

Edward Nesbit

Night Dances

for String Quartet

EDWARD NESBIT

NIGHT DANCES

© 2013 by Edward Nesbit

Edward Nesbit was the winner of the first Verbier Festival Academy Composer Prize supported by the Gianni Bergamo Classic Music Award. *Night Dances* was commissioned by the Verbier Festival for Quatuor Ebène.

Duration c. 9'

PERFORMANCE NOTES

Throughout the piece, tempo equivalences are used in order that more than one audible tempo can be incorporated into the same notated metre. In bars 239-292, for example, the cello plays music which is perceived to be in the same tempo as the passage which precedes it (bars 218-238). In all but the simplest of these passages (bars 78-137), square brackets above the staff are used to indicate the audible metre. To aid performance, all passages in which these square brackets are used are accompanied in the parts by a cue line which shows music in the other instruments which sounds in the notated tempo.

All players require practice mutes. When practice mutes are used, dynamics in inverted commas denote the force with which the player should play the instrument; it is understood that the resulting dynamic will be significantly lower than that marked.

Grace notes should be played before the beat; mordents should be played on the beat.

Ties after *pizzicato* notes indicate that the note should be made to ring on as long as possible by means of *vibrato* and a slightly raised dynamic.

PROGRAMME NOTE

Night Dances consists of four related but contrasting pieces of material. Two of these are generically specific dances, a habanera and a sarabande; the other two are more generally 'dance-like'. As the piece progresses, these come to be superimposed onto one another at an increasing level of density. At first only two are ever heard simultaneously, but after a time this number increases to three, and at the climax of the piece all four are heard together for the first time, one on each instrument, all moving at different speeds. The piece closes with a brief recollection of the habanera with which the piece opened, this time on its own again.

Night Dances

♩ = 66

EDWARD NESBIT

Violin I: *p* alla habanera, *pp*, *p*, *poco sfz*, *poco sfz*

Violin II: *p* alla habanera, *p*, *pp*, *p*, *pp*, *pp*

Viola: *p* alla habanera, *pp*, *p*, *p*, *p*, *p*, *p*

Violoncello: *p* alla habanera, *mp*, *p*, *pp*

Performance instructions include: *sul tasto*, *arco (pos. nat.)*, *pizz. (pos. nat.)*, *gliss.*, *arco, sul tasto, senza vib.*, *arco, sul tasto, senza vib.*, *arco, sul tasto*, *gliss.*, *3*, *5*, *III*, *IV*, *II*, *I*, *3 + 2*, *pos. nat.*, *sul tasto*.

Violin I: *p*, *mp*, *p*, *mp > p*, *mp*, *mp*, *mp*, *mp*

Violin II: *p*, *p*, *mp*, *p*, *mp*, *mp*, *pp*

Viola: *p*, *mp*, *p*, *mp > p*, *mp*, *p*, *mp*, *pp*

Violoncello: *p*, *mp*, *p*, *p*, *mp*, *p*, *mp*, *mp*, *pp*

Performance instructions include: *(sul tasto)*, *gliss.*, *3*, *3 + 2*, *pos. nat.*, *sul tasto*, *arco (pos. nat.)*, *gliss.*, *3*, *pp*, *arco, sul tasto*.

Violin I: *p*, *p*, *p*, *mp*, *mp > p*, *mp > p*

Violin II: *p*, *p*, *p*, *mp*, *p*, *p*

Viola: *mp*, *p*, *p*, *mp*, *p*, *mp*, *p*

Violoncello: *p*, *p*, *p*, *mp > p*, *mp > p*

Performance instructions include: *A*, *arco, sul tasto*, *pp*, *pizz. (pos. nat.)*, *p*, *p*, *p*, *arco (pos. nat.)*, *sul tasto*, *sul tasto*, *poco*, *gliss.*, *3*, *3*, *5*, *3*, *pizz.*, *mp > p*, *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp > p*, *mp > p*.

SOLO
(pos. nat.)

41 *f* *alla tzigane*

3

p f sfz p f sfz p f sfz p f sfz p f sfz p f sfz p f sfz p f sfz

p f p f p f p f p f p f p f p f p f p f

ff p ff p ff p ff p ff p ff p ff p ff p

49 *scherzando*

p f sfz p f sfz p f sfz p f sfz p f sfz f sfz f sfz p p f

p f p f p f p f p f p f f f f p p f sfz

ff p ff p ff p ff p ff p ff p ff p ff p

D

57

p f p sfz p f p sfz p f p

p f sfz p sfz p f sfz p sfz p f p

ff p ff p ff p ff p ff p ff sfz ff p ff p

E

mf f

sempre sim.

65 *scherzando*

p f sfz f sfz p f sfz p f sfz p f sfz p f sfz p f sfz

p f f p f p f p f p f p f p f

ff p ff p ff p ff p ff p ff p

72 **F** *non solo*

sfz sfz sfzp espress. sfzp espress.

p f p f p f p f p f p f p f sfz p f sfz

ff f ff f ff f ff f ff f ff mp sfzp p f f p f

80 *gliss.*

mp p mp p mp

p f sfz p f sfz p f sfz p p mp p mp

f p f f p f f p f f p f p sfz p sfz p sfz p

111

sfz sfz *p* *ff* *sfz sfz*

mfpp *mp-pp* *sfzpp* *mp*

mfpp *mp-pp* *sfzpp* *mp*

mfpp *mp-pp* *sfzpp* *mp*

pos. nat. sul tasto pos. nat.
pos. nat. sul tasto pos. nat.
pos. nat. sul tasto pos. nat.

gliss. gliss.

119

I

ff *sfz sfz sfz* *sfz* *p* *sfz sfz*

sfzpp *mp* *sfzpp* *sfzpp* *mfpp* *mp-pp*

sfzpp *mp* *sfzpp* *sfzpp* *mfpp* *mp-pp*

sfzpp *mp* *sfzpp* *sfzpp* *mfpp* *mp-pp*

pos. nat. pos. nat. pizz. (pos. nat.)

sul tasto sul tasto sul tasto

gliss. gliss. gliss.

128

p *sfz* *sfz* *sfz* *sfz*

mp-pp *sfzpp* *sfzpp* *sfzpp* *p*

mp-pp *sfzpp* *sfzpp* *sfzpp* *p*

p *sfz* *sfz* *sfz* *sfz*

sul tasto sul tasto

muted (practice mute) pos. nat. muted (practice mute) pos. nat.

J

← ♩ = ♩ → (♩. = 176)
muted (practice mute)
(pizz.)

138

p scorrevole

arco *mp* *f* *mp*

p pizz. *fff*

p scorrevole *f* *p*

p scorrevole *f* *p* pizz. *p*

muted (practice mute) (pizz.) *p* scorrevole arco *p* *f* *p* pizz. arco *p*

147

pizz. *fff* *p*

2 + 3 arco *p*

fff *fff* *p* *f* *p* pizz. *p*

arco *fff* *fff* *p* *f* *p*

fff *fff* *p* *f* *p* pizz. *p*

156

fff

arco *fff* pizz. *fff* *p*

fff *fff* *p*

arco *fff* pizz. *p*

164 **K**

Musical score for measures 164-171, section K. The score consists of four staves. The first staff (treble clef) has dynamics *ff*, *p*, *f*, *p*, *fff*. The second staff (treble clef) has dynamics *fff*, *fff*, *f*, *p*. The third staff (bass clef) has dynamics *fff*, *fff*, *p*. The fourth staff (bass clef) has dynamics *fff*, *fff*, *p*. Articulations include *arco* and *pizz.* in the second and fourth staves.

172

Musical score for measures 172-180. The score consists of four staves. The first staff (treble clef) has dynamics *ff*, *p*, *fff*, *fff*, *p*, *f*, *p*. The second staff (treble clef) has dynamics *fff*, *fff*, *p*, *fff*, *fff*, *p*, *f*, *p*, *p*. The third staff (bass clef) has dynamics *fff*, *fff*, *p*, *f*, *p*, *f*, *p*. The fourth staff (bass clef) has dynamics *fff*, *fff*, *p*, *fff*, *fff*, *p*. Articulations include *arco* and *pizz.* in the first, second, and fourth staves.

181 **L**

Musical score for measures 181-188, section L. The score consists of four staves. The first staff (treble clef) has dynamics *f*, *f*, *p*. The second staff (treble clef) has dynamics *f*, *f*, *p*, *p*. The third staff (bass clef) has dynamics *p*, *f*, *f*, *p*, *p*. The fourth staff (bass clef) has dynamics *p*, *f*, *f*, *p*. Articulations include *arco* and *pizz.* in the second and fourth staves.

190

fff ff p p f p p

fff ff p p f p

p f p fff ff p f p fff

f p fff ff pizz. arco fff ff p

pizz. arco

2 + 3

199

f pp p pp p pp p pp p pp p pp p pp

f pp pp p pp p pp p pp p pp p pp p pp

pp p pp p pp p pp p pp p pp p pp p pp

f pp pp pizz.

3 + 2

208

p pp p pp p pp p pp p pp p

p pp p pp p pp p pp p pp p

p pp p pp p pp p pp p pp p pp p pp p pp

pp p pp p pp p pp p pp p pp p pp p pp

M

10 ← $\text{♩} = \text{♩} \rightarrow$ ($\text{♩} = \text{c. } 58$)

218

without mute arco *pp*

without mute *pp*

without mute *p*

without mute arco *p espress.*

pizz. arco *p* *pp*

pizz. arco pizz. *p* *pp* *p*

p *pp* *p*

p *p espress.* *mp*

224

pizz. arco *p* *p* *pp*

arco *p* *pp*

pp *p* *pp*

pizz. arco *p* *pp*

pp *mf sub.* *p mf* *p* *mf* *p espress.*

N

229

pizz. II (>) arco *p* *pp* *p* *pp* *p* *pp* *pp* *p* *pp* *p*

arco *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

arco pizz. (>) arco pizz. II (>) arco pizz. (>) arco *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

mp dolciss. *pochiss. f* *mp* *gliss.* *pochiss. f*

P

258

Musical score for measures 258-266. The score is in 3/4 time and consists of four staves. The top staff is the vocal line, the middle two are piano accompaniment, and the bottom is a bass line. Dynamics include *p*, *mf*, *mp*, *f*, and *sfz*. A piano section marker **P** is at the beginning. A rehearsal mark (8) is present in the piano part. The bottom staff has a *mp* dynamic marking.

267

Musical score for measures 267-275. The score is in 3/4 time and consists of four staves. The top staff is the vocal line, the middle two are piano accompaniment, and the bottom is a bass line. Dynamics include *p*, *f*, *mf*, *mp*, and *sfz*. A rehearsal mark (8) is present in the piano part. The bottom staff has *mp* and *p* dynamic markings.

276

Musical score for measures 276-284. The score is in 3/4 time and consists of four staves. The top staff is the vocal line, the middle two are piano accompaniment, and the bottom is a bass line. Dynamics include *sfz*, *p*, and *f*. A rehearsal mark (8) is present in the piano part. The bottom staff has a *mp* dynamic marking.

285

Musical score for measures 285-292. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 2/4. Dynamic markings include *f* and *p*. The bottom staff has dynamic markings *p* and *mp*. There are various musical notations including slurs, accents, and a fermata over a measure.

← ♩ = ♩ (♩ = 132)

arco, sul tasto

Q

pp

Musical score for measures 293-302. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 2/4. Dynamic markings include *sfz*, *p*, *pp*, and *p scherzando*. The bottom staff has dynamic markings *p* and *mp*. There are various musical notations including slurs, accents, and a fermata over a measure.

arco, sul tasto, sul II

pp

mp *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

arco, sul tasto

pp

mp *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

(sempre quasi in 3)

p *mp* *p*

R

Musical score for measures 303-312. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 2/4. Dynamic markings include *p*, *mp*, *pp*, *p*, and *pp < p*. The bottom staff has dynamic markings *p* and *mp*. There are various musical notations including slurs, accents, and a fermata over a measure.

311

pp p pp

sfz sfz sfz sfz

pp p pp

mp mp mp

(8)

p

S

← ♩ = ♩ → (♩ = 176)
 quasi in 2
 pos. nat.

320

p mp p

quasi in 2
pos. nat.

p mp p

pizz. (pos. nat.)
() sempre sin.

sfz mp pp mp pp sfz p

(8)

(sempre quasi in 3)

mp p

329

mp p

mp p

mp pp mp p mp

(8)

mp p

T

338 () pizz.) *sempre sim.*

mf mp p mp p mp mf

mf mp

quasi in 2 arco quasi in 2 1/2

sfz mp p mp mp p mp

(8)

mf mp mf mp pizz. mf

U

347 IV IV

p f p

quasi in 2

mf-mp mf-mp sfzp

quasi in 2

mf-mp mf-mp sfzp

() *sempre sim.*

sfz p f p

V

356 IV IV

f p mp

sfzp <sfzp <sfzp mp

quasi in 2

sfzp <sfzp <sfzp mp

f p mp

W

III

365

Violin I: *ff*, *mp*, *ff*, *mp*

Violin II: *mf-mp*, *f*, *mp*, *mf scherz.*

Viola: *mf*, *mp*, *mf*, *mf-mp*, *f*, *mp*, *f*

Cello/Double Bass: *ff*, *mp*, *ff*, *mp*

374

Violin I: *sfz*, *mp*, *sfz*, *mp*, *sfz*

Violin II: *mf*, *f*, *mp*, *f*, *mp*

Viola: *mp*, *f*, *mf*, *f-mp*, *mf*

Cello/Double Bass: *mf*, *mp*, *mf*, *mp*, *mf*

X

quasi in 3

382

Violin I: *mp*, *mf*, *f*

Violin II: *mf*, *f*, *mf*, *f-mf*, *f*

Viola: *f-mf*, *f*, *fff*

Cello/Double Bass: *mp*, *f sfz*, *sfz*, *p*

Violin I (arco): *mf*, *f*

390

poco ff

ff *f* *f scherzando*

fff *ff* *f*

sfz *p* *sfz* *f* *f* *sfz*

This system contains measures 390 through 397. It features four staves: a grand staff (treble and bass clefs) and two piano staves (treble and bass clefs). The music is characterized by complex rhythmic patterns and dynamic markings. A 'poco ff' marking is present in the first staff. The piano staves show a progression from *fff* to *f*. The grand staff shows dynamics ranging from *sfz* to *f*. A 'Y' symbol is located at the top right of the system.

398

f *ff* *ff* *f* *ff* *f* *ff* *f*

quasi in 3 *quasi in 2* *quasi in 1* *quasi in 2*

ff *f* *fff* *ff* *ff* *f* *ff* *ff* *ff* *f*

p *sfz* *sfz* *f* *sfz* *f* *fff* *f*

This system contains measures 398 through 405. It features four staves. The music includes tempo markings such as 'quasi in 3', 'quasi in 2', and 'quasi in 1'. Dynamic markings are prominent, including *f*, *ff*, *fff*, and *sfz*. The piano staves show a progression from *ff* to *fff* and back to *ff*. The grand staff shows dynamics ranging from *p* to *fff*.

406

f *ff* *f* *ff* *f* *ff* *f*

quasi in 3

fff *ff* *fff* *ff* *f* *ff* *f* *ff* *fff*

sfz *f* *sfz* *f* *sfz* *f* *sfz* *f*

This system contains measures 406 through 413. It features four staves. The music includes a 'quasi in 3' marking. Dynamic markings include *f*, *ff*, *fff*, and *sfz*. The piano staves show a progression from *fff* to *ff* and back to *fff*. The grand staff shows dynamics ranging from *sfz* to *f*.

438

The musical score consists of four staves. The first staff (treble clef) starts with a *p* dynamic and a *pos. nat.* instruction. The second staff (treble clef) includes *sul tasto III*, *pp*, *pp*, *gliss.*, *3*, *pos. nat.*, *pp*, *5*, *III*, *3*, *3*, *3*, *p*, *p*, *sul tasto*, *pizz. (pos. nat.)*, *p*, *arco pos. nat.*, and *sul tasto*. The third staff (bass clef) features *pos. nat.*, *sul tasto*, *pos. nat.*, *gliss.*, *gliss.*, *p*, *pp*, *5*, *5*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, and *pp*. The fourth staff (bass clef) includes *p*, *arco*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pizz.*, *pp*, *p*, and *p*. Above the staves, there are several performance instructions with arrows: *arco sul tasto pp* (spanning the first two staves), *pos. nat.* (spanning the first and second staves), and *sul tasto* (spanning the first and second staves).