

Kari Beate Tandberg  
2021

# DEVIATIONS

(Avvik)

**Accordion and string-orchestra**

(2 2 2 2 1)

SCORE

Commissioned for  
Andreas Angell, accordion  
and  
Telemark Kammerorkester

Supported by  
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## **DEVIATIONS - the composer's thoughts:**

Unlike in many other contexts, deviations and variants are very meaningful and is sought after in music. What stands out from a norm and creates variety here is precisely what we composers are looking for!

The small change the next time a motif or theme is presented captures and maintains the listener's interest. It contributes to the flow, the tension and enriches the content.

I'm sure this is also important in real life - as a basic attitude to strive for!

*I motsetning til i mange andre sammenhenger, er avvik og varianter svært meningsfulle og ettertraktede innen musikken. Det som skiller seg ut fra en norm og skaper variasjon her, er nettopp hva vi komponister er ute etter!*

*Den lille endringen neste gang et motiv eller tema presenteres, fanger og opprettholder lytterens interesse. Det bidrar til flyten, spenningen og beriker innholdet.*

*Jeg er sikker på at dette også er viktig i det virkelige liv - som en grunnholdning å strebe mot!*

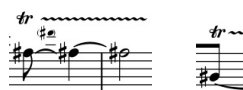
# DEVIATIONS

## List of notation/playing-techniques

### Trills

Main note together with given small-note  
(intervals from main note differs)

If no interval is given play minor second.



### Repetition of notes accell. or rit

performed approximately due to beat

### Harmonics in trills/tremoli

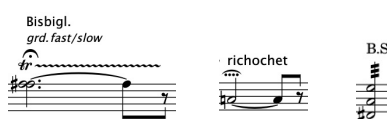
Possibly reducing speed so that the harmonic tones are easily heard



### Accordion:

#### Bisbigliando

Quick repetition of note button half way up  
(Slow, fast or gradually/accel. rit.)



#### Ricochet Quick repetition of note

#### BS Bellows shake

### Cluster/chord tremolo

Quick change and often gradually accell. or rit.  
between treble and bass register



### Gliss (pitch bend)

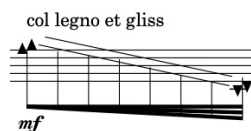
### Strings:

Sul Pont (SP) Sul Tasto (ST) Normal (N/ord)

### Col legno (ricochet/jeté) accelerated

Thrown, several saltato leaps (as many as possible) on one stroke  
(in one motion) from high to low register.

Perform on lowest string(s). No exact pitch.



### Gliss + trill

Trill together with gliss on given intervall

Always maintain trill during the gliss



### Mute

Sign notated to indicate stop of resonating pizz



### Vibrato or senza vibr.

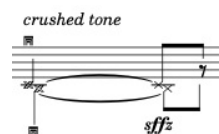
Play mainly close to senza vibrato.

Experiment on vibrato and sound-quality:

Letter C - E (bar 78-134)

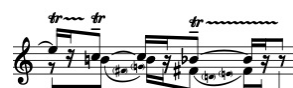
### Crushed tone

Noise sound, played with pressed and slow bow



### Trill-tones in divisi

Highest main-tone uses highest notated trill-tone



### Dynamics in divisi -

applies to both voices

# DEVIATIONS

## Accordion and strings

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♩ = 72

Presentation (Skygger, farger, bølger)

First system of the musical score, measures 1-5. The score is in 4/4 time. The Accordion part starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f*, *ffp*, and *pp*. The Violin I and II parts enter in measure 3 with a triplet of eighth notes and a sixteenth-note triplet. Dynamics include *pp*, *p*, and *ppp*. The Viola, Violoncello, and Double Bass parts are silent in this system.

Second system of the musical score, measures 6-9. The Accordion part continues with dynamics *p*, *mf*, *p*, and *pp*. The Violin I and II parts continue with dynamics *p* and *pp*. The Viola part enters in measure 8 with a triplet of eighth notes and a sixteenth-note triplet, with dynamics *pp*. The Violoncello and Double Bass parts are silent in this system.

11

Accord.

*cresc.*

Vln I

*p*

Vln II

*p*

Vla

*p*

Vc.

*mp*

D. B.

*mp*

14

Accord.

*mf cresc.*

*f*

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

15

Accord.

*p sub.* *mf p sub.* *f*

Vln I

*f* *f* *sffz*

Vln II

divisi *f* *f* *sffz*

Vla

divisi *f* *f*

Vc.

*f* *f*

D. B.

*mf-p*

18

Accord.

*pp* *ppp* *p*

Vln I

1 *simile* 2 3 4 *pp* 1 *simile* 2 3 4 *pp*

Vln II

1 *simile* 2 3 4 *pp* 1 *simile* 2 3 4 *pp*

Vla

1 2 *simile* 3 4 *pp*

Vc.

1 2 3 *simile* 4 *pp*

D. B.

*pp*

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20

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp* *mp* *pp*

*simile* *p*

*simile* *p*

*pp* *p*

*pp* *p*



22

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *mf* *f*

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*mp* *mf*

*mp* *mf*

Musical score for measures 26-30. The score includes parts for Accordion (Accord.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The accordion part starts with a fortissimo (*fp*) dynamic and features a triplet of eighth notes in the right hand. The strings play a rhythmic accompaniment with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). A double bar line is present at the end of measure 30.

Musical score for measures 30-34. The score includes parts for Accordion (Accord.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The accordion part features a triplet of eighth notes with *vibrato accel./rit* markings and dynamics of *mf*, *f*, *p sub.*, *ff*, and *mp*. A section marked 'A' begins in measure 33, titled 'Målbevisst (Purposeful)'. The strings play a rhythmic accompaniment with dynamics of *mf* and *mp*. The Viola part includes a triplet of eighth notes with the instruction 'divisi' and '3' above it. A double bar line is present at the end of measure 34.











65

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

70

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

74

Accord.

*sfz*

Vln I

Vln II

Vla

Vc.

D. B.

76

Accord.

*mf*

*mp*

*p*

**C** ♩ = 96  
*Oppbygning (Rebuilding)*

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*divisi*

*mp mp*

*mp*



94

Accord.

B.S.

*p* *mf* *f*

Normal *mp* *mf* *f*

Vln I *mp* *mf* *f*

Vln II *mp* *mf* *f*

Vla *mp* *mf* *f*

Vc. *mp* *mf* *f*

D. B. *f*

101

Accord.

*ff* *pp* *mp* *p*

Vln I *f* *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

D. B. *ff*

**D** *Ettertenksomhet (Contemplation)*



107

Accord. *pp* *mf* *p*

Vln I *divisi pizz.* *sfz* *pizz.* *mfz*

Vln II *divisi pizz.* *sfz* *pizz.* *mfz*

Vla *divisi pizz.* *sfz* *pizz.* *mfz*

Vc. *divisi pizz.* *sfz* *sul D pizz.* *mfz*

D. B. *pizz. sfz* *sfz* *mfz*

111

Accord. *mp* *pp* *pp*

Vln I *arco* *p* *mp* *p* *mf*

Vln II *arco* *p* *gliss.* *mp* *p* *p* *arco* *p* *gliss.*

Vla *arco* *p* *gliss.* *mp* *p* *arco* *p* *gliss.*

Vc. *arco* *p* *gliss.* *mp* *p* *arco* *p* *gliss.*

D. B. *arco* *p* *gliss.* *mp* *p* *arco* *p* *gliss.*

115

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

120

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*NB noter*  
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124

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp* *ppp*

divisi S.T.

*pp* *mp* *pp*

divisi S.T. arco

*pp* *mp* *pp*

divisi S.T. arco

*pp* *mp* *pp*

tutti S.T. arco

*mp* *pp*

131

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp* *mp*

**E** Overgang (Transition)

B.S.

sul pont.

*ppp* *ppp*

*ppp* *ppp*

*ppp* *ppp*

*ppp* *ppp*

*ppp* *ppp*

*ppp* *ppp*

*ppp* *ppp*

136

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

139

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

143

1 2 3 4

Accord.

*mf* *cresc.* *sfz*

Vln I

Vln II

Vla

Vc.

D. B.

144

Accord.

*pp* *f*

Vln I

Vln II

Vla

Vc.

D. B.

147

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

B.S.

*mp*

*pp*

151

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*pp*

*ppp*

divisi

*pp*

divisi

*pp*

divisi

*pp*

155

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

**F**  $\text{♩} = 120$   
SCHERZANDO *Letto, fast (Light, firm)*

161

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

Musical score for measures 168-174. The score includes parts for Accord., Vln I, Vln II, Vla, Vc., and D. B. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *cresc.*, *f*, and *mf*. Performance instructions include *pizz.* and *f simile*. A large watermark 'NB noter' is present over the score.

Musical score for measures 175-181. The score includes parts for Accord., Vln I, Vln II, Vla, Vc., and D. B. The key signature is one flat. The time signature changes from 3/4 to 4/4. Dynamics include *f*, *mf*, *mp*, and *p*. Performance instructions include *pizz.*, *arco*, and *f simile*. A large watermark 'NB noter' is present over the score.



181

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*, *f sub.*, *p*, *mp*

*pizz.*, *f*, *mf*, *mp*

*f*, *mf*, *mp*

*f*, *mf*, *mp*

*f*, *mf*, *mp*

*f*, *mf*, *mp*

186

rit..... G (♩ = 120) *Folde ut (Unfold)*  
a tempo

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*, *f*, *ff*, *p*

*mf*, *f*

*mf*, *f*

*mf*, *f*

*mf*, *f*

*pizz.*, *f*

*Folde ut (Unfold)*  
*divisi arco*, *p*, *fp*

*Folde ut (Unfold)*  
*divisi arco*, *p*, *fp*

*Folde ut (Unfold)*  
*arco*, *p*, *fp*

*Folde ut (Unfold)*  
*arco*, *p*, *fp*

*pizz.*, *f*

191

Accord. *ff* *mp* *dim.*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B.

195

Accord. *mf* *p*

Vln I *pizz.* *mf* *divisi arco* *p* *mf*

Vln II *pizz.* *mf* *p*

Vla

Vc.

D. B.

200

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f* *ff*

divisi sul pont.

arco

divisi sul pont.

divisi sul pont.

divisi détaché

*mf* *f*

arco

*f* *ff*

sul pont.

sul pont.

207

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f* *mp*

*f* *p*

*f* *p*

*f* *p*

*f*

B.S.

H. 114

Übergang (Transition)

pizz.

*f* *p*

S.T.

*mp* *mf*

$\text{♩} = \text{♩}$  (♩. = 114)

211

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pizz.* *mp*

*pizz.* *mf*

*p* *arco*

*p* *arco*

*mp* *p*

*mp* *p*

216

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*cresc.* *mf* *cresc.*

220  $\text{♩} = 96$

Accord. *ff* *sfz* *f*

Vln I *ff* *sfz* *f*

Vln II *ff* *sfz* *f*

Vla *ff* *sfz* *f*

Vc. *ff* *sfz* *f*

D. B. *f* *sfz*

223  $\text{♩} = 96$

Accord. *p* *mf* *mp*

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf* *p*

Vc. *mf* *p*

D. B. *mf* *p* *mp*

227

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

231

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

divisi

tutti

pizz.



$\text{♩} = 120$  quazi cadenza  
Adlib. rubato

245

Accord.

*mp* *mf* *mf*

vibrato

Acc.

Vln I

quazi cadenza Adlib. rubato

*mp* *simile* *mp*

One player only

Vln II

Vla

quazi cadenza Adlib. rubato

Vc.

quazi cadenza Adlib. rubato

D. B.

quazi cadenza Adlib. rubato

245

Accord.

*fp* *sfz* *mp* *mf*

Vln I

*mf* *p* *mf* *f*

Vln II

Vla

Vc.

D. B.



[245]

Accord. *sfz* *Acc.* *p* *mp* *mf* *f* *mf* *richochet*

Vln I *pizz.* *sfz* *sfz*

Vln II

Vla

Vc.

D. B.

**||** *rit.* *Bisbigl fast/slow* *tr* *a tempo* *Acc.* *Bisbigl fast*

[245] *mp* *p* *f* *mf* *f*

Vln I *arco* *p* *sfz*

Vln II

Vla *One player only* *pizz.* *sfz*

Vc.

D. B.

248

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*p*

*p*

*p*

divisi sul pont.

divisi sul pont.

divisi arco sul pont.

250

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f*

*p*

*mp*

*mf*

*f*

*mp*

*p*

*mp*

*mf*

*f*

One player only simile

One player only simile

Acc.

Accord. [250]

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *mf*

*p*

*simile*

*Riten.*

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

$\text{♩} = 120$

*Avventende, avvikende (pending, deviant)*

251

*f* *fp* *ppp*

*Tutti*

*mp* *mf* *pp* *p* *ppp*

*Tutti*

*pp* *p*

*tr*

255 **J**

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p* *mf* *mp* *pp* *p*

*tr* *S.T. tr* *Normal tr*

262

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp* *mp* *p* *pp*

Ricochet (ord.)

267 Coda  $\text{♩} = 72$

Accord. *p* *fz* *p* *sfz* *mf* *p* *pp*

Vln I *sfz* *pizz.* *(sim)* *mfz* *meno mfz*

Vln II *mfz* *sfz* *mfz* *meno mfz*

Vla *mfz* *sfz* *mfz*

Vc. *sfz* *mfz* *sfz*

D. B. *mfz* *sfz*

270 *8va*

Accord. *ppp* *mf* *pppp*

Vln I *(pizz.)* *(sim)* *arco* *mp* *pppp*

Vln II *divisi (pizz.)* *(sim)* *arco* *mp* *pppp*

Vla *divisi (pizz.)* *arco* *mp* *pppp*

Vc. *(divisi) (pizz.)* *arco* *mp* *pppp*

D. B. *(pizz.)* *arco* *mp* *pppp*