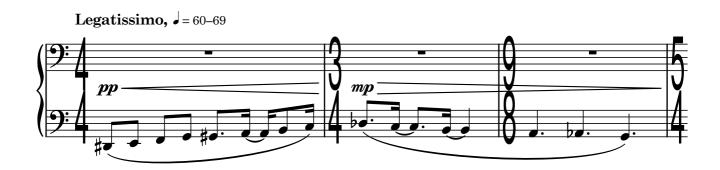
for piano solo

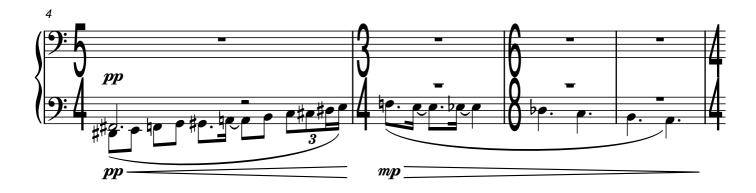
Lars Graugaard, 2019 duration 9 minutes

To be performed in a very gentle legato-tenuto style with a round and soft sonority throughout, the composition uses performative rubato as a compositional feature of inner micro-tempo independence.

In the first section (bb. 1-90), the crescendoes should be accompanied by a speeding up of the tempo, just as the diminuendos should be performed with a similar slowing down. In this respect the voices are to be treated independently, which means that there will be simultaneous speeding up and slowing down when two voices have simultaneous crescendo and diminuendo, the first exampling taking place in bar 15. The changes of tempo must be clearly noticeable, as an added performative espressivo. It means that the notated vertical rhythmic coincidence in the score will not be actually happening, as the voices accelerate and slow down and therefore move away from each other. This 'moving away' between the voices can be as much as an eight-note or even more, done at the performer's discretion.

The second section (bb. 91-end) takes a different approach to inner tempo freedom, in that the chordal coincidence should always be avoided, even in dyads of a major or minor second. The effect is that of a constant "micro-arpeggio", within the section's overall constant tempo. At no point should any two notes be played at the exact same time.





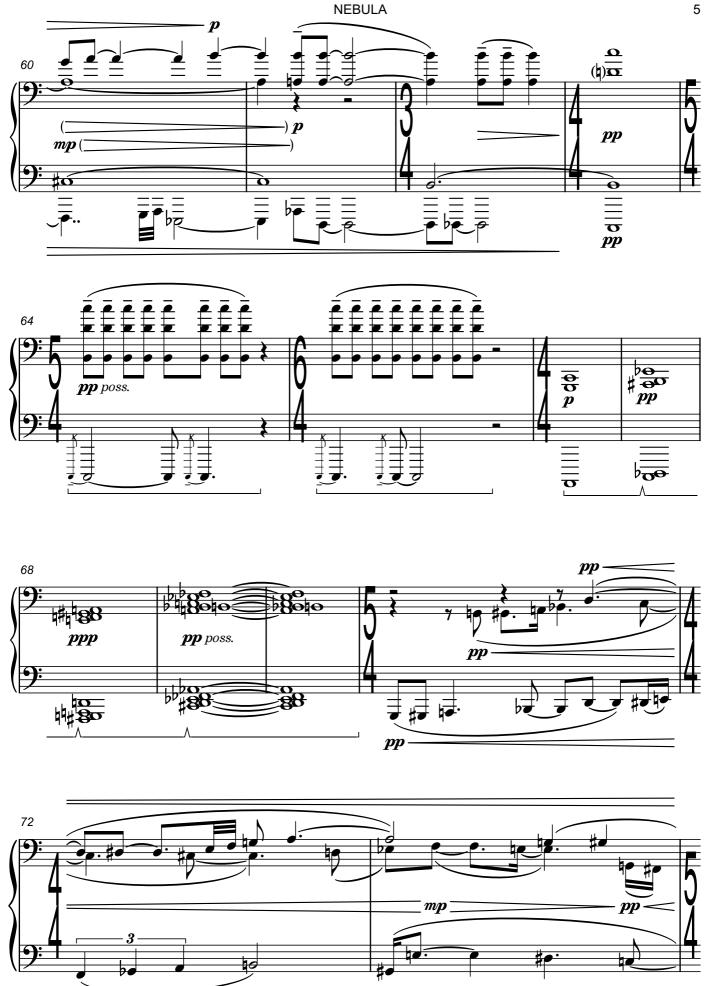












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