



By Christopher Garrard

Duration: 6' 42"

Ecke is written for a string quartet divided into two pairings: Violin I / Viola and Violin II / 'Cello. Each pair has a shared part which shows the music for both instruments in that pair.

The parts are generally divided into panels of material, about fifteen seconds in length with only occasional exceptions. Where there are exceptions, the change is made clear through the timings indicated.

The two pairings of players are co-ordinated by stopwatch timing. Each pairing should have a stopwatch and begin them at the same time. Timings are given for the start and end of each panel. These timings should be closely observed where possible. However, where lines between parts are given indicating a joint entry or unison playing, the timing serves as a cue and players should co-ordinate their entries.

There are several forms of notation used although the layout is consistent:

- Material in a repeat bar with a line extending from it should be repeated continuously until the timing that corresponds to the end of that line. Players should aim to complete the repeat they are playing rather than leaving a repeat without conclusion.
- Passages marked "time/space" notation (normally pizzicato material) show the given pitches as a series of note heads spread along an empty stave. The player should place these notes in the time given according to the spacing of the notes on the page.
- Glissandos are indicated by diagonal lines. Start pitches are given although end pitches are not always specified. The shape of the glissando should be followed as closely as possible. Where glissandos are given on a stave between a series of noteheads, the "time/space" approach described above applies. It is acceptable to change string within a glissando although the glissando should not move excessively beyond the range suggested by the graphic.
- If a line extends from a note head horizontally, the pitch should be sustained for the length of that line and the accompanying performance techniques observed.
- Occasional graphic notations are used for extended techniques. These are explained by text in the score.

In performance the two pairs should sit facing one another, at least 1.5 metres apart. If suitable, the piece should be performed with the pairs sat further apart. However, all four players need to be able to make eye contact with one another at points where their parts coincide.

In the score, the instruments are Violin I, Viola then Violin II, 'Cello from top to bottom.

00:10

00:25

4"

Sul pont.

fff

3"

Sul pont.

fff

00:28

Normale

pp

2"

p

With fingernail on string

I

pp

00:43

ppp

p *mf* *pp*

00:10

00:25

Sul pont.

fff

Sul pont.

fff

00:37

$\text{♩} = 90$

pp *f*

Sul tasto

Sul A pp

Vibrato rate indicated

♭ →

00:54

01:09

Sul pont. gliss.

f *mf* *mp* *p* *mp* *mf*

Quartet in unison

Normale *Vibrato rate indicated*

mp *mf* *f* *mf* *mp* *p*

00:52

Sul tasto

pp *p*

p *pp*

00:54

01:09

Sul tasto

p *mp* *mf* *f* *mf* *mp*

Quartet in unison

Sul pont. gliss.

mf *f* *mf* *mp* *p* *mp*

01:10

Sul pont. gliss.
mf *p* *mf*

Quartet in unison

Normale gliss.
f *mp* *f*

01:25

01:26

Normale gliss.
ff

Normale gliss.
ff

Sul pont.

Sul pont.

01:41

01:10

Normale gliss.
mp *f* *mp*

Quartet in unison

Sul pont. gliss.
p *mf* *p*

01:25

01:34

Sul pont. gliss.
f

Sul pont. gliss.
f

01:47

♩ = 80 *Normale*

ff sfz *p*

02:02

Sul tasto (almost nothing)

ppp *Niente*

01:49

01:52

02:07

Molto sul tasto
Bow changes as indistinct as possible

ppp *p* *Niente*

Sul tasto
Bow changes as indistinct as possible

ppp *p* *Niente*

ff