

JON ØIVIND NESS

A few lines (and some dots)

2 violins and 2 violincellos





Jon Øivind Ness

A few lines
(and some dots)

Skrevet til
Mari Poll og Jun Sasaki

A few lines (and some dots)

Jon Øivind Ness

♩ = 60

Musical score for measures 1-10. The score is for Violin and Violoncello. The Violin part has two staves. The Violoncello part has two staves. The music consists of a series of half notes with dynamic markings *ppp* and *p* and hairpins. The first five measures are mostly rests, with the Violoncello part starting in measure 5. The last five measures feature a melodic line in the Violin part and a corresponding line in the Violoncello part.

Musical score for measures 11-17. The score is for Violin (Vln.) and Violoncello (Vc.). The Violin part has two staves. The Violoncello part has two staves. The music features a series of half notes with dynamic markings *ppp* and *p*. There are some triplet markings (3) and a watermark "NIB noter" is visible over the score.

Musical score for measures 18-21. The score is for Violin (Vln.) and Violoncello (Vc.). The Violin part has two staves. The Violoncello part has two staves. The music features a series of half notes with dynamic markings *ppp* and *p*. There are some triplet markings (3) and some quintuplet markings (5) in the Violoncello part.

22

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with triplets and quintuplets. The Violoncello (Vc.) parts provide harmonic support with similar rhythmic patterns. Dynamics range from *ppp* to *p*.

25

Violin I (Vln.) and Violin II (Vln.) parts continue with melodic development. The Violoncello (Vc.) parts include complex rhythmic figures with triplets and quintuplets. Dynamics include *ppp*, *p*, and *pp*.

28

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with triplets and quintuplets. The Violoncello (Vc.) parts provide harmonic support with similar rhythmic patterns. Dynamics range from *ppp* to *p*.

32

Violin I (Vln.): *p* *ppp* *ppp* *p* *ppp* (trills 3, 5)
Violin II (Vln.): *p* *ppp* *p* *ppp*
Violoncello I (Vc.): *ppp* *p* *ppp* *p*
Violoncello II (Vc.): *ppp* *p* *ppp* *p*

36

Violin I (Vln.): *p* (trills 3, 5, 3) *ppp* *p* *ppp*
Violin II (Vln.): *p* *ppp* *p*
Violoncello I (Vc.): *pp* (trill 5) *p* *ppp* *ppp*
Violoncello II (Vc.): *ppp* *p* *ppp*

39

Violin I (Vln.): *ppp* *p* *ppp* (trills 3, 3)
Violin II (Vln.): *ppp* *p* *ppp*
Violoncello I (Vc.): *p* (trills 3, 5) *ppp* (trills 3, 5, 3) *p*
Violoncello II (Vc.): *p* *ppp* *p*

42

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with triplets and quintuplets. The Violoncello (Vc.) parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics range from *ppp* to *p*.

46

Violin I (Vln.) and Violin II (Vln.) parts continue with melodic development. The Violoncello (Vc.) parts include more active rhythmic figures. Dynamics include *ppp*, *p*, and *pp*. A watermark is visible across the score.

51

Violin I (Vln.) and Violin II (Vln.) parts feature complex melodic lines with septuplets and quintuplets. The Violoncello (Vc.) parts are more active, with rhythmic patterns. Dynamics range from *pp* to *mp*.

53

5 3 5 7 3 3

Vln. *p* *mf* *mp*

Vln. *p* *mf* *mp*

Vc. *mp* *p* *mf* *p*

Vc. *mp* *p* *mf*

Detailed description: This system contains measures 53, 54, and 55. The first violin part (Vln.) features a melodic line with slurs and fingerings (5, 3, 5, 7, 3, 3). Dynamics range from *p* to *mp*. The second violin part (Vln.) consists of sustained notes with dynamics *p*, *mf*, and *mp*. The first and second violas (Vc.) play a rhythmic accompaniment with slurs and fingerings (5, 3). Dynamics include *mp*, *p*, *mf*, and *p*.

56

7 5

Vln. *f* *mp*

Vln. *f*

Vc. *p*

Vc. *p*

Detailed description: This system contains measures 56 and 57. The first violin part (Vln.) has a melodic line with slurs and fingerings (7, 5). Dynamics are *f* and *mp*. The second violin part (Vln.) has sustained notes with dynamic *f*. The first and second violas (Vc.) play a rhythmic accompaniment with slurs and fingerings (5, 7, 5). Dynamics are *p* and *p*.

57

5 6 7

Vln. *mp*

Vln. *mp*

Vc. *mf* *p*

Vc. *mf*

Detailed description: This system contains measures 57 and 58. The first violin part (Vln.) has a melodic line with slurs and fingerings (5, 6, 7). Dynamics are *mp*. The second violin part (Vln.) has sustained notes with dynamic *mp*. The first and second violas (Vc.) play a rhythmic accompaniment with slurs and fingerings (3, 5). Dynamics are *mf* and *p*.

58

Vln. *f* *mp*

Vln. *f*

Vc. *p*

Vc. *p*

59

Vln. *mp* *f*

Vln. *mp*

Vc. *mf* *mp*

Vc. *mf* *mp*

61

Vln. *mp*

Vln. *mp*

Vc. *f* *mp*

Vc. *f*

62

Vln. *f*

Vln. *f*

Vc. *mp*

Vc. *mp*

63

Vln. *mp*

Vln. *mp*

Vc. *f*

Vc. *f*

64

Vln. *f*

Vln. *f*

Vc. *mp*

Vc. *mp*

65

Vln. *mp* 3 5 6 7

Vln. *mp*

Vc. *f* 7 5 5

Vc. *f*

66

Vln. *f* 6 5

Vln. *f*

Vc. *mp* 7 5 5 5

Vc. *mp*

67

Vln. *mp* 3 5

Vln. *mp*

Vc. *f* 5 6 7

Vc. *f*

68

Vln. *f* 5 3

Vln. *f*

Vc. 5 6 5

Vc. *mp*

69

Vln. *mp*

Vln. *mp*

Vc. 3 6 7

Vc. *f*

70

Vln. *f* *mp*

Vln. *f* *mp*

Vc. 3 5 6 7 *f* 6 5

Vc. *mp* *f*

72

Vln. *f* *mp* *f* *mp*

Vln. *f*

Vc. 3 5 *f* 5 3 *mp* *f*

Vc. *mp* *f* *mp* *f*

76

76

Vln. *f* *mp* *f*

Vln.

Vc. *mp* *f* *mp* *f*

Vc. *mp* *f*

Detailed description: This system contains measures 76 through 79. The first violin part (Vln.) plays a rhythmic pattern of eighth notes with dynamics *f*, *mp*, *f*. The second violin part (Vln.) is silent. The first cello part (Vc.) plays a rhythmic pattern of eighth notes with dynamics *mp*, *f*, *mp*, *f*. The second cello part (Vc.) plays a long note with dynamics *mp*, *f*.

80

80

Vln. *f* *pp* *f*

Vln. *f* *pp* *f*

Vc. *mp* *f* *mp* *f*

Vc.

Detailed description: This system contains measures 80 through 83. The first violin part (Vln.) plays eighth notes with dynamics *f*, *pp*, *f*. The second violin part (Vln.) plays eighth notes with dynamics *f*, *pp*, *f*. The first cello part (Vc.) plays eighth notes with dynamics *mp*, *f*, *mp*, *f*. The second cello part (Vc.) is silent.

84

84

Vln. *pp* *f* *pp* *f*

Vln. *pp* *f* *pp* *f*

Vc. *f* *pp* *f*

Vc. *f* *pp* *f*

Detailed description: This system contains measures 84 through 87. The first violin part (Vln.) plays eighth notes with dynamics *pp*, *f*, *pp*, *f*. The second violin part (Vln.) plays eighth notes with dynamics *pp*, *f*, *pp*, *f*. The first cello part (Vc.) plays eighth notes with dynamics *f*, *pp*, *f*. The second cello part (Vc.) plays eighth notes with dynamics *f*, *pp*, *f*.

88

Violin I (Vln.) and Violin II (Vln.) parts feature a rhythmic pattern of eighth notes with dynamic markings of *pp* and *f*. The Violoncello (Vc.) parts provide a bass line with dynamic markings of *pp* and *f*.

92

Violin I (Vln.) and Violin II (Vln.) parts continue with the eighth-note pattern, including dynamic markings of *pp* and *f*. The Violoncello (Vc.) parts continue with the bass line, also marked with *pp* and *f*. A watermark for 'NBnotes' is visible over the score.

96

Violin I (Vln.) and Violin II (Vln.) parts feature a rhythmic pattern of eighth notes with dynamic markings of *pp* and *f*. The Violoncello (Vc.) parts provide a bass line with dynamic markings of *pp* and *f*.

100

Violin I (Vln.) dynamics: *pp*, *f*, *pp*, *f*
Violin II (Vln.) dynamics: *pp*, *f*, *pp*, *f*
Viola (Vc.) dynamics: *pp*, *f*, *pp*, *f*
Violoncello (Vc.) dynamics: *pp*, *f*, *pp*, *f*

104

Violin I (Vln.) dynamics: *pp*, *f*, *pp*, *f*
Violin II (Vln.) dynamics: *pp*, *f*, *pp*, *f*
Viola (Vc.) dynamics: *pp*, *f*, *pp*
Violoncello (Vc.) dynamics: *pp*, *f*, *pp*

108

♩ = 100

accel. accel.

Violin I (Vln.) dynamics: *pp*, *f*, *pp*, *f*, *pp*
Violin II (Vln.) dynamics: *pp*, *f*, *pp*, *f*, *pp*
Viola (Vc.) dynamics: *f*, *pp*, *f*, *pp*, *f*
Violoncello (Vc.) dynamics: *f*, *pp*, *f*, *pp*, *f*

113

Musical score for measures 113-117. The score is for Violins (Vln.), Violas (Vc.), and Cellos (Vc.). It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* and *pp*. The first violin part starts with a *f* dynamic and then switches to *pp*. The second violin part starts with a *f* dynamic and then switches to *pp*. The viola and cello parts start with a *pp* dynamic and then switch to *f*. The dynamics alternate between *f* and *pp* in a regular pattern across the measures.

118

Musical score for measures 118-122. The score is for Violins (Vln.), Violas (Vc.), and Cellos (Vc.). It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *pp* and *f*. The first violin part starts with a *pp* dynamic and then switches to *f*. The second violin part starts with a *pp* dynamic and then switches to *f*. The viola and cello parts start with a *f* dynamic and then switch to *pp*. The dynamics alternate between *f* and *pp* in a regular pattern across the measures.

123

Musical score for measures 123-127. The score is for Violins (Vln.), Violas (Vc.), and Cellos (Vc.). It features a complex rhythmic pattern with many sixteenth notes. Dynamics include *pp* and *f*. The first violin part starts with a *pp* dynamic and then switches to *f*. The second violin part starts with a *pp* dynamic and then switches to *f*. The viola and cello parts start with a *pp* dynamic and then switch to *f*. The dynamics alternate between *f* and *pp* in a regular pattern across the measures.

128

Vln. *ppp* *p* *pp* *ppp* *p* *pp*

Vln. *ppp* *p* *pp* *ppp* *p* *pp*

Vc. *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *pp* *f*

Detailed description: This system contains measures 128 through 132. The first two staves are for Violins (Vln.), and the last two are for Violas (Vc.). The Violin parts feature a melodic line with dynamic markings *ppp*, *p*, *pp*, *ppp*, *p*, and *pp*. The Viola parts feature a rhythmic accompaniment of eighth notes with dynamic markings *pp* and *f*.

133

Vln. *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vln. *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vc. *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f*

Detailed description: This system contains measures 133 through 137. The Violin parts continue with the melodic line and dynamic markings *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, and *ppp*. The Viola parts continue with the rhythmic accompaniment and dynamic markings *pp* and *f*.

138

rit. rit.

$\text{♩} = 60$

Vln. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vln. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vc. *pp* *f* *pp* *ppp*

Vc. *pp* *f* *pp* *ppp*

Detailed description: This system contains measures 138 through 142. The Violin parts feature a melodic line with dynamic markings *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, and *ppp*. The Viola parts feature a rhythmic accompaniment with dynamic markings *pp* and *f*. The system concludes with a *rit.* (ritardando) marking and a tempo indication of $\text{♩} = 60$.

144

Vln. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p*

Vln. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p*

Vc. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p*

Vc. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p*

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

150

Vln. *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p* *pp ppp* *p*

Vln. *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *p* *pp ppp* *p*

Vc. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *mp* *p ppp*

Vc. *p* *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *mp* *p ppp*

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

157

Vln. *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *ppp* *p* *pp ppp*

Vln. *pp ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *ppp* *p* *pp ppp* *ppp* *p* *pp ppp*

Vc. *p* *ppp* *p* *pp ppp* *ppp* *mp* *p ppp* *p* *pp ppp* *p*

Vc. *p* *ppp* *p* *pp ppp* *ppp* *mp* *p ppp* *p* *pp ppp* *p*

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

165

Vln. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vln. *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vc. *pp* *ppp* *p* *pp* *ppp* *mp* *p* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

Vc. *pp* *ppp* *p* *pp* *ppp* *mp* *p* *ppp* *p* *pp* *ppp* *p* *pp* *ppp*

172

Vln. *p* *pp* *ppp* *p* *pp* *pp* *mf* *pp*

Vln. *p* *pp* *ppp* *p* *pp* *pp* *mf* *pp*

Vc. *pp* *ppp* *p* *pp* *ppp* *mp* *f*

Vc. *pp* *ppp* *p* *pp* *ppp* *mp* *f*

178

Vln. *f* *pp*

Vln. *f* *pp*

Vc. *pp* *f* *pp*

Vc. *pp* *f* *pp*