

Performance Score

Connor Simpson

for Mivos Quartet

O Vos Omnes

String Quartet

ca. 8' 30"

2023

Mere Fly Press

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Mere Fly Press (ASCAP)

Program Notes

O Vos Omnes explores ego and empathy, featuring quotes from Carlo Gesualdo's Tenebrae Responsories. With what sorrow do we identify with? The text of *O Vos Omnes* translates as follows.

“Does it mean nothing to you,
all you who pass by?”

Look around and see if there is any suffering like mine,
which the LORD brought on me when he erupted in fierce anger.”

Lamentations 1:12 NLT

Program

I. Is it nothing to you, all who pass by?

II. Look and see, if there be any sorrow like my sorrow

III. What God did to me in his rage

Performance Notes

- 1) Overpressure is to be performed by slowing the bow and increasing pressure between the bow and the strings. Throughout the piece, the softness of this effect is to be exaggerated. Wedges (as shown below) indicate a transitional change in overpressure, increasing in pressure as the wedge thickens, or decreasing if the wedge thins.



- 2) Half pressure refers to the pressure in the left hand between a harmonic node, and a stopped note. A half-filled diamond notehead is used to note half pressure. Arrows between noteheads indicate a gradual change in left hand pressure.



- 3) Sul tasto sul ponticello are always to be drastically exaggerated.
- 4) In periods of extended natural harmonics, string numbers are given as a courtesy and refer to all notes until the next string number or the end of the natural harmonic passage.
- 5) In spatial notation, the timing of events is to be approximated by its position on the staff, within the duration noted below the system. Events connected by a dotted line are to be performed together between performers.

O Vos Omnes

Performance Score

for Mivos Quartet

Connor Simpson
Carlo Gesualdo

I. Is it nothing to you, all who pass by?

Molto Lento (♩ = 36), e molto rubato

together, as the hollow echo of an organ

sul tasto, sempre non vibrato

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

p *mf* *p* *p*

sul tasto, sempre non vibrato

sul tasto, sempre non vibrato

sul tasto, sempre non vibrato

sul tasto, sempre non vibrato

gradually slow the bow into overpressure (o.p.)

gradually slow the bow into overpressure (o.p.)

gradually slow the bow into overpressure (o.p.)

gradually slow the bow into overpressure (o.p.)

mf *p* *mf* *p* *p* *p* *mf* *p* *mf* *p* *p* *p*

I

II

II

IV

O Vos Omnes

2

9

distorted o.p. unstable pitch

half pressure

sombre quivering sul pont.

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *mp*

mf *mp* *mp*

mf *mp* *mp*

mf *mp* *mp*

* Use the overpressure to emphasize instability of harmonics without masking pitch.
Overpressure throughout should always be soft and sorrowful.



13

Senza Misura, spatial notation
distant quaking

ord. o.p.

I

Vln. I

Vln. II

Vla.

Vc.

mf *pp*

mf *pp*

mf *pp*

ord. o.p.

II

ord. o.p.

II

ord. o.p.

IV

mute string

mf *pp*

mf *pp* *mf*

30"

* Overpressure is pitchless only when muting the string.

O Vos Omnes

21

Vln. I
 I
 mf pp p mf p
 distorted o.p.
 unstable pitch
 sul tasto

Vln. II
 III II
 mf pp p mf p
 distorted o.p.
 unstable pitch
 sul tasto

Vla.
 III II
 mf pp p mf p
 distorted o.p.
 unstable pitch
 sul tasto

Vc.
 III IV
 pp p mf
 30"

30

Vln. I
 I
 sul pont.
 p mf mf p mf p mf

Vln. II
 II III
 sul pont.
 p mf mf p mf p

Vla.
 II III
 sul pont.
 p mf p

Vc.
 IV III
 sul pont.
 mf p mf p mf
 30"

51

Vln. I

Vln. II

Vla.

Vc.

p p mf p mf p mf p p mf > p

mf p mf p mf mf p mf p p mf p

mf p mf p p p mf > p

> p mf p mf p mf mf p p mf > p

30"

II. Look and see, if there be any sorrow like my sorrow

* *Molto Lento* (♩ = 36), e molto rubato
like a false memory

75 76

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

p

* Violinists and violist to hold their instrument like a viol. All performers are to bow the instrument behind the fingers, near the pegs. Fingerings will be reversed. If absolutely necessary *senza vibrato* and *molto sul tasto* may be used instead to emulate this effect.

80

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 80 through 83. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is written in treble clef for the violins and bass clef for the viola and cello. A large watermark 'For Perusal Only' is overlaid diagonally across the page.

84

Vln. I

Vln. II

Vla.

Vc.

This system contains measures 84 through 87. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is written in treble clef for the violins and bass clef for the viola and cello. A large watermark 'For Perusal Only' is overlaid diagonally across the page.

88

Vln. I

Vln. II

Vla.

Vc.



92

Vln. I

Vln. II

Vla.

Vc.

III. what God did to me in his rage

95 * **Grave, senza misura**
with enough space for mourning

Vln. I: *ord.* **pp** \rightarrow **mp** \rightarrow **pp** // **pp** \rightarrow **mp** \rightarrow **pp** I //
 Vln. II: *ord.* **pp** \rightarrow **mp** \rightarrow **pp** // **pp** \rightarrow **mp** \rightarrow **pp** III //
 Vla.: *ord.* **pp** \rightarrow **mp** \rightarrow **pp** // **pp** \rightarrow **mp** \rightarrow **pp** III //
 Vc.: *ord.* **pp** \rightarrow **mp** \rightarrow **pp** // **pp** \rightarrow **mp** //

* exceptionally fluid tempo with focus on line

Vln. I: **pp** \rightarrow **mp** \rightarrow **pp** II // **pp** \rightarrow **mp** \rightarrow **pp** I //
 Vln. II: **pp** \rightarrow **mp** \rightarrow **pp** II III // **pp** \rightarrow **mp** \rightarrow **pp** III //
 Vla.: **mp** \rightarrow **pp** // **pp** \rightarrow **mp** \rightarrow **pp** III //
 Vc.: **pp** // **pp** \rightarrow **mp** \rightarrow **pp** IV //

103

Score for measures 103-106. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Measure 103: Vln. I (pp), Vln. II (pp), Vla. (pp), Vc. (pp). Measure 104: Vln. I (mp), Vln. II (pp), Vla. (mp), Vc. (mp). Measure 105: Vln. I (pp), Vln. II (pp), Vla. (pp), Vc. (mf). Measure 106: Vln. I (p), Vln. II (p), Vla. (p), Vc. (mf). Dynamics are indicated by hairpins. Fingering numbers (II, III, IV) are shown above notes. Rehearsal marks (//) are present at the end of measures 104 and 106.

107

Score for measures 107-110. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The music is in 4/4 time. Measure 107: Vln. I (p), Vln. II (mf), Vla. (p), Vc. (p). Measure 108: Vln. I (mf), Vln. II (p), Vla. (mf), Vc. (mf). Measure 109: Vln. I (p), Vln. II (p), Vla. (p), Vc. (mf). Measure 110: Vln. I (p), Vln. II (p), Vla. (p), Vc. (mf). Dynamics are indicated by hairpins. Fingering numbers (II, III, IV) are shown above notes. Rehearsal marks (//) are present at the end of measures 108 and 110.

111

gradually slow the bow into overpressure (o.p.)

sul pont.

Vln. I

p ————— *mf* ————— *mp* *p* ————— *mf*

gradually slow the bow into overpressure (o.p.)

sul pont.

Vln. II

p ————— *mf* ————— *mp* *p* ————— *mf*

gradually slow the bow into overpressure (o.p.)

sul pont.

Vla.

p ————— *mf* ————— *mp*

gradually slow the bow into overpressure (o.p.)

sul pont.

Vc.

p ————— *mf* ————— *mp* *p* ————— *mf*

115

distorted o.p.
unstable pitch
softly screaming

sul tasto

Vln. I

mp *mp* *mp* *pp*

distorted o.p.
unstable pitch
softly screaming

Vln. II

mp *mp* *mp*

distorted o.p.
unstable pitch
softly screaming

Vla.

mp *mp* *mp* *pp*

distorted o.p.
unstable pitch
softly screaming

Vc.

mp *mp*

