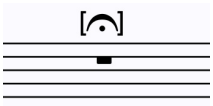
Will Stackpole

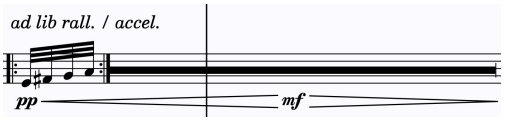
Echoes in the Grain

for 2 string quartets in remote locations

Special Notations :



Bracketed fermatas indicate that the hold only applies to an individual or one of the quartets. Non-bracketed fermatas should be treated as in other music.



Repeat the enclosed music for the duration of the thick line. In some cases the line spans a specific set of measures, and in others a duration of clock time is provided

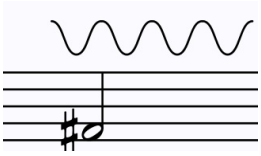
Beginning at the artificial harmonic indicated, the player should glissando downward without adjusting the distance of their fingers, creating a seagull effect.

[Delay On (p.a.)]

[Delay On (h.p.)]

[Delay Off]

These instructions indicate when the delay signal should be unmuted/muted at location A and how it should be heard. "p.a." indicates amplification in the space while "h.p." indicates the string quartet's headphones only.



A slow and very wide vibrato approaching a half-step on either side of the notated pitch.

Feathered beaming indicates a gradual increase and/or decrease in the speed of repetitions. These do not need to be evenly timed or follow the exact number of notes indicated. The player may ad lib this effect within the duration of the overall gesture.

Performance Note:

This piece is scored for two string quartets in distant locations. String Quartet B is in a separate location, being recorded and streamed in real time into location A. An audience should be only at location A and not location B.

This setup creates an inherent delay in the timing between the two ensembles. This delay should be approximately 0.5 seconds. If the locations are not adequately distant to create this level of delay, the audio engineers should artificially increase the signal delay.

Both quartets will require close miking and headphones. Location A will also require amplification. The signal from quartet A should be routed to quartet B's headphones. Upon reaching location B, this signal should also be routed back on a distinct channel to location A (creating a total delay of approximately 1 second). Intermittently throughout the piece, this delayed signal is reamplified in the headphones of string quartet A and, on occasion, in the hall for the audience to hear.

The delay created by this signal's round trip journey, will set the pulse for much of the music. Quartet A should play at a quarter note pulse that precisely matches the time between the notes they play and the sound of the delay. This is pivotal to accurate performance of this music and for quartet B's ability to play in sync.

Due to the delay, the music heard by quartet A and the live audience, will differ from what is perceived by quartet B. Quartet B is, in effect, removed in musical time by an eighth-note. As such, the score provides two versions of quartet B's music for ease of communication in rehearsal. The larger staves depict the "sounding" music of quartet B, as heard in location A. The smaller staves indicate the same music, but as seen and performed in the parts of quartet B. This can be thought of as a sort of "temporally transposing" score. Quartet B's music was composed based on what will be heard by the audience, so when possible, it will be beneficial to quartet B's phrasing and musicality to look at how their music is meant to sound when it reaches location A.

Regarding the Treatment of Amplified Sounds:

The stream of quartet B's music should be given spatial distinction from quartet A. A strong reverb is recommended, and if feasible, an immersive panning of the signal around the audience.

The delay of quartet A, should be very distinct in character. The engineer should feel free to take some creative liberty with this sound, but my initial intent is for its tone to be uniquely colorful: distant, mysterious, and perhaps somewhat distorted and degraded.

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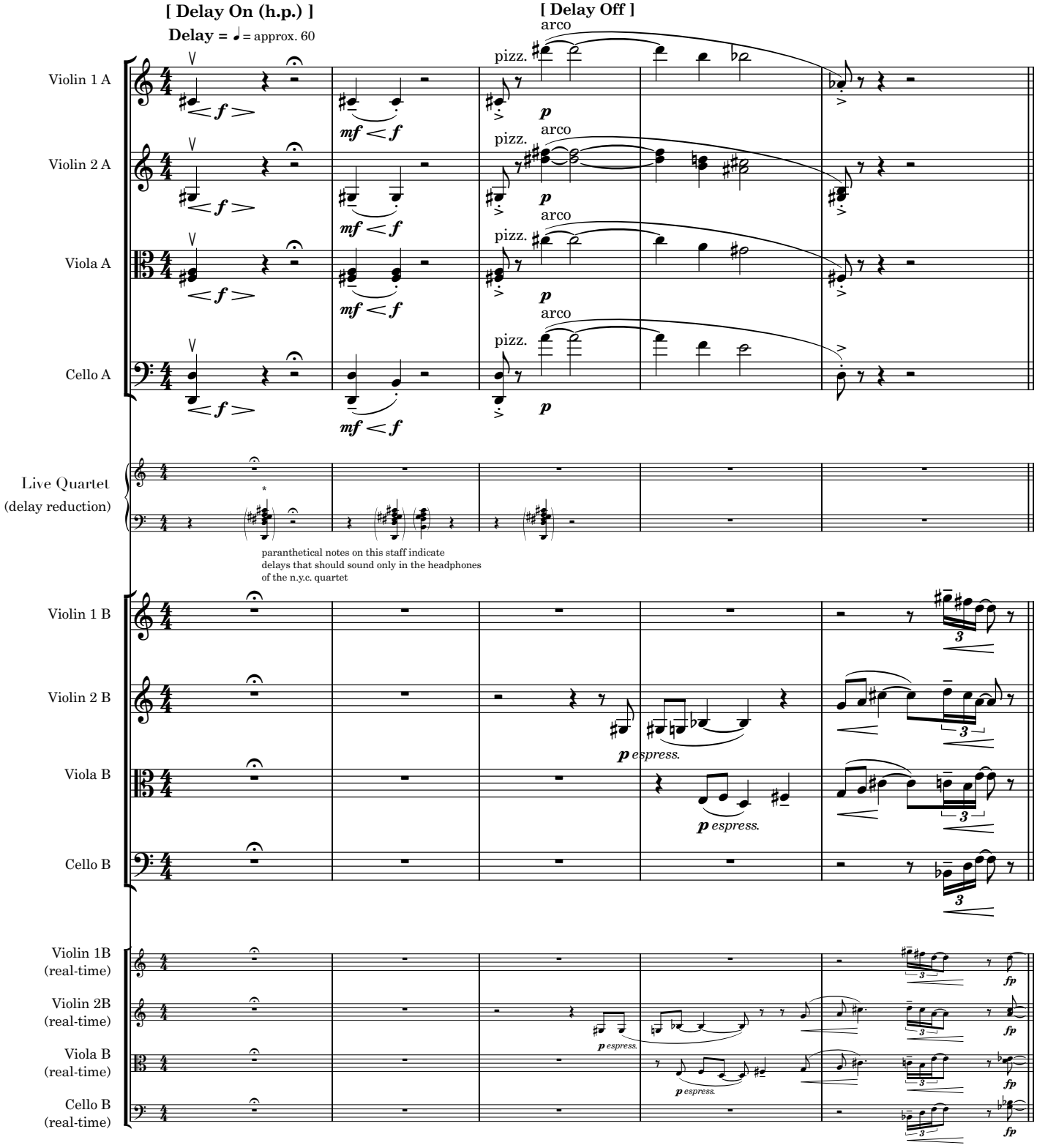
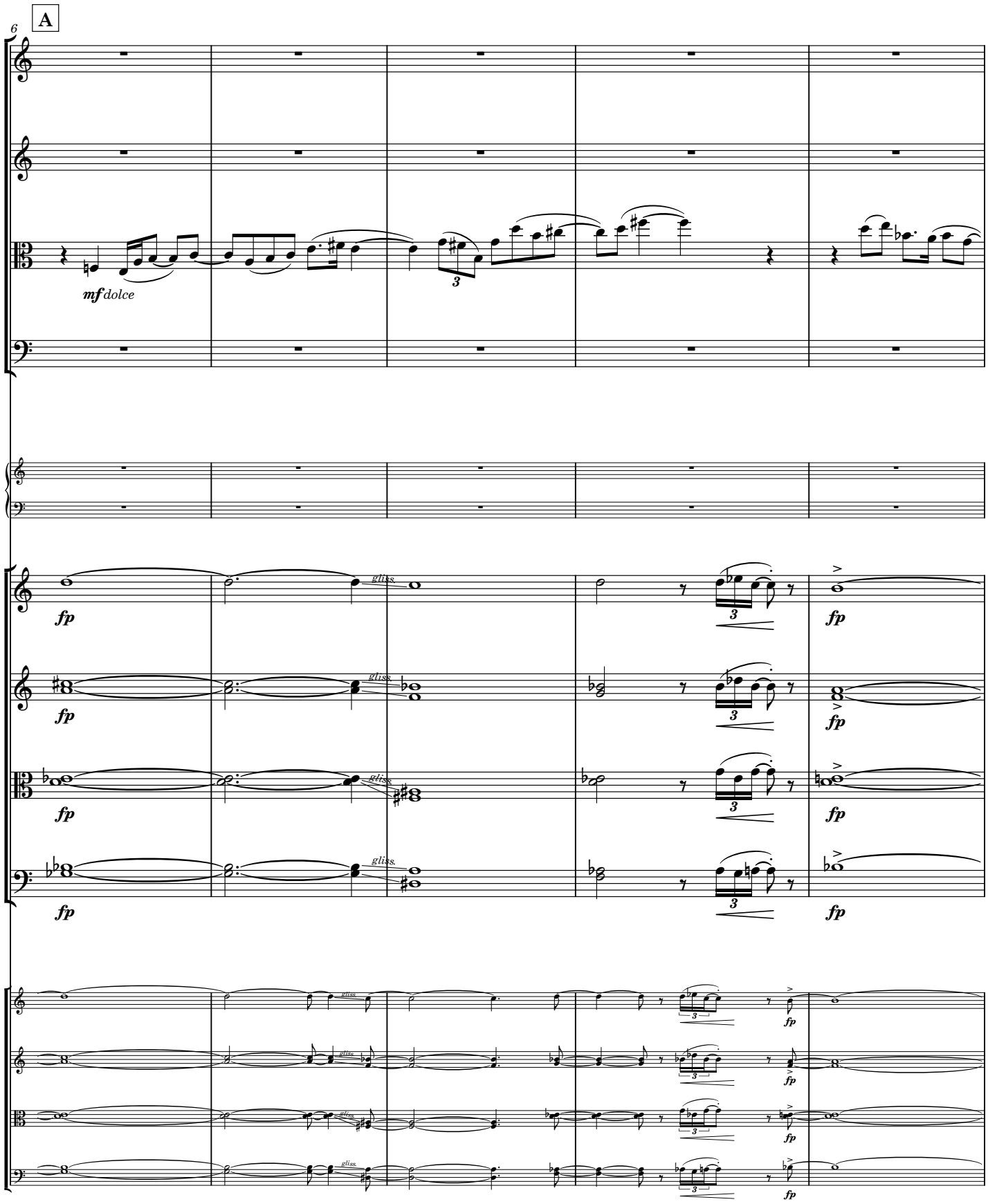
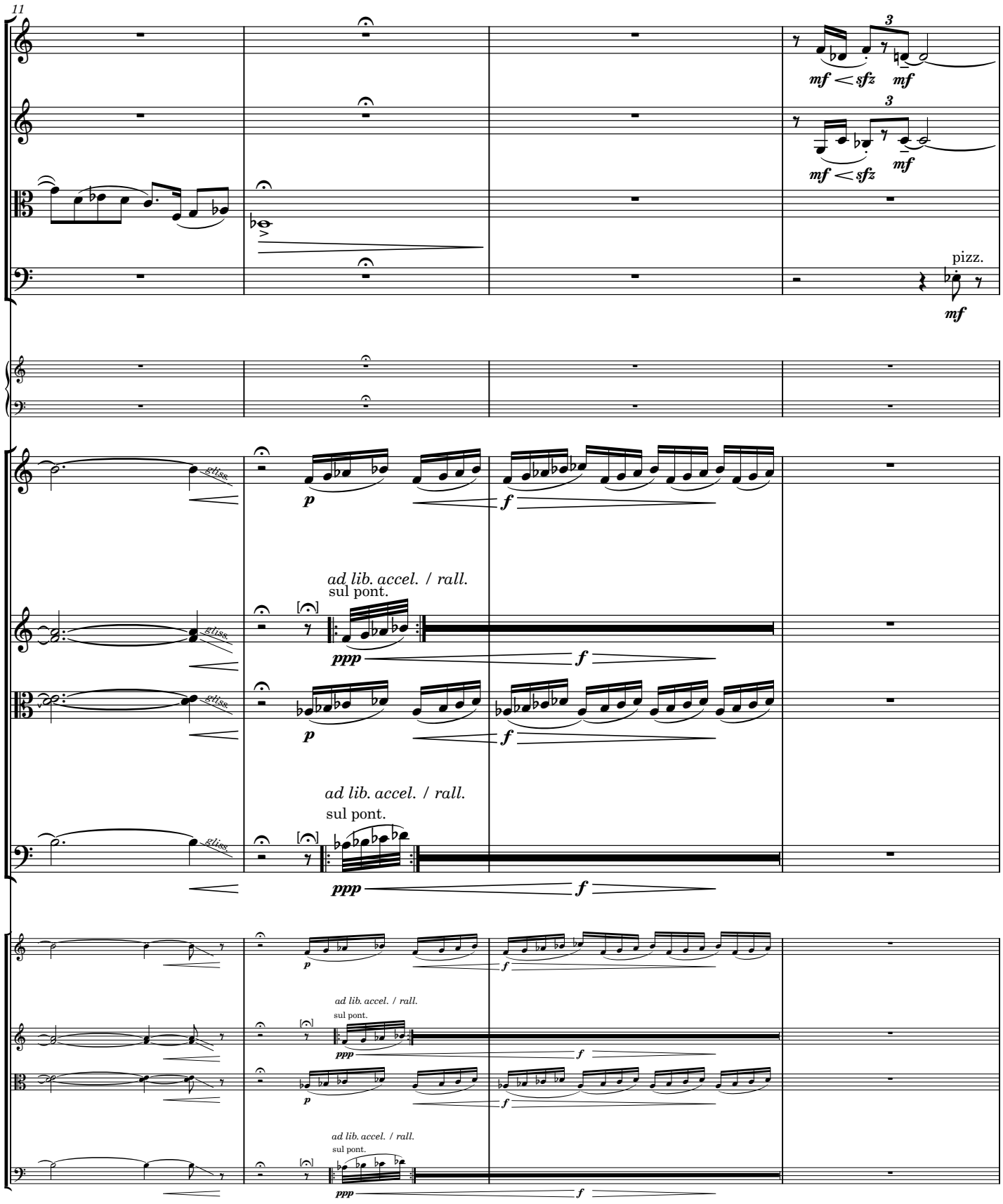
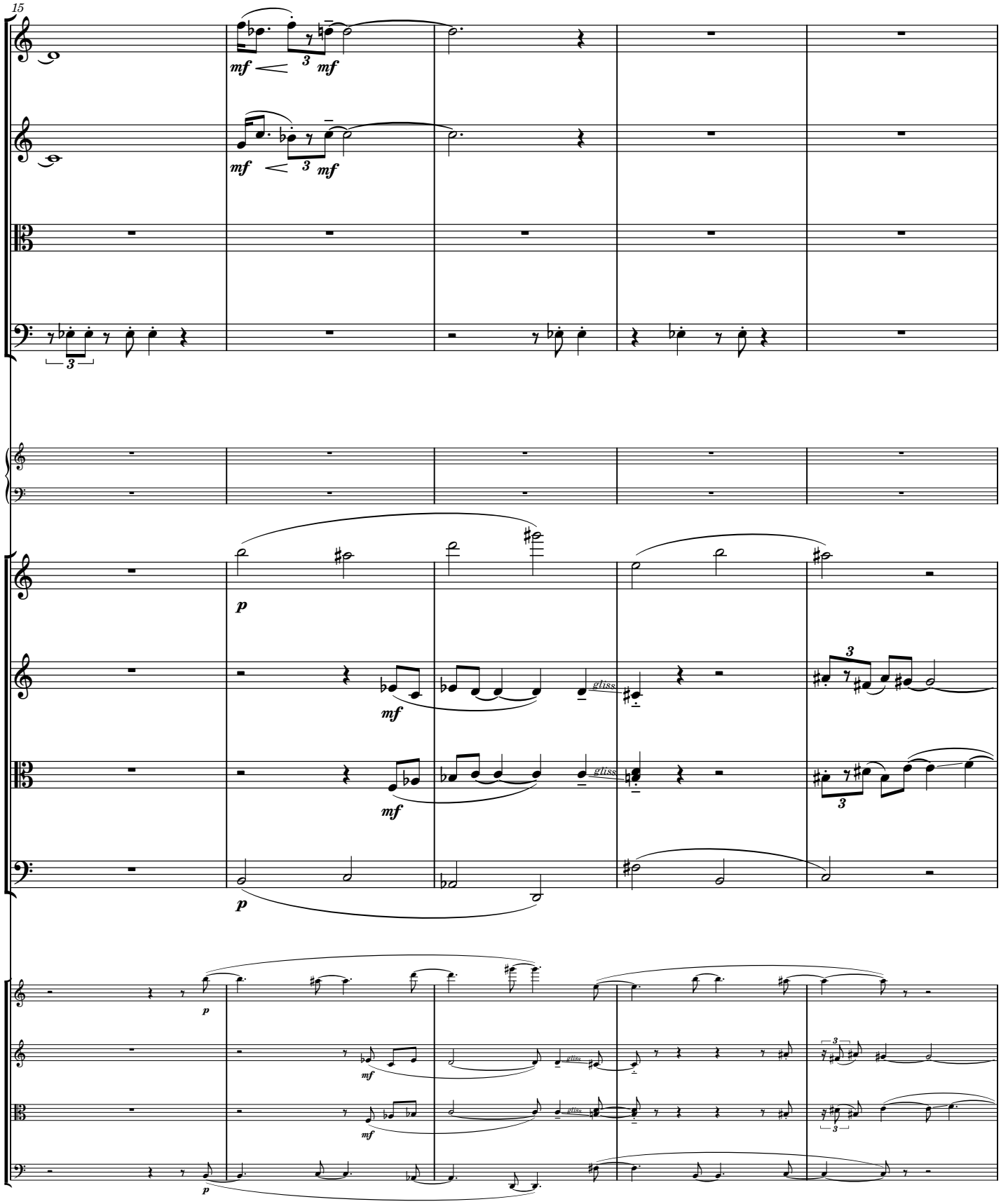
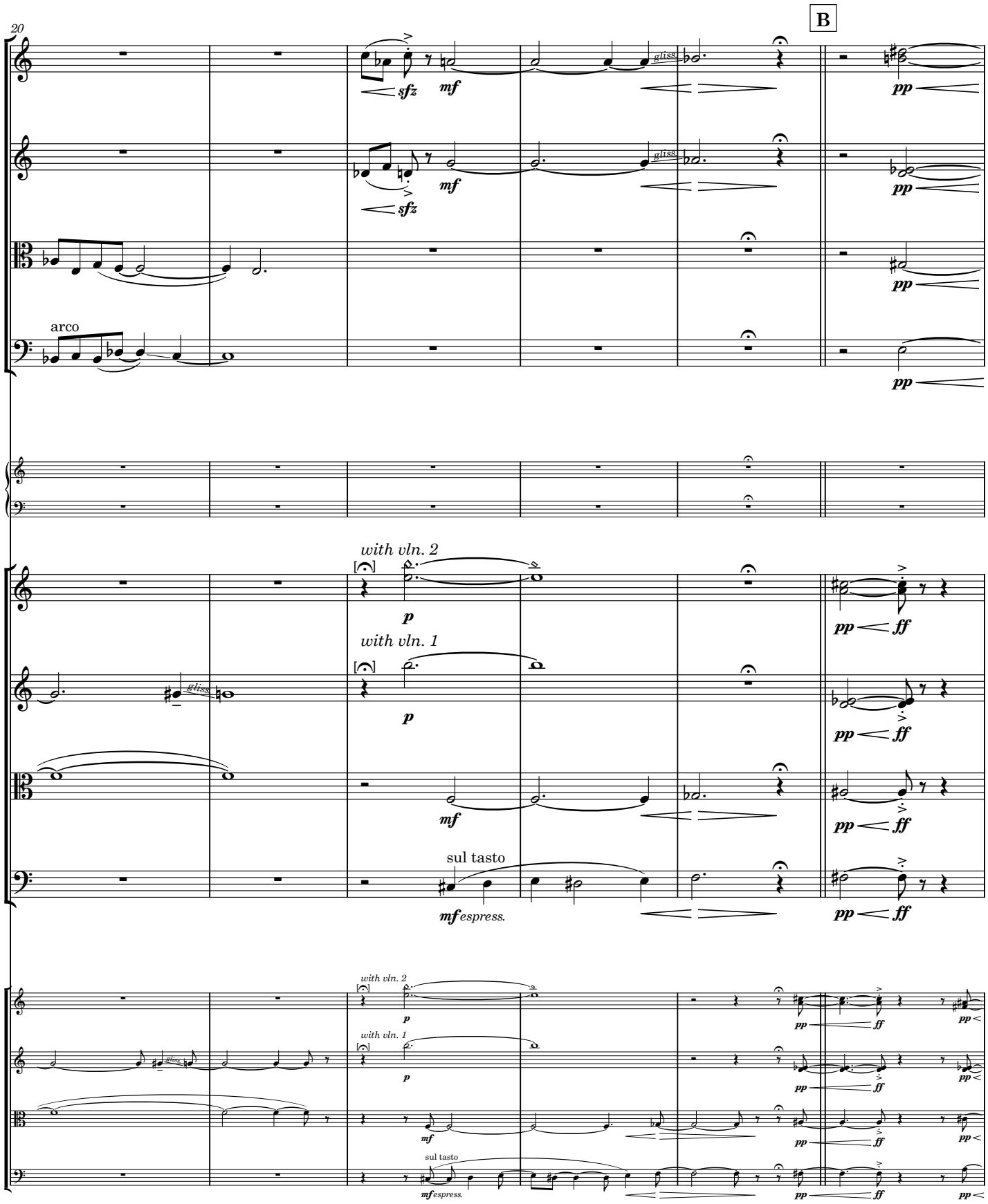
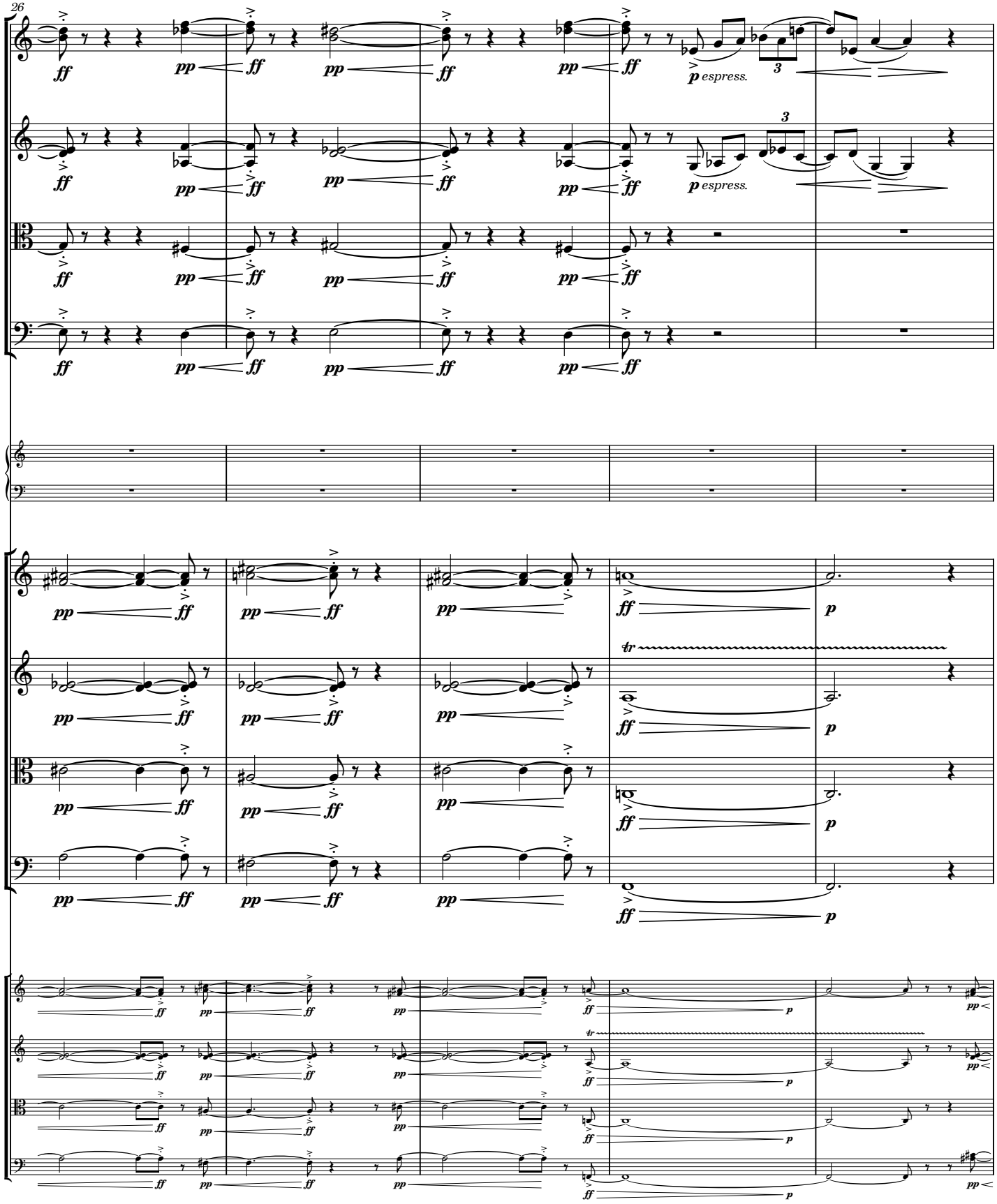


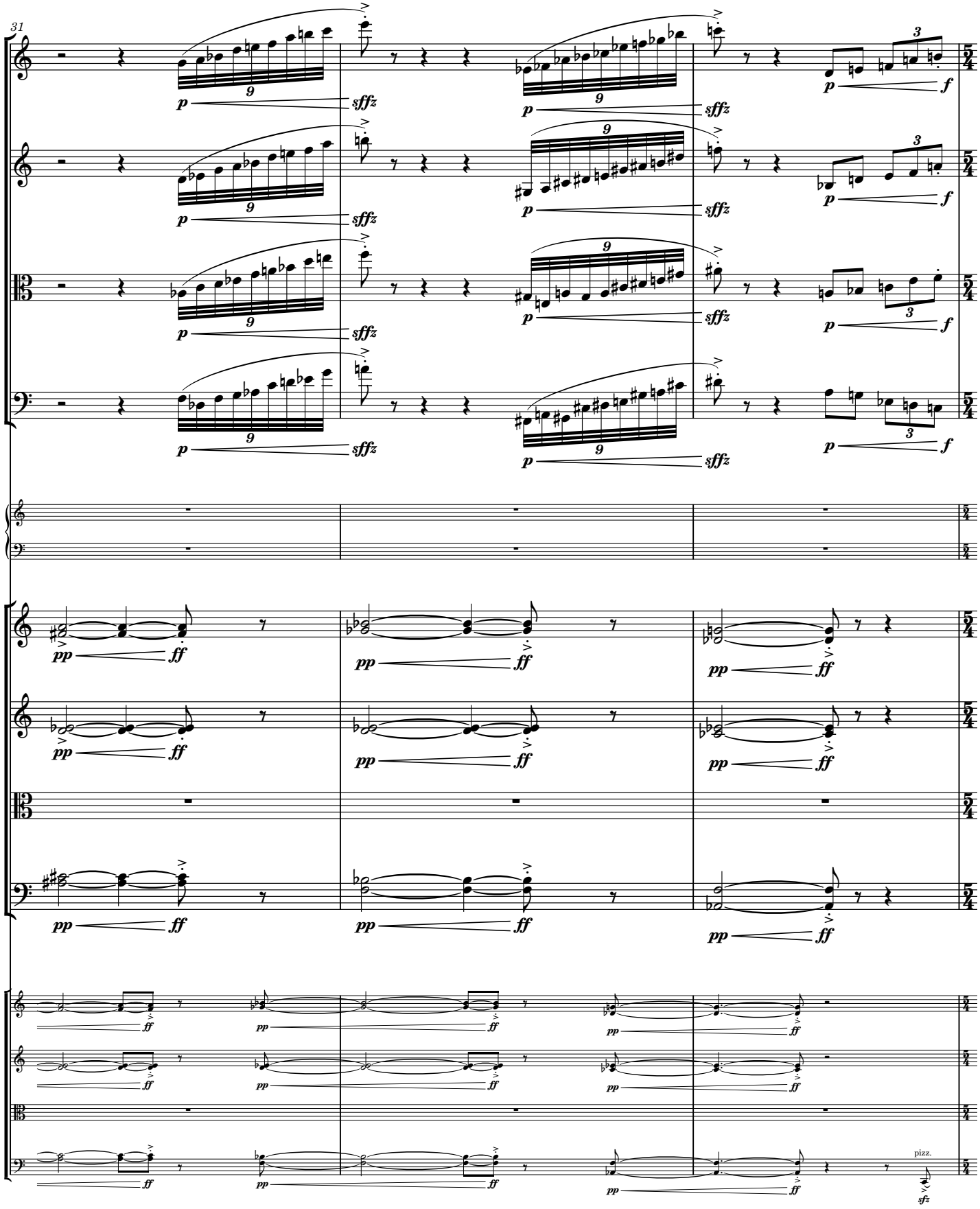

6
A
mf dolce
fp
gliss.

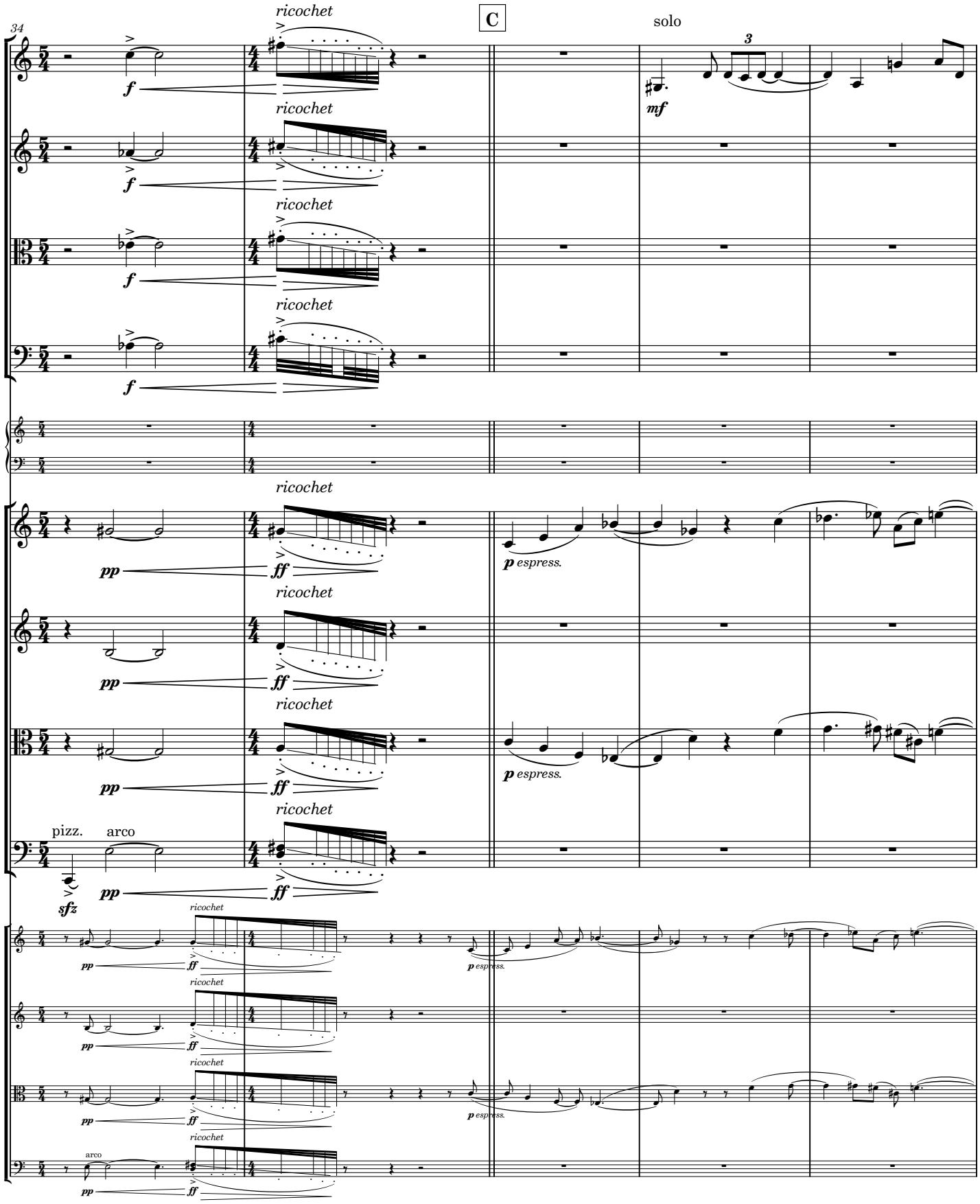

11
3
mf < sfz
mf
pizz.
gliss.
p
f
ad lib. accel. / rall.
sul pont.
ppp

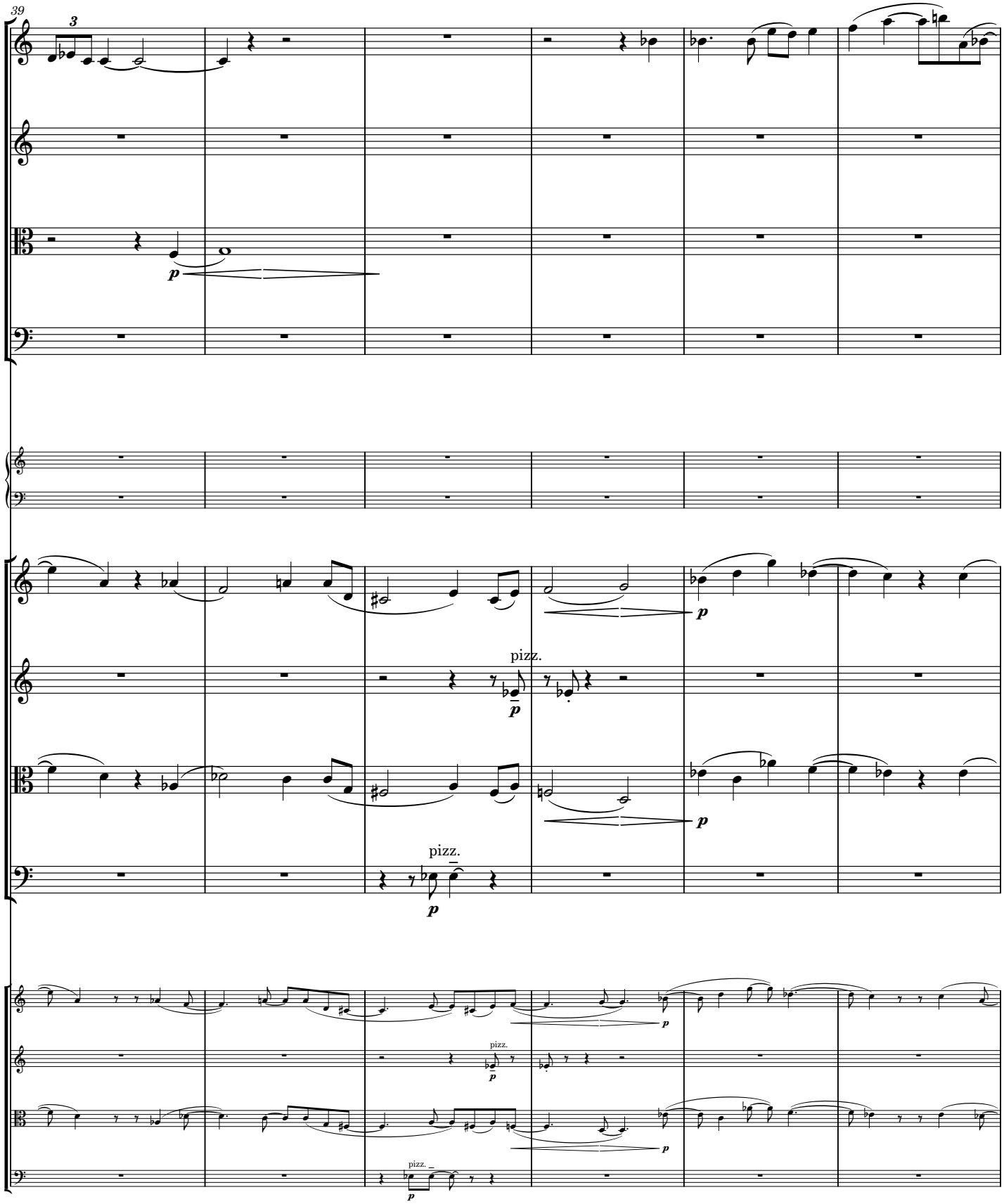

15
mf
3
mf
p
gliss
3

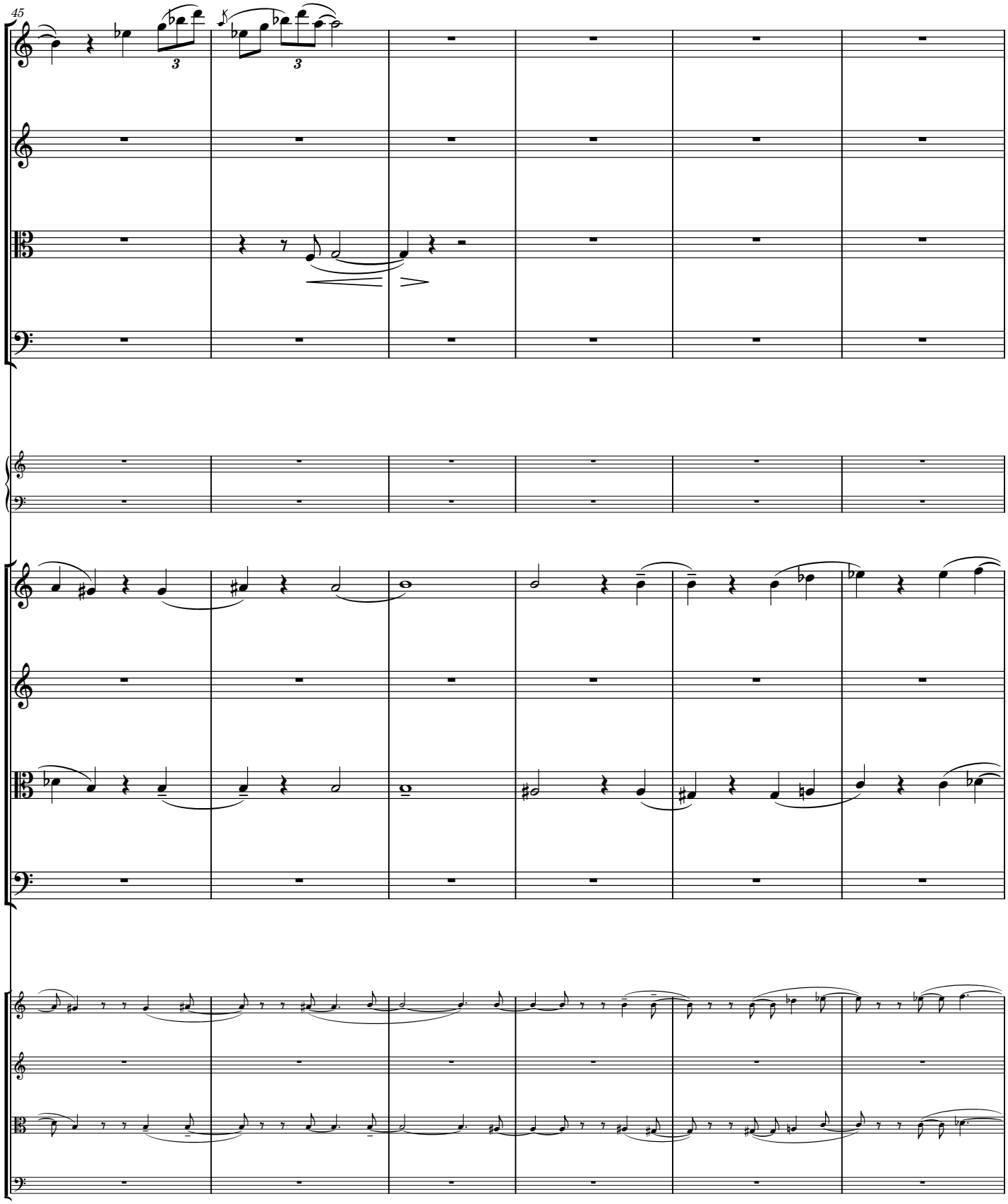

20
B
arco
with vln. 2
with vln. 1
sul tasto
gliss.
sfz
mf
pp
p
ff
mf espress.

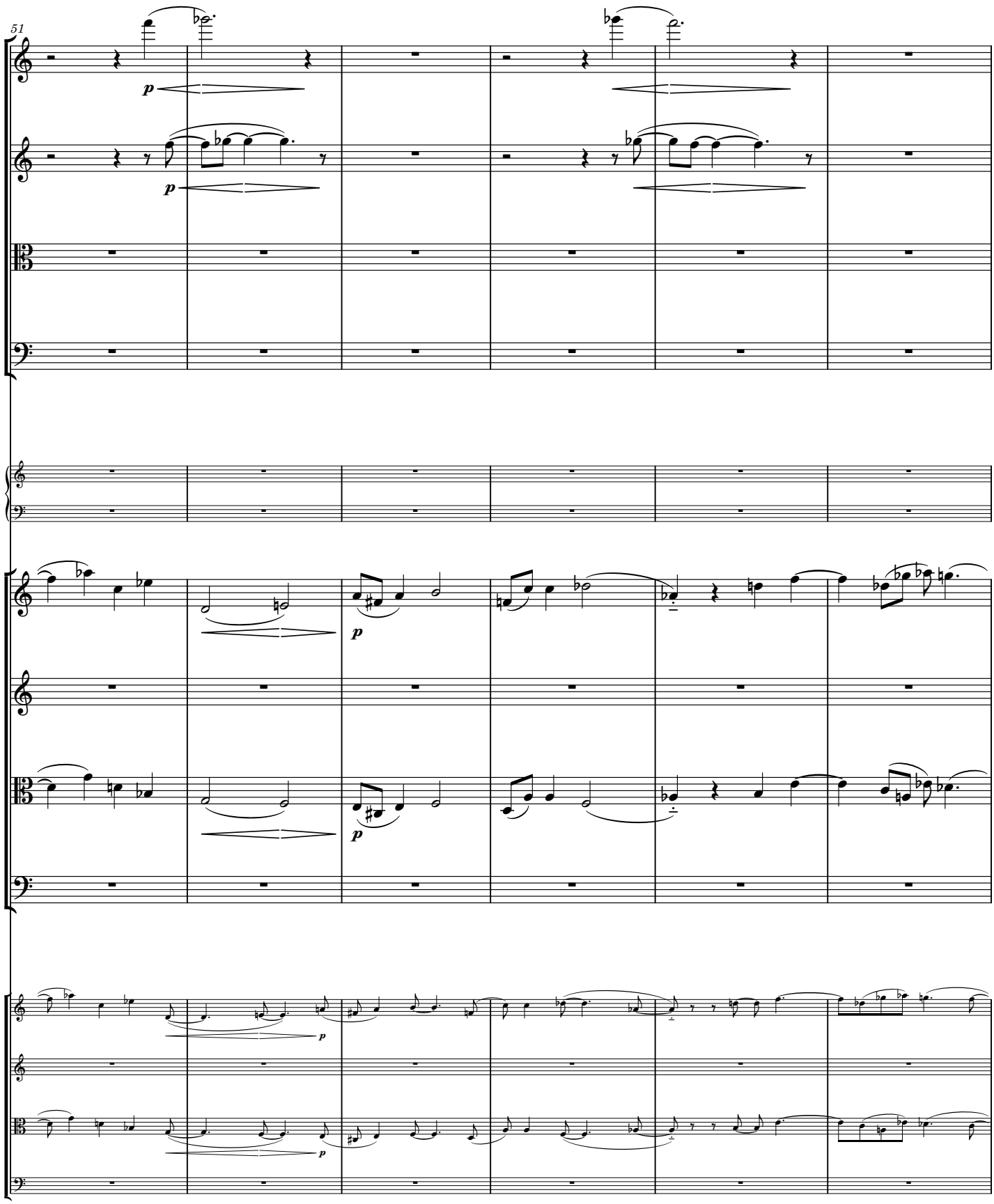

26
ff
pp
p espress.
3
tr
p

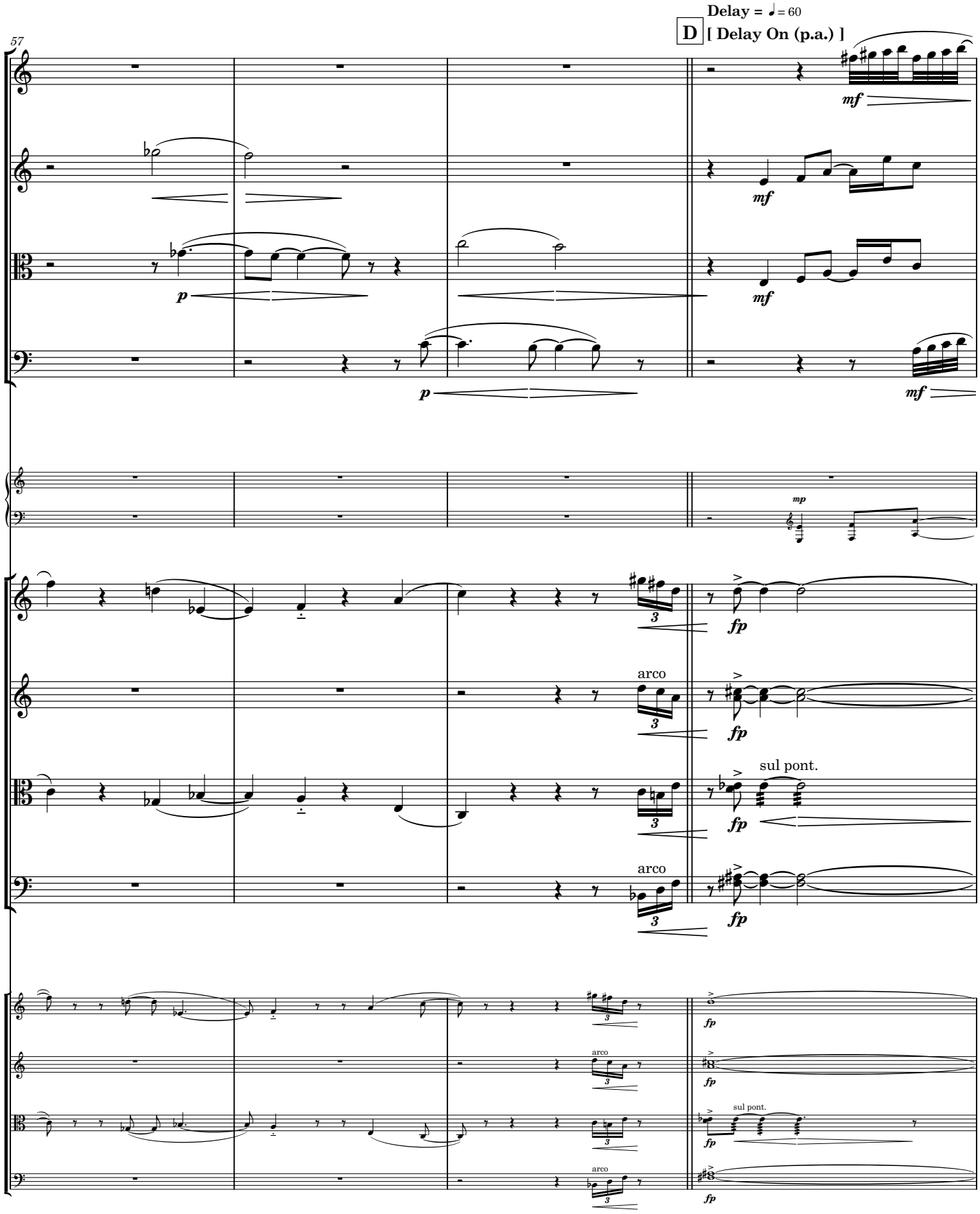

31
pizz.

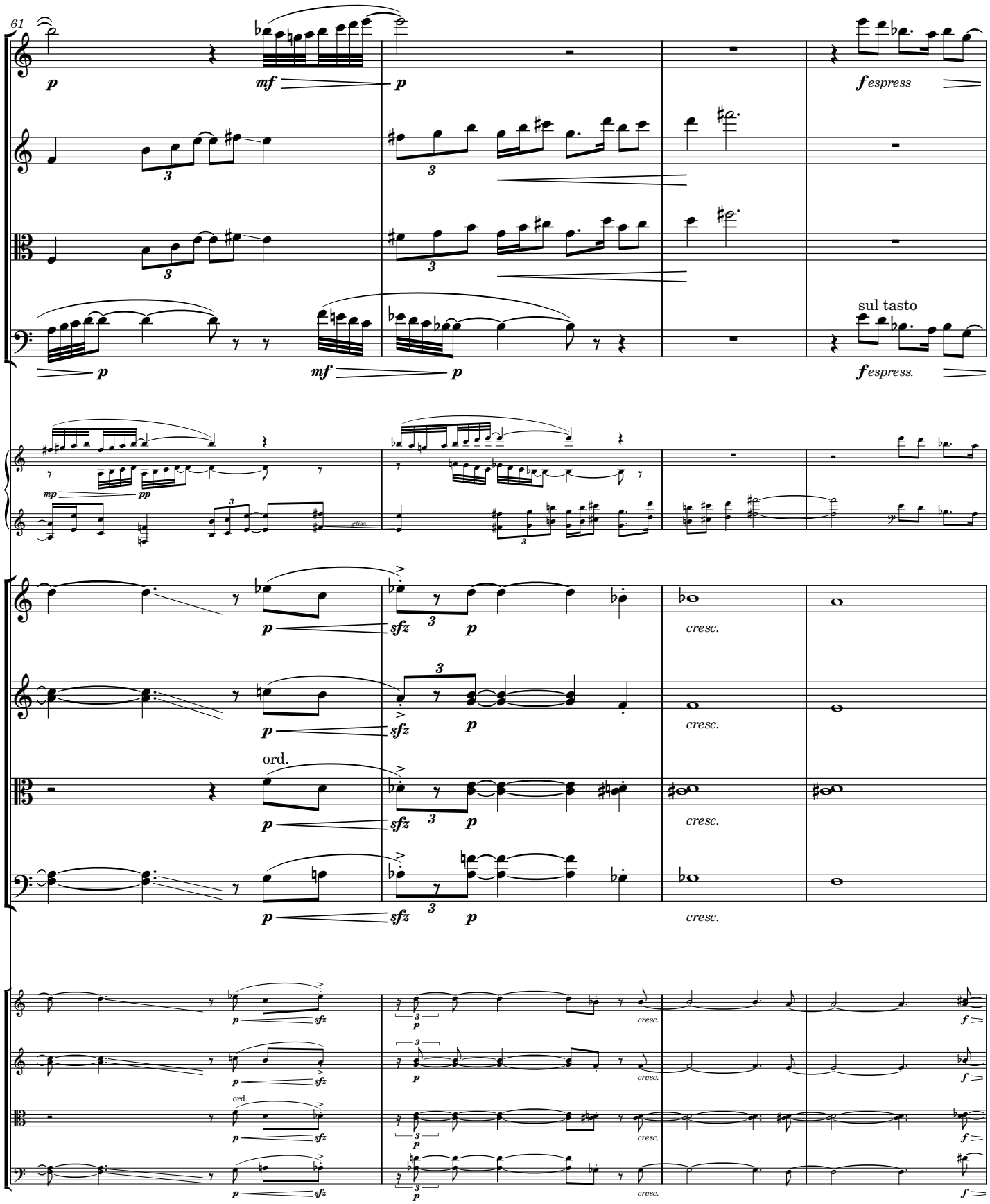

34
C
solo
ricochet
pizz.
arco
espress.

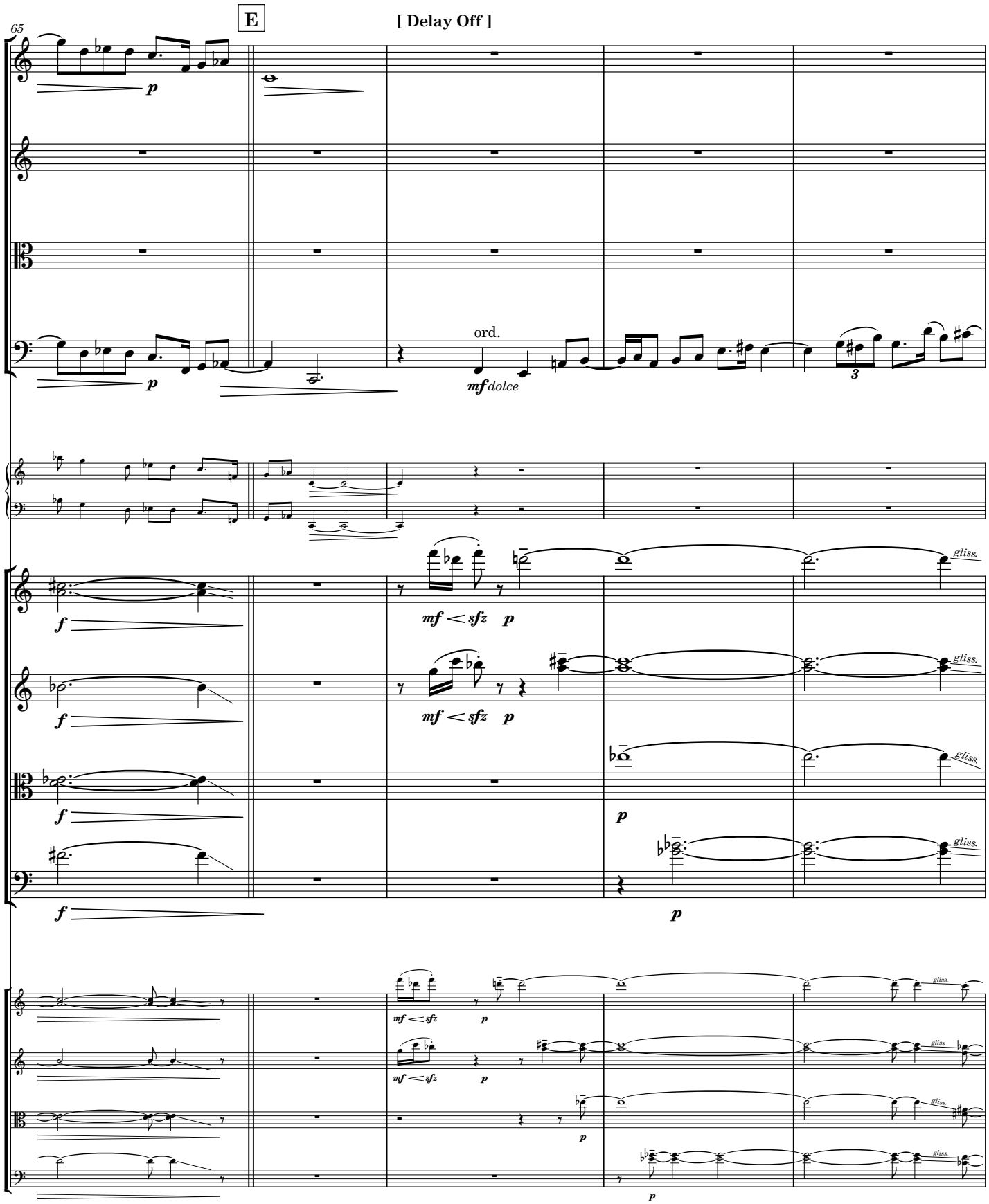

39
3
p
pizz.
p
pizz.
p
p
pizz.
p
p
pizz.
p

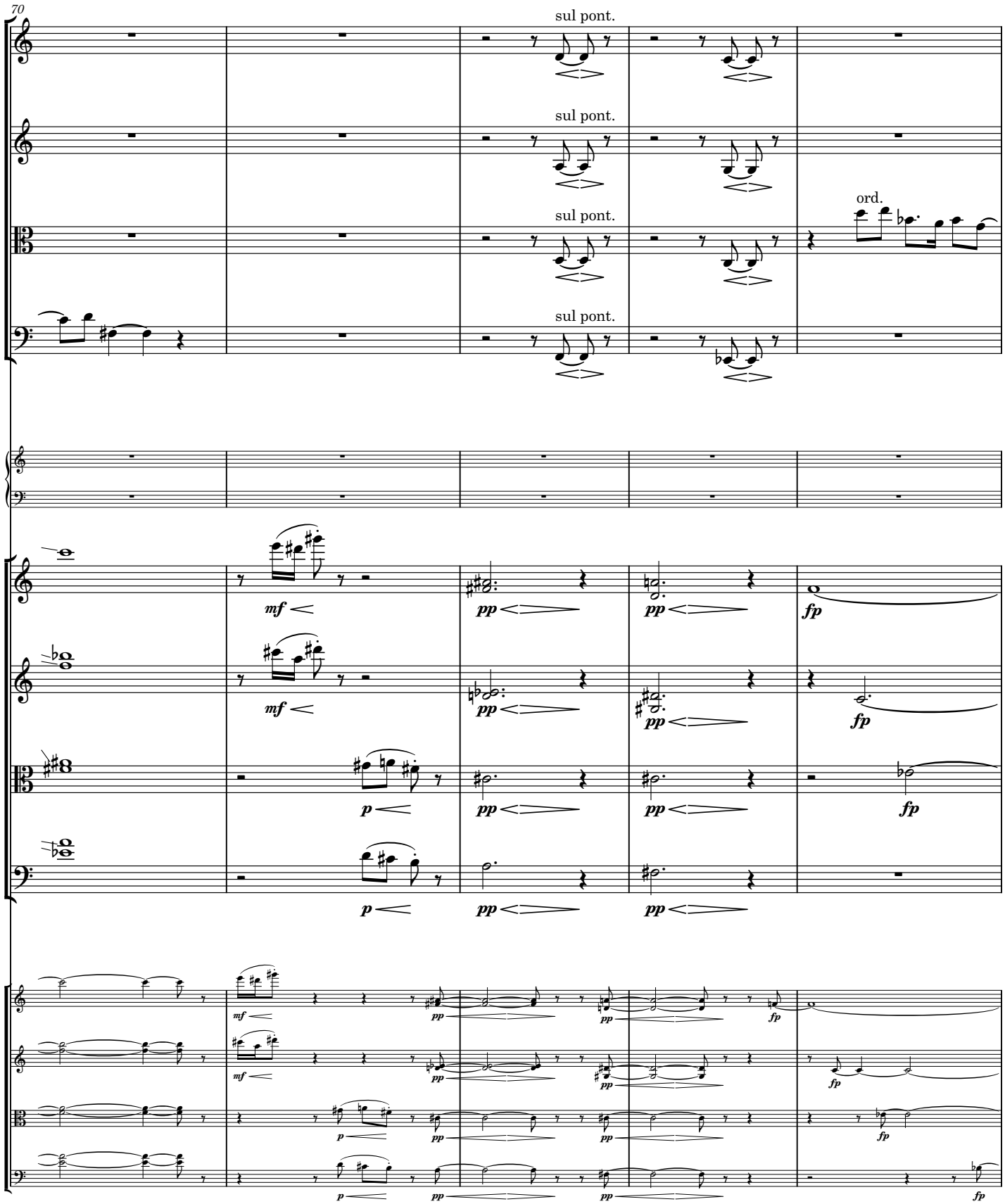

45

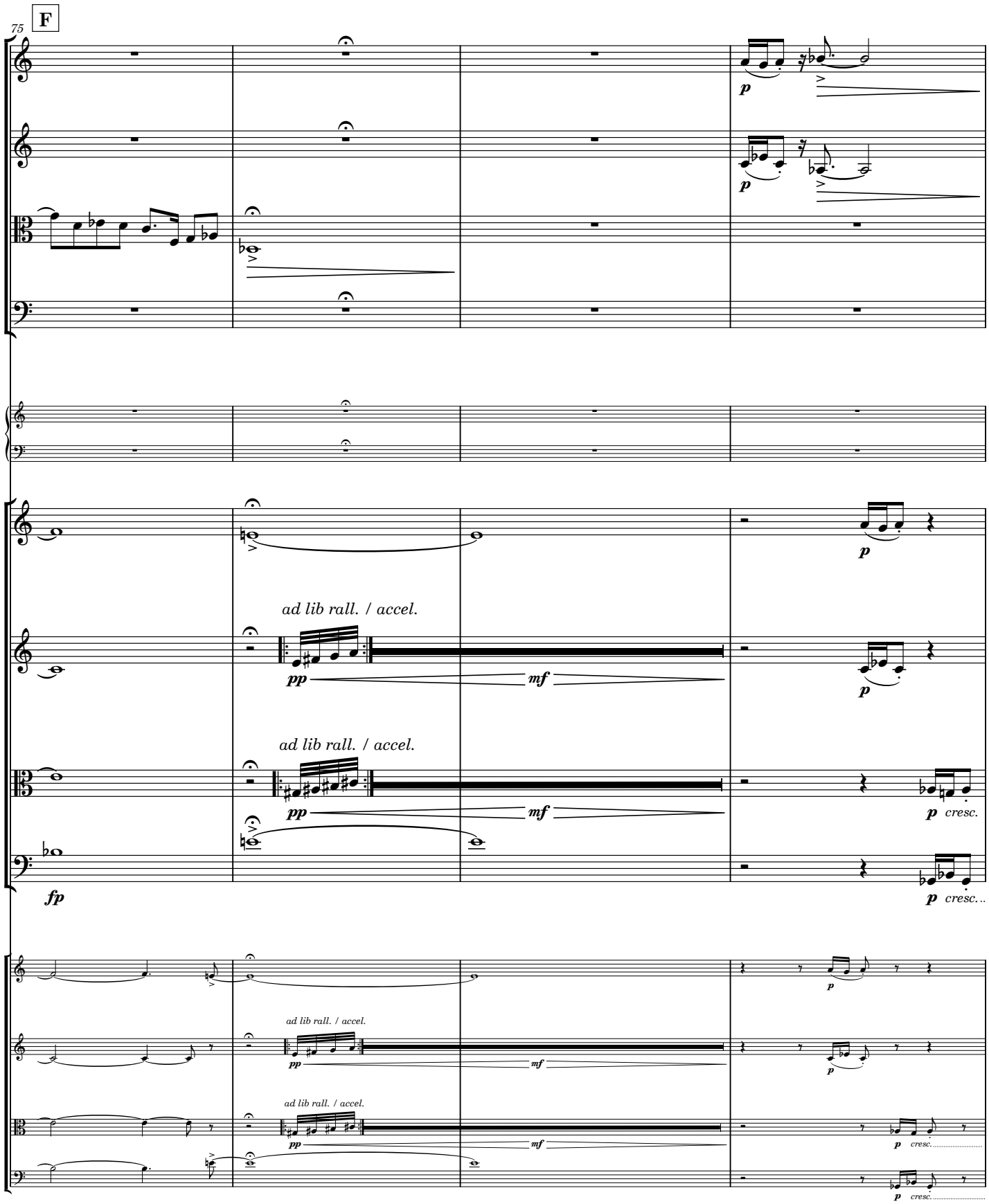

51
p
p
p
p
p
p

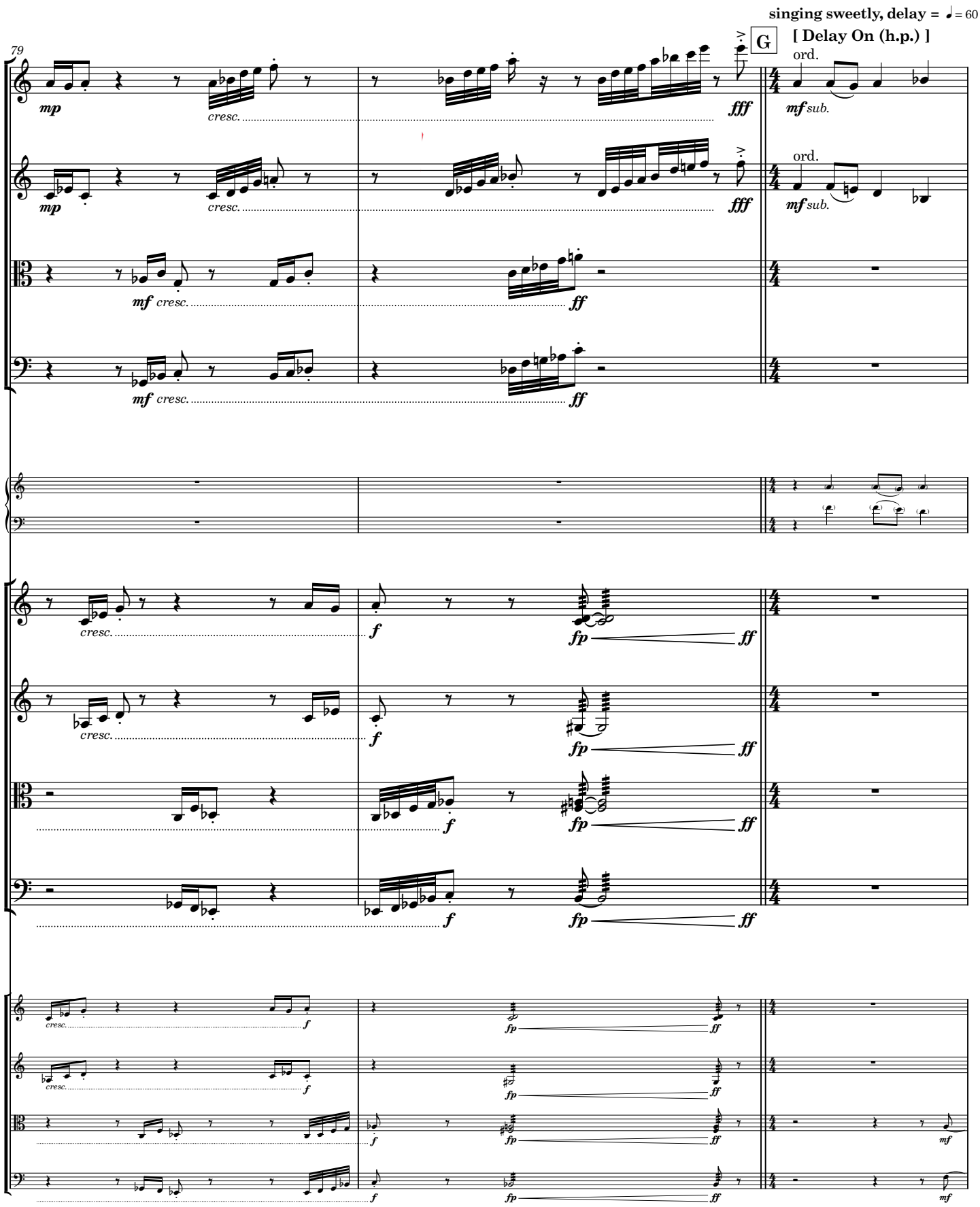

Delay = ♩= 60
D
[Delay On (p.a.)]
57
mf
mf
p
mf
p
mf
mp
fp
arco
fp
sul pont.
fp
arco
fp
fp
arco
sul pont.
fp
arco
fp

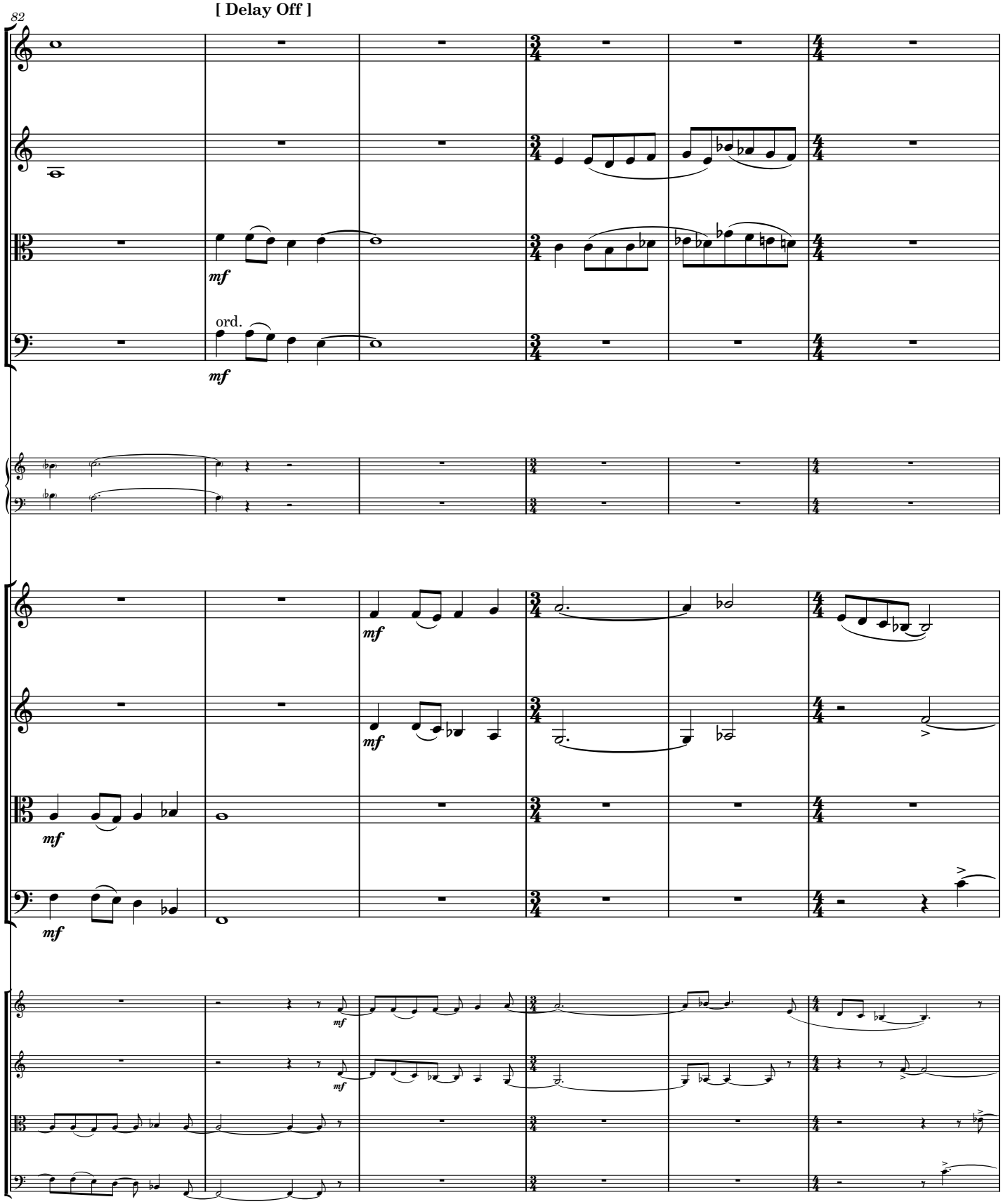

61
p
mf
p
fespress
sul tasto
fespress.
mp
pp
gliss.
sfz
cresc.
ord.
f

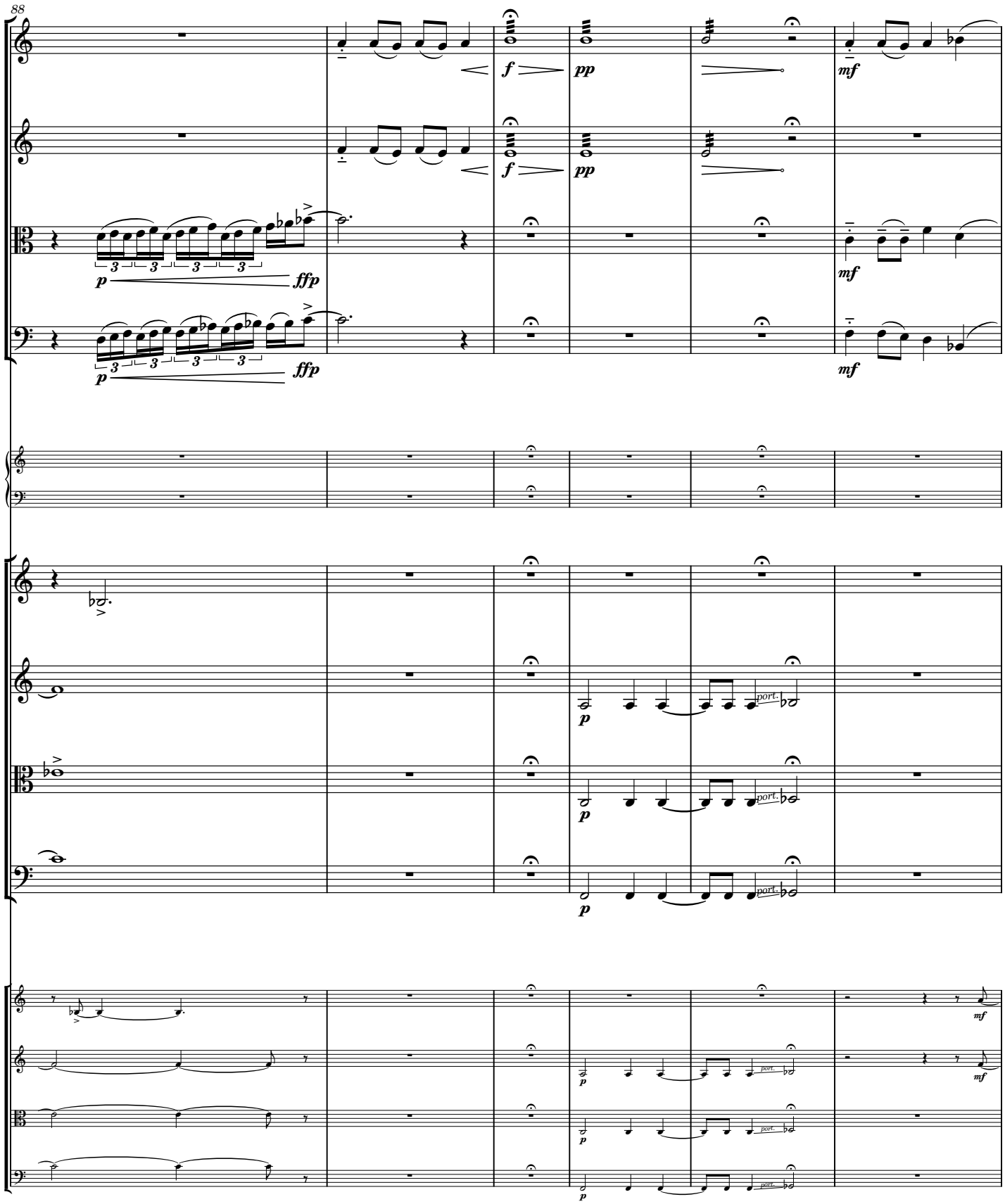

65
E
[Delay Off]
p
ord.
mf dolce
3
f
mf < sfz
p
gliss.

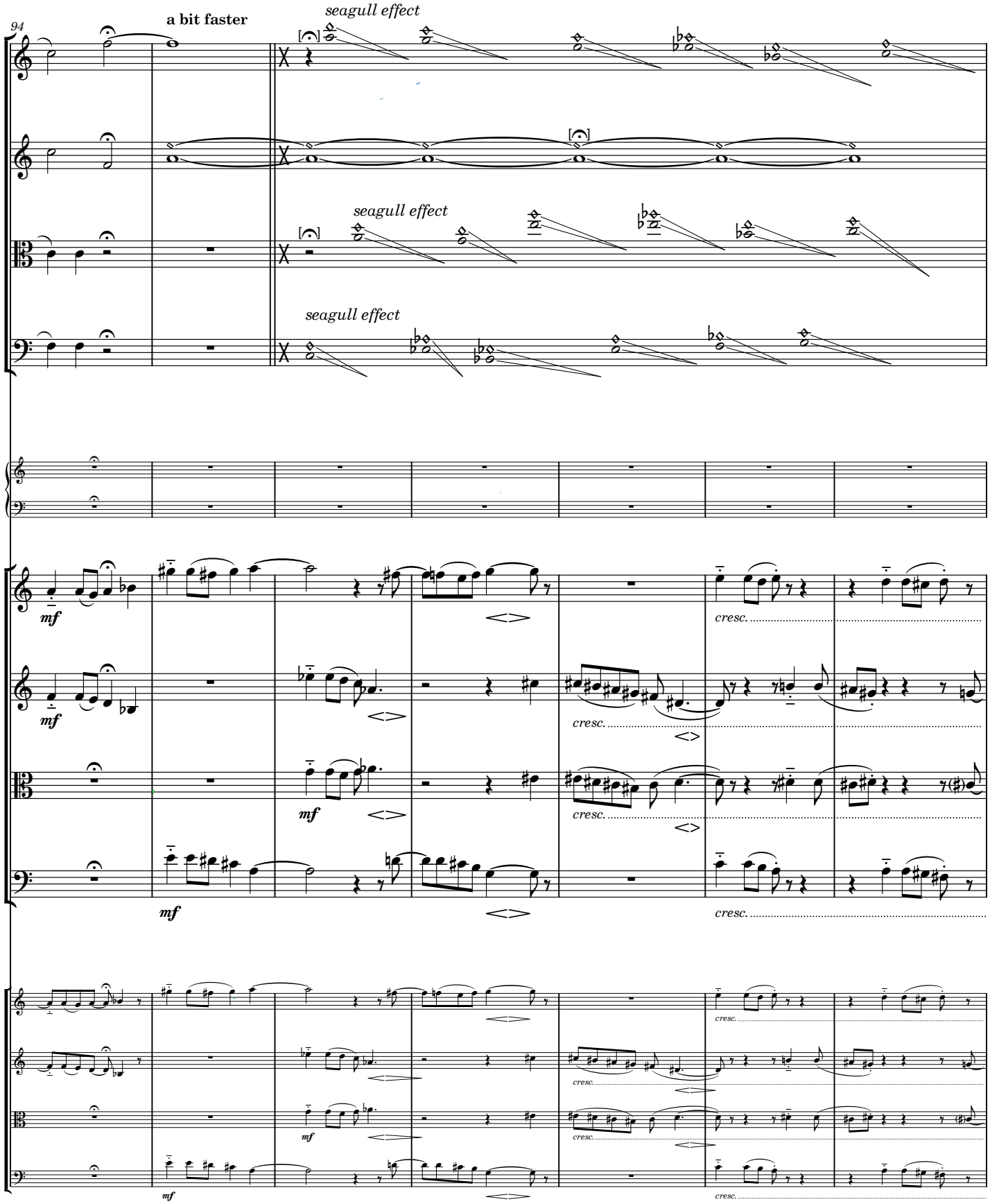

70
sul pont.
sul pont.
sul pont.
sul pont.
ord.
mf
pp
fp
p


75
F
p
ad lib rall. / accel.
pp
mf
fp
cresc.
cresc...


singing sweetly, delay = ♩= 60
79
G
[Delay On (h.p.)]
ord.
mp
cresc.
fff
mf sub.
mf
ff
f
fp

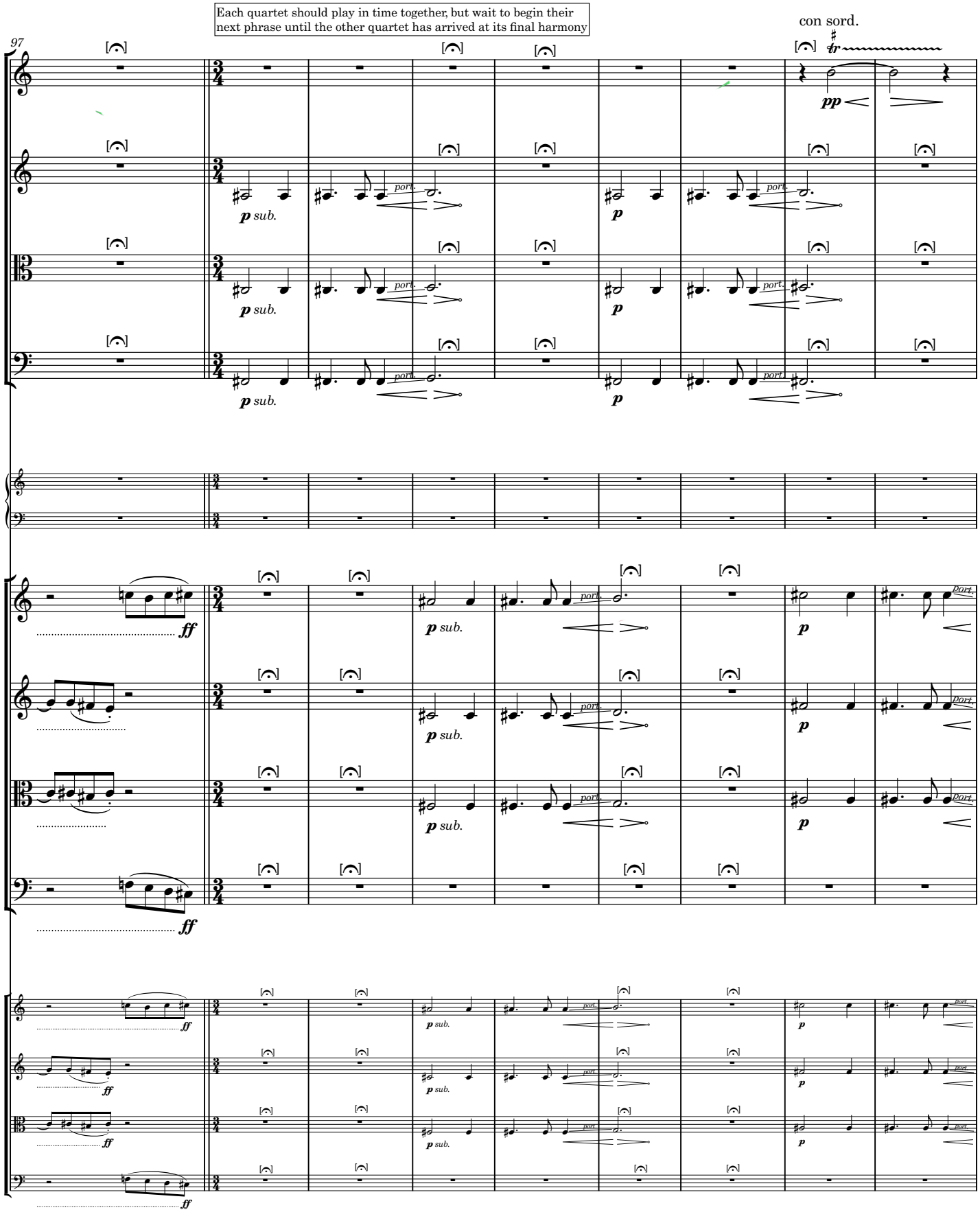

82
[Delay Off]
mf
ord.
mf

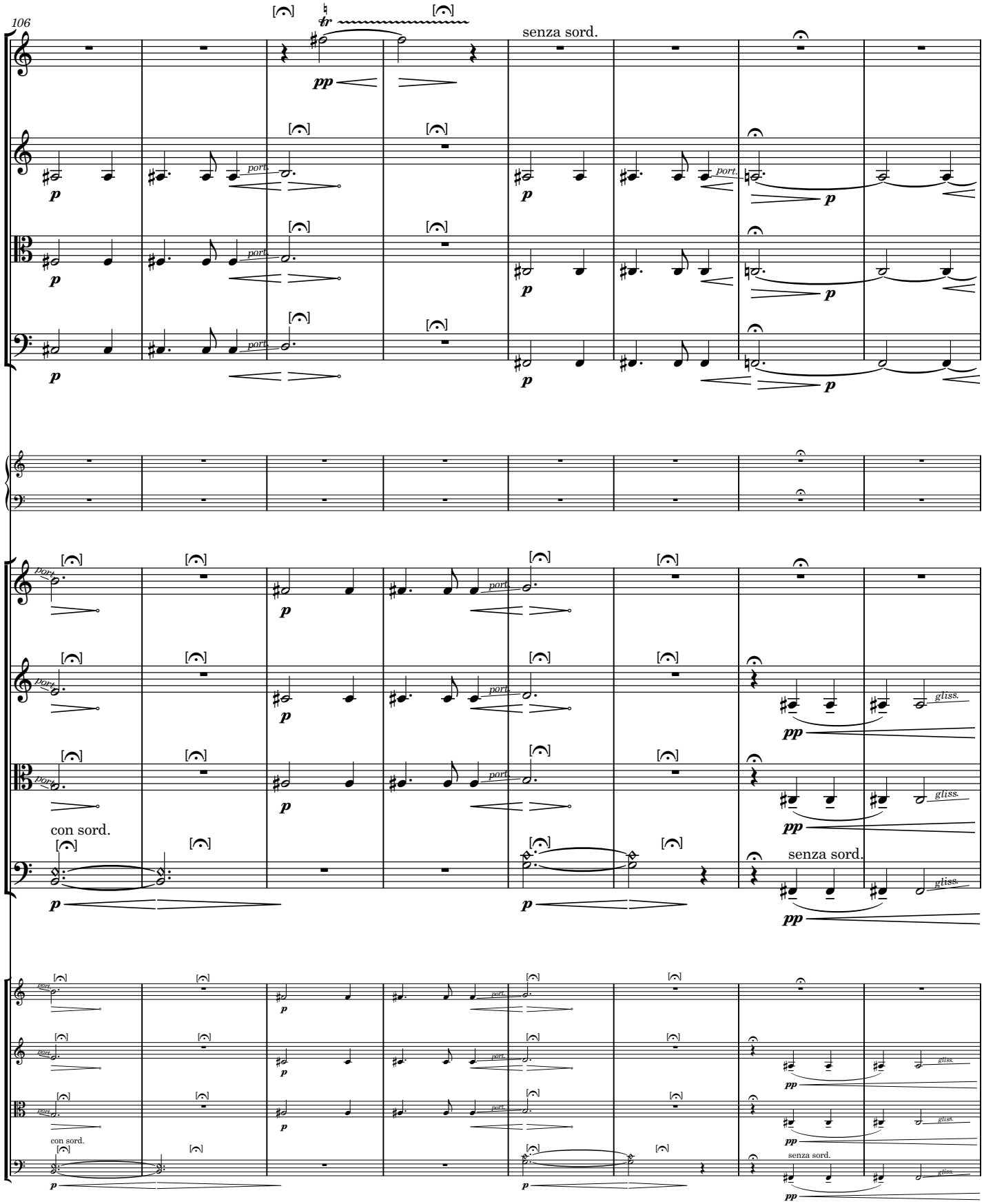

88
f
pp
mf
p
ffp
port.

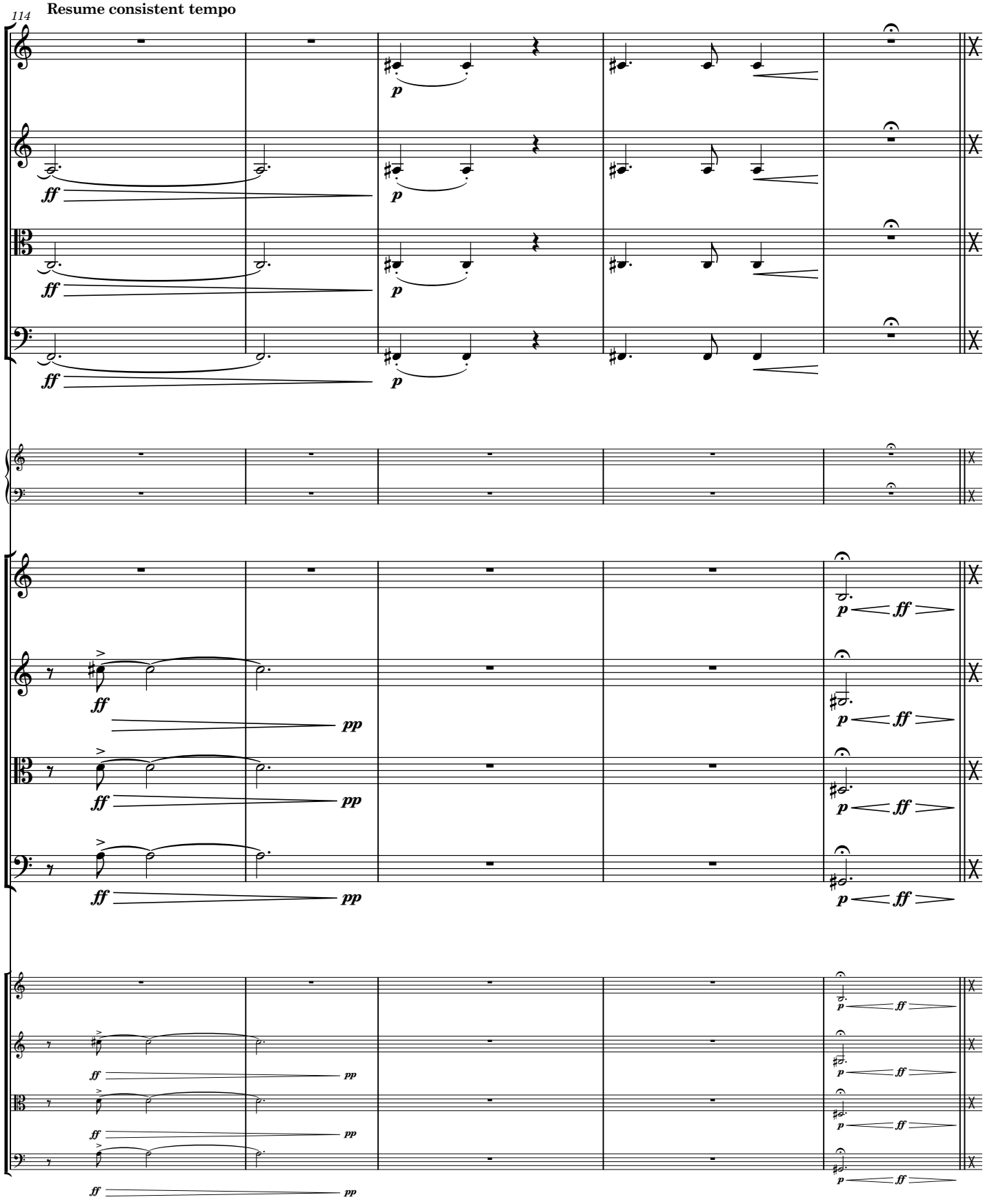

94
a bit faster
seagull effect
seagull effect
seagull effect
mf
cresc.

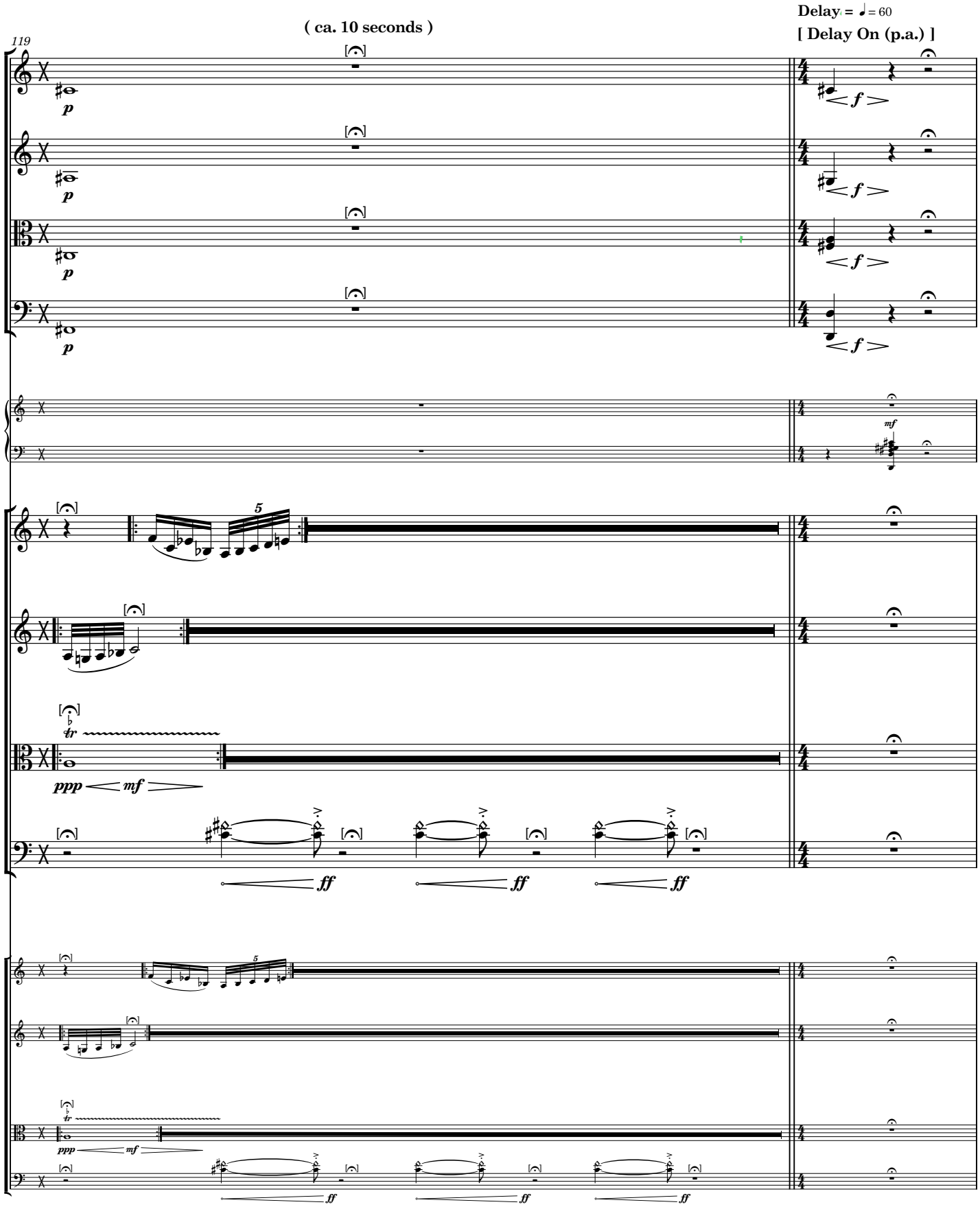
Tempo ad Libitum at Each Fermata for Each Ensemble

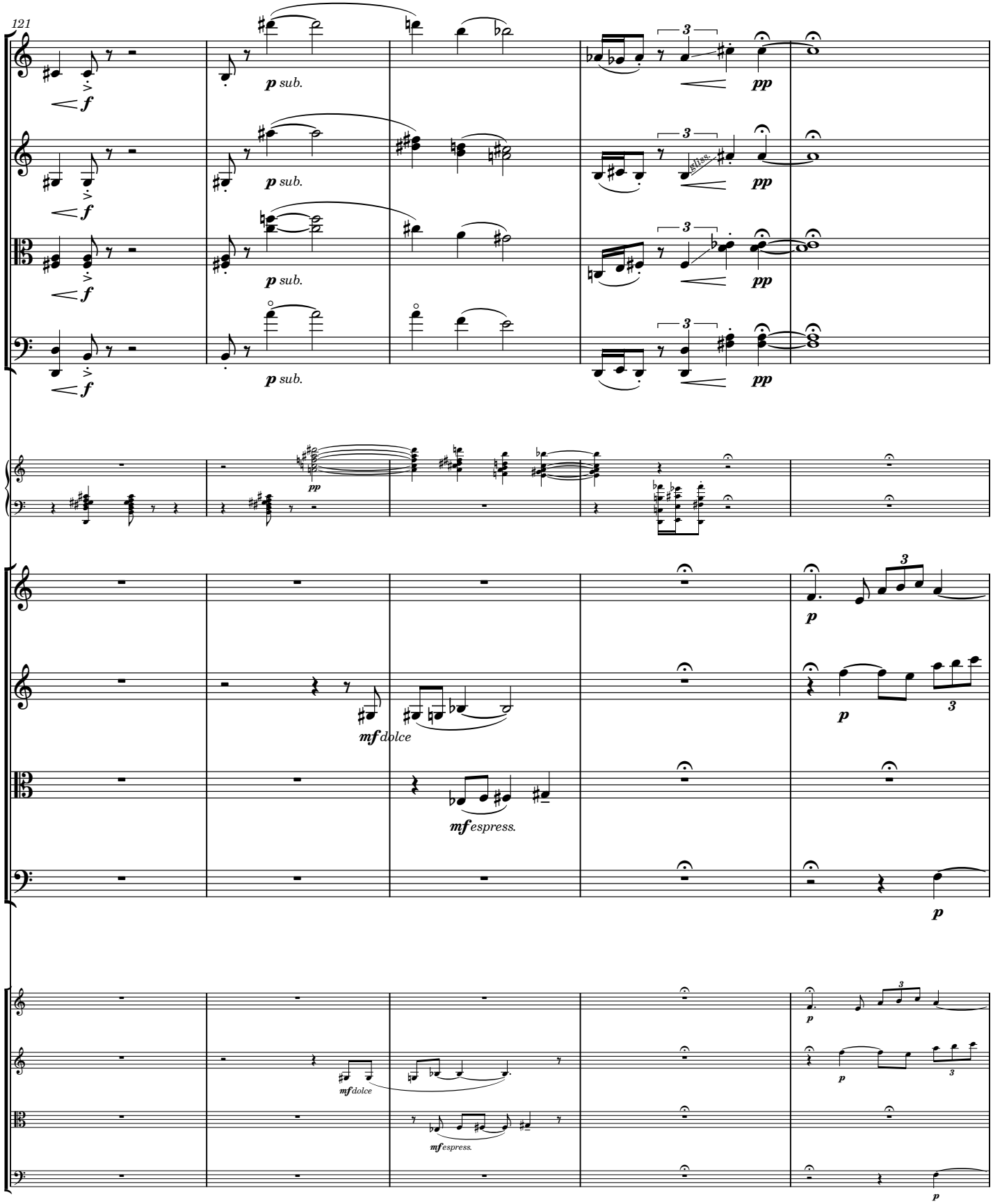
Each quartet should play in time together, but wait to begin their next phrase until the other quartet has arrived at its final harmony

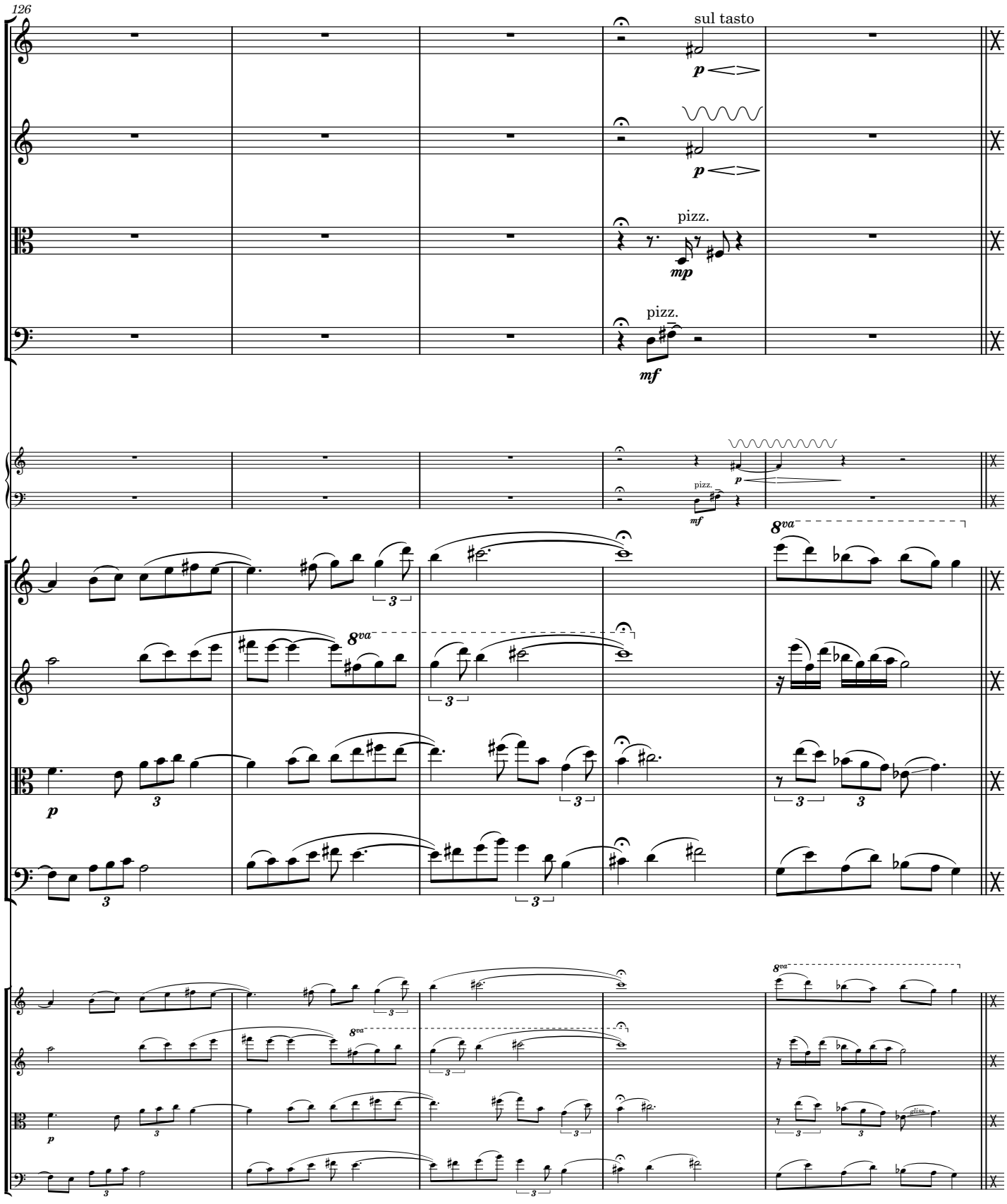



106
senza sord.
port.
gliss.
con sord.
senza sord.


114
Resume consistent tempo


(ca. 10 seconds)
Delay = ♩ = 60
[Delay On (p.a.)]
119
p
f
mf
ppp
ff
tr


121
f
p sub.
pp
3
mf dolce
mf espress.
p


126
sul tasto
p
pizz.
mp
pizz.
mf
8va
gliss.

131

ad lib. accel. / rall.

(ca. 10 seconds)

[Delay Off]

quartet A stops suddenly
when quartet B enters

pp

[𝄐]

pp

[𝄐]

p

arco

ad lib. accel. / rall.

pp

pp

pp

3 3

133

[Delay On (p.a.)]

(ca. 10 seconds)

[Delay Off]

quartet A stops suddenly
when quartet B enters

ad lib. accel. / rall.

ad lib. accel. / rall.

ad lib. accel. / rall.

mf

pp ***mf***

pp ***mf***

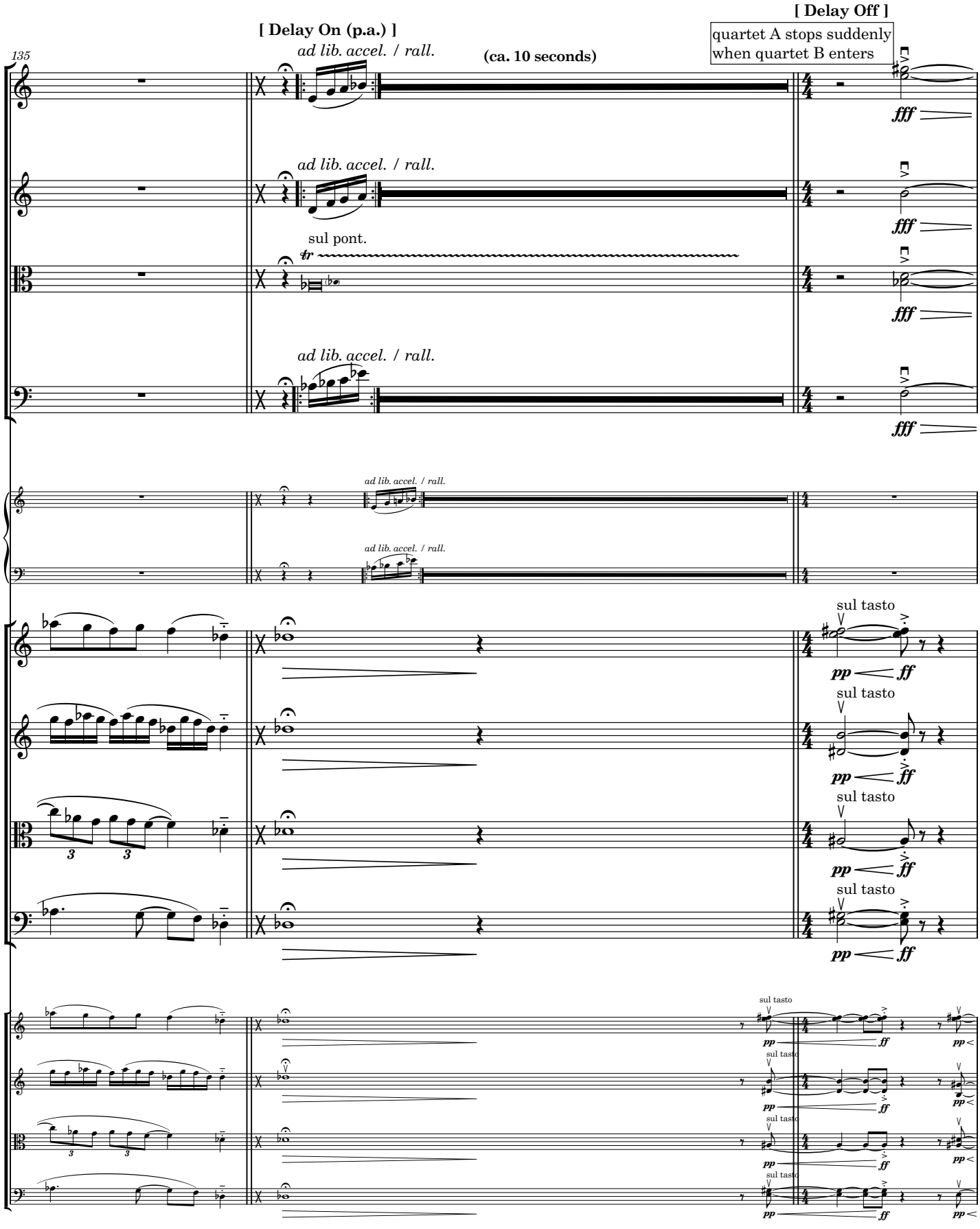
pp ***mf***

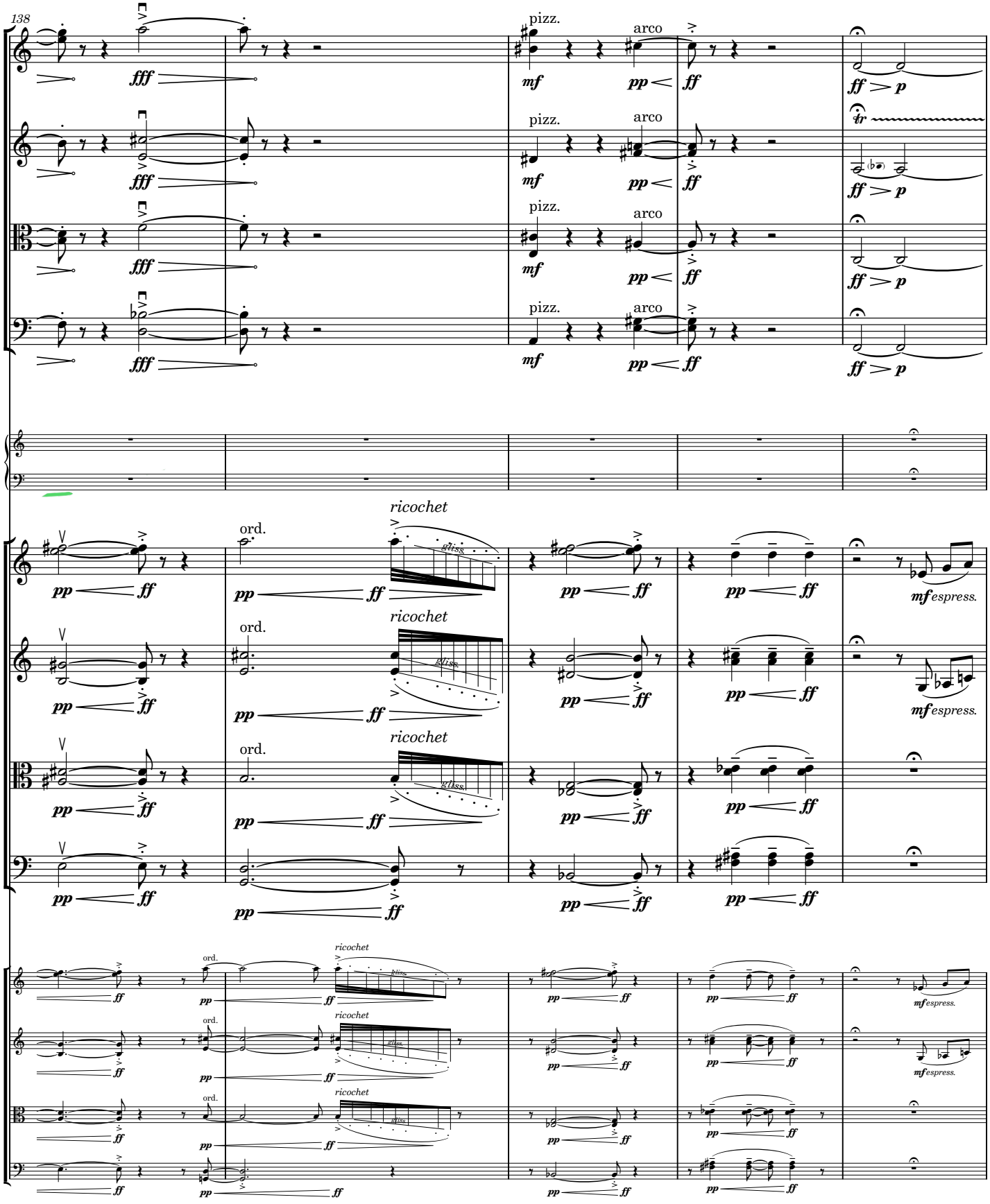
mf

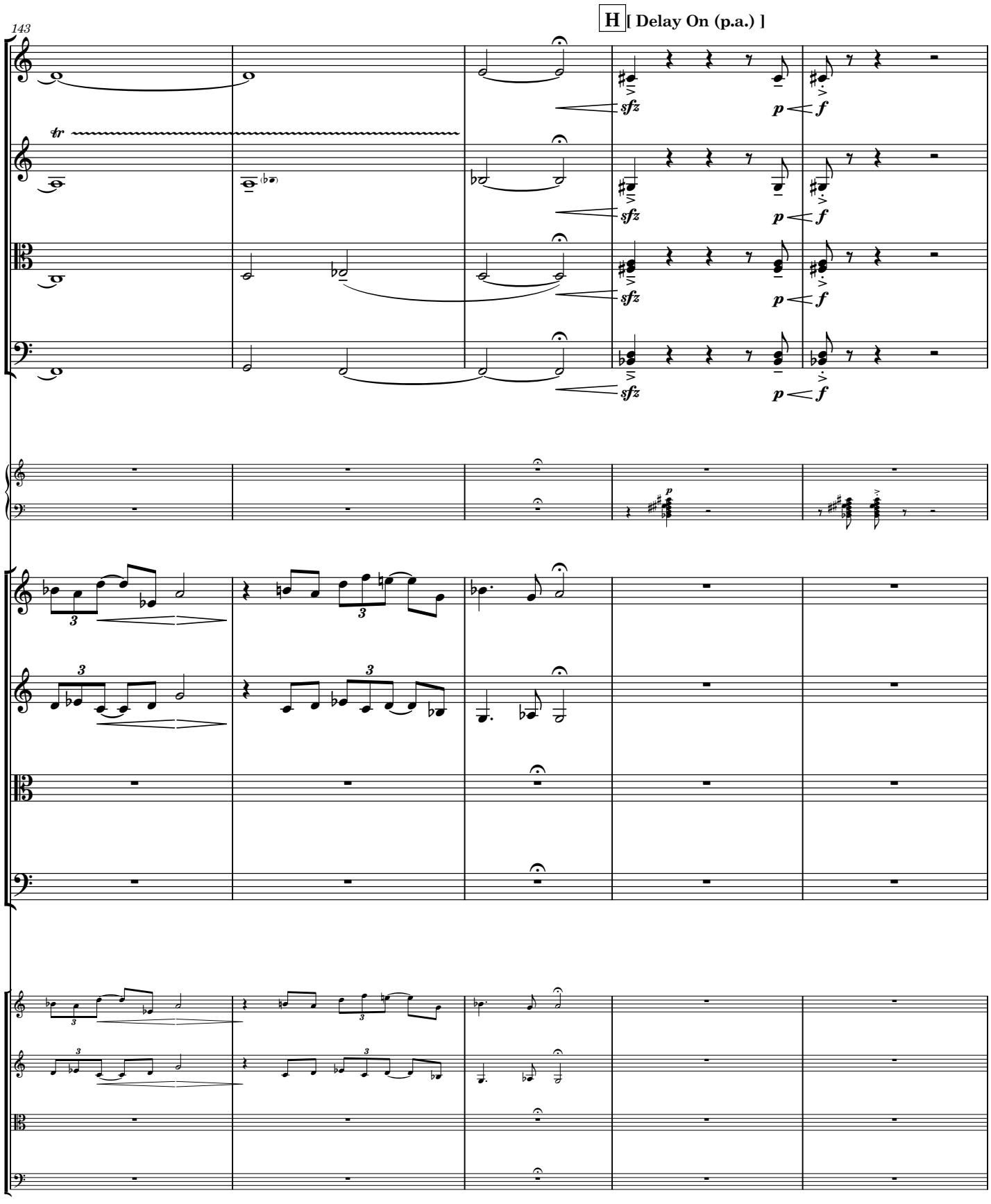
pp ***mf***

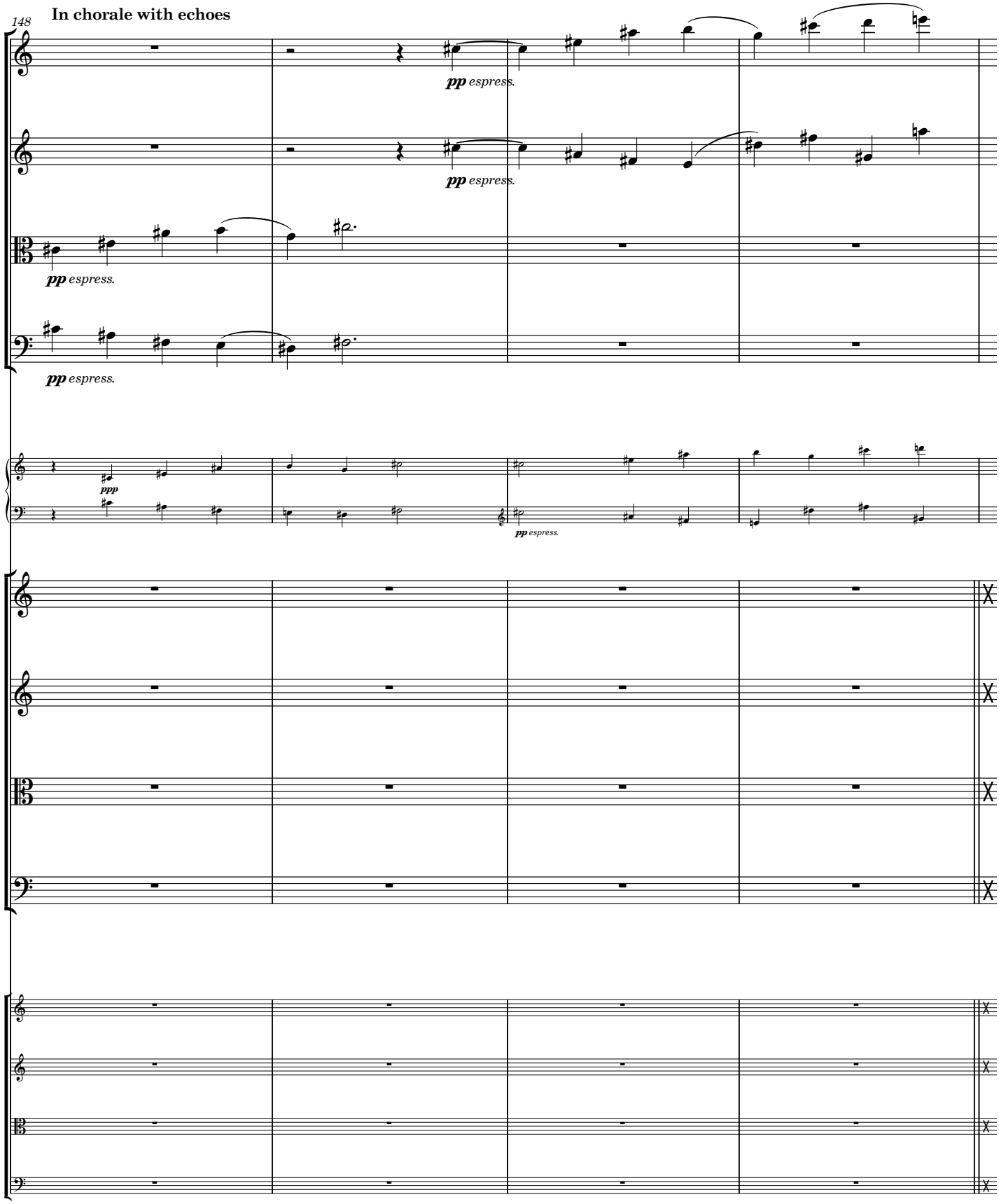
pp ***mf***

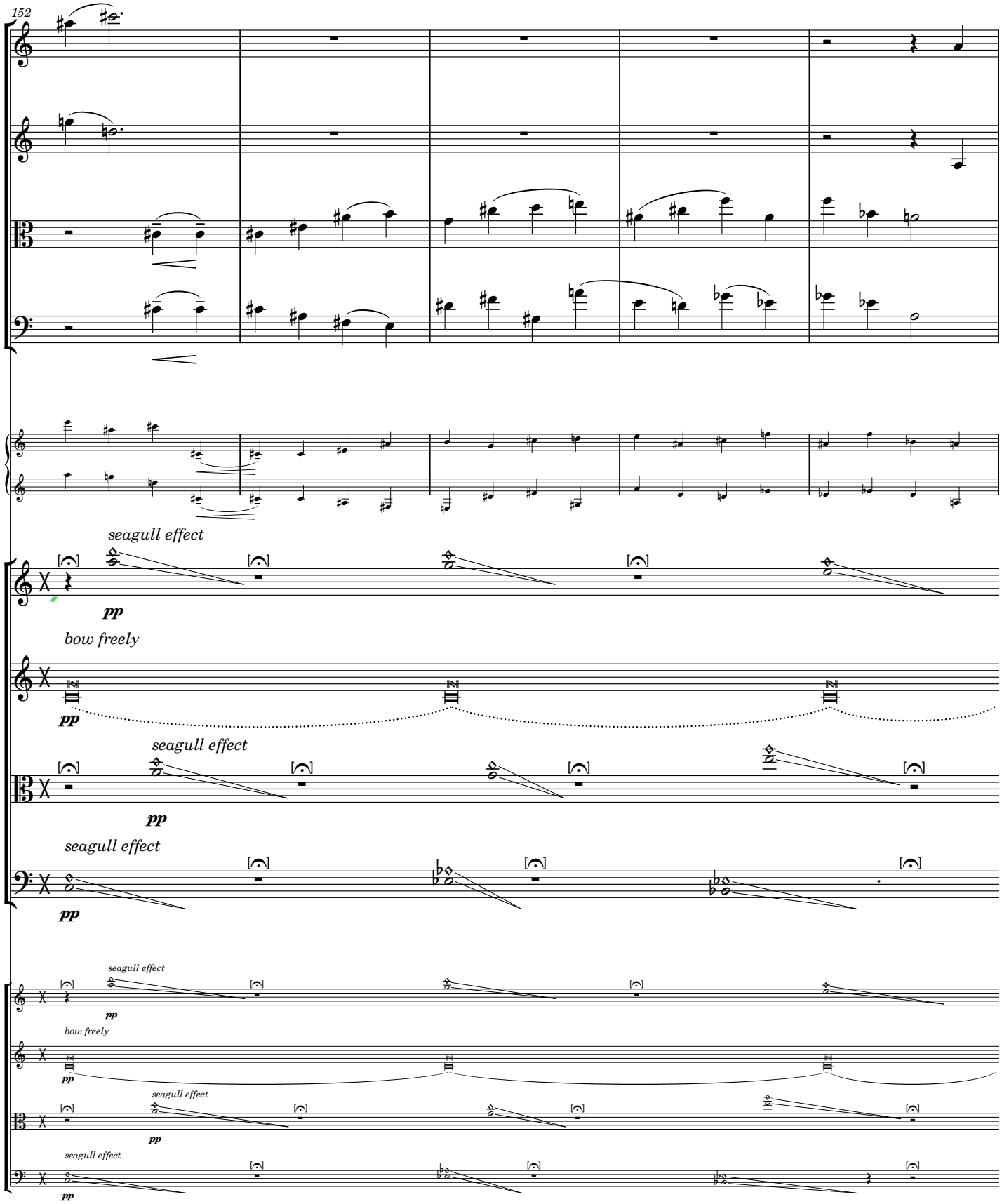
pp ***mf***

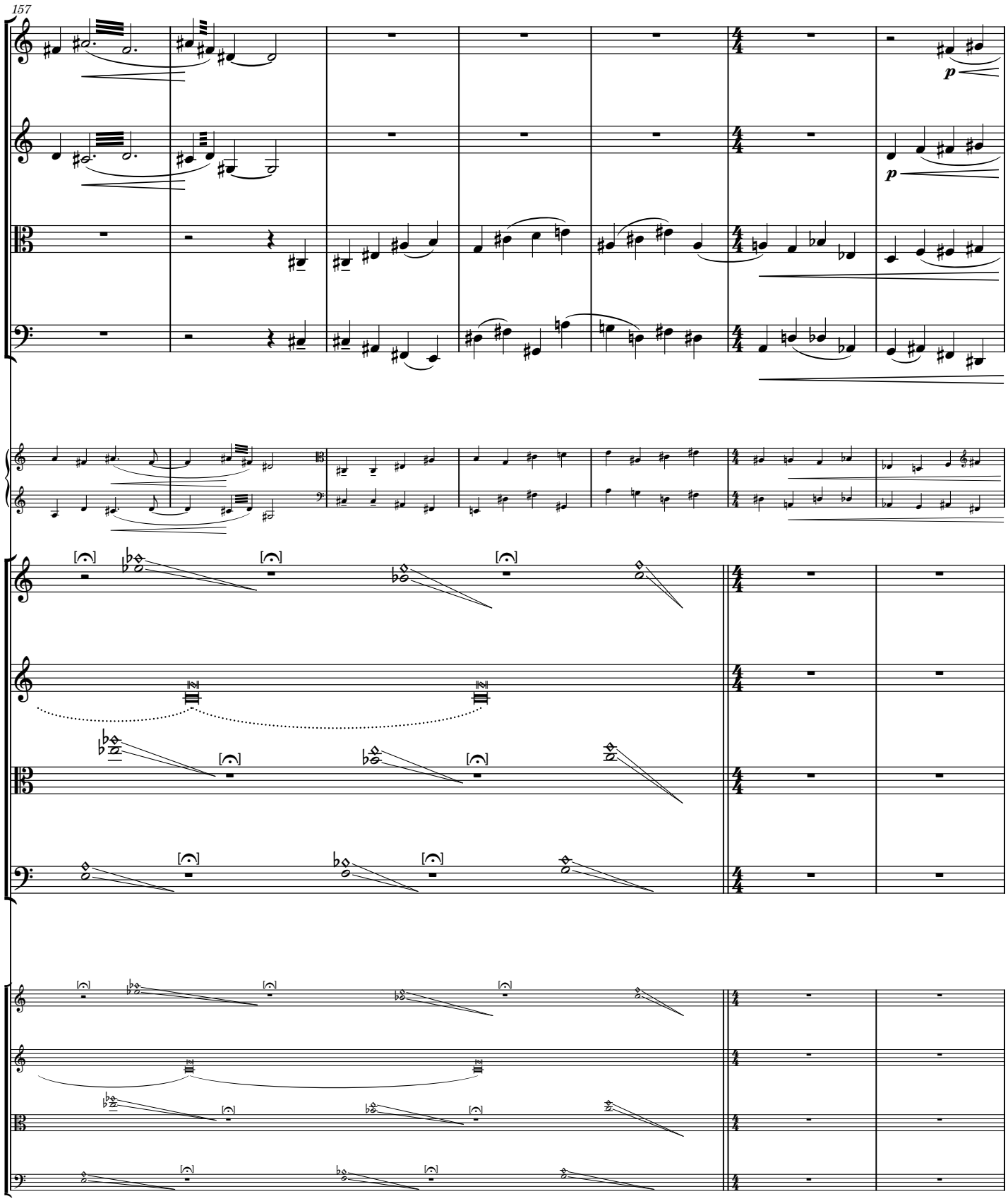

[Delay On (p.a.)]
[Delay Off]
quartet A stops suddenly
when quartet B enters
135
ad lib. accel. / rall.
(ca. 10 seconds)
sul pont.
sul tasto
fff
pp
ff

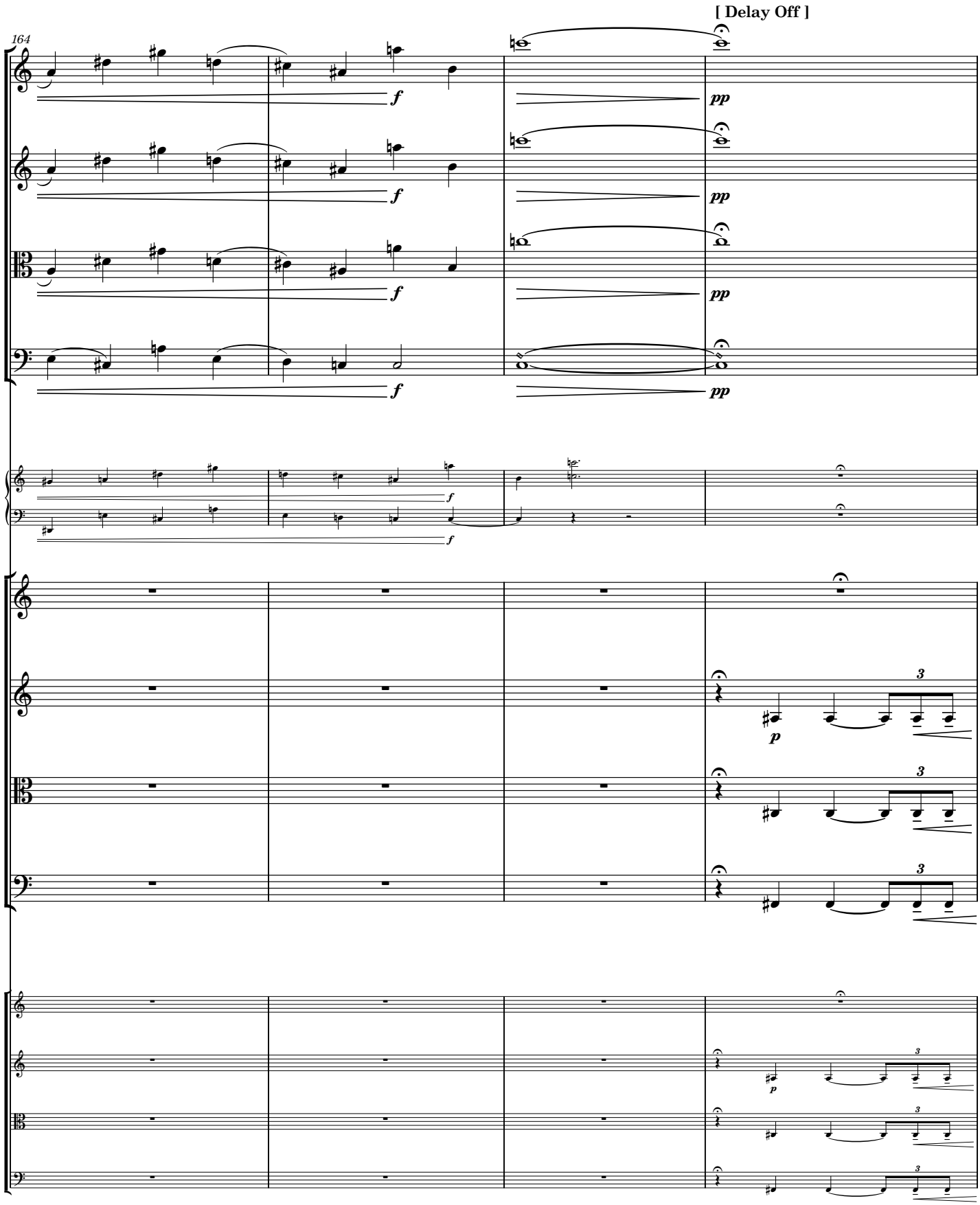

138
fff
pizz.
arco
mf
pp
ff
ff > p
tr
ord.
ricochet
gliss.
mf espress.

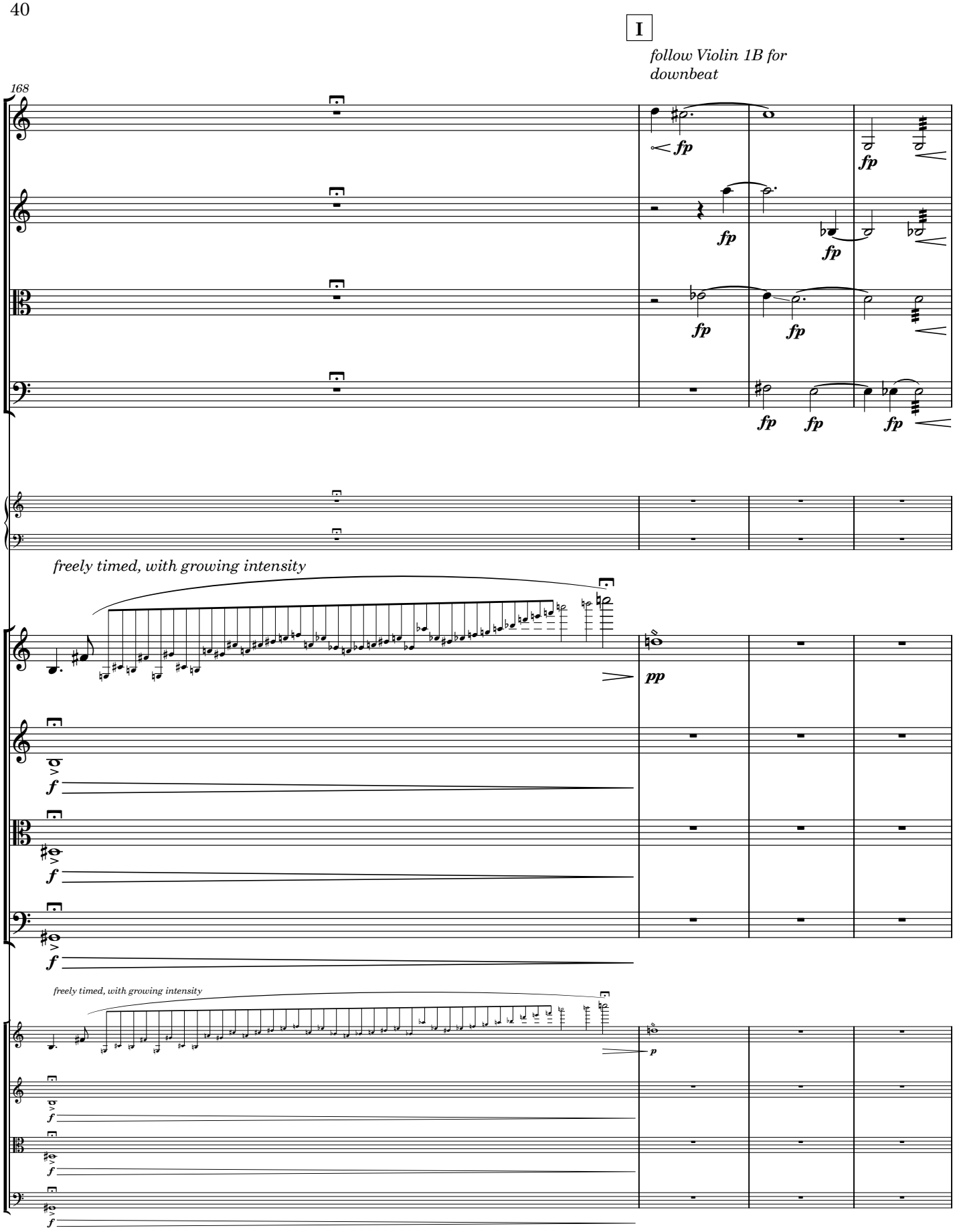

143
H [Delay On (p.a.)]
tr
sfz
p
f

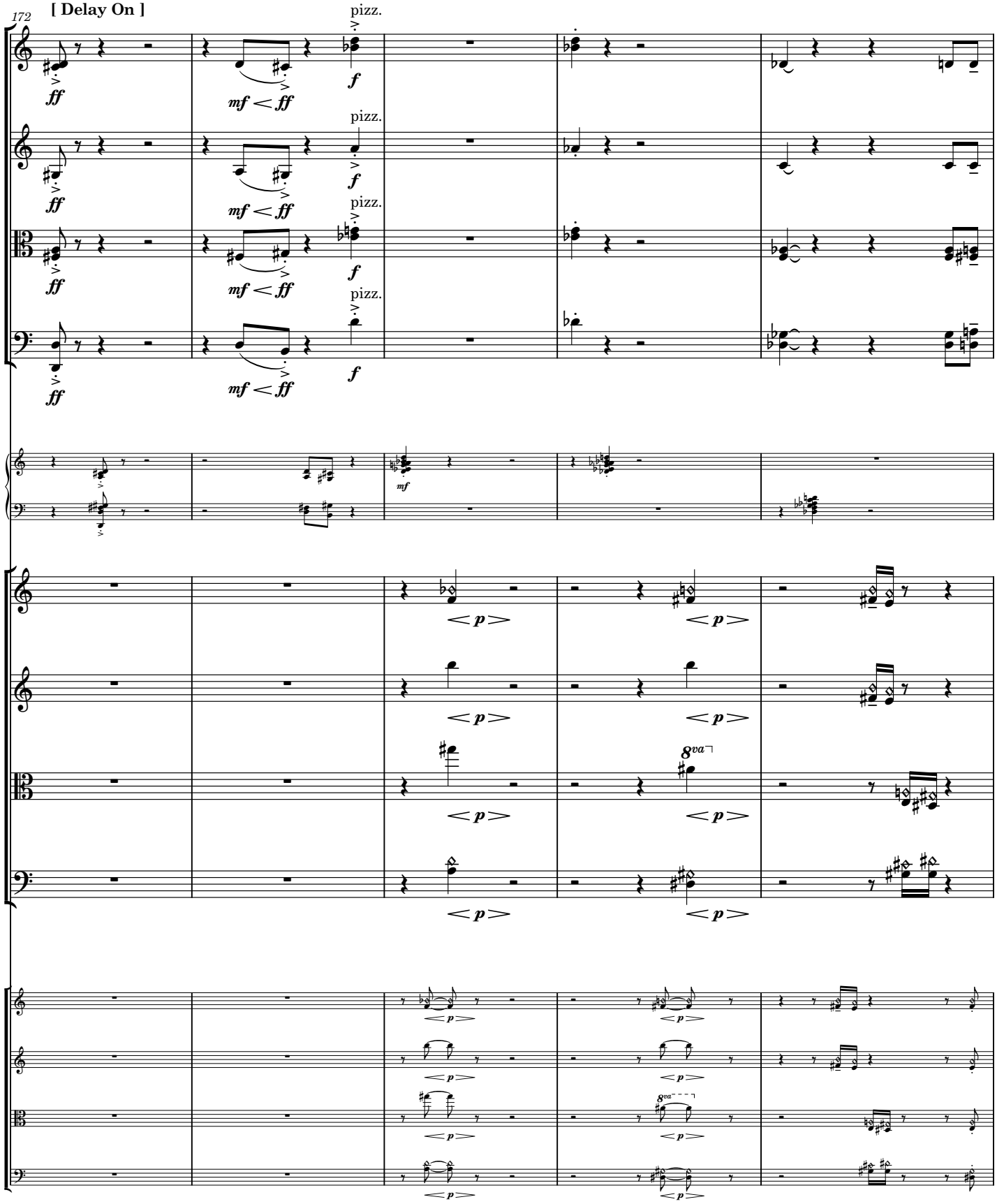

148
In chorale with echoes
pp espress.
pp espress.
pp espress.
pp espress.
ppp
pp espress.

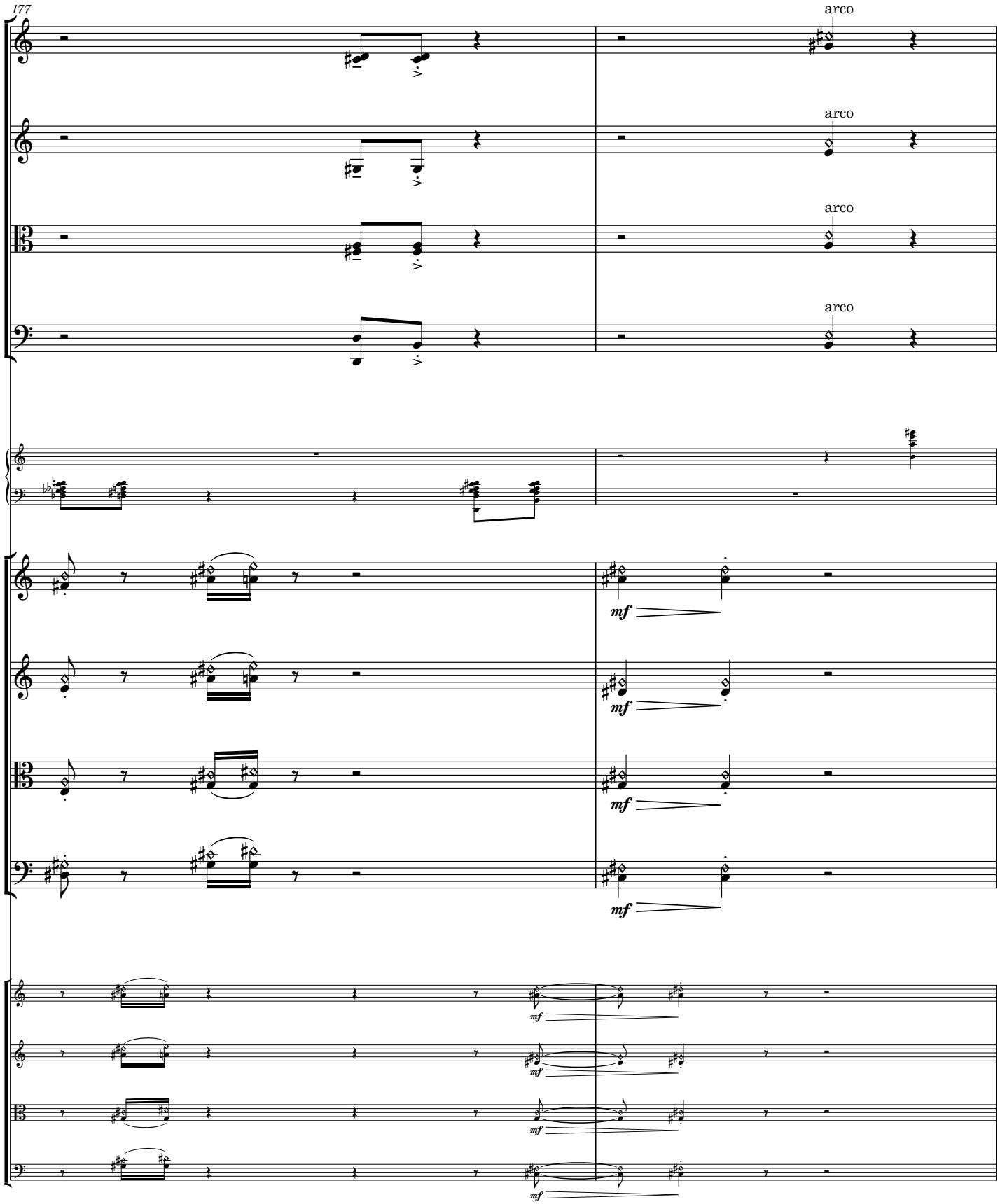

152
seagull effect
pp
bow freely
pp
seagull effect
pp
seagull effect
pp
seagull effect
pp
bow freely
pp
seagull effect
pp
seagull effect
pp

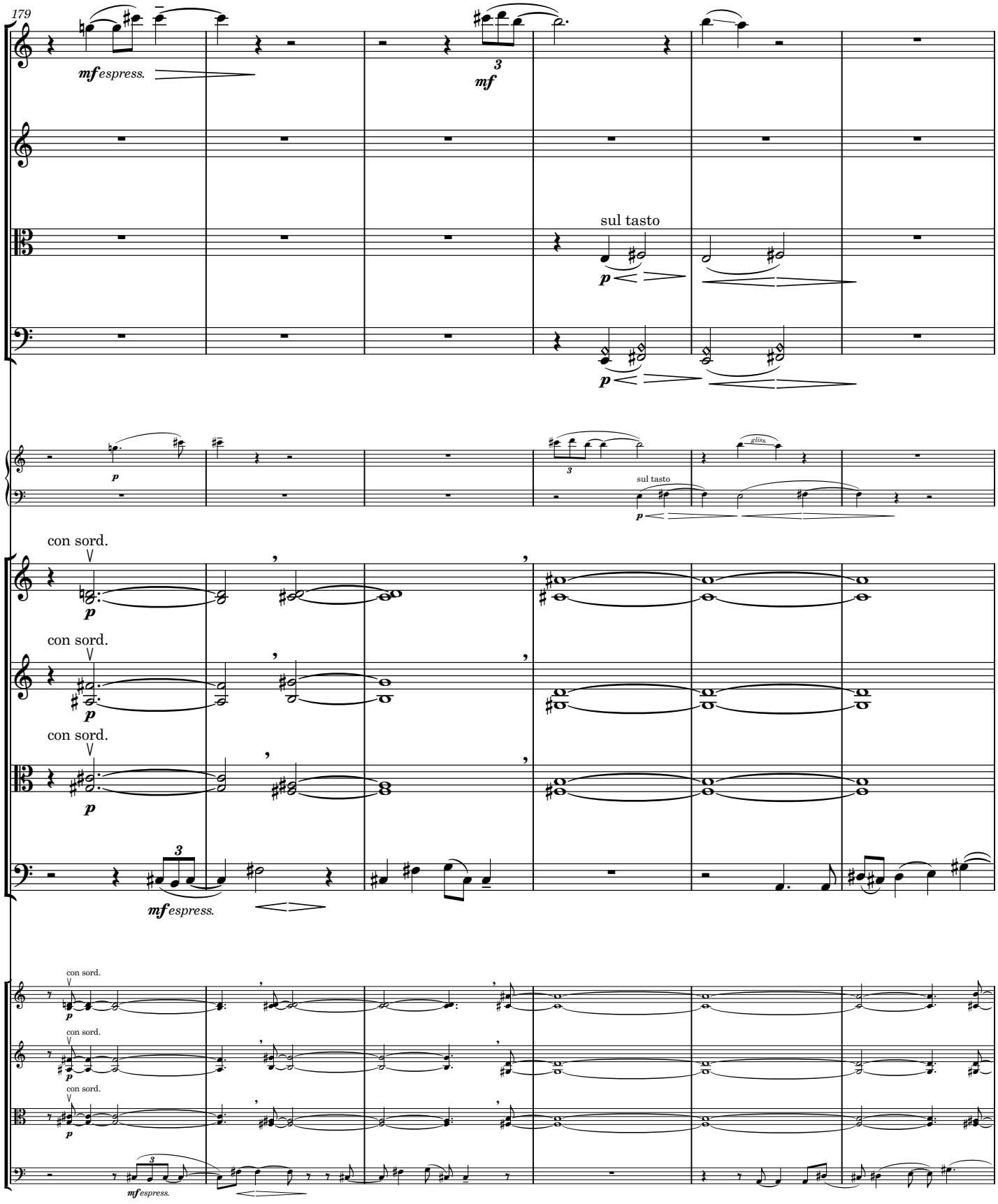

157
p
p

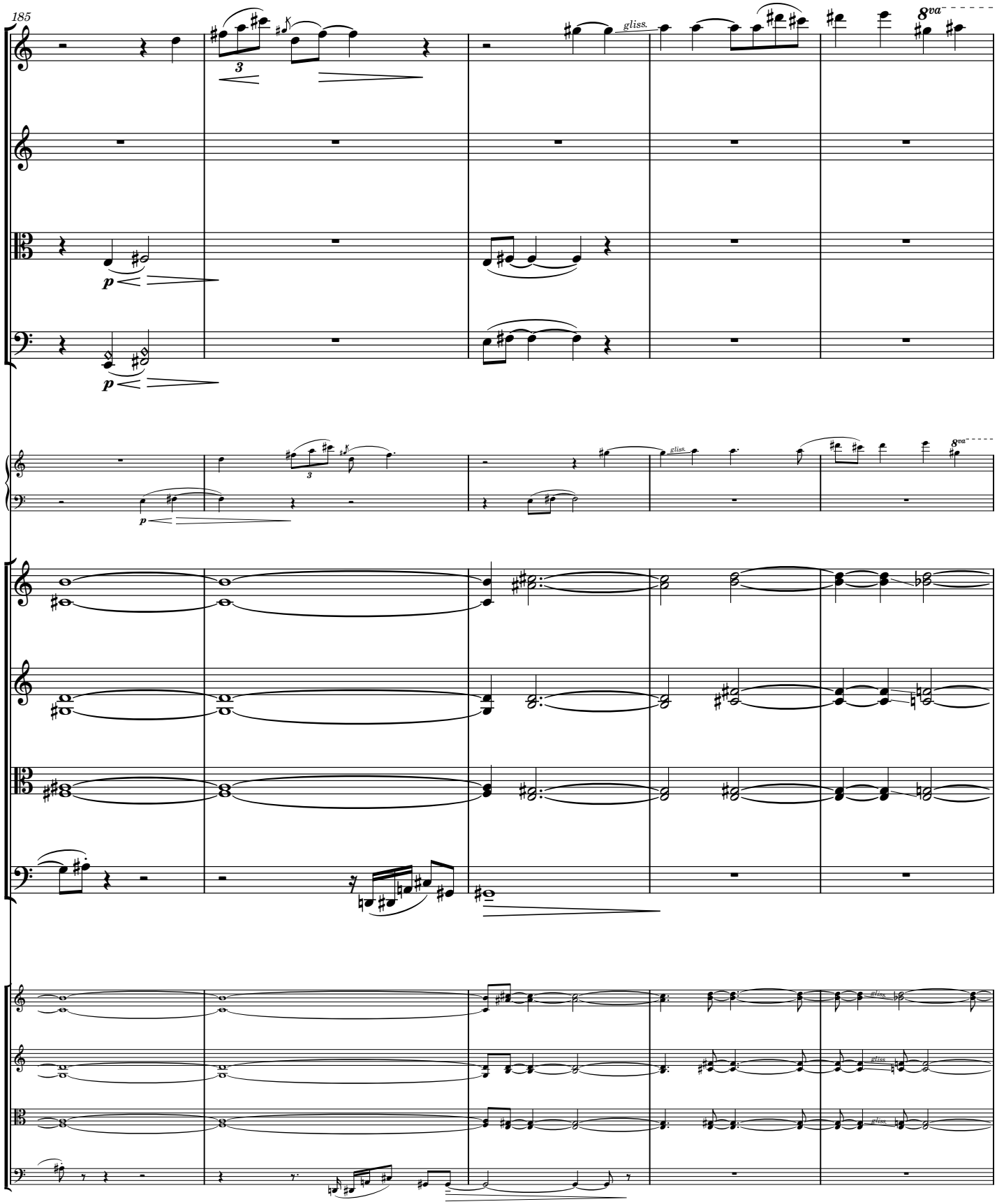

[Delay Off]
164
f
pp
3
p


I
follow Violin 1B for downbeat
168
fp
freely timed, with growing intensity
pp
f
freely timed, with growing intensity
p


172
[Delay On]
pizz.
ff
mf < ff
f
mf
< p >
8va


177
arco
arco
arco
arco
mf
mf
mf
mf
mf
mf
mf
mf


179
mf espress.
3
mf
sul tasto
p
gliss.
con sord.
mf espress.


185
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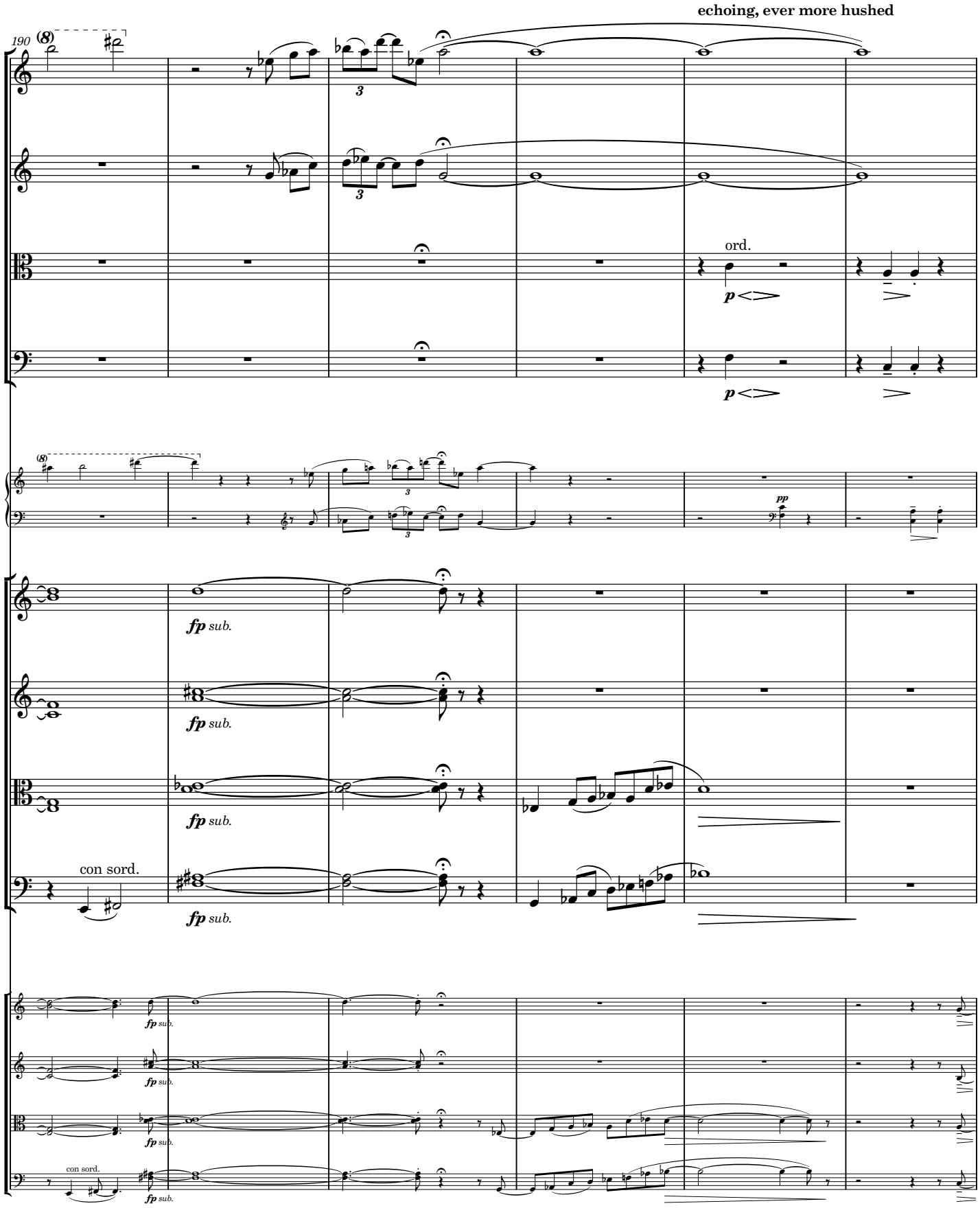
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190
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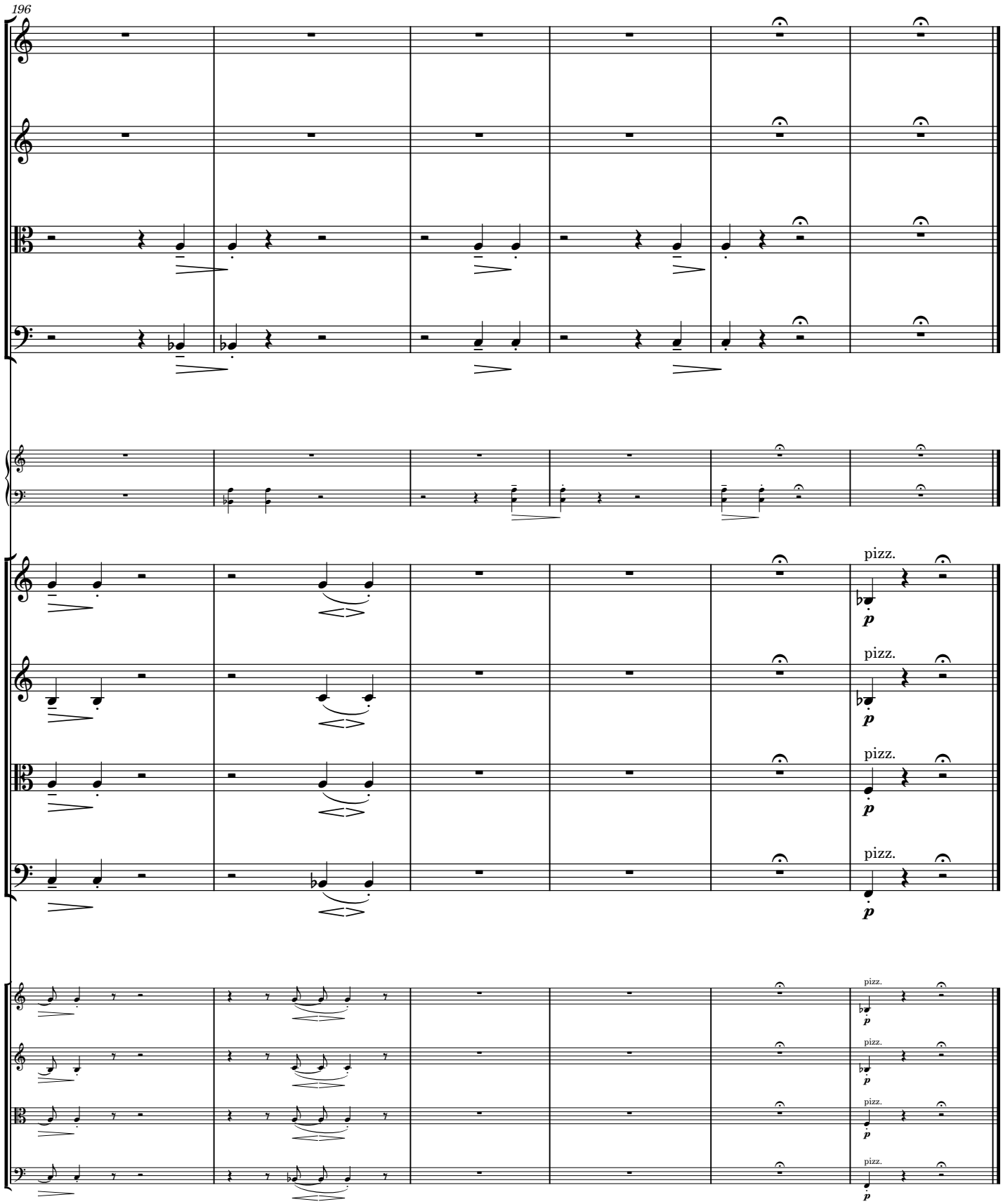
196
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