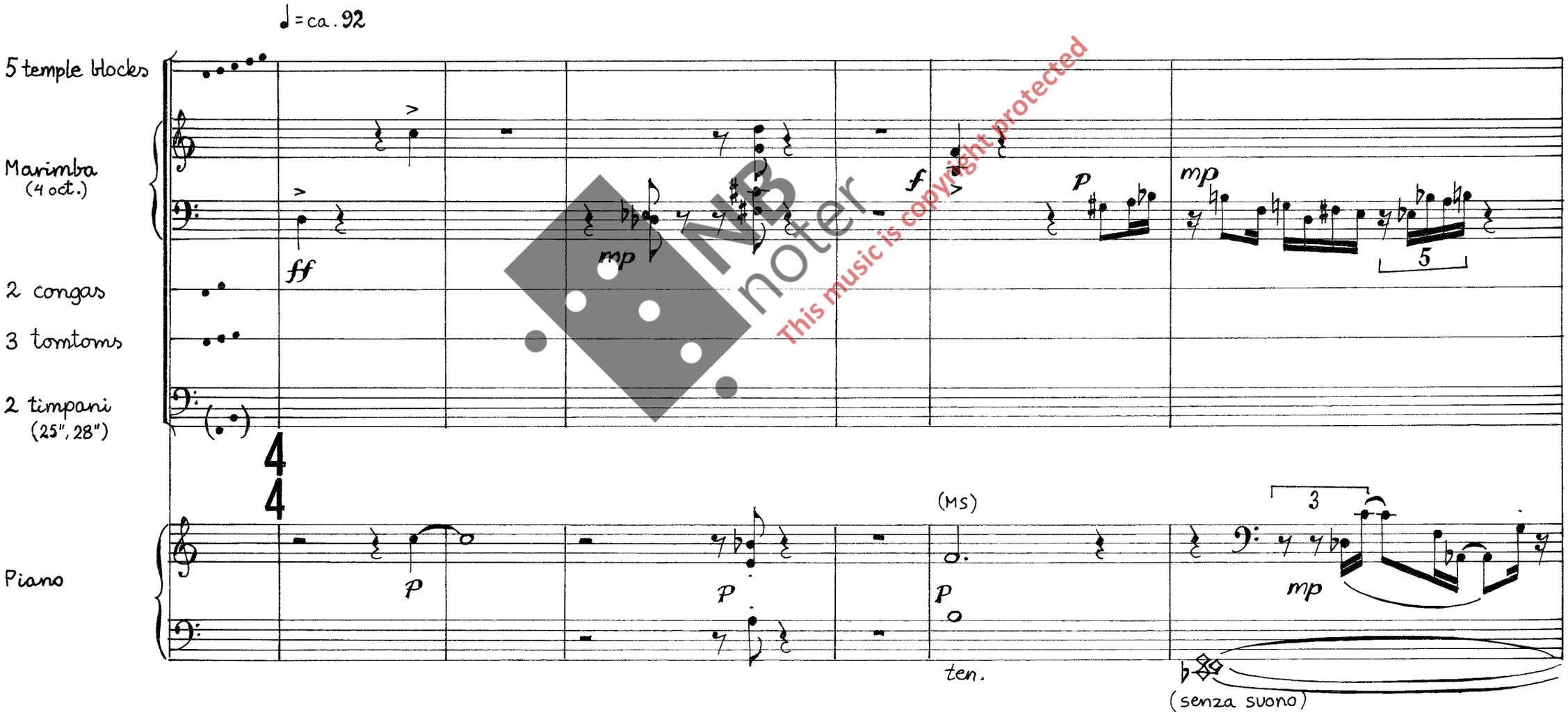
For 2 nr. 3 (SLAGVERK OG PIANO)

1. *Tema – aleafoni – kommentar*

Magne **HEGdal**



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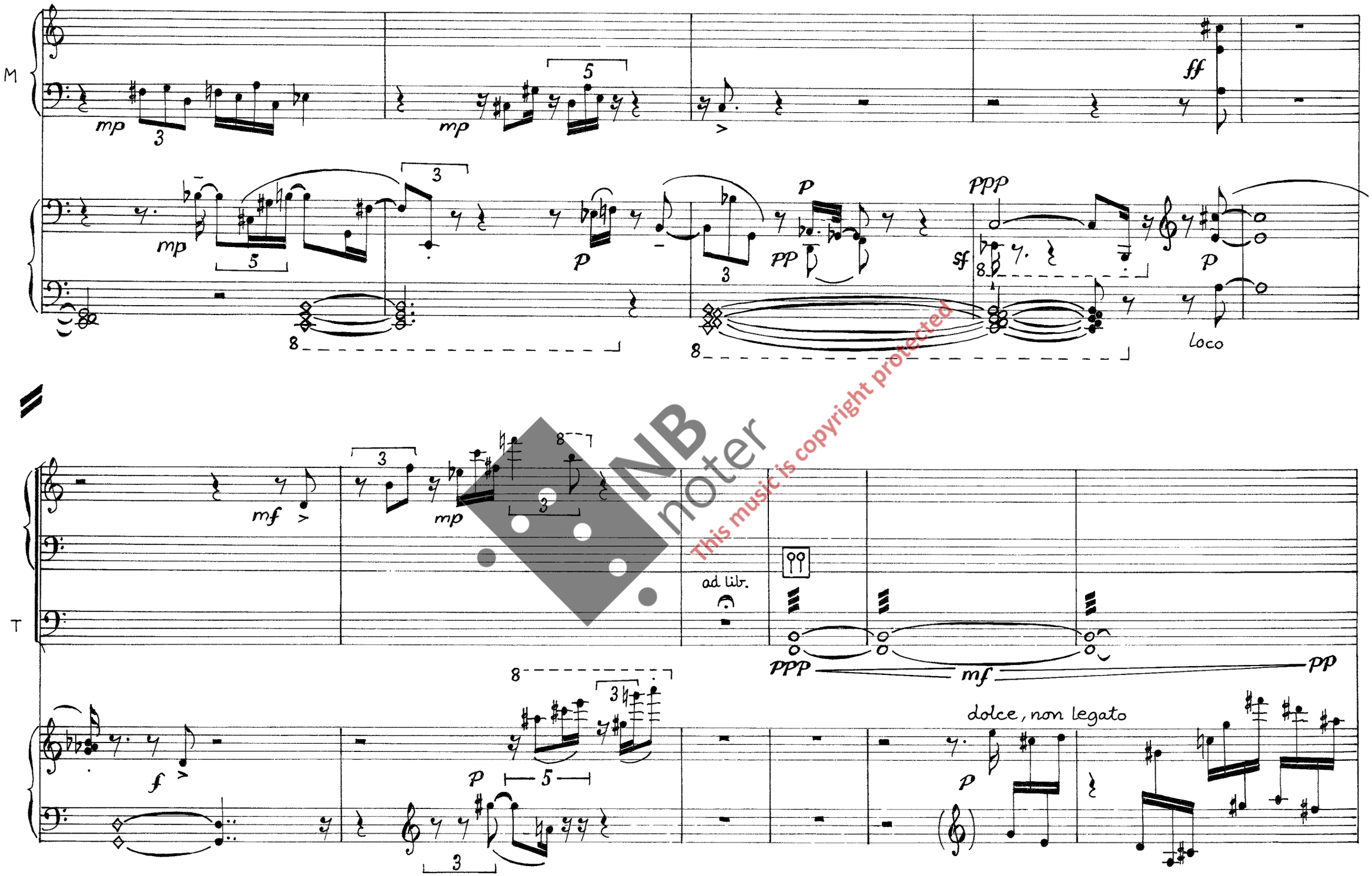

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a

(ord.)

ff

p

ten.

ff

p

TB

c

f

p

come sopra

mf

p

ff

(dim.)

p

Ped.

3

5

5

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NB noter

TB
C
TT
T

*) Ascending pitch: Use (left) elbow to increase skin tension.

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M

b

cresc.

Sempre piano

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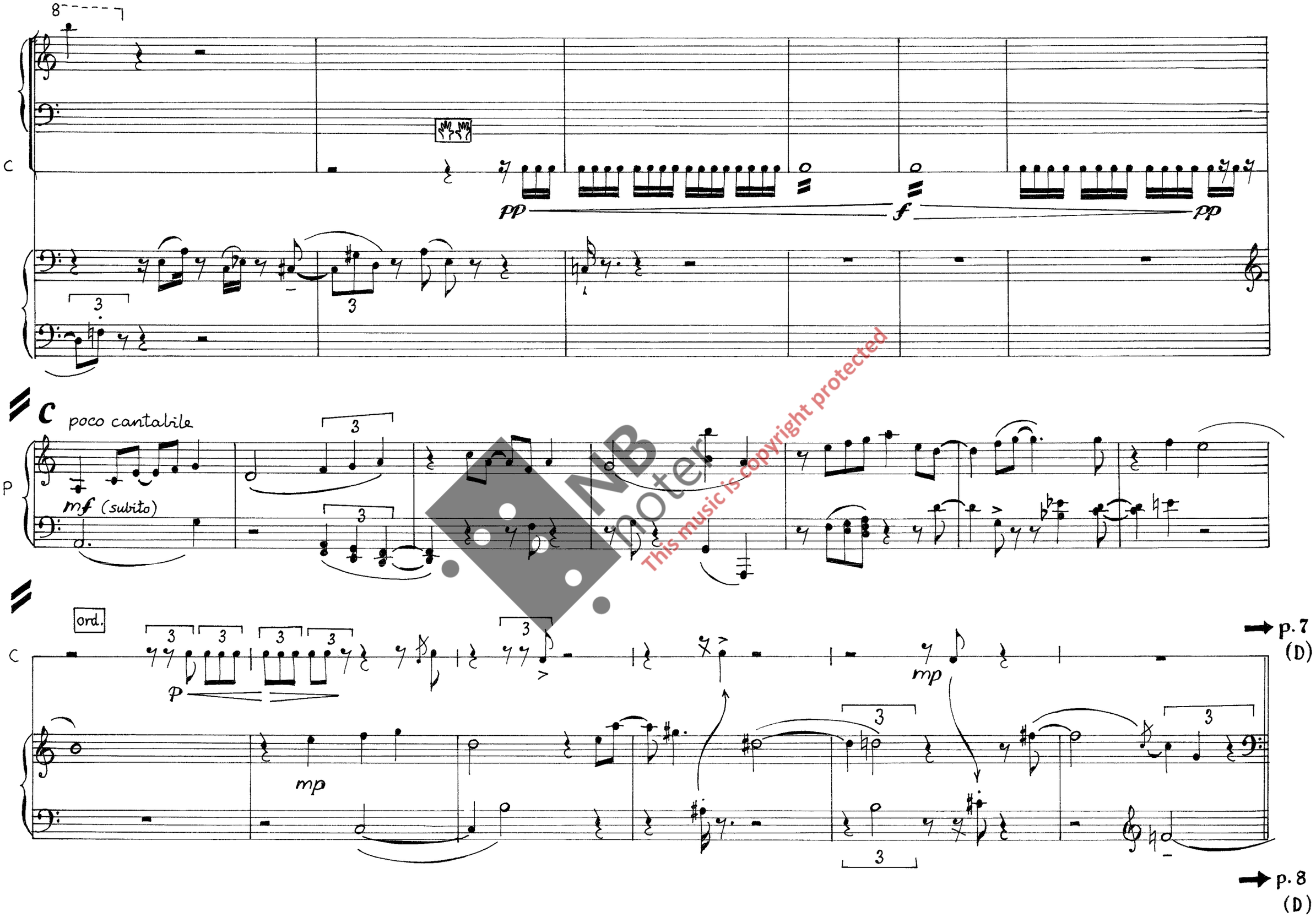

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D Tempo individuale (non coordinato). Rubato, ma senza espressione.

C = sempre [ord.] TB & TT = sempre [i]

TB
C
TT

mezzo (mp - mf)

[2 ord.]

[i+ord.]

[ii] *Poco a poco calando (ad lib.)*

[i+ord.] *Diminuendo e ritardando* - - - - - - - - - - [2 ord.] - - - - - - - - -

→ p. 10

When this section has died away (completely, in both parts), begin the next section (**E**).

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piano

Tempo individuale (non coordinato)

Rubato, ma senza espressione

D

Sempre mezzo (mp-mf)

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piano

Sempre poco a poco diminuendo - e ritardando ad lib.

mp-p

(pp)

When this section is finished (in both parts), the percussionist will start the next section (E).

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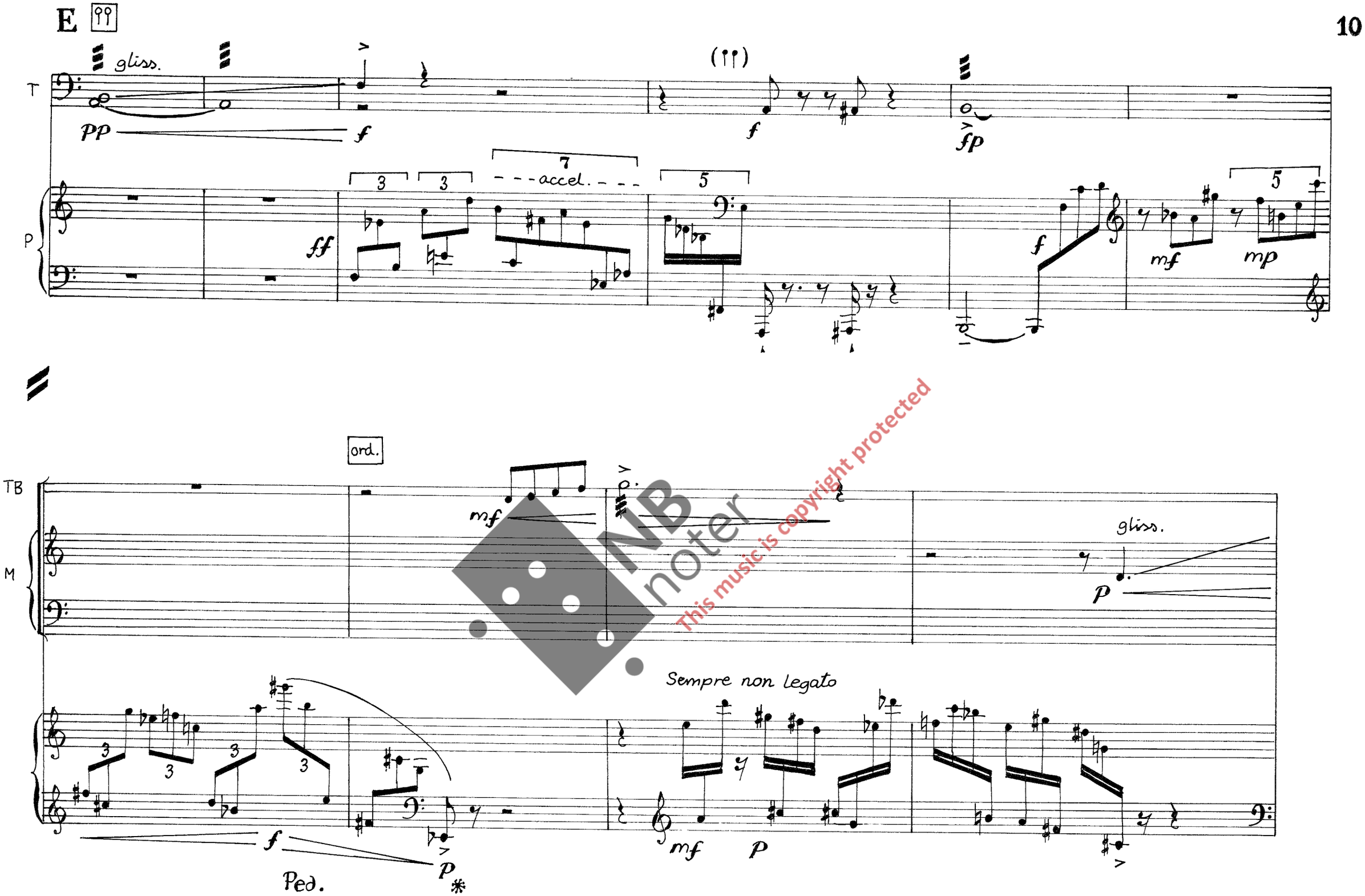

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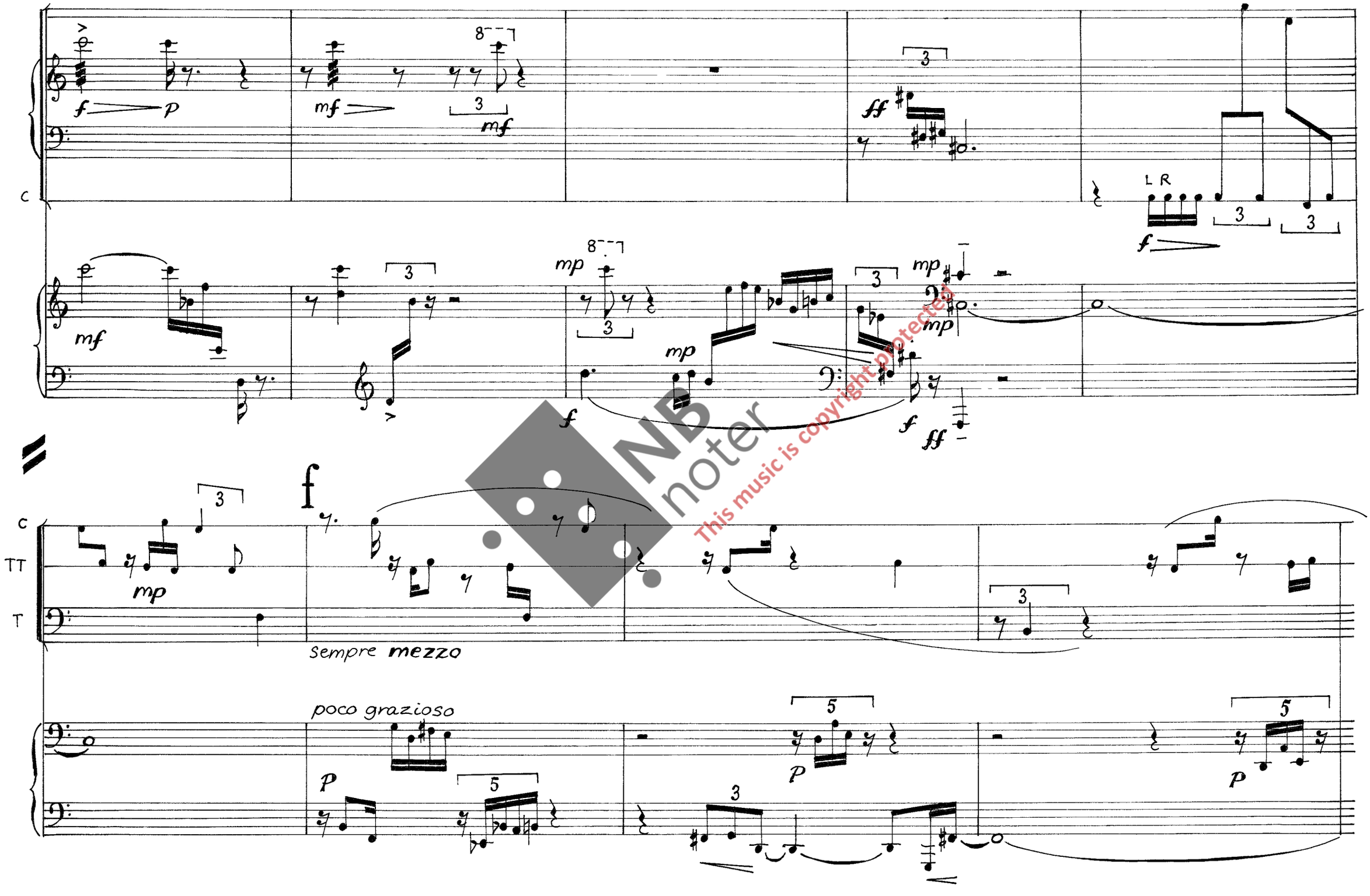

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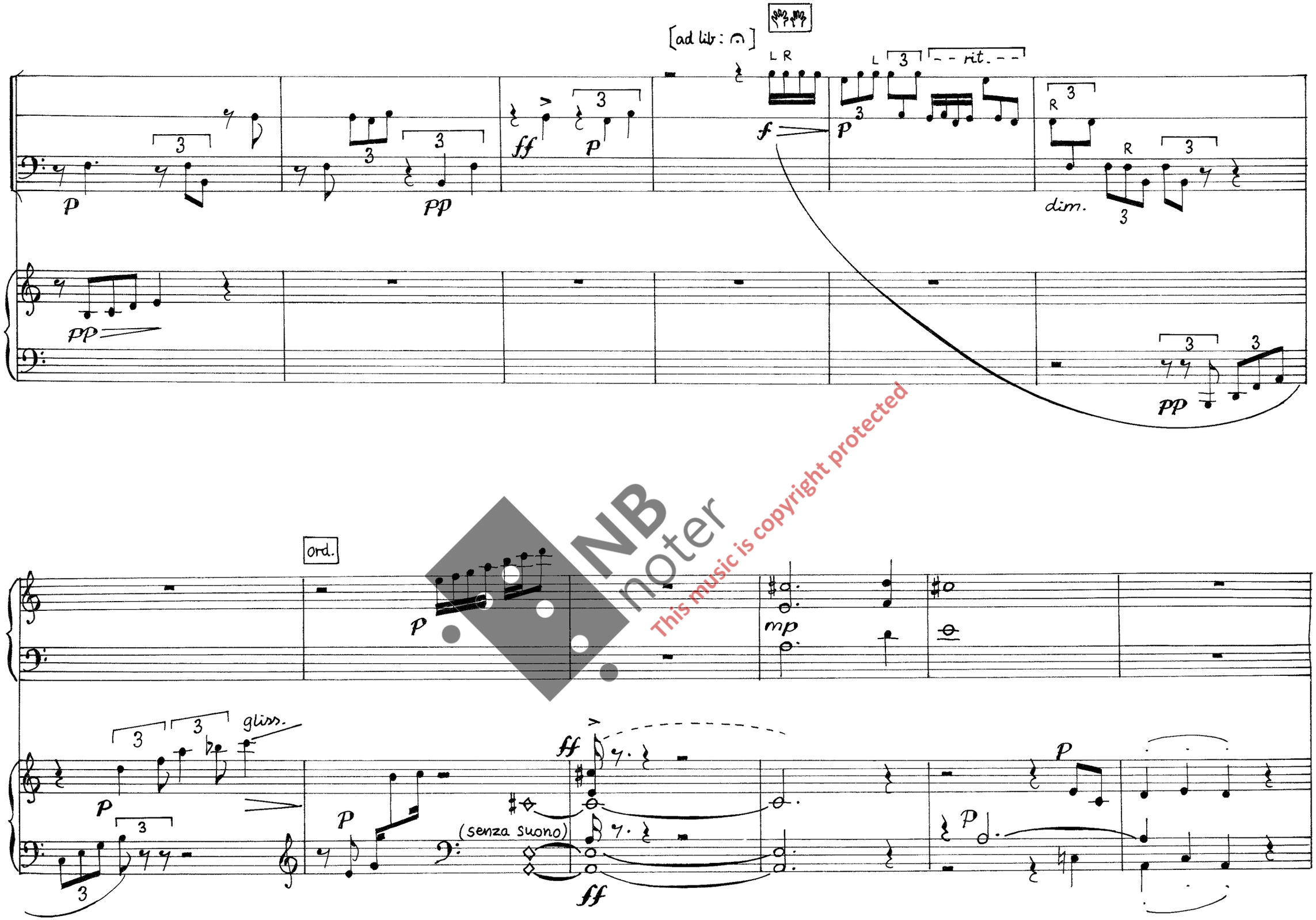

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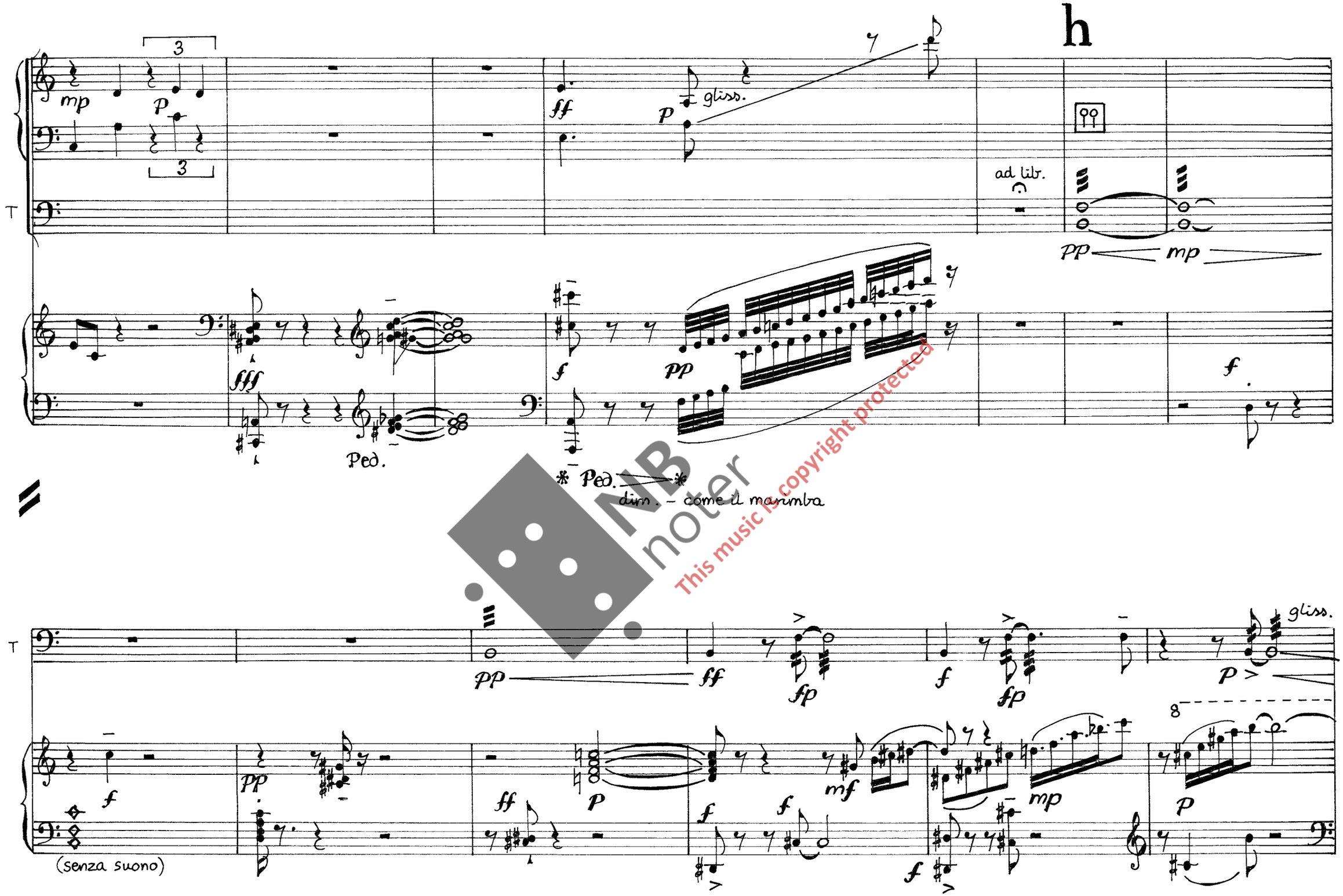

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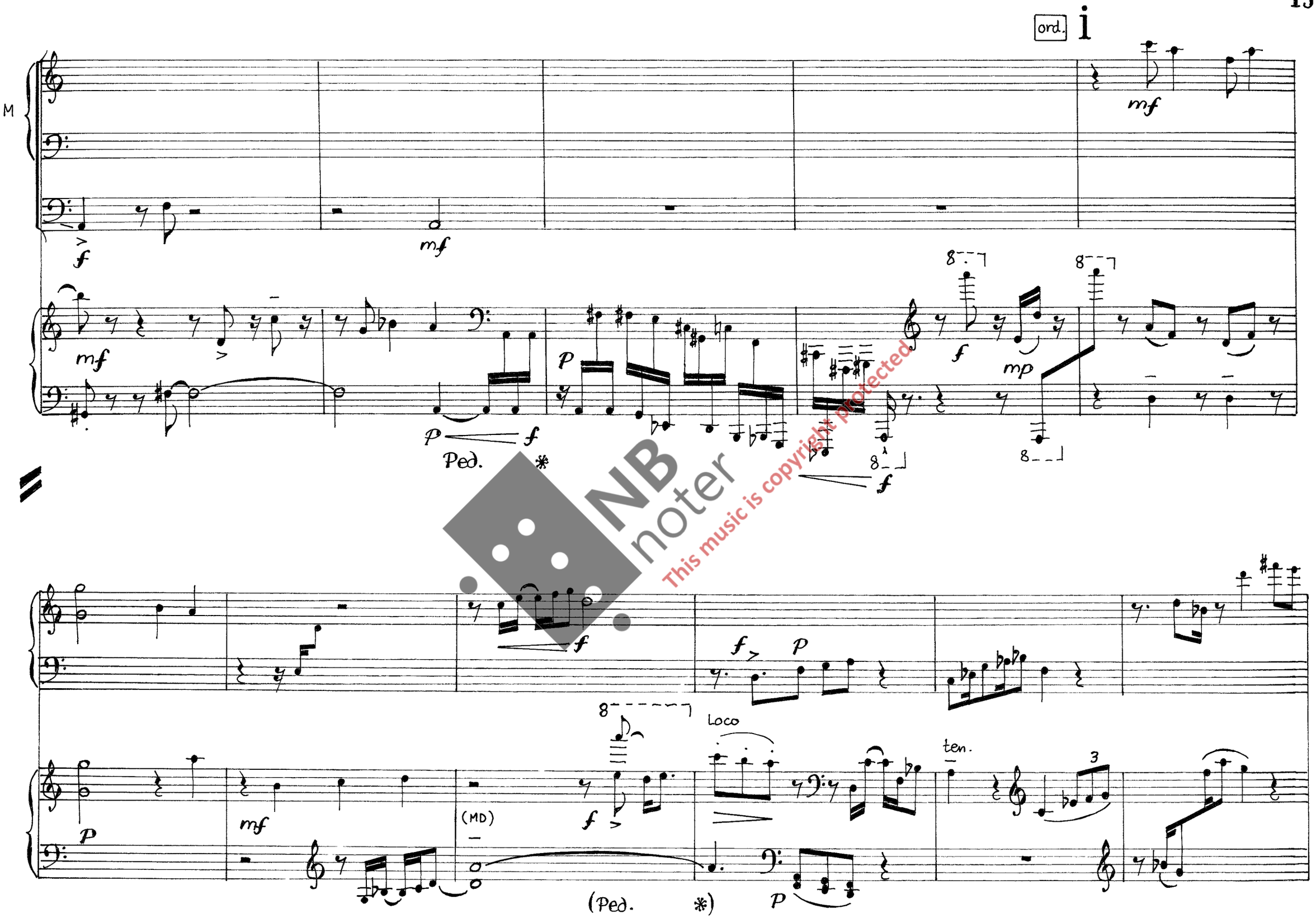

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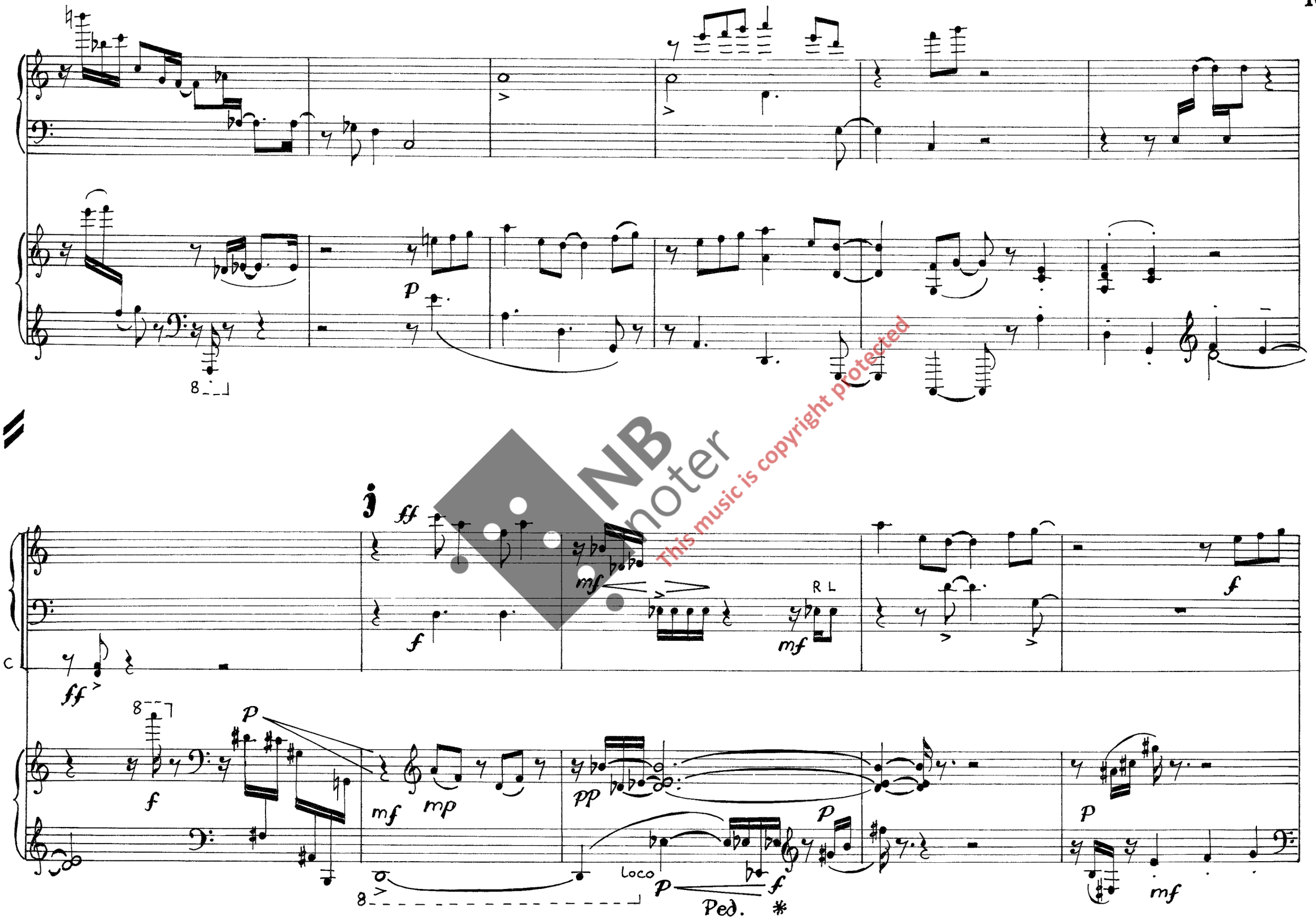

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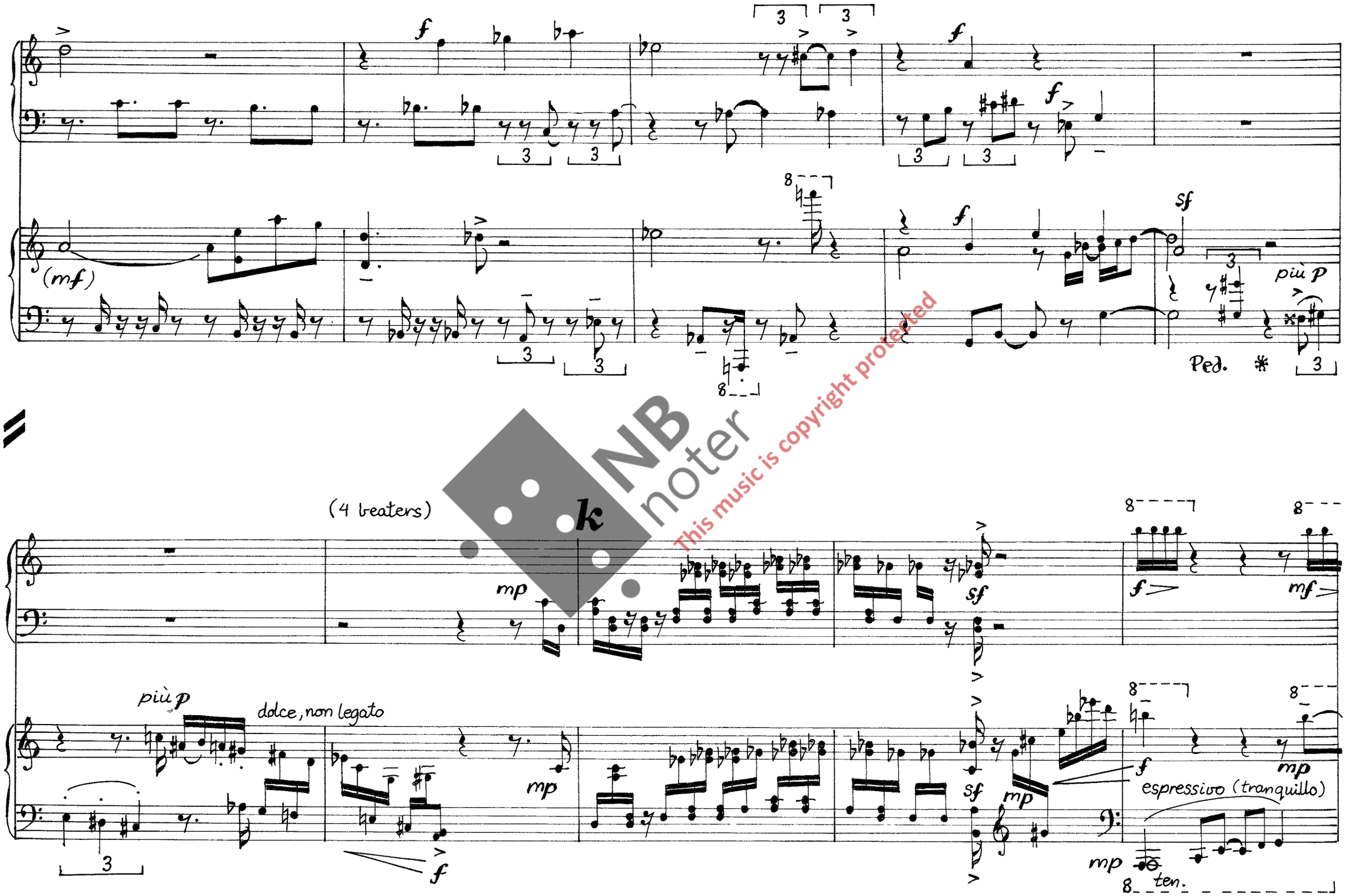

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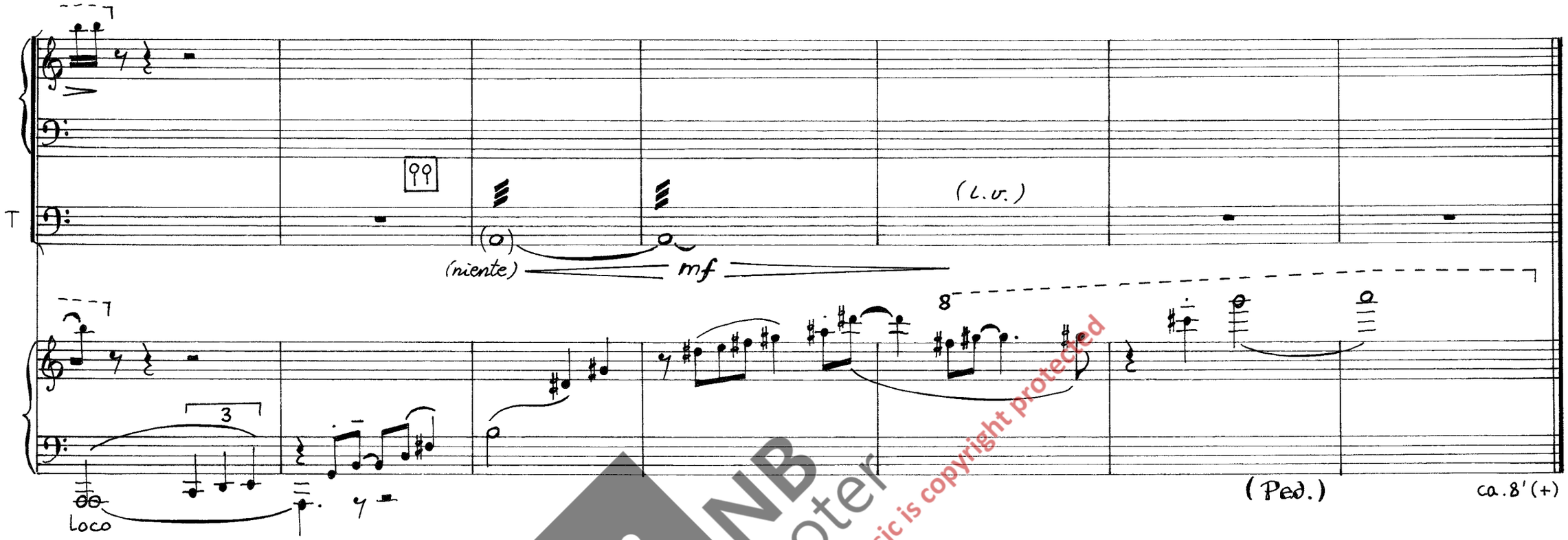

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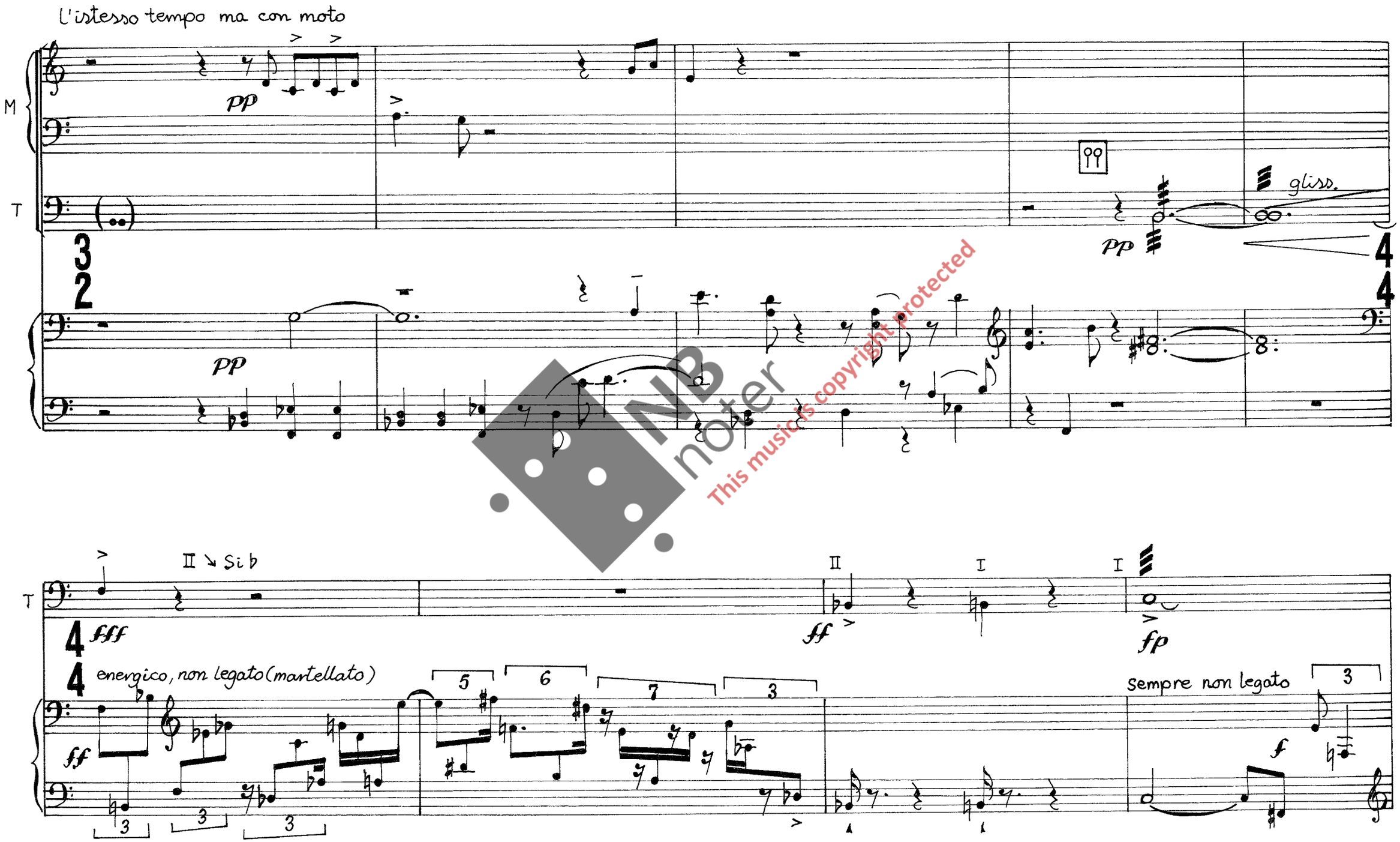
"Komponisten foreslår at de to satsene i dette verket blir skilt - f.eks. ved at den siste spilles etter neste nummer på programmet. Der dette ikke passer, bør likevel sammenhengen brytes og oppmerksomheten avledes. Det kan skje ved et (planlagt) uhell, en (regissert) publikumsreaksjon, eller en annen tilsynelatende uforutsett hendelse (om man ønsker, kan en programkommentar forberede publikum på at noe kan skje). En ikkemusikalsk handling fra musikernes side er også en mulighet; i det minste kan jo en av dem lese opp denne anvisningen..."

(translation on p. 24)

2. Refleksjon



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molto intenso (quasi isterico)

meno forte

poco cresc.

TB
C
TT

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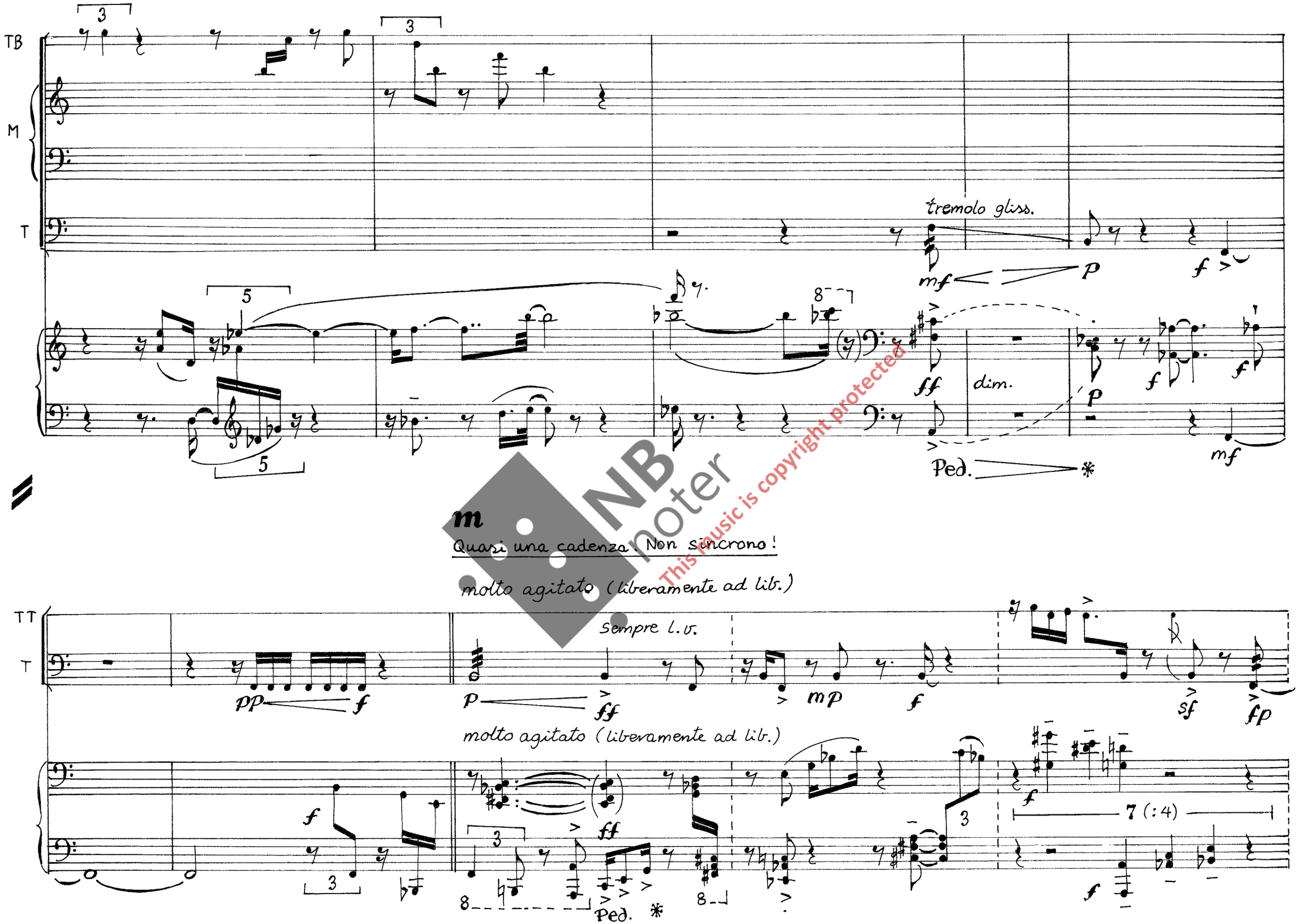

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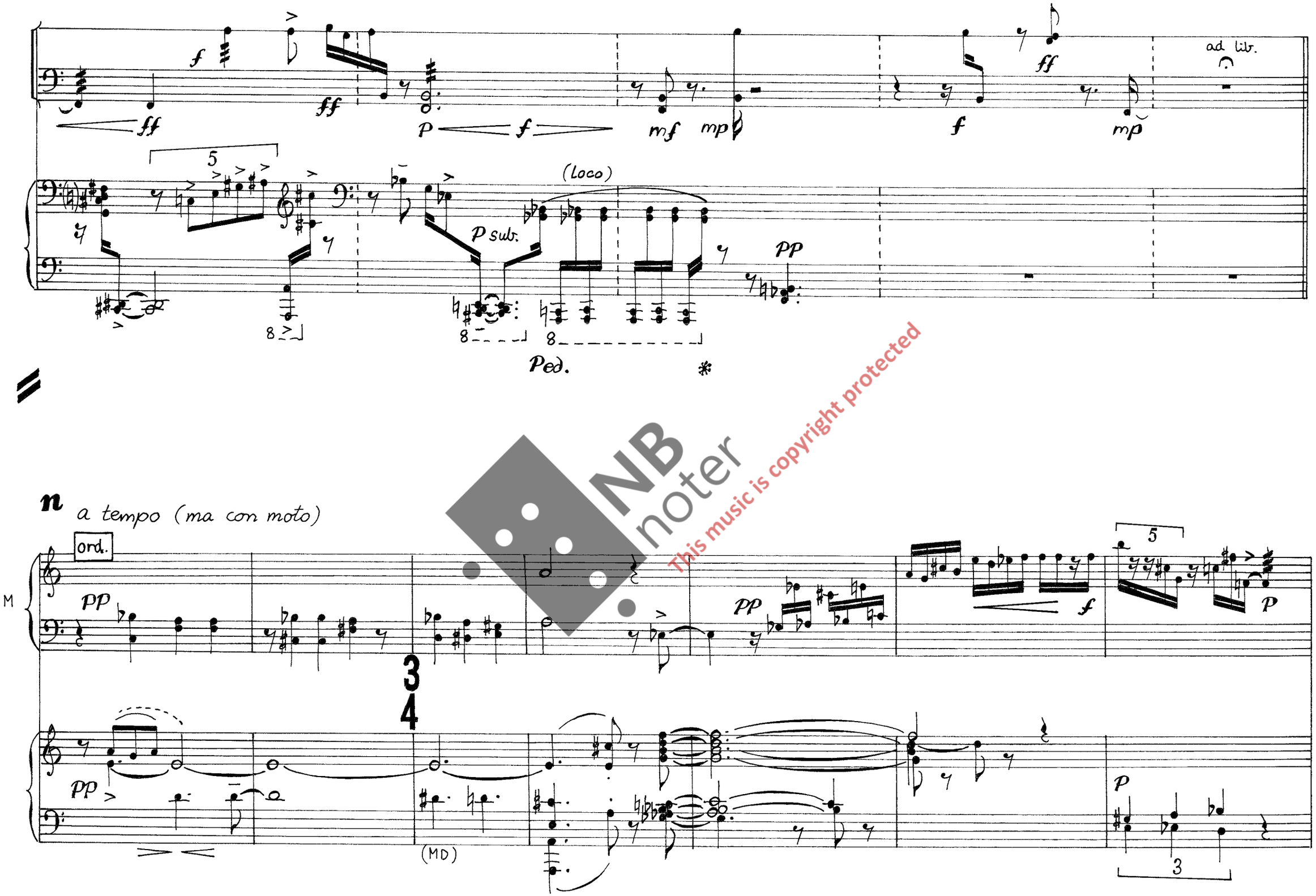

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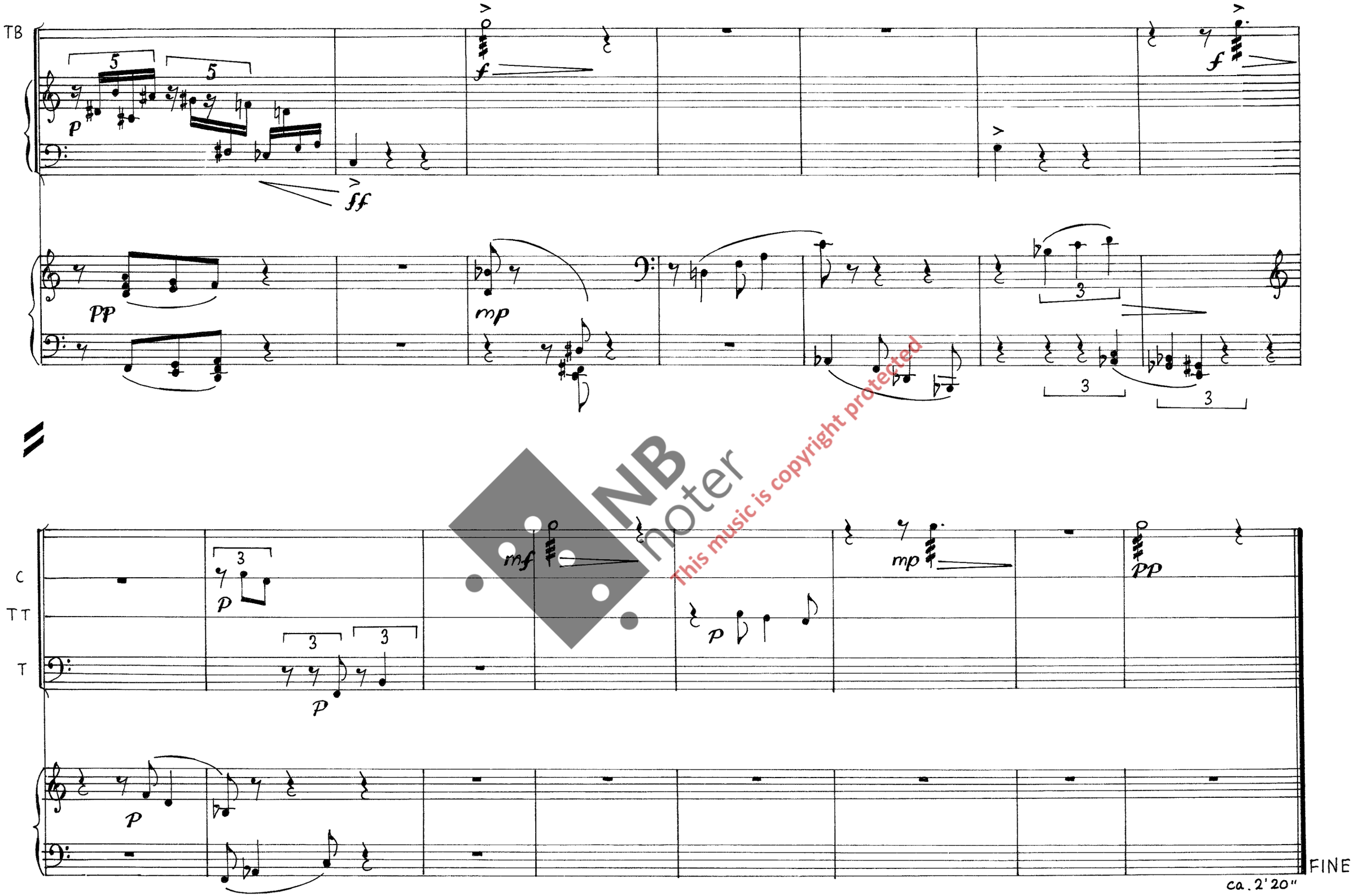

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MAGNE HEGDAL:

For 2 nr. 3

KOMPONERT 1991-2

FOR

Kenneth Karlsson OG ***Bjørn Rabben***

DURATA ca. 11'

NOTES for the percussionist:

(ord.) = Choice of beaters left to the performer, the aim being homogeneity of sound rather than diversity. Playing over different instruments should, as far as possible, give the impression of a continuous changing of sound (timbre).

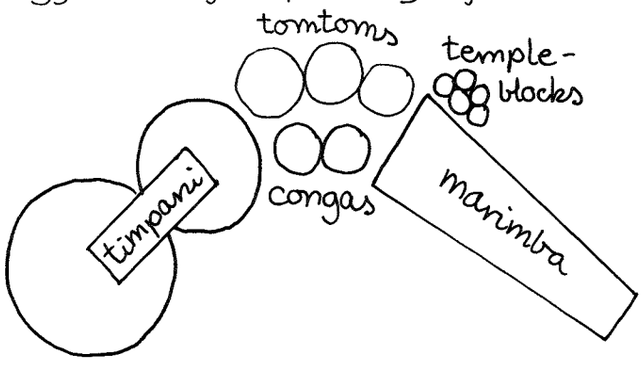
= Hard } timpani sticks

= Soft }

= Snare drum sticks

= Played with the hands

Suggestion for placing of the instruments:



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(translation from p. 18)

The composer suggests that the two movements of this work be separated - e.g. by playing the last movement after the next piece on the programme. If this is not practicable the continuity should nevertheless be broken and the attention of the audience somehow diverted. This may be achieved by some kind of (planned) mishap, perhaps a reaction from the audience, or some other seemingly unpredictable incident (the audience may be prepared for something unusual to happen by means of a comment in the programme). Some kind of non-musical activity on the part of the musicians may also do; at least one of them could read this note aloud...