

Magnar Åm

alt eg møter er kjærteikn

for harpe og piano

all I meet is caresses

for harp and piano



NB
møter

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Magnar Ám 2021:

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Dedicated to Emanuela Battigelli, harp
and
Luisa V. Carpignano, piano

Speletíð/duration: 8'20"

Magnar Åm 2021:
alt eg møter er kjærteikn
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♩ = c. 60

D, C, Bb - E, F, G, A

Harp

Piano

The first system of the musical score features a Harp and a Piano. The Harp part is written in 4/4 time and begins with a piano (p) dynamic. It consists of a series of eighth and quarter notes, with a mezzo-forte (mf) dynamic marking appearing in the third measure. The Piano part is also in 4/4 time but remains silent throughout the first system.

Hp.

Pno.

5

5

D, C#, Bb - E, F, G, A

The second system of the musical score continues with the Harp and Piano. The Harp part is written in 4/4 time and begins with a forte (f) dynamic. It features a series of eighth and quarter notes, with a mezzo-forte (mf) dynamic marking appearing in the third measure. The Piano part is also in 4/4 time but remains silent throughout the second system.

Hp. 9 $D\#, C\#, Bb - E, F\#, G\#, A$ $D\#, C, Bb - E, F\#, G\#, A$

dim. *mf* *dim.*

Pno. 9

Detailed description: This system contains measures 9 through 12. The Hp. part features a melody in the right hand with notes D#4, C#4, Bb4, E4, F#4, G#4, and A4. The left hand has a bass line with notes G#3, F#3, E3, D#3, C#3, Bb3, and A3. Dynamics include *dim.* and *mf*. The Pno. part has a simple accompaniment pattern in the right hand, mostly whole notes, and a bass line with whole notes.

Hp. 13 *rit.* // *a tempo* *p* $D\#, C, B - E, F\#, G\#, A$ *ova*

Pno. 13 *p* *ova*

Red.

Detailed description: This system contains measures 13 through 15. The Hp. part features a melody in the right hand with notes D#4, C4, B4, E4, F#4, G#4, and A4. The left hand has a bass line with notes G#3, F#3, E3, D#3, C#3, Bb3, and A3. Dynamics include *rit.*, *a tempo*, and *p*. The Pno. part has a simple accompaniment pattern in the right hand, mostly whole notes, and a bass line with whole notes. There are three *Red.* markings below the Pno. system.

[illegible]

25 $\text{♩} = \text{c. } 60$

Hp. *p* *mf* *rit.* *a tempo*

p *mf* *p*

D#, C, Bb - E, F, Gb, Ab D C, Bb - Eb, F, Gb, Ab D, Cb, Bb - Eb, F, Gb, Ab Db, Cb, Bb - Eb, F, Gb, Ab

Pno. *p* *mf* *p*

$\text{♯}^\flat$ Led. $\text{♯}^\flat$ Led. $\text{♯}^\flat$ Led.

29

Hp. *mp* *mf*

mp *mf*

D, Cb, Bb - Eb, F, Gb, Ab

Pno. *mp* *mf* *f*

$\text{♯}^\flat$ $\text{♯}^\flat$ $\text{♯}^\flat$ $\text{♯}^\flat$

33 *rit.* *a tempo*

Hp. *mp* *mf*

Db, Cb, Bb - Eb, F, Gb, Ab

Pno. *dim.* *mp* *mf*

Leo. *Leo.* *Leo.* *Leo.*

37 *dim.* *p* *mp cresc.*

Hp. *Db, Cb, Bb - E, F, Gb, Ab* *Db, Cb, Bb - E, F, Gb, Ab* *Db, Cb, Bb - E, F, Gb, Ab*

Pno. *dim.* *p* *mp cresc.*

Leo. *Leo.* *Leo.* *Leo.*

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41

Hp.

mf

D, C, Bb - E, F, G, Ab

D, C, Bb - E, F, G, A

Pno.

mf

Reo.

Reo.

Reo.

Reo.

45

Hp.

cresc.

Pno.

mf

Reo.

Reo.

Reo.

Reo.

Hp.

49

f

D#, C, Bb - E, F#, G, A D#, C, Bb - E, F#, G#, A

Pno.

49

cresc.

f

8va

8va

Leg.

Leg.

Hp.

53

rit.

a tempo

D, C, Bb - Eb, F#, G#, A D, C#, Bb - Eb, F, G#, A D, C#, Bb - Eb, F, Gb, A

Pno.

53

3

8va

3

Leg.

Hp.

57

3 3 3 3

D, C, Bb - Eb, Fb, Gb, A Db, C, Bb - Eb, F, Gb, Ab, C, Bb - Eb, F, Gb, Ab

Pno.

57

Lead. *Lead.* *Lead.* *Lead.*

Hp.

61

3 3

Db, C, Bb - E, F, Gb, Ab

accel.

Pno.

61

mp *cresc.*

Lead. *Lead.* *Lead.* *

65 $\text{♩} = \text{c. } 65$ *rit.* *8va*

Hp.

Db, Cb, Bb - Eb, F, Gb, Ab

65 *8va*

Pno.

f *mp* *3* *3*

69

Hp.

Db, Cb, Bb - Eb, F, Gb, Ab

Db, Cb, Bb - Eb, F, Gb, Ab

Pno.

f *3* *3* *3* *3* *3* *3* *3*

Red. ** Red.* *Red.* *Red.*

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The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring Harp (Hp.) and Piano (Pno.) parts. The score is divided into two systems. The first system covers measures 73-76, and the second system covers measures 77-80. The Harp part features complex chords and arpeggios, while the Piano part features flowing triplets and arpeggios. The score includes dynamic markings such as *ff*, *dim.*, and *p*, and articulation markings like accents and slurs. The key signature is one flat (B-flat major or D-flat minor).

81

Hp.

p

f

D, C#, B - E, F#, G#, A $\flat$ D, C#, B - E, F#, G#, A

Pno.

mp *cresc.* *f* *dim.*

85

Hp.

p

D, C, B - E, E, G#, A D, C, B - E, F, G, A

Pno.

p

3

3

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89

Hp.

cresc.

D, C, B - Eb, F, G, A

D, C, Bb - Eb, F, G, A

3 *f*

89

Pno.

mp cresc.

f

Leg.

93

Hp.

dim.

3

rit.

tempo

mp

D, C#, Eb - Eb, F, G, A

D, C, Bb - E, F, G, A

93

Pno.

dim.

mp

Leg.

Leg.

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97

Hp. *mf* D, C, B - E, F, G, A D, C, Bb - E, F#, G, A *dim.*

Pno. *mf* 3 3 3 3 *dim.*

* Led.

101

Hp. *rit.* *8va-* // *a tempo* *8va-* *pp* D, C, B - E, F#, G#, A D, C#, B - E, F#, G#, A

Pno. 101 *p* // *pp* 3 3 3 3 *pp*

Led. Led. Led.

Hp. 105

8va - 1

D, C, B - E, F#, G#, A

Pno. 105

3

3

Red.

Hp. 109

rit. *a tempo*

D, C#, B - E, F#, G#, A#

D, C#, B - E#, F#, G#, A#

D#, C#, B - E#, F#, G#, A#

cresc.

Pno. 109

cresc.

Red.

The image shows a musical score for Harp (Hp.) and Piano (Pno.). The Harp part is in 5/4 time, starting at measure 113 with a *rit.* marking. It features a melodic line with a sixteenth-note triplet and a *f* dynamic. The Piano part is in 5/4 time, starting at measure 113 with a *f* dynamic. It features a melodic line with a sixteenth-note triplet and a *f* dynamic. The score is written for two staves, with the Harp part on the top staff and the Piano part on the bottom staff. The key signature is one sharp (F#). The tempo is marked *rit.* (ritardando). The dynamics are marked *f* (forte). The score includes a *rit.* marking and a *f* dynamic. The Harp part has a melodic line with a sixteenth-note triplet and a *f* dynamic. The Piano part has a melodic line with a sixteenth-note triplet and a *f* dynamic. The score is written for two staves, with the Harp part on the top staff and the Piano part on the bottom staff. The key signature is one sharp (F#). The tempo is marked *rit.* (ritardando). The dynamics are marked *f* (forte). The score includes a *rit.* marking and a *f* dynamic. The Harp part has a melodic line with a sixteenth-note triplet and a *f* dynamic. The Piano part has a melodic line with a sixteenth-note triplet and a *f* dynamic.

115

Hp.

D#, C#, B# - E#, F#, G#, A

a tempo

115

Pno.

a tempo

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117

Hp.

ppp *cresc.*



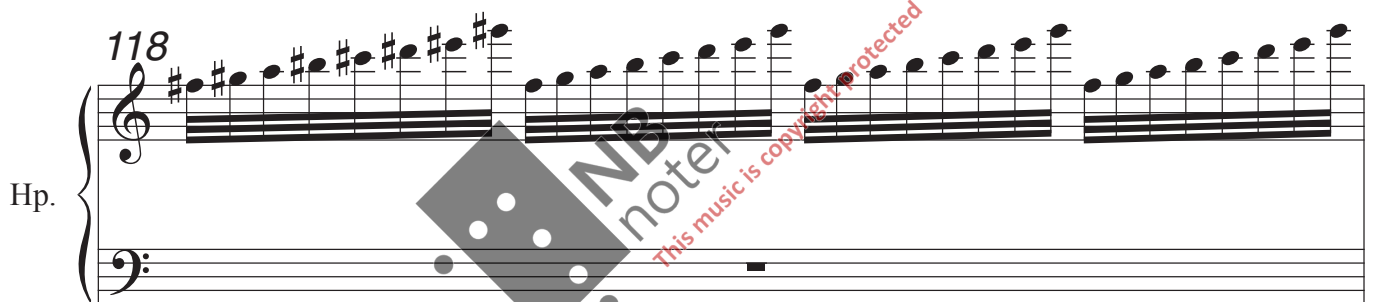
117

Pno.



118

Hp.



118

Pno.



Hp. 119

p *dim.*

Pno. 119

8

Hp. 120

8^{va}

Pno. 120

8

Hp. *121* *(8va)*

Pno.

Hp. *122* *(8va)*

Pno.

Hp.

123

(8va)

Pppp

Pno.

123

8



