

to the Rusquartet

How we spent the night

String Quartet No. 4

I

Jonathan Dove

With movement ♩ = 96

Violin I *singing* *pp* *p*

Violin II *relaxed* *pp* *sempre staccato*

Viola *relaxed* *pp* *sempre staccato*

Violoncello *singing* *pp* *p*

This system contains the first three measures of the piece. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'With movement' with a quarter note equal to 96 beats per minute. The Violin I part has a melodic line starting in the third measure, marked 'singing' and 'pp', becoming 'p' in the fourth. The Violin II and Viola parts play a rhythmic pattern of eighth notes, marked 'relaxed' and 'pp', then 'sempre staccato'. The Violoncello part also has a melodic line starting in the third measure, marked 'singing' and 'pp', becoming 'p' in the fourth.

4 *grace-notes before the beat, and always melodic*

This system contains measures 4 through 7. The Violin I part continues its melodic line with grace notes before the beat. The Violin II and Viola parts continue their rhythmic pattern. The Violoncello part continues its melodic line. The instruction 'grace-notes before the beat, and always melodic' is written above the Violin I staff and below the Violoncello staff.

8 **1** *mp* *accents sim.* *mp*

This system contains measures 8 through 11. The Violin I part has a melodic line starting in the eighth measure, marked 'mp'. The Violin II and Viola parts continue their rhythmic pattern. The Violoncello part continues its melodic line. The instruction 'accents sim.' is written above the Viola staff. The first measure of this system is marked with a '1' in a box.

III

With abandon ♩ = 92

sf sf sf sf sf

accents always very strong!

sim.

accents always very strong!

sf sf sf sf sf

sim.

accents always very strong!

sf sf sf sf sf

sim.

accents always very strong!

4

8

PROGRAMME NOTE

My second and third string quartets were written during the pandemic that began in 2020, and explicitly reflected the experience of lockdown. The second quartet, *On the streets and in the sky*, contrasted the anxiety of daily life with the beauty of birdsong and unpolluted skies. The third, *Togetherness*, dramatized isolation and social distancing by separating the players for part of the piece, so that they were unable to share a pulse.

My fourth quartet, *How we spent the night*, was written at a later stage of the pandemic, when it was easier to imagine something more like normal life returning. There is no clear narrative, but I imagine the quartet as a group of friends gathering, talking together, singing and dancing the night away.

The first movement is a conversation that progresses by free association. The second is a kind of communing, a song of tenderness and intimacy. The third is a dance.

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Duration: c. 20 minutes

*Dedicated to the Rusquartet
and commissioned by the Eduard van Beinum Foundation,
at the request of the Orlando Festival for the celebration of its 40th edition in 2022.*

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