

Jo David Meyer Lysne
for stryketrio

2024

for string trio
Duration: 9 minutes



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Comissioned by Festspillene i Bergen
Written for Sara Övinge, Bendik Foss and Amalie Stalheim

Info:*for stryketrio* (2024)

Composed by Jo David Meyer Lysne

Duration: 9 minutes

Instrumentation: String trio (vln, vla, vc)

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WP: 29th of May 2024, Festspillene i Bergen.

Thanks to Lars Petter Hagen & FiB.



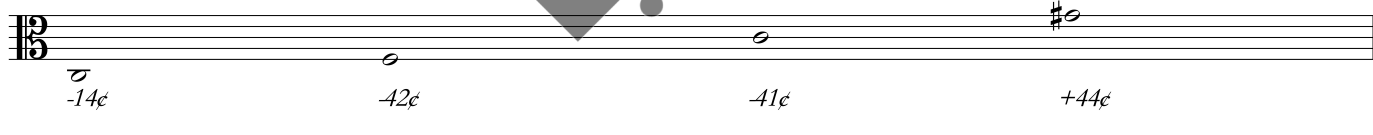
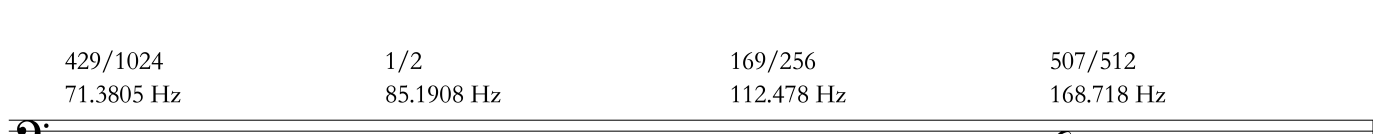
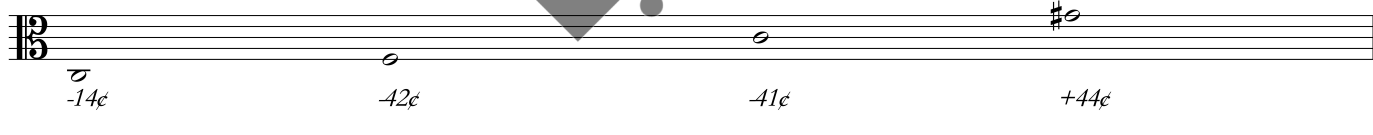
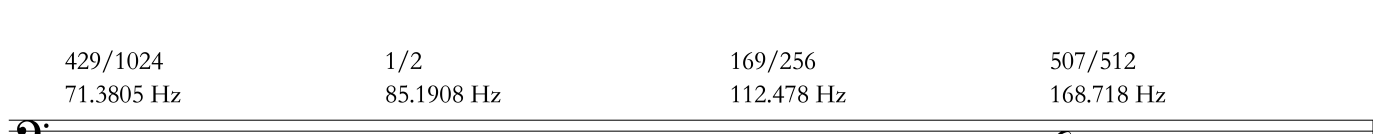
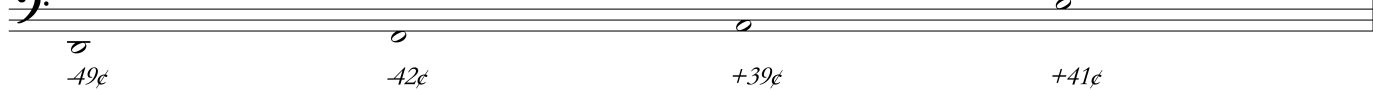

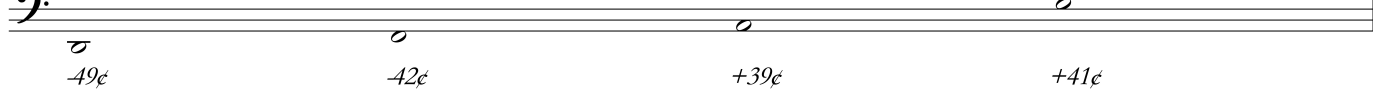



Transposition:

The score is transposed. I've notated written pitches, not sounding pitches.

Scordatura:

A = 440

1/1 = 170.382 Hz

	143/128 190.348 Hz	3/2 255.572 Hz	9/4 383.358 Hz	27/8 575.038 Hz
Vln				
	+49¢	-41¢	-39¢	-37¢
	195/256 129.783 Hz	1/1 170.382 Hz	3/2 255.572 Hz	5/2 425.954 Hz
Vla				
	-14¢	-42¢	-41¢	+44¢
	429/1024 71.3805 Hz	1/2 85.1908 Hz	169/256 112.478 Hz	507/512 168.718 Hz
Vc				
	-49¢	-42¢	+39¢	+41¢

Natural harmonics/Finding the touch points:

Example: IV-string of the violoncello, as if it was tuned normally (65,41 Hz)

Vc

IV (sounding pitch)

IV²

IV³

IV⁴

IV⁵

IV⁶

IV⁷

IV⁸

IV⁹

IV¹⁰

IV¹¹

0 +0¢

+0¢ +0¢

+2¢ +2¢ +2¢

-2¢ +0¢ +0¢

-14¢ -16¢ -14¢ -14¢ -14¢

+14¢ +2¢ +2¢

-33¢ -17¢ -31¢ -33¢ -31¢ -31¢ -31¢

+31¢ +0¢

+4¢ +49¢ +18¢ +4¢ +4¢ +4¢ +4¢

-18¢ -17¢ -16¢ -14¢ -14¢

-35¢ +47¢ -49¢ -18¢ +49¢ -35¢ -49¢ +49¢ -49¢ -49¢ -49¢

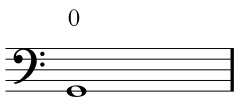
Artificial harmonics:

Example: IV-string of the violoncello, as if it was tuned normally (65,41 Hz).

Please note the difference between 5th partial artificial harmonic (major third-grip) and 6th partial artificial harmonic (minor third-grip).

(sounding pitch)

Performance notes:



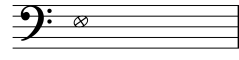
Open string



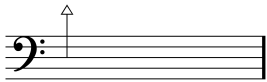
Natural harmonic
(7th harmonic,
4th string)



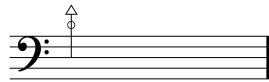
Half-dampened



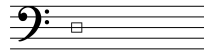
Dampen
(no pitch)



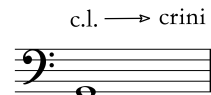
Highest note
possible



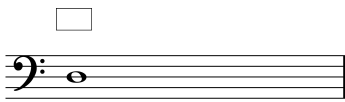
Highest
harmonic
possible



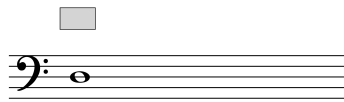
Bow on
instrument body
Top line = upper bout
M. Line = waist
Bottom Line = lower bout



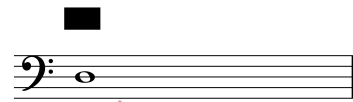
Gradually
change



Normal bow
pressure



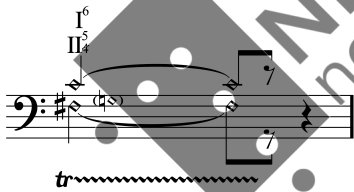
Some overpressure



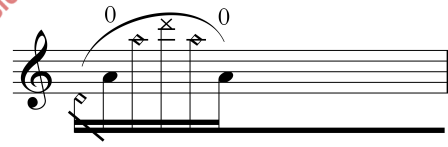
Max overpressure



"Windshield wipers"-like
movement in end of phrase.

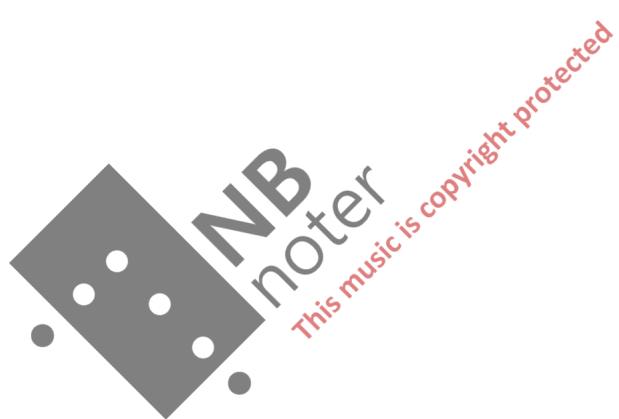


Double stop w/trill



Repeat pattern
as fast as possible

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 NBNoter



I

for stryketrio

Comissioned by Festspillene i Bergen
for Sara Övinge (vln), Bendik Foss (vla) & Amalie Stalheim (vc)

Jo David Meyer Lysne (2024)

Andante

1

2/4

Vln. III_4^3 IV_5^3 III_4^3 II_4^2 III_5^3 III_4^3 II_4^2 III_5^3 III_4^3 II_4^2 III_5^3

Vla. II_4^3 III_4^3 III_4^3 IV_5^3 I_5^4 II_4^3 I_4^3 II_4^3 I_4^3 II_5^4 II_4^3 III_5^3

Vc. I_5^6 II_4^5 I_5^4 II_4^3 I_5^4 II_4^3 I_5^6 II_4^5

tr

ppp

4

Vln. II_4^3 III_4^3 I II III IV III_4^3 III_4^3 II_4^2 I II III IV^2 III_5^3 IV_3^2

Vla. II_4^3 III_4^3 I II III III_4^3 III_4^3 II_4^2 I II III IV^2 III_5^3 IV_3^2

Vc. I_5^6 II_4^5 I_5^4 II_4^3 II_4^3 I_5^4 I_5^6 II_4^5 I_5^4 II_4^3 I_5^4 II_4^3 IV^3 III_6^6 IV_4^5

tr

sfz > ppp

ppp

p

7

Vln. II^3 III^3 IV^4 II^5 III^5 IV^5 ord 0

Vla. III^5 IV^5 ord 0

Vc. IV III II I I^3 II^4 ord 0

tasto \rightarrow sul pont

$pp \rightarrow ppp$ p

5 5 3 3



10

Vln.

Vla.

Vc.

3 3 3 3

2 4

14

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 14, 15, and 16. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 14 has a 2/4 time signature. Fingerings and positions are indicated above notes. Trills are marked with 'tr' and wavy lines. Dynamics include *ppp* (pianississimo) and *p* (piano). A large watermark 'NB noter' is present over the middle of the page.

ppp

ppp

ppp

17

Vln.

Vla.

Vc.

Detailed description: This system contains measures 17, 18, and 19. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 17 has a 5/8 time signature. Fingerings and positions are indicated above notes. Trills are marked with 'tr'. Dynamics include *pp*, *ppp*, *pp*, and *p*. A marking 'tasto -> sul pont' is placed between the Viola and Violoncello staves. A large watermark 'NB noter' is present over the middle of the page.

pp

ppp

pp > *ppp*

tasto -> sul pont

pp > *ppp*

p

ppp

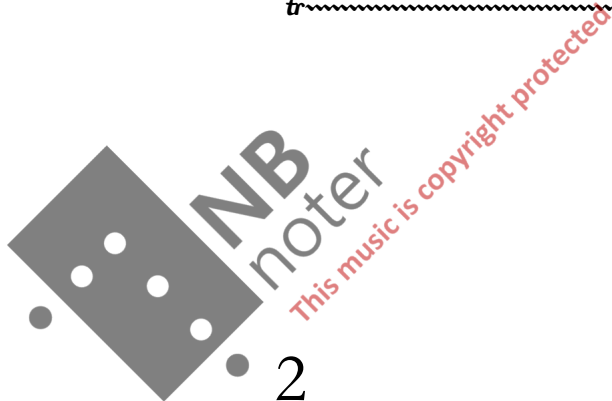
p

20

Vln.

Vla.

Vc.



23

Vln.

Vla.

Vc.

26

Vln.

Vla.

Vc.

mp *mf* *p*

Detailed description: This block contains the musical notation for measures 26, 27, and 28. It is arranged in three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 26 starts with a *mp* dynamic. The Vln. part features a trill on G4, followed by a triplet of eighth notes (G4, A4, B4) and another trill on G4. The Vla. part has a trill on G3, followed by a triplet of eighth notes (G3, A3, B3) and another trill on G3. The Vc. part has a trill on G2, followed by a triplet of eighth notes (G2, A2, B2) and another trill on G2. Measure 27 begins with a *p* dynamic. The Vln. part has a trill on G4. The Vla. part has a trill on G3. The Vc. part has a trill on G2. Measure 28 continues with trills on G4 (Vln.), G3 (Vla.), and G2 (Vc.).



29

Vln.

Vla.

Vc.

ppp *sfz* *ppp* *ppp* *p*

Detailed description: This block contains the musical notation for measures 29, 30, 31, and 32. It is arranged in three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 29 starts with a *ppp* dynamic. The Vln. part features a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a trill on G4. The Vla. part has a quintuplet of eighth notes (G3, A3, B3, C4, B3) and a trill on G3. The Vc. part has a quintuplet of eighth notes (G2, A2, B2, C3, B2) and a trill on G2. Measure 30 begins with a *sfz* dynamic that transitions to *ppp*. The Vln. part has a triplet of eighth notes (G4, A4, B4) and a trill on G4. The Vla. part has a triplet of eighth notes (G3, A3, B3) and a trill on G3. The Vc. part has a triplet of eighth notes (G2, A2, B2) and a trill on G2. Measure 31 continues with trills on G4 (Vln.), G3 (Vla.), and G2 (Vc.). Measure 32 ends with a *p* dynamic. The Vln. part has a triplet of eighth notes (G4, A4, B4) and a trill on G4. The Vla. part has a triplet of eighth notes (G3, A3, B3) and a trill on G3. The Vc. part has a triplet of eighth notes (G2, A2, B2) and a trill on G2.

32

Vln. II^3 III^3 I^5
 III^4 IV^4 II^3 *tasto* \rightarrow *s.p.*
pp \triangleright *ppp* *p*
(tr)

Vla. *tasto* \rightarrow *s.p.*
pp \triangleright *ppp* *p*
(tr)

Vc. IV III II I^5 II^2 III^3 IV^4 III^3 II^2 I^5 II^2 III^3
pp \triangleright *ppp* *sfz* \triangleright *ppp* *p*
(tr)

III^5
 IV^5
ord 0

III^5
 IV^5
ord 0

I^3
 II^4
ord 0



35

Vln. *pp*

Vla. *pp*

Vc. *pp*

I^3
 II^4
ord 0

I^5
 II^5
ord 0

39

2/4 III^3 $\text{IV}^4_{\frac{5}{4}}$

Vln.

Vla.

Vc.

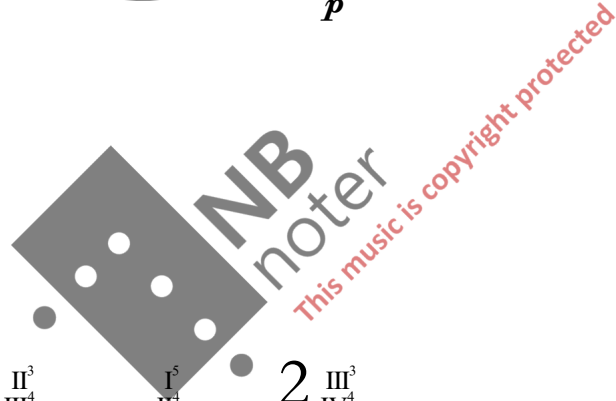
II^5_3 III^5_2 I^4 II^4_4

III^4_5 IV^3_3 II^3 III^4_4 II^4 III^5_5

II^6_4 II^5_5 I^4 II^4_4

p

5 6



42

5/8 I^5 II^3 III^3 I^5 II^3 III^3 I^5 II^3 III^3

Vln.

Vla.

Vc.

II^3 III^3 II^3 III^3 II^3 III^3 $\text{IV}^4_{\frac{5}{4}}$ III^3 $\text{IV}^4_{\frac{5}{4}}$ III^3 II^3 III^3

III^3 $\text{IV}^4_{\frac{5}{4}}$ II^3 III^3 II^4 III^5_5

I^5 II^4_4 I^4 II^4_4 II^5_5

sfzp *ppp* *sfzp* *ppp*

5 5 5 3 3 3 3

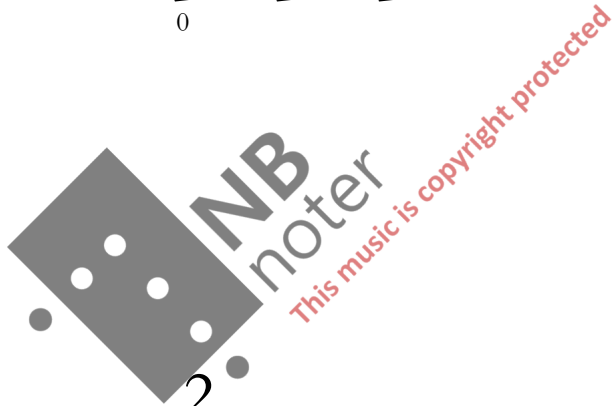
tr

51

Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vla.

Vc.



57

Vln. $\frac{5}{4}$ $\frac{2}{4}$

Vla.

Vc.

60

Vln. III^{IV} 0 3 3

Vla. II^{IV} III^{III} II^{V} III^{II} II^{IV} III^{III} II^{IV} III^{III} II^{V} III^{II} 0 0

Vc. II^{V} I^{II} 3 I^{V}



62

Vln. III^{IV} 0 1 4

Vla. II^{IV} III^{III} 0

Vc. II^{V} III^{III} 0

p mp p

66 *ad lib*

Vln. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Vla.

Vc.

pp *p* *pp*

70

Vln. *pp*

Vla. *pp*

Vc. *mp*

IV² III² IV³ II² III³ IV⁴ III⁴ II³ III⁵ III⁶ II⁴ I² I³ II⁵ I⁴ II⁶ I⁴ II⁵ I³ I² II⁴ III⁶ III⁵ II³ III⁴ IV⁴ III³ II²

6 6 5

73

Vln. *p*

Vla.

Vc. IV³ III² IV²

a tempo

76

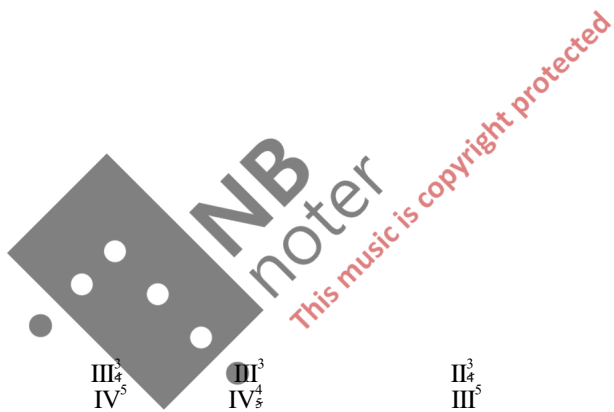
Vln. III_4^3 IV_5^3 II_4^3 III_5^3 II_3^3 III_5^3

Vla. II_4^3 III_5^3 III_4^3 IV_5^3 I_3^5 II_3^4 I_4^3 II_5^3 I_4^3 II_5^3 II_4^3 III_5^3

Vc. I_6^6 II_4^5 I_5^4 II_3^3 I_4^4 II_4^3 I_6^6 II_4^5

ppp

3



79

Vln. III_4^3 IV_5^3 III_4^3 IV_5^3 II_4^3 III_5^3 II_3^3 III_5^3

Vla. II_4^3 III_5^3 III_4^3 IV_5^3 I_3^5 II_3^4 I_4^3 II_5^3 I_4^3 II_5^3 II_4^3 III_5^3

Vc. II_5^5 III_4^4 I_4^4 II_4^3 I_6^6 II_4^3 I^2 II^2 III^5 IV^4 III^4 IV^4 III^3 II^2

p

ppp

sfz *pp* *p*

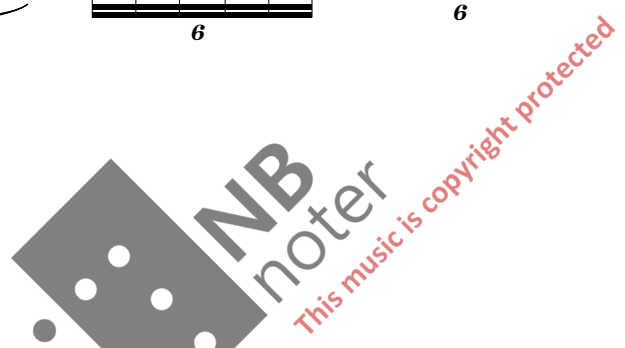
3

83

Vln. pp tr 5 tr 5 tr 3 tr 3 tr

Vla. pp (tr) tr 3 tr 5 tr 5 tr 3 tr 3 tr

Vc. IV^3 III^2 IV^2 III^2 IV^3 II^2 III^3 IV^4 III^4 II^3 III^5 IV^4 III^4 I^2 I^3 II^5 I^4 II^6 I^4 II^5 I^3 I^2 II^4 III^6 III^5 II^3 III^4 IV^4 III^3 II^2 6 6 5



86

Vln. $sfz > ppp$ tr p $pp > ppp$ 5 5 p III^5 IV^5 $ord 0$ 3 0

Vla. $sfz > ppp$ tr p $pp > ppp$ 5 5 p III^5 IV^5 $ord 0$ 3 0

Vc. IV^3 III^2 IV^2 IV III II I $tasto$ $sul pont$ 5 5 p I^3 II^4 $ord 0$ 3 0

$pp > ppp$ p 0

89

Vln.

Vla.

Vc.

III_4^3
 IV_5^5

III_4^3
 IV_5^4

II_4^3
 III_5^5

II_5^3
 III_5^4

III_4^3
 IV_5^5

I_5^5
 II_4^3

I_4^4
 II_5^5

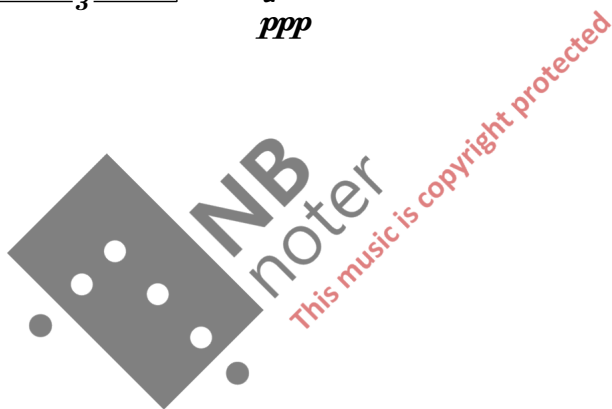
I_6^6
 II_4^4

I_5^4
 II_3^3

ppp

ppp

ppp



92

Vln.

Vla.

Vc.

II_5^3
 III_5^4

I_4^3
 II_5^5

II_4^3
 III_5^5

I_4^5
 II_4^4

I_6^6
 II_4^4

ppp

II

for stryketrio

Comissioned by Festspillene i Bergen

for Sara Övinge (vln), Bendik Foss (vla) & Amalie Stalheim (vc)

Jo David Meyer Lysne (2024)

Andante

The score is divided into three systems. The first system (measures 1-4) features a 4/4 time signature, a 7/8 time signature, and another 4/4 time signature. The Violoncello part begins with a *p* dynamic and a *flautando* instruction. The Viola part has a *p* dynamic and a *flautando* instruction. The second system (measures 5-8) includes performance instructions: *col legno, quasi flaut* for the Violin, *crini slow bow* for the Viola, and *ord.* for the Violoncello. Dynamics range from *pp* to *mp*. The third system (measures 9-12) features time signatures of 2/4 and 3/4. The Violoncello part includes a *ppp* dynamic and a *flautando* instruction. The Viola part includes a *pp* dynamic and a *flautando* instruction. The Violin part includes a *pp < mf* dynamic. The score includes various fingering and bowing markings throughout.

4
4

13 III IV

Vln. *pp* *mf*

Vla. III^6 IV^7

Vc. II^5 III^7 I^2 II^5

17 6/4 2/4 3/8 c.l. → crini 3/4

Vln. *pp* *ppp* *p* *mf* > *pp*

Vla. *pp* *ppp* *mp* *mf* > *pp*

Vc. *pp* *ppp* *p* *mp*

mp *mp*

21 3/4 3/8 2/4 3/8 9/8

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

Vla. *p* *pp* *p* < *mf* *p* *mp*

Vc. *p* *mp* > *pp* *mp*

mp *mp*

col legno

25

9/8 5/4 4/4 5/4 4/4

Vln.

Vla.

Vc.

III² III⁵ IV⁶ III⁴ II⁴ III⁴ III⁴ IV⁶ II⁴ III⁴ IV⁷

ppp

29

4/4 2/4 4/4 3/4

Vln.

Vla.

Vc.

III⁴ IV⁶ III⁴ II⁴ III⁴ IV⁷ III⁶ III⁴ IV⁶

ppp

33

3/4 6/4 7/8 3/4

Vln.

Vla.

Vc.

IV⁷ II³ III² III⁶ II² III² II³ III⁸ II⁵ III⁵ IV⁴ I² II⁵ III⁵ IV⁶

pp *ppp* *pp* *ppp*

37

Vln. IV^4 III^3 II^4 $7/8$ III^3 II^4 I^4 $2/4$ $3/4$ III^3 II^4 $4/4$

Vla. III^4 IV^7 c.l. II^2 mp pp 0 III^2 II^3

Vc. I^2 II^5 III^5 III^4 IV^6 0

41

Vln. $4/4$ IV^5 $3/4$ IV^2

Vla. IV^4 III III^4 IV^5

Vc. I^6 II^6 III^5 IV^7 III^6 IV^8 $slow\ bow$ $flaut.$ $col\ legno,$ $quasi\ flaut$

tr

45

Vln. IV^2 II^4 $2/4$ III^3 IV^4 $3/4$

Vla. II III^3 II^3 III^3 III^5

Vc. $flaut.$ $slow\ bow$ III^5 IV^8 III^5 IV^8

49 $\frac{3}{4}$ $\frac{5}{4}$ III^3 II^4 I^4 III^5 II III^3 IV^4 I^4 tr° III^6 I^2

Vln. II^5 I^7 III^5 II I^7 I^7

Vla. pp mf pp pp *col legno, quasi flaut*

Vc. II^6 IV^5 IV^9 ord. p mf pp

52 I^4 II^3 III^3 III^5 II^4 III^6 III^3 I^4 II^4 I^2 ord. IV^6 ord. II^5 I^7 III^4

Vln. ppp tast. s.p. ord.

Vla. mf pp ord. tr° tr° tr°

Vc. II^6 III^8 IV^6 II^6 IV^7 III^8 IV^9 II^6 III^4

54 $\frac{4}{4}$ $\frac{6}{4}$ III^3 II^4 ord. ord. ord. $\frac{7}{8}$

Vln. ppp p ppp

Vla. ppp p ppp ord.

Vc. ppp mp

56 **7** **8** **4** **4** **3** **5** **4**

Vln. *pp* *mf* ord. → s.p.

Vla. *pp* *mf* ord. → s.p.

Vc. *pp* *mp* *mf* ord. → s.p.

IV³ 0 II² 0 III⁴ III⁶ III⁵ III II⁵ IV⁷

59 **5** **4** **6** **4**

Vln. *tast.* ord. II² II⁴ III³ IV⁴

Vla. ord. 0 II III⁵ 0 I³ II II³ *ppp*

Vc. ord. II⁴ I⁵ I⁵ I⁵ II⁴ I⁵ II⁴ III IV⁸ IV⁸ IV⁹ IV¹⁰ IV¹¹ *p* *ppp*

61 **6** **7** **4** **8** **4** **4**

Vln. *ppp* *p* *pp*

Vla. *ppp* *p* *ppp*

Vc. *mp* *pp* III⁴ II⁵ I²

63

Vln. $\frac{4}{4}$ IV^3 II^2 *mf*

Vla. *mf* III

Vc. III^5 II^5 I^2 III^5 III II^5 IV^7 *mf*

3 $\frac{3}{8}$ $\frac{5}{4}$ s.p.

ord. \rightarrow s.p.

ord. \rightarrow s.p.

65

Vln. $\frac{5}{4}$ *tast.* \rightarrow ord. *p*

Vla. ord. 0 II III^5 0 *p*

Vc. ord. III^5 II^5 I^2 III^5 III II^5 IV^8 IV^9 IV^{10} IV^{11} *mf* *p* *ppp*

II^2 I^3 II^3 *ppp*

III^0 m.s.p. *ppp*

68

Vln. *p* *ppp*

Vla. *m.s.p.* *ord.* *slow bow* *m.s.p.* \rightarrow ord.

Vc. *m.s.p.* *ord.* IV^{11}

70 *tast.* → *ord.*

Vln. *pp* III^3

Vla. *pp* IV^6

Vc. III^0 II^7 *pp*

74

Vln. *ppp* → *p* → *ppp*

Vla. II^3

Vc. *ppp* → *p* → *ppp* IV

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78 *legno, quasi flaut.*

Vln. *pp* → *ppp* I^3 II^2 *flautando* *c.l. → crini* III^3

Vla. IV^6 *c.l. → crini* *p* *ppp* *<sfz* *pp* II^3

Vc. IV III^0 II^7 III^0 *pp*

82 5 7 5 8

Vln. III^3 V^{II^2} *mp*

Vla. IV^6 II^3 *mp*

Vc. II^7 I^2 II^7 *mp* *pp*

85 5 5 1 4

Vln. *s.p.* *ord. II²* *tasto* *pp* *mp*

Vla. IV^6 IV^6 II^3 *pp* *mp*

Vc. III^9 II^7 *mp*

89 4 6 4 4 3

Vln. *legno, quasi flaut.* II^2 *mp* *p* *ppp* *p* *pp*

Vla. II^3 II^5 III II^5 III *mp* *p*

Vc. I^2 II^5 III^3 I^2 II^5 III *mp* *p*

93 flautando

Vln. *p* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp*

slow bow → ord

IV³ IV⁶ III⁶ II⁵

(s) (#s)

3

97

Vln. *mp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp*

col legno

crini

III³ III⁵ III⁶ IV⁷ III⁵ I II⁵

3

101

Vln. IV³ IV³

Vla. *ppp* *ppp* *ppp* *ppp*

Vc. III⁷ I² II³ II³ II³

105

Vln.

Vla.

Vc.

The musical score for measures 105-107 shows three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola staves are empty, with a fermata at the end of each line. The Violoncello staff contains a melodic line starting with a half note, followed by a triplet of eighth notes, and then a series of eighth notes with slurs and triplets. The measure numbers 105, 106, and 107 are indicated by vertical bar lines.

108

Vln.

Vla.

Vc.

The musical score for measures 108-110 shows three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola staves are empty, with a fermata at the end of each line. The Violoncello staff continues the melodic line from the previous system, ending with a half note. The measure numbers 108, 109, and 110 are indicated by vertical bar lines.

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