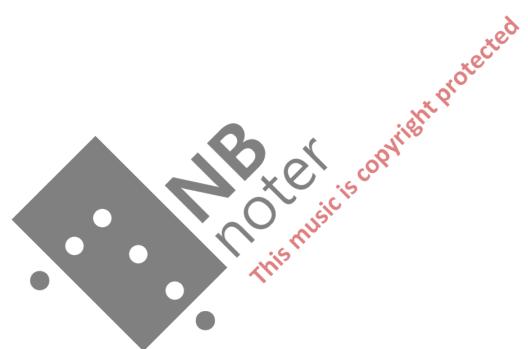


Crossing patterns

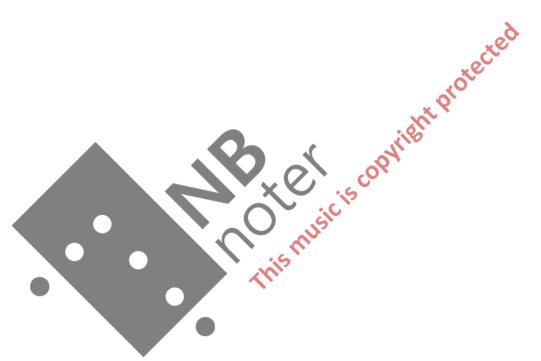
Commissioned by Twitter Machine



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

Commissioned by Twitter Machine

Crossing patterns

12

(ff)

ad lib: upper octave only

15

ff

ffp < ffp ————— ffp ————— ffp < ff (ff) ffp

19

ffp < ffp ————— ffp < ff

v③ v④ v⑥ v① 5

① ② ① ② (l.v.)

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= 112 Poco a poco rit. (= 60 in bar 37)

22

pp f

gliss.

p ffp < ffp <

⑥

Crossing patterns

(Poco a poco rit.)

25

ord. *sul pont.*

tr (wavy line)

2 *4*

4 *4*

f

(l.v.)

(Poco a poco rit.)

28

sul pont.

p

mp

pp

mp

All harmonics: l.v.

f

(Poco a poco rit.)

31

tr (wavy line)

pp

mp

non stacc.

f

All harmonics: l.v.

(Poco a poco rit.)

sul pont. → *ord.*

34

pp

p

pp

pp

ppp

mp

① art.

② art.

③ art.

④ art.

⑤ art.

⑥ art.

(l.v.)

3 *4*

pp

Crossing patterns

37 $\bullet = 60$
flautando
non vib.

3 **4** $\bullet = 60$
sult tasto l.v.
mp

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

41 $\bullet = 112$ Heavy and violent!
ord.
ff

ad lib: upper octave only

44 $\bullet = 112$ Heavy and violent!
ff (ff) **ff** **ff** **ff** **ff**

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

47 $\bullet = 112$ Poco a poco rit. ($\bullet = 60$ in bar 63)
pp **f** **gliss.**

Crossing patterns

(Poco a poco rit.)

50

ord. *tr*

24

(Poco a poco rit.)

53 → sul pont.

24

(sul pont.)

44 All harmonics: l.v.

f

24

(Poco a poco rit.)

56 → ord. *tr*

24

(All harmonics: l.v.)

44 non stacc.

f

(Poco a poco rit.)

59 → ord. *tr*

44

pp < p > pp pp <

mp

1 art. 3 art.

2 art.

Crossing patterns

62

tr

tr

tr

tr

60

Let the E resonate in the bass strings.

(2) (1) (5) (6)

(2) (1) (5) (6)

(2) (1) (5) (6) art.

(1) (5) (6)

pp

mp

p

art.

3

5

3

5

3

5

65

<pp

ppp

ppp

pp

p

mp

flautando non vib.

pppp

sult tasto

l.v.

#p

3

4

4

68

4

4

5

5

l.v.

5

5

l.v.

ord. poco vib.

pp

3

4

4

sult pont.

72

4

4

(3) (5) (6)

(4) (5) (6)

Crossing patterns

III ♩ = 100 Poco a poco rit. (♩ = 60 in bar 84)

75

sul pont. *mp*

All harmonics: l.v.
ord.

(*f*)

(Poco a poco rit.)

78

(All harmonics: l.v.)

2 4 4 4

non stacc.

pp mp

(Poco a poco rit.)

sul pont. → ord.

pp < p > pp pp < > ppp < >

mp

84 ♩ = 60

tr

ppp < pp > ppp < > ppp < > ppp < > pp

Let the E resonate in the bass strings.
②① ②①⑤⑥ ②①③④⑤⑥ art. ①⑤⑥

3 4 4 4

mp p mp p

Crossing patterns

92

(♩ = 60)
flautando
non vib.

pppp

sult tasto

mp

3 4

4 4

l.v.

l.v.

l.v.

sul tasto → ord.

pp

3 4

Musical score page 96, measures 34-35. The score consists of two systems. The top system starts with a dynamic of *p*, followed by *pp*. Measure 34 ends with a dynamic of *p*. Measure 35 begins with a dynamic of *p*. The bottom system starts with a dynamic of *p*, followed by *pp*. Measure 35 ends with a dynamic of *p*. The score includes various articulations such as *salt pont.*, *poco espressivo*, *tr*, and grace notes. Measure numbers 34 and 35 are indicated on both systems. A large red watermark "N.B. This music is copy" is overlaid across the top of the page.

Crossing patterns

104

Let the E resonate in the bass strings.

② ① ② ① ⑤ ⑥ ④ ② ① ⑤ ⑥

② ① ⑤ ⑥ ④ art. ① ⑤ ⑥

3 5 3 5

art. ④ ⑤ ⑥ ②

3 5 3 5

① ⑤ ⑥ ③

mp

3 4

108 poco espressivo

44

sult pont.

109

flautando
non vib.
qua-

112

pppp

4 4

sult tasto

3

4 4

3 4

Crossing patterns

Musical score for orchestra, page 121, measures 3 and 4. The score includes two staves of music with various dynamics (e.g., *ppp*, *pp*, *p*, *mp*, *f*) and articulation marks. Measure 3 starts with *ppp* and ends with *ord.*. Measure 4 begins with *4* over *4* and ends with *34*. A note in measure 4 has the instruction "Let the E resonate in the bass strings." Articulation marks include *tr* (trill), *art.*, and various slurs and grace notes.

125

sul tasto
tr

f

p

3 4

①

②

p < f

sul tasto
tr

4 4

tr

p

rotected

→ ord.

127

ord. → ord. sul pont. sul tasto sul tasto
tr (3) f (5) p > > > (3) 3 > > > 3
mp > > > > > >
p > > > > > >
34

Musical score for piano, page 129, measures 129-130. The score consists of two staves. The top staff starts with a dynamic *f*, followed by a wavy line above the notes labeled "sul pont." (over the bridge). The tempo is marked "ord." (ordinary). The dynamics *p* and "gliss." (glissando) are indicated. The bottom staff begins with a dynamic *f*. Measure 129 ends with a measure repeat sign and a "3" above it. Measure 130 begins with a "4" above it, followed by a dynamic *ff*. The score includes various performance instructions like "sult tasto" (soft touch), "tr" (trill), and "3" and "5" over groups of notes. Measures 129 and 130 conclude with a final dynamic *tr*.

Crossing patterns

131 sul tasto → ord.

p **5** **f** **ff**

4 **4**

(♩ = 60) poco espressivo

4 **4**

p

sult pont.

3 **4** **4**

flautando
non vib.

4 **4**

pppp

sult tasto

5 **5** **5** **5**

mp

3 **4** **4** **3**

V

142 ♩ = 60
ord.

3 **4** **4** **3**

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

ord. **③**

4 **4** **4**

⑥ ⑤ ②

① ②

p **mp**

3 **4** **4** **3**

ff

Crossing patterns

146

3
4

sult tasto *tr* *sul tasto* *tr*

p *mp* *p*

p *f*

4
4

p

148

→ ord. ord. *sul pont.* *sul tasto* *sul tasto*

tr *tr* *tr* *tr*

mp *f* *p*

p *f* *p*

3
4

150

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

f *p* *f*

f *ff*

3
4

152

sul tasto → ord. *p* *f* *ff*

pp *p* *pp* *p* *pp*

p *f* *p*

3
4

Crossing patterns

Musical score for page 154, featuring two staves of music for a single performer. The top staff begins with a dynamic of ***ff***, followed by six groups of five eighth-note pairs each, with vertical bar lines separating them. The dynamic changes to ***pp*** for the last group. The tempo is indicated as **3** over **4**. The bottom staff starts with a dynamic of ***f***, followed by two groups of seven eighth-note pairs each, with vertical bar lines separating them. The tempo is indicated as **4** over **4**. Various performance instructions are present, including "non stacc.", "gliss.", and "f". The score uses a combination of treble and bass clefs, and includes measure numbers and dynamics throughout.

Musical score for piano, page 34, measures 156-157. The score consists of two staves. The top staff shows a dynamic of ***ff*** followed by ***pp***, ***f***, ***fp***, and ***ff***. The bottom staff shows a dynamic of ***ff*** followed by ***f***, ***ff***, and ***f***. Measure 156 features sixteenth-note patterns with various grace note markings. Measure 157 continues with sixteenth-note patterns, including a section marked with a circled 2 and circled 3.

158

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3 4

Musical score for orchestra and piano, page 14, measures 160-161. The score consists of two systems of musical staves. The top system features woodwind parts (Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon) and a piano part. The bottom system features brass and woodwind parts (Trumpet 1, Trumpet 2, Trombone, Bassoon). Measure 160 starts with a forte dynamic (ff) for the piano and woodwinds. It includes dynamic markings like >>> and > for woodwind entries. Measure 161 continues with ff dynamics and dynamic markings. Measure 162 begins with a piano dynamic (ff) and woodwind entries. Measure 163 concludes with a piano dynamic (ffff) and woodwind entries. The score is annotated with performance instructions: "flautando non vib." and "8va-----". Measure 164 is indicated by a large number "14" on the right.

Crossing patterns

(flautando)
(non vib.)
(8va)

162

(pppp)

1 4 4 4

sult tasto

p

3

3 4 4 4

l.v.

l.v.

l.v.

3

3 4 4 4

l.v.

l.v.

l.v.

