

# Lain Lines

A piece for string quartet by Joe Bates

Full score

# 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 shift 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 'laid 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 ( $\text{♩} = \text{c. } 64$ )  
vib. espress.  
molto sul tasto

**A**

Violin 1

Violin 2

Viola

Violoncello

9

**B**

15

allarg.

**C** Taut ( $\text{♩} = \text{c. } 80$ )

This musical score is for a string quartet (Violin 1, Violin 2, Viola, Violoncello). The score is divided into three sections: A, B, and C. Section A starts with a papery texture at a tempo of approximately 64 BPM, featuring eighth-note patterns and vibrato espressivo. Section B follows with six measures of rhythmic patterns involving sixteenth notes and eighth-note pairs. Section C begins with a dynamic of **f**, followed by measures of eighth-note patterns with crescendos and decrescendos. The score uses various time signatures, including common time, 4/4, 3/4, and 2/4. Measure numbers 9, 15, and 17 are indicated. Measure 17 includes dynamics such as **p**, **p** cresc., **p** decresc., and **mp** cresc.

## Lain Lines

19

D

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*  
*f*

26

*ff*  
*ff*

Musical score for orchestra and piano, featuring three staves of music with dynamics and markings.

**Staff 1:** Treble clef, 4/4 time. Measures 29-31. Dynamics: *mf*, *mp*, *mf*, *mf*, *f*. Measure 32 begins with a dynamic of *f*.

**Staff 2:** Bass clef, 4/4 time. Measures 29-31. Dynamics: *mf*, *mp*, *mf*, *mf*, *f*. Measure 32 begins with a dynamic of *f*.

**Staff 3:** Bass clef, 4/4 time. Measures 29-31. Dynamics: *mf*, *mf*, *mf*, *mf*, *f*. Measure 32 begins with a dynamic of *f*.

**Section F:** Indicated by a box labeled "F". Measures 32-34. Dynamics: *f*, *ff*, *ff*, *ff*.

**Staff 1:** Treble clef, 3/4 time. Measures 34-35. Dynamics: *ff*.

**Staff 2:** Bass clef, 3/4 time. Measures 34-35. Dynamics: *ff*.

**Staff 3:** Bass clef, 3/4 time. Measures 34-35. Dynamics: *ff*.

## Lain Lines

**allarg.....**

**A Tempo (♩ = c. 80)**

**G**

**36**

**37**

**dim.**

**fff dim.**

**3**

**fff dim.**

**38**

**dim.**

**fff dim.**

**3**

**fff dim.**

**39**

**f dim.**

**poco a poco sul tasto**

**f dim.**

**poco a poco sul tasto**

**f dim.**

**3**

**3**

**3**

**3**

**H**

40

poco a poco sul tasto  
mf dim.  
poco a poco sul tasto  
mf dim.  
mp dim.  
mf 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.

44

**pp**  
gradually shorten tied note until in time with vln. 1  
**pp**  
gradually shorten tied note until in time with vln. 1  
**pp**

**J Heavier** ( $\text{♩} = \text{c. } 56$ )

move freely between ord. and molto sul tasto

move freely between ord. and molto sul tasto

move freely between ord. and molto sul tasto

$\geq ppp$

$\geq p$

(4) (4) (4)

$mf \geq 3 mp$

$mf \geq 3 mp$

$mf \geq 3 mp$

$p$

$mf$

$f$

(12) (12) (12)

$mp$

$mf$

$f$

$mp$

$p$

$mf$

61

(16)      (16)      (16)

ord.

ord.

ord.

*mp*

*p*

*mp*      *p*

This musical score page contains four staves of music. The top three staves are in common time and have a treble clef. The bottom staff is in common time and has a bass clef. Measure 61 begins with three eighth-note rests. The first two staves then play sixteenth-note patterns labeled '(16)'. The third staff plays eighth notes labeled 'ord.'. The fourth staff plays eighth notes grouped by vertical bars. Measures 62-63 show more complex sixteenth-note patterns with slurs and grace notes, also labeled 'ord.'. Measure 64 concludes with a single eighth note on each staff. Dynamics include *mp*, *p*, and *mp*.