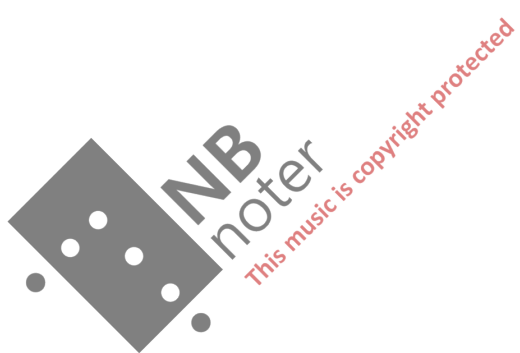


KARI BEATE TANDBERG

Displacements (Forskyvninger)

Piano solo





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Commissioned by Joachim Kwetzinsky
Supported by Norsk kulturråd

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Displacements

(Forskyvninger)

Kari Beate Tandberg

2014

Piano solo

♩ = 92

Musical score for measures 1-5. The piece is in 4/4 time. Measure 1 has a treble clef with an 8va octave sign and a bass clef with an 8vb octave sign. Dynamics include *fff* and *mf*. There are markings for "L.V." in both staves. A note in measure 5 has a "Keep part of chord-delay by half-pedalling until sign." instruction with a dashed line. The piece ends with a *pp* dynamic.

Musical score for measures 6-9. Measure 6 starts with a *p* dynamic. The piece concludes with a *poco rit.* marking and a *pp* dynamic.

Musical score for measures 10-12. Measure 10 is marked *a tempo* and begins with a *mf* dynamic. The piece ends with a *pp* dynamic.

Musical score for measures 13-14. Measure 13 starts with a *mf* dynamic. The piece ends with a *pp* dynamic.

Musical score for measures 15-16. Measure 15 is marked *rit.* The piece ends with a *pp* dynamic.

Displacements, p. 3

17 *molto rit.*

ppp

19 *a tempo* *sva*

fff

L.V.

L.V.

L.V.

Ped.

Keep part of chord-delay by half-pedalling until sign.

23 *p*

p

*

25 *p*

p

Ped.

27 *rit.* *mf*

rit.

mf

Displacements, p. 4

a tempo

29 *pp* *p* *pp*

* Ped.

31 *ppp* *f* *ff*

Depress silently within the decided area

* Ped. 8vb Sost. Ped.

34 *f* *ff* *f* *sfz* *mf*

(poco) Ped.

(Keep Sost. Ped.) Release Sost. Ped.

36 *f* *fff* *mp* *sfz*

* Ped.³ * Ped. * Ped.

38 *ff* *fff* *f*

Sost. Ped.

54 *gracioso*

p

Reo. *

This system contains measures 54 to 58. The music is in a piano (*p*) dynamic. The key signature has one sharp (F#). The time signature changes from 3/16 to 2/8, then 3/16, then 3/8, then 2/4, and finally 3/8. The bass line features several rests marked with 'Reo.' and asterisks.

59

Reo. *

This system contains measures 59 to 62. The music continues with various time signatures: 3/8, 6/8, 5/16, 2/4, and 7/16. The bass line has rests marked with 'Reo.' and asterisks.

63

mp

Reo. *

This system contains measures 63 to 65. The music is in a mezzo-piano (*mp*) dynamic. The time signature changes from 7/16 to 3/4, then 6/8, and finally 4/4. The bass line has rests marked with 'Reo.' and asterisks.

66

mf *p*

Reo. *

This system contains measures 66 and 67. Measure 66 features a complex rhythmic pattern in 4/4 time. Measure 67 has a rest in the bass line marked with 'Reo.' and an asterisk, and a treble line with a tremolo effect. Dynamics include mezzo-forte (*mf*) and piano (*p*).

68

pp *p* *mp* *mf*

Reo. *

This system contains measures 68 to 71. The music is in a piano (*pp*) dynamic, then piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). The time signature changes from 3/4 to 2/4, then 3/16, then 3/4, and finally 2/4. The bass line has rests marked with 'Reo.' and asterisks.

Displacements, p. 7

72

Measures 72-74: Treble clef, 2/4 time. Measure 72: *p*. Measure 73: *mp*. Measure 74: *mf*, *f*. Dynamics: *p*, *mp*, *mp*, *mf*, *f*. Articulation: *Red.* (measures 72, 74). Fingerings: 3 (measures 73, 74). Trills: *tr* (measures 72, 74).

75

Measures 75-77: Treble clef, 2/4 time. Measure 75: *mp*. Measure 76: *mf*. Measure 77: *p*. Dynamics: *mp*, *mf*, *p*. Fingerings: 3 (measures 75, 76, 77).

78

Measures 78-80: Treble clef, 2/4 time. Measure 78: *mf*. Measure 79: *f*. Measure 80: *ff*. Dynamics: *mf*, *f*, *ff*. Fingerings: 5 (measures 79, 80). Trills: *tr* (measures 78, 79, 80). Articulation: *Red.* (measures 79, 80).

81

Measures 81-83: Treble clef, 2/4 time. Measure 81: *ff*. Measure 82: *mf*. Measure 83: *mf*. Dynamics: *ff*, *mf*, *mf*. Fingerings: 5 (measures 81, 82). Trills: *tr* (measures 81, 82). Articulation: *Red.* (measures 81, 82, 83).

84

Measures 84-86: Bass clef, 2/4 time. Measure 84: *f*. Measure 85: *p*, *mp*. Measure 86: *rit.*. Dynamics: *f*, *p*, *mp*. Trills: *tr* (measures 84, 85). Articulation: *Red.* (measures 84, 85, 86).

Displacements, p. 8

Moderato

87 $\text{♩} = 60$ 5 *8va* *p* *simile* 5 *8va*

ped. **ped.*

90 *simile* *8va* 5 *8va* 5 10 (b)

**ped.*

92 *simile* 5 10

**ped.*

94 *simile* 9 9 *8va* 10 5

**ped.* (Clean partly chord-delays by half-peddalling)

97 *simile* 7 6 5 5

**ped.* **ped.*

Displacements, p. 9

99 *simile* 6 7 5 6

mp

*Led.

101 10 5 3 5

103 6 7 5 6

mf

*Led.

105 3 10 15^{ma} 8^{va}

f *cresc.* *ff* *fff* *mf*

Tempo I ♩ = 92

8^{va}

*Led.

107 3 8^{va} 8^{va} 3 3 3 3 8^{vb} 8^{vb}

ff *fff* *mf*

8^{va} 8^{va} 8^{vb} 8^{vb}

*Led.

Displacements, p. 10

109

f

rit. poco a poco

diminuendo *poco a poco* *p*

ped. **ped.*

112

rit. poco a poco

diminuendo *poco a poco* *p*

Clean partly chord-delays by half-pedalling

**ped.* *8vb* **ped.* **ped.* **ped.* **ped.* **ped.*

a tempo

15^{ma}

115

pp 15^{ma}

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118

pp 15^{ma}

*

120

molto crescendo *ff* *sffz*

(15^{ma}) *sffz* *sffz*

