

# Lain Lines

A piece for string quartet by Joe Bates

# Performance Notes

**Duration – c. 4'**

**Instrumentation – 2 Violins, Viola, Cello**

## **Quartertones**

Quartertones are indicated using Stein-Zimmerman accidentals, as shown below.

♯̣ 50c higher than a flat. (Directly between a natural and a flat.)

♭̣ 50c lower than a sharp. (Directly between a natural and a sharp.)

## **Bracket notation, bar 44**

In this bar, the second violin and the cello repeat the given cell, shortening its final note to bring it in time with the first violin and viola. The first violin and viola may subtly alter their timing to assist this and to ensure a synchronised arrival in bar 45.

## **'move freely', bar 46**

The violinists and violist should gradually move their bow position between ordinario and sul tasto. The aim is to creating a shifting sonority between the ensemble.

## **Programme note**

Paper is made by drying fibrous pulp on a screen. In traditional papermaking, this screen is made of a fine mesh, which leaves faint lines visible on the finished paper. These lines are called 'lain lines' and 'chain lines'. This piece is a process piece, in which the instrumental lines tauten and then relax.

*This piece is based on a sketch developed through a workshop as part of the London Symphony Orchestra's Panufnik Scheme.*

# Lain Lines

Joe Bates

Papery (♩ = c. 64)

vib. espress.  
molto sul tasto

A

Violin 1  
*pp* *p* *pp* *p* *pp* *mp*

Violin 2  
*pp* *p* *pp* *p* *pp* *mp*

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

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

Violin 1  
*mf* *p* *pp* *mp* *p* *mf* *mp*

Violin 2  
*mf* *mp* *p* *pp* *p* *mp* *mp*

Viola  
*mf* *mp* *p* *pp* *p* *mp* *mp*

Violoncello  
*mf* *p* *pp* *mp* *p* *mf* *mp*

Violin 1  
*f* *p* *mp* *p* *p cresc.*

Violin 2  
*mf* *p* *mp* *p* *p cresc.* sul tasto

Viola  
*mf* *p* *mp* *p* *p cresc.* sul tasto

Violoncello  
*f* *p* *p* *p* *mp cresc.* sul tasto

19 **D** poco a poco ord.  
*mf cresc.* poco a poco ord.  
*mf cresc.* poco a poco ord.  
*mf cresc.* poco a poco ord.  
*mf cresc.*

23 **E** ord.  
*f cresc.* ord.  
*f cresc.* ord.  
ord. *f*  
ord. *f*

26 *ff*  
*ff*  
*ff*

29

Musical score for measures 29-31. The score is in 4/4 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features complex rhythmic patterns with many sixteenth notes and rests. Dynamic markings include *mf*, *mp*, and *f*. There are several five-finger chords (marked with a '5') and accents. The time signature changes from 4/4 to 3/4 at the end of measure 31.

32

Musical score for measures 32-33. The score is in 4/4 time and consists of four staves. A key signature change to F major is indicated by a box labeled 'F' above the first staff in measure 32. The music features complex rhythmic patterns with many sixteenth notes and rests. Dynamic markings include *f* and *ff*. There are several five-finger chords (marked with a '5') and triplets (marked with a '3'). The time signature changes from 4/4 to 3/4 at the end of measure 33.

34

Musical score for measures 34-36. The score is in 3/4 time and consists of four staves. The music features complex rhythmic patterns with many sixteenth notes and rests. Dynamic markings include *f* and *ff*. There are several five-finger chords (marked with a '5') and triplets (marked with a '3'). The time signature changes from 3/4 to 2/4 at the end of measure 36.

allarg.....

A Tempo (♩ = c. 80)

G

Musical score for measures 36-37. The score is in 3/4 time and features four staves. Measures 36-37 are marked with a 'G' time signature change to 4/4. The music includes triplets in the upper staves and a 7-measure rest in the lower staves. Dynamics include *fff* and *ff cresc.*.

Musical score for measures 38-39. The score continues with four staves. Measures 38-39 feature a *dim.* dynamic marking. The music includes triplets and a 5-measure rest in the lower staves. Dynamics include *fff dim.*.

Musical score for measures 39-40. The score continues with four staves. Measures 39-40 feature a *f dim.* dynamic marking. The music includes triplets and a 3-measure rest in the lower staves. Dynamics include *f dim.* and the instruction *poco a poco sul tasto*.

**H**

40 poco a poco sul tasto

*mf dim.* poco a poco sul tasto

*mp dim.*

*mf dim.* *mp dim.*

*mf dim.* *mp dim.*

*mf dim.* *mp dim.*

**I**

42 molto sul tasto

*p dim.* molto sul tasto

*p dim. al niente*

molto sul tasto

*p dim.* molto sul tasto

*p dim.*

*p dim.* *p dim. al niente*

*p dim.* *p dim.*

44

*pp*

*pp*

gradually shorten tied note until in time with vln. 1

*pp*

*pp*

gradually shorten tied note until in time with vln. 1

*pp* *pp*

**J** Heavier (♩ = c. 56)  
 move freely between ord. and molto sul tasto

45

move freely between ord. and molto sul tasto

move freely between ord. and molto sul tasto

move freely between ord. and molto sul tasto

*ppp* *mf* *p*

49

(4) (8)

(4) (8)

(4) (8)

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

56

(12) (12) (12)

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



61 (16) ord.

(16) ord.

(16) ord.

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

The musical score consists of four staves. The first three staves are treble clefs, each with a '(16)' above the first measure and a repeat sign. The fourth staff is a bass clef. The first two measures of the bass staff are marked with *mp* and *p*. The third and fourth measures are marked with *mp* and *p*. The score includes 'ord.' markings above the first three staves in the third measure. The third and fourth staves feature triplets in the third measure. The score concludes with a double bar line.