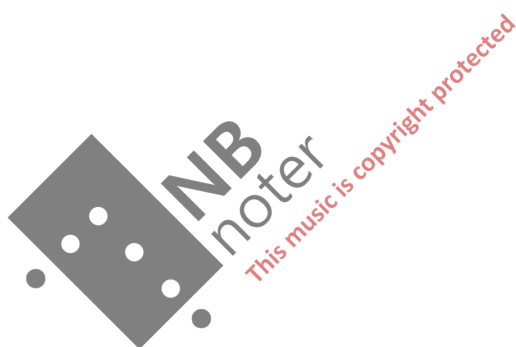


# Crossing patterns

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

*ff*

4  
4

5

*ff*

*ffp* *ffp*

9

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

Crossing patterns

12

ff

p

15

ad lib: upper octave only

ff

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

19

ffp < ffp < ffp < ff

(l.v.)

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

22

pp

f

gliss.

p

ffp < ffp

ff

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 features a melodic line with dynamics *ffp*, *ff*, *p*, *p*, and *ff*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The bottom staff is in bass clef with a key signature of one flat (Bb). It features a bass line with dynamics *f* and *f*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The time signature changes from 2/4 to 4/4 between measures 26 and 27. A watermark "NB noter" is visible across the score.

(Poco a poco rit.)

(sul pont.)

Musical score for measures 28-30. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamics *p*, *mp*, *pp*, and *mp*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The bottom staff is in bass clef with a key signature of one flat (Bb). It features a bass line with dynamics *f* and *f*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The time signature is 4/4. A watermark "NB noter" is visible across the score.

(Poco a poco rit.)

Musical score for measures 31-33. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamics *pp* and *mp*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The bottom staff is in bass clef with a key signature of one flat (Bb). It features a bass line with dynamics *f* and *f*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The time signature changes from 2/4 to 4/4 between measures 32 and 33. A watermark "NB noter" is visible across the score.

(Poco a poco rit.)

sul pont. → ord.

Musical score for measures 34-36. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamics *pp*, *pp*, *p*, *pp*, *pp*, and *ppp*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The bottom staff is in bass clef with a key signature of one flat (Bb). It features a bass line with dynamics *mp* and *pp*. A trill is marked above the first measure, and a tremolo is marked above the second measure. The time signature is 3/4. A watermark "NB noter" is visible across the score.

Crossing patterns

♩ = 60  
fiutando  
non vib.

37

3/4 *pppp*

4/4

sult tasto

*mp*

II ♩ = 112 Heavy and violent!

ord.

41

*ff*

ad lib: upper octave only

*ffp* < *ffp* < *ffp*

44

*ffp* < *ff* (*ff*) *ffp* < *ffp* < *ffp* < *ff*

♩ = 112 Poco a poco rit. (♩ = 60 in bar 63)

47

*pp* *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

*ff* *p* *mp*

sul pont.

(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

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

sul pont.

ord.

4/4

Crossing patterns

♩ = 60

62

tr

ppp

ppp

pp

ppp

ppp

Let the E resonate in the bass strings.

mp

p

p

art.

65

pp

ppp

ppp

pp

pppp

flautando non vib.

3/4

4/4

sult tasto

mp

p

art.

68

pp

pp

pp

pp

ord. poco vib.

non vib.

4/4

3/4

4/4

sult pont.

mp

pp

i.v.

72

pp

pp

4/4

i.v.



Crossing patterns

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

75

sul pont.

*mp*

*pp* *mp*

All harmonics: I.v. ord.

*f*

*f*

(Poco a poco rit.)

78

(All harmonics: I.v.)

2/4 4/4

non stacc.

*pp* *mp*

(Poco a poco rit.)

81

sul pont. → ord.

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

*mp*

*pp*

84 ♩ = 60

tr

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

Let the E resonate in the bass strings.

②① ②①③④ ②①③④ art. ②①③④

3/4 4/4

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

Crossing patterns

88 poco espressivo

4/4

sult pont.

pp

3/4

92 (♩ = 60) flautando non vib. sul tasto → ord.

3/4

pppp

4/4

sult tasto

mp

3/4

96 poco espressivo

3/4

sult pont.

p

pp

3/4

100

3/4

ord.

ppp

pp

ppp

ppp

ppp

pp

ppp

ppp

pp

mp

Let the E resonate in the bass strings.

3/4

Crossing patterns

104

Let the E resonate in the bass strings.

pp ppp ppp pp ppp ppp pp

p p mp p

tr

3 4

4 4

108 poco espressivo

p mp p

tr

3 4

4 4

112 flautando non vib.

pppp

tr

3 4

4 4

sult tasto l.v. l.v. l.v.

mp

IV

117  $\text{♩} = 60$  ord.

ppp

tr

3 4

4 4

Crossing patterns

121

ppp, pp, ppp, ppp, pp, ppp, ppp

ord., ord., art., art.

Let the strings resonate in the bass strings.

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

125

*f* *p* *mp*

sul tasto

127

ord., ord., sul pont., sul tasto, sul tasto

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

129

sul pont., ord., ord., sul tasto

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

gliss.

Crossing patterns

131 *sul tasto* → *ord.*

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

*f* *ff*

133 (♩ = 60) *poco espressivo*

4/4 *p* *ff*

*p* *ff*

137 *flautando non vib.*

4/4 *pppp* *mp* *ff*

*mp* *ff*

V 142 (♩ = 60) *ord.*

3/4 *ppp* *pp* *f*

*p* *mp* *f*

Crossing patterns

146

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

sul tasto *tr* sul tasto *tr*

3 4 4 4

148

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

ord. sul pont. sul tasto sul tasto

3 4 3 4

150

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

sul pont. ord. sul tasto

3 4 4 4

152

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

sul tasto ord.

3 4 3 4

Crossing patterns

154

3/4 *ff* *pp* *pp* *f* *pp* *pp*

*f* *ff* *f*

non stacc. gliss.

156

3/4 *ff* *pp* *f* *fp* *ff*

*ff* *f* *ff* *f*

158

3/4 *pp* *ff* *pp* *ff* *ffp* *ff* *p* *ff* *ff* *ffp*

*ff* *f* *ff* *f* *ff* *f*

160

4/4 *ff* *ff* *ffp* *ff* *ff* *ffp* *ff* *pppp*

*ff* *(ff)* *ff* *ff*

flautando non vib. 8va

Crossing patterns

(flautando)  
(non vib.)  
(8<sup>va</sup>)

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 beamed together, and a trill. It starts with a dynamic marking of *pppp* and includes a trill marked with a '3'. The lower staff is in treble clef and contains a bass line with a series of eighth notes, some beamed together, and a trill. It starts with a dynamic marking of *p* and includes a trill marked with a '5'. The score is divided into measures with time signatures of 1/4, 4/4, 3/4, and 4/4. The text '(flautando) (non vib.) (8<sup>va</sup>)' is written above the upper staff. The number '162' is written at the beginning of the upper staff. The text 'sull' tasto' is written above the lower staff. The text 'l.v.' is written below the lower staff. The text 'p' is written below the lower staff. The text 'pppp' is written below the upper staff.

