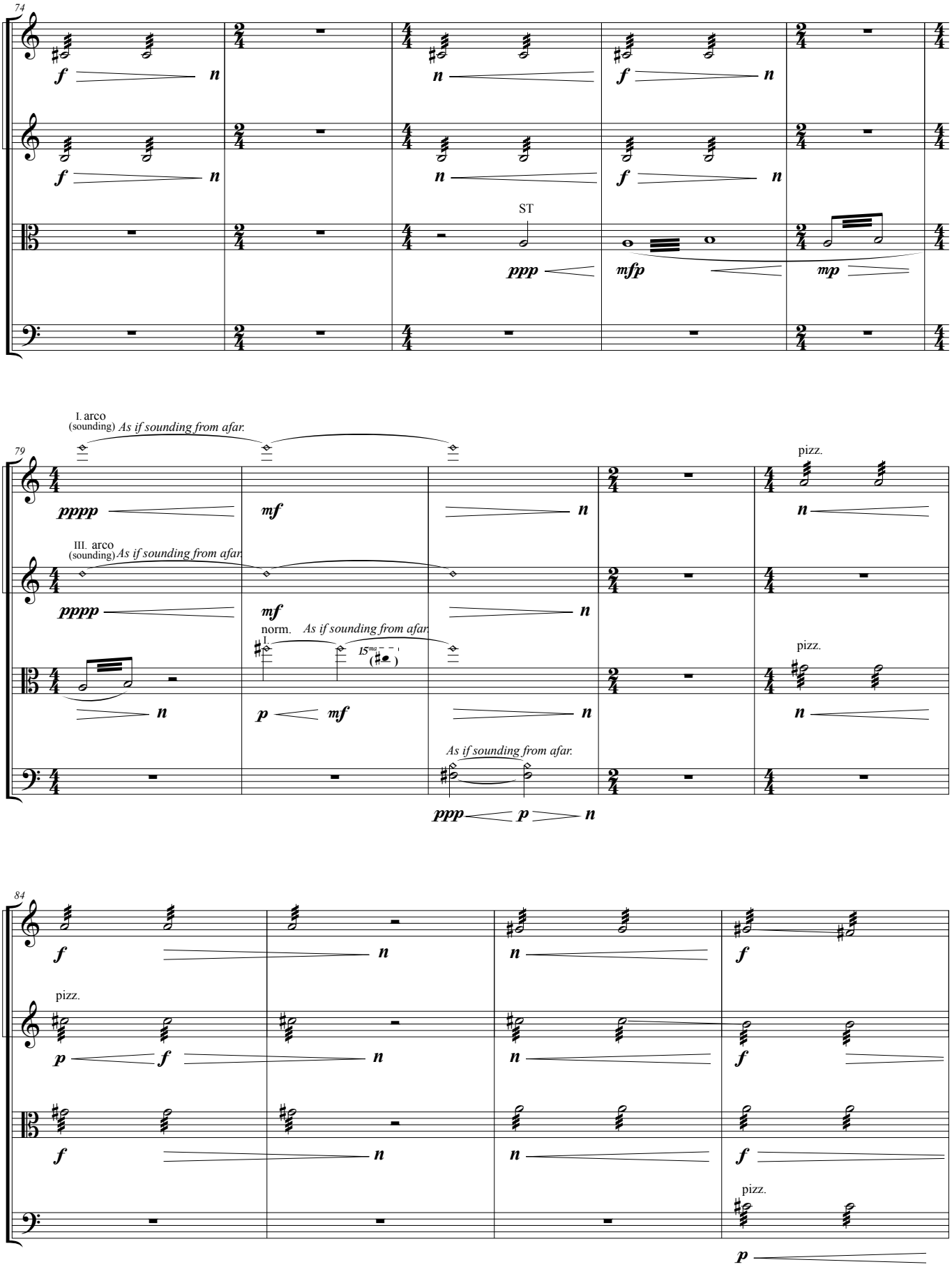

55
mf
mf
n
ppp
ppp
mf
n
mf
n

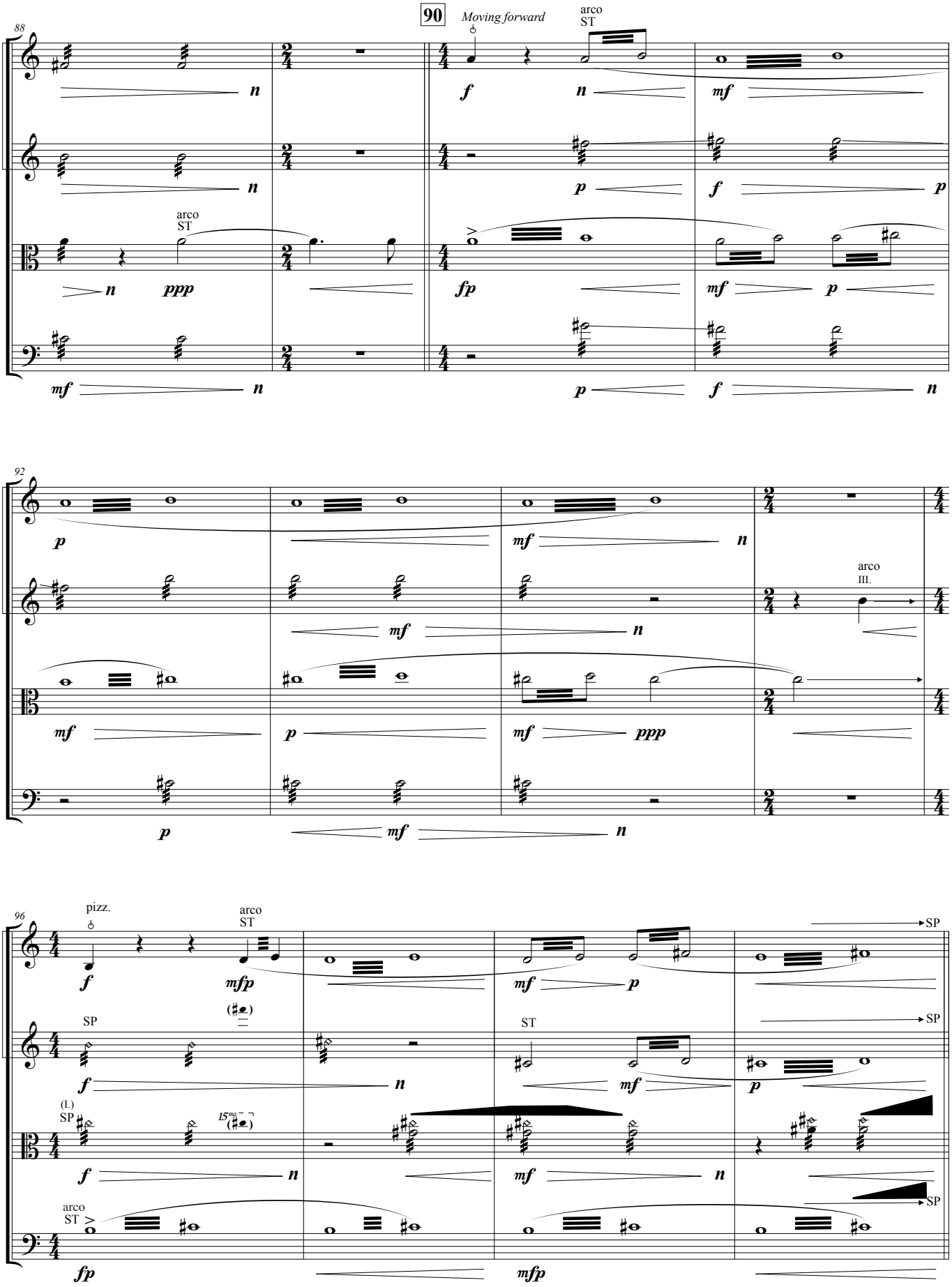

57
n
ppp
mf
n
(IV-III-II)
ppp
mf
(II - III)
ppp
p
59
mf
ppp
(II - III)
p
n
II.
ppp
mf
p
61
SP
f
mf
SP
mf
p
SP
f
n
mp
n

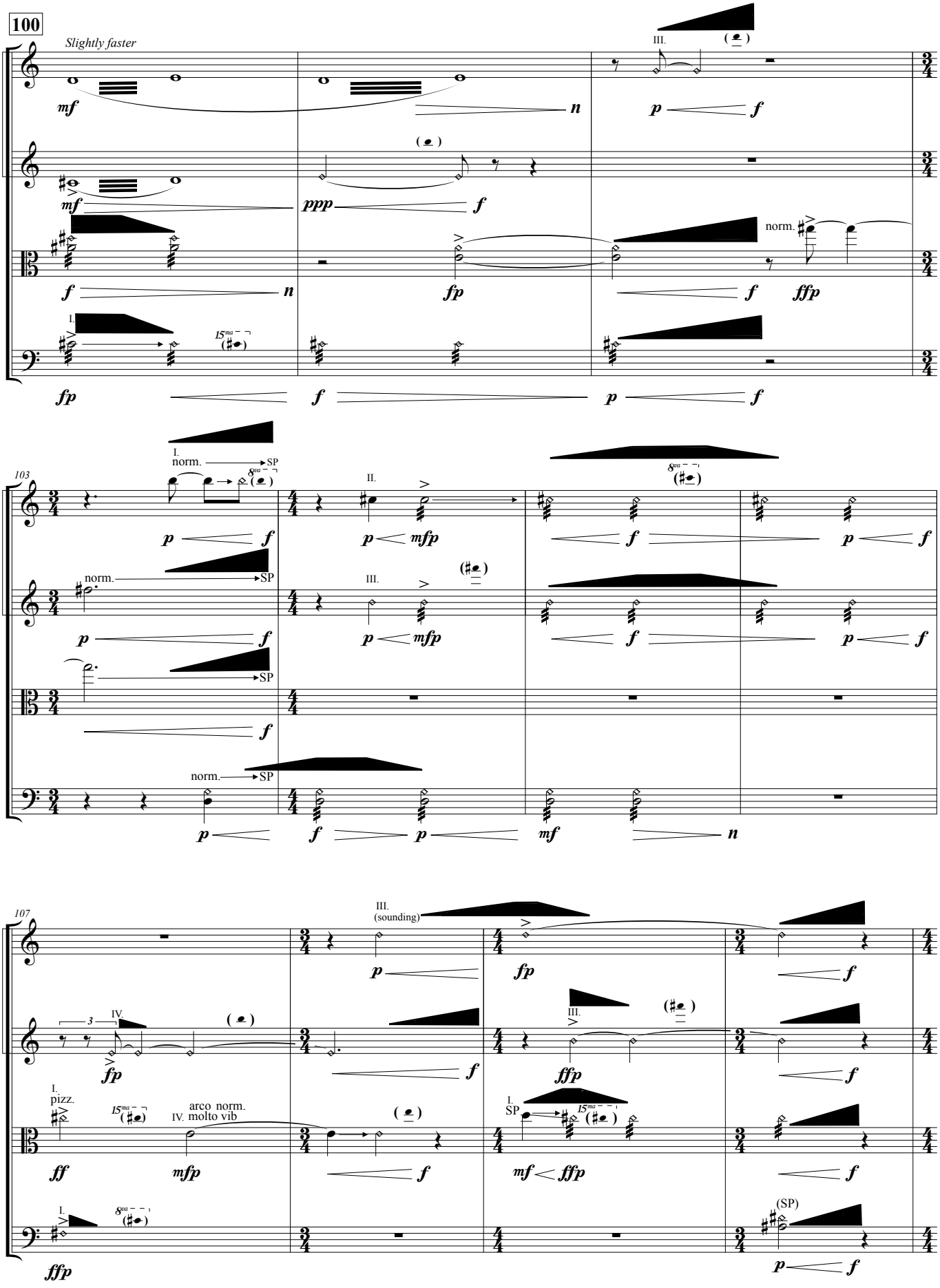

63
n
8va
SP
II.
ppp
III.
ppp

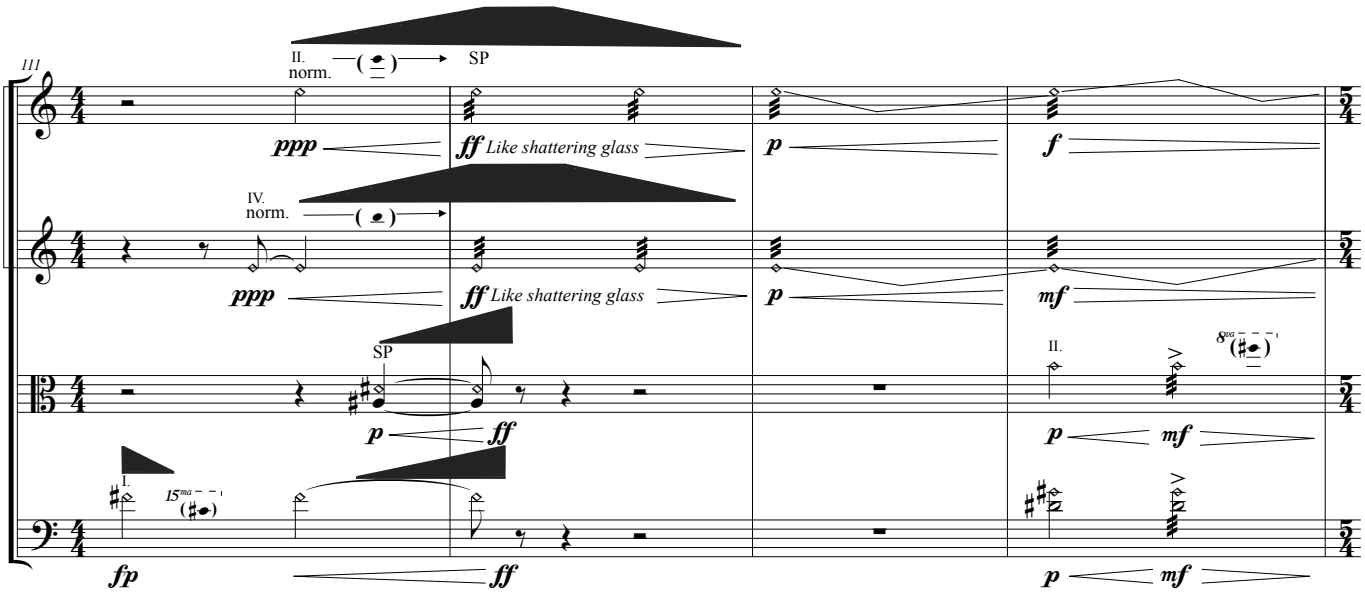

65
(SP)
III.
ppp
with a shimmering brightness
f
n
IV.
ppp
II.
with a shimmering brightness
f
n
p
mf
n

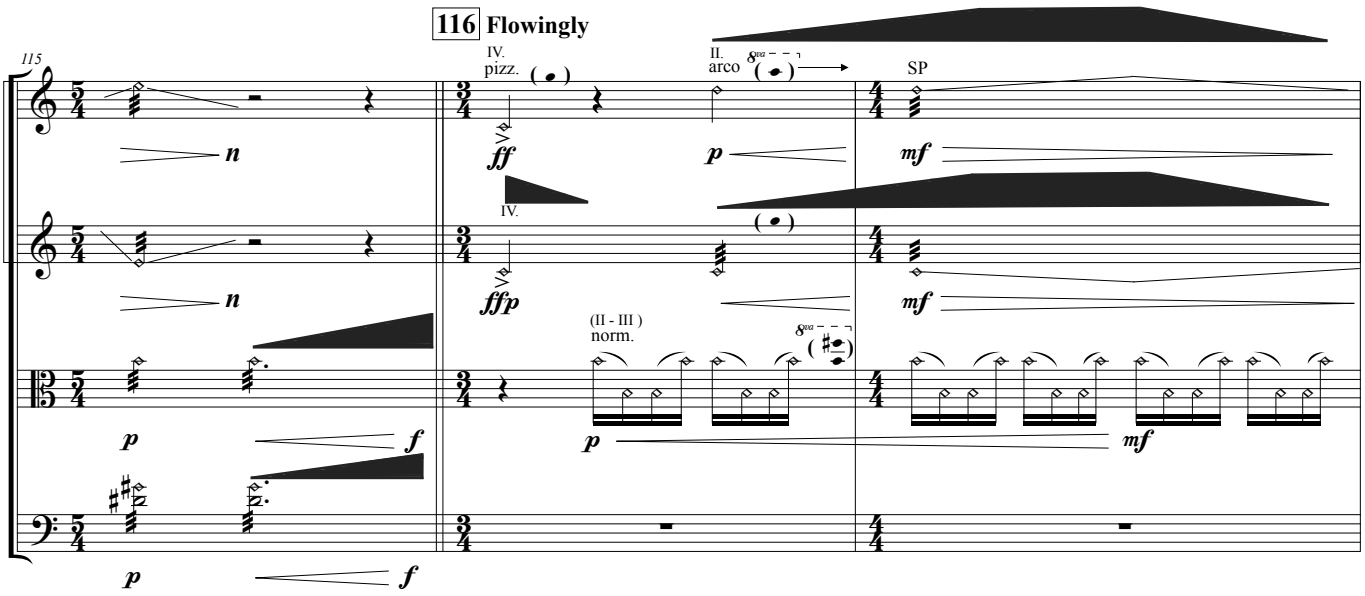

70
73 Swarming
pizz.
f
n
pizz.
f
n
n

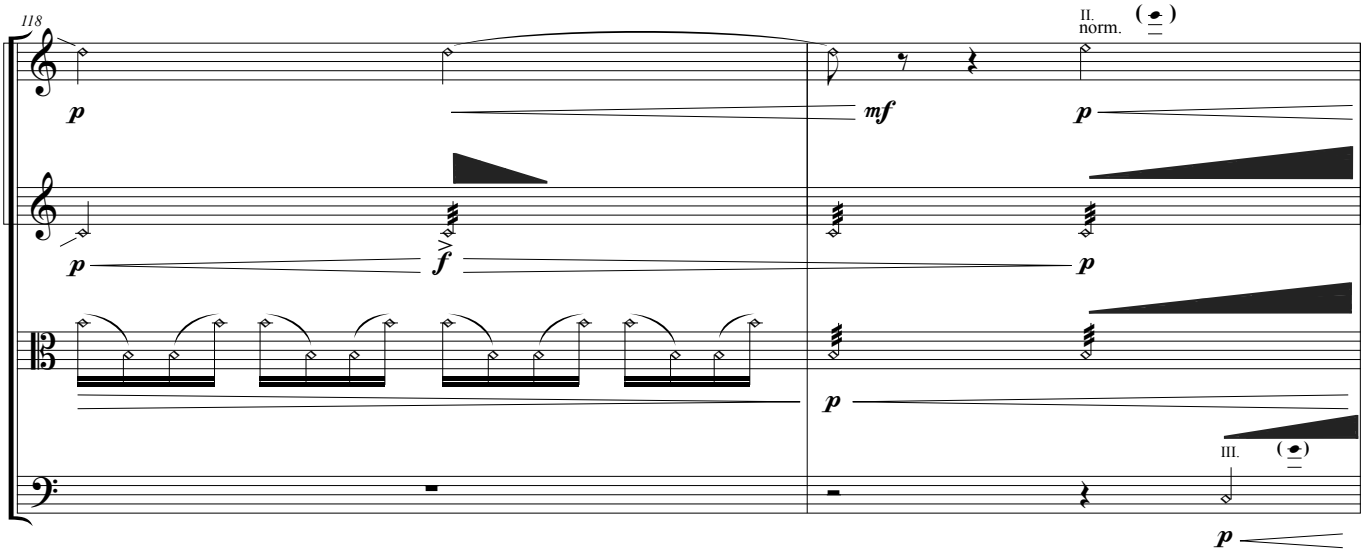

74
ST
79
I. arco
(sounding) As if sounding from afar.
III. arco
(sounding) As if sounding from afar.
norm.
As if sounding from afar.
pizz.
84
pizz.

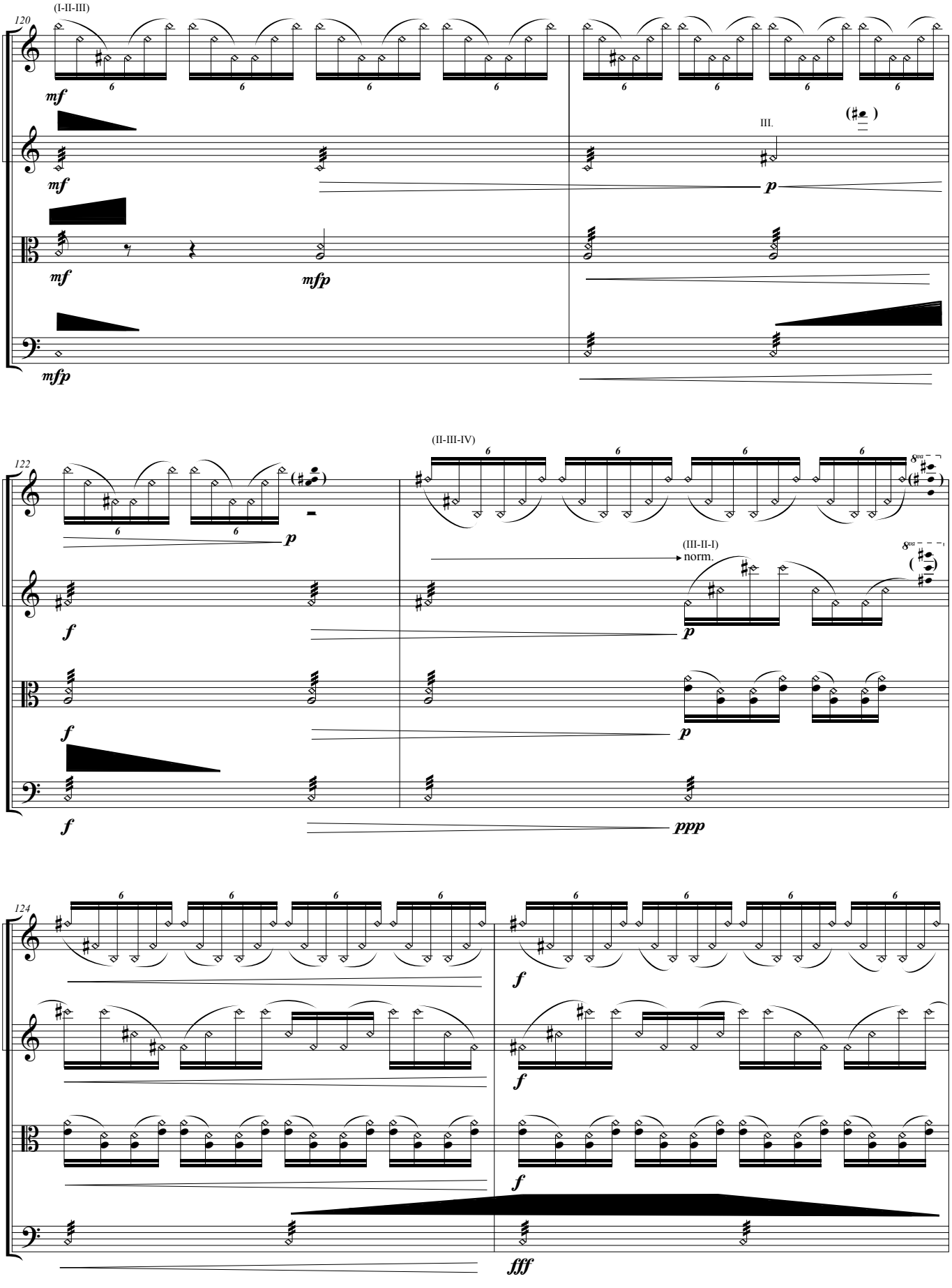

88
90
Moving forward
arco
ST
92
arco
III.
96
pizz.
arco
ST
SP
ST
(I.)
SP
15ma
arco
ST

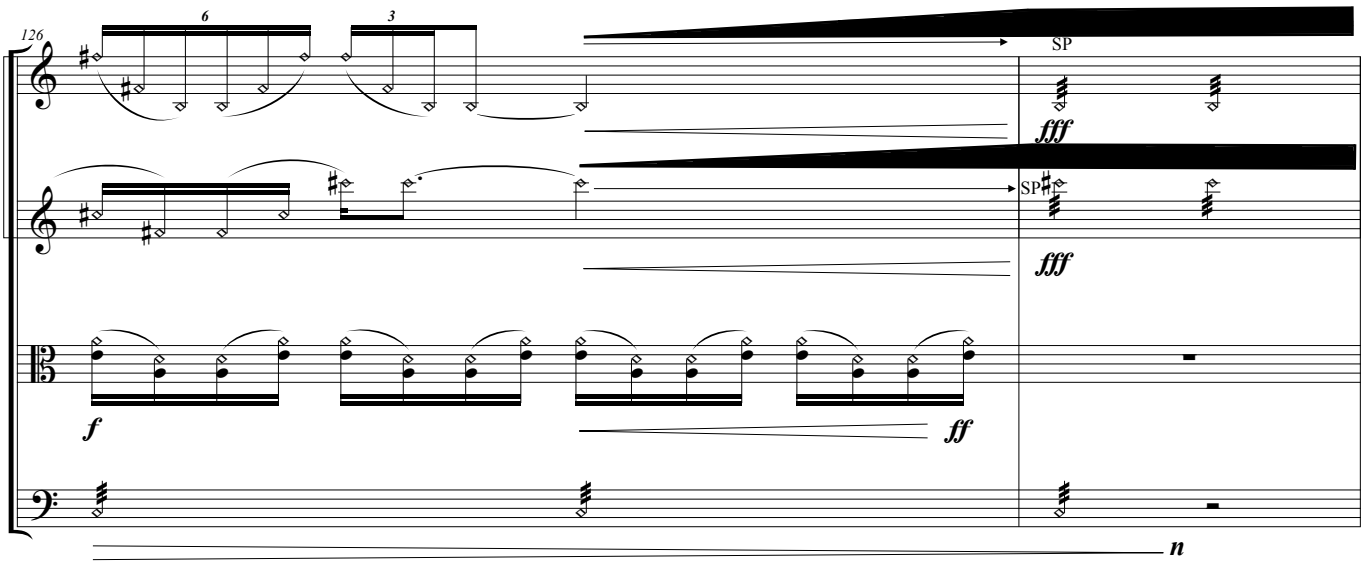

100
Slightly faster
III.
norm.
I.
103
I.
norm.
SP
II.
III.
107
III.
(sounding)
IV.
I.
pizz.
arco norm.
IV. molto vib
I.
SP
(SP)


111
II.
norm.
SP
ppp
ff Like shattering glass
p
f
IV.
norm.
ppp
ff Like shattering glass
p
mf
SP
p
ff
II.
p
mf
I.
15ma
fp
ff
p
mf


116 Flowingly
115
IV.
pizz.
II.
arco
8va
SP
n
ff
p
mf
IV.
n
ffp
mf
(II - III)
norm.
8va
p
f
p
mf
p
f

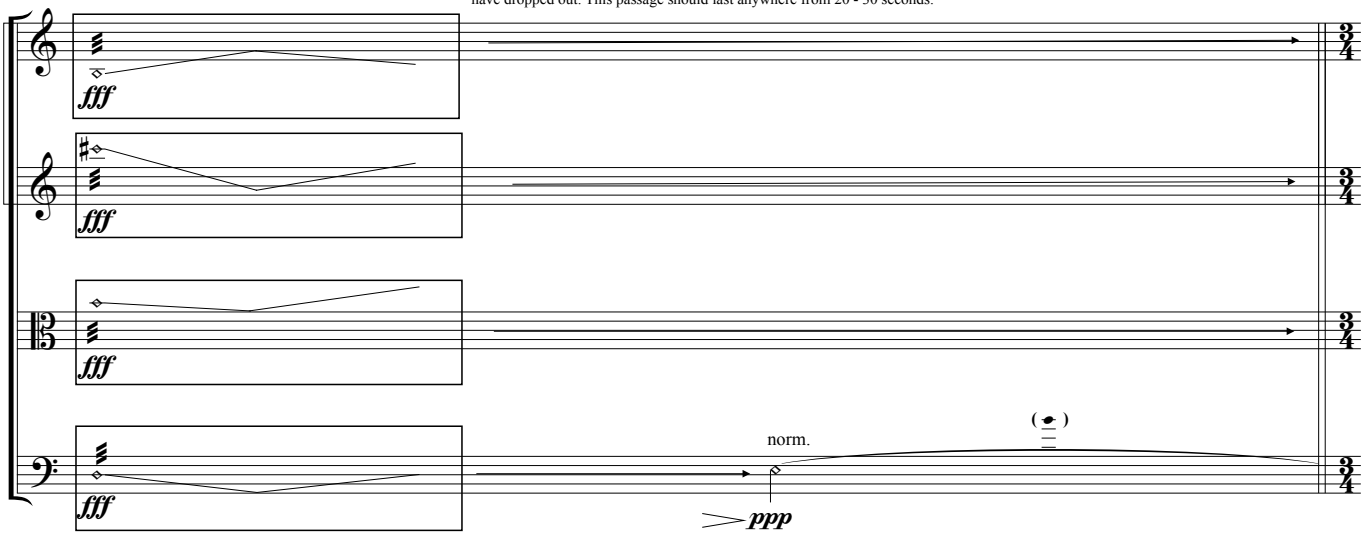

118
II.
norm.
p
mf
p
p
f
p
p
III.
p

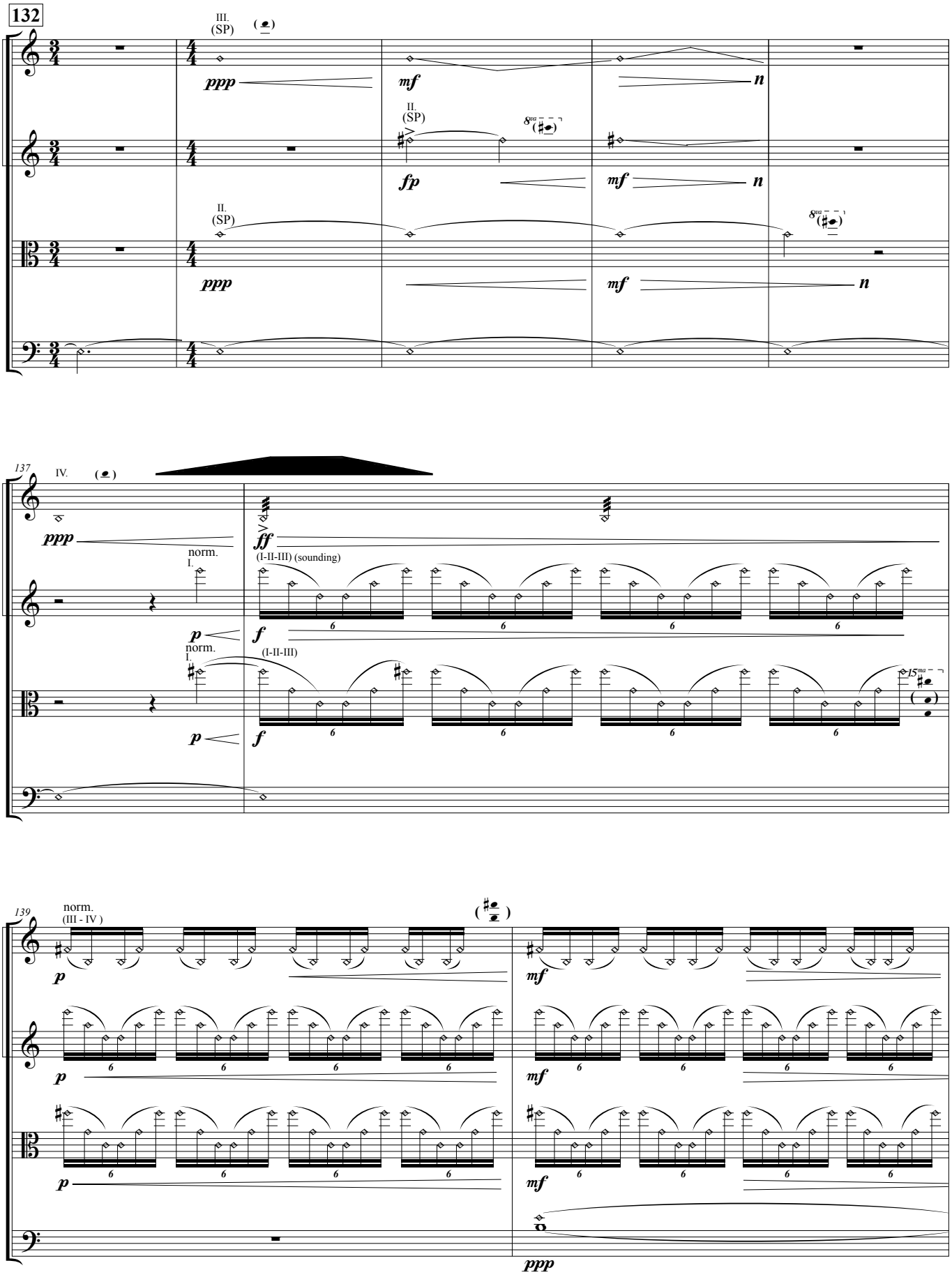

120
(I-II-III)
mf
mf
mf
mfp
mfp
III.
p
122
(II-III-IV)
p
f
f
f
(III-II-I)
norm.
p
p
ppp
8va
124
f
f
f
fff

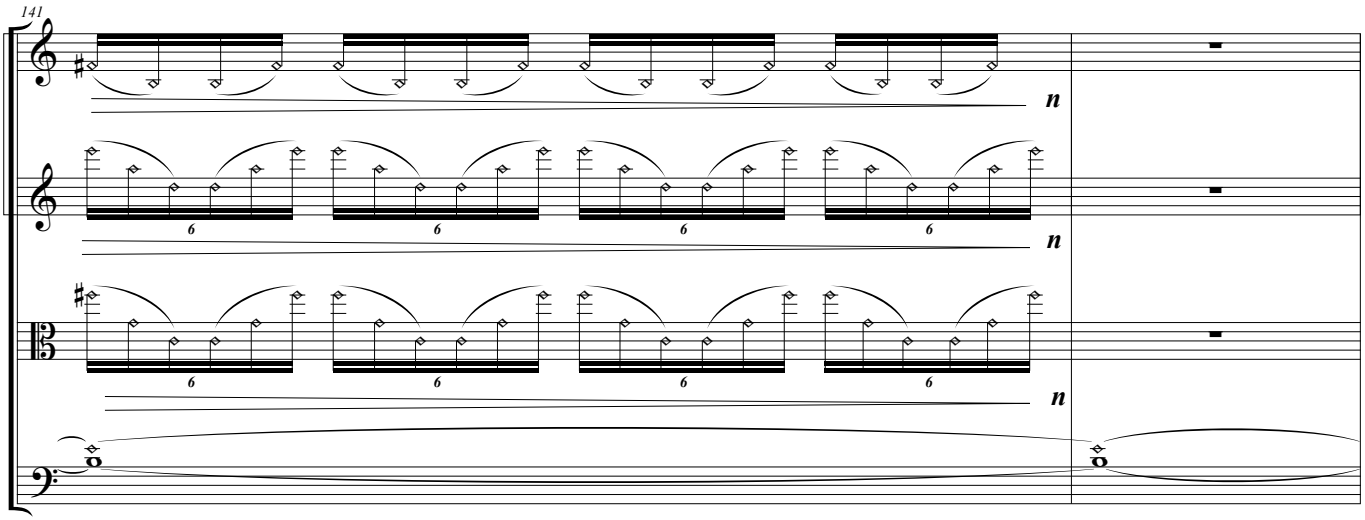


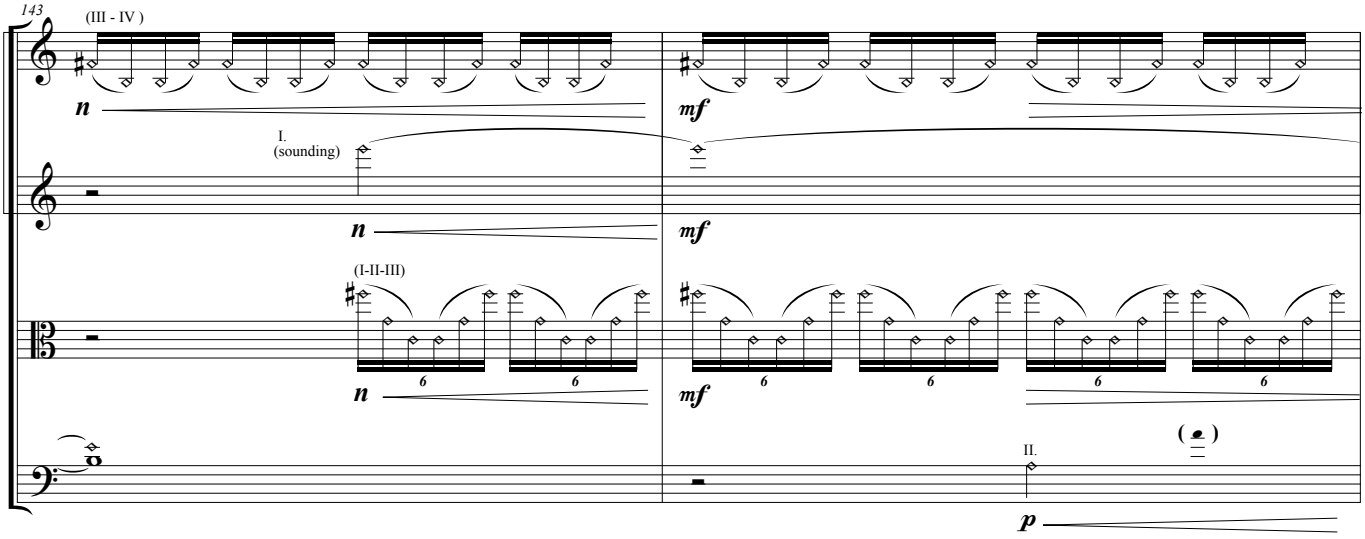
131 **Viscerally**

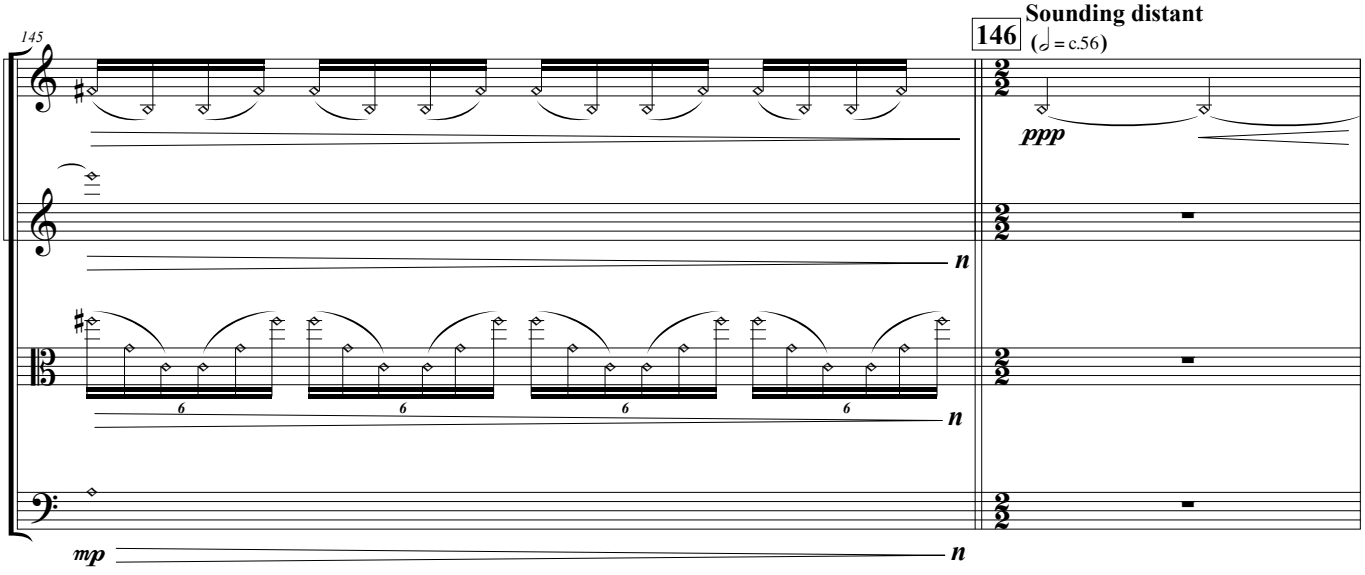
Apply bow pressure while freely improvising crescendos and decrescendos.
Gradually return to normal bow pressure and taper off when cello enters
with long tone. Measure 132 is cued when all instruments (aside from the cello)
have dropped out. This passage should last anywhere from 20 - 30 seconds.

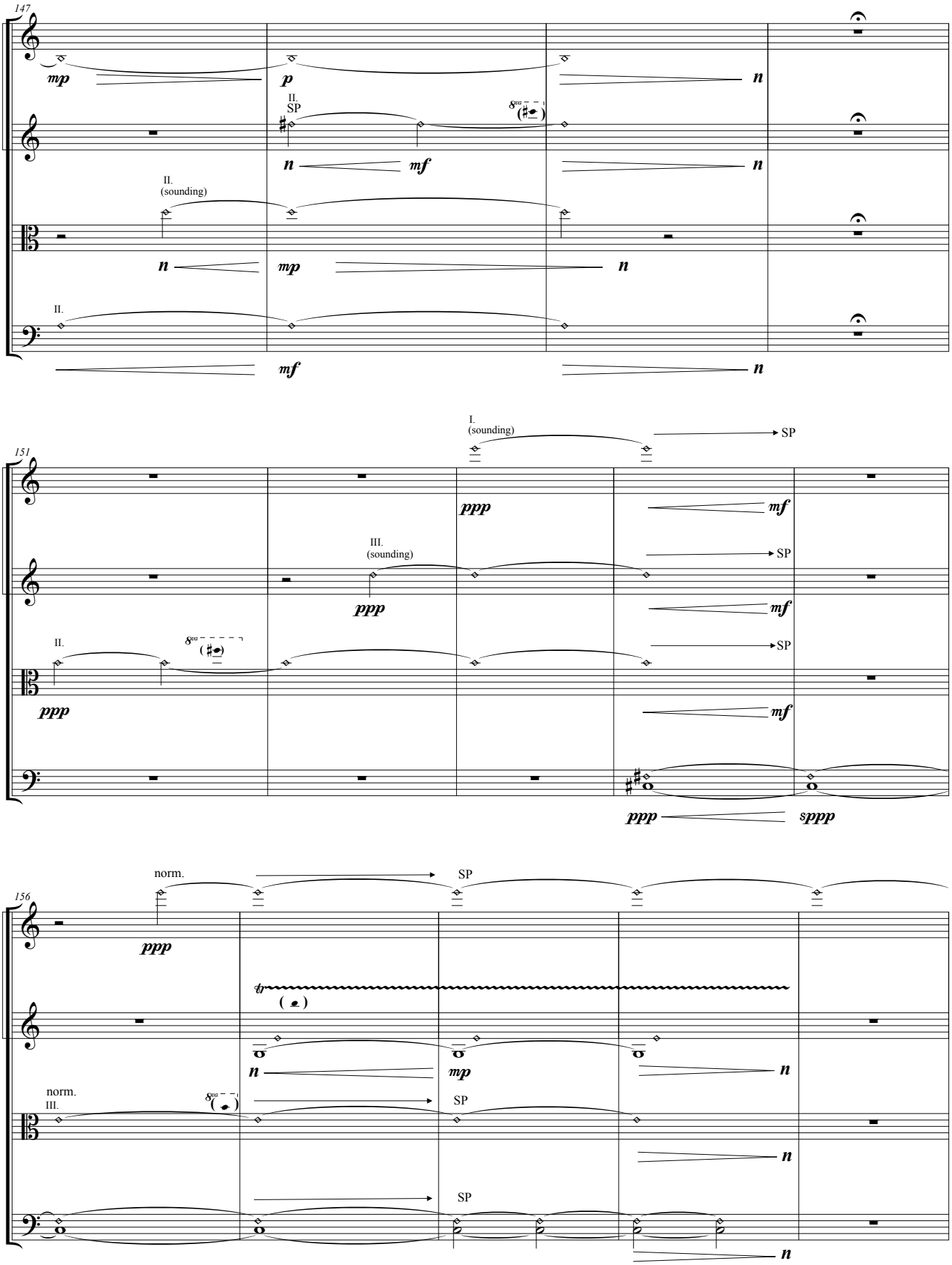


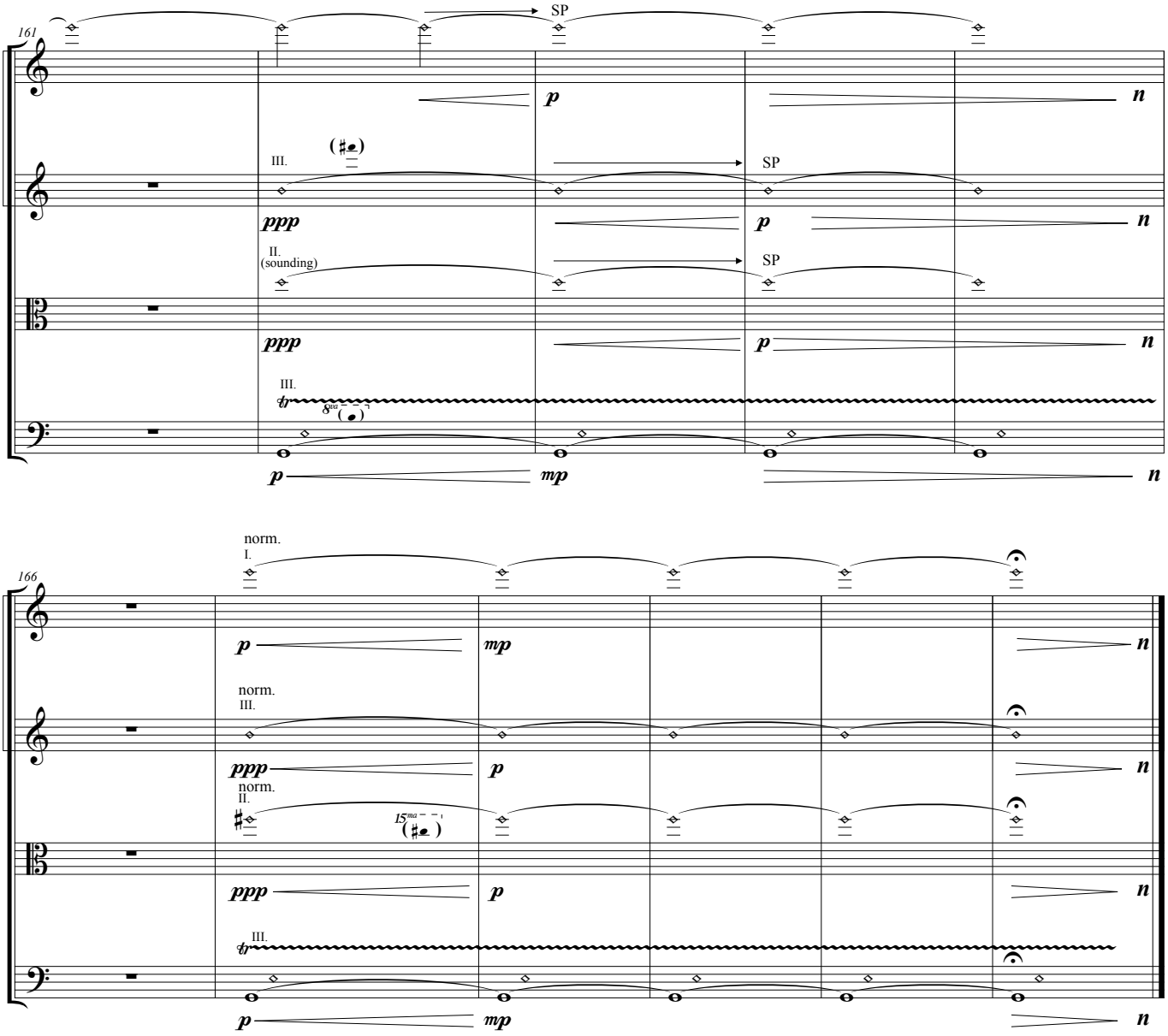

132
III.
(SP)
ppp
mf
n
II.
(SP)
fp
mf
n
II.
(SP)
ppp
mf
n
137
IV.
ppp
ff
(I-II-III) (sounding)
norm.
I.
p
f
norm.
I.
(I-II-III)
p
f
15ma
139
norm.
(III - IV)
p
mf
p
mf
p
mf
ppp


141
n
n
n


143
(III - IV)
n
mf
I.
(sounding)
n
mf
(I-II-III)
n
mf
( )
II.
p


145
146
Sounding distant
(𝅗𝅥 = c.56)
ppp
n
n
mp
n


147
mp
p
n
II.
SP
mf
II.
(sounding)
mp
II.
mf
151
I.
(sounding)
SP
ppp
mf
III.
(sounding)
ppp
II.
ppp
sppp
156
norm.
SP
ppp
mp
norm.
III.
SP


161
SP
III.
SP
II.
(sounding)
SP
III.
166
norm.
I.
norm.
III.
norm.
II.
III.