

James Gardner

ever not quite

for piano and string quartet

(2004-5)

Performance Notes

Tempo

The tempo indications are to be understood as indicating ideal tempi, but may be modified to suit the acoustics of the performing space. Tempo relationships between metrically related sections are, however, to be strictly maintained.

Rhythmic interpretation

Unless otherwise indicated, or implied by the verbal 'character' instructions, the piece is to be played without rubato and every effort should be made to realise the rhythms as accurately as possible.

Grace notes are to be played as fast as possible, and are always slurred into the main note unless otherwise specified.

All trills and mordents—to be executed as rapidly as possible—are to the adjacent semitone unless otherwise specified.

Horizontal arrows between modes of playing indicate smooth transitions from one state to another.

Piano:

Except where specifically notated, or implied by articulation and phrasing, pedalling details are left to the player. Similarly the distribution of the music between the hands is left to the players.

Strings:

Unless otherwise specified, or implied by the verbal 'character' instructions, a shallow vibrato is assumed.

Microtones : \sharp = a quarter-tone sharp $\sharp\sharp$ = three quarter-tones sharp \flat = a quarter-tone flat $\flat\flat$ = three quarter-tones flat

Upward and downward arrows attached to accidentals indicate inflections of approximately an eighth-tone sharp or flat according to direction.

Glissandi, unless otherwise indicated, start immediately, and are even and continuous.

Unless otherwise specified, neither "departure" nor "destination" pitch is to be accented.

c.l.t. = col legno tratto (wood only; no hair)

1/2 c.l.t. = 1/2 col legno tratto (turn the bow so that hair and wood touch the string simultaneously)

m_{sp} = molto sul ponticello (i.e. as close to the bridge as practicable)

s_p = sul ponticello

p_{sp} = poco sul ponticello (but audibly distinct from norm.)

norm. = normal bowing position

p_{st} = poco sul tasto (but audibly distinct from norm.)

s_t = sul tasto

m_{st} = molto sul tasto (i.e. as close to the middle of the sounding string length as practicable)

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♩ = c.48 brooding, unsettled *rall.* ♩ = c.36 N.B. do not redistribute the lines the interweaving of hands is deliberate

Piano

Violin I

Violin II

Viola

Cello

4

Pfte.

Vln I

Vln II

Vla

Vc.

p *pp* *p* *mf* *pp* *ppp* *mf* *pp* *ppp* *pp*

senza vib. (ord.) *poco sul pont.* ord. 5

mf sub. *pp* *ppp*

p *ppp* *mp* *pp*

senza vib. *poco sul pont.*

3 3 3

5 5 5

Pfte.

Vln I

Vln II

Vla

Vc.

ord. (senza vib.)

Heavy bow pressure but not scratch tone. Stop dead on string.

keep pedal depressed until end of bar 12

f *pp* *p* *mf* *pp* *p* *ppp* *p*

sub. *sub.*

A 8 ♩ = c.48

Pfte.

Vln I

Vln II

Vla

Vc.

senza vib.

n

pp

3

3

pochiss. vib.

senza vib.

n

pp

3

5

p

pp

poco in rilievo vib. norm.

3

3

3

(IV)

(senza vib.)

5

5

(ord.)

3

5

3

sub. *mf* *p* *pp* *mp* *pp* *p*

Pfte.

Vln I

Vln II

Vla

Vc.

(ord.)

pochiss. vib. (ord.)

poco sul pont.

ord.

p

mp

pp

pp

3

3

(III)

sul pont.

poco vib. ord. 5

ppp

pp



12

Pfte.

Vln I

Vln II

Vla

Vc.

B

f

senza ped! *f*

f

fff

fff

sub. senza vib.

sub. molto vib.

senza vib.

sub. senza vib.

sub. molto vib.

senza vib.

heavily accented martelé

non cresc! *sub. fff*

fffzp

sub. senza vib.

sub. molto vib.

senza vib.

heavily accented martelé

non cresc! *sub. fff*

fffzp

f

f

fff

fff

3

5

3

5

3

5

3

5

14

Pfte.

Vln I

Vln II

Vla

Vc.

absolutely still

pp non dim.

absolutely still senza vib.

pp non dim.



16

Pfte.

Vln I

Vln II

Vla

Vc.

ff *p* *f* *p* *mf*

pizz. *ff* *ff*

arco senza vib.

pp *molto* *ff*

arco senza vib.

pp *molto* *ff*

senza vib. *p* *mf* *ppp*

ord. senza vib.

pp *molto* *ff*

arco senza vib.

pp *molto* *ff*

sul pont.

19

Pfte. *f*
(strong and forceful, but with enough headroom for heavy accents. Unaccented notes should not obliterate strings)

Vln I *f*

Vln II *f*

Vla *f* con sord. vib. norm. *p*

Vc. *f*

C

21

Pfte. *mf* *f*

Vln I *f* pizz. (IV)

Vln II con sord. poco sul pont. *pp* *f* ord. senza vib. *f* *pp*

Vla *mp* *pp* *f* *pp*

Vc. con sord. vib. norm. *pp* *f* *p* *mf*

23

Pfte.

springing

5 9 5 5 3

f

Vln I

con sord. arco vib. norm.

5 5

p

Vln II

vib. norm.

3 3

mf *p*

Vla

mp 5 *p* 3

Vc.

p *mp*

25

Pfte.

mf 6:5 4:3 *p* *mp* 5 *f* 3 3

Vln I

f *p* pizz. *mp*

Vln II

f pizz. *mp*

Vla

f pizz. *mp*

Vc.

pp *f* pizz. *mp*

8^{va}

27

Pfte.

f

p *f*

Vln I

arco (con sord.)
senza vib.

pp

sub. vib. norm.

sub. *mp*

sub. *fff*

al tallone

Vln II

arco (con sord.)
senza vib.

pp

sub. vib. norm.

sub. *mp*

sub. *fff*

al tallone

Vla

arco (con sord.)
senza vib.

pp

sub. vib. norm.

sub. *mp*

sub. *fff*

al tallone

Vc.

arco senza sord.

p *mf* *ff*

29

Pfte.

7/16 5/16

Vln I

D

senza sord.

sfzpp

Vln II

senza sord.

sfzpp

Vla

pizz. senza sord.

ff

Vc.

pizz.

f

(8^{va})

31

Pfte.

Vln I

Vln II

Vla

Vc.

(8^{va})

34

Pfte.

Vln I

Vln II

Vla

Vc.

arco

senza sord.

leggero

pesante

$f > mf$

p

$mf < ff$

E $\bullet = c.76$
introspective and bluesy

Pfte.

Vln I IV senza vib. *ppp* *p*

Vln II IV senza vib. *ppp* *p*

Vla senza vib. *ppp* *p*

Vc. II senza vib. *ppp* *p*



Pfte.

Vln I vib. norm. *ppp* *pp* *n*

Vln II vib. norm. *ppp* *pp* *mp* *n*

Vla vib. norm. *ppp* *pp* *mp* *pp*

Vc. vib. norm. *ppp* *mp* *pp*

flautando (move constantly and unpredictably sul tasto between the two trill notes) *ff*

40

Pfte.

Vln I

Vln II *flautando* *pp* *sul tasto* (constantly move trill note unpredictably between A^b and as close to the nut as possible) *molto s.p.*

Vla *sul tasto* *molto s.p.*

Vc *sul tasto* *molto s.p.*



42 $\bullet = c.95$

Pfte. *8^{vb}*

Vln I *impetuous solo* *f* *mf* *ff* *mf* *ff* *mf*

Vln II *molto s.p.* *ppp* off!

Vla *molto s.p.* *ppp* off!

Vc *molto s.p.* off!