

JAMES DILLON

THIRD STRING QUARTET

Preview File Only

Score

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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EDITION PETERS

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

PERFORMANCE NOTES

♯	a quarter-tone sharp	<i>s.p.</i>	<i>sul ponticello</i>
##	three quarter-tones sharp	<i>s.t.</i>	<i>sul tastiera</i>
♭	a quarter-tone flat	ord.	normal playing position
♭♭	three quarter-tones flat	→	gradual and continuous transition
<i>s.v.</i>	<i>senza vibrato</i>	/	cancels previous instruction
<i>v.n.</i>	<i>vibrato normale</i>	<i>premuto</i>	deformed tone produced by increased bow pressure. The ideal resultant tone should oscillate between complete distortion (an interrupted creaking) and a tone rich in overtones. <i>Premuto</i> bowing should not be too vulgar, but should intensify the sound-complex
<i>v.m.</i>	<i>vibrato molto</i>		
<i>tr</i>	always to the nearest semitone		
<i>tr</i>	to the semitone above unless otherwise indicated		
<i>tr</i>	vary the speed of the trill between <i>rapido</i> and <i>lento</i>		
<i>tr</i>	double trills - rapidly and irregularly change the interval of the trills within a margin of a semitone above and below the note - like a cluster of nervous insects	<i>flautando</i>	flute-like tone produced by extremely light bowing pressure in either common <i>flautando</i> position (<i>sul tastiera</i>) or in second order position (<i>normale</i> , <i>sul ponticello</i>)
<i>f</i>	rapid triplet attack maintaining contact with the string and held for the given duration	<i>gettato</i>	bounce the bow on the string (single bows) as fast as possible while the left hand fingers the main notes indicated
<i>f</i>	double-bounced attack (<i>poco martellato</i>)		

The Third String Quartet, composed between January and May 1998, was commissioned by the Donaueschinger Musiktage for the Arditti String Quartet. The first performances were given by the Arditti Quartet on 17 October 1998 in the Christuskirche, Donaueschingen, during the 1998 festival.

Duration: ca 18 minutes

Dedicated to my mother

I

♩. = 72

Violin I

Violin II

Viola

Violoncello

Vln I

Vln II

Vla

Vc.

Ritard. (♩ = 90)

Musical score for measures 8-10, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *fff*, *p*, *mp*, *f*, *mf*, *ff*, and *ppp*. Performance instructions include *7:6* ratios and *fff* dynamics. A large blue watermark "Preview File Only" is overlaid on the score.

Musical score for measures 11-13, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *pp*, *mp*, *sfz*, *ppp*, and *ff*. Performance instructions include *tr* (trills), *s.p.* (sostenuto), *norm.* (normal), and *5:4* ratios. A tempo marking of $\text{♩} = 90$ is present at the beginning of the section.

13

Musical score for measures 13-14, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *(mp)*, *pp*, *fff*, and *mp*, along with performance instructions like *tr* and *trm*. Rhythmic markings include 3:2, 7:6, and 5:4. The Vln I part starts with a *(mp)* dynamic and moves to *pp*, then *fff*, and back to *pp*. The Vln II part starts with *(pp)*, moves to *pp*, then *fff*, and back to *pp*. The Vla part starts with *(pp)*, moves to *fff*, and back to *pp*. The Vc part starts with *(ff)*, moves to *pp*, then *fff*, and back to *pp*, ending with *mp*. Trills and trills with mordents are indicated throughout.

15

Musical score for measures 15-18, featuring Vln I, Vln II, Vla, and Vc. The score includes dynamic markings such as *f*, *pp*, *sffz*, *p*, and *mp*, along with performance instructions like *tr* and *trm*. Rhythmic markings include 3:2 and 5:4. The Vln I part starts with *f*, moves to *pp*, then *sffz*, *p*, *mp*, and back to *pp*. The Vln II part starts with *f*, moves to *sffz*, *p*, *mp*, and back to *pp*. The Vla part starts with *(pp)*, moves to *f*, and back to *p*. The Vc part starts with *(mp)*, moves to *f*, and back to *p*. Trills and trills with mordents are indicated throughout.

