

Crossing patterns

Commissioned by Twitter Machine

Ørjan Matre 2009

Commissioned with support from Det Norske Komponistfond

First performance by Lars-Erik ter Jung and Thomas Kjekstad 13.06.09

Crossing patterns

Committed by Twitter Machine

♩ = 112 **Heavy and violent!**

Ørjan Matre 2009

I

Violin

Guitar

5

9

Crossing patterns

(Poco a poco rit.)

Musical score for measures 25-27. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a dynamic of *ffp*, followed by *ffp* and *ff*. A trill is marked above the first measure. The bottom staff is in bass clef, starting with a dynamic of *f*. It features complex fingering, including a 5-finger pattern and a 3-finger pattern. A trill is also present in the bottom staff. The time signature changes from 2/4 to 4/4 between measures 26 and 27. A wavy line above the staff indicates a tremolo effect, with the instruction "ord." above it and "sul pont." below it.

(Poco a poco rit.)

(sul pont.)

Musical score for measures 28-30. The top staff is in treble clef, starting with a dynamic of *p* and moving to *mp*. It features a 3-finger pattern and a 5-finger pattern. The bottom staff is in bass clef, starting with a dynamic of *f*. It includes a section labeled "All harmonics: l.v." with circled numbers 1-3. The time signature is 4/4. A trill is marked above the staff in measure 29.

(Poco a poco rit.)

Musical score for measures 31-33. The top staff is in treble clef, starting with a dynamic of *pp* and moving to *mp*. It features a 5-finger pattern and a 3-finger pattern. The bottom staff is in bass clef, starting with a dynamic of *f*. It includes a section labeled "(All harmonics: l.v.)" with circled numbers 1-3. The time signature changes from 2/4 to 4/4 between measures 32 and 33. The instruction "non stacc." is written above the bottom staff.

(Poco a poco rit.)

sul pont. → ord.

Musical score for measures 34-36. The top staff is in treble clef, starting with a dynamic of *pp* and moving to *ppp*. It features a 3-finger pattern and a trill. The bottom staff is in bass clef, starting with a dynamic of *mp* and moving to *pp*. It includes a section labeled "(All harmonics: l.v.)" with circled numbers 1-3. The time signature is 3/4. A wavy line above the staff indicates a tremolo effect, with the instruction "ord." above it and "sul pont." below it.

Crossing patterns

37 $\bullet = 60$
fiutando
non vib.

3
4 *pppp*

sult tasto
5 5 I.v. 5 5 I.v. 5 5 I.v. 5 5 I.v.

II $\bullet = 112$ **Heavy and violent!**
ord.

ad lib: upper octave only

41 *ff*

ffp \triangleleft *ffp* \triangleleft *ffp*

ord.

44

ffp \triangleleft *ff* \triangleleft *(ff)* \triangleleft *ffp* \triangleleft *ffp* \triangleleft *ffp* \triangleleft *ff*

$\bullet = 112$ Poco a poco rit. ($\bullet = 60$ in bar 63)

47

pp \triangleleft *f*

gliss.

Crossing patterns

(Poco a poco rit.)

50

p *ffp* *ffp* *ffp* *ffp* *ff* *p* *p*

ord.

2/4

(Poco a poco rit.)

53

sul pont.

ff *p* *mp*

(sul pont.)

All harmonics: I.v.

2/4 4/4

(Poco a poco rit.)

56

pp *mp*

(All harmonics: I.v.)

2/4 4/4

non stacc.

(Poco a poco rit.)

59

sul pont.

ord.

pp *mp* *pp* *pp* *p* *pp* *pp*

4/4

mp

Crossing patterns

III $\bullet = 100$ Poco a poco rit. ($\bullet = 60$ in bar 84)

75

sul pont. *mp*

pp *mp*

All harmonics: l.v. ord.

f *f*

(Poco a poco rit.)

78

pp *mp*

(All harmonics: l.v.)

2/4 4/4

non stacc.

(Poco a poco rit.)

81

sul pont. → ord.

pp *pp* *p* *pp* *pp* *ppp*

mp *pp*

84 $\bullet = 60$

ppp *pp* *ppp* *ppp* *pp* *ppp* *ppp* *pp*

Let the E resonate in the bass strings.

②① ②①③④ ②①③④ art. ②①③④

mp *p* *p* *mp* *mp* *p*

3/4 4/4

Crossing patterns

104

Let the E resonate in the bass strings.

pp *ppp* *ppp* *pp* *ppp* *ppp* *pp*

p *p* *mp* *p*

tr art.

② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ②

3/4 4/4

108 poco espressivo

p *mp*

sult pont.

tr

③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ②

4/4 3/4 4/4

112 flautando non vib.

pppp

sult tasto l.v.

mp

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2

4/4 3/4 4/4 3/4

IV

117 $\text{♩} = 60$ ord.

ppp *ppp*

sult pont.

⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ②

3/4 4/4 3/4

Crossing patterns

131 *sul tasto* → *ord.*

pp < *p* > *pp* < *p* > *pp* **5** *f* *p* *ff* **4**

f *ff*

133 (♩ = 60) *poco espressivo*

4 *p* *ff* **3** **4** **4**

sul pont. *p*

137 *flautando non vib.*

4 *pppp* *ff* **3** **4** **4** **3** **4**

sul tasto *mp* *ff*

V 142 ♩ = 60 *ord.*

3 *ppp* < *pp* > **4** *ppp* *ppp* *pp* *ppp* **3** **4**

ord. *p* *mp* *p* *ff* *f* *f*

Crossing patterns

146

p *f* *mp* *p*

sul tasto *tr* sul tasto *tr*

3/4 4/4

148

mp *f* *p* *mp* *p*

ord. *tr* ord. sul pont. *tr* sul tasto *tr* sul tasto *tr*

3/4 4/4

150

f *p* *f* *ff*

sul pont. ord. *gliss.* sul tasto *tr*

3/4 4/4

152

pp *p* *pp* *p* *pp* *f* *p* *f* *ff*

sul tasto ord. *tr*

3/4 4/4

Crossing patterns

(flautando)
(non vib.)
(8^{va})

162

The musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some marked with a fermata and a circled '8^{va}' indicating an octave. The lower staff is in bass clef and contains a bass line with sixteenth-note patterns, some marked with a circled '5' and 'L.V.' (left hand). The score is divided into measures with time signatures 1/4, 4/4, 3/4, and 4/4. Dynamics include *pppp* and *p*. Articulation includes 'sull' tasto' and slurs. A trill is marked with a '3' in the third measure.

pppp

1
4

4
4

sull' tasto

p

3

5

L.V.

5

L.V.

3
4

4
4