Øyvind Mœland

FOUR for strings

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FOUR for strings

1. Tune-in-tune-out
2. Unisons
3. Water-repellent scherzo
4. Hum

(2014-15)

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Øyvind Mœland

FOUR for strings

(for string orchestra)

Instrumentation:

1st violin solo (with scordatura)

1st violin group, min. 3 players

2nd violin solo (with scordatura)

2nd violin group, min. 3 players

Viola solo (with scordatura)

Viola group, min. 2 players

Cello, min. 2 players

Contrabass (scordatura, preferably without string extension), min. 1 player

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Written for Telemark Chamber Orchestra &
Lars-Erik ter Jung, conductor.

See further explanations on the following pages.

Notes:

ACCIDENTALS:

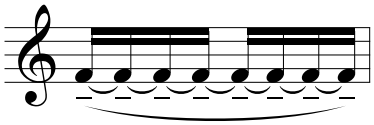
1/4-tone notation:

𝄲 raises the note by a quarter tone. 𝄳 lowers the note by a quarter tone. 𝄪 raises the note by 3 quarter tones.

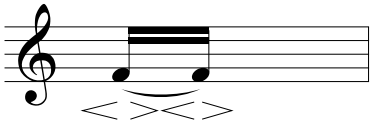
1/6-tone - 1/8-tone notation etc.:

𝄫 𝄭 𝄮 𝄯 𝄰 𝄱 The accidentals with integrated upward/downward arrows show that the tone is raised/lowered by something between a 1/6-tone and an 1/8-tone. If the number "7" is placed above the note, it refers to the 7th harmonic (approx. a 1/6-tone "too low").
Vertical upward/downward arrows standing alone refer to an even smaller pitch deviation (as f.ex. the "low" natural third vs. the well-tempered major third).
ALL ACCIDENTALS LASTS THE WHOLE BAR.

VIBRATO:
Everything is performed non vibrato, unless otherwise specified.
m.v. – molto vibrato
m.v.! - an extreme vibrato
n.v. – non vibrato



Bow vib. : This type of vibrato is always played without any left-hand vibrato.
It is notated both with slurs and ties.
Could also be called "dynamic vibrato".



Bow vib. could also be notated as you see in this example (here with only two notes).

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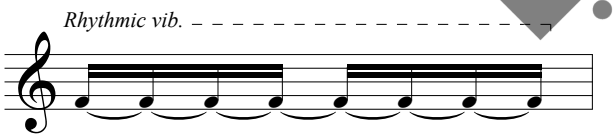
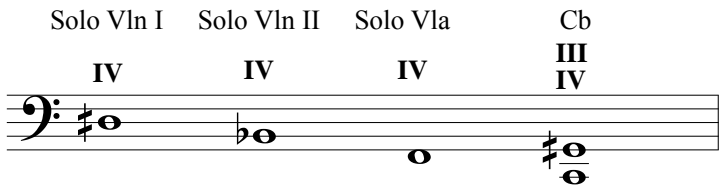


Rhythmic vib. : Every note consists of both an upwards and downwards bending of the pitch (approx. an 1/8-tone in each direction, unless otherwise specified)

...which means that the rhythmic vib. also could have been notated like this (again, the example only shows two 16-notes).

SCORDATURA:
This is how the Solo vln I, Solo vln II, Solo vla and the contrabass(es) tune their lowest strings:



Apart from noise sounds, THE SCORE SHOWS THE ACTUAL PITCHES.
The strings with non-standardized tunings in THE PARTS SHOW TRANSPOSED PITCHES;
fingered as if the instrument was tuned normally (noise sounds excluded). To a certain extent, take in account that the pitch of the loosest strings strings often is depending very much on the dynamic, and adjust accordingly (when possible).

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NOTES

GENERAL:
The pieces may be played "attacca".
New dynamics are always performed "subito", if not a cresc./dim. is called for.
An arrow pointing forward indicates the start of a gradual change (of something specified).
The top/bottom pitches in very rapid harmonic glissandi are approximate pitches ("approx. p.").
Tremoli are always fast and unmeasured.

BOW POSITION, BOW PRESSURE etc.
s. p. - sul pont. – bow close to the brigde.
m. s. p. - molto sul pont. - very close to the bridge, but with some audible pitch.
a. s. p. – alto sul pont. - on the bridge, and without any pitch at all; "pure noise".
s. t. – sul tasto - bow on the fingerboard.

When a note has a square notehead, it should sound without any definate pitch at all, as in ex.A (see below), and it is recommended to muffle the strings with the left hand (also in order to avoid resonance). Together with the sign above the note in ex.A, it indicates a "scratch tone". Scratch tones need even and exaggerated bow pressure. Sul tasto is generally recommended. An over-pressure technique allways "resets" any previous "s. p." or similar to its "default" technique. As the scratch doesn't have any specific pitch, it often only shows which string(s) to use, and then one may, for practical reasons, choose to keep the same position/fingering as before, such as in the opening bars of the violin parts.

Ex.B has a hint of the pitch, while a scratch with the indication "light" would call for just a very "subtle" overpressure bowing. When a (subito) softer note follows a scratch tone, one might need to shorten the scratch tone by a 1/32-rest or so in order to change the bow pressure, but please keep this rest as short and "inaudible" as possible.

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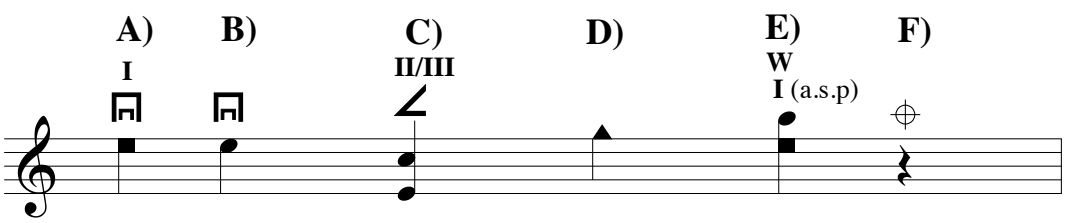
A "click tone" is a scratch tone with such an amount of pressure that the bow immediately stops after the very first tiny impuls. When "click" is notated, one should place the right thumb on the side ofthe fingerboard or on the C-bouts (as a support), and of course bow very close the frog.

In "diagonal bowing", ex.C, the tip of the bow is pointing slightly more towards the left hand. The diagonal bow should have an angle that makes the actual fundamental disappear, yet sounding without "too dominating squeaks". It should result in a complex sound of short "melodies", noise and squeaks.

A triangular notehead, ex.D, simply means the highest pitch possible.

A "W" above a note indicates bowing on the wood of the instrument (as when bowing the so–called C-bouts). This can be combined with playing on the highest/lowest string, as shown in ex.E. In this case, he/she must be especially careful to avoid any squeaks (or pitches). If necessary, it is possible to choose to do only one of the playing techniques.

Ex.F shows the sign for the active muffleing/muting of the strings (or in some cases, stopping the bow movement on the string. It is often used as a reminder of that the pauses should be completely silent (as "frozen")!



I

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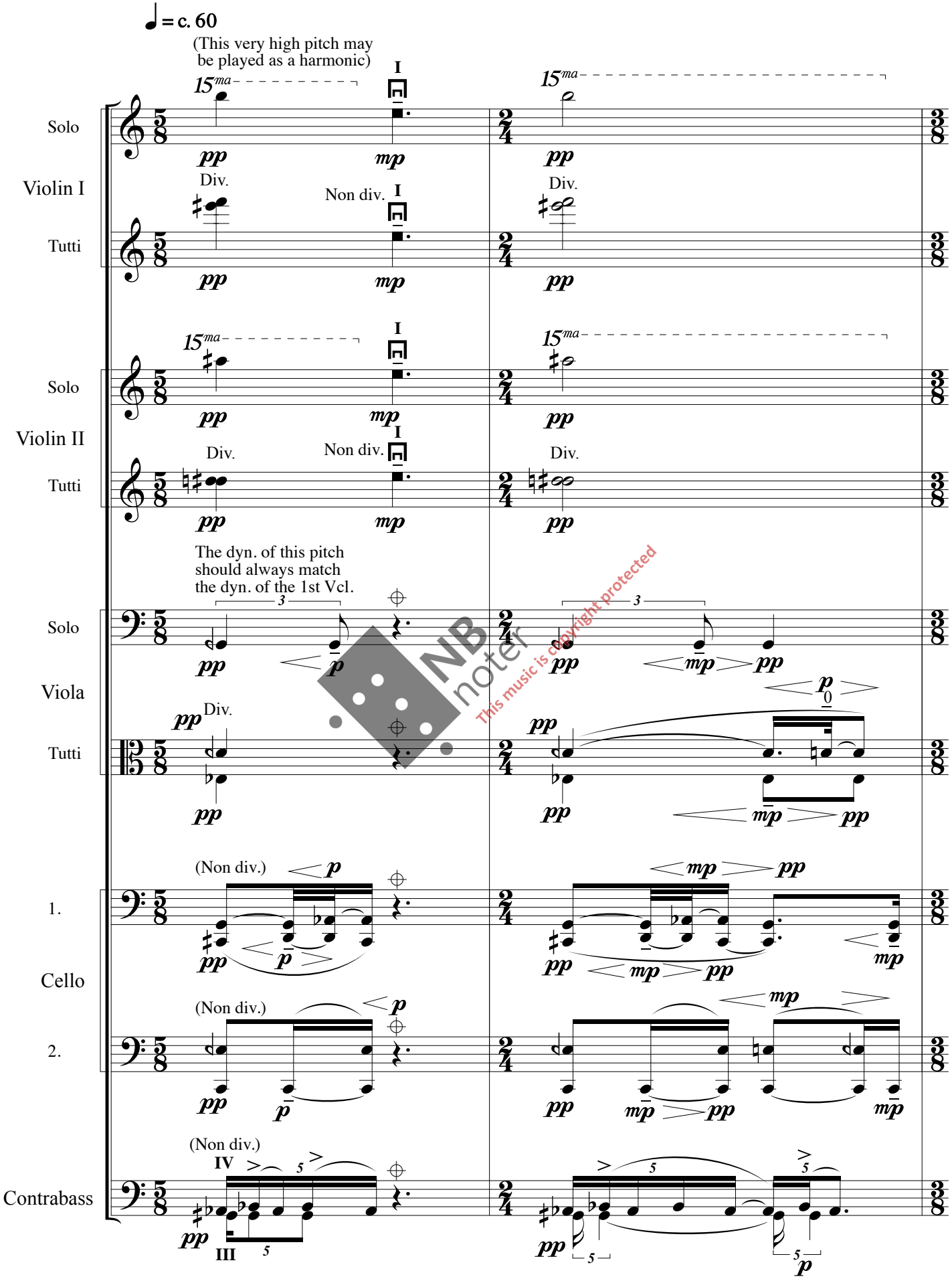

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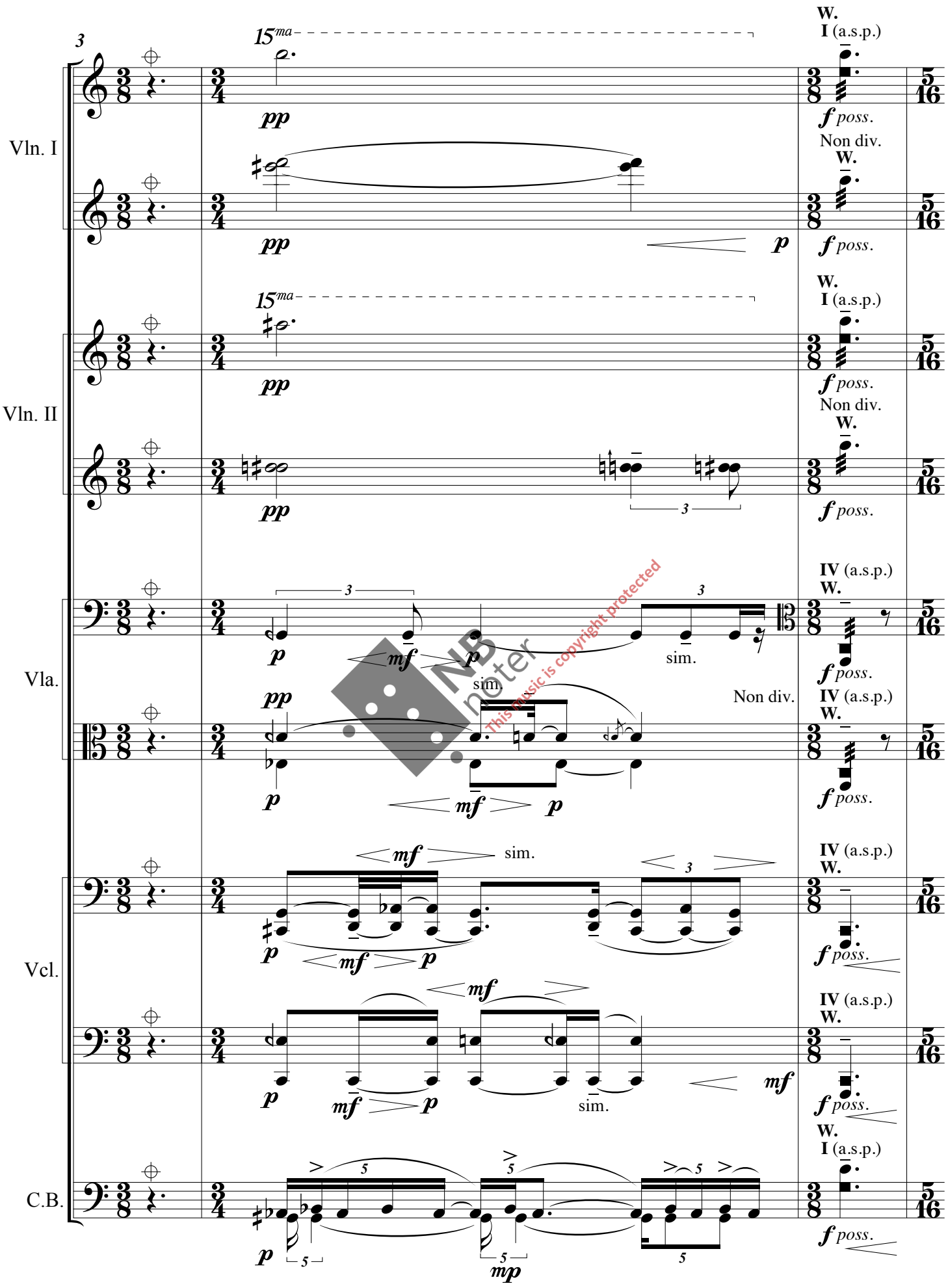

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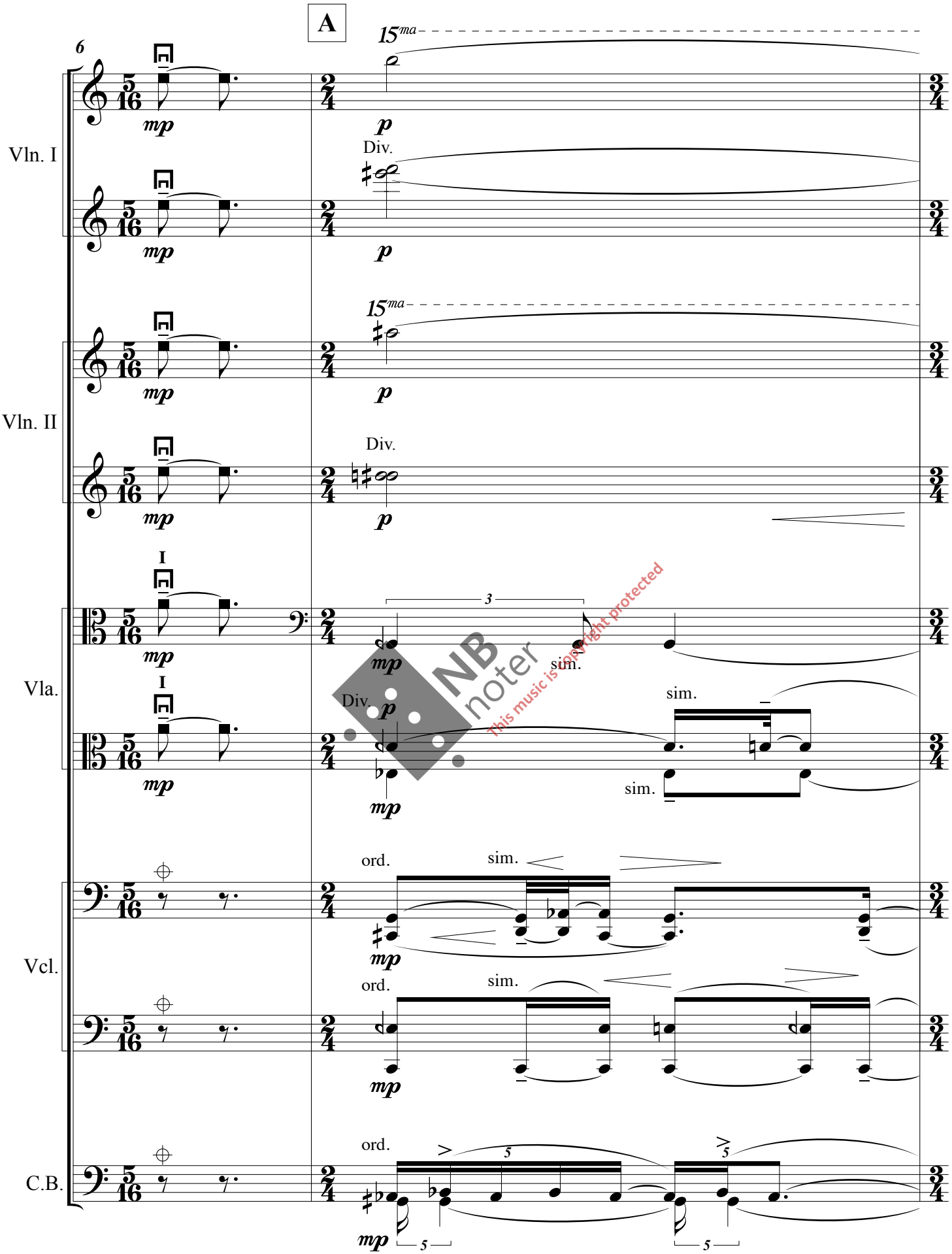

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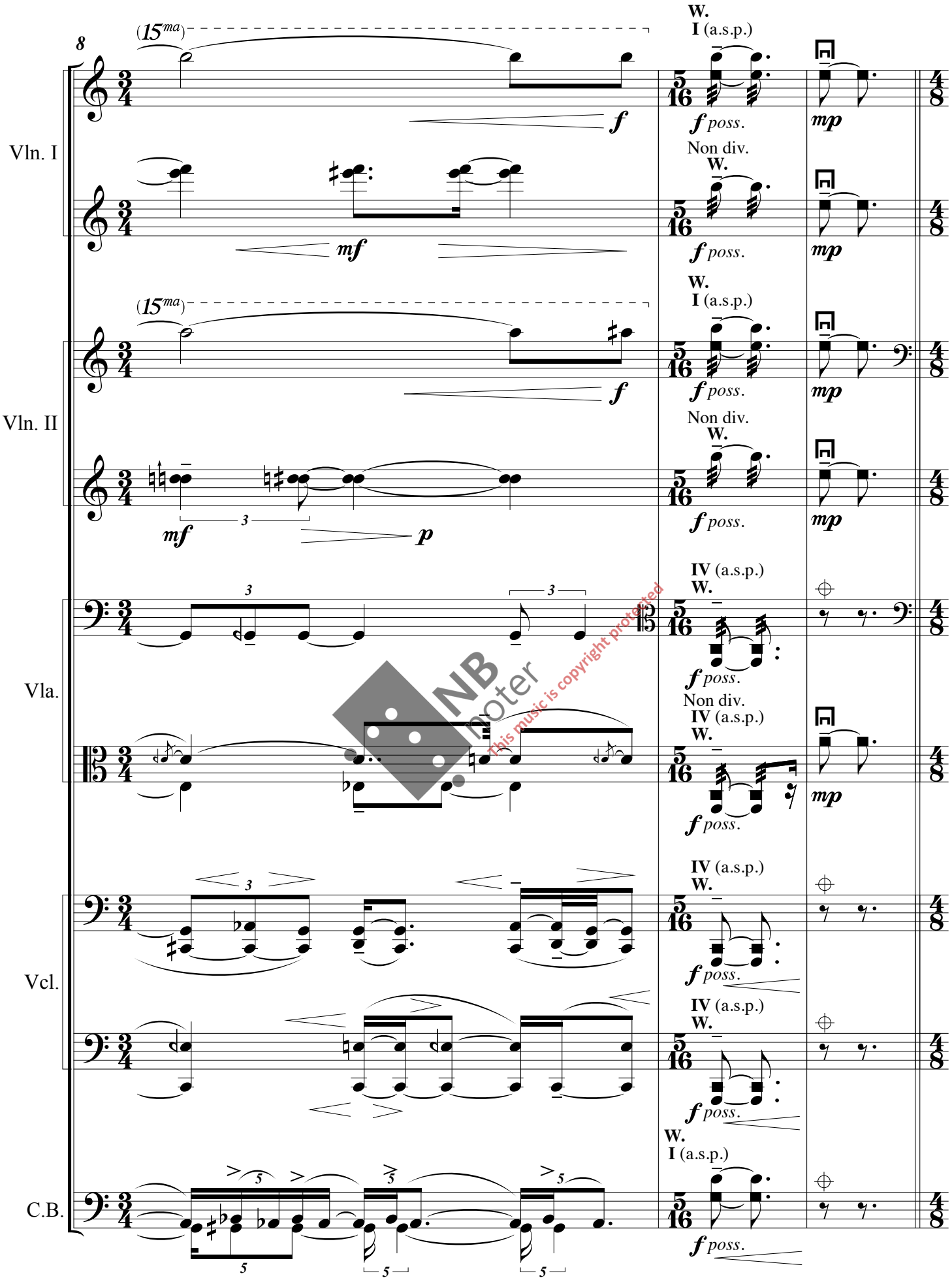

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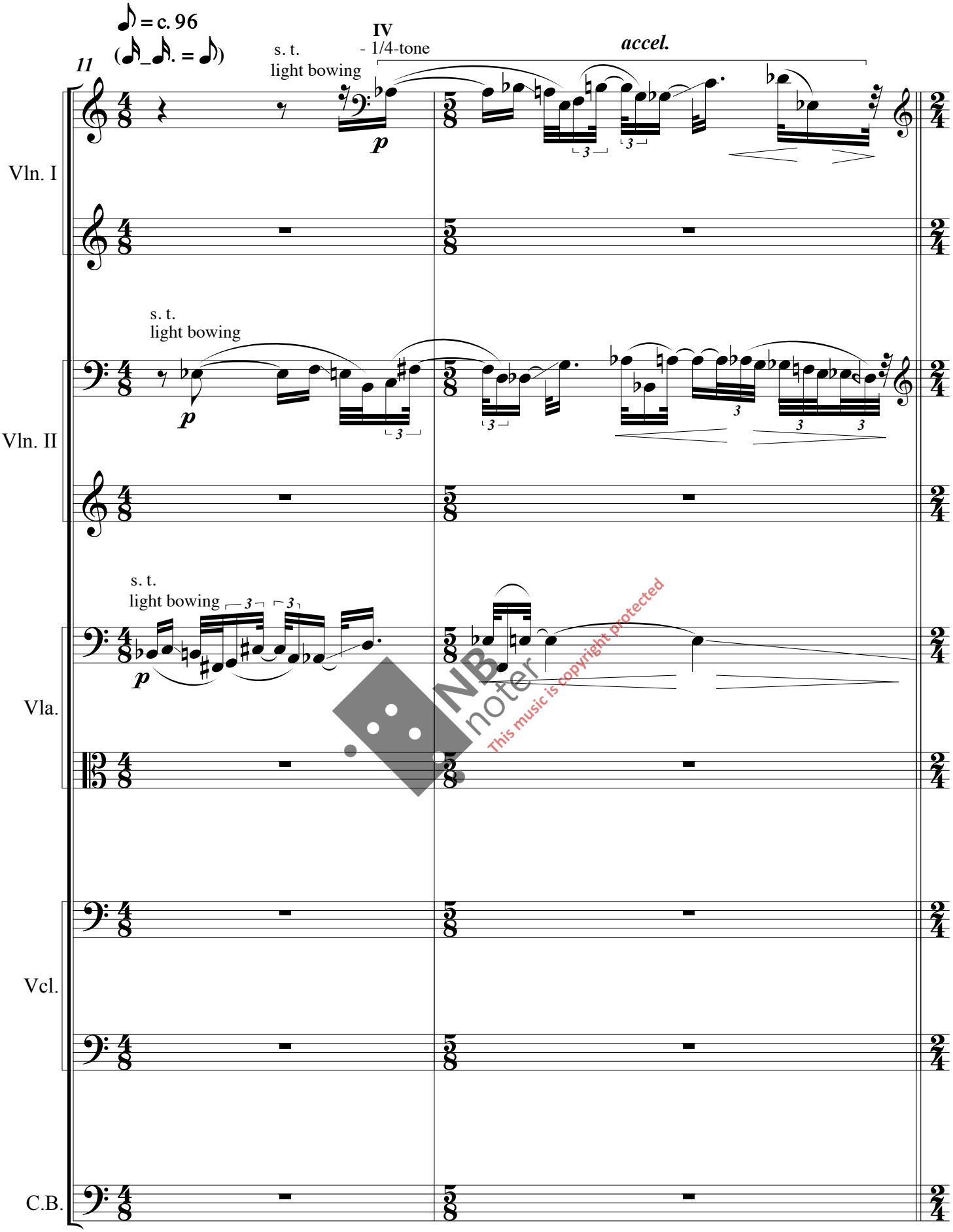

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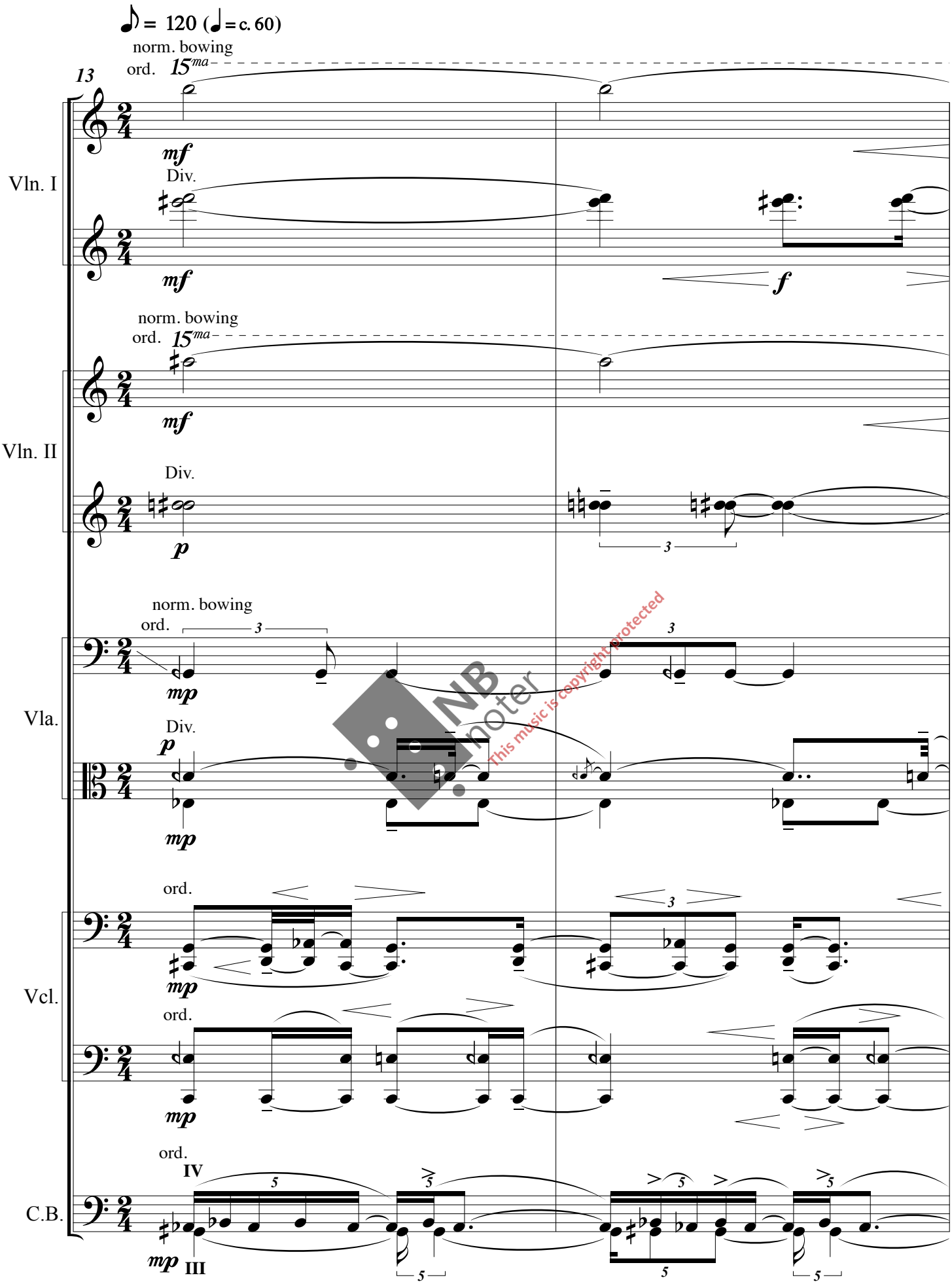

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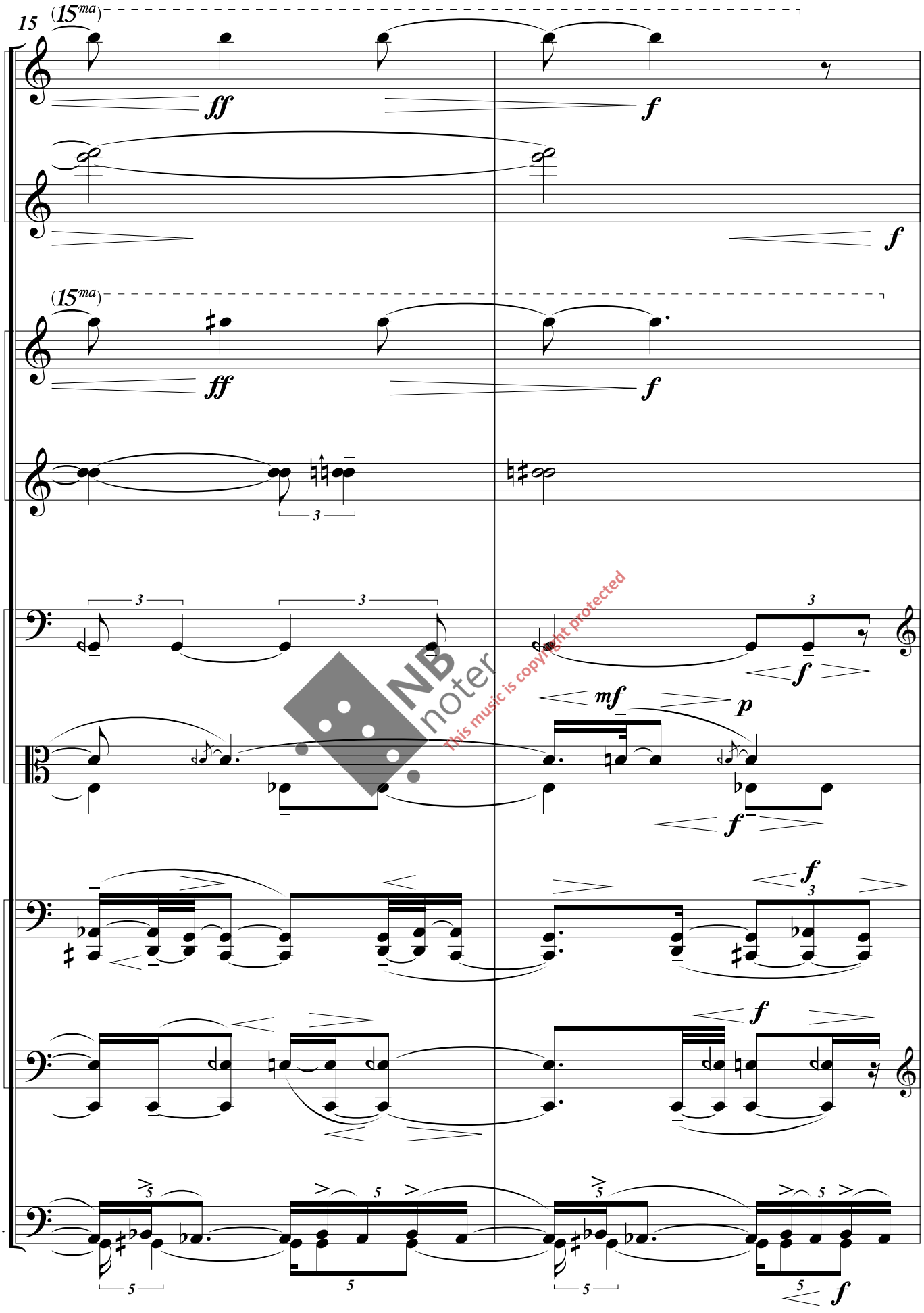

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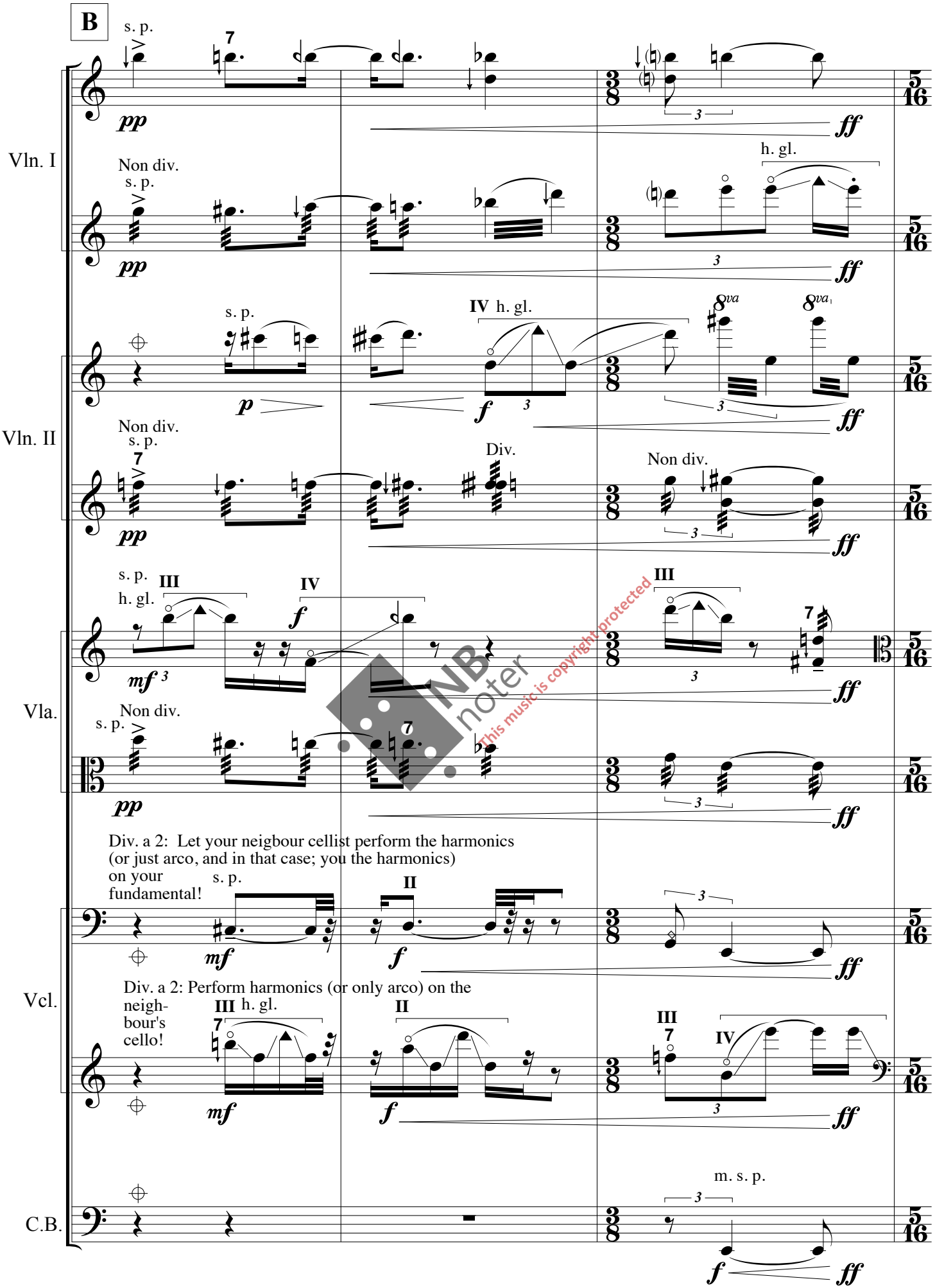

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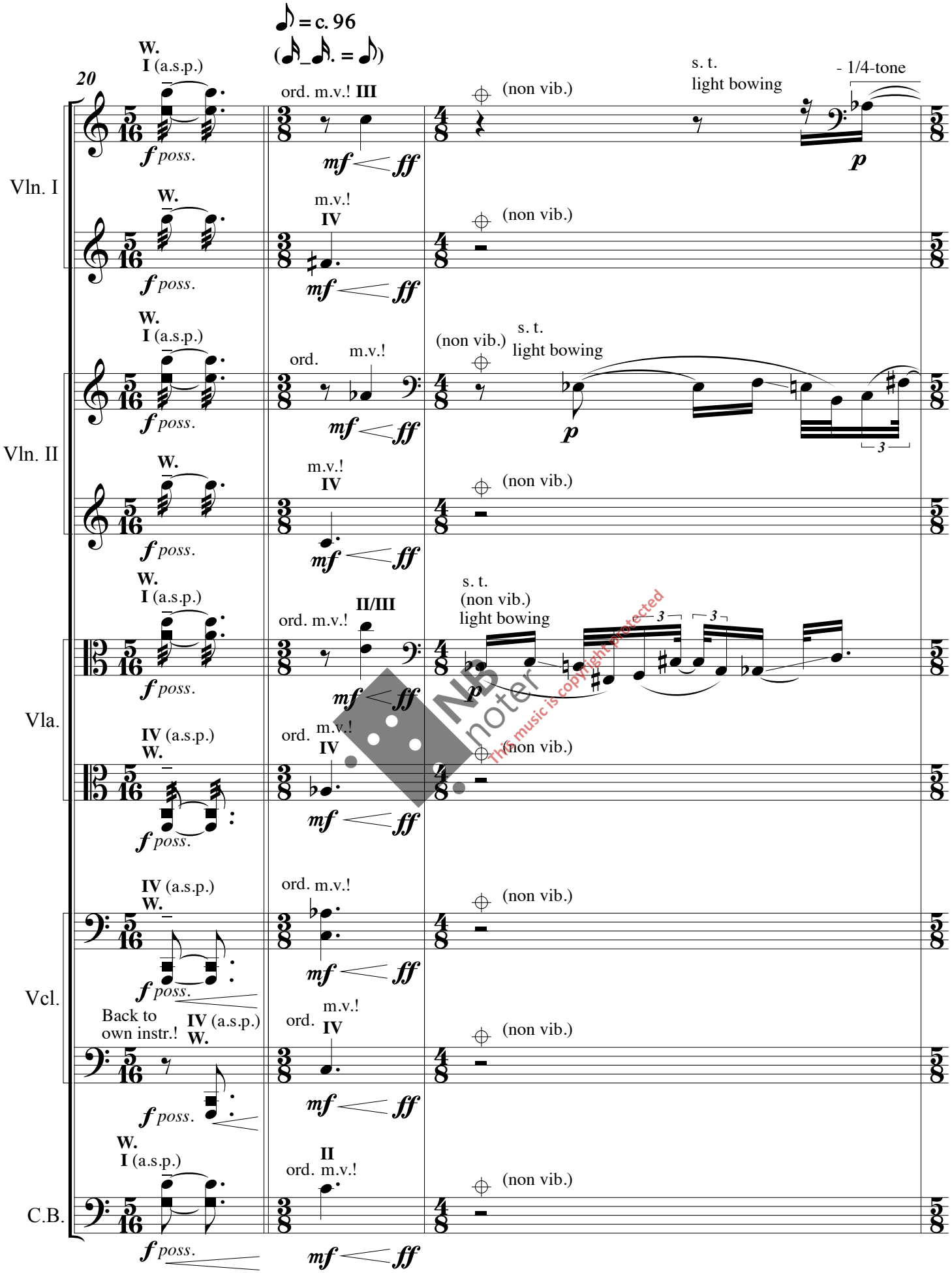

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accel.

♪ = 120 (♩ = c. 60)

23

Vln. I

Vln. II

Vla.

Vcl.

C.B.

mp

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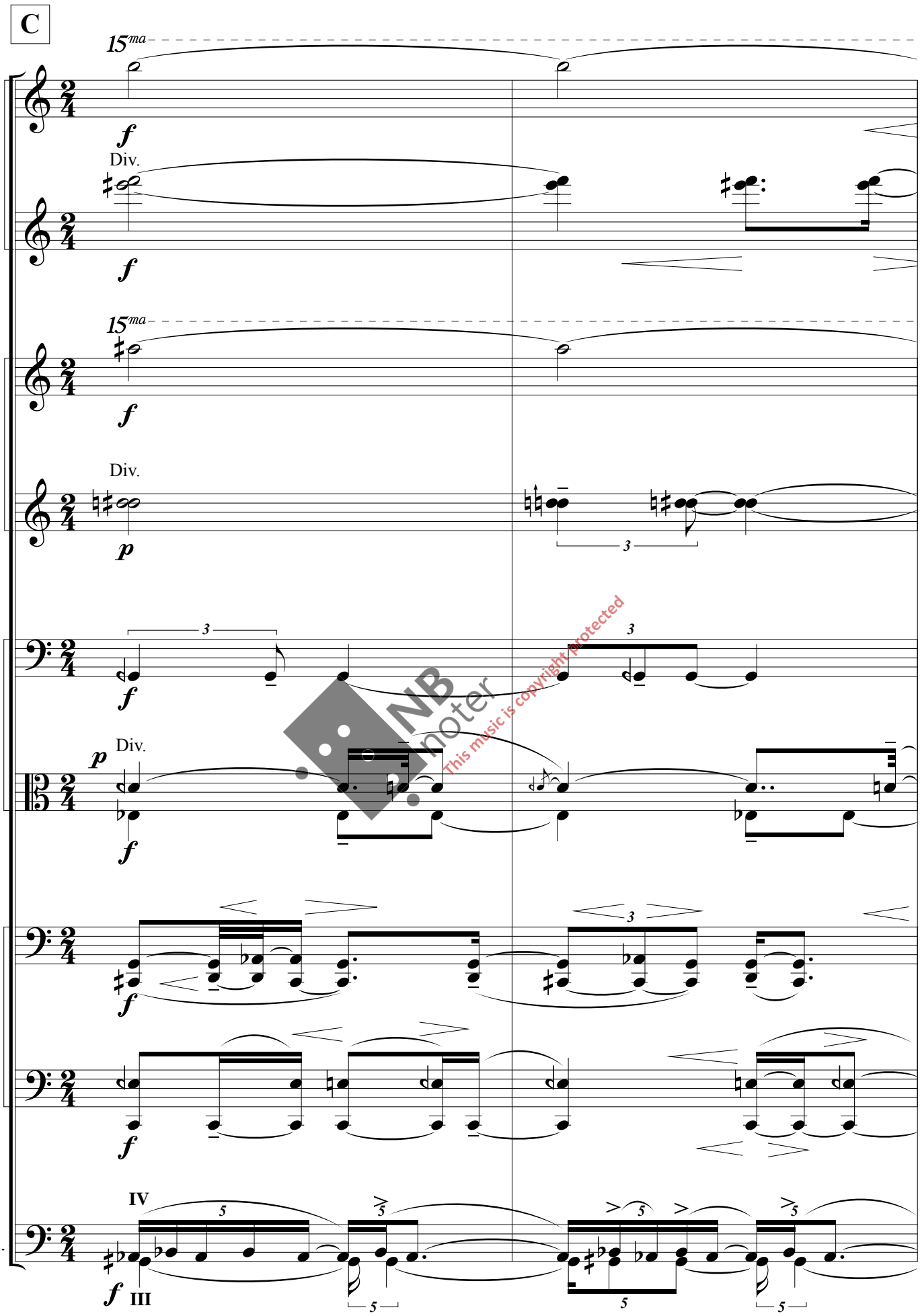
C
15ma
Vln. I
Div.
Vln. II
Vla.
Vcl.
C.B.
IV
III
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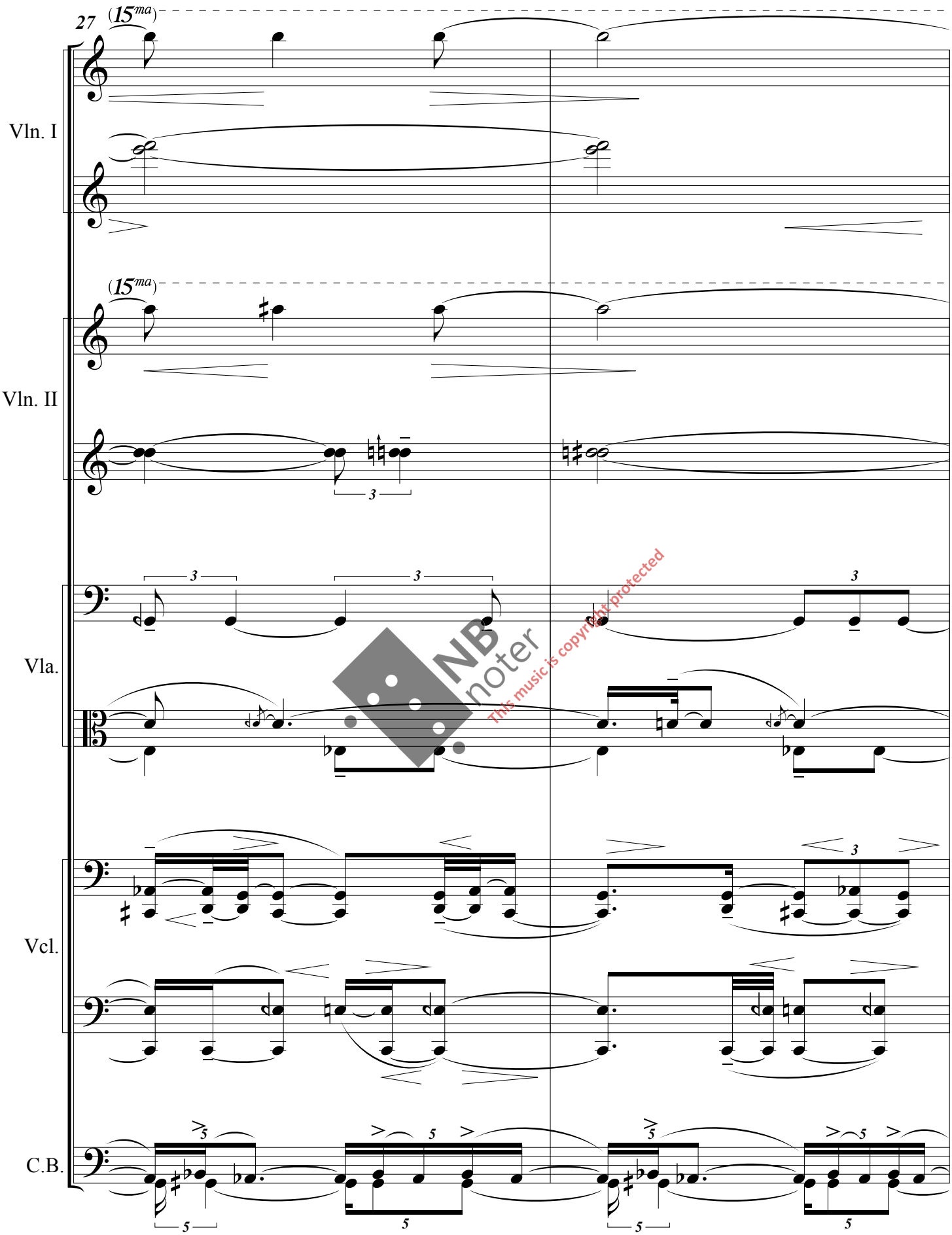

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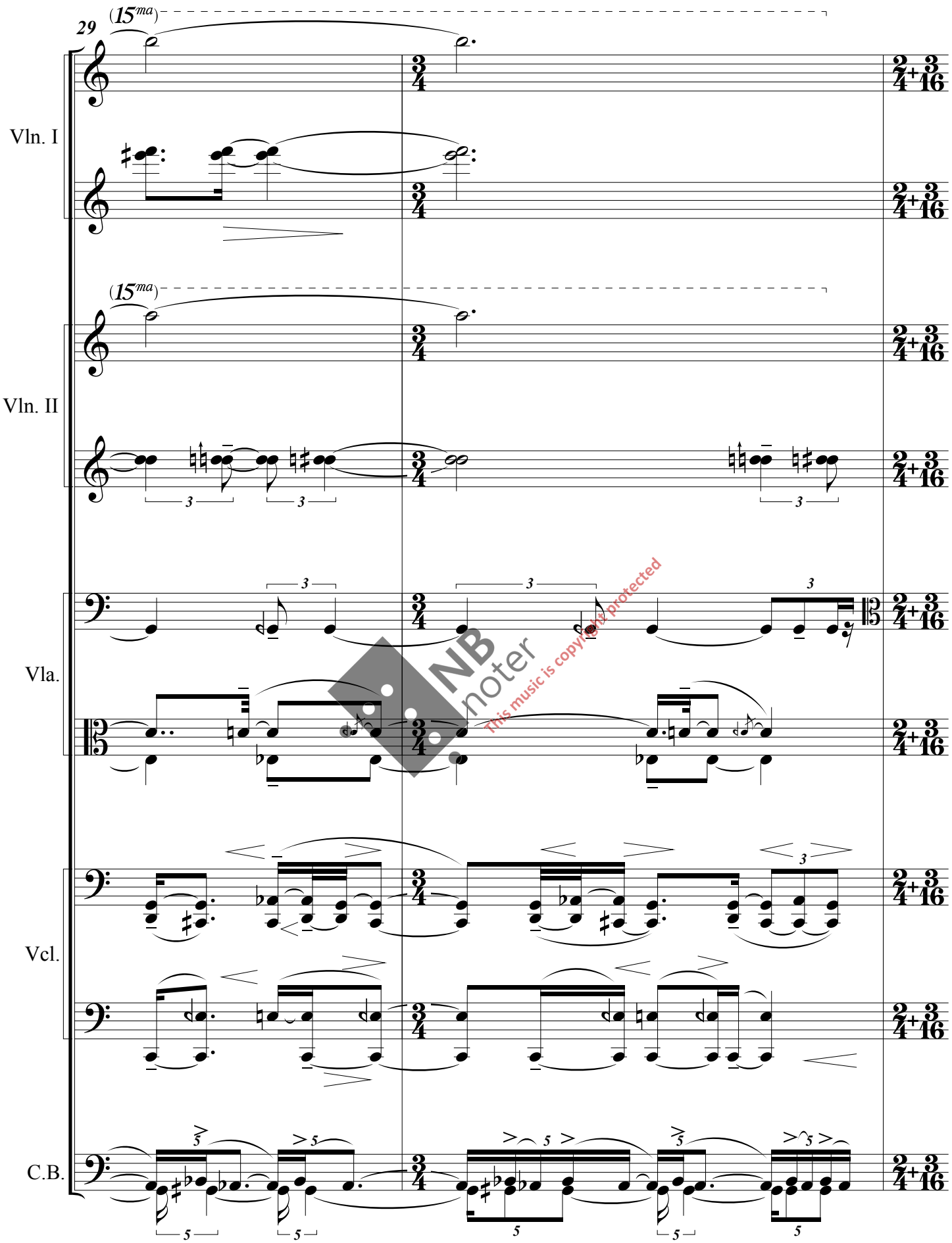

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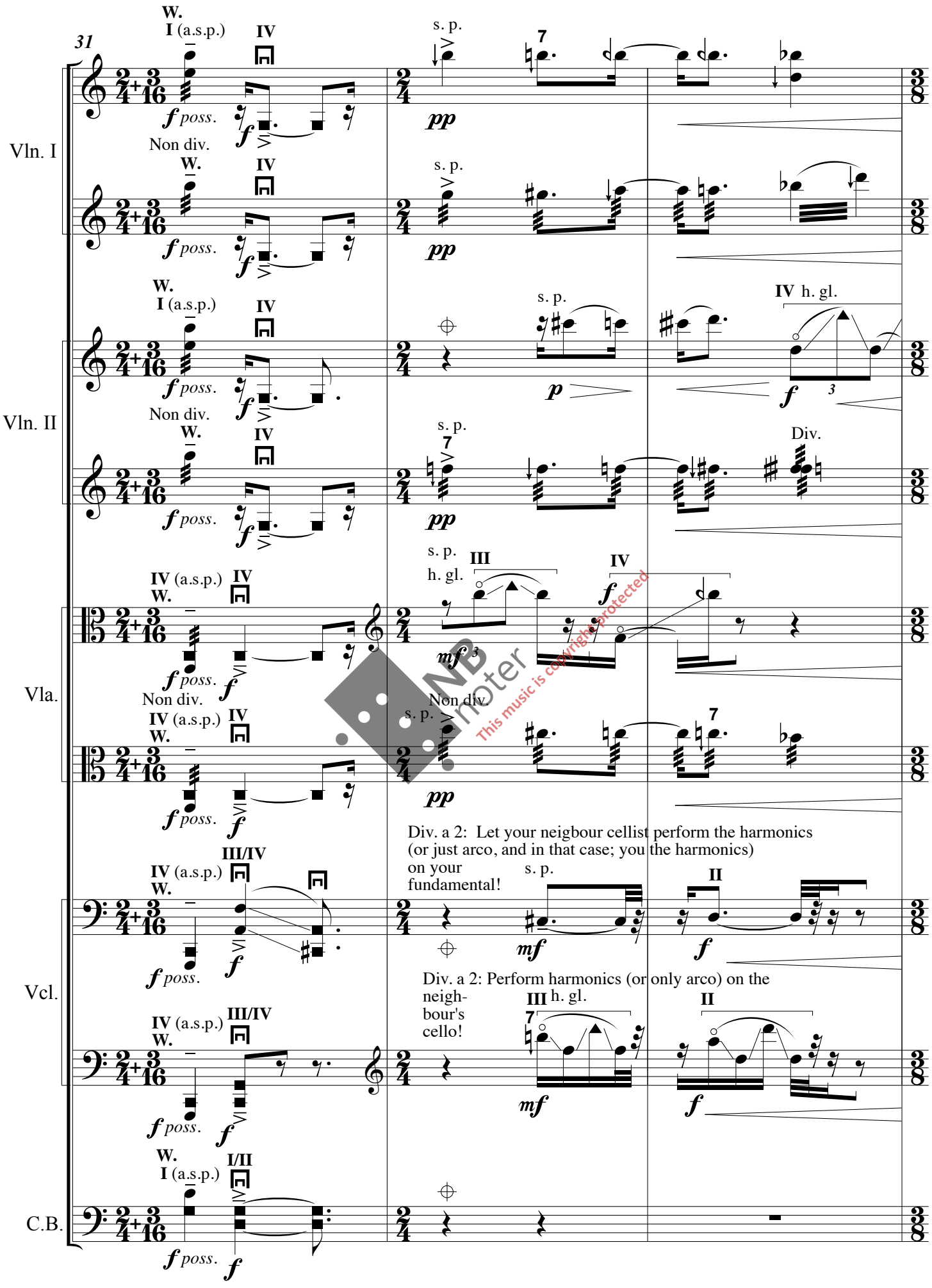

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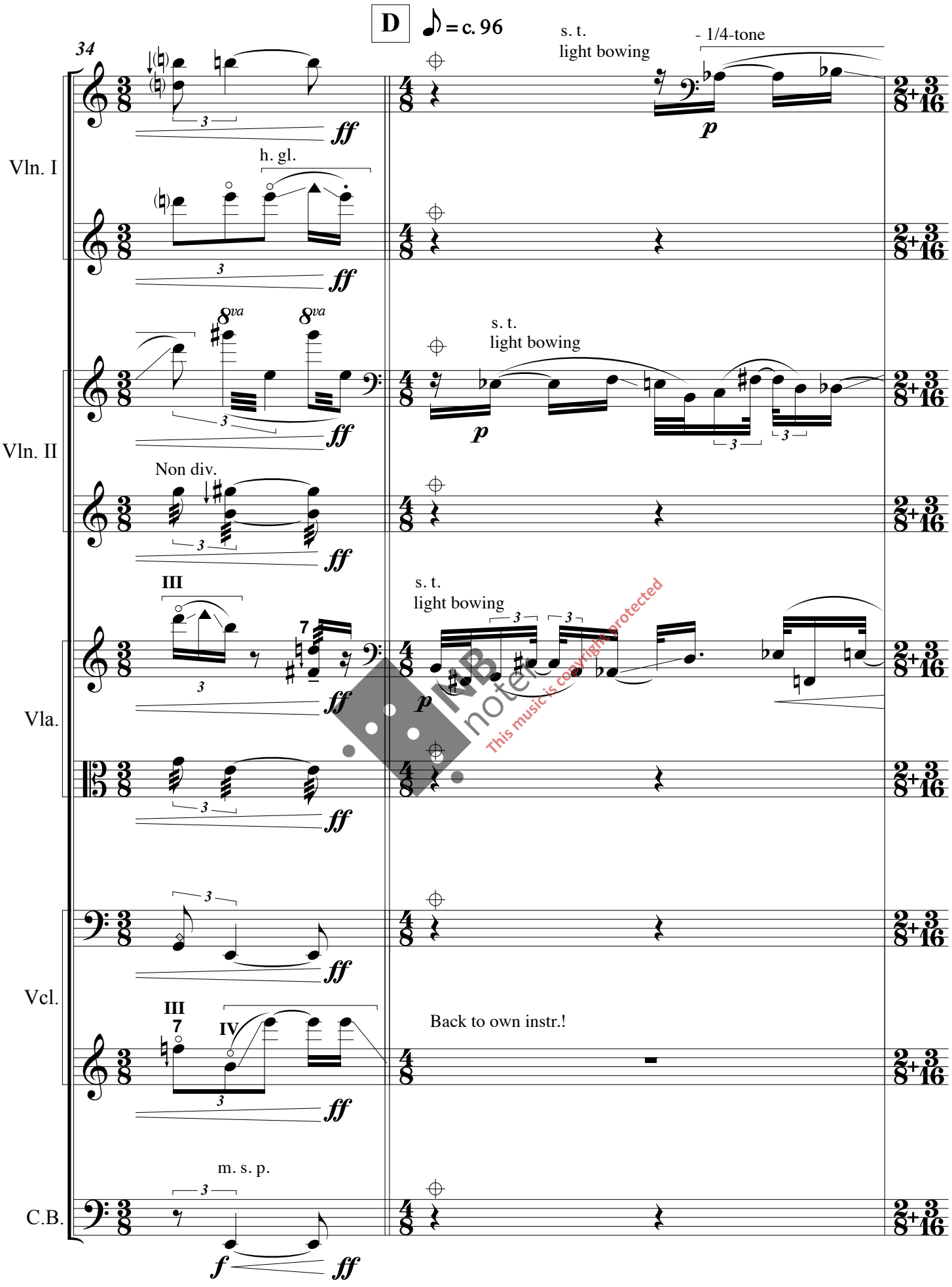
D
♪ = c. 96
34
Vln. I
Vln. II
Vla.
Vcl.
C.B.
s. t.
light bowing
- 1/4-tone
h. gl.
8va
Non div.
III
IV
Back to own instr.!
m. s. p.
ff
f
p
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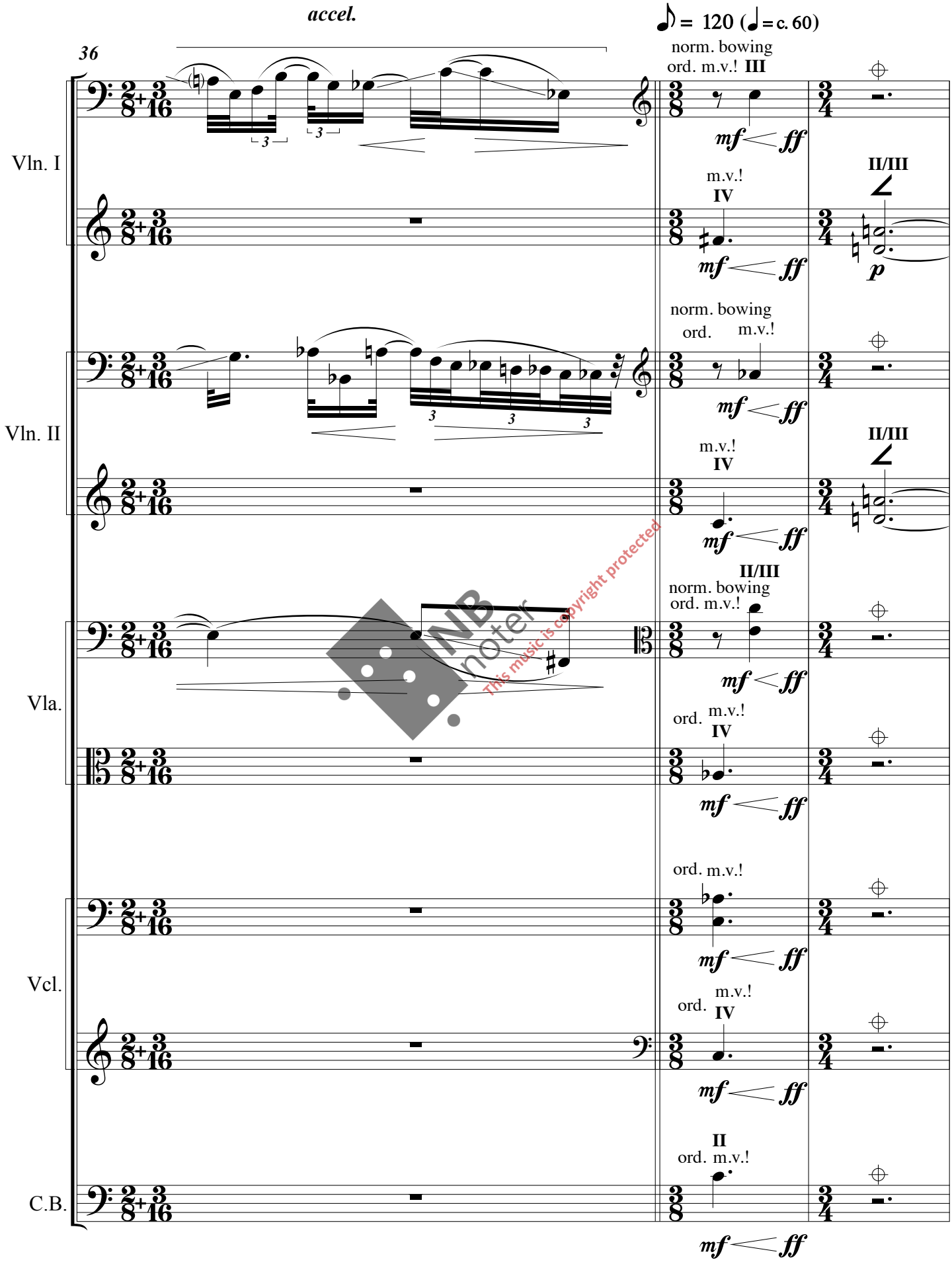

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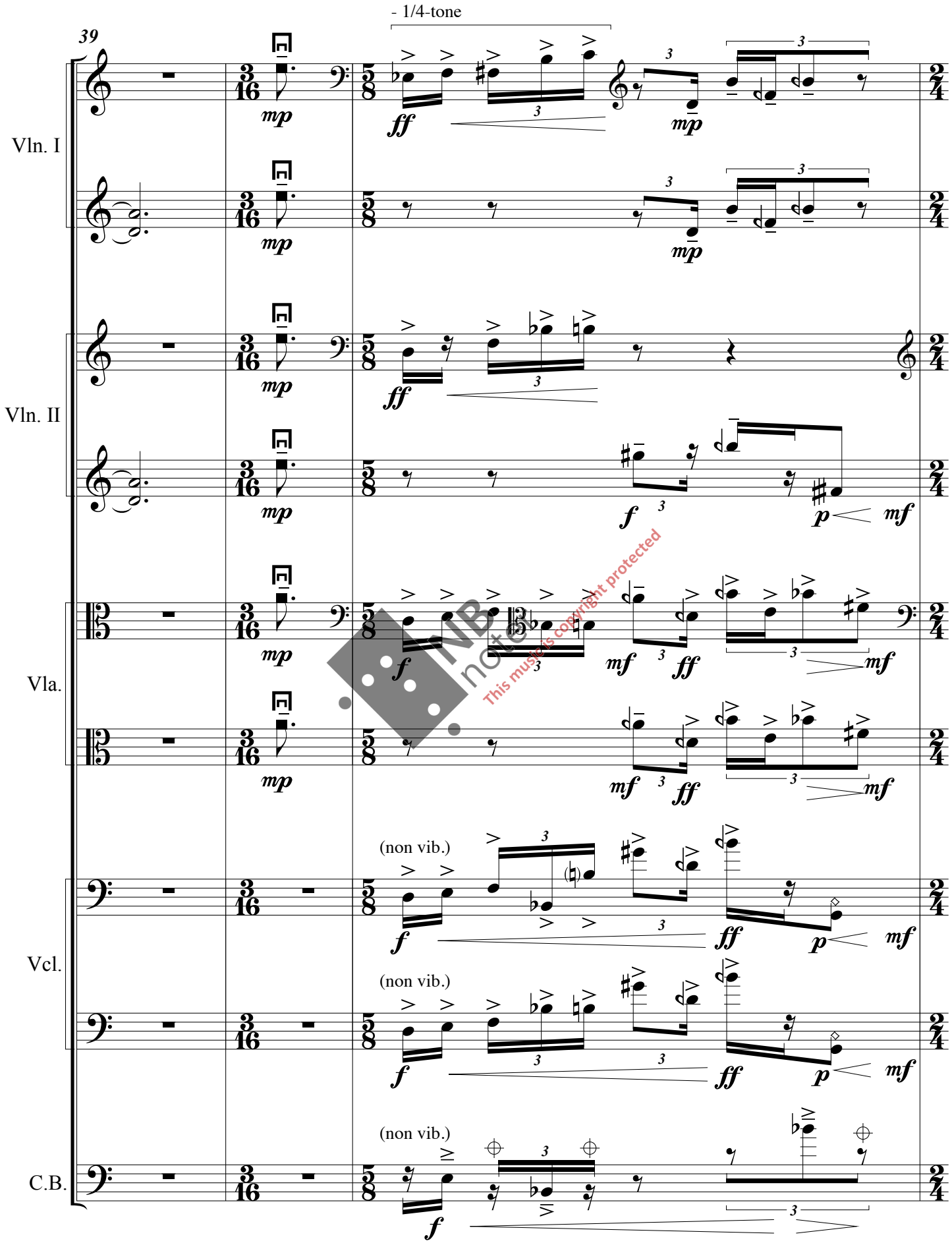

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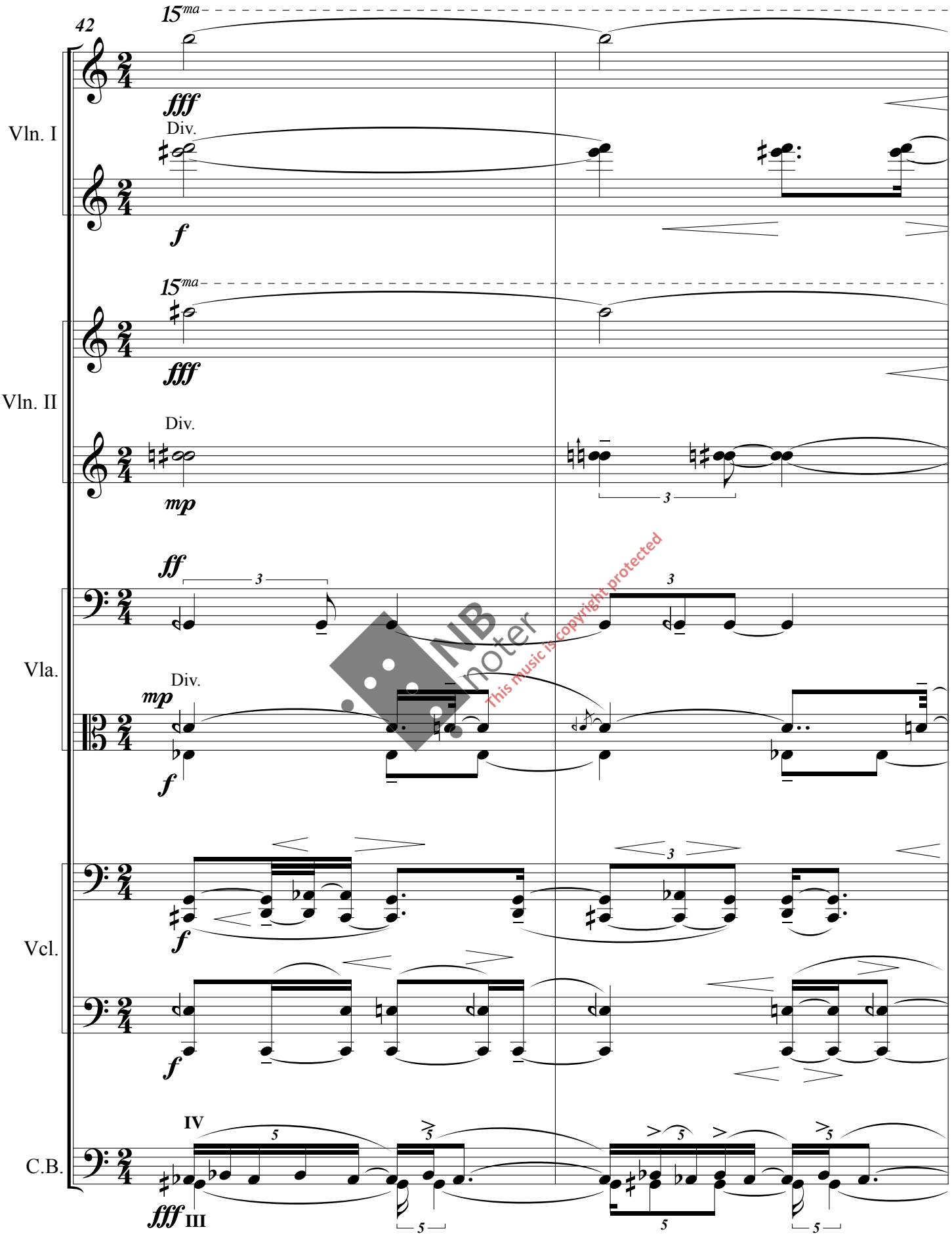

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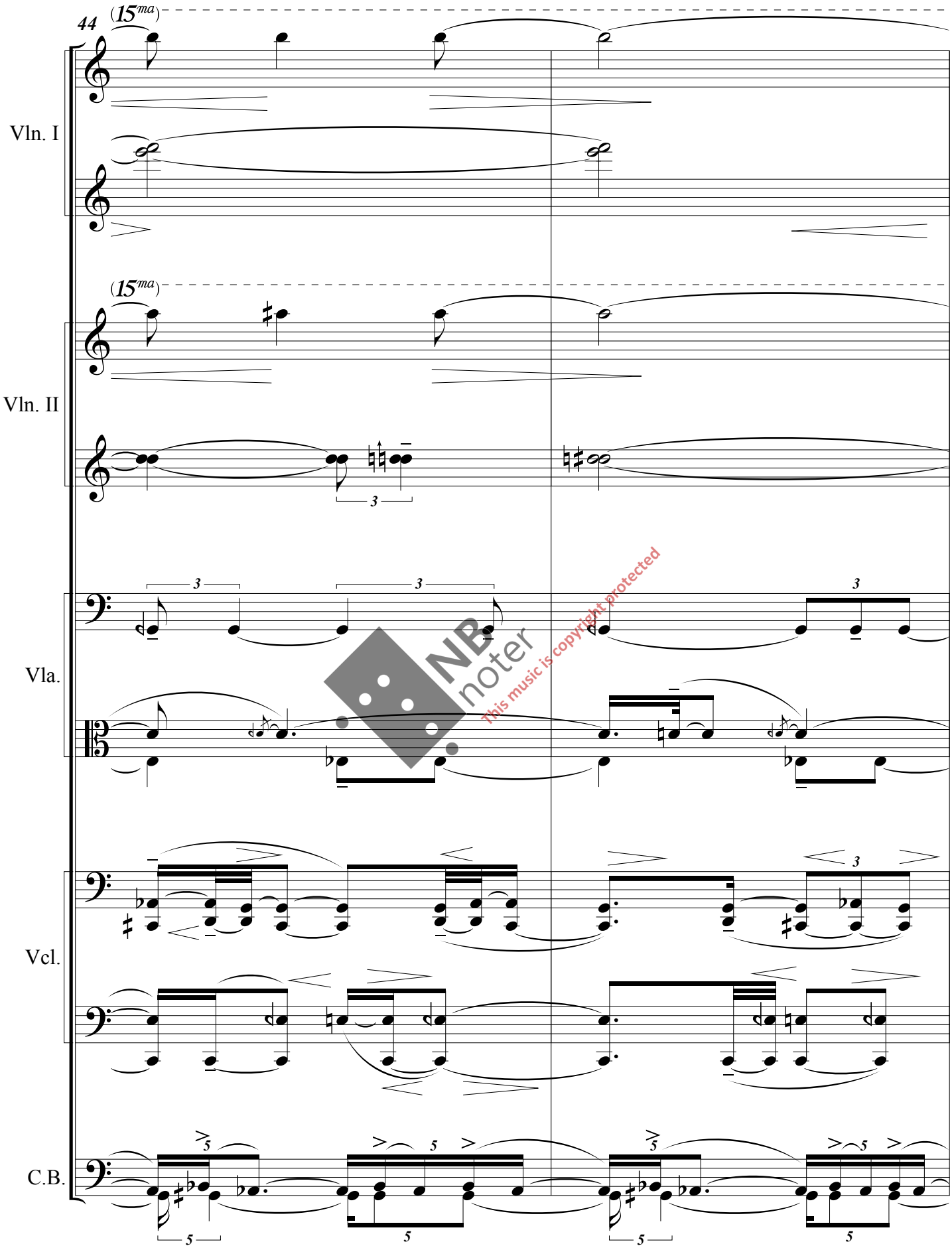

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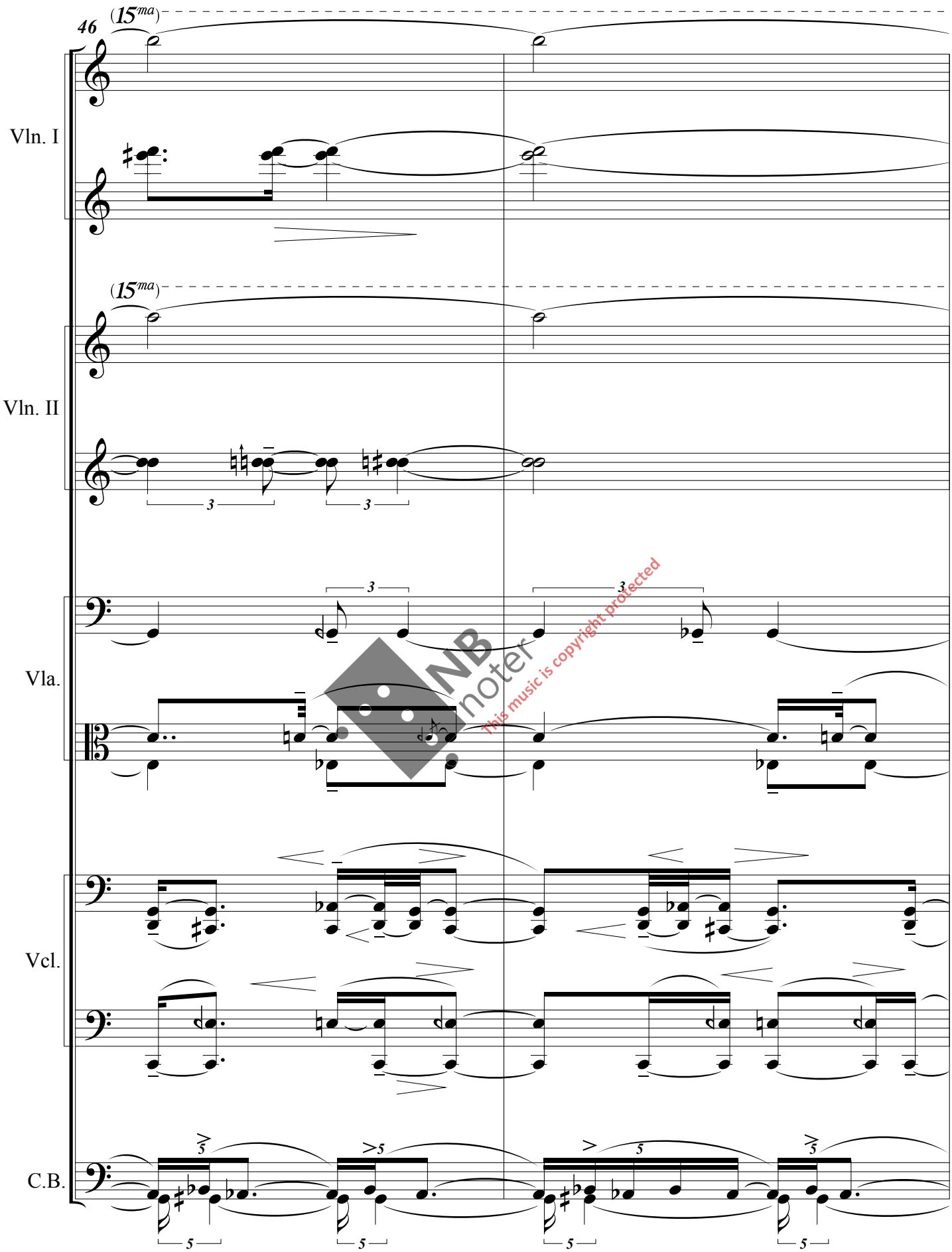

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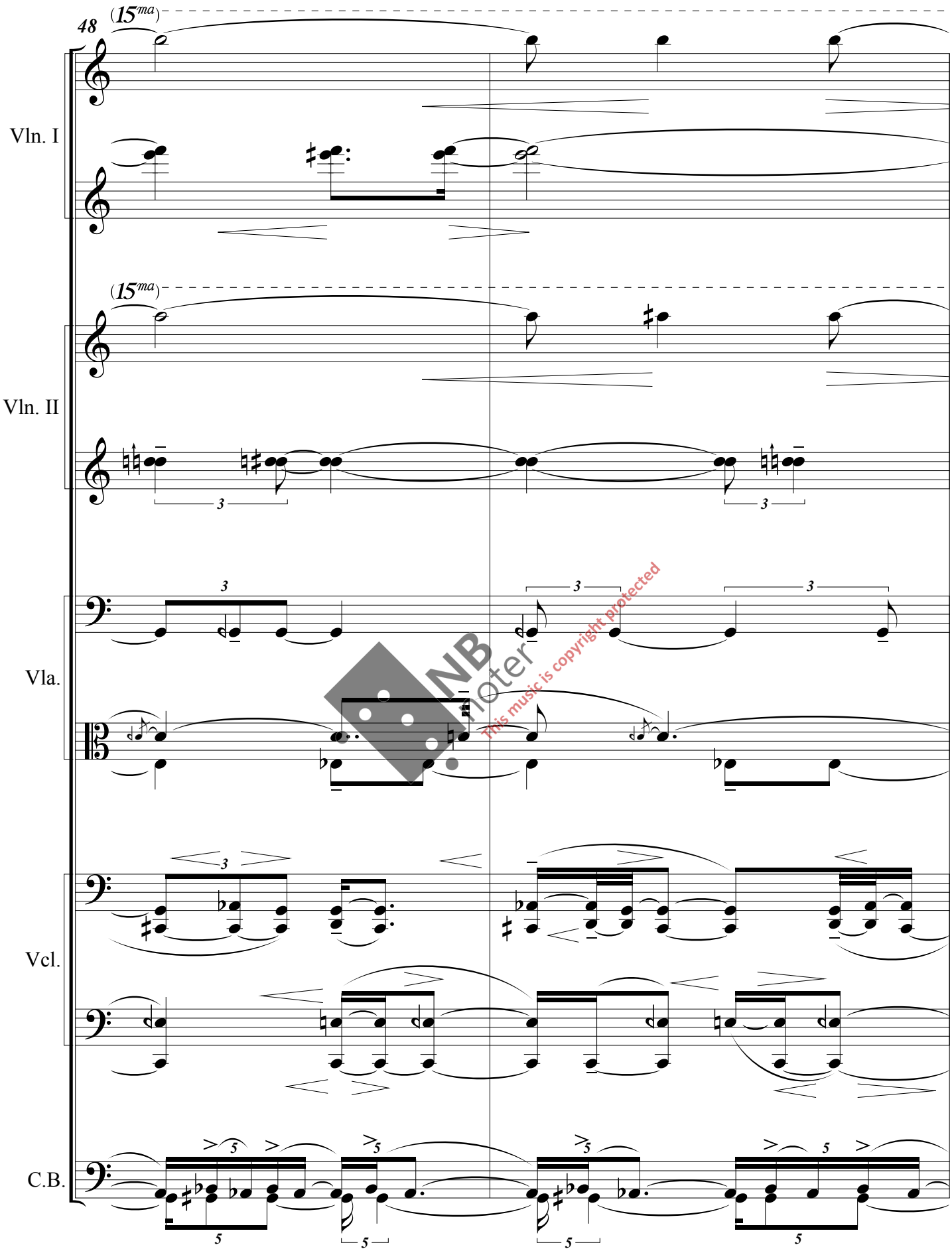

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E

50

Vln. I

Vln. II

Vla.

Vcl.

C.B.

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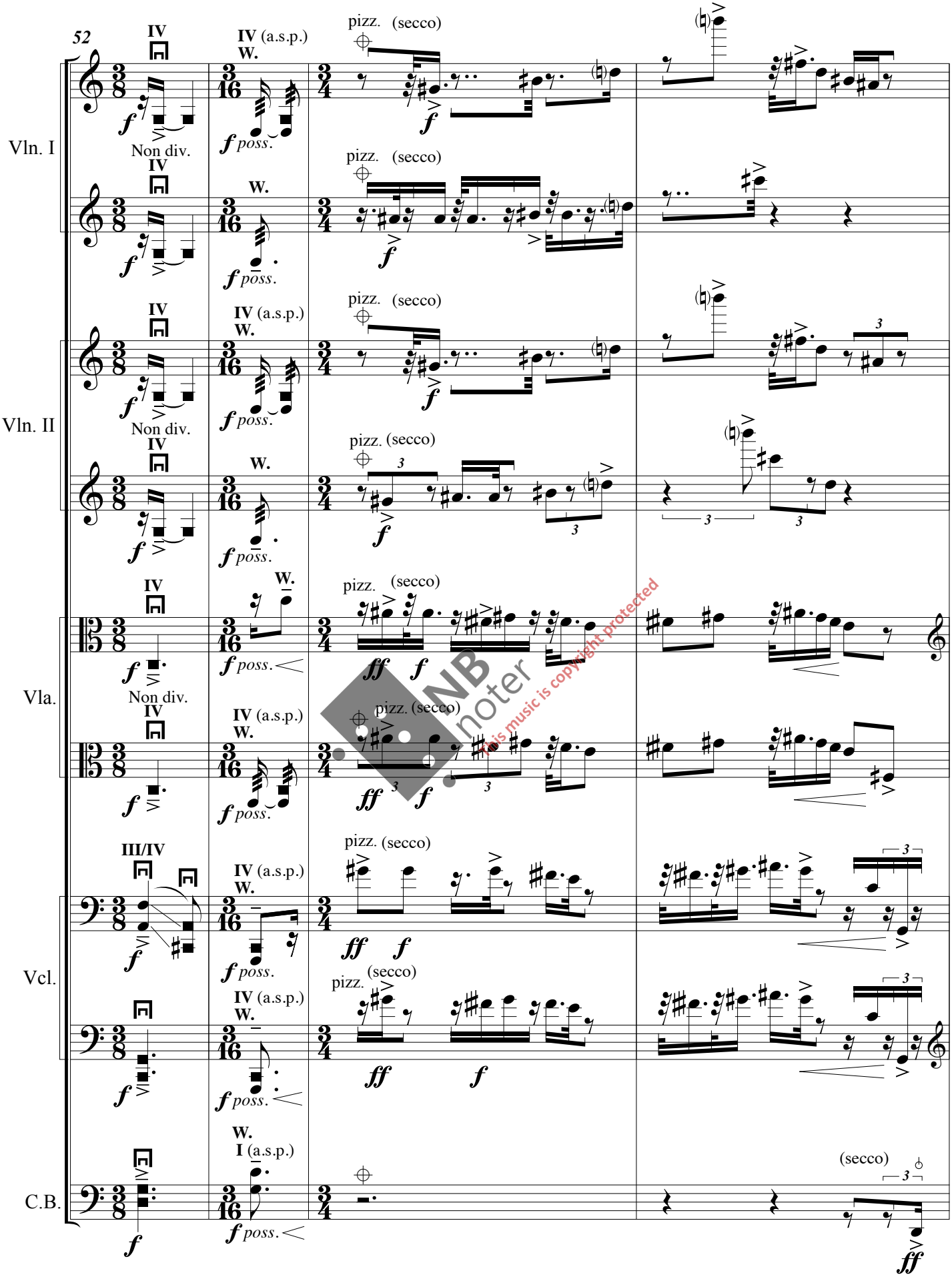

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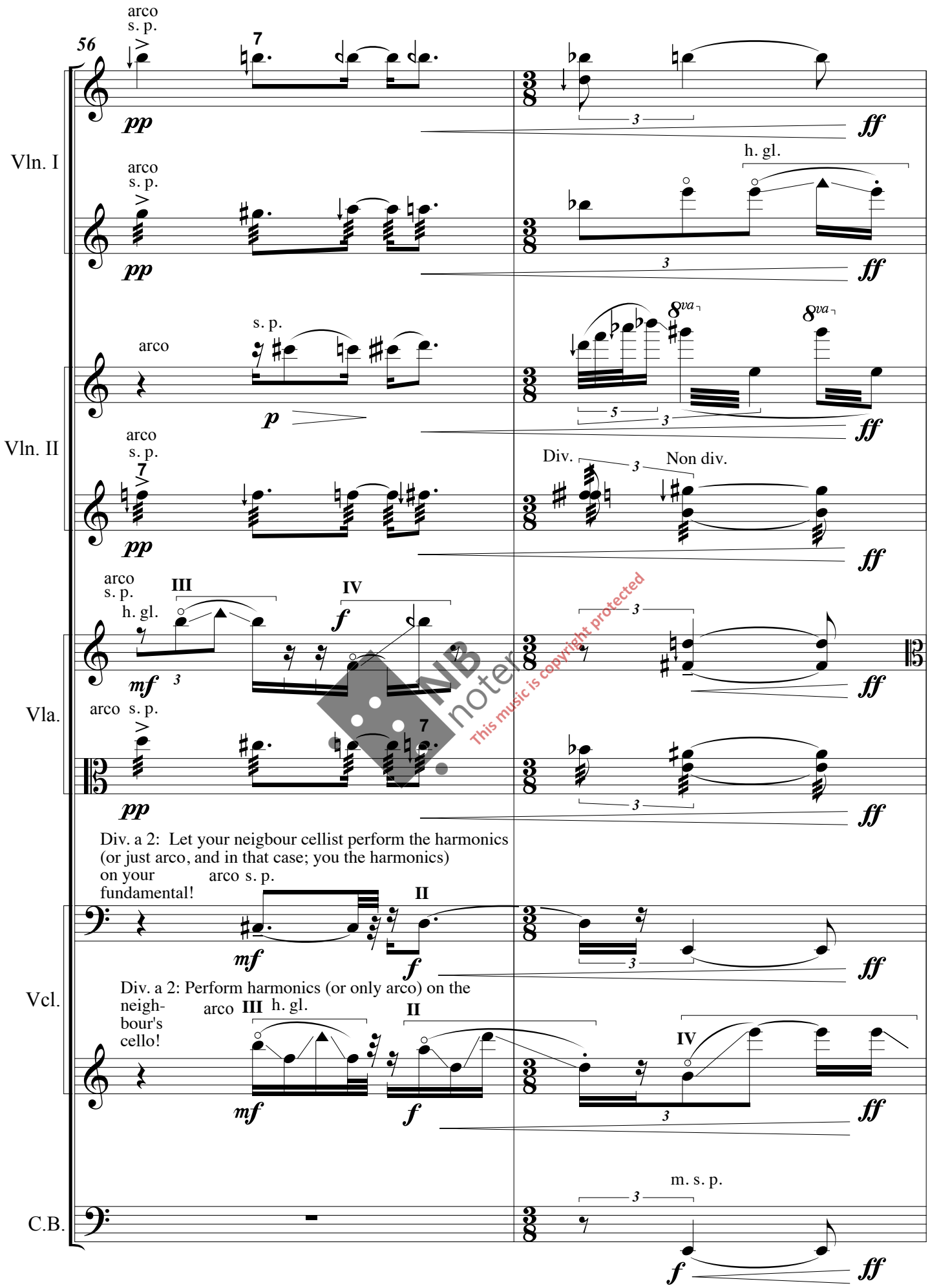

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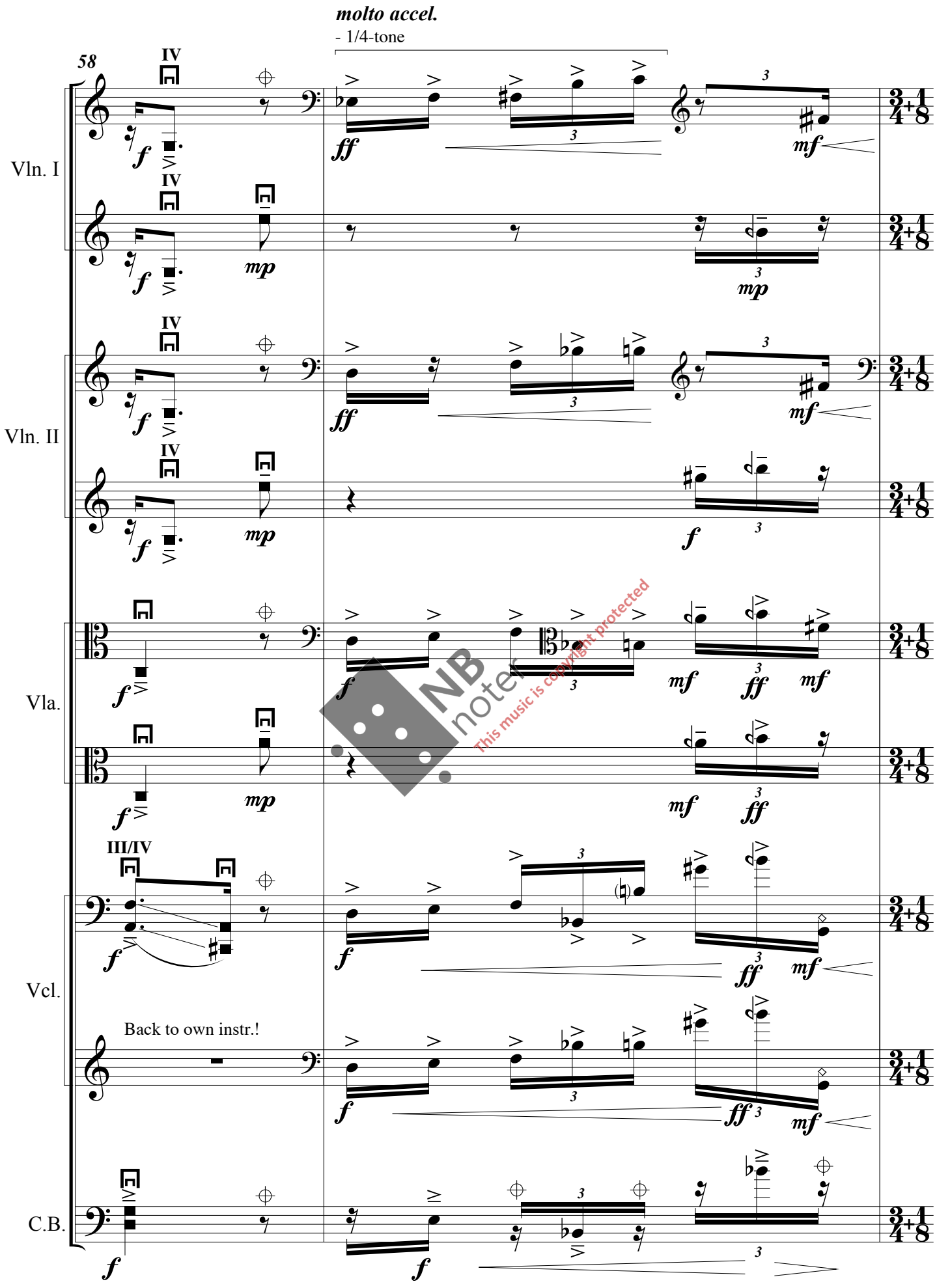

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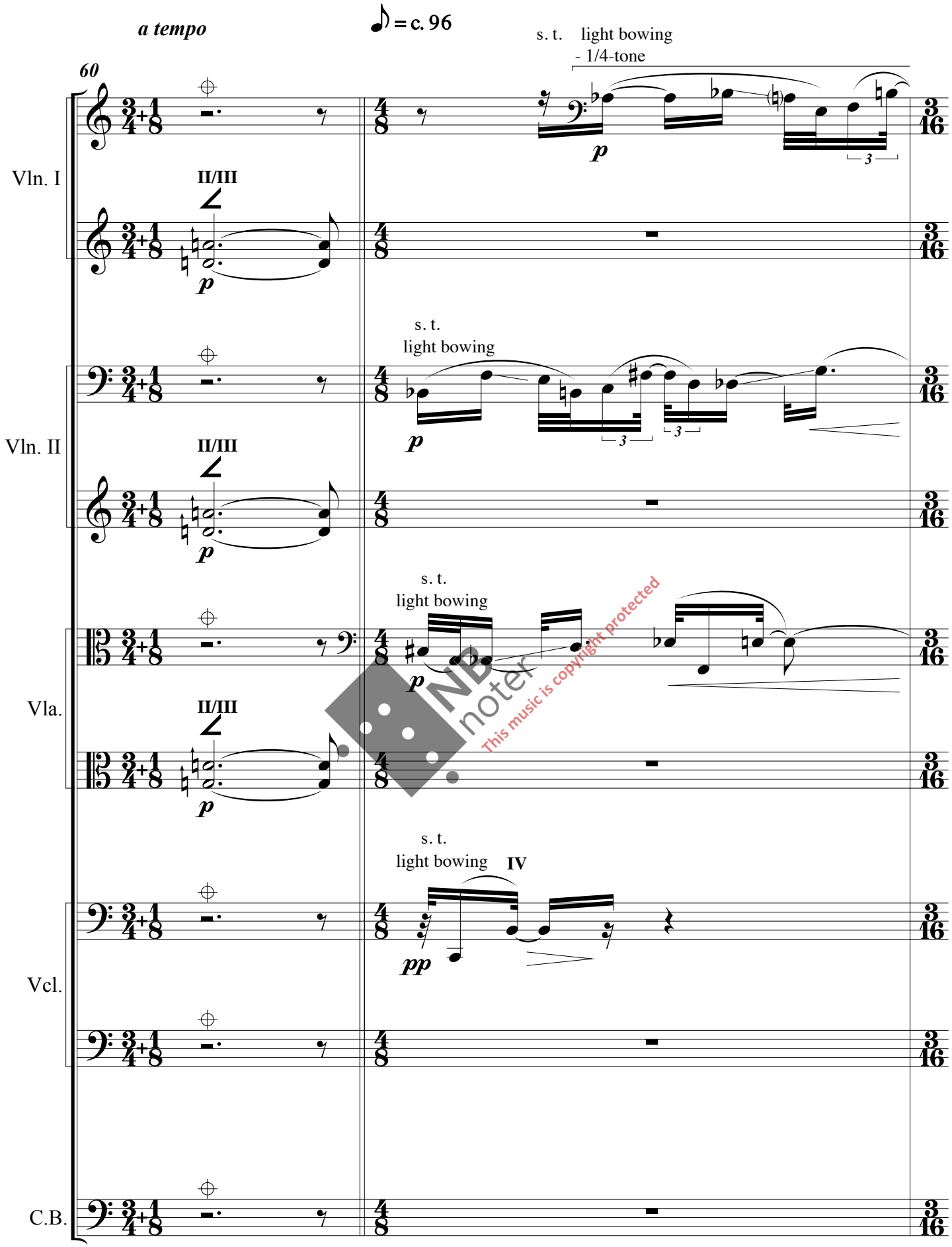

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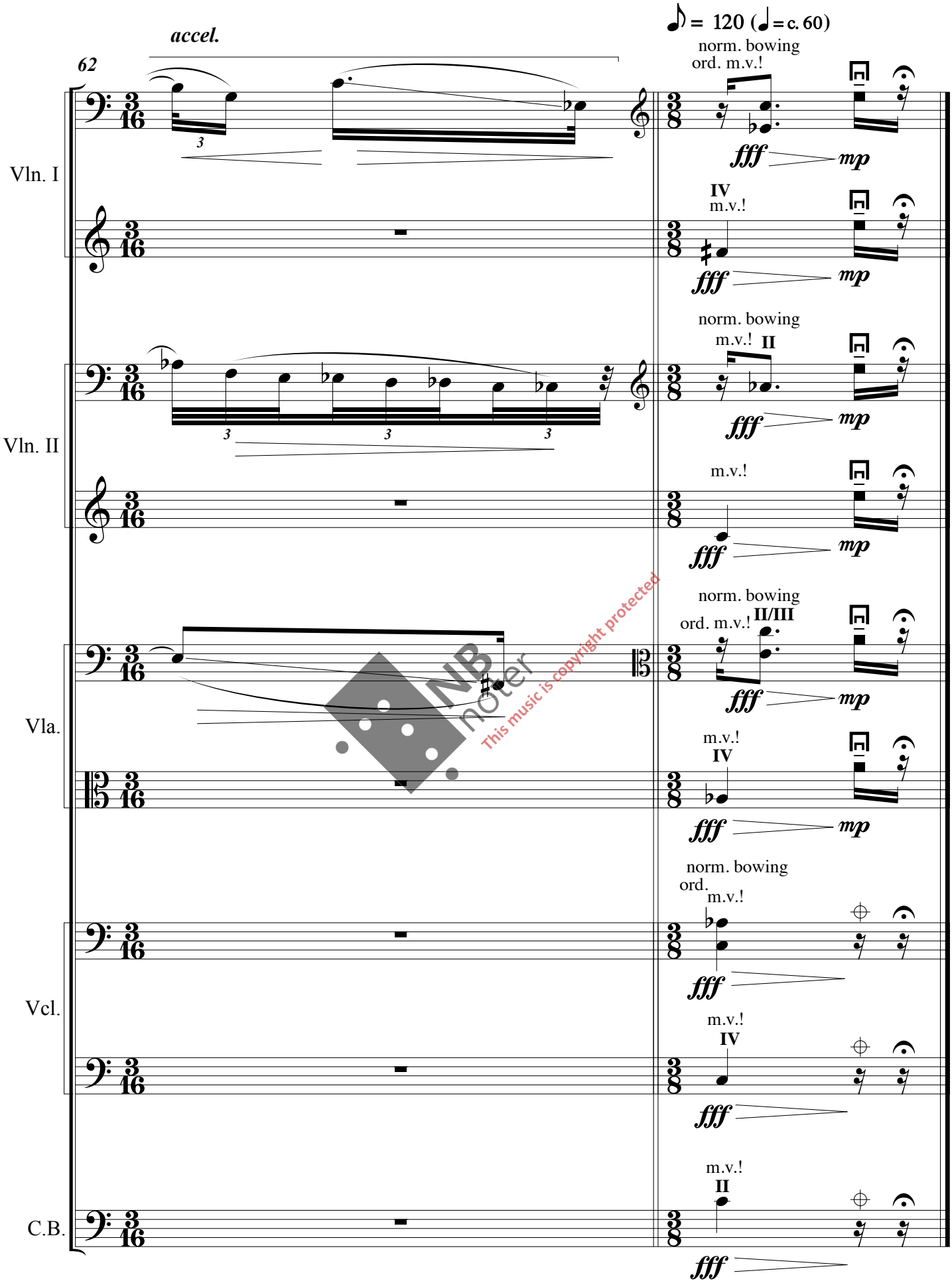

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II

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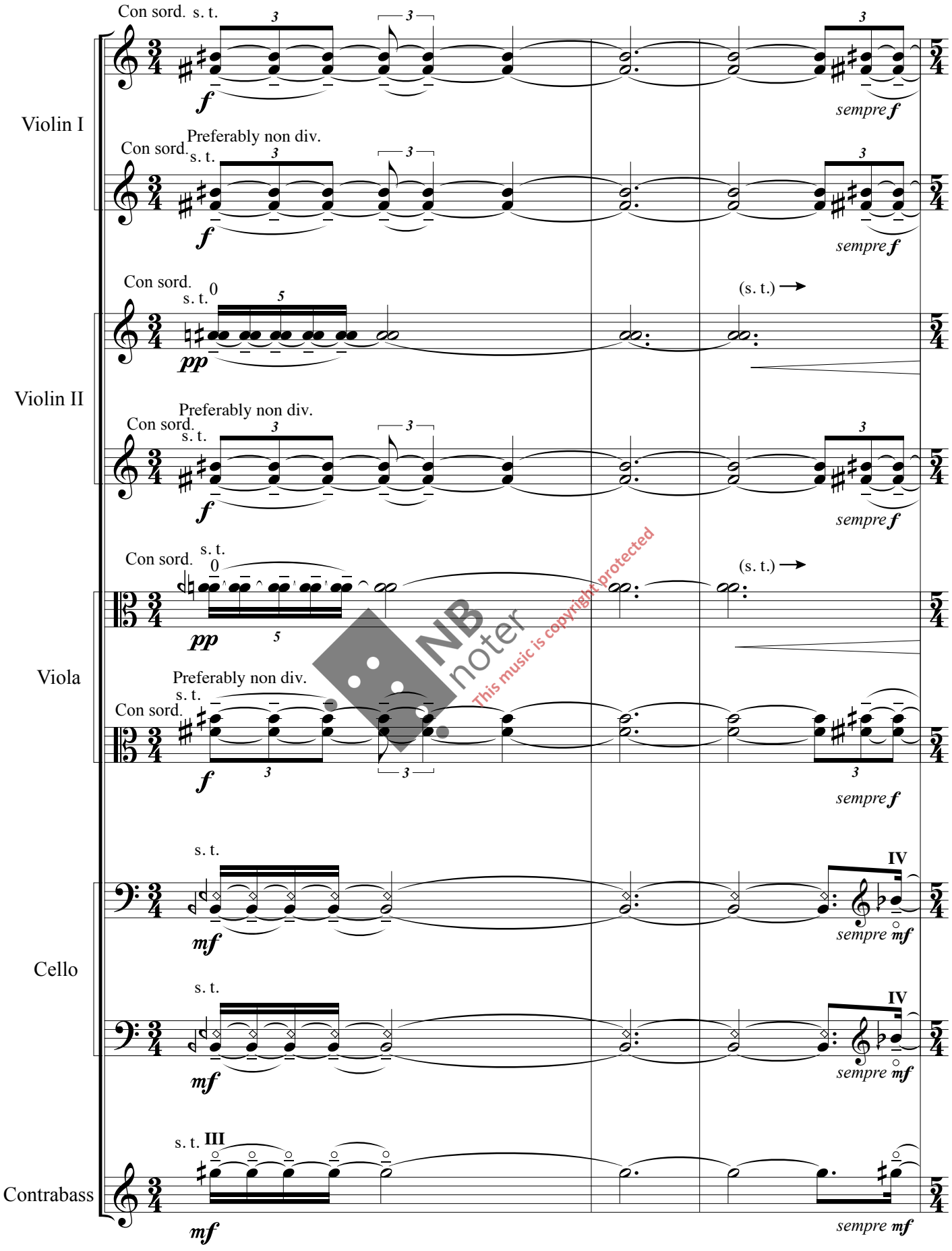
♩ = c. 60



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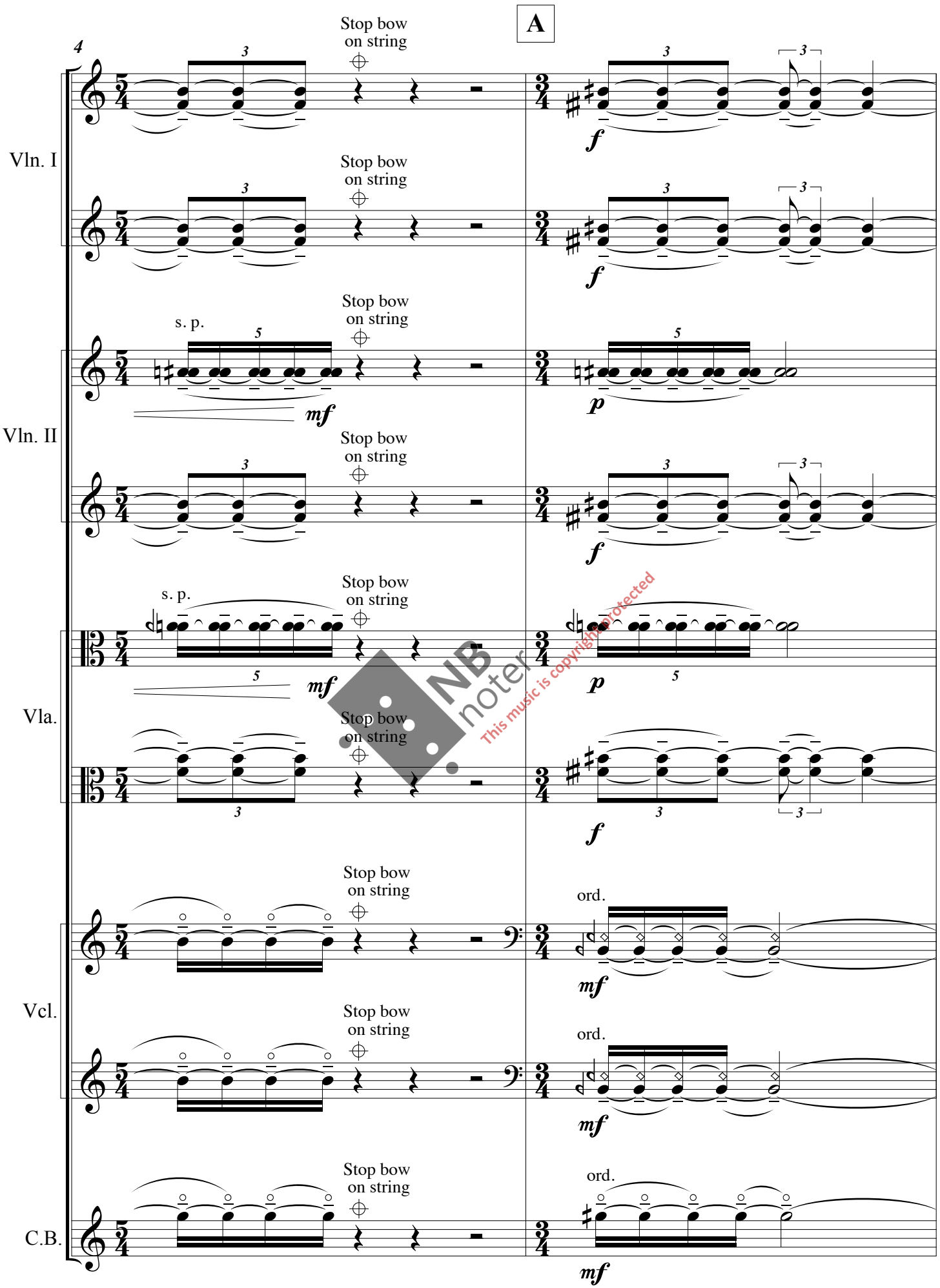

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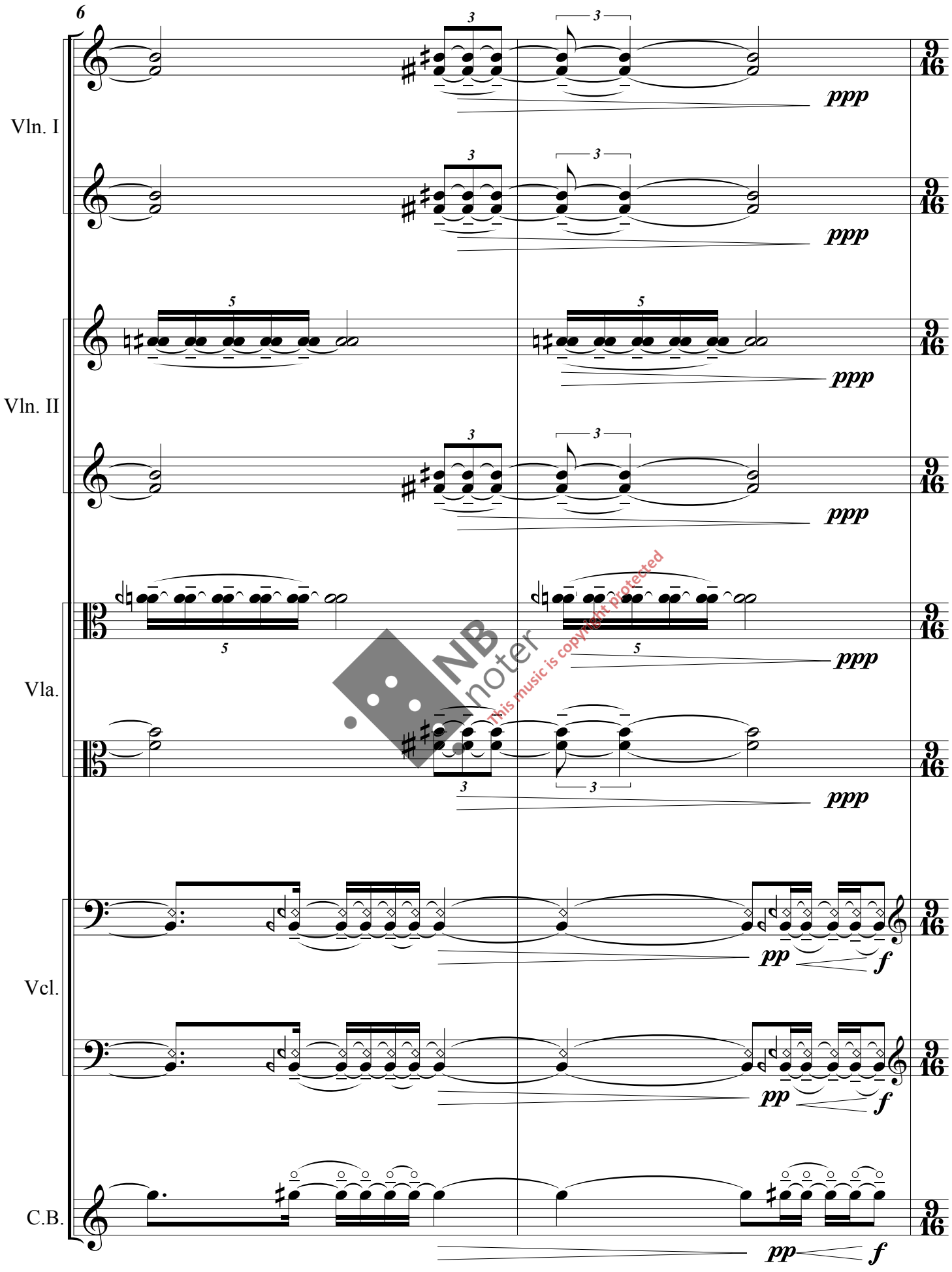

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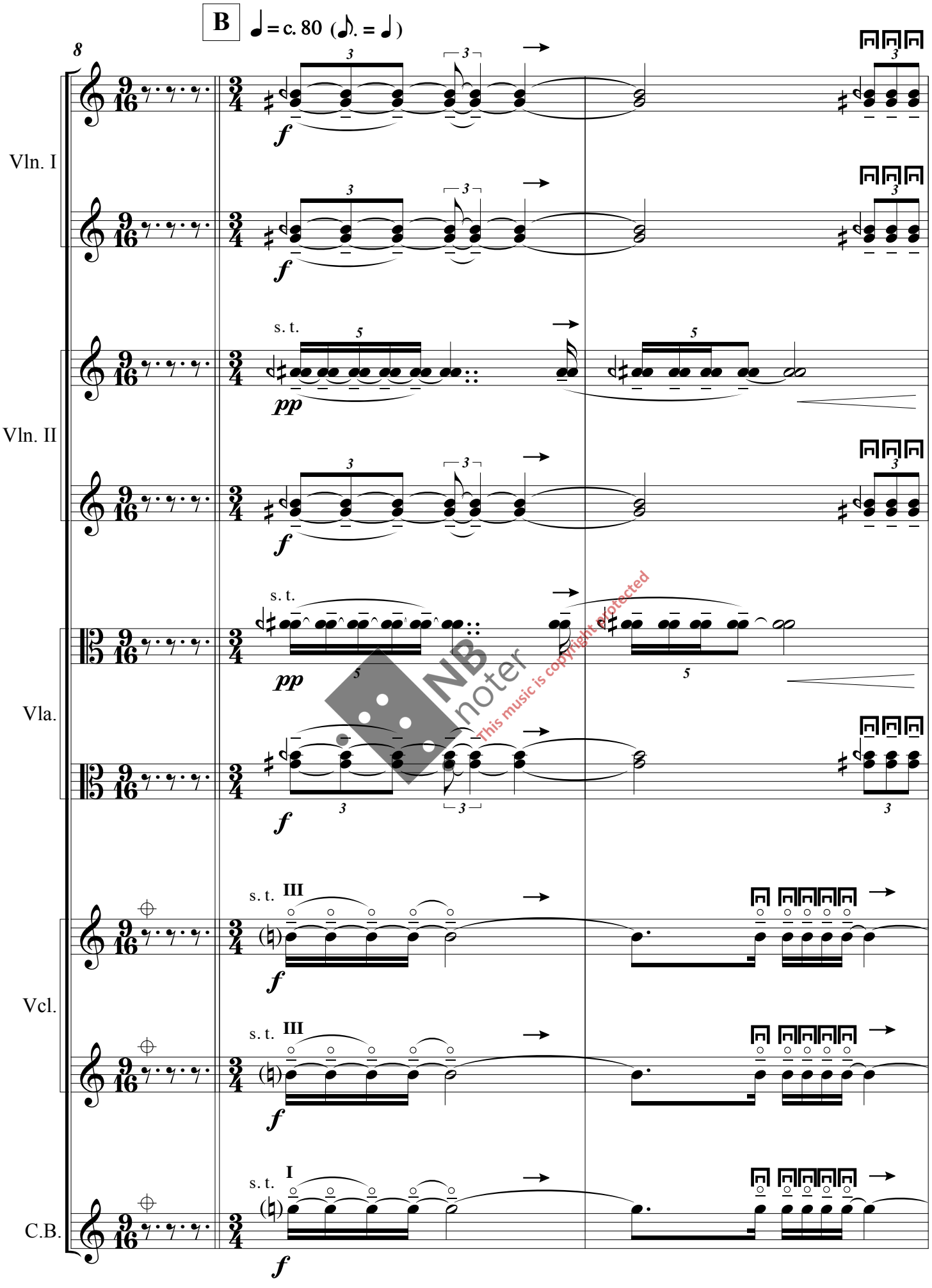

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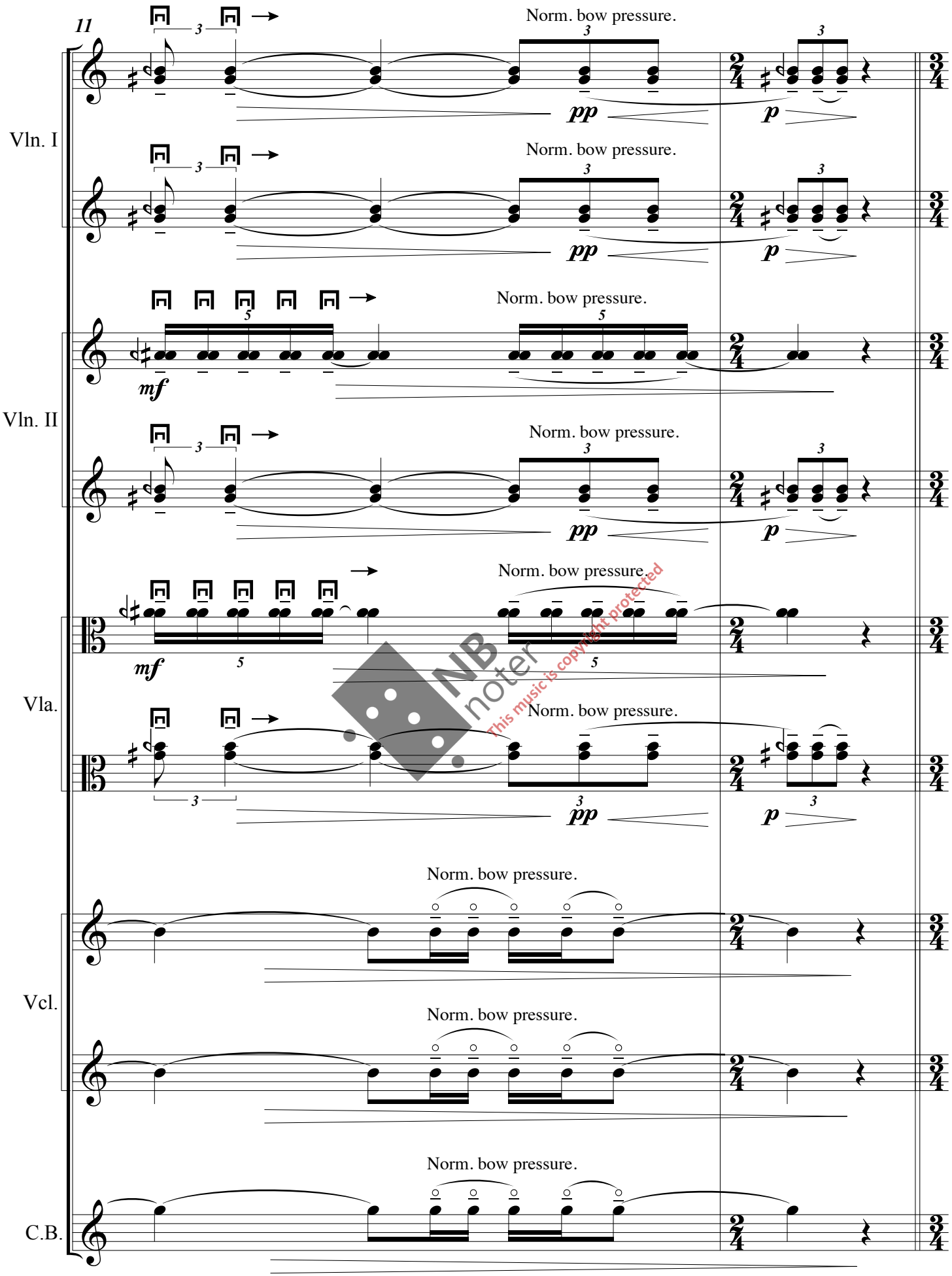

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II

♩ = c. 120 (♩ = ♩)

C ♩ = c. 60

13

Vln. I

non stacc.! ppp

s. p. f

non stacc.! ppp

ord. f

Vln. II

non stacc.! ppp

s. p. p

non stacc.! ppp

ord. f

Vla.

non stacc.! ppp

s. p. p

non stacc.! ppp

s. p. f

Vcl.

non stacc.! IV ppp

s. p. f

non stacc.! IV ppp

s. p. mf

C.B.

non stacc.! III ppp

s. p. II mf

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15

Vln. I

ord. 5 sempre f

l.v. senza sord. 3 f

5 sempre f

Vln. II

3 3 mf

l.v. 3 ord. f

5 sempre f

senza sord. l.v. 3 Solo f

Vla.

3 3 mf

l.v. ord. 3 f

f

ord. 3 f

Vcl.

C.B.

l.v.

sempre mf

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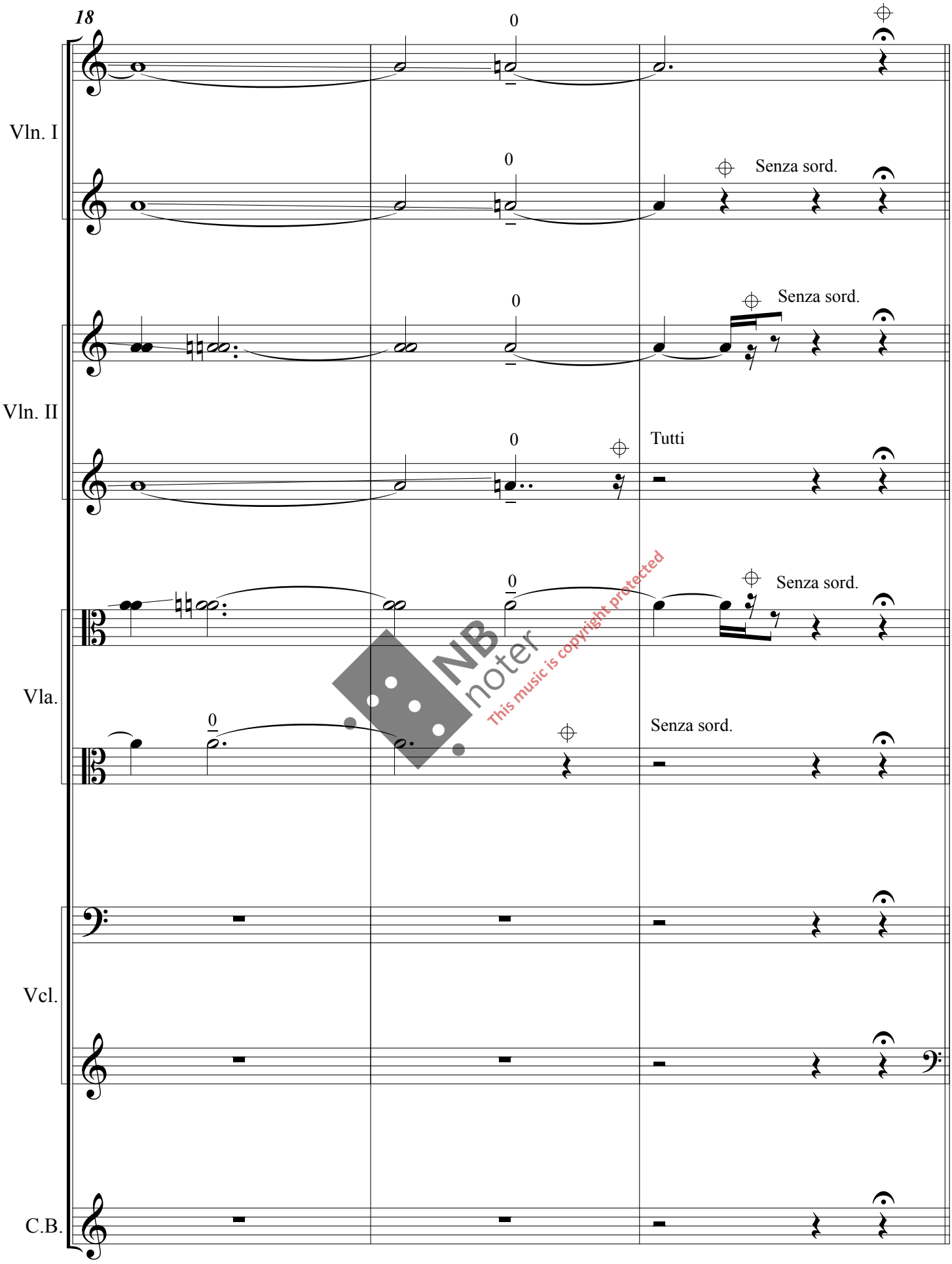

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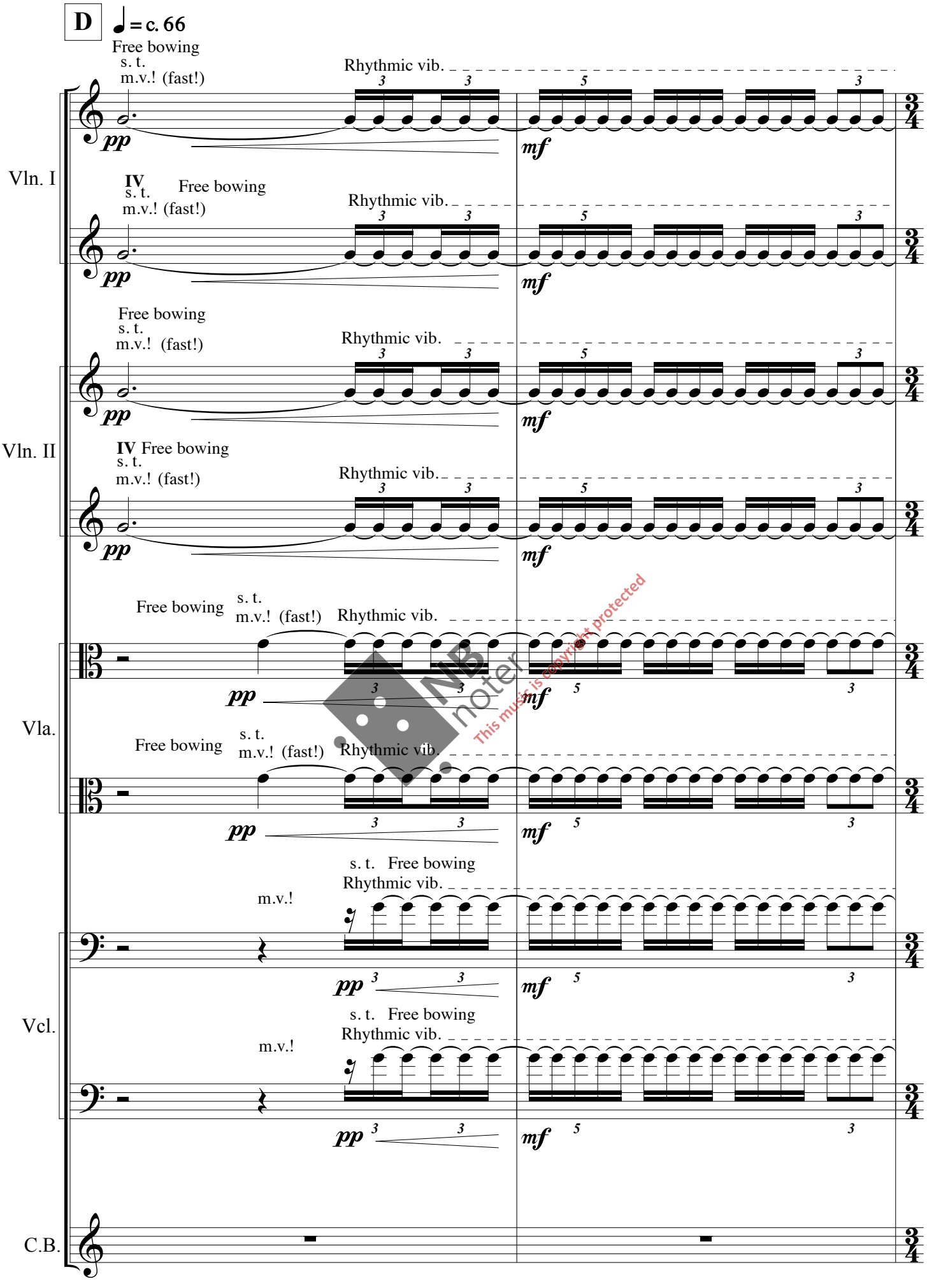
D
♩ = c. 66
Free bowing
s. t.
m.v.! (fast!)
Rhythmic vib.
Vln. I
IV
Vln. II
Vla.
Vcl.
C.B.
pp
mf
m.v.!
s. t.
Free bowing
Rhythmic vib.
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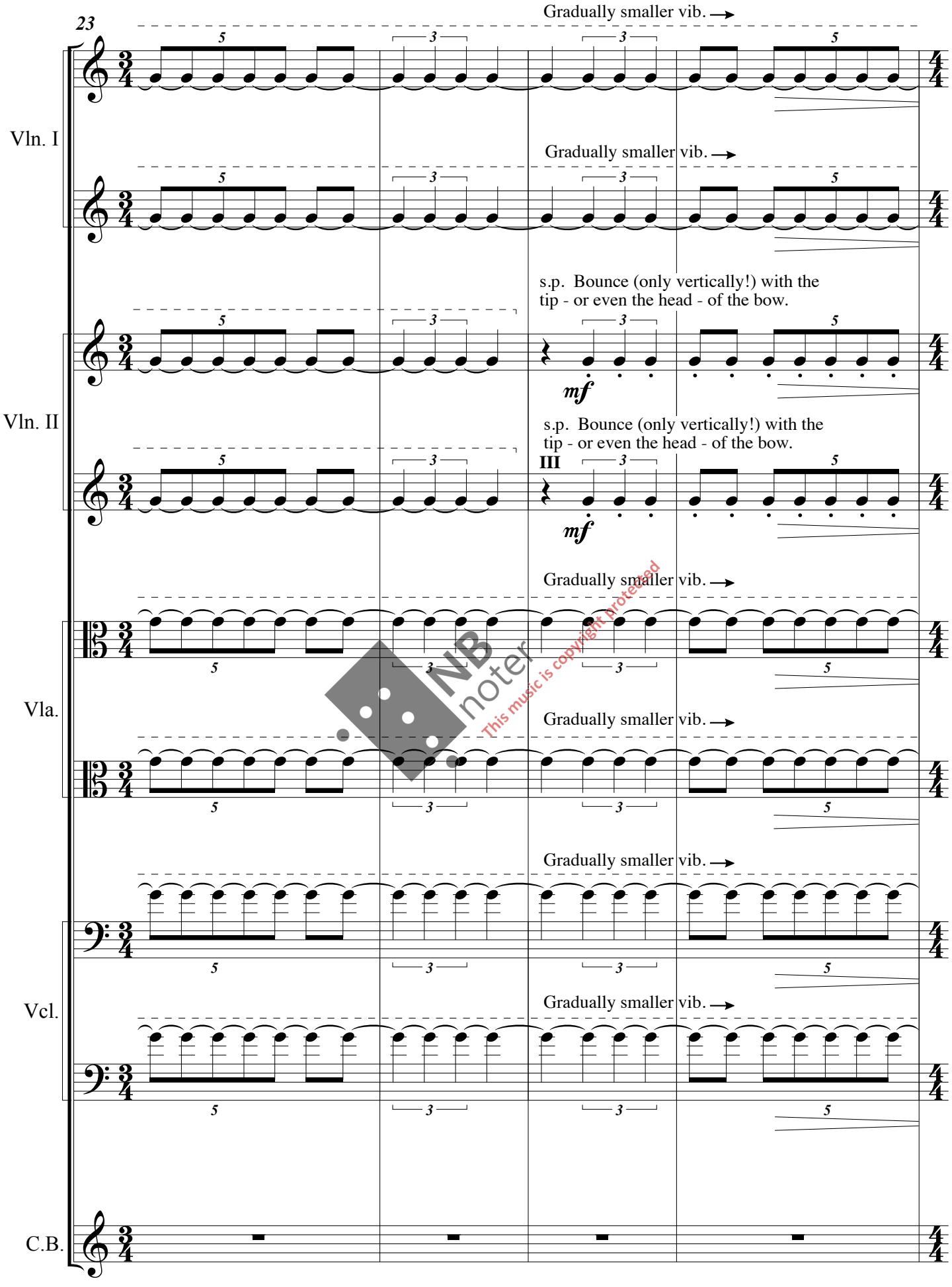

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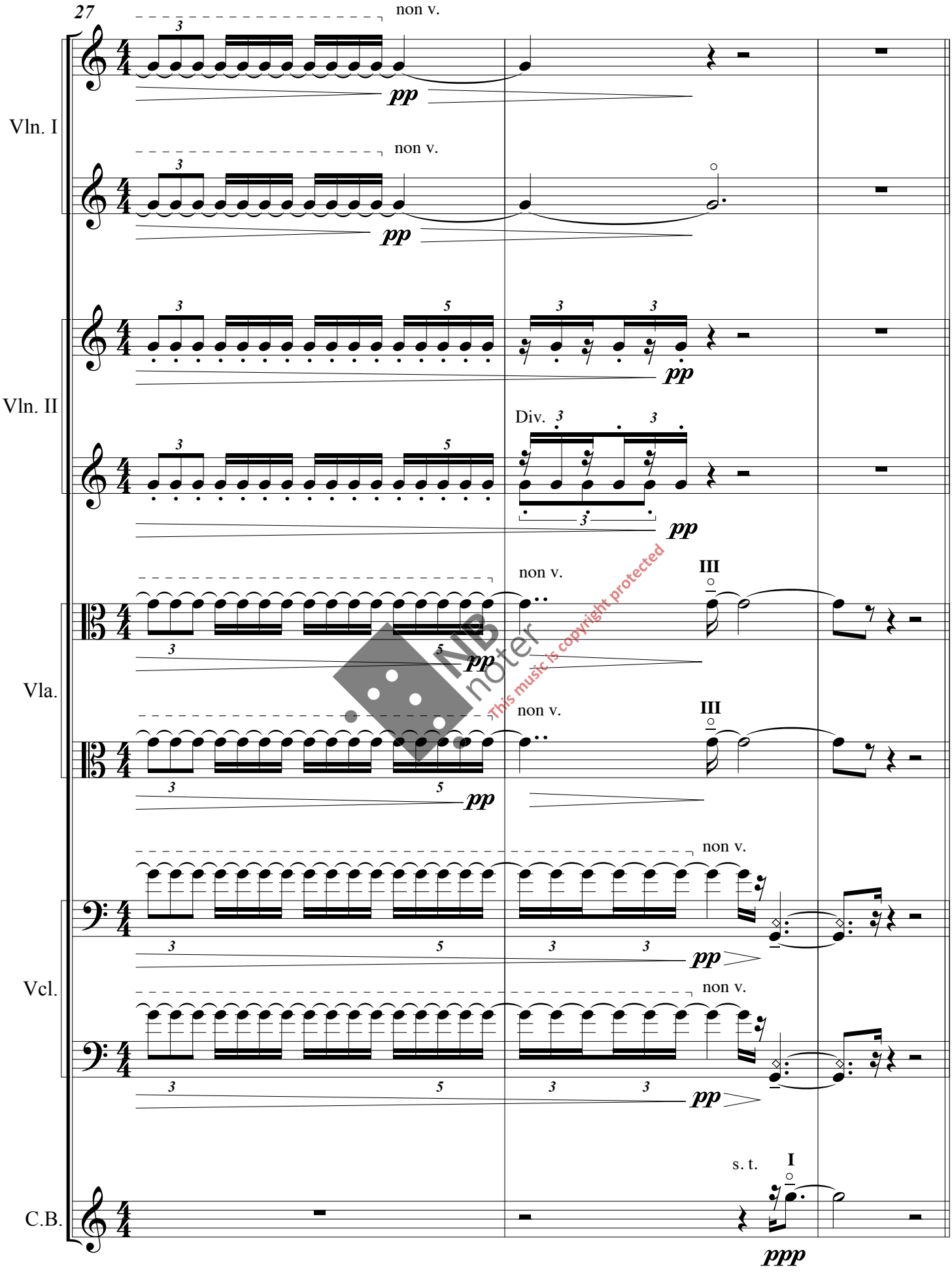

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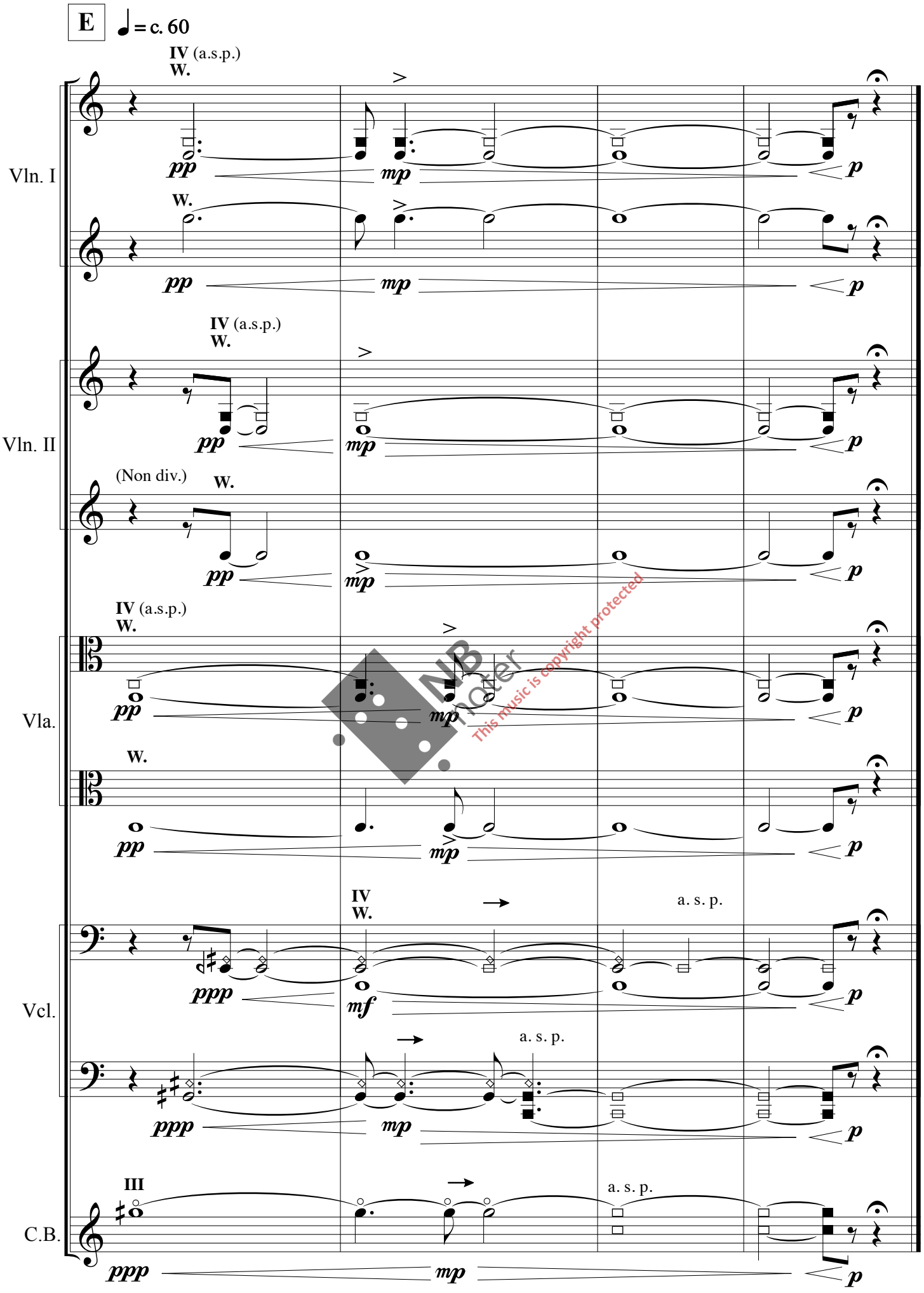

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III

Ø. Mæland

♩ = c. 100

Violin I

pizz. (secco!)

f

3

II/III

The diagonal bow should have an angle that makes the actual fundamental disappear, yet sounding without "too dominating squeaks".

p

Violin II

pizz. (secco!)

f

III/IV

The diagonal bow should have an angle that makes the actual fundamental disappear, yet sounding without "too dominating squeaks".

p

Viola

II/III

The diagonal bow should have an angle that makes the actual fundamental disappear, yet sounding without "too dominating squeaks".

p

III/IV

The diagonal bow should have an angle that makes the actual fundamental disappear, yet sounding without "too dominating squeaks".

p

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Cello

pizz. (secco!)
(Esp. on the A-string, it's possible to do the pizz. very close to the l.h. fingers, f.ex by letting the nail "slide" across the string.)

f

Solo pizz. (secco!)
(Esp. on the A-string, it's possible to do the pizz. very close to the l.h. fingers, f.ex by letting the nail "slide" across the string.)

f

Contrabass

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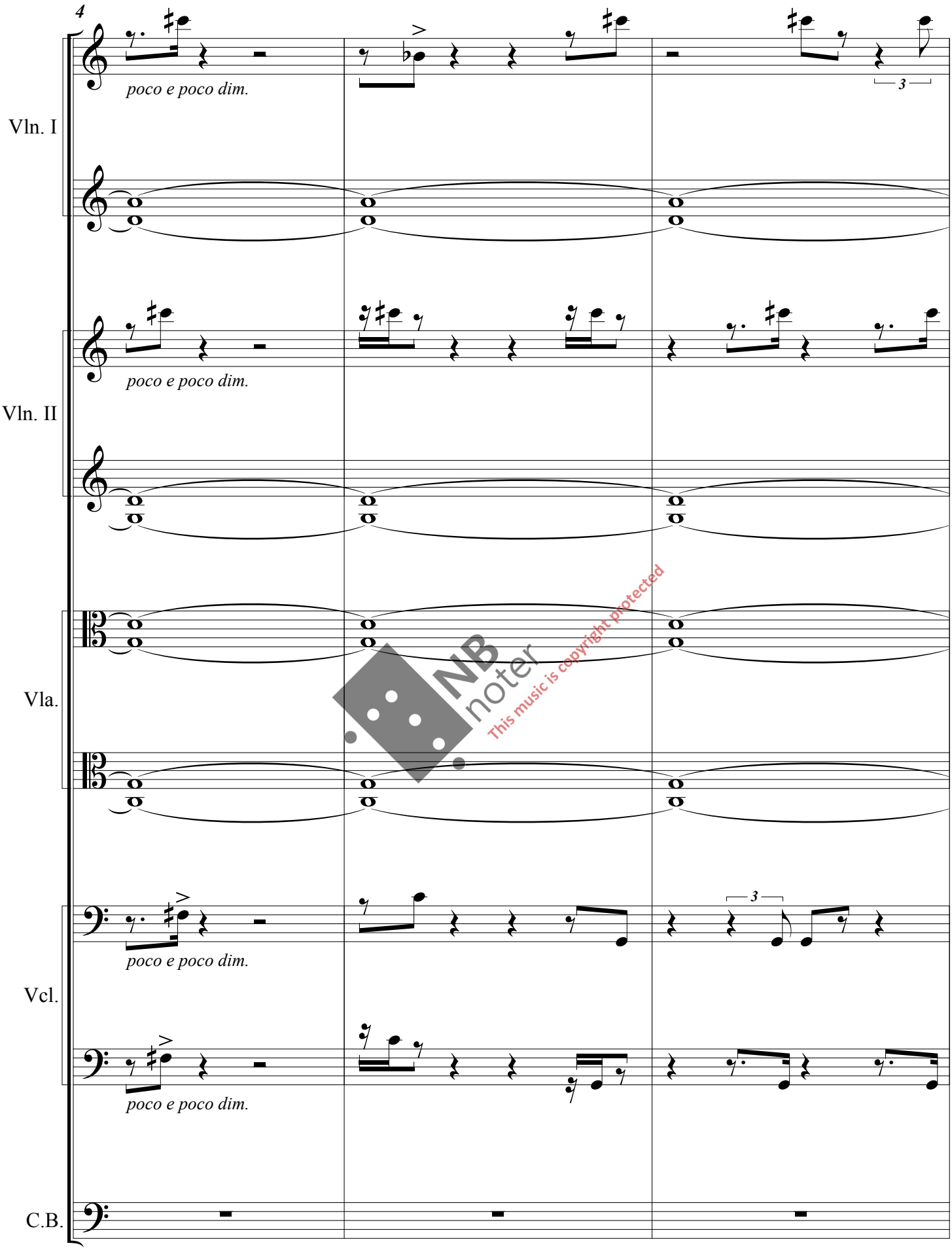

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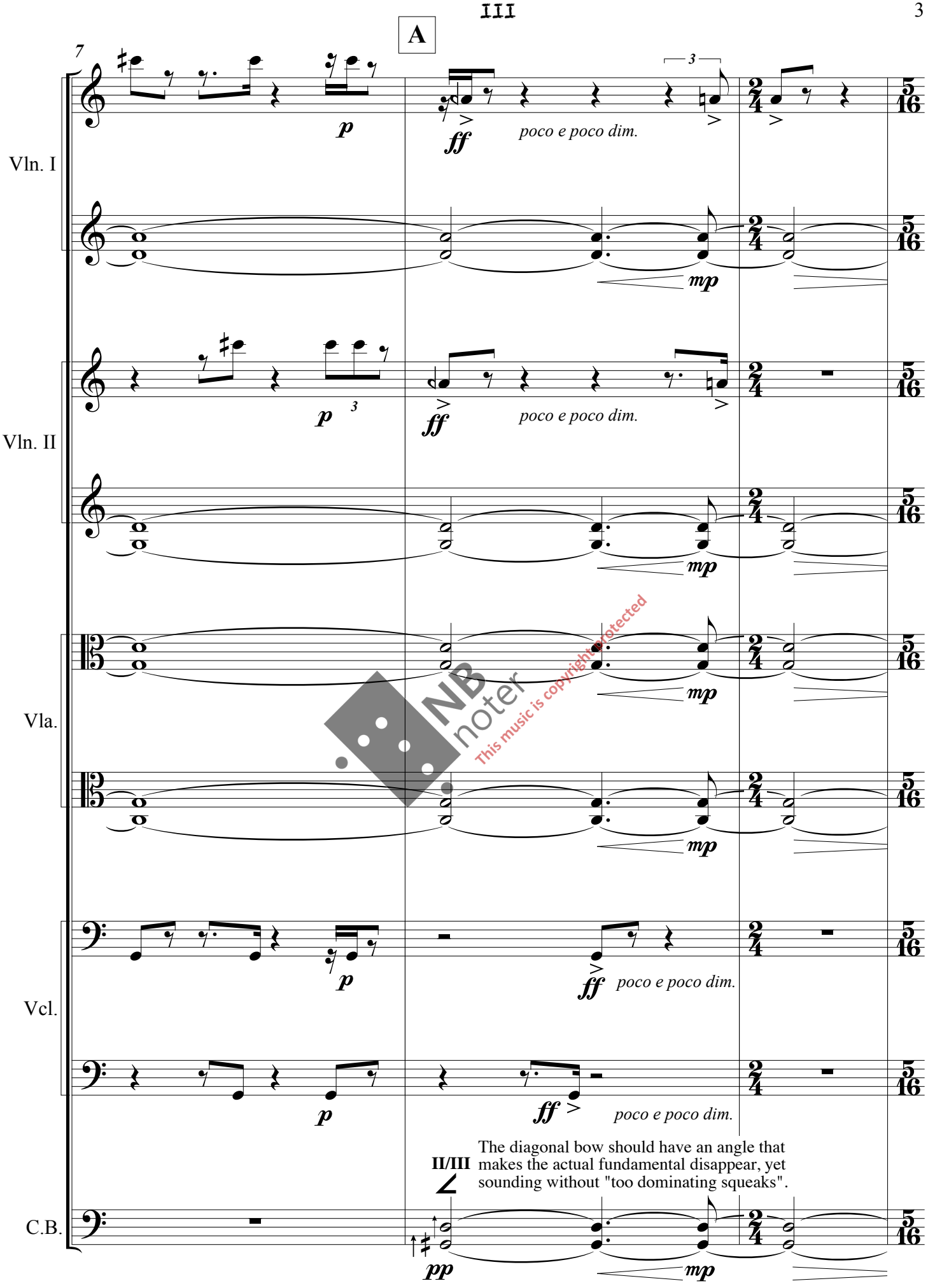

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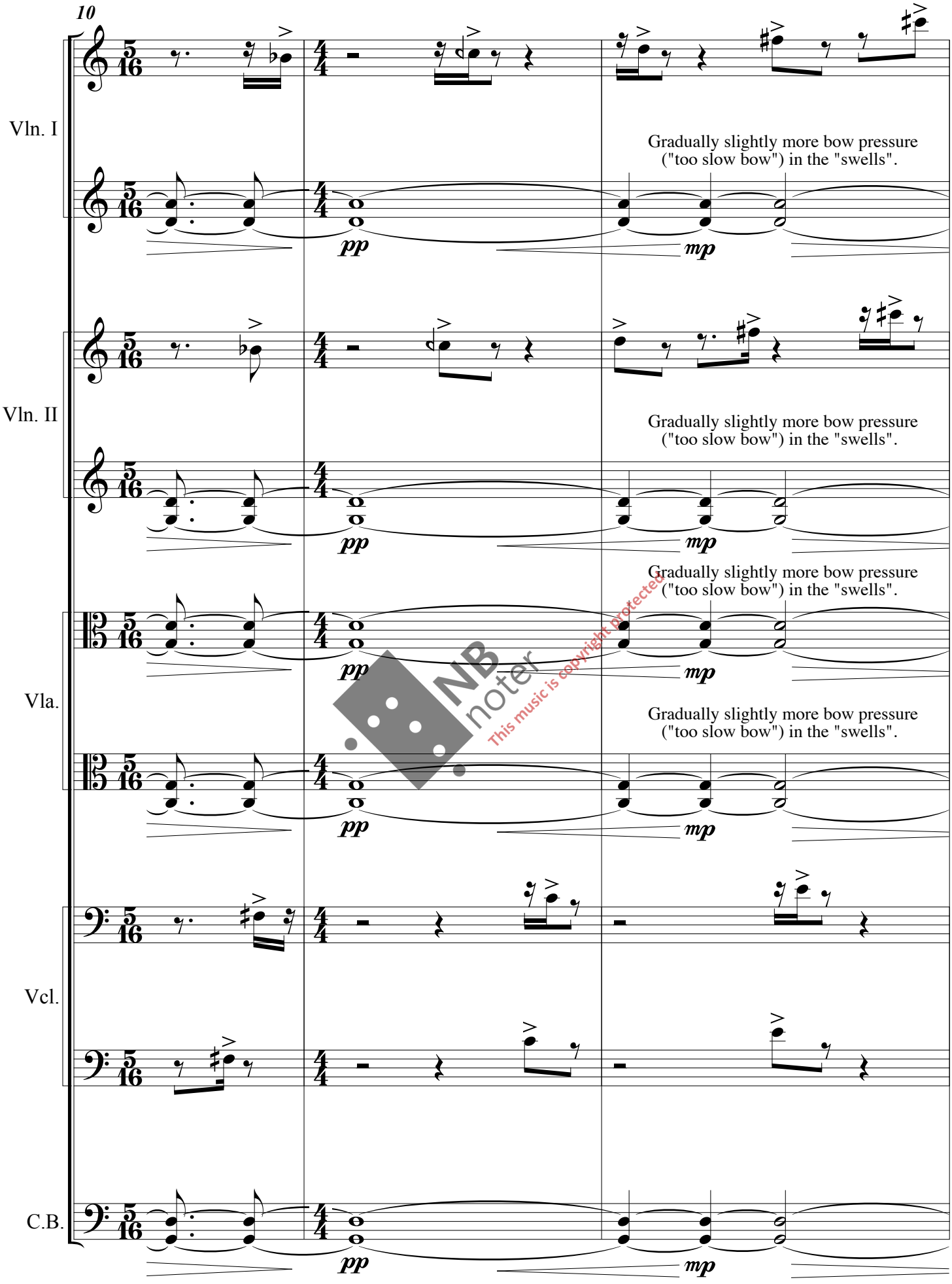

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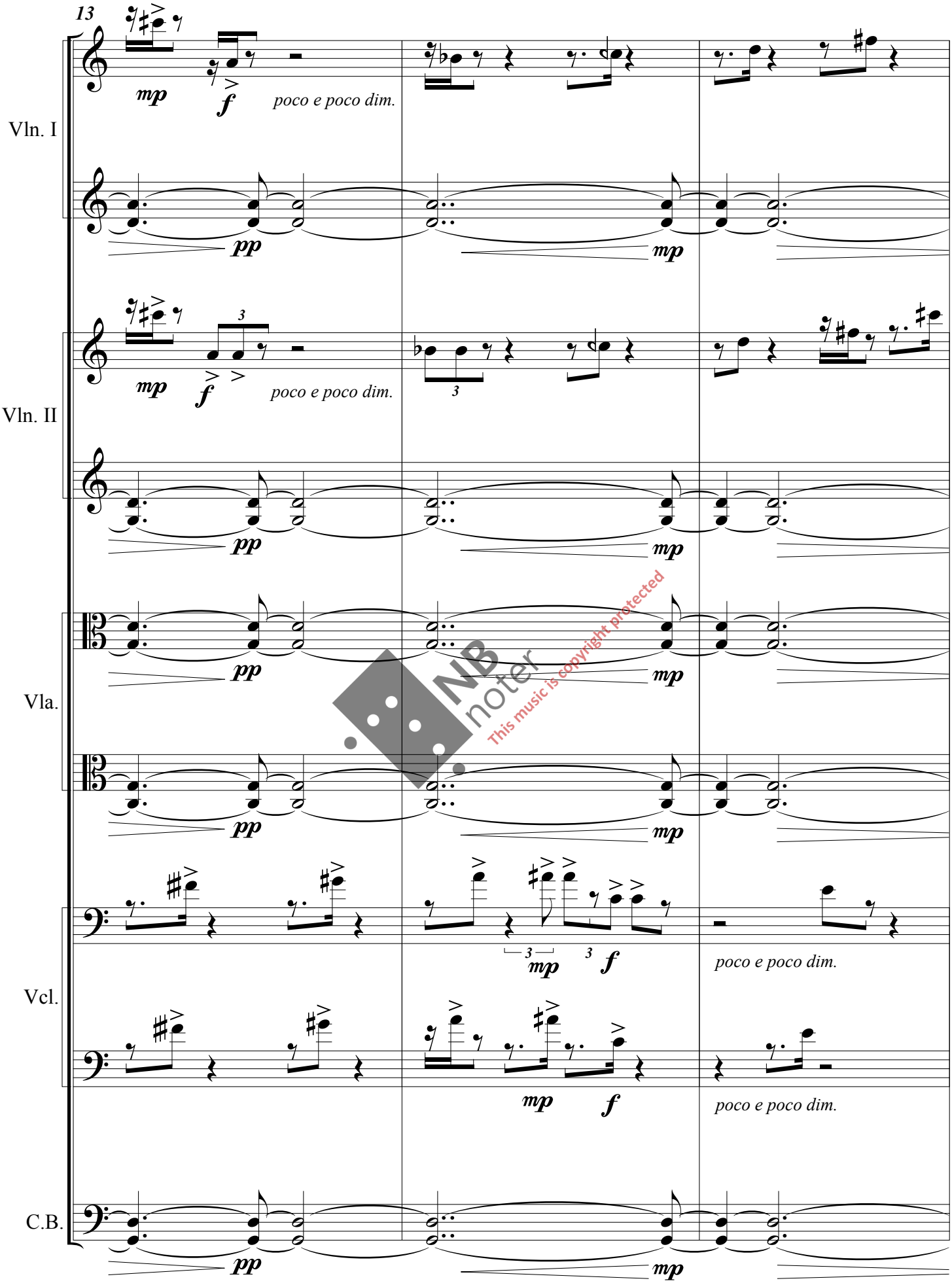

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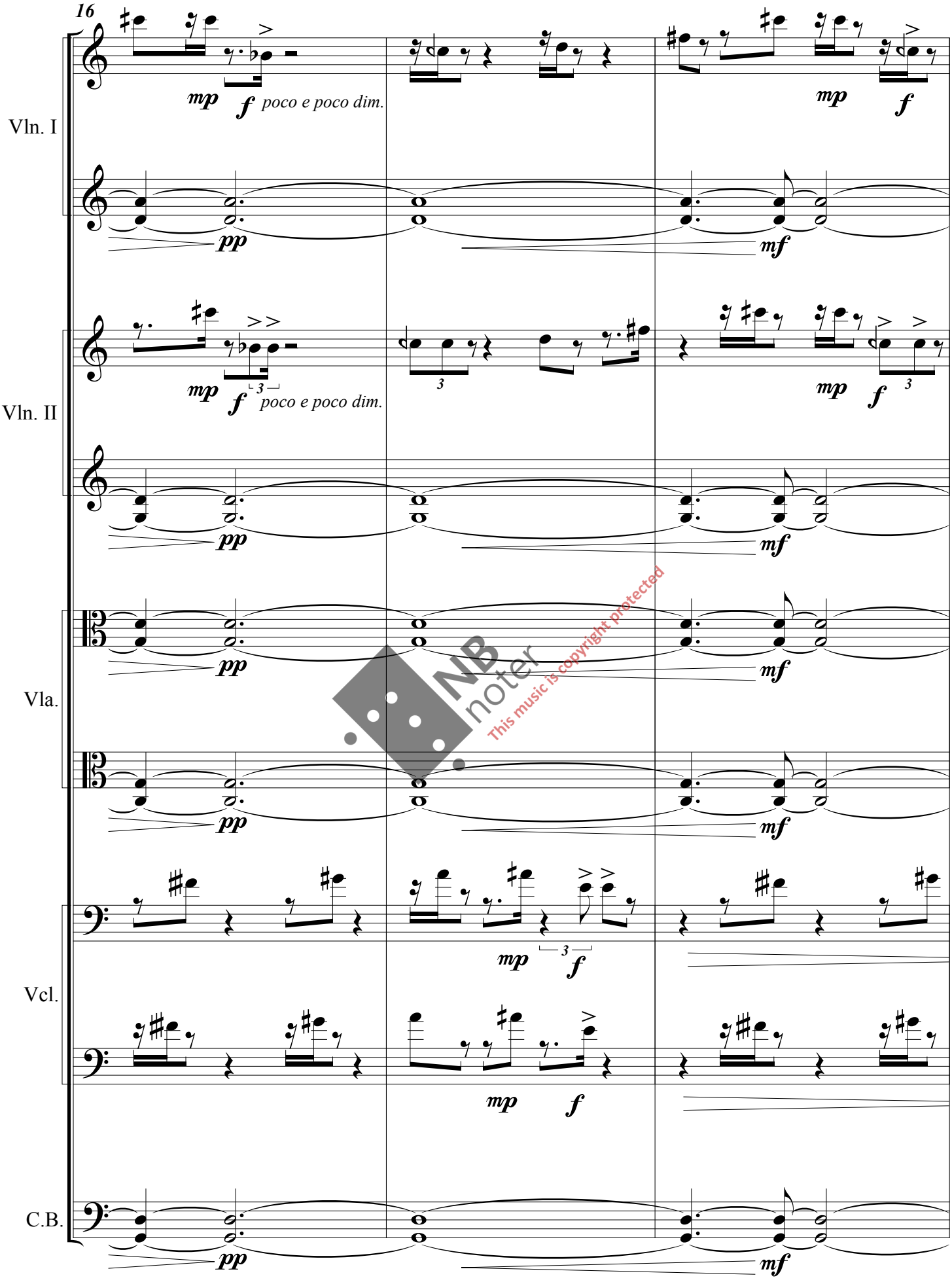

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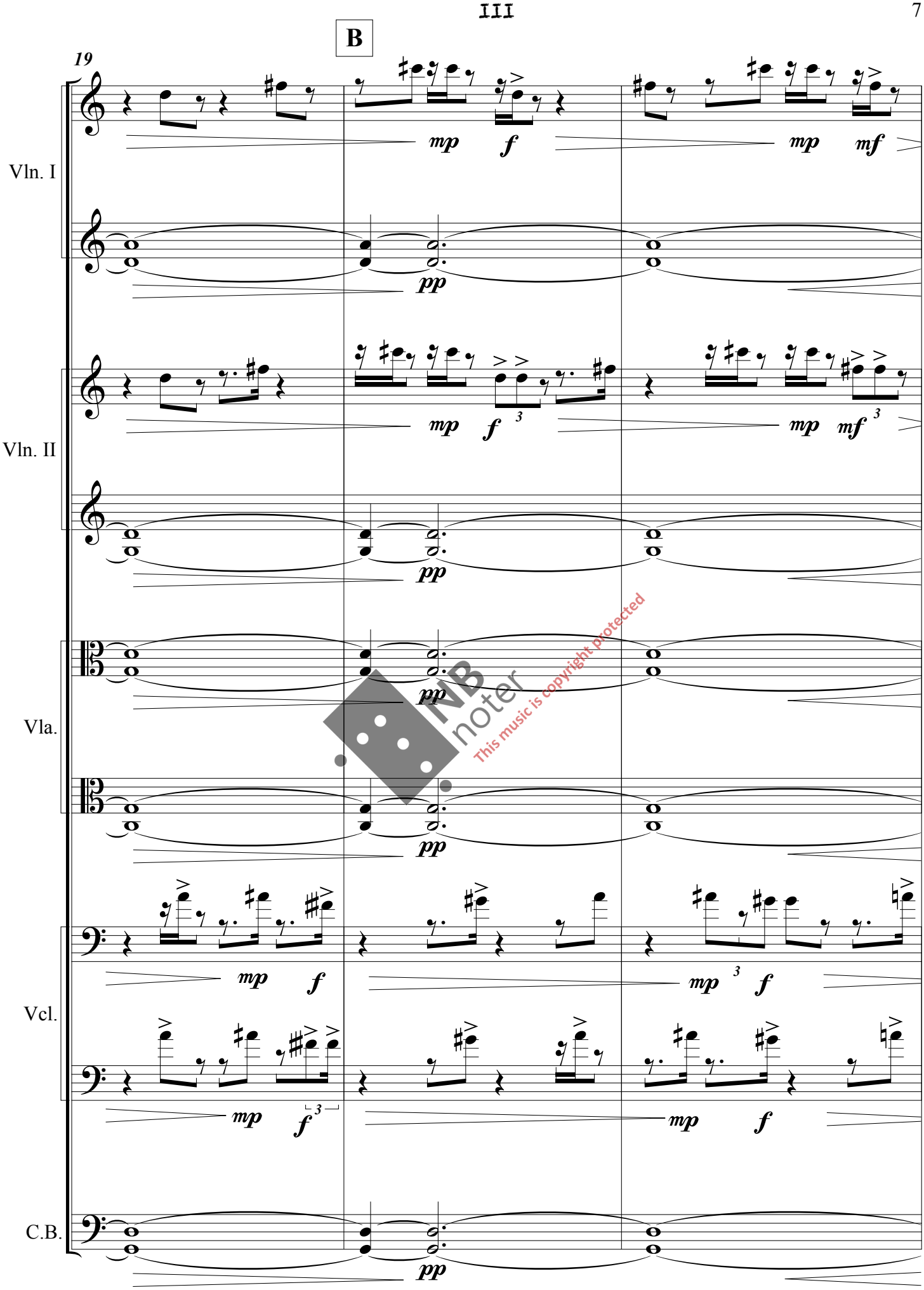

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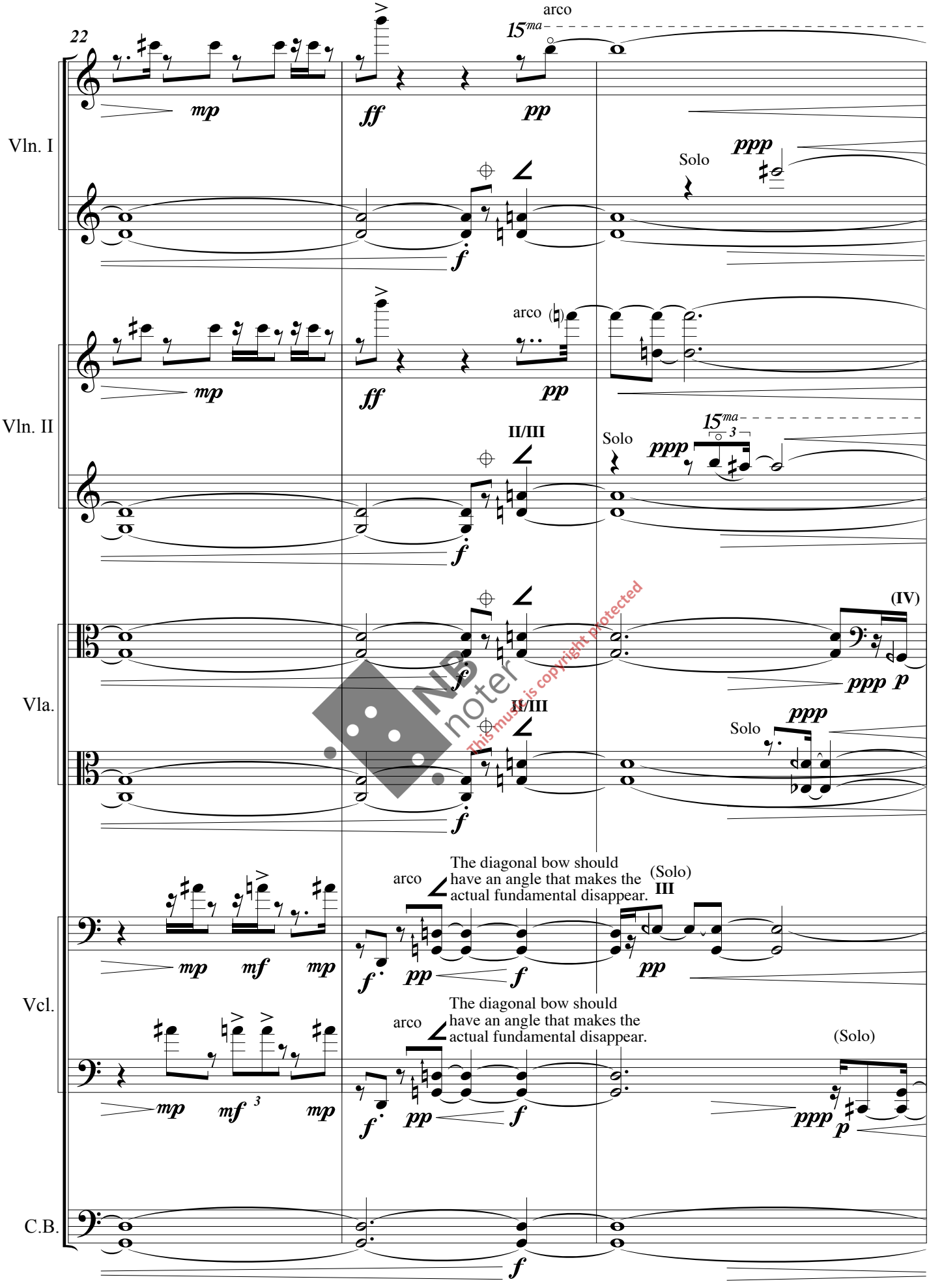
III



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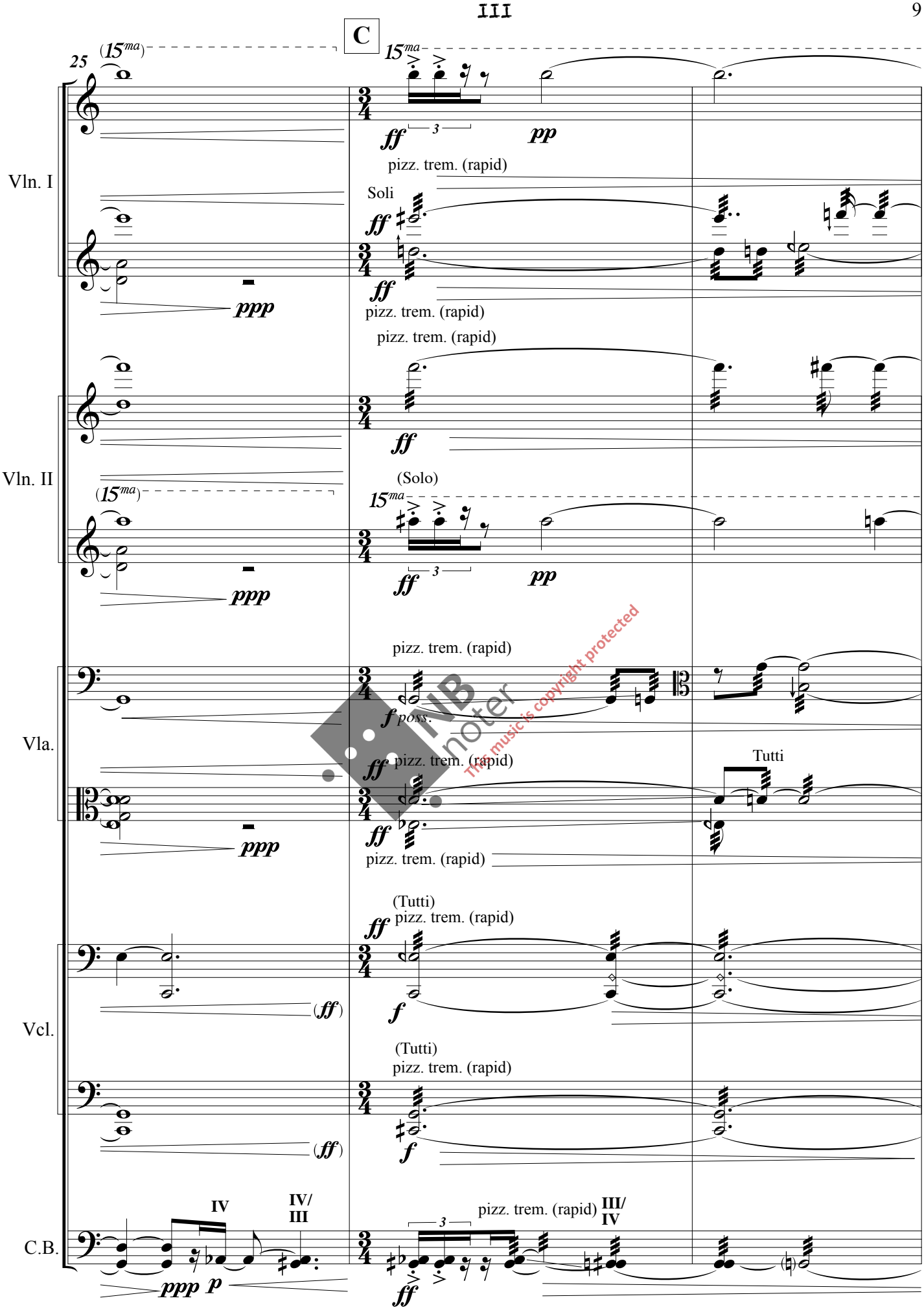

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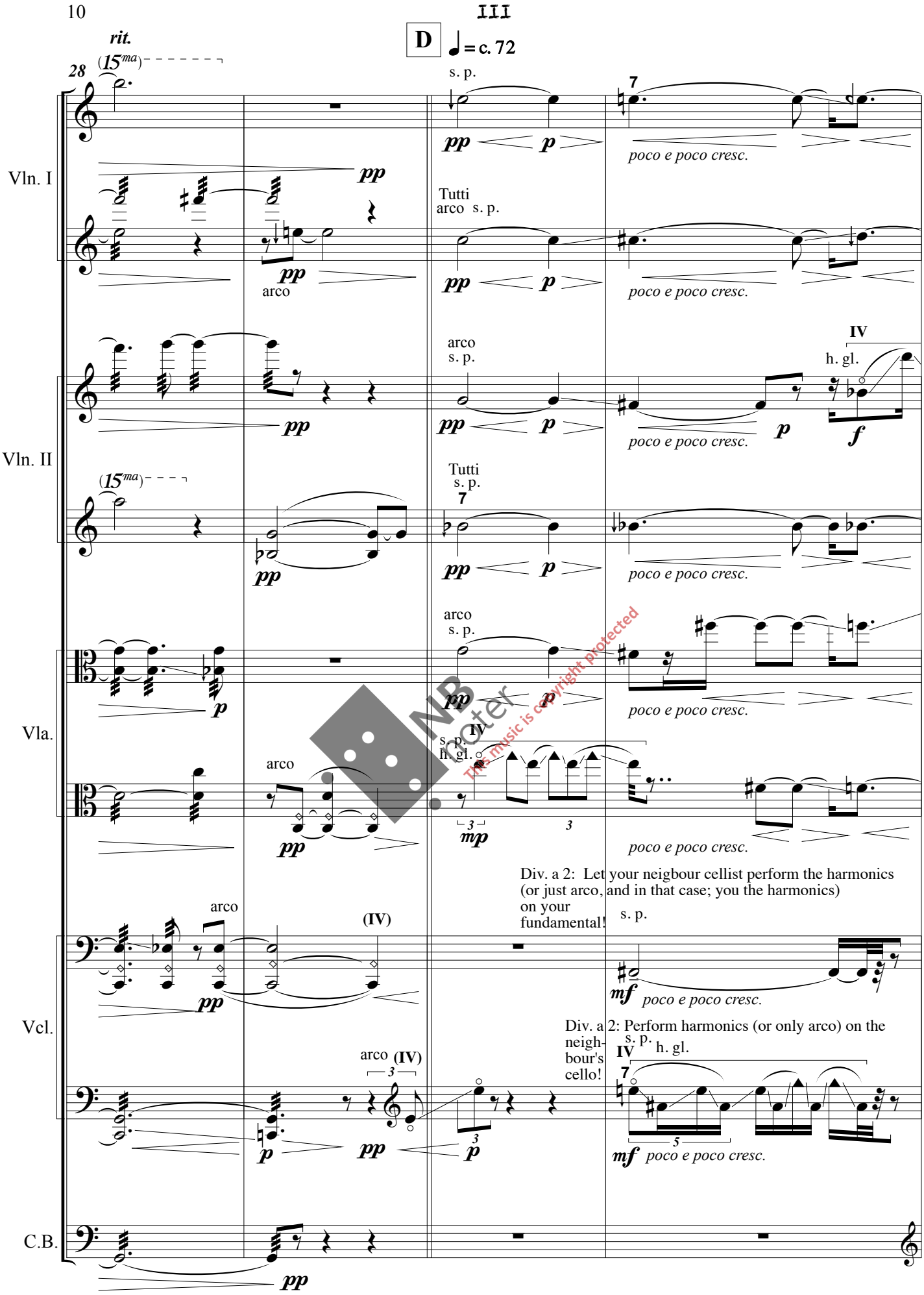

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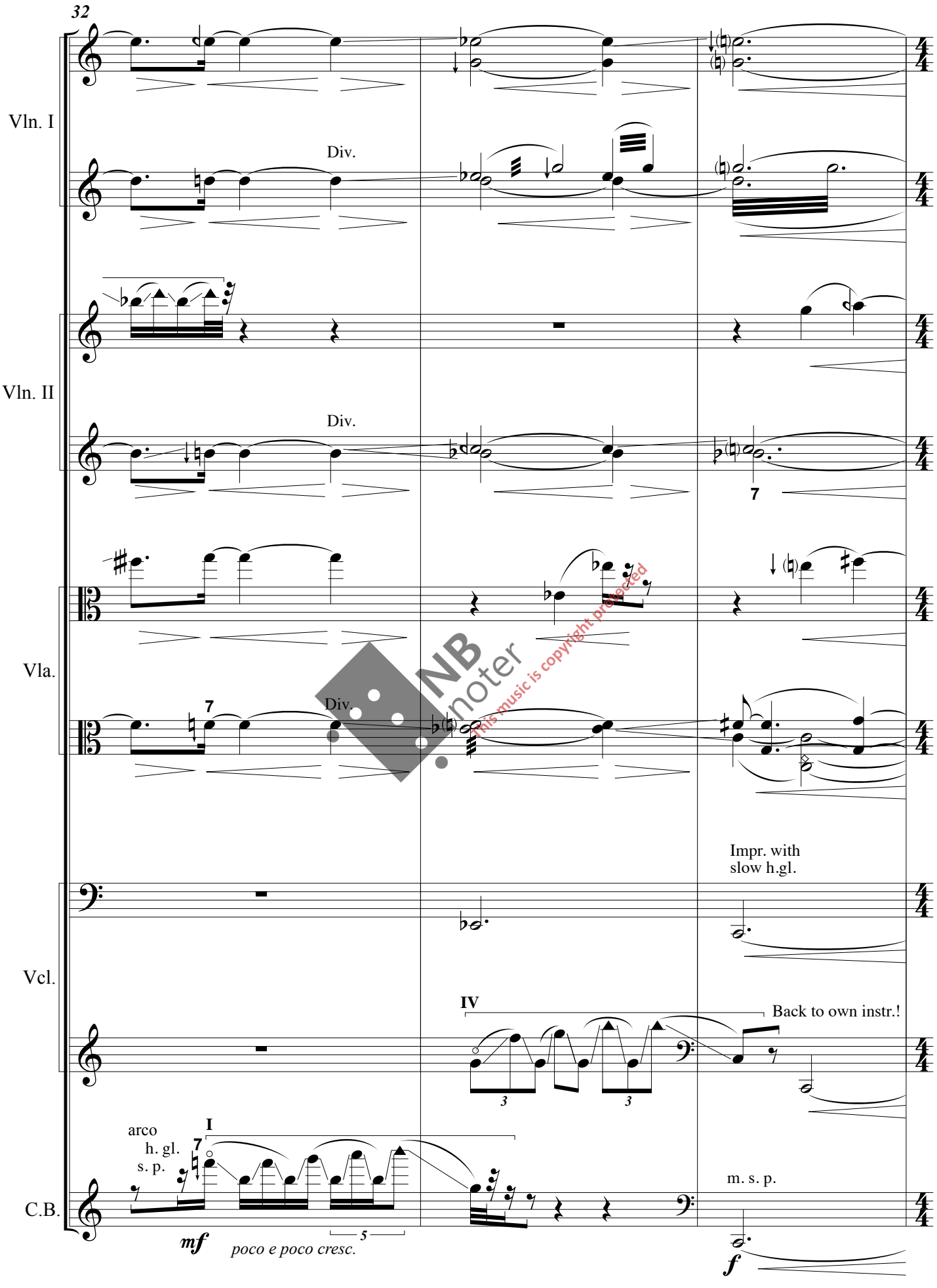

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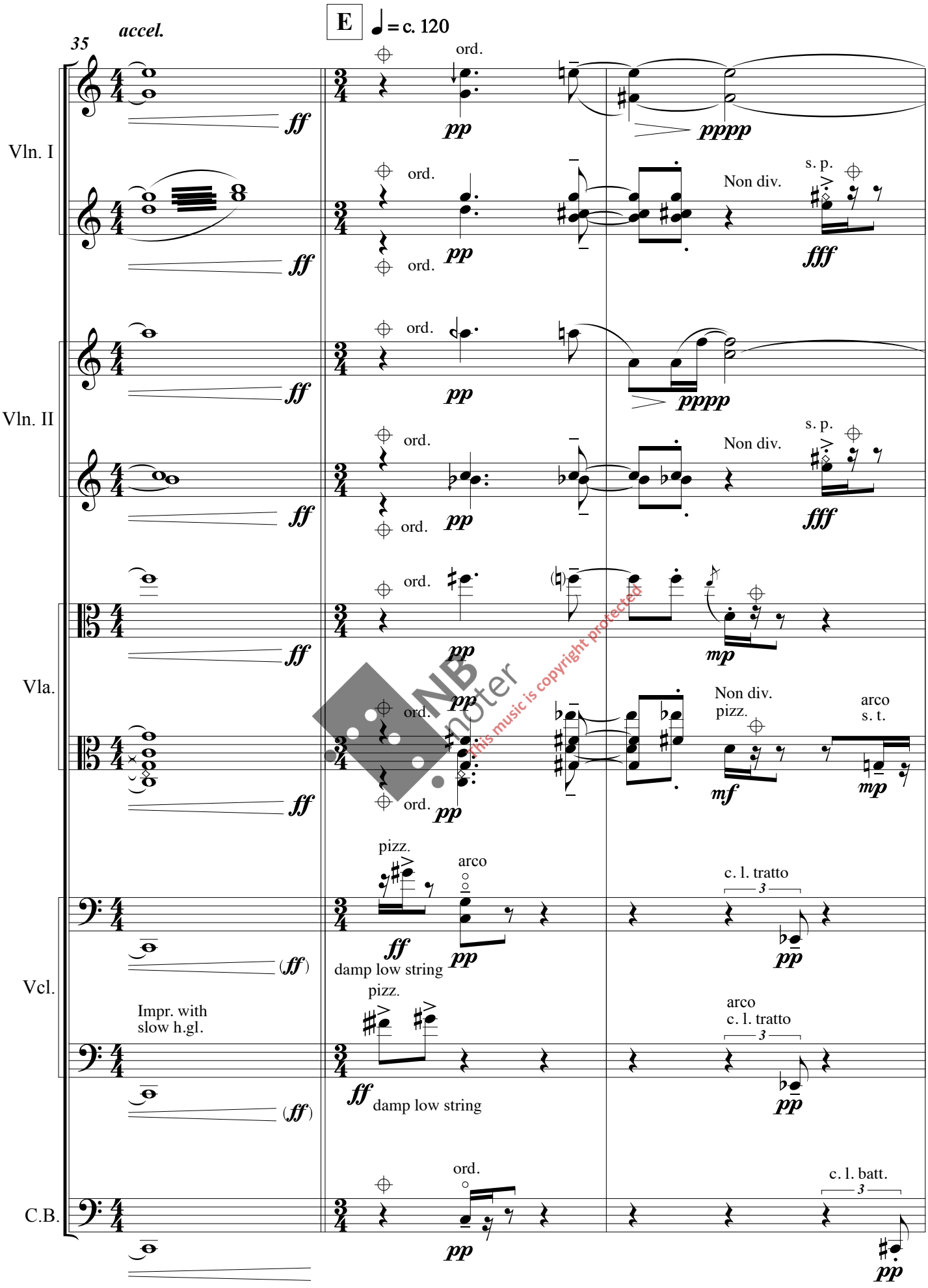

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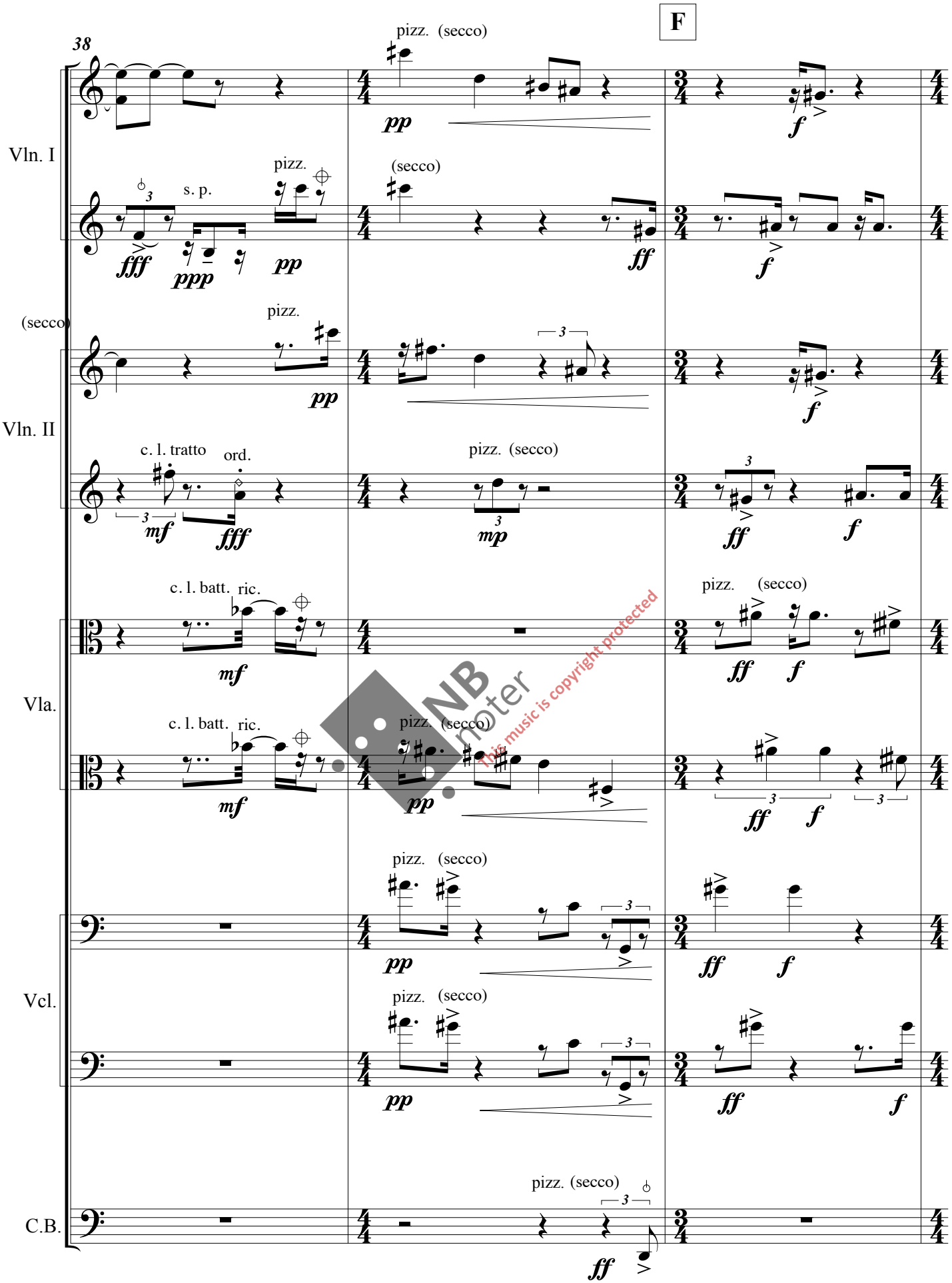

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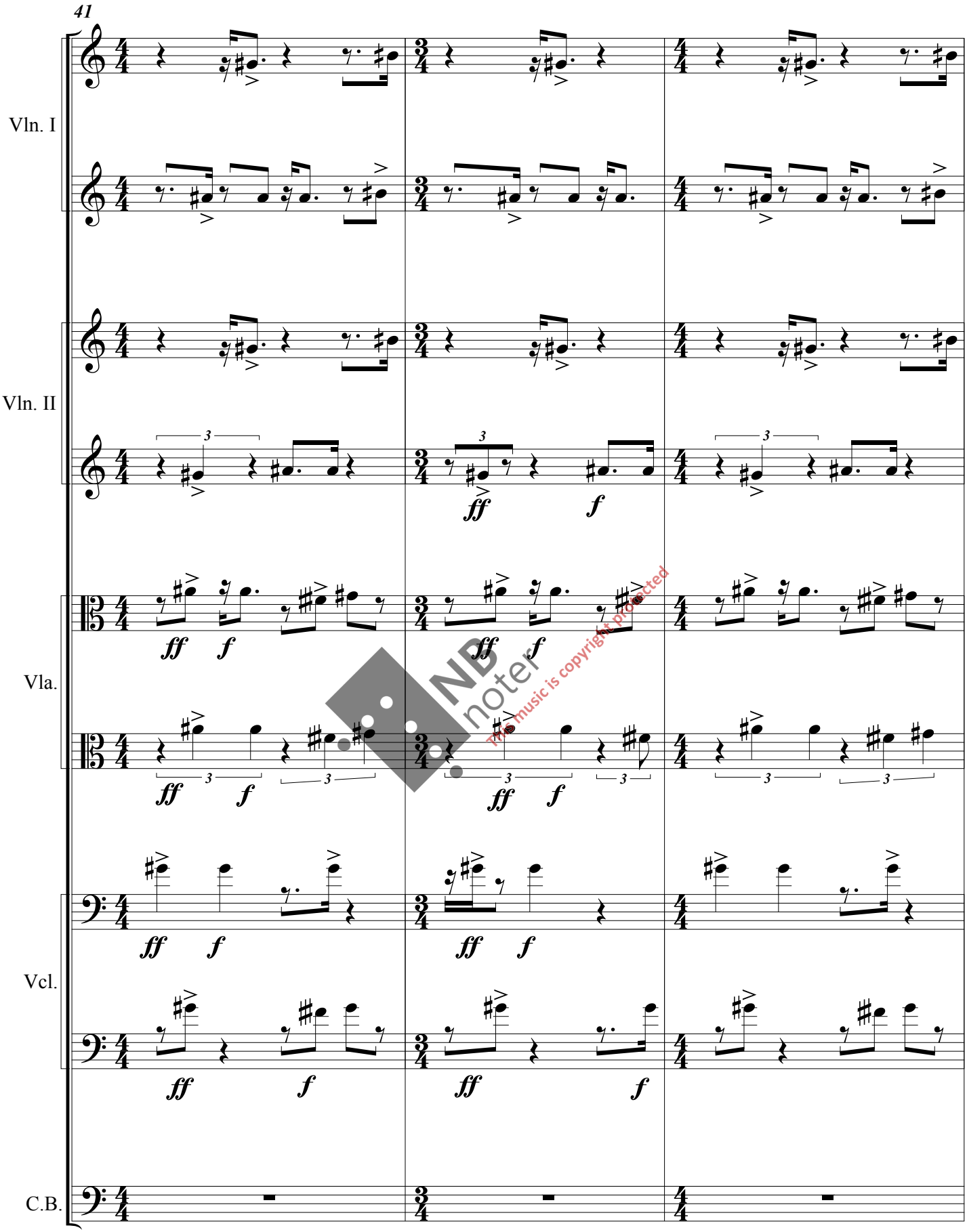

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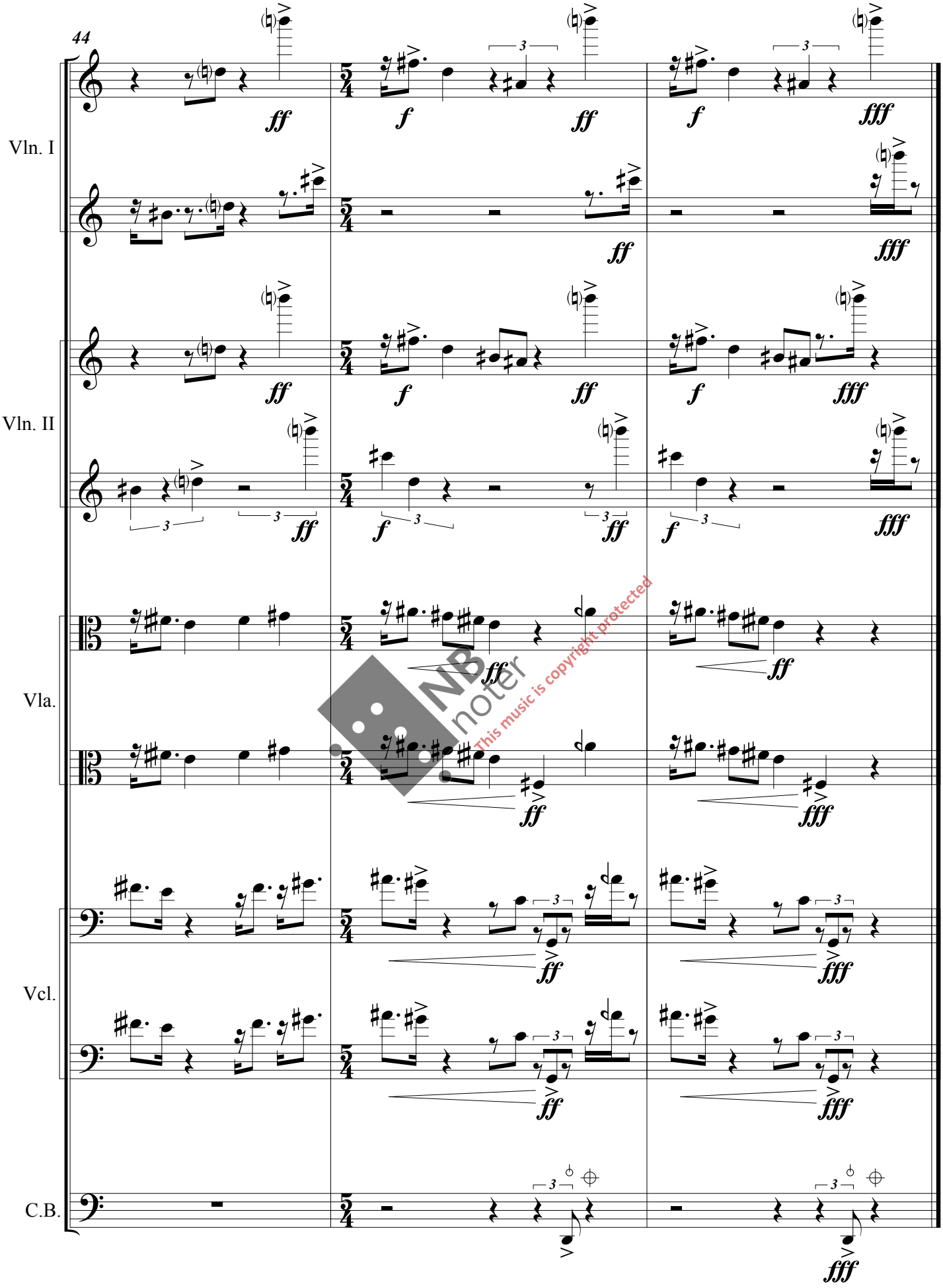

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IV

Ø. Mæland

♩ = c. 44

Violin I

s. t. 1/8 (Slow1/8-tone trill)

ppp *pp* 5 5

W.

pp

Violin II

s. t. 1/8 (Slow1/8-tone trill)

ppp *pp*

W.

pp

Viola

s. t. 1/8 (Slow1/8-tone trill)

ppp *pp*

IV (a.s.p.)
W.

pp

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Cello

(Throughout this mv., Cello 1. is played solo, functioning as a soloist)

IV (a.s.p.)
W.

pp

Contrabass

s. t.
Con sord. 1/8 (Slow1/8-tone trill)

IV/III

3 3 3 3

ppp *pp*

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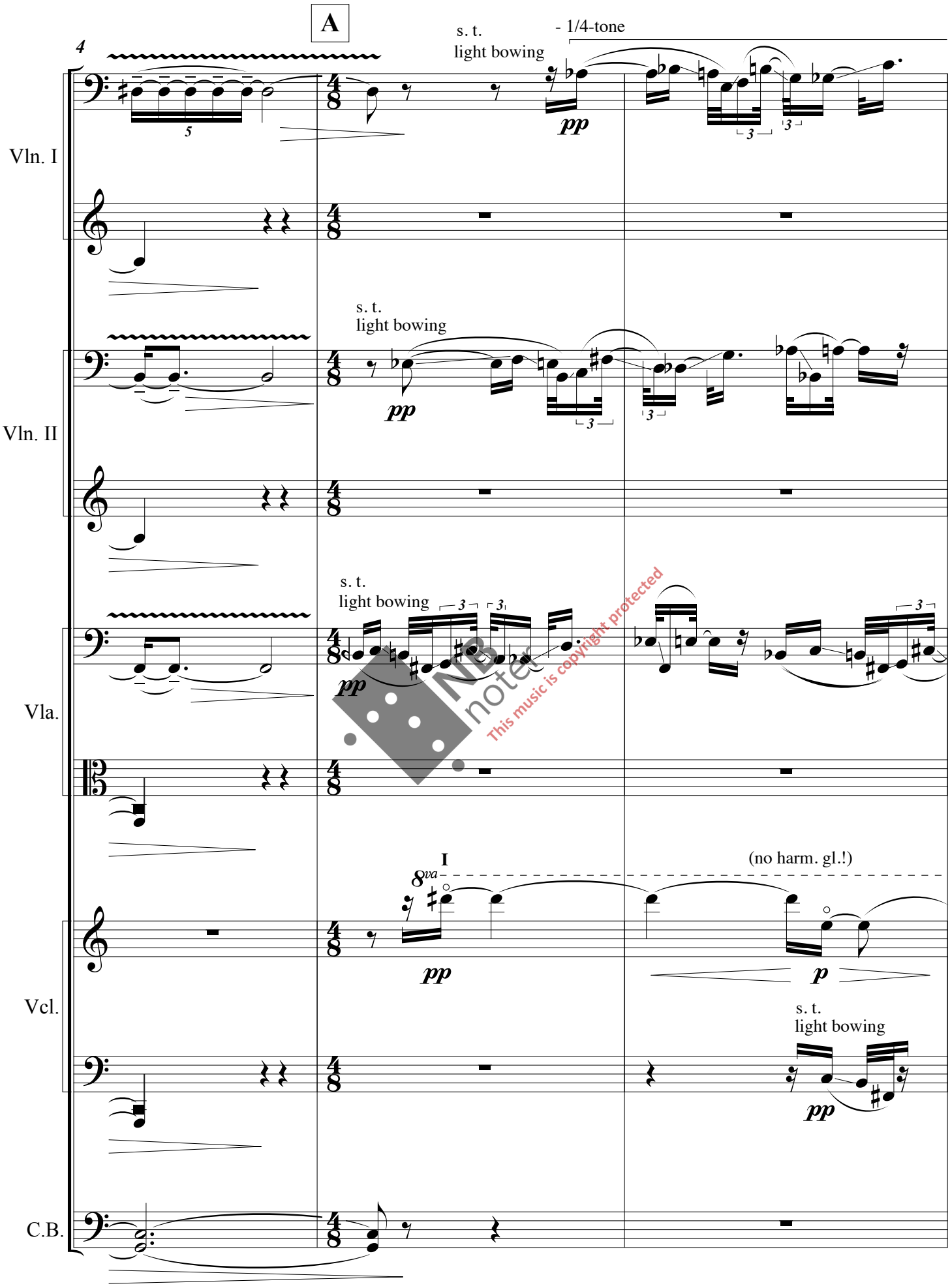

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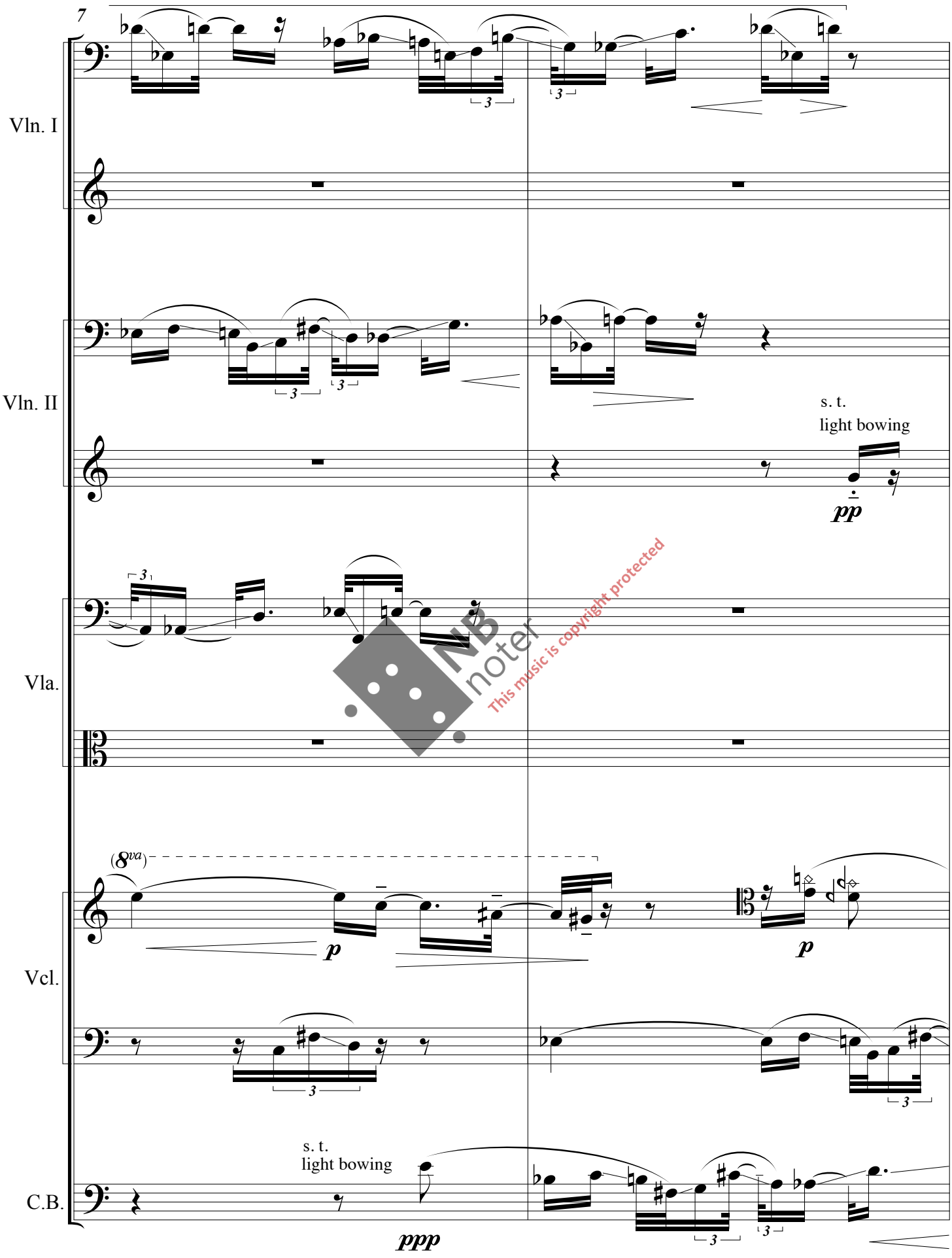

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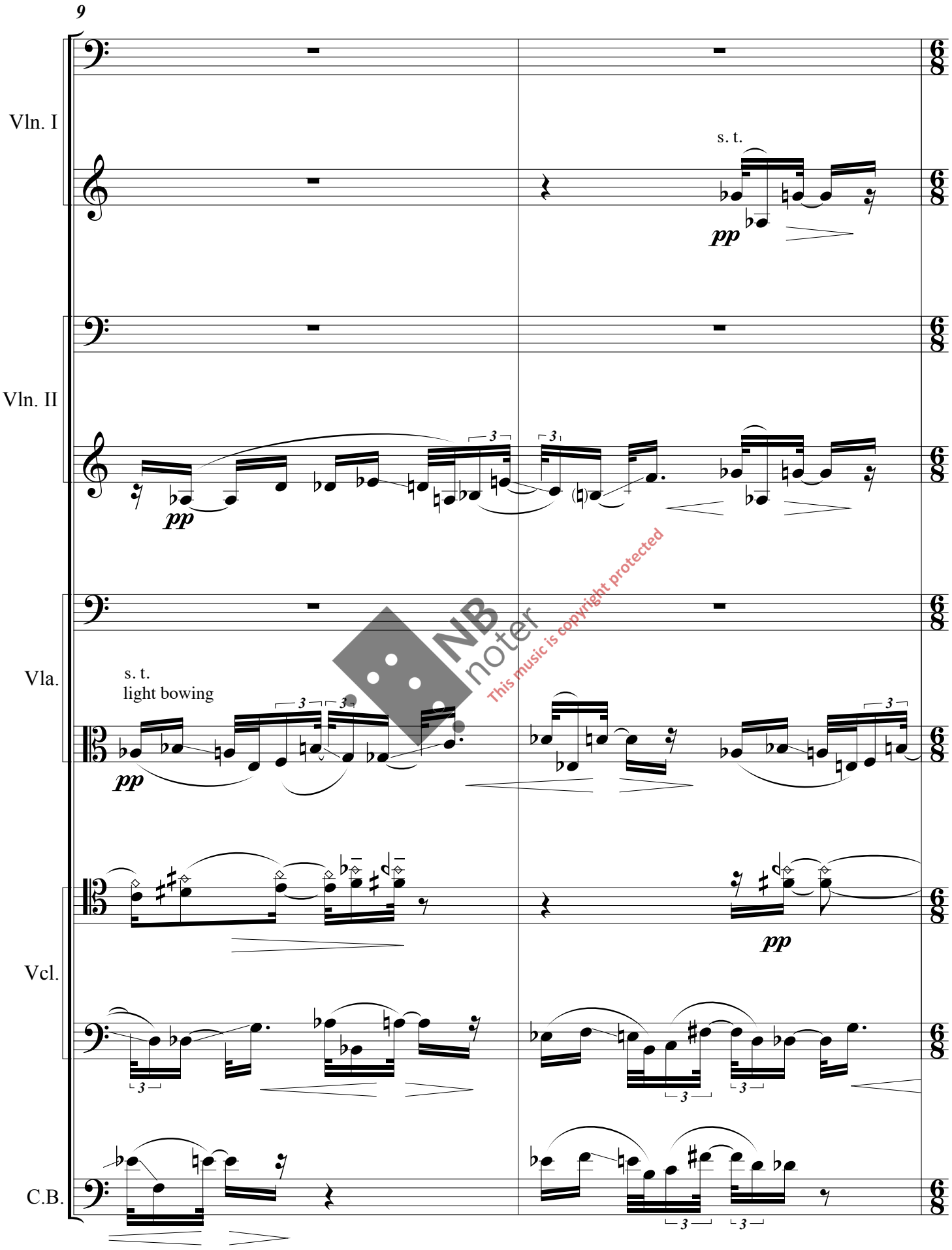

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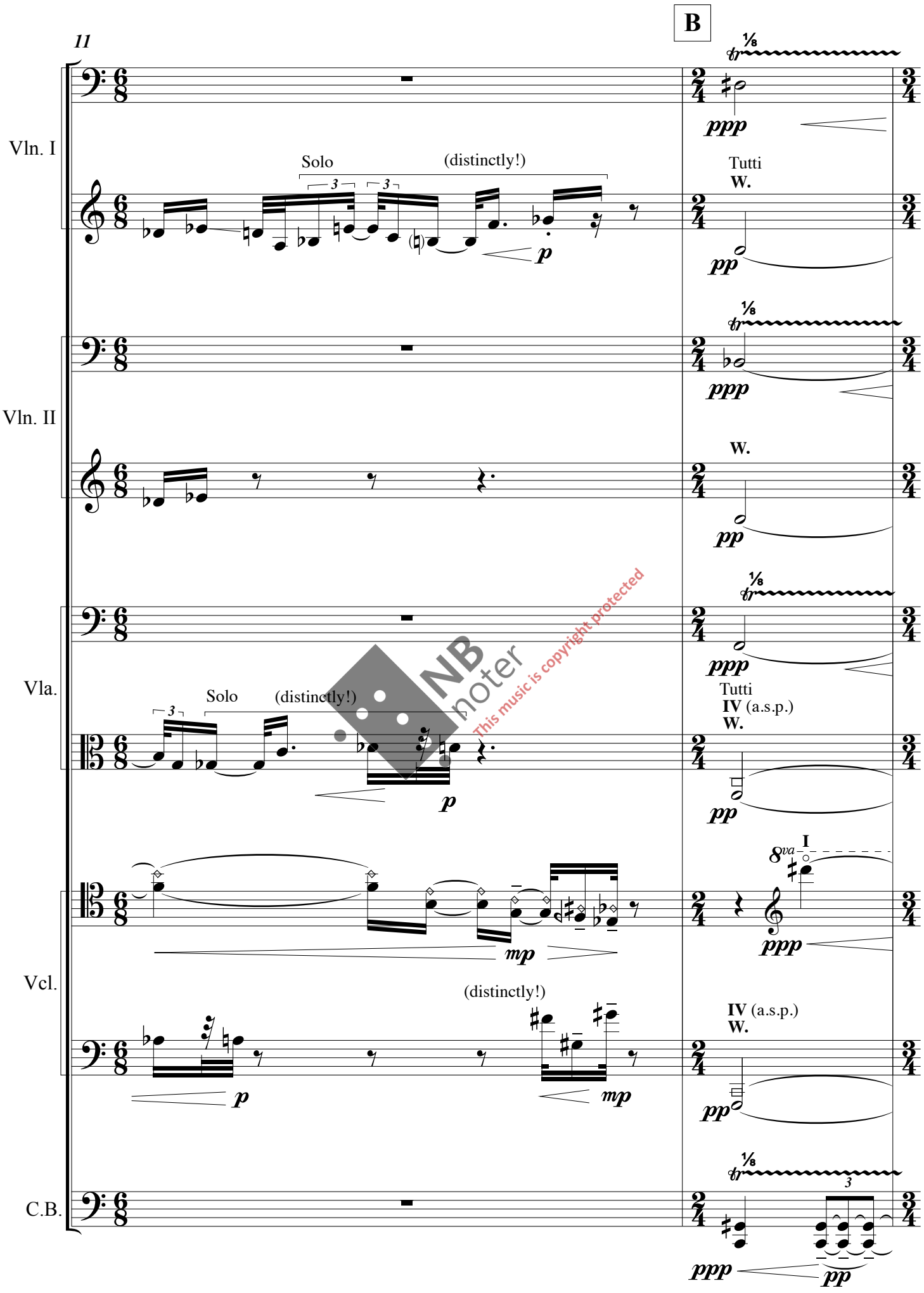

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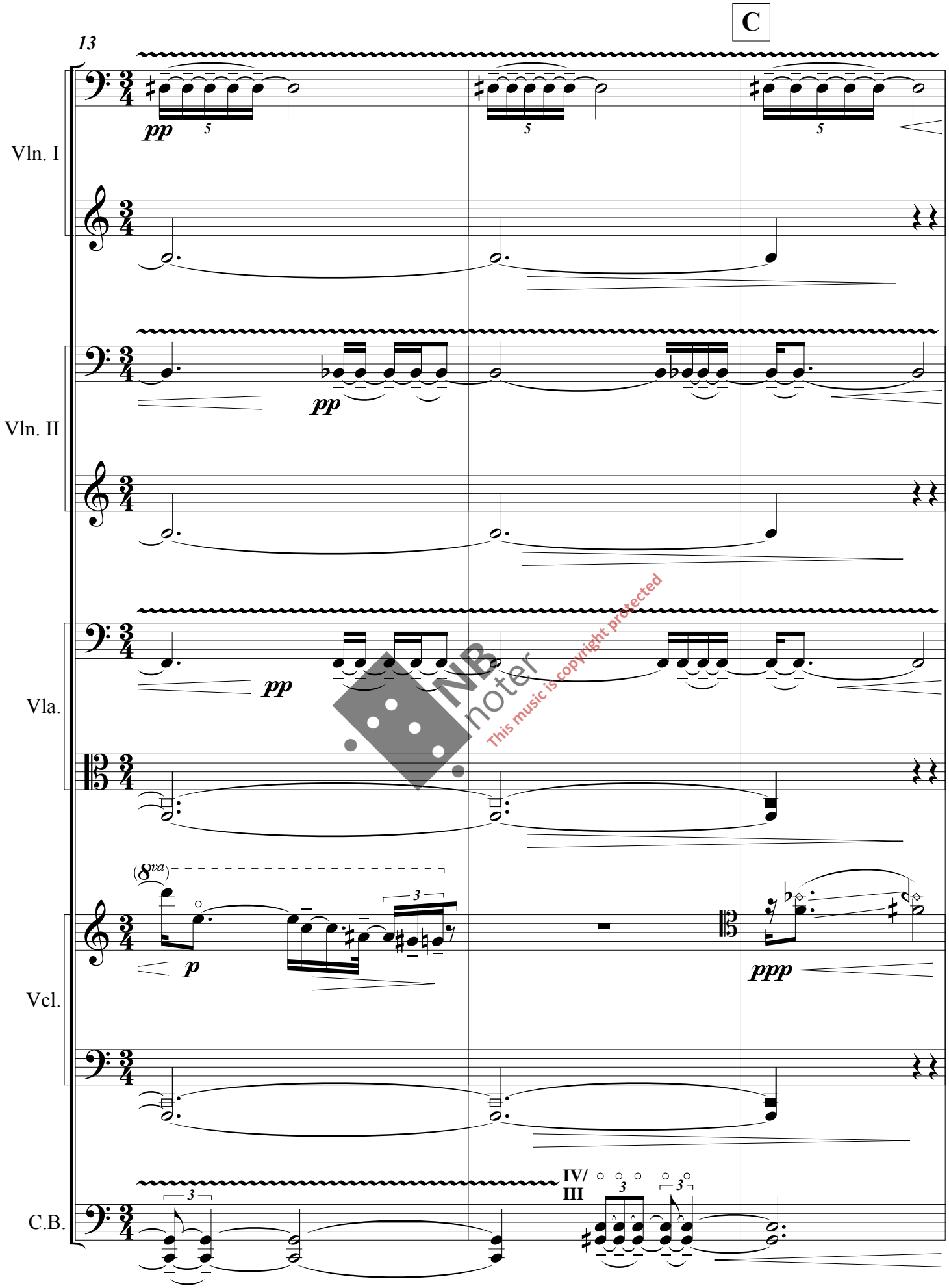

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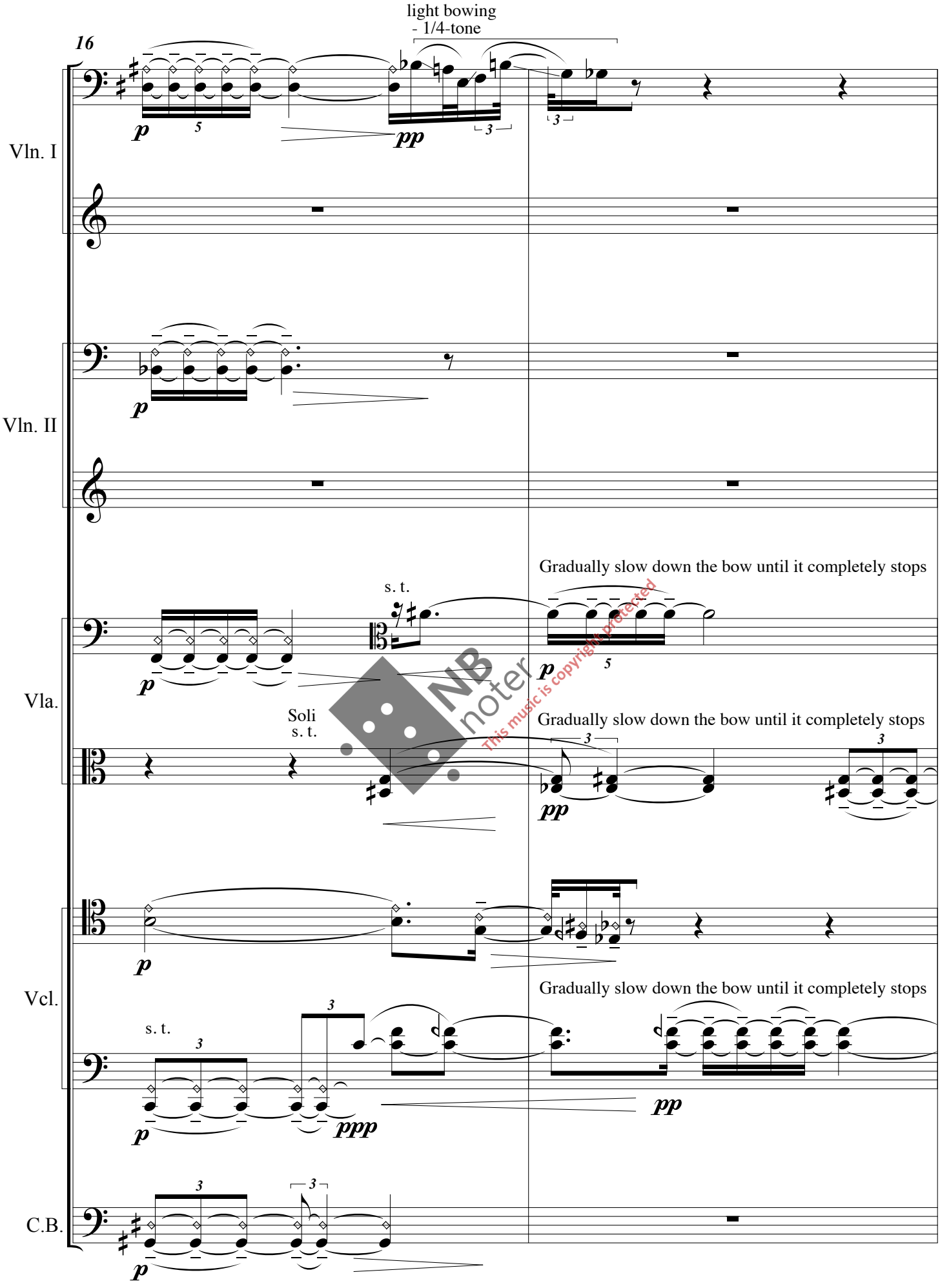
16
light bowing
- 1/4-tone
Vln. I
Vln. II
Vla.
Vcl.
C.B.
Gradually slow down the bow until it completely stops
s. t.
Soli
s. t.
Gradually slow down the bow until it completely stops
Gradually slow down the bow until it completely stops
s. t.
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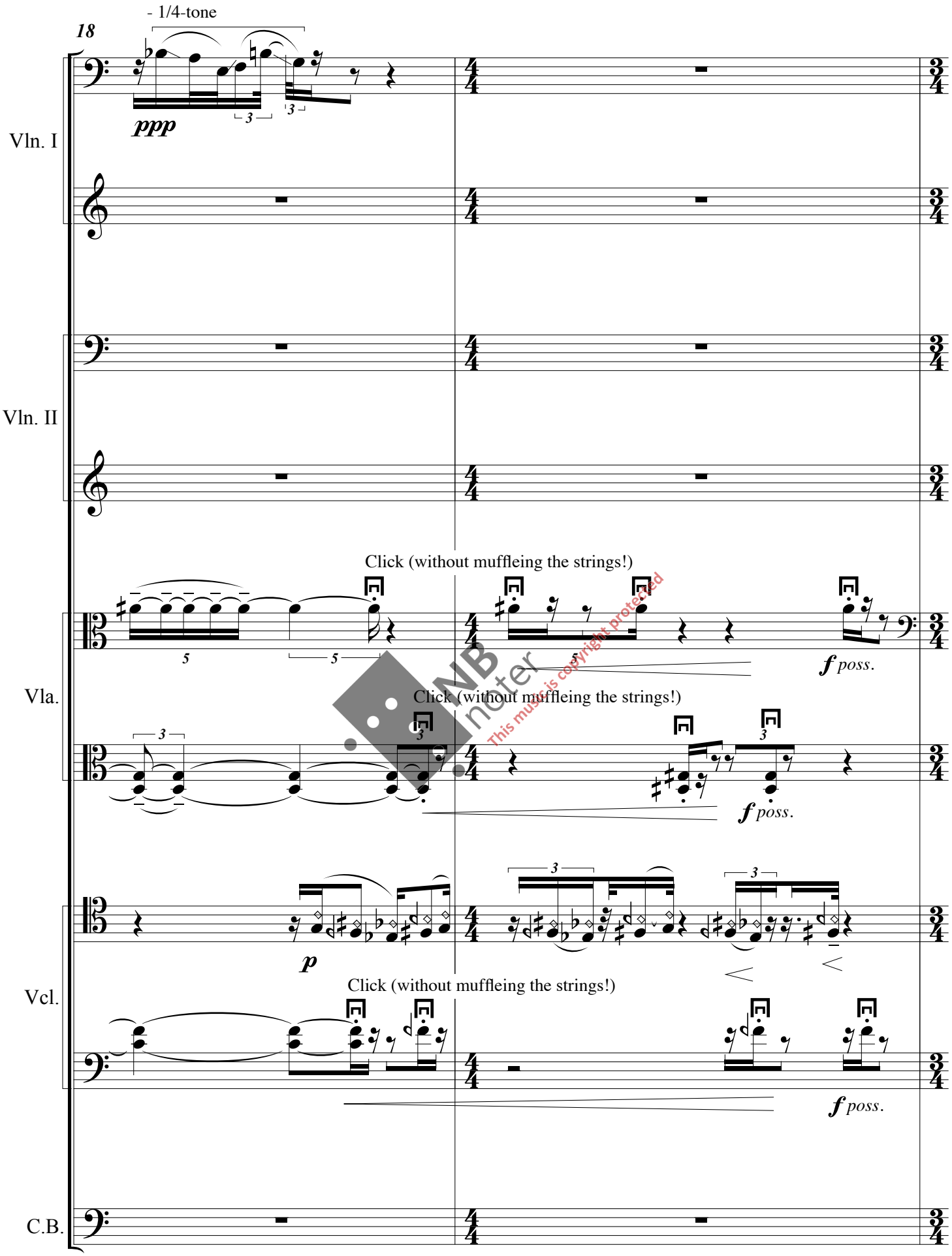

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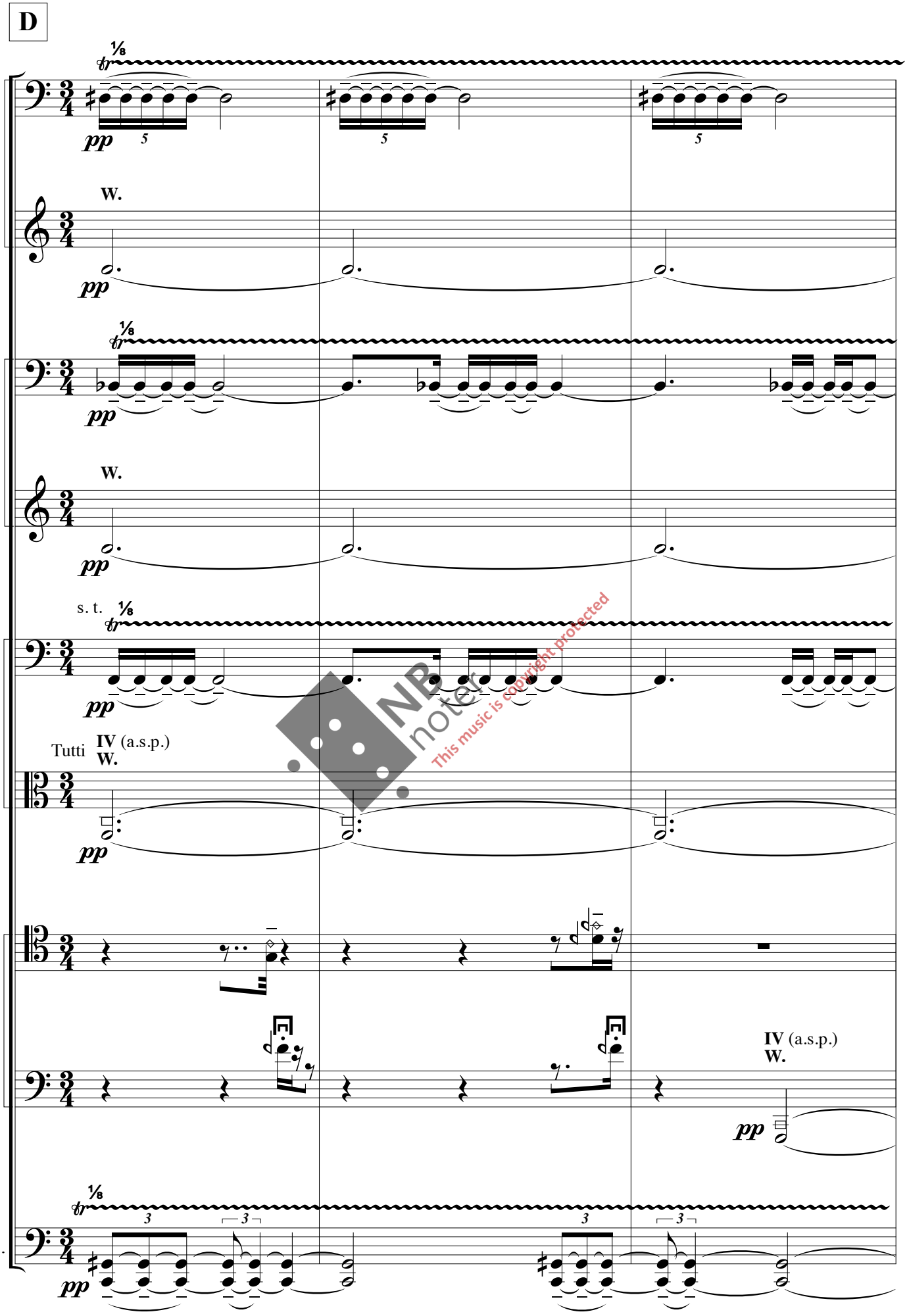

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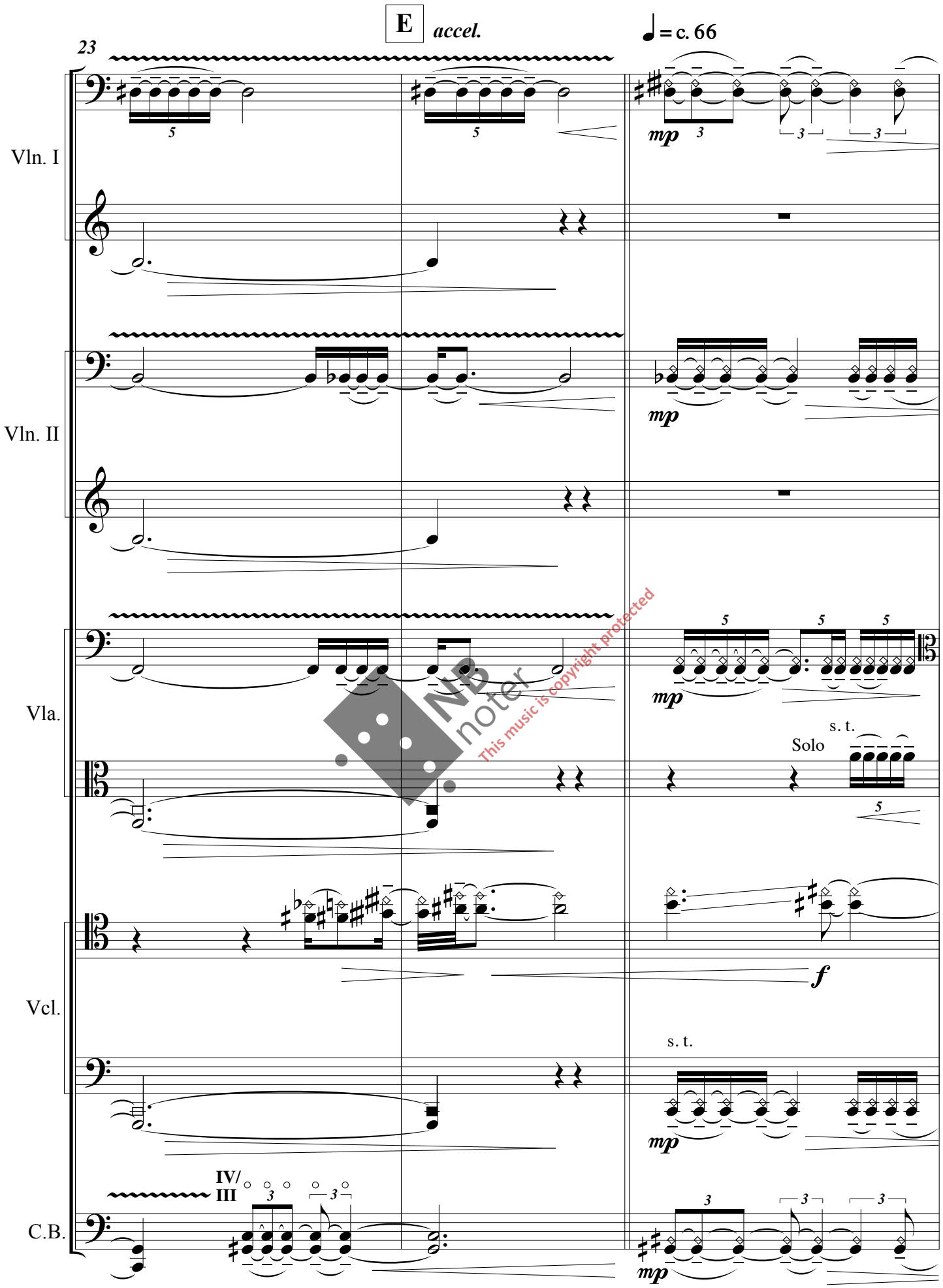

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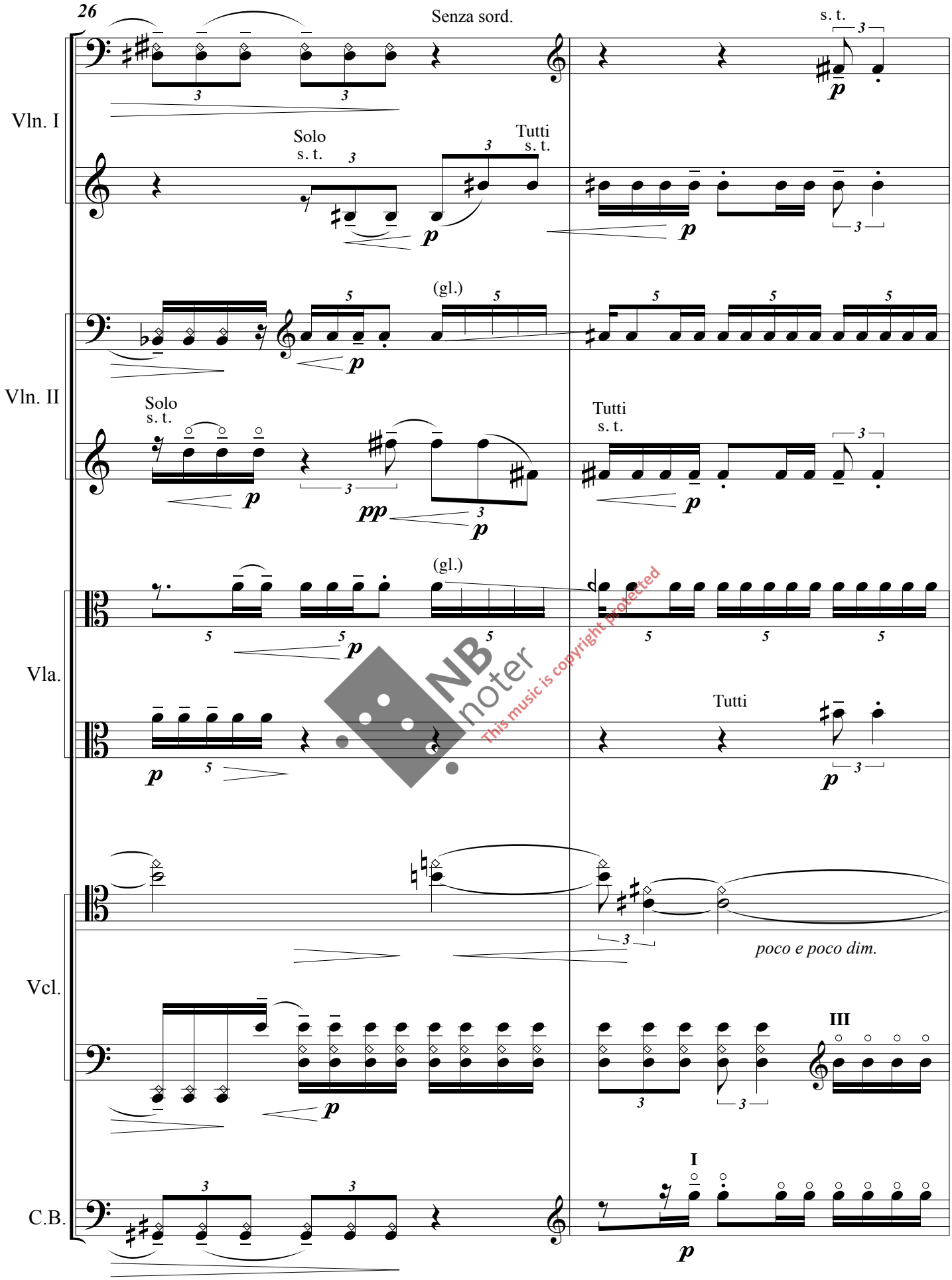

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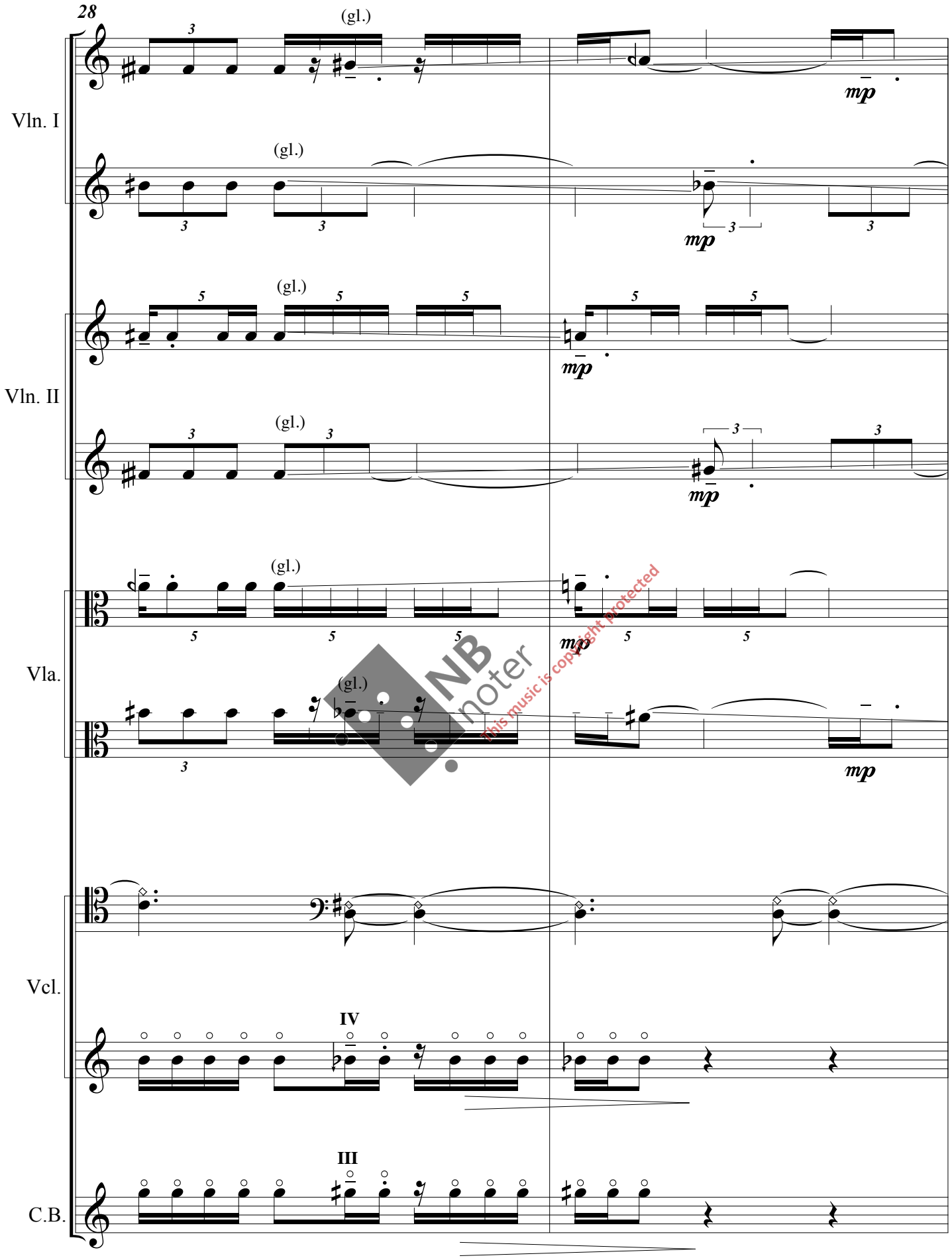

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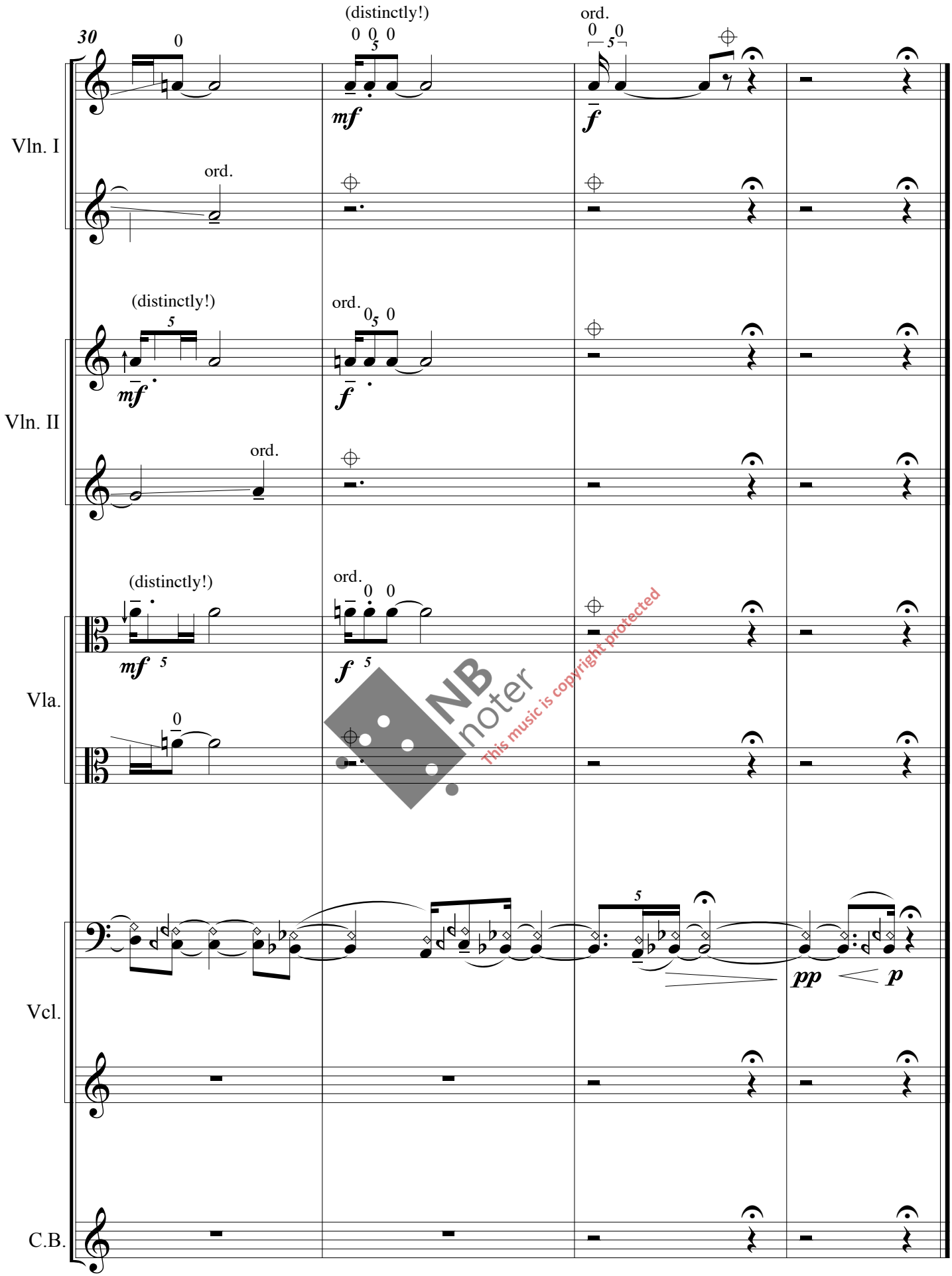

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