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**Title**

Lines Between

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# lines between

Bb clarinet, cello and piano

Robert Laidlow (2017)

Bb clarinet  
Cello  
Piano

Score in C.

*lines between* has an approximate duration of 9".

# LINES BETWEEN

Fast Bebop,  $\text{♩} = \text{c.88}$

Clarinet in B $\flat$

Violoncello

Piano

Cl.

Pno.

*f* *p* *f* *p*

Ped.

**A**

Cl.

Pno.

*f-mf* *f* *p*

*gliss.*

Cl.

Pno.

*mf* *p* *mf* *sfz* *mf*

*mf* *p* *mf* *sfz* *mf*

**B**

19

Cl. *f* *p* *mf* *mp*

Pno. *f* *p* *mp*

**C**

25

Cl. *f* *mp* *mp, light*

Vc. *mp, light*

Pno. *f* *mp* *mp, light* *pp*

33

Cl. *f* *p* *mp*

Vc. *f*

Pno. *f* *mp*

*poco vib*

*8va*

*8vb*

38

Cl. *mf* *p* *f, pesante* *mp*

Vc. *p* *f, pesante* *mp*

Pno. *mf* *p* *f, pesante* *mp*

41 D

Cl. *ff* *f*

Vc. *ff* *f*

Pno. *ff* *f*

45

Cl. *p*

Vc. *p*

Pno. *p*

49 E

Cl. *f* *p, light* *gliss.*

Vc. *f* *p, light* *gliss.*

Pno. *f* *p, light* *Sva*

53

Cl. *mf* *f* *ff* *f*

Vc. *mf* *f* *ff* *f*

Pno. *mf* *mp* *f* *ff* *f*

(8)

58

Cl. *ff*

Vc. *ff*

Pno. *ff* (loco)

(8)

62 **F**

Cl. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Pno. *mp* *f* *mf*

G

65

Cl. *f* *f* *p, fleeting*

Vc. *f* *f* *p* *f, unrelenting*

Pno. *f* *f* *p* *f, unrelenting*

69

Cl. *sfz p* *sfz*

Vc. *sfz*

Pno. *sfz* *sfz*

74

Cl. *mp* *fp* *sfz p*

Vc. *mp* *f* *sfz*

Pno. *mp* *f* *sfz*



**H** solo

78

Cl. *f* *fff* *p. freely*

Vc. *f* *fff*

Pno. *f*

83

Cl. *pp*

Vc. *pizz* *mf* *f*

Pno. *mf* *f*

87

Cl. *f* *p* *gliss.*

Vc.

Pno.

**I**

90

Cl. *ff* *mf* *f*

Vc. pizz *sfz ff*

Pno. *sfz ff*

95

Cl. *mp* *f*

Vc.

Pno.

**J**

100

Cl. *mp* *pp* *mf*

Vc. arco *mf, insistent*

Pno. *mf, insistent*

104

Cl. *mp* *ff* *ff, completely free*

Vc. *fff*

Pno. *fff* *8<sup>vb</sup>*

109

Cl. *dim.*

Vc.

Pno.

115

Cl. long unmeasured gliss. **K** *pp*

Vc. *pizz* *p*

Pno. *p, quasi pizz*

121

Cl. *mf* *ff*

Vc. *mp* *mf* *ff* arco

Pno. *mp* *mf* *ff*

126 **L**

Cl. *pp secco* *sfz* *p*

Vc. *pp secco* *sfz* *f* *sfz* pizz gliss.

132

Cl. *mf*

Vc. *mf*

Pno. *sfz*

137 **M**

Cl. *pp*

Vc. *pp*

Pno. *pp* *subito ff* *p*

142 **N**

Cl. *p* *mf*

Vc. *p* *mf*

Pno. *pp* *mf*

**O** **D#**

146

Cl. *f* *pp* *f*

Vc. *f* *arco* *pizz*

Pno. *f pesante*

**P**

151

Cl. *pp*

Vc. *sfz* *f* arco

Pno. *ff* *pp* *p*

156

Cl. *mf* *f* *f* *p light*

Vc. *pizz.* *p* *f* arco

Pno. *p* *f*

160

Cl. *mf* *sfz* *mf*

Vc. *mf* *sfz* *mf*

Pno. *mp* *sfz* *8va* *(mp)*

Q

165

Cl. *fp* *f*

Vc. *f* *ff* *mp* pizz

Pno. *f* *p*

169

Cl. *f* gliss.

Vc. pizz *f* *mp* *f* arco

Pno. *f*

172

Cl. *ff* *fff* rit.

Vc. *f* *sfz* *ff* *fff* pizz

Pno. *fff*

**R** Volatile, solo, ♩ = c.120

176

Cl. *pppp, colla parte* *molto* *mf* *ppp*

Vc. arco *fp* *f* *pizz* *p* *5*

Pno. *p freely* *colla parte* *sffz*

179

Cl. *mf*

Vc. arco *fp* *f* *pizz* *p* *ff* *sffz* *f* *fp*

Pno. *sffz* *8va* *sffz*

183

Cl. *mf*

Vc. *f* *f* *ff* *fp* *pizz* *pp* *mf*

Pno. *fp* *sffz* *sffz* *8va* *sffz*



14 187 **S**

Cl. *p*

Vc. arco *f* 3 3 *gliss.* *mf* 3 3 *f* pizz *p*

Pno.

190

Cl. *pp*

Vc. arco *f* 3 *ff* 3 *mf* *ff* *gliss.* *mf* 3 *mf*

Pno. *f* *mp* *8va* *ffz* *ffz*

193

Cl. *f*

Vc. *ff* *sffz* arco *f* *p* *f* pizz *mp*

Pno. *f* *mf* *ff* *ff* *8vb* *sffz* *f* *ff* *sffz*

**T** accel. . . . .

196

Cl. *pp*

Vc. *arco* *sfz*

Pno. *sfz*

**Tempo Primo,**

$\text{♩} = \text{c.}88$

200

Cl. *mf*

Vc. *ff*

Pno. *sfz* *ff*

8<sup>ub</sup>

16 U

204

Cl. *ff*

Vc. pizz *sfz* *sffz*

Pno. *ff*

208

Cl. *f*

Vc. *sffz* *f walking*

Pno.

211 V solo (♩ = c.88)

Pno. very long *f* *p, very freely* *sub.f* *p*

Sost. Ped. (S.P.)

219

Cl.

Pno.

*pp* *f*

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

— —  $\wedge$  Ped.

226

Vc.

Pno.

**W**

arco

*mf, strong* *pizz*

*mf* *mf, strong* *p, light*

234

Pno.

*mf* *mp* *f* *mp* *sfz*

*8va*

(S.P.) — — — — —  $\wedge$ (S.P.)

240

Cl.

Vc.

Pno.

*pp* *sfz*

*f* *pp* *pp* *mp*

*8va* *8va*

*f*

— — — — —  $\wedge$  Ped.

245 X

Cl. *ff* *p*  
(pizz) arco

Vc. *mp* *p*

Pno. *ff* *p*

248

Cl. *ff*

Vc. *ff* *mp, playful*

Pno. *ff* *mp, playful* 8va

251

Cl. *mp, playful* *f* *mf*

Vc. *f* *mf*

Pno. *f* *mf*


255


Cl. 

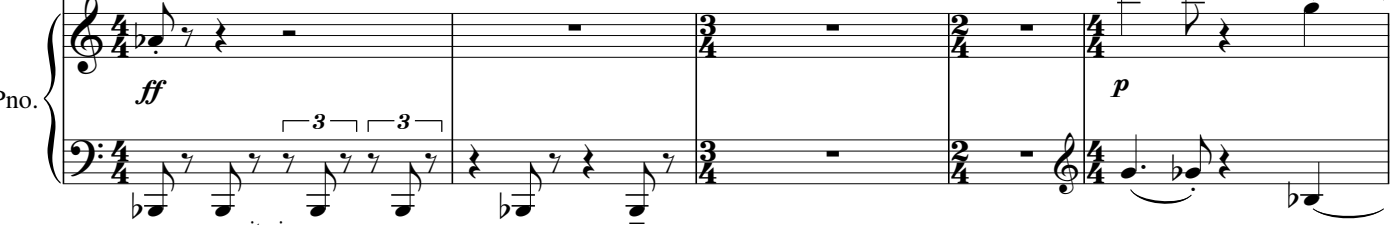
Vc. 

Pno. 

259 **Y** solo (♩ = c.88)

Cl. 

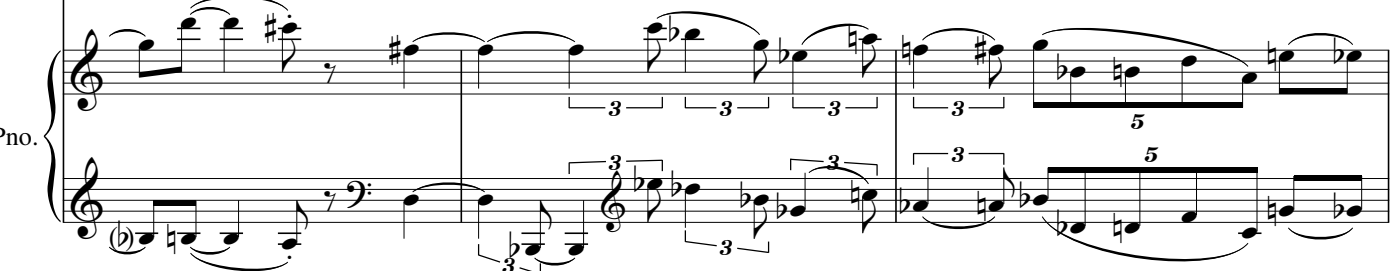
Vc. 

Pno. 

(S.P.)

264

Vc. 

Pno. 

—^(S.P.)—  
Ped.

267 Z

Vc.

Pno.

*ffz*

(S.P.)

272

Vc.

Pno.

275 AA

Vc.

Pno.

*ffz*

Ped.

279

Vc.

Pno.

282

Vc.

Pno.

**BB** Mounting intensity

286

Vc.

Pno.

*ff*

(S.P.)

291

Pno.

8<sup>va</sup>

(S.P.)

296

Pno.

8<sup>va</sup>

(S.P.)



(8) ----- CC

301

Pno.

(8) ----- *15<sup>ma</sup>*

(S.P.) ----- Ped.

(15) -----

305

Pno.

(15) ----- *15<sup>ma</sup>*

(S.P.) ----- Ped.

309

Vc.

Pno.

(15) ----- *8<sup>va</sup>*

Ped. ----- C#

DD A tempo, ♩ = 88

313

Cl.

Vc.

Pno.

*p* ----- *f, building*

*ff* ----- *sfz*

*p* ----- *ff, building*

Ped.

317

Cl.

*f* *sfz* *f*

Vc.

*sfz* *f, building* *sfz*

(arco)

Pno.

*sfz* *sfz* *f* *sfz*

8<sup>va</sup> 8<sup>vb</sup>

319

Cl.

*ff*

Vc.

*f*

Pno.

*ff*

8<sup>va</sup> 8<sup>vb</sup>

**EE**

321

Cl. *p* *ff* *pp*

Vc. *p* *ff* *pp* pizz

Pno. *p* *ff* *pp*

**FF**

324

Cl. *mf* *pp* *f*

Vc. *mf* *pp* *f* *mp*

Pno. *mf* *pp* *f*

328

Cl. *mp*

Vc. arco *mp*

Pno. *mp*

8va

332

Cl. *f* *mp*

Vc. *f* *mp*

Pno. *f* *mp*

8va

336

Cl. **GG** *f* *mf*

Vc. *sfz* *mf*

Pno. *sfz* *mf*

Ped.  $\wedge$

Ped.  $\wedge$

340

Cl. *f* *mp* poco vib.

Vc. *f* *sfz*

Pno.

HH

343

Cl. *f*

Vc. *f*

Pno. *f*

349

Cl. *pp*

Vc. *pp*

Pno. *subito pp*

*f* *8vb*

II

354

Cl. *f*

Vc. *f*

Pno. *f*

358

Cl.

Vc.

Pno.

361

Cl. *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

28 365

Cl. *sfz* *f*

Vc. *sfz* *f*

Pno. *sfz* *f*

Musical score for measures 365-370. The Clarinet (Cl.) part starts with a *sfz* dynamic and features several triplet figures. The Violoncello (Vc.) part also begins with *sfz* and includes triplet patterns. The Piano (Pno.) part is divided into two staves, with the right hand starting *sfz* and the left hand *f*. Both hands contain triplet patterns.

368

Cl. *ff* *f* *ff* individual

Vc. *ff* *f* *ff* individual

Pno. *ff* *f* *ff*

Musical score for measures 368-370. The Clarinet (Cl.) part features dynamics *ff*, *f*, and *ff*, with a 5-measure phrase and an *individual* marking. The Violoncello (Vc.) part mirrors these dynamics and includes a 5-measure phrase. The Piano (Pno.) part is in two staves, with dynamics *ff* and *f*, and a 5-measure phrase.

JJ 371

Cl. *sfz*

Vc. *sfz* pizz *arco* *sfz*

Pno. walking

Musical score for measures 371-374. The Clarinet (Cl.) part starts with a *sfz* dynamic and includes triplet patterns. The Violoncello (Vc.) part begins with *sfz*, then *pizz* (pizzicato) with a 5-measure phrase, followed by *arco* (arco) and *sfz*. The Piano (Pno.) part is in two staves, with the right hand starting *sfz* and the left hand *walking*. Both hands feature triplet patterns.

374

Cl. *quasi-gliss.*

Vc. *sfz*

Pno. *8<sup>va</sup>*

377

Cl.

Vc. *sfz*, *ff*, *pizz*, *arco*

Pno.

380

Cl.

Vc. *sfz*, *pizz*

Pno. *mp*



30

KK

383

Cl. *fff, manic*

Vc. *fff, manic* pizz (0) arco

Pno. *fff, manic*

386

Cl. *fff, manic*

Vc. *fff, manic*

Pno. *fff, manic*

389

Cl. *fff*

Vc. *pp, senza espress*

Pno. *fff*