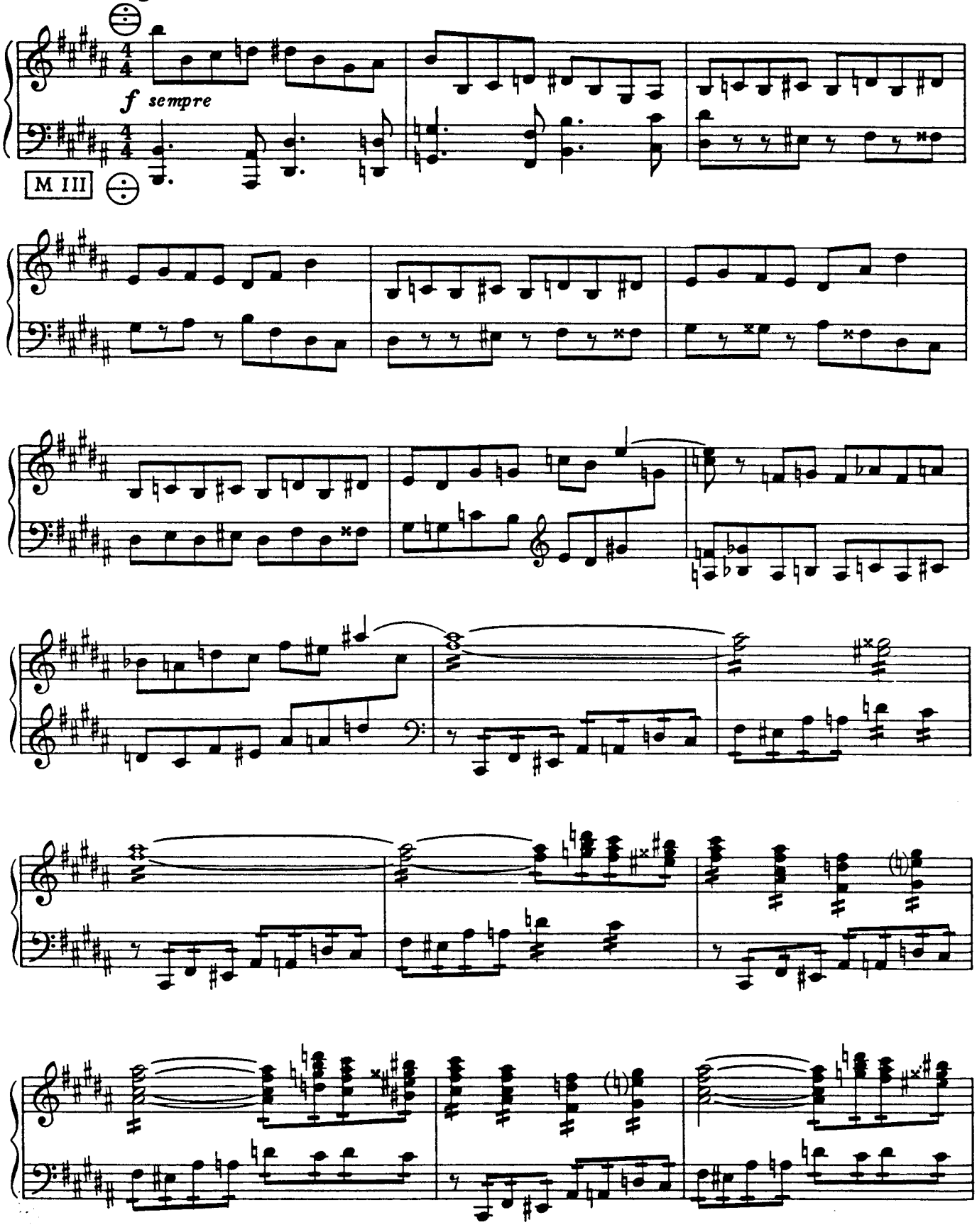
Musik 1982

für Akkordeon

Agitato ♩ = 168

Fritz Dobler

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0|061|049

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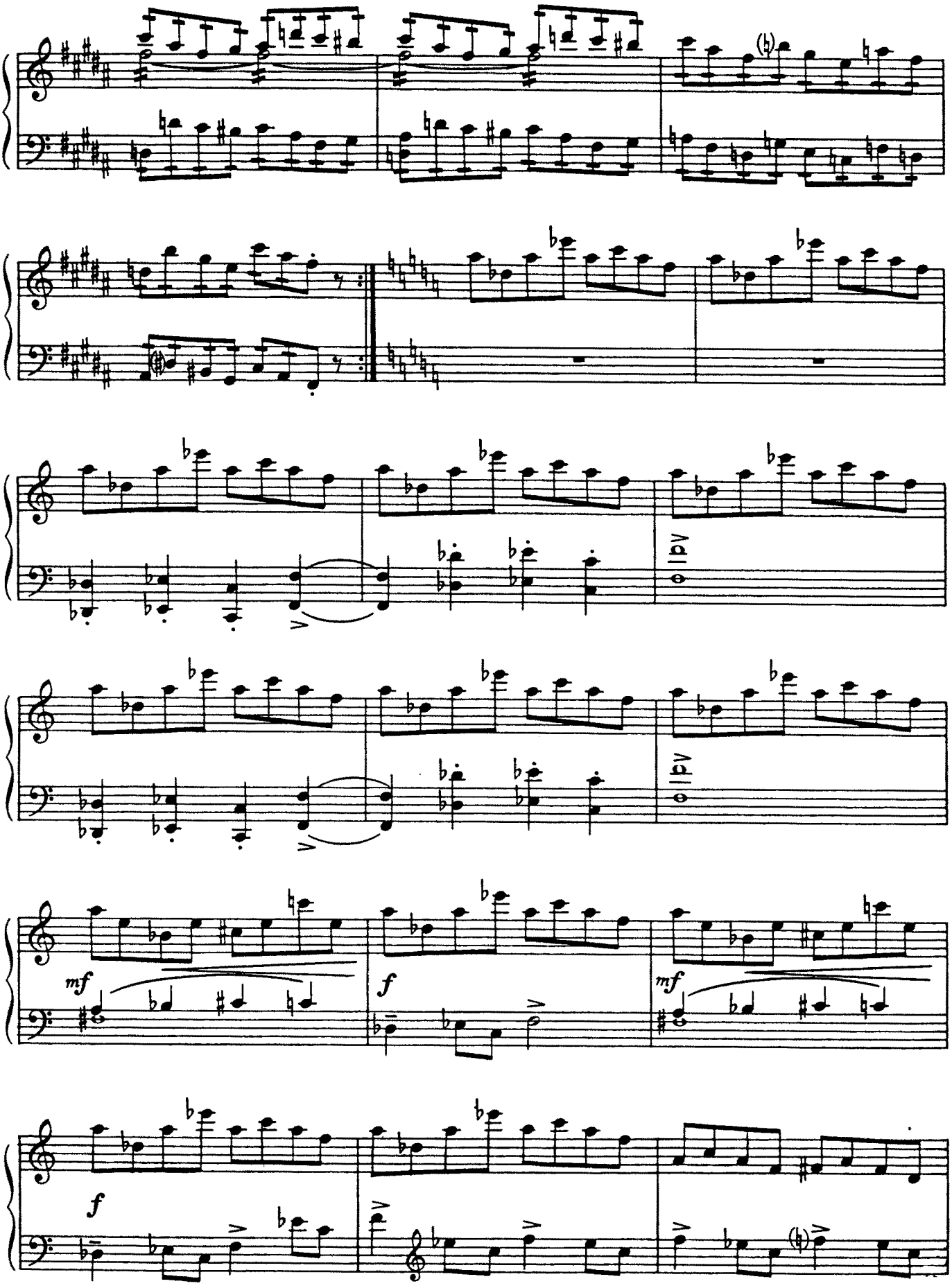
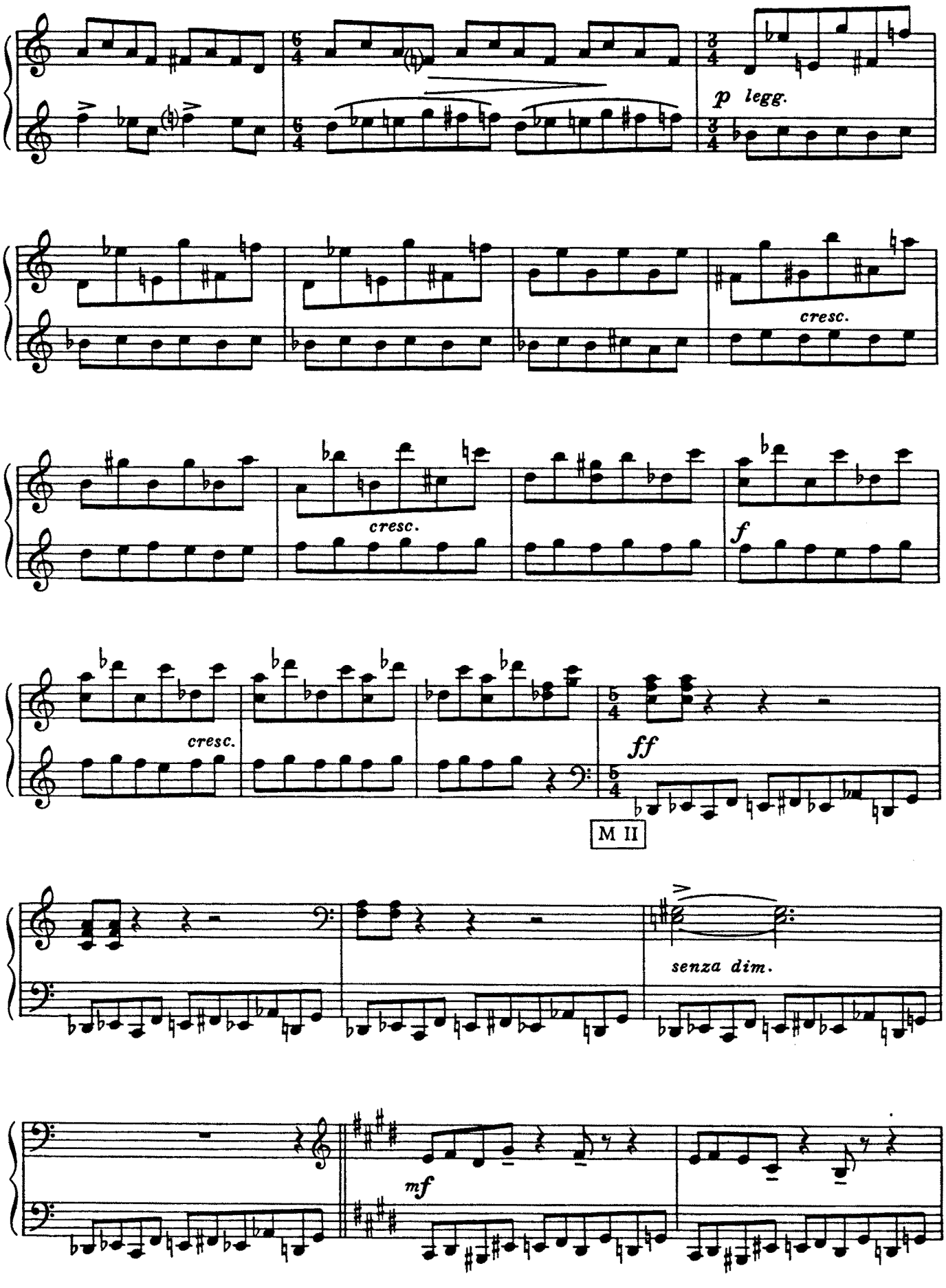
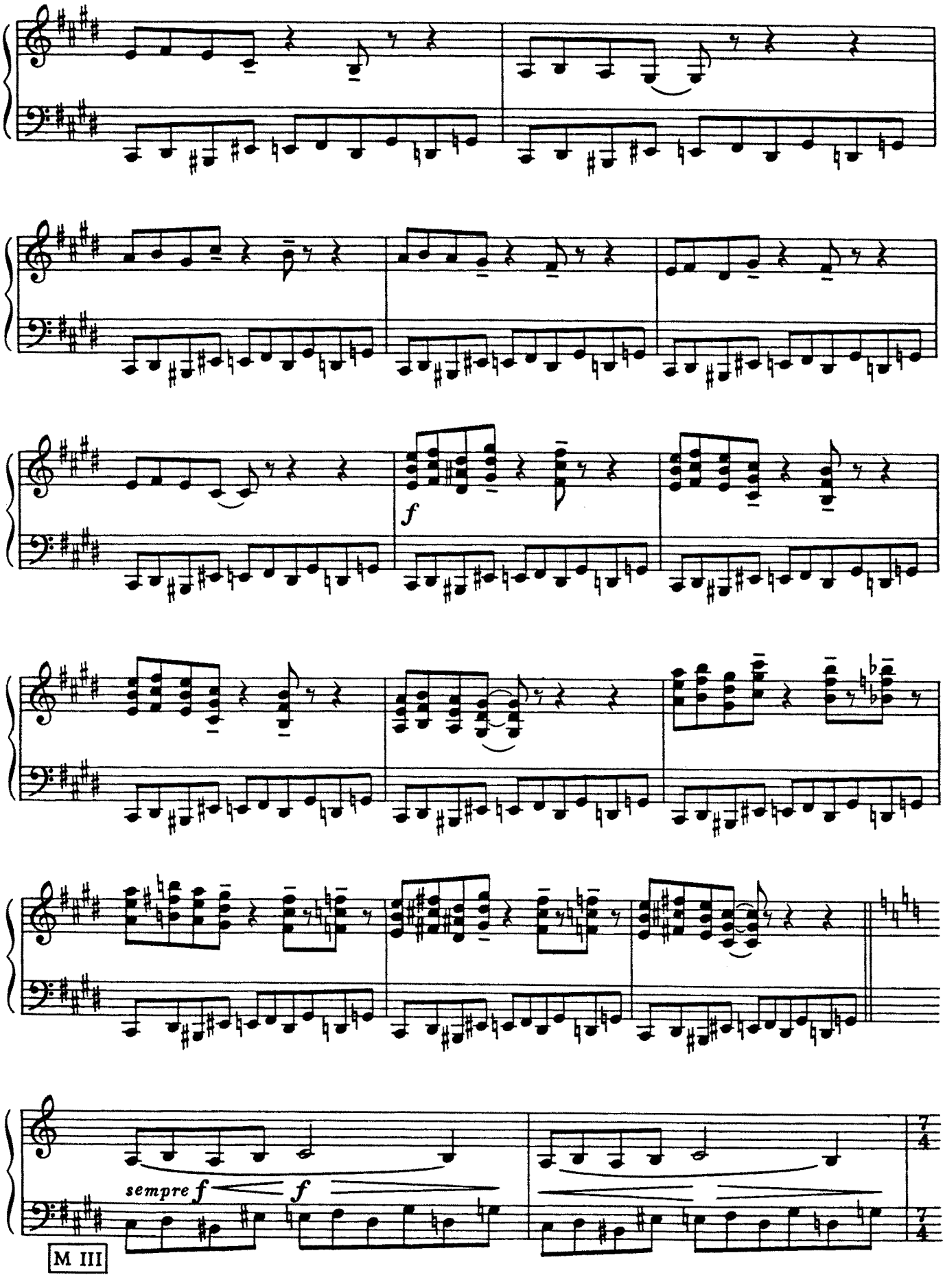
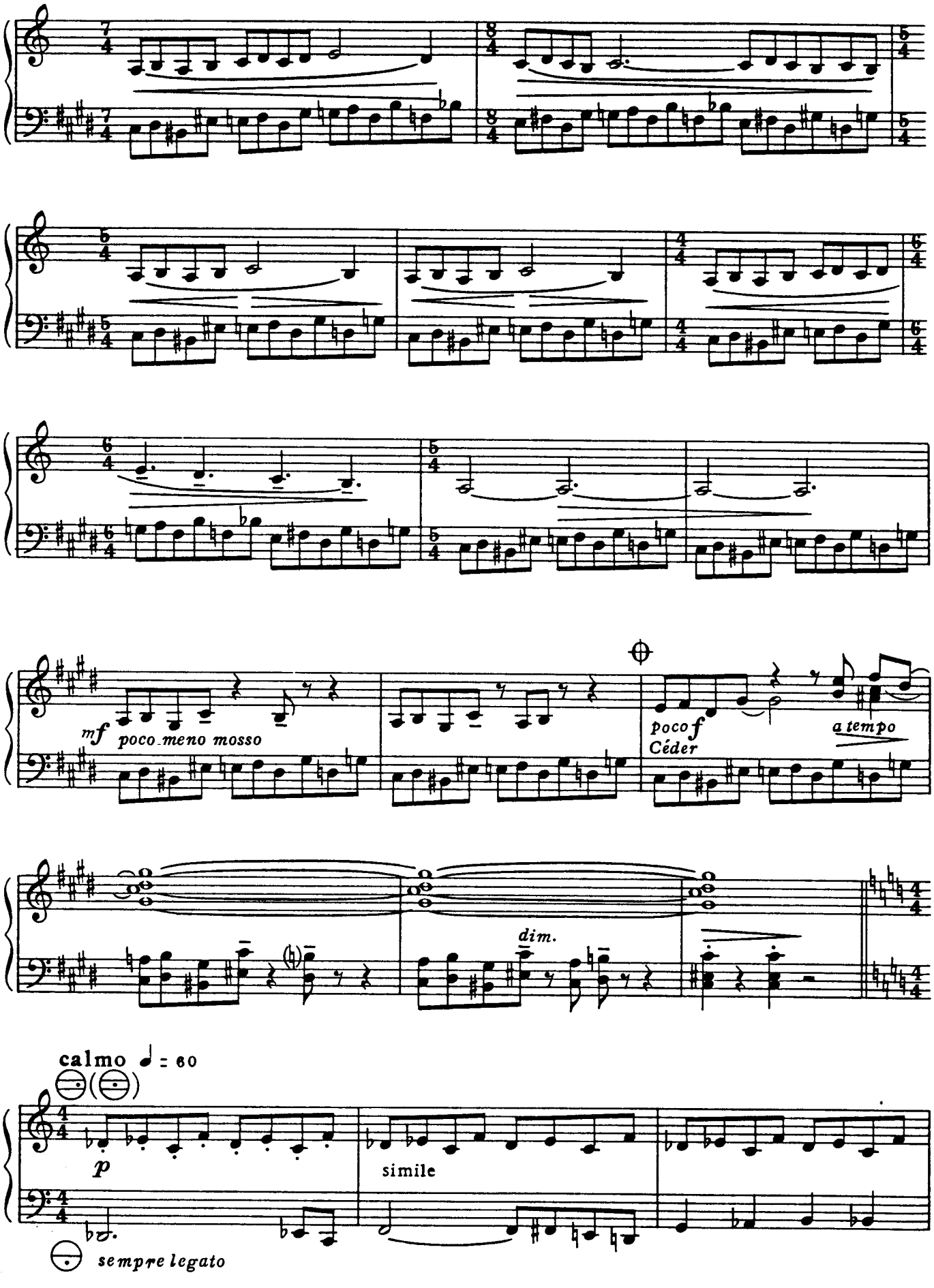
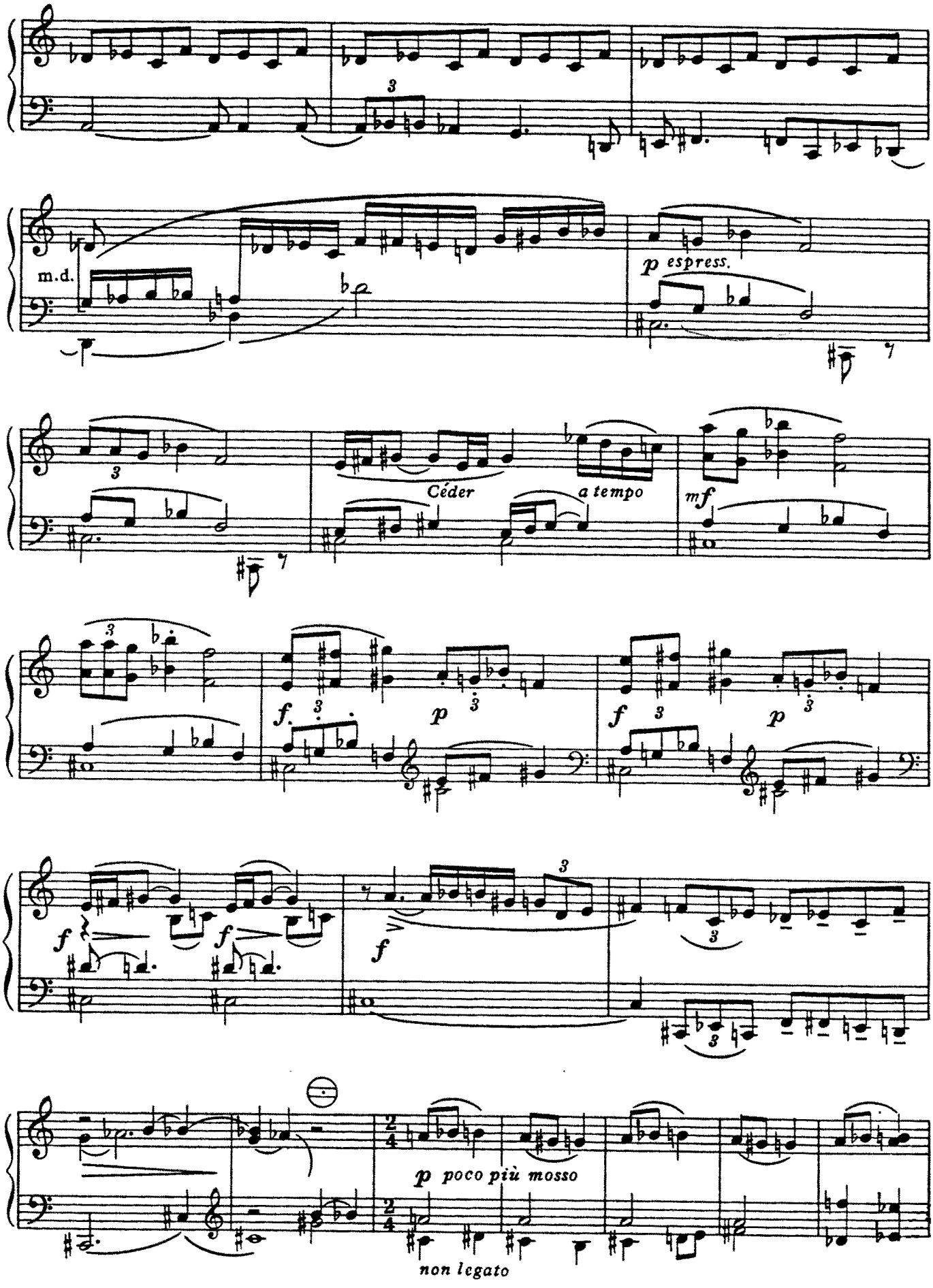
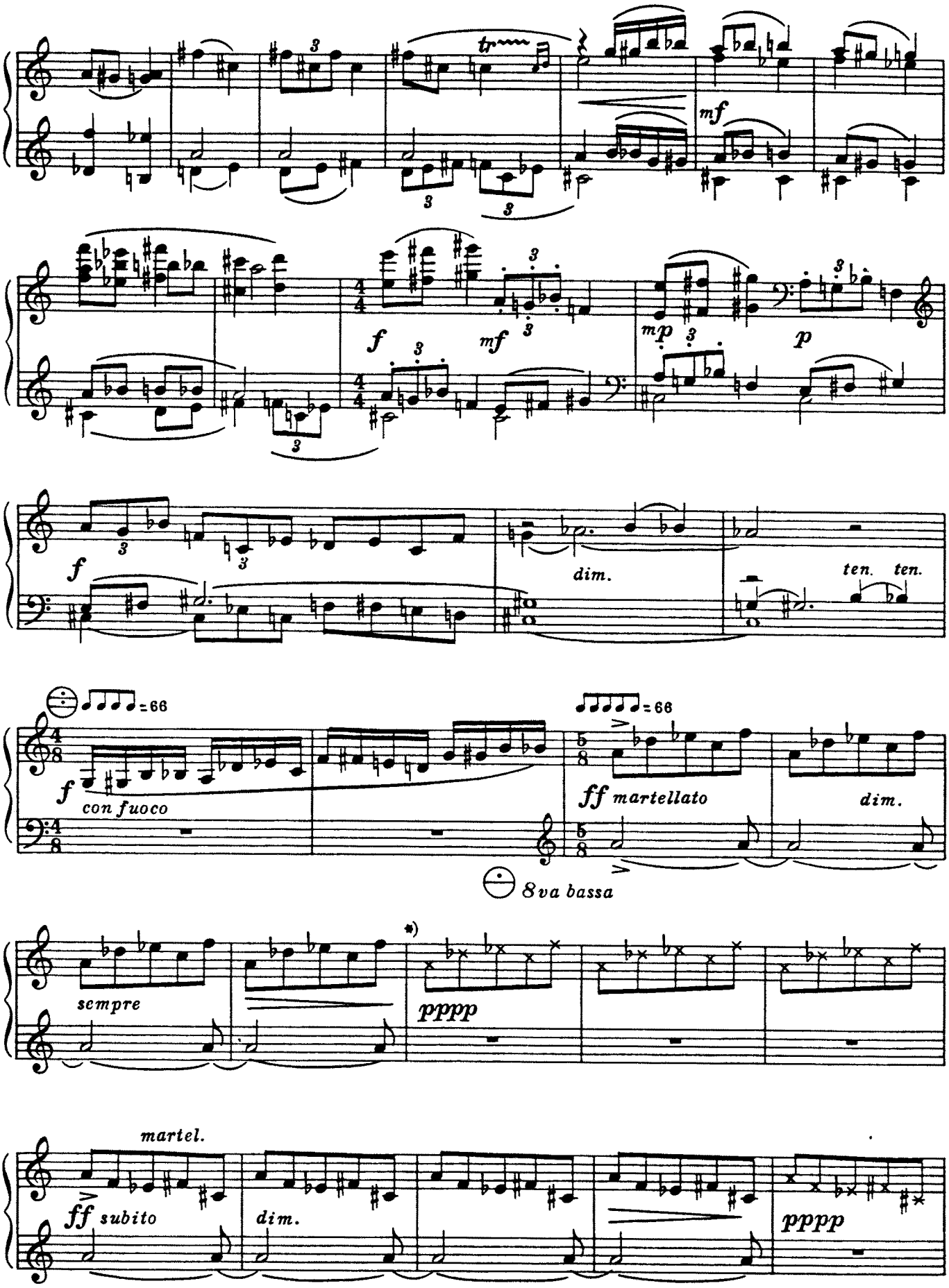
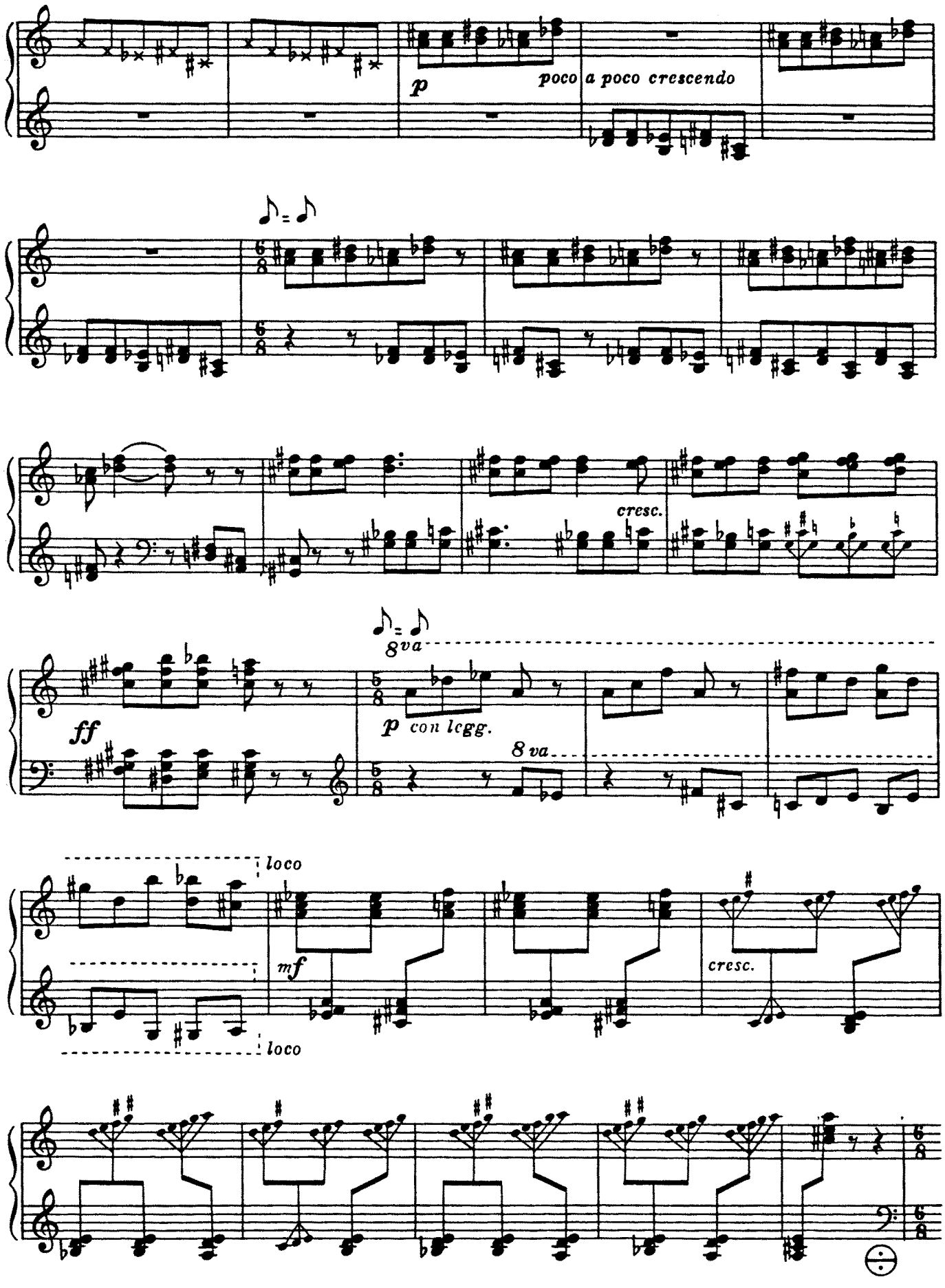
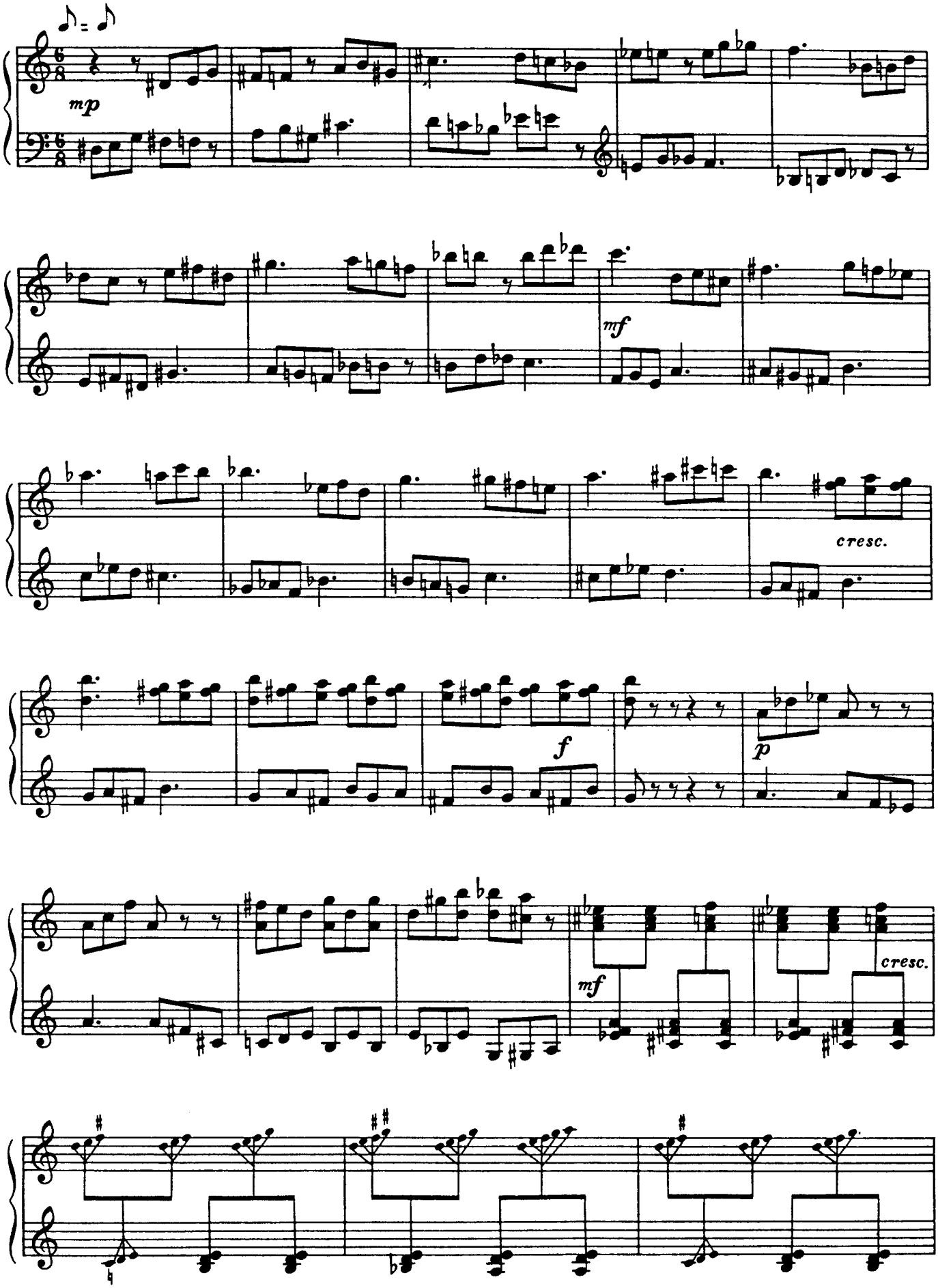
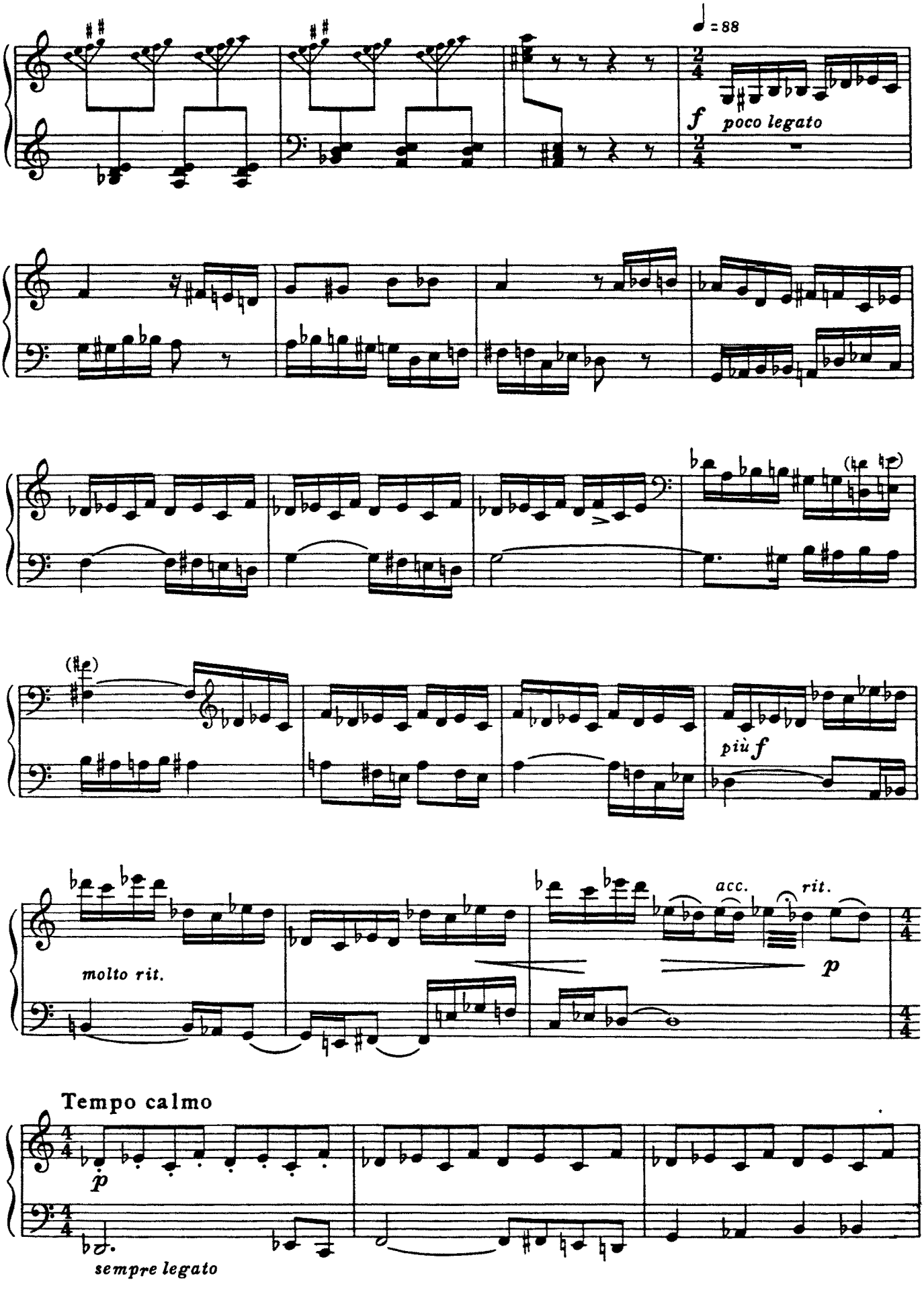
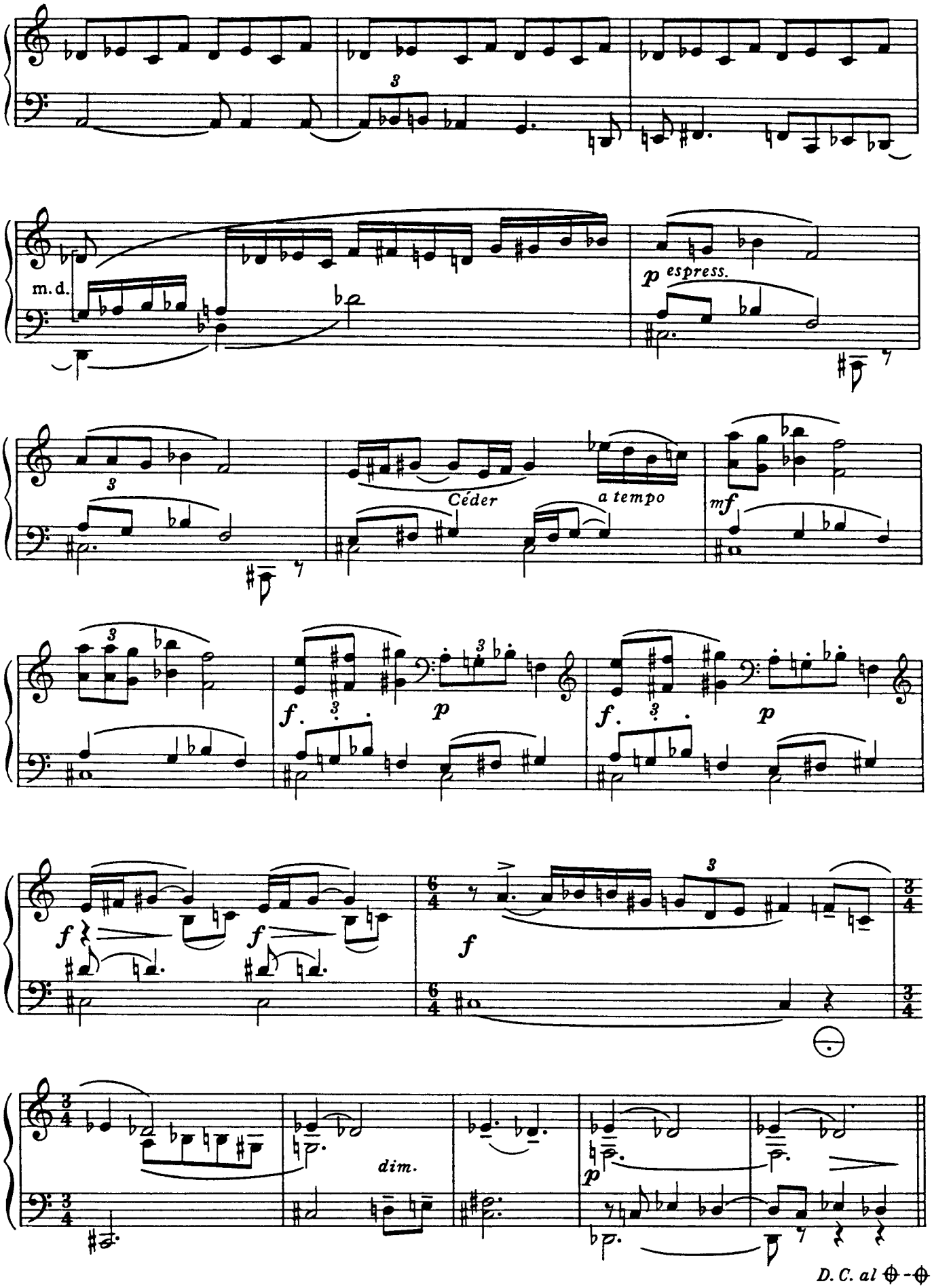
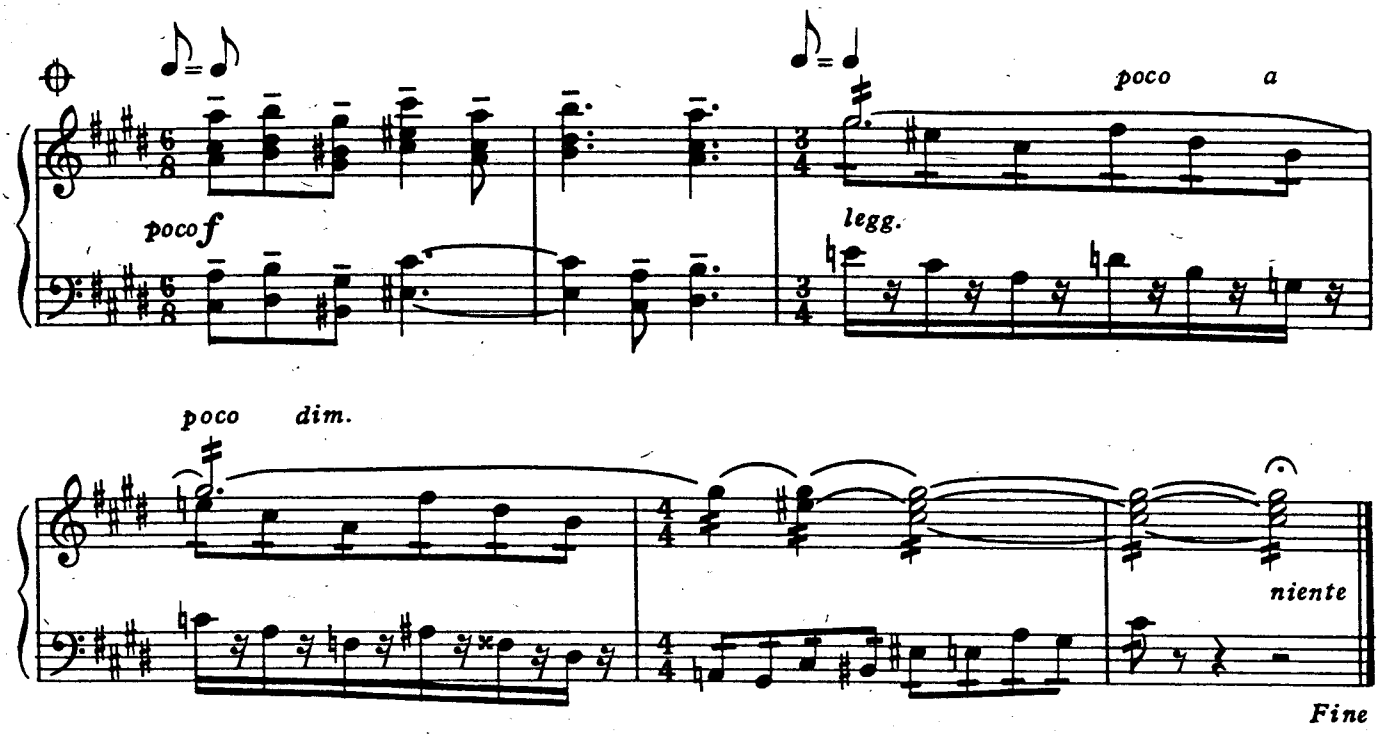

mf
f
mf
f

p legg.
cresc.
cresc.
f
cresc.
ff
M II
senza dim.
mf

f
sempre f
f
M III

mf poco meno mosso
poco f
Céder
a tempo
dim.
calmo ♩ = 60
p
simile
sempre legato

m.d.
p espress.
Céder
a tempo
mf
f.
p
f
p
f
f
f
p poco più mosso
non legato

*) mehr Geräusch als Ton, Übergang fließend

p
poco a poco crescendo
cresc.
ff
8va
p con legg.
8va
loco
mf
cresc.
loco

mp
mf
cresc.
f
p
mf
cresc.

♩ = 88
f poco legato
più f
acc.
rit.
molto rit.
p
Tempo calmo
p
sempre legato

m.d.
p espress.
Céder
a tempo
mf
f
p
dim.
D. C. al ⊕ - ⊕

poco f
legg.
poco a

poco dim.
niente
Fine

NOTES TO THE PERFORMER

A correct performance of this work requires an instrument with both Stradella Bass (120 Standard Bass) and a Free Bass manual (Barytone Bass). To indicate which manual should be applied, these following signs will be found:

S.B. = Stradella Bass

B.B. = Free Bass

Fingering, as well as bellows marks,throughout the work should be regarded as suggestions only. In the right hand all the fingerings ABOVE the notes are for piano keyboard. The fingerings UNDER the notes are for the chromatic button keyboard (C Griff).

REGISTERS

The Free Bass keyboard (B.B.) is assumed to contain two sets of reeds,tuned in octave distance. These symbols will be found to indicate the desired registration:

= One reed - Sounds as written (8-foot)

= One reed - Sounds an octave higher (4-foot)

= Two reed - Octave Coupling

An 8va or 8va bassa sign OVER or UNDER a register symbol in treble or bass means that the passage following the symbol should be played an octave higher or lower than the written pitch - until a change is indicated by another symbol WITHOUT any signs (or by a LOCO sign).

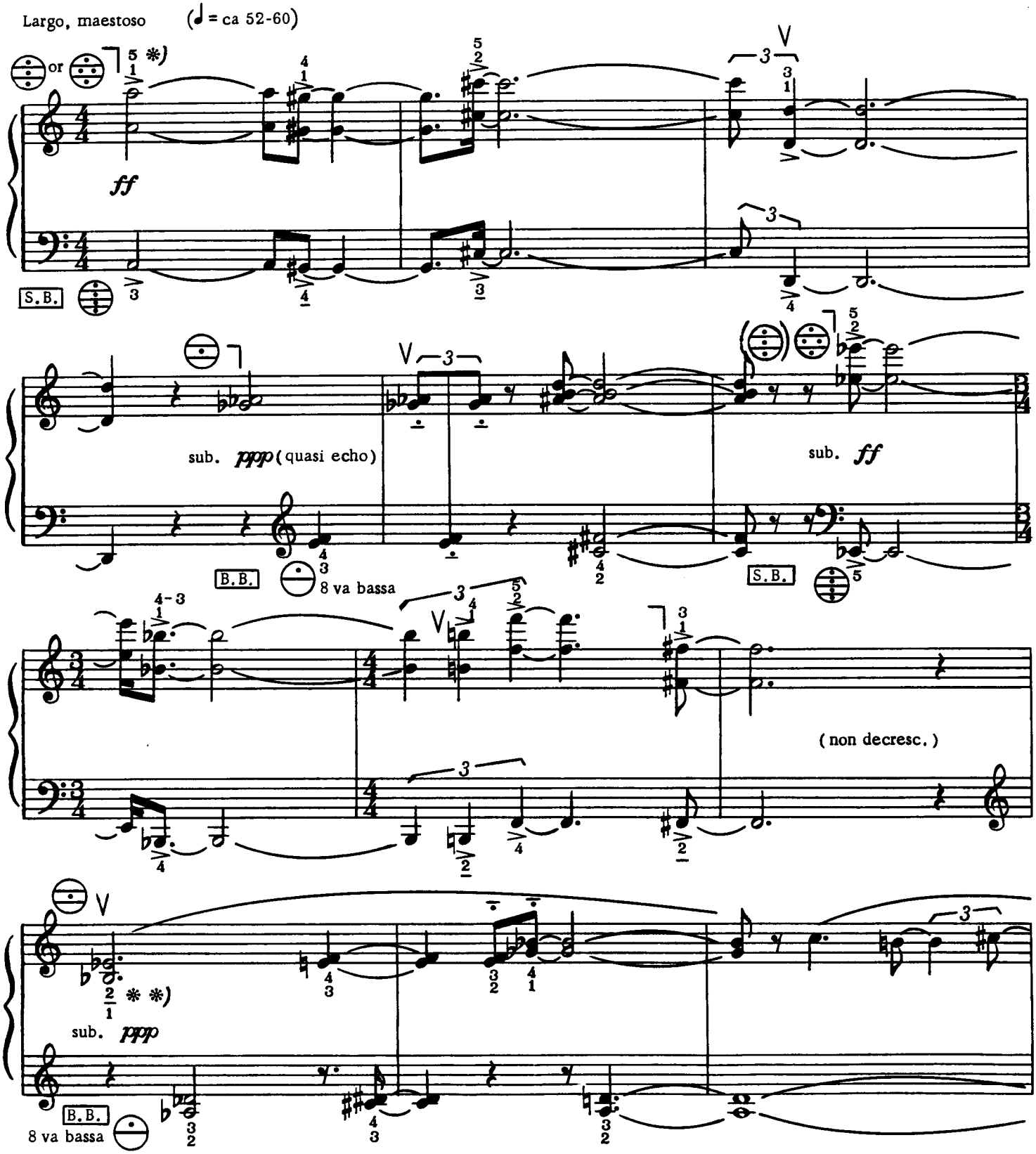
Mogens Ellegaard

R° 65.734
10.4.94

APHORISMS

1

Solo for Free Bass Accordion

PETR FIALA

*) *The fingering ABOVE the notes is for piano-keyboard*

**) *The fingering UNDER the notes is for button-keyboard (C-Griff)*
Underlined fingering indicates playing on the 4th or 5th row.

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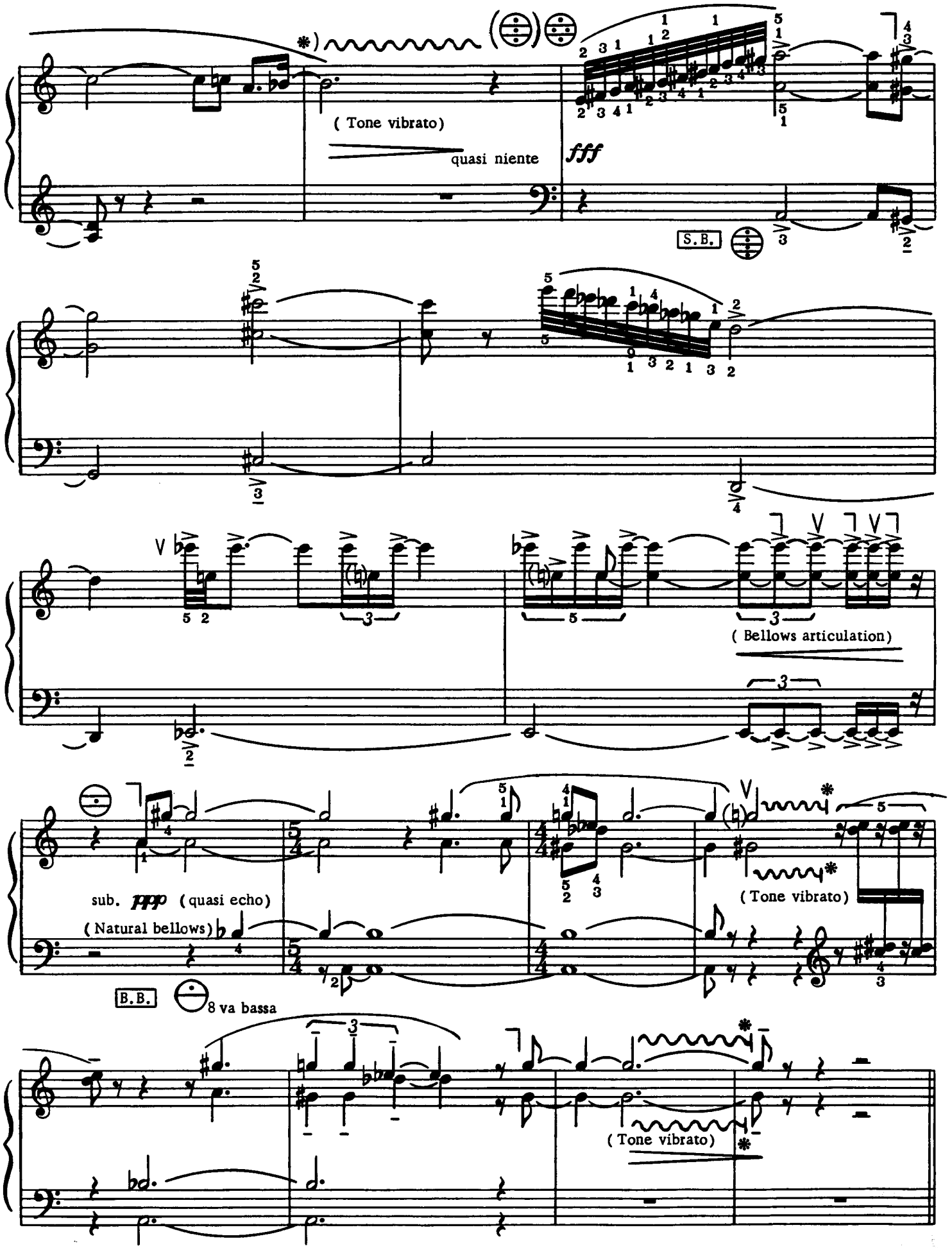
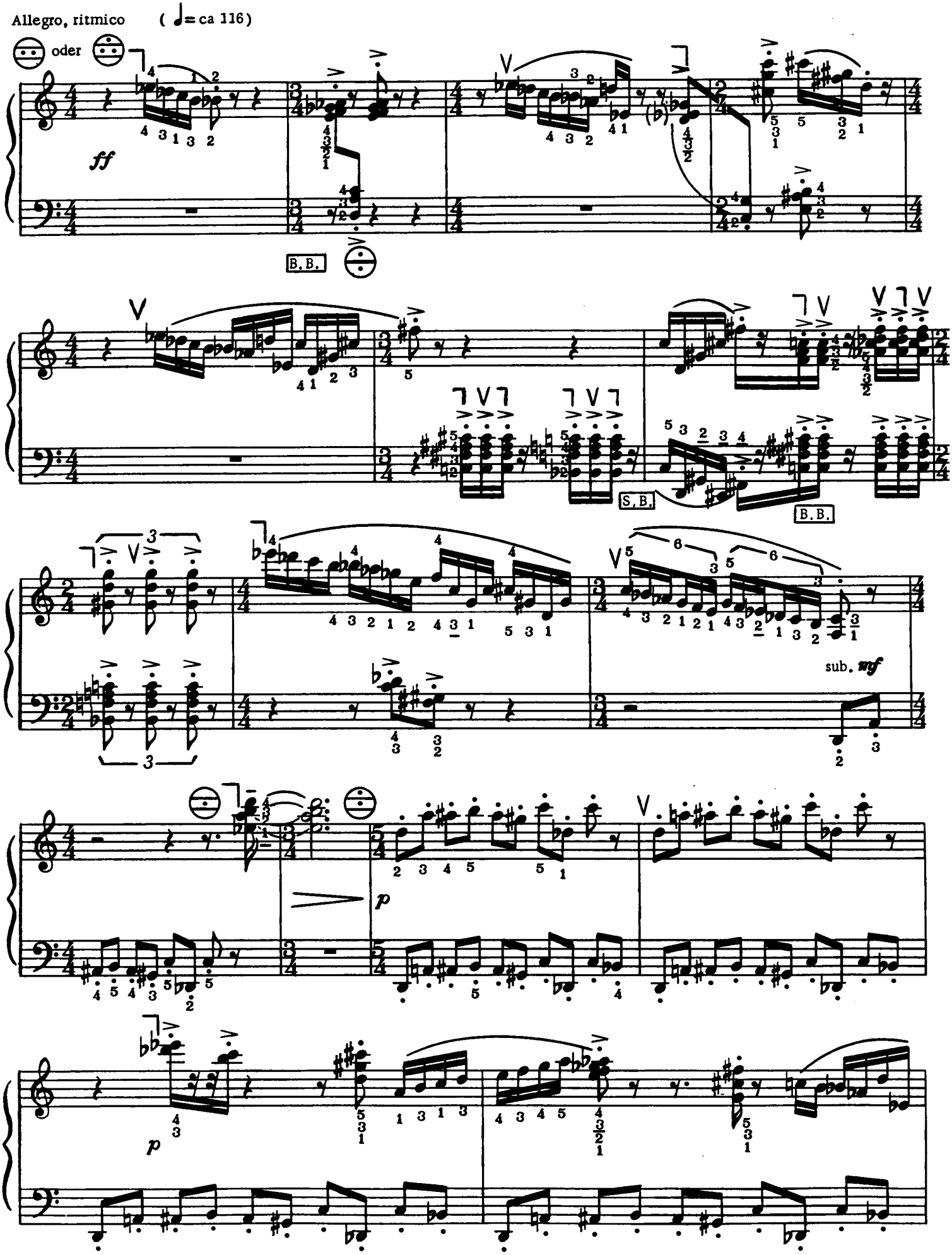
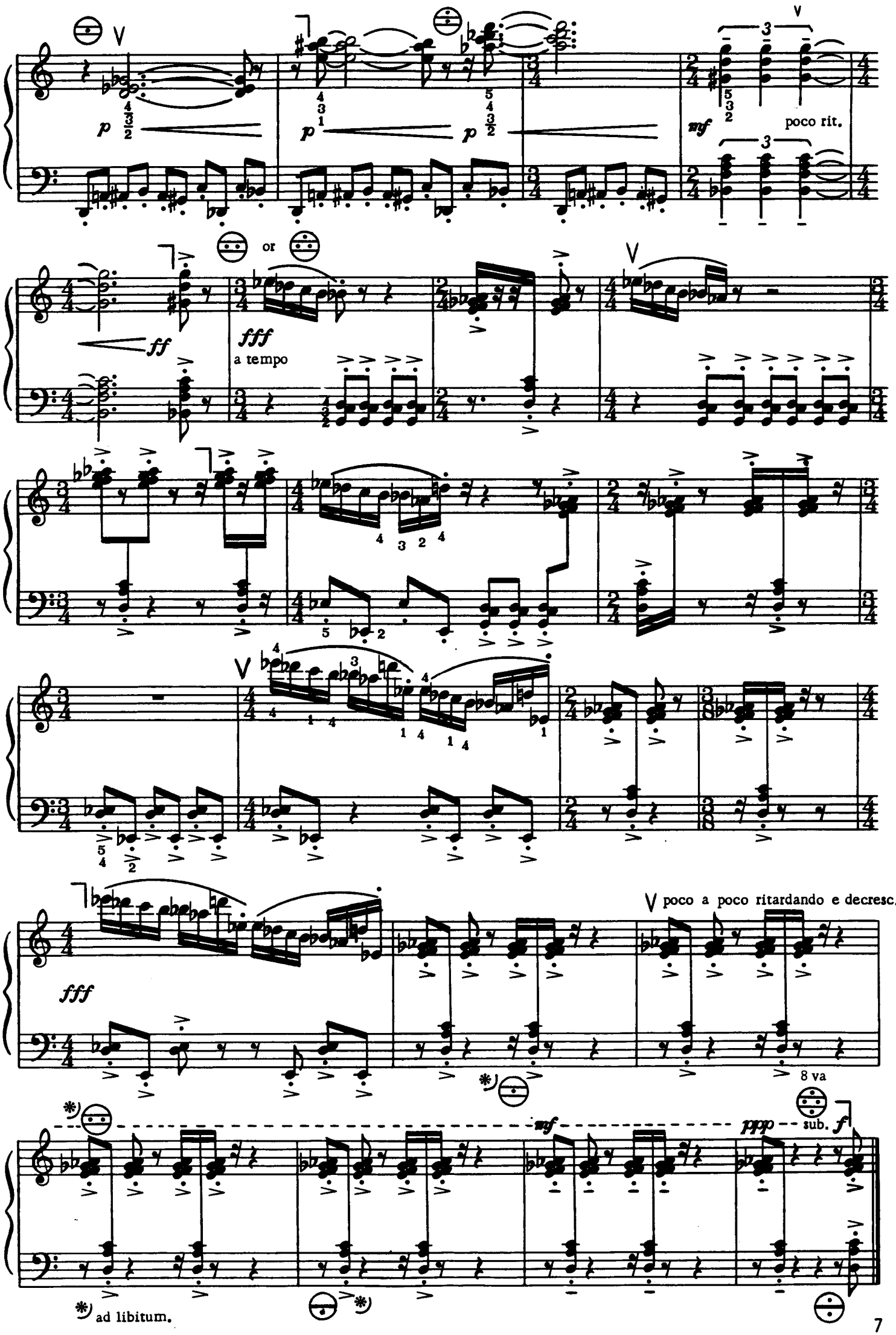
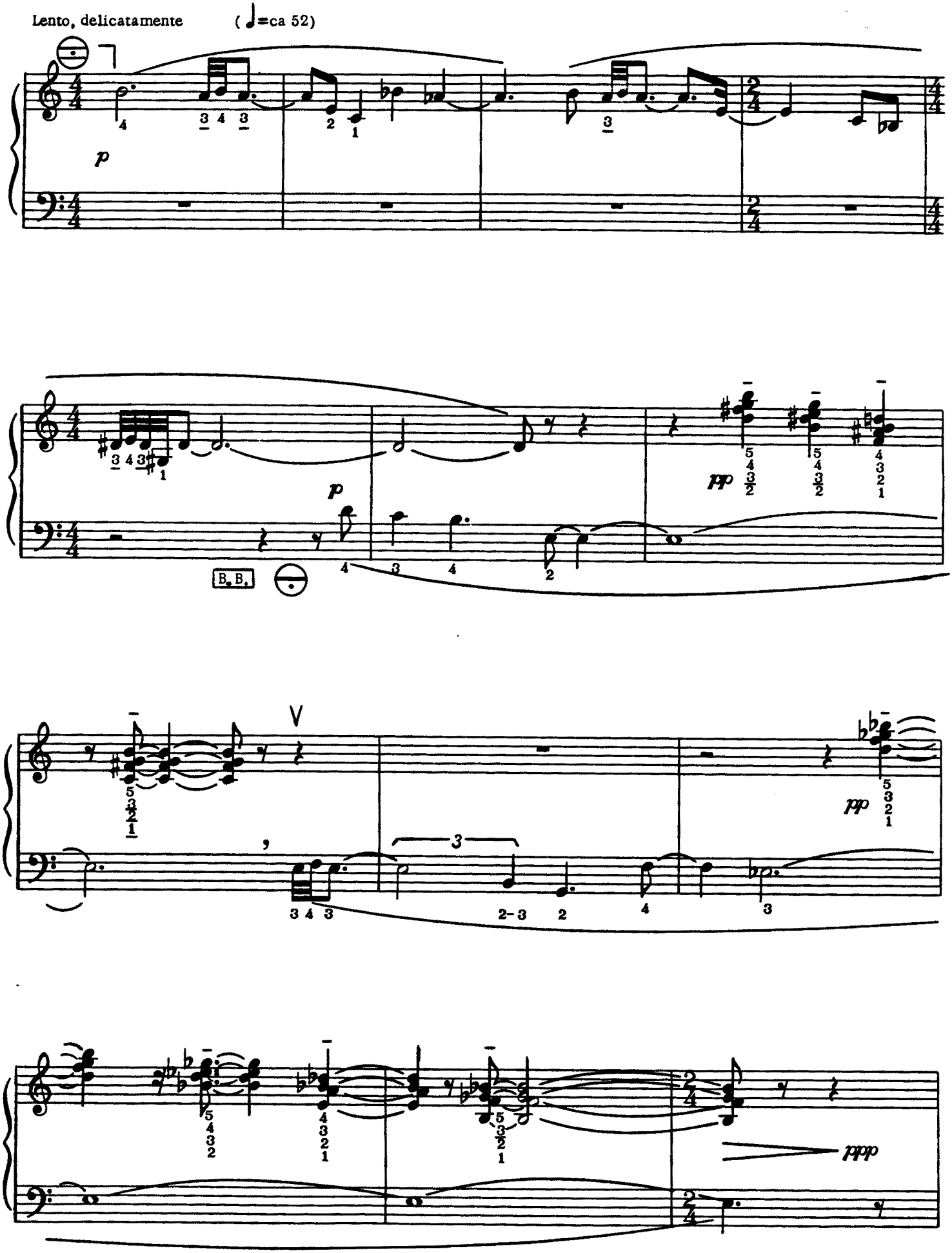


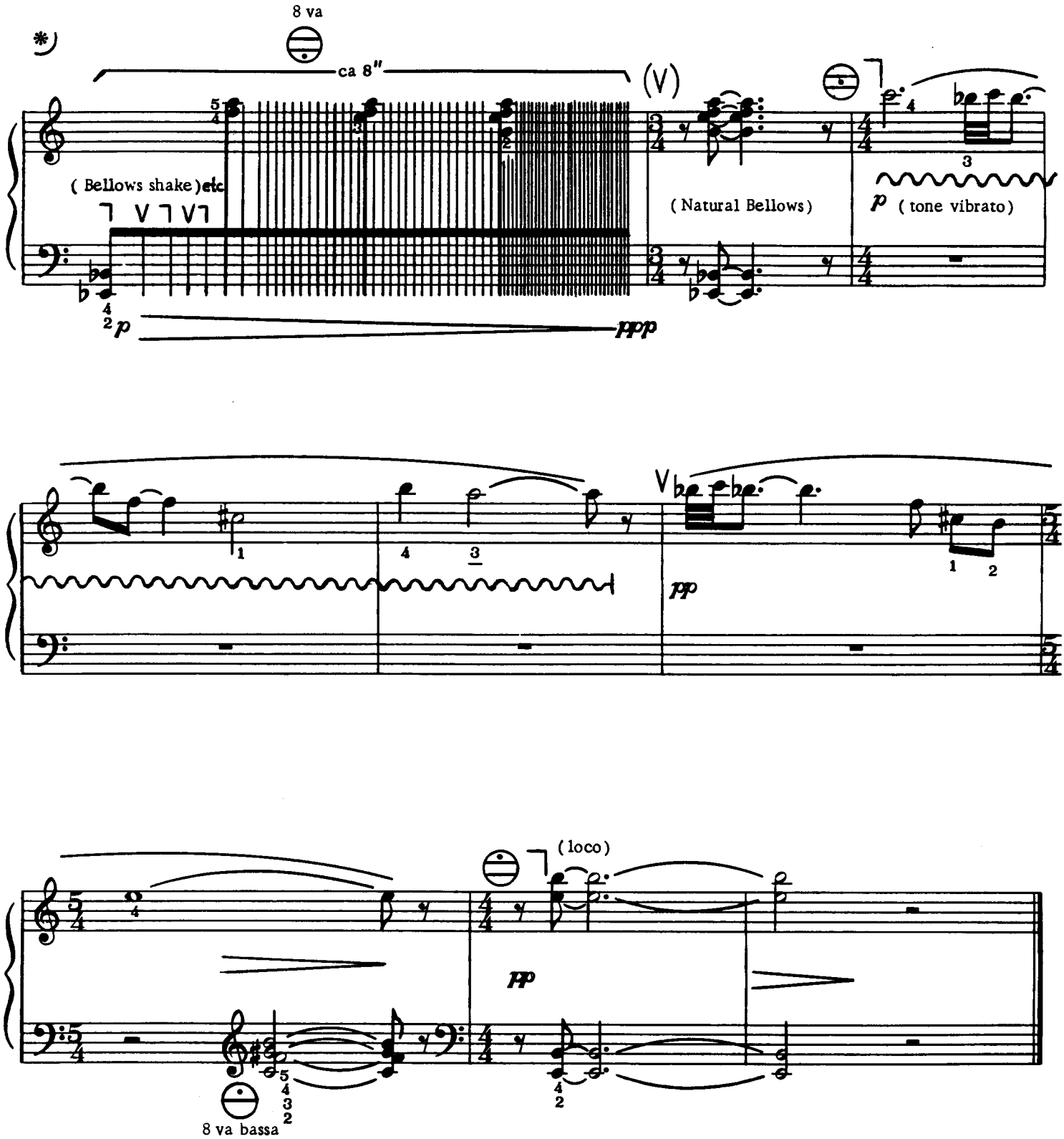
*) ~~~~ = Tone Vibrato (*produced by a slight trembling of the left hand - or the right hand on the key.*)

~~~~| = End of Tone Vibrato
~~~~

2

poco rit.
or
fff
a tempo
poco a poco ritardando e decresc.
8 va
sub.
ad libitum.

3





*) Execution:

A) *Bellows Shake poco a poco accellerando*

or

B) *Bellows Shake as* A) - *changing gradually into a Tone Vibrato* (~~~~~)

4

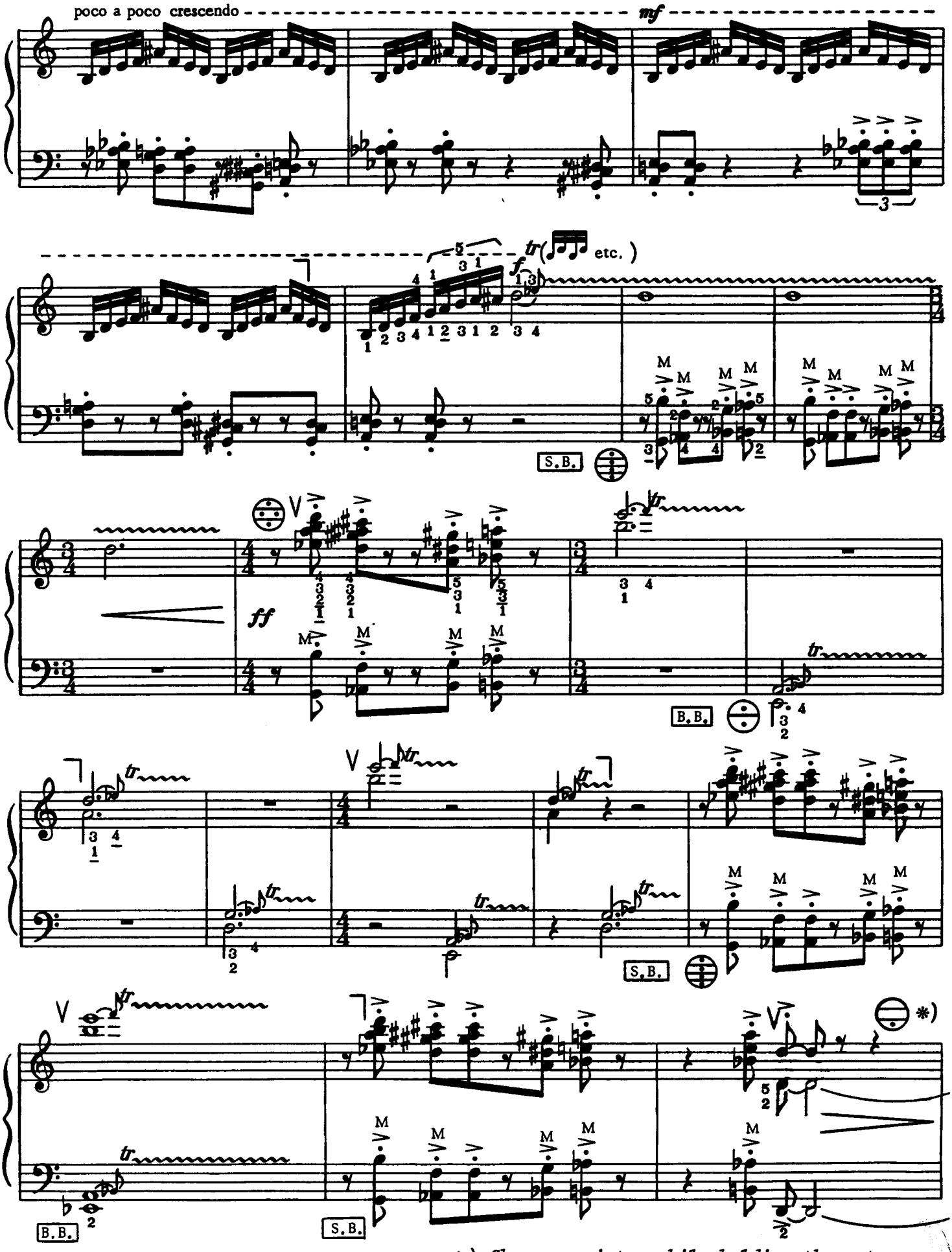
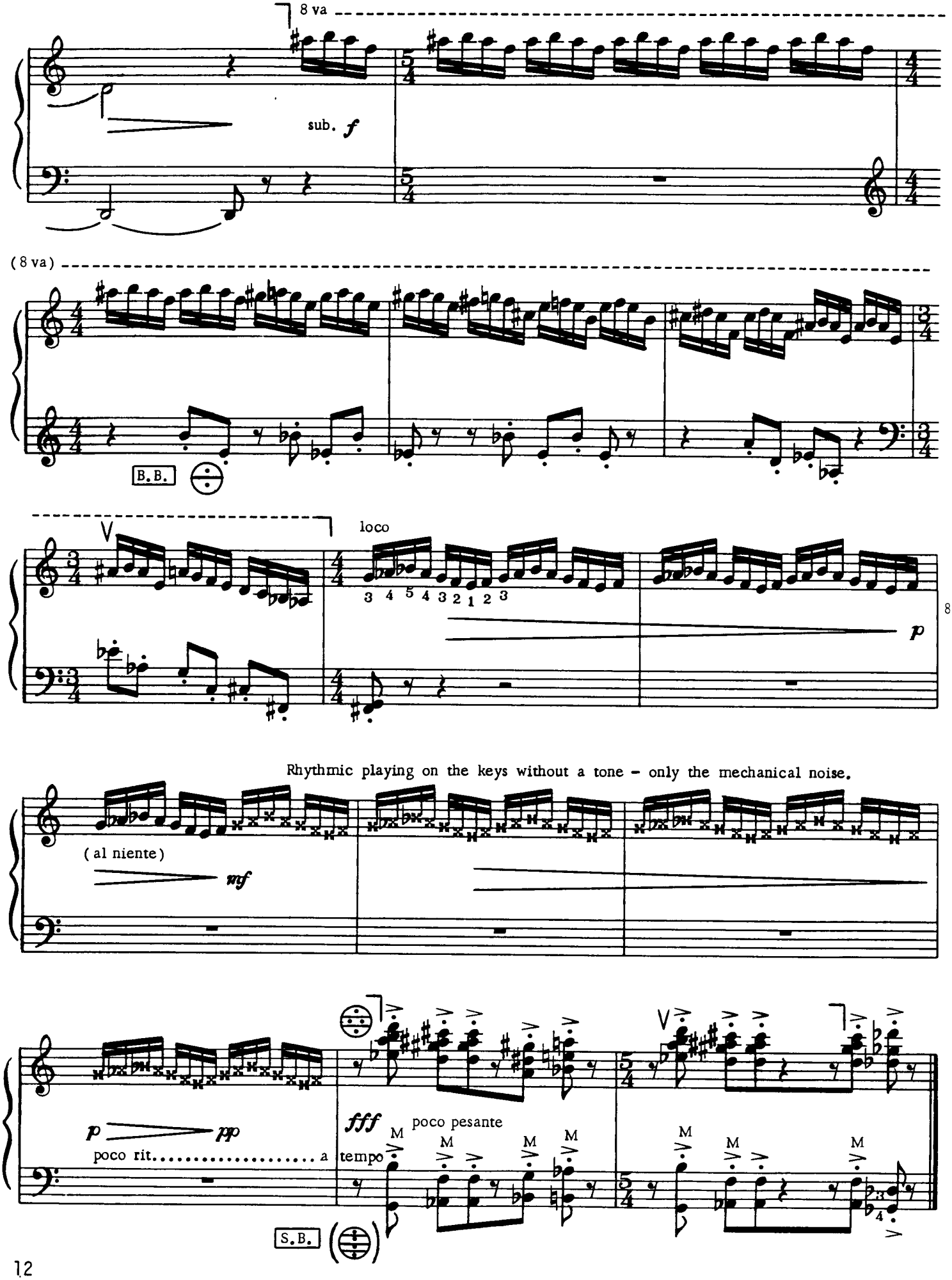
Molto allegro, ruvido (♩= ca 144)

8 va

f legato sempre

B. B.

p

V

poco a poco crescendo
mf
f
tr(etc.)
S.B.
ff
B.B.
S.B.
B.B.
S.B.
*) Change register while holding the note

Stil-Offset AB Trångsund 1975

ABOUT PETR FIALA

PETR FIALA was born in Czechoslovacia 1943. He studied composition and conducting at the Brno and Janacek Academies, among others for Jan Kapr and others. Fiala is a prolific composer, who has written numerous works for piano,violin,oboe,clarinet,string bass, etc. He has also composed 3 string quartets, a symphony, ballet-music, cantatas and many works for children.

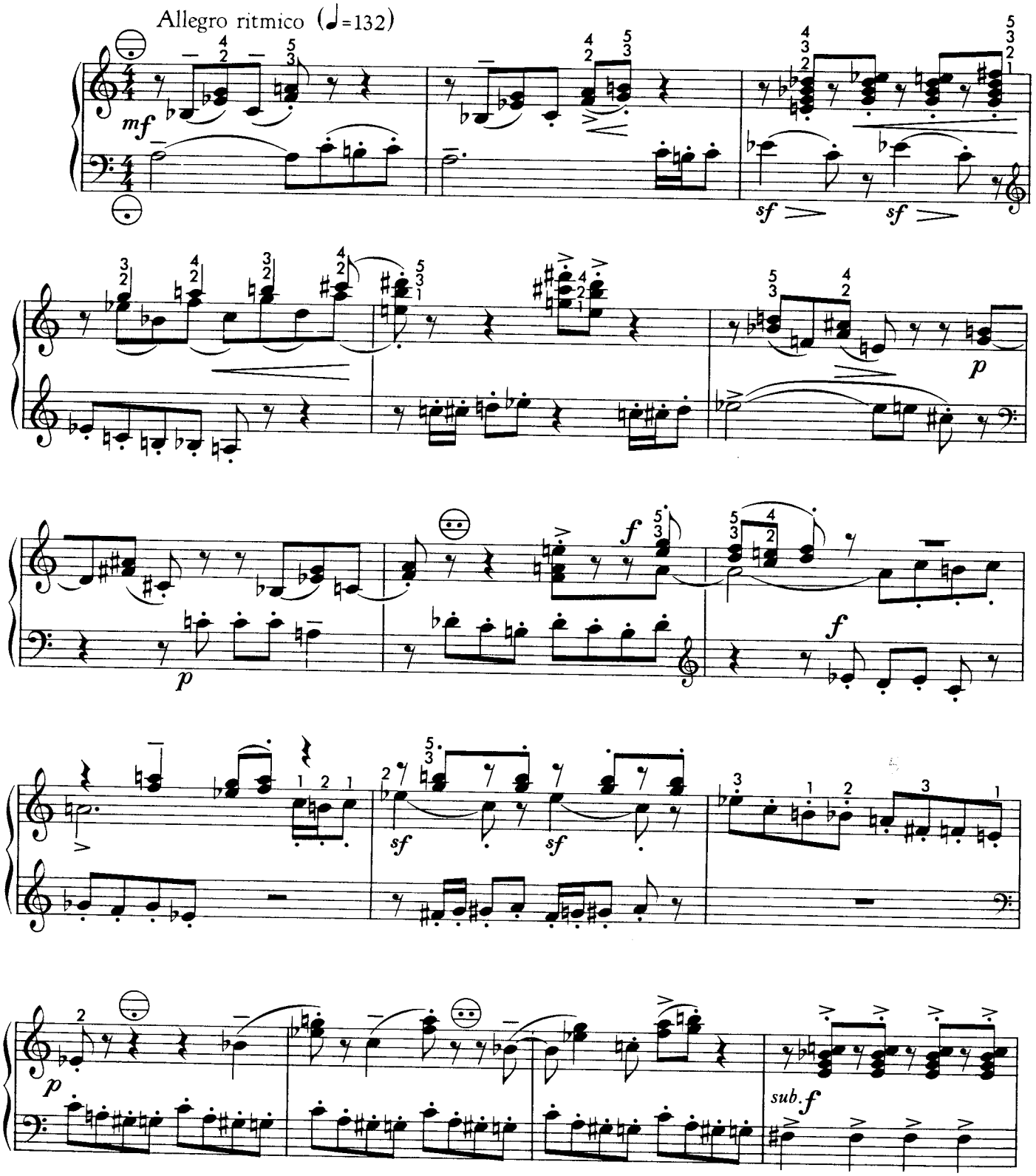
In collaboration with the wellknown Czechoslovacian accordionists Jan Tesar and Ivan Koval he has composed several exciting works for accordion.F.ex. "Toccata Burletta"(1969),"Four Inventions"(1971), "Five pieces for solo accordion"(1974),"Metamorphoses" for guitar and accordion(1973),and "Music for two accordions and percussion"(1972), and "Musica dramatica" for solo accordion(1974).
Petr Fiala´s "Aphorisms" were composed in 1971.

Lennart Wärmell
Publisher

To Joseph Macerollo

Mini-Suite No. 4 for Accordion

Gerhard Wuensch
Op. 42, No. 4

I. Prelude

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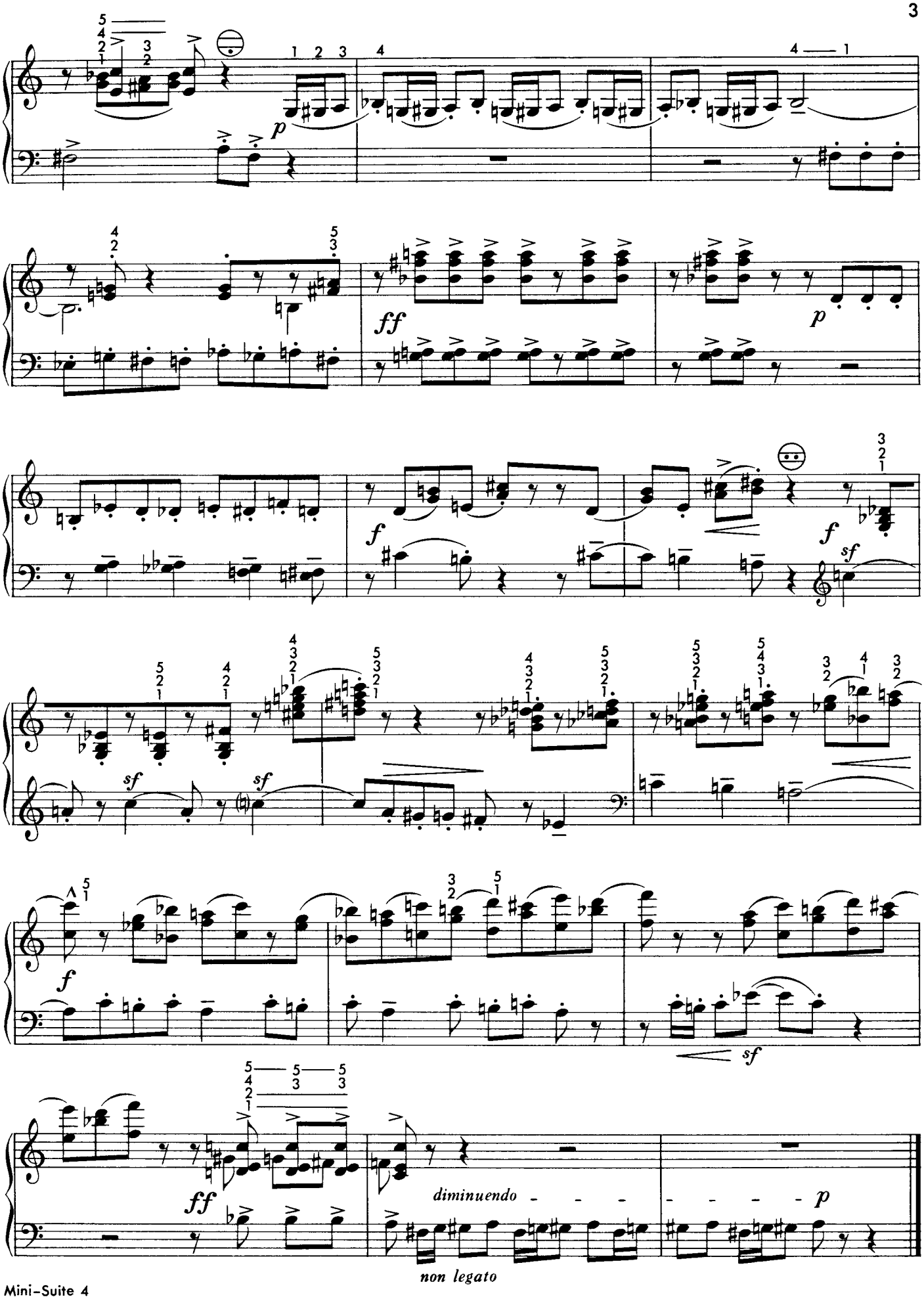
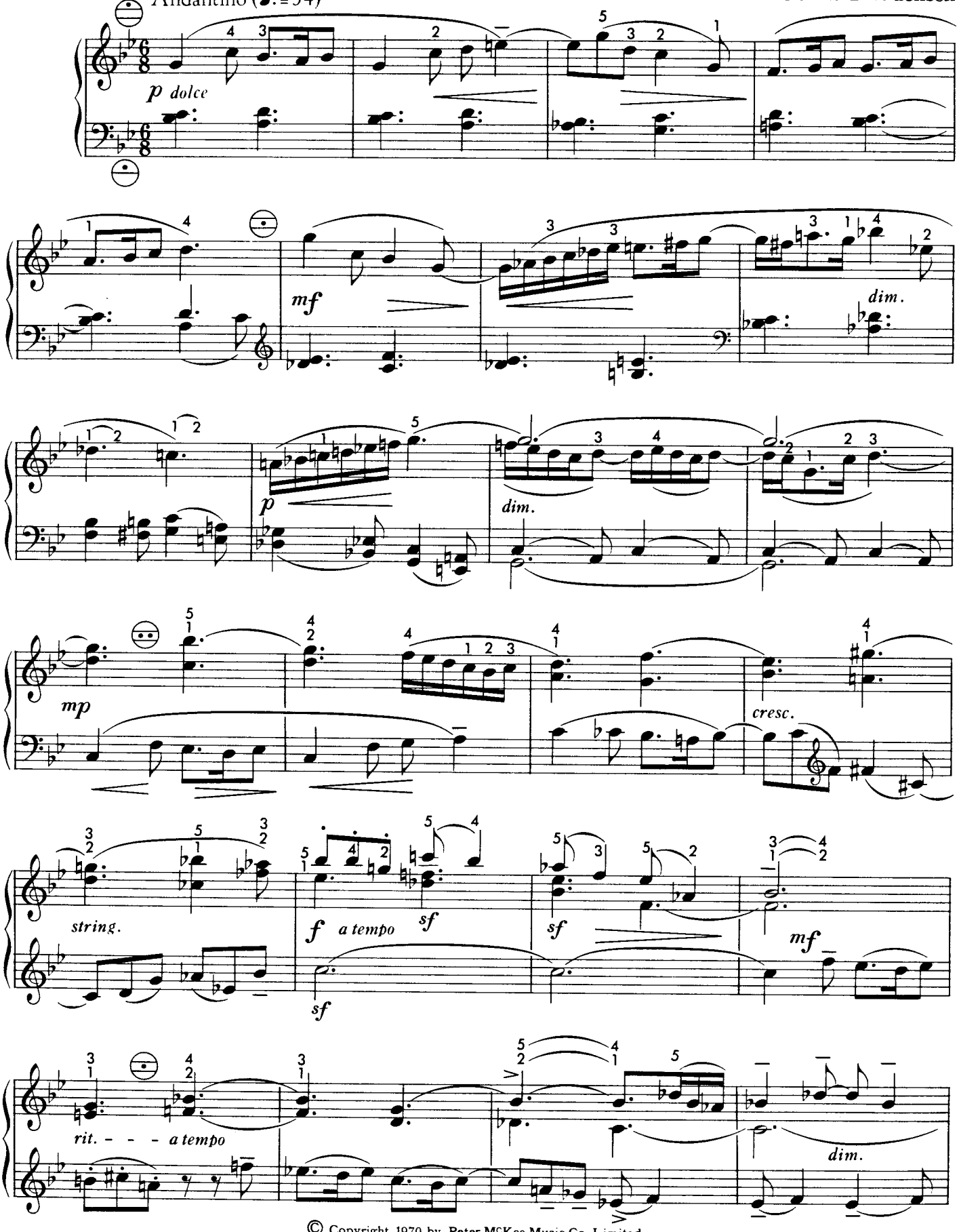

p
ff
p
f
f
sf
sf
sf
f
sf
ff
diminuendo
p
non legato

2. Pastorale

Andantino (♩. = 54)

Gerhard Wuensch

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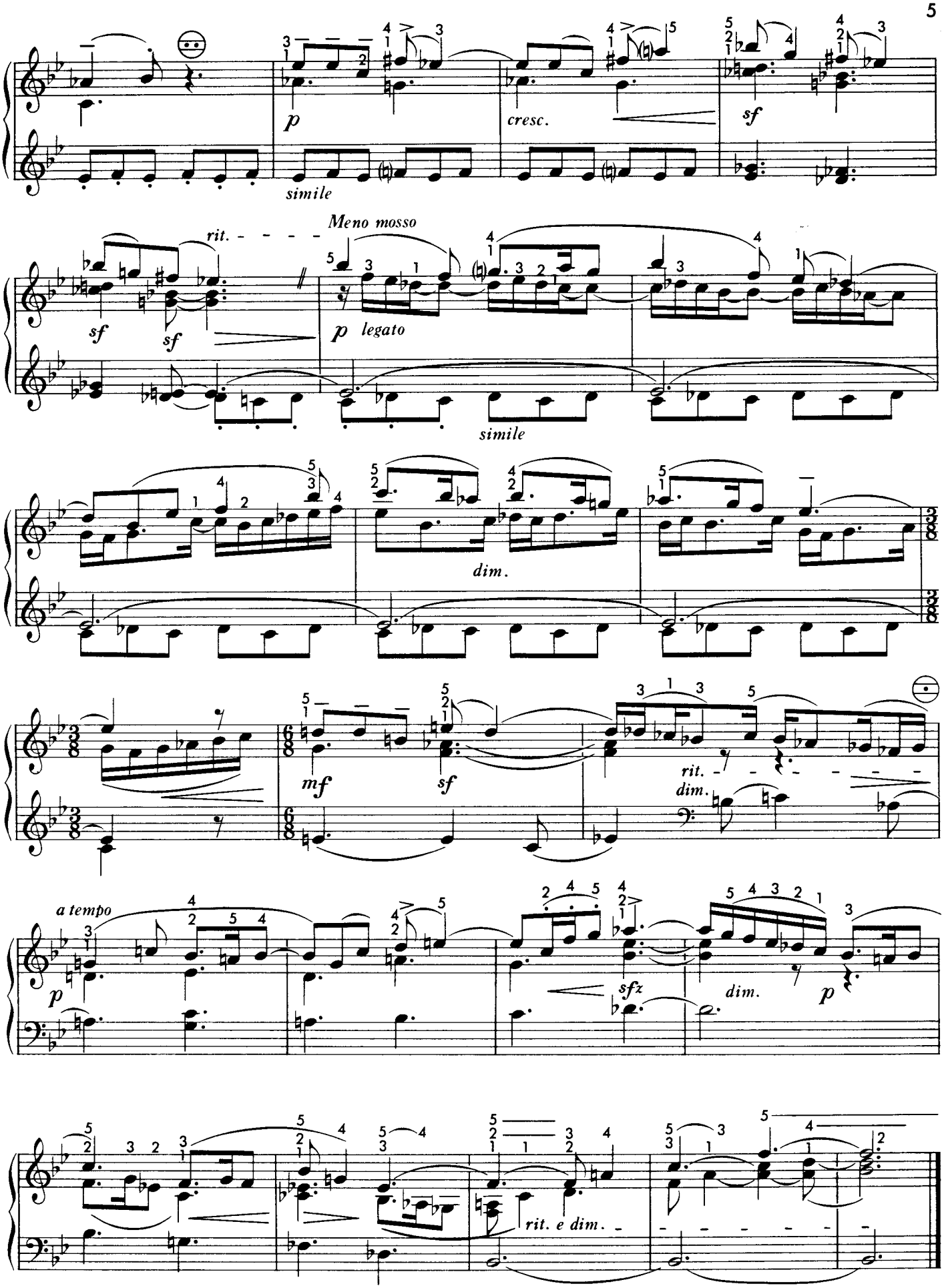
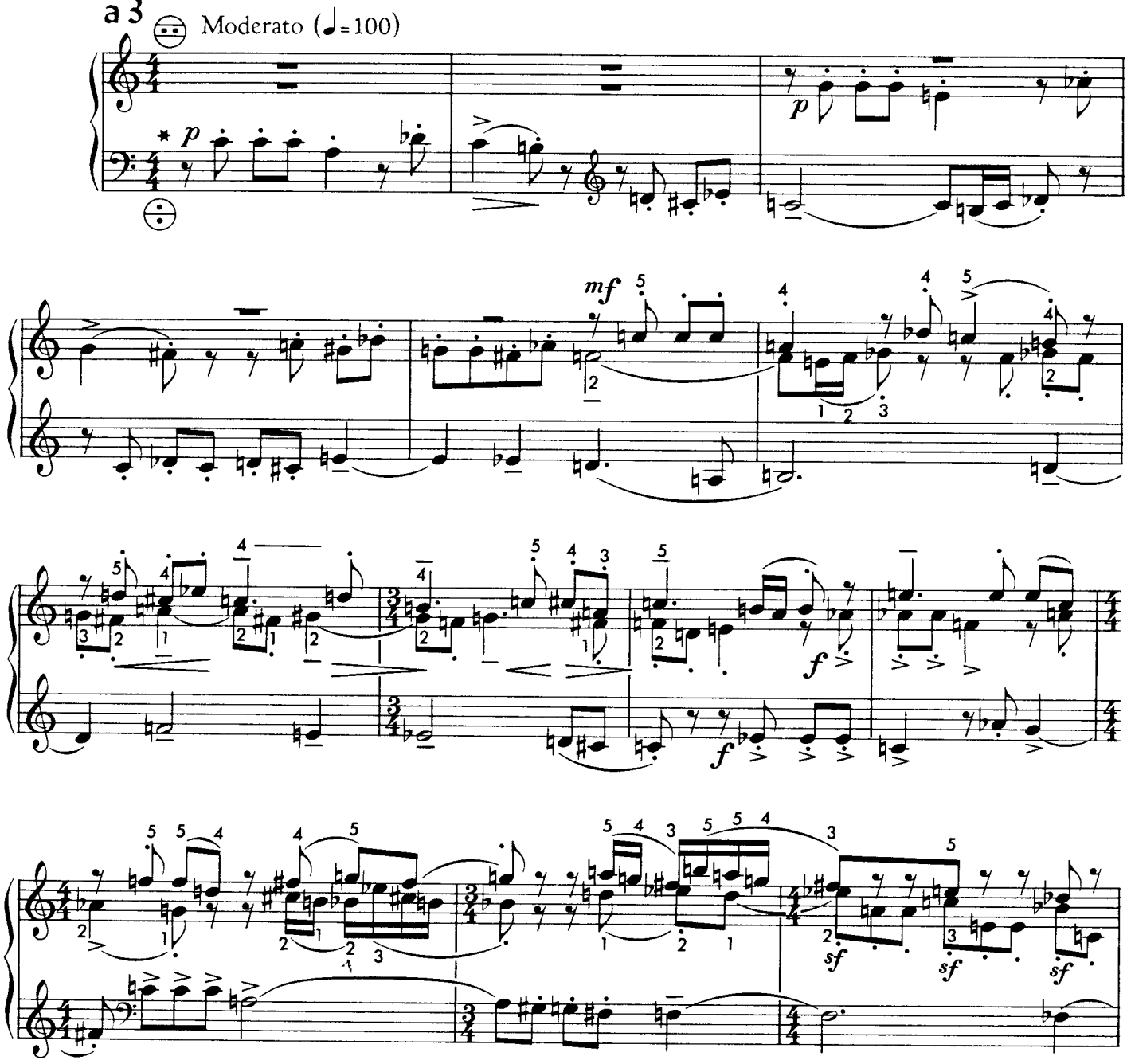
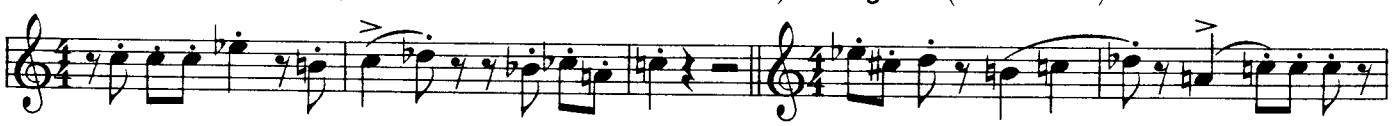

p
simile
cresc.
sf
rit.
Meno mosso
sf
sf
p legato
simile
dim.
mf
sf
rit.
dim.
a tempo
p
sfz
dim.
p
rit. e dim.

3. Fughetta

Gerhard Wuensch

* NOTE: This subject appears in three forms: 1.) The Original (as written above) - and later,

2.) Inverted (upside down): and 3.) Retrograde (backwards):

(See if you can locate these versions in the piece!)

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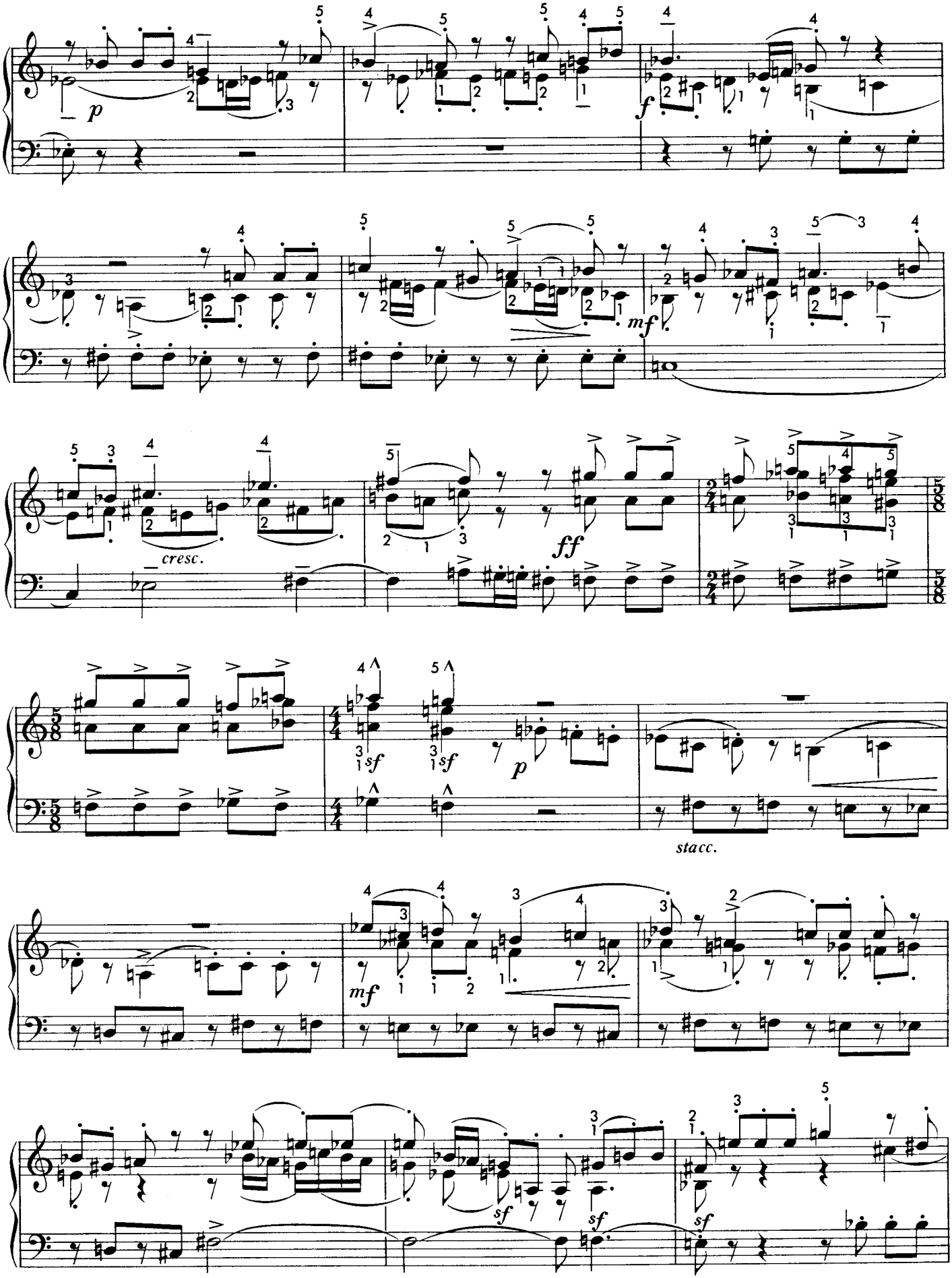
p
f
mf
cresc.
ff
sf
p
stacc.
mf
sf
sf
sf

cresc.

f

sf

ff

4. Toccata

(Left-hand Study)

Gerhard Wuensch

Molto allegro (♩=88-100)

f *L. H. non legato sempre*

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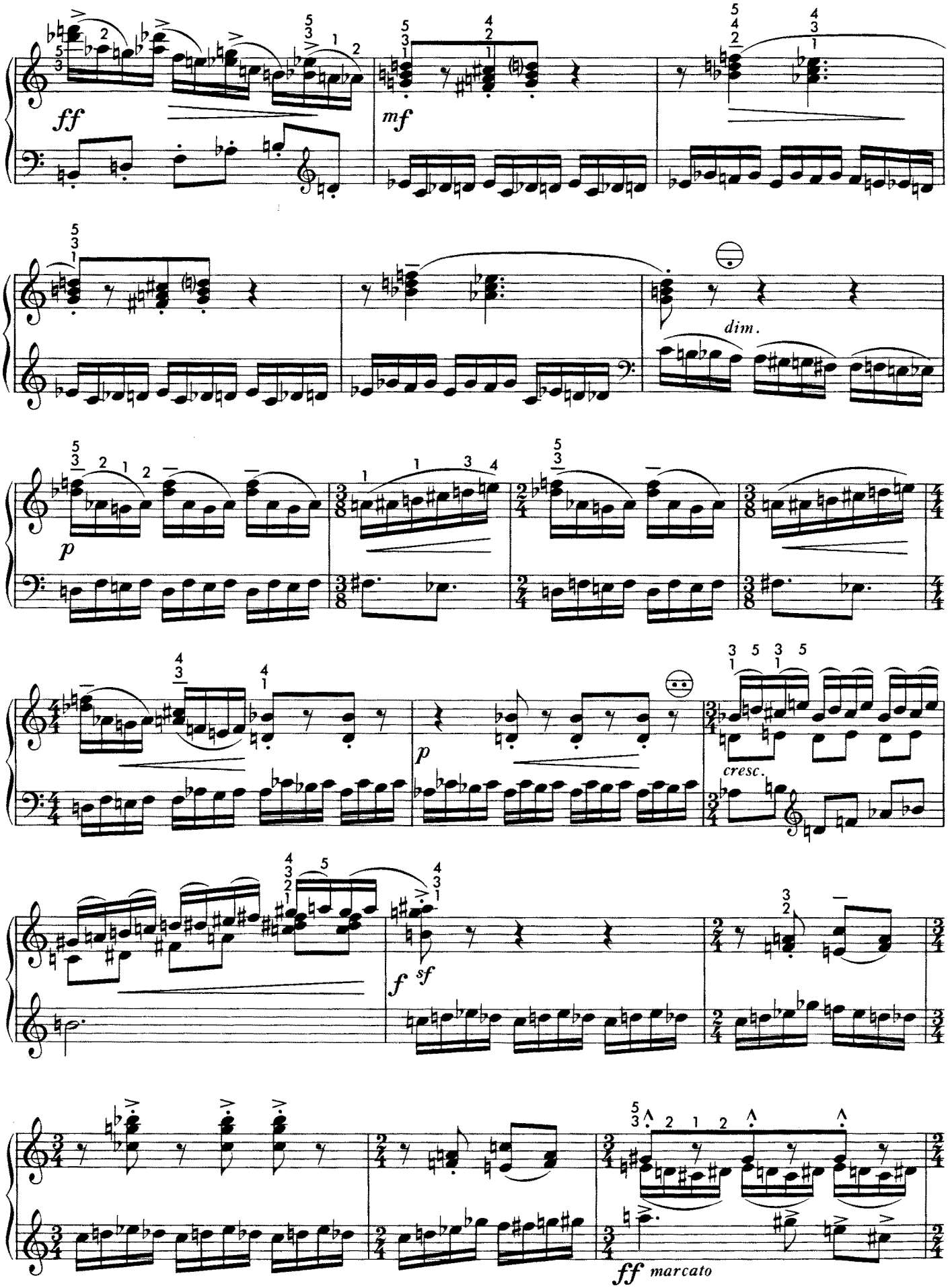
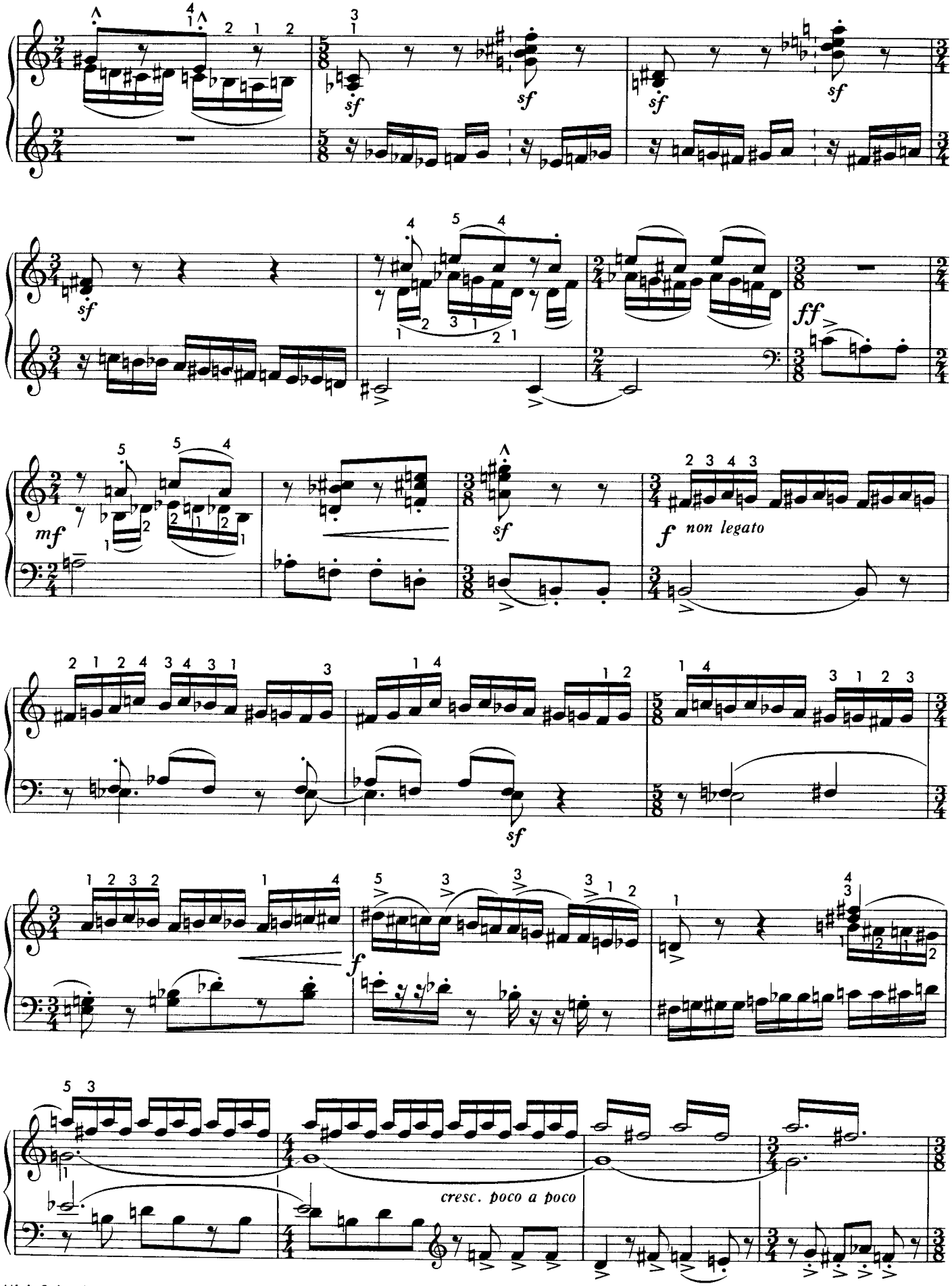
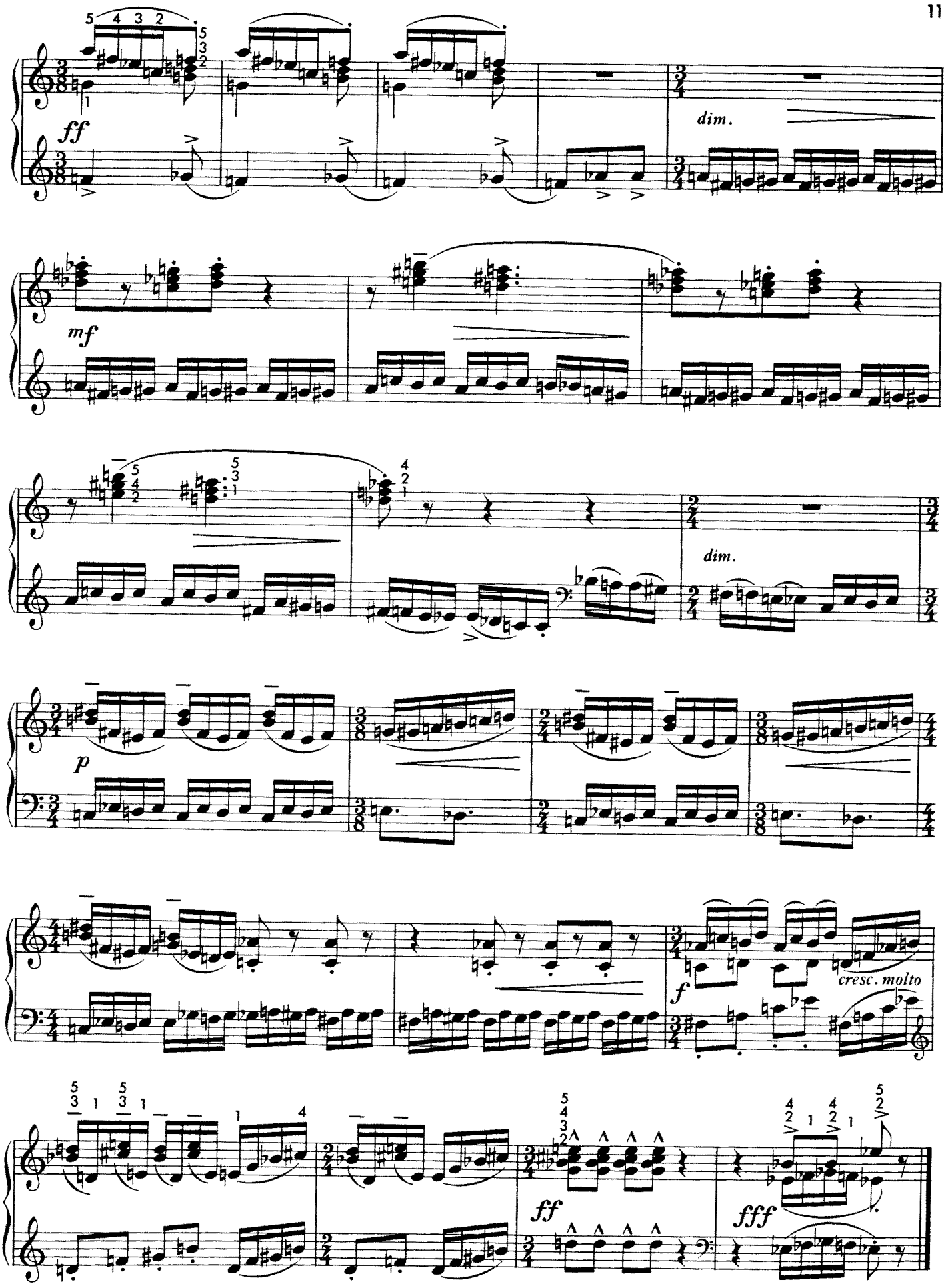
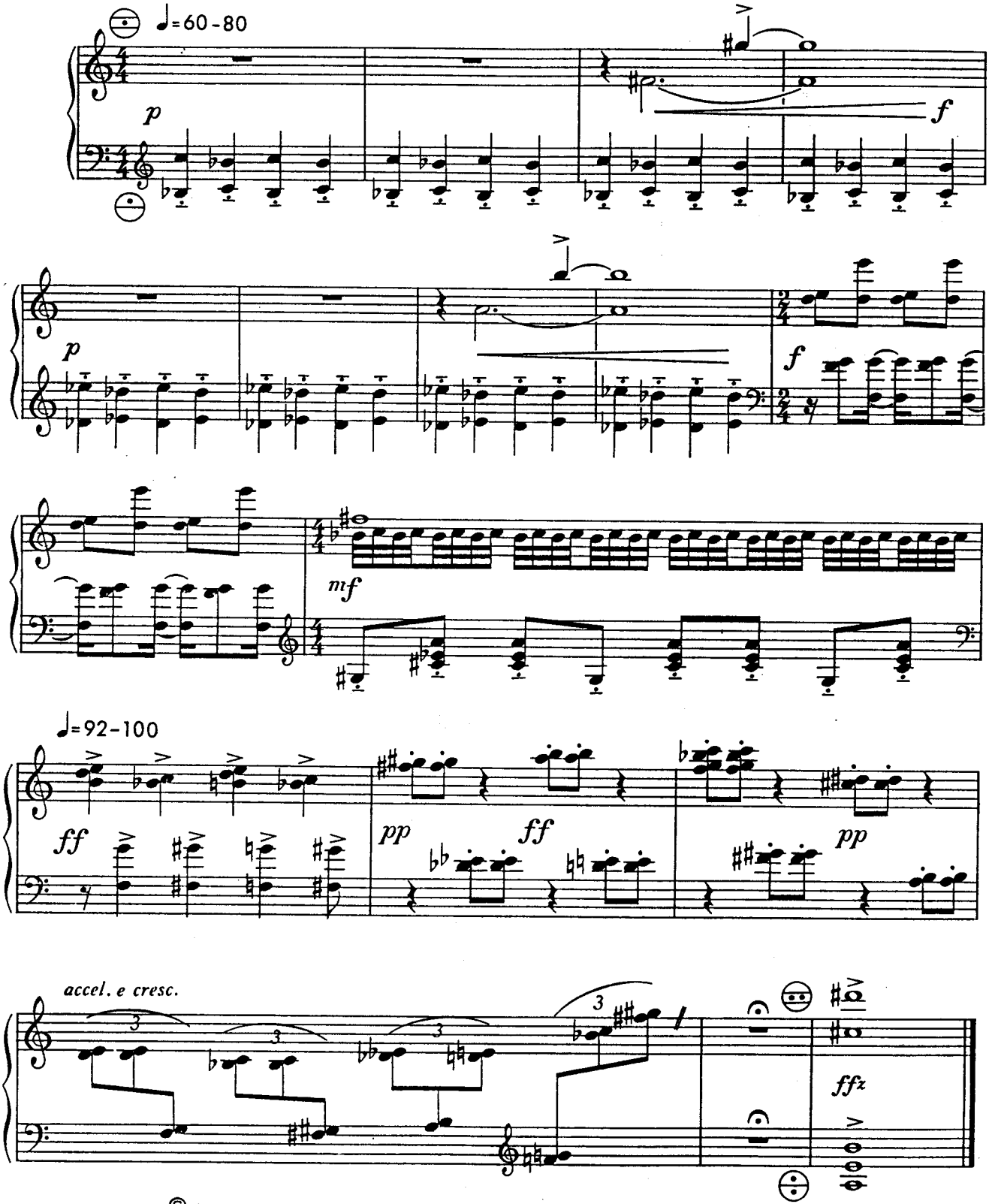

ff
mf
dim.
p
p
cresc.
f
sf
ff marcato

sf
sf
sf
sf
sf
ff
mf
sf
f non legato
sf
f
cresc. poco a poco

ff
dim.
mf
dim.
p
cresc. molto
f
ff
fff

Piano Accordion

To Samuel Dolin

A TRIP TO THE MOON

I. Countdown

Russ Messina

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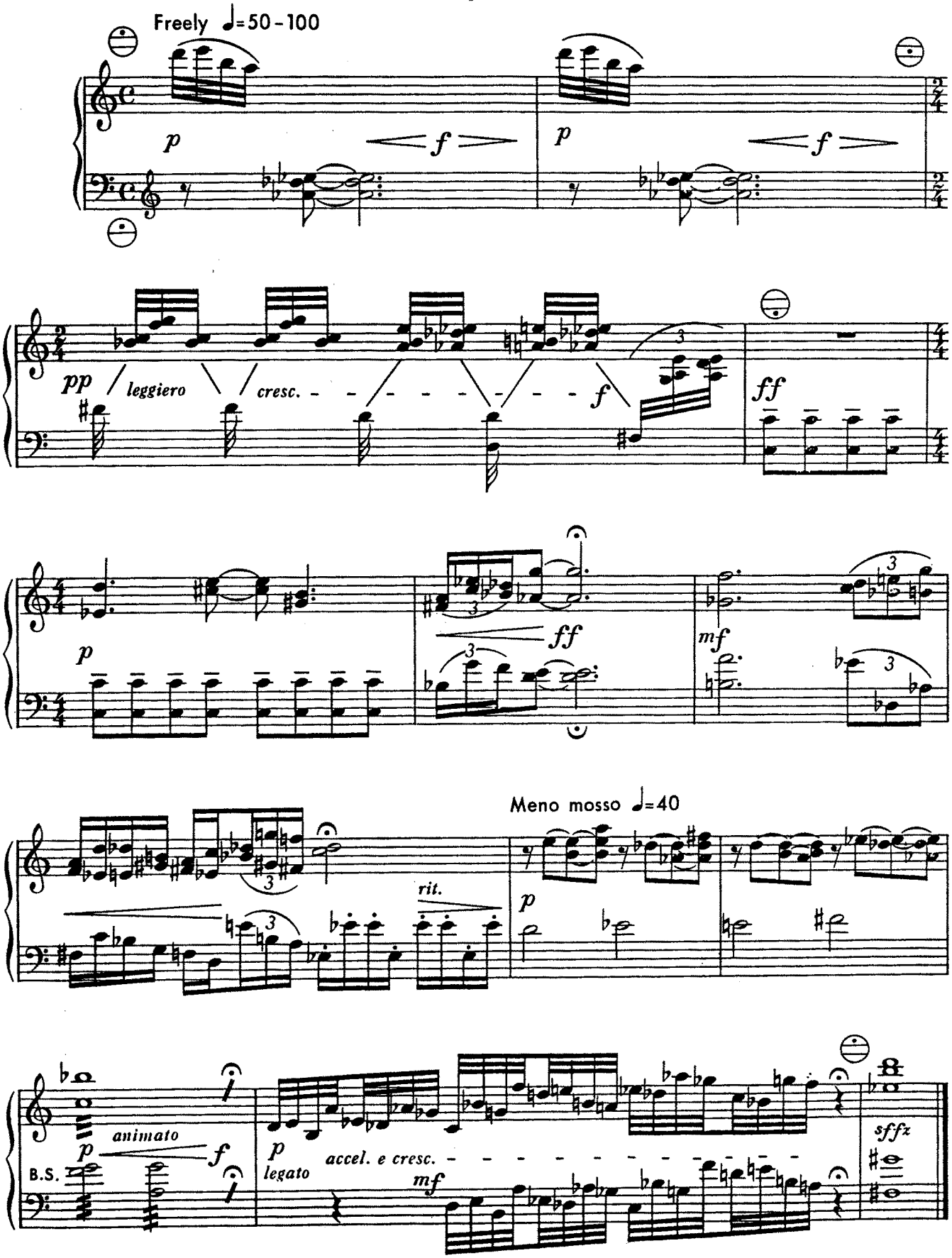
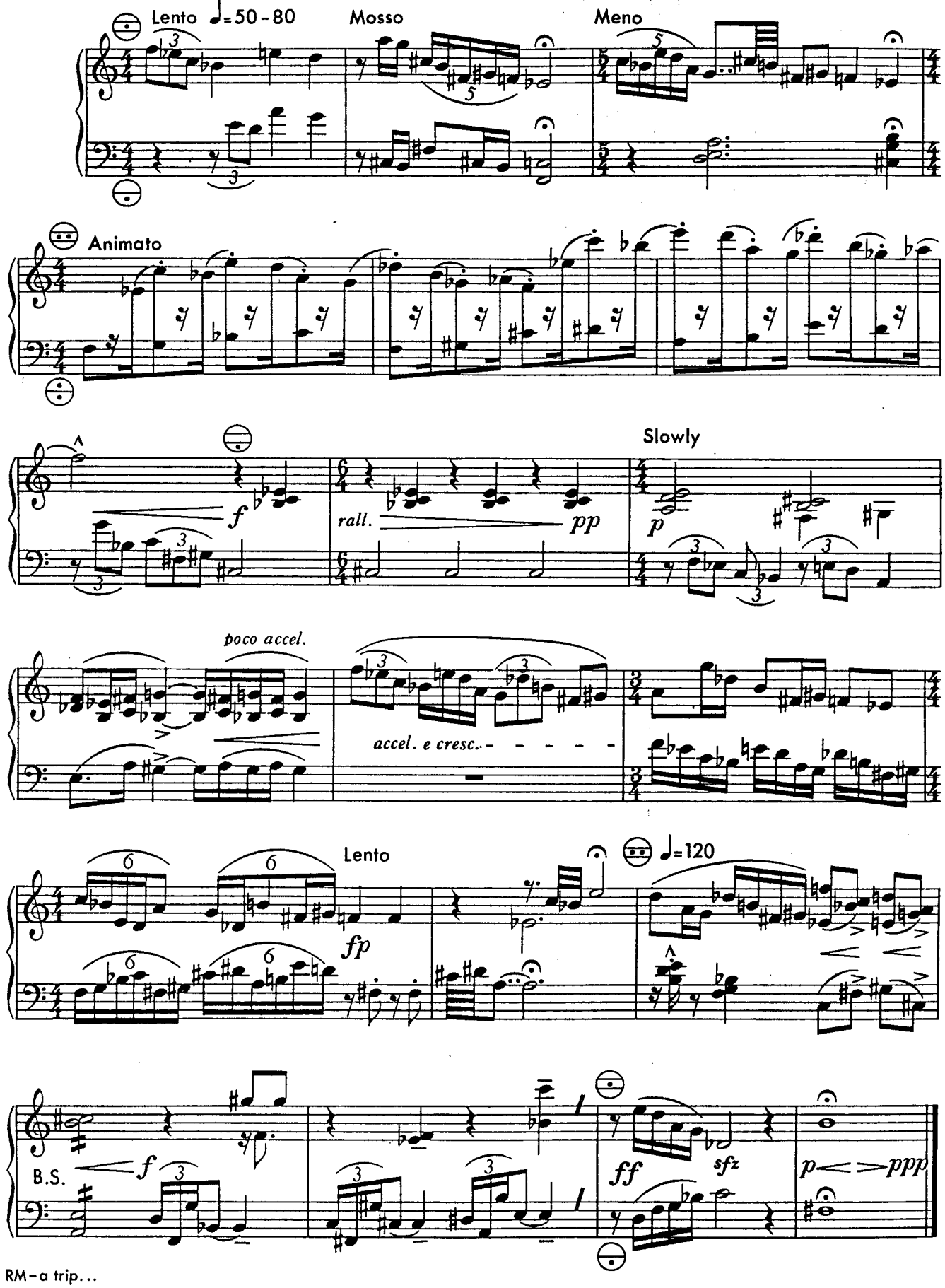
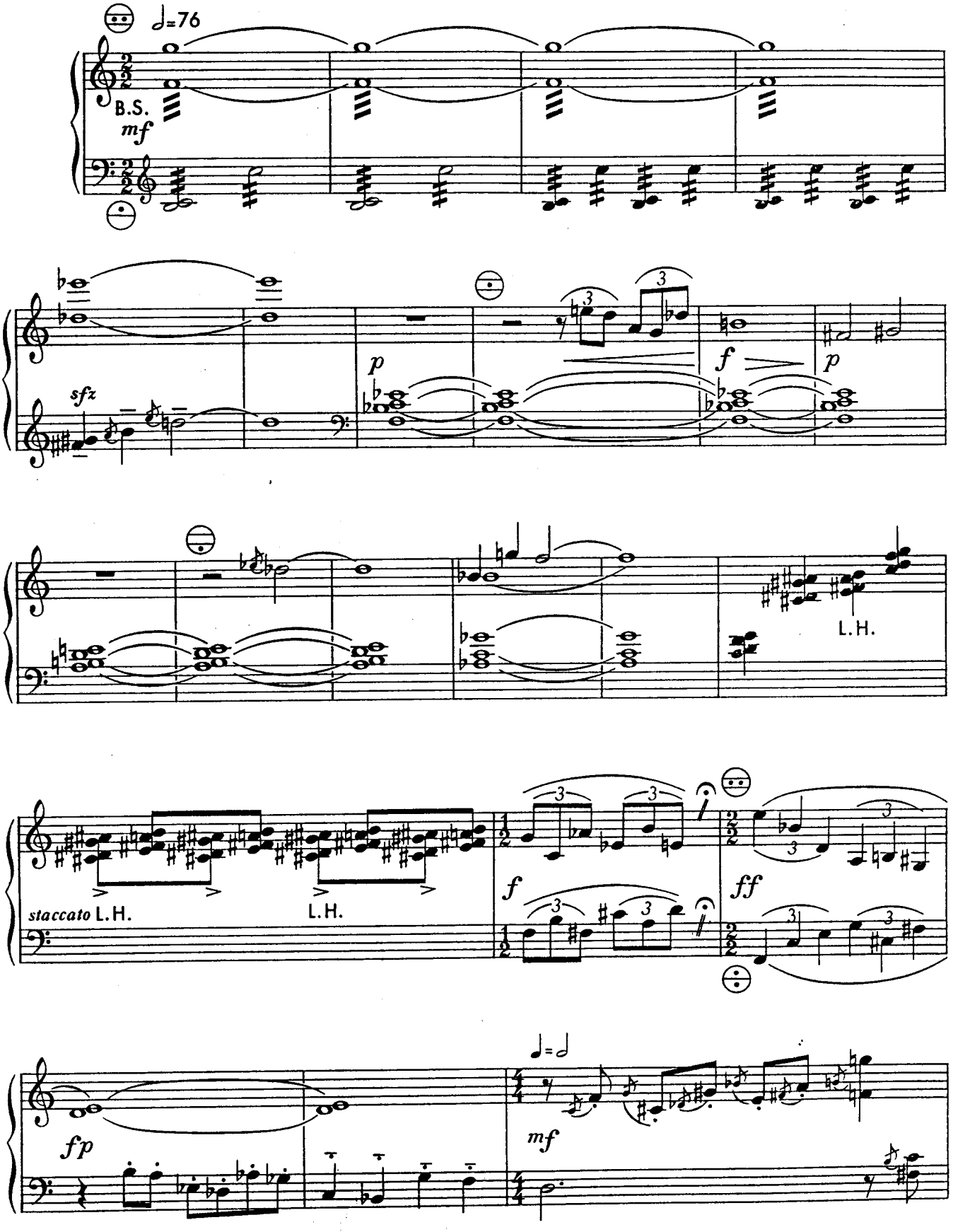
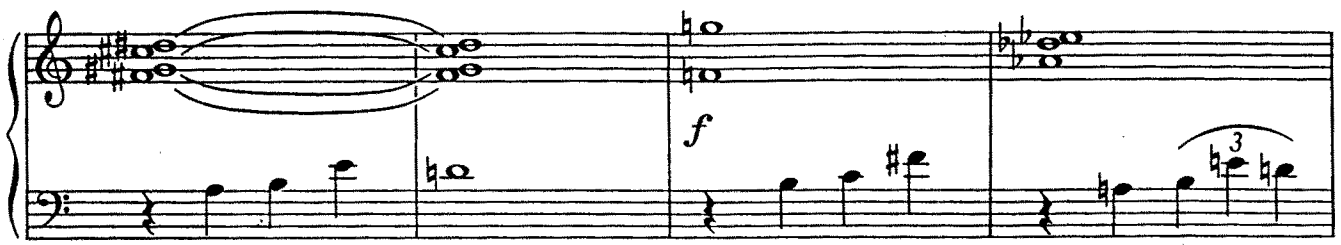
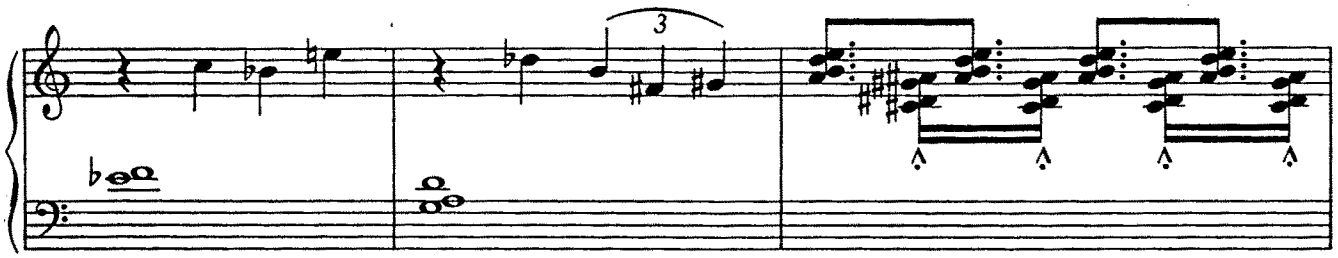
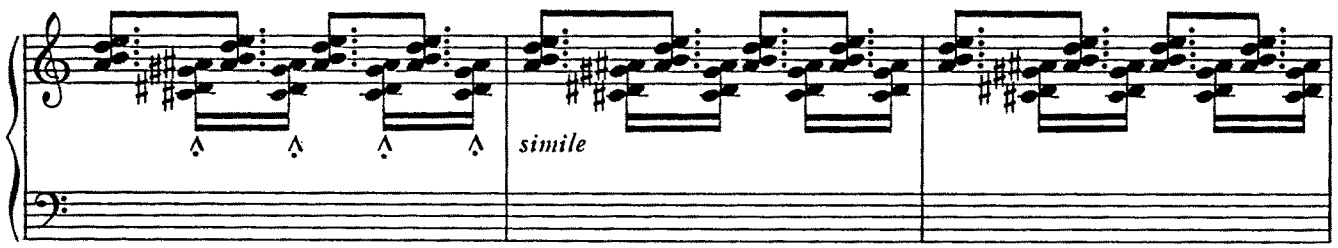
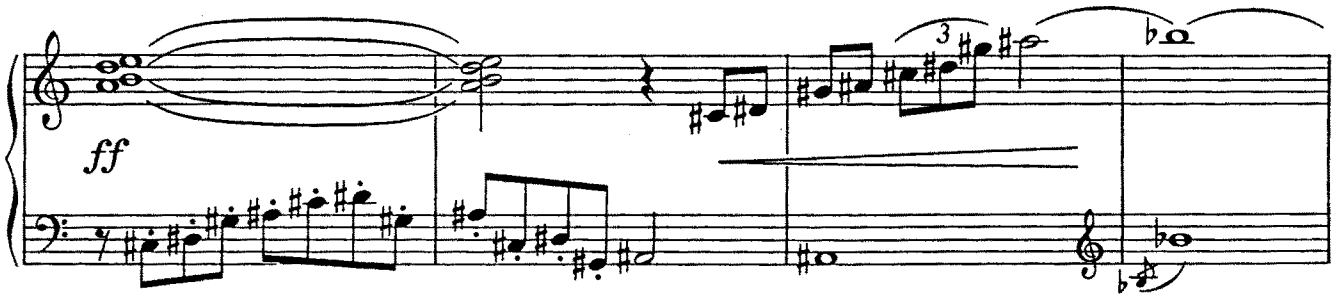
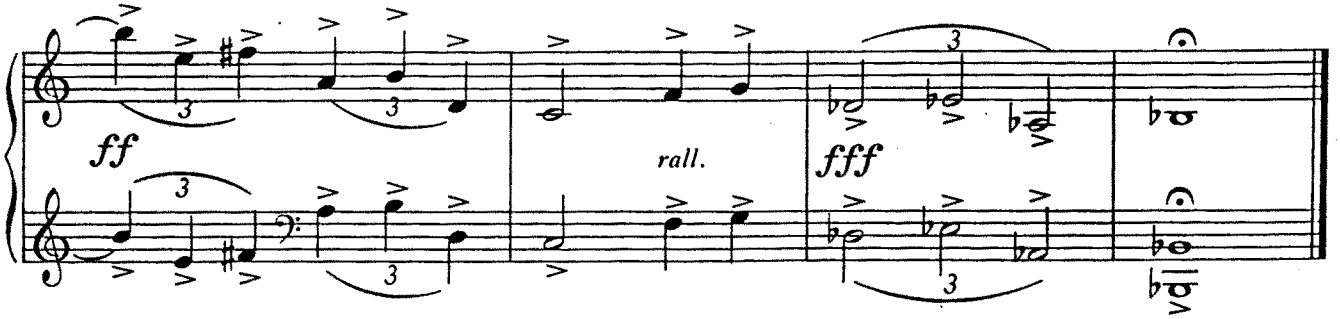
F.B. 164

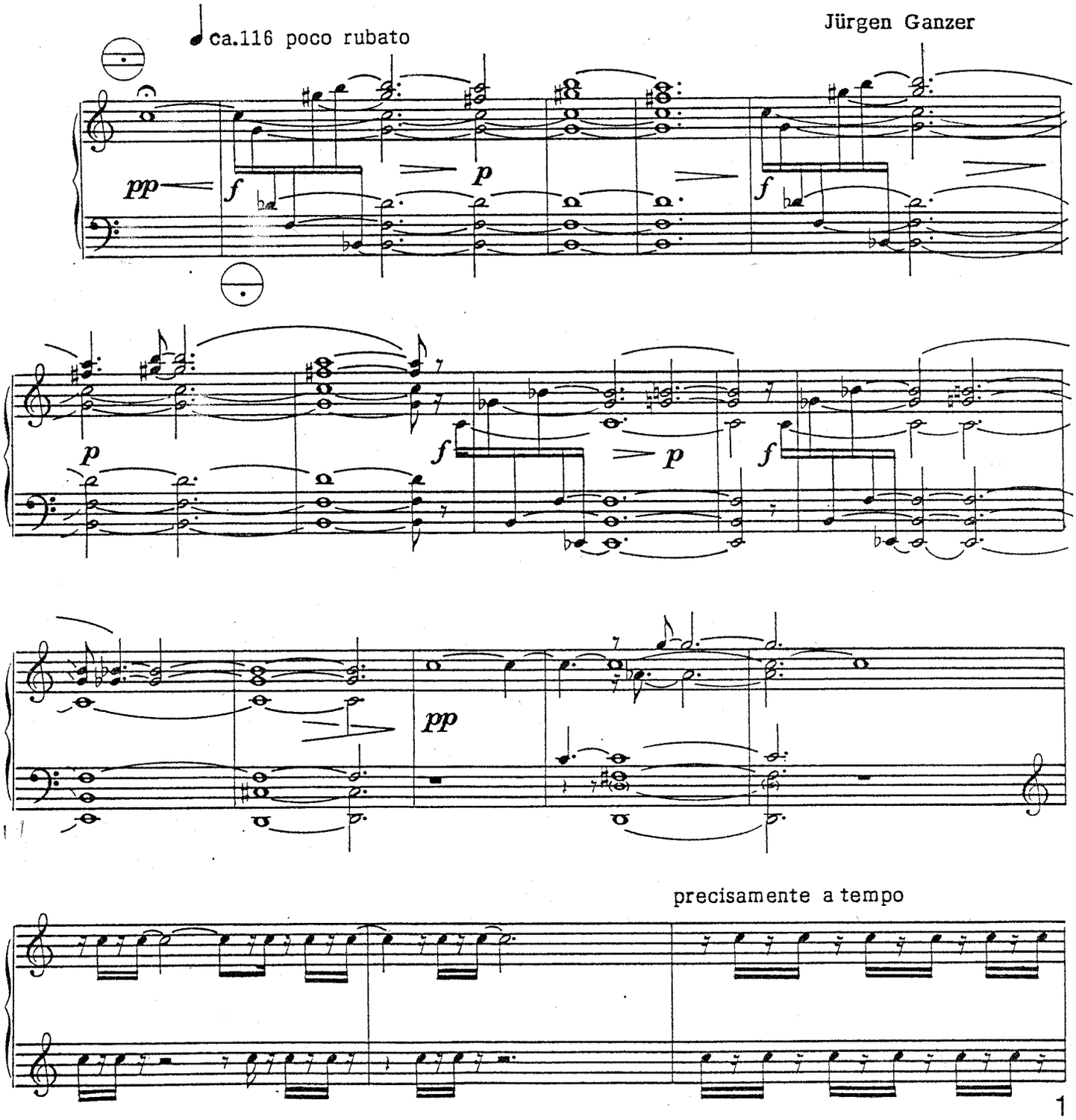
II. Space

Freely ♩=50-100
p
f
p
f
pp
leggiero
cresc.
f
ff
p
ff
mf
Meno mosso ♩=40
rit.
p
animato
p
f
B.S.
p
legato
accel. e cresc.
mf
sffz

III. Exploration

IV. Back to Earth

Piu Mosso ♩=100





PHANTASIE 84

Jürgen Ganzer



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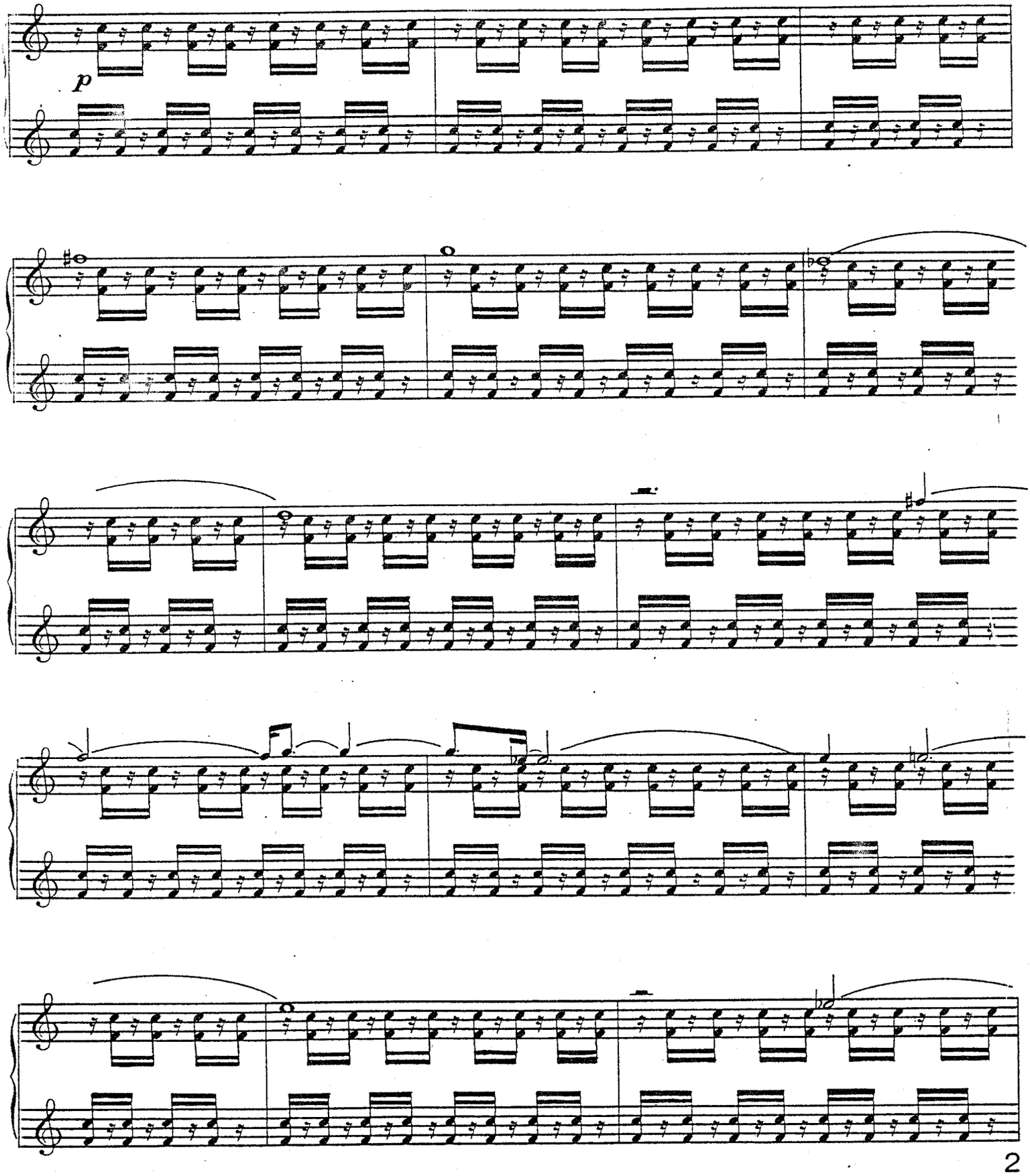
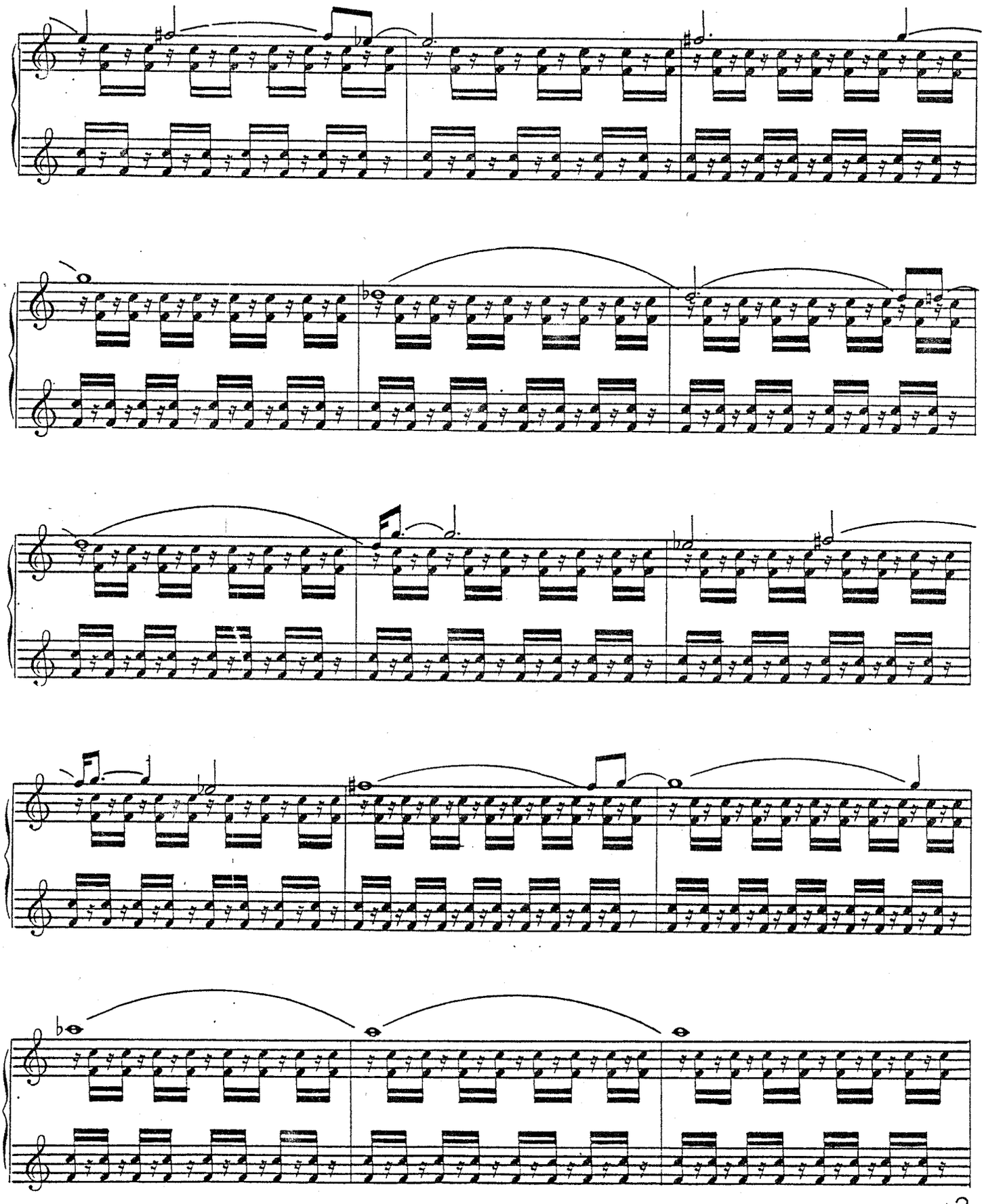
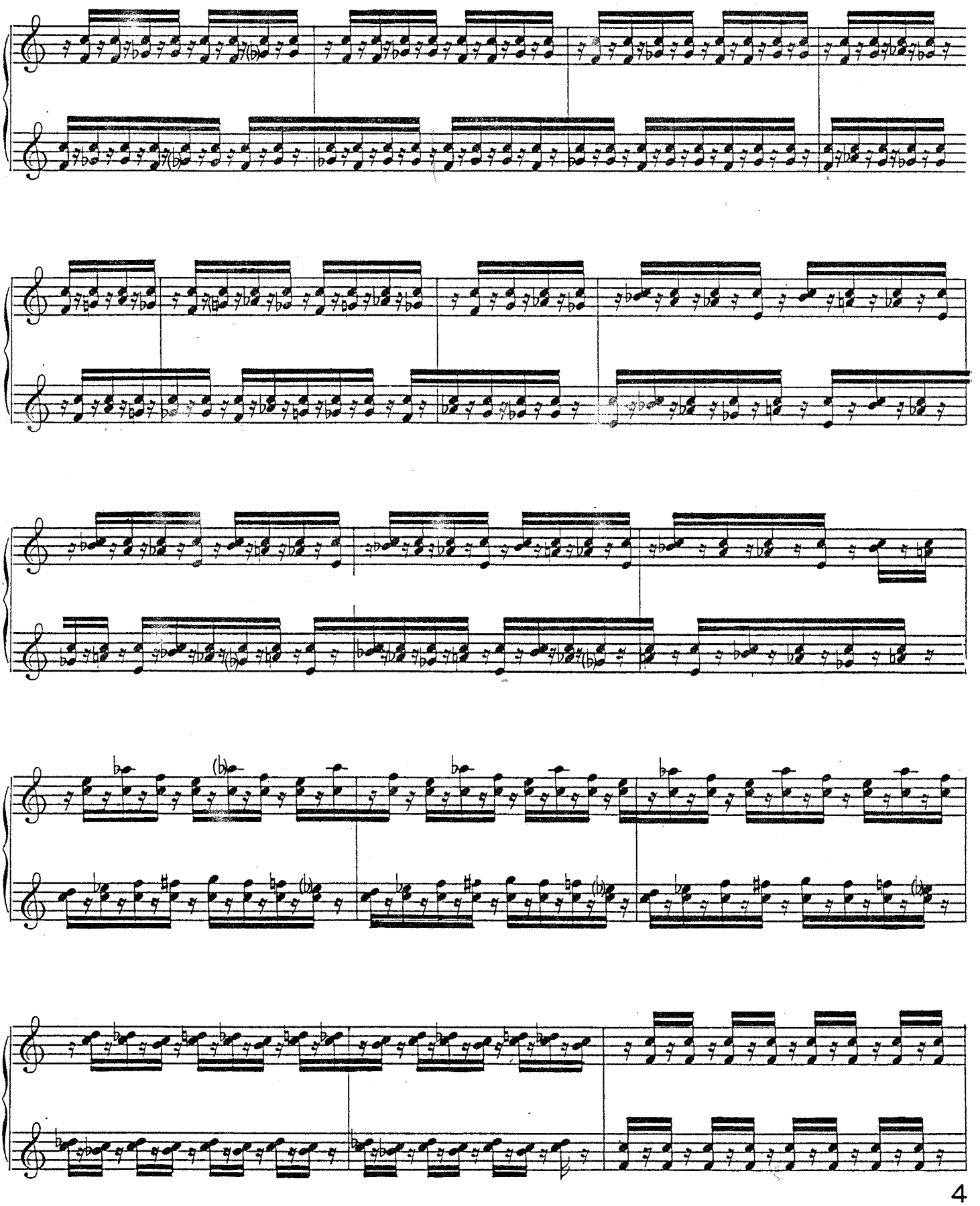

p
2



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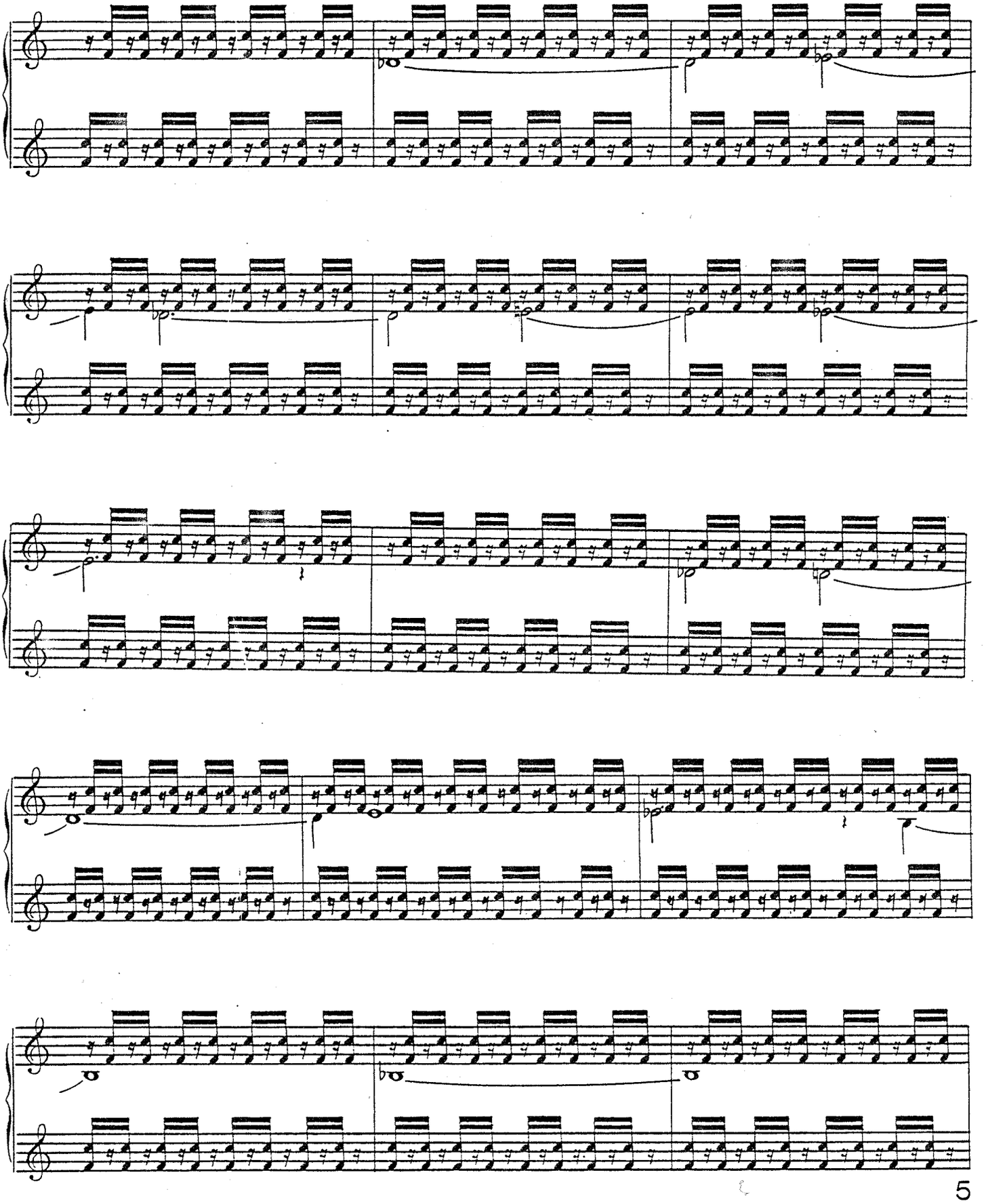

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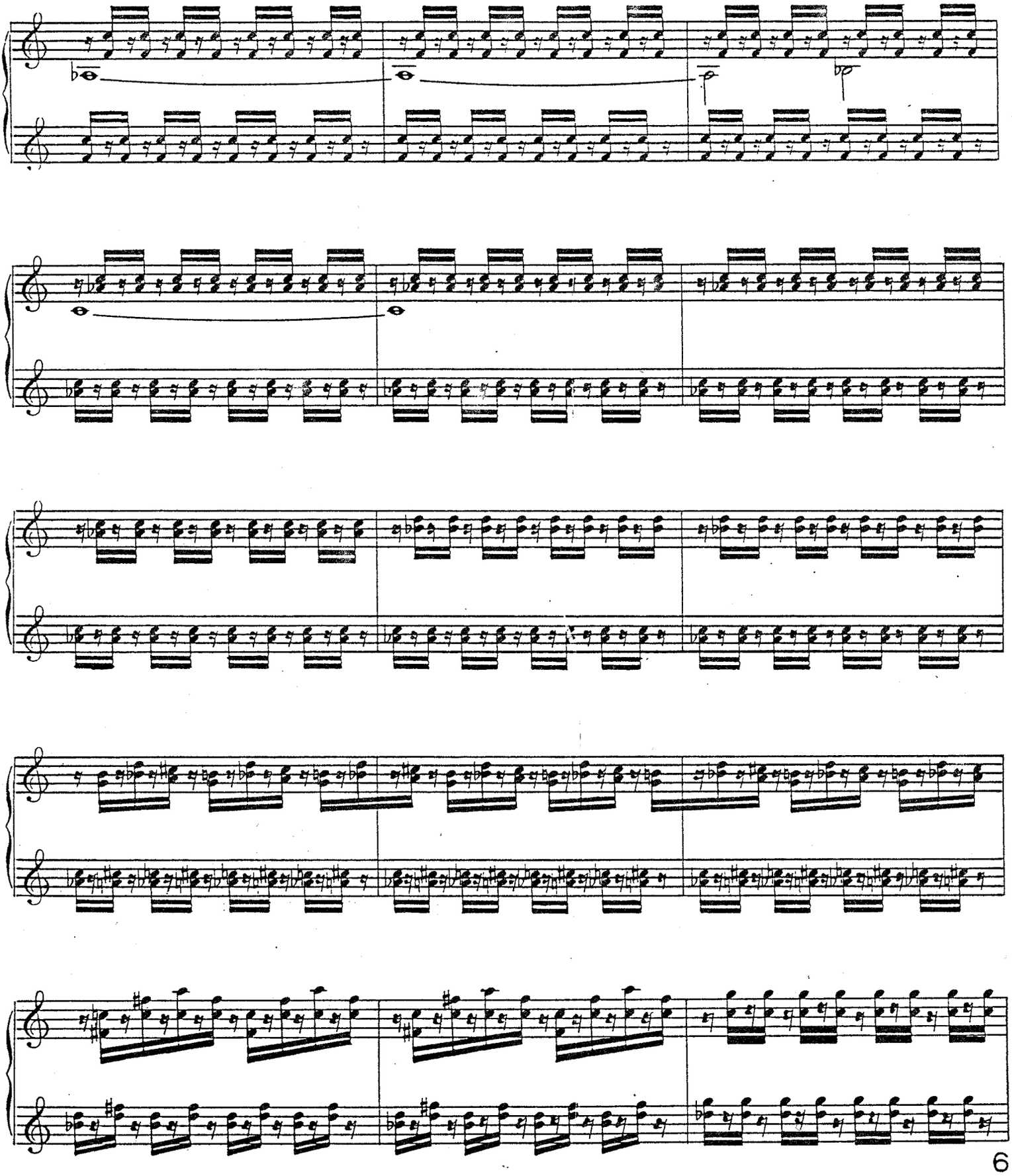

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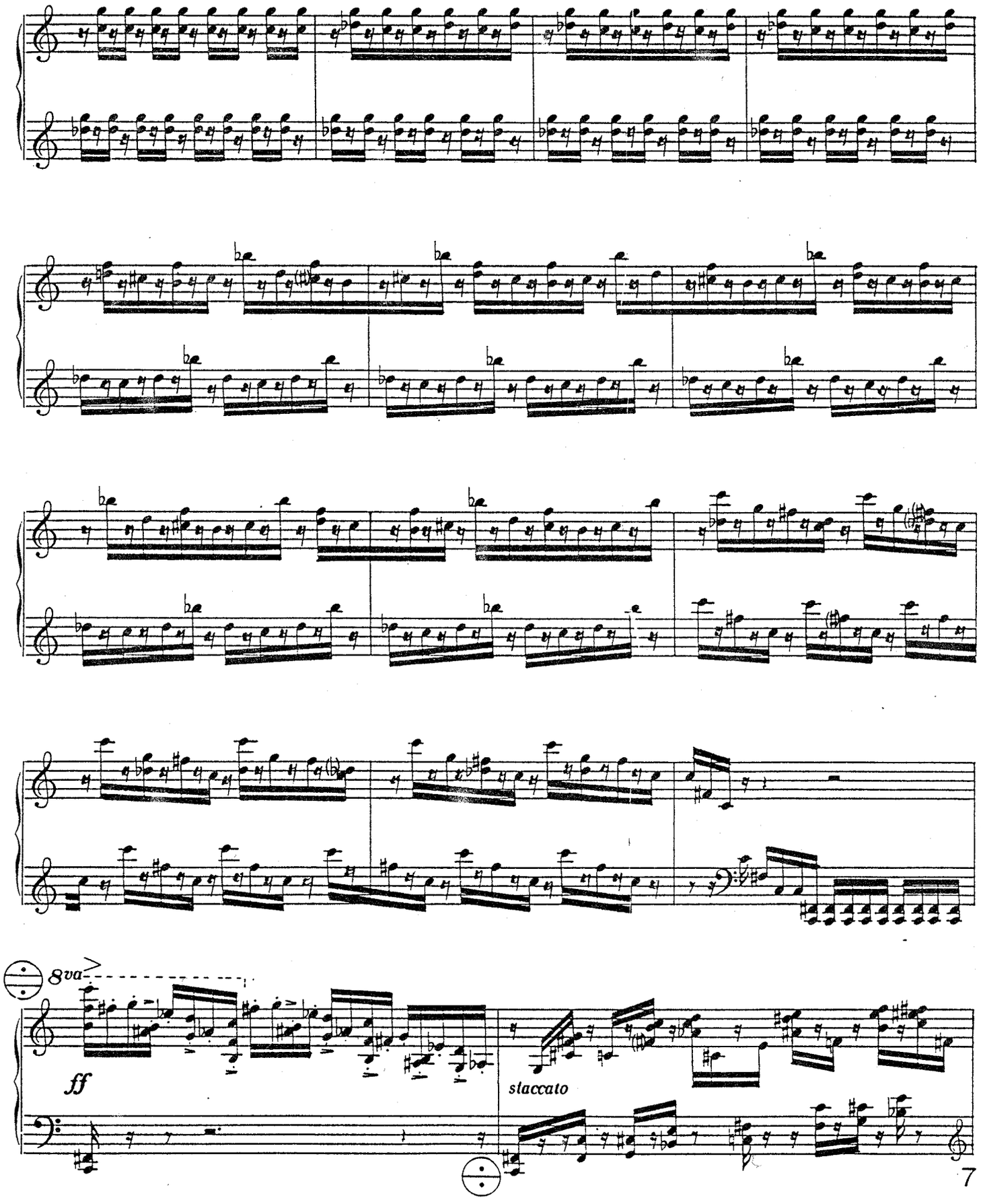
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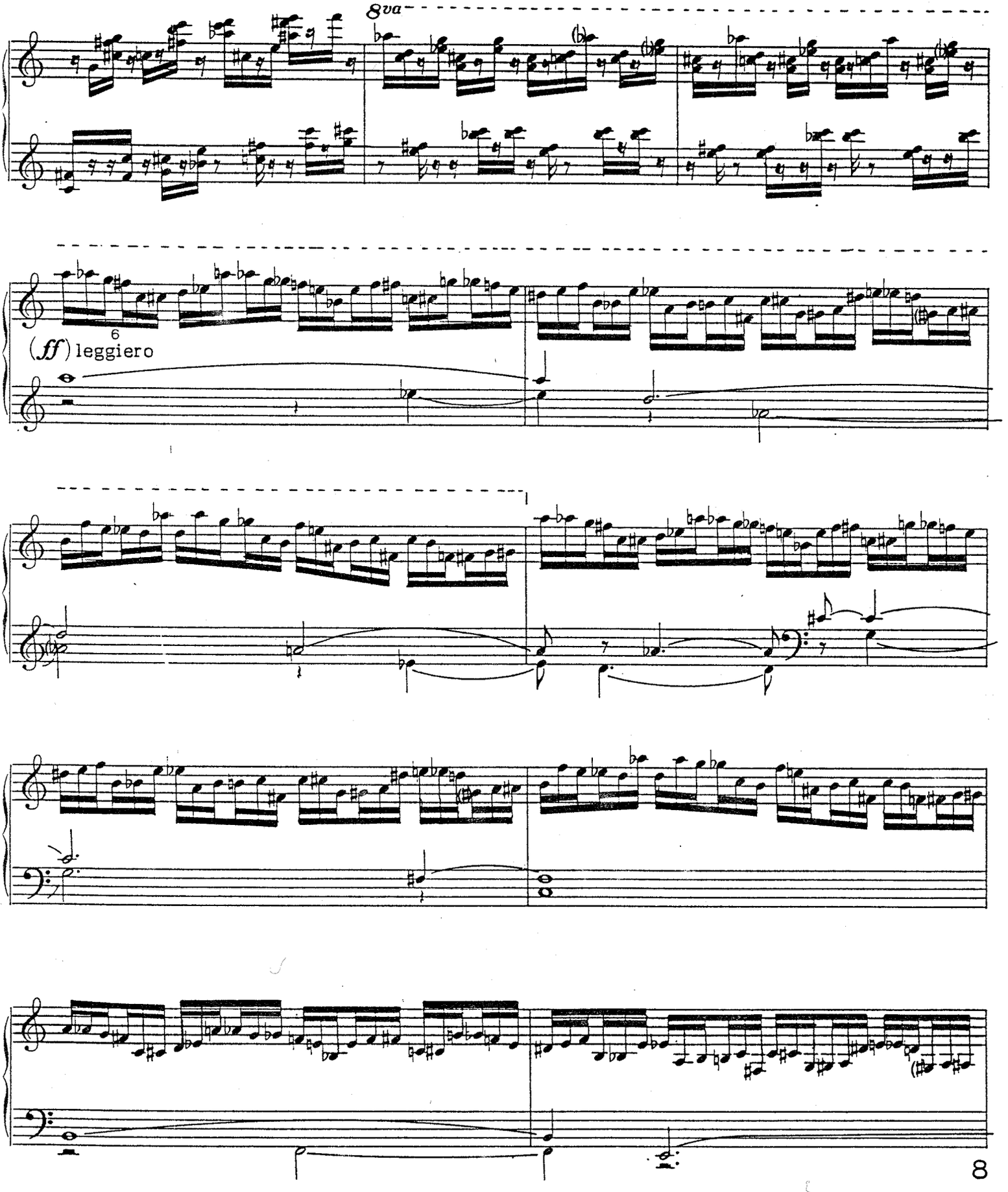
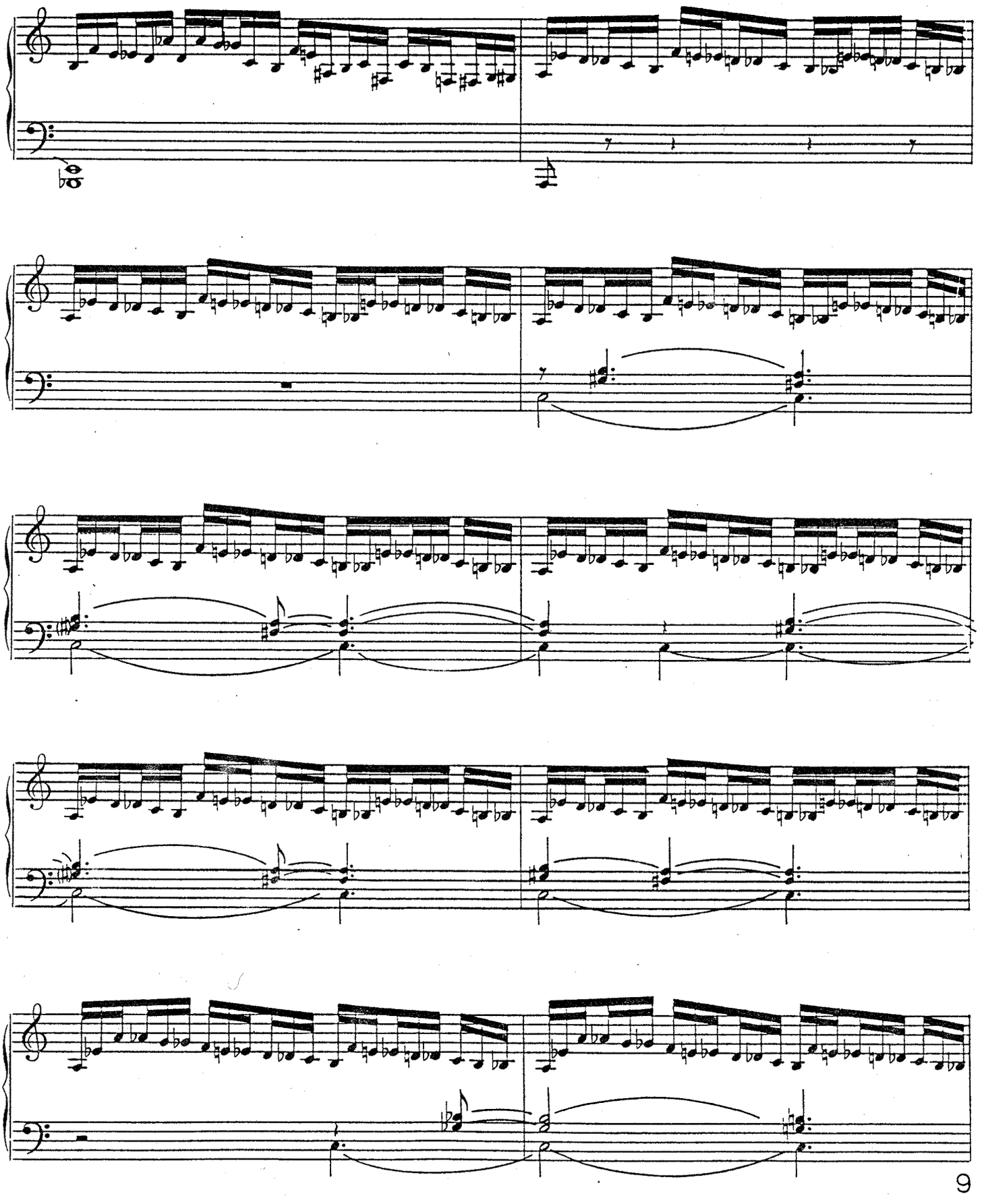

8va
6
(ff) leggiero
8



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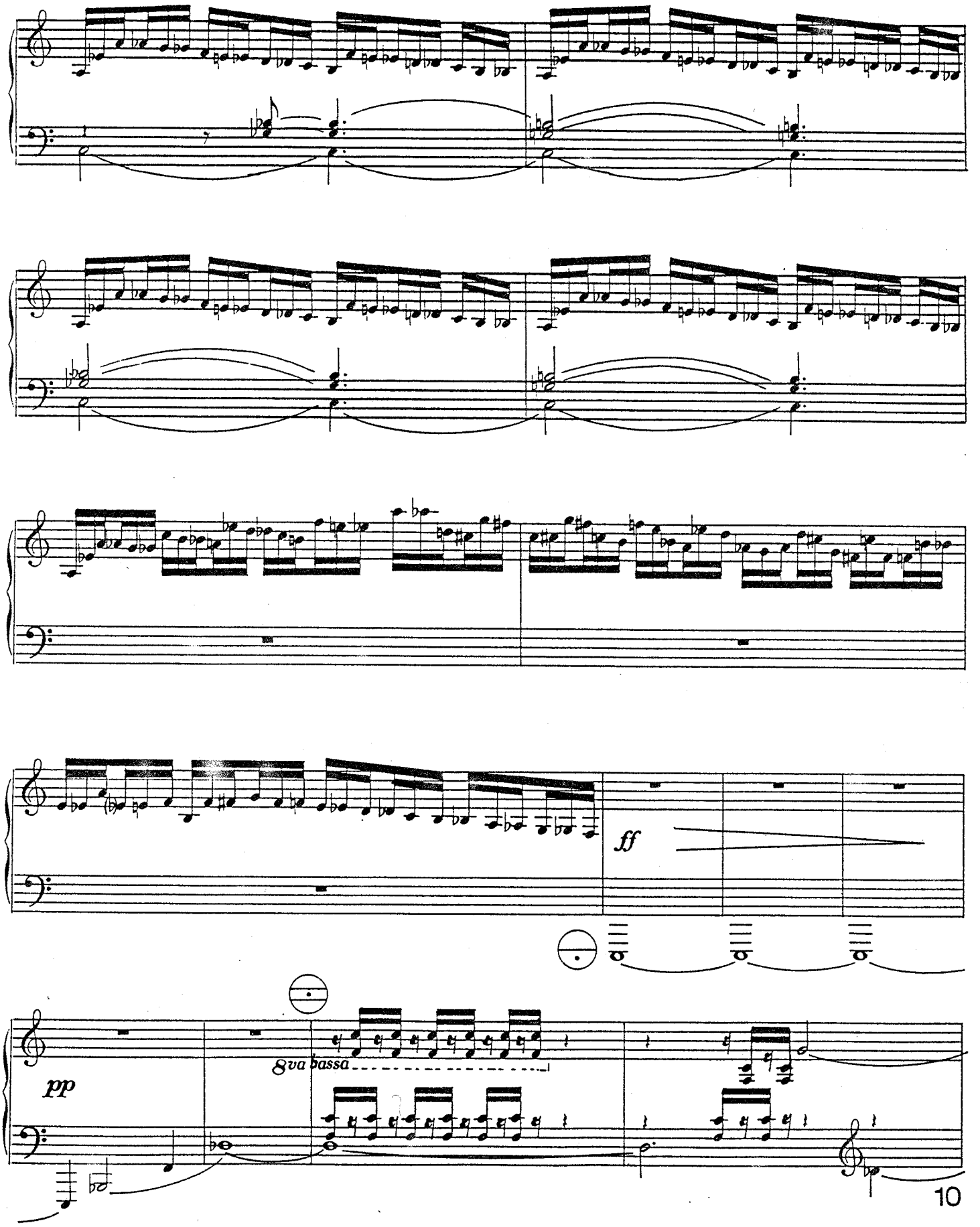
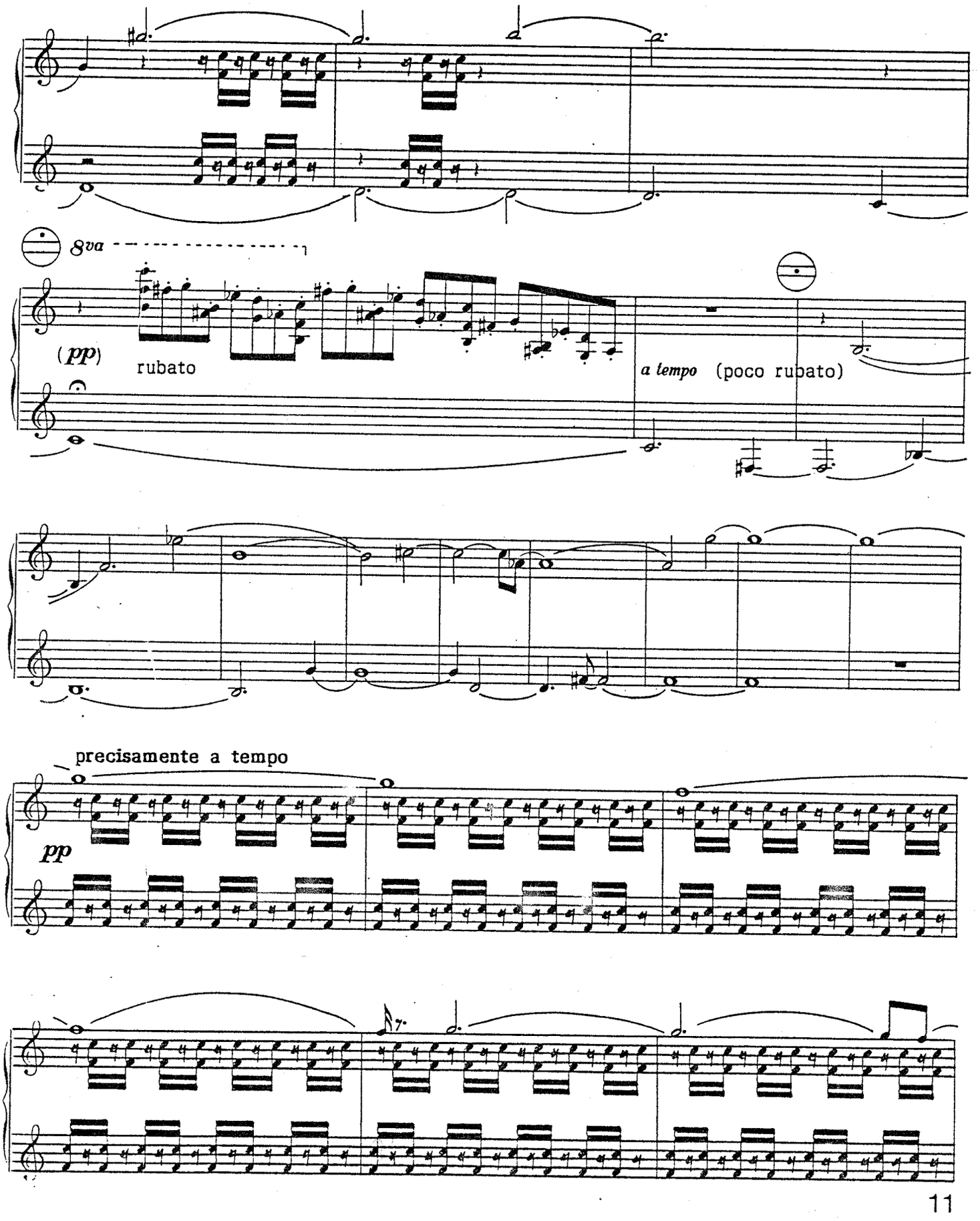

ff
pp
8va bassa
10



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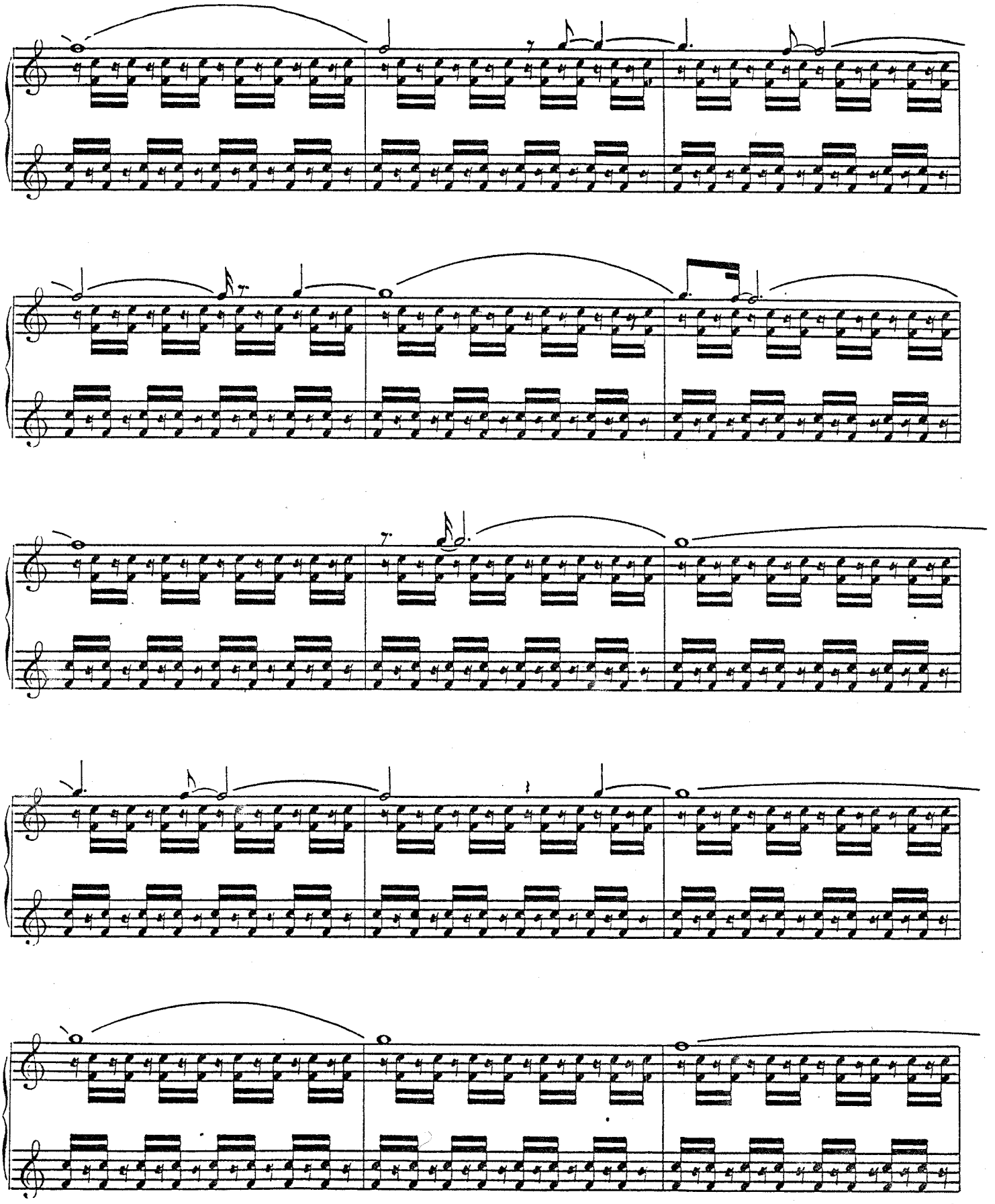

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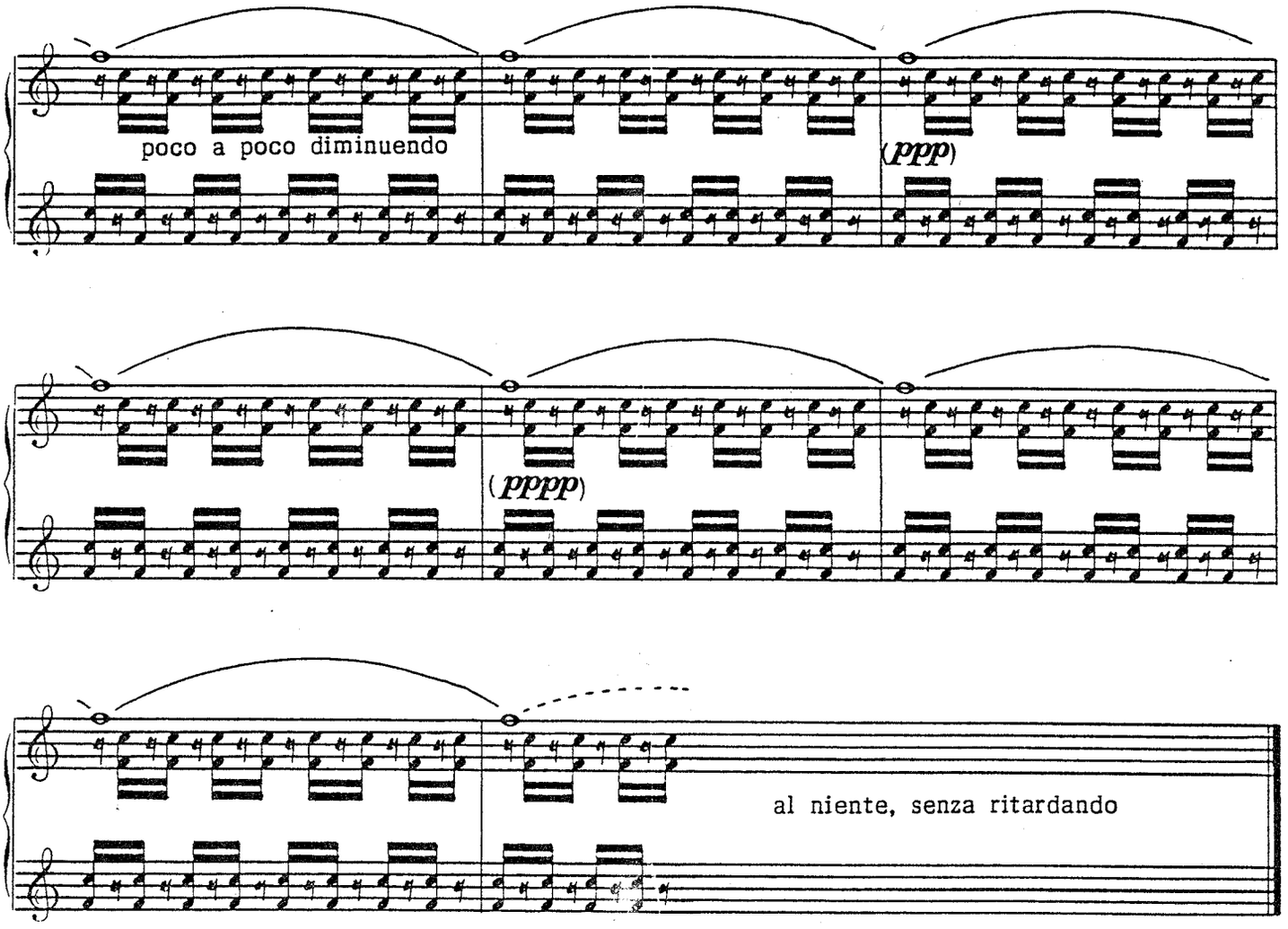
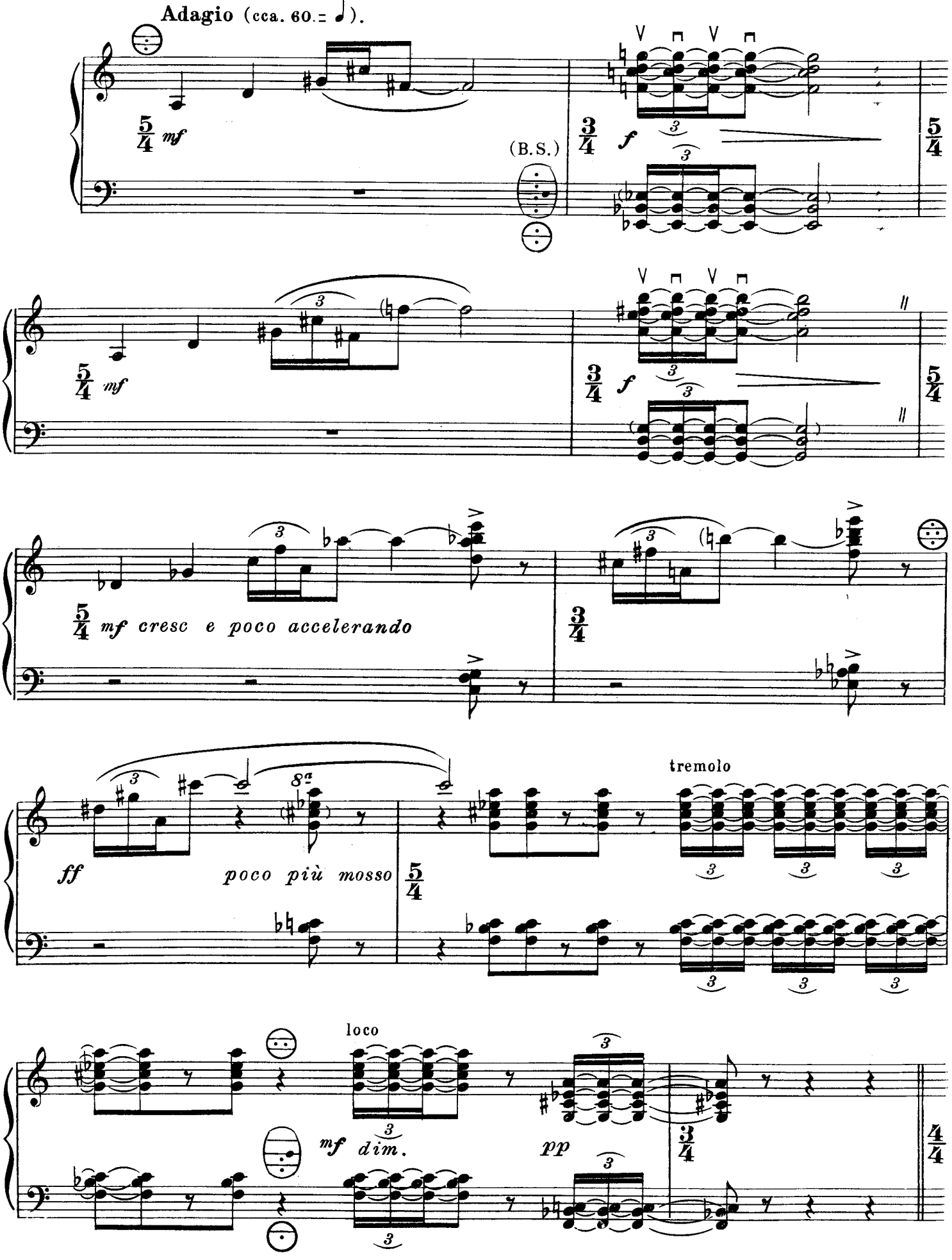
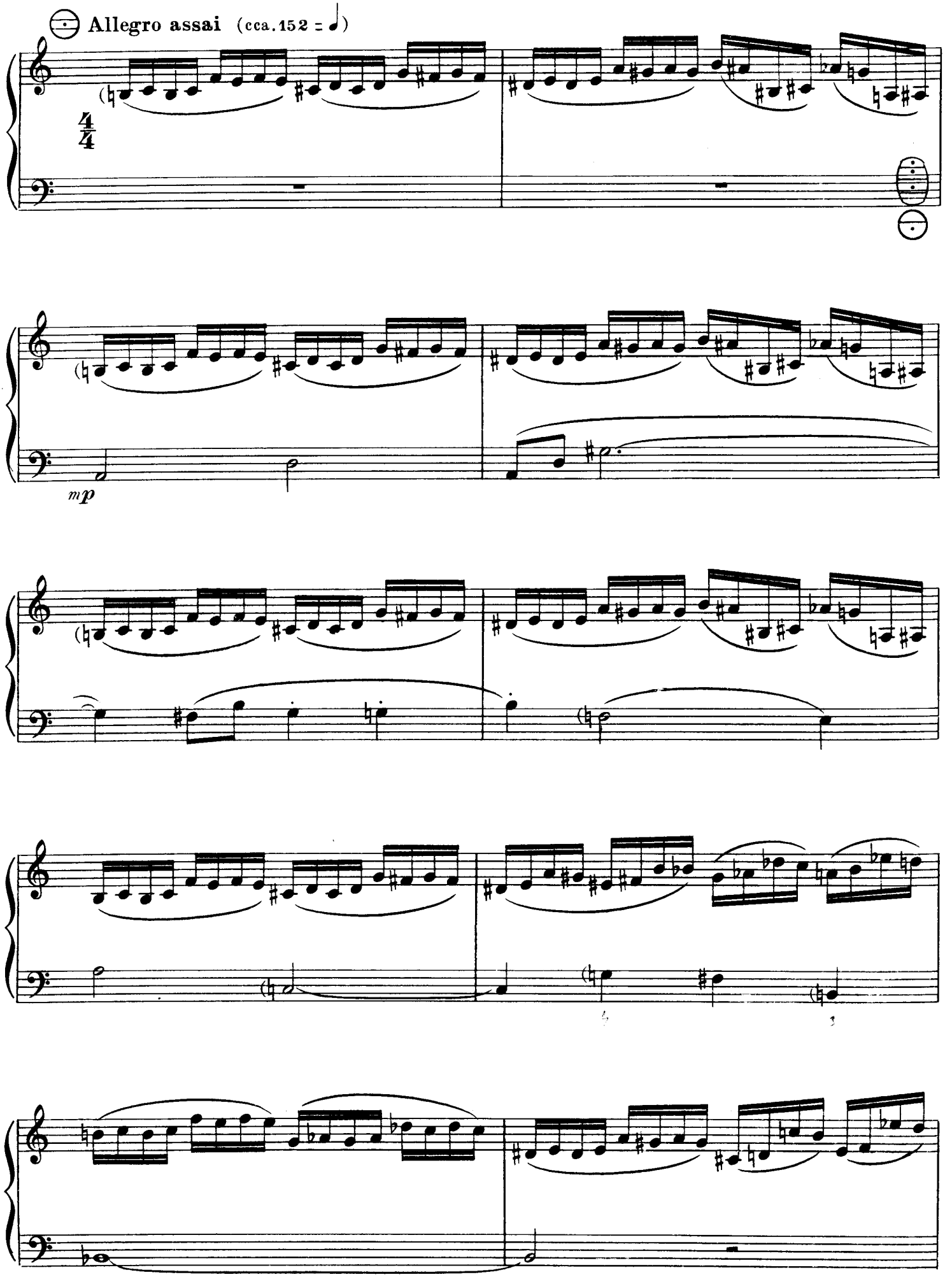
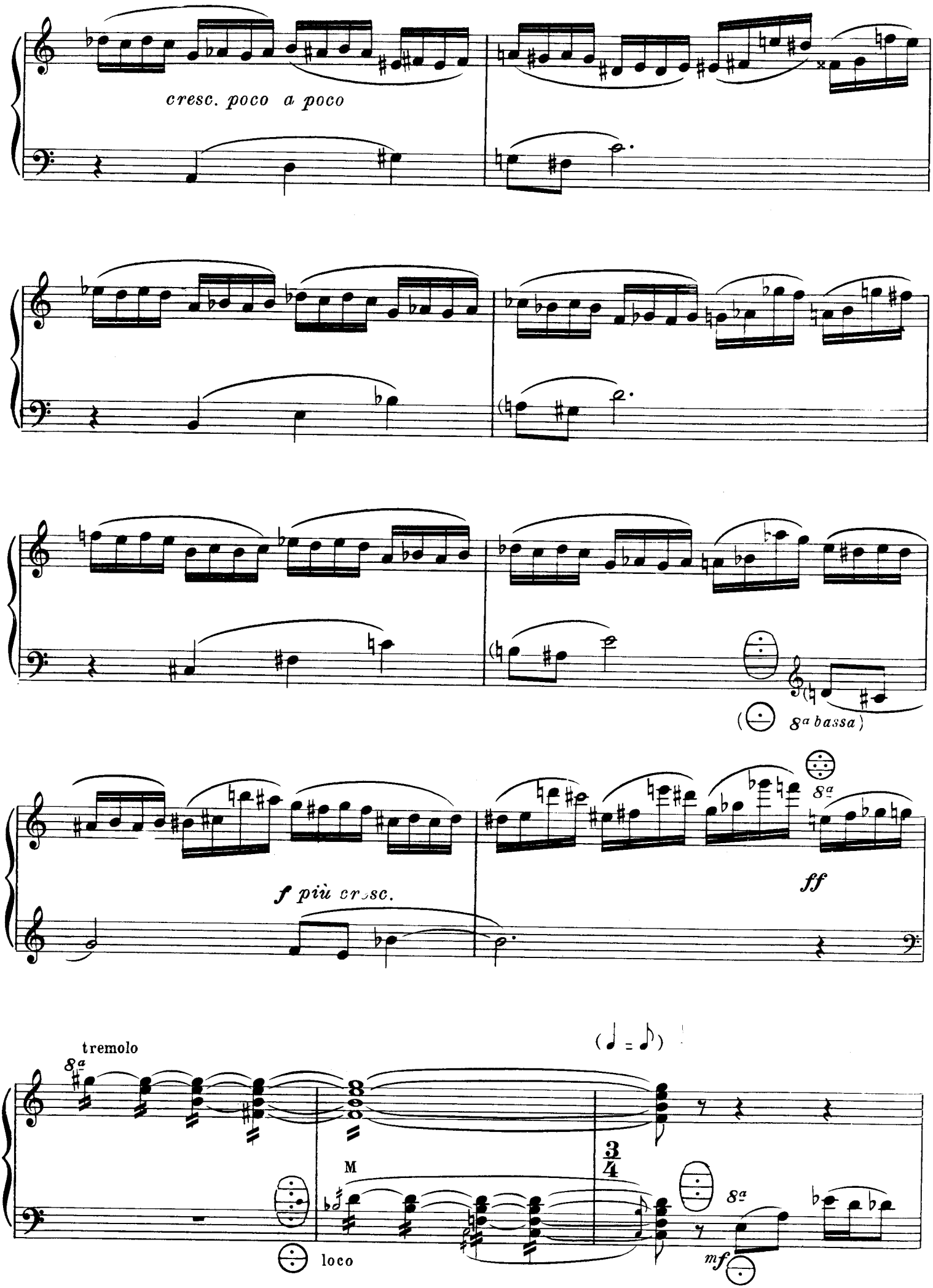
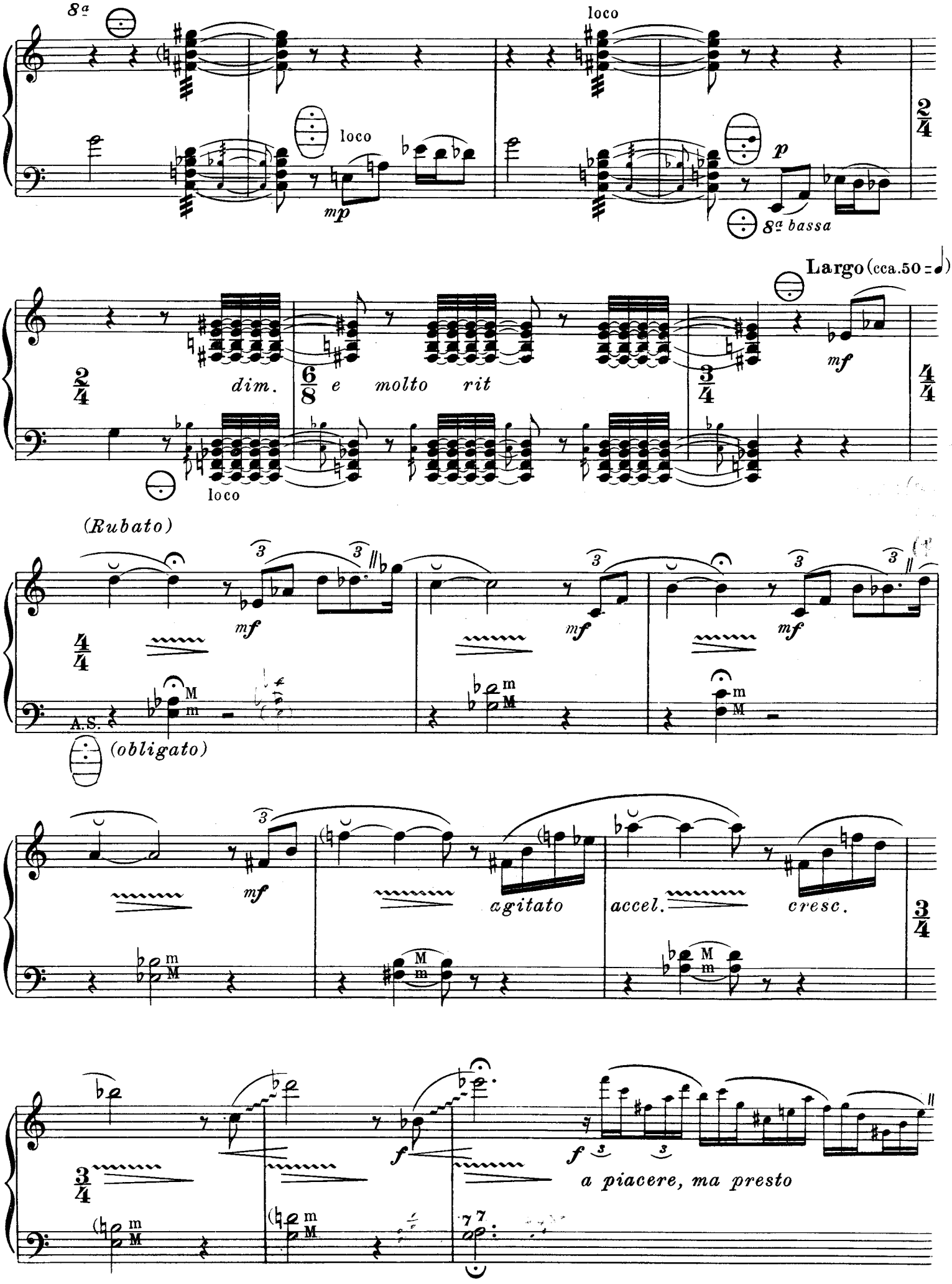
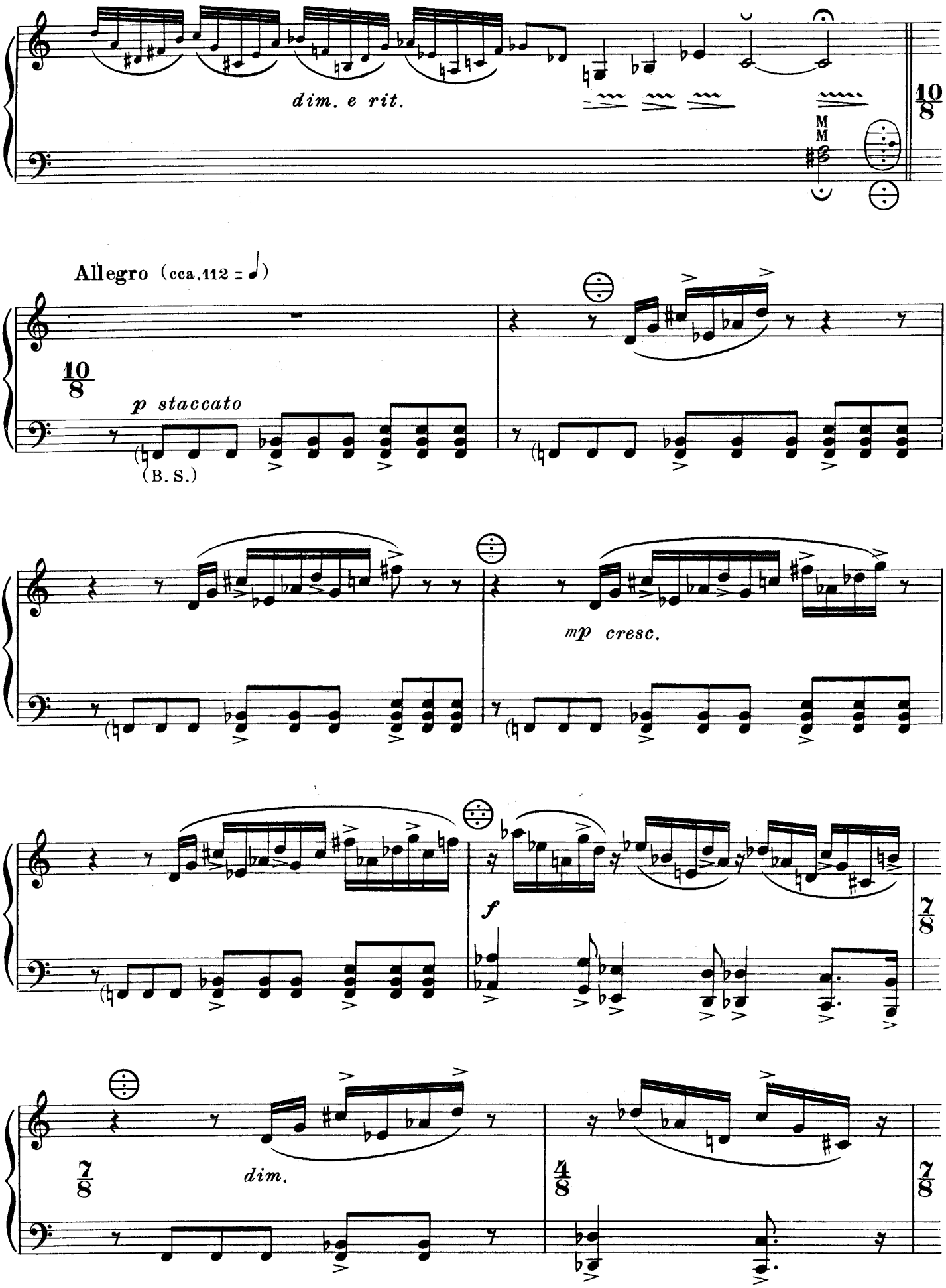


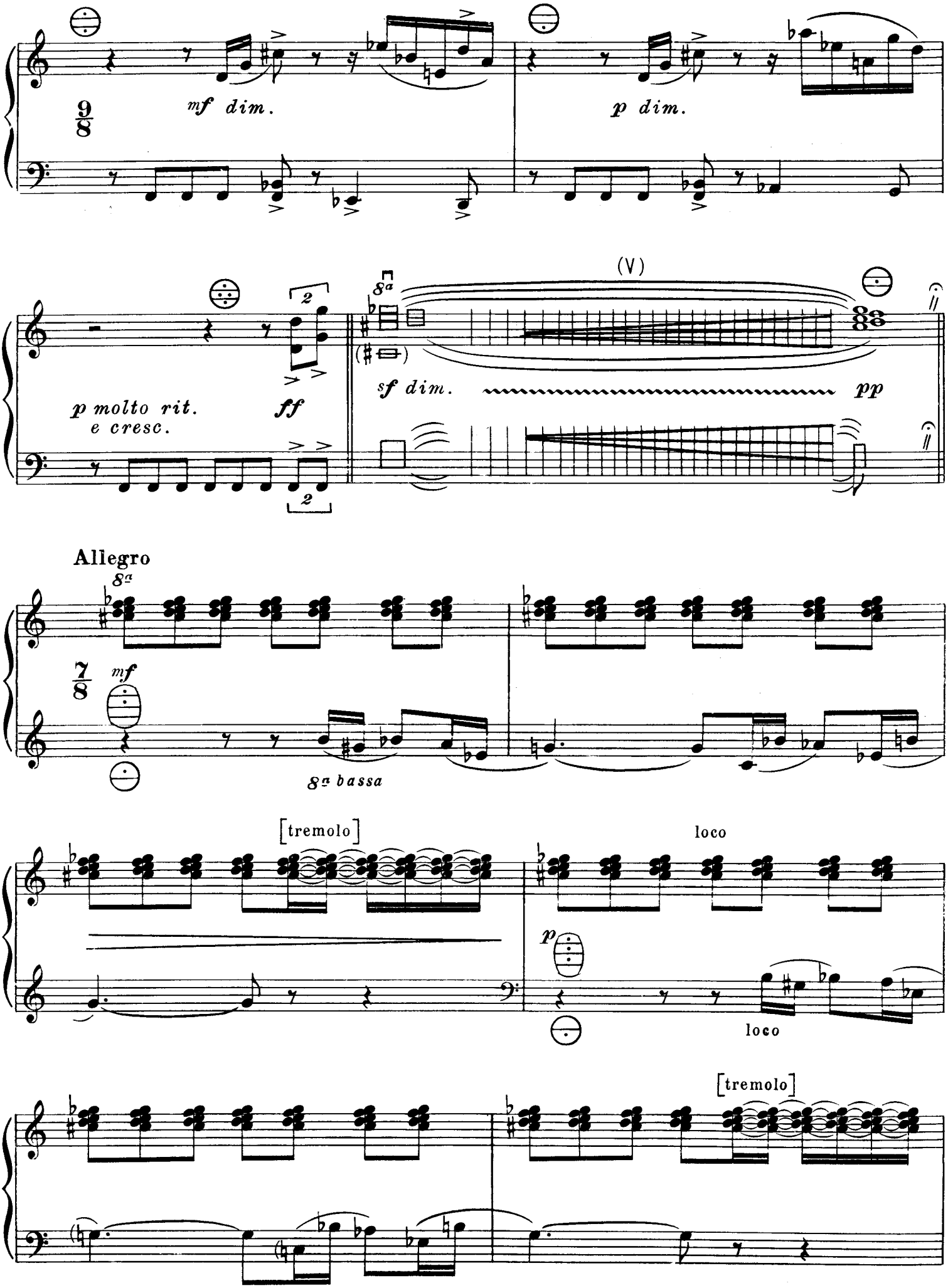
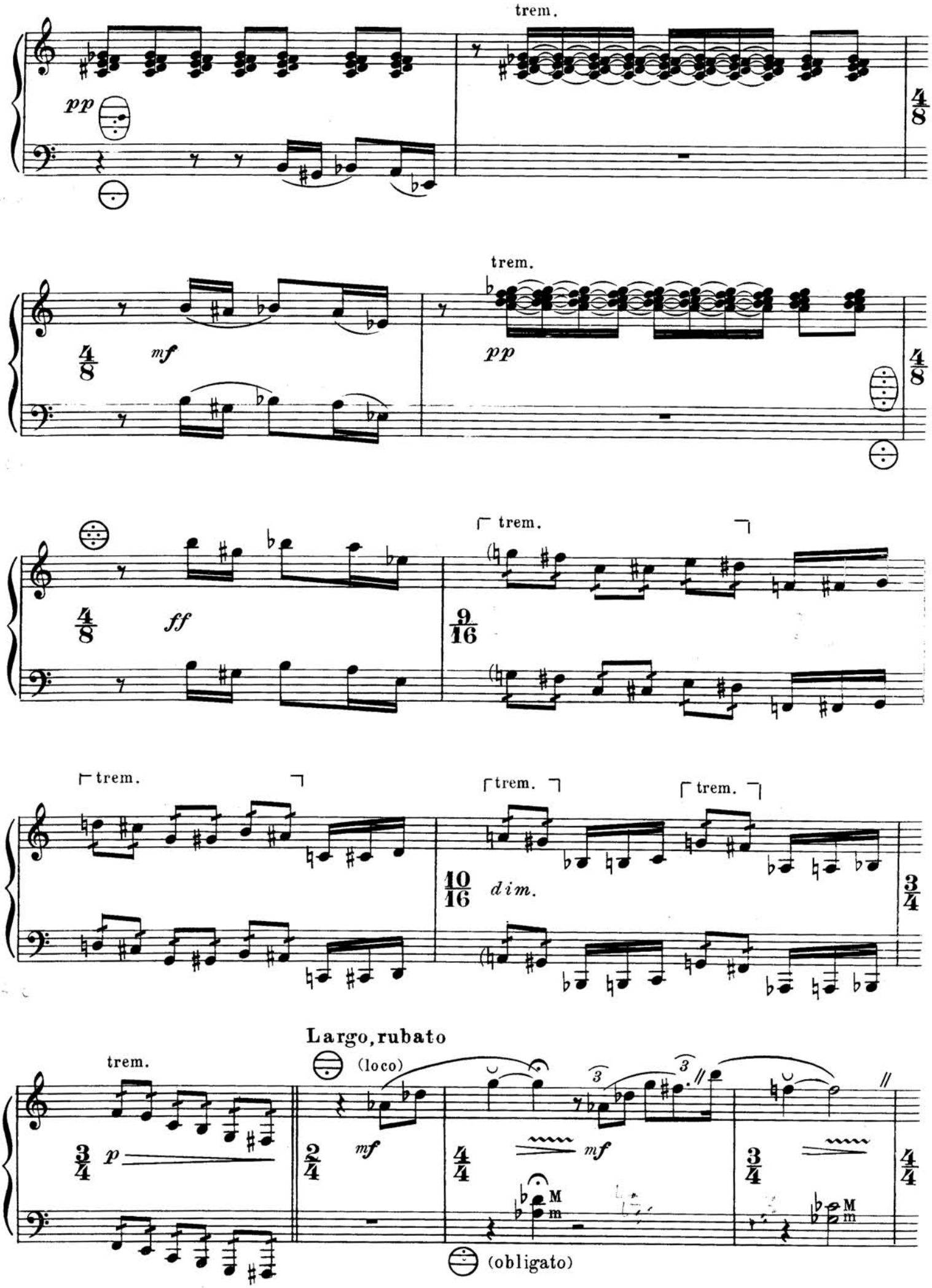
13

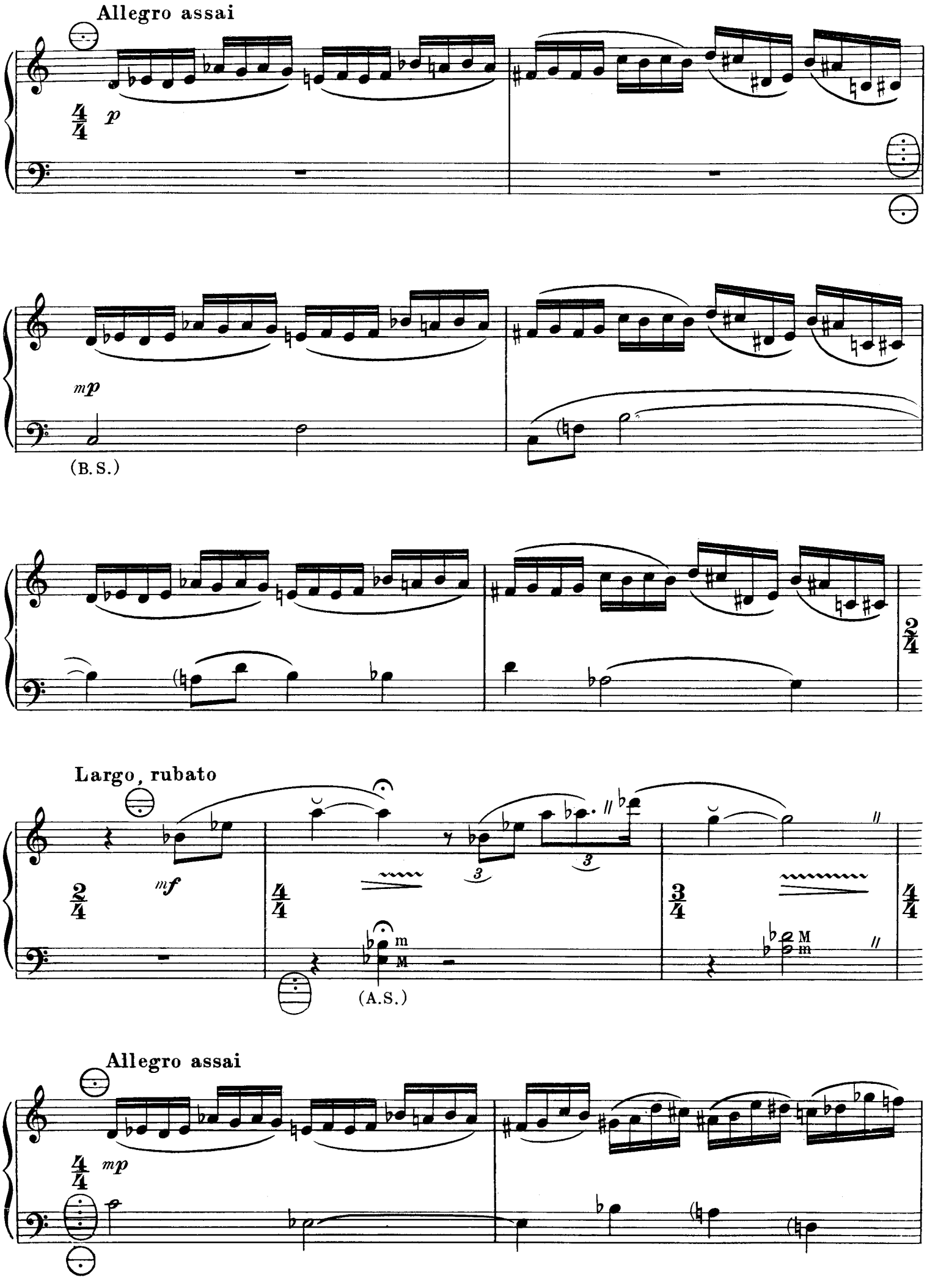
Fermin Gurbindo

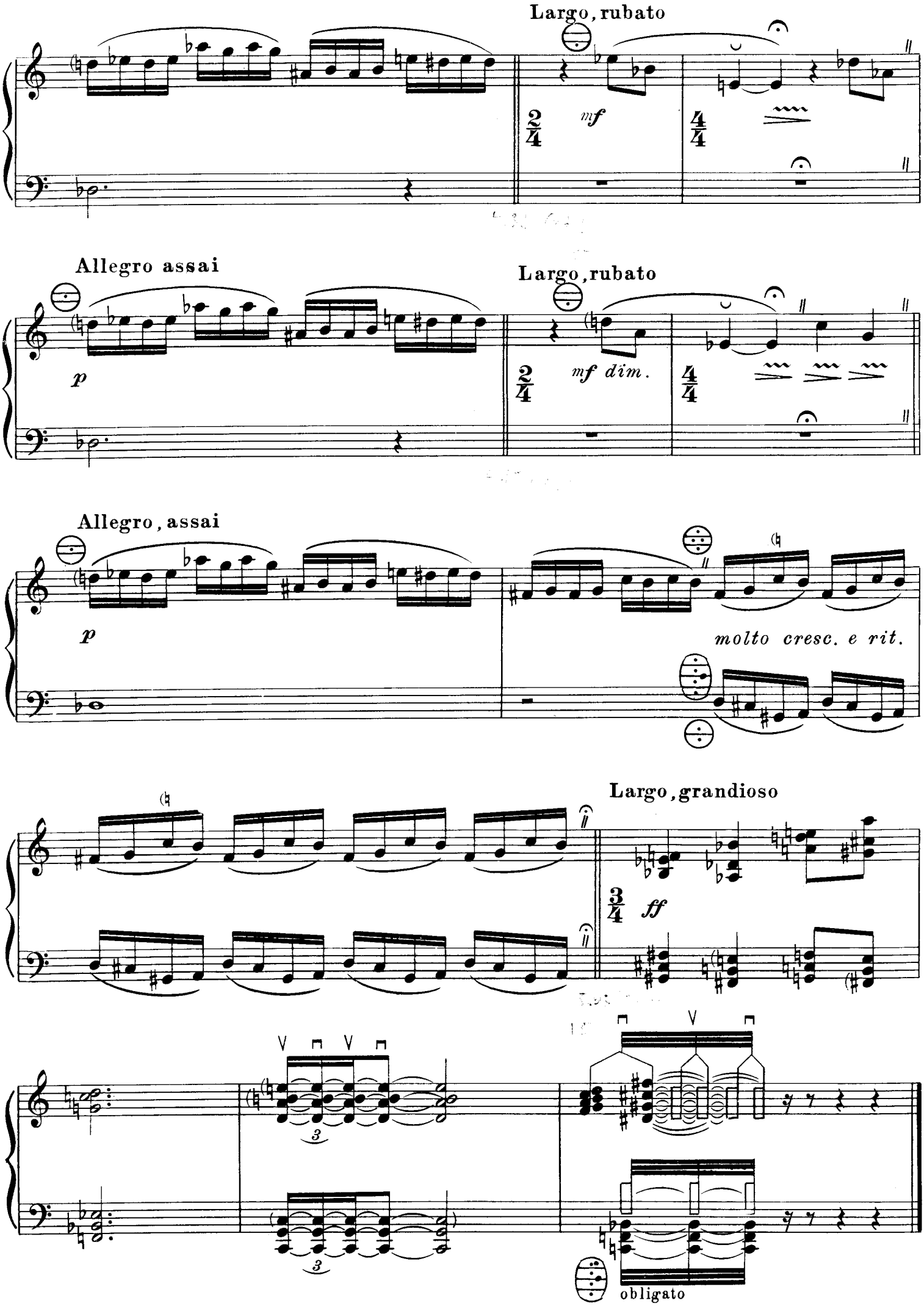
FANTASIA PARA ACORDEON

(1935 - 1985)


Allegro assai (cca. 152 = ♩)
mp

cresc. poco a poco
(8a bassa)
f più cresc.
8a
ff
tremolo
8a
(♩ = ♪)
M
3/4
loco
8a
mf


8ª
loco
loco
mp
loco
p
8ª bassa
2/4
Largo (cca. 50 = 𝅗𝅥)
mf
2/4
dim.
6/8
e molto rit
3/4
4/4
loco
(Rubato)
mf
mf
mf
4/4
A.S.
(obligato)
mf
agitato
accel.
cresc.
3/4
f
f
a piacere, ma presto
3/4

dim. e rit.
10/8
Allegro (cca.112 = ♩)
10/8
p staccato
(B. S.)
mp cresc.
f
7/8
7/8
dim.
4/8
7/8


9/8
mf dim.
p dim.
p molto rit.
e cresc.
ff
(V)
sf dim.
pp
Allegro
7/8
mf
8a bassa
[tremolo]
loco
p
loco
[tremolo]

trem.
pp
4/8
mf
trem.
pp
4/8
ff
trem.
9/16
trem.
trem.
trem.
10/16
dim.
3/4
Largo, rubato
trem.
(loco)
3/4
p
2/4
mf
4/4
mf
3/4
4/4
M
m
(obligato)


Allegro assai
p
mp
(B. S.)
2/4
Largo, rubato
mf
3
m
M
(A. S.)
3/4
Allegro assai
mp


Largo, rubato
mf
Allegro assai
p
Largo, rubato
mf dim.
Allegro, assai
p
molto cresc. e rit.
Largo, grandioso
ff
obligato

Fermin Gurbindo
FANTASIA PARA ACORDEON

Plan de la obra y explicación de signos

Esta obra ha sido compuesta especialmente para el CONCURSO INTERNACIONAL DE COMPOSICION PARA ACORDEON. Se han tenido en cuenta las posibilidades del Acordeón de teclado y de botones, tanto en su característica tradicional como a bajos sueltos, y se han incluído diversos recursos y efectos propios del instrumento.

La forma viene determinada por el título de la obra; ésta carece de tonalidad, y sus temas y desarrollos principales están sacados de las tres primeras notas, que forman dos intervalos de 4ª ascendente, justa y aumentada, respectivamente.

El «Adagio» inicial es como de introducción que, tras un acorde repetido en «tremolo», da paso a un «Allegro assai», cuyo tema es expuesto en la mano izquierda por una especie de «moto perpetuo», que culmina en un arpegio acumulativo de 8 notas, en «tremolo», que se repite, intercalado por una «llamada», que conduce a un «Largo, rubato», de carácter muy expresivo, con abundancia de efectos especiales, finalizando con una «cadenza» o «fermata». Sigue un «Allegro», que presenta dos fragmentos diferentes: el primero, muy rítmico, sobre un «ostinato» de la mano izquierda, y el segundo, más melódico, jalonado y rematado por «trémolos»; estos dos fragmentos están separados por un espectacular «cluster» en ambas manos, con impulsos «accelerando». Antes de terminar, se reexpone el «Largo, rubato», interrumpido por el «Allegro assai», dando lugar a un contrastante diálogo. Al final se reproduce la introducción, en acordes, y concluye la obra con otro «cluster», repetido rápidamente en «tremolo».

⊓ = Abrir el fuelle; ∨ = cerrar el fuelle.
TREMOLO = trémolo de fuelle («Bellows Shake»).
NOTAS PEQUEÑAS = Bajos y acordes (Acordeón tradicional).
⌣ = Sonido «ahogado» («Bend»). Consiste en hacer bajar el tono, de forma indeterminada (como un «portamento»), y volverlo a su sonido normal, sin interrumpirlo, presionando el fuelle a la vez que se sujeta la tecla o botón muy poco hundido, cerrando casi la válvula[1].
OBLIGATO = Obligado con acordes (Acordeón tradicional).
~~~~~~~~ = Vibrato. Oscilación del fuelle (sin cambiar de sentido), con una u otra mano, no muy rápida (como el «vibrato» en el «Jazz»).

= Cluster. De acordes, en la mano izquierda, o de notas, en la derecha (los del final, se hacen con la palma de la mano).

= Cada vez más rápido (en este caso, el «vibrato»).

NOTAS O INDICACIONES ENTRE PARENTESIS = Son facultativas.

[1] Este efecto ha sido utilizado por el compositor en el Acordeón desde hace más de 25 años.

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È espressamente vietata la riproduzione fotostatica o con qualsiasi altro procedimento, senza il consenso scritto dell'editore.
Ogni violazione sarà perseguita a termini di legge (R.D. 633 del 22.4.1941, artt. 171, 172, 173 e 174).
~~~~~~~~

Niels Viggo Bentzon

IN THE ZOO

Im Zoo - Au Zoo

for Solo Accordion

*

Schallplatten:
Hohner-LP "Elegant-Ellegaard", 8 099 024
Hohner-LP "Hugo Noth spielt Werke für Akkordeon . . .", 8 099 081

revidierte Auflage 1982

HOHNER · VERLAG · TROSSINGEN

Bestell-Nr. 2030

The idea of writing for the accordion is not new to me. Mogens Ellegaard convinced me many years ago with his playing - but today we are both happy that I did not get around to fulfil my promise to write something for him until now. For it is quite obvious that the accordion has undergone some important technical and musical improvements in the meantime, making the instrument even more attractive for the contemporary composer. I think of the accordion as a very flexible miniature organ... more versatile in movement, timbre, and mood than many other traditional instruments; and I could hardly imagine any other single musical instrument more suitable for the present work than the accordion.

My suite for solo accordion - "IN THE ZOO", opus 164 - is a modern version of those musical works which attempt to characterize certain situations in connection with various conditions. The atmosphere of my work has some of the same tendency as Mussorgsky's "Pictures at an Exhibition"... or Saint-Saëns' "Carneval of Animals".

The word NEO-REALISM may be appropriate for the suite. From a stylistic point of view this work does not differ from my previous musical forms of expression. But the literary characteristics of the music were thought as an emphasis of musical ideas, which are perhaps better understood than if presented only as abstract musical thoughts.

*

Der Gedanke, für das Akkordeon zu schreiben, ist für mich nicht neu. Mogens Ellegaard hat mich schon vor vielen Jahren durch sein Spiel überzeugt - heute jedoch sind wir beide froh darüber, daß ich mein Versprechen, etwas für ihn zu schreiben, nicht früher erfüllen konnte. Das Akkordeon hat nämlich in der Zwischenzeit ganz offensichtlich eine wichtige technische und musikalische Entwicklung durchgemacht, wodurch das Instrument für den modernen Komponisten noch attraktiver wurde. Das Akkordeon ist für mich eine sehr wandlungsfähige Kleinorgel - vielseitig, leicht beweglich, mit charakteristischen Klangfarben von eigenem Reiz. Ich kann mir kaum ein anderes Musikinstrument vorstellen, das für das vorliegende Werk geeigneter wäre als das Akkordeon.

Meine Suite für Solo-Akkordeon „Im Zoo", opus 164 ist eine moderne Version jener Kompositionen, die bestimmte Situationen unter wechselnden Bedingungen zu charakterisieren versuchen, wie z. B. Mussorgskys „Bilder einer Ausstellung" oder Saint-Saëns „Karneval der Tiere".

Die Bezeichnung Neorealismus dürfte für die Suite angemessen sein. Stilistisch unterscheidet sich dieses Werk nicht von meinen früheren musikalischen Ausdrucksformen. Die bildhafte Gestaltung ist gedacht als Betonung musikalischer Ideen, die so vielleicht besser verstanden werden, als wenn sie nur als abstrakte musikalische Gedanken wiedergegeben würden.

L'idée de composer pour l'accordéon n'est pas nouvelle pour moi. Il y a des années déjà, Mogens Ellegaard m'a pris par son jeu - aujourd'hui toutefois nous deux, sommes heureux que ma promesse de composer pour lui, n'ait pas été tenue plus tôt. Il est évident qu'entre temps l'accordéon a évolué d'une façon extraordinaire au point de vue technique et musical et c'est pourquoi l'accordéon est devenu encore plus intéressant pour le compositeur moderne. Pour moi, l'accordéon est un petit orgue soumis tout le temps à des modifications, à savoir un instrument aux diverses possibilités, très maniable et avec des timbres spéciaux. Il n'est pas imaginable pour moi qu'un autre instrument de musique soit plus propice pour l'œuvre actuelle que l'accordéon.

Ma suite pour solo d'accordéon "Au Zoo", opus 164 est une version moderne des compositions qui tentent de caractériser des situations déterminées sous des conditions variées, comme par exemple la composition de Moussorgsky "Tableau d'une exposition" ou celle de Saint-Saëns "Carnaval des animaux".

La détermination néo-réalisme sera valable pour la suite. Au point de vue style, cette œuvre ne se discerne pas de mes expressions musicales d'autrefois. L'expression figurative doit souligner les idées musicales qui seront peut-être ainsi mieux comprises au lieu de les produire seulement en forme d'idées musicales abstraites.

NIELS VIGGO BENTZON

NOTES ON THE PERFORMANCE

Niels Viggo Bentzon's "In the Zoo" was composed for an accordion with both Standard 120 Bass + an additional FREE BASS manual (Baryton Bass) with at least this tonal range:

Notation

To indicate which bass manual should be applied, the following signs will be found throughout the work:

B.B. = Barytone Bass (Free Bass)

S.B. = Standard Bass (120 Stradella)

The player should keep on playing on the bass manual indicated at the beginning of each movement, until another manual is indicated by one of the above-mentioned signs. The standard bass notation is used for the S.B. manual. Where the B.B. manual is indicated, every note and chord must be played as written. The bass fingering is for the HOHNER BARYTONE BASS (Bassetti Bass). The frequent jumps from manual to manual - especially in the "Promenade" theme - are important for changes in tonal colour and character (heavy - light, ff - pp).

Registration

The internationally accepted switch symbols have been applied for treble and standard bass registration. Some new switch symbols have been contrived for the B.B. manual, which is assumed to contain two sets of reeds. These symbols should present no problems to anybody who is familiar with the standard switch notation:

= One Reed - sounds as written

= One Reed - sounds an octave higher

= Two Reeds - octave coupling

An 8va or 8va BASSO sign over or under a switch symbol (treble or bass) means that the passage following the symbol should be played an octave above or below the written notes - until a change is indicated by another switch symbol WITHOUT an 8va or 8va BASSO sign.

MOGENS ELLEGAARD

⌐ Open Bellows > Close Bellows

ANMERKUNGEN FÜR DEN SPIELER

Niels Viggo Bentzons „Im Zoo" wurde geschrieben für chromatisches Knopfgriff-Akkordeon mit 120 Bässen und zusätzlichen Bariton-(Melodie-)Bässen. Folgender Tonumfang ist zur korrekten Wiedergabe des Werkes erforderlich:

Notation

Die folgenden Zeichen geben an, welches Baß-Manual jeweils verwendet werden soll:

B.B. = Bariton (Melodie-) Baß-Manual

S.B. = Standardbaß-Manual (120 Bässe)

Bis zum nächstfolgenden Zeichen ist das am Anfang des Stückes angezeigte Baß-Manual beizubehalten. Als S.B.-Notierung wurde die amerikanische Standardnotenschrift verwendet. Wo das B.B.-Manual gefordert ist, muß jede Note und jeder Akkord gespielt werden wie notiert. Der Baßfingersatz ist für die Hohner-Baritonbaß-Anordnung (C-Griff) gedacht. Die häufigen Sprünge von Manual zu Manual - besonders im „Promenaden"-Thema - sind wichtig für den Wechsel der Klang-Charakteristik (schwer - leicht, ff - pp).

Registrierung

Für die Registrierung von Diskant und Standardbaß wurden die international anerkannten Registersymbole verwendet. Für die 2-chörigen Baritonbässe wurden einige neue Registersymbole entwickelt, die jemandem, der mit den üblichen Symbolen vertraut ist, keine Schwierigkeiten machen sollten.

= einchörig - Grundreihe (8')

= einchörig - hohe Oktave (4')

= zweichörig - Grundreihe und hohe Oktave (8'+4')

Ein „8va"- oder „8va bassa"-Zeichen über oder unter einem Registersymbol (im Diskant oder Baß) bedeutet, daß solange eine Oktave höher oder tiefer gespielt werden muß, bis Aufhebung erfolgt durch ein weiteres Registersymbol **ohne** einen „8va" oder „8va bassa"-Vermerk.

MOGENS ELLEGAARD

⌐ Öffnen des Balges ⟩ Schließen des Balges

REMARQUES POUR LE JOUEUR

»Au Zoo« de Niels Viggo Bentzon a été écrite pour accordéon chromatique à touches boutons, 120 basses et basses baritons. L'étendue suivante est nécessaire pour pouvoir jouer correctement cette œuvre:

Notation

Les marques suivantes disent quel système de basses doit être utilisé:

B.B. = bariton

S.B. = standard (120 basses)

Jusqu'à la prochaine marque l'on doit garder le système qui est désigné au début. La notation S.B. signifie la notation standard américaine. Là où le clavier B.B. est précisé, il faut jouer chaque note et chaque accord comme demandé. Le doigté est prévu pour les basses Hohner-Bariton (doigté italien). Les sauts fréquents d'un clavier à l'autre - surtout dans le thème »Promenades« sont très importants pour varier la sonorité (grandiose - legère, ff - pp).

Registres

Pour les registres côté chant et basses, les symboles intérnationaux et reconnus ont été utilisés. Pour les basses baritons à 2 voix quelques nouveaux symboles de registres ont été développés, mais qui ne causent aucune difficulté pour ceux qui sont déjà habitués aux autres symboles.

= une voix - rangée fondamentale (8')

= une voix - octave aiguë (4')

= deux voix - rangée fondamentale et octave aiguë (8'+4')

Le symbole »8va« ou »8va bassa« au-dessus ou en-dessous d'un symbole de registre (côté chant ou côté basses) signifie qu'on doit jouer une octave plus haute ou plus basse jusqu'à ce qu'un autre symbole de registre suit **sans** »8va« ou »8va bassa«.

MOGENS ELLEGAARD

⌉ soufflet ouvert ⟩ soufflet fermé

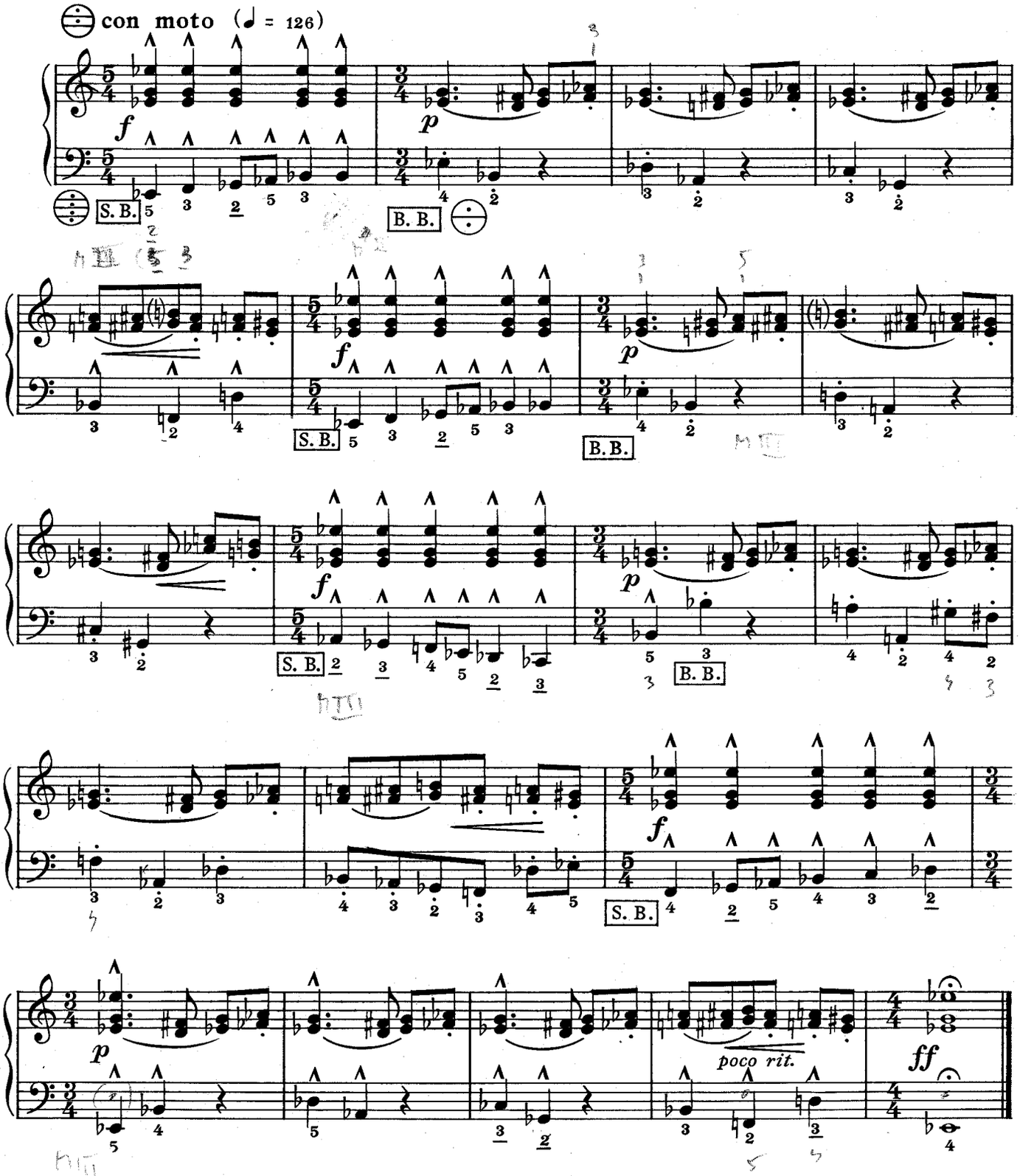
To Mogens Ellegaard

In the Zoo

Im Zoo

Au Zoo

Niels Viggo Bentzon (1964) op. 164

Promenade I

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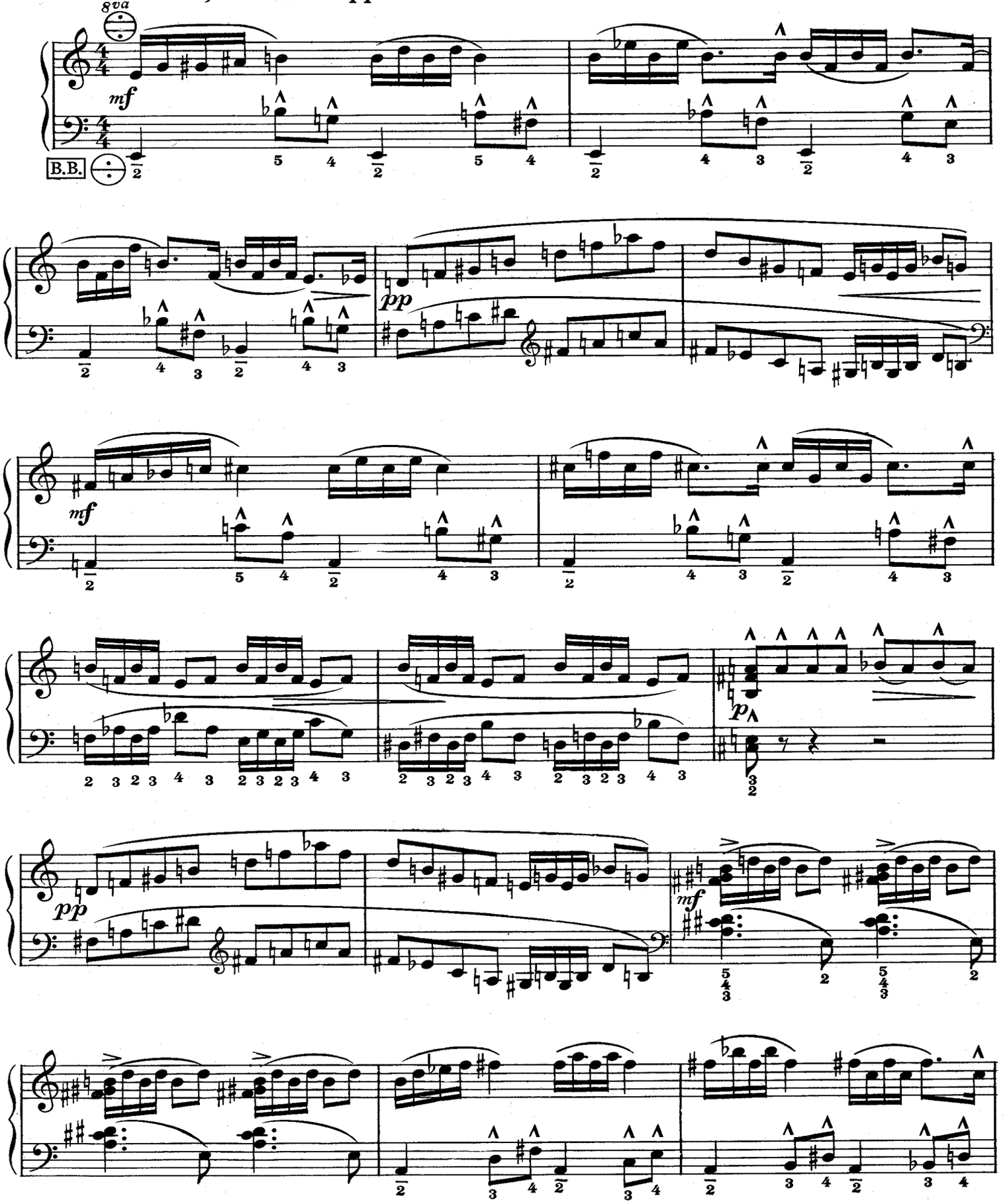
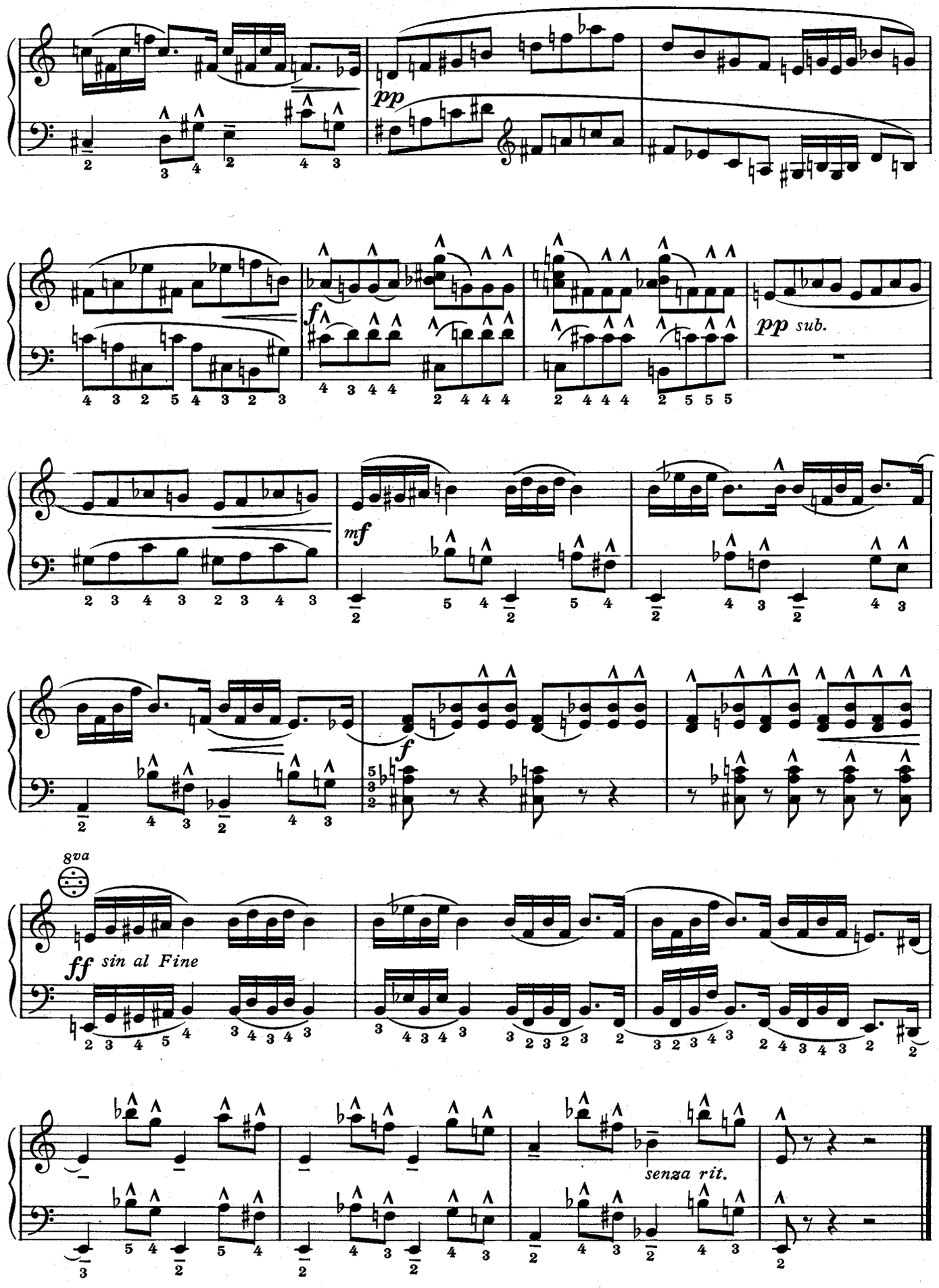
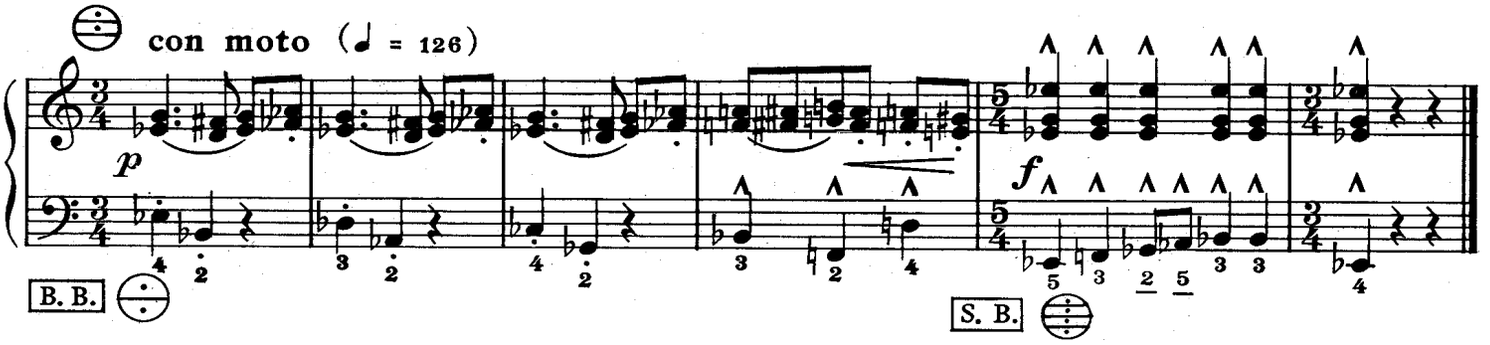
The Ostrich

Der Strauß

L'autruche

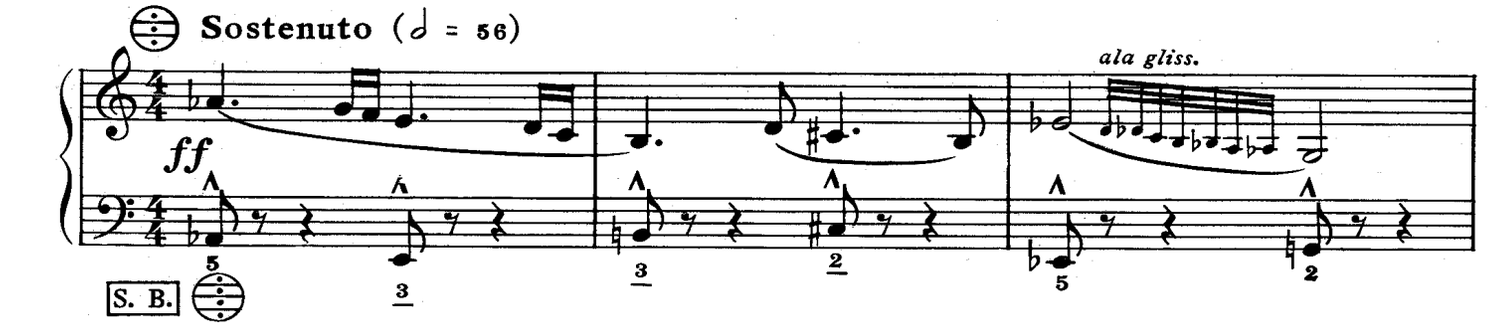
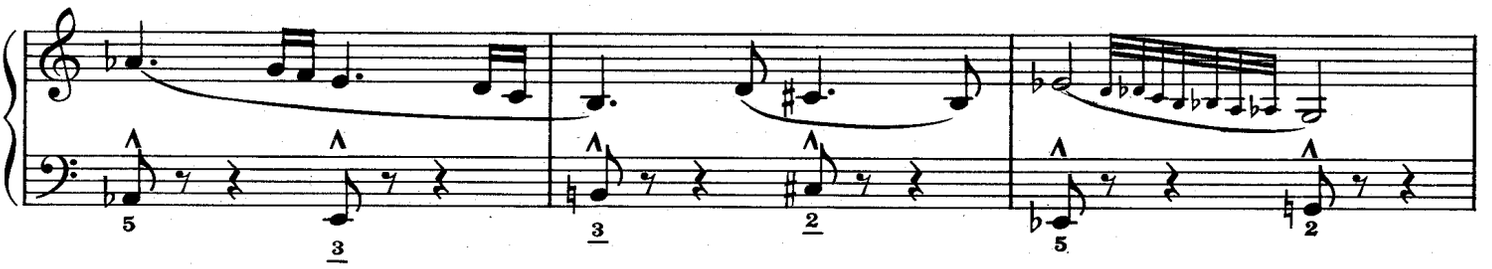
Moderato, ma non troppo (♩ = 96)

pp
f
pp sub.
mf
f
8va
ff sin al Fine
senza rit.

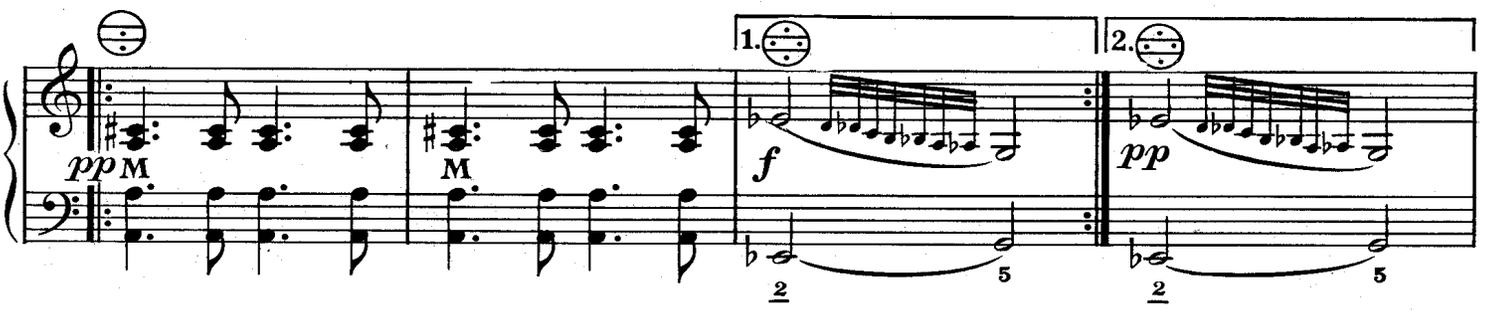
Promenade II

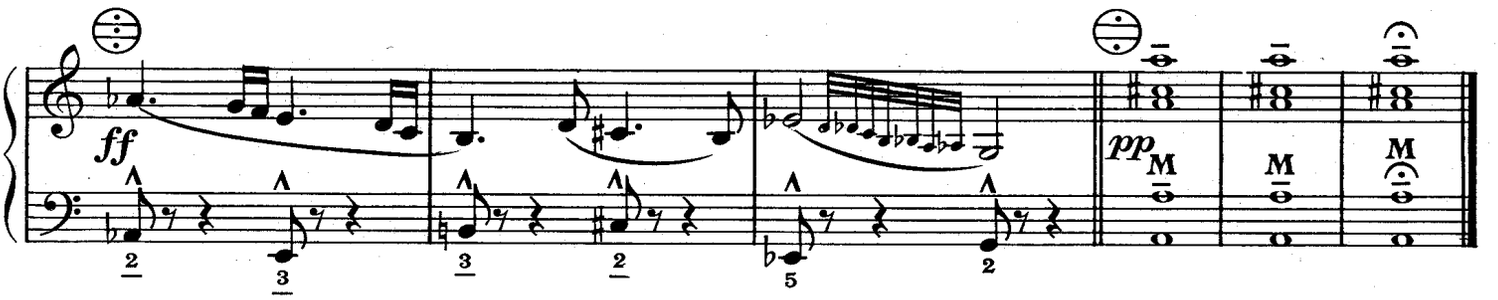


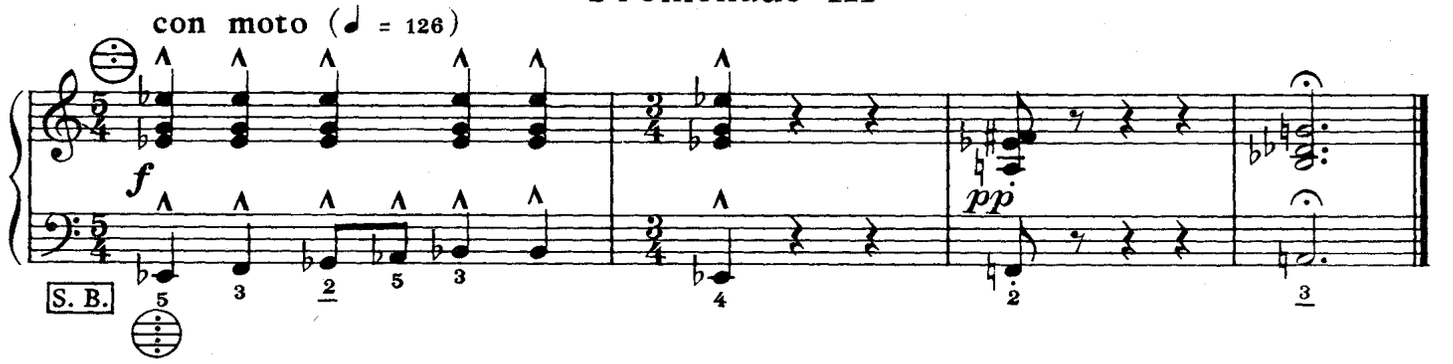
The Elephant

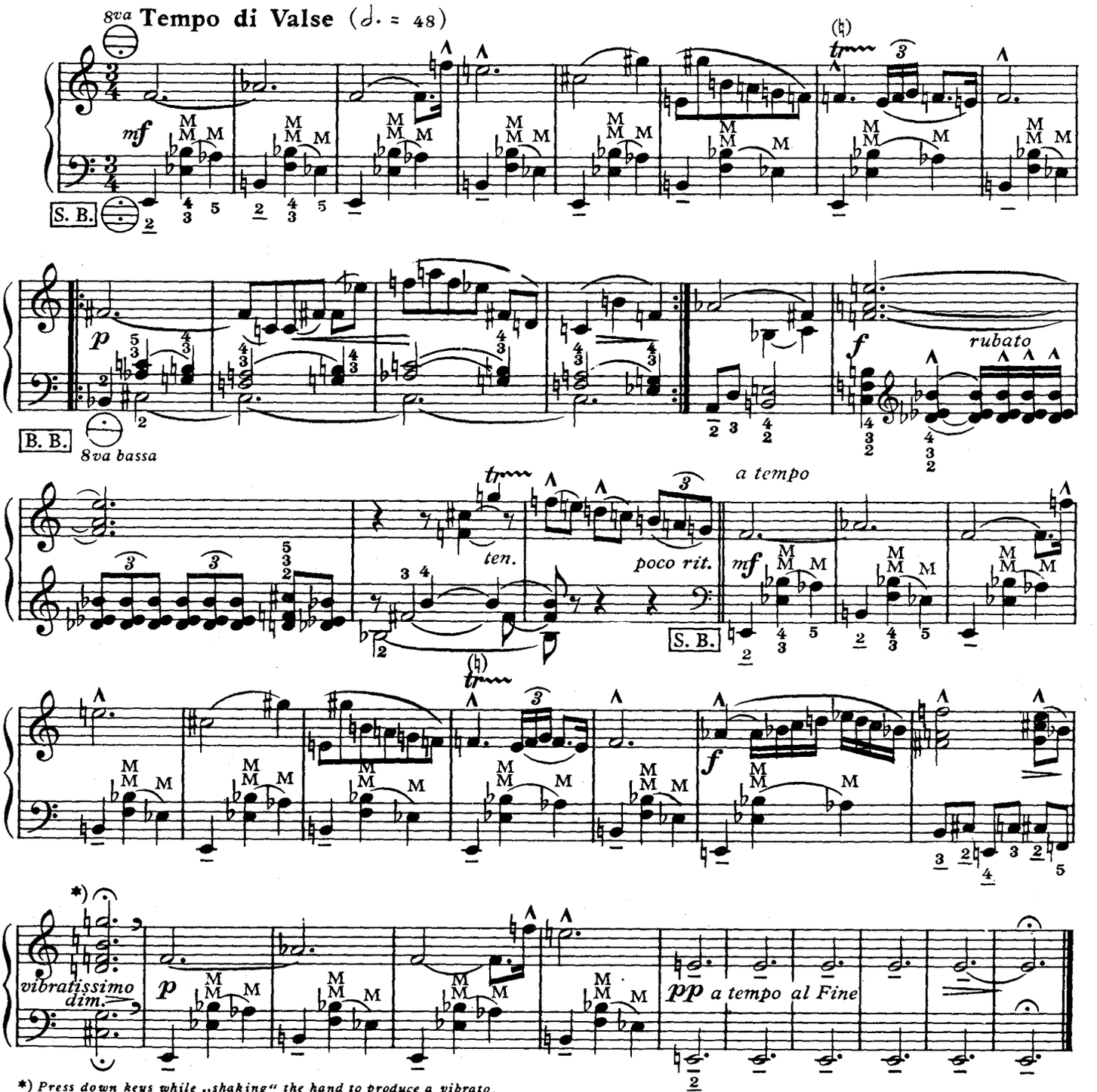
Der Elefant — L'éléphant



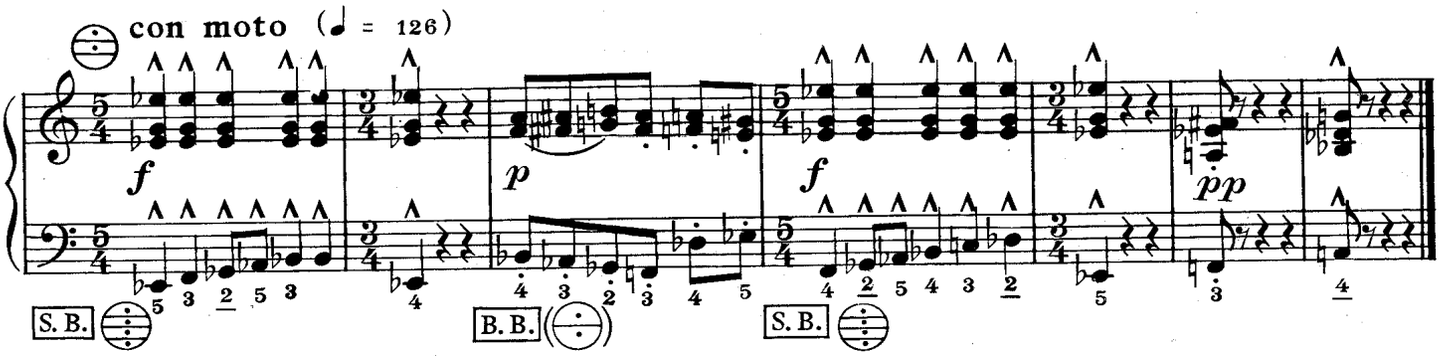




Promenade III

The Sea-lion

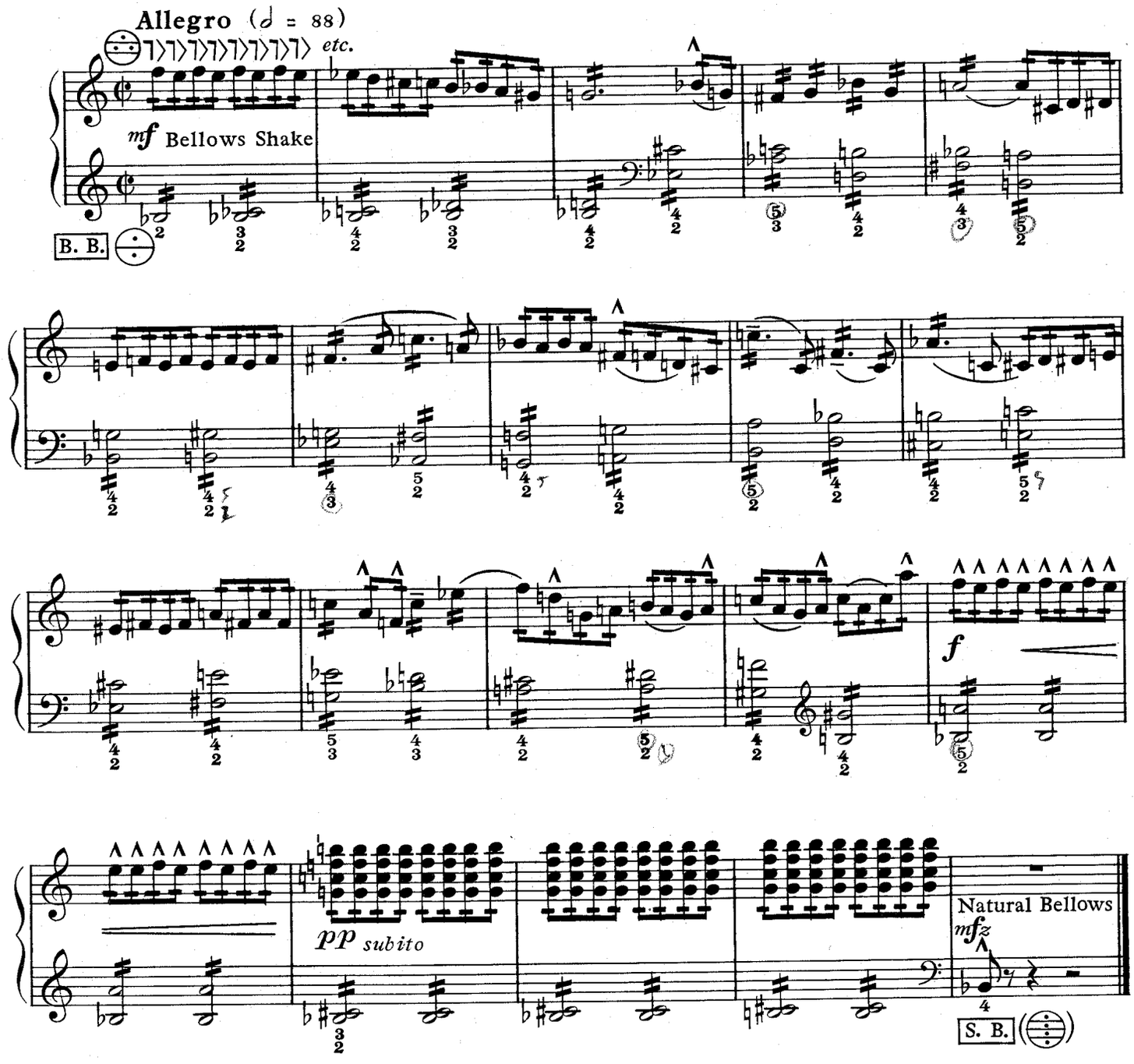
Der Seelöwe — Le lion de mer

*) *Press down keys while „shaking" the hand to produce a vibrato.*
*) *Vibrato-Effekt. Ausführung: Tasten niederdrücken und mit der Hand vibrieren. (Kein Balgvibrato!)*
*) *Effet vibrato. Exécution: Appuyer les touches et faire le vibrato avec la main. (pas de vibrato-soufflet).*

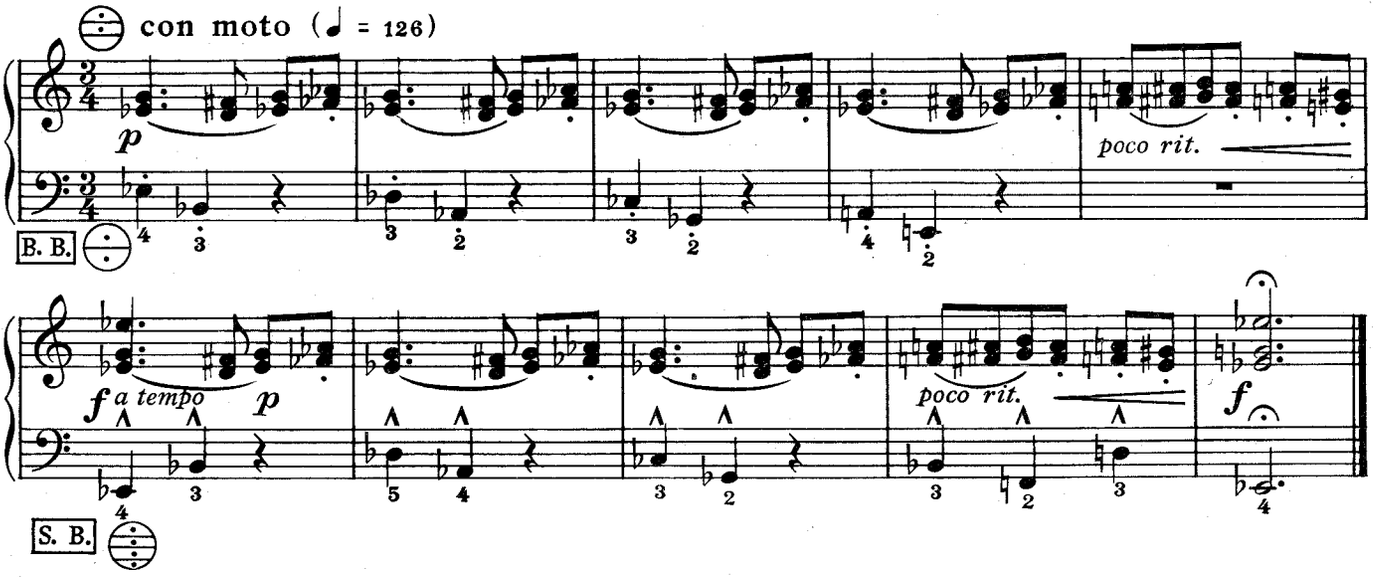
Promenade IV



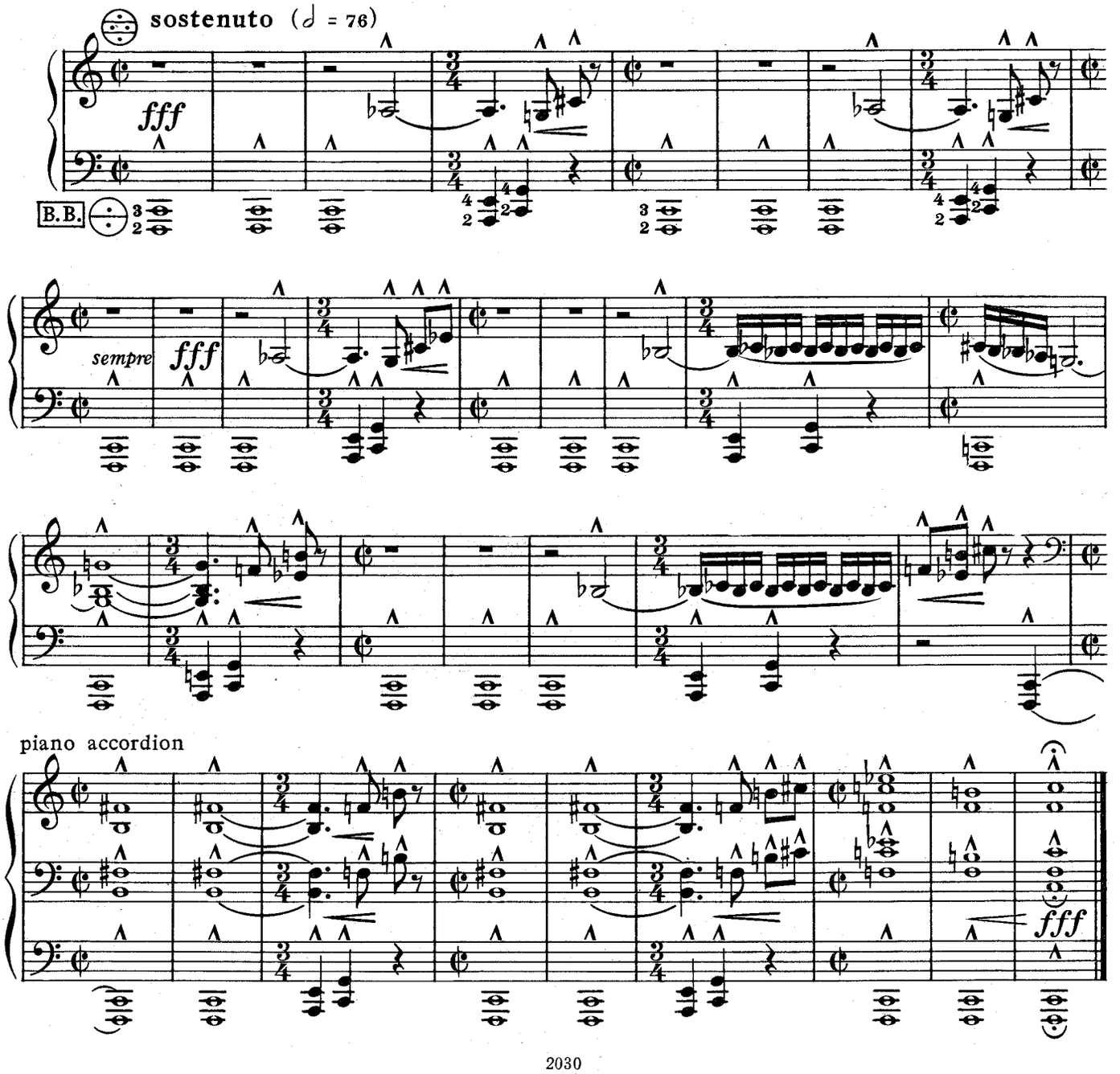
Tea with the Cockatoos

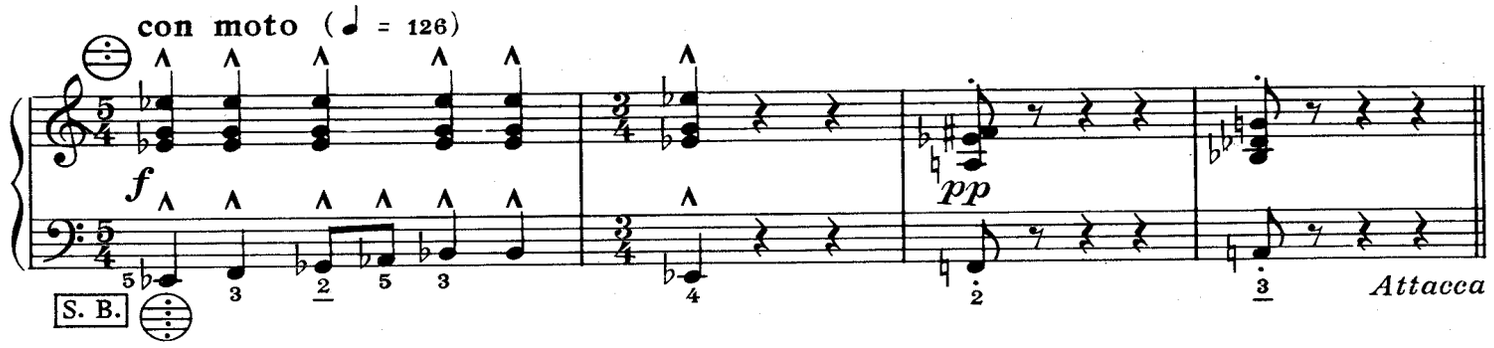
Tee mit den Kakadus

Thé avec les cacatoës

Promenade V



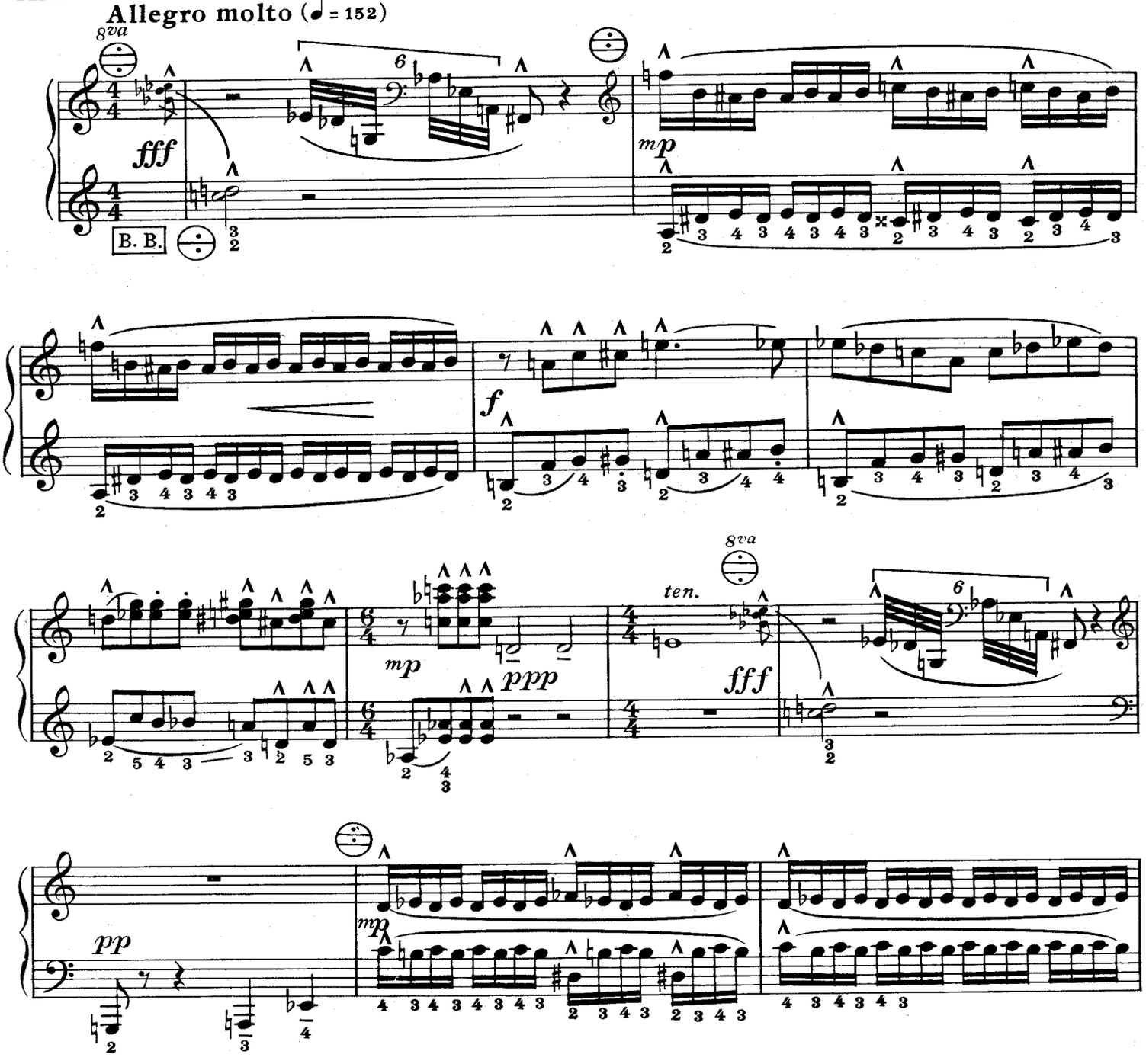
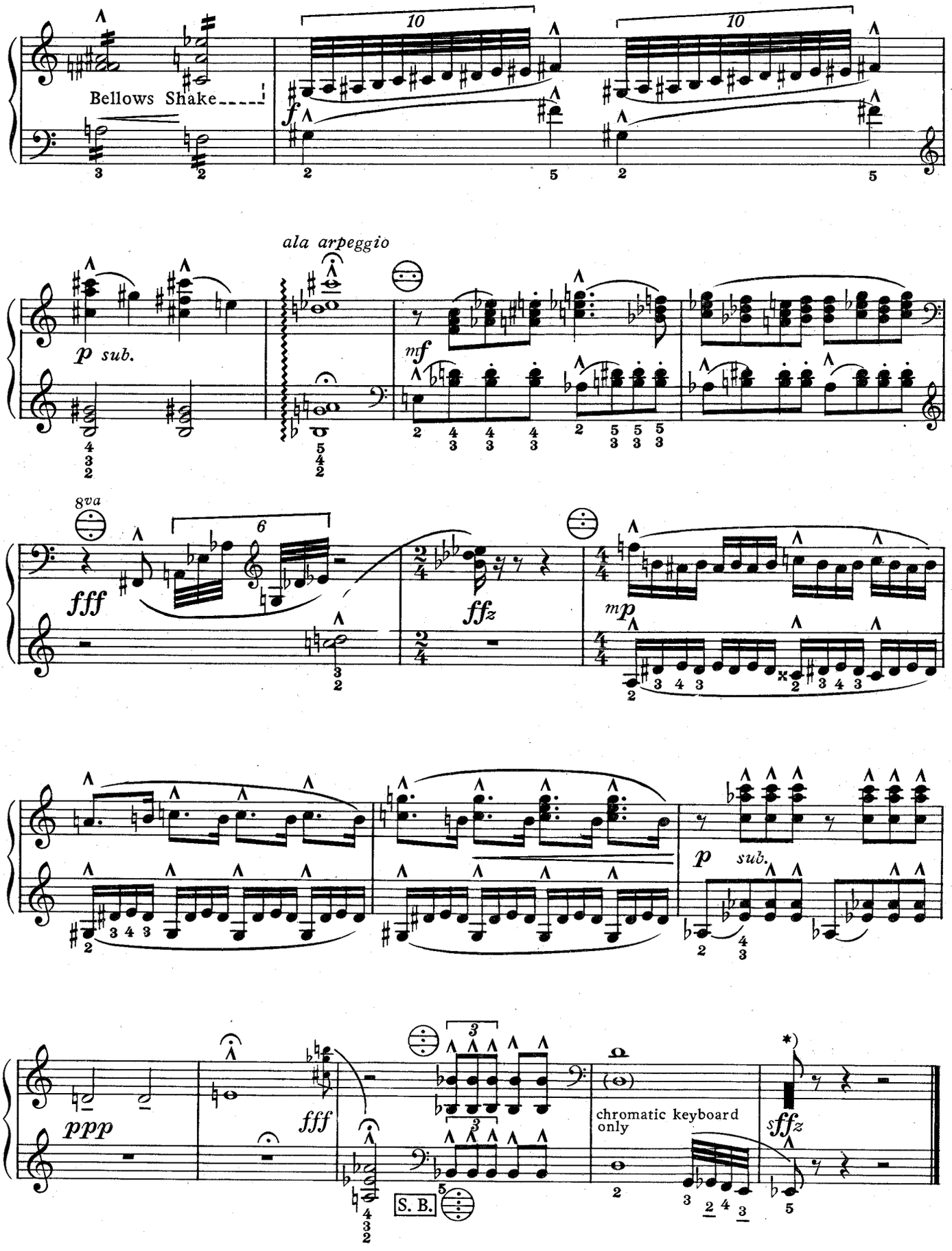
The Dromedary

Das Dromedar — Le dromedaire

Promenade VI



Monkeys

Affen

Singes

*)*Cluster chord - executed by flat hand on the keyboard. A sharp - low register - dry and percussive sound is desired.*

)„Tontraube". Ausführung: Mit der flachen Hand auf die Klaviatur schlagen. Erwünscht ist ein scharfer, trockener und schlagzeugähnlicher Klang in tiefer Tonlage.*

)„Accords - grappe". Exécution: Frapper sur le clavier avec la main plate. Produisez dans les graves des accords brillants et secs à la manière d'un batteur.*