

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 Hakers
(b.1992)

Translucent ($\text{d} = \text{c.56}$)

Violin I

non vib.

Violin II

$\text{ppp} \rightarrow \text{p}$

non vib.

Viola

$\text{ppp} \rightarrow \text{p}$

$\text{SP} \text{ o } \sharp \text{ o } \text{L5m } (\sharp)$

Cello

$\text{ppp} \rightarrow \text{mf} \rightarrow \text{n}$

(\sharp)

9

non vib.

$\text{ppp} \rightarrow \text{p}$

III.

$\text{ppp} \rightarrow \text{p}$

non vib.
norm.

p

15

SP

mp

SP

mp

SP

mp

SP

mp

ELSEWHERE PAGE 2

19

norm.

fpp

norm.

fpp

norm.

fpp

norm.

fpp

norm.

p sub

norm.

SP

mfp

norm.

mfp

norm.

ppp

norm.

p sub

25

#o = o

#o = o

#o = o

f

o

o

fp

SP.

mp

f

SP

f

29 *Slightly faster*

norm.
non vib.

molto vib

ppp

f

molto vib non vib.

p sub

non vib.

molto vib

ppp

f

norm.
non vib.

molto vib

p

molto vib

norm.

molto vib

f

p

non vib. *molto vib*

p

ELSEWHERE PAGE 3

33 **Animated** ($\text{♩} = \text{c.112}$)

(I - II) → SP
 p → mf → n → $s^{wo}(\#)$

IV. (III - IV) → SP
 p → mf → n

III. → SP
 fp → mf

II. → SP → mf → $s^{wo}(\#)$

35

p → mf → p

(III.) → p → norm.

p → f

→ n

37

norm. → f → p

norm. II. → f → n

norm. II. → p → 6 → 6 → $s^{wo}(\#)$

(II - III) → mf → n

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39

mp

n

(I-II)

p

mf

p

mp

p

41

p

mf

mf

n

mf

f

mf

p

→ SP

43

p

n

III.

→ SP

p

mf

p

n

(II-III)

norm (II-III)

ppp

mf

ELSEWHERE PAGE 5

45

(I-II-III)

ppp

n

mf

n

(III-II-I)

ppp

mf

p

ppp

n

mf

p

mf

n

mf

p

ppp

n

ppp

mf

ELSEWHERE PAGE 6

51

(III-II-I)
(sounding)

mf (I-II) *n*

p

mf *n*

(III-II) *f* *mf* (II-I)

p

53

p

n

f

p

55

mf

mf *n*

ppp

ppp *mf* *n*

ELSEWHERE PAGE 7

57

n

ppp

mf

(IV-III-II)

ppp *mf*

(II - III)

ppp *p*

59

mf

ppp

(II - III)

p

n

ppp

mf

61

→ SP >

f

SP

mf

→ SP >

f

mf *p*

n

mp

ELSEWHERE PAGE 8

63

n

SP II.

III.

ppp

65 (SP) (—)

with a shimmering brightness

f *n*

II. (#) *with a shimmering brightness*

f *n*

IV. (—)

mf *n*

ppp

p

70

f *n*

f *n*

73 **Swarming**
pizz.

n

n

n

ELSEWHERE PAGE 9

74

f — *n*

f — *n*

n —

f — *n*

f — *n*

ST

ppp —

mf —

mp —

79

I. arco
(sounding) *As if sounding from afar.*

pppp —

mf —

n —

n —

III. arco
(sounding) *As if sounding from afar.*

pppp —

mf —

n —

n —

pizz.

p — *mf* —

n —

n —

pizz.

n —

n —

As if sounding from afar.

ppp — *p* — *n* —

84

f — *n* —

n —

f —

pizz.

p — *f* — *n* —

n —

f —

f —

pizz.

f — *n* —

n —

f —

pizz.

p —

ELSEWHERE PAGE 10

88

90 *Moving forward*

arco ST
n
f n
mf
n
p f p
arco ST
n
fp
mf p
n
p f n

92

p
mf n
arco III.
mf n
mf ppp
n
p
mf n

96

pizz. *Moving forward*

arco ST
f mfp
SP
n
f n
mf p
n
f n
arco ST
f n
mf p
n
f n
arco ST
f n
mf p
n
f n

ELSEWHERE PAGE 11

100 *Slightly faster*

III. (—)

103

I. norm. → SP

II. >

III. > (#.)

norm. → SP

p < f

p < mfp

f

p < f

p < mfp

f

p < f

norm. → SP

f

p < f

p < mfp

f

p < f

107

III. (sounding)

IV. (—)

fp

I. pizz. L5 (—) IV. arco norm.

f

ff

mfp

f

ffp

mfp < ffp

f

I. > L5 (—)

f

ffp

(SP)

p < f

ELSEWHERE PAGE 12

III
II. norm. (—) → SP

IV. norm. (—)

fff Like shattering glass

p

f

fff Like shattering glass

p

mf

SP

p

ff

p

mf

ff

p

mf

fp

ff

p

mf

116 Flowingly

II.5

IV. pizz. (•)

II. arco 8va (•) → SP

n

ff

p

mf

ffp

(II - III) norm.

p

mf

p

f

118

II. norm. (—)

p

mf

p

p

f

p

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Musical score for orchestra and piano, page 122, measures 6-7. The score consists of four staves: Violin 1, Violin 2, Cello/Bass, and Piano. The Violin 1 and Violin 2 staves show sixteenth-note patterns with grace marks. The Cello/Bass staff shows sustained notes with fermatas. The Piano staff shows eighth-note chords. Measure 6 starts with a dynamic **p**. Measure 7 begins with a dynamic **f** for the strings. The piano dynamic changes to **fff** at the end of measure 7.

Musical score for orchestra, page 124, measures 6-12. The score consists of four staves: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature is A major (three sharps). Measure 6 starts with eighth-note patterns in the violins and sixteenth-note patterns in the cellos and basses. Measures 7-12 show sustained notes with grace notes above them. Measure 12 ends with a dynamic ***fff***.

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126

6 3

SP

fff

f *ff*

n

128

p

p

fff

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

norm.

>*ppp*

(*•*)

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132

III.
(SP) (—)

137 IV. (•)

139 norm.
(III - IV)

(♩ = 120)

p

mf

ppp

ELSEWHERE PAGE 16

141

n

n

n

143 (III - IV)

n

mf

I.
(sounding)

n

mf

(I-II-III)

n

mf

II.

p

145

n

146 (♩ = c.56) Sounding distant

ppp

n

ELSEWHERE PAGE 17

147

mp

p

II. SP

n

II. (sounding)

mf

n

n

II.

mf

n

151

ppp

mf

I.
(sounding)

→ SP

III.
(sounding)

mf

→ SP

II.

ppp

mf

→ SP

ppp

mf

sffff

ppp

sffff

156

norm.

ppp

→ SP

tr
(.)

→ SP

norm.
III.

n

mp

SP

n

n

SP

n

n

ELSEWHERE PAGE 18

161

Dynamics and Instructions:

- Top Staff: **p**, **SP**, **n**
- Second Staff: **III. (♯.)**, **II. (sounding)**, **ppp**, **SP**, **p**, **n**
- Third Staff: **ppp**, **norm.**, **I.**
- Fourth Staff: **norm.**, **III.**, **15ma - - - (♯.)**
- Bottom Staff: **p**, **mp**, **n**

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Dynamics and Instructions:

- Top Staff: **p**, **mp**, **n**
- Second Staff: **norm.**, **III.**, **ppp**, **norm.**, **II.**, **p**, **n**
- Third Staff: **norm.**, **III.**, **15ma - - - (♯.)**, **p**, **n**
- Fourth Staff: **norm.**, **III.**, **ppp**, **p**, **n**
- Bottom Staff: **p**, **mp**, **n**