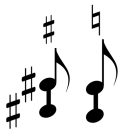
Skylar Lim

Figure oscure

Impressioni sulla trilogia del silenzio di Bergman
pour piano seul

Performance notes/Notes d’exécution

Clusters

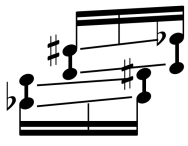


Black key and white key clusters are notated with a sharp and natural respectively.
Les clusters de la clé noire et de la clé blanche sont notés respectivement avec un dièse et un bécarre.

Chromatic clusters.
Clusters chromatiques.

Larger clusters must be played between two hands.
Les clusters plus grands doivent être joués à deux mains.

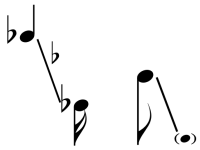
“Trilled cluster”. All notes contained in the chromatic cluster must be trilled rapidly by a combination of fingers in both hands left to the discretion of the pianist.
The notes do not have to be played systematically, as long as a continuous and indiscriminate blend of sonorities is obtained.
/
« Cluster trillé ». Toutes les notes contenues dans le groupe chromatique doivent être trillées rapidement par une combinaison de doigts des deux mains laissée à la discrétion du pianiste. Les notes ne doivent pas être jouées systématiquement, tant qu'un mélange continu et indifférencié de sonorités est obtenu.



Rapid alternating clusters between left and right hand. Clusters are to begin and end on the notes indicated while intermediary clusters are played along the trajectory with the rhythm indicated keeping more or less the same hand shape.
/
Clusters alternés rapides entre la main gauche et la main droite. Les clusters doivent commencer et se terminer sur les notes indiquées tandis que les clusters intermédiaires sont joués le long de la trajectoire avec le rythme indiqué en gardant plus ou moins la même forme de main.

Glissandi

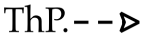
Durations of glissandi are to be strictly followed; the speed of any particular glissando determines its character and rather slow glissandi are played towards the end of the piece.
/
Les durées des glissandi doivent être strictement respectées ; la vitesse d'un glissando particulier détermine son caractère et les glissandi plutôt lents sont joués vers la fin de la pièce.



Black key or white key glissando respectively.
Glissando de la touche noire ou de la touche blanche respectivement.

Other/Autres

Silently depress keys.
Appuyer silencieusement sur les touches.



3rd pedal/*sostenuto* pedal.
3ème pédale/*sostenuto* pédale.

Sustaining pedal.
Pédale forte.

General/Générale
Grand piano with 3rd pedal/*sostenuto* pedal. Open the piano lid fully.
Piano à queue avec 3ème pédale/sostenuto. Ouvrir complètement le couvercle du piano.

Accidentals apply only to the note they are attached to and any repeated notes that come immediately after.
Les altérations ne s'appliquent qu'à la note à laquelle elles sont attachées et à toutes les notes répétées qui suivent immédiatement.

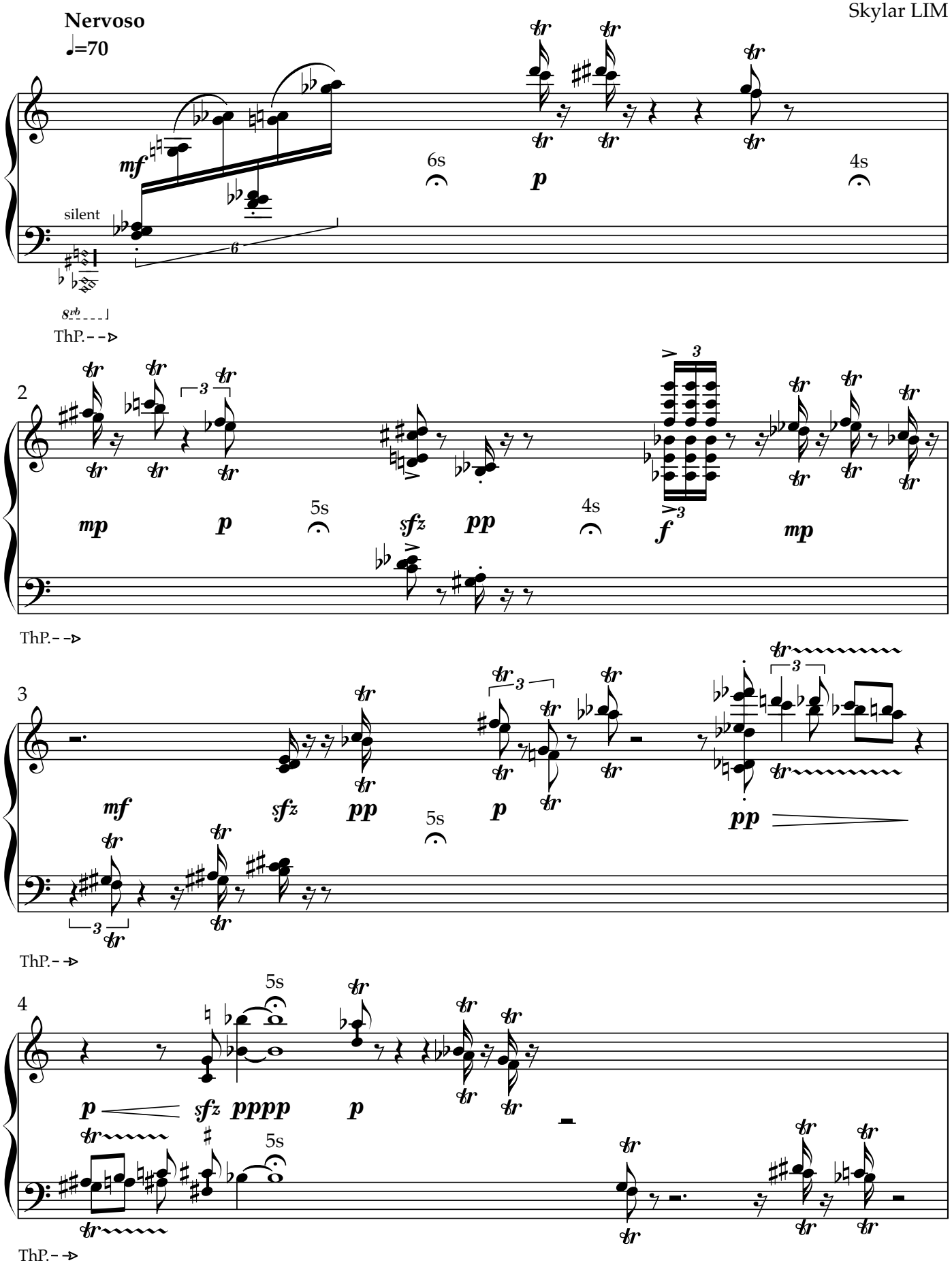
All trills on single notes are to be played as rapidly as possible with the semitone directly above the principal note and beginning on the principal note. With dynamics softer than ***p***, a rapidly executed trill might result in “ghost notes” which aren’t heard within the trill in general. This is perfectly acceptable as long as the trill is heard more or less in its entirety.

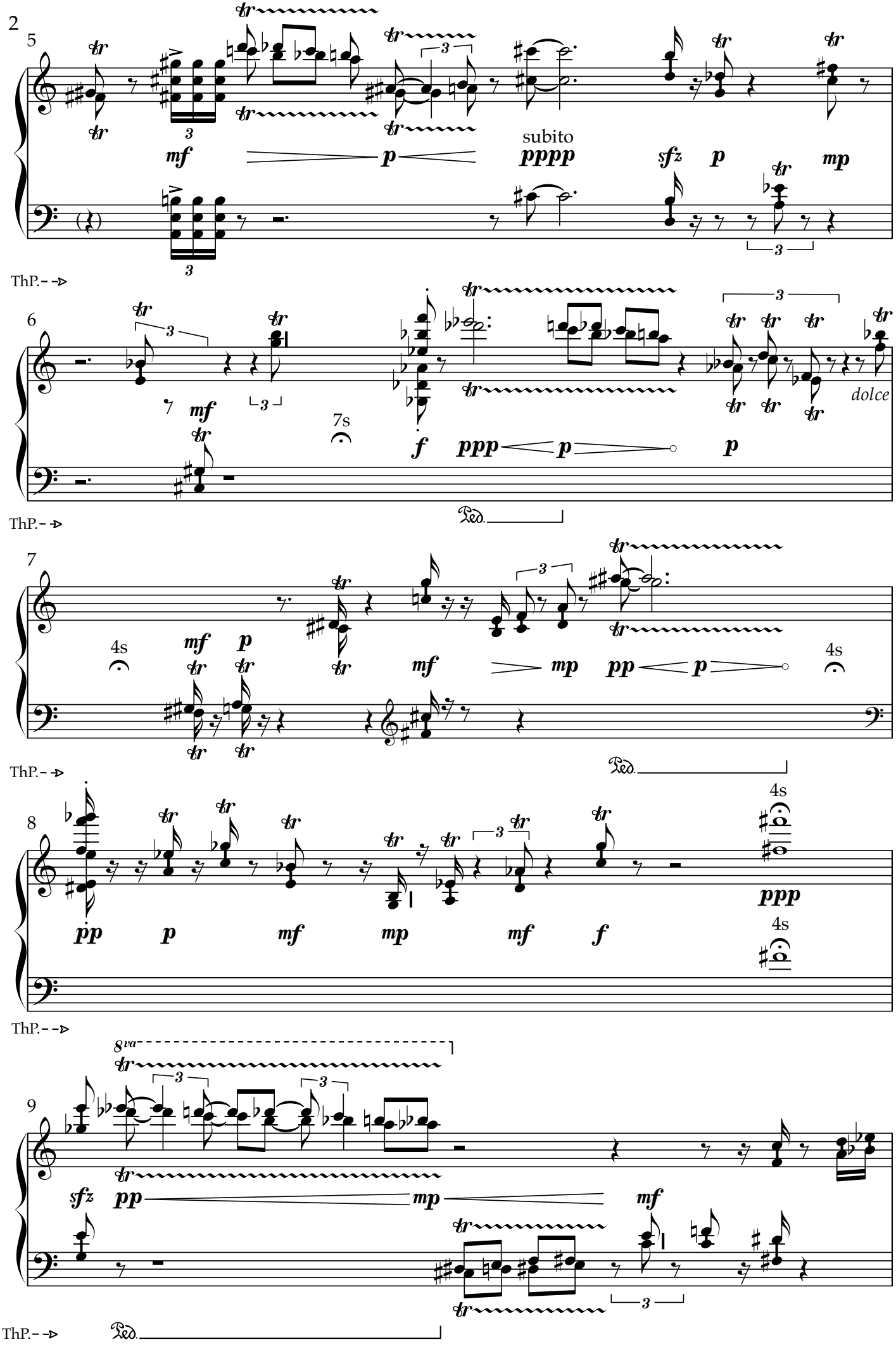
Tous les trilles doivent être joués aussi rapidement que possible avec le demi-ton directement au-dessus de la note principale et en commençant sur la note principale. Avec des dynamiques plus douces que p, un trille exécuté rapidement peut donner lieu à des « notes fantômes » qui ne sont pas entendues dans le trille en général. Ceci est parfaitement acceptable tant que le trille est entendu plus ou moins dans son intégralité.

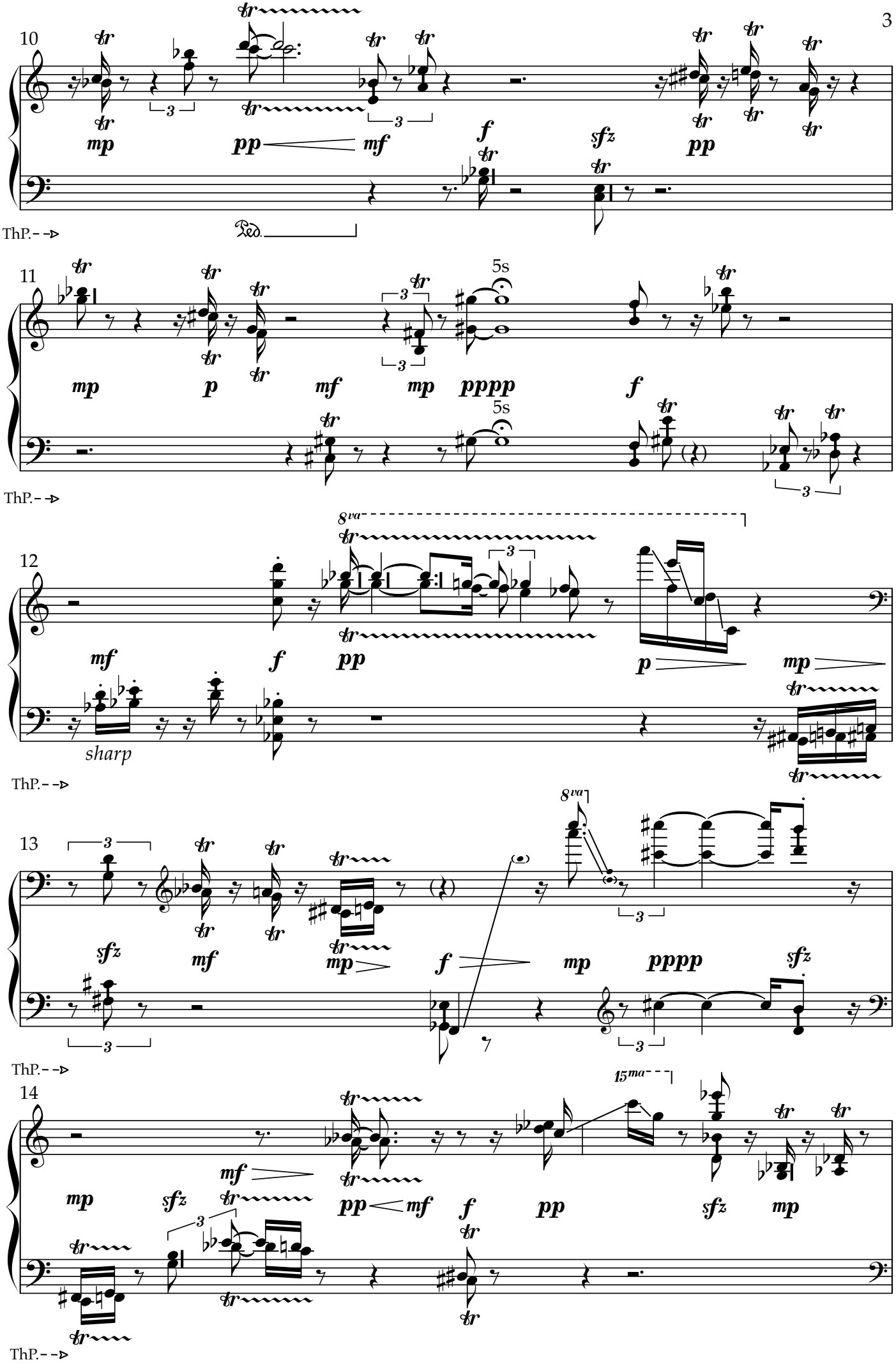
Figure oscure

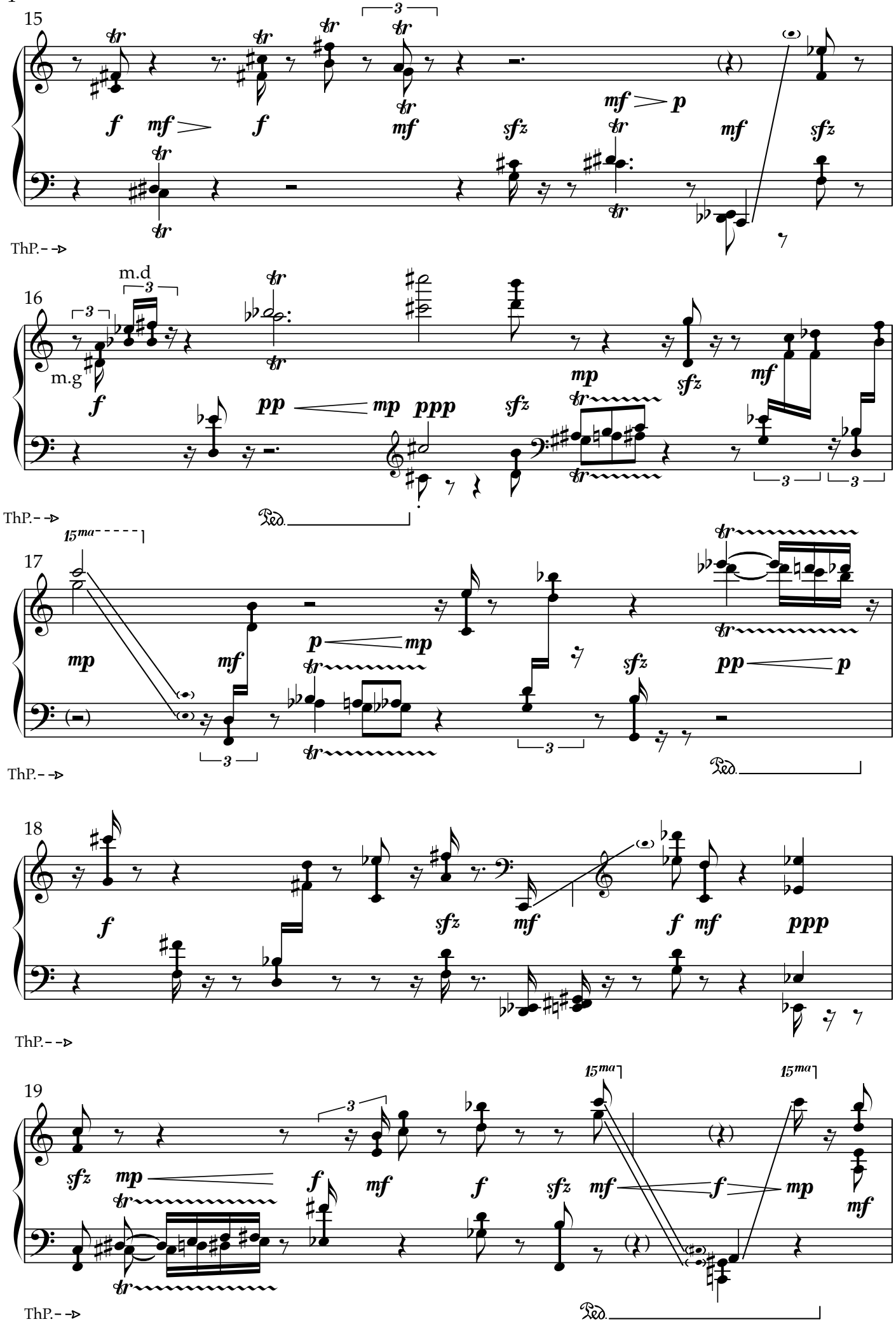
Impressioni sulla
trilogia del silenzio di Bergman

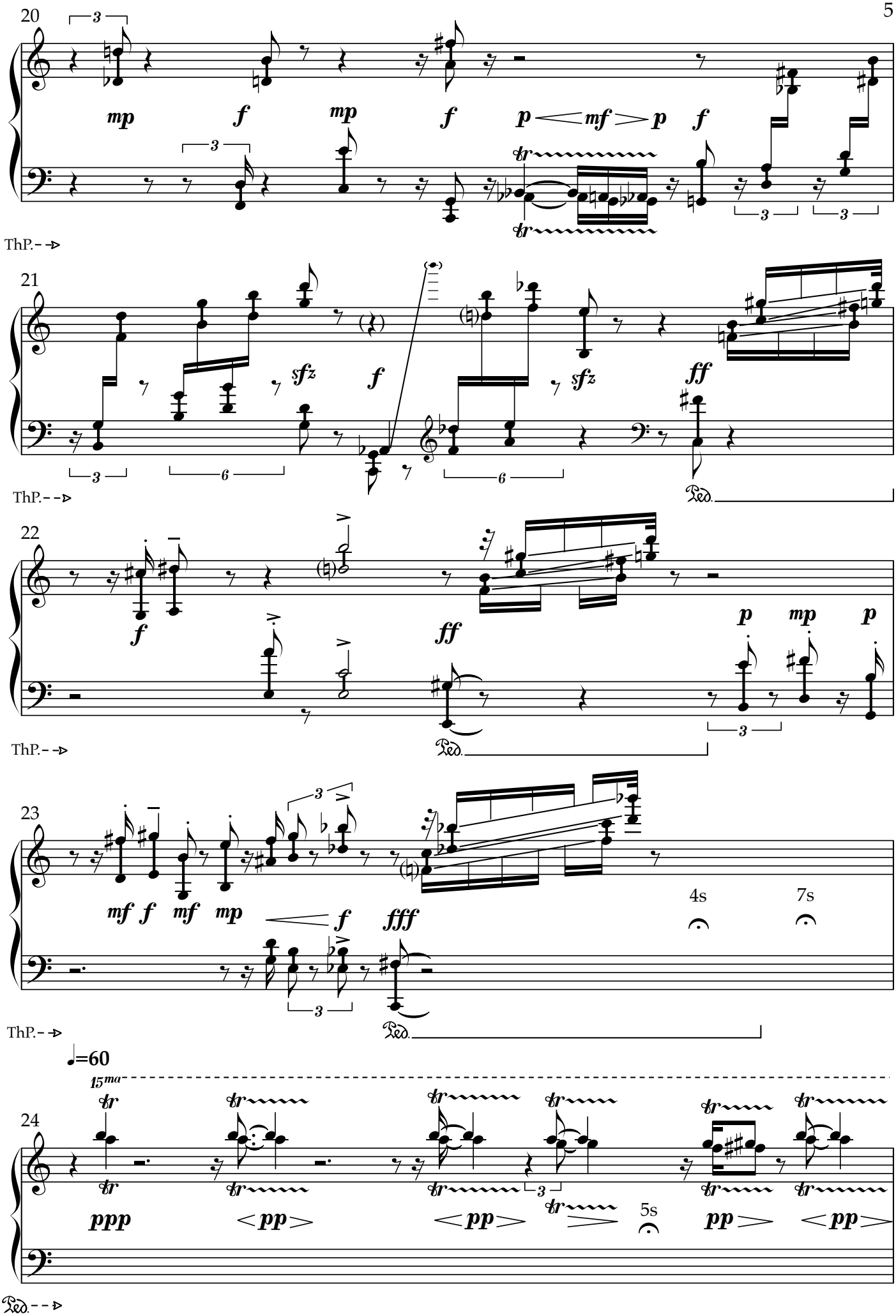
Skylar LIM

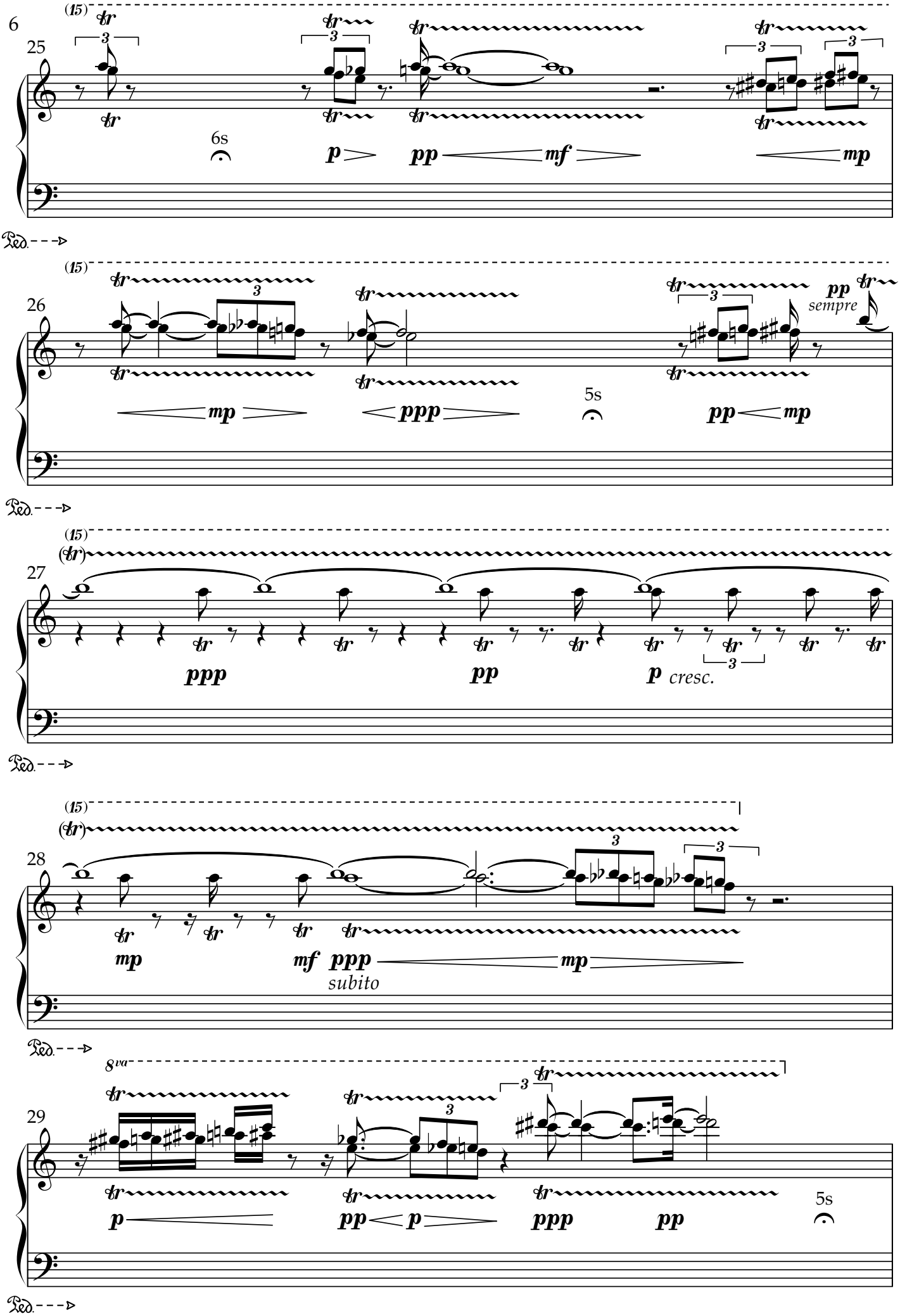


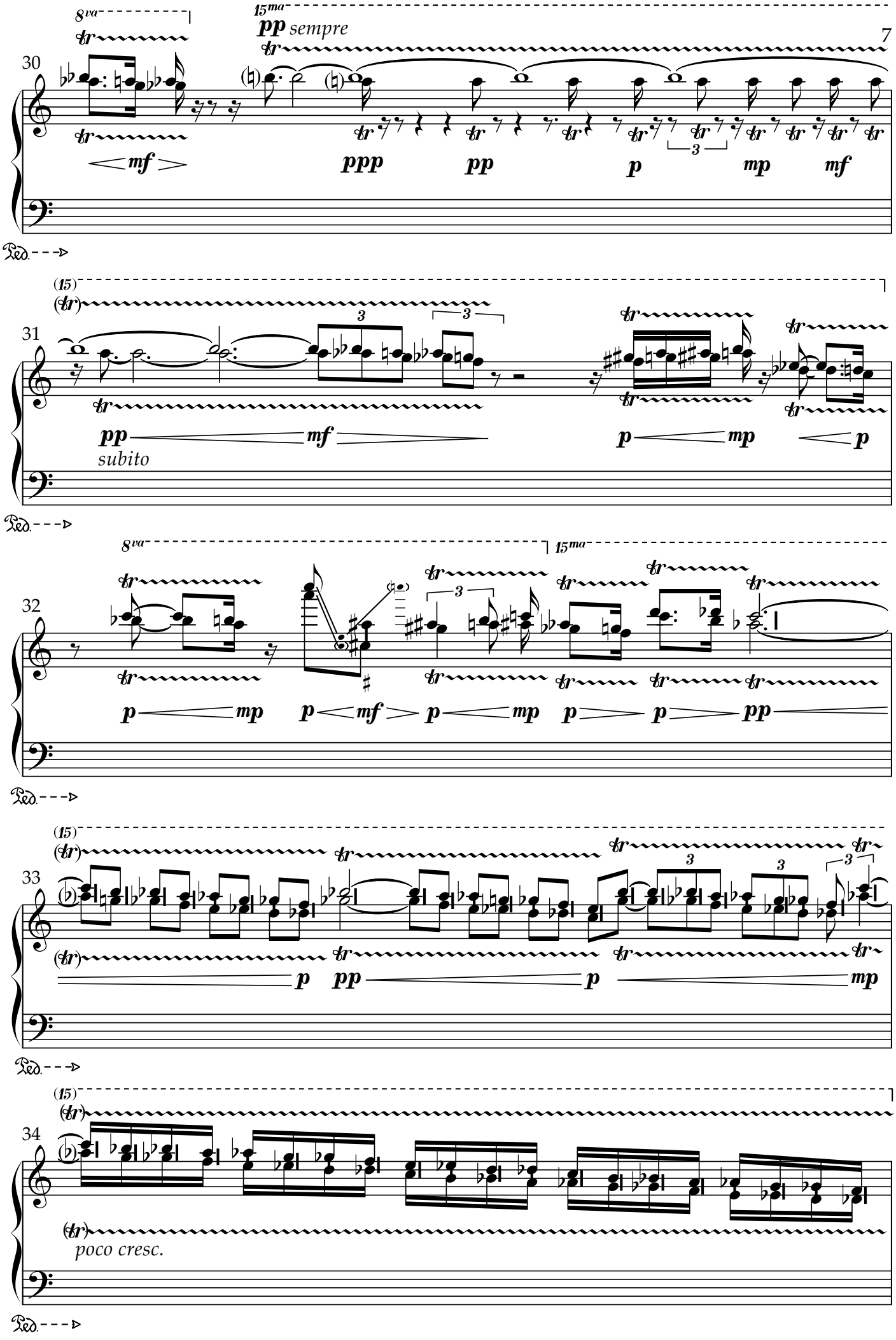

5
mf
p
subito
pppp
sfz
p
mp
ThP.
6
mf
7s
f
ppp
p
p
dolce
ThP.
7
4s
mf
p
mf
mp
pp
p
4s
ThP.
8
pp
p
mf
mp
mf
f
4s
ppp
4s
ThP.
8va
9
sfz
pp
mp
mf
ThP.

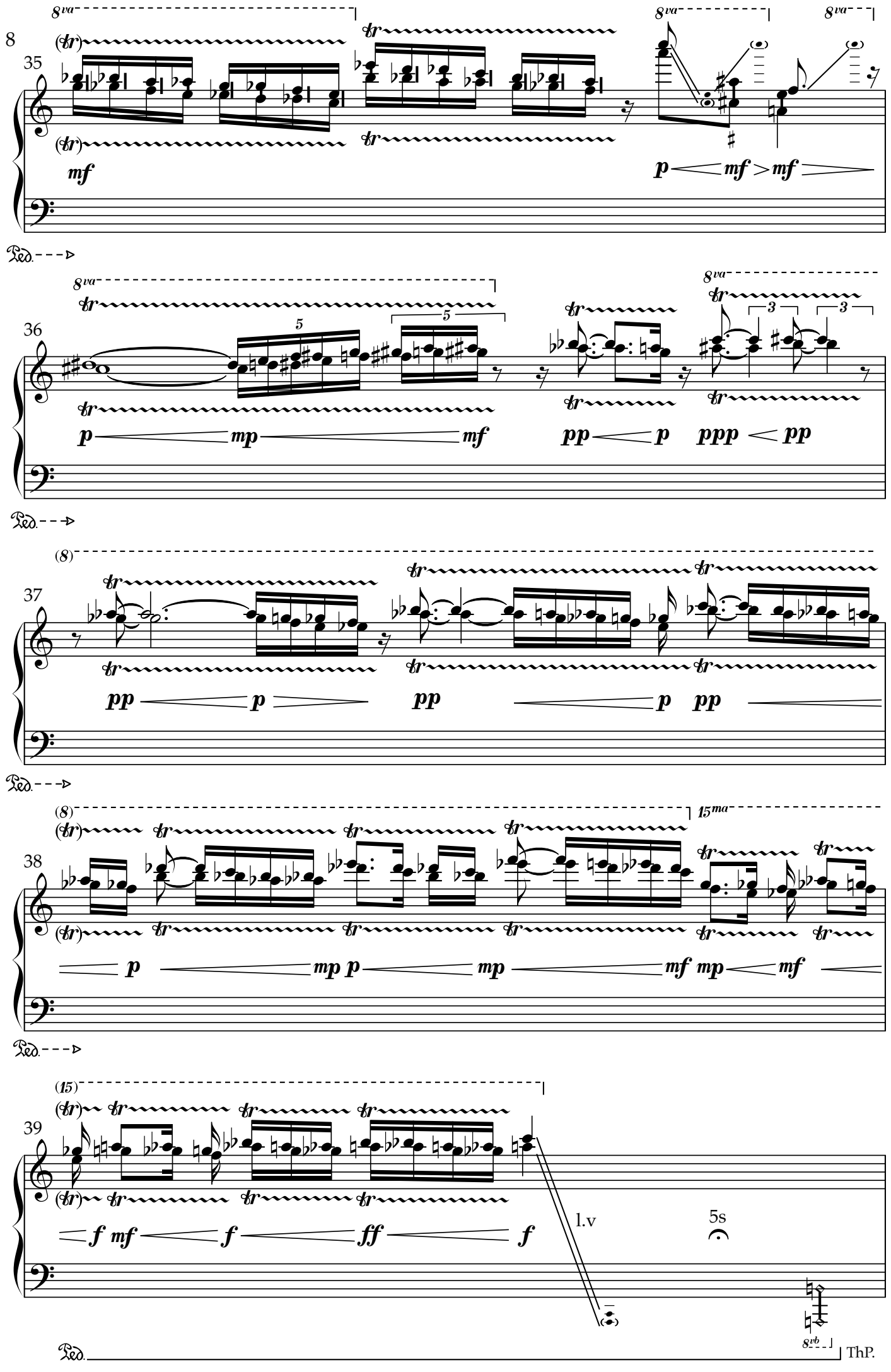

10
mp
pp
mf
f
sfz
pp
Ped.
ThP.
11
mp
p
mf
mp
pppp
5s
5s
f
ThP.
12
8va
mf
f
pp
p
mp
sharp
ThP.
13
sfz
mf
mp
f
8va
mp
pppp
sfz
ThP.
14
15ma
mp
sfz
mf
pp
mf
f
pp
sfz
mp
ThP.

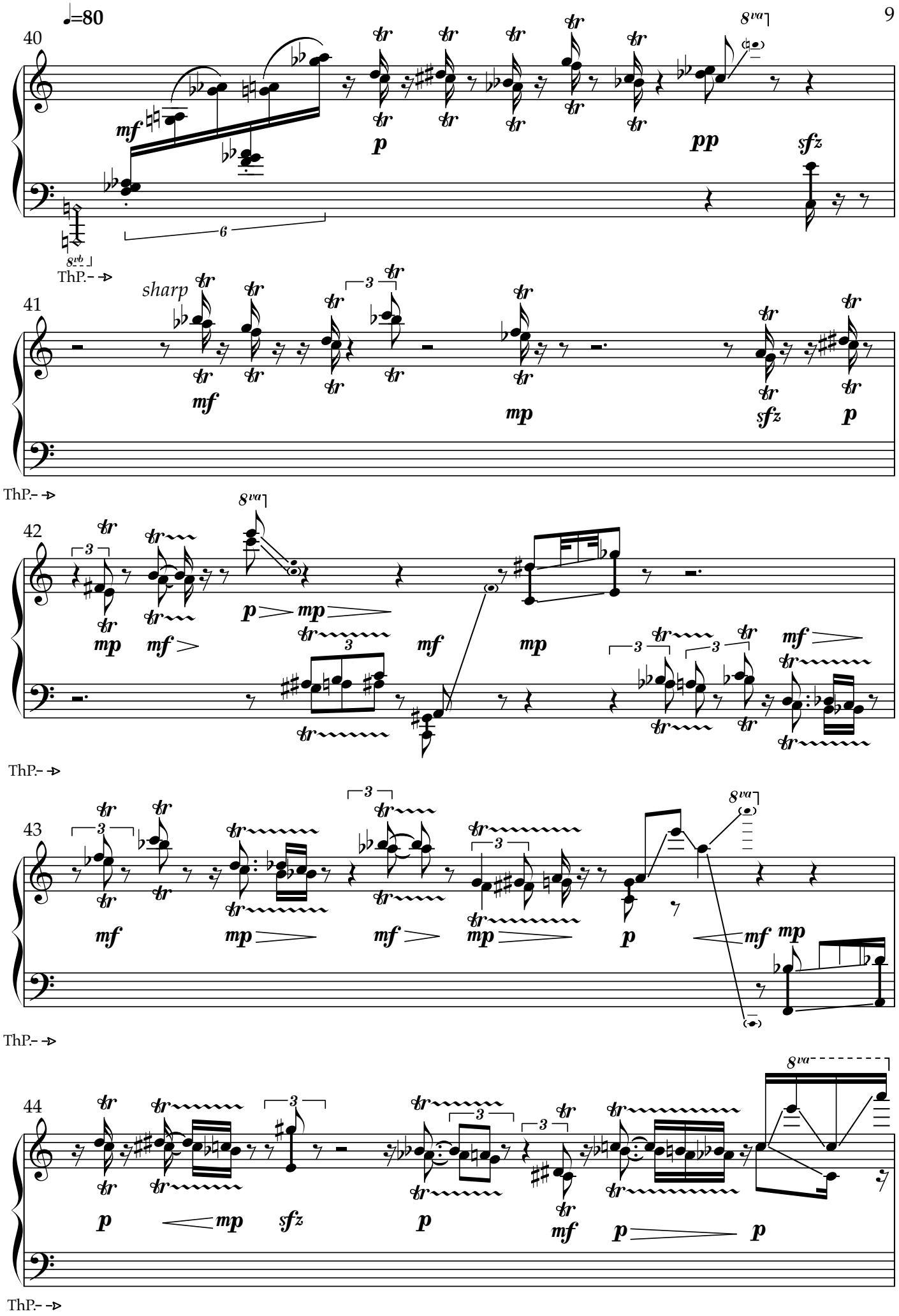

15
16
17
18
19
m.d
m.g
ThP.
Ped.
15ma

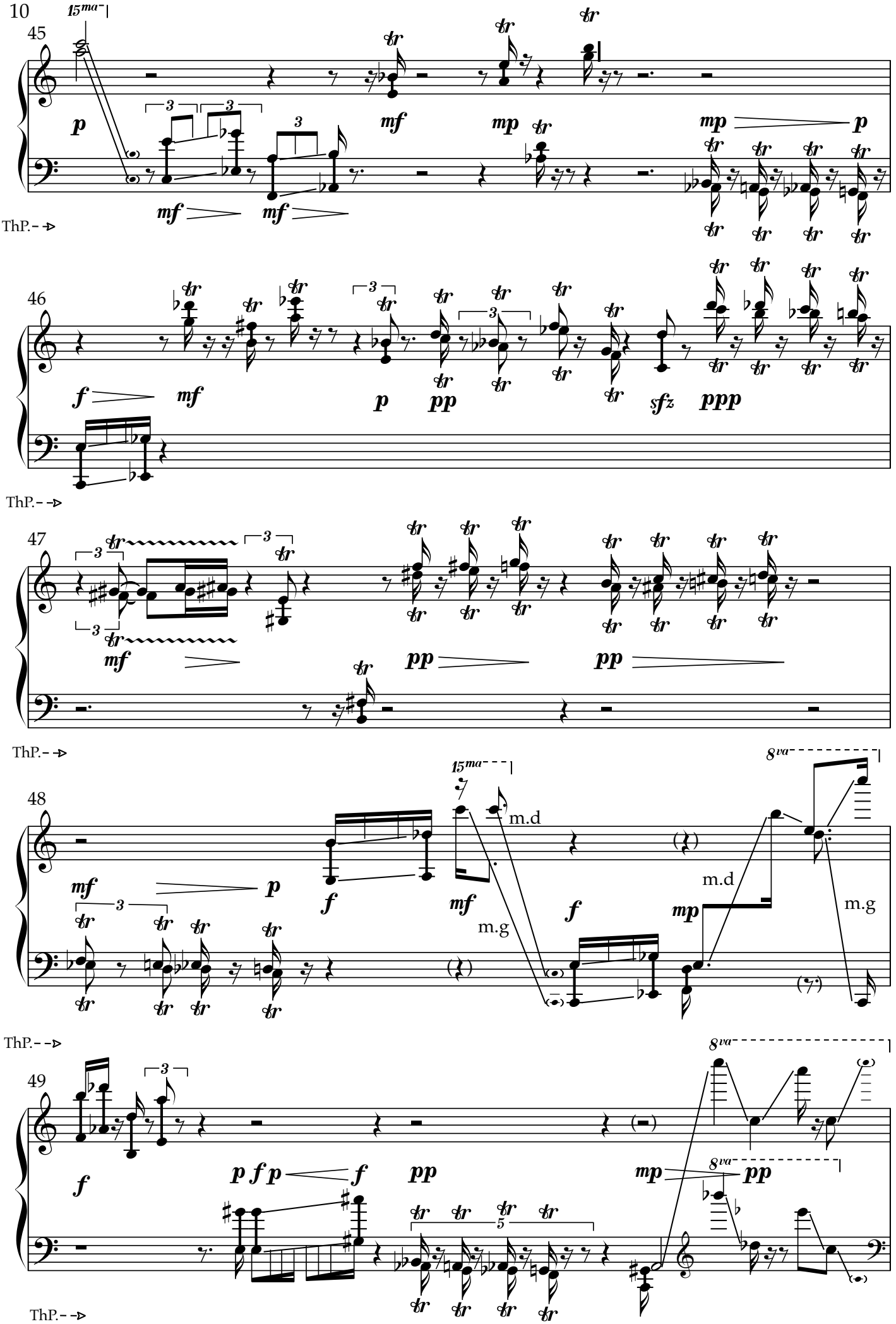

20
mp f mp f p mf p f
ThP.
21
sfz f sfz ff
ThP.
22
f ff p mp p
ThP.
23
mf f mf mp f fff
4s
7s
ThP.
♩=60
15ma
24
ppp pp pp pp
5s
Ped.

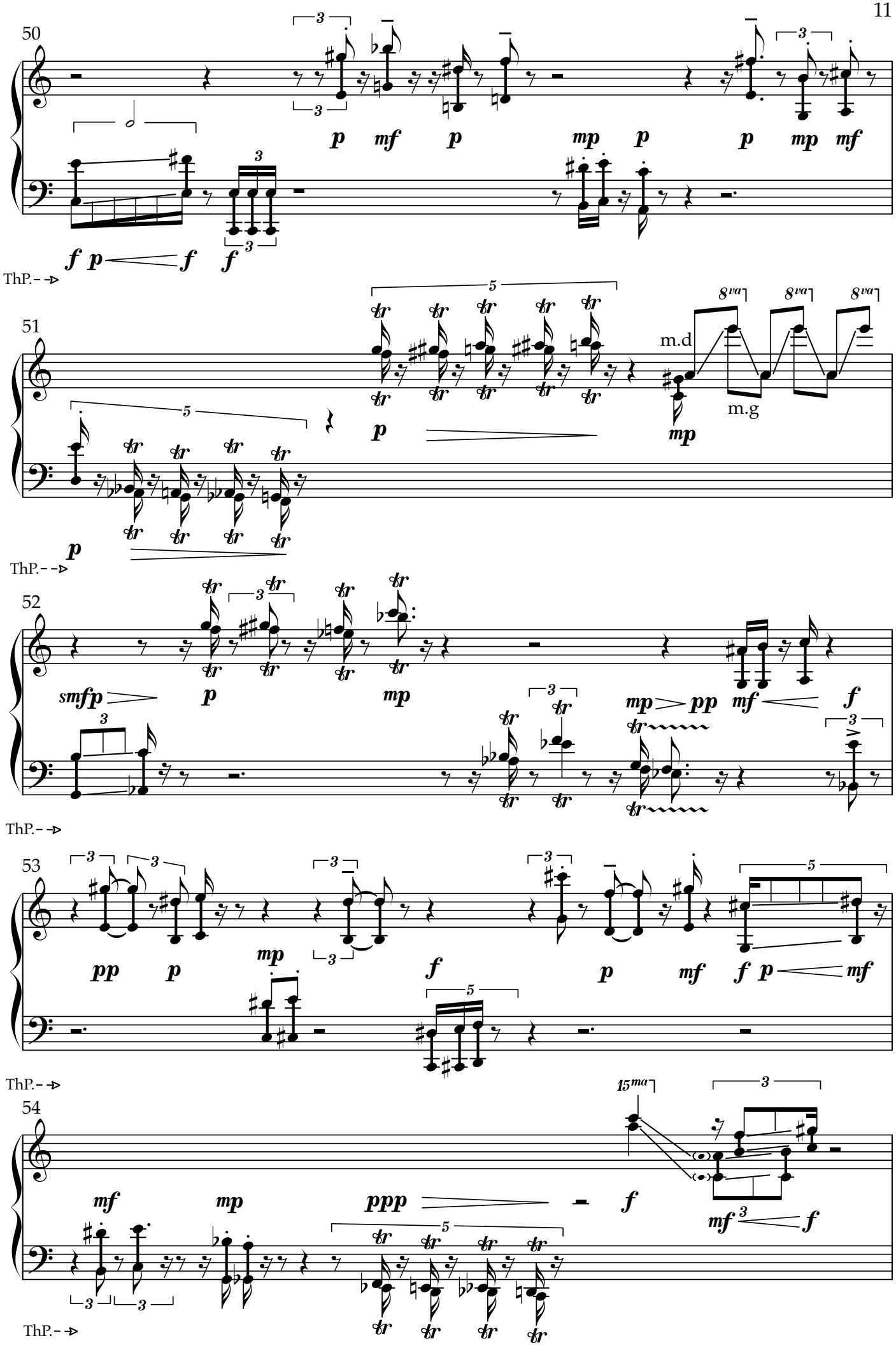

25
(15)
6s
p
pp
mf
mp
Ped.
26
(15)
mp
ppp
5s
pp
mp
pp
sempre
Ped.
27
(15)
ppp
pp
p
cresc.
Ped.
28
(15)
mp
mf
ppp
subito
mp
Ped.
8va
29
p
pp
p
ppp
pp
5s
Ped.

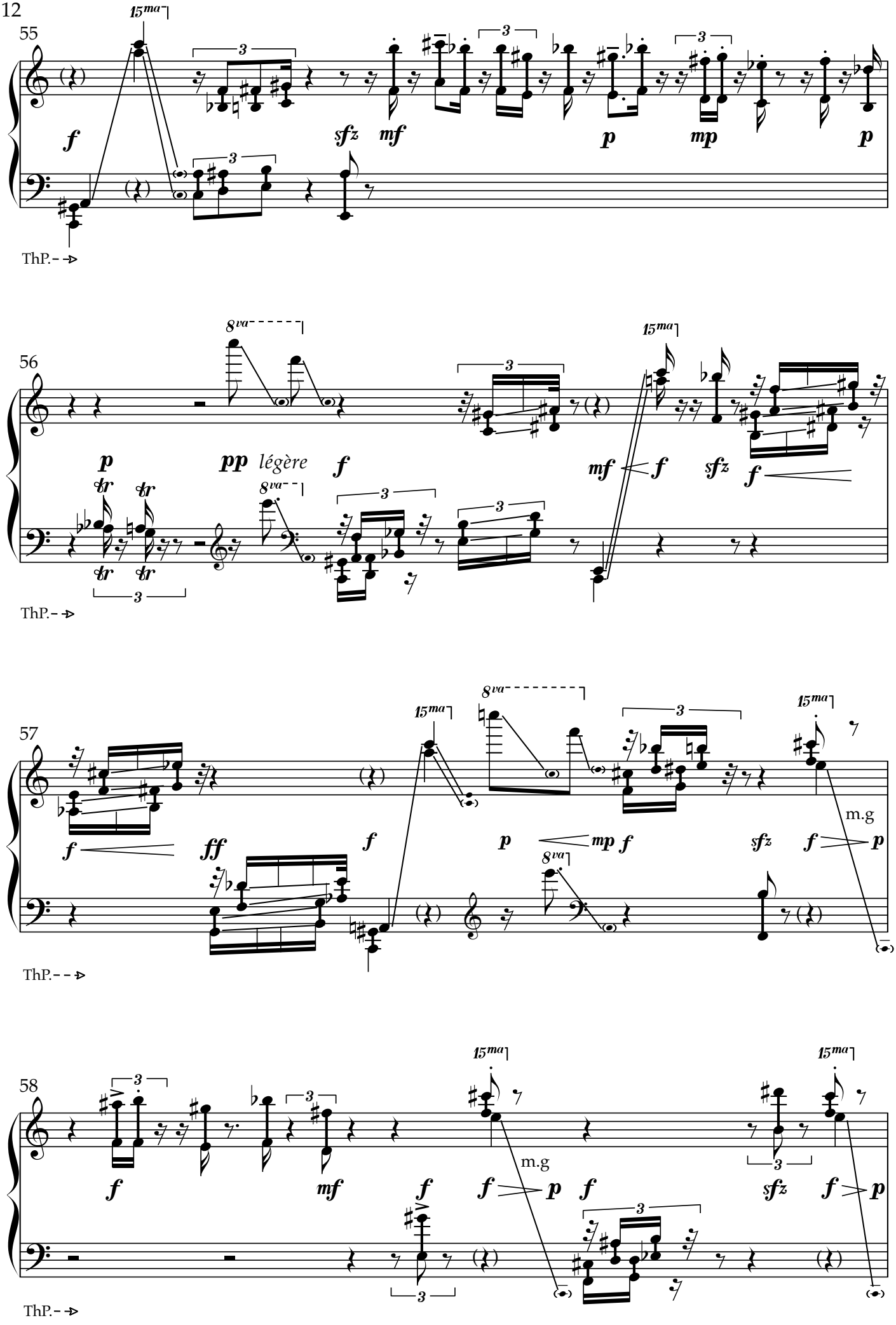

8va
15ma
pp sempre
30
mf
ppp
pp
p
mp
mf
Ped.
(15)
31
pp
subito
mf
p
mp
p
8va
15ma
32
p
mp
p
mf
p
mp
p
p
pp
Ped.
(15)
33
p
pp
p
mp
Ped.
(15)
34
poco cresc.
Ped.


35
36
37
38
39
8va
15ma
(8)
(15)
mf
p
mp
pp
ppp
f
ff
l.v
5s
8vb
ThP.


♩=80
40
8va
8vb
ThP.
41
sharp
ThP.
42
8va
ThP.
43
8va
ThP.
44
8va
ThP.


45
15ma
p
mf
mp
mp
p
mf
mf
ThP.
46
f
mf
p
pp
sfz
ppp
ThP.
47
mf
pp
pp
ThP.
48
15ma
8va
mf
p
f
mf
m.d
m.g
f
(𝄽)
m.d
mp
m.g
(𝄽)
(𝄾)
ThP.
49
8va
f
p f p
f
pp
mp
8va
pp
5
ThP.


50
p mf p mp p p mp mf
f p f f
ThP.
51
m.d
m.g
p
mp
p
ThP.
52
smfp
p
mp
mp pp
mf
f
ThP.
53
pp p
mp
f
p
mf
f p mf
ThP.
54
mf
mp
ppp
f
mf f
ThP.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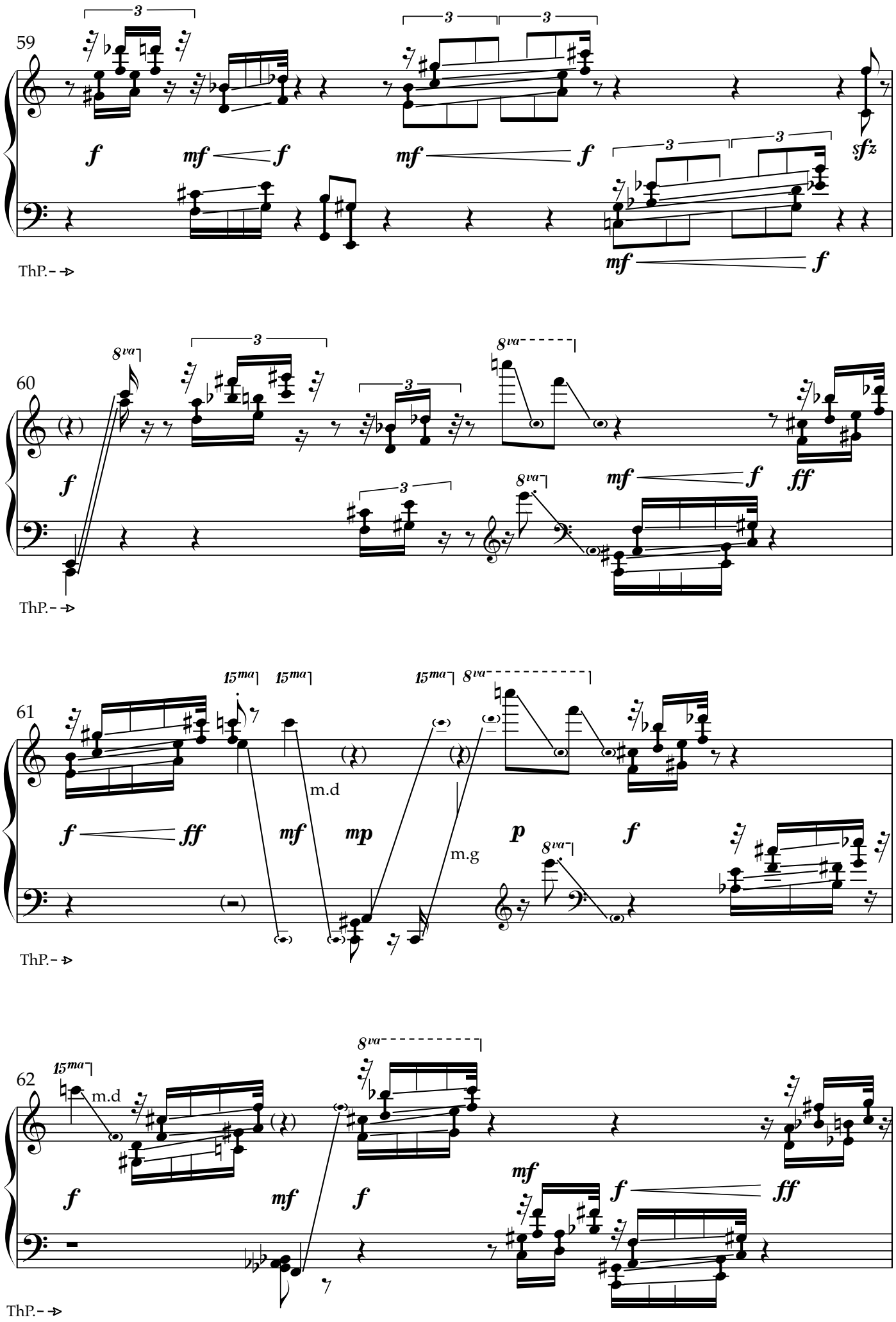
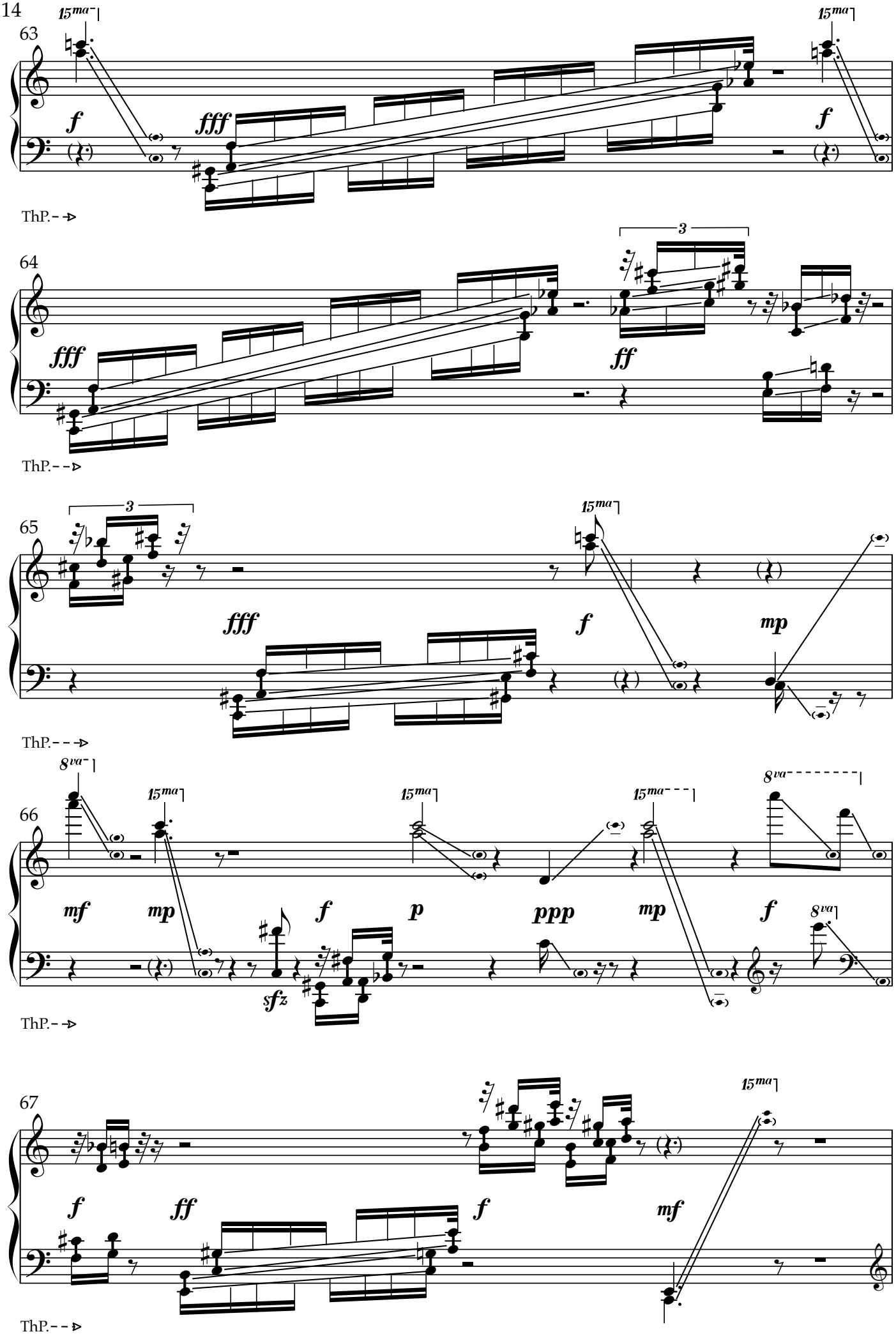
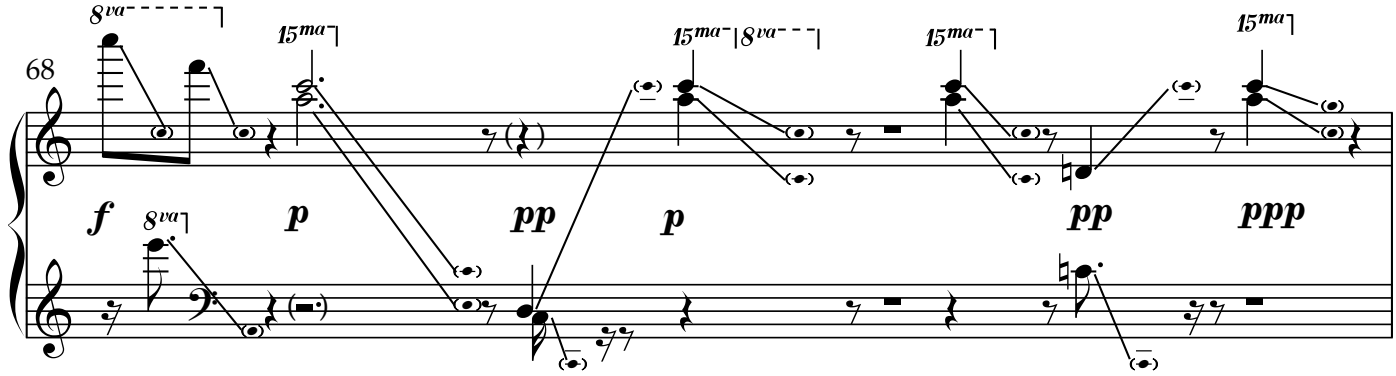
15ma
f
sfz
mf
p
mp
p
ThP.
56
8va
15ma
p
pp
légère
f
mf
f
sfz
f
tr
tr
tr
tr
3
ThP.
57
15ma
8va
15ma
f
ff
f
p
mp
f
sfz
f
p
m.g
8va
ThP.
58
15ma
15ma
f
mf
f
f
p
f
m.g
sfz
f
p
3
ThP.


59
60
61
62
ThP.
m.d
m.g
8va
15ma


63
15ma
15ma
f
fff
f
ThP.
64
3
fff
ff
ThP.
65
3
15ma
fff
f
mp
ThP.
8va
15ma
15ma
15ma
8va
66
mf
mp
f
p
ppp
mp
f
8va
sfz
ThP.
67
15ma
f
ff
f
mf
ThP.



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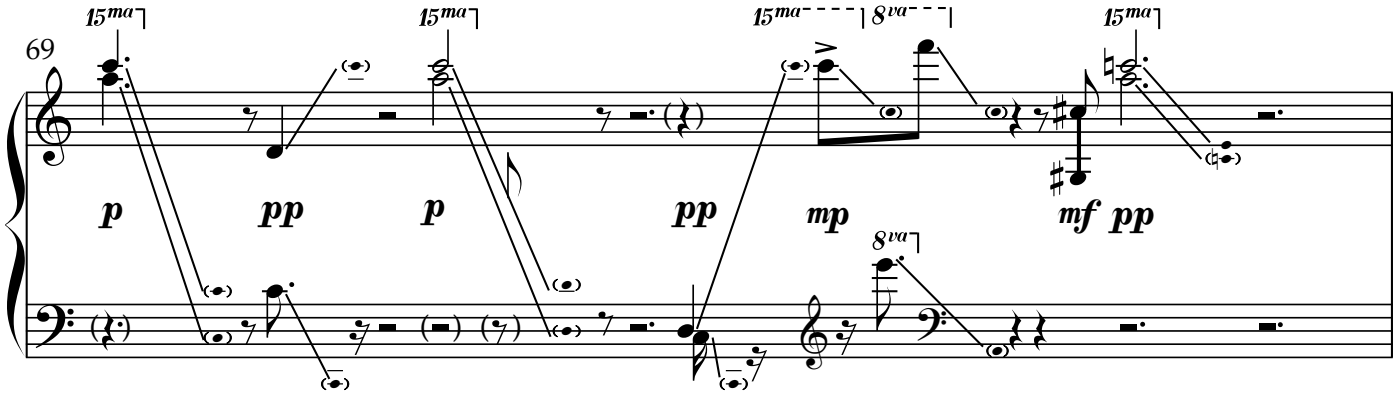
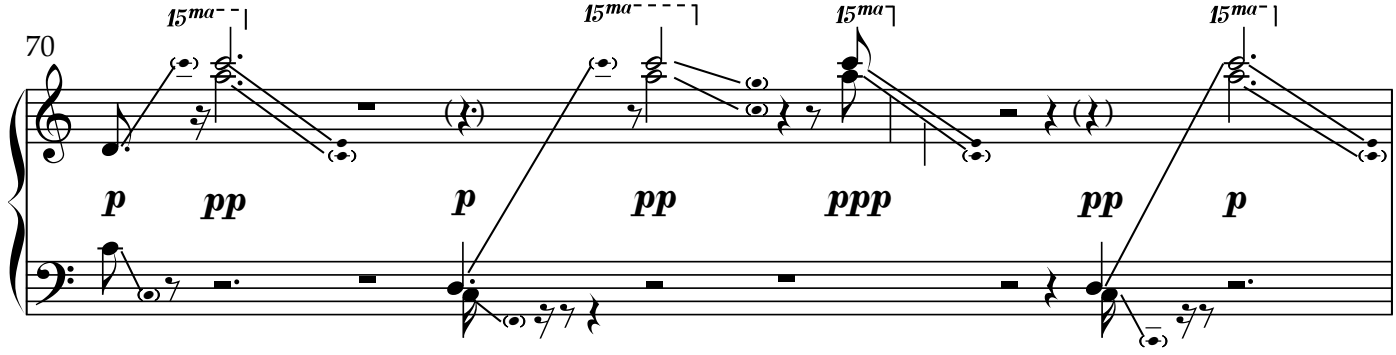


ThP.



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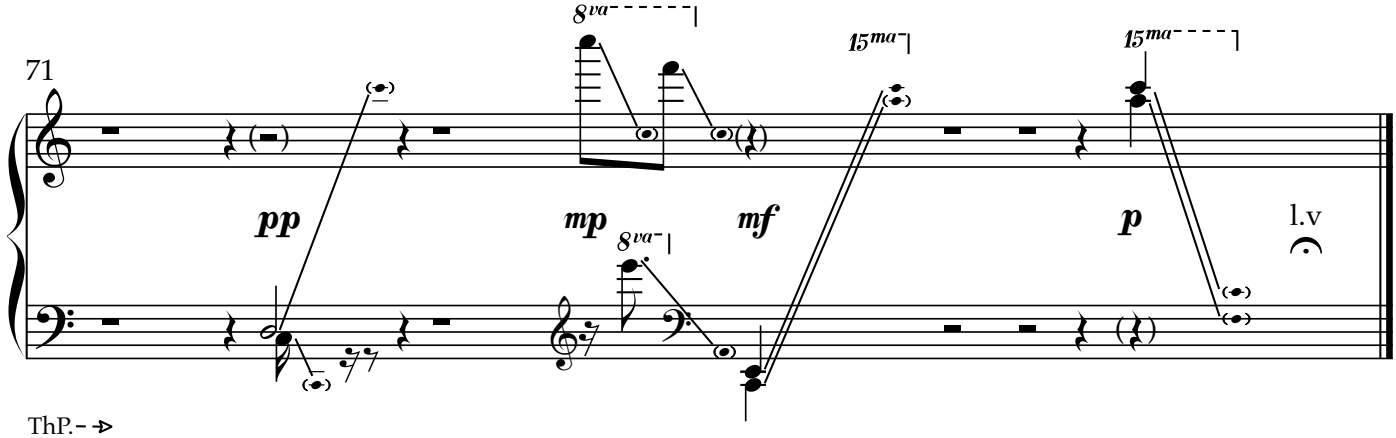

ThP.