

A black and white close-up portrait of a man with dark hair and glasses, looking slightly to the right. The background is softly blurred, showing what appears to be a violin and bow.

INCE

Kamran

Lines

for Violin & Piano

EA 617VX

European American Music Corporation

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Miami, Florida

Lines

version for violin and piano

Kamran Ince
(1997)

♩ = 66 Ad libitum

Violin

1

Con sord.
Pizz. (strum with flesh of pad)
Ponticello

Arco
(Ponticello)

(gliss.)

Piano

1

Stop all notes inside the piano, let vibrate

Normal

p

Ped. → (down until ms. 123)
(use left pedal until ms. 99)

Vln.

7

Pizz. (strum with flesh of pad)

Arco

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

Pi.

7

Vln.

11

Pizz. (as before)

Arco

Pizz.

Arco

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

Pi.

11

Vln. ¹⁶ Pizz. Arco Pizz.

ppp p > pp p pp < p mp pp mp pp p

Pi. ¹⁶

Vln. ²¹ Arco Pizz. Arco Pizz. Arco Pizz.

ppp < p mp > pp mp piu p

let all notes vibrate

Stop all notes inside the piano, let vibrate (until ms. 107)

piu p

piu p always use open strings

Pi. ²¹

Vln. ²⁶ Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. ²⁶

Vln. *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco*

31 *sempre* *sempre* *p*

Pi. *sempre* *sempre* *p*

31

Vln. *Pizz.* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco*

36 *pu p* *pp* *ppp*

Pi. *pu p* *pp* *ppp*

36

Vln. *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco*

41 *mp* *mf* *f*

Pi. *mp* *mf* *f*

41

Vln. 47 Pizz. Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco

Pi. 47 *mf*

Vln. 52 Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. 52 *mp* *p*

Vln. 57 Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. 57 *pp* *mp* *mf*

Vln. 62 Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Pizz. *f p mf*

Pi. 62 *f p mf*

Vln. 67 Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Pizz. *f pu f*

Pi. 67 *f pu f*

Vln. 72 Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. *f*

Pi. 72 *f*

Vln. *mf* *mp*

Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. *mf* *mp*

Vln. *p* *mp* *mf* *f*

Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. *p* *mp* *mf* *f*

Vln. *p* *p* *pu p*

Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz. Arco Pizz.

Pi. *p* *p* *pu p*

♩ = 108

Vln. 94 *Pizz.* *Arco* *Pizz.* *Arco* *Pizz.* *Arco* *mf*

Pi. 94 *pp* *ppp* *mf* *p*

(left pedal off)

Vln. 100

Pi. 100 *sempre*

(rit.)

Vln. 105 *p* (stopped) open (normal)

Pi. 105 *p* *pp* *p*

Vln. 109

Pi. 109

pp *p* *sempre*

This system contains measures 109 to 112. The Violin part (Vln.) features a continuous sixteenth-note pattern with a melodic contour that rises and then falls. The Piano part (Pi.) provides harmonic support with chords and triplets. The first measure of the piano part is marked *pp*, the second *p*, and the word *sempre* is written above the piano part in the second measure. The piano part includes several triplet markings over chords.

Vln. 113

Pi. 113

This system contains measures 113 to 116. The Violin part (Vln.) continues with the same sixteenth-note pattern. The Piano part (Pi.) features chords with accents (+) and triplet markings. The piano part includes several triplet markings over chords.

Vln. 117

Pi. 117

This system contains measures 117 to 120. The Violin part (Vln.) continues with the same sixteenth-note pattern. The Piano part (Pi.) features chords with triplet markings. The piano part includes several triplet markings over chords.

Vln. *ff* *sfz* *sfz* *sfz* *sfz*

Pi. *fff* *f* *sempre*

Normal (open)

Ped.

Vln. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pi. *Ped.* *Ped.*

Vln. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Pi. *Ped.*

Vln. 148

Pi. 148

Ped. sempre

♩ = 108

(rit.....)(accel..... rit.....) (rit.....) (rit.....)(rit.....)(accel.....) (rit.....) (rit.....) , (rit.....)

Vln. 152

p

Pi. 152

p

Ped. Ped. Ped. sempre

(also use left pedal until ms. 240)

(rit.....) (rit.....) (rit....) (rit....) (rit.....) (rit....)

Vln. 159

Pi. 159

pp

(rit..... ..) (rit..... ..) (rit..... ..) , (rit....) (rit..) (rit.....)

Vln. 166 *piu p* *pp*

Pi. 166 *pp* *piu pp*

$\text{♩} = 132$

Vln. 173 *Con sord.* *p*

Pi. 173 *legato* *piu ppp* *pp*

(Ped. →)

Vln. 180

Pi. 180 *pp* *Ped.* *Ped.*

187

Vln.

Pi.

(Ped. →)

Ped.

194

Vln.

Pi.

rit..... ♩ = 76

→ to o

ppp mp

ppp

6 6 6 6

(pp)

Ped. Ped. Ped. (Ped. →)

p gradually change Ped.

200

Vln.

Pi.

dim.....

6 6 6 6

gradually change Ped.

Vln. 204

Pi. 204

— gradually change *Ped.*

Vln. 208

ppp *mp*

Pi. 208

— gradually change *Ped.* — gradually change *Ped.*

Vln. 212

dim.

Pi. 212

sempre

Vln. 216

Pi. 216

♩ = 66

Vln. 220

Pizz. (strum with flesh of pad)
Ponticello
(Con sord.)

Arco
(Ponticello)

mente *p* *p* *pp < p* *mp* *ppp*

Pi. 220

mente *piu p*

ppp — Ped. → (down until ms. 237)

Vln. 226

Pizz. (strum with flesh of pad)

Arco

Pizz. (as before)

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

Pi. 226

Vln. *Arco* *Pizz.*

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

Pi.

231

231

$\text{♩} = 72$ *Arco* *Normal* (gliss.) $\text{♩} = 84$

Vln. *p* *mp* *mf*

Pi.

236 *piu p* *p* *mf*

(Ped. →) *Ped.* *Ped.* *Ped.* *Ped.* *sempre* (left pedal off)

$\text{♩} = 96$ *Senza sord.*

Vln. *ff*

Pi.

241 *sub. ff*

Ped. ** sempre*

-16-

♩ = 100

Vln. 245 *fff*

Pi. 245 *pu fff*

Ped. * Ped.

Vln. 246

Pi. 248 * *sempre*

♩ = 84

Vln. 252 *mp*

Pi. 252 *sub. mp*

Ped. (use left pedal till the end) Ped.

♩ = 72

Vln. 255 *p*

Pi. 255 *p*

sempre

♩ = 66

Vln. 258 *pu p*

Pi. 258 *pp*

lv

Ped. → (down till the end)

Vln. 263 *pp* *pu pp*

Pi. 263 *ppp* *lv a niente*

The Music of Kamran Ince

Academica	orchestra
Aphrodisiac	chamber ensemble
Arches	chamber ensemble
Before Infrared	orchestra
The Blue Journey	piano solo
Concerto for Piano and Orchestra	piano & orchestra
Cross Scintillations	piano, 4hands
Curve	string quartet
Deep Flight	orchestra
Domes	orchestra
Ebullient Shadows	orchestra
Evil Eye	chamber ensemble
F E S T	new music ensemble & orchestra
Fantasy of a Sudden Turtle	piano quartet
Flight Box	chamber ensemble
Hammer Music	chamber ensemble
Hot, Red, Cold, Vibrant	orchestra
In Memoriam: 8/17/99	piano solo
In White	violin & orchestra
Infrared Only	orchestra
Kaç	alto sax, piano & percussion
Kevin's Dream	organ or piano solo
Köçekçe	violin & piano
Lines	clarinet (or violin) & piano
Lipstick	orchestra
Love Under Siege	chamber ensemble
Matinees	narrator & wind quintet
Millenia	chamber ensemble
My Friend Mozart	piano solo
Night Passage	chamber ensemble
Plexus	orchestra
Remembering Lycia	piano & orchestra
Sonnet #395	chamber ensemble
Split	chamber ensemble
Symphony No. 1, "Castles in the Air"	orchestra
Symphony No. 2, "Fall of Constantinople"	orchestra
Symphony No. 3, "Siege of Vienna"	orchestra
Symphony No. 4, "Sardis"	orchestra
Tracing	cello & piano
Turquoise	chamber ensemble
An Unavoidable Obsession	piano solo
Viper's Dance	orchestra
Waves of Talya	chamber ensemble

Photo: Merih Akogul

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