THREE MOVEMENTS

for string quartet

[2017]

by

PATRICK JOHN JONES
Duration: c. 10 minutes

**PERFORMANCE NOTES**

All players are to play senza vibrato unless specifically instructed otherwise.

- Trills are either to a quartertone (1/4), semitone (1/2), three-quartertone (3/4) or tone (1) above
- Vibrato attack - attack note with a very wide, rapid vibrato, then quickly narrow into a senza vibrato tone
- Exponential crescendo (i.e. the speed of the crescendo begins slowly and accerates exponentially)
- Crescendo dal niente
- Diminuendo al niente
- Three-quarter sharp (+1.5 semitones)
- Quarter sharp (+0.5 semitones)
- Quarter flat (-0.5 semitones)
- Three-quarter flat (-1.5 semitones)

**Bowling**

<table>
<thead>
<tr>
<th>ST</th>
<th>Sul tasto</th>
</tr>
</thead>
<tbody>
<tr>
<td>MST</td>
<td>Molto sul tasto</td>
</tr>
<tr>
<td>‘panpipe’ sul tasto</td>
<td>Bow at the exact midpoint between left finger and bridge (i.e. where the artificial octave harmonic would be). There is a sweet spot here that gives a distinctive ‘panpipe’-like sound. This is a different sonority to MST - you will need to bow much higher up the fingerboard. (N.B. some players prefer to use a different bow to avoid getting resin on the strings.)</td>
</tr>
<tr>
<td>SP</td>
<td>Sul ponticello</td>
</tr>
<tr>
<td>MSP</td>
<td>Molto sul ponticello</td>
</tr>
<tr>
<td>OTB</td>
<td>Play directly on the bridge, producing a breathy, unpitched tone</td>
</tr>
<tr>
<td>CLB</td>
<td>Col legno battuto</td>
</tr>
<tr>
<td>†</td>
<td>Tremolos indicated with a Z are to be played as ad lib. irregular morse-code rhythms</td>
</tr>
</tbody>
</table>

**Pizzicato**

- Bartók pizzicato
- Rattling pizzicato: let the string strike the fingernail of the left-hand finger, which is placed beside the string.
- Fingernail pizzicato
THREE MOVEMENTS FOR STRING QUARTET

Patrick John Jones

Moving like a single organism

$\frac{1}{2} = 80$

*) All players senza vibrato throughout (unless otherwise specified)

**) Very wide vibrato (up to a semitone either side of central pitch) rapidly narrowing into senza vibrato

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*) Use lots of full bow lengths, rearticulating wherever necessary
**) Heavy bow pressure
F

Delicate $\dot{=}$ 75

G

Sudden, explosive energy $\dot{=}$ 112
À la Xenakis \( \frac{\text{J}}{\text{b}} = 66 \)

*) Ad lib. monophone rhythms.
Ecstatic, double speed $\dot{\textit{b}} = 132$

*) Circular bowing, moving between MSP and MST positions as quickly as possible.
*) Many of these harmonics are too unstable to reliably sound during every performance.
Treat this phrase as a fragmented harmonic glissando that travels over the
specified pitches and rests on them for the stated note length, but does not necessarily sound them clearly.
*) Bow at the exact midpoint between left finger and bridge (i.e. where the artificial octave harmonic would be).
There is a sweet spot here that gives a distinctive panpipe-like sound.
This is a different sonority to MST - you will need to bow much higher up the fingerboard.
(N.B. some players prefer to use a different bow to avoid getting resin on the strings.)
**Light, with bounce**

*) Rattling pizzicato: let the string strike the fingernail of the left-hand finger, which is placed beside the string.

**) Pizzicato with fingernail.
Spiralling out of control

\( \text{s} = 200 \)
$V \downarrow = 100$

'panpipe' sul tasto

PPPp

pizz.
piz.

omezza
Vivid and energetic $\frac{d}{d} = 126$  $\frac{d}{d} = 168$

rit. $\frac{d}{d} = 100$  $\frac{d}{d} = 126$

W

III

arco, ord.

arco

pizz.

sf

pizz.

sf

$\frac{d}{d} = 168$  $\frac{d}{d} = 100$  $\frac{d}{d} = 126$

X

arco, IV

sf

arco, IV

sf

arco, II

sf

arco, III

sf

arco, I

mf
A serene surface with a turbulent undercurrent