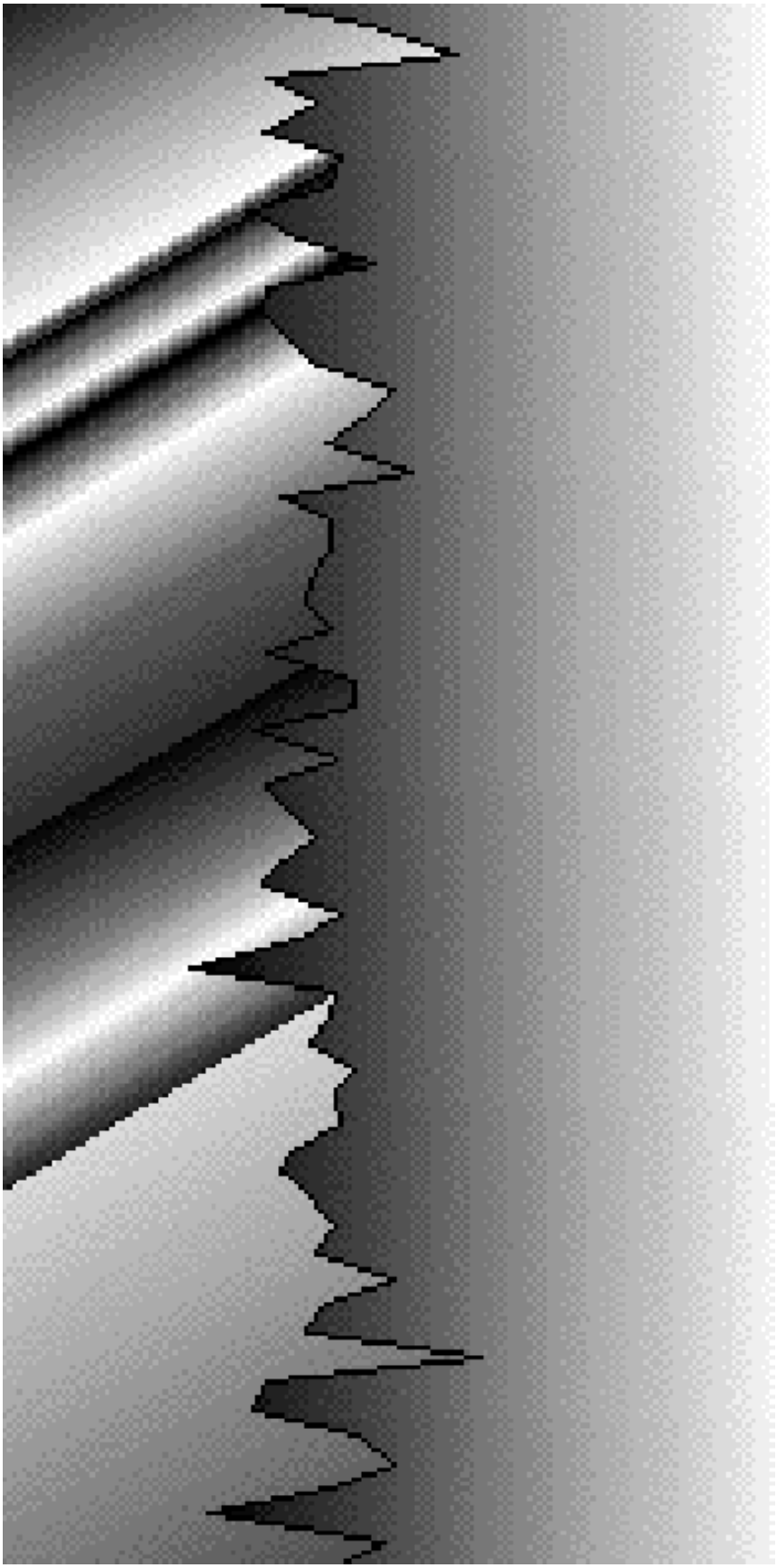


Two Lines

David Rosenboom

(1989)

(for two or more instruments)

Parts for Treble Clef in C, Bb & Eb, Bass Clef in C & Rhythm

Copyright © David Rosenboom 1989
All rights reserved.
David Rosenboom Publishing, (BMI)

Instructions and Notes

The *line* is to be interpreted simultaneously by two or more instrumentalists, who play fast and vigorously, trying to stay together, but never quite achieving perfection. Slow down and speed up as desired. Sometimes play as fast as possible. Sometimes slow it way down. Add dynamic changes at will. Any chord or note with multiple accidentals presents some choices: choose a primary pitch and play it; embellish a primary pitch by arpeggiating the chord or playing the extra notes as ornaments; play the chord. *When the music starts, dive in and meet at the end.* After bar 5, open-space solos may be inserted where the empty bars appear.

A version for soloists and ensemble may also be arranged. The accompanying ensemble may play short clips from the *line* to create introductory, intermediate and/or punctuating textures and segments inserted on cue from a leader at will, in response to or echoing the soloist's performance. The ensemble might occasionally transpose the tempo of the clips to be slower by rational divisions to use as a backing device while always leaving plenty of space for the soloists. Transposed parts are available for various instruments, along with unpitched, rhythm parts. These may be performed in any combination. The soloists and the responding ensemble may freely interpret dynamics.

The solo line is presented in versions for Treble Clef instruments in C, Bb and Eb, for Bass Clef instruments in C and a rhythm part for unpitched instruments. Accidentals carry through the bar for octave in which they are introduced.

> *Like much of my music,* ***Two Lines*** *investigates forms in nature with particular emphasis on processes of evolution. The score contains a single, Vivace line of music, with chords also appearing when the high speed of successive notes causes them to cluster. To generate the line, I began with a drone, the symbol of ultimate stability and stasis in musical form. I greatly amplified the tiny, microscopic variations contained in the most perfect drone I could play on a viola and translated these into the notes of a melodic line, which traced the magnified shapes of micro-instabilities emerging from intense efforts to achieve stasis in pitch. Finally, the original drone was removed. Surprisingly, the music that remained is highly ordered, though complex, containing patterns that can be observed at any scale of magnification and, hopefully, preserving some of the rhythms of life. An organisms practiced efforts to achieve impossibly perfect stability have now been orchestrated. Next, to make Two Lines, the line is doubled in a process that now investigates the micro-instabilities born of intense efforts by two musicians to achieve nearly perfect superposition at high speed. Constellations of new relationships emerge at the edges. The original line serves as a focal point, around which a kind of musical space or field, complete with its own definition of gravity and attraction to ideas, comes alive. The musicians' instructions are intended to invoke a feeling of sportsmanship, and three opportunities to insert open improvisations in the midst of the line are also given in the score.* (DR)

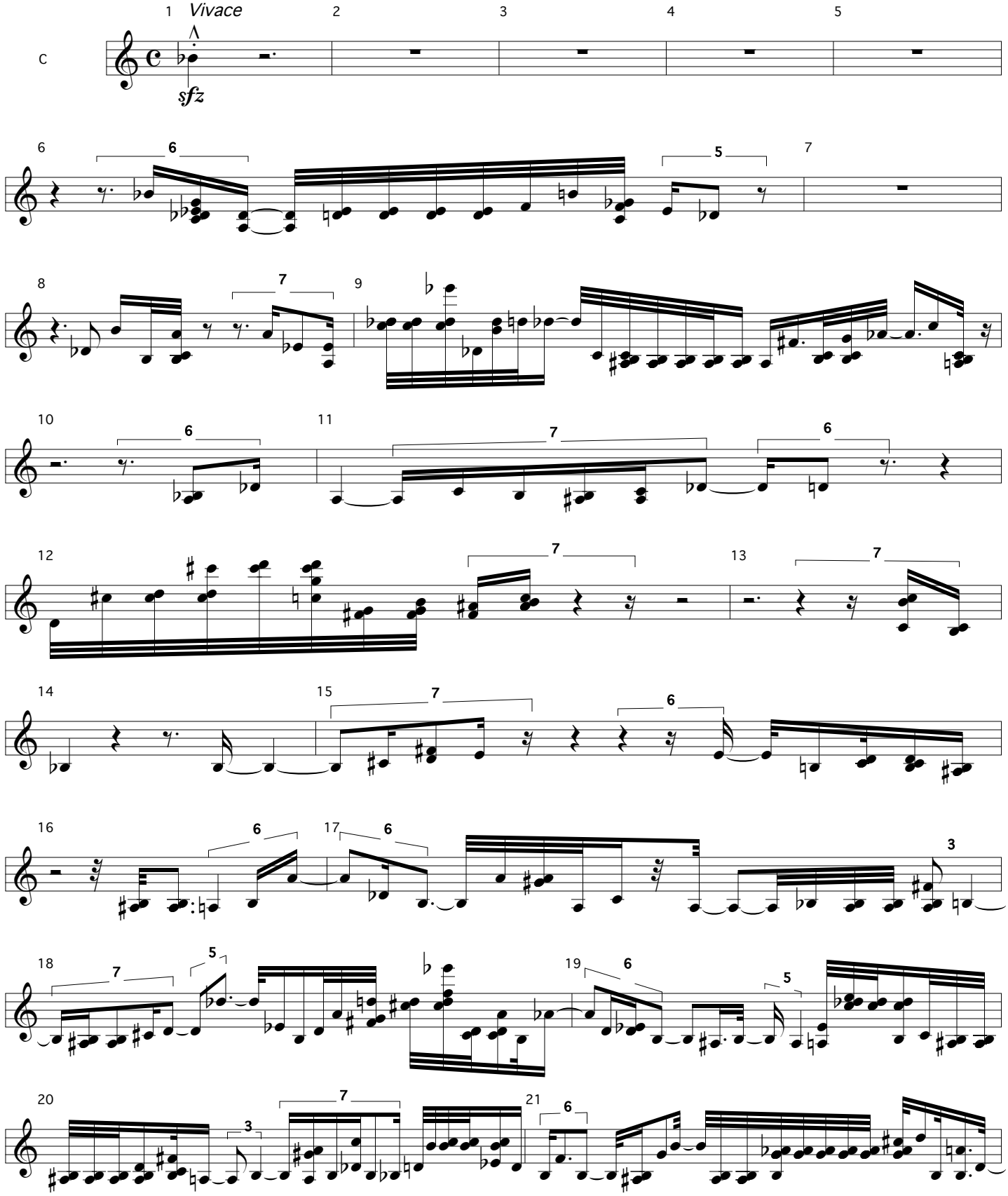
The following article contains a brief pattern complexity analysis of *Two Lines*.

Rosenboom, D. (1996). B.C.—A.D. and Two Lines, two ways of making music while exploring instability, in tribute to Salvatore Martirano. *Perspectives Of New Music, 34, 1,* 210–226.

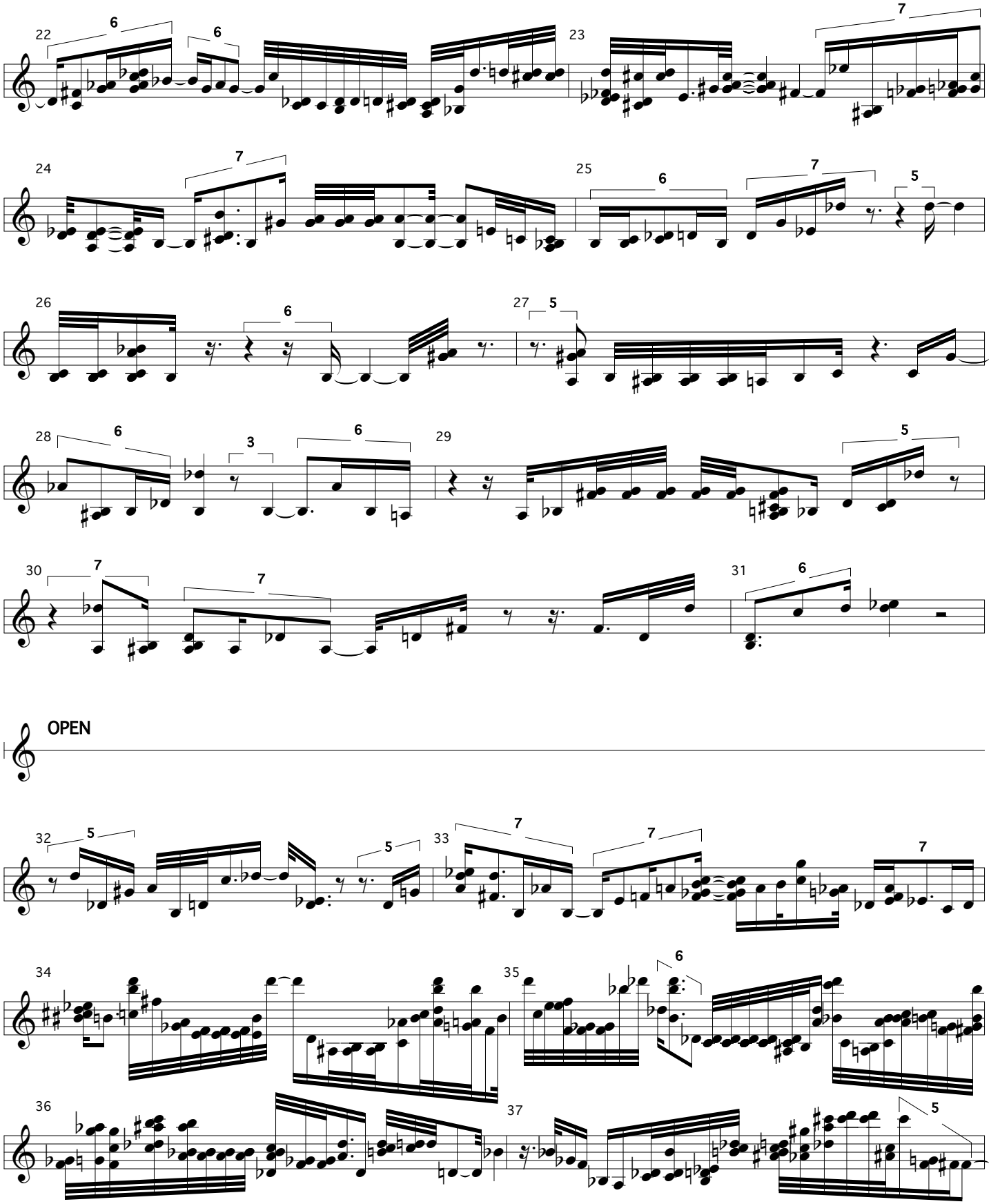
More information about David Rosenboom's music can be found at:
http://www.davidrosenboom.com

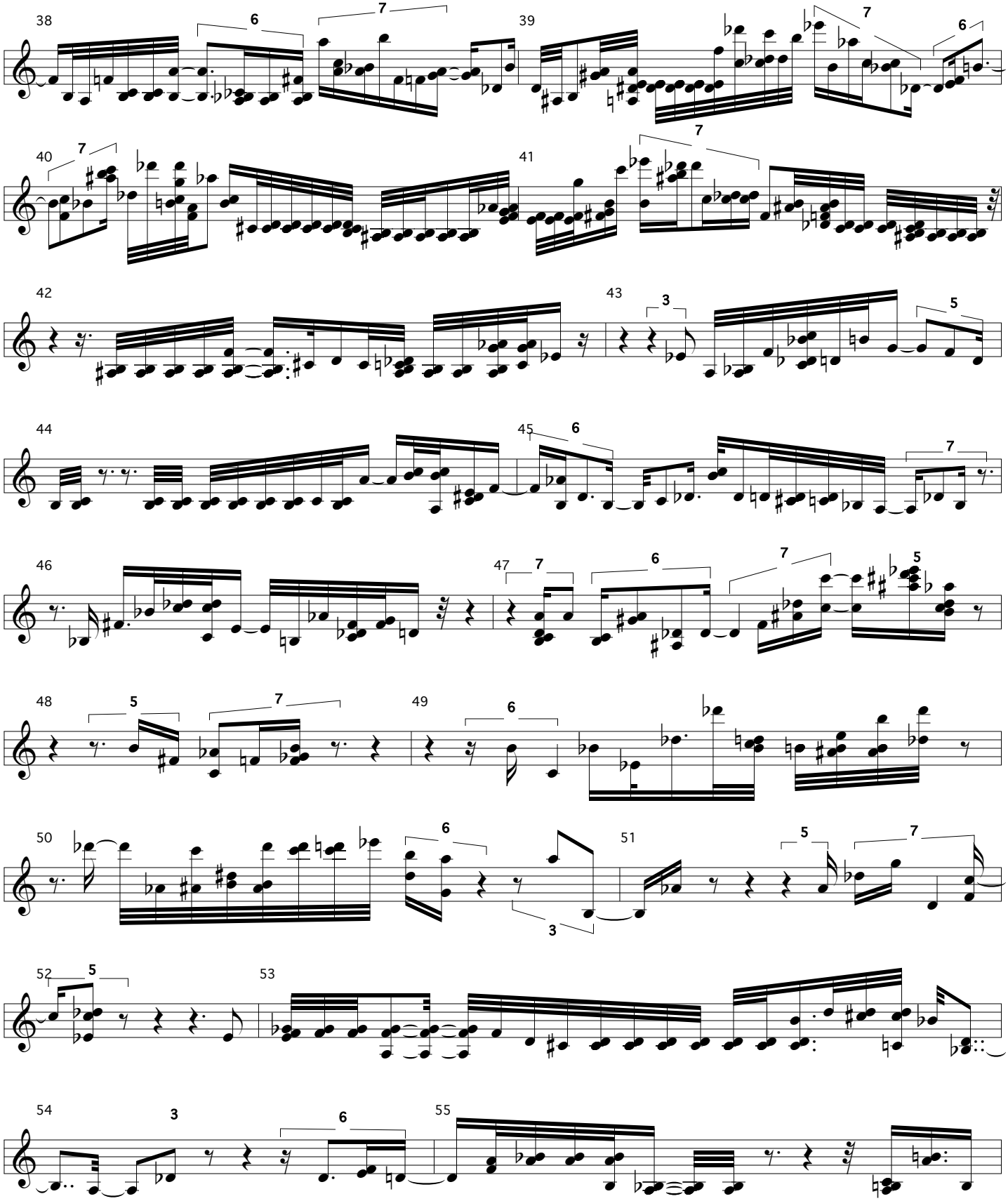
Two Lines

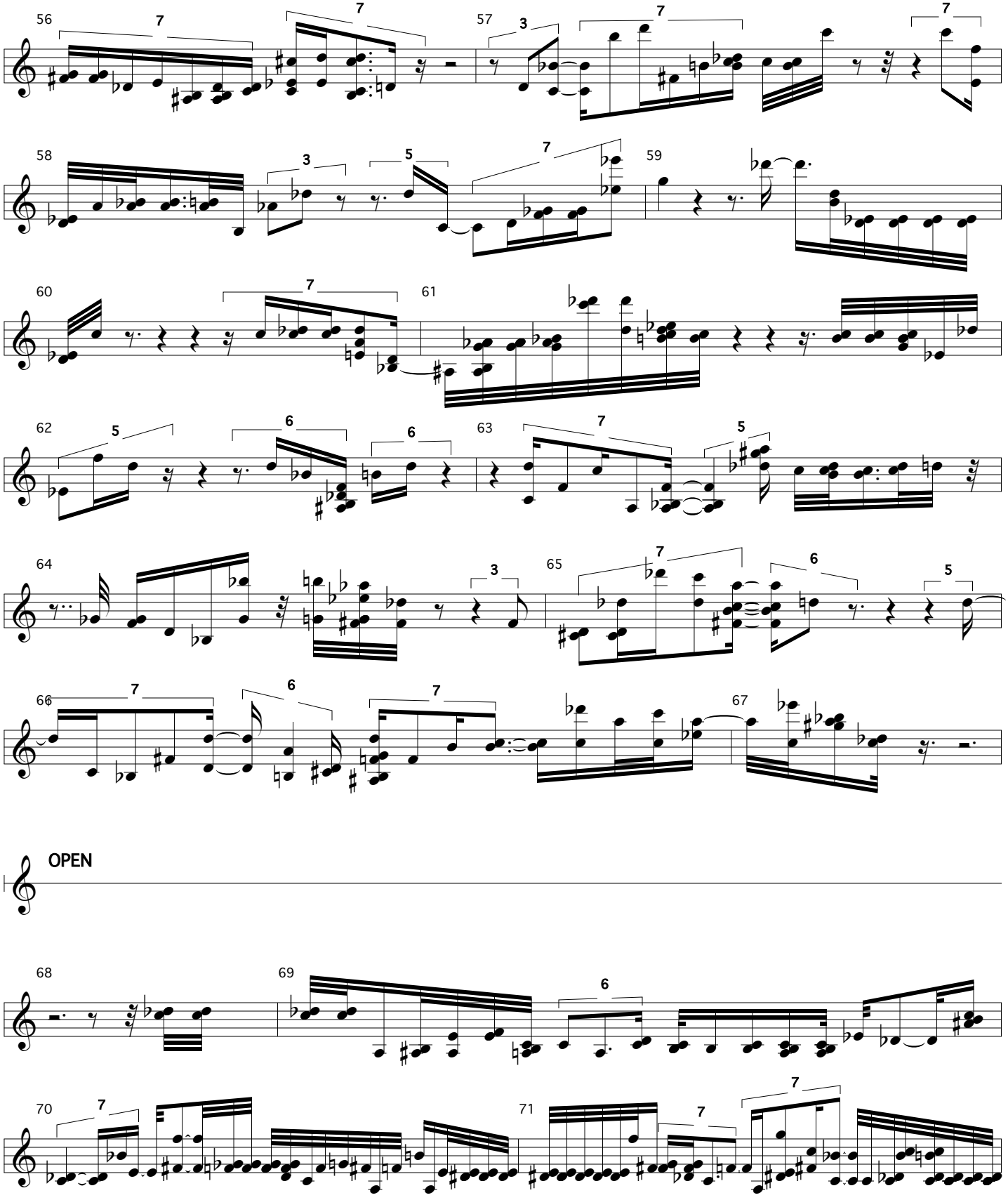
David Rosenboom

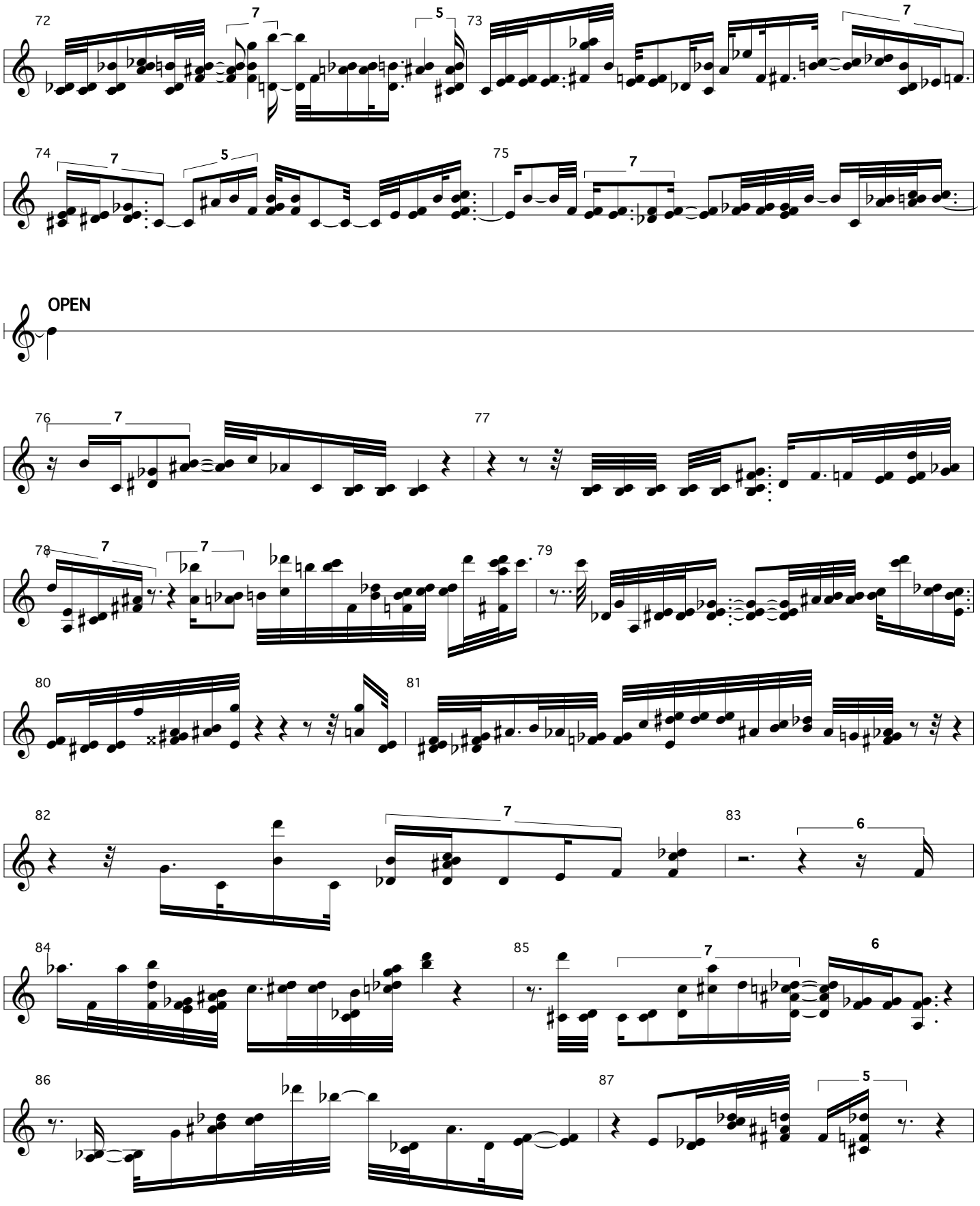


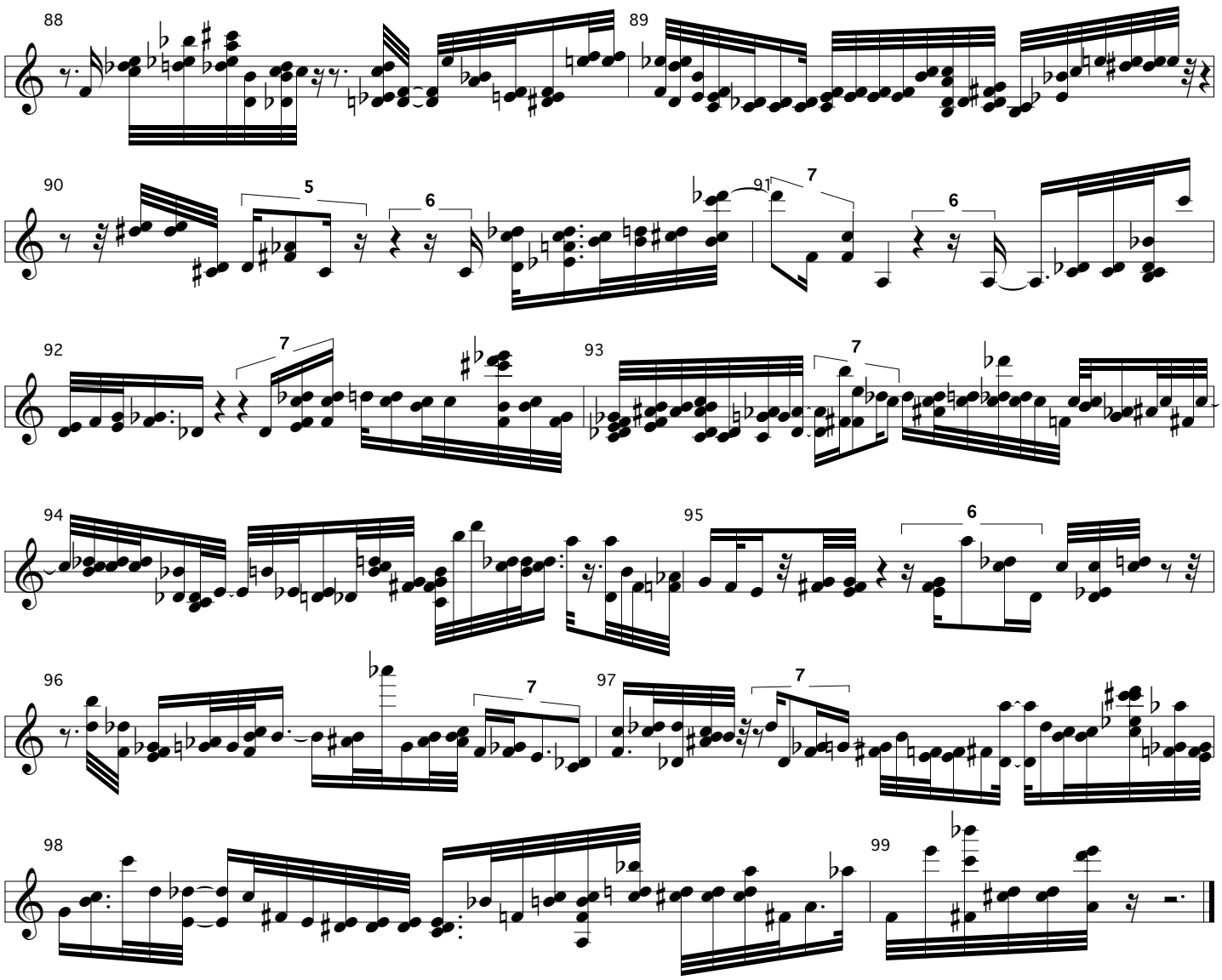
Copyright © David Rosenboom 1989, 1992
All rights reserved.


22
23
24
25
26
27
28
29
30
31
OPEN
32
33
34
35
36
37


38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55

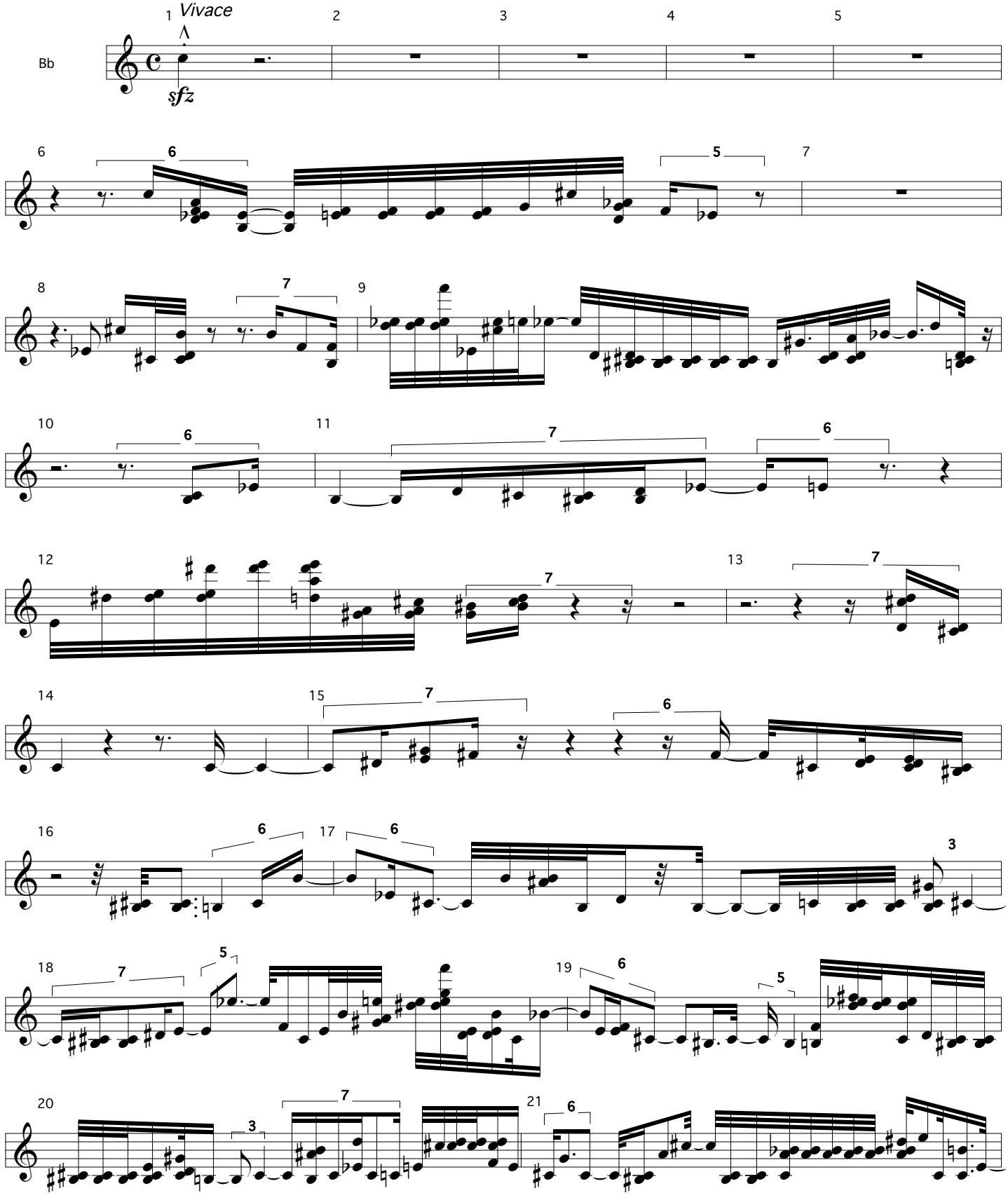

OPEN


72
7
5
73
7
74
7
5
75
7
OPEN
76
7
77
78
7
7
79
80
81
82
7
83
6
84
85
7
6
86
87
5

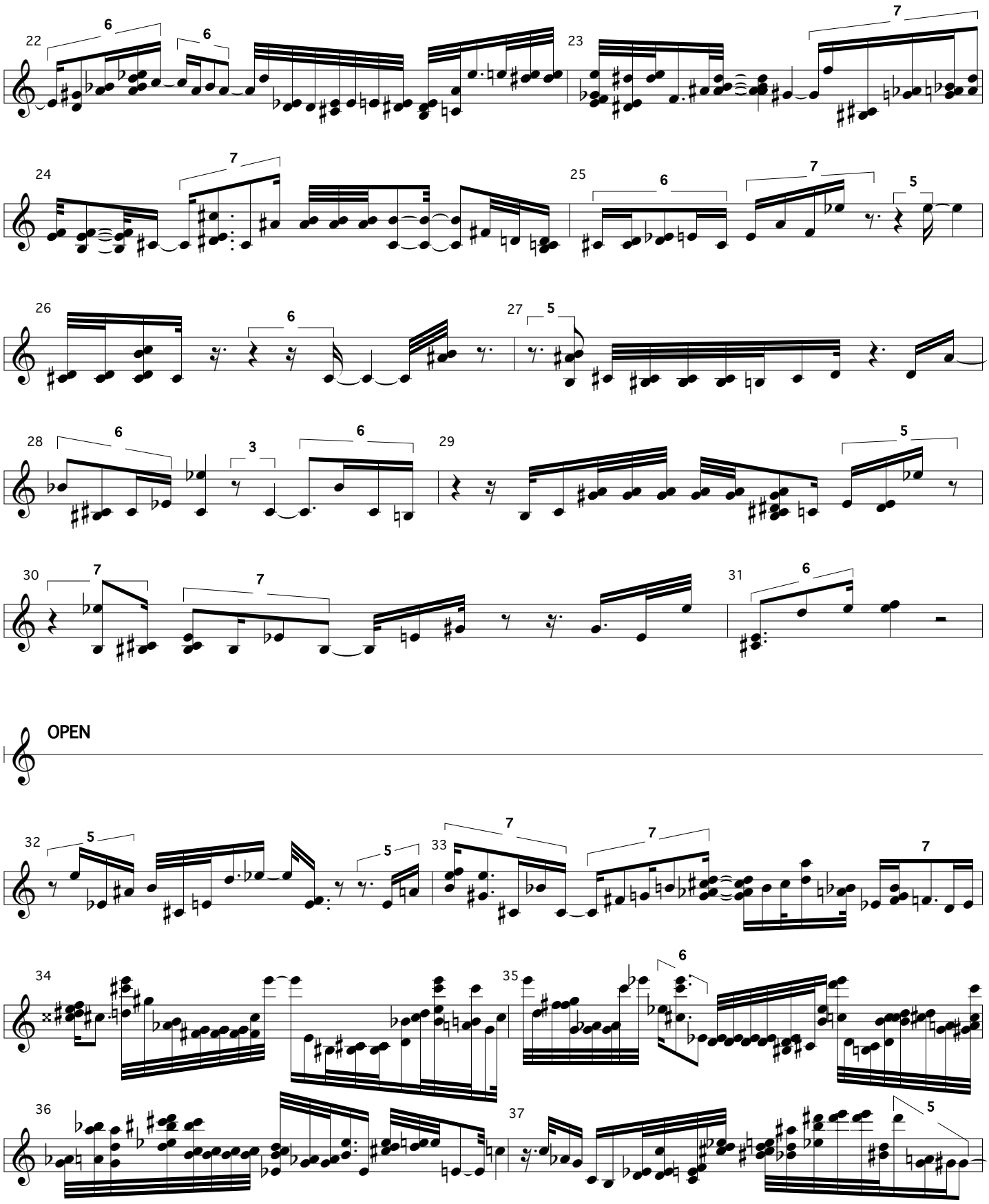

88
89
90
5
6
91
7
6
92
7
93
7
94
95
6
96
7
97
7
98
99

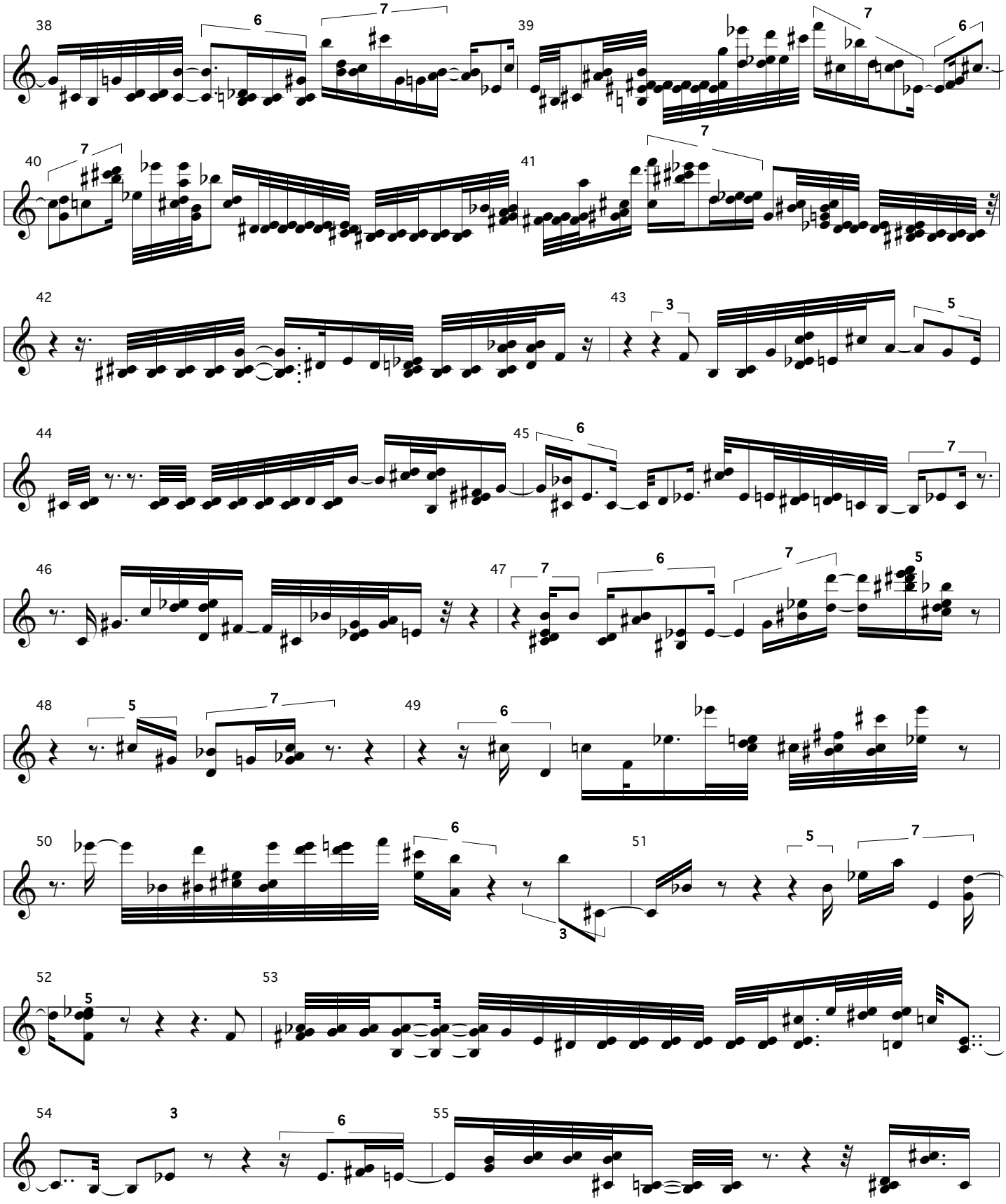
Two Lines

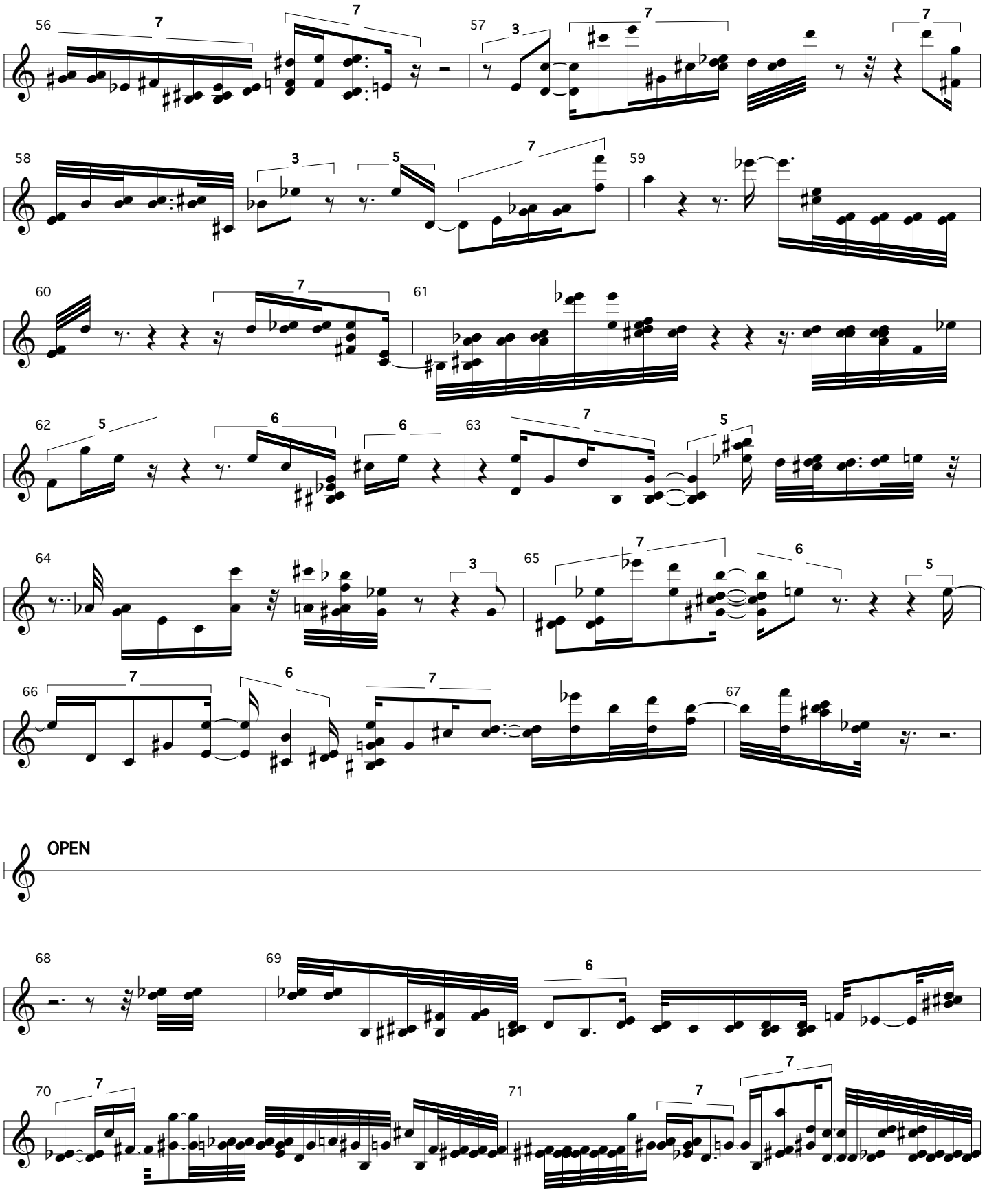
David Rosenboom

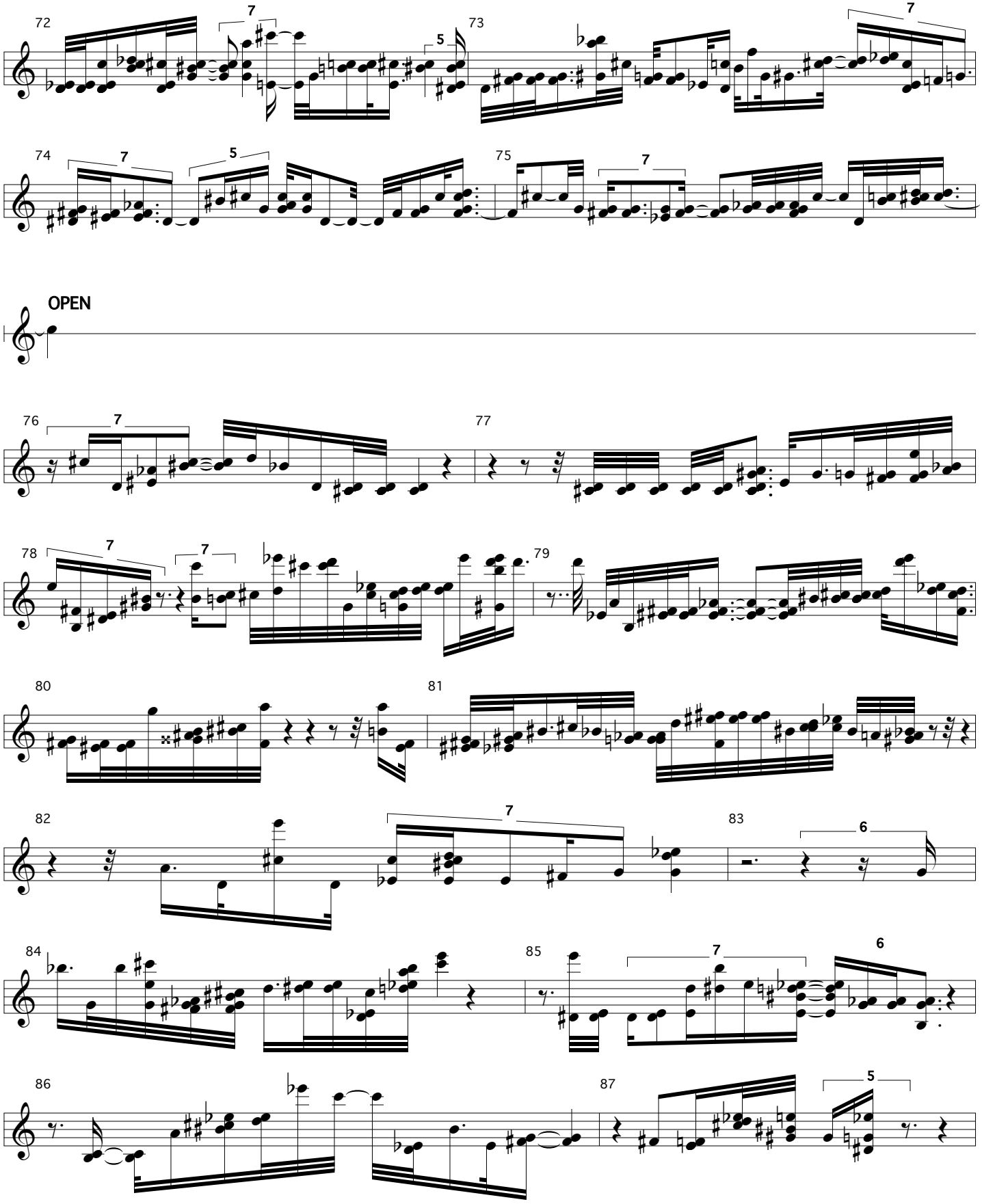


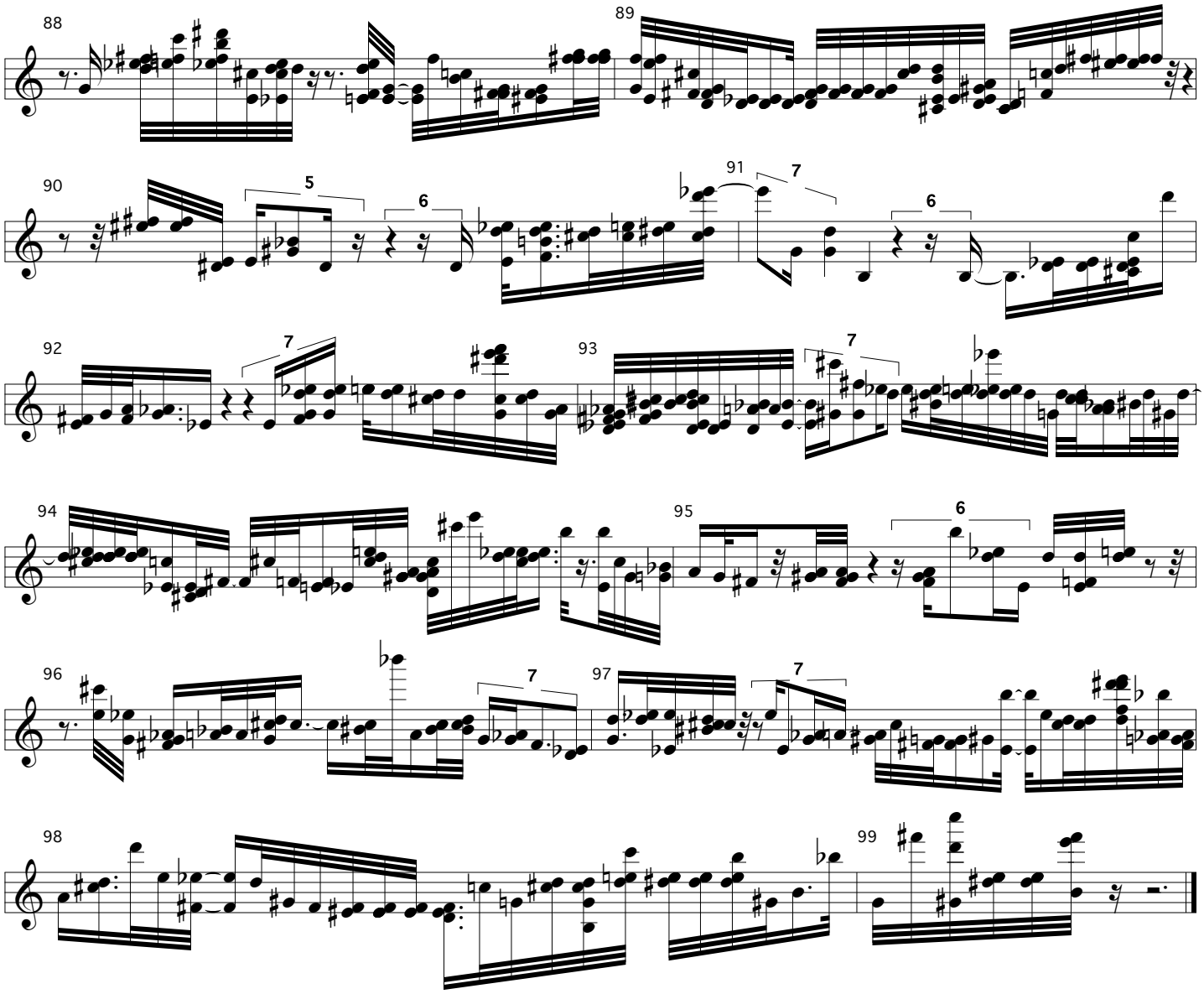
Copyright © David Rosenboom 1989, 1992
All rights reserved.


22
23
24
25
26
27
28
29
30
31
OPEN
32
33
34
35
36
37


38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55


56
57
58
59
60
61
62
63
64
65
66
67
OPEN
68
69
70
71

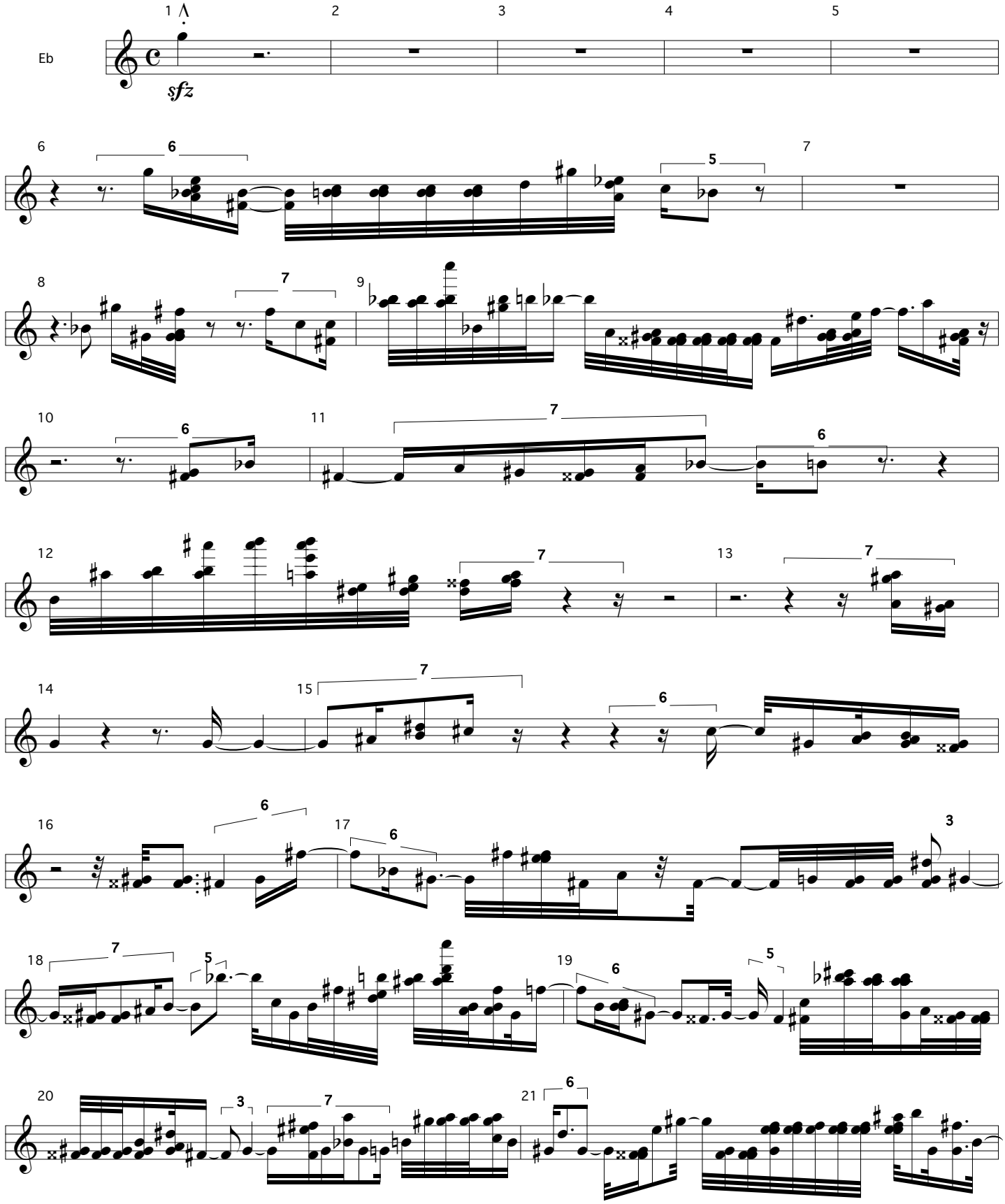

72
7
5
73
7
74
7
5
75
7
OPEN
76
7
77
78
7
7
79
80
81
82
7
83
6
84
85
7
6
86
87
5


88
89
90
5
6
91
7
6
92
7
93
7
94
95
6
96
7
97
7
98
99

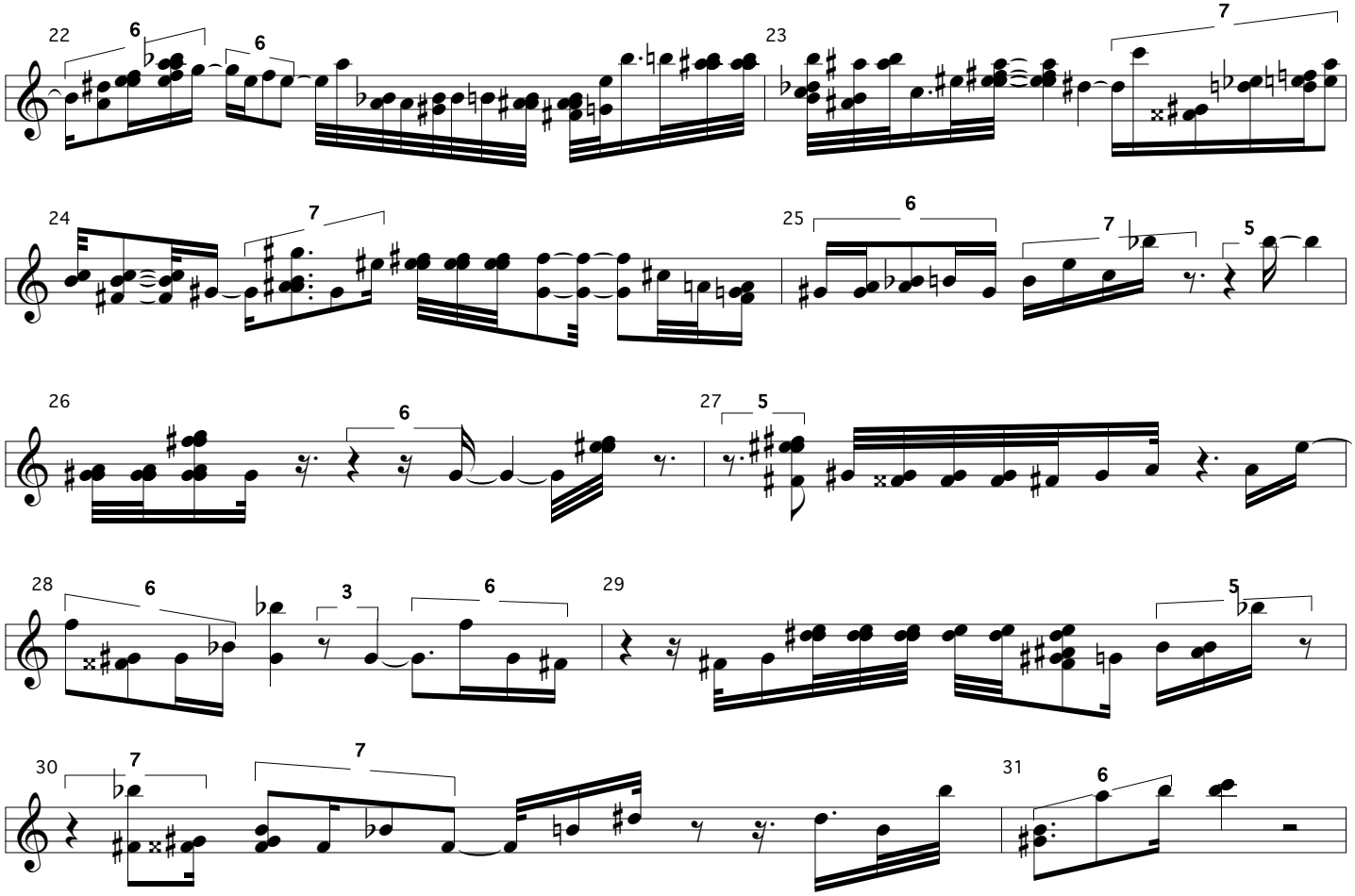
Two Lines

Vivace

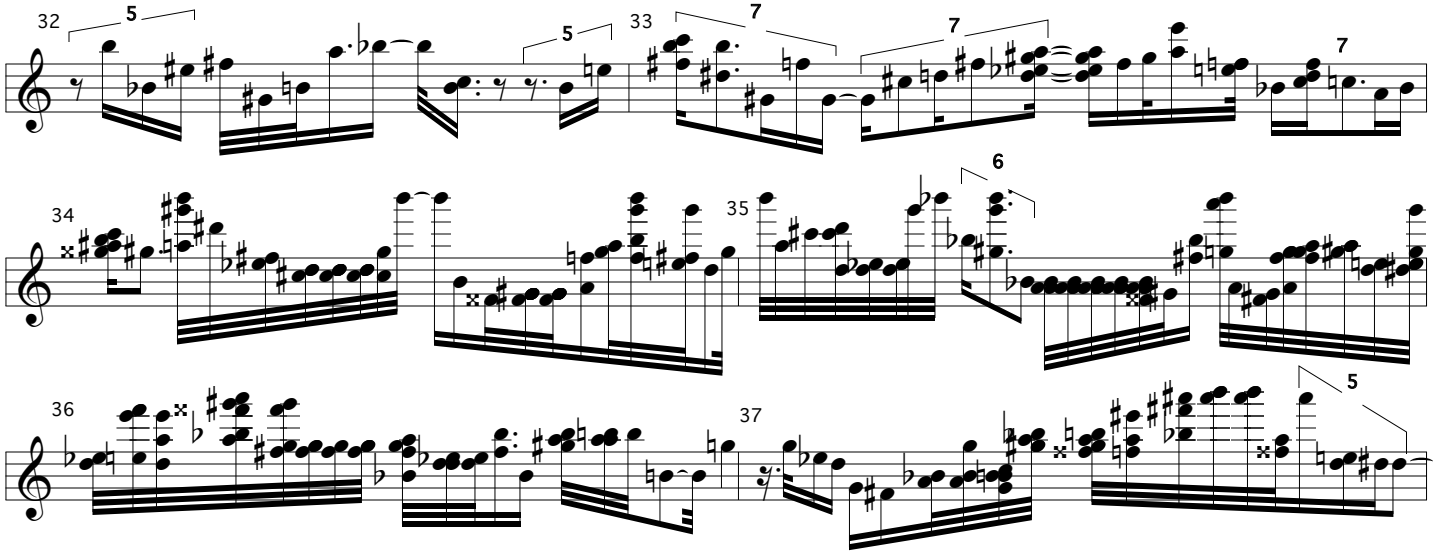
David Rosenboom

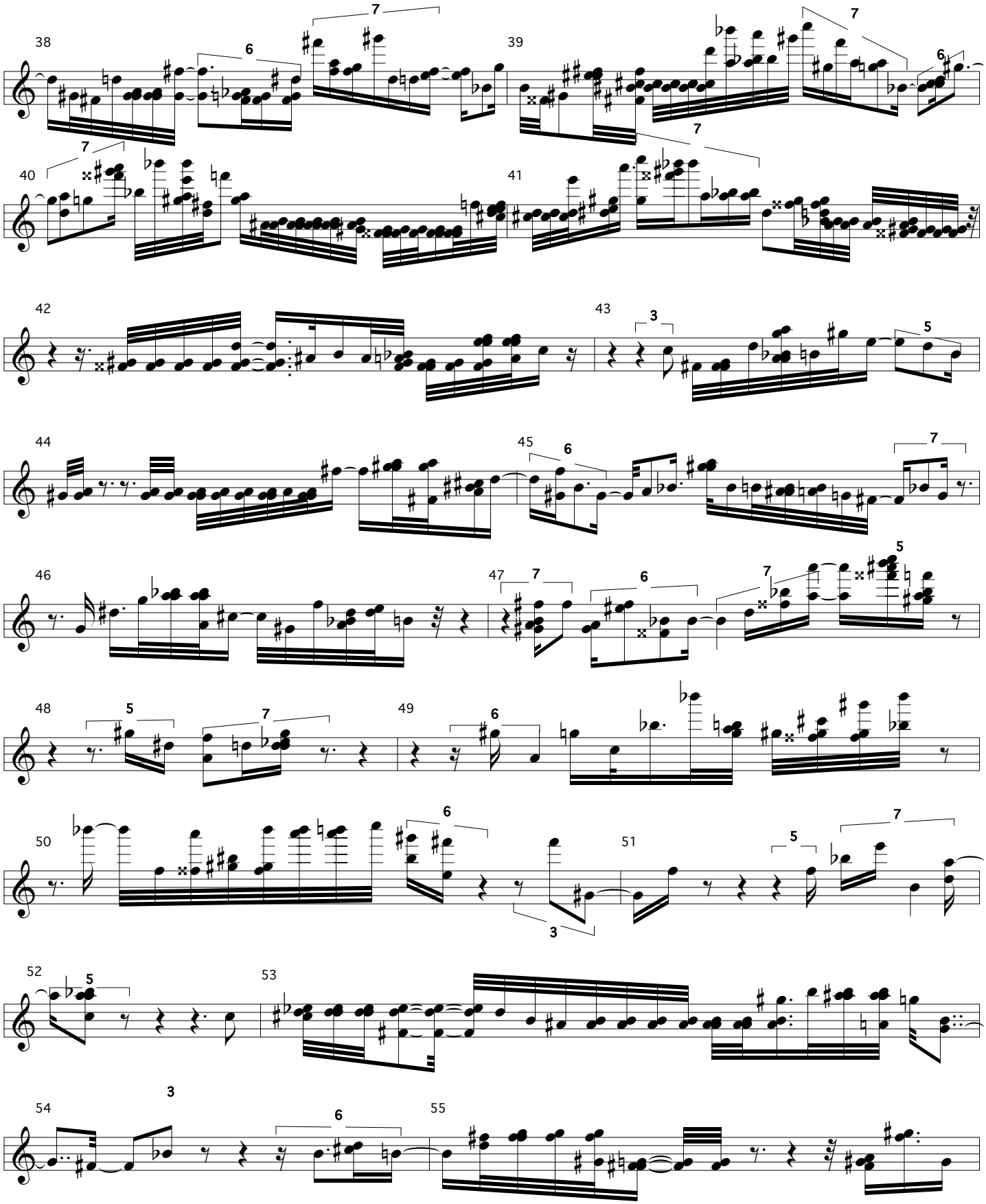


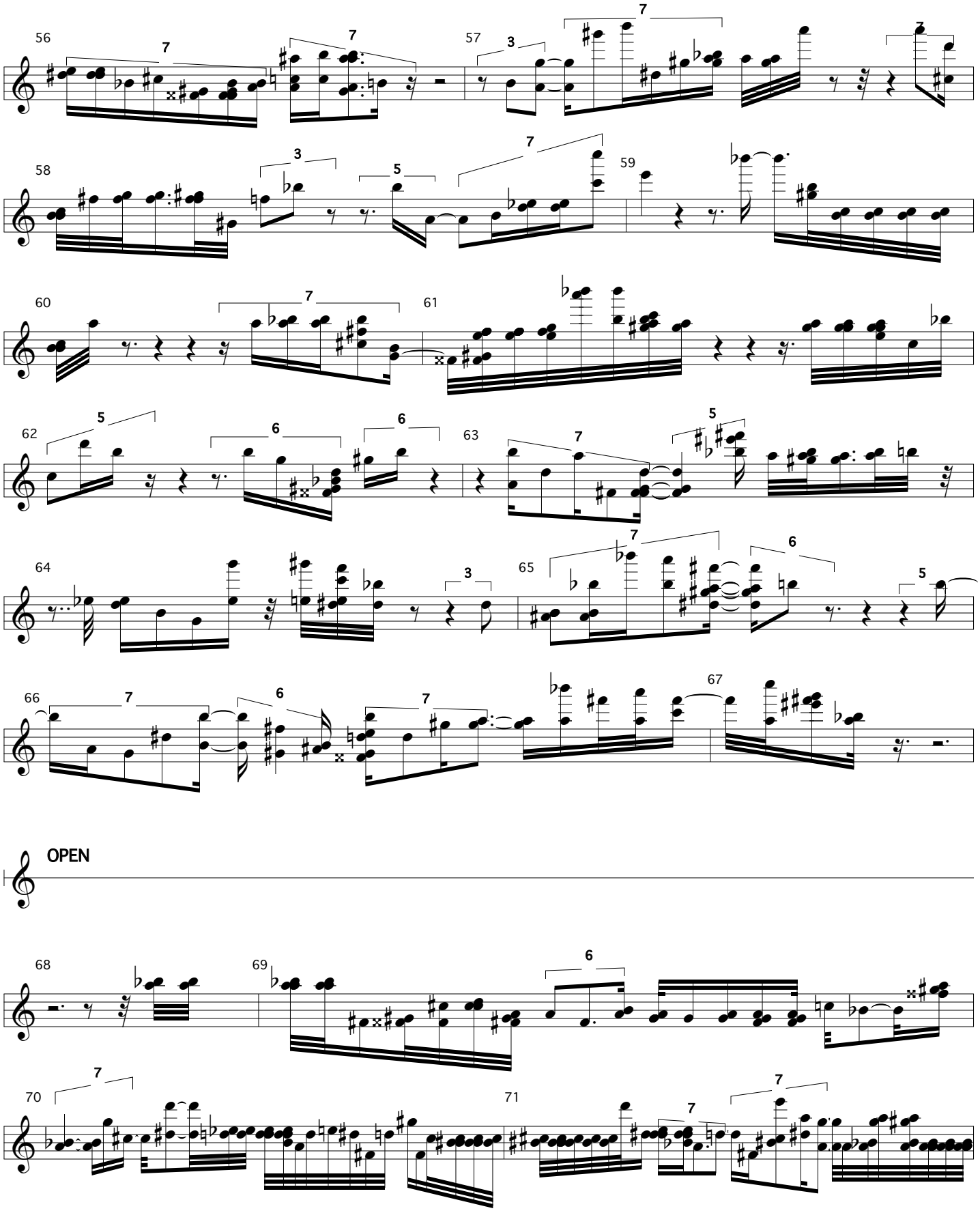
Copyright © David Rosenboom 1989, 1992
All rights reserved.

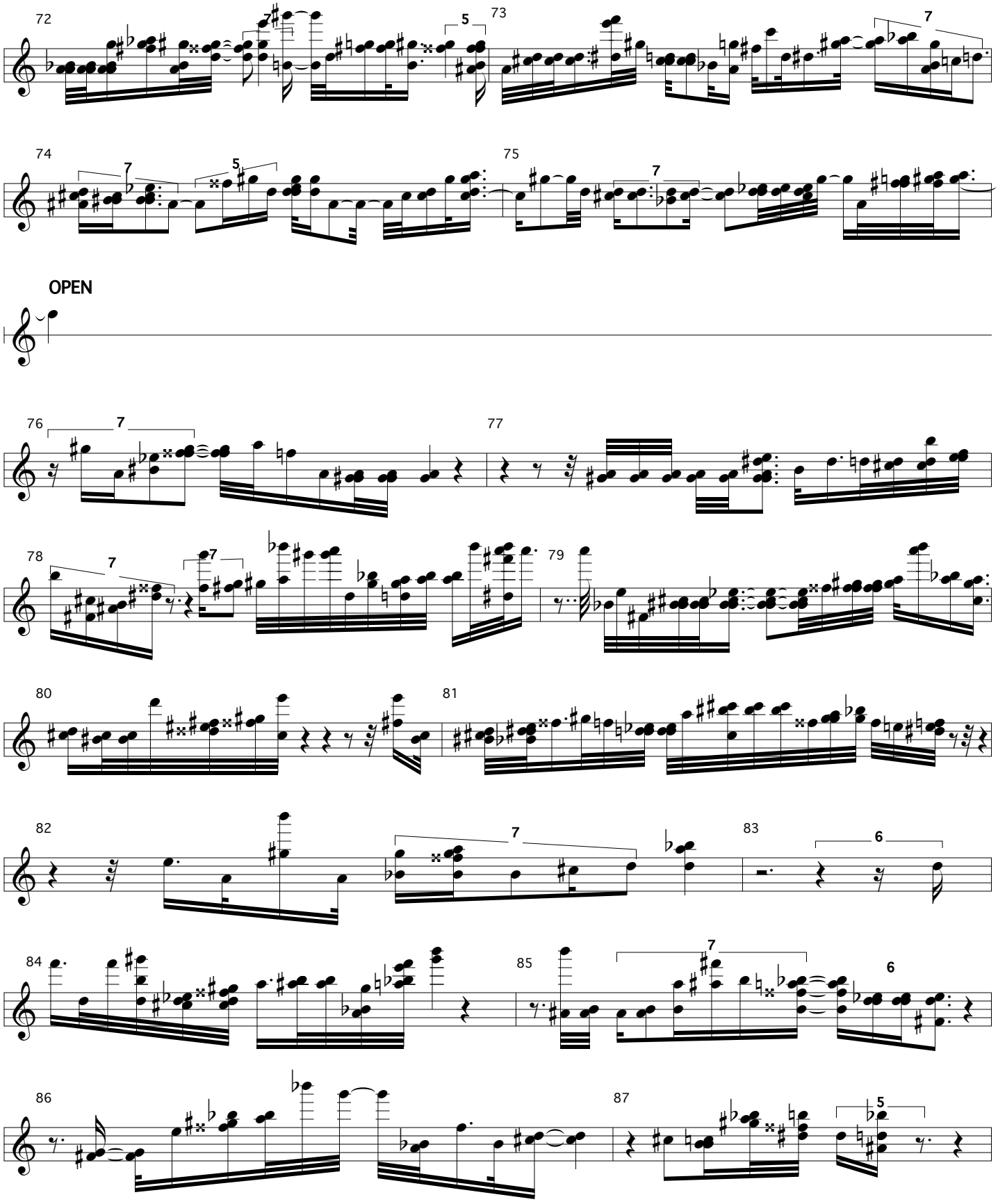


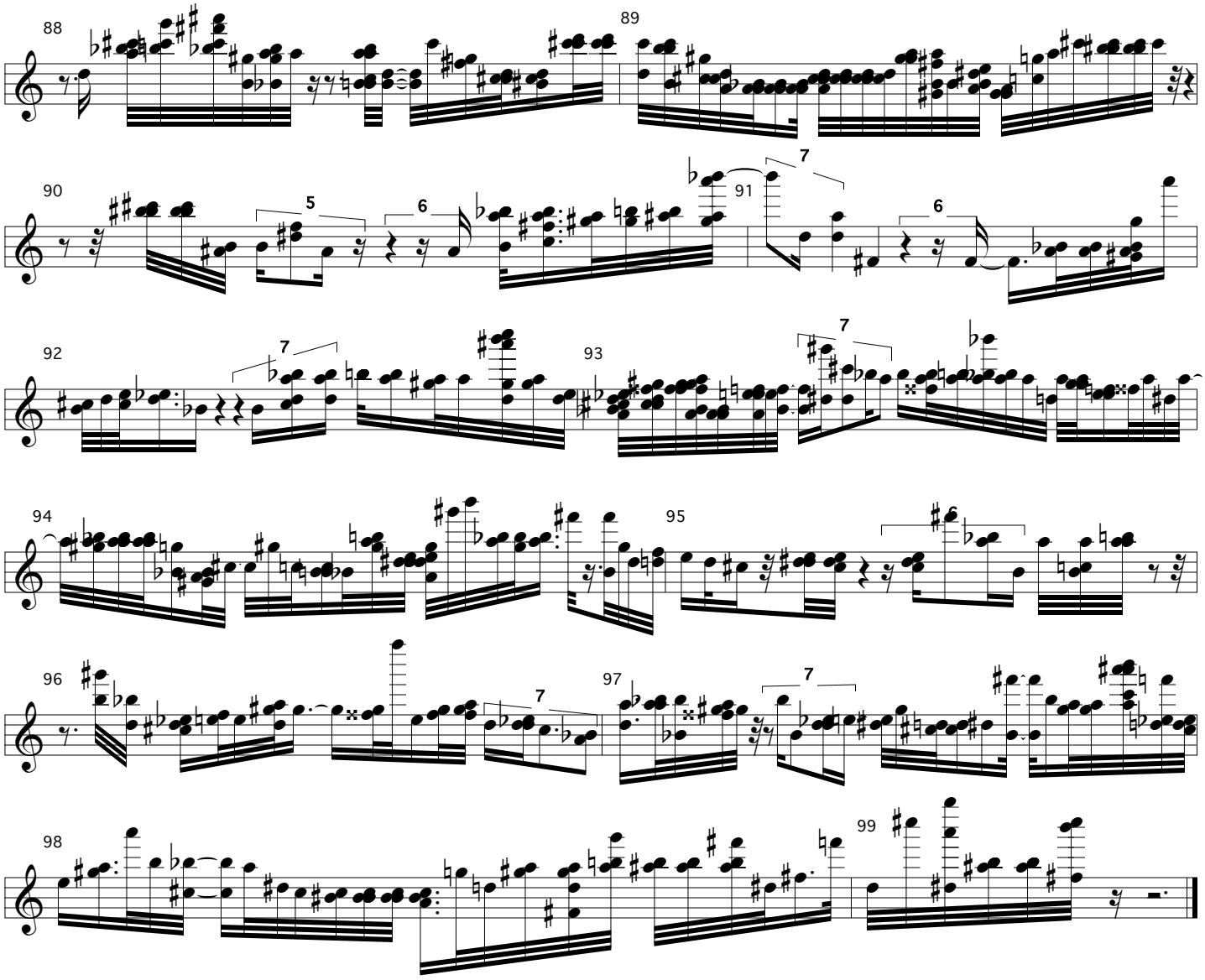
OPEN




38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55


OPEN

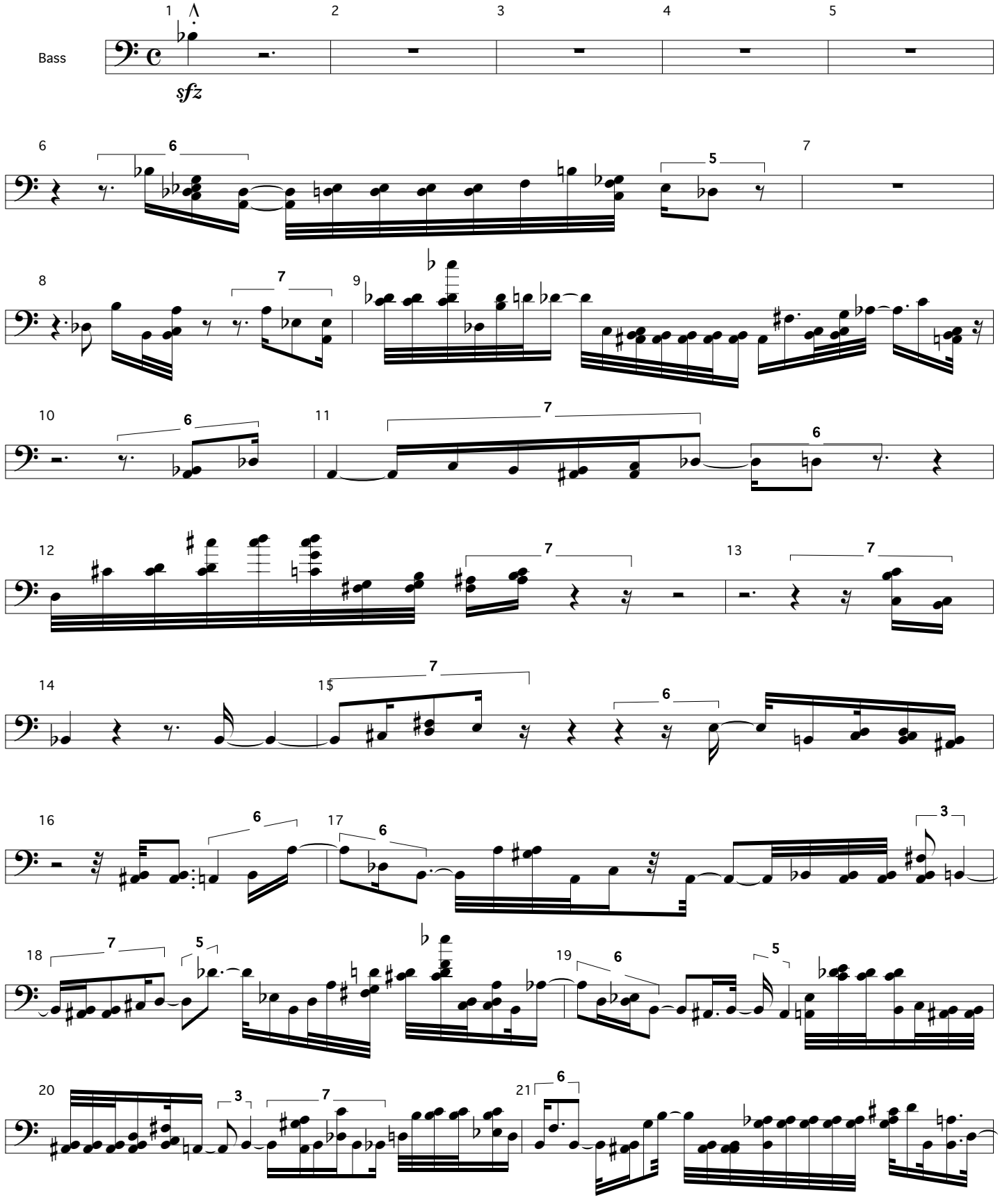

72
73
74
75
OPEN
76
77
78
79
80
81
82
83
84
85
86
87


88
89
90
91
92
93
94
95
96
97
98
99

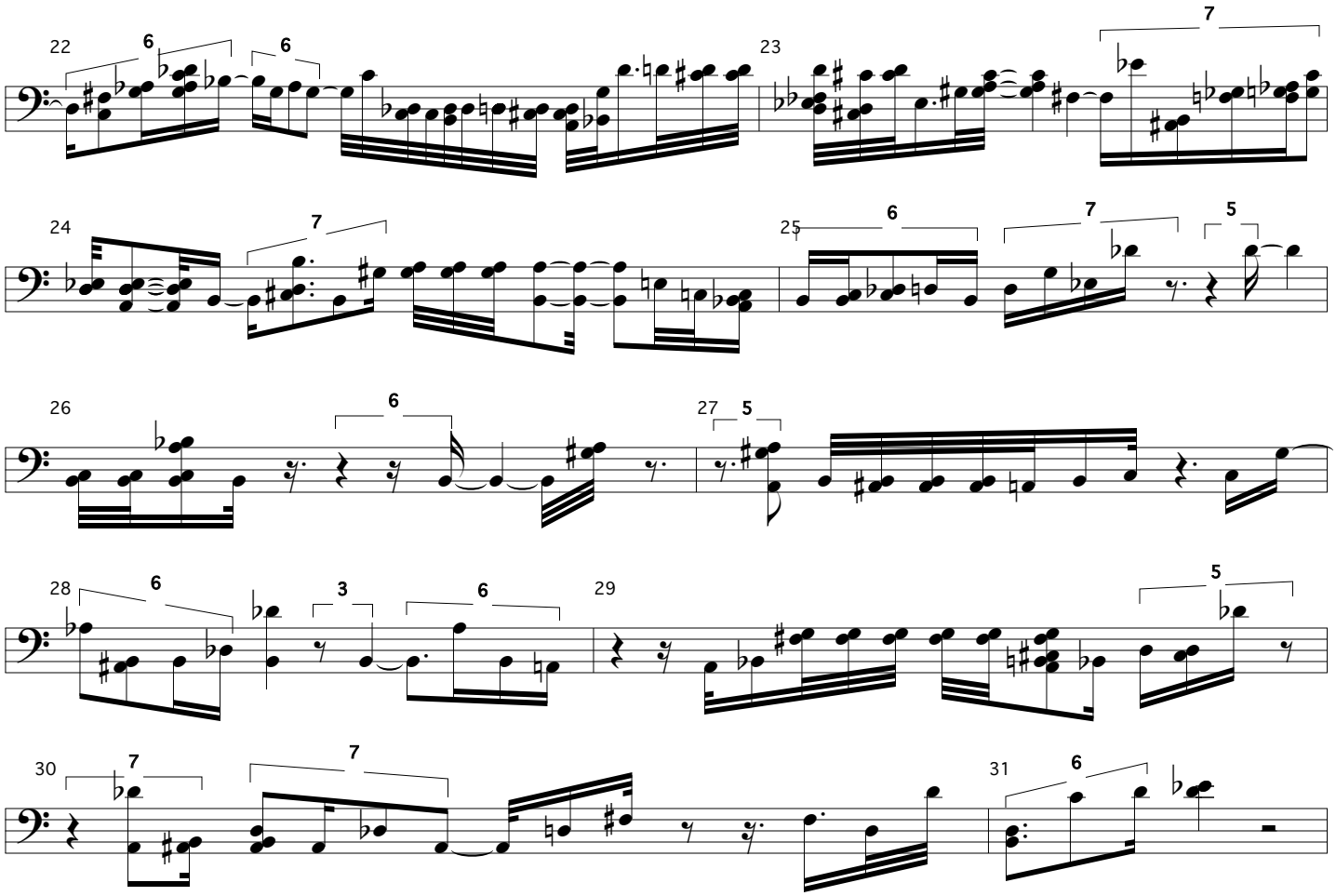
Two Lines

David Rosenboom

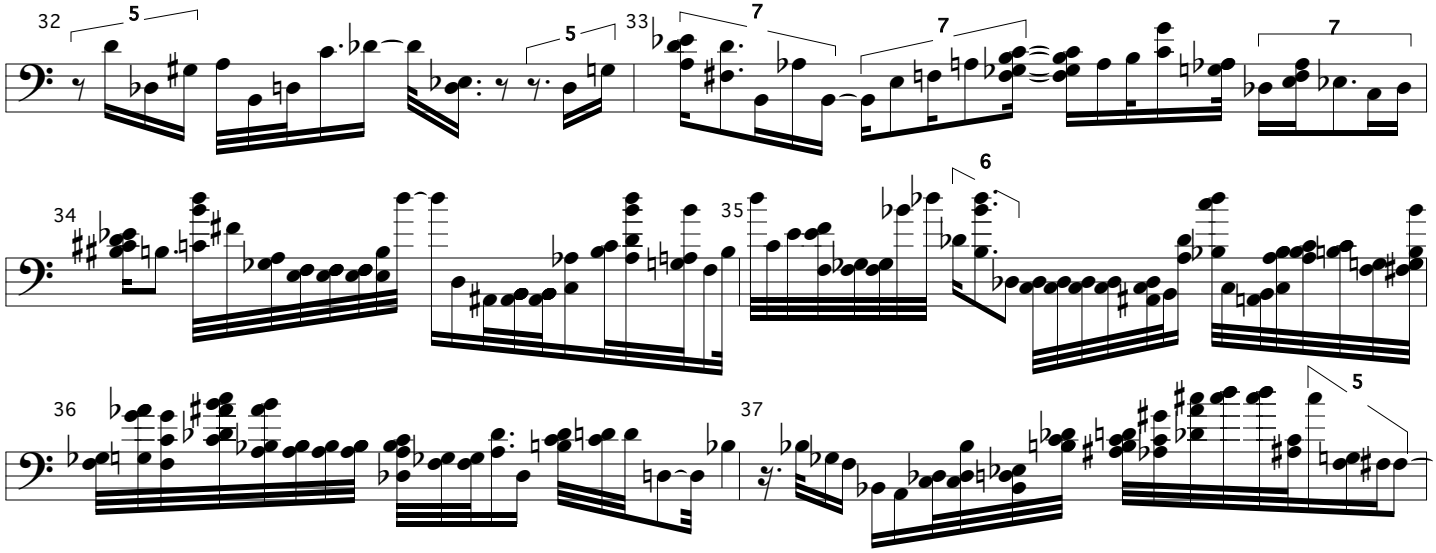
Vivace

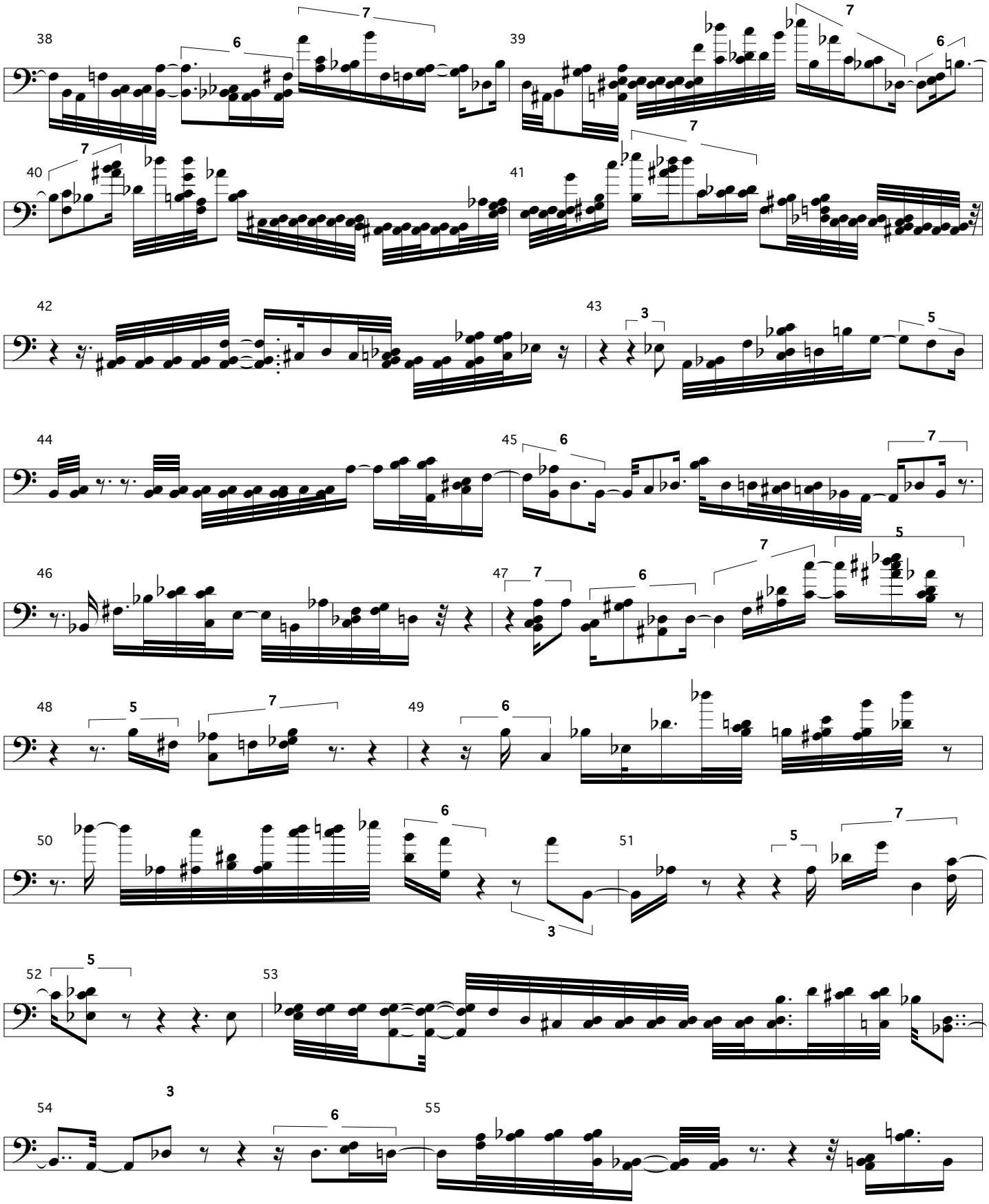


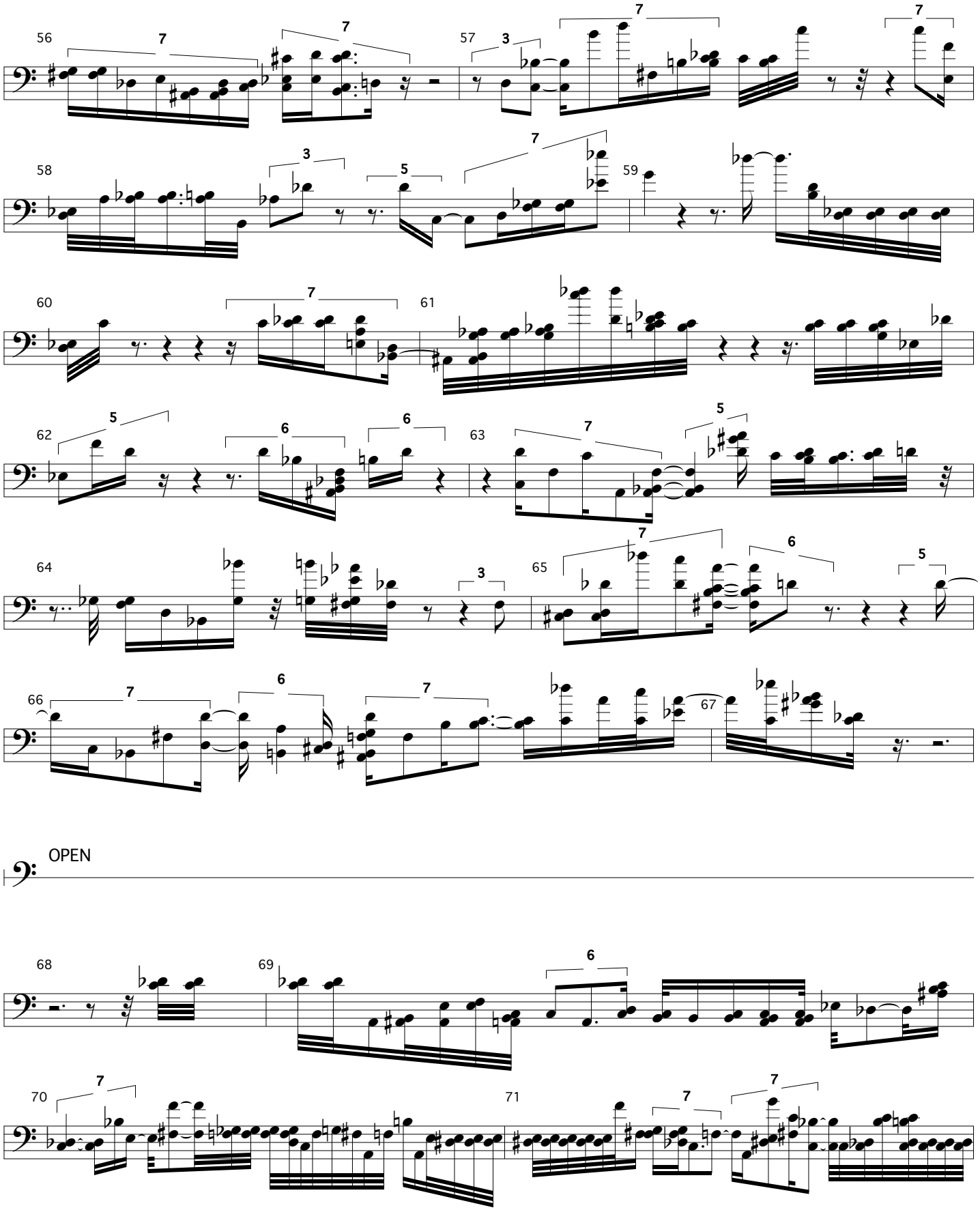
Copyright © David Rosenboom 1989, 1992
All rights reserved.

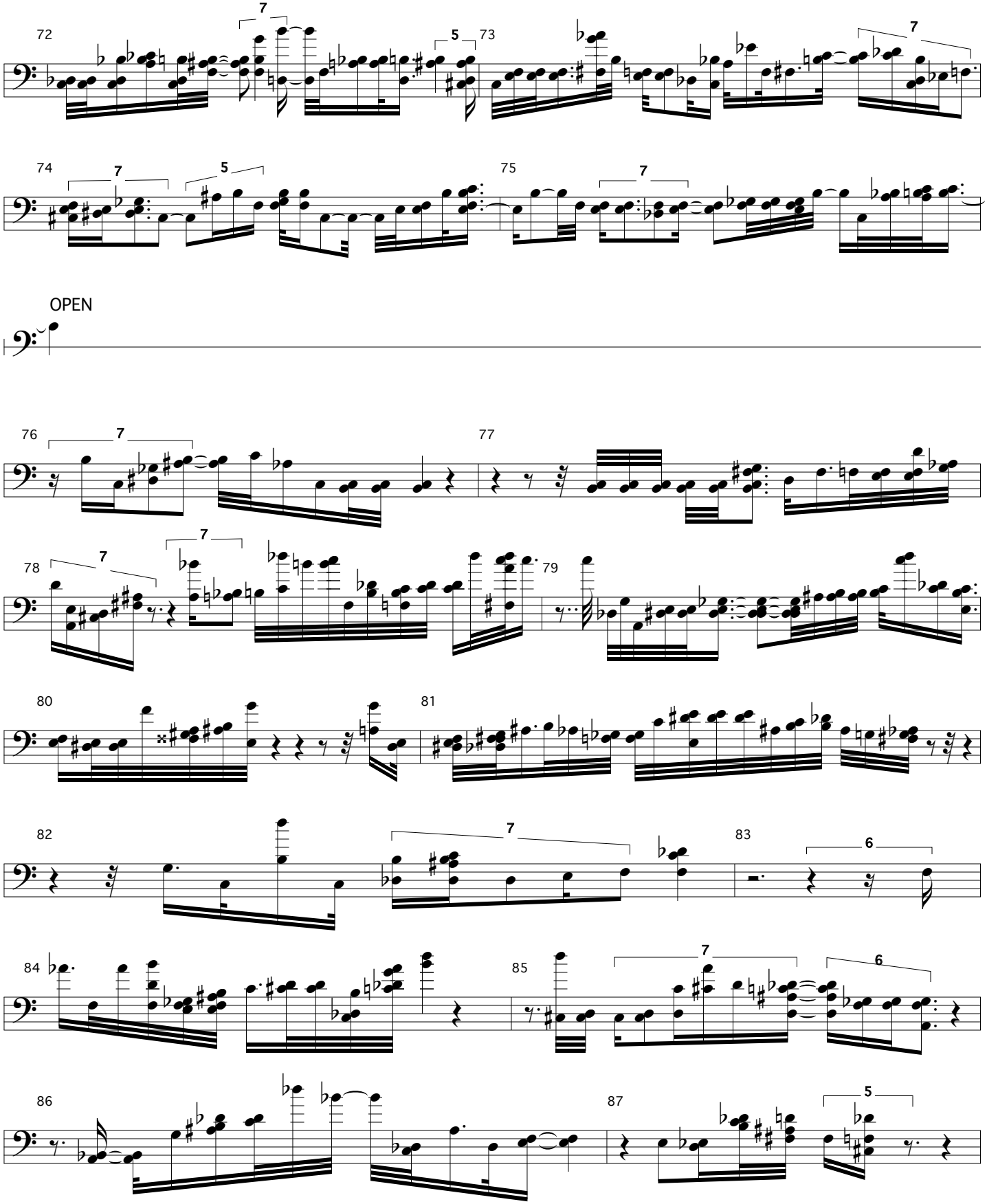


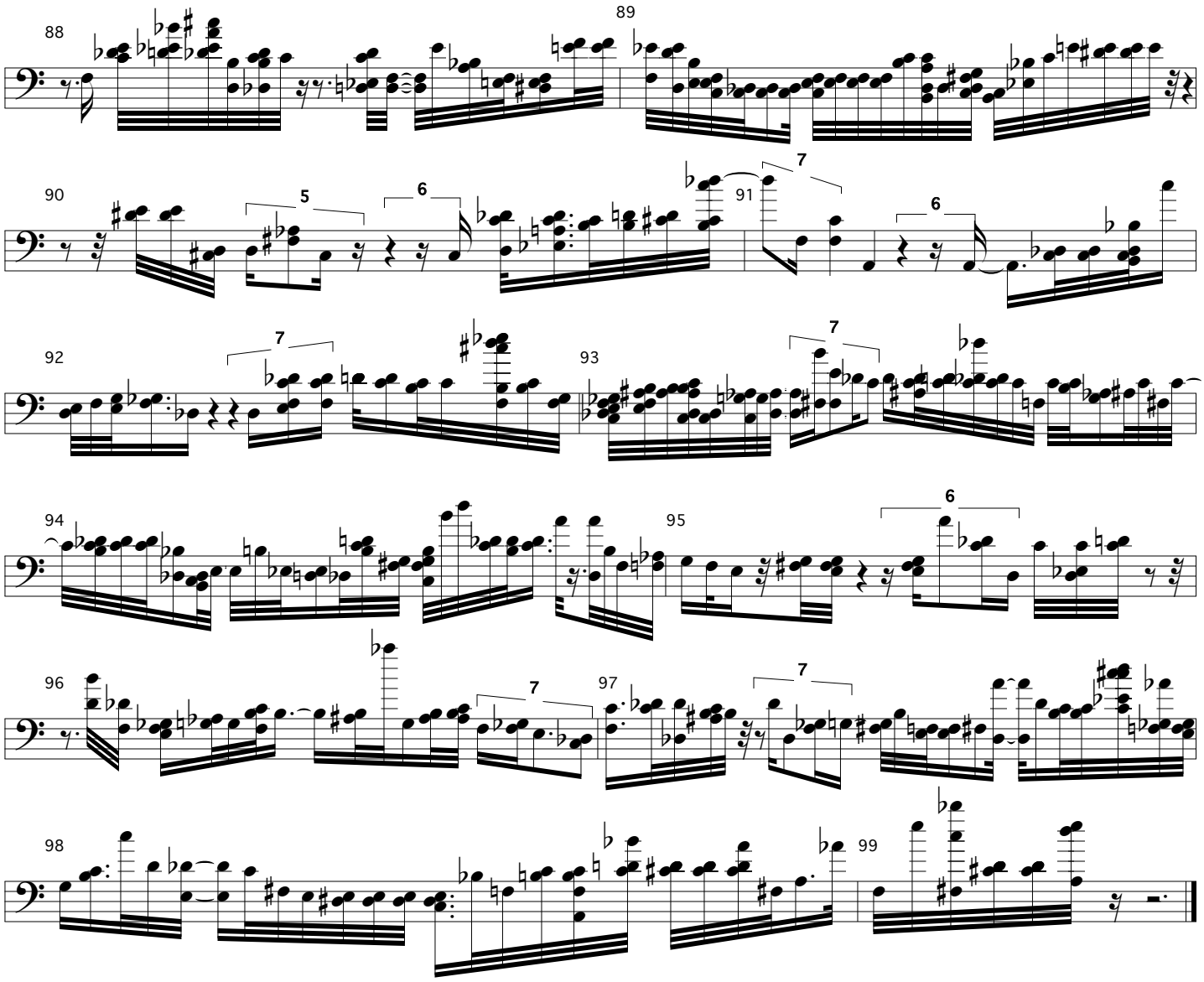
OPEN




38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55


OPEN


72
7
5
73
7
74
7
5
75
7
OPEN
76
7
77
78
7
7
79
80
81
82
7
83
6
84
85
7
6
86
87
5


88
89
90
91
92
93
94
95
96
97
98
99
5
6
7
6
7
7
6
7

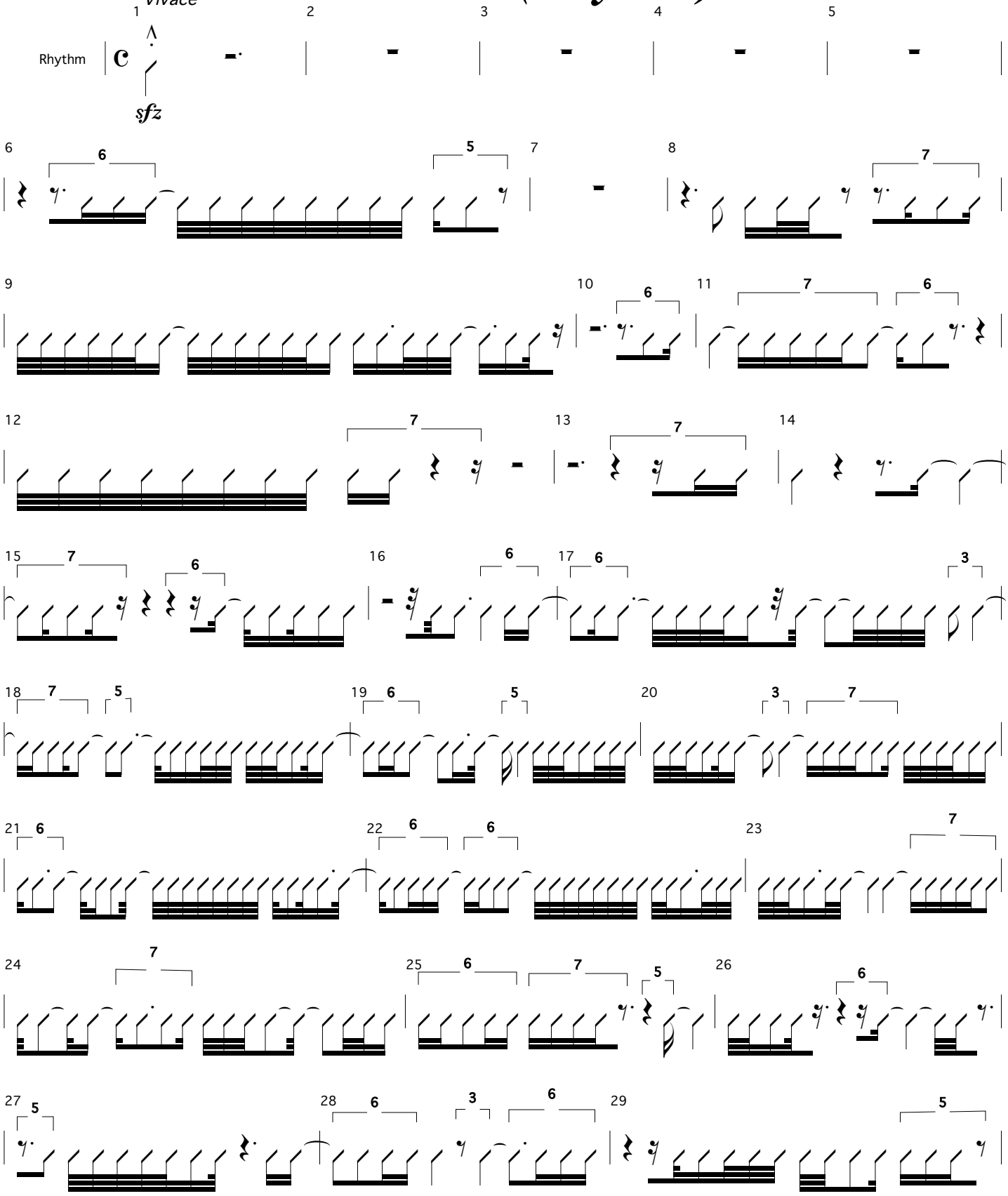
Two Lines (Rhythm)

David Rosenboom

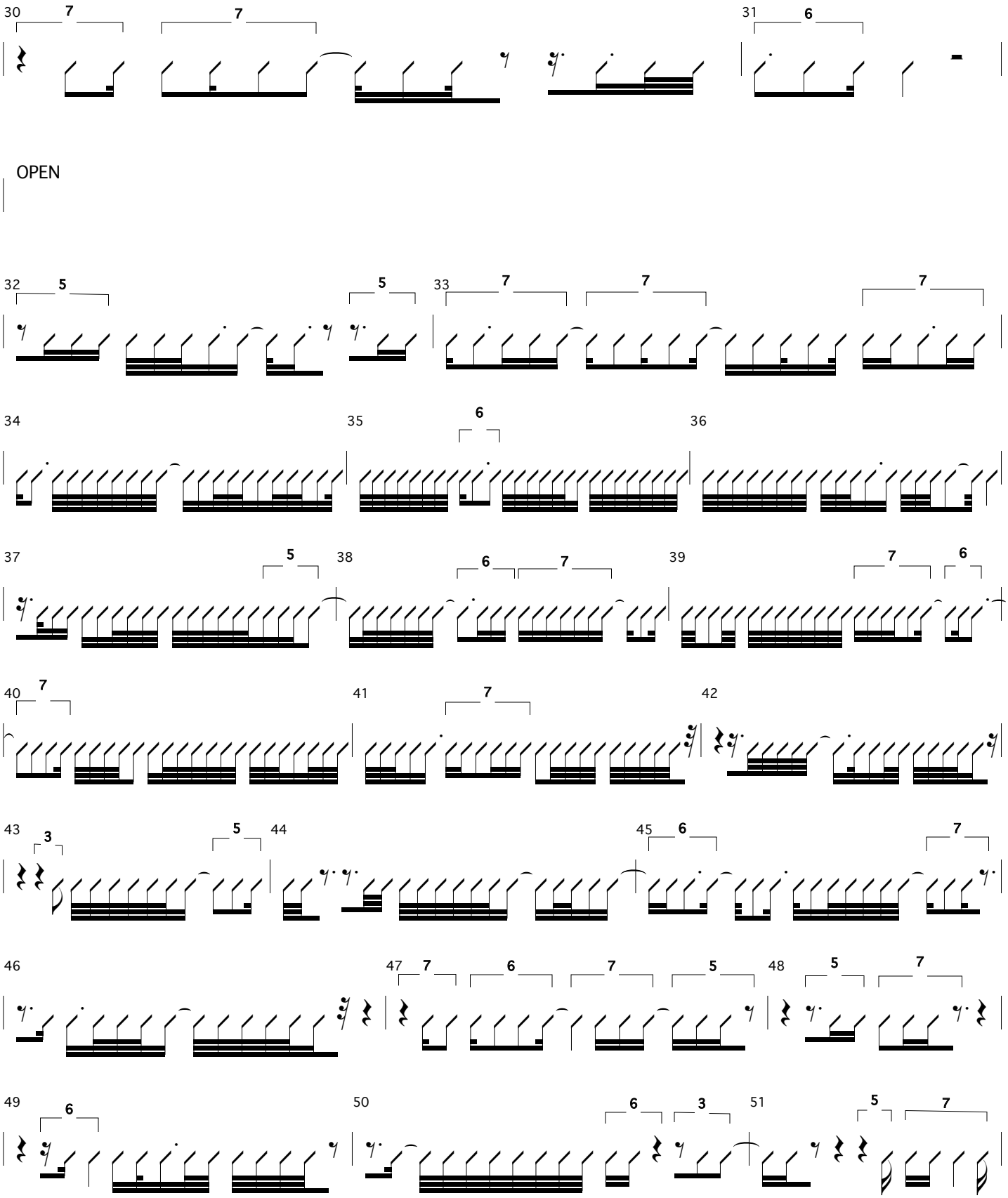
Vivace

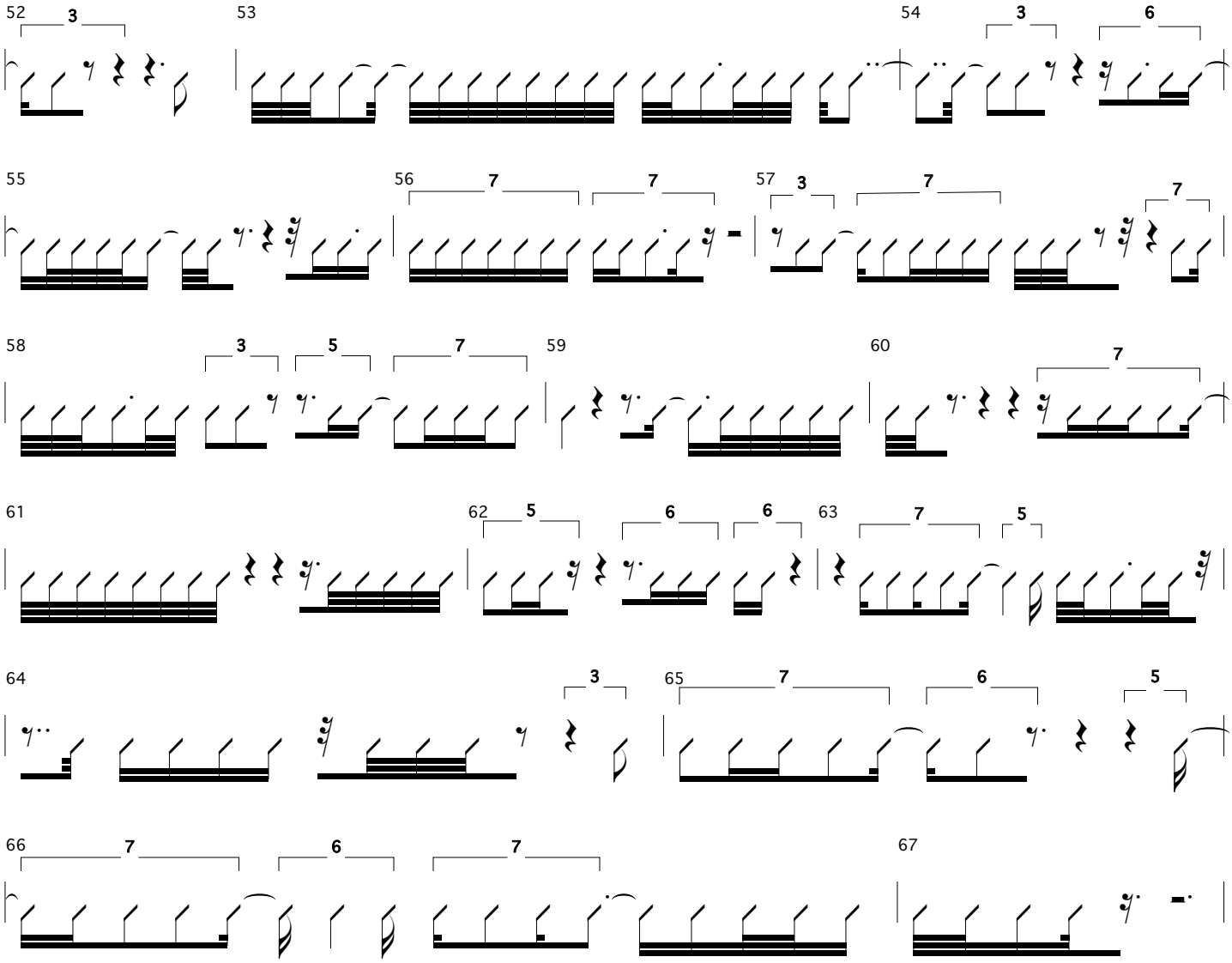
Rhythm

sfz

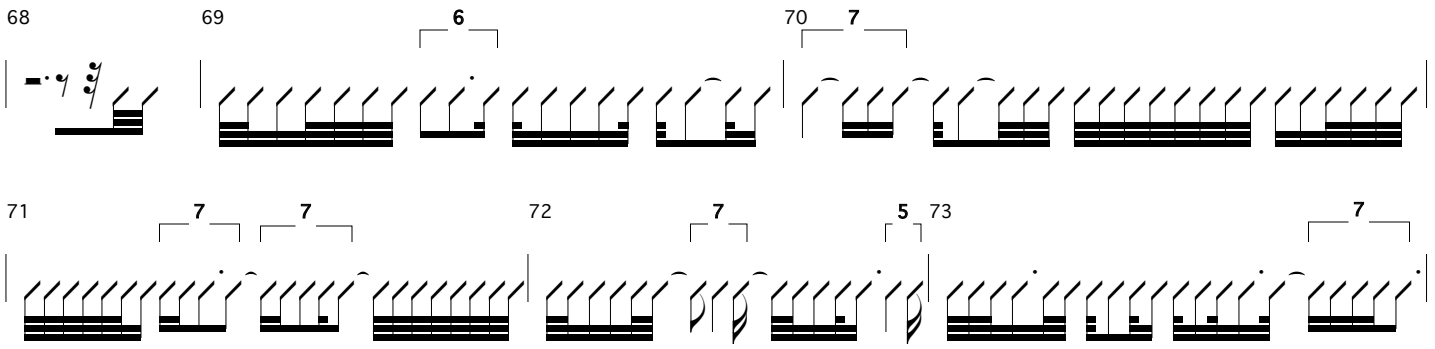


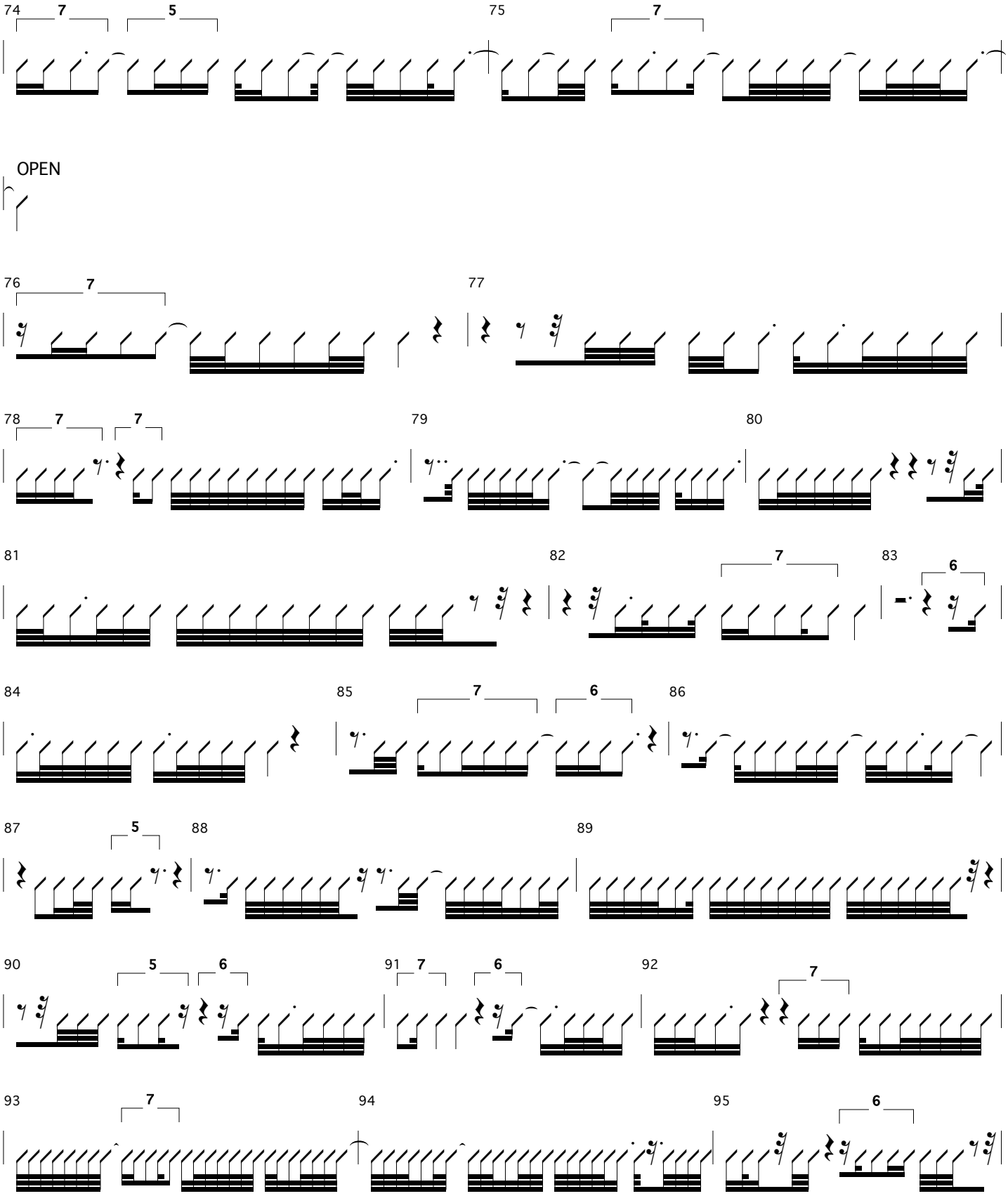
Copyright © David Rosenboom 1989, 1992
All rights reserved.

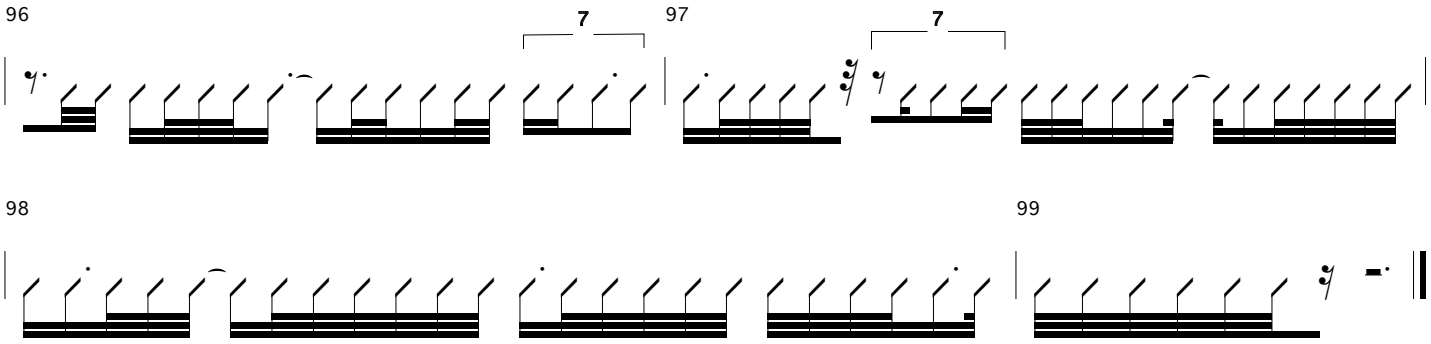

30
31
OPEN
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51



OPEN




74
7
5
75
7
OPEN
76
7
77
78
7
7
79
80
81
82
7
83
6
84
85
7
6
86
87
5
88
89
90
5
6
91
7
6
92
7
93
7
94
95
6


96
7
97
7

98
99