Jon Mostad

String Quartet No. 3

Strykekvartett nr. 3

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String Quartet No. 3

Jon Mostad, 2018-19

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Strykekvartett nr. 3

String Quartet No. 3:

I. Introduction and Chorale,	P. 1.
II. Lamento,	P. 7.
III. Back and forth,	P. 13.
IV. United,	P. 21.
V. Epilogue,	P. 36.

Total duration: Ca. 24'-25'
(The durations of the individual movements are written at the end of the movements.)

Accidentals
apply to the notes in the same octave within a bar or a repeating section until they are cancelled by a new accidental. This also applies to the special signs below.

In movements IV and V, the following signs are used in addition to the traditional accidentals:

𝄬 𝄮 – lowered by an extra third of a semitone in addition to the normal value of the accidental, to sound as the 7th (14th) harmonic.

𝄯 𝄭 – raised / lowered by a fourth tone, to sound as the 11th harmonic.

5 – a shade low in intonation, to sound as the 5th (10th) harmonic / "just" major third.

Glissandi start at the beginning of the first note they are attached to, Parenthesised cue notes show the limits up or down.

Tremoli are indicated by slashed 32th lines (16th on 8th notes). They are always fast and unmeasured.

Positions in the hall:
In *movement I*, the musicians are seated in traditional manner in front of the audience, except for the section before **A**, when the violins enter playing, and from bar 82, where the violin 1 walks backward playing,
In *movement III and IV* also, all the players are seated in front, except for the last few bars of movement IV, where viola and cello are leaving for their new positions for movement V. Please see detailed instructions for mvmts. I and IV in the score and parts. Below are shown graphical plans for the positions of the players in movements II and V.

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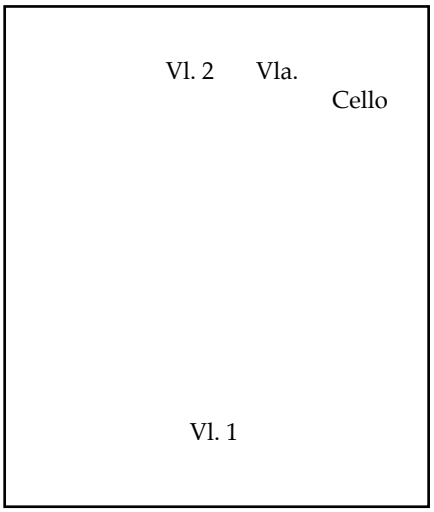
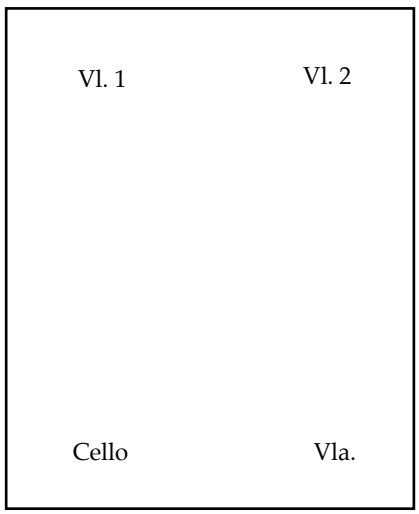
Movement II



Movement V



String Quartet No. 3

I. Introduction and Chorale.

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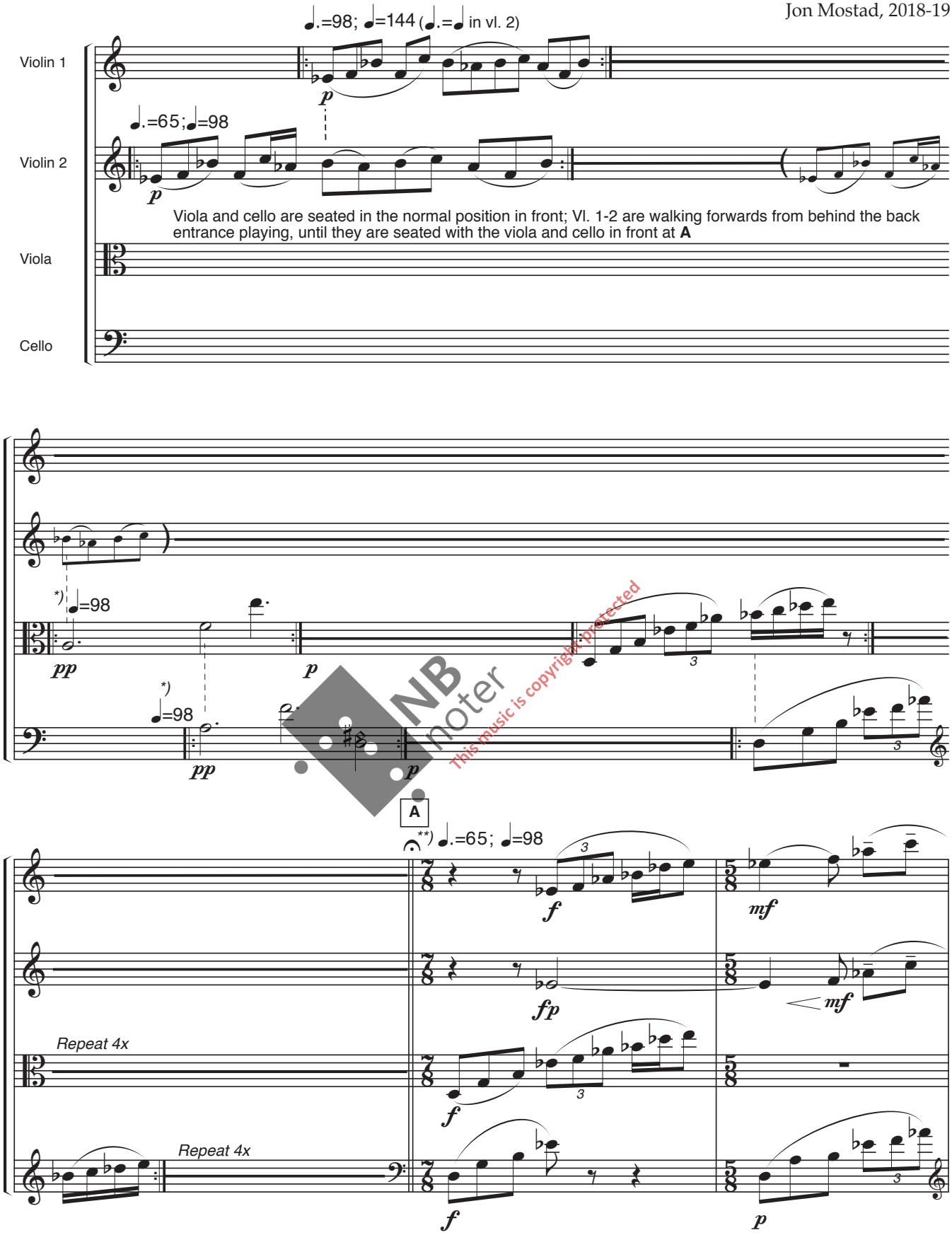

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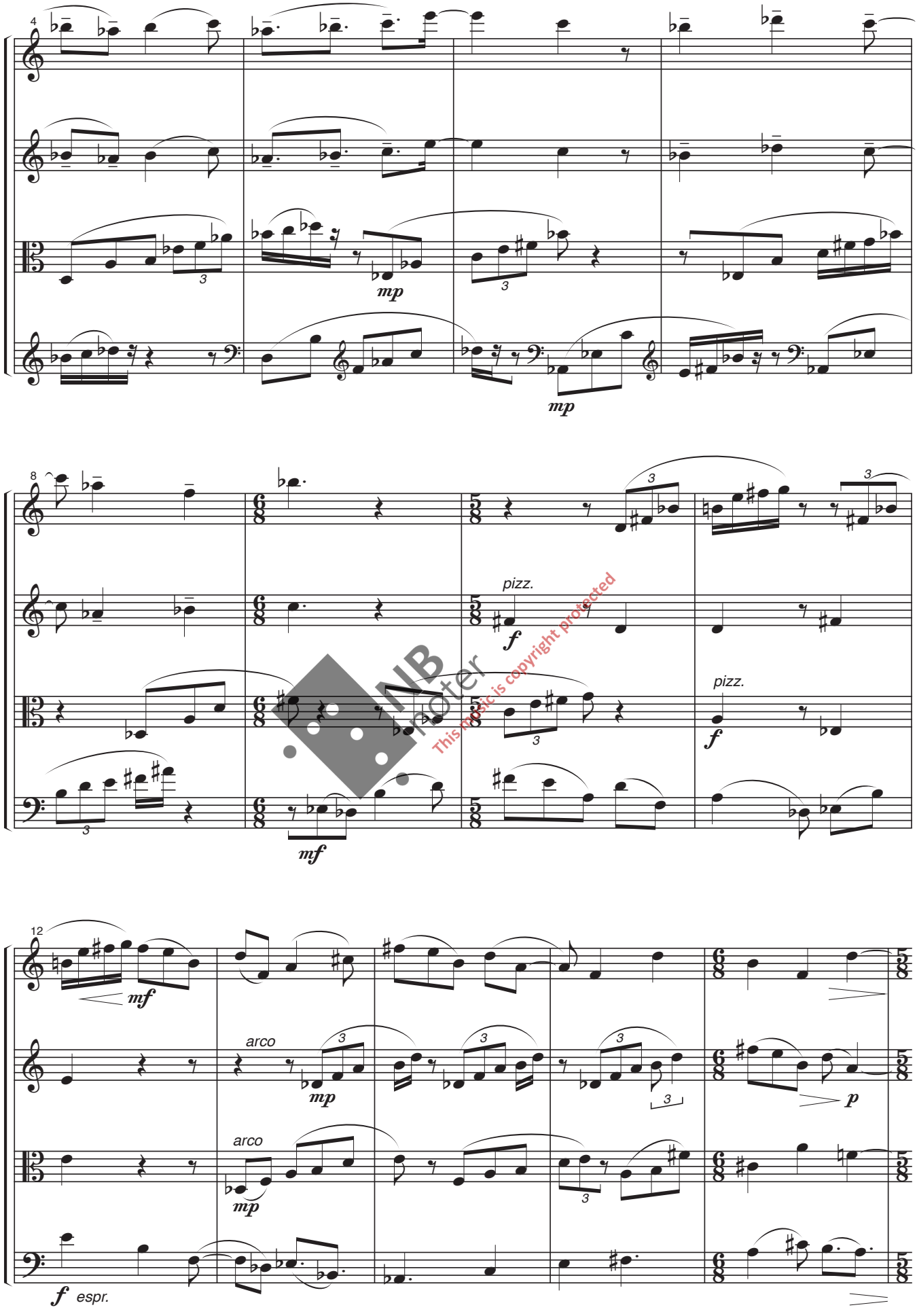
*) The viola starts playing when the violin 2 has come close enough to be heard distinctly by the players in front. In a small hall, this means that the viola may start already on the first repetition by vl. 2. Viola and cello have to continue playing in sync with the tempo of vl. 2. The dotted lines show where the viola starts in relation to vl.2 and where the cello starts in relation to the viola. The number of repetitions of this section should be adjusted so that violin 1-2 will be in front at latest during the viola and the cello's last repetition of the next section, which has to be repeated four times..

**) A very short break to allow the violins 1-2 to be seated, if the rests in the opening of bar 2 are not sufficient.



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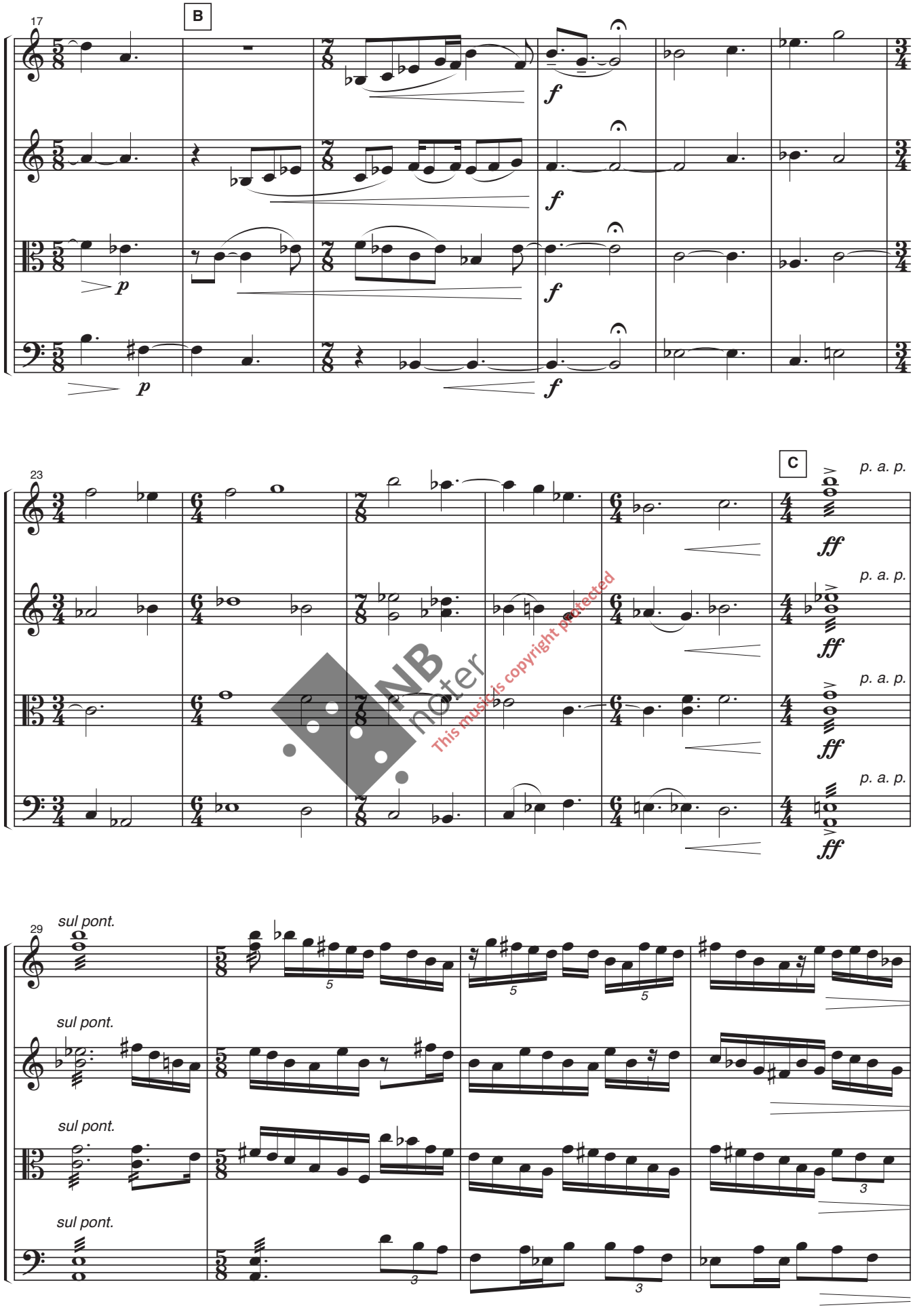

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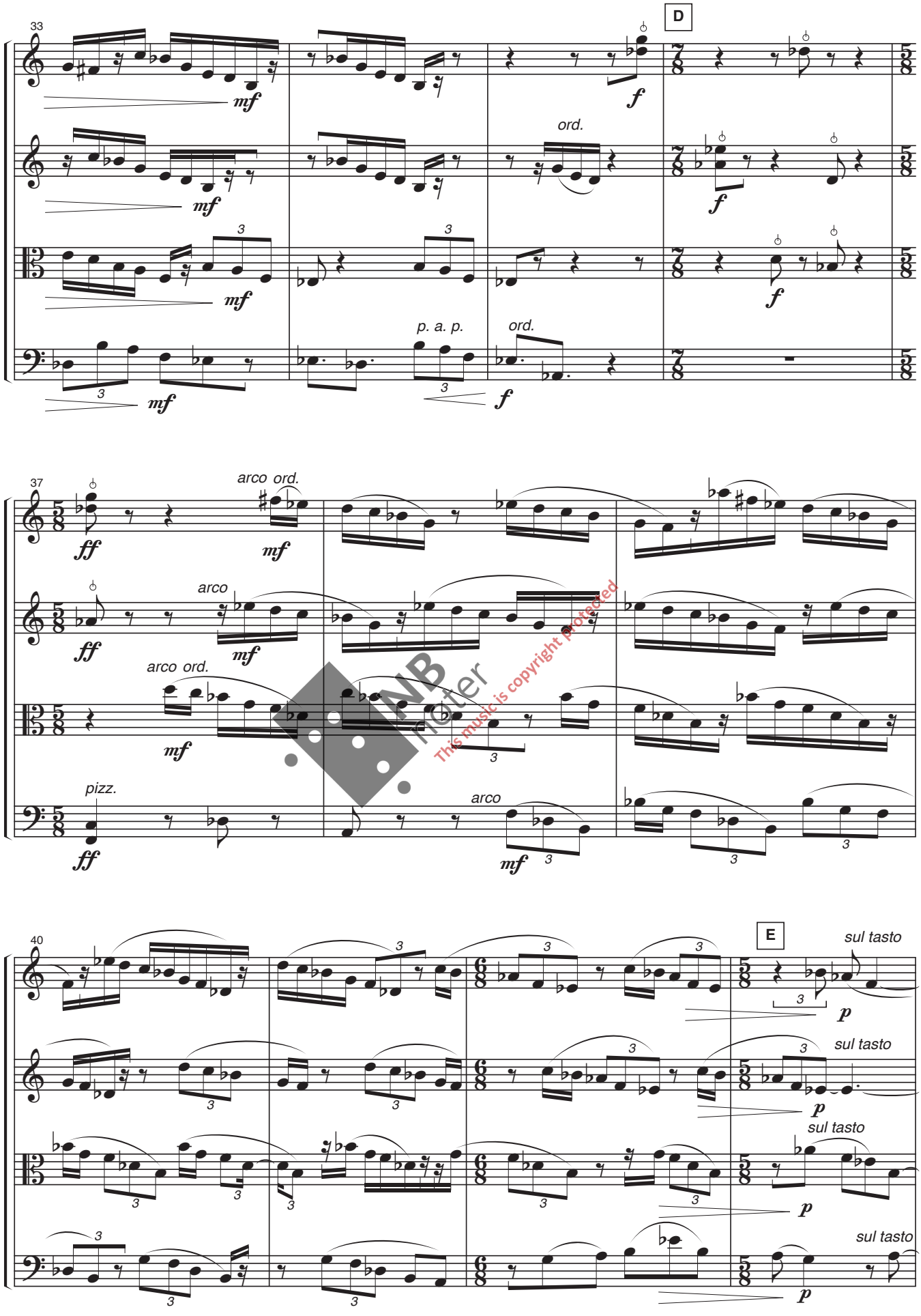

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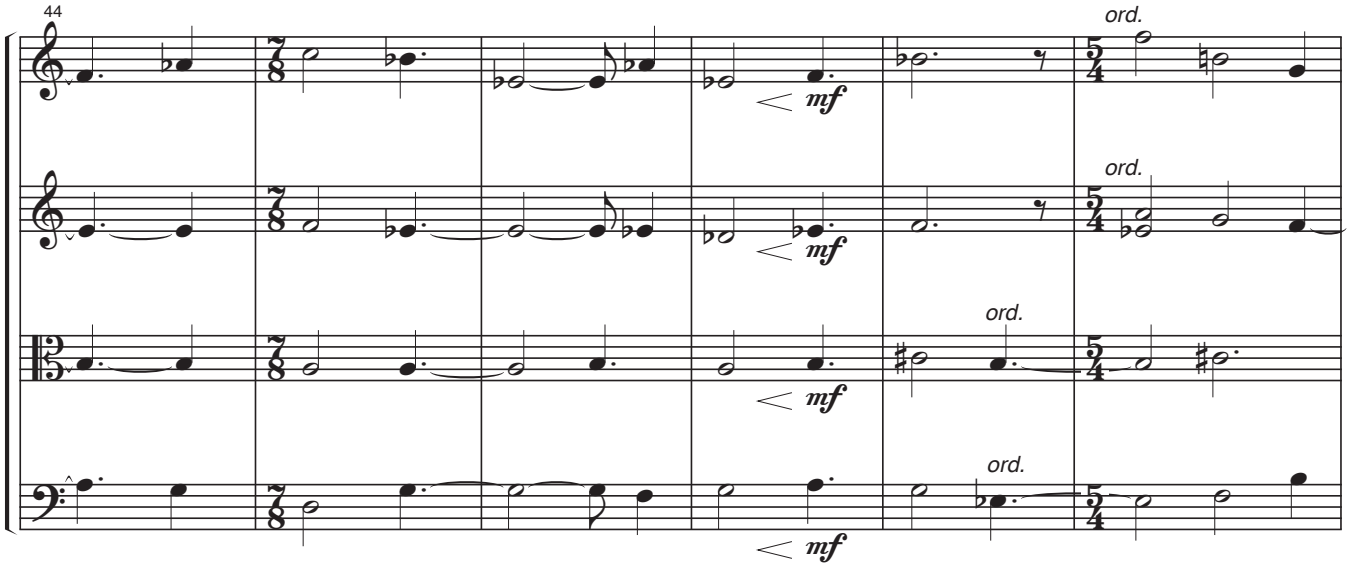

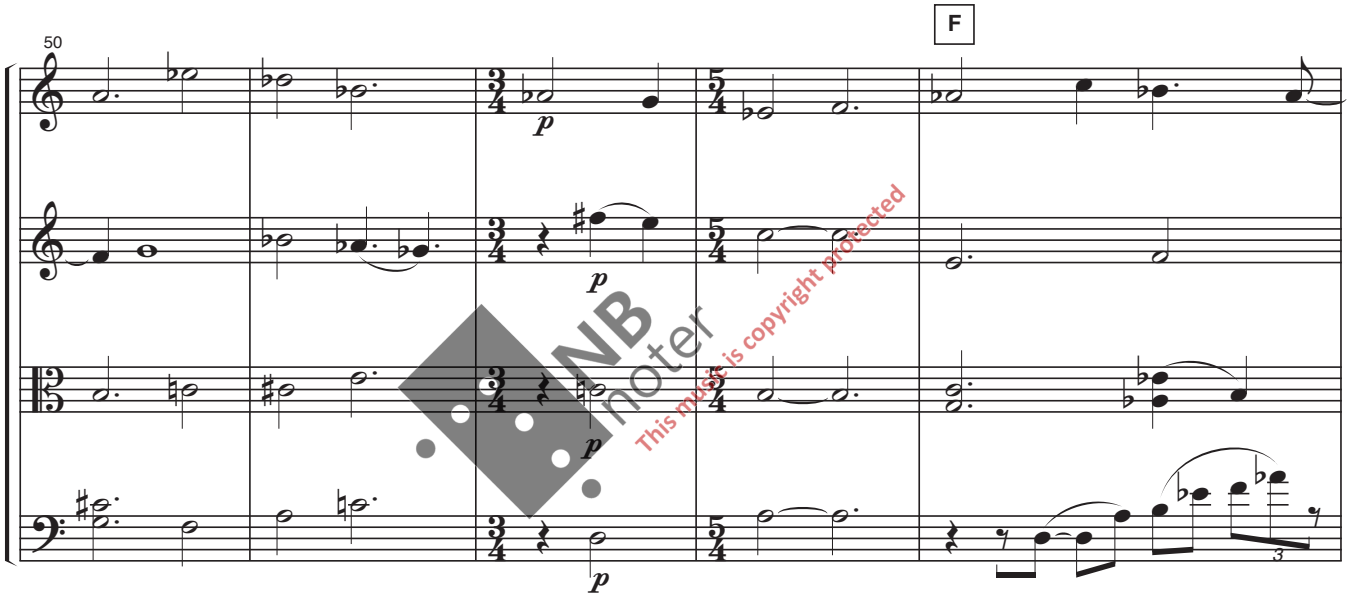

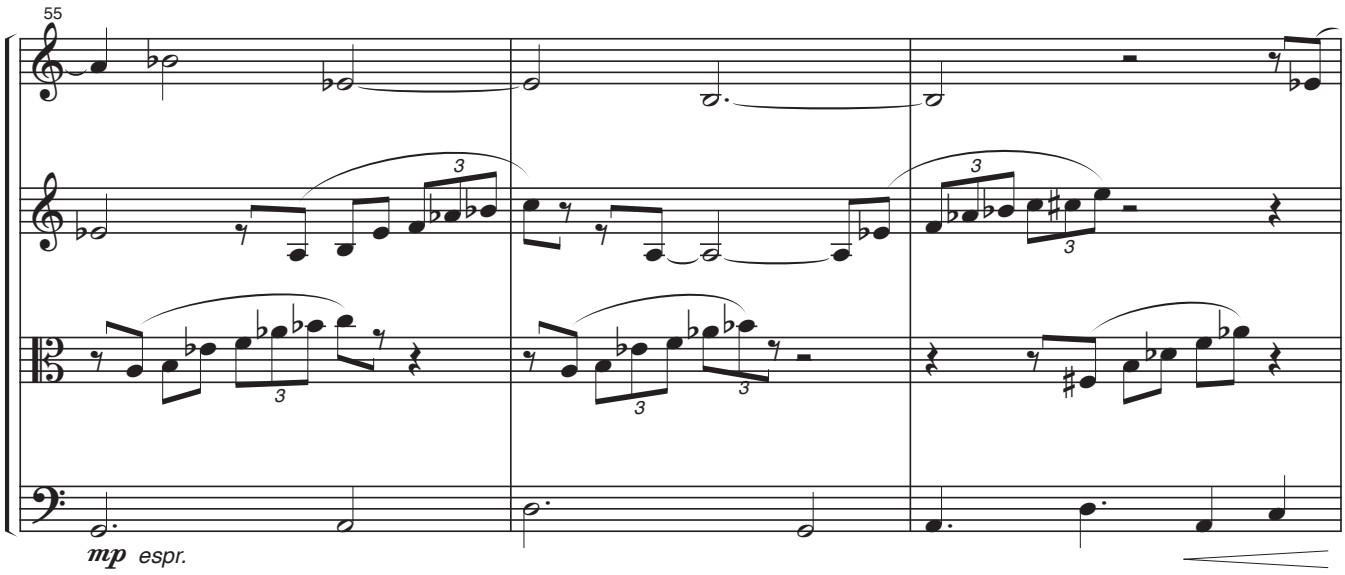

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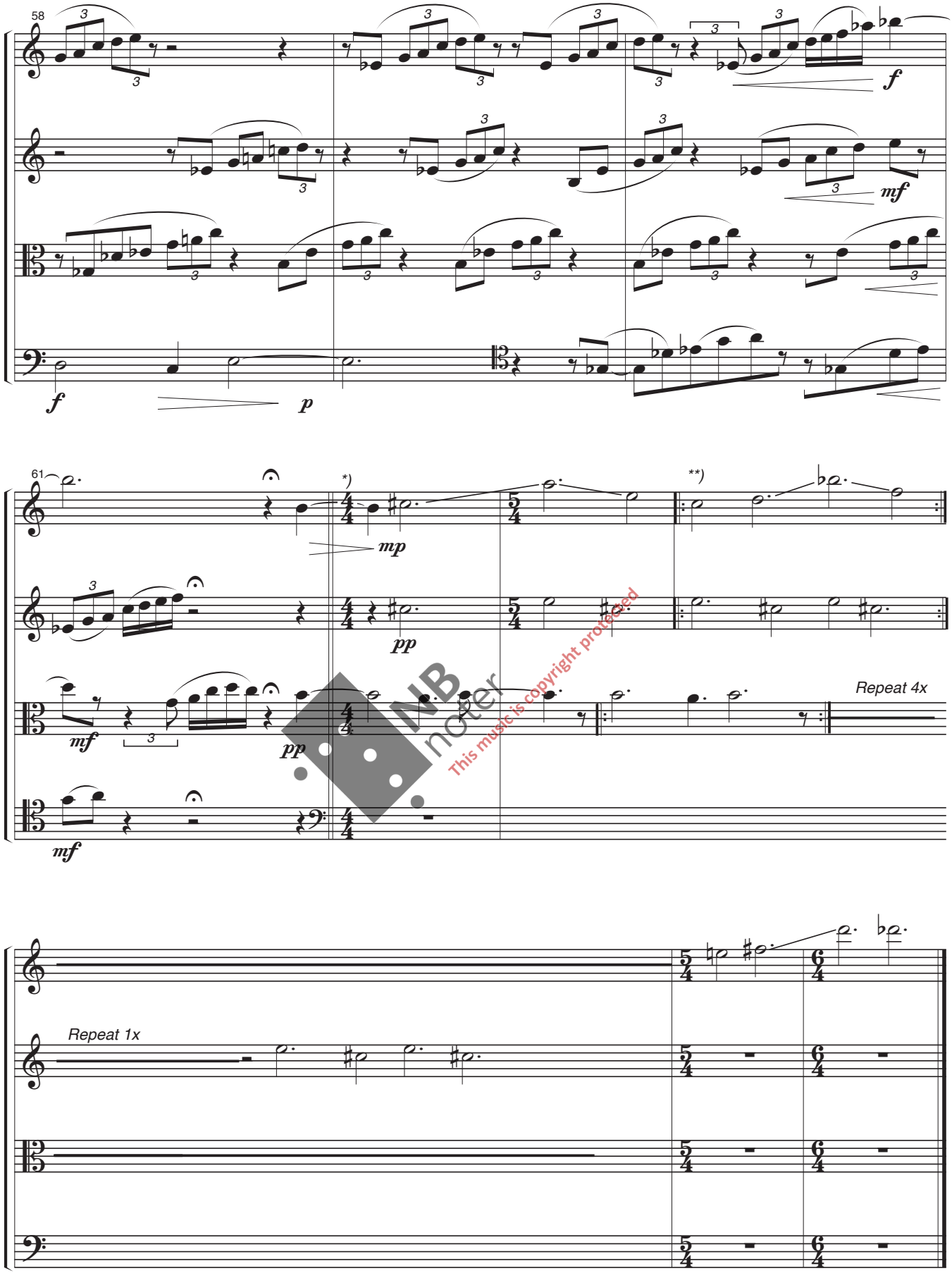

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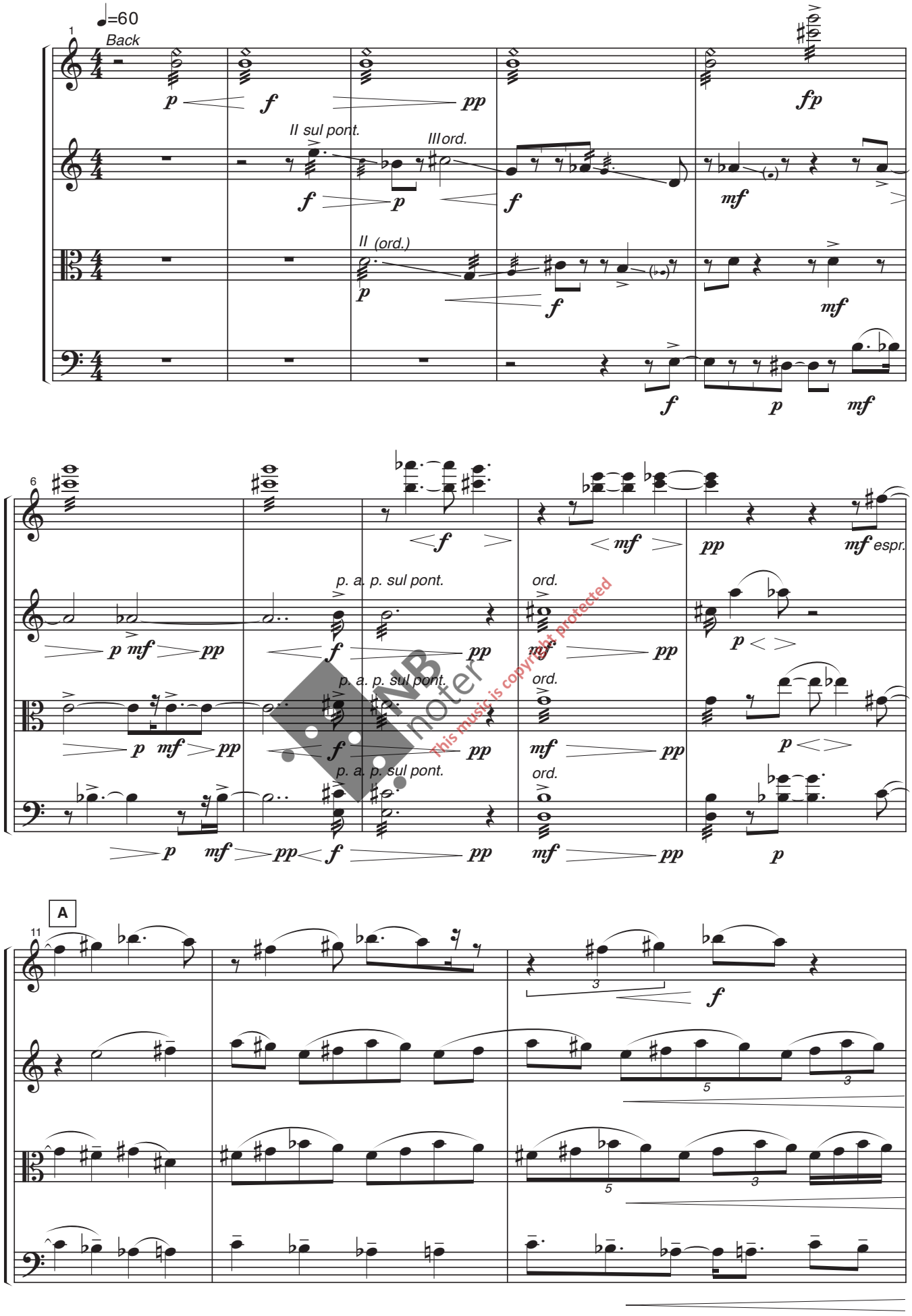
Attacca II
Duration of I: Ca. 3'15"-4'

*) The violin 1 starts walking to the back of the hall while playing this pattern..

**) With each repetition of this section, the 1st vl. raises the pitch by one semitone. If more repetitions are needed before arriving at the the new position in the hall after e flat/d sharp has become the starting note, go on repeating at the same pitch, and then play the last two bars.



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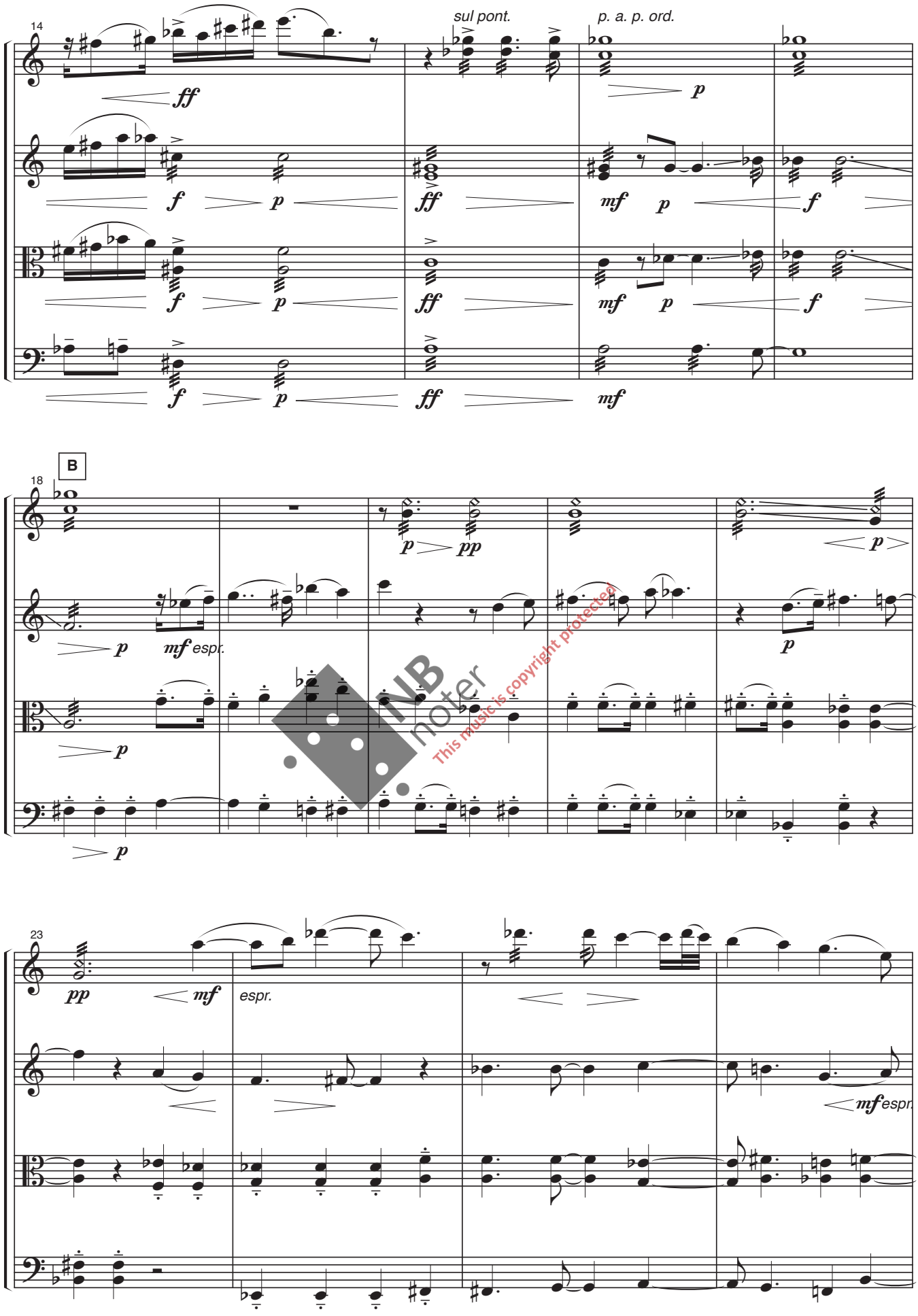

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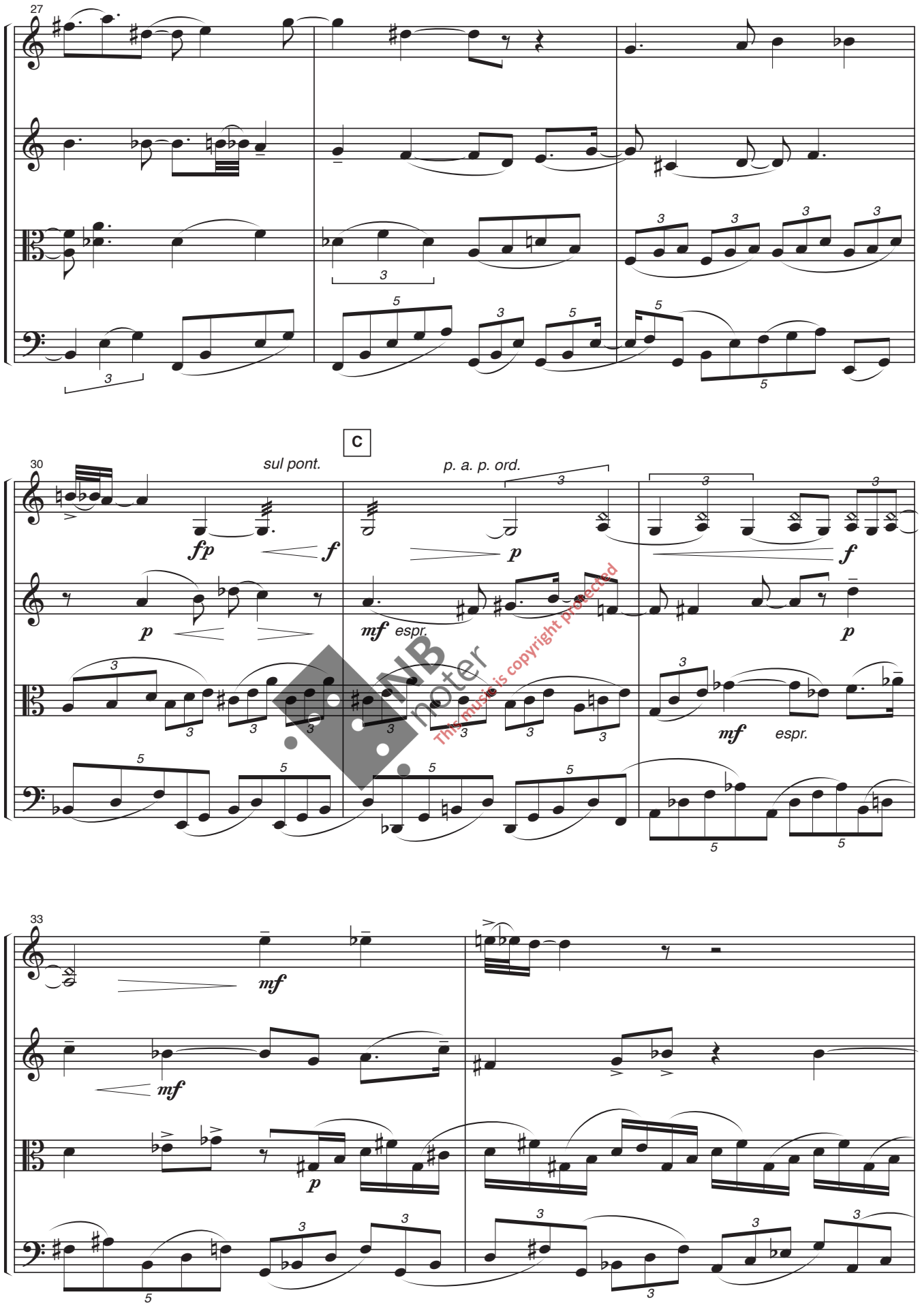

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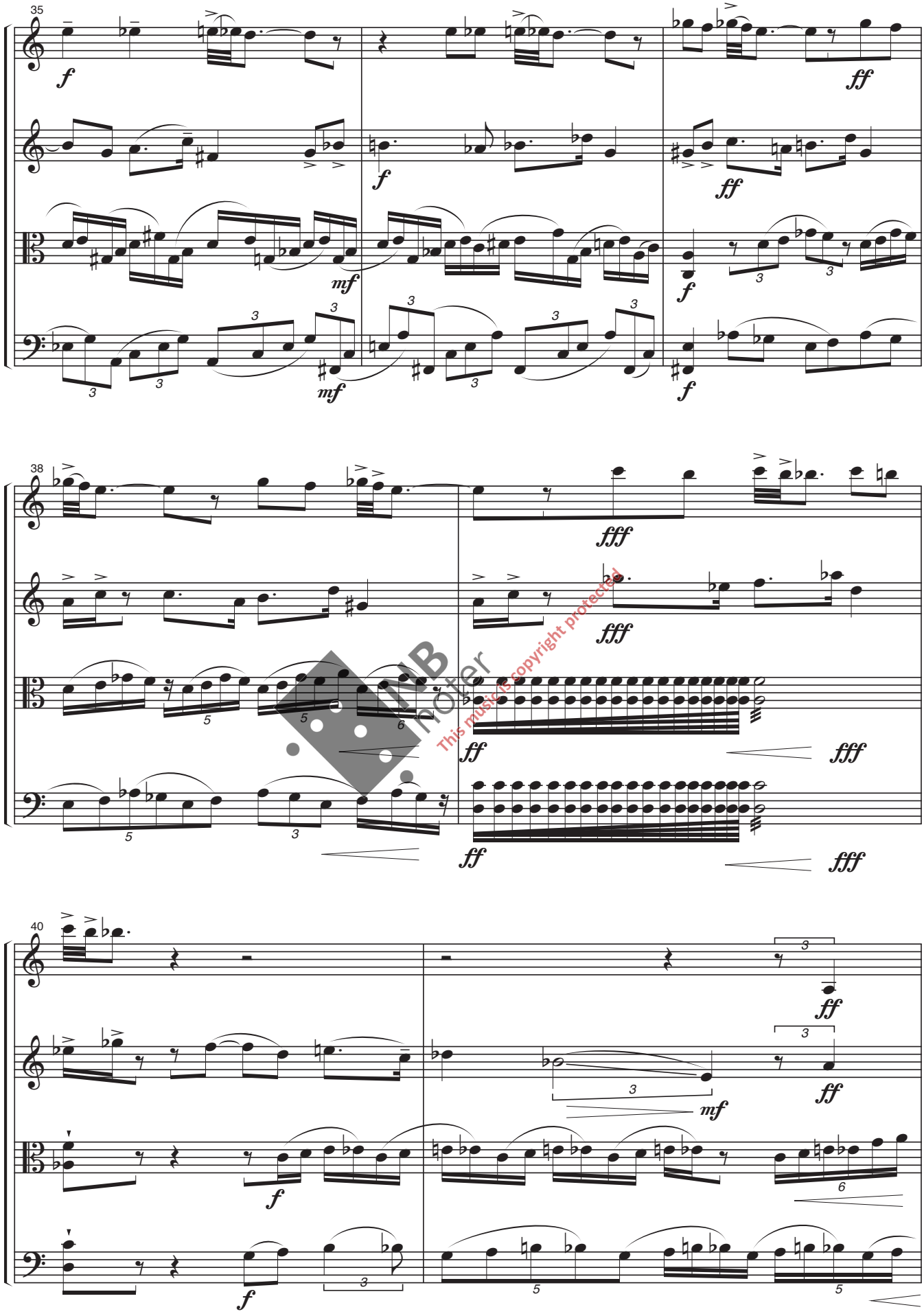
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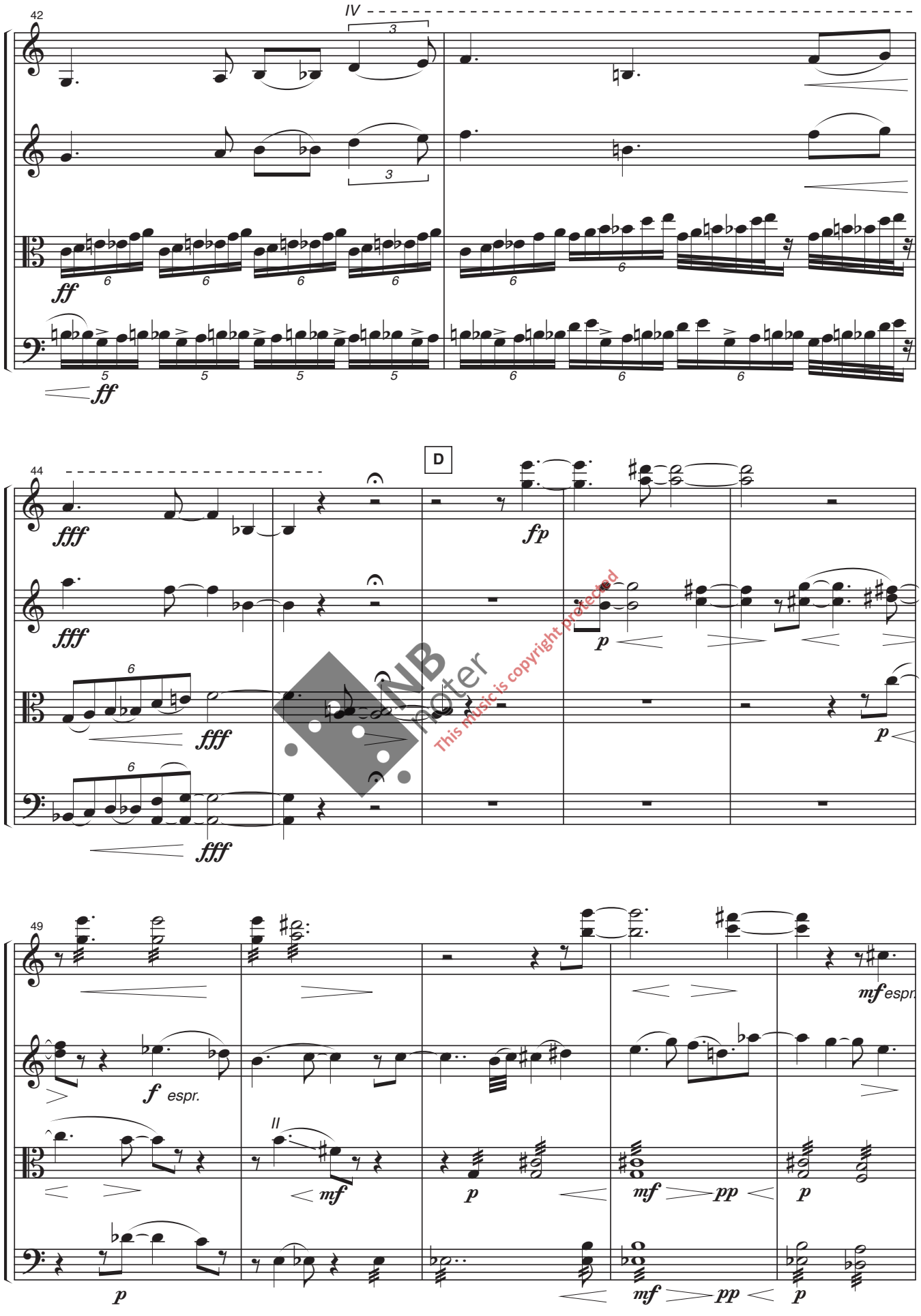

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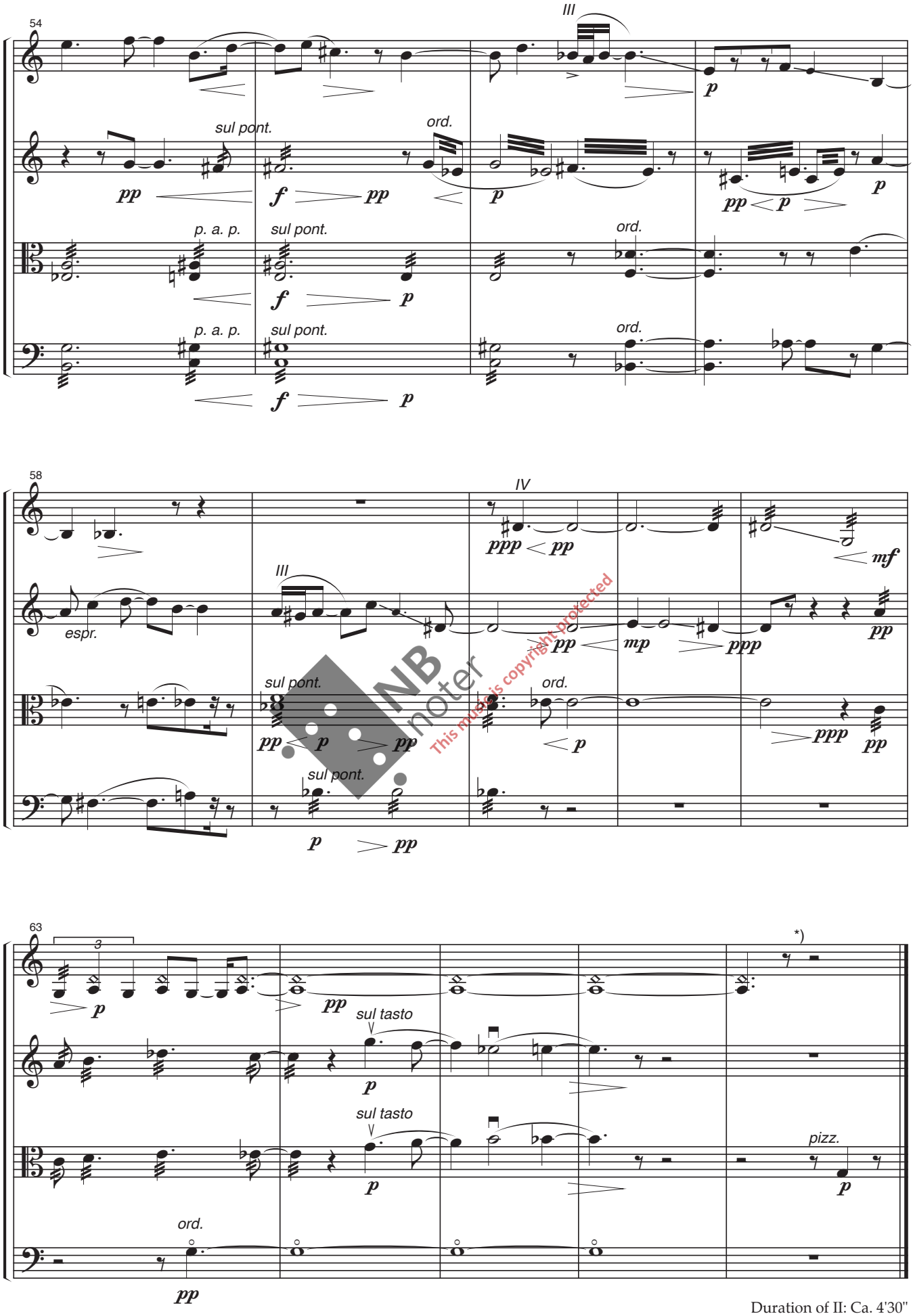

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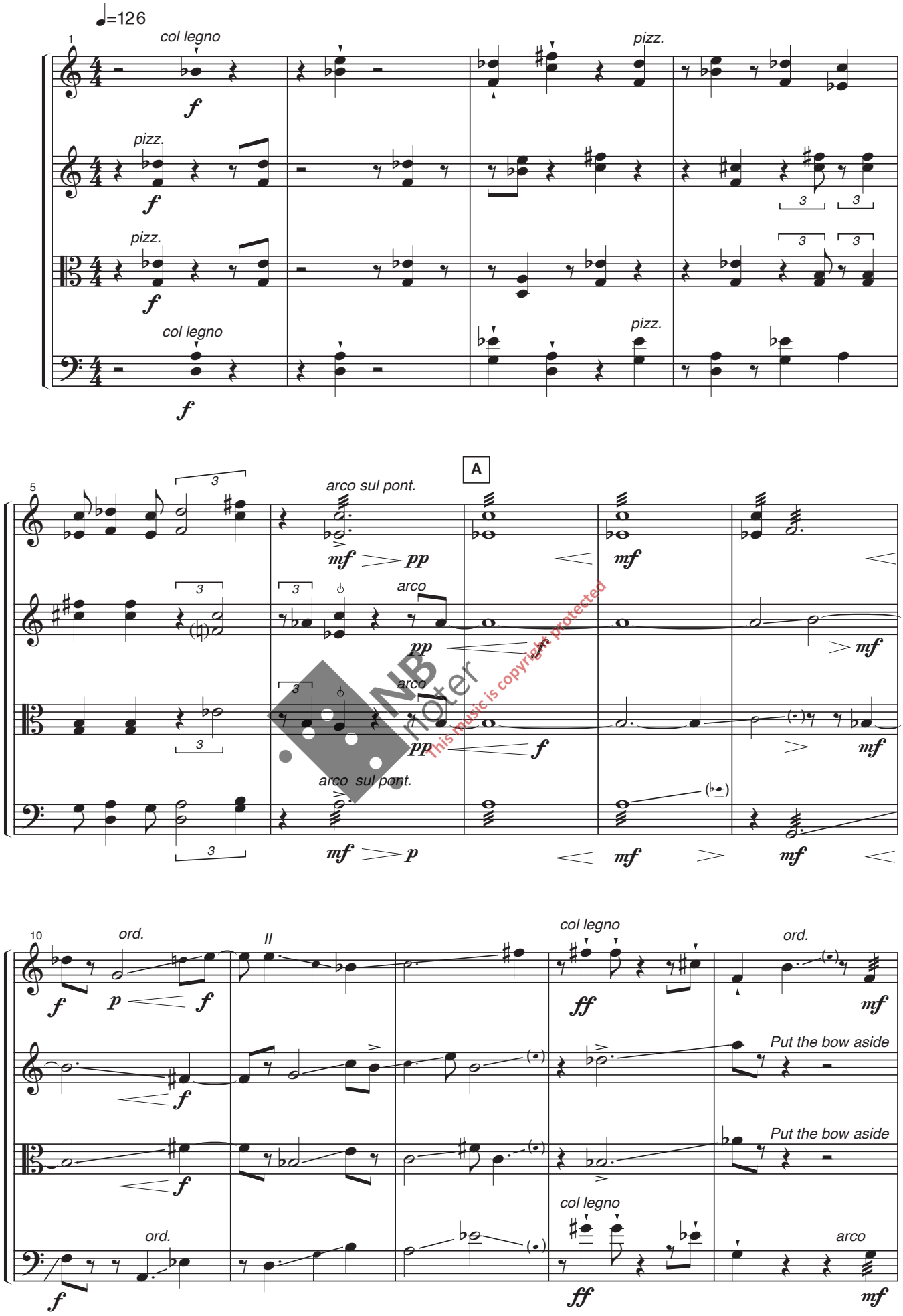
Duration of II: Ca. 4'30"

*) The vl. 1 walks forward, to join the others in front.



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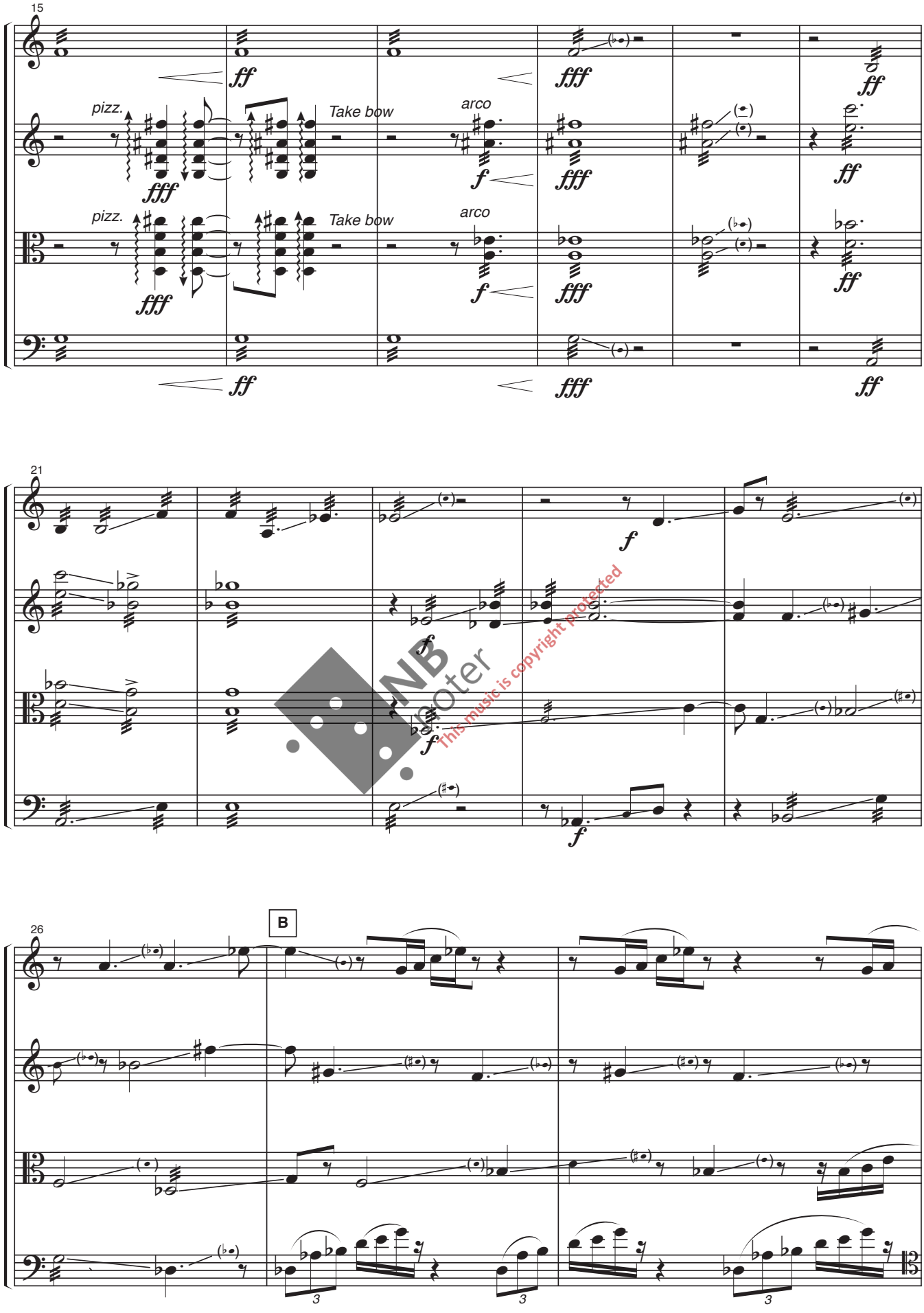

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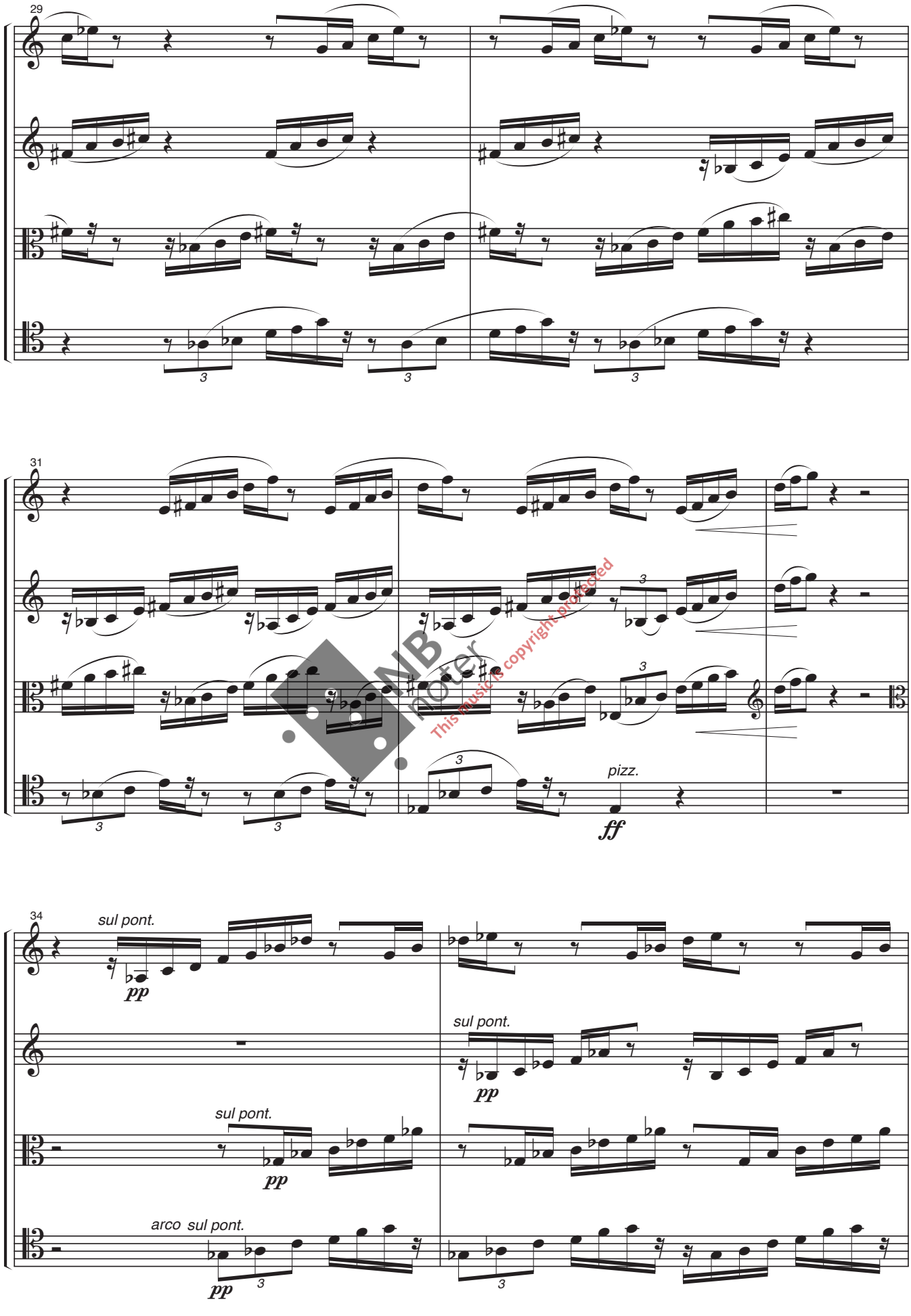

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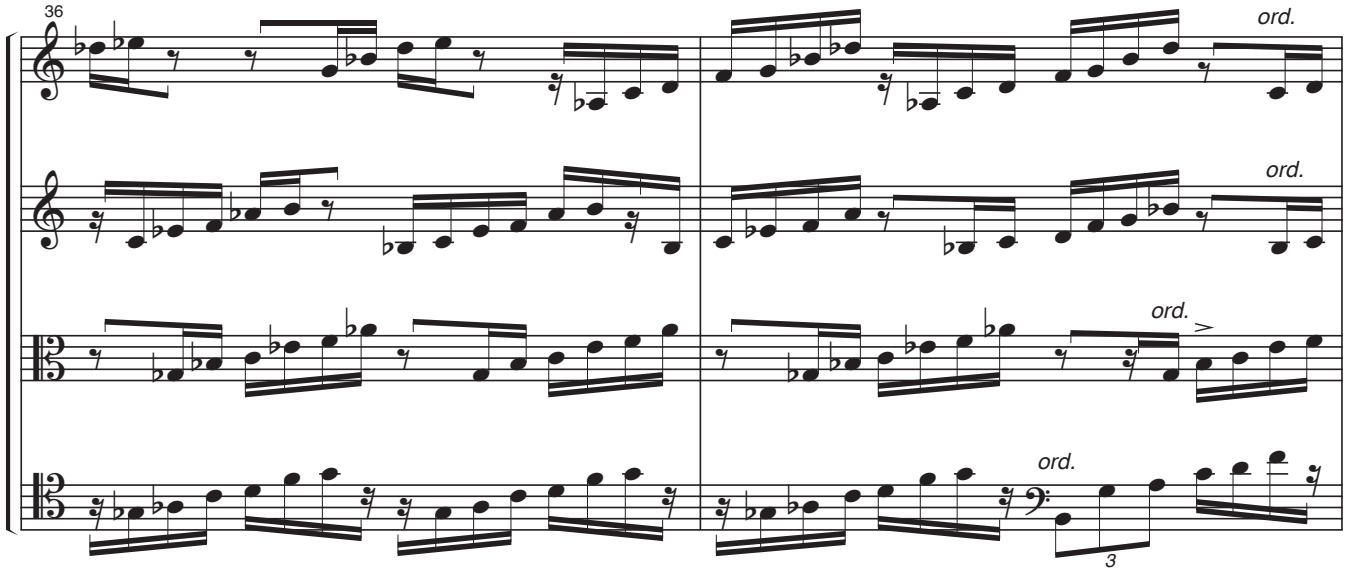

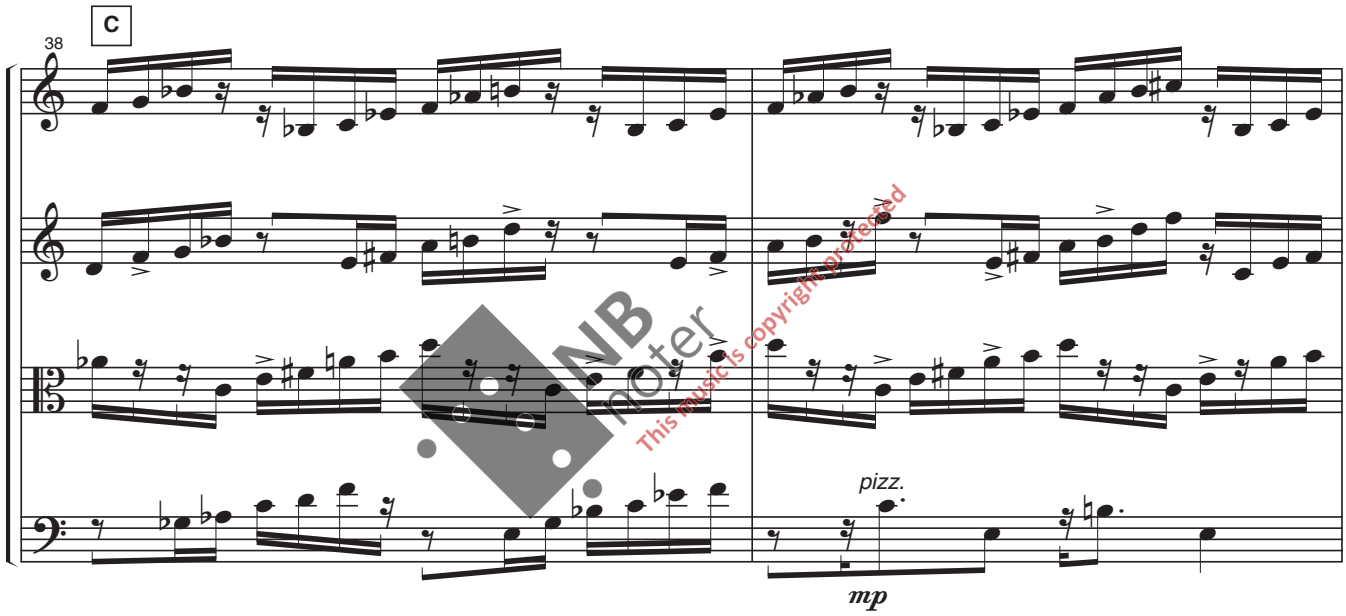

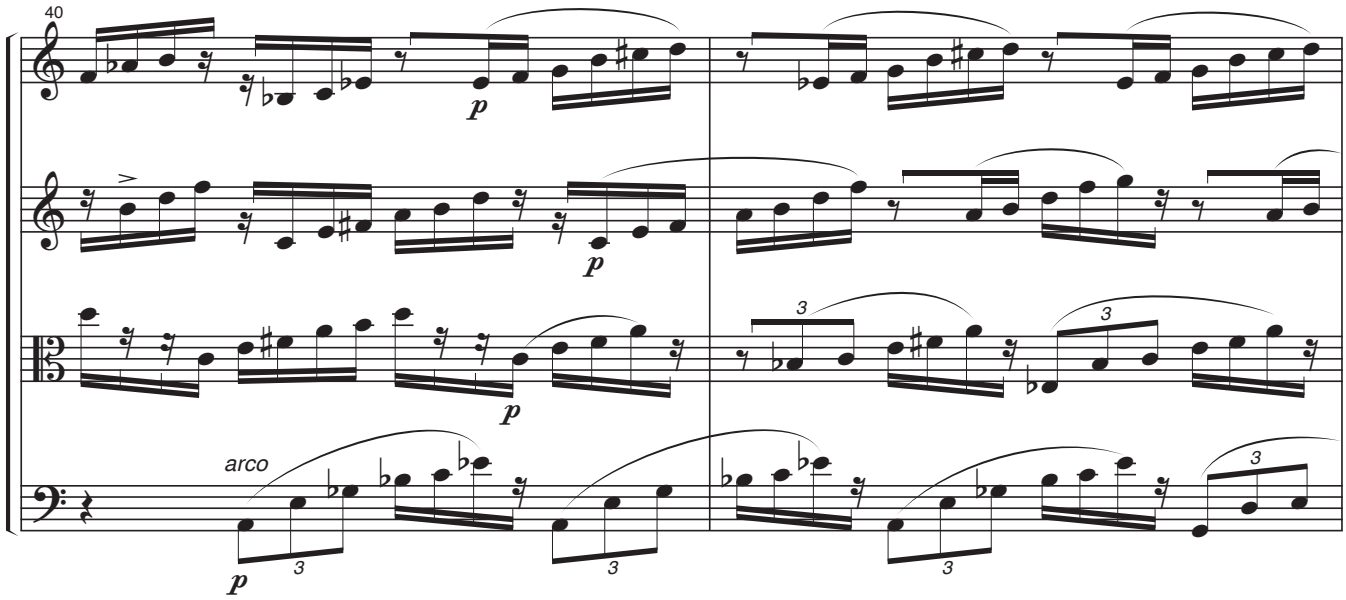

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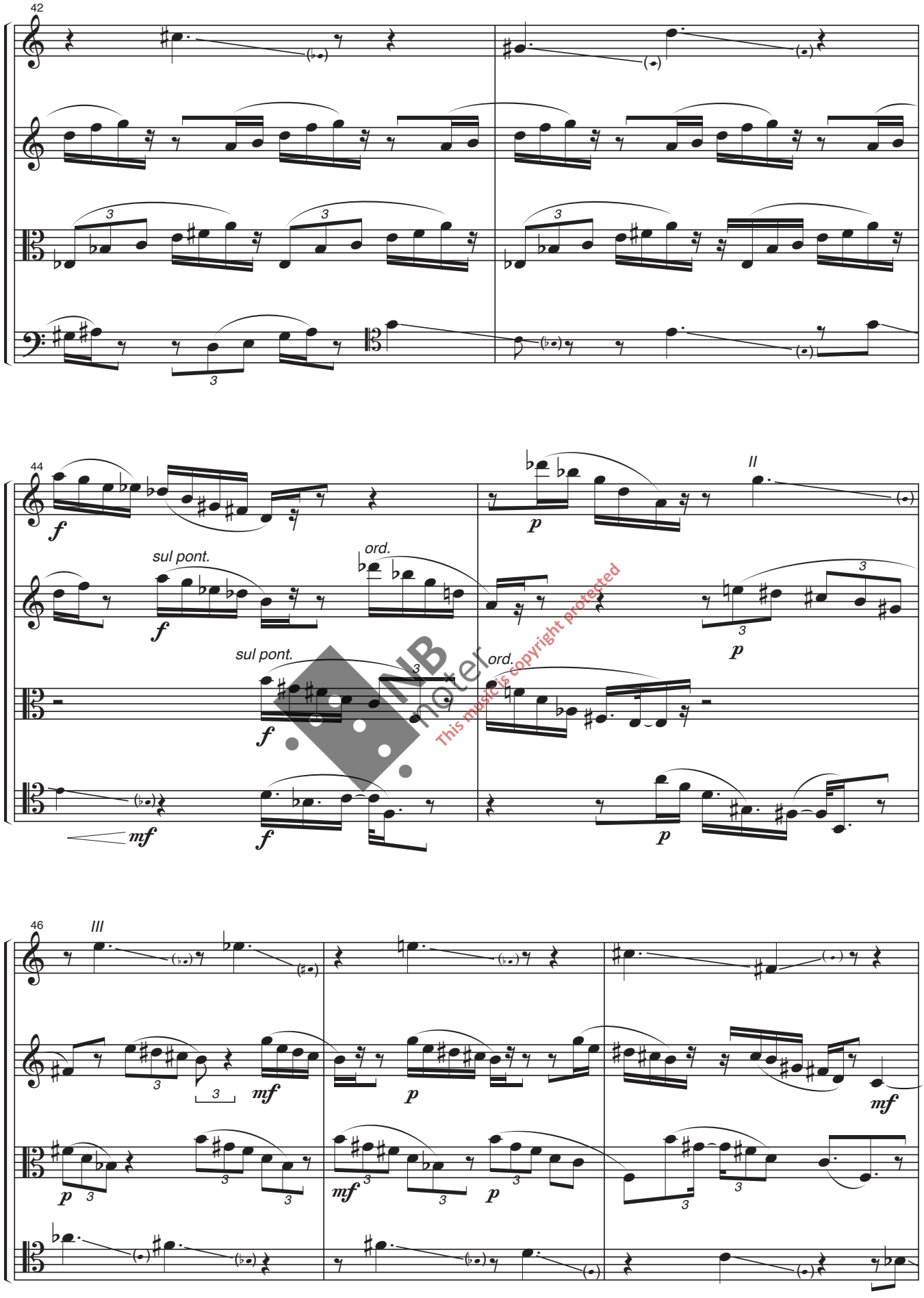

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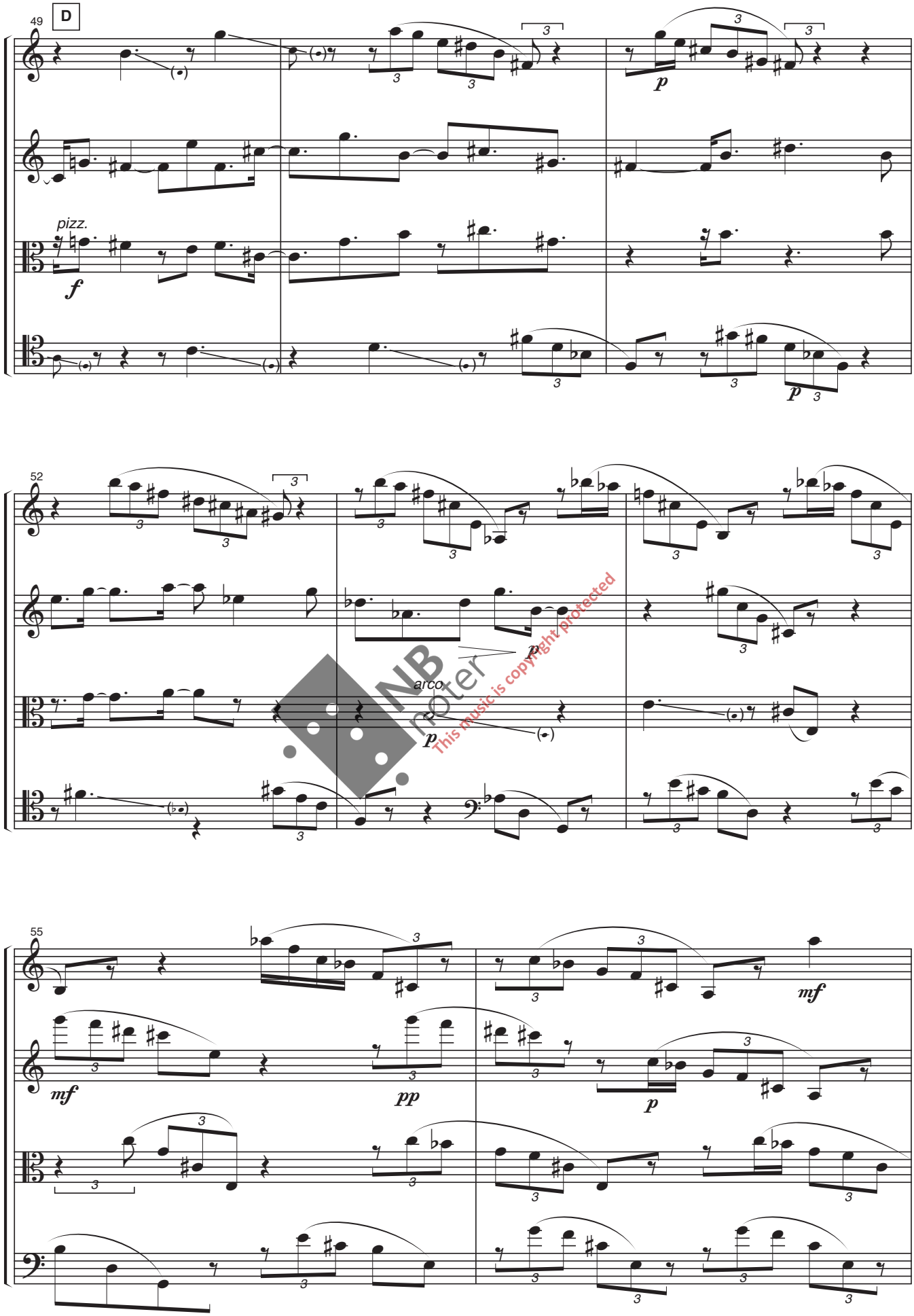

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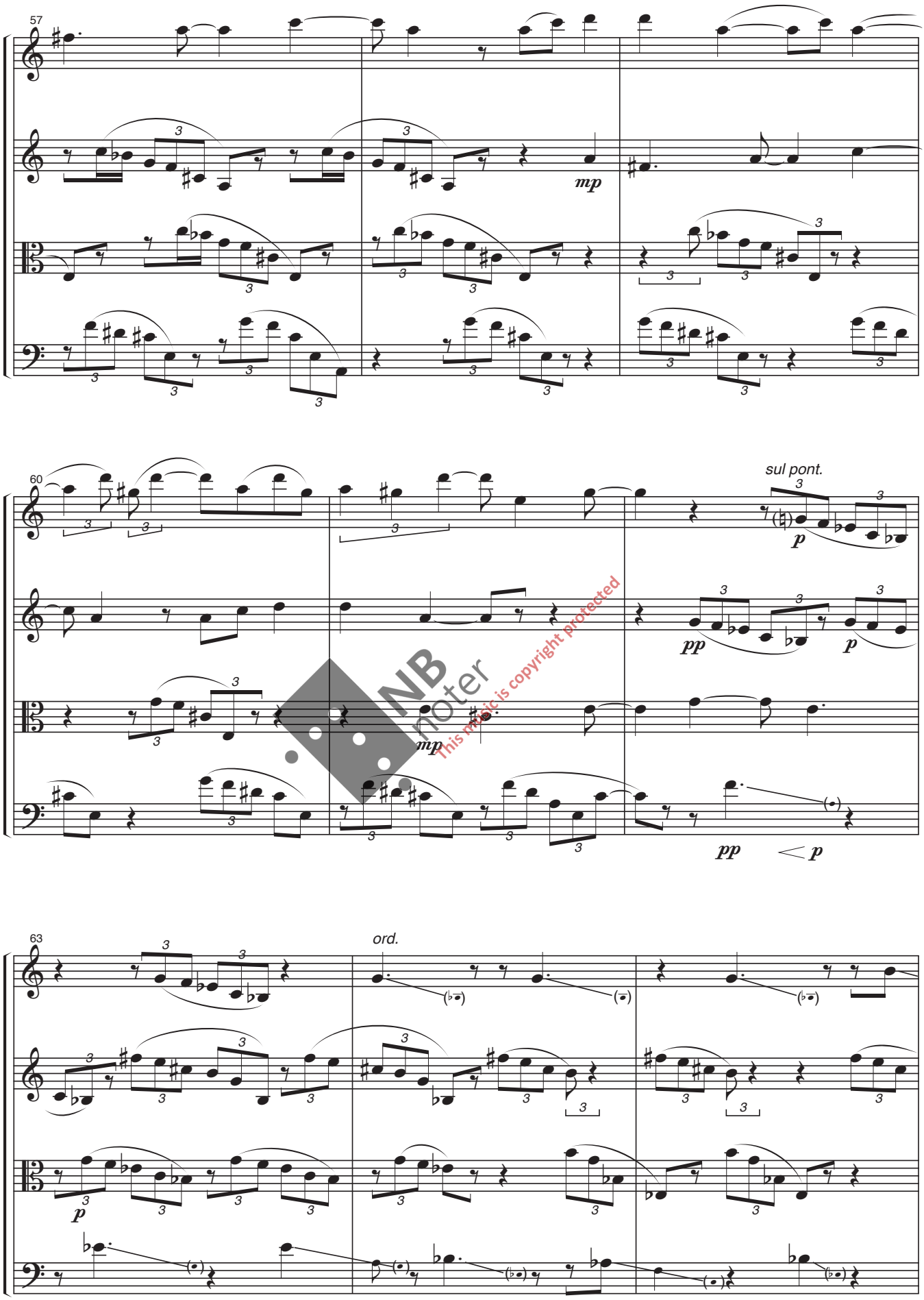

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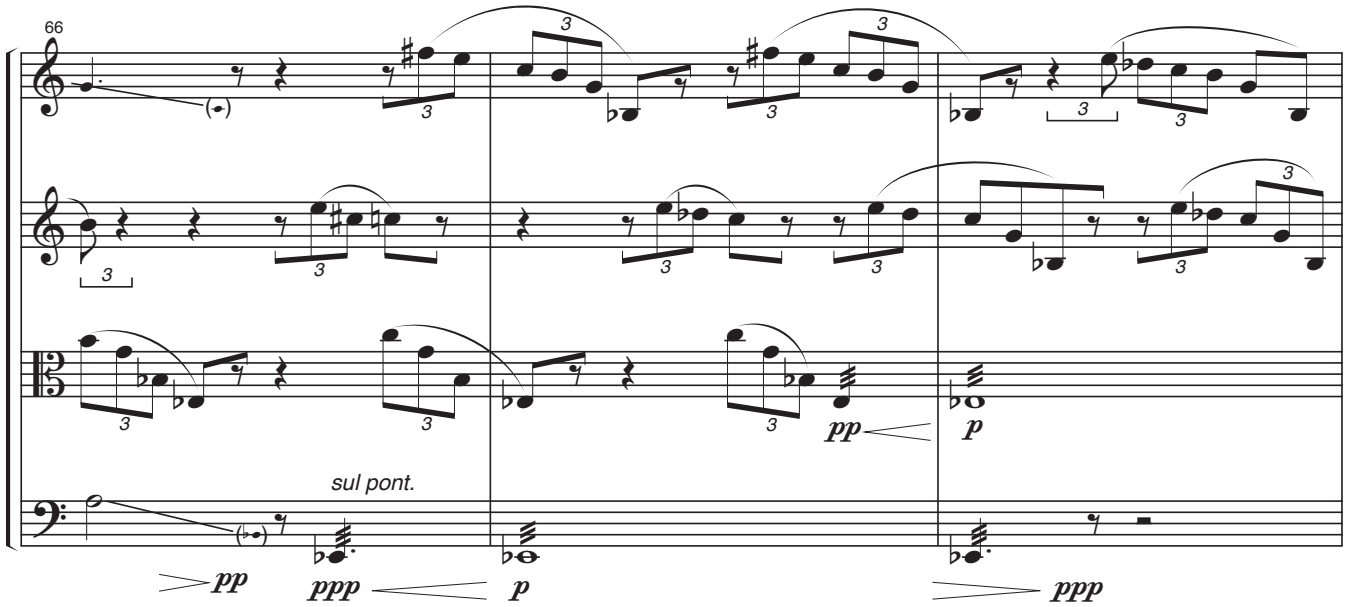

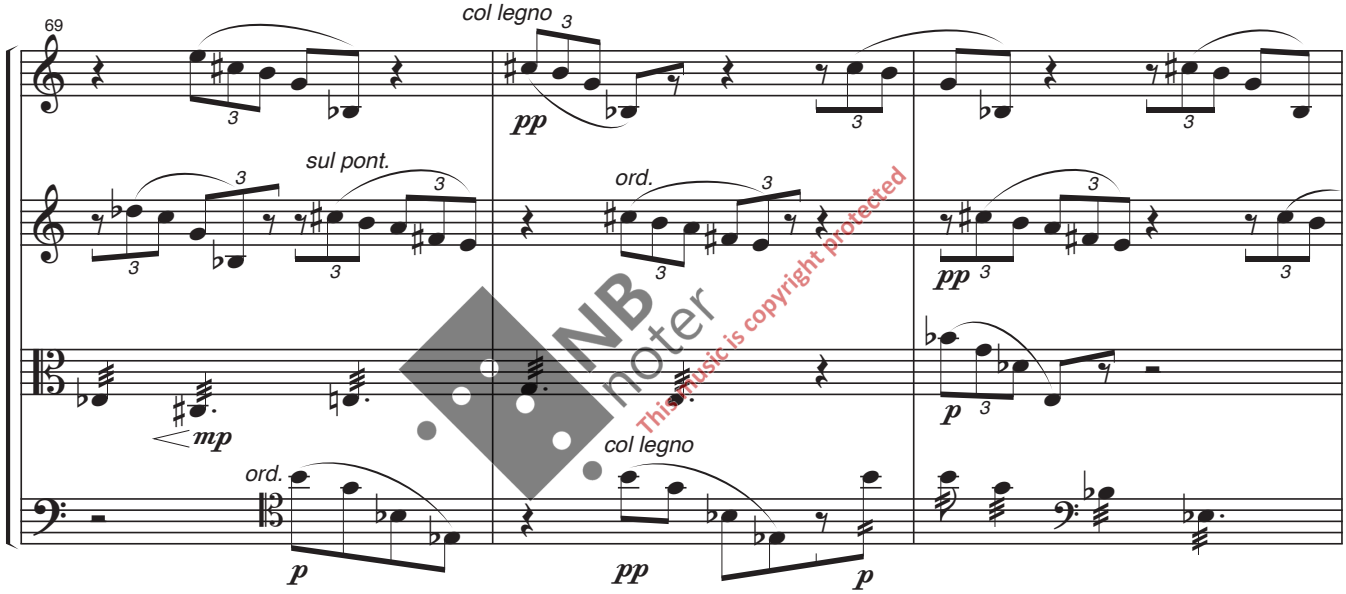

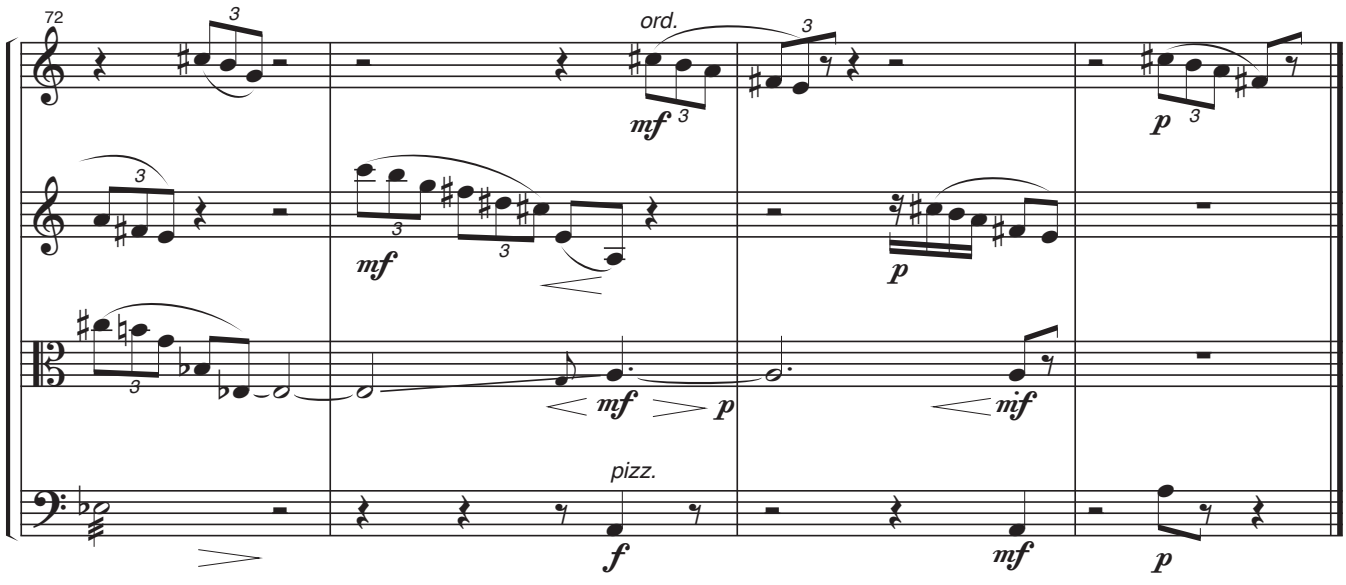

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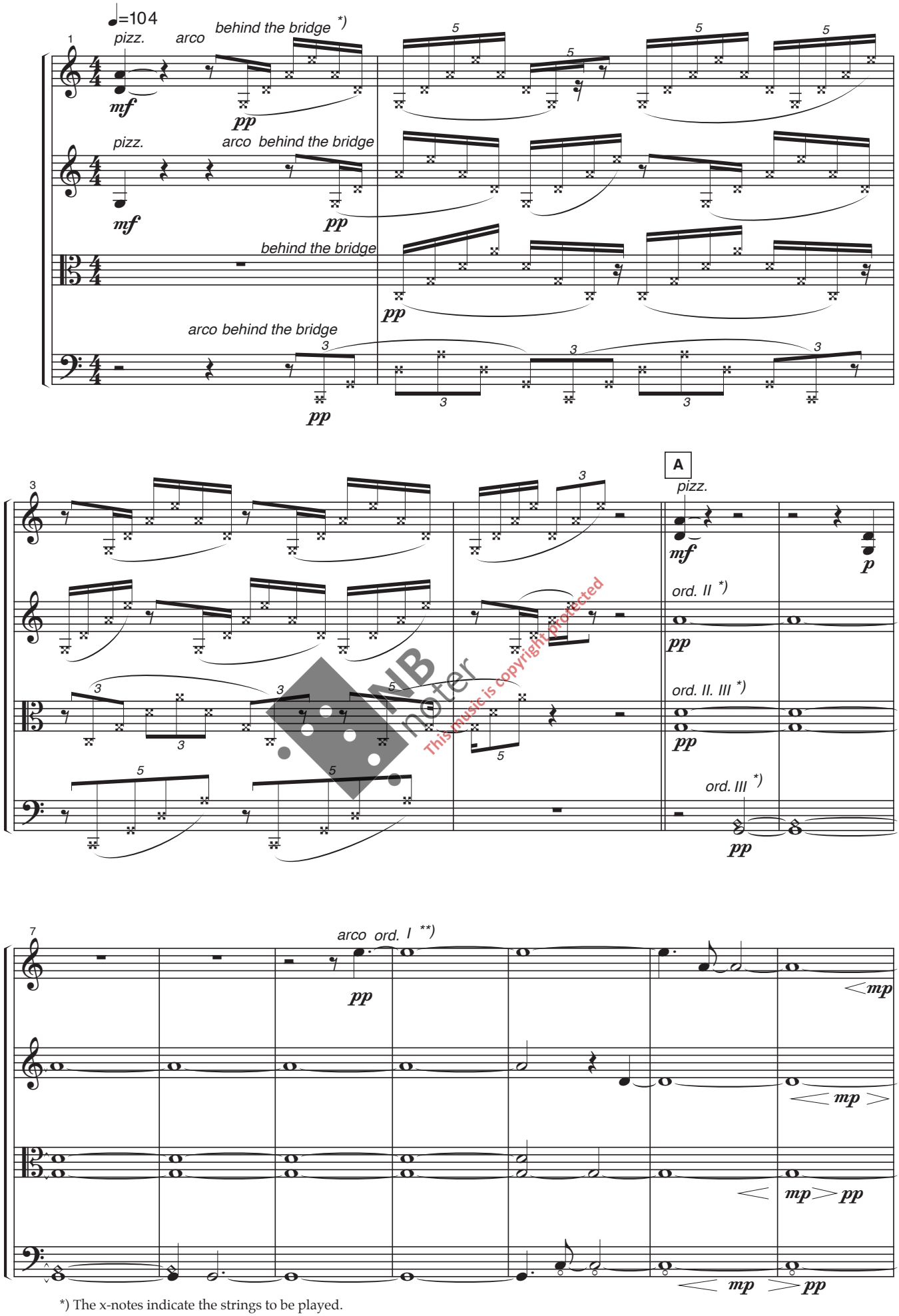
Duration of III: Ca. 2'30"



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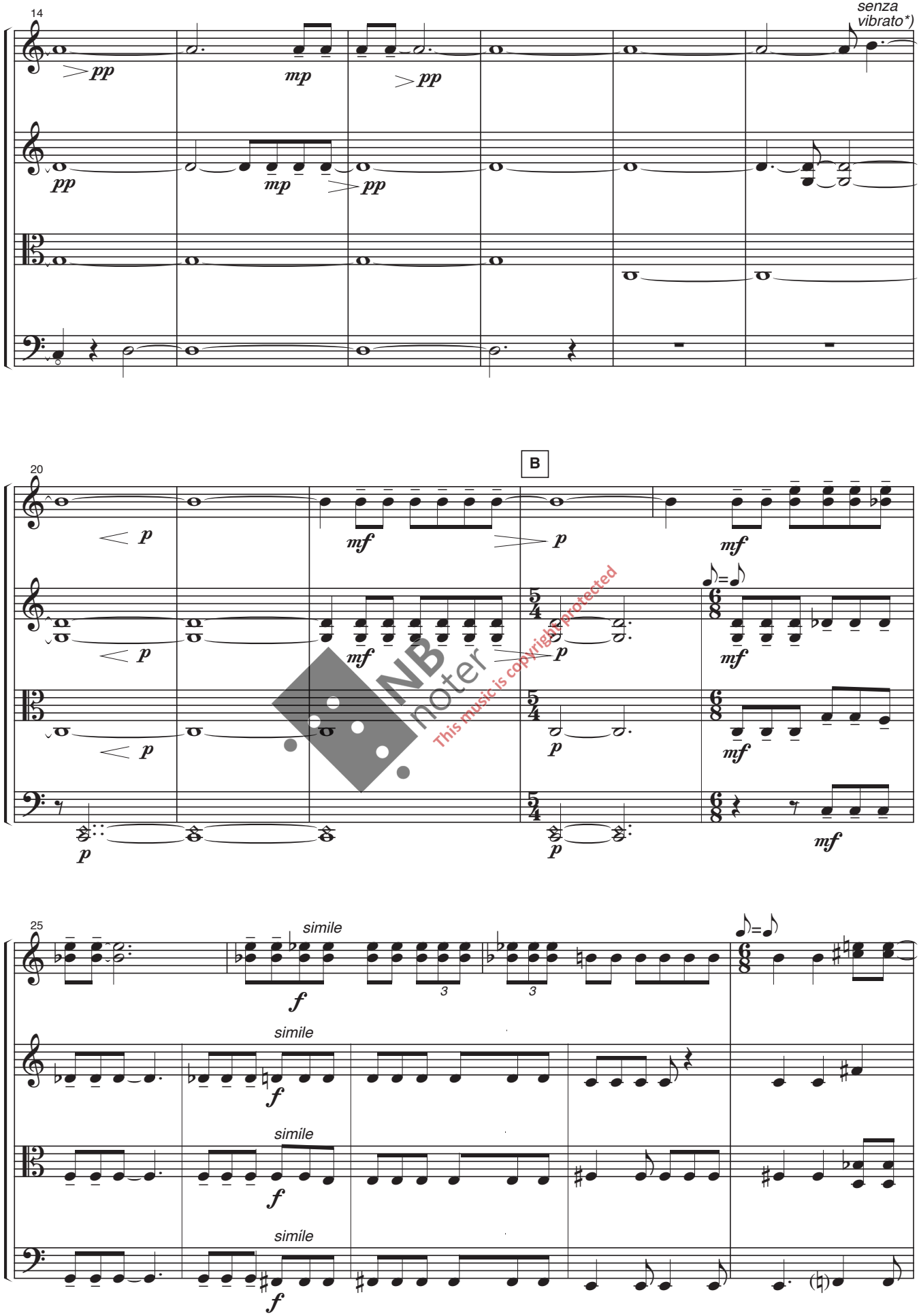
*) The x-notes indicate the strings to be played.
**) In this movement, long held notes are always played on open strings when possible



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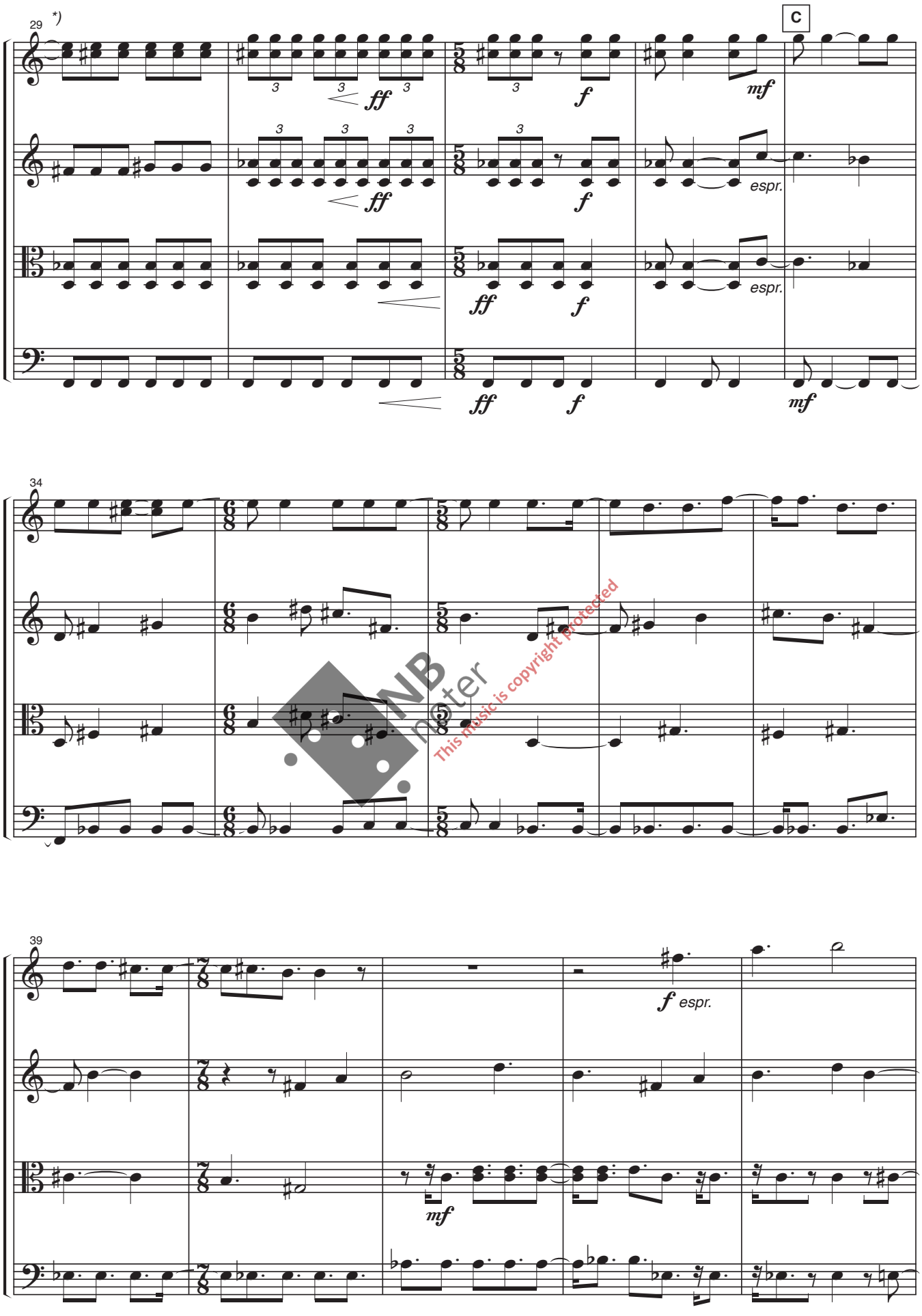
*) In this movement, long held stopped notes are always played *senza vibrato.*



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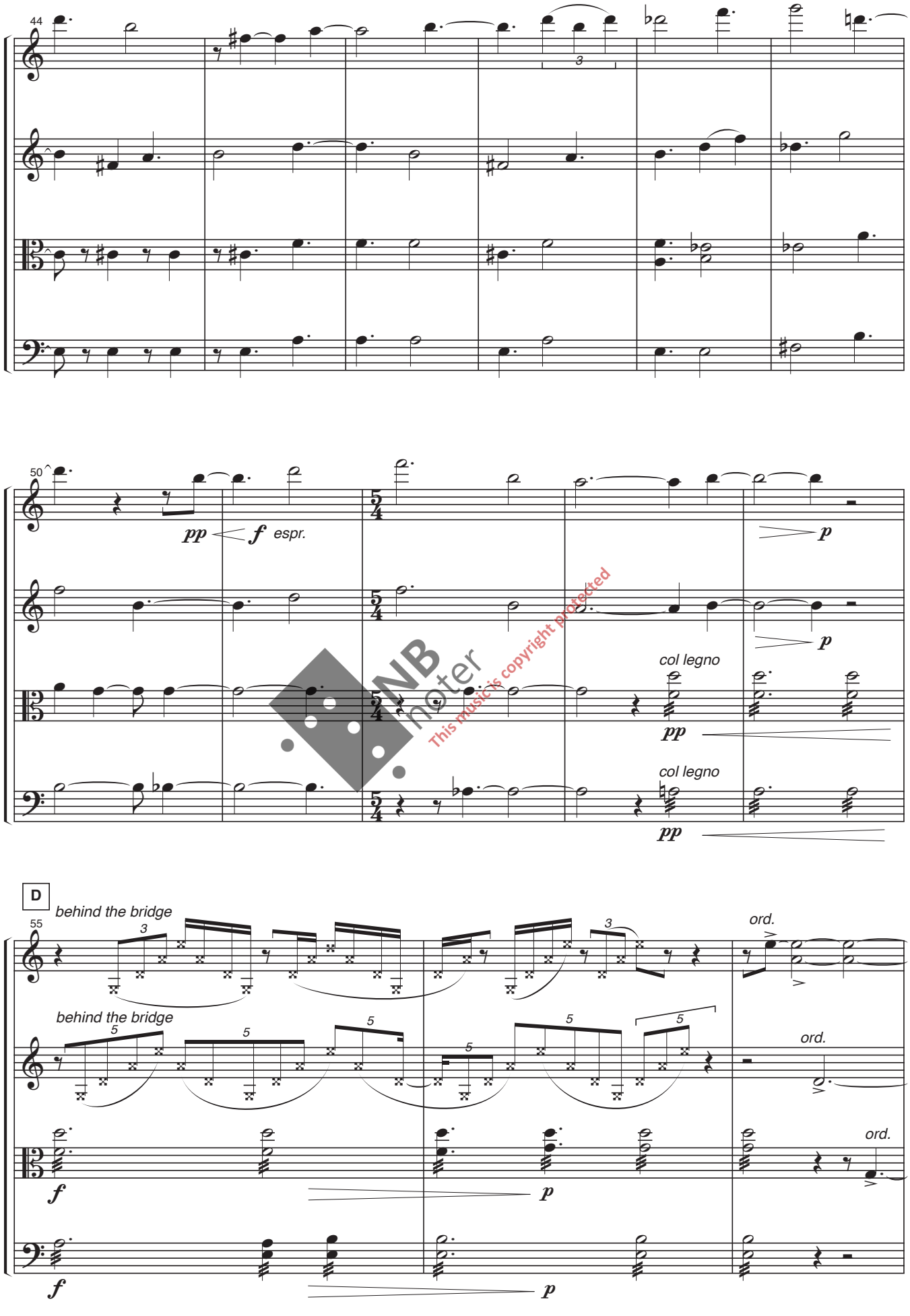
*)The bar counting follows vl. 1, although vl. 2, viola, and cello have one bar more in the preceding section.



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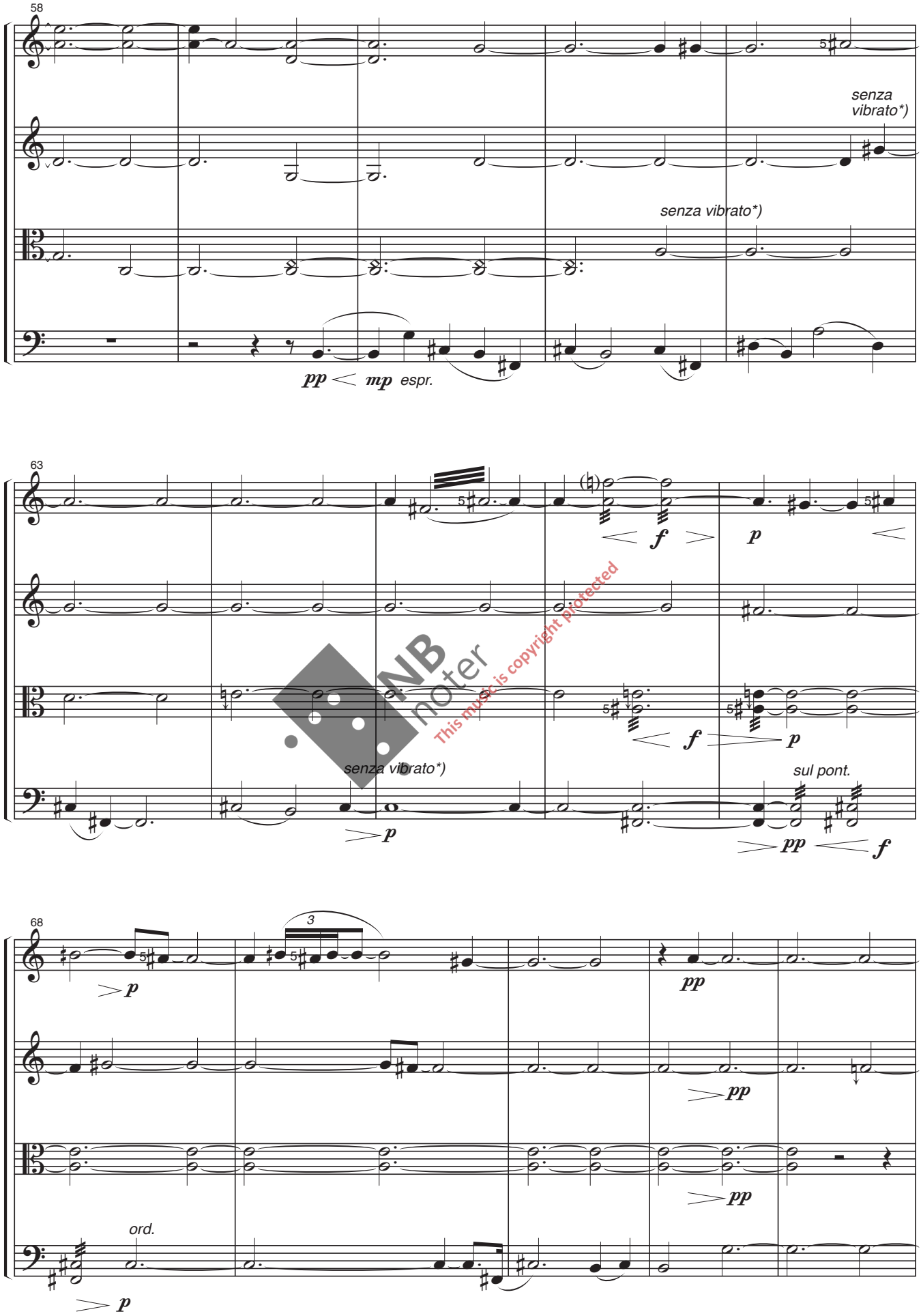

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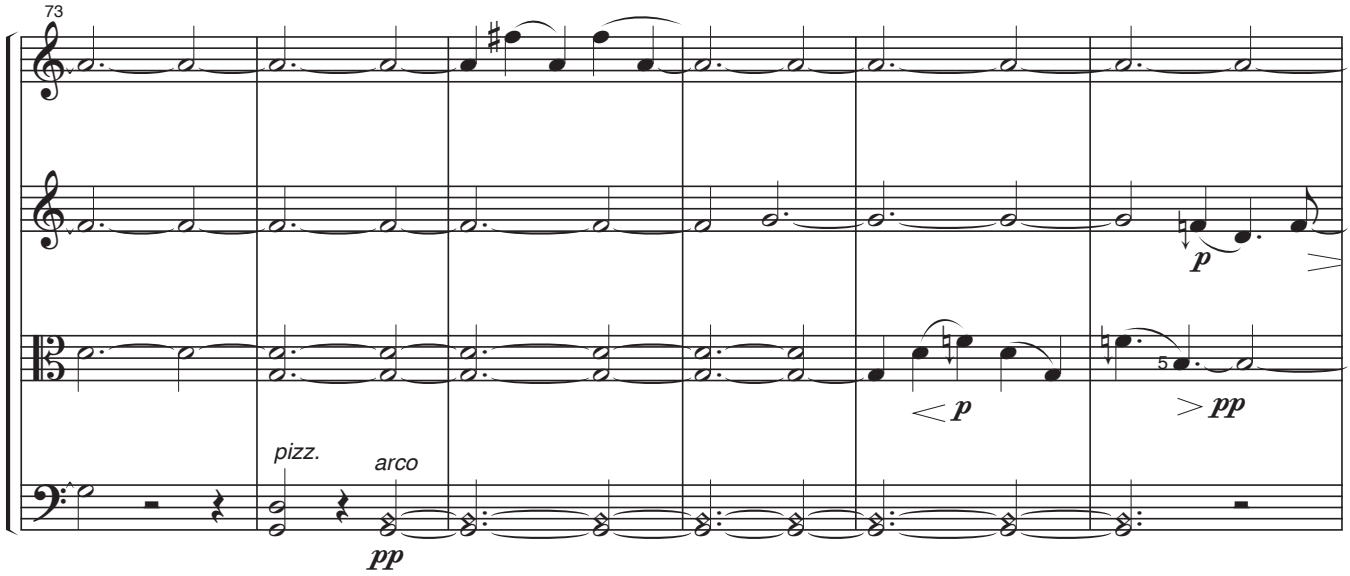
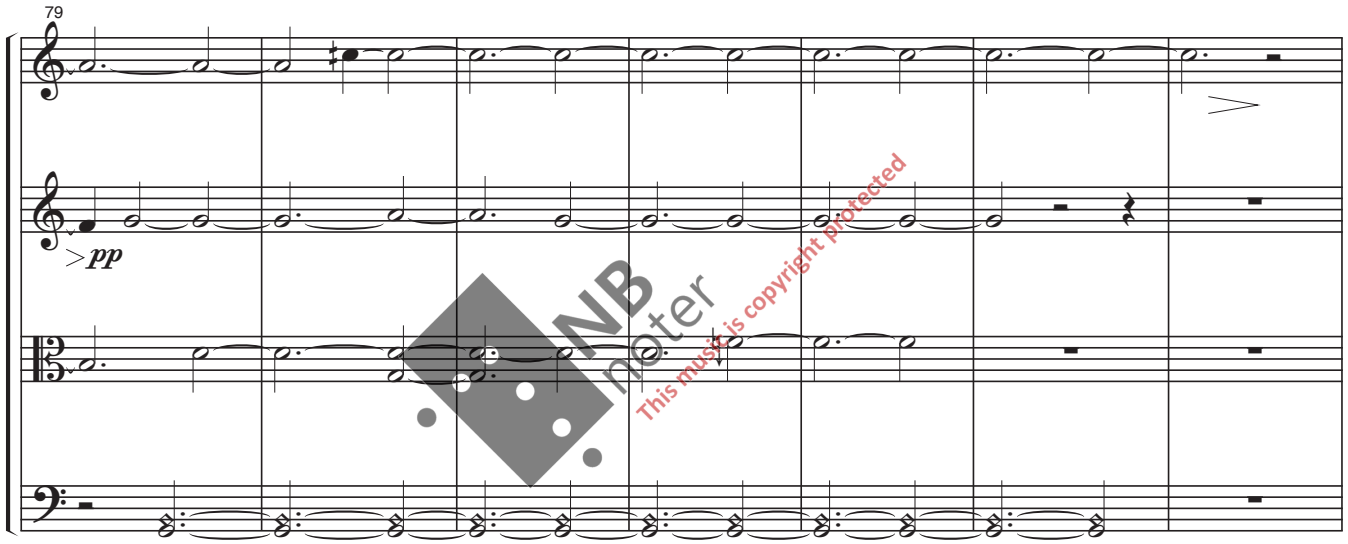
*) In this movement, long held stopped notes are always played senza vibrato.





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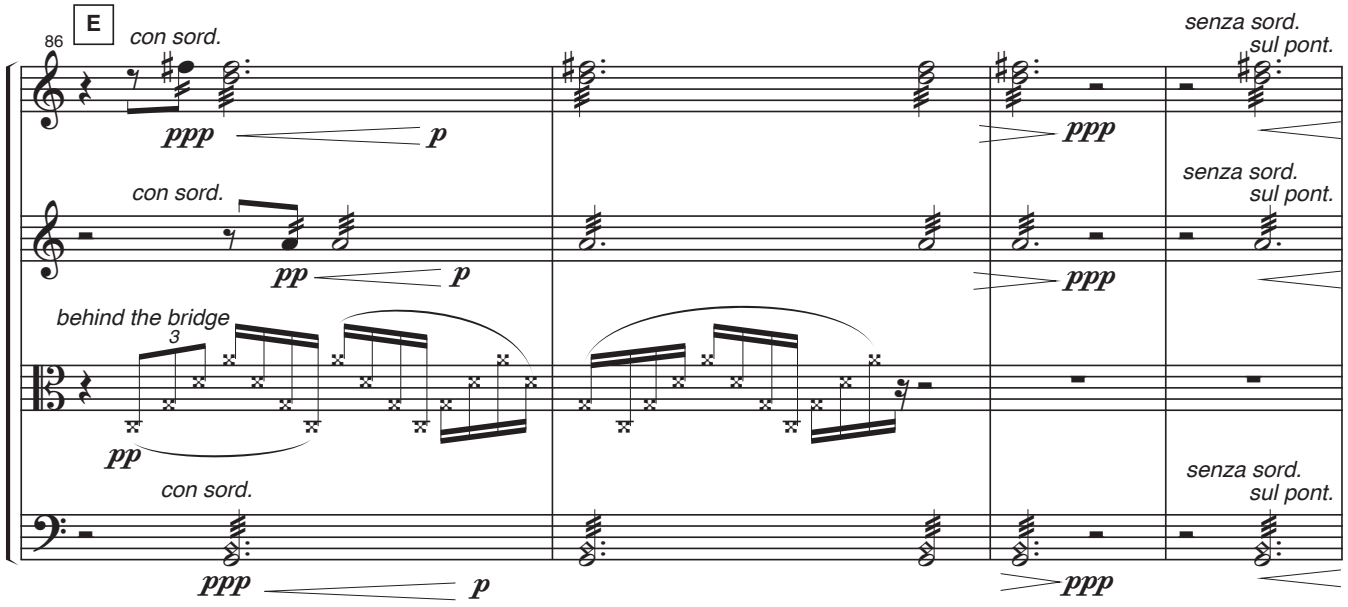

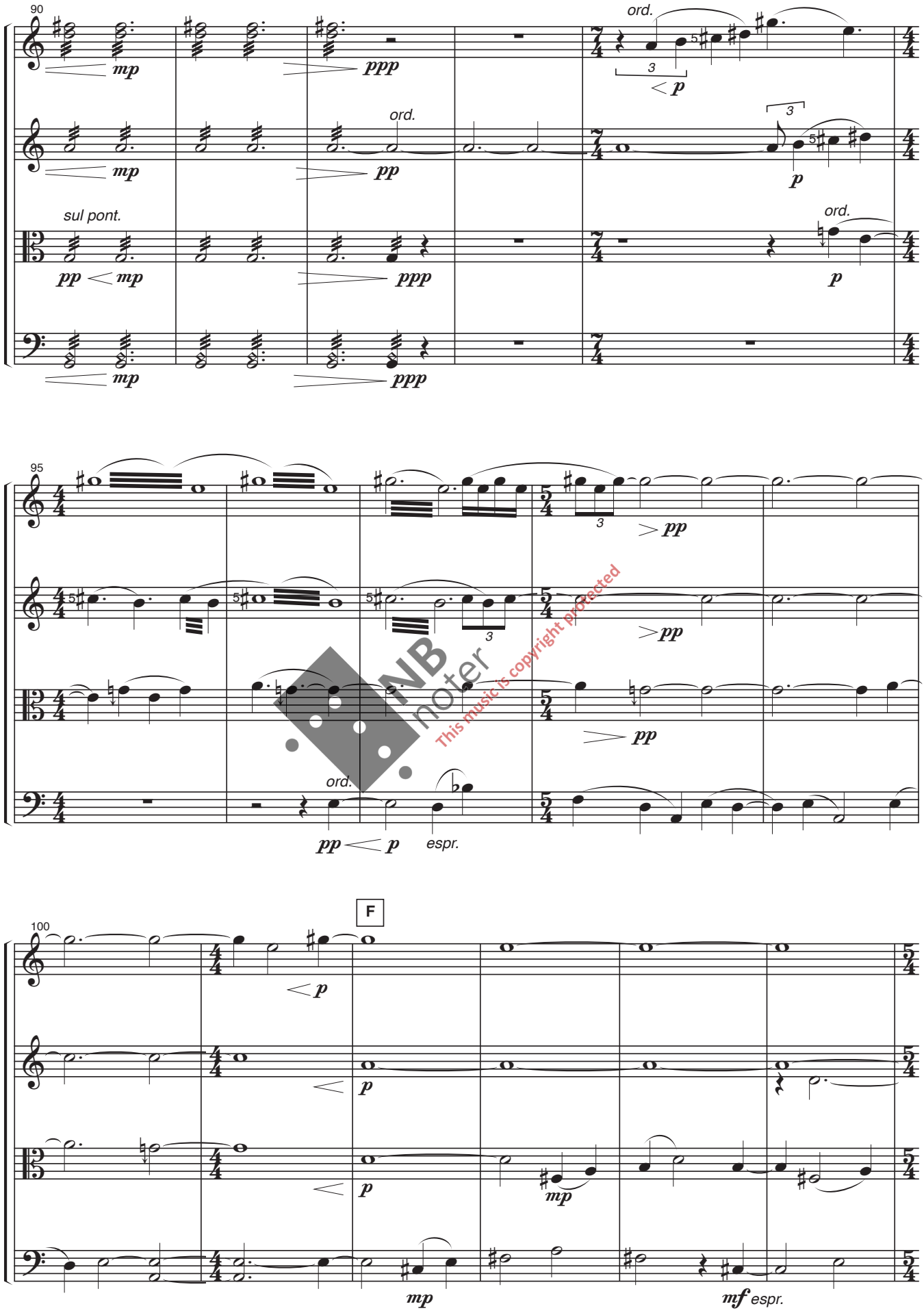

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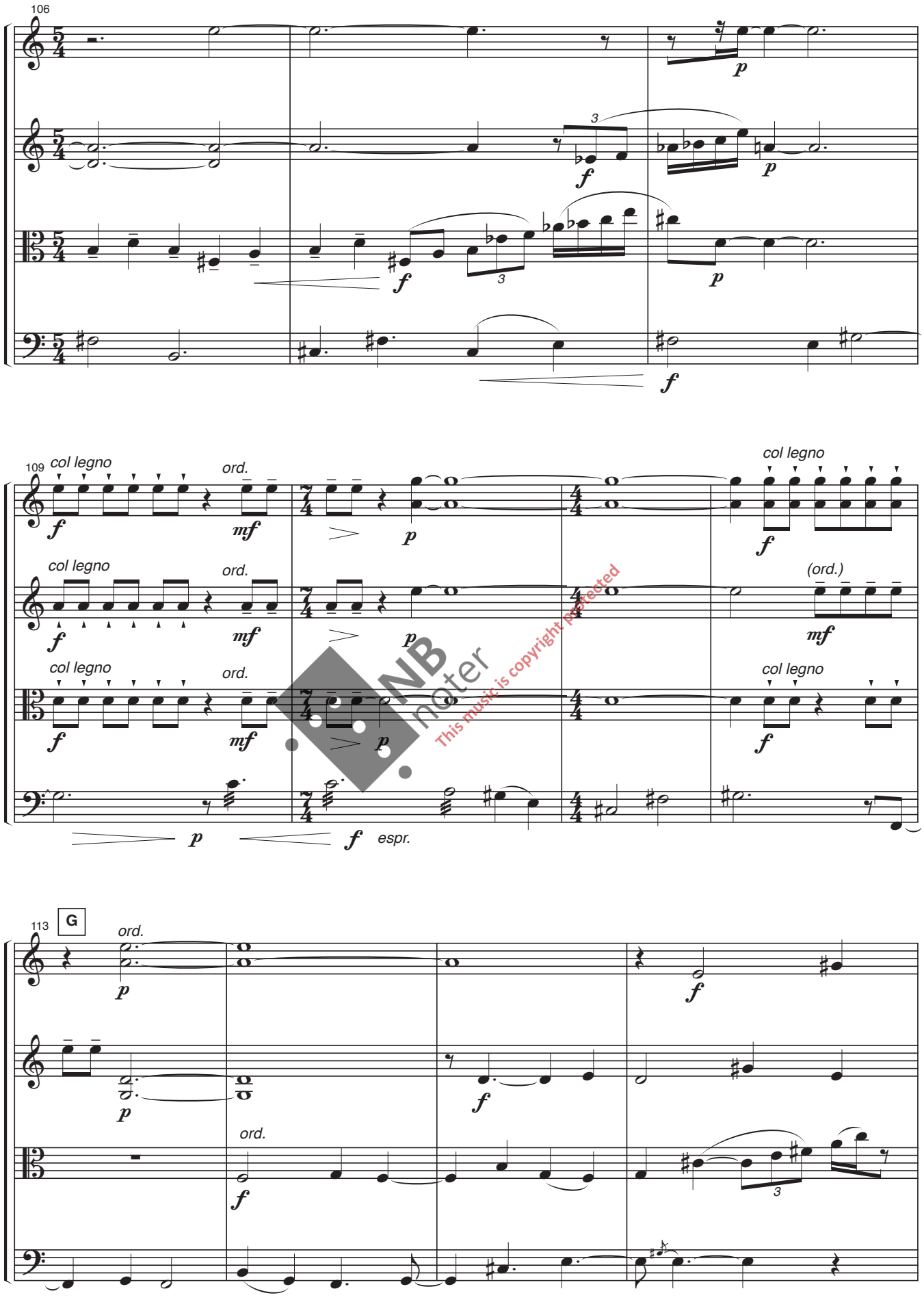

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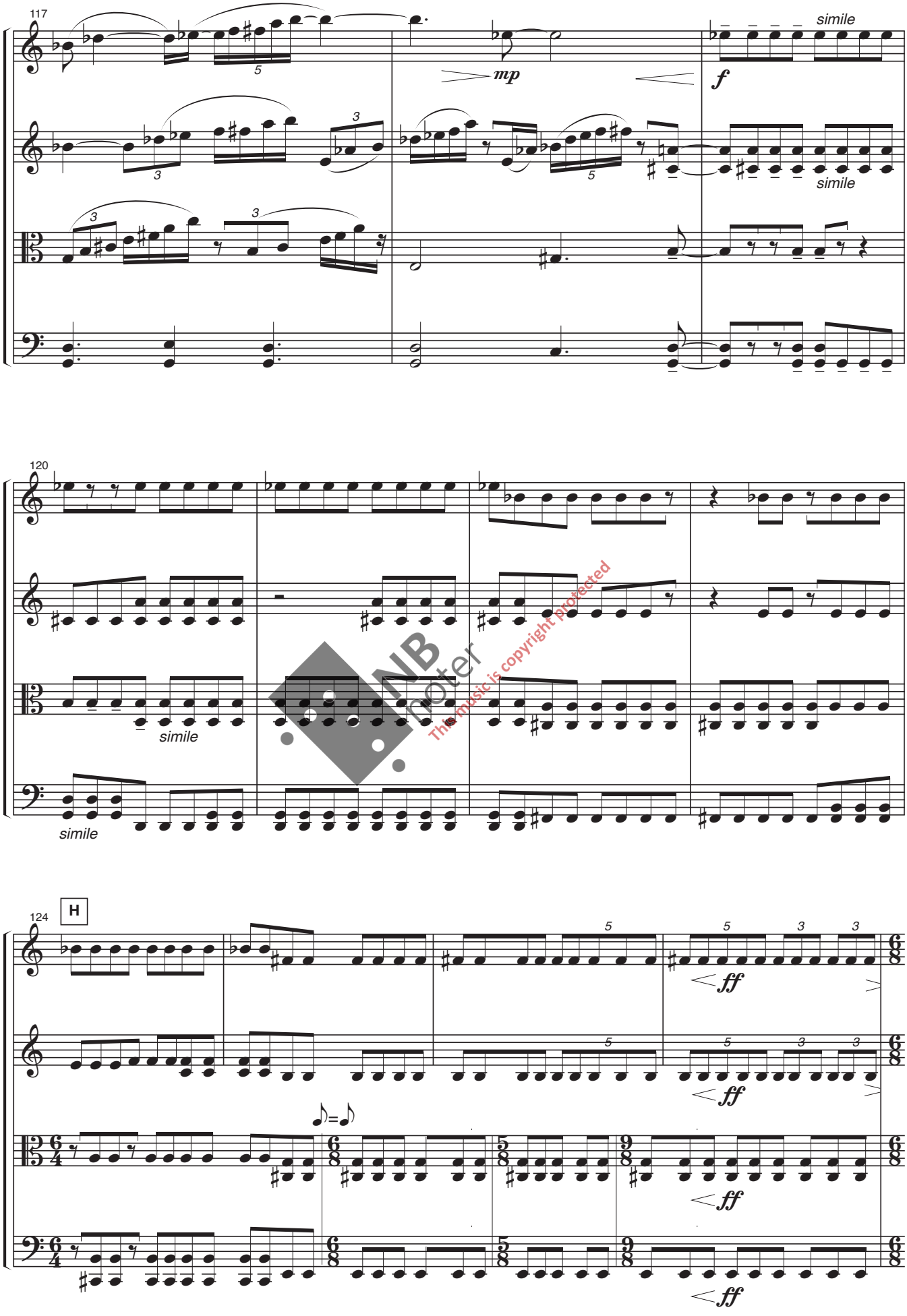

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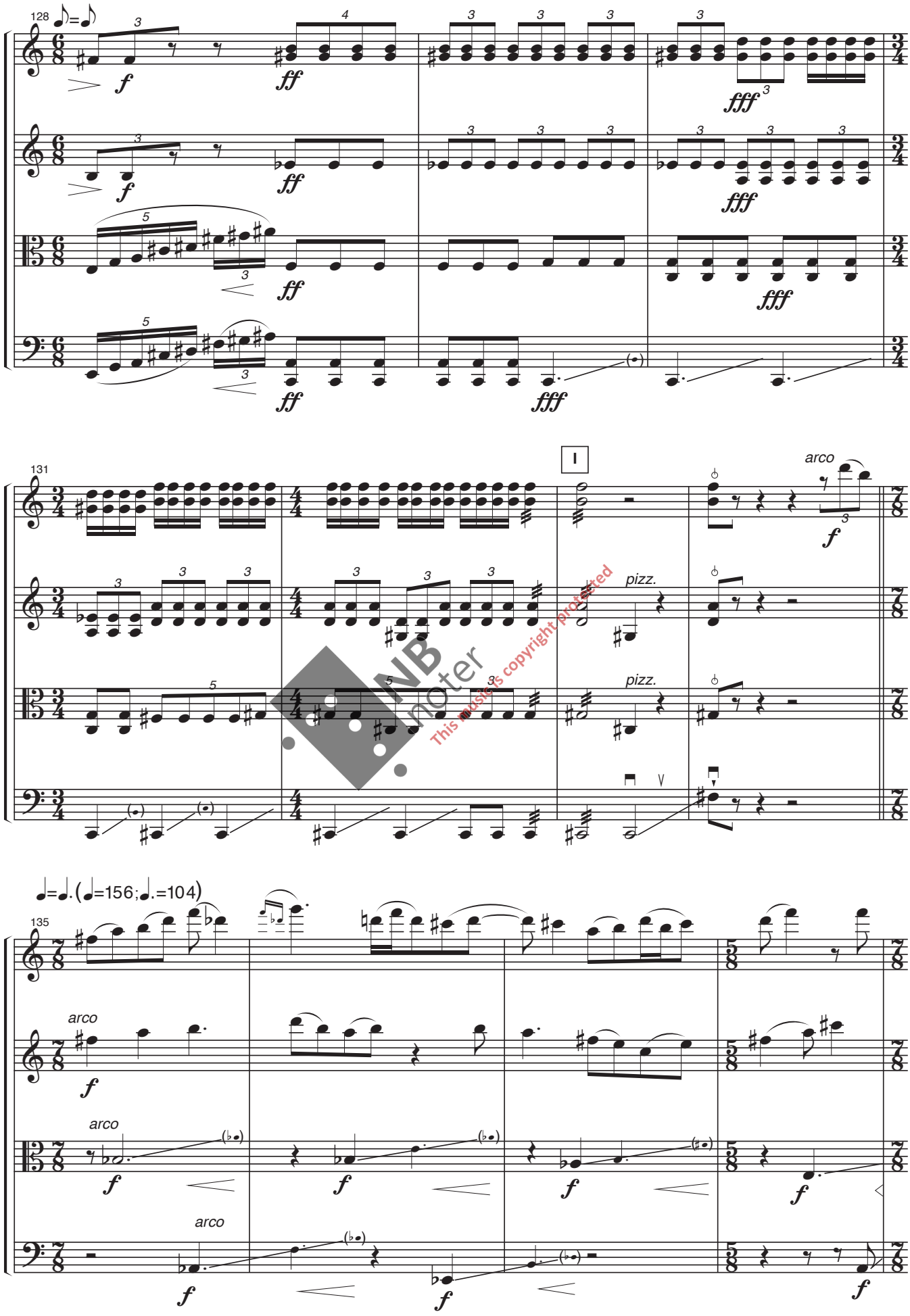

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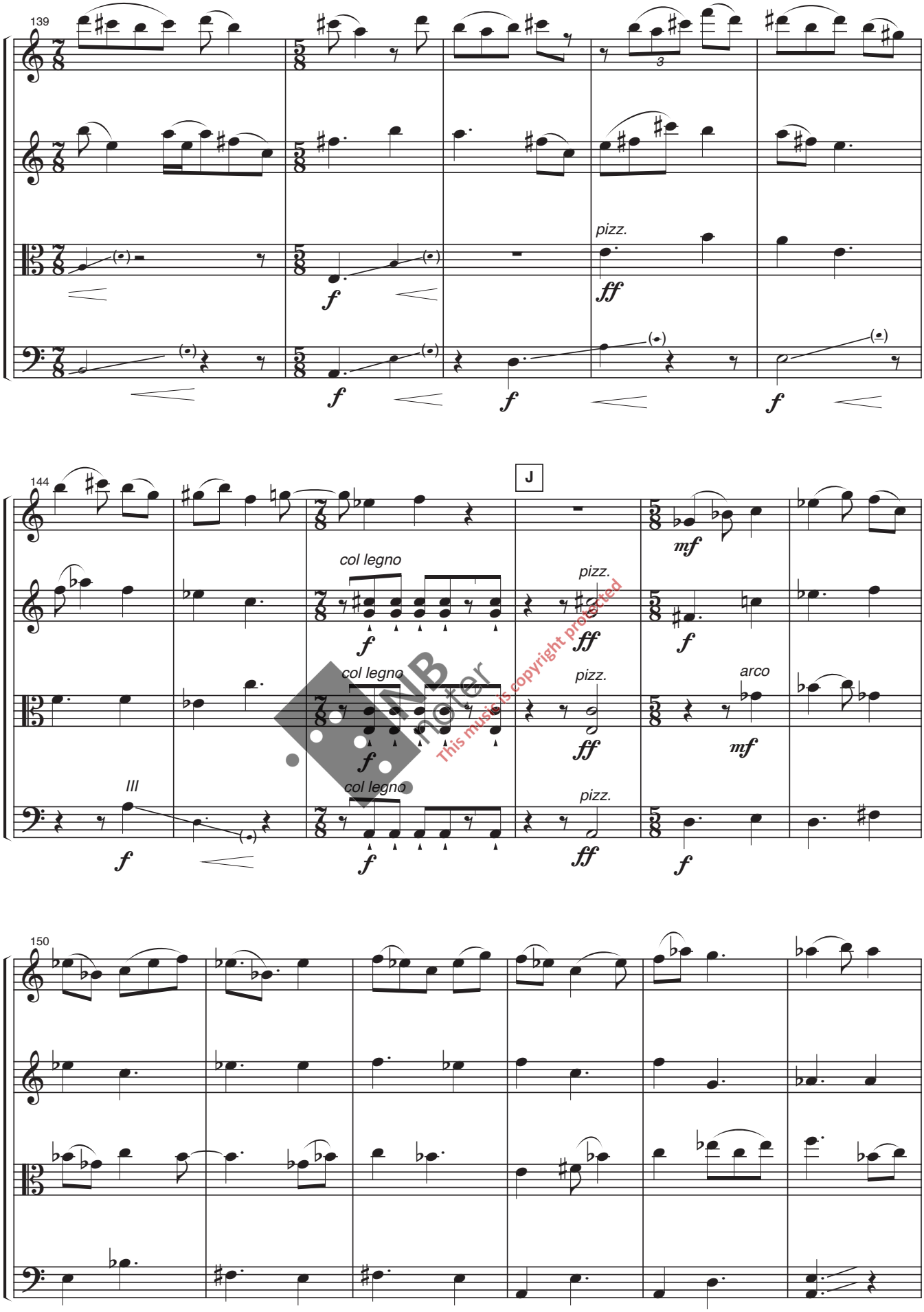

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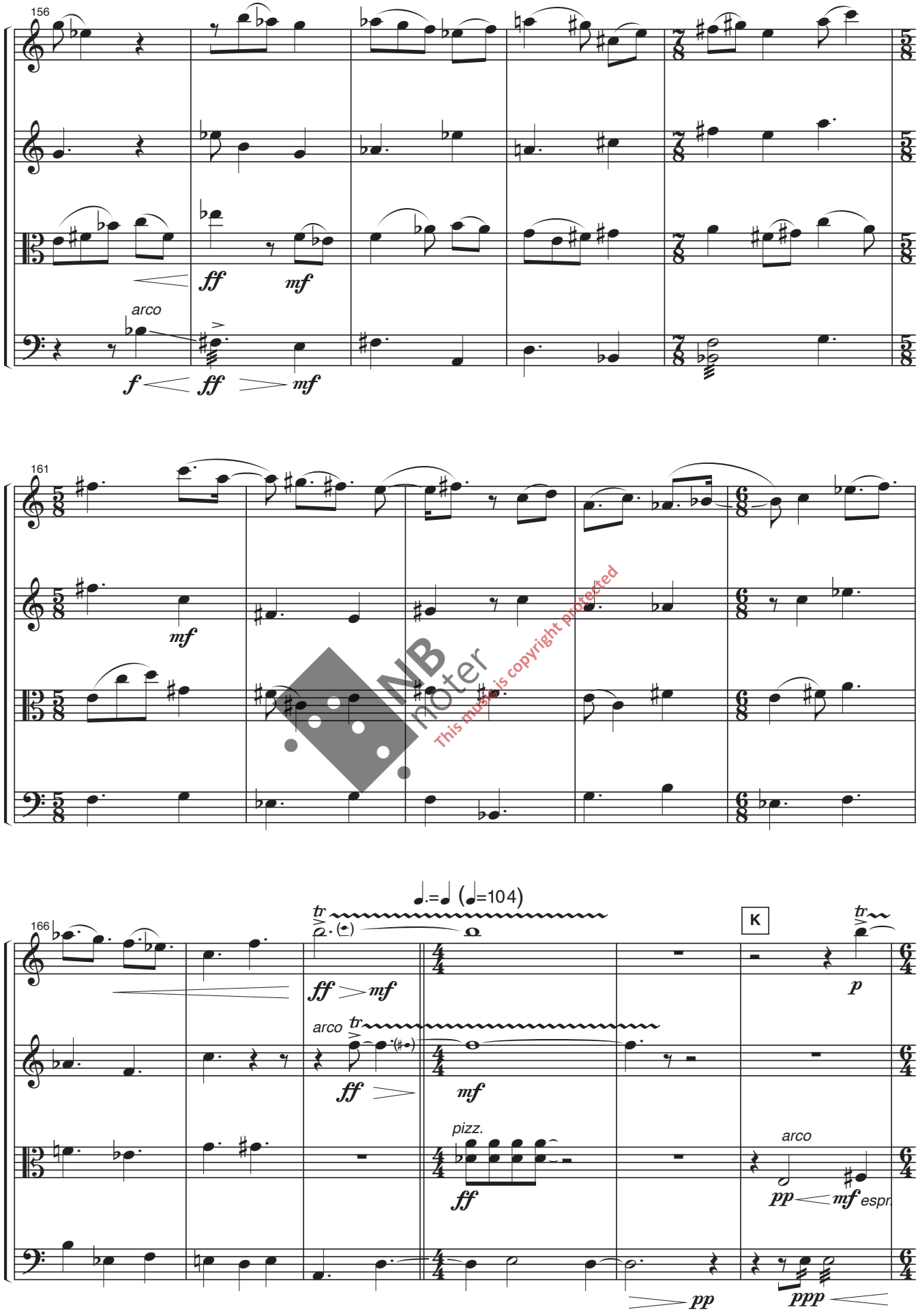

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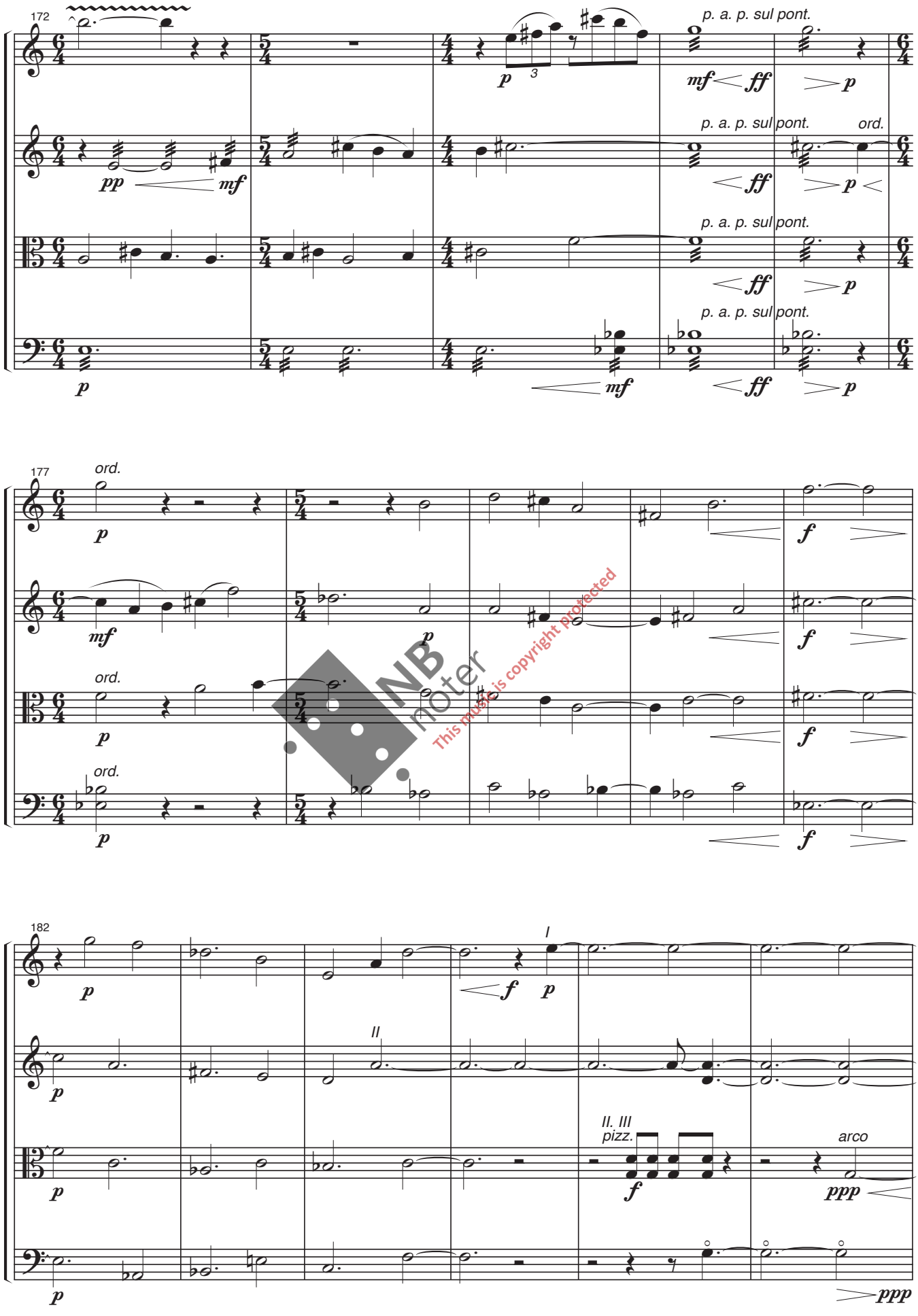

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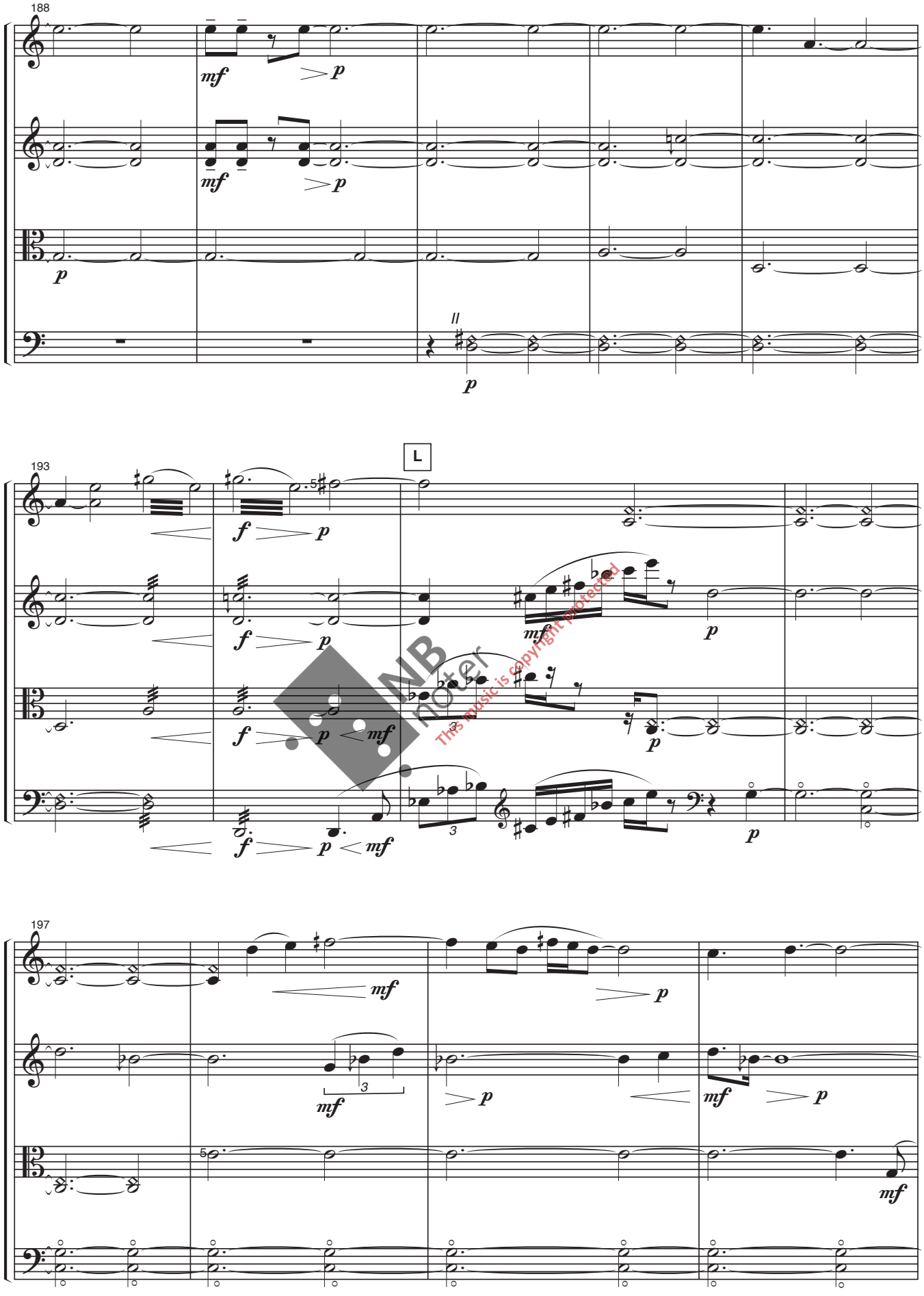

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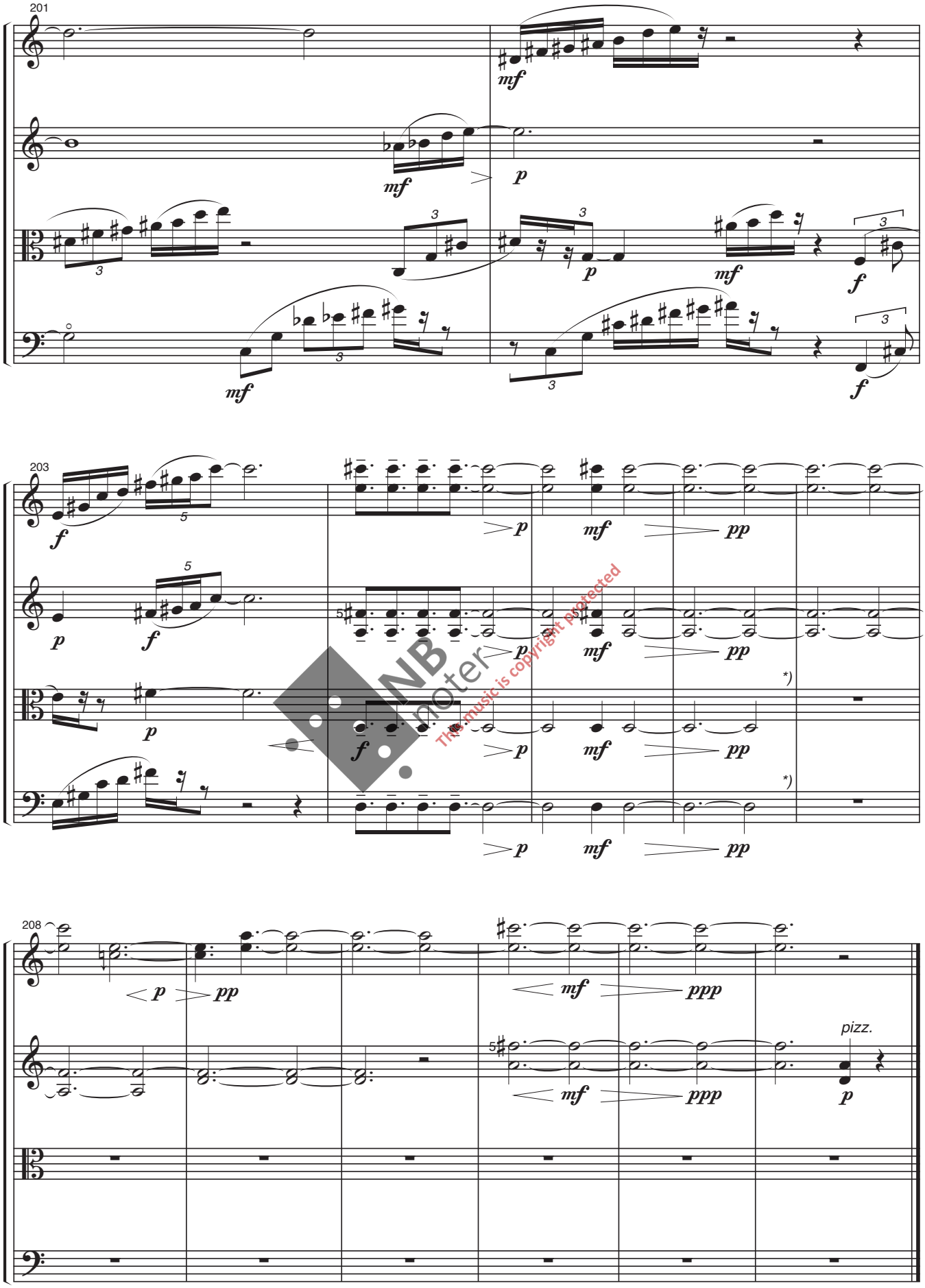

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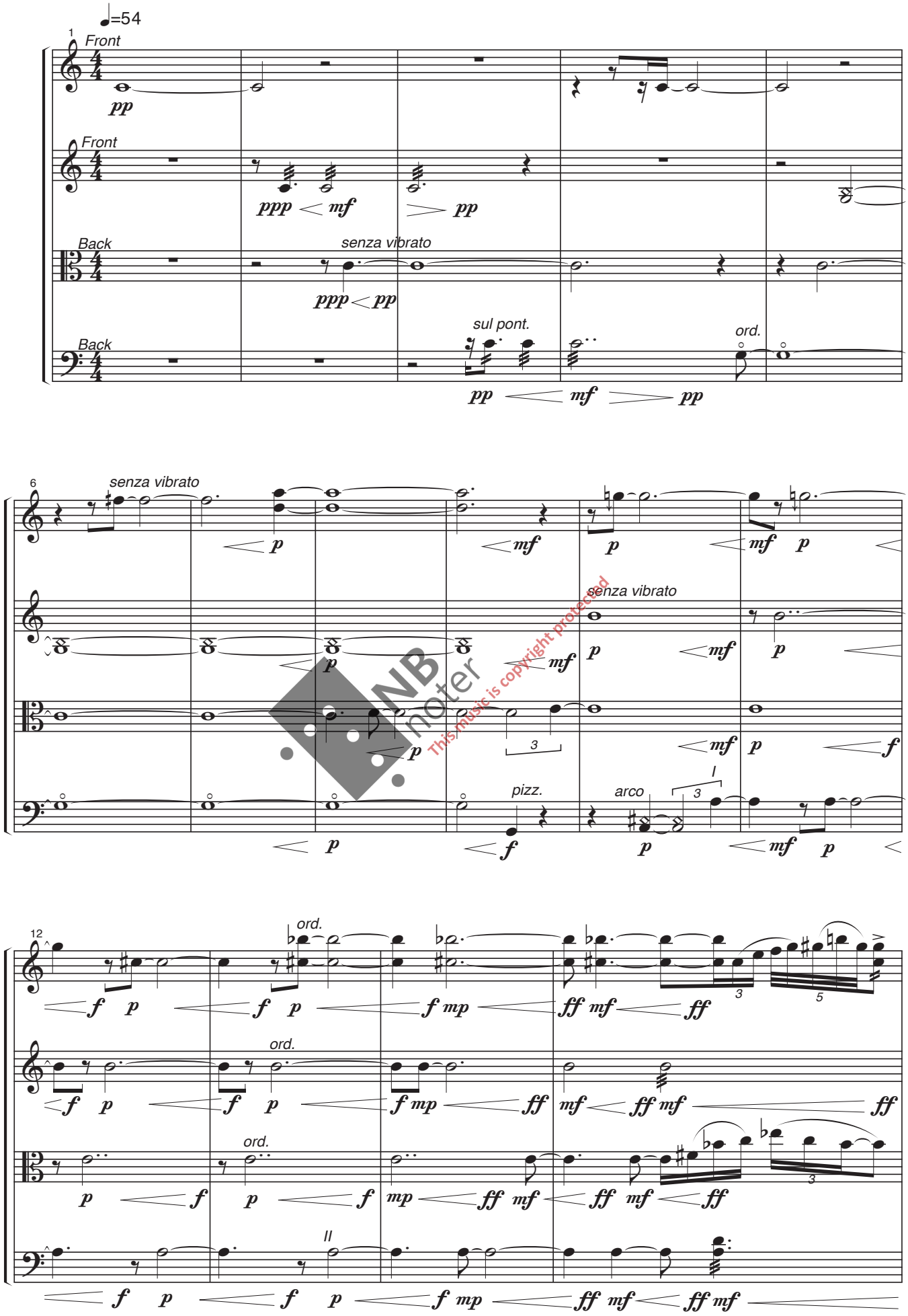
Duration of IV: Ca. 8'30"

*) The violist and the cellist walk quietly to their positions for movement V in the back of the hall.



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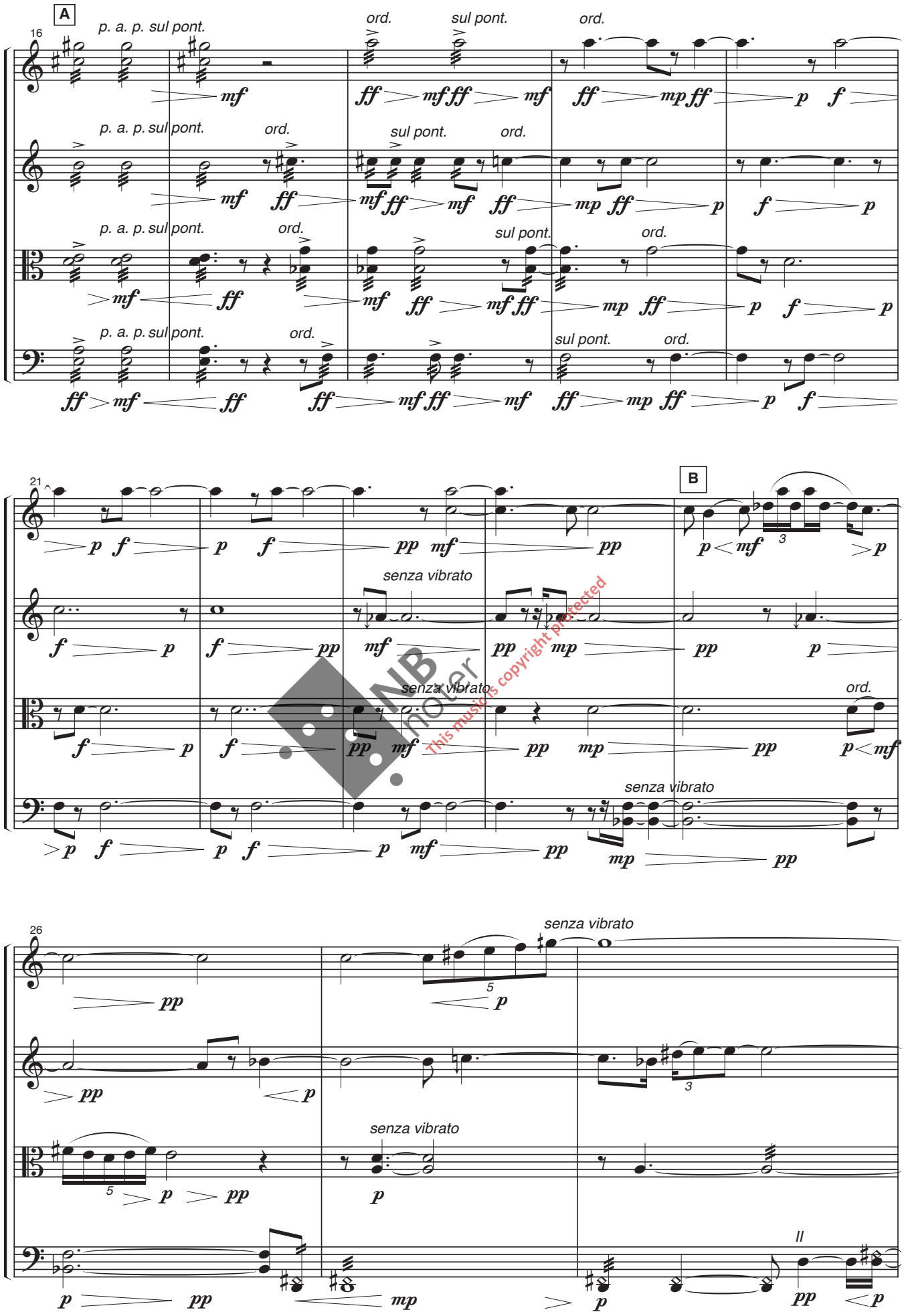

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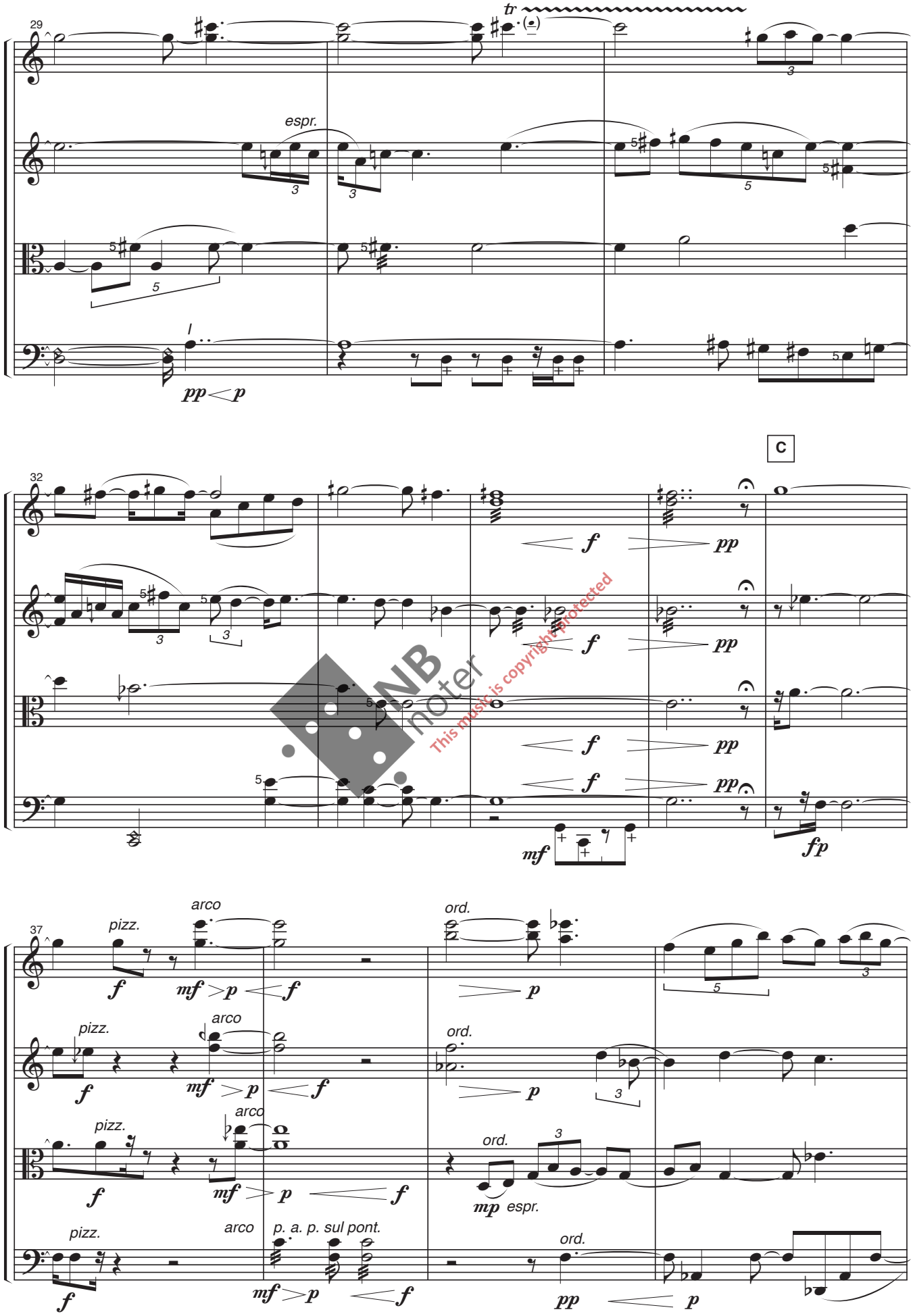

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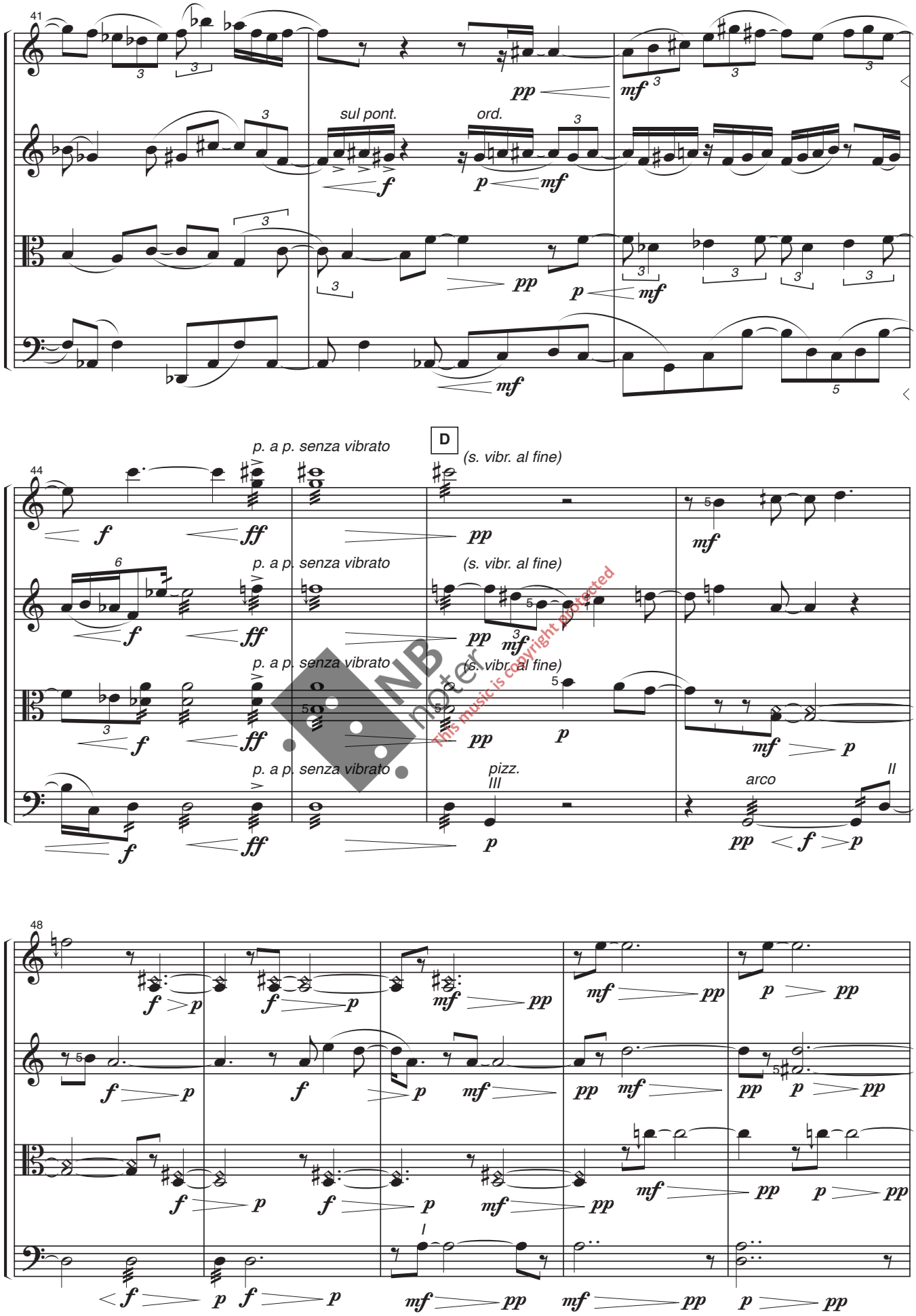

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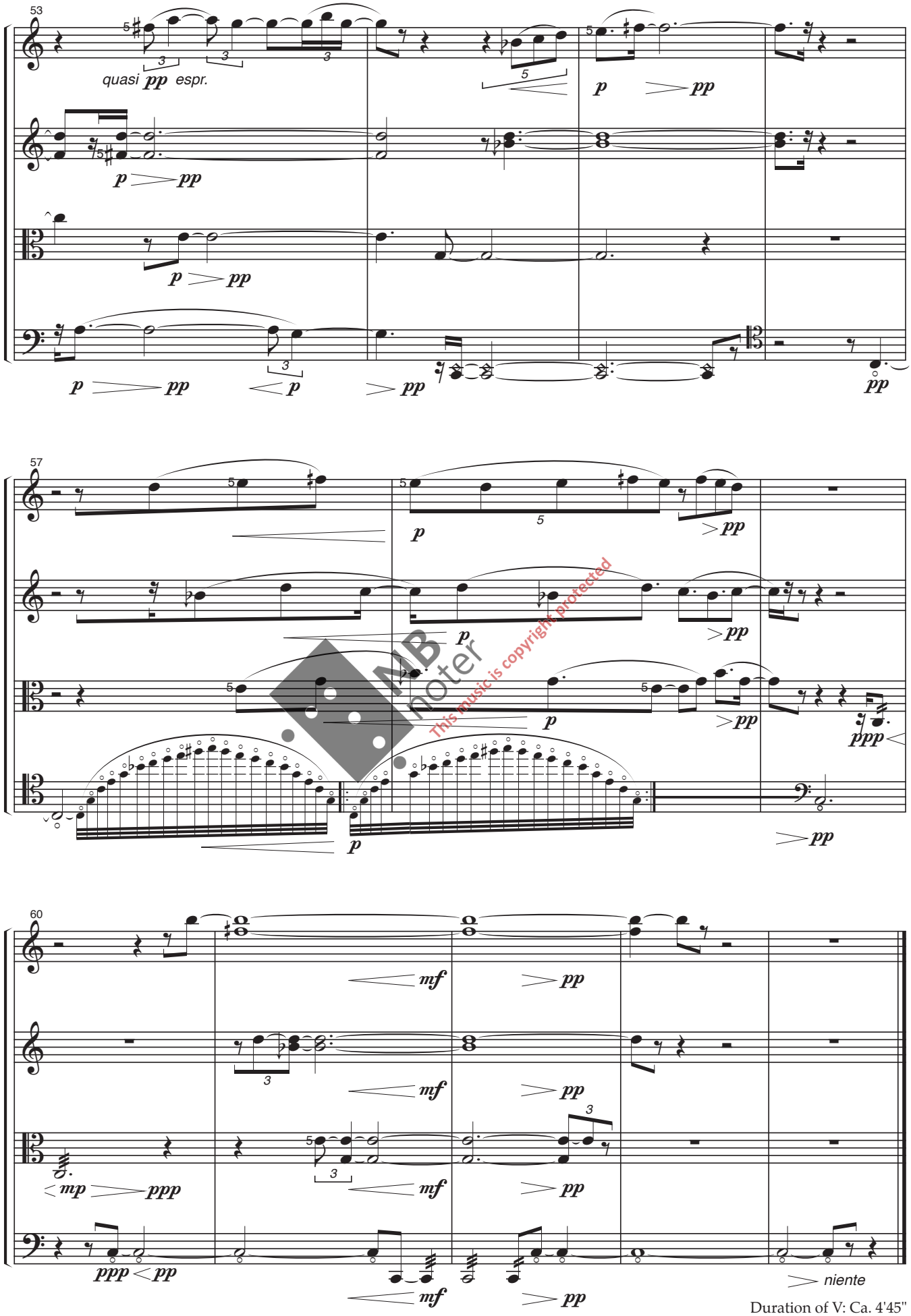

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Duration of V: Ca. 4'45"