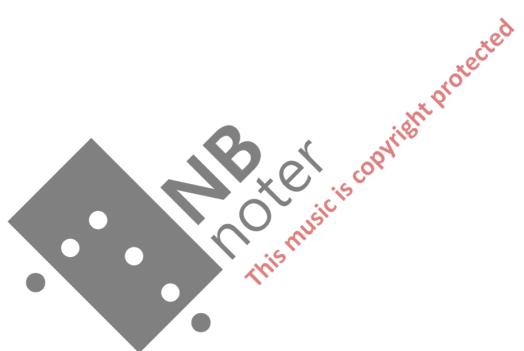


**Jon Mostad**

# **String Quartet No. 3**

**Strykekvartett nr. 3**

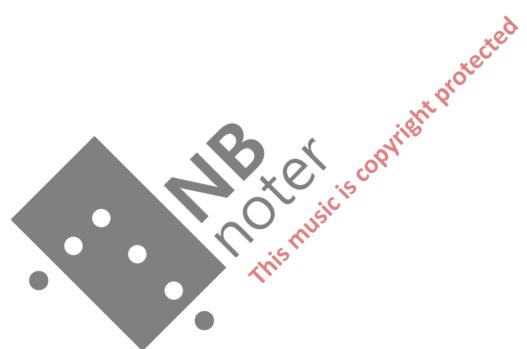




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# String Quartet No. 3

Jon Mostad, 2018-19



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

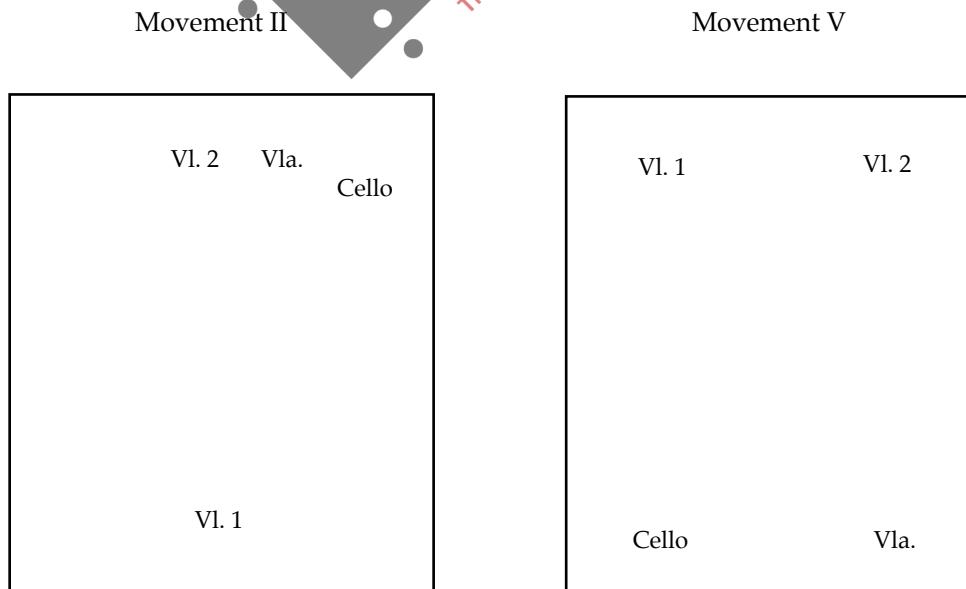
**Glissandi** start at the beginning of the first note they are attached to, Parenthesised cue notes show the limits up or down.

**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 mvmnts. I and IV in the score and parts. Below are shown graphical plans for the positions of the players in movements II and V.



# String Quartet No. 3

## I. Introduction and Chorale.

$\text{♩} = 98$ ;  $\text{♩} = 144$  ( $\text{♩} = \text{♩}$  in vl. 2)

Jon Mostad, 2018-19

Violin 1

Violin 2

Viola

Cello

*p*

$.=65; =98$

Viola and cello are seated in the normal position in front; VI. 1-2 are walking forwards from behind the back entrance playing, until they are seated with the viola and cello in front at A

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A

\*)  $\text{♩} = 98$

$\text{pp}$

$\text{p}$

$\text{p}$

$\text{f}$

$\text{fp}$

$\text{mf}$

$\text{p}$

Repeat 4x

Repeat 4x

*\* 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.

4

5

6

7

*mp*

*mp*

*mp*

Musical score for orchestra and piano, page 12, measures 1-8. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Bass. The key signature changes from F major (no sharps or flats) to G major (one sharp). Measure 1: Violin 1 plays eighth-note pairs with grace notes, dynamic *mf*. Measure 2: Violin 1 continues eighth-note pairs. Measure 3: Violin 1 plays eighth-note pairs with grace notes, dynamic *mp*. Measure 4: Violin 1 plays eighth-note pairs with grace notes, dynamic *mp*. Measure 5: Violin 1 plays eighth-note pairs with grace notes, dynamic *mp*. Measure 6: Violin 1 plays eighth-note pairs with grace notes, dynamic *p*. Measure 7: Violin 1 plays eighth-note pairs with grace notes, dynamic *p*. Measure 8: Violin 1 plays eighth-note pairs with grace notes, dynamic *f* *espr.*. The piano part is mostly implied by harmonic chords indicated above the staves.

23

**C**

p. a. p.

**ff**

p. a. p.

**ff**

p. a. p.

**ff**

p. a. p.

**ff**

p. a. p.

A musical score page for orchestra, numbered 29. The page contains four staves of music. The top staff is for the first violin, the second for the second violin, the third for the cello, and the bottom for the double bass. The music consists of six measures. Measure 1 starts with a dynamic instruction "sul pont." above the first violin staff. Measures 2-3 show eighth-note patterns with measure 3 ending with a fermata. Measures 4-5 show sixteenth-note patterns with measure 5 ending with a fermata. Measure 6 concludes the section. The key signature changes frequently, indicated by "5" or "8" with a sharp or flat sign. Measure 6 ends with a "3" indicating a three-measure rest.

37

44

<*mf*>

*ord.*

*ord.*

*ord.*

<*mf*>

*ord.*

*ord.*

*ord.*

<*mf*>

50

F

*p*

*p*

*p*

*p*

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55

*mp* *espr.*

Musical score for measures 58-60:

- Violin 1:** Playing eighth-note patterns with grace notes. Measure 58 dynamic: **f**. Measure 59 dynamic: **p**.
- Violin 2:** Playing eighth-note patterns.
- Cello/Bass:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

Musical score for measures 61-65:

- Violin 1:** Playing eighth-note patterns.
- Violin 2:** Playing eighth-note patterns.
- Cello/Bass:** Playing eighth-note patterns.
- Double Bass:** Playing eighth-note patterns.

Measure 61 dynamic: **mp**. Measure 62 dynamic: **pp**. Measure 63 dynamic: **pp**. Measure 64 dynamic: **pp**. Measure 65 dynamic: **pp**.

Red watermark: **NB** This music is copyright protected.

Repeat 4x

Musical score for measures 66-70:

- Violin 1:** Playing eighth-note chords.
- Violin 2:** Playing eighth-note chords.
- Cello/Bass:** Playing eighth-note chords.
- Double Bass:** Playing eighth-note chords.

Measure 66 dynamic: **ff**. Measure 67 dynamic: **ff**. Measure 68 dynamic: **ff**. Measure 69 dynamic: **ff**. Measure 70 dynamic: **ff**.

Repeat 1x

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 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.

## II. Lamento

7

1

*Back*

$\text{d}=60$

$f$        $pp$        $fp$

$f$       *II sul pont.*      *III ord.*       $f$        $p$        $mf$

$p$       *II (ord.)*       $f$        $mf$

$f$        $p$        $f$        $mf$

Musical score for piano, page 11, section A. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The key signature is one sharp. Measure 11 begins with a forte dynamic (f) indicated by a bracket over the third measure. The bass staff has a sustained note with a fermata. Measure 12 shows a transition with eighth-note patterns. Measures 13-14 show eighth-note patterns with grace notes. Measures 15-16 show eighth-note patterns with grace notes. Measures 17-18 show eighth-note patterns with grace notes. Measures 19-20 show eighth-note patterns with grace notes.

14

*sul pont.*

*p. a. p. ord.*

*ff*

*f*

*p*

*ff*

*mf*

*p*

*f*

*ff*

*mf*

*p*

*f*

*ff*

*mf*

B

18

*>p*

*mf* *espr.*

*p*

*>p*

*p*

*>p*

23

*pp*

*<mf* *espr.*

*<>*

*<>*

*<mf* *espr.*

27

**C**

30      *sul pont.*      *p. a. p. ord.*

*fp*      *f*      *p*      *f*

*p*      *mf* *espr.*      *p*

*mf* *espr.*

*5*      *5*      *5*      *5*

*5*      *5*

33

*mf*

*mf*

*p*

*5*      *3*      *3*      *3*

35

38

40

42

IV

*ff*

*ff*

44

D

*fff*

*fff*

*fff*

*p*

*p*

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49

>>

*f* *espr.*

< > < *mf* > *p*

< > *mf* > *pp* < *p*

< > *mf* > *pp* < *p*

54

*sul pont.*      *ord.*

*pp*      *f*      *pp*      *p*      *pp < p >*

*p. a. p.*      *f*      *sul pont.*

*p. a. p.*      *sul pont.*      *ord.*

*f*      *p*

*p. a. p.*      *sul pont.*      *ord.*

*f*      *p*

58

*esp.*

*III*      *ppp < pp*      *pp*      *mp*      *pp*      *mf*

*sul pont.*      *p*      *p > pp*      *ord.*

*p*      *> pp*

63

*> p*

*pp*      *sul tasto*

*p*

*sul tasto*

*ord.*

*pizz.*

*p*

*pp*

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

Duration of II: Ca. 4'30"

Musical score for four staves, measures 1-4:

- Staff 1 (Treble Clef): *col legno*, *f*, *pizz.*
- Staff 2 (Middle C-Clef): *pizz.*, *f*
- Staff 3 (Bass Clef): *pizz.*, *f*
- Staff 4 (Bass Clef): *col legno*, *f*

Dynamics: *f*, *pizz.*, *col legno*.

5

Musical score for orchestra, page 10, measures 10-11. The score consists of four staves. Measure 10 starts with a forte dynamic (f) in the first violin, followed by a piano dynamic (p) with a bowing instruction (ord.) and a double bar line (II). The second violin and cello play eighth-note patterns. Measure 11 begins with a forte dynamic (ff) and a col legno instruction for the bassoon. The violins play eighth-note patterns, and the cellos play sustained notes. The bassoon continues with col legno strokes. The score concludes with a dynamic (mf) and a bowing instruction (ord.). The bassoon has a melodic line with slurs and grace notes. The cellos provide harmonic support with sustained notes. The bassoon's melodic line includes slurs and grace notes. The cellos provide harmonic support with sustained notes.

15

pizz. *ff*

*Take bow*

*arco*

pizz. *Take bow*

*arco*

*fff*

*ff*

*ff*

*ff*

*ff*

*ff*

21

*f*

*f*

*f*

*f*

26

B

29

31

34

*sul pont.*

*pp*

*sul pont.*

*pp*

*sul pont.*

*pp*

*arco sul pont.*

*pp*

36

ord.

ord.

ord. >

ord.

38

**C**

NB  
Note  
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pizz.

mp

40

p

p

p

arco

3

3

3

42

44

46

49 **D**

*pizz.* **f**

**p**

52

*arco*

**p**

55

**mf**

**pp**

**p**

3

57

60

*sul pont.*

*p*

*pp*

*p*

*mp*

*pp*

*< p*

NB  
Note  
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63

*ord.*

*p*

Musical score for orchestra, page 10, measures 66-70. The score consists of four staves: Violin I (G clef), Violin II (G clef), Viola (C clef), and Cello/Bass (C clef). The key signature changes between measures. Measure 66 starts with a dynamic of  $\text{pp}$ . Measures 67-68 show sixteenth-note patterns with grace notes and triplets indicated by '3'. Measure 69 begins with a dynamic of  $p$ , followed by  $pp$  and  $ppp$  dynamics. Measure 70 concludes with a dynamic of  $ppp$ .

Duration of III: Ca. 2'30"

**1**  $\text{♩} = 104$   
*pizz.* *arco* *behind the bridge* \*)  
*mf* *pp*  
*pizz.* *arco behind the bridge*  
*mf* *pp*  
*behind the bridge*  
*pp*  
*arco behind the bridge*  
*pp*  
*3*  
*pp*

**A** *pizz.*  
*mf* *p*  
*ord. II* \*)  
*pp*  
*ord. II. III* \*)  
*pp*  
*ord. III* \*)  
*pp*

**7**  
*arco ord. I* \*\*)  
*pp*  
*mp*  
*mp* >  
*mp* > *pp*  
*mp* > *pp*

\*) The x-notes indicate the strings to be played.

\*\*) In this movement, long held notes are always played on open strings when possible

14

20

B

25

<sup>\*)</sup> In this movement, long held stopped notes are always played *senza vibrato*.

29 \*)

*ff*

*f*

*mf*

*ff*

*f*

*espr.*

*ff*

*f*

*espr.*

*ff*

*f*

*mf*

c

34

39

*f* *espr.*

*mf*

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

Musical score page 24 featuring four staves of music in 44 time. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of various note heads and stems.

Musical score page 24 continuing from the previous page. The top staff begins with a dynamic of *pp*, followed by *f* *espr.* The second staff starts with a dynamic of *p*. The third staff features a large gray diamond-shaped graphic with white dots, and the fourth staff has dynamics of *col legno* and *pp*. A red watermark reading "NB Noter" and "This music's copyright protected" is overlaid across the middle of the page.

**D** *behind the bridge*

55

Musical score page 24 concluding with a section labeled "D" and "behind the bridge". The first two staves are marked "3" above the notes. The third staff is marked "5" above the notes. The fourth staff is marked "ord.". The fifth staff is marked "f". The sixth staff is marked "p". The seventh staff is marked "ord.". The eighth staff is marked "ord.". The ninth staff is marked "f". The tenth staff is marked "p".

58

senza vibrato\*)

senza vibrato\*)

*pp < mp espr.*

63

< f > p

senza vibrato\*)

sul pont.

> p      > pp      < f

68

> p

pp

> pp

ord.

> pp

> p

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

73

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff uses a treble clef with a dynamic marking of >pp, and the bottom staff uses a bass clef. The music is composed of eighth and sixteenth notes. A large gray diamond-shaped watermark containing the text "NB Noter" is positioned over the middle staff. A red diagonal watermark reading "This music is copyright protected" is also visible.

86 **E** *con sord.*

*senza sord.  
sul pont.*

*con sord.*

*pp* *p*

*pp* *p*

*behind the bridge*

*pp*

*con sord.*

*ppp*

*senza sord.  
sul pont.*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

90

*sul pont.*

*ord.*

*p*

*ord.*

*p*

95

*ord.*

*pp < p espr.*

100

**F**

*<p*

*<p*

*<p*

*mp*

*mf espr.*

Musical score page 106, featuring four staves of music for strings. The top staff is in treble clef, 5/4 time, and dynamic *p*. The second staff is in treble clef, 5/4 time, dynamic *f*, with a grace note and a sixteenth-note pattern. The third staff is in bass clef, 5/4 time, dynamic *f*, with a sixteenth-note pattern. The bottom staff is in bass clef, 5/4 time, dynamic *f*.

Musical score for piano, page 117, measures 5-10. The score consists of four staves: Treble, Alto, Bass, and Pedals. Measure 5 starts with a melodic line in the Treble staff. Measure 6 begins with a dynamic *mp*. Measure 7 starts with a dynamic *f*. Measure 8 concludes with a dynamic *simile*. Measure 9 begins with a dynamic *mp*. Measure 10 concludes with a dynamic *simile*.

120

*simile*

*simile*

Musical score for orchestra and piano, page 124, section H. The score consists of five staves. The top staff is for the piano, featuring eighth-note patterns. The second staff is for the strings, also with eighth-note patterns. The third staff is for woodwind instruments, showing sixteenth-note patterns. The fourth staff is for brass instruments, with a tempo marking of  $\frac{12}{8}$ . The bottom staff is for the bassoon, with a tempo marking of  $\frac{12}{8}$ . Measure numbers 5, 5, 3, and 3 are placed above the staves. Dynamic markings  $<ff$  are present in measures 5 and 3 of the piano and strings parts, and in measure 3 of the brass part. A tempo change to  $\frac{12}{8}$  is indicated in measure 3 of the woodwind and brass sections.

128

131

$\text{♩} = \text{♪} = 156; \text{♩} = 104$

135

139

pizz.

*f*

*ff*

*f*

*f*

144 J

*col legno*

*f*

*ff*

*pizz.*

*mf*

*f*

*arco*

*mf*

*III*

*f*

*f*

*ff*

*pizz.*

*f*

150

156

*ff*   *mf*  
*arco*  
*f* < *ff* > *mf*

161

*mf*

NB  
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166

d.=d (d=104)

*ff* > *mf*  
*arco* *tr*  
*ff* > *mf*  
*pizz.*  
*ff*  
*K*  
*p*  
*arco*  
*pp* < *mf* *espr*  
*ppp*

172

*p. a. p. sul pont.*

*mf < ff > p*

*p. a. p. sul pont. ord.*

*< ff > p <*

*p. a. p. sul pont.*

*< ff > p*

*p. a. p. sul pont.*

*< ff > p*

177

*ord.*

*p*

*mf*

*ord.*

*p*

*ord.*

*p*

*NB  
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182

*p*

*ff p*

*p*

*f*

*arco*

*ppp > ppp*

188

*mf* >*p*

*mf* >*p*

*p*

*p*

193

*f* >*p*

*f* >*p*

*f* <*p* <*mf*

*mf* *p*

*p*

*p*

197

>*mf*

>*p*

*mf* >*p* <*mf* >*p*

*mf*

201

203

208

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.

## V. Epilogue

1 *Front*

*pp*

*Front*

*Back*

*senza vibrato*

*Back*

*ppp < pp*

*sul pont.*

*ord.*

*pp < mf > pp*

6 *senza vibrato*

*< p*

*< mf*

*p*

*< mf p*

*senza vibrato*

*p*

*< mf p*

*pizz.*

*arco*

*f*

*< p*

*< f*

*p*

*< mf p*

*<*

*NB* *This music is copyright protected*

12 *ord.*

*< f p*

*f p*

*f mp*

*ff mf < ff*

*ff*

*ord.*

*< f p*

*f p*

*f mp*

*ff mf < ff*

*ff*

*ord.*

*p*

*< f p*

*f p*

*f mp*

*ff mf < ff*

*ff*

*< f p*

*f p*

*f mp*

*ff mf < ff*

*ff*

**A**

16

p. a. p. sul pont.      ord.      sul pont.      ord.

p. a. p. sul pont.      ord.      sul pont.      ord.

p. a. p. sul pont.      ord.      sul pont.      ord.

p. a. p. sul pont.      ord.      sul pont.      ord.

p. a. p. sul pont.      ord.      sul pont.      ord.

ff > mf < ff      ff > mf ff > mf < ff      ff > mp ff < p f < ff

**B**

21

> p f < p f < pp mf < pp      senza vibrato      p < mf <sup>3</sup> > p

f < p f < pp mf < pp mp < pp      senza vibrato      ord.

f < p f < pp mf < pp mp < pp      senza vibrato      p < mf

> p f < p f < p mf < pp mp < pp      mp < pp

26

pp      senza vibrato

> pp      < p      5      p

senza vibrato

5 > p > pp      p      II

p < pp      mp < p

29

*pp < p*

c

*f*      *pp*  
*f*      *pp*  
*f*      *pp*  
*f*      *pp*  
*mf*      *fp*

37

*pizz.*      *arco*      *ord.*  
*f*      *mf > p < f*      *p*  
*f*      *mf > p < f*      *ord.*  
*f*      *mf > p < f*      *p*  
*f*      *mf > p < f*      *ord.*  
*f*      *mf > p < f*      *mf > p < f*  
*f*      *arco*      *p. a. p. sul pont.*      *mp espr.*  
*f*      *arco*      *ord.*      *pp*  
*f*      *arco*      *< p*

41

*sul pont.*      *ord.*

*f*      *p*      *mf*

*pp*      *p*      *mf*

*mf*

44

*p. a p. senza vibrato*

*D* (*s. vibr. al fine*)

*f*      *ff*

*p. a p. senza vibrato*

*pp*      *mf*

*f*      *ff*

*p. a p. senza vibrato*

*pp*      *mf*

*f*      *ff*

*p. a p. senza vibrato*

*pizz.*      *arco*

*mf*      *p*

*pp*      *f*      *ff*

48

*f*      *p*

*f*      *p*

*mf*      *pp*

*mf*      *pp*

*p*      *pp*

*f*      *p*

*f*      *p*

*mf*      *pp*

*mf*      *pp*

*p*      *pp*

*f*      *p*

*f*      *p*

*mf*      *pp*

*mf*      *pp*

*p*      *pp*

53

quasi *pp* espr.

*p* > *pp*

*p* > *pp*

*p* > *pp*

*p* > *pp*

57

*p*

> *pp*

*p*

> *pp*

*p*

> *pp*

*p*

> *pp*

60

> *mf*

> *pp*

3

> *pp*

3

> *pp*

< *mp* > *ppp*

> *pp*

3

> *pp*

*mf*

> *pp*

> *niente*

Duration of V: Ca. 4'45"