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# Louange II

For violin, violincello and accordion





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for violin, violincello and accordion  
by Maja Solveig Kjelstrup Ratkje 1999, revised in 2002.  
dedicated to Frode Haltli



# Notes:

## General:

Accidentals last through the entire bar. (In harmonically changing sections, they are repeated.)

♯ 1/4 tones.

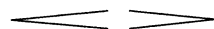
∞ Fast *tremolo*.

## Strings:

 From and towards *niente*.

All *gliss.* start from the beginning of the note of departure.

A new stroke is set if a slur is not connecting the *gliss.* with the note of destination.



*Crushtone* caused by bow pressure. To be played *sul pont.*

Broken black fields indicates increasing or decreasing bow pressure.

Black fields are placed above specified pitches or ∞ that means less pitch, but in an approximate area.

◇ Placement of fingers for natural harmonics. The sounding pitch is written in parenthesis at the beginning of the piece  
In bar 6-8 in the cello part, the sign combined with a black note head below is used for an artificial harmonic as well.

⊙ Harmonics showing only the sounding pitch. The performer must find her/his own fingering.

—~→ Change gradually into...

♯ ♭ ♭ ♯ ♭ 1/8 tones.

## Accordion:

The score is written in actual pitch.

Registration: Octave doubler (left hand register that doubles the deepest octave) must be used from start. Unregister after bar 137. Other registrations are suggestions made in collaboration with Frode Haltli.

An easier solution for bar 130-133 is suggested in the score.

For piano accordion: bar 49 (last bar) - bar 52; the d, in the right hand might be played in the left hand.

Duration: approximately 12 min.

*Louange II* is based on the piece *Louange* for church organ, violin and 'cello which was commissioned from the St. Olav Festival in Trondheim, Norway.

The piece is based upon and reflecting the atmosphere found in the fifth movement of Olivier Messiaen's famous *Quatour pour la fin du temps*.



2

♩ = 60

Vln *mf* *gliss.*

Vlc *mf*

Vln *tr*

Vlc

Vln *molto vibrato* *non vibrato* ♩ = 72

Vlc *fp* *pp*

Acc *mf* *mp*

Vln *ord.* ♩ = 90

Vlc *ord.* *gliss.*

Acc *f* *(l.h.)*

Vlc *non vibrato*

Acc

3 3

Acc

*ff*

♩ = 115

3 6 5:3

Acc

3

Acc

3 5

Acc

3 3 3

4

Acc

45

6 6

6 3

cresc.

Musical score for Accordion (45-47). The piece is in 4/4 time. The right hand features a melodic line with sixteenth-note patterns and slurs, including a sixteenth-note triplet. The left hand provides a harmonic accompaniment with chords and moving lines. A 'cresc.' marking is present at the end of the system.

Acc

48

Musical score for Accordion (48-49). The right hand continues the melodic development with slurs and ties. The left hand maintains the accompaniment. The system concludes with a fermata over the final notes.

Acc

50

3 6 3 6

ffff

Musical score for Accordion (50-51). The right hand features a complex rhythmic pattern with sixteenth-note triplets and sixteenth-note groups. The left hand has a steady accompaniment. A 'ffff' dynamic marking is used. A large watermark 'NB noter' is overlaid on the score.

Vln

Vlc

Acc

52

pp p

crush sul pont.

mp f

p mp

Musical score for Violin, Viola, and Accordion (52-54). The Violin part starts with a 'pp' dynamic and moves to 'p'. The Viola part has a 'crush' marking and 'sul pont.' instruction. The Accordion part starts with 'p' and moves to 'mp', then 'f'. The system ends with a fermata.





6

Vln

Vlc

Acc

66

*p* *f* *pizz.* *f* *jeté* *crush* *ord.* *ff* *mf*

3 3 6

Vln

Vlc

Acc

70

*ord.* *p* *f* *6* *3* *3* *mf* *3* *3*

Vln

Vlc

Acc

74

*f* *ff* *crush* *crush* *f* *ff* *3* *6* *7* *7*

6:5 6:5



8

Vln

Vlc

Acc

86

12 11 11 11 5

Vln

Vlc

Acc

88

3 3 11 13 13 3 3

Acc

92

f loco

6:7 6:5 6:7

Acc

95

♩ = 90

6:5 6 3 3

♩ = 115

♩ = 72

Acc

*mp* 5

6

*ff* 5

*f*

Vln

*ff* ord.

*mp*

*ff*

Vlc

*ff* ord.

*mp*

*ff*

Acc

*ff*

*ffff*

*ff*

3

Vln

*rit.*

*non vibrato*

*ff* ord. V

Vlc

*gliss.*

*fp*

*non vibrato*

*ff* ord. V

*ff*

3

6:5

6:5

Acc

*mf*

*ff*

6:5

Vln

107

Vlc

Acc

*f*

6

5

3 3 3 3 3 3

10

Vln

Vlc

Acc

111

ord.

*fff*

*mf*

Vln

Vlc

Acc

114

*sul pont.*

ord. *sul C*

*f*

*ff*

Vln

Vlc

Acc

118

*non vibrato*

*p*

*pizz.*

*p*

Vln

Acc

122

6.5

6.5

*poco accel.*

(♩ = 65)

Acc

125

3 3 6 6

f

Vln

Vlc

♩ = 90

ord.

ff

ord.

p

f

ff

p

ff

Acc

ff

f

3 7 7

Vln

Vlc

p

mf

tr

p

ff

f

6

Acc

*l.h. in bar 130-133 optionally played in r.h.*

f

9 6 12

(tacet: bar 131-133)

12

Vln <sup>132</sup>

Vlc

Acc

Vln <sup>134</sup>

Vlc

Acc

*tr*

*fp*

*fff*

Vln <sup>134</sup>

Vlc

Acc

*fff*

*fff*

*fff*

*pizz. 3*

*ff*

$\bullet = 72$



♩ = 90

*jeté*

Vln

Vlc

Acc

*f*

*f*

*f*

ord.

3

6

3

3

3

6

♩ = 60

Vln

Vlc

Acc

*ff*

*ff*

*fff*

6

9

6

♩ = 72

141 *crush* sul G

Vln

Vlc

Acc

*mf*

*crush*

3

3

3

3

3

3

14  $\bullet = 51$

Vln *fff*

Vlc *fff*

Acc *fff*

143  $\bullet = 72$   $\bullet = 60$

Vln *crush sul G*

Vlc *crush*

Acc *ff* *ffff*

146  $\bullet = 51$

Vln

Vlc

Acc *mf*

*mp*

149 *accel.*

Vln

Vlc

Acc

*mf*

152 *♩ = 60*

Vln

Vlc

Acc

*sub.p*

155 *tr*

Vln

Vlc

Acc

*ff*

*mf*

158

Vln

Vlc

Acc

160

Vln

Vlc

Acc

*fff*

*fff*

*ff*

*sub. mp*

*ffff*

♩ = 51

162

Vln

Acc

*p*

*sub. p*

*slow!*

165

Vlc

pp

Acc

mp

169

Vln

mp

Acc

pp

173

Vln

p

non vibrato

Vlc

jeté

mp

