Markus B. Almqvist

NIGHT ECHOES

string quartet (2023)

Performance instructions

GENERAL NOTATION

The piece is written in two ways - ordinary (with tempo markings and time signatures) as well as an alternative second- notation.

This notation is provided with dashed lines on top of the first bar, explaining the length of one bar



Alongside this notation, the notes are written with thicker lines, explaining the length of one note/ one action i.e. you should continue playing the given note based on the length of the written line.



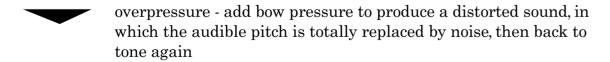
change very gradually from one sound or one way of playing (etc.) to another

N normal
S.T. sul tasto
S.P. sul pont

S.P.E. sul pont estremo

muted notehead - cover string (no pitch)

diamond notehead open - half pressure/ or harmonics



Martin Granström, violin Saara Kangas, violin Miranda Nordqvist, viola Hedvig Bengtsson, cello

TREMOLO

This piece uses a three strokes tremolo sign, which in this case always means "as fast as possible".

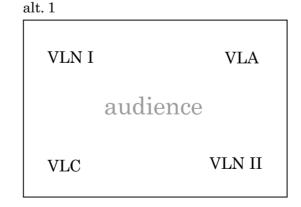
FERMATAS

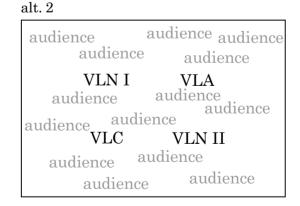
shorter longer

PLACEMENT

For this piece, the musicians are not on a stage, but in some capacity, surrounding the audience. Depending on the size and acoustics of the venue, you should either be around the audience (alt. 1) or sit amongst the audience (alt. 2).

Seated diagonally facing towards the center of the room, the distance between each musician should be the same in each direction. You should not be too far apart, i.e. as close as possible while still giving the audience the experience of being surrounded by the music and hearing it from several directions. Placements should be as shown below (for example - Vln I have Vla to their left and Vlc to their right). Establish positions to maintain contact with the one to your left/ right.

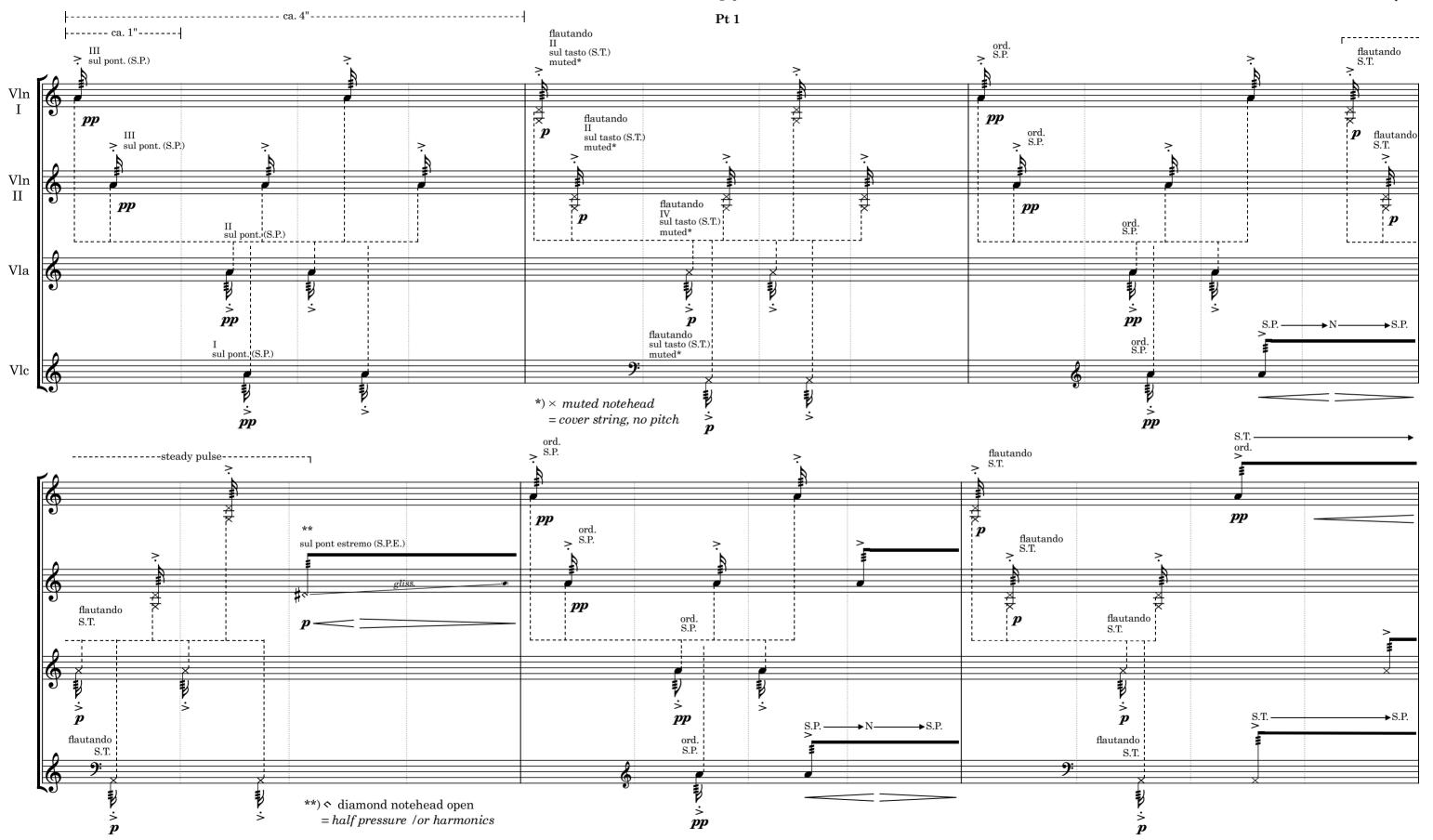


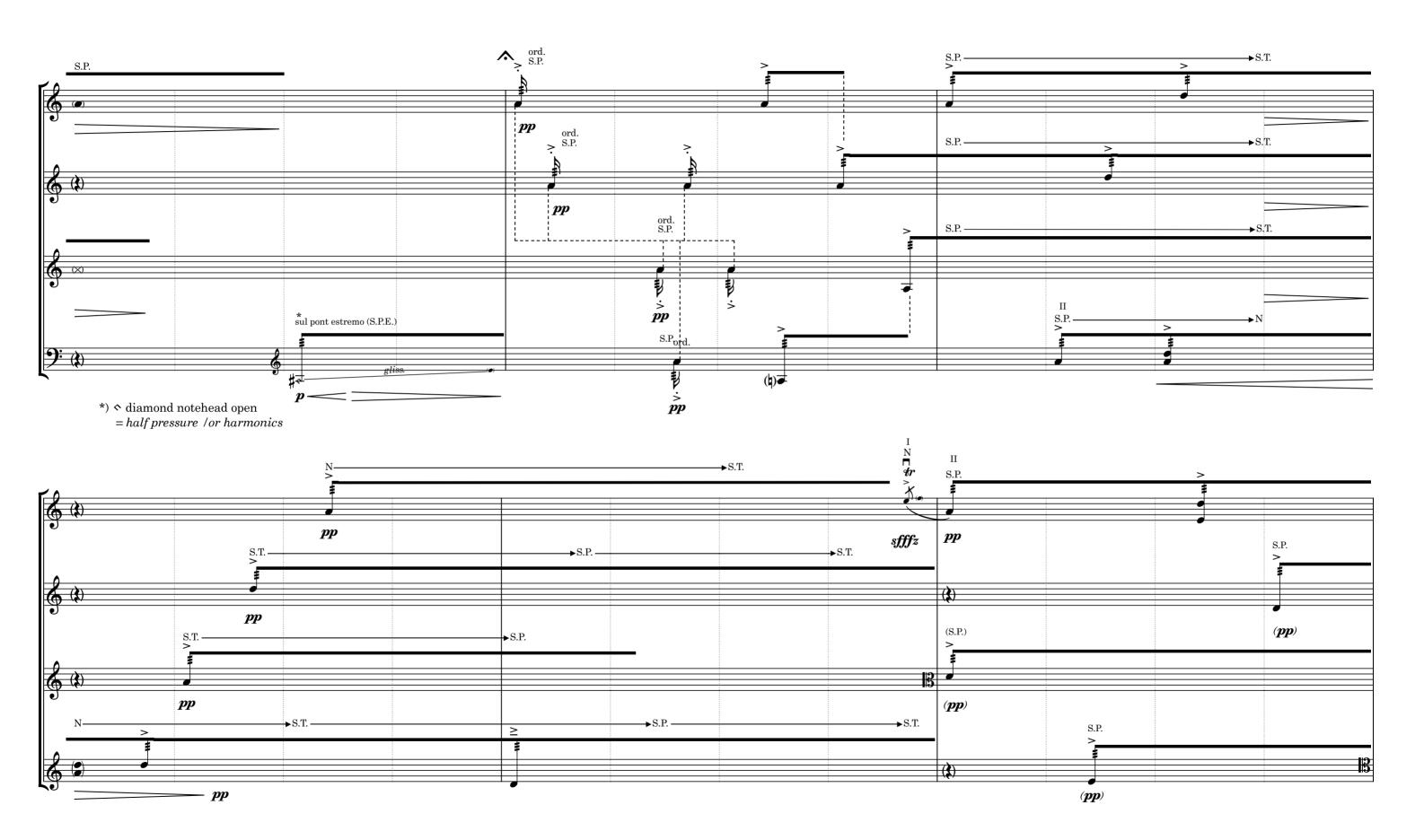


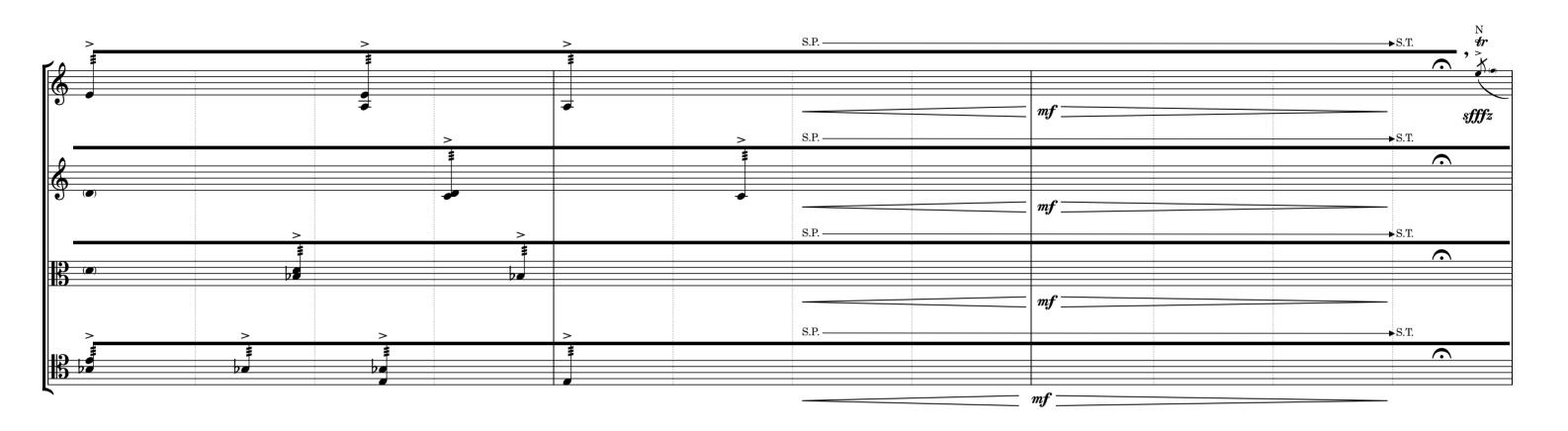
Written during studies at Royal College of Music Stockholm. Thanks to Djuro & Stran for the help and support with this piece.

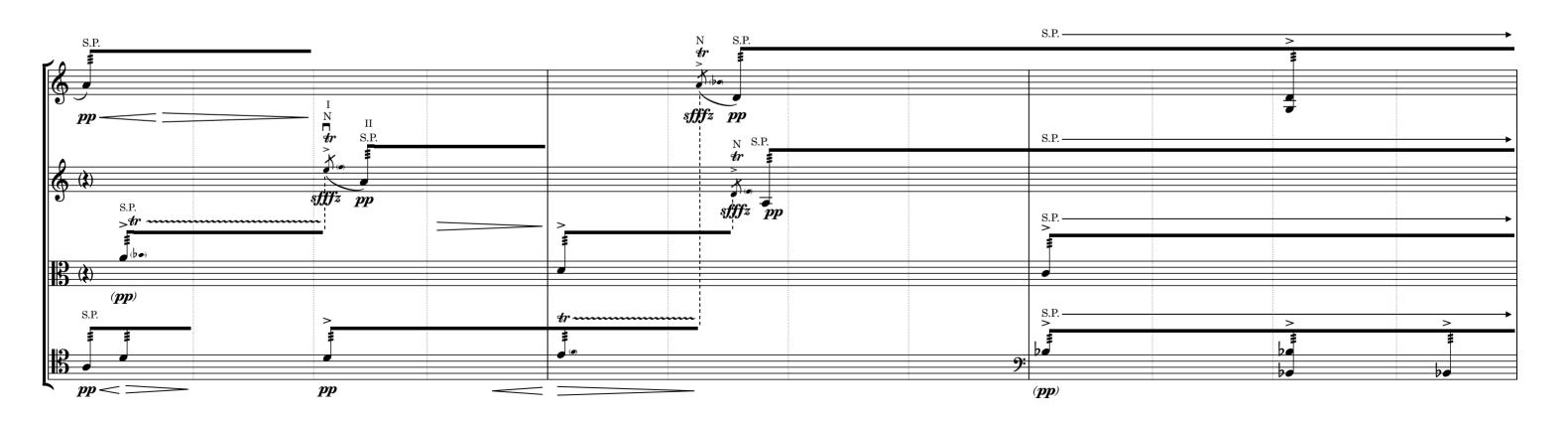
$\underset{\text{String quartet}}{\text{NIGHT}} \underset{\text{ECHOES}}{\text{ECHOES}}$

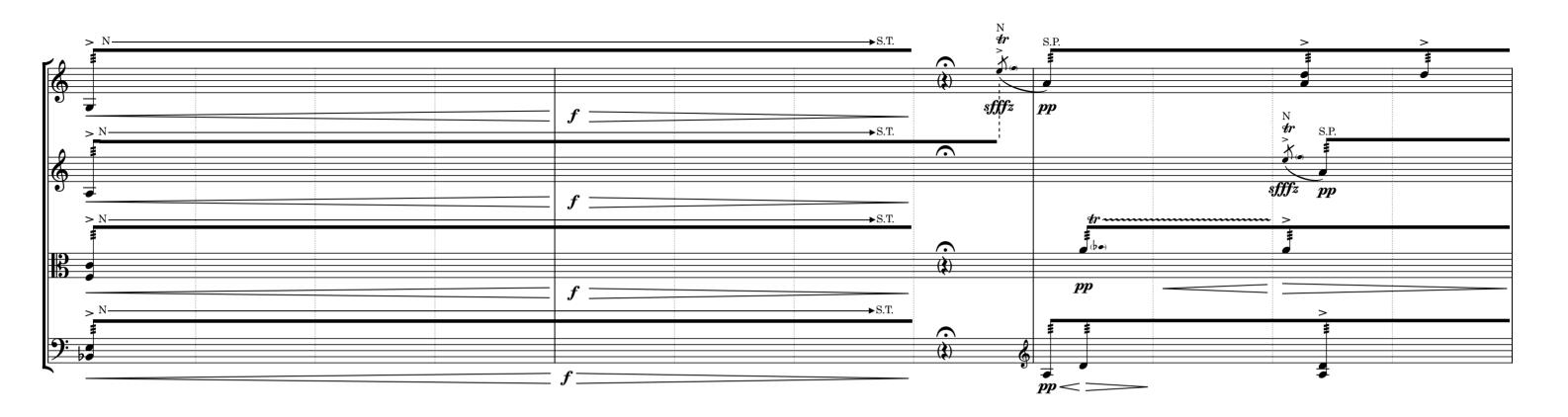
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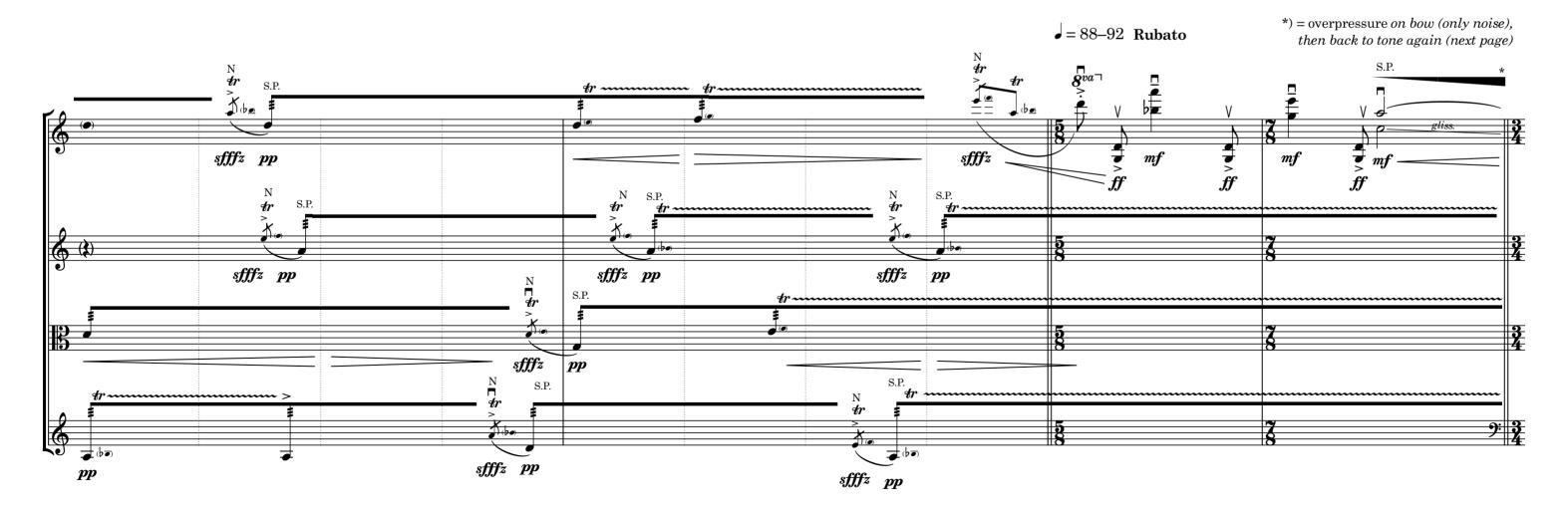


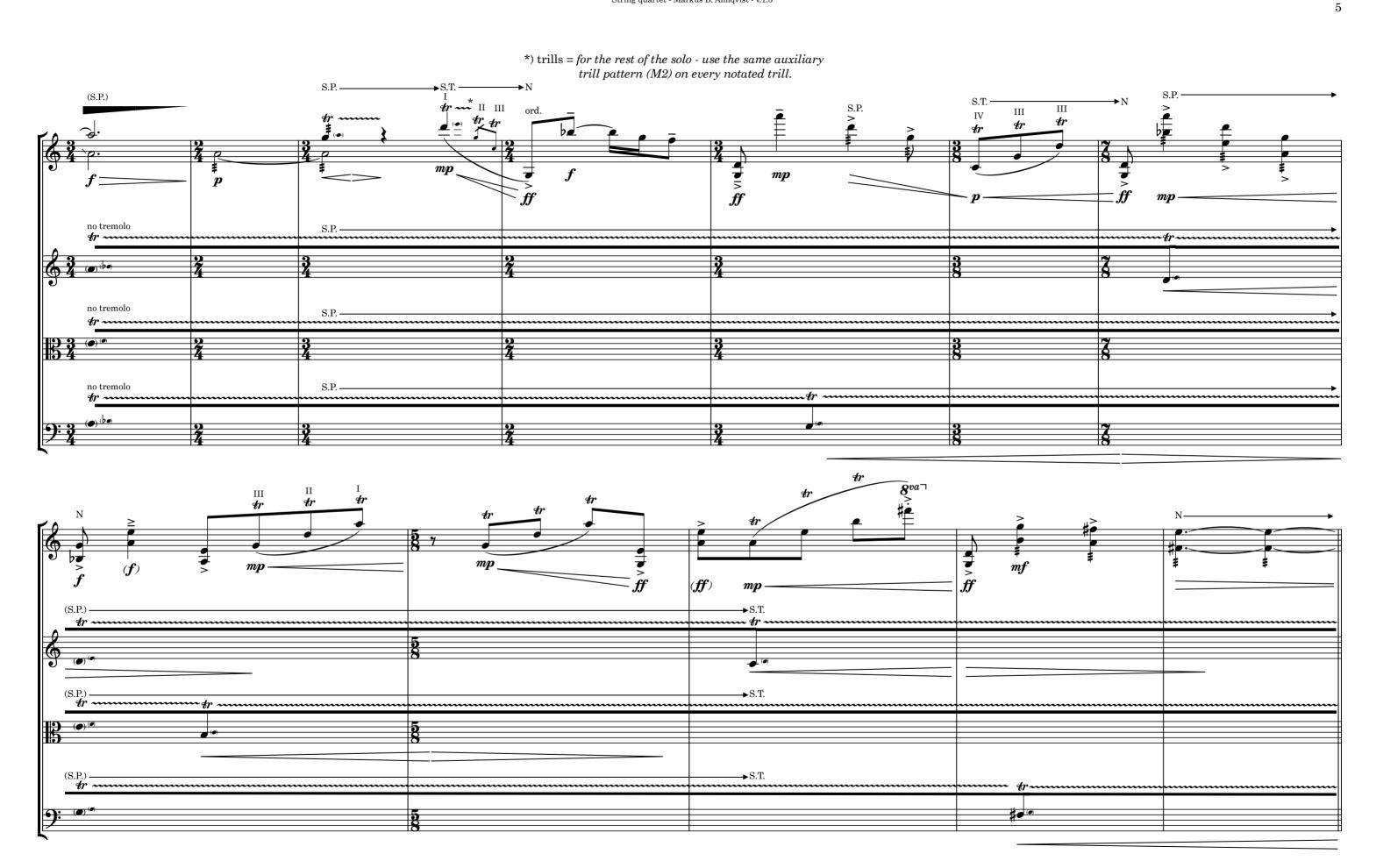


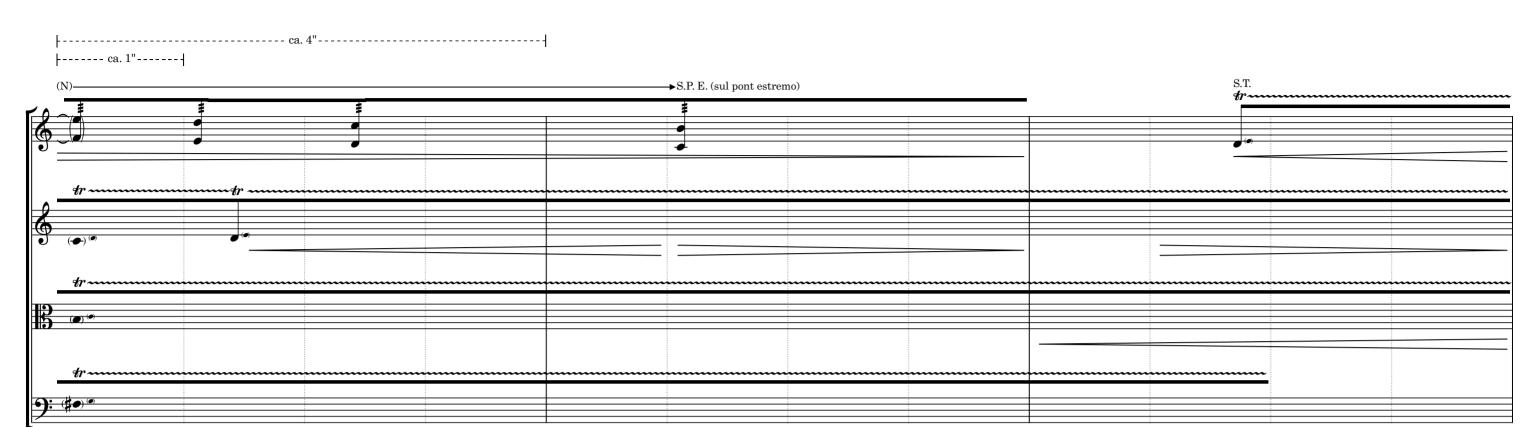


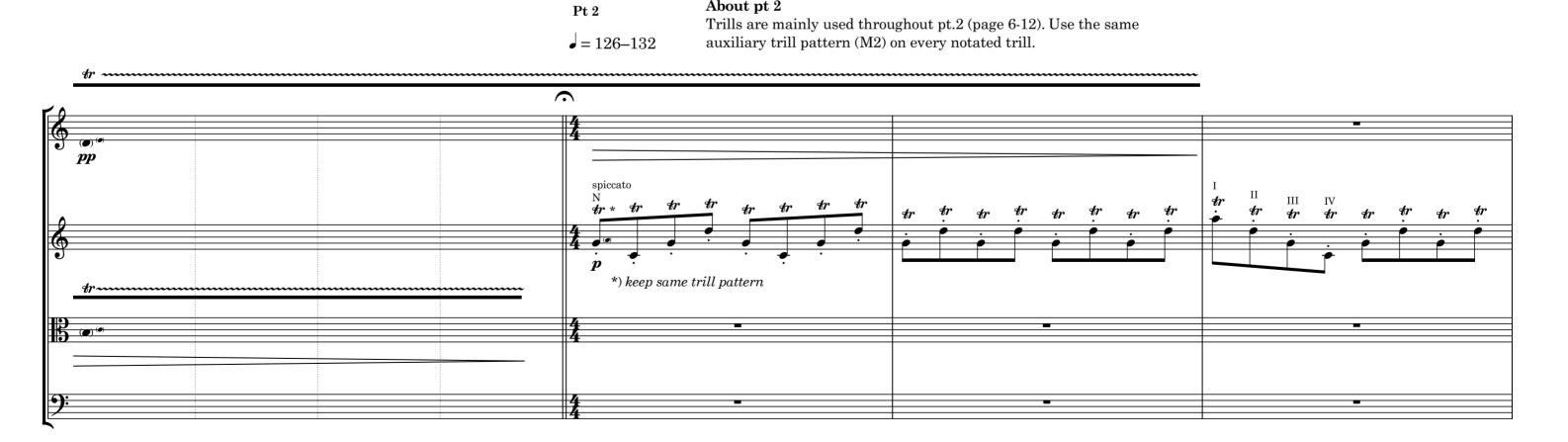




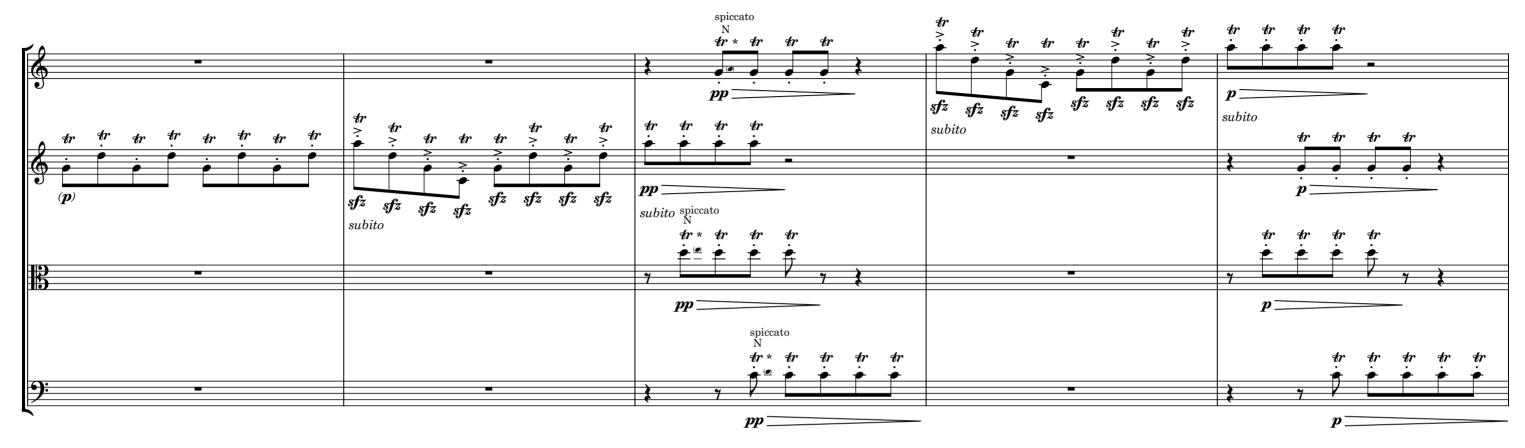




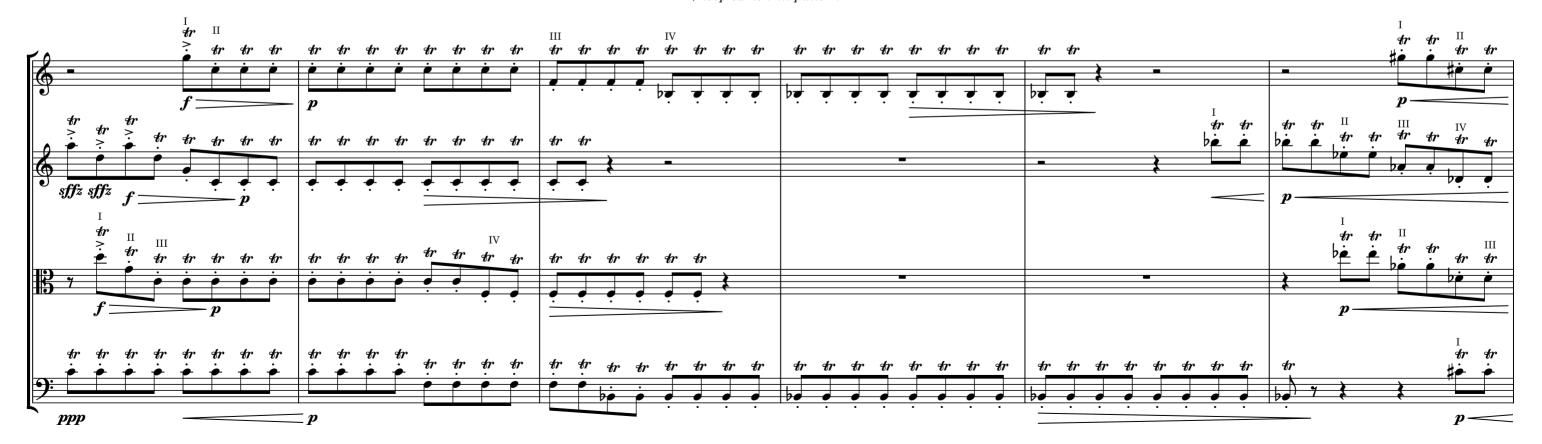


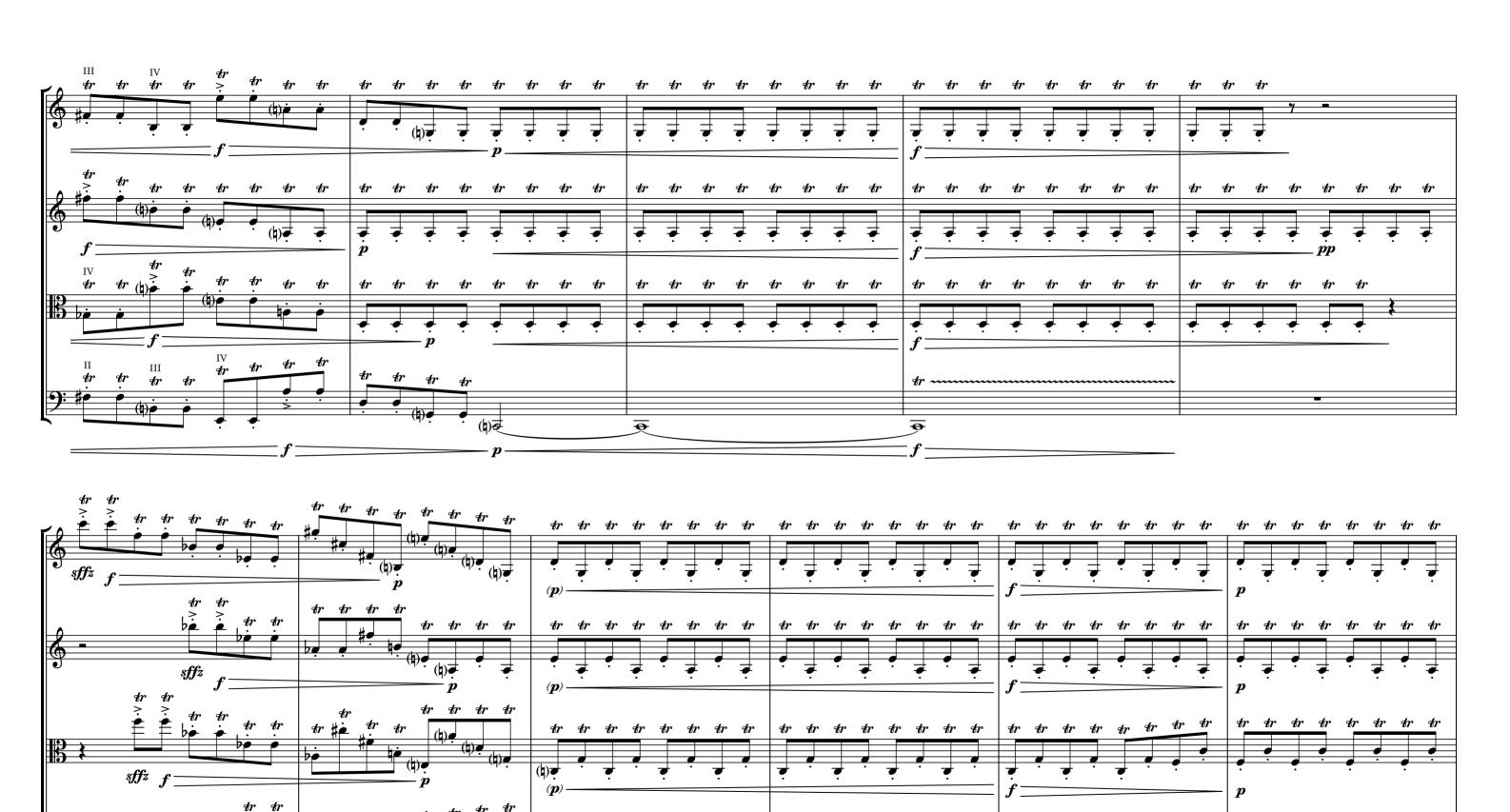


About pt 2



*) keep same trill pattern



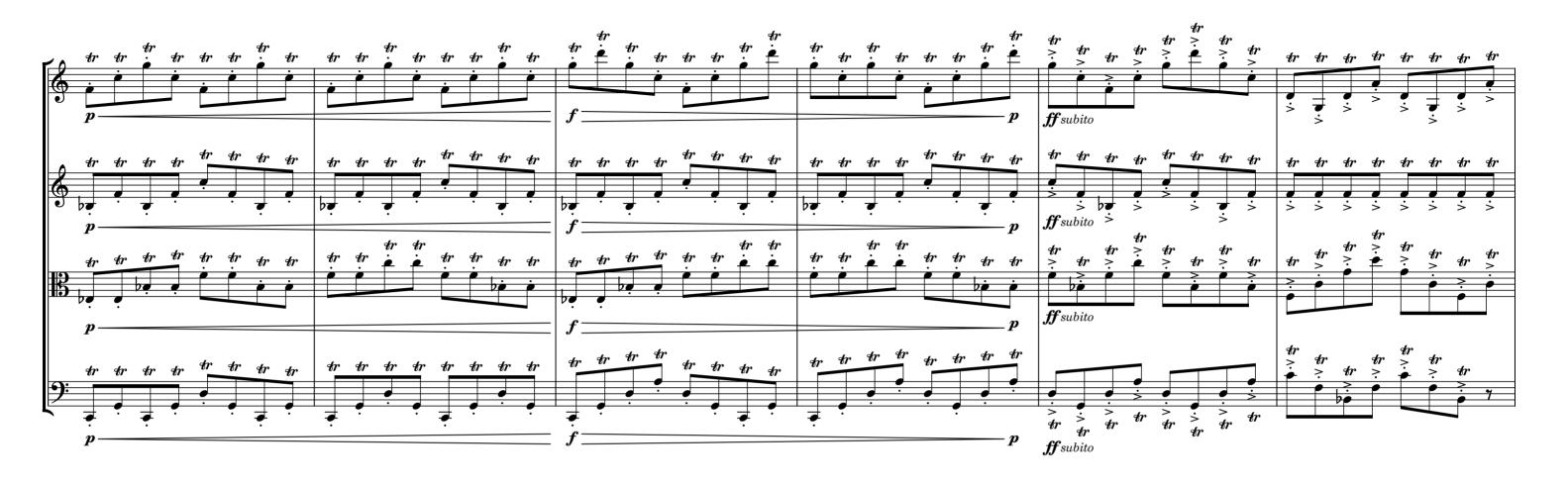


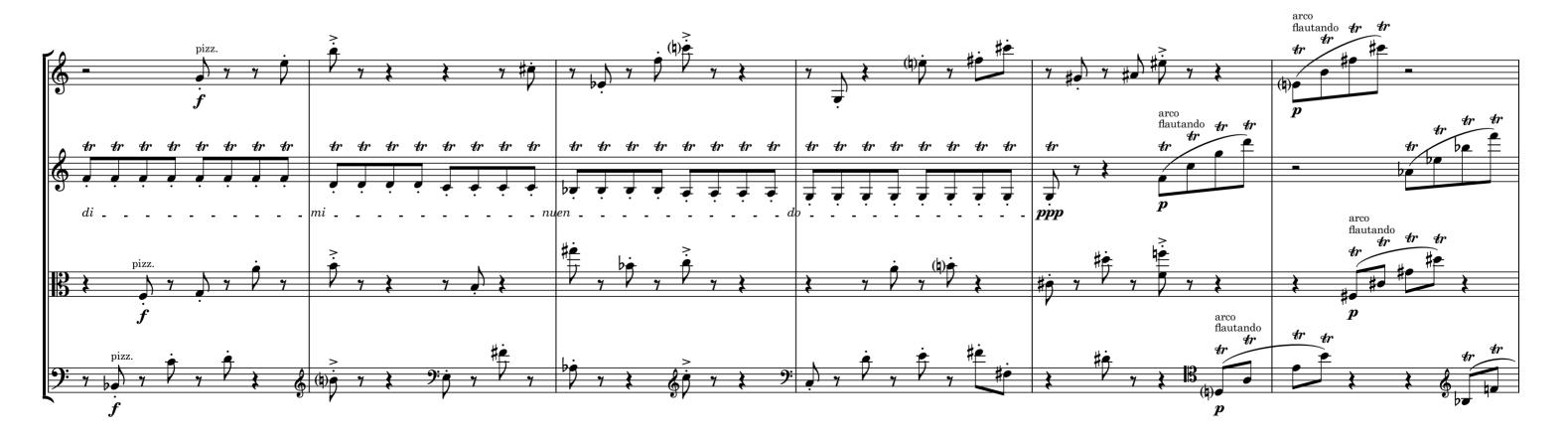
- **p**

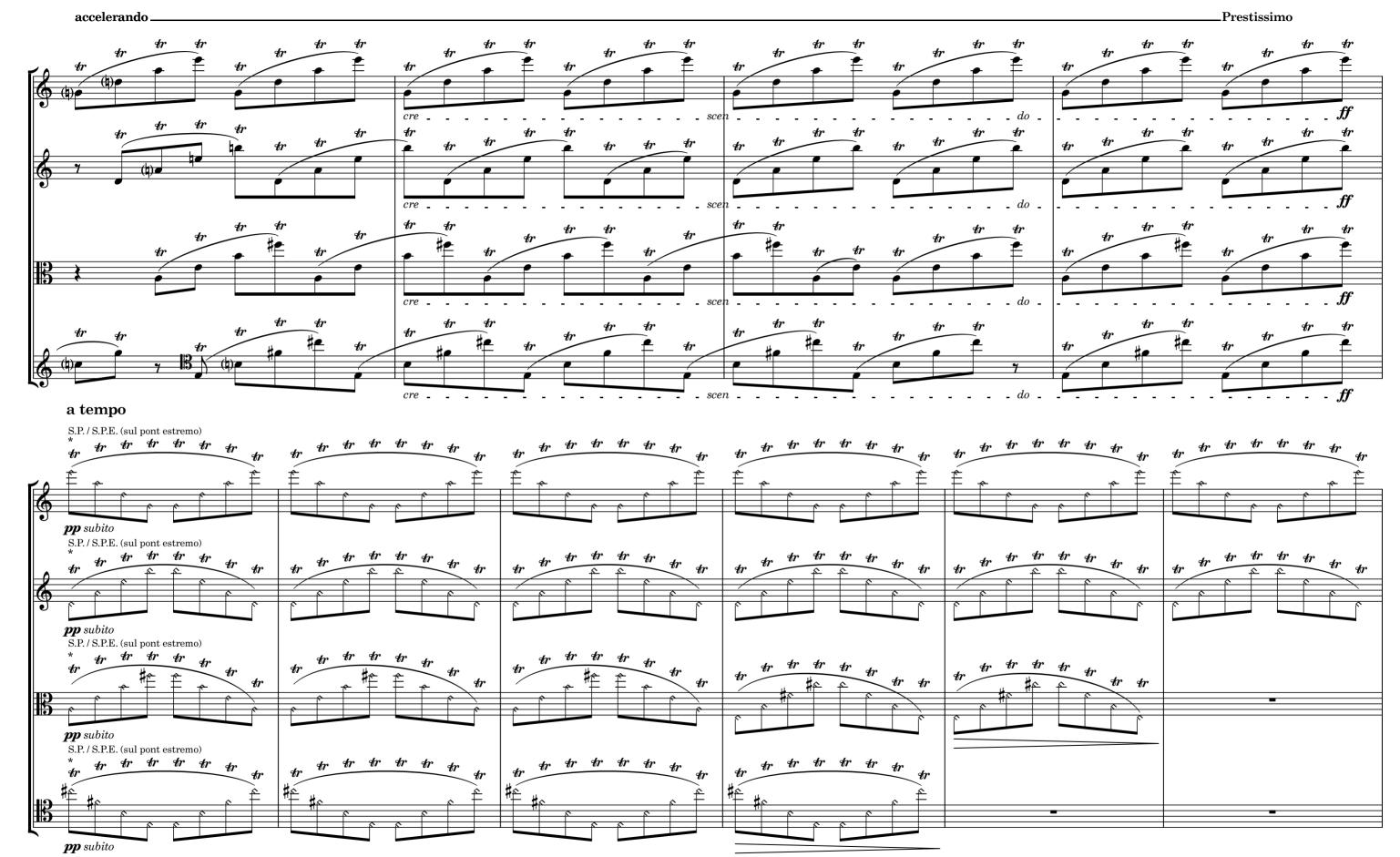
tr tr

sffz



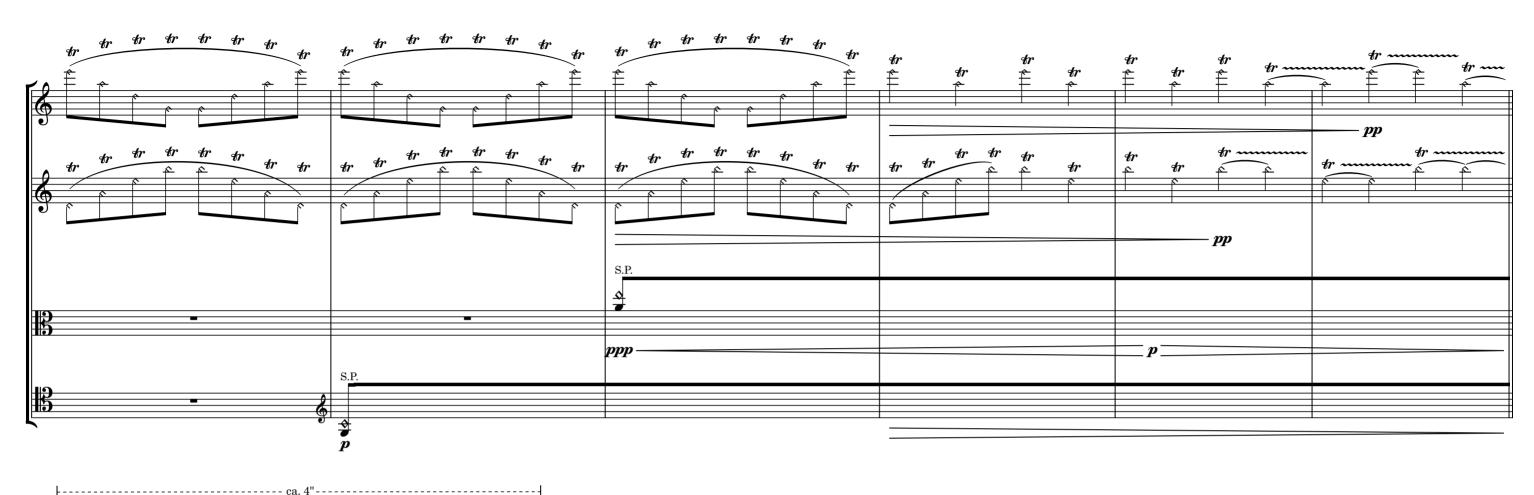


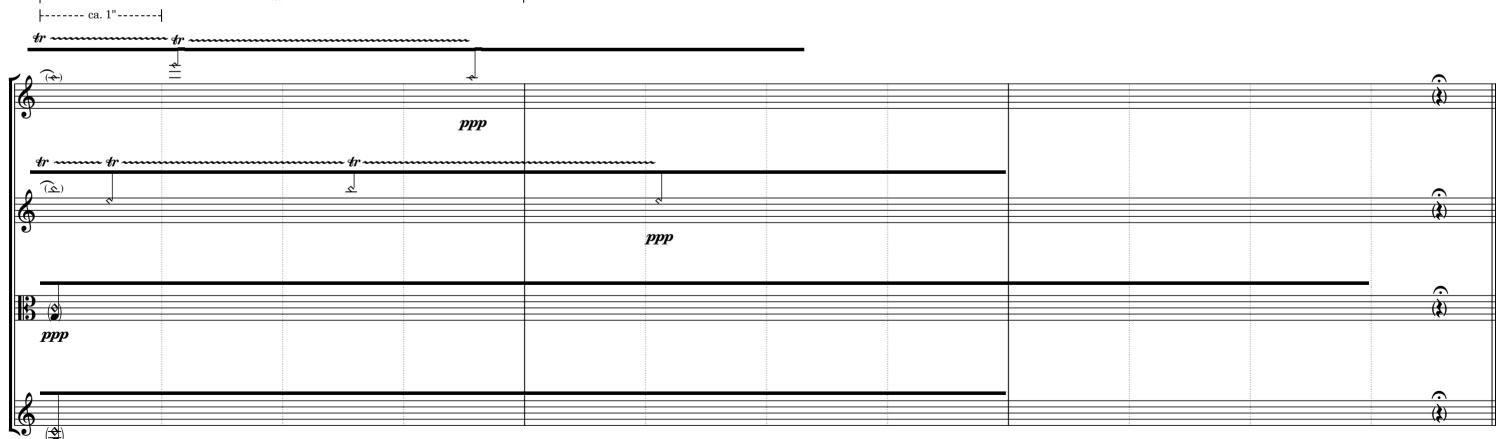




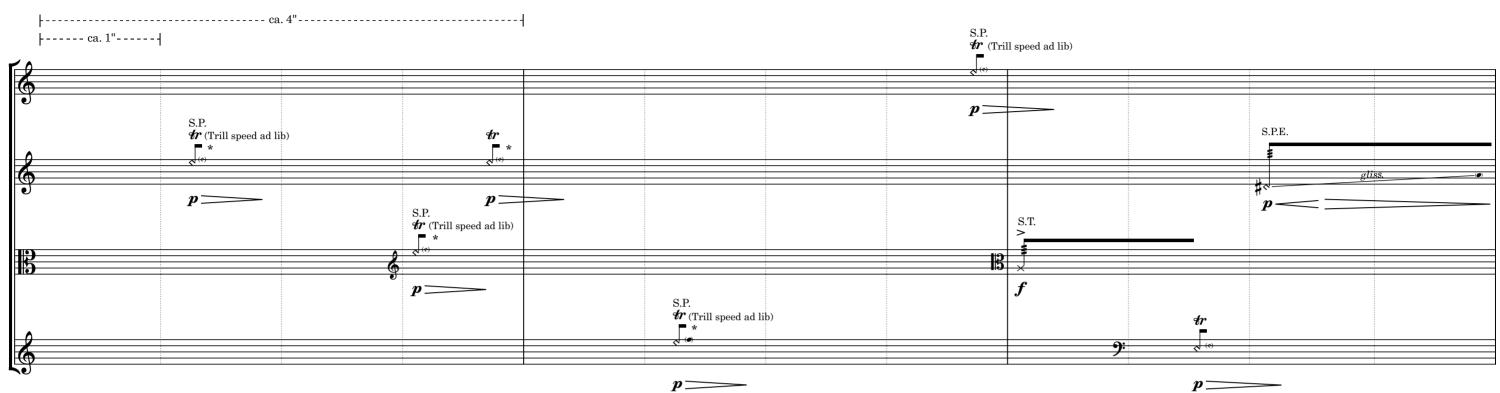
*) \cdot diamond notehead open = half pressure /or harmonics

Keep same trill pattern (M2), the effect should be **fragments of pitches / harmonics**Important - adjust position between sul pont and sul pont estremo, to bring out more of the harmonics

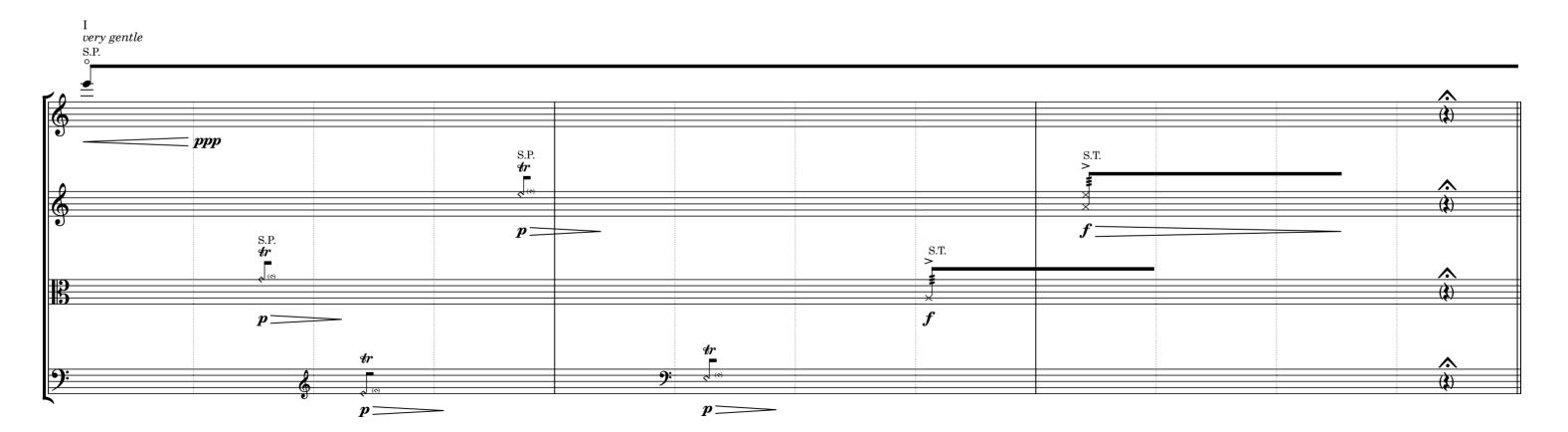


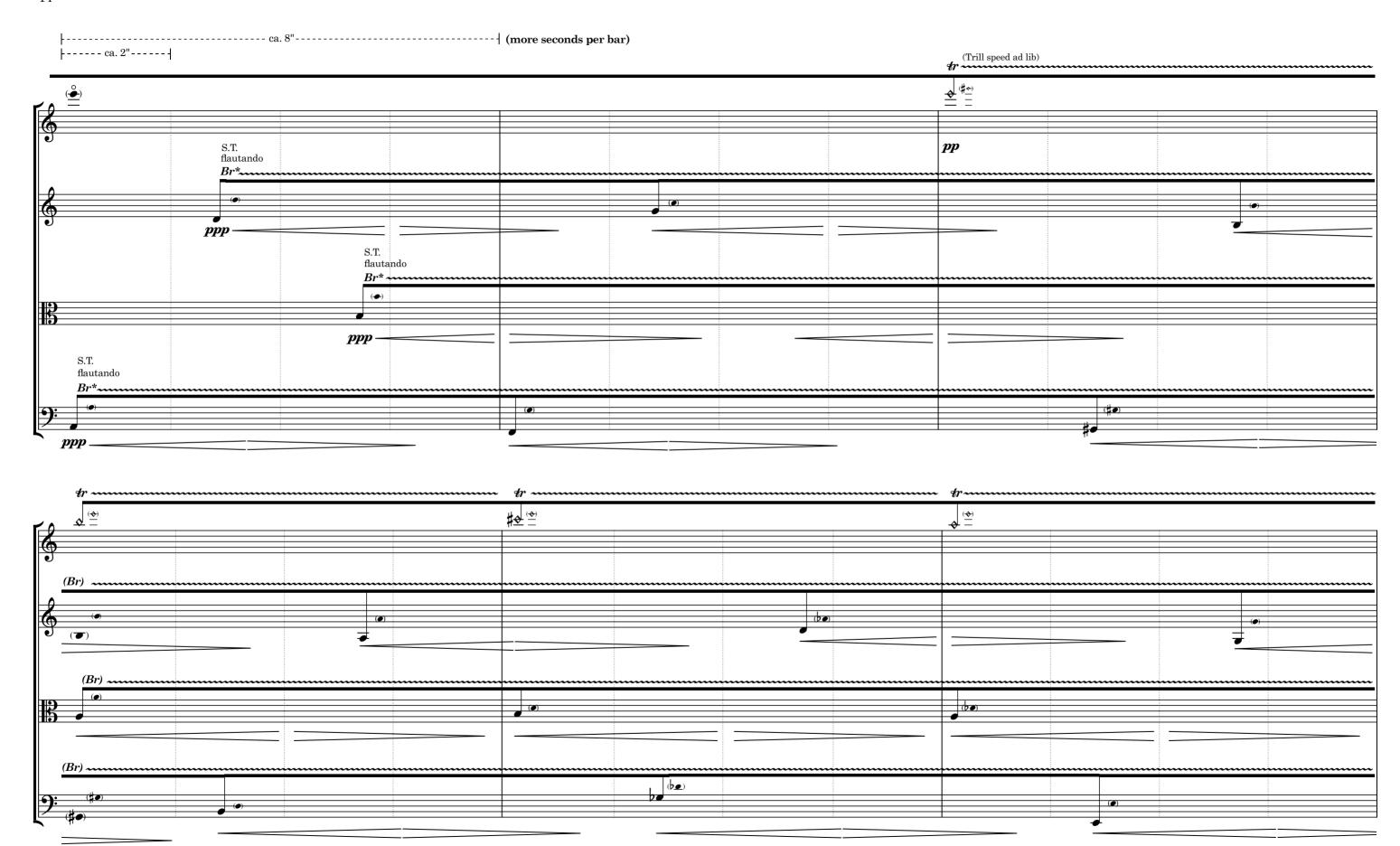




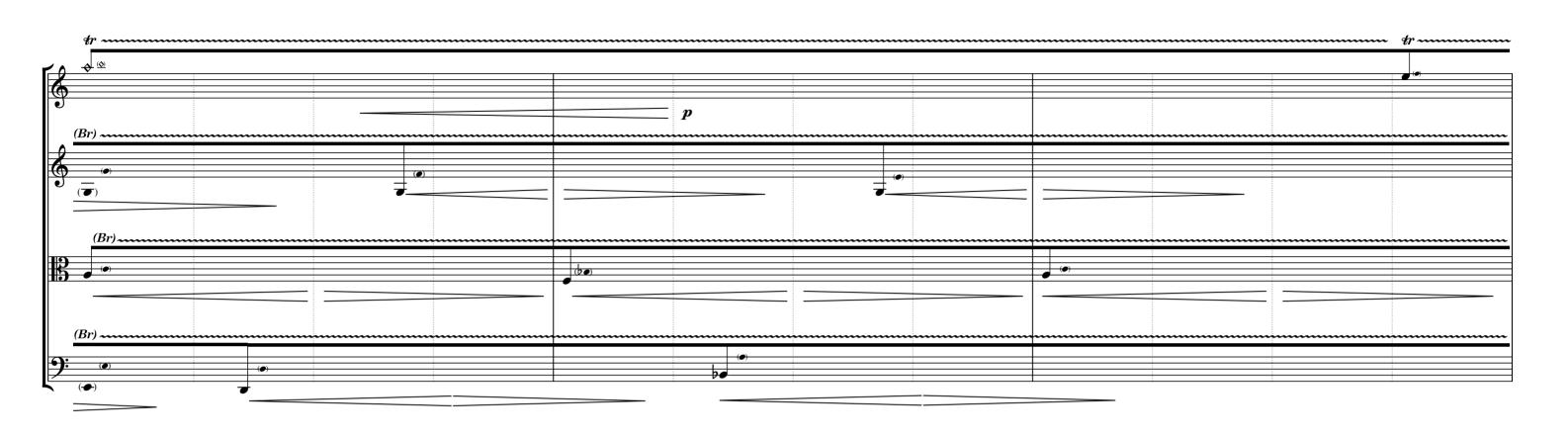


*) play given accidental





*) $Br/Bariolage = play\ between\ the\ two\ given\ notes\ on\ two\ strings\ as\ fast\ as\ possible,\ legato-tremolo\ Notated\ similar\ to\ a\ trill,\ with\ the\ second\ note\ in\ bracket,\ and\ trill\ lines\ This\ technique\ is\ mainly\ used\ for\ the\ rest\ of\ the\ piece\ (VlnII,Vla,Vlc)\ (page\ 14-15)$





Durata ca. 6' Jan 2023, Stockholm