

KRISTOFER SVENSSON
mot våren bortom havet
(2017)
för stråkkvartett

Notes

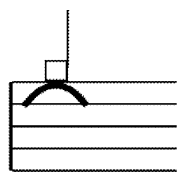
The piece is written in Just Intonation. Pitches without accidentals or with conventional accidentals are Pythagorean (3-limit Just Intonation); the open strings should be tuned in strict Pythagorean tuning (pure fifths, 3/2's). A simple arrow attached to a conventional accidental means an additional lowering/raising of the (Pythagorean) pitch with the ratio 81/80 (a syntonic comma, circa 21.5 cents) - thus making it a 5-limit interval, e.g.:


 = lowers the pitch 21.5 cents

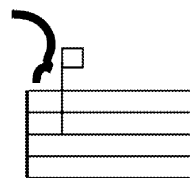
"Minor second half-harmonics": Create a rich tone with a high degree of noise in it by playing what may look like a "touch-minor-second artificial harmonic," but with the second finger pressed down slightly firmer than harmonic pressure. It is the lightly touched pitch that is the audible core of this sound. The bow should be close to the bridge, basically the same position where one usually plays harmonics. If the bow is not close enough to the bridge, the fundamental takes over and one loses much of the noise and higher partials.

Although noisy, it is very important that this pitch is tuned pure and without barren intonation. Since the intonation of the lower of these two pitches is irrelevant, it is notated with a set of conventional accidentals with a horizontal lines on top:




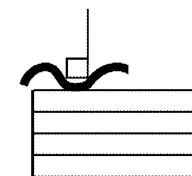



Toneless bowing directly on the bridge. This is notated with a square note head on top of a curved line , symbolizing the bridge. The bow pressure and bow speed must be sensitively balanced in order to obtain an intensive result. It should produce a soft, dark, toneless white noise.

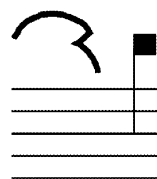



Toneless bowing on the side of the body:

Bowing on the upper side, represented by the curve  in front of a square note head symbolizing the upper bout of the body, produces a higher sound.



Playing close to the F-hole, in the C-bout or waist of the body, is symbolized by the curve  under a square note, and produces a lower, and louder, sound.



Toneless bowing on the right-side edge of the bridge (only cello): Draw the bow at a right angle to the edge of the bridge, and do not press the bow down into the bridge. It is notated with the symbol  in front of a square note head.

The entire piece is notated in 'sounding' dynamics and does not make use of 'action dynamics'. The action associated with producing the toneless sounds described above will, however, be performed with a force and intensity that in the common practice repertoire would be associated with louder dynamics. In other words, the action might be "louder" than the resulting sound.

till Bozzinikvartetten

A ♩ = 92 in a simple and restrained way

Violin I (1) (2) (3) (4)

Violin II

Viola

Cello

13 (5) B (n.)

Vln. I

Vln. II

Vla.

Vc.

22 C D (1) (2) (3)

Vln. I

Vln. II

Vla.

Vc.

33

Vln. I

Vln. II

Vla.

Vc.

4

42 **E**

Vln. I *mp* *p* *p* *mp* *p*

Vln. II *mp* *pp* *p* *ppp*

Vla. *mp* *p* *3/IV* *s.t.*

Vc. *p* *2/IV* *3/III*

n. 2/IV *n. 2/III*

51 **F**

Vln. I *p* *ppp* *ppp*

Vln. II *p* *ppp* *ppp*

Vla. *ppp* *ppp*

Vc. *ppp* *ppp*

s.t. III *II* *s.t.* *n.*

62 **G**

Vln. I *ppp* *p* *ppp* *ppp*

Vln. II *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *p* *s.t.* *n. 2/III*

Vc. *ppp* *p* *2/II* *2/III* *2/II* *2/IV*

72 **H**

Vln. I *p* *mp* *p* *ppp*

Vln. II *p* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp*

Vc. *pp* *p* *2/IV* *2/III* *2/III*

3/IV

81 **I**

Measure 81: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *ppp*.
Measure 82: Vln. I (n.); Vln. II *s.t.*; Vla. *p*; Vc. *p*.
Measure 83: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *n. 3/III*.
Measure 84: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *n. 2/III*.
Measure 85: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *ppp*.
Measure 86: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *ppp*.
Measure 87: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *ppp*.
Measure 88: Vln. I (n.); Vln. II *s.t.*; Vla. *ppp*; Vc. *ppp*.

89 **J**

Measure 89: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 90: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 91: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 92: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 93: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 94: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 95: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 96: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.

97 **K**

Measure 97: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 98: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 99: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 100: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 101: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 102: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 103: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 104: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.
Measure 105: Vln. I *p*; Vln. II *p*; Vla. *p*; Vc. *p*.

106

Measure 106: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 107: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 108: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 109: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 110: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 111: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 112: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.
Measure 113: Vln. I *m.s.t. 3/IV*; Vln. II *m.s.t. 3/IV*; Vla. *m.s.t. 3/IV*; Vc. *m.s.t. 3/IV*.

153 **Q** 2/IV -----> s.p. 7

Vln. I
Vln. II
Vla.
Vc.

161 **R** *ppp pp p*

Vln. I
Vln. II
Vla.
Vc.

170 **S** **T** s.t. n.

Vln. I
Vln. II
Vla.
Vc.

179 **U** 2/IV 2/III

Vln. I
Vln. II
Vla.
Vc.

8 **V** *gently floating, getting less static* **W**

189

Vln. I *2/III*

Vln. II *2/IV* *p* *pp*

Vla. *2/III* *4/IV* *3/II*

Vc. *2/III* *4/IV* *3/II*

X ♩ = 96 **Y**

198

Vln. I *2/IV* *p* *pp* *ppp*

Vln. II *ppp* *pp* *ppp*

Vla. *4/IV* *2/IV* *pp* *ppp*

Vc. *2/IV* *5/IV* *2/II* *2/III* *mp* *pp* *ppp*

Z *2/IV*

207

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p* *ppp*

Vc. *pp* *p* *pp* *pp < p*

A1 *2/IV* *s.t.* **B1** *n.* *V.S.*

215

Vln. I *s.t.* *n.* *V.S.*

Vln. II *s.t.* *n.* *V.S.*

Vla. *s.t.* *n. 4/IV* *s.t.* *n. 4/IV* *ppp* *V.S.*

Vc. *s.t.* *n. 2/II* *2/III* *mp* *p* *V.S.*

224 **C1** **D1**

Vln. I *pp* n. *p* *mp*

Vln. II *ppp* *mp*

Vla. *pp* *p* *mp*

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

233 **E1** **F1** $\text{♩} = 100$ *resonantly and dance like*

Vln. I *>ppp* *mp* *pp* *p < mp*

Vln. II *>ppp* *mp* *pp* *p < mp*

Vla. *>ppp* *mp* *pp* *p < mp*

Vc. *>ppp* *mp* *pp* *p < mp*

240 *>ppp* *mp* *pp* *ppp* *s.t.* *p < mp*

Vln. I *>ppp* *mp* *pp* *ppp* *s.t.* *p < mp*

Vln. II *s.t.* *ppp* *mp* *p*

Vla. *n. 4/IV* *5/IV* *s.t.* *n. 5/IV* *p* *mp* *p*

Vc. *4/IV* *5/III* *5/III* *3/III* *5/III* *5/II* *II*

246 **G1** **H1**

Vln. I *mp > p* *mp* *pp < mp* *s.t.*

Vln. II *mp* *5/III* *pp < p*

Vla. *5/III* *3/III* *4/IV* *5/IV* *5/IV* *5/IV* *5/IV* *5/IV*

Vc. *5/III* *3/III* *3/1* *4/1* *5/III* *3/IV* *5/II* *5/III* *3/III* *5/III* *5/II* *3/II*

II

254

Vln. I: *p* → *mp* (5/IV), *p* (s.t.), *mp* (n.)

Vln. II: *mp* (n. 3/IV), *p* (4/IV), *mp* (2/IV)

Vla.: *mp* (2/III), *mp* (5/IV 4/IV), *p* (5/III)

Vc.: *mp* (5/III 3/IV 5/III), *mp* (4/IV), *p* (5/III 3/II), *mp* (4/III 5/III 3/II), *mp* (3/IV)

261

Vln. I: *p* (5/IV), *p* → *mp* (4/III), *p* (4/III)

Vln. II: *p* (2/IV), *p* → *mp* (s.t.), *p* (n. 3/IV)

Vla.: *mp* (2/III), *mp* (2/IV 3/III), *p* (5/IV 4/IV), *p* → *mp* (4/IV), *p* (5/IV)

Vc.: *p* (4/III), *mp* (4/IV), *p* (2/IV), *p* (5/III), *p* → *mp* (4/IV), *p* (5/III)

268

Vln. I: *mp* (2/III), *p* (2/IV 4/IV), *mp* (5/IV 3/III)

Vln. II: *ppp* (s.t.), *pp* → *mp* (n. 4/II), *mp* (5/III), *mp* (5/IV 3/IV)

Vla.: *mp* → *p* (5/IV), *mp* (5/III), *mp* (3/II 3/IV), *mp* (3/II), *mp* (III 5/III 3/II)

Vc.: *mp* (5/III), *mp* (5/III), *mp* (3/II 3/IV), *mp* (3/II), *mp* (III 5/III 3/II)

275

Vln. I: *p* (2/IV), *mp* (2/IV), *pp* → *p* (2/III 2/IV), *p* (2/III)

Vln. II: *p* (s.t.), *mp* (n.), *mp* (2/III 2/IV), *mp* (2/III)

Vla.: *mp* (2/IV 3/III), *mp* (2/IV)

Vc.: *mp* (5/III 3/II 4/III 5/III), *mp* (3/II 3/IV), *p* (4/IV), *mp* (4/IV)