PROSPECTIVES DE

L'ACCORDEON DE CONCERT

collection dirigée par Alain Abbott (Grand Prix de Rome)

A LA TUILERIE

PIERRE-MAX DUBOIS

Editions CHOUDENS

38 rue Jean-Mermoz – Paris

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ÉDITIONS CHOUDENS
38, rue Jean-Mermoz - PARIS 8e - FRANCE

NOTE.

Cette oeuvre a été écrite à la notation exacte du diapason, c'est-à-dire que
ı indiqué sur la portée est le son exact de l'anche la plus basse.

Elle est conçue pour l'Accordéon de Concert, lequel se compose de deux cla-
entièrement chromatiques, à l'exclusion de tout accord-composé, système périmé,
ement impropre - ainsi que l'ont vu unanimement, les musiciens - à servir une po-
ıie subtile et une harmonie extra-tonale.

This piece has been written according to exact pitch notation. The pitch in-
ed on the staff is the exact pitch of the lowest sounding set of reeds.

It is conceived for "concert accordion". This one is made up of two keyboards,
chromatic, which excludes prepared chords, an obsolete system, unappropriate - as
sicians are aware of it - to serve a subtle polyphony and an extra-tonal harmony.

Dieses Werk ist nach der exakten Notenschrift der Stimmgabel geschrieben worden,
isst, dass der auf den Notenlinien angegebene Ton der genaue Ton des niedrigsten
atts ist.

Das Werk ist für das "Konzertakkordéon" geschrieben worden, das zwei völlig
tische Tastaturen hat, unter Ausschluss jedes vorbereiteten Akkords, völlig
etes System, und das - wie es dis Musiker einstimmig festgestellt haben - völlig
stande ist, eine subtile Polyphonie und eine aussertonale Harmonie zu begünstigen.

ТВОРЧЕСТВО БЫЛО НАПИСАНО ПРИ ТОЧНОЙ ЗАПИСИ КАМЕРТОНА, ТО-ЕСТЬ,
КОТОРЫЙ УКАЗАН НА НОТНЫХ ЛИНЕЙКАХ, ЯВЛЯЕТСЯ ТОЧНЫМ ЗВУКОМ САМОГО
О ЯЗЫЧКА.
ЕСТВО НАПИСАНО ДЛЯ "КОНЦЕРТНОЙ-ГАРМОНИИ", КОТОРАЯ СОСТОИТ ИЗ
ХРОМАТИЧЕСКИХ КЛАВИАТУР, ЗА ИСКЛЮЧЕНИЕМ ВСЯКОГО СОСТАВНОГО АККОРДА
Й ЯВЛЯЕТСЯ — КАК ЗАПЕТИЛИ ЕДИНОДУШНО МУЗЫКАНТЫ — УСТАРЕЛЫМ И
ОДНЫМ ДЛЯ ТОНКОЙ И ВНЕТОНАЛЬНОЙ ПОЛИФОНИМ.

品は音叉の正確な調子により書かれた。
示されている音は一番下の発音である。
コンサートのアコーデオン用に考案された。
それは、音楽家達が異口同音に云うように、微妙な複旋律楽、特別な
ノ人ーモニー不用の複合和音、時代後れのシステル等。全く不適当な
余いて全ての半音階の2つの鍵盤で作成されている。

– Chaudens –

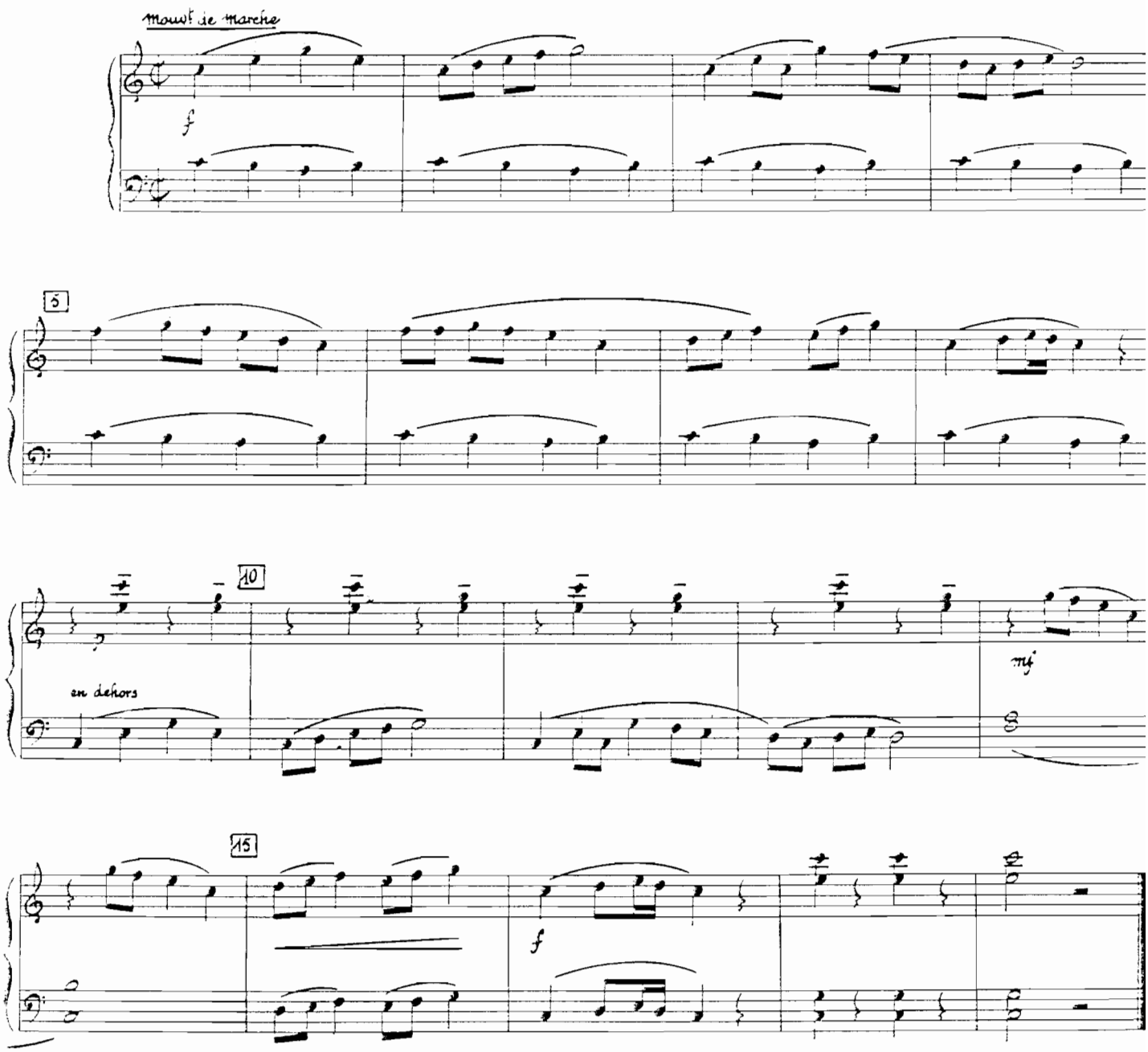
Pour Nelly Abbott.

"A LA TUILERIE"

SIX ENFANTINES POUR ACCORDÉON DE CONCERT

PIERRE MAX DUBOIS

Marche



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A.C. 20.603

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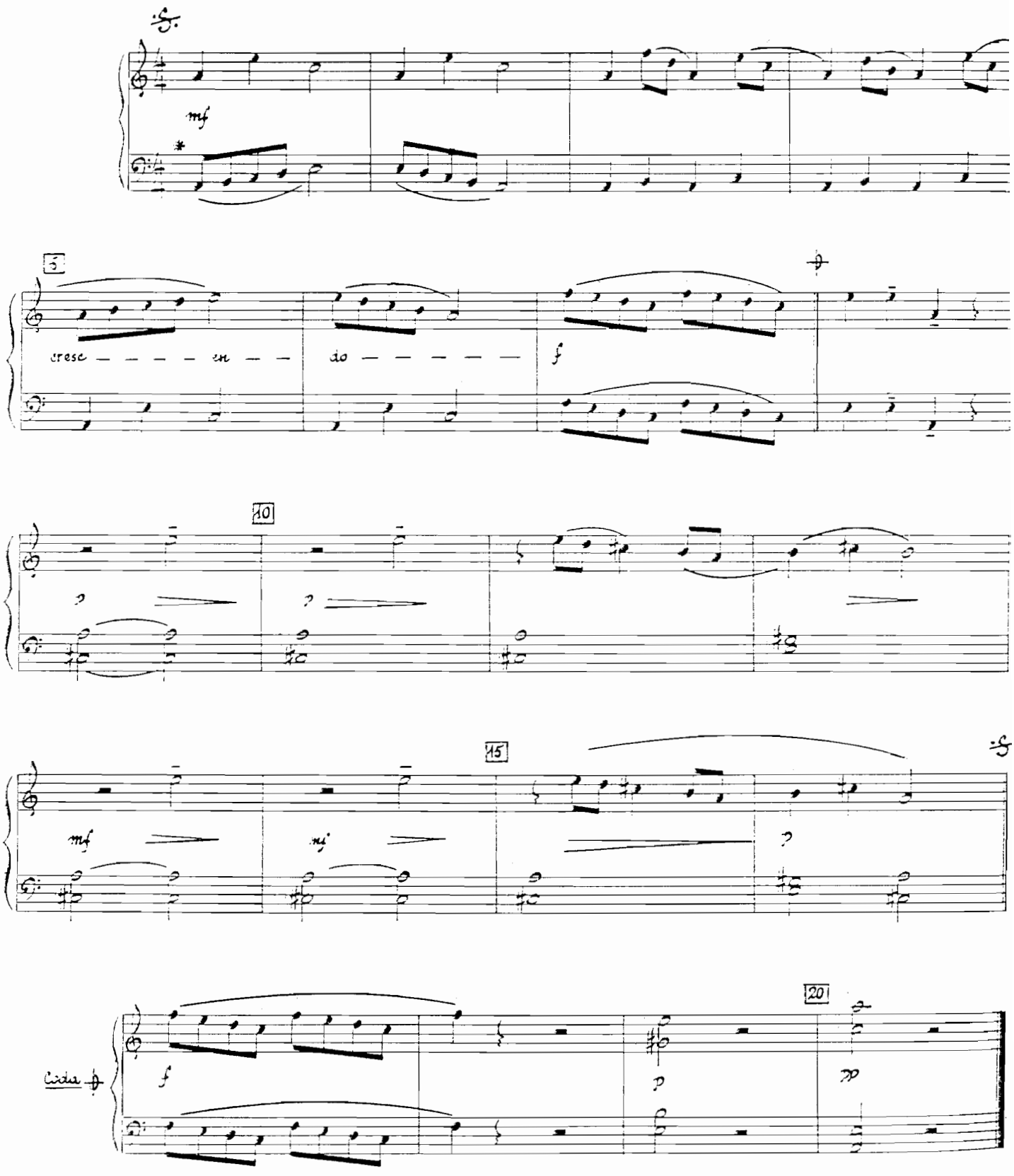
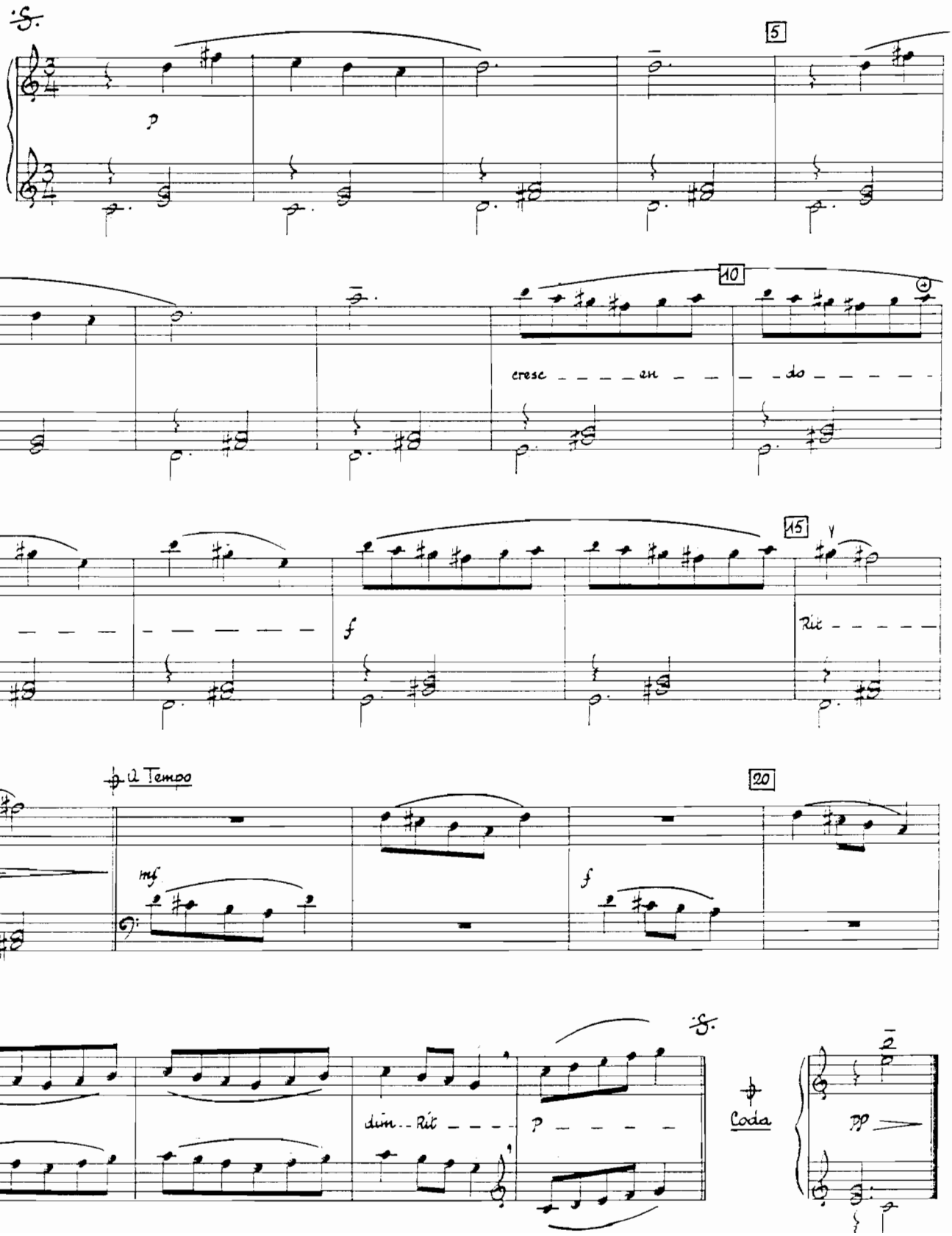
Passepied

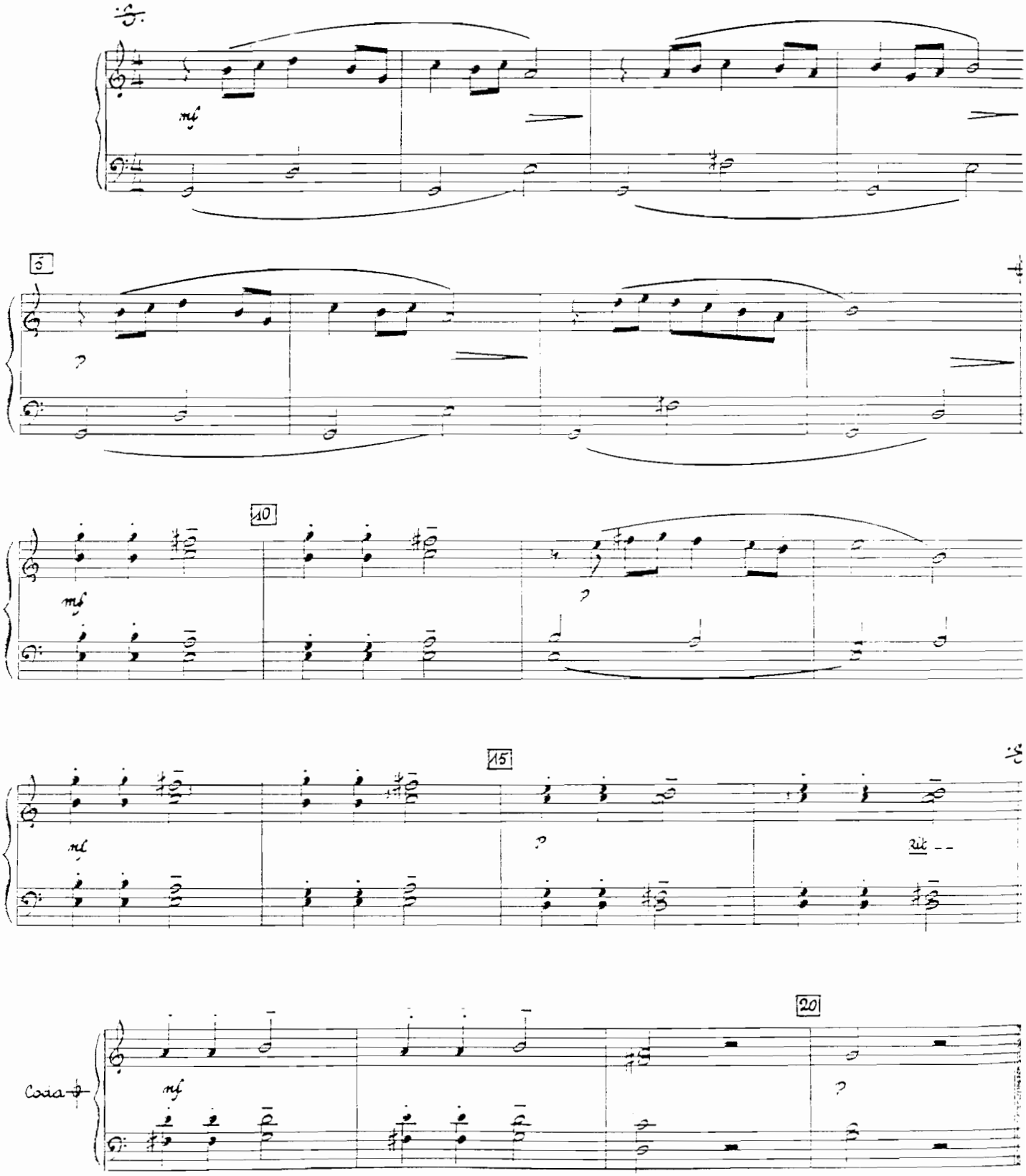


* 8va ad libitum (jusqu'à la fin)

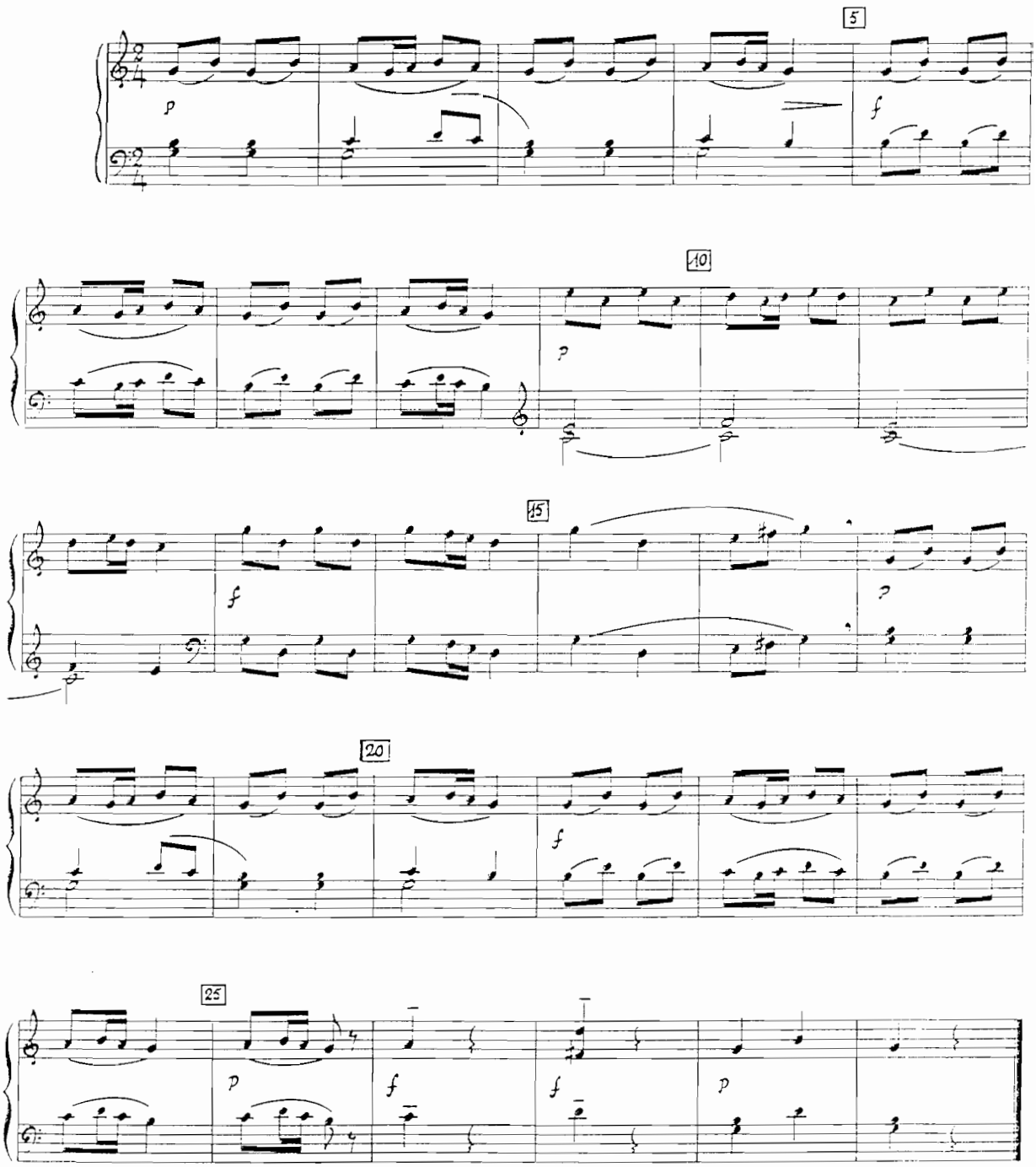
Valse triste



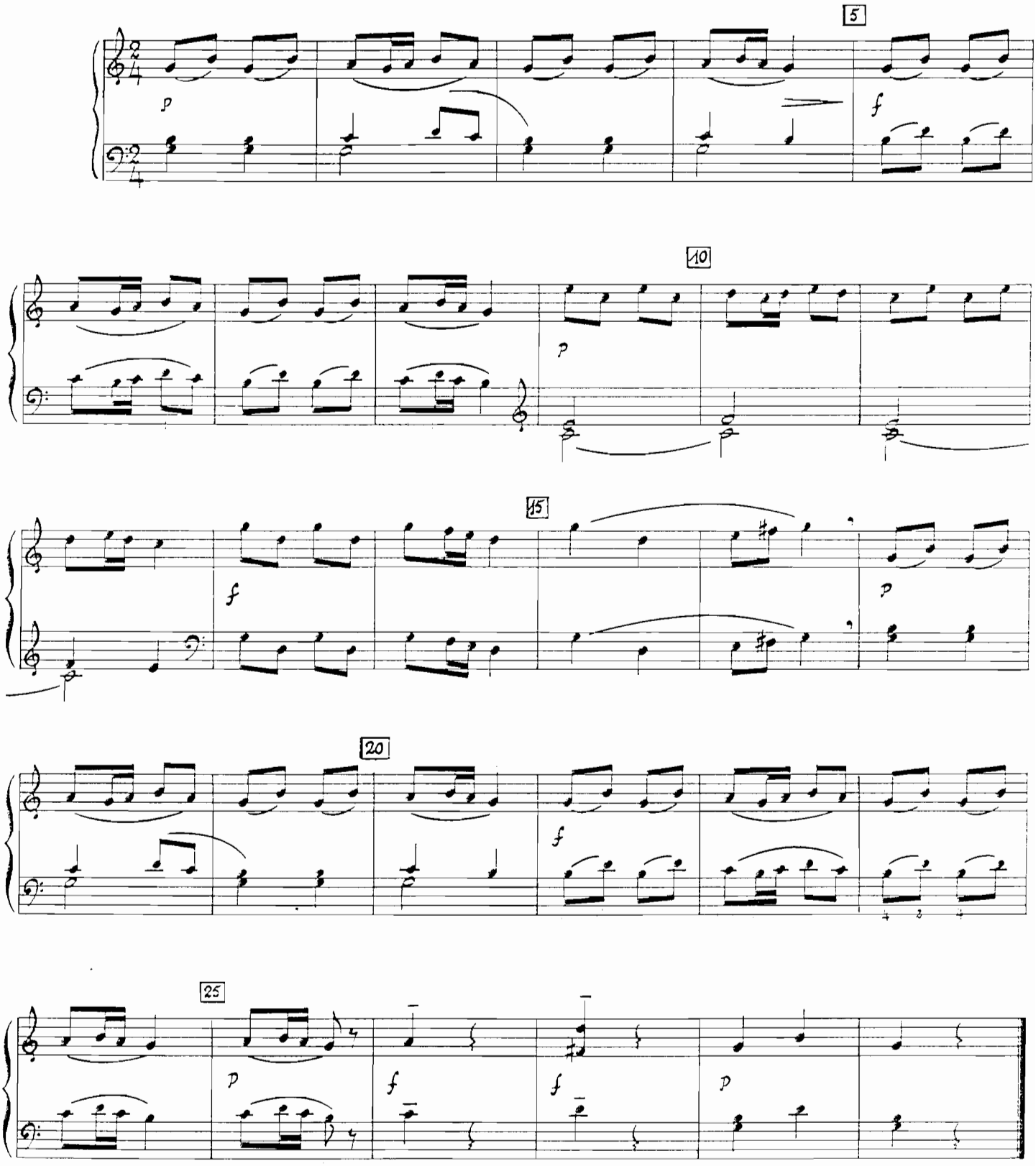
Créole



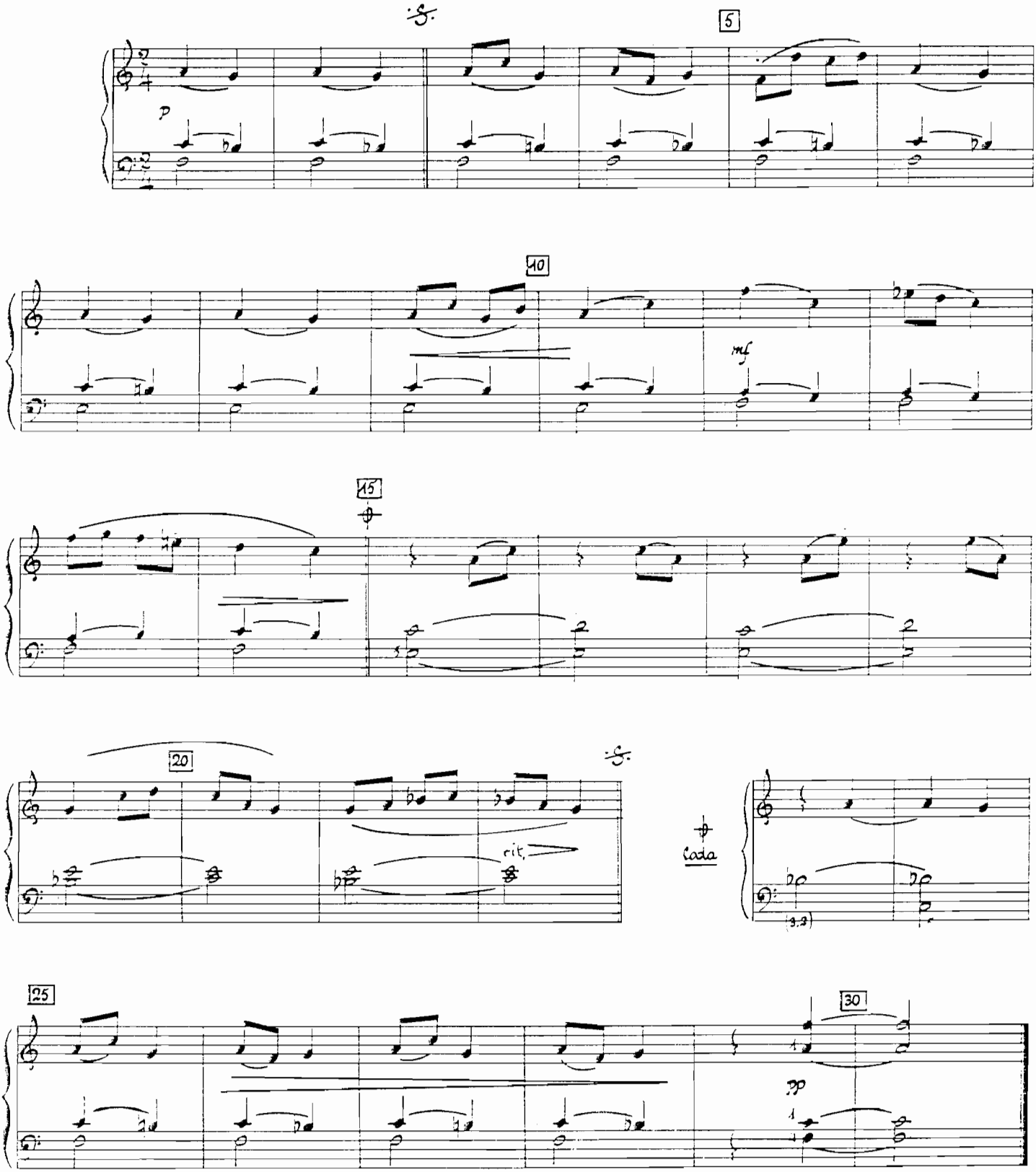
Musette.



Musette.



Berceuse



Imp. S.M.P.M. 93130-10-1090

Calligraphie : J.L. Sulmon . Paris. 307.34.20

Salvatore Di Gesualdo

ACHT IMITATION

(Otto Imitazioni)

per Fisarmonica

NOTAZIONE MUSICALE

urata del suono: è espressa dalla lunghezza della linea posta all'estremità del gambino della nota in rapporto al Temp dicato dai vari Andamenti.

tensità del suono: è raffigurata dallo spessore della linea medesima.

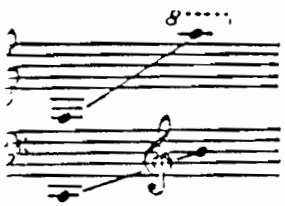
rticolazione ritmica: è indicata dal rapporto di distanza creato fra nota e nota.

usa: l'interruzione della linea orizzontale indica una pausa, che è proporzionale allo spazio bianco di sospensior

INDICAZIONI ESECUTIVE

r fisarmonica da concerto è qui inteso uno strumento con note singole anche nella tastiera sinistra: cioè tutti i ti fisarmonica a bassi sciolti, bassetti, harmonèon, bajan, ecc.

ESTENSIONE RICHIESTA

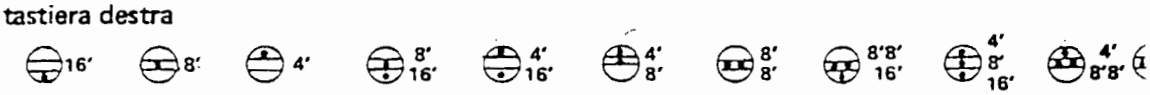


: tastiera destra

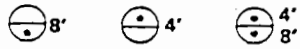
: tastiera sinistra

LEGENDA DEI REGISTRI E COMPARAZIONE D'ALTEZZA

tastiera destra

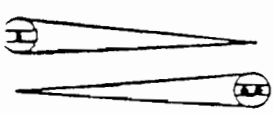


tastiera sinistra

note singole: 

bassi standard: 

INDICAZIONE PARTICOLARE DI REGISTRI



: Abbassare lentamente il registro indicato fino ad ottenerne l'entrata completa. La progr siva apertura o chiusura dei fori delle ance deve avvenire nella durata indicata.



: Abbassare il registro con la nota.

SEGNI DEL MANTICE



: aprire il mantice

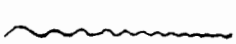


: chiudere il mantice



: oscillazione ritmica del mantice (bellows shake)

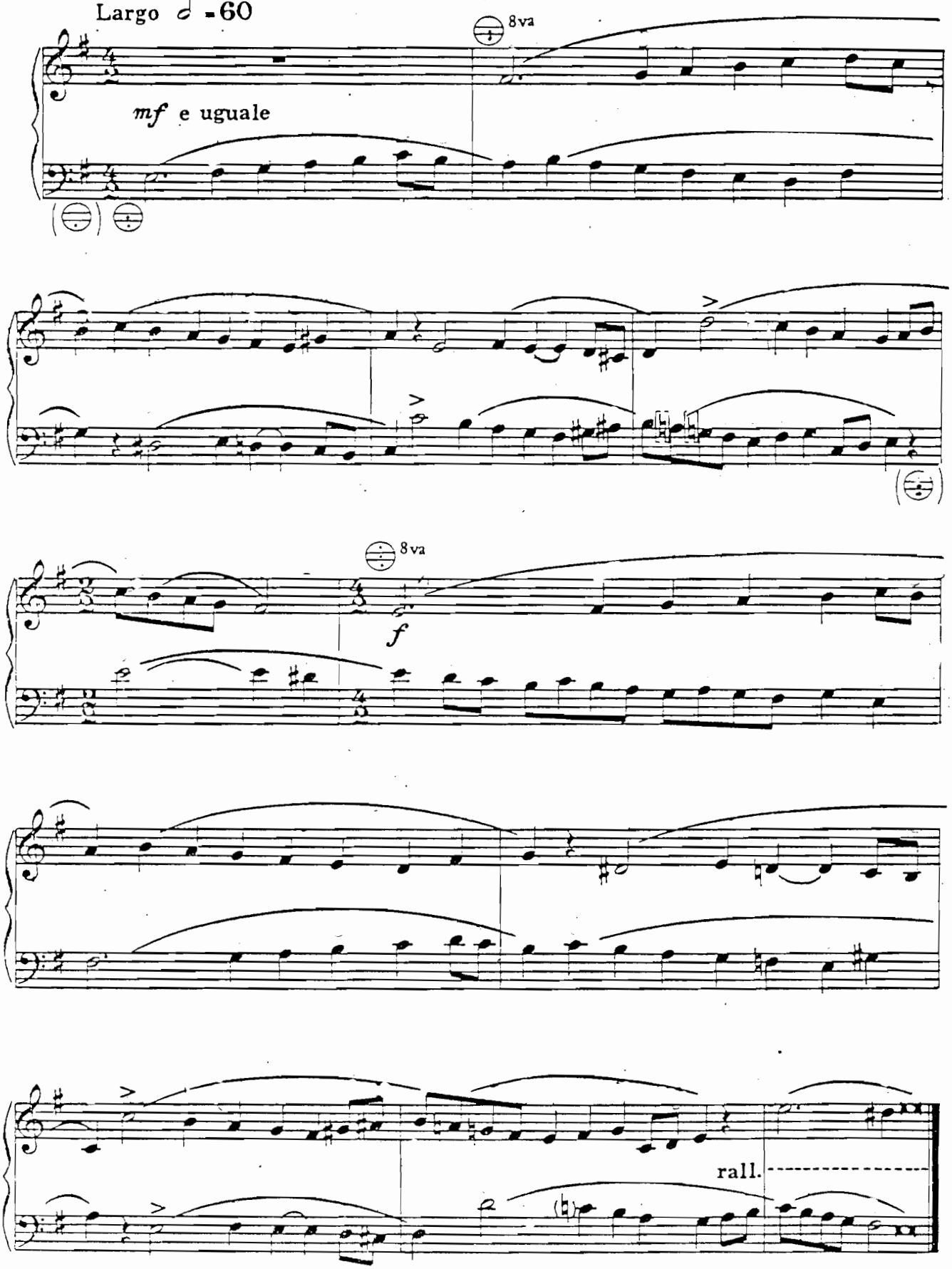
: vibrato ondulatorio ottenuto con la mano sinistra



: vibrato sussultorio in diminuzione ottenuto con le punte dei piedi in sospensione

: aprire/chiudere. L'oscillazione ritmica del mantice deve iniziare in aprire e terminare

1.



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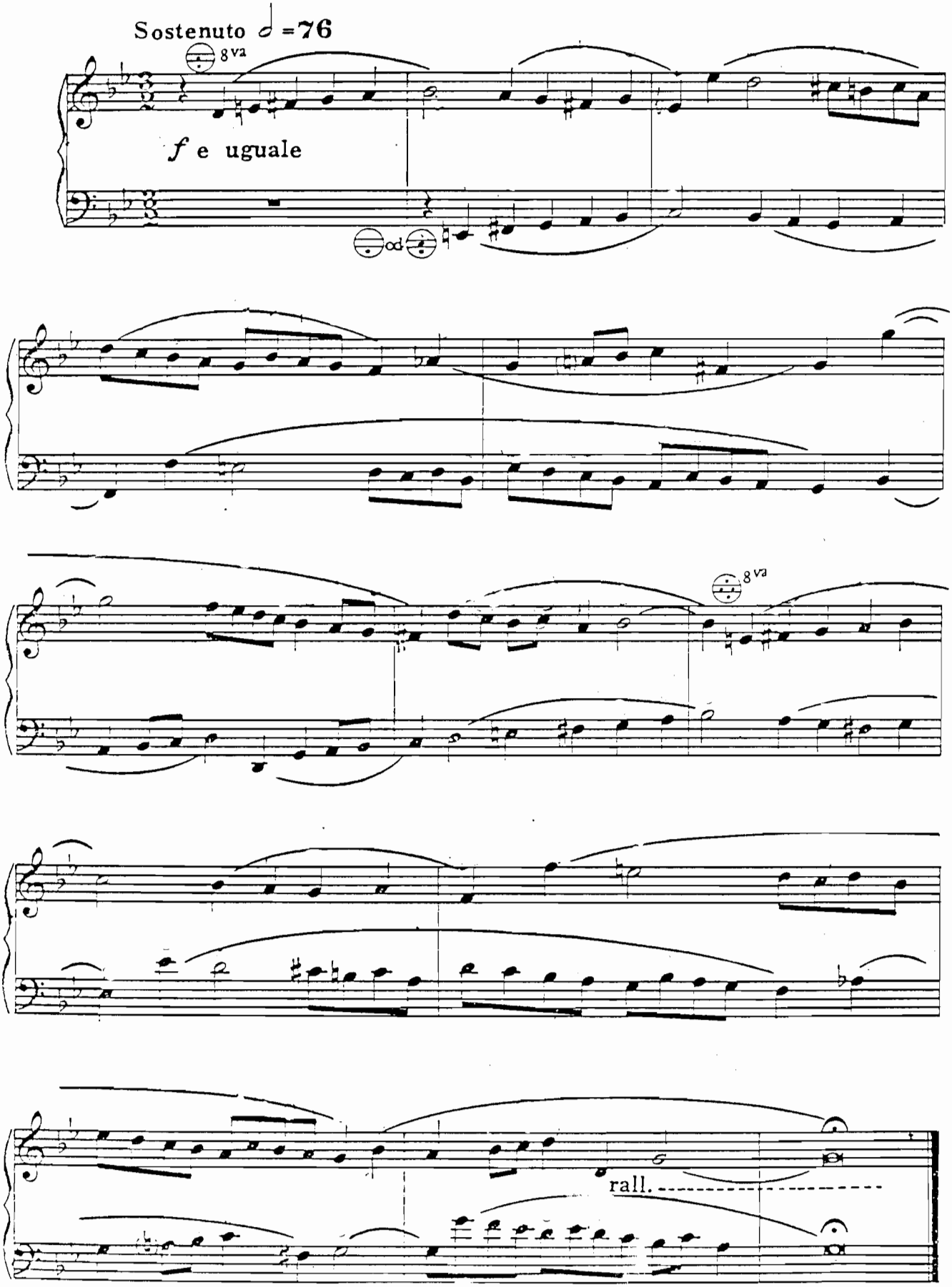
2.



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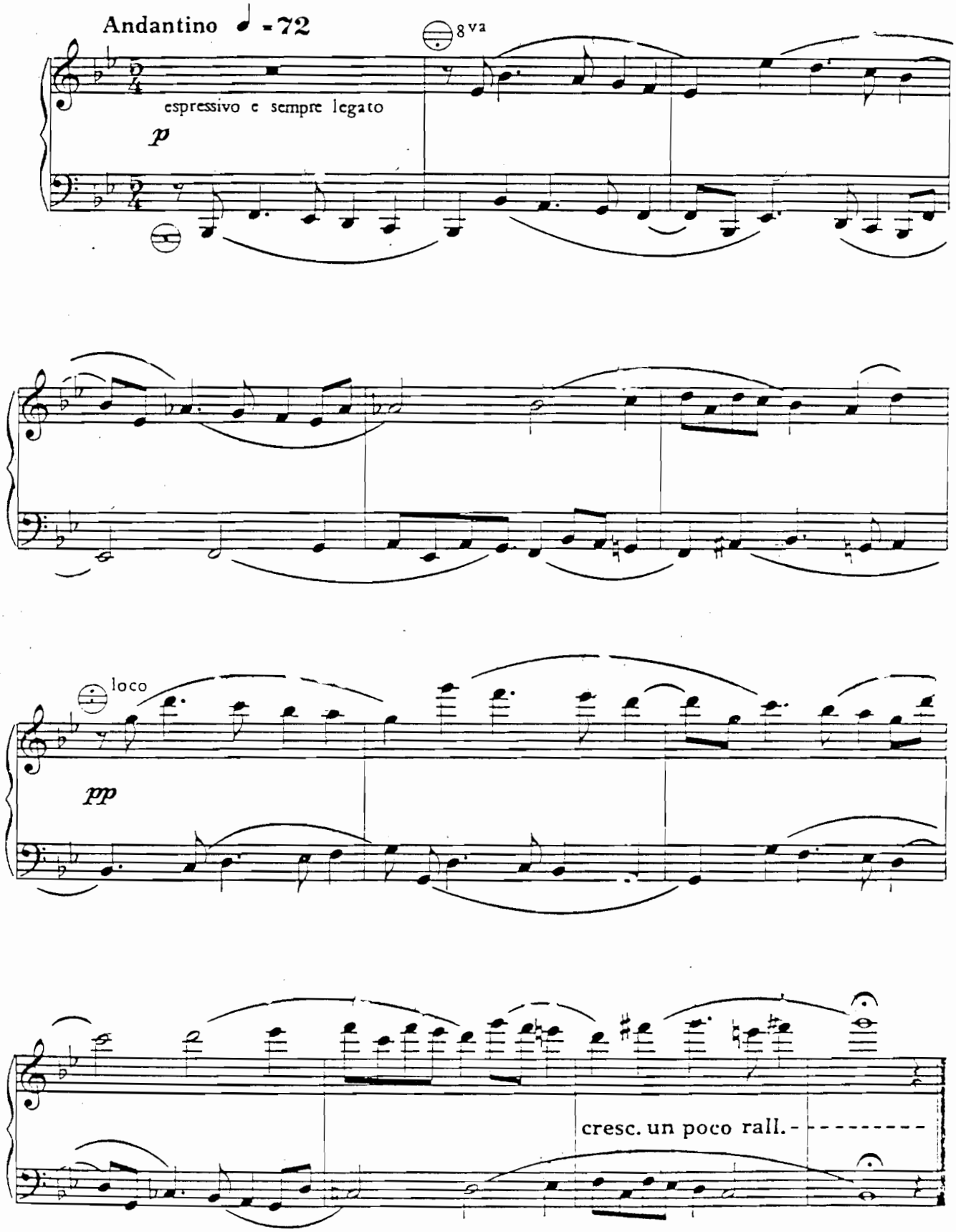
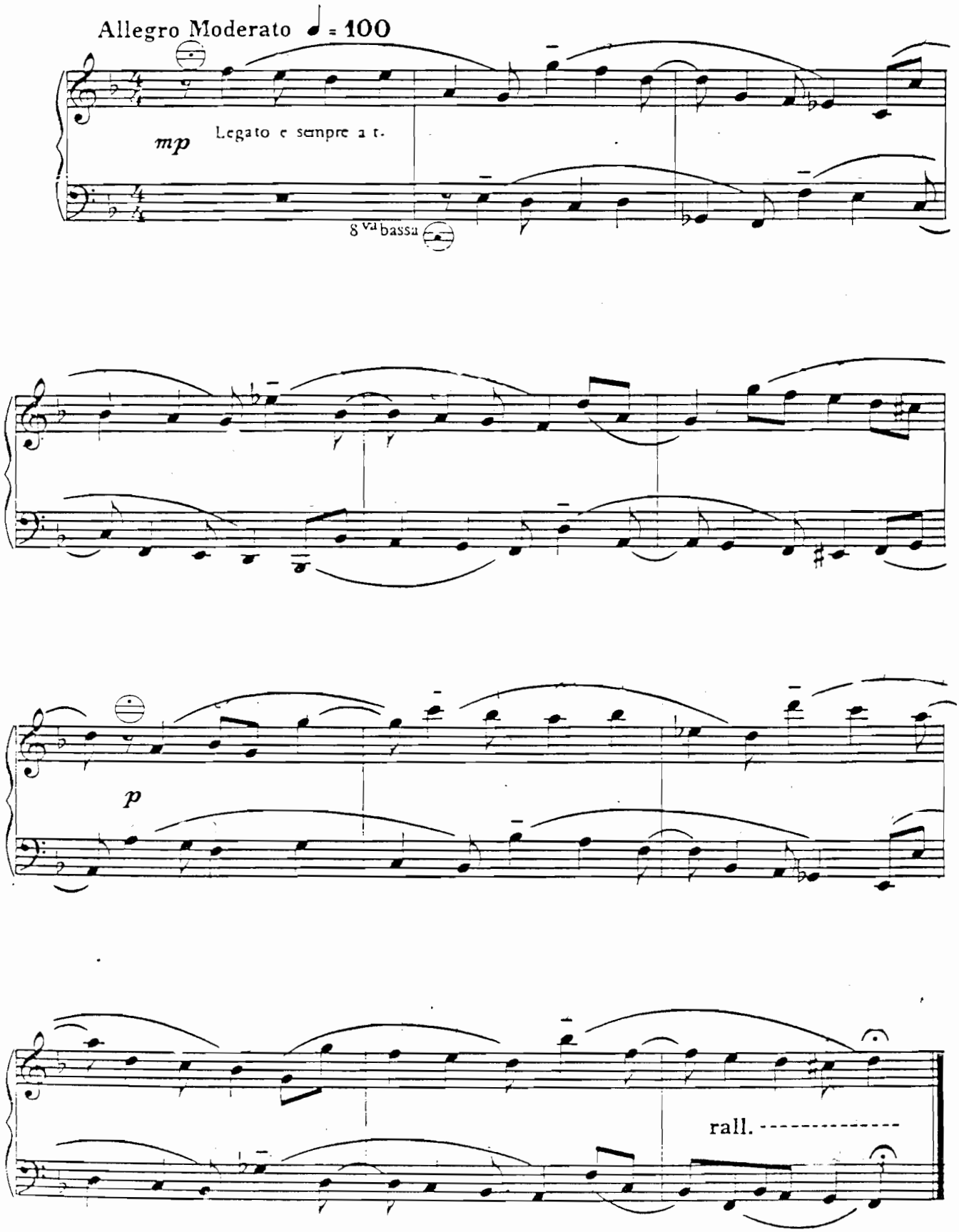

Andantino ♩ = 72
8va
espressivo e sempre legato
p
loco
pp
cresc. un poco rall.

4.



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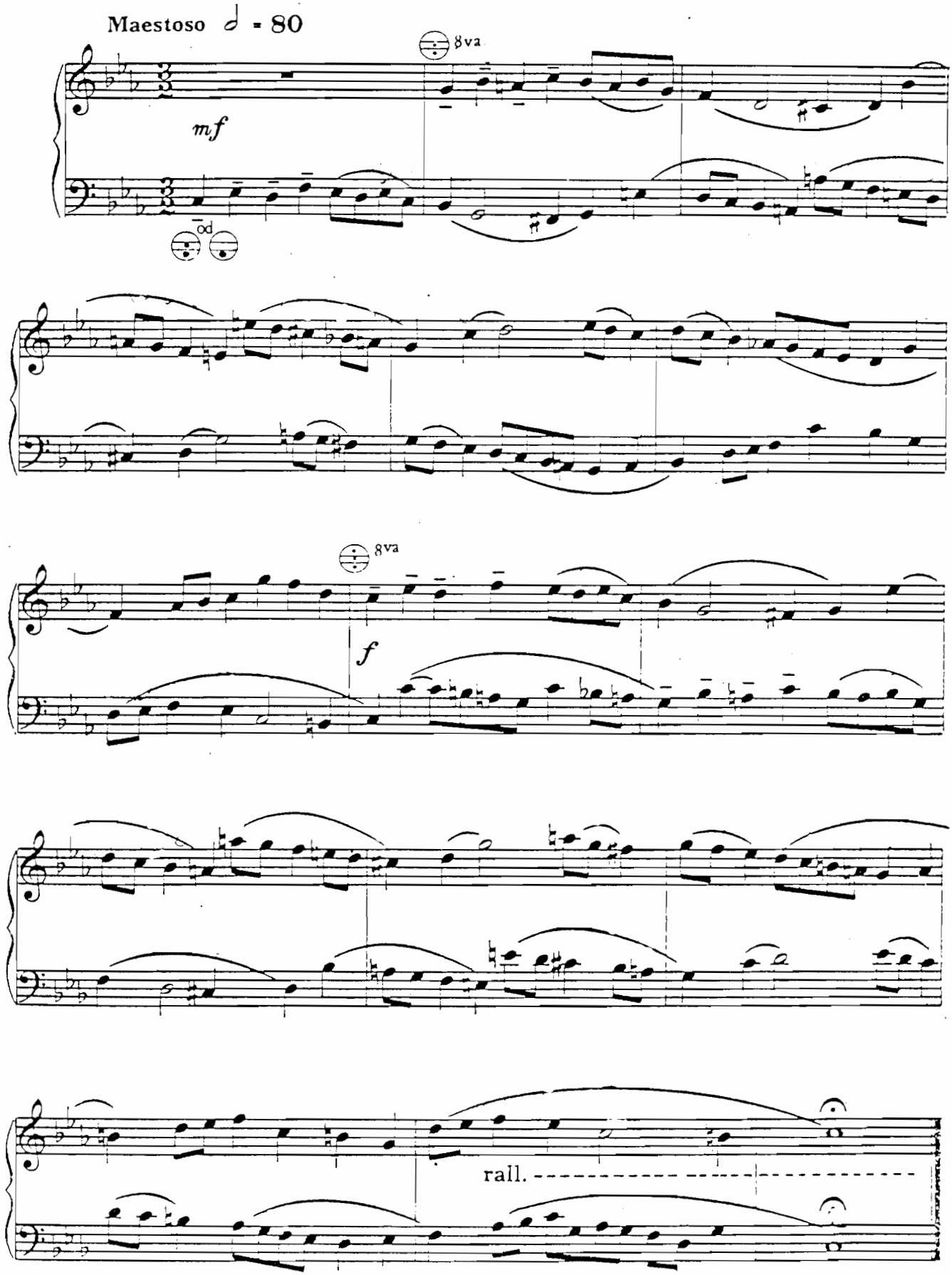

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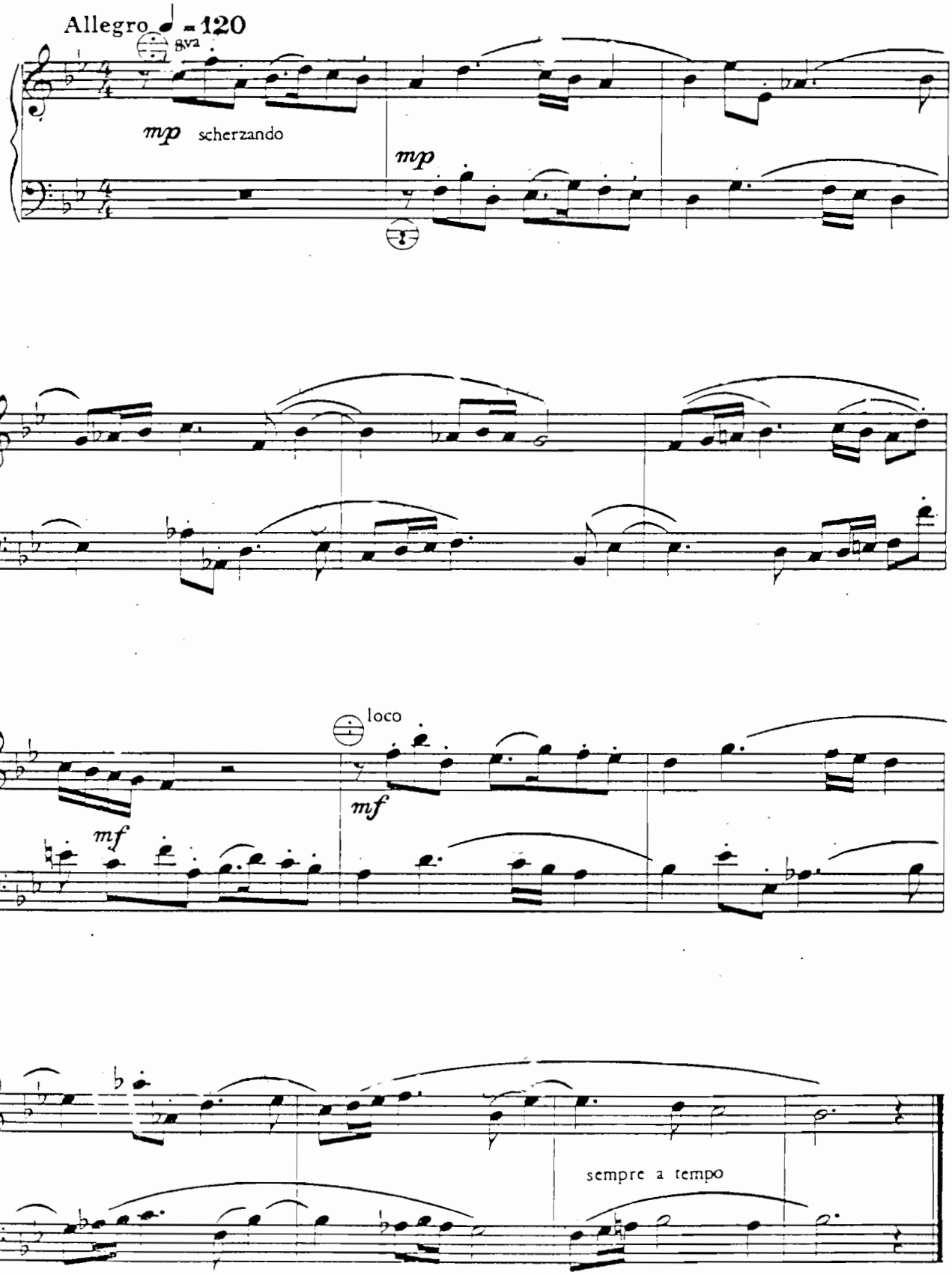

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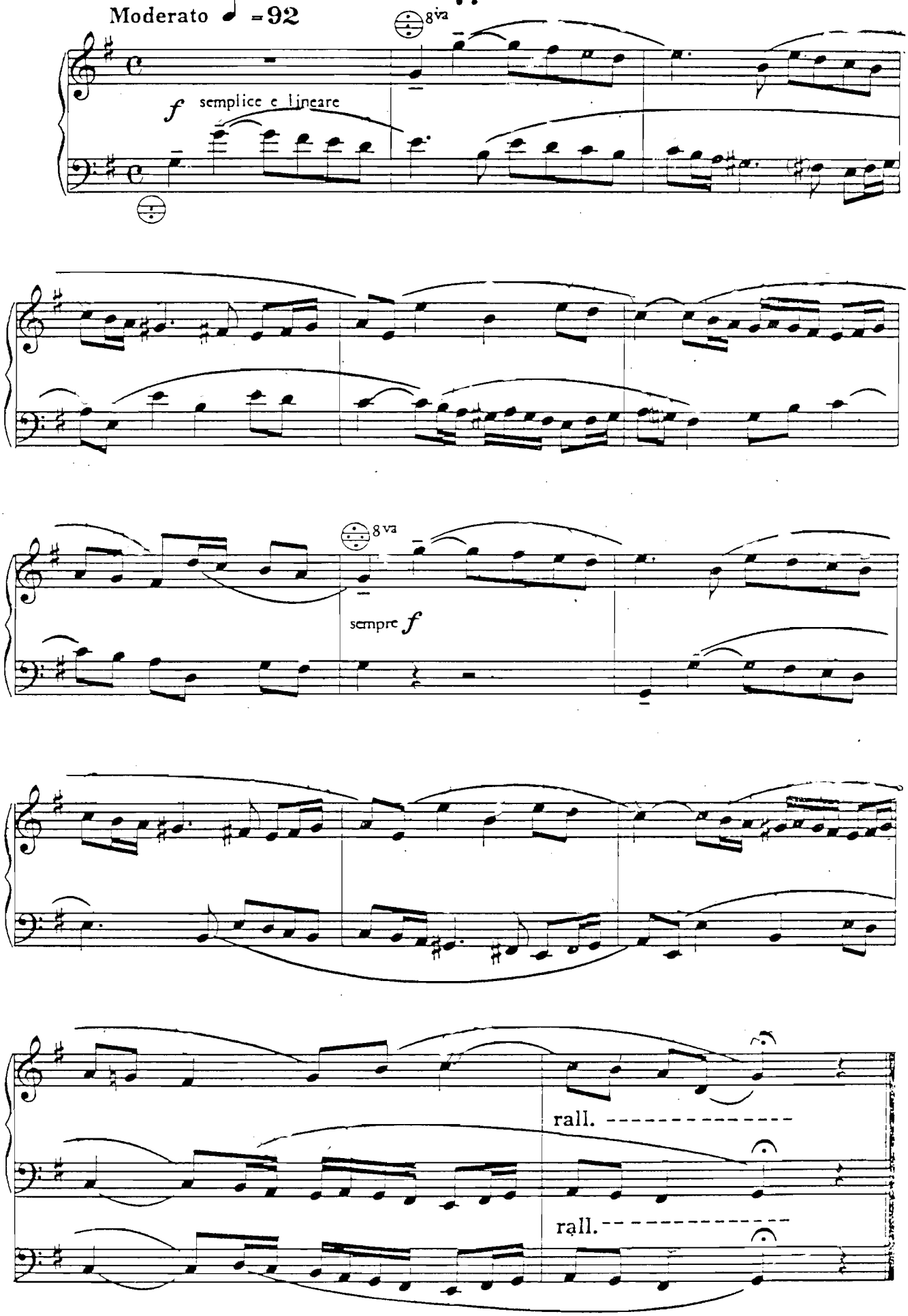

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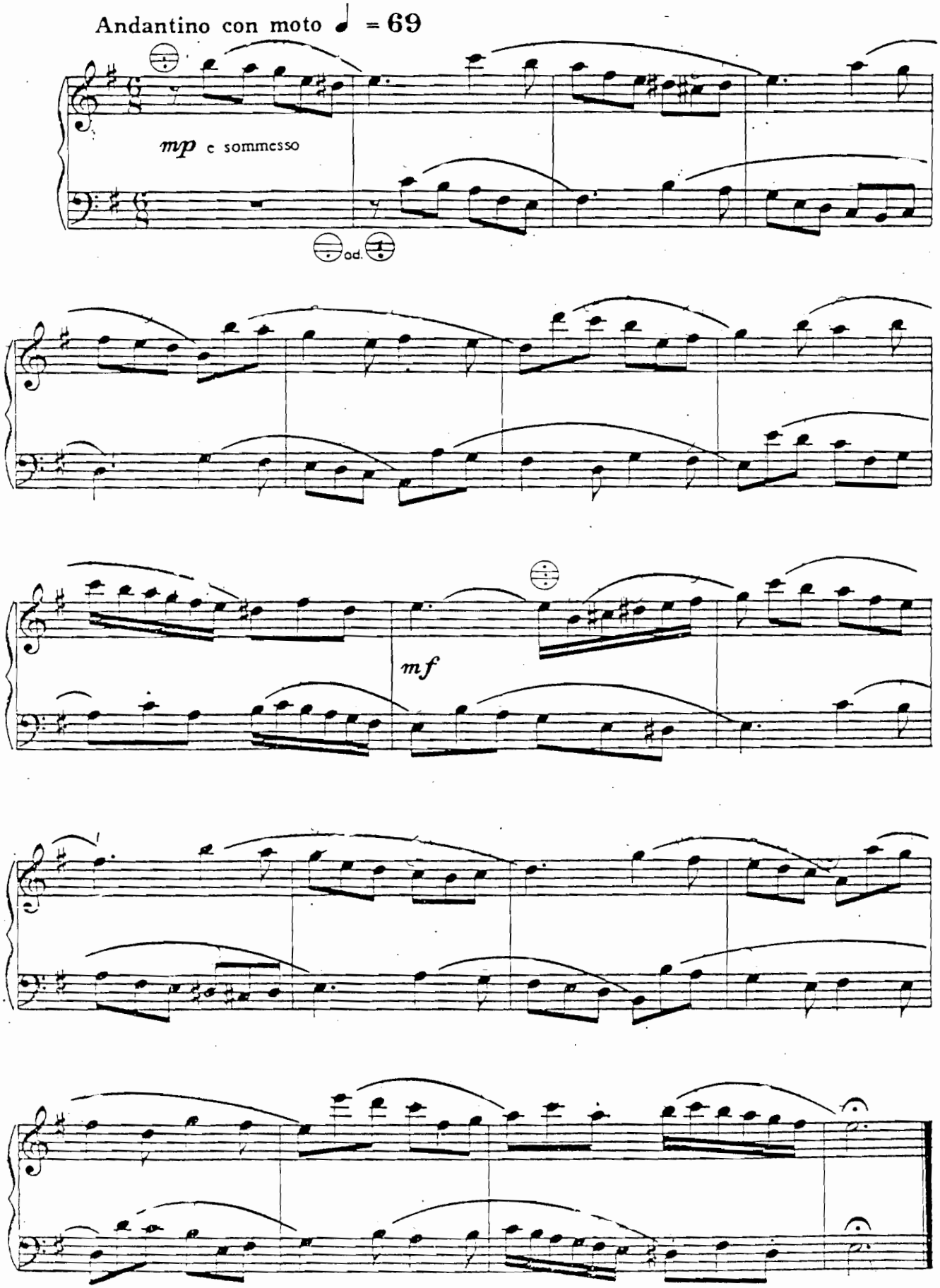


ALLERLEI

20 kleine Stücke für Anfänger

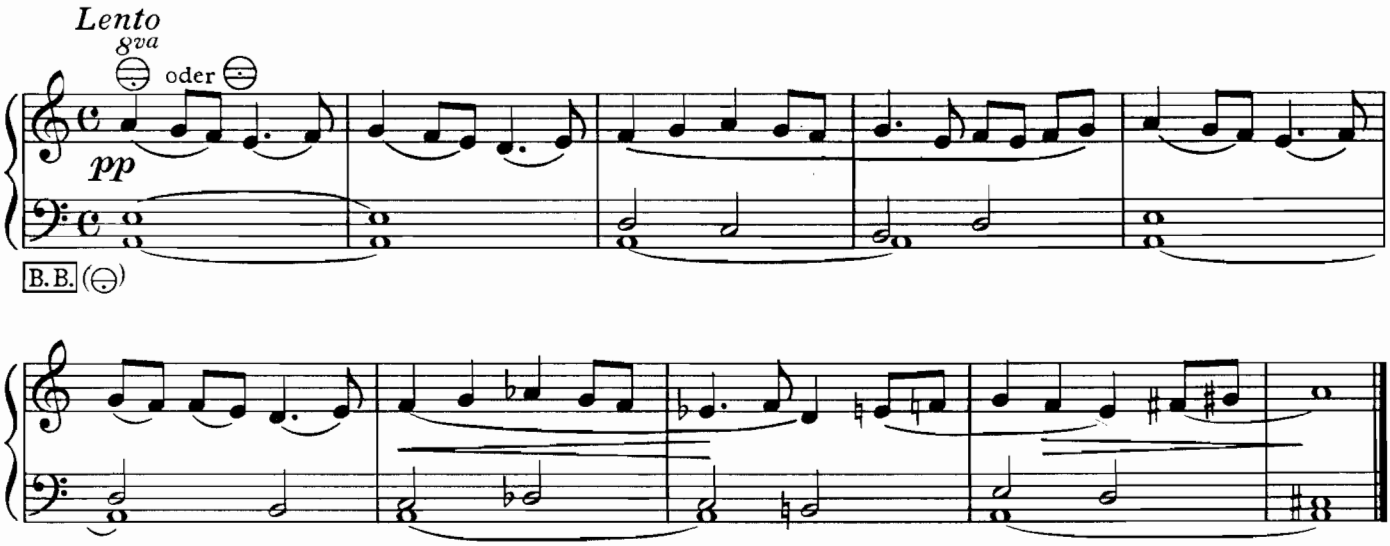
1. Piccolissima Sonatina

Torbjörn Lundquist

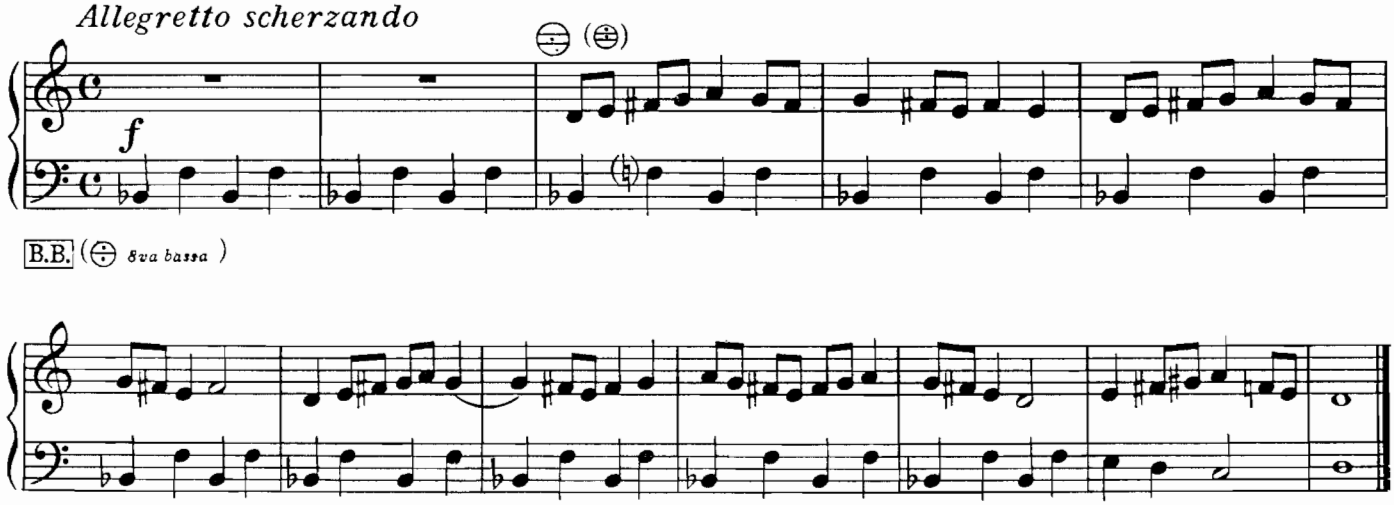
Allegro



Lento



Allegretto scherzando



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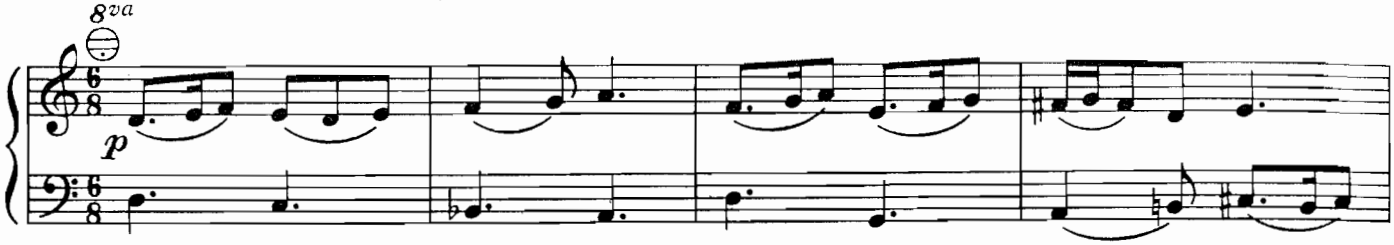
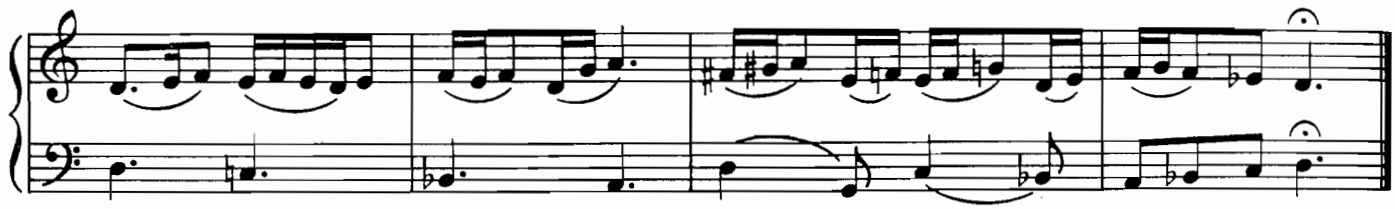
Commodo (ma non lento)

8va



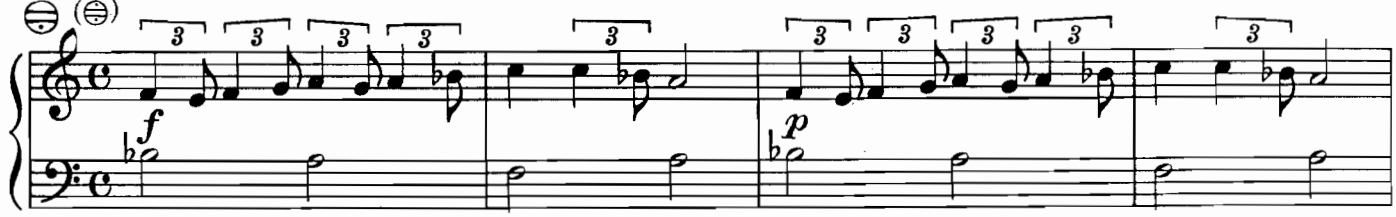
B. B. (8va)



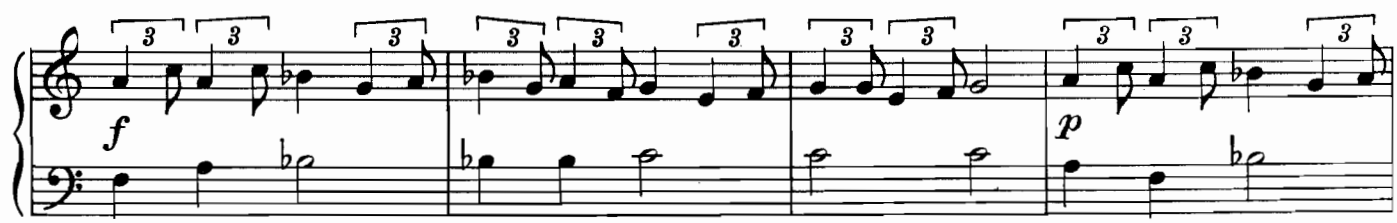
Fine

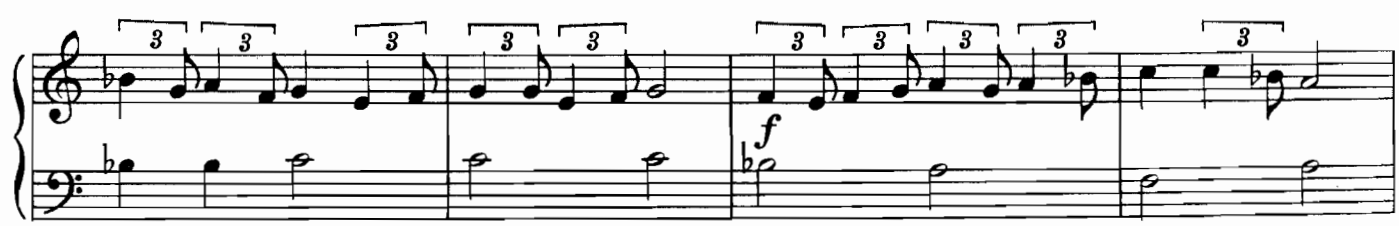
2. Mittelalterliches Lied

8va 8va (8va)

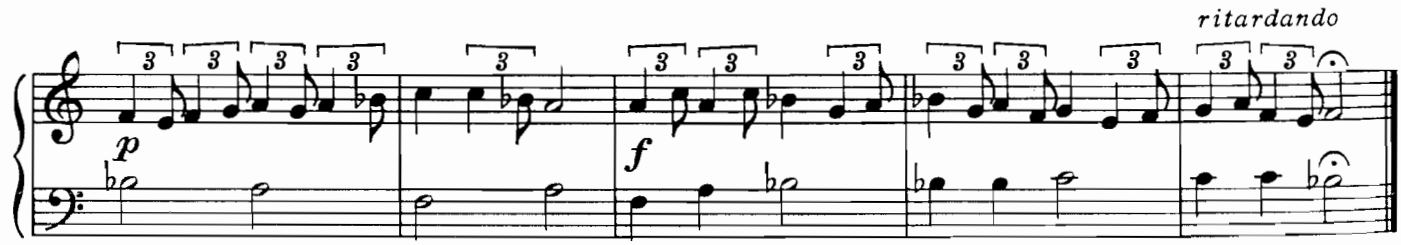


B. B. (8va *bassa*)

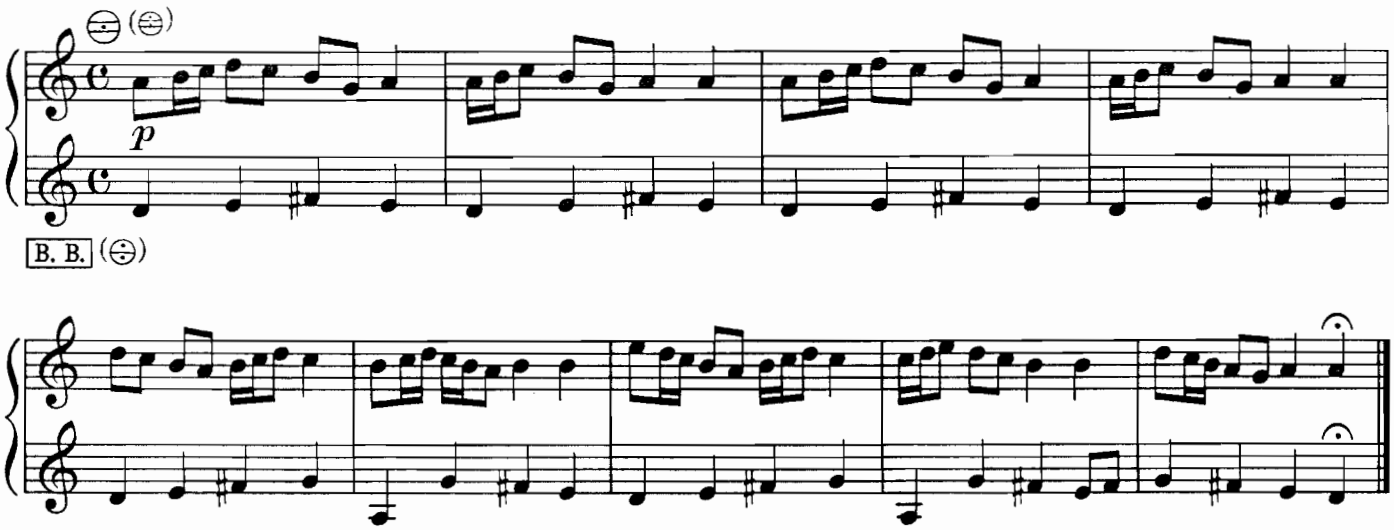




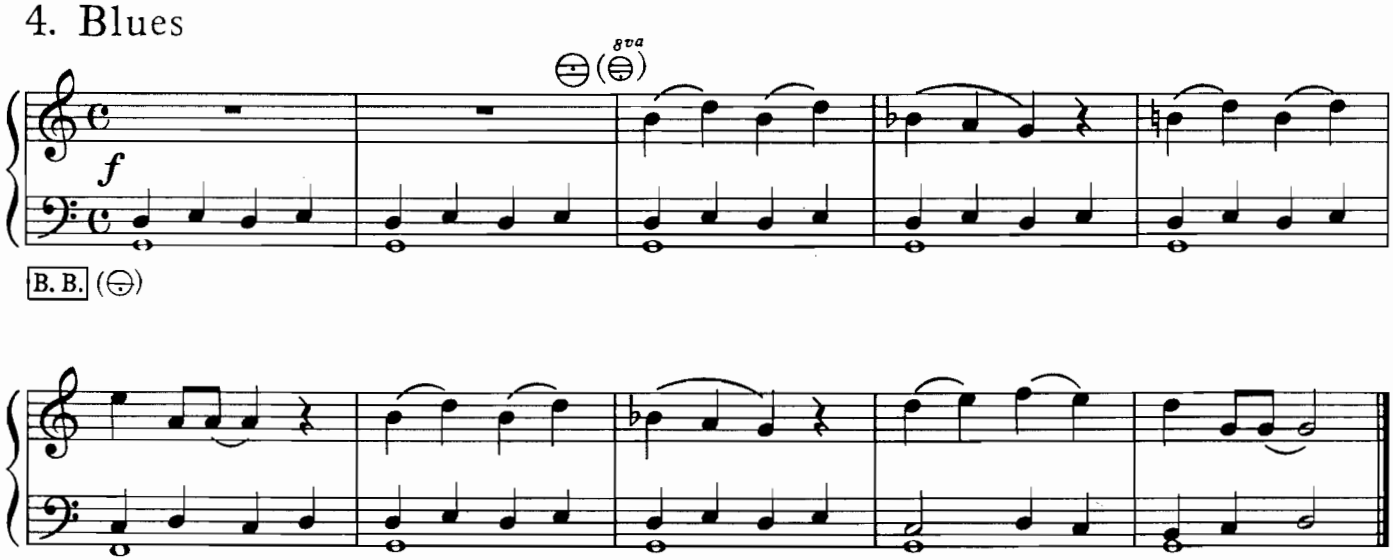
ritardando



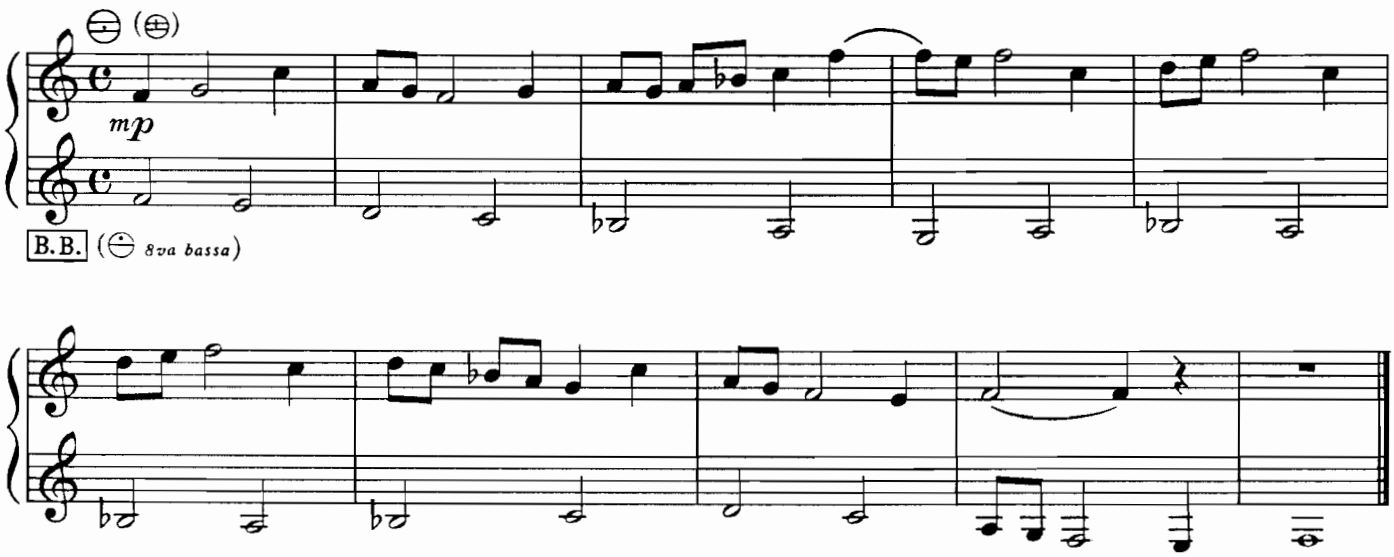
3. Altes Tanzlied



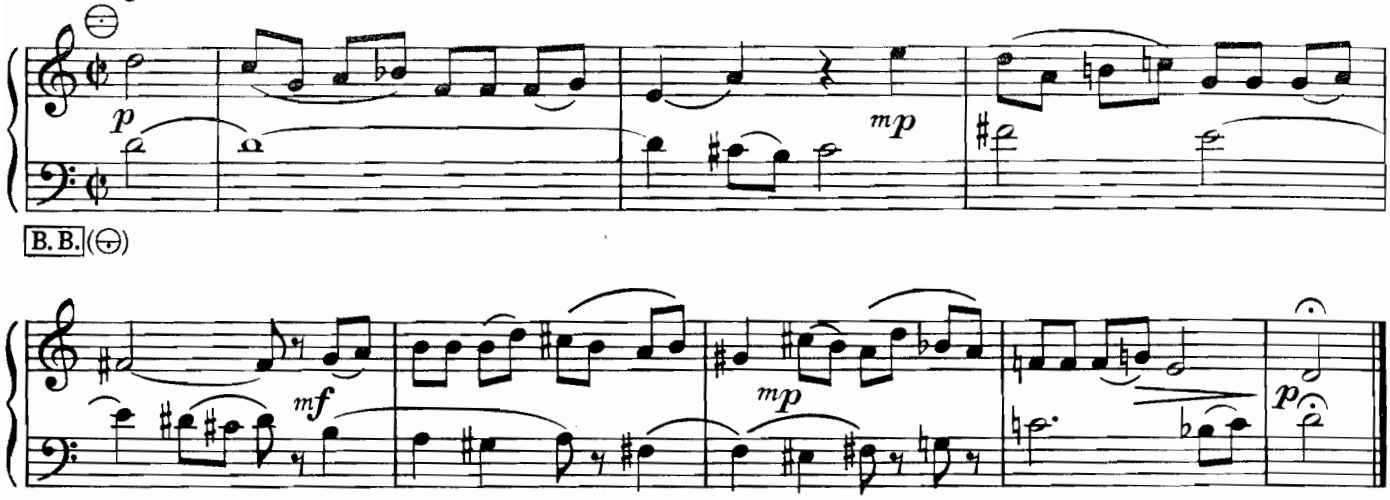
4. Blues



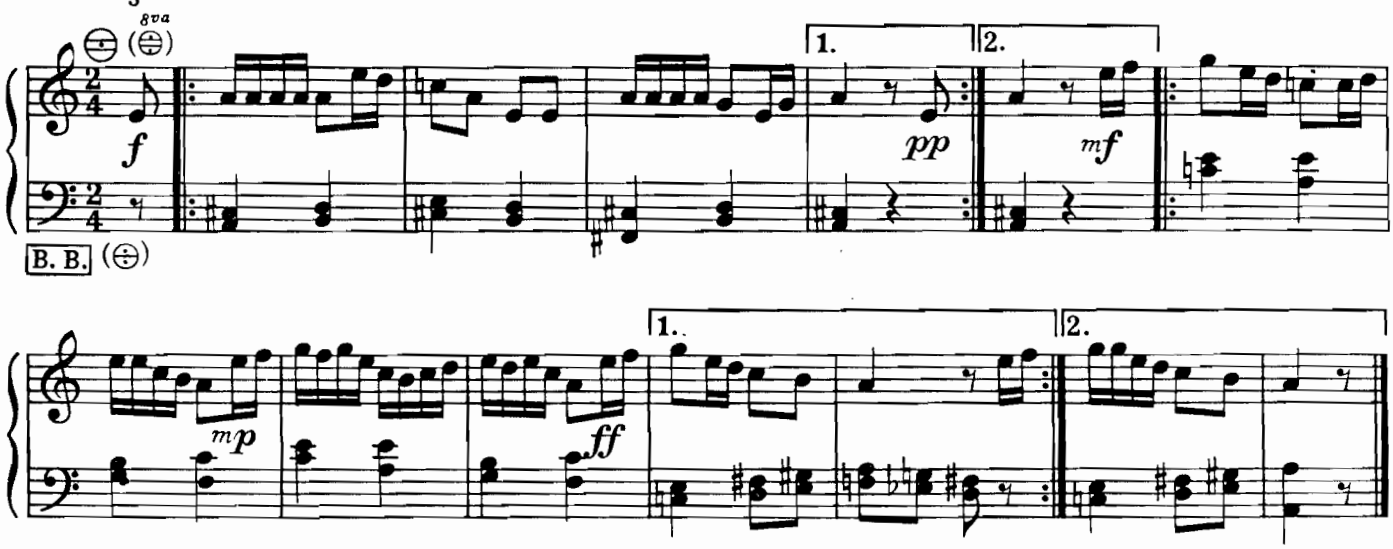
5. Grazioso



6. Espressivo

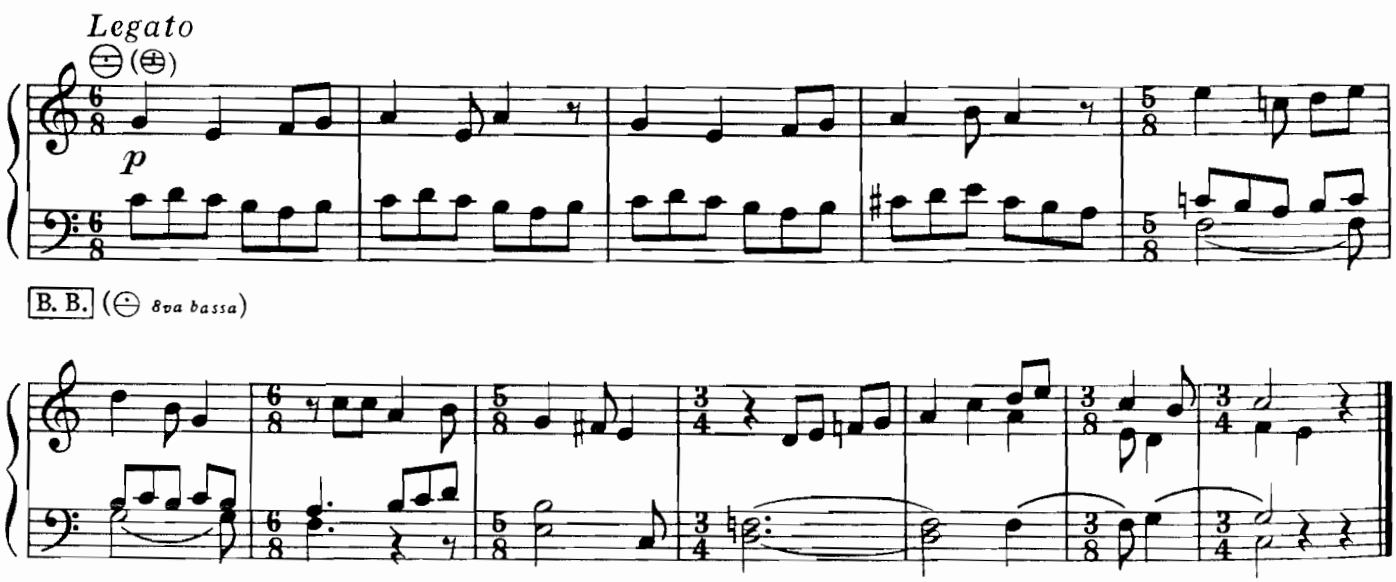


7. Gajo

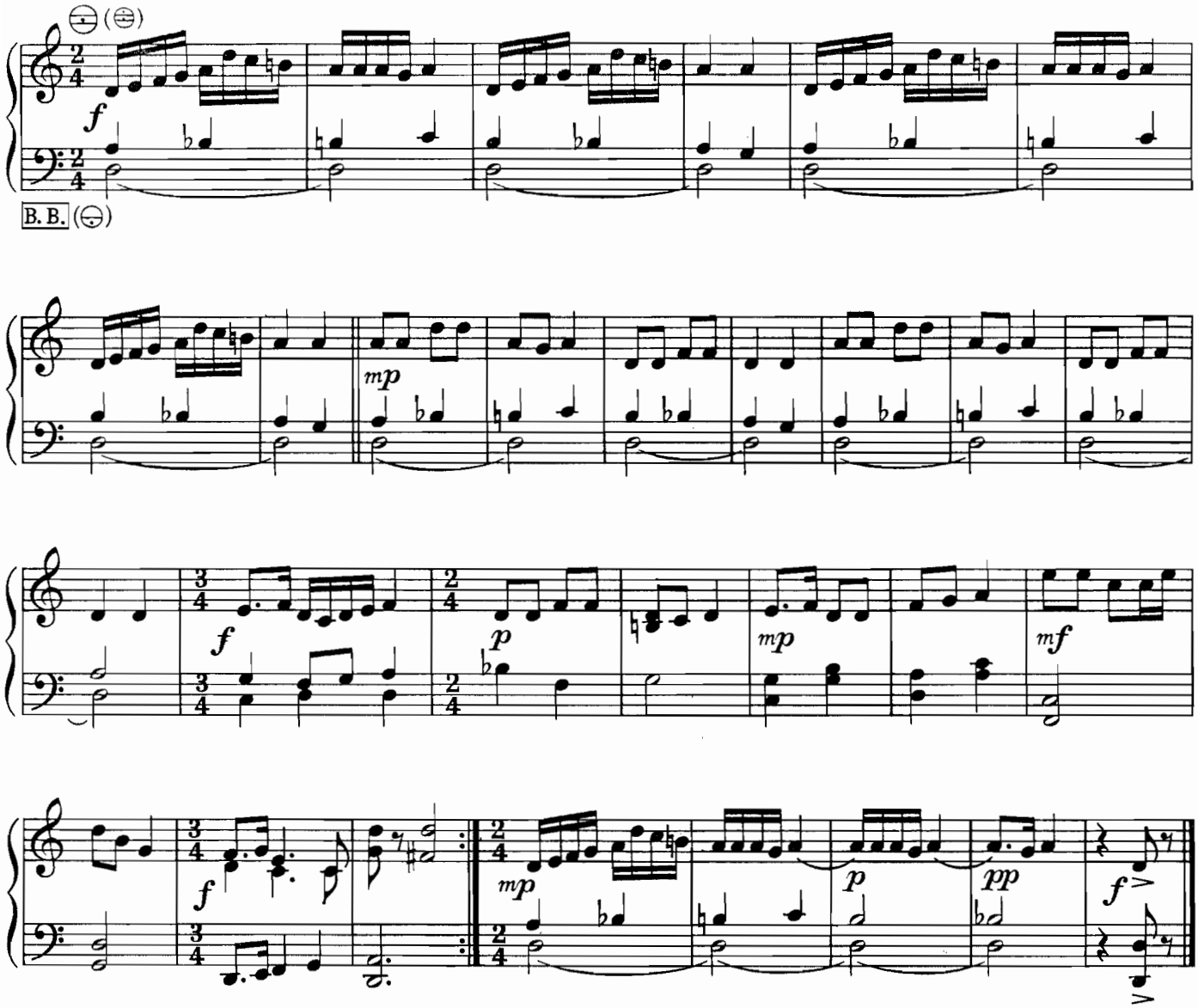


Vier schwedische Volkslieder

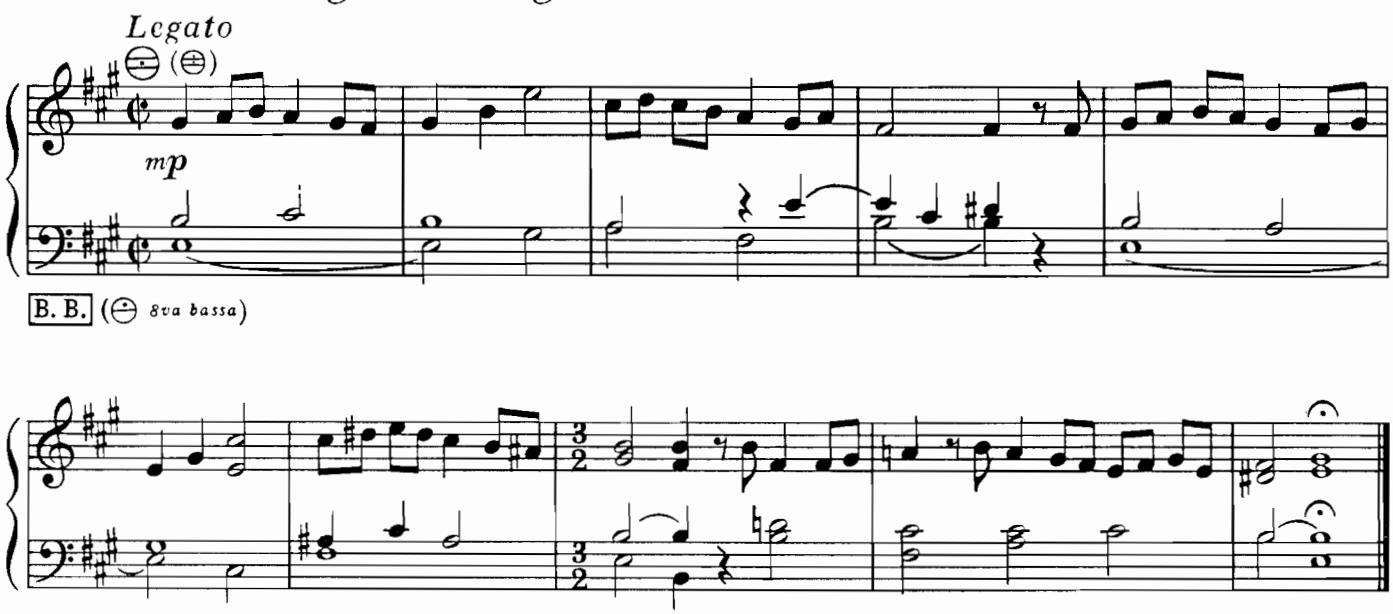
8. Sommer - Wind



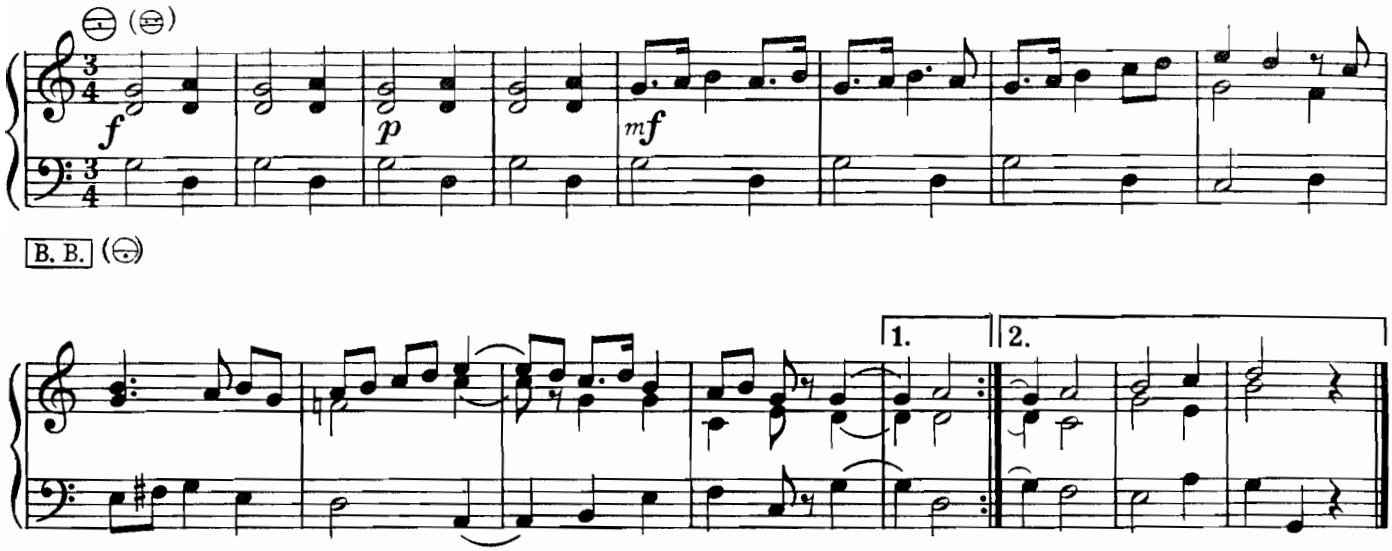
9. Dacka, dacka, Fuchsgebell



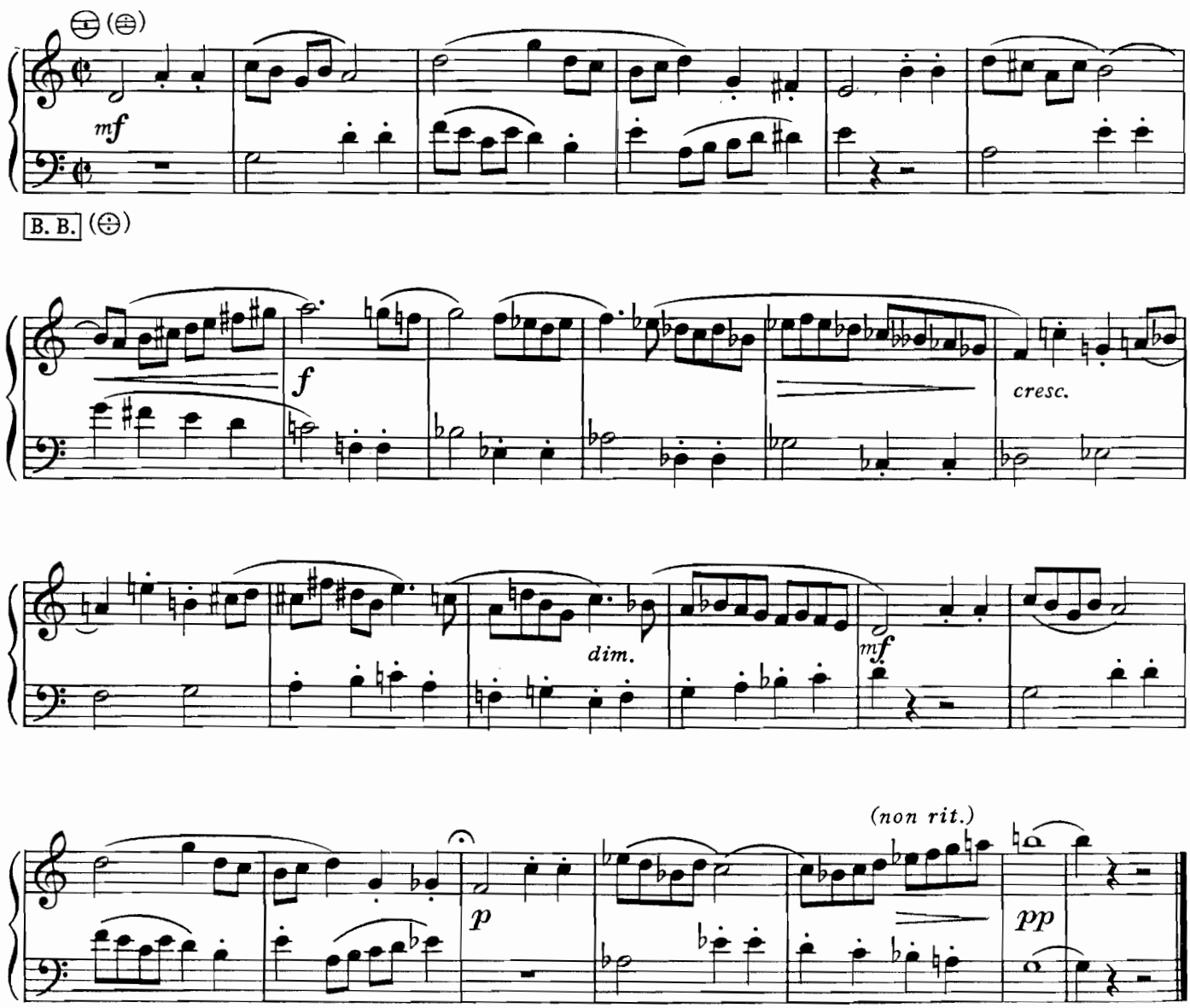
10. Fröhlich singen die Vögelein



11. Die Elster am Kirchendach

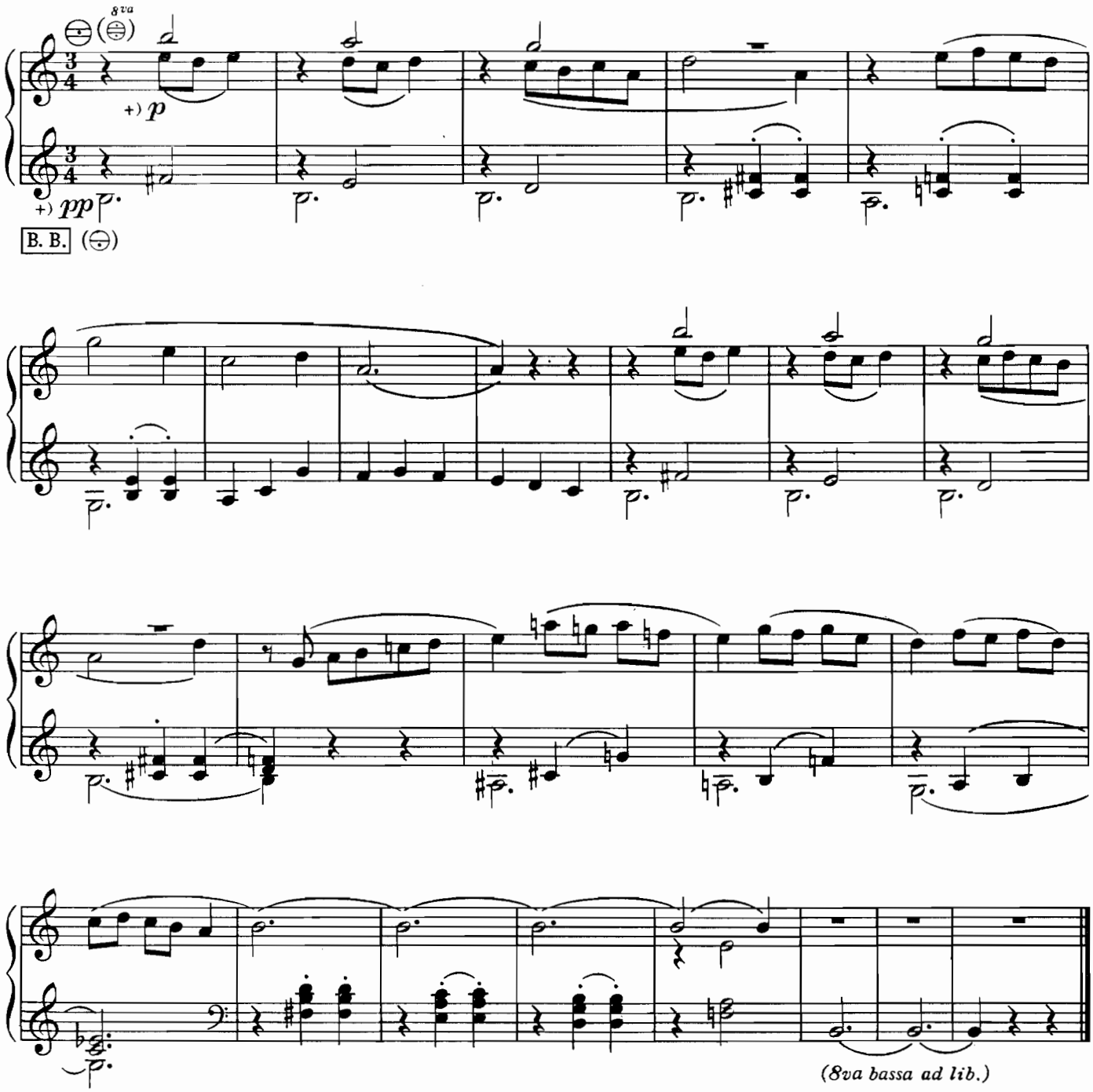


12. Imitation



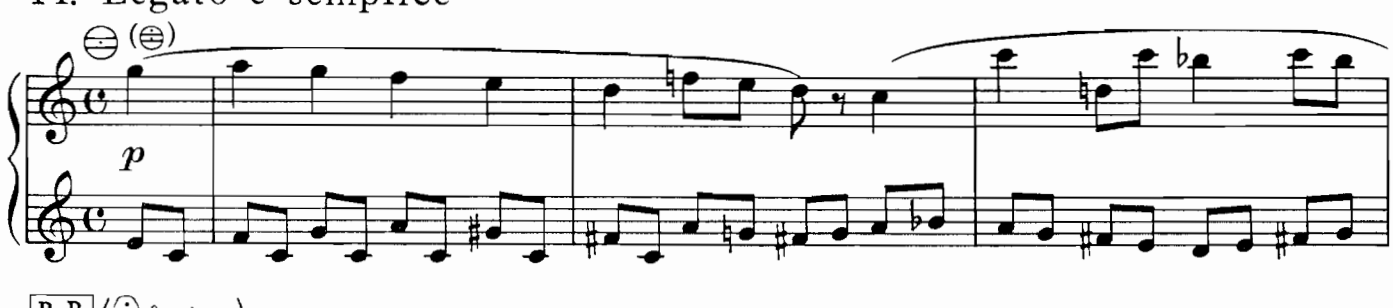
00. 999 018

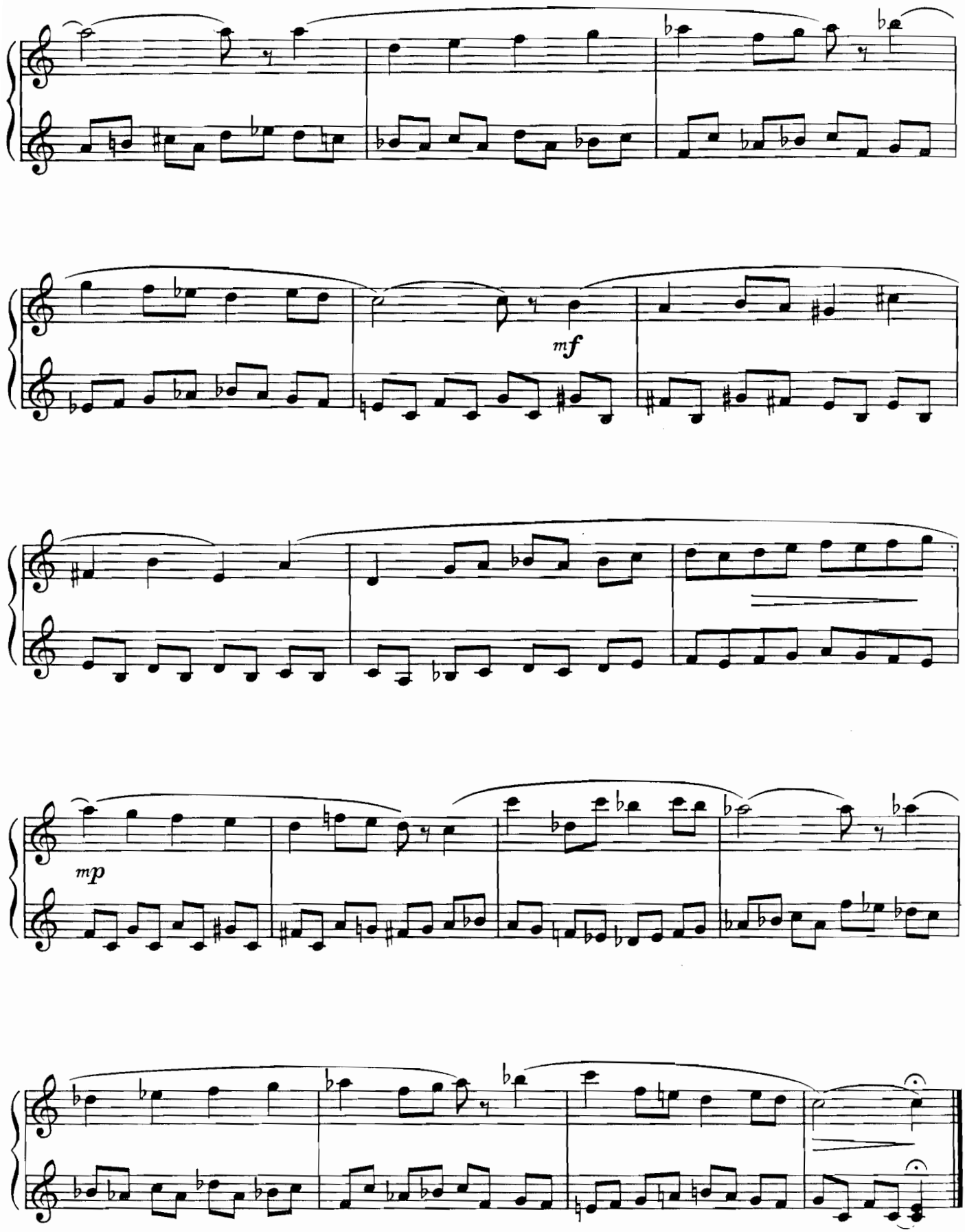
13. Langsamer Walzer



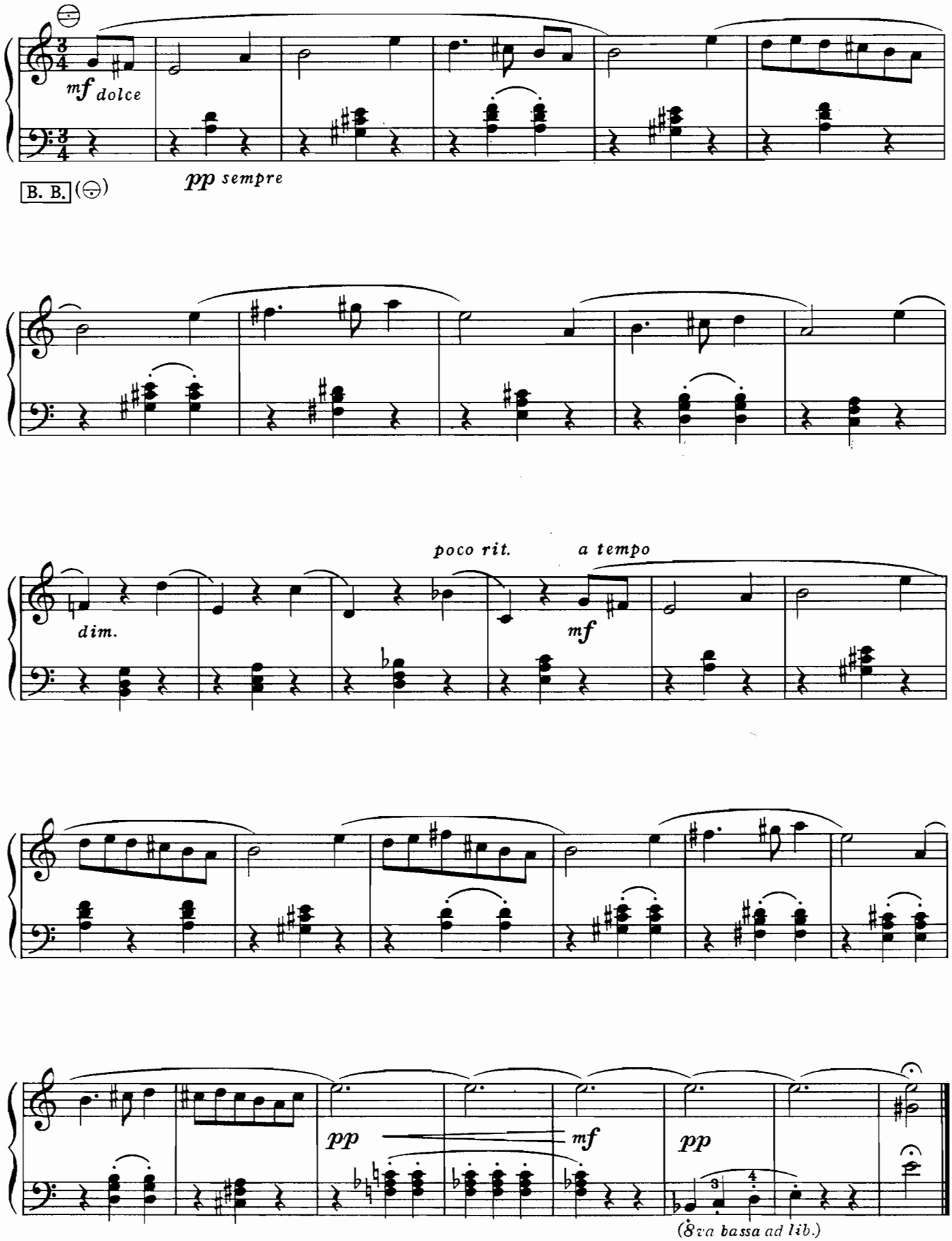
+) Die unterschiedliche Dynamik ergibt sich aus der Registrierung bei größeren Instrumenten

14. Legato e semplice

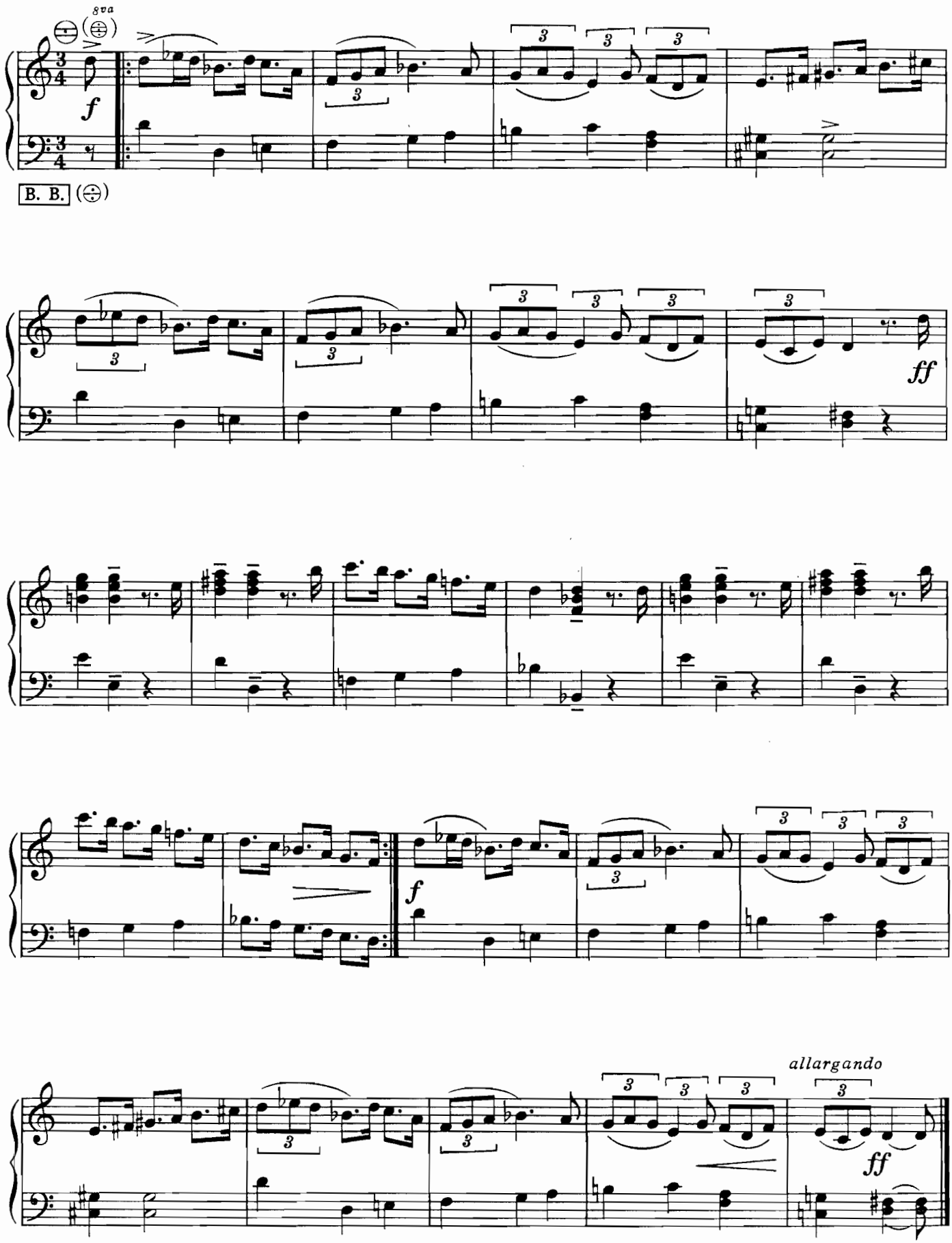



mf
mp

15. Valse douce



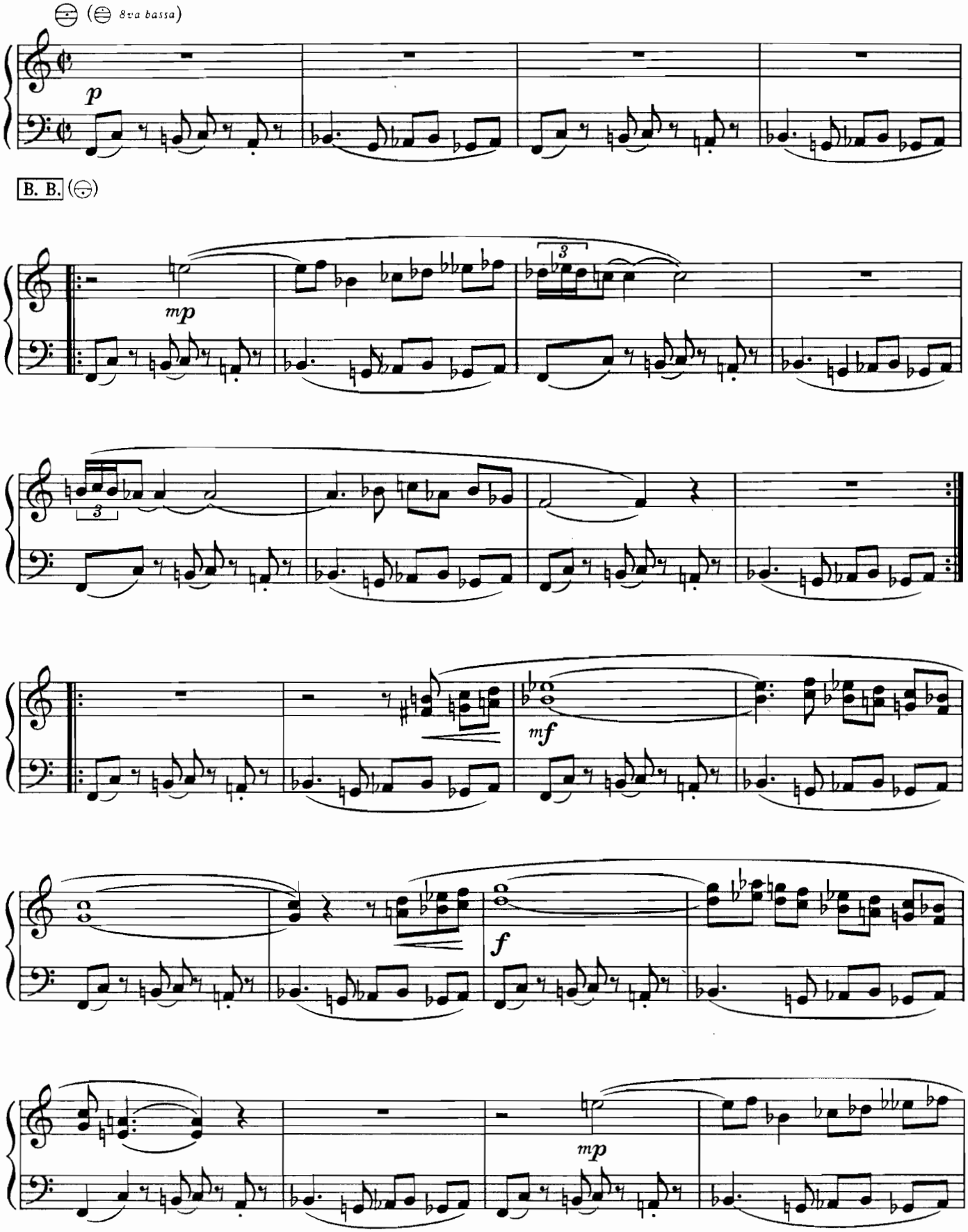
16. Polska (*allegro*)

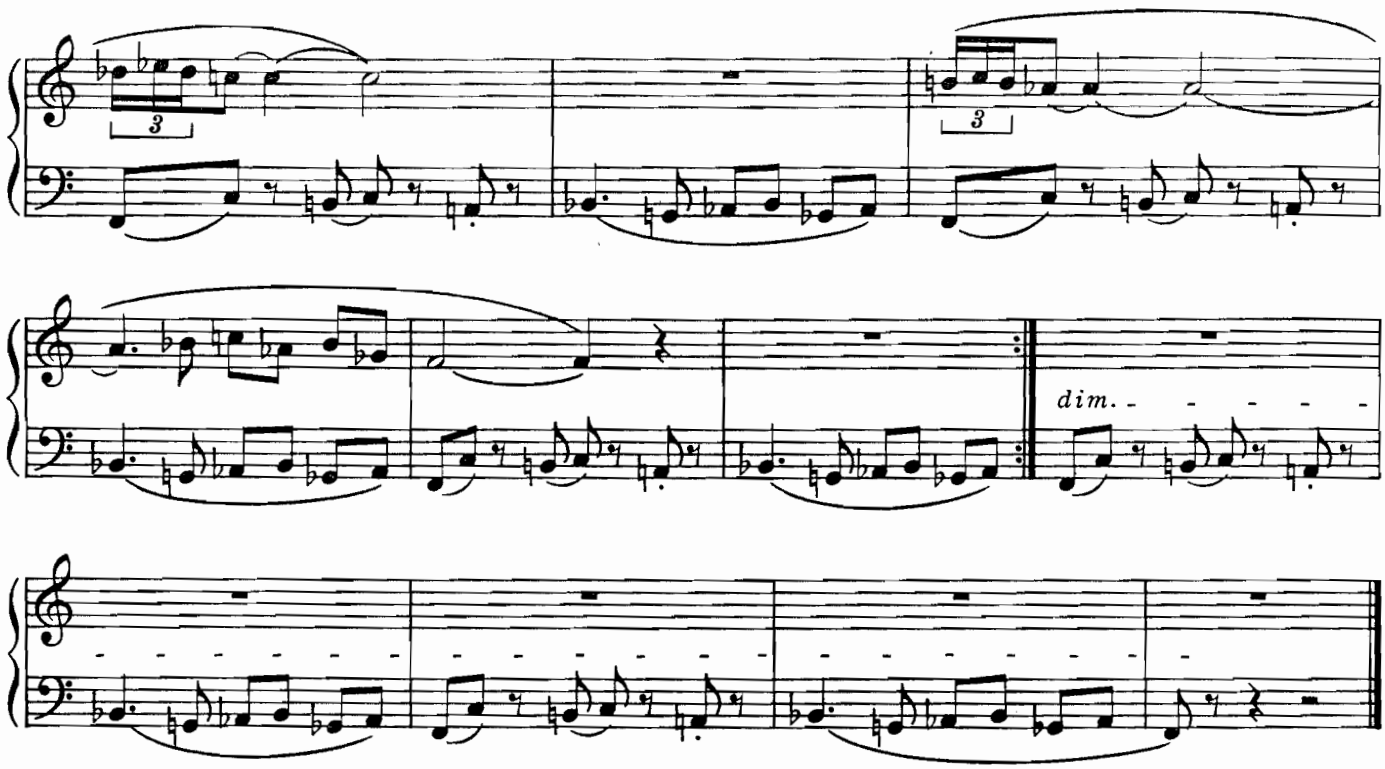


00. 999 018

4 Orientalitäten

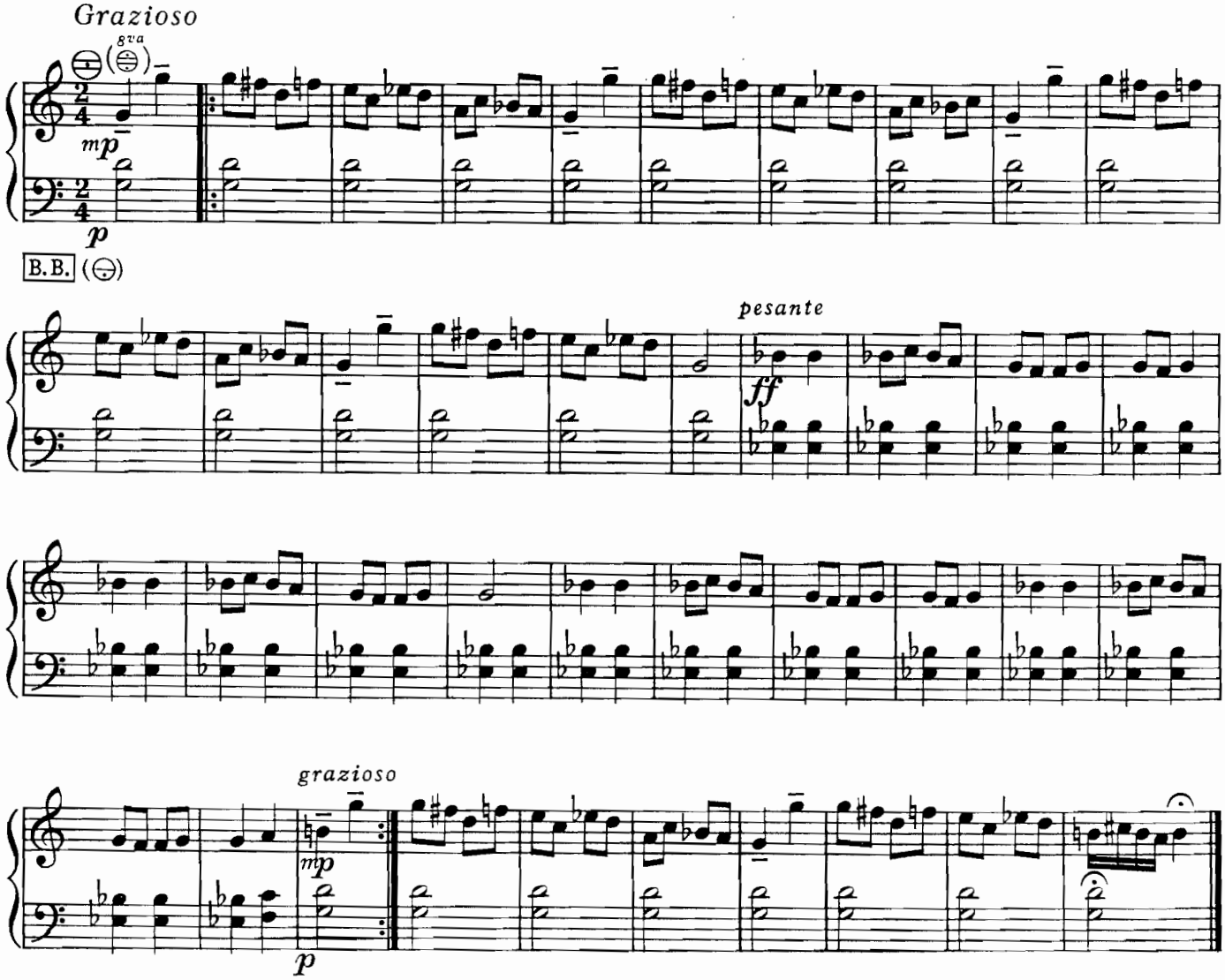
17. Die Karawane



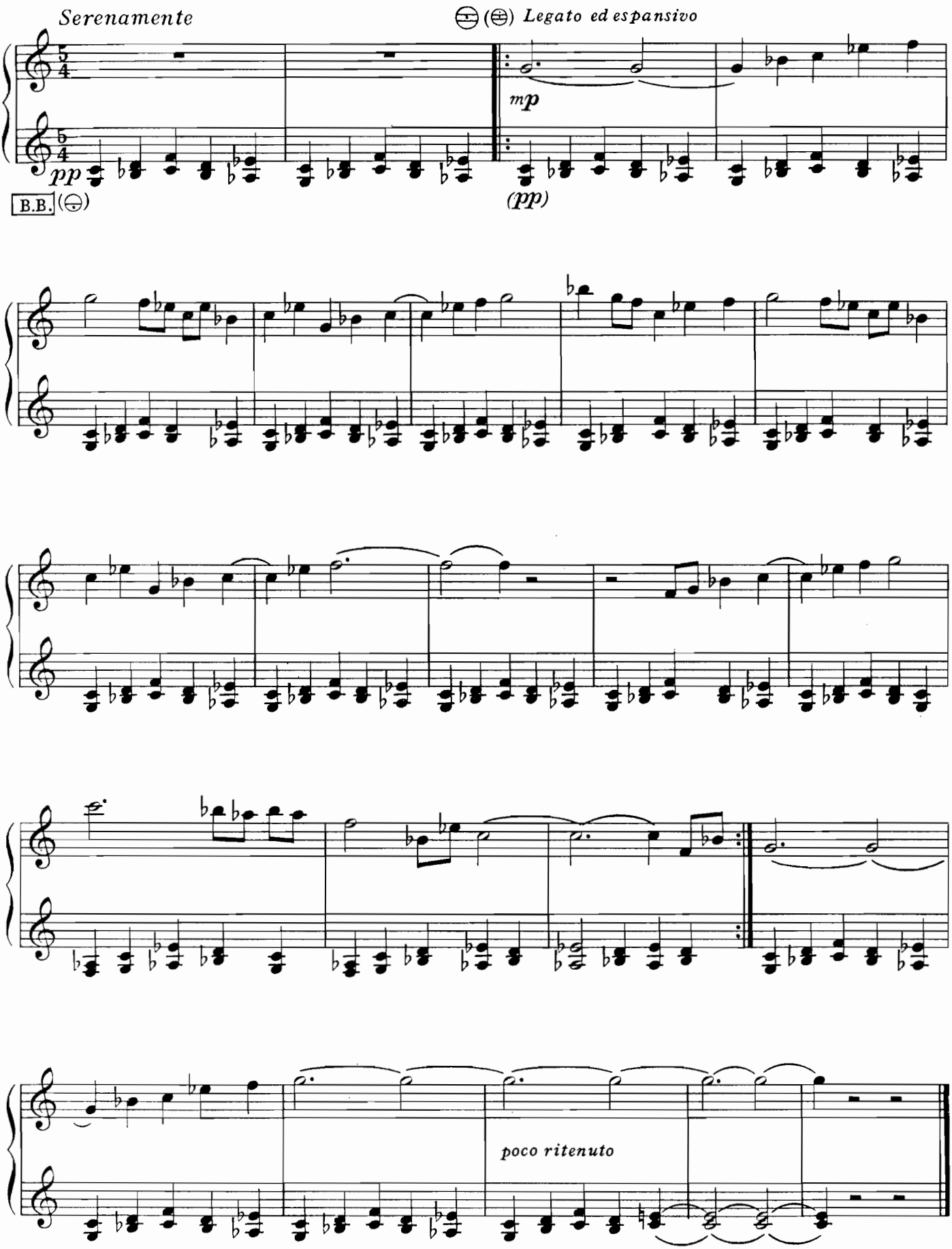


18. Ritual

Grazioso

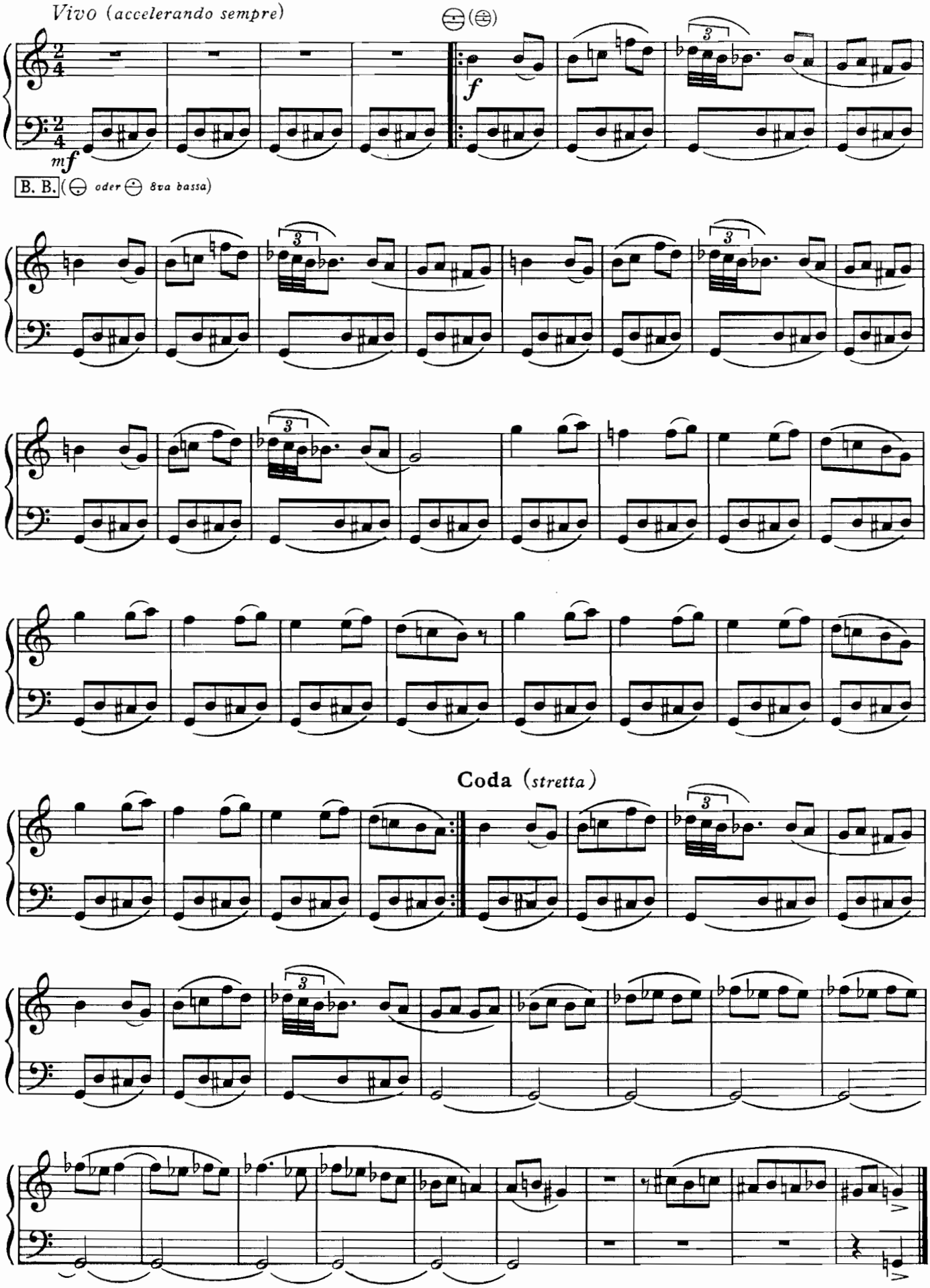


19. Im Hof des Tempels



20. Tanz der Fakire

Vivo (accelerando sempre)



Torbjörn Lundquist

MICROSCOPE

21 Pieces

For Accordeon-Solo

FOR THE CHROMATIC FREE BASS

PREFACE

TORBJÖRN LUNDQUIST is one of Sweden´s foremost composers. His works include 2 symphonies, chamber-and choral music, in addition to music for film and theatre, etc. Lundquist was also the first Swedish composer who wrote serious music for the free bass accordion.

"MICROSCOPE" contains 21 short pieces in a folkloristic idiom. Some of them are in fact old, familiar folksongs. A correct performance of them requires a free bass manual.
The title "Microscope" came about when Mogens Ellegaard asked Torbjörn Lundquist to write a series of shorter pieces, each one presenting one or some technical and musical problems - built into the music itself. Seen through the composer´s musical microscope these problems might perhaps then appear more attractive.

The publisher wants to express his warm thanks to Torbjörn Lundquist, who dared and was able to write worthwhile music for the free bass accordion. His work has contributed largely to making the music world begin to accept the accordion as a concert instrument - even in Sweden. Also, in this connection, thanks to Mogens Ellegaard and Lars Holm for their energetic work to demonstrate and prove the qualifications of our instrument.....not least through their superb performances of Torbjörn Lundquist´s music.

Stockholm, November 1970

Lennart Wärmell

Lennart Wärmell
Publisher

NOTES TO THE PERFORMER

REGISTRATION

The internationally accepted switch symbols have been applied for the treble registration. Some new switch symbols have been contrived for the [B.B.] manual /free bass/, 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 /8´/

 = One reed - sounds an octave higher /4´/

 = Two reeds - octave coupling /8´+ 4´/

An 8va or 8va bassa 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 bassa sign. Every switch symbol represent the composer´s carefully prepared answers to questions- of tonal colour and balance. It is therefore urgent that the player solves the difficulties of registration with no less accuracy and diligence than any other of those technical and musical problems posed in the present collection.

FINGERING

The fingering in the treble is for the chromatic button keyboard.
A small line under a number/ 3, 4 etc. /means that the 4th or 5th/auxiliary/row should be used. Try also the alternative fingerings. The fingering in the left hand is for the 3 row chromatic free bass/C-Griff arrangement/.

BELLOWSYMBOLS

⌐ = Open bellows. V = Close bellows.

MOGENS ELLEGAARD LARS HOLM

VORWORT

TORBJÖRN LUNDQUIST ist einer der bekanntesten seriösen Komponisten Schwedens. Er hat 2 Symphonien, Kammermusik, Chormusik, Filmmusik, Musik für das Rundfunktheater, Musicals u. a. geschrieben, und er ist der erste schwedische seriöse Komponist, der seriöse Musik für Akkordeon geschrieben hat.

"MICROSCOPE" enthält 21 kurze Stücke in schwedischem Volkston. Einige sind wohlbekannte schwedische Volksweisen. Alle sind für Akkordeon/Ziehharmonika mit Melodiebass/geschrieben. Der Name "Microscope" entstand, als Mogens Ellegaard Torbjörn Lundquist bat, eine Reihe kurzer Stücke zu schreiben, wo jedes einzelne Stück ein oder einige technische Probleme enthalten sollte, die reingezüchtet werden konnten. Wenn man diese dann durch ein "Microscope" sah, würden sie noch deutlicher hervortreten, was der Sinn des Ganzen war.

Ich möchte hier gleichzeitig einen grossen Dank an Torbjörn Lundquist richten, der "gewagt" und gewollt hat, Originalmusik für Akkordeon zu schreiben. Das hat u. a. zum Ergebnis gehabt, dass das Akkordeon in den 60iger Jahren begann, als vollwertiges seriöses Konzertinstrument auch hier in Schweden akzeptiert zu werden. Und hier darf man die unermüdliche Arbeit von Mogens Ellegaard und Lars Holm nicht vergessen, die in der Verbreitung von Kenntnis über die Qualitäten dieses Instrumentes bestand und nicht zuletzt auch ihre Art, all die vornehme Musik zu spielen, die für Akkordeon von Torbjörn Lundquist geschrieben worden ist.

Stockholm, im November 1970

Lennart Wärmell

Lennart Wärmell
Verleger

REGISTER, FINGERSATZ, BALGZEICHEN

REGISTRIERUNG

Die international angenommenen Registerzeichen finden Anwendung auf die Registrierung von Diskant und Bass. Einige neue Registerzeichen sind für das Manual geschaffen worden, B. B. , das voraussichtlich zwei Zungensätze enthält. Diese Zeichen dürften dem keine Schwierigkeiten bereiten, der die Bezeichnungen der Standardregister gut kennt.

BASS-REGISTER

 = 8´Fuss-Register, klingt wie notiert.

 = 4´Fuss-Register, klingt eine Oktave höher als notiert.

 = 8´+ 4´Fuss-Register, Oktavkoppel.

Die Bezeichnung 8va oder 8va bassa über oder unter einem Registerzeichen/Diskant oder Bass/ bedeutet, dass das, was auf das Zeichen folgt, eine Oktave höher oder niedriger gespielt werden soll, als was notiert angibt, bis eine Änderung mit einem anderen Registerzeichen oder dem Zeichen LOCO angegeben wird.
Jedes angegebene Registerzeichen stellt die genaue Abwägung des Komponisten inbezug auf die tonale Variation, das Kolorit oder die Balance zwischen Diskant und Bass dar. Es ist daher sehr wichtig, die Registerschwierigkeiten mit derselben Genauigkeit und Energie zu lösen, wie man alle anderen technischen und musikalischen Probleme löst.

FINGERSATZ

Fingersätze sind ausgearbeitet für eine 5reihige Tastenklaviatur für die rechte Hand und einen 3reihigen chromatischen Melodiebass für die linke Hand.
Ein Strich unter einer Ziffer/4, 3 usw./an der rechten Hand bedeutet, dass man die 4. oder 5. Reihe anwenden soll. Probieren Sie auch die alternativen Fingersätze.

BALGZEICHEN

Balgwendezeichen: ⌐ = den Balg öffnen. ∨ = den Balg schliessen.

MOGENS ELLEGAARD LARS HOLM

1. *Same-visa*

8va Andantino

p mp pp

2. *Hasselgren*

Folkvisa

Affettuoso

mp mf pp

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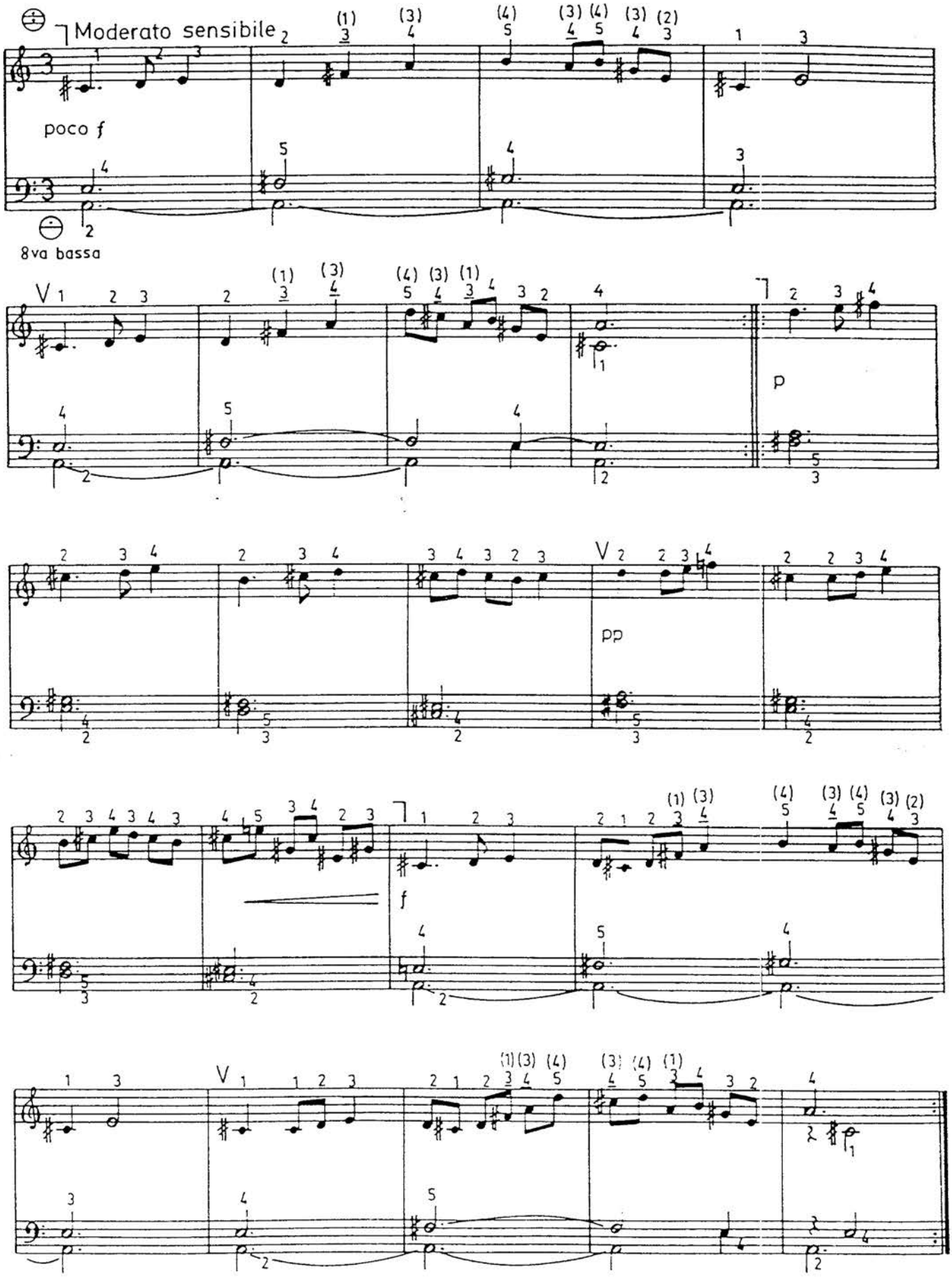
3 *Bondspelman*



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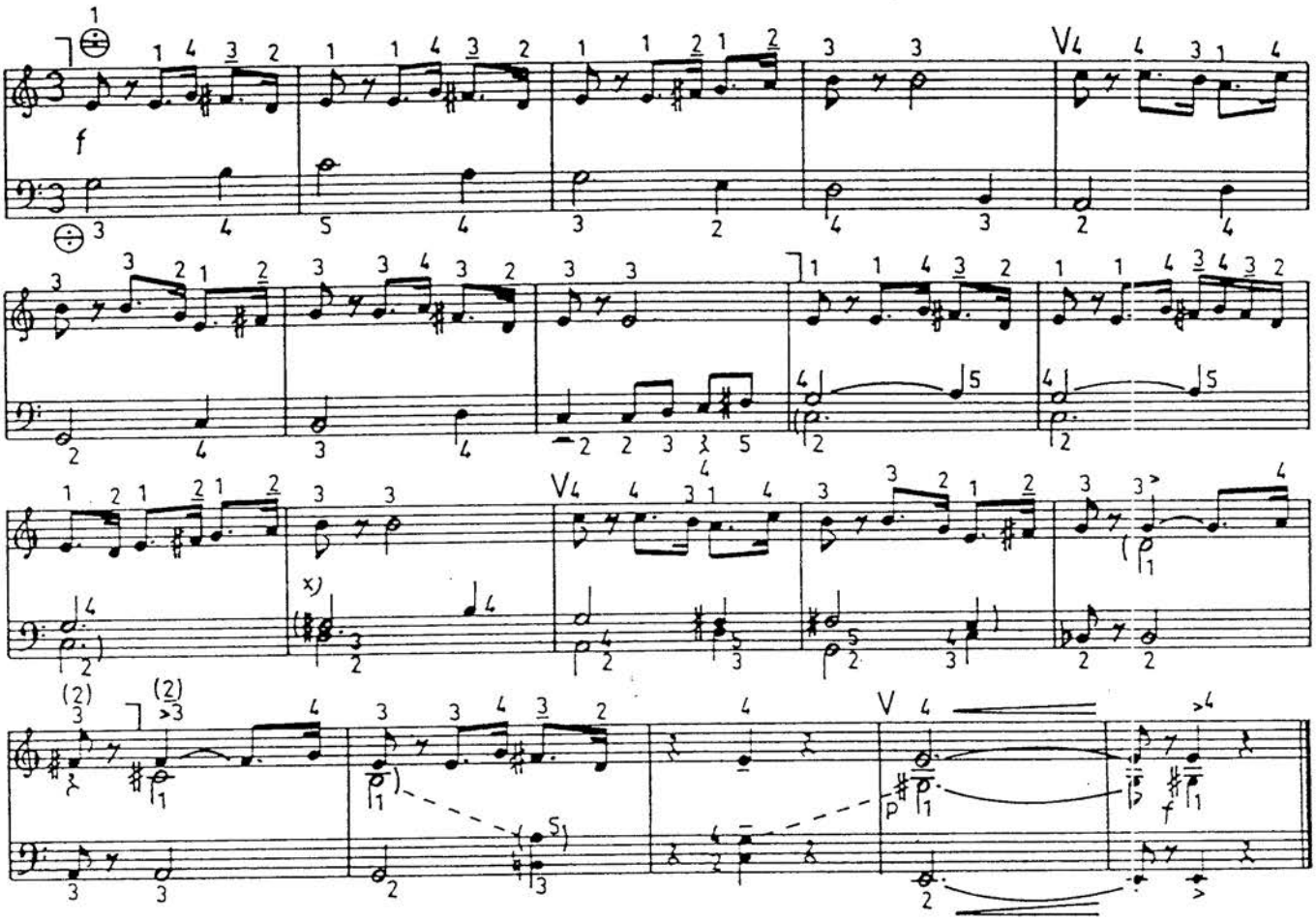
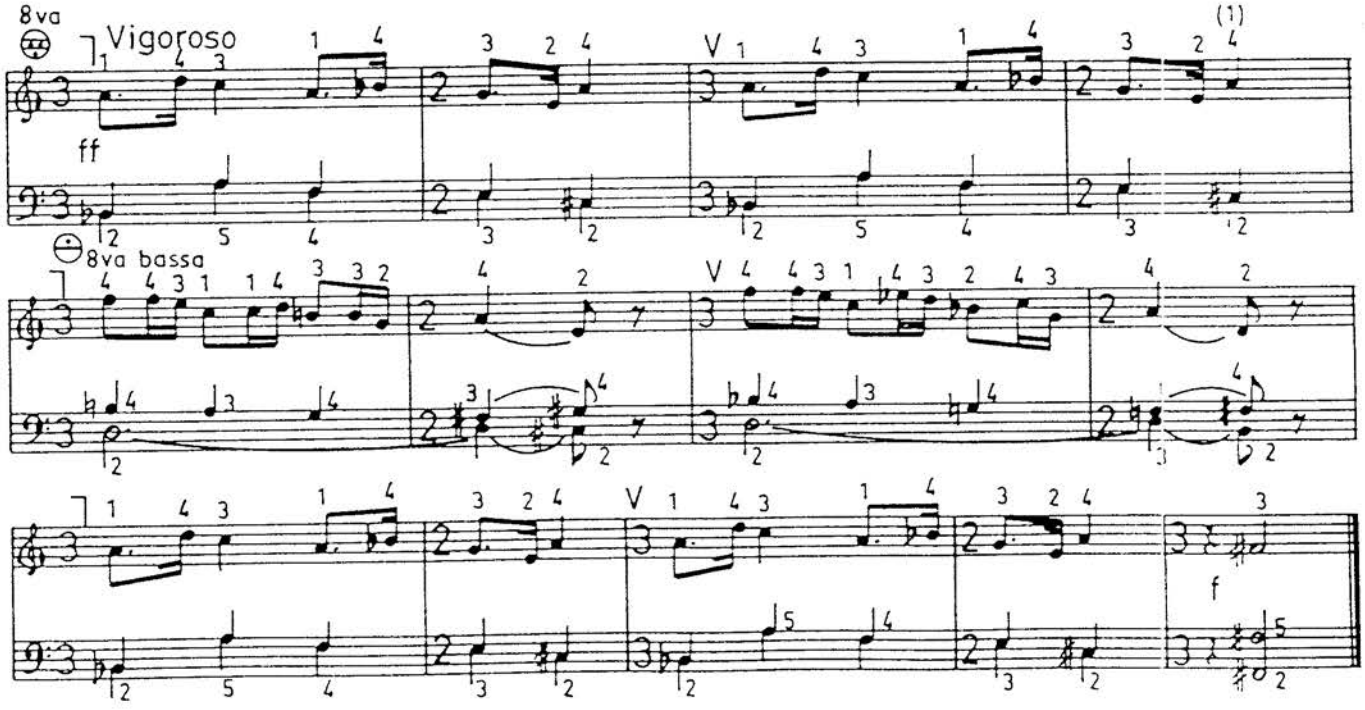
4. *Jul-polska*

Folkvisa



5. *Djävulspolska*



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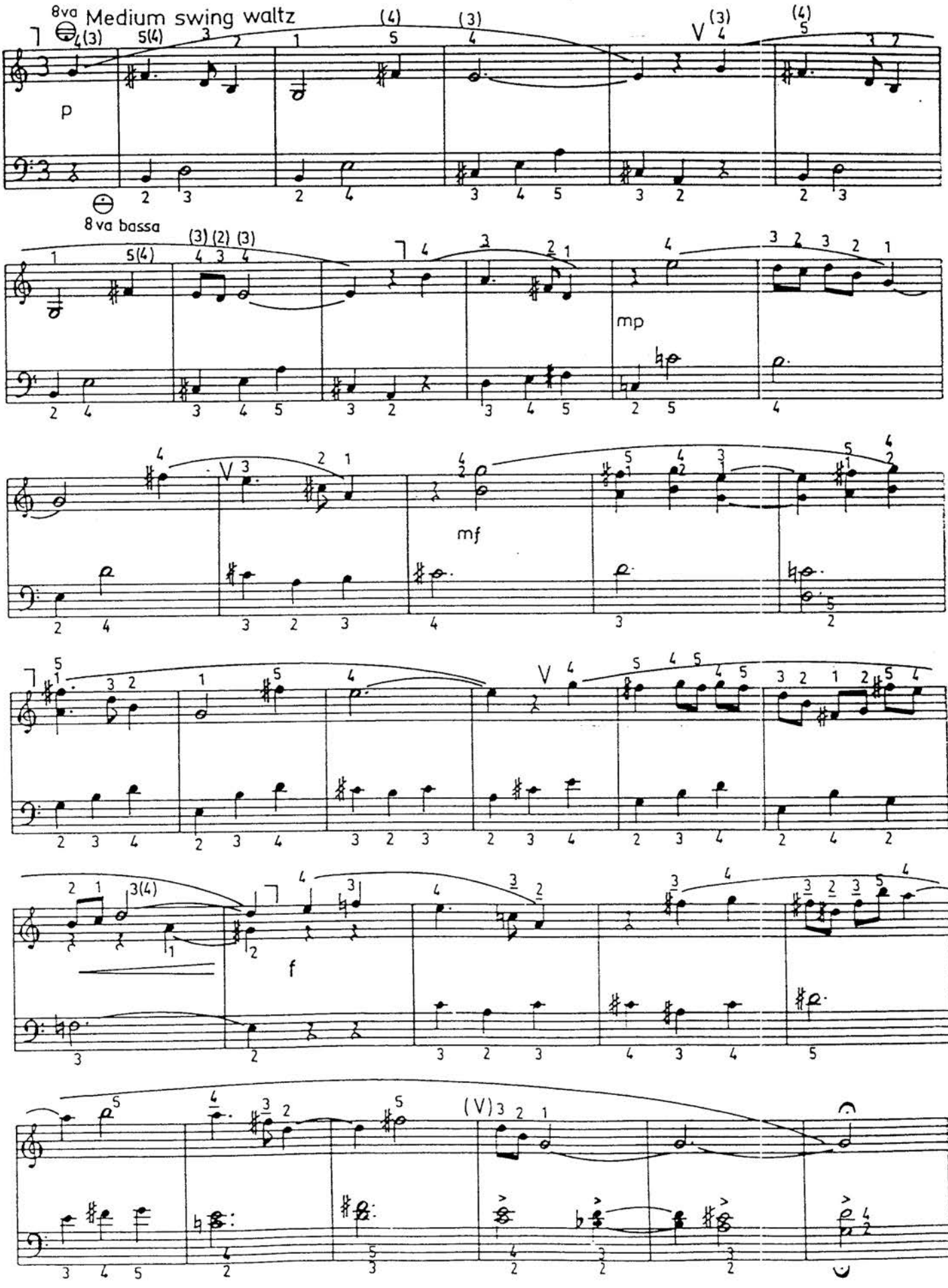
6. *Klarälven*



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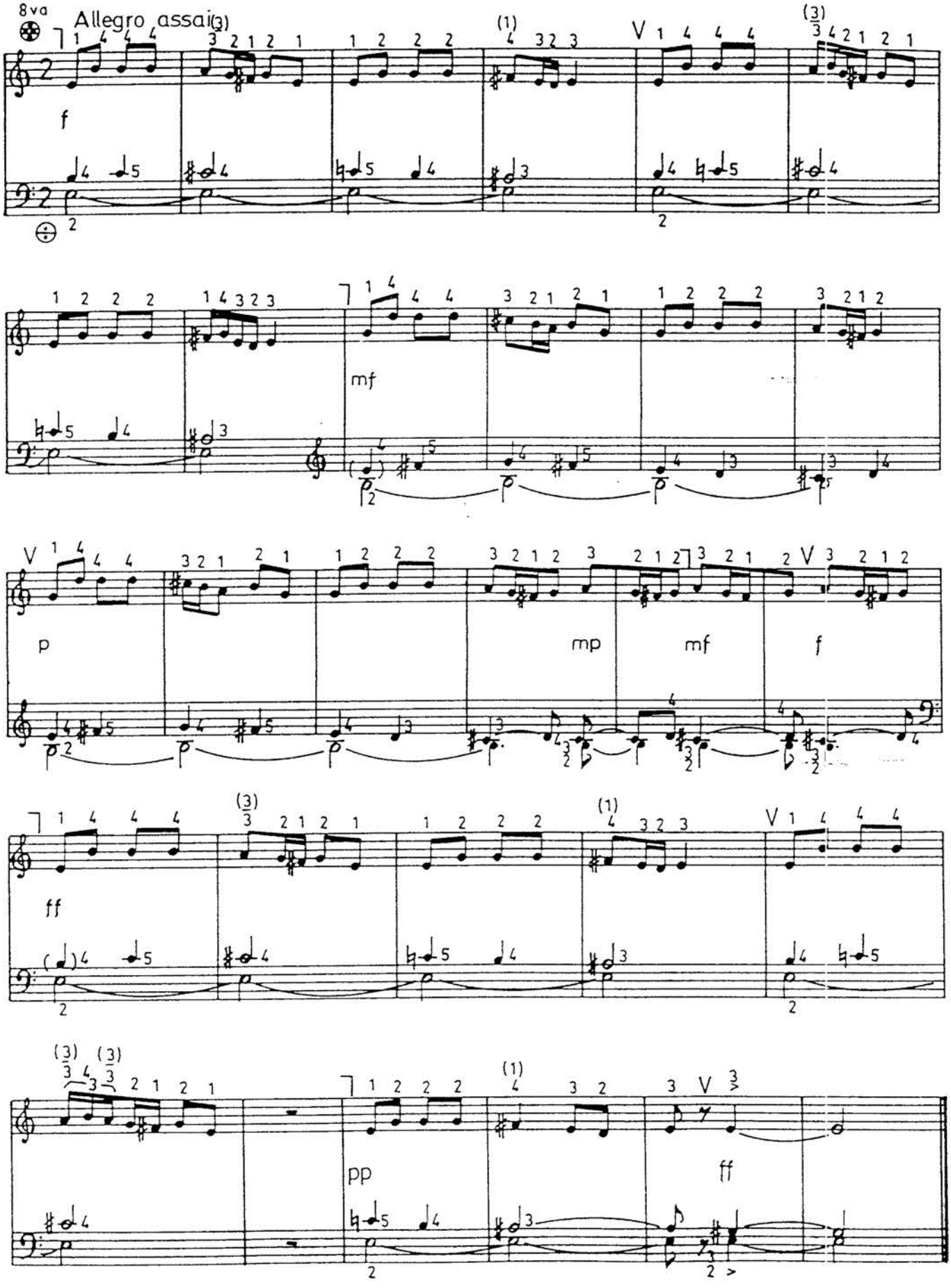
7. Träskodans



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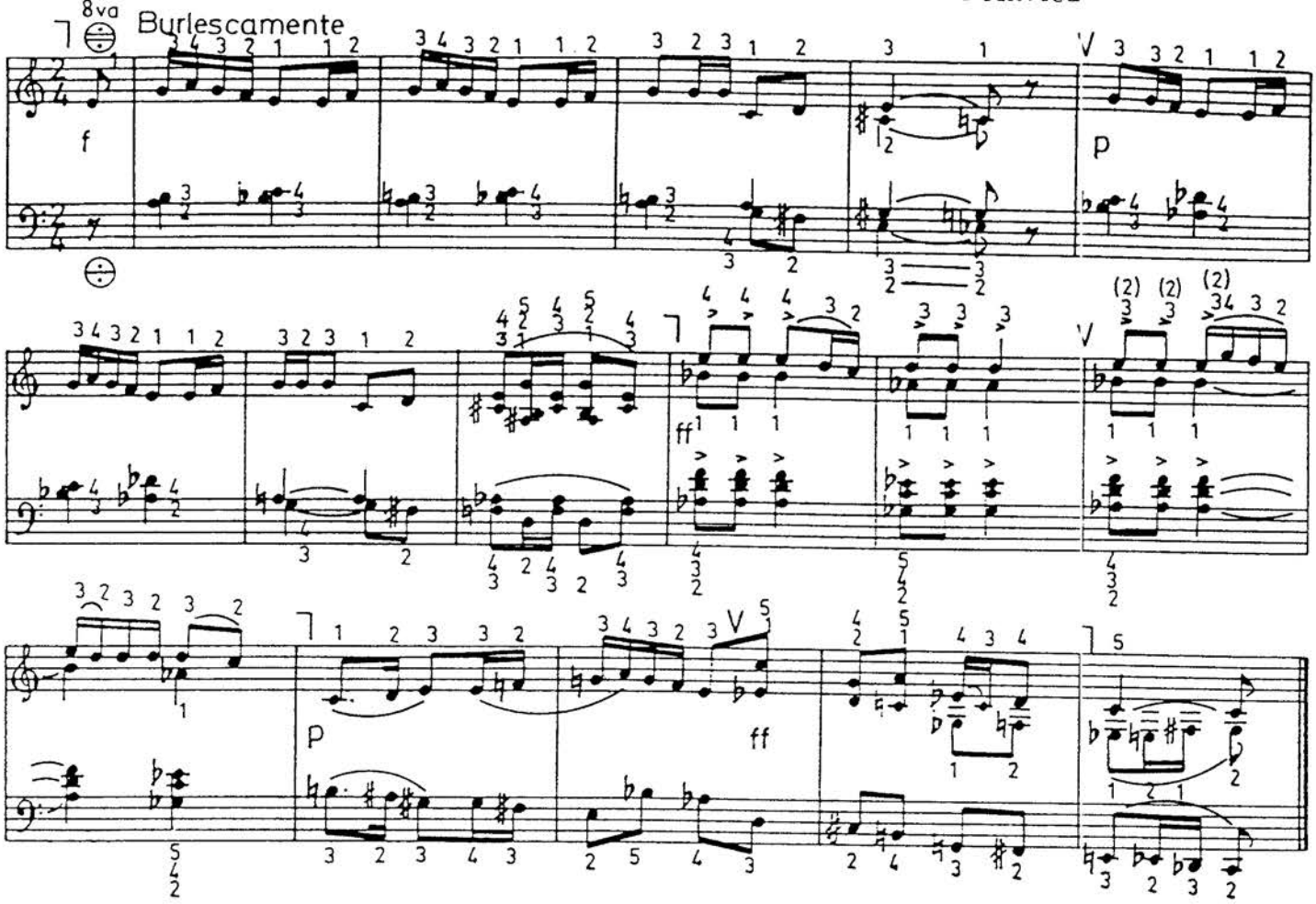
8. *Ut med domarn !*

Folkvisa



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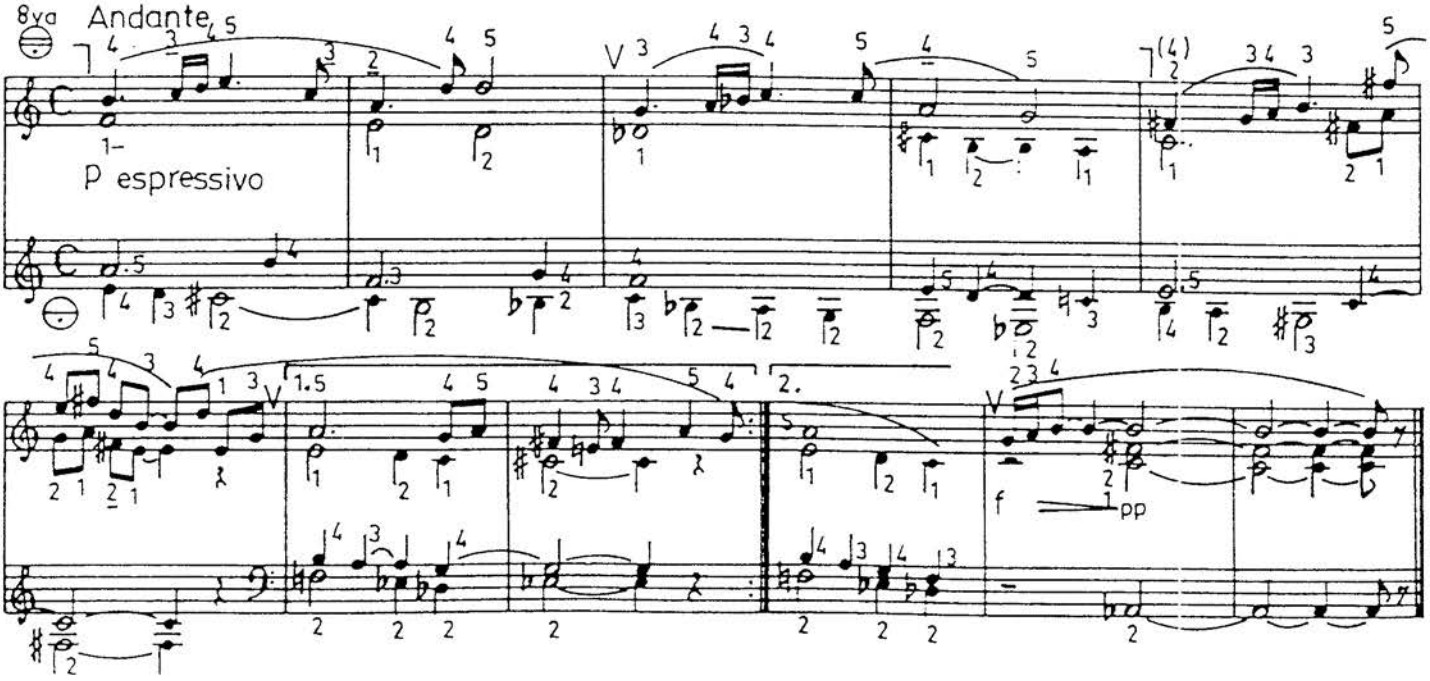

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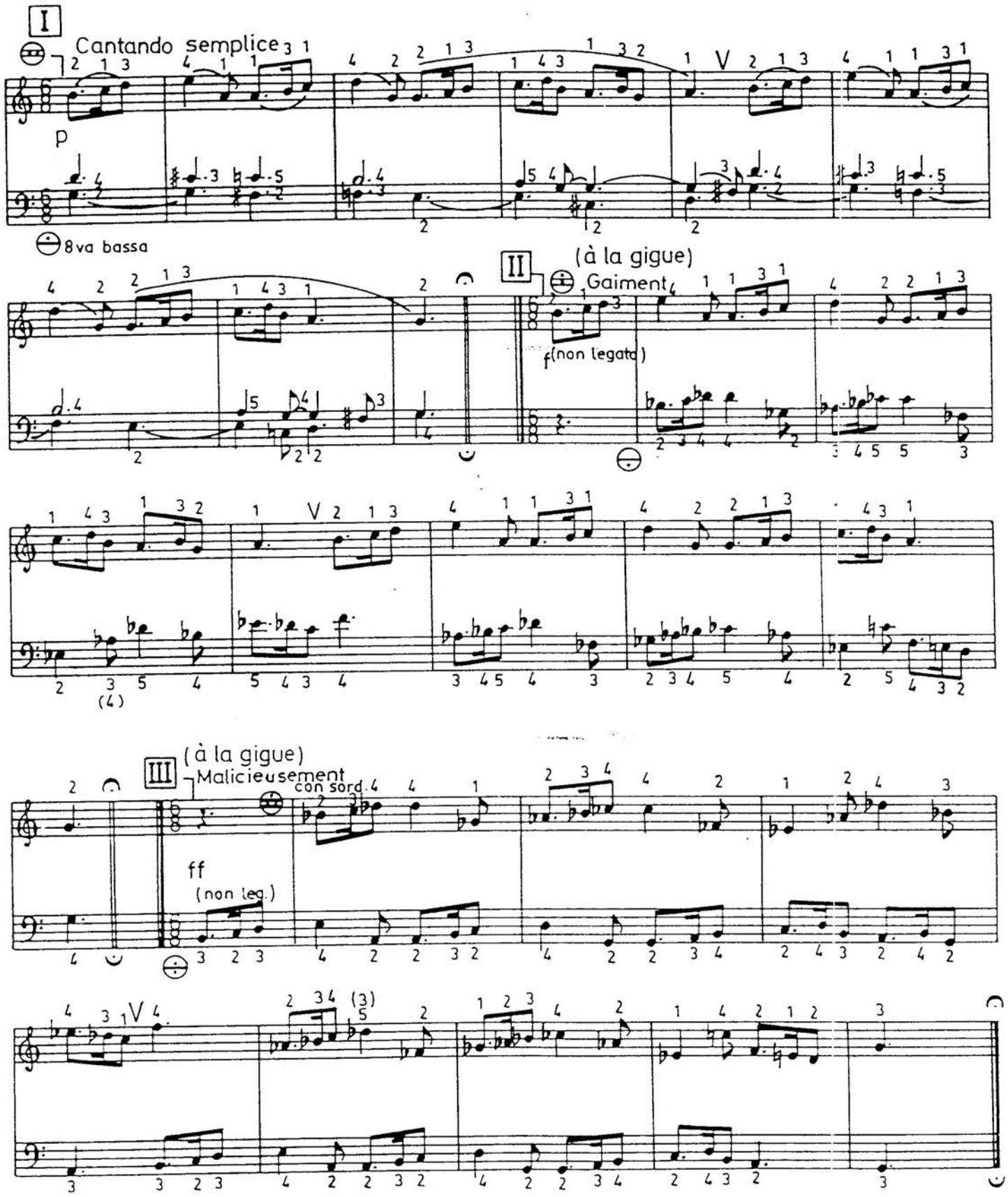
10 - 13 *Siciliano*



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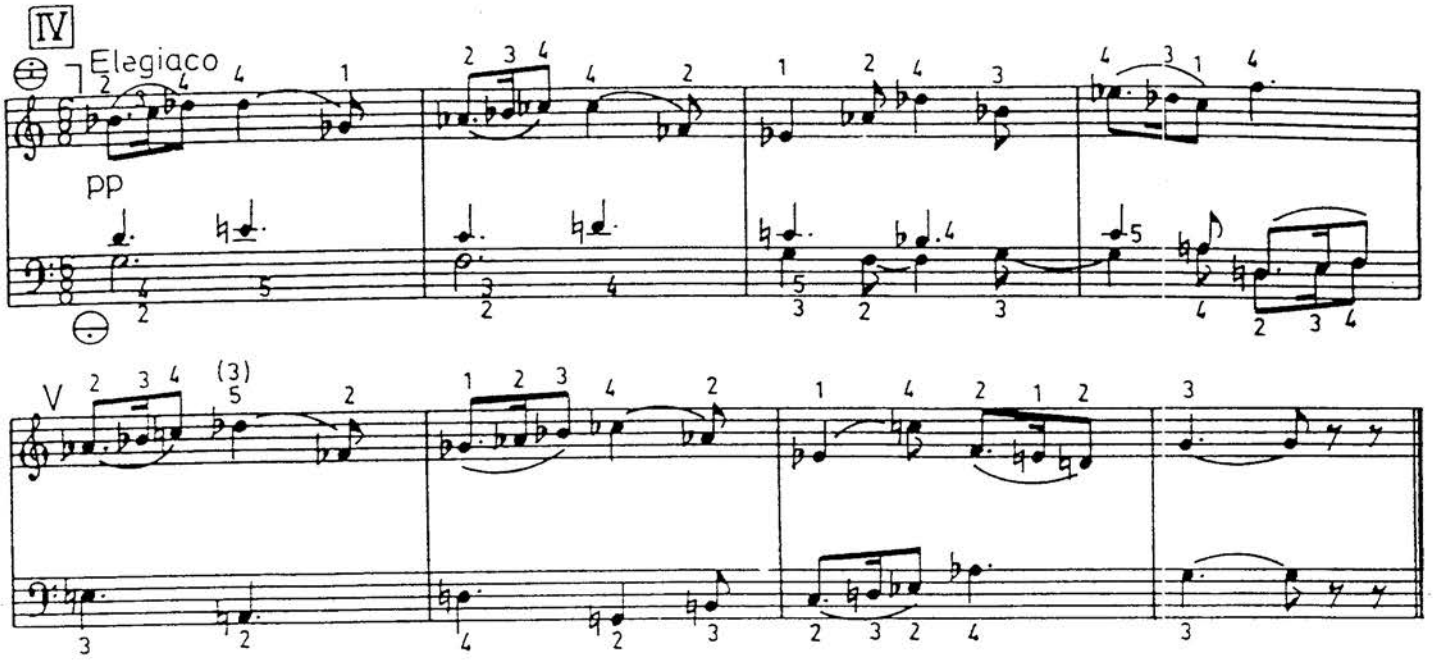
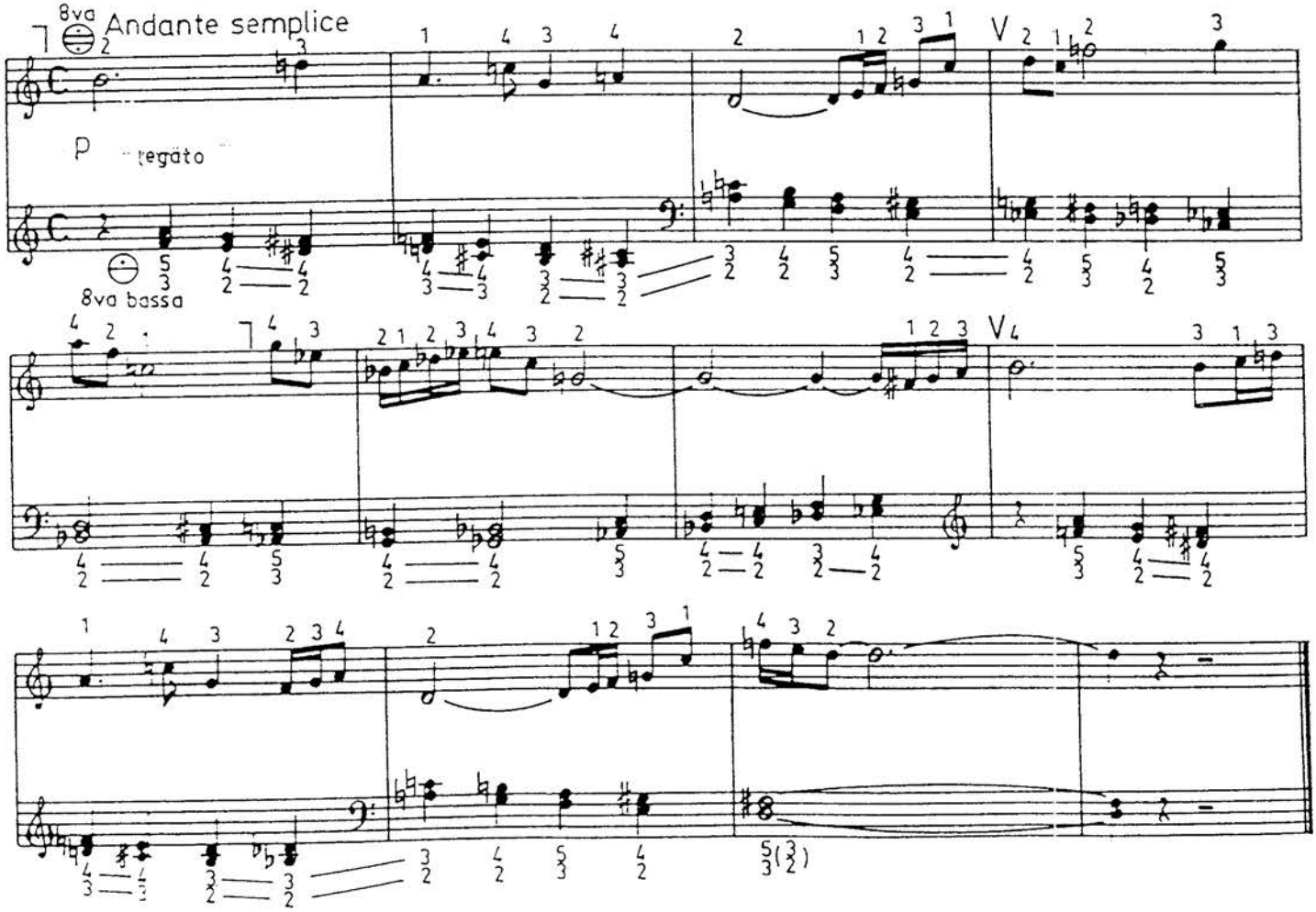


14. *Glidflykt*



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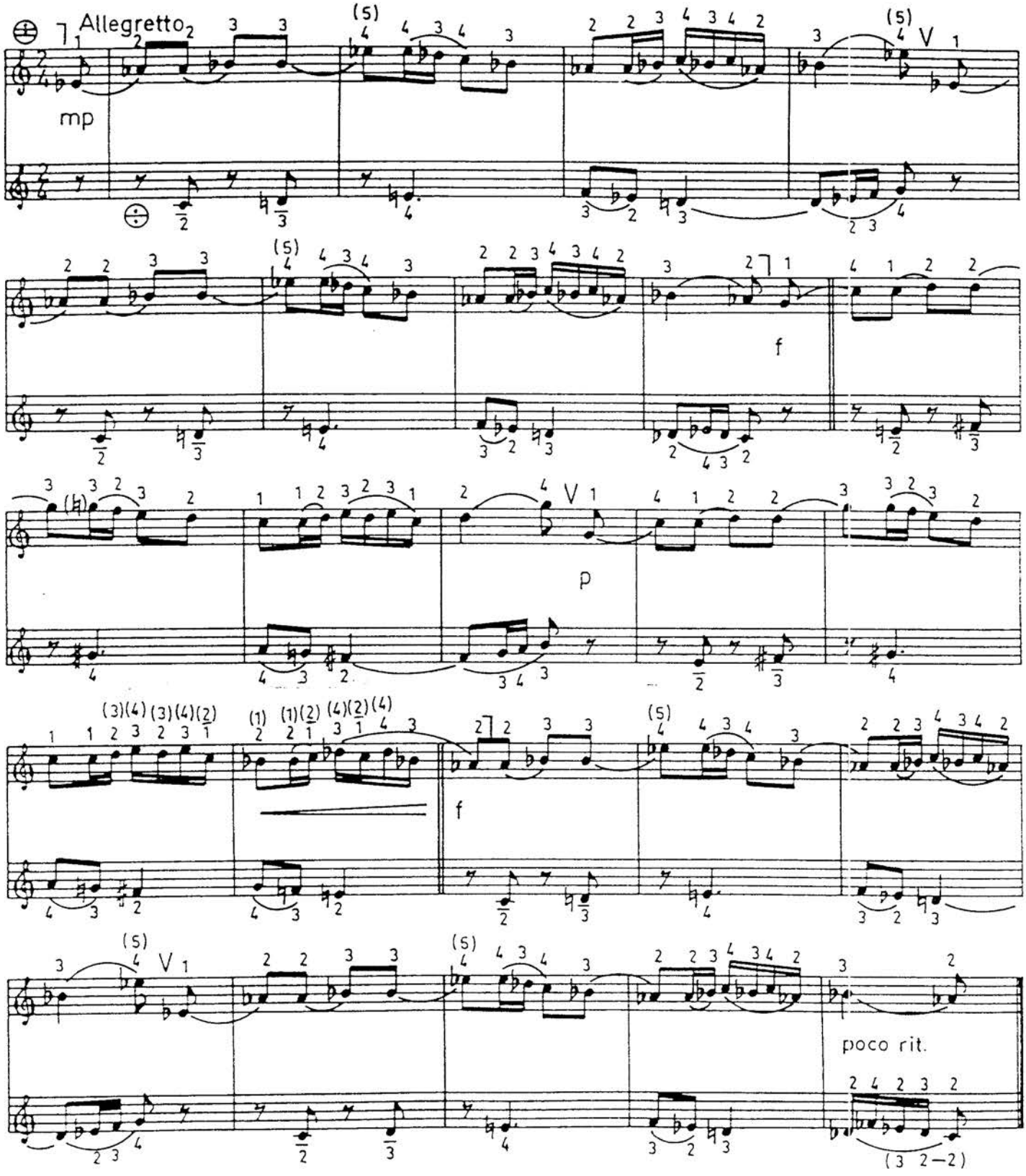
15. *Lekdans*



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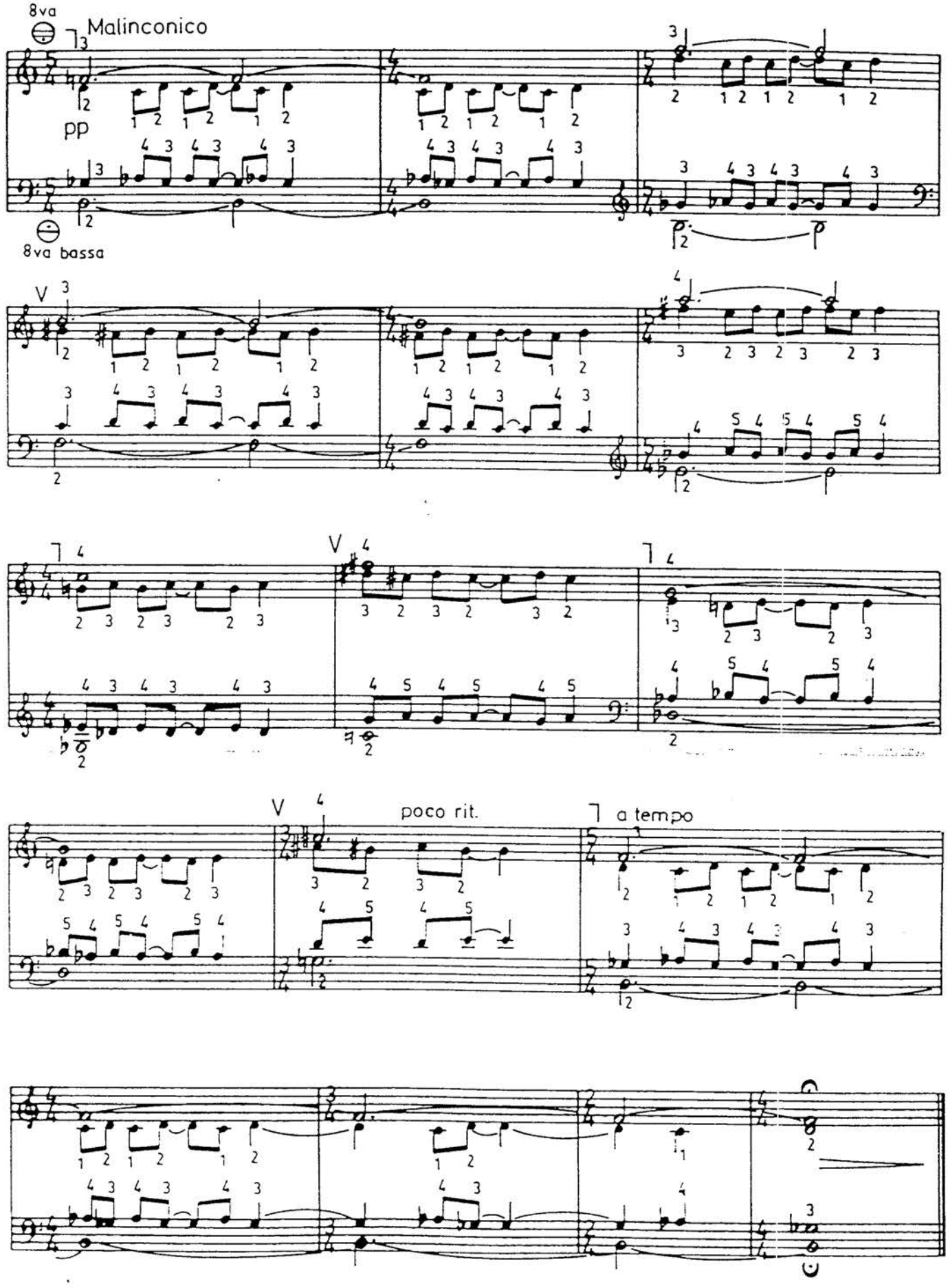
16. *Höstlöv*



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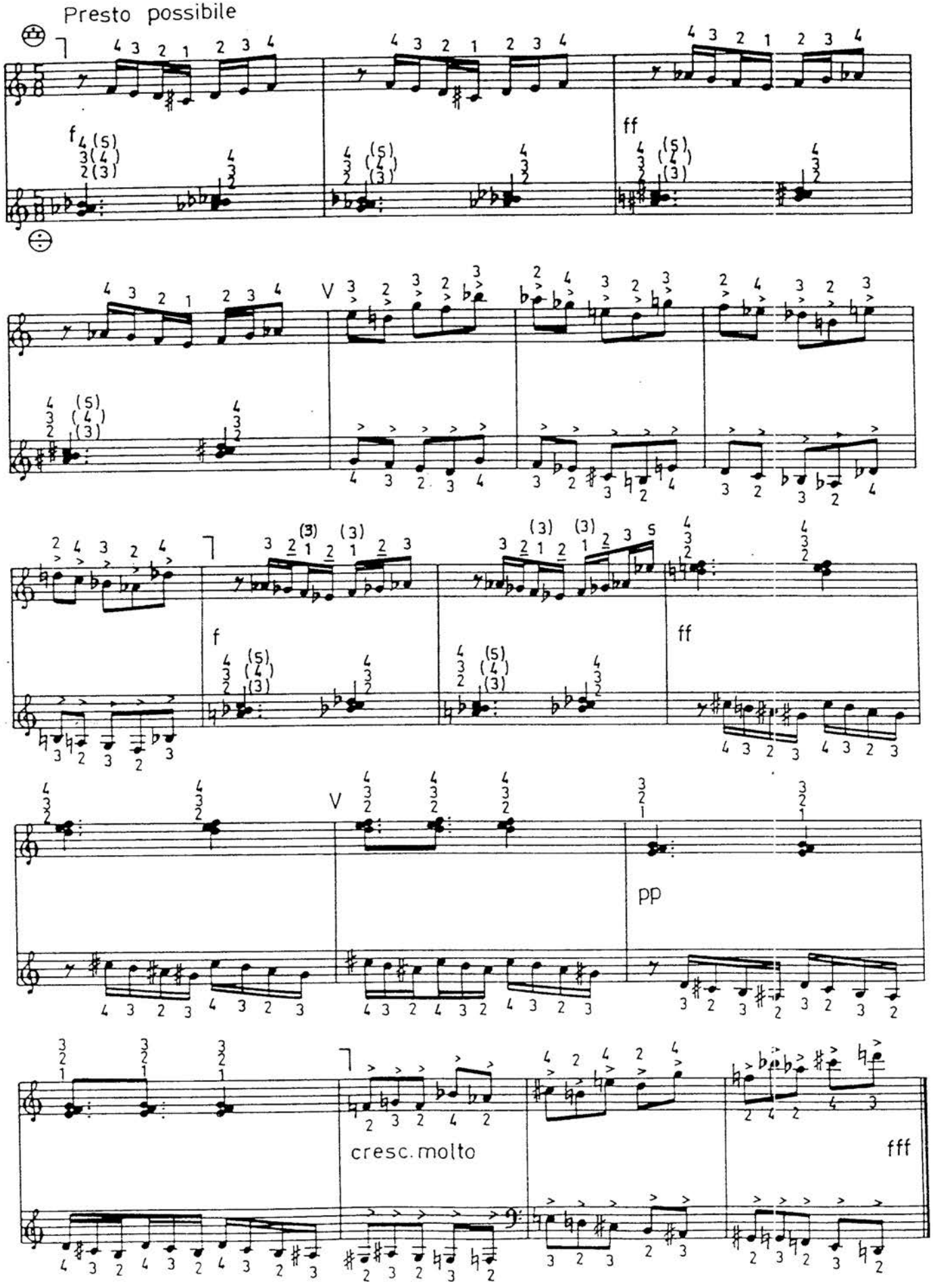
17. *Virvelvind*



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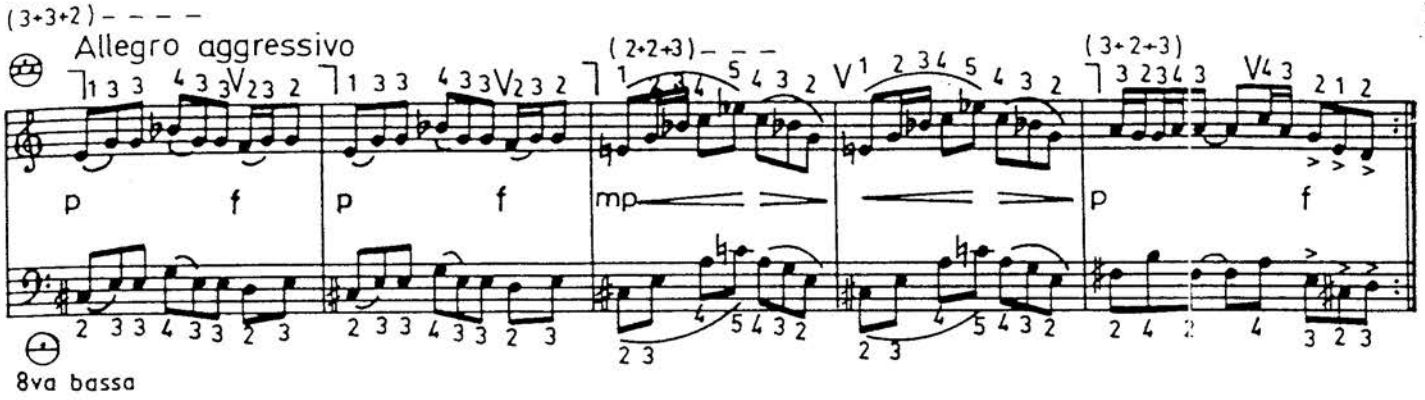
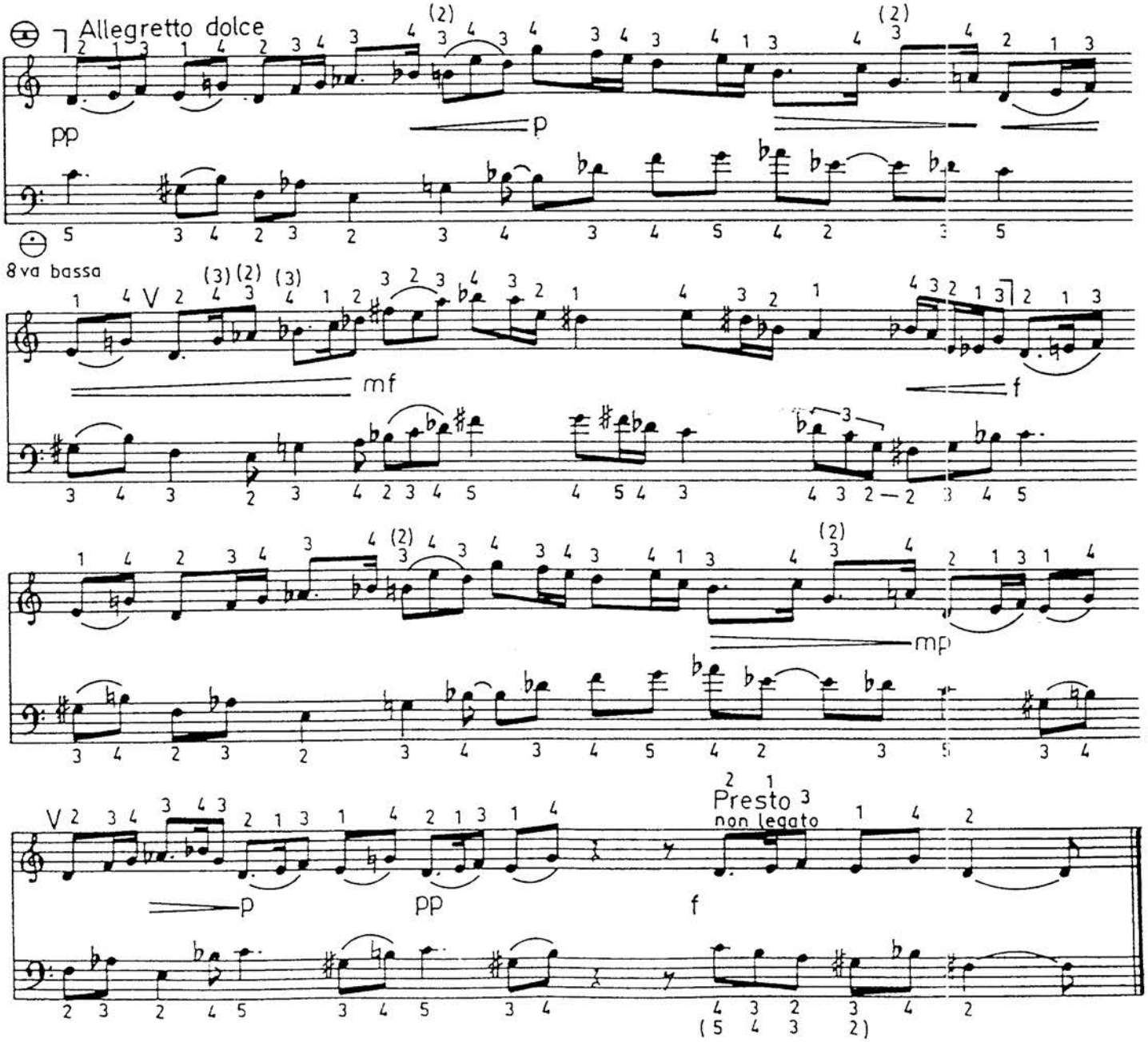
18. *Kull*



19. *Idé*



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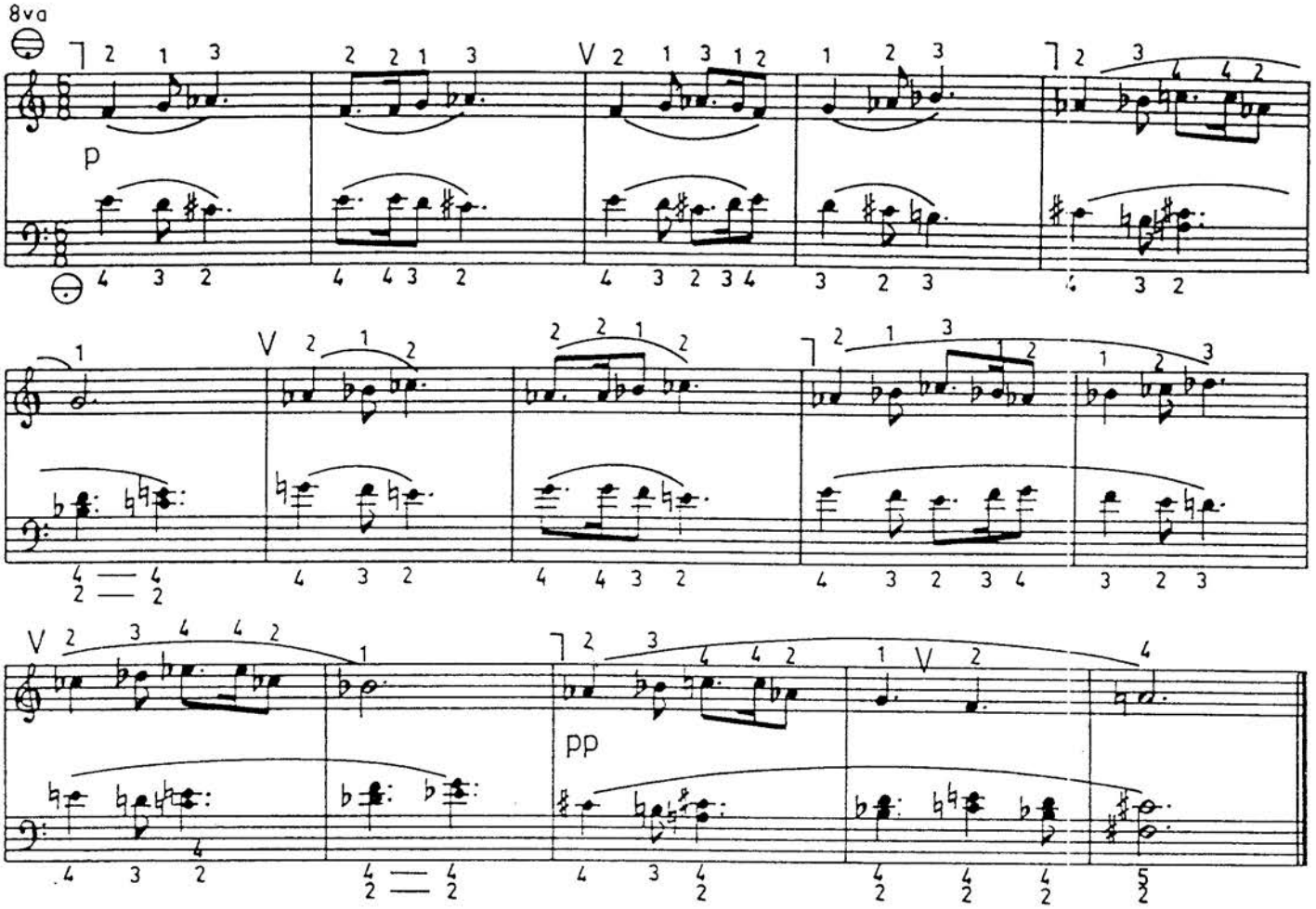
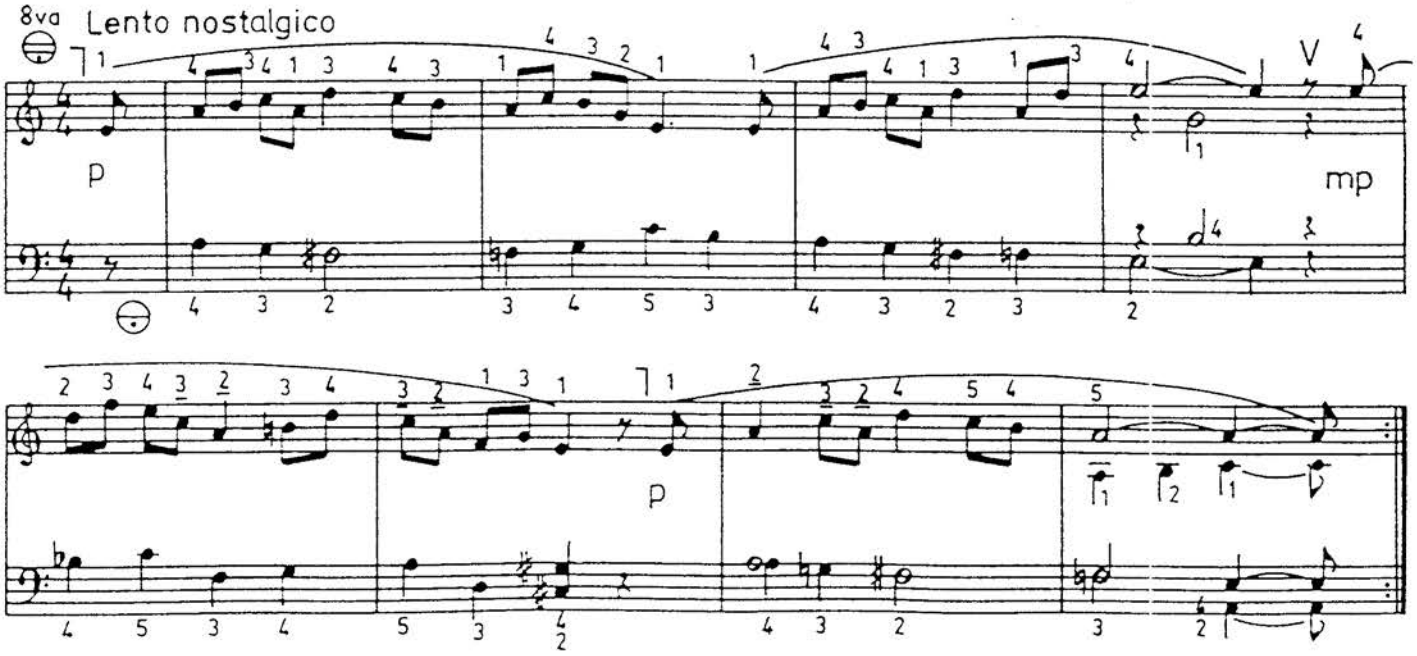
20. *Godnatt*



21. *Farväl*



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Torbjörn Lundquist

Neun zweistimmige Inventionen

für Akkordeon

Nine two-part inventions

Neuf inventions à deux voix

*

Die Inventionen 5-9 (Vivo - Martiale - Serioso - Fluente - Con spirito) sind
- von Mogens Ellegaard gespielt -
auf HOHNER-RECORD-Schallplatte LP 3008
(Accordeon da Camera) erschienen.

HOHNER · VERLAG · TROSSINGEN
Bestell-Nr. 0/133/266

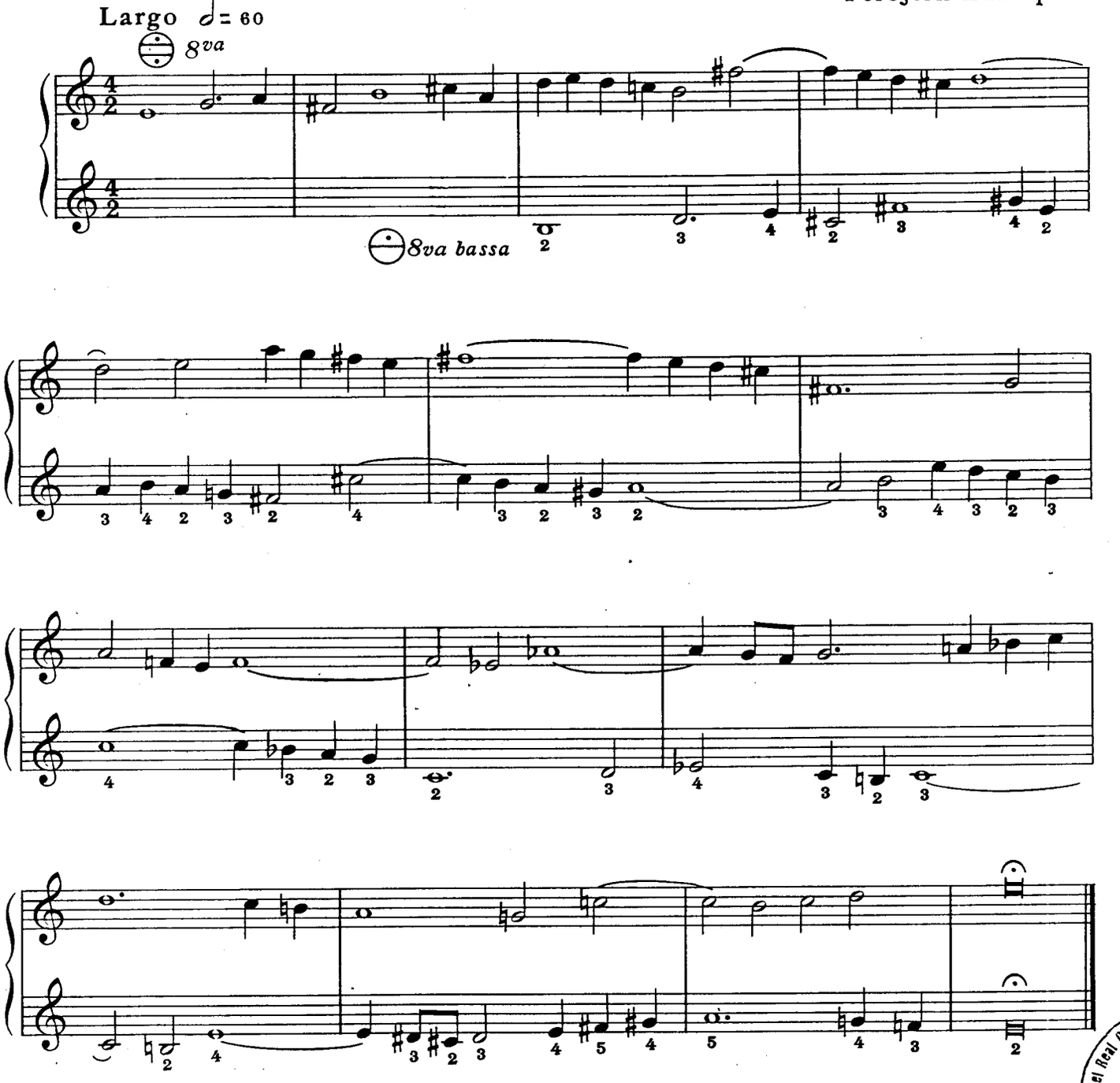
Biblioteca del Real Conservatorio Superior de Música - MADRID -
R. 60.046
11- sept.- 1991

Für Mogens Ellegaard

Neun zweistimmige Inventionen

1. Invention in E

Torbjörn Lundquist



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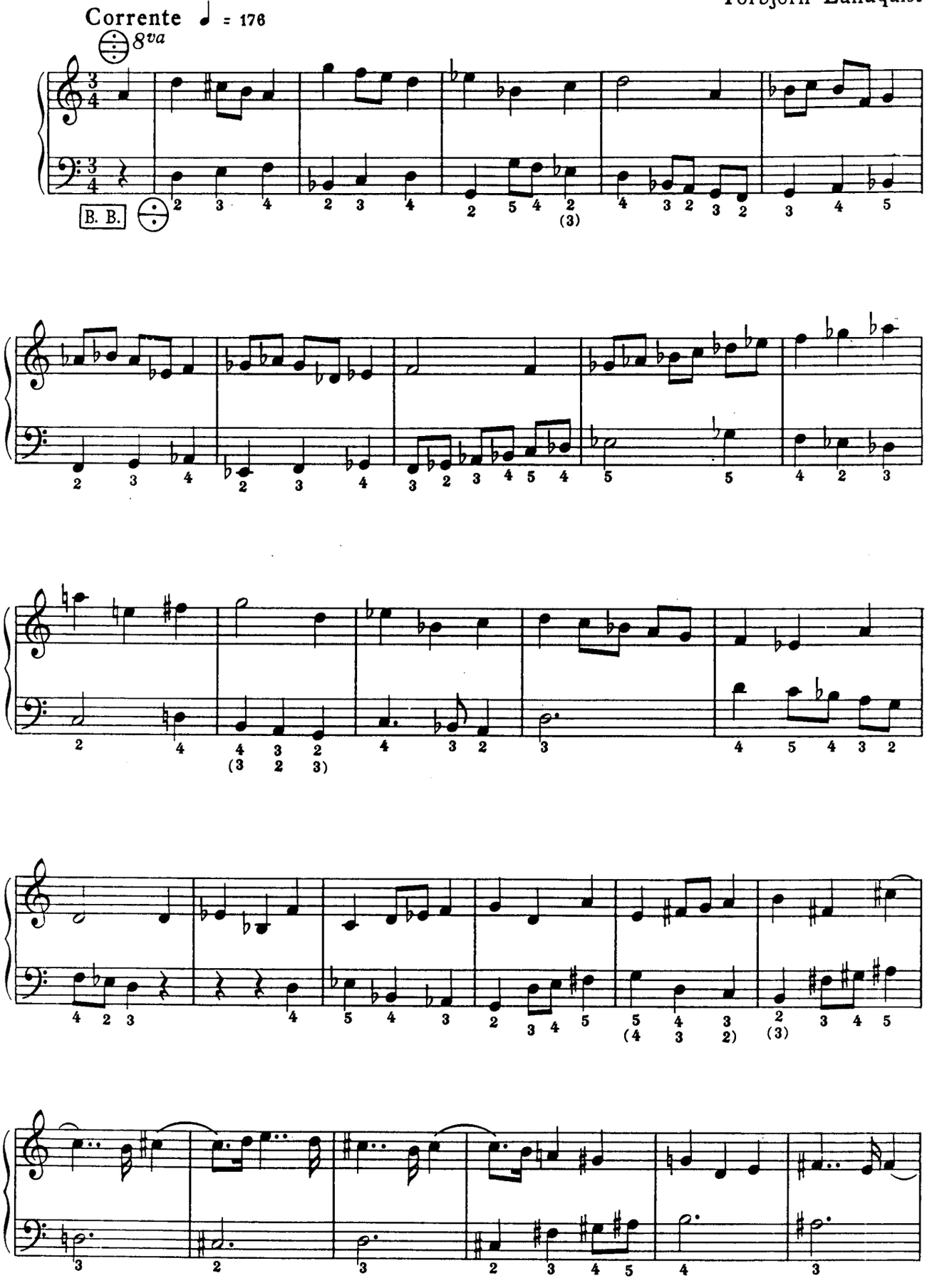
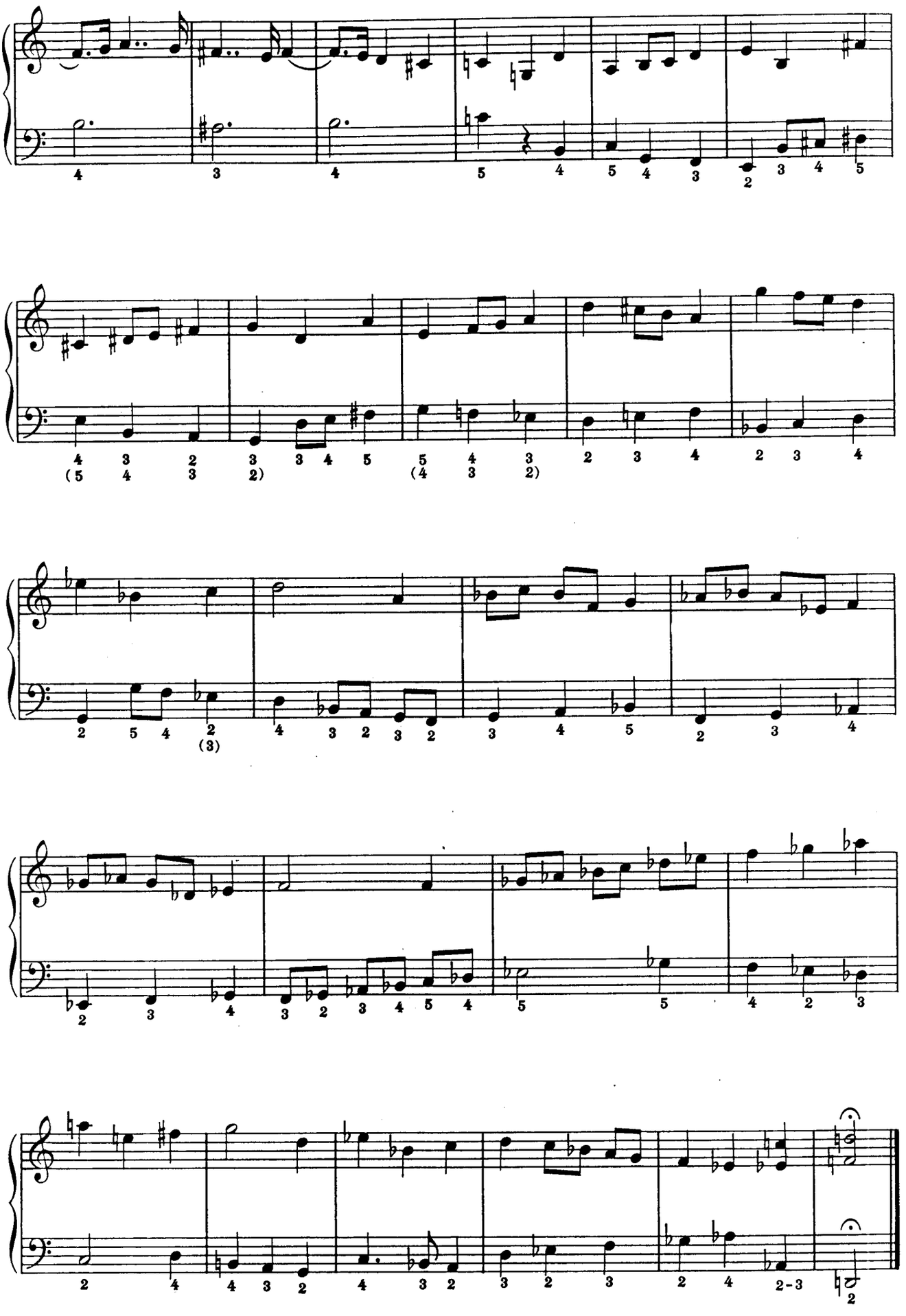
Biblioteca del Real Conserv. MADR

2. Invention in D

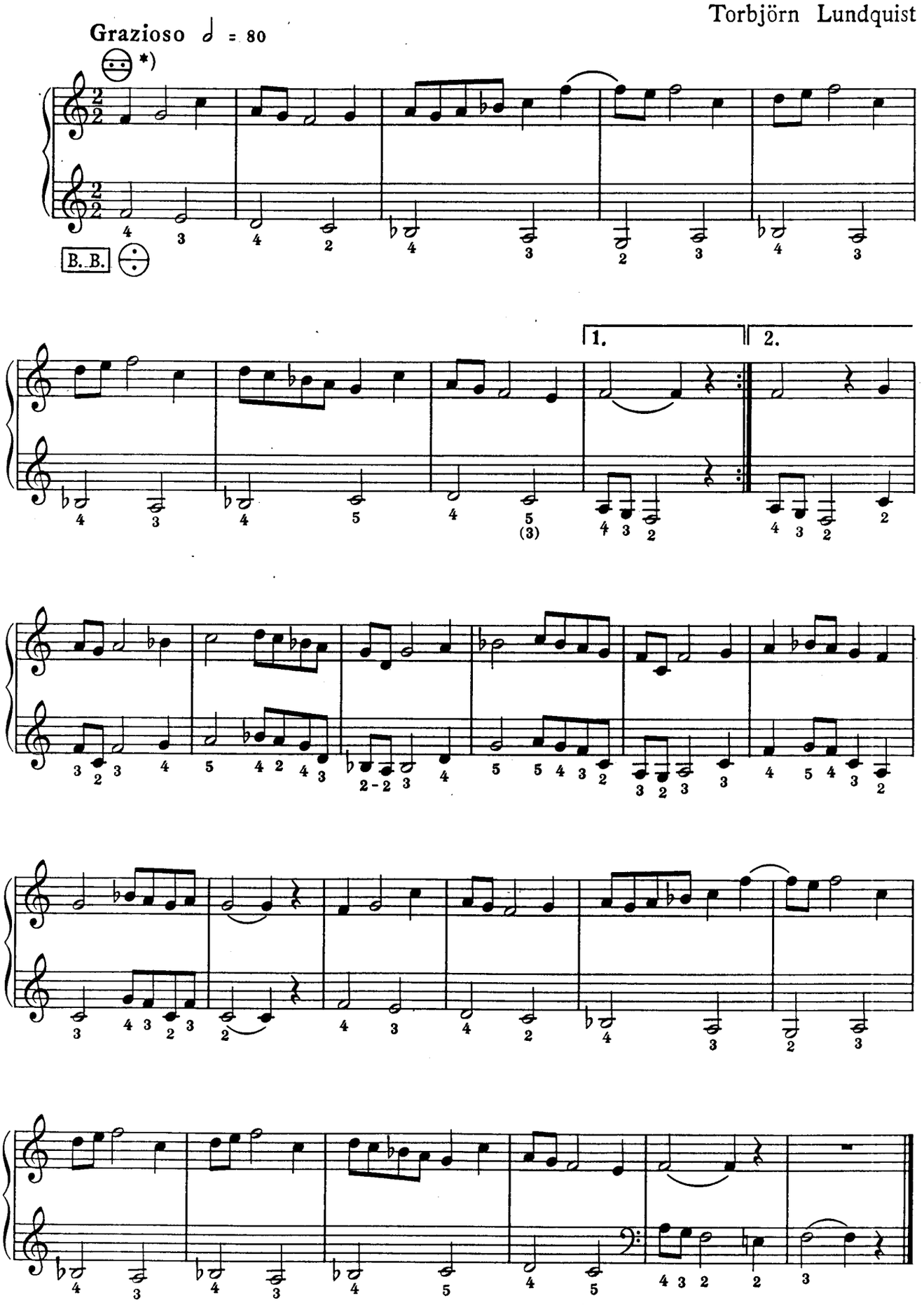
Torbjörn Lundquist





3. Invention in F

Torbjörn Lundquist



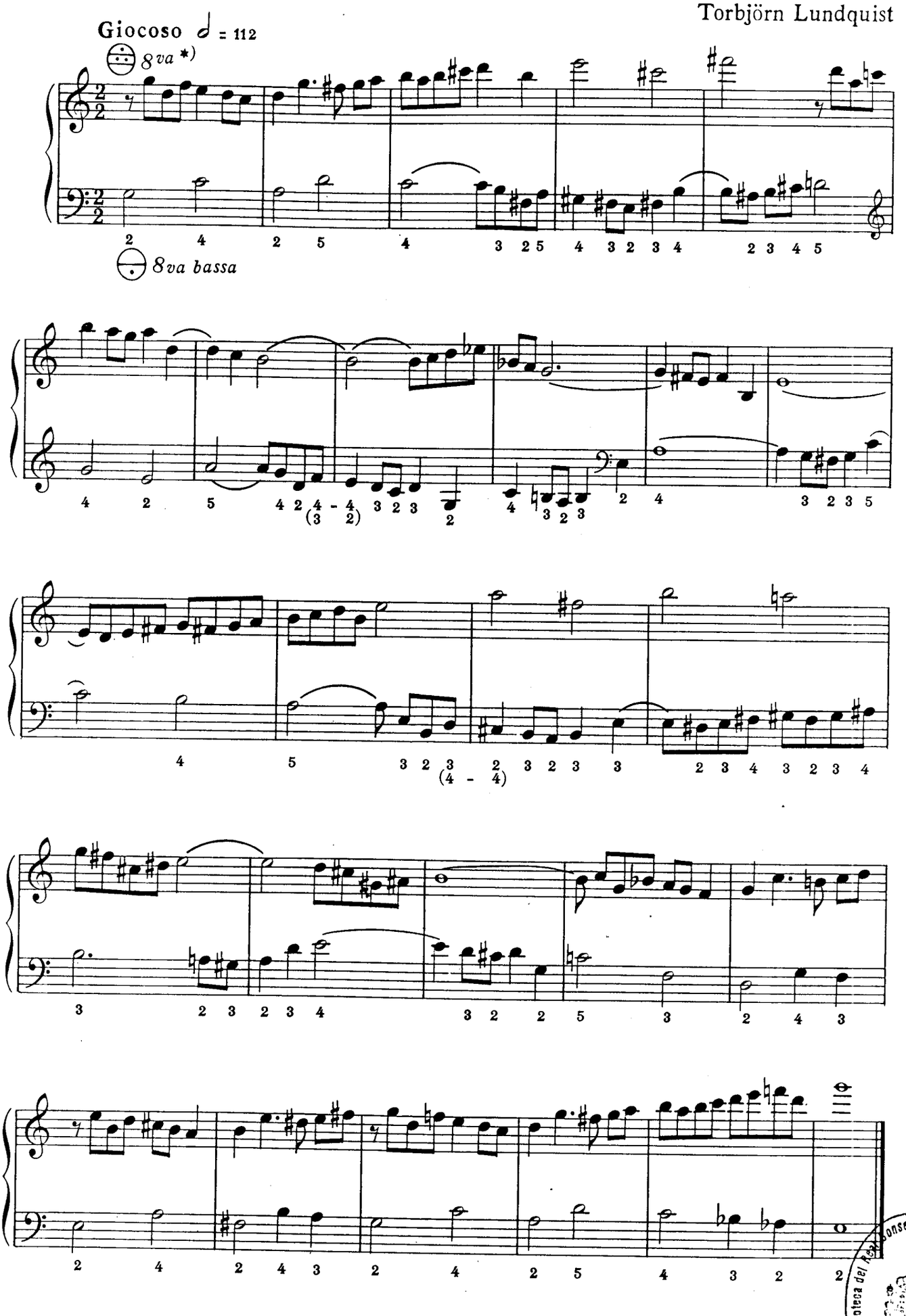
*) For instruments only with "flat or dry" tremolo, otherwise:

*) Nur für Instrumente mit „flachem" Tremolo, sonst:

*) Seulement pour instruments avec trémolo faible, autrement

4. Invention in G

Torbjörn Lundquist



*) Piano-Akkordeon: 8va loco

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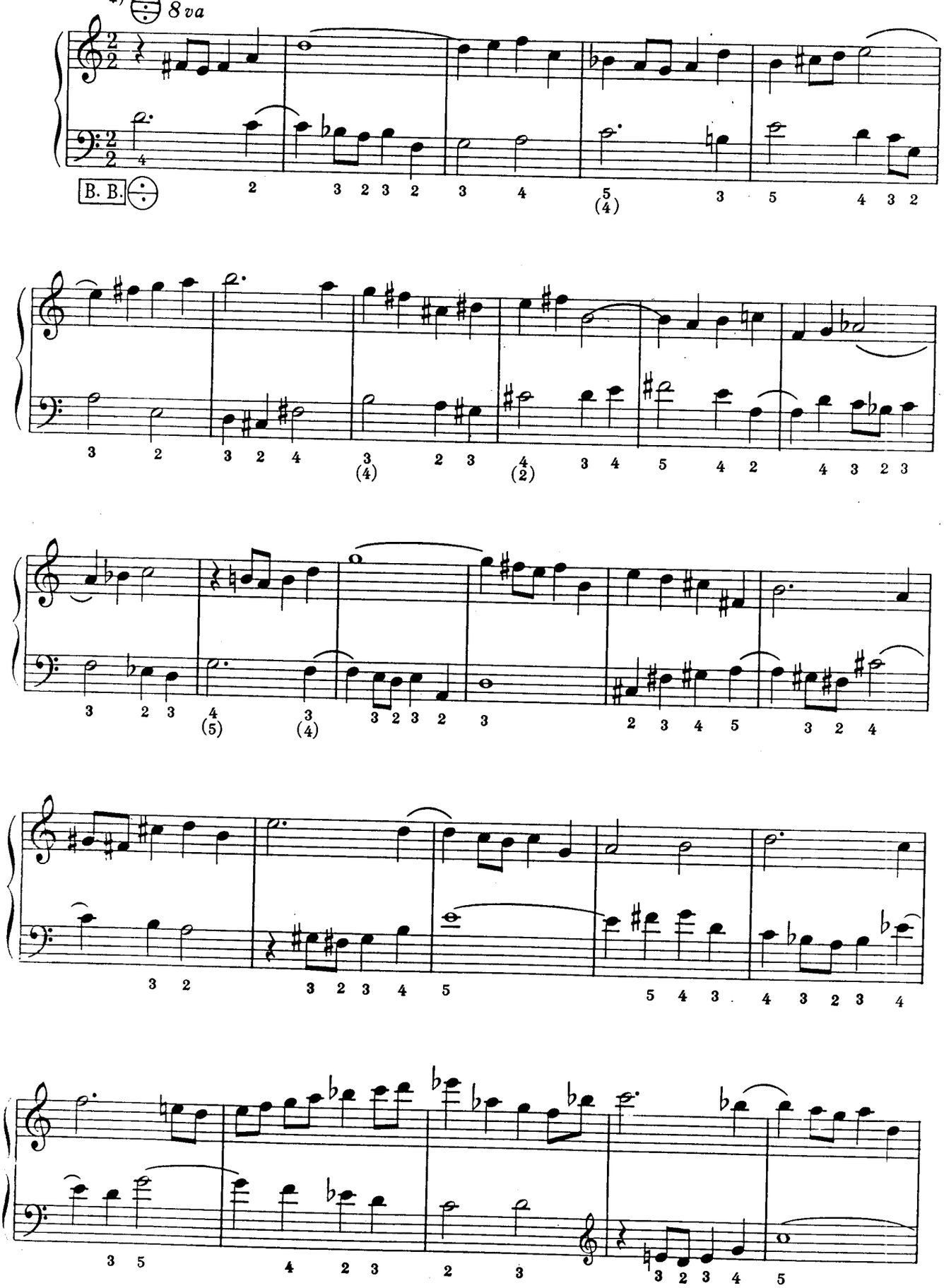
5. Invention in D

Vivo ♩ = ca. 116

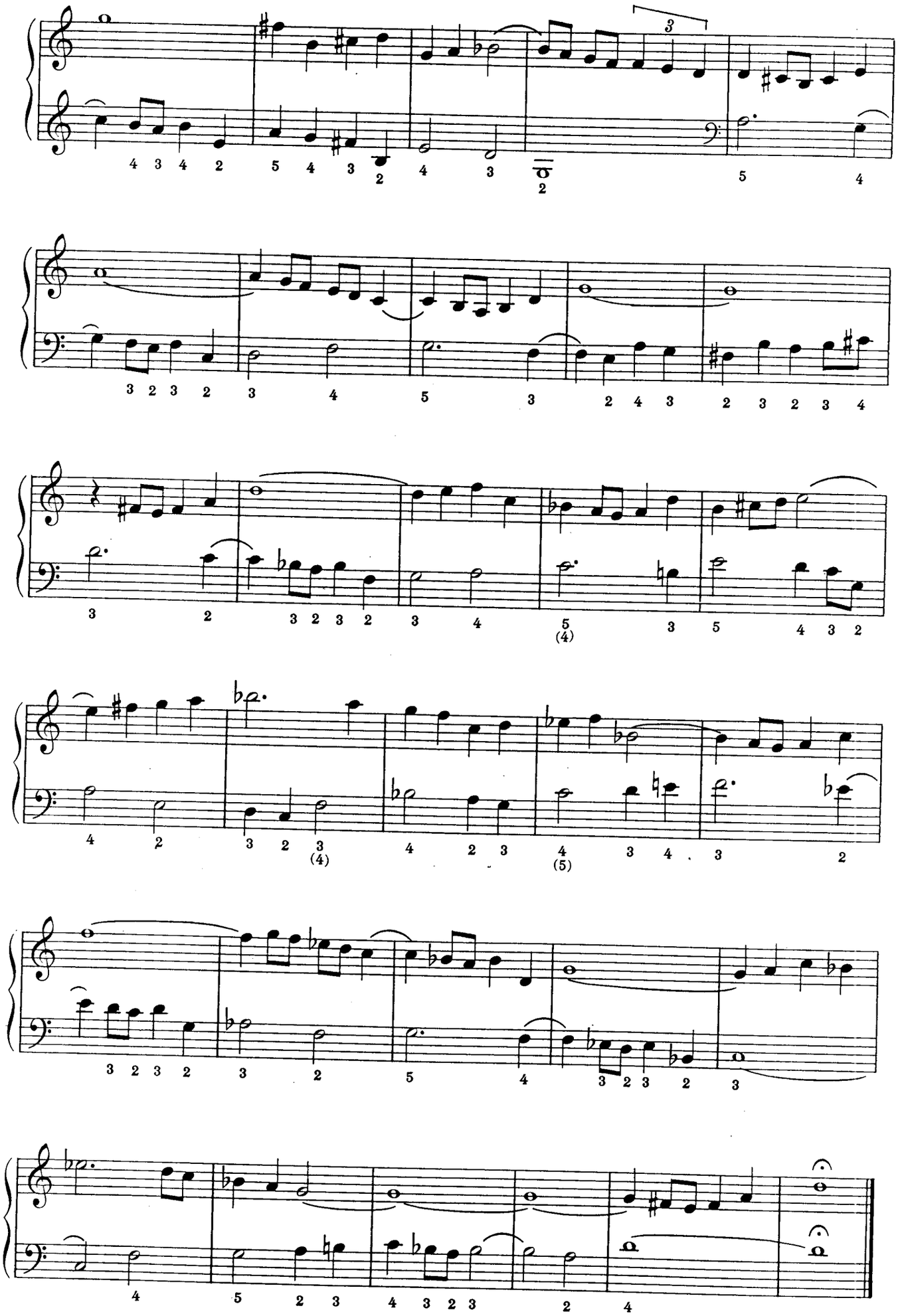
Torbjörn Lundquist

*) 8va

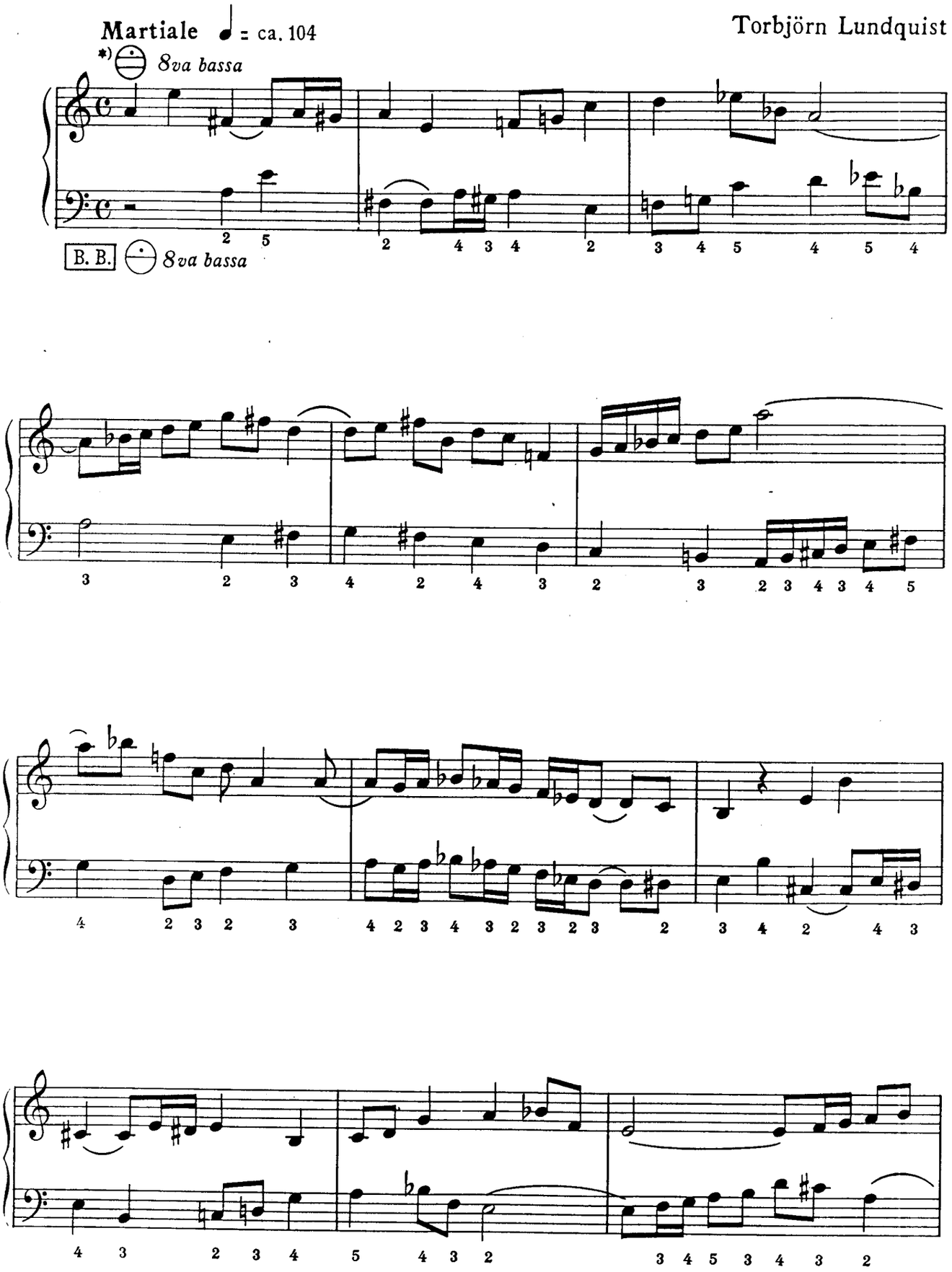
B. B.



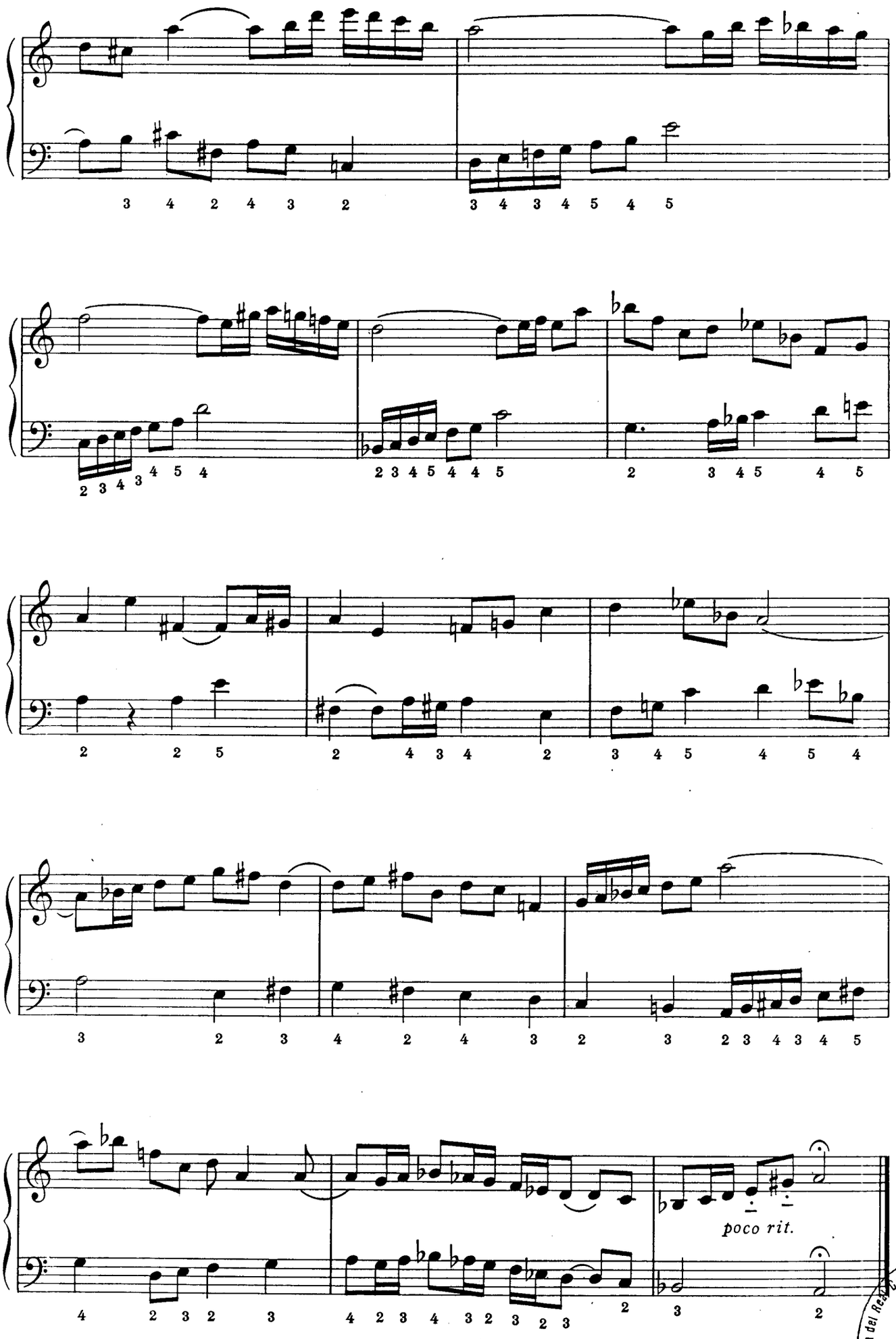
*) Piano-Akkordeon loco



6. Invention in A



*) piano accordion with "flat or dry" tremolo" / Piano-Akkordeon mit schwachem Tremolo
piano accordion with "German" tremolo" / Piano-Akkordeon mit starkem Tremolo
Accordéon à touches piano avec trémolo fort
Accordéon à touches piano avec trémolo faible



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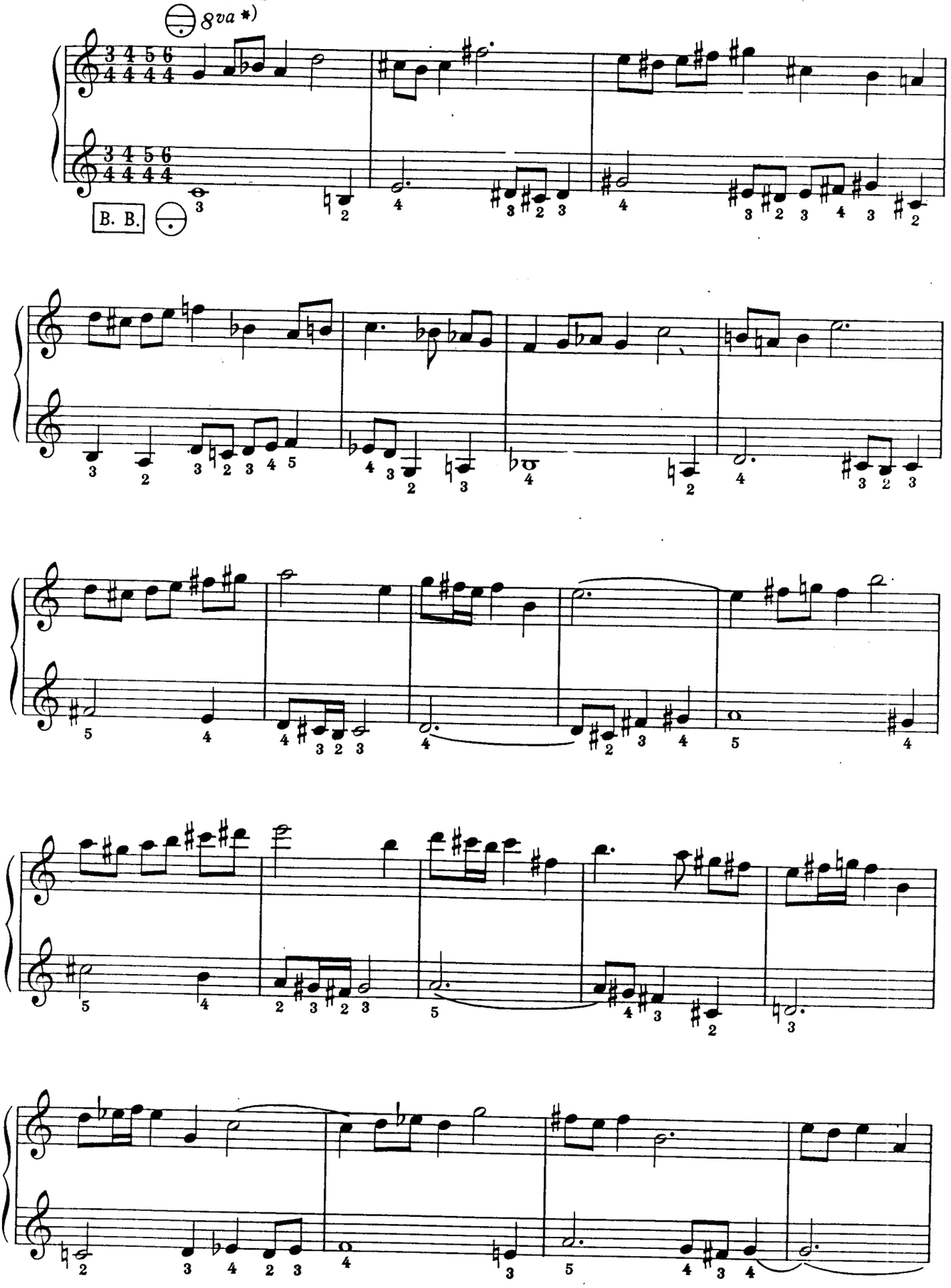
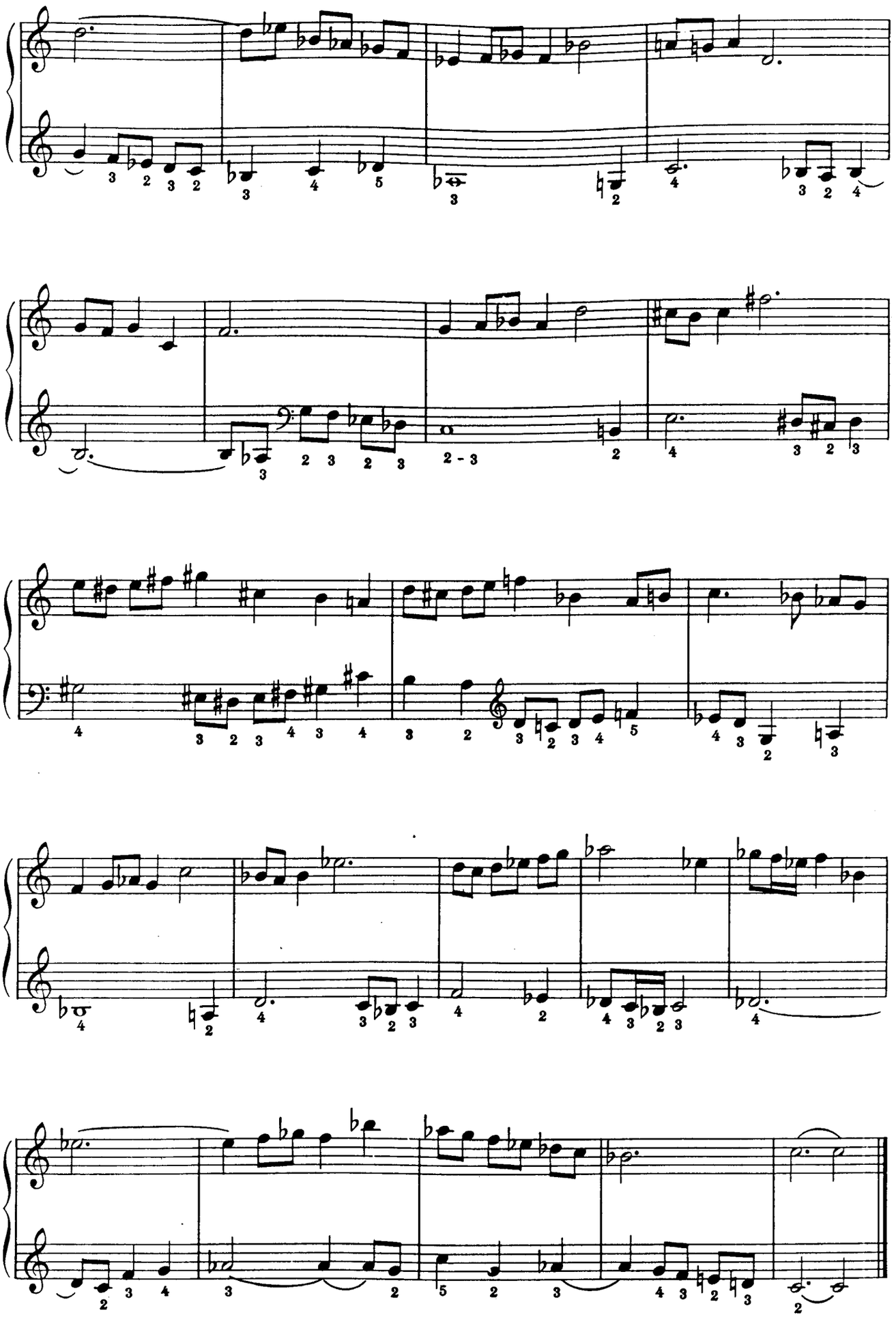
7. Invention in C

Serioso ♩ = 132

Torbjörn Lundquist

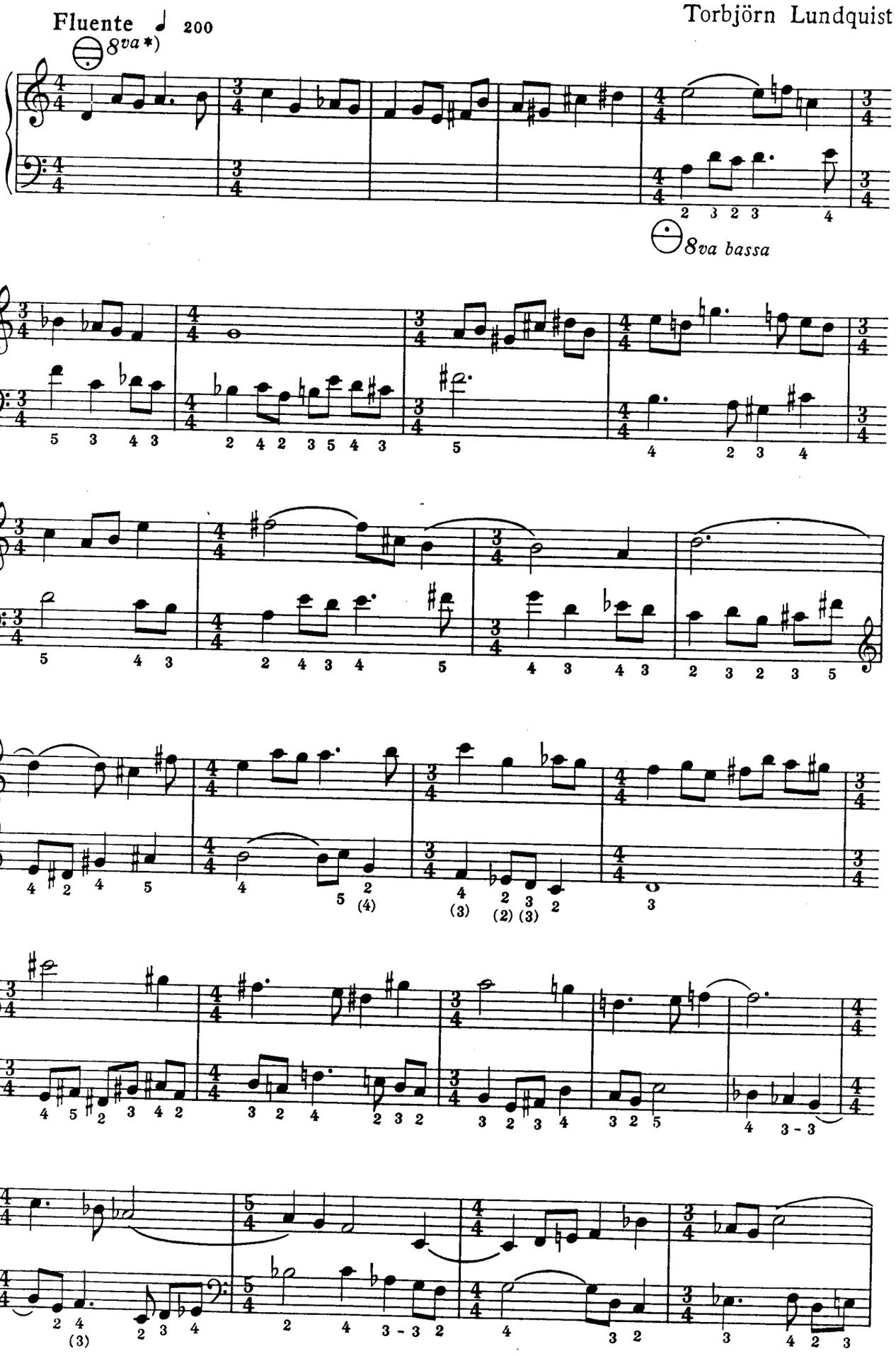


*) Piano-Akkordeon: loco

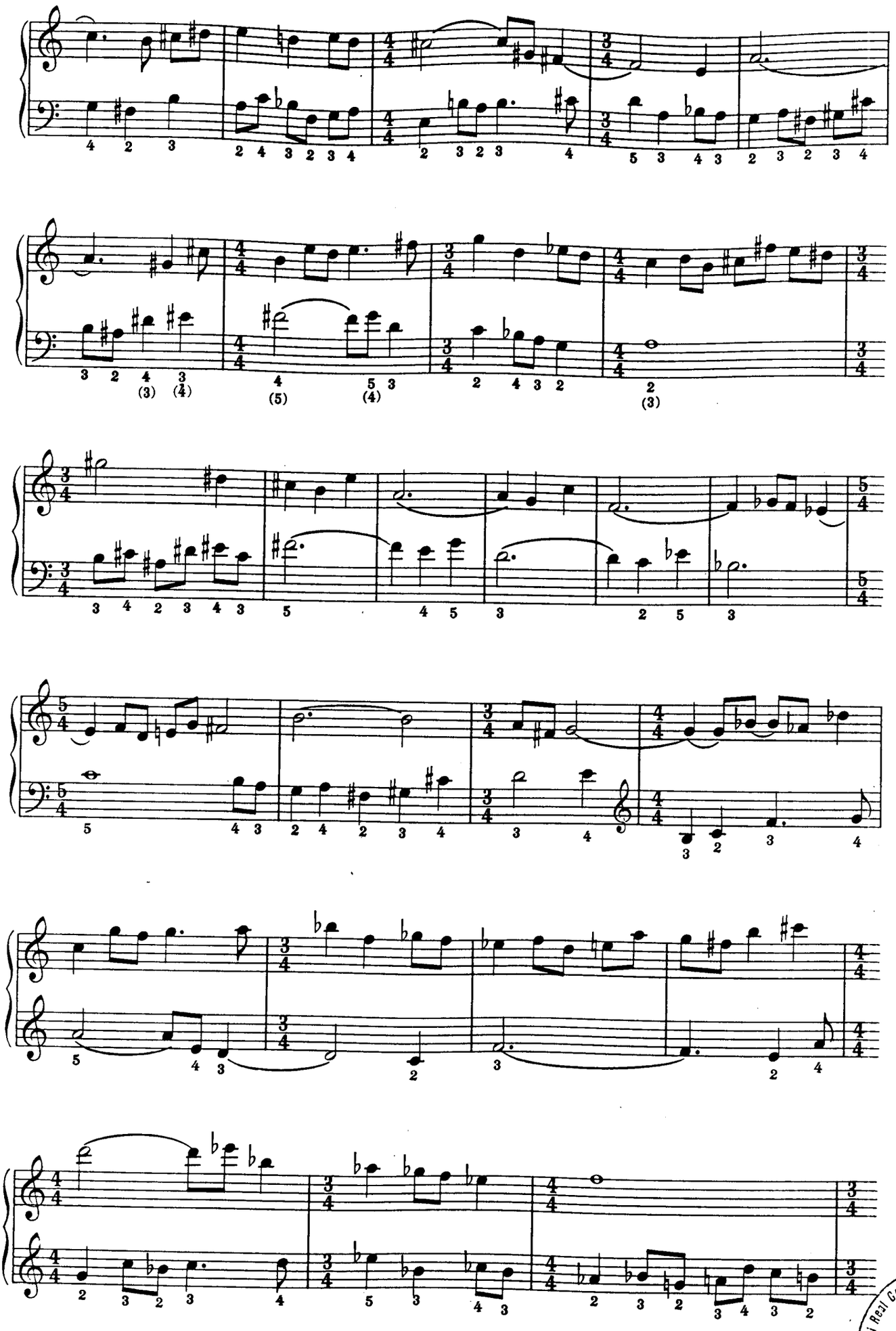


8. Invention in D

Torbjörn Lundquist



*) Piano-Akkordeon: ⊖ loco



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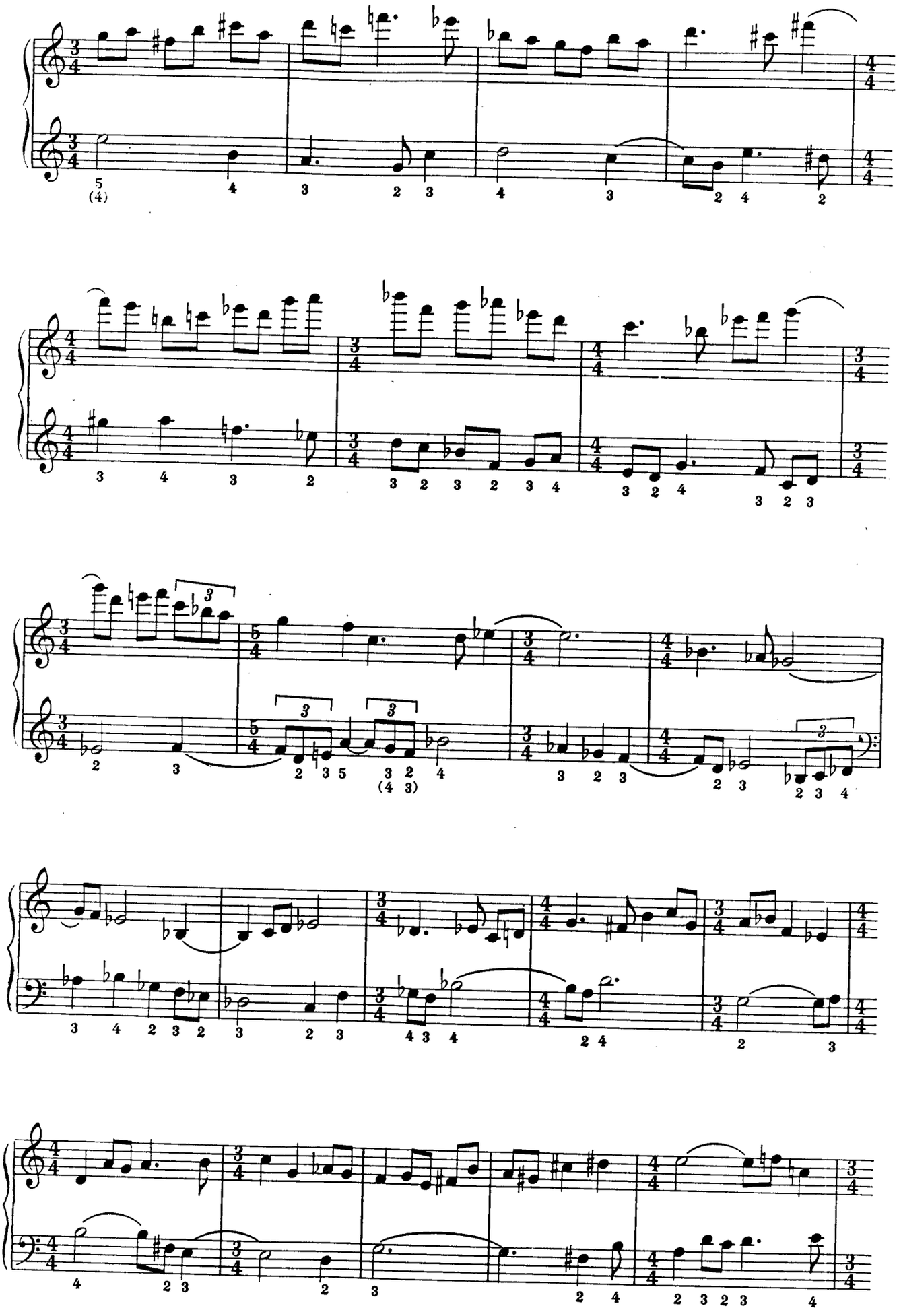
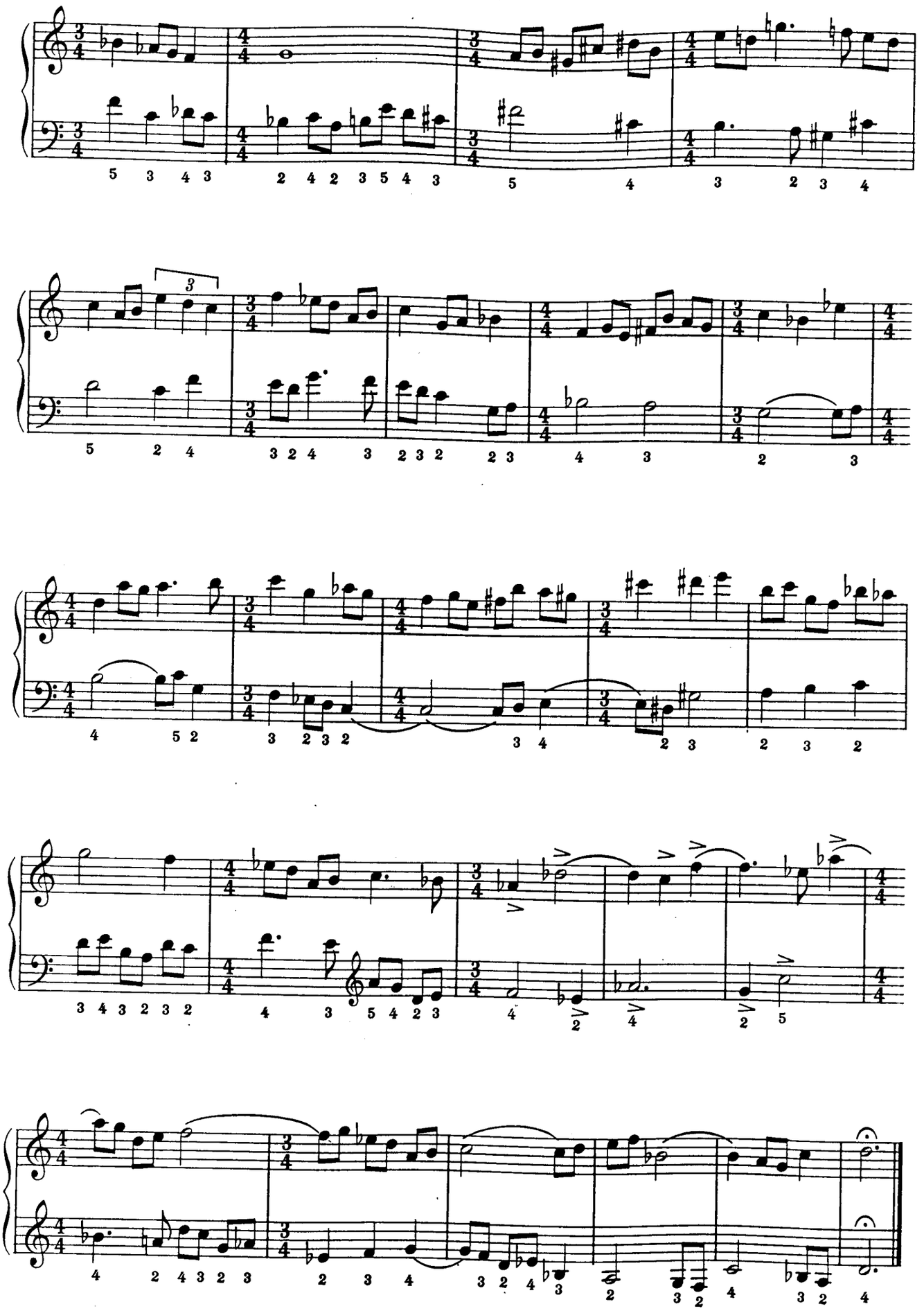
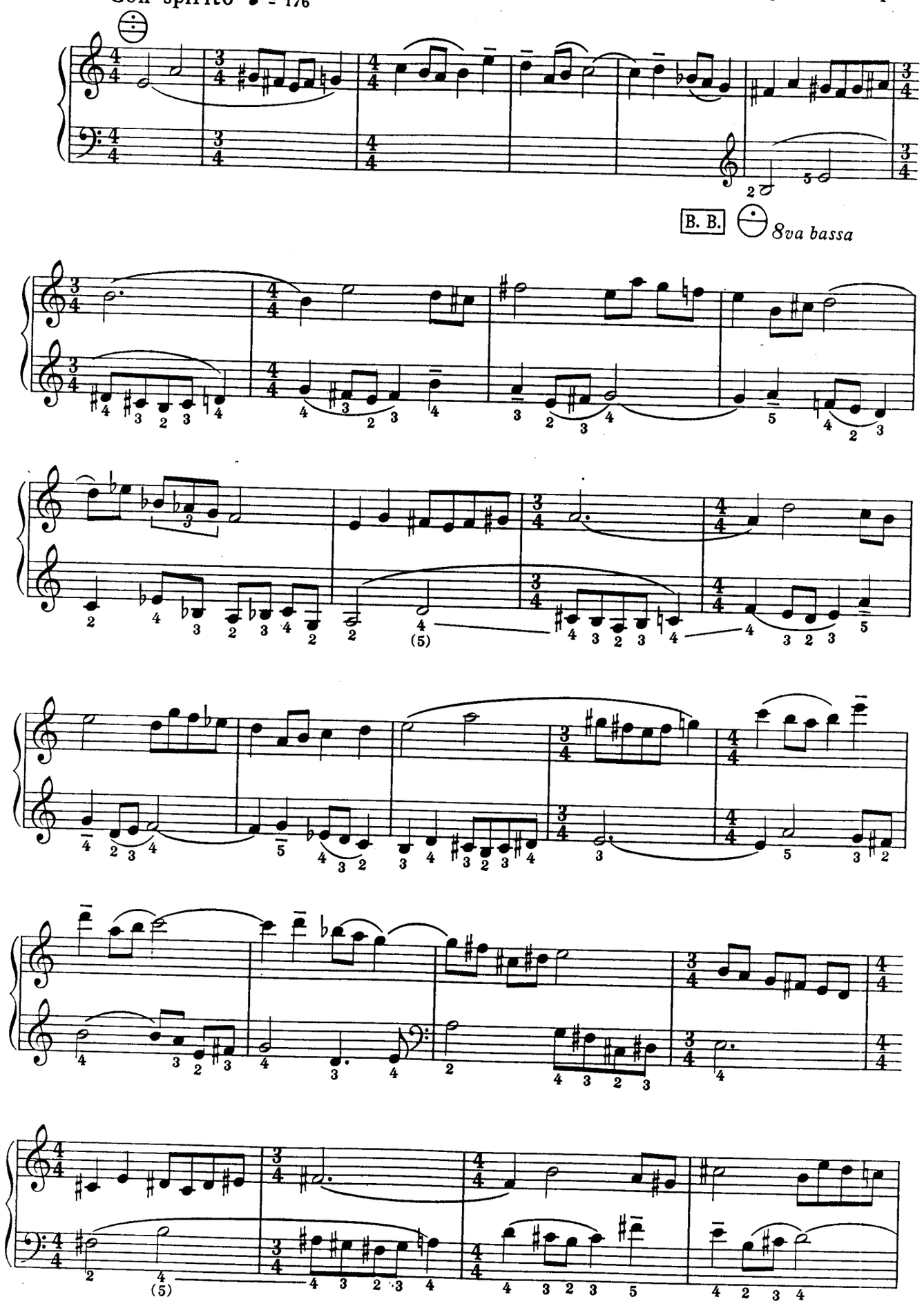


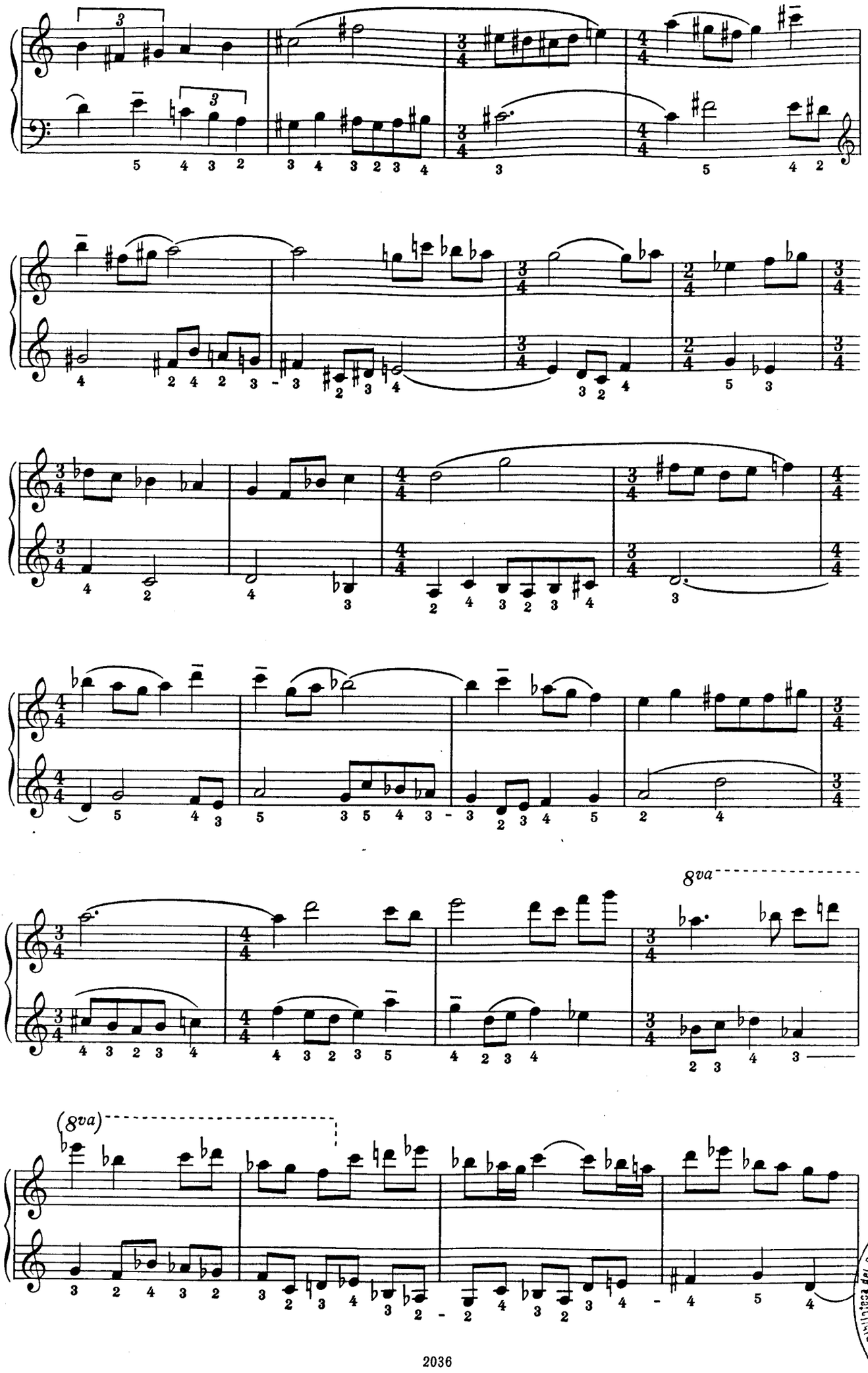


9. Invention in A

Con spirito ♩ = 176

Torbjörn Lundquist





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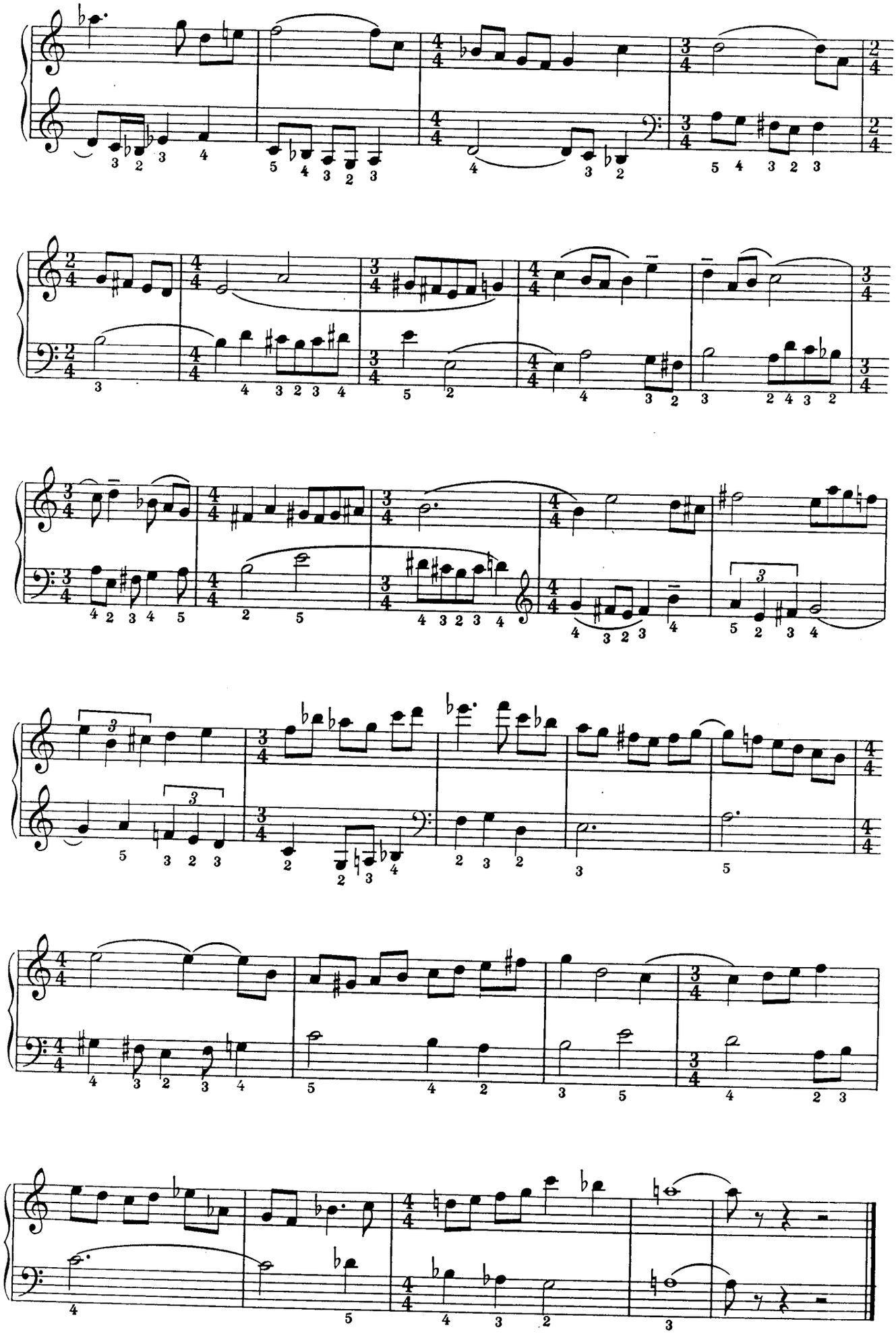


Torbjörn Lundquist

SONATINA PICCOLA

für Akkordeon

*

HOHNER · VERLAG · TROSSINGEN
Bestell-Nr. 0/133/330

Meinem Freunde Dr. Armin Fett gewidmet

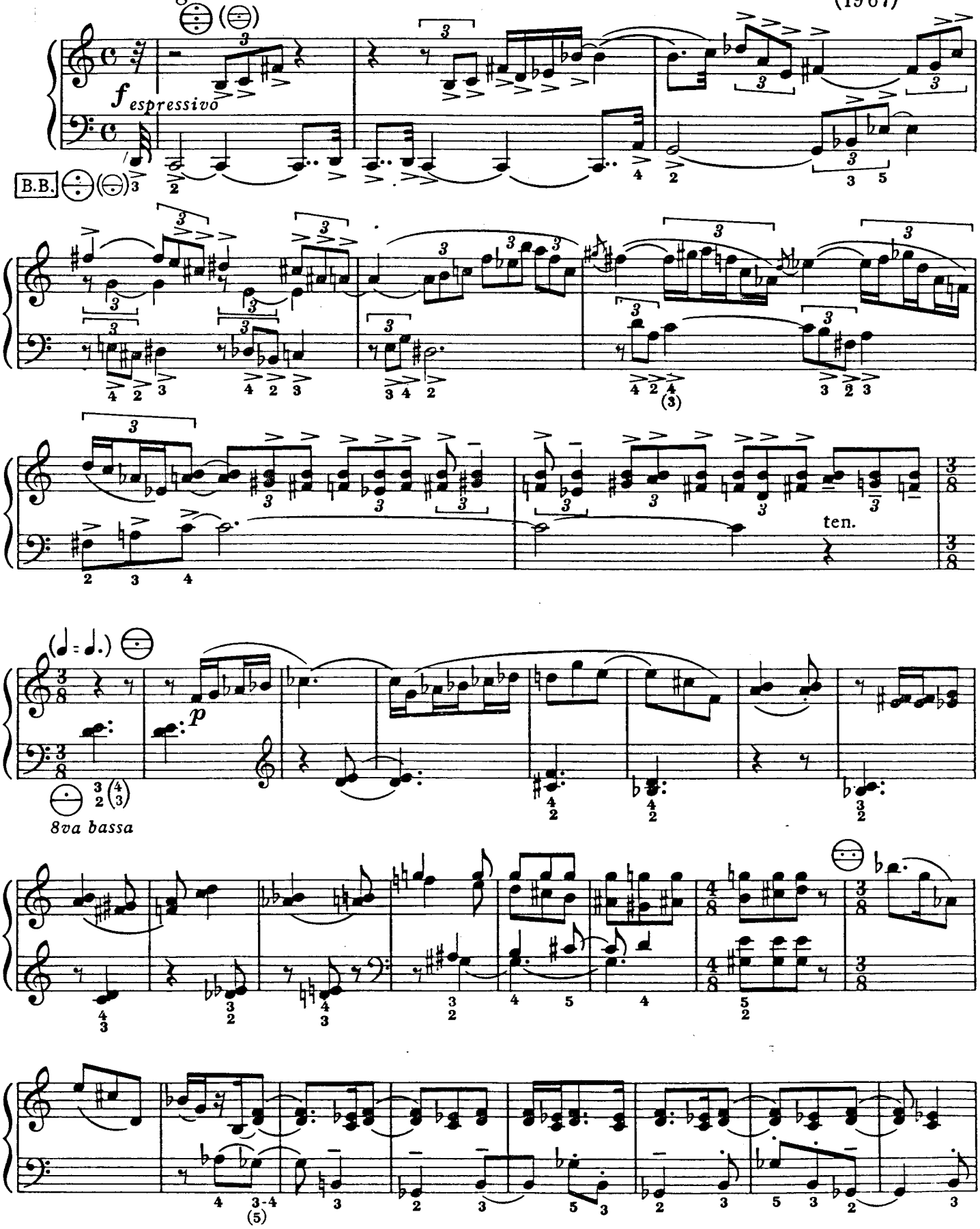
SONATINA PICCOLA

für Akkordeon

Vigorso (♩=76)

I.

Torbjörn Lundquist
(1967)



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2043

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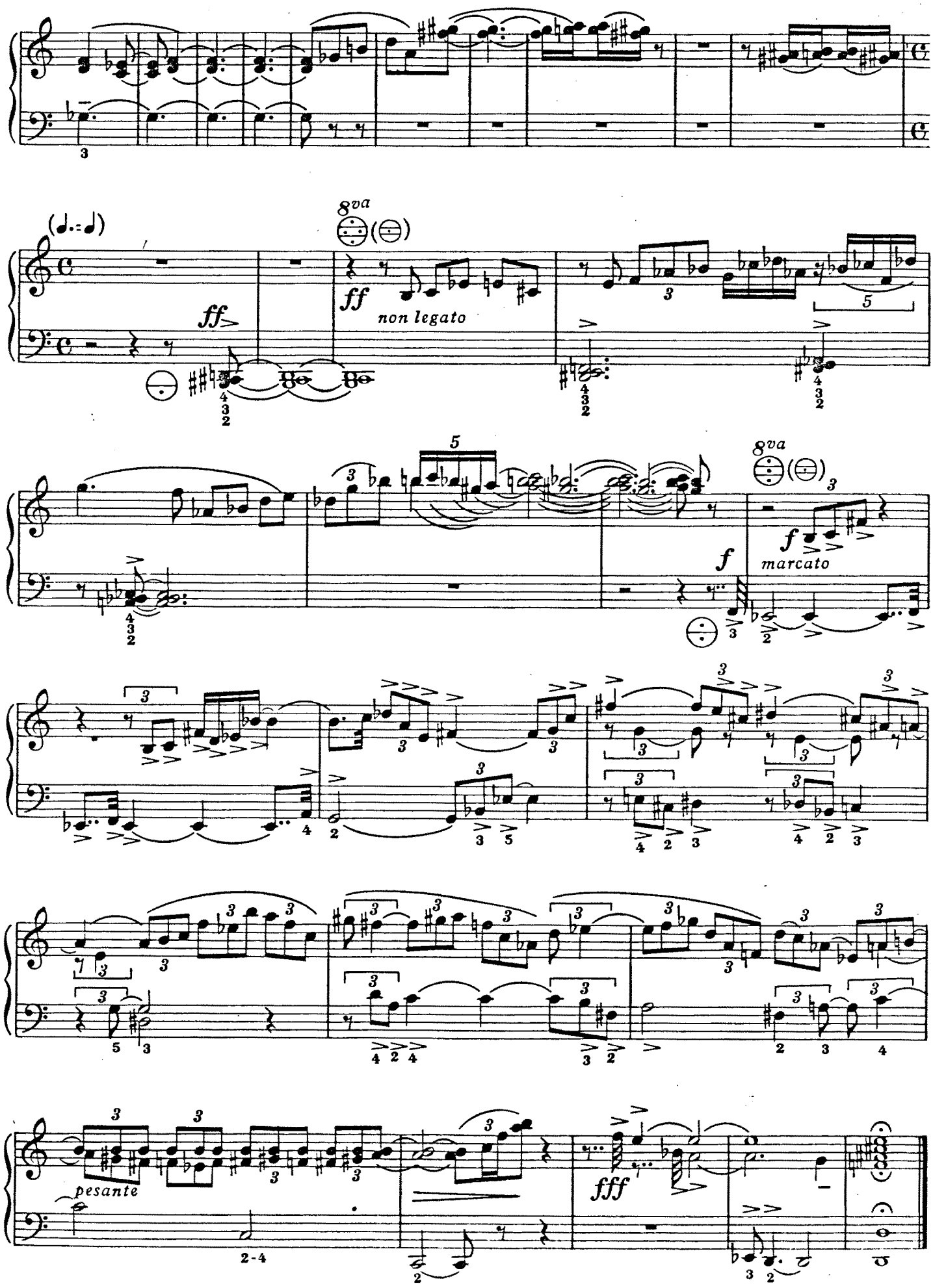
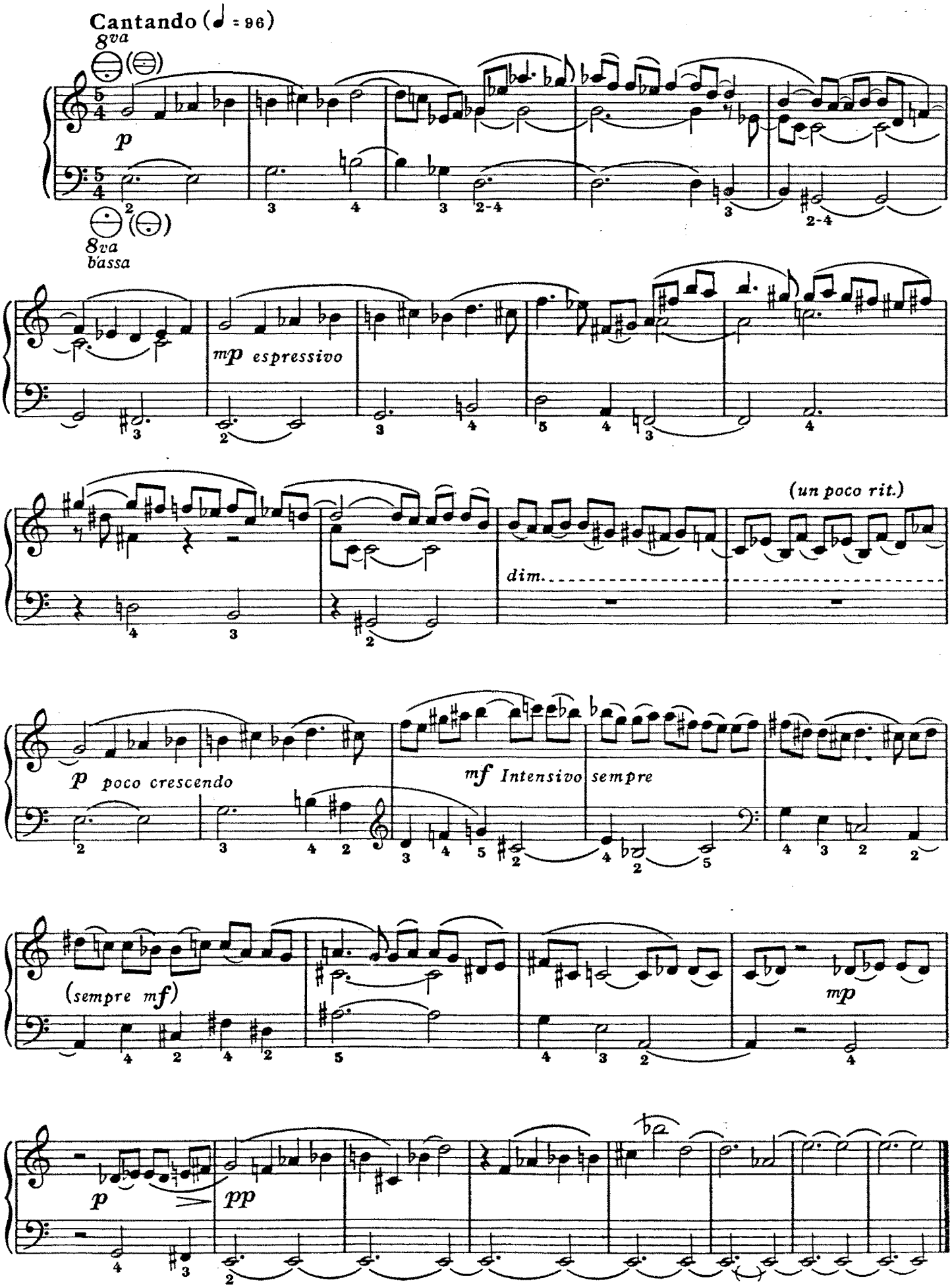
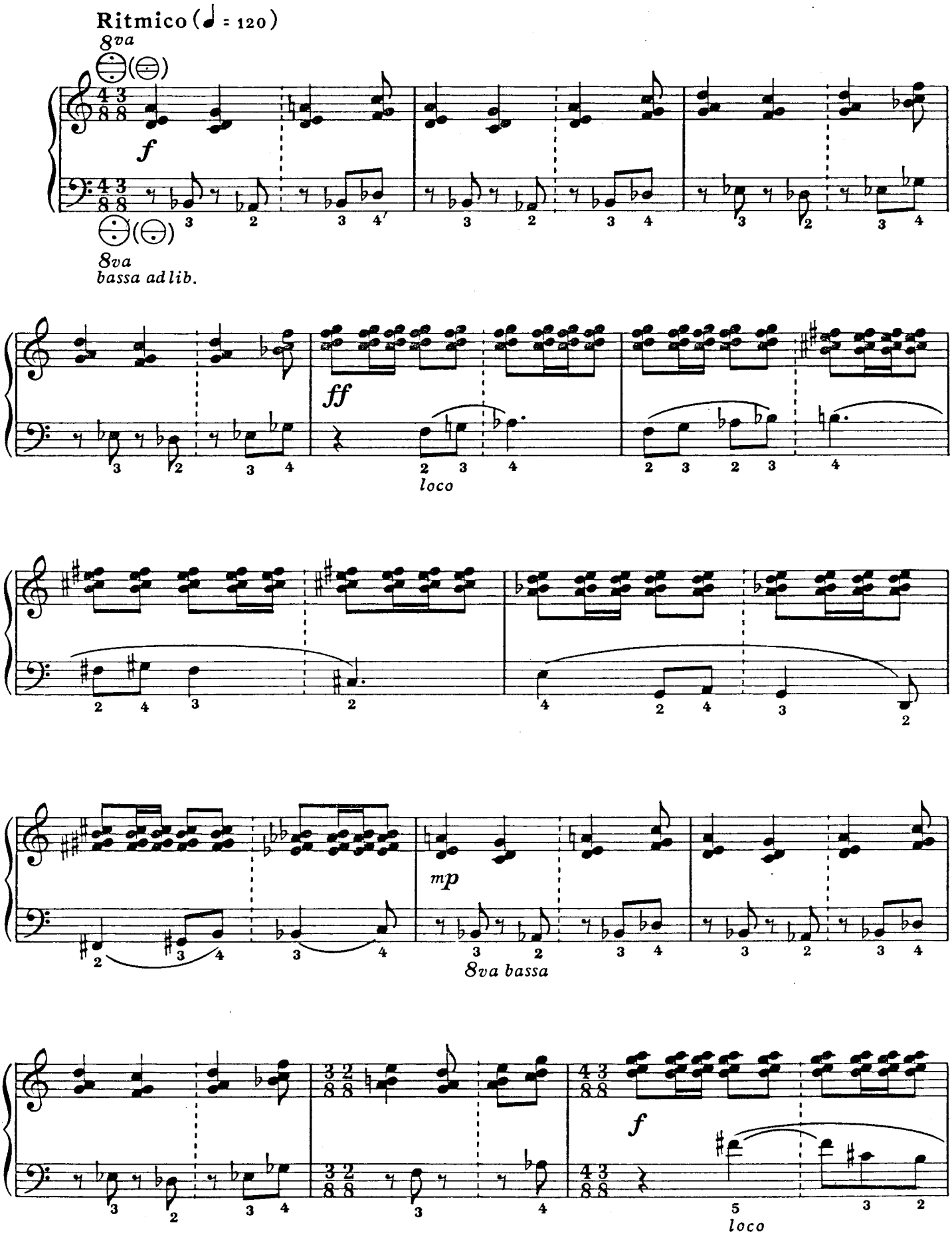
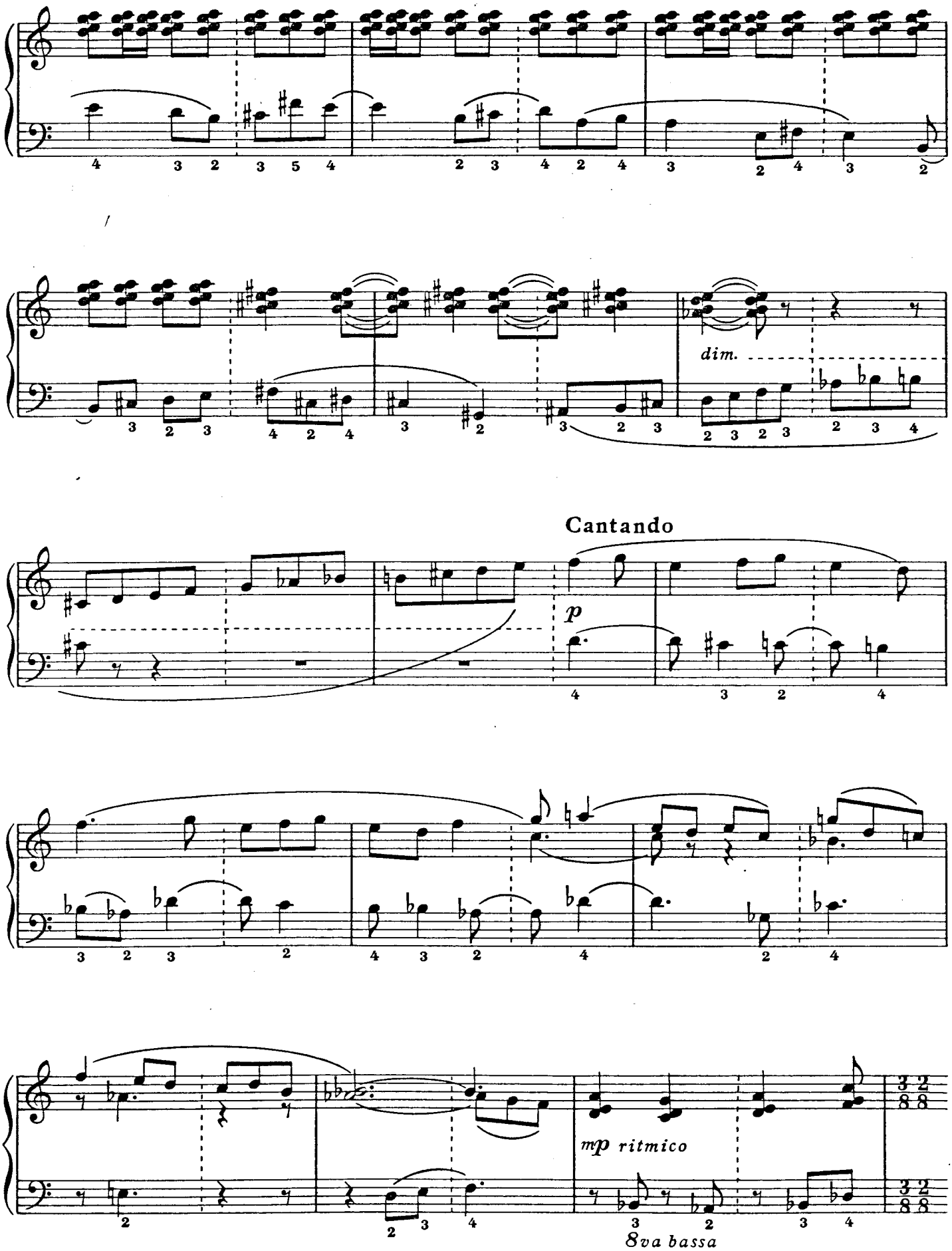

8va
ff
non legato
ff
8va
f
marcato
f
pesante
fff

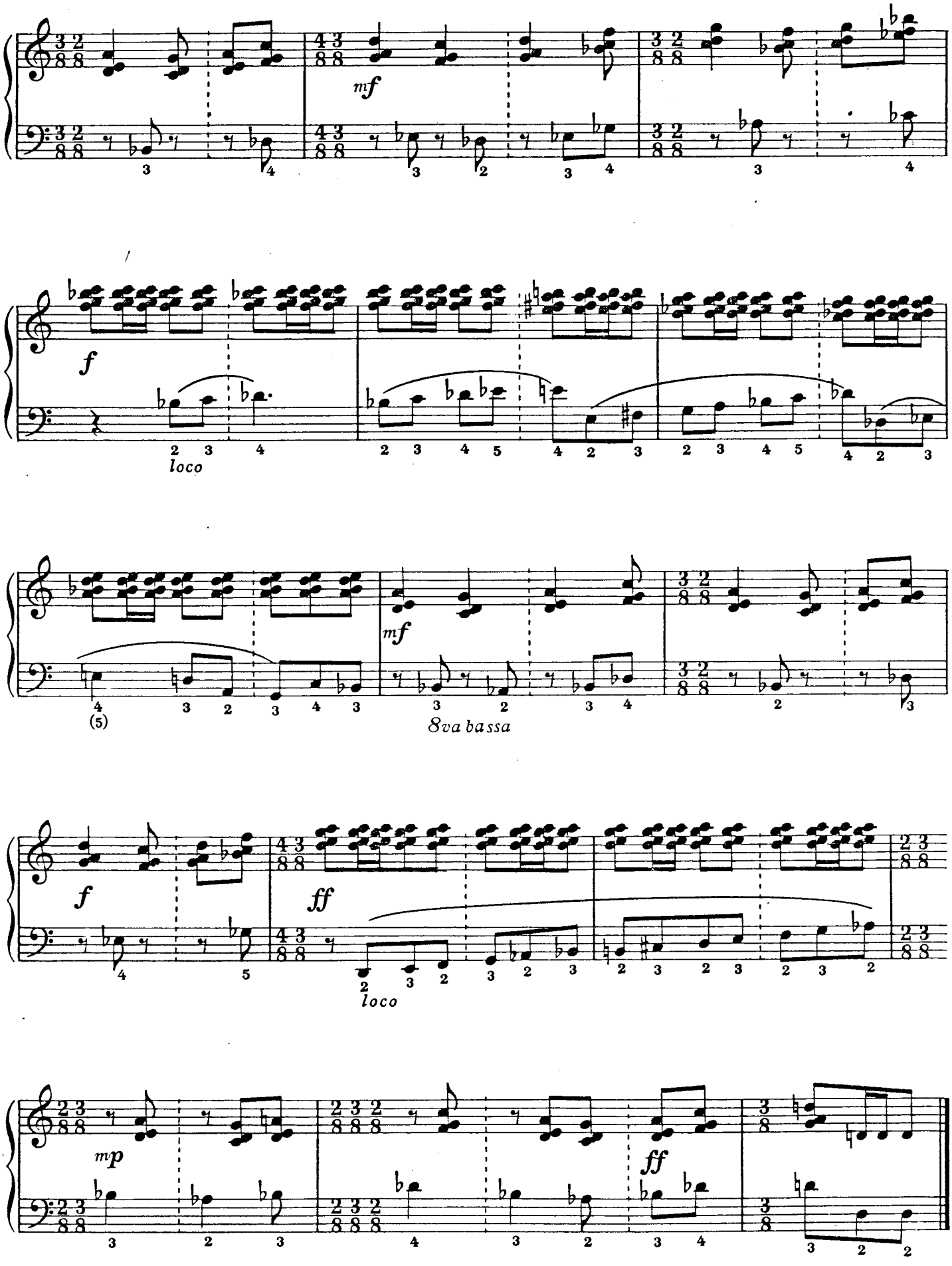
II.


Cantando (♩ = 96)
8va
p
8va
bassa
mp espressivo
(un poco rit.)
dim.
p poco crescendo
mf Intensivo sempre
(sempre mf)
mp
p
pp

III.




dim.
Cantando
p
mp ritmico
8va bassa


mf
f
loco
mf
8va bassa
f
ff
loco
mp
ff

Alain ABBOTT

Grand Prix de Rome
Professeur à l'École Normale de Musique de Paris

Cours complet de lecture à vue

à l'usage de l'Accordéoniste

1er CAHIER

DÉBUTANT - PRÉPARATOIRE

38 leçons de lecture, servant également d'exercices techniques

ÉDITIONS HENRY LEMOINE

17, rue Pigalle, PARIS — BRUXELLES, 37, boulevard du Jardin Botanique

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Avant-propos pour les Professeurs

La lecture à vue, élément essentiel dans l'apprentissage d'un instrument, doit être pour l'élève, l'occasion de développer la rapidité de ses réflexes. Pour permettre ceci, il n'y a qu'une solution: concevoir des exercices dans lesquels se trouve un problème technique tel, que l'attention de l'élève et sa réflexion, soient constamment sollicitées. Les formules rythmiques trop connues, les formules mélodiques dans lesquelles la trame tonale est évidente, ne peuvent être de grande utilité pour l'élève, qui les exécute d'une façon presque inconsciente, et, par conséquent, sans profit.

On observera, le mieux possible, les doigtés lors du déchiffrage.

Lors du travail technique, plus approfondi, **les doigtés sont** *impératifs.*

Alain ABBOTT

Ouvrages convenant particulièrement à l'enseignement classique de l'accordéon (inscrits aux programmes officiels des Conservatoires et Ecoles de Musique):

ÉTUDES PRÉPARATOIRES A LA POLYPHONIE	*JEAN ABSIL*
EXERCICES JOURNALIERS	*JEF ALPAERTS*
FAIRE L'EXERCICE	*H. PUIG-ROGET*
25 ÉTUDES PRIMAIRES op.166	*H. BERTINI*
ADROITS PETITS DOIGTS	*H. PUIG-ROGET*
LES TRICOTEUSES	*F. COUPERIN*
LES PETITS MOULINS A VENT	»

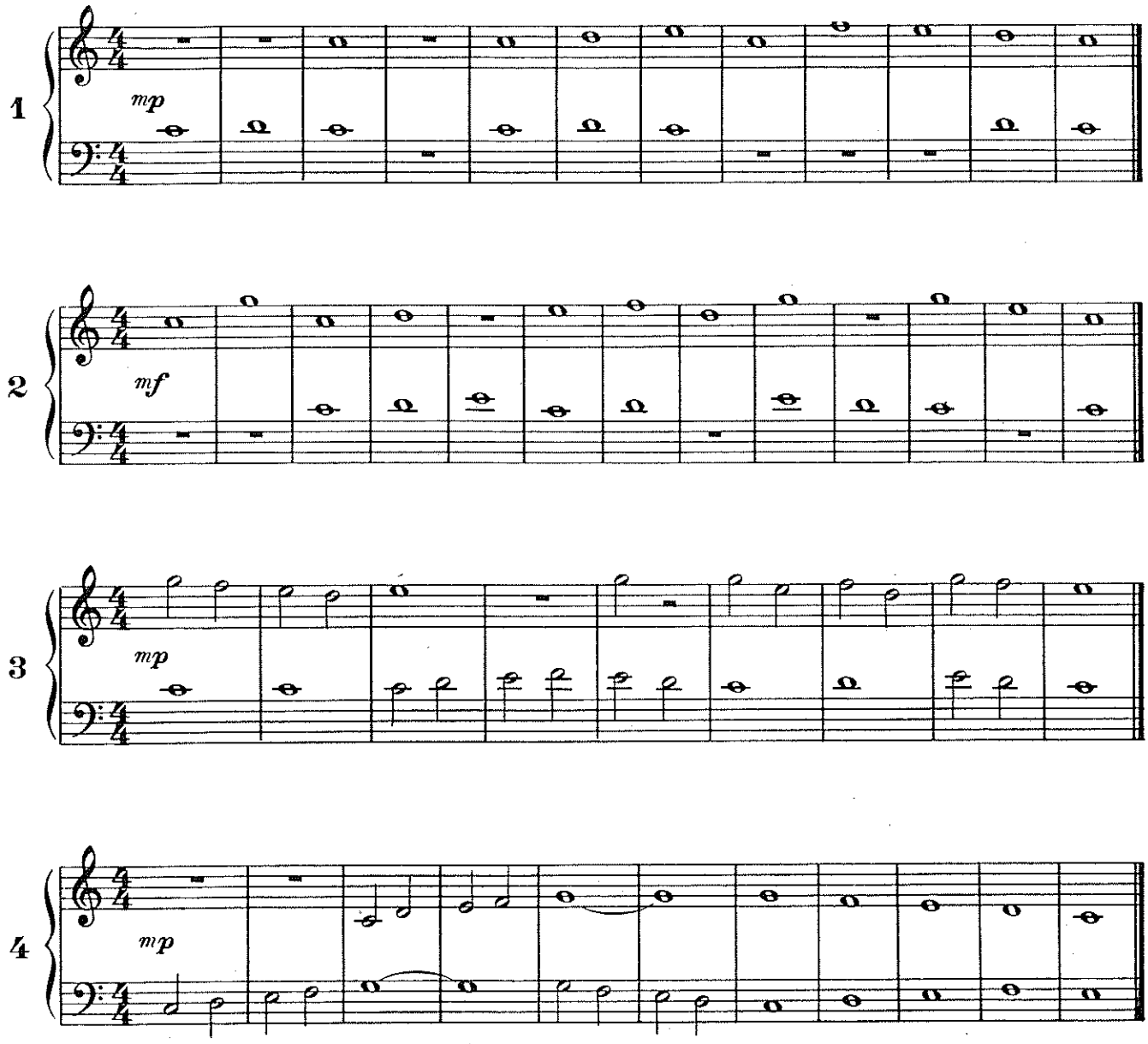
Cours complet de Lecture à vue

à l'usage de l'accordéoniste

1er Cahier: Débutant / Préparatoire

38 leçons de lecture, servant également d'Exercices techniques

Alain ABBOTT



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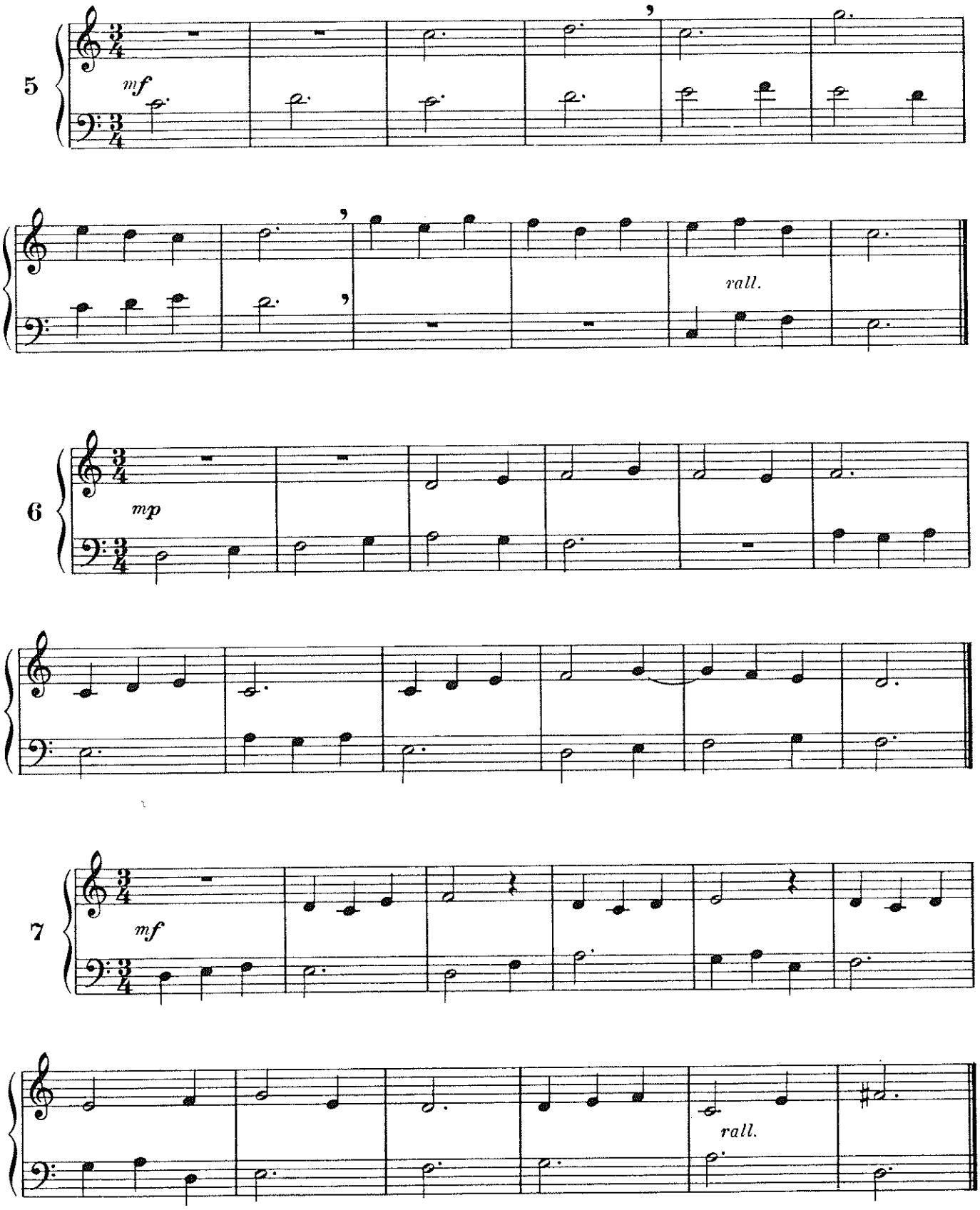
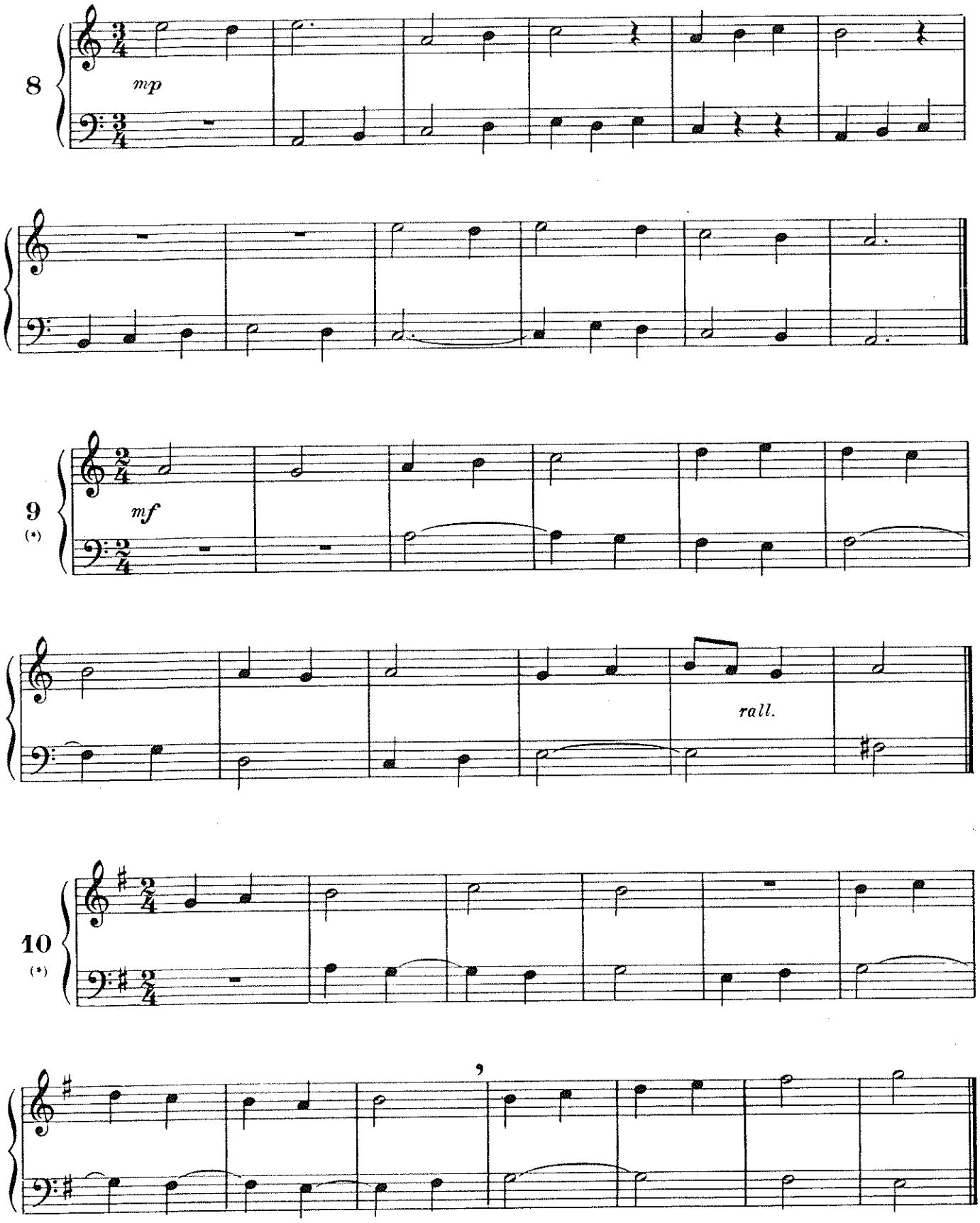
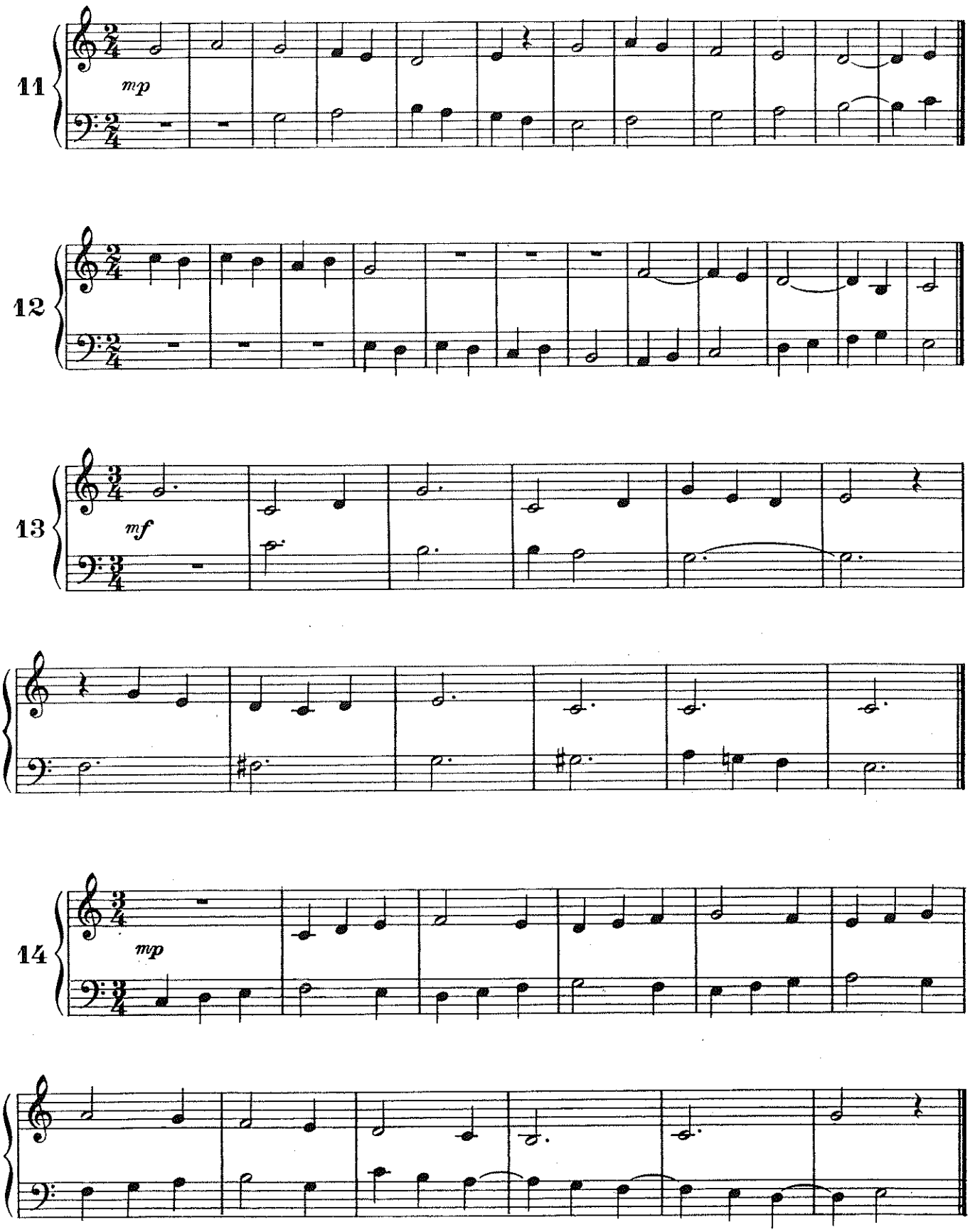
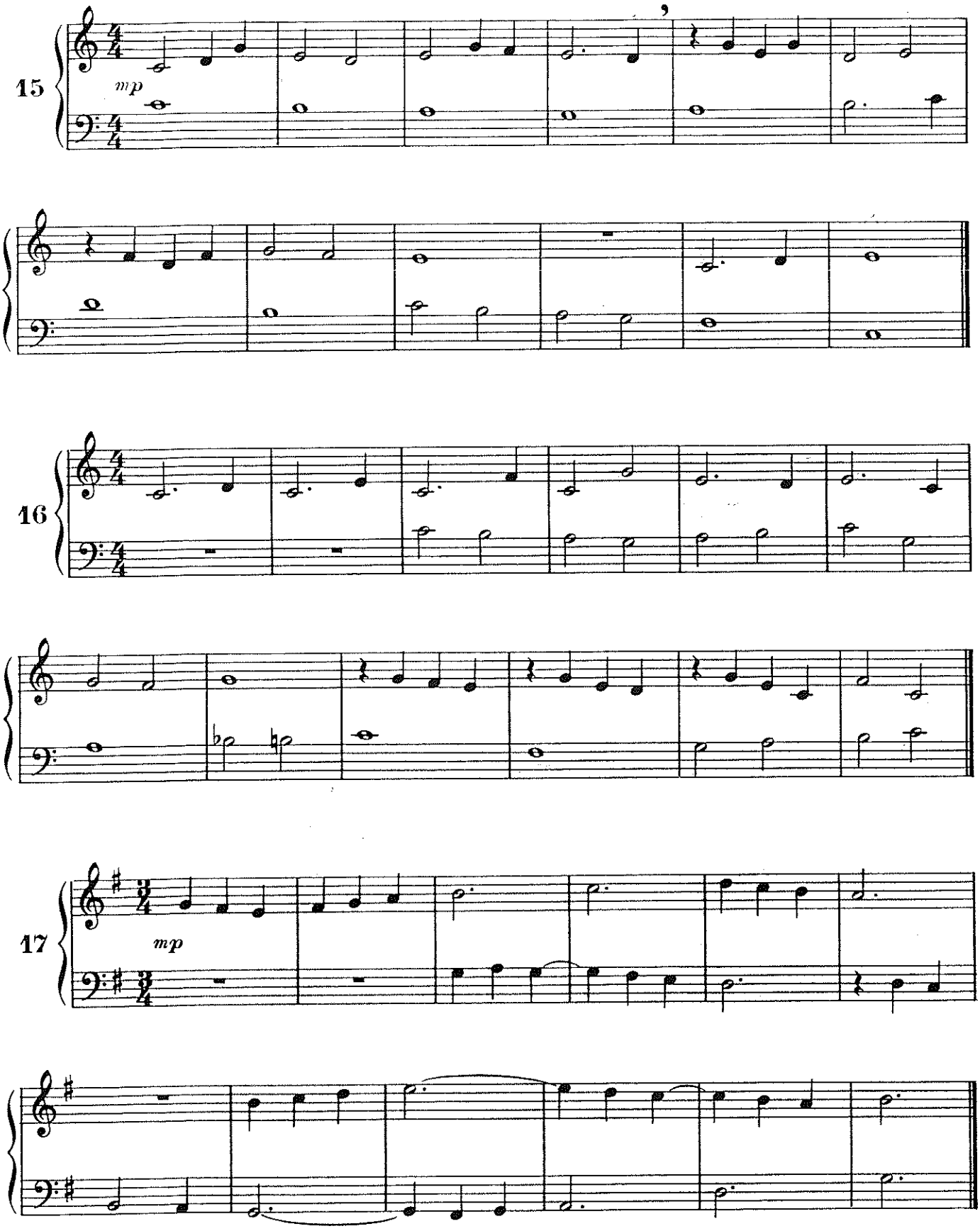
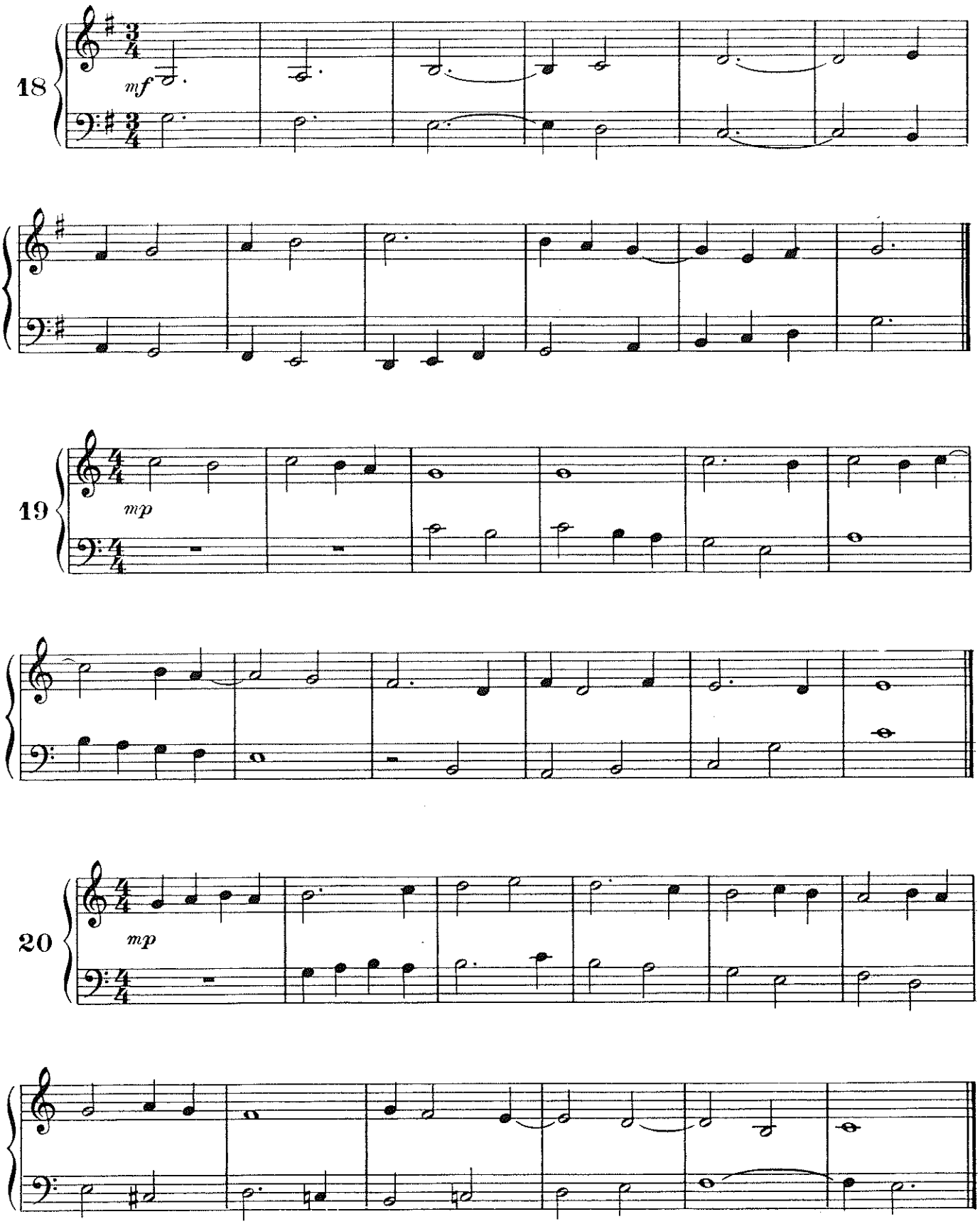

5
mf
rall.
6
mp
7
mf
rall.

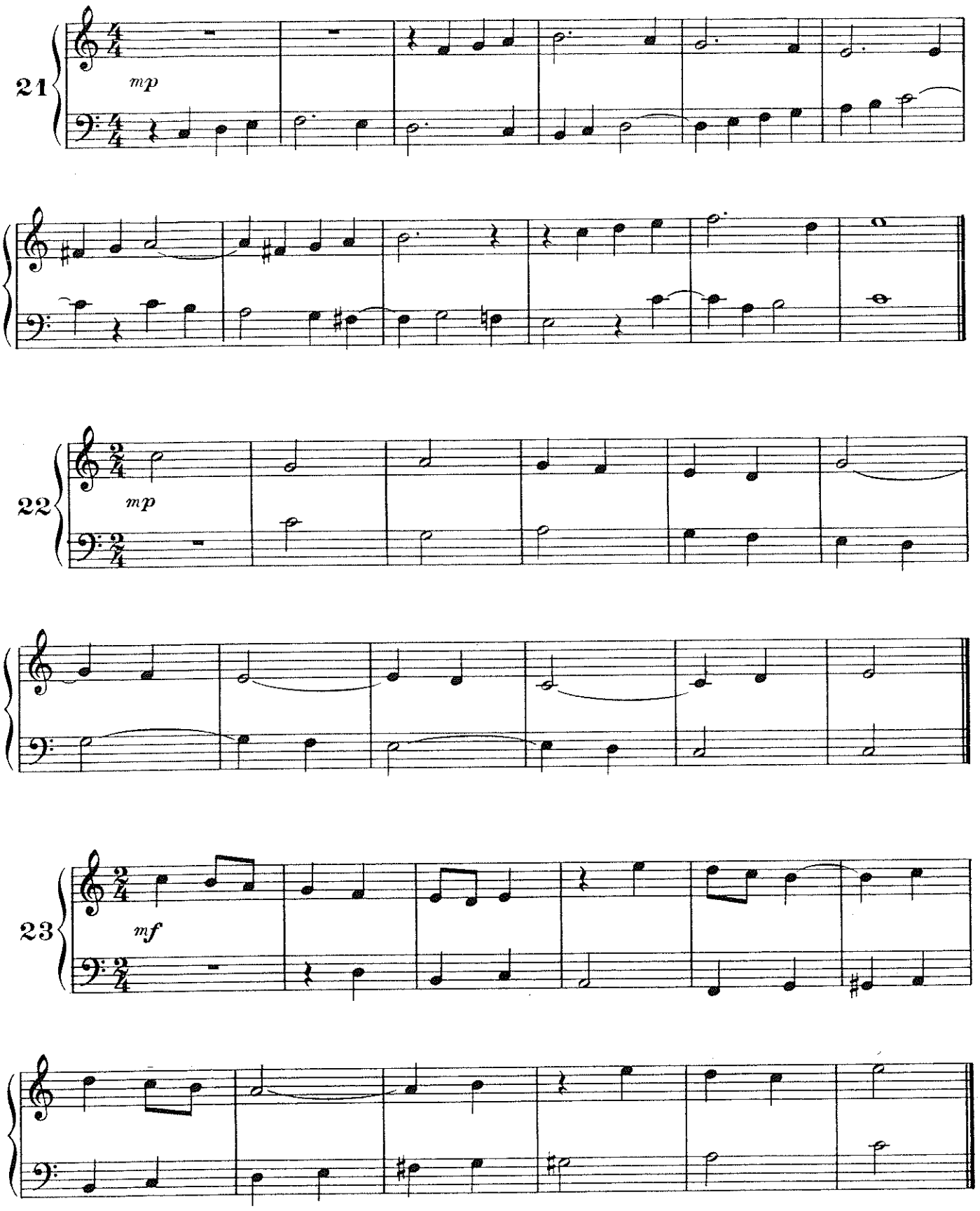


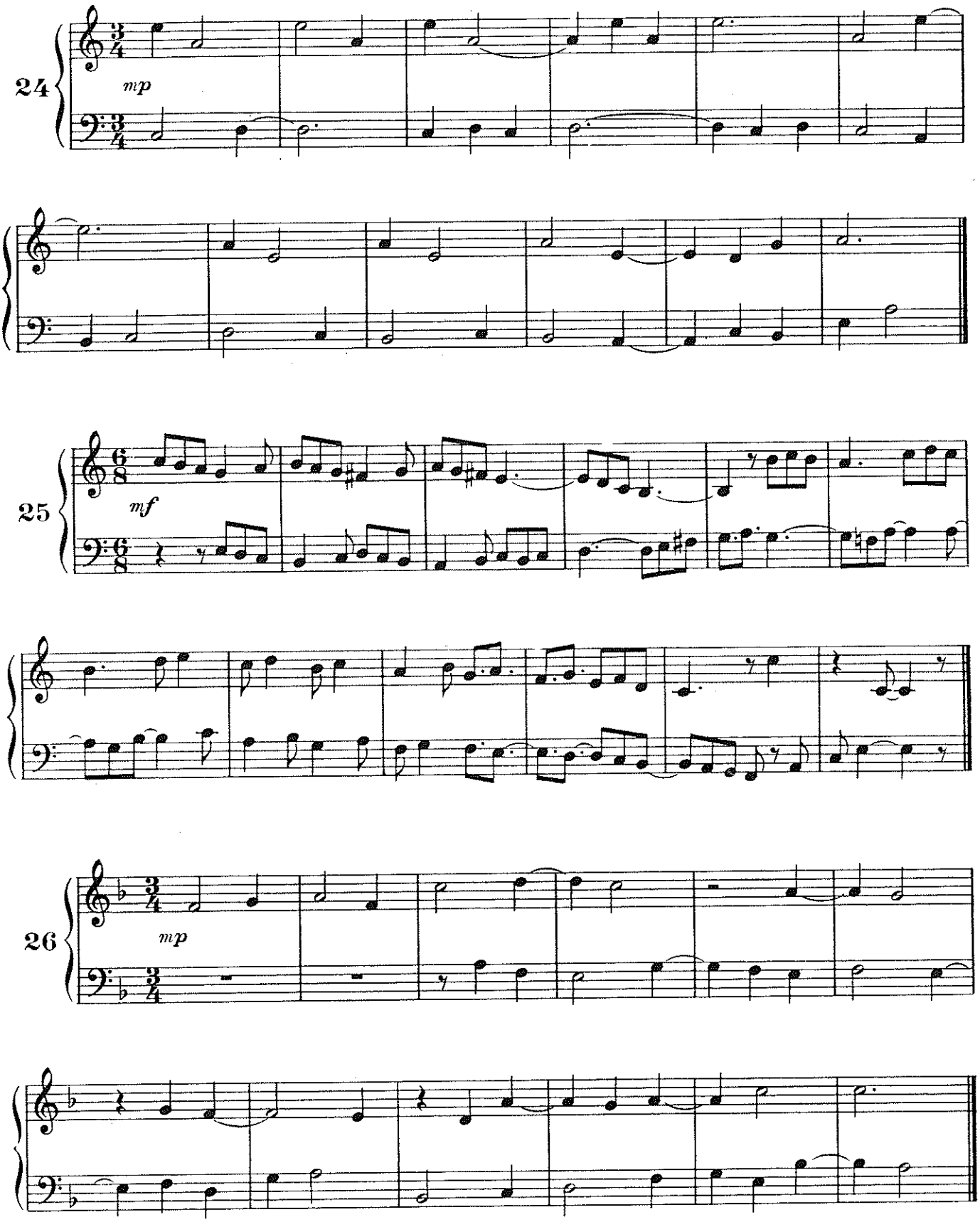
(*) *Respectez le doigté scrupuleusement (travail du passage du pouce).*

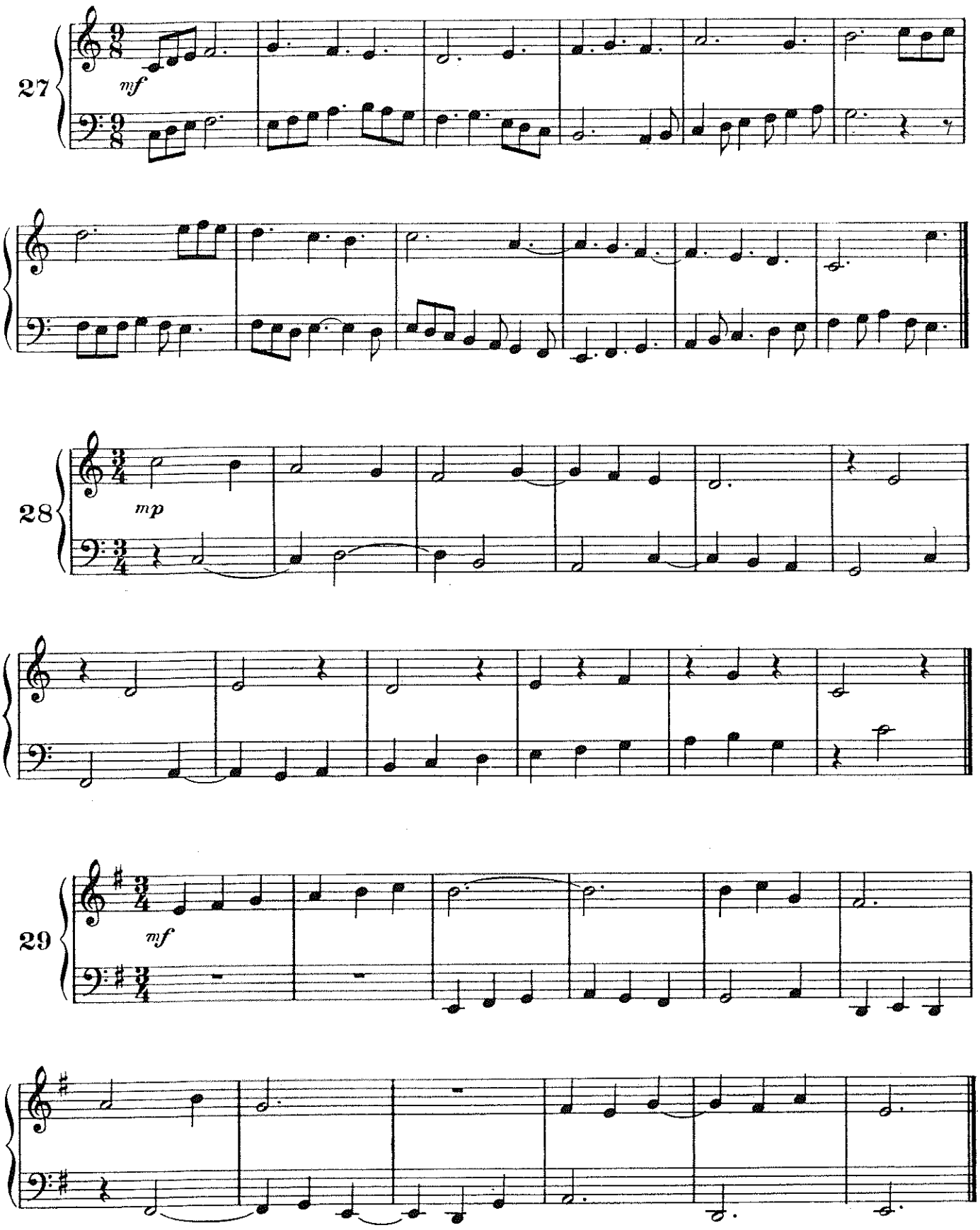

11
mp
12
13
mf
14
mp


15
mp
16
17
mp


18
mf
19
mp
20
mp


21
mp
22
mp
23
mf


24
mp
25
mf
26
mp


27
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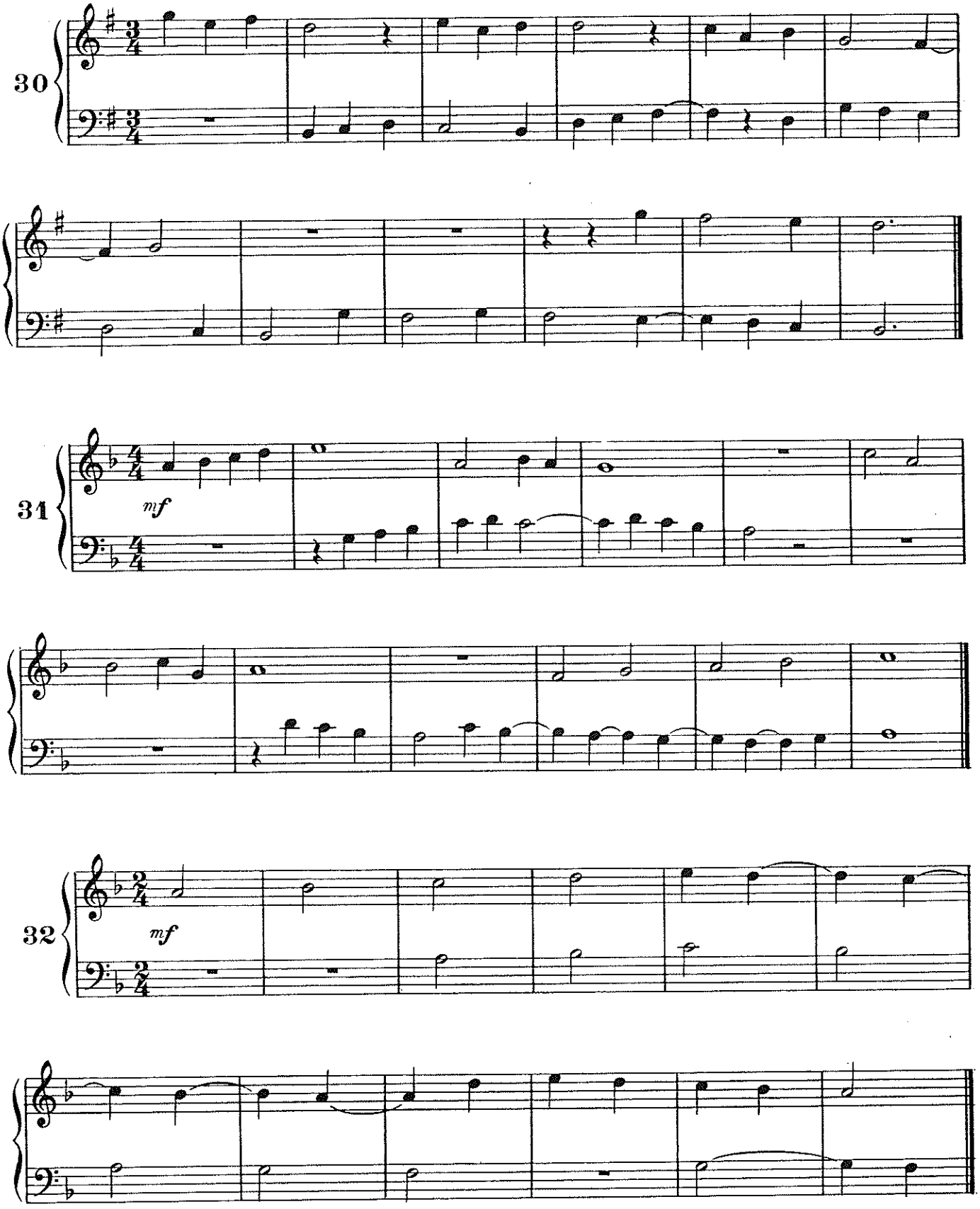
28
mp
29
mf


30
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32
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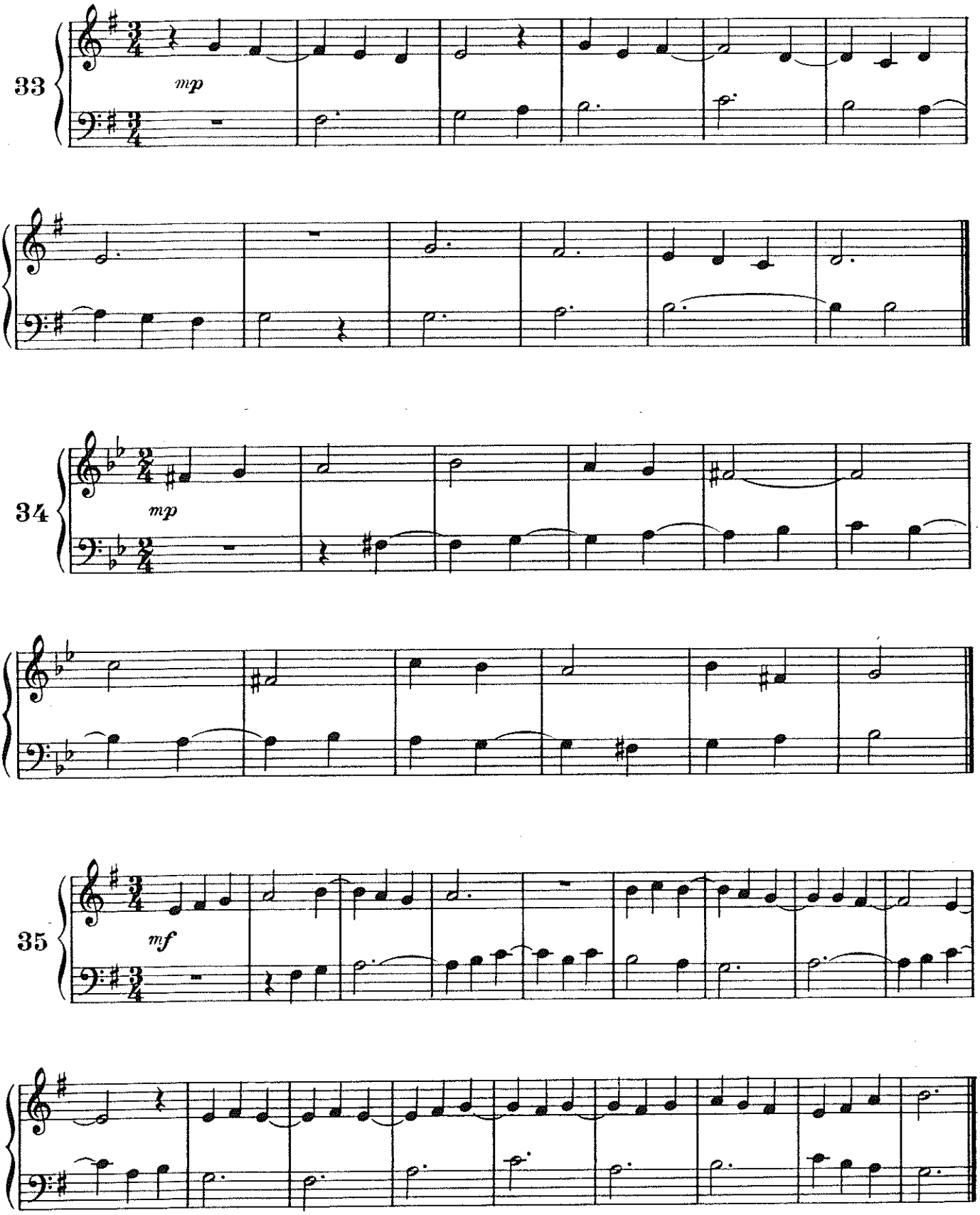
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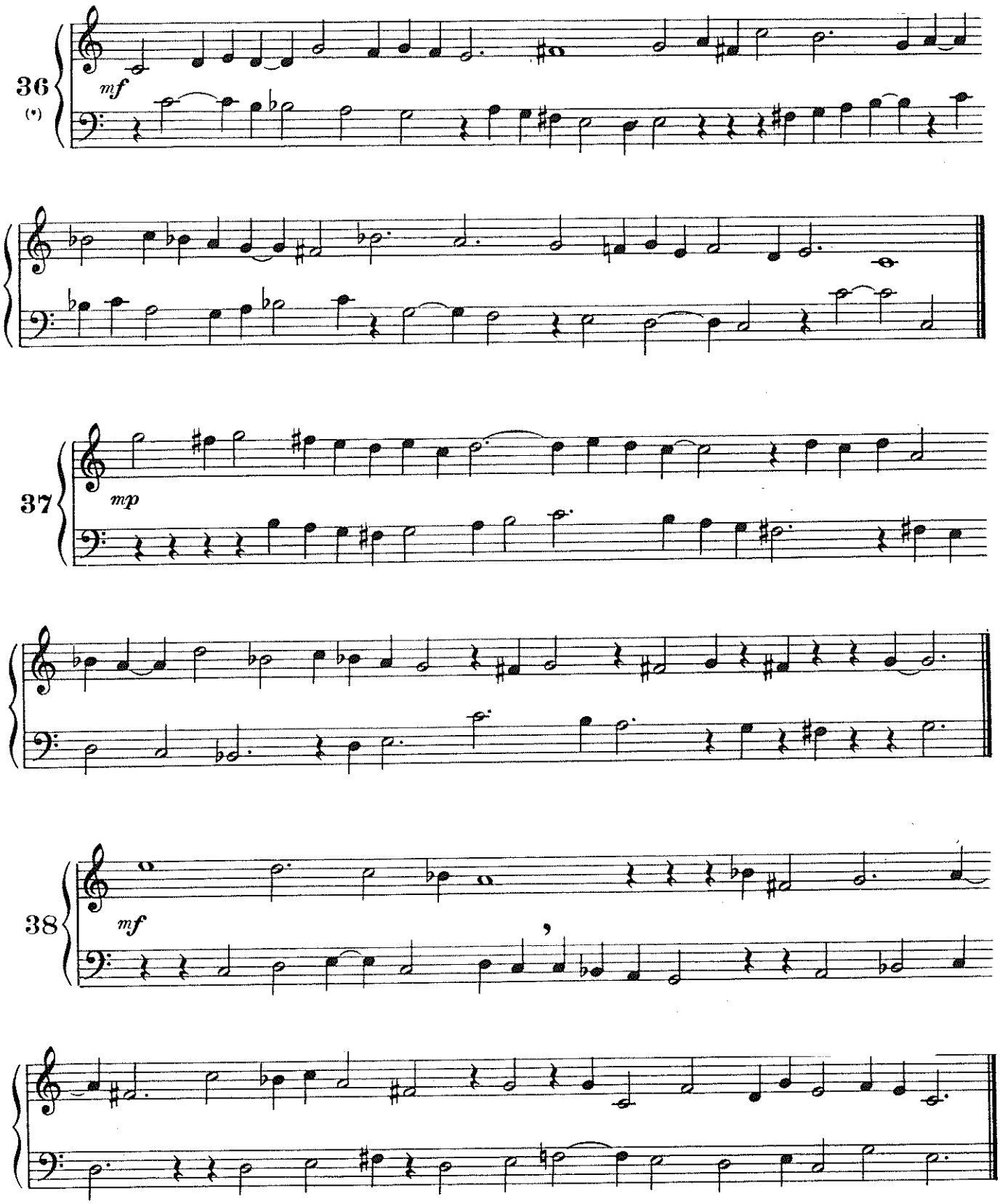

(*) *Cet exercice, et les suivants, de par l'absence de CARRURE, obligent l'élève à une concentration d'esprit beaucoup plus importante. Pour qu'ils soient bénéfiques, le professeur exigera tout particulièrement le respect des valeurs.*

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Alain ABBOTT
Grand prix de Rome
Professeur à l'Ecole Normale de Musique de Paris

Cours complet de lecture à vue

à l'usage de l'Accordéoniste

2ème CAHIER

DEGRÉ MOYEN - SUPÉRIEUR

60 leçons de lecture, servant également d'exercices techniques

ÉDITIONS HENRY LEMOINE
17, rue Pigalle, PARIS – BRUXELLES, 37, boulevard du Jardin Botanique
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Avant-propos pour les Professeurs

J'ai déjà dit, dans le 1er cahier, l'utilité de la lecture à vue, cependant, je voudrais développer quelques points particulièrement importants pour ceux que tente une carrière de concertiste.

Les difficultés -apparentes- des lignes mélodiques, et la difficulté réelle des rythmes de ces **60** exercices ne sont pas "gratuites". Elles seules, à mon avis, peuvent préparer l'accordéoniste de concert à la musique moderne. Le rythme est l'élément dominant de la musique moderne et contemporaine (voir les œuvres de Bartok, Messiaen, Boulez, etc...).

Si l'on veut que l'Accordéon s'élève dans la hiérarchie des instruments de concert, il est illusoire de se cantonner dans l'interprétation des seules œuvres classiques, il faut pouvoir se mettre au service de cette musique contemporaine. A cette nouvelle esthétique, à cette nouvelle manière d'écrire et de jouer la musique correspondent nécessairement une nouvelle pédagogie et un nouveau matériel pédagogique. C'est dans cet esprit que j'ai conçu ces cahiers de lecture à vue.

J'attire l'attention des Professeurs sur un ouvrage remarquable qu'il y aurait grand intérêt à consulter, puis à travailler: **15** LEÇONS DE SOLFÈGE de J. M. Damase, *Edit. Lemoine* (on pourra consulter également le: SOLFÈGE TRANSCENDANT de Y. Conrardy, *même Editeur.*)

PLAN GÉNÉRAL DE TRAVAIL

1°) Exécution à la M. D. puis à la M.G. S'efforcer à respecter les nuances. Exécutez plusieurs fois de suite l'exercice jusqu'à assimilation totale des difficultés mélodiques et rythmiques. Observez un Mouvement métronomique rigoureux.

2°) Exécution M. Ens.

3°) Révision des N°s précédents comme suit: travail du N° **11** et révision du N° **1**
travail du N° **12** et révision du N° **2**, etc...

Ouvrages convenant particulièrement à l'enseignement classique de l'Accordéon:

ÉTUDES PRÉPARATOIRES A LA POLYPHONIE	*JEAN ABSIL*
EXERCICES JOURNALIERS	*JEF ALPARTS*
FAIRE L'EXERCICE	*H. PUIG-ROGET*
25 ÉTUDES PRIMAIRES op. **166**	*BERTINI*
ADROITS PETITS DOIGTS	*H. PUIG-ROGET*
COURS COMPLET DE LECTURE A VUE 1er cahier	*A. ABBOTT*
ŒUVRES CLASSIQUES TRANSCRITES ET DOIGTÉES pour l'Accordéon	*A. ABBOTT*
LES TRICOTEUSES	*F. COUPERIN*
LES PETITS MOULINS A VENT	*F. COUPERIN*

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Cours complet de Lecture à vue

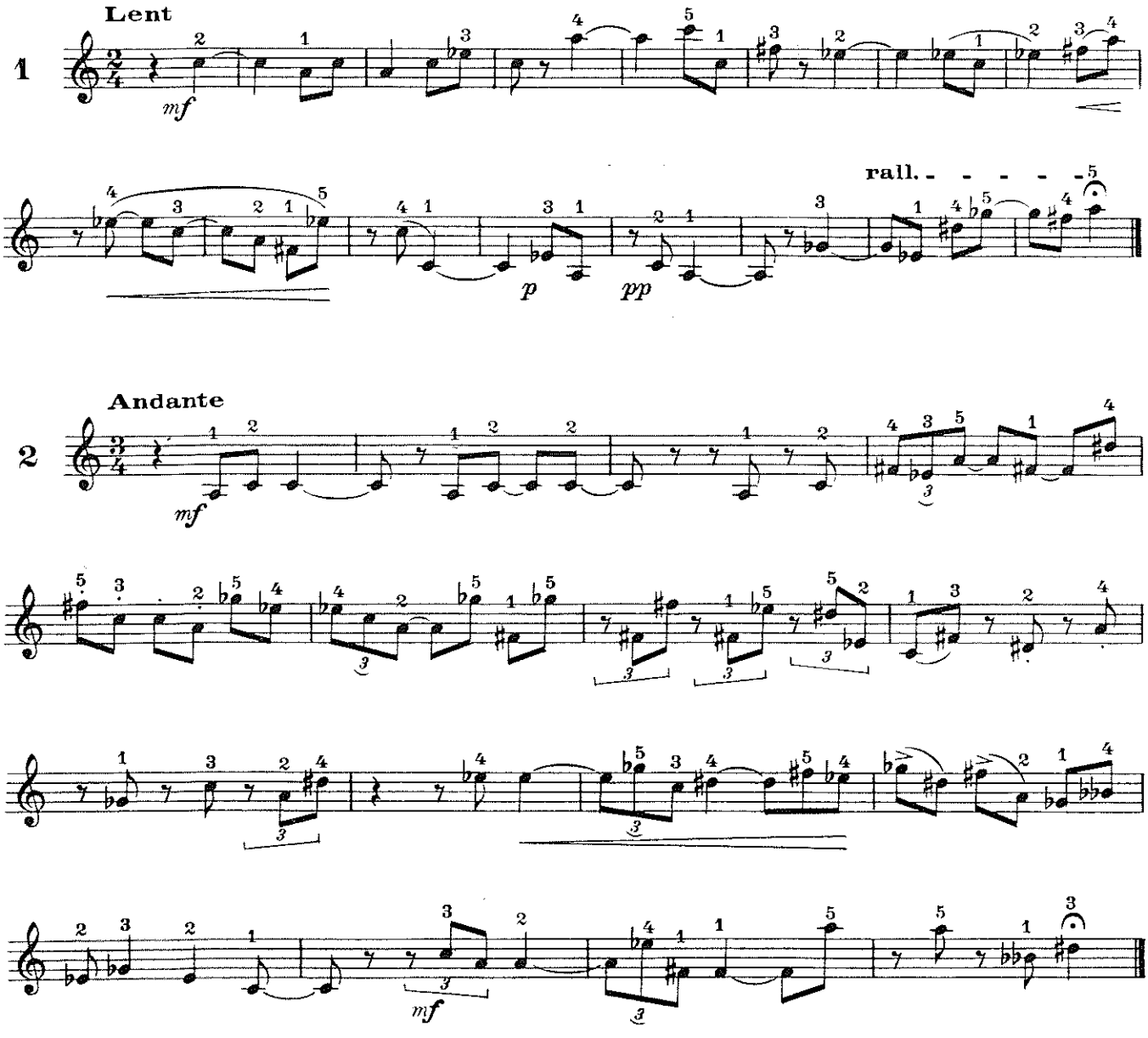
à l'usage de l'accordéoniste

2ème Cahier: Degré Moyen / Supérieur

60 leçons de lecture, servant également d'Exercices techniques

Alain ABBOTT

1ère rangée



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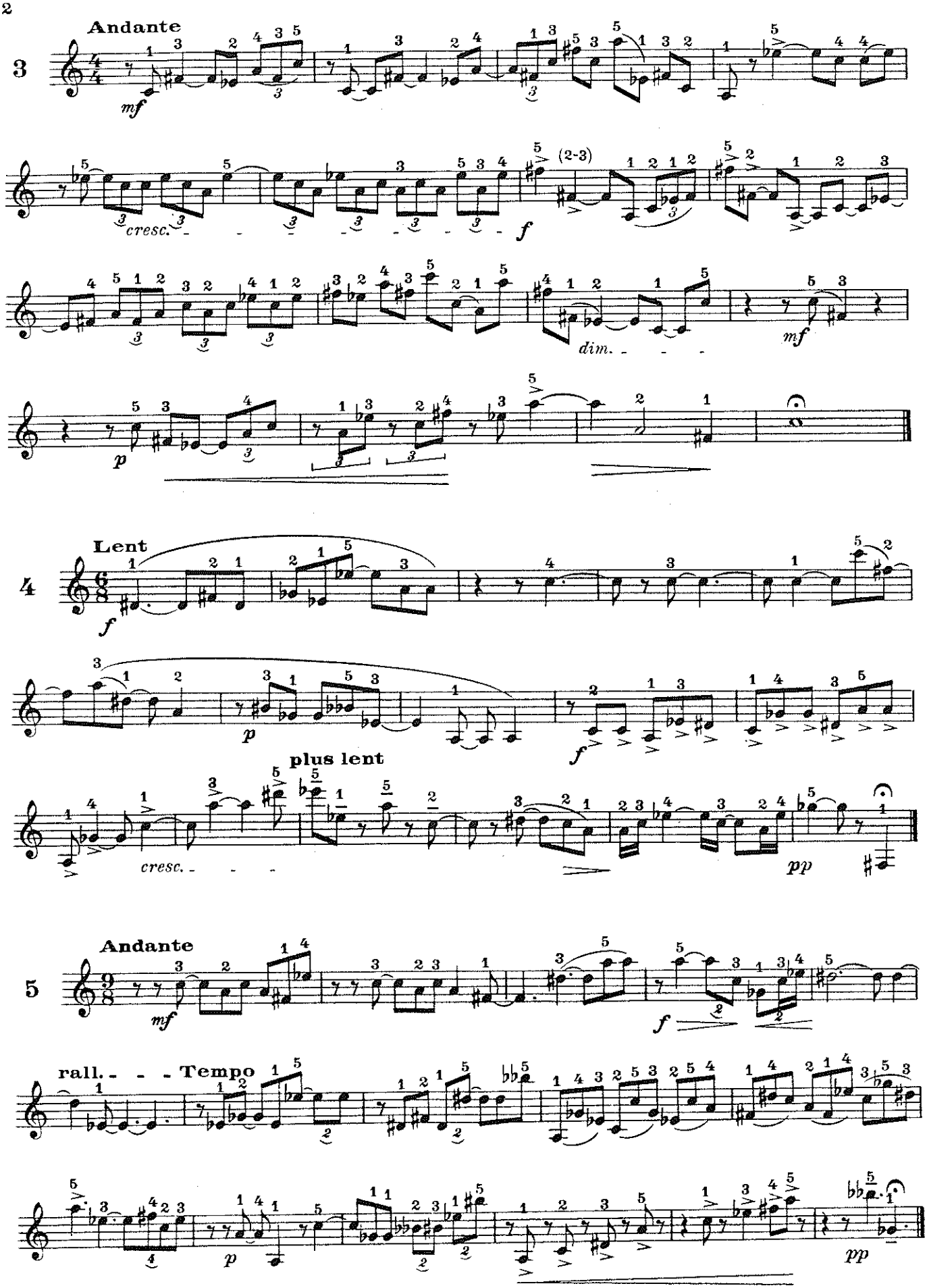
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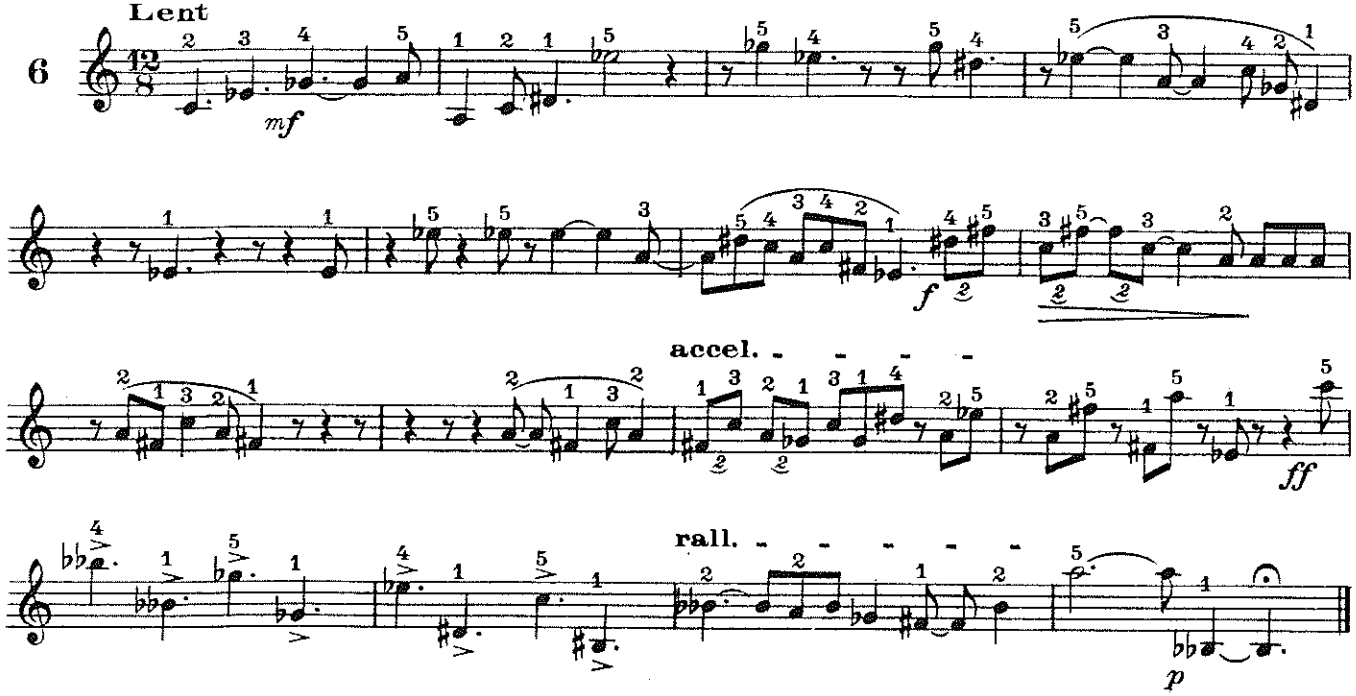
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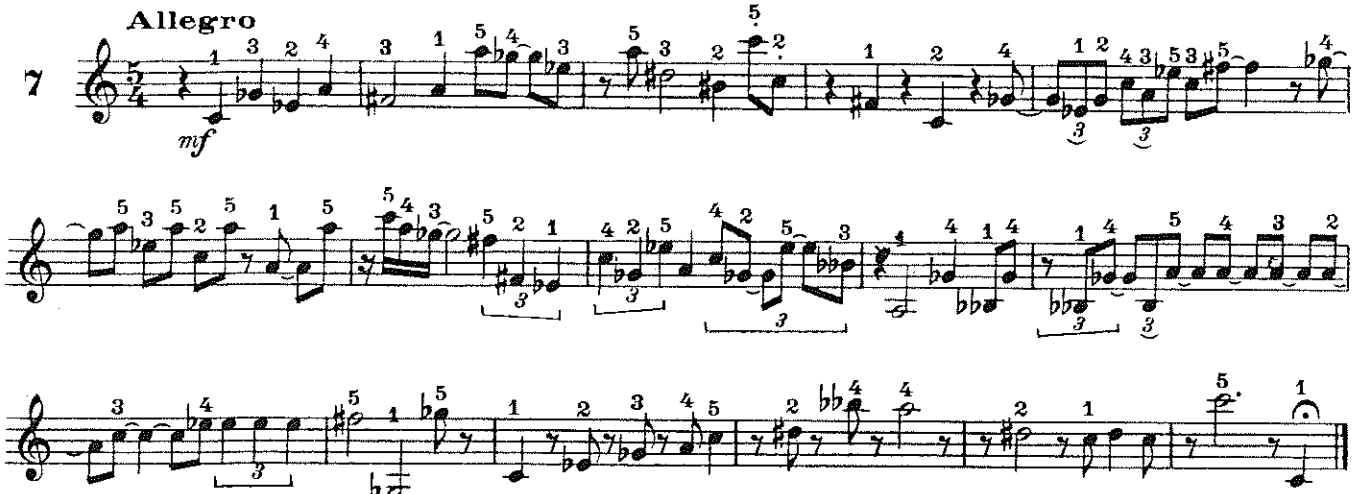
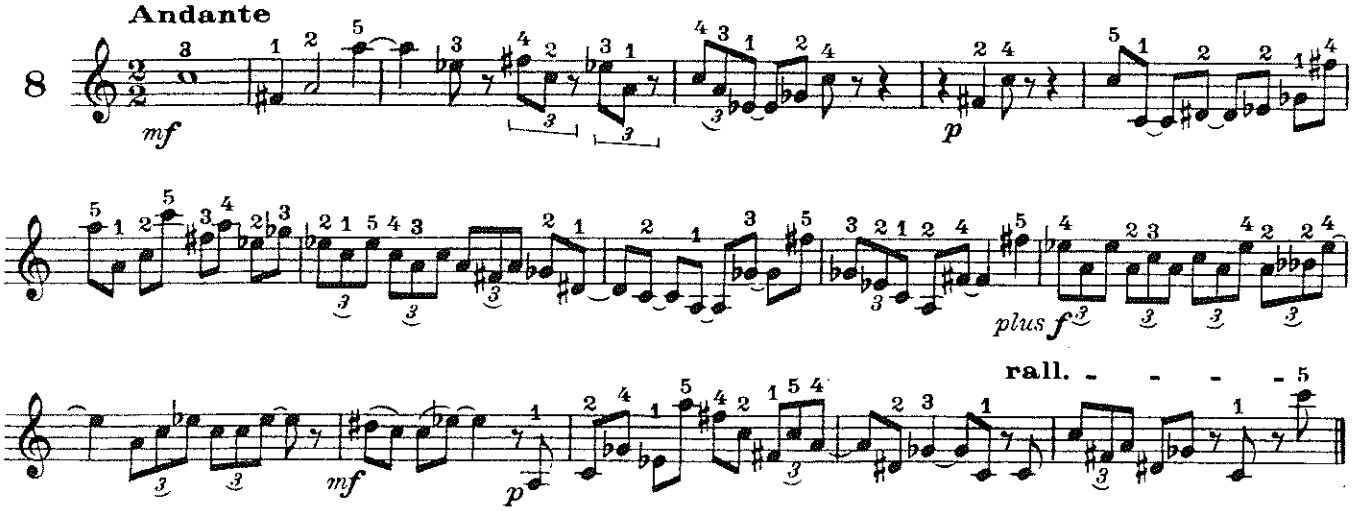

Allegro
7
mf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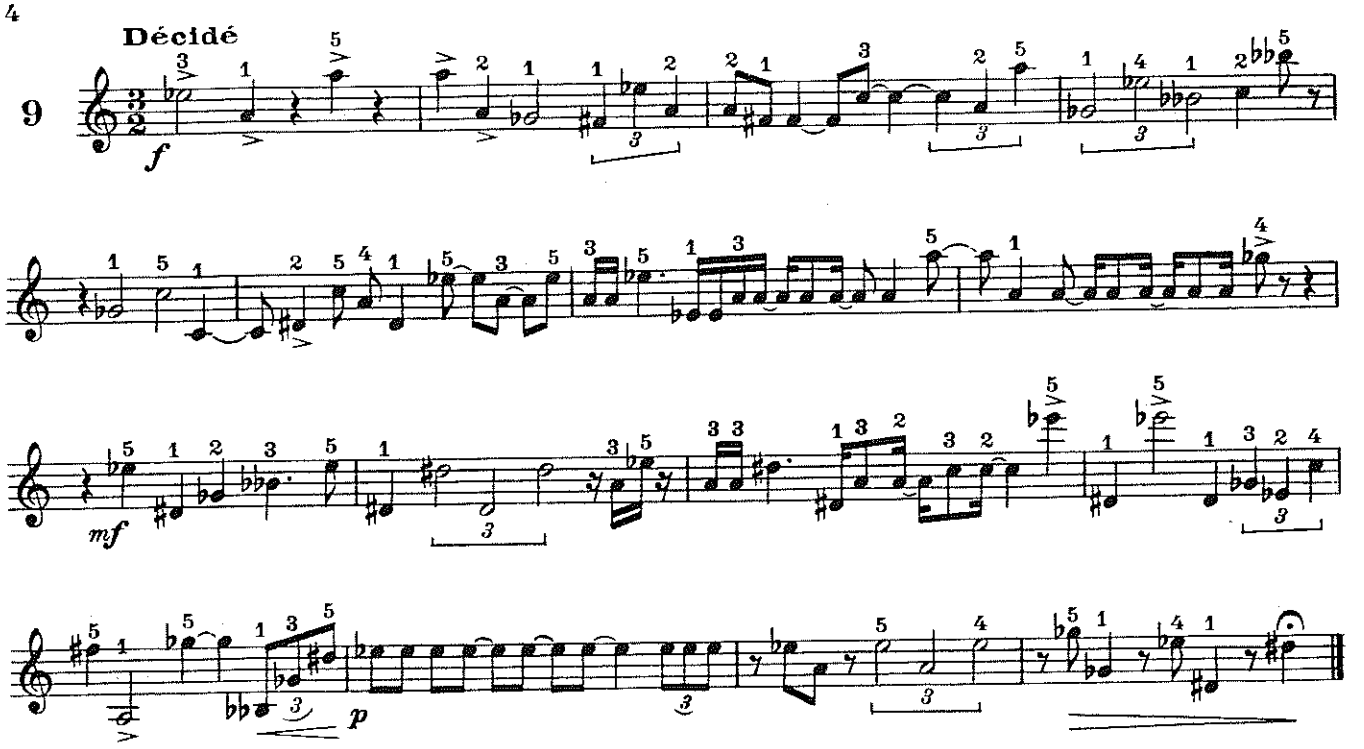
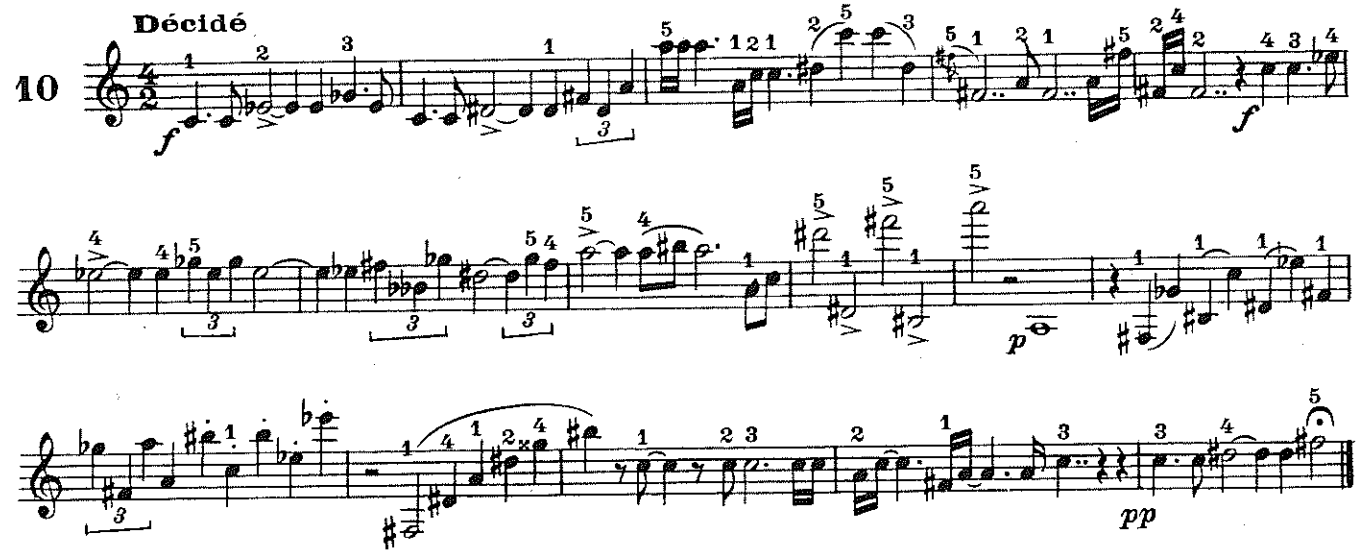
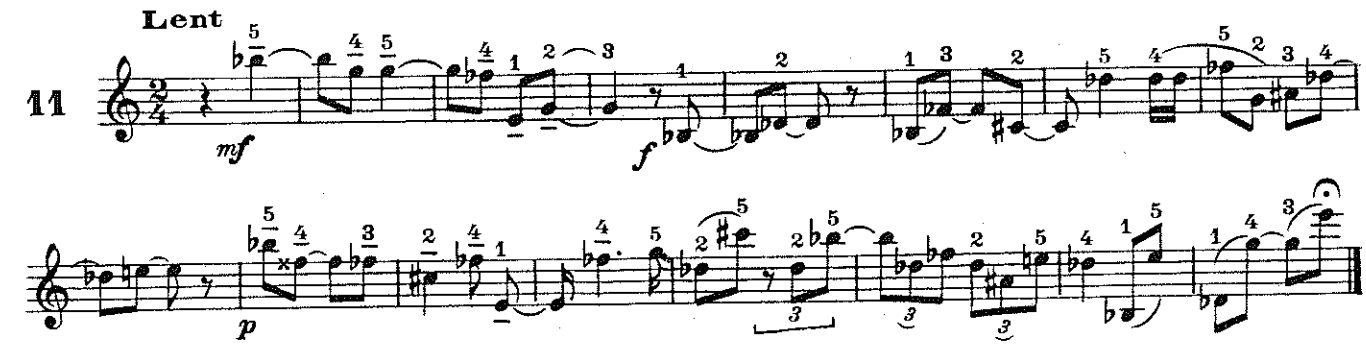
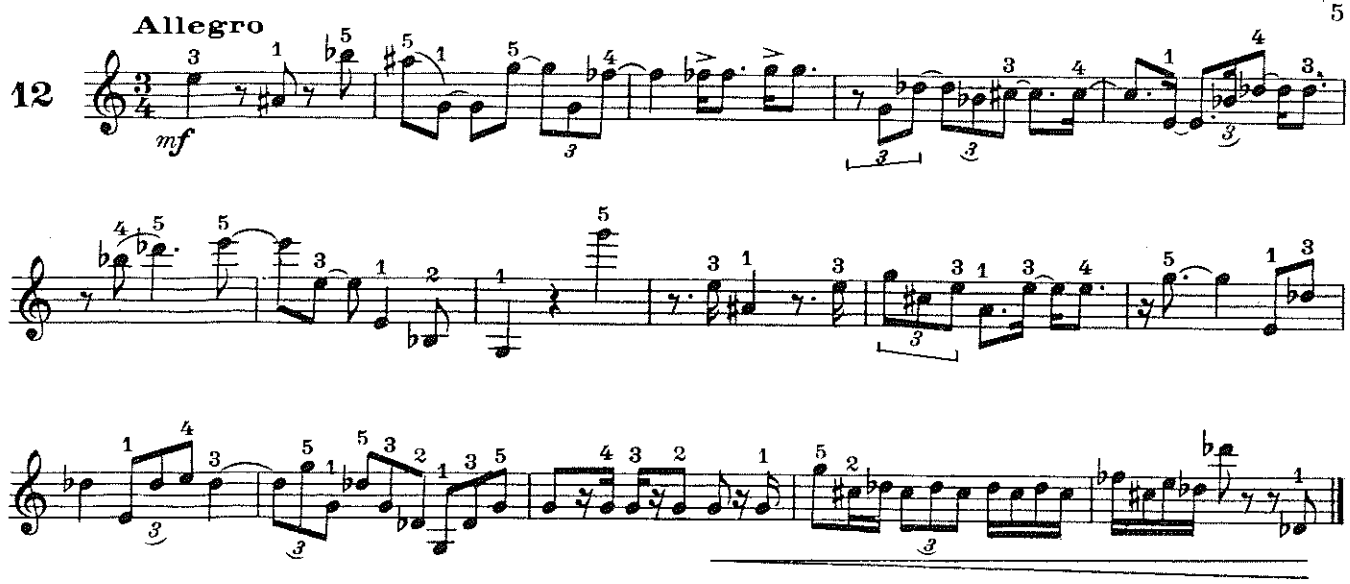




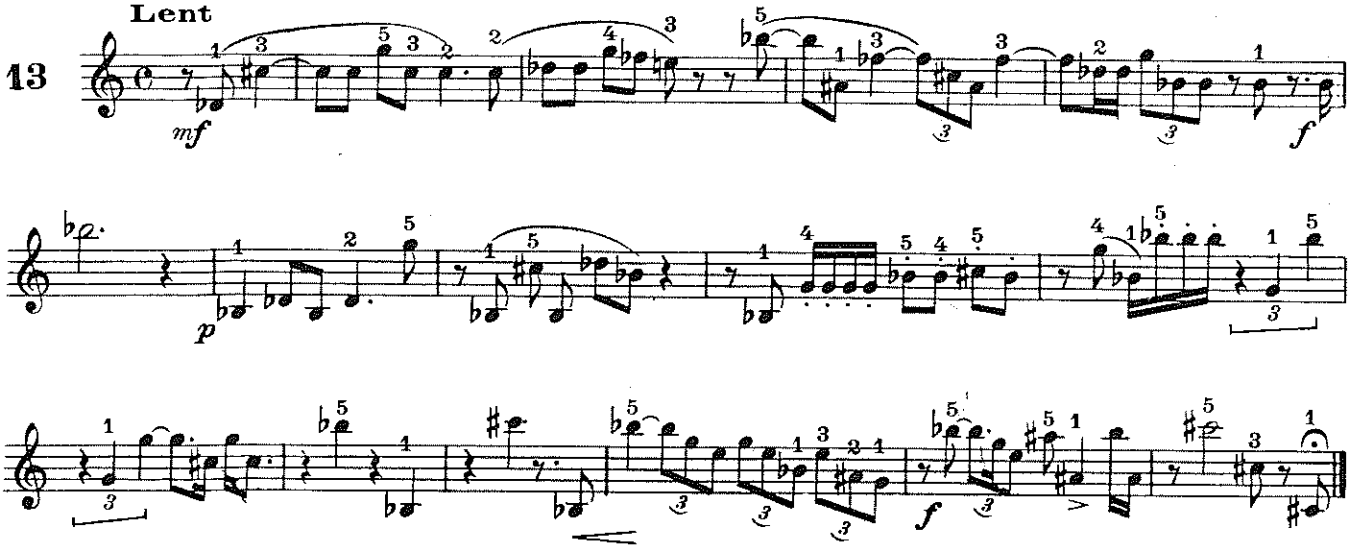
2ème rangée



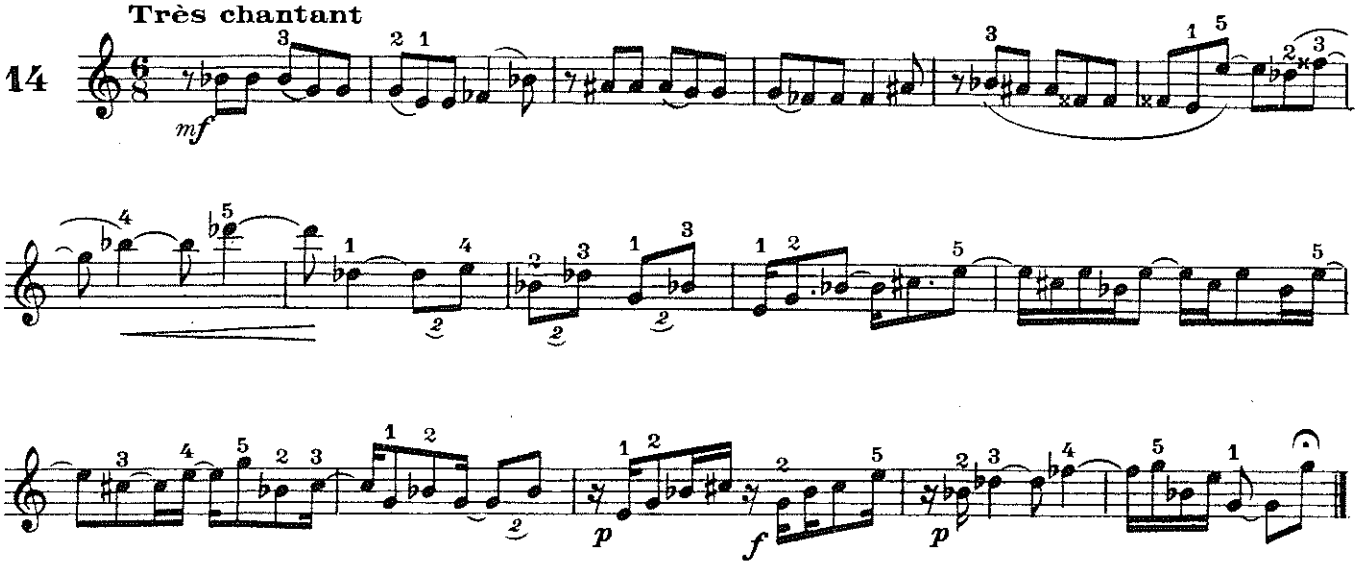
12 **Allegro**

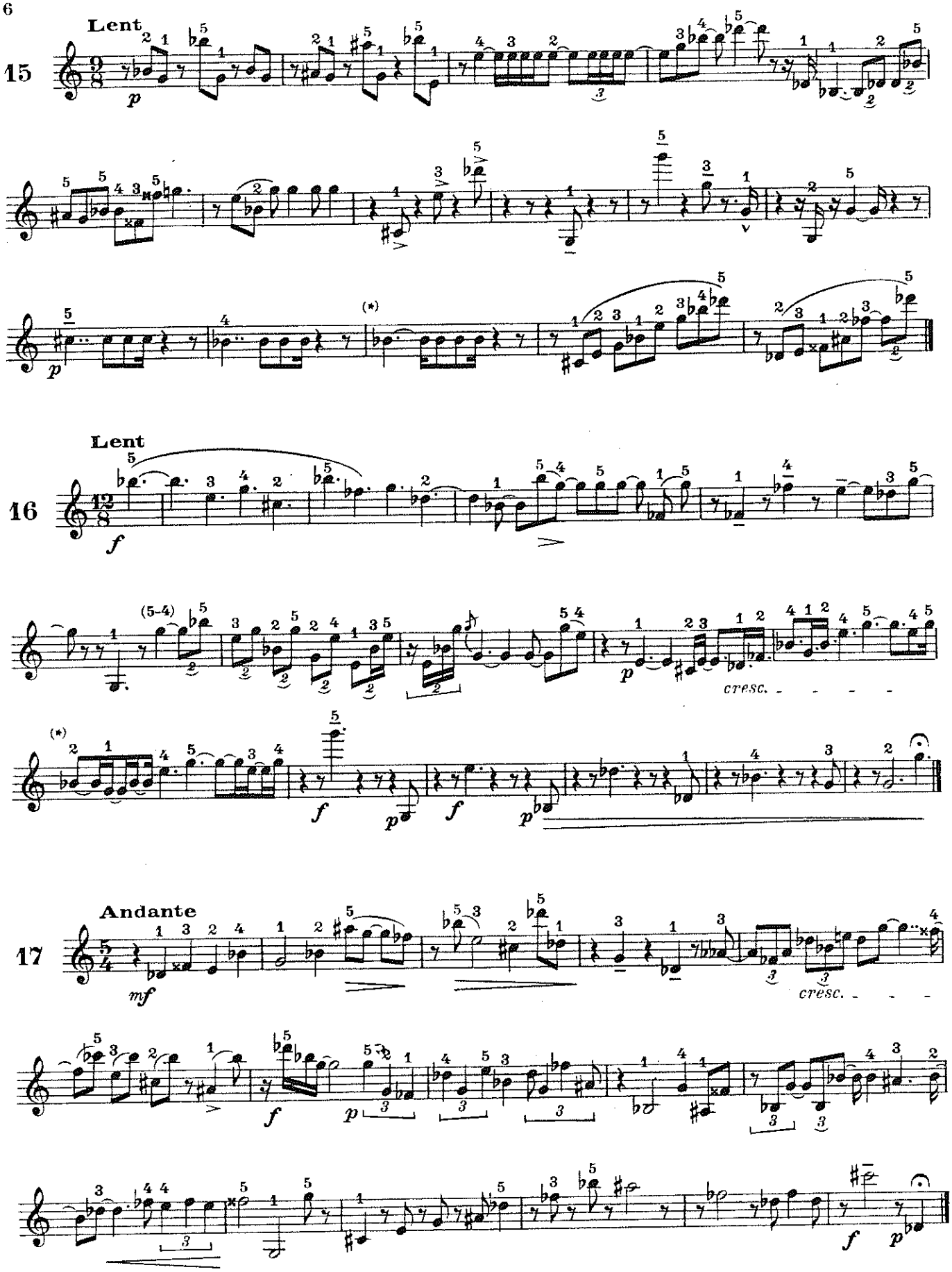


13 **Lent**

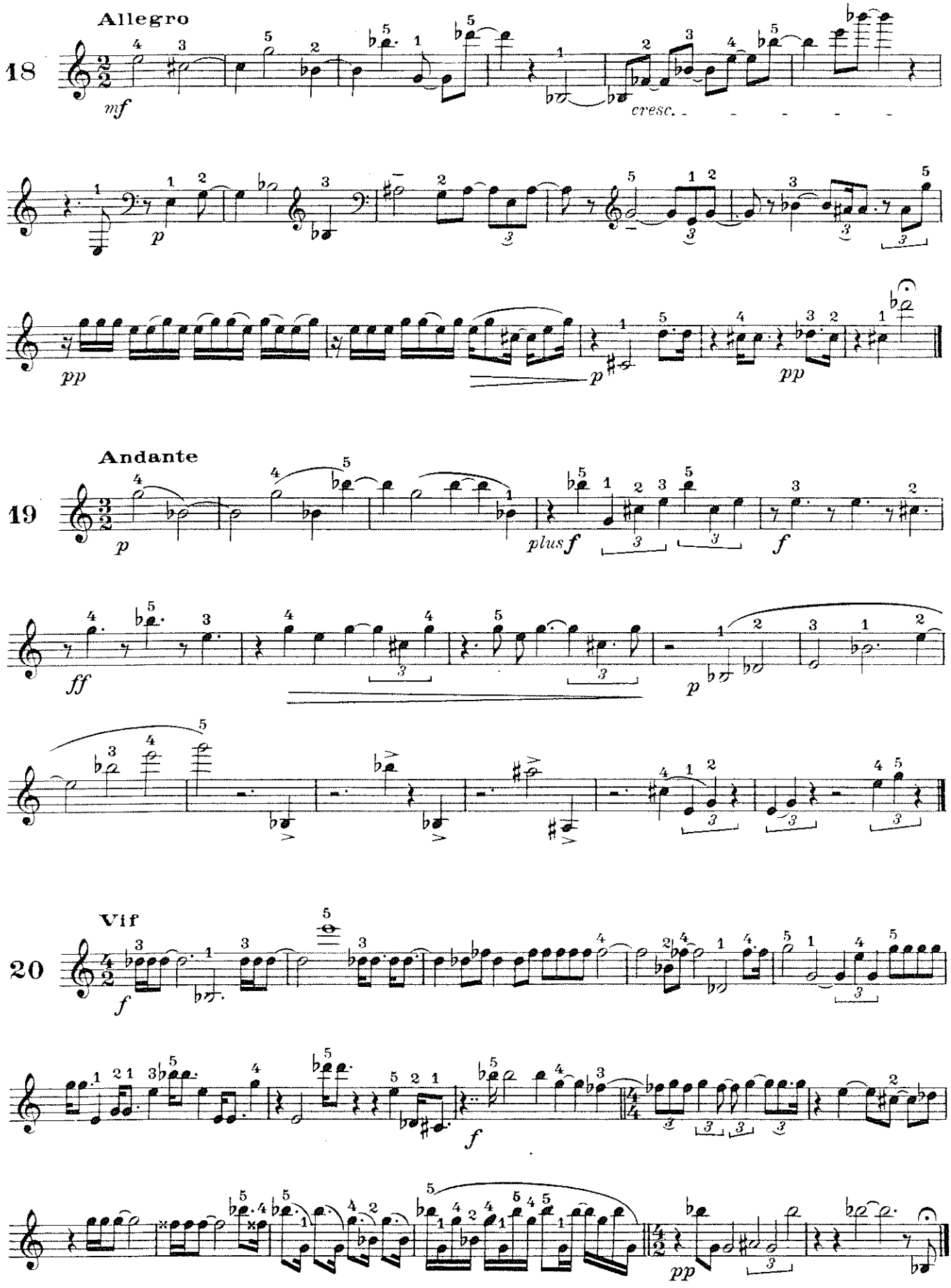


14 **Très chantant**





(*) *Mêmes valeurs que dans la mesure précédente.*


Allegro
18
mf
cresc.
p
pp
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pp
Andante
19
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plus f
f
ff
p
Vif
20
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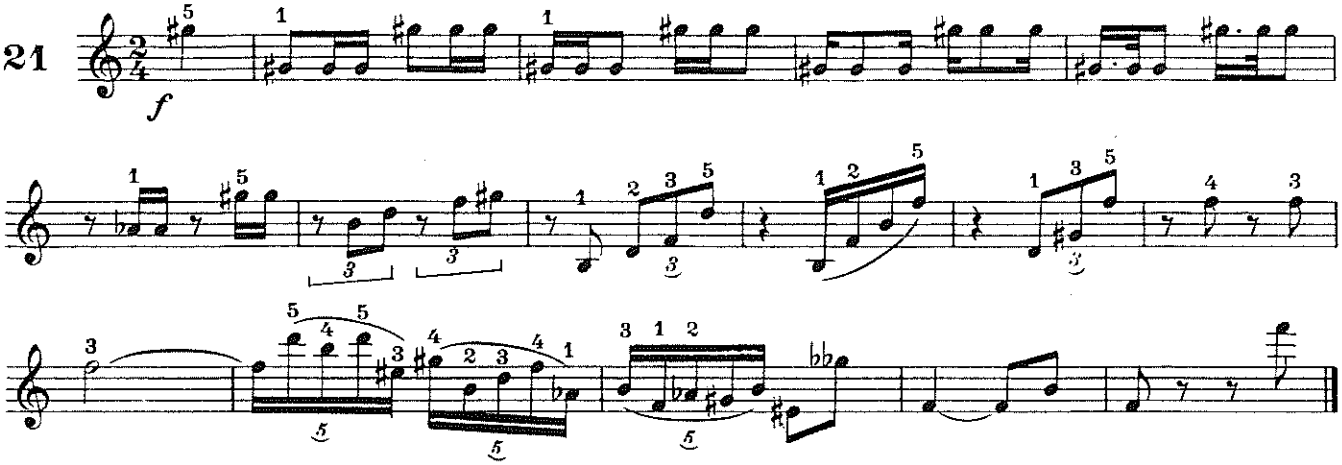
f
pp

3ème rangée

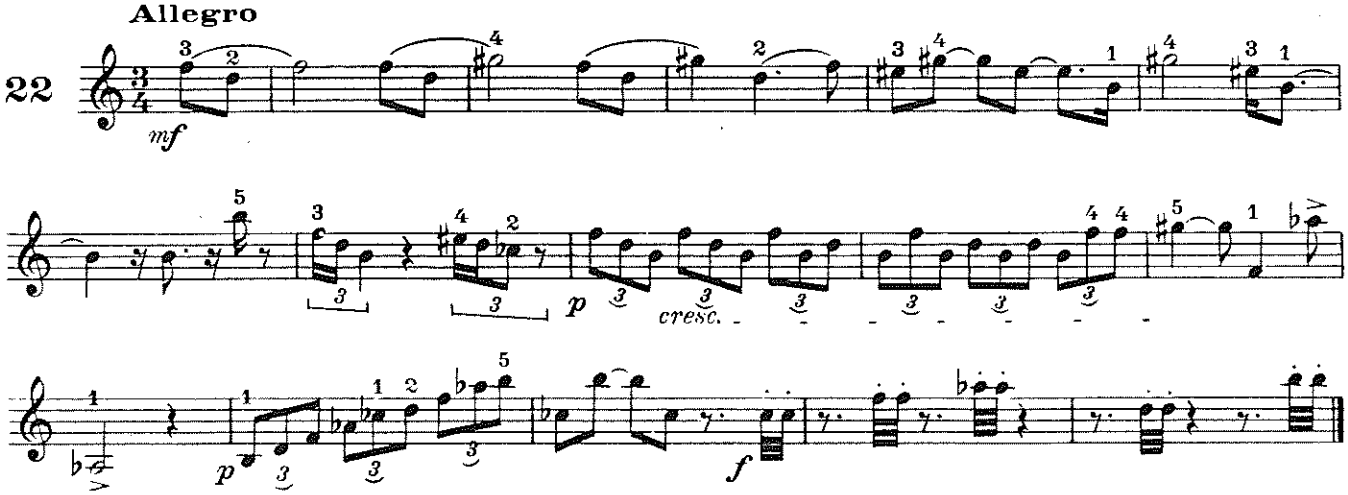
Vif

21



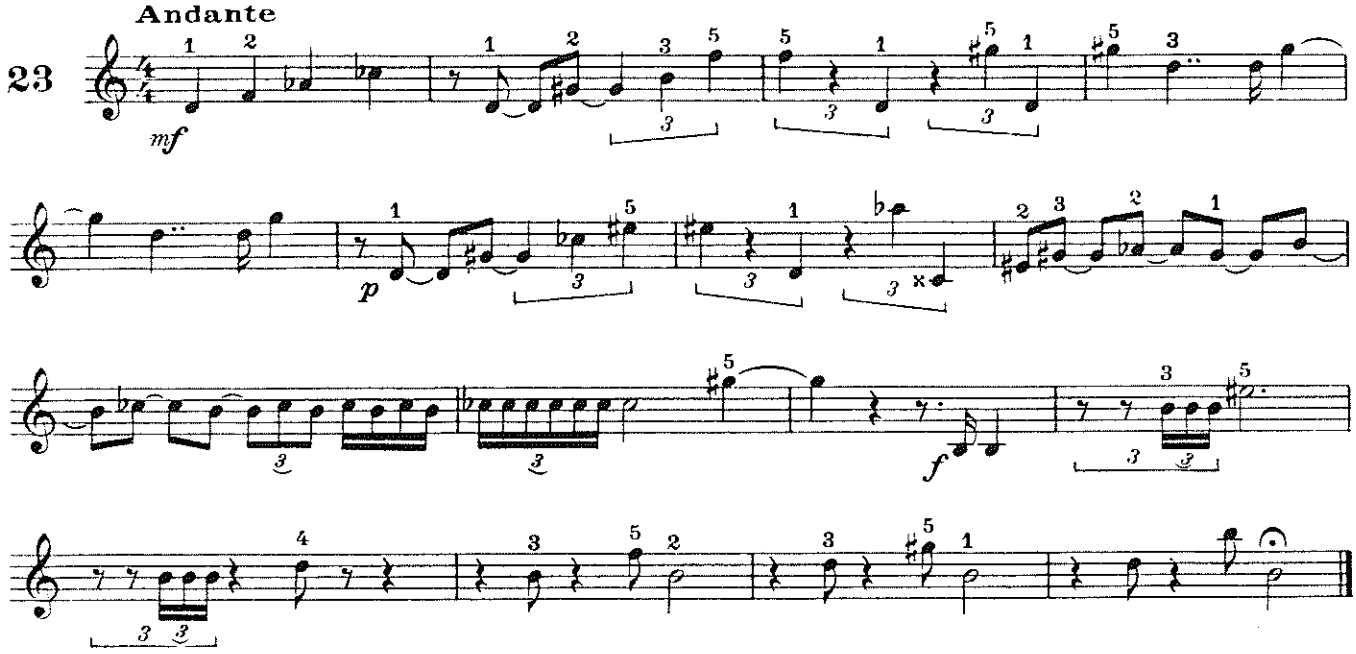
Allegro

22

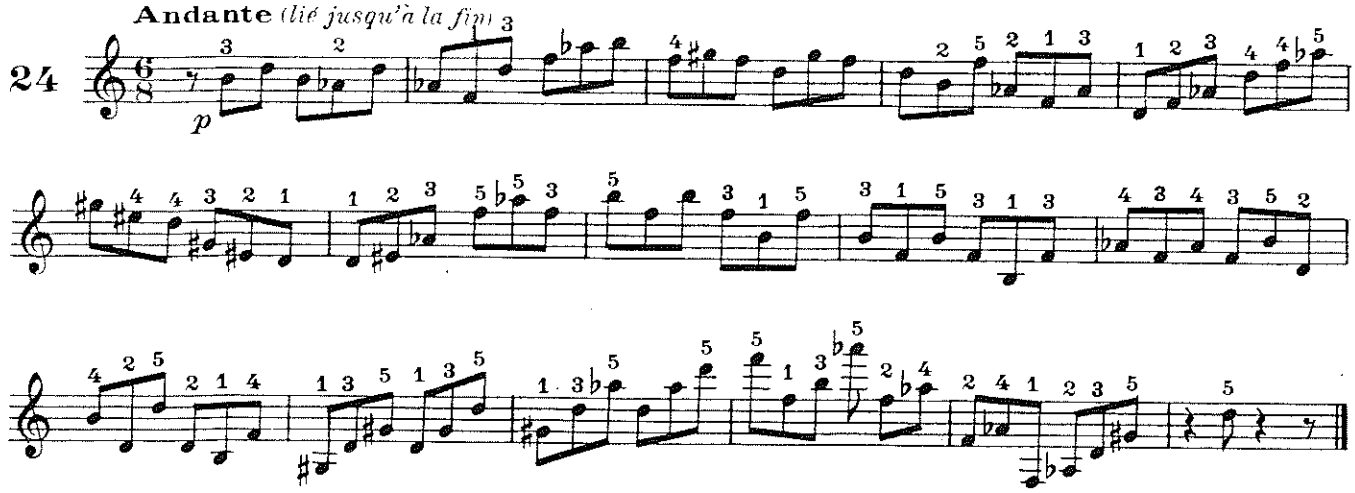


Andante

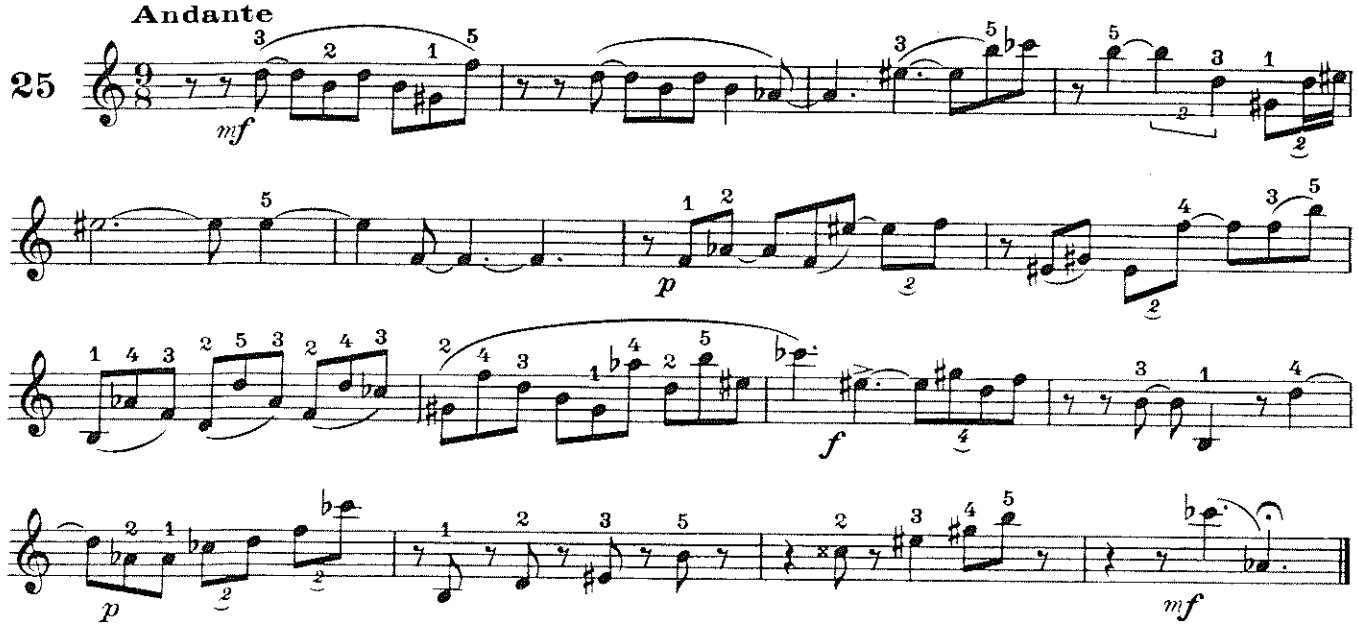
23



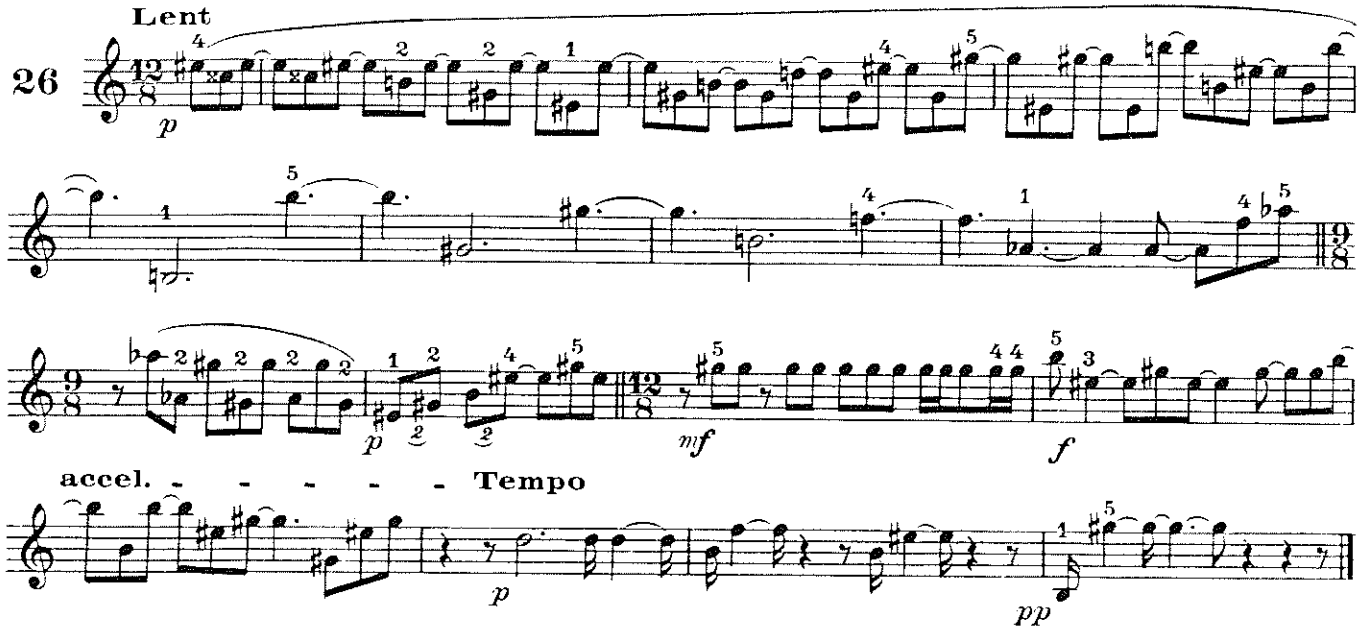
24 **Andante** *(lié jusqu'à la fin)*

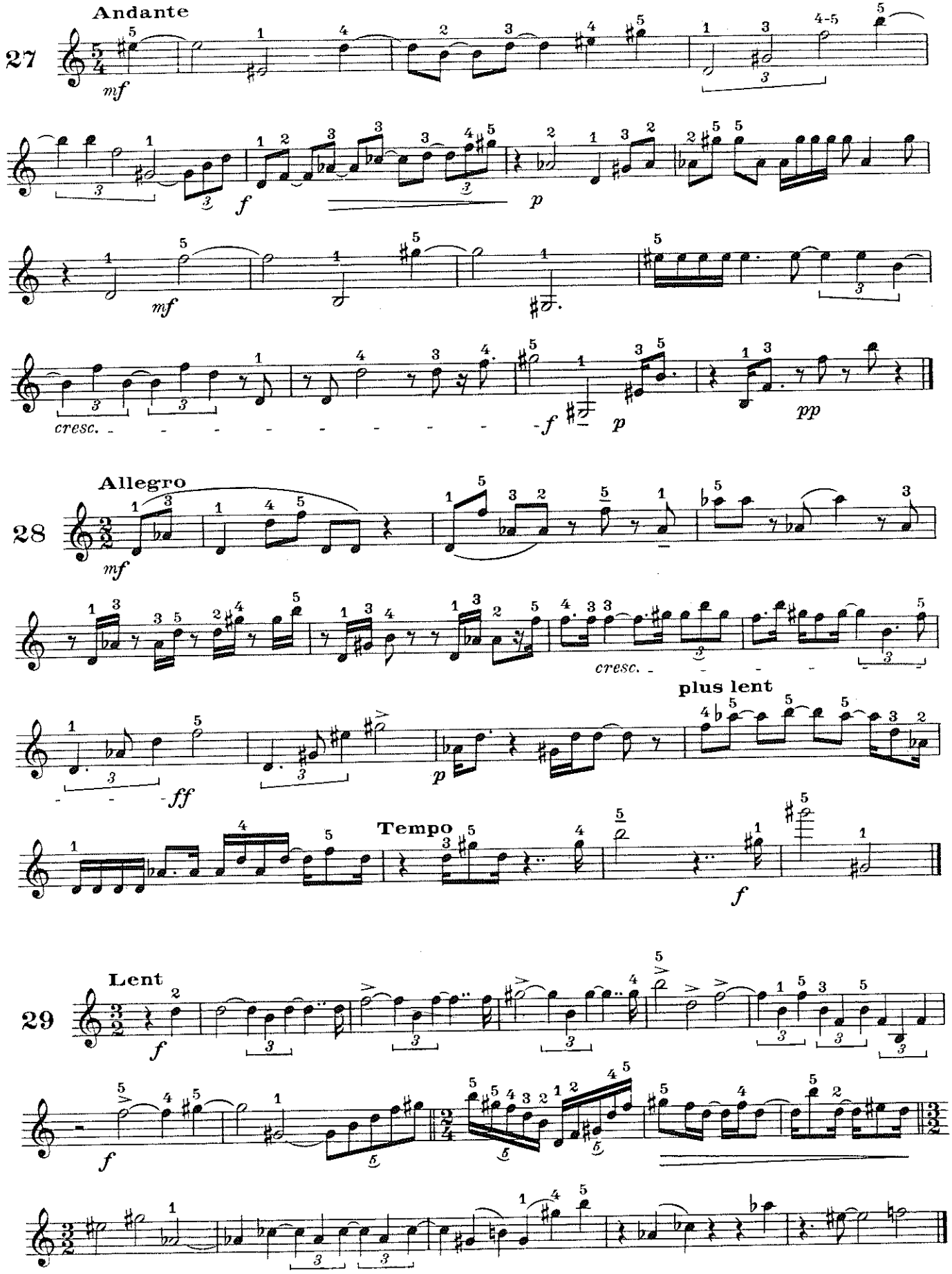


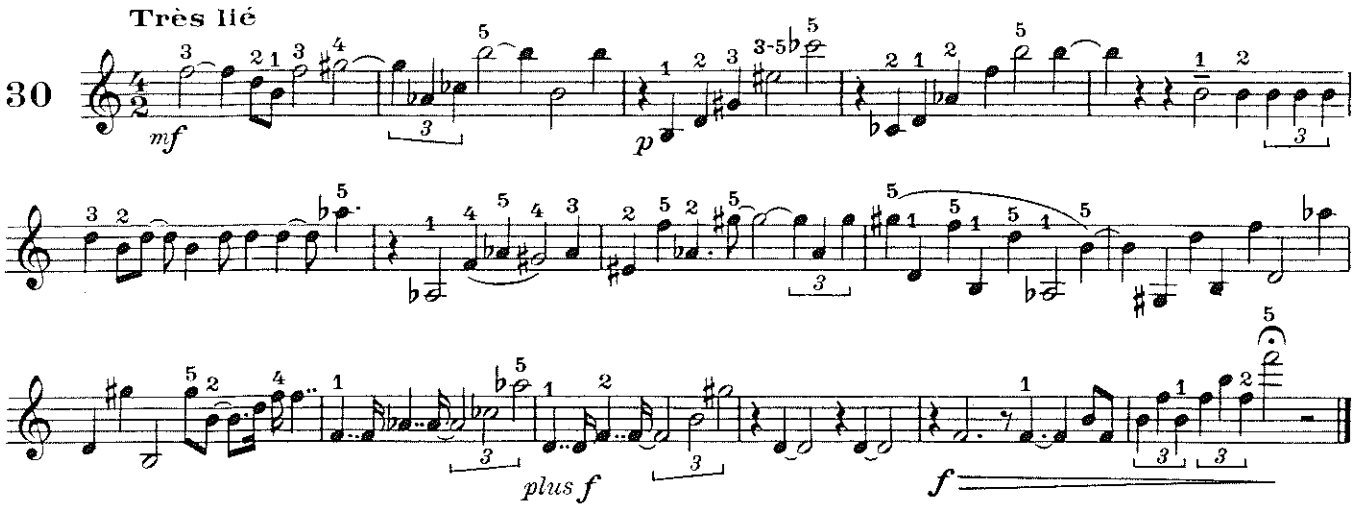
25 **Andante**



26 **Lent**

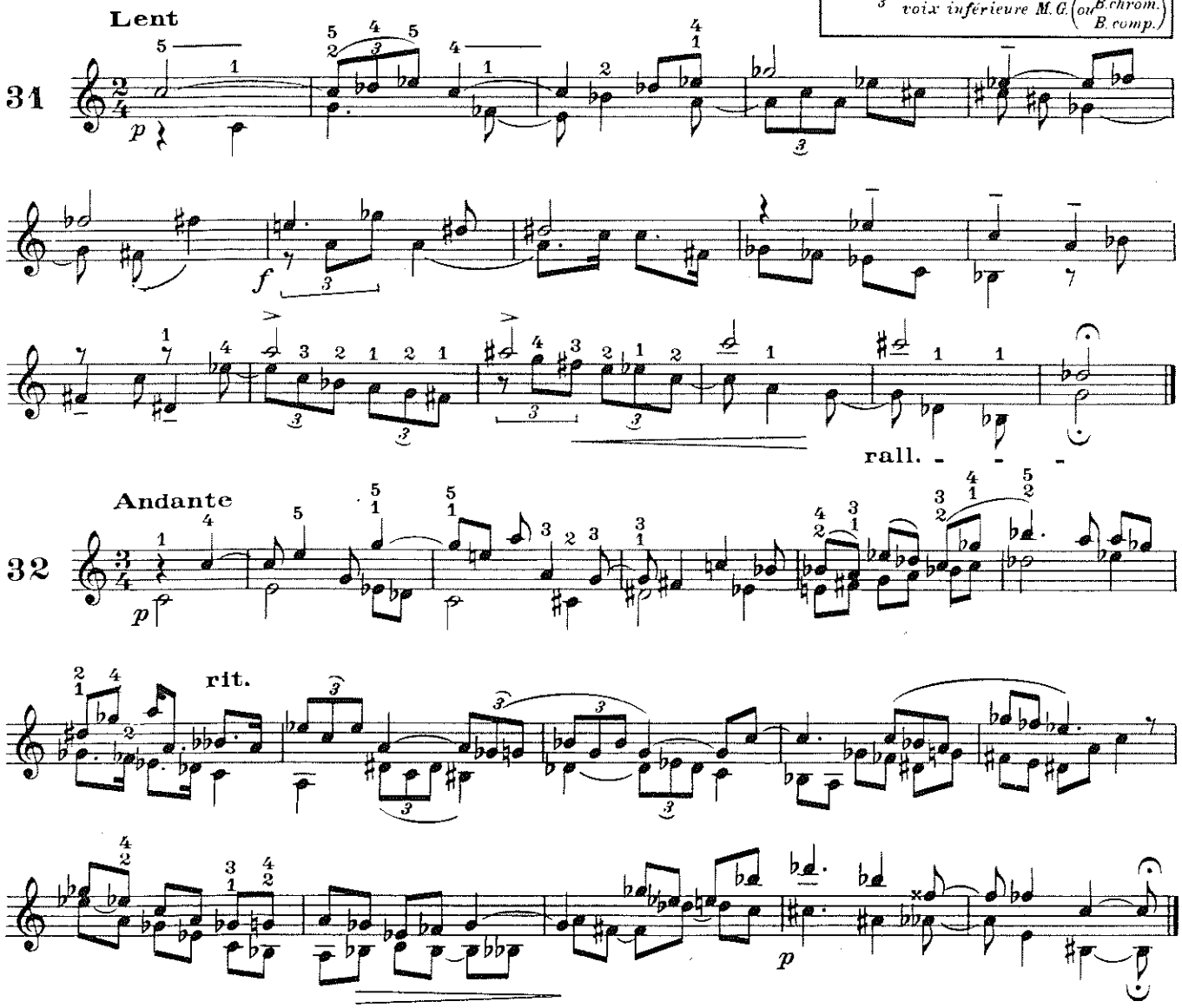



Andante
27
mf
f
p
mf
cresc.
f
p
pp
Allegro
28
mf
cresc.
plus lent
ff
p
Tempo
f
Lent
29
f
f

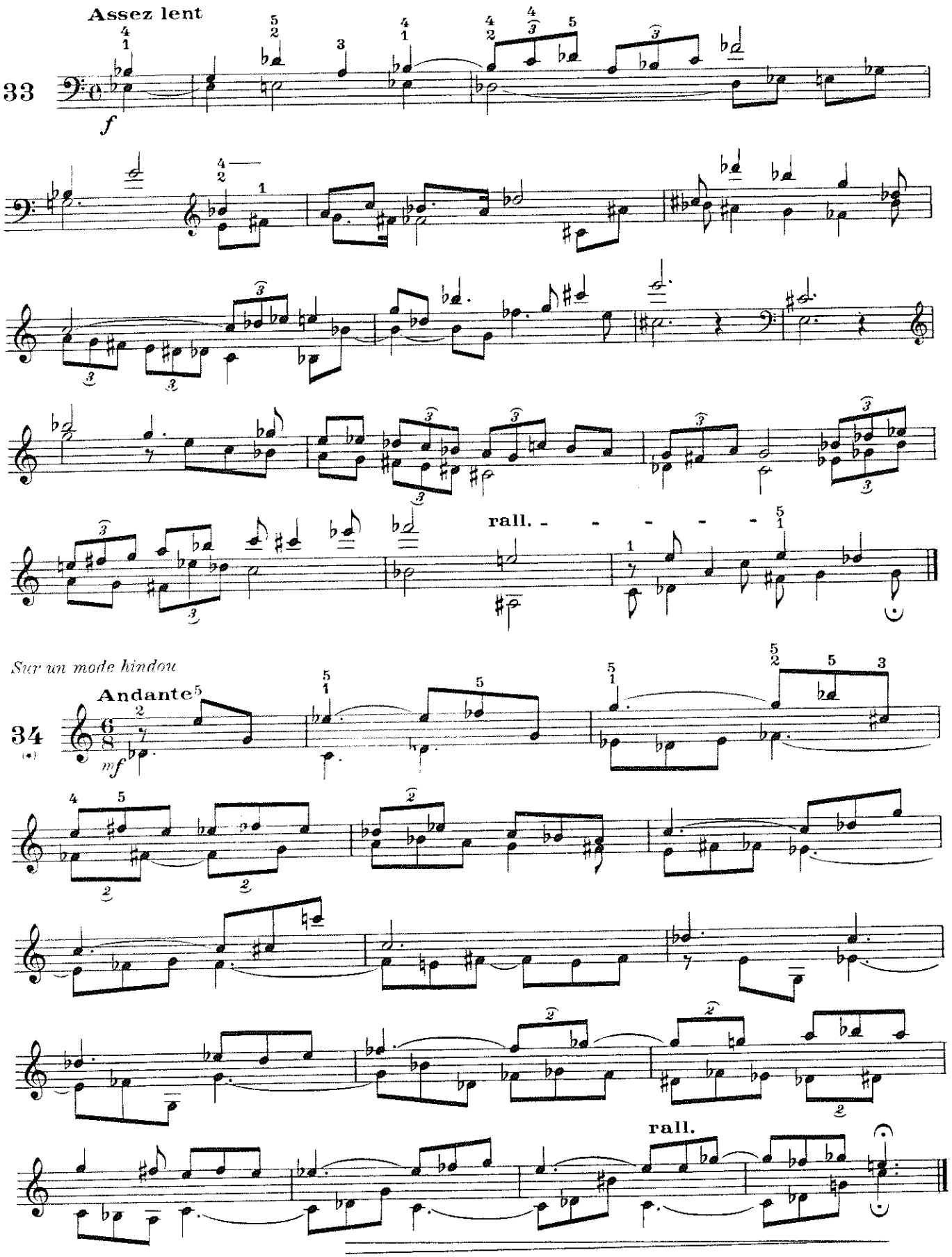


(*) *à travailler comme suit :*
1 les 2 voix à la M.D.
2 les 2 voix à la M.G. (B. chrom.)
3 voix supérieure M.D. / voix inférieure M.G. (ou B. chrom. / B. comp.)

1ère et 2ème rangées

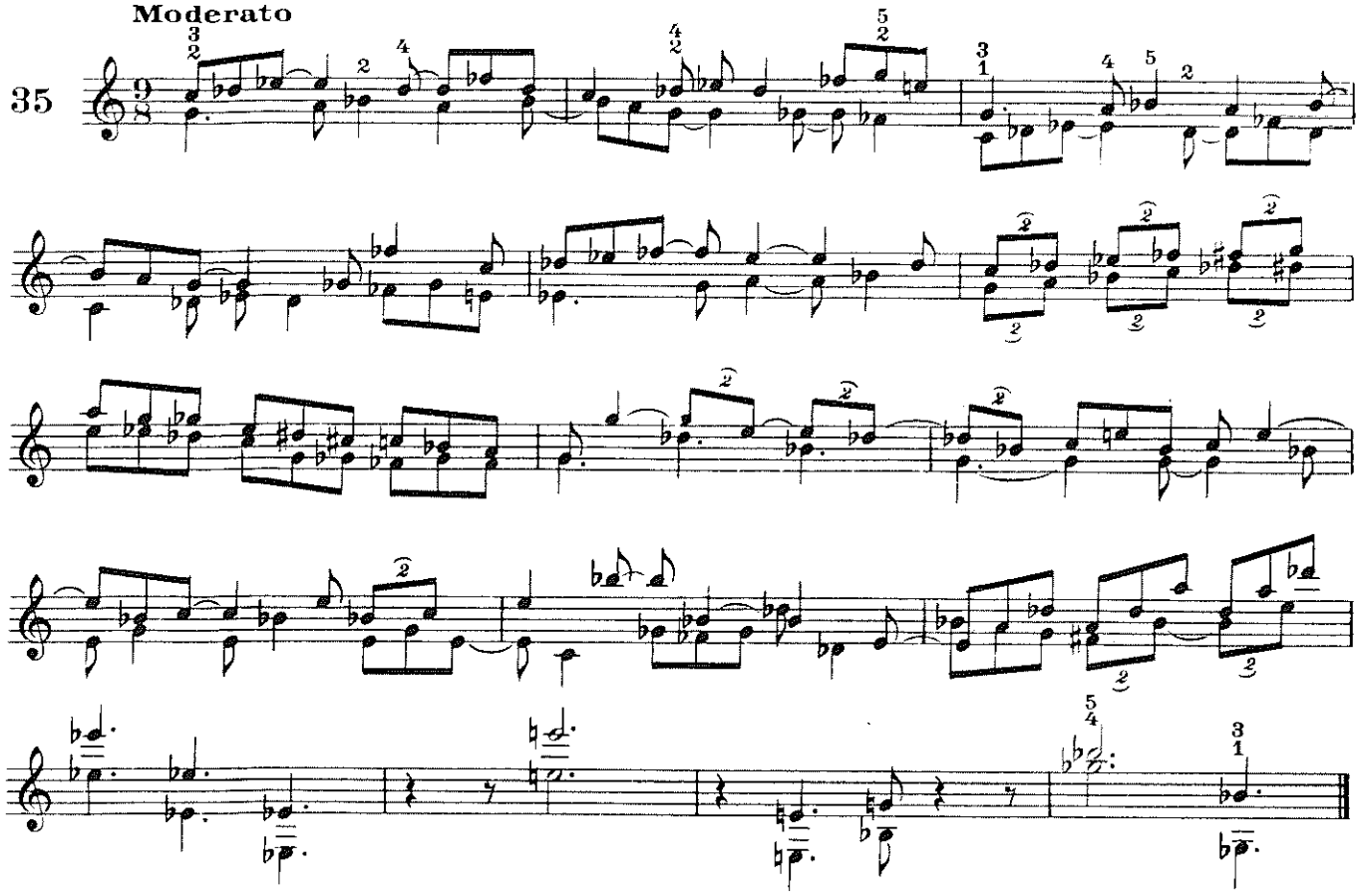


(*) *Il n'était pas possible d'indiquer les 3 doigtés sans rendre la lecture très difficile. Nous donnons cependant, aux passages délicats, le 1er doigté (2 voix à la main droite).*

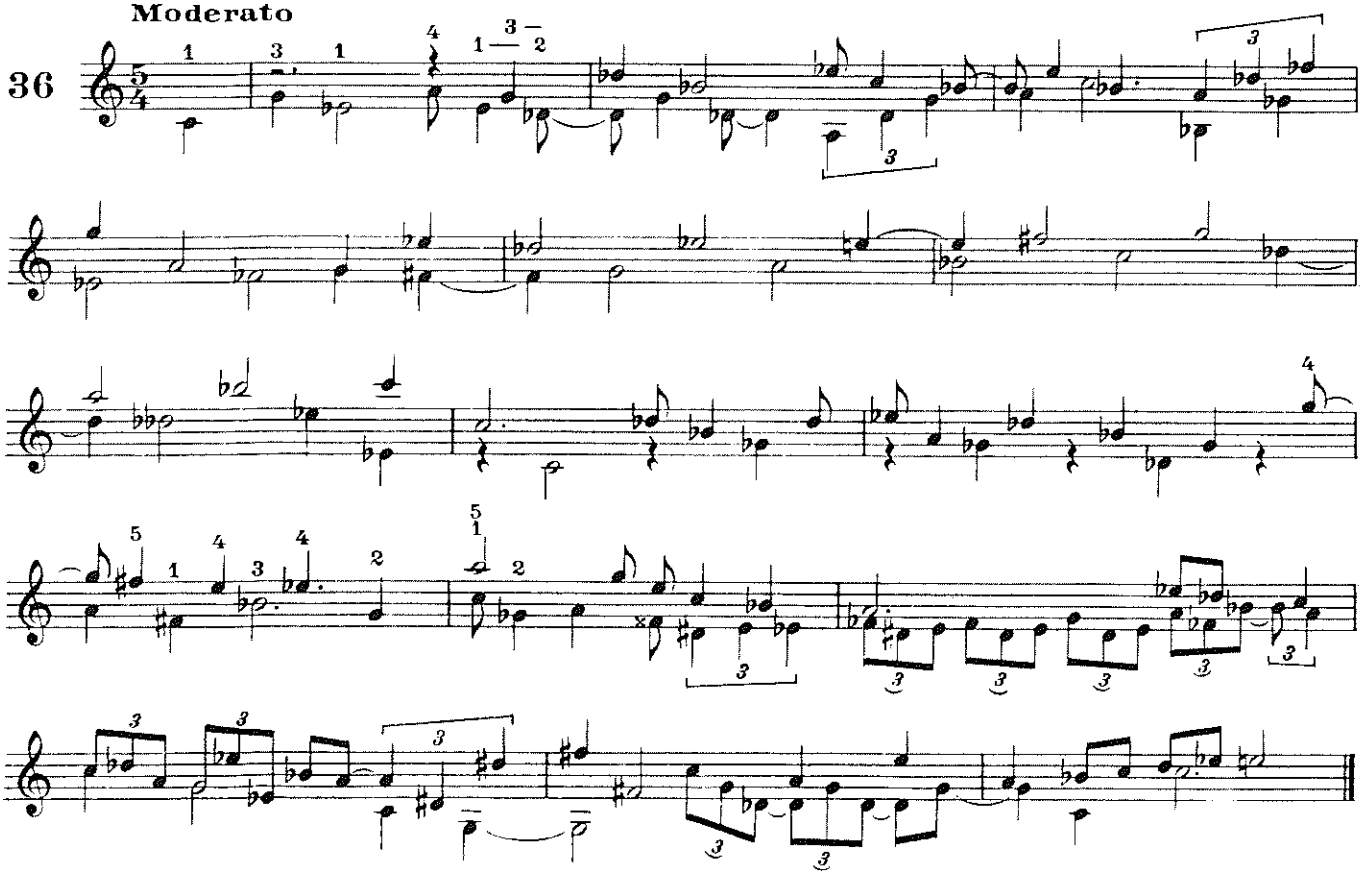


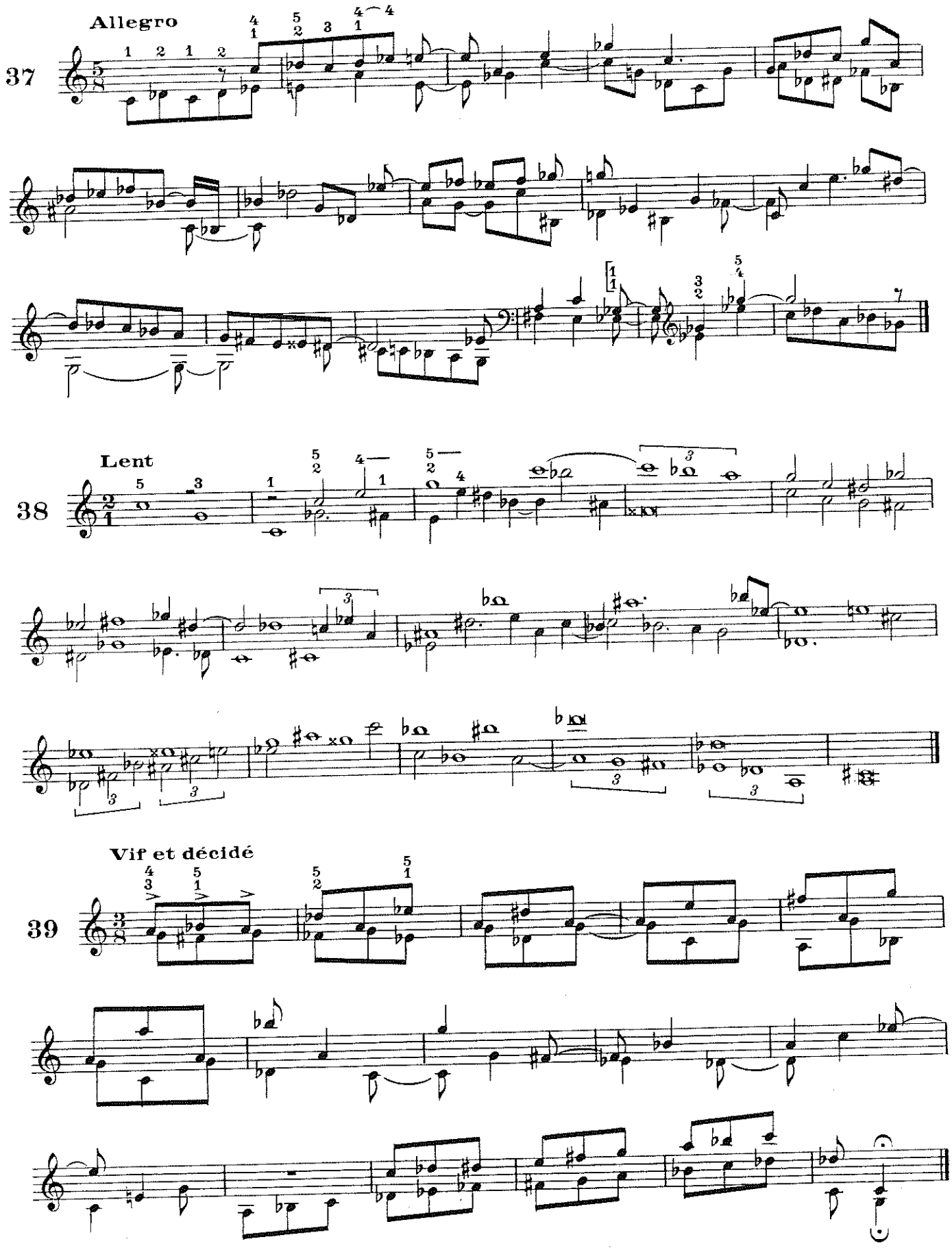
(*) *A propos des modes, on pourra consulter ma: "Méthode complète d'accordéon classique."*

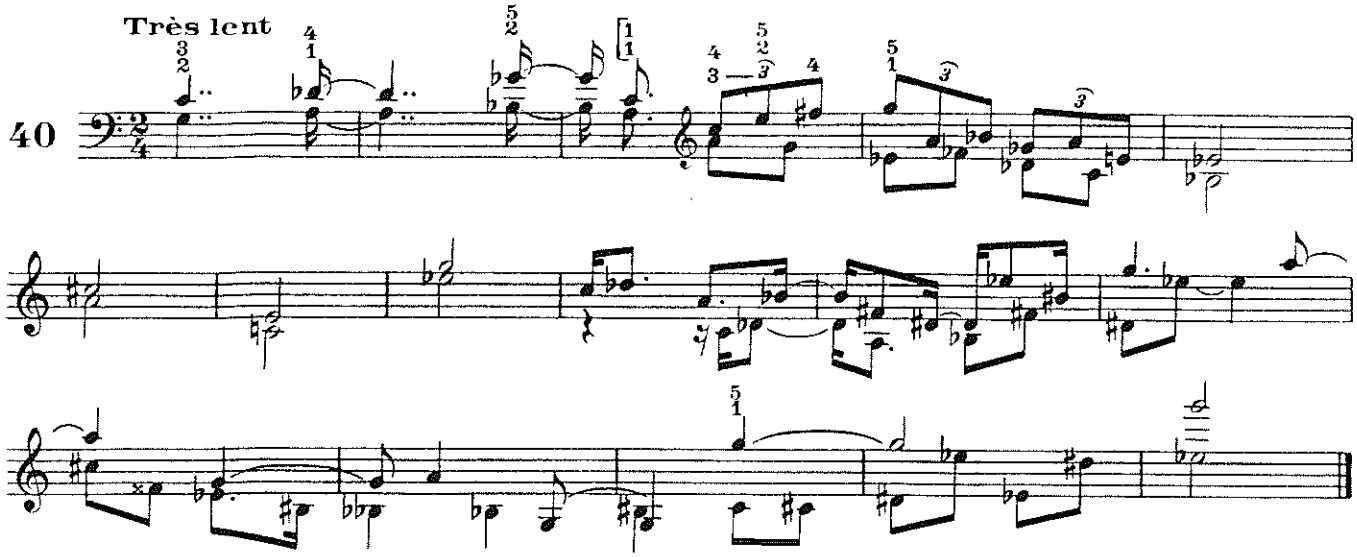
35 Moderato



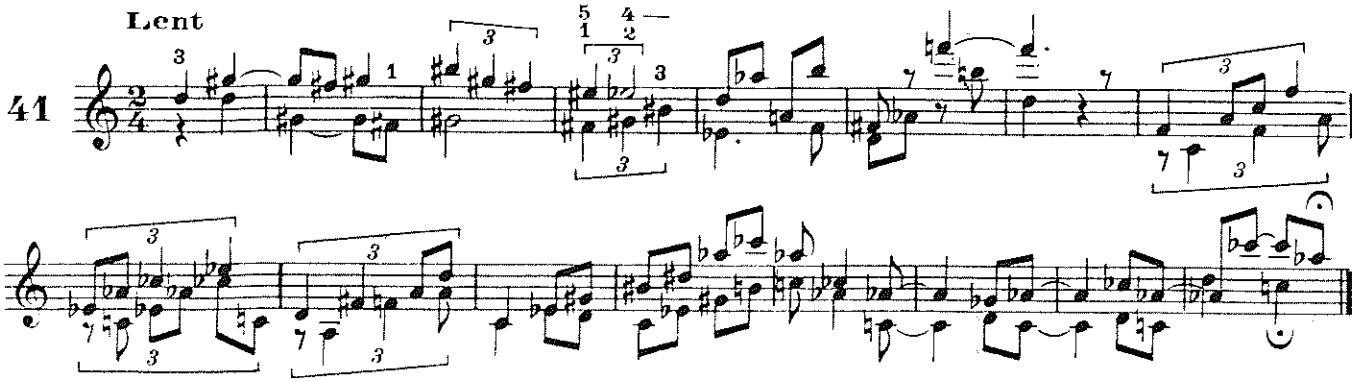
36 Moderato

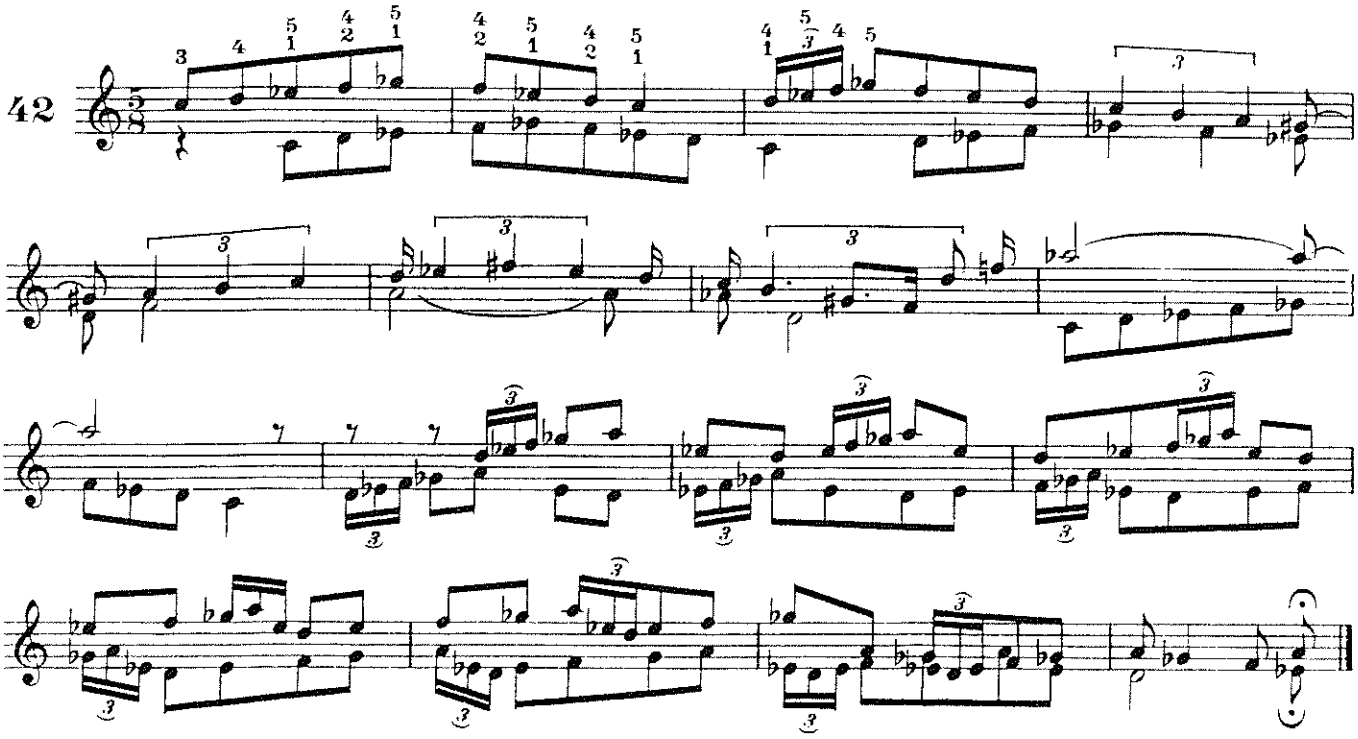


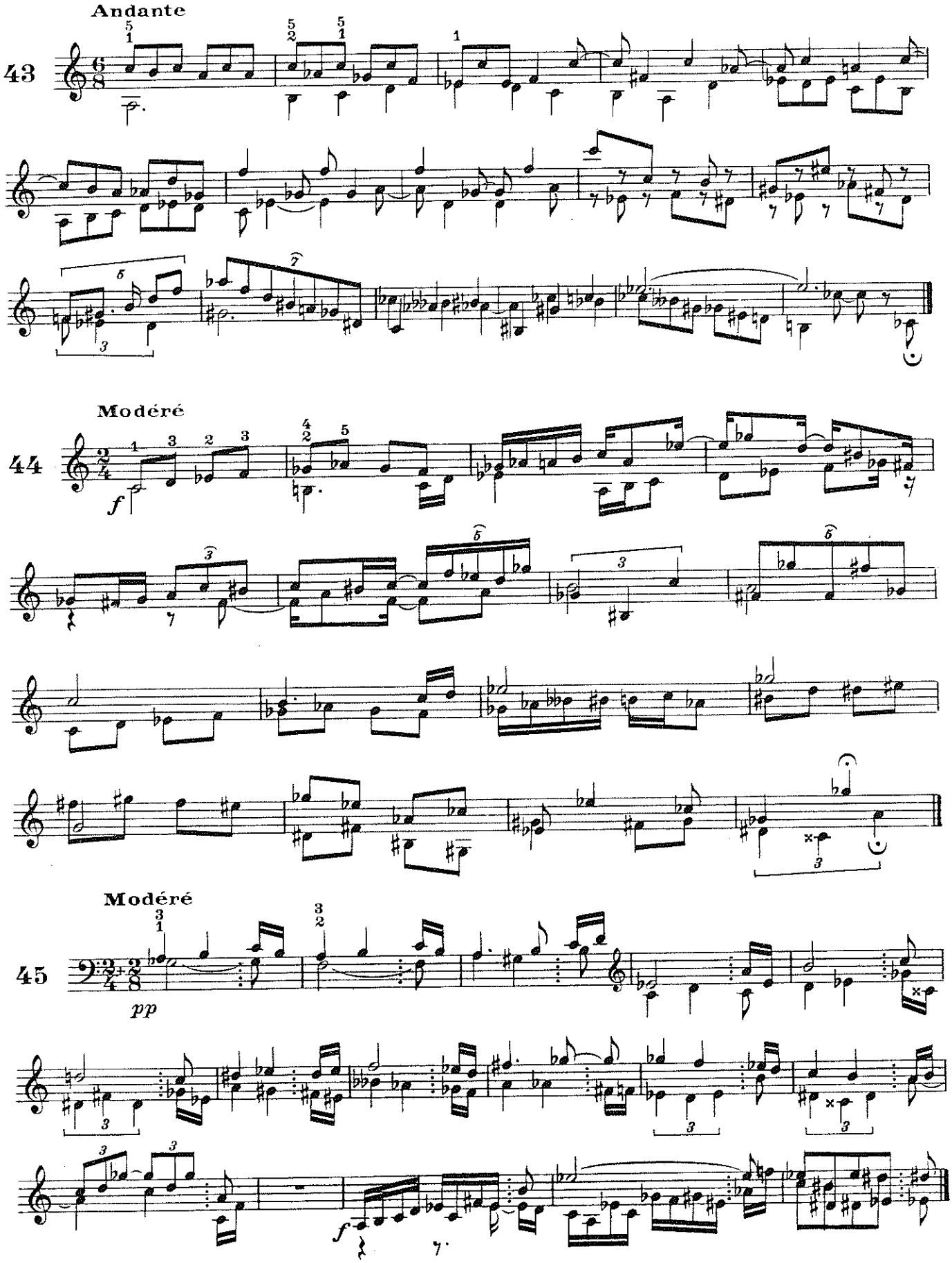

Allegro
37
Lent
38
Vif et décidé
39

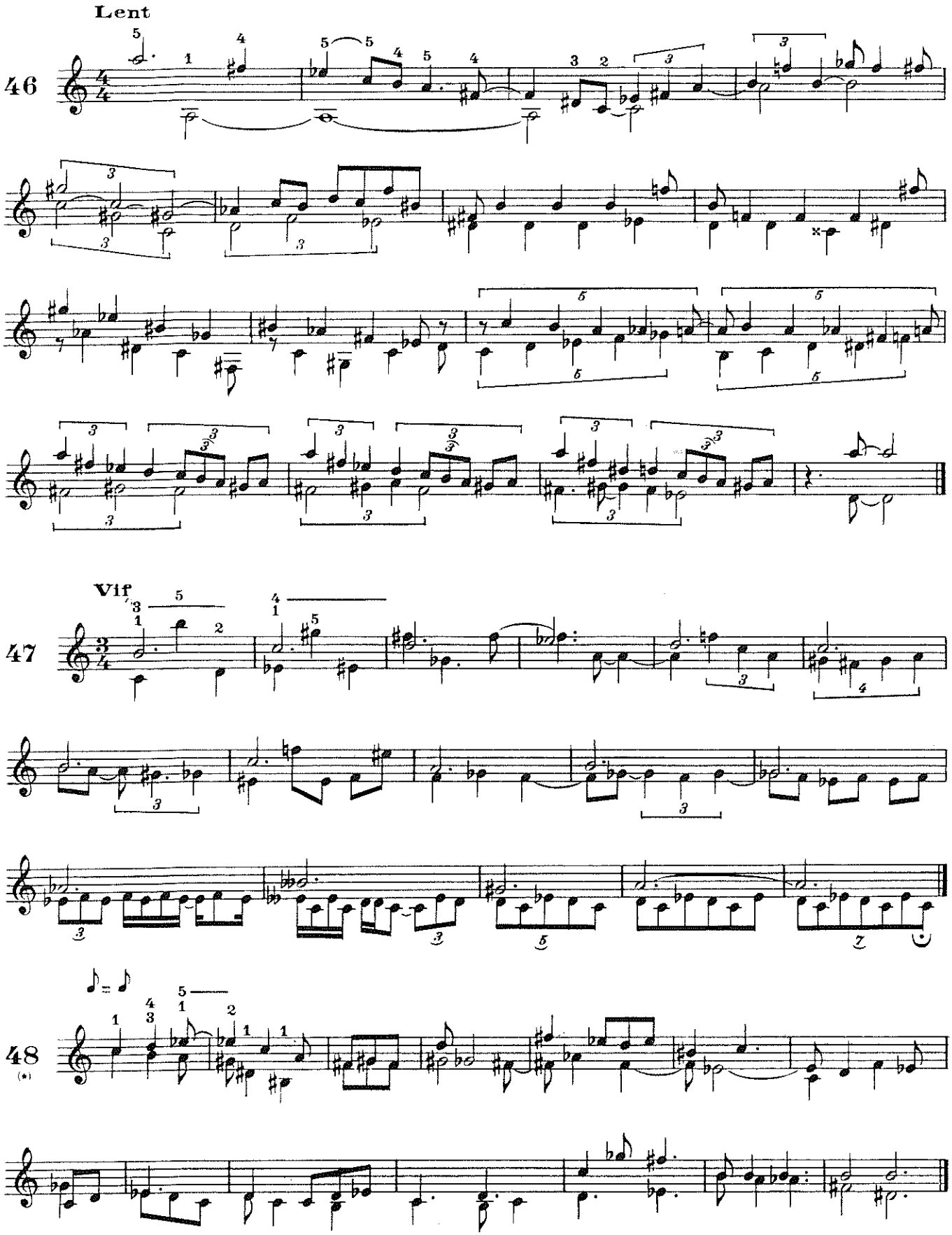


1ère et 3ème rangées

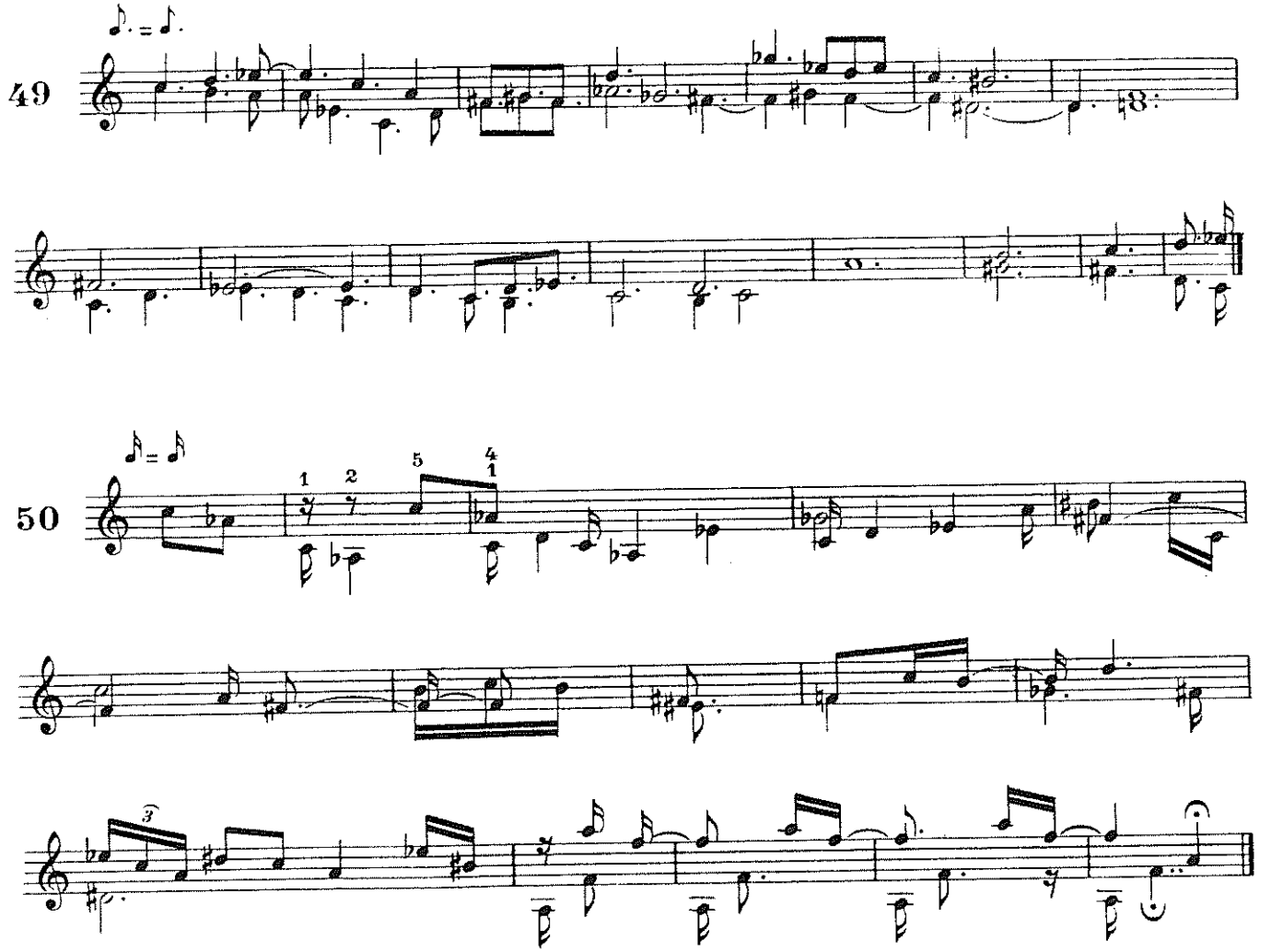




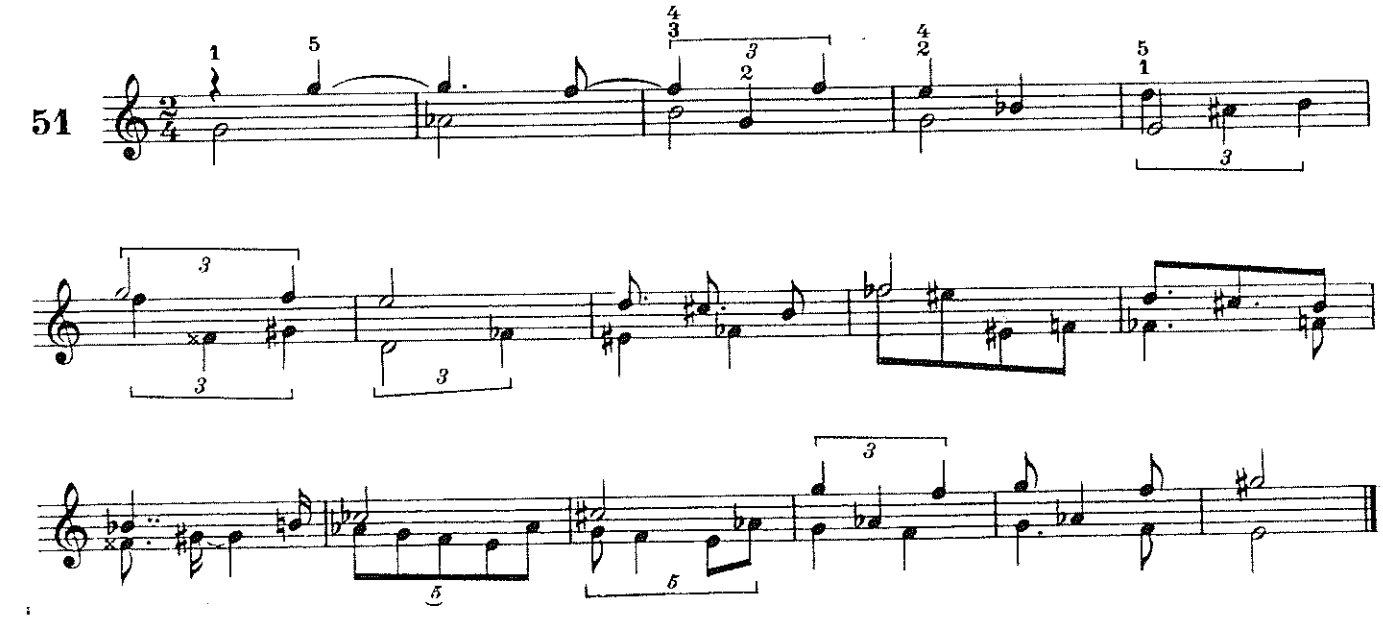

Andante
43
Modéré
44
f
Modéré
45
pp
f

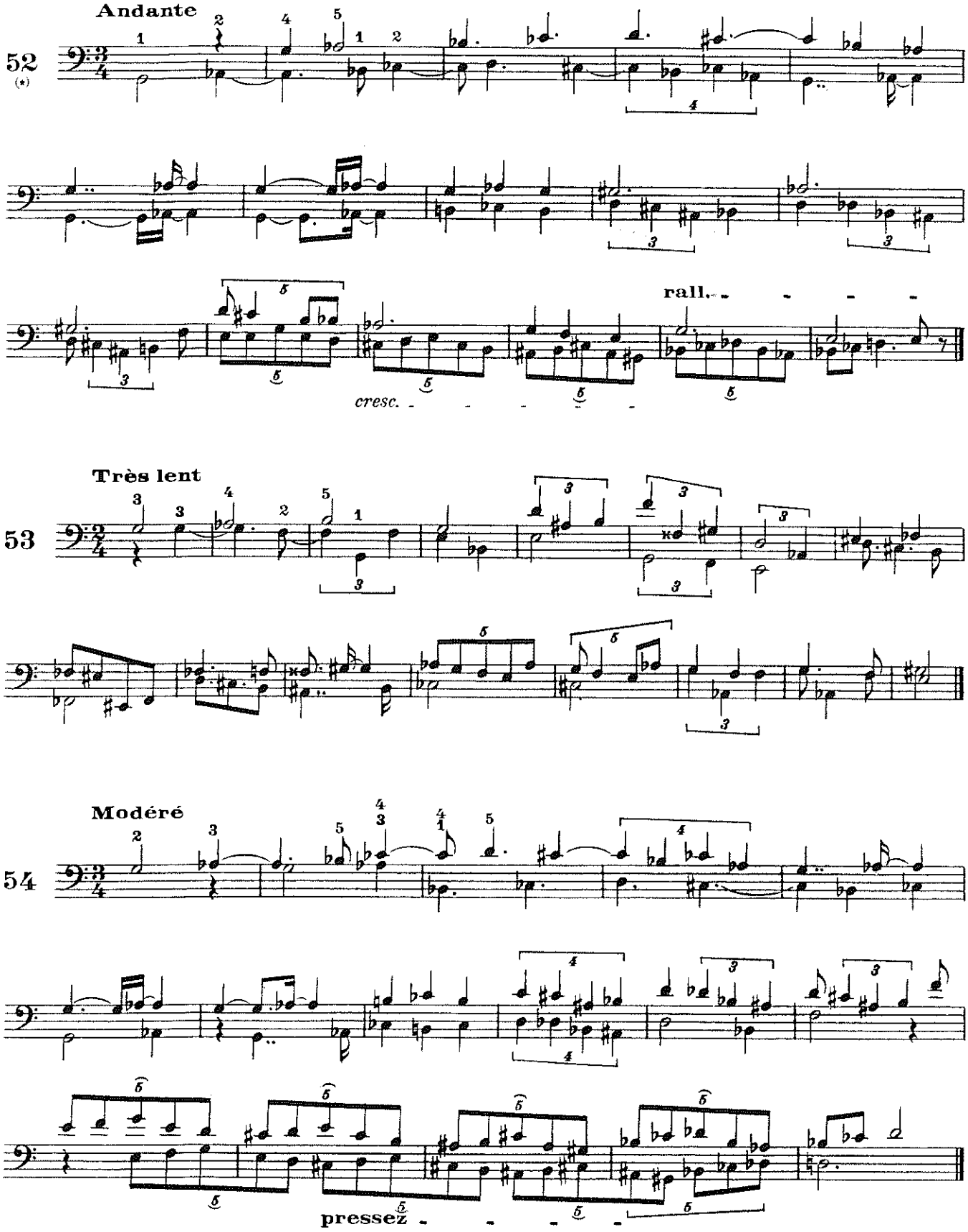


(*) *Les Nos 48, 49, 50, sont écrits en mesure libre, mais la valeur des notes ne change pas du commencement à la fin d'un même numéro.*



2ème et 3ème rangées





(*) *Les N°s 52, 53, 54 seront exécutés, si nécessaire, à l'octave supérieure.*

Allegro *(bien lié jusqu'à la fin)*

55

mf

p

pressez - - - - -

p

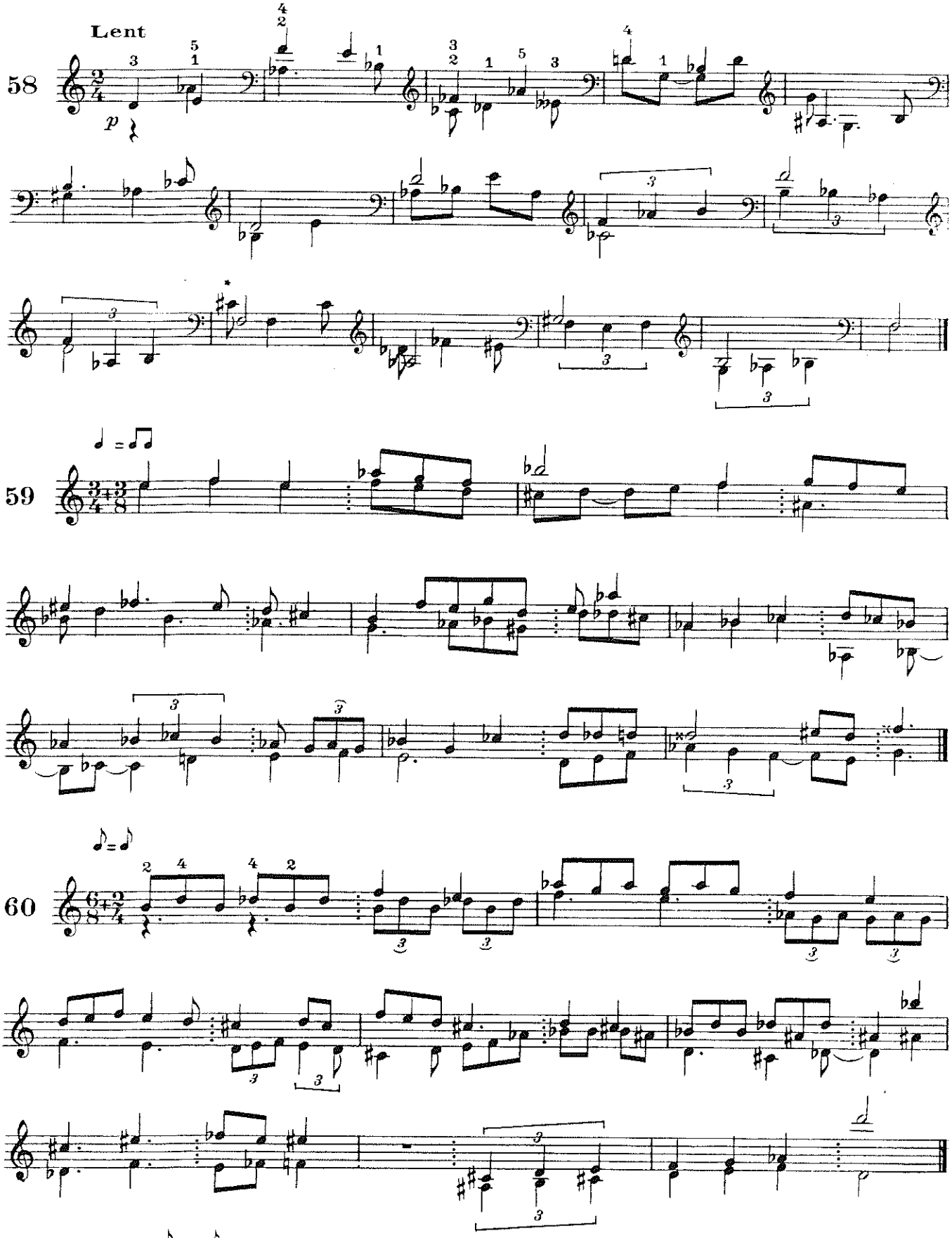
56

57

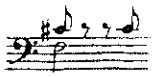
Décidé

f

f *ff*



(*) *Exécution:*



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17 pièces pour accordéon de concert

17 pieces for concert accordion / 17 Stücke für Konzertakkordeon

1er volume

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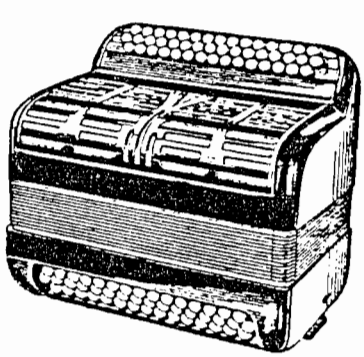
2	P.M.Dubois	Sur la balançoire	France
3	Y.Apparailly	Céline	France
4	H.Reinbothe	Ier Épigramme	R.D.A.
5	J.M.Damase	Modal	France
6	F.Balta	Prélude dorien	Suisse
7	C.Manen	Igra	France
8	A.Grøthe	Trois pièces populaires	Norvège
9	J.Nightingale	Purple portrait	U.S.A.
10	A.Abbott	Deux styles à découvrir	France

Accordéon de concert

Débutant et Préparatoire 1



Gérard BILLAUDOT, Editeur

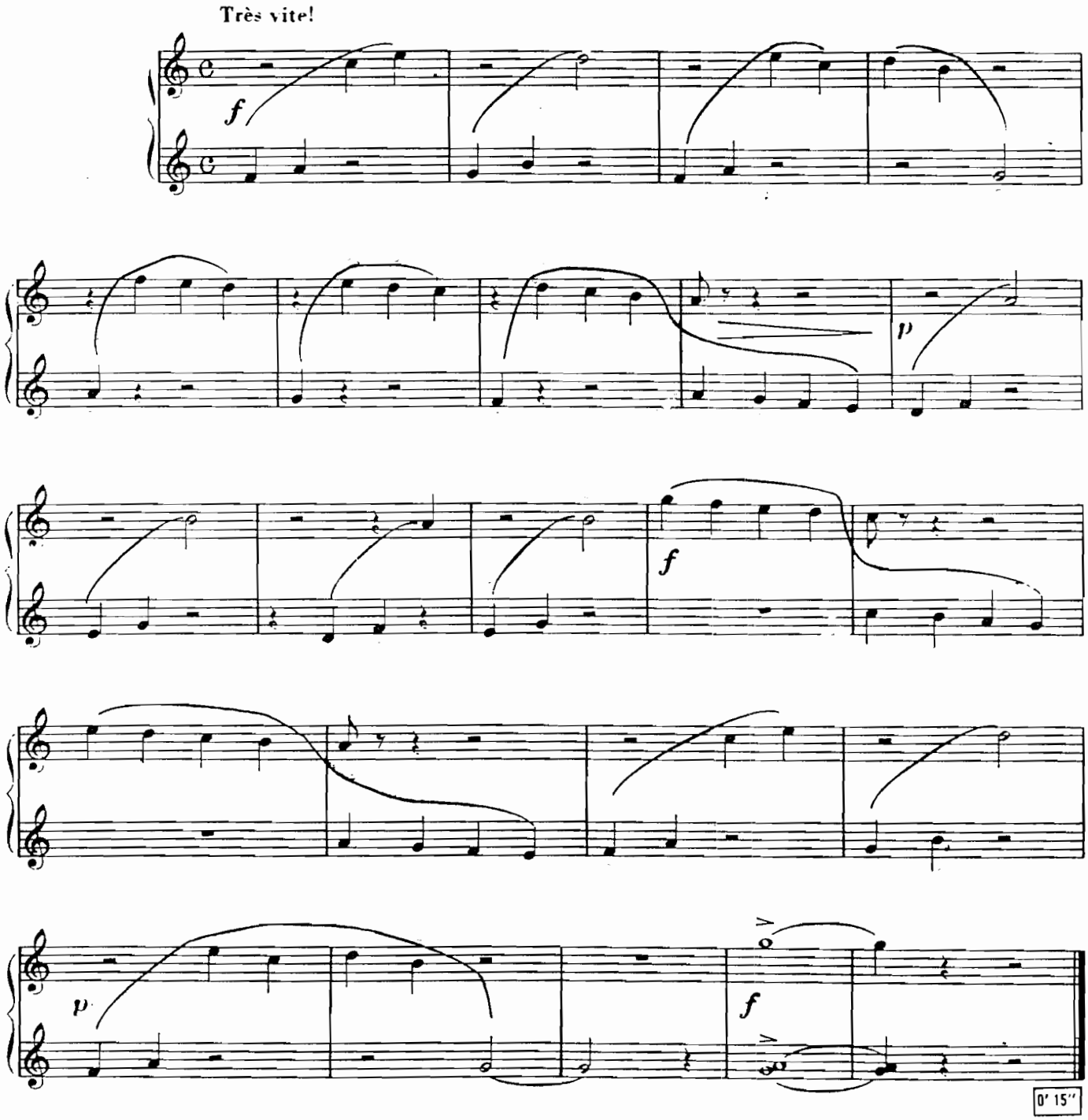
Pour Gilles DESTERNES

Poursuite

pour accordéon de concert

Débutant I

Pierre-Max DUBOIS



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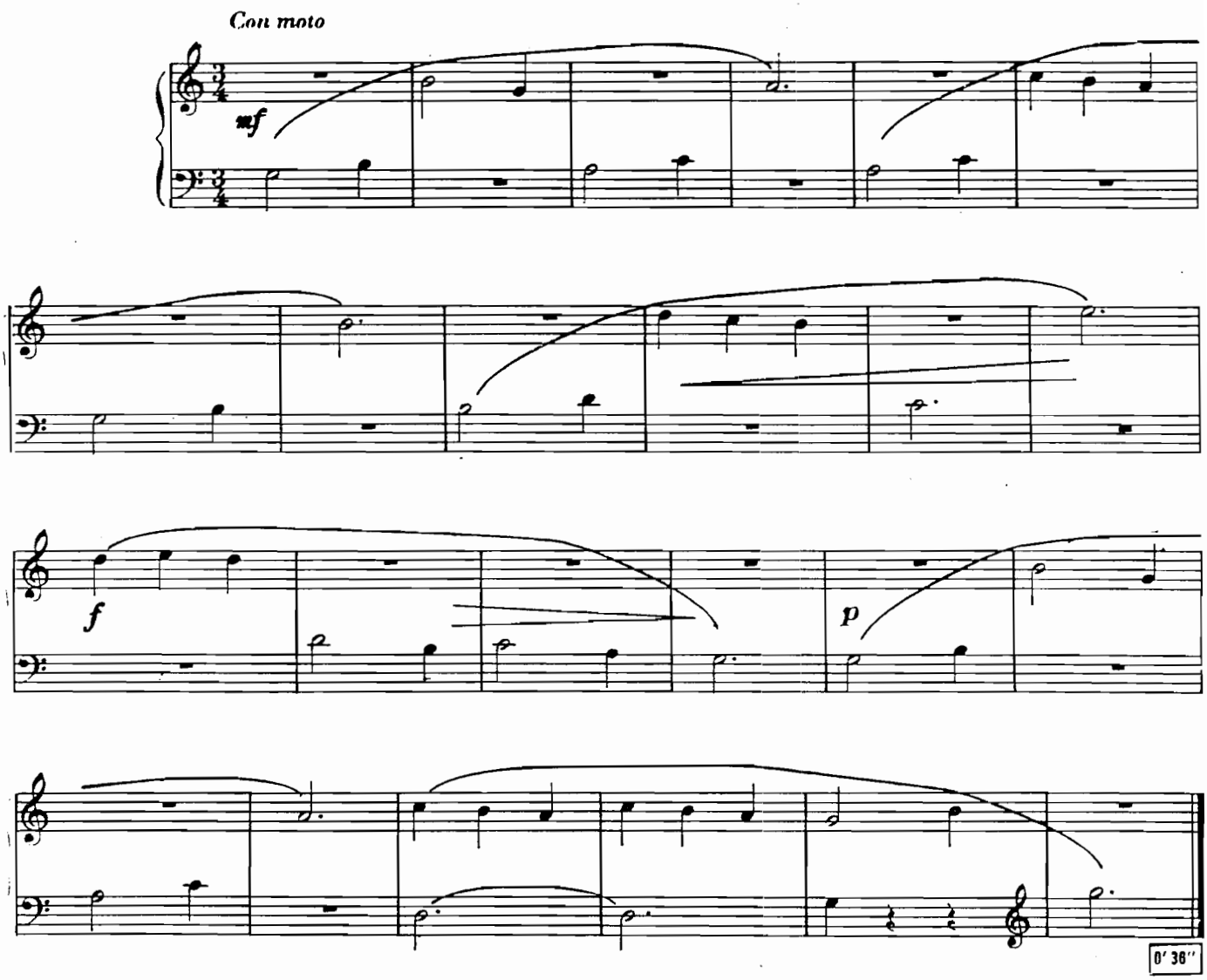
Pour Caroline LEFEBVRE

Sur la balançoire

Débutant I

pour accordéon de concert

Pierre-Max DUBOIS



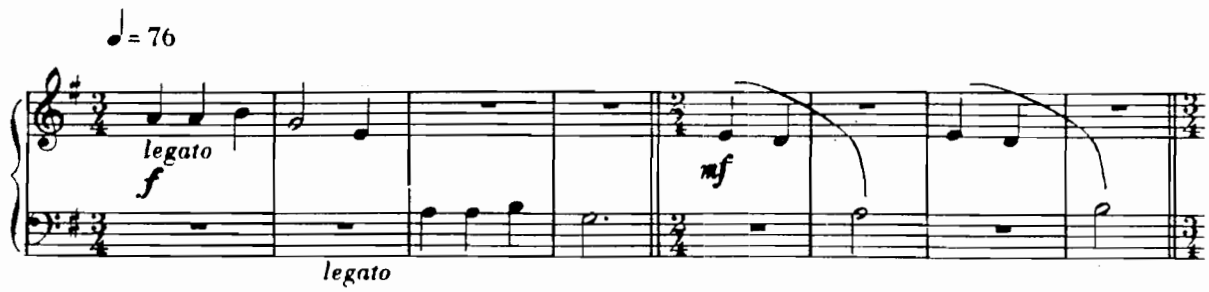
Pour Céline BUCAU

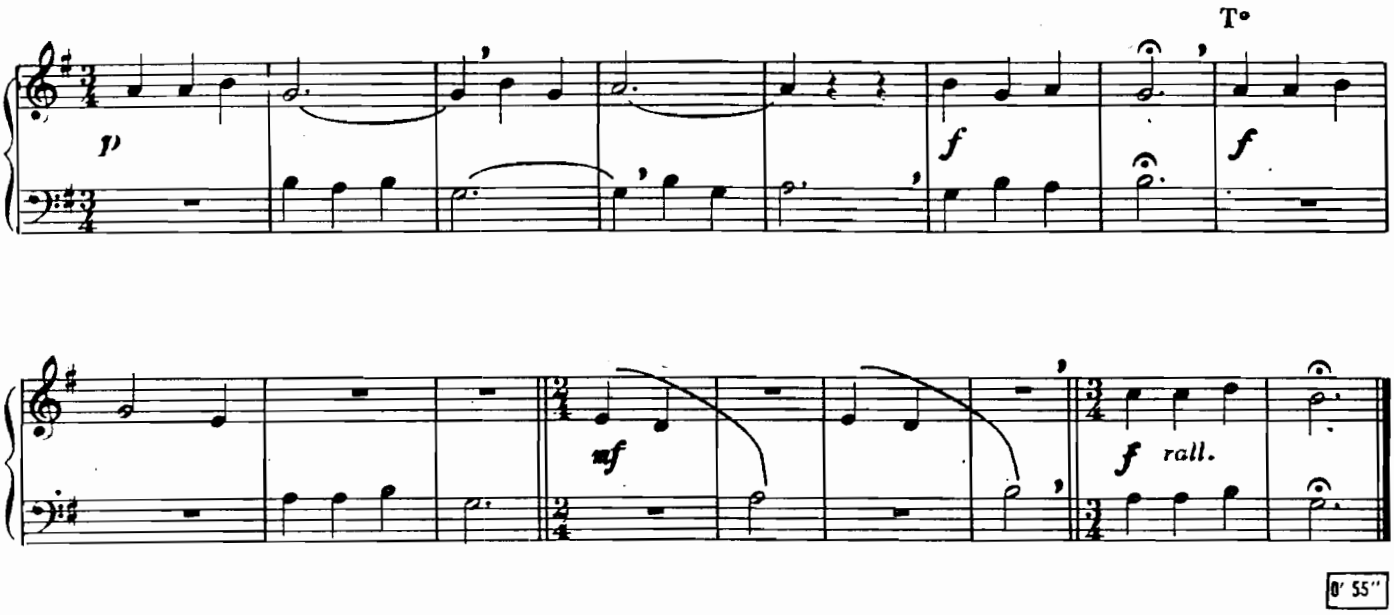
Céline

Débutant II

pour accordéon de concert

Yves APPARAILLY



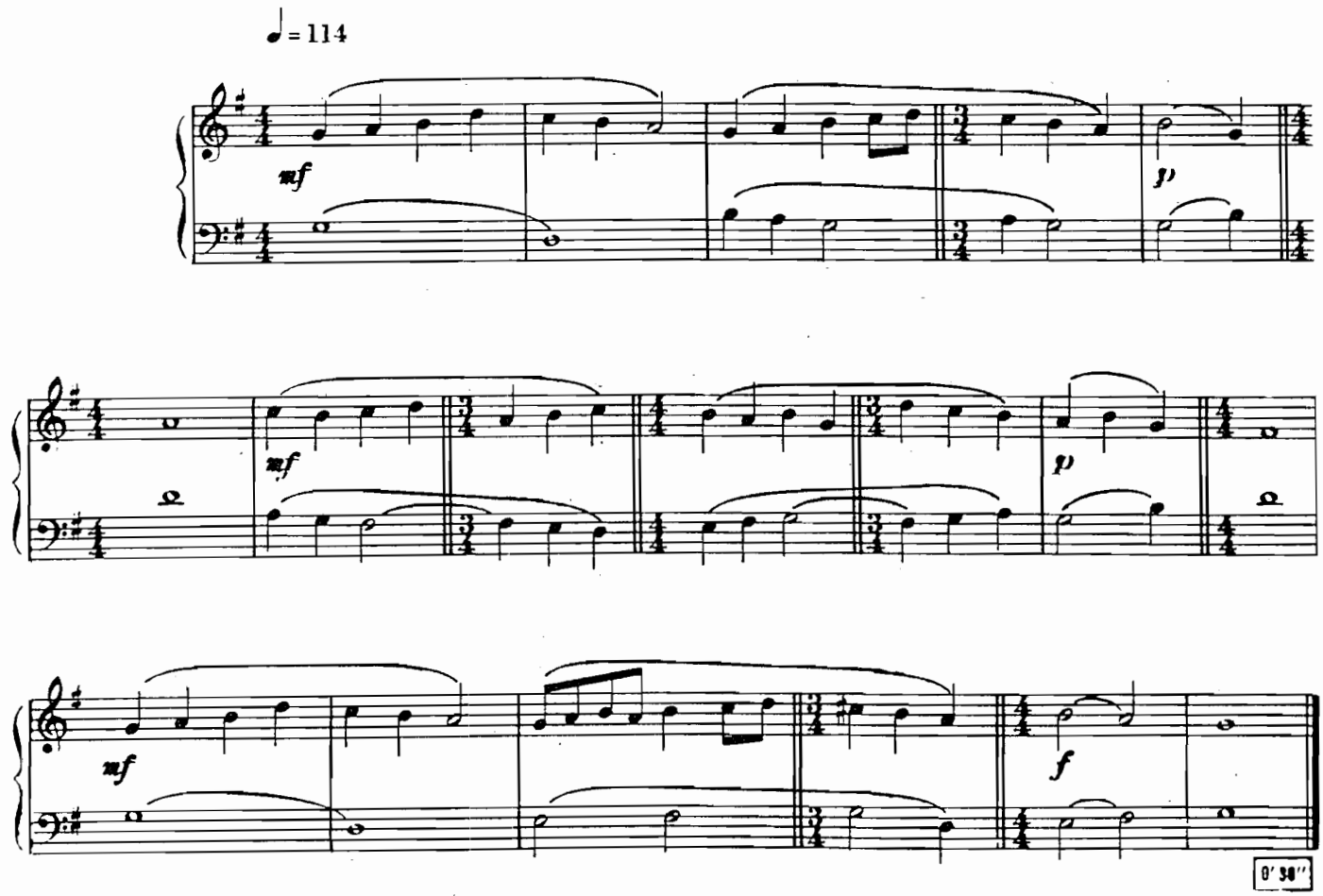


1er Épigramme

Débutant II

pour accordéon de concert

Helmut REINBOTHE

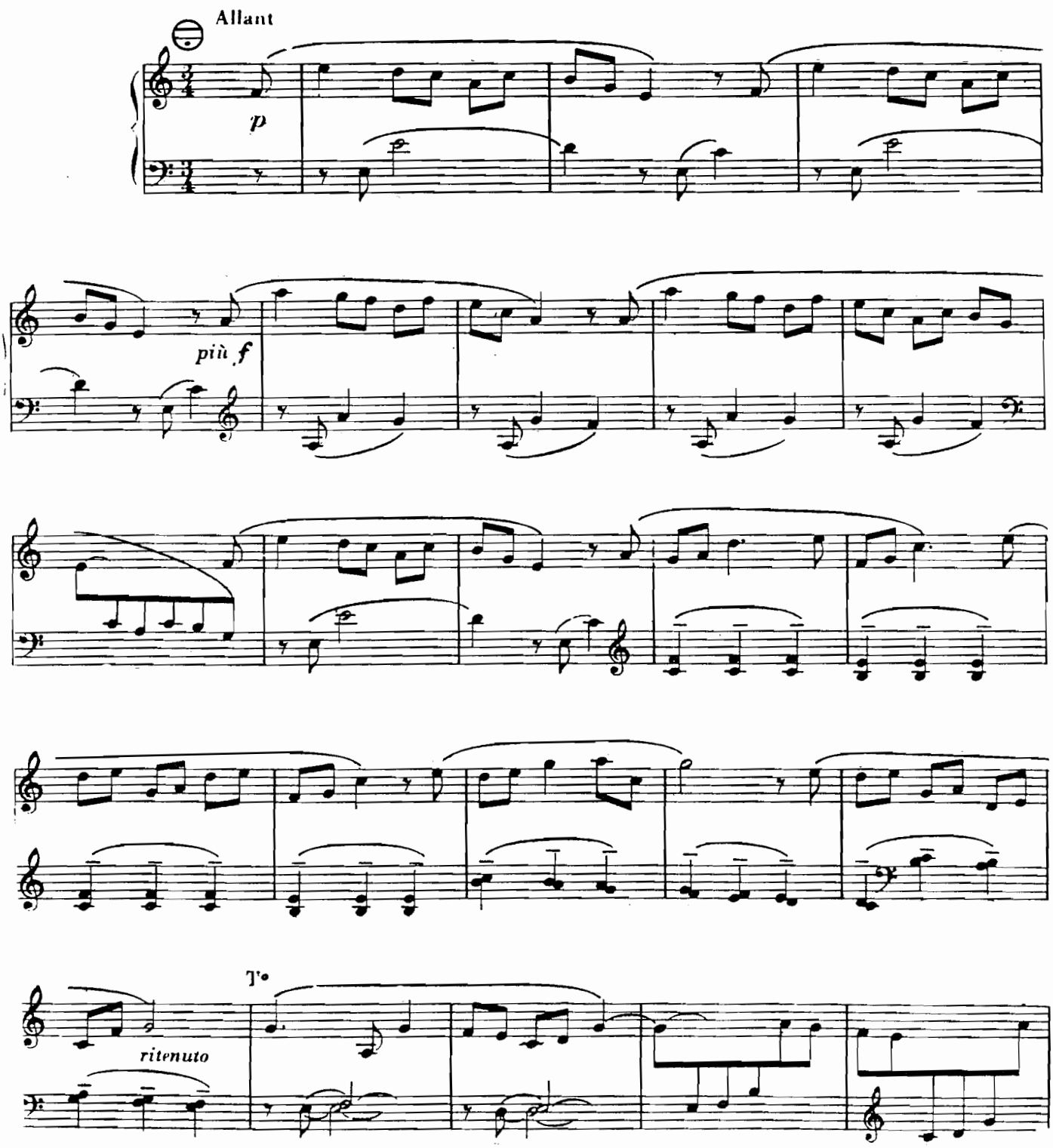


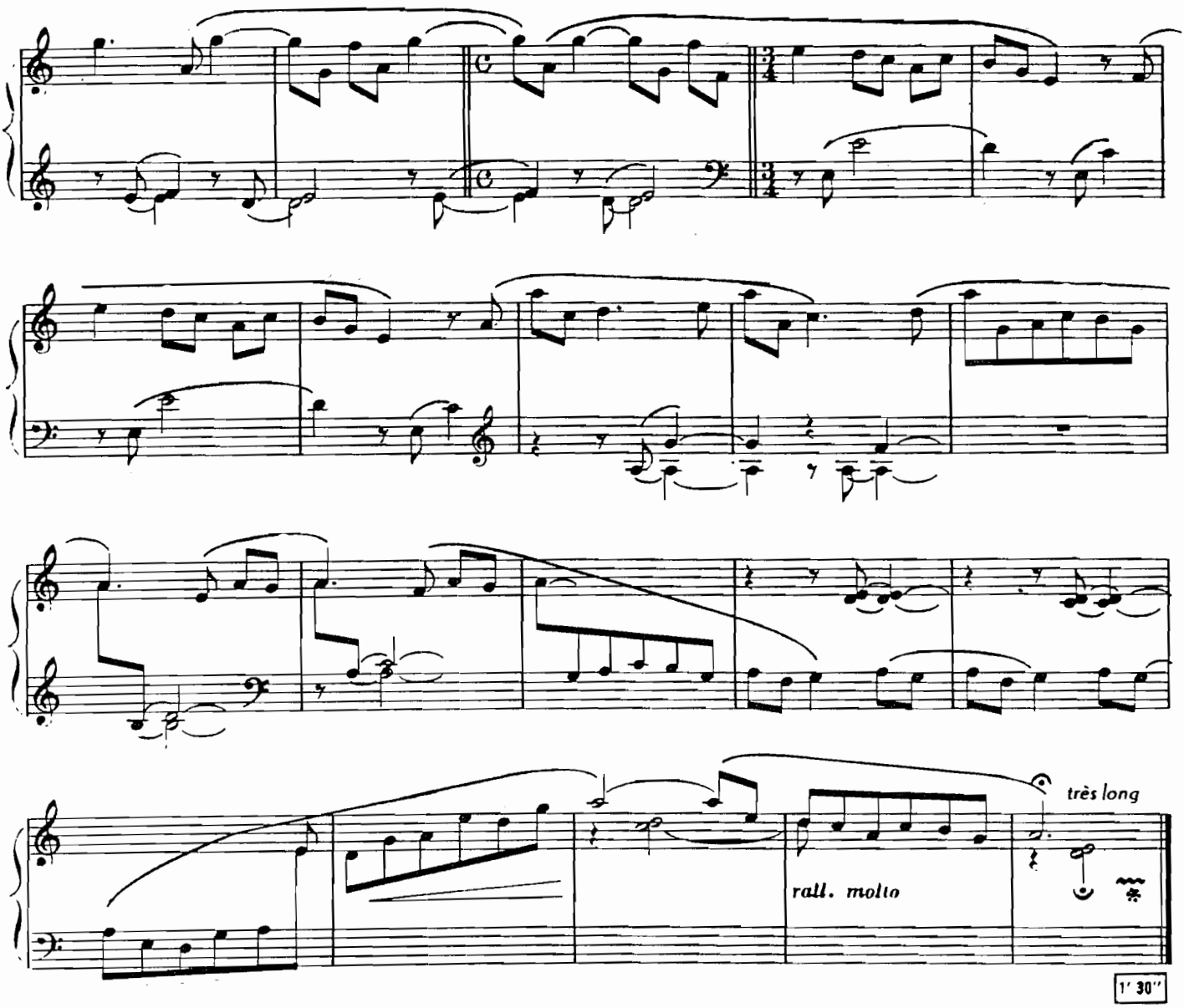
Modal

pour accordéon de concert

Préparatoire 1

Jean-Michel DAMASE





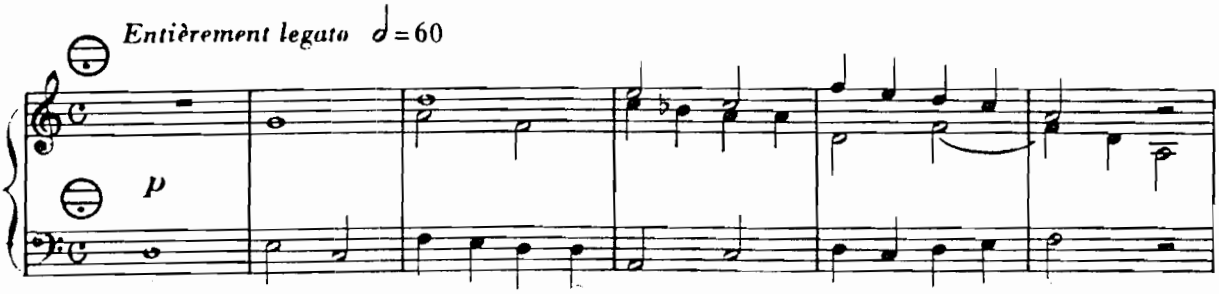
A Nelly ABBOTT

Prélude dorien

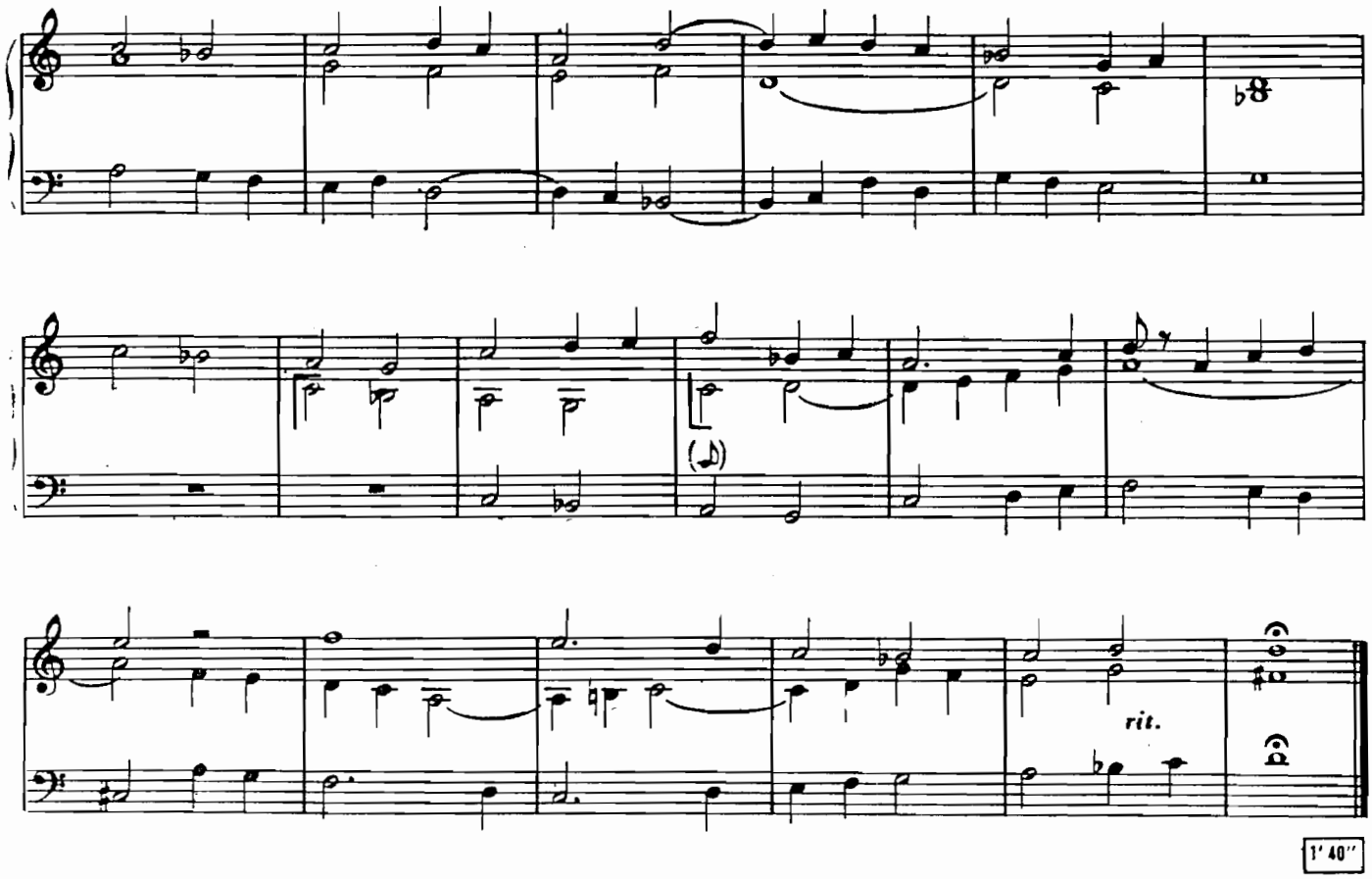
pour accordéon de concert

Préparatoire I

Freddy BALTA



Vibrato



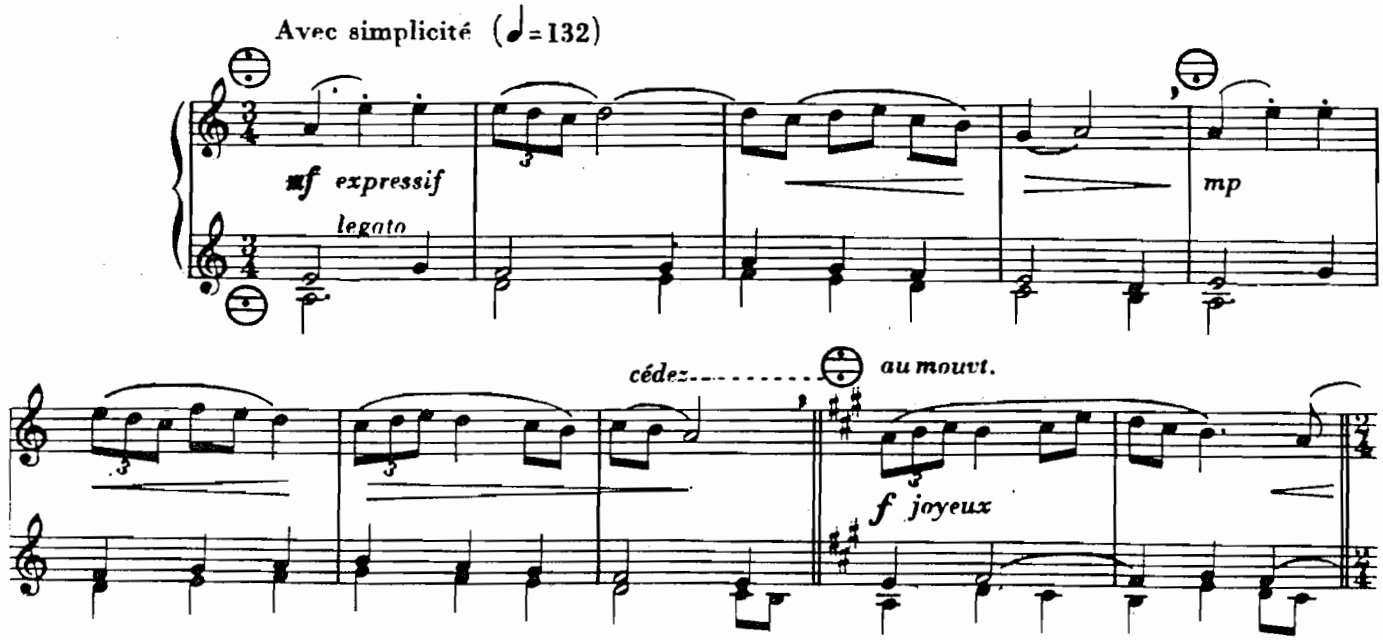
A Alain ABBOTT, bien amicalement.

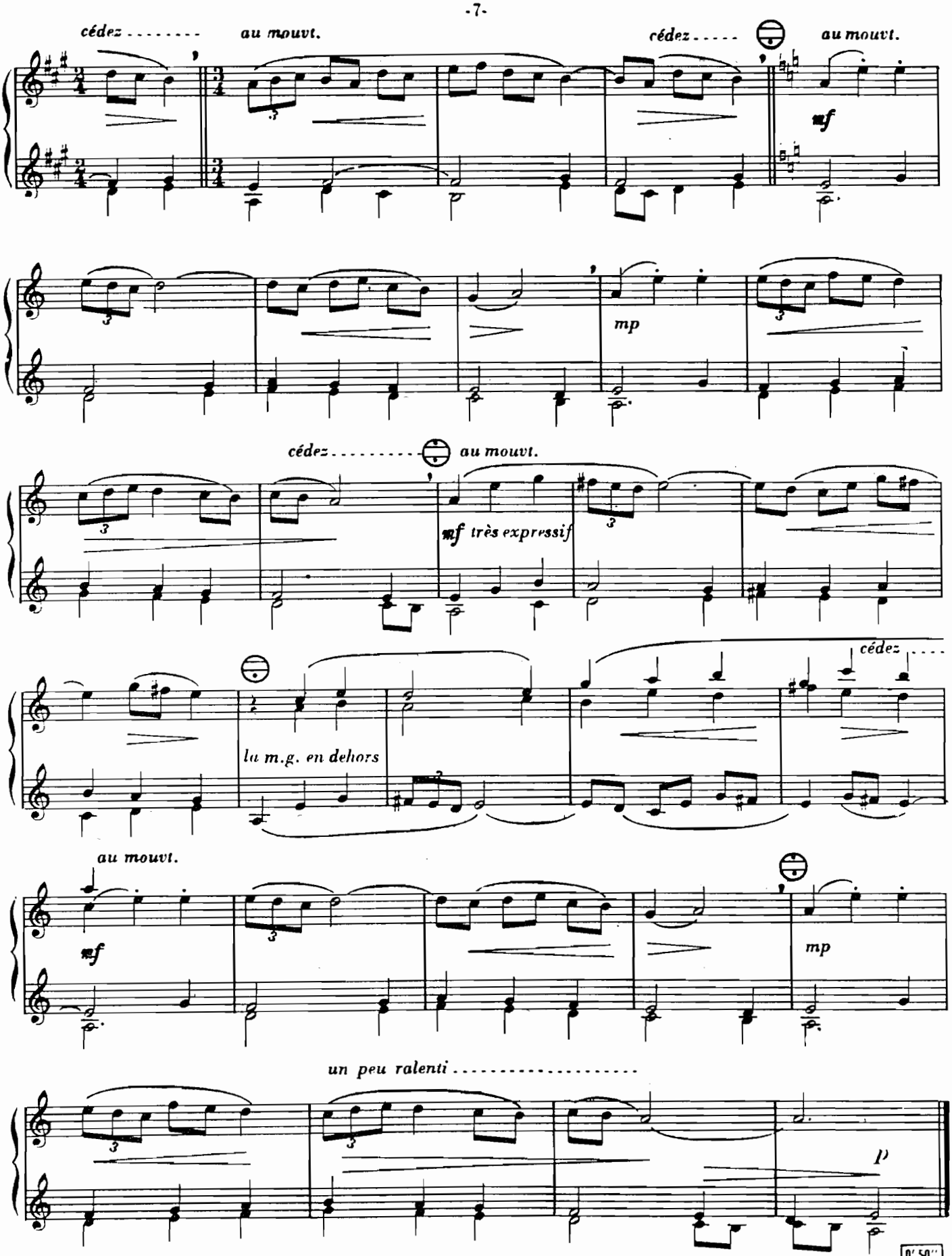
Igra

Préparatoire I

pour accordéon de concert

Christian MANEN




cédez . . . . . au mouvt.
cédez . . . . . au mouvt.
mf
mp
cédez . . . . . au mouvt.
mf très expressif
cédez . . . .
la m.g. en dehors
au mouvt.
mf
mp
un peu ralenti . . . . . .
p
0' 50''

Trois pièces populaires

pour accordéon de concert

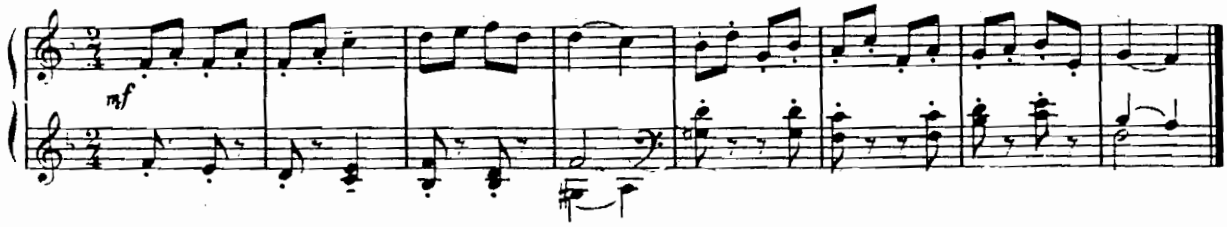
Préparatoire I

Anders GRØTHE

1. Le lièvre

(Harene)

Allegretto

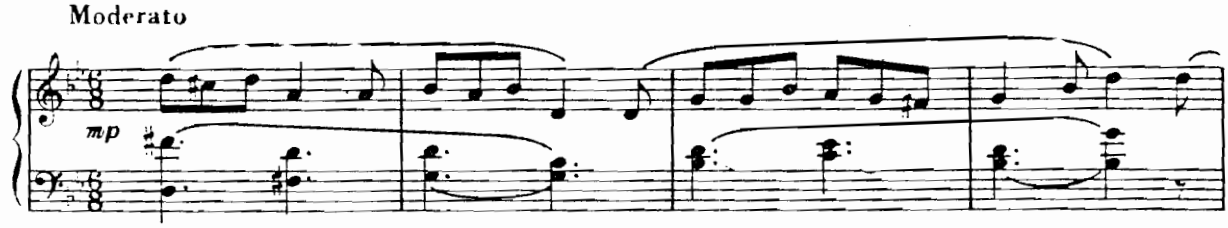


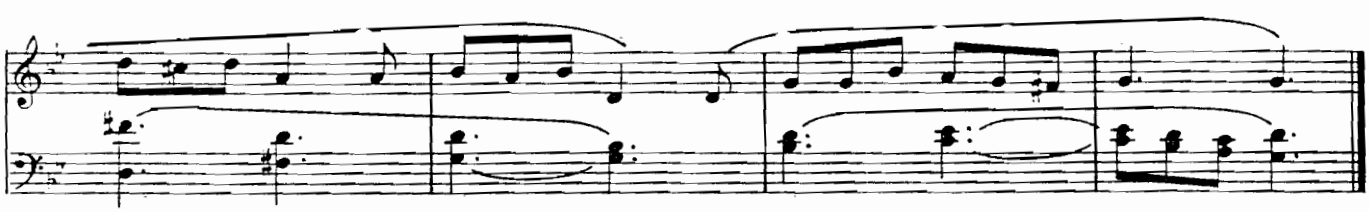
2. Suis-je petit?

(Litol æ' e')

Anders GRØTHE

Moderato



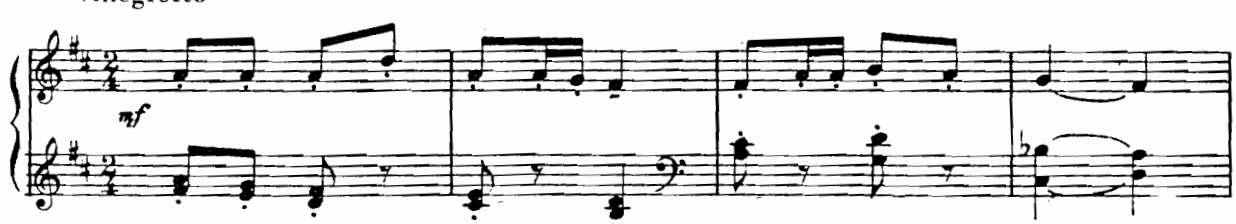


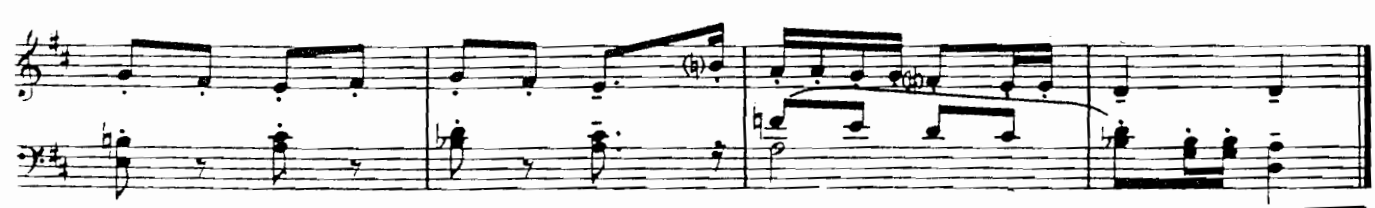
3. L'écureuil

(Ikorn' sto pa vollen)

Anders GRØTHE

Allegretto





0' 30"

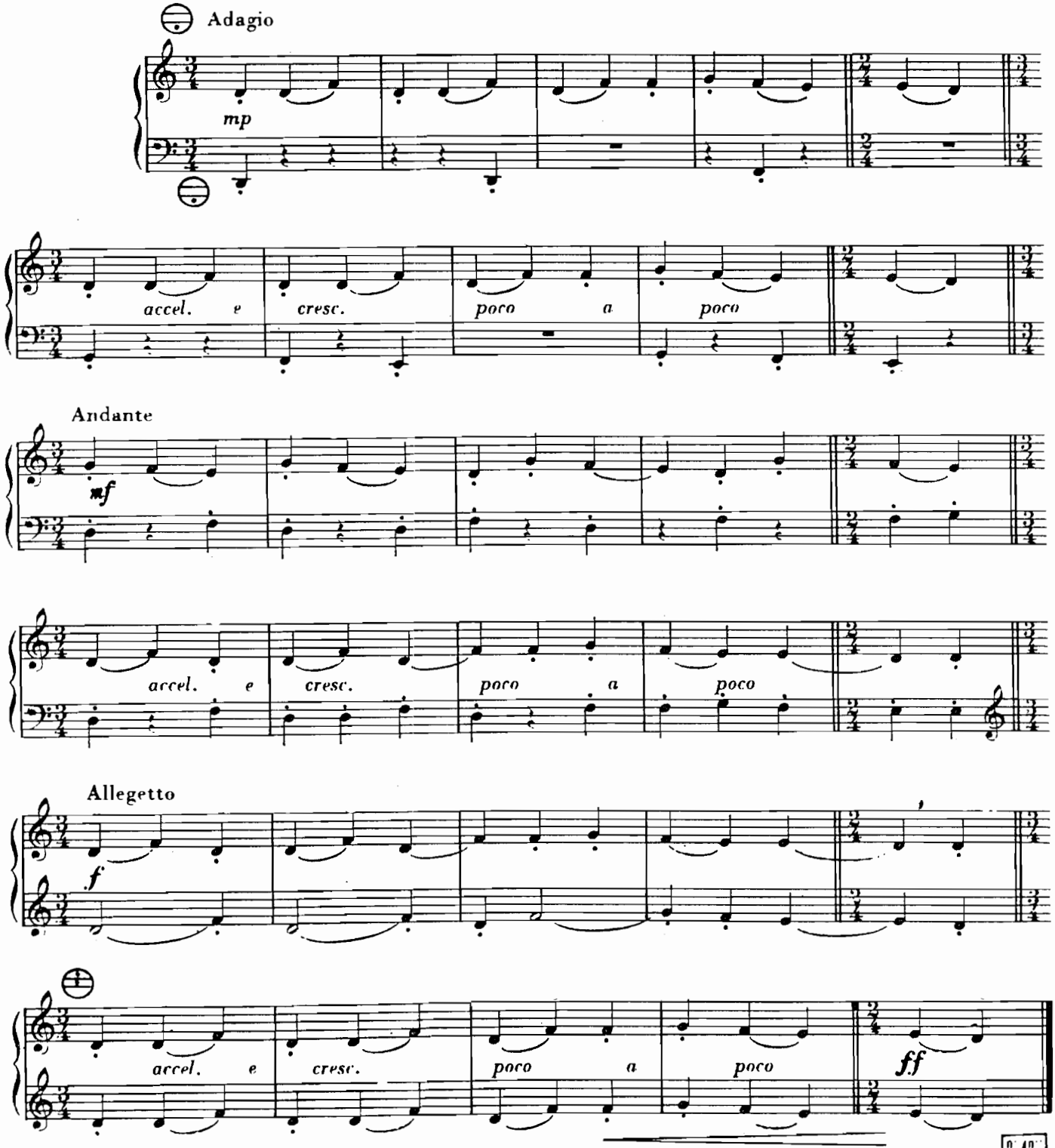
For BARBARA

Purple portrait

pour accordéon de concert

Préparatoire 1

James NIGHTINGALE



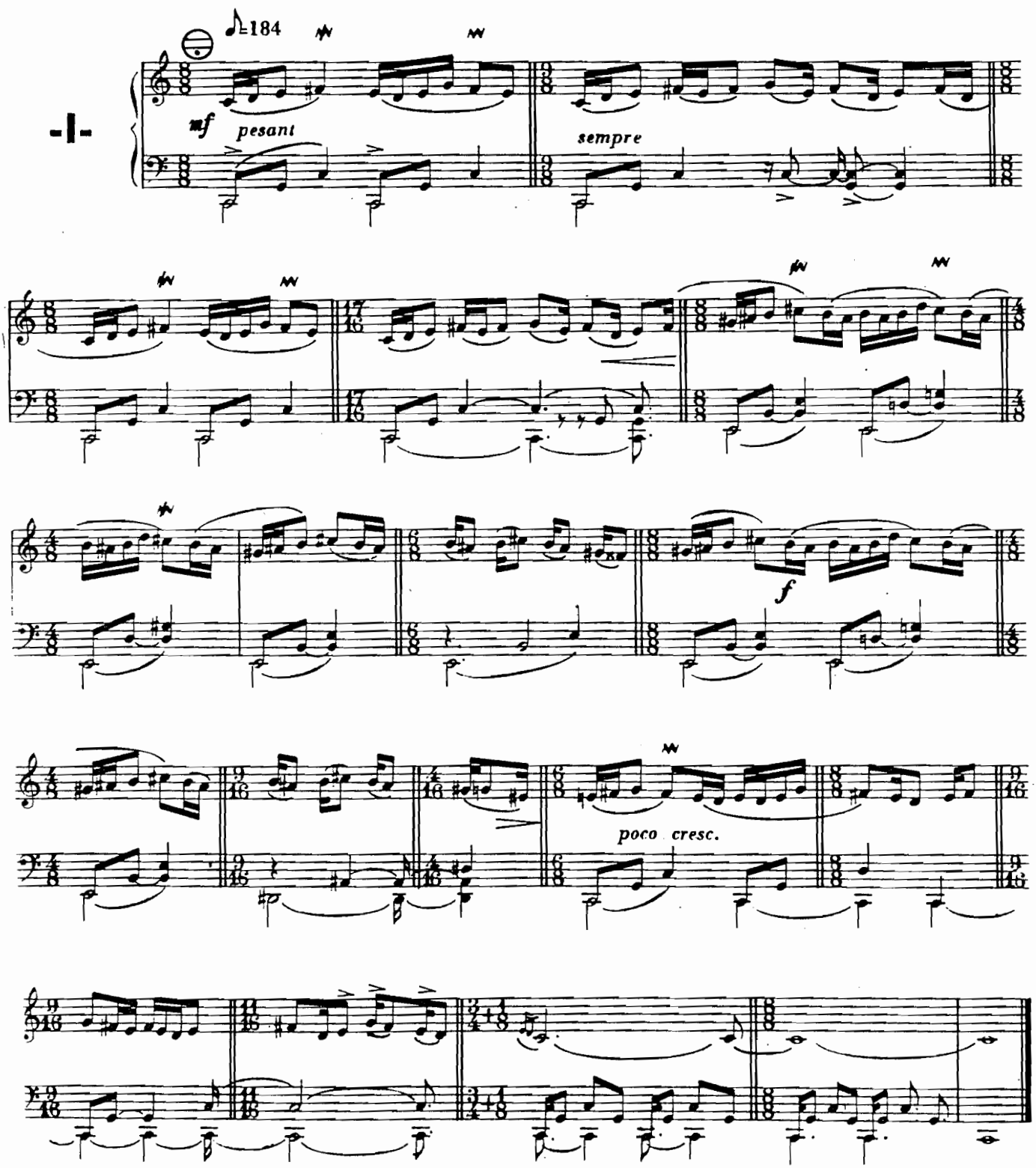
Pour Gilles DESTERNES

Deux styles à découvrir !

pour accordéon de concert

Préparatoire II

Alain ABBOTT
23 Mai 77



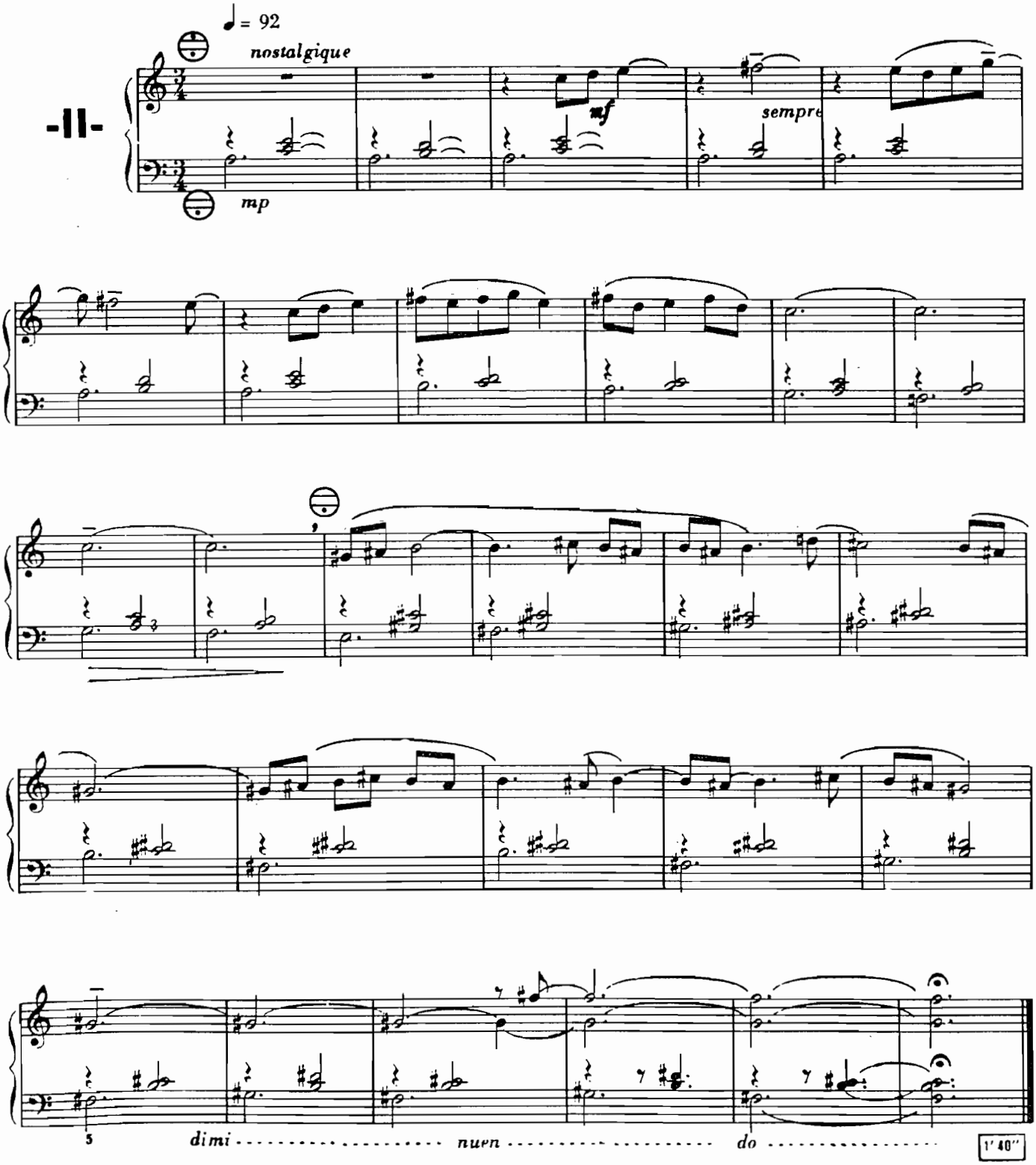
Pour Caroline LEFEBVRE

Deux styles à découvrir!

pour accordéon de concert

Préparatoire II

Alain ABBOTT
23 Mai 77



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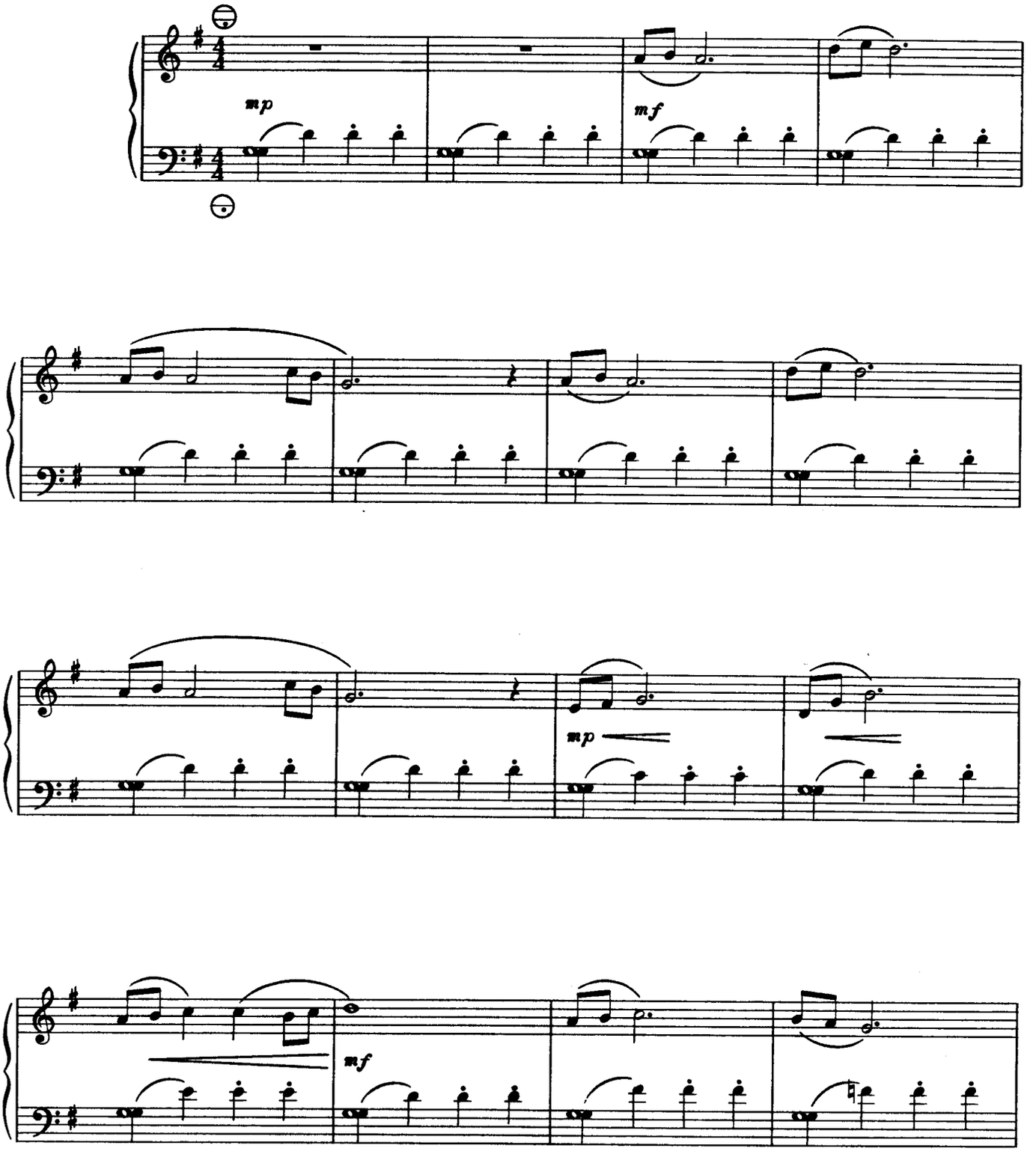
To Joseph Macerollo

GENTLE DOLL - POUPÉE DOUCE

(From "EXPLORATIONS")

Gently, Calmato ♩= 120 **Robert Fleming**



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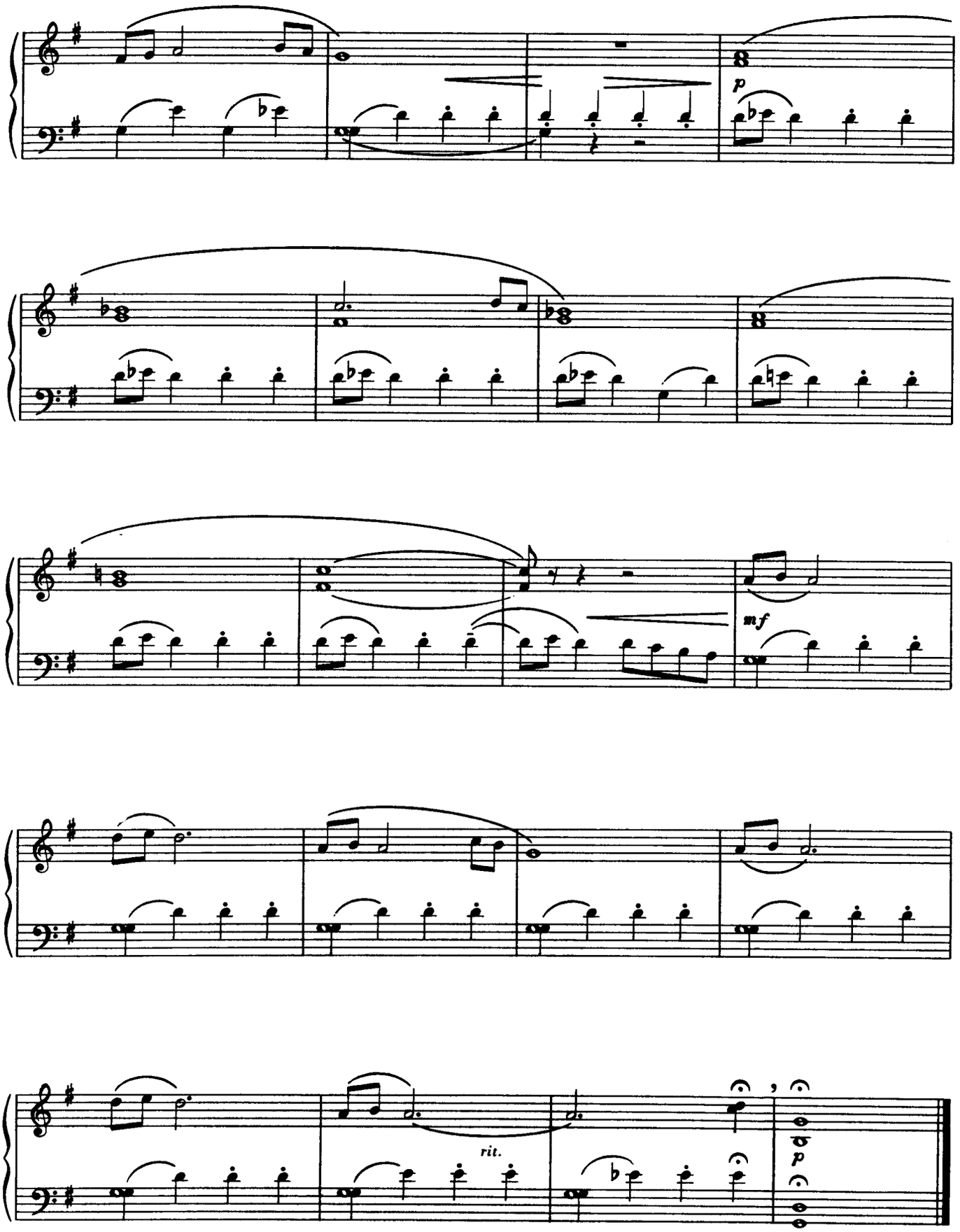

p
mf
rit.
p

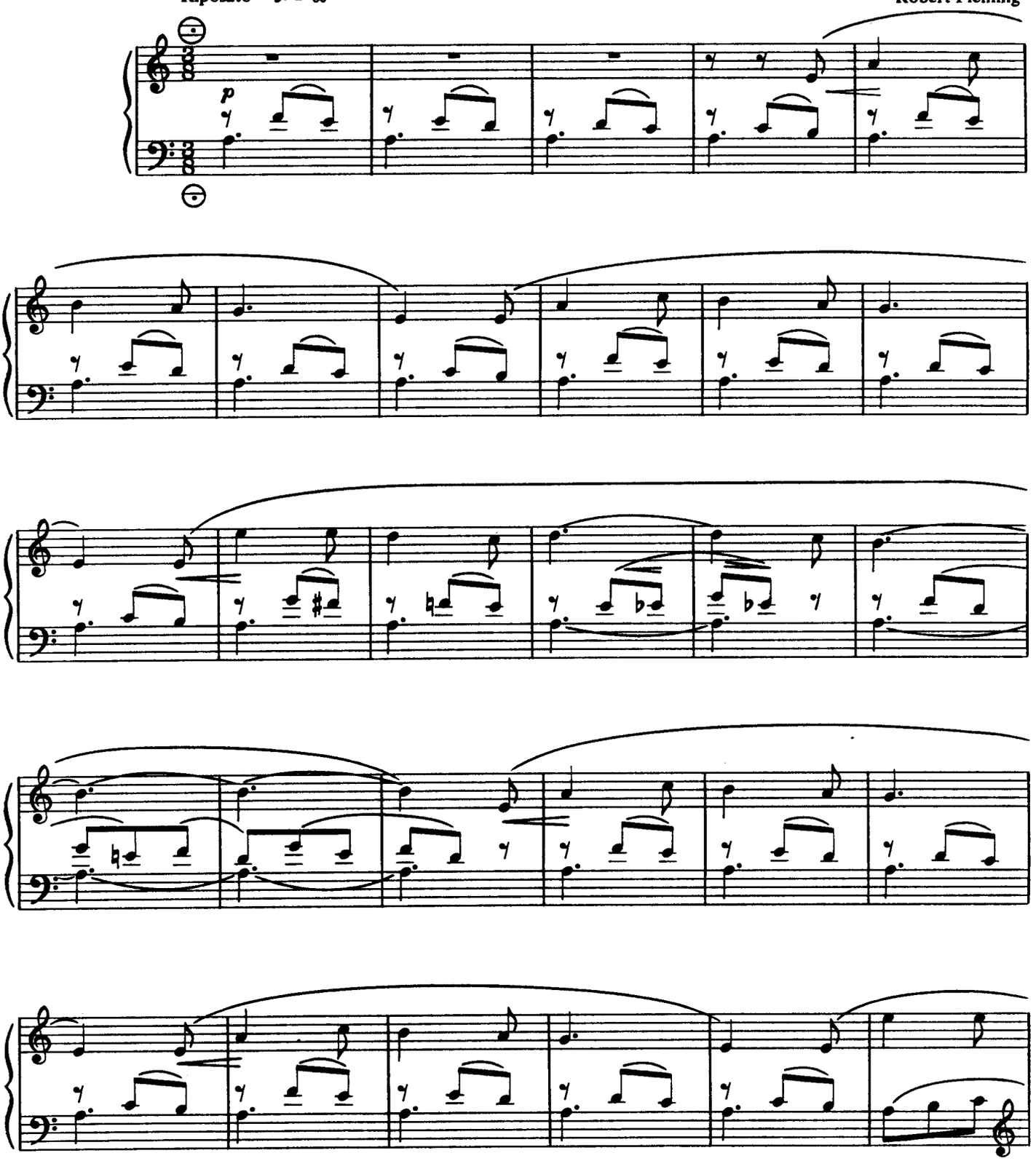
To Joseph Macerollo

LAZY DAY - JOUR DE PARESSE

(From "EXPLORATIONS")

Leisurely
Riposato ♩. = 60

Robert Fleming



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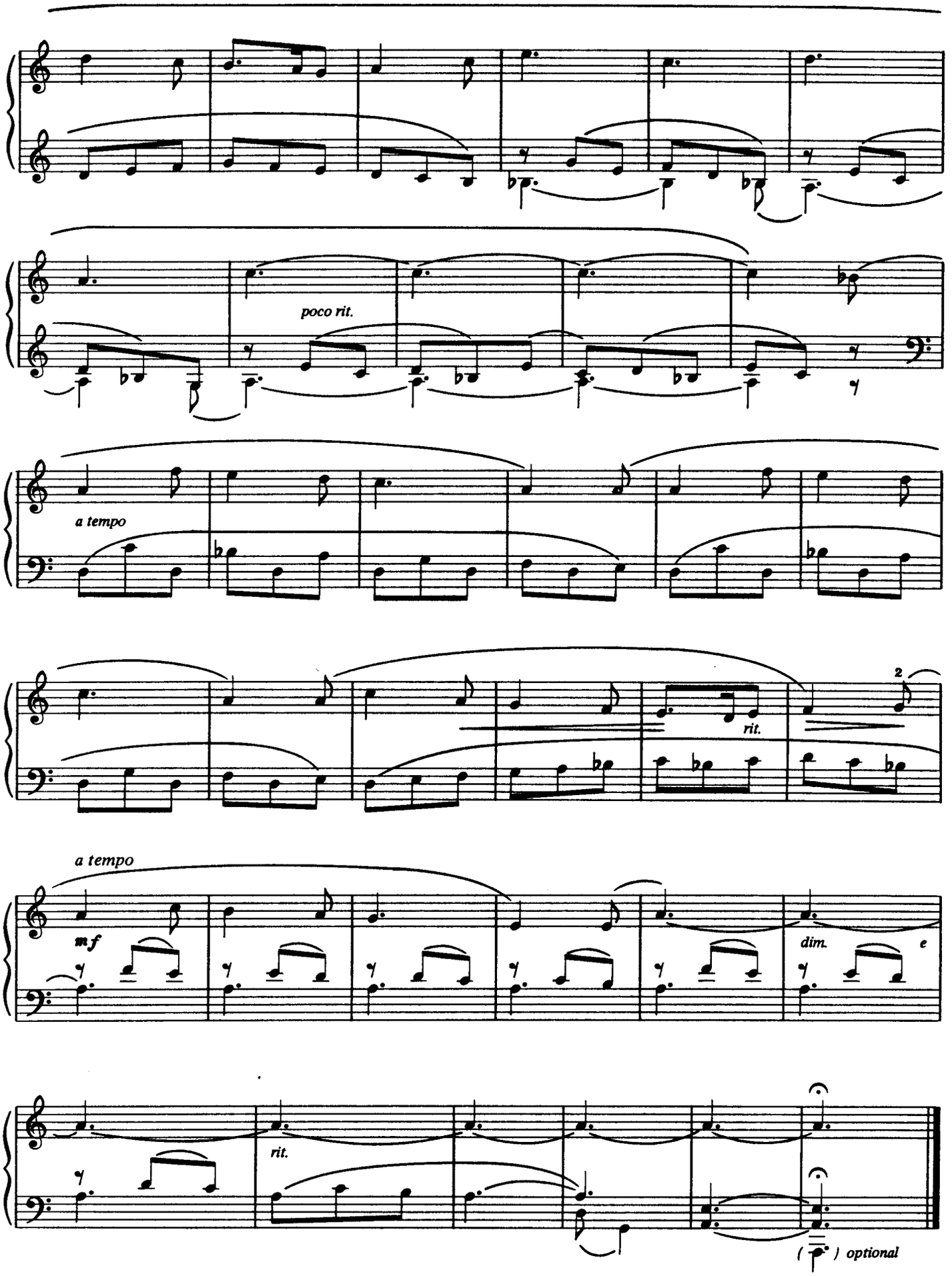

poco rit.
a tempo
rit.
2
a tempo
mf
dim.
e
rit.
( ) optional

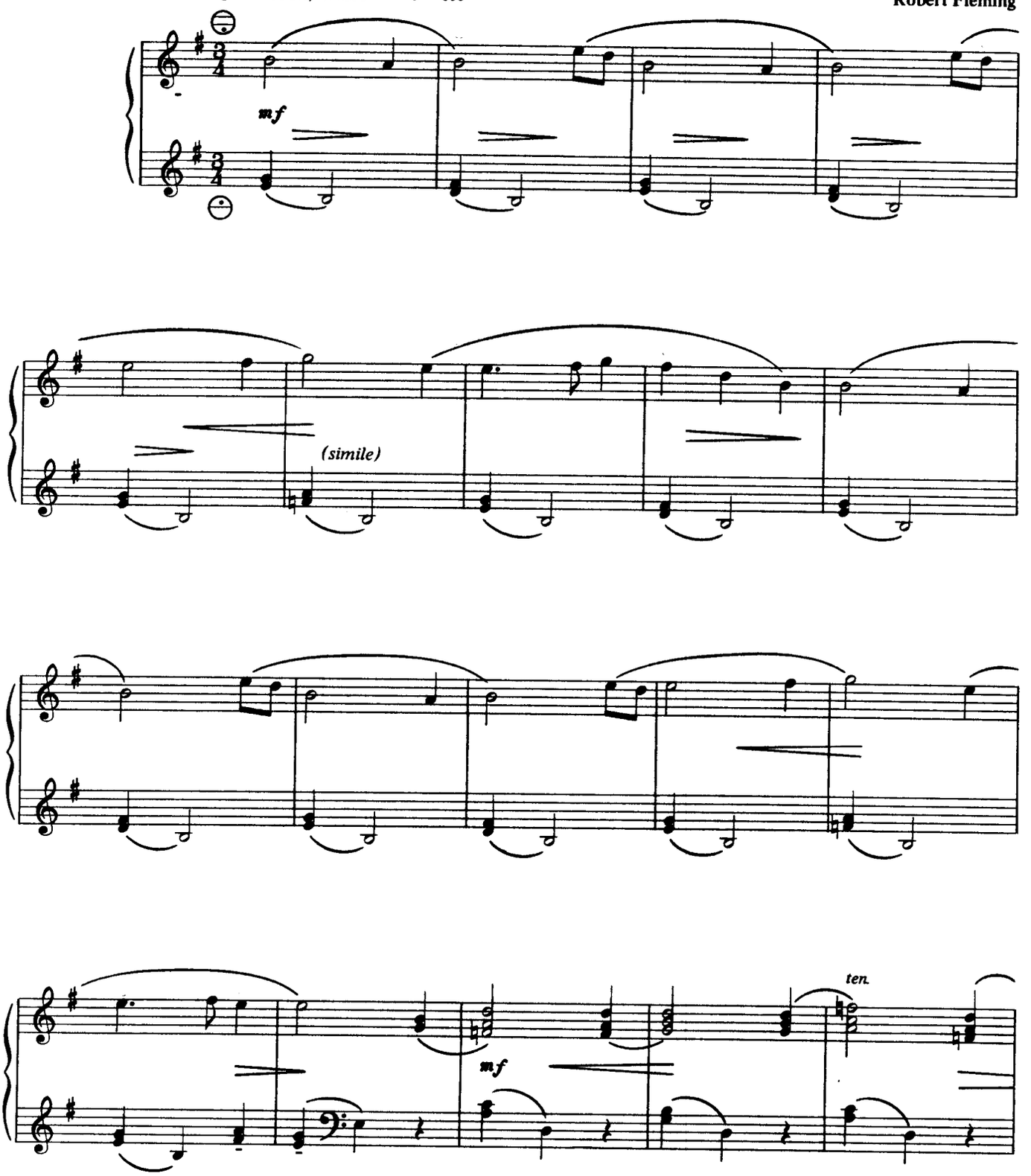
10 Joseph Macerollo

DAY'S END - LA FIN DU JOUR

(From "EXPLORATIONS")

Quiet Mood, Dolce ♩ = 108

Robert Fleming



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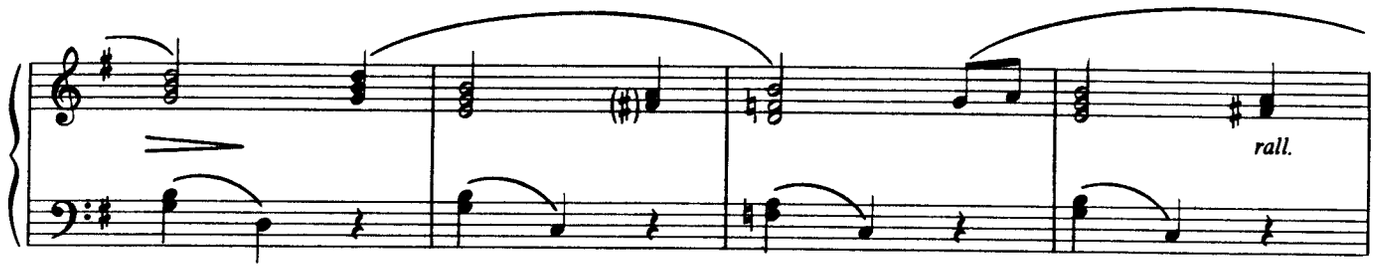
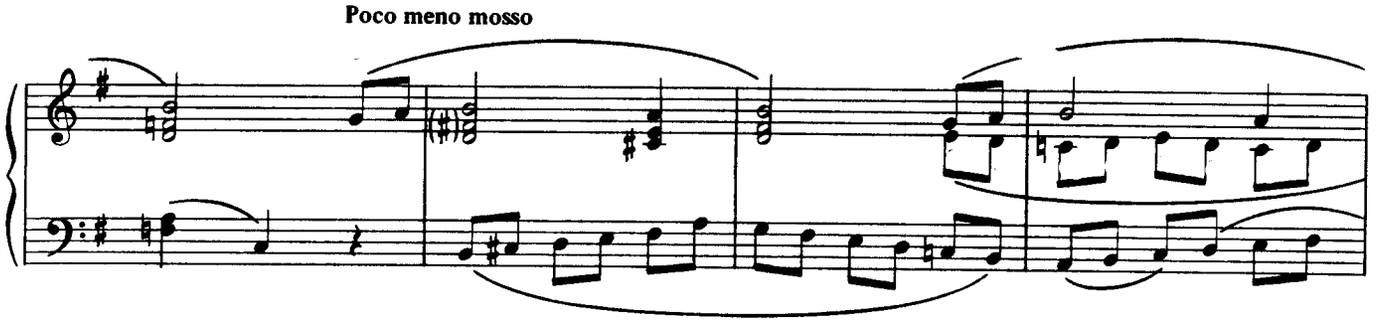
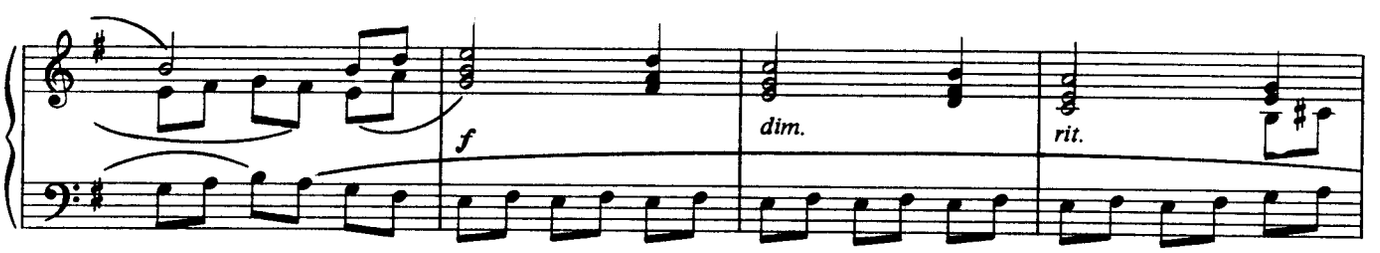
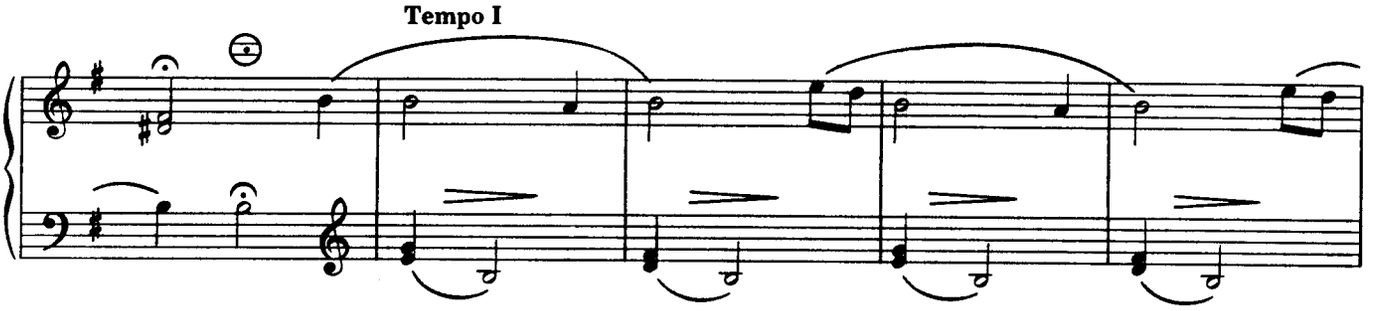


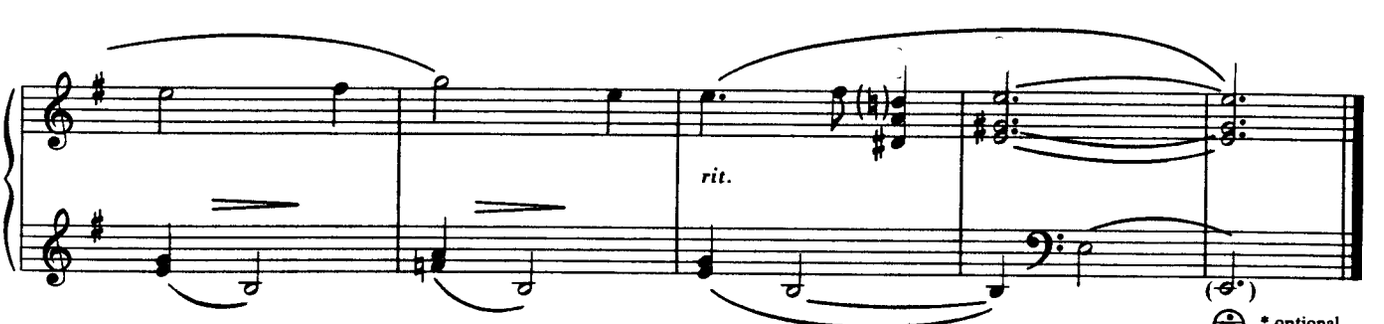
Poco meno mosso





Tempo I





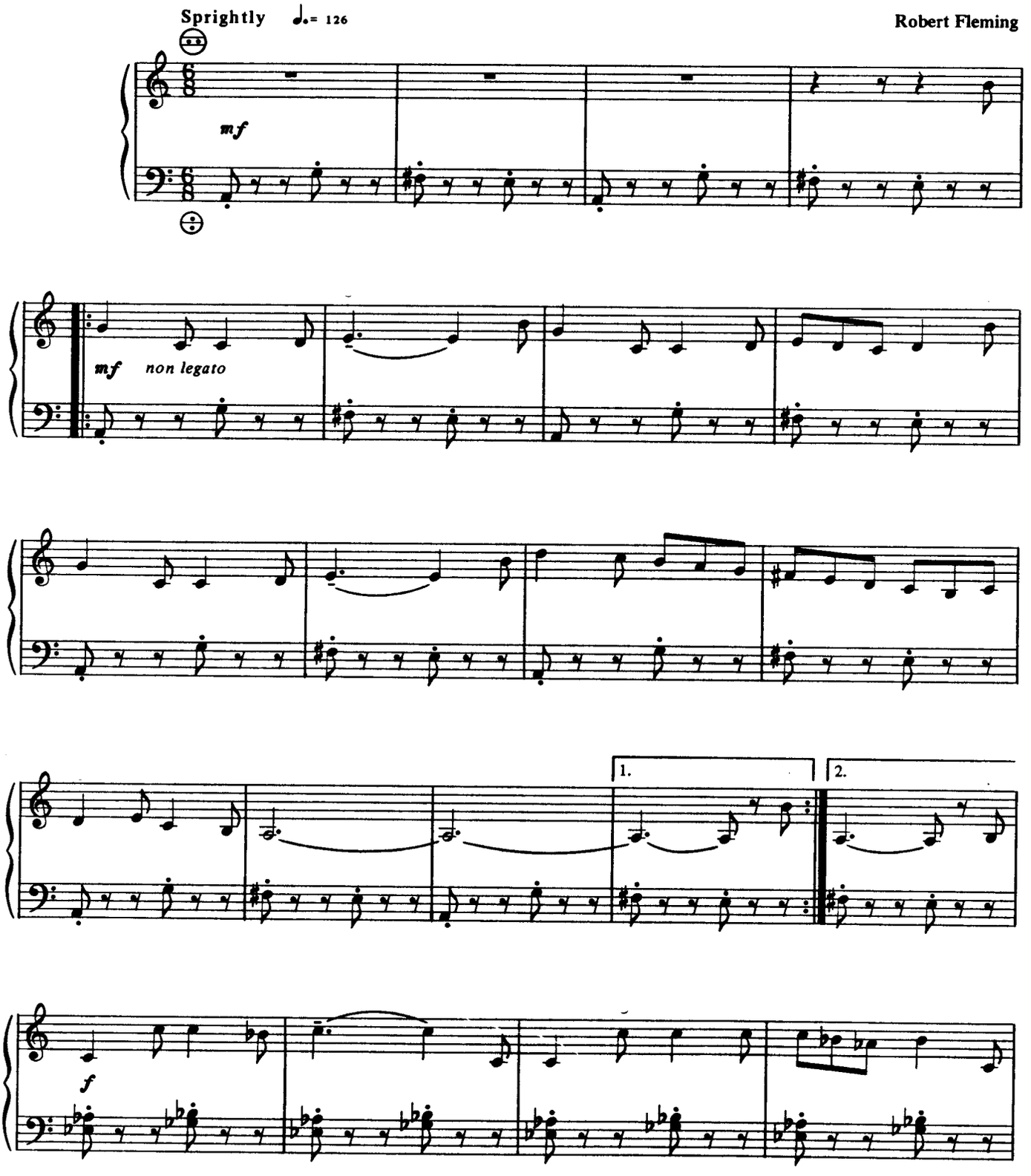
* optional

To be switched while sustaining

To Joseph Macerollo

PUPPET PANTOMINE - MARIONNETTE PANTOMINE

(From "EXPLORATIONS")



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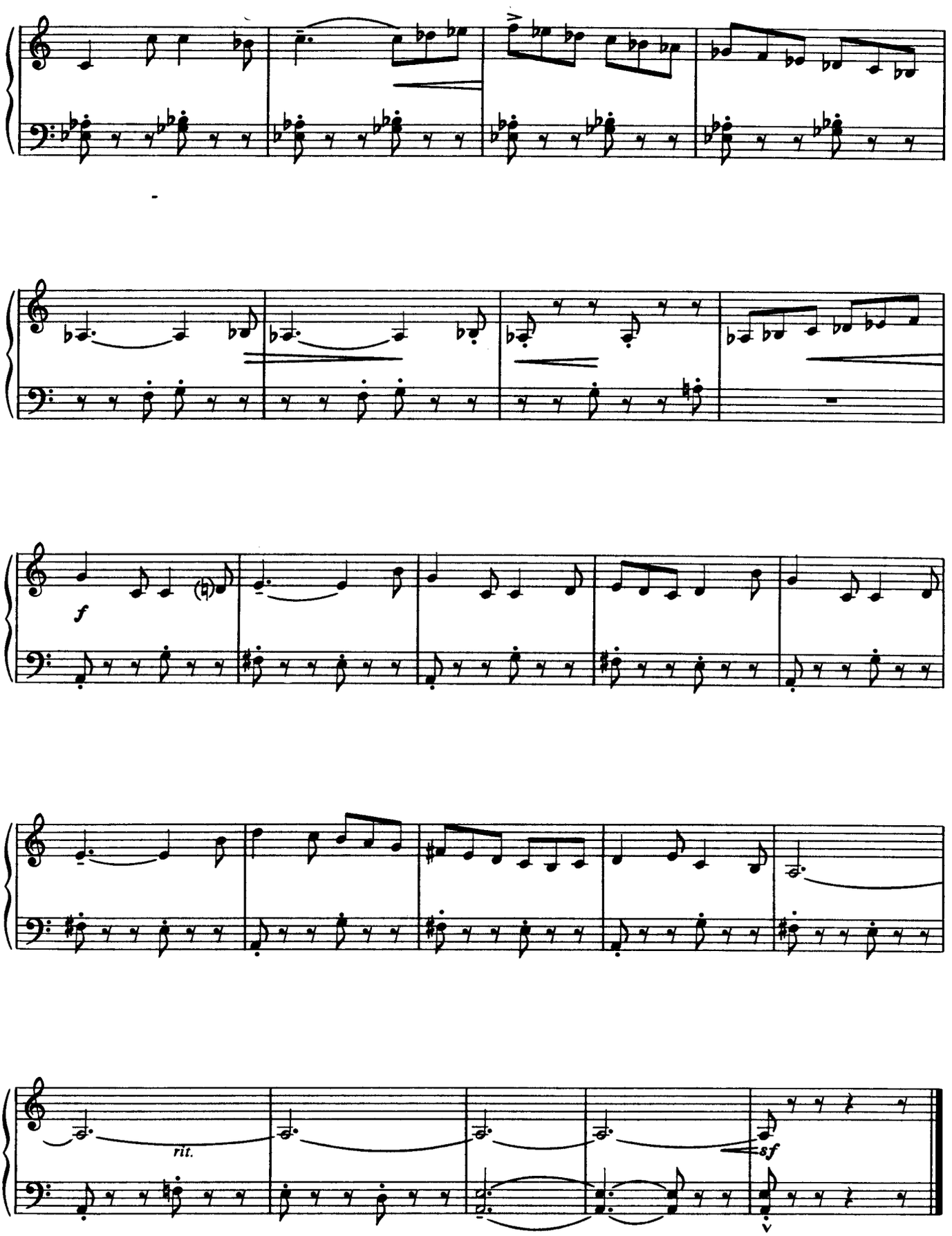
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Invenciones

Jesús Rueda

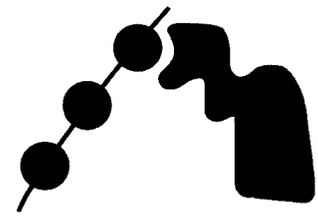
ACORDEÓN

Editorial Acco-Music

Invenciones para Jóvenes Acordeonistas

Jesús Rueda

ACORDEÓN



JESÚS RUEDA (1961)

Jesús Rueda nace en Madrid en 1961. Estudia piano en el "Real Conservatorio Superior de Música" de la capital con Joaquín Soriano y armonía con Emilio López. Posteriormente realiza estudios de composición con Luis de Pablo y Francisco Guerrero. También ha ampliado sus estudios con Manzoni, Gentilucci y Luigi Nono becado por el "Festival de Granada" (1985-88). Ha trabajado la música electroacústica con Horacio Vaggione en el gabinete de Música Electroacústica de Cuenca.

Ha sido pensionado por la "Academia Española de Bellas Artes" de Roma durante el año 95-96 y por la "Casa de Velázquez" (Academia Francesa de Madrid) en el 2.000. Ha sido Compositor en Residencia de la Joven Orquesta Nacional de España (JONDE) en 1997-98 y ha representado a España tanto en las Variaciones Europeas para las Jóvenes Orquestas de Europa organizado por EFNYO (Amsterdam) en el 2000, como en la Tribuna Internacional de Compositores (UNESCO Rostrum) en 2003.

Ha ganado varios premios de composición:

1° Premio del Ayuntamiento de Madrid 1989.

1° Premio de la Sociedad General de Autores de España 1990 y 1991.

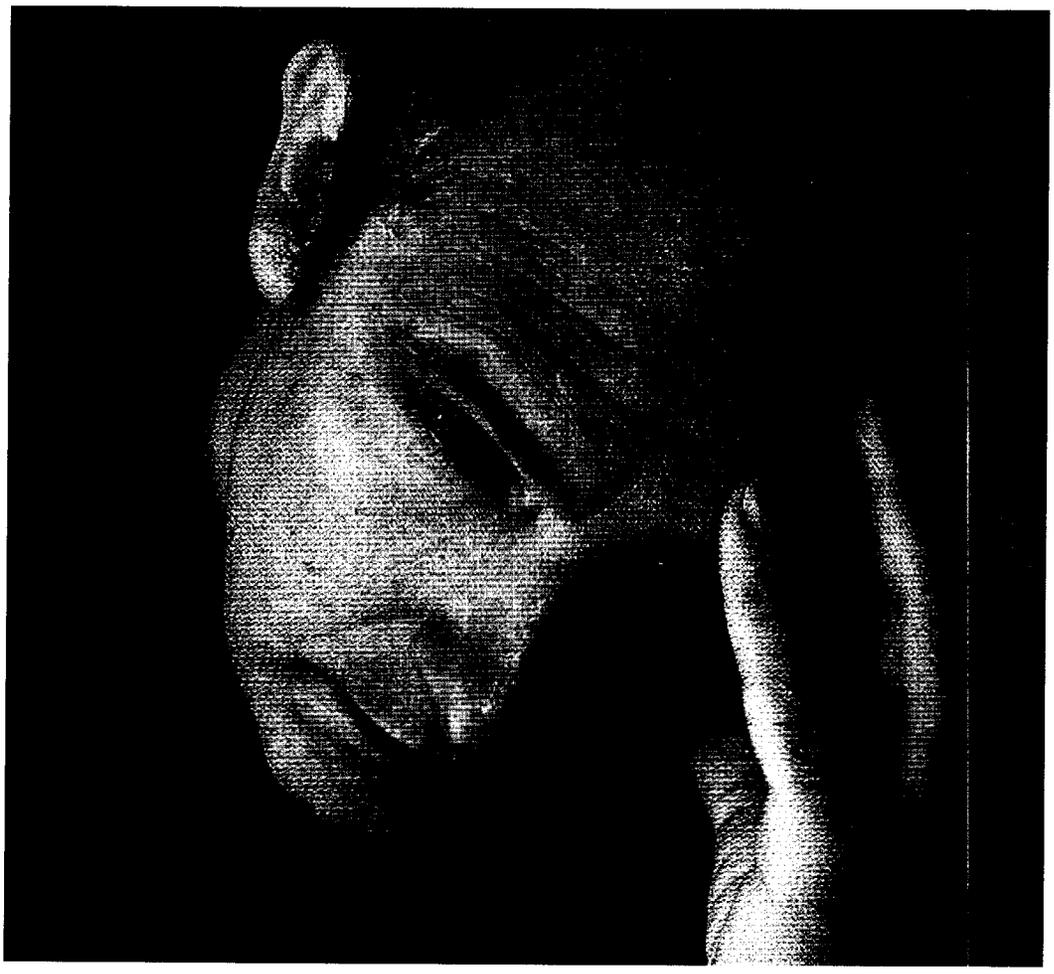
2° Premio ICONS de Turín 1991.

Premio Forum Junger Komponisten (WDR) de Colonia 1992.

IRCAM Reading Panel 1995 (Ensemble InterContemporain commission).

Premio Colegio de España de París 1996.

Premio Nacional de Música 2004.



INVENCIONES PARA JÓVENES ACORDEONISTAS, 2005

En los últimos años, además de una fuerte e interesantísima producción sinfónica y camerística, Jesús Rueda (Premio Nacional de Música 2004) ha comenzado a tener una honda preocupación por la música pedagógica. Lo cierto es que los compositores e intérpretes actuales son también responsables de la producción futura en este campo y del acercamiento de la música viva a los jóvenes estudiantes. Así pues, tras la petición de Ángel Luis Castaño, Jesús Rueda ha iniciado su acercamiento al acordeón de concierto con estas pequeñas piezas que conforman las *Invenciones para jóvenes acordeonistas.* La revisión de la obra ha sido realizada por el citado acordeonista que la estrenó en la *Fundación Juan March* de Madrid en febrero de 2005.

Estas invenciones están incluidas en el CD "Spanish Music for solo accordion" de Ángel Luis Castaño, editado por Several Records S.L. (SRD – 322) en el año 2006.

JESÚS RUEDA (1961)

Jesús Rueda nace en Madrid en 1961. Estudia piano en el "Real Conservatorio Superior de Música" de la capital con Joaquín Soriano y armonía con Emilio López. Posteriormente realiza estudios de composición con Luis de Pablo y Francisco Guerrero. También ha ampliado sus estudios con Manzoni, Gentilucci y Luigi Nono becado por el "Festival de Granada" (1985-88). Ha trabajado la música electroacústica con Horacio Vaggione en el gabinete de Música Electroacústica de Cuenca.

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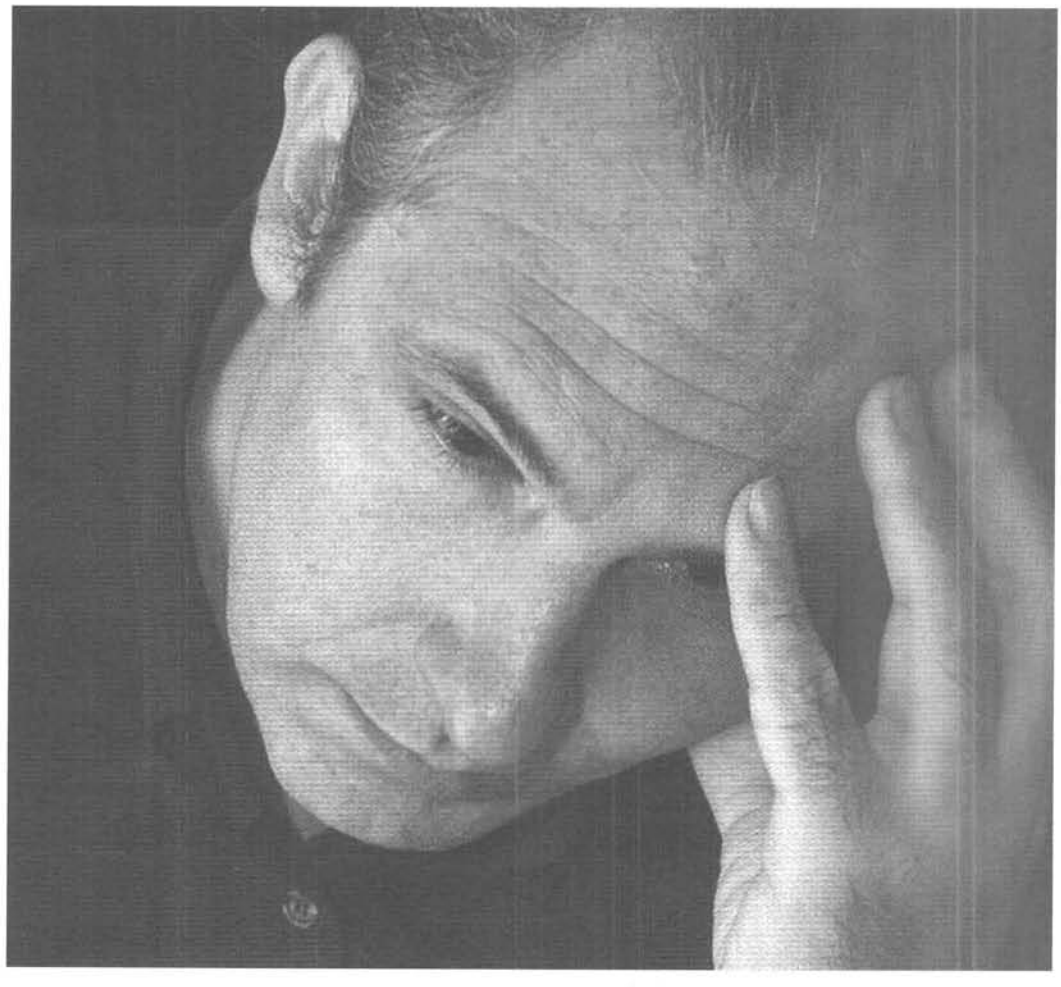

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a Ángel Luis Castaño

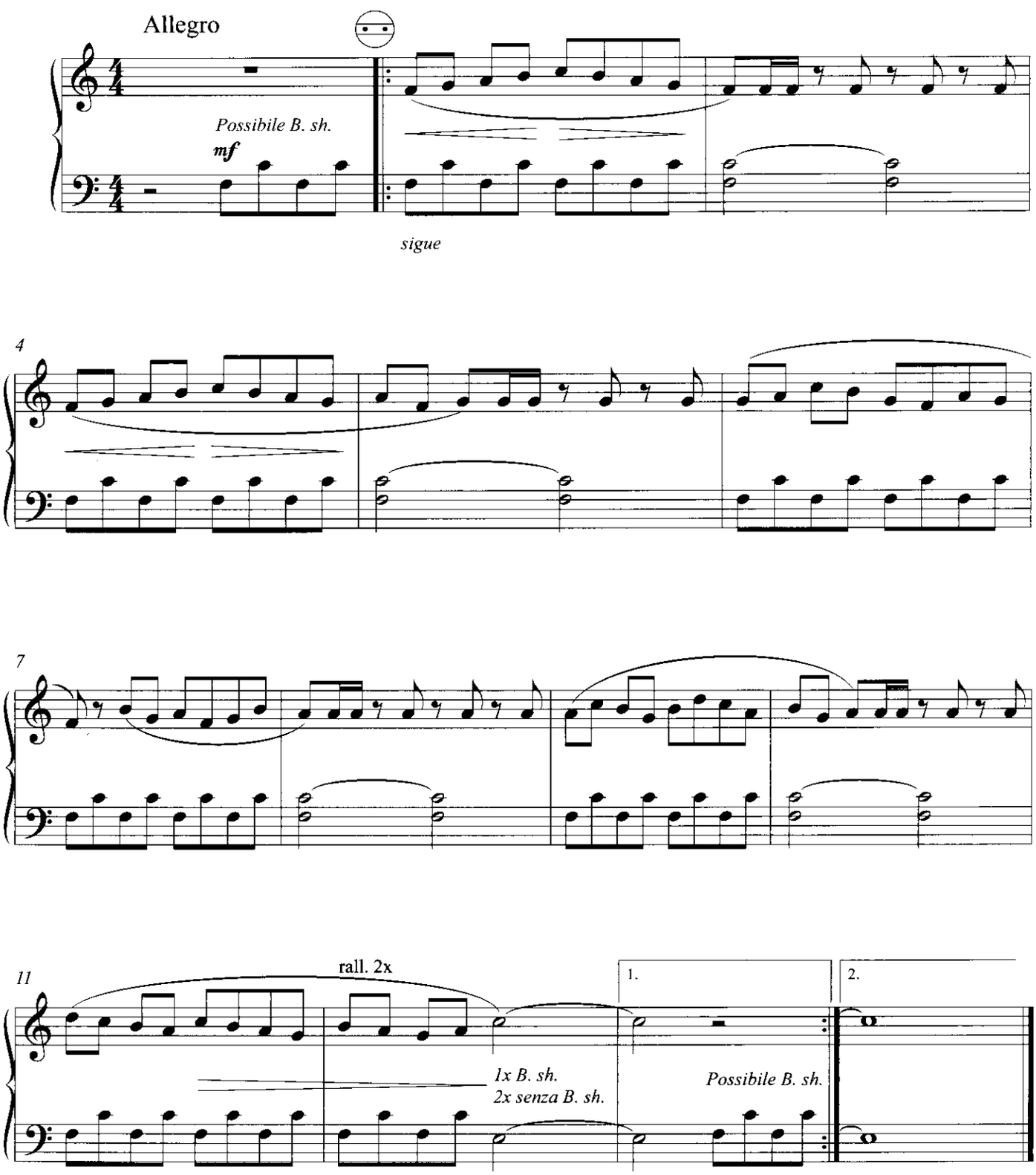
INVENCIONES

para jóvenes acordeonistas

Jesús Rueda

1. Quintas obstinadas

1. Obstinate fifth



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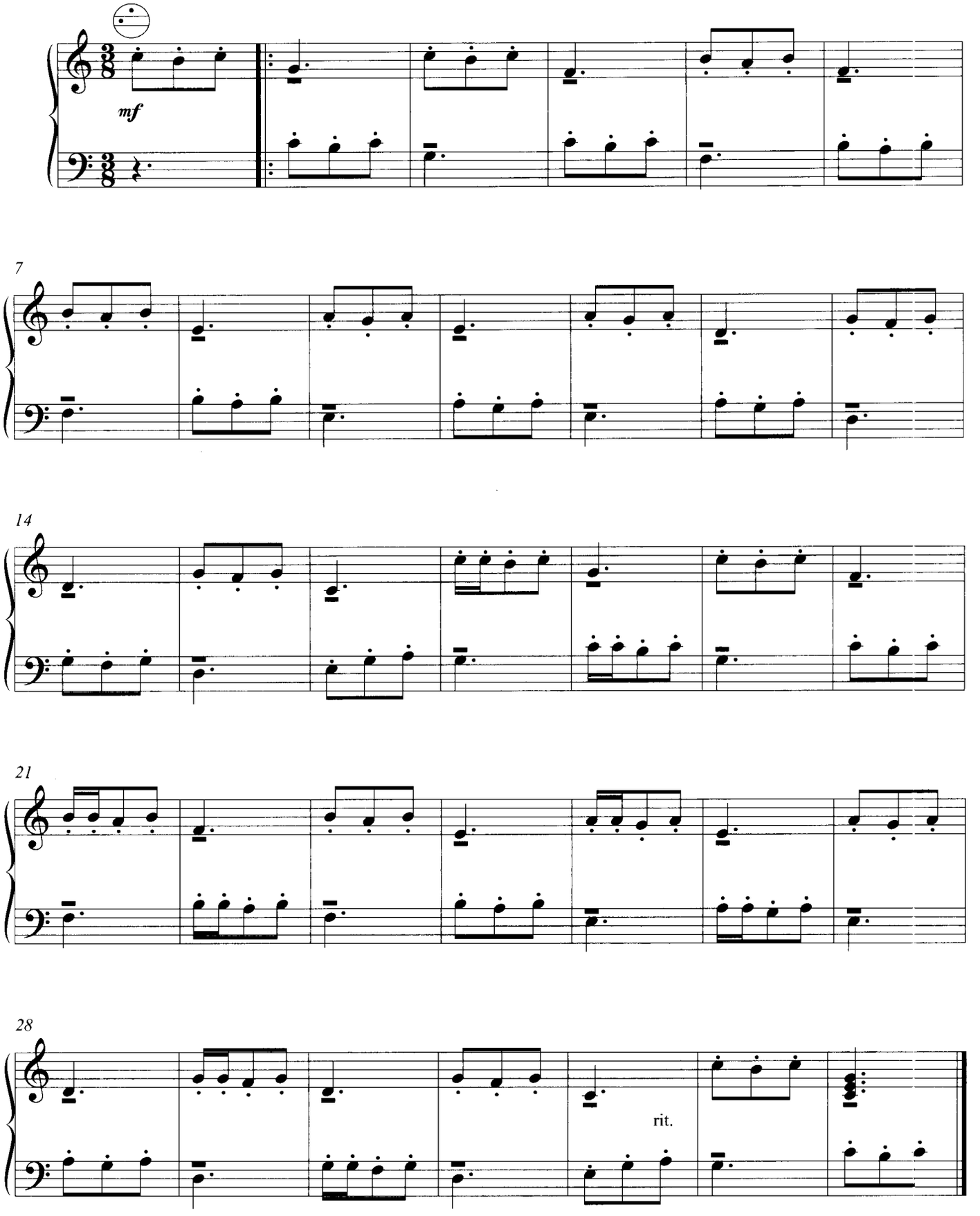
a Ángel Luis Castaño

Jesús Rueda

2. Sígueme

2. Follow me



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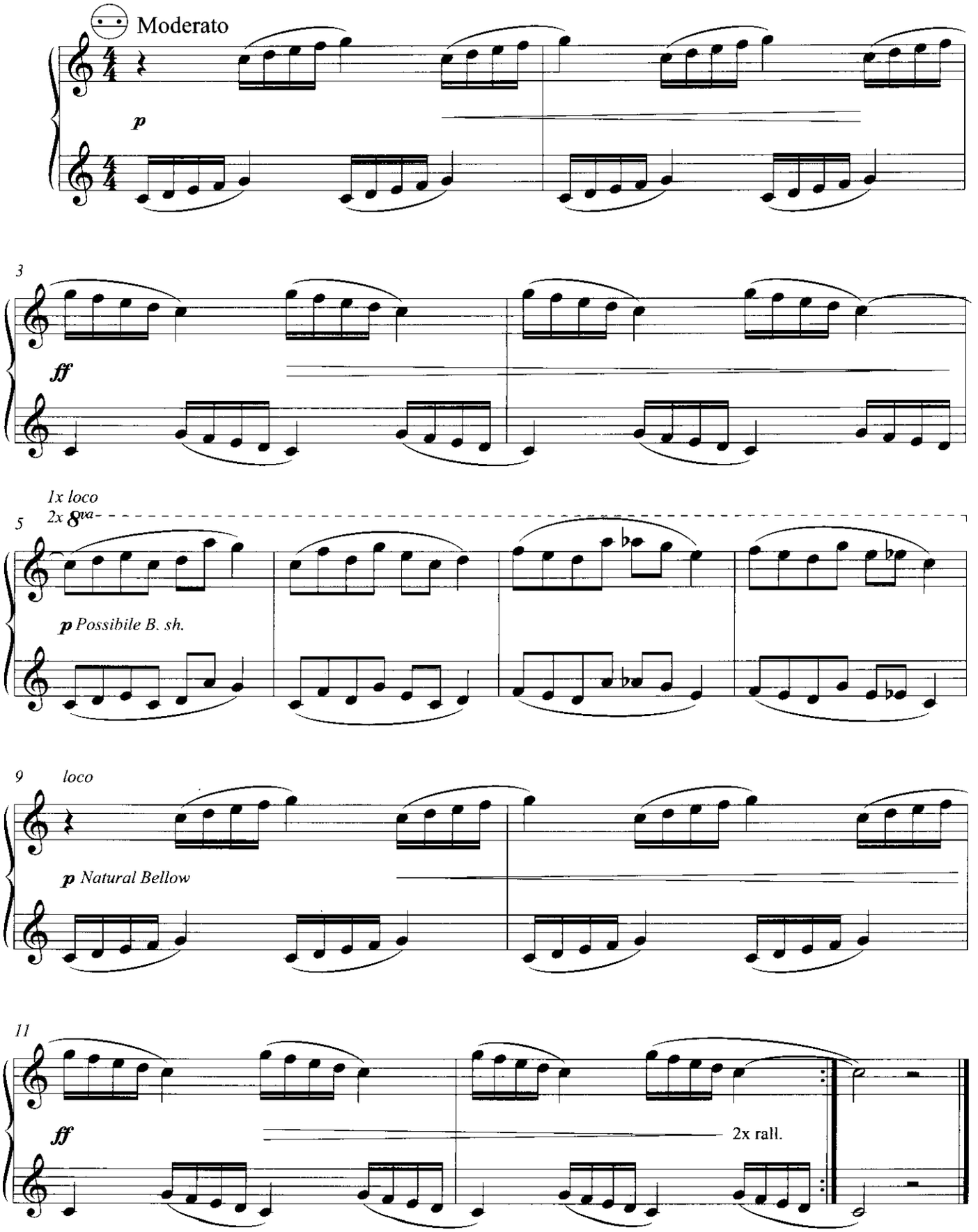
Jesús Rueda

3. Mano a mano

3. Hand in hand



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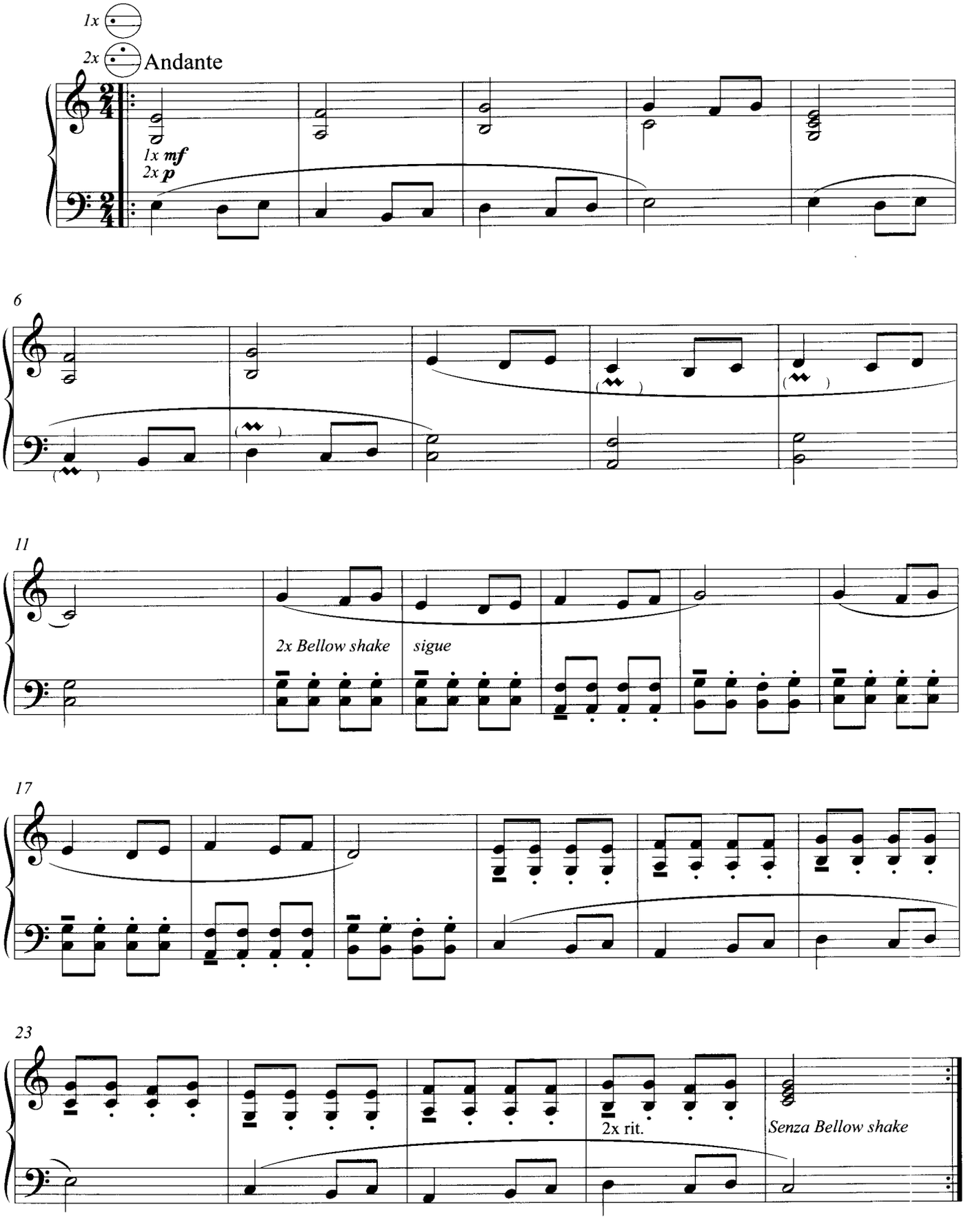
a Ángel Luis Castaño

Jesús Rueda

4. El cumpleaños de Alicia

4. Alicia's Birthday party



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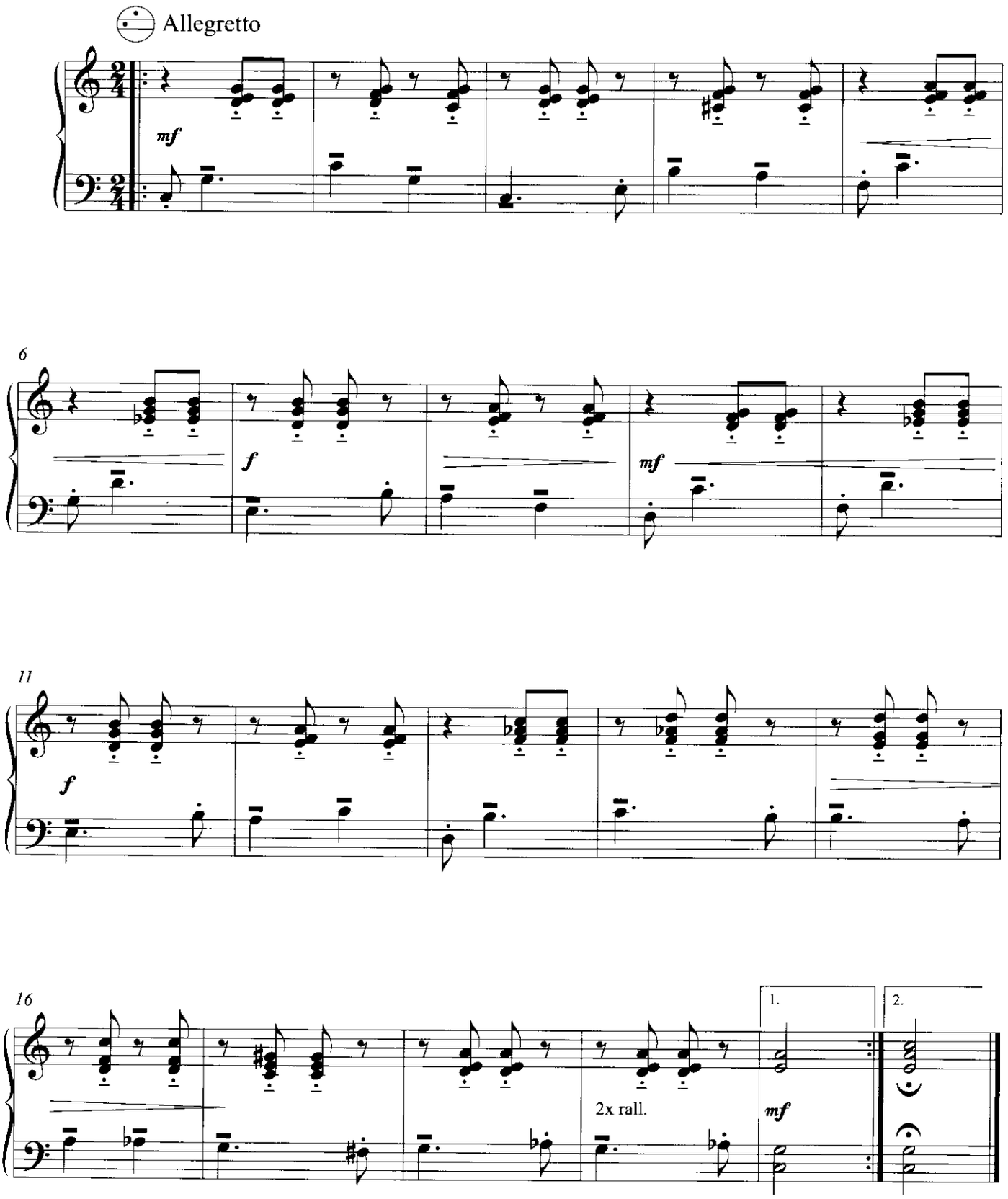
a Ángel Luis Castaño

Jesús Rueda

5. Diversión

5. Fun and funky



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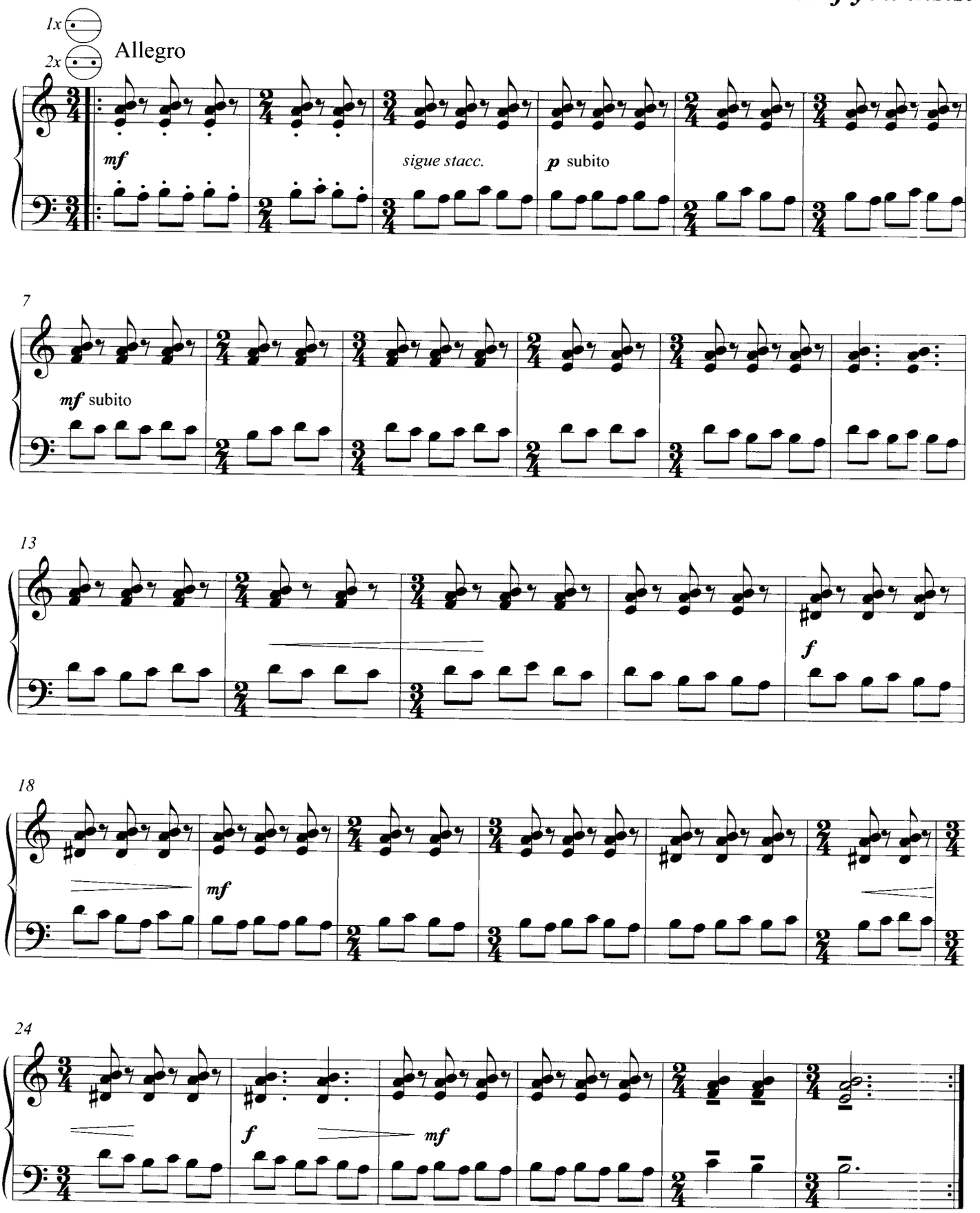
a Ángel Luis Castaño

Jesús Rueda

6. Si insistes…

6. If you insist



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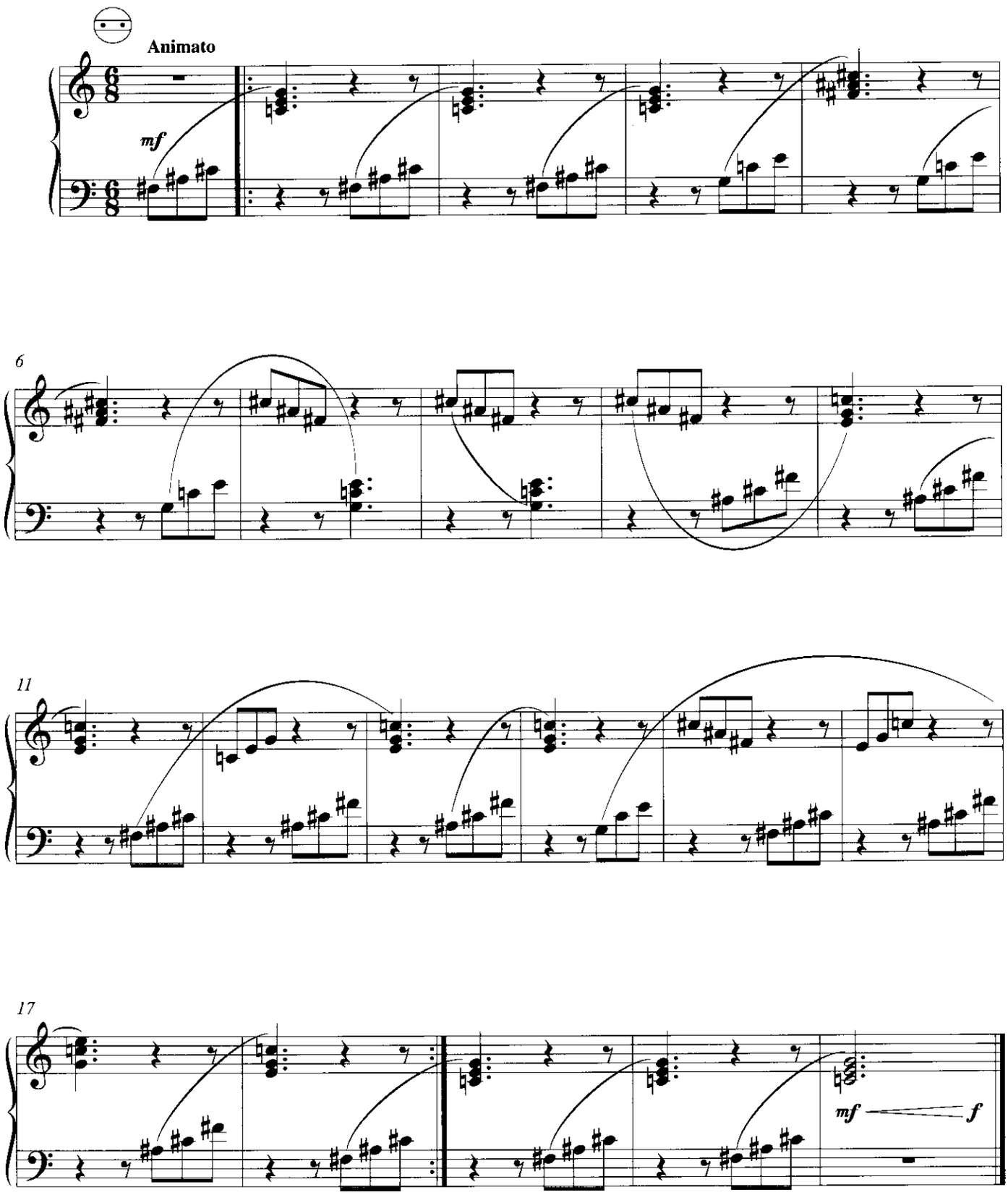
Jesús Rueda

7. Blanco o negro

7. Black or white



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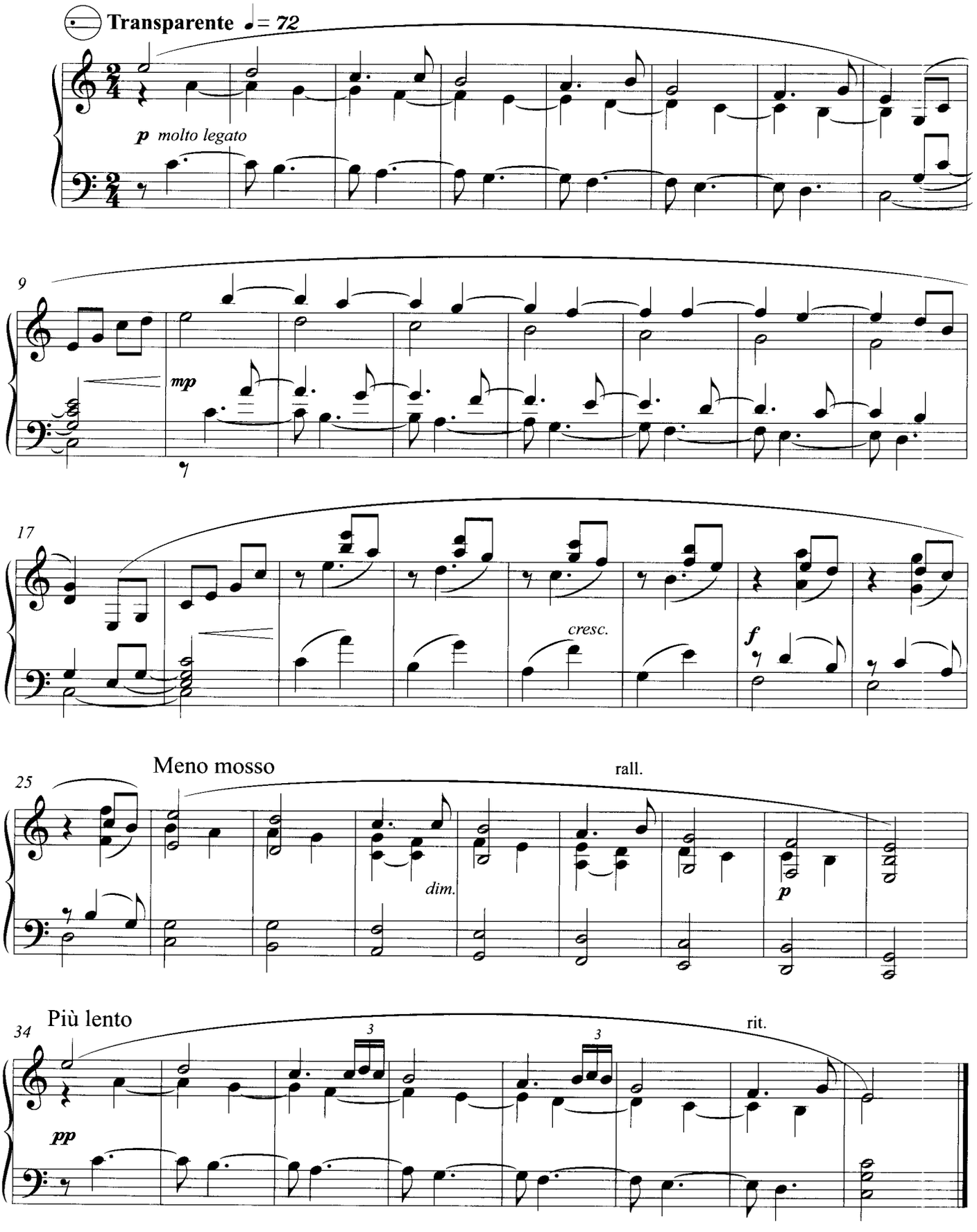
a Ángel Luis Castaño

Jesús Rueda

8. No llores…

8. Don't cry…



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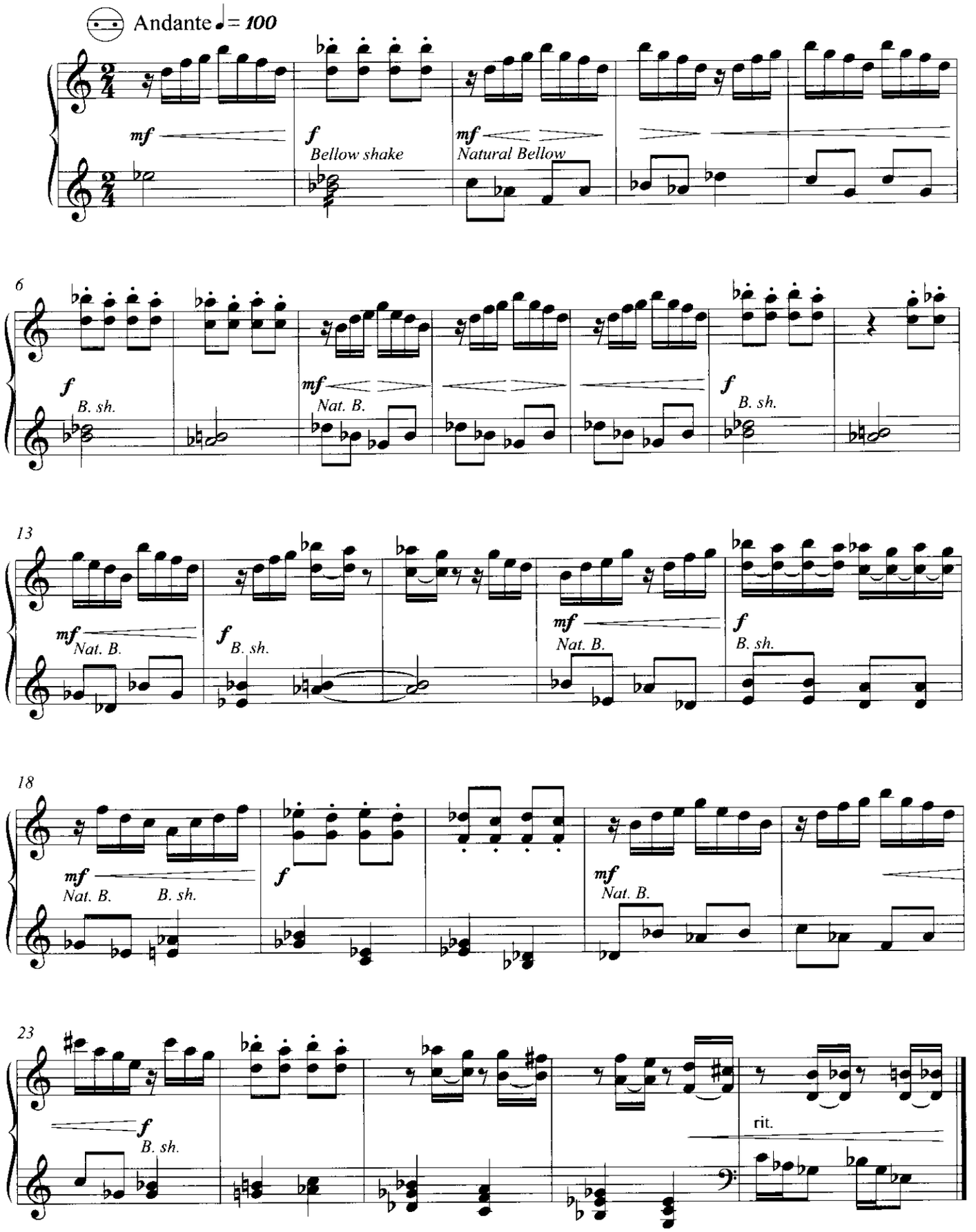
a Ángel Luis Castaño

Jesús Rueda

9. Lunaire

9. Lunaire



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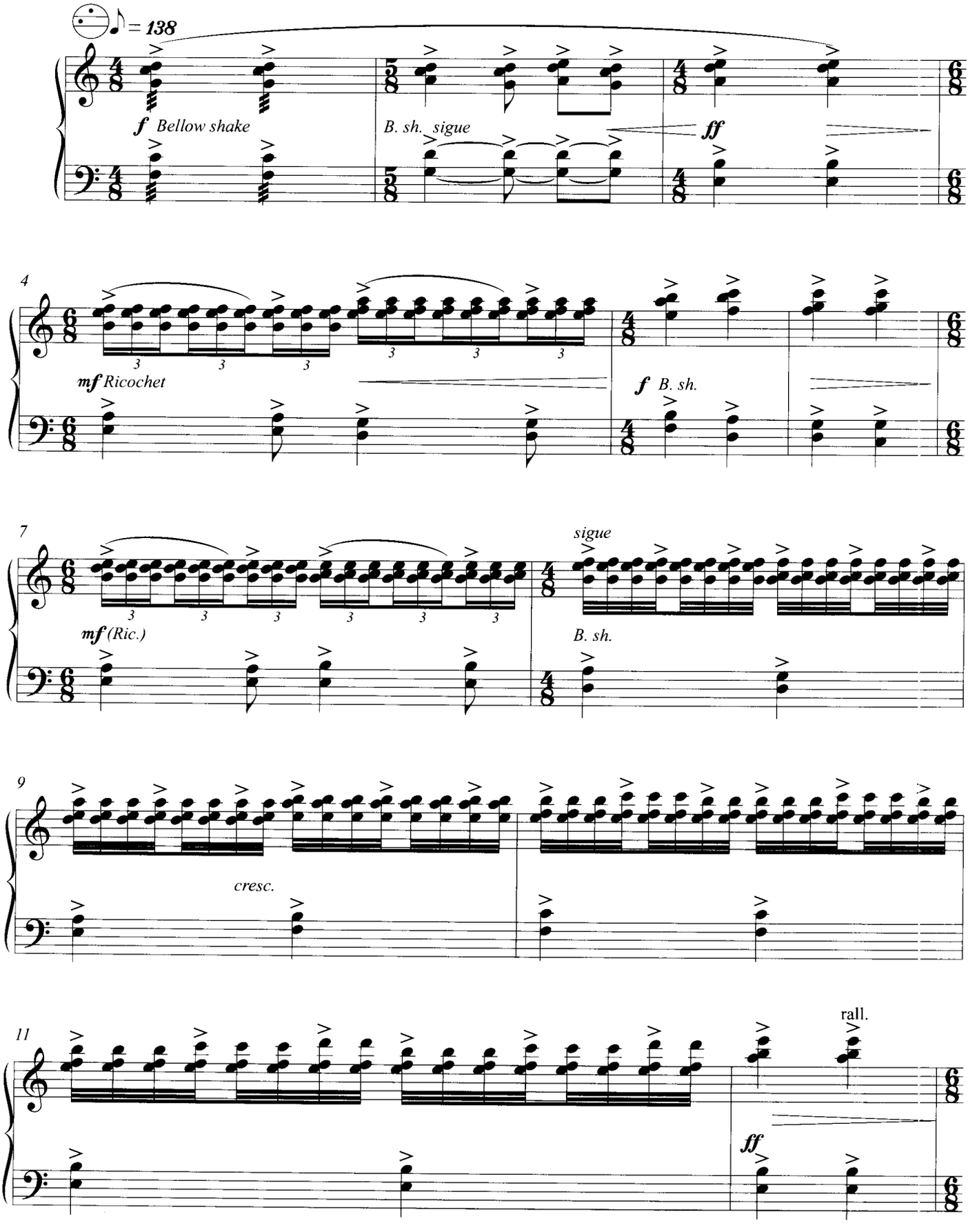
a Ángel Luis Castaño

Jesús Rueda

10. Movimiento

10. Shake



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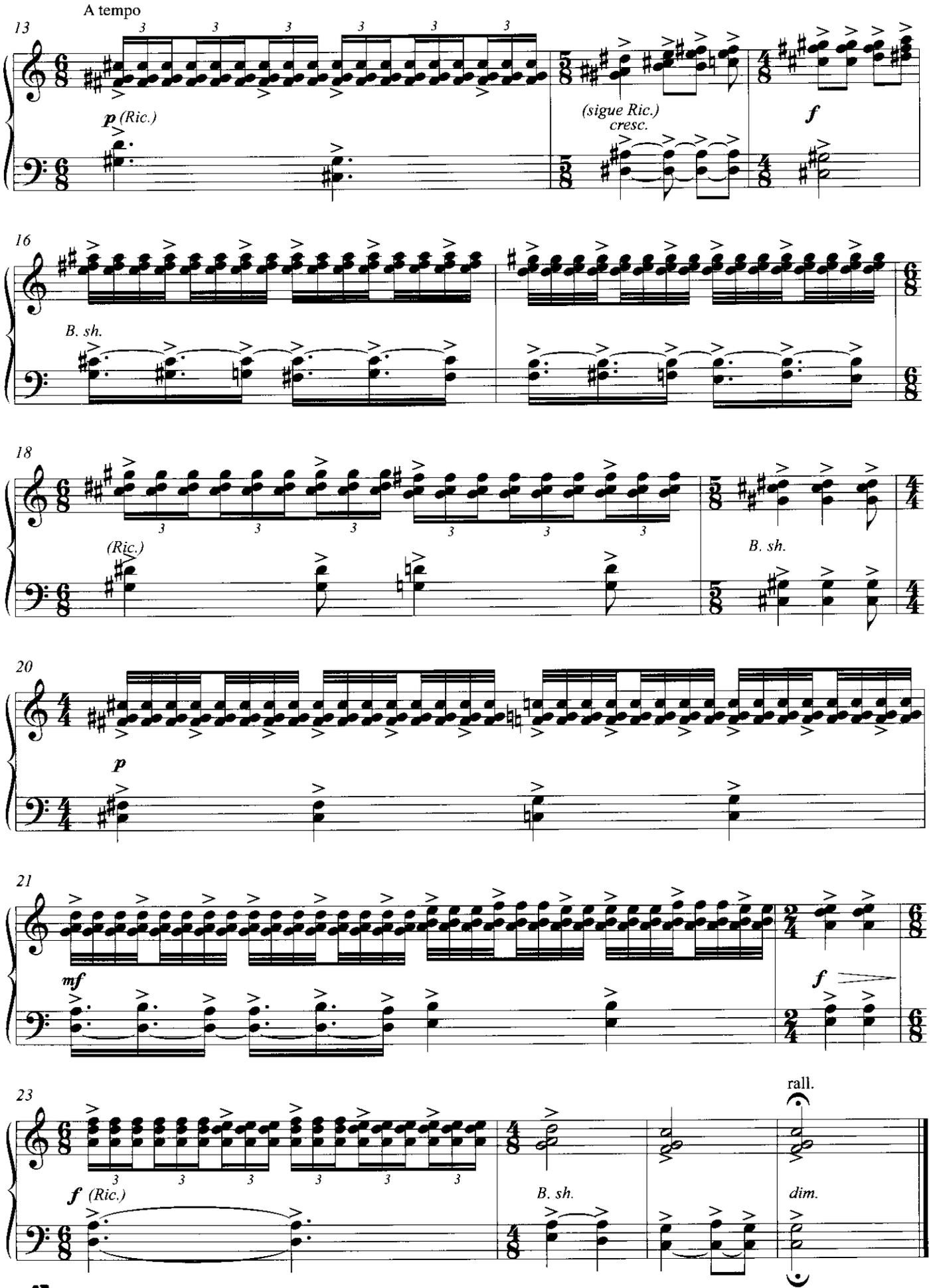

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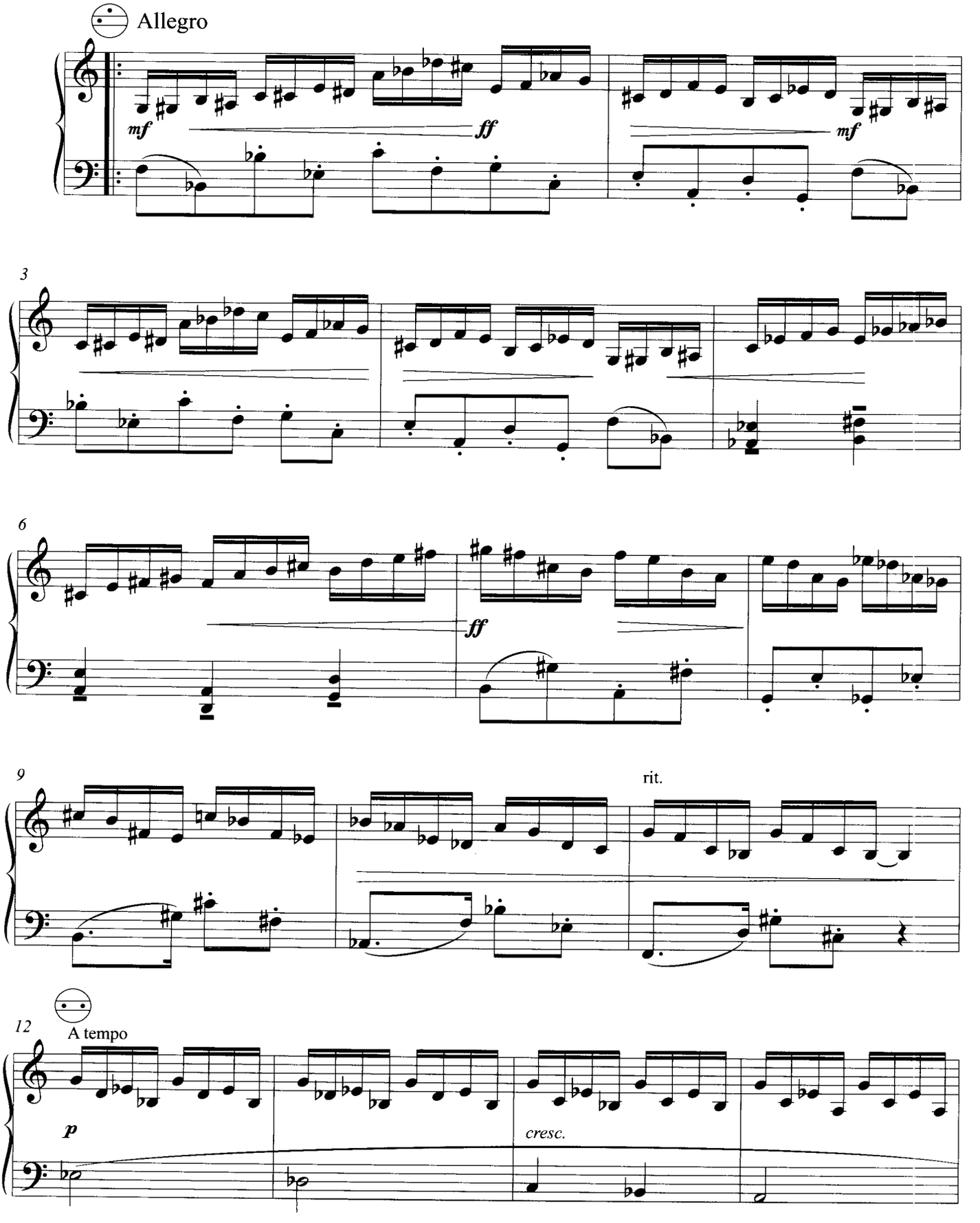
a Ángel Luis Castaño

Jesús Rueda

11. Tocata para Unai

11. Toccata for Unai



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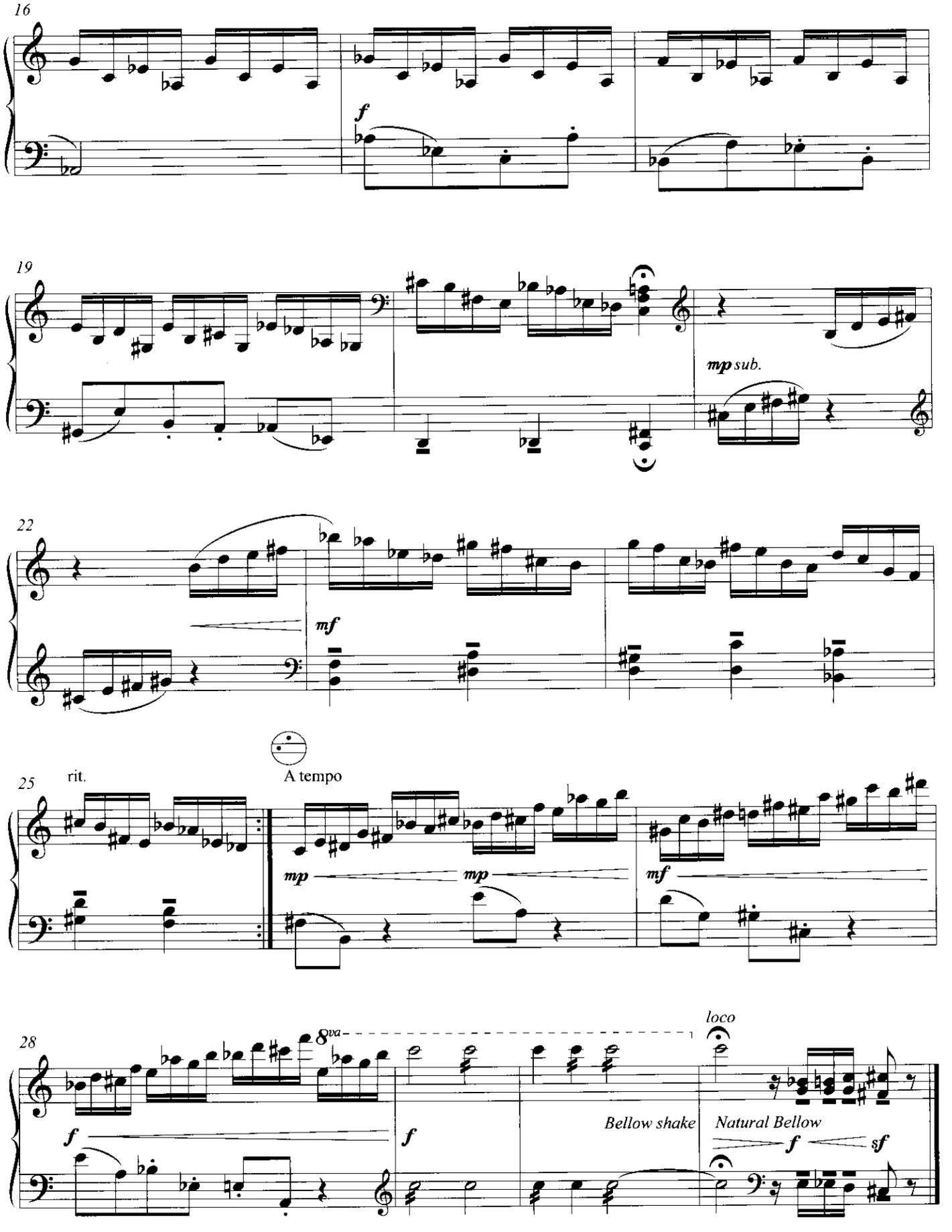

Madrid 2005

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Fritz Dobler

MOSAIC

für Akkordeon mit Manual I + III

for Free Bass Accordion

pour Accordéon avec basses chromatiques

※

Einrichtung:

Arrangement:

Hugo Noth

※

HOHNER · VERLAG · TROSSINGEN

Bestell-Nr. 0/133/466

Fritz Dobler

MOSAIC

für Akkordeon mit Manual I + III

for Free Bass Accordion

pour Accordéon avec basses chromatiques

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Einrichtung:

Arrangement:

Hugo Noth

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R. 60.063

12- sept.- 1991

Vorwort

Die einzelnen Stücke dieser Sammlung sind bewußt in freier, ungeordneter Folge aneinandergereiht und erwarten, vom Interpreten in einen sinnvollen Zusammenhang gebracht zu werden, wie das Zusammensetzen eines Bildes aus einzelnen Mosaiksteinen.
So kann man beispielsweise drei bis sechs Stücke zu einer Suite zusammenfassen, wobei gleichbleibende oder verwandte Tonarten ebenso eine verbindende Klammer bilden, wie klangliche und rhythmische Gegensätze mit ihren Spannungs- und Entspannungswirkungen. Jede Stelle innerhalb dieses Suitengefüges (Anfangs- und Schlußglied, Anzahl der Stücke usw.) ist frei wählbar. Diese freie Zusammenstellung von Suiten ohne vorgeschriebenes formales Gerüst war in Frankreich bereits im 17. Jahrhundert üblich und wurde unter anderem durch die französischen Clavecinisten Chambonnières und Couperin bekannt.
Einzelne Mosaikstücke können auch mit vertauschten Manualen gespielt werden, z. B. Allegro giusto (Takte 1-8 und 21-28), Andantino (S. 7), Allegro giocoso II, Allegretto (S. 6, Takte 1-14 und 19-23) und Sostenuto.

Auch das transponierte Spiel von anderen Tonstufen aus ist möglich.
8va oder 8va bassa neben einem Registersymbol bedeutet, daß so lange eine Oktave höher bzw. tiefer gespielt werden muß, bis eine Aufhebung erfolgt durch ein anderes Registersymbol ohne 8va-Vermerk oder durch die Bezeichnung „loco".
Für fortgeschrittene Akkordeonisten sind die Mosaikstücke auch als Übungen für das „Vom-Blatt-Spiel" geeignet.

Hugo Noth

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Biblioteca del Real Conservatorio - MADRID

Preface

The individual pieces in this collection are deliberately cast in a free and random order, awaiting a logical grouping and sensible interpretation by the performer in a manner reminiscent of piecing together a mosaic.
One could, for example, group from 3 to 6 pieces together similiar to a suite where choice of movement and hence key is left to the performer. Whether the keys are nearly related or similiar between consecutive movements, nevertheless the selection of contrasting pieces should allow for a unified thread to connect the diverse rhythmic and tonal elements while stressing the accumulation and release of tension through the juxtaposition of variable elements. Regardless of the decision made as to beginning or concluding movements, or the number of movements etc. any point within the suite is free for selection and use.
This free indeterminate organization of the suite was a common performance — practice of seventeenth century France and the procedure was familiar to many others through the works of such French clavecin composers as Chambonnières and Couperin.

The individual Mosaic pieces could also be performed by switching Manuals, as for example Allegro giusto (measures 1-8 and 21-28), Andantino (page 7), Allegro giocoso II, Allegretto (measures 1-14 and 19-23) and Sostenuto. Transposition into other keys is also permissable.
The appearance of 8va or 8va bassa beside a register symbol refers to the adjustment of hand position an octave higher or lower respectively until the appearance of a succeeding register symbol marked without 8va or with the term "loco".
For advanced accordionists, these mosaic pieces make excellent exercises for sight reading.

Hugo Noth

Préface

Les différentes pièces de ce recueil sont consciemment présentées les unes après les autres, dé manière libre et désordonnée, et attendent de l'interprète qu'il les enchaîne de façon réfléchie, comme une image issue de l'assemblage de pièce de mosaique.
Nous pouvons ainsi réunir par exemple trois à six pièces en une suite; les mêmes tonalités ou les tonalités voisines formeront également un lien commun, ainsi que les oppositions de rythmes et de timbres avec leurs effets de tension et de détente. Chaque partie composant cette structure de la suite (pièce d'introduction et de conclusion, nombre de pièces etc. . .) peut être choisie librement.
Ces suites construites de façon libre sans modèle de structure précis, étaient déjà fréquentes en France au XVIIe siècle, et furent rendues célèbres par les clavecinistes Français: Chambonnières et Couperin.
Chaque pièce de "Mosaique" peut également être interpretée en intervertissant les claviers, par exemple: Allegro giusto (mesure 1-8 et 21-28); Andantino (p. 7); Allegro giocoso II; Allegretto (mesures 1-14 et 19-23) et Sostenuto. Il est également possible de transposer cette œuvre à des intervalles différents de la hauteur initiale.

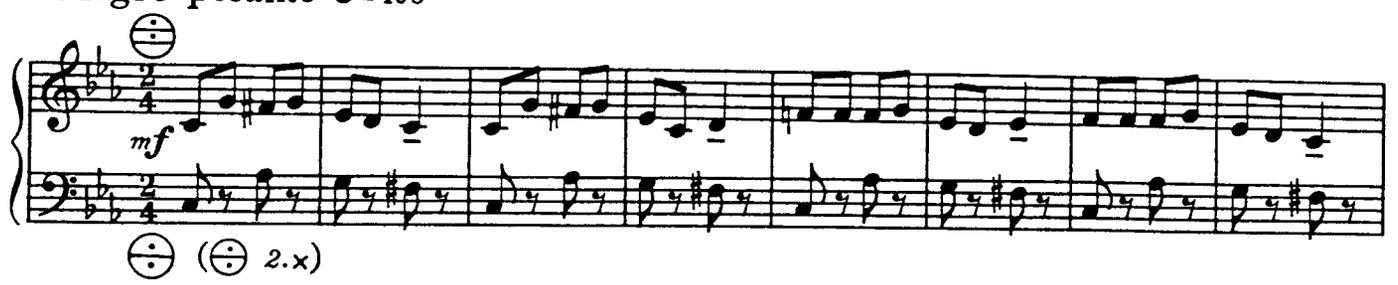
8va ou 8va bassa placé à côté d'un symbole de régistre signifie qu'il faut jouer soit à l'octave supérieure soit à l'octave inférieure, jusqu'à l'annulation soit par un autre symbole de régistre sans la précision 8va ou par terme "loco".
Pour des accordéonistes confirmés les pièces composant "Mosaique" sont également adaptées comme éxercices de déchiffrage.

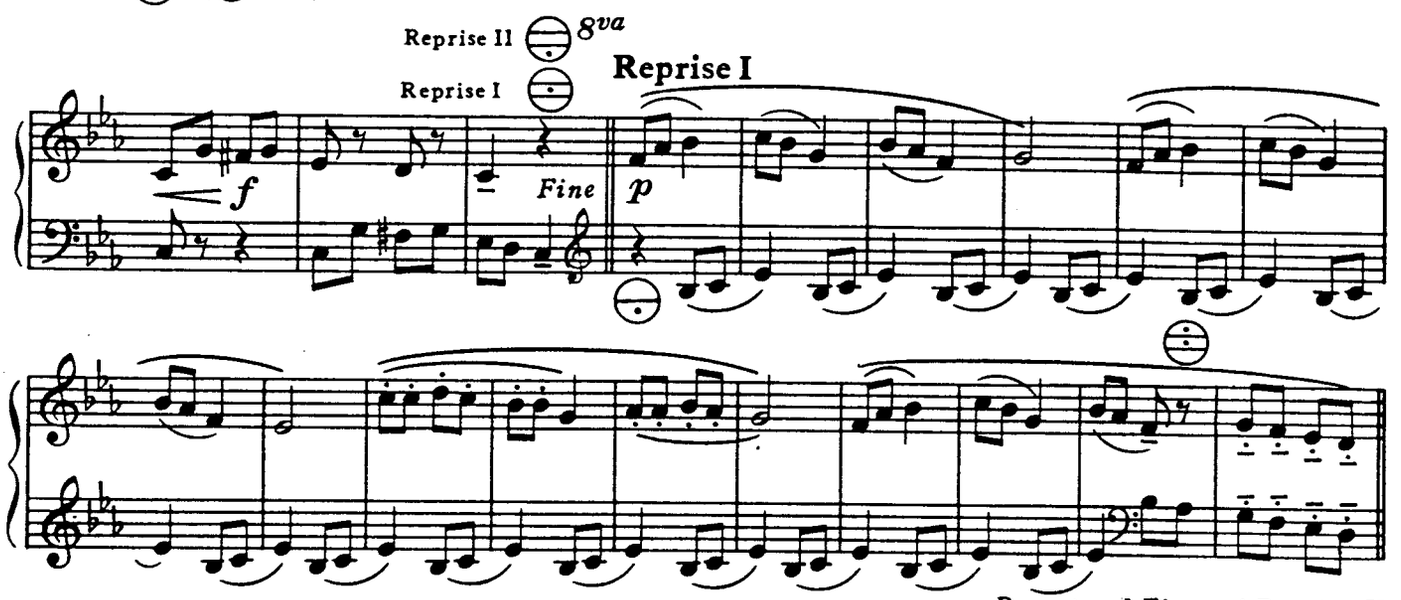
Hugo Noth

MOSAIC

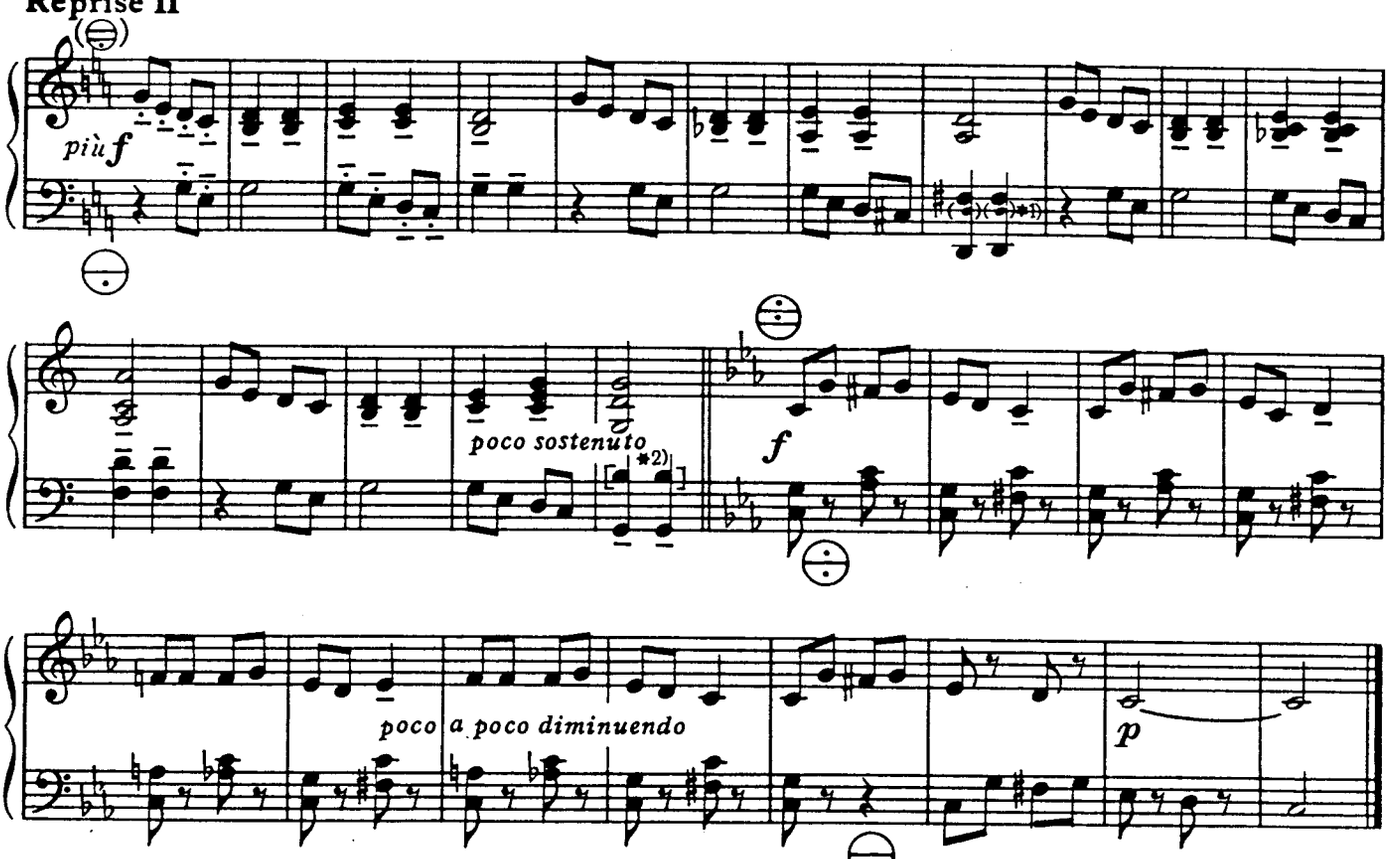
Allegro pesante ♩= 108

Fritz Dobler





Reprise II



*1) ad lib. *2) r. H. ad lib.

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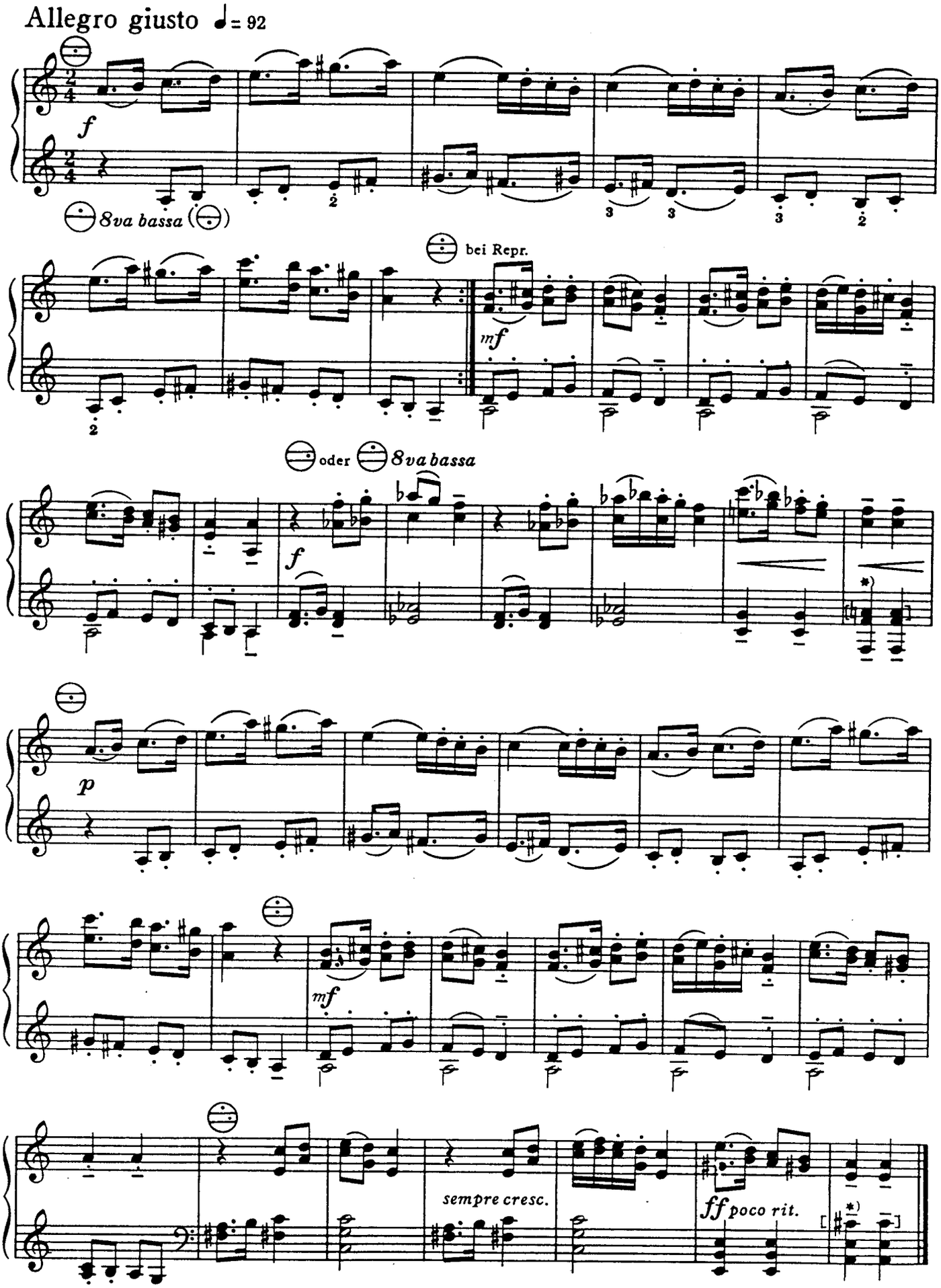
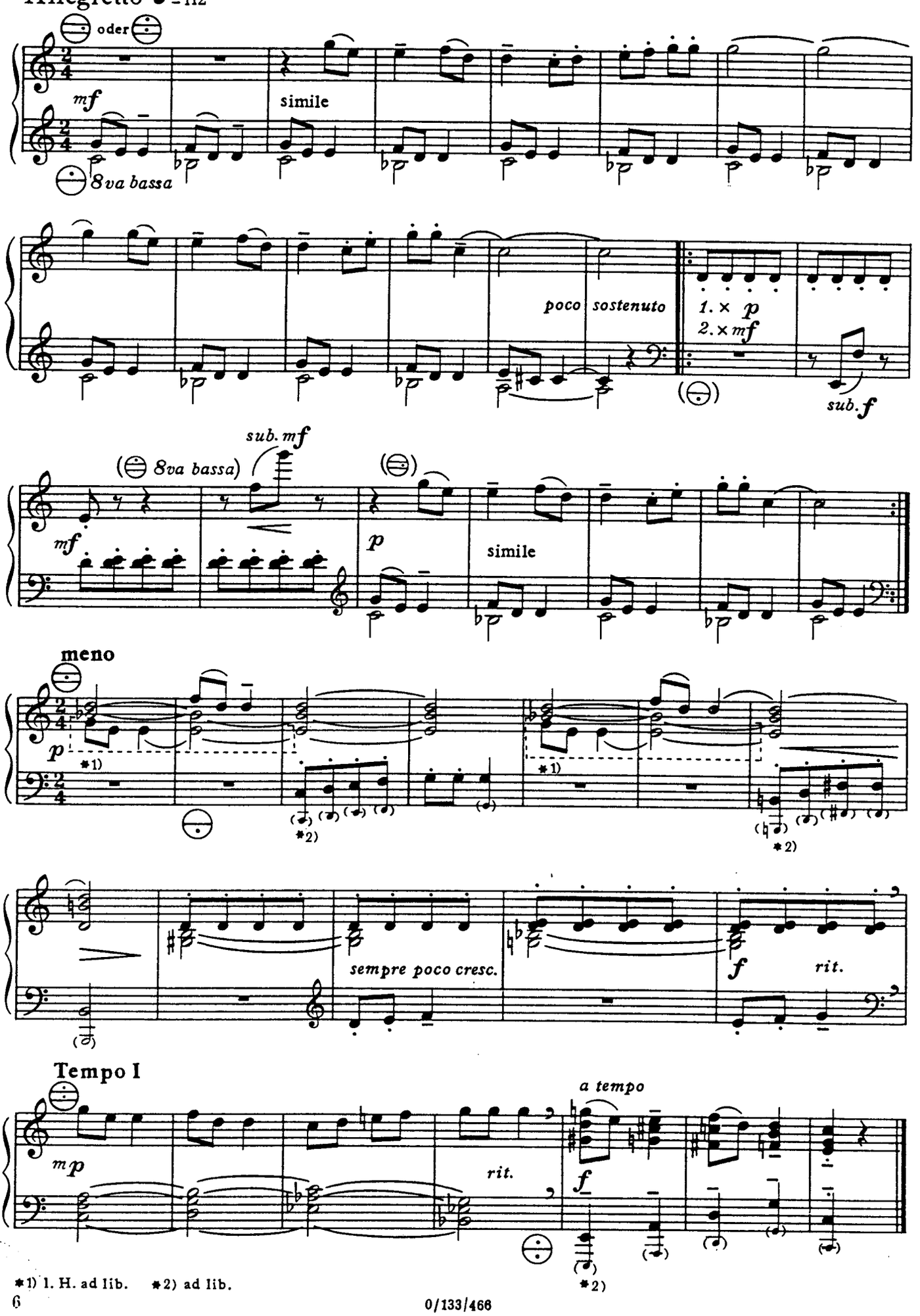
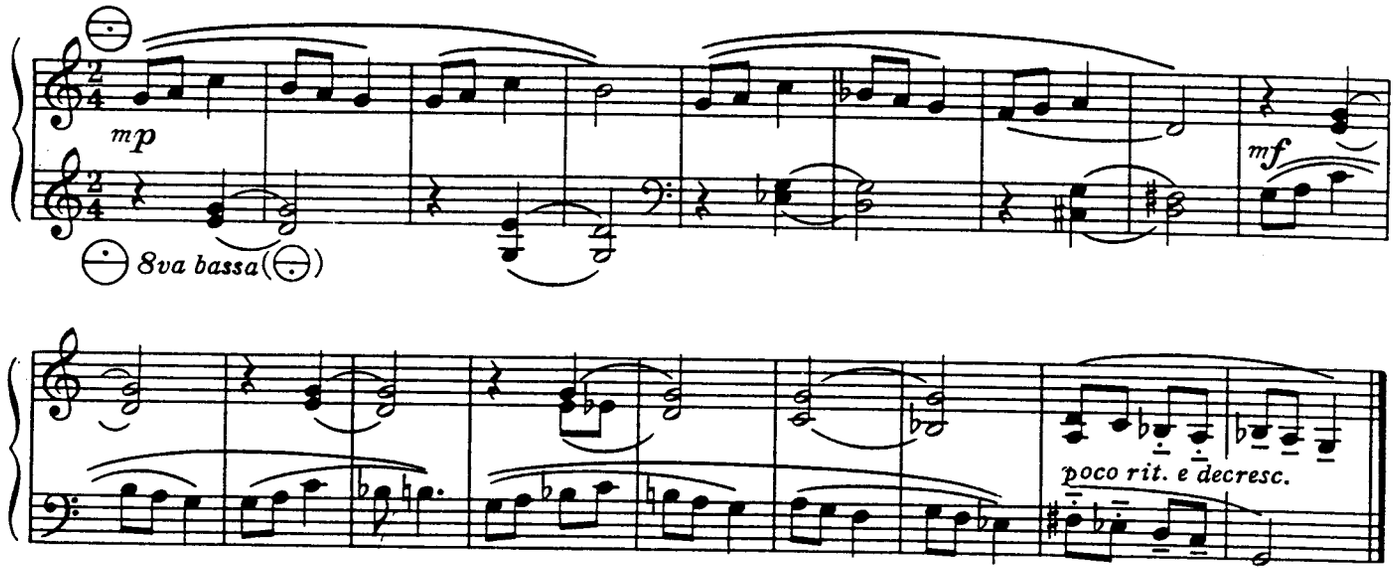

Allegro giusto ♩= 92
f
8va bassa
bei Repr.
mf
oder
8va bassa
f
p
mf
sempre cresc.
ff poco rit.
*) r. H. ad lib

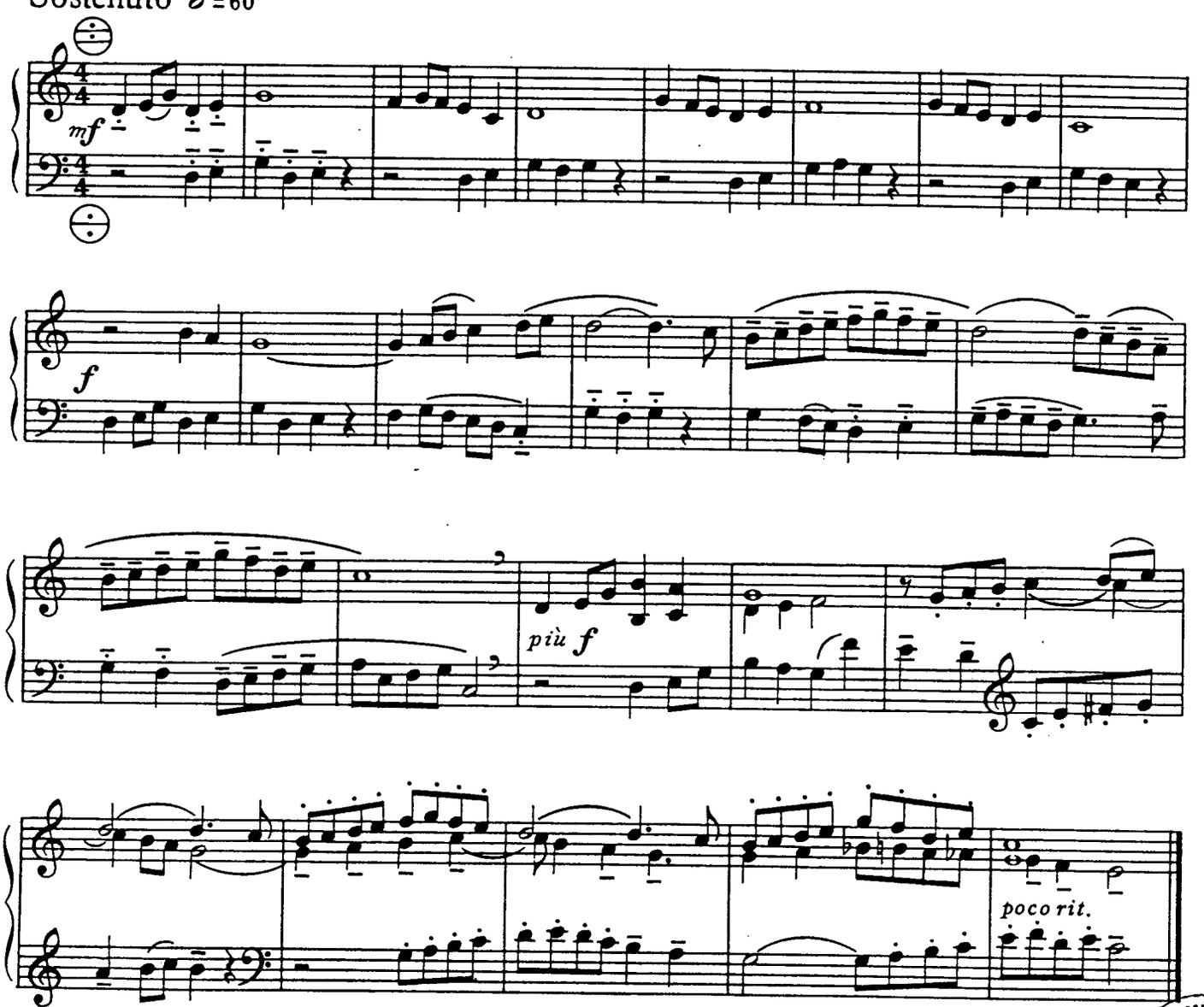


*1) l. H. ad lib. *2) ad lib.

Andantino ♩= 92



Sostenuto 𝅗𝅥 = 60



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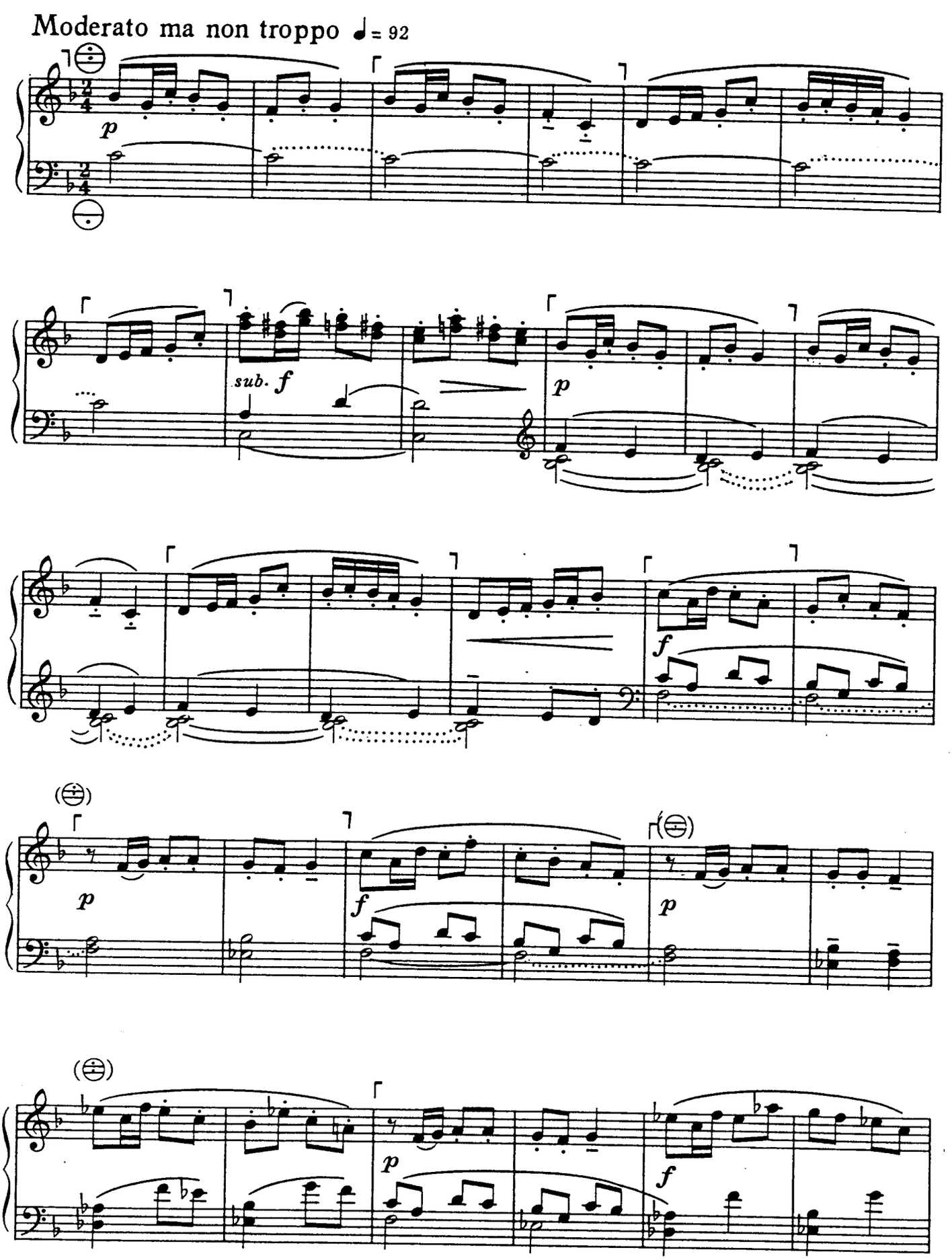
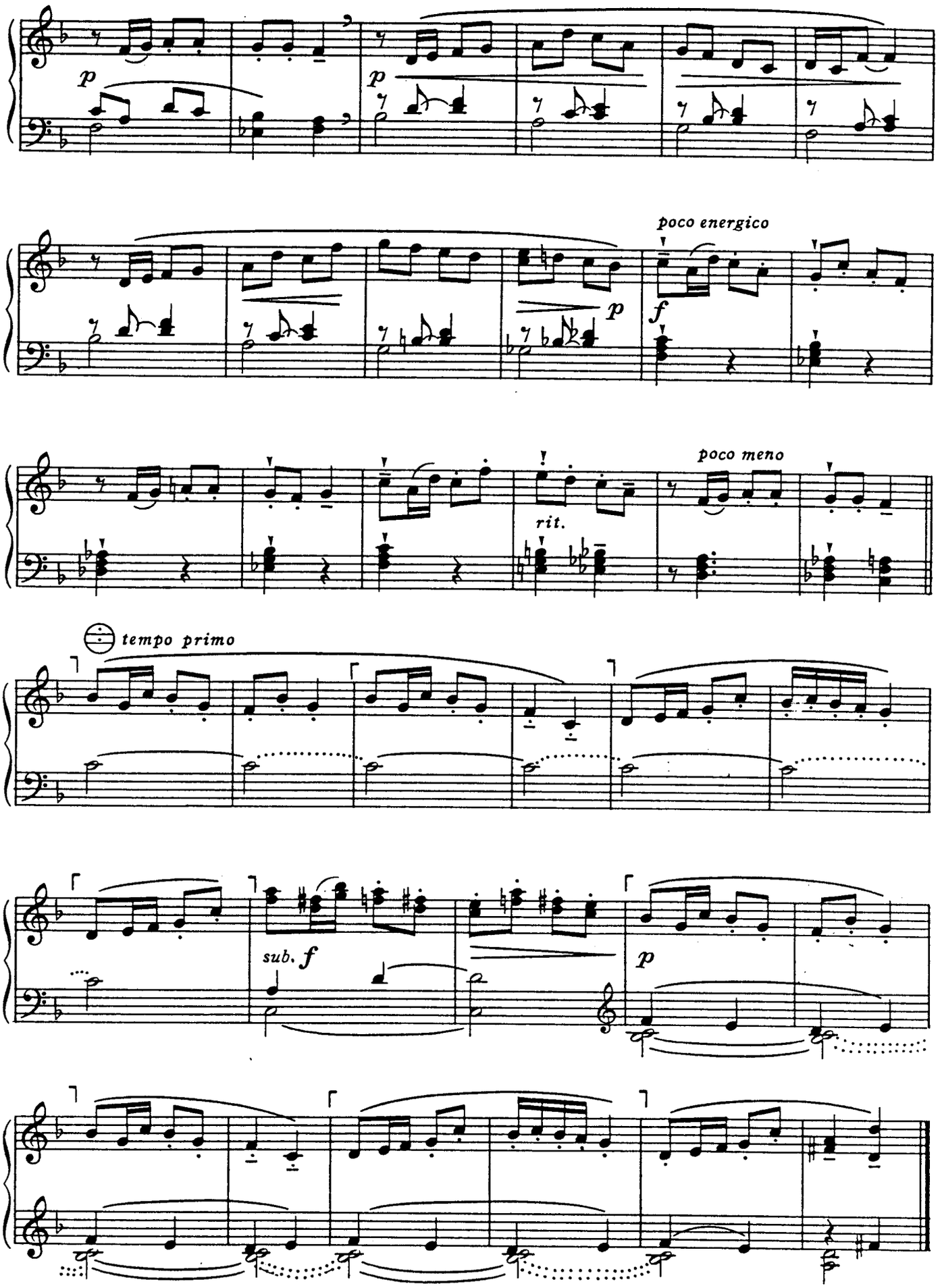
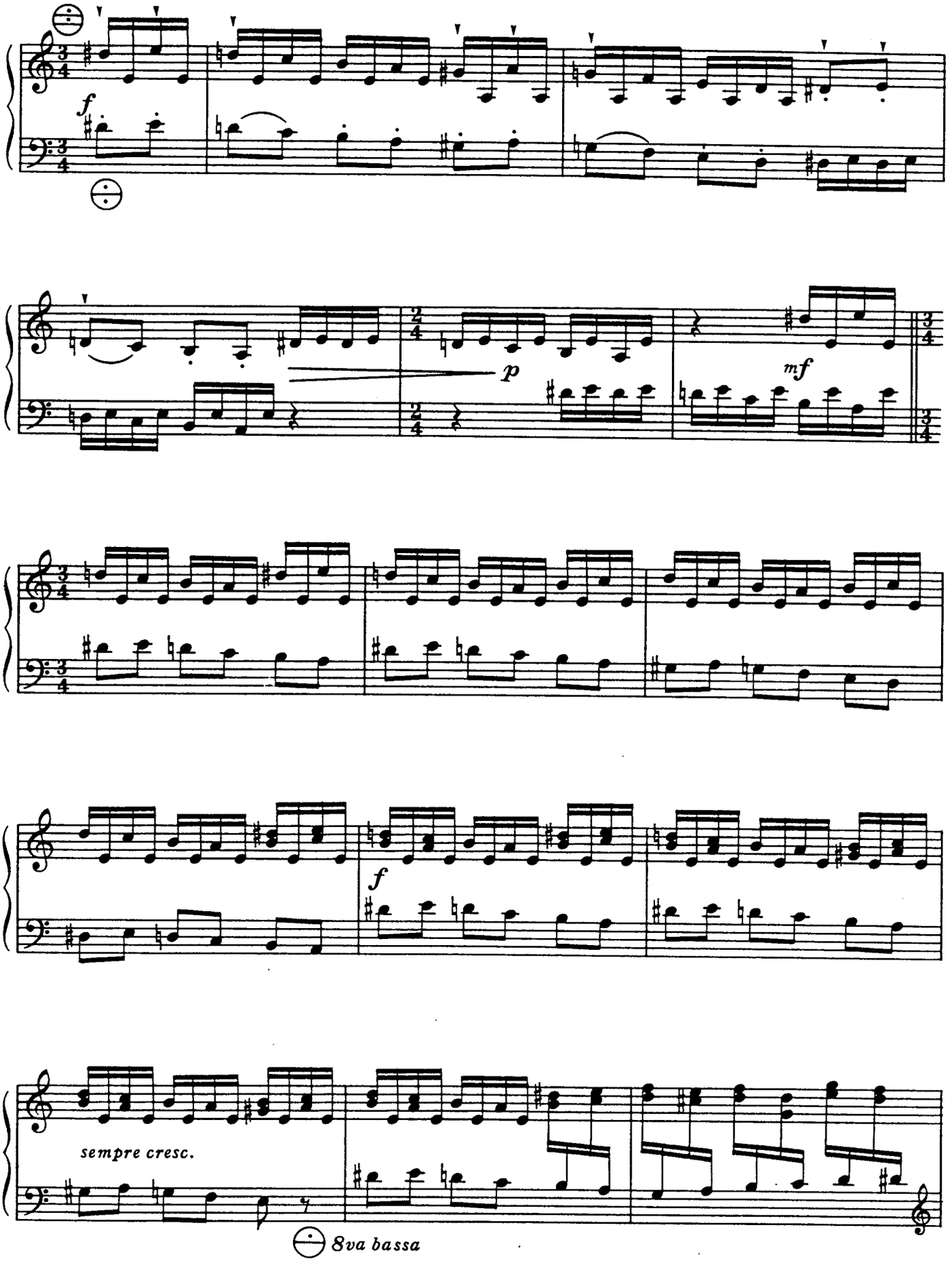
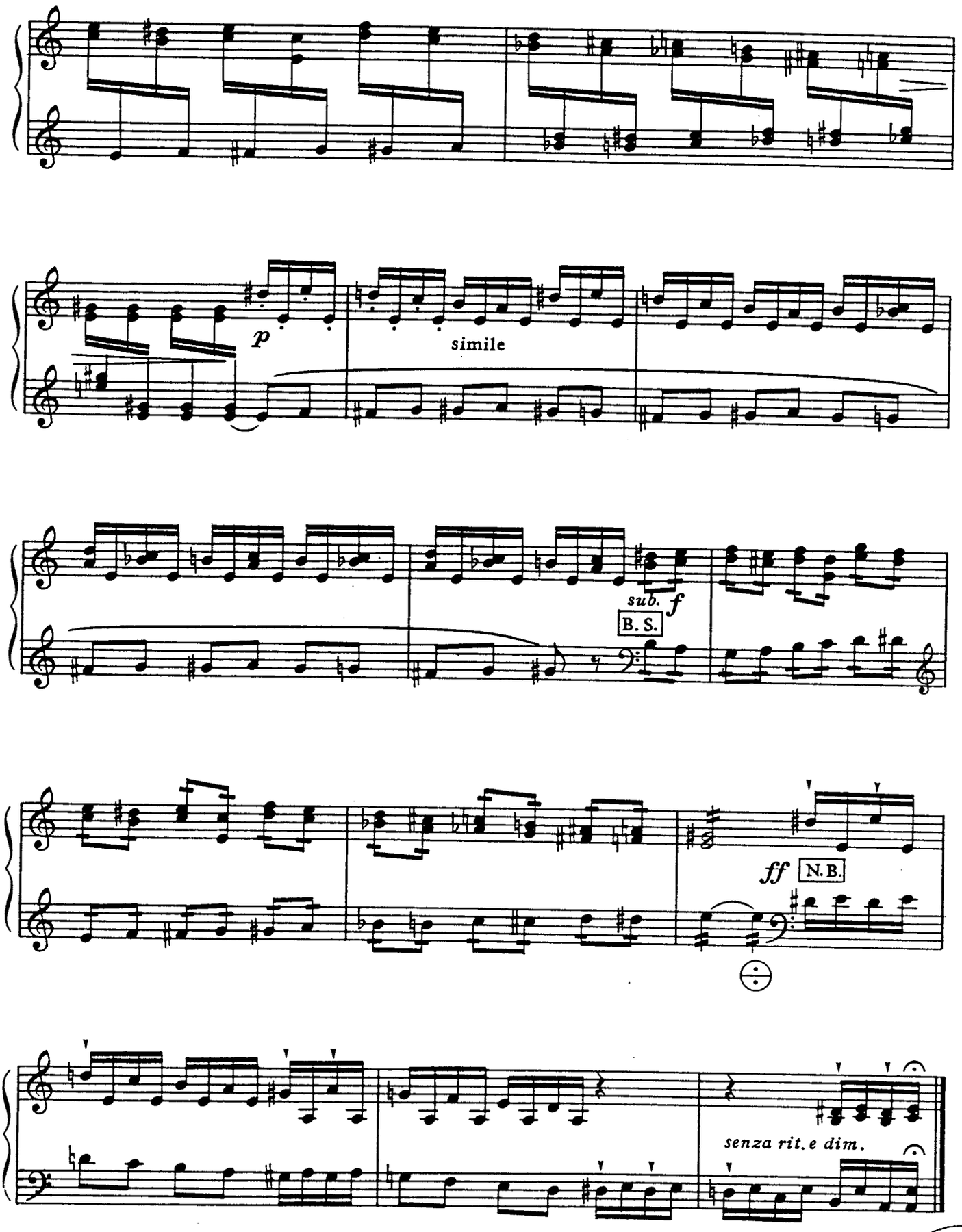

Moderato ma non troppo ♩= 92
p
sub. f
p
f
p
f
p
p
f


p
p
poco energico
p
f
poco meno
rit.
tempo primo
sub. f
p

Allegro giocoso I ♩= 104





B. S. = Bellows Shake

N. B. = Natural Bellows

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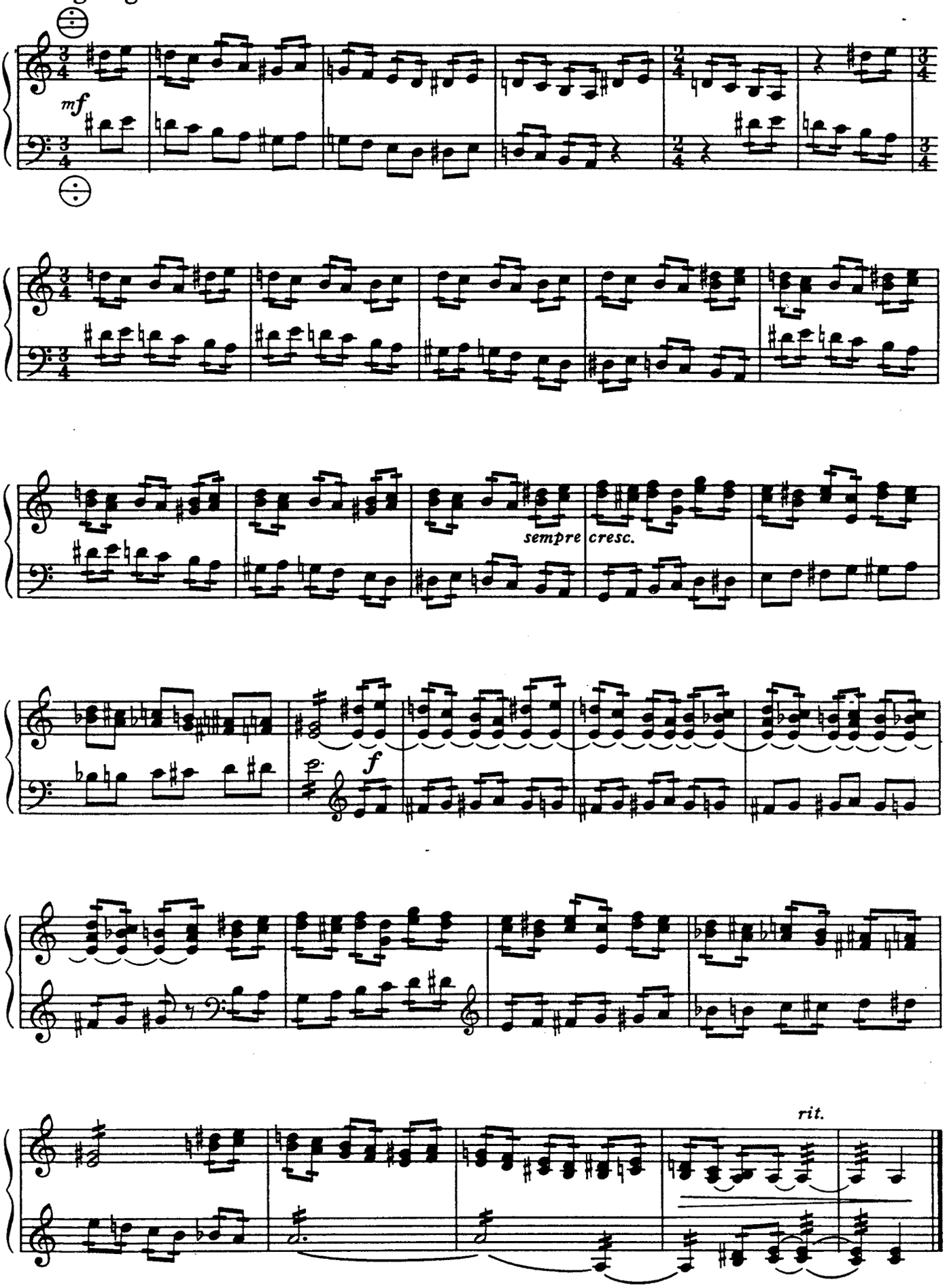
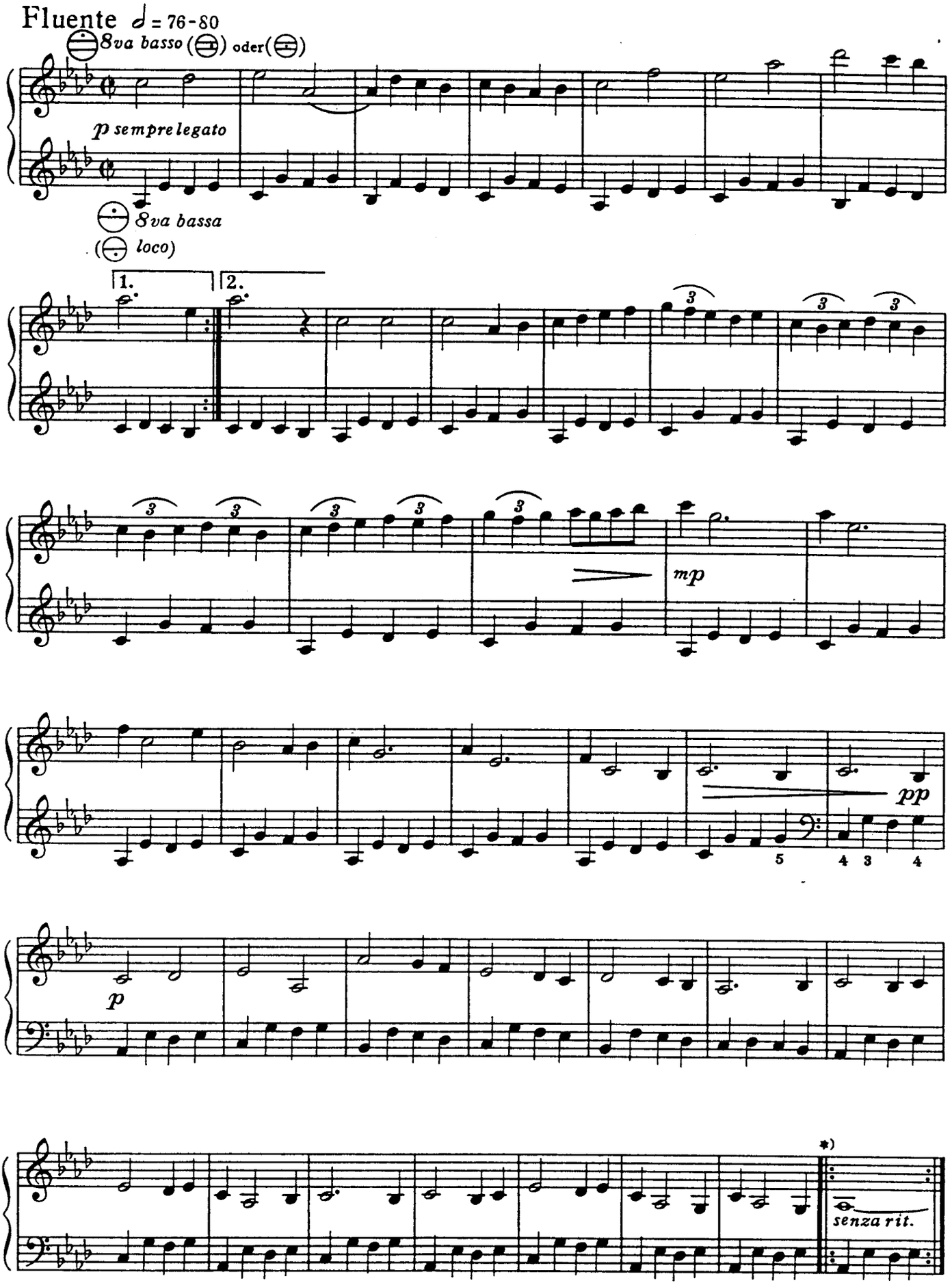
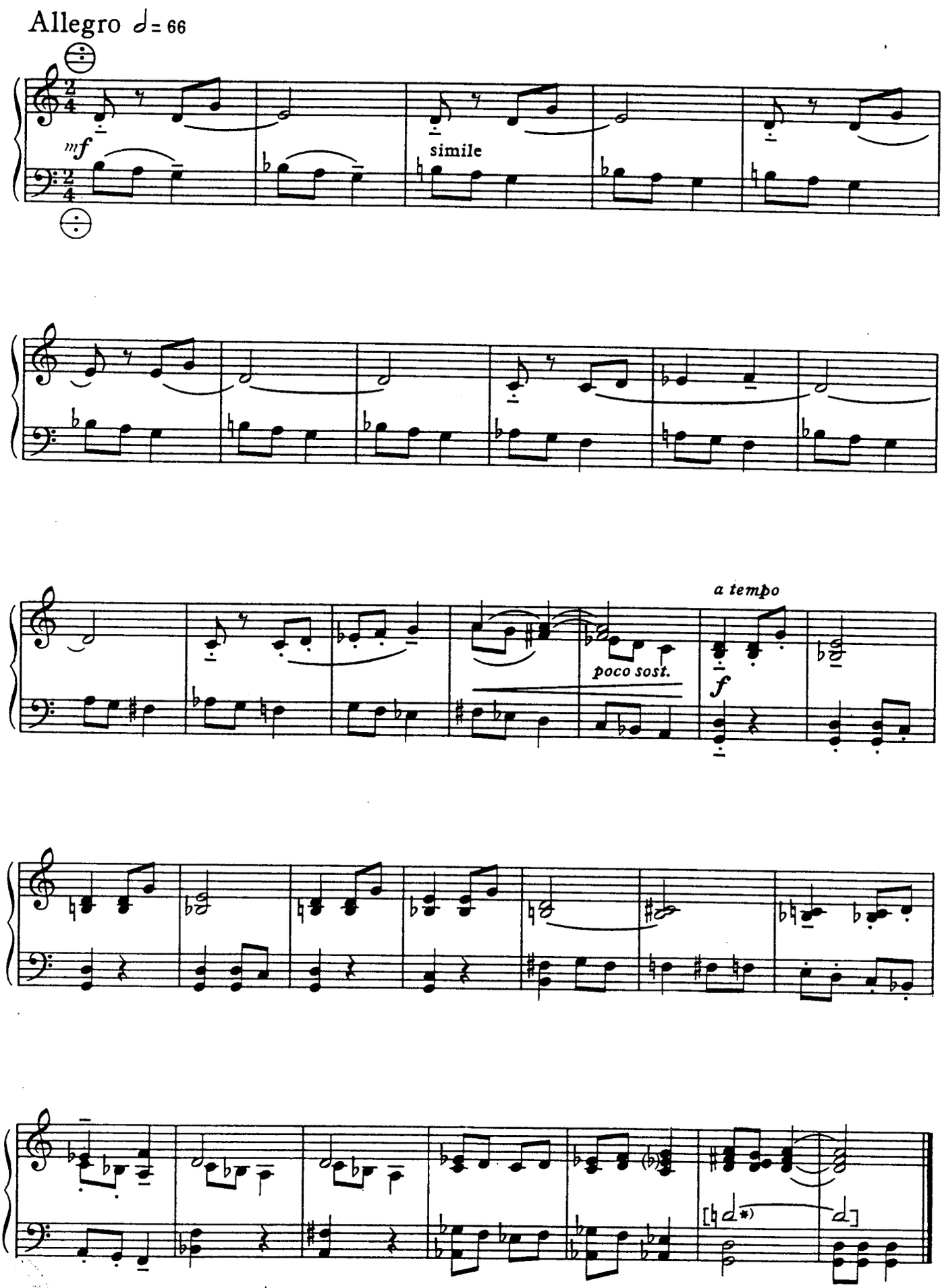
Allegro giocoso II ♩=120-126



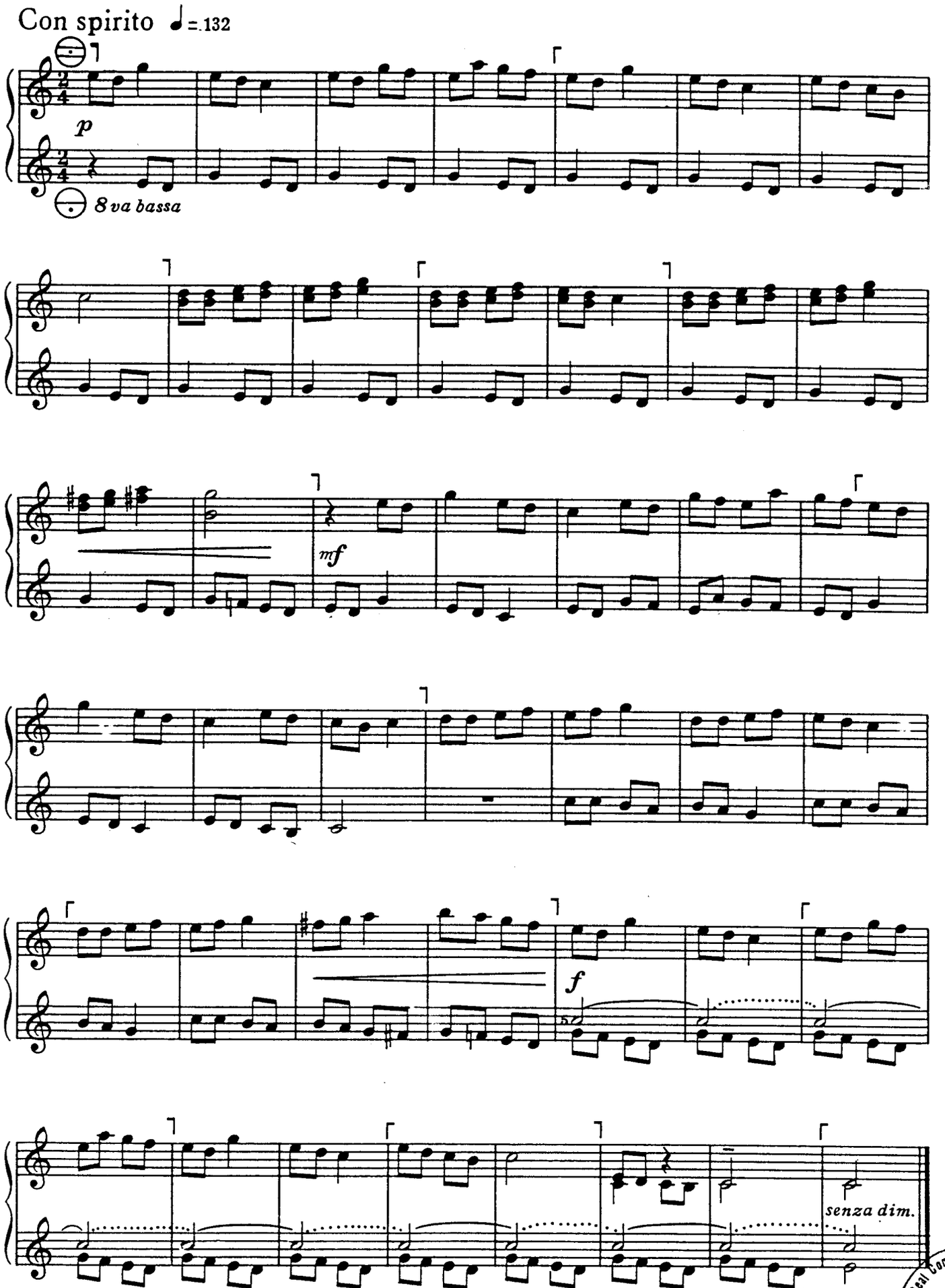
0/133/466



*) Rep. ad lib. ca. 6", bis die Töne nicht mehr ansprechen.
Repeat ad libitum for about 6" until the tone is no longer audible.
Répéter ad lib. à peu prés 6", jusque le son est inaudible. 0/133/466



*) ad lib.



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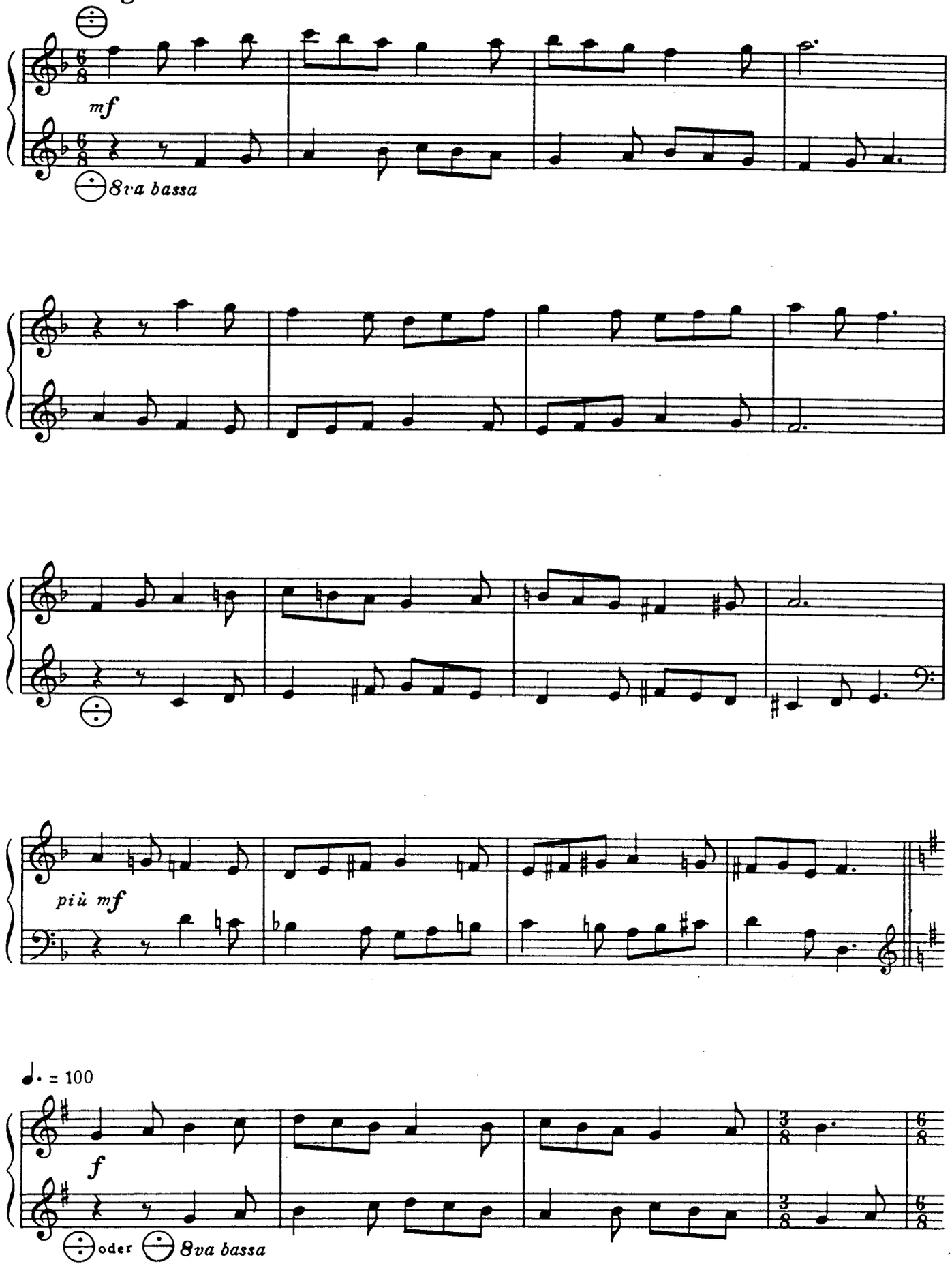
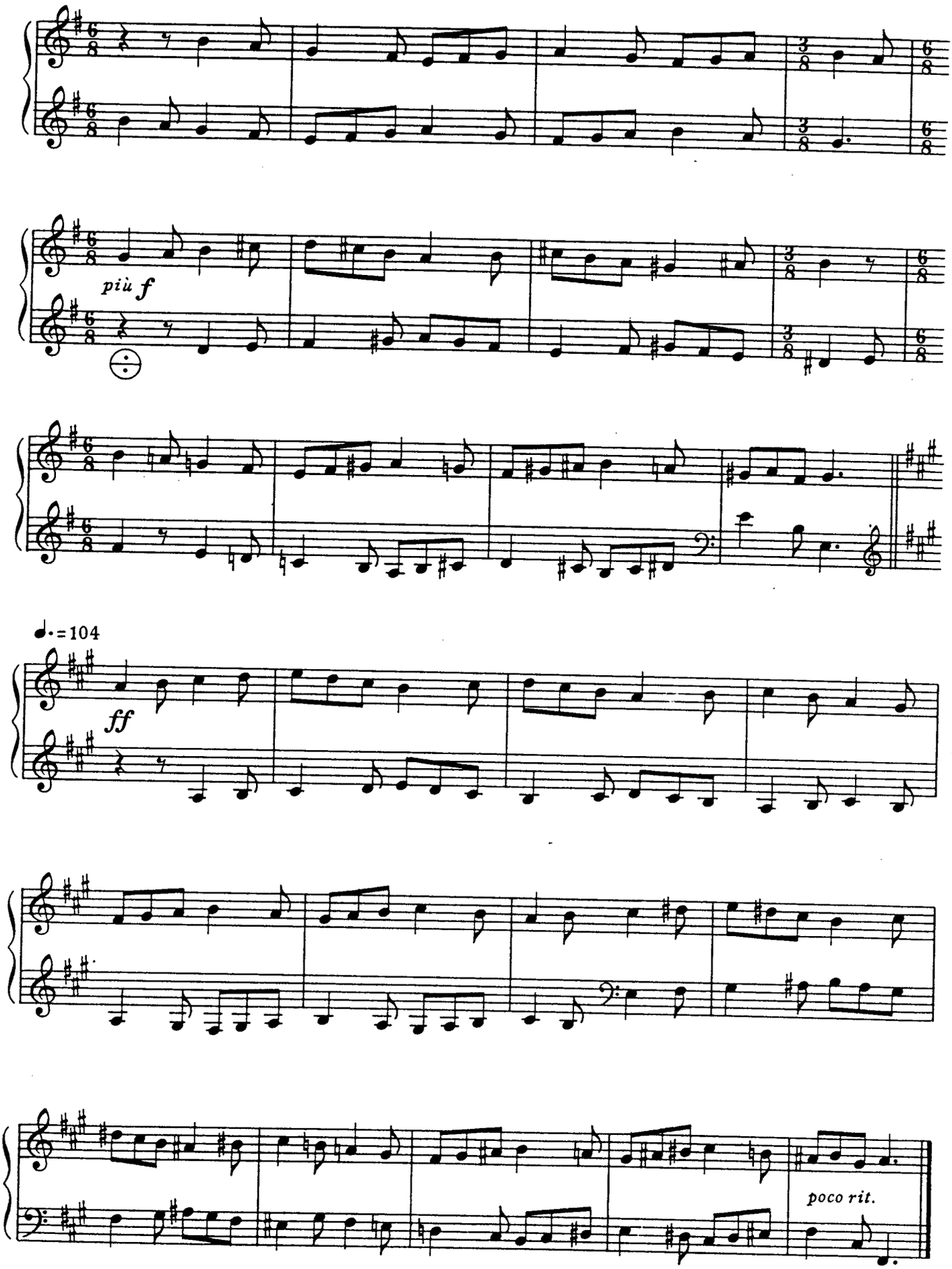
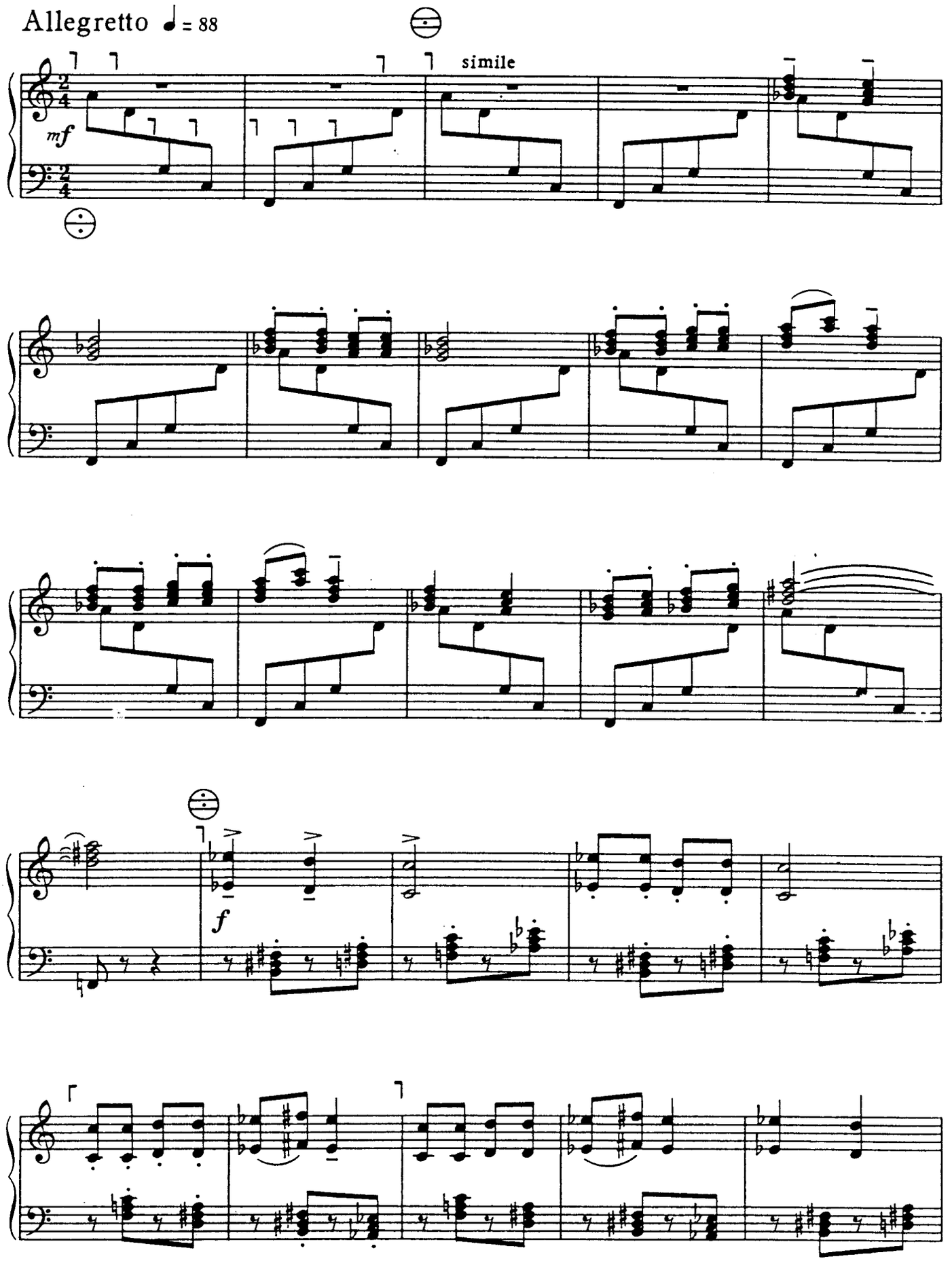
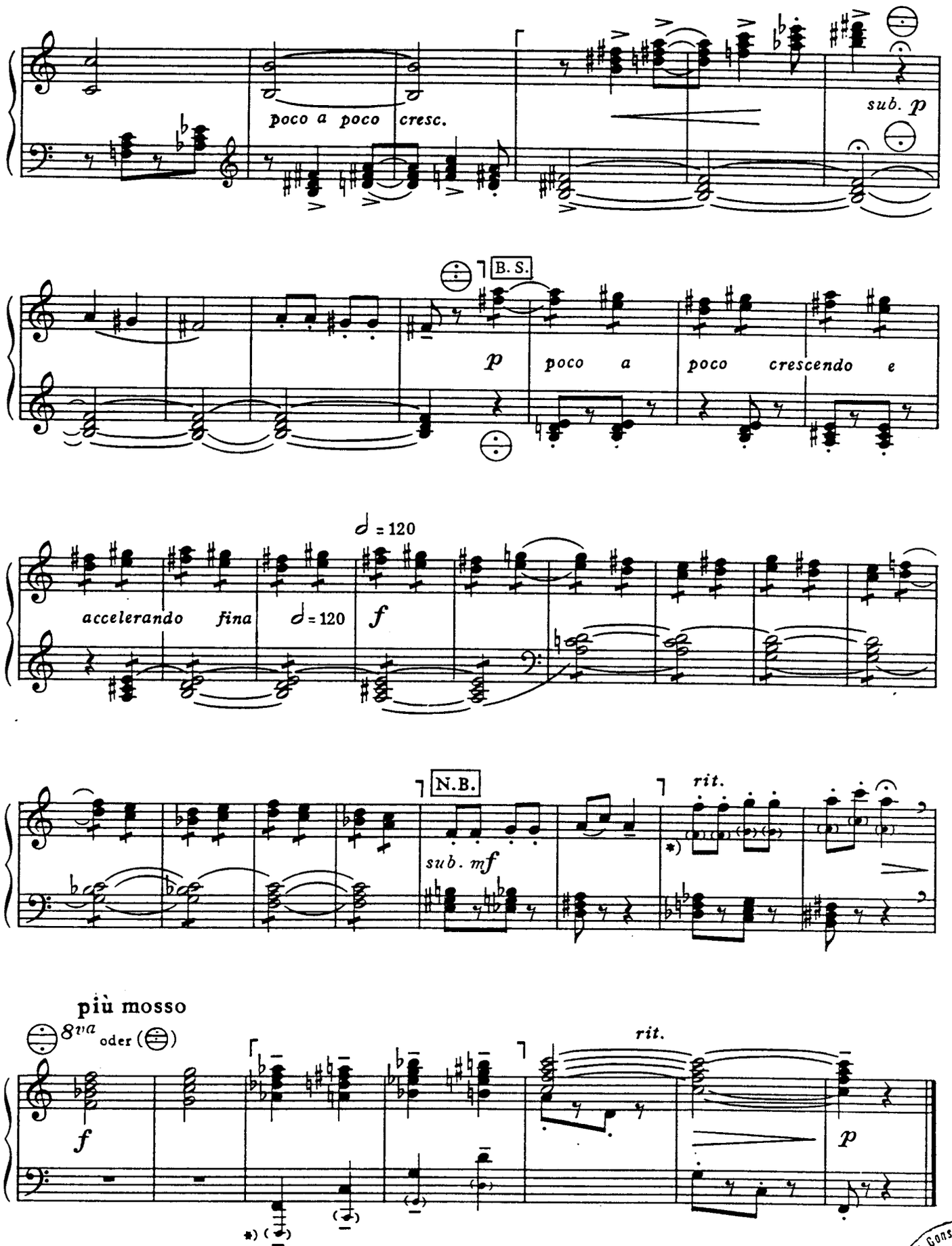
Alla Gigue ♩. = 96




più f
♩.=104
ff
poco rit.


Allegretto ♩ = 88
simile
mf
f



B. S. = Bellows Shake

N. B. = Natural Bellows

*) ad lib.

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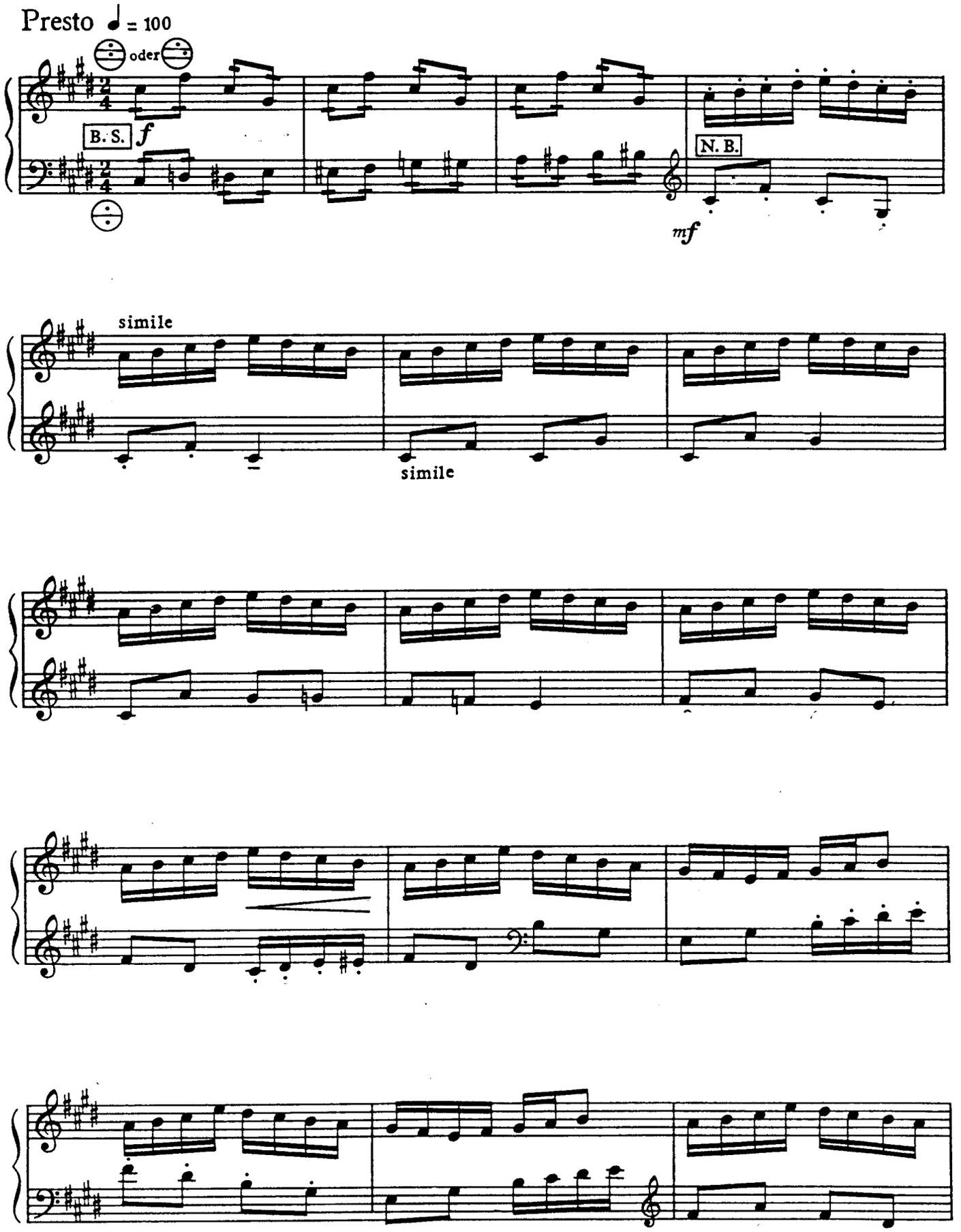
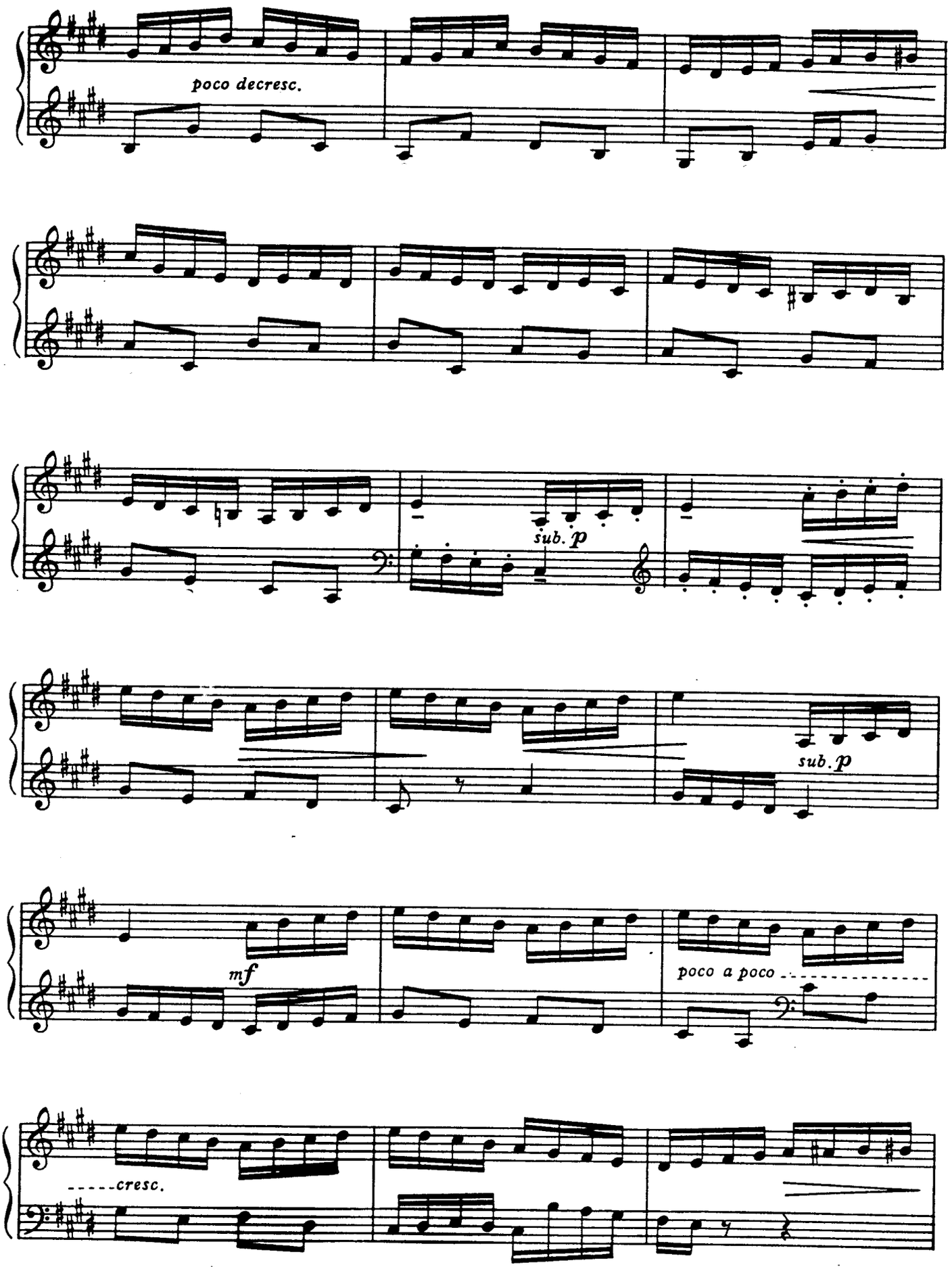
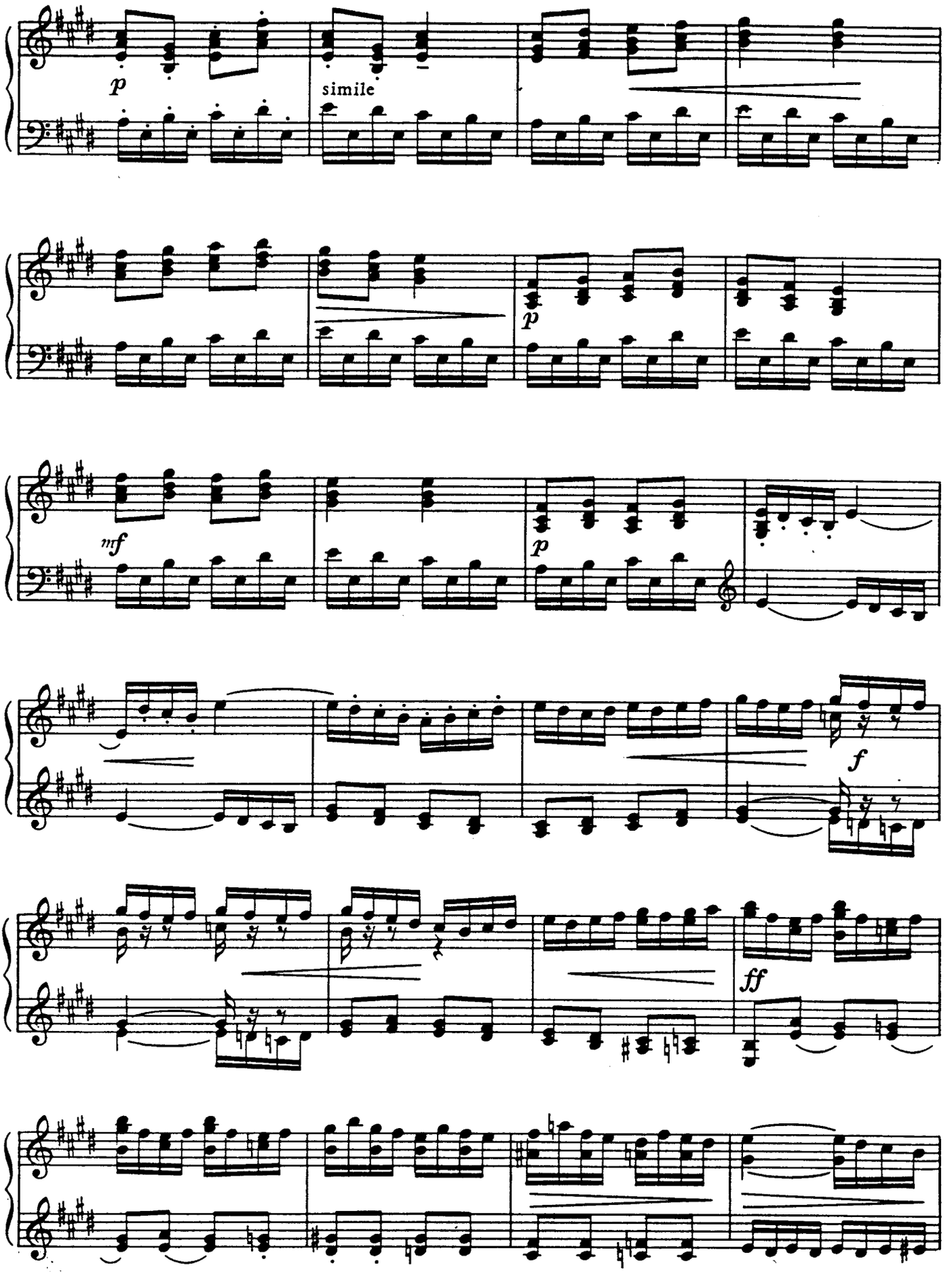
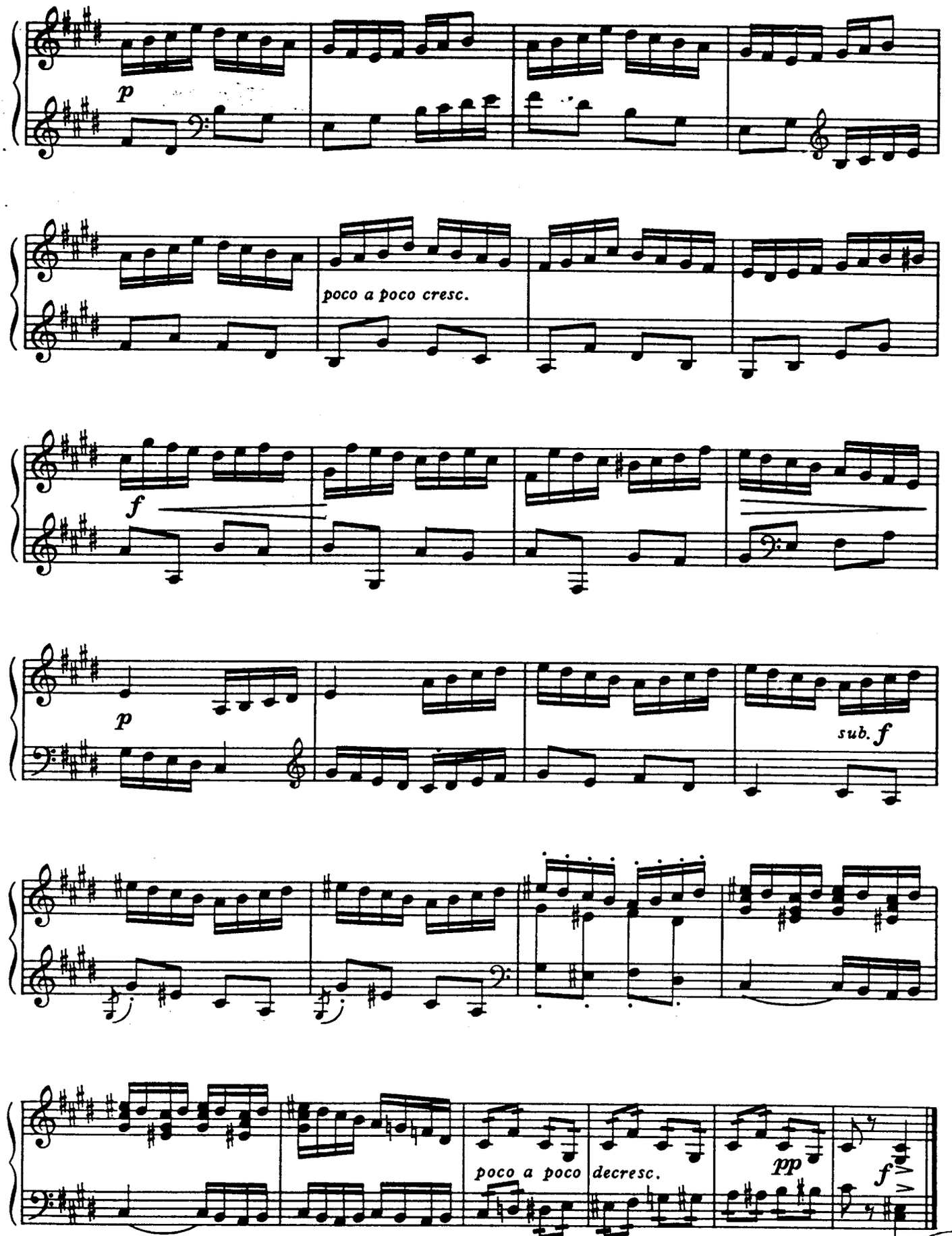


B. S. = Bellows Shake

N. B. = Natural Bellows


poco decresc.
sub. p
sub. p
mf
poco a poco
cresc.


p
simile
p
mf
p
f
ff



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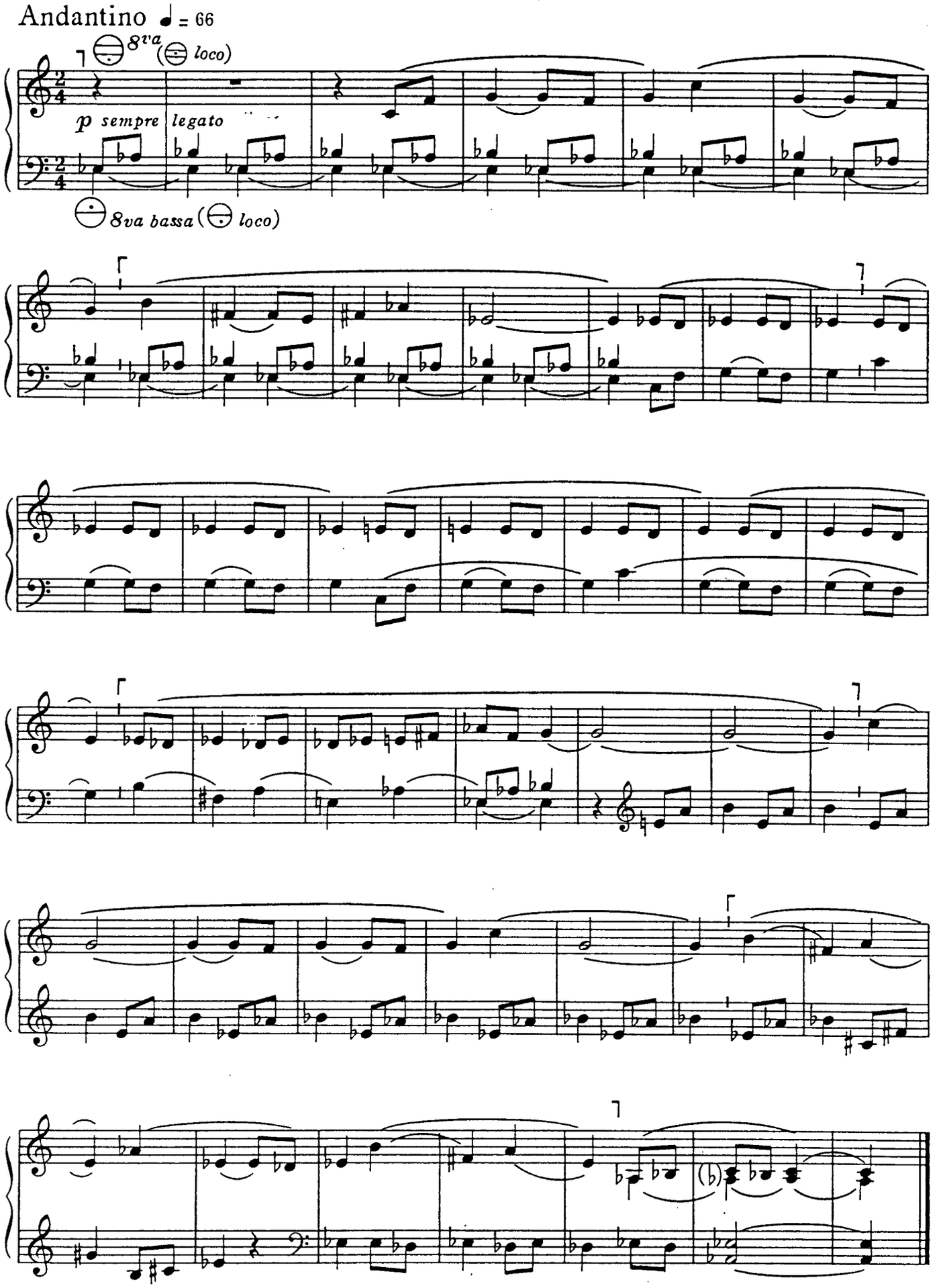


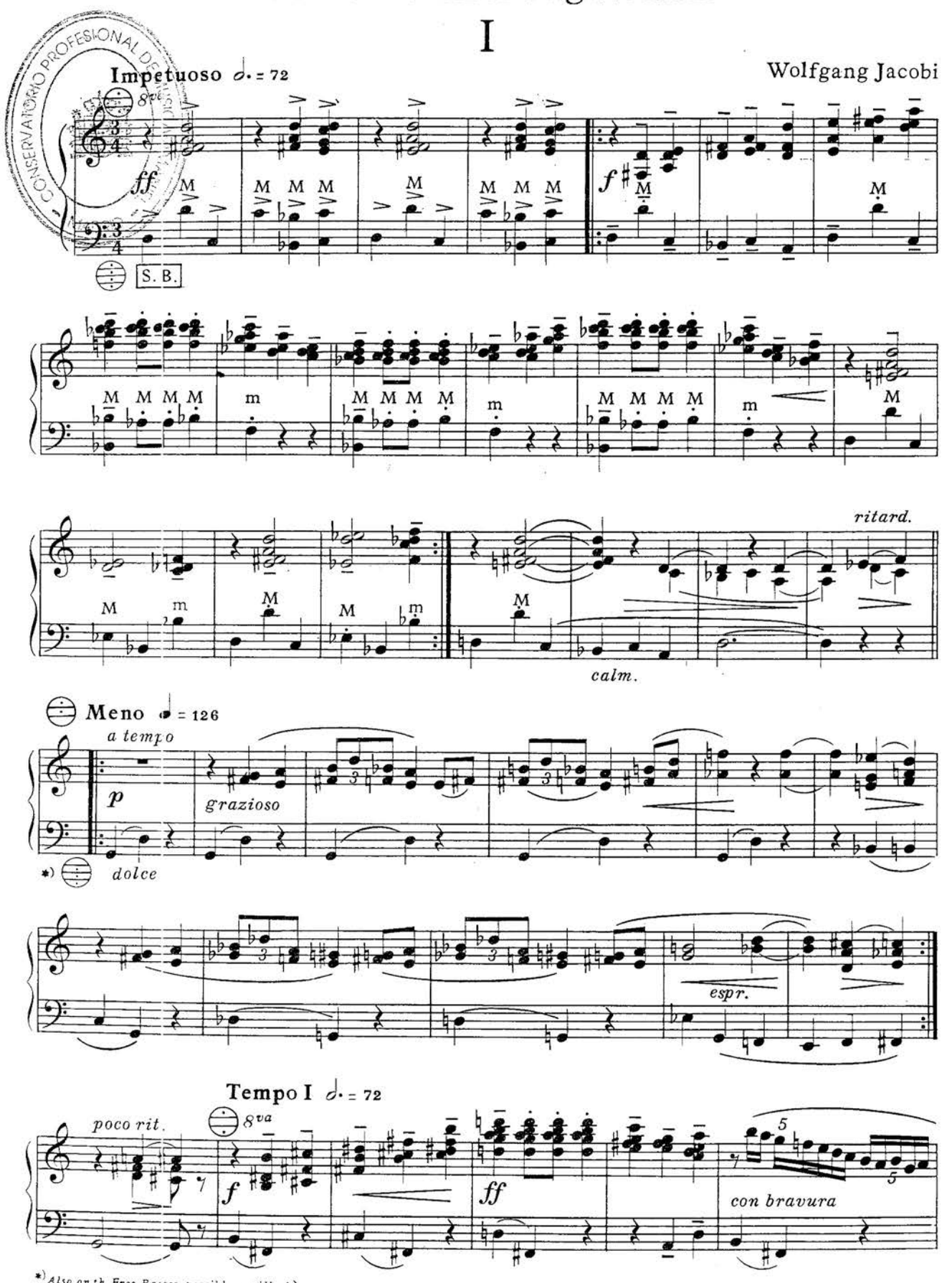
0/133/466

Sechs Walzerbagatellen

I

Wolfgang Jacobi

CONSERVATORIO PROFESIONAL DE MUSICA



*) Also on th Free Basses possible untill +)
Auch auf dem Melodie-Bass-Manual (⊜) spielbar bis +) *) C'est possible de jouer sur les basses-solo jusque +)

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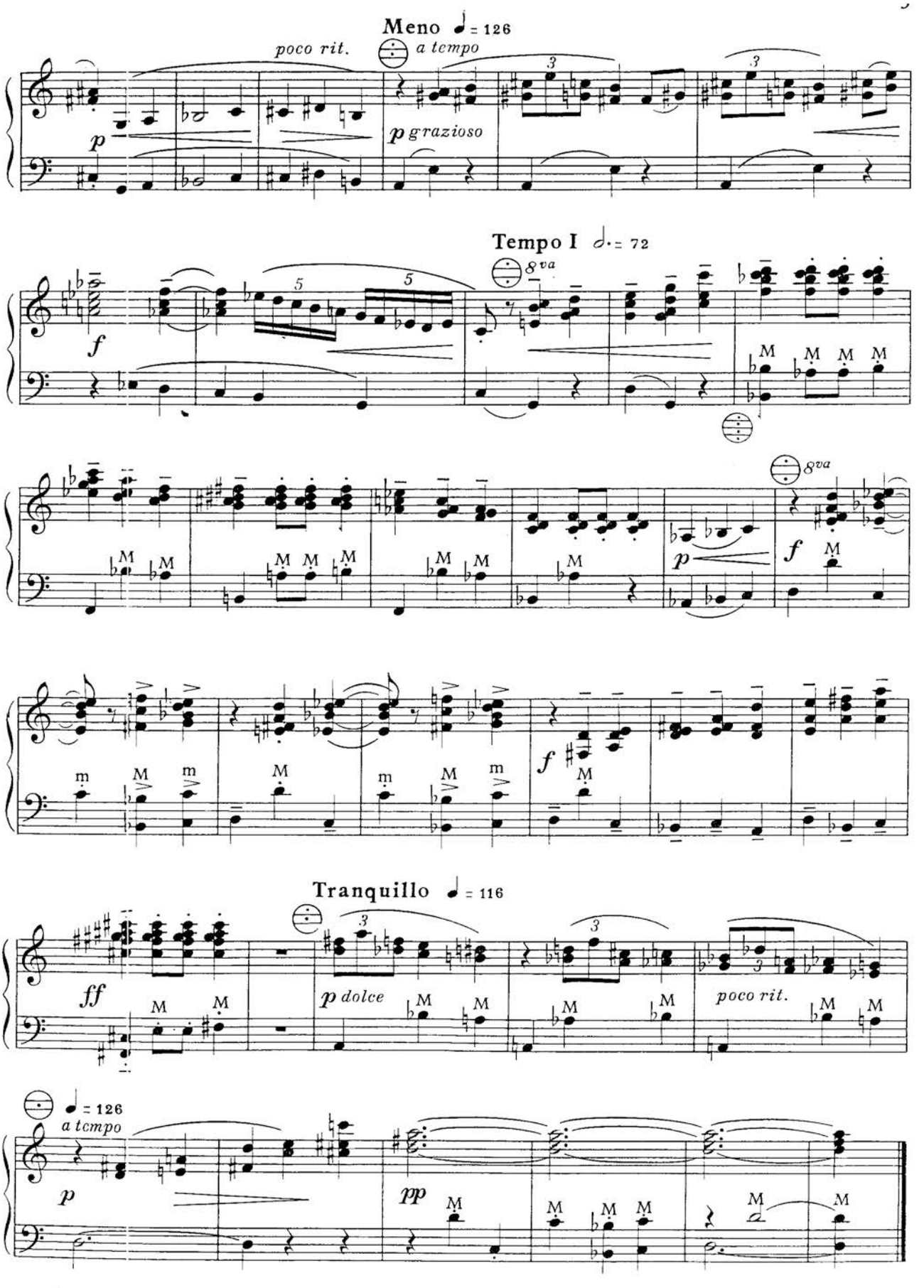
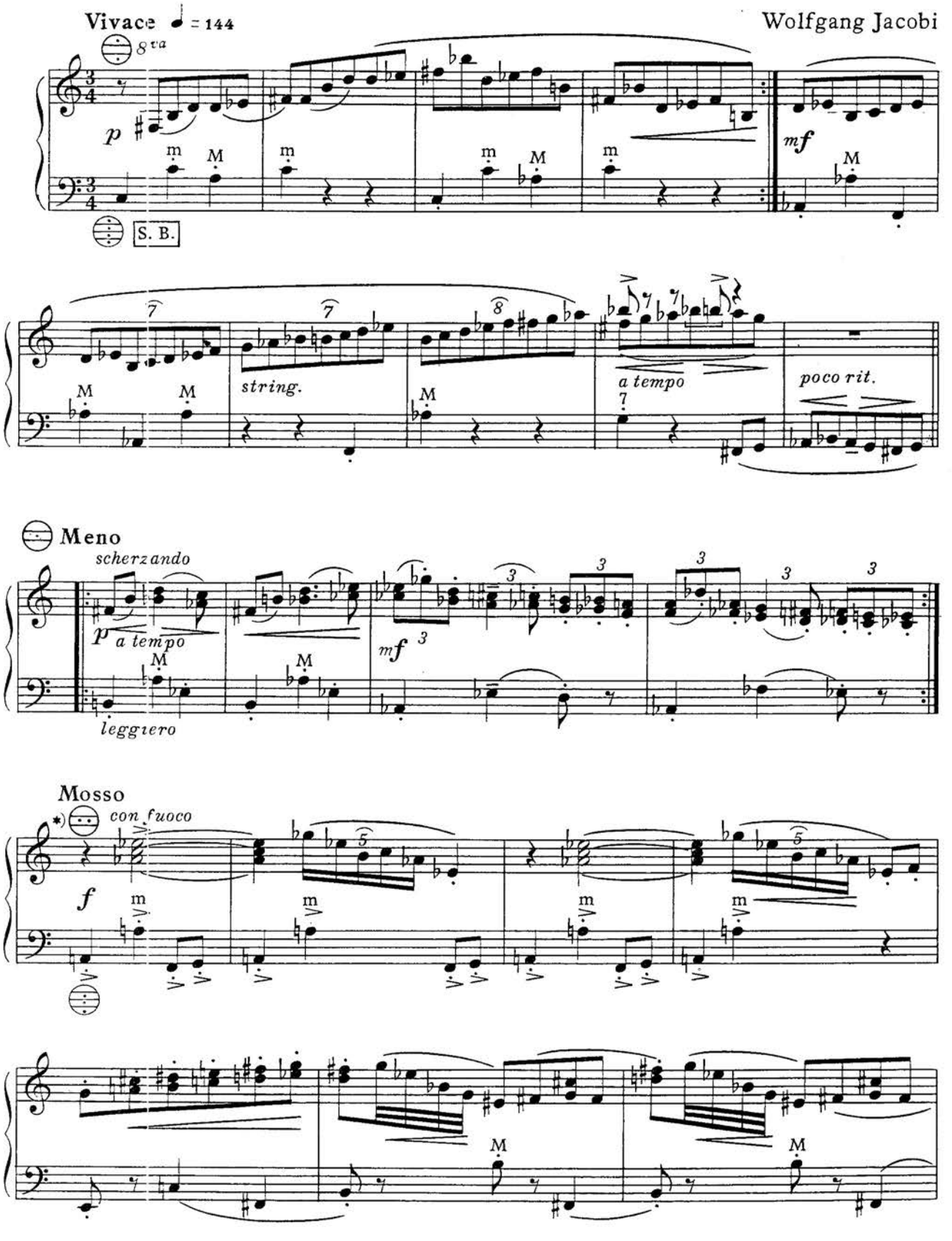
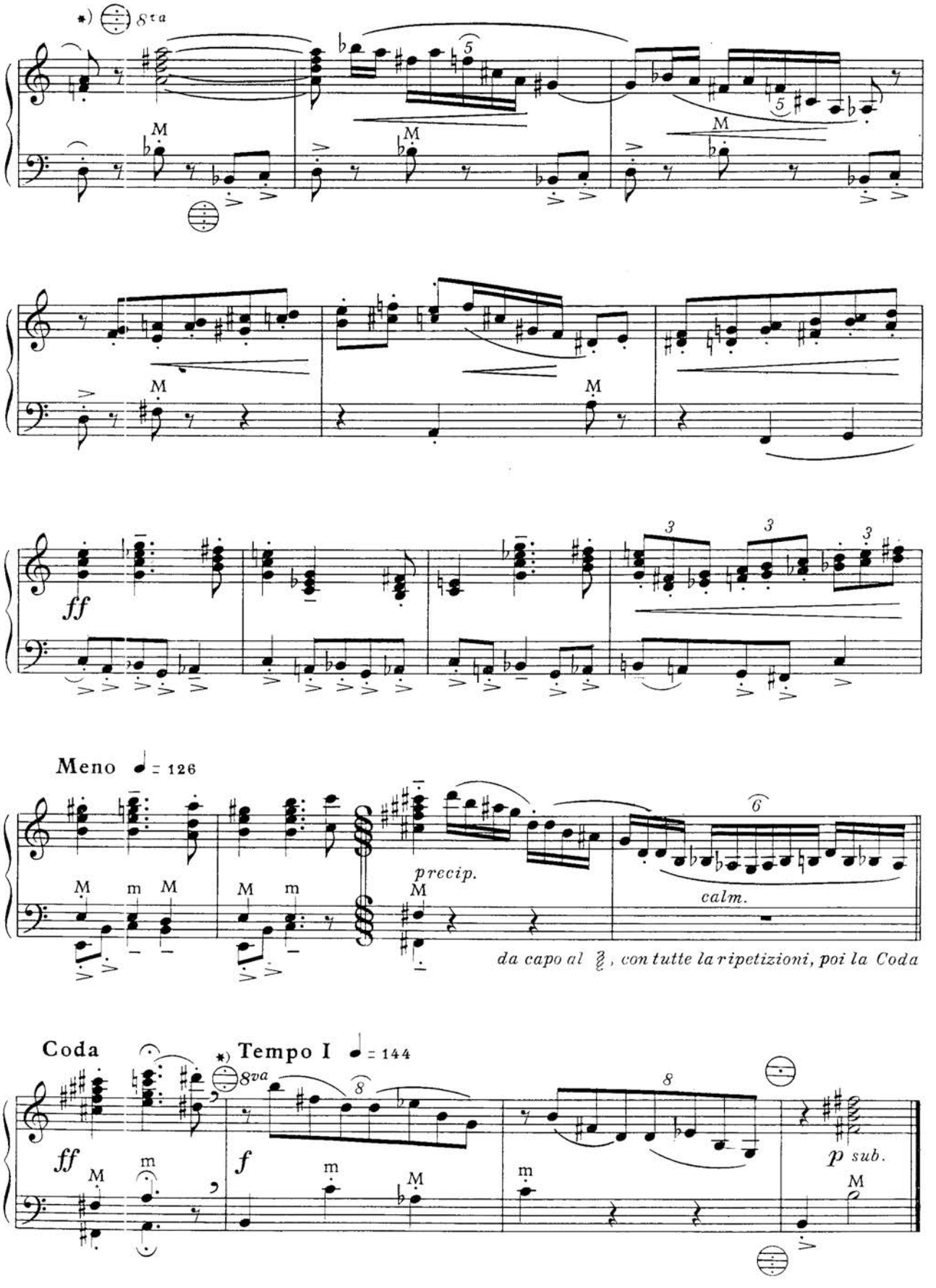

Meno ♩ = 126
poco rit.
a tempo
p
p grazioso
Tempo I ♩. = 72
8va
f
M
p
f
m
ff
Tranquillo ♩ = 116
p dolce
poco rit.
♩ = 126
a tempo
pp

II.

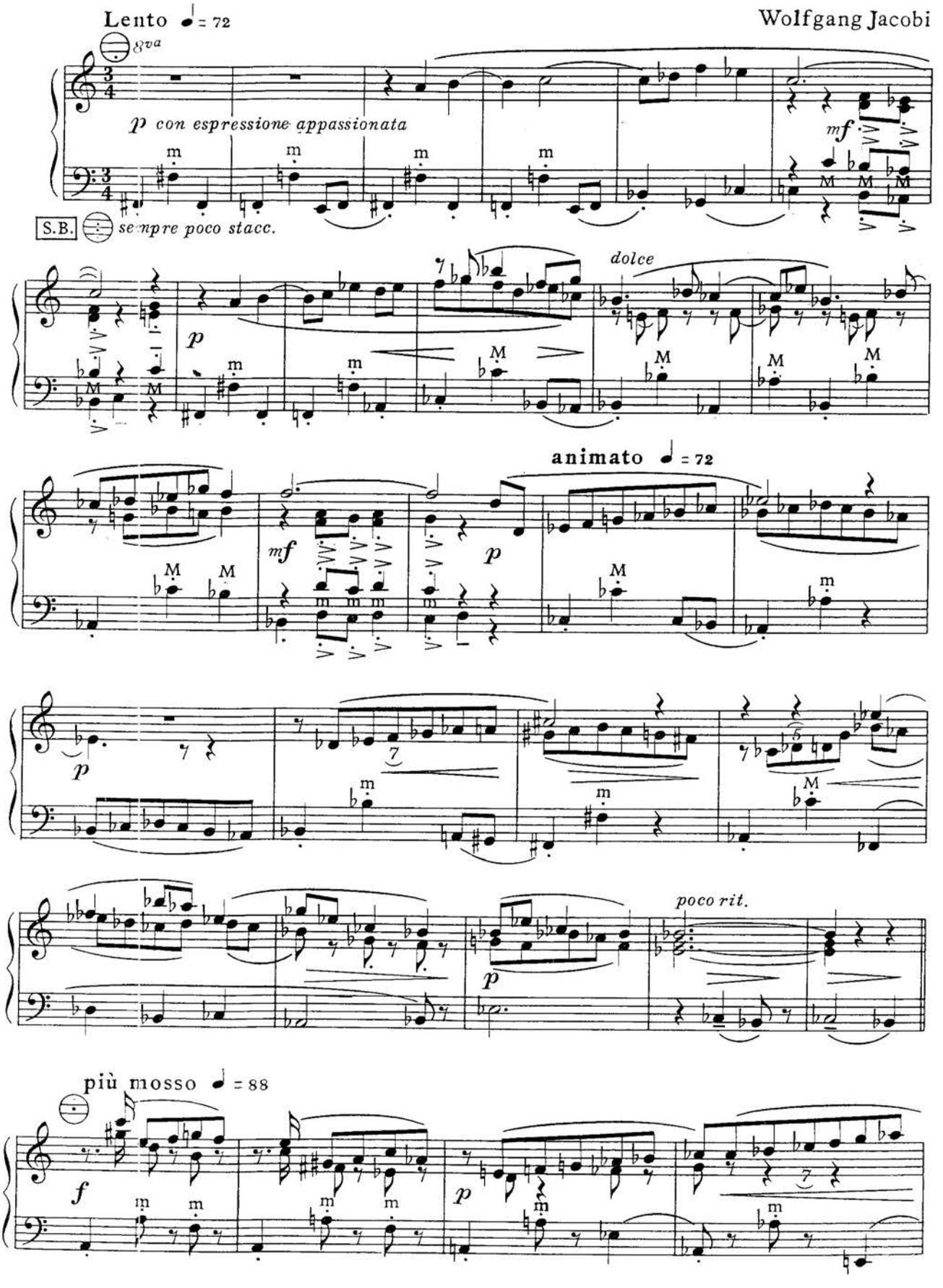


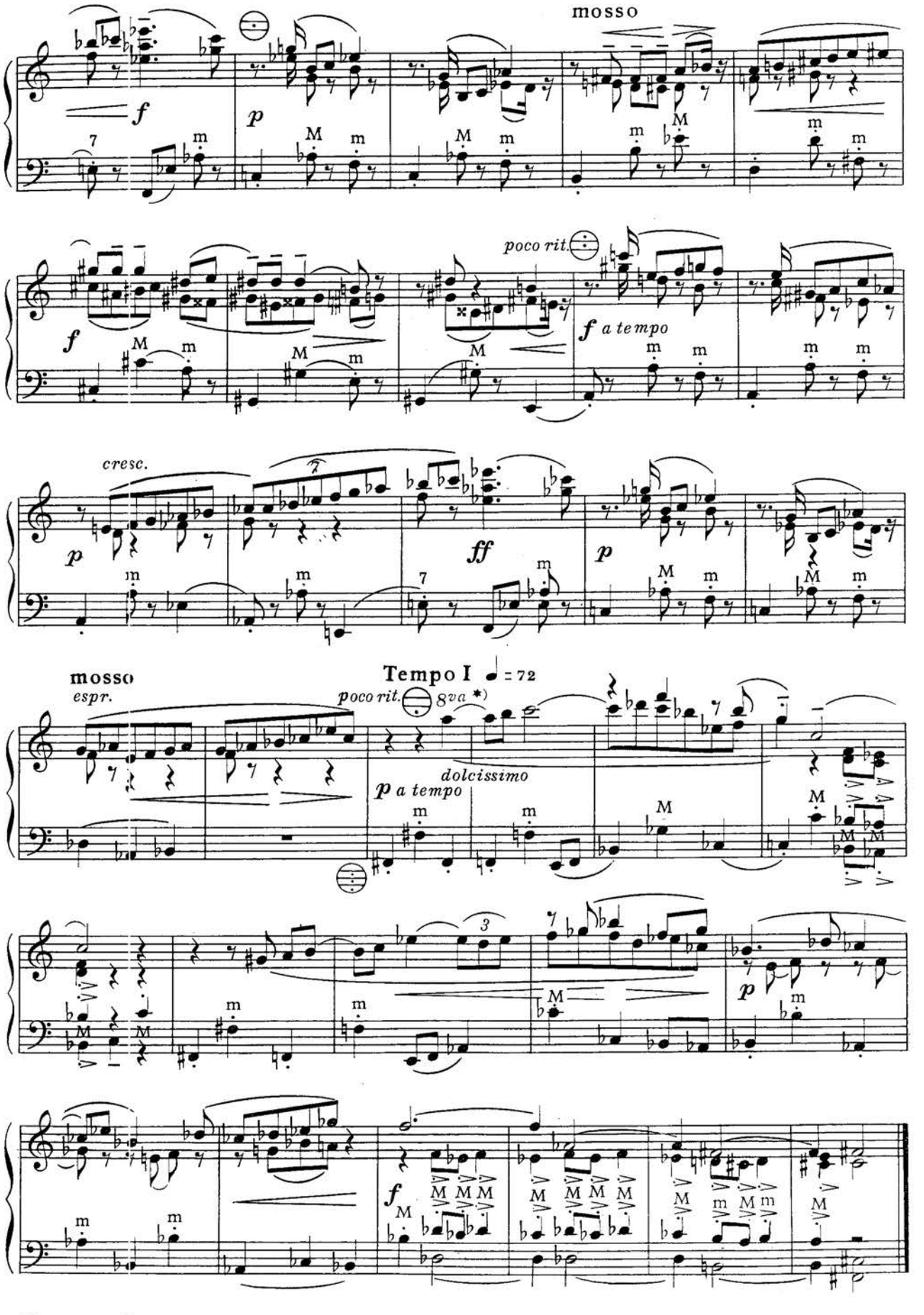
*) For instruments with „flar or dry" tremolo, otherwise ⊜
*) Nur für Instrumente mit „flachem" Tremolo, sonst ⊜
*) Seulement pour instruments avec tremolo faible, autrement ⊜



*) Piano Akk. ad libitum

III.


Lento ♩ = 72
Wolfgang Jacobi
8va
p con espressione appassionata
mf
S.B.
sempre poco stacc.
dolce
p
animato ♩ = 72
mf
p
p
poco rit.
più mosso ♩ = 88
f
p

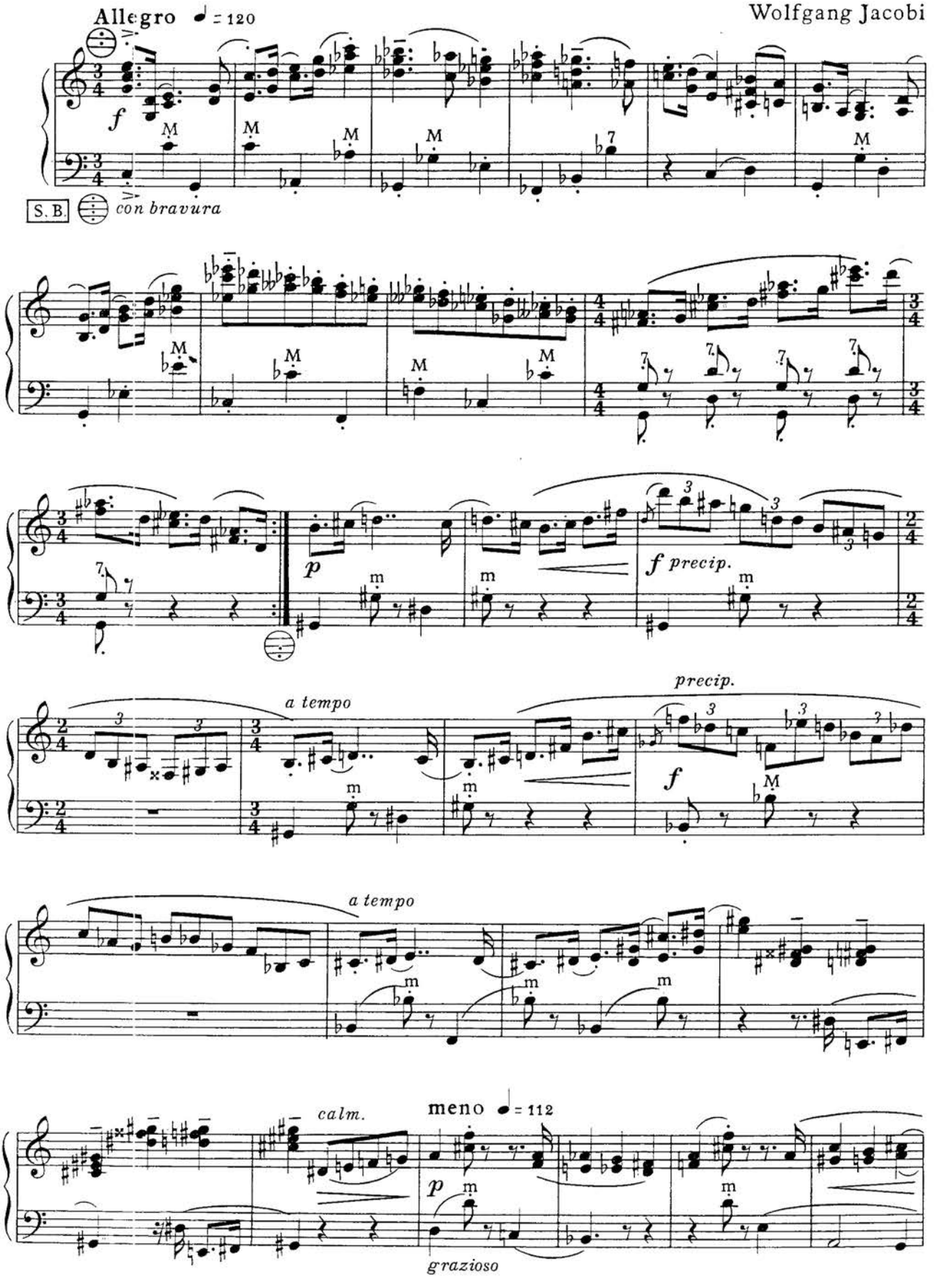


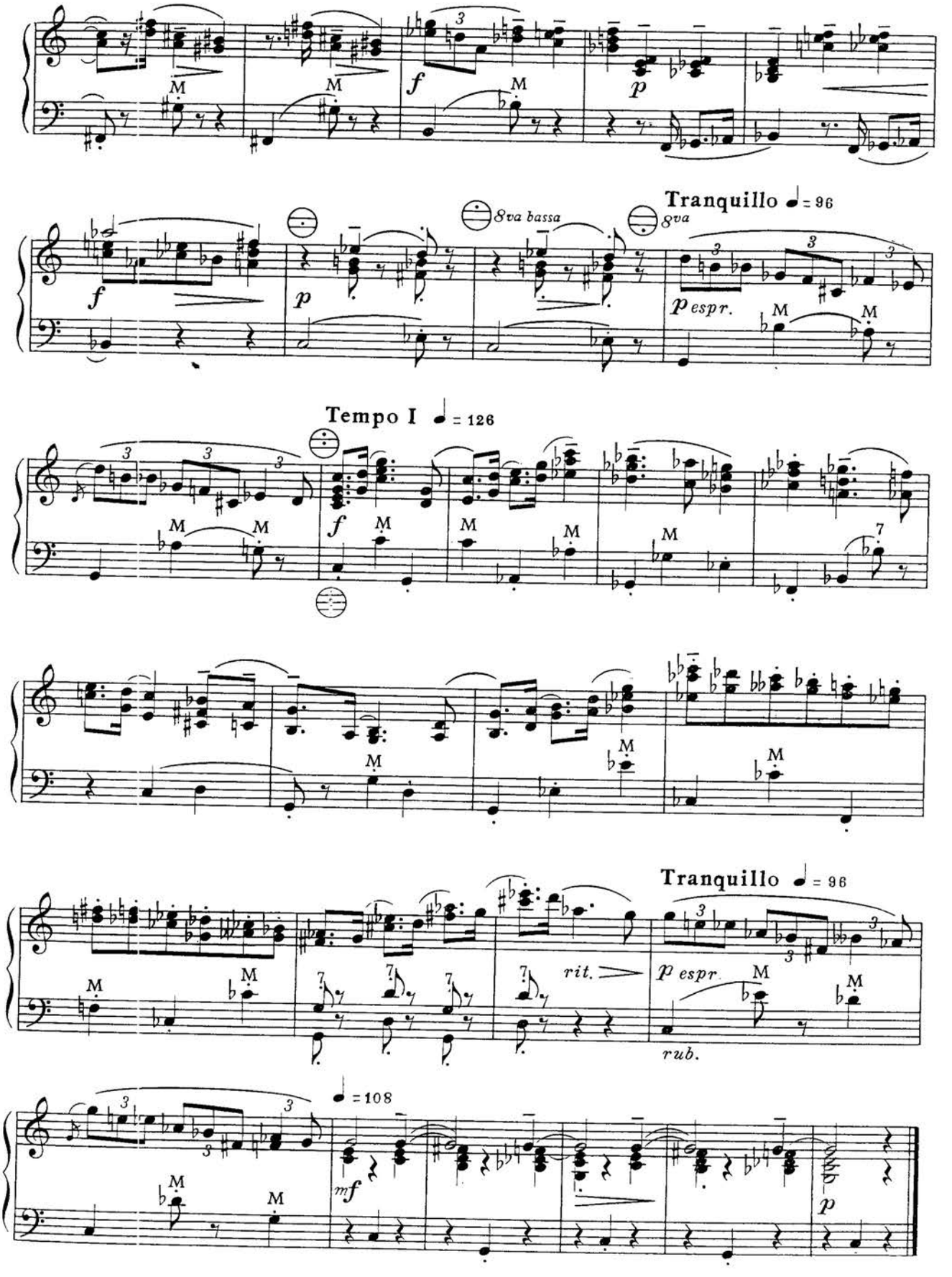
*) Piano Akk. ⊖ loco

IV.

Allegro ♩ = 120

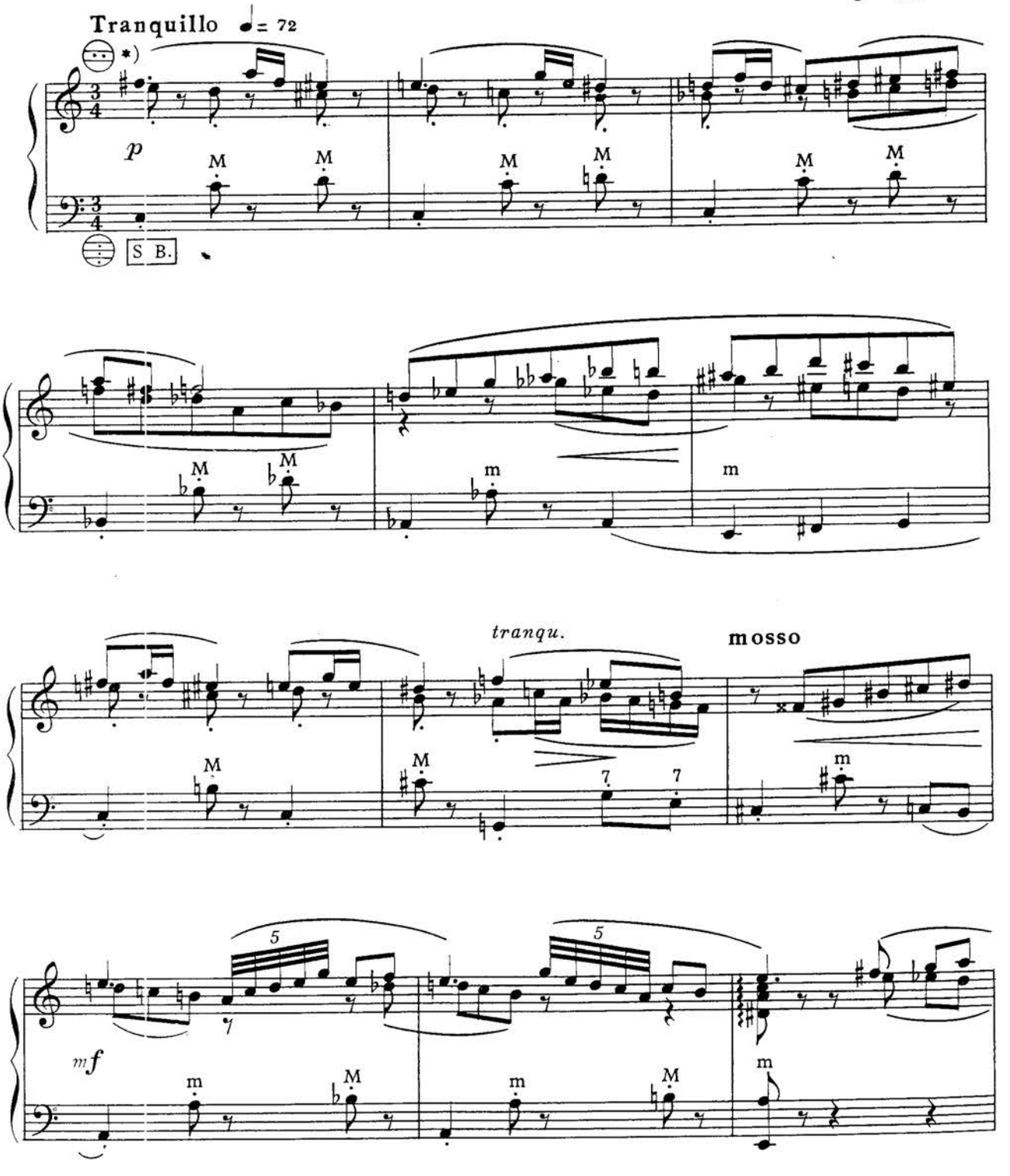
Wolfgang Jacobi



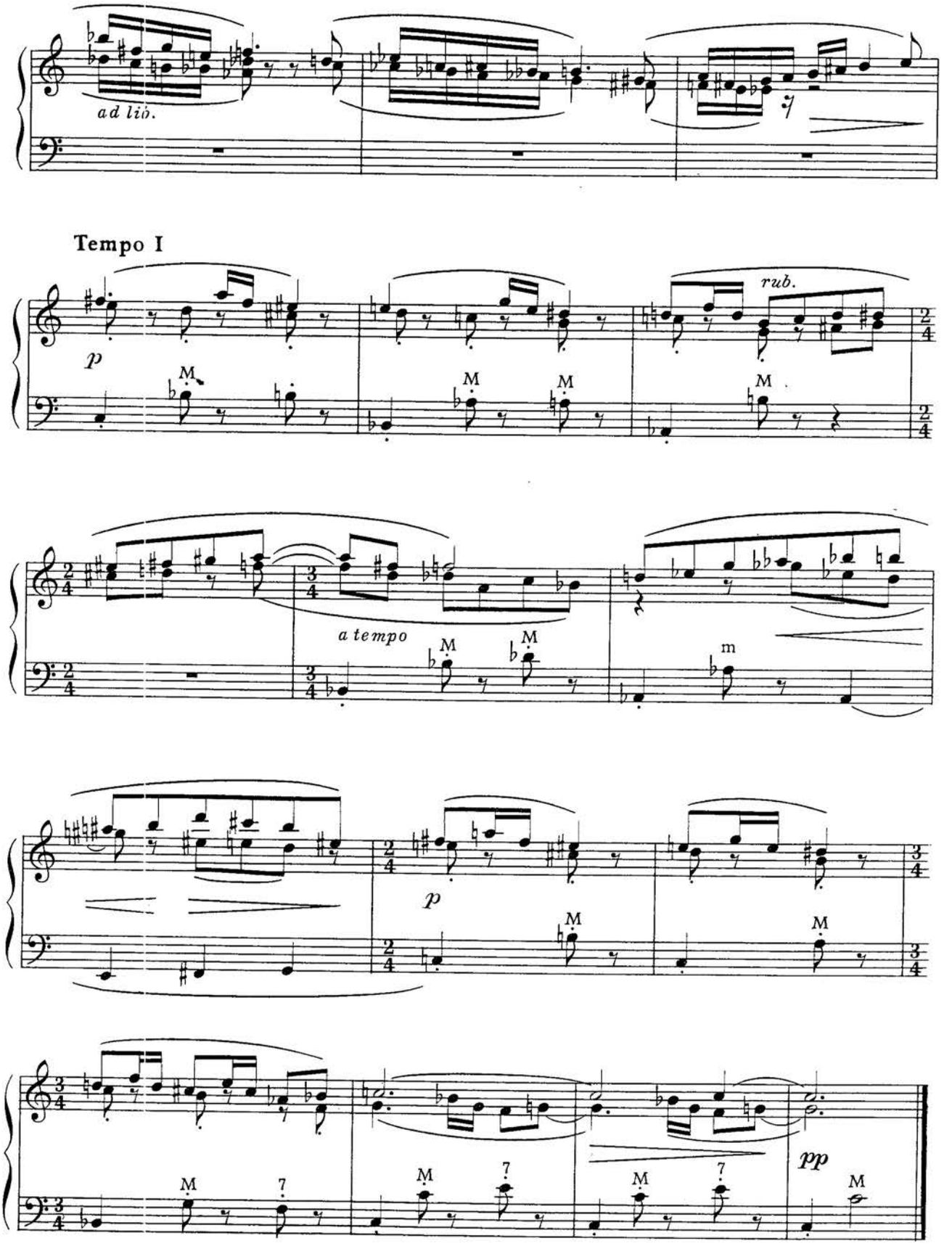

Tranquillo ♩ = 96
8va bassa
8va
Tempo I ♩ = 126
Tranquillo ♩ = 96
rit.
rub.
♩ = 108

V.

Wolfgang Jacobi

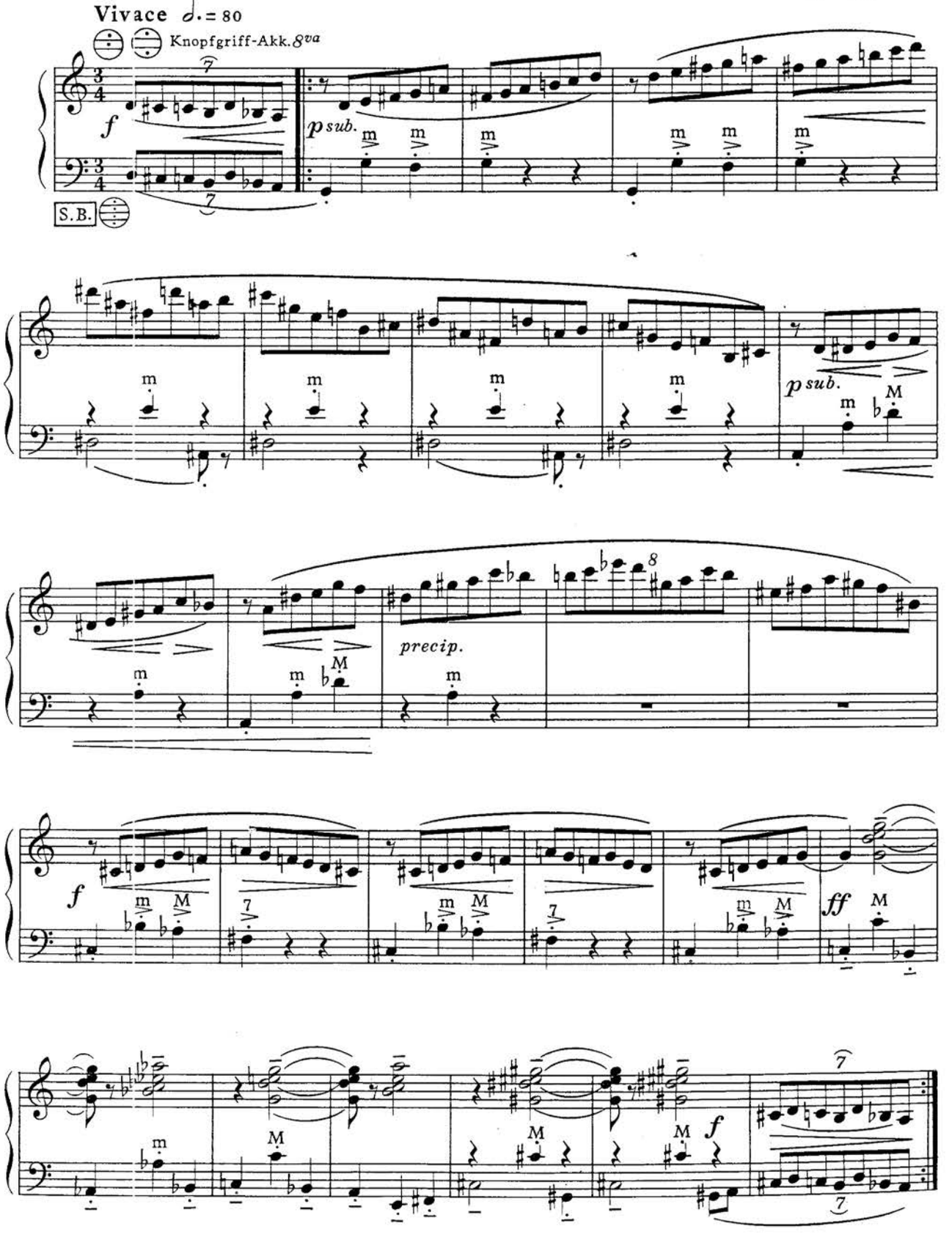


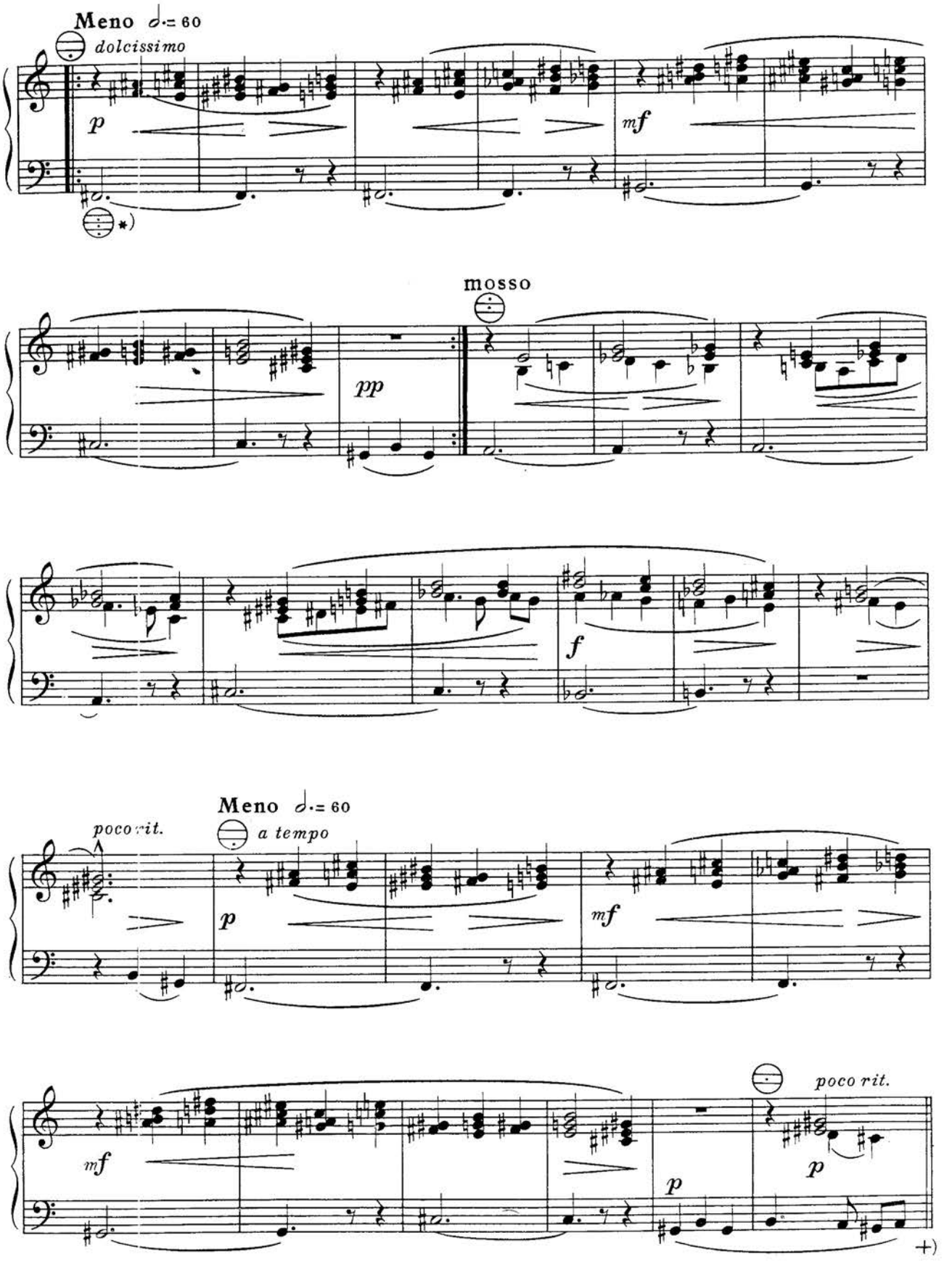
*) For instruments with „flar or dry" tremolo, otherwise
*) Nur für Instrumente mit „flachem" Tremolo, sonst
*) Seulement pour instruments avec tremolo faible, autrement


ad lib.
Tempo I
p
rub.
a tempo
p
pp

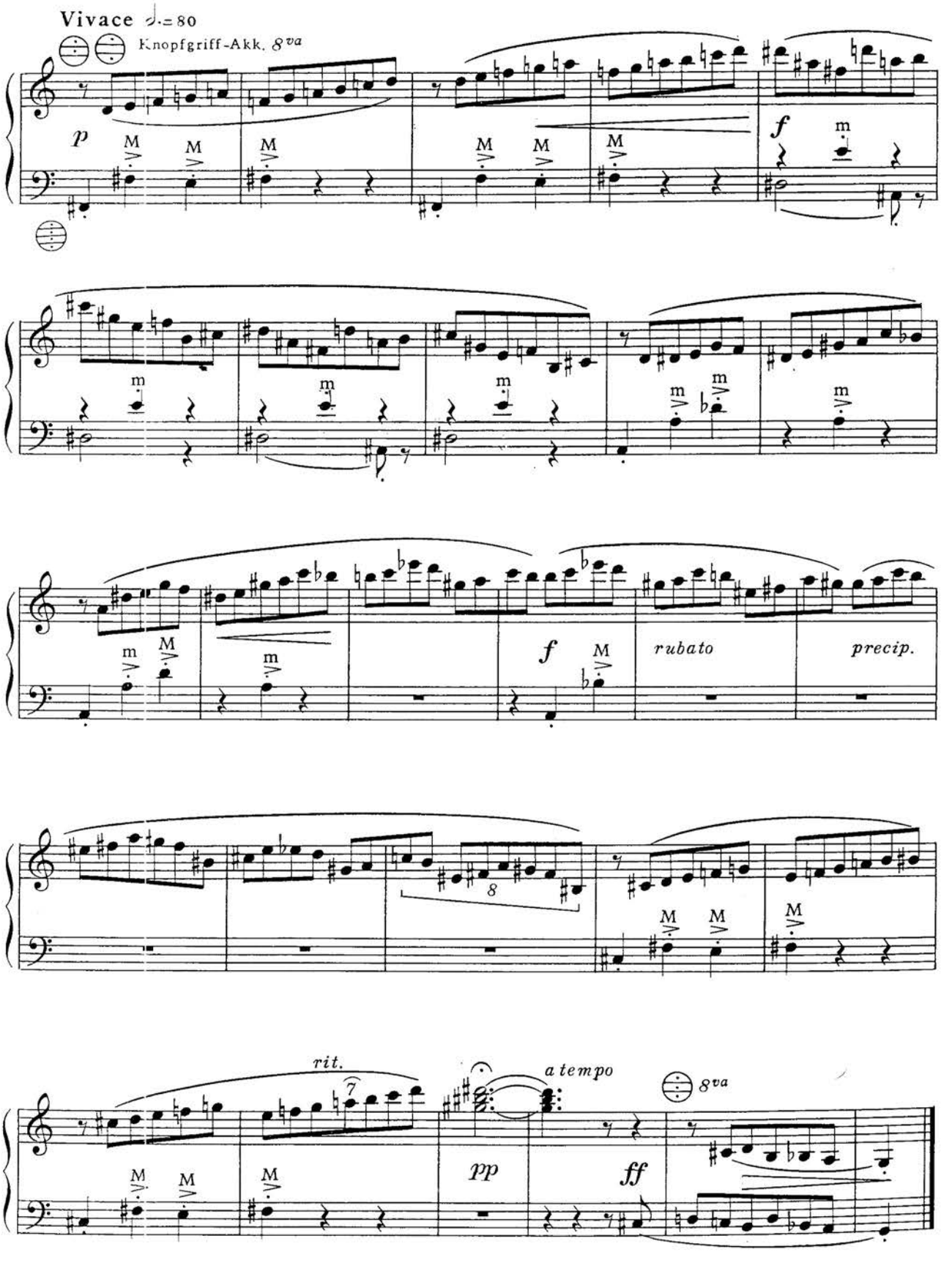
VI.

Wolfgang Jacobi





*) *Also on the Free Basses possible untill* +)
*) *Auch auf dem Melodie-Bass-Manual* (⊜) *spielbar bis* +)
*) *C'est possible de jouer sur les basses-solo jusque* +)


Vivace ♩.=80
Knopfgriff-Akk. 8va
p
f
rubato
precip.
rit.
a tempo
pp
ff
8va

Hans Kåre Jacobsen

Tèma e variazioni

für Akkordeon mit Manual I + III

for Free Bass Accordion

pour Accordéon basses chromatiques



HOHNER · VERLAG · TROSSINGEN
Bestell-Nr. 0/061/044

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Vorwort

„Tèma e variazioni“ umfaßt verschiedene Etüden für das Akkordeon mit Melodiebaßmanual (M III) unter besonderer Berücksichtigung des sehr wichtigen, aber oft vernachlässigten Zusammenwirkens von Balg und Taste.

Das Thema, ein Volkslied aus Süd-Norwegen, enthält Versions- und Inversionsmelodik mit den beiden Haupttönen fis und h, um die sich die Melodie entwickelt.

Die einzelnen Sätze, die als Monodie (Tèma), dynamisches Wechselspiel zwischen rechter und linker Hand (2. Satz), Homophonie (3. Satz) und Polyphonie (4. und 5. Satz) gestaltet sind, verlangen vom Spieler eine differenzierte Behandlung des Balges und der Fingerartikulation.

Die Metronom-Angaben sind als unverbindliche Richtwerte gedacht.

Hans Kåre Jacobsen

Inhalt
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IV.	Allegro	10
V.	Epilogo	12

Preface

"Theme and variations" includes various etudes for free bass accordion with a special consideration of very important but often neglected connection of the bellows and the keys.

The theme – a folc song from southern Norway – consists of version and inversion melodics with the two main notes F sharp and B natural, round which the melody is developed.

In the different parts formed as monody (Theme), dynamic overlap from the right to the left hand (part 2), homophony (part 3) and polyphony (parts 4 and 5), a varied bellows work and finger articulation are demanded.

The metronome marks should be regarded as not binding values.

Hans Kåre Jacobsen

Préface

"Thème et variations" englobe diverses études pour accordéon avec clavier "chant" (M III) à la main gauche en prêtant particulièrement attention à l'action simultanée du soufflet et de la touche, souvent délaissée.

Le thème, un air populaire du sud de la Norvège, contient la version et l'inversion mélodique avec deux tonalités principals fa dièse et si autour desquelles la mélodie se développe.

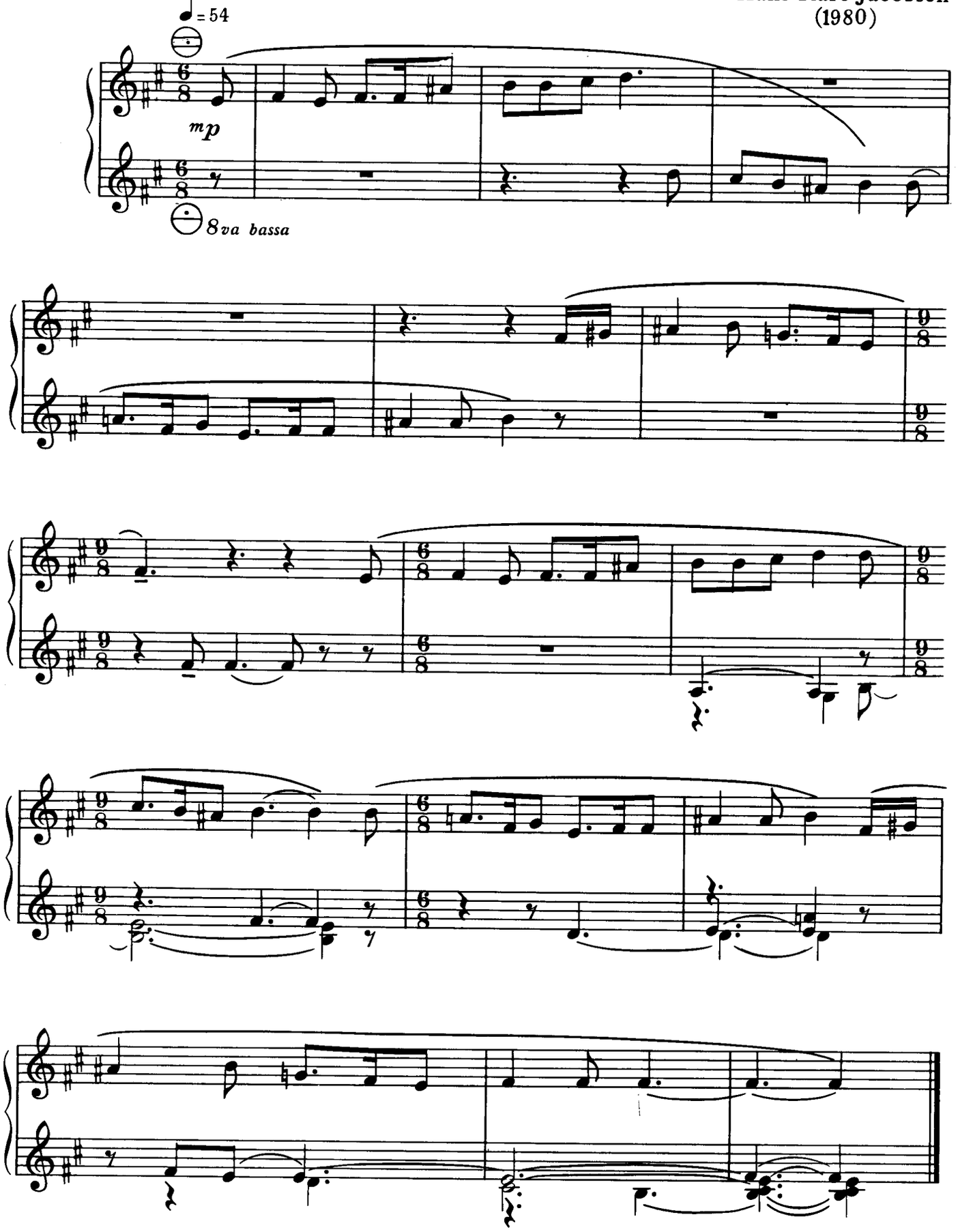
Chaque phrase conçue soit: comme monodie (thème), jeu dynamique entre les mains droite et gauche (2e phrase), homophonie (3e phrase) et polyphonie (4e et 5e phrases), réclame de l'interprète une différenciation dans les méthodes d'utilisation du soufflet et de l'articulation du doigté.

Les mouvements métronomiques sont donnés comme valeurs indicatives et facultatives.

Hans Kåre Jacobsen

I. Tèma

Hans Kåre Jacobsen
(1980)



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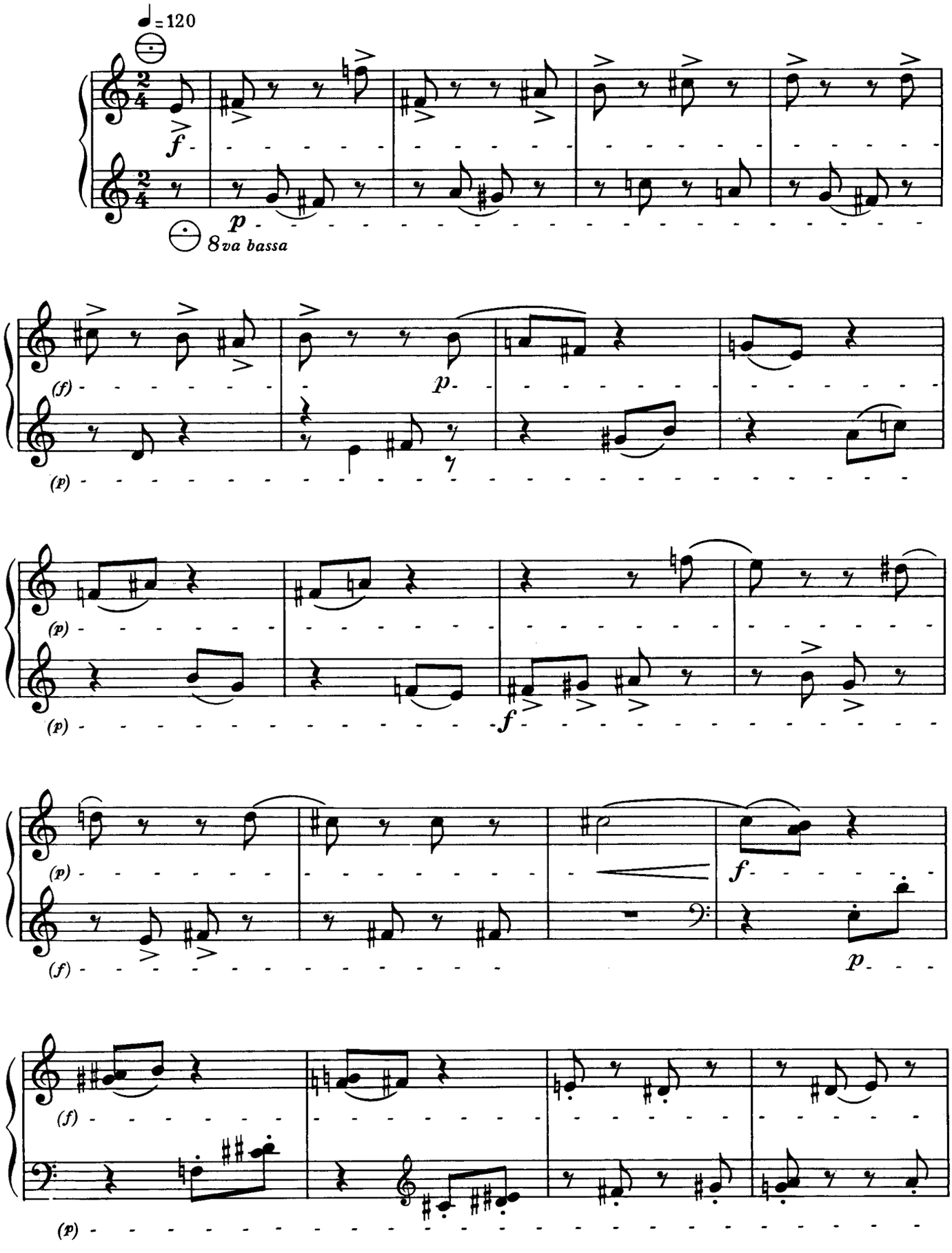
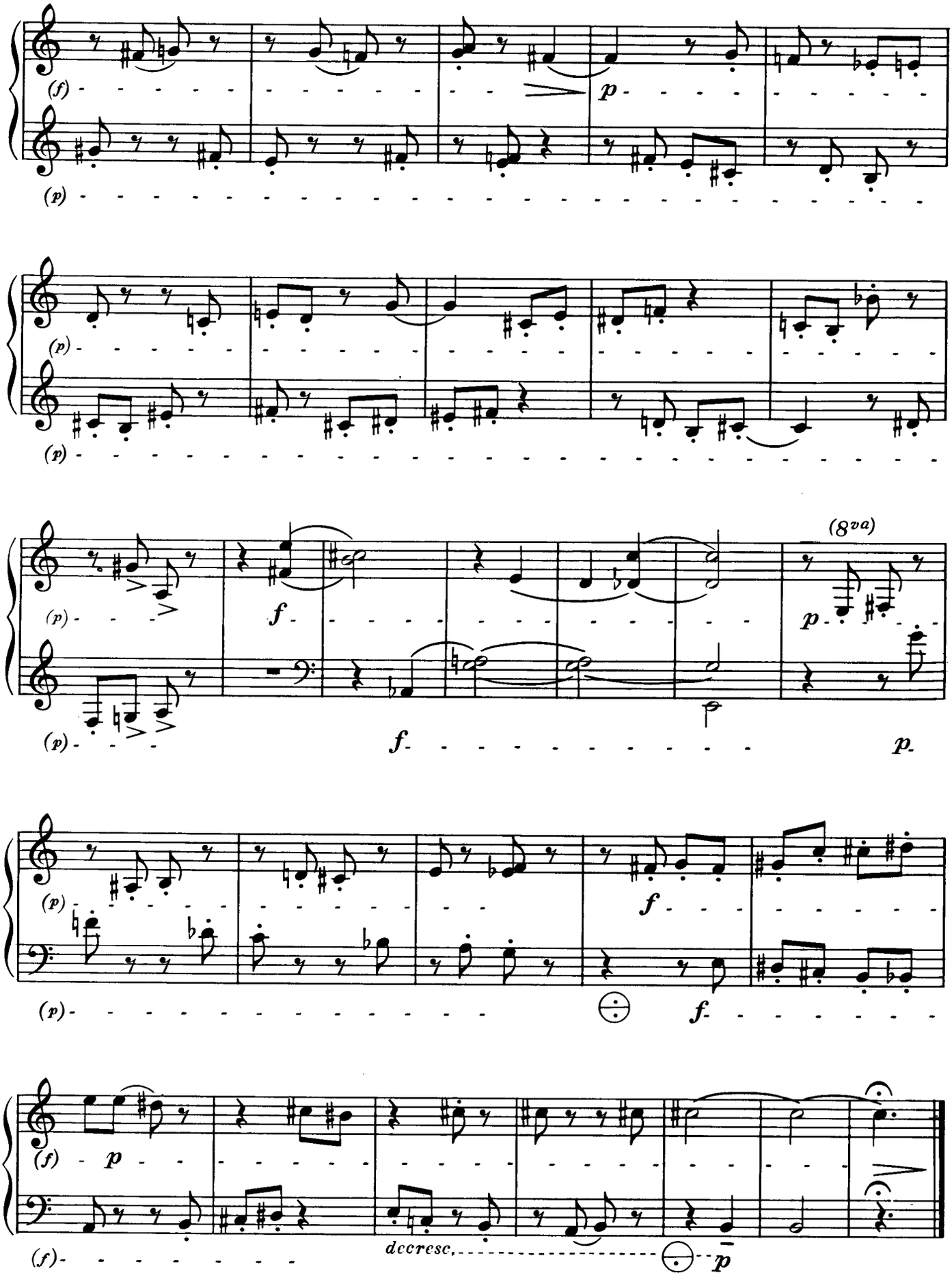
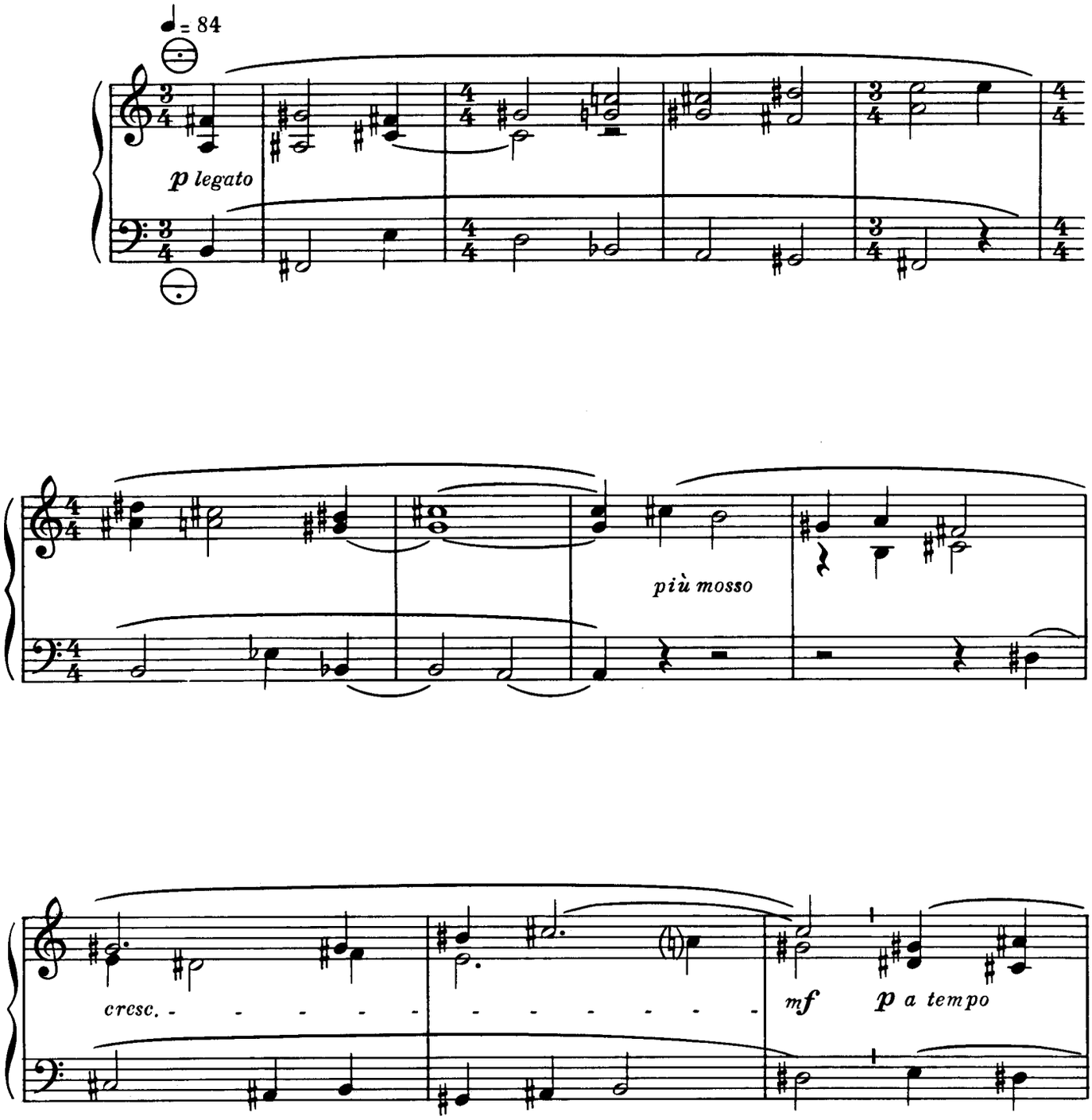
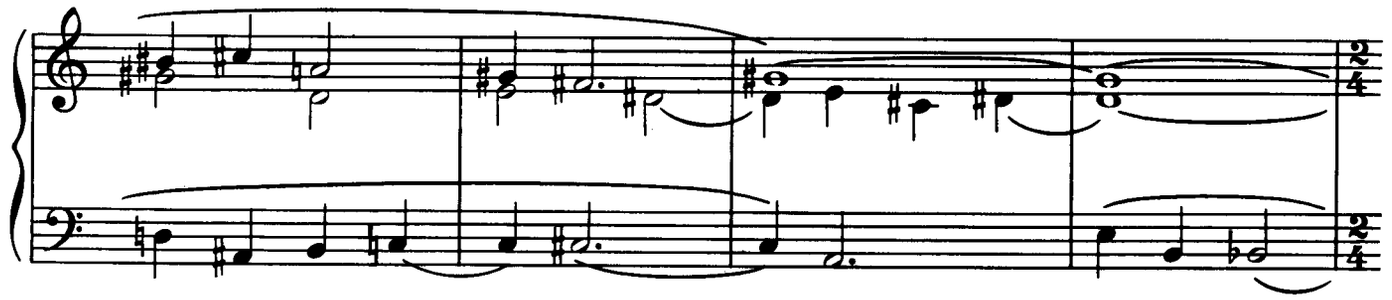
II. Forte e piano

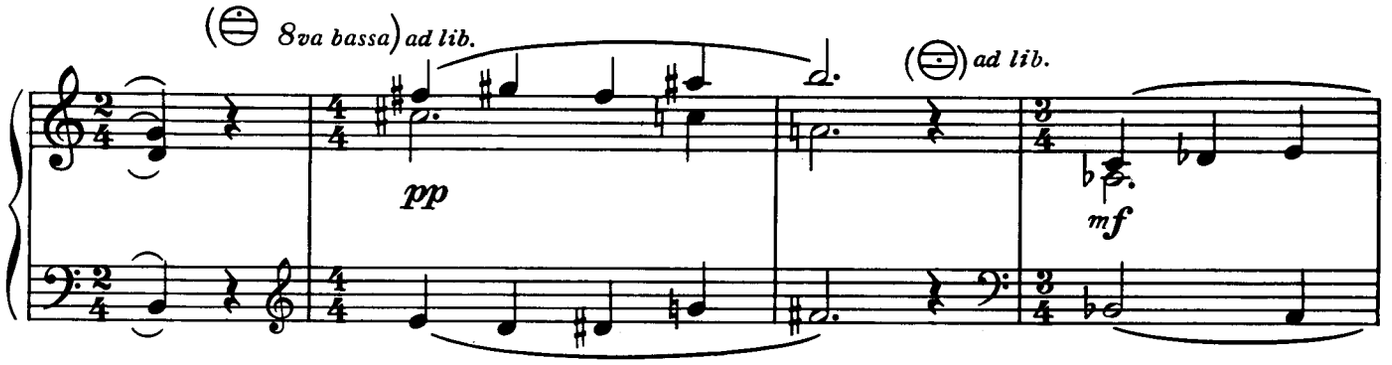


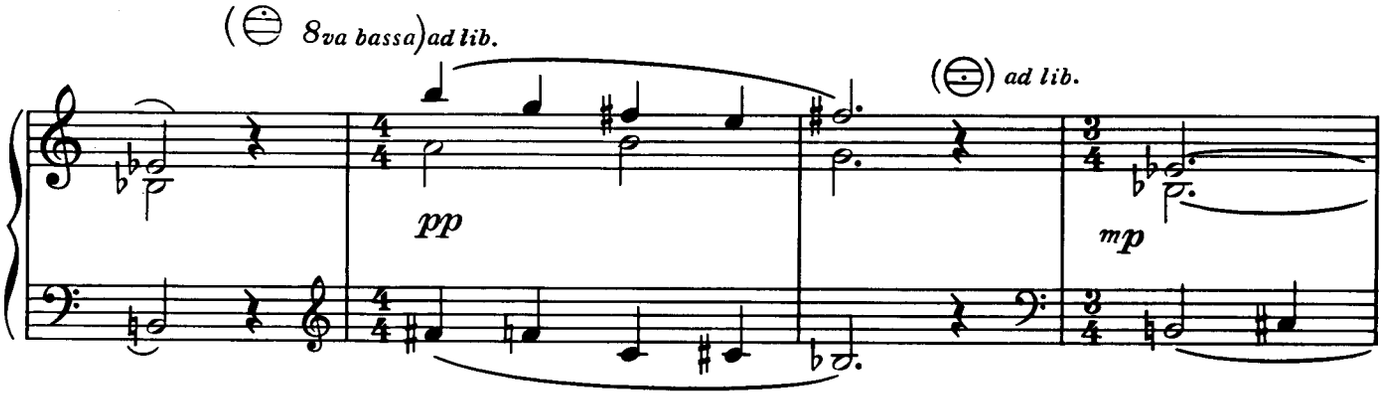

(f)
p
(p)
(p)
(p)
(8va)
(p)
f
p
(p)
f.
p.
(p)
f
(p)
f.
(f)
p
(f)
decresc.
p

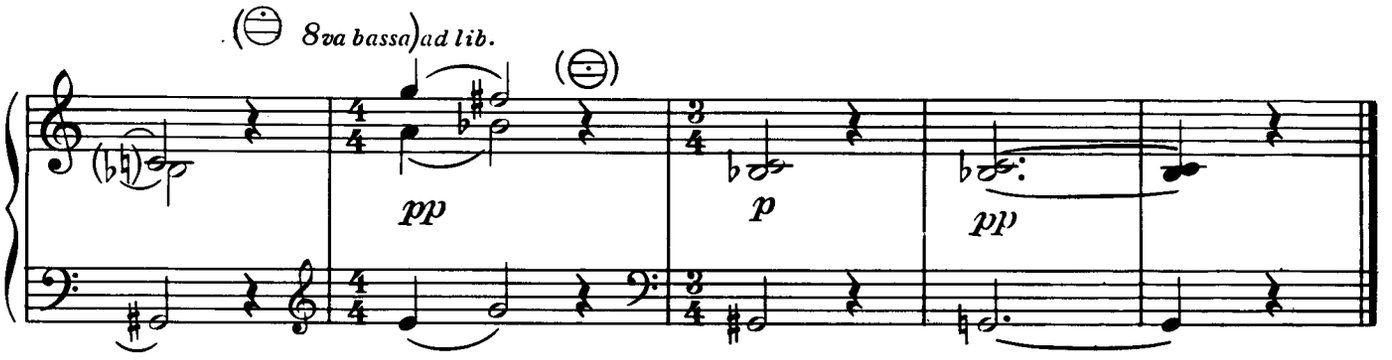
III. Legato



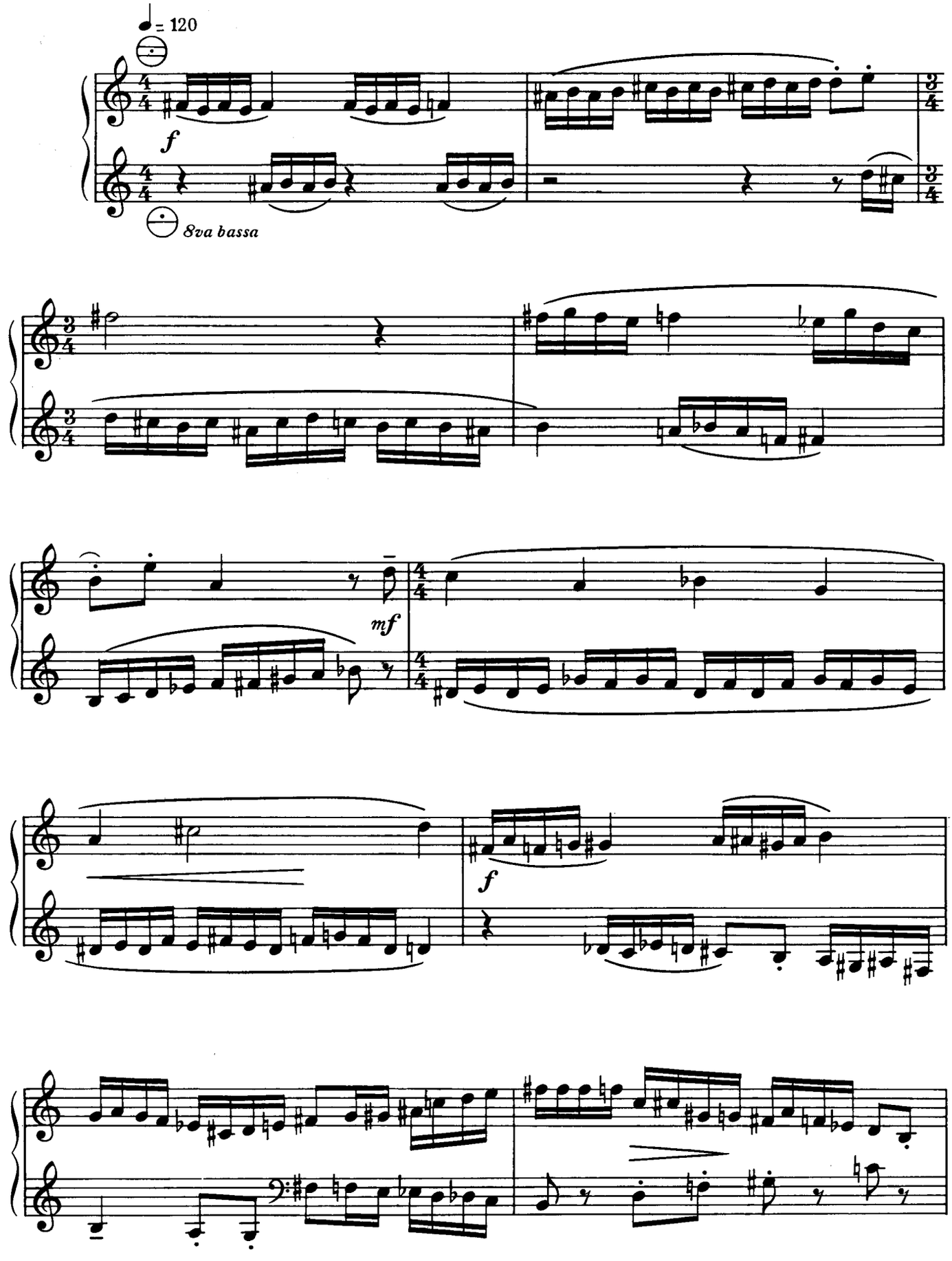


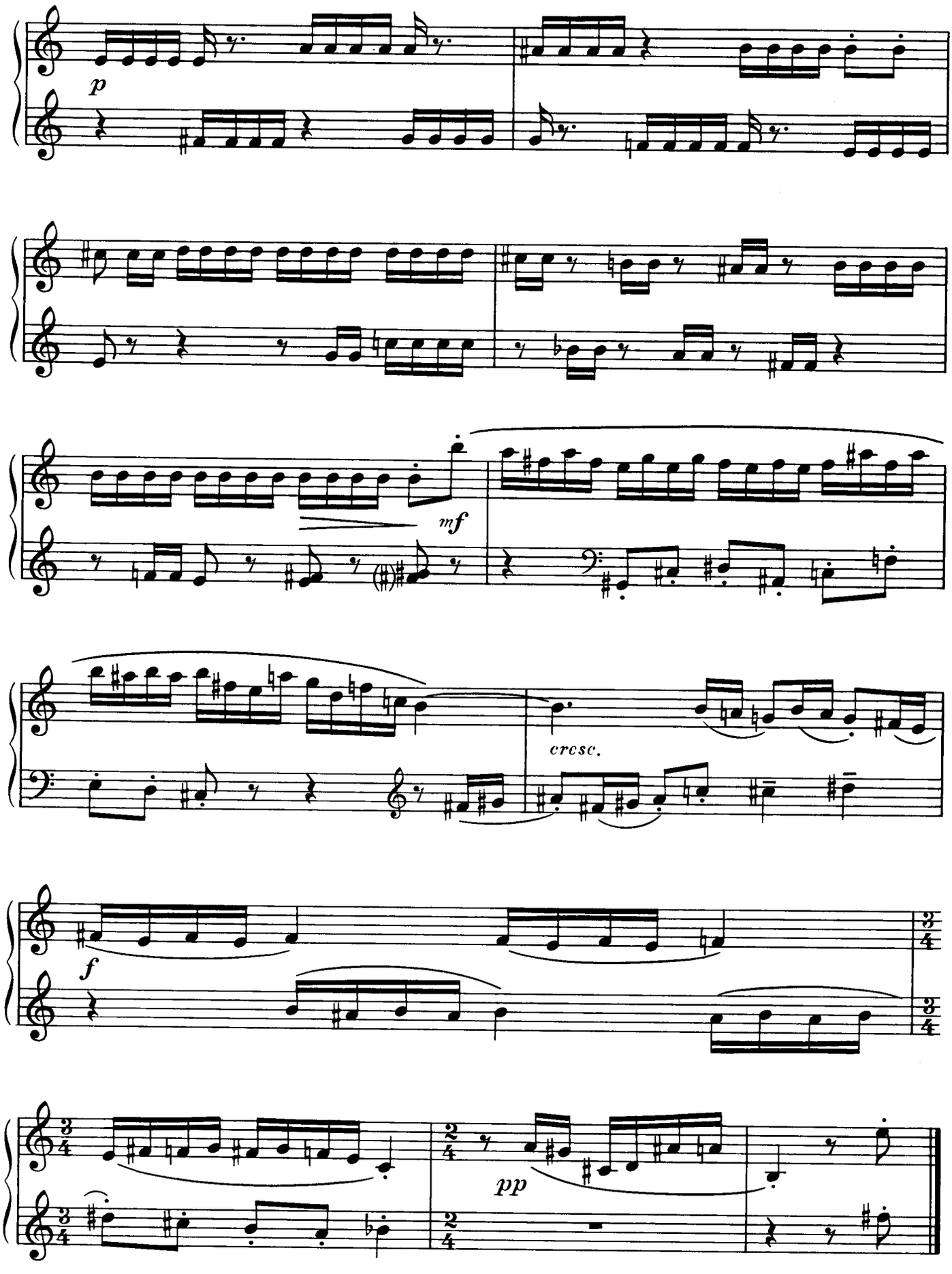

(8va bassa) ad lib.
pp
(8va) ad lib.
mf


(8va bassa) ad lib.
pp
(8va) ad lib.
mp

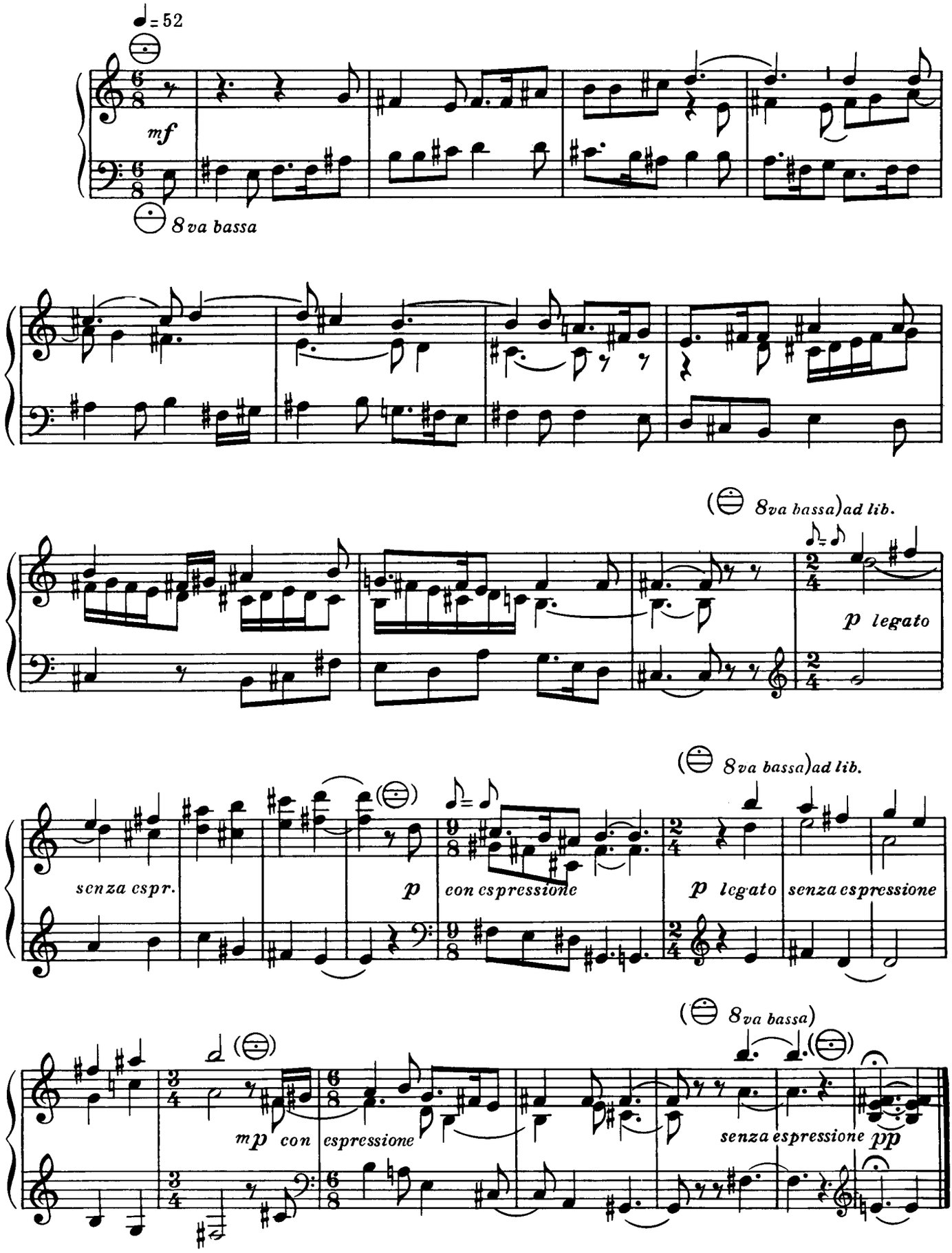

(8va bassa) ad lib.
pp
(8va)
p
pp

IV. Allegro




p
mf
cresc.
f
pp

V. Epilogo


♩= 52
mf
8va bassa
(8va bassa) ad lib.
p legato
senza espr.
p
con espressione
(8va bassa) ad lib.
p legato
senza espressione
(8va bassa)
mp con espressione
senza espressione
pp

HARALD HEILMANN

THEMA UND VARIATIONEN

für Melodiebaß-Akkordeon

oder andere Tasten-Instrumente

*

HOHNER · VERLAG · TROSSINGEN

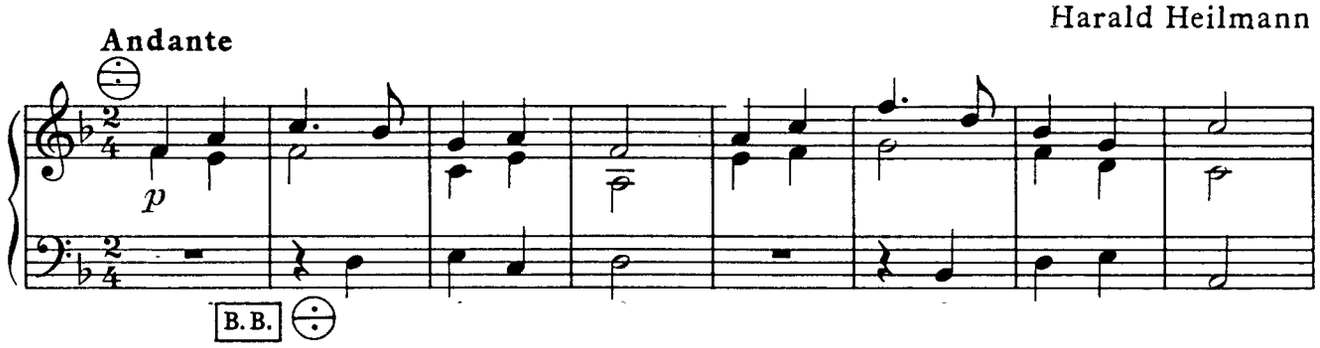
Bestell-Nr. 0/134/020

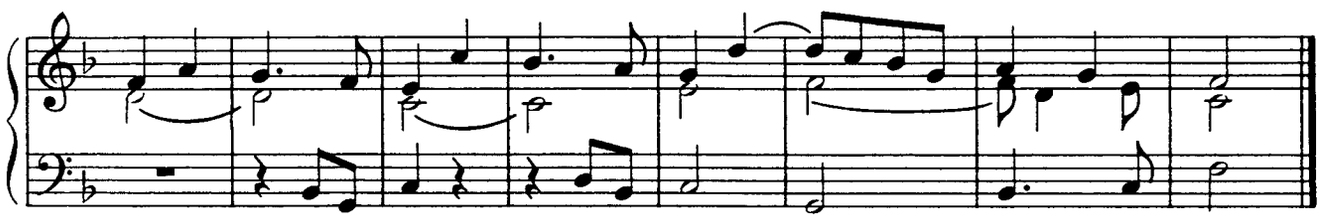
Thema und Variationen

für Melodiebaß-Akkordeon oder andere Instrumente

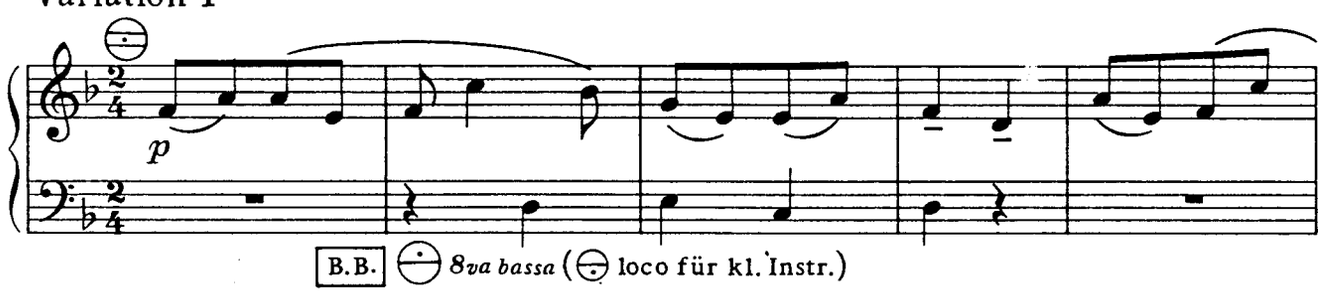
Harald Heilmann

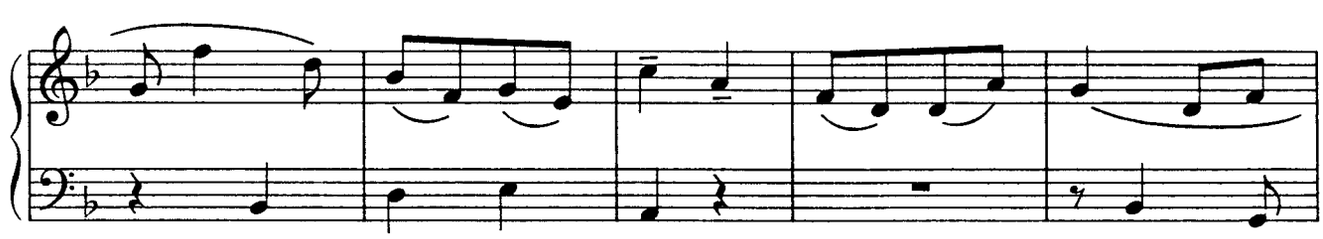
Andante

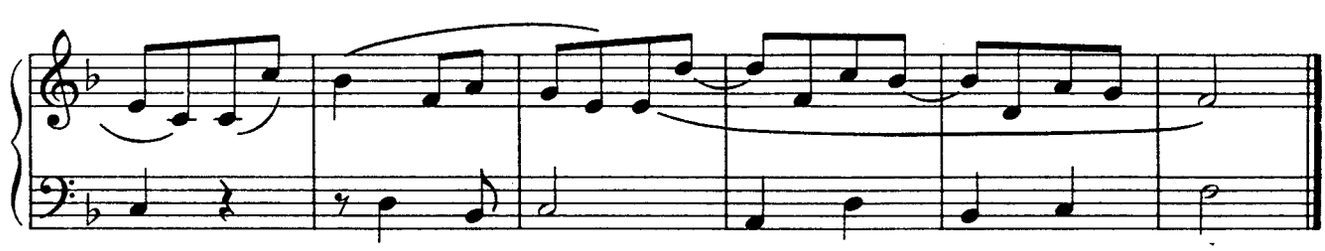




Variation I







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0/134/020

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Variation II

L'istesso tempo

8va

pp ben legato

B. B. 8va bassa (loco für kl. Instr.)

Variation III

Un poco vivace

f

B. B. loco

*) flaches Tremolo sonst

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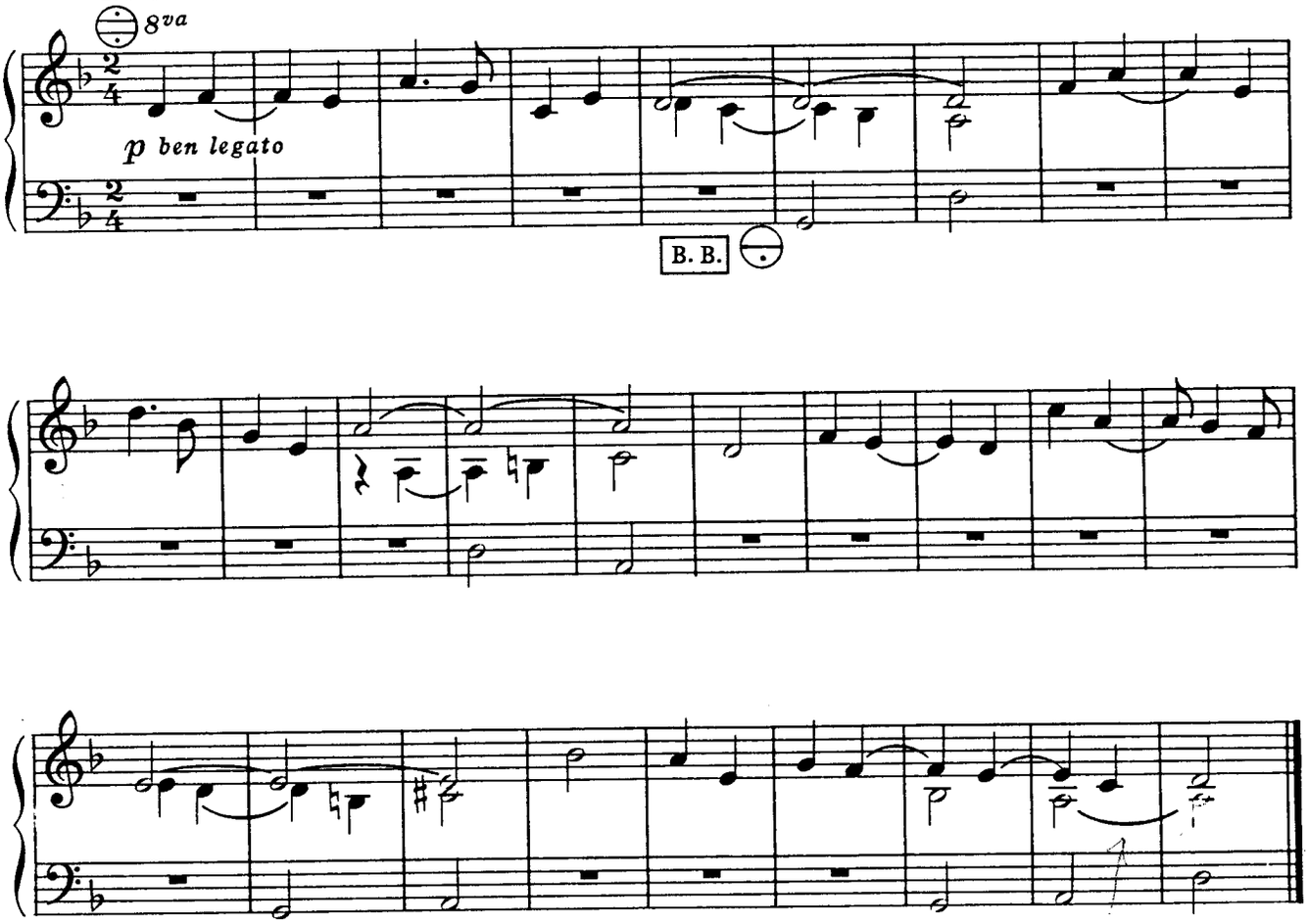
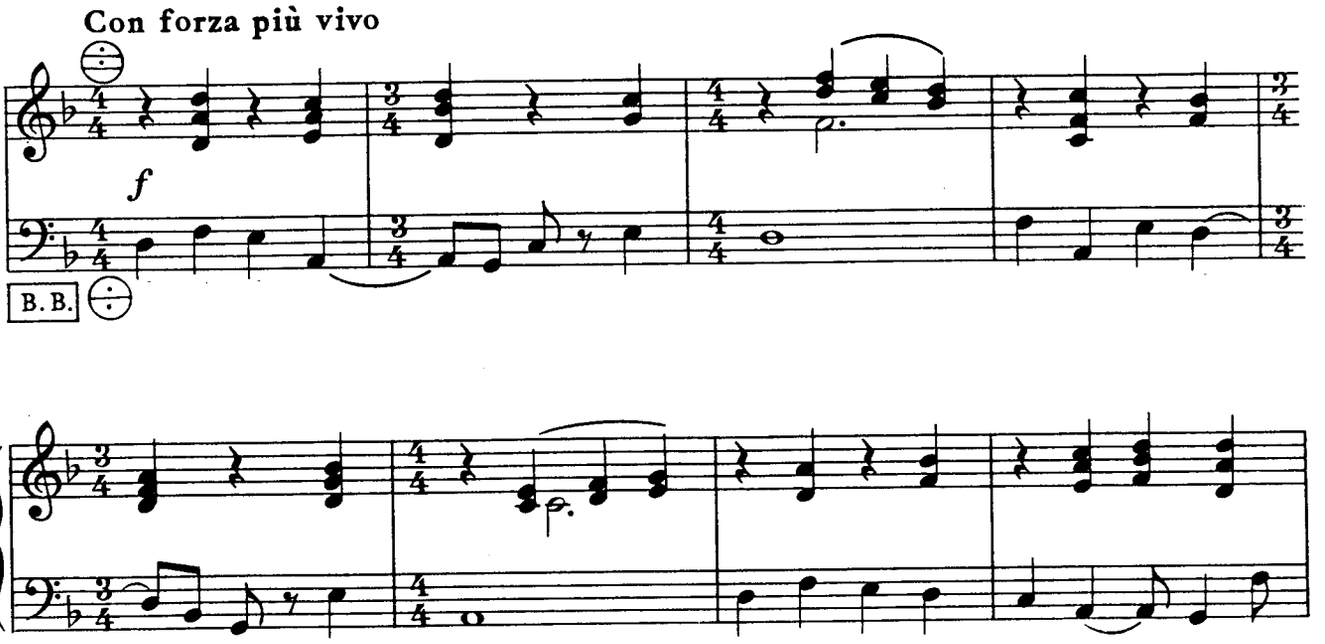
Variation IV

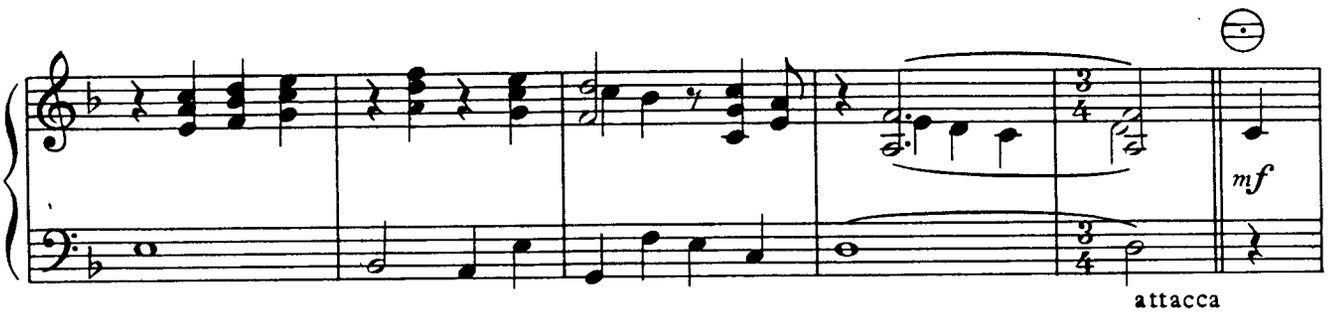
Meno mosso



Variation V

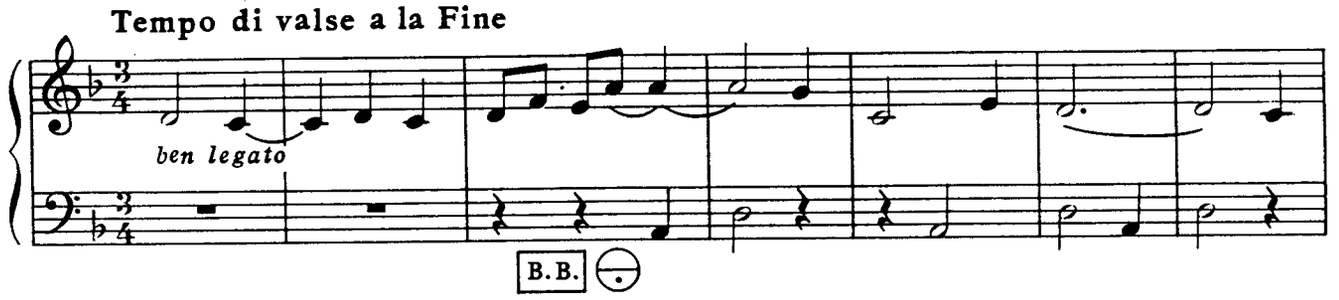
Con forza più vivo

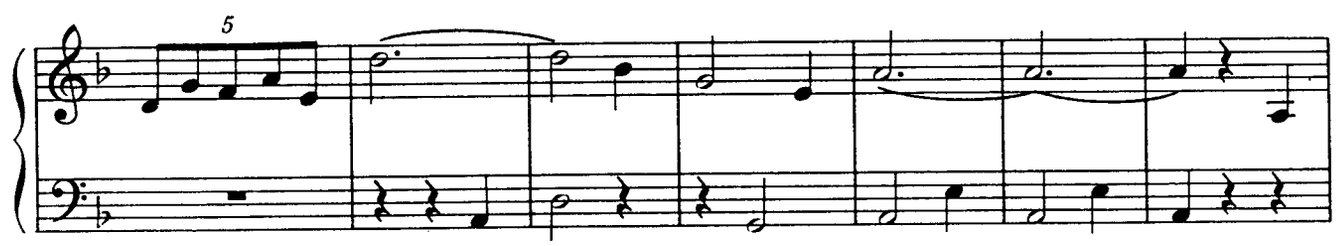


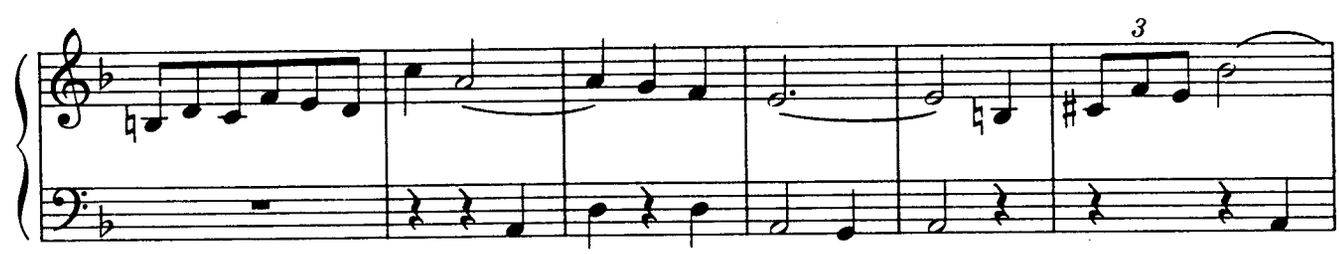


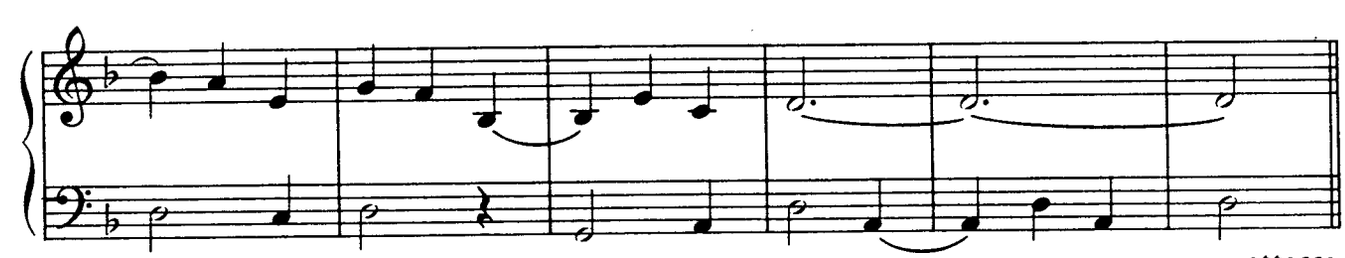
Variation VI

Tempo di valse a la Fine

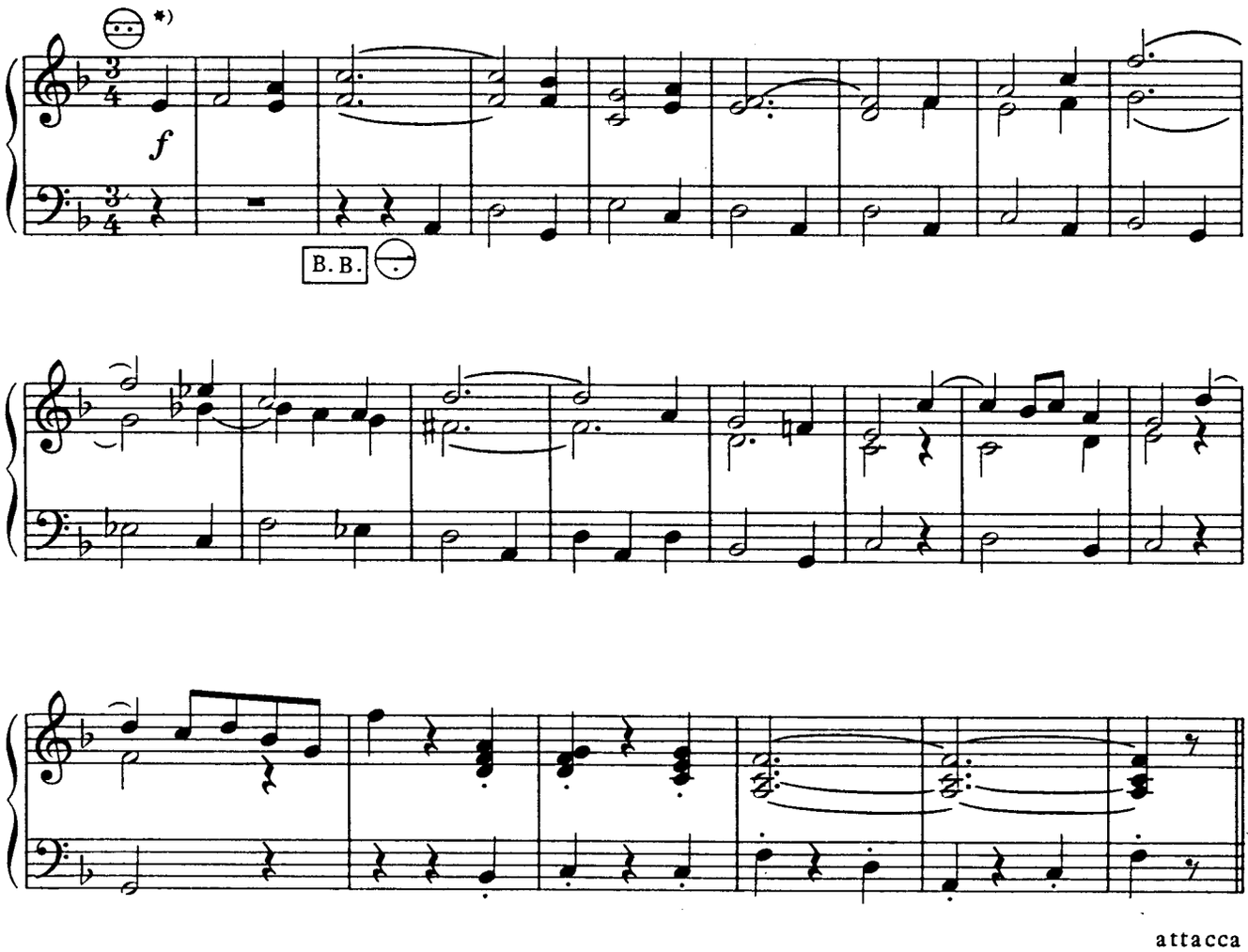






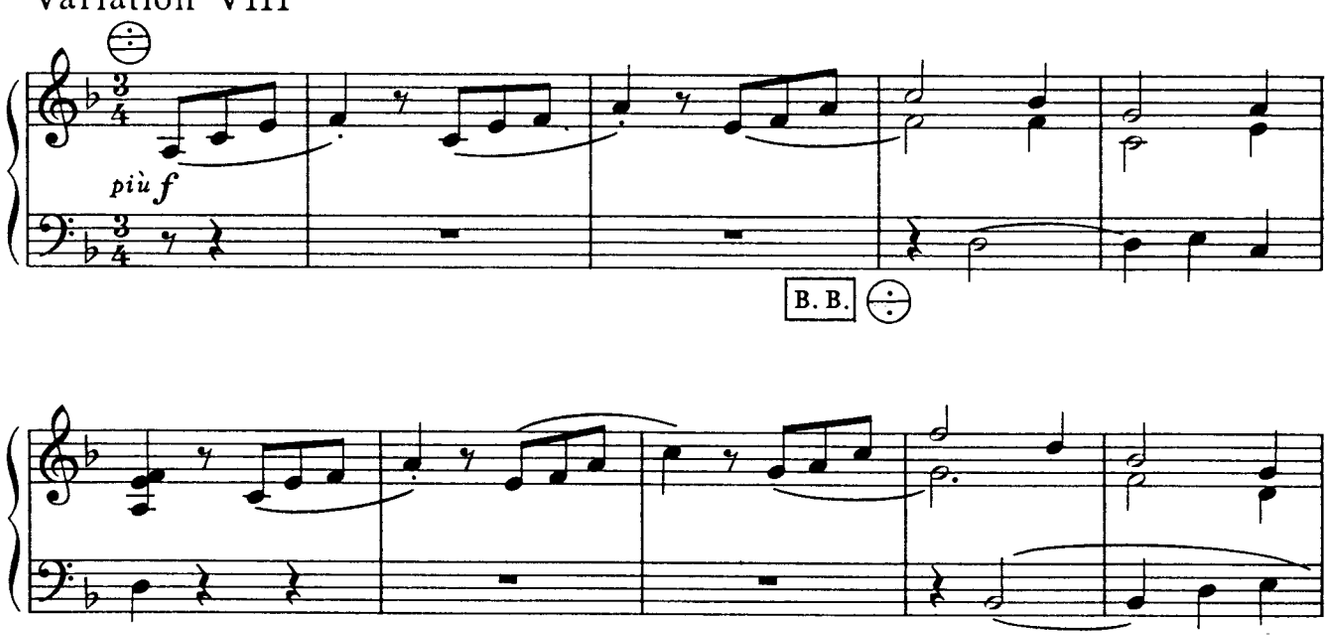


Variation VII

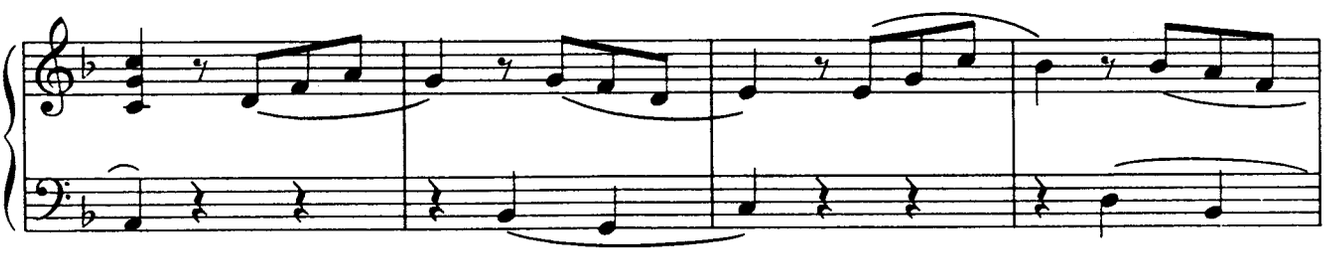


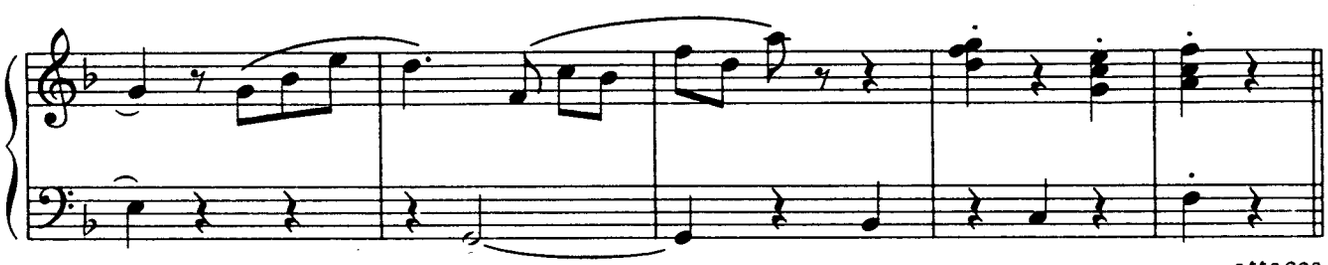
attacca

Variation VIII



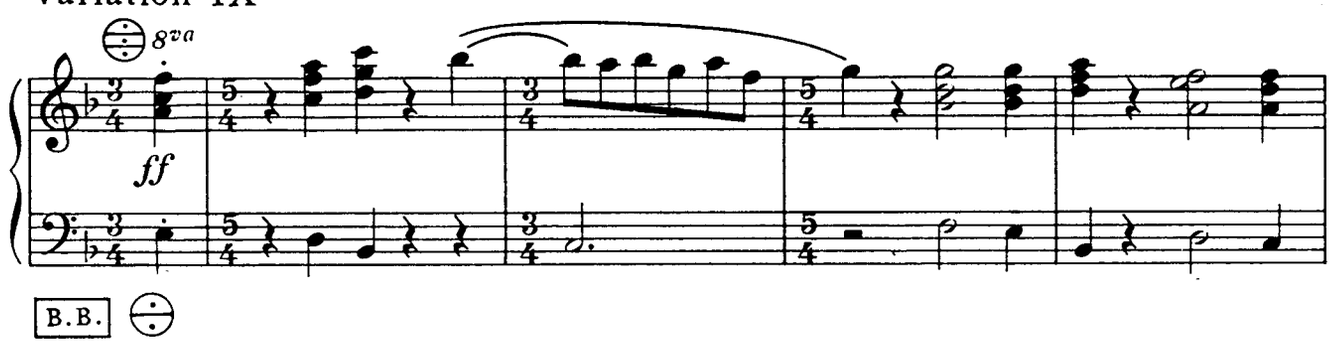
*) flaches Tremolo sonst

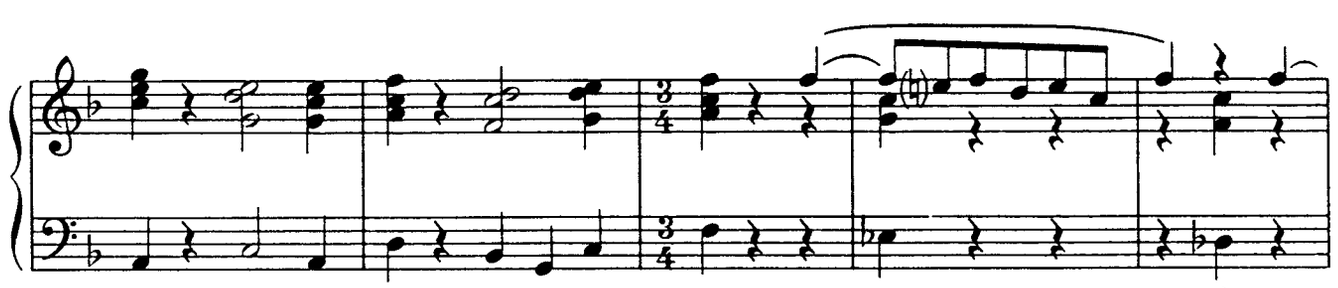


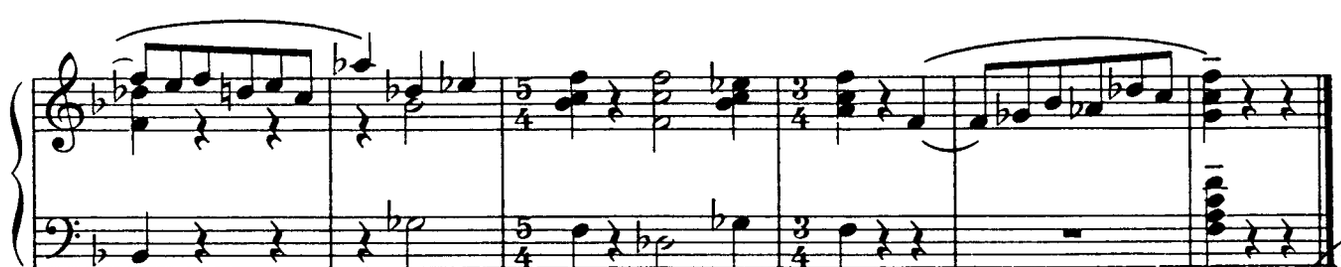


attacca

Variation IX







Biblioteca del Real Conservatorio Superior de Música - MADRID -

MUSIK FÜR MELODIEBASS-AKKORDEON

LEICHT:

Leichte Tonspiele (Hansjörg Hummel)
Kleine polyphone Übungs- und Vortragsstücke
Heft I 0/121/210
Heft II 0/121/211

Sonatine I (Heinz-Christian Schaper)
0/133/329

LEICHT – MITTEL:

Allerlei (Torbjörn Lundquist)
20 kleine Stücke 0/132/011

MITTEL:

Neun zweistimmige Inventionen
(Torbjörn Lundquist) 0/133/266

Thema und Variationen (Harald Heilmann)
0/134/020

Präludium und Fuge in a-Moll im Stile
Buxtehudes (Matyas Seiber) 0/133/293

Sonatina Piccola (Torbjörn Lundquist)
0/133/330

SCHWER:

Divertissement (Wolfgang Jacobi)
1. Gigue et Cortège 0/133/031
2. Intermède 0/133/032
3. Sérénade 0/133/033
4. Rondeau 0/133/034
5. Scherzo 0/133/035

In the Zoo (Niels Viggo Bentzon)
0/133/168

Luci e ombre (Davide Anzaghi)
0/133/224

Metamorphoses (Torbjörn Lundquist)
0/133/247

Paganiniana (Hans Brehme)
18 Konzert-Etüden in Form von Variationen
über ein Thema von Paganini
I. Teil: Etüden Nr. 1-12 0/134/018
II. Teil: Etüden Nr. 12-18 0/134/019

Partita Piccola (Torbjörn Lundquist)
0/133/282

Scherzo (Rudolf Bruči) 0/133/345

Sonate (Peter Hoch) 0/133/325

Suite (Jindrich Feld) 0/133/340

Three Characteristic Dances (Nevett Bartow)
Polka - Barn Dance - Balkan Dance
0/133/377

Toccata No. 1 (Ole Schmidt)
0/133/382

Vier Intermezzi (Jindrich Feld)
0/133/406

Zwei Humoresken (Philipp Mohler)
0/134/012

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FEDERATION NATIONALE
DES UNIONS DE CONSERVATOIRES MUNICIPAUX DE MUSIQUE

POUR FABRICE

Pour accordéon de concert
For concert-accordeon
Für Konzertakkordeon

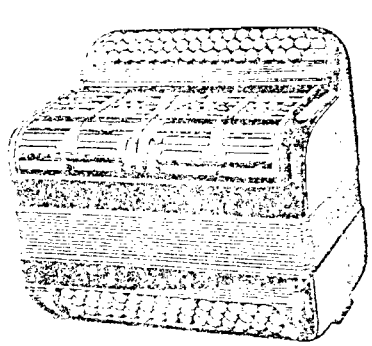
12 pièces pouvant s'enchaîner – 12 pièces who may to link up
12 Stücke, die aufeinanderfolgen können

par

Alain ABBOTT

1 et 2 – Débutant
3 à 5 – Préparatoire
6 à 12 – Elémentaire

Accordéon de concert
DEBUTANT A ELEMENTAIRE



Gérard BILLAUDOT Editeur

R. 60.054
12-sept.-1991

Le son noté correspond toujours à l'anche la plus grave
The pitch indicated on the staff is the exact pitch of the lowest reed
Der angegebene Ton bezieht sich immer auf das tiefste Rohrblatt

POUR FABRICE

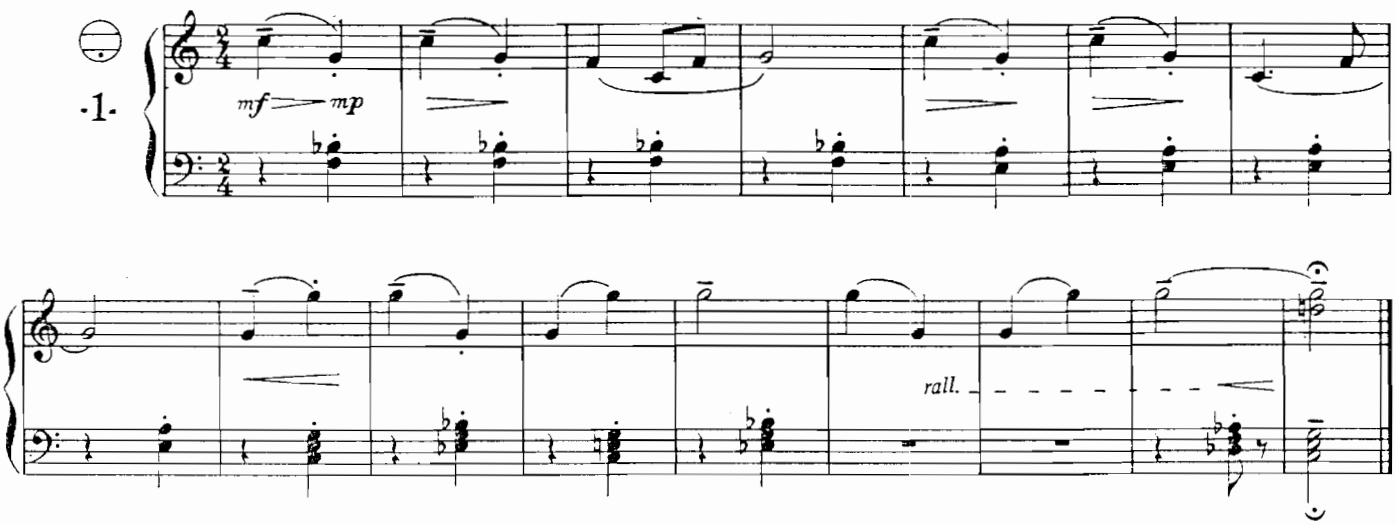
ACCORDÉON de CONCERT

12 Pièces pouvant s'enchainer

ALAIN ABBOTT
(1977)

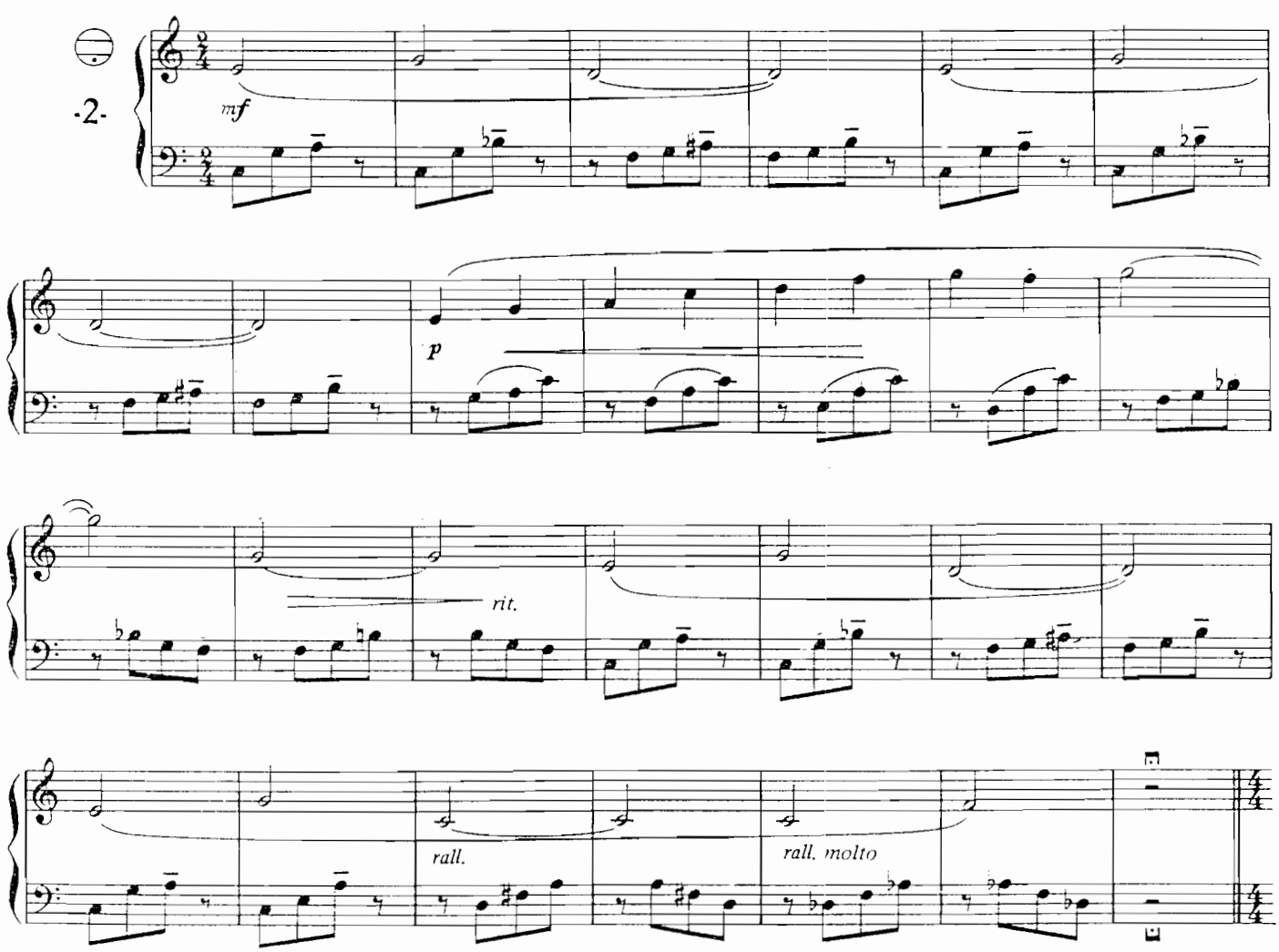
♩ = 76

-1-



♩ = 128

-2-



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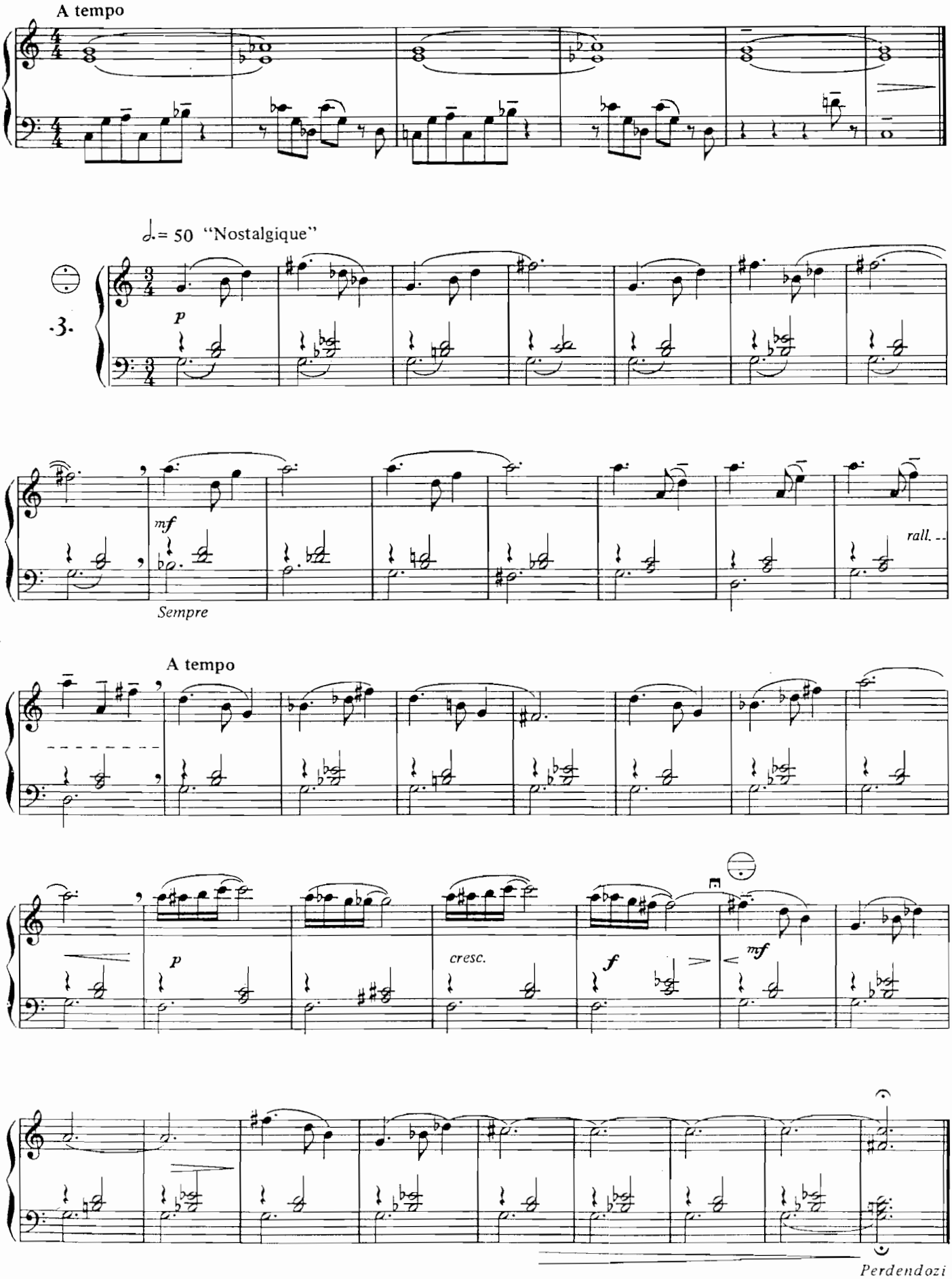
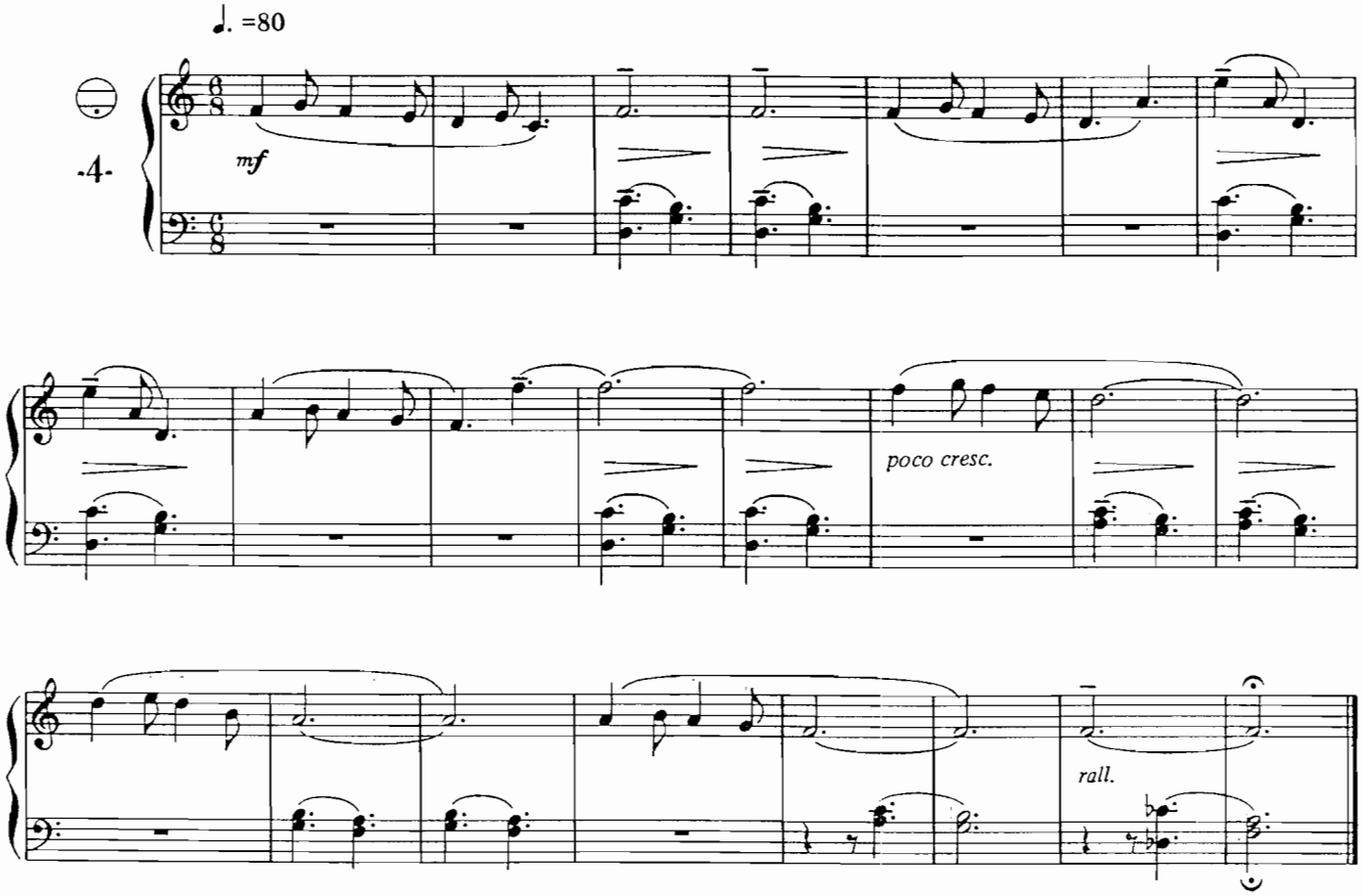
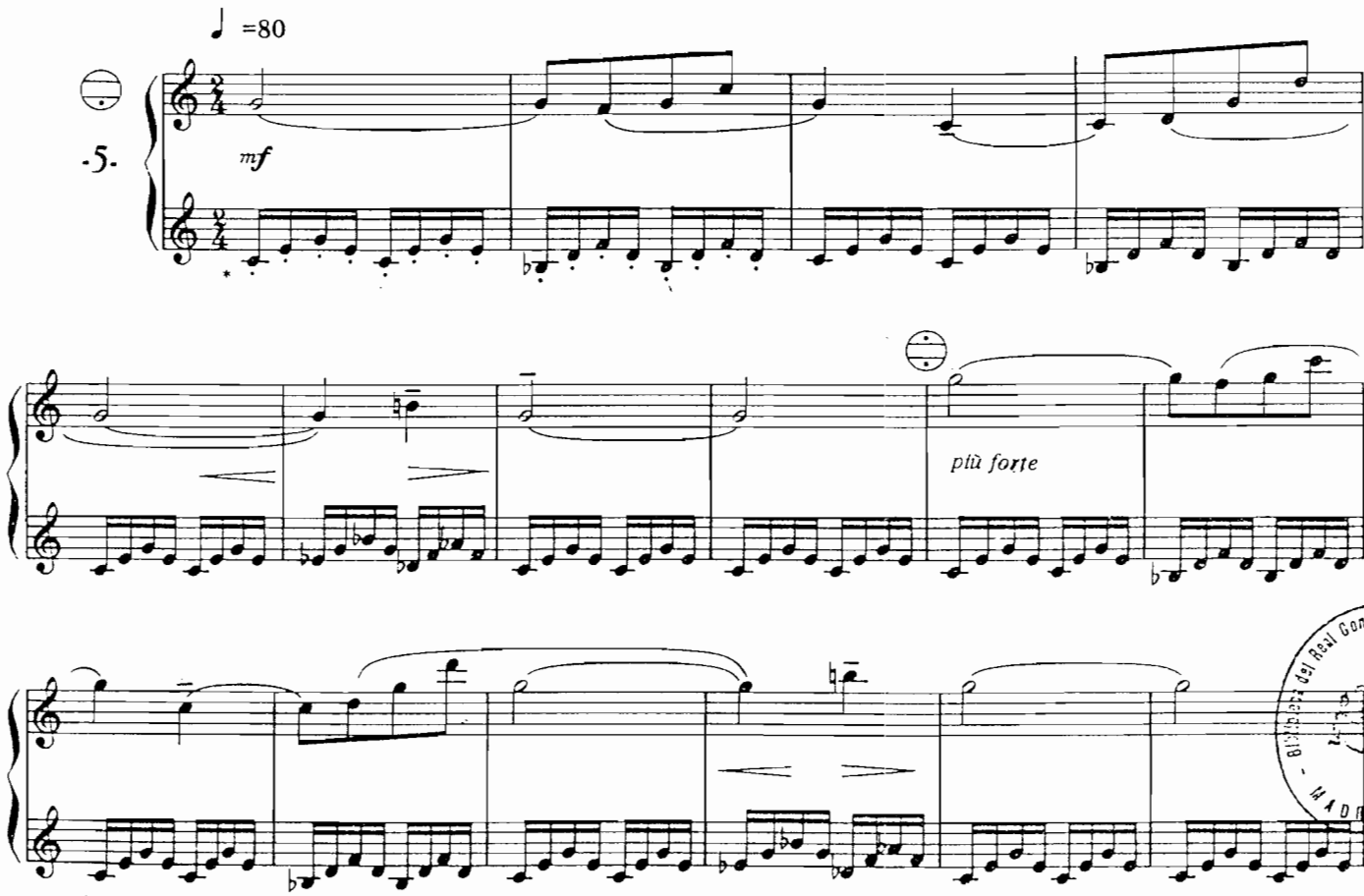
G3204B


A tempo
♩.= 50 "Nostalgique"
3
p
mf
rall.
Sempre
A tempo
p
cresc.
f
mf
Perdendozi





*8va Bassa ad libitum al Mesura 33

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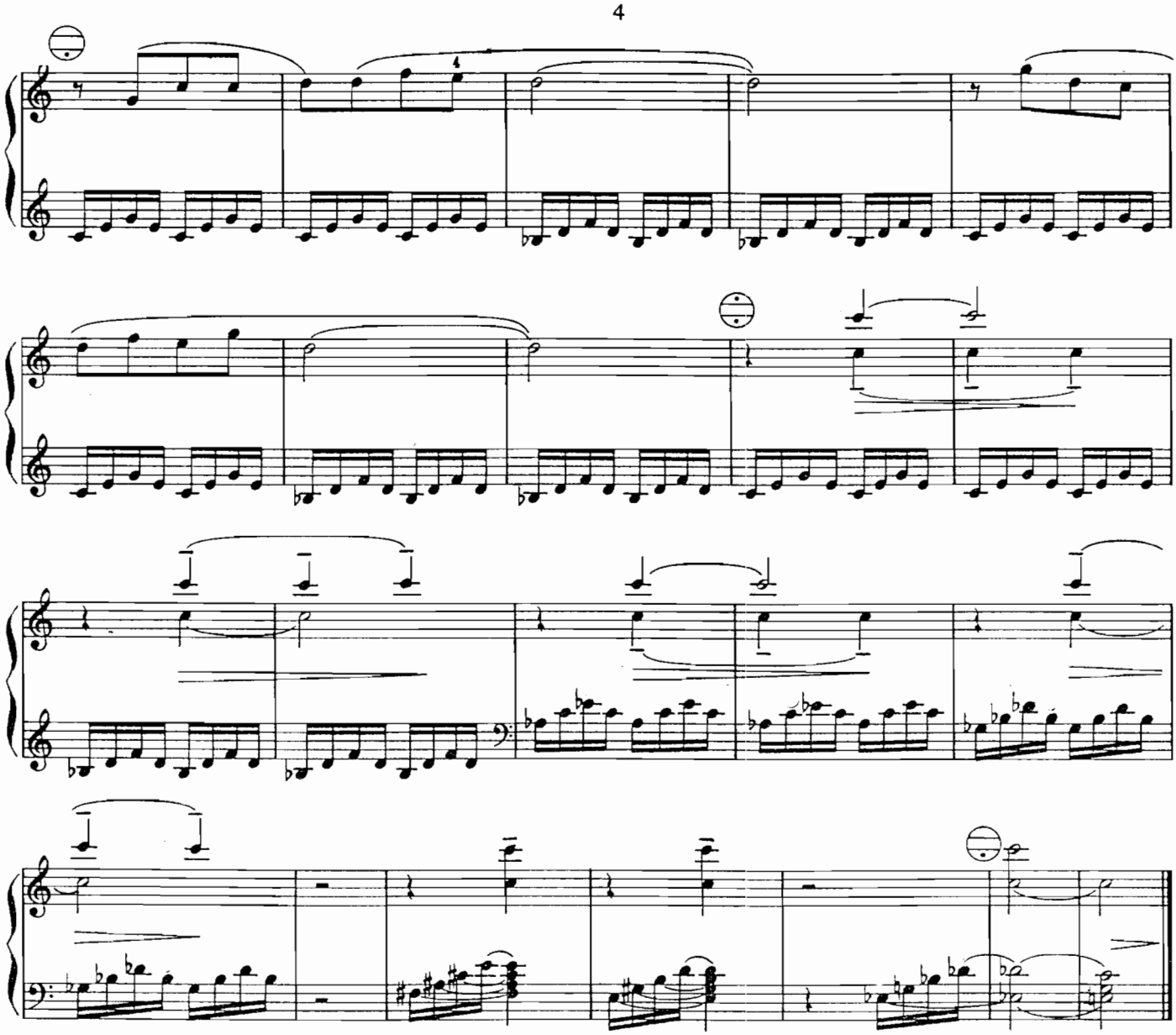
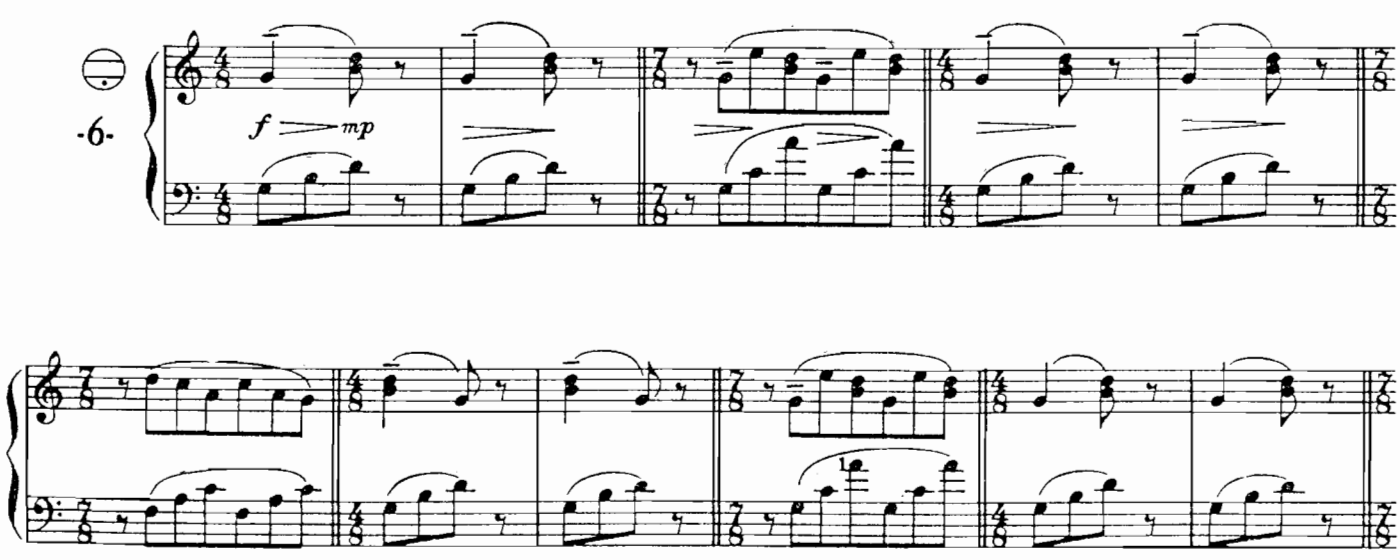
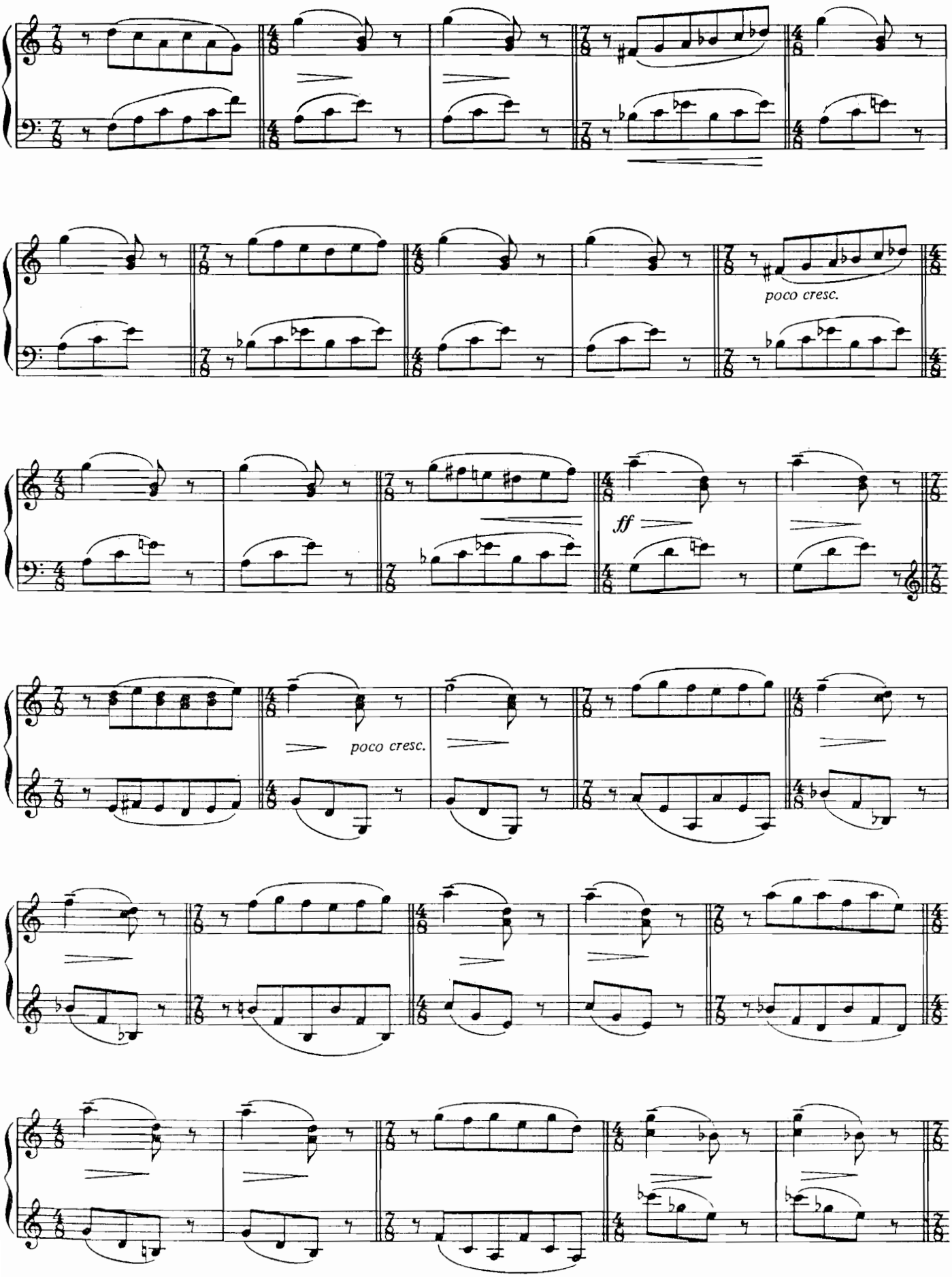
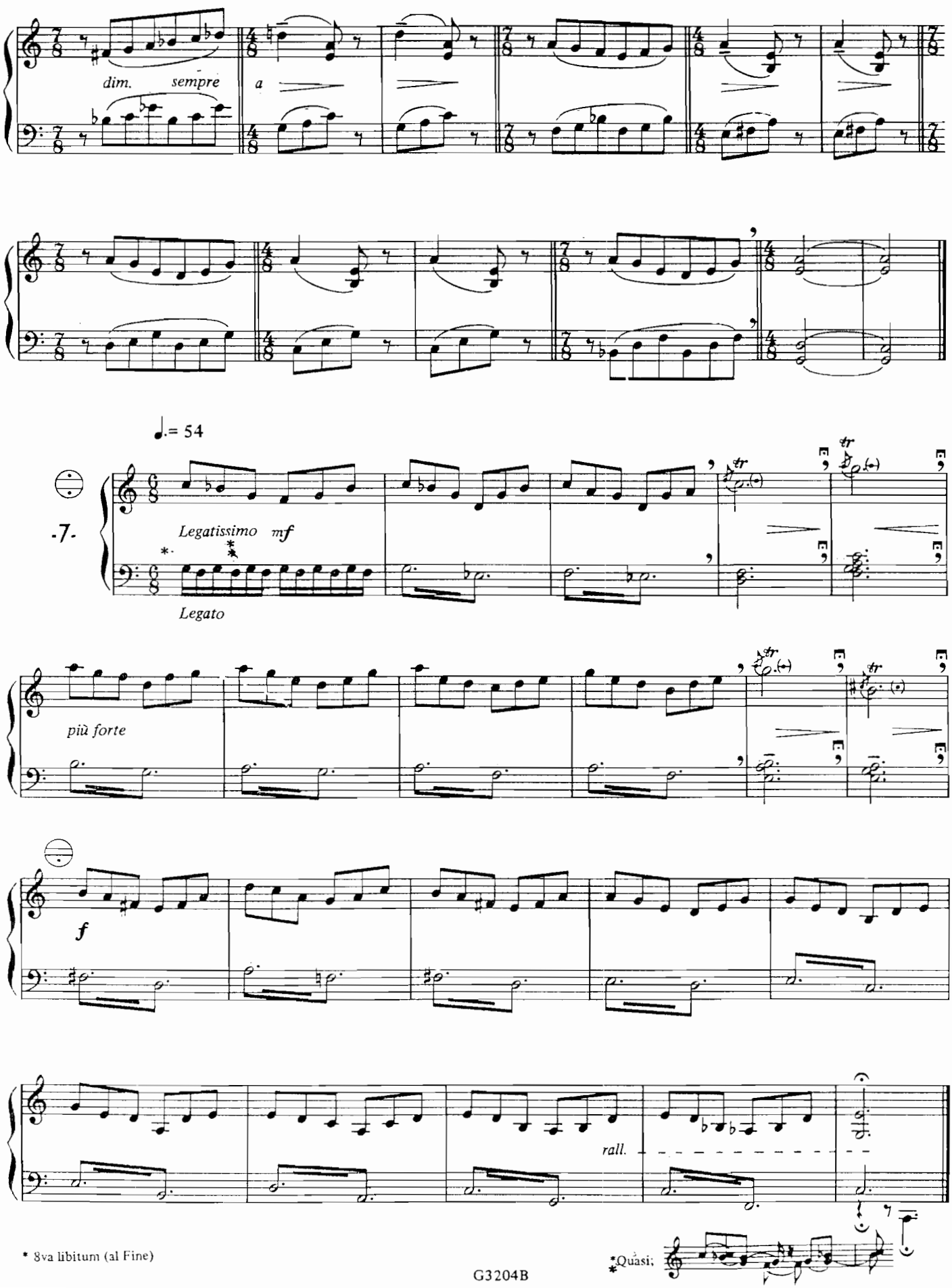


♩ =140 - 152




poco cresc.
ff
poco cresc.


dim. sempre
a
♩.= 54
-7-
Legatissimo mf
Legato
più forte
f
rall.
* 8va libitum (al Fine)
*Quasi:

Collection de la Fédération Nationale des Unions de Conservatoires Municipaux de Musique

VIOLON

Débutant
ROUGERON. – Air ancien (1979)

Préparatoire
DEPELSENAIRE. – Barcarolle (1978)

Élémentaire
ESPEJO. – Danse du caneton bleu (1979)
– Hue... au trot (1979)
– Vieux carillon Flamand (1979)

ALTO

Préparatoire
ROUGERON. – Sérénade (1979)

VIOLONCELLE

Débutant
LEGRON. – Mélodie « in limine » (1978)
PHILIBA. – Légendes (1976)
ROUGERON. – Ballade (1979)

Moyen
MURGIER. – Étude de concert No 1 (1978)

CONTREBASSE

Débutant
FANTAPIE. – 2 petites pièces (1976)

PIANO

Débutant
ARRIEU. – Petit récit - La poupée cassée (1976)
– Prélude pastoral - L'enfant sage (1976)
LESIEUR. – Promenade (1977)

Préparatoire
ARRIEU. – Escapade - Cerf volant (1976)
Promenade mélancolique - Questionnaire (1976)
LESIEUR. – Andantino classique (1979)
MERANGER. – ... du passé (1981)
– Modulations (1981)
– Petite histoire (1981)
– Petite valse (1981)
– Reflets (1981)
PETIT. – Moine Thibétain et le Saule pleura (1977)

Élémentaire
MERANGER. – Berceuse (1981)

ACCORDÉON

Débutant-Préparatoire
AUTEURS DIVERS. – Du monde entier, vol. 1 (1977)

Débutant-Préparatoire-Élémentaire
AUTEURS DIVERS. – 9 pièces faciles (1974)
ABBOTT. – Pour se distraire (1976)
APPARAILLY. – Les fleurs nous disent (1977)

Préparatoire-Élémentaire
AUTEURS DIVERS. – Du monde entier, vol. 2 (1977)
ABBOTT. – Petits tableaux d'une exposition (1977)

Préparatoire-Élémentaire-Supérieur
Œuvres classiques, vol. 4 (1979)

Préparatoire-Supérieur
Œuvres classiques, vol. 5 (1979)

Élémentaire
ABBOTT-REVEL. – 12 préludes (1979)

GUITARE

Débutant-Préparatoire-Élémentaire
FANTAPIE. – 4 miniatures (1975)

Préparatoire
HUELLE. – Aria et fughetta (1977)

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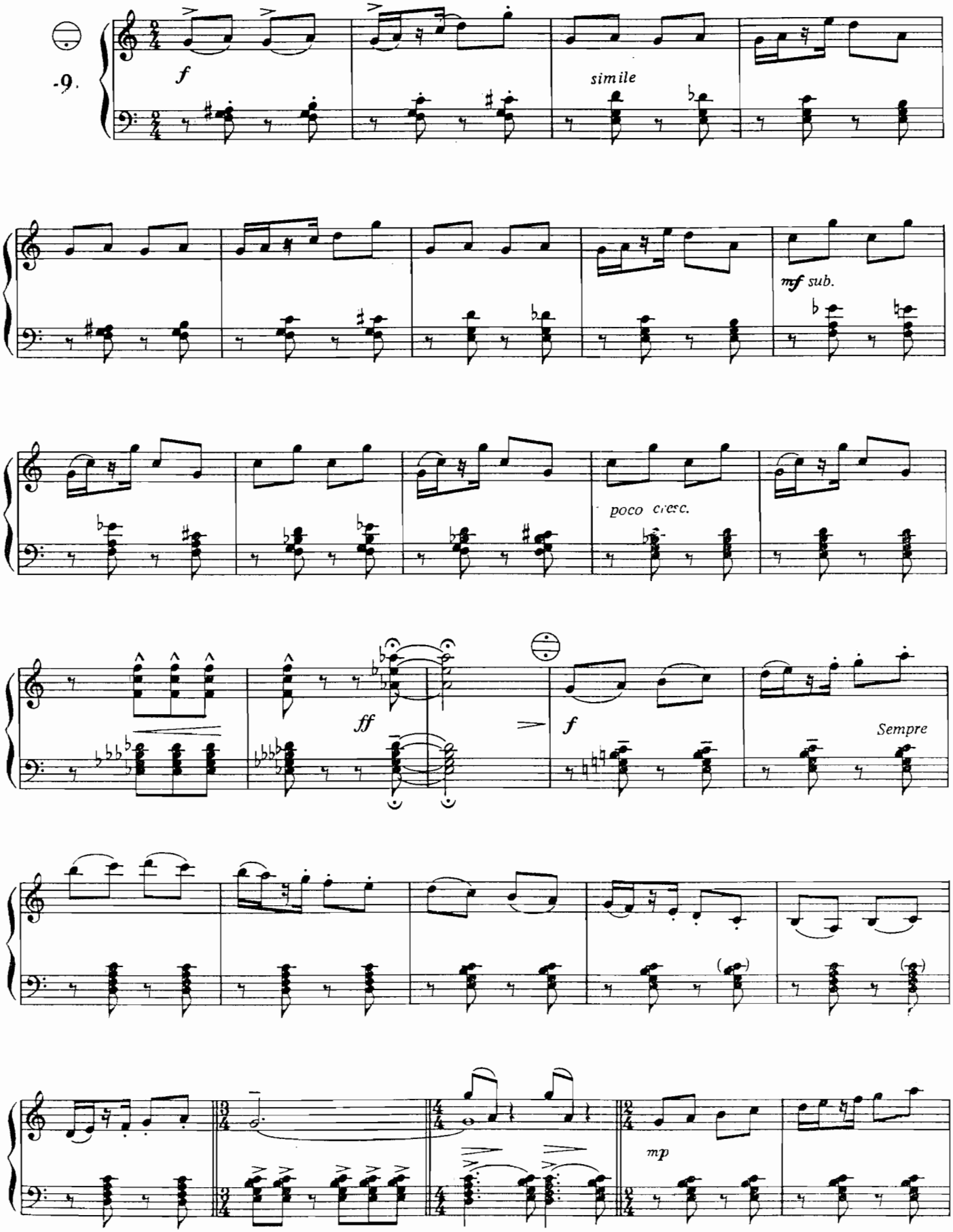
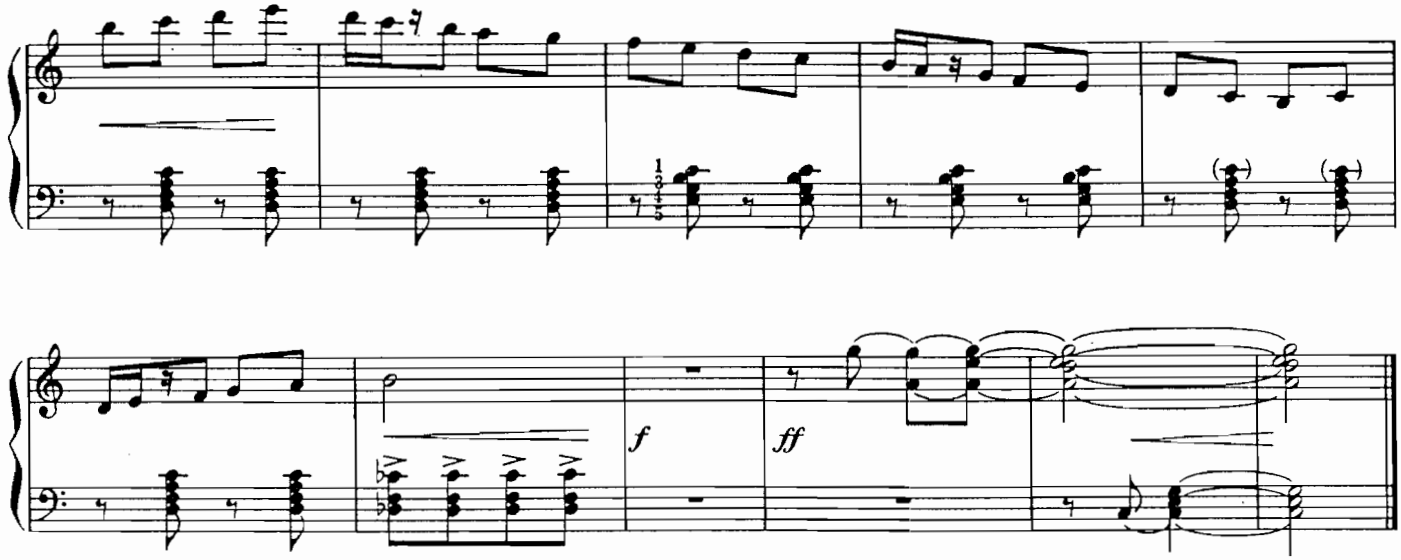
14, rue de l'Echiquier, Paris (10e)

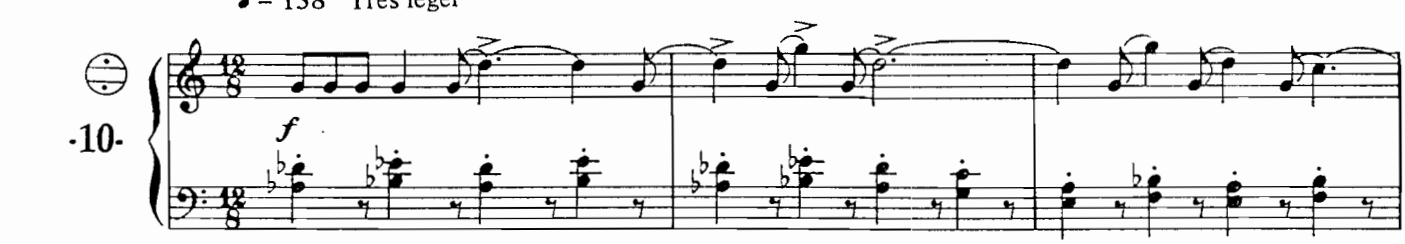
♩ =120 Dans le style "Jazz"

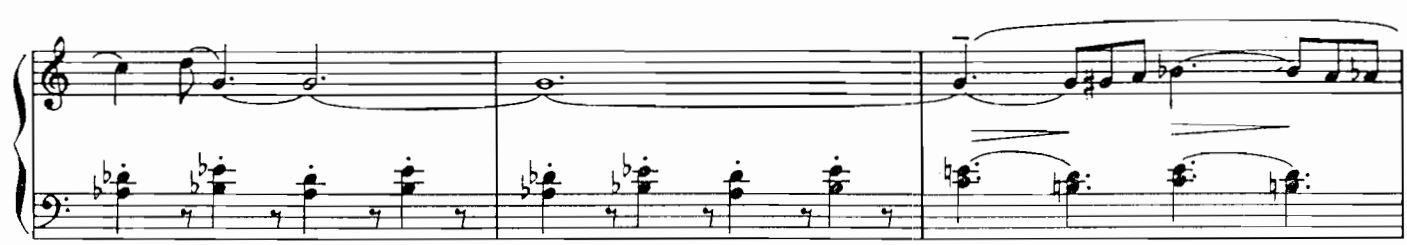


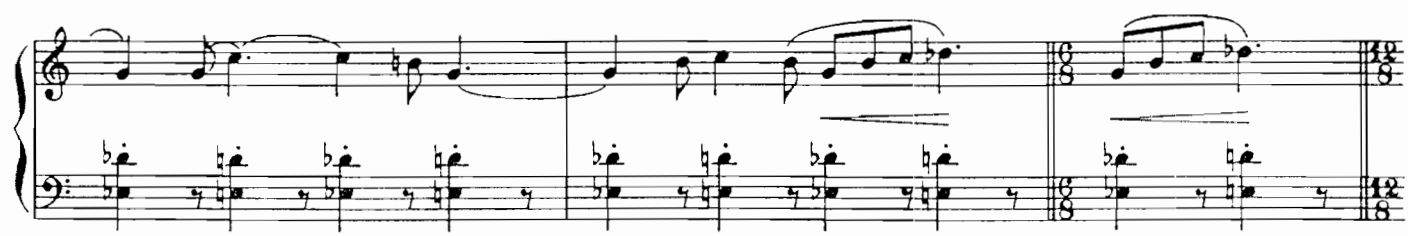


♩ = 138 Très leger

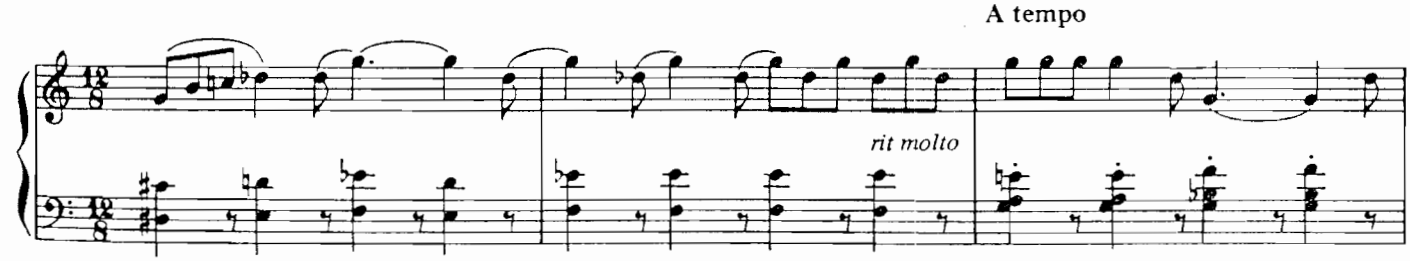
-10-

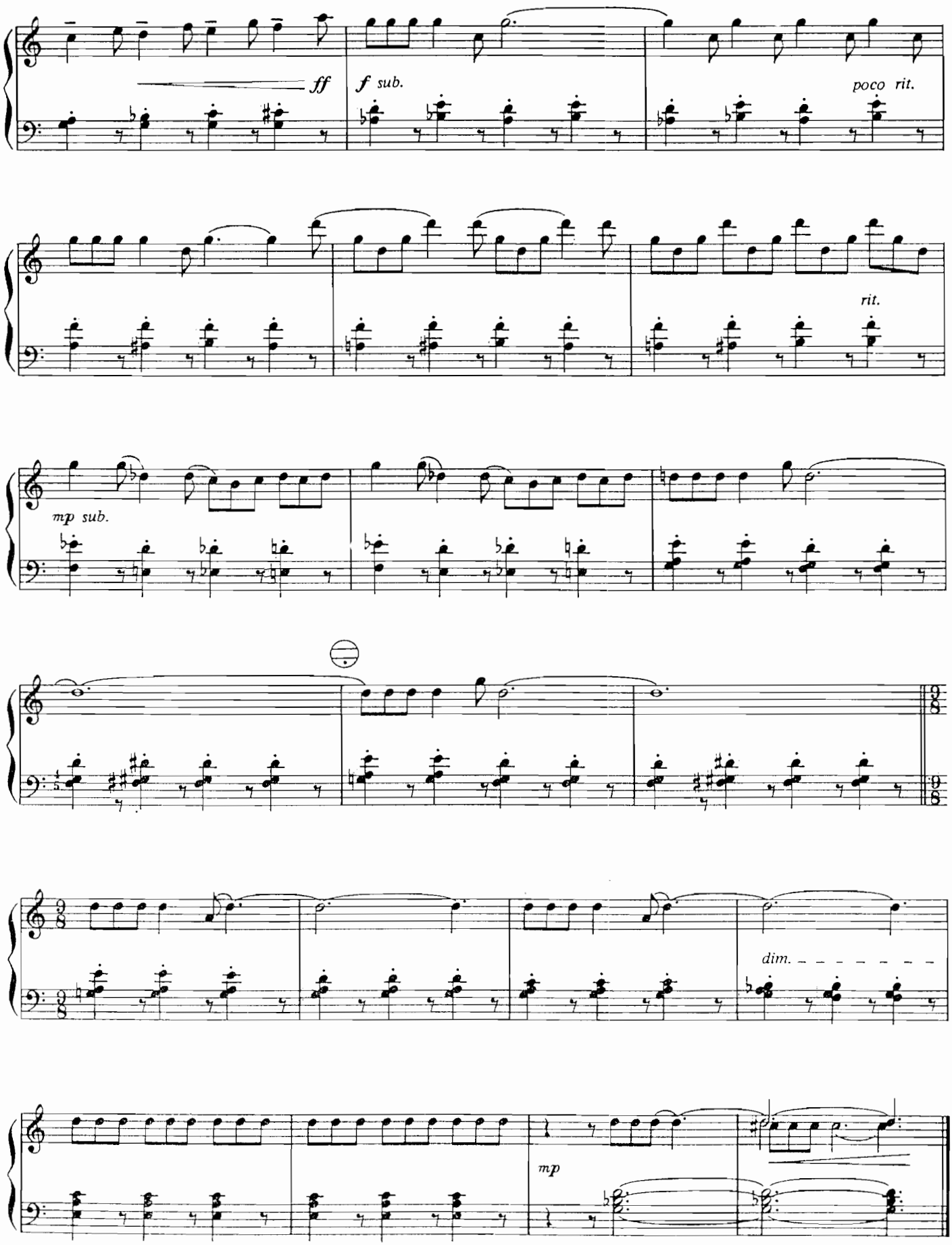


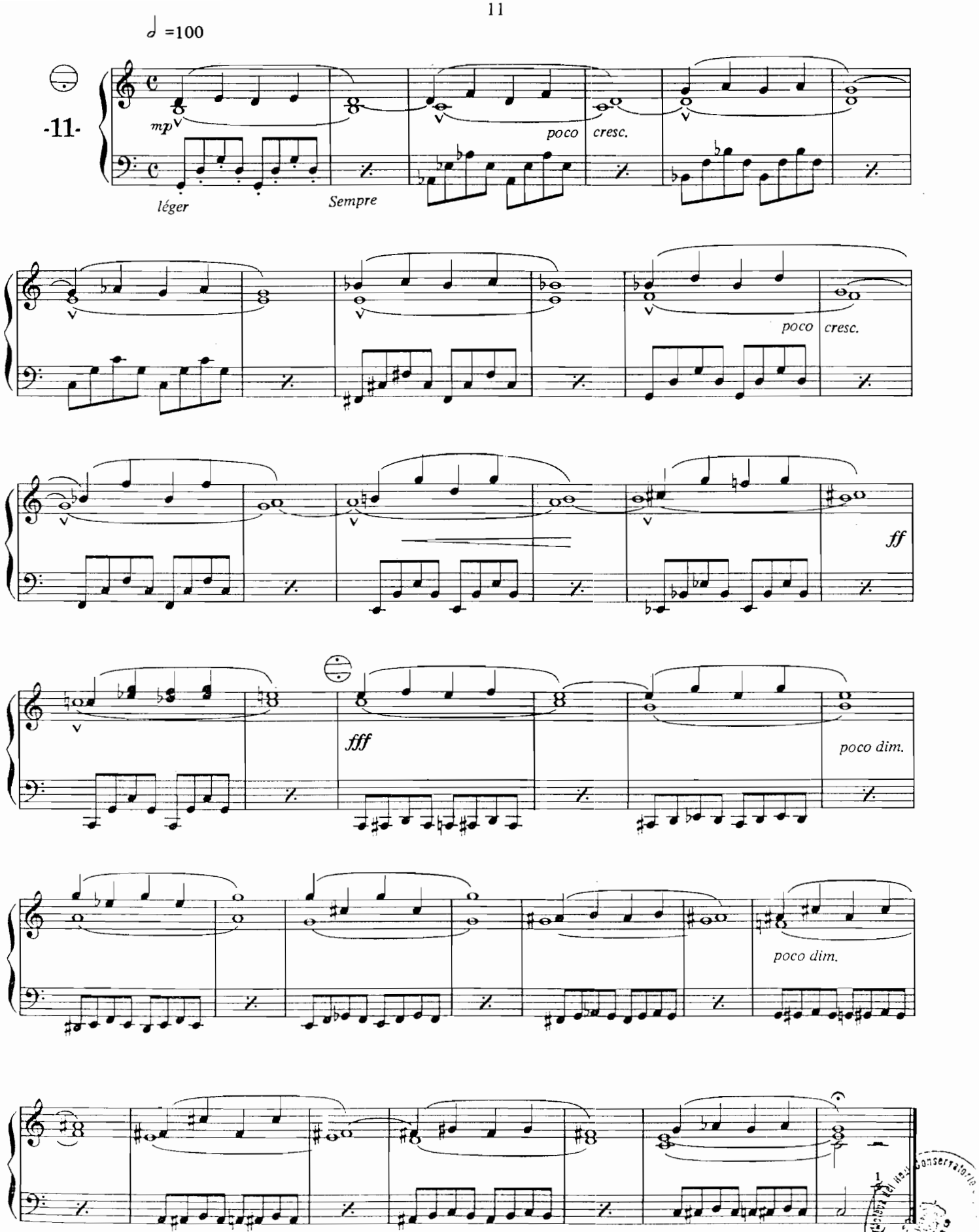




A tempo



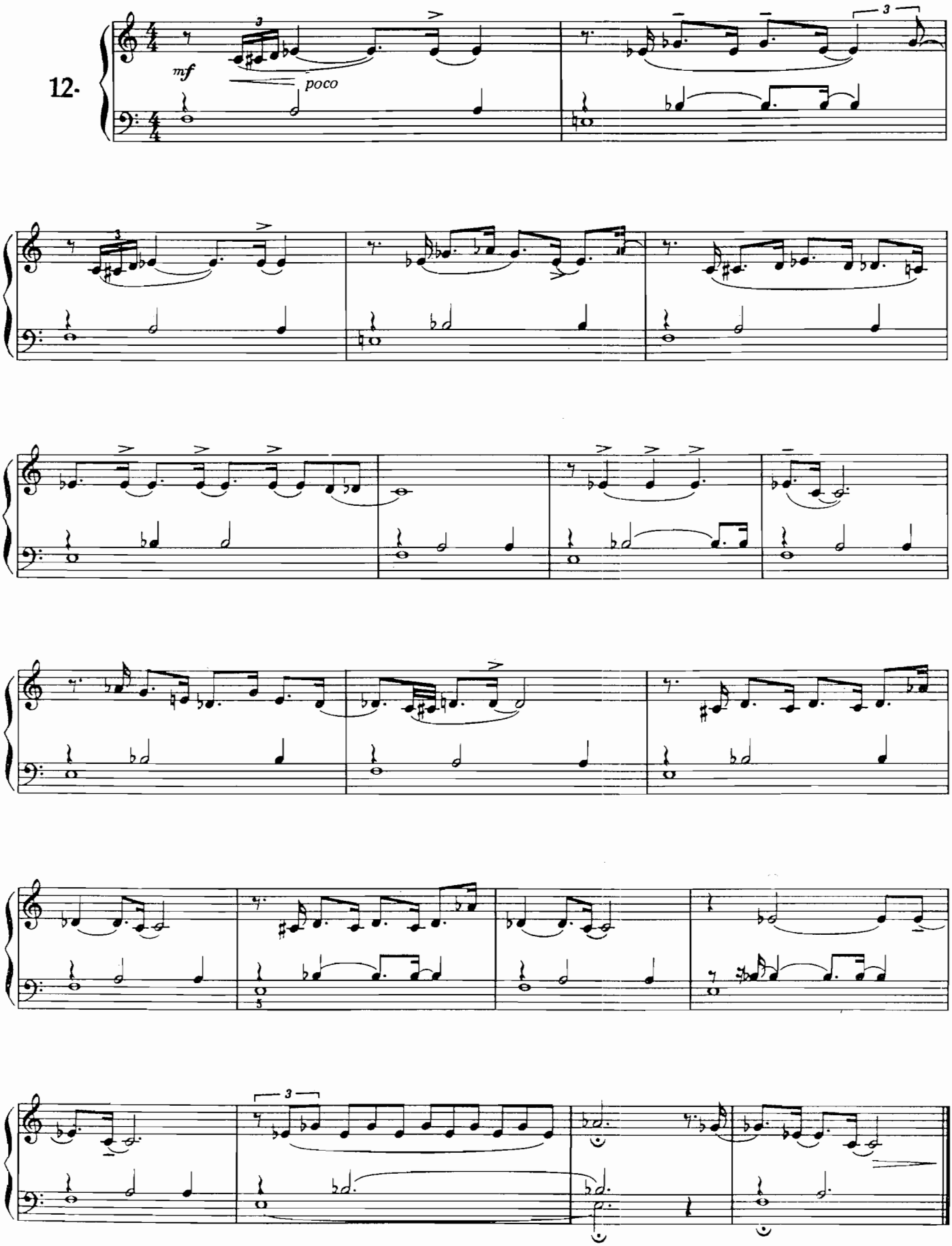

ff
f sub.
poco rit.
rit.
mp sub.
dim.
mp



BIBLIOTECA del Real Conservatorio de Música - MADRID

♩ = 75 Dans le style "Jazz"

12.



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Tél. : 208-76-83

Alain ABBOTT

SIX MINIATURES

POUR ACCORDÉON de CONCERT

Editions Musicales HORTENSIA
20, rue Molitor - 75016 Paris.

EMH - 548

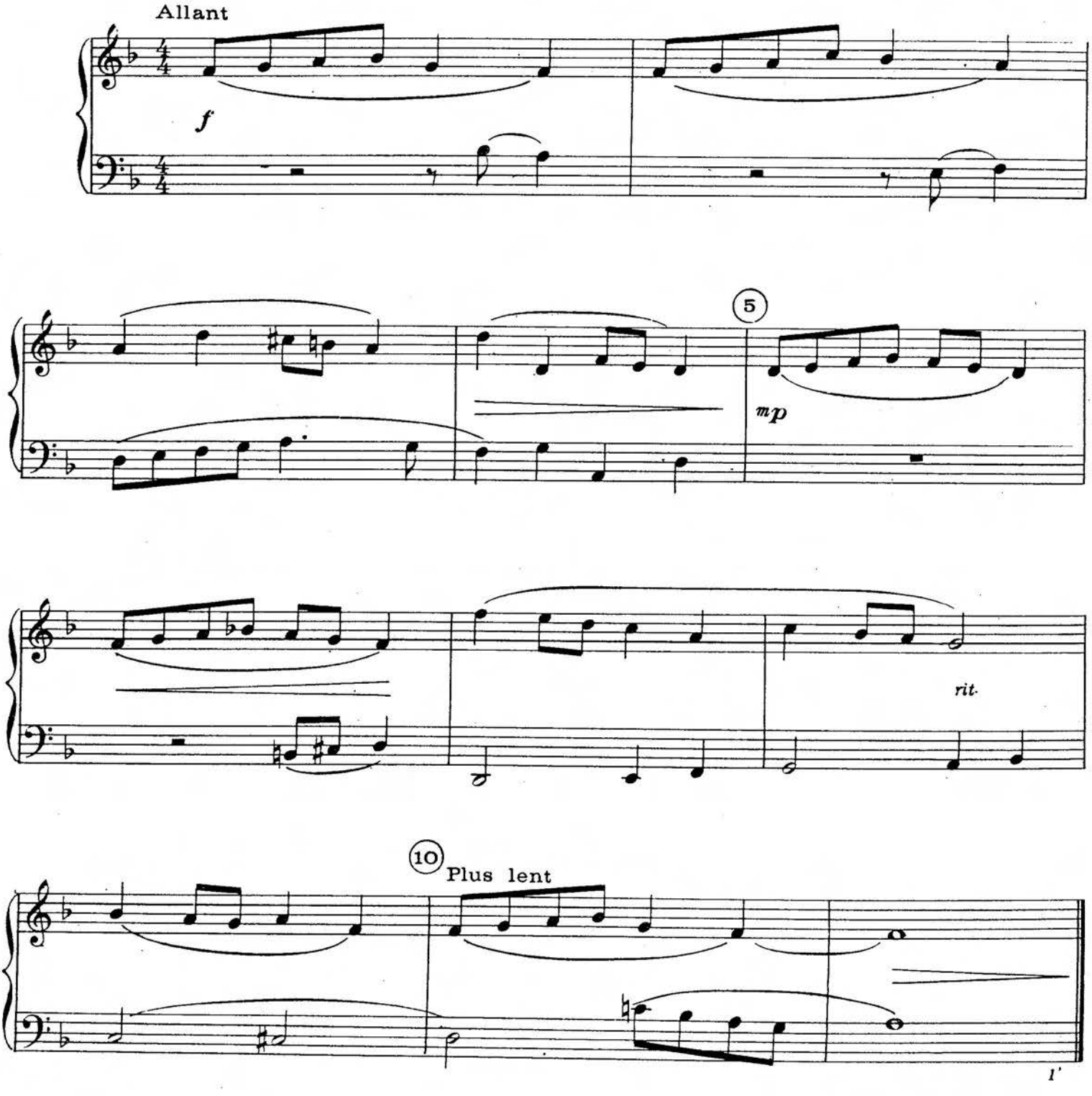
Pour Stanley DARROW

Six miniatures

pour ACCORDÉON de CONCERT

Alain ABBOTT

1



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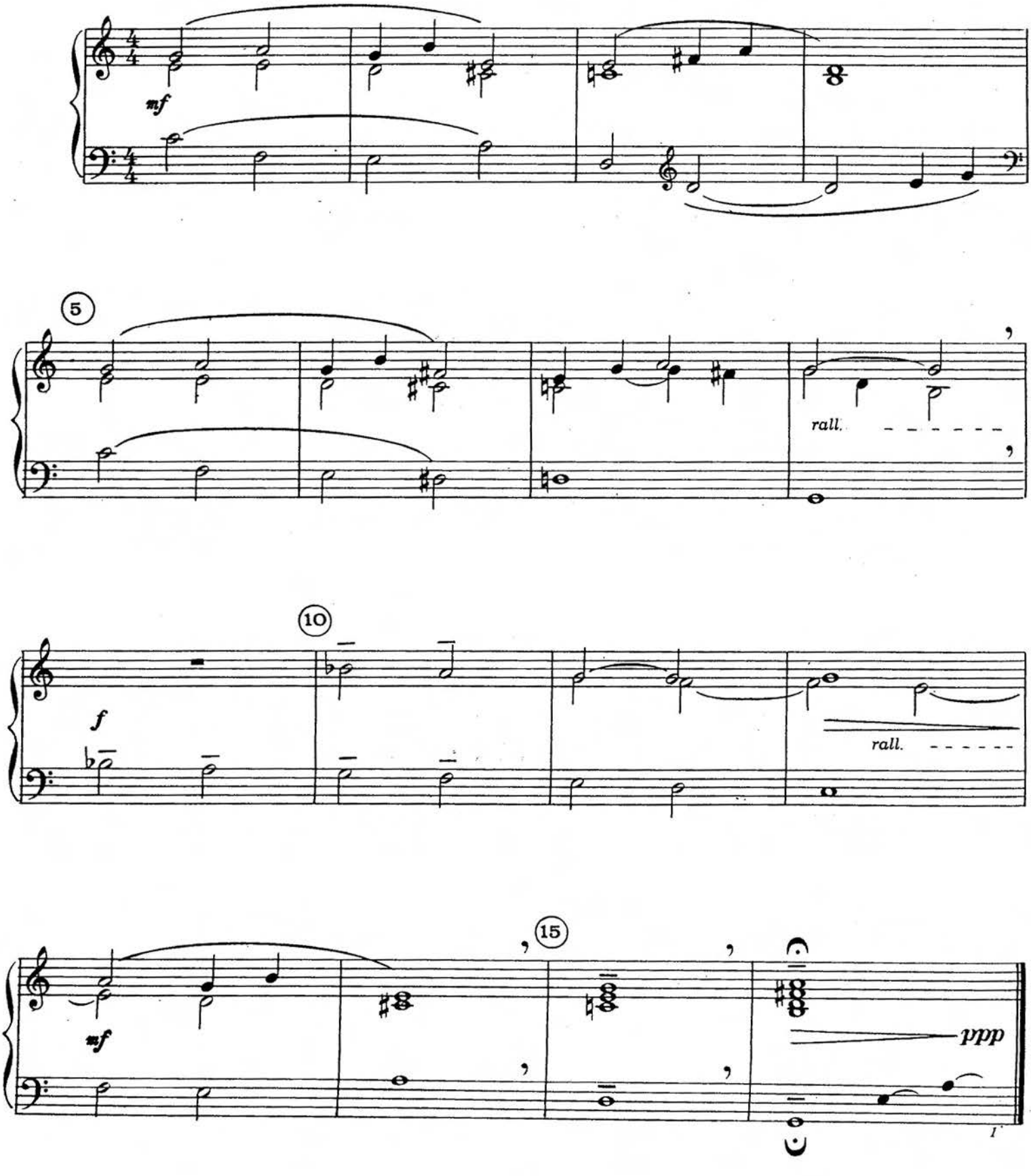
2

Lent et expressif



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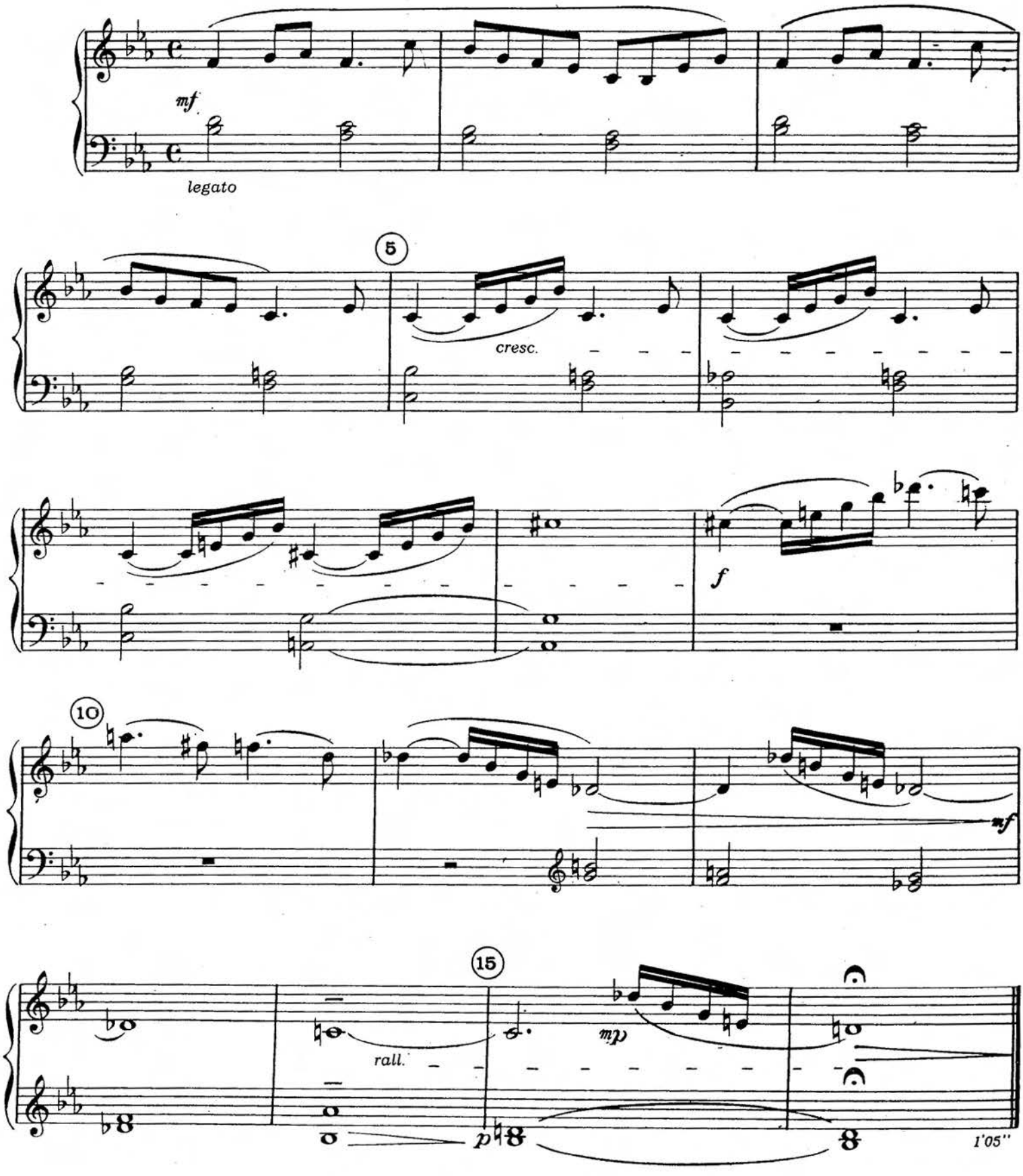

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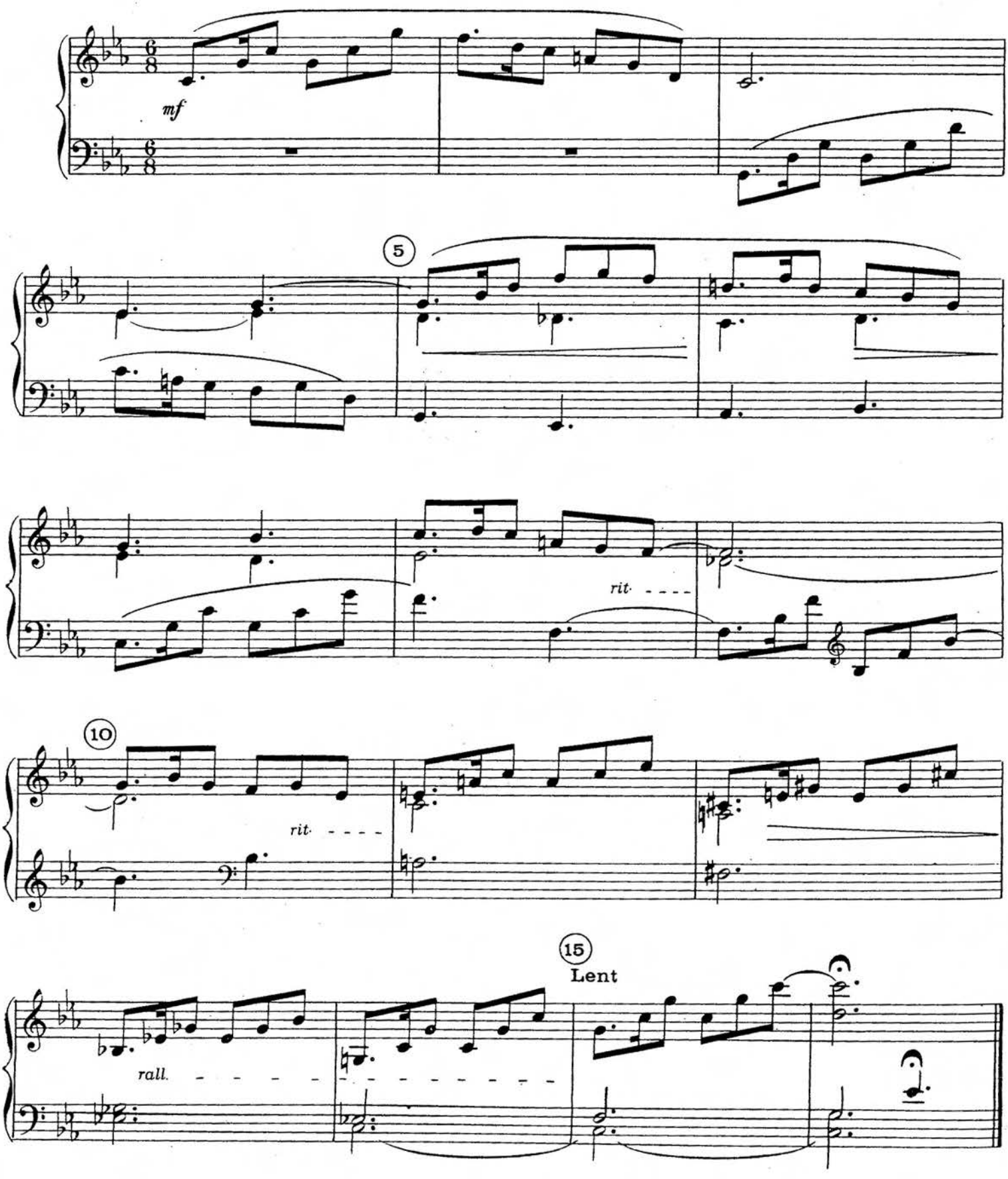

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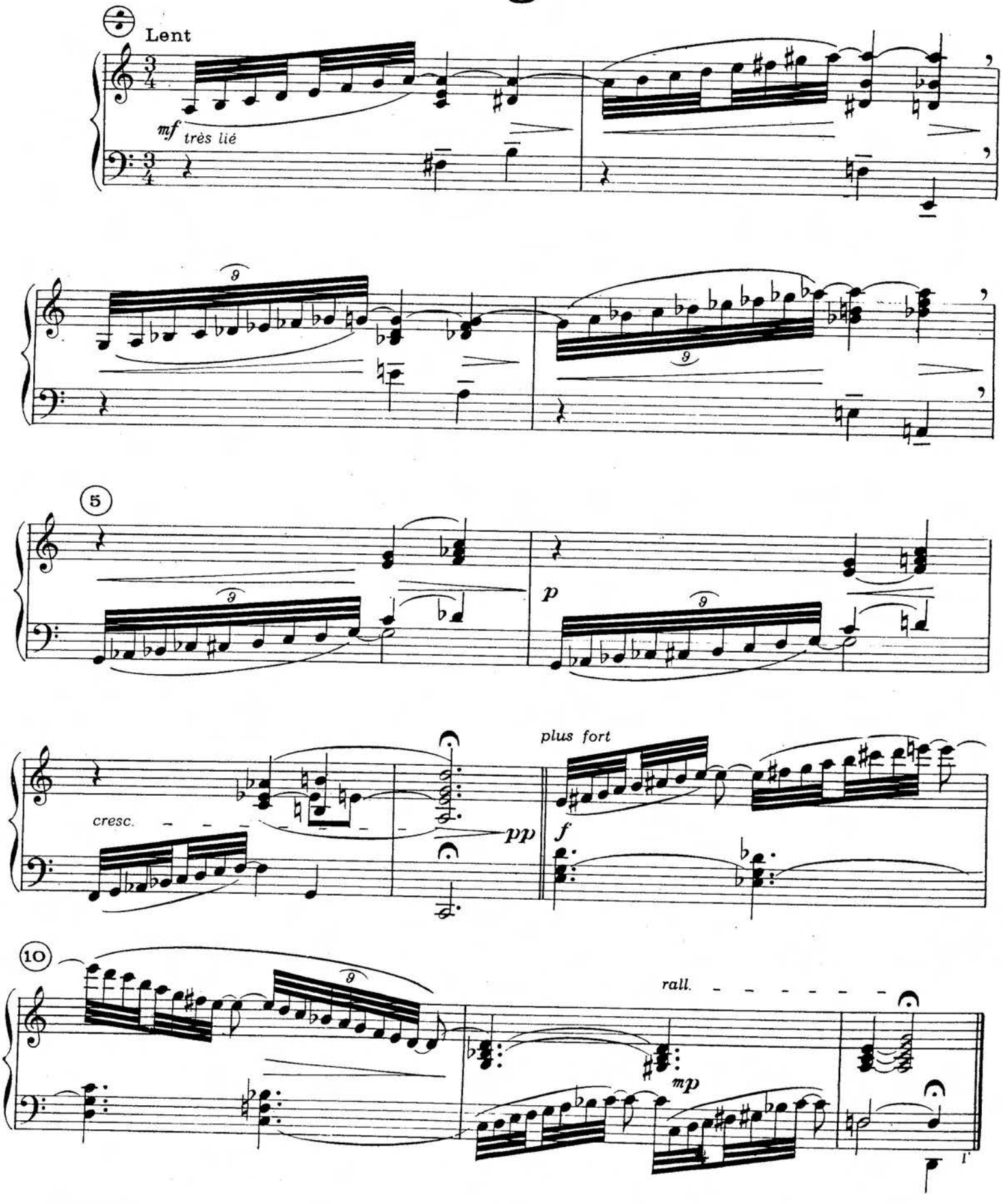

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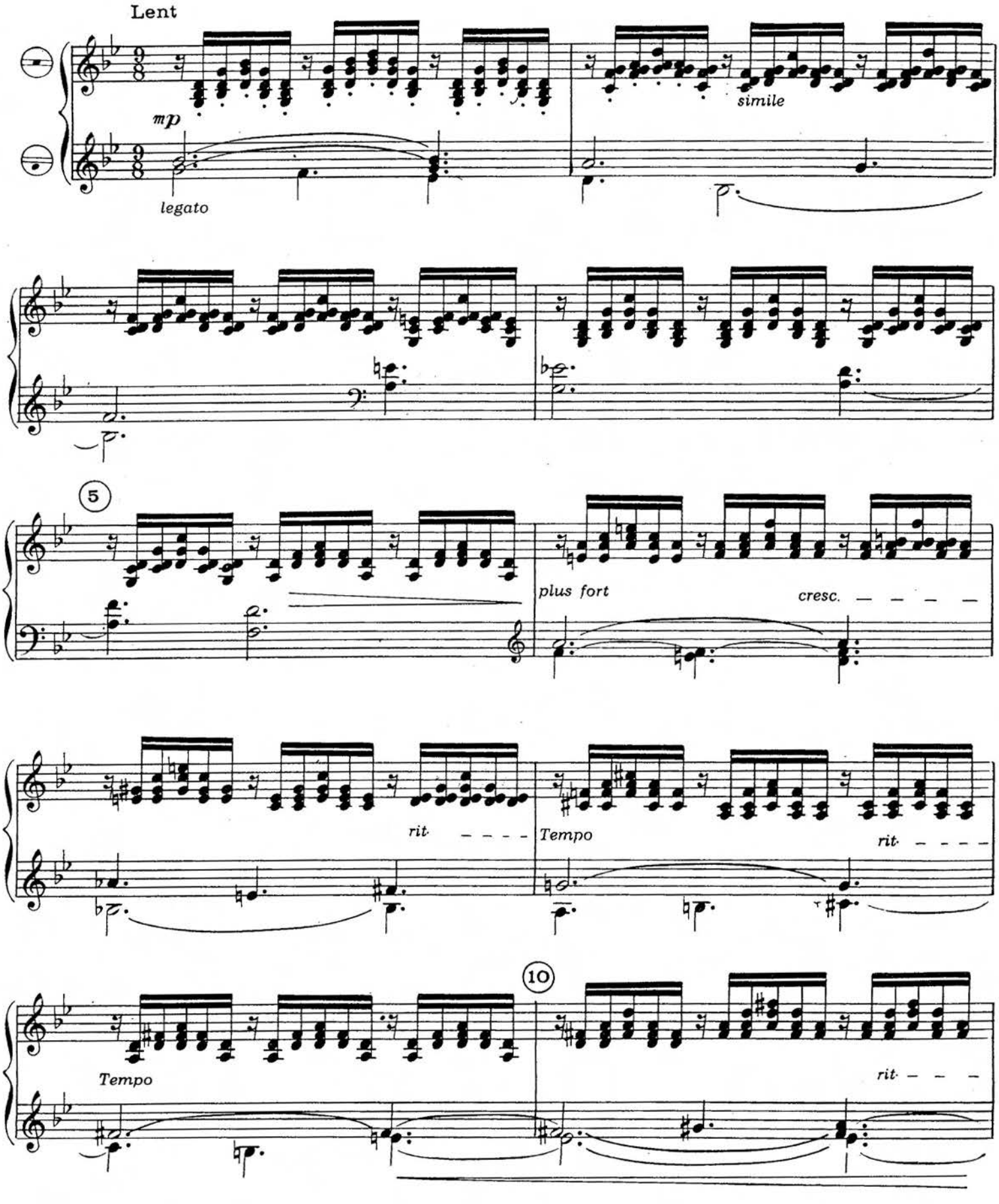
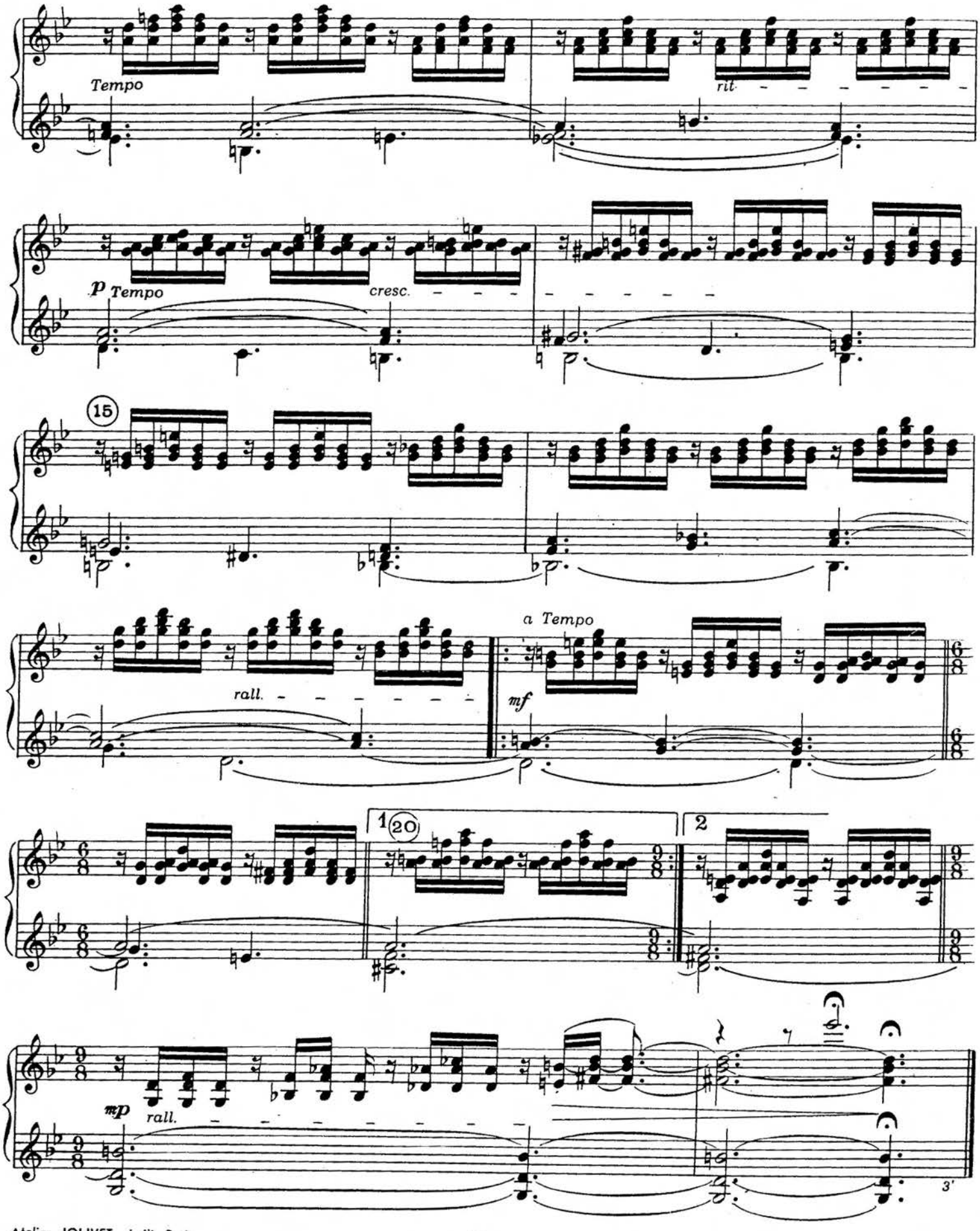

Lent
mp
legato
simile
5
plus fort
cresc.
rit.
Tempo
rit.
10
Tempo
rit.



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Pour IVAN KOVAL

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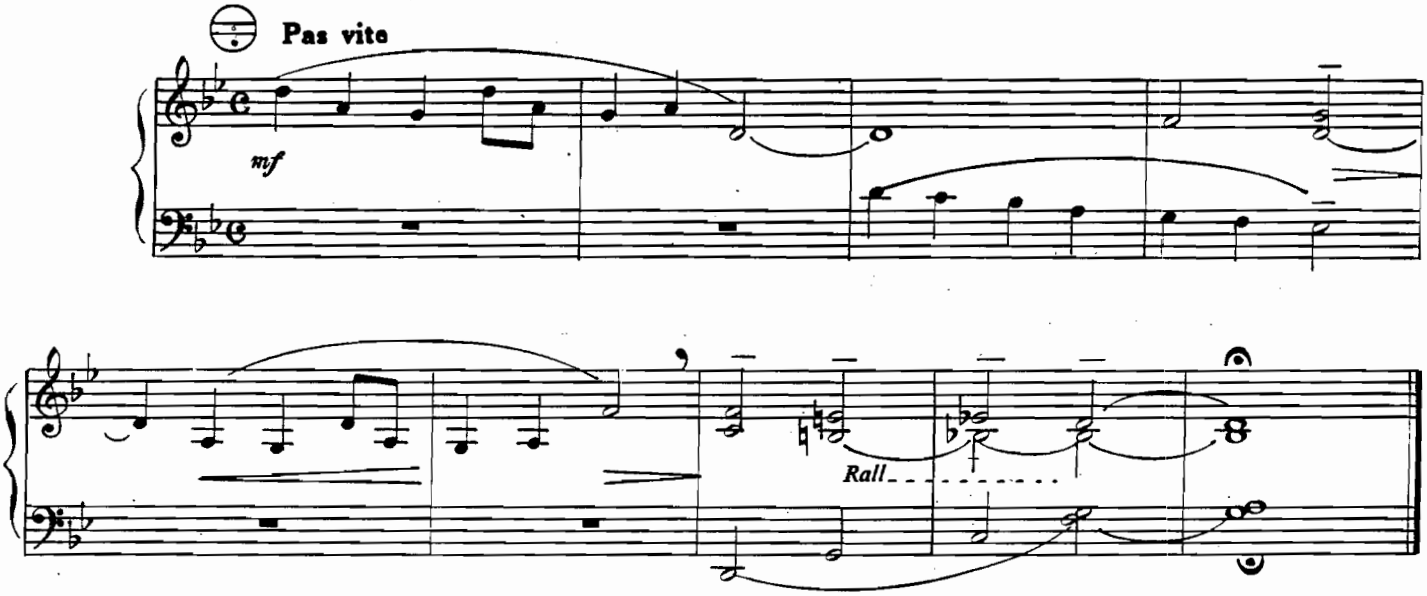
ACCORDÉON DE CONCERT

I

ALAIN ABBOTT (France)



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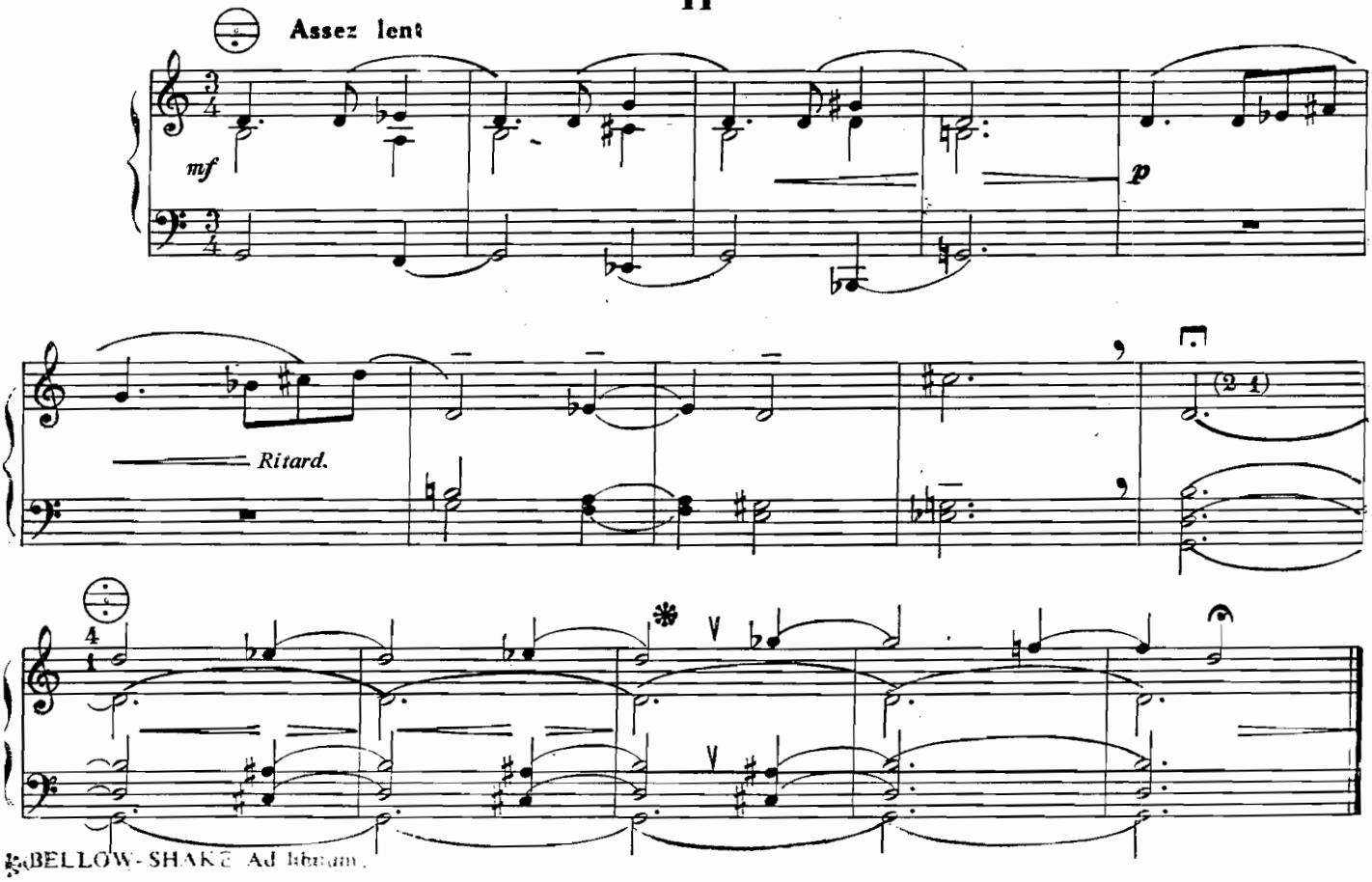

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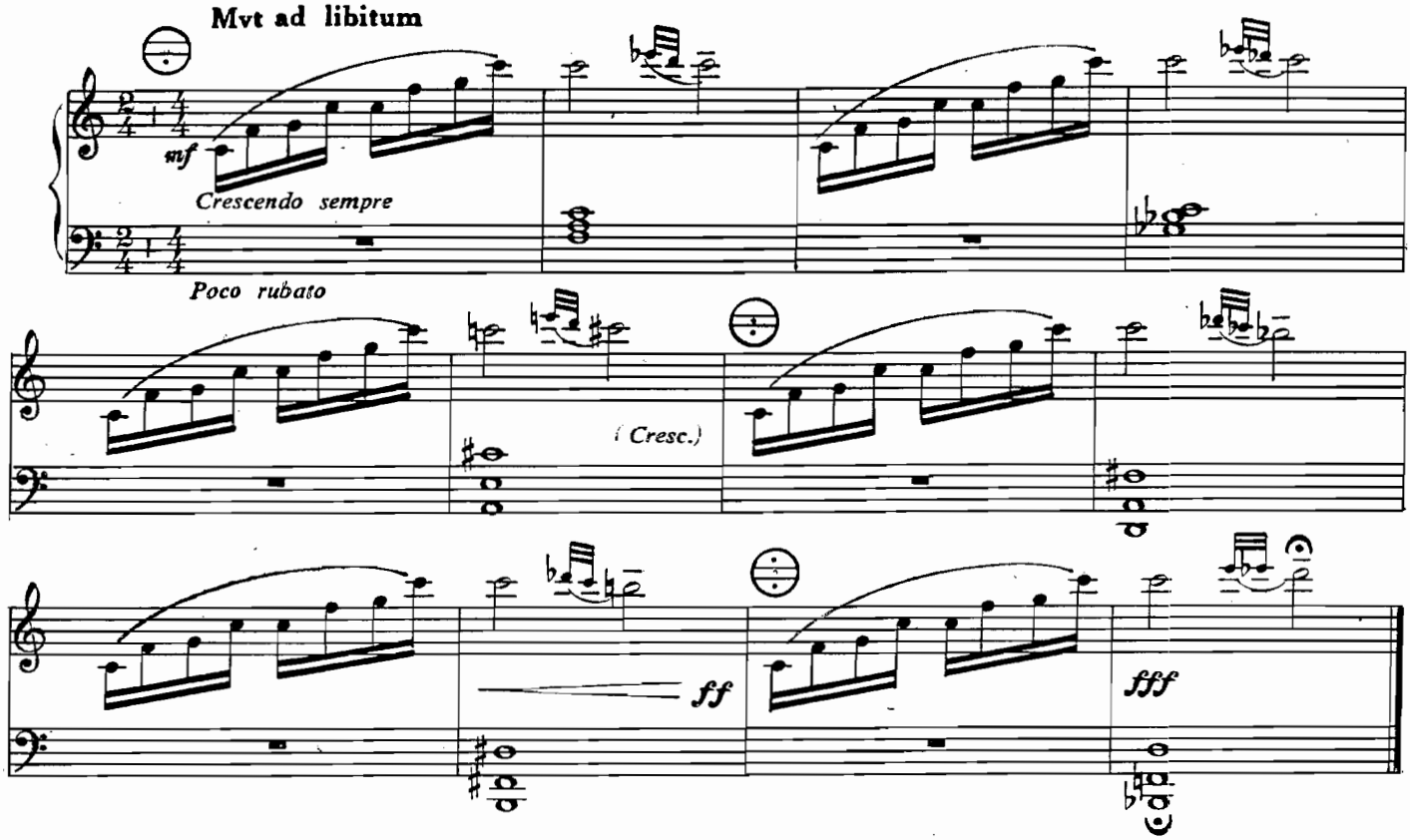
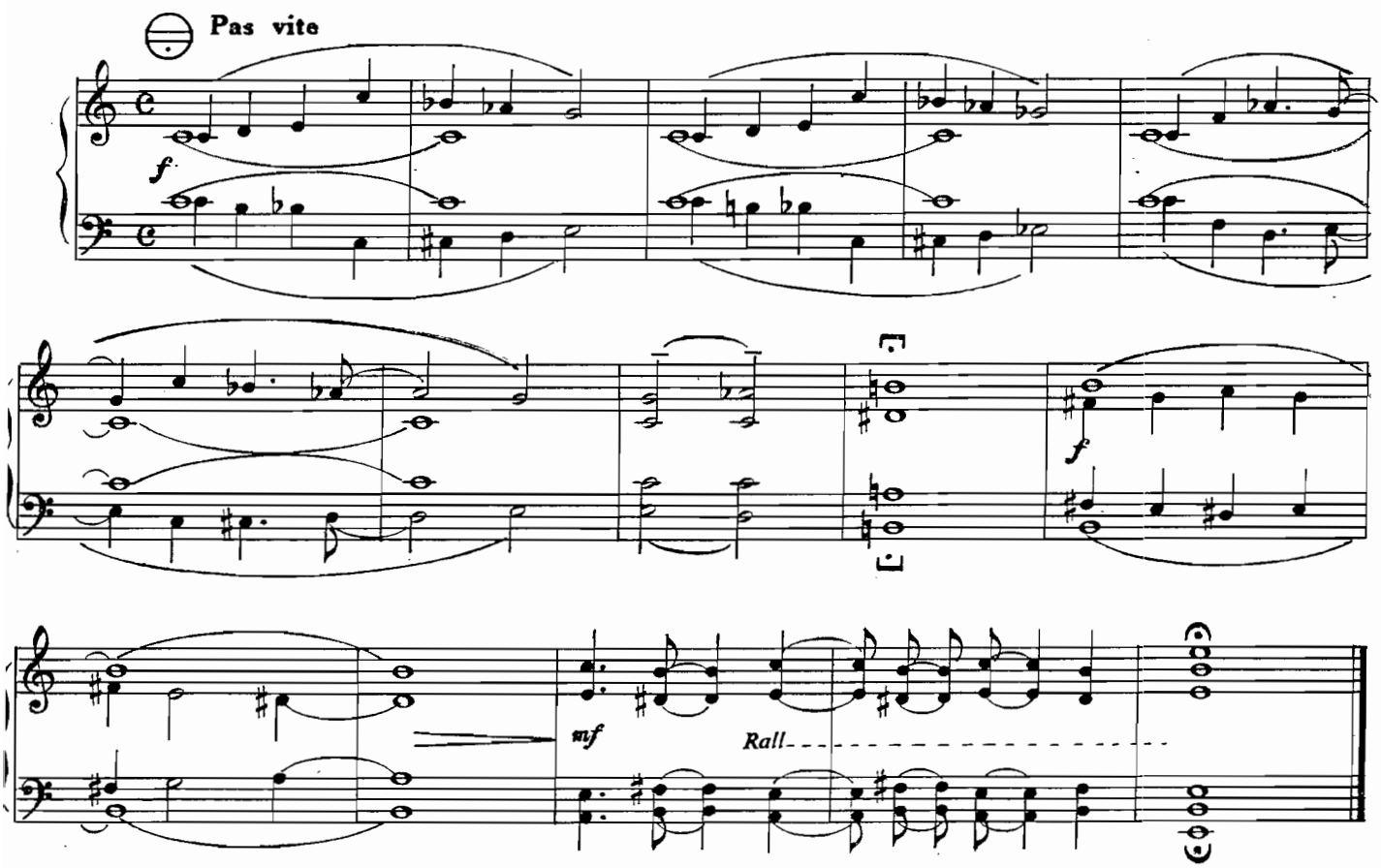
Edition MARBOT GmbH. Mühlenkamp 43. Postfach 60 21 29. D-2000 Hamburg 60.

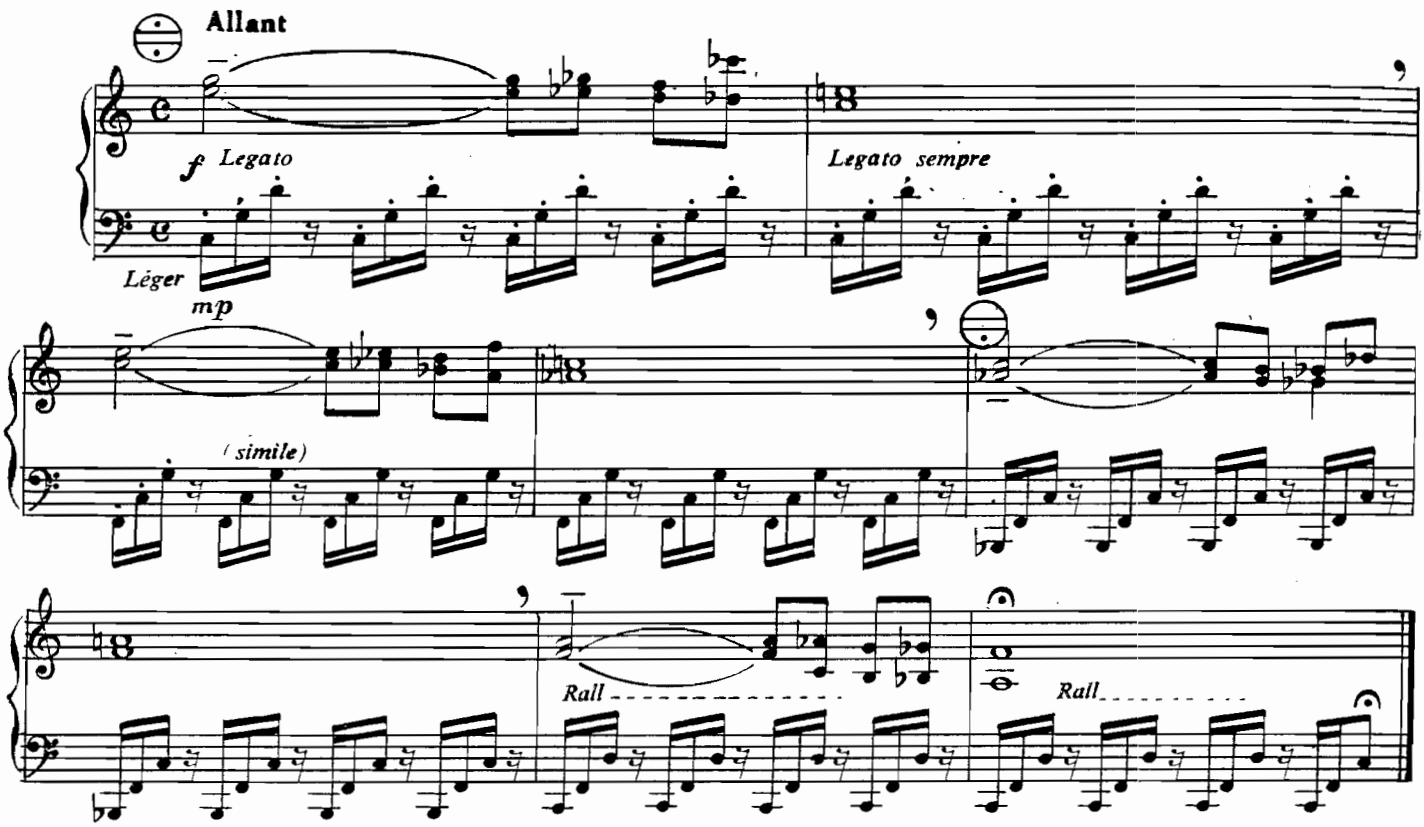
III


Mvt ad libitum
mf
Crescendo sempre
Poco rubato
(Cresc.)
ff
fff

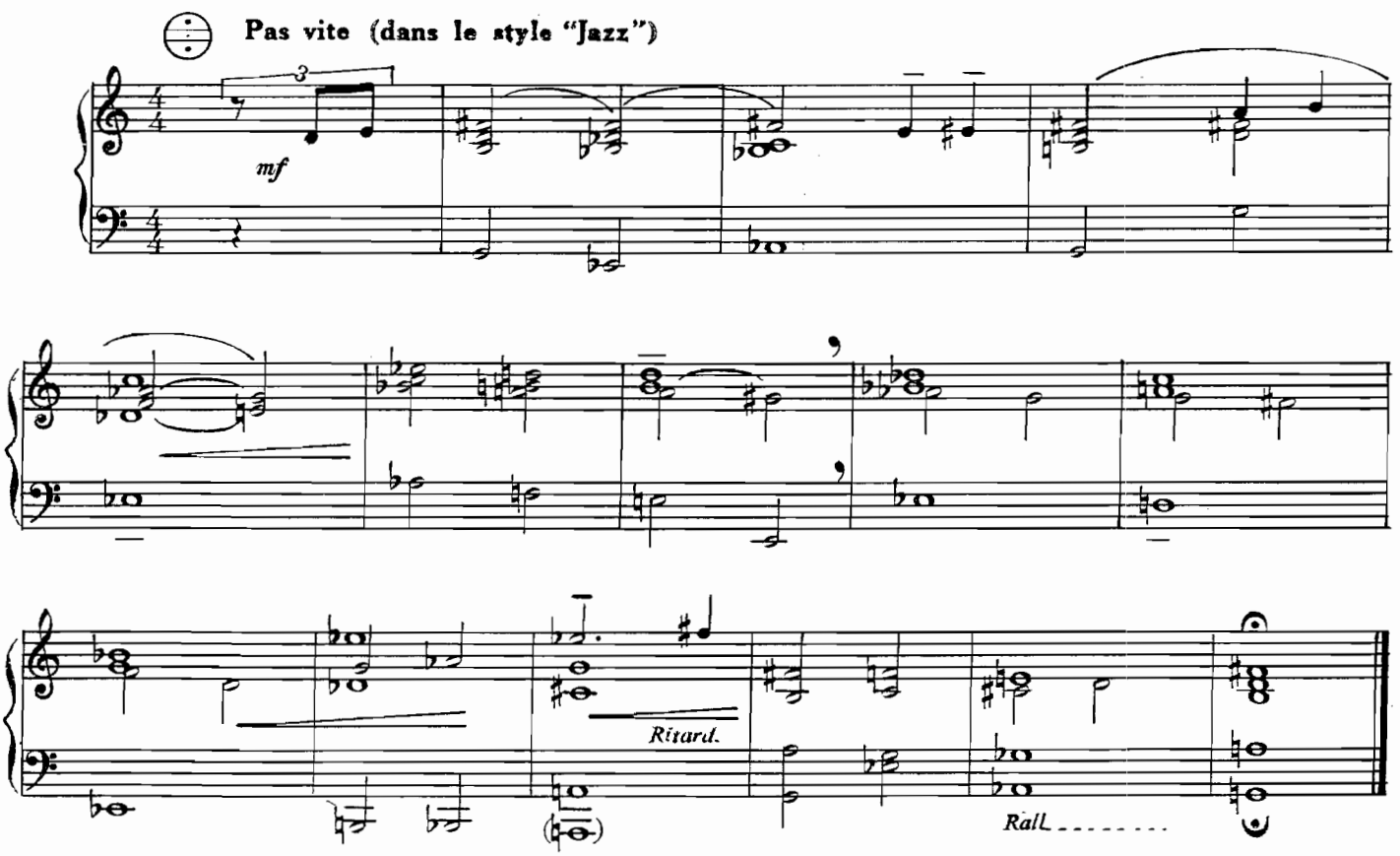
IV


Pas vite
f
f
mf
Rall.

V


Allant
f Legato
Léger
mp
Legato sempre
(simile)
Rall
Rall

VI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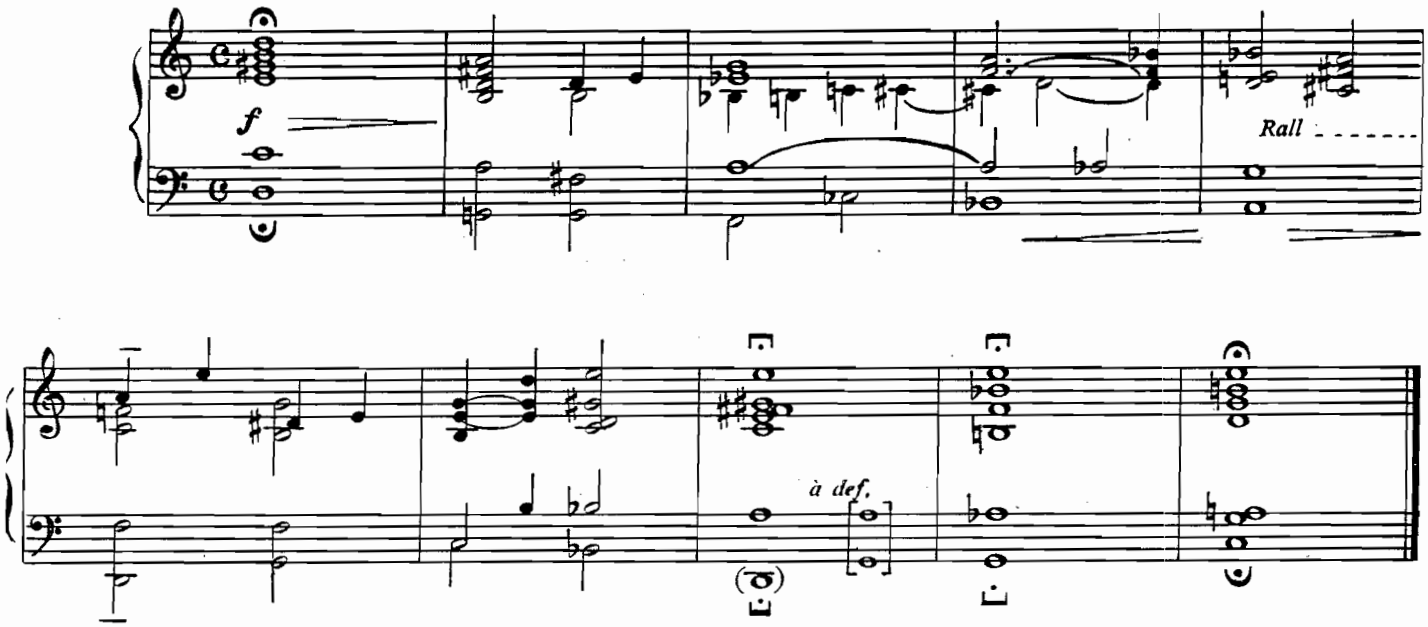
3
mf
Ritard.
Rall

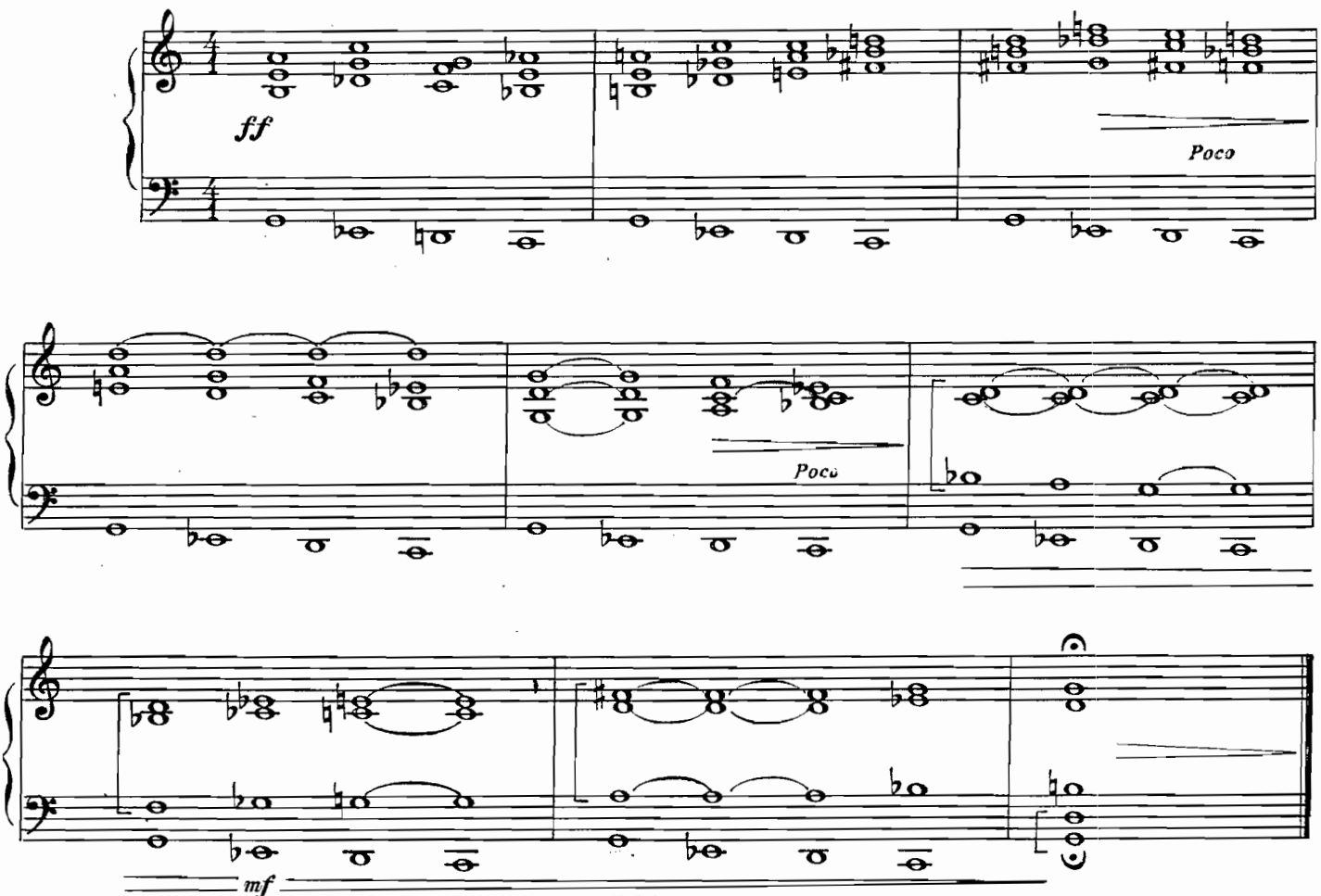
VII

Pas vite *(Legato et rubato)*

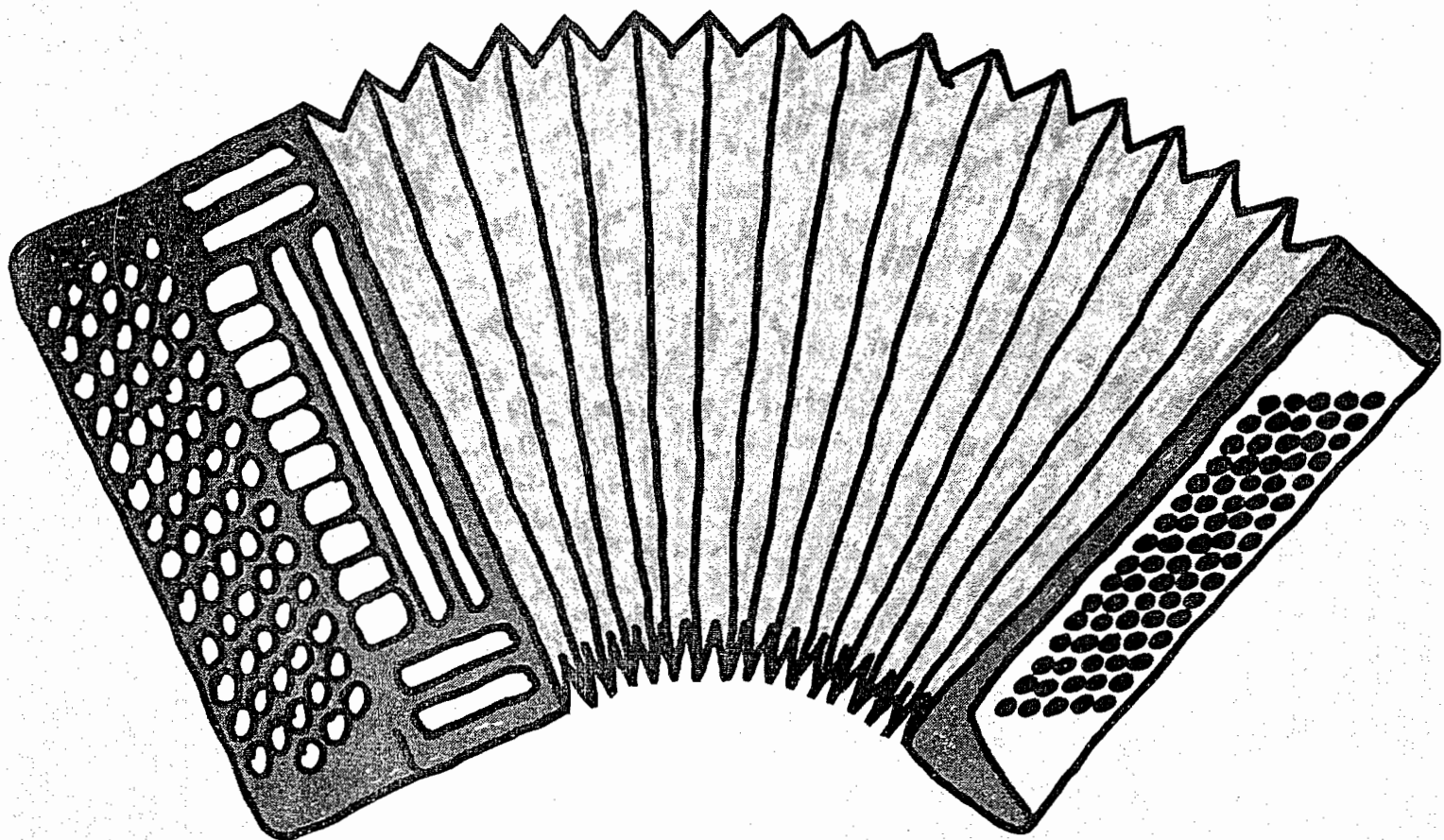


VIII

Mvt de Passacaille

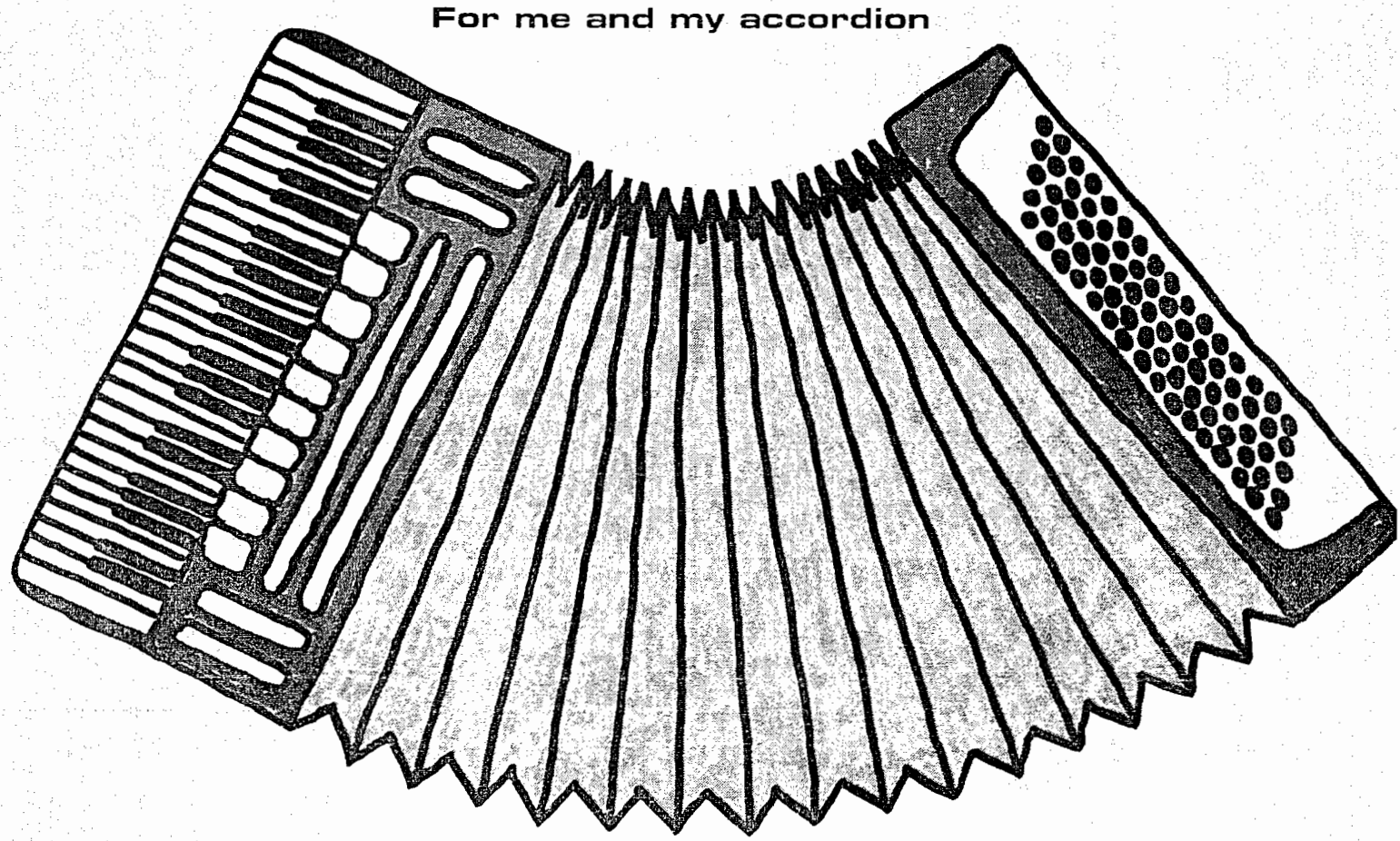


Jenö Takács



Für mich
und mein Akkordeon

For me and my accordion



Doblinger

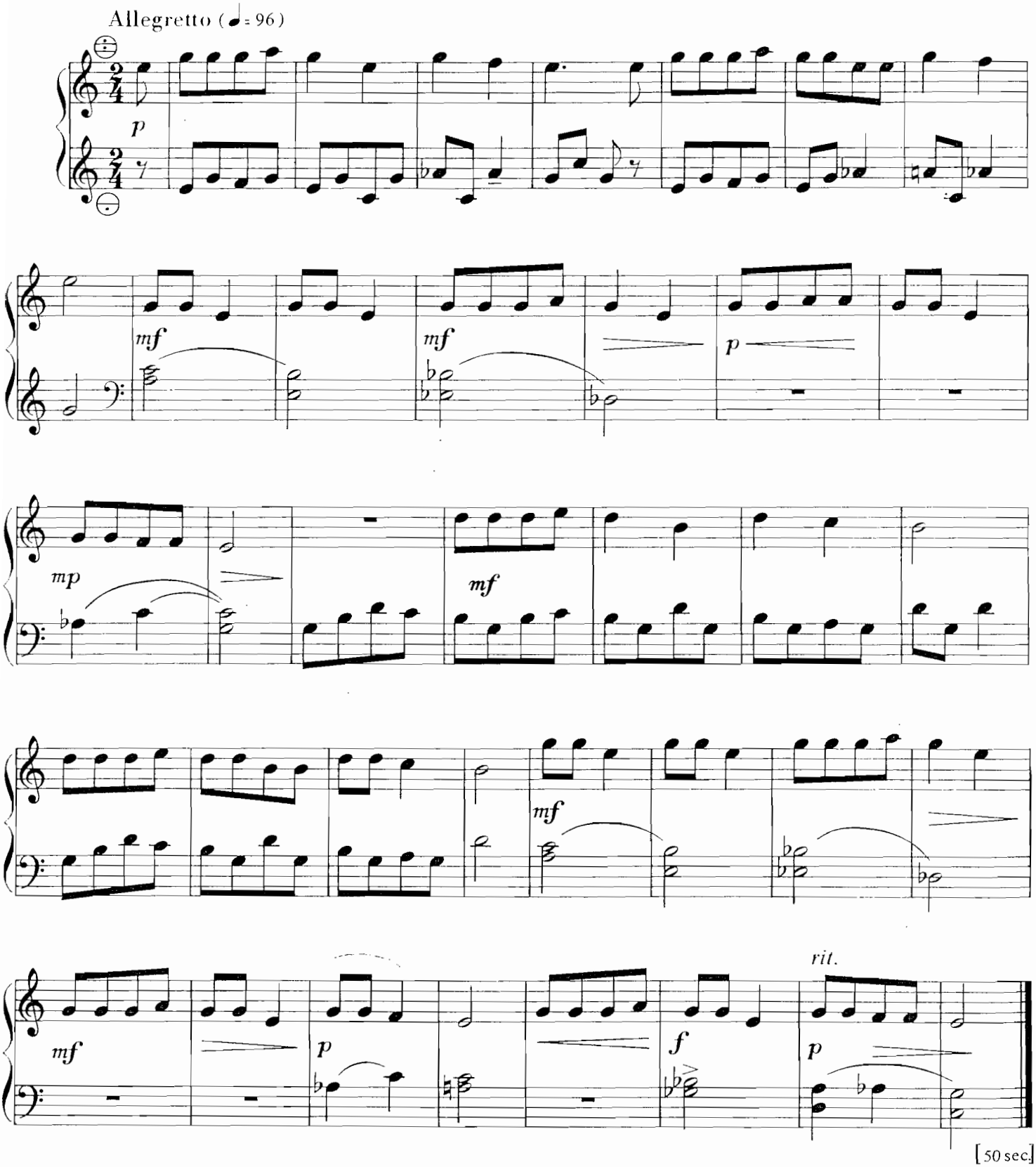
FÜR MICH UND MEIN AKKORDEON

FOR ME AND MY ACCORDION

Es regnet auf der Brücke

Playing in the Rain

Jenö Takács



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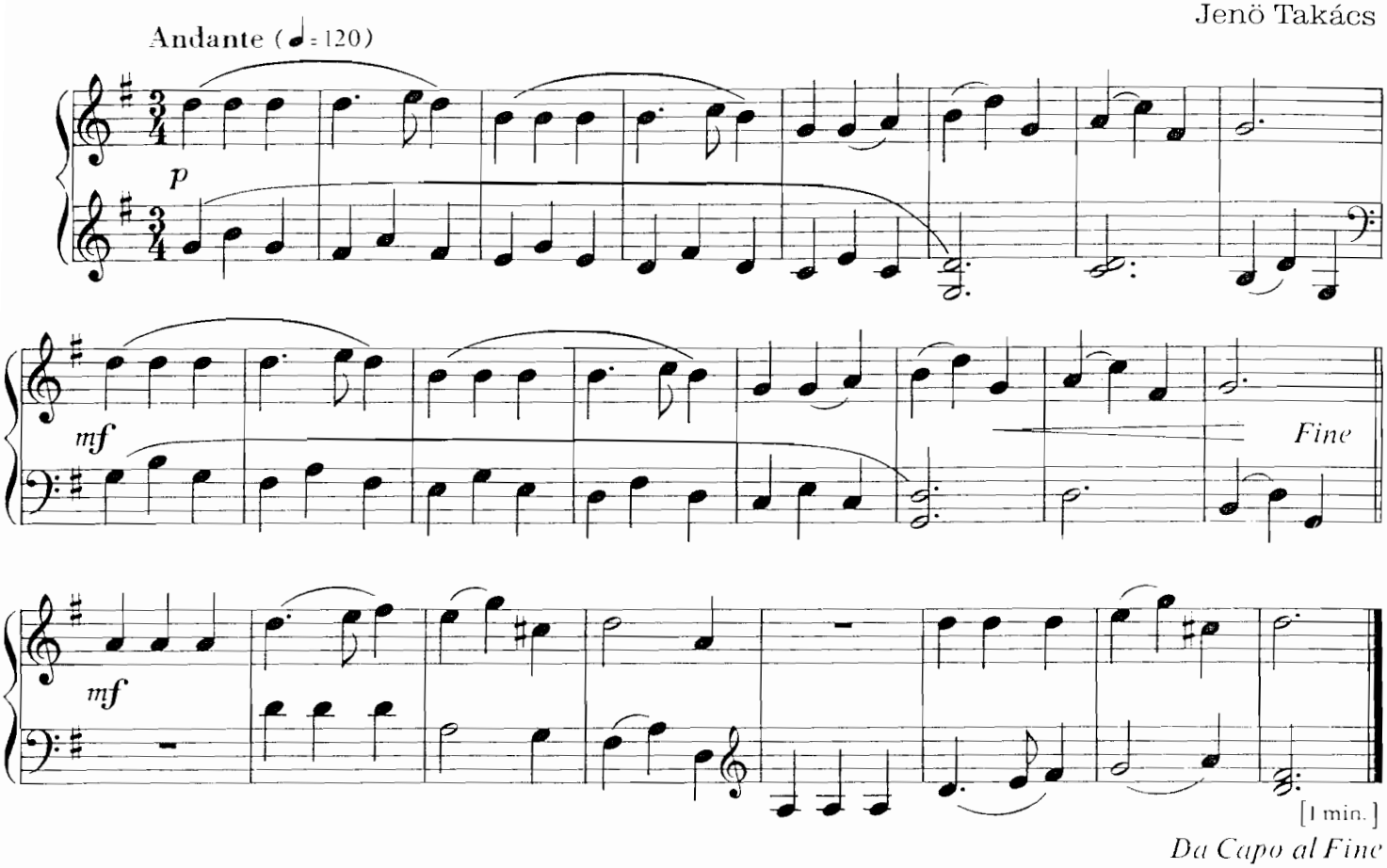
Printed in Austria

D.18211

Altwiener Tanz

A Dance from Old Vienna

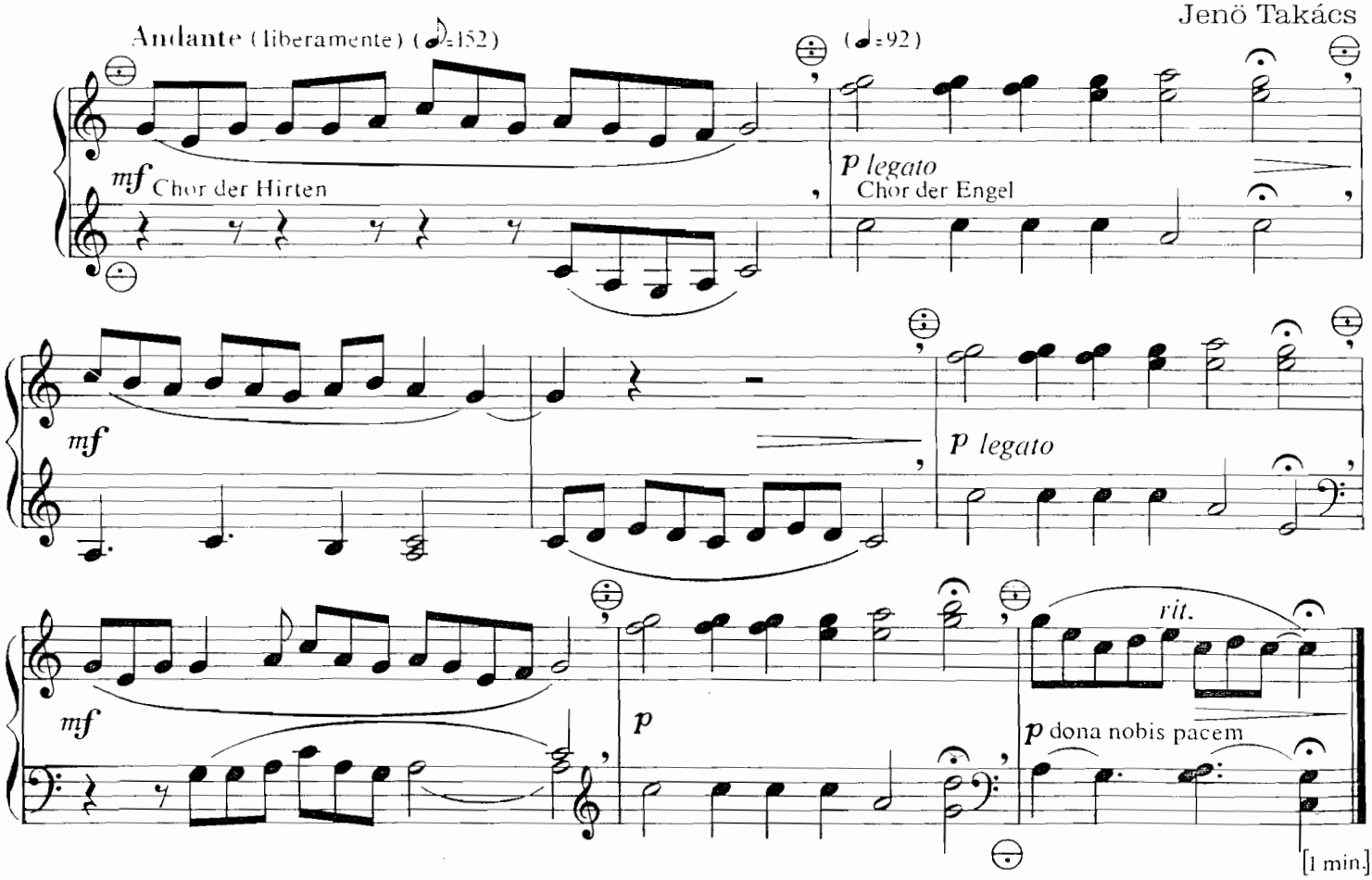
Jenö Takács



Engel und Hirten

The Angels and the Shepherds

Jenö Takács

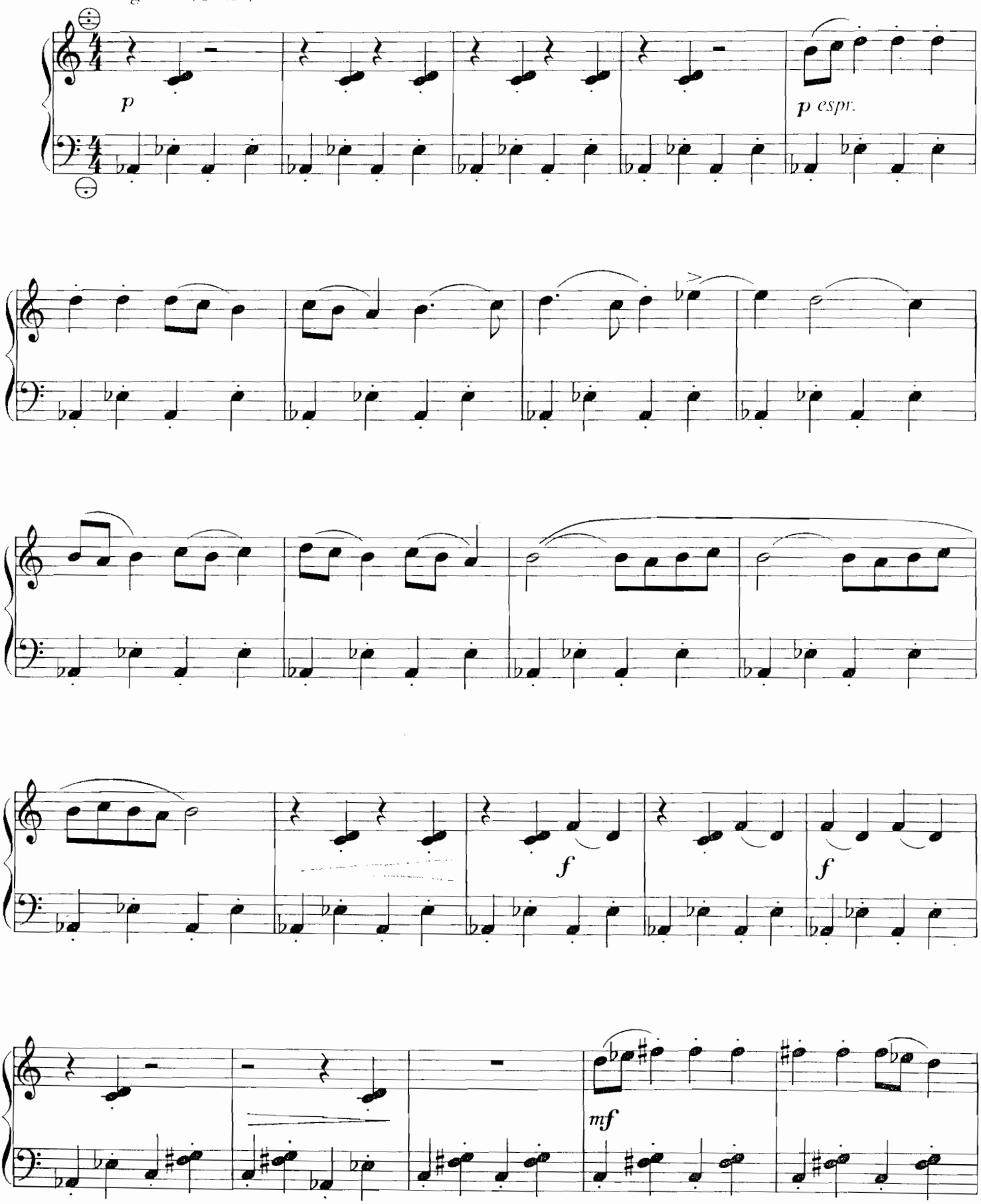


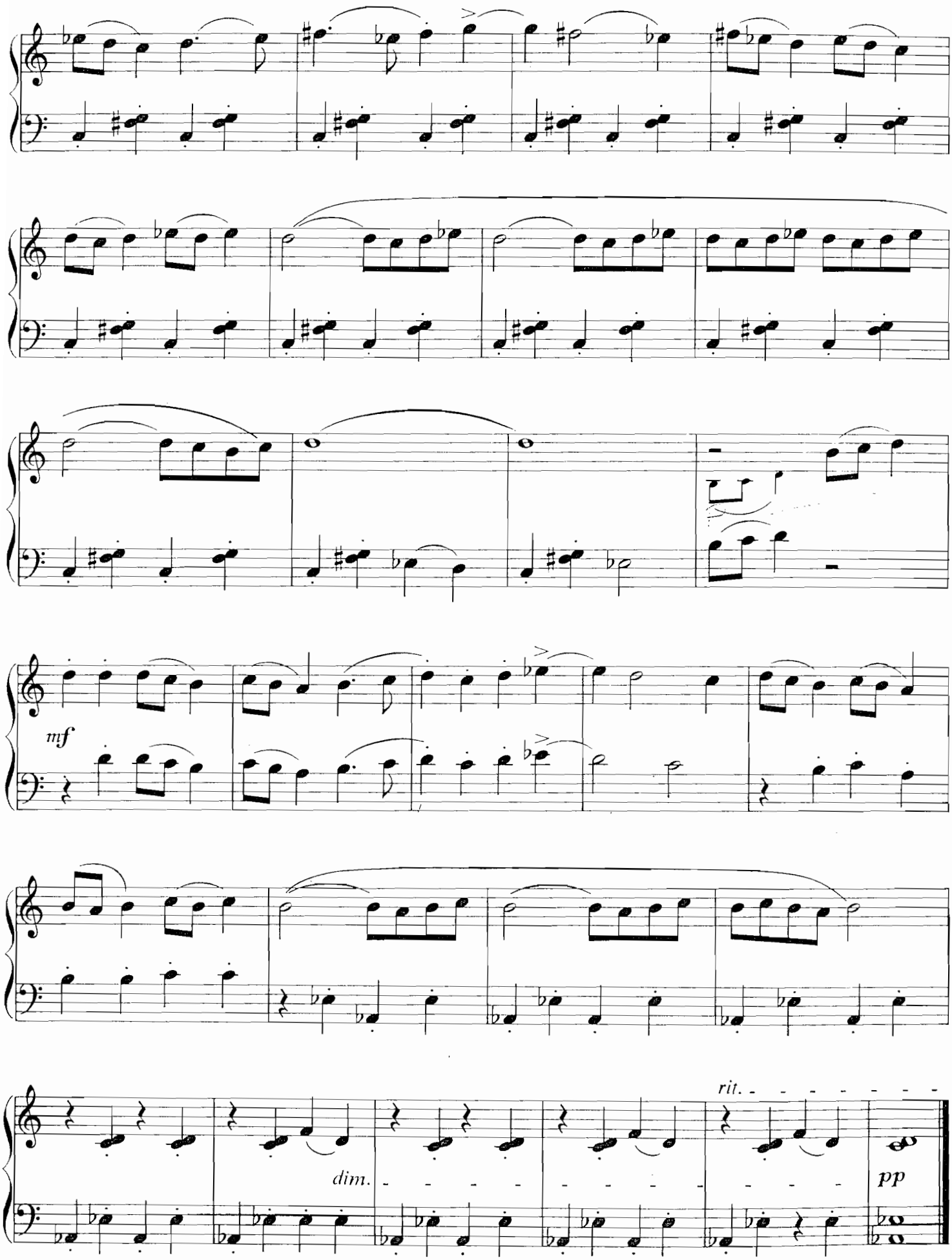
Kameltrott

Cameltrot

Jenö Takács

Allegretto (♩=112)



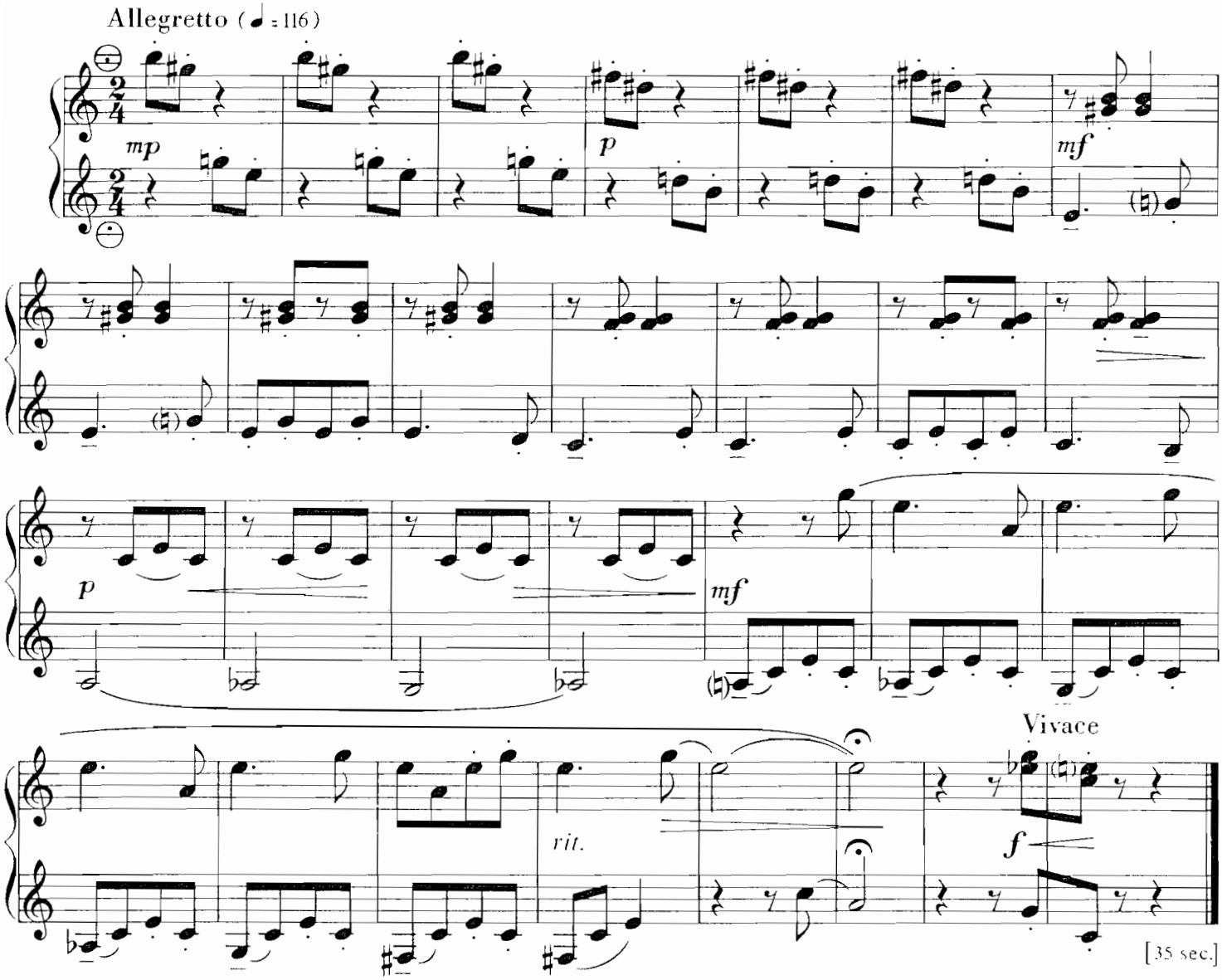


[1min.30]

Kuckucksuhr

The Cuckoo Clock

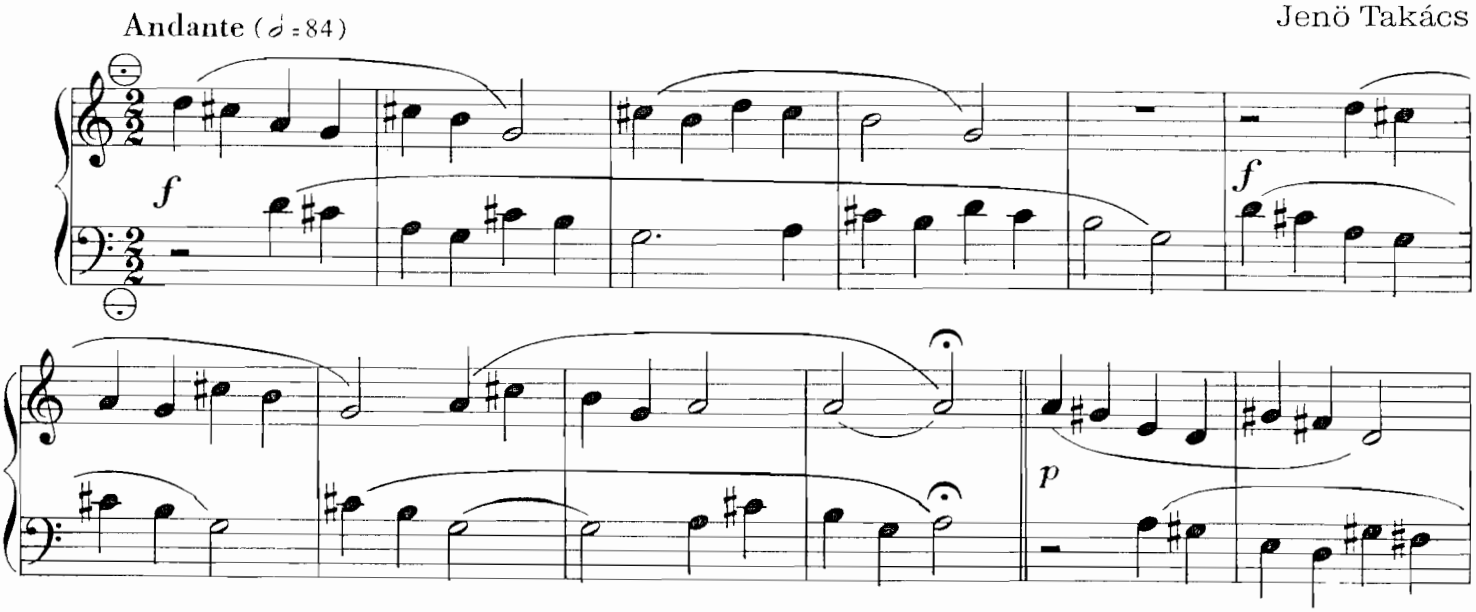
Jenö Takács

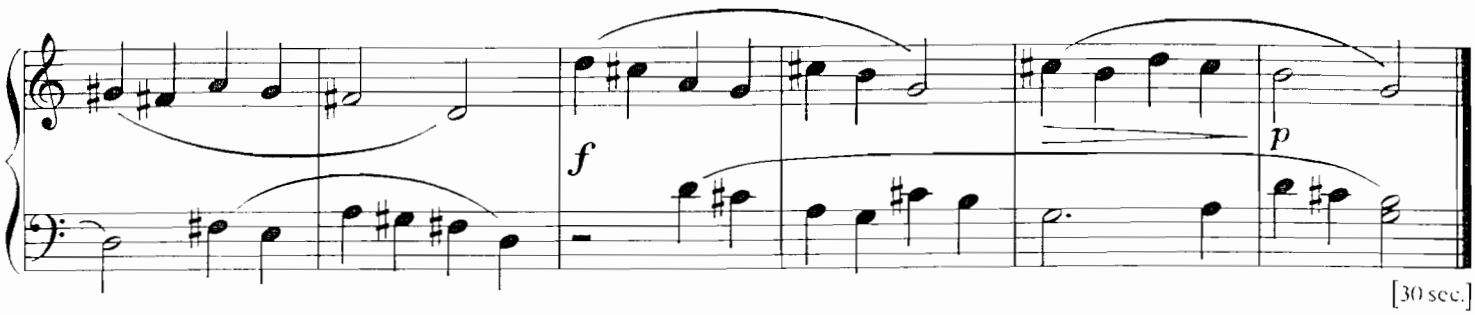


Langweilige Geschichte

Boring Story

Jenö Takács



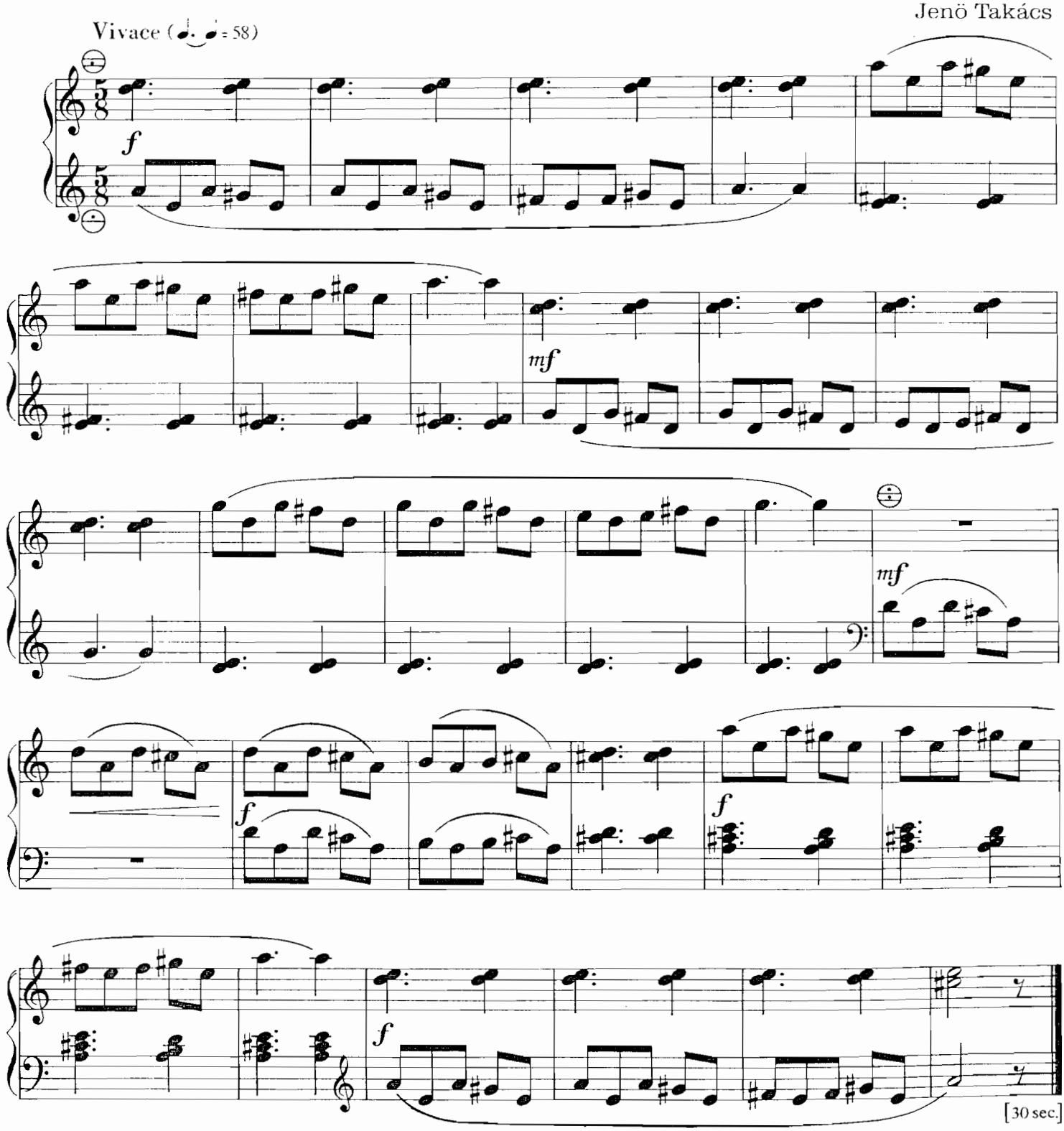


[30 sec.]

Schlittenfahrt

Sleigh Ride

Jenö Takács

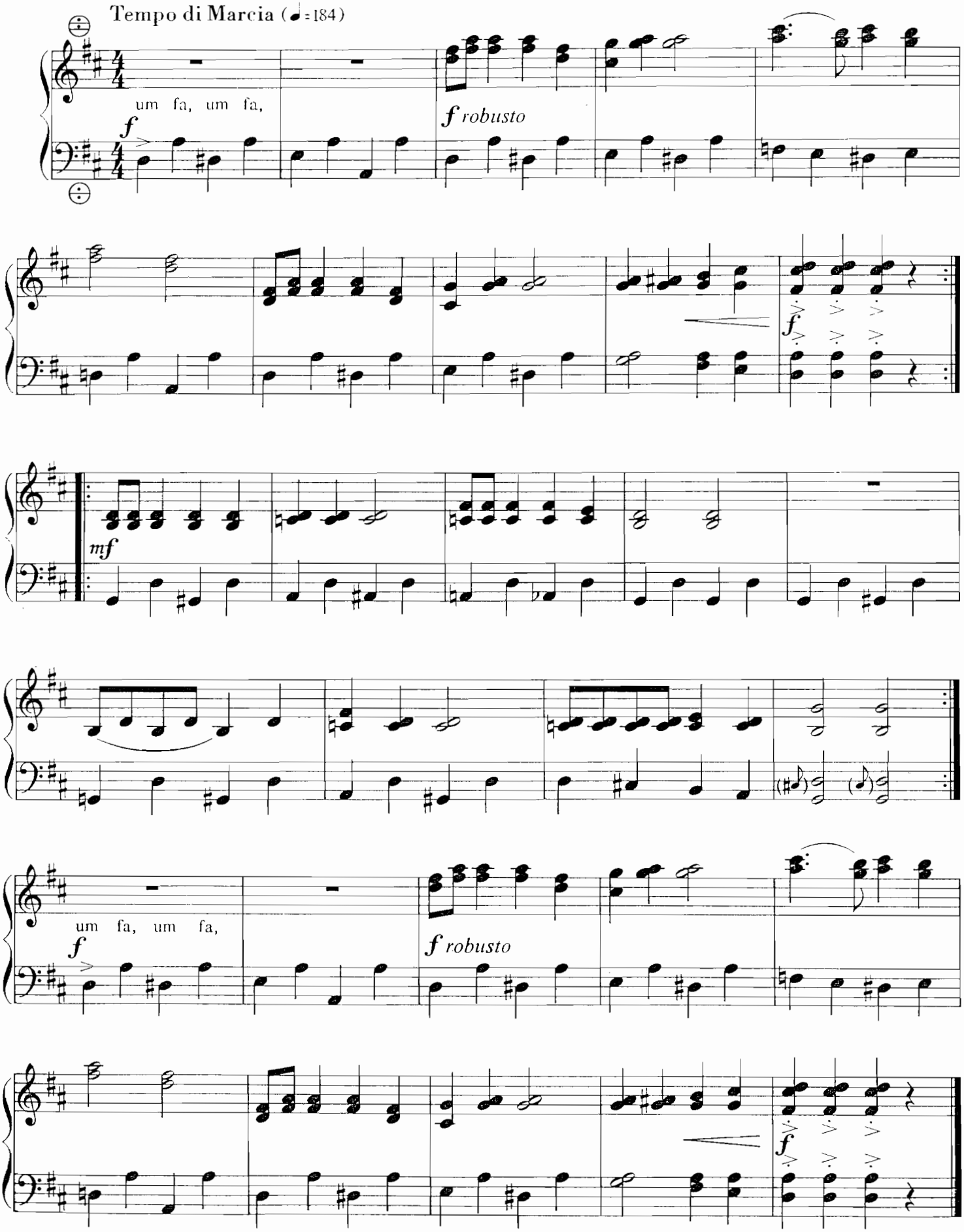


[30 sec.]

Dorfmusikanten

The School Band

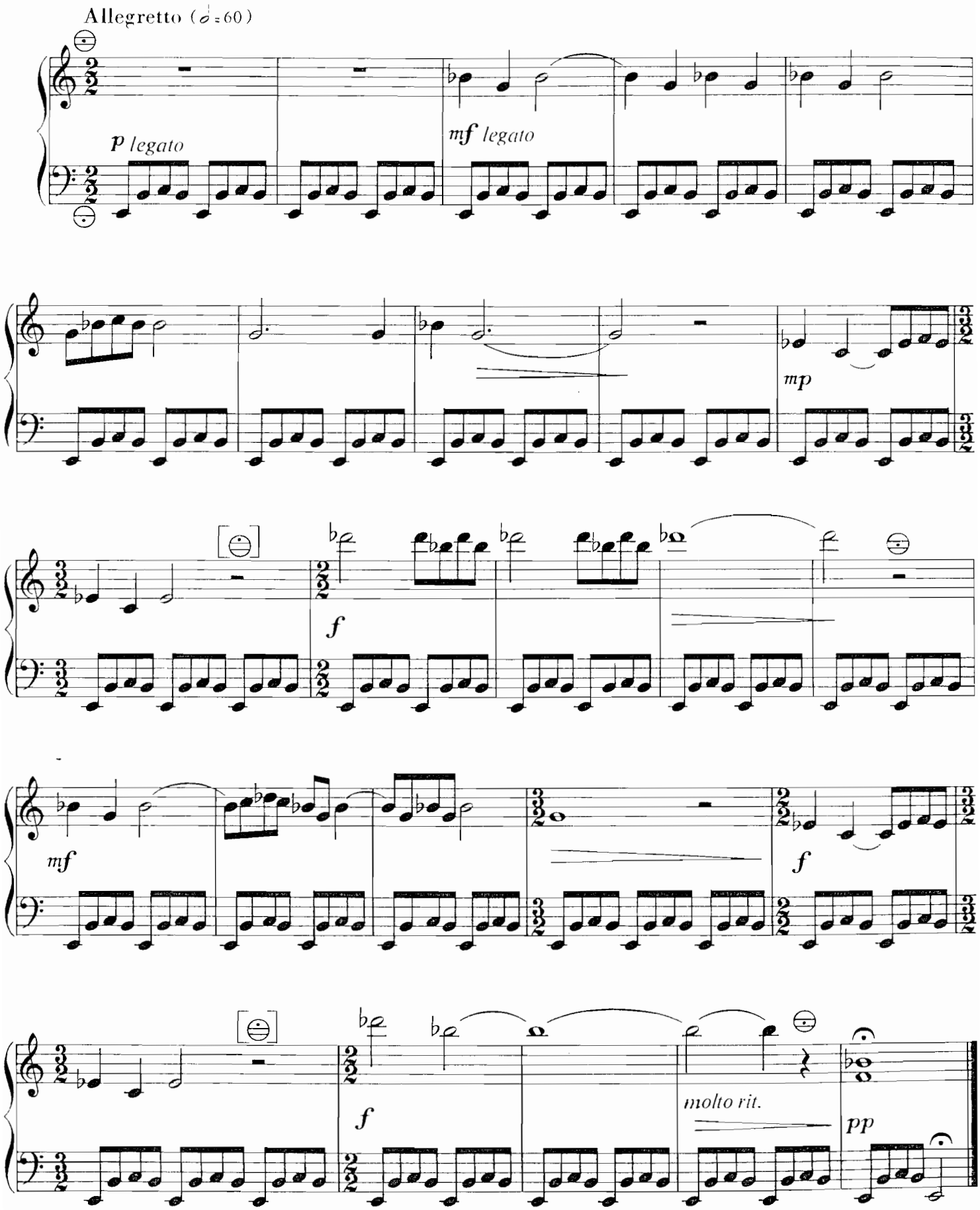
Jenö Takács



Die Karawane

The Caravan

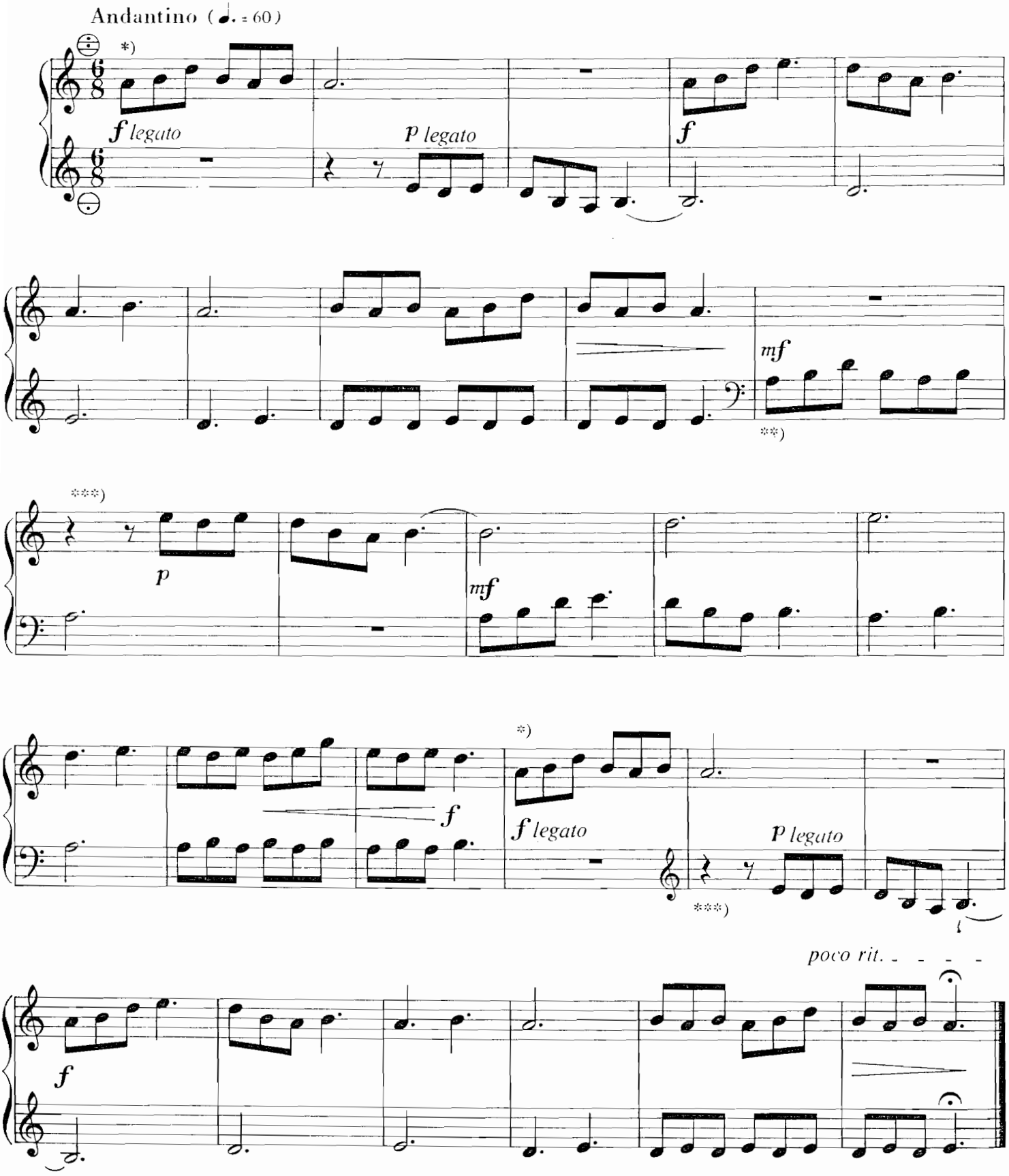
Jenö Takács



Frage und Antwort

Question and Answer

Jenö Takács



[1min.10]

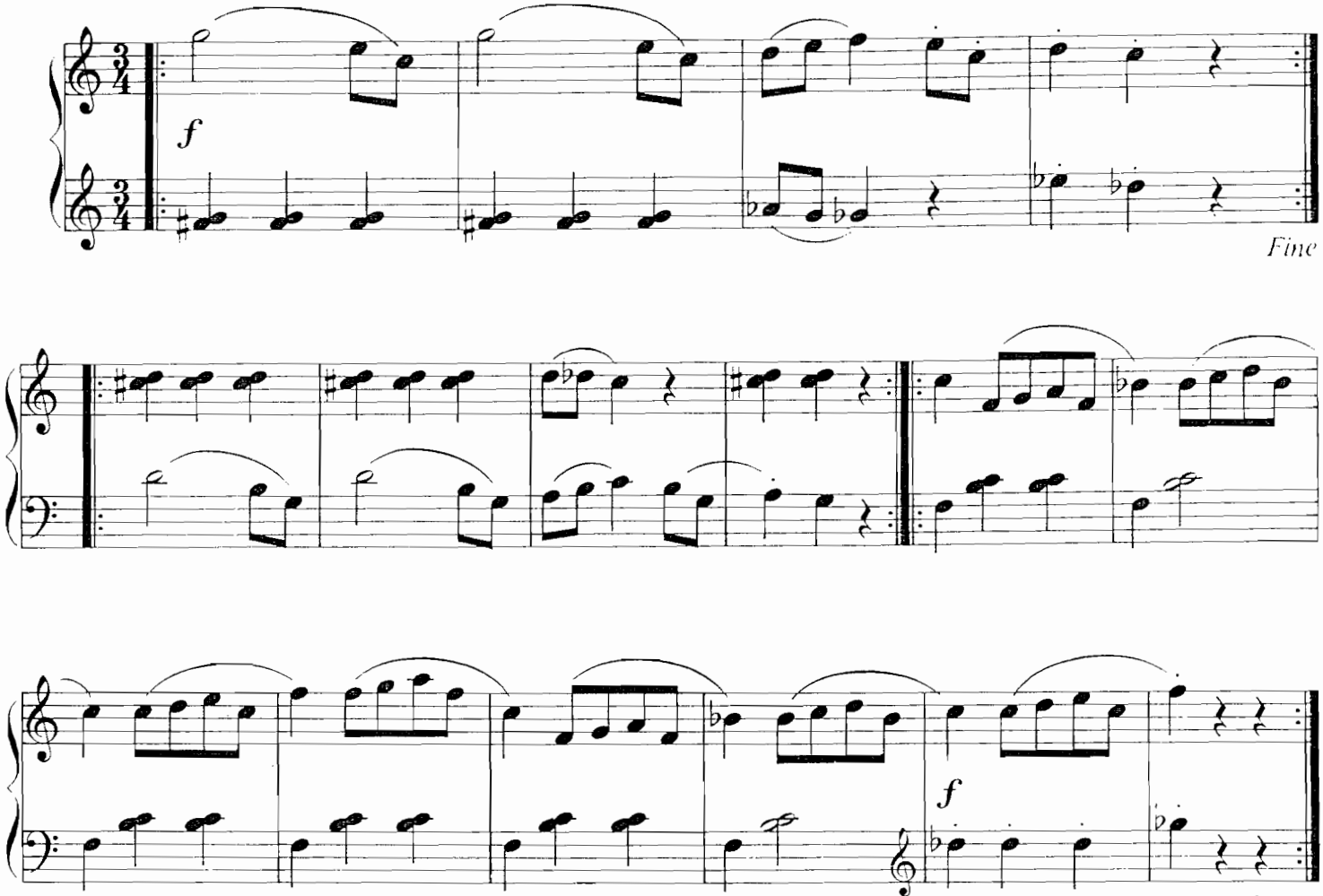
Veränderungsmöglichkeiten / *Possible Variations:*
*) R. H. halben Ton tiefer / *R. H. half tone lower*
**) L. H. halben Ton tiefer / *L. H. half tone lower*
***) wieder normale Stimmung / *again in normal pitch*

Katzenmusik

Caterwauling

Jenö Takács

Vivace (𝅗𝅥. = 60)



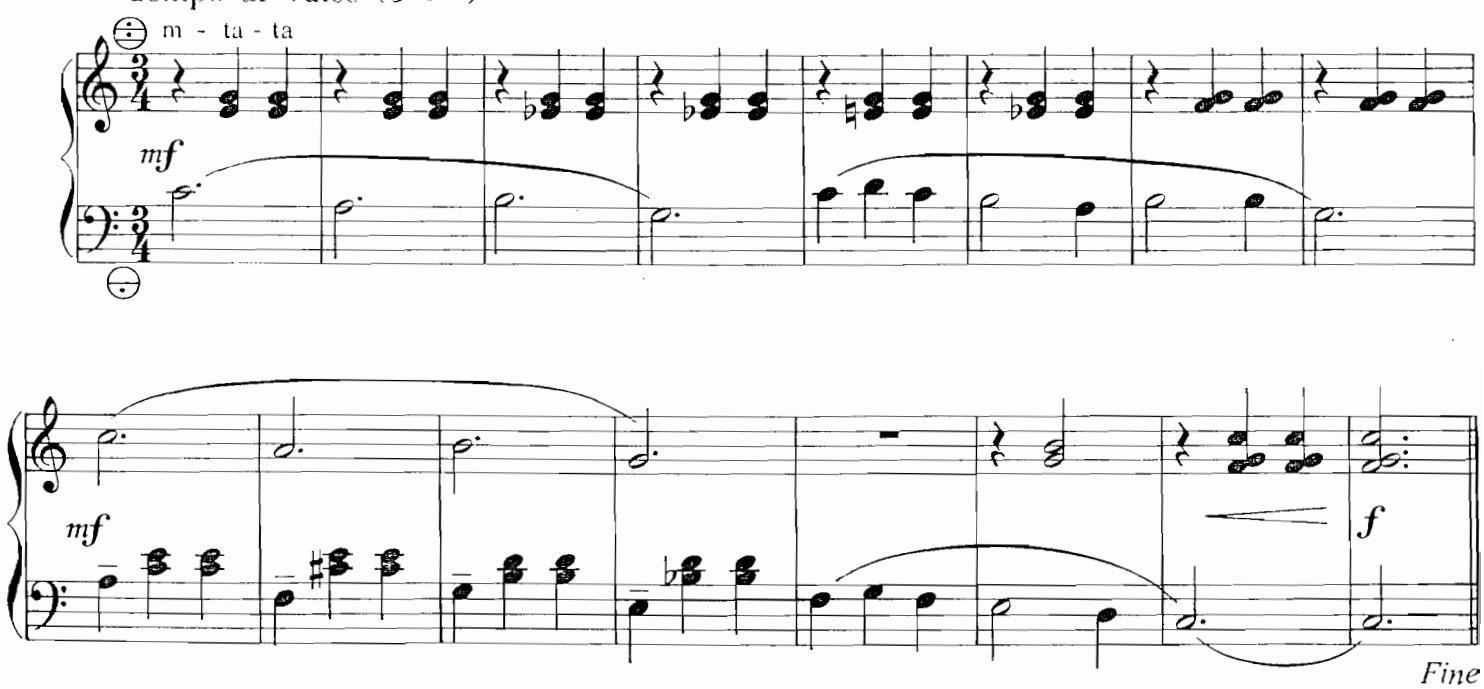
Da Capo al Fine
con Rep. [50 sec.]

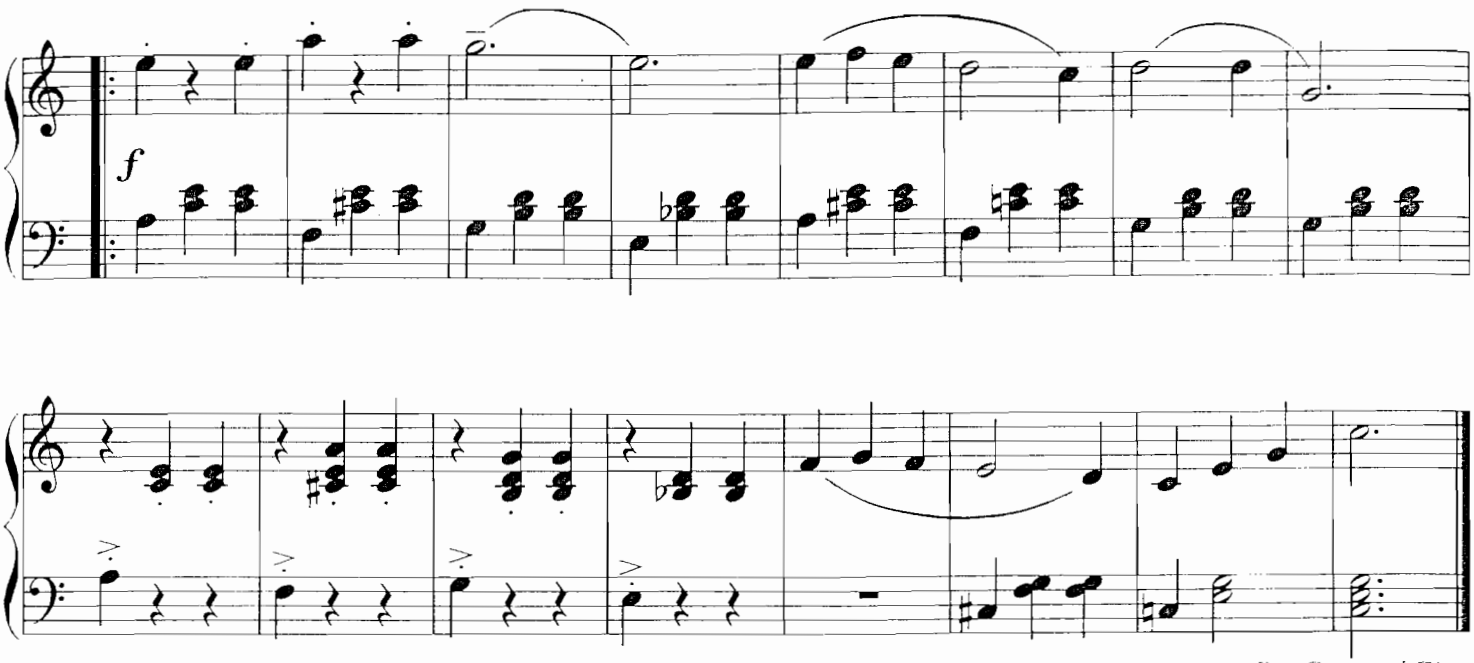
Zirkus

Circus

Jenö Takács

Tempo di Valse (𝅗𝅥. = 66)





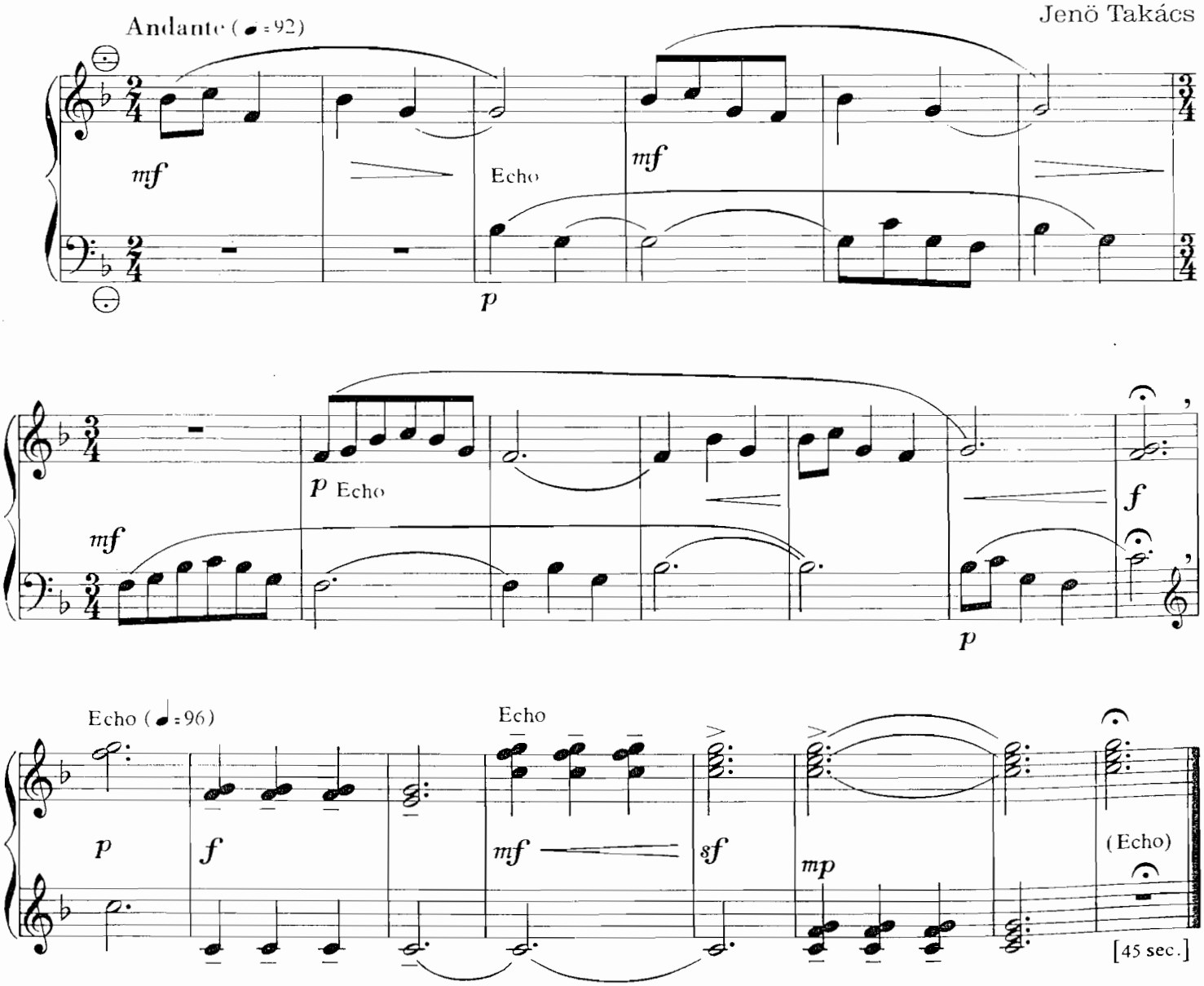
Da Capo al Fine

[50 sec.]

Echo

Echo

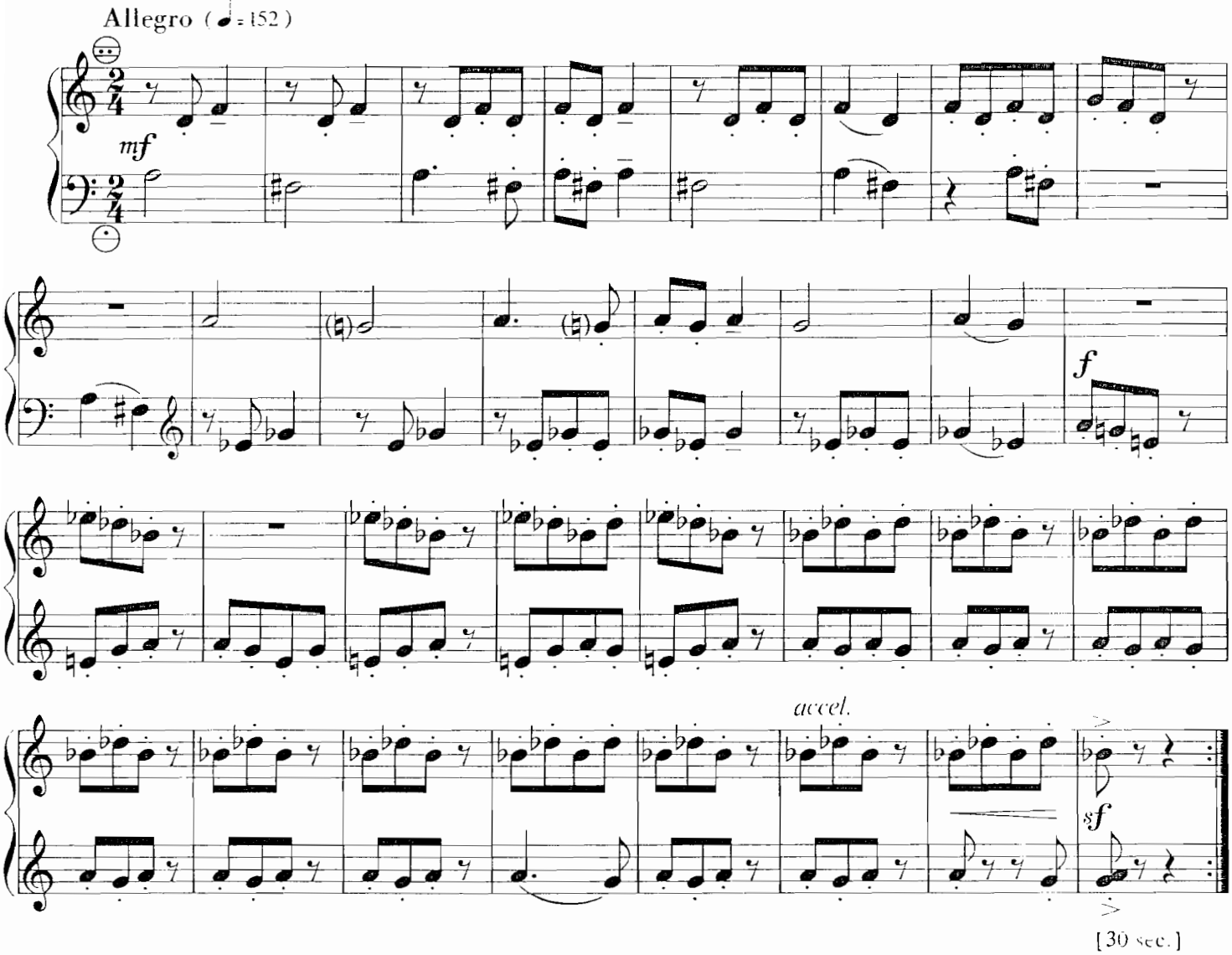
Jenö Takács



Der Schwätzer

Chatter Box

Jenö Takács

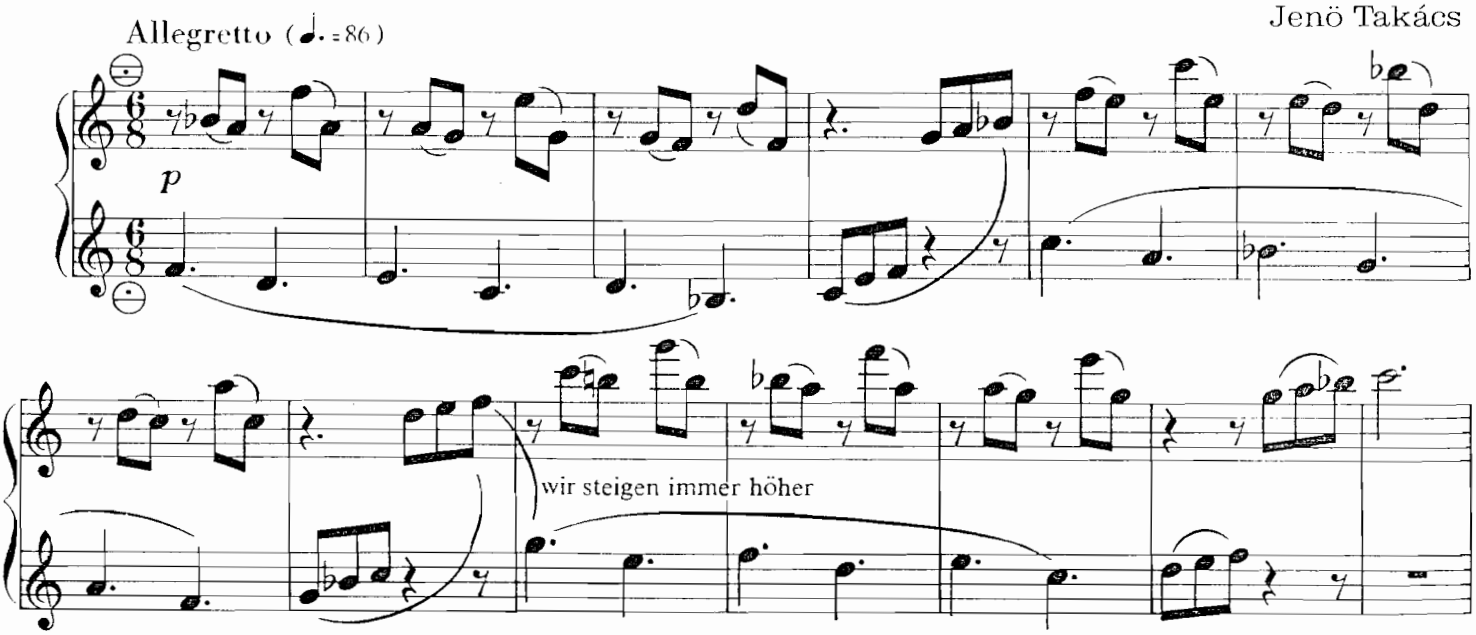


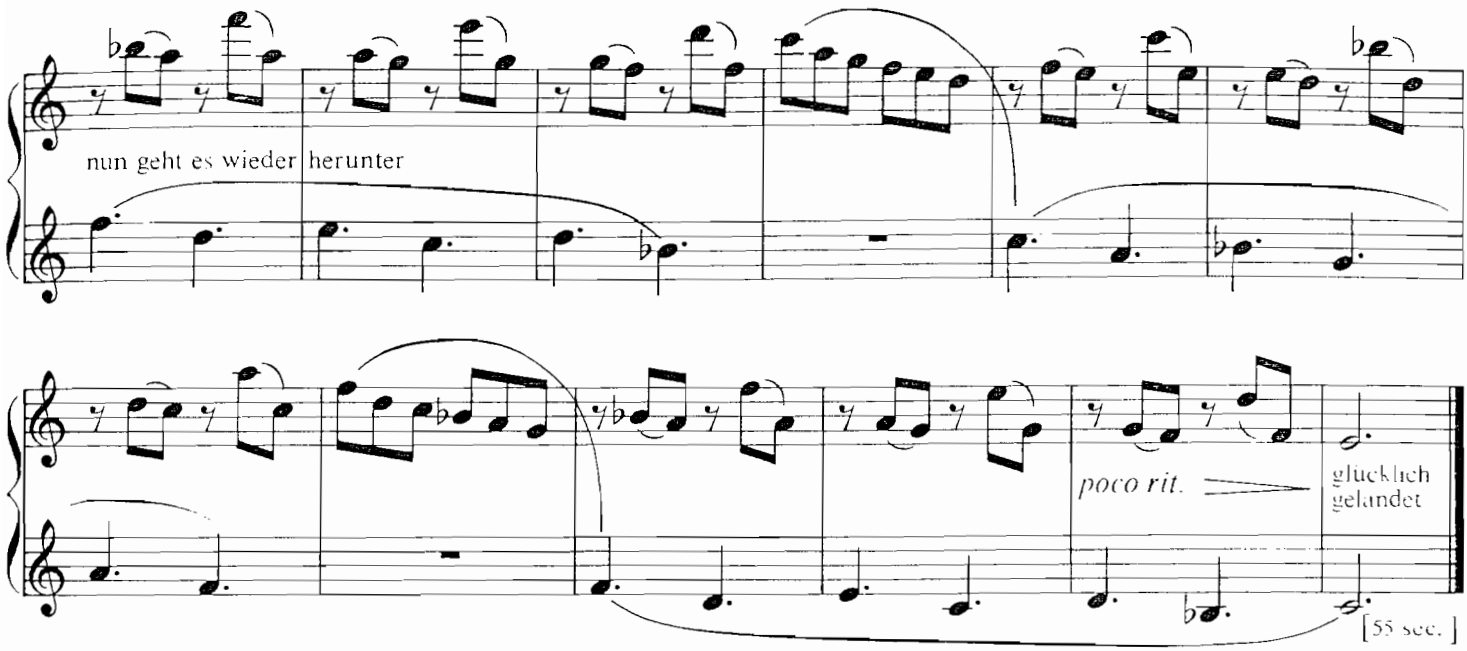
[30 sec.]

Segelflug

Gliding

Jenö Takács

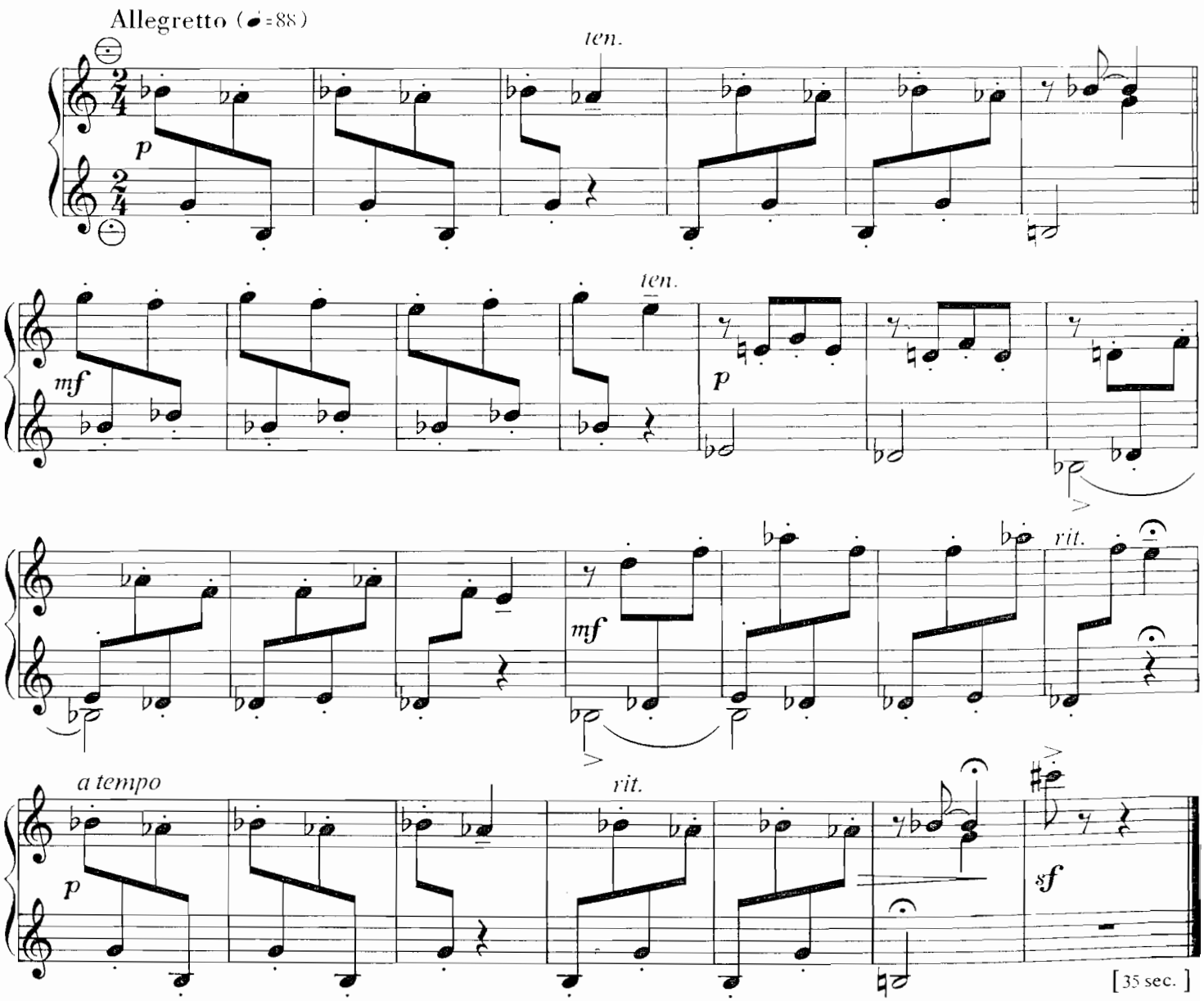




Regentropfen

Raindrops

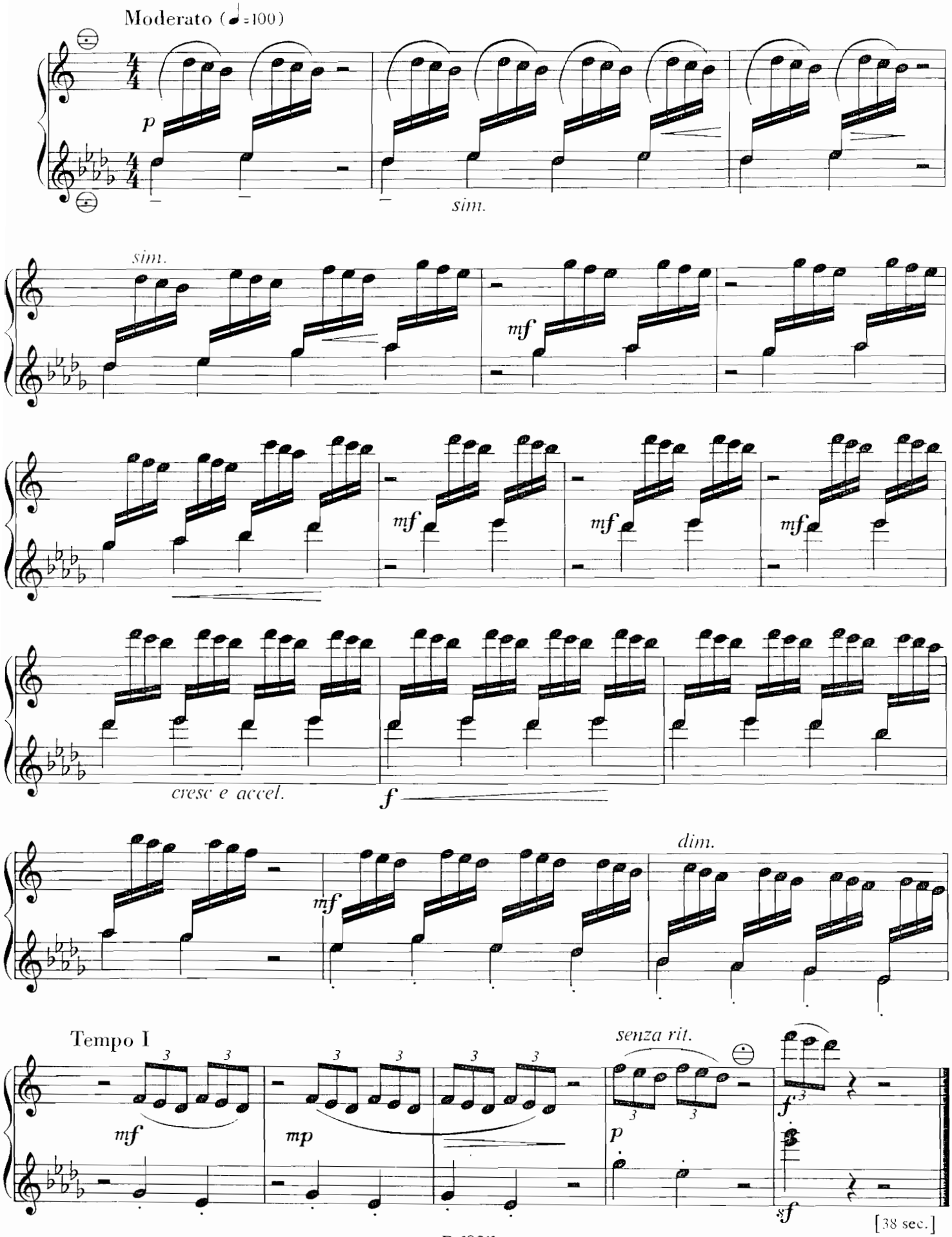
Jenö Takács



Die kleine Fliege

The Little Fly

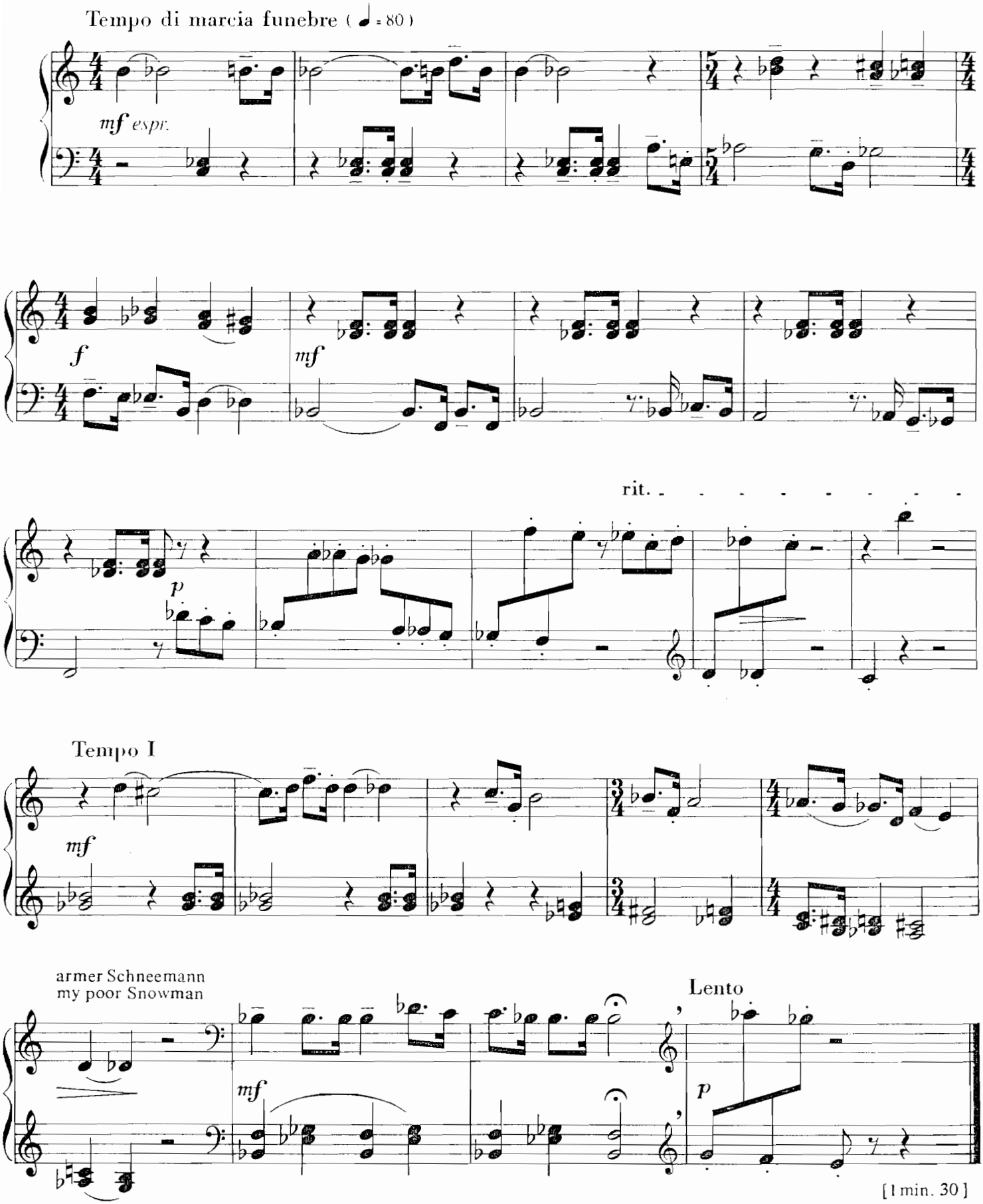
Jenö Takács



Der schmelzende Schneemann

The Melting Snowman

Jenö Takács

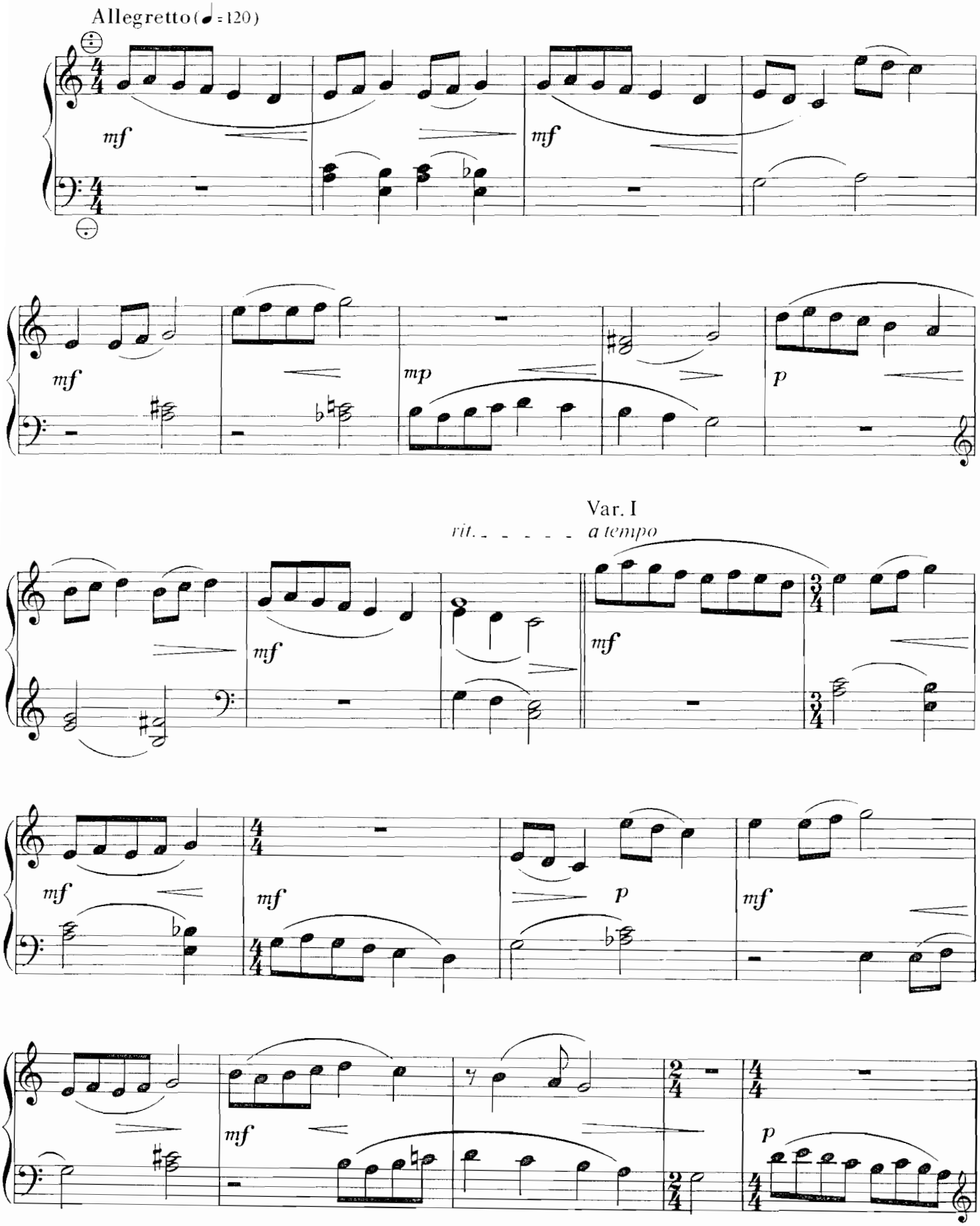


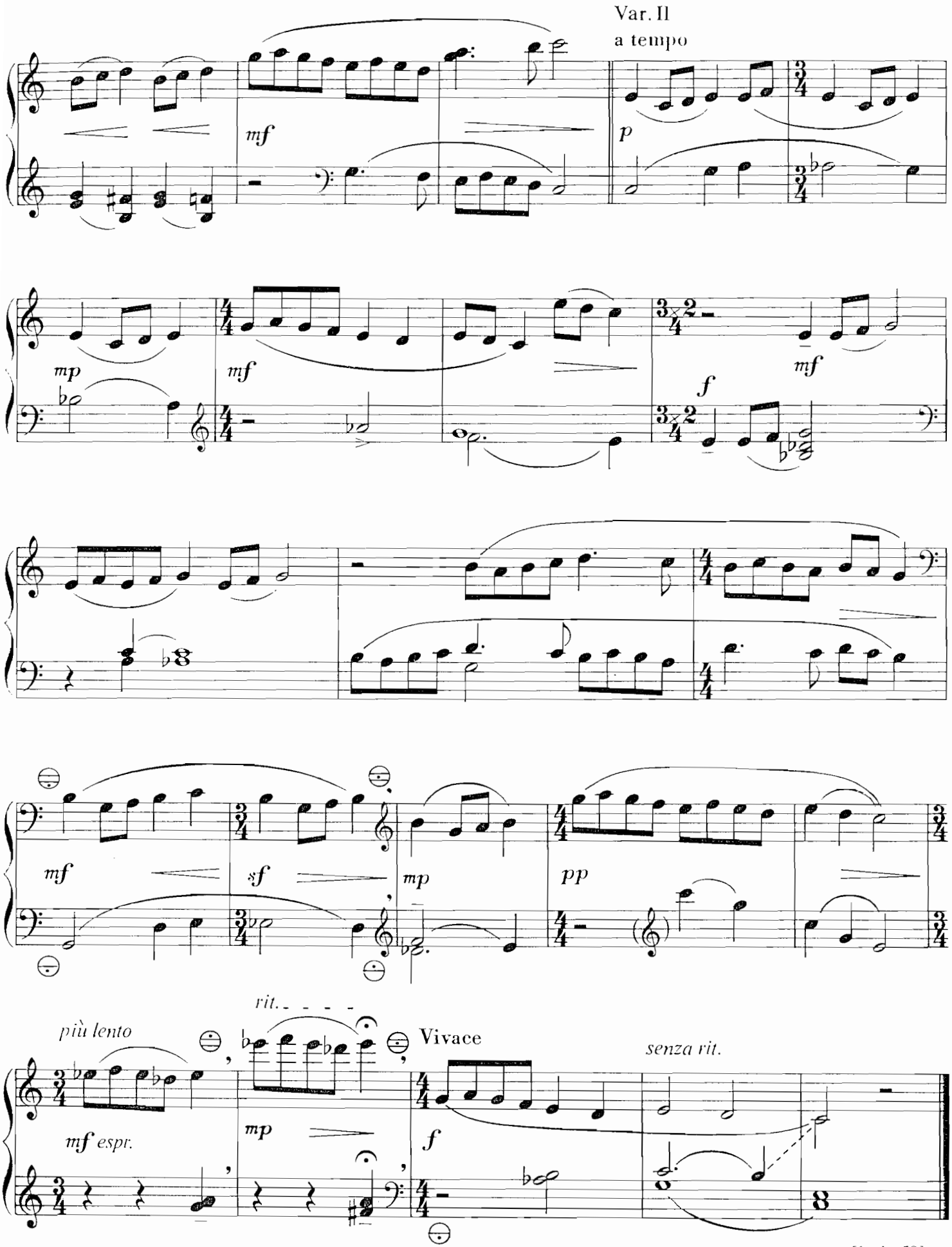
[1 min. 30]

Thema mit Variation

Theme with Variations

Jenö Takács



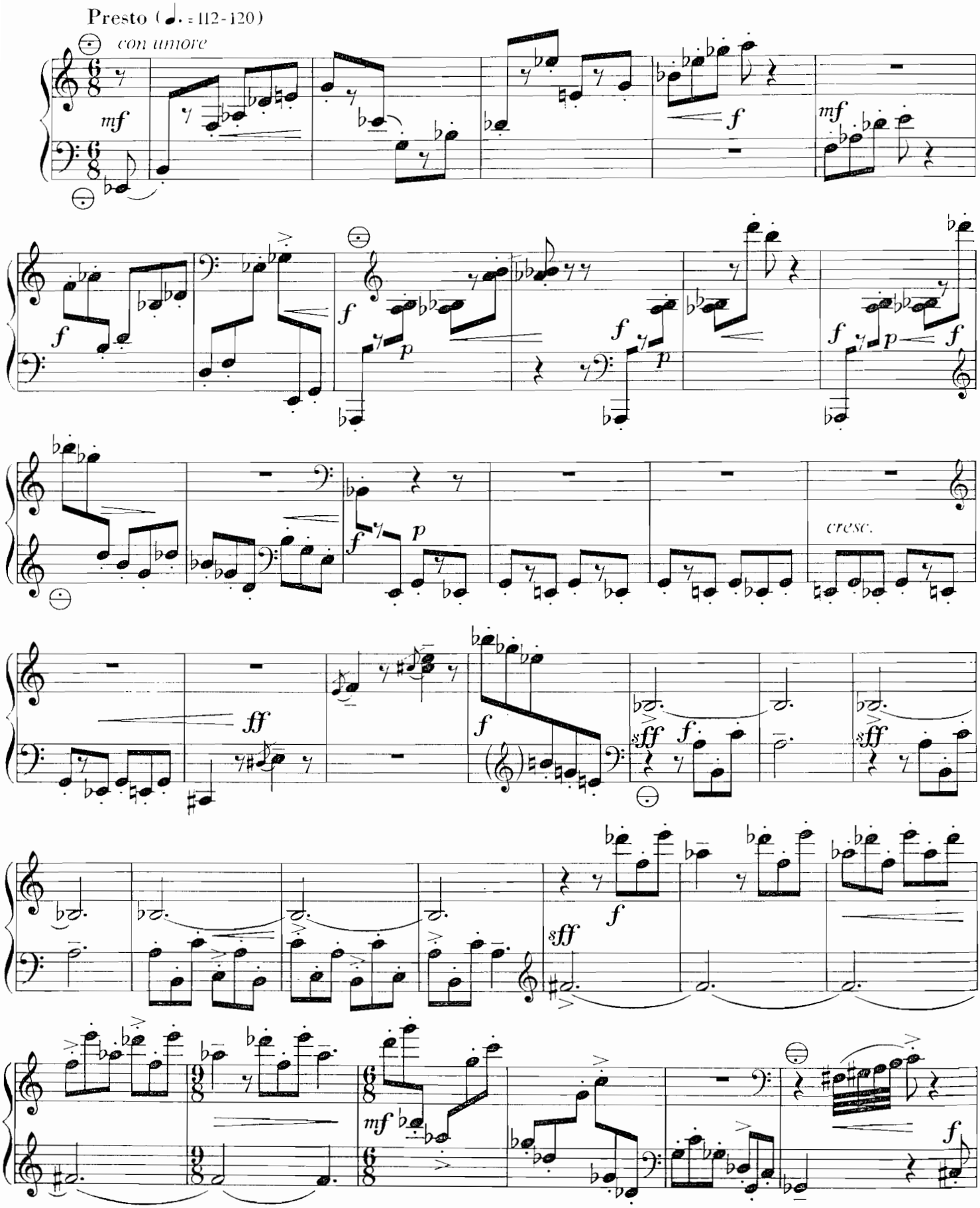

Var. II
a tempo
mf
p
mp
mf
mf
f
mf
mf
sf
mp
pp
più lento
rit.
Vivace
senza rit.
mf espr.
mp
f

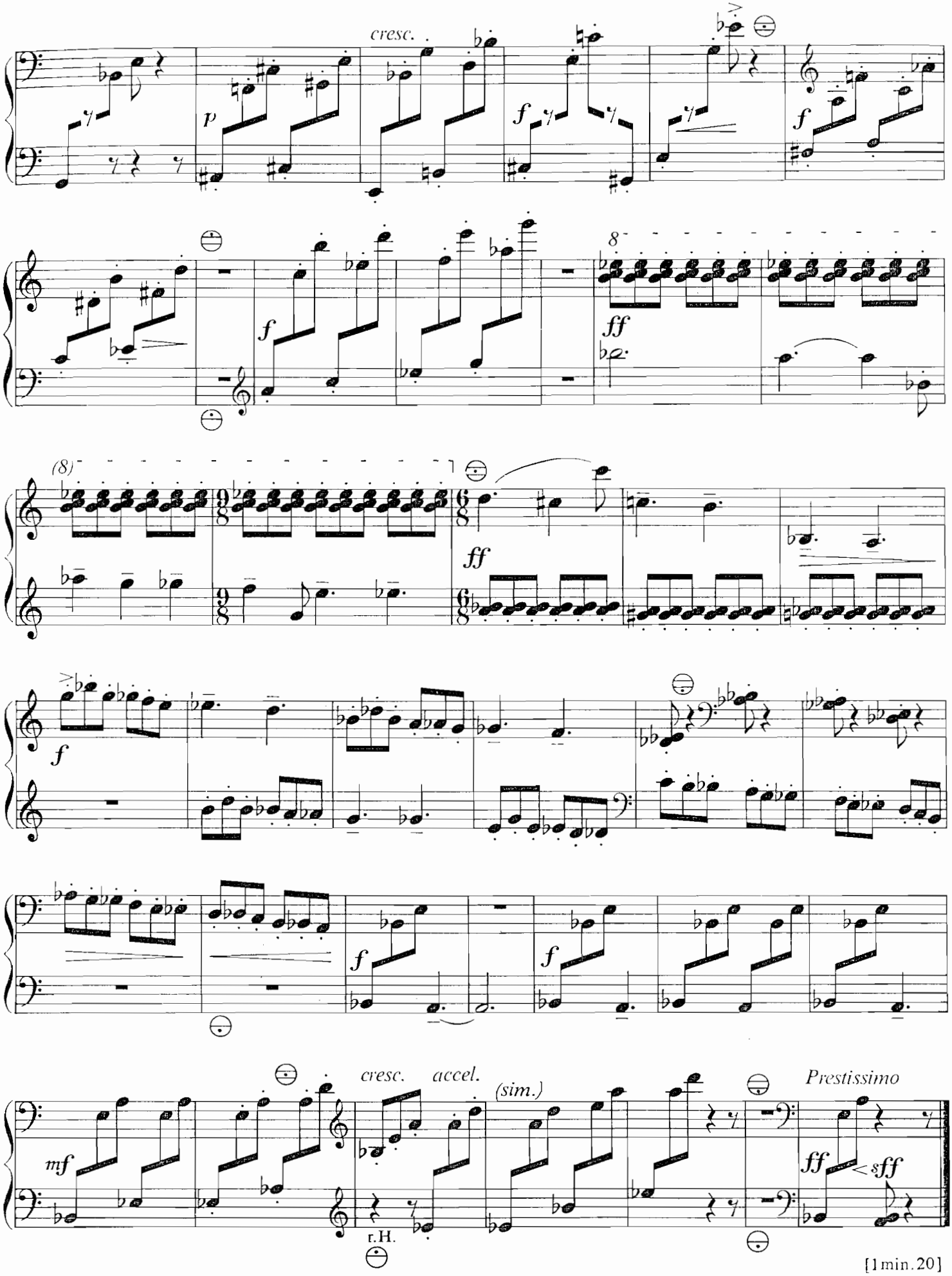
[1 min. 50]

Wenn der Frosch auf Reisen geht

When the Frog Wandering Goes

Jenö Takács



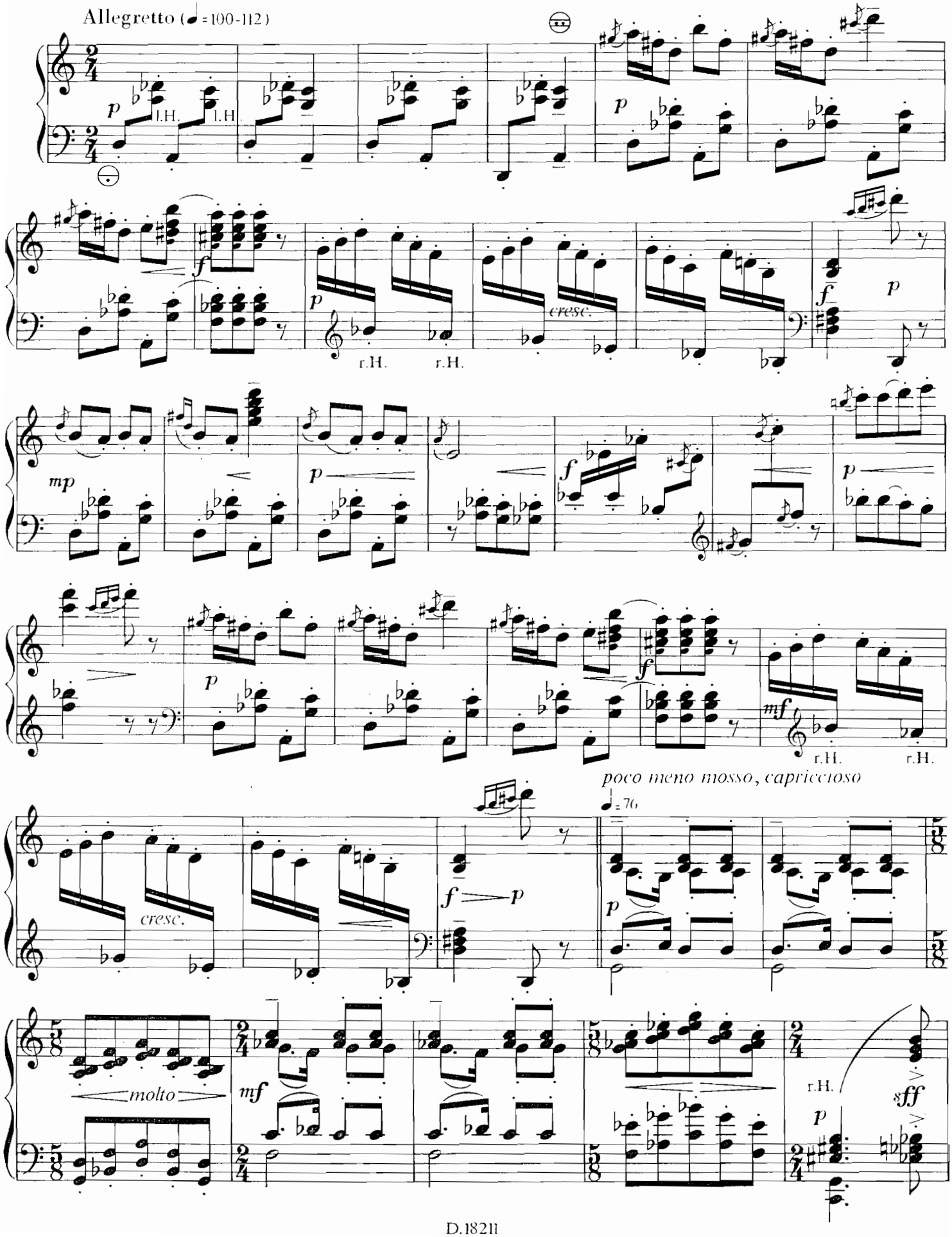

cresc.
p
f
f
f
ff
(8)
ff
f
f
f
mf
cresc.
accel.
(sim.)
Prestissimo
ff
sff
r.H.

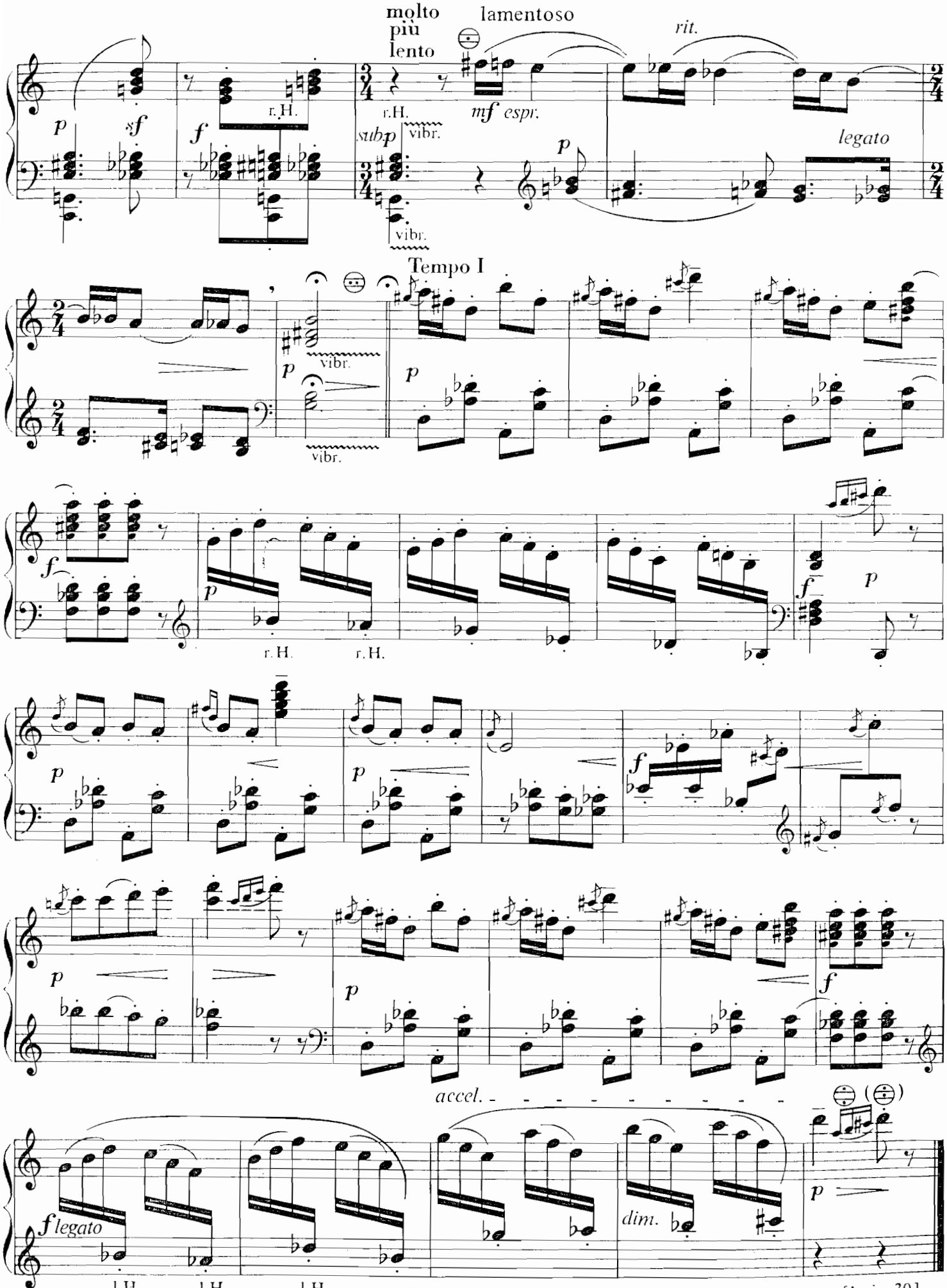
[1 min. 20]

Paprika Jancsi

Merry Andrew

Jenö Takács




molto più lento
lamentoso
rit.
r.H.
mf espr.
subp
vibr.
legato
Tempo I
accel.
dim.
l.H.
[1 min. 30]

Collection de la

FEDERATION NATIONALE

DES UNIONS DE CONSERVATOIRES MUNICIPAUX DE MUSIQUE

POUR SE DISTRAIRE

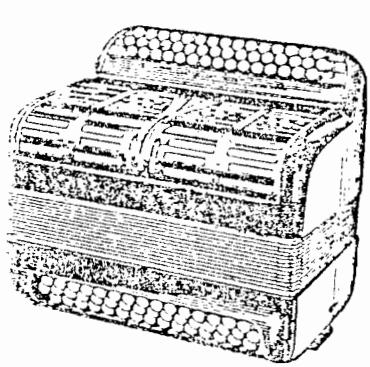
six petites pièces pour accordéon de concert

par

Nelly ABBOTT

Accordéon de concert

Débutant : Préparatoire. Elémentaire



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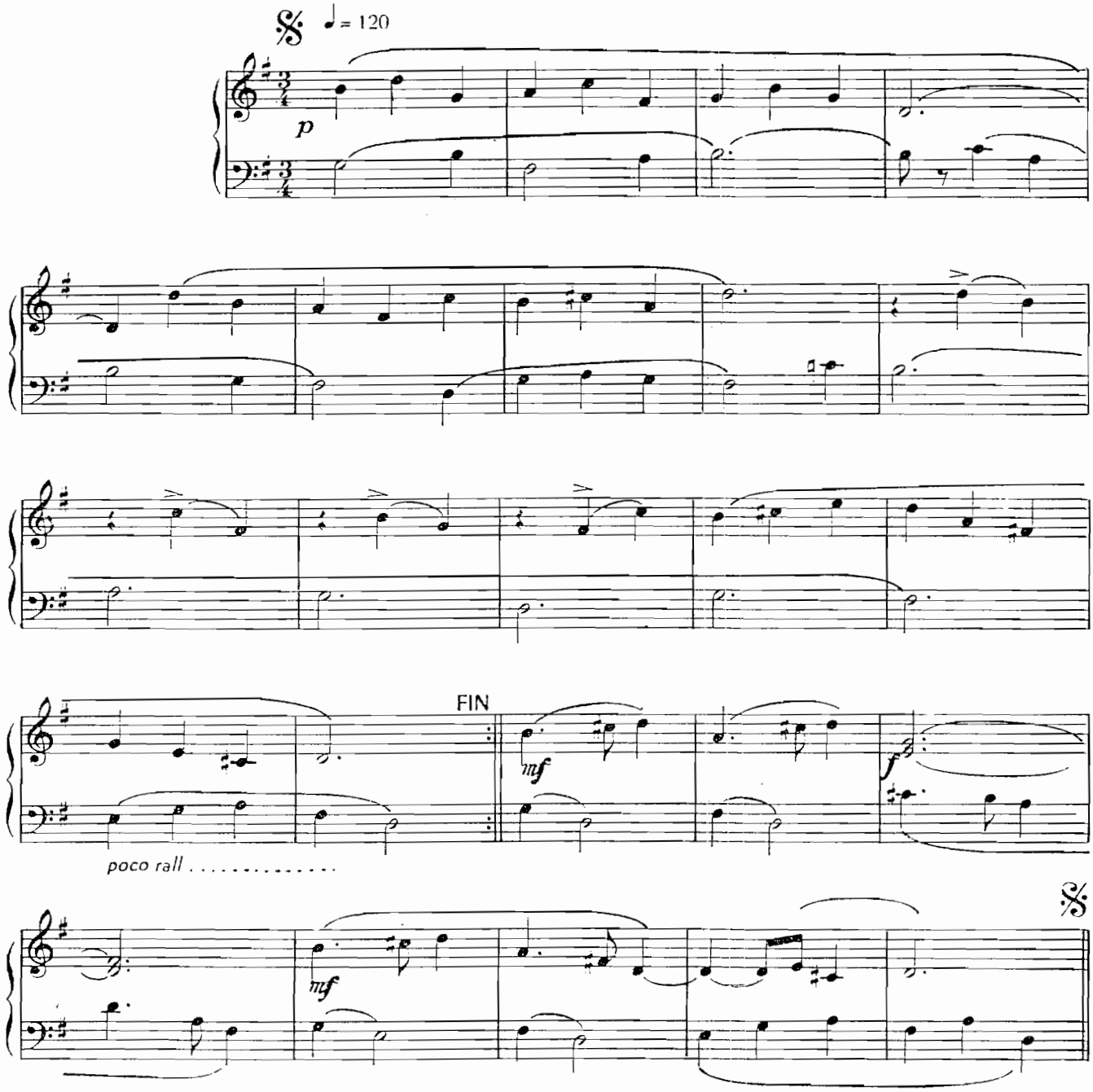
R. 60.057
12-sept-1991

1. Pour se distraire

Accordéon de concert
Débutant 2

Nelly ABBOTT



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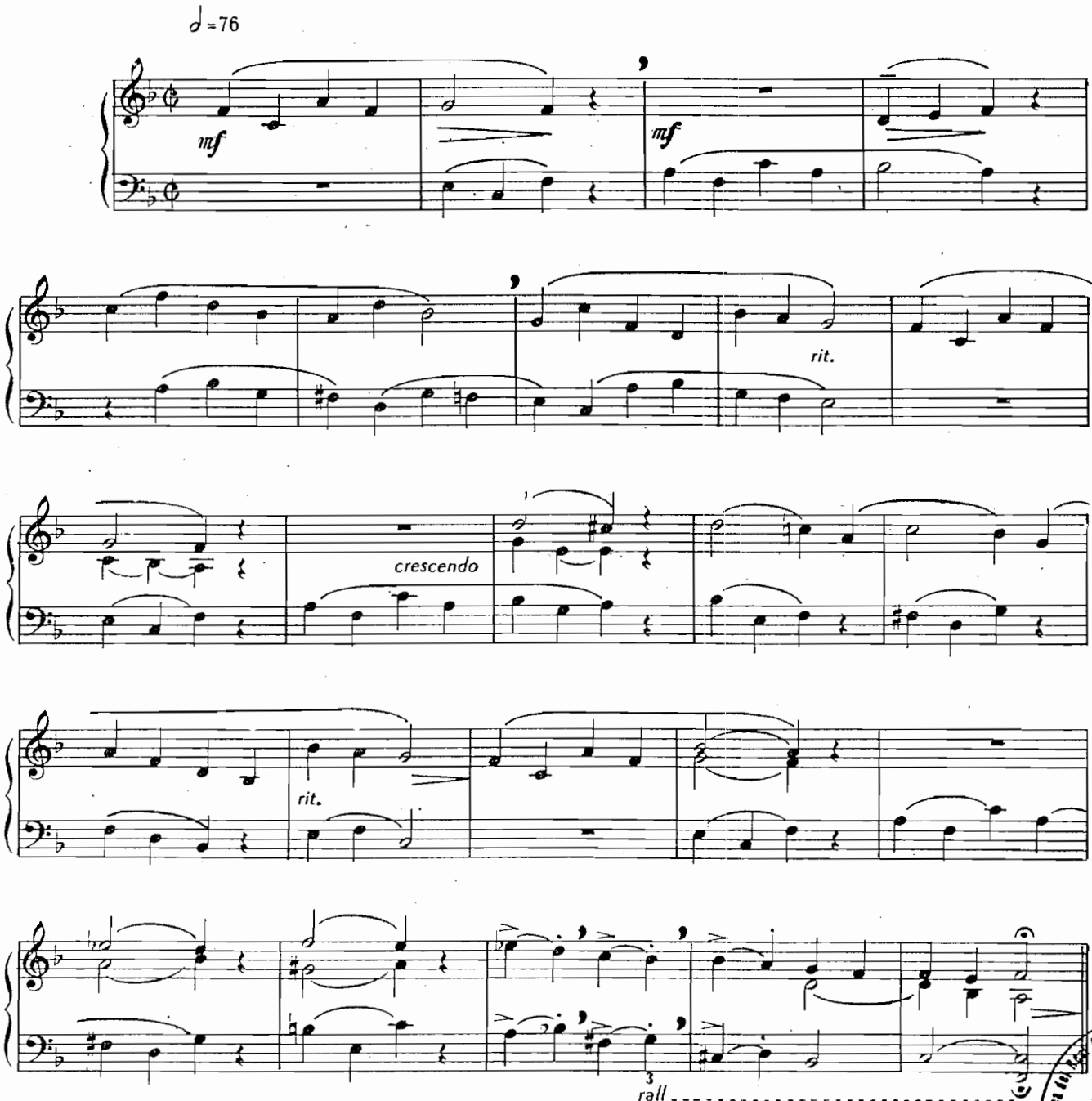
2. Pour se distraire

Accordéon de concert
Préparatoire 1

Nelly ABBOTT



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3. Pour se distraire

Accordéon de concert
Préparatoire 2

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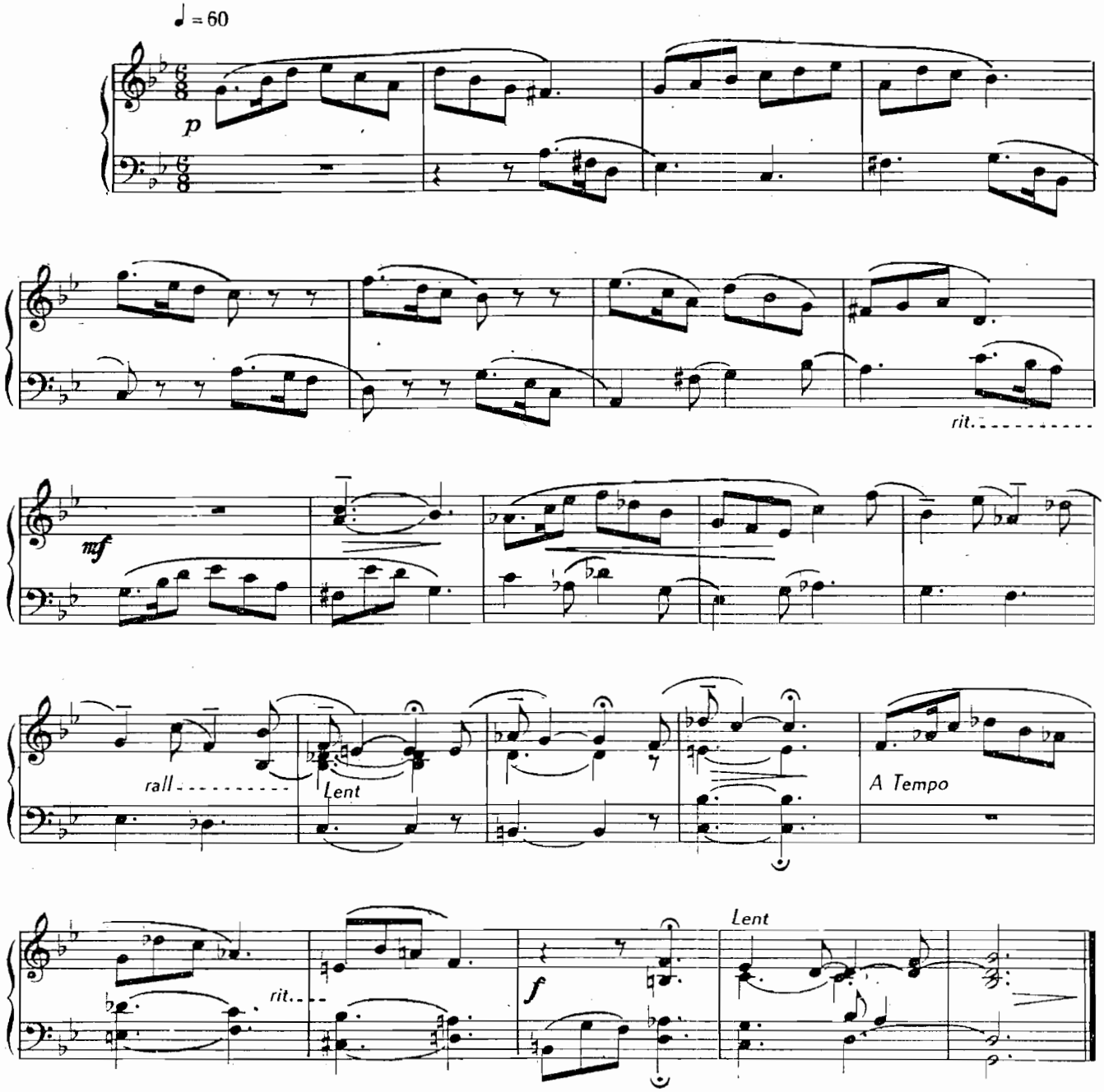

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4. Pour se distraire

Accordéon de concert
Préparatoire 2

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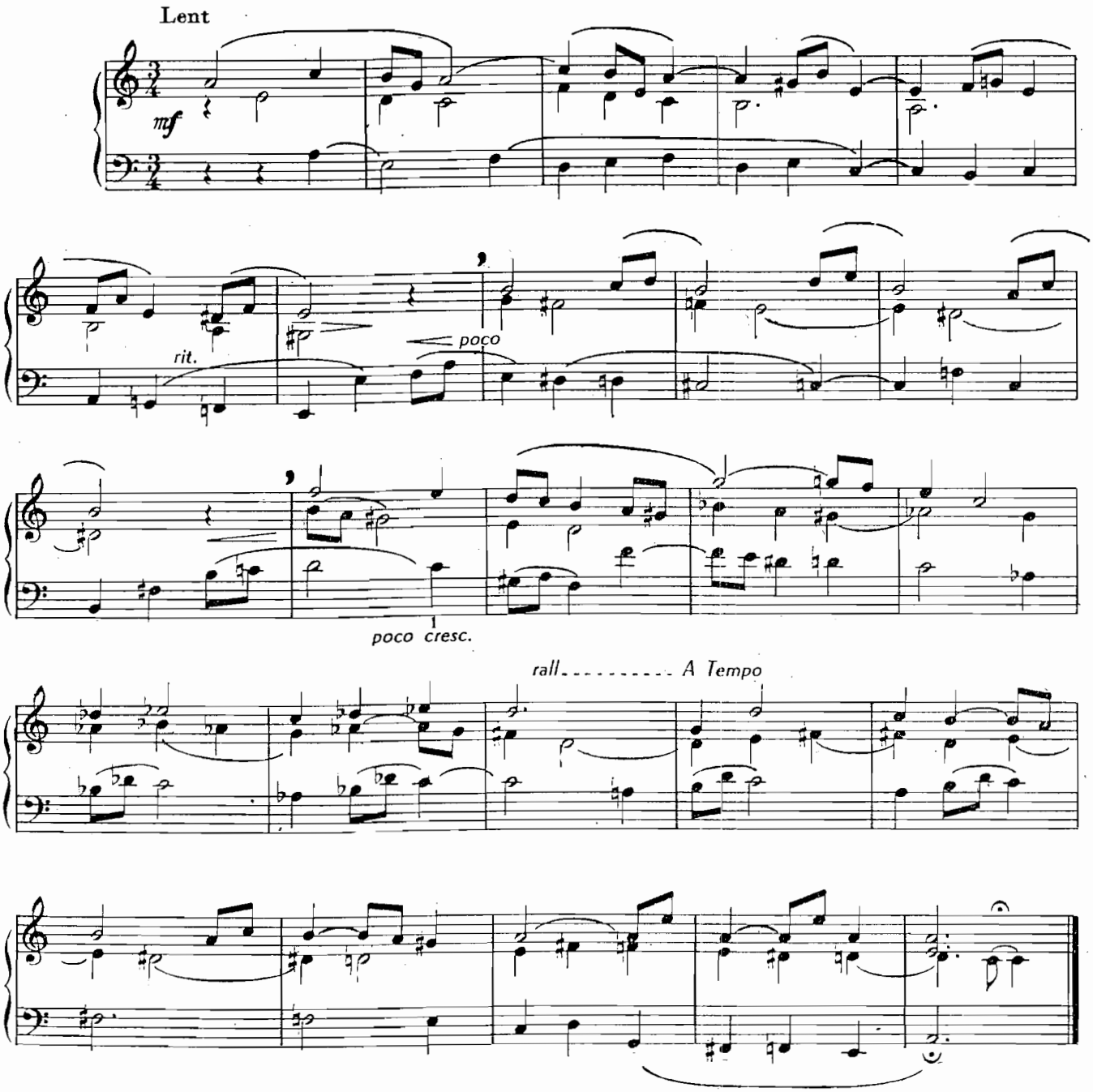

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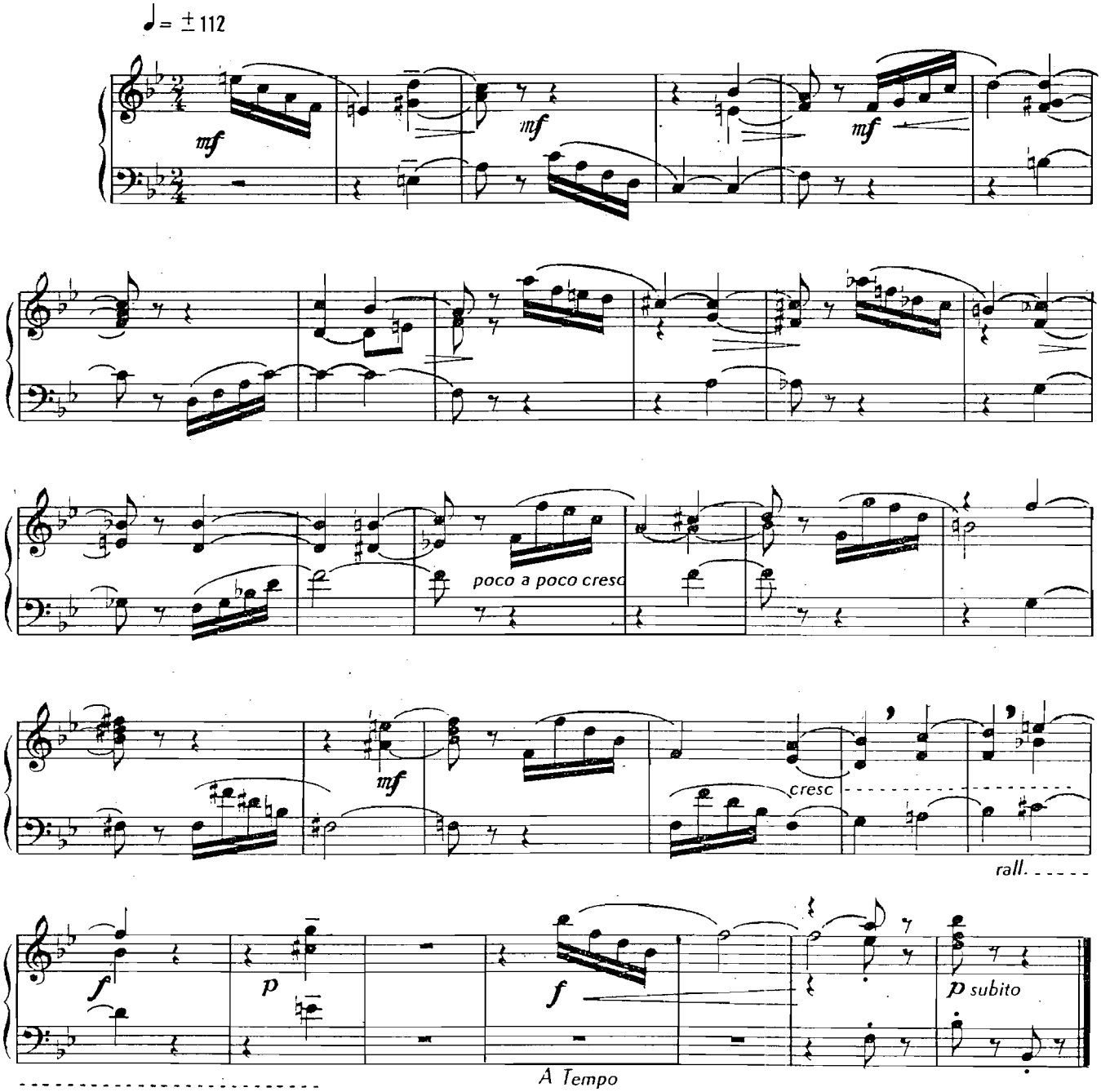
5. Pour se distraire

Accordéon de concert
Élémentaire 1

Nelly ABBOTT



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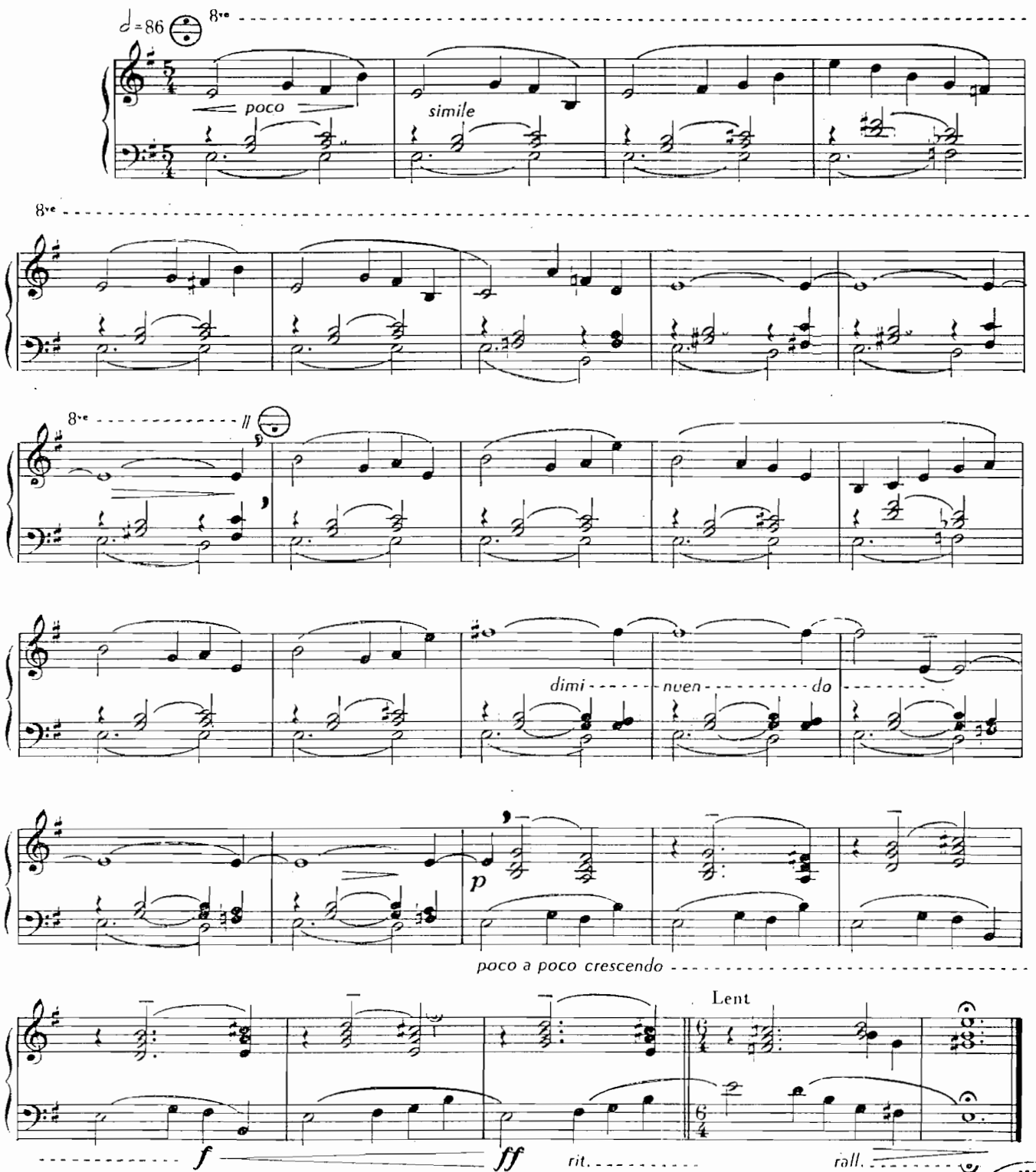
6. Pour se distraire

Accordéon de concert
Élémentaire 2

Nelly ABBOTT



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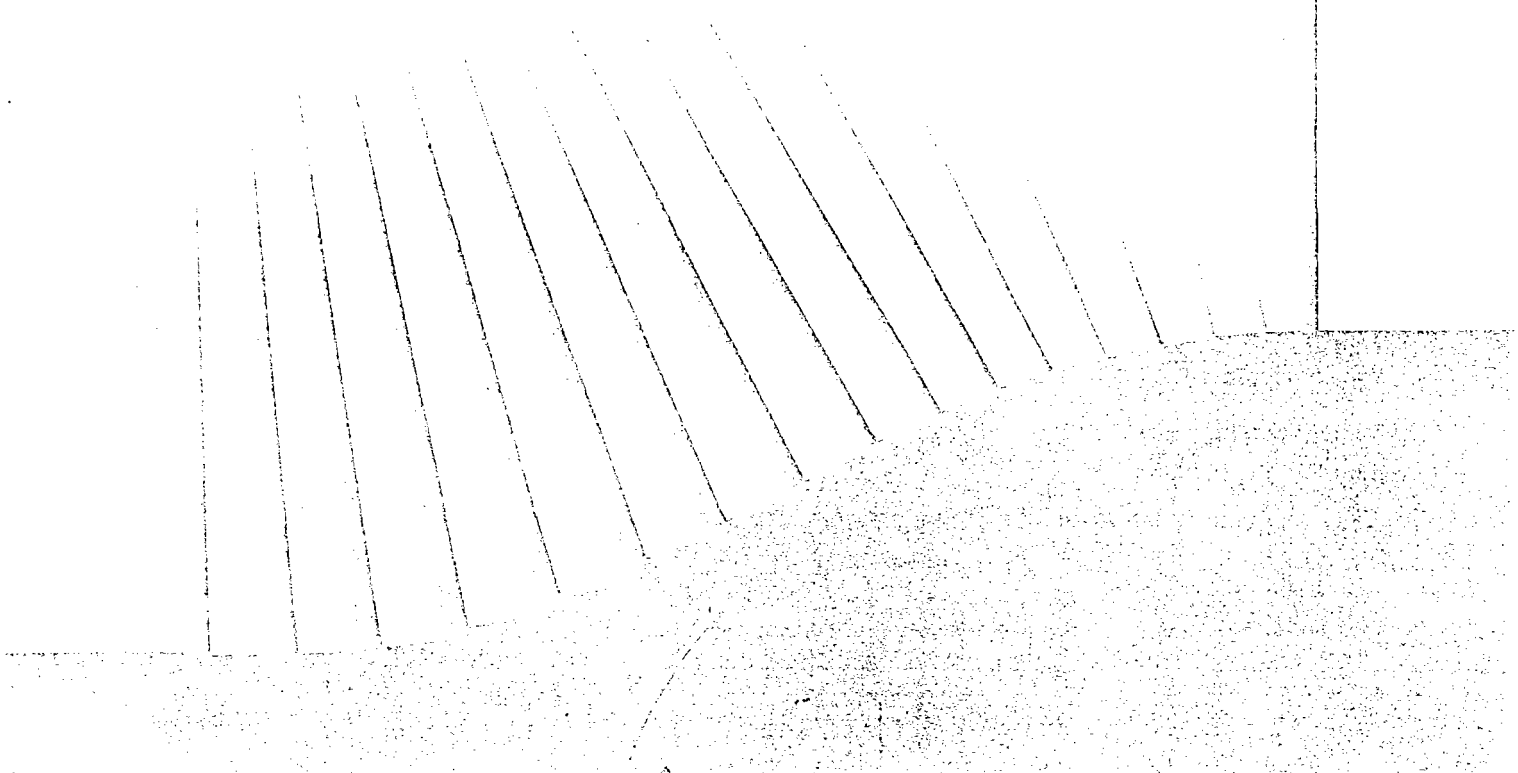


Waltraud Koschorke

Musik für Kinder Heft 1

Kinderlieder aus der Früherziehung

für Akkordeon

Spaß mit Noten

Waltraud Koschorke

Kinderlieder in Kirchentonarten

für Akkordeon
Solo oder Duo oder in der Gruppe

für Melodiebaß-Instrumente
und für Standardbaß-Instrumente

mit Illustrationen von
Barbara Schneider

Bestell-Nr.: 89.06.03

Karthause-Schmülling Musikverlage
Kamen - Vilnius - St. Petersburg

Vorwort

Die beiden Liedsammlungen **"Musik für Kinder 1 und 2"** entstanden aus der langjährigen Arbeit mit Schülern der Elementarstufe. Die Autorin konzipierte sie für die allererste instrumentale Lernphase, zur Verwendung als Basishefte oder auch als Begleithefte zu bestehendem Unterrichtsmaterial.
Die einzelnen Lieder stehen bewußt in keinem zwingenden didaktischen Zusammenhang und können daher frei und in beliebiger Reihenfolge je nach dem Leistungsstand des Schülers ausgewählt werden.

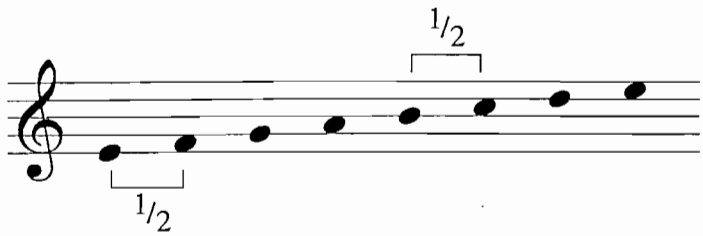
Die Lieder sind so gestaltet, daß rechte und linke Hand jeweils in etwa gleichem Maße spieltechnisch gefordert werden. Die Stücke bieten sich daher sowohl für das Solospiel an wie auch für das Musizieren zu zweit oder zu mehreren.
Bei Instrumenten mit Melodiebässen sind Ober- und Unterstimme, rechte und linke Hand beliebig austauschbar und auf die Kinder verteilbar. Bei Instrumenten mit Standardbässen empfiehlt sich aufgrund der Melodiestruktur in der linken Hand das Spiel nur im Diskant, allein oder zu mehreren. Oder aber der Lehrer notiert kurzerhand noch eine Begleitbaß-Linie hinzu. Eine reizvolle Aufgabe könnte im übrigen darin bestehen, die Wahl der passenden Begleitbässe den Schülern zu überlassen!

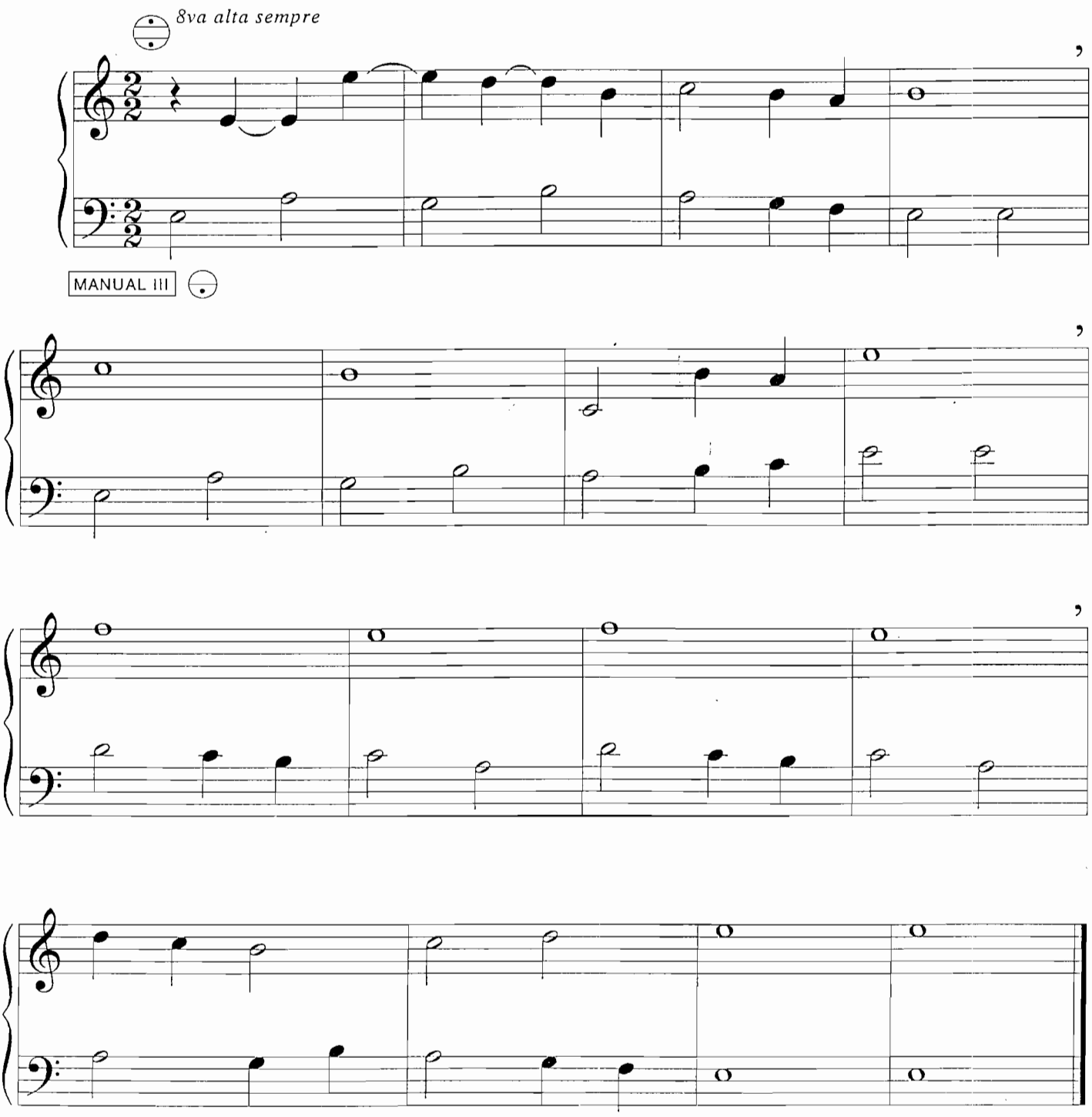
Die Zeichnungen können von den Kindern nach Belieben ausgemalt werden.

Für das Heft 1 - **"Kinderlieder aus der Früherziehung"** - hat die Autorin bekannte Kinderlieder ausgewählt, die unter anderem auch in dem Lehrplan "Musikalische Früherziehung" des Verbandes deutscher Musikschulen verwendet werden, und diese dann entsprechend bearbeitet. Ganz besonders für die Kleinsten wird es sich als Vorteil erweisen, daß sie auf dem neuen Instrument etwas spielen, was sie schon kennen bzw. einmal gehört und gesungen haben. Das Lernen fällt dann nur noch halb so schwer.

Das Heft 2 - **"Kinderlieder in Kirchentonarten"** - enthält ausschließlich originale Kompositionen für Akkordeon. Die Autorin hat sich hier des musikalischen Materials der klassischen Kirchentonarten bedient und es für Kinderohren kompositorisch geformt. So sehr die Lieder den Kindern vom Namen her fremd vorkommen werden, so sehr werden sie ihnen von der Melodiestruktur her bekannt und angenehm erscheinen. In dieser Verknüpfung des Ungewohnten mit dem musikalisch Bekannten liegt ein besonderer Reiz dieses Heftes.

- phrygisch -





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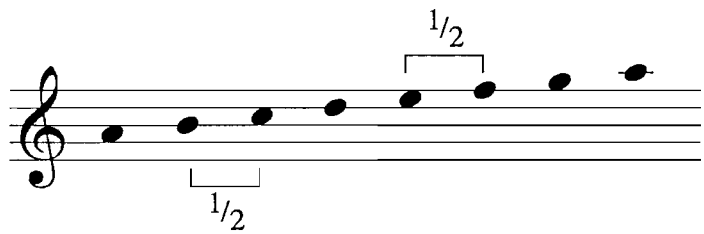
Jede unerlaubte Kopie schadet: kurzfristig dem Verlag - mittelfristig dem Komponisten - langfristig den Musikern!

- äolisch -



Triste

8va alta sempre

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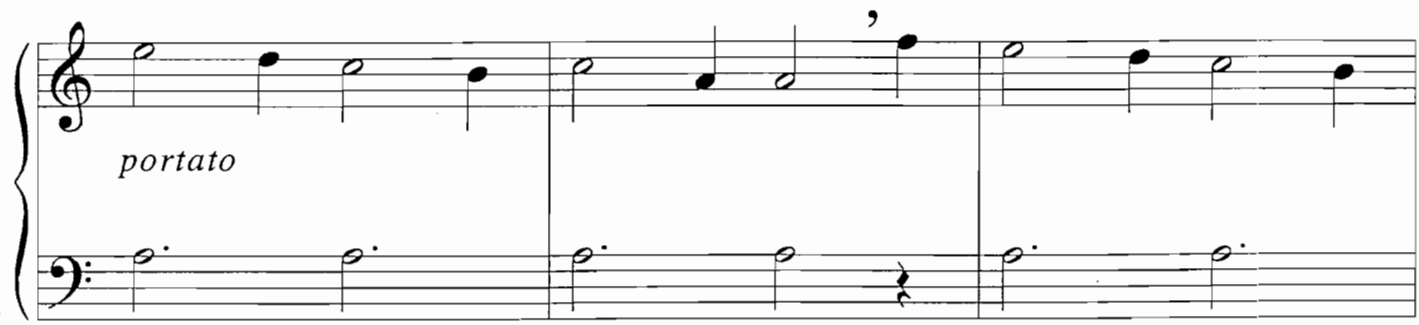
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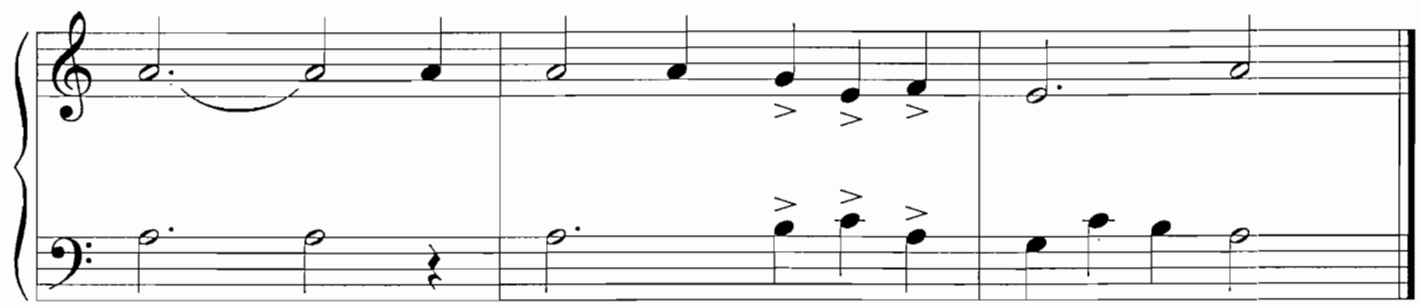



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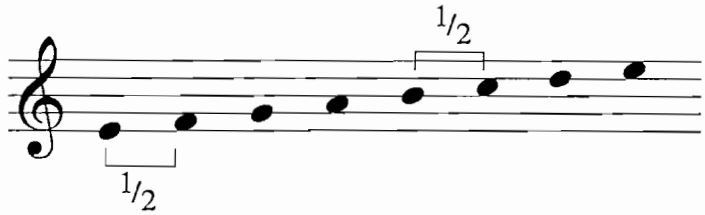

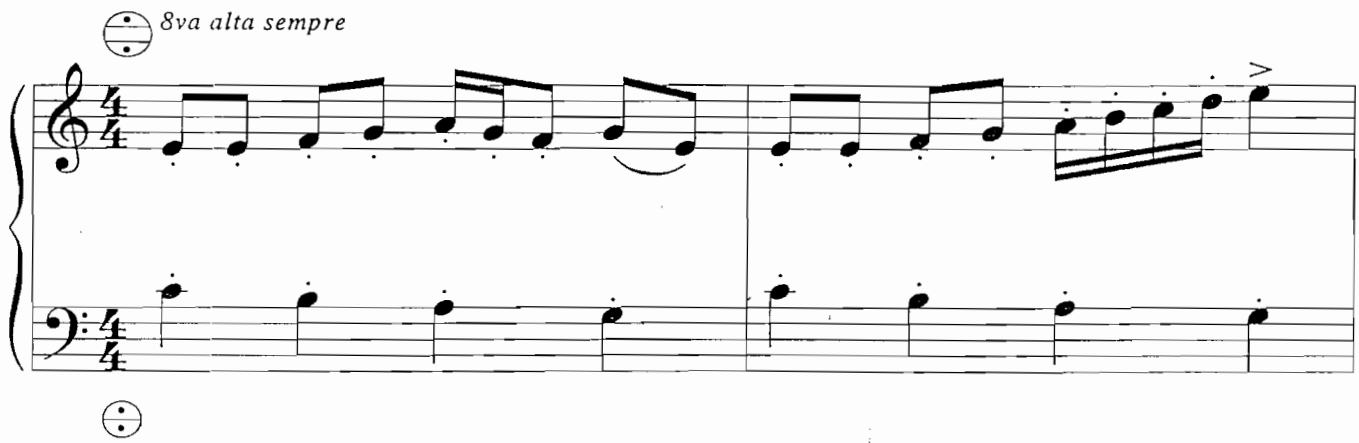

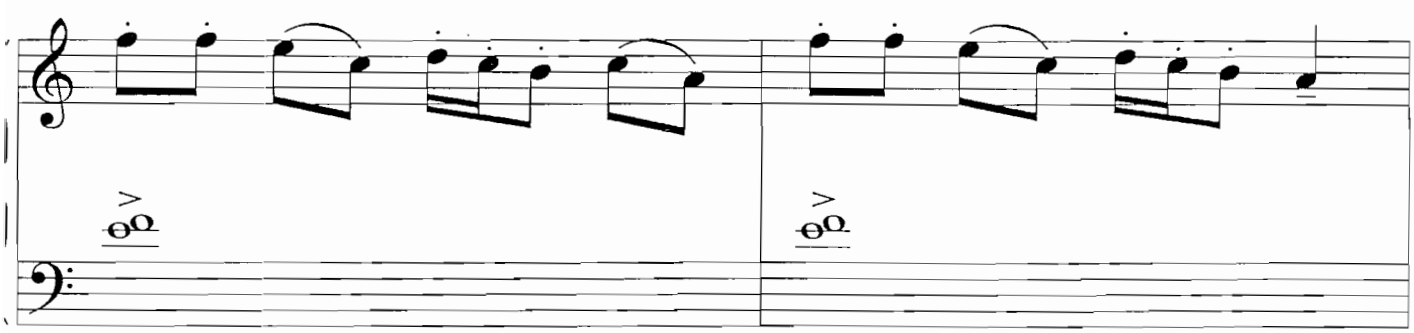

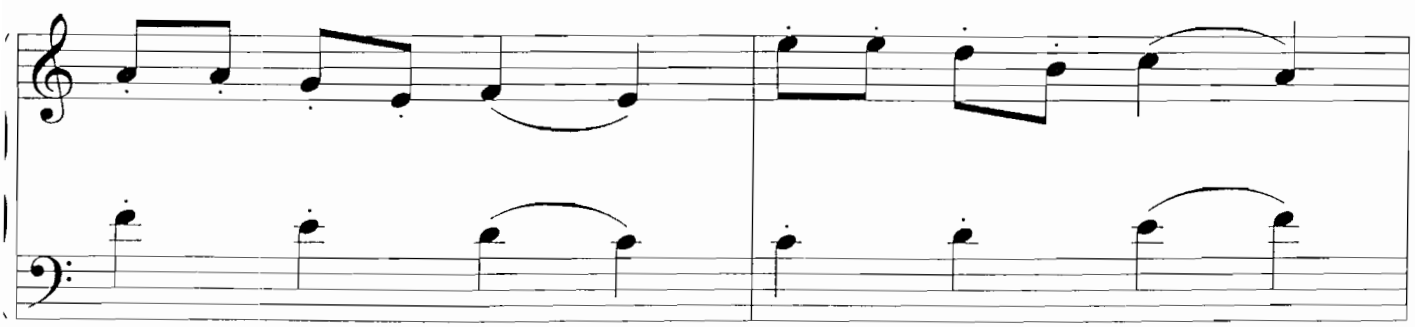

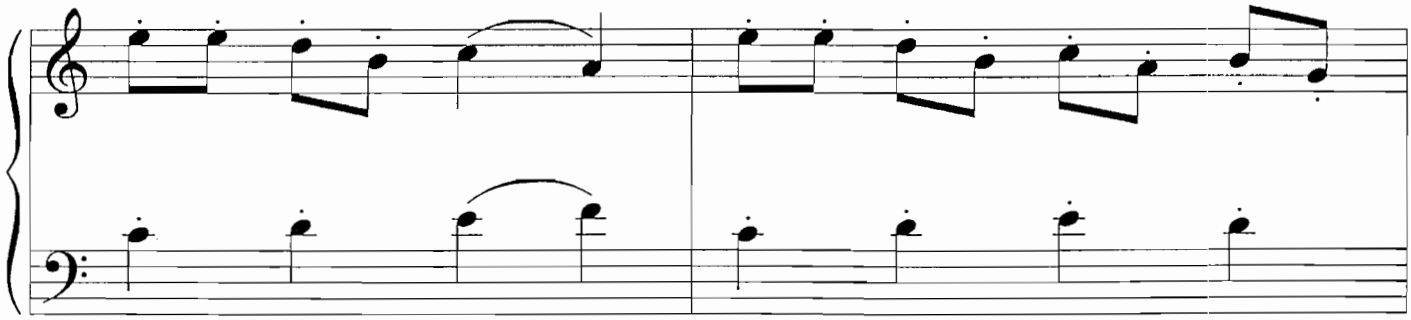

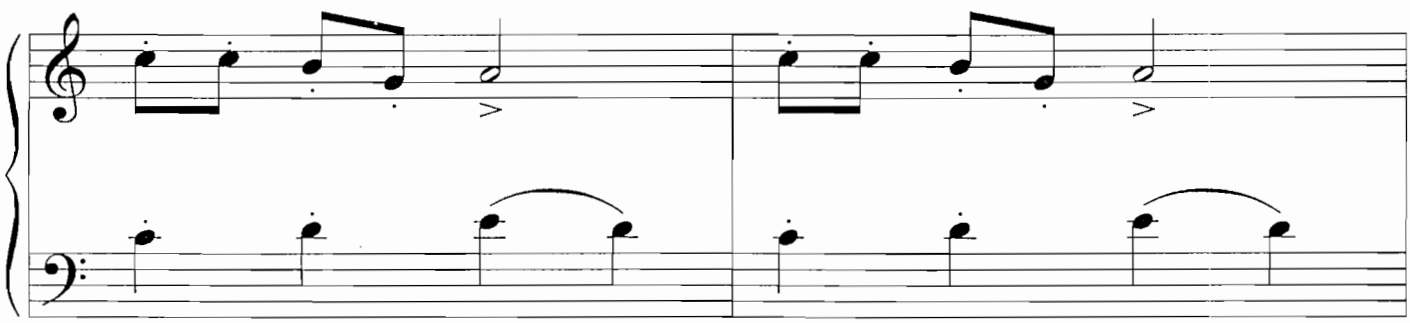

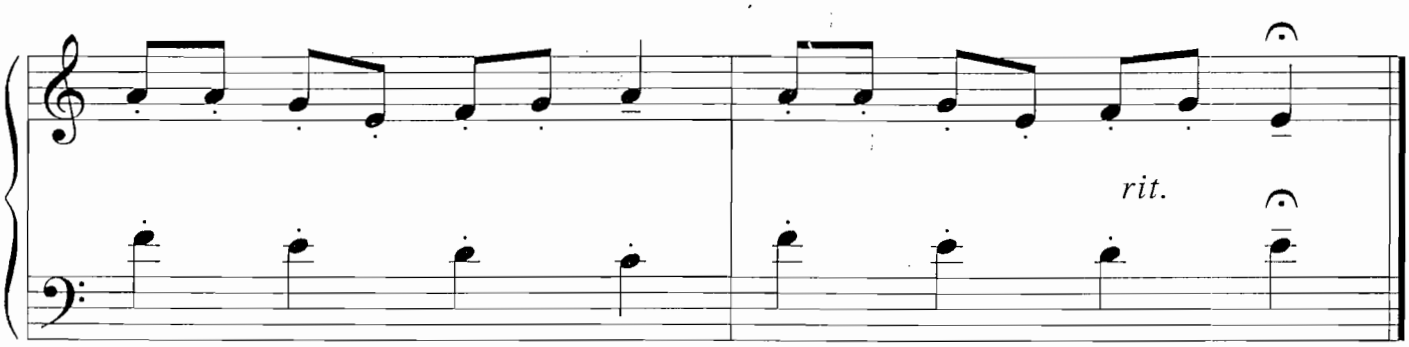
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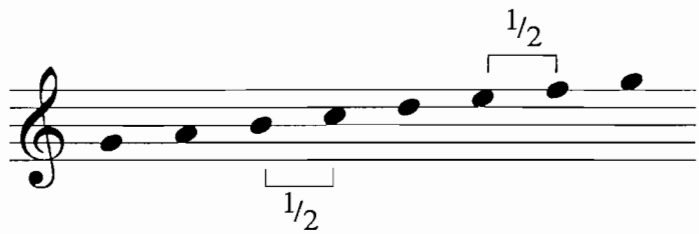

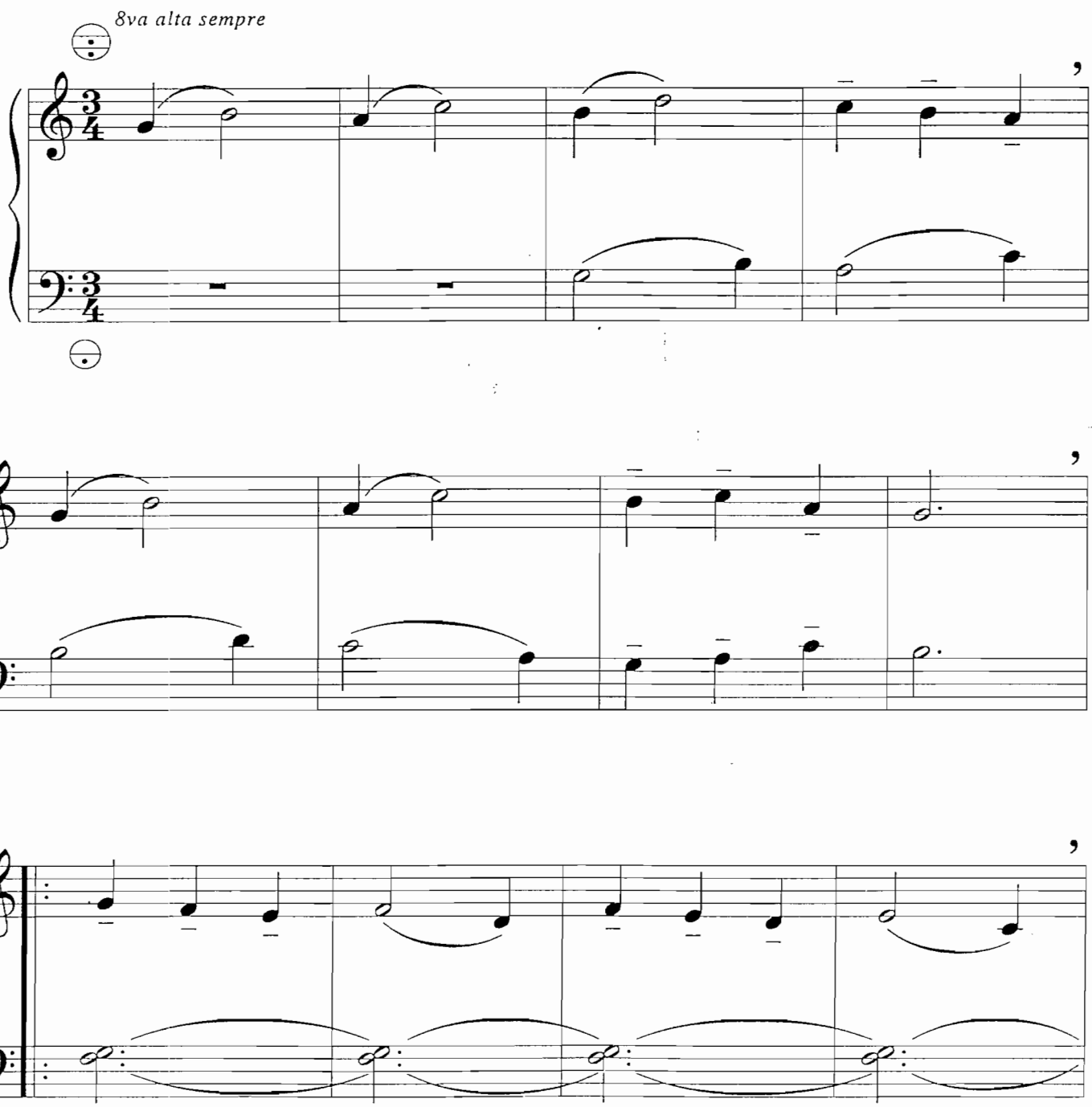

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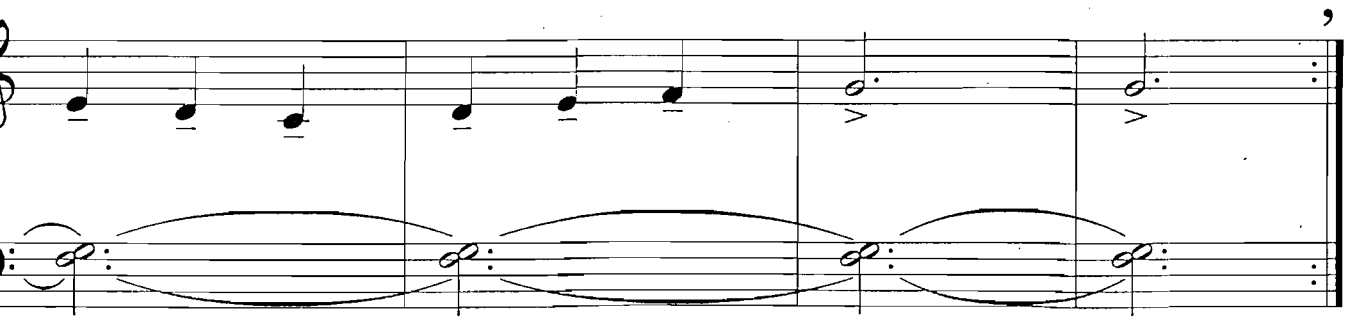

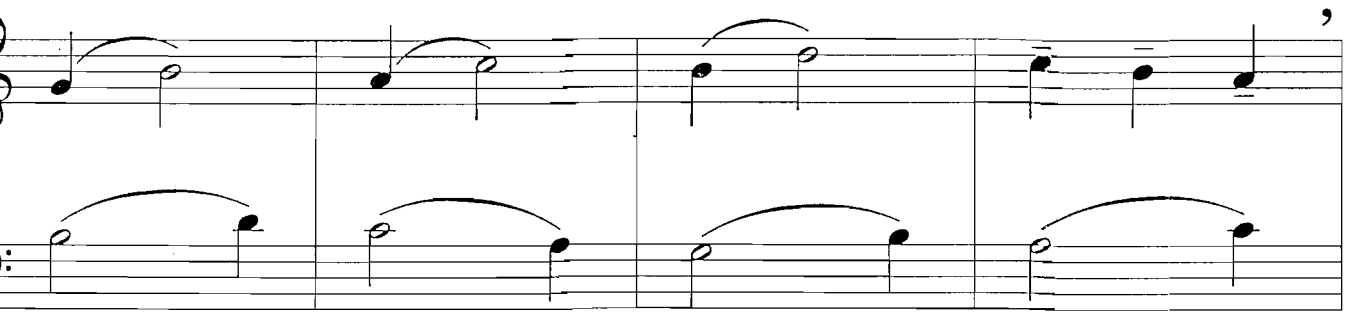

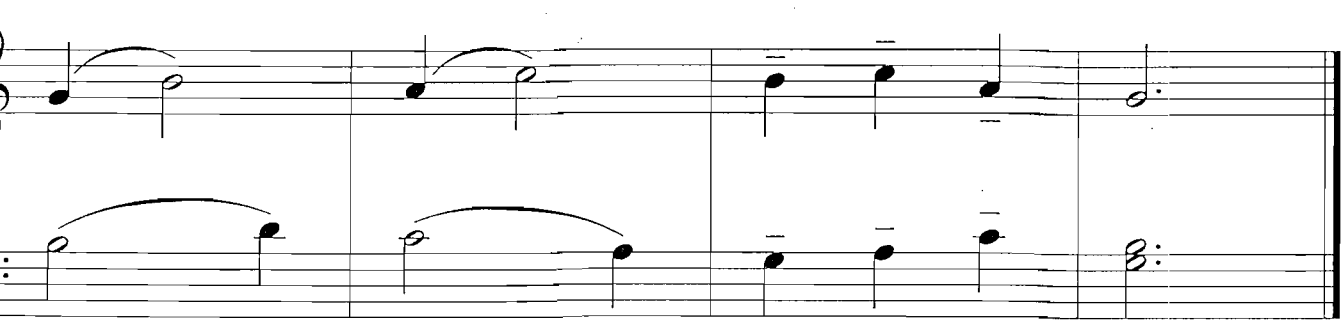



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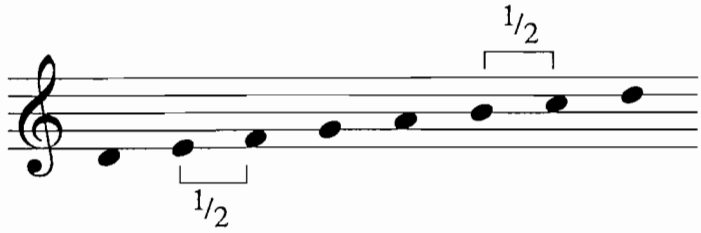

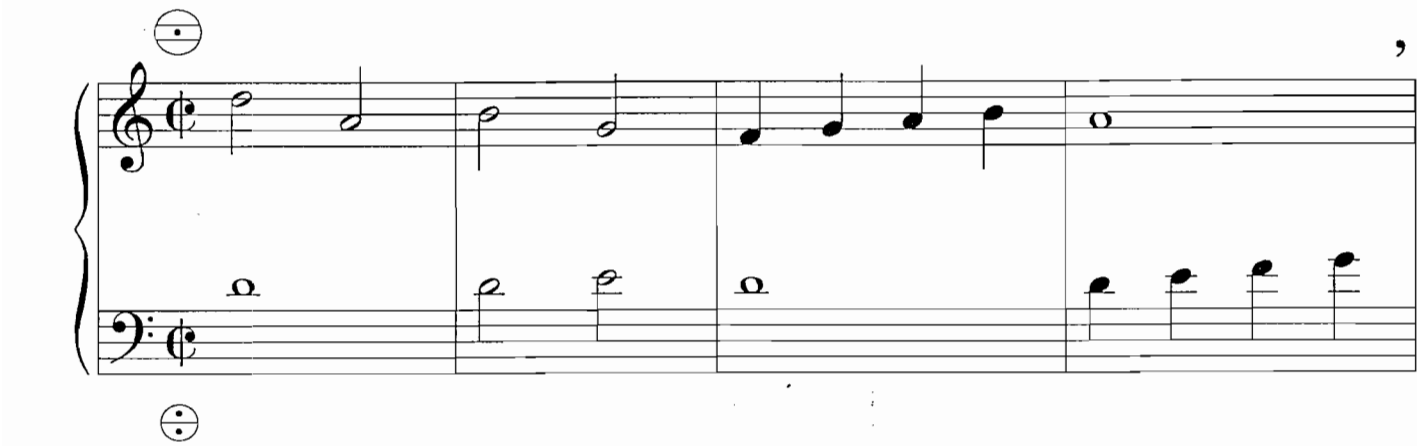

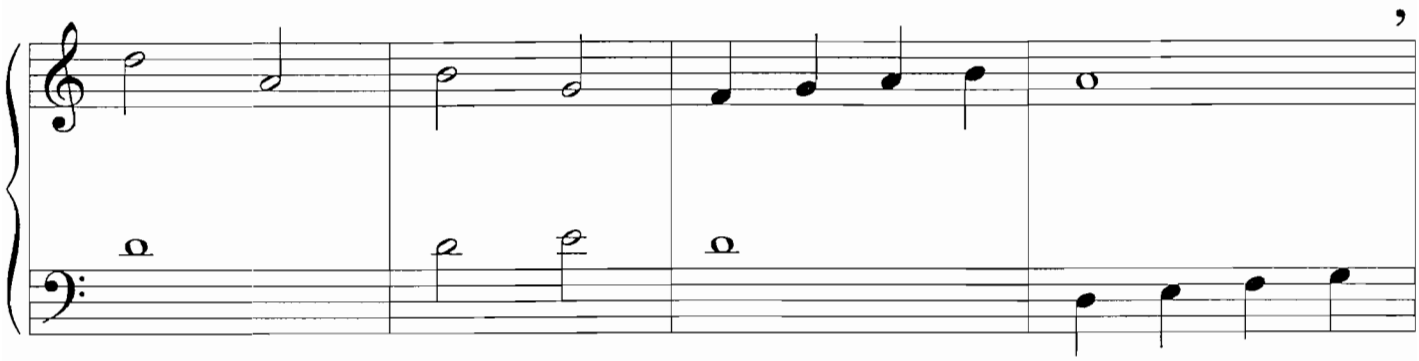

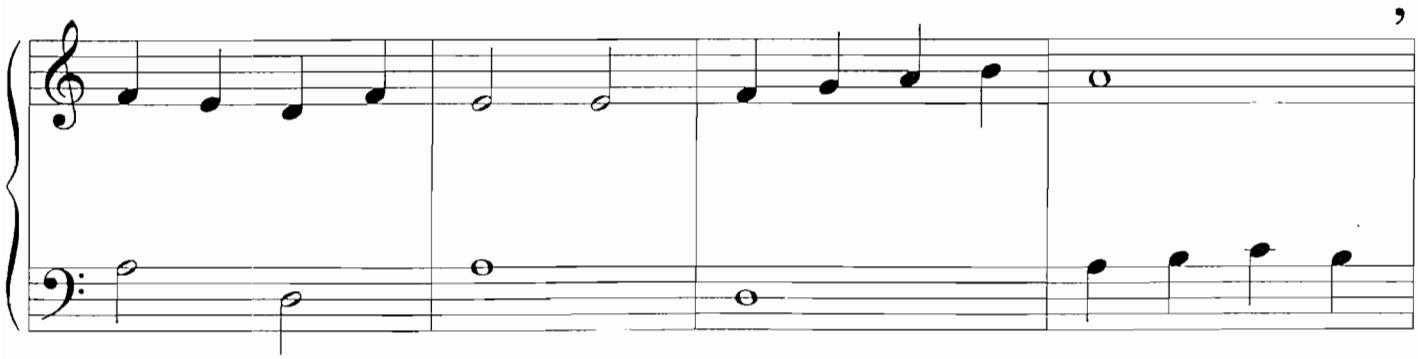

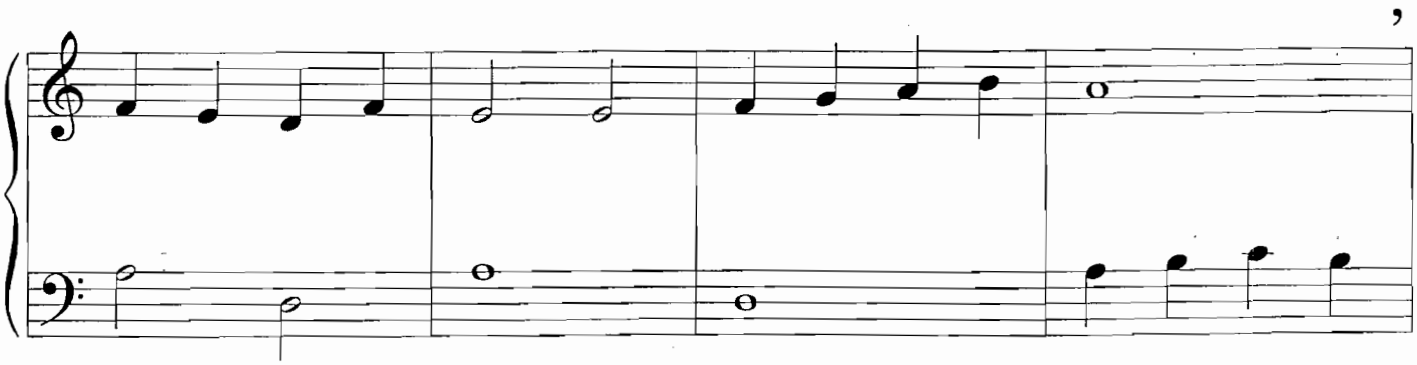

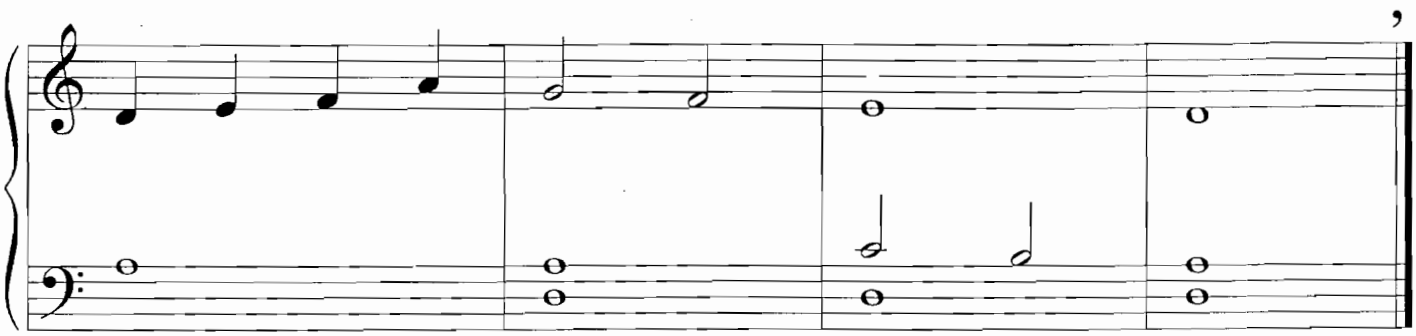

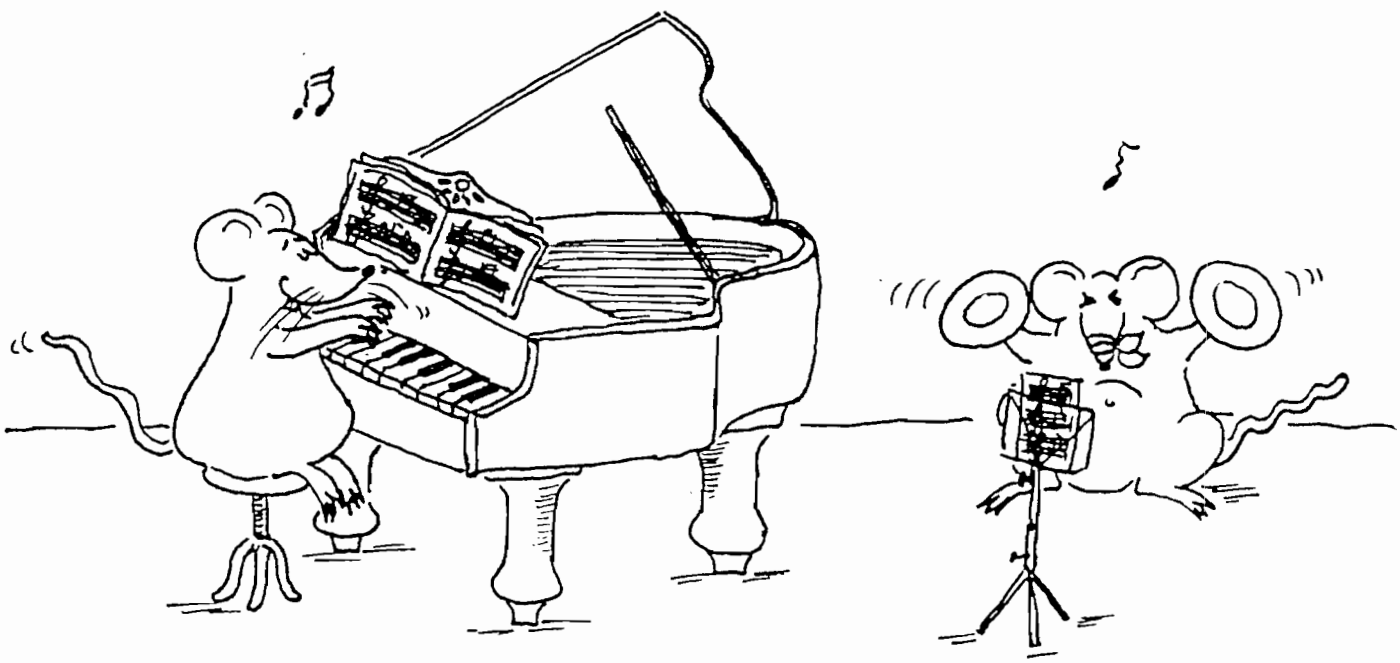

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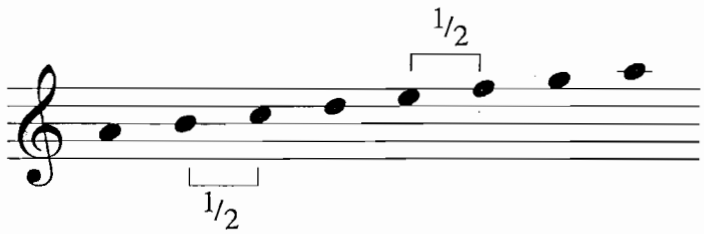

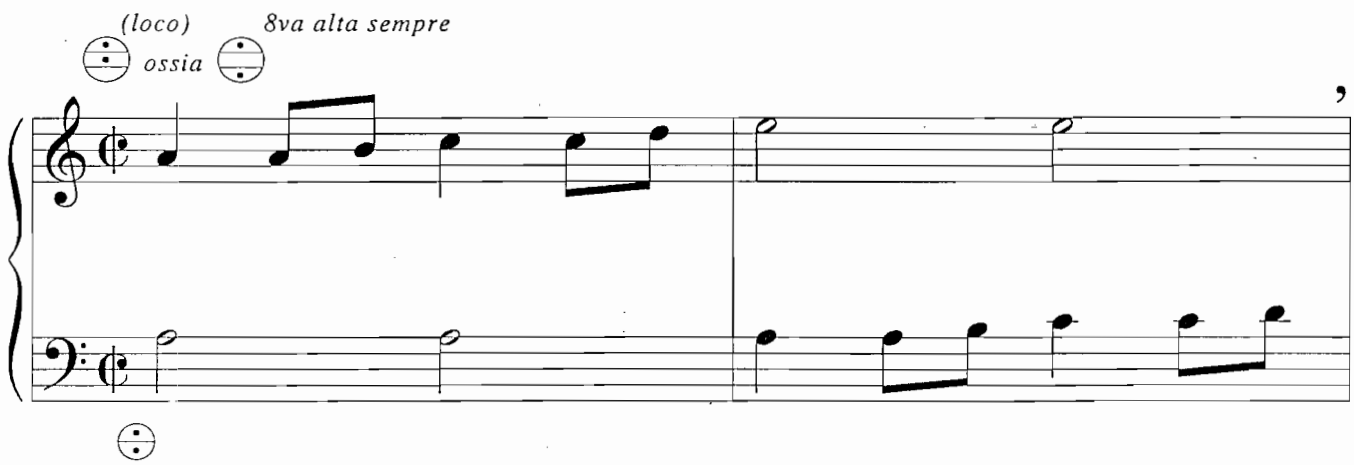

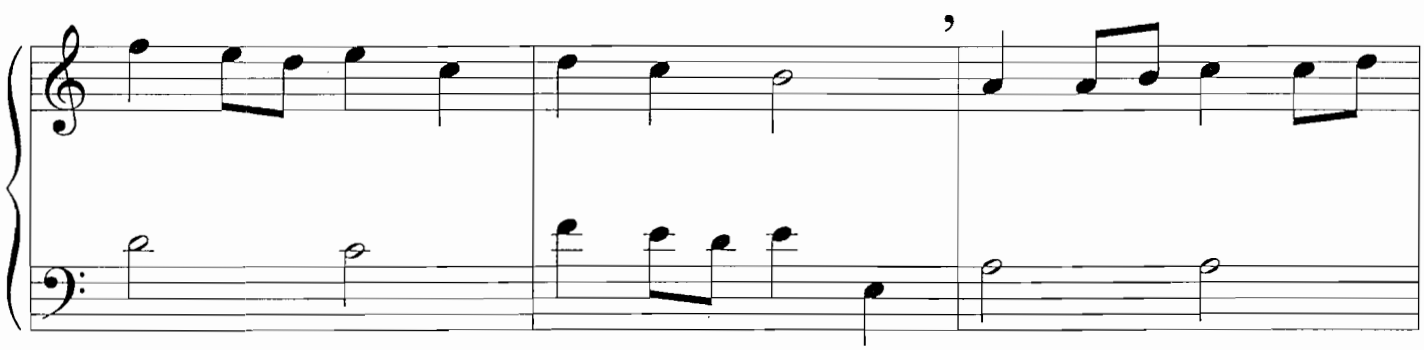

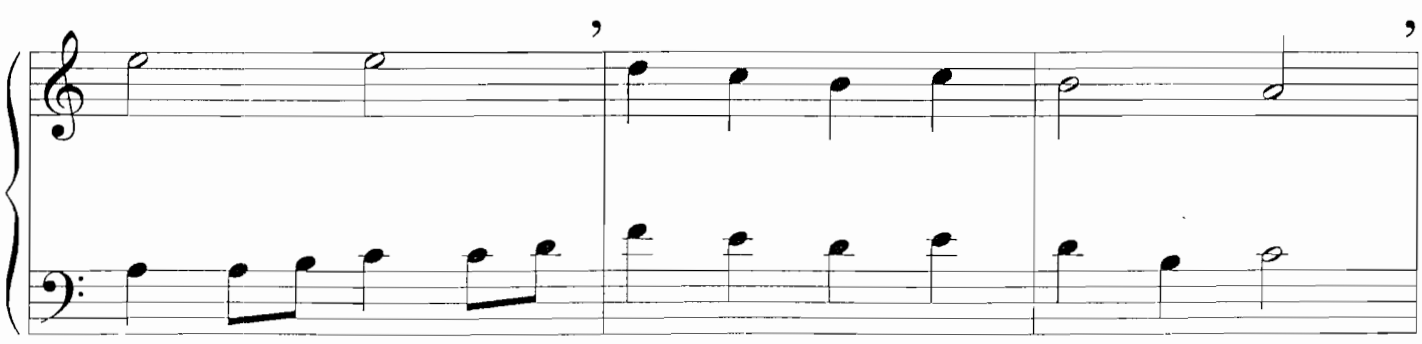

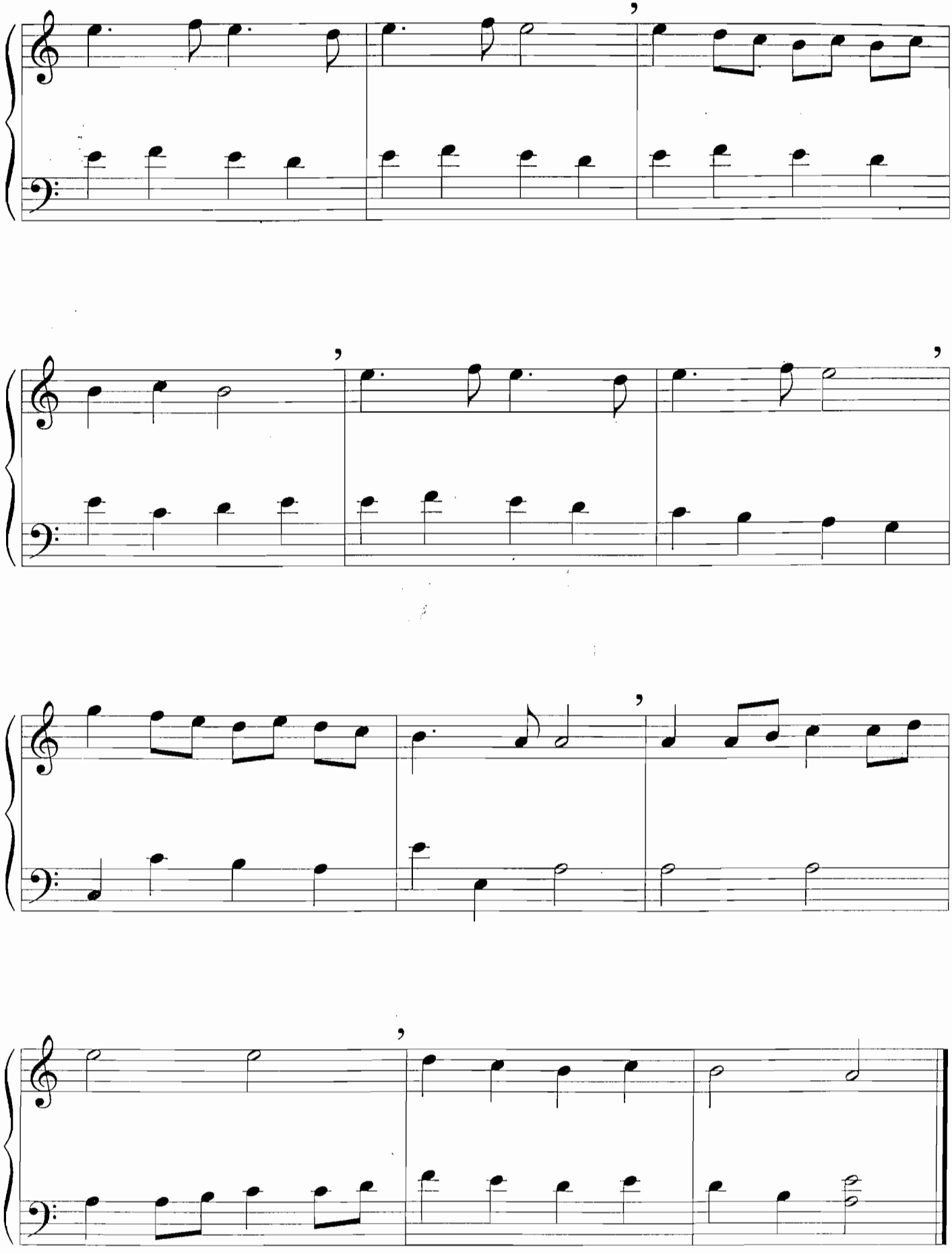

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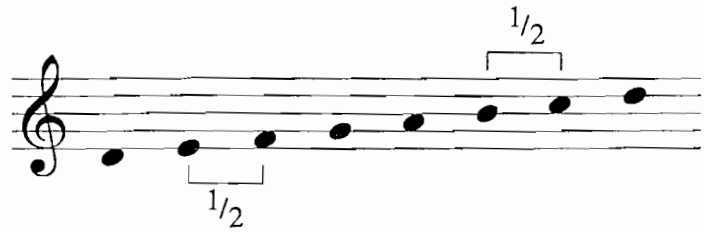

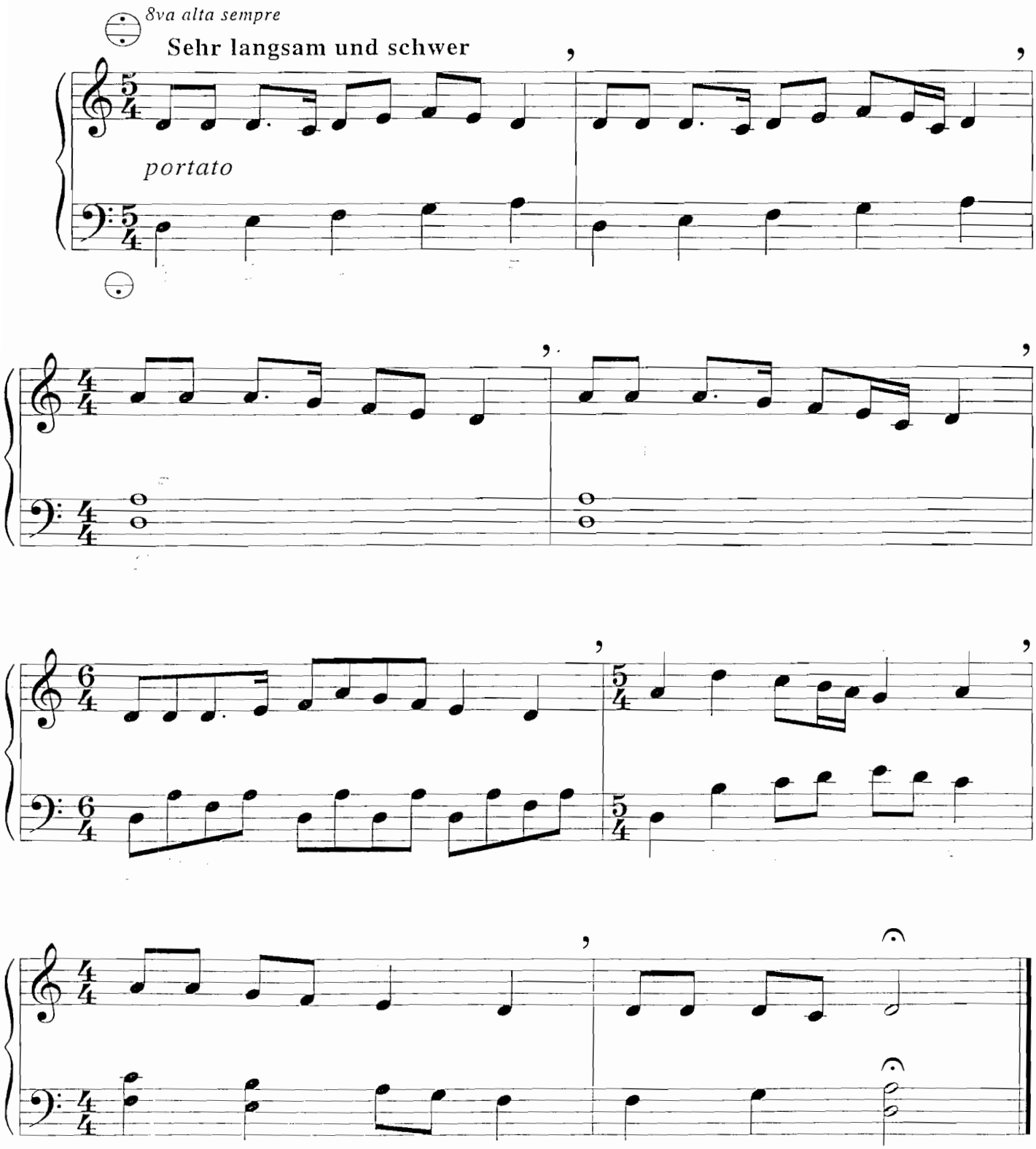

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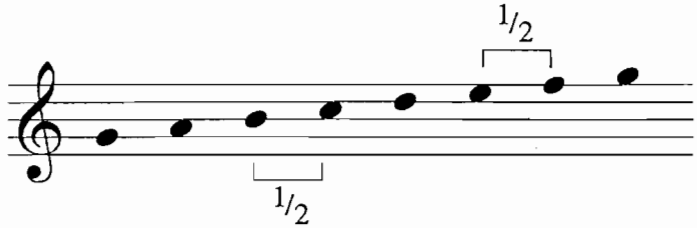

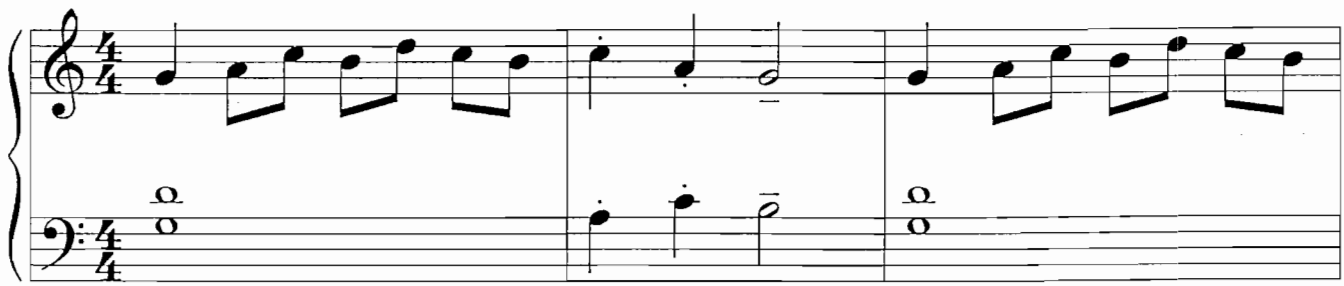

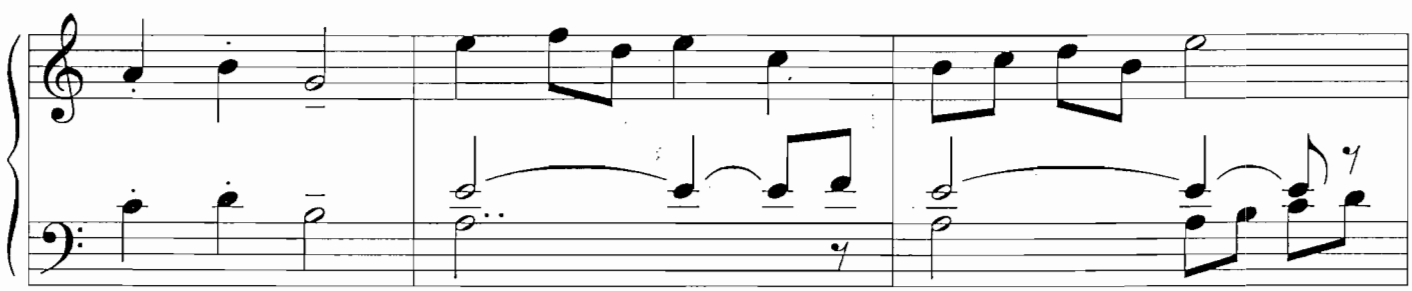

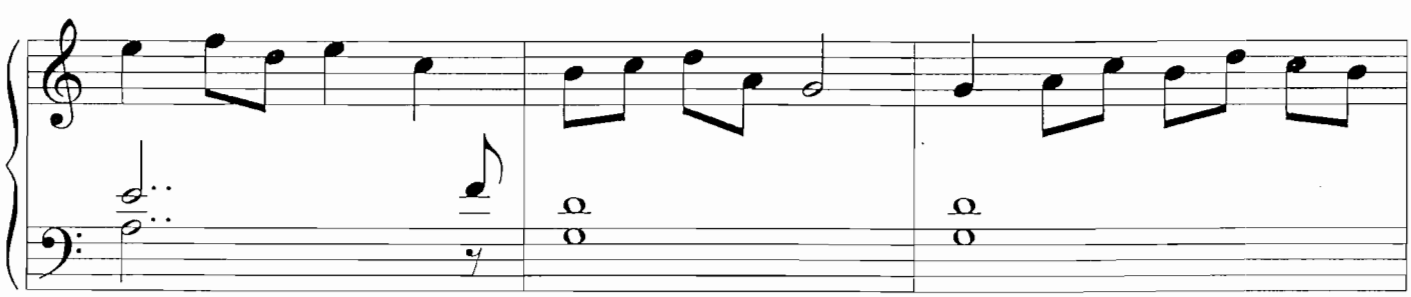

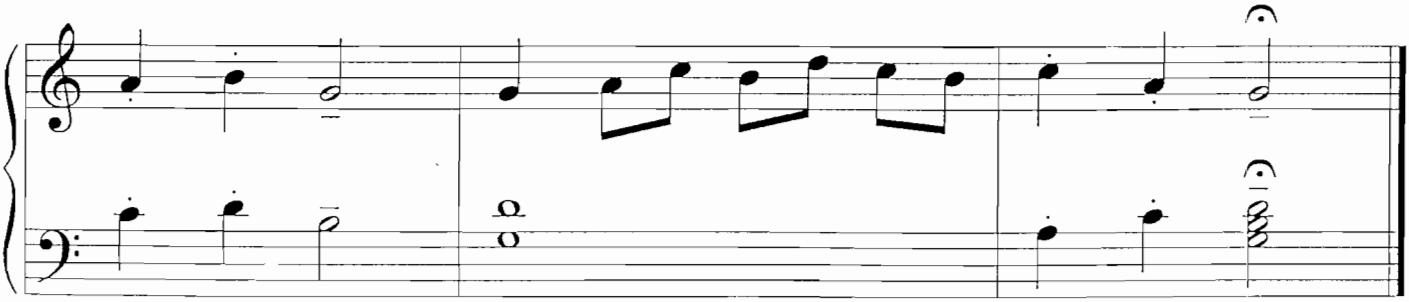

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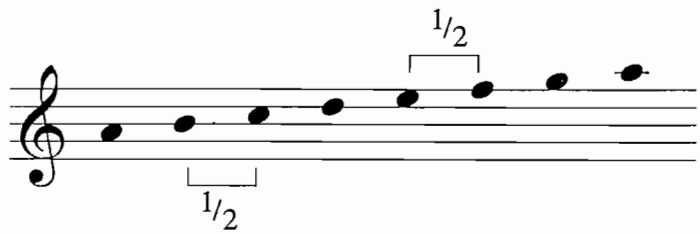

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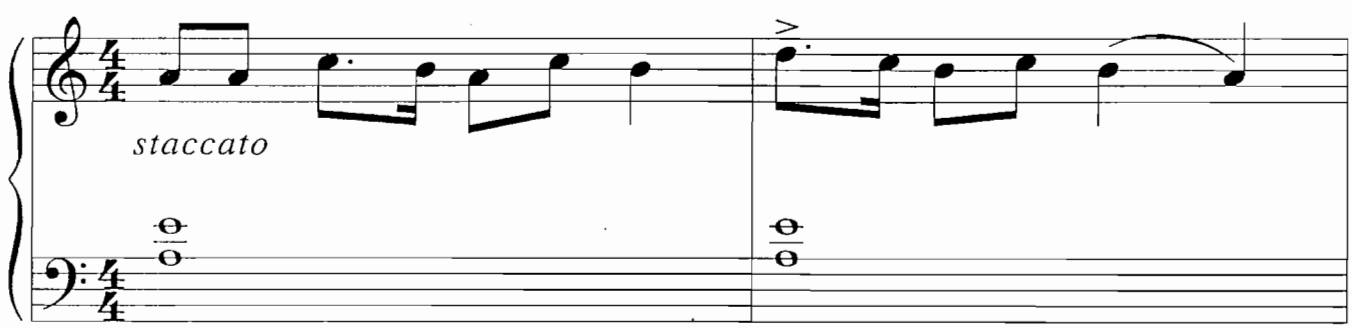

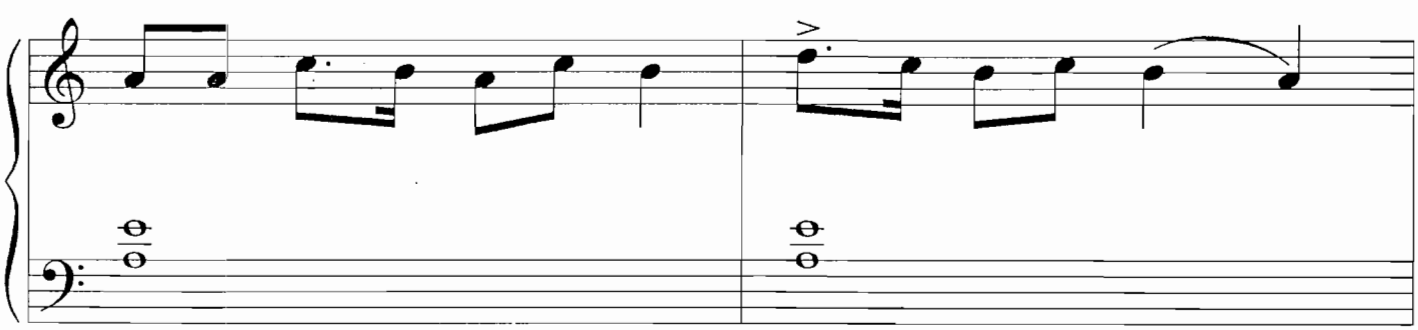

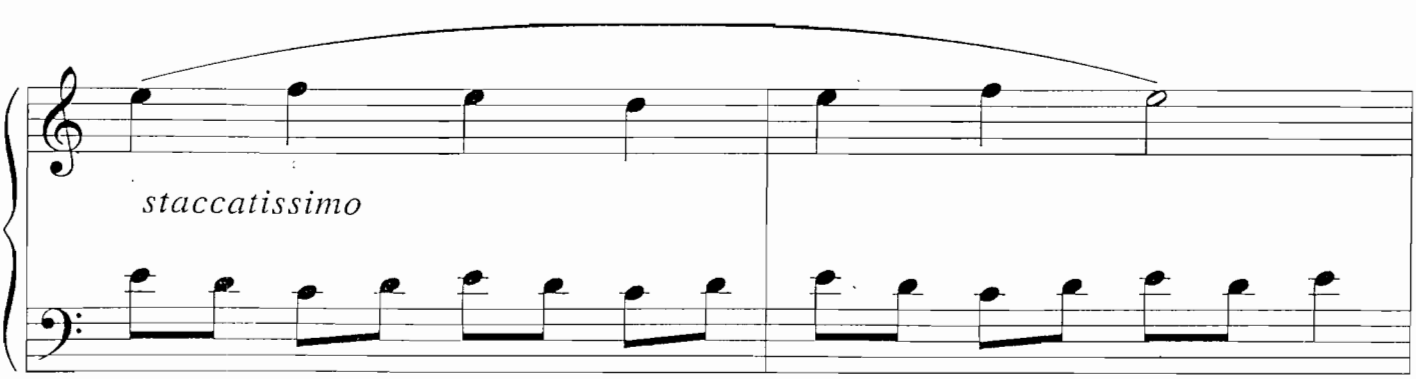

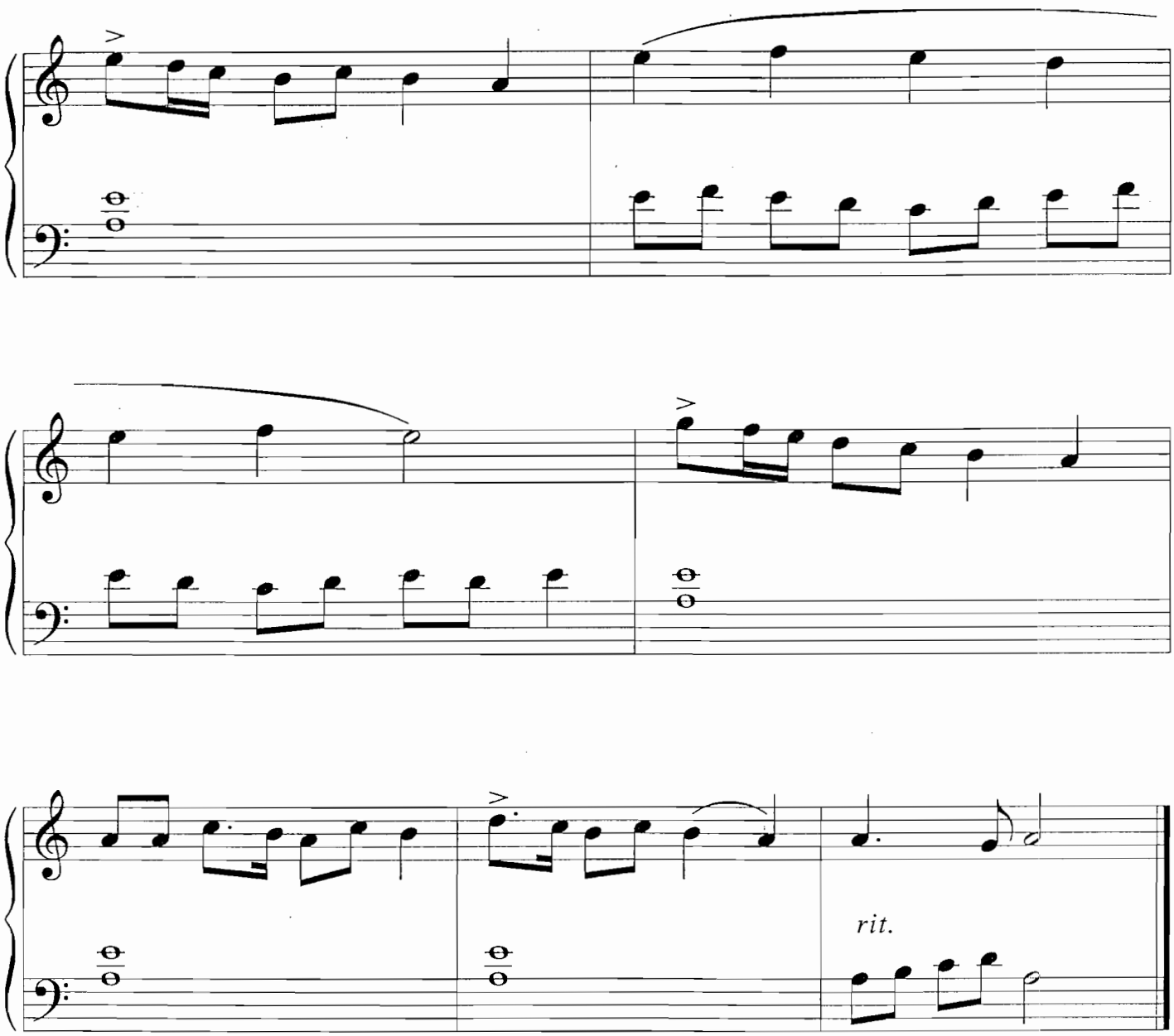
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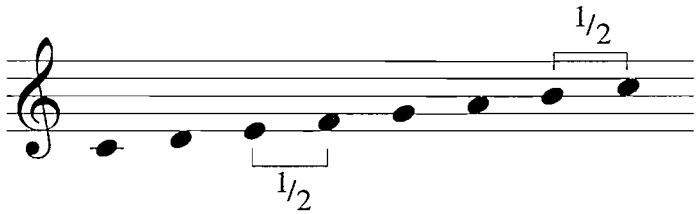

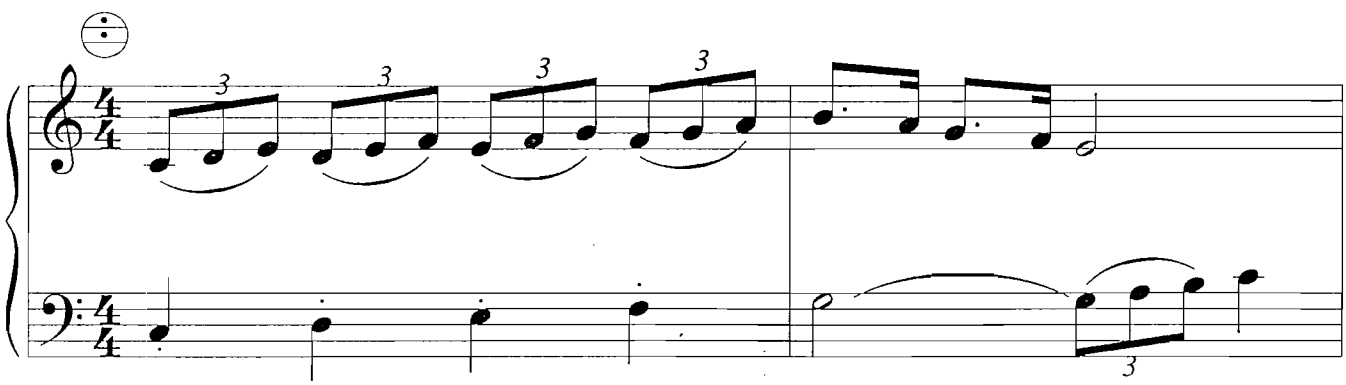

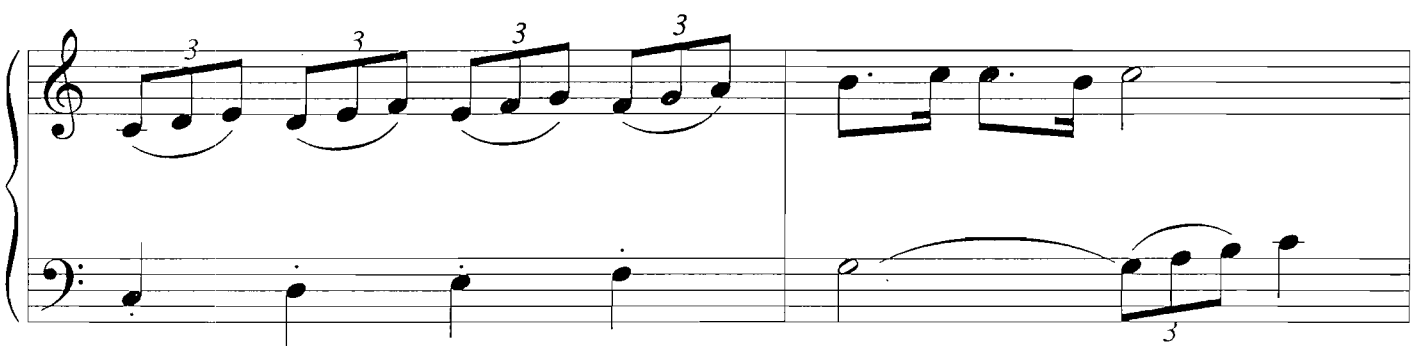

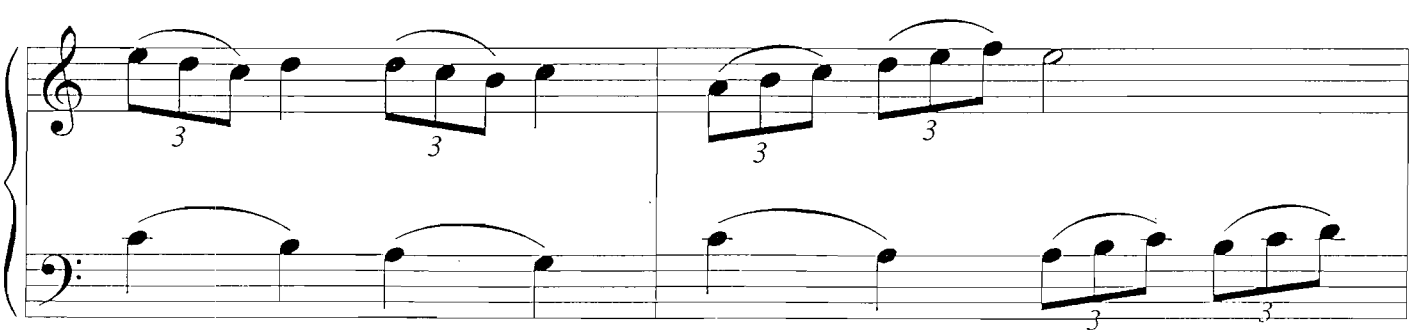

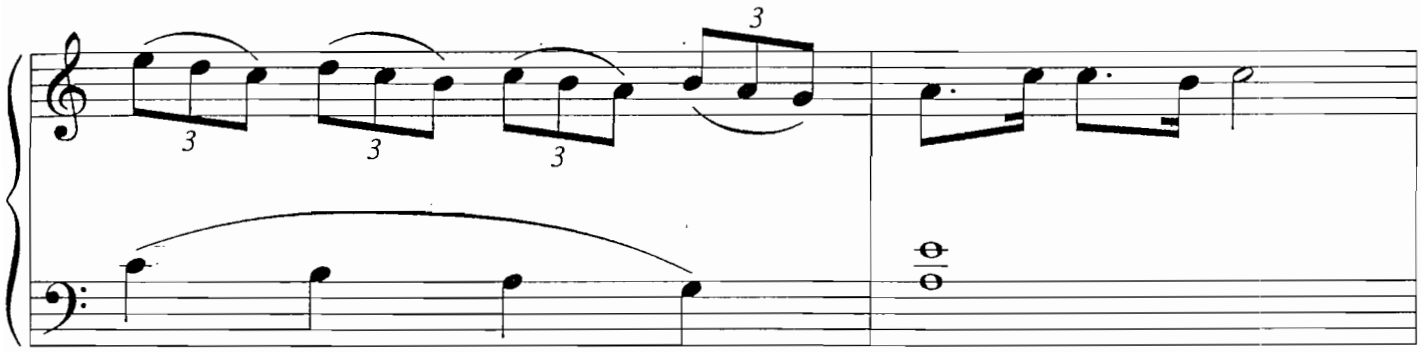

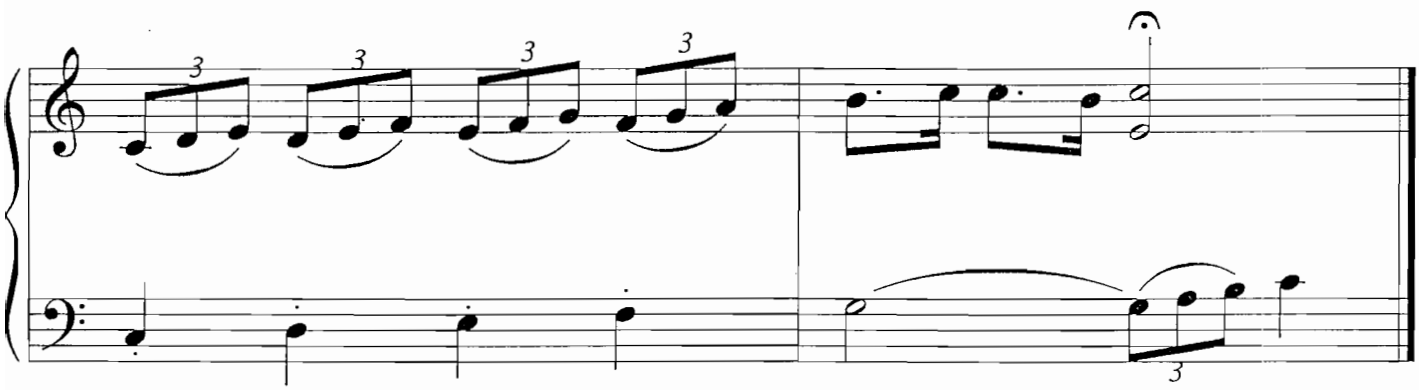

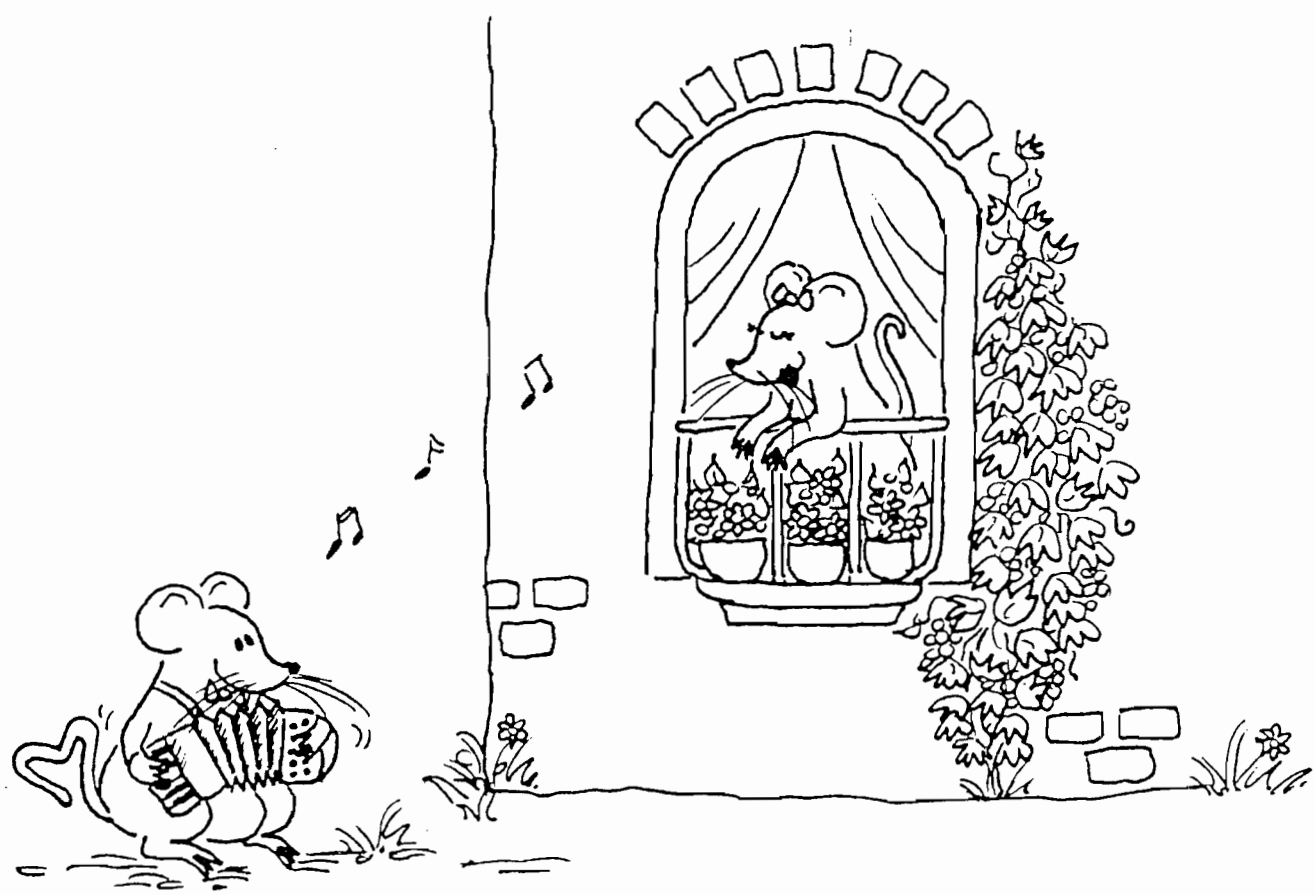

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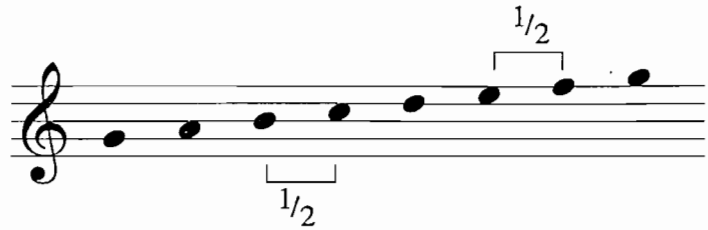

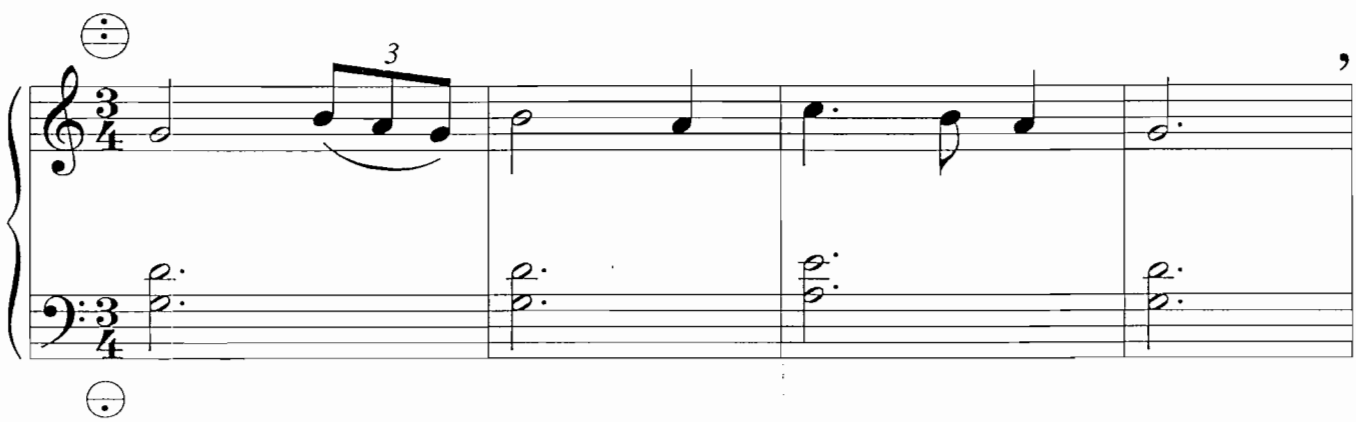

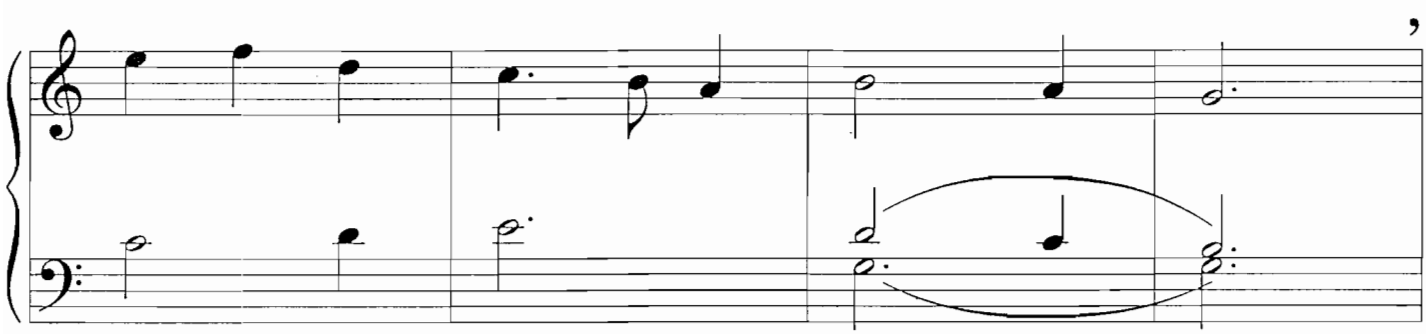

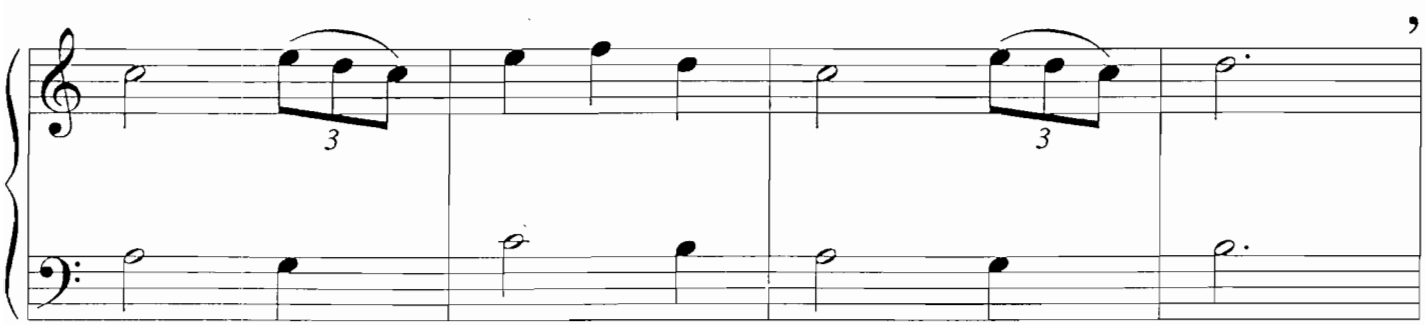

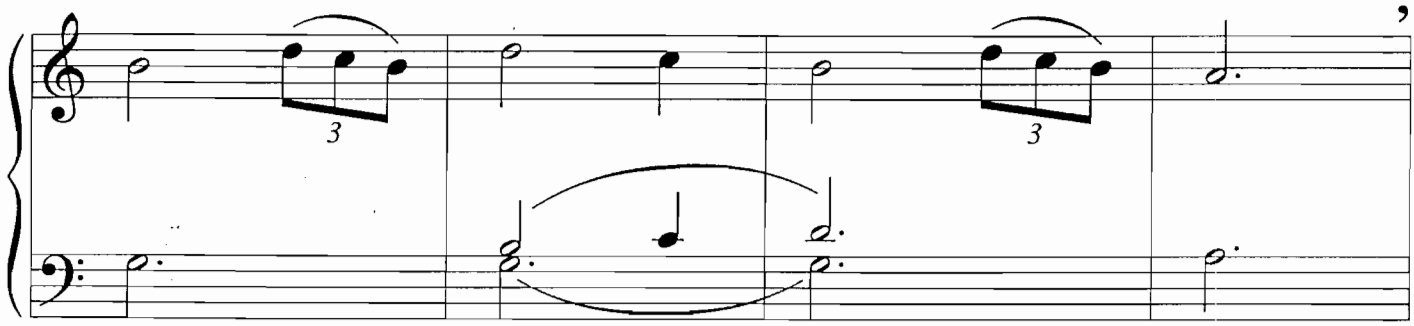
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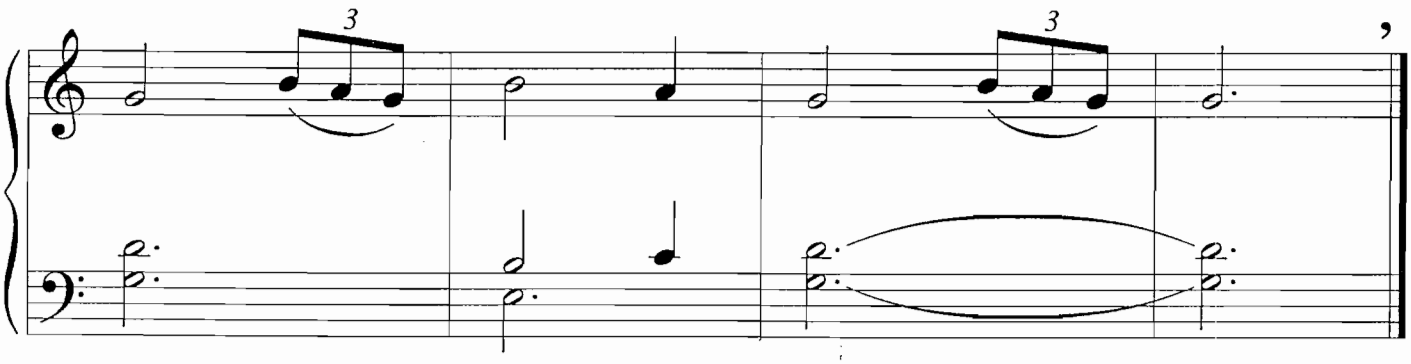
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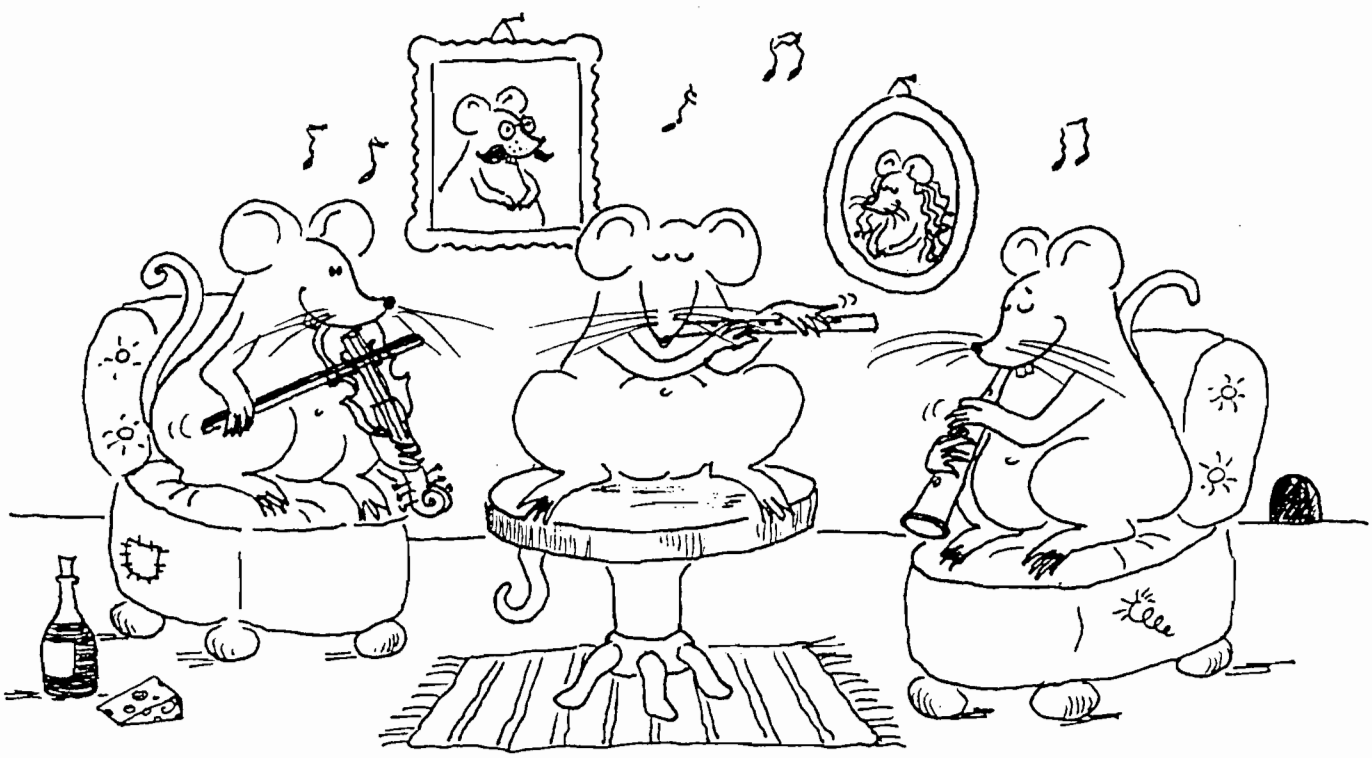

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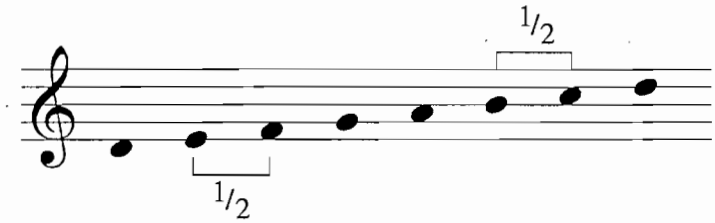

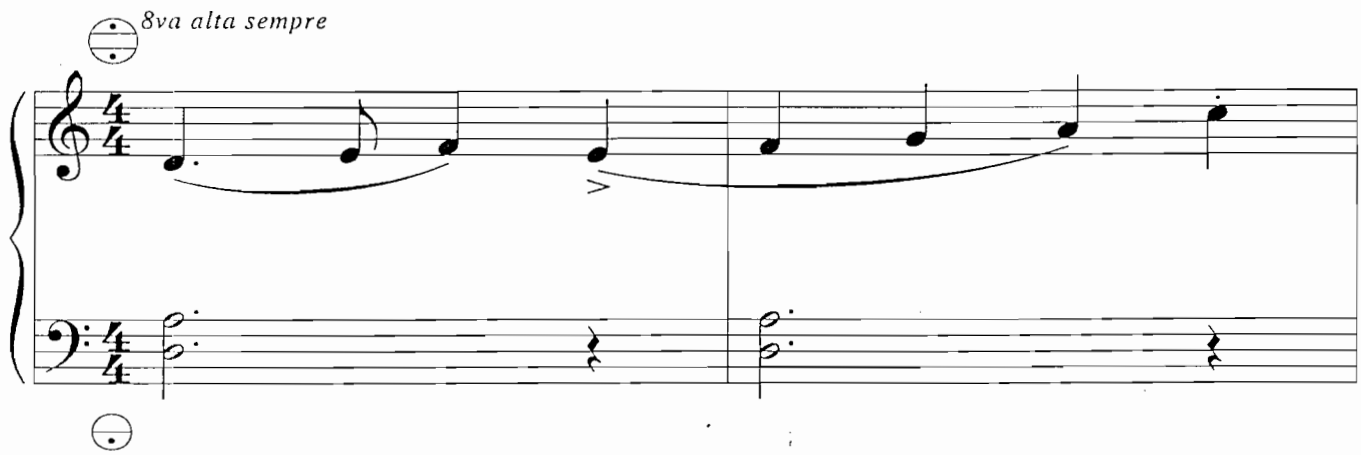

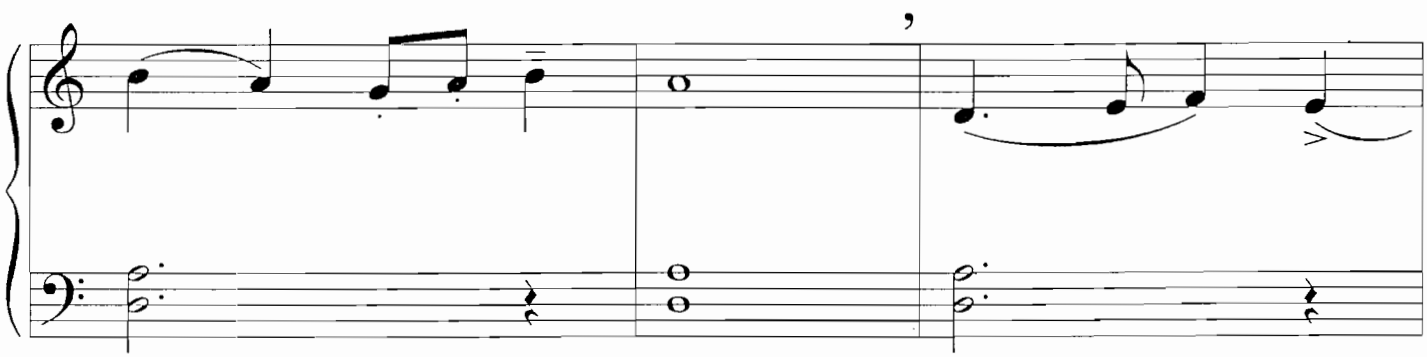

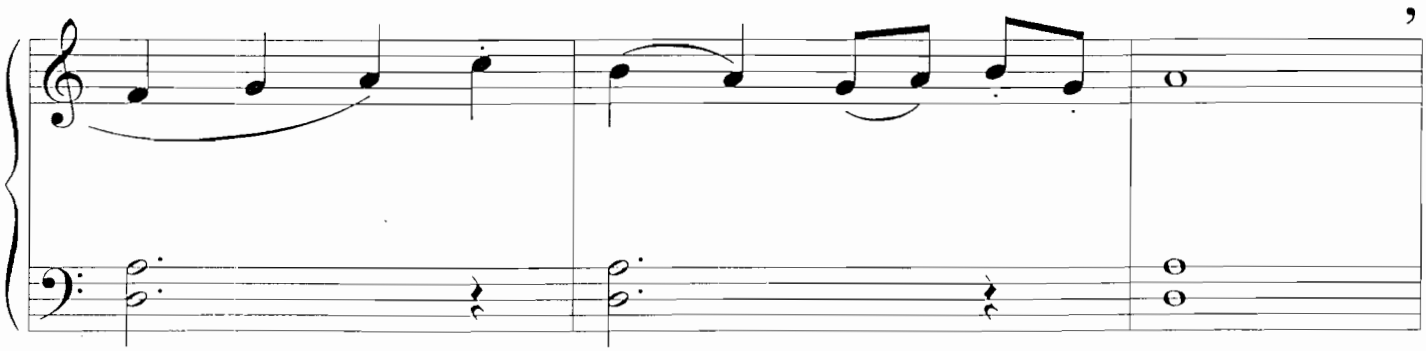

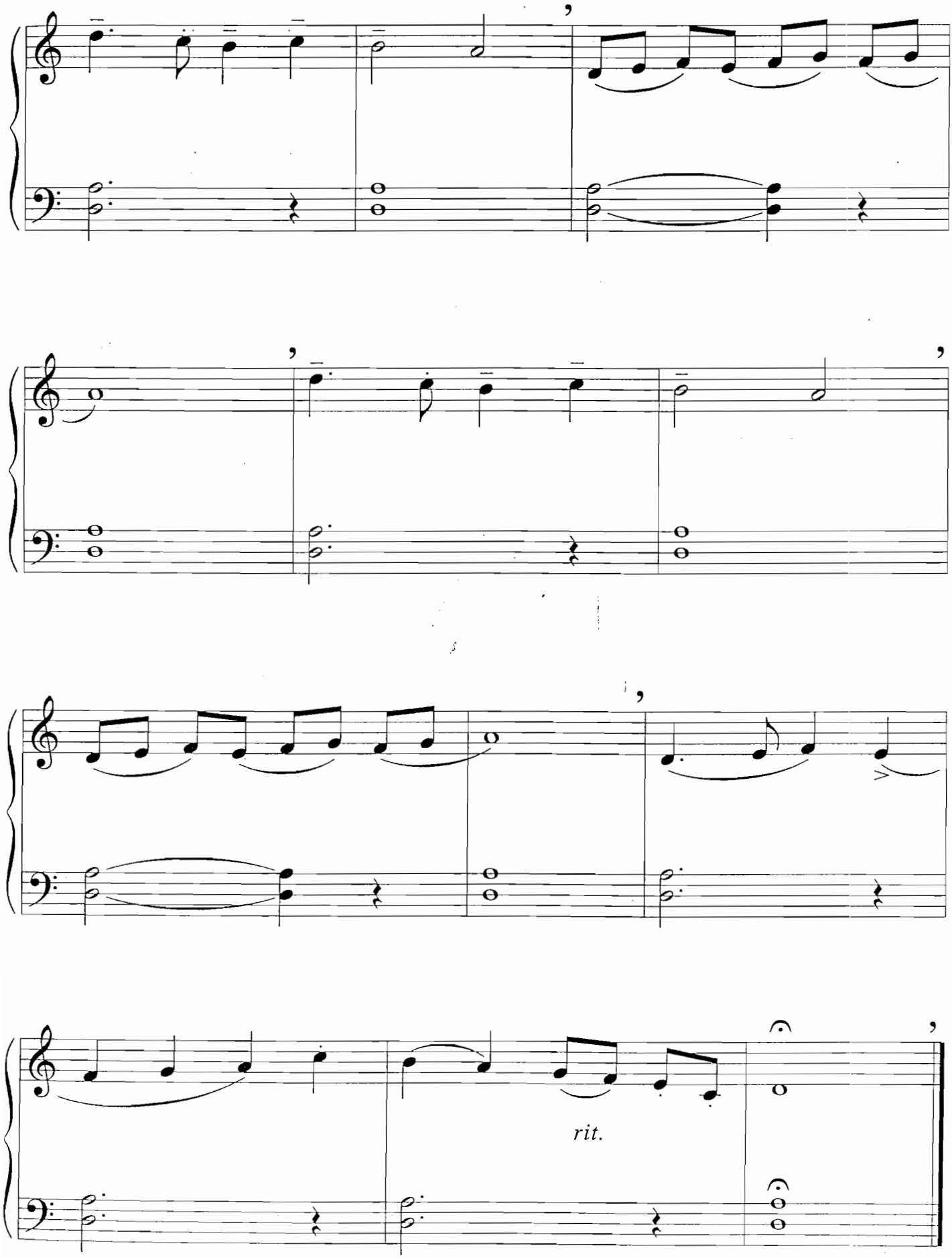
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Musik für Kinder

Reinhard Kaisers - ***Die verzauberte Prinzessin***
Musikalische Erzählungen für Akkordeon und Gitarre: *"Der traurige Prinz, Die verzauberte Prinzessin, Hänsel und Gretel, Dornröschen, Brüderchen und Schwesterchen, Die Prinzessin auf der Erbse"*. Bereits nach der ersten Unterrichtseinheit können Schüler gemeinsam musizieren; für Instrumente mit gekoppelten Bässen (Standardbässen / M II). **Best.-Nr.: 89.06.05**

...traud Koschorke - ***Kinderlieder aus der Früherziehung***
für Akkordeon solo oder Akkordeon-Duo (dann beide Instrumente nur im Diskant). Bearbeitungen von Kinderliedern aus dem Früherziehungsprogramm des Verbandes der Musikschulen für Instrumente mit gekoppelten oder ungekoppelten Bässen (also mit jedem Akkordeon spielbar). **Best.-Nr.: 89.06.02**

Kinderlieder in Kirchentonarten
Eine Sammlung von zwölf leichten Stücken, original komponiert in den klassischen Kirchentonarten, für Akkordeon solo mit ungekoppelten Bässen (Melodiebässen / M III). **Best.-Nr.: 89.06.03**

Timo-Juhani Kyllönen - ***Sonatina***
...in leichtes, mehrsätziges Werk für Akkordeon solo (mit M III) aus Finnland. **Best.-Nr.: M 40**

Matti Murto - ***Kleine Suite***
Eine gleichfalls leichte, mehrsätzige Komposition original aus Finnland, für Akkordeon solo (mit M III): *"Marsch, Präludium, Fughetta, Toccatina"*. **Best.-Nr.: M 34**

Helmut Quakernack - ***Der Akkordeon-Fan***
Sechs fröhliche Kompositionen für Akkordeon solo mit gekoppelten Bässen (Standardbässen/M II): *"Der Weltenbummler, Die stolze Tänzerin, Der Akkordeon-Fan, Fröhlicher Zecher, Der Naturfreund, Disco-Girl"*.
Best.-Nr.: 100.0001

...pielereien
Leichte bis mittelschwere Vortrags- und Übungsstücke für Akkordeon solo mit gekoppelten Bässen (Standardbässen / M II): *"Prolog, Kleiner Marsch, Ostinato, Walzer, Spielereien, Kontrast, Melodie, Laufen und Springen, Tänzchen"*.
Best.-Nr.: 100.0002

Helmut Reinbothe - ***Aus unserem Märchenbuch***
Musikalische Erzählungen für Akkordeon solo mit gekoppelten Bässen (Standardbässen / M II): *"Die sieben Zwerge, Dornröschens Traum, Rumpelstilzchen, Freudentanz um das Hexenhaus"*. Mit märchenhaften Illustrationen von Barbara Schneider. **Best.-Nr.: 89.06.01**

Jonas Tamulionis - ***Sechs litauische Bilder***
Sechs leichte Originalkompositionen nach alten litauischen Volksweisen für Akkordeon solo mit ungekoppelten Bässen (Melodiebässen / M III): *"La, la, mein Kleiner; Kinderreim; Geh, kleiner Igel; Flieg zu mir, Falke; Sing Schwesterchen; Marsch der Hirtenjungen"*. **Best.-Nr.: M 34**

Miloš Vacek - ***Jahresbilder I***
Ein Zyklus leichter bis mittelschwerer, durchgehend frohsinniger Kompositionen für Akkordeon-Duo (mit jedem Instrument spielbar): *I. Frühling - "Pfeifenschlagen, Die Gänsehirtin, Maiennacht, Wallfahrt"; II. Sommer - "Kinder am Bach, Der Wassermann, Die Waldfee, Der Circus"*. **Best.-Nr.: 89.06.06**

Jahresbilder II
Der zweite Teil der *"Jahresbilder"*. Eine Sammlung gleichfalls teils heiter-spritziger, teils gemäßigt-ruhigerer Kompositionen: *III. Herbst - "Auf in die Schule, Die Jagd, Hirtenjungen, Kirchweihfest", IV. Winter - "Der Nachtwächter, Eislaufen, Weihnachtslied, Fasching"*. **Best.-Nr.: 89.06.07**

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JINDŘICH FELD

ZWEISTIMMIGE PARTITA

für Melodiebaß-Akkordeon

*

Two-Part Playing

on Melody Bass Accordion

*

HOHNER · VERLAG · TROSSINGEN

Bestell-Nr. 0/134/045

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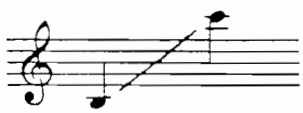
Die vorliegende Partita ist im konsequenten zweistimmigen polyphonen Stil komponiert und soll dem Spieler Grundlagen bieten, beide Hände selbstständig und voneinander unabhängig beherrschen zu lernen.

This two-part composition provides the basis for playing both hands together and independently.

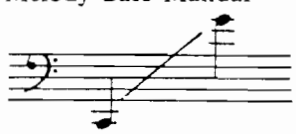
Das Werk ist speziell für kleine Instrumente mit Melodiebaß-Manual (M III) geschrieben und erfordert folgenden Tonumfang:

Produced specifically for small instruments with melody bass manual (M III), the following note range is essential:

Diskant-Manual (M I)
Treble Manual



Melodiebaß-Manual (M III)
Melody Bass Manual



Da die kleinen Instrumente zwar einen geringeren Tonumfang haben, dafür aber wesentlich leichter zu handhaben sind und sich besonders für Kinder und Jugendliche eignen, habe ich beim Komponieren weder an die technischen, noch an die klanglichen Möglichkeiten großer Konzertinstrumente gedacht, wie z.B. bei meinen älteren Kompositionen „Suite", „Vier Intermezzi", „Miniaturen" und „Duo". Im Vordergrund stehen hier rein musikalische Logik, empfindsame Musikalität bei der Darstellung und die Entwicklung des polyphonen Spiels. Die Partita weist keinen allzu großen Schwierigkeitsgrad auf, erfordert aber doch eine gewisse technische Beweglichkeit und Unabhängigkeit beider Hände, rhythmische Sicherheit und Musikalität.

Neither the technical nor the tonal scope of larger instruments has been considered, as in my earlier compositions: "Suite", "Four Intermezzos", Miniatures" and "Duo". I have restricted this work to clear musical logic and sensitive musicality in presentation and development of polyphonic performance.

The part playing is not very difficult but needs a degree of technical dexterity and independent action of both hands, rhythmic sureness and musicality.

Für kleine Instrumente ist keine spezielle Registrierung vorgesehen; alles klingt einchörig und wie geschrieben. Die eingeklammerten Registerhinweise sind für größere Instrumente gedacht, damit auch deren Klangmöglichkeiten ausgenutzt werden können. Diese Hinweise sind aber völlig unverbindlich.

Special registration is not provided for small instruments; everything sounds in single voice – at the written pitch. The bracketed registration signs are meant for larger instruments, so that their musical scope can also be utilised. However, these are entirely optional.

Die kleinen Noten im Diskant gelten ebenfalls nur für größere Instrumente mit entsprechendem Tonumfang.

The small notes in the treble also apply only to larger instruments with corresponding tonal scope.

Alle Stücke können auch einzeln vorgetragen werden.

Each piece may be performed on its own.

Jindřich Feld

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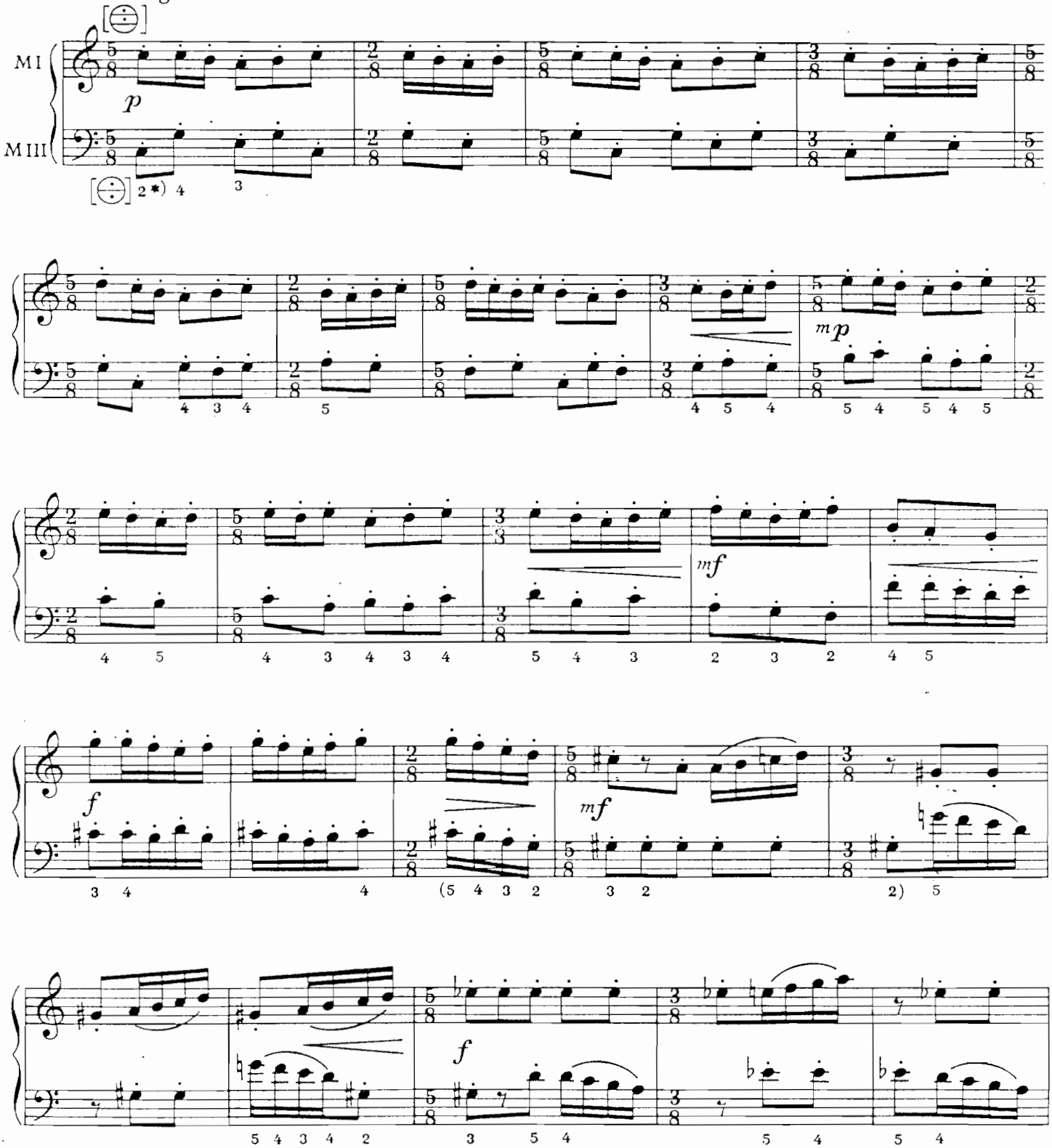
Zweistimmige Partita

1. Toccata

Jindřich Feld

Allegro moderato



*) Fingersatz für Melodiebaß-Manual in C-Griff-Anordnung

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0/134/045

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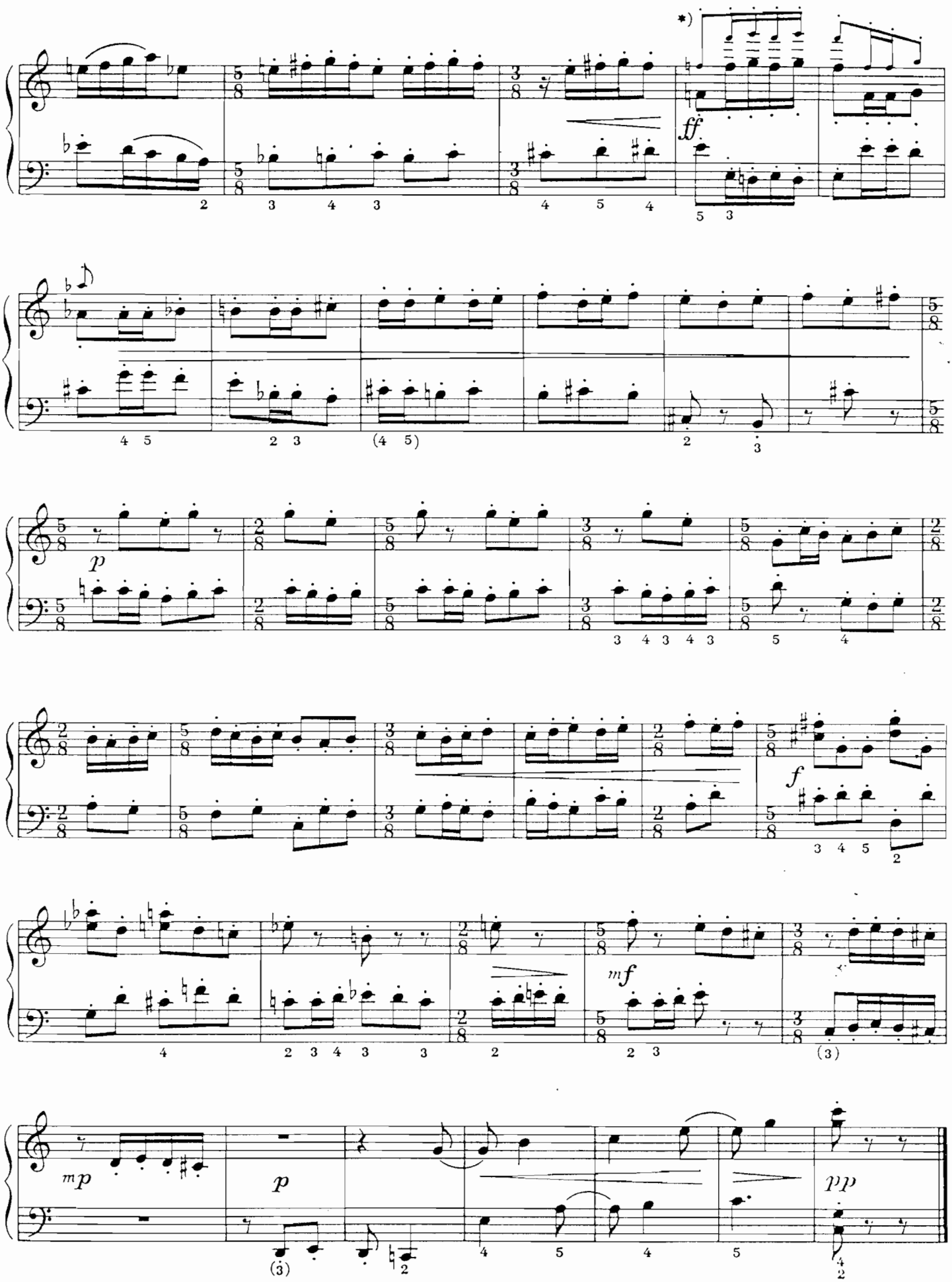
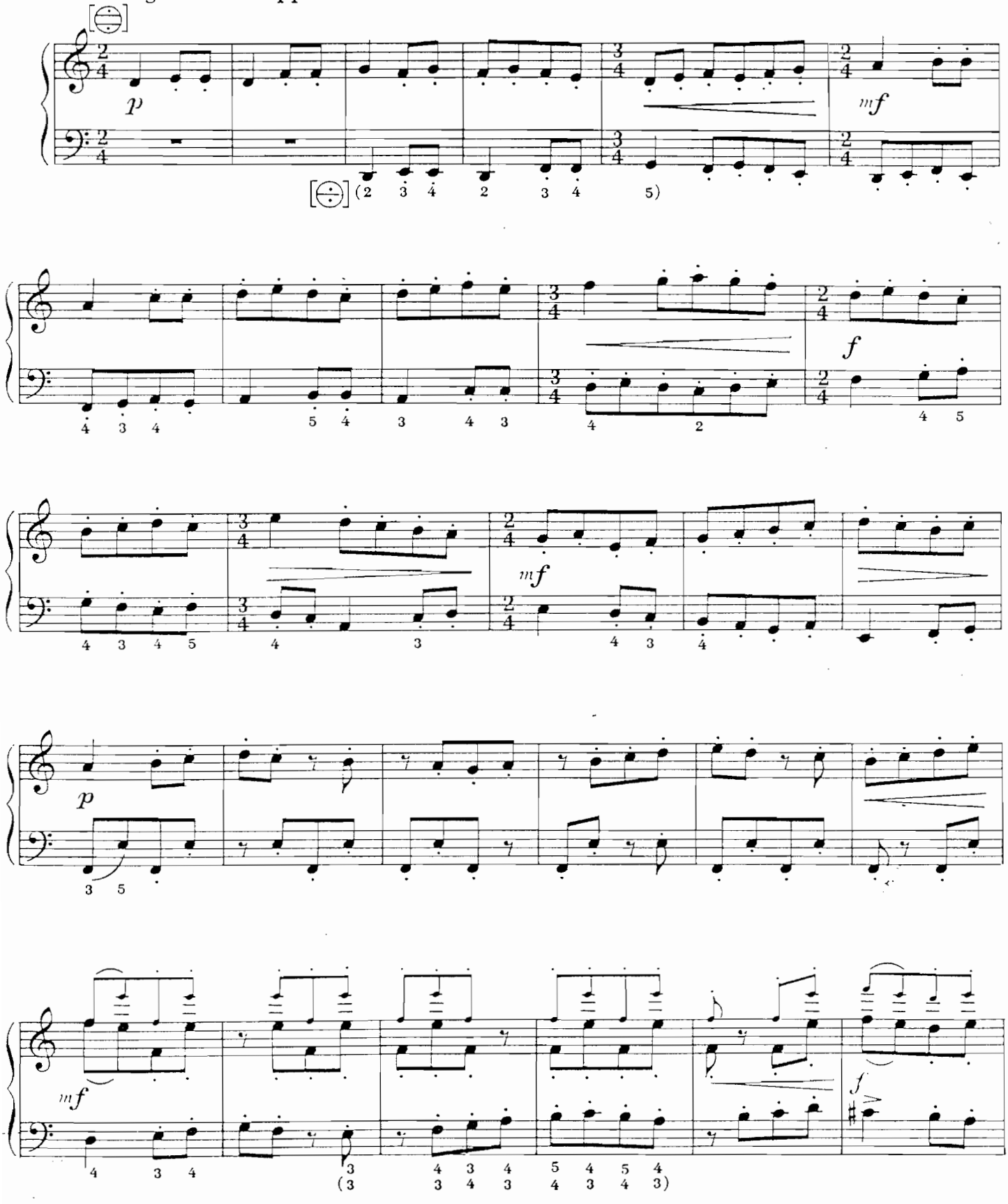
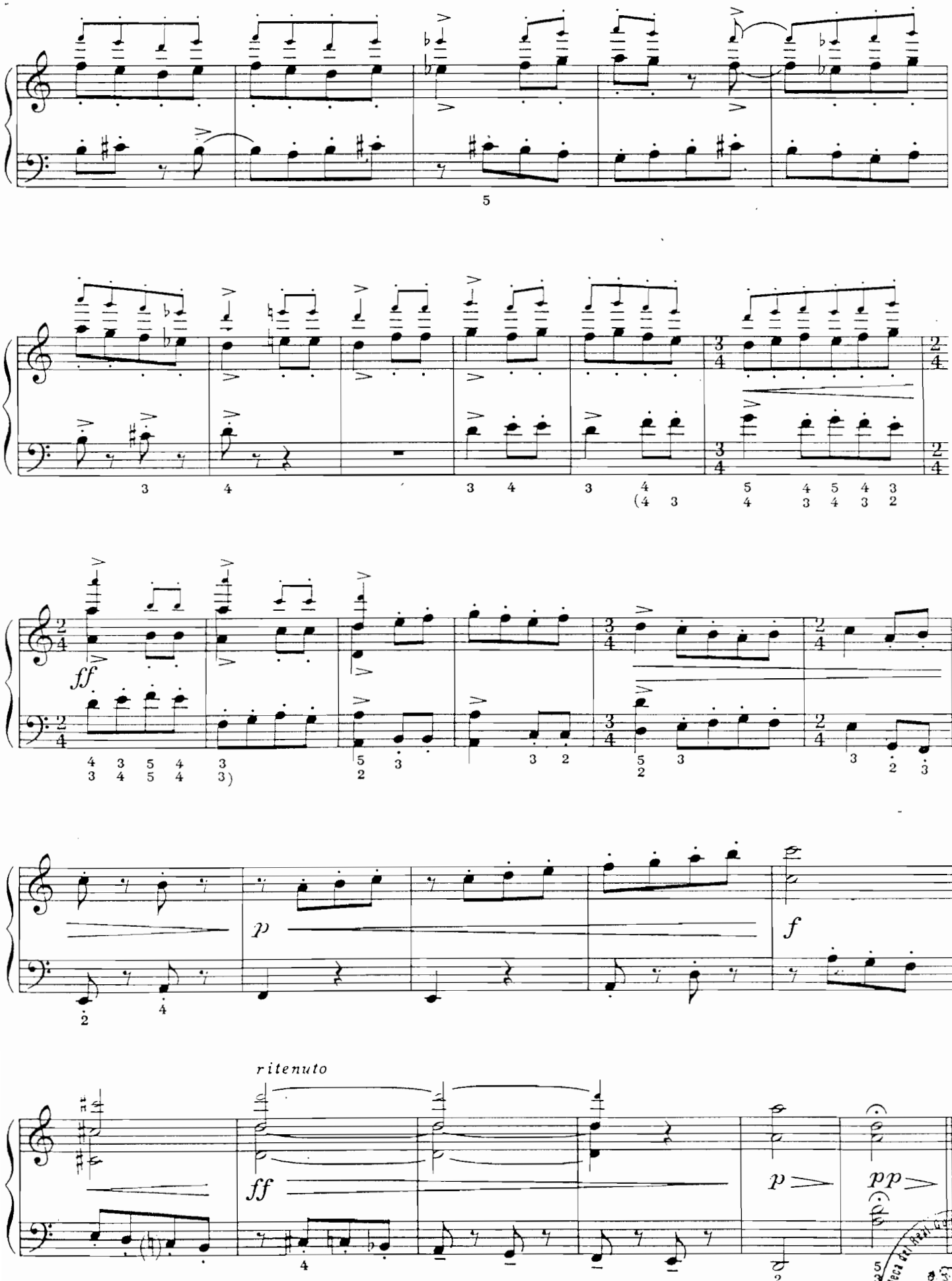


*) Kleine Noten – eine Oktave höher – gelten für große Instrumente mit entsprechendem Tonumfang

3. Invention

Allegro non troppo





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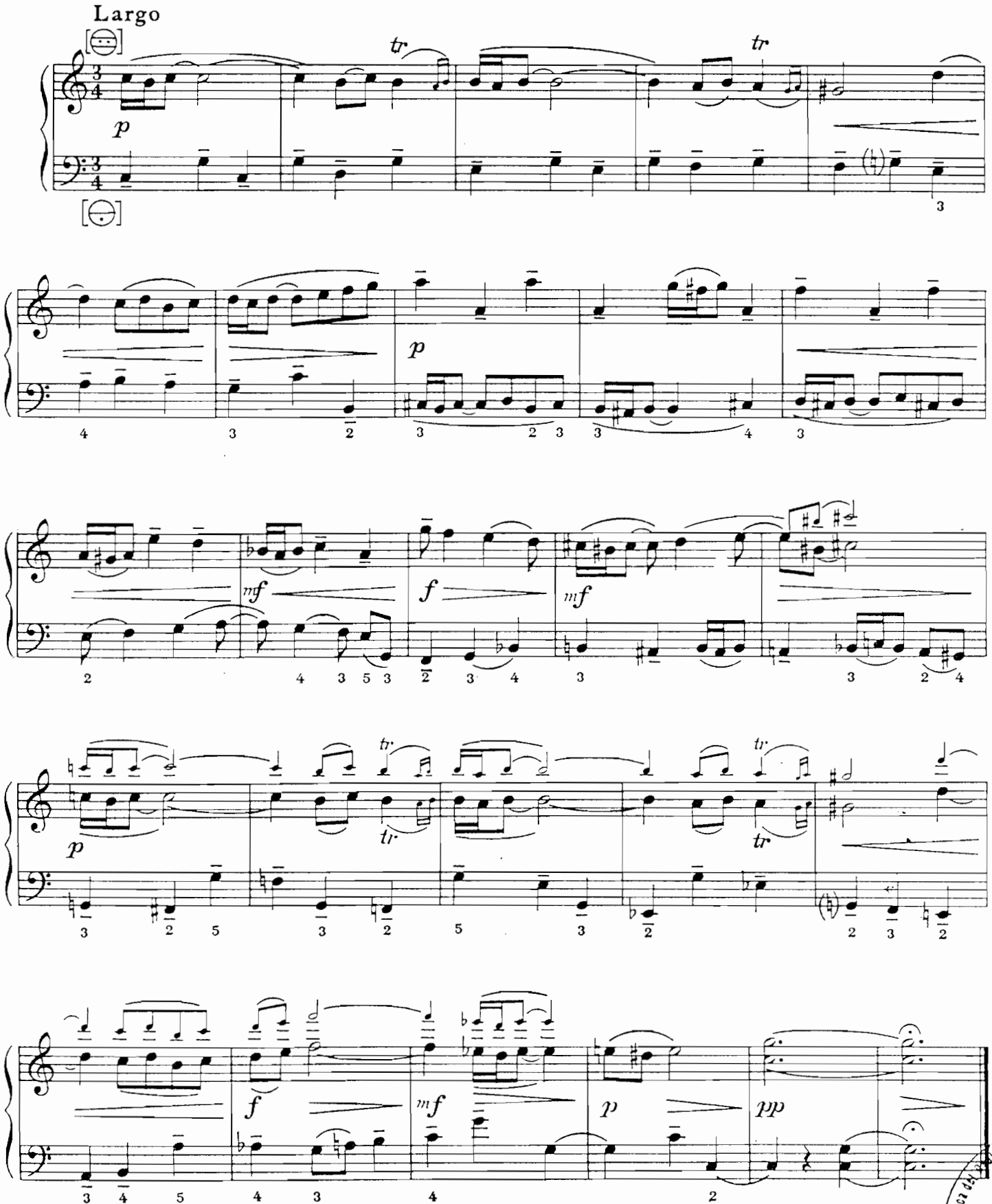
4. Air

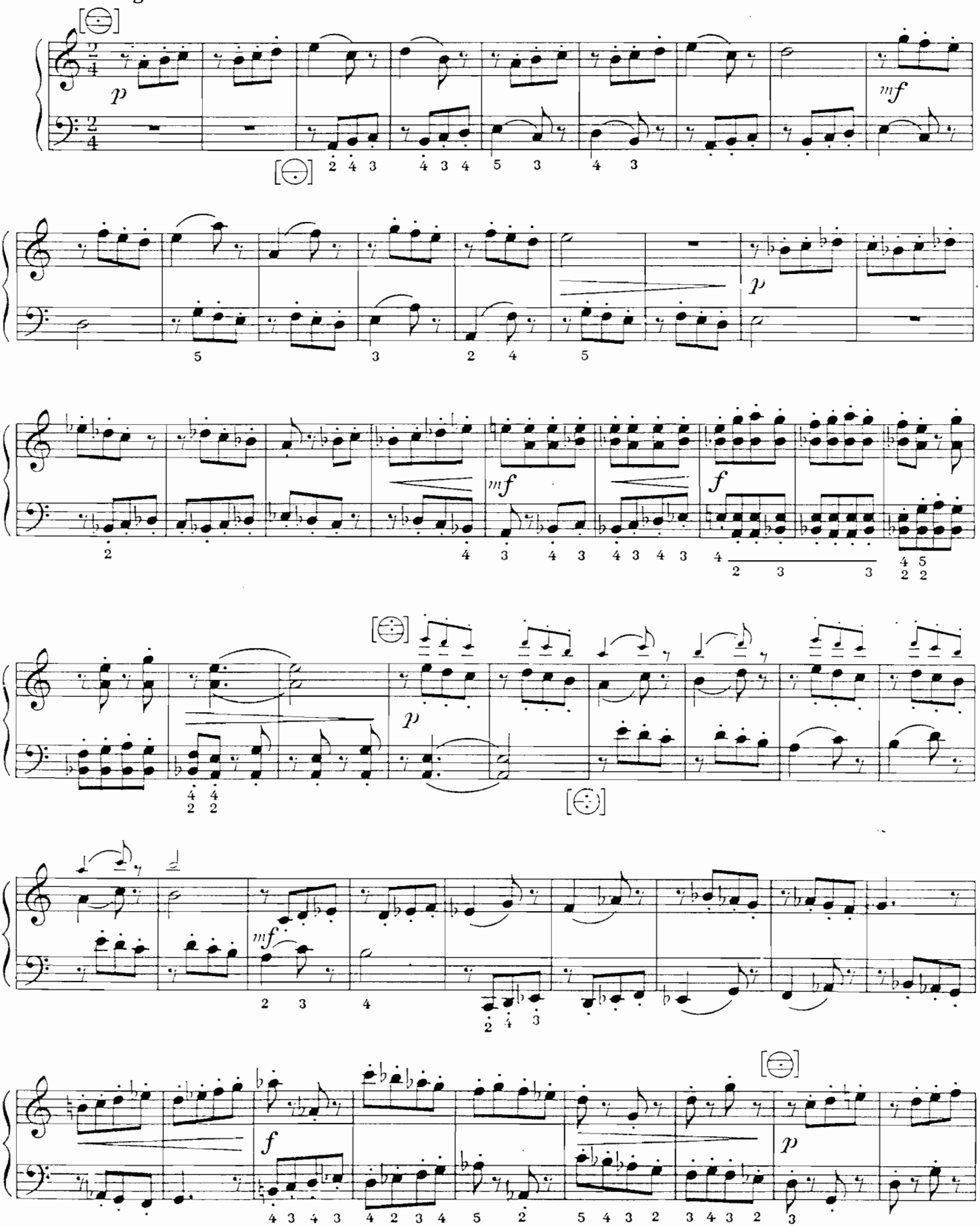


Biblioteca

5.

5. Kanon

Allegro



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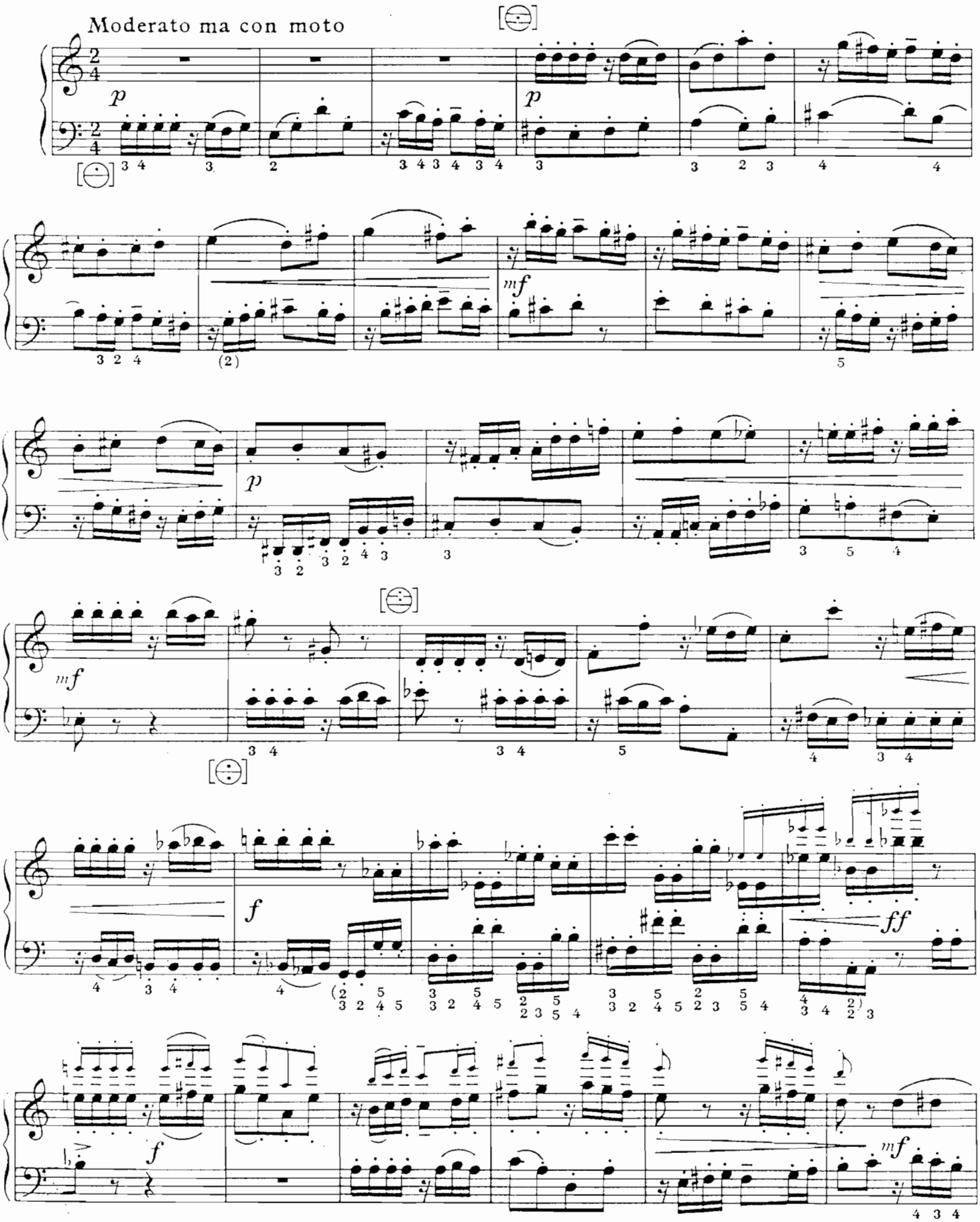

MUSIK FÜR MELODIEBASS-AKKORDEON

LEICHT:

Leichte Tonspiele (Hansjörg Hummel)
Kleine polyphone Übungs- und Vortragsstücke
Heft 0 0/122/060
Heft I 0/121/210
Heft II 0/121/211
Heft III 0/122/015

Sonatine I (Heinz-Christian Schaper)
0/133/329

LEICHT–MITTEL:

Allerlei (Torbjörn Lundquist)
20 kleine Stücke 0/132/011

35 Miniaturen (Waldemar Bloch)
0/122/021

MITTEL:

Inventionen für Cornelia (Waldemar Bloch)
0/121/249

Neun zweistimmige Inventionen
(Torbjörn Lundquist) 0/133/266

Thema und Variationen (Harald Heilmann)
0/134/020

Präludium und Fuge in a-Moll im Stile
Buxtehudes (Matyas Seiber) 0/133/293

Sonatina Piccola (Torbjörn Lundquist)
0/133/330

Zweistimmige Partita (Jindřich Feld)
0/134/045

SCHWER:

Divertissement (Wolfgang Jacobi)
1. Gigue et Cortège 0/133/031
2. Intermède 0/133/032
3. Sérénade 0/133/033
4. Rondeau 0/133/034
5. Scherzo 0/133/035

In the Zoo (Niels Viggo Bentzon)
0/133/168

Luci e ombre (Davide Anzaghi)
0/133/224

Metamorphoses (Torbjörn Lundquist)
0/133/247

Paganiniana (Hans Brehme)
18 Konzert-Etüden in Form von Variationen
über ein Thema von Paganini
I. Teil: Etüden Nr. 1 - 12 0/134/018
II. Teil: Etüden Nr. 12 - 18 0/134/019

Partita Piccola (Torbjörn Lundquist)
0/133/282

Rigaudon (Wolfgang Jacobi)
0/134/034

Scherzo (Rudolf Bruči) 0/133/345

Sonate (Peter Hoch) 0/133/325

Suite (Jindřich Feld) 0/133/340

Three Characteristic Dances (Nevett Bartow)
Polka - Barn Dance - Balkan Dance
0/133/377

Toccata No. 1 (Ole Schmidt)
0/133/382

Vier Intermezzi (Jindřich Feld)
0/133/406

Zwei Humoresken (Philipp Mohler)
0/134/012

HOHNER · VERLAG · TROSSINGEN

Wolfgang Jacobi

Zehn polyphone Stücke nach spanischen Volksliedern für Akkordeon mit Melodiebassmanual

TEN POLYPHONE PIECES
ACCORDING TO SPANISH FOLK-SONGS

DIX MORCEAUX POLYPHONIQUES
D'APRES DES CHANSONS FOLKLORIQUES ESPAGNOLES

Bestell-Nr. 471

EDITION PREISSLER MÜNCHEN

Anmerkungen für den Spieler

Das Werk ist nur auf Akkordeons mit zusätzlichem Bariton-(Melodie)-Baßmanual spielbar. Dieses Manual muß mindestens folgenden Tonumfang haben:

Notes on performance

This work can only be played on an Accordion with additional baritone (free bass) manual with at least this tonal range:

Remarques pour le joueur

Cette oeuvre ne peut être exécutée qu'avec des accordéons ayant des basses baritons. L'étendue suivante est nécessaire pour pouvoir jouer correctement ce morceau:



Notation

B.B. = Bariton-(Melodie-)Baßmanual
Baritone Bass (Free Bass)
baritone

S.B. = Standard-Baßmanual (120 Bässe)
Standard Bass (120 Stradella)
standard (120 basses)

Das am Anfang des Stückes angezeigte Baßmanual ist bis zum nächstfolgenden Zeichen beizubehalten. Wo das B.B.-Manual gefordert ist, muß jede Note und jeder Akkord so gespielt werden wie notiert. Der Baßfingersatz ist für die Hohner-Baritonbaß-Anordnung (C-Griff) gedacht.

The player should keep on playing on the bass manual indicated at the beginning of each movement, until another manual is indicated, Where the B.B. manual is indicated, every note and chord must be played as written. The bass fingering is for the HOHNER Baritone Bass (C arrangement).

Jusqu'à la prochaine marque l'on doit garder le système qui est désigné au début. 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).

⌐ = Öffnen des Balges
Open Bellows
soufflet ouvert

> = Schließen des Balges
Close Bellows
soufflet fermé

Registrierung

Für Diskant und Standardbaß wurden die international anerkannten Registersymbole verwendet. Die Symbole für das 2-chörige B.B.-Manual sind neu und haben folgende Bedeutung:

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, namely.

Registres

Pour les registres côtés chant et basses, les symboles internationaux et reconnus ont été utulisés. Pour les basses baritons à deux voix les nouveaux symboles de registres suivants ont été développés:



einchörig - Grundreihe (8')
= One Reed - fundamental row (8')
une voix - rangée fondamentale (8')



einchörig - hohe Oktave (4')
= One Reed - sounds an octave higher (4')
une voix - octave aiguë (4')

zweichörig - Grundreihe und hohe Oktave (8' + 4')
= Two Reeds - octave coupling (8' + 4')
deux voix - rangée fondamentale et octave aiguë (8' + 4')

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

An 8va or 8va Basso sign over or under a switch symbol 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.

Le symbole „8va" ou „8va bassa" au-dessus ou en-dessous d'un symbole de registre signifie qu'on doit jouer une octave plus haute ou plus basse jusqu'à ce qu'un autre symbole de registre suive sans „8va" ou „8va bassa".

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Alalá 5

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Asturische Copla 7

Katalanisches Wiegenlied 8

Freude am Lieben 9

Baskisches Wiegenlied 10

Weihnachtslied 11

Liebes Mädchen 12

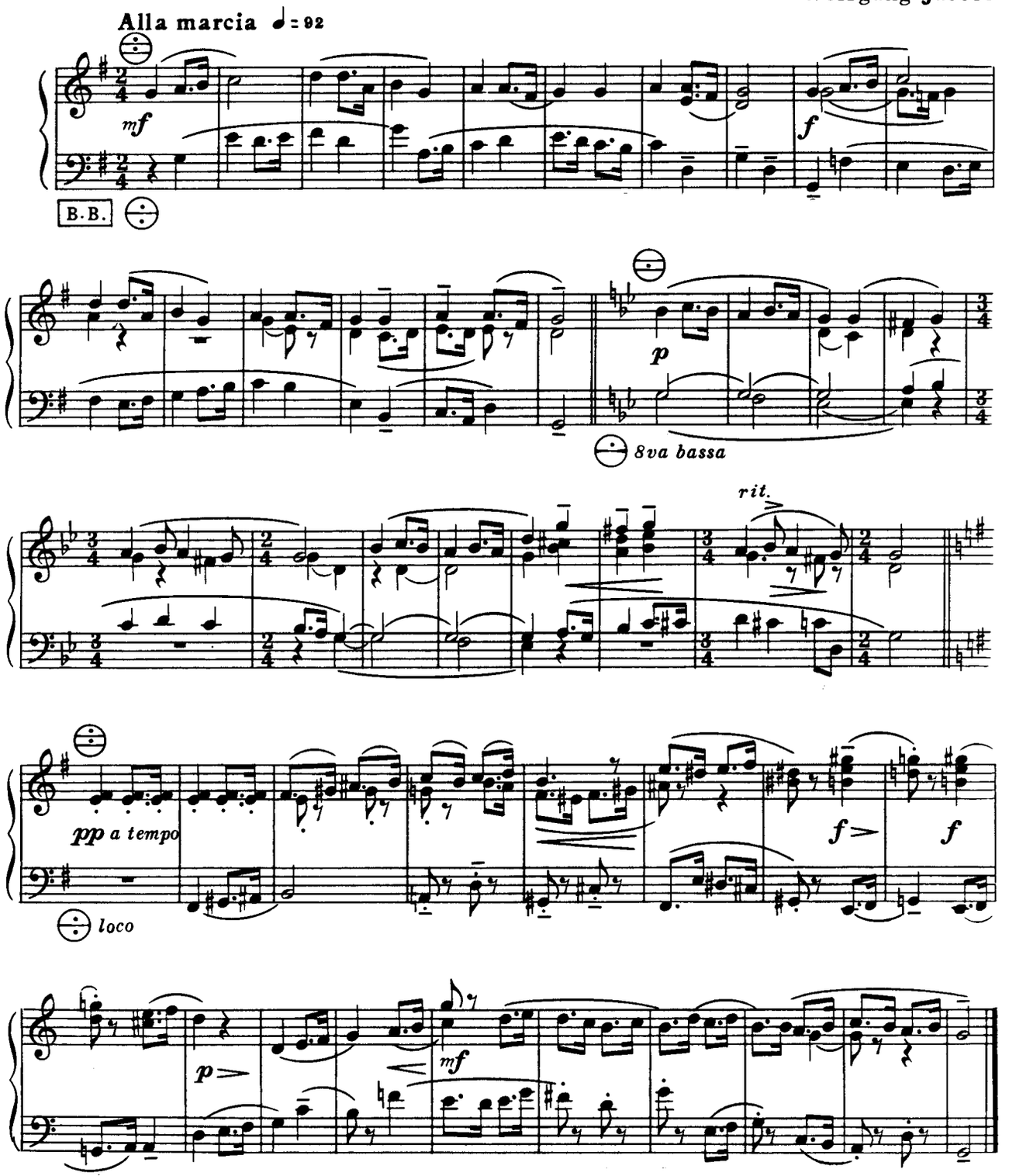
Zehn polyphone Stücke nach spanischen Volksliedern

1. Marsch in der Frühe

Marcha - alborada

1 Min.

Wolfgang Jacobi



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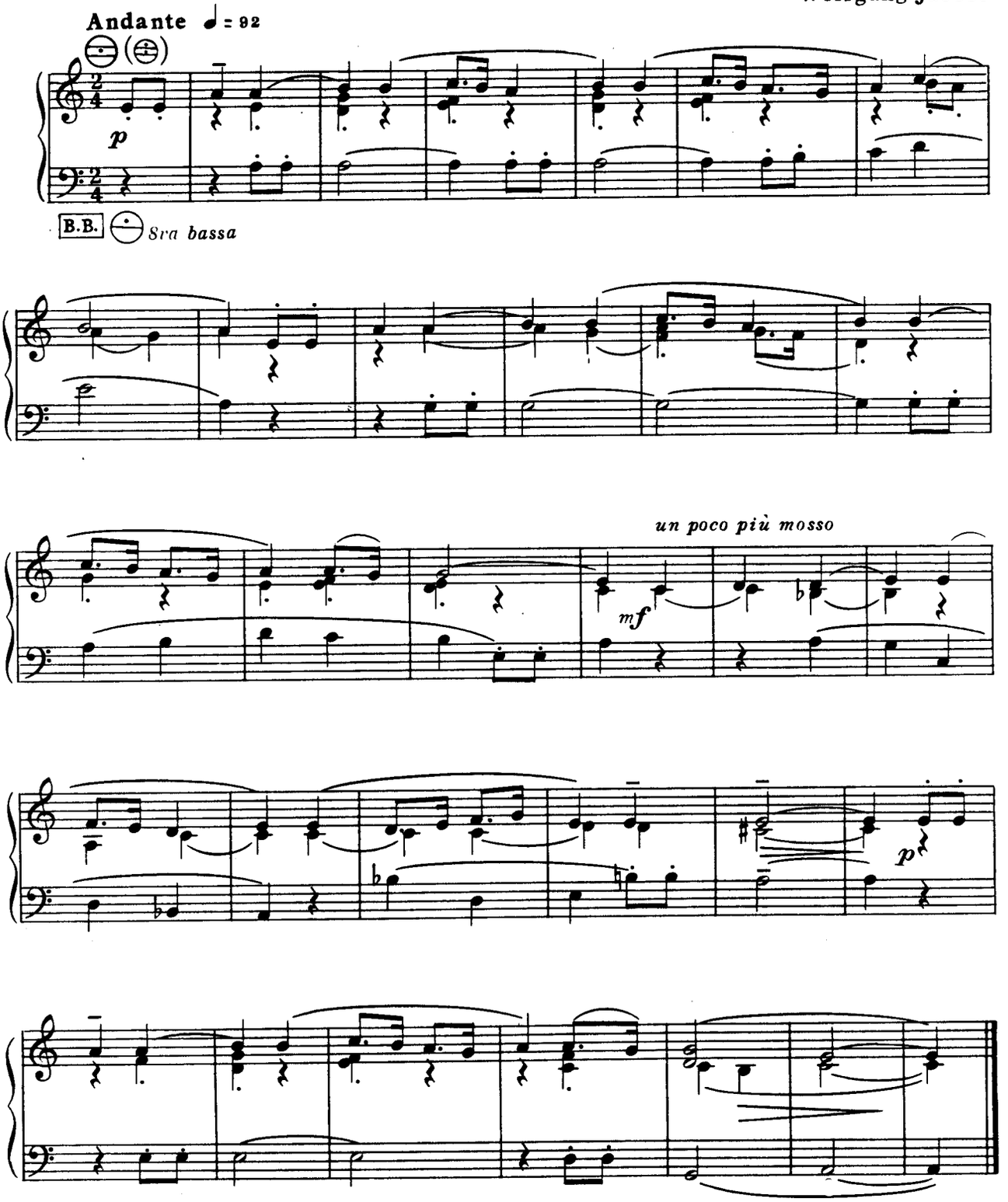
2. Alalá

(Galicien)

1 Min.

Wolfgang Jacobi

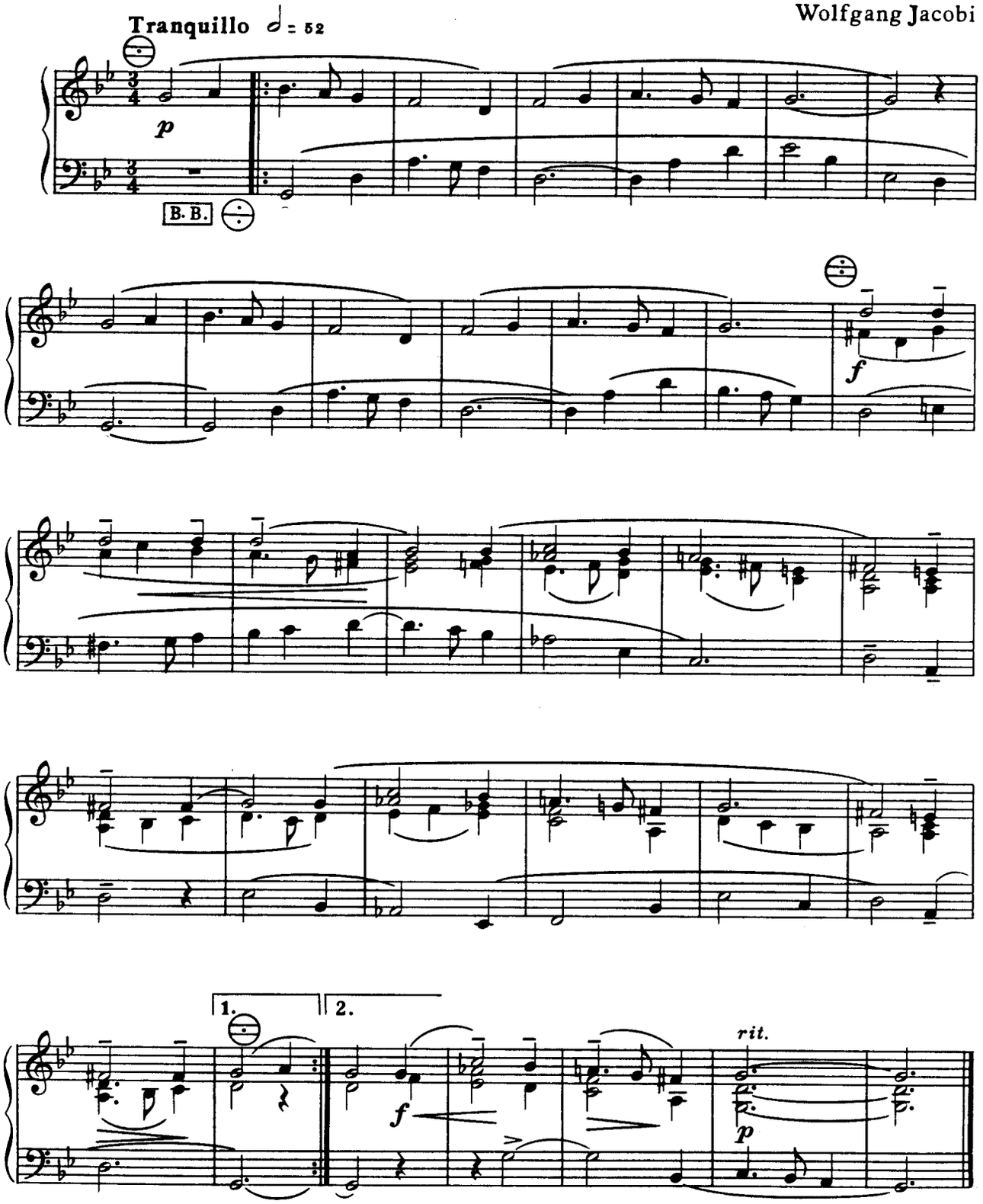


3. Lied zur Heiligen Nacht

Panxoliña de Nadal, Galicien

2 Min.

Wolfgang Jacobi



4. Asturische Copla

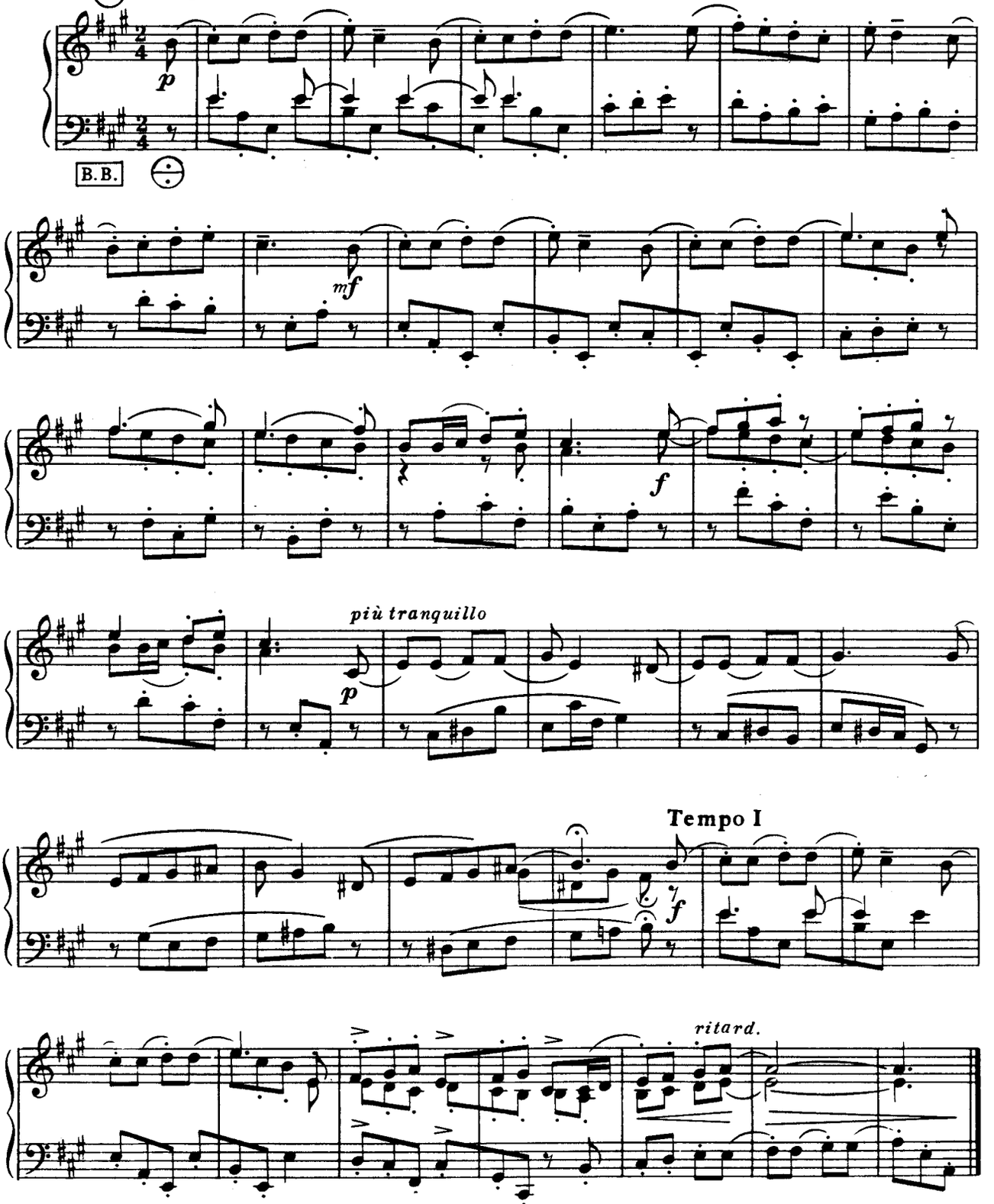
Copla asturiana

1 Min.

8va

Allegretto ♩ = 100

Wolfgang Jacobi



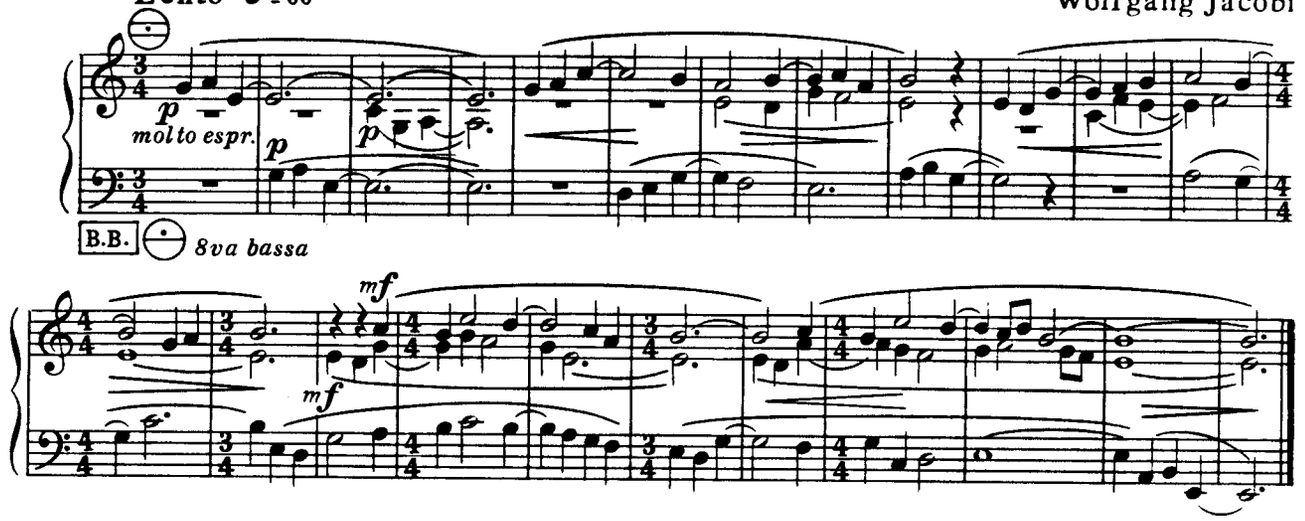
5. Katalanisches Wiegenlied

Canción de cuna

1 Min.

Lento ♩ = 66

Wolfgang Jacobi



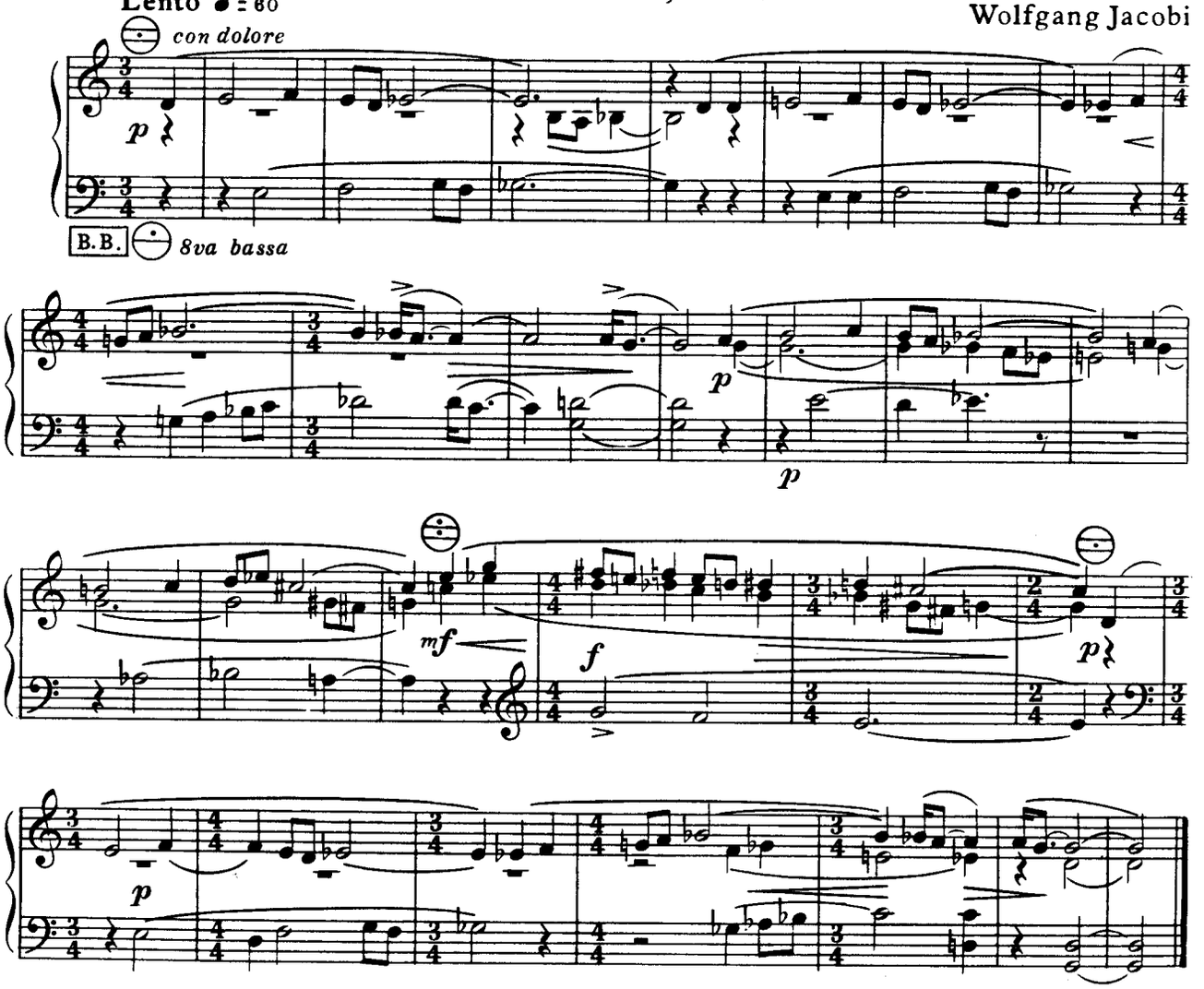
6. Wiegenlied

Canción de cuna, Tortosa

1 Min.

Lento ♩ = 60

Wolfgang Jacobi

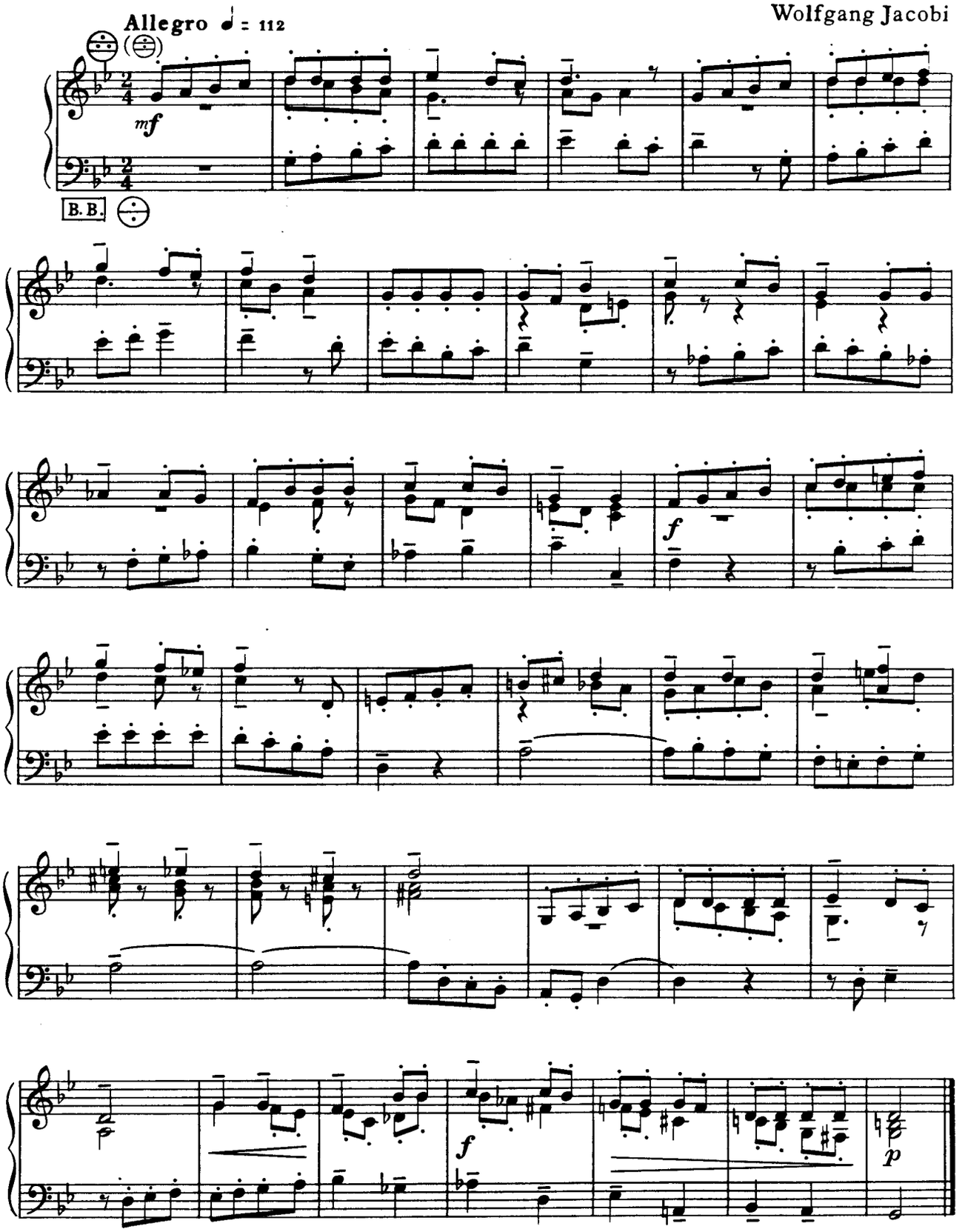


7. Freude am Lieben

Allegria de querer, León

1½ Min.

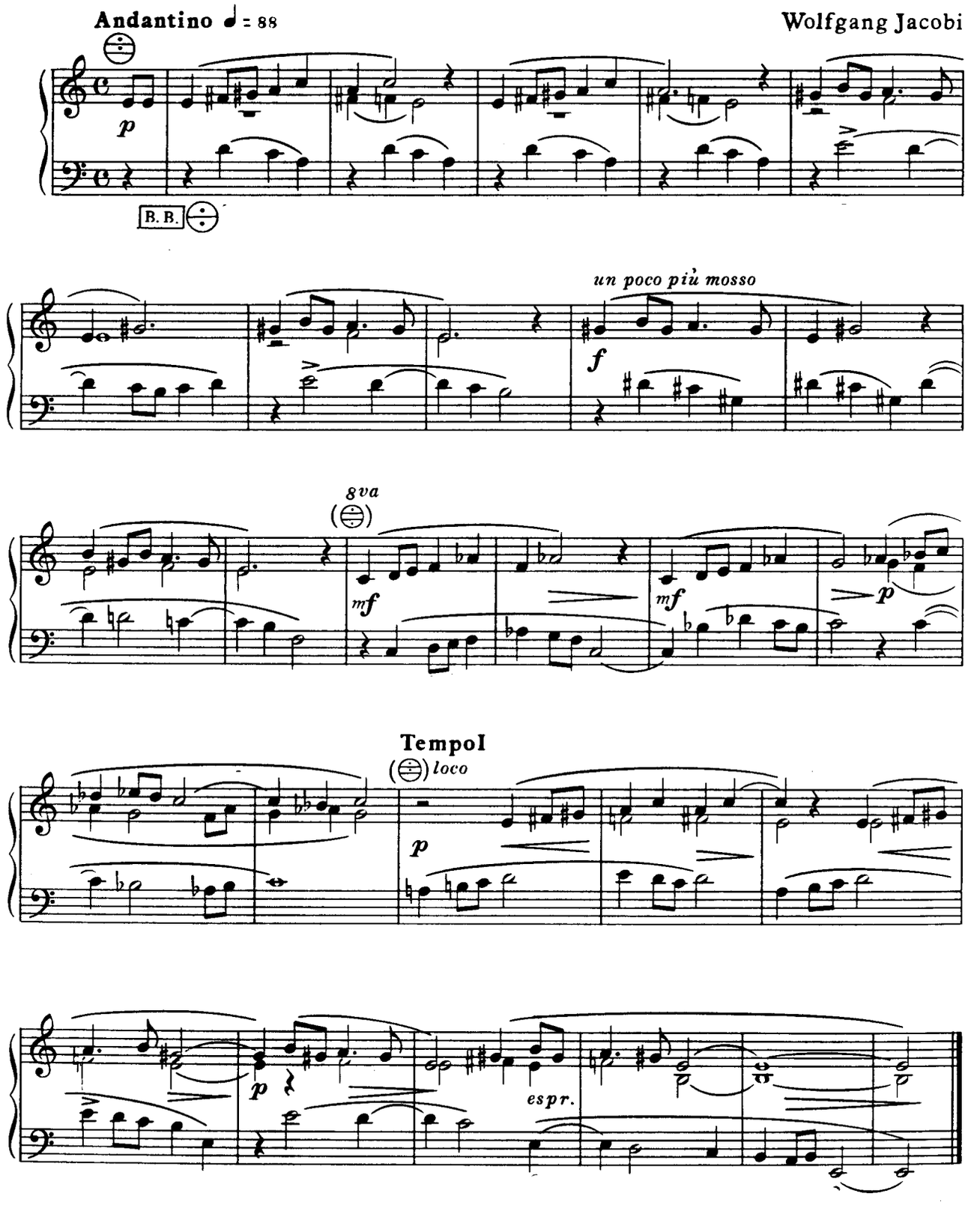
Wolfgang Jacobi



8. Baskisches Wiegenlied

Canción de cuna, baskisch aus Guipuzcoa

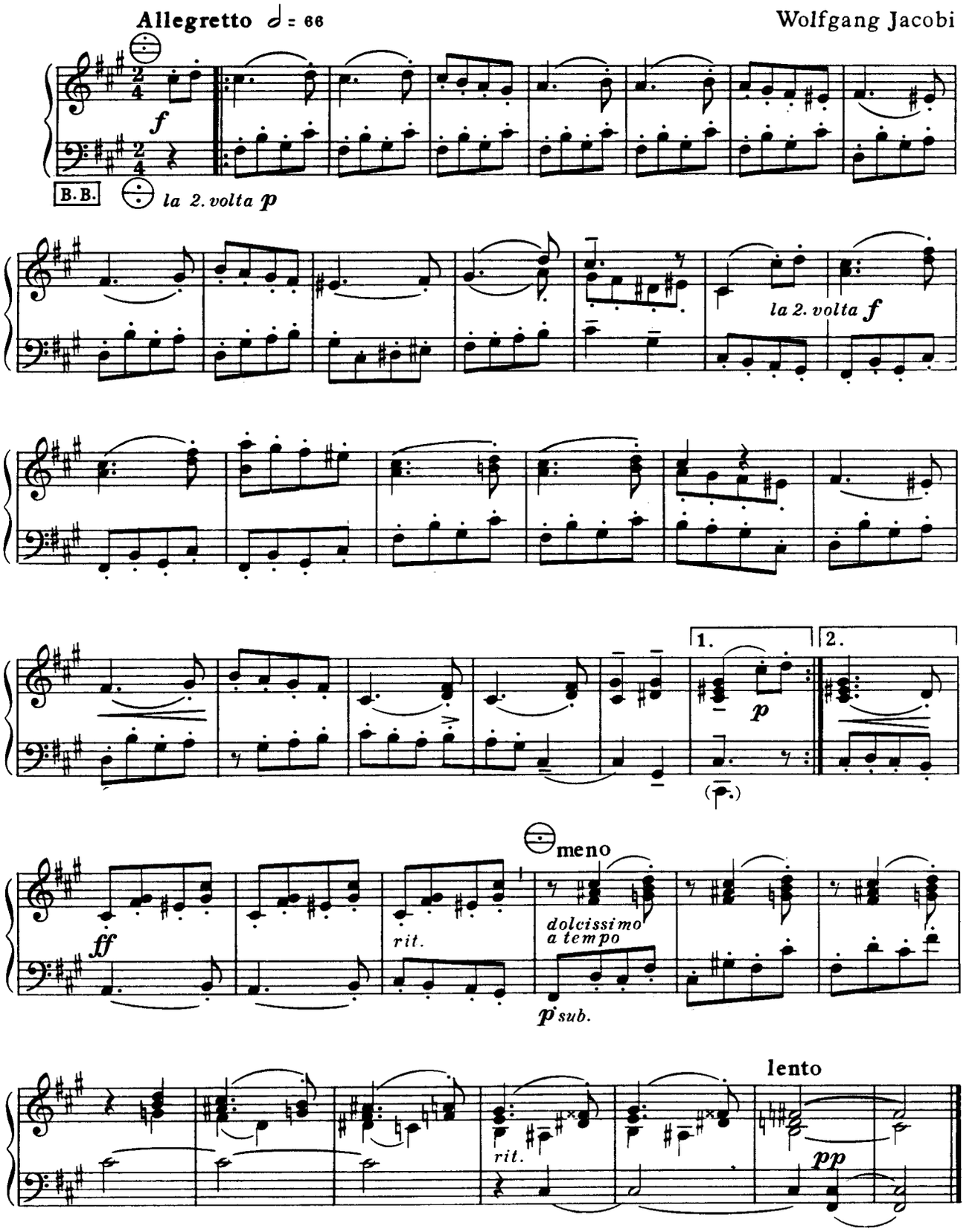
2½ Min.



9. Weihnachtslied

Canto de Noche-buena, Sierra de Montijo

1½ Min.



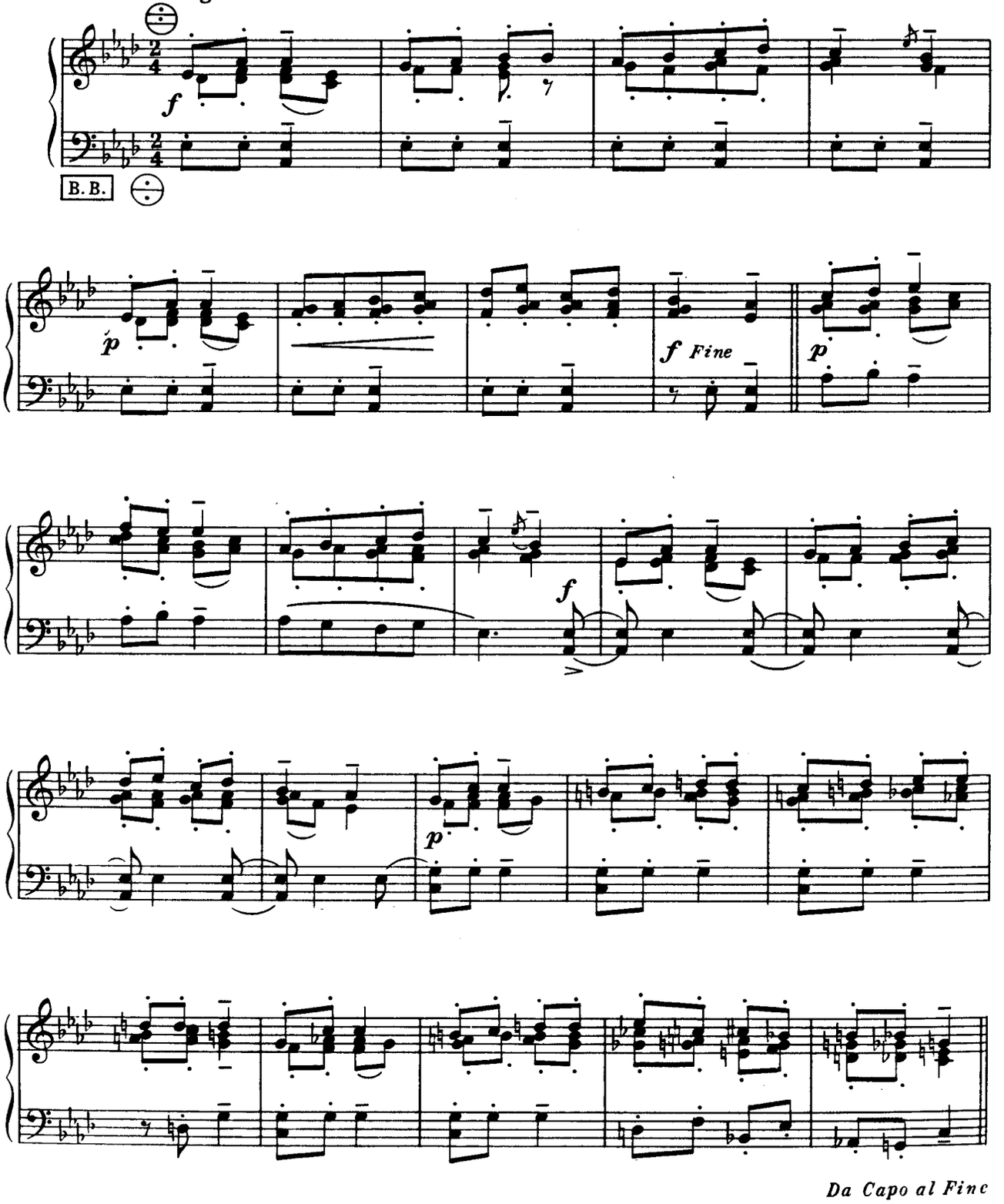
10. Liebes Mädchen

Txarmangarria Zera, baskisch

1 Min.

Allegro moderato ♩ = 76

Wolfgang Jacobi



Da Capo al Fine

Patrick BUSSEUIL
Musiques avec accordéon

10 pièces
de la renaissance

Pour accordéon

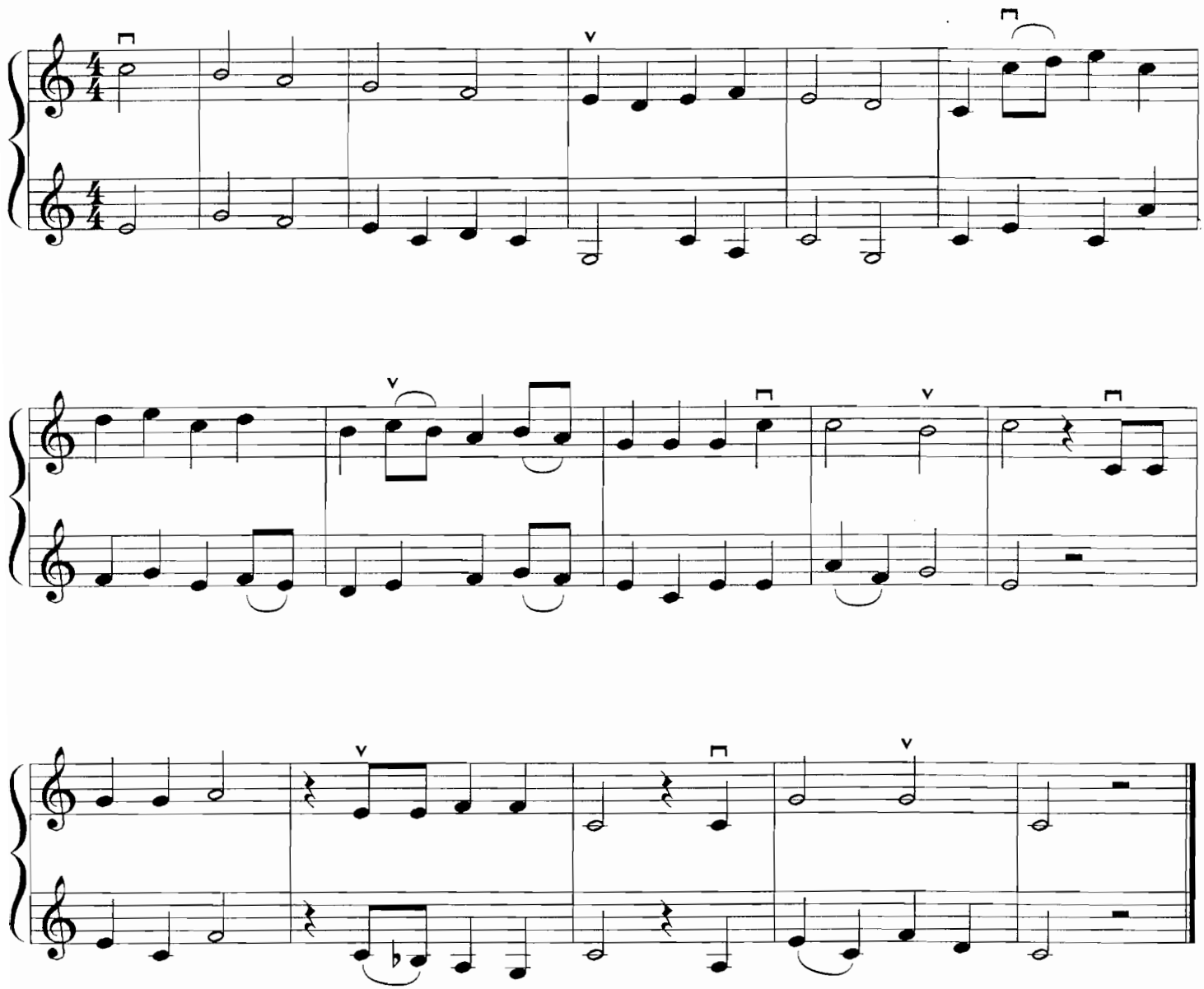
Patrick BUSSEUIL

Ces 10 pièces sont transcrites d'air populaire datant des XV, XVI, et XVIIème siècles. Les indications de nuance, tempo, articulation ne sont pas indiqué. Ces airs facilement joués aux instruments à vent de l'époque, sont particulièrement adaptés à l'accordéon. Cela permet un bon travail d'équilibre entre soufflet et touché. C'est aussi pour l'apprenti accordéoniste l'occasion de découvrir un répertoire riche et varié, mais d'un abord technique facile.

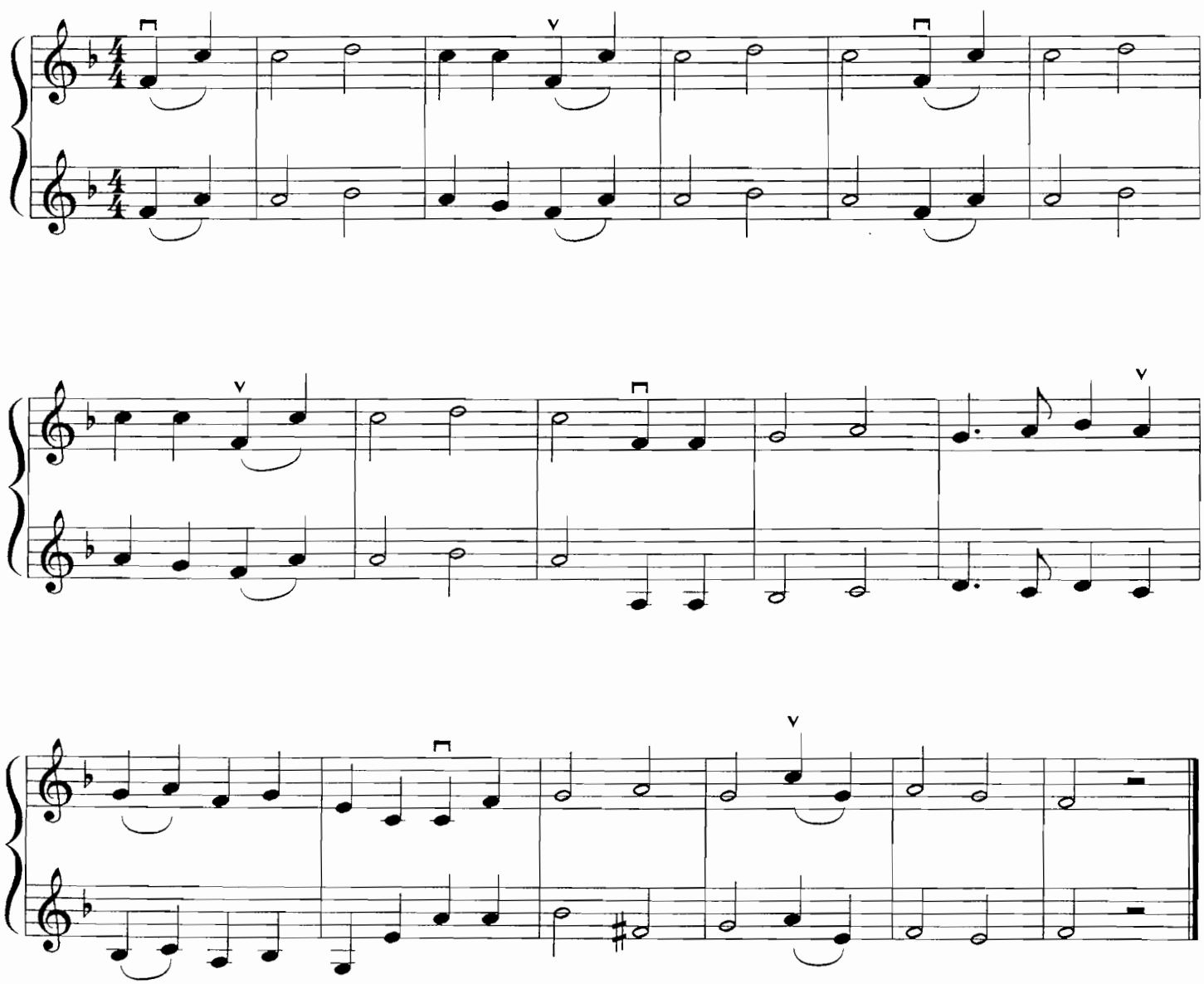
Patrick BUSSEUIL

Patrick BUSSEUIL - 36 Quai Saint-Vincent 69 001 LYON - 04 78 39 12 40 - patrickbusseuil@numericable.fr

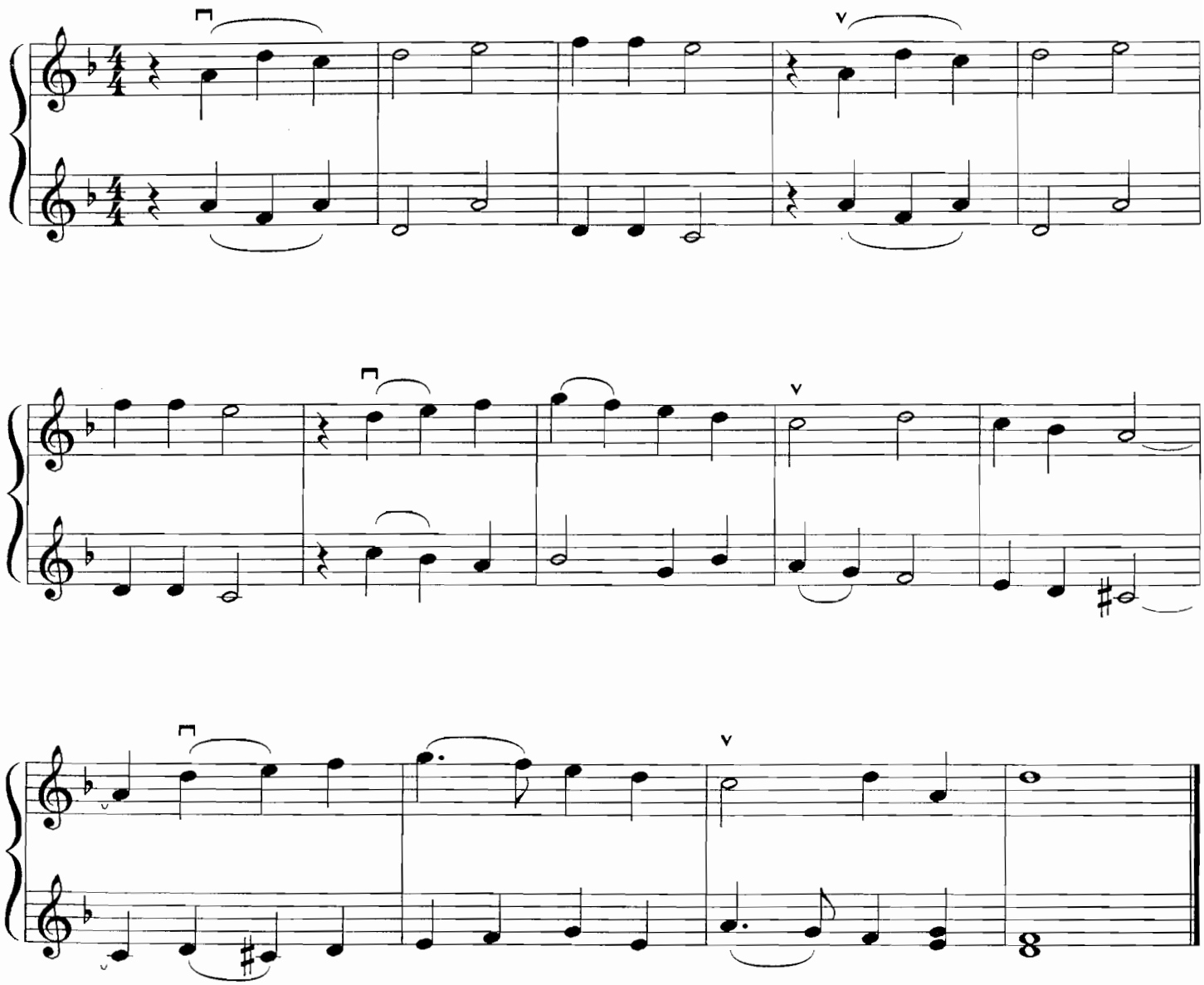
Trois amis - XVIIème



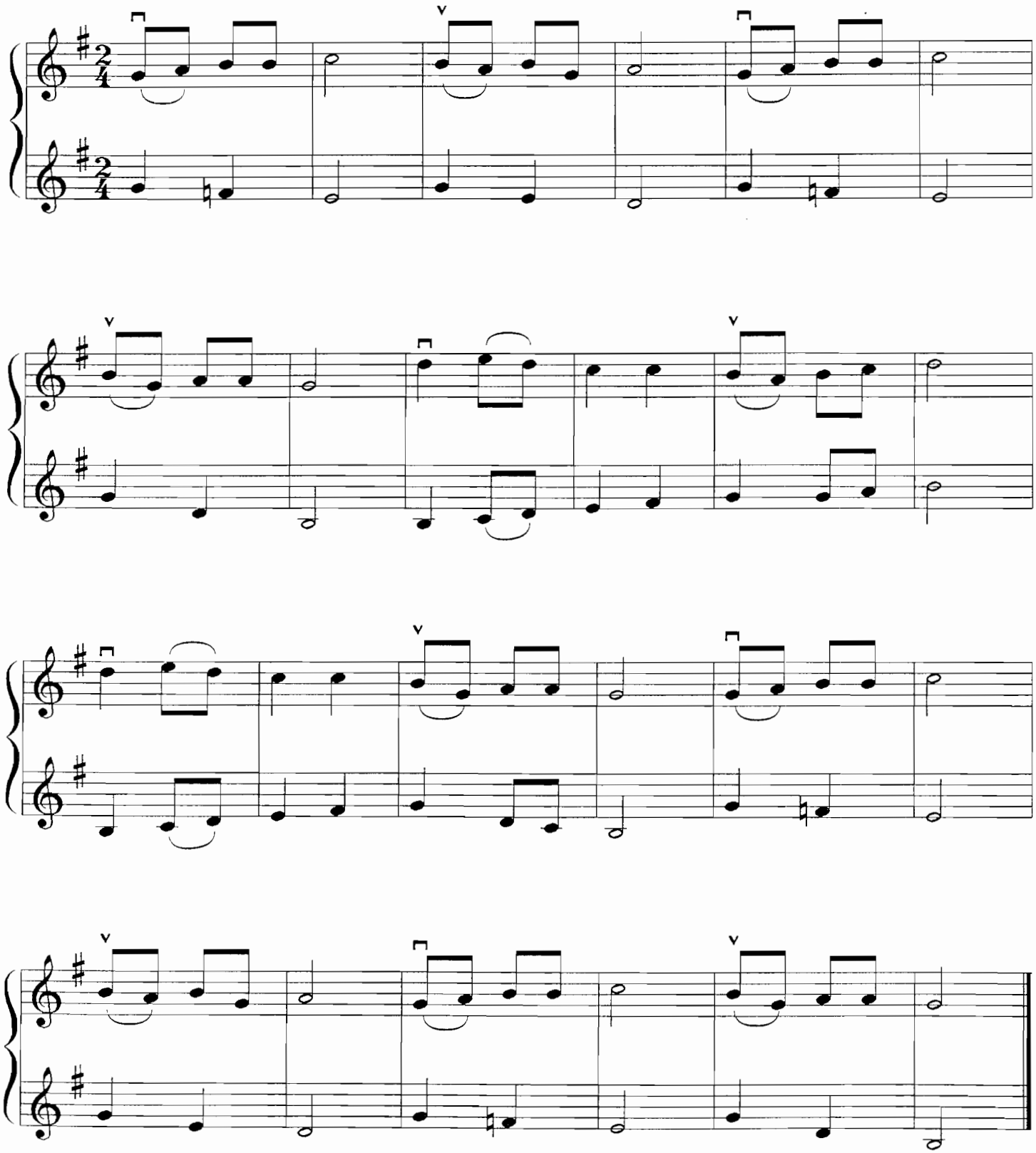
Notre village - XVIIème



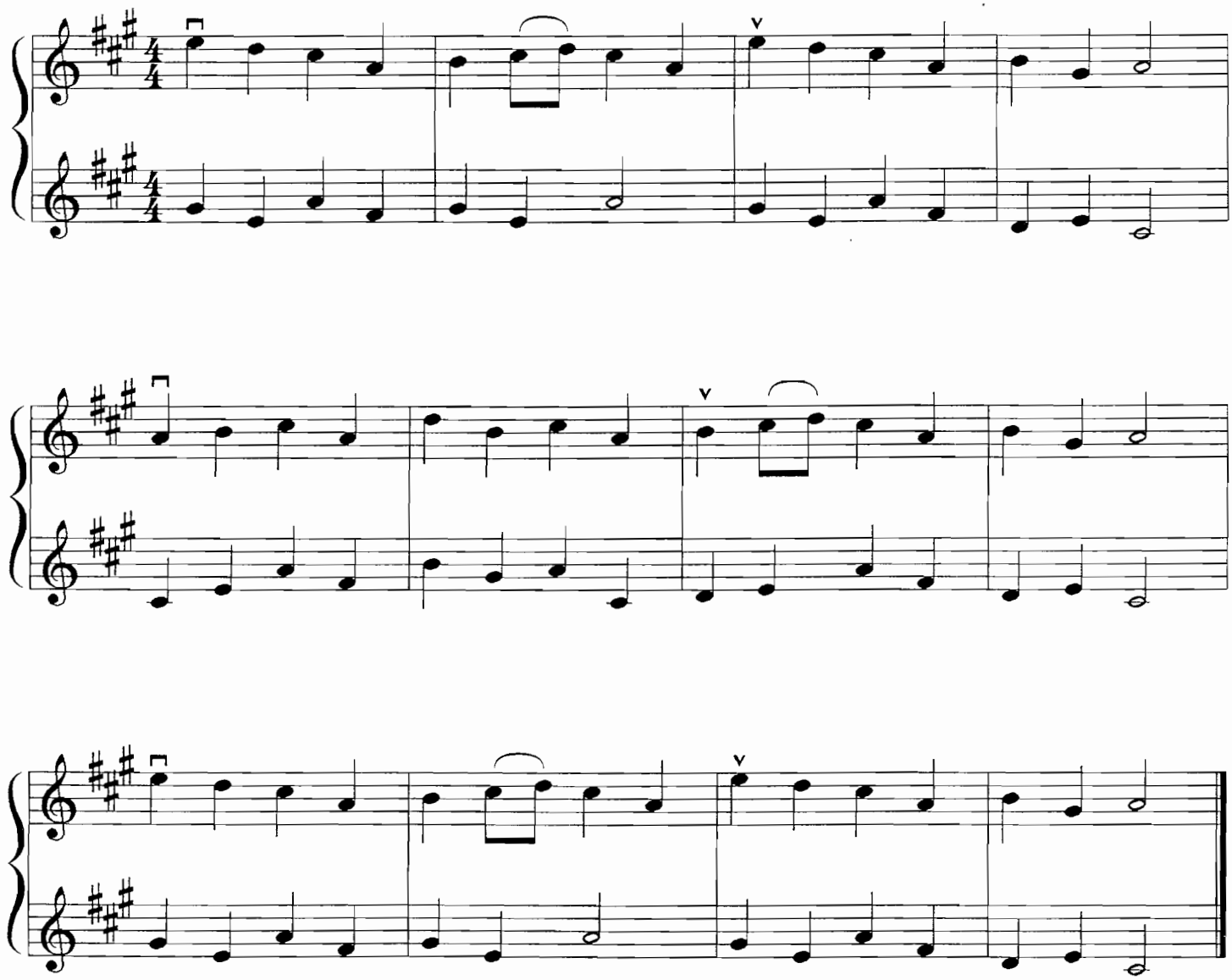
Chant hollandais - XVème



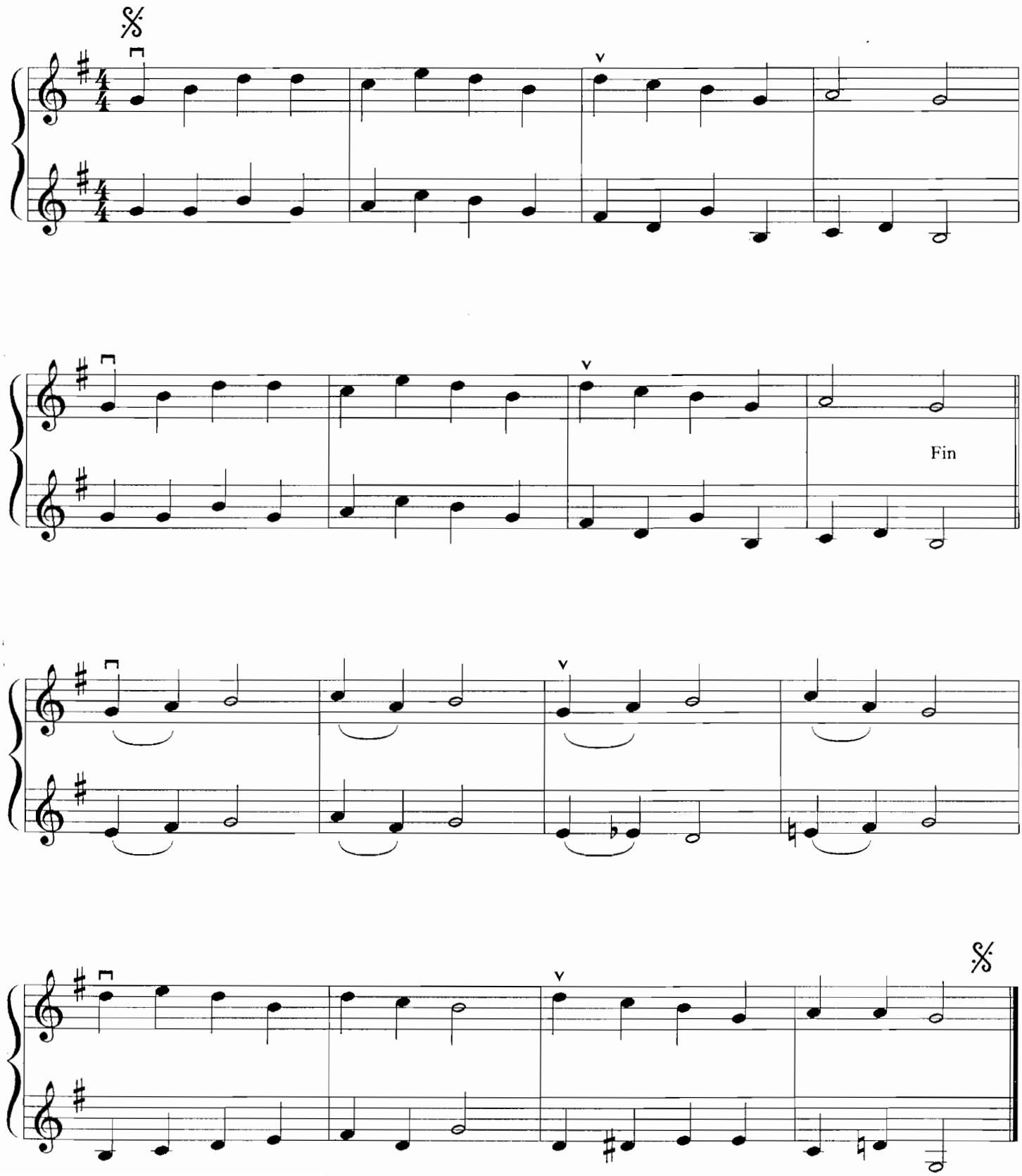
Fleurs dans le jardin - XVIème



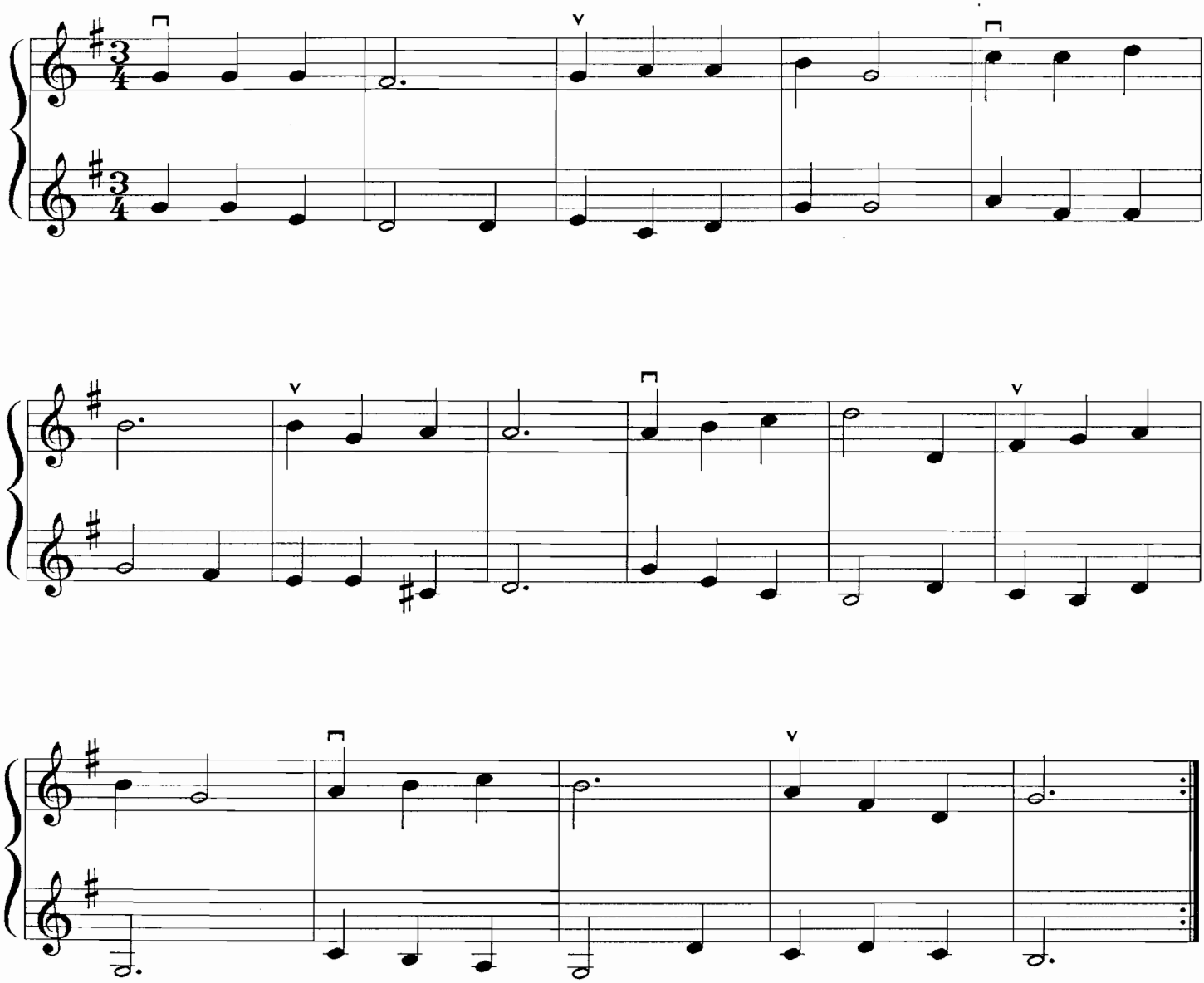
Bergerette - XVIème



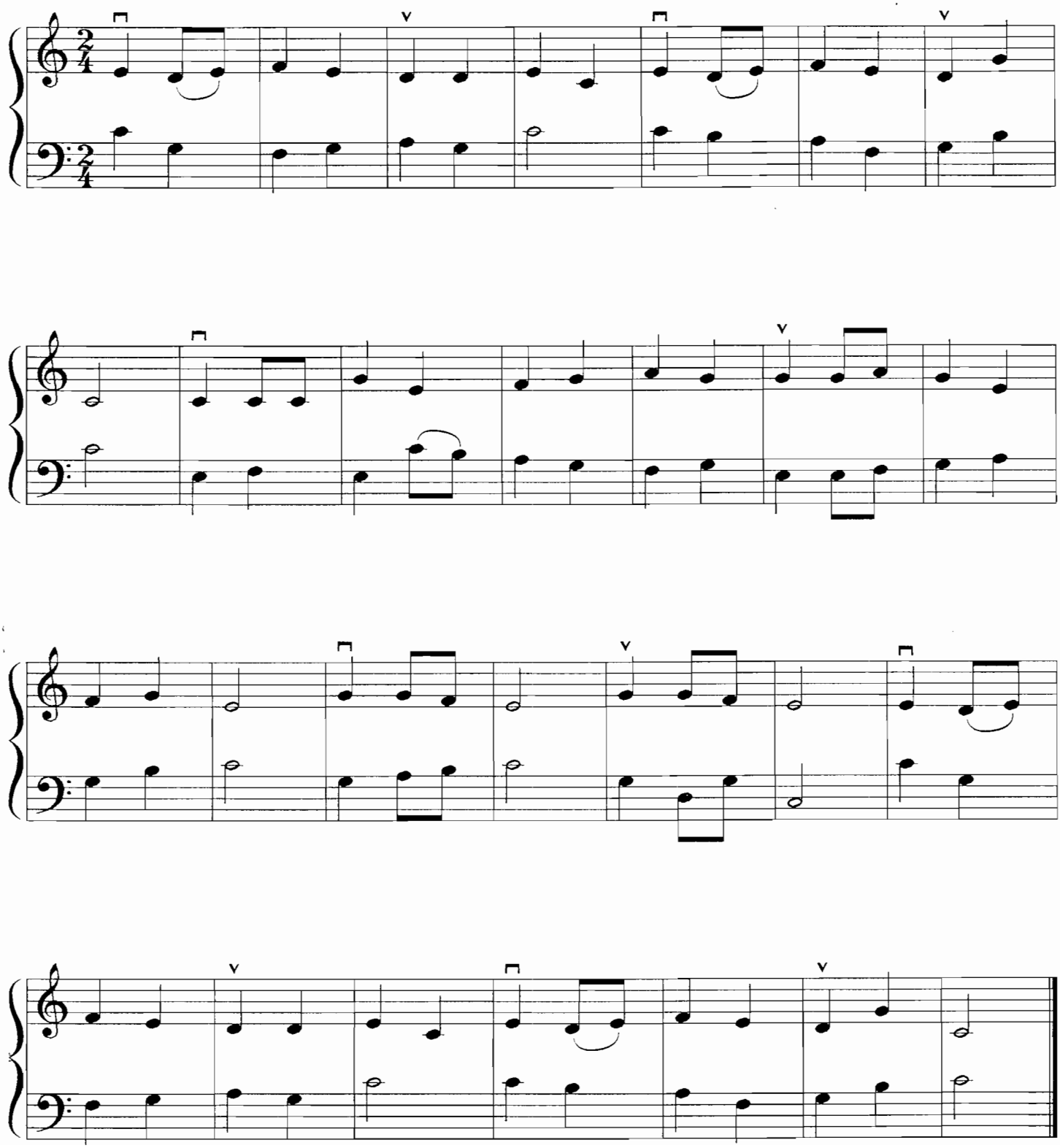
Le pauvre laboureur - XVIème



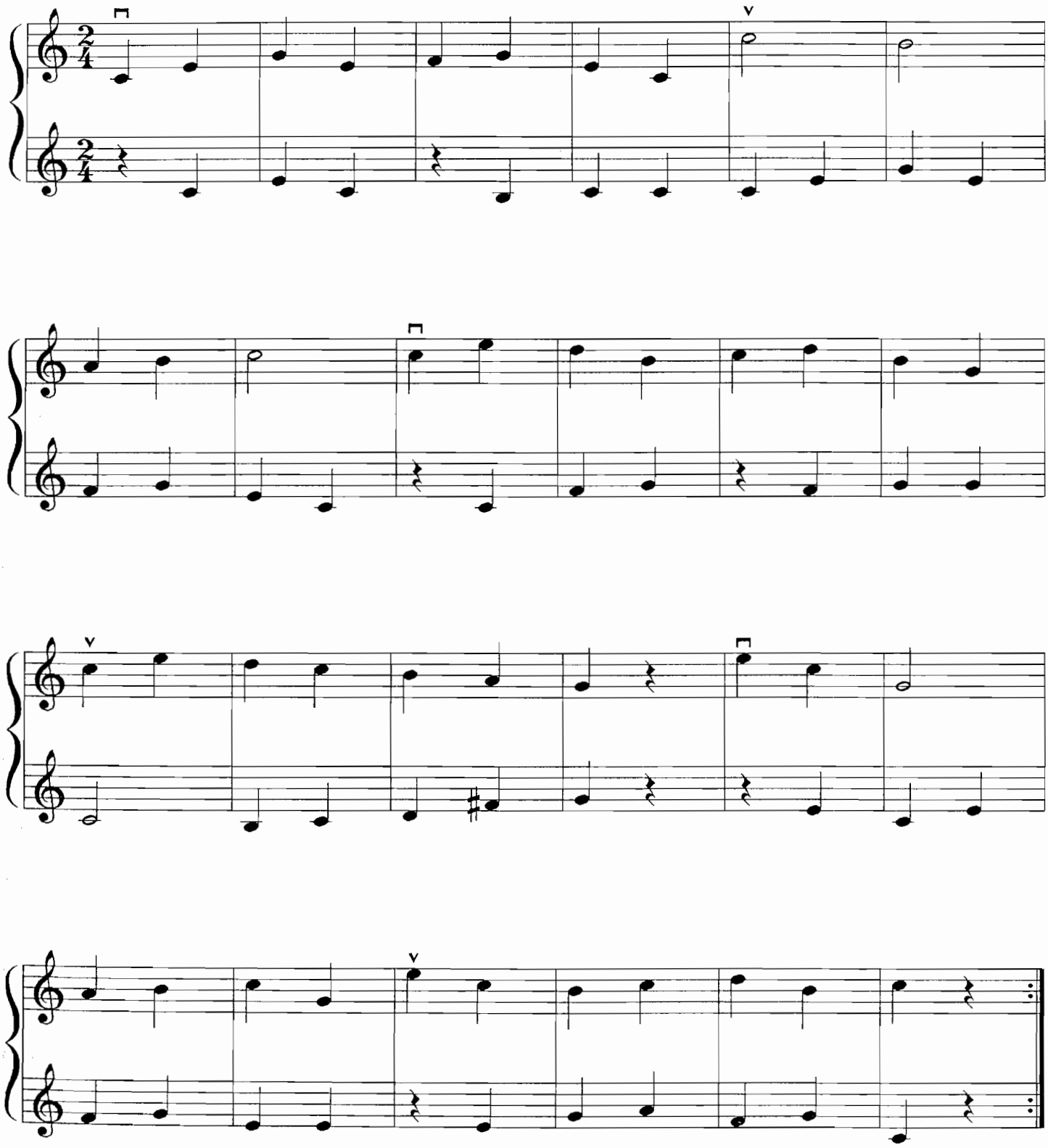
Capitaine - XVIIème



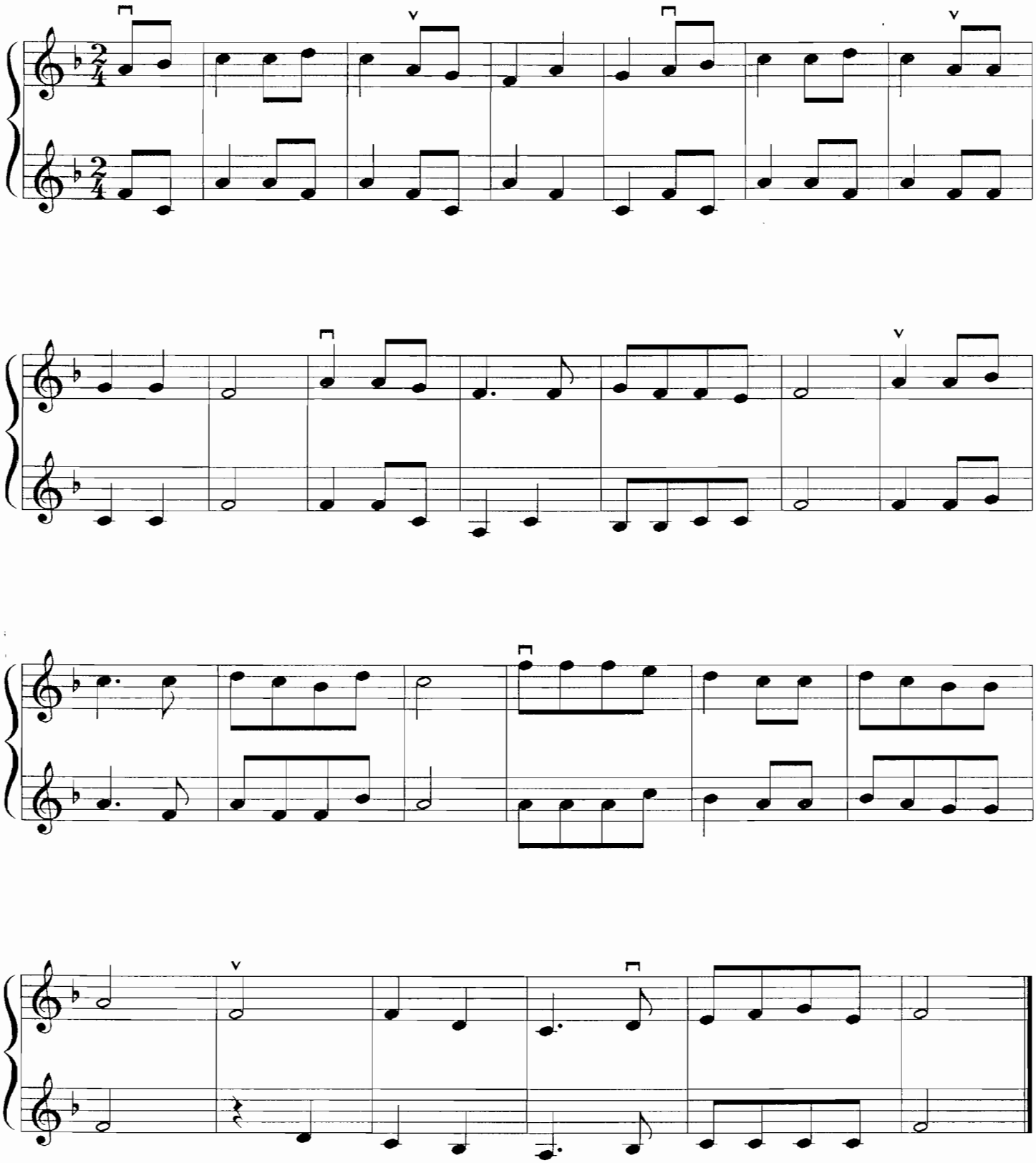
Marche française - XVIIème



François 1er - XVIème



Jacotin de Savoie - XVIème



3 minisuites

pour accordéon

Patrick BUSSEUIL

Les "3 minisuites" ont été écrites dans les années 1980. Chacune des suites échelonne de très courtes pièces intégrant la technique dodécaphonique. Chaque pièce travaille sur une ambiance, une expression, et propose un travail multi directionnel pour le jeune élève (vitesses, articulations, jeu expressif, etc...).

La registration est laissée au choix du professeur et de son élève.

Patrick BUSSEUIL

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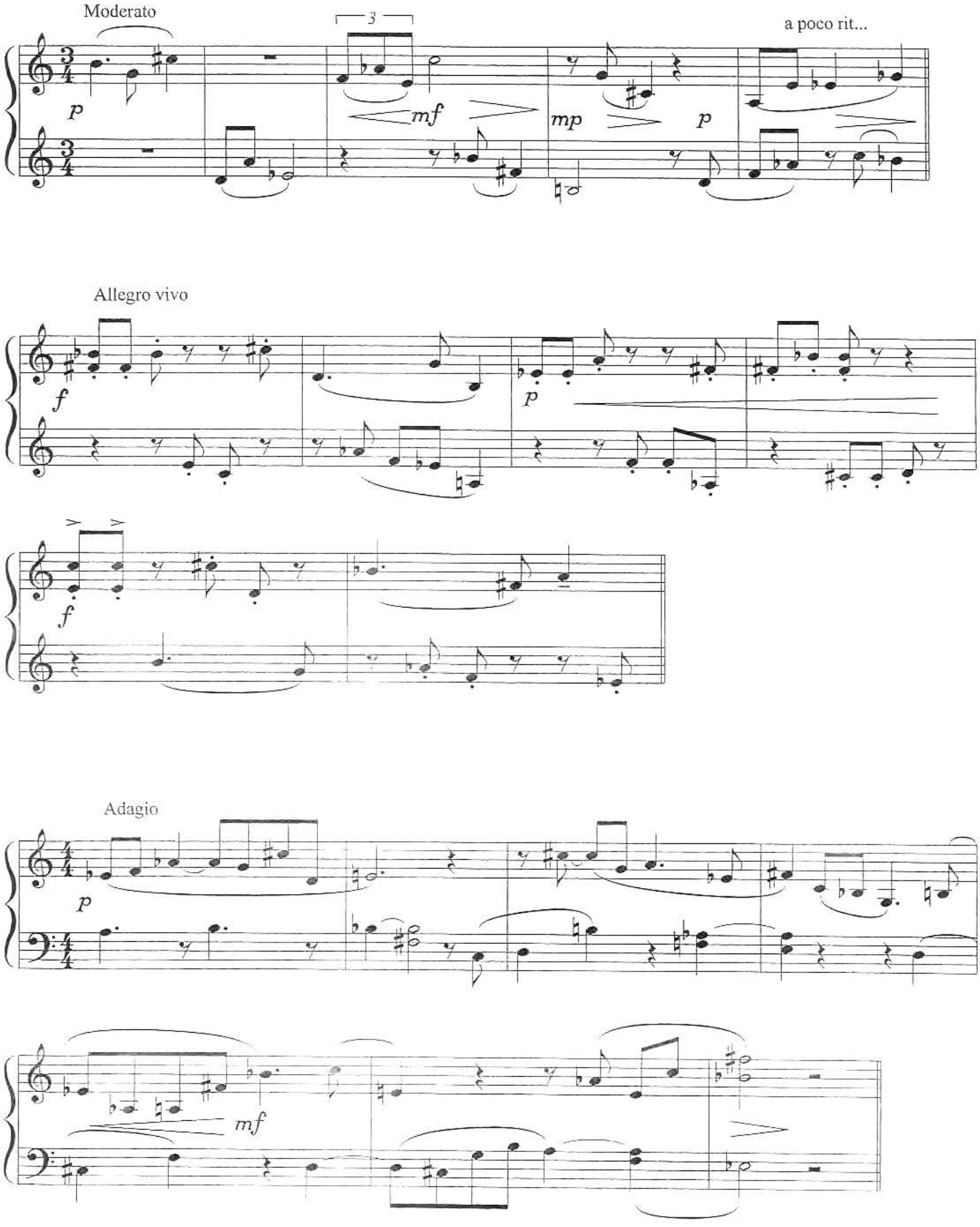
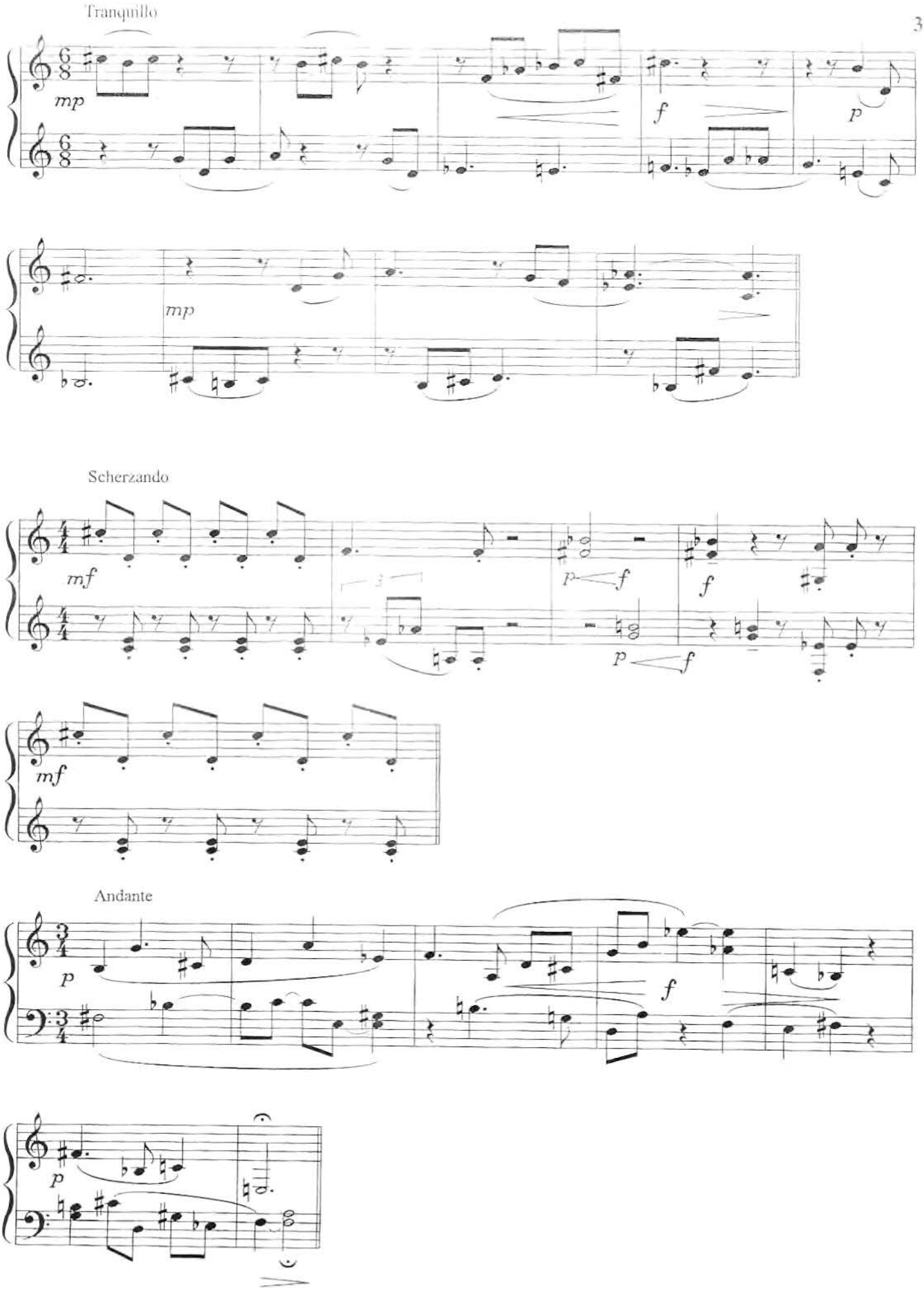
ACCORDEON SOLO

Première minisuite




Tranquillo
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Scherzando
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Andante
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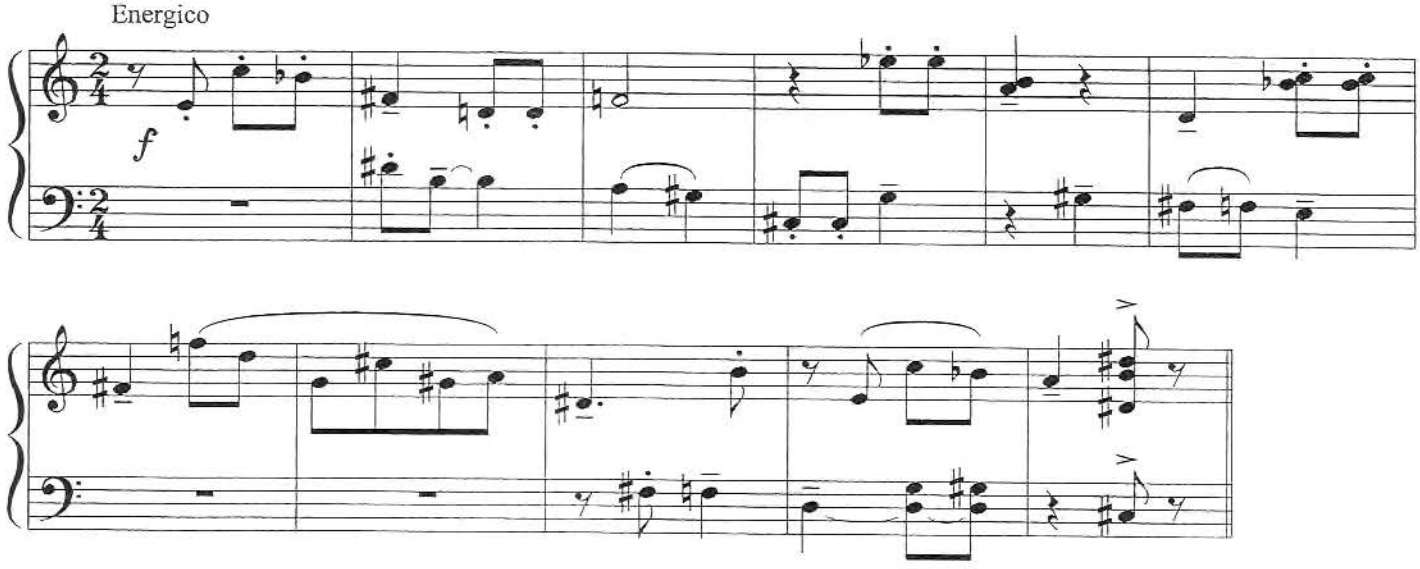
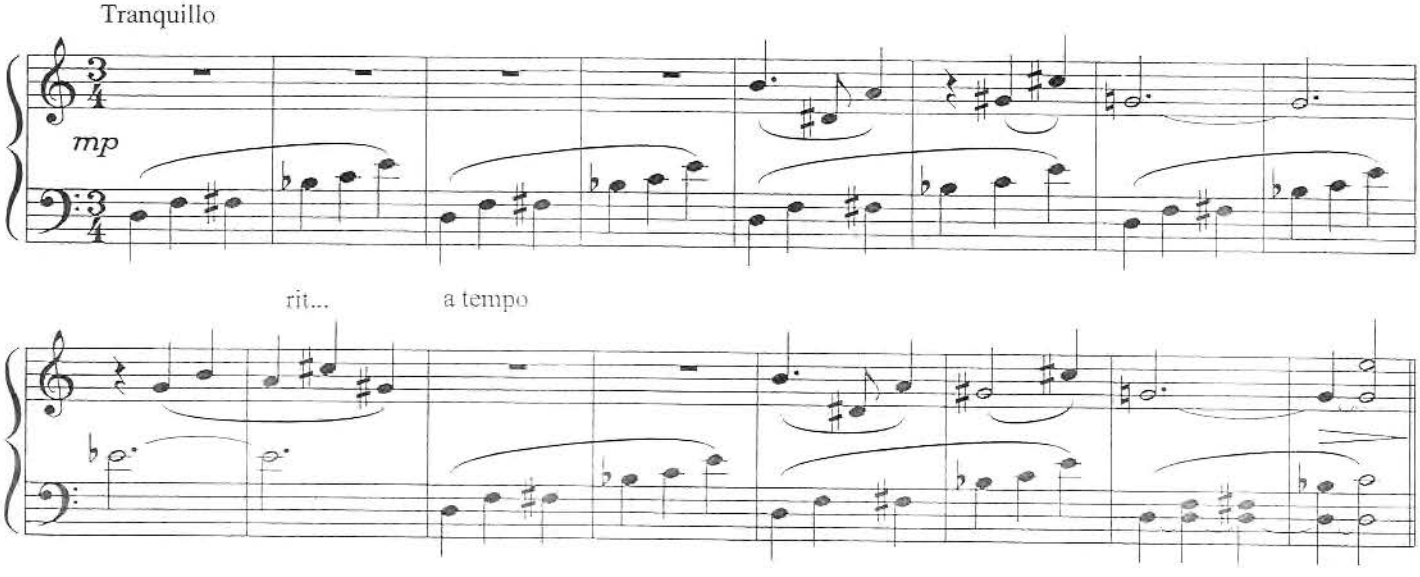
Deuxième minisuite

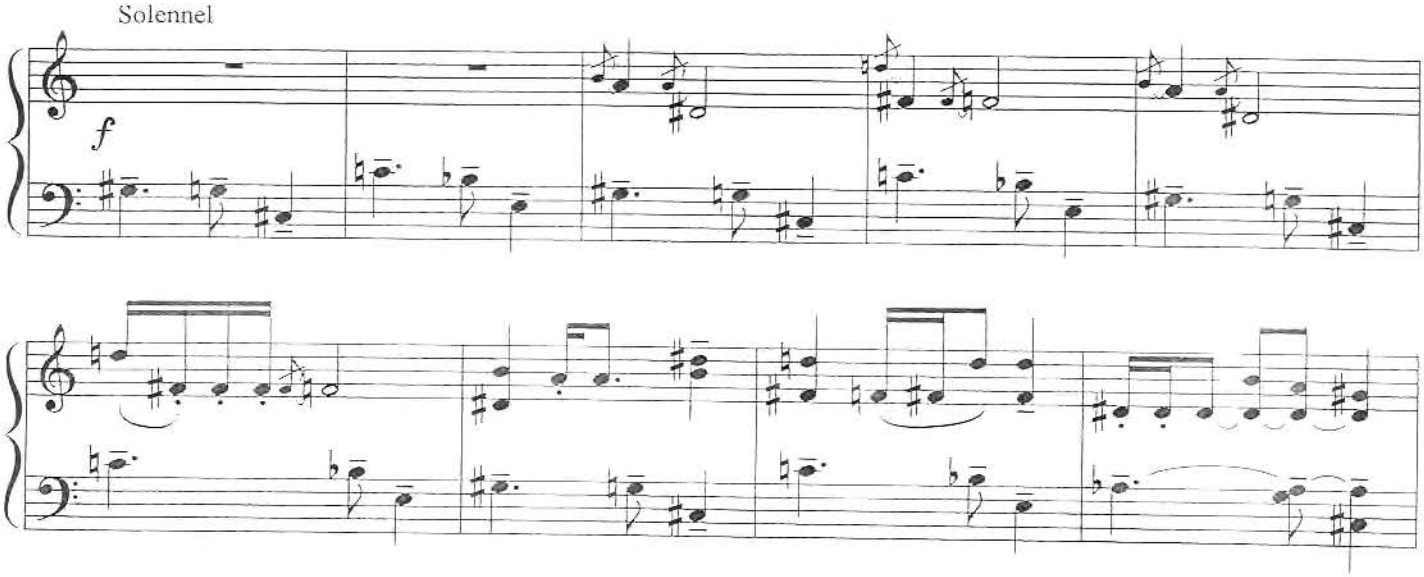
Energico

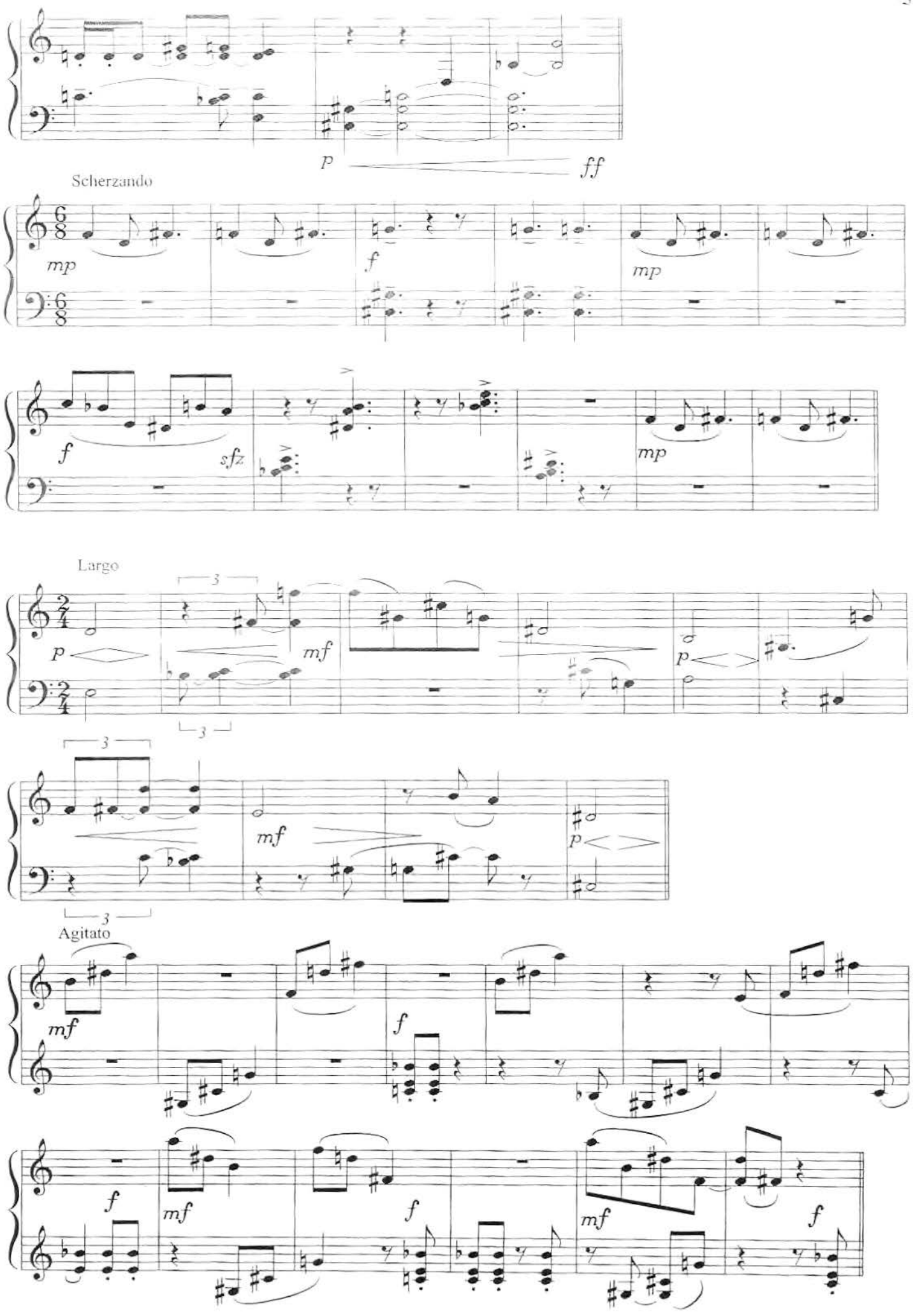


Tranquillo



Solennel

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Scherzando
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Largo
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Agitato
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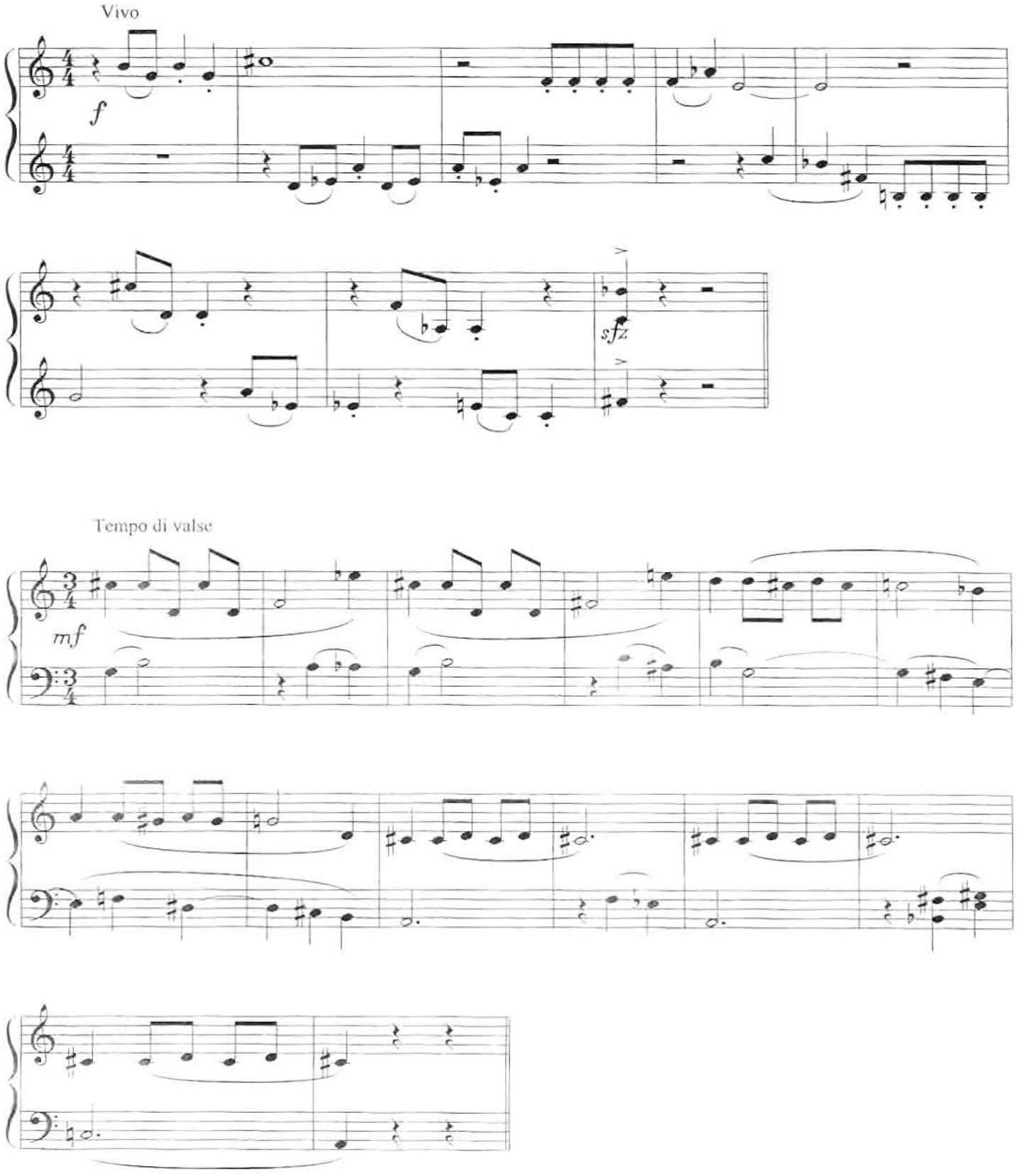
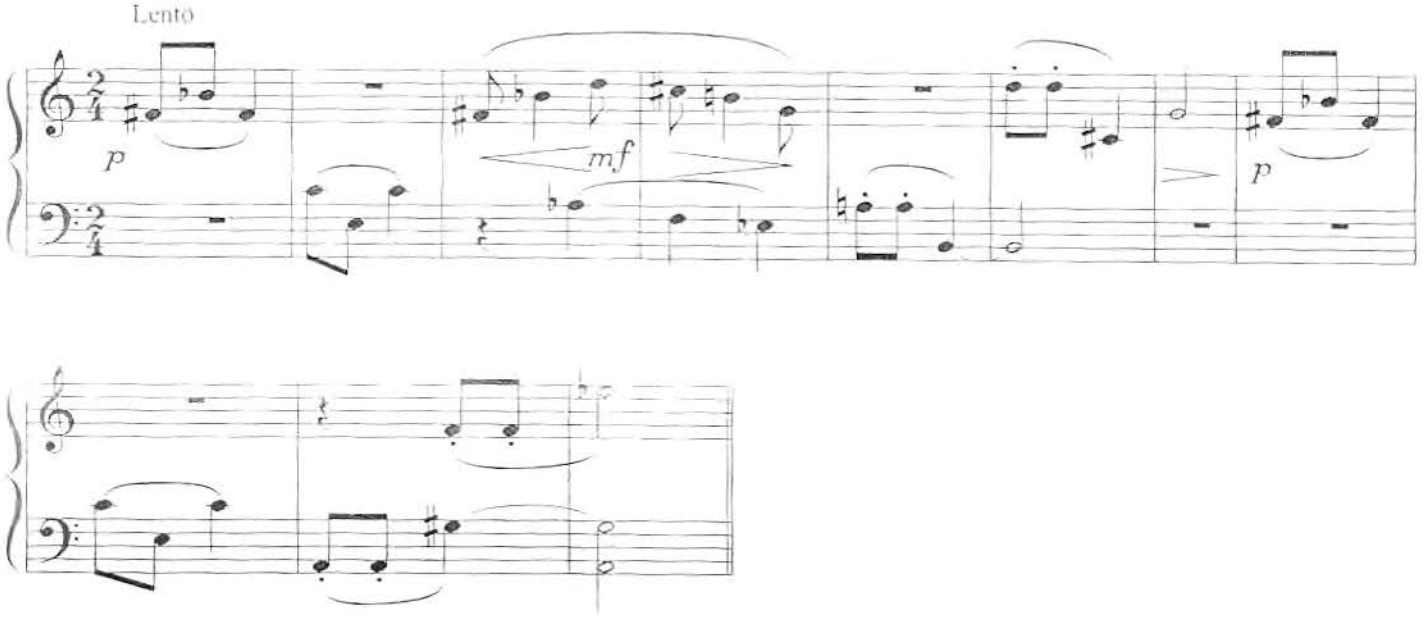
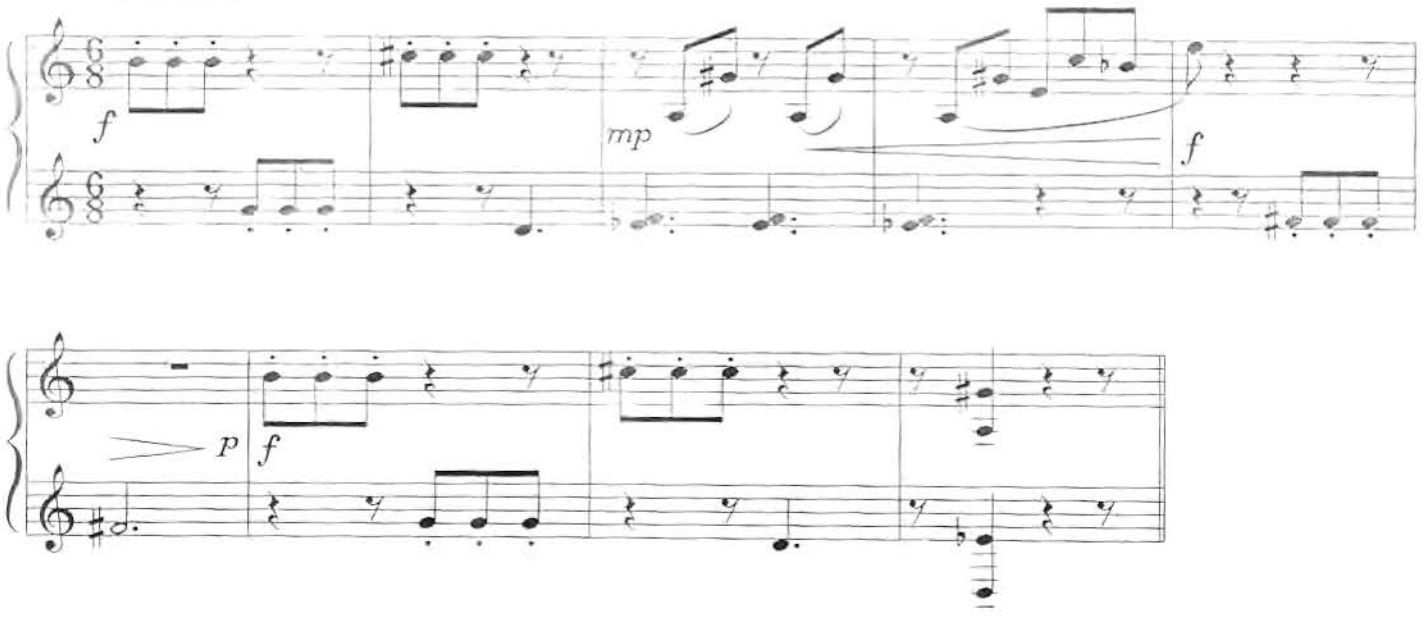
Troisième minisuite



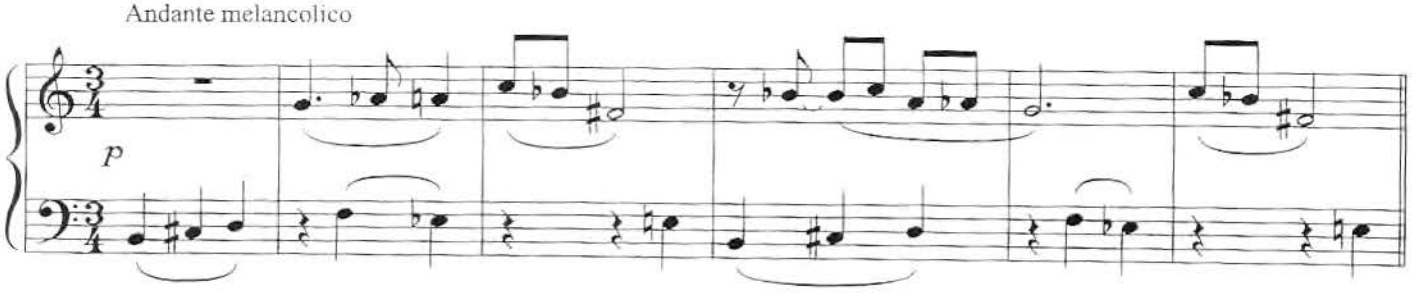
Lento



Scherzando

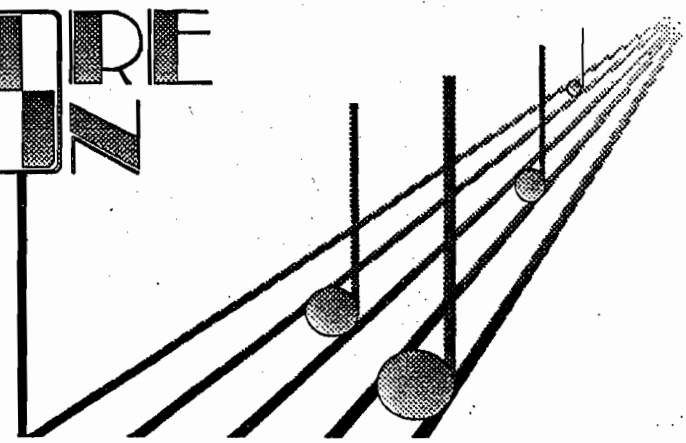


Andante melancolico



A231E

MUSIQUE SEMAPHORE DIFFUSION



PATRICK BUSSEUIL

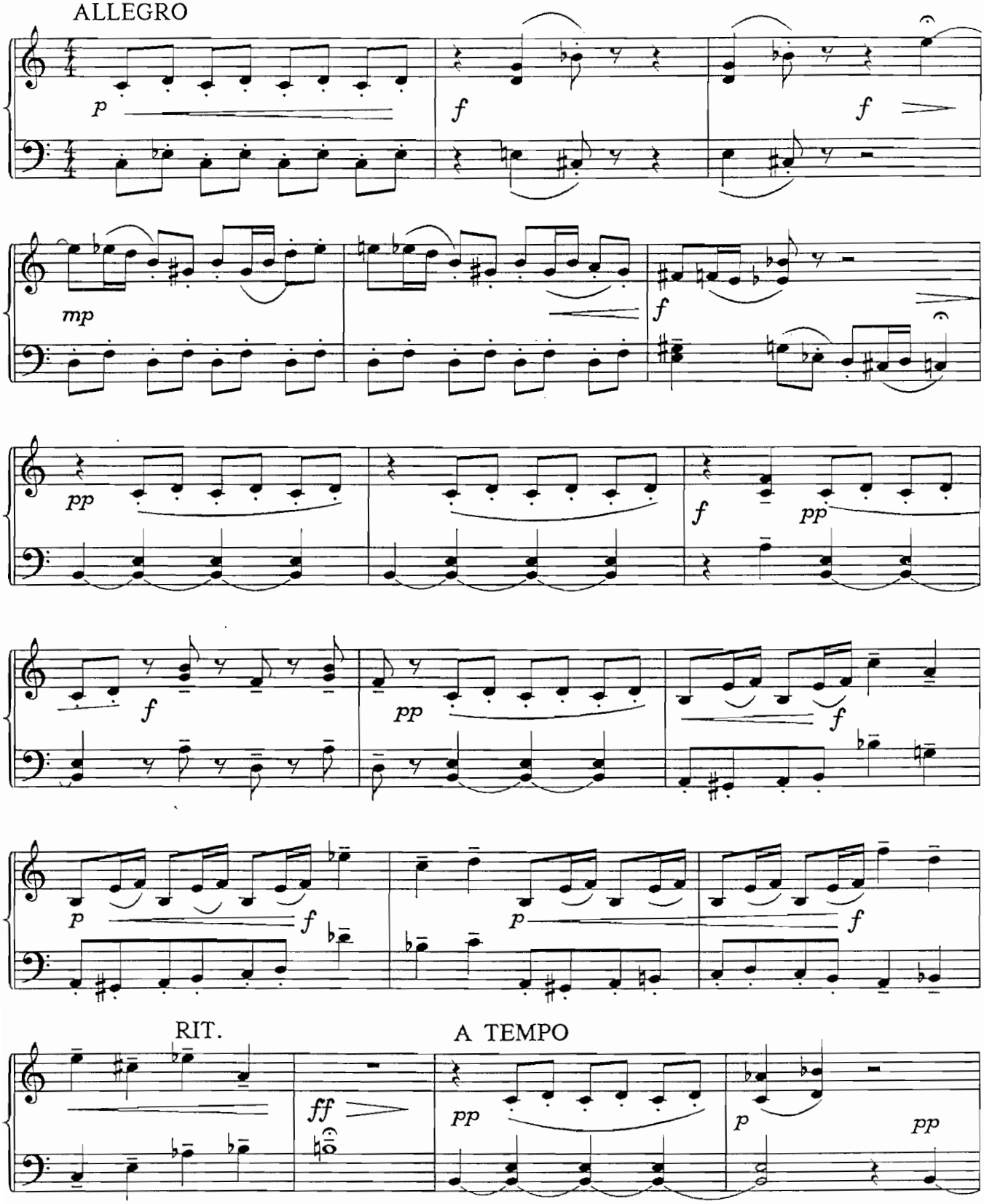
AU GRE DU VENT

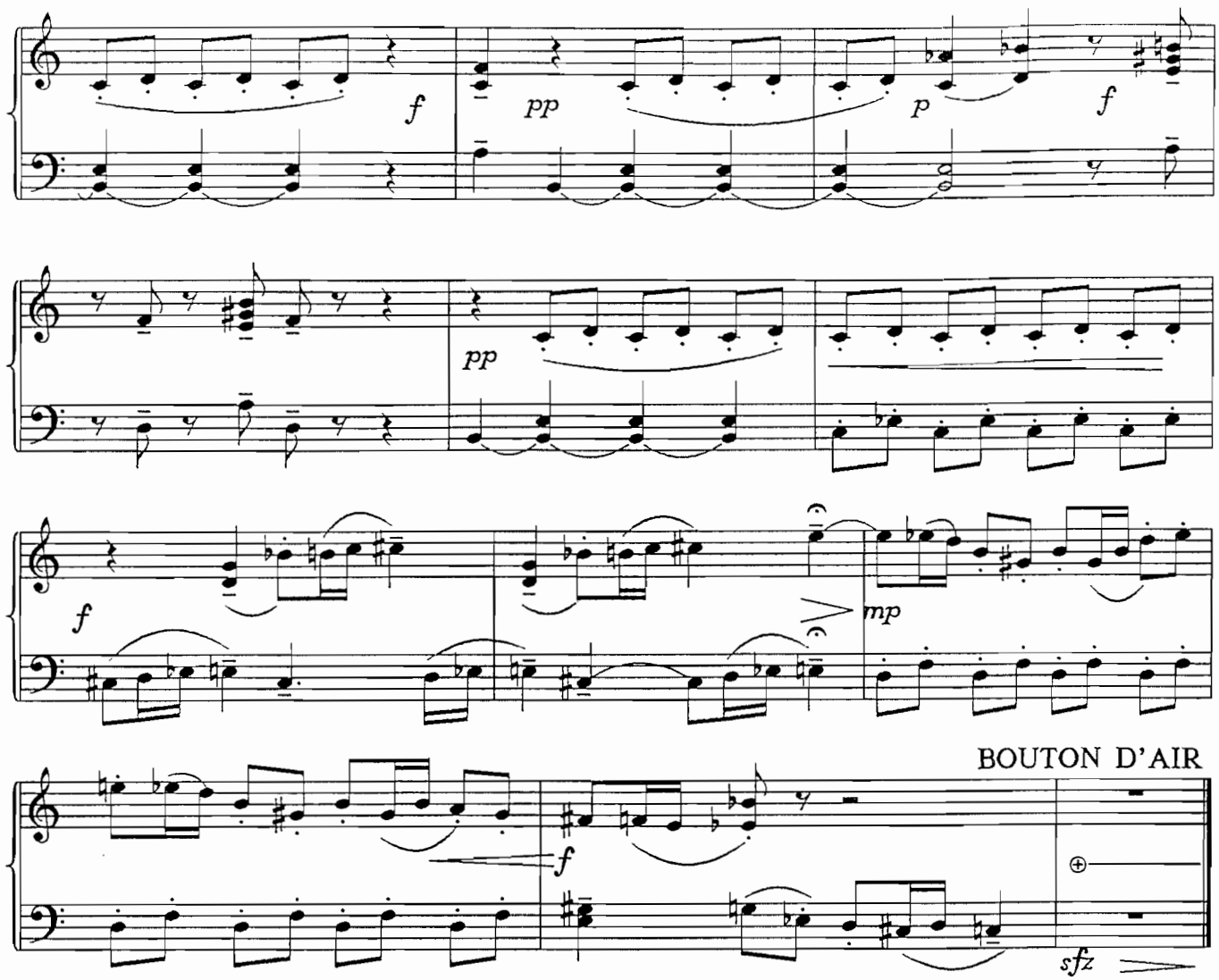
2 PETITES PIECES POUR ACCORDEON

MUSIQUE SEMAPHORE DIFFUSION
36 Quai St-Vincent
69 001 LYON

1

ALLEGRO

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BOUTON D'AIR
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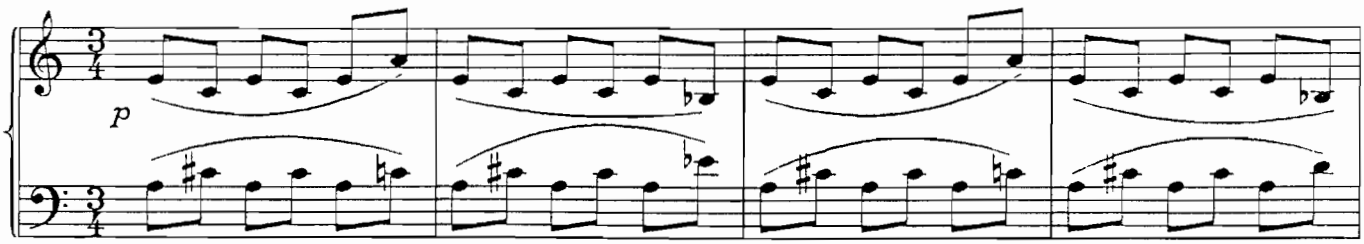
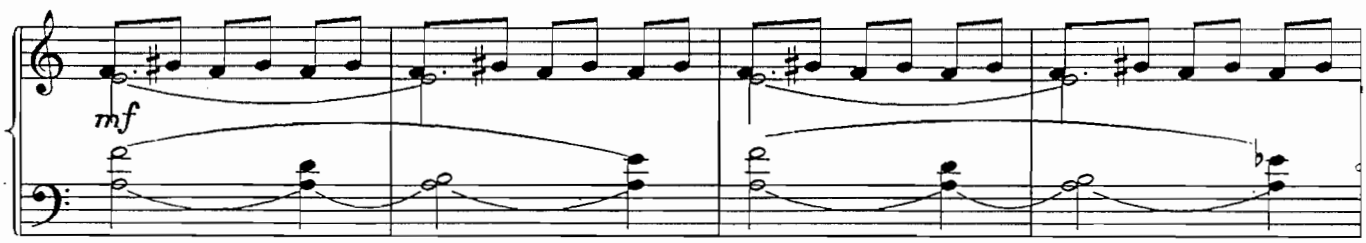
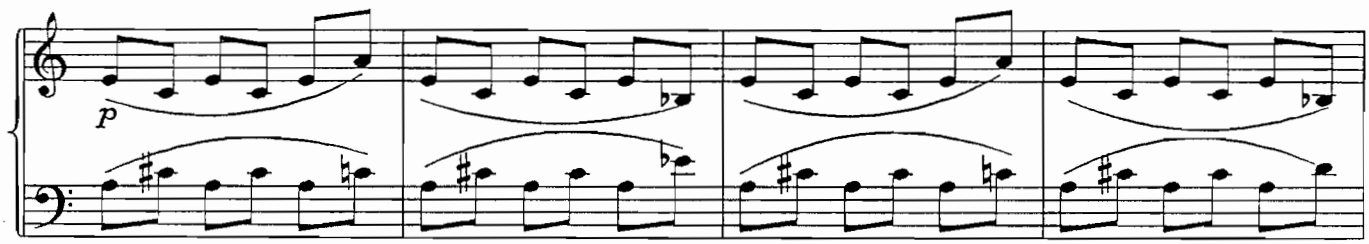
2

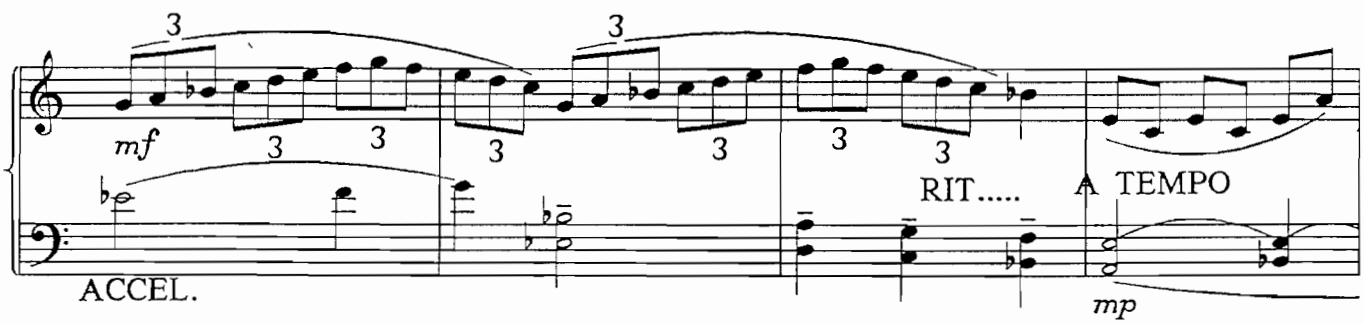
LENTO TRISTAMENTE

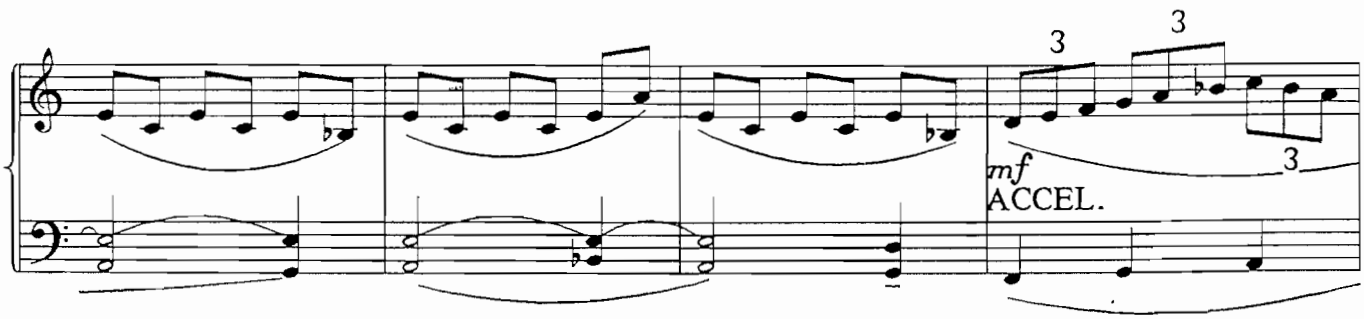


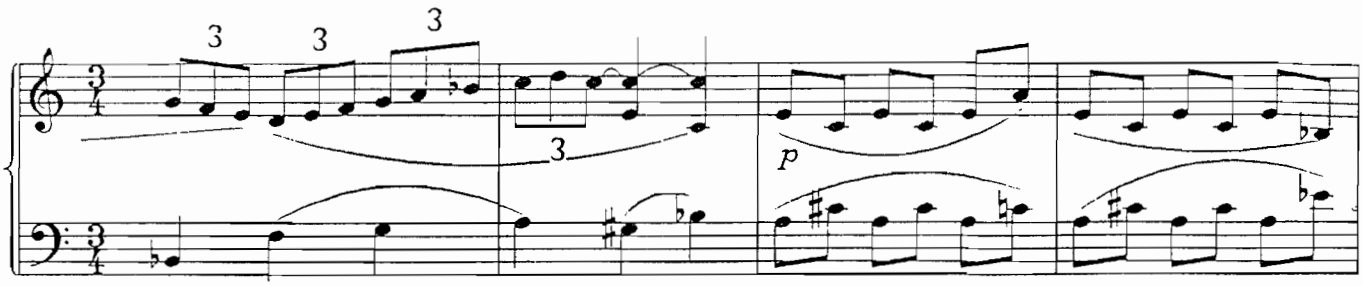
La fin du troisième temps des 4 premières mesures retenue
(idem au retour de ces mesures)



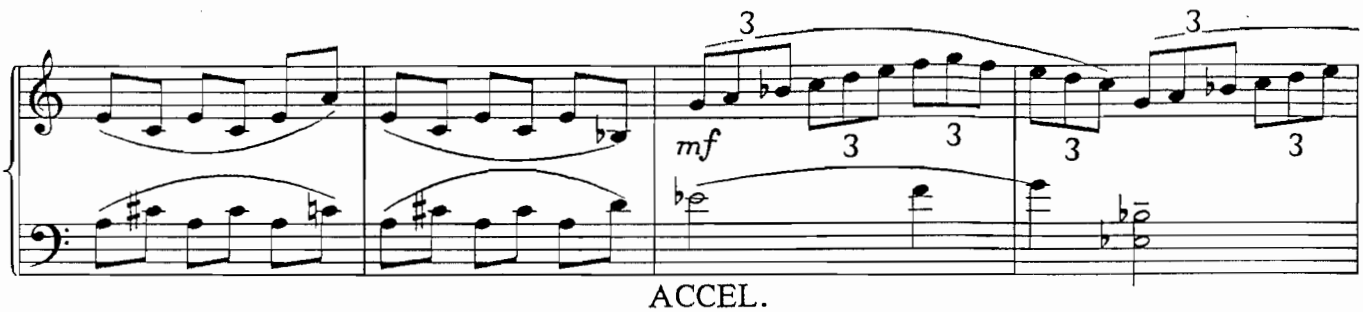




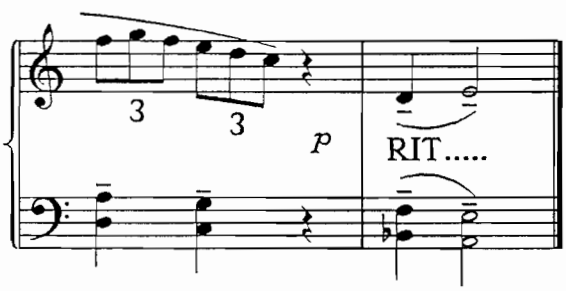




RIT..... A TEMPO



ACCEL.



4229 c

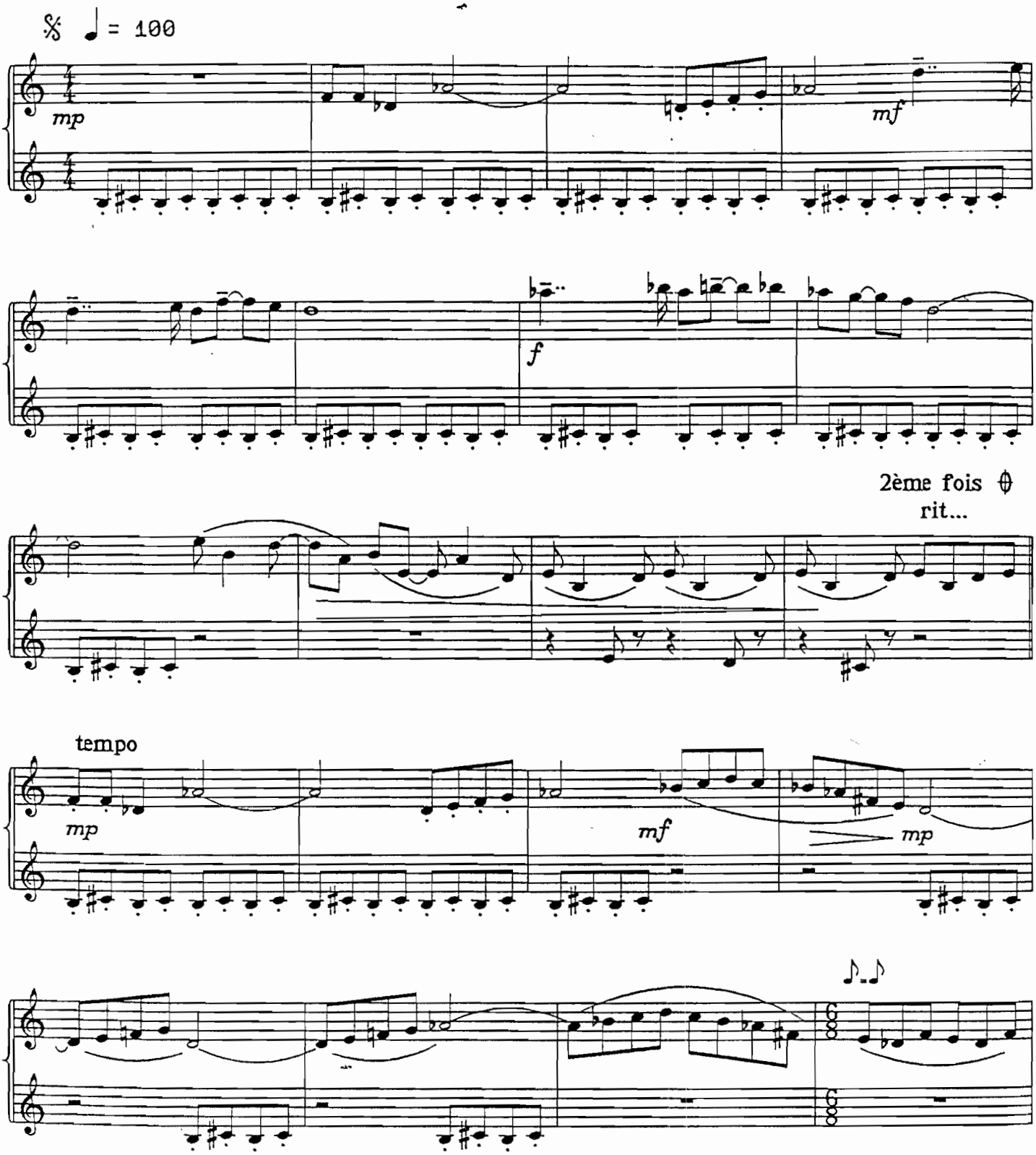
MUSIQUES EN FLEURS

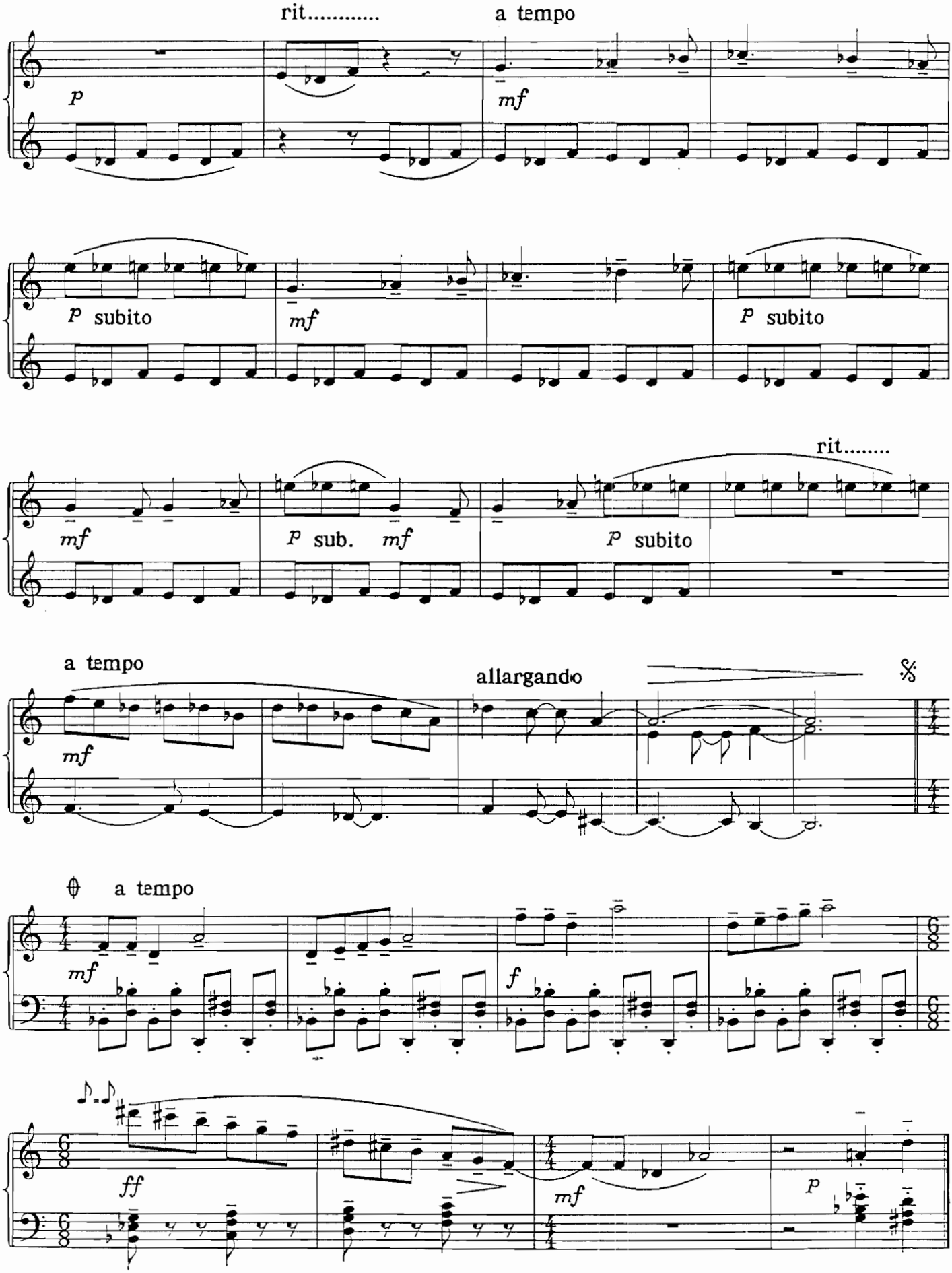
Patrick BUSSEUIL

1 - Les coquelicots
2 - Un coucou
3 - Les violettes
4 - La primevère
5 - Le muguet
6 - Un perce-neige
7 - Les jonquilles
8 - Le bleuet
9 - La marguerite
10 - Les clochettes
11 - La paquerette
12 - Le bouton d'or

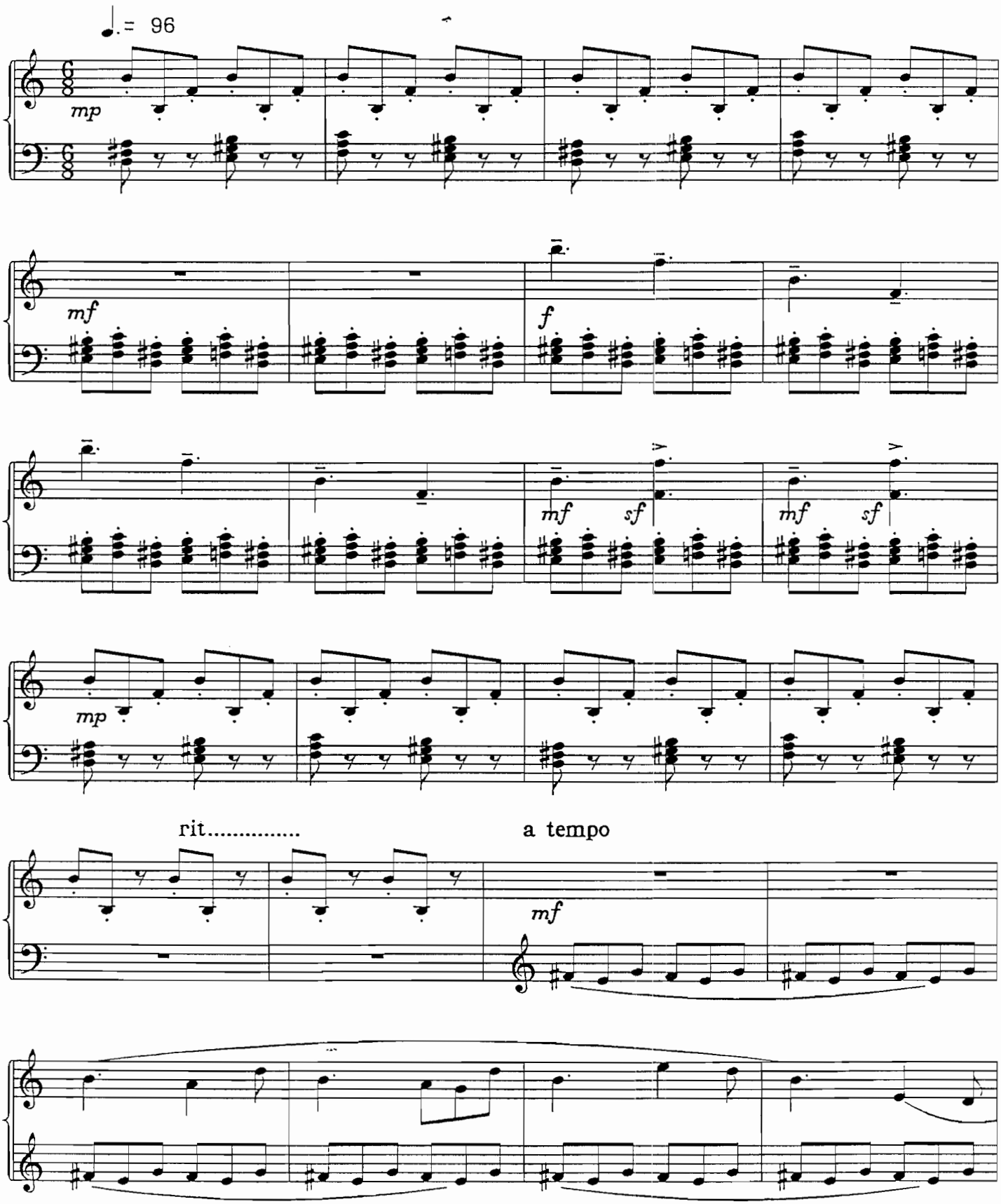
Cette nouvelle version est écrite pour accordéon avec les basses chromatiques et les basses pédales (sans accords préfabriqués). La version pour accordéon avec déclencheur (basses standards plus basses chromatiques) est disponible à la demande.

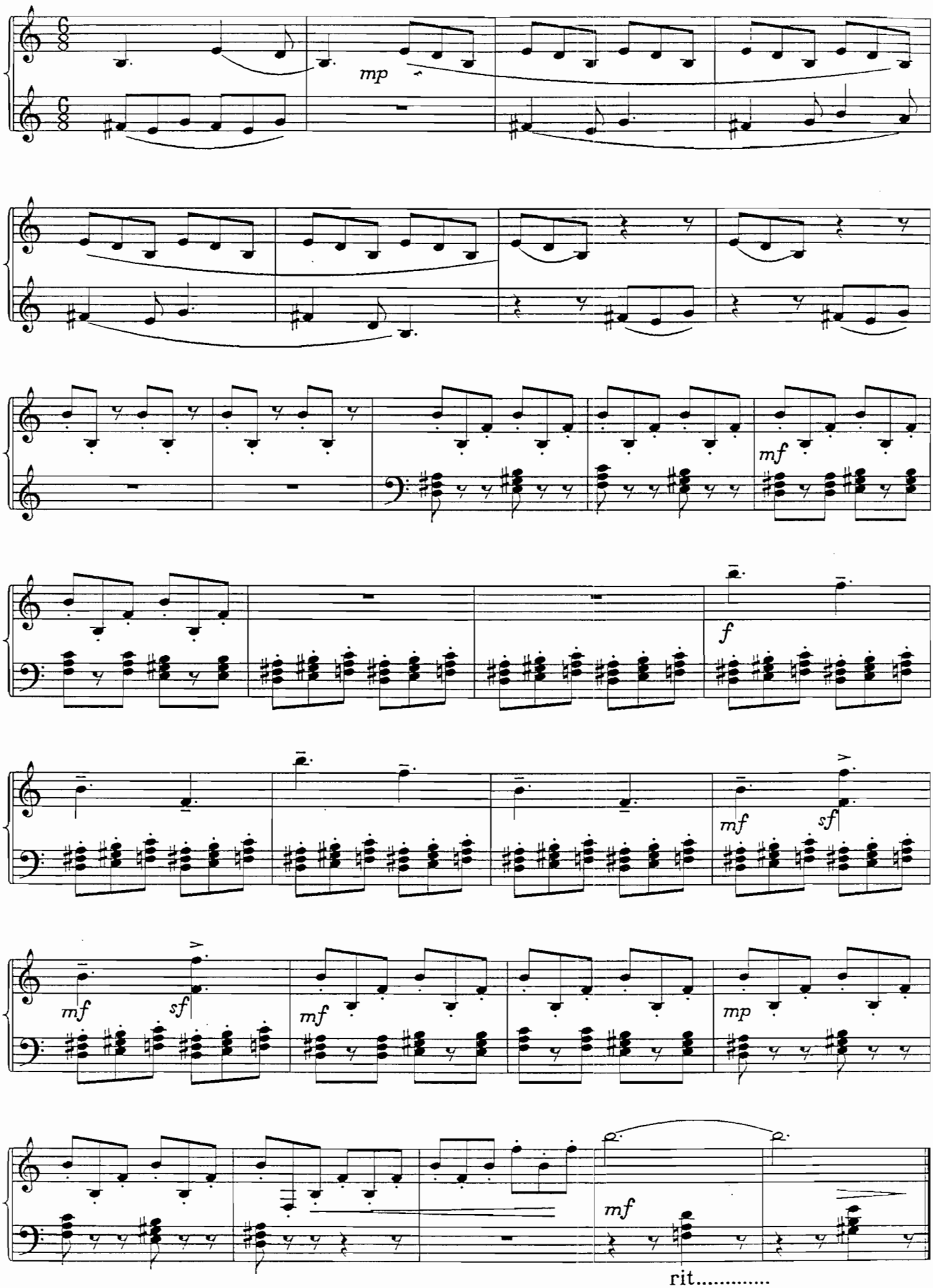
LES COQUELICOTS



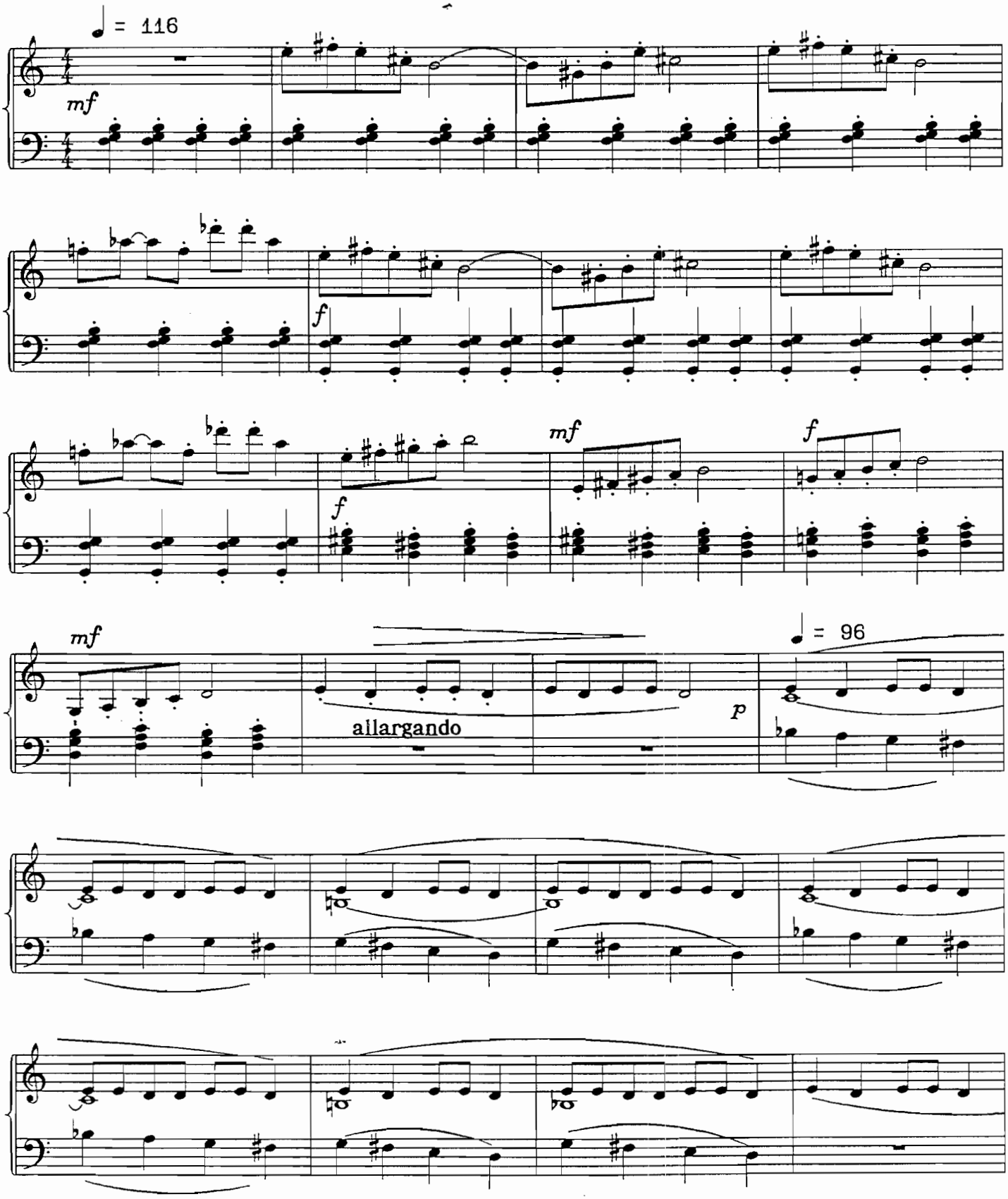

rit.....
a tempo
p
mf
p subito
mf
p subito
rit.....
mf
p sub.
mf
p subito
a tempo
allargando
mf
a tempo
mf
f
ff
mf
p

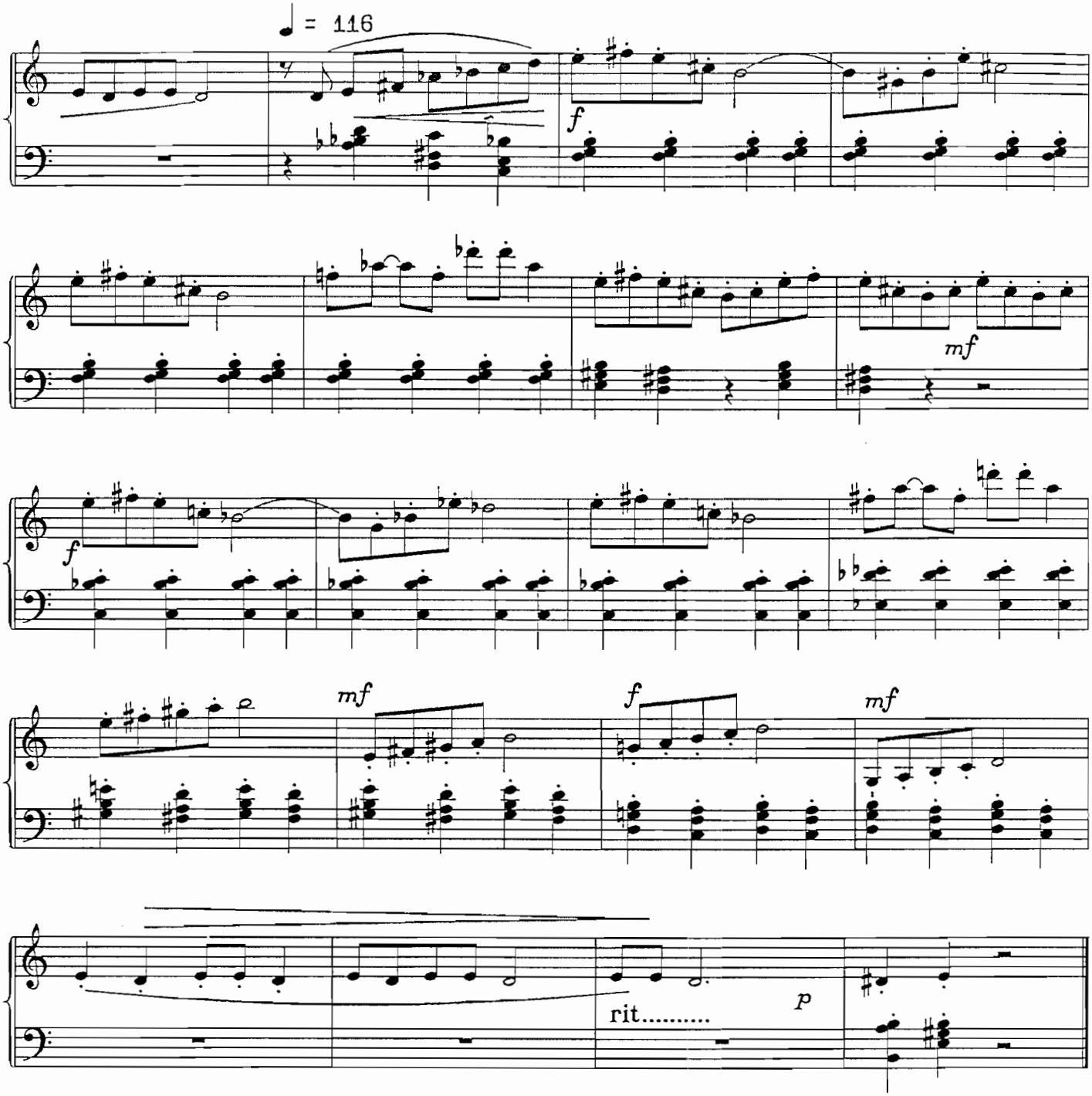
UN COUCOU



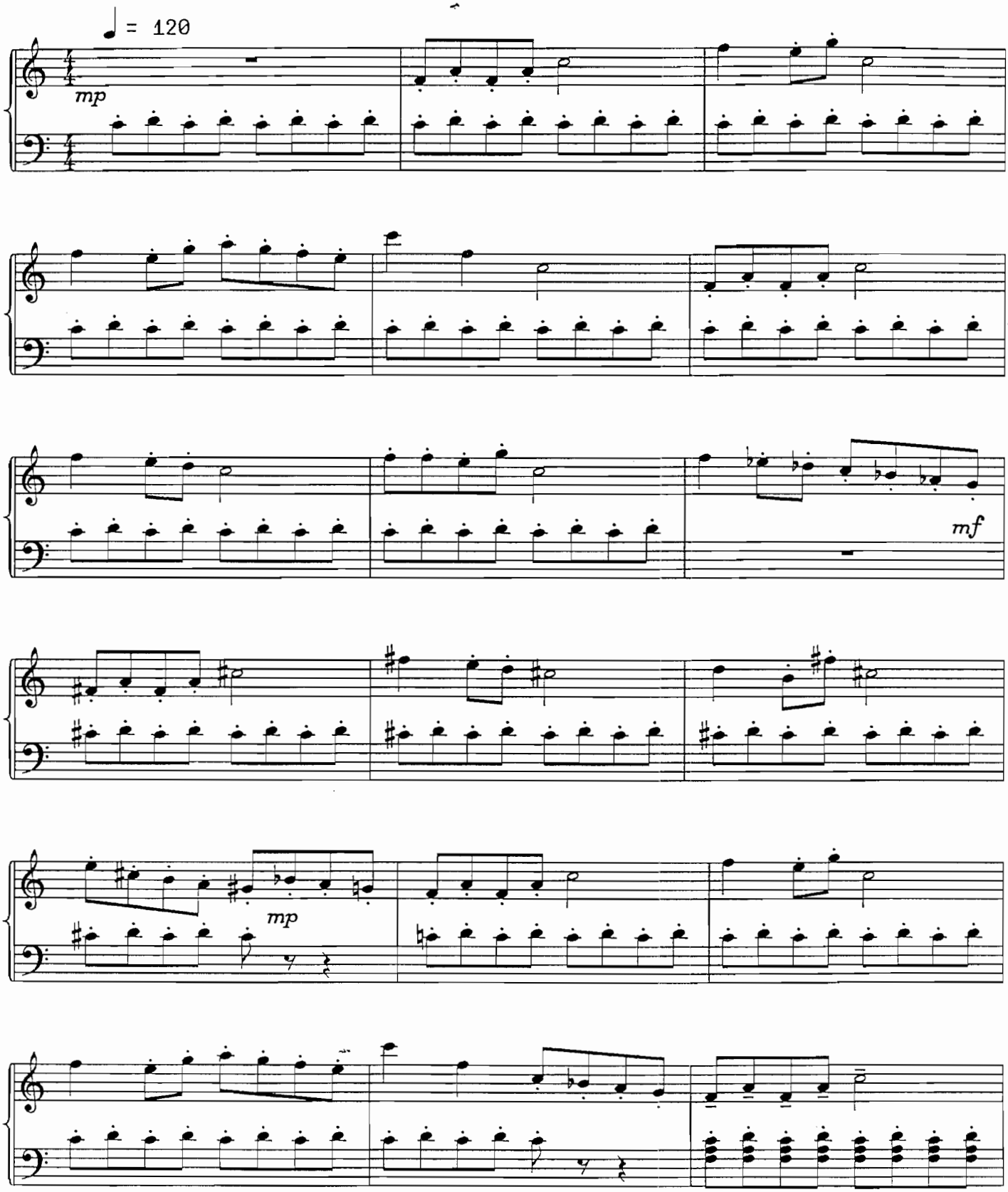

mp
mf
f
mf
sf
mf
sf
mf
mp
mf
rit.....

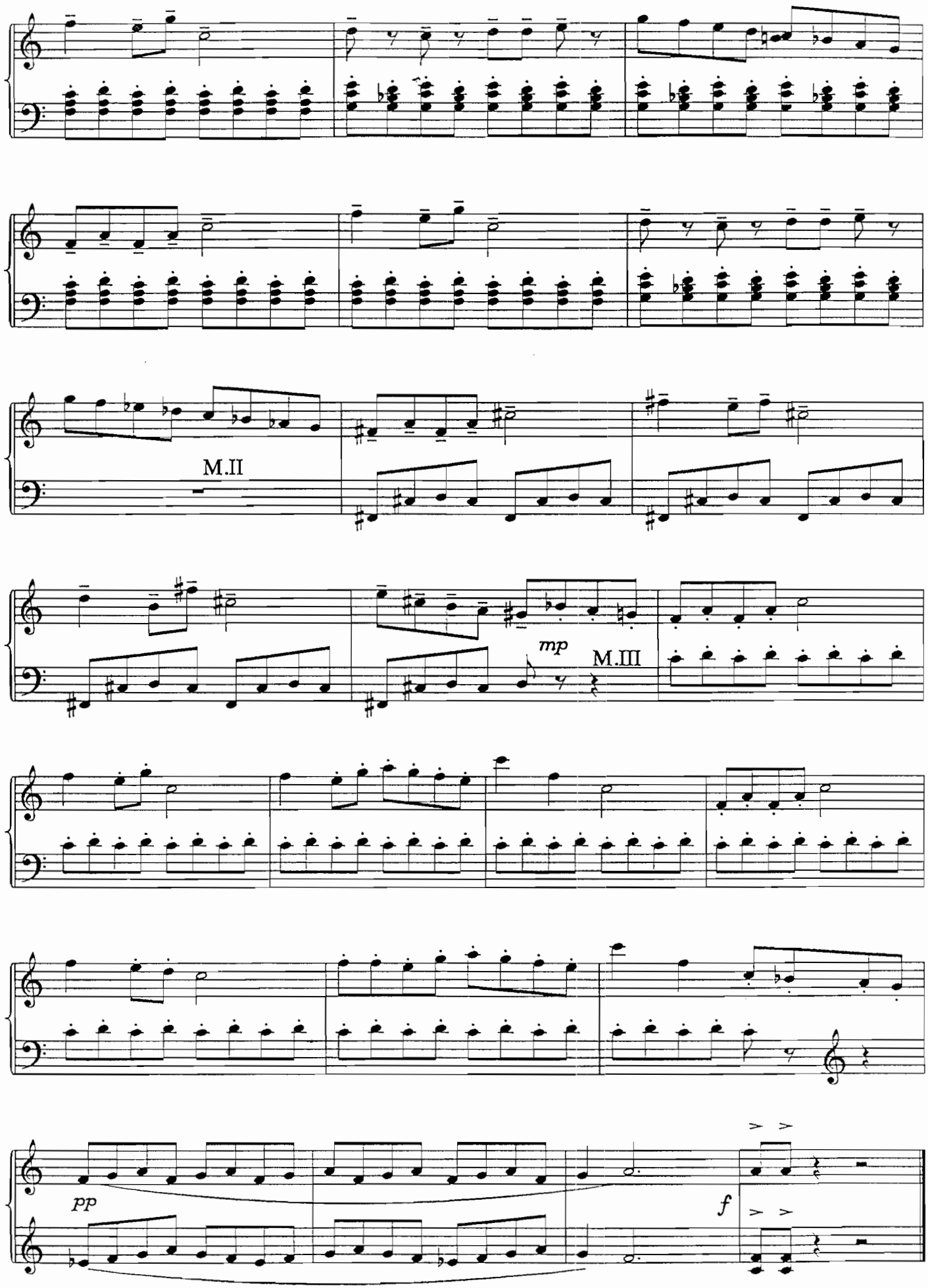
LES VIOLETTES



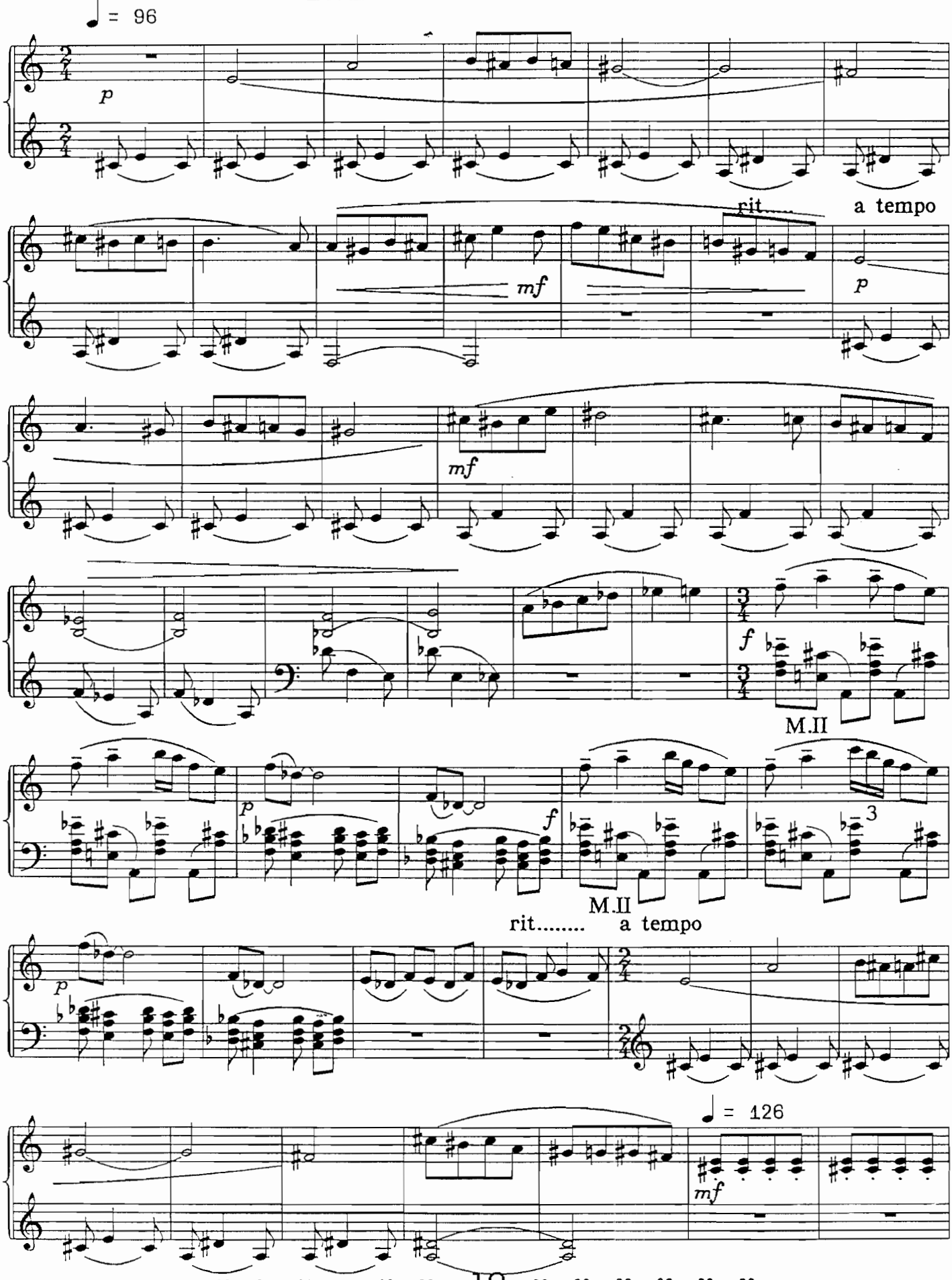

♩ = 116
f
mf
f
mf
f
mf
rit.....
p

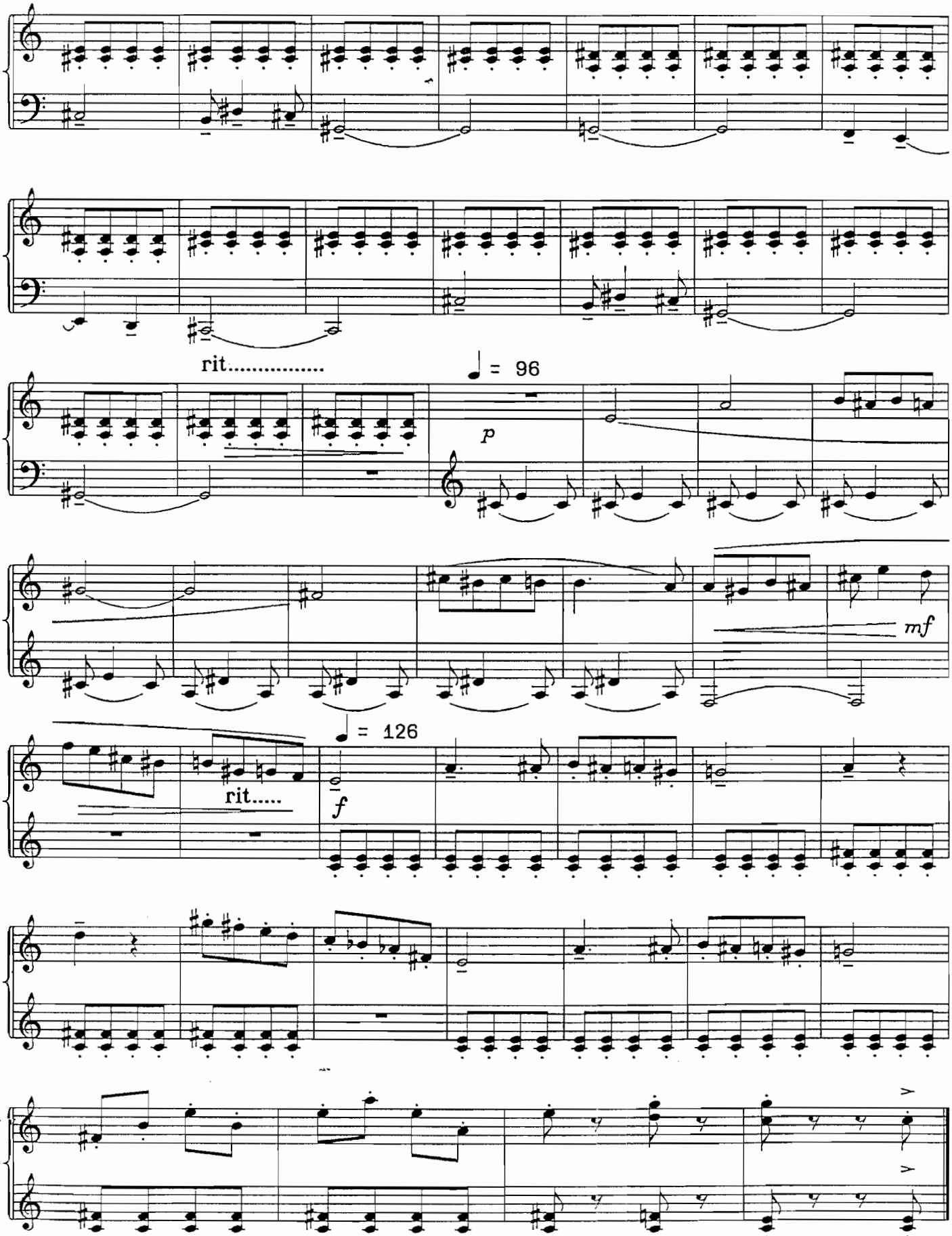
LA PRIMEVERE



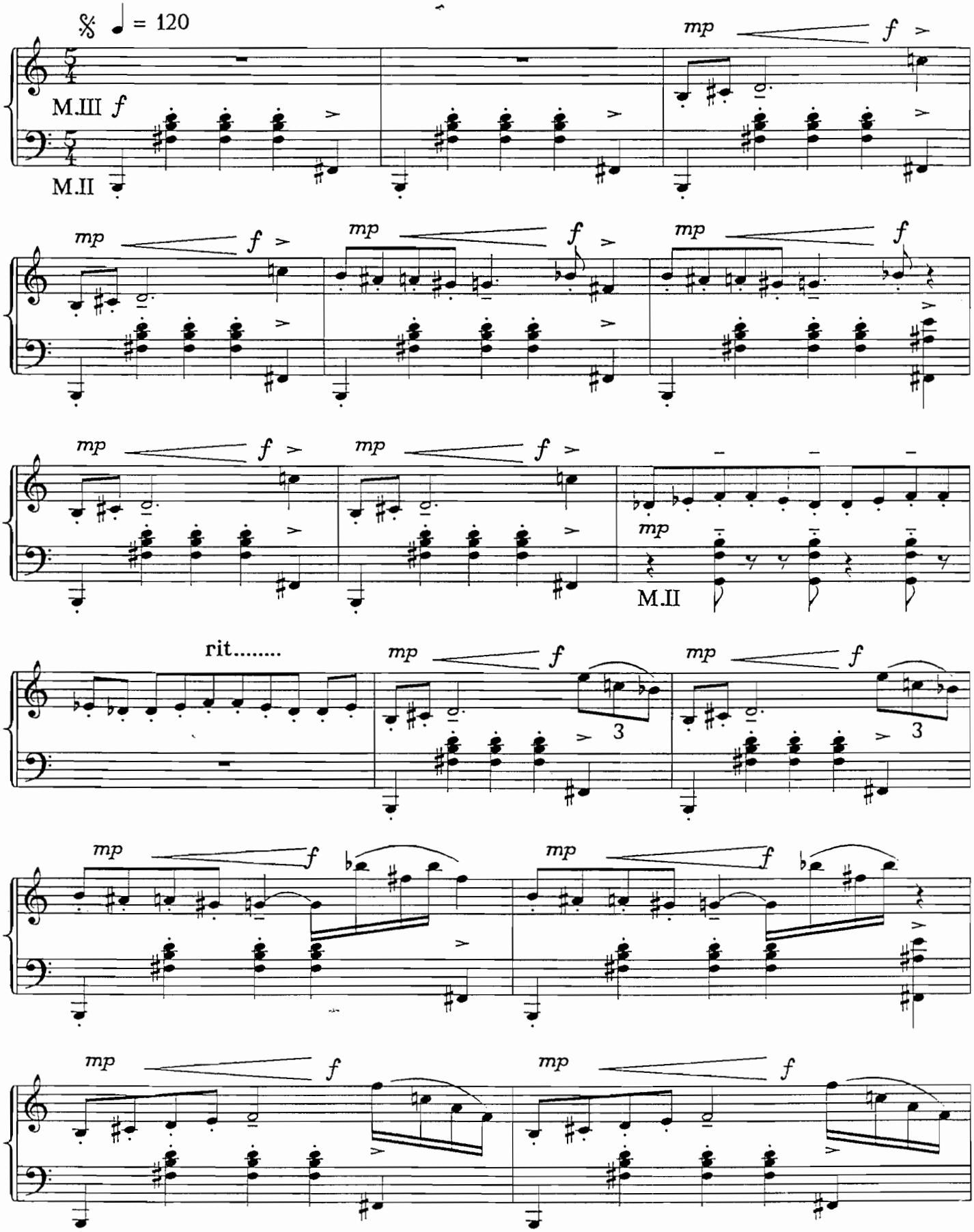

M.II
mp
M.III
pp
f

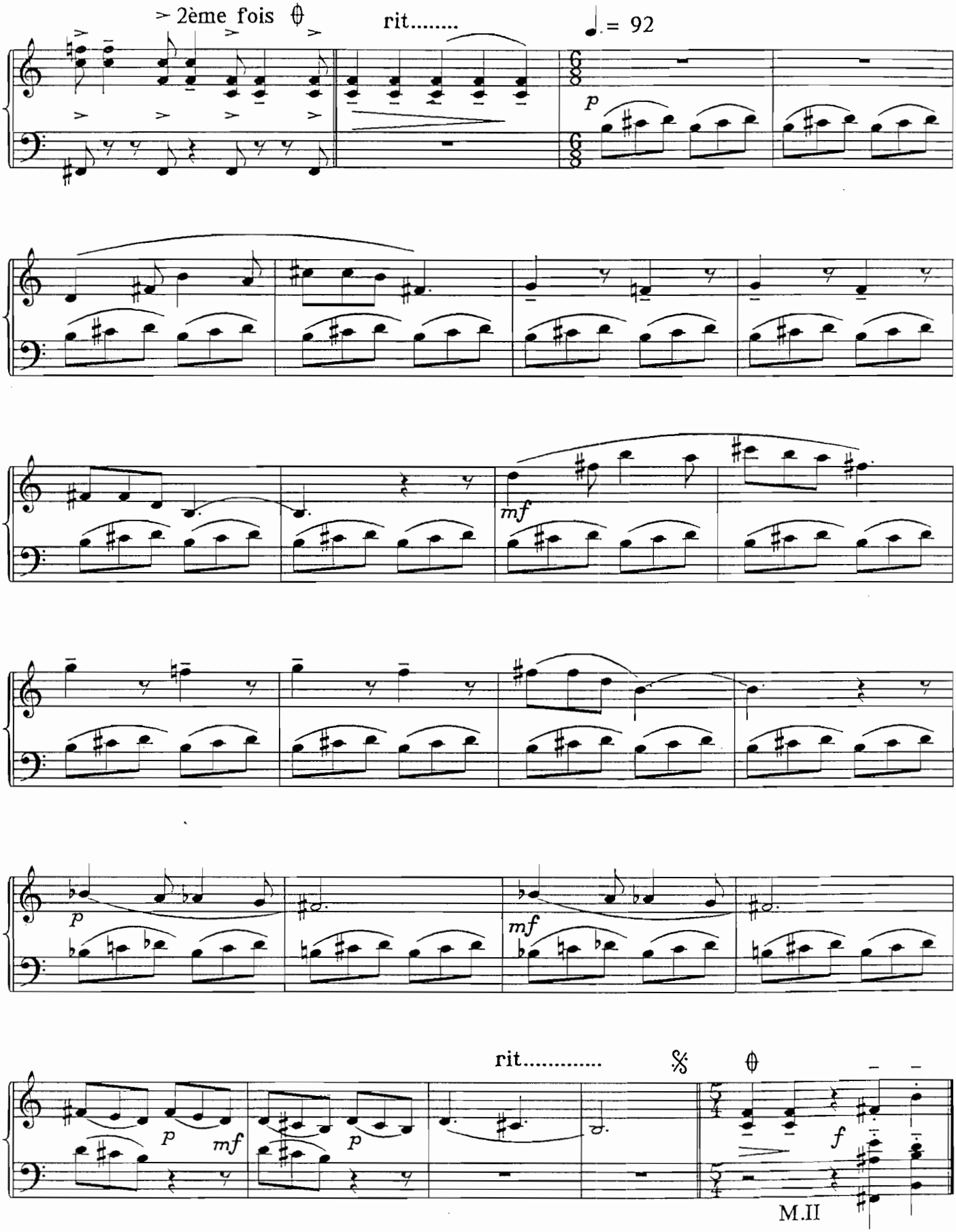
LE MUGUET



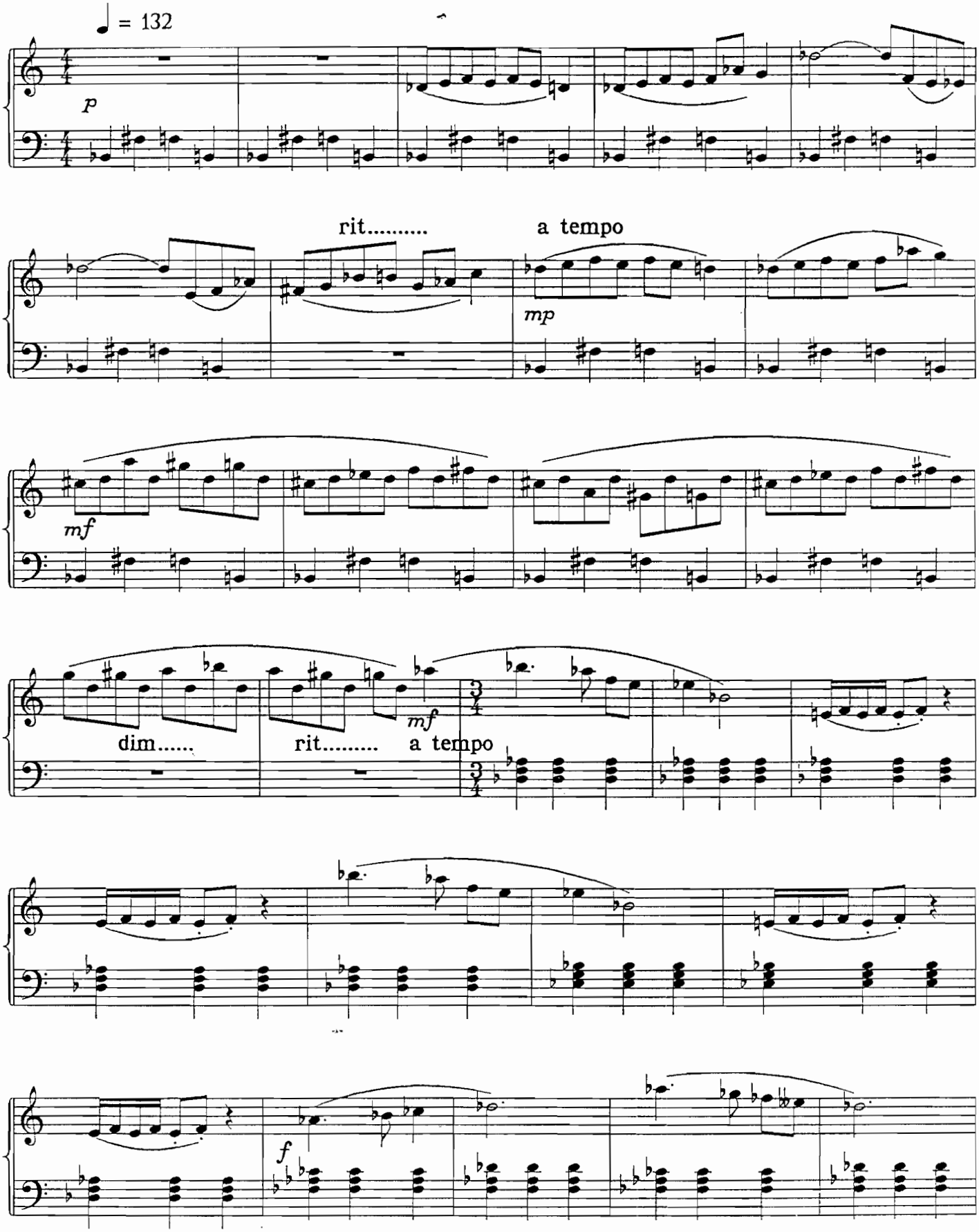

rit.....
♩ = 96
p
mf
rit.....
♩ = 126
f

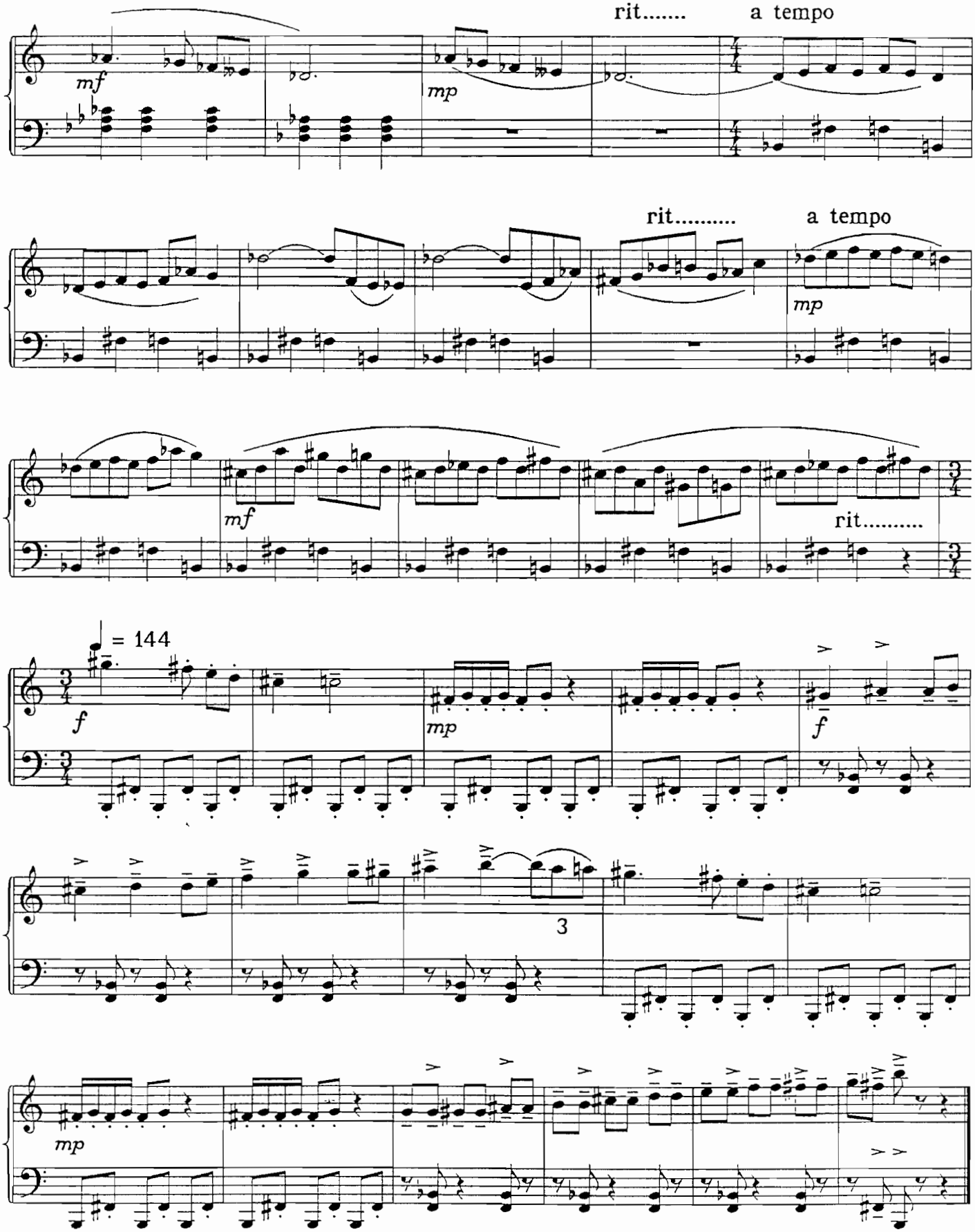
UN PERCE NEIGE



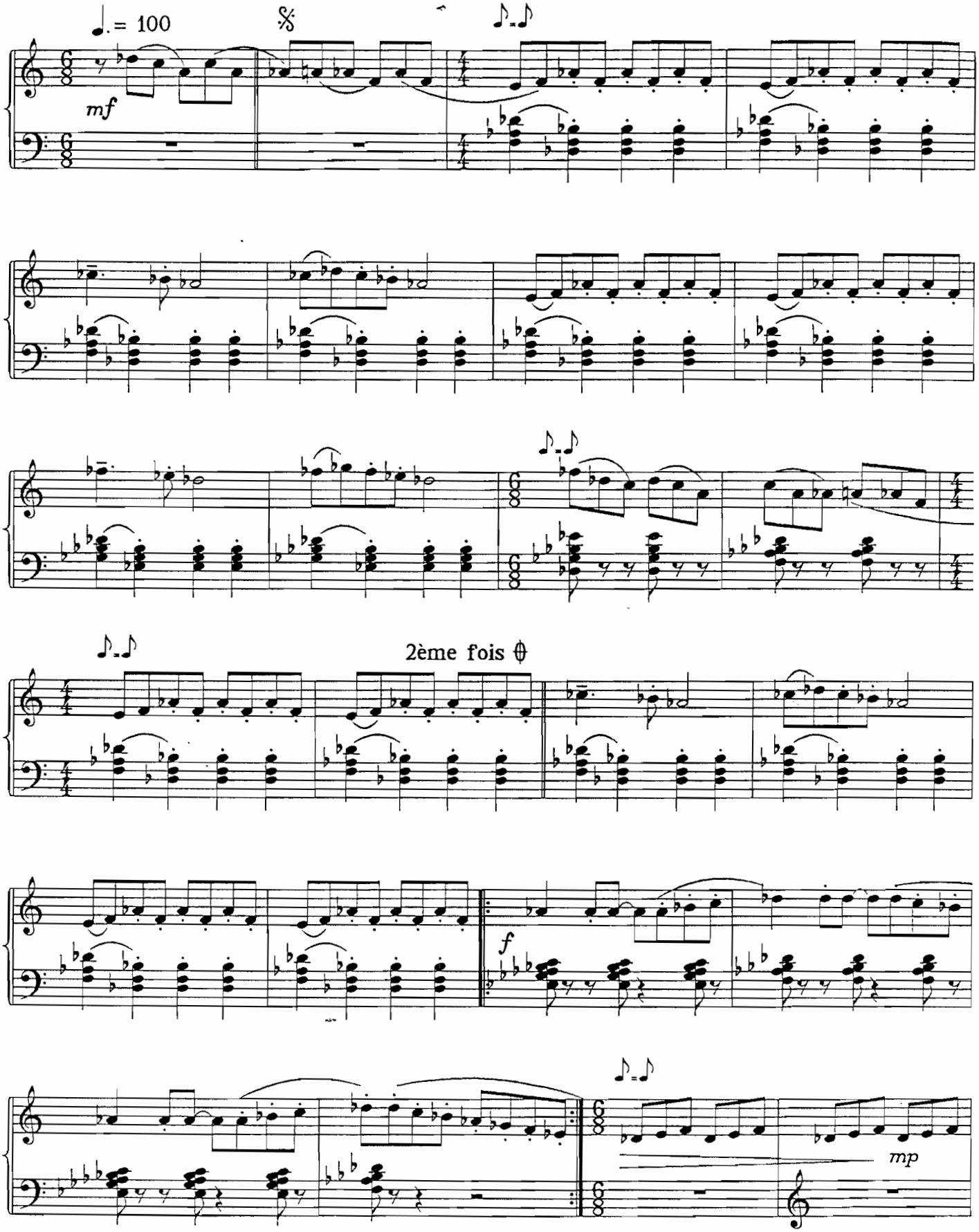

2ème fois
rit.....
♩. = 92
p
mf
p
mf
rit.....
p
mf
p
f
M.II

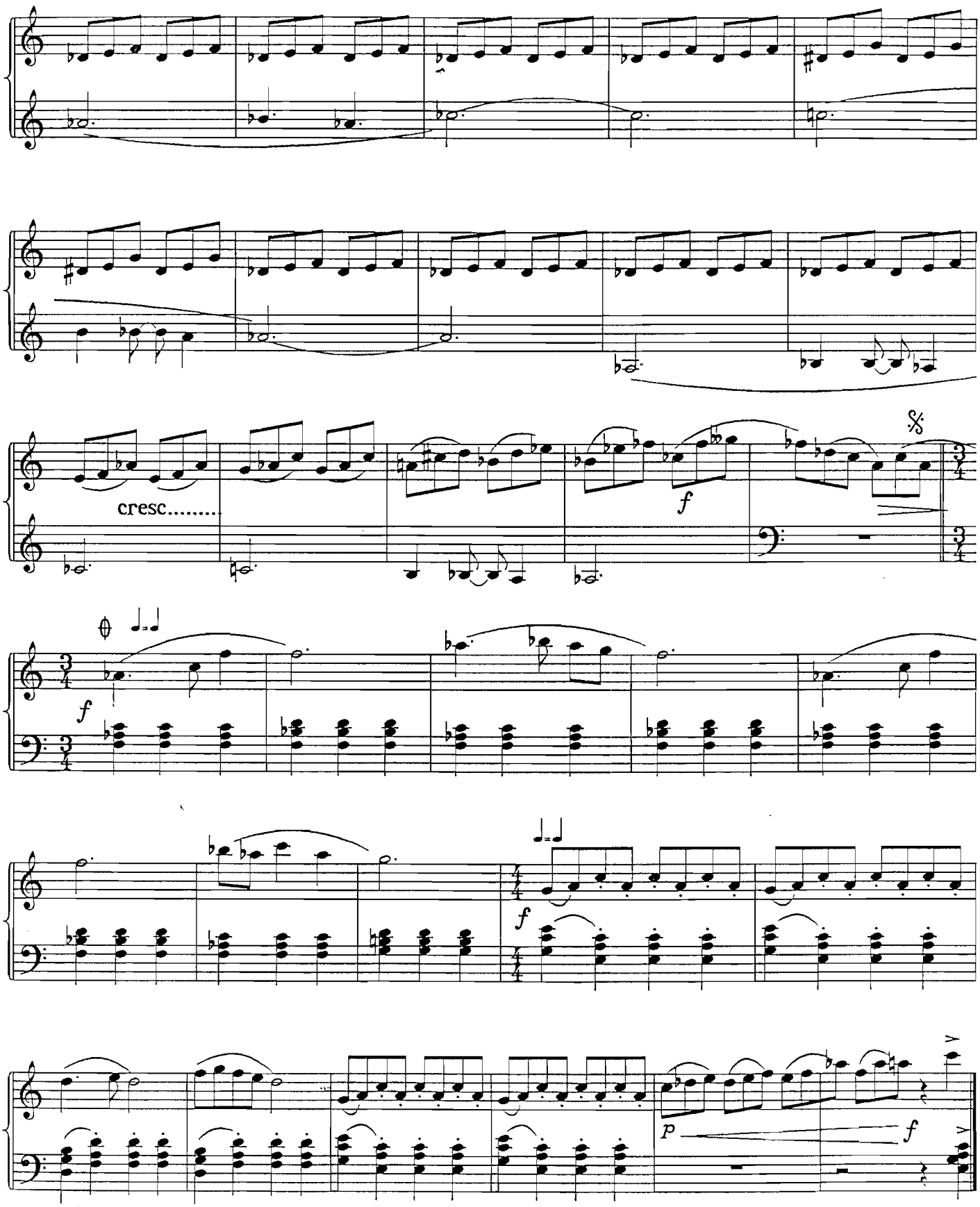
LES JONQUILLES



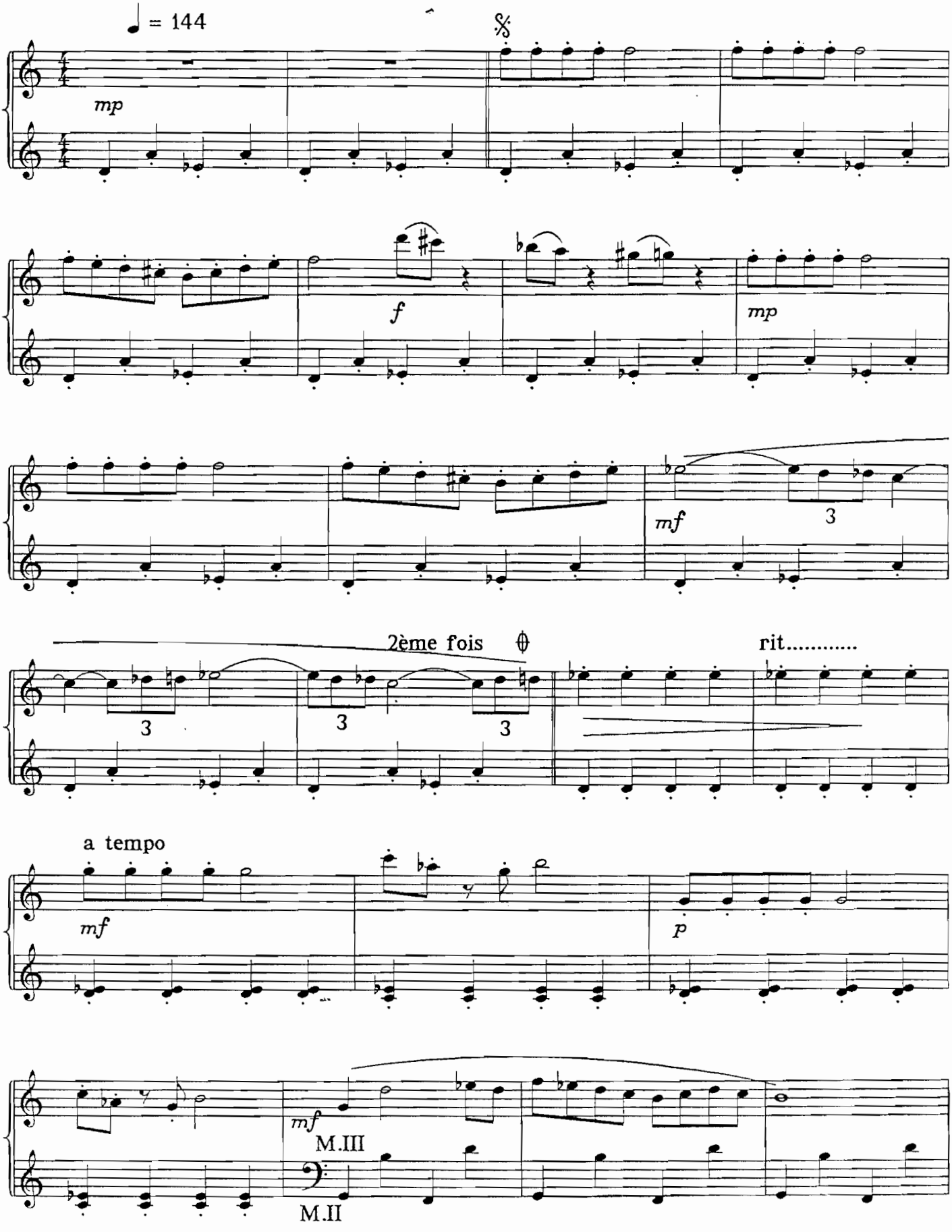

rit.....
a tempo
mf
mp
rit.....
a tempo
mp
mf
rit.....
♩ = 144
f
mp
f
3
mp

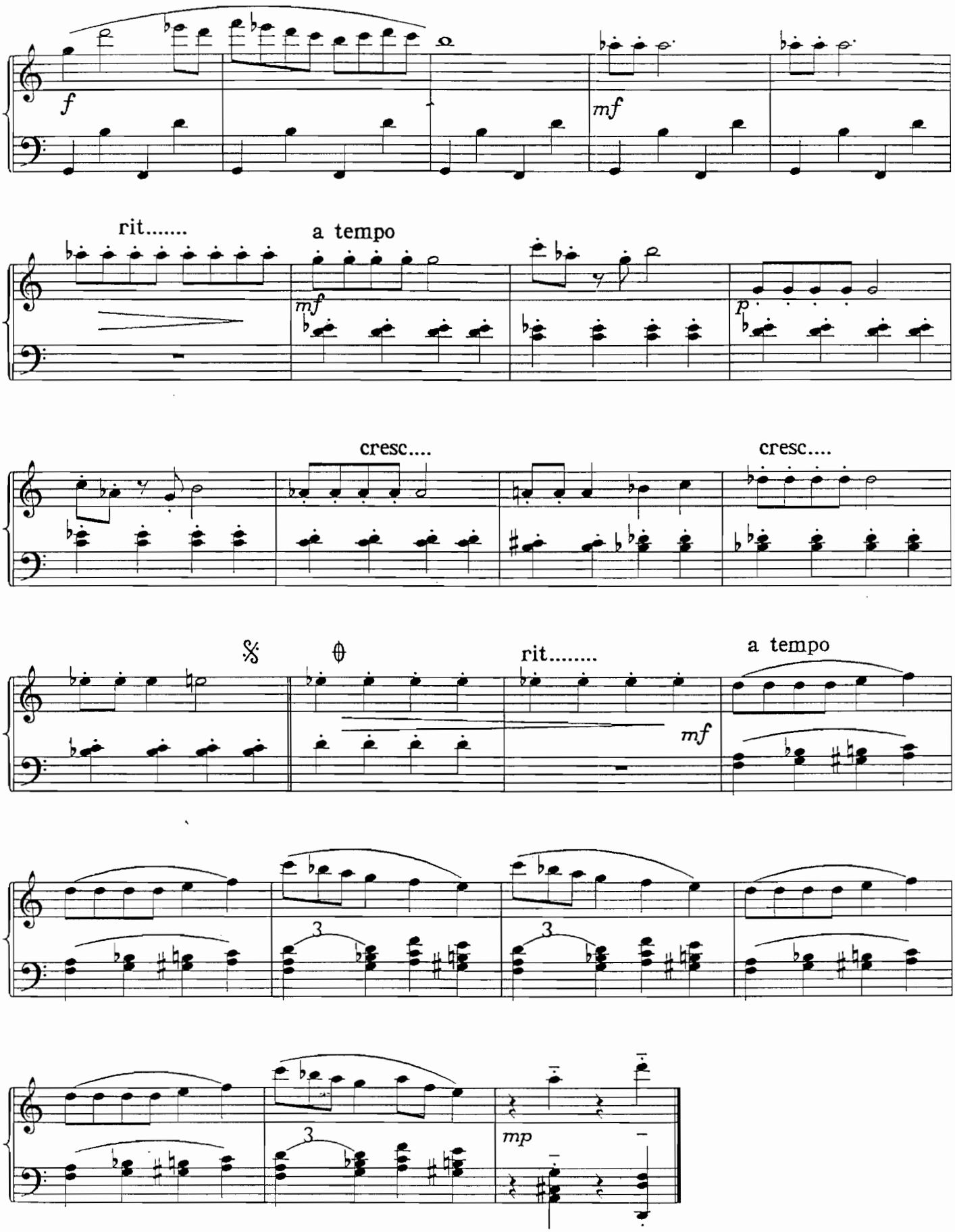
LE BLEUET



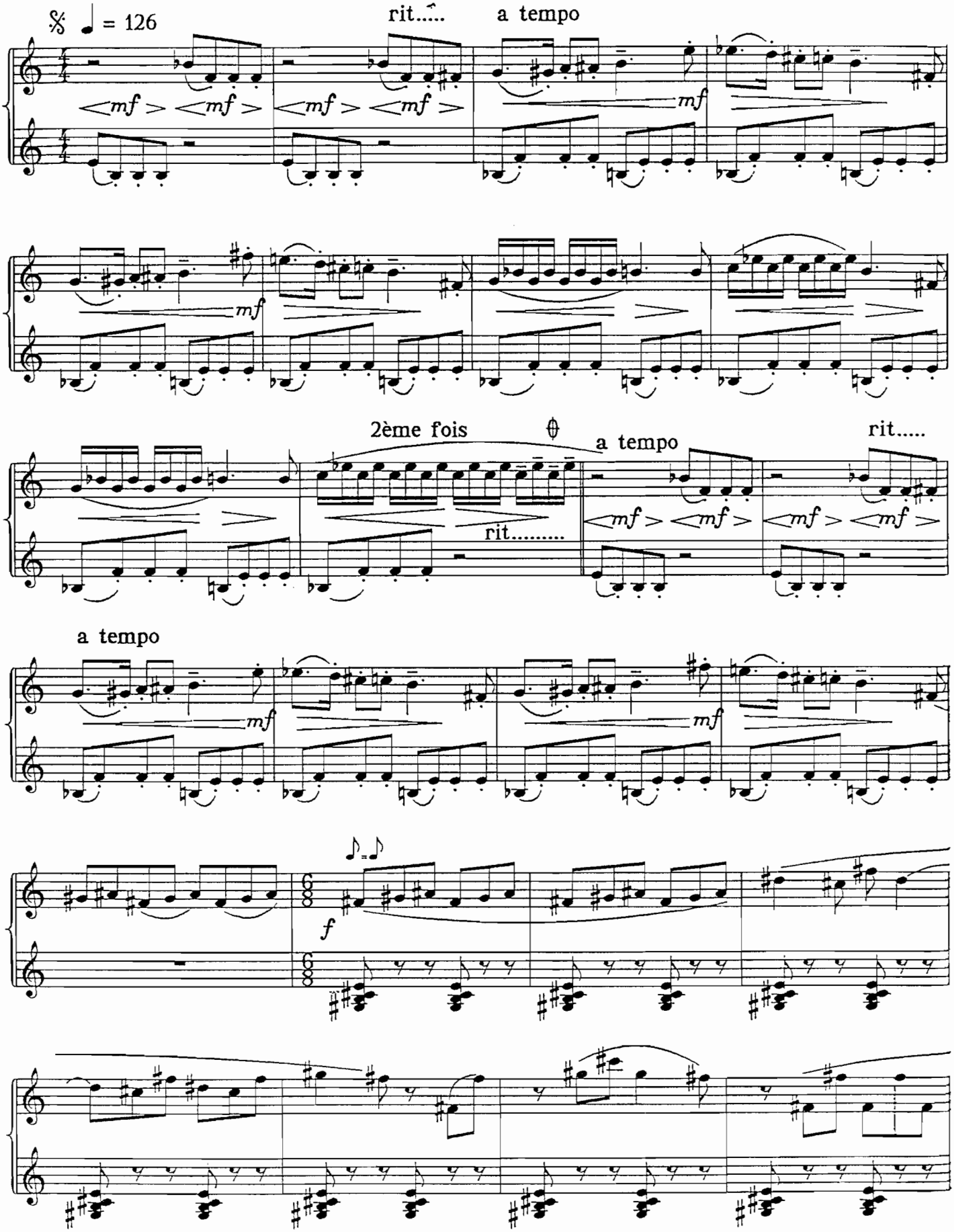

cresc.....
f
f
f
f
p
f

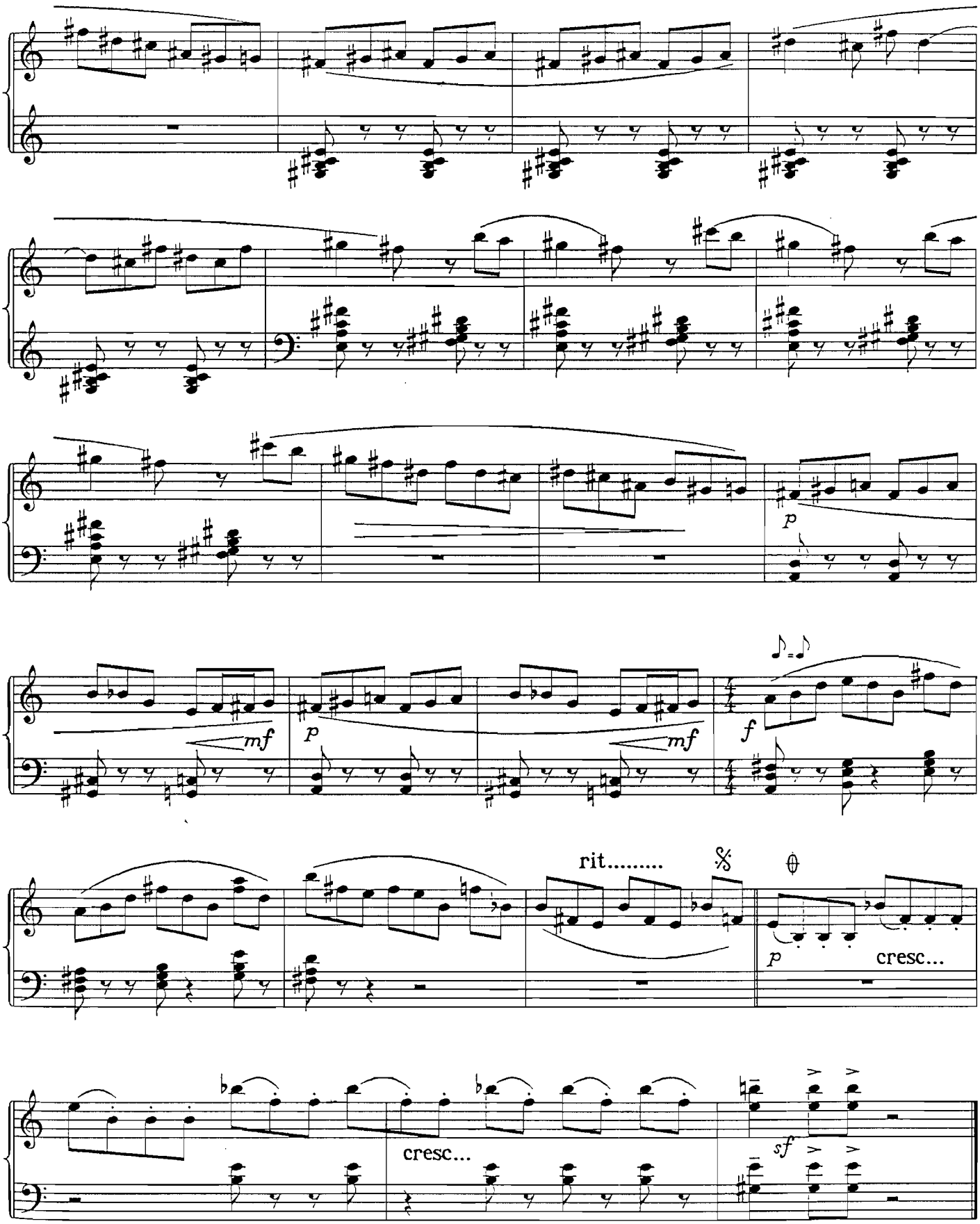
LA MARGUERITE



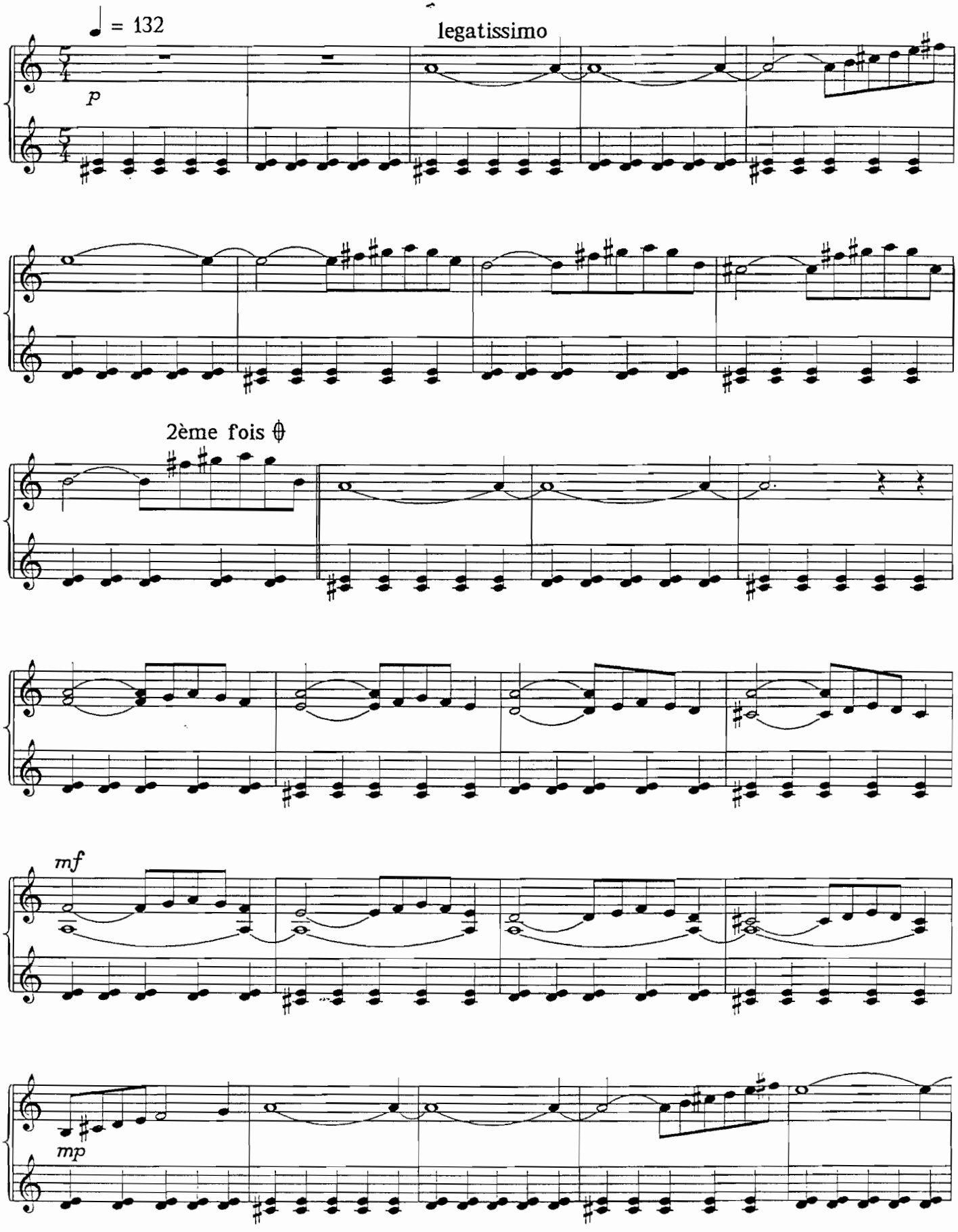

f
mf
rit.....
a tempo
mf
p
cresc....
cresc....
rit.....
a tempo
mf
3
3
3
mp

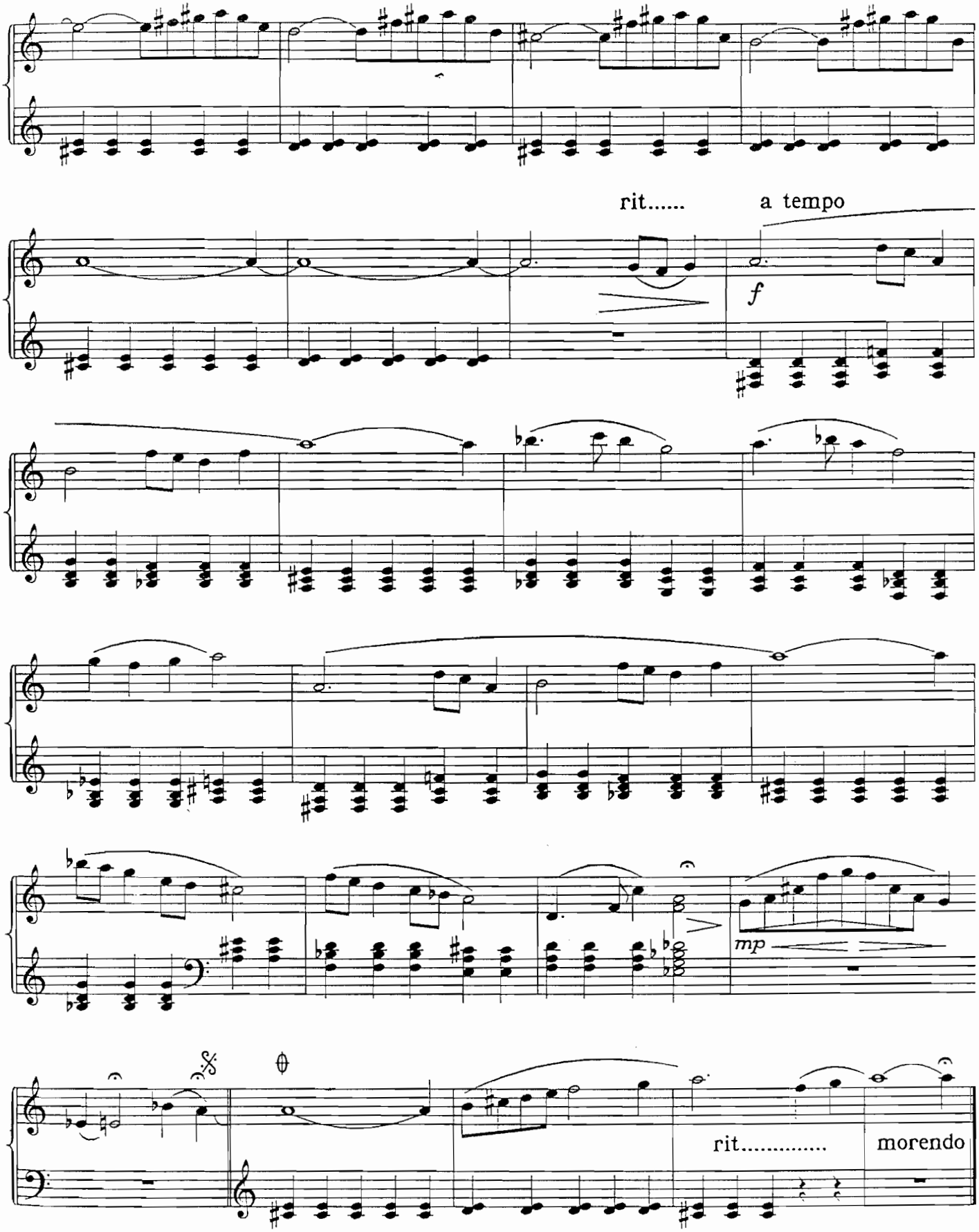
LES CLOCHETTES



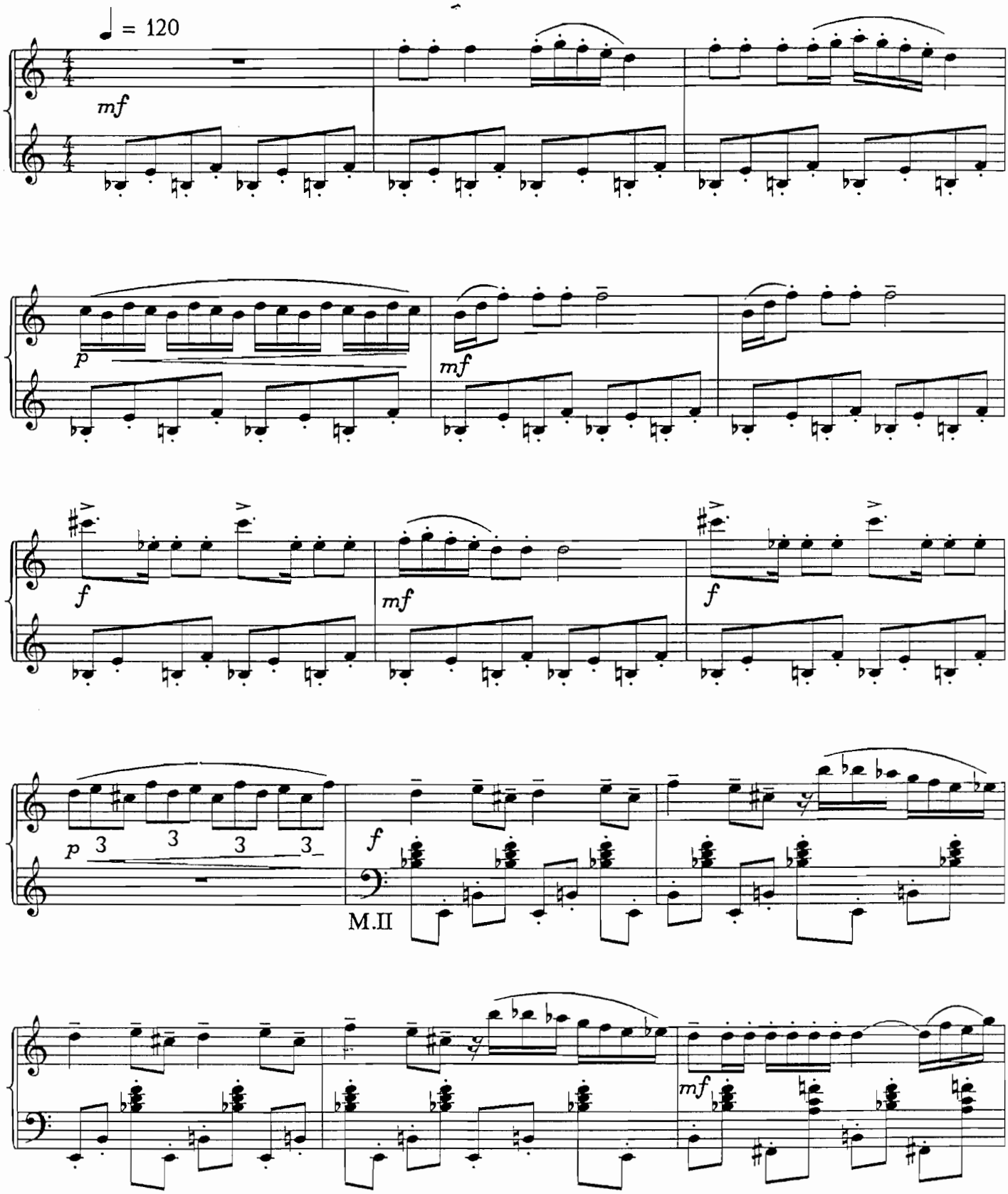

mf
p
mf
f
rit.....
p
cresc...
cresc...
sf

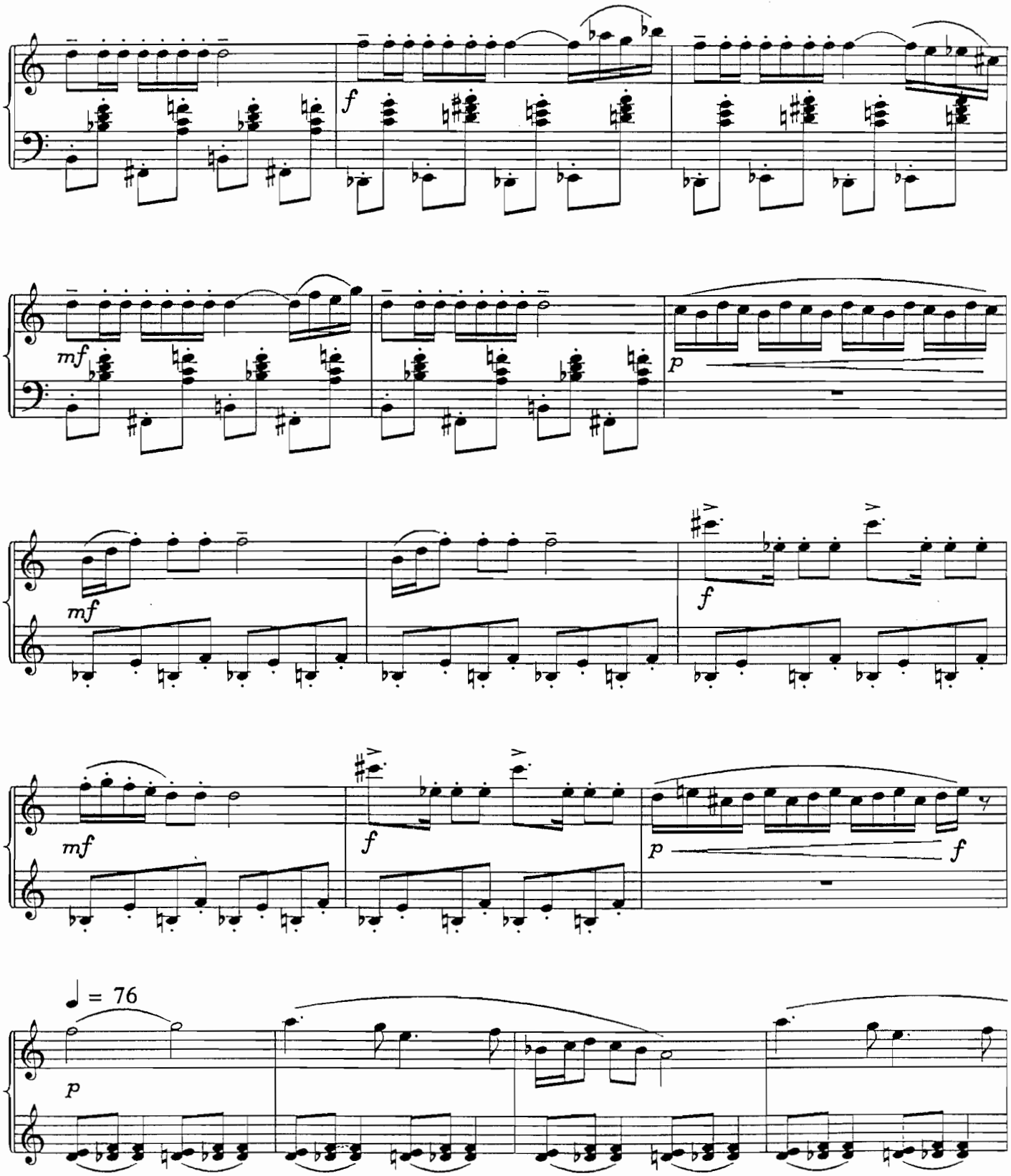
LA PAQUERETTE

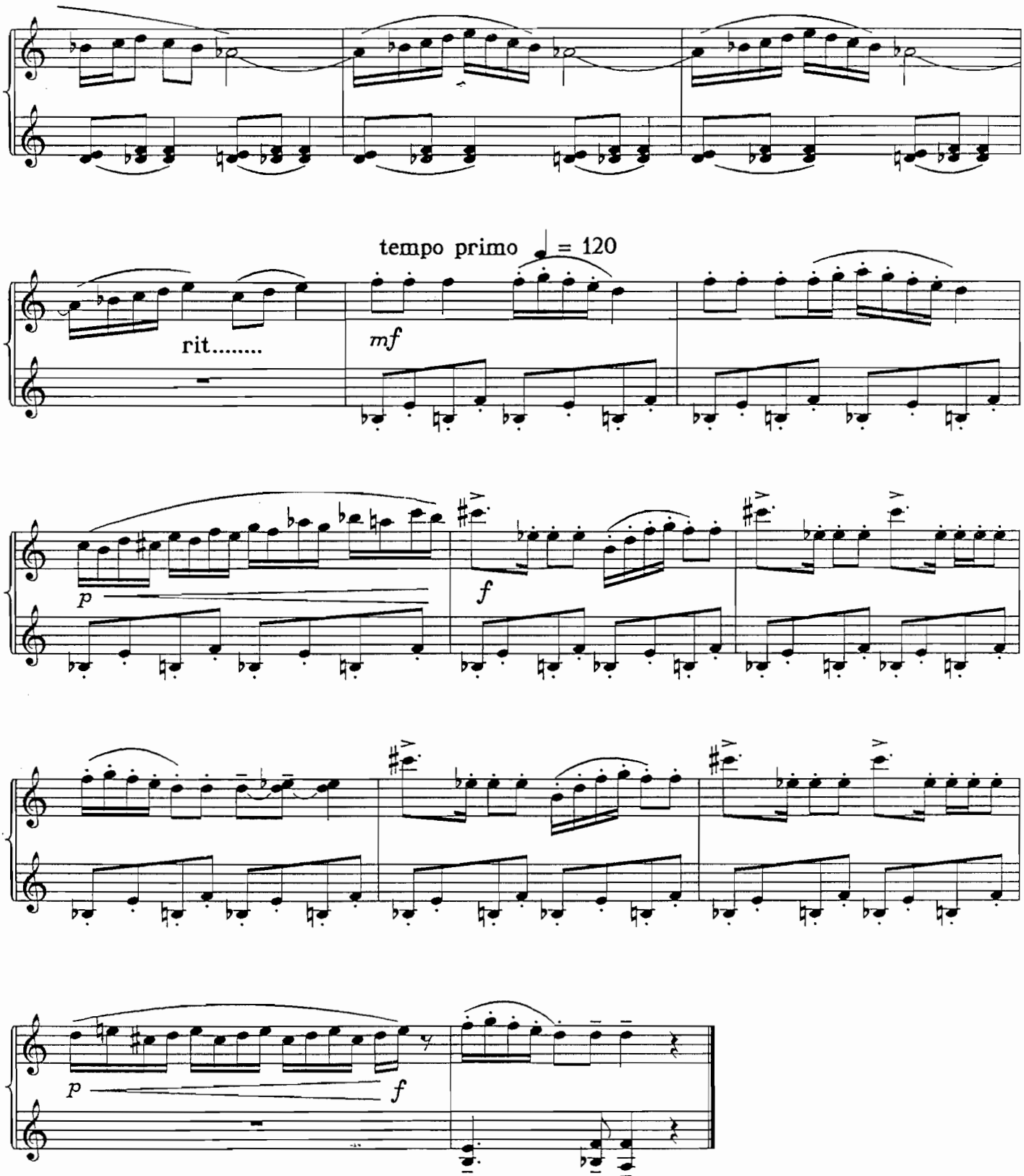


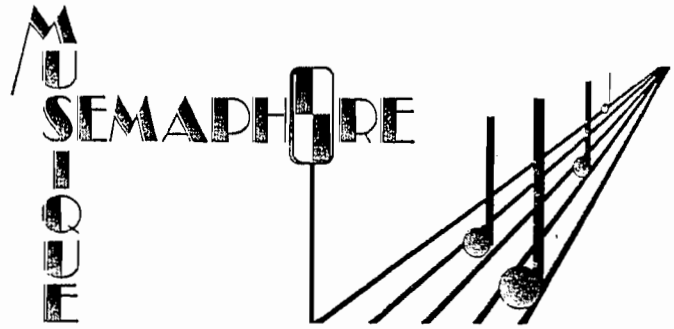

rit.....
a tempo
f
mp
rit.....
morendo

LE BOUTON D'OR




f
mf
p
mf
f
mf
f
p
f
♩ = 76
p


tempo primo ♩ = 120
rit.....
mf
p
f
p
f

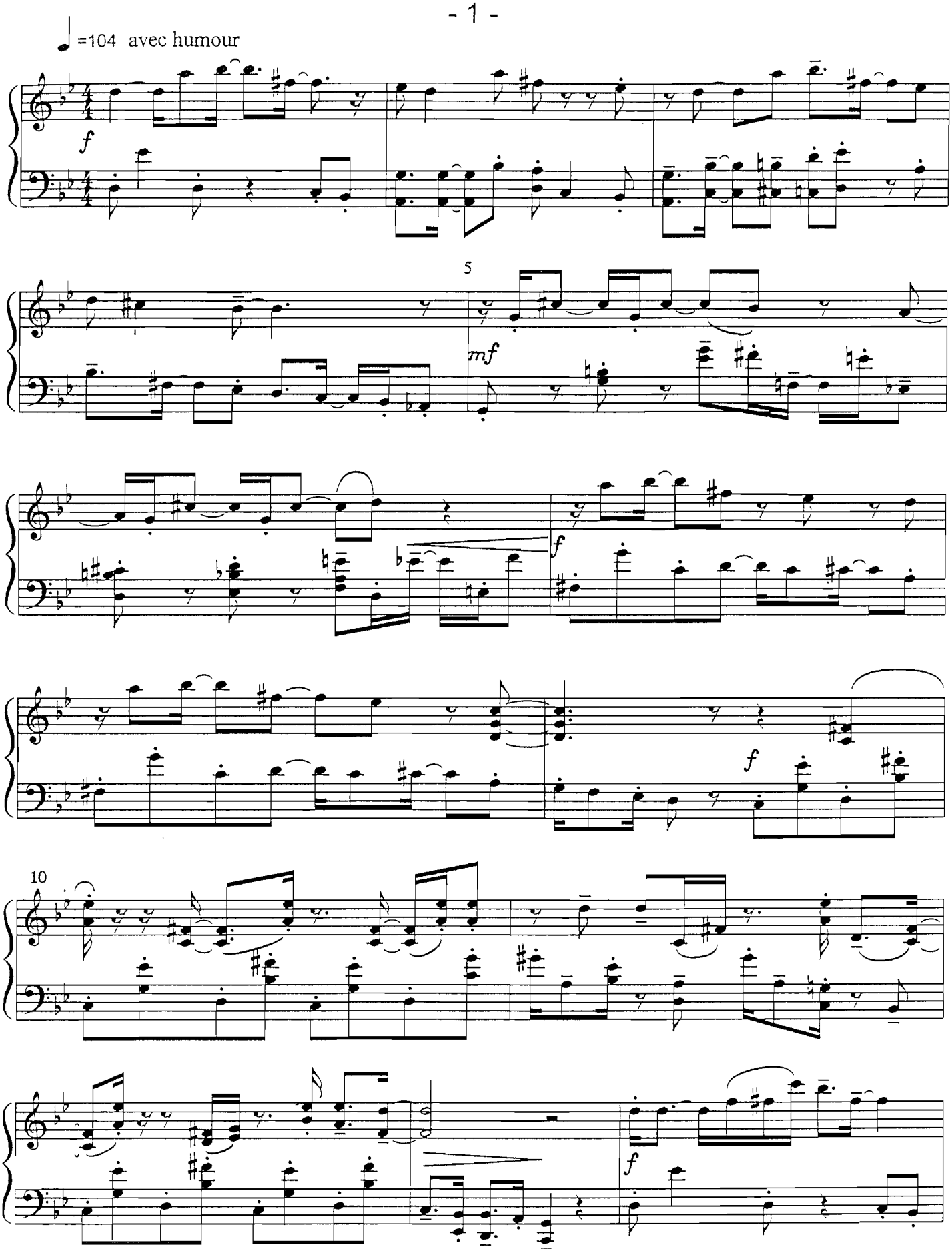


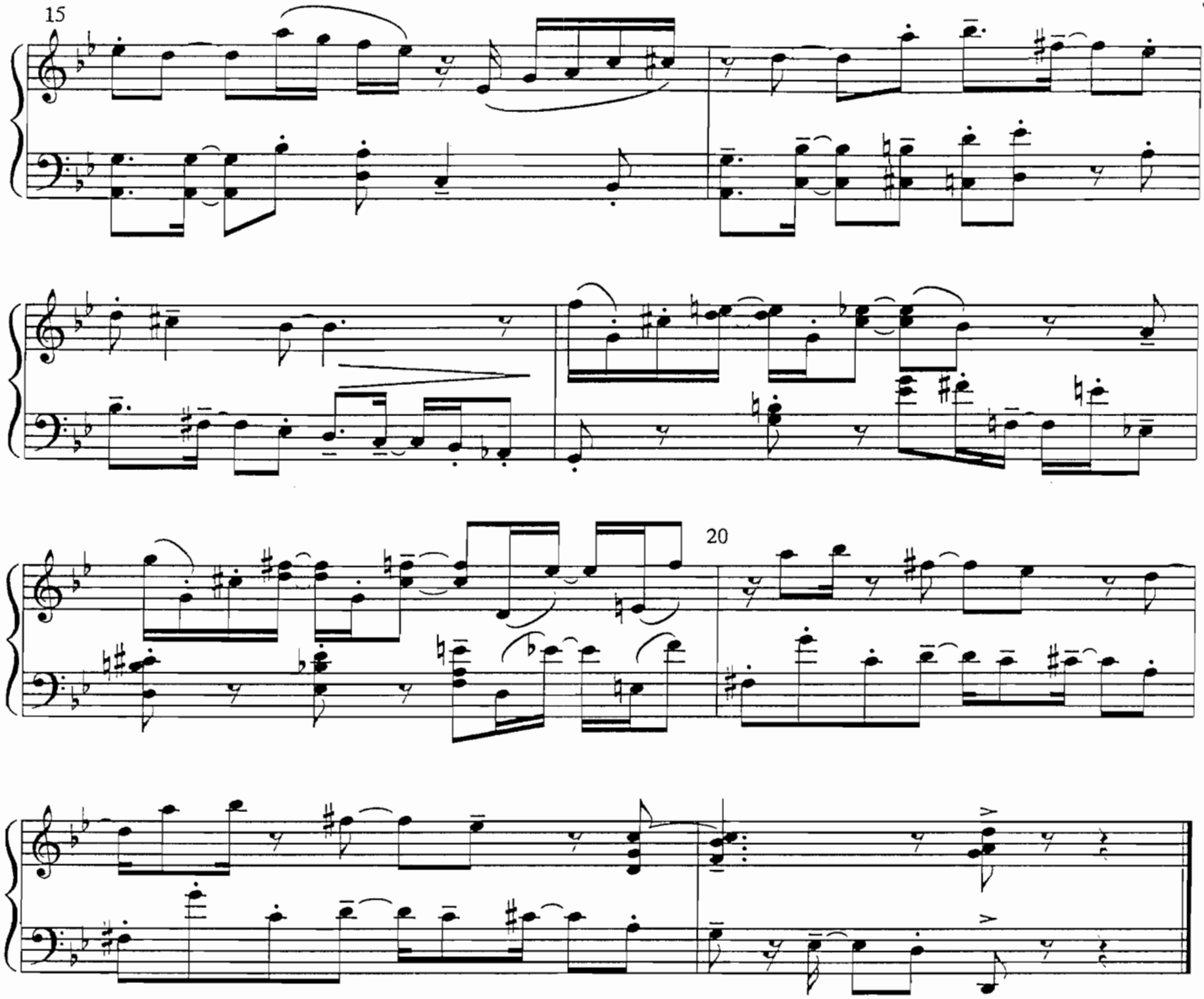
Patrick BUSSEUIL

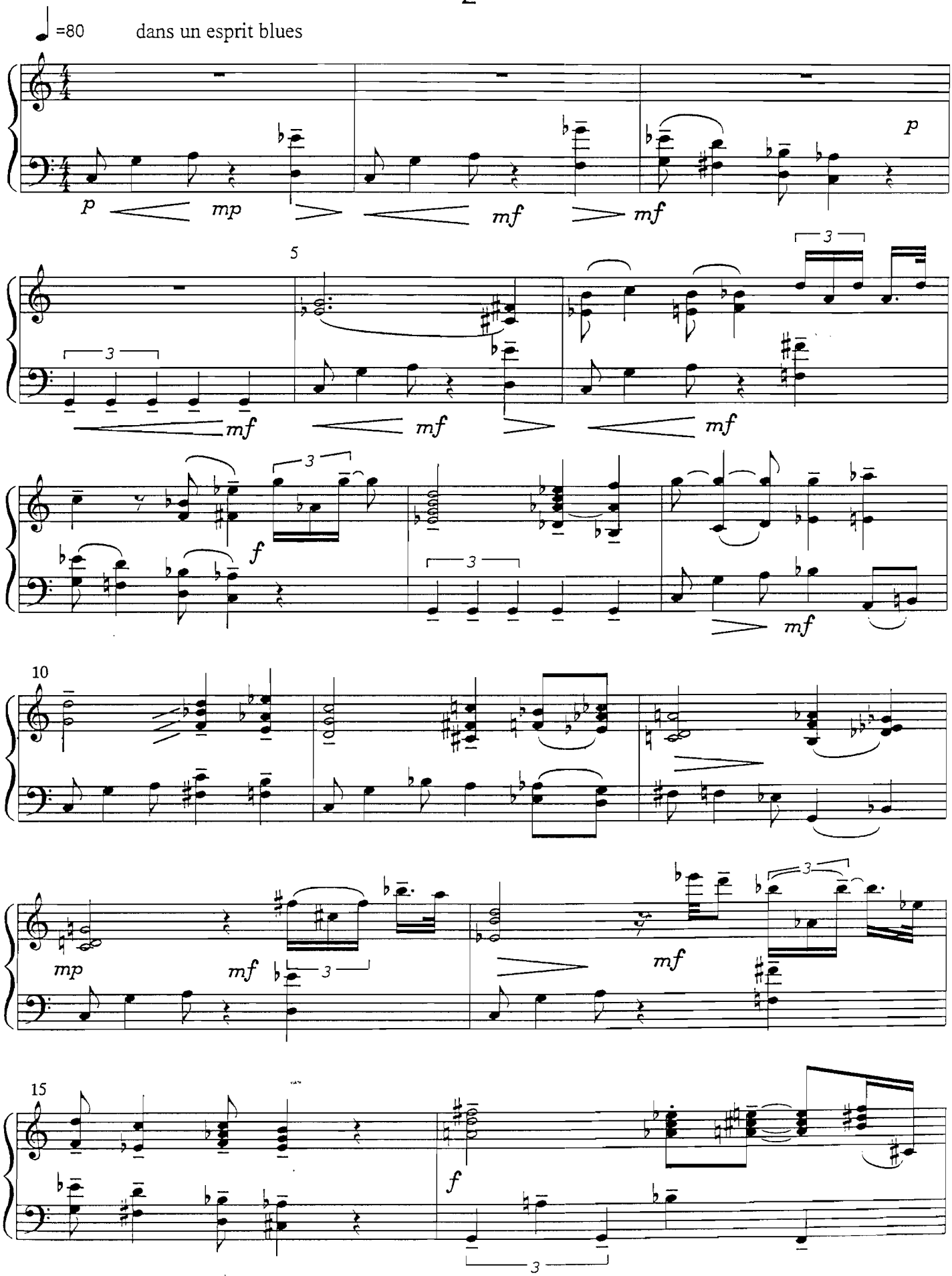
Peppermint Suit

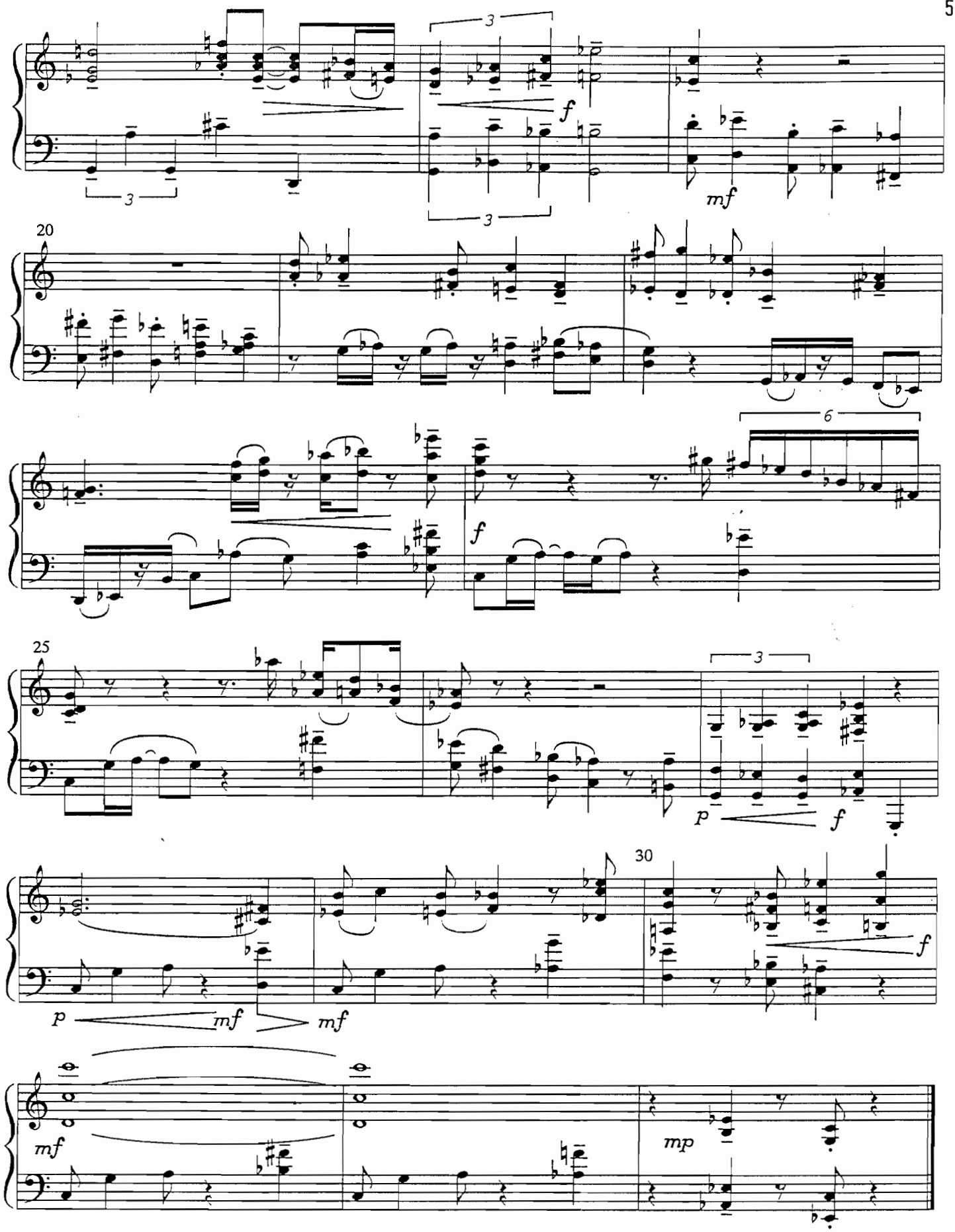
pour accordéon

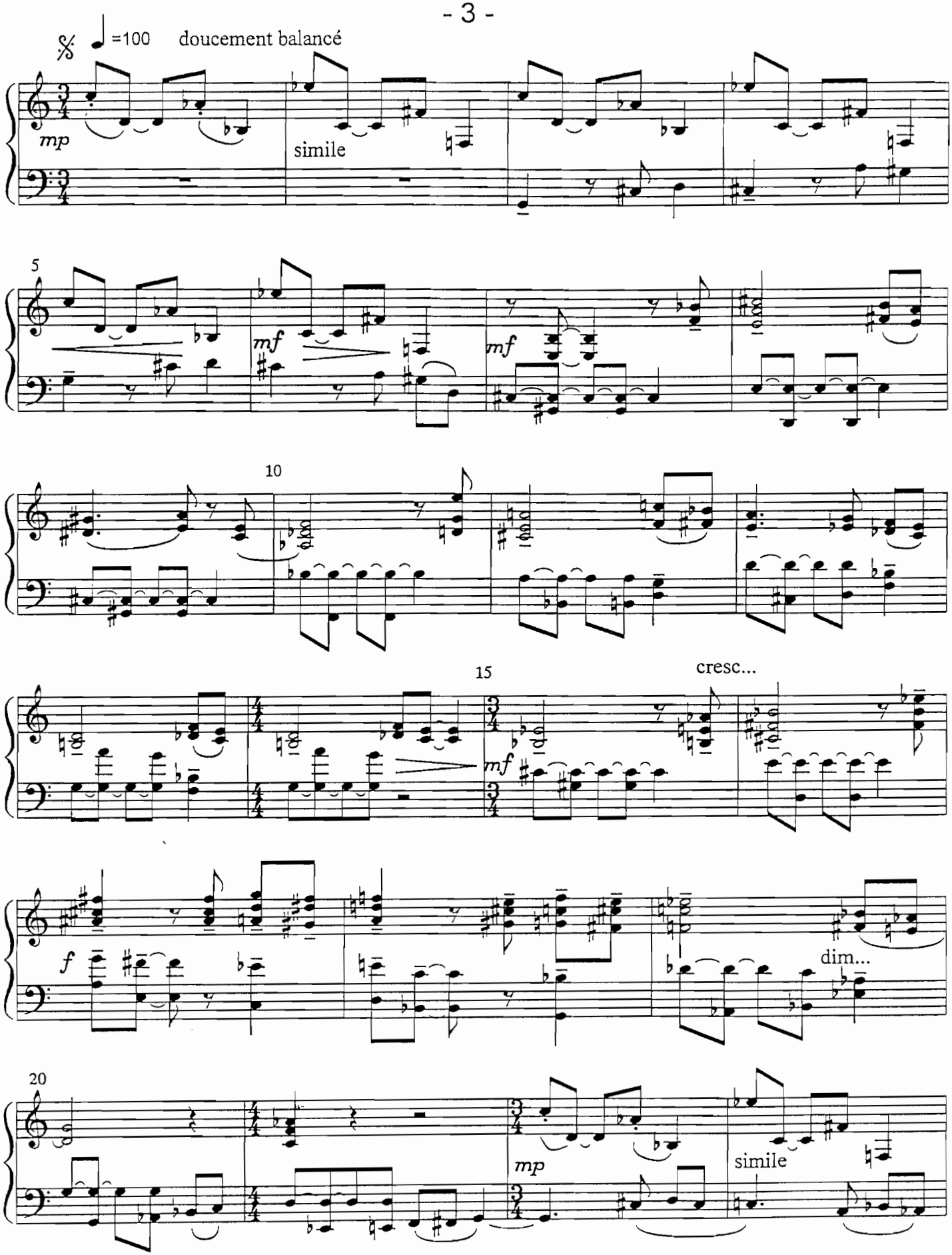
MUSIQUE SEMAPHORE DIFFUSION
36 Quai Saint-Vincent 69 001 LYON
Tél. 0478391240

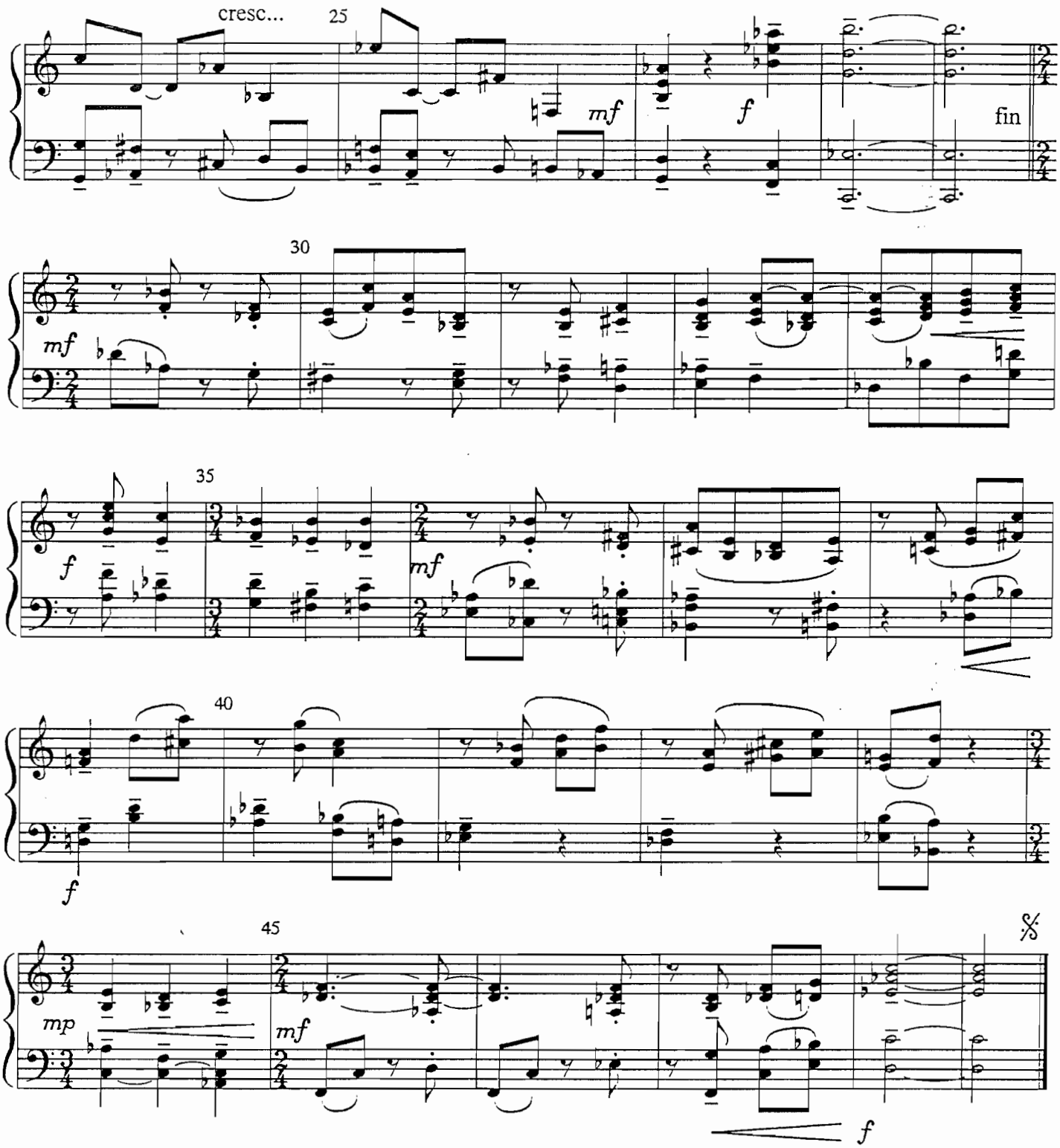

♩=104 avec humour
f
5
mf
f
f
10
f

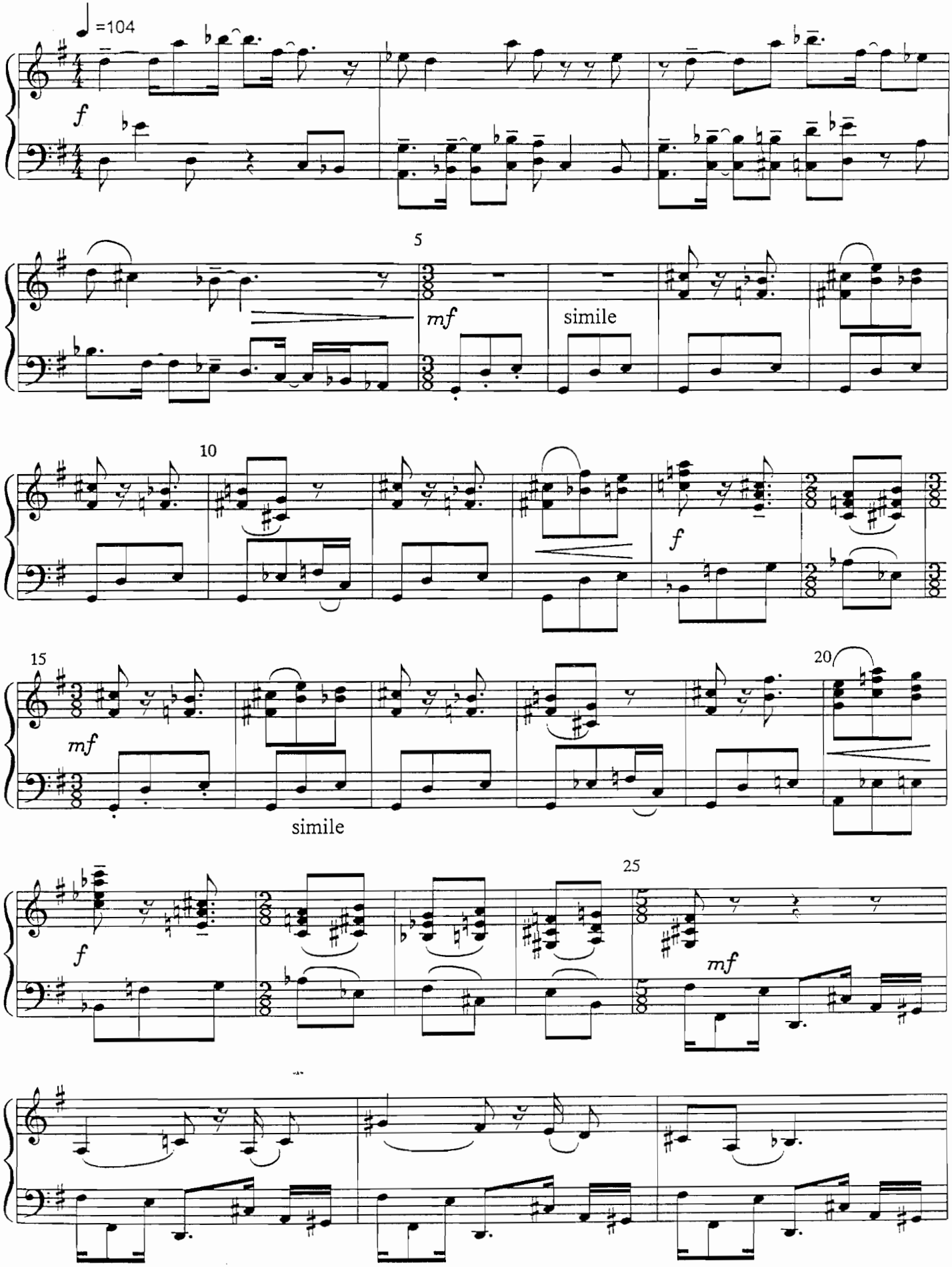

15
20

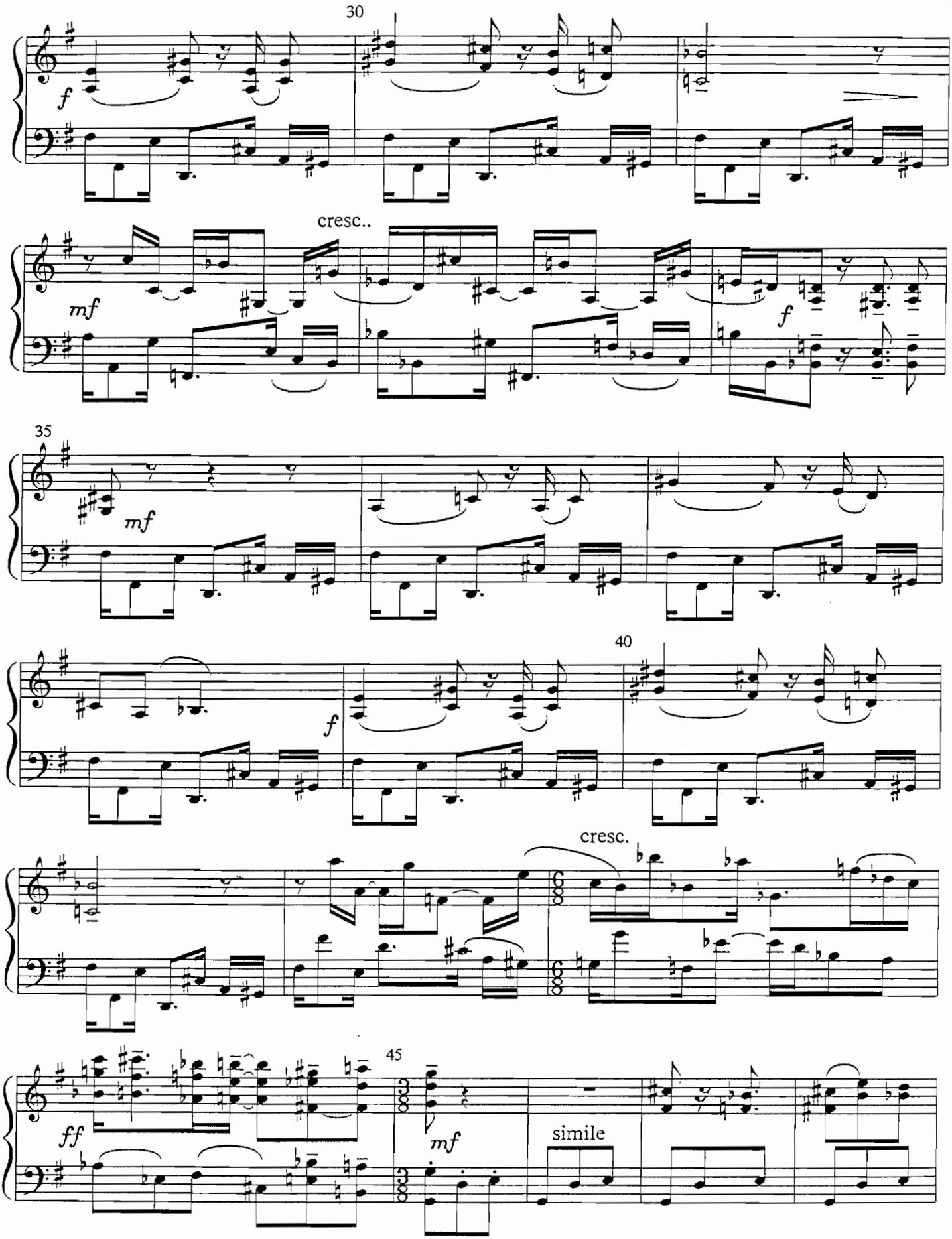

=80
dans un esprit blues
p
mp
mf
mf
p
5
3
mf
mf
mf
3
f
3
mf
10
mp
mf
3
mf
3
15
f
3

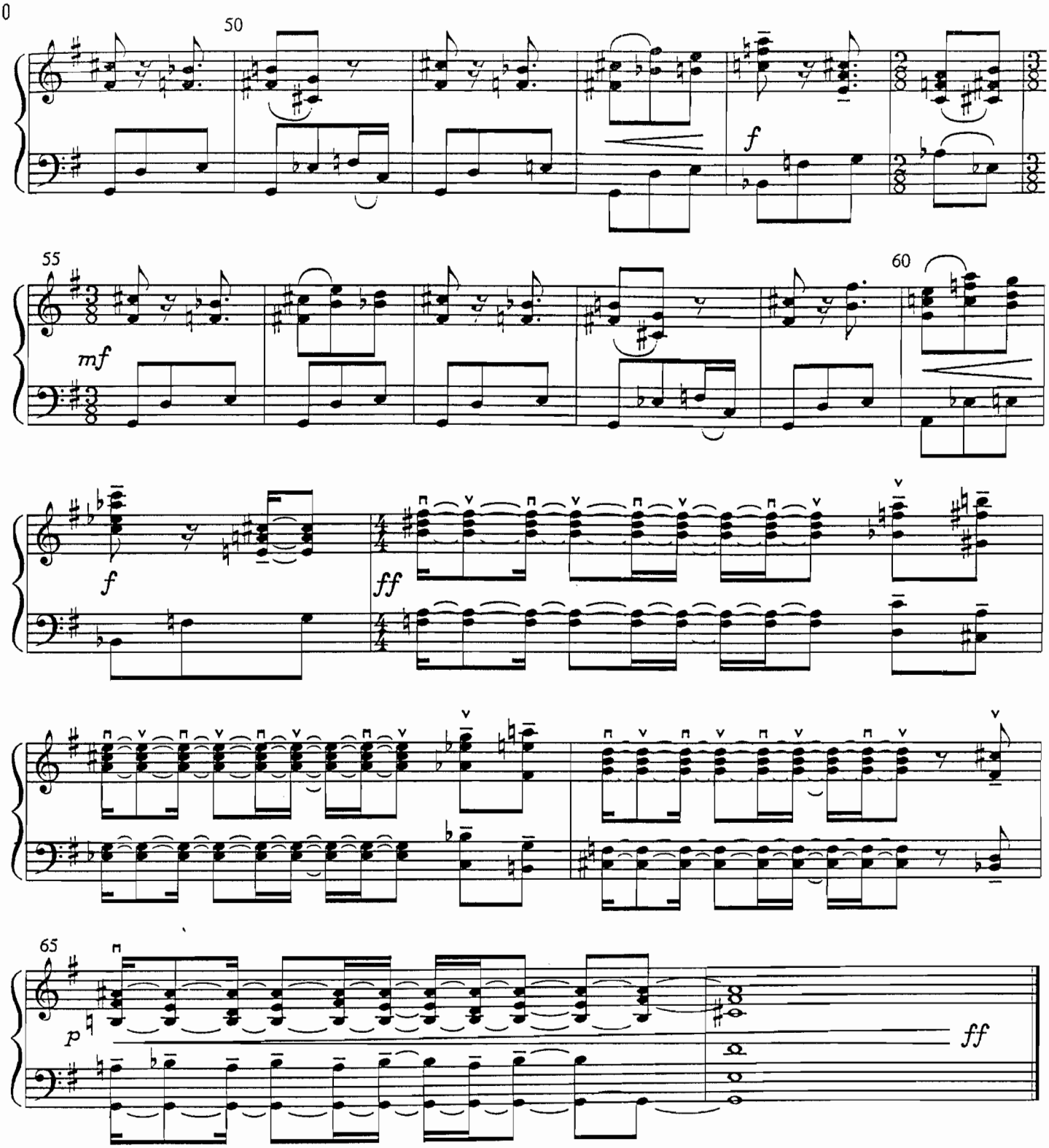

3
3
3
f
mf
20
6
f
25
3
p
f
30
f
p
mf
mf
mf
mp


=100
doucement balancé
mp
simile
5
mf
mf
10
15
cresc...
mf
f
dim...
20
mp
simile


cresc...
25
mf
f
fin
30
mf
35
f
mf
40
f
45
mp
mf
f


♩=104
f
5
mf
simile
10
f
15
mf
simile
20
25
f
mf


30
f
cresc..
mf
f
35
mf
40
f
cresc.
45
ff
mf
simile


50
f
55
mf
60
f
ff
65
p
ff

Patrick BUSSEUIL

PETIT SAFARI

Cette petite suite en 6 mouvements, écrite pour ma fille Laetitia, est prétexte à une promenade au zoo. Se présentent successivement :

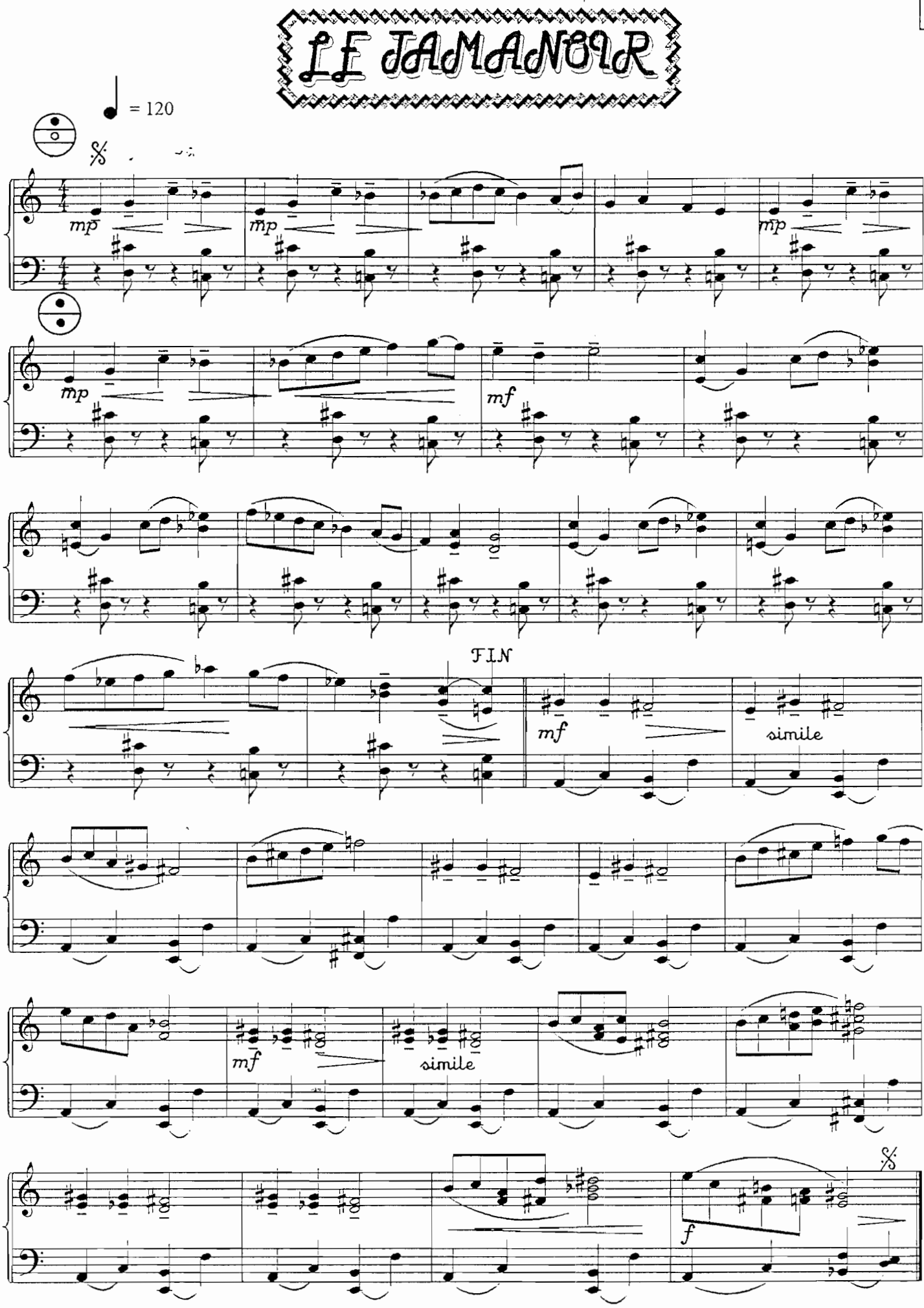
- **le tamanoir**
- **le zèbre**
- **le lémurien**
- **la grue couronnée**
- **le goéland**
- **la jeune gazelle**

"Petit safari" est enregistré sur compact-disc par Angel Luis Castaño.

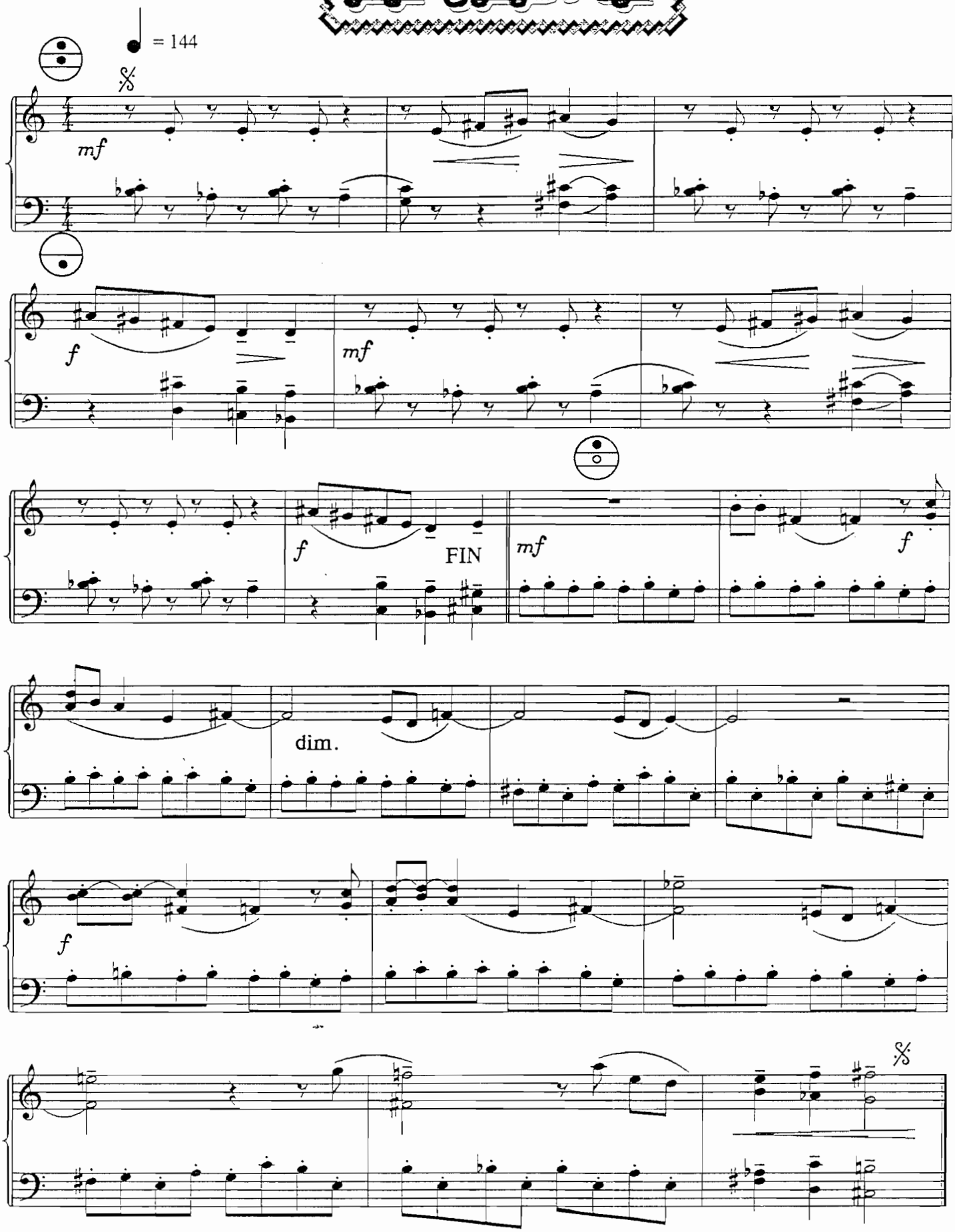
La registration est indépendante de la notation musicale.
Pour plus de clarté, le registre de 8' dans la boîte est noté ainsi (cercle central vide), à l'inverse du registre de 8' hors boîte (cercle central plein).



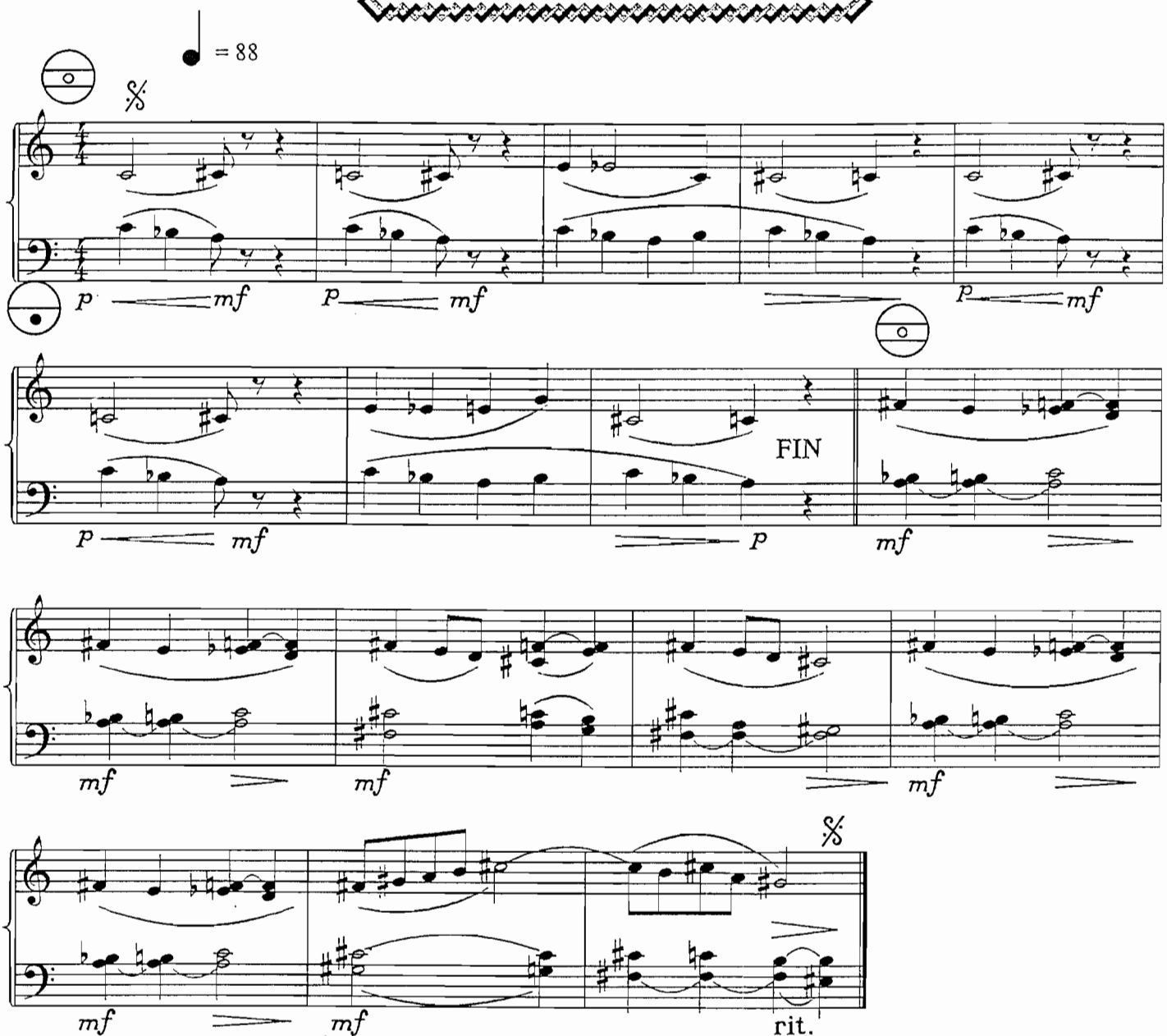
LE JAMAÏQUE



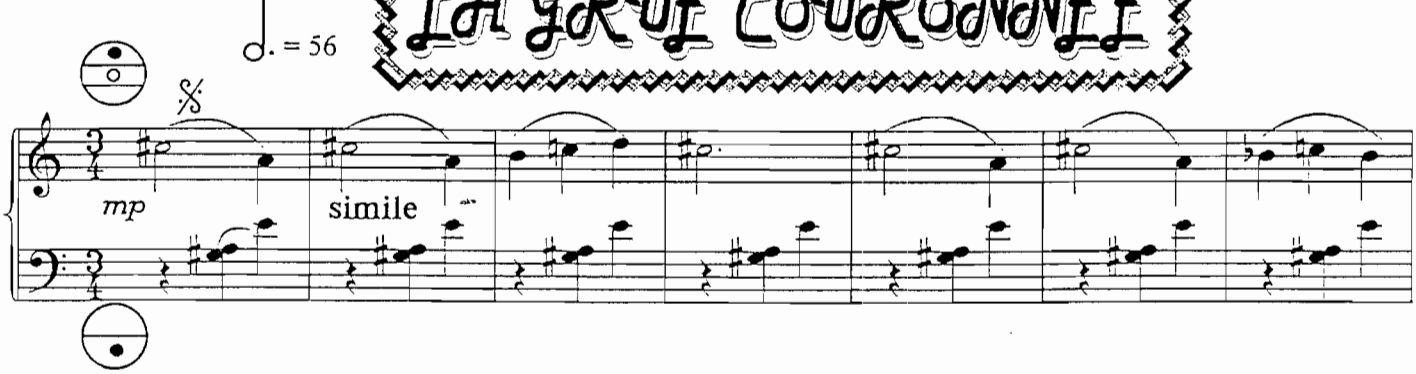
LE ZEBRE

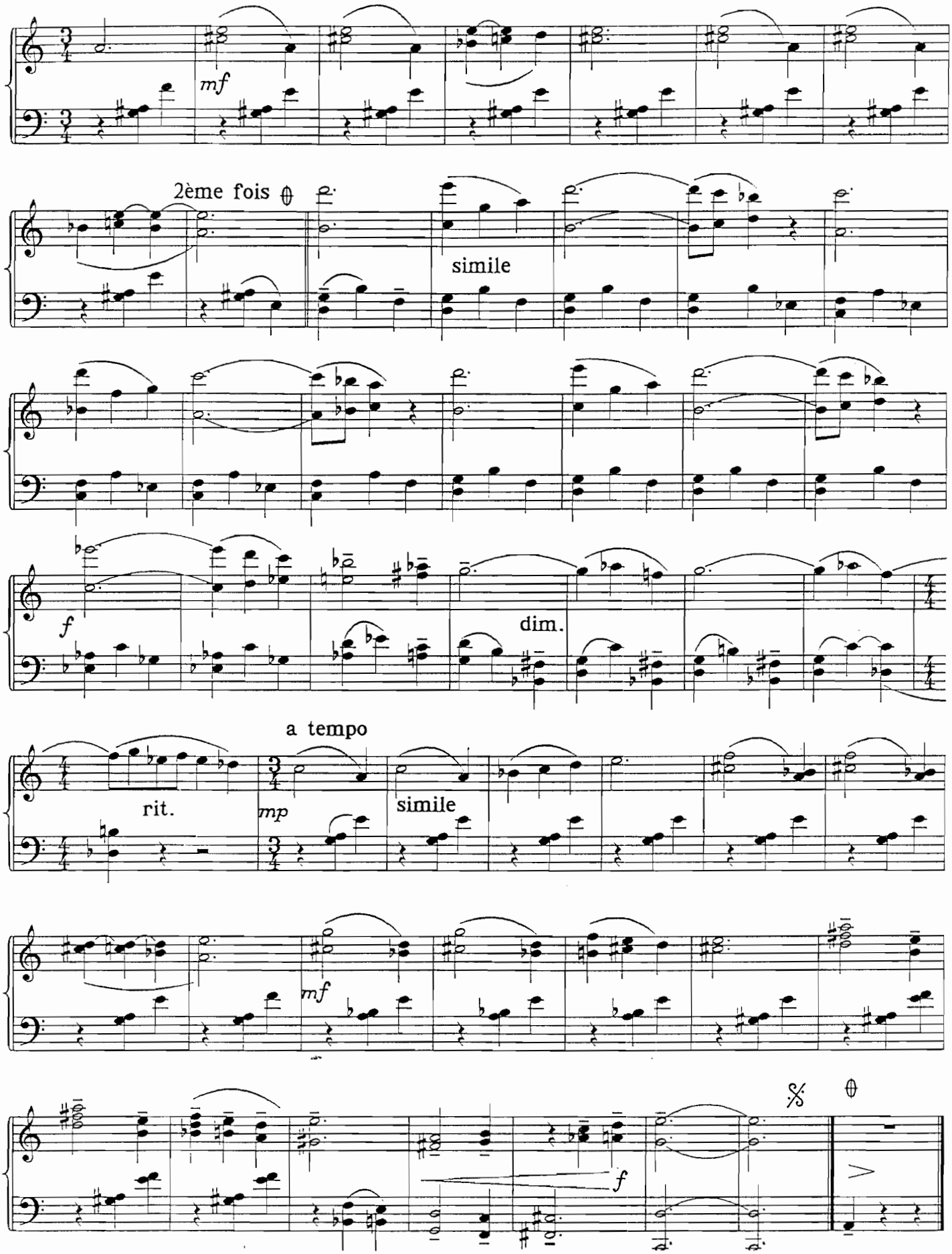


LE LEMURIEN

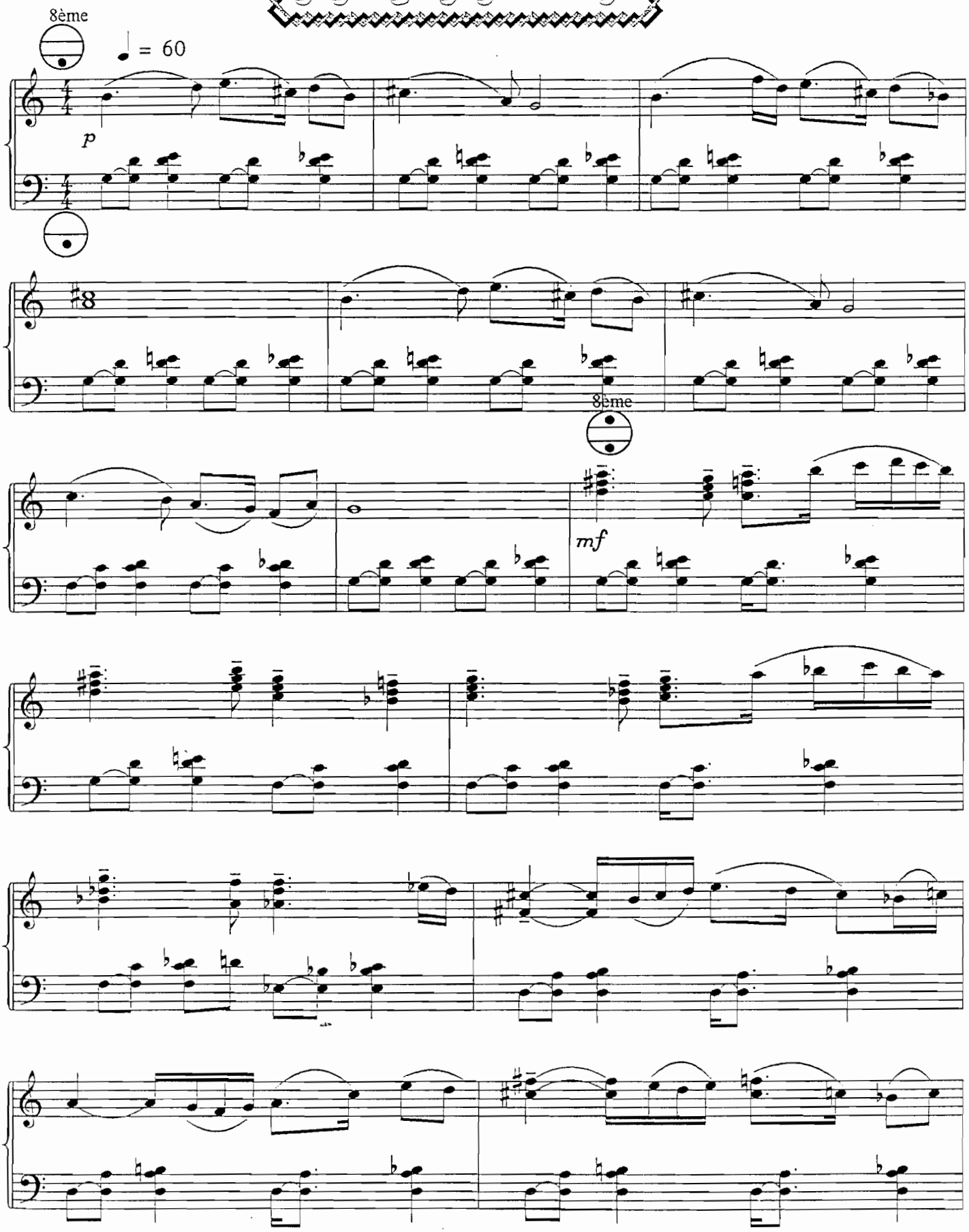


LA GRUE COURONNEE




mf
2ème fois
simile
f
dim.
a tempo
rit.
mp
simile
mf
f

LE GOELAND



8eme

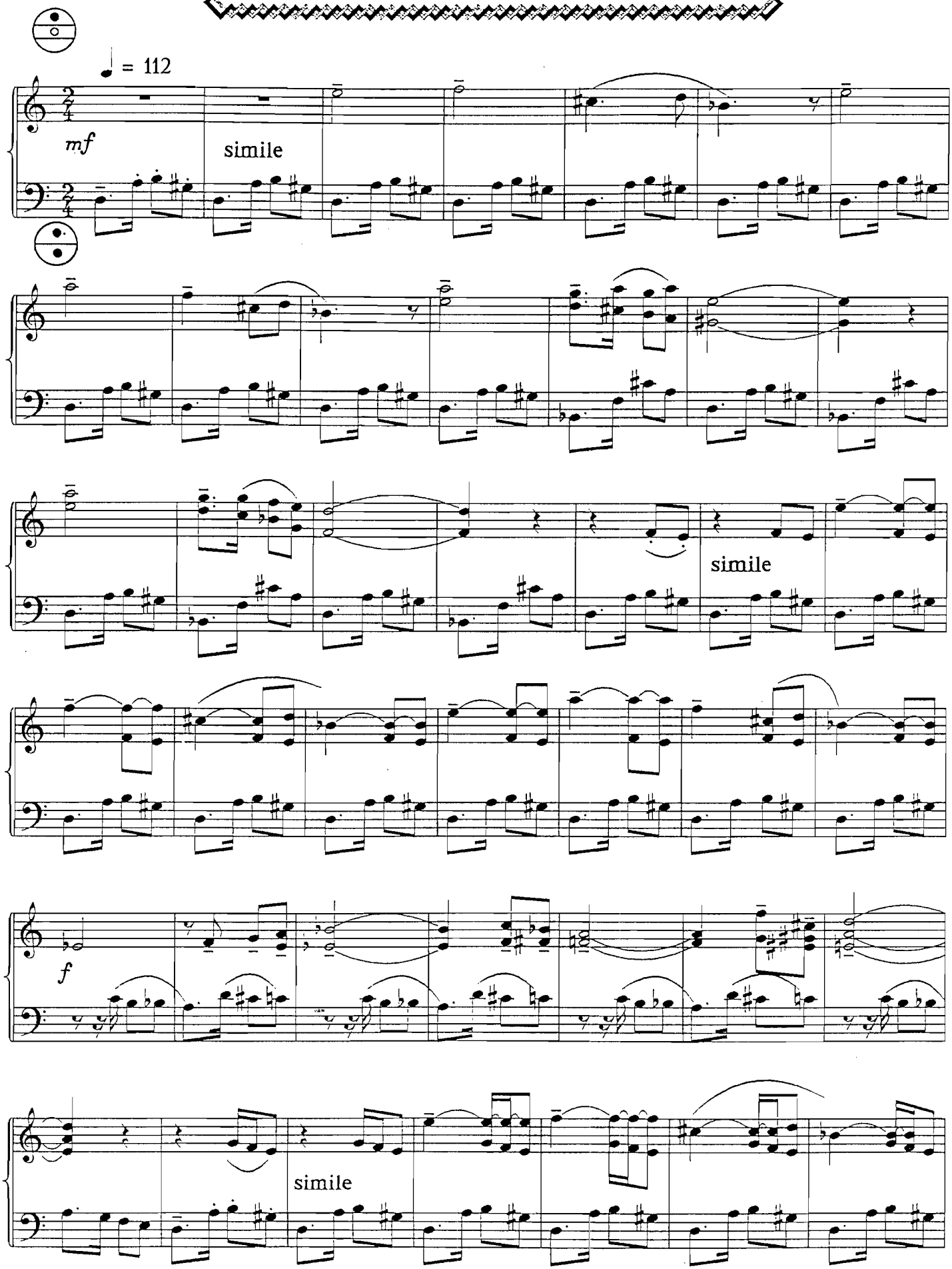
dim.

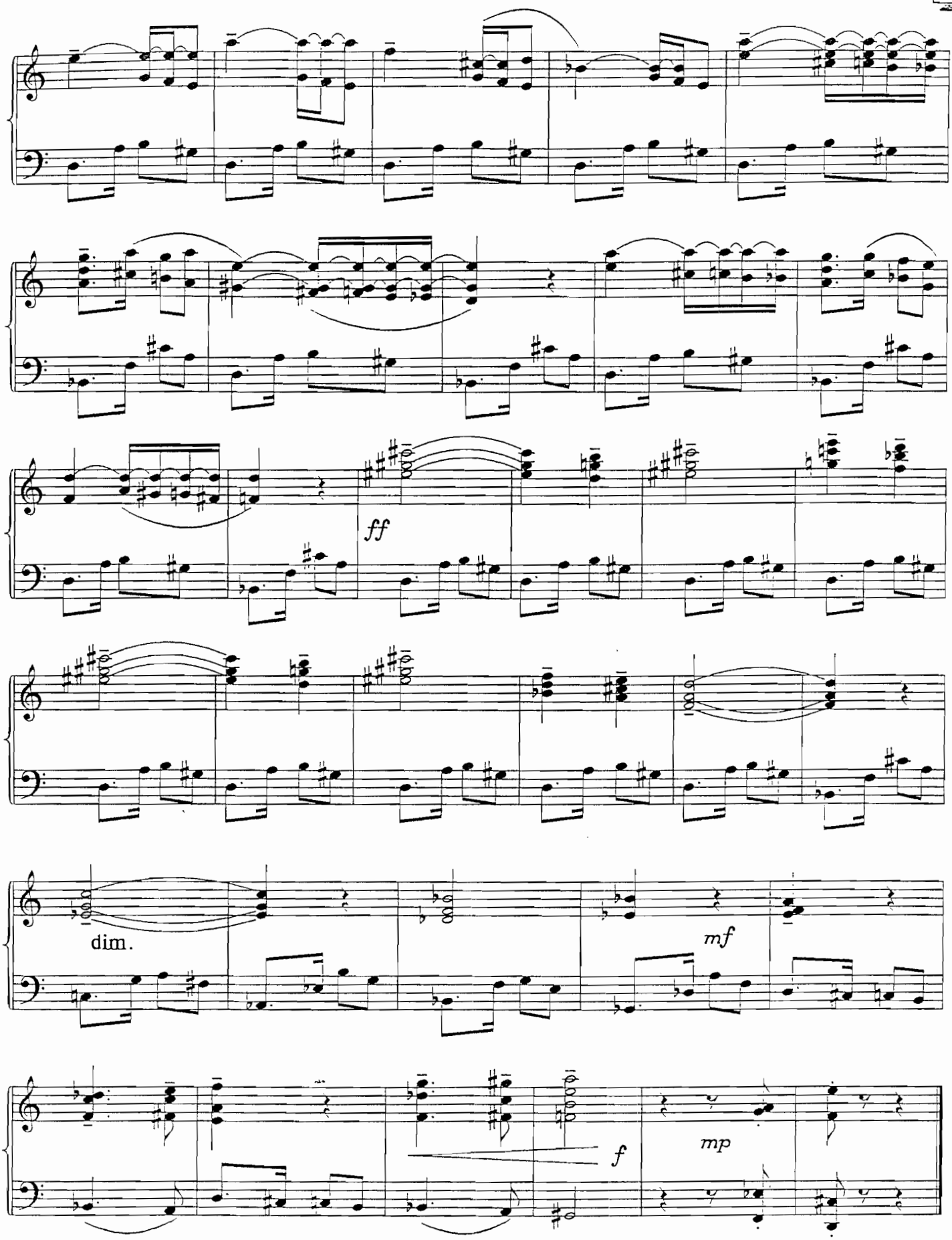
rit.





LA JEUNE GAZELLE




ff
dim.
mf
f
mp

BUSSEUIL P.

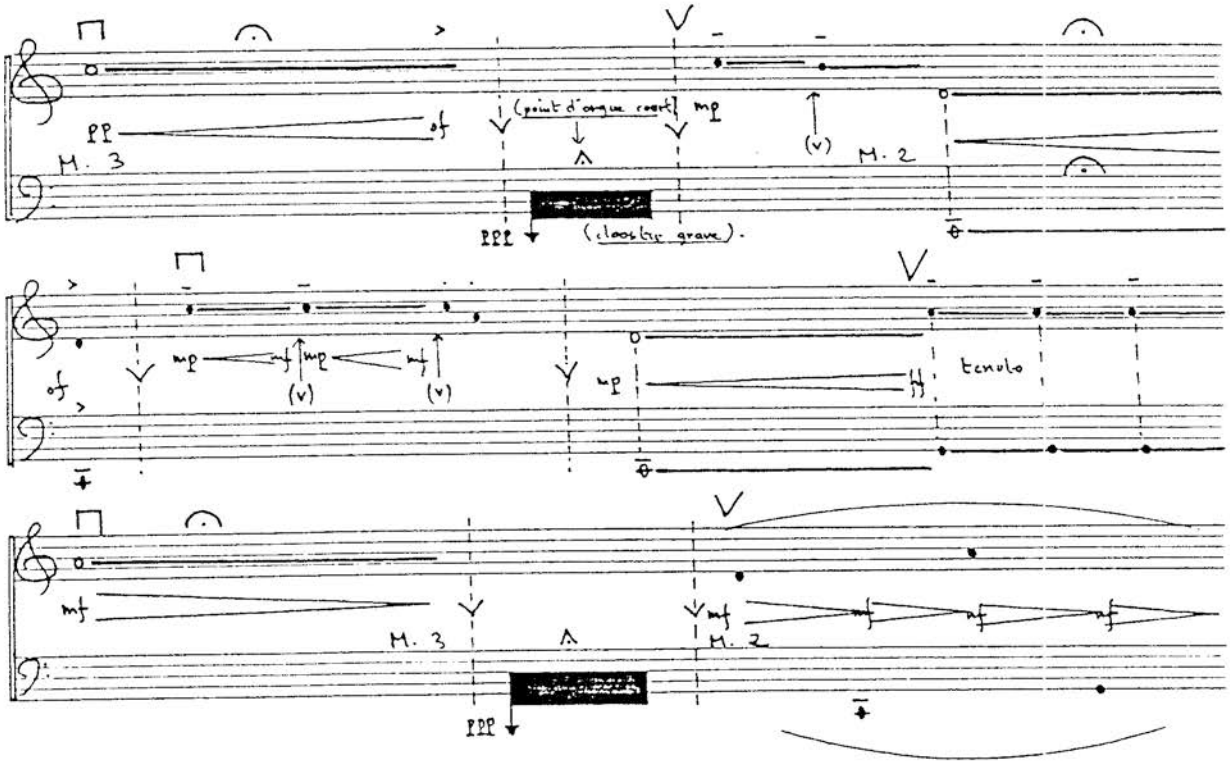
ITINERIS

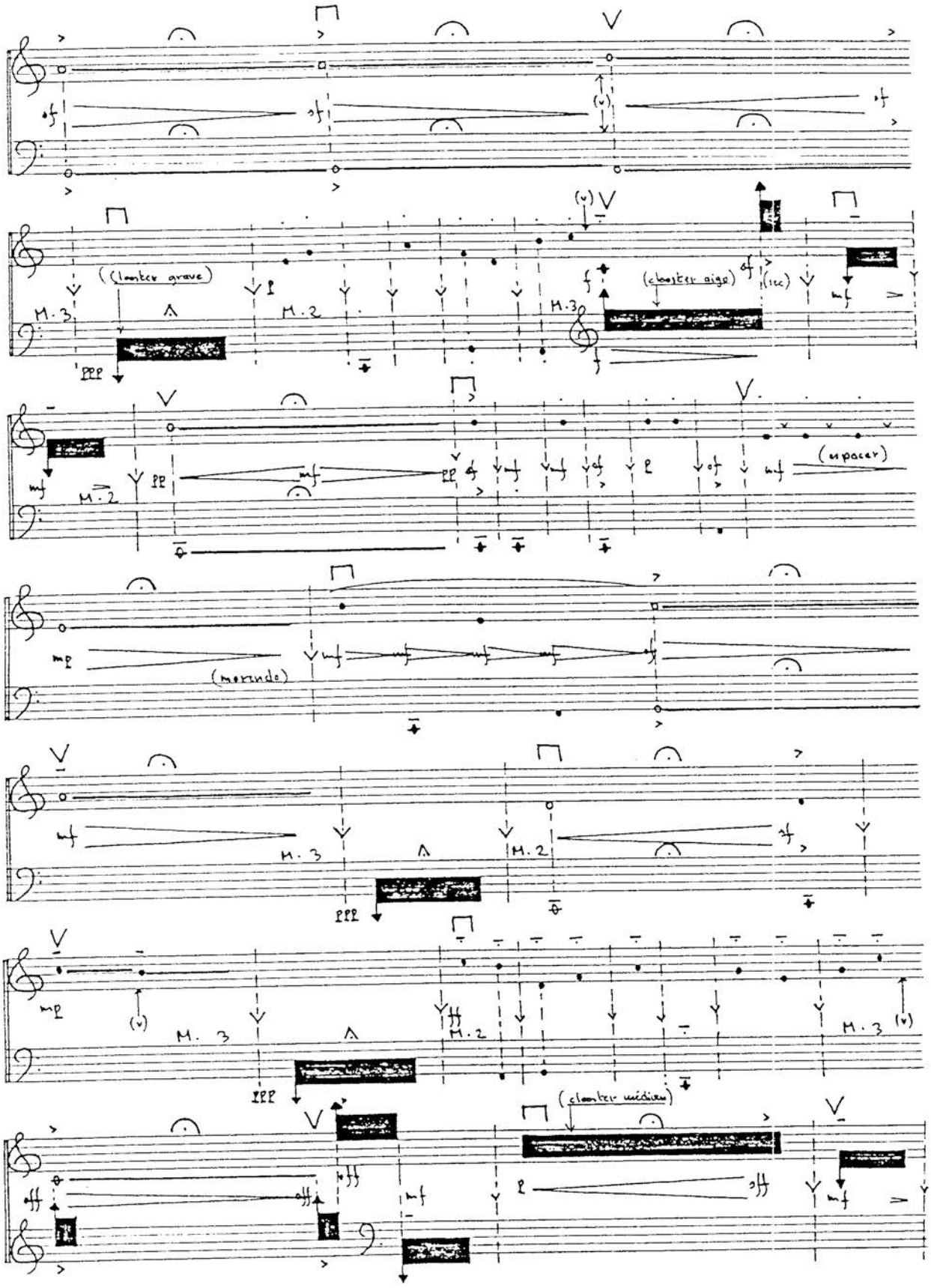
cinq études contemporaines pour accordéon classique

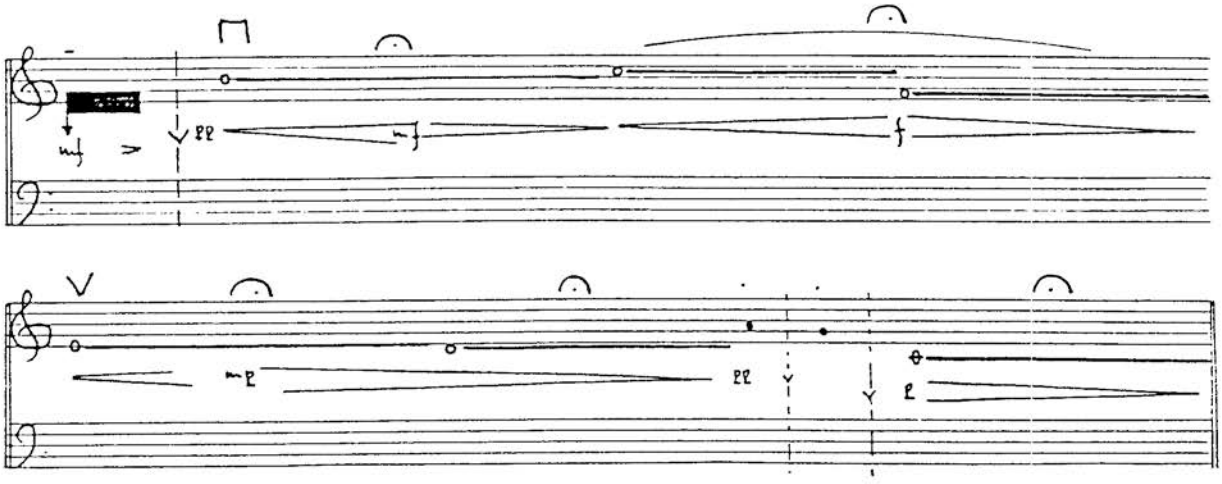
pièces pour les enfants.

Jeux de nuances.
Jeux pour le toucher
Jeux de souffle.
Jeux de répouses.
Jeux d'effets.

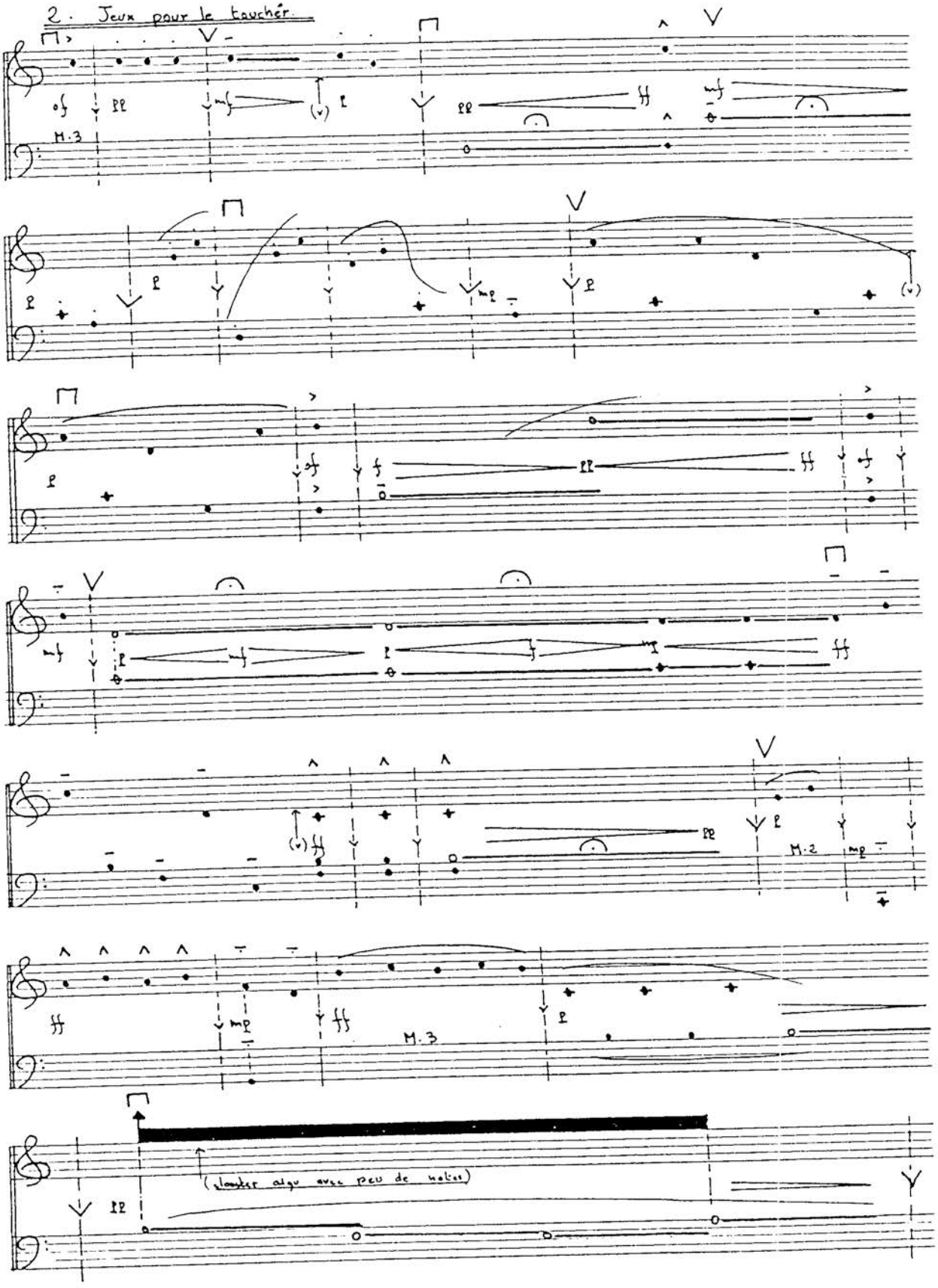
1 - Jeux de nuances. (Registration pour les cinq pièces : sur ⊕ ⊕ ou ⊕⊕ si ce dernier est bien accordé)

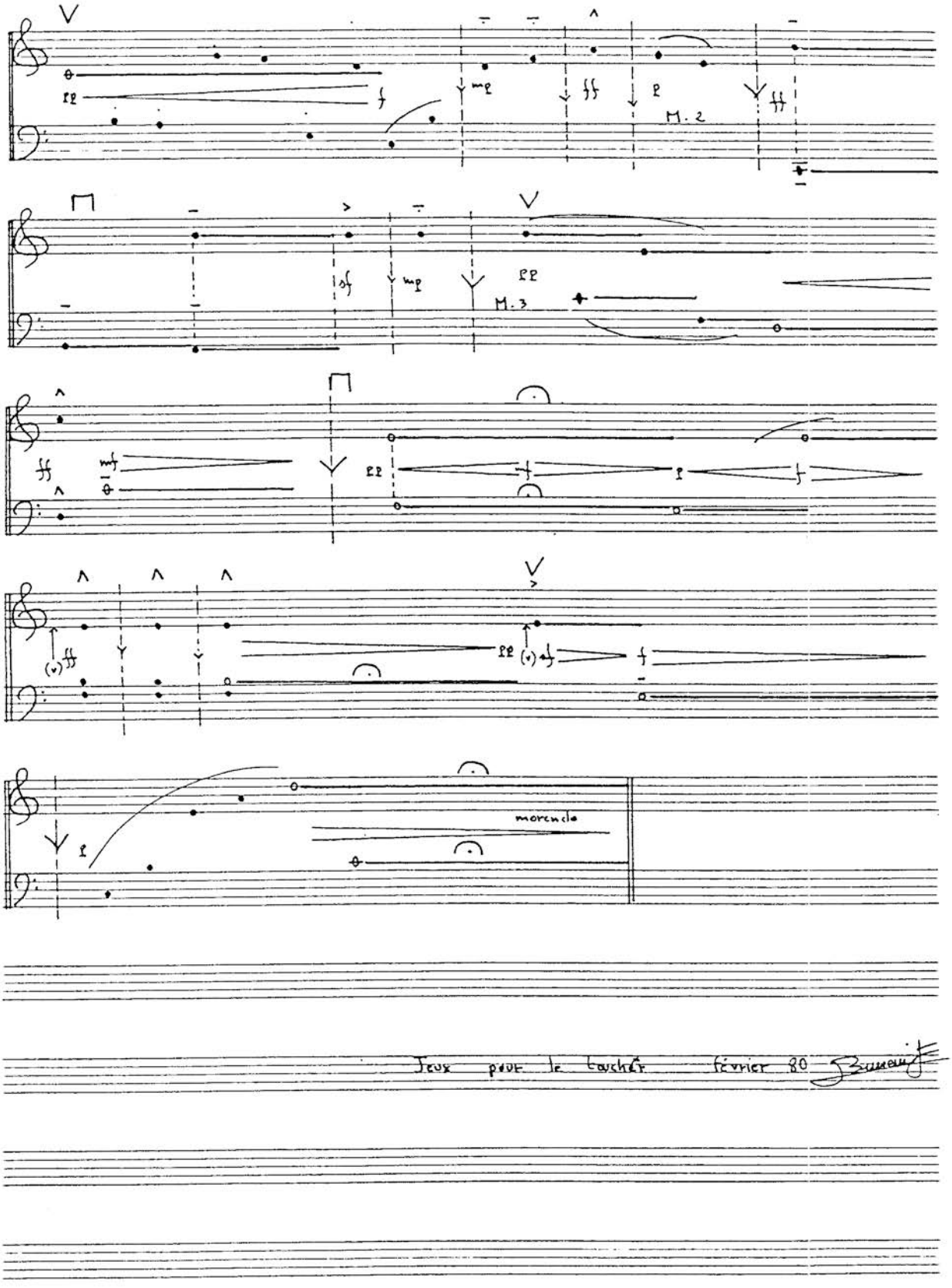



(closter grave)
M.3
M.2
(closter aigo)
(sec)
(espacer)
(morendo)
(closter médium)

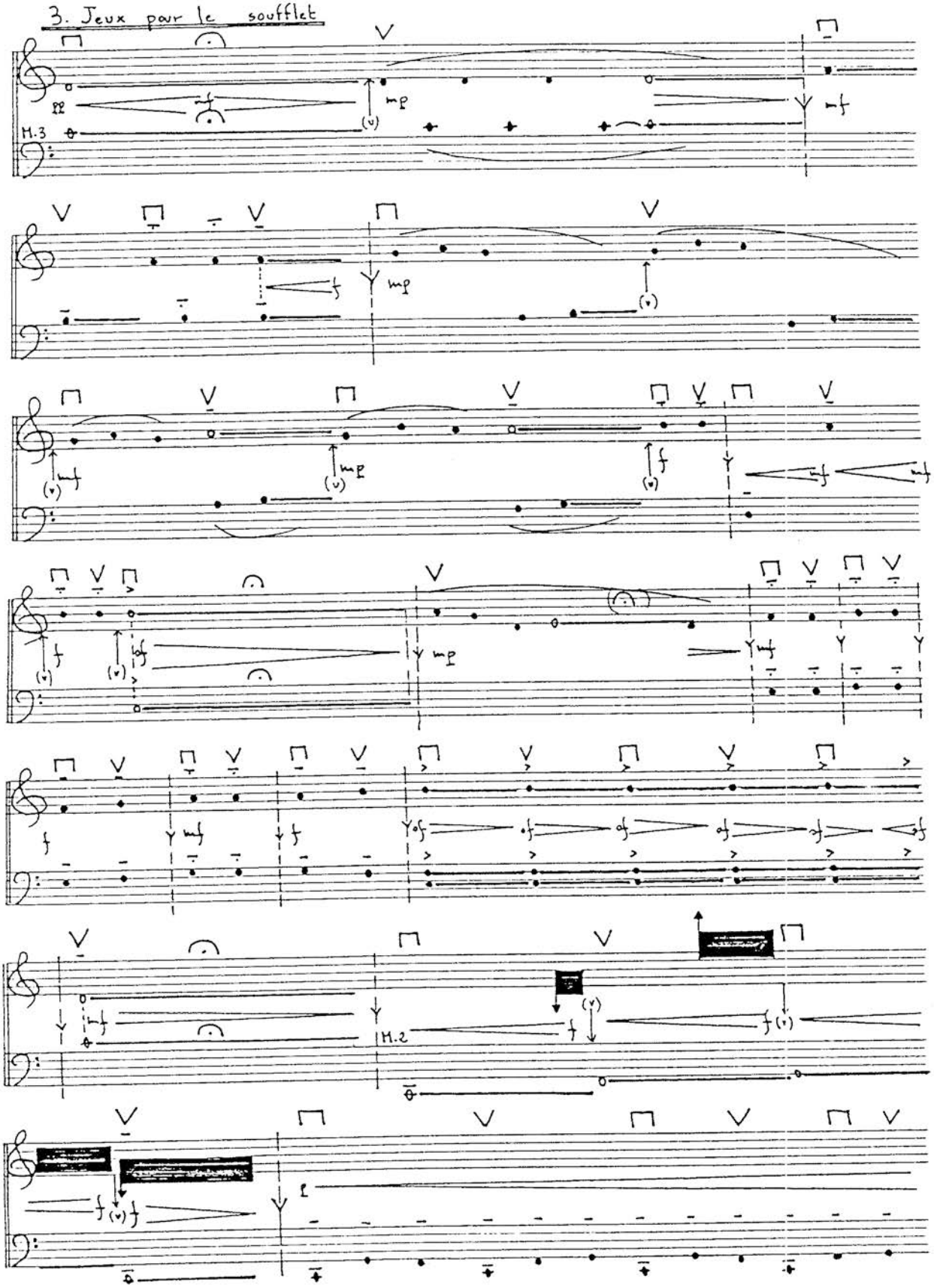


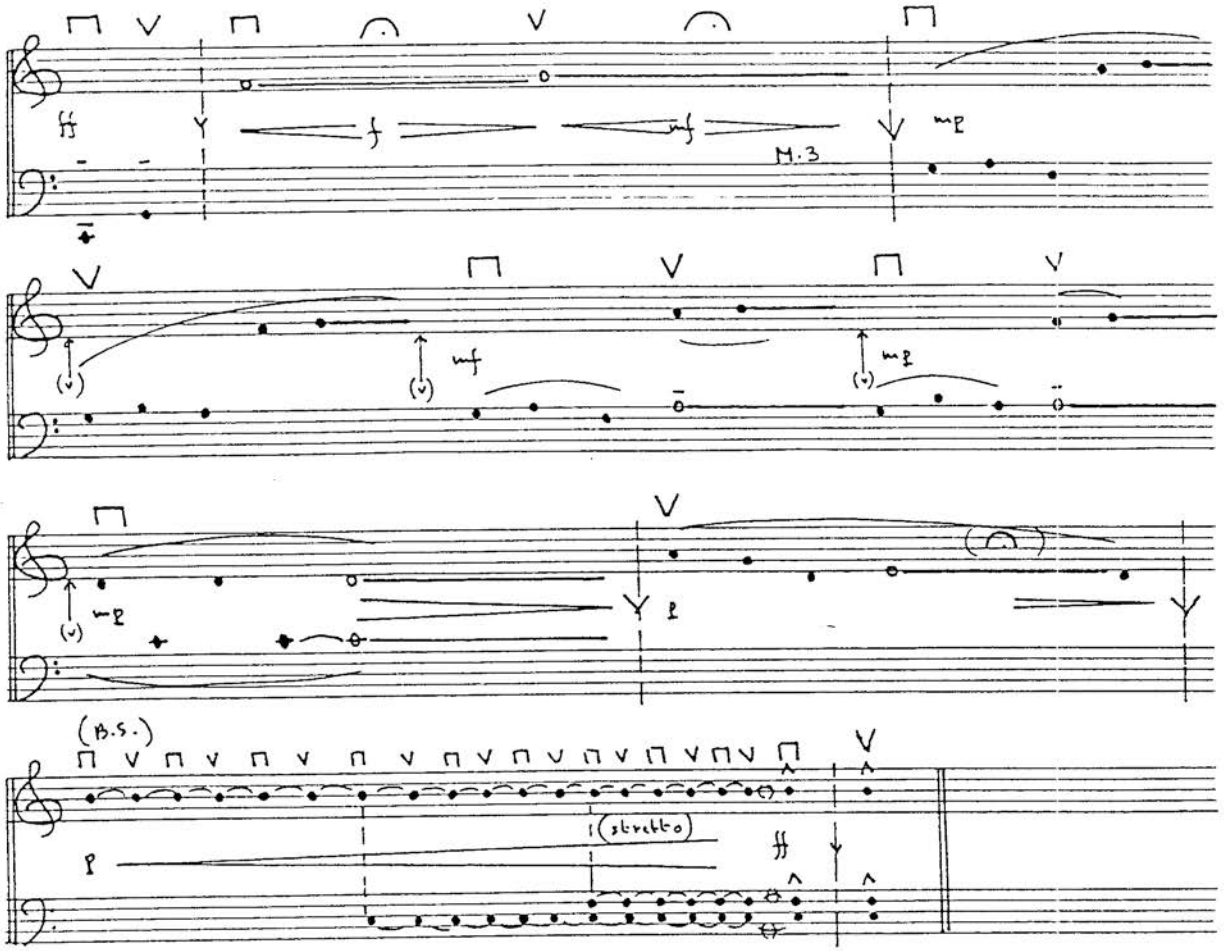
Jeux de nuances février 80


2. Jeux pour le toucher
M.3
M.2
M.3
(glisser aigu avec peu de matière)



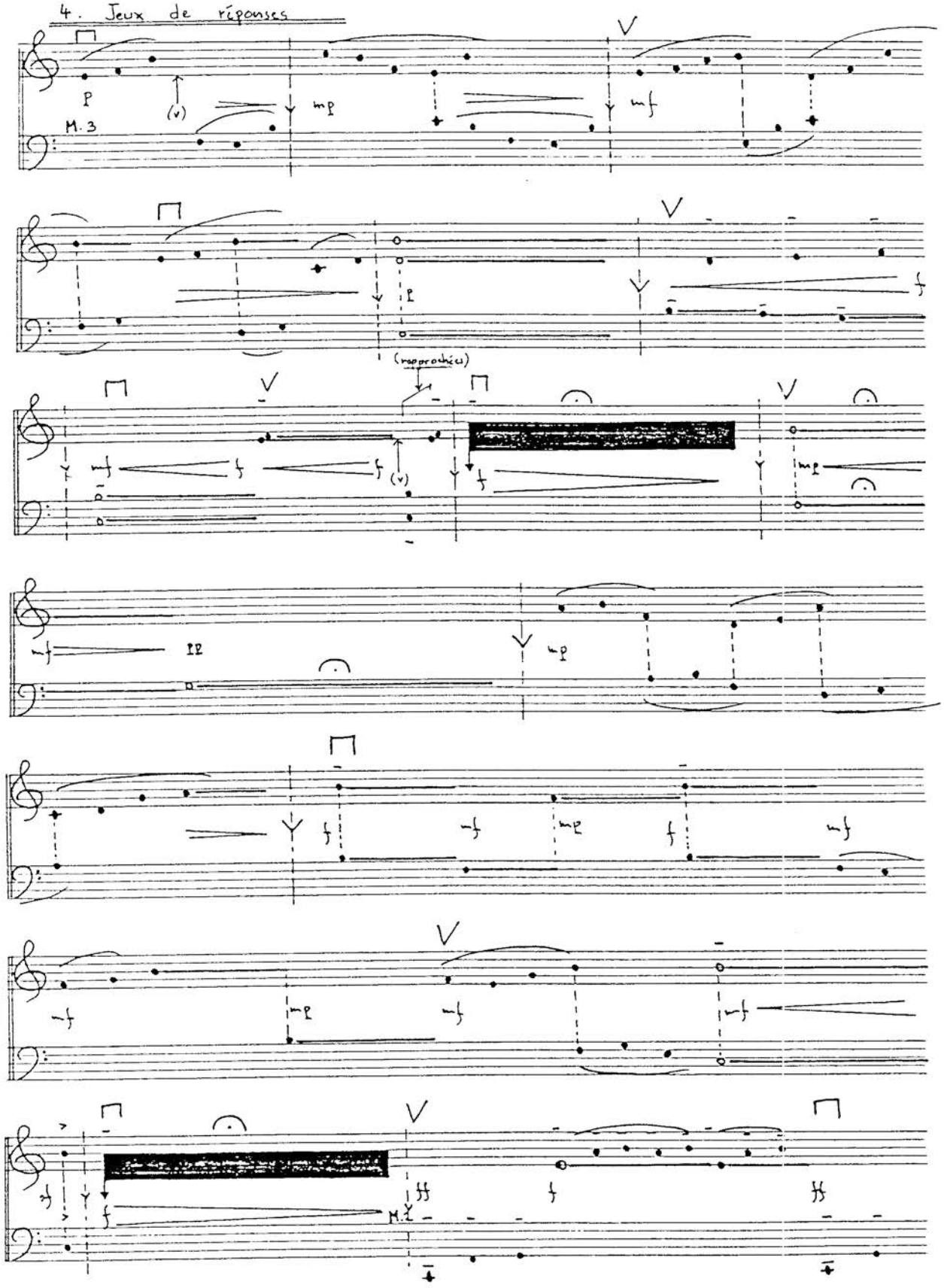
Jeux privé le toucher février 80

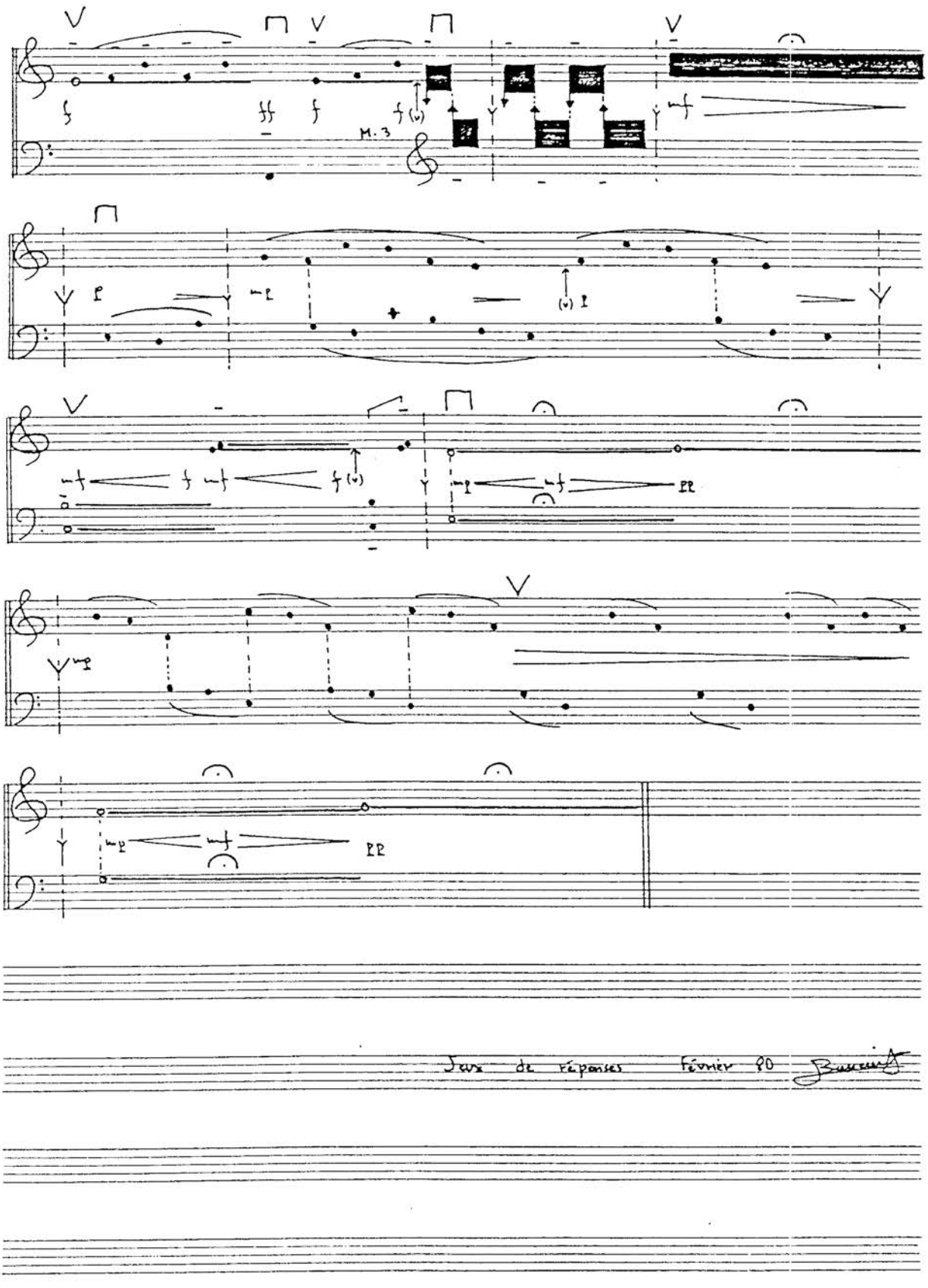

3. Jeux pour le soufflet
M.3
M.2

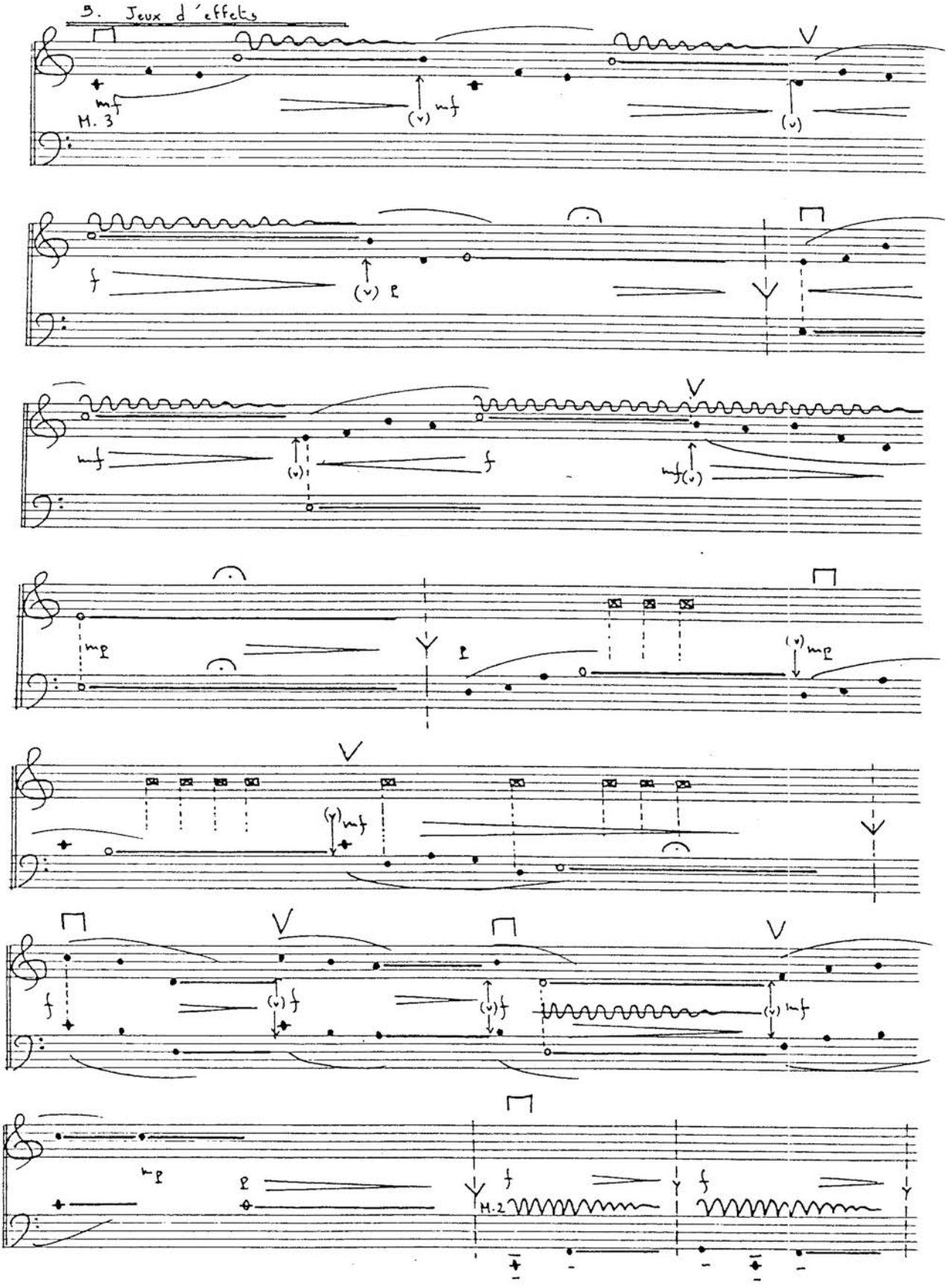


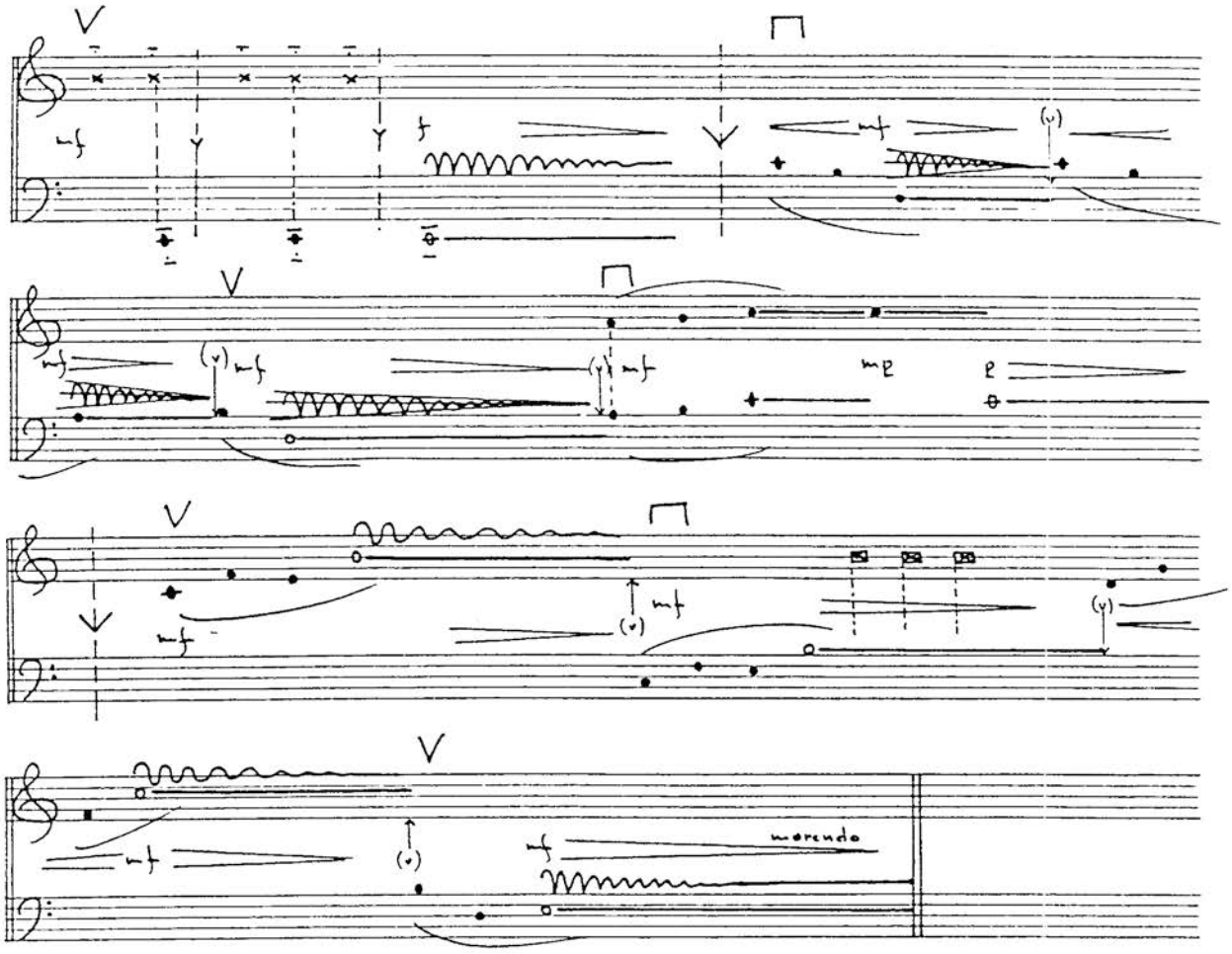
Jeux pour le soufflet février 80

4. Jeux de réponses




M. 3
Jeux de réponses Février 80


3. Jeux d'effets
mf
H. 3
(v) mf
(v)
f
(v) p
mf
(v)
f
mf(v)
mp
p
(v) mp
(v) mf
f
(v) f
(v) f
(v) mf
mp
p
f
H. 2
f



Jeux d'effets février 80

vibrato diminuant (avec main gauche).

vibrato diminuant (avec jambe gauche).

vibrato diminuant (prendre 2 plis du soufflet à quelque distance l'un de l'autre entre les doigts de la main droite et frapper ces plis et ses intermédiaires entre eux. on doit entendre un battement).

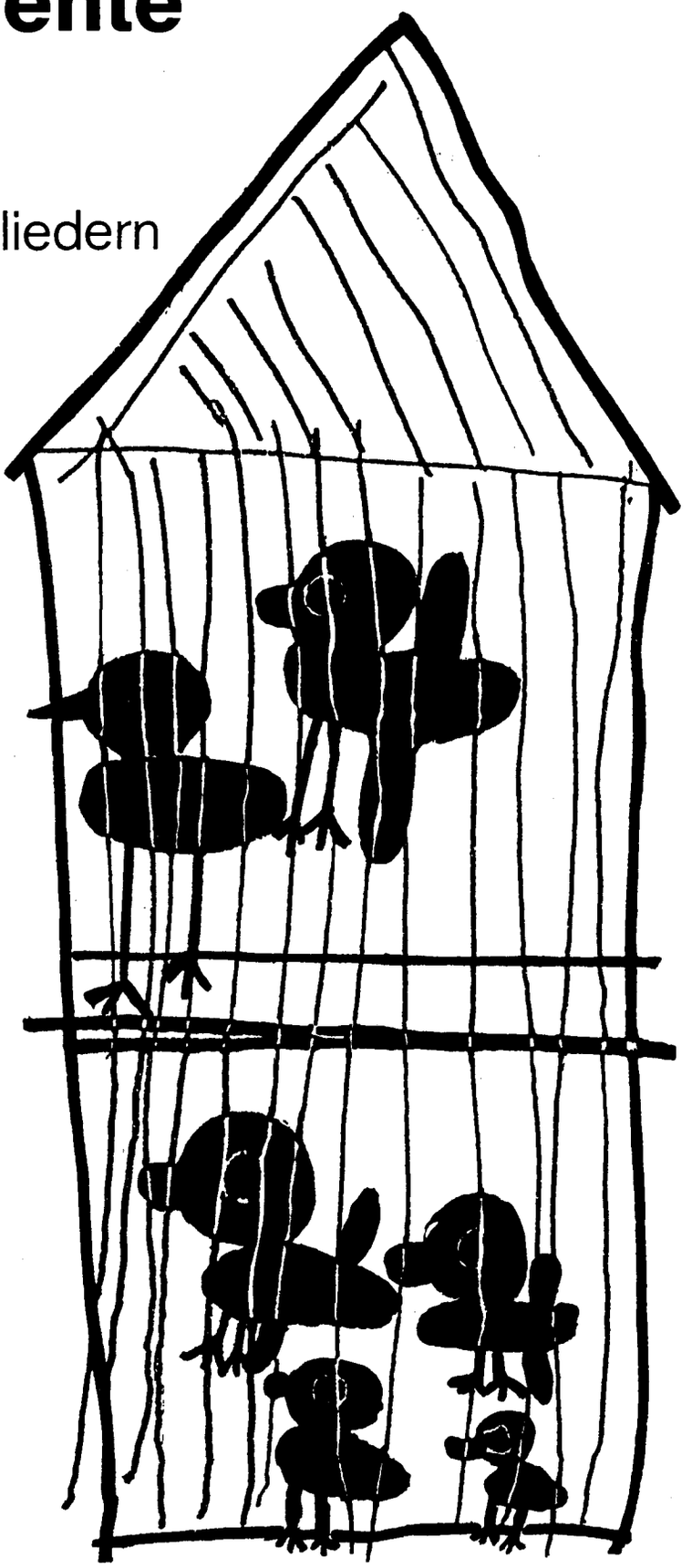
vibrato sec diminuant (avec main droite en tapant sur la caisse - taper devant près du soufflet).

taper sur la caisse (derrière entre le corps et l'instrument).
taper le soufflet (devant avec la main droite).

HUGO NOTH

Sechs Momente

für Akkordeon
nach
europäischen Volksliedern



Musikverlag

Heinz Oettinger

7000 Stuttgart 31

BESPRECHUNG DER KOMPOSITION "SECHS MOMENTE" von Hugo Noth

Die vorliegenden "Sechs Momente" sind geschliffene, aphoristische Stücke absoluter Musik, deren programmatische Titel wohl erst nachträglich unterlegt wurden. Hugo Noth selbst deutet das im Vorwort an, wenn er schreibt, "die neuen Titel geben dem Interpreten eine der vielen Ideen (gemeint sind: Möglichkeiten) zur musikalischen Deutung des Inhalts."

Die programmatischen Titel erleichtern dem jugendlichen Akkordeonisten - für den die Stücke gedacht sind - den Einstieg in die Materie, der mittlere Schwierigkeitsgrad läßt sie für einen breiten Schülerkreis spielbar erscheinen.

Weiterhin mag den Komponisten die Absicht geleitet haben, dem Zufälligen der Abfolge der einzelnen Sätze (Momente), der losen Reihung (Suite), gewissermaßen als Klammer, ein übergeordnetes Programm zu geben. Doch liegt dieses Übergreifende und Sinnstiftende tatsächlich in der Qualität der Stücke - in der Einheit des Stils - , die Disparates zusammenzwingt und eben aus den unzähligen Möglichkeiten die passenden "stimmigen" herausfiltert.

Besonders deutlich wird dieses formale Bemühen im letzten Satz "Ein Tag wie jeder andere". Hier erreicht der Komponist einen überzeugenden Abschluß der Suite, in dem er die einzelnen "Momente" in einem Quodlibet zusammenfaßt. Interessant zu sehen, wie sich hier formale Verdichtung und programmatische Öffnung überschneiden, denn der Titel "Ein Tag wie jeder andere" zielt auf ein offenes, endlos Wiederholtes.

Überflüssig zu betonen, wie sehr diese Komposition dem Einzeltonakkordeon auf den Leib geschrieben ist. Die "Momente" sind eine wesentliche Bereicherung der Akkordeon-Literatur und ohne Vorbehalt zum Studium zu empfehlen.

Zu den einzelnen Sätzen:

1. Aufstehen
   Glockenschläge leiten ein und unterbrechen den Fluß eines modalen Gesanges, der, melismatisch umspielt, durch den begleitenden Ostinato der Baßstimme harmonisch verfremdet wird. Der träumerisch-grüblerische Charakter löst sich auf in einem Glockenschlag, der, horizontalausgebreitet, gewissermaßen aufgefächert als langsames Arpeggio das Stück beschließt - gleich einem Sonnenstrahl, der das Auge des Schlafenden trifft.

2. Waschen
   Ein lustiges, bitonales Tanzstückchen. Tanzrhythmen erklingen und begleiten eine fröhlich in sich kreisende Melodie.

3. Schule
   Zwei Stimmen verbinden sich zu einem dichten, linearen Gewebe. Alles harmonisch Funktionale ist eliminiert - es triumphiert Linie und Intervall.

4. Spiel
   Ein flirrender Ostinato (Bellowshake) als Kanon geführt, gibt die Klangkulisse für eine einfache Hexachordmelodie.

5. Abend
   Nur von einer Kadenz unterbrochen, hören wir einen zweistimmigen Dialog, ein freundliches Zwiegespräch, Ruhe und Entspannung vermittelnd.

Fritz Dobler

V O R W O R T

Meine Idee bei "Sechs Momente" war, originelle und originale fast in Vergessenheit geratene europäische Volkslieder in freier Bearbeitung dem Akkordeon nutzbar zu machen. Die ihrem Charakter nach vieldeutige musikalische Aussage wurde bewußt genutzt und angewendet. Verzichtet aber wurde auf die beim Akkordeon übliche und hinlänglich bekannte Art der Volksliedbearbeitung mit Harmoniekadenzen und primitiven rhytmischen Begleitformeln. Sie haben bisher sowohl dem Akkordeon wie dem Volkslied sehr geschadet. Diese Klischees gilt es zu durchbrechen, wenn wir die reiche Volksliedmelodik aus der Vergessenheit herausholen und zu "neuem Leben" erwecken wollen.
Béla Bartók hat den möglichen Weg dazu gewiesen.
Auf die originalen Titel und Liedtexte wurde verzichtet, ebenso auf eine taktmäßig strenge Kopie des Originals. Die neuen Titel geben dem Interpreten eine der vielen Ideen zur musikalischen Deutung des "Inhalts", welche ich im Original gefunden zu haben glaube.

Ich schließe mich gerne den Worten Domenico Scarlattis an, welche 1738 im Vorwort zu "30 Stücke für Cembalo" im Begleittexterschienen sind.

> "Ob Du Musikliebhaber bist oder Fachmusiker, suche nicht aus diesen Stücken viel Tiefgründiges zu erfahren. Sie wollen eher - mit spielerischer Kunst - Dich an die Meisterschaft des Cembalospiels (Akkordeonspiel) heranführen. Weder persönliche Interessen noch Verlockungen des Ehrgeizes haben mich dazu bewogen, diese Kompositionen zu veröffentlichen, sondern allein mein Pflichtgefühl. Vielleicht gefallen sie Dir. Umso lieber will ich dann, anderen Anregungen folgend, Dich mit einfacheren und auch unterschiedlicher gearteten Stücken erfreuen. Sei dann aber mehr Mensch als Kritiker, und Du wirst mehr Spass daran haben."

H U G O N O T H

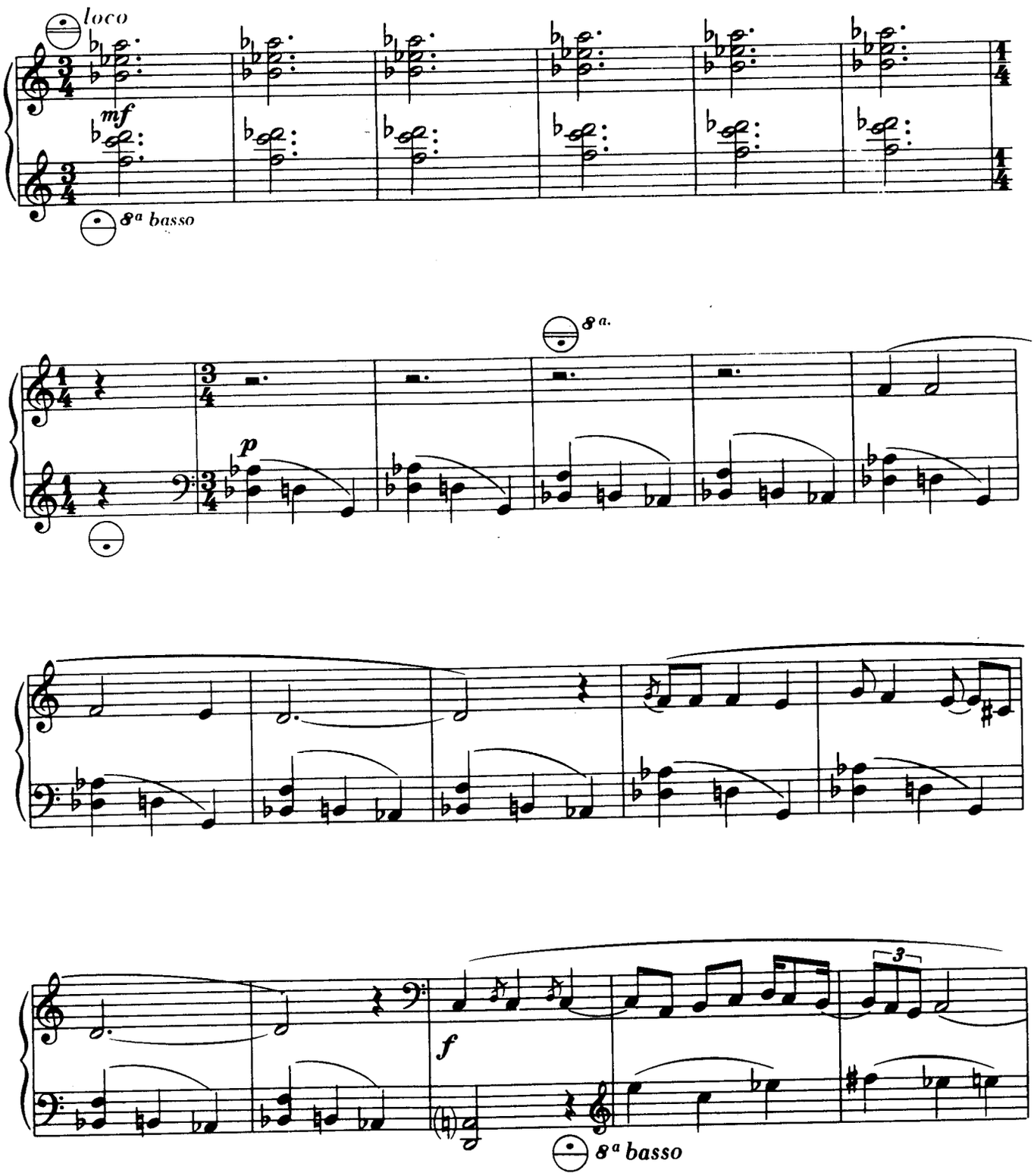
I n h a l t

A u f s t e h e n	(nach einem slowakischen Volkslied)
W a s c h e n	(nach Bartóks Tanz der Schweinehirten)
S c h u l e	(nach einem tschechischen Volkslied)
S p i e l	(nach einem deutschen Volkslied)
A b e n d	(nach einem polnischen Volkslied)
E i n T a g w i e j e d e r a n d e r e ?	

Aufstehen

Hugo Noth

Andantino



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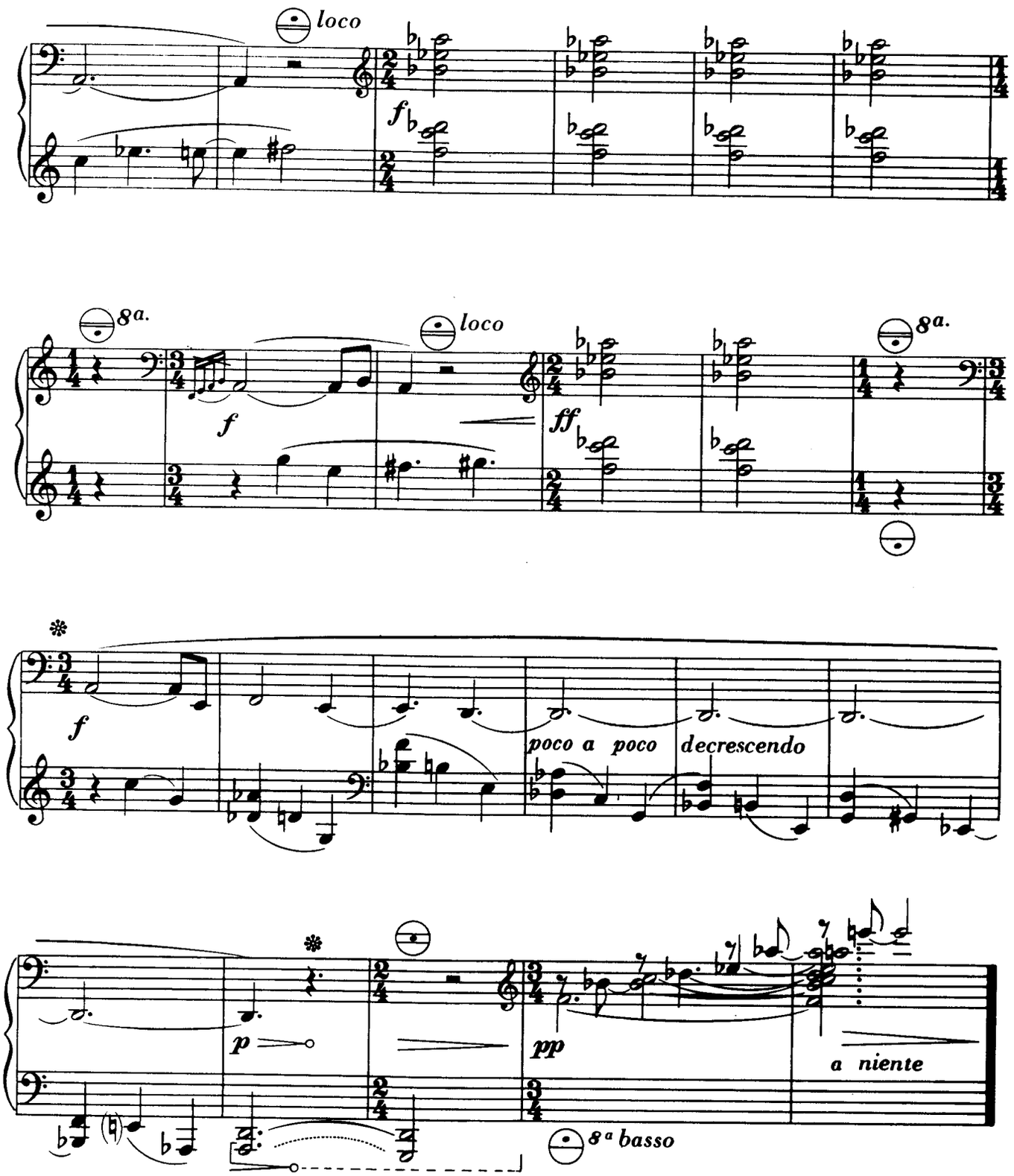
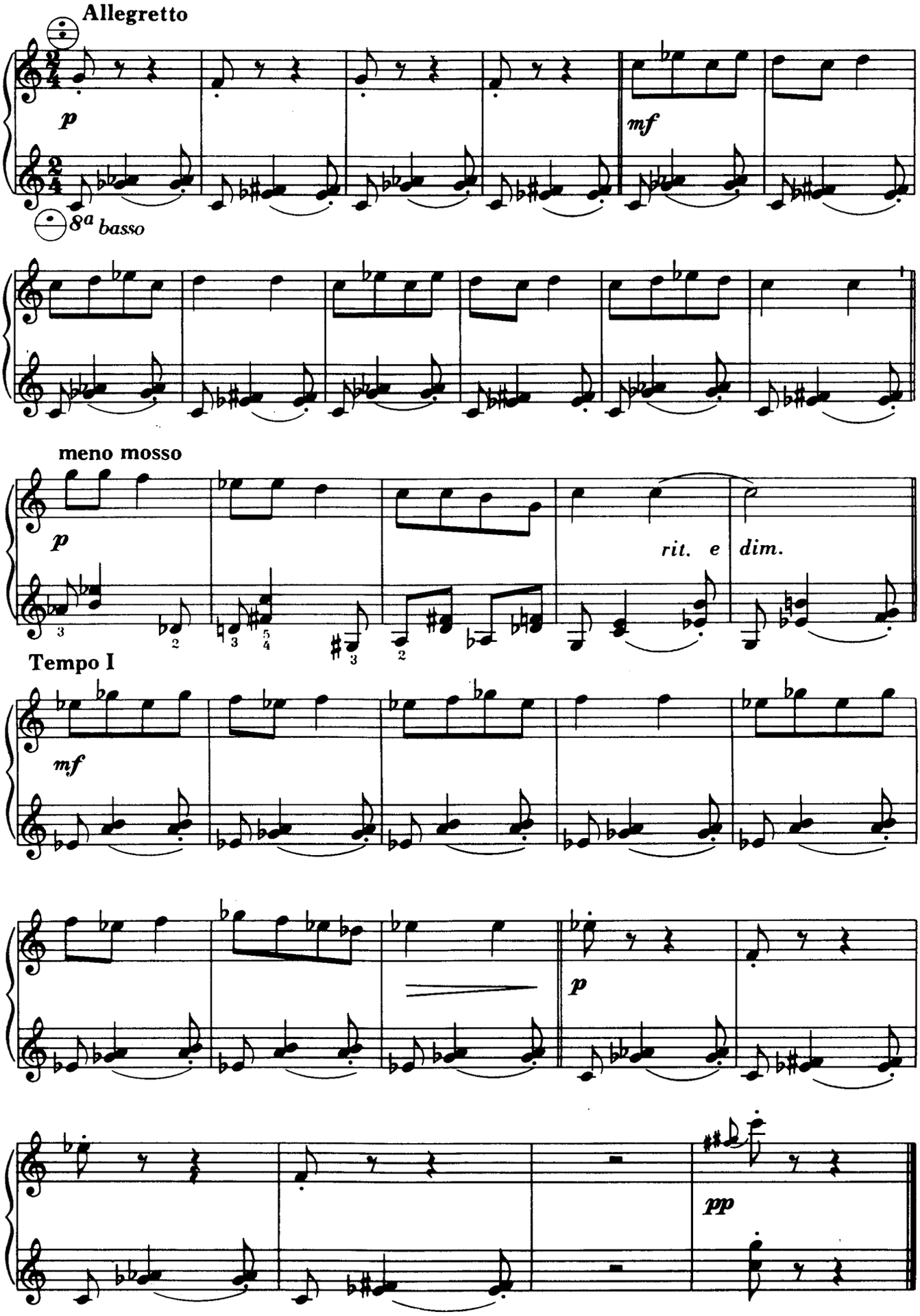


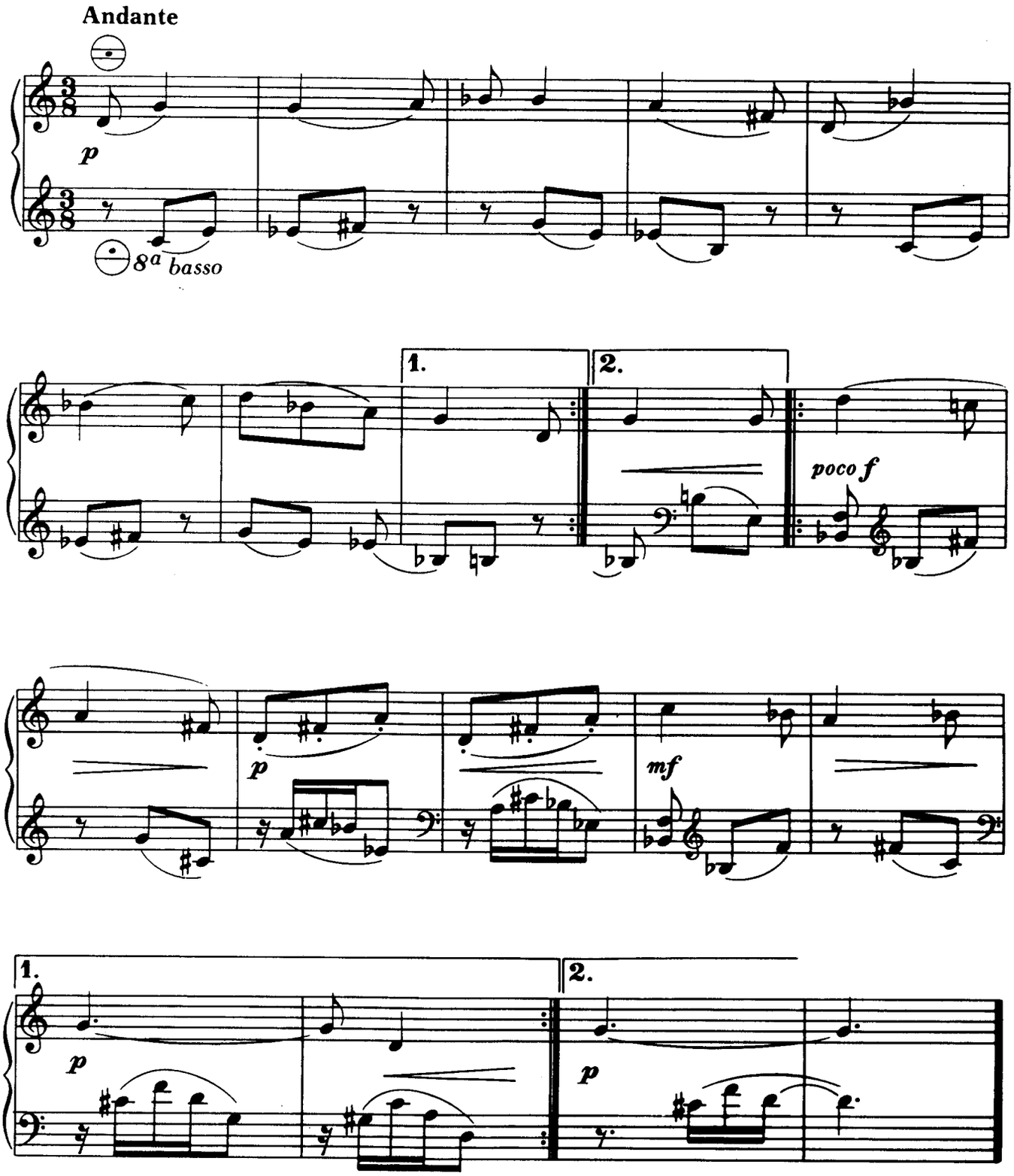
Tastenhub nur ca. 1/3

❋ — ❋ Pianoakk. 8va. spielen

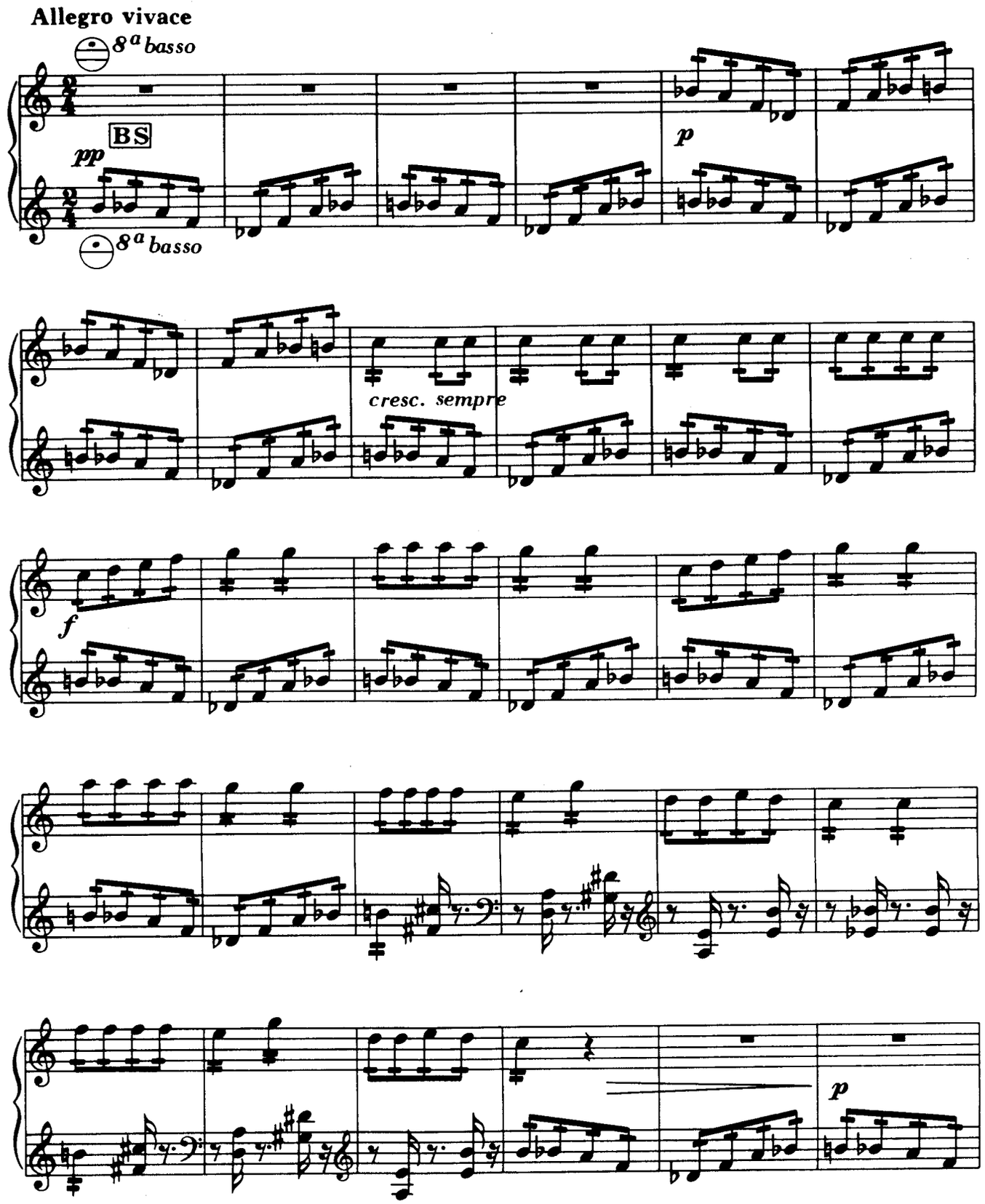
Waschen



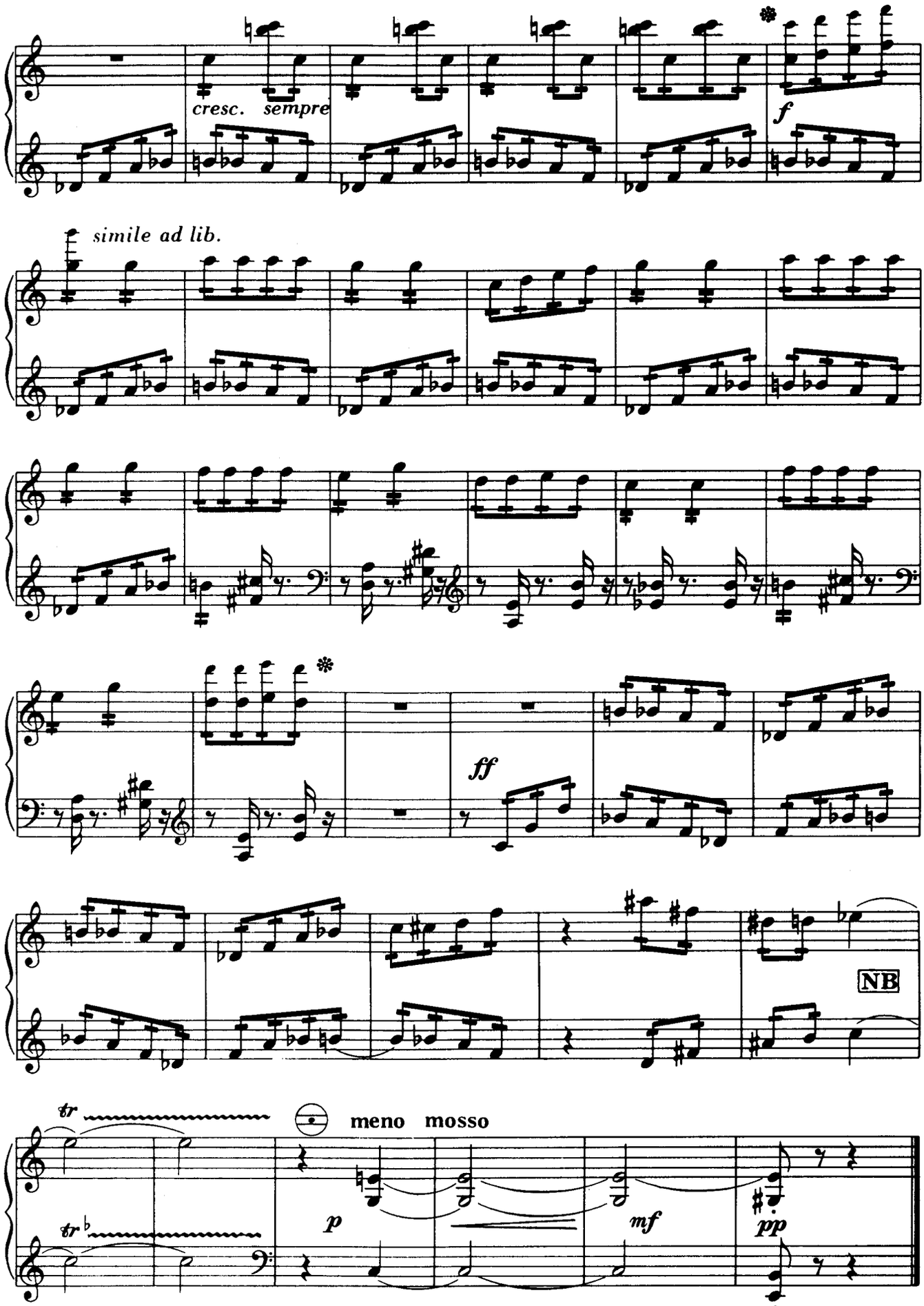
Schule



Spiel



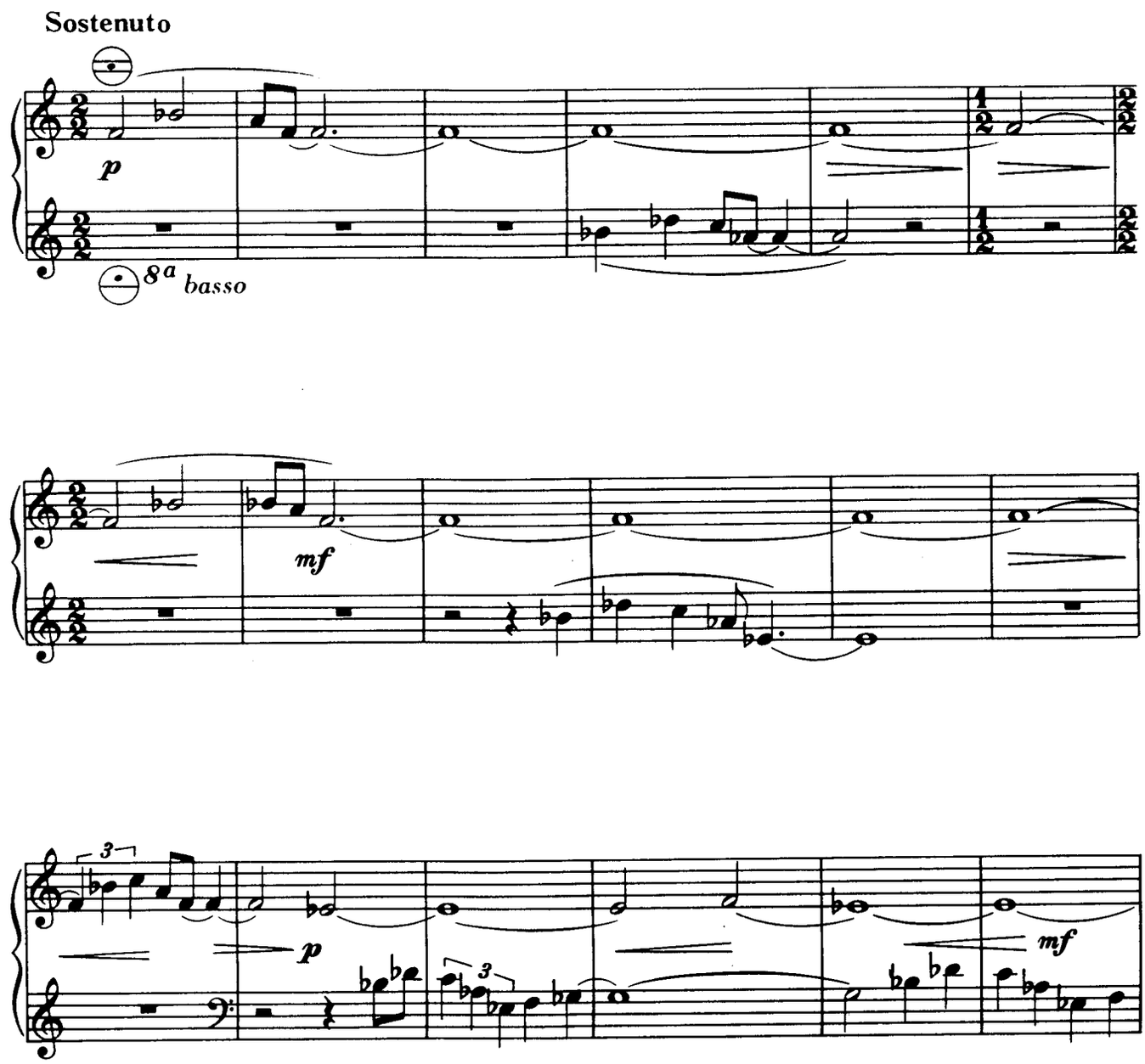
BS Bellows shake

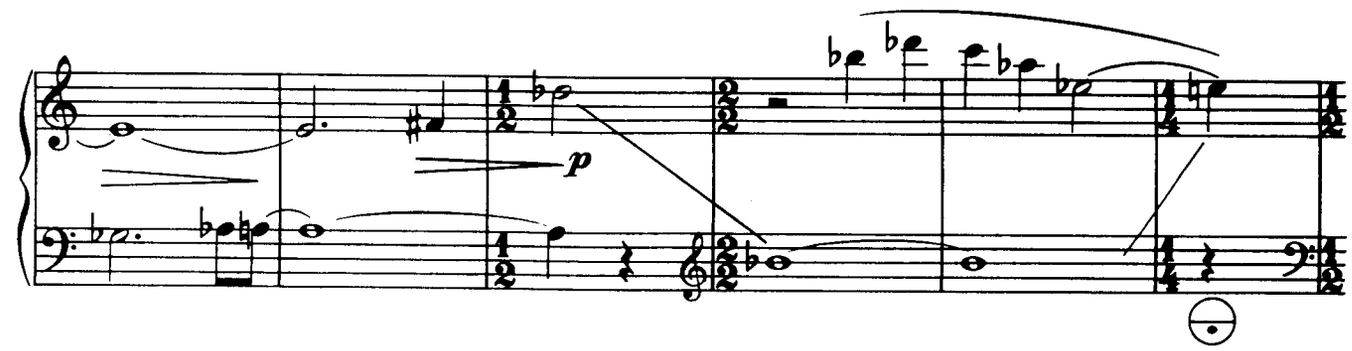


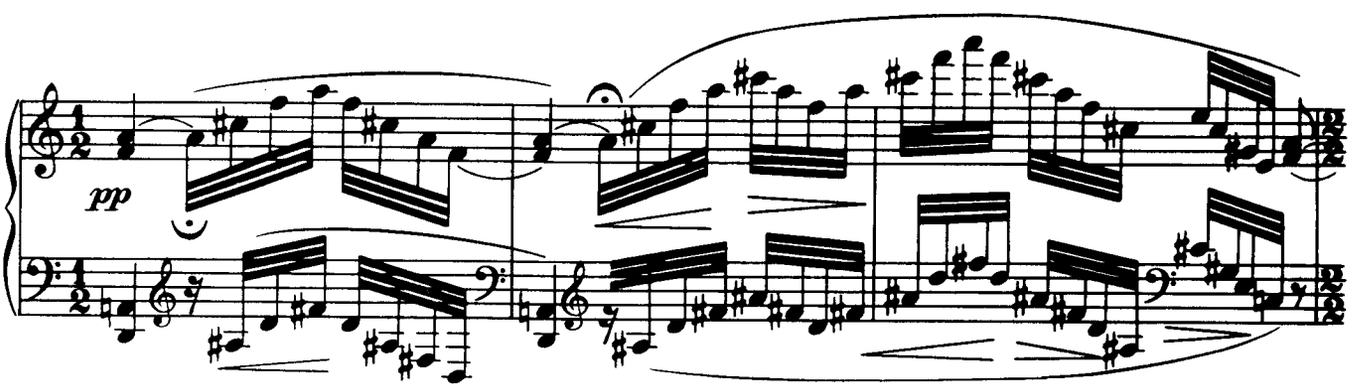
NB Normal Bellow

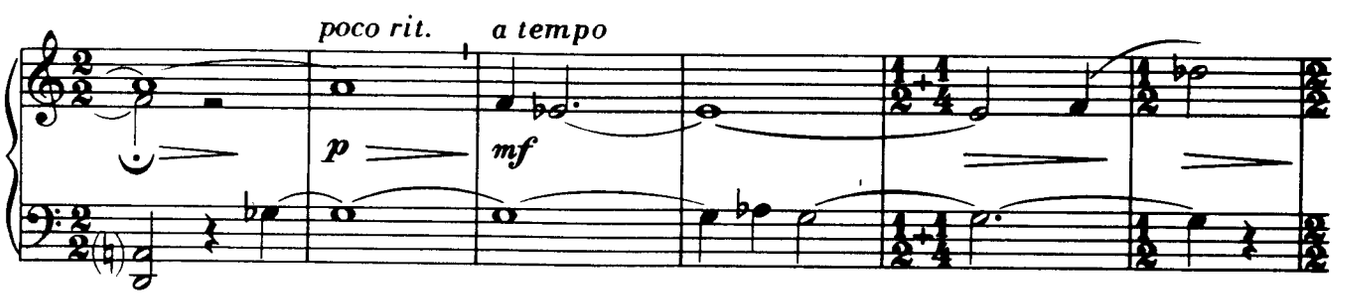
❊ – ❊ event. in Oktaven spielen (ad libitum)

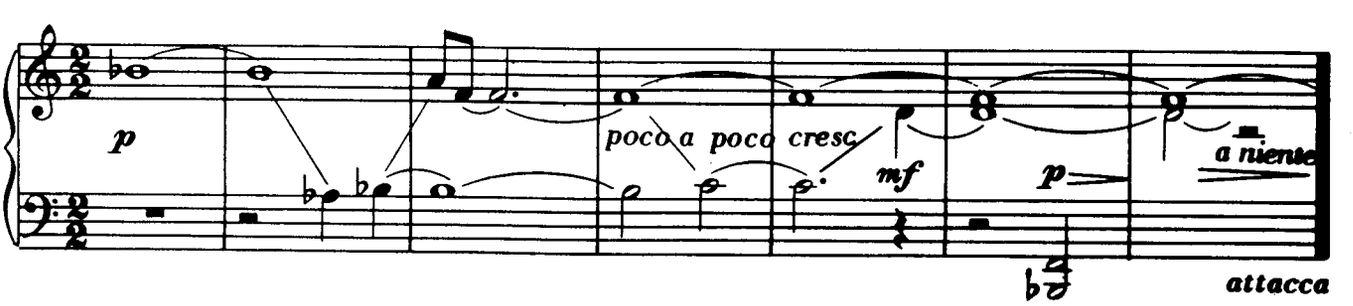
Abend



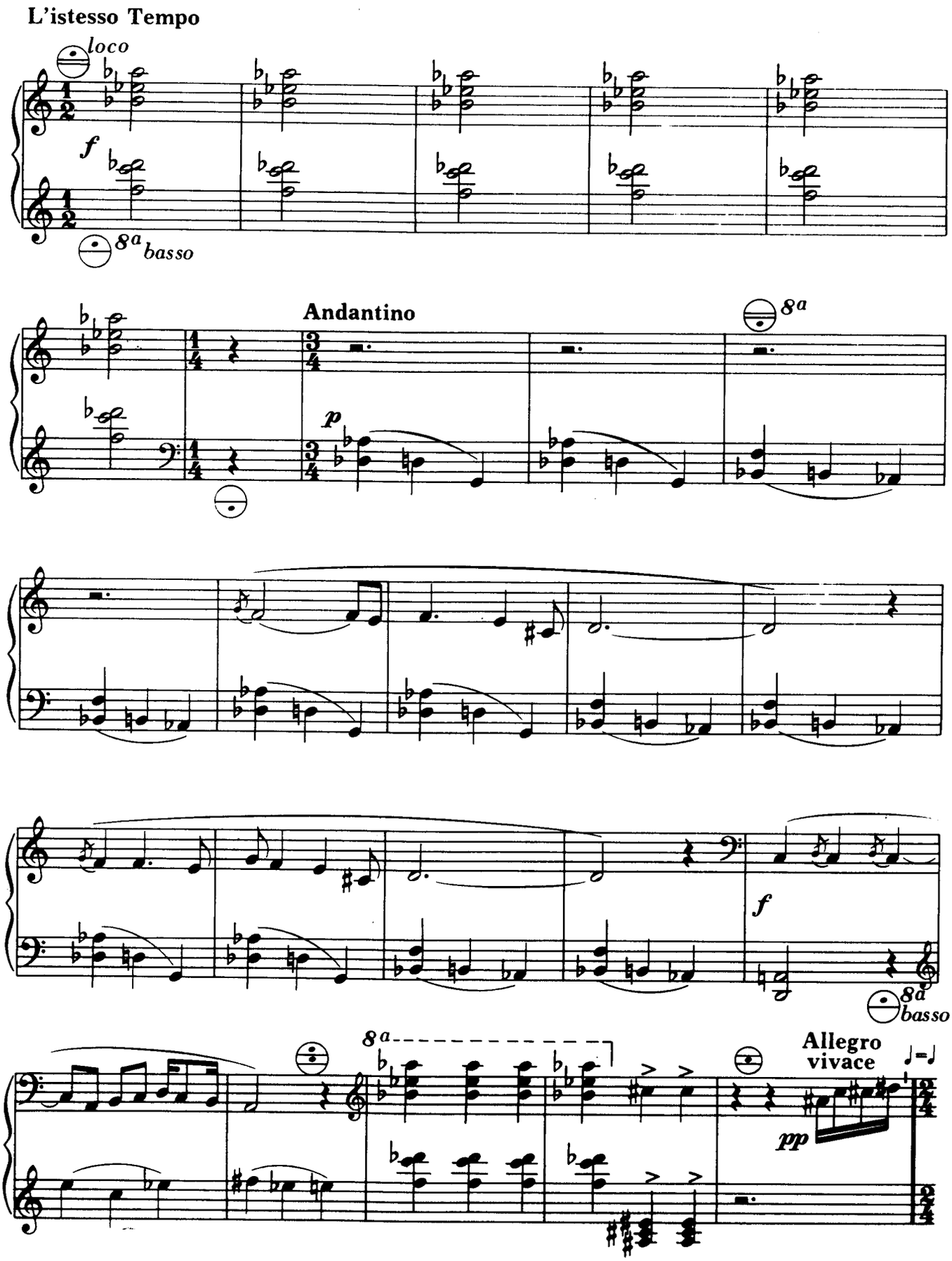

p

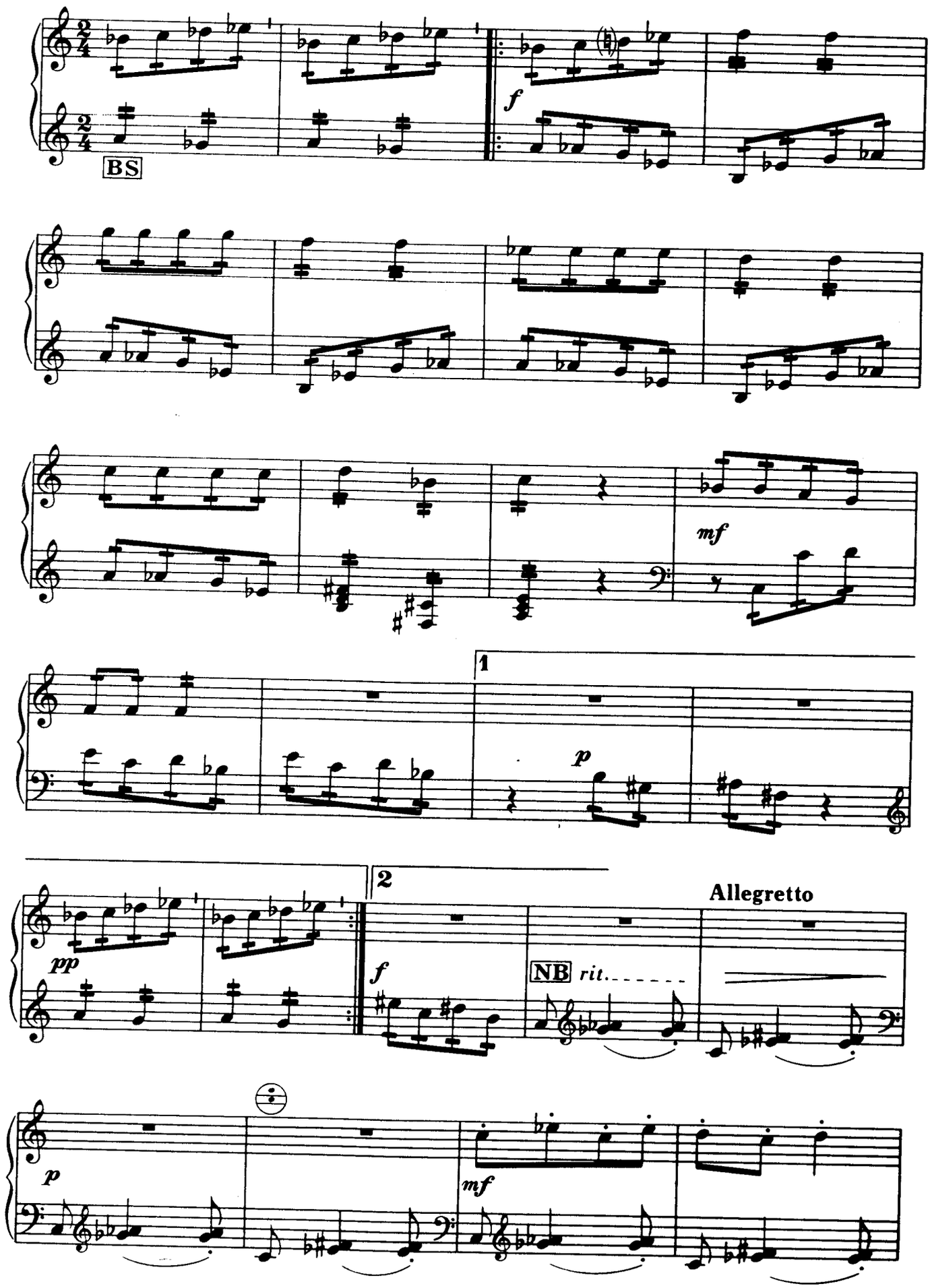

pp

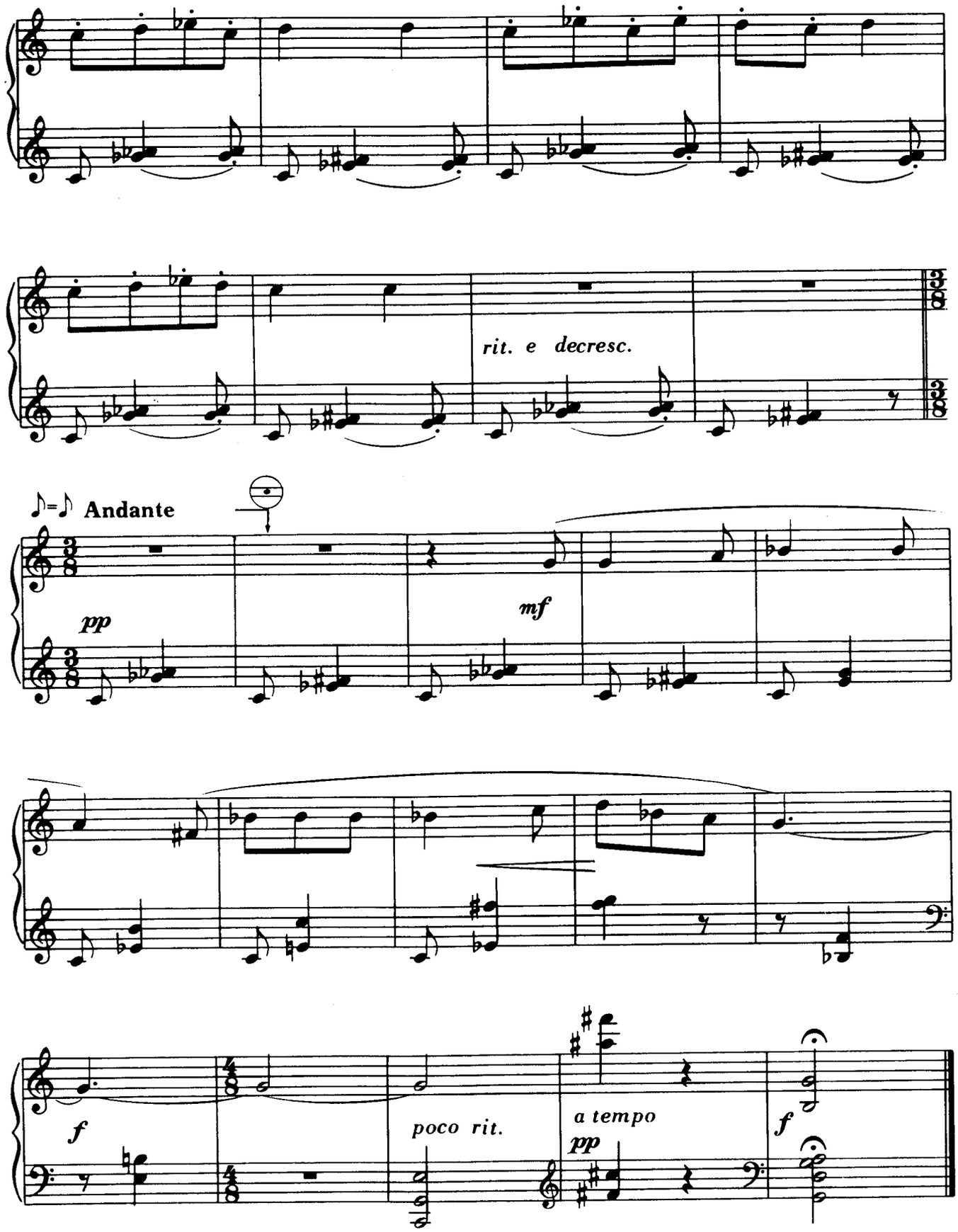

poco rit.
a tempo
p
mf


p
poco a poco cresc.
mf
p
a niente
attacca

Ein Tag wie jeder andere?




BS
f
mf
1
p
2
Allegretto
pp
f
NB
rit.
p
mf


rit. e decresc.
♪=♪ Andante
pp
mf
f
poco rit.
a tempo
pp
f

HUGO NOTH

Zwanzig Spielstücke

für Akkordeon
nach
europäischen Volks- und Kinderliedern



Musikverlag Heinz Oettinger
7000 Stuttgart 31

V O R W O R T

Die Spielstücke dieser Sammlung wollen dem Anfänger eine Handhabe bieten, ihm nach Möglichkeit die Probleme zu vermitteln, denen er bei Beginn des Akkordeonspiels begegnet. Die Stücke sind für das erste oder auch für die ersten beiden Jahre im Akkordeonspiel gedacht. Sie sind entsprechend ihrer technischen oder musikalischen Schwierigkeit fortschreitend angeordnet, doch kann der Lehrer diese Reihenfolge je nach Anlage des Schülers abändern.

Die Tempoangaben brauchen bei den ersten Stücken nur annähernd realisiert zu werden. Sobald der Schüler aber Fortschritte macht, werden sie bindend und sollten daher eingehalten werden. Die Registerangaben sind, soweit es die Instrumente erlauben, einzuhalten.

Der Herausgeber empfiehlt, die Spielstücke auch von anderen Tonstufen aus transponierend zu spielen oder die Manuale (I - III) auszutauschen, wie z.B. auf den Seiten 8 und 10. Ebenso kann eine Übertragung von gewissen Stücken versucht werden. Es kann sich aber dabei nur um "strenge" Übertragungen mit Oktavverdoppelung nach Art des Clavecins (Cembalo) handeln. Einige Stücke (Seite 3,5,9) könnten so mit zwei Akkordeons gespielt werden, mit einem zweiten Spieler, der sie eine Oktave höher spielt.

Der fortgeschrittene Spieler kann sich dieser Spielstücke auch für das Blattspiel bedienen.

H U G O N O T H

ANWEISUNGEN ZUR AUSFÜHRUNG:

Besonders wichtig ist, daß der Schüler zunächst die technischen Vorgänge sowie den Charakter der Stücke erfaßt und sie daraufhin "musikalisch" zu spielen lernt.

Die Fingersätze sind für C-Griff Knopf-Akkordeons gedacht. Die unterstrichenen Zahlen bedeuten (IV od. V) Reihe. Für die Piano-Tastatur sind die Fingersätze gesondert angegeben.

Ein „8va„ - oder ein „8va basso„ -Zeichen über oder unter einem Registersymbol (für M I und M III) bedeutet, daß solange eine Oktave höher oder tiefer gespielt werden muß, bis eine Aufhebung durch ein anderes Registersymbol ohne einen „8va„- oder „8va basso„-Vermerk erfolgt.

Ein '-Zeichen zeigt Phrasenabschnitte an. Sie können durch Balgstop oder Balgwechsel deutlich gemacht werden.

R. 60.082
13-sept.-1991
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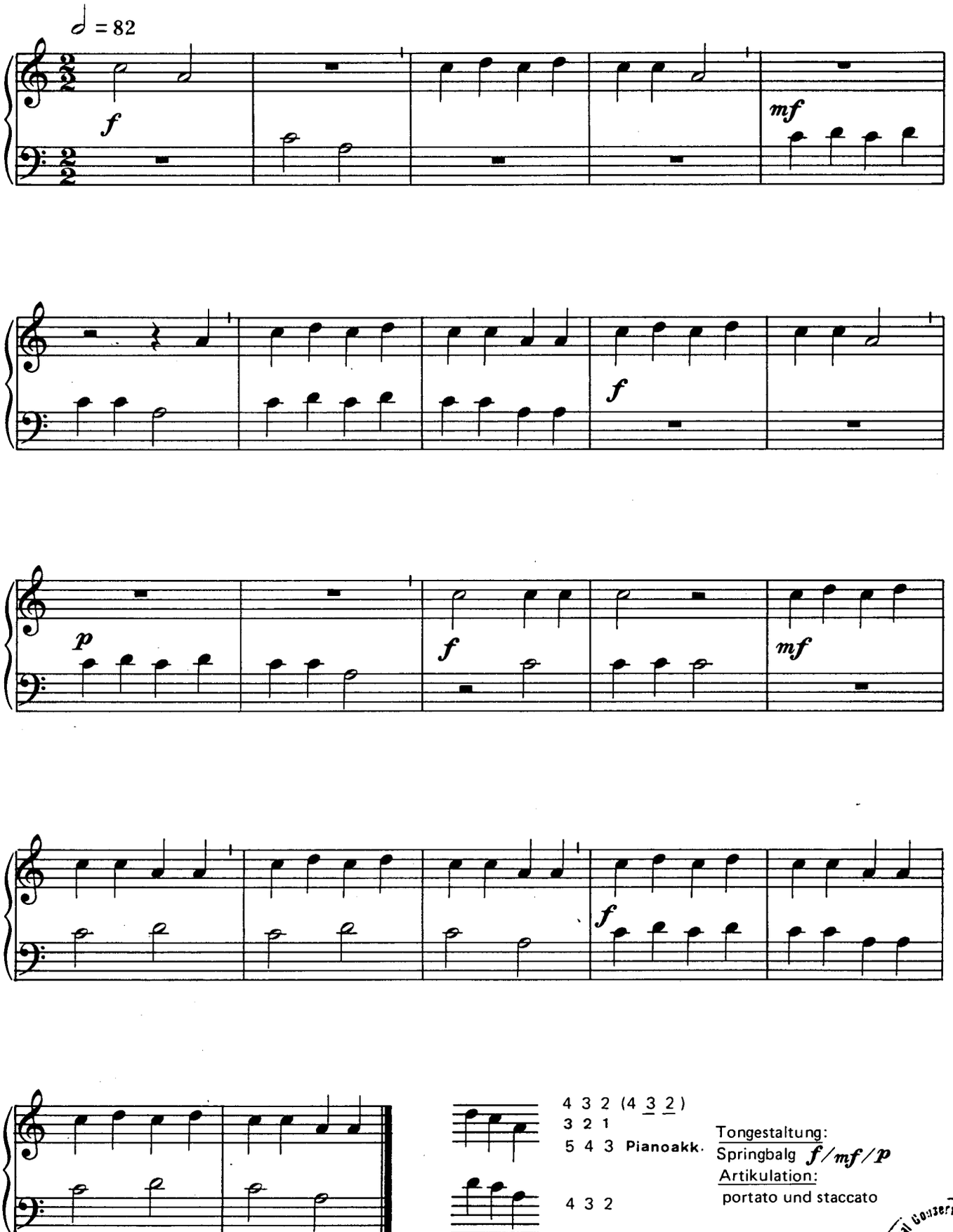
MADRID-13

INHALT

		Seite
Hirtenlied	Thüringen	3
Der Kniereiter	Glatz	4
Sonne, Sonne, scheine	Hessen	5
Hajjo, pompajjo	Nassau	6
Hirtenruf	Böhmen	6
Schlaf, Kindchen, schlafe	Brandenburg	7
Die Maus und sonst noch was	Gottschee	7
Nachtwächterruf	Thüringen	8
Zum Martinsabend	Niederlande	8
St. Michael	Westfalen	9
Wollt ihr wissen wie der Bauer	Hessen	10
Pink, pank, der Schmied ist krank	Glatz	10
Mäh, Lämmchen, mäh	Thüringen	11
Der faule Kuhhirte	Westfalen	11
Das Pfingst-Ei	Rheinland	12
Ein Tanzlied	Frankreich	12
Kuckucks Ausflug	1544	13
Sie will haben einen Mann	Niederlande	13
Der böse Riese	Niederlande	14
Ein Ringeltanz der Kinder	Niederrhein	15

DIE LIEDERTEXTE SIND BEIM VERLAG ERHÄLTLICH

Hirtenlied (Thüringen)



4 3 2 (4 3 2)
3 2 1
5 4 3 Pianoakk.

4 3 2

Tongestaltung:
Springbalg *f / mf / p*
Artikulation:
portato und staccato

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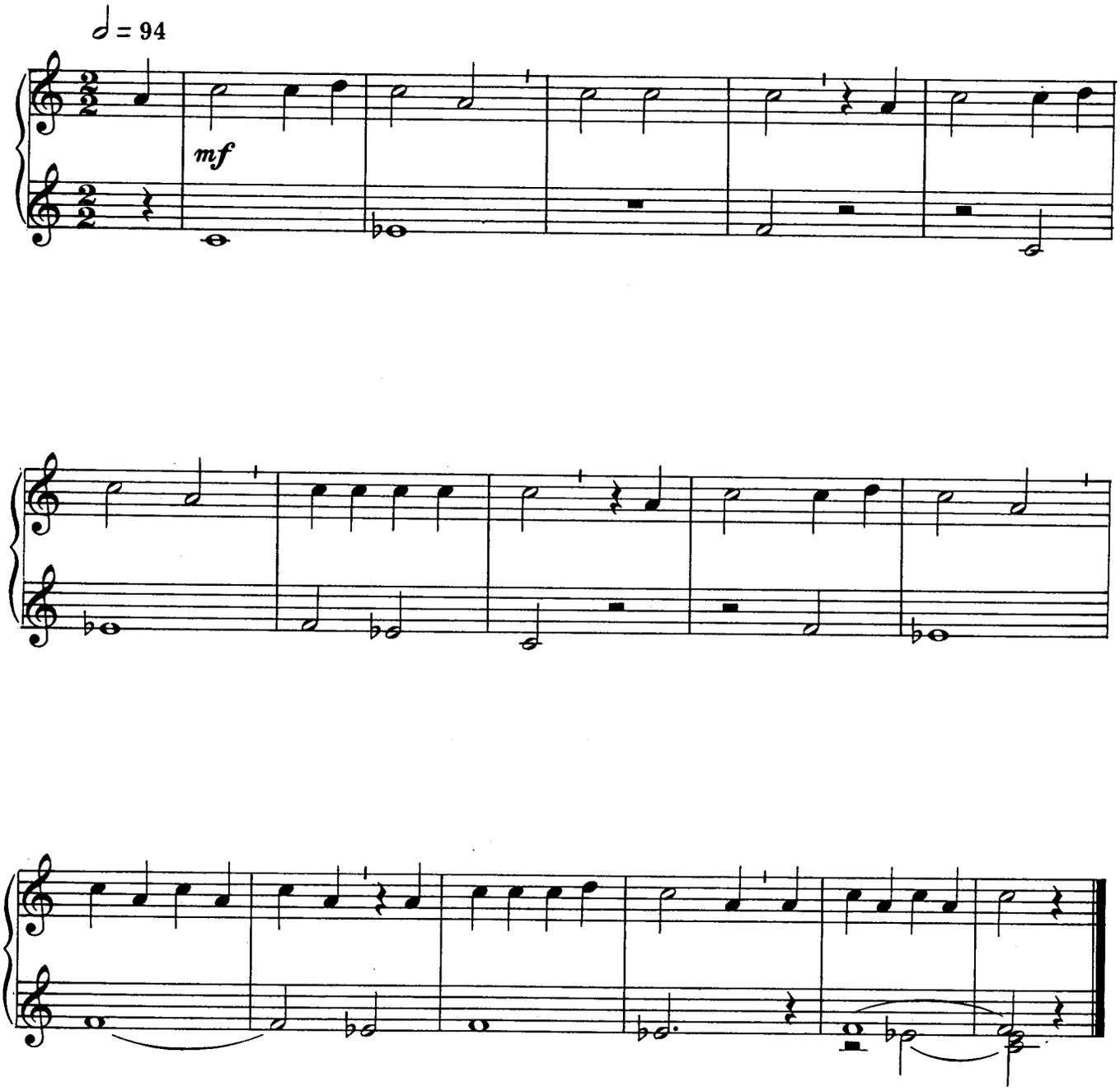
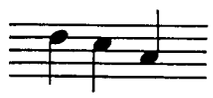
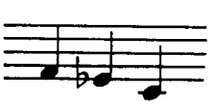
Der Kniereiter (Glatz)





siehe Hirtenlied



siehe Hirtenlied

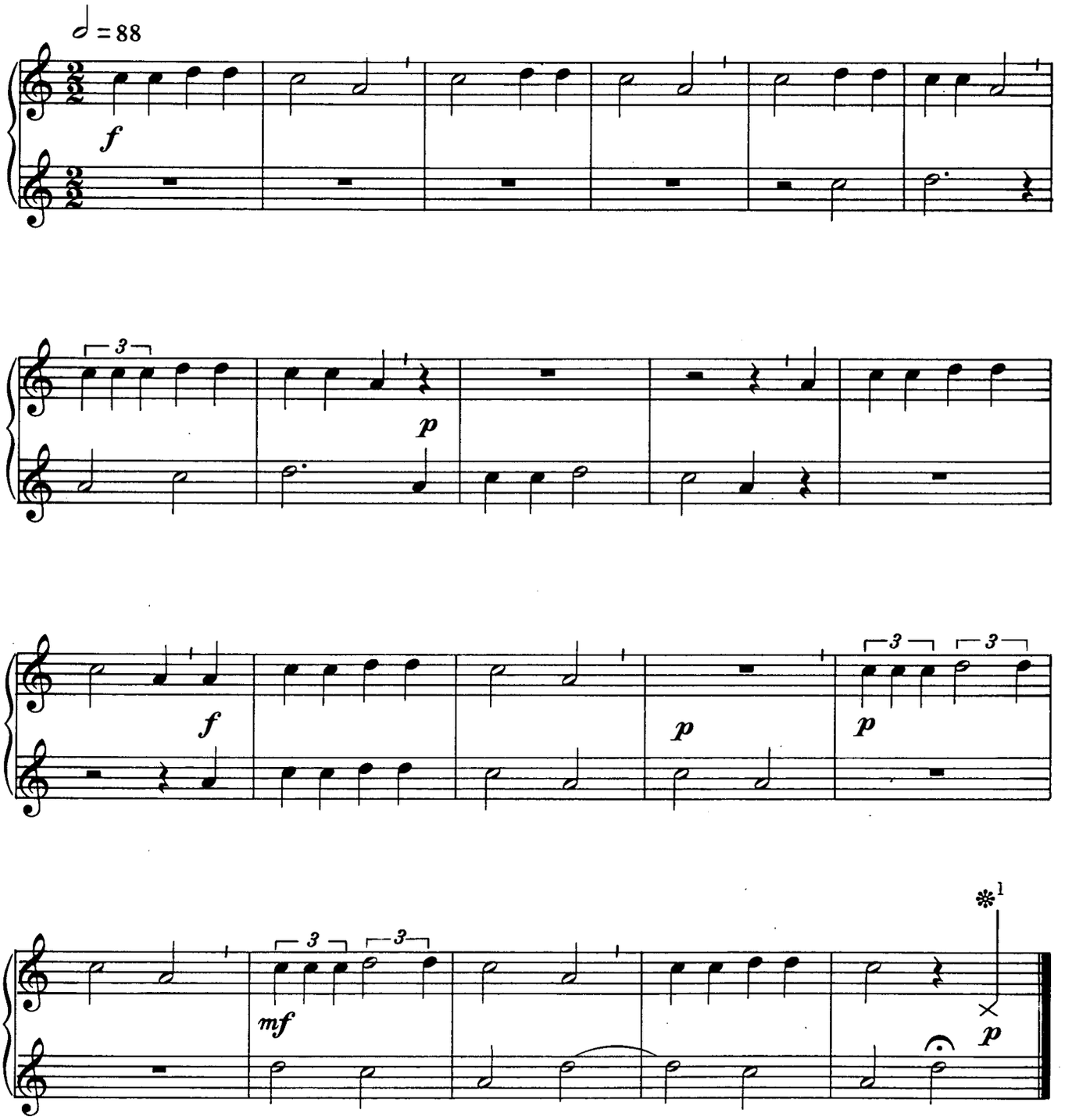
Tongestaltung:

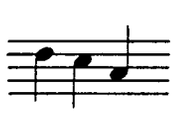
ruhige Balgführung *p* < *f* > *p*

Artikulation:

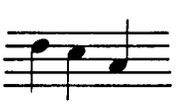
Legato und staccato

Sonne,Sonne,scheine (Hessen)





siehe Hirtenlied



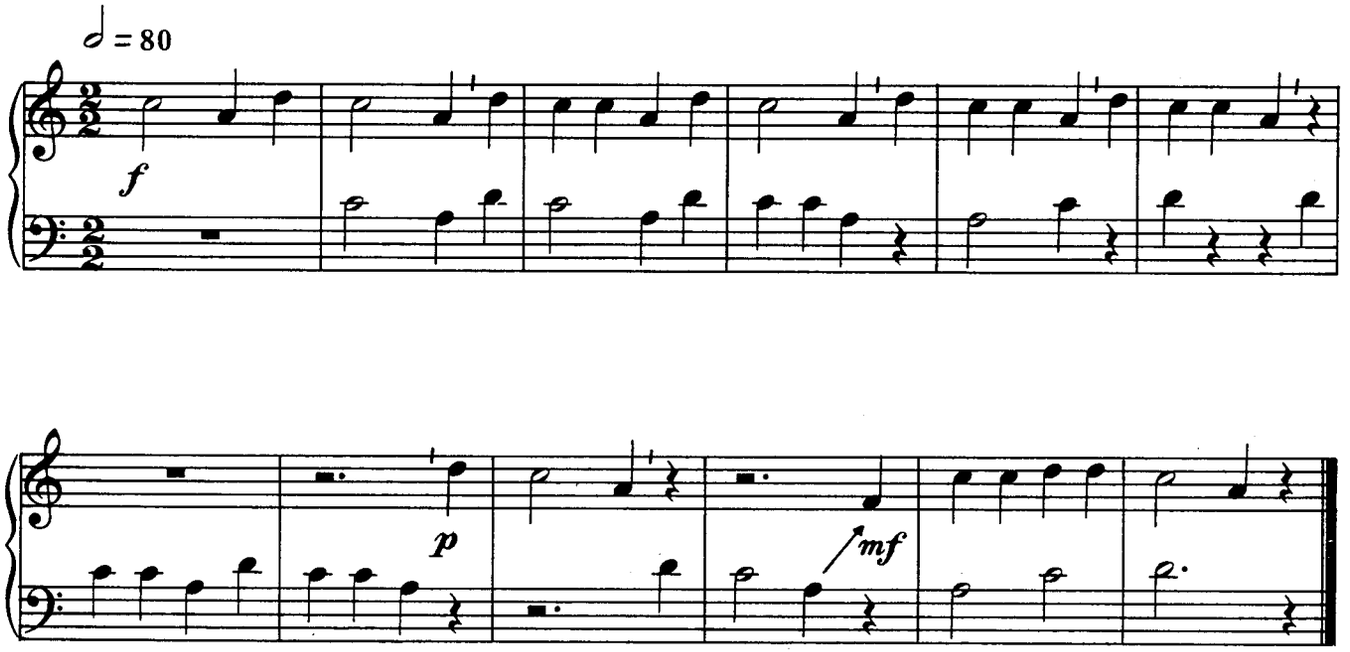
siehe Hirtenlied

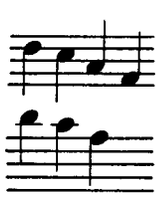
[1] * Perkussionseffekt,rechte Hand schlägt auf das Instrumentengehäuse

Tongestaltung: T 1 - 4 , 9 - 14 Springbalg *f/p*
T 5 - 8, 15 - 21 ruhige Balgführung *p* < >

Artikulation: Portato bei Springbalg
legato bei ruhiger Balgführung

Haj – jo,pompai – jo (Nassau)





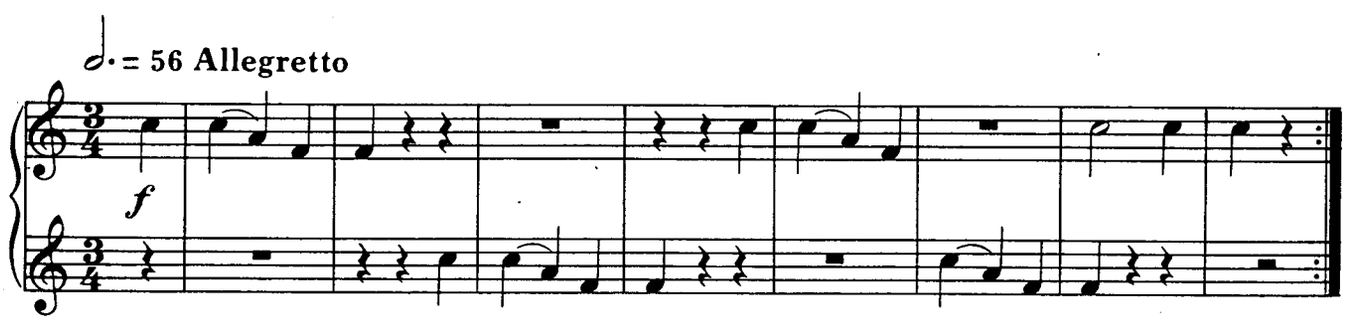
5 4 3 2 (5 4 3 2)
4 3 2 1
5 4 2 1 Pianoakk.

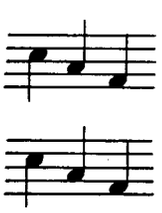
siehe Hirtenlied

Tongestaltung und Artikulation siehe Sonne,Sonne scheine

Dynamik:Manualausgleich M I/ M III

Hirtenruf (Böhmen) ❋





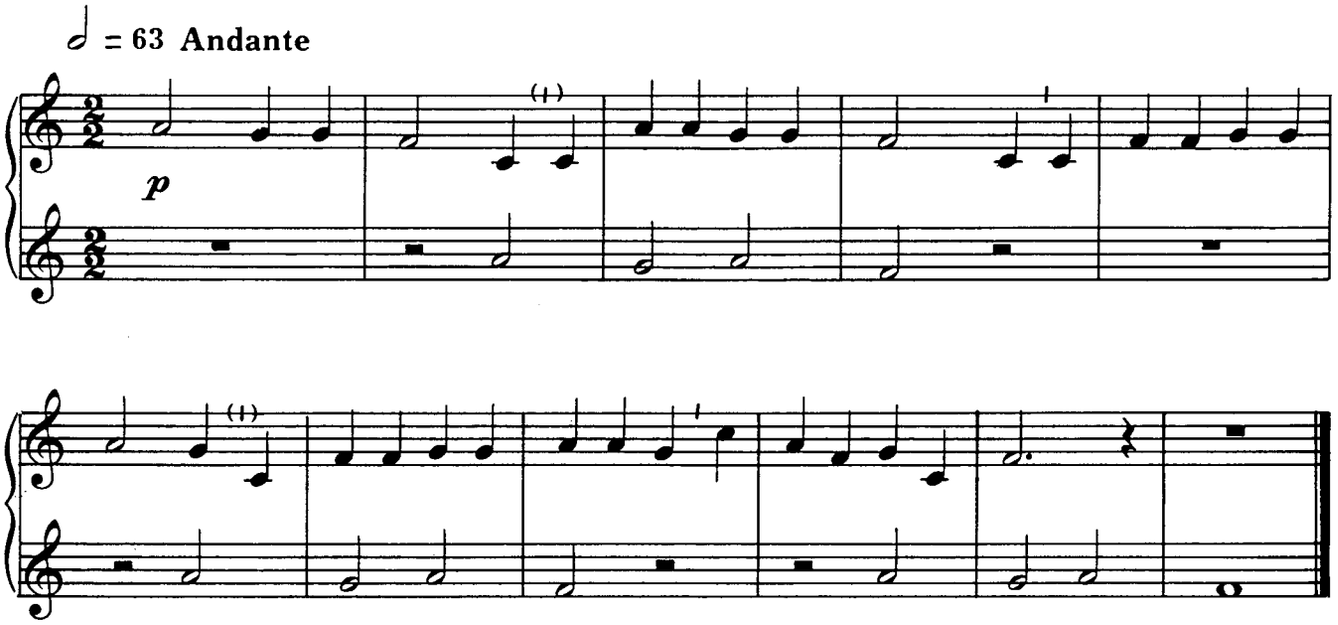
4 3 2 (4 3 2) ❋²
5 4 3 (5 4 3)
5 3 1 Pianoakk.

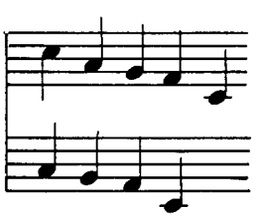
Das Stück kann mehrere Male wiederholt werden. Jede Wiederholung soll leiser gespielt werden bis schließlich ein *ppp* entsteht.

4 3 2
5 4 3

Tongestaltung: ruhige Balgführung
Artikulation: staccato und legato

Schlaf, Kindchen, schlafe (Brandenburg)



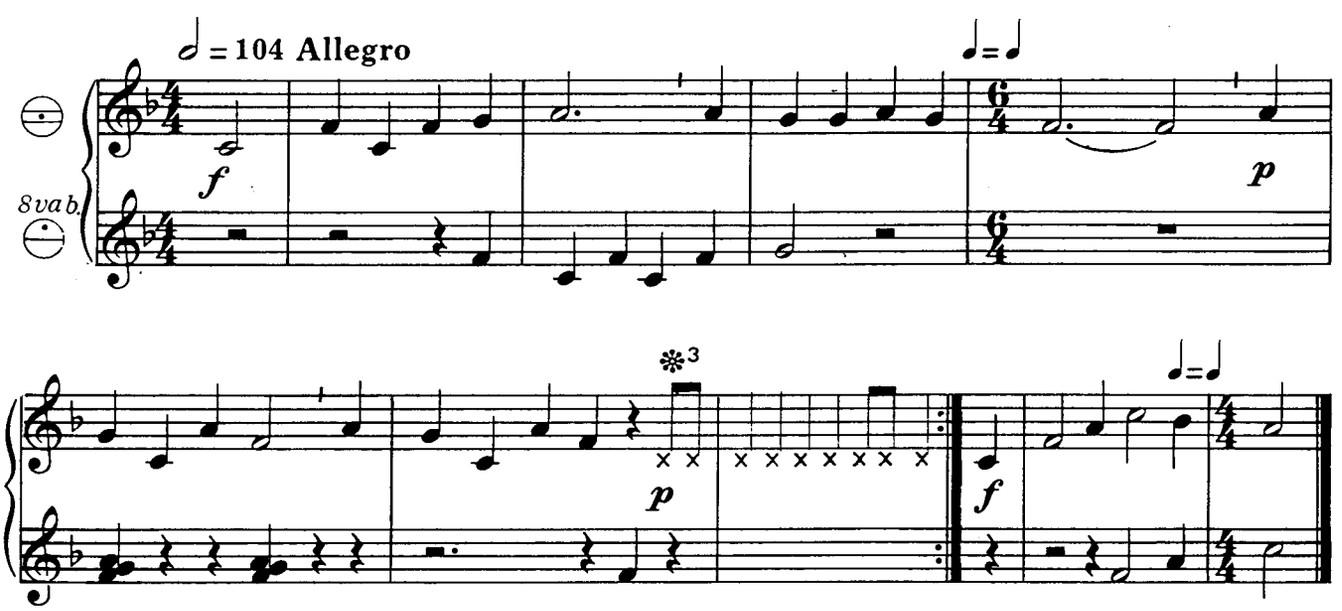


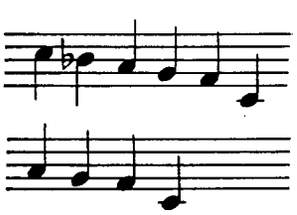
5 5 4 3 1
5 4 3 2 1 Pianoakk.

5 4 3 2

Tongestaltung:
ruhige Balgführung
Artikulation:
Legato
nicht synchron mit Balgwechsel

Die Maus und sonst noch was (Gottschee)





5 4 4 3 2 1
5 4 4 3 2 1 Pianoakk.

5 4 3 2 5 4 3 2

✻3 Perkussionseffekt,rechte Hand schlägt den Rhythmus auf das Instrumentengehäuse

Tongestaltung und Artikulation
s.Nachtwächterruf

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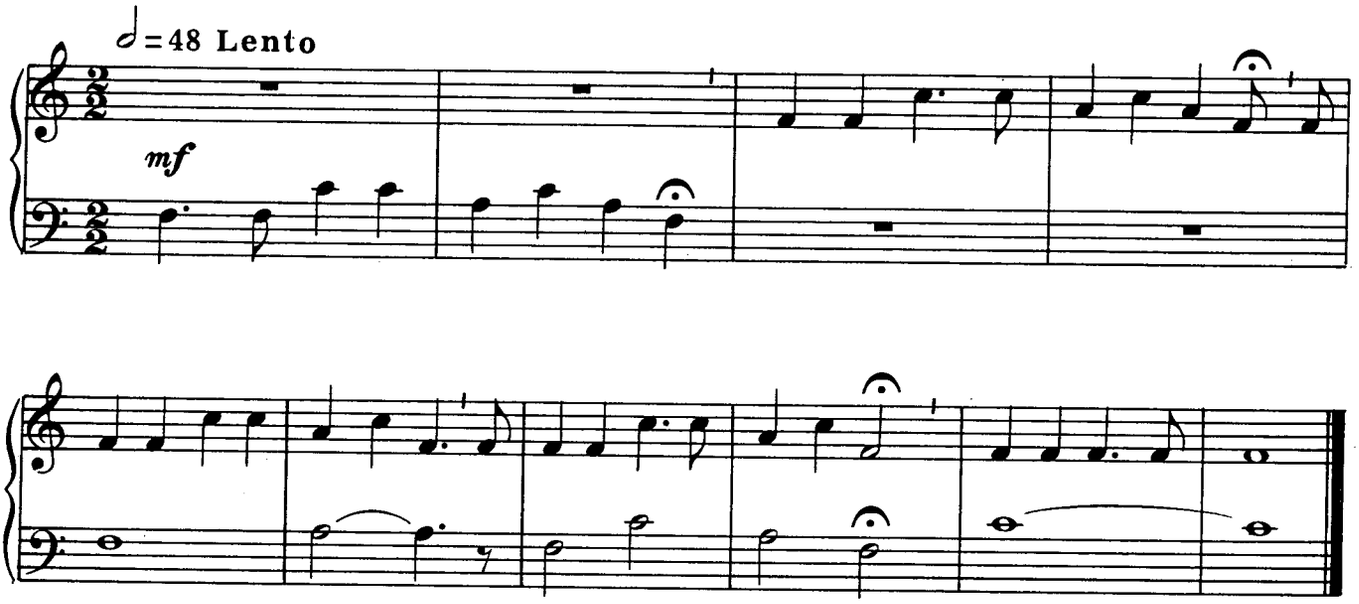
Nachtwächterruf (Thüringen)





siehe Hirtenlied



siehe Hirtenlied

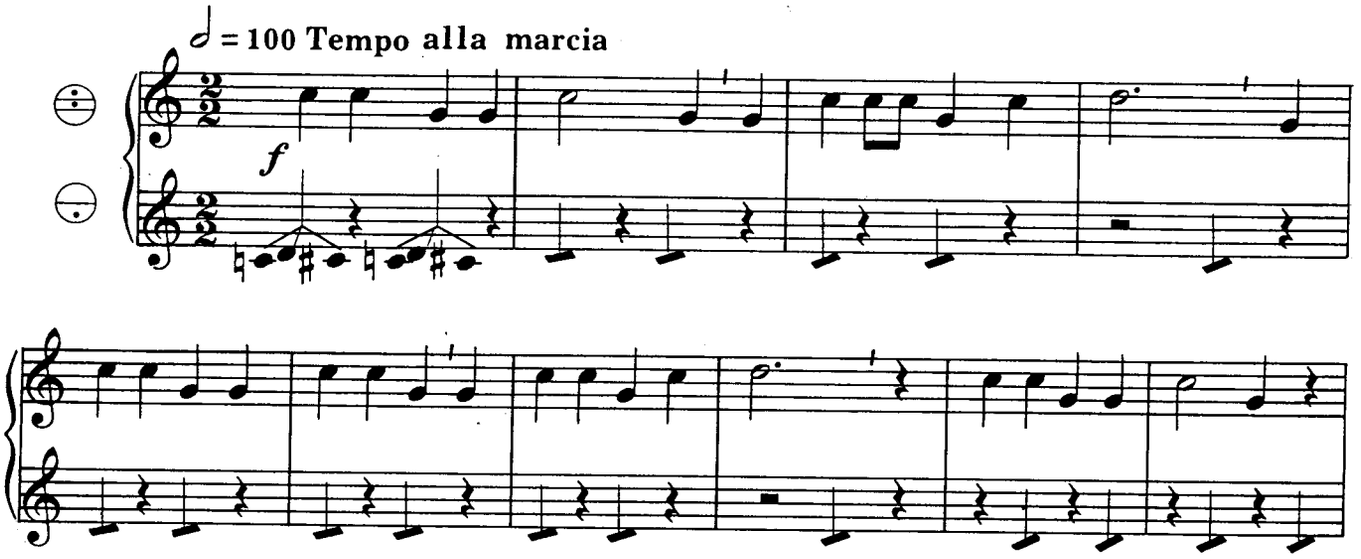
Tongestaltung:

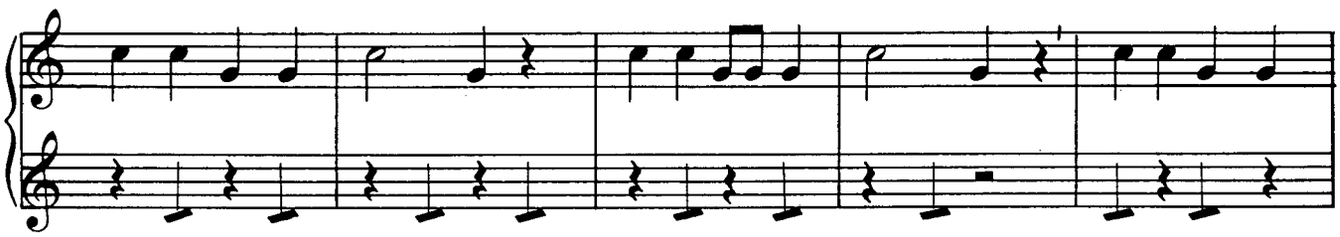
Springbalg T 1 - 4
ruhige Balgführung T 5 - 10

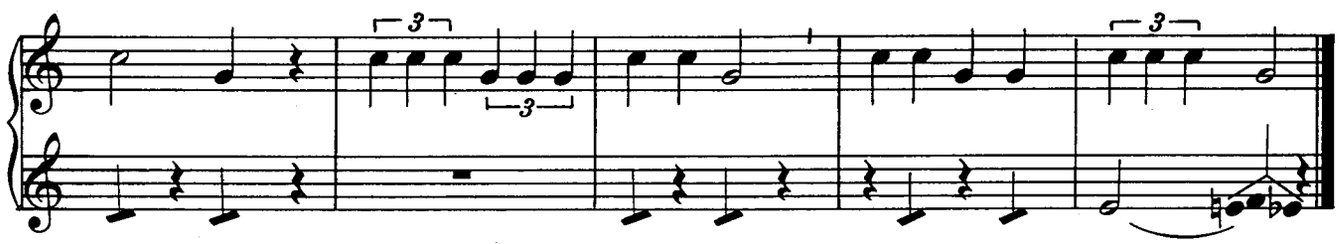
Artikulation:

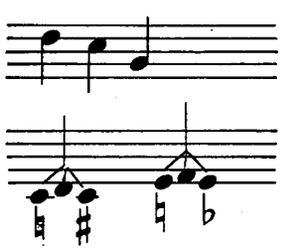
Portato bei Springbalg
Legato bei ruhiger Balgführung

Zum Martinsabend (Niederlande)







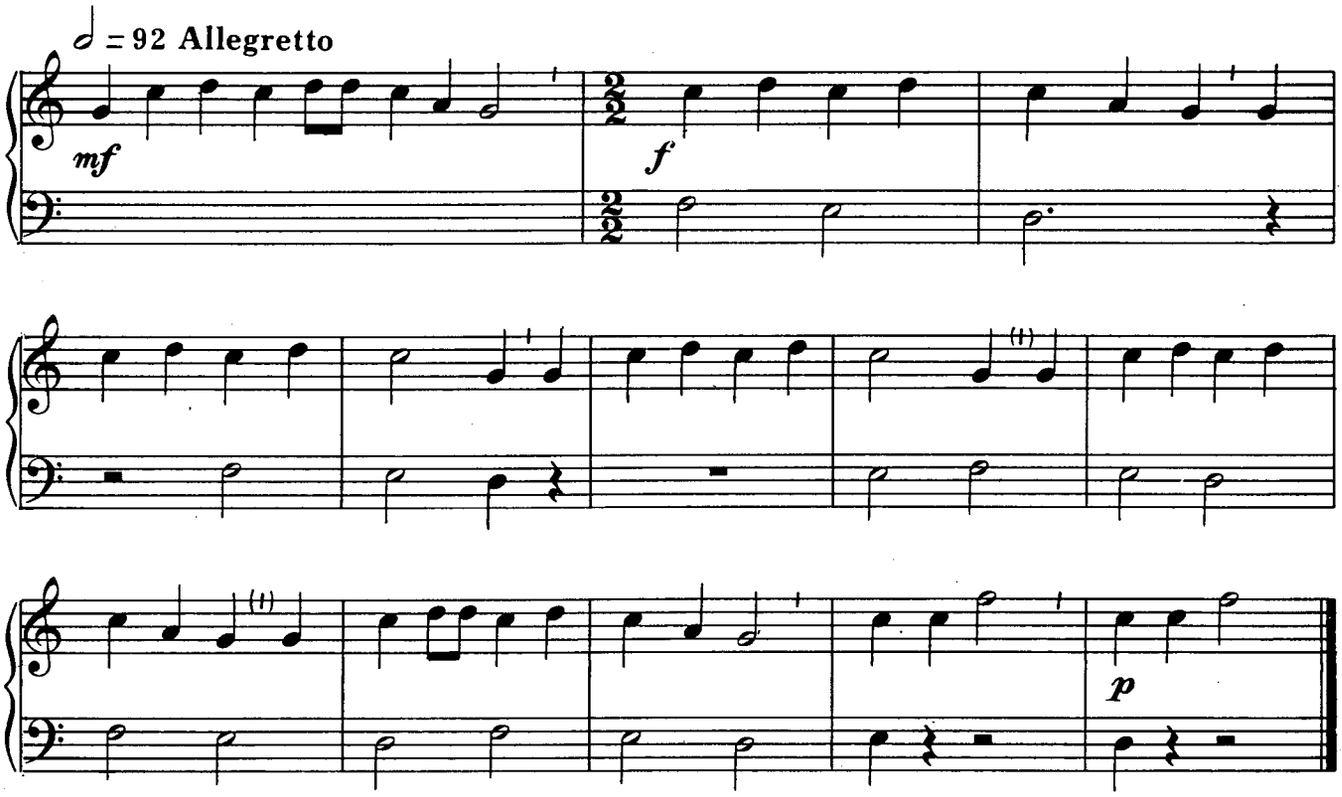


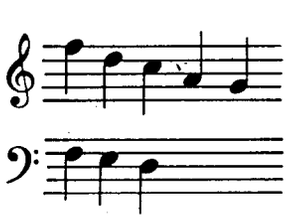
4 3 2 (4 3 2)
3 2 1
5 4 1 Pianoakk.

4 4 | 5 5
3 3 | 4 4
2 2 | 3 3

Tongestaltung:
Springbalg *f*
Artikulation:
staccato

St.Michael (Westfalen)



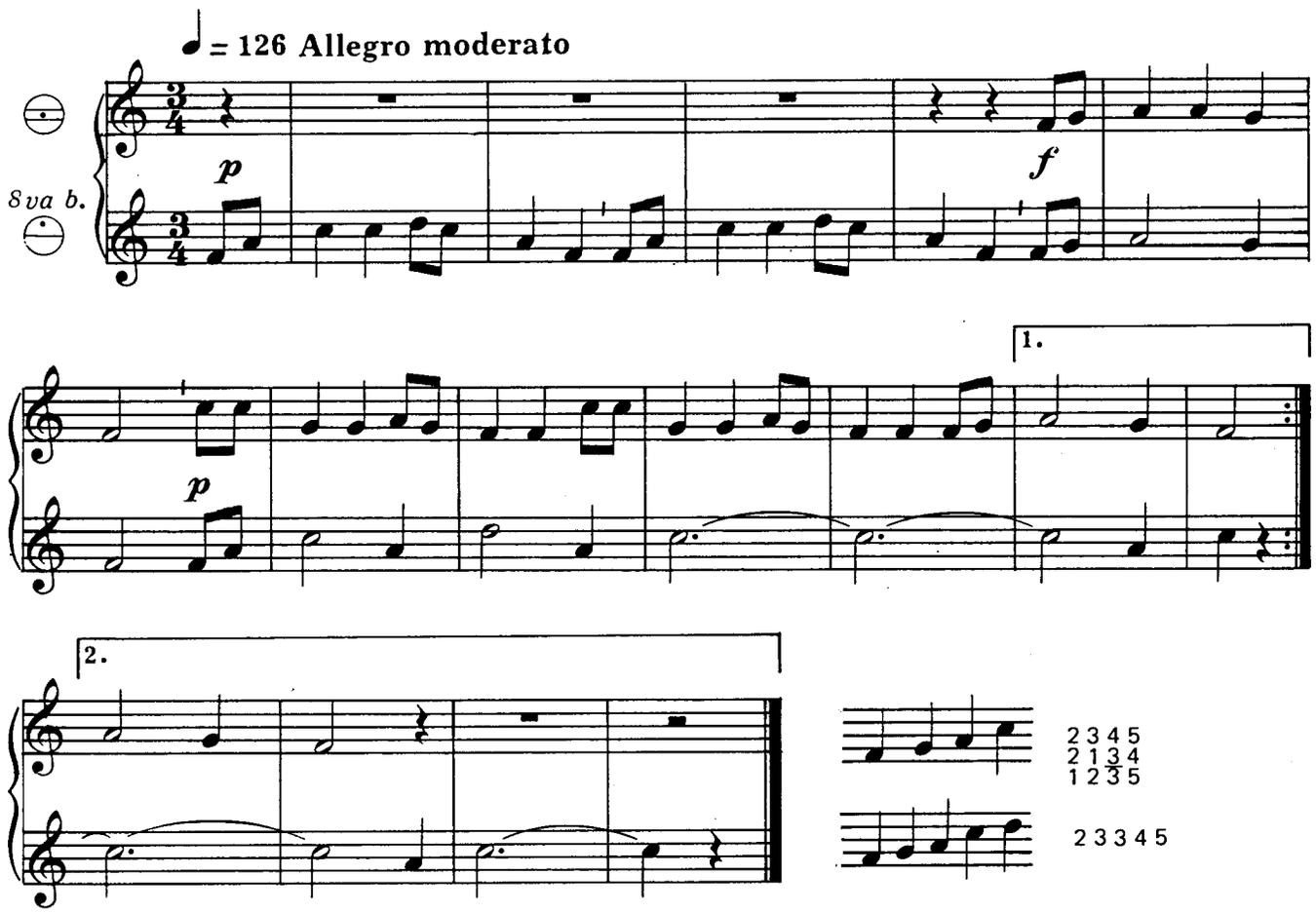


5 5 4 3 2 (5 5 4 3 2)
5 5 3 1 2 (Übersetzung)
5 5 4 2 1 Pianoakk.

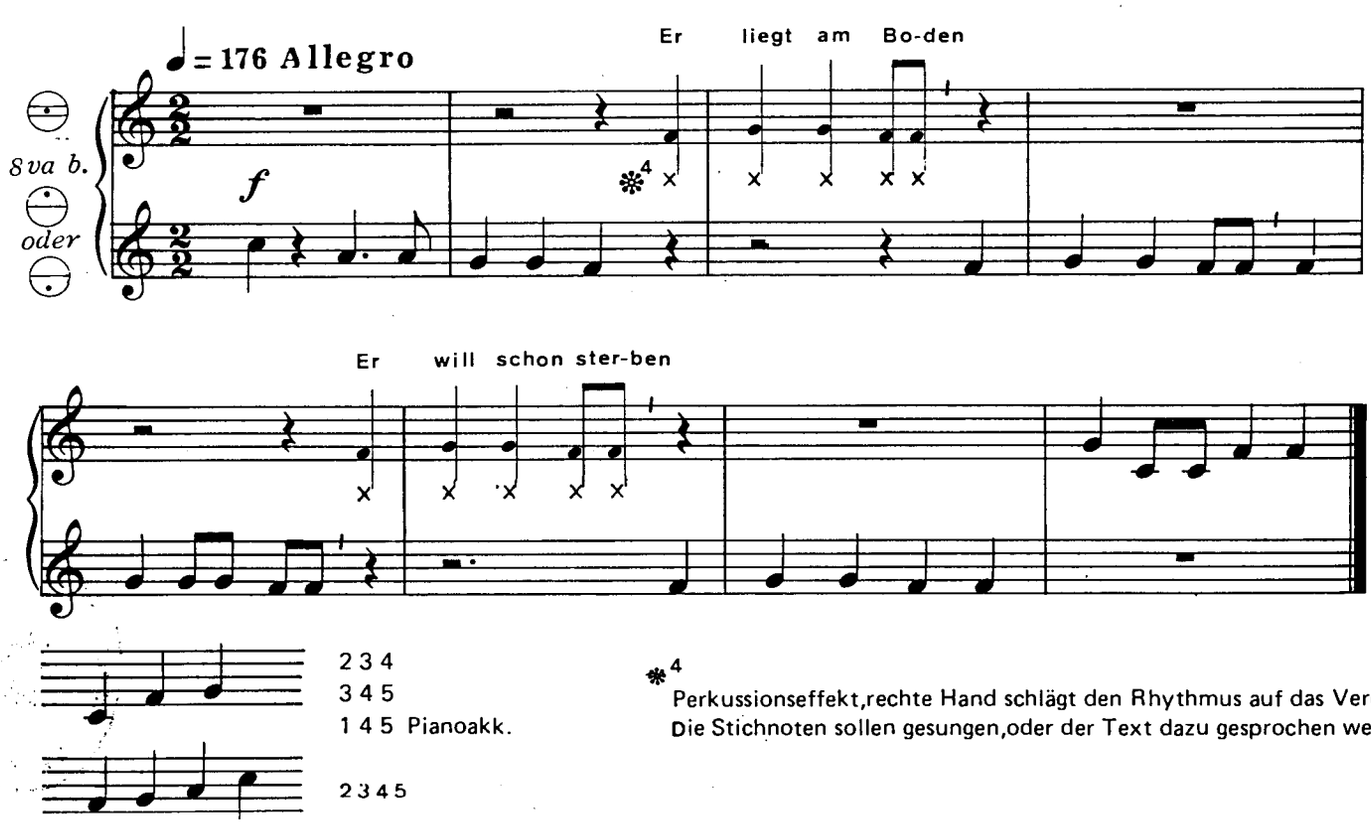
4 3 2

Tongestaltung und Artikulation
siehe Nachtwächterruf.

Wollt ihr wissen wie der Bauer (Hessen)

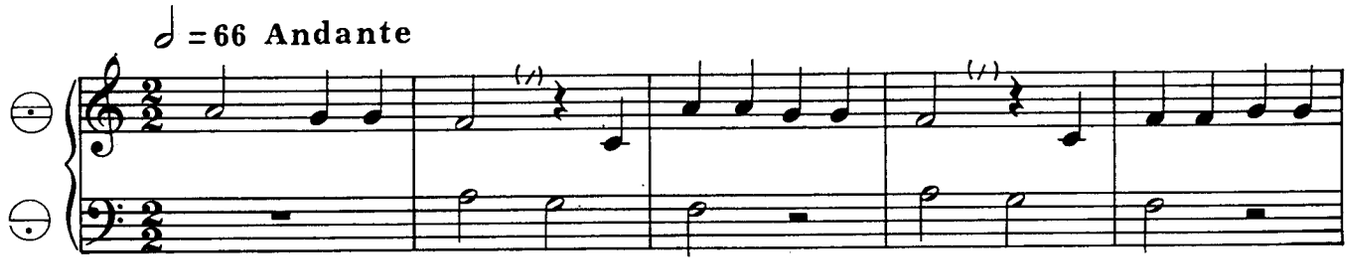


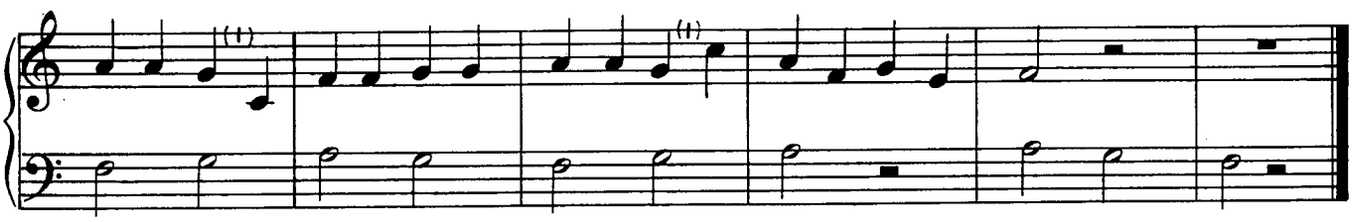
Pink,pank,der Schmied ist krank (Glatz)

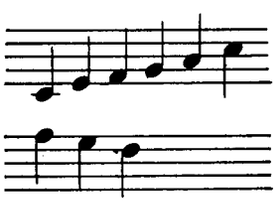


*4 Perkussionseffekt,rechte Hand schlägt den Rhythmus auf das Verdeck. Die Stichnoten sollen gesungen,oder der Text dazu gesprochen werden.

Mäh,Lämmchen,mäh! (Thüringen)





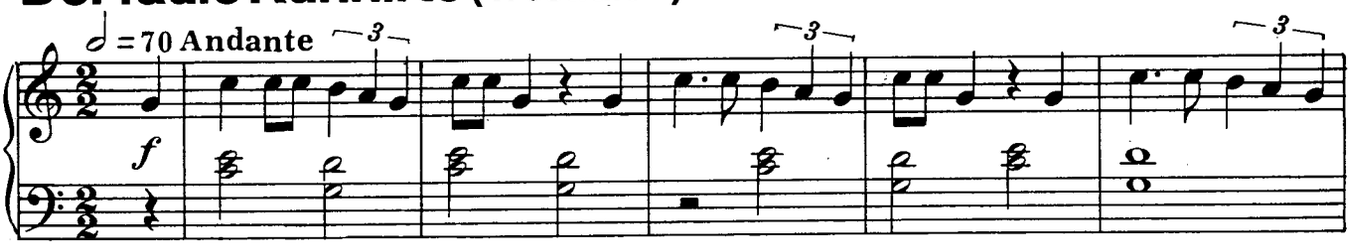


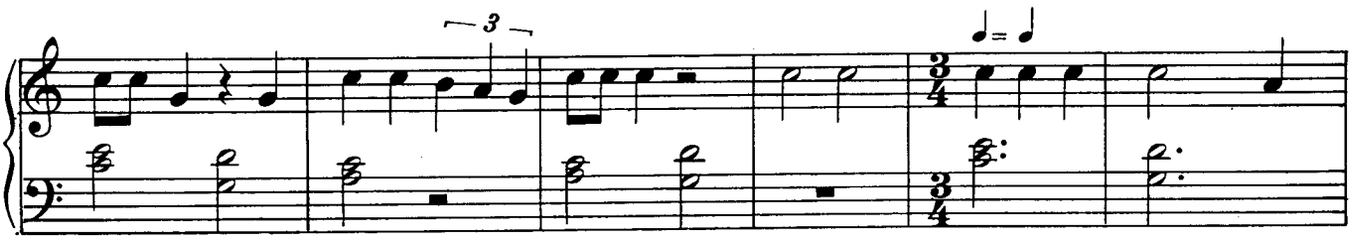
1 2 3 3 4 5
1 2 2 3 4 5
1 2 2 3 4 5 Pianoakk.

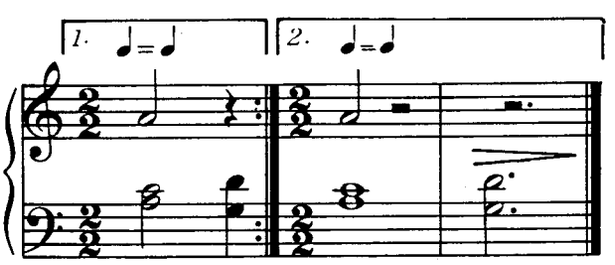
5 4 3
4 3 2

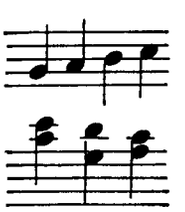
Tongestaltung:
ruhige Balgführung
Artikulation:
Legato
nicht synchron mit Balgwechsel

Der faule Kuhhirte (Westfalen)









2 1 3 5
3 1 3 4
1 2 3 4 Pianoakk.

5 4 3
3 2 2

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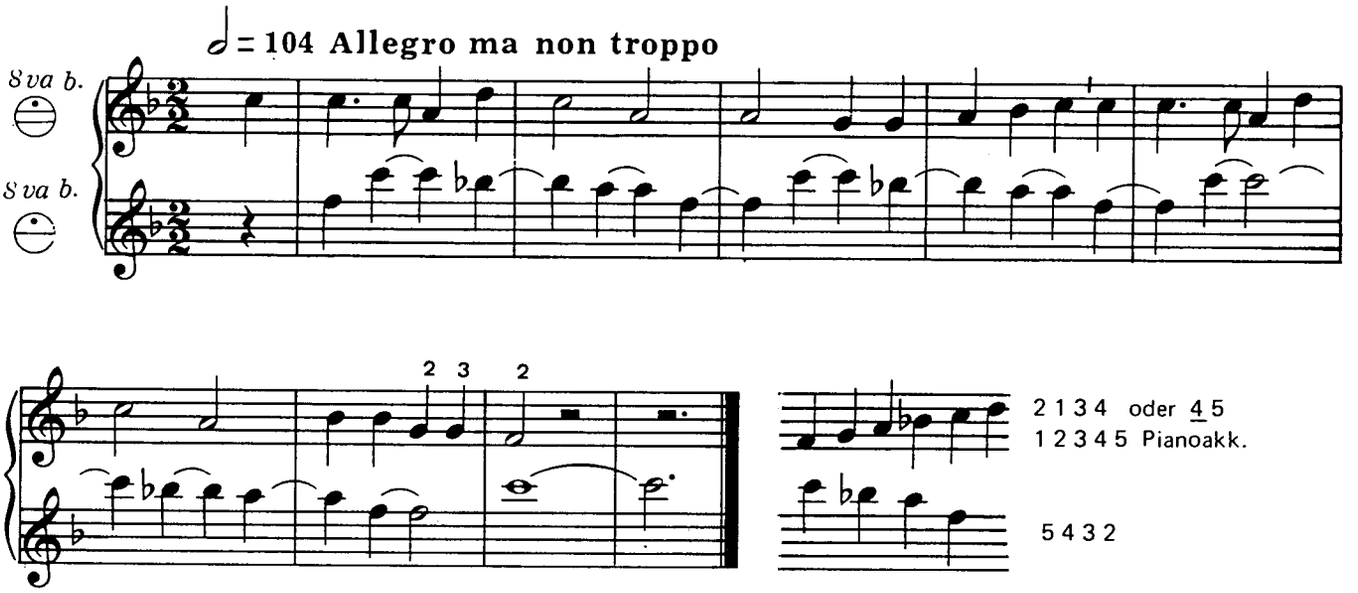
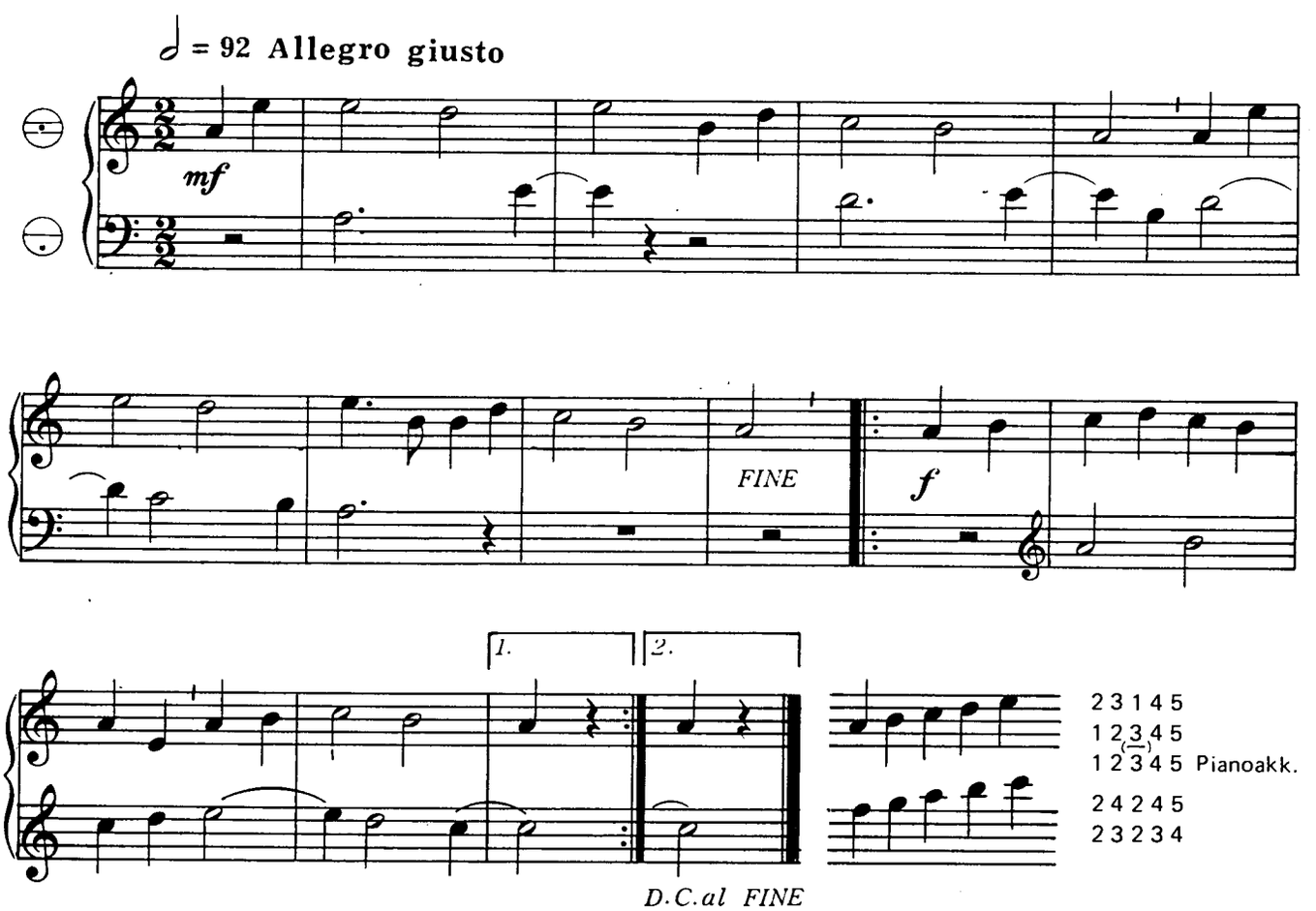
Das Pfingst-Ei (Rheinland)

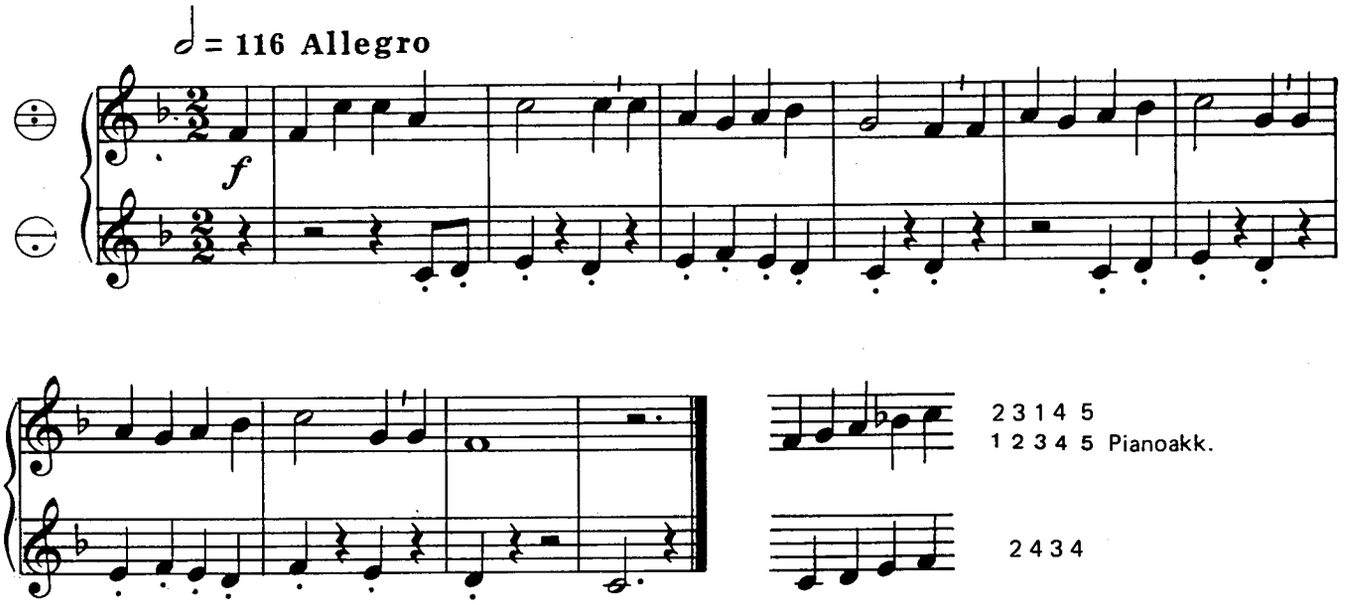


Tongestaltung:
ruhige Balgführung
Artikulation:
unabhängige Artikulation der Manuale I und III
M I stacc. - portato M III legato

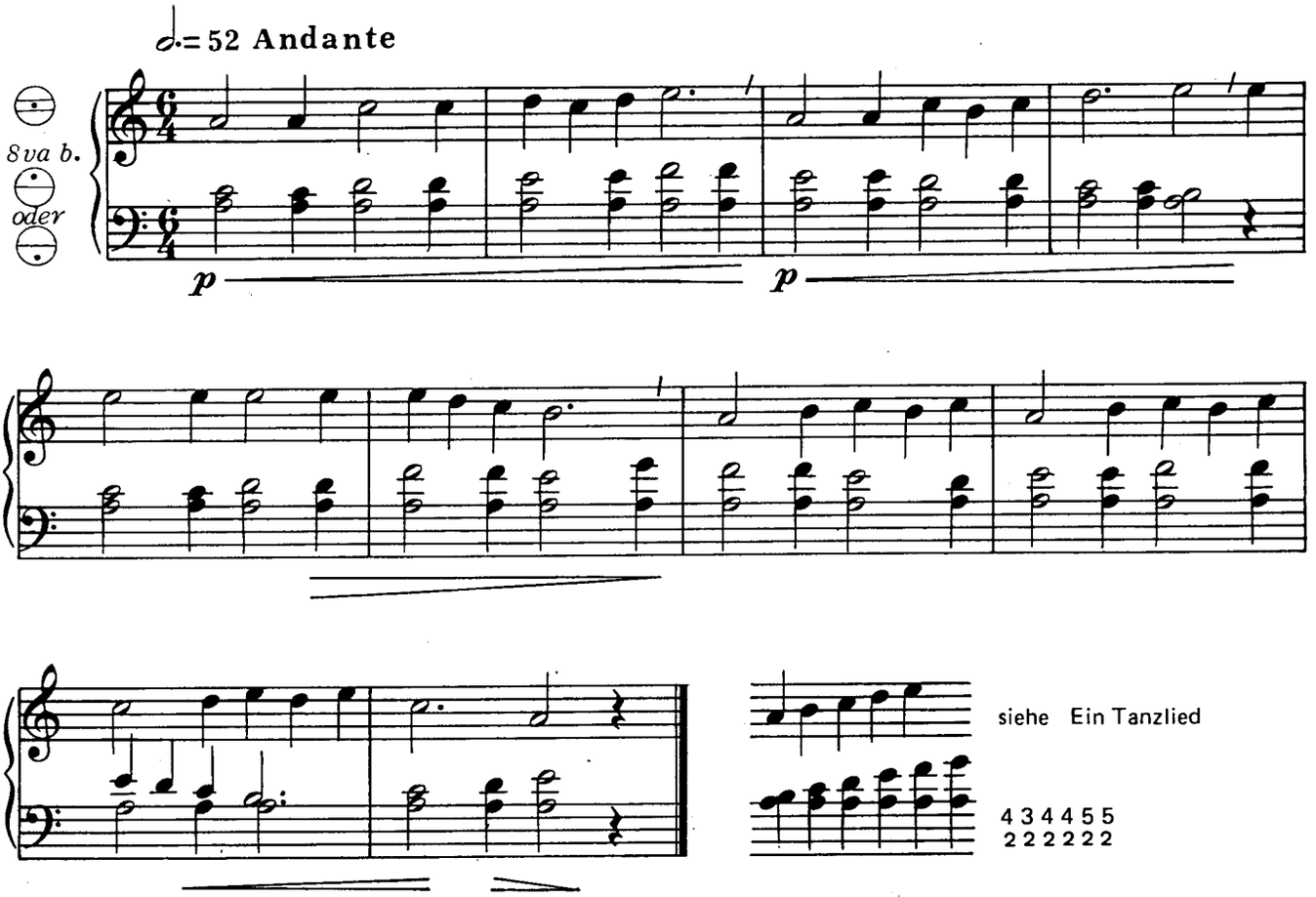
Ein Tanzlied (Frankreich)



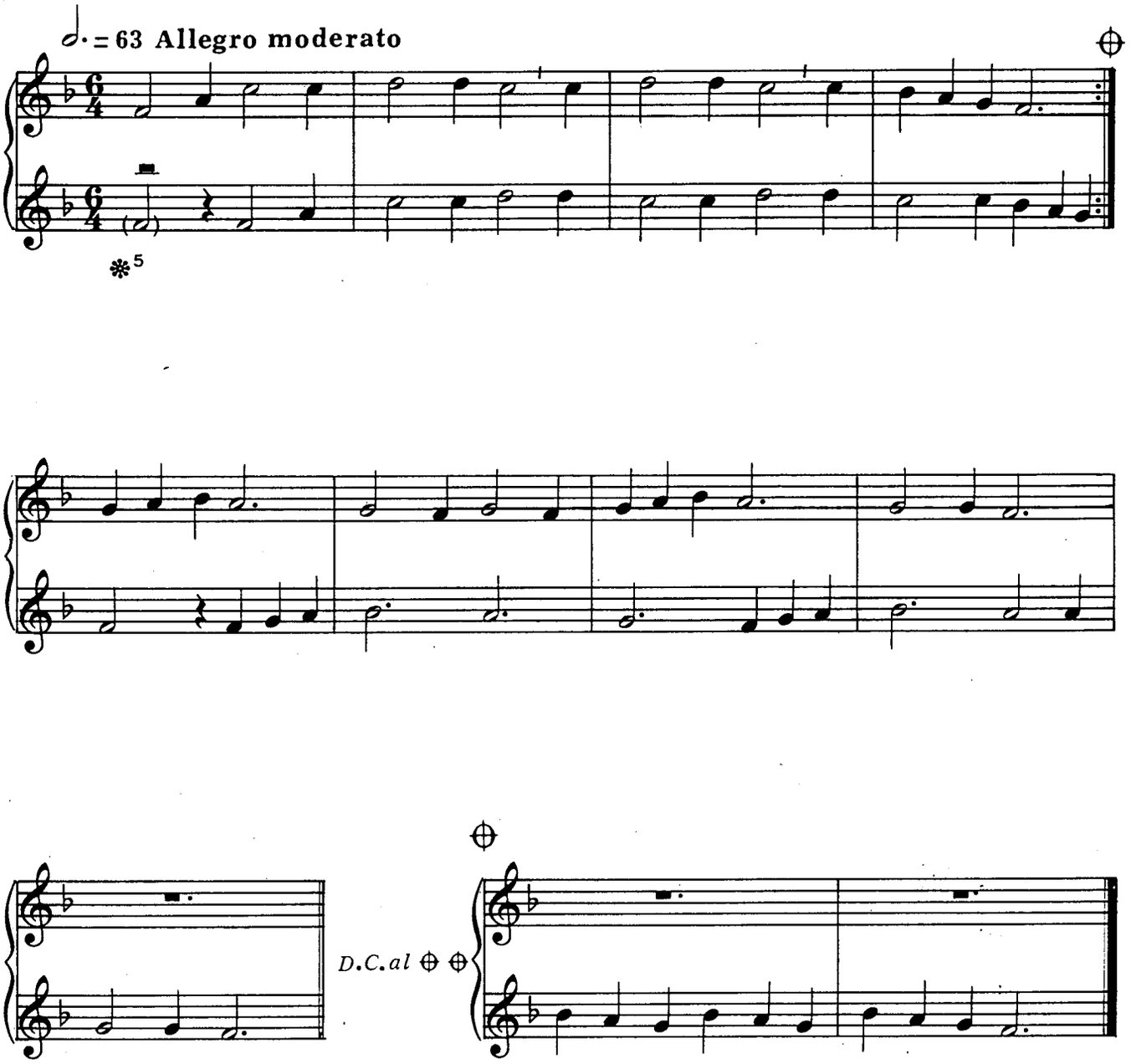
Kuckucks Ausflug (1544)

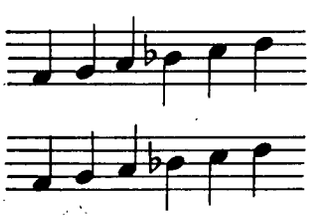


Sie will haben einen Mann (Niederlande)



Der böse Riese (Niederlande)



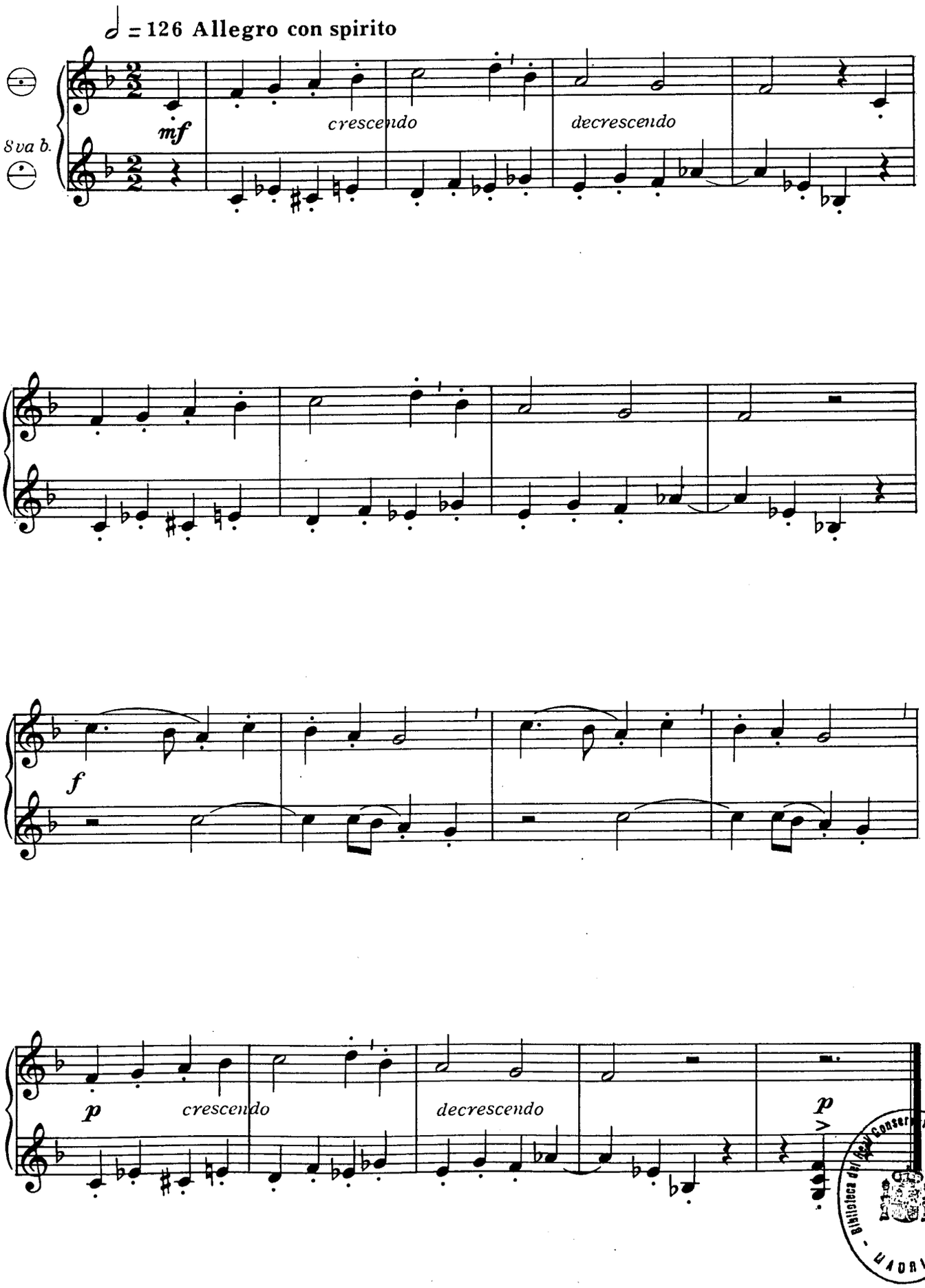


2 3 1 3 4 5
2 1 2 3 4 5 Pianoakk.

3 4 2 3 2 4

✻5 nur bei der Rep. zu spielen

Ein Ringeltanz der Kinder (Niederrhein)



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T 665	Sulz, Hardy:	Akkordeonsounds Standardbaßakkordeon
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T 0607	Rövenstrunck, Bernhard:	Zeichen und Zeichnungen 1 Melodiebaßakkordeon und 2 Gitarren
T 0612	Rövenstrunck, Bernhard:	Spuren 1 Melodiebaßakkordeon und 2 Gitarren
T 0620	Padrós, Jaime:	Planctus 2 Gitarren und 1 Melodiebaßakkordeon

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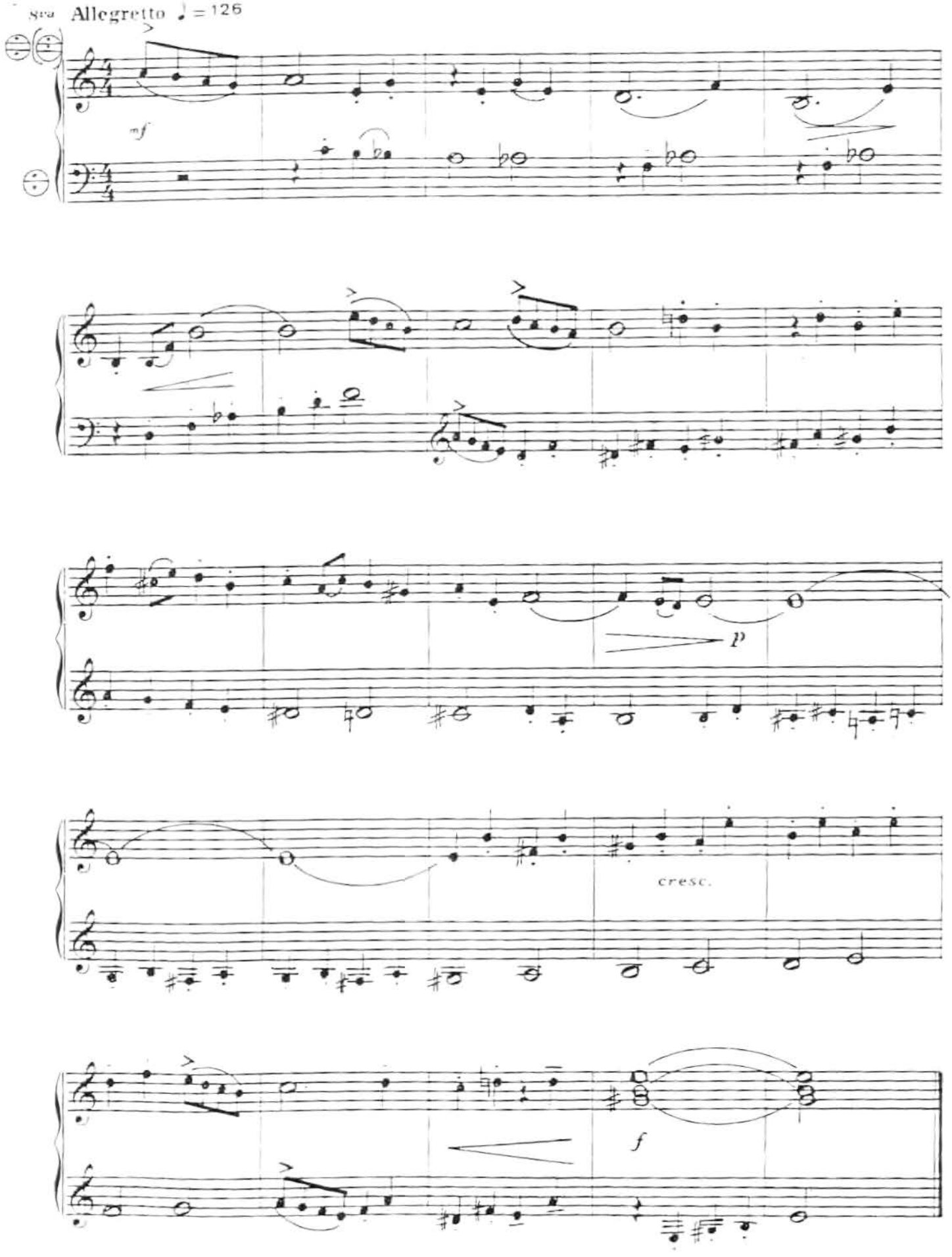

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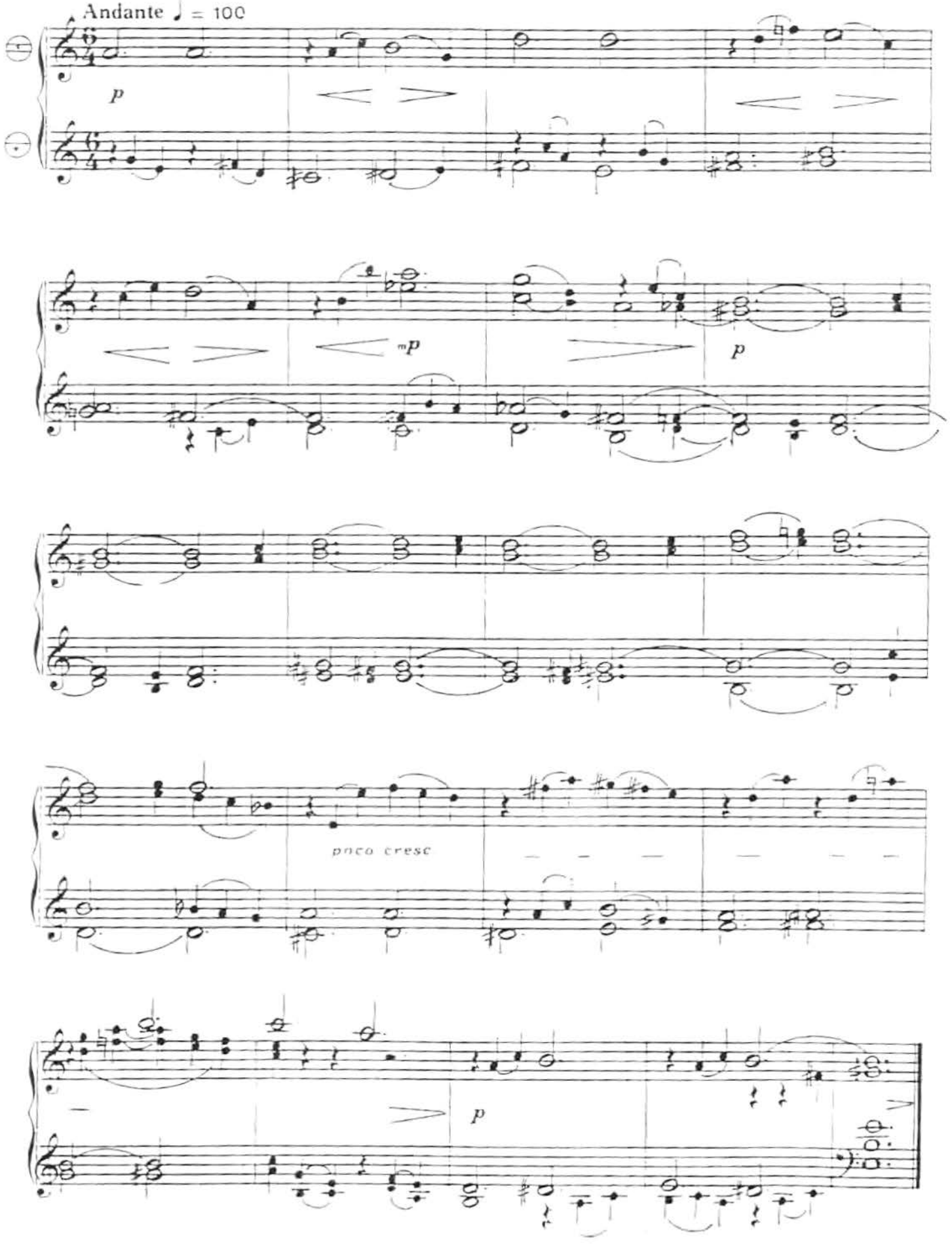
II



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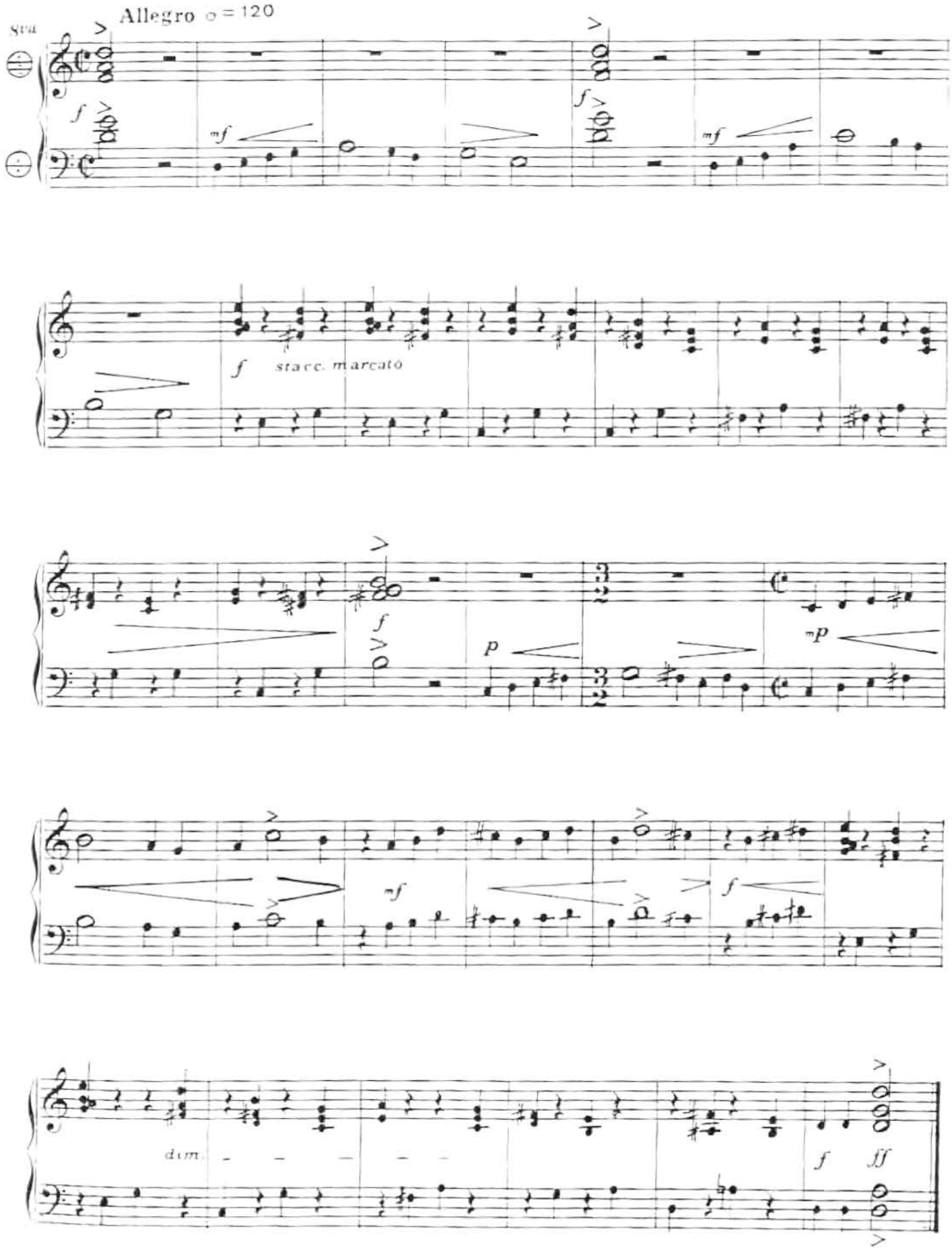

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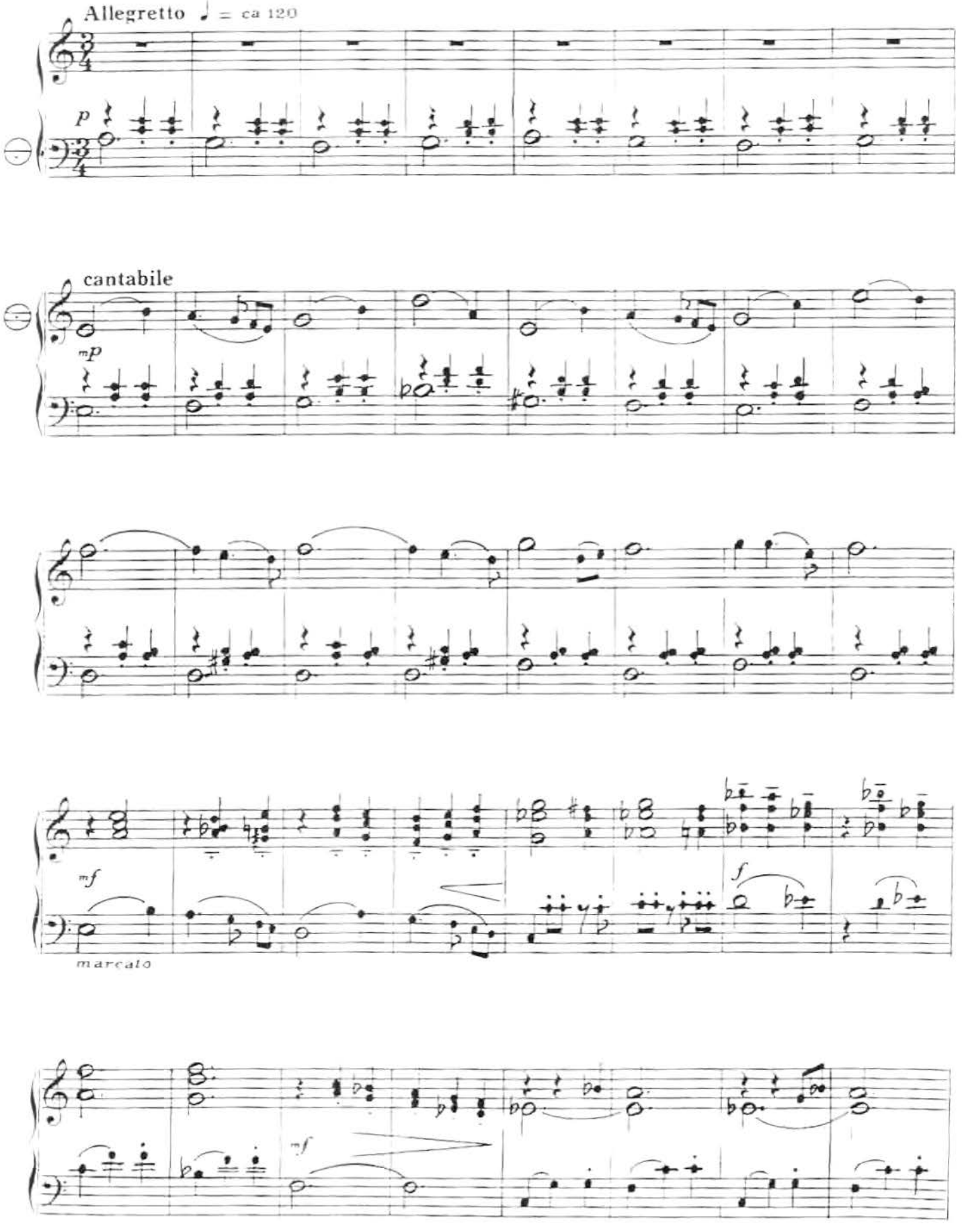

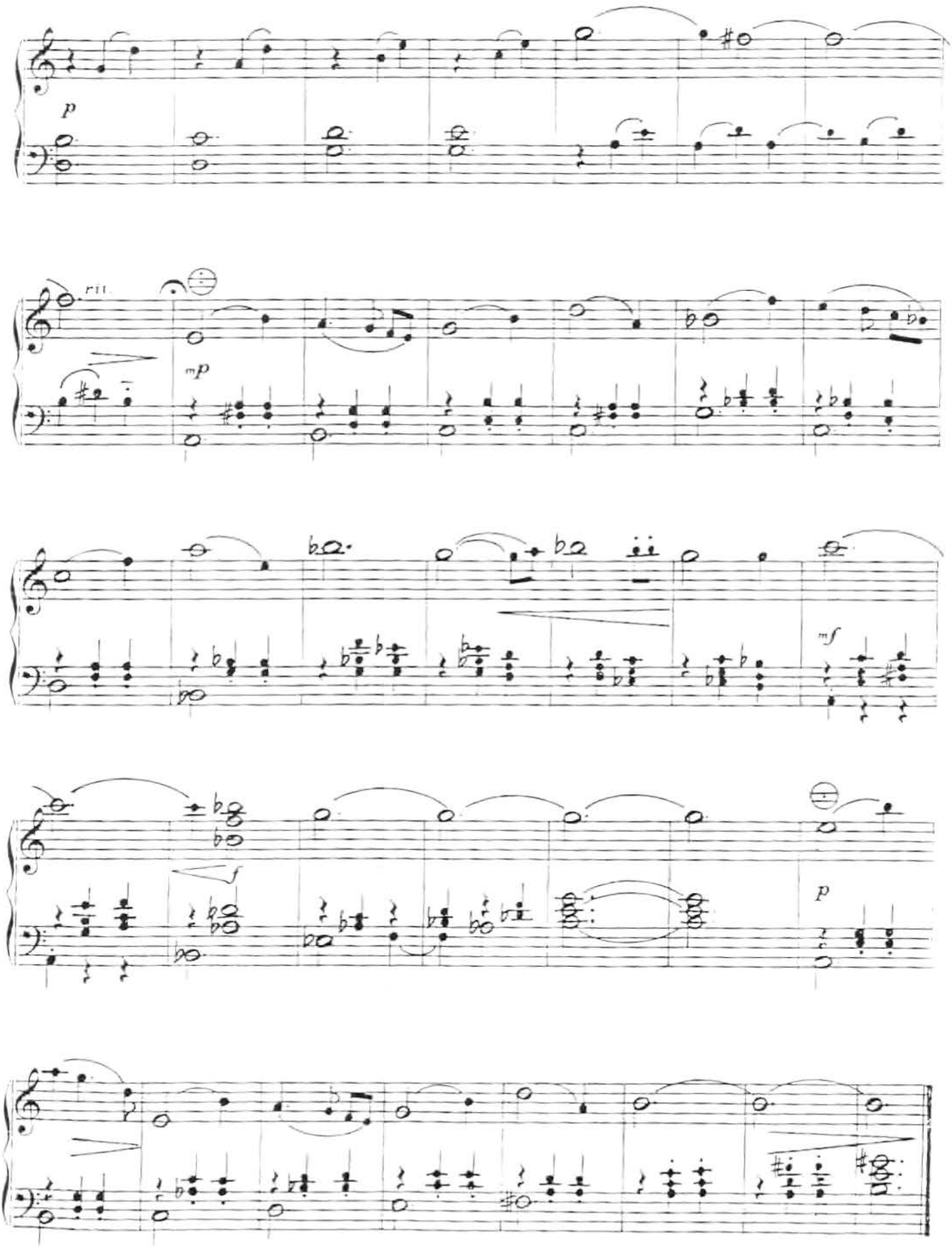
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rit.
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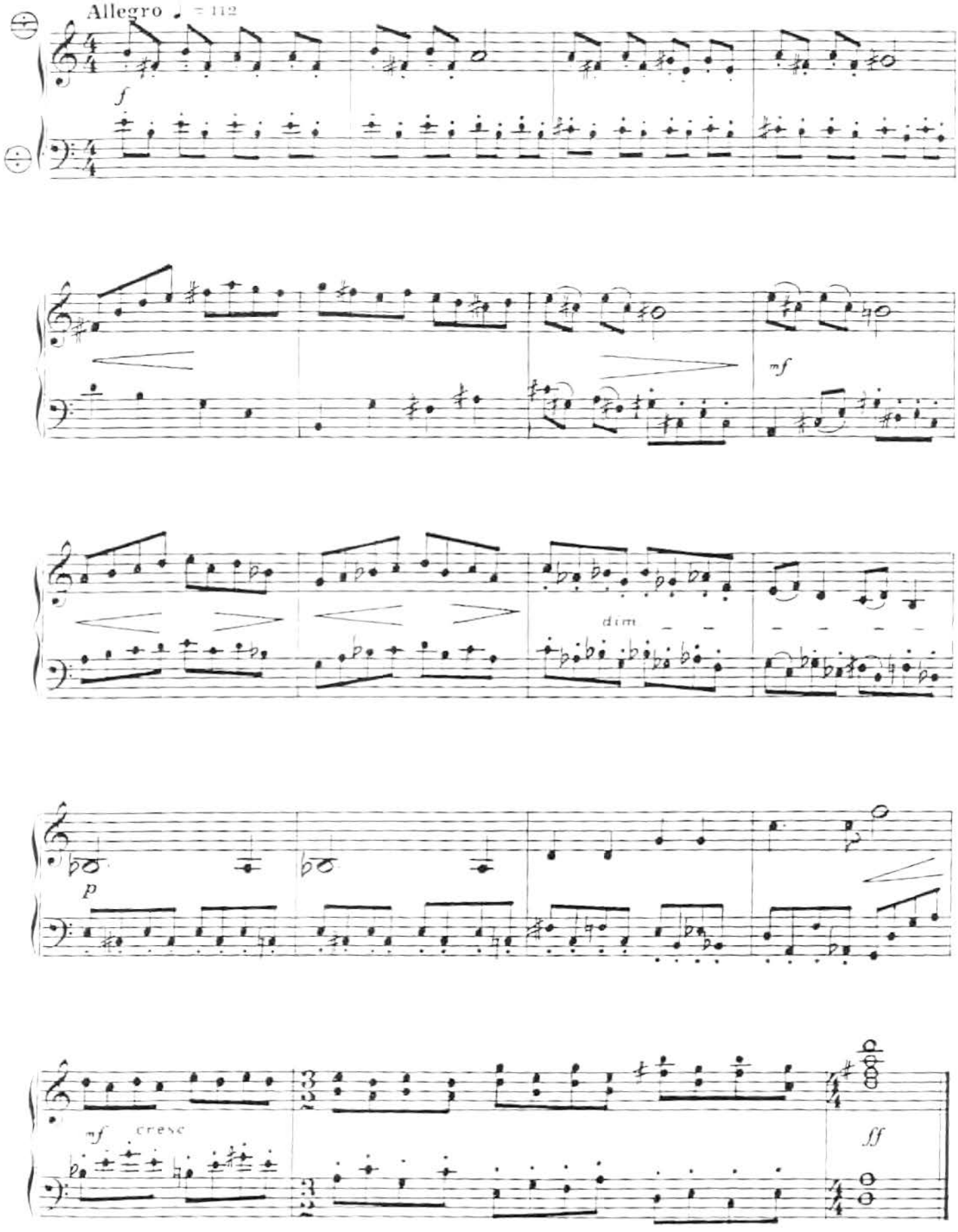
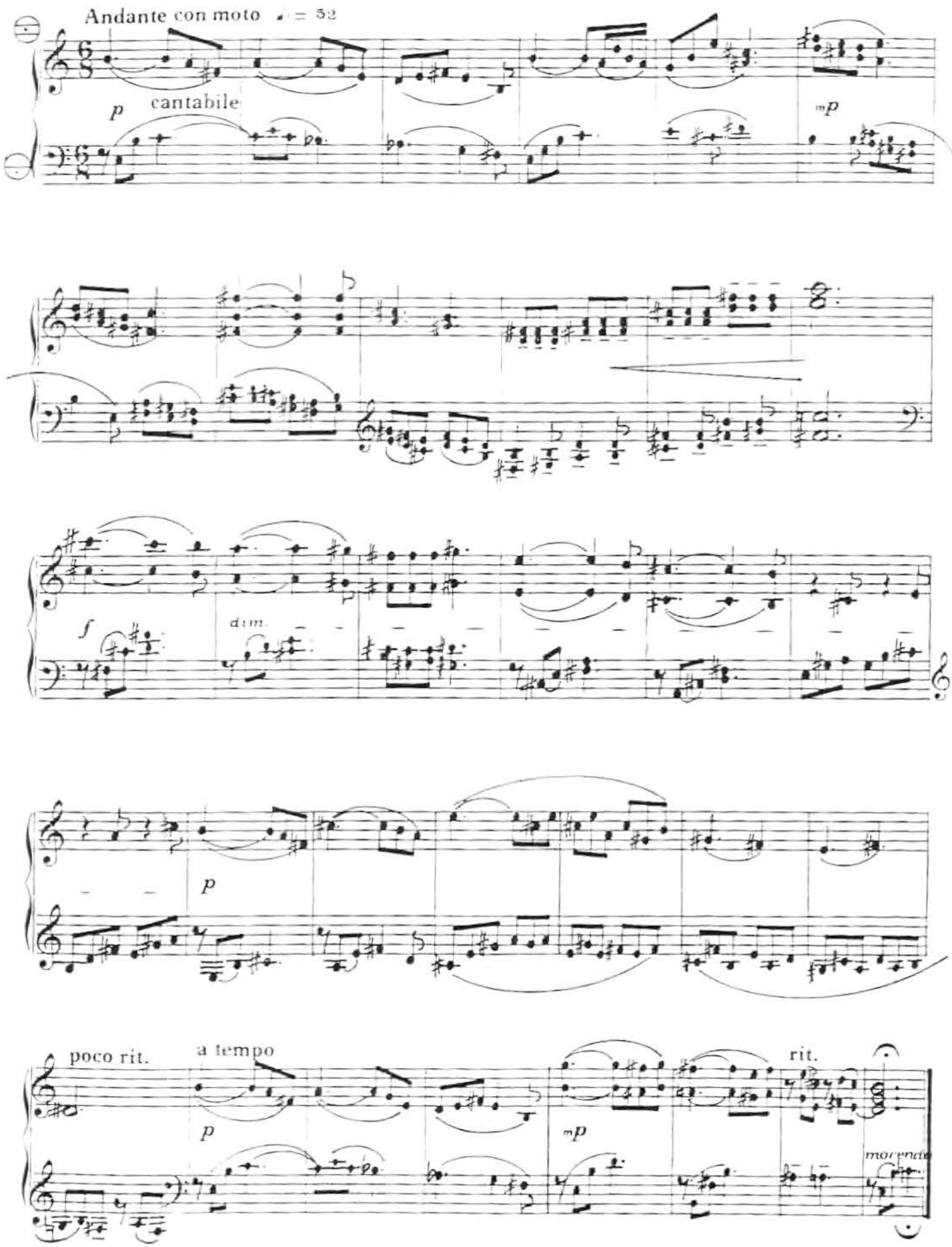
V




Andante con moto ♩ = 52
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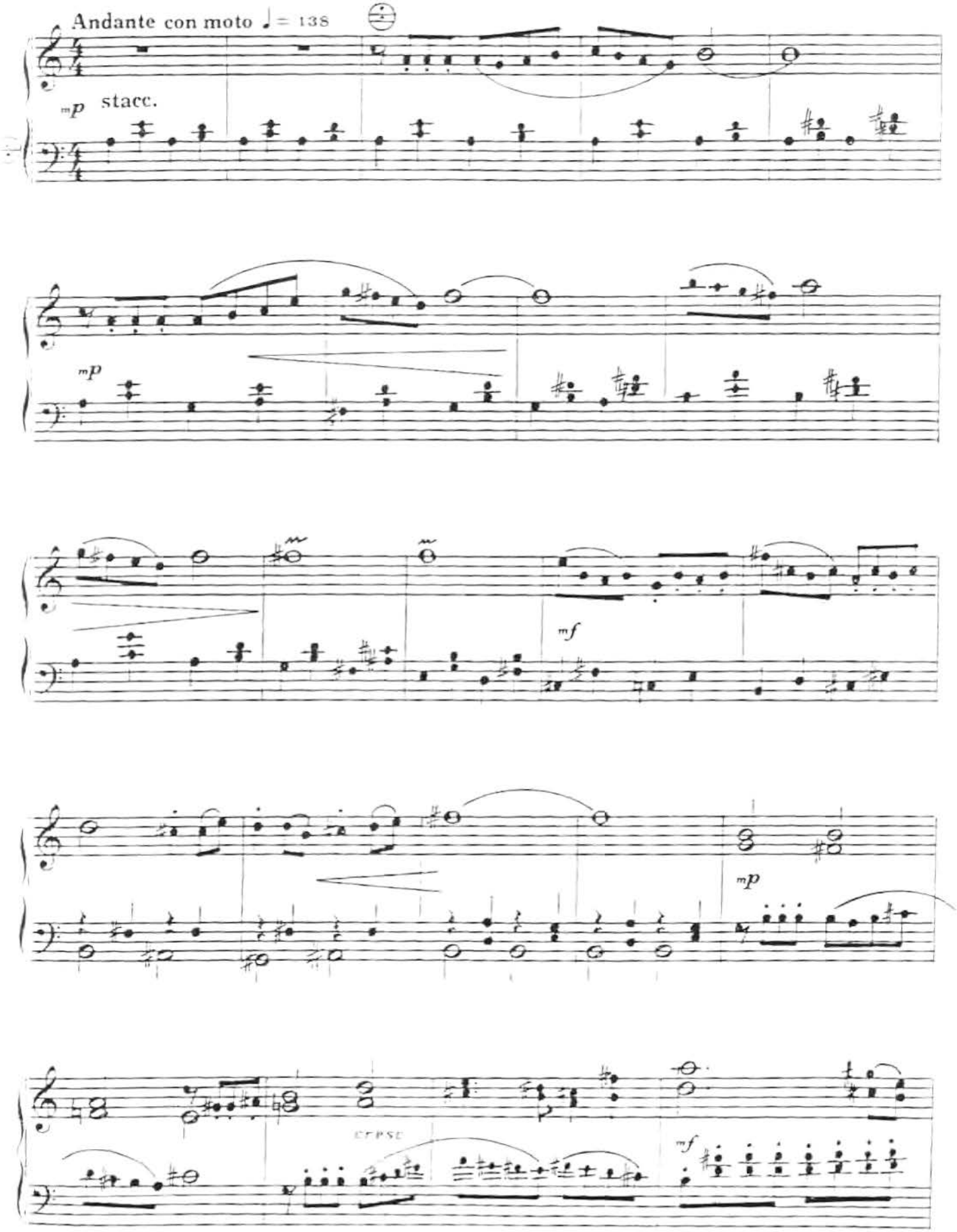
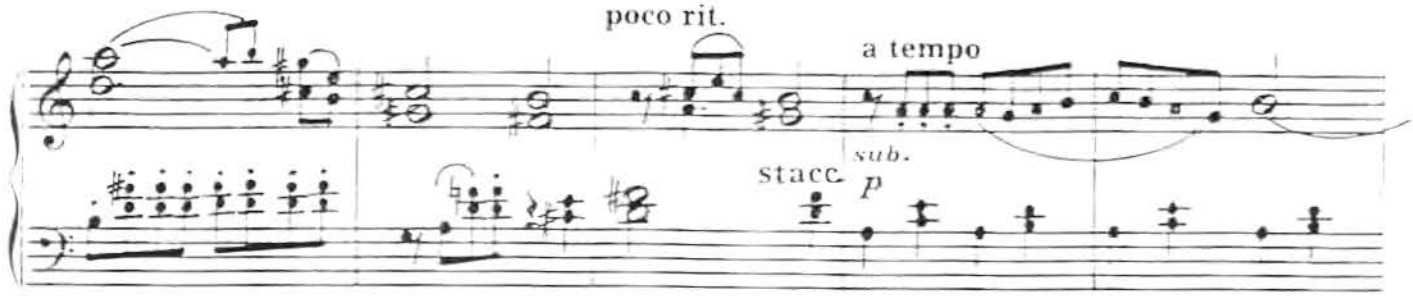
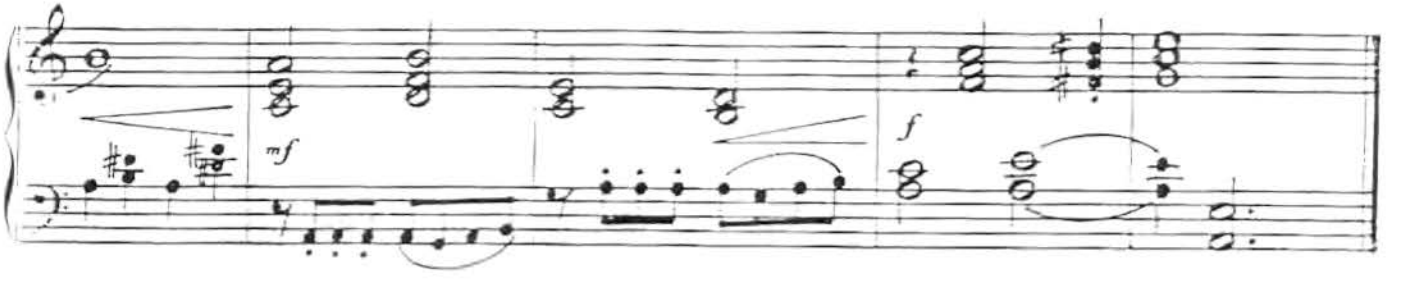
cantabile
mp
f
dim.
p
poco rit.
a tempo
p
mp
rit.
morendo

T 0313

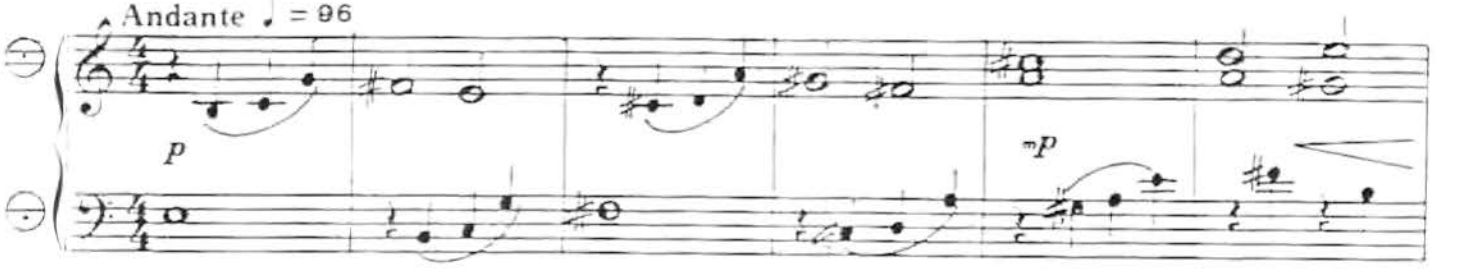
VII

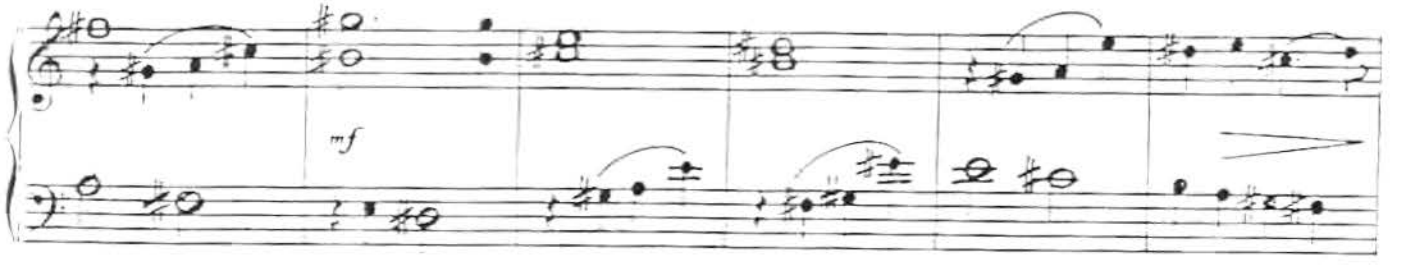


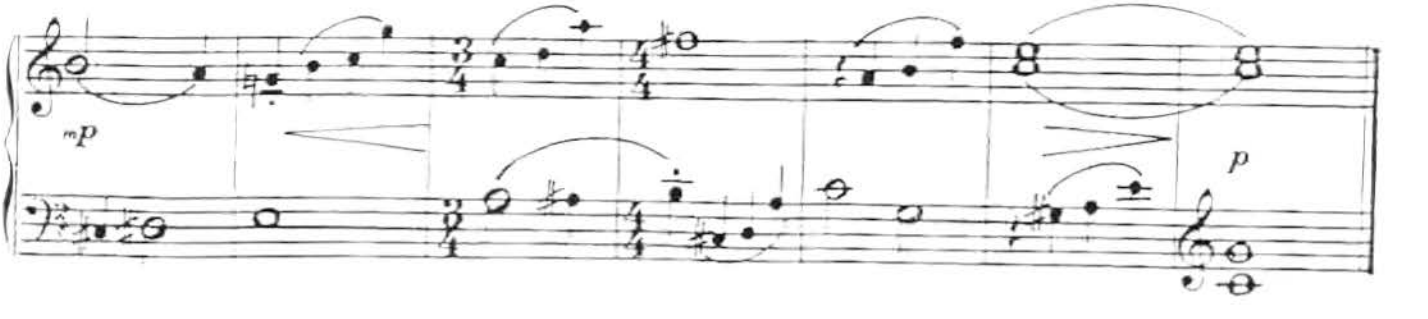




VIII







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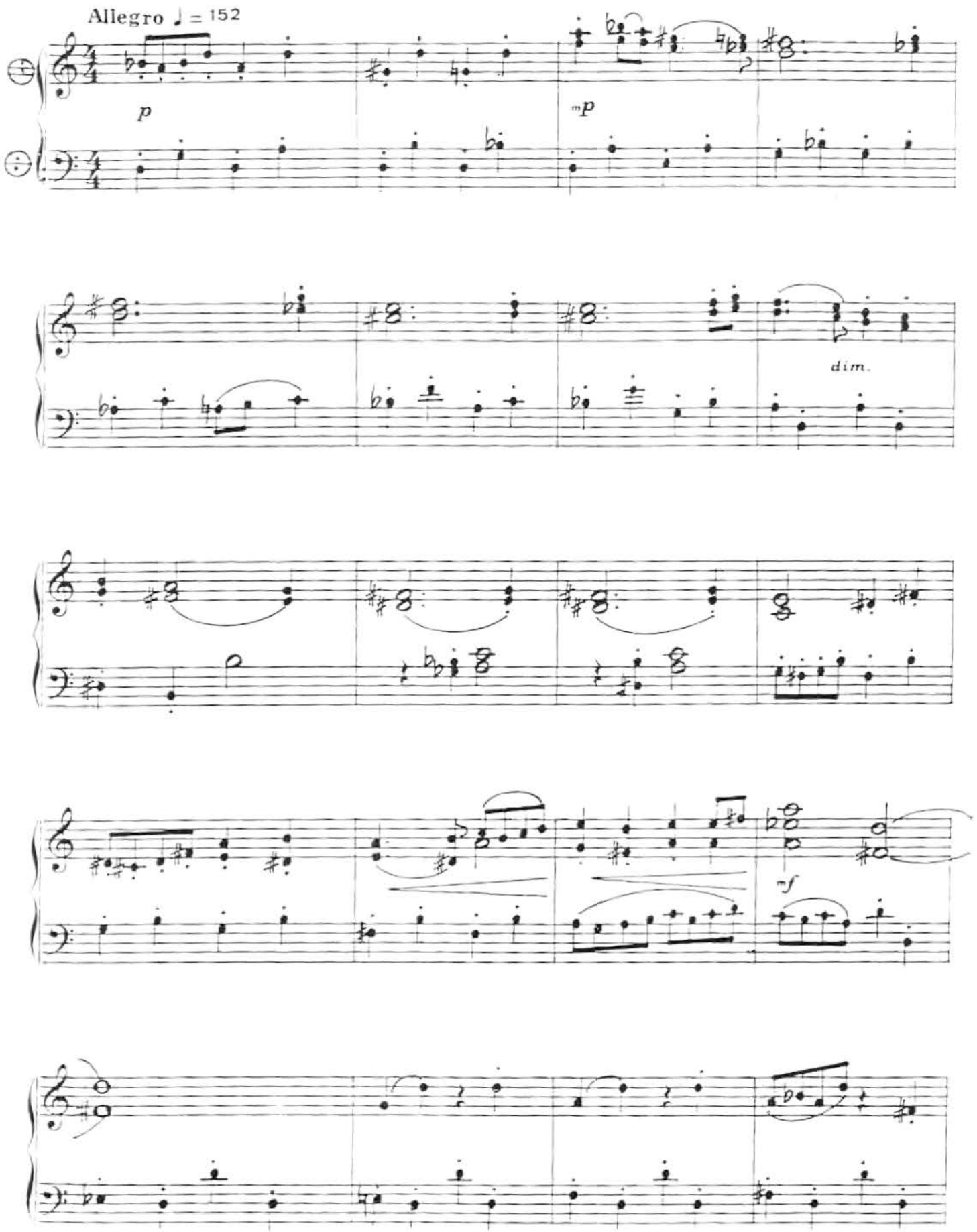
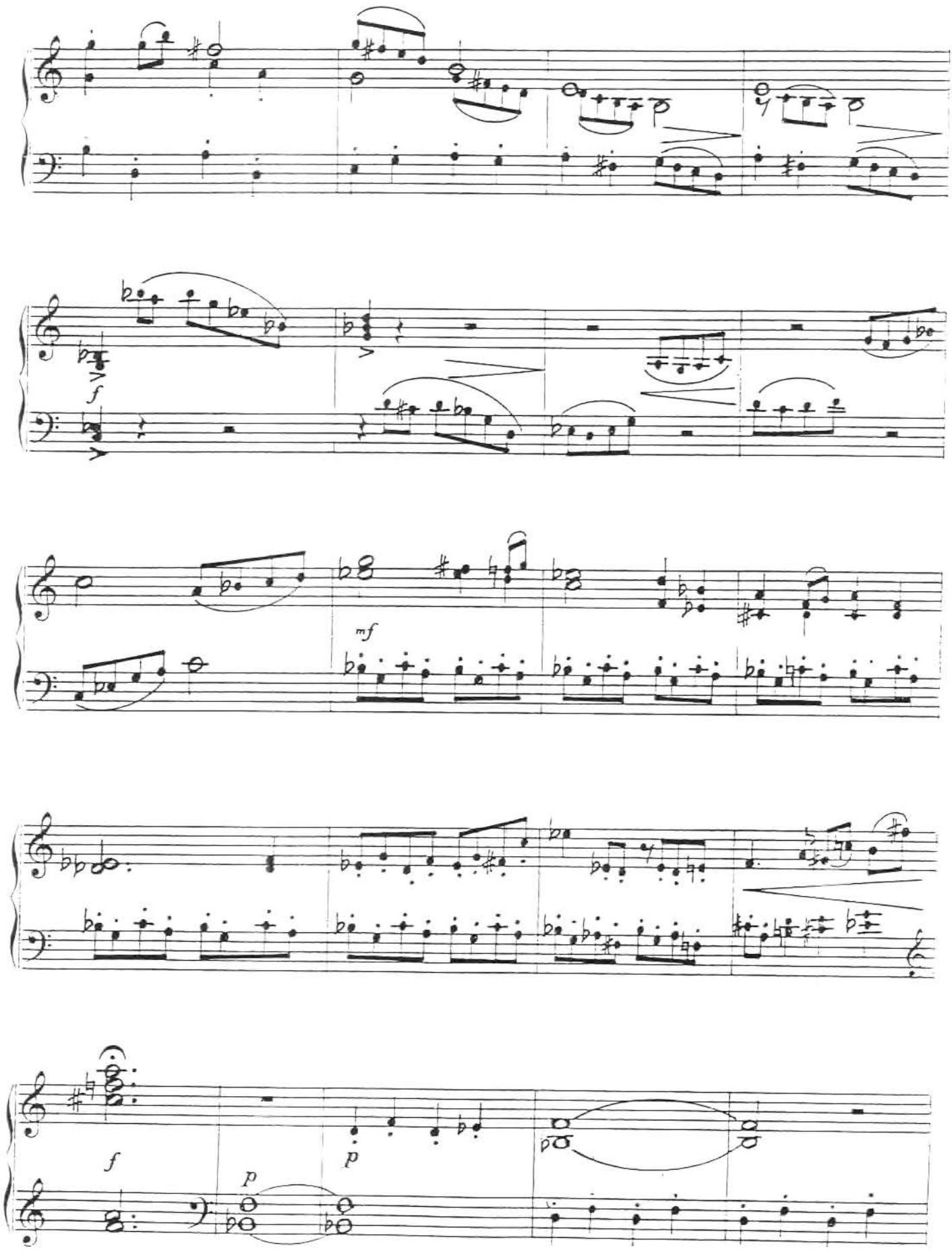
IX

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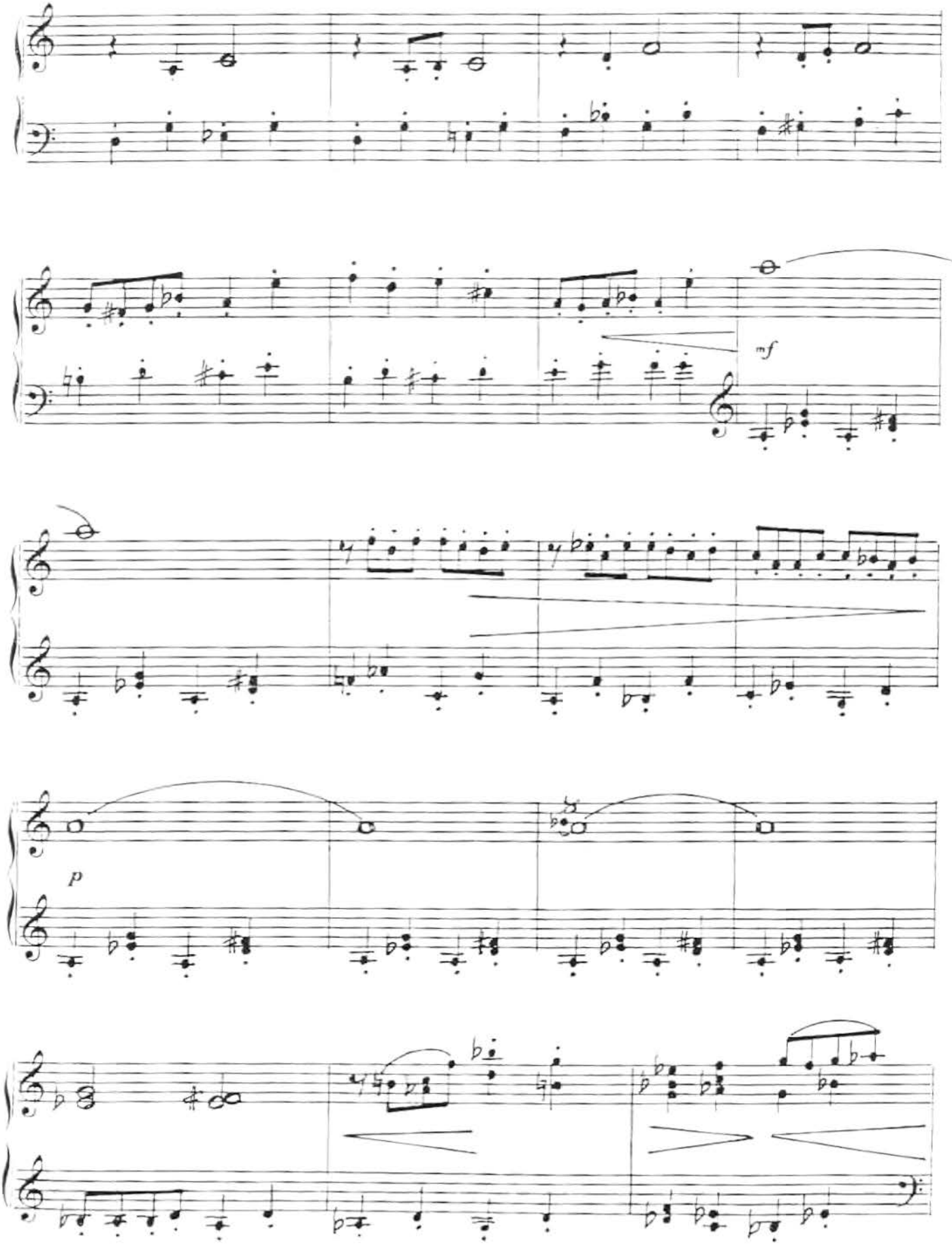

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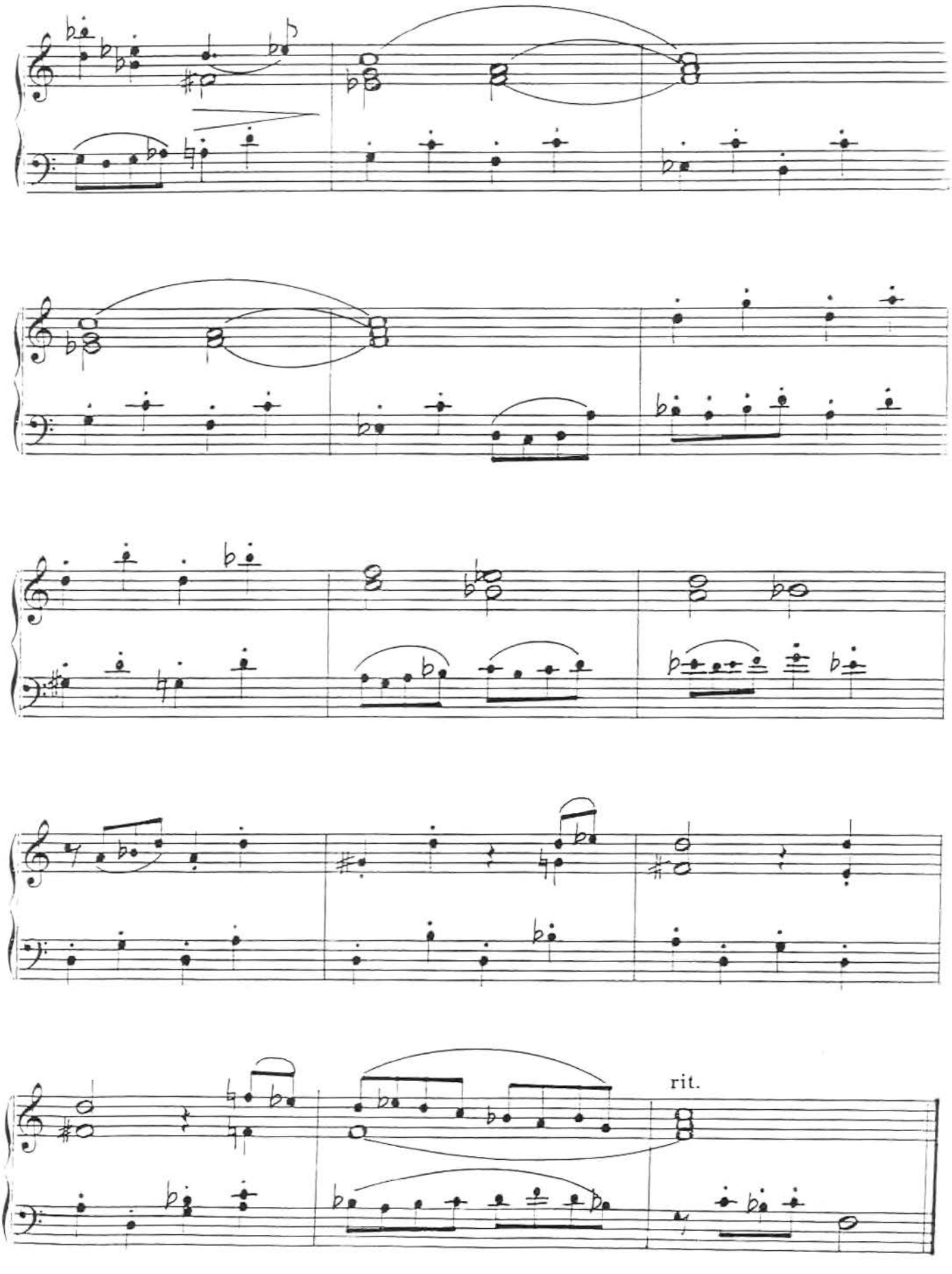


To Joseph Macerollo

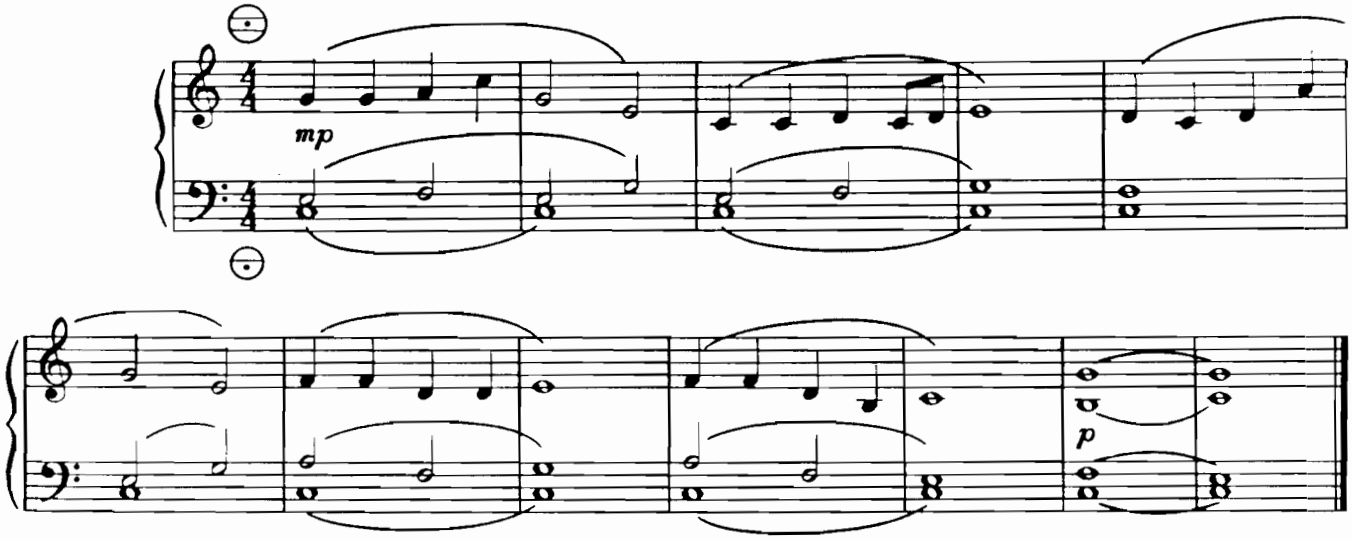
ACCORDION MINIATURES — SOL–FAH PATTERNS

GRADE I

1. PEDAL DOH

In this piece, the bass note C sounds from beginning to end; hence the above title.

Andantino ♩ = 80 — Eddie Harris



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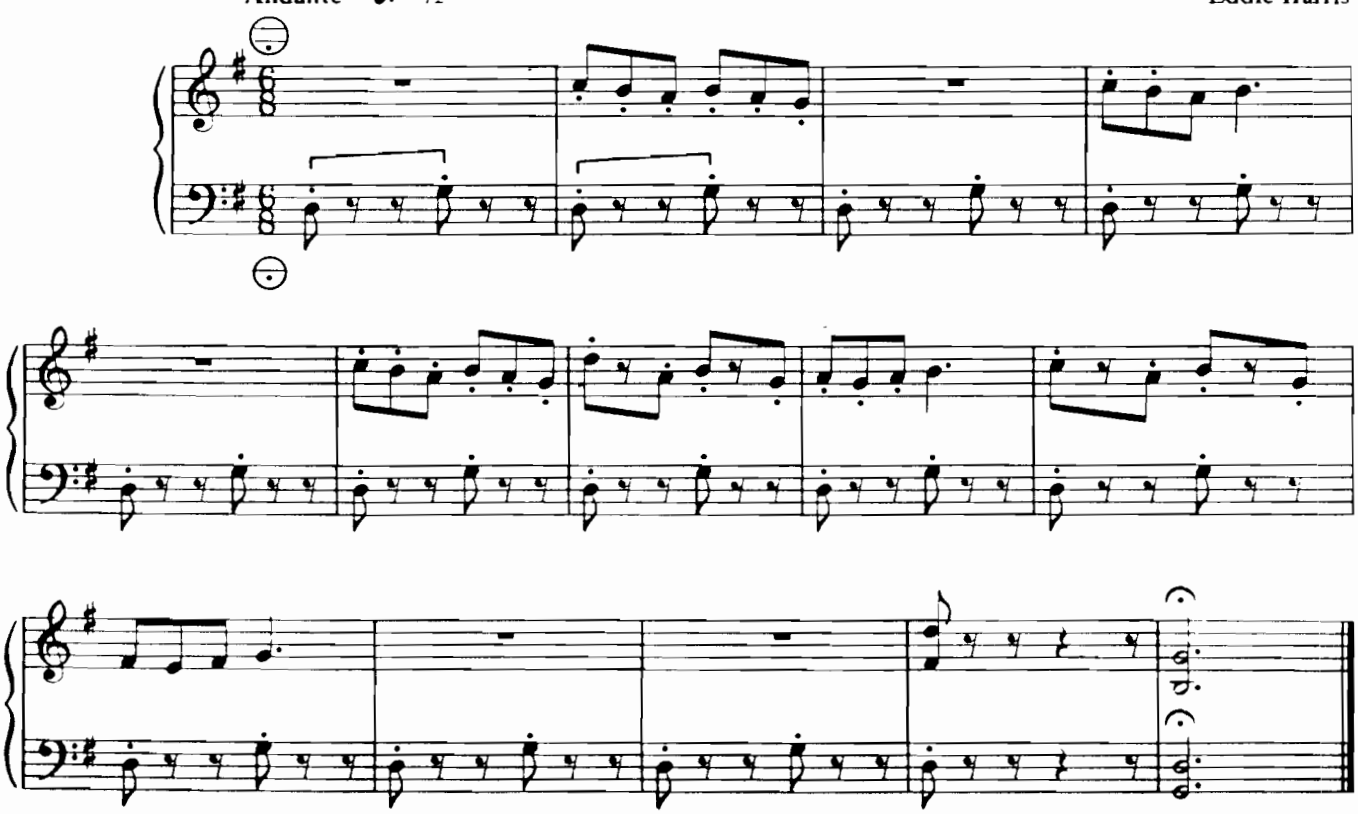
2. SOH DOH
(ostinato)

Andante ♩. = 72 — Eddie Harris



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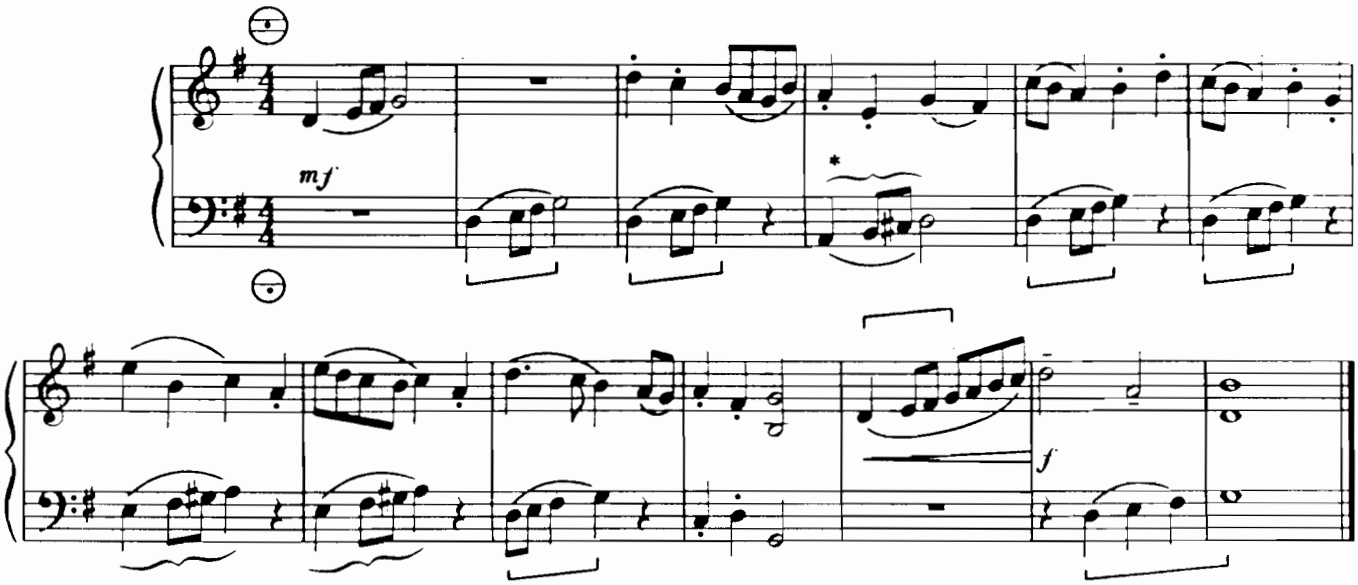
3. SOH LAH TE DOH'

Allegro ♩ = 152 Eddie Harris



* ~~~ traces the same scale degrees in D major and A minor respectively.

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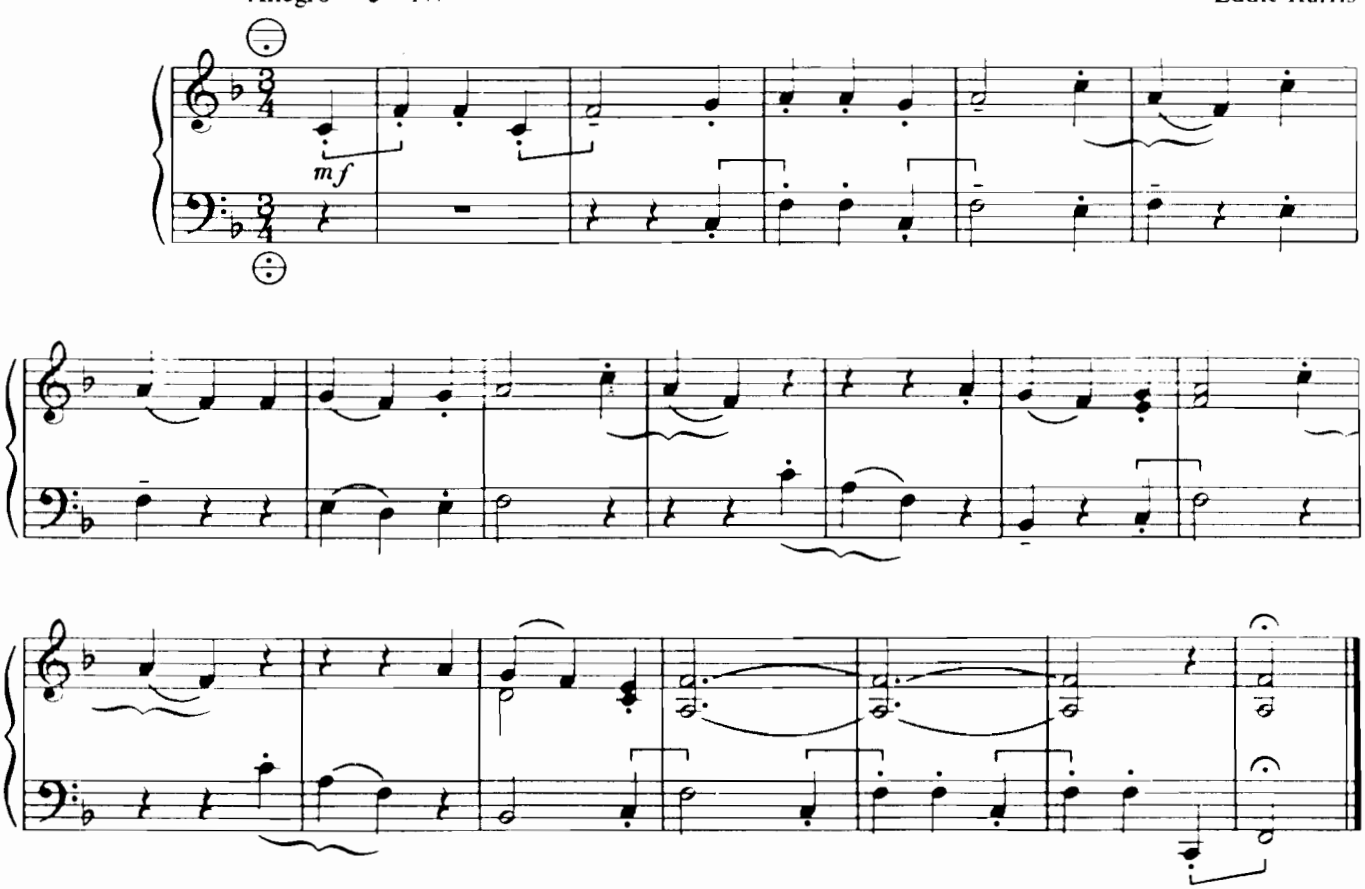
4. SOH, DOH and SOH ME DOH

Allegro ♩ = 144 Eddie Harris



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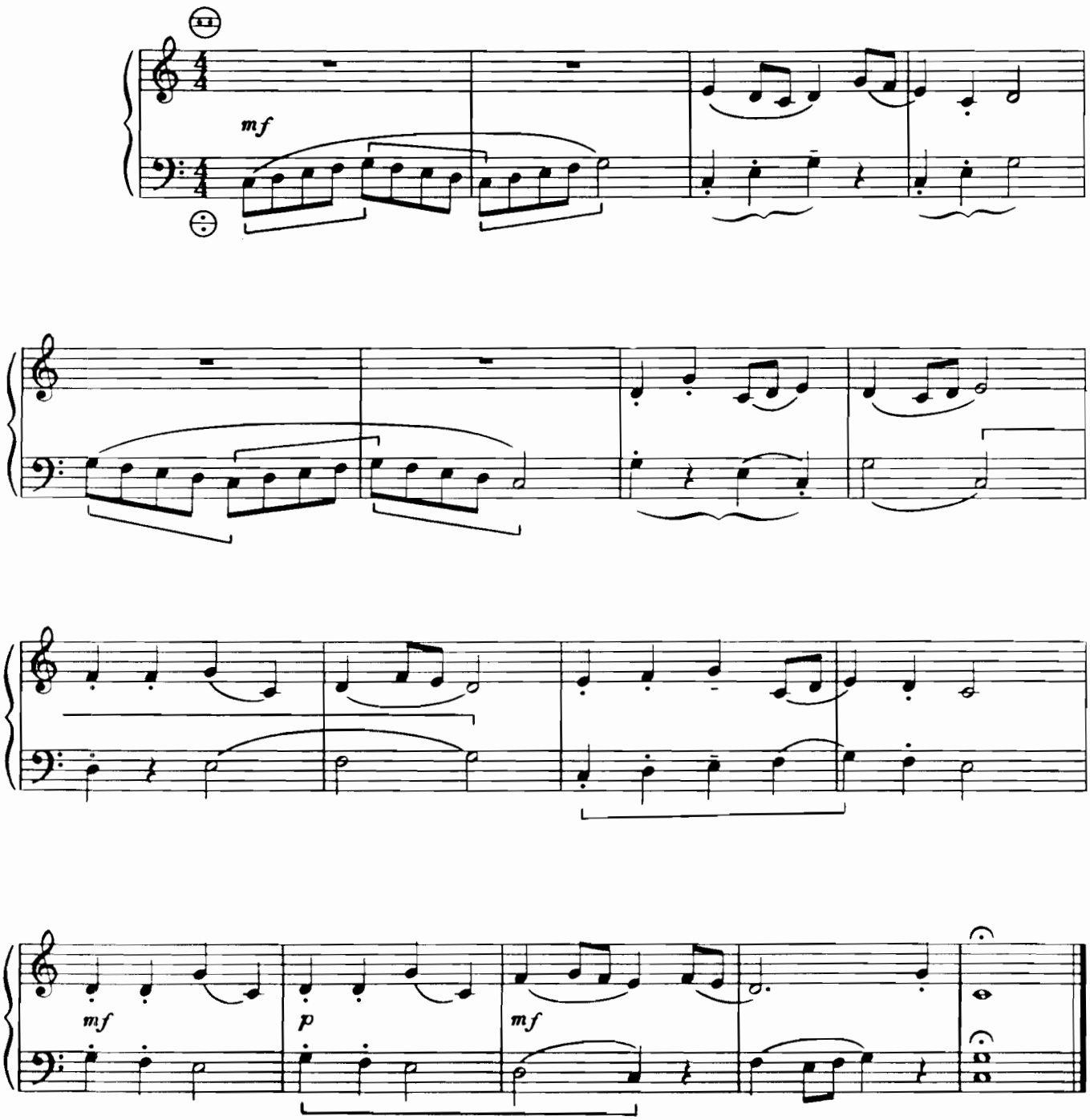
5. DOH RAY ME FAH SOH

Here, use is made of TWO different Melodic patterns, two differently shaped brackets being used to trace the appearences of each.

Allegro ♩ = 144 Eddie Harris



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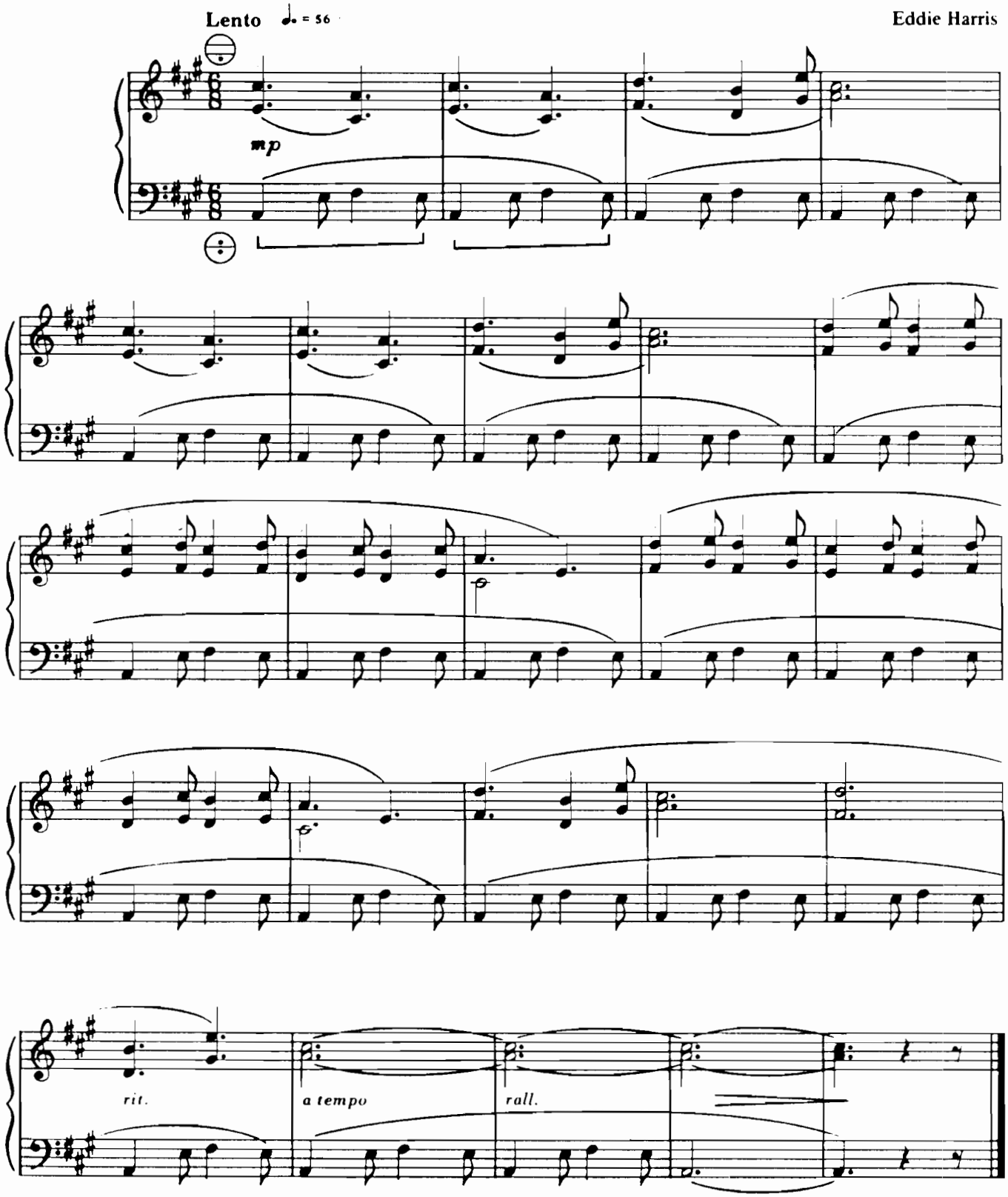
6(a). DOH SOH LAH SOH



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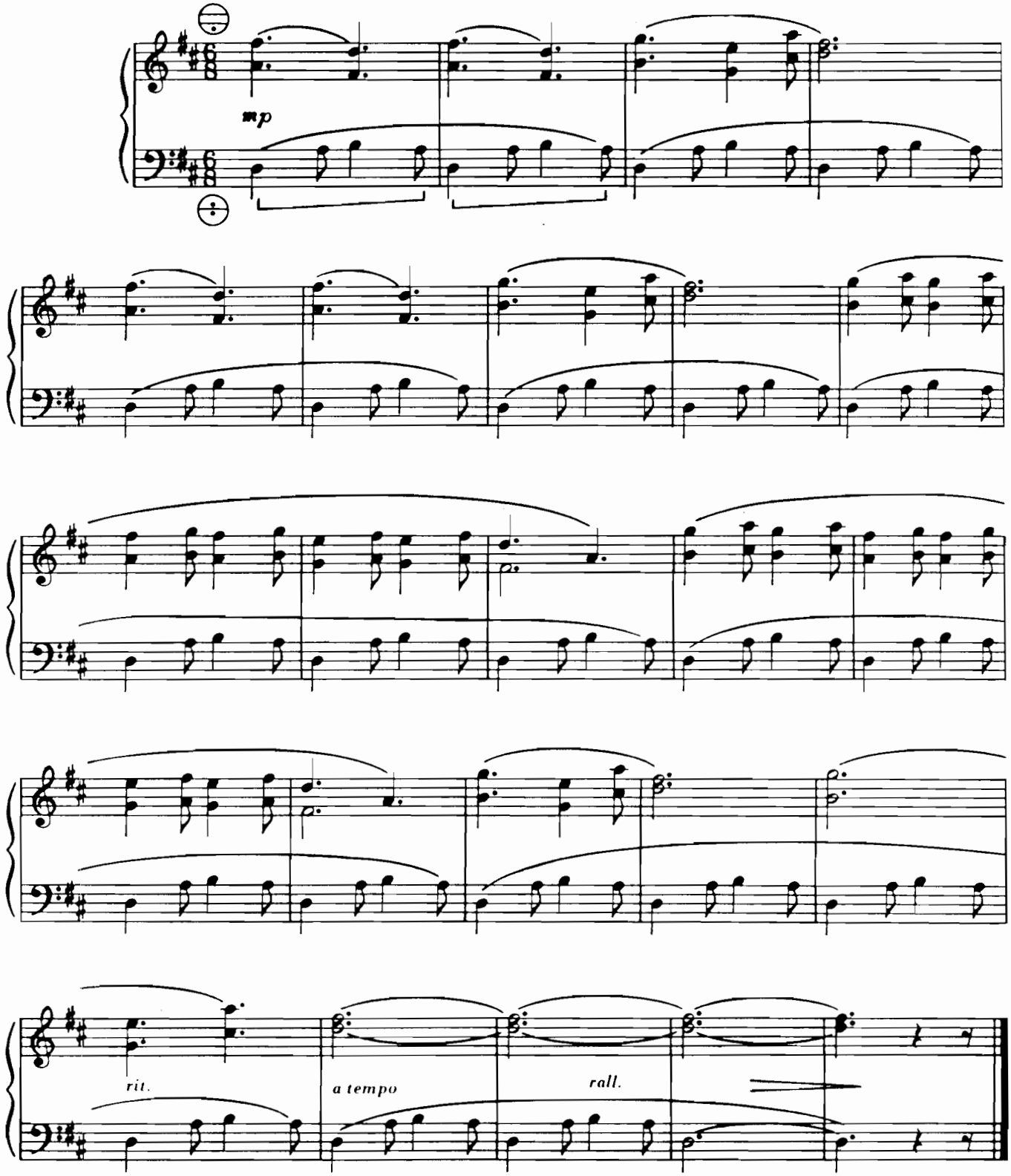
6(b). DOH SOH LAH SOH

(ostinato)

Lento ♩.= 56

Eddie Harris



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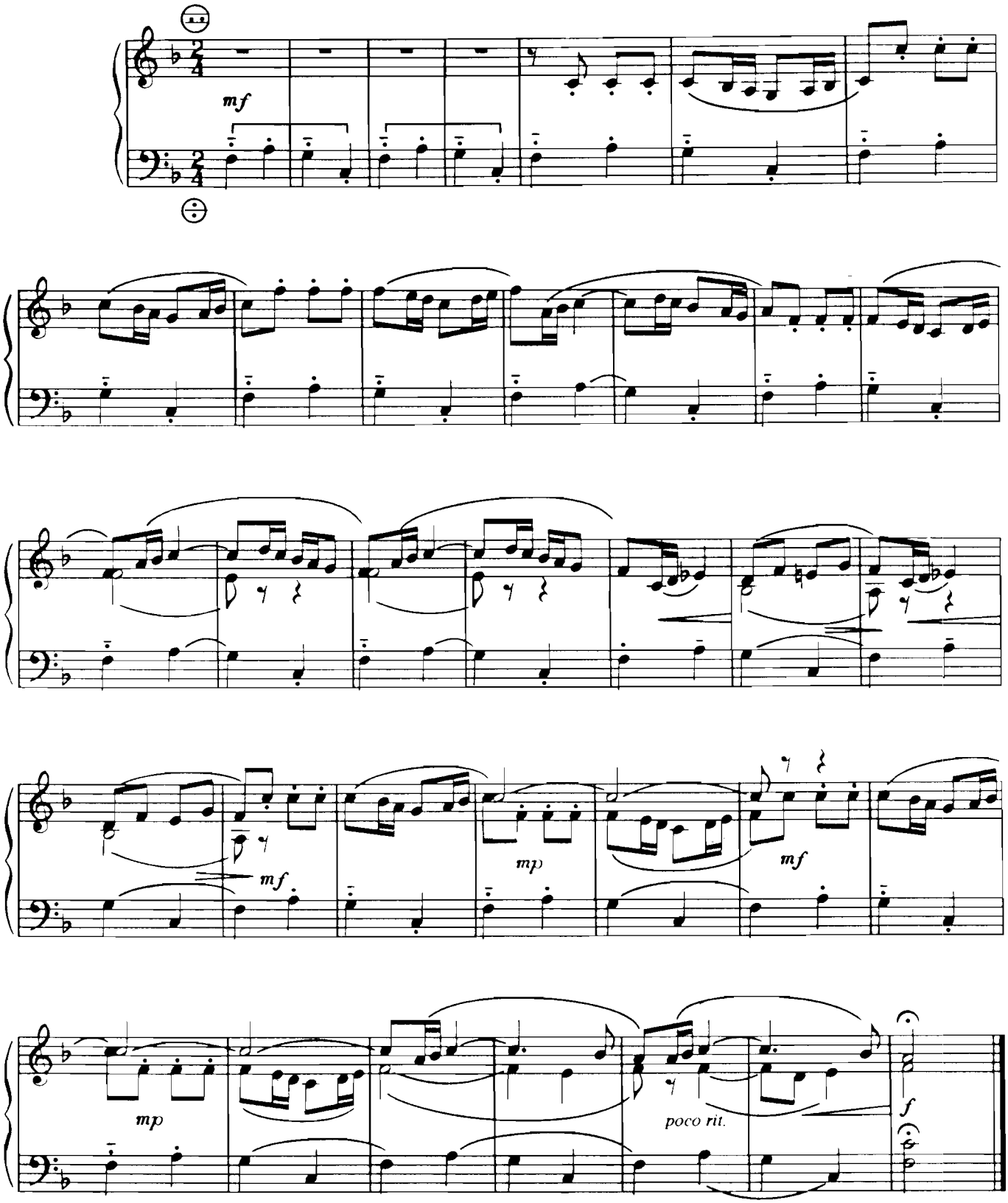
7. DOH ME RAY SOH,

(ostinato)

Eddie Harris

Giocoso ♩ = 88



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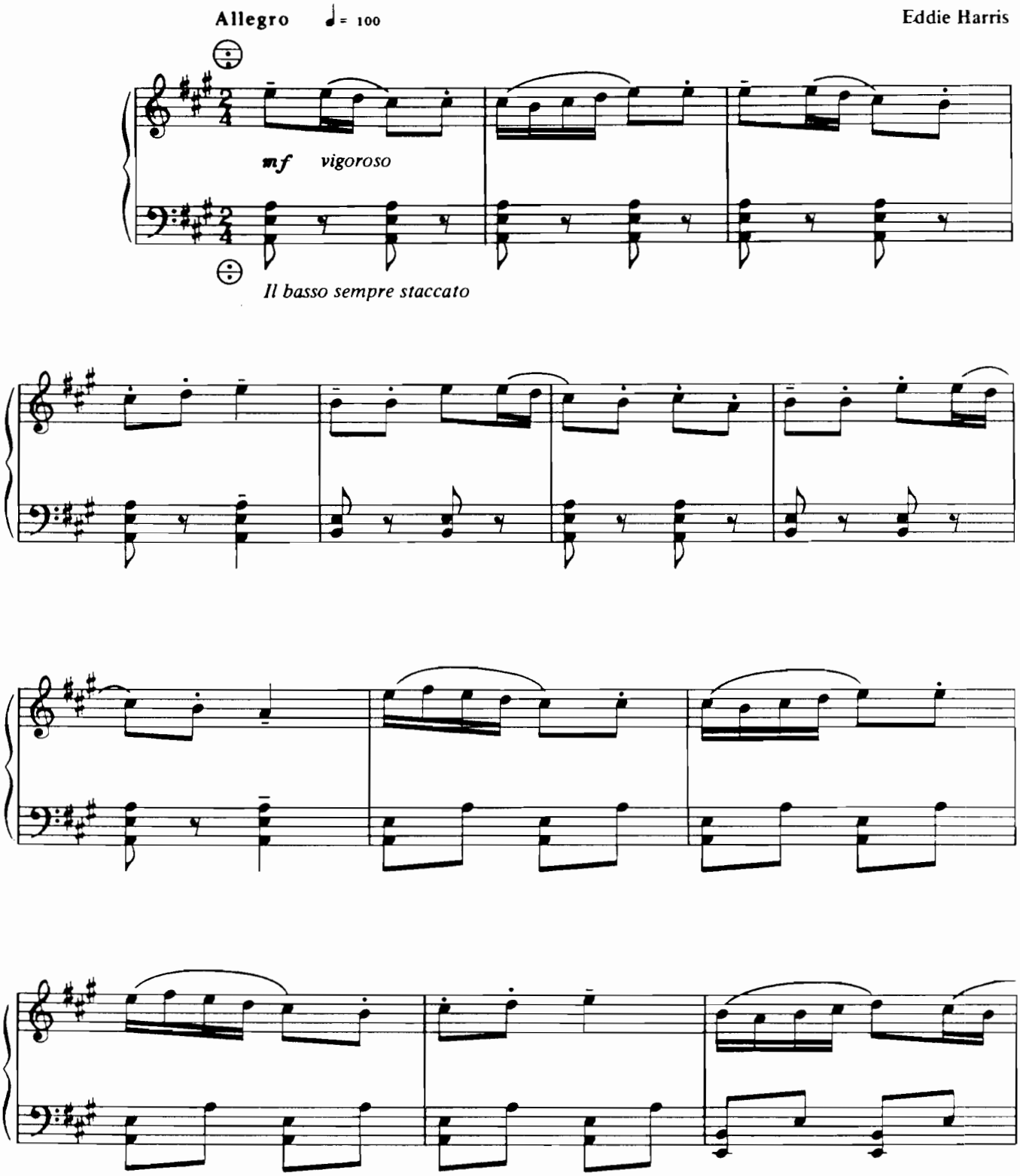
8. RUSSIAN DANCE

(based on a Doh Soh Doh' accompaniment)



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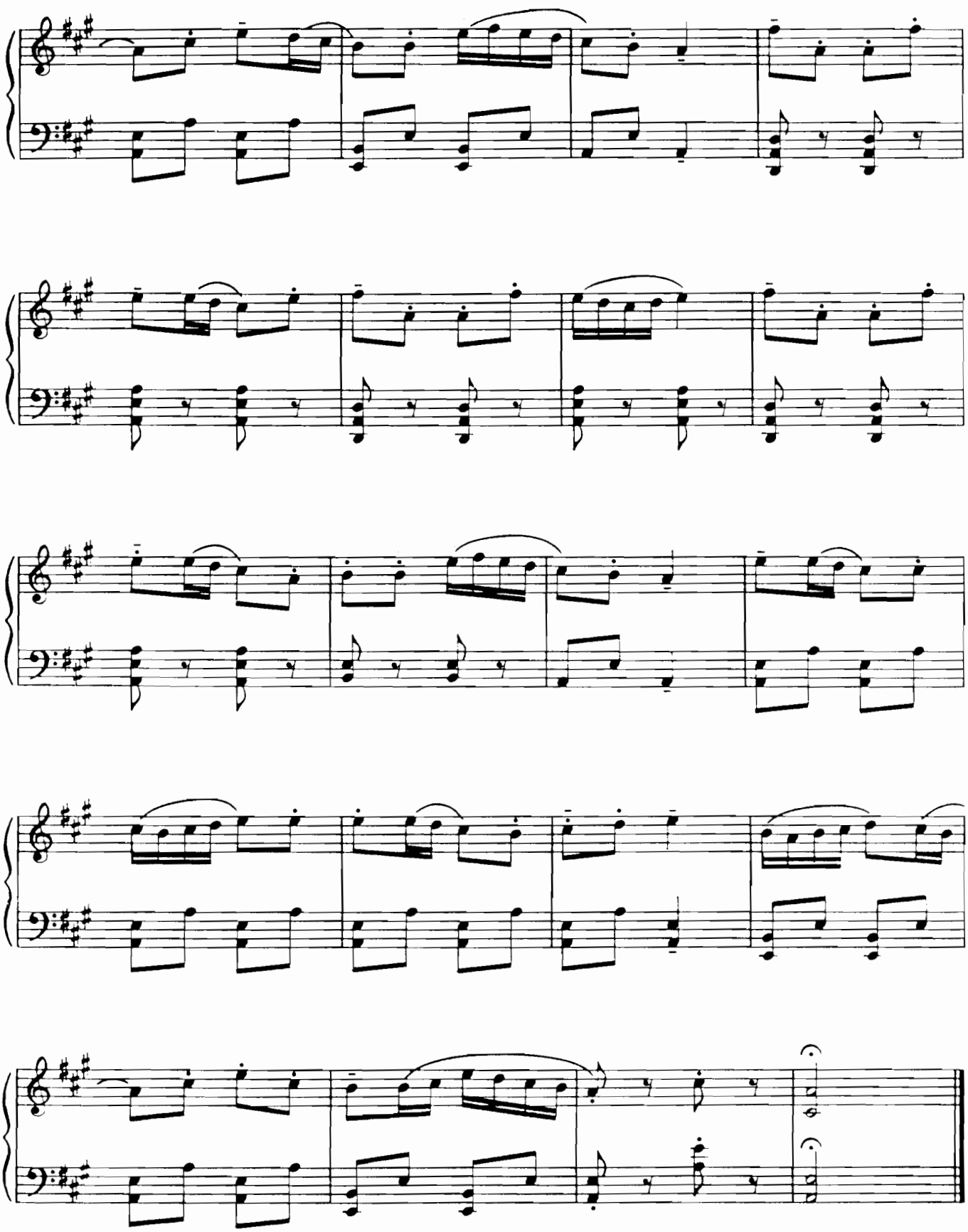
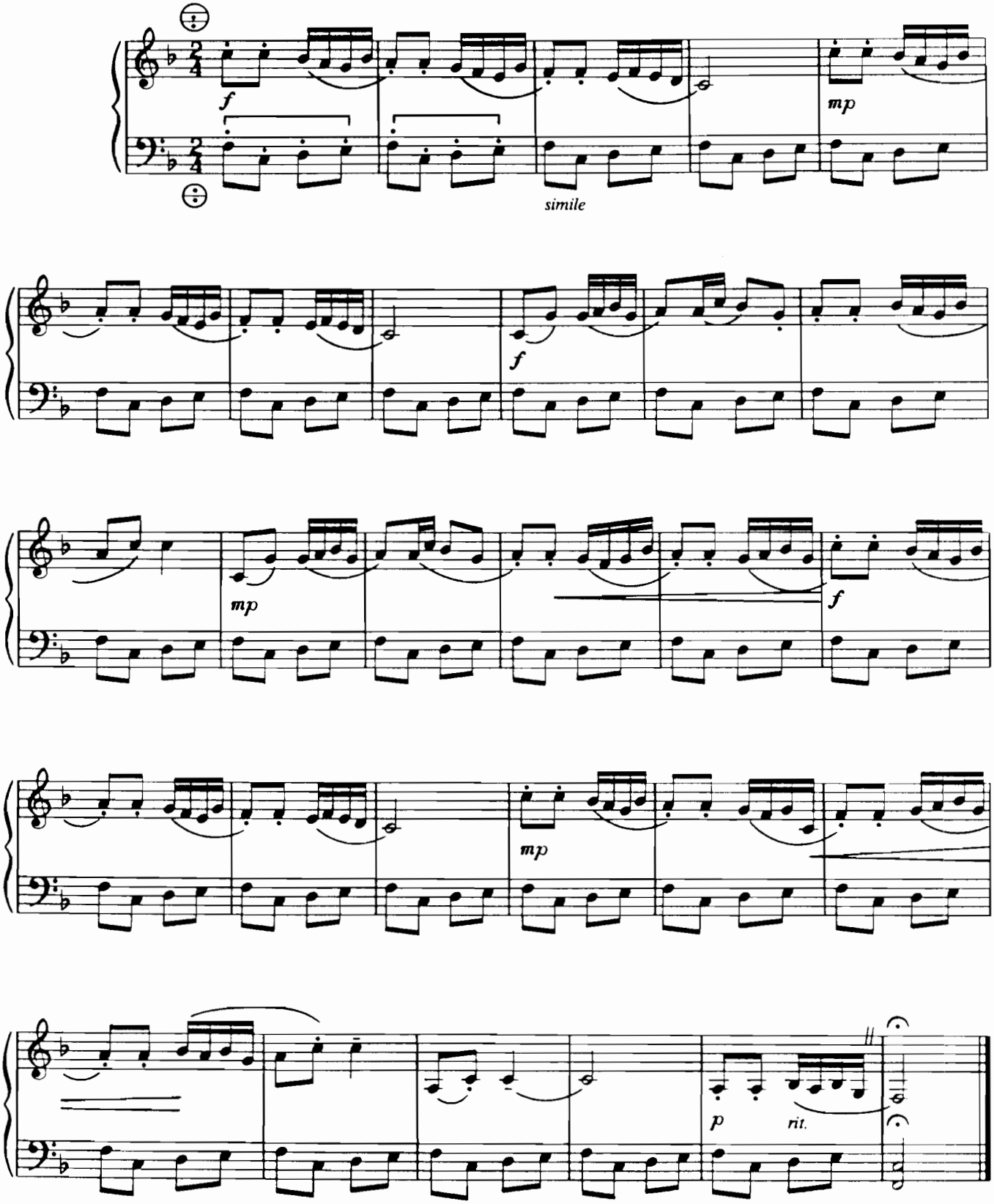


9. DOH' SOH LAH TE

(ostinato)

Moderato ♩= 72

Eddie Harris



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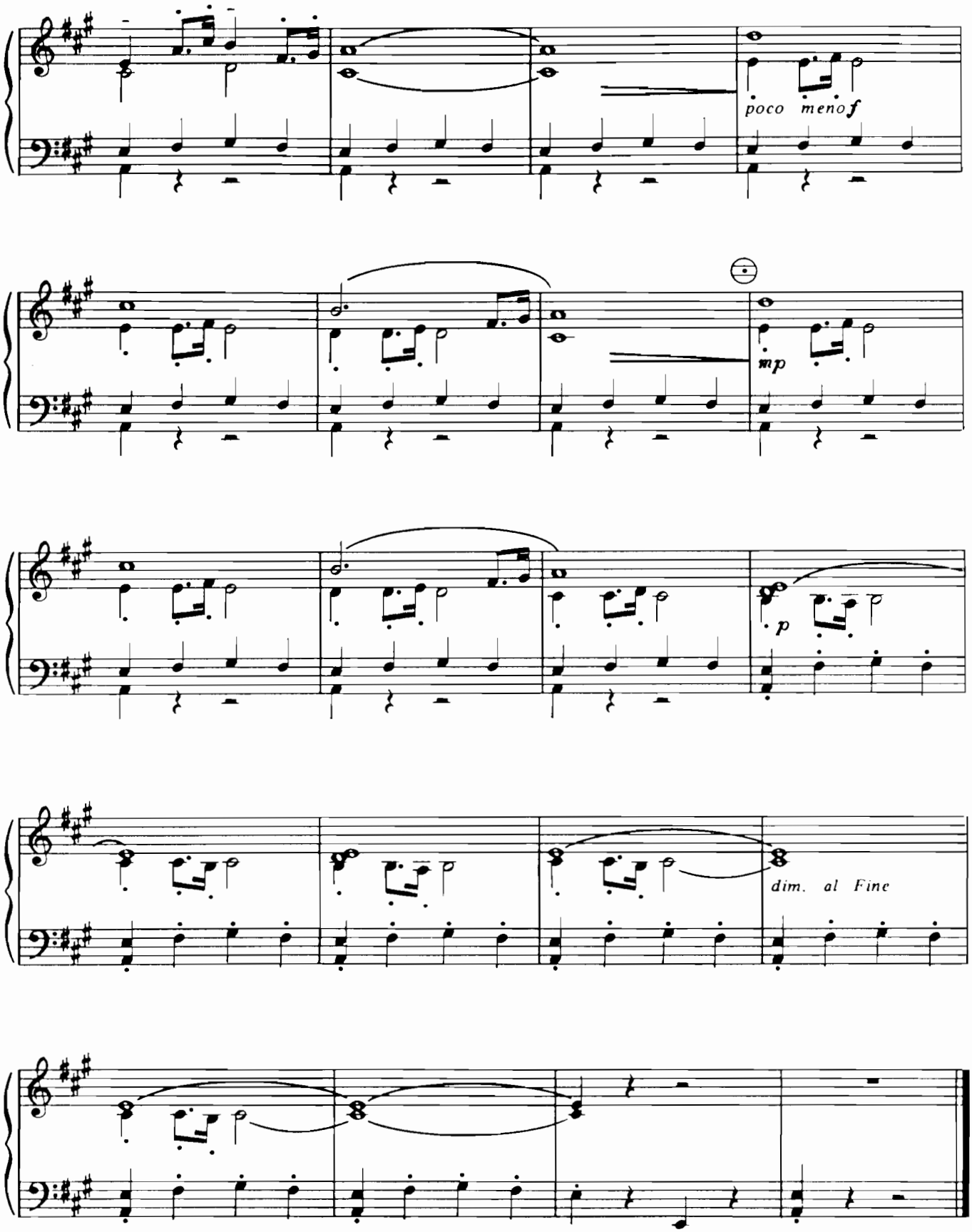
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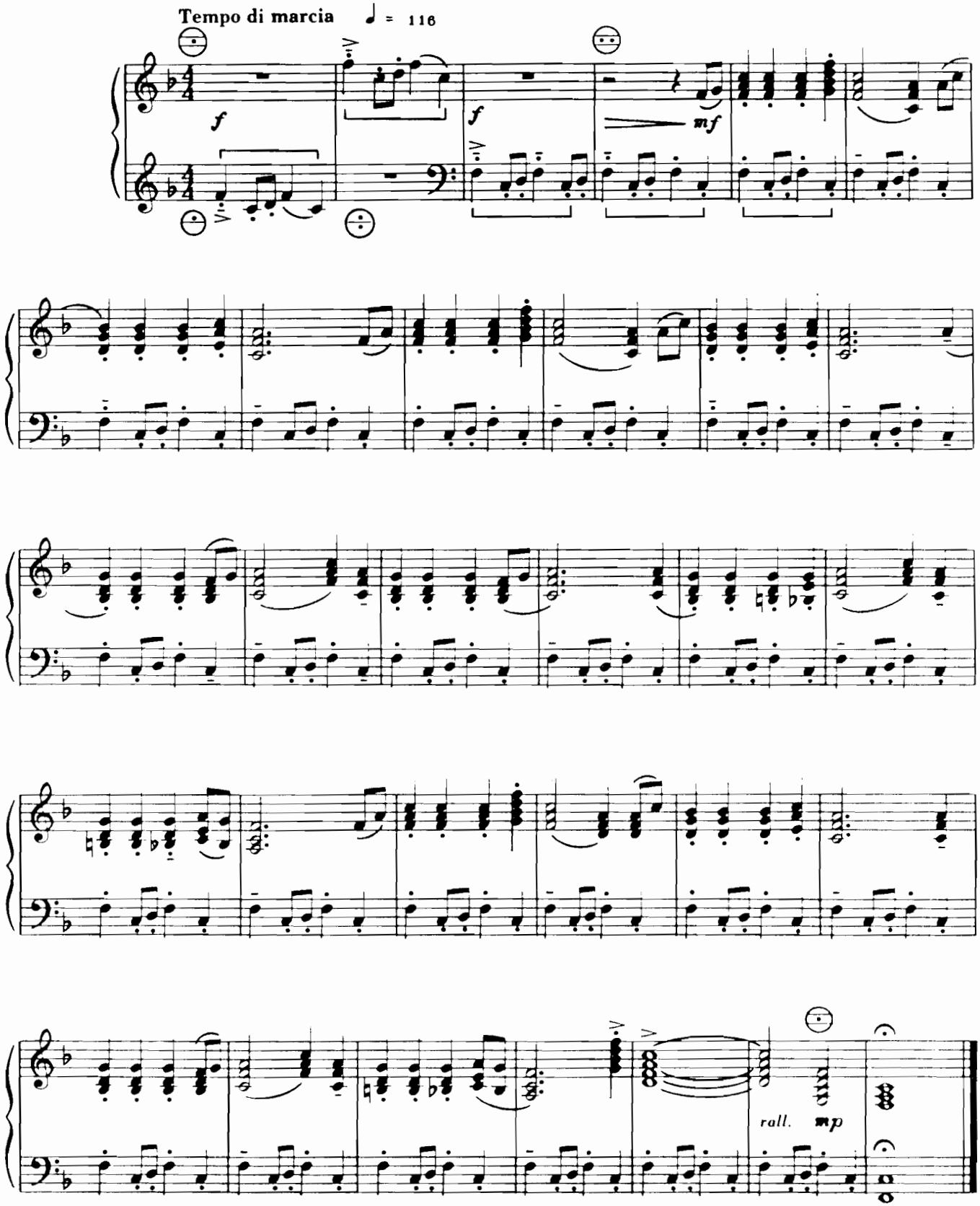
12. DOH' SOH LAH DOH' SOH
(ostinato)

Eddie Harris



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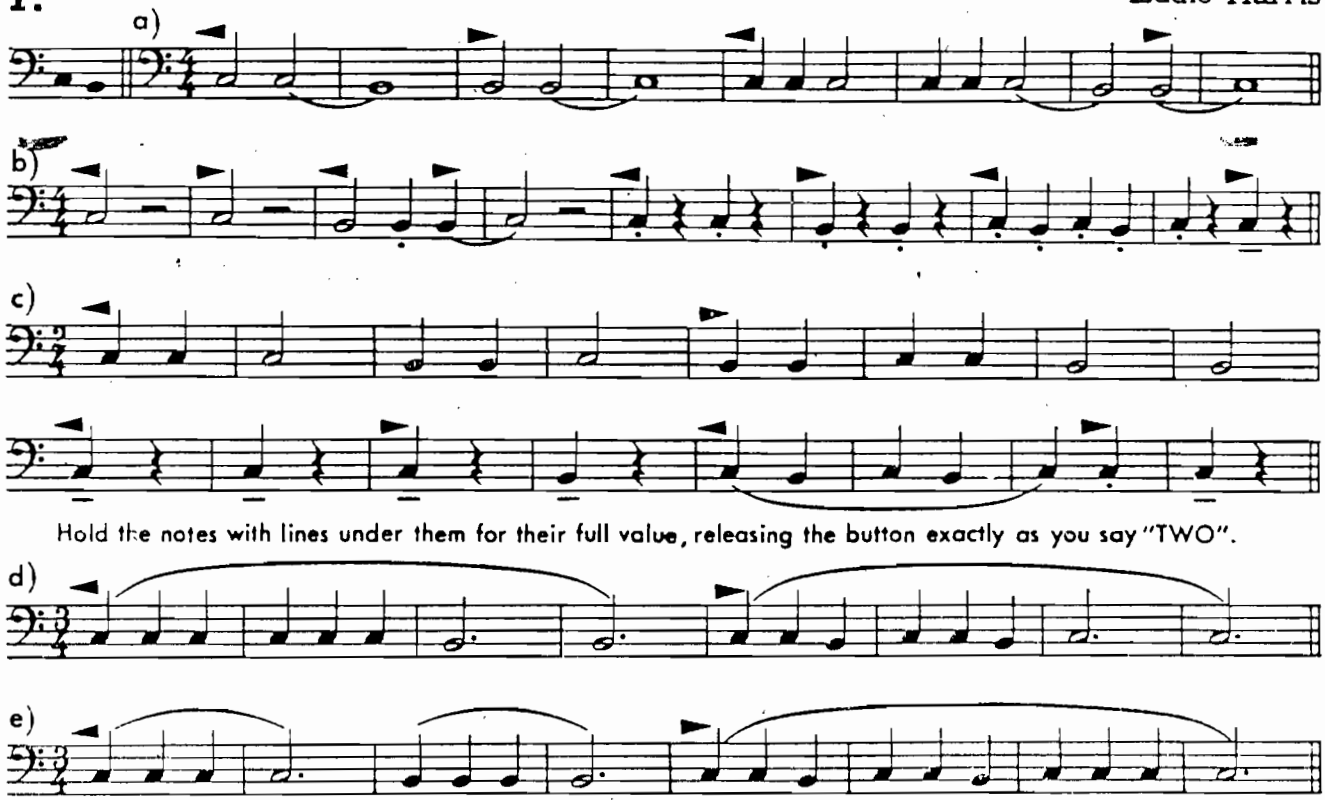
Accordion Solo

To Joseph Macerollo

Preparatory Studies for Beginners

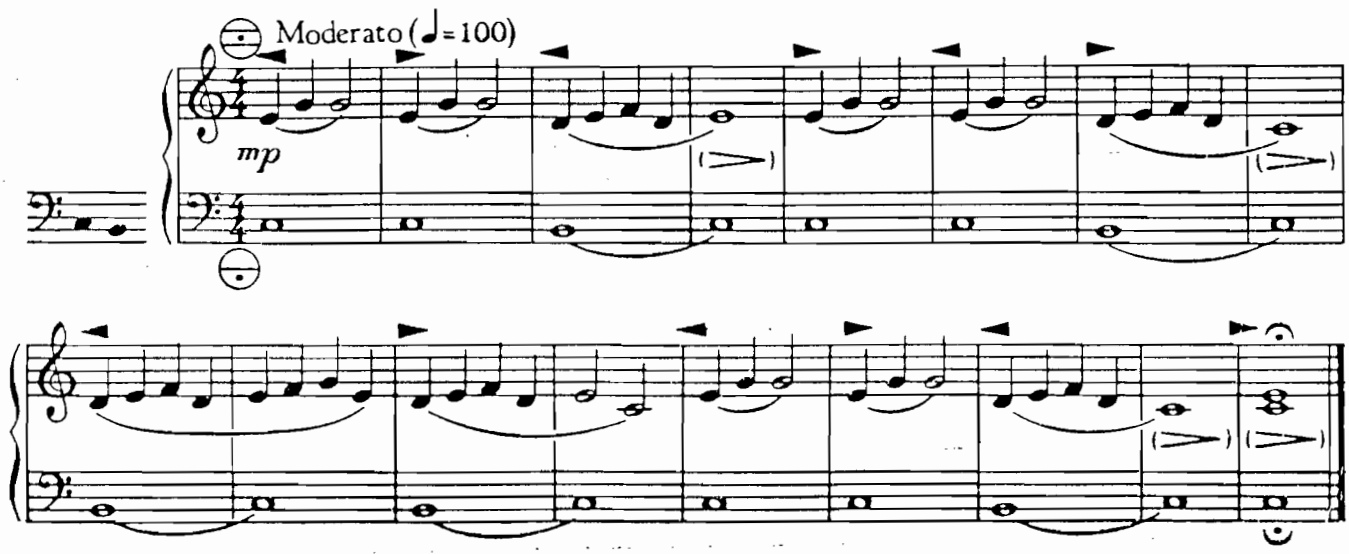
1.

Eddie Harris



1. Strolling Home

In the 1st, 2nd, 5th, 6th, 13th, and 14th measures the student should move the 5th finger up and down with as little a break in sound as possible between the first G and the next one. (>) is used as a reminder to diminish the amount of pressure on the bellows near the end of a phrase.



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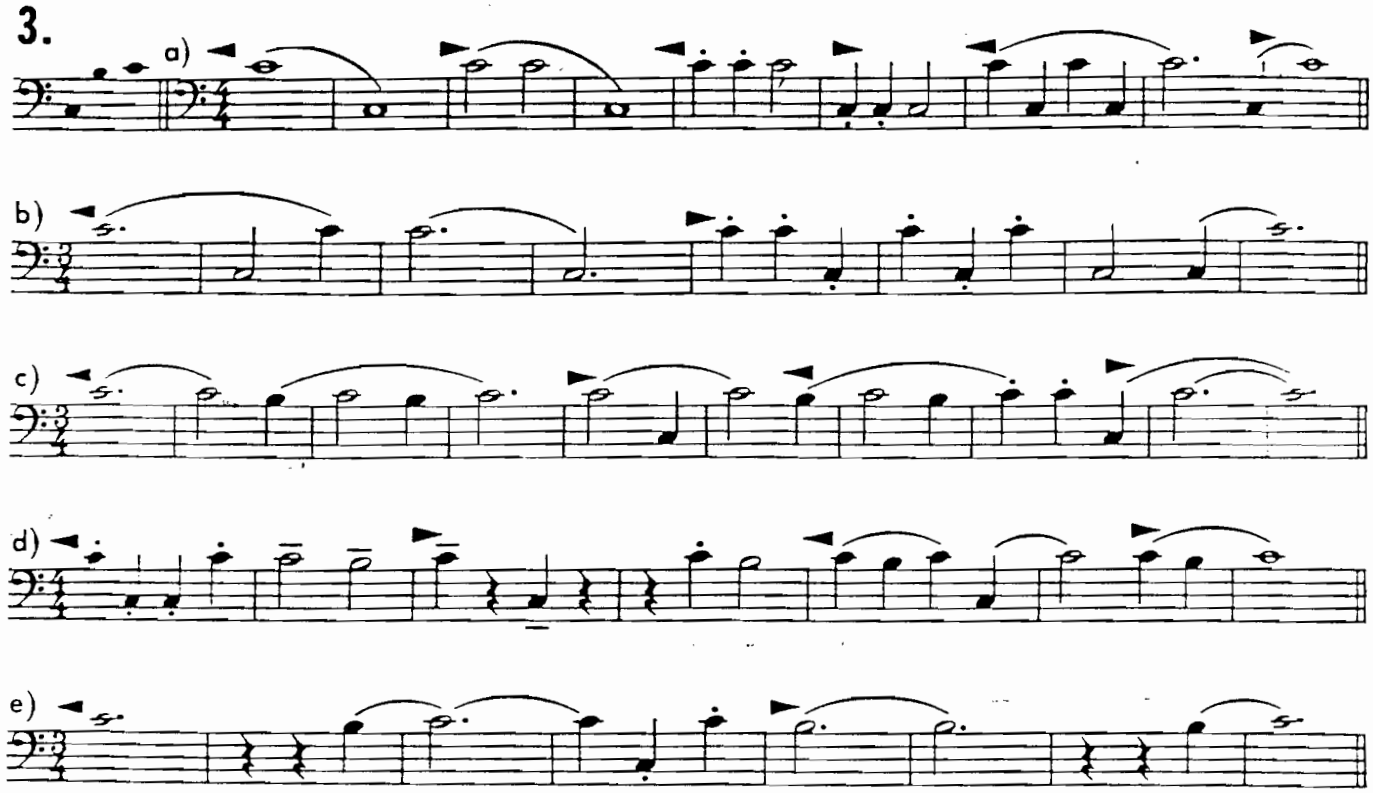
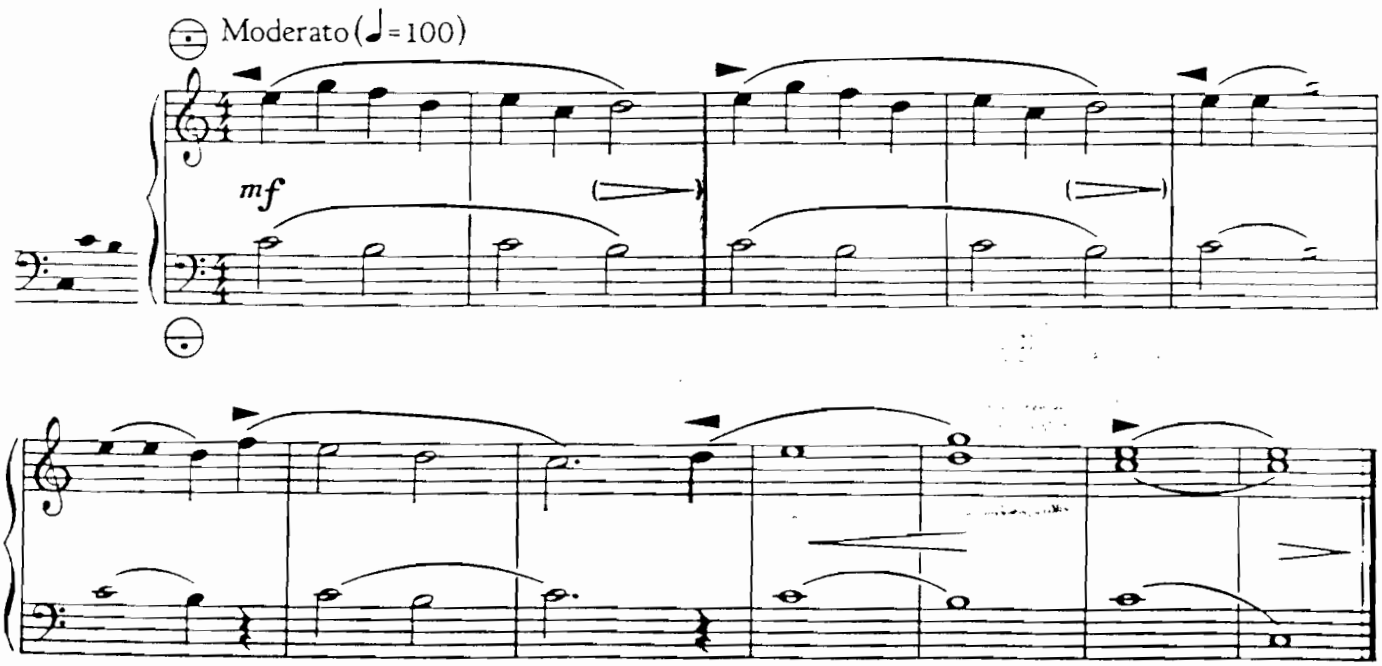


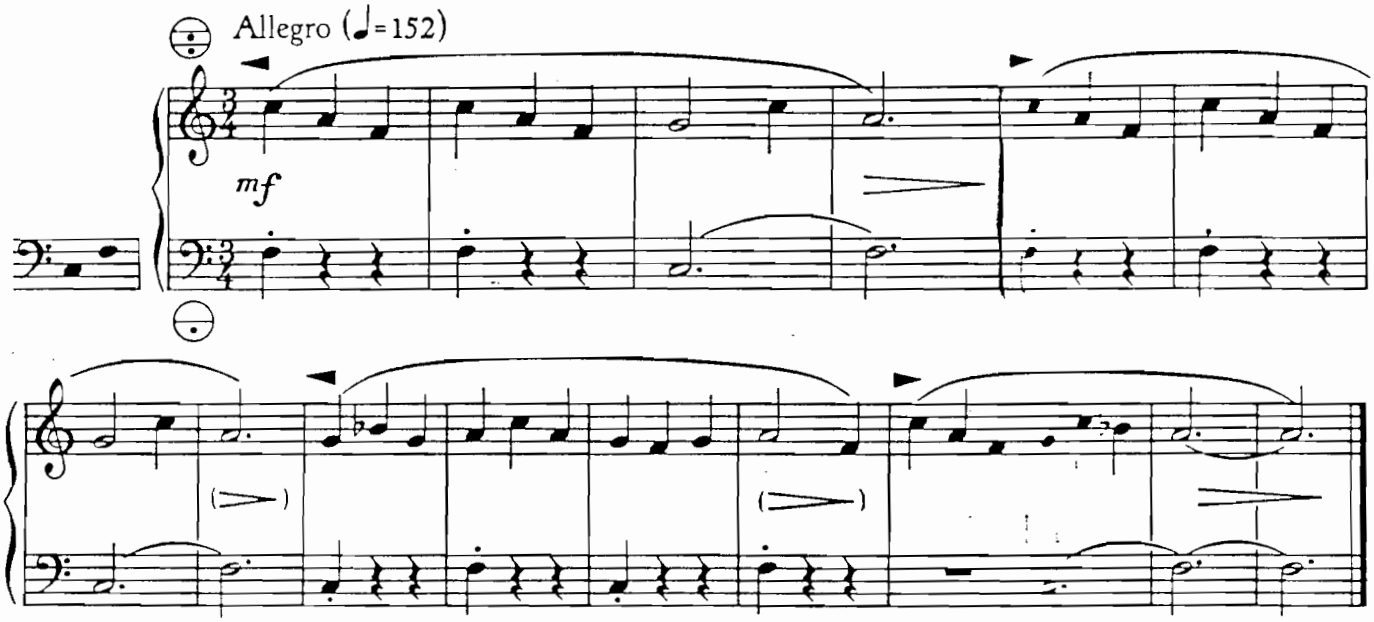
3. Gliding

The repeated E in the 5th and 6th measures should be performed in exactly the same manner as the repeated G in piece No. 1.



4. In the Glen

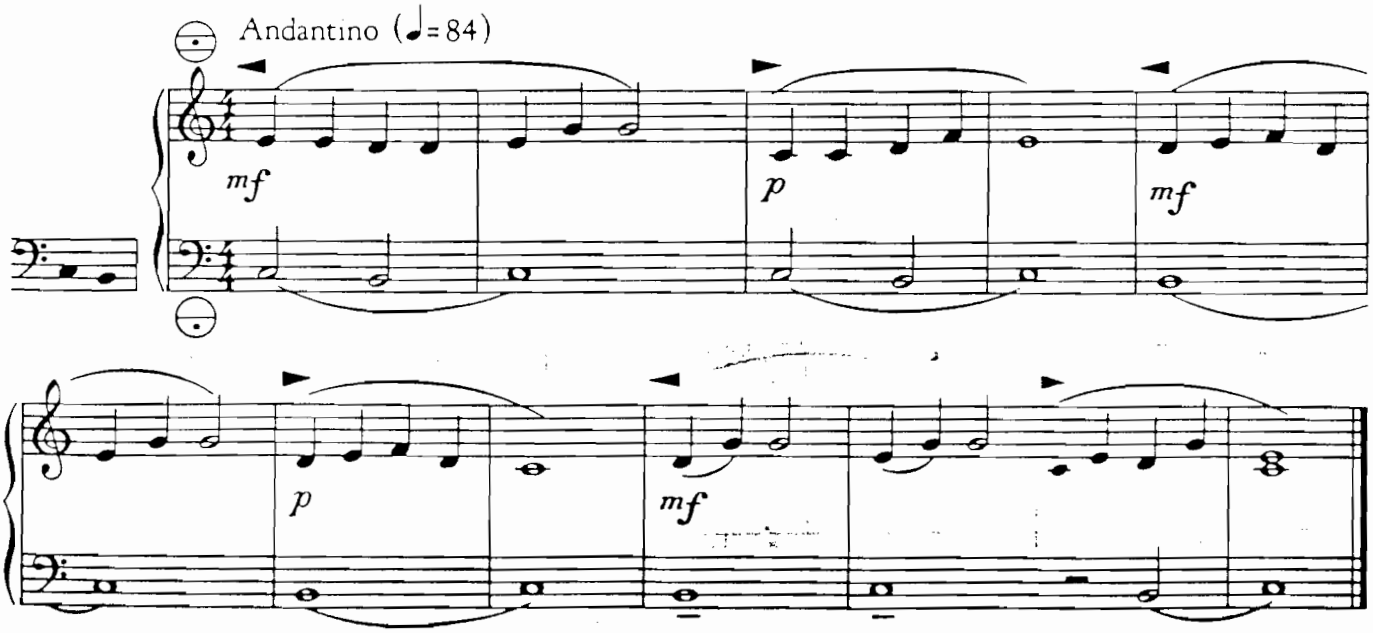
To prevent running out of air at the end of this piece, start with the bellows slightly open.



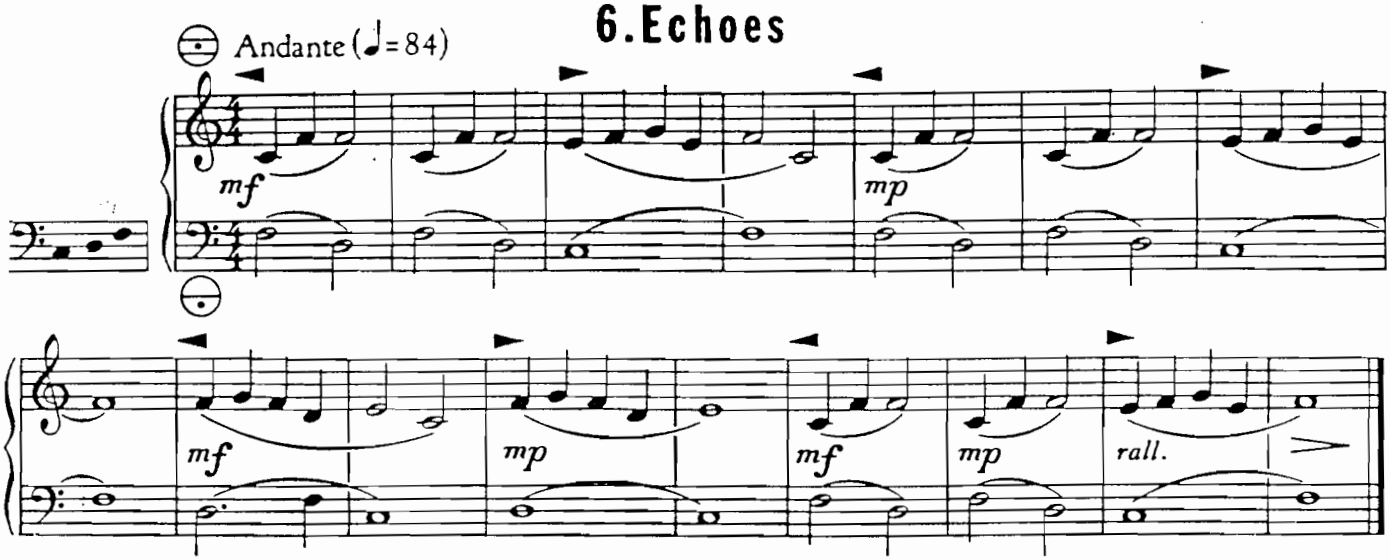
5. Loudly and Softly

The remark concerning the repeated G's in piece No. 1 applies to all of the notes in this piece which occur twice in succession, i. e. in the 1st, 2nd, 3rd and 6th measures, but not in the 9th and 10th measures — notice where the SLUR ends !

The line over the whole notes on the bass stave in the 9th and 10th measures means that there should be a slight separation between one note and the next to avoid playing these notes "legato".

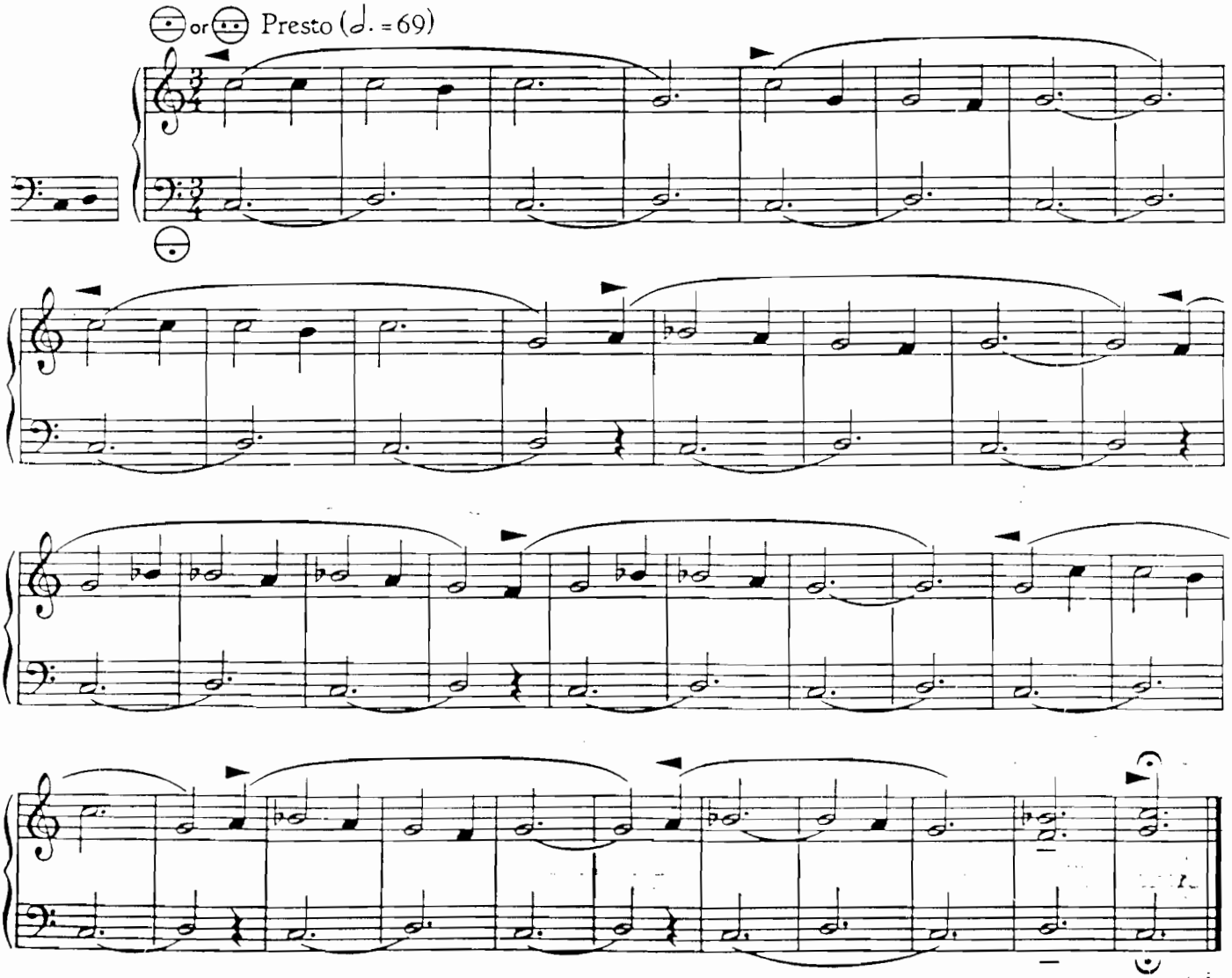


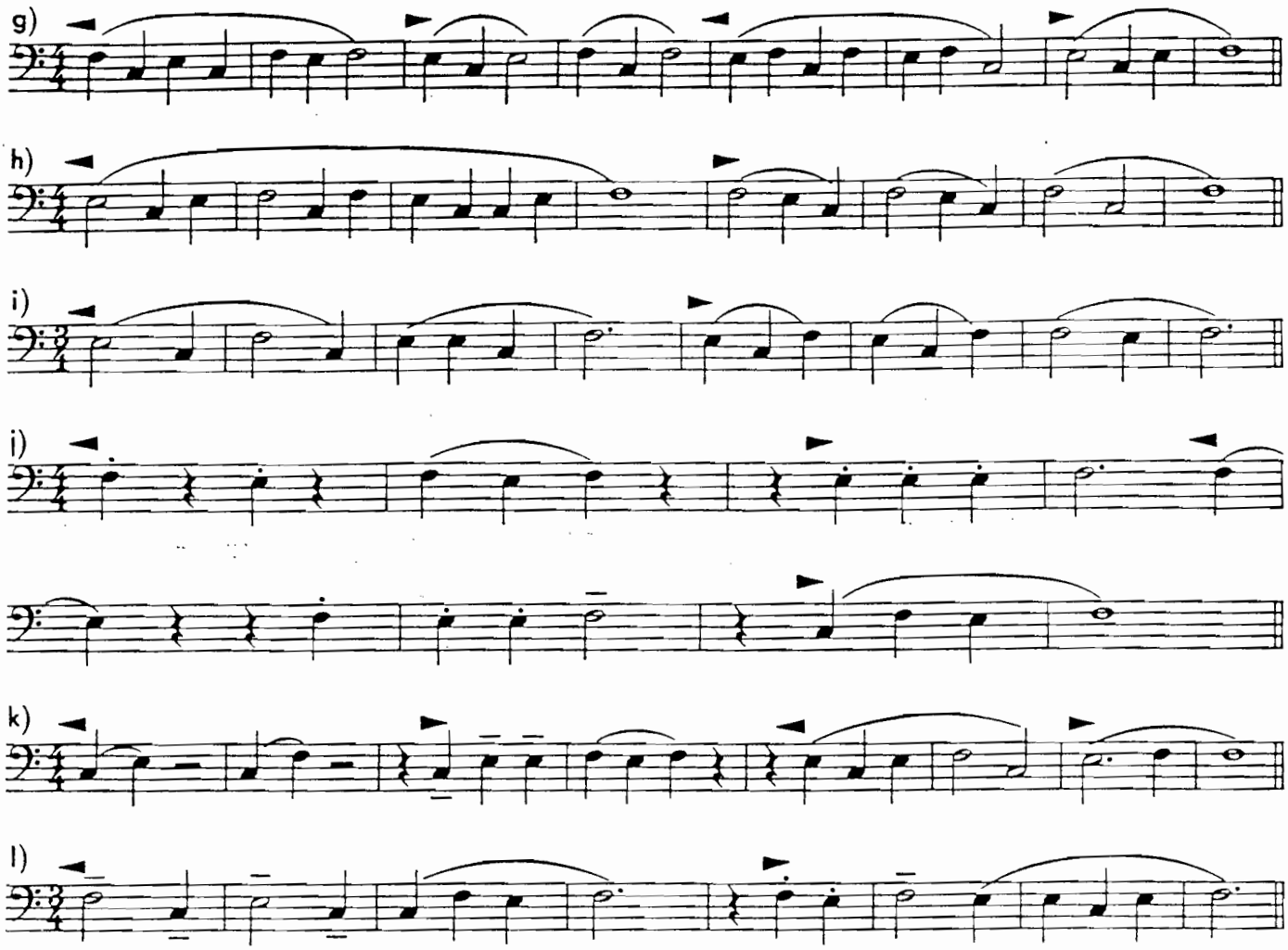
6. Echoes



7. Summer Song

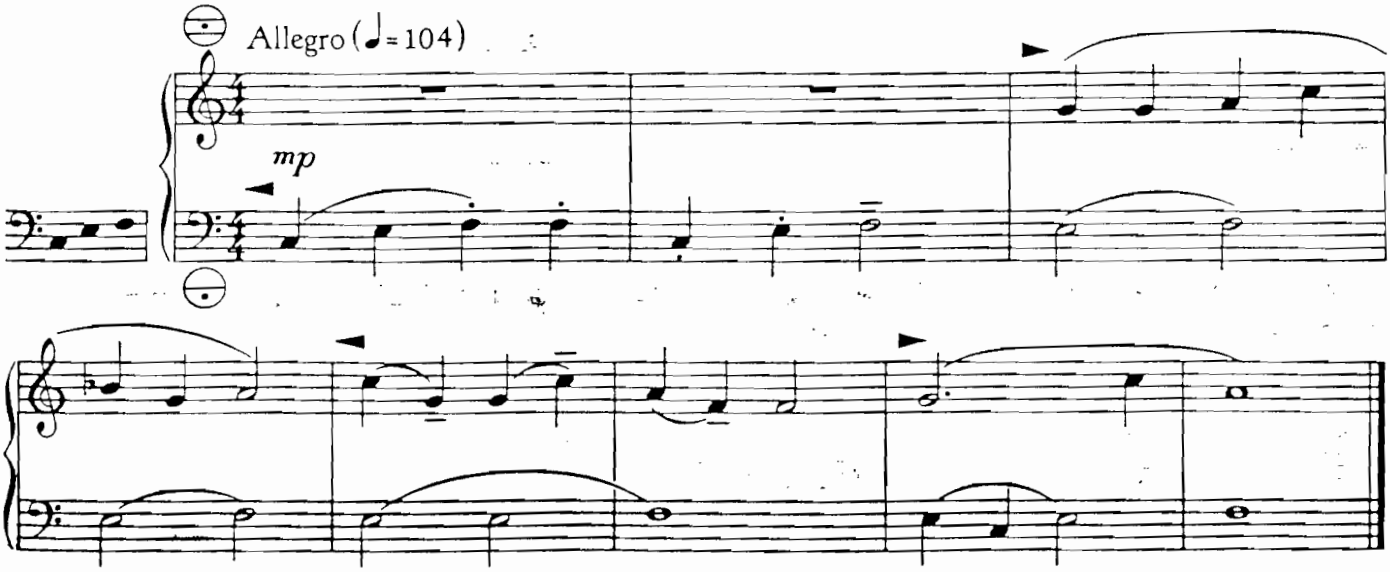
In the left hand, join every C to the D which follows, as the slurs show, but make a slight break after every D (as shown by the 'ends' of the slurs) except the D in the fourth measure from the end.

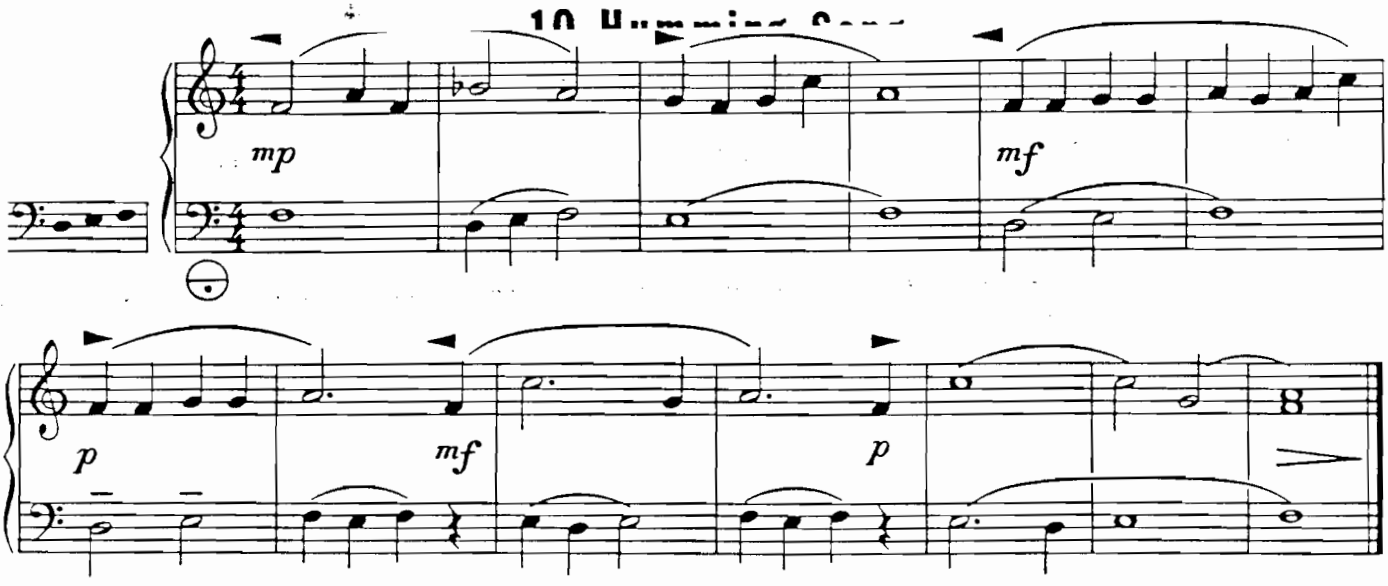




9. Hop And Roll

From the 3rd to the 4th measures and 7th to the 8th measures there is a break across the barline with the left hand but not with the right hand, as the slurs show.





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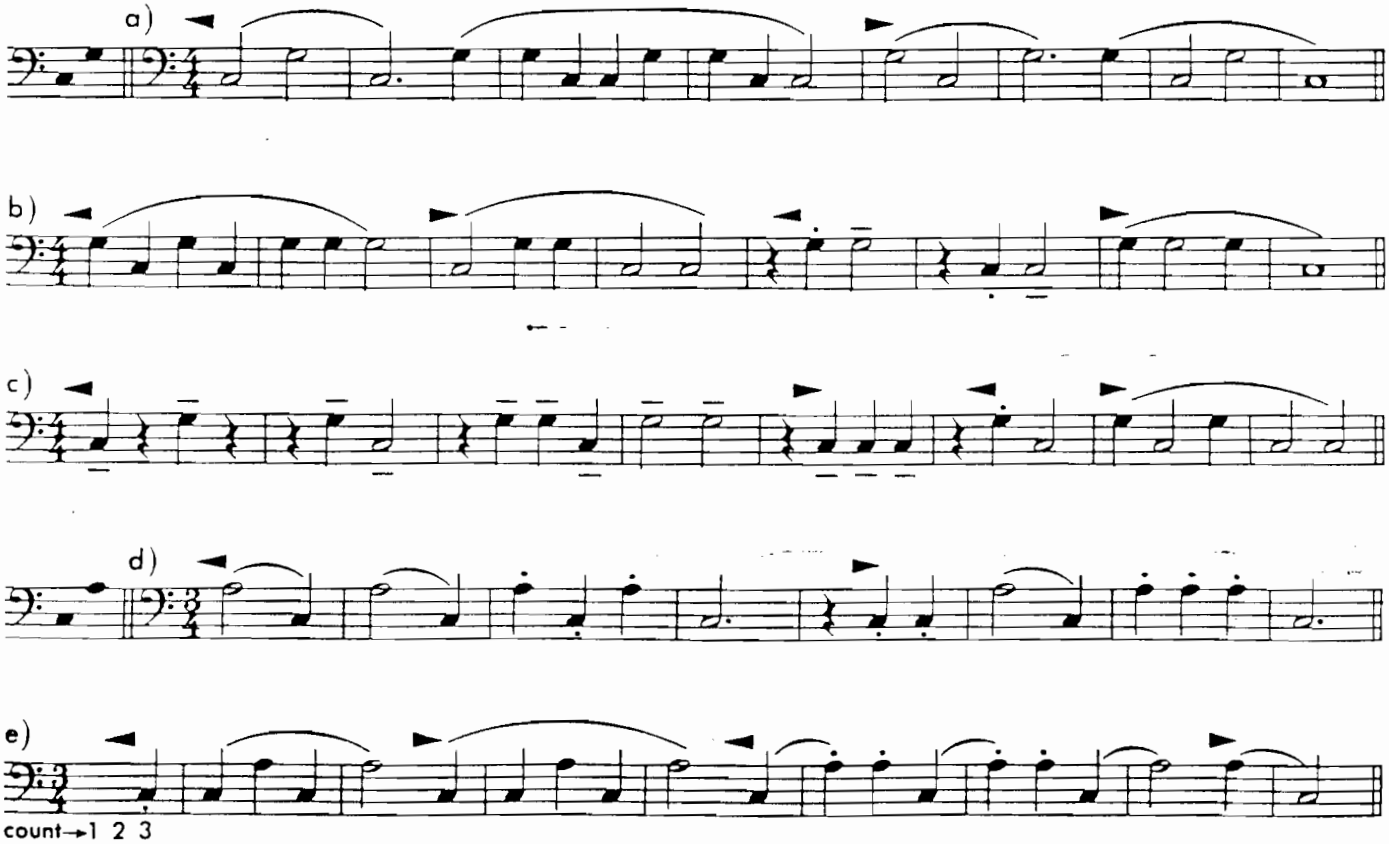
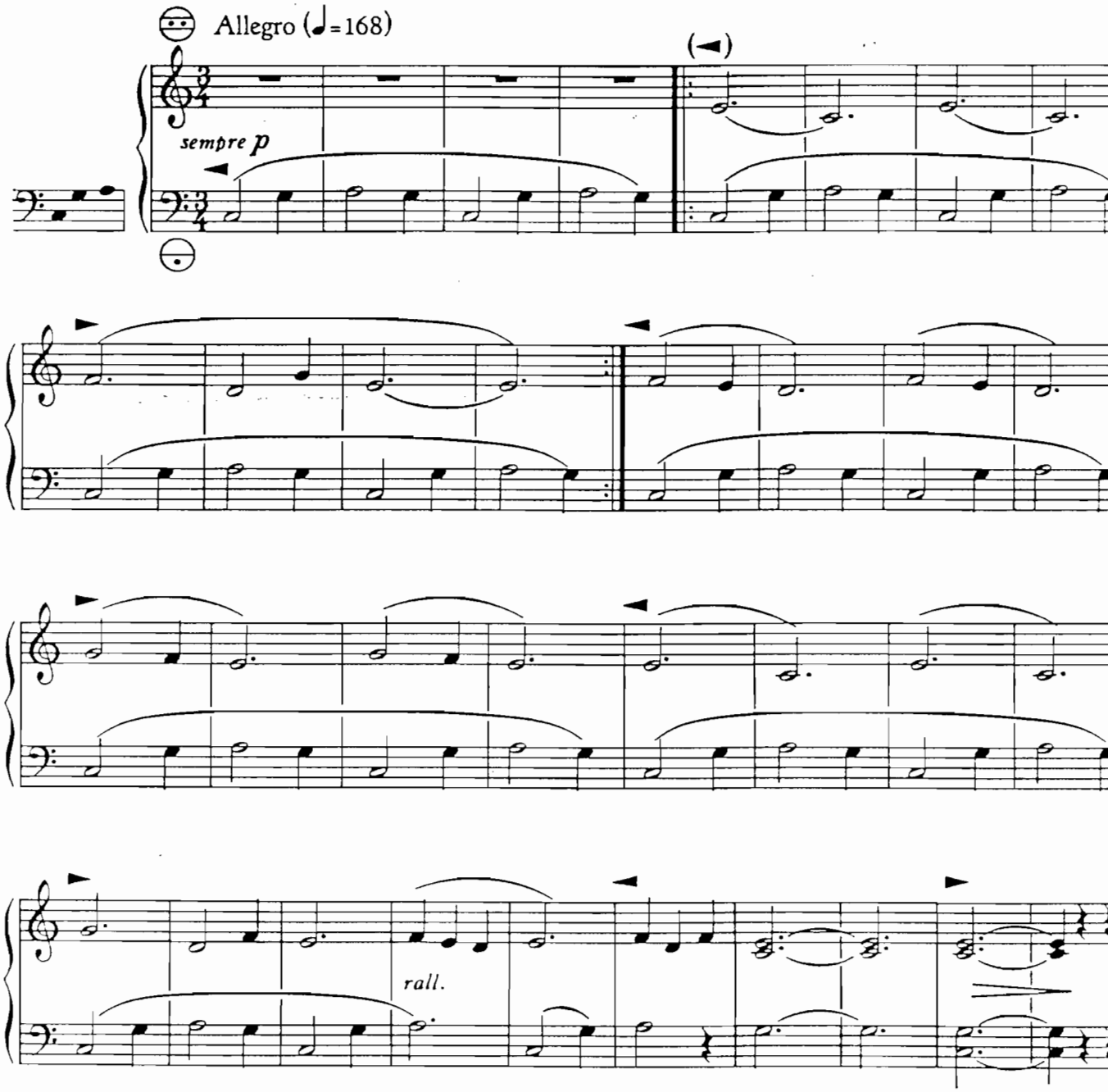


Prep. studies – E.H.

11. Swing Song



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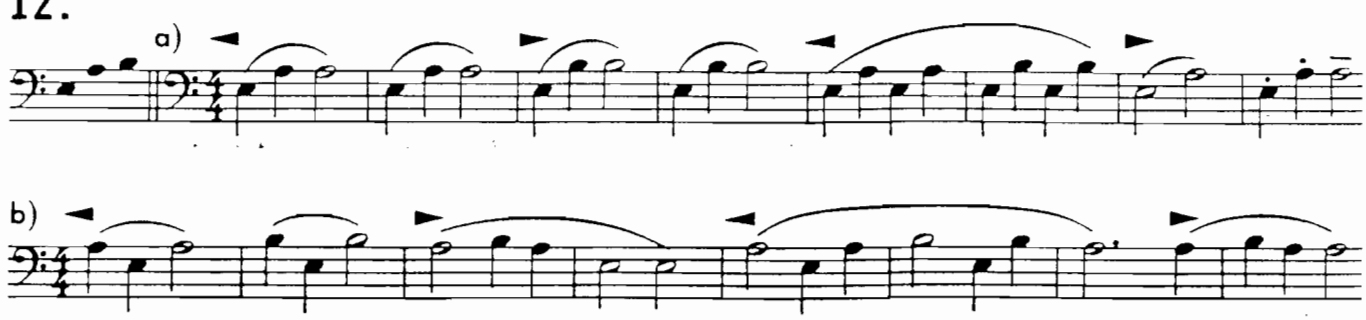

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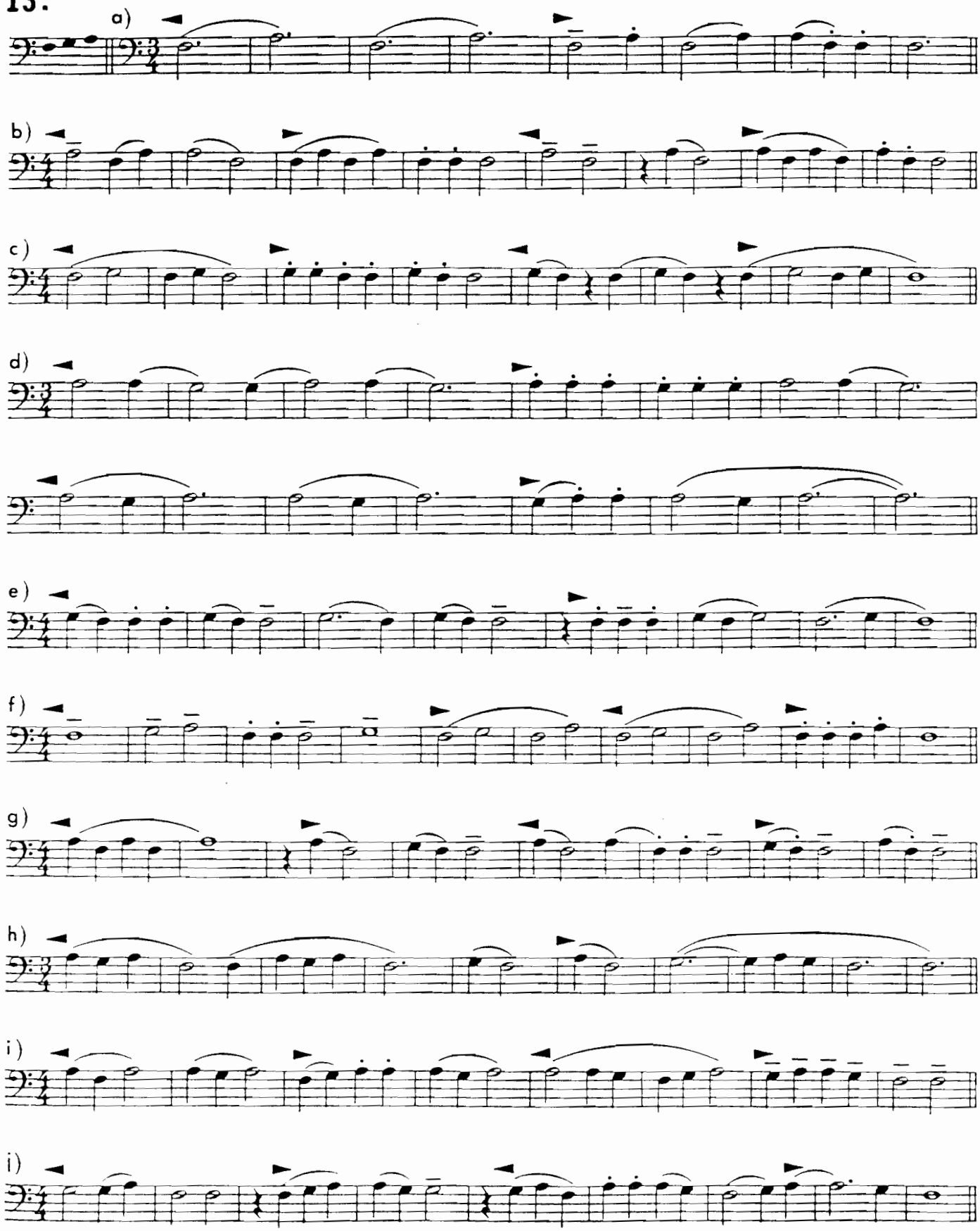


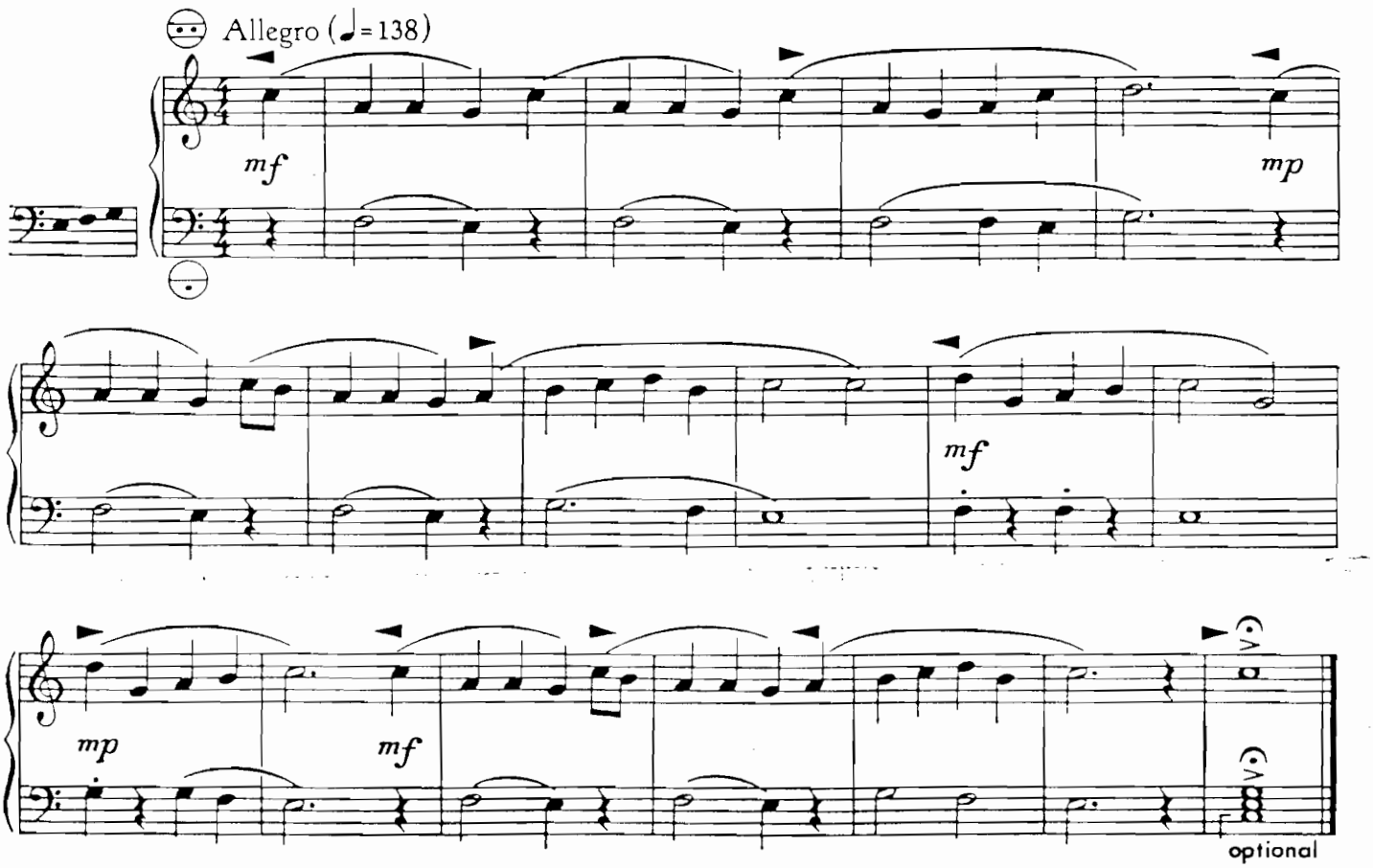
h)

i)

j)

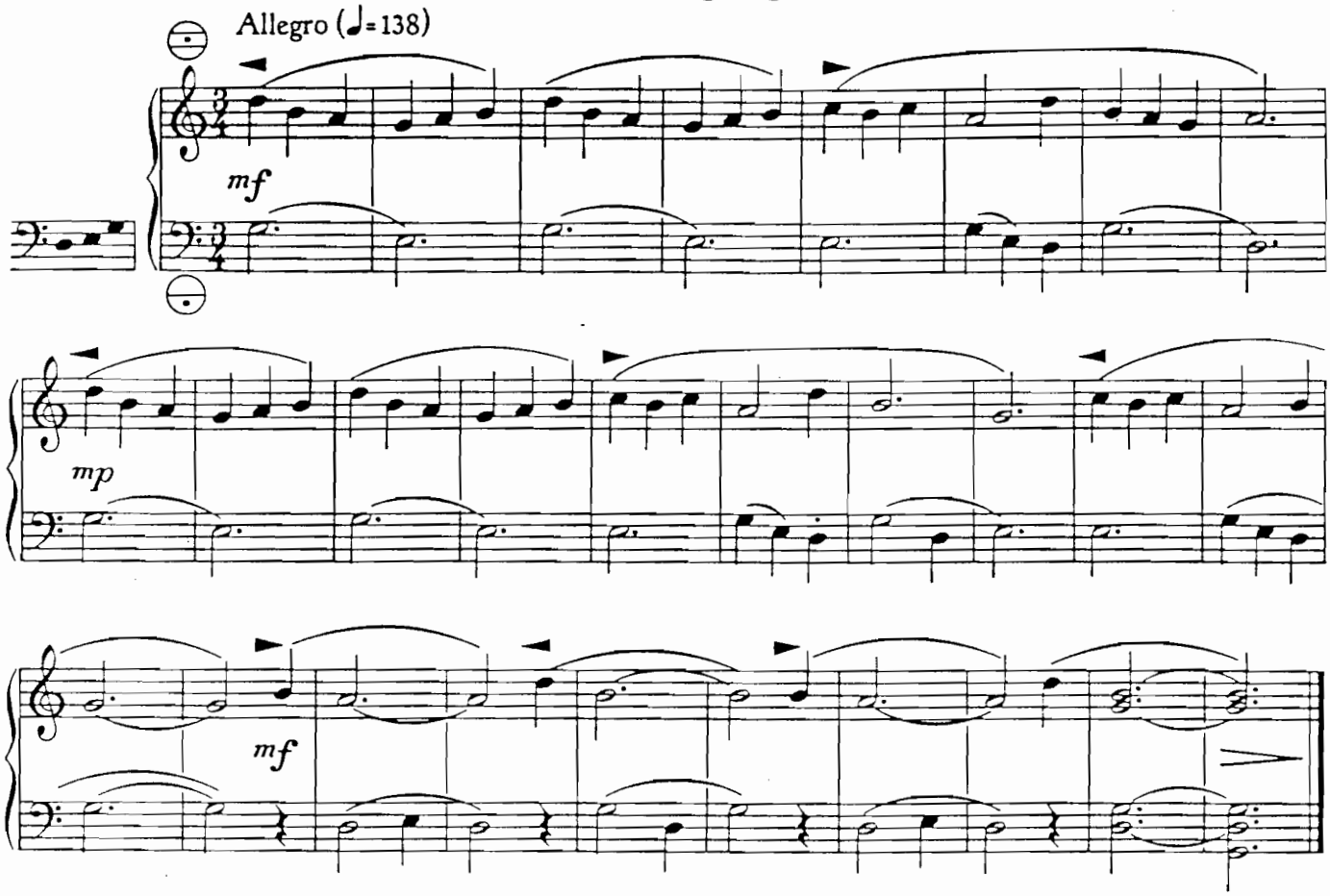
k)

14. Ring Dance



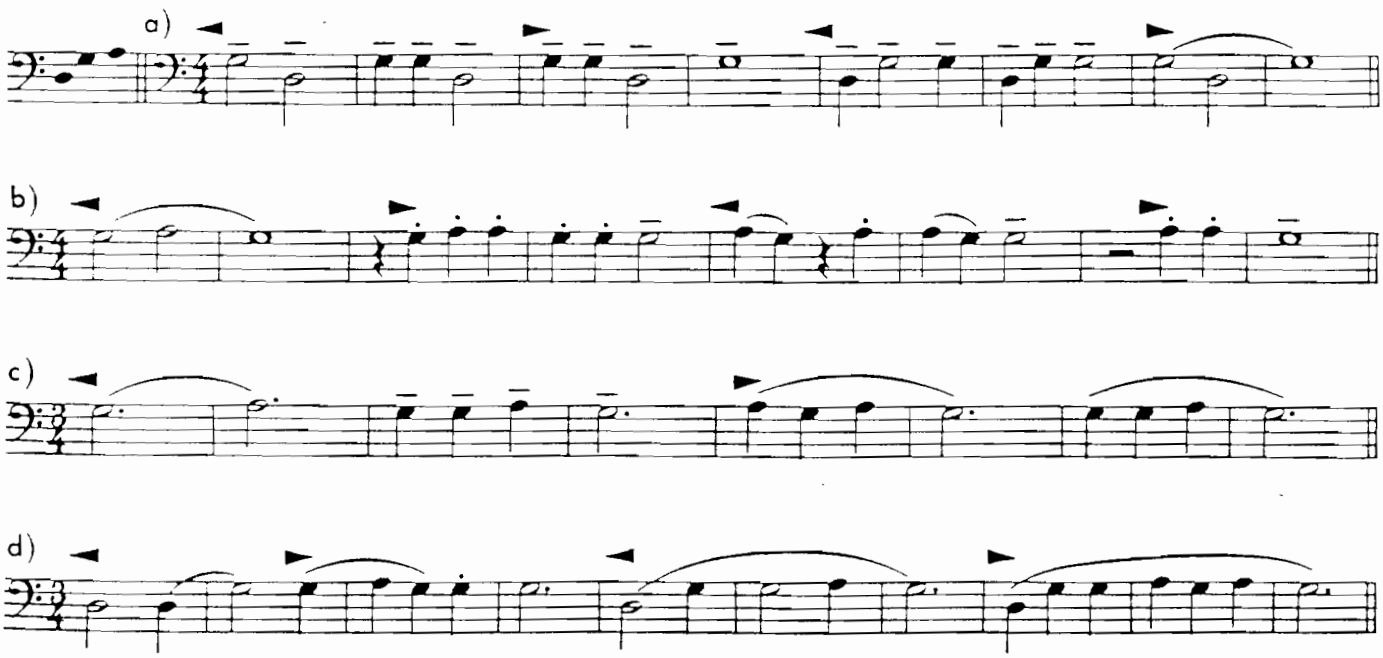
Prep. studies – E.H.

15. Swinging

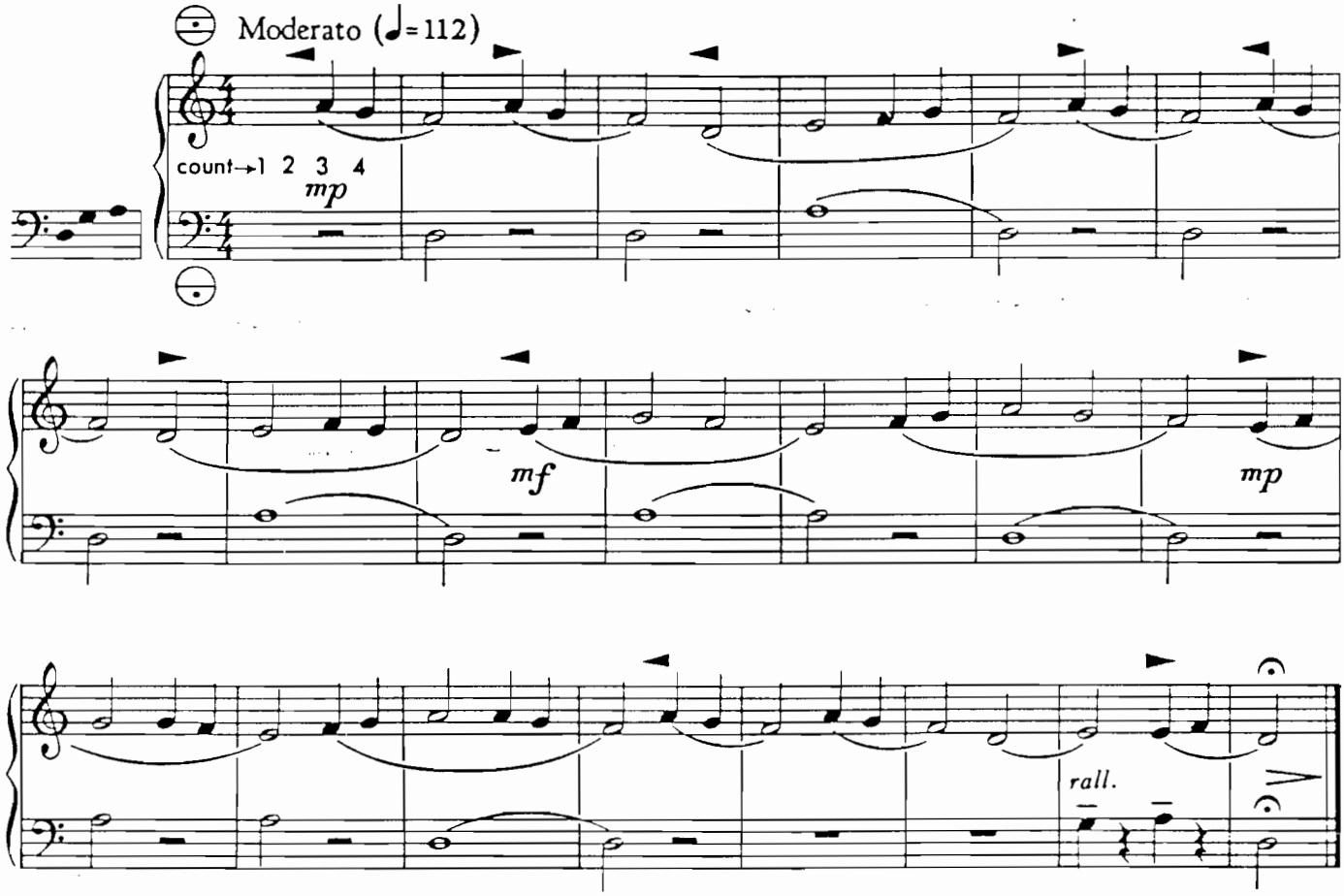


16.

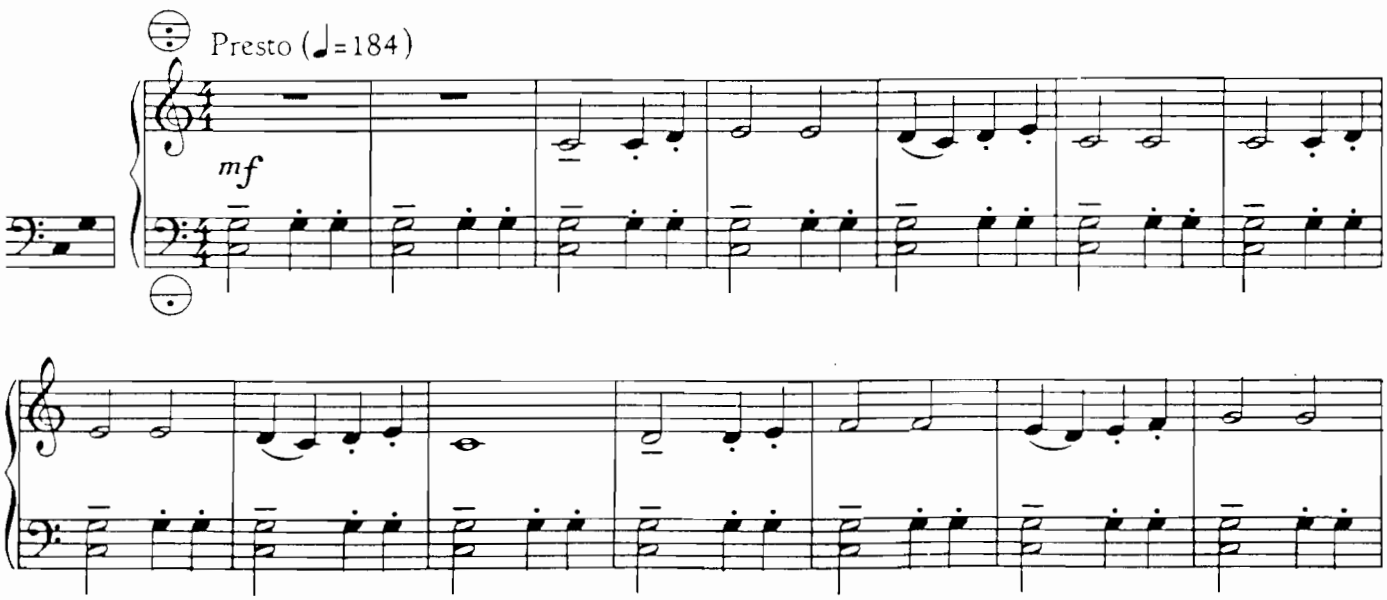
These exercises on D G A are in preparation for piece 16 b, which uses the notes D G A in the left hand.



16 b. Sad Sam

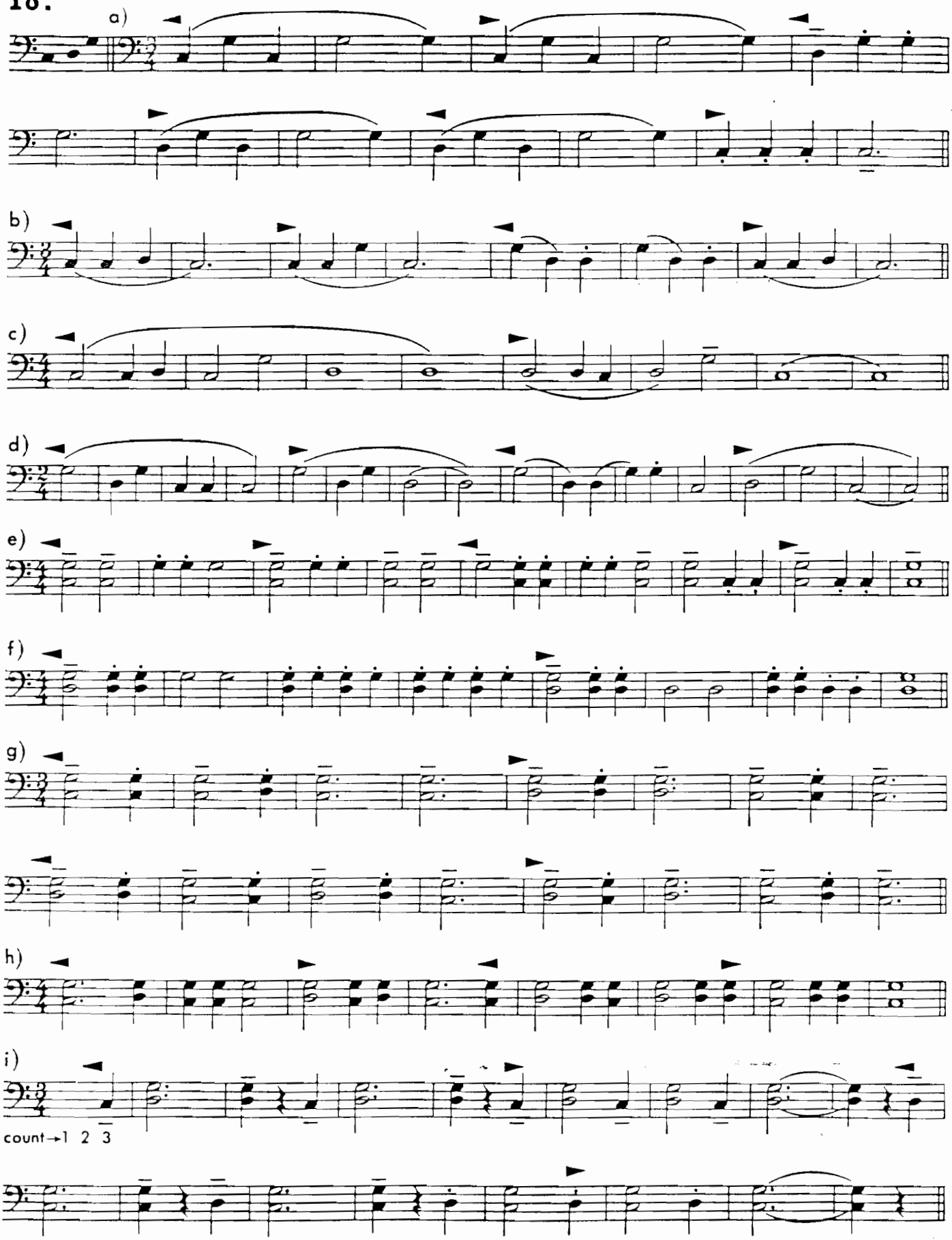


17 a. Campfire Dance - Major Mode



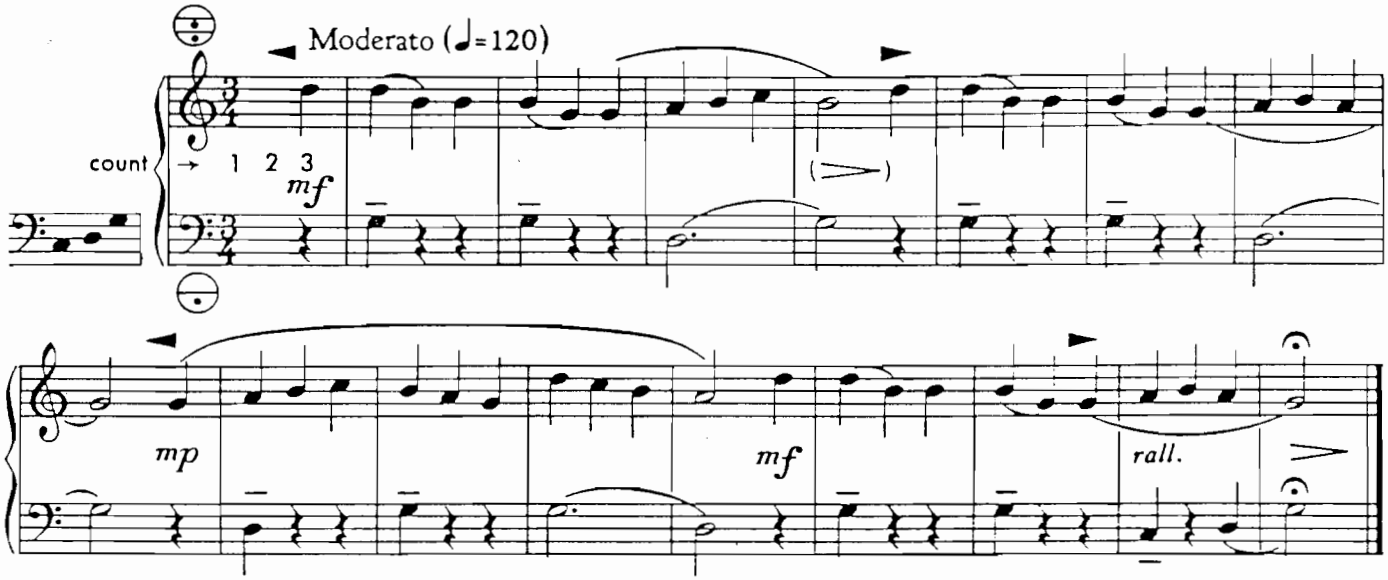
Prep. studies – E. H.

18.



19. Old Woman!

When quarter-notes on the bass stave are marked 𝄐 release the button exactly as the right hand plays the second quarter-note thus making the sound last for <u>one full beat.</u>



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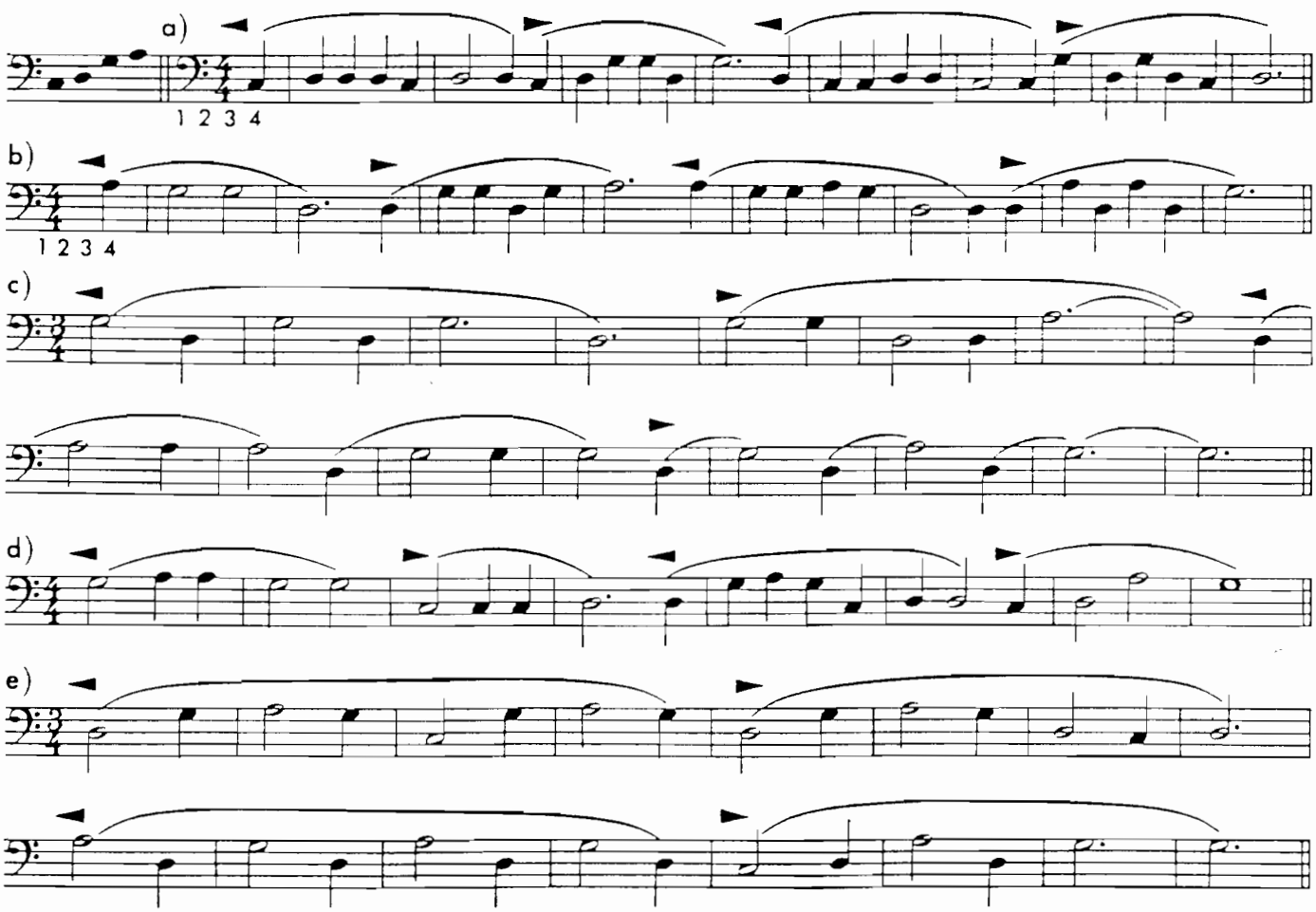


Uutta suomalaista musiikkia harmonikalle
Contemporary Finnish Music for Accordion

Teppo Hauta-aho:

TURTLESIT

harmonikalle/for accordion

(1993)

1. Turtlesit ja Tikku
2. Turtlesit vakoilee
3. Turtles-tango
4. Väijytys
5. Takaa-ajo + voitto!
6. Turtlesit ansassa
7. Konnat kuriin!



Omistettu Tereza Szalaylle

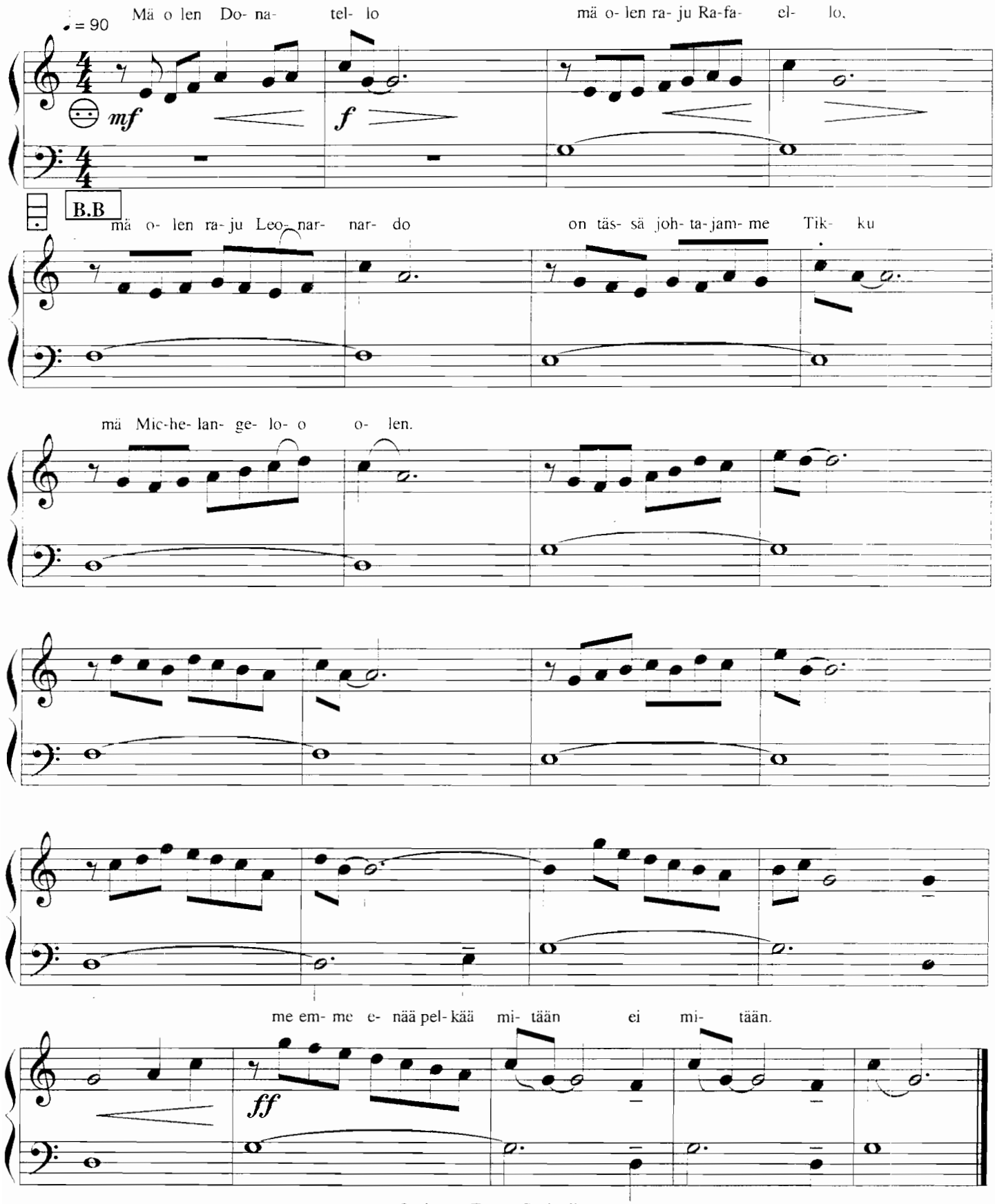
TURTLESIT

Harmonikalle (for accordion)

1. Turtlesit ja Tikku

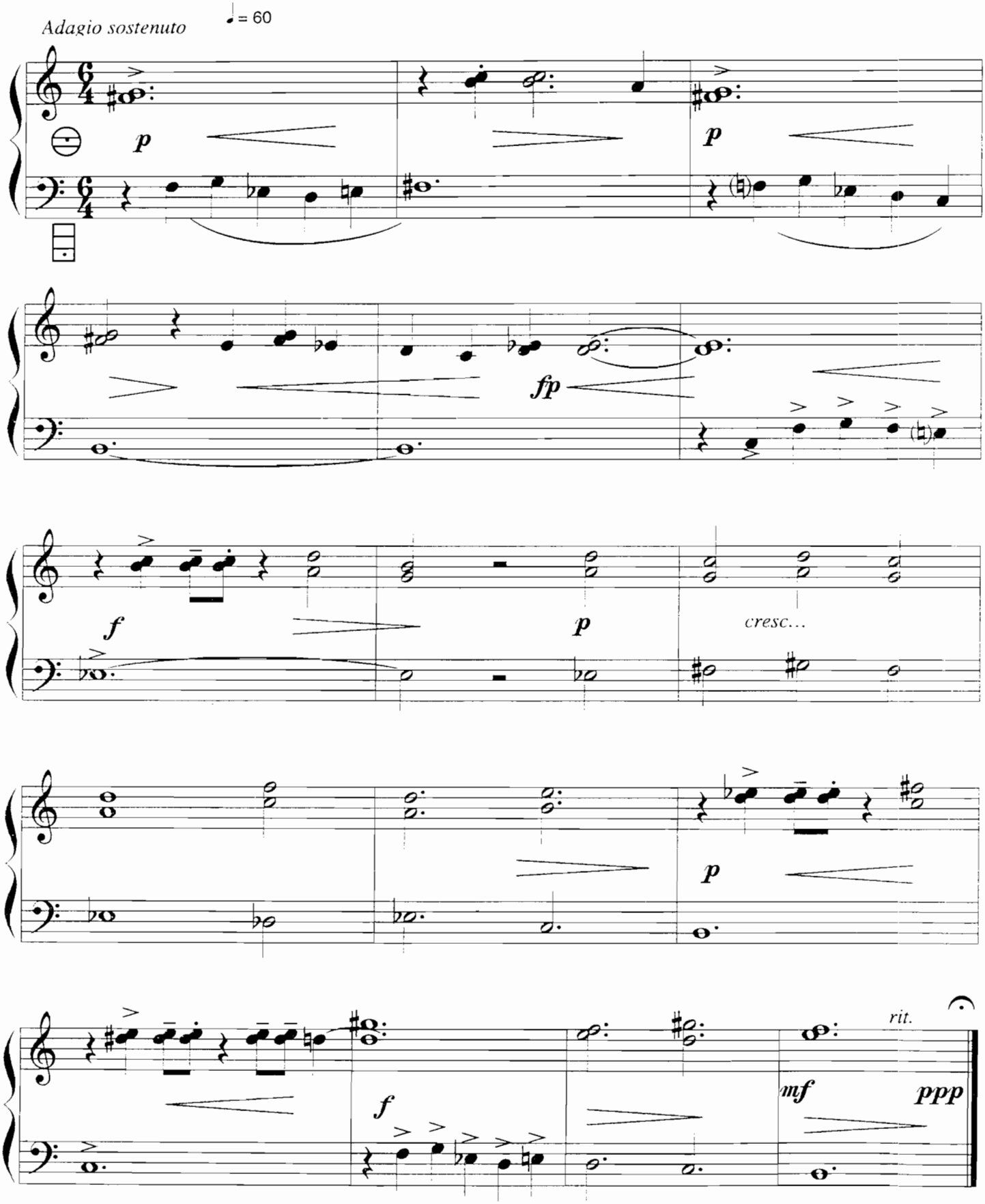
Teppo Hauta-aho (1993)

Moderato

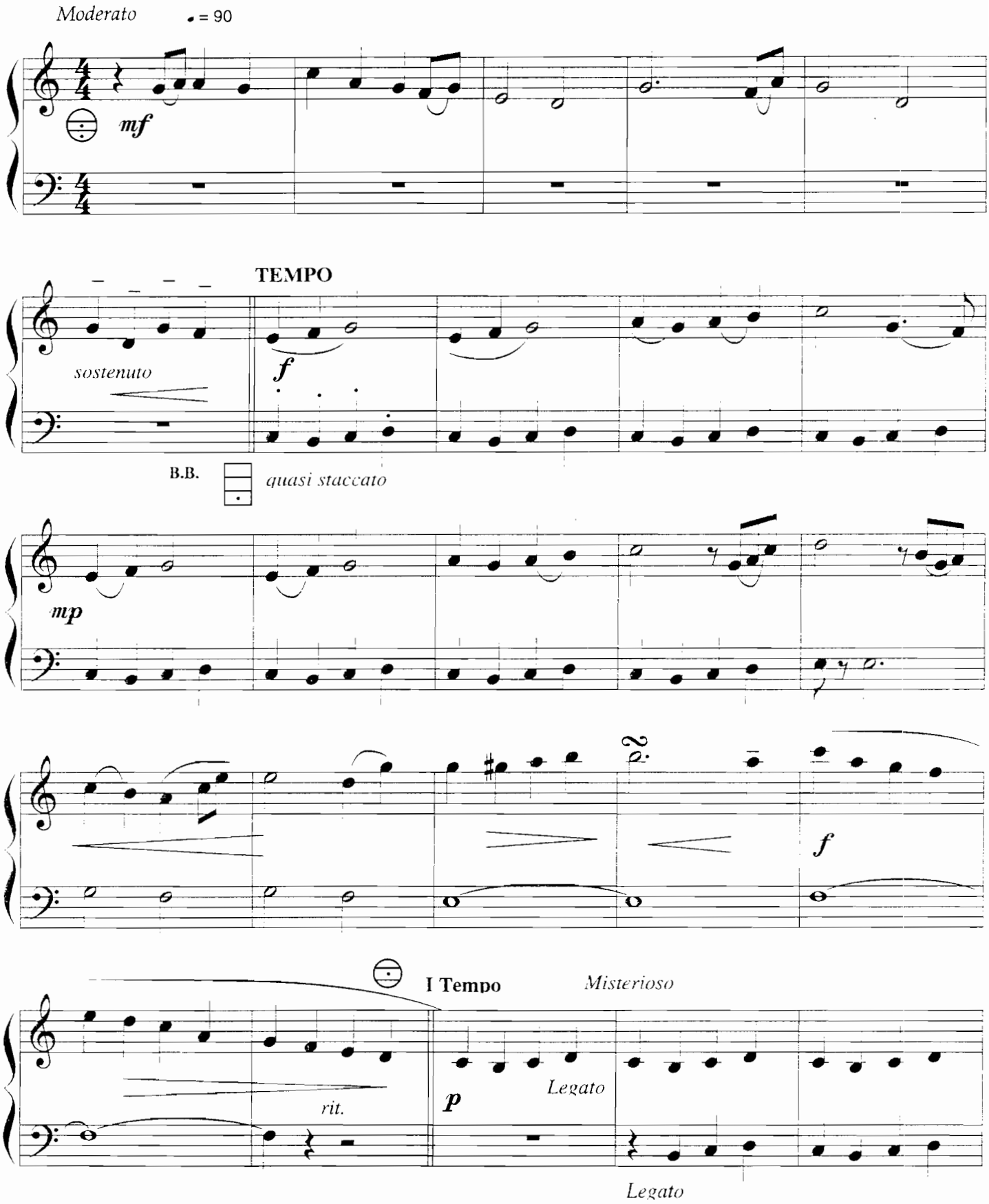


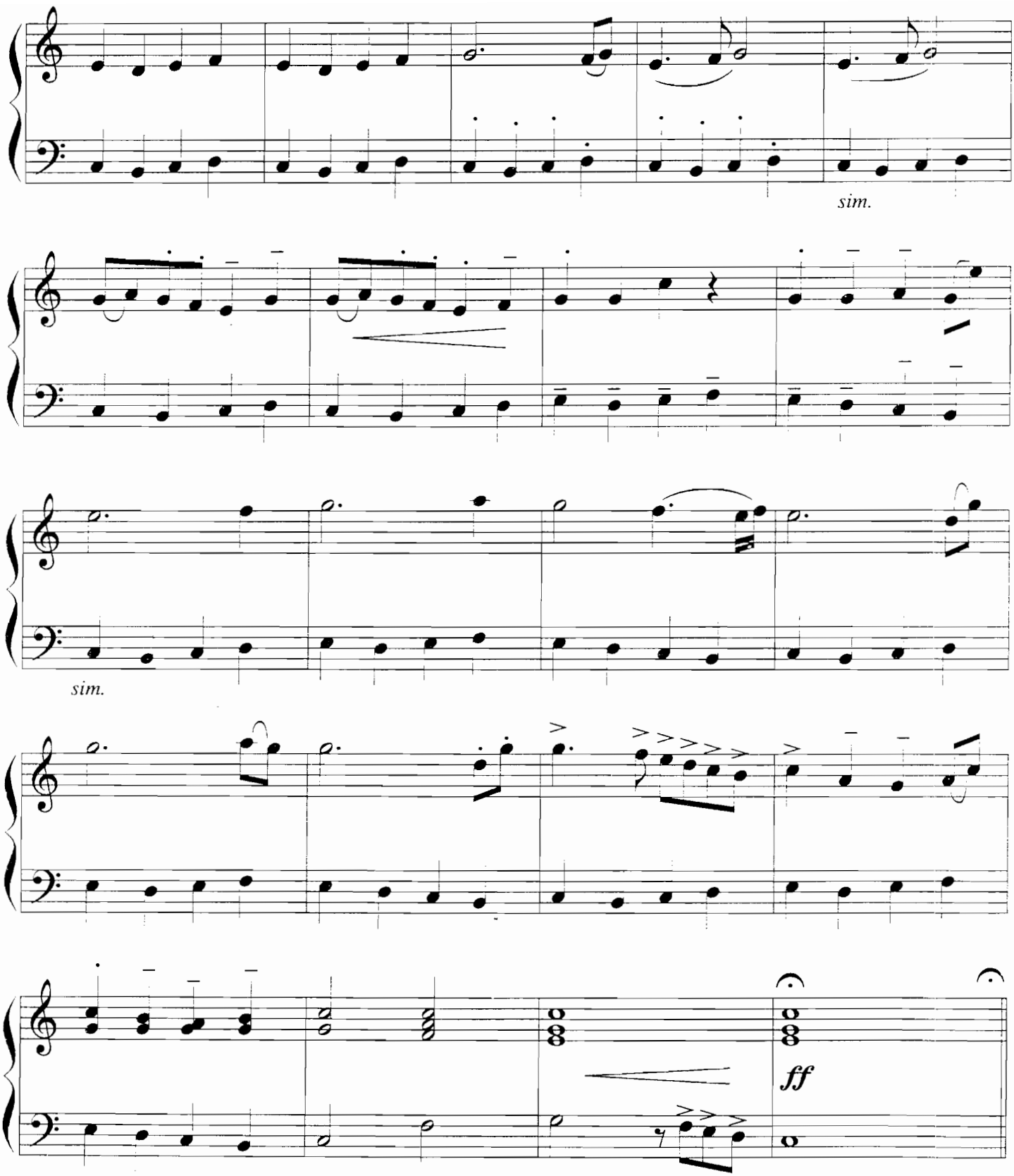
Omistettu Tereza Szalaylle
Dedicated to Tereza Szalay

2. Turtlesit vakoilee

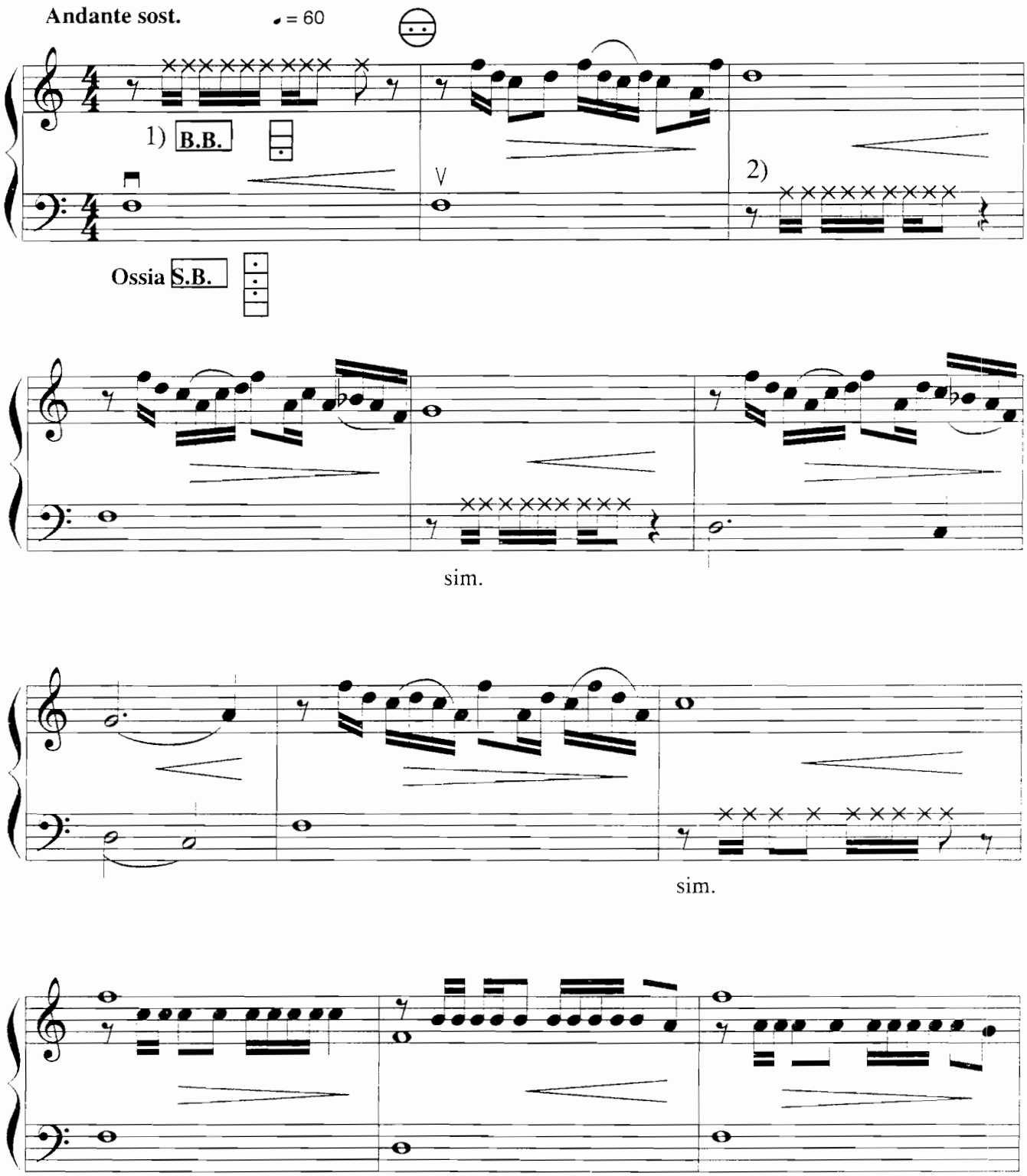


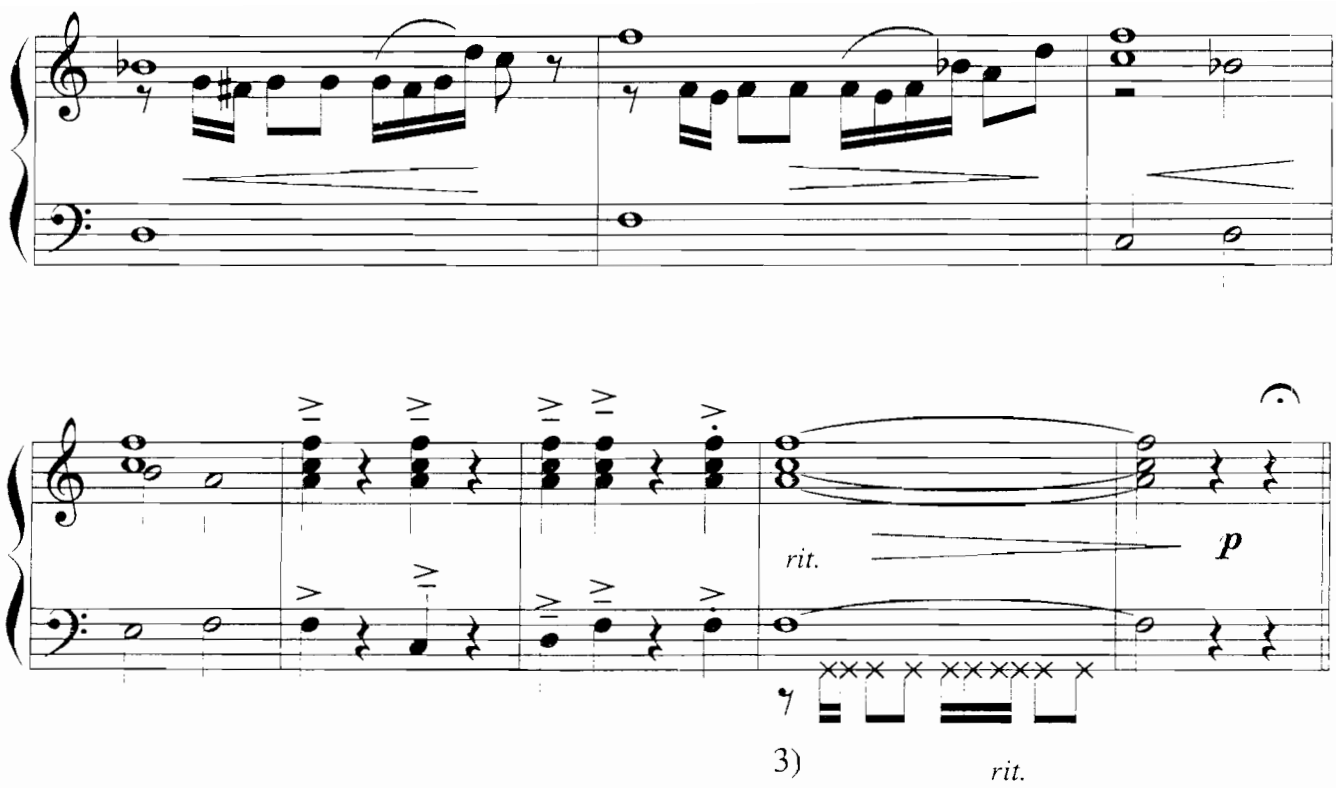
3. Turtles-tango




sim.
sim.
ff

4. Väijytys



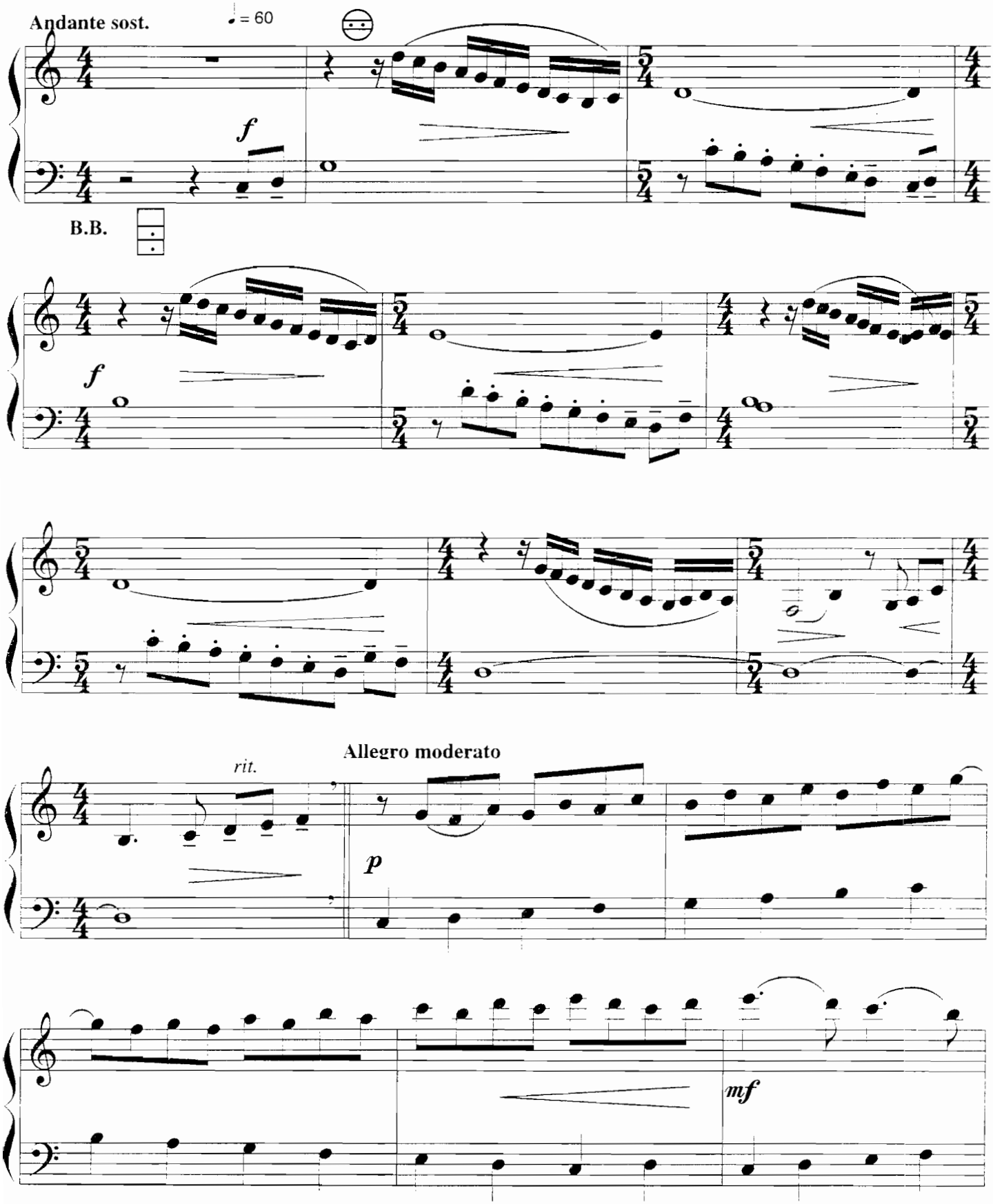


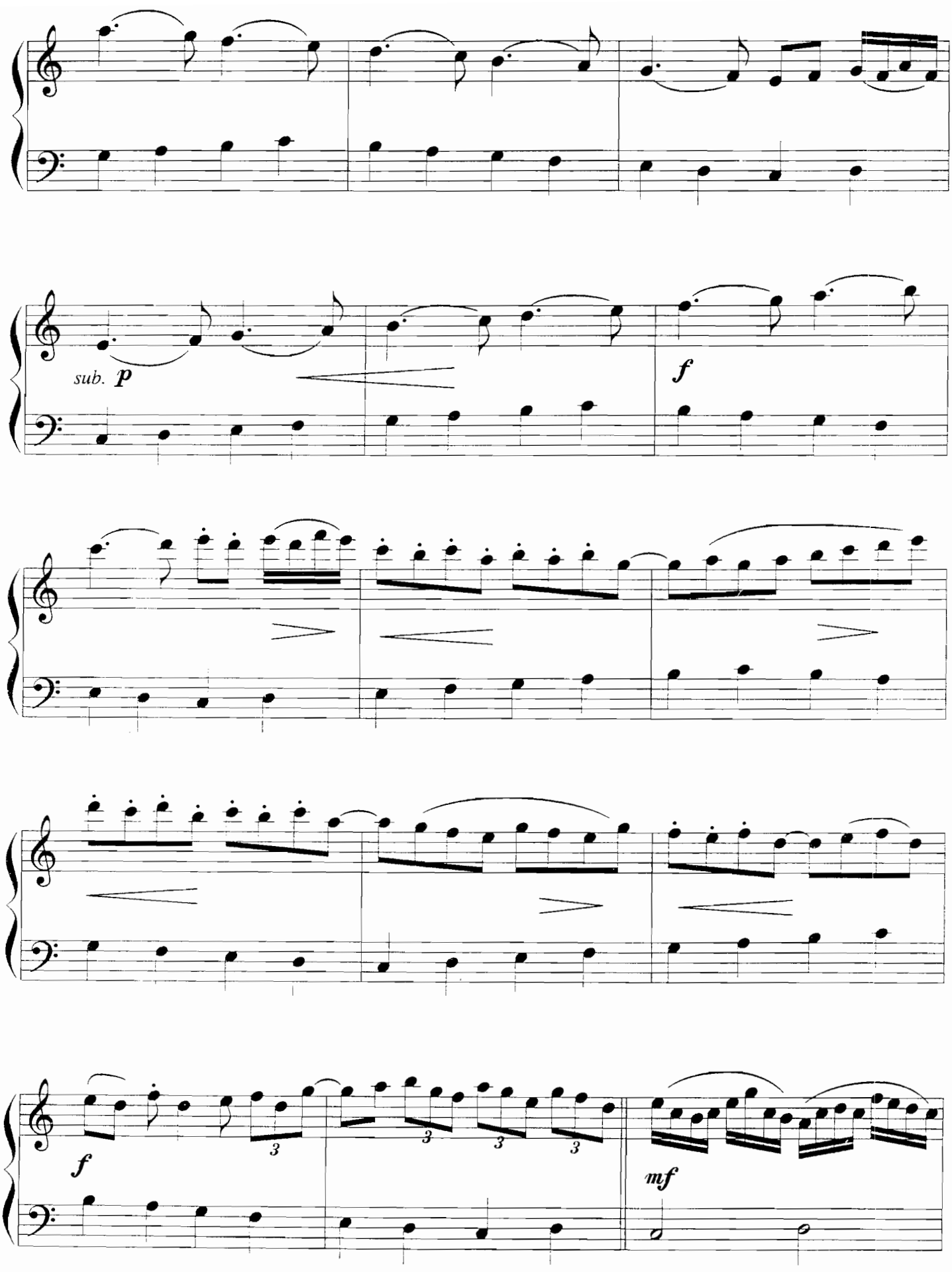
1)
Koputa etukanteen
Knock on the treble side

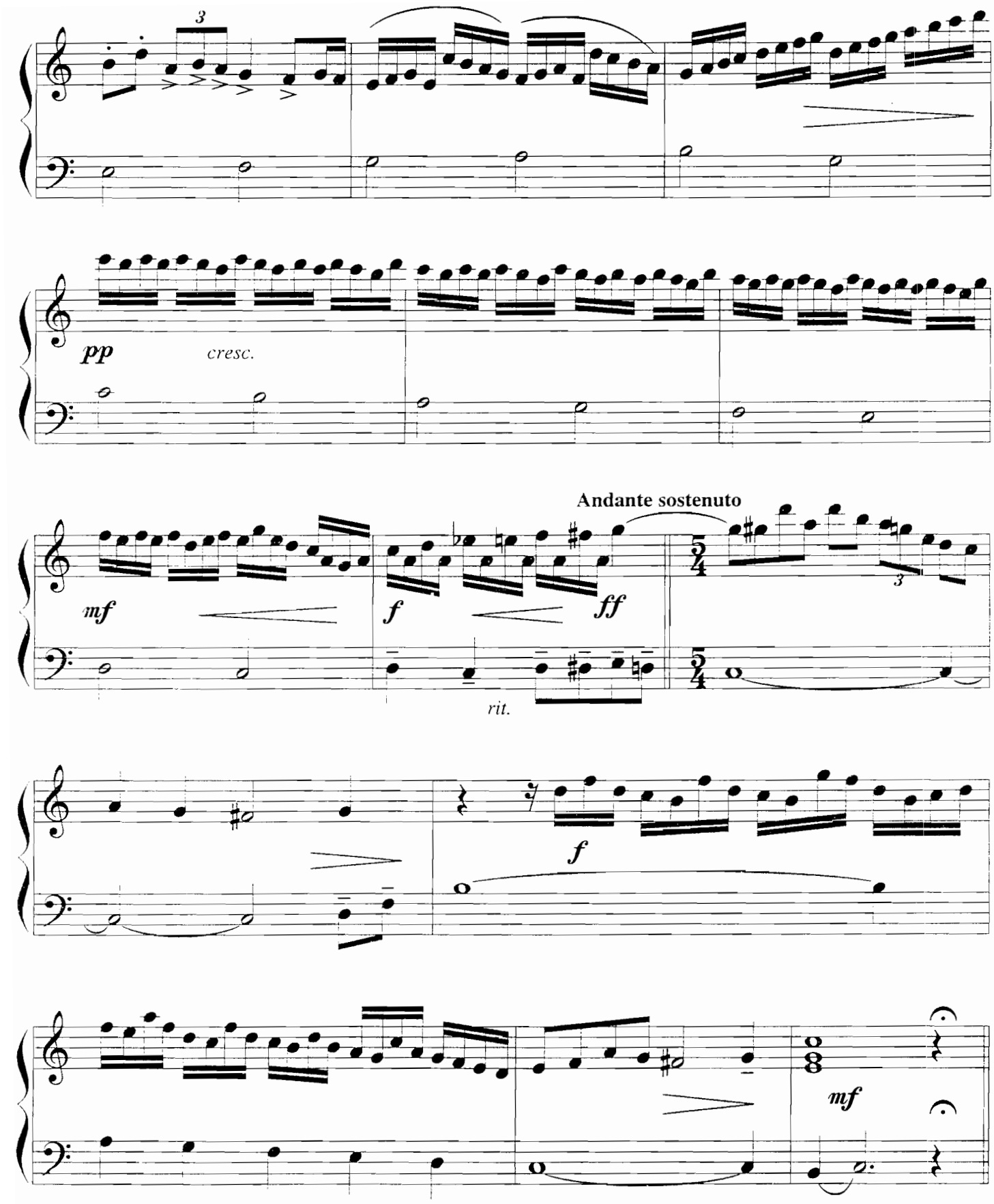
2)
Koputa takakanteen
Knock on the bass side

3)
polvivibraton rytmi (ad.lib.)
Vibrato with the knee (ad.lib.)

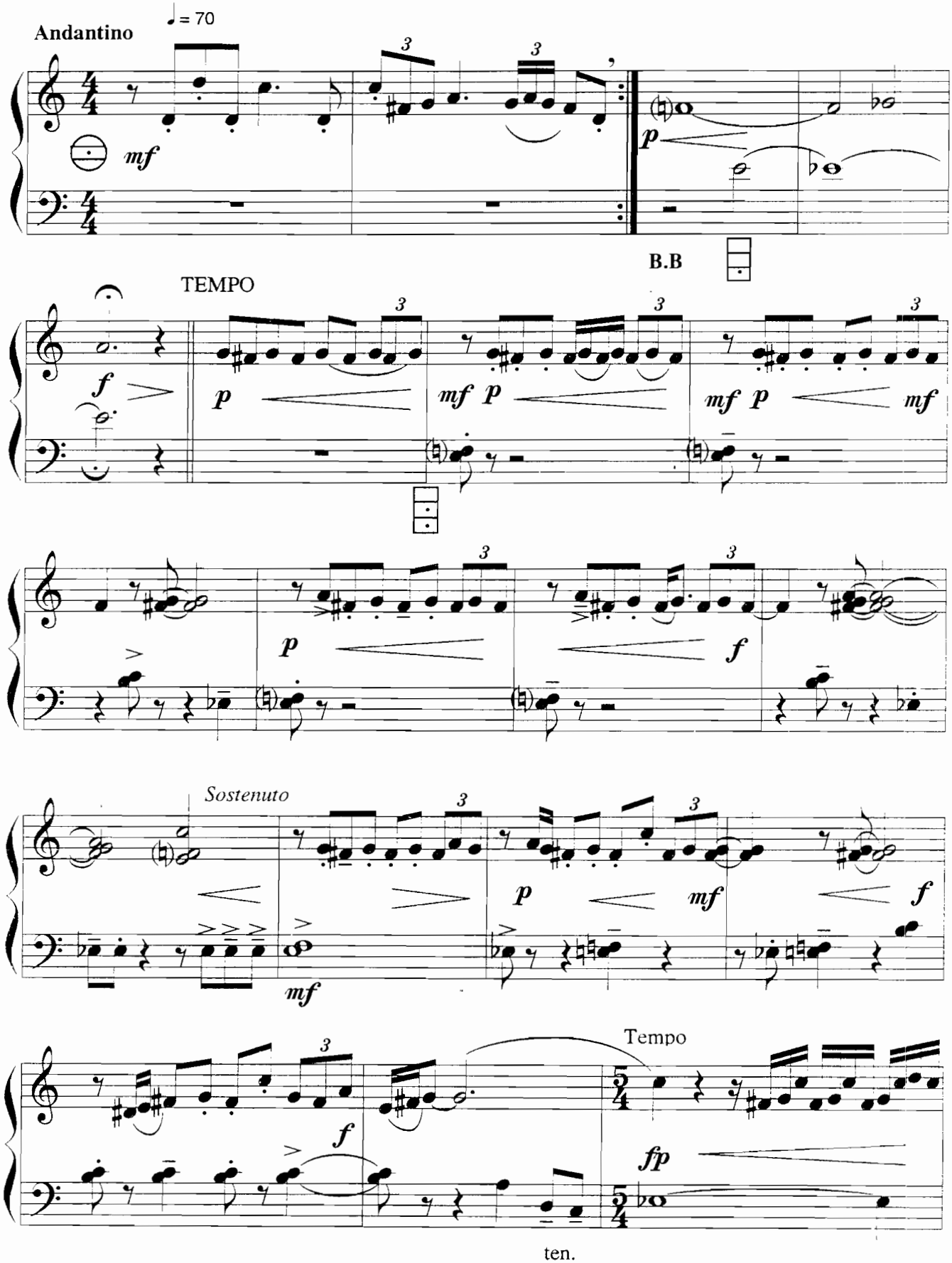
5. Takaa-ajo + voitto!

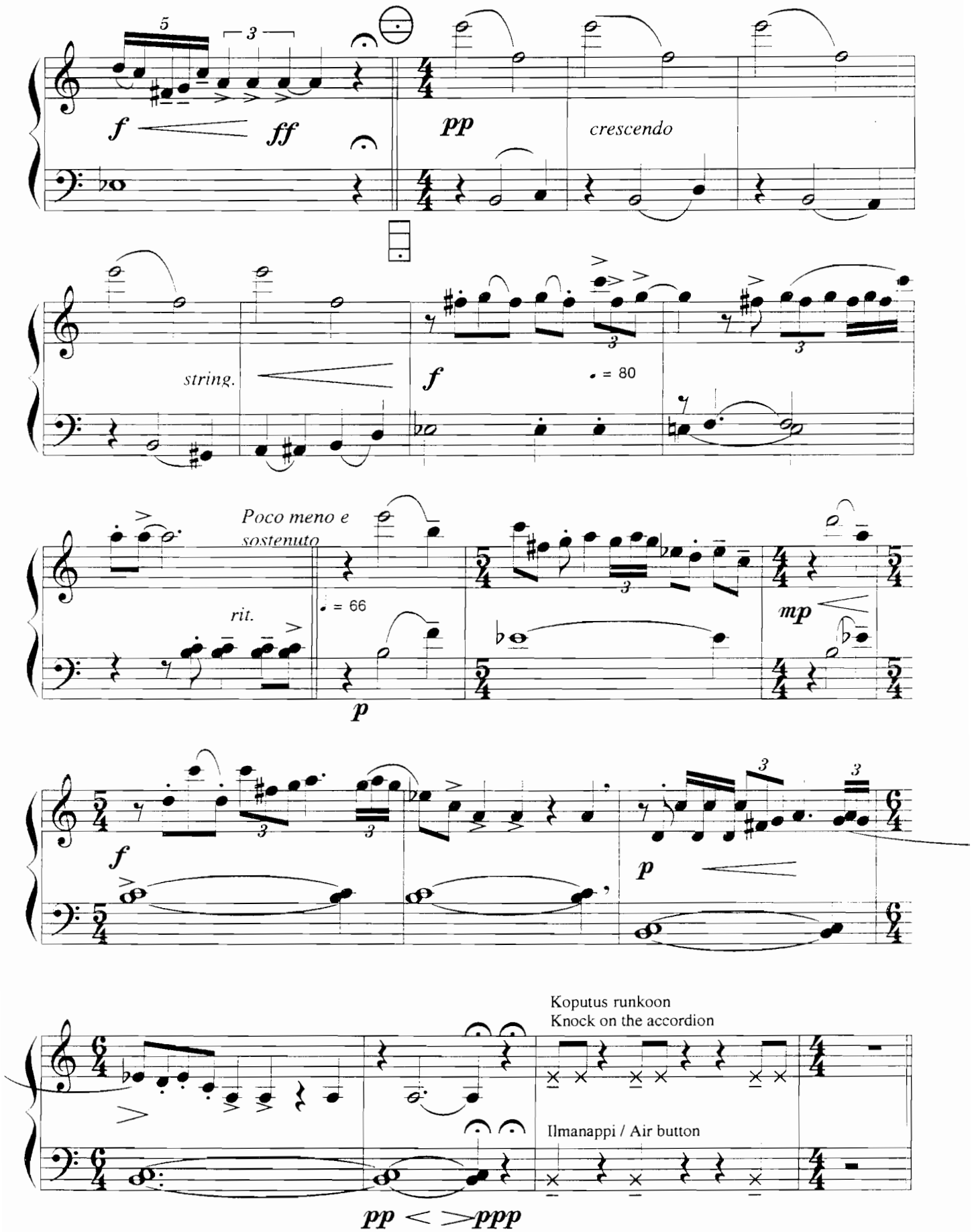



sub. p
f
f
3
3
3
3
mf

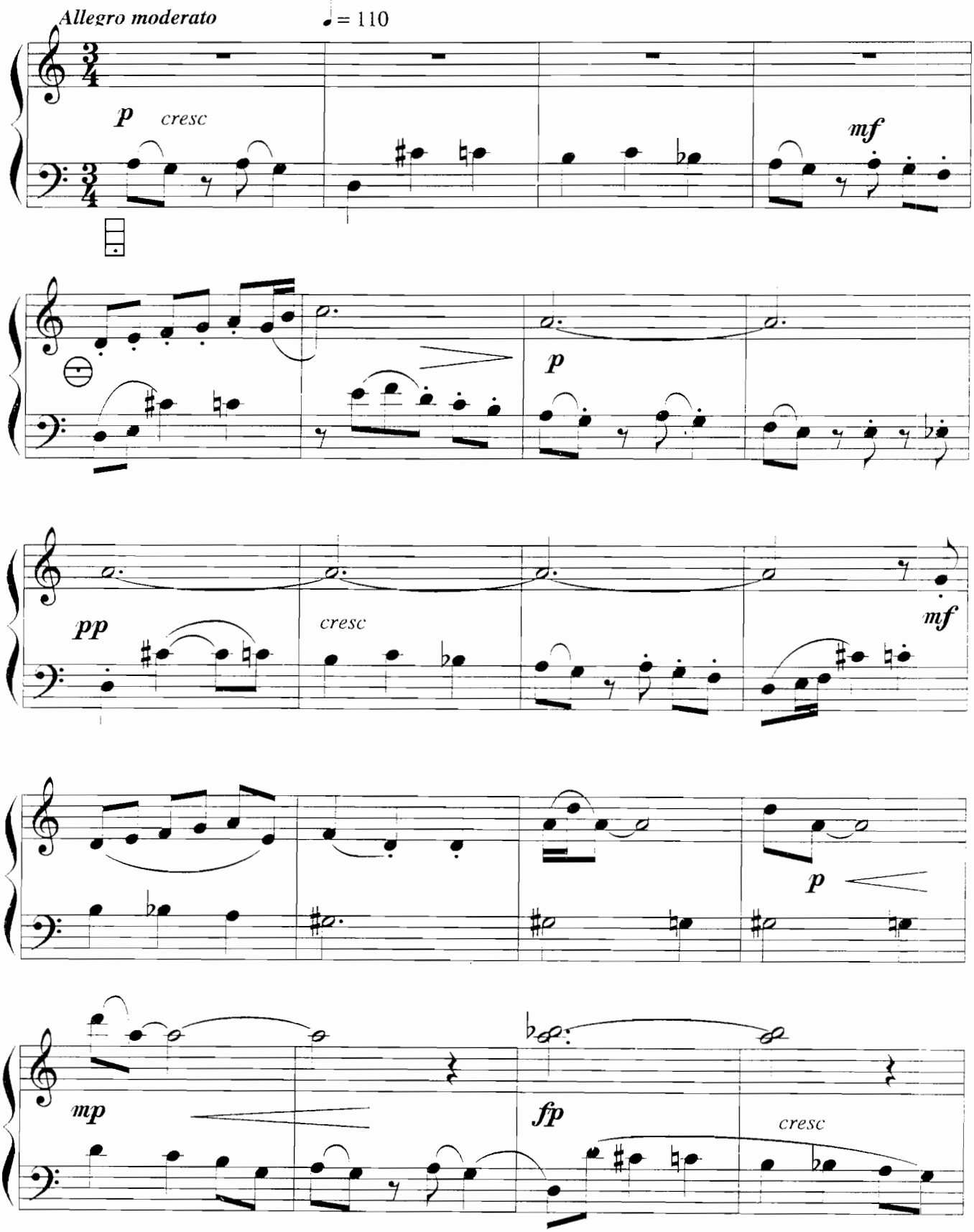

3
pp
cresc.
Andante sostenuto
mf
f
ff
rit.
f
mf

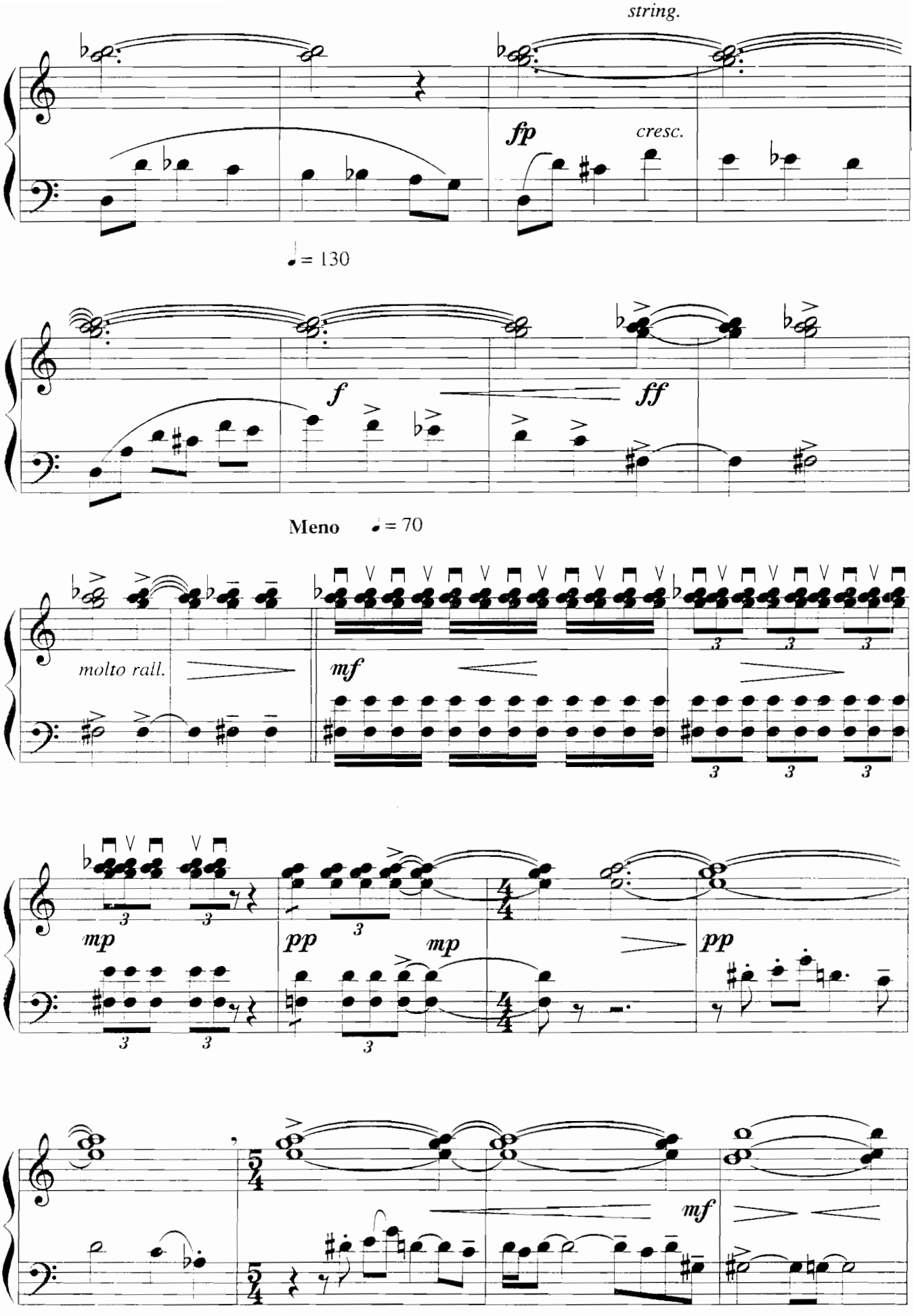
6. Turtlesit ansassa

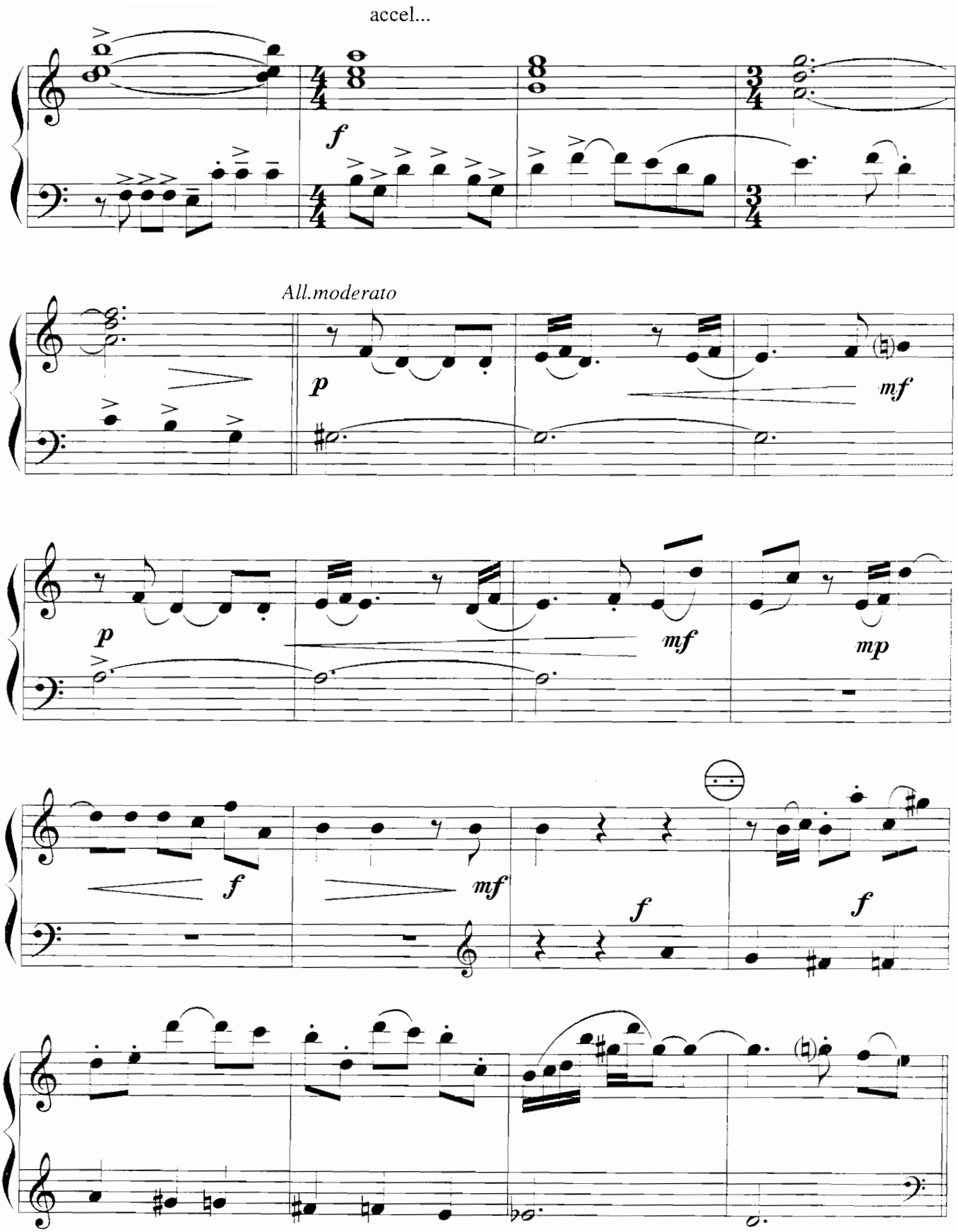


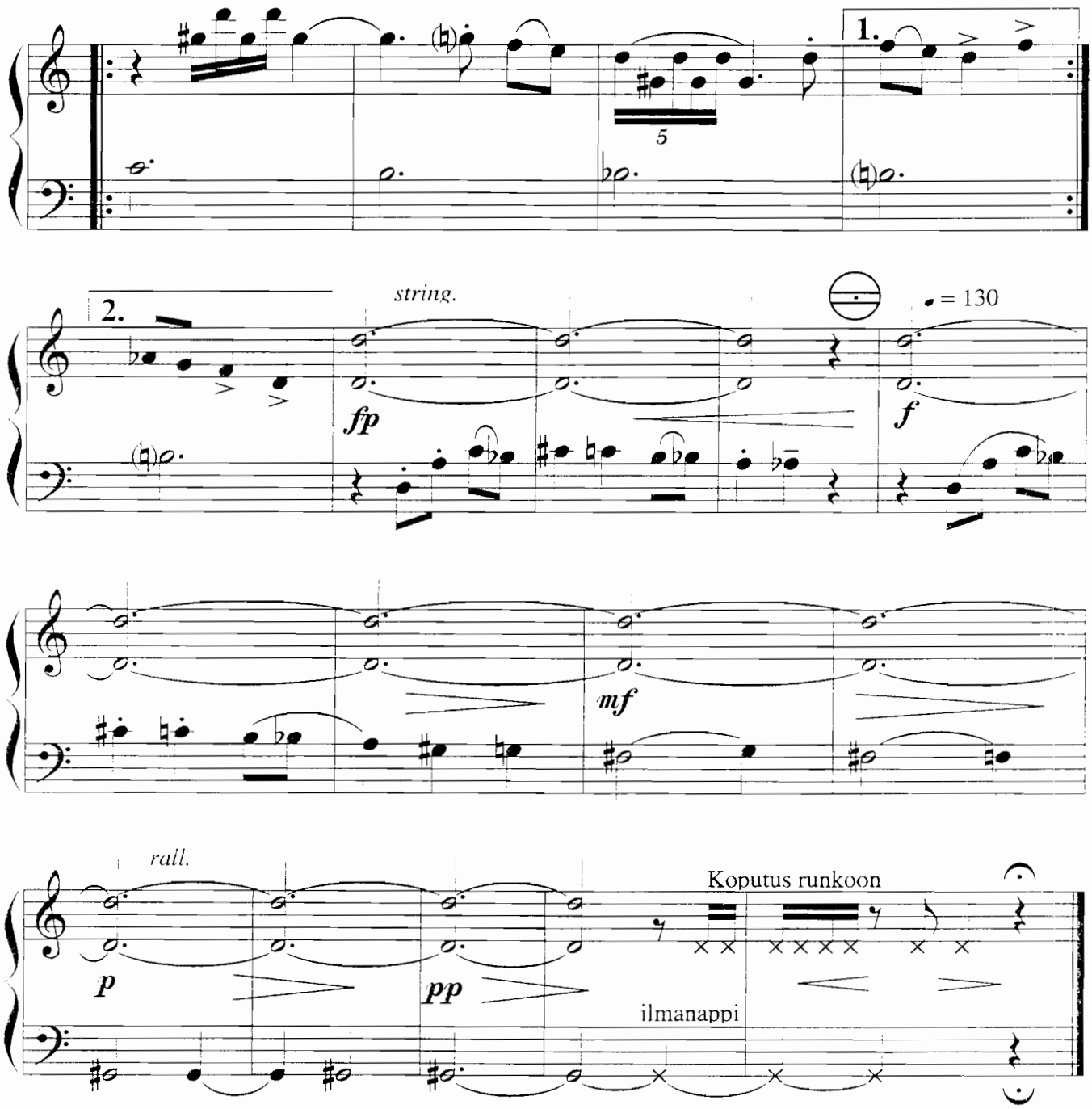

f
ff
pp
crescendo
string.
f
♩ = 80
Poco meno e
sostenuto
rit.
♩ = 66
mp
p
f
p
Koputus runkoon
Knock on the accordion
Ilmanappi / Air button
pp < >ppp

7. Konnat kuriin!




string.
fp
cresc.
♩ = 130
f
ff
Meno ♩ = 70
molto rall.
mf
mp
pp
mp
pp
mf


accel...
f
All.moderato
p
mf
p
mf
mp
f
mf
f
f


1.
5
2.
string.
fp
♩ = 130
f
mf
rall.
p
pp
Koputus runkoon
ilmanappi

Jiří Matys

malé obrázky

KLEINE BILDER

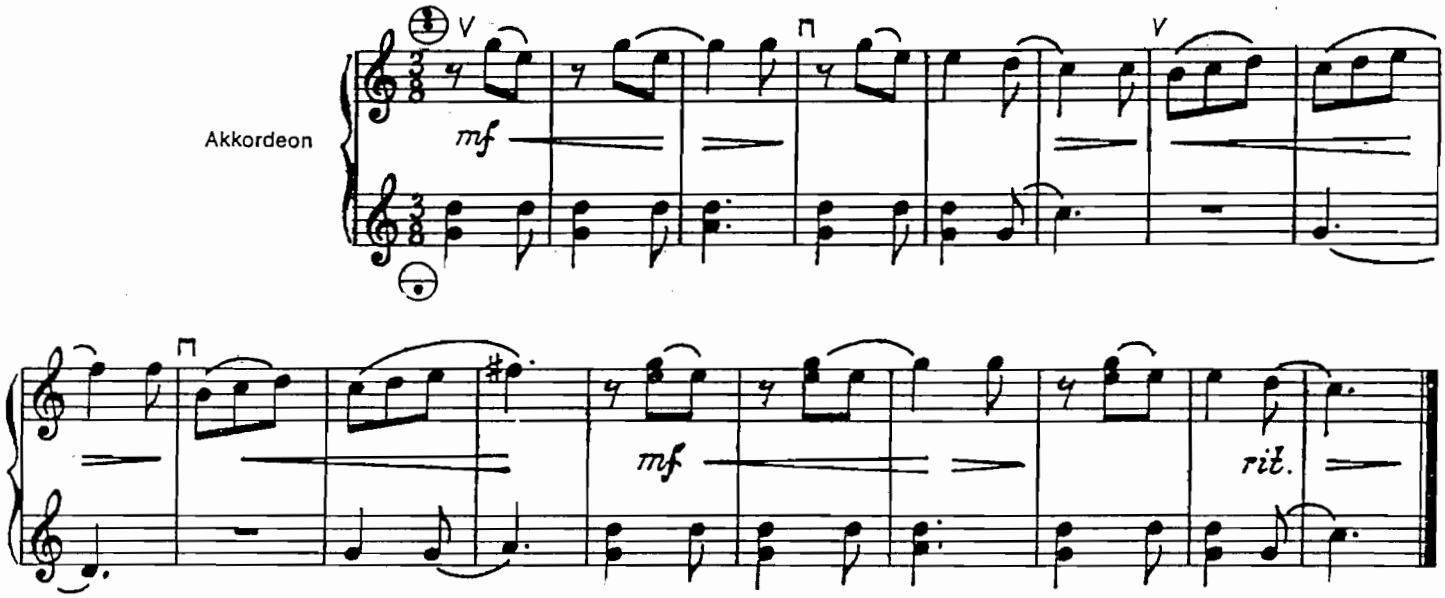
Akordeon s melodickými basy
Akkordeon mit melodischen Bässen

Rev. Ivana Ondrušíková

1985
EDITIO SUPRAPHON
PRAHA

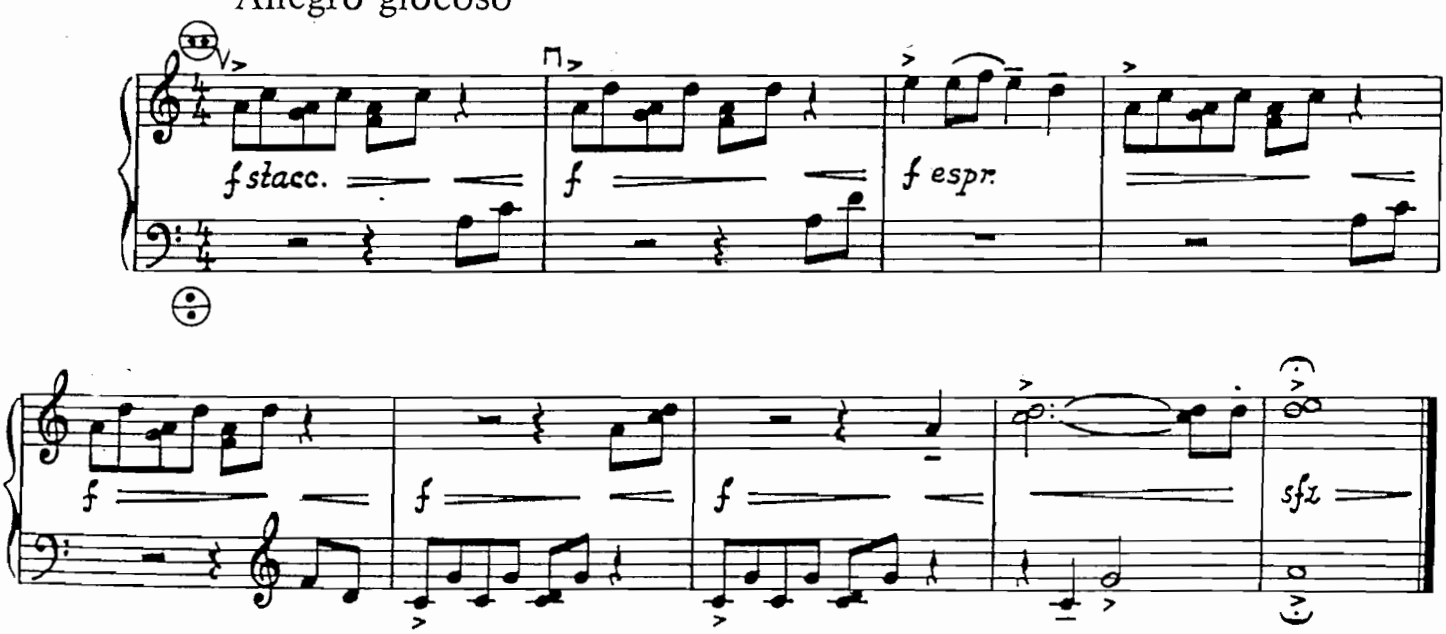
1

Allegretto



2

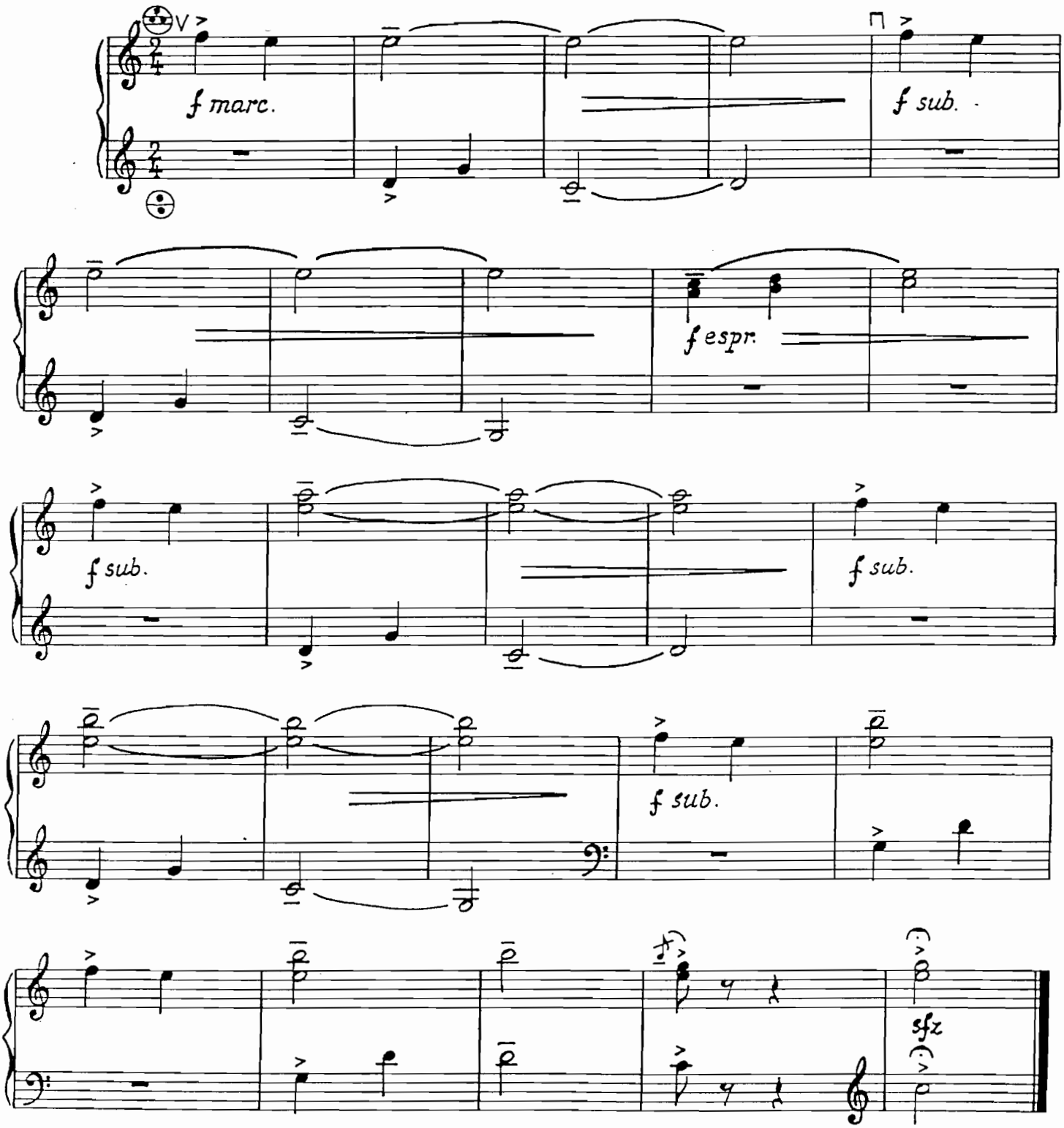
Allegro giocoso



© Editio Supraphon Praha 1985

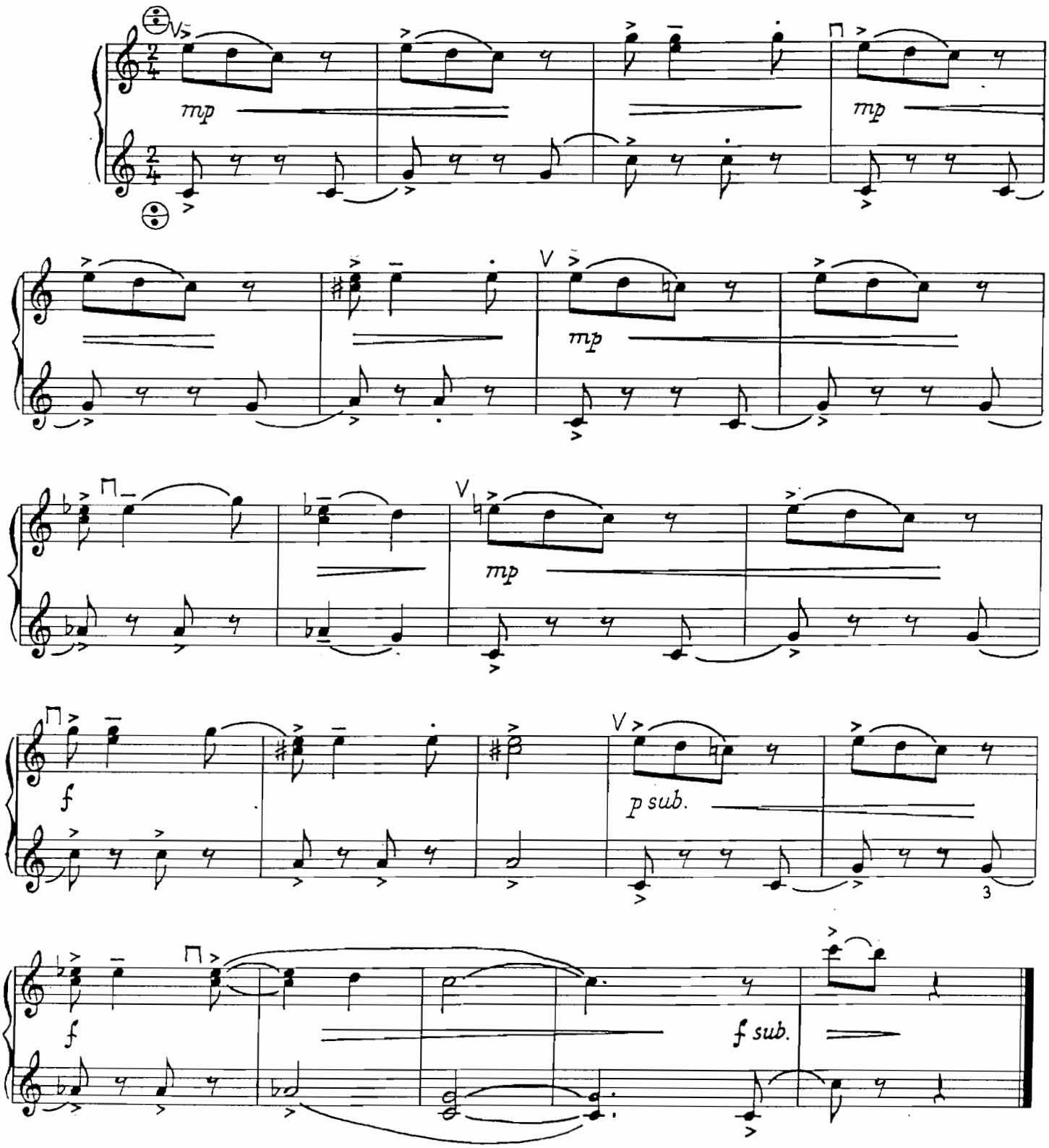
3

Allegro energico



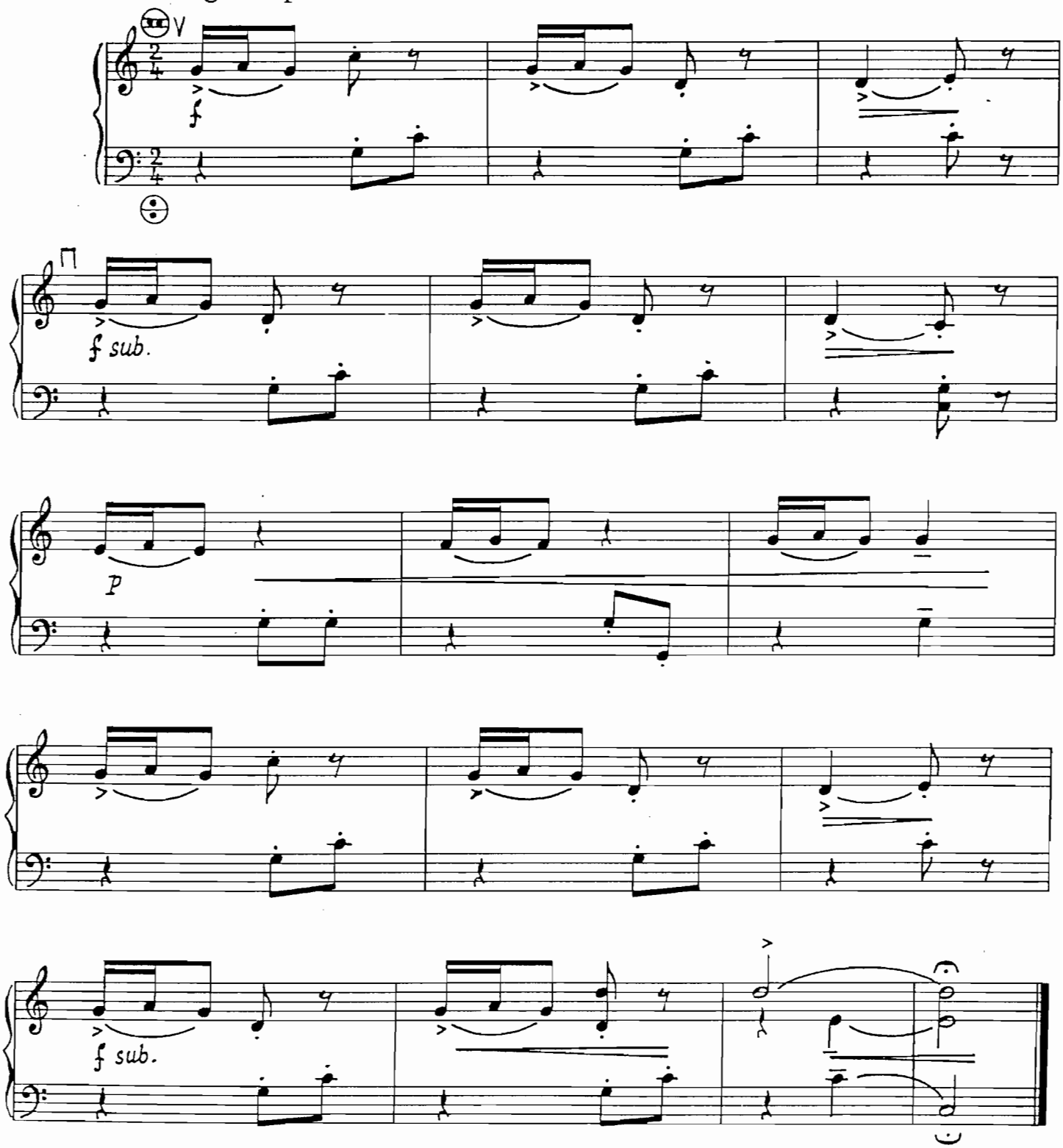
4

Con moto



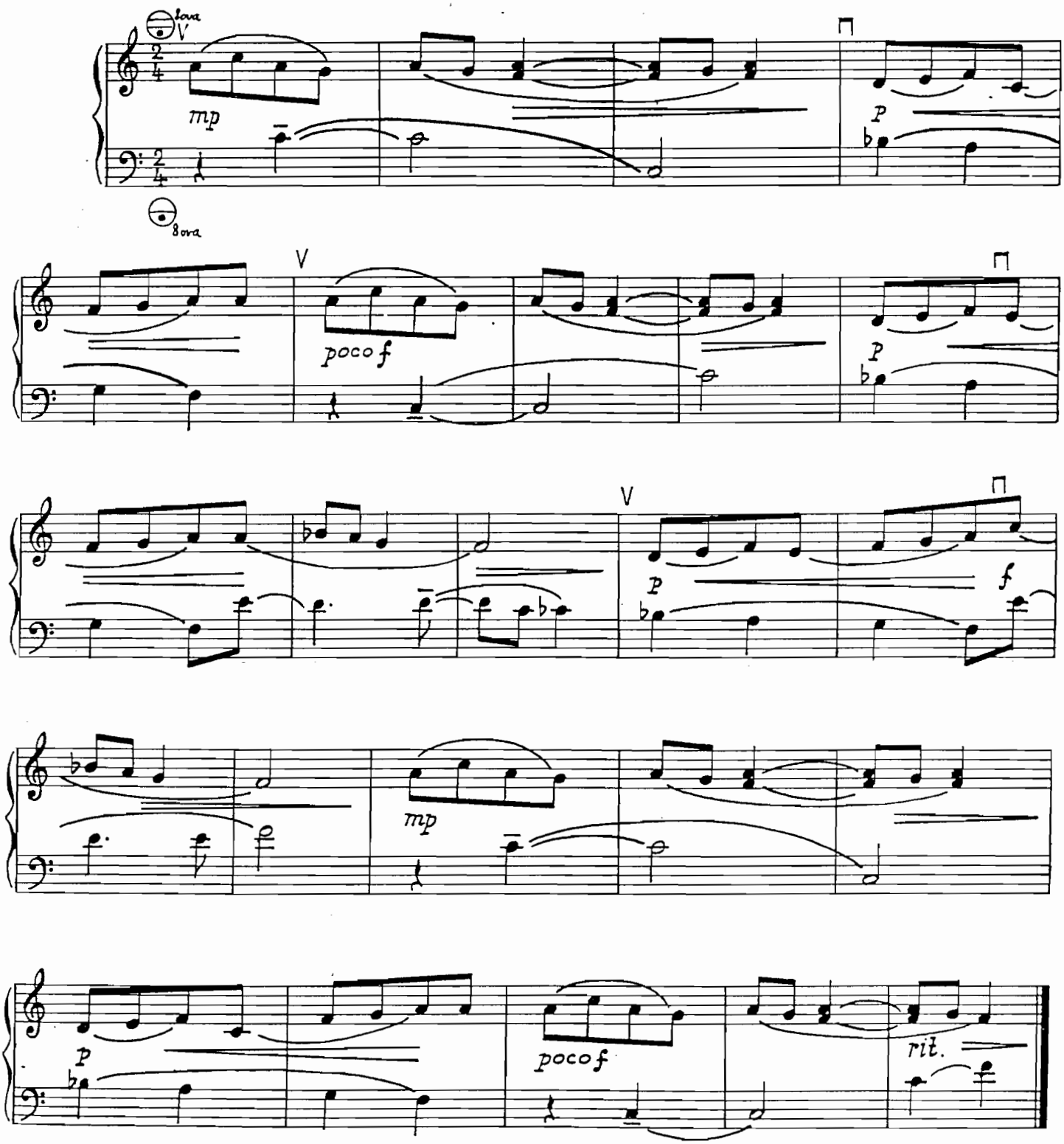
5

Allegro capriccioso



6

Moderato amabile



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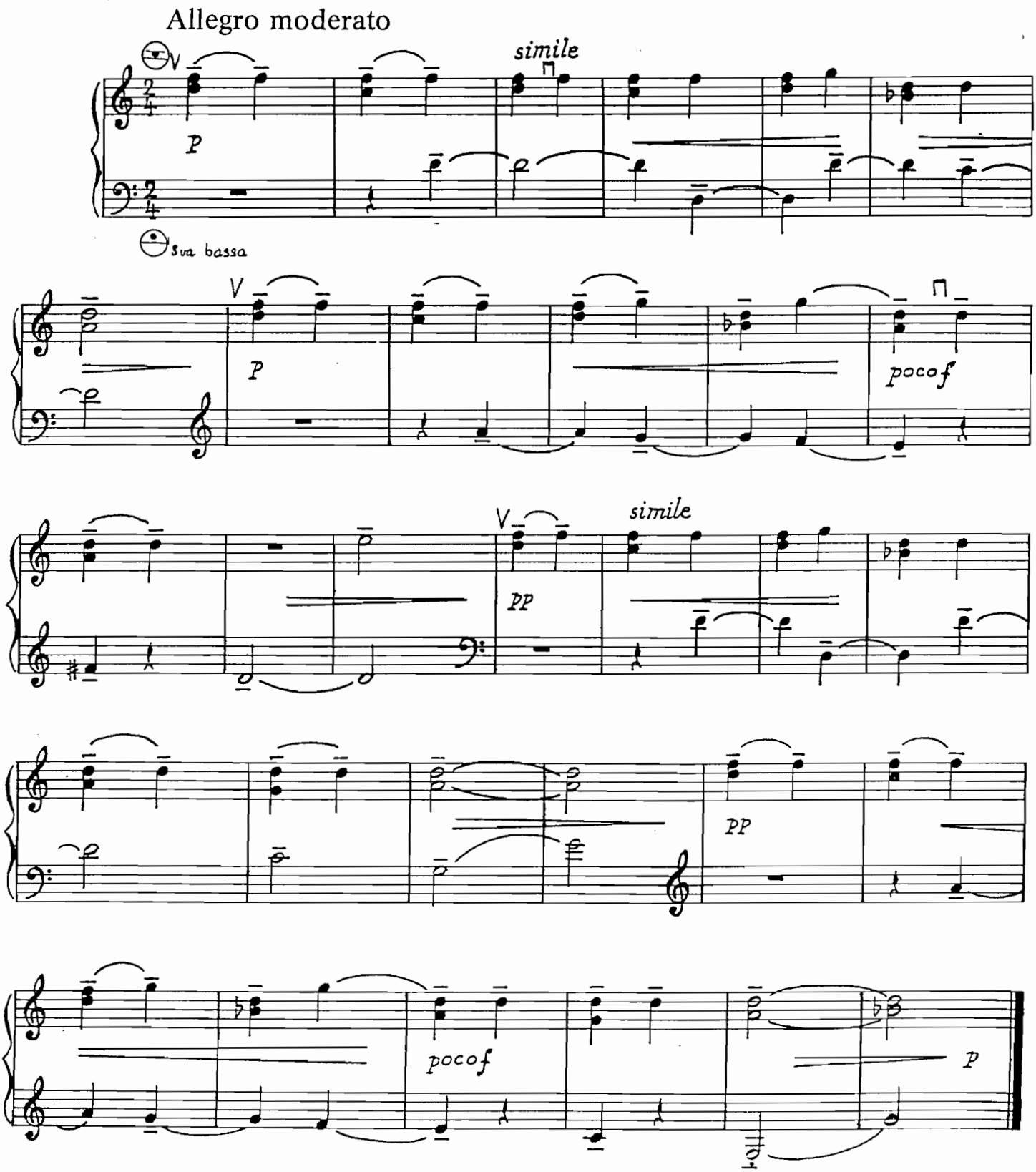
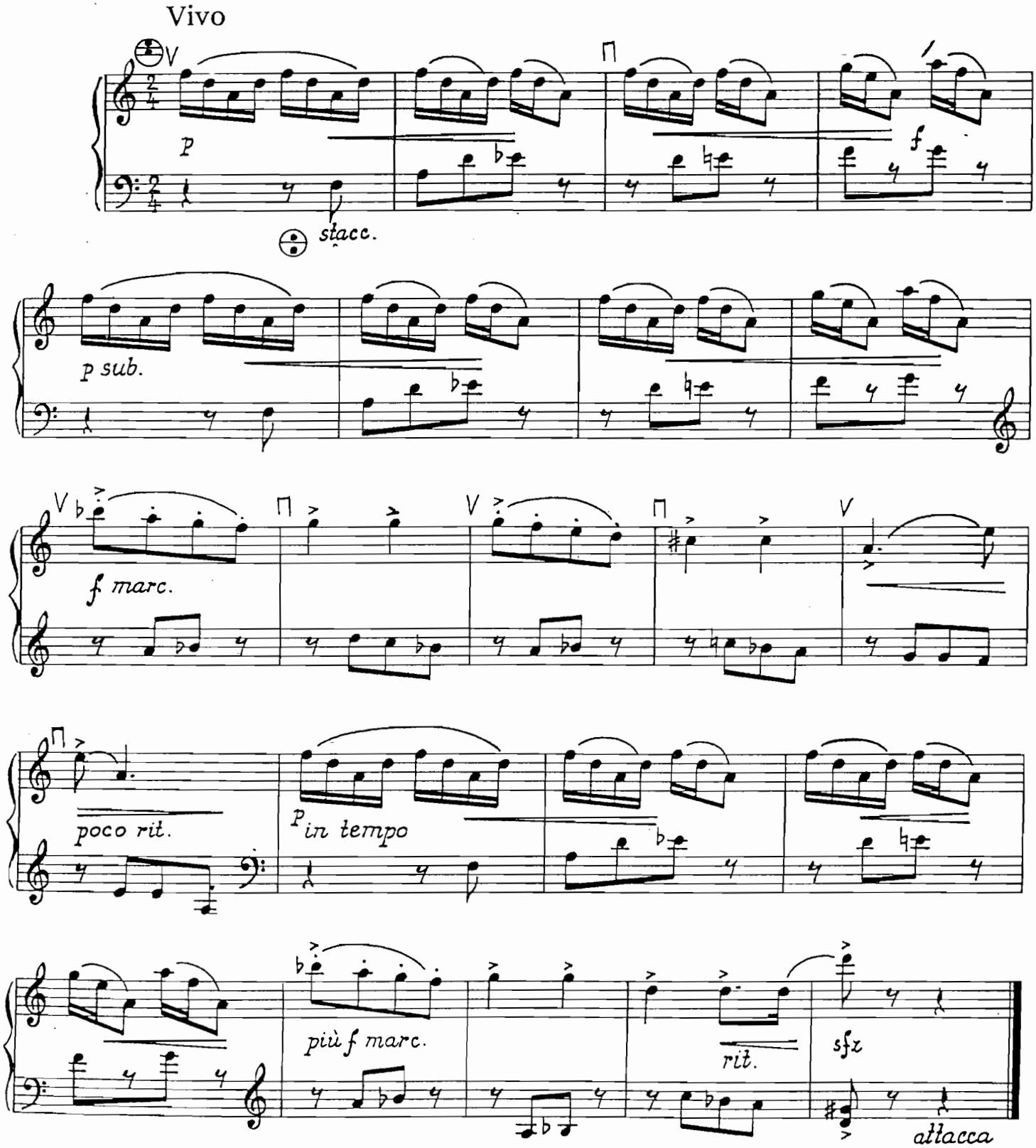
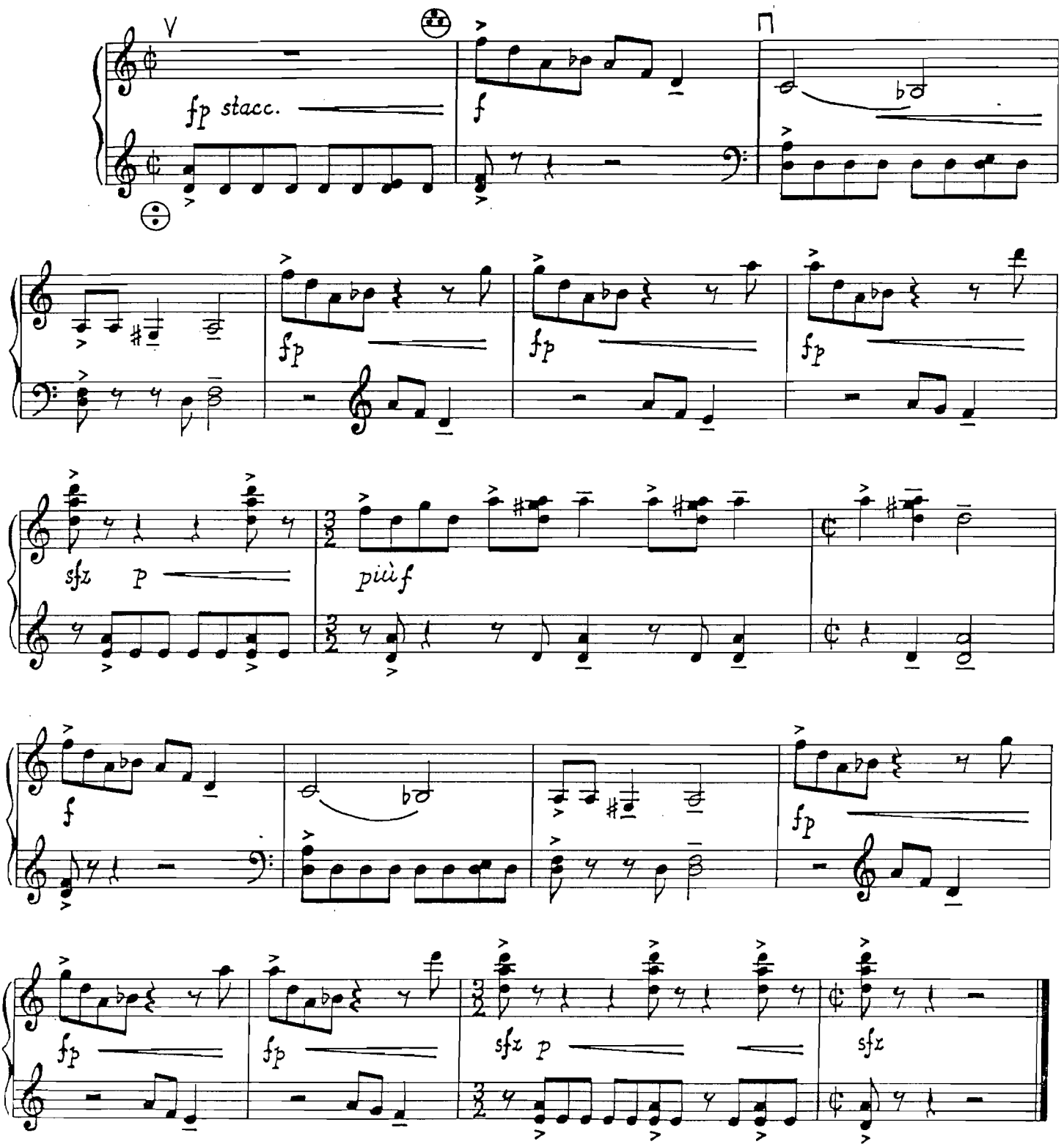

Allegro moderato
simile
p
sva bassa
p
pocof
simile
pp
pp
pocof
p

8


Vivo
p
stacc.
p sub.
f marc.
poco rit.
p in tempo
più f marc.
rit.
sfz
attacca

9

Allegro vivace



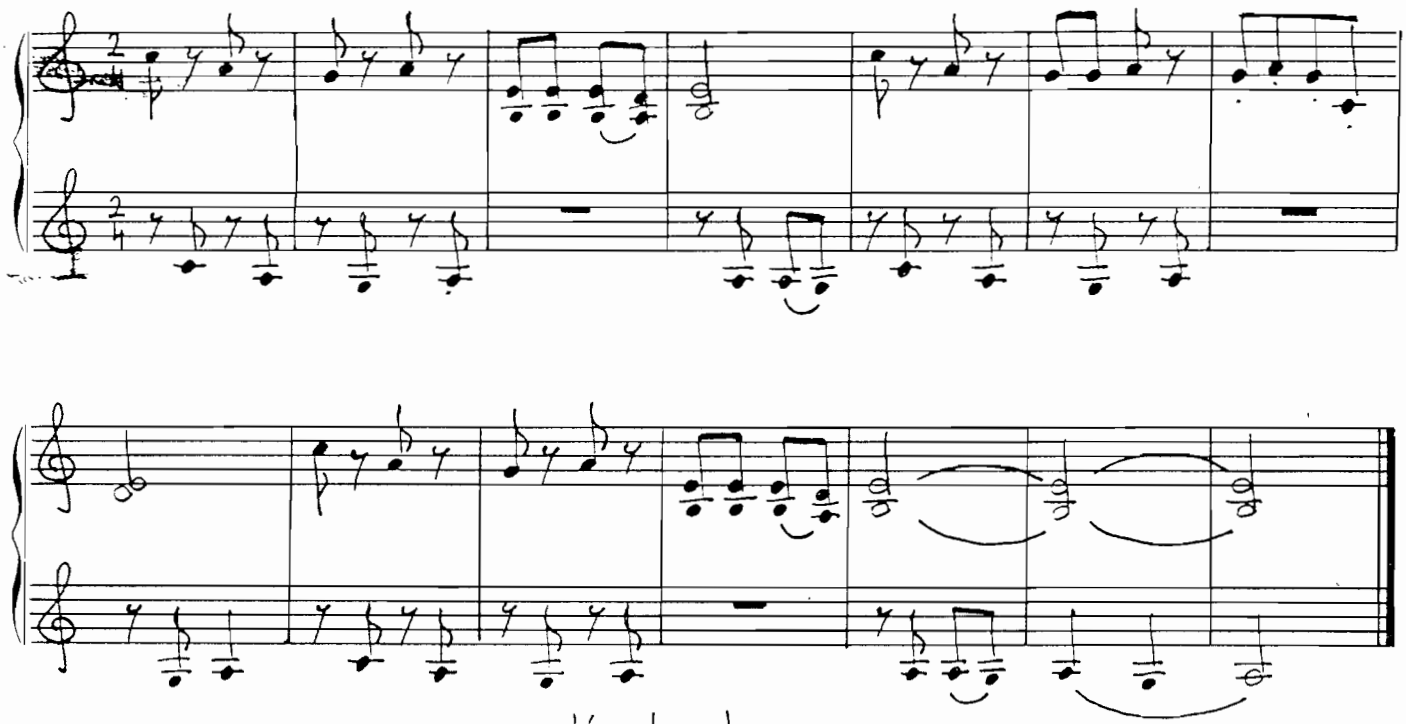
Lajos Medjeri

MINIATUREN FÜR AKKORDEON

(Revidiert von Eleonora Sante)

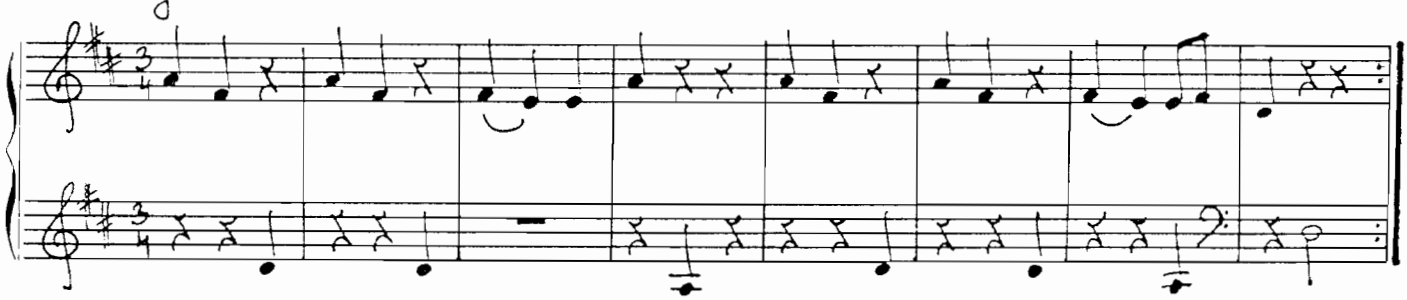
Tanz

Vivace



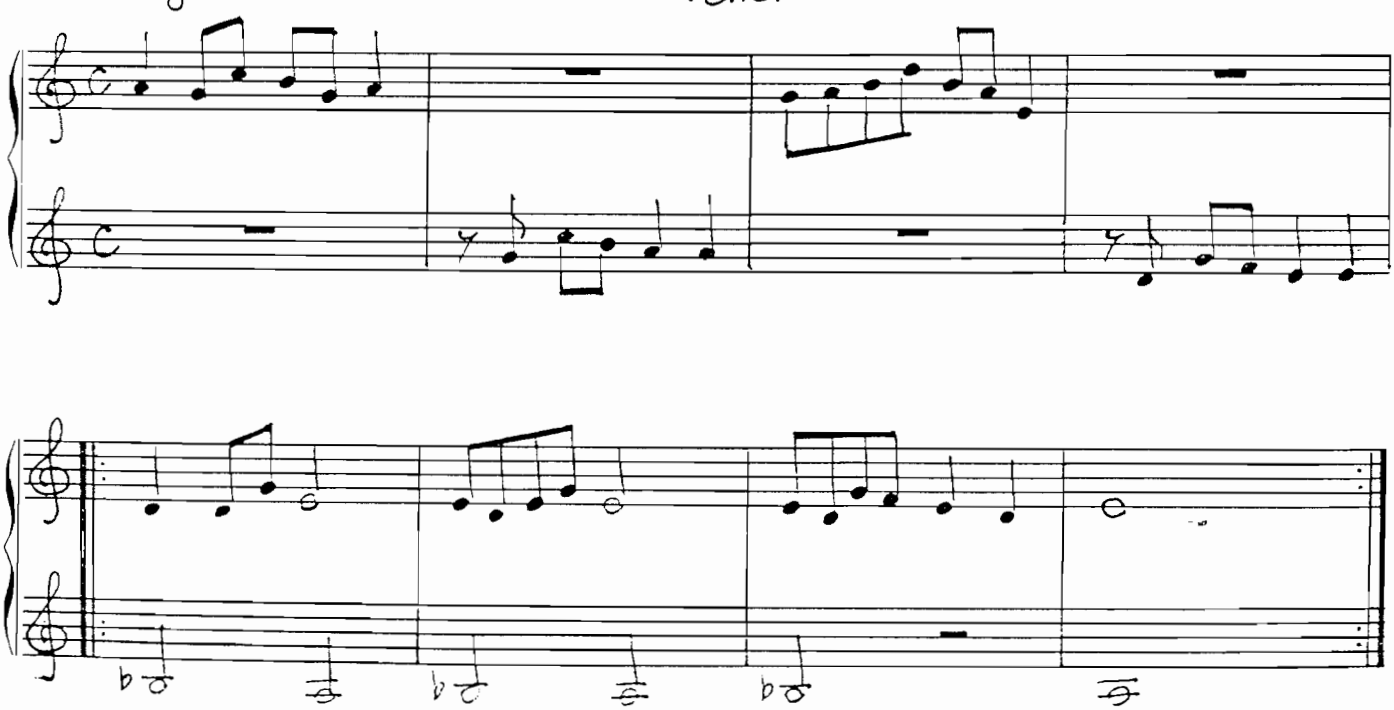
Allegretto

Kuckuck



Larghetto

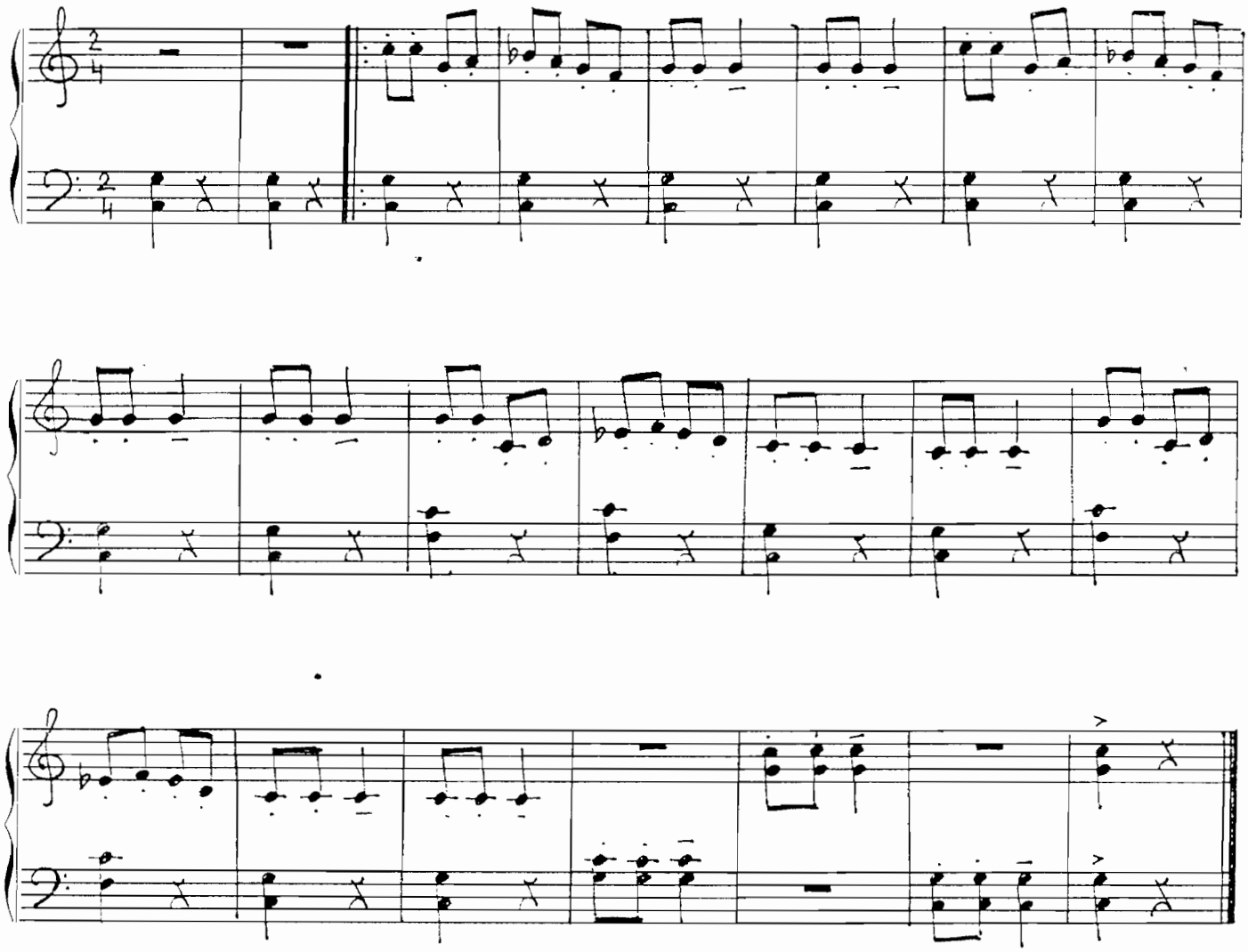
Im Wald



Star Nr. 8, 5x2 Systeme ®

Ungarischer Volksmotiv

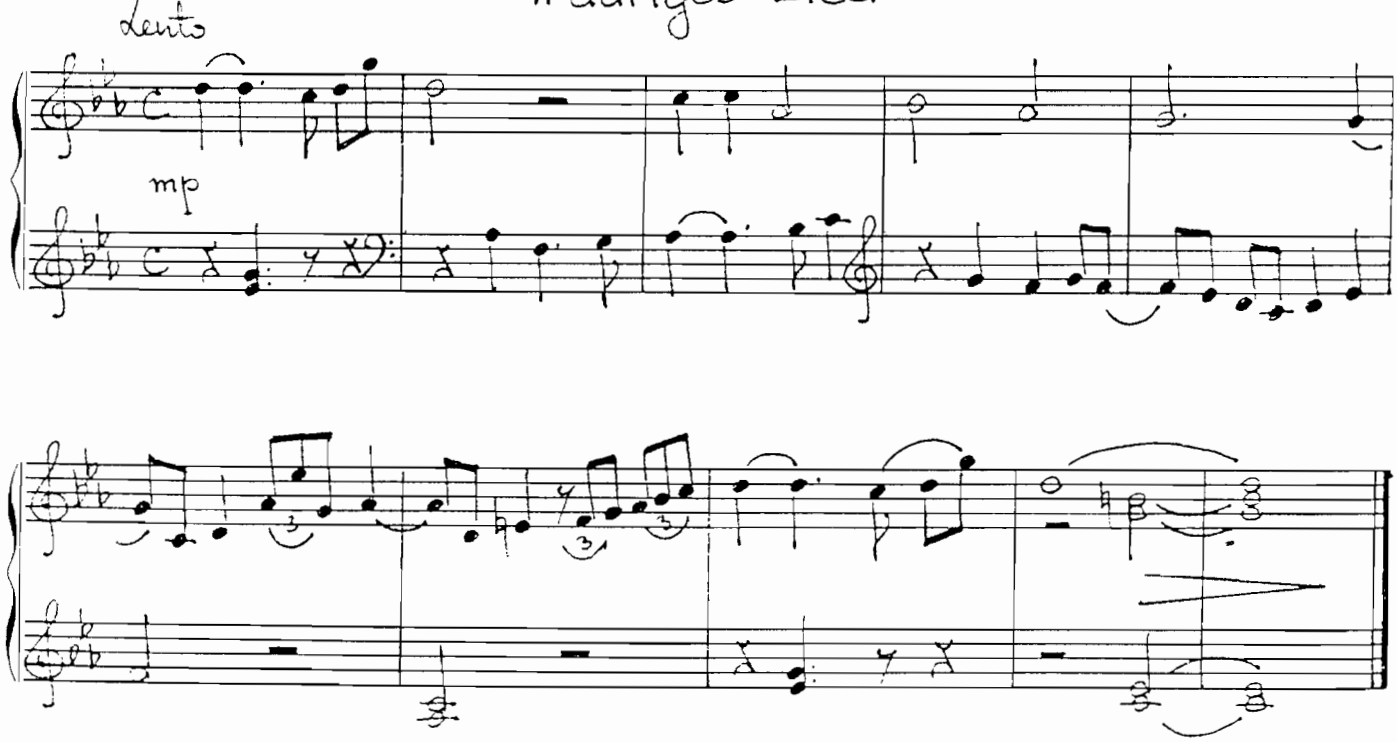
Presto



Trauriges Lied

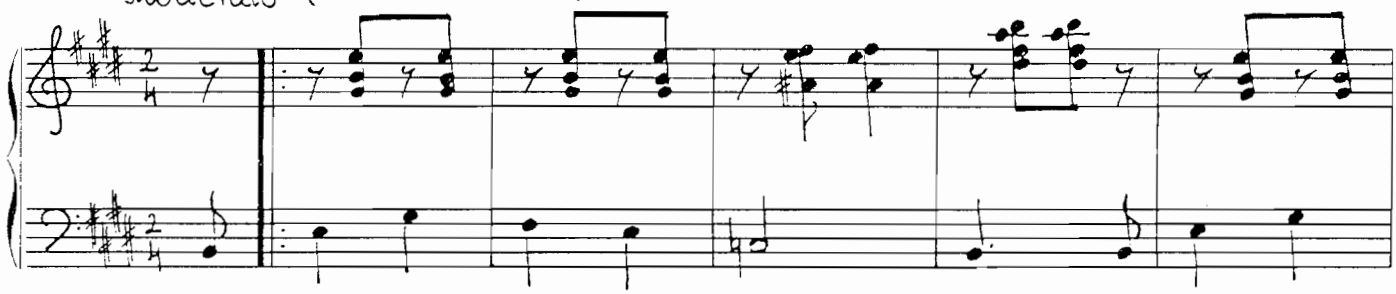
Lento

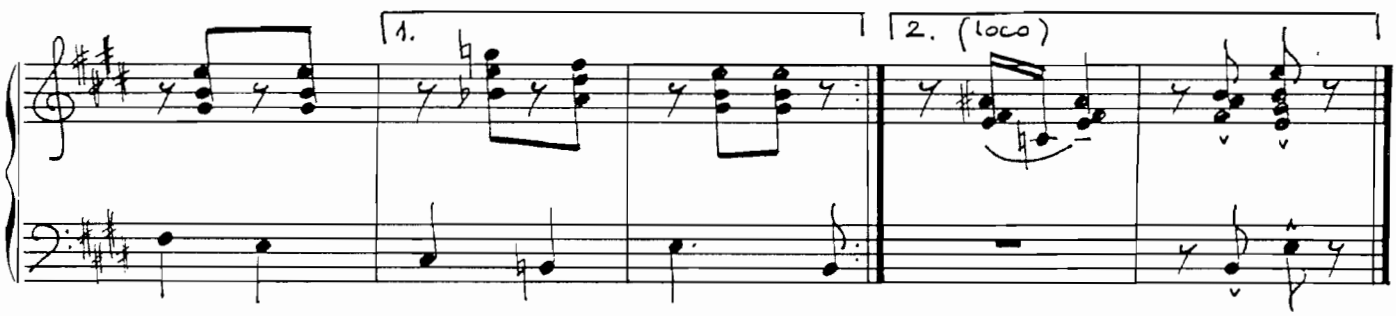
mp



Bärentanz

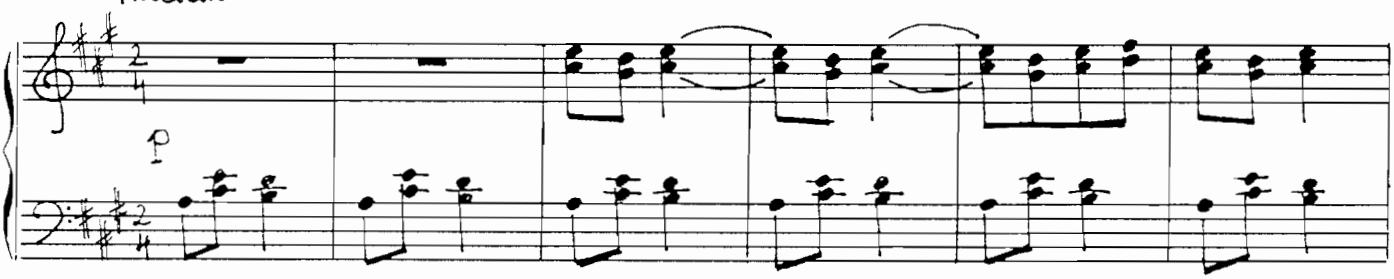
Moderato (8va bassa ad lib.)

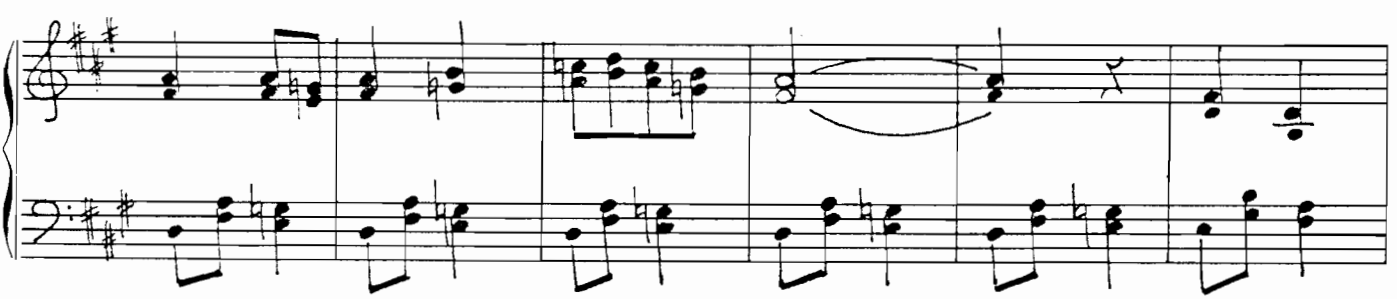


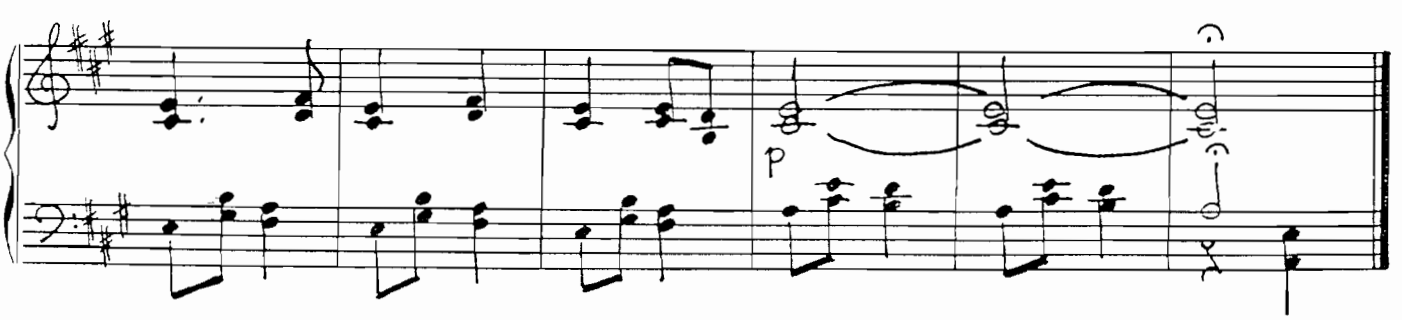


Märchen

Andante



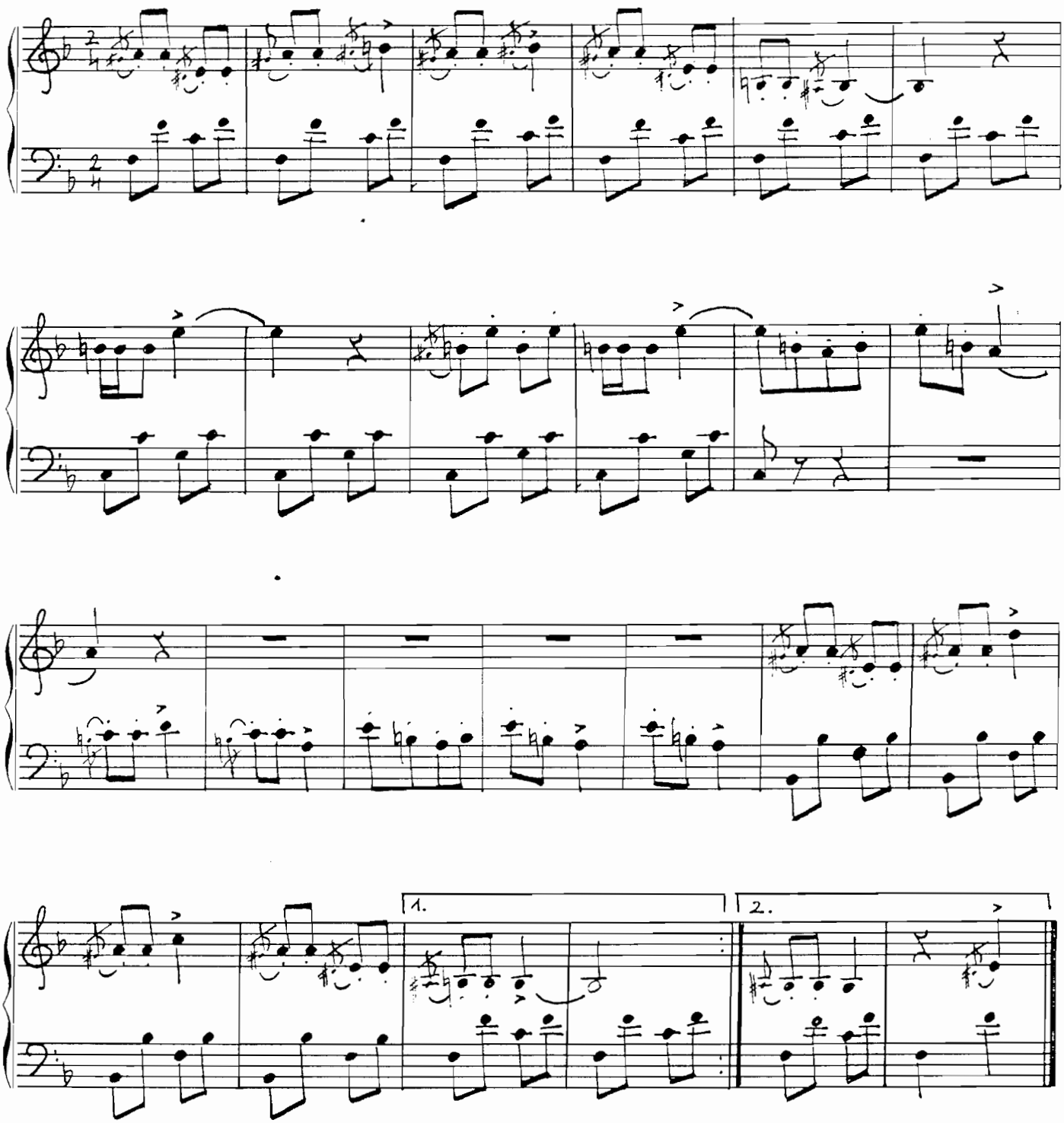




Star Nr. 8, 5x2 Systeme ®

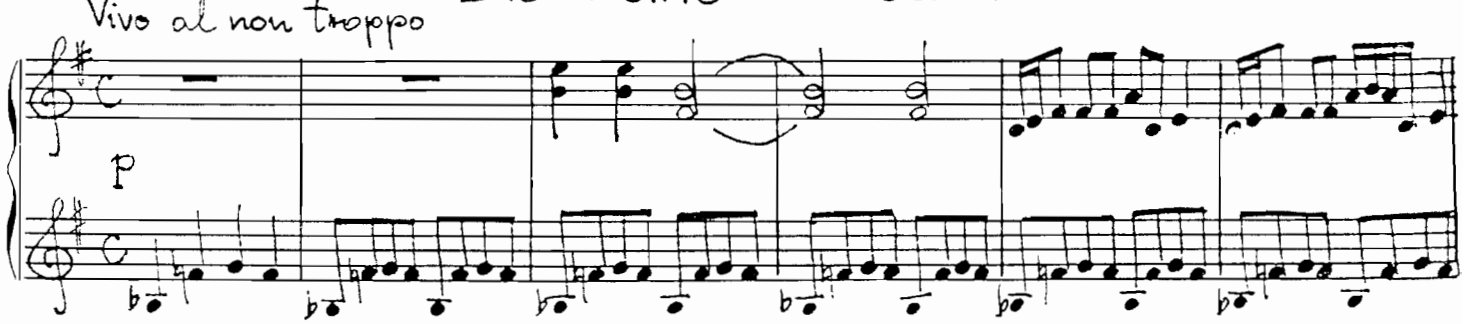
Der Hahn und das Huhn

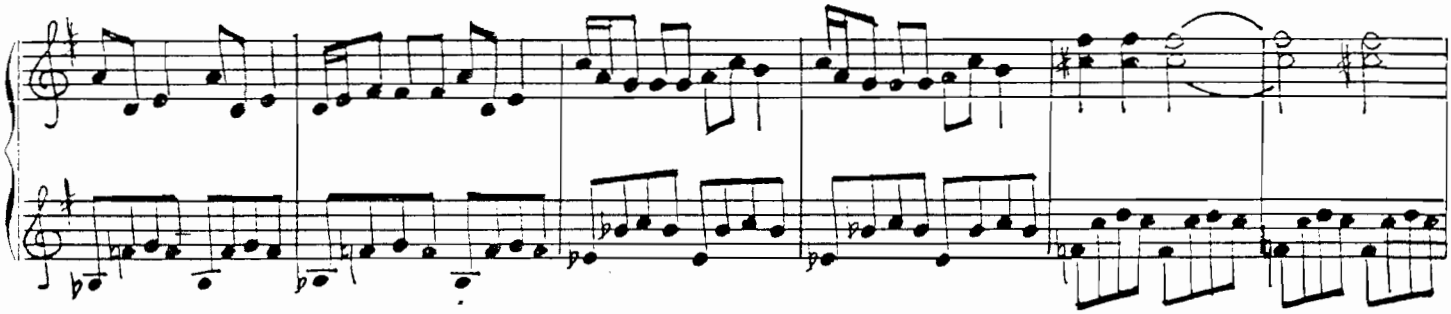
Allegretto

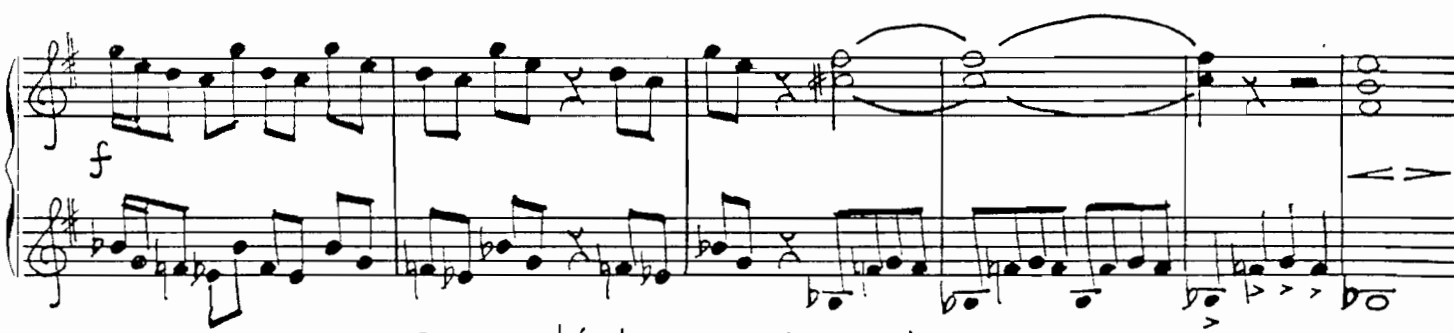


Die kleine Eisenbahn

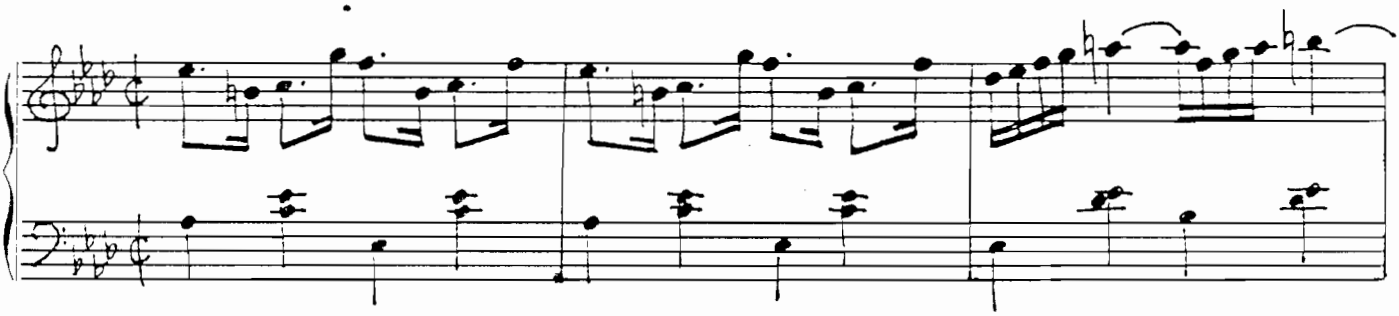
Vivo al non troppo

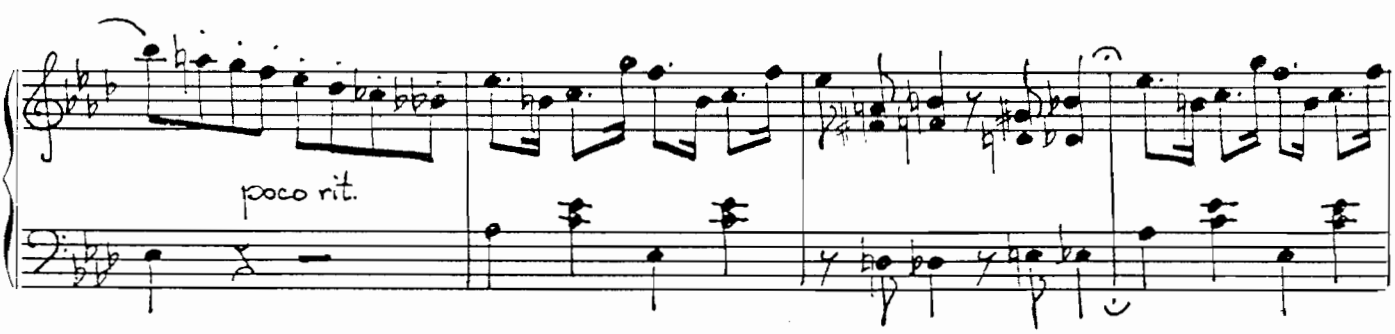


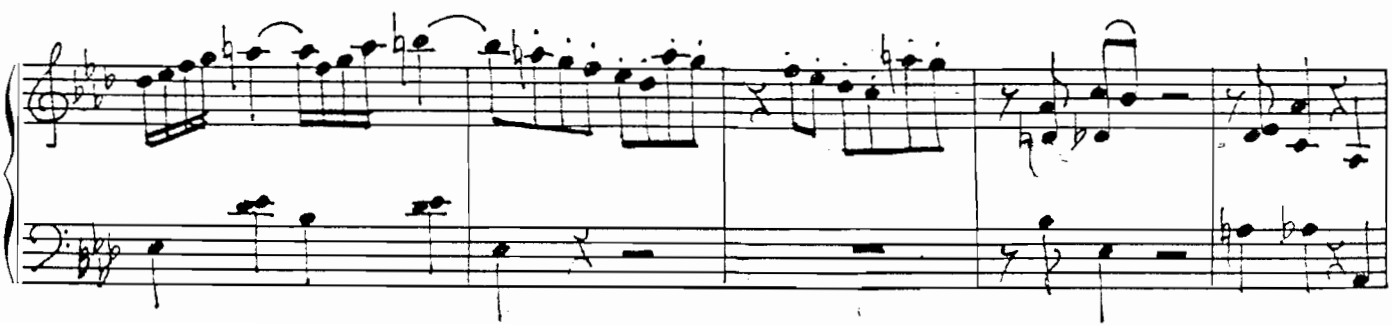




Die Katze und die Maus

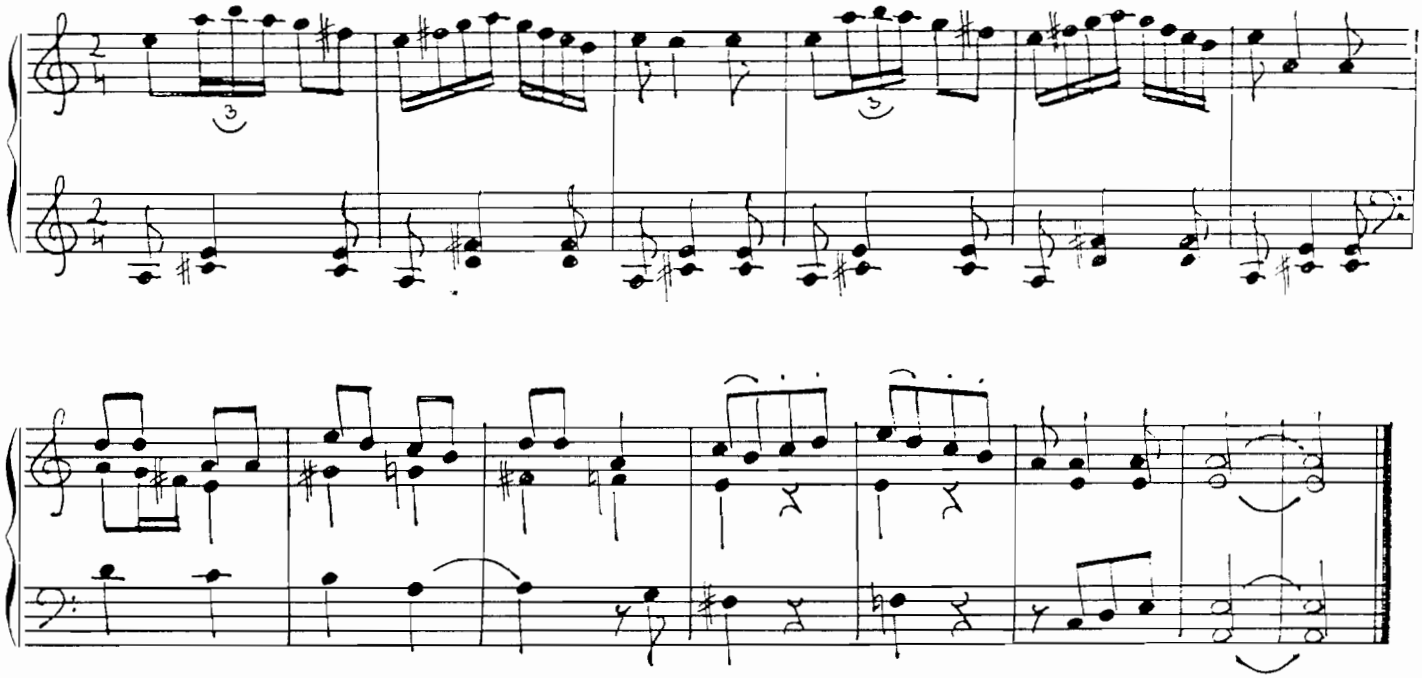






Hirtenlied

Comodo



Alexander Nagajew
Alexander Nagayev · Alexandre Nagaev

Kindersuite Nr. 2

Children's Suite No. 2 · Suite d'enfants No. 2

1. **Wiegenlied der Puppe**
2. **Die gekauften Spielsachen**
3. **Das Spiel der Drehorgel**
4. **Ein Märchen aus dem Osten**
5. **Die mutigen Reiter**

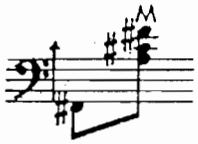
ISMN M-2022-**1164**-9

KARTHAUSE-SCHMÜLLING
Kamen · Vilnius · St. Petersburg · Thessaloniki
Postfach 1609 · 59159 Kamen · Deutschland

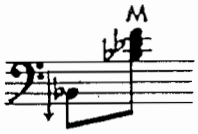
Zeichenerklärung - signatures - explication des signes

Г В — M II — M III

m.d. — rechte Hand - right hand - main droite
m.s. — linke Hand - left hand - main gauche



der Baßton wird in der oberen Manualhälfte als Grundbaß gespielt
the basstone is to play in the upper half of the manual
le tone de bass est joué dans la partie supérieure du manual



der Baßton wird in der unteren Manualhälfte als Grundbaß gespielt
the basstone is to play in the lower half of the manual
le tone de basse est joué dans la partie inférieure du manual

Б — es sind die Bässe des M II zu spielen
you have to play the basses of the M II
il fout jouer les basse du M II

B — Terzbaß - third bass - basse tierce
O — Grundbaß - standard bass - basse standard

Б — Dur-Akkord - major chord - accord majeur
M — Moll-Akkord - minor chord - accord mineur

7 — Septim-Akkord - seventh chord - accord septiéme
У — verm. Septim-Akkord - dim. sev. chord - acc. sept. diminué

V — Balg öffnen - bellows open - ouvrir le soufflet
Г — Balg schließen - bellows close - fermer le soufflet

V — Balgvorrat erforderlich - bellows reserve necessary - réserve du soufflet nécessaire



bellows shake



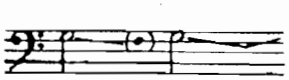
bellows shake mit accell. und rall.
bellows shake with accell. and rall.
bellows shake avec accell. et rall.

Quartolen rikoschet - quadruple rikoschet - rikoschet de quatrolet

Triolen rikoschet - triple rikoschet - rikoschet de triolet

vibr. — vibrato

vibr. — in der Frequenz wechselndes vibrato
vibrato with changing frequency
vibrato changeant en fréquence

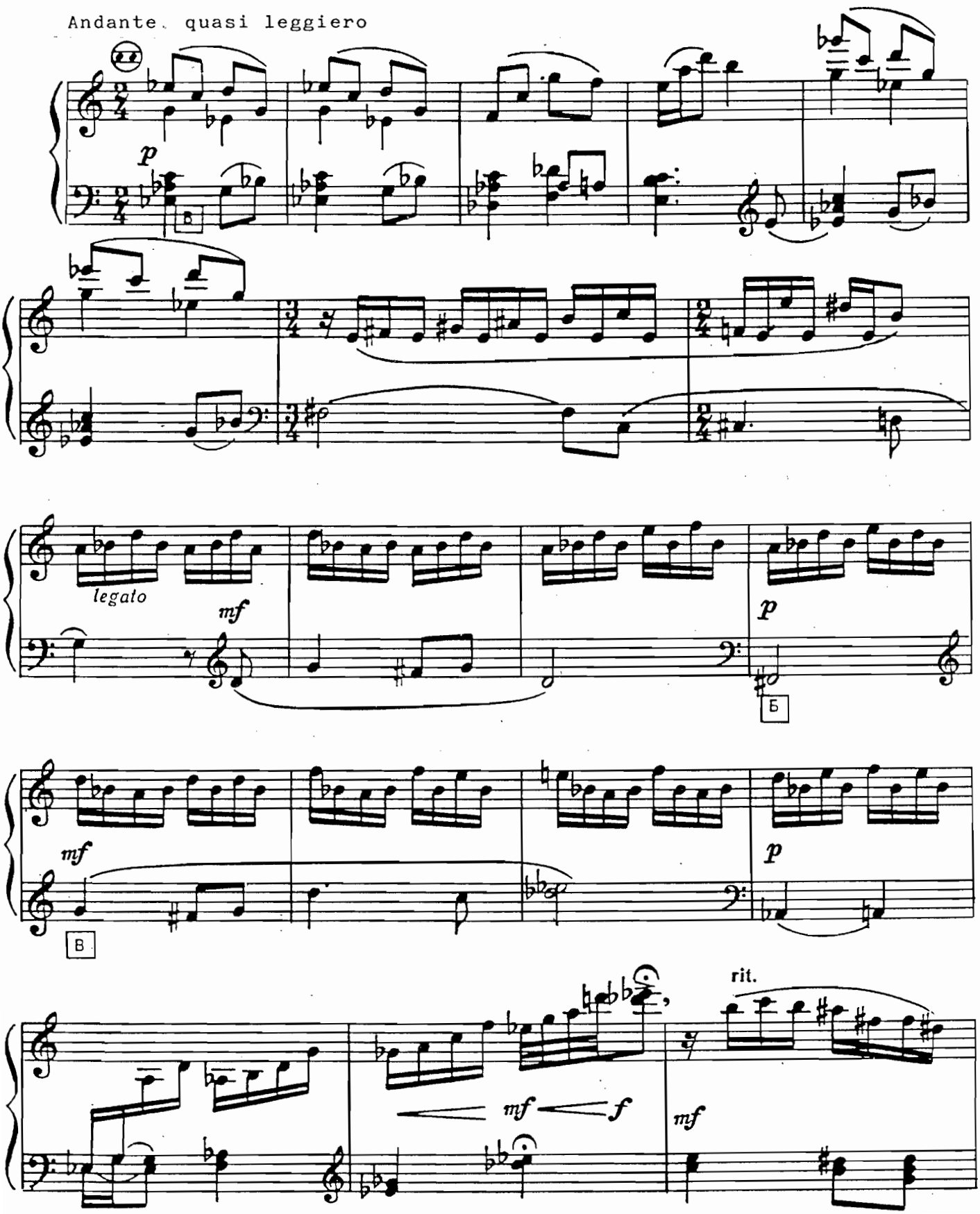


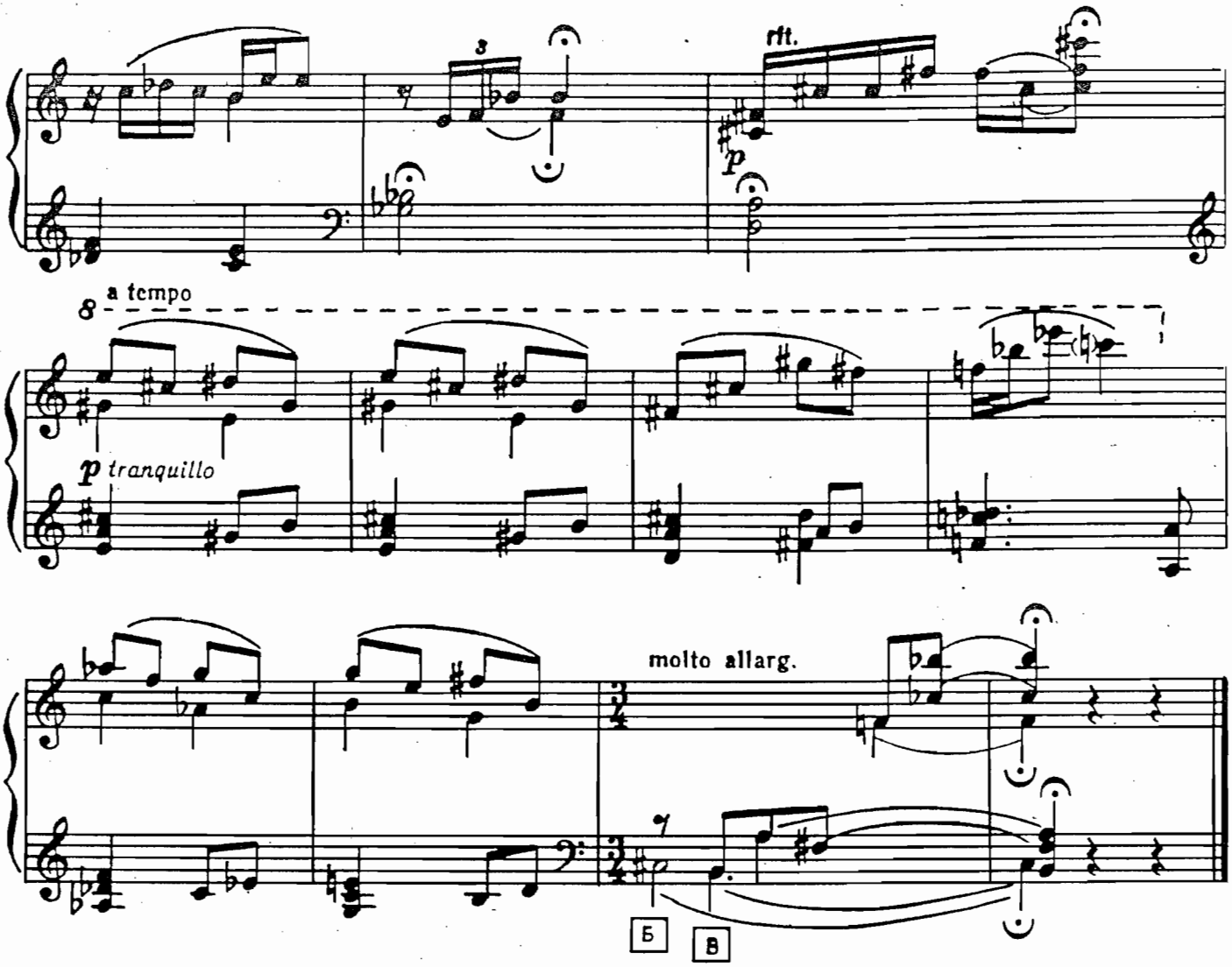
nicht temperiertes glissando
non tempered glissando
glissando non tempéré

KINDERSUITE No.2

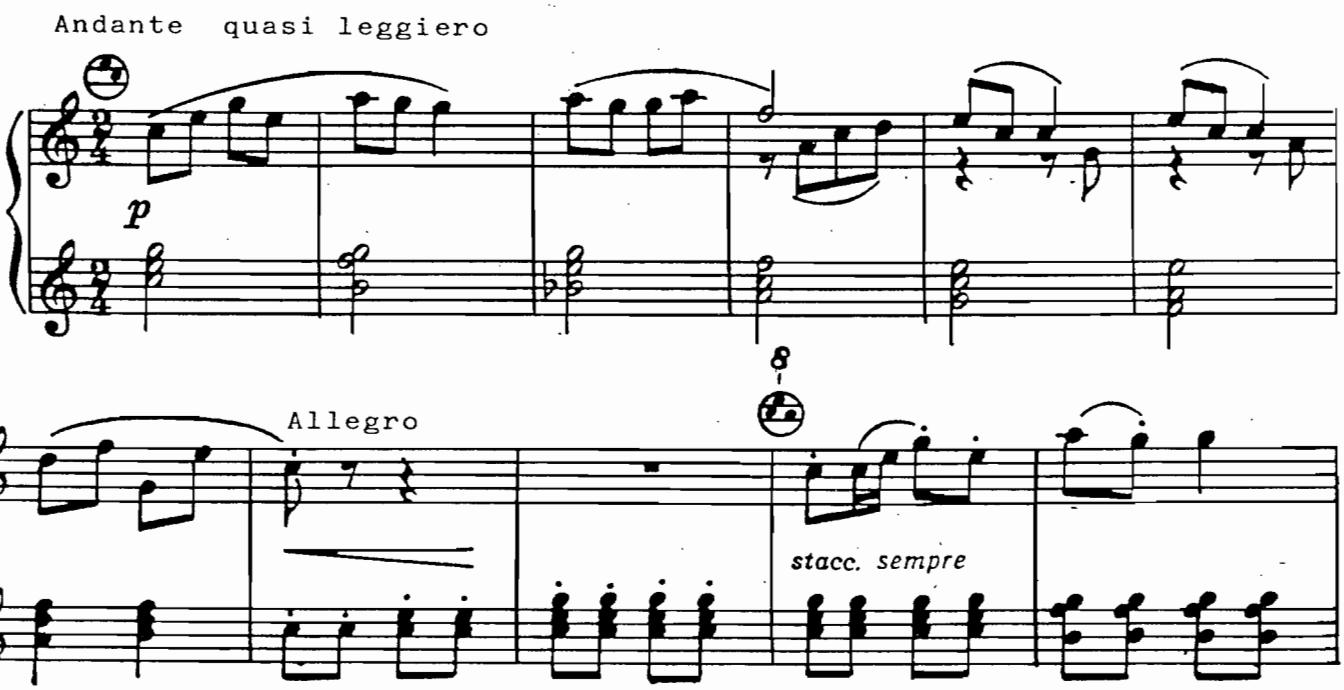
Wiegenlied für die Puppe

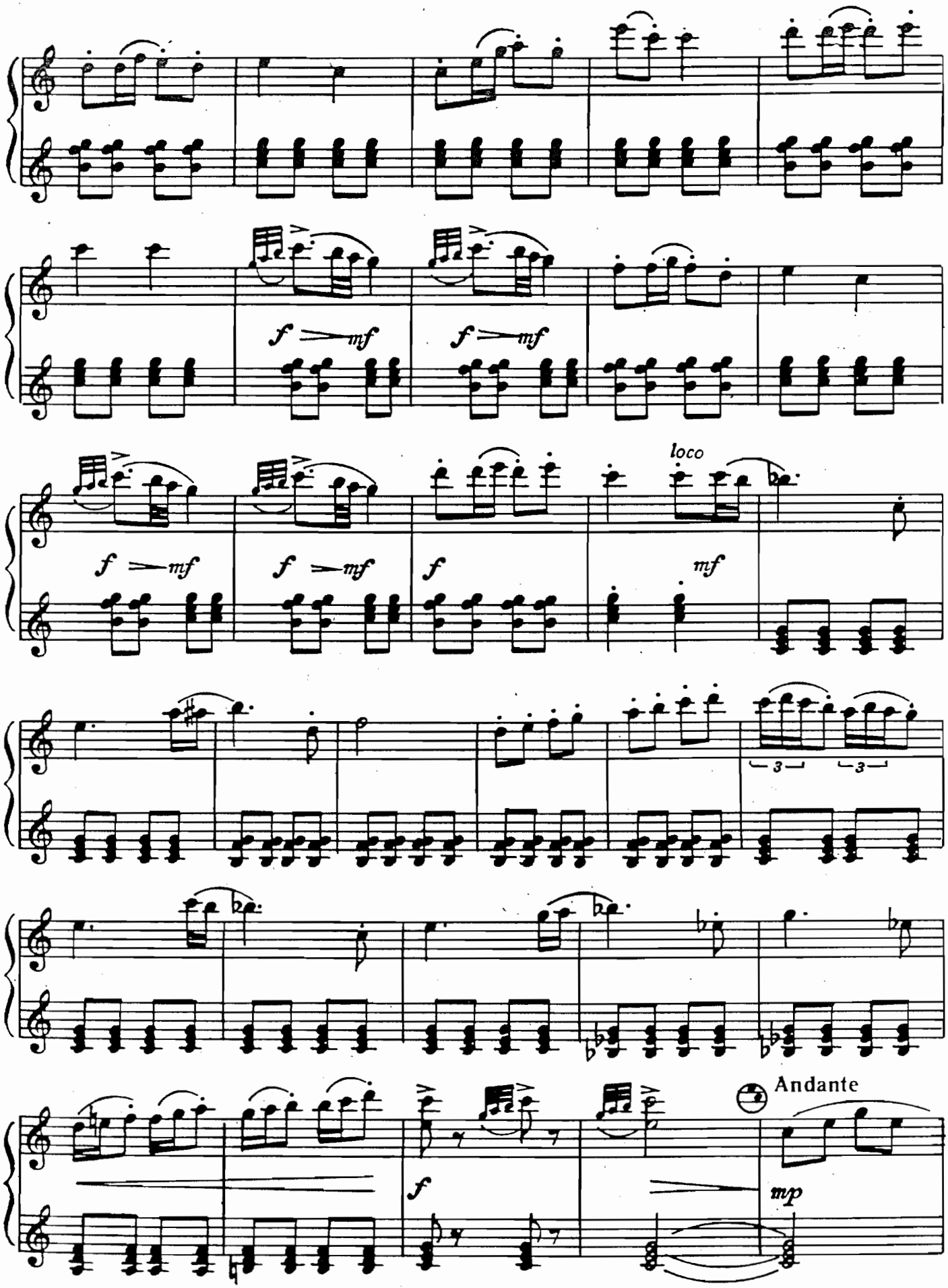
Alexander Nagajew

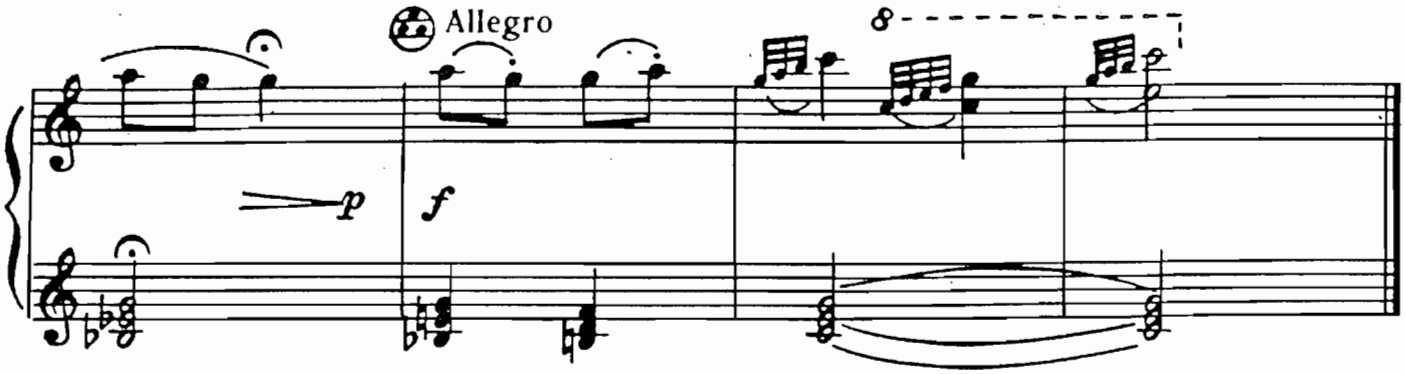




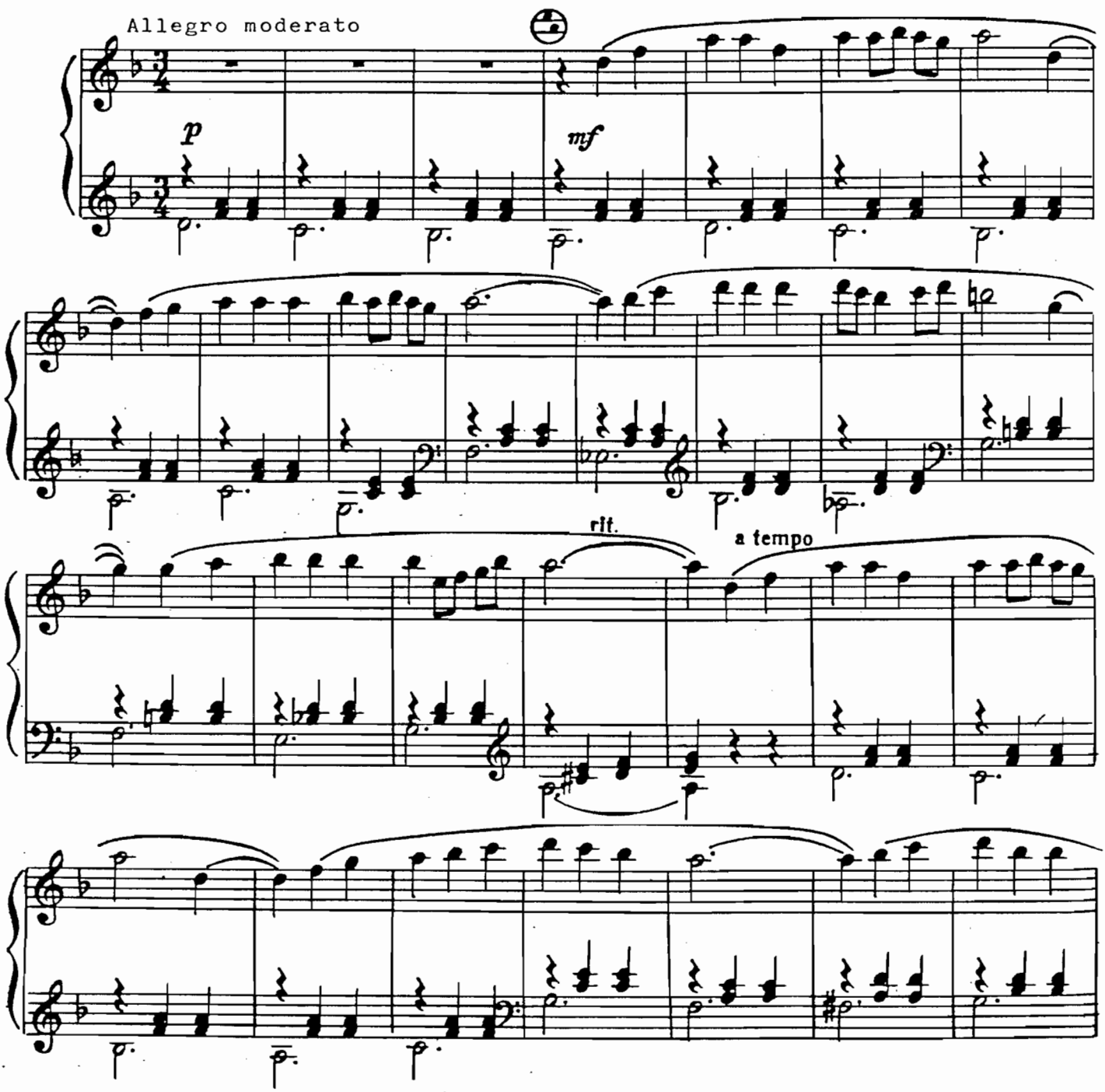
Die gekauften Spielsachen

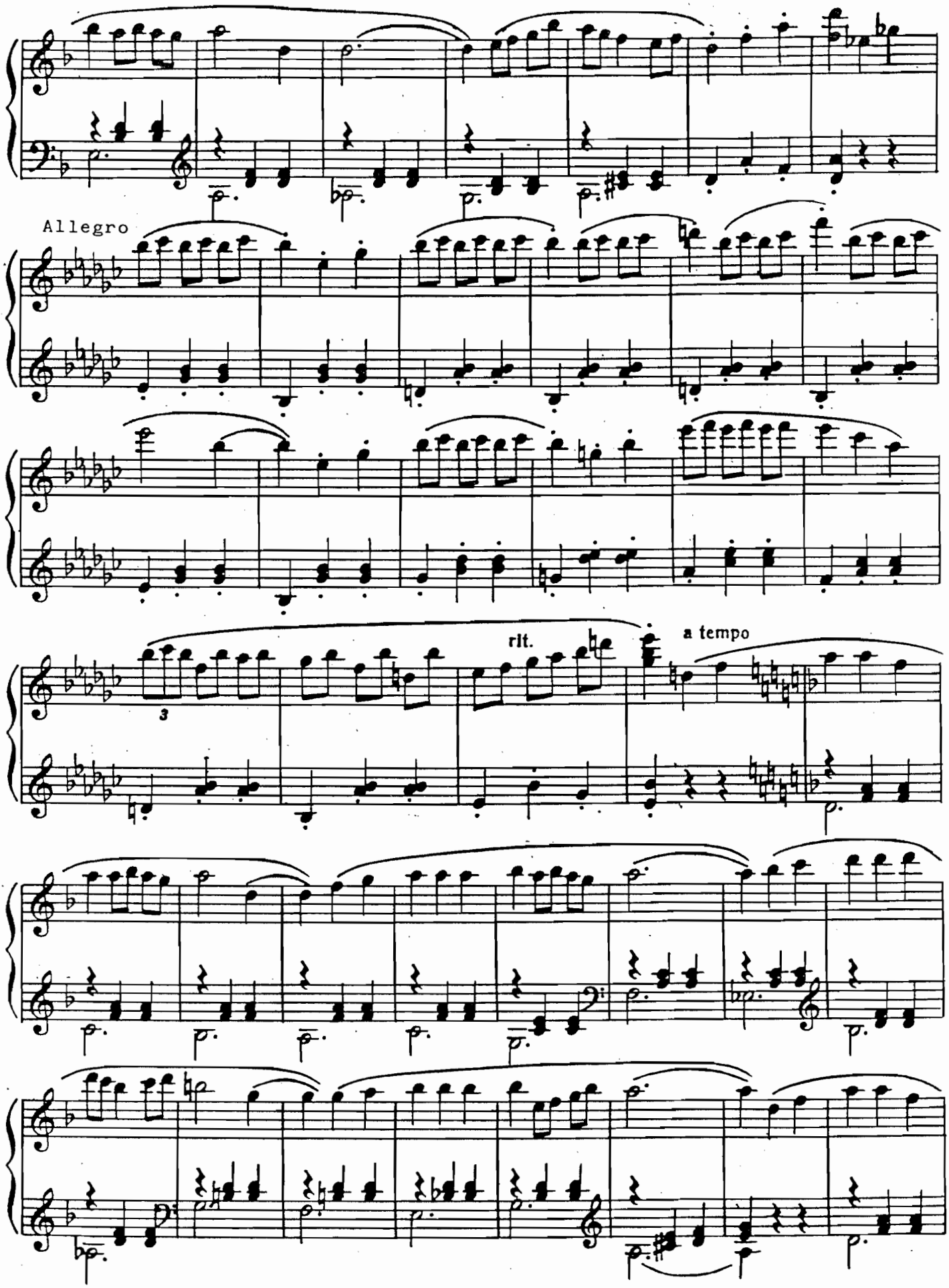


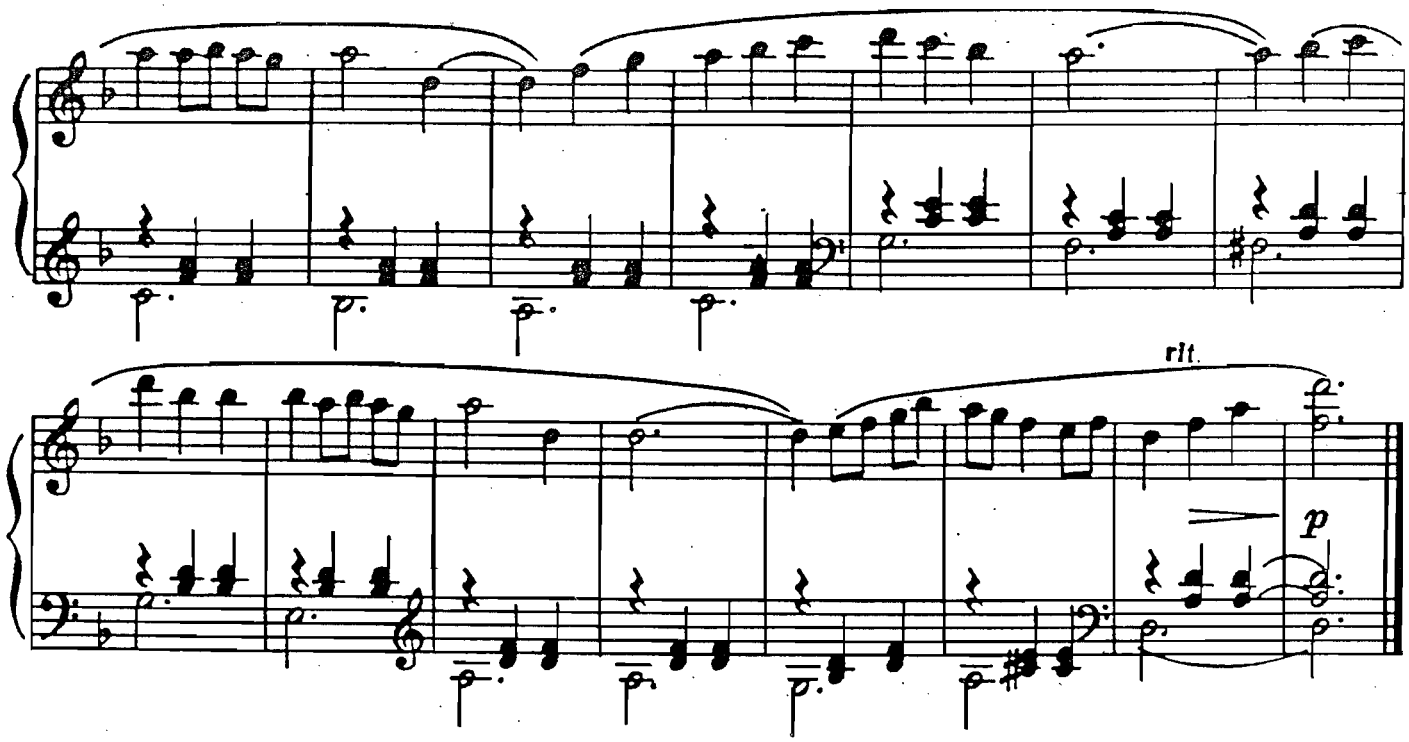

f mf
f mf
loco
f mf
f mf
f
mf
3
3
Andante
f
mp



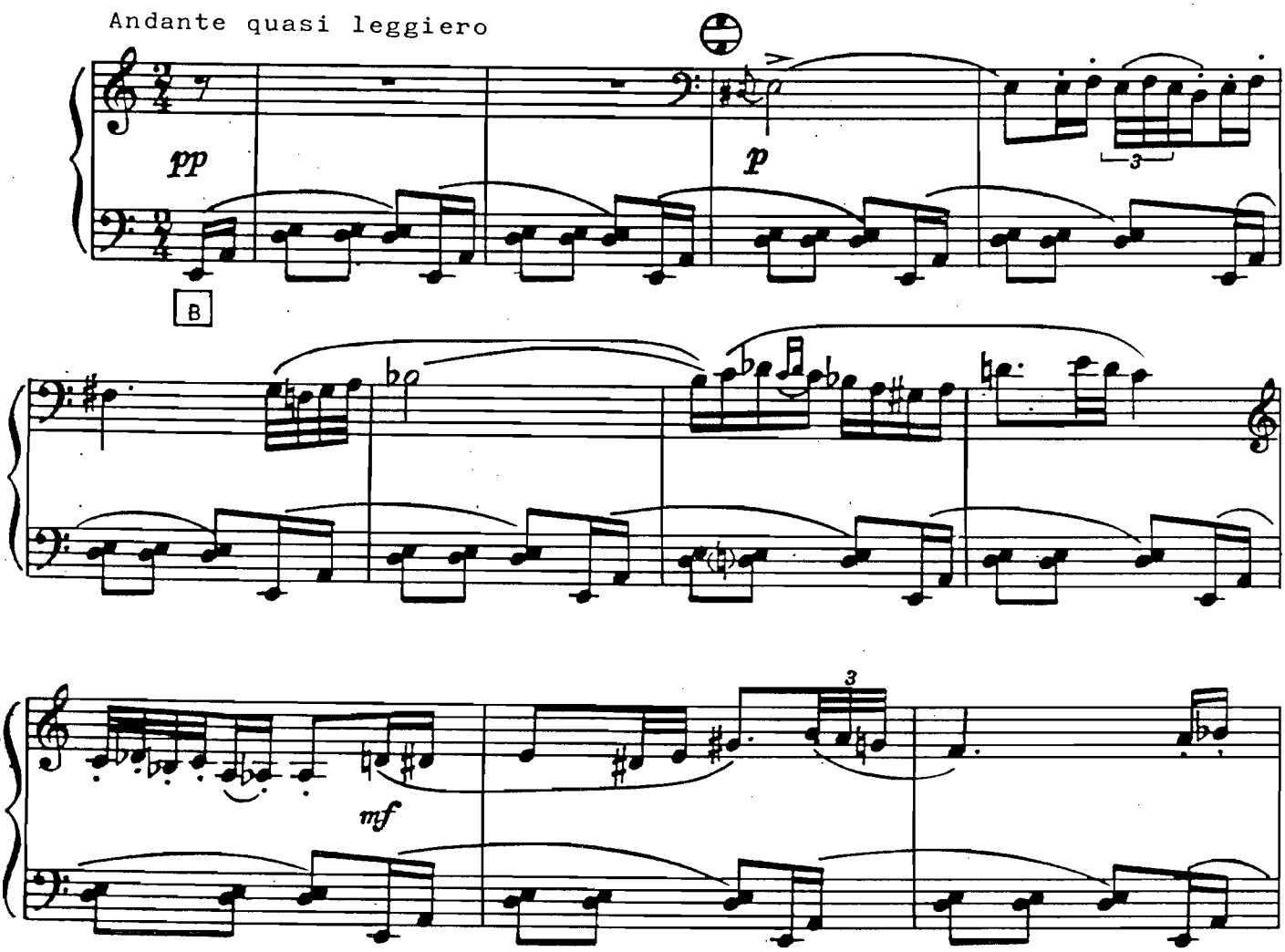
Das Spiel der Drehorgel

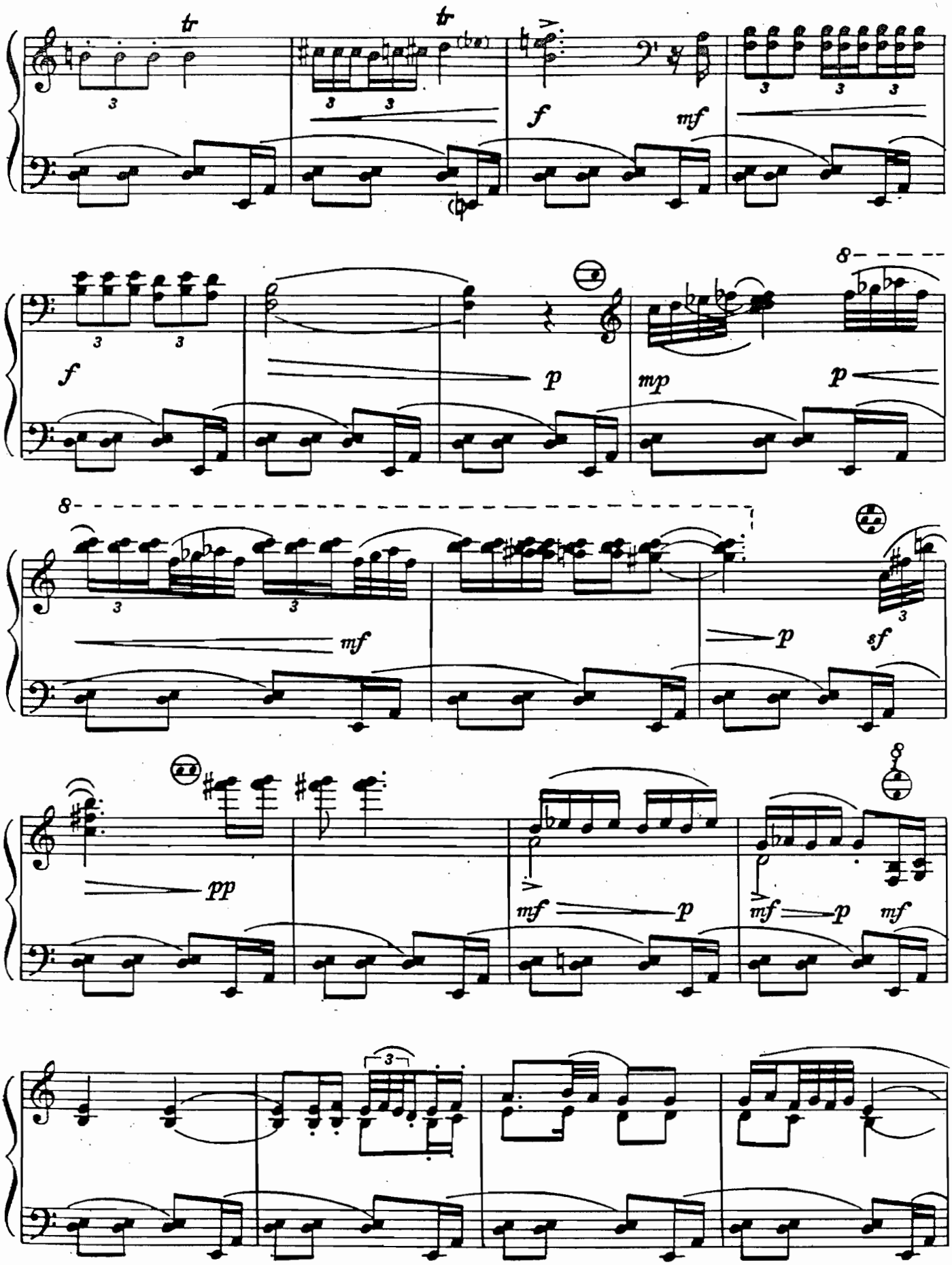


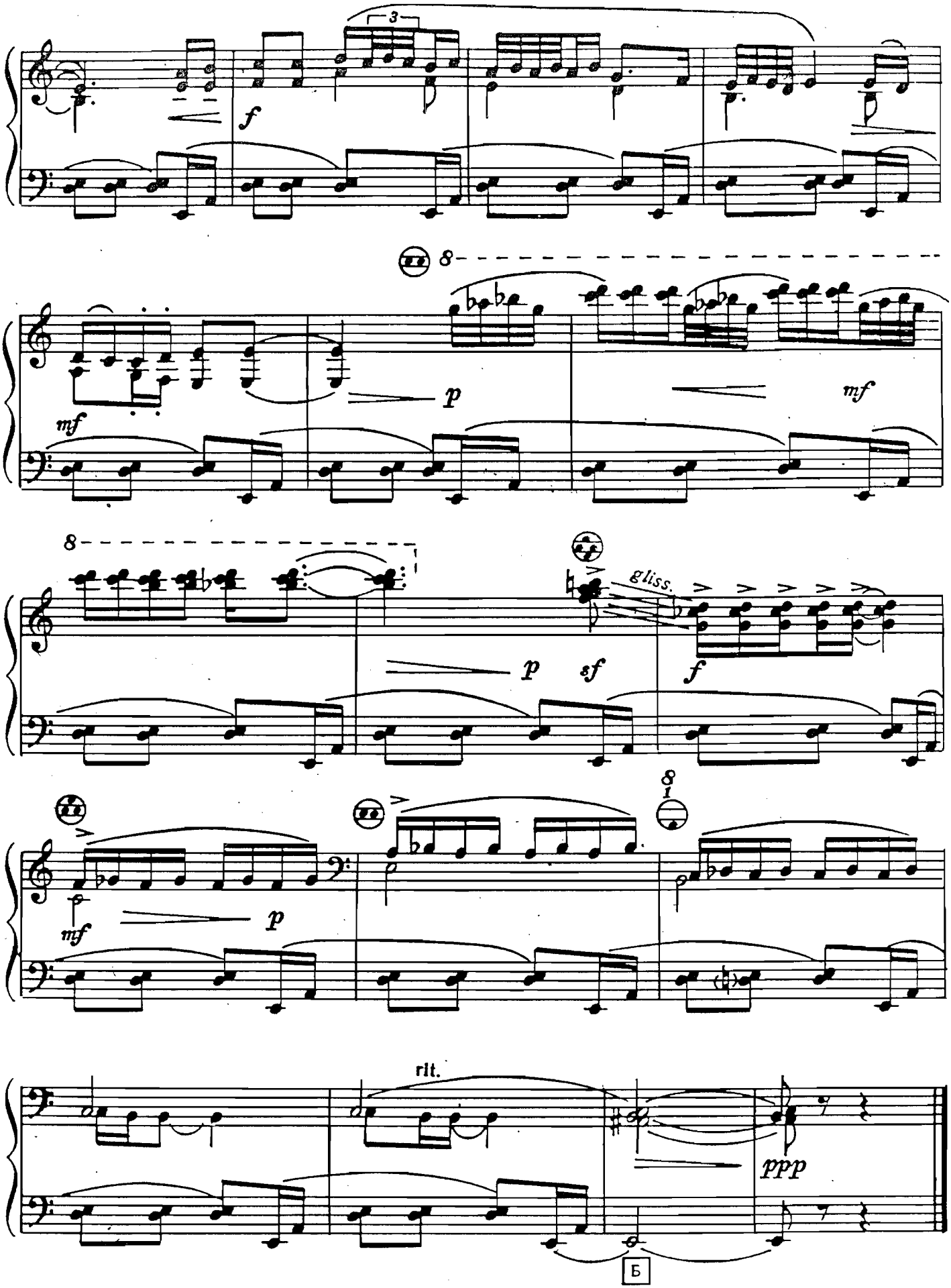

Allegro
rit.
a tempo
3



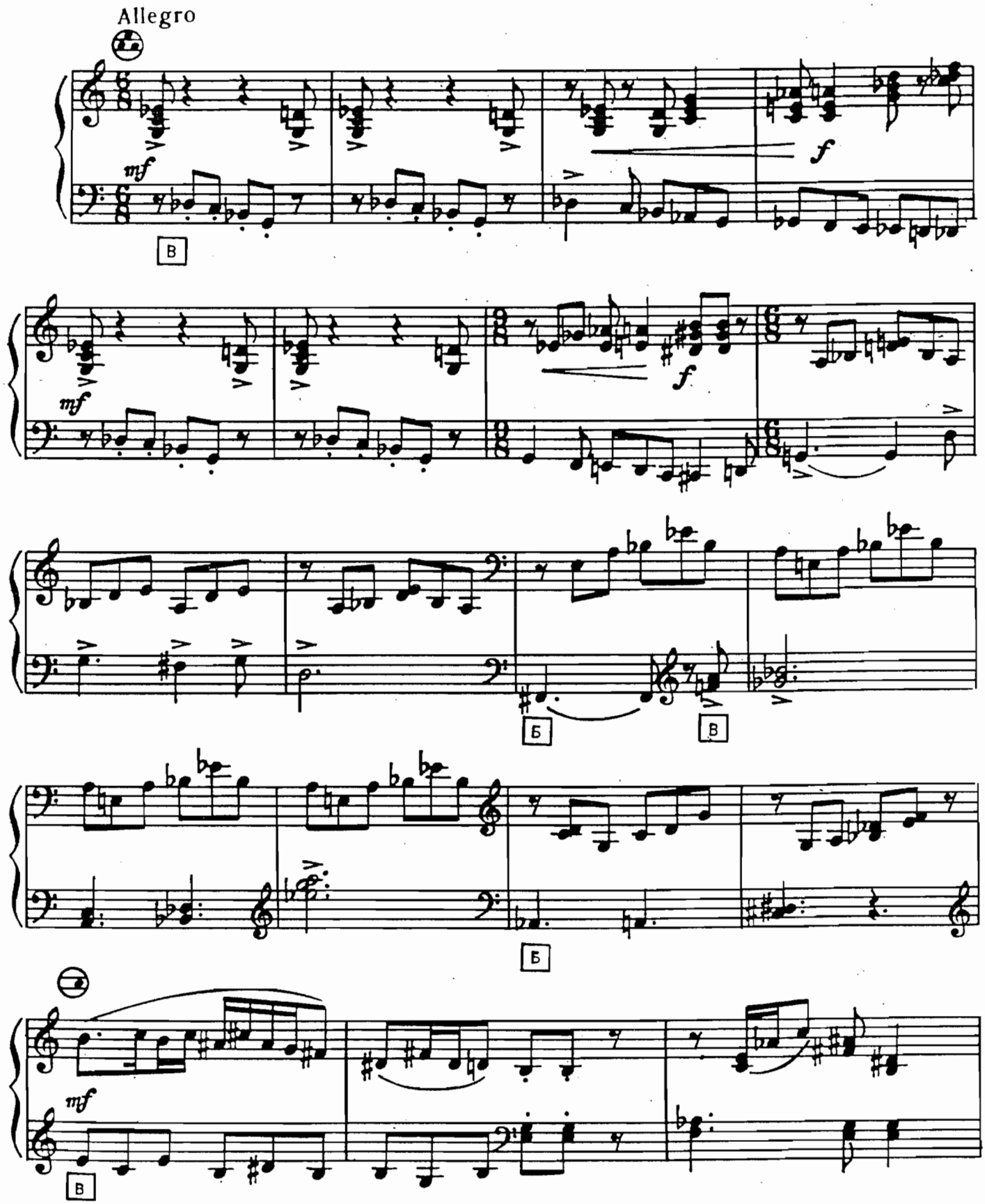
Ein Märchen aus dem Osten

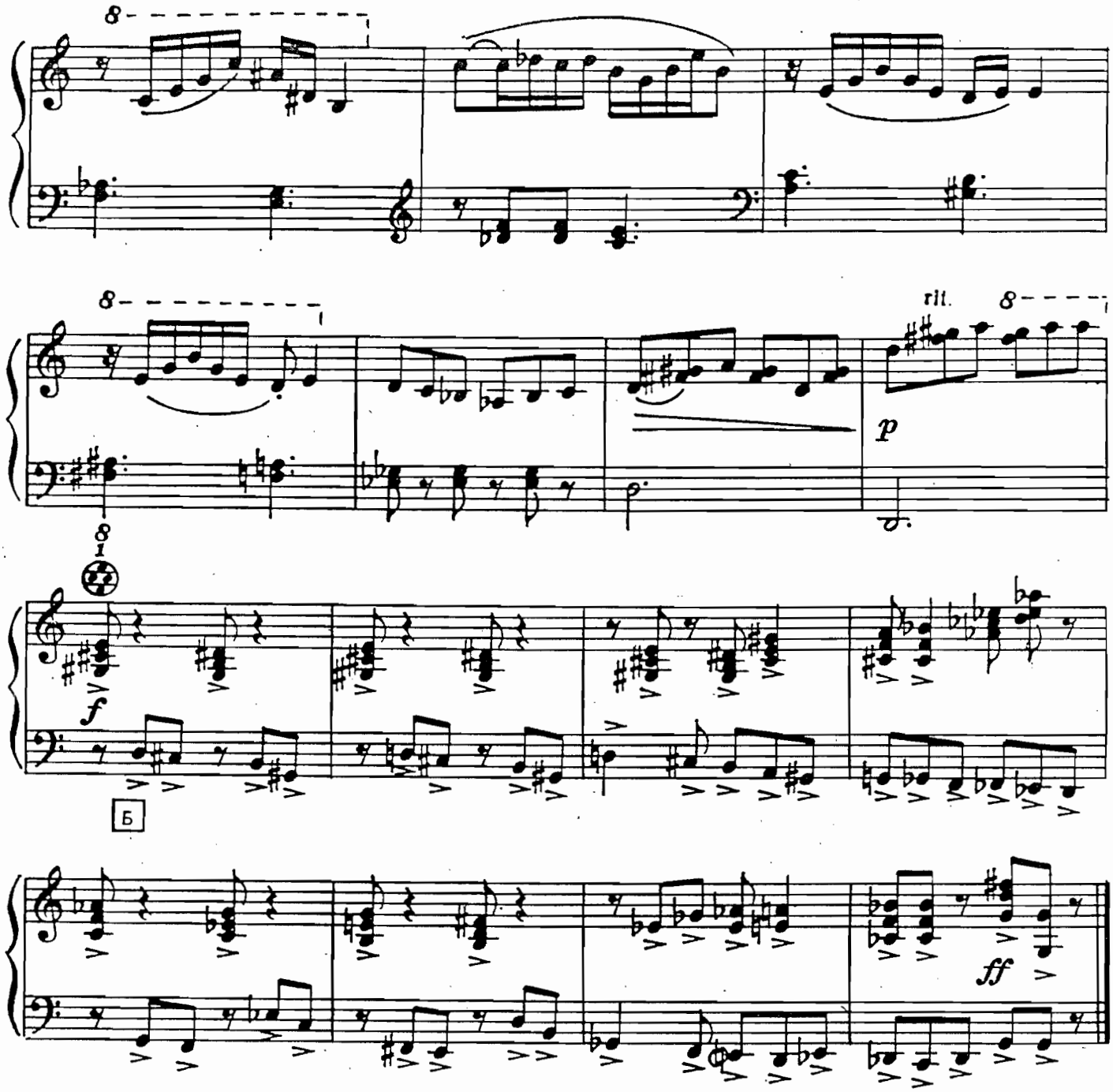



tr
tr
f
mf
f
p
mp
p
mf
p
sf
pp
mf
p
mf
p
mf


3
f
8
p
mf
mf
8
gliss.
p
sf
f
8
mf
p
rit.
ppp
Б

Die mutigen Reiter



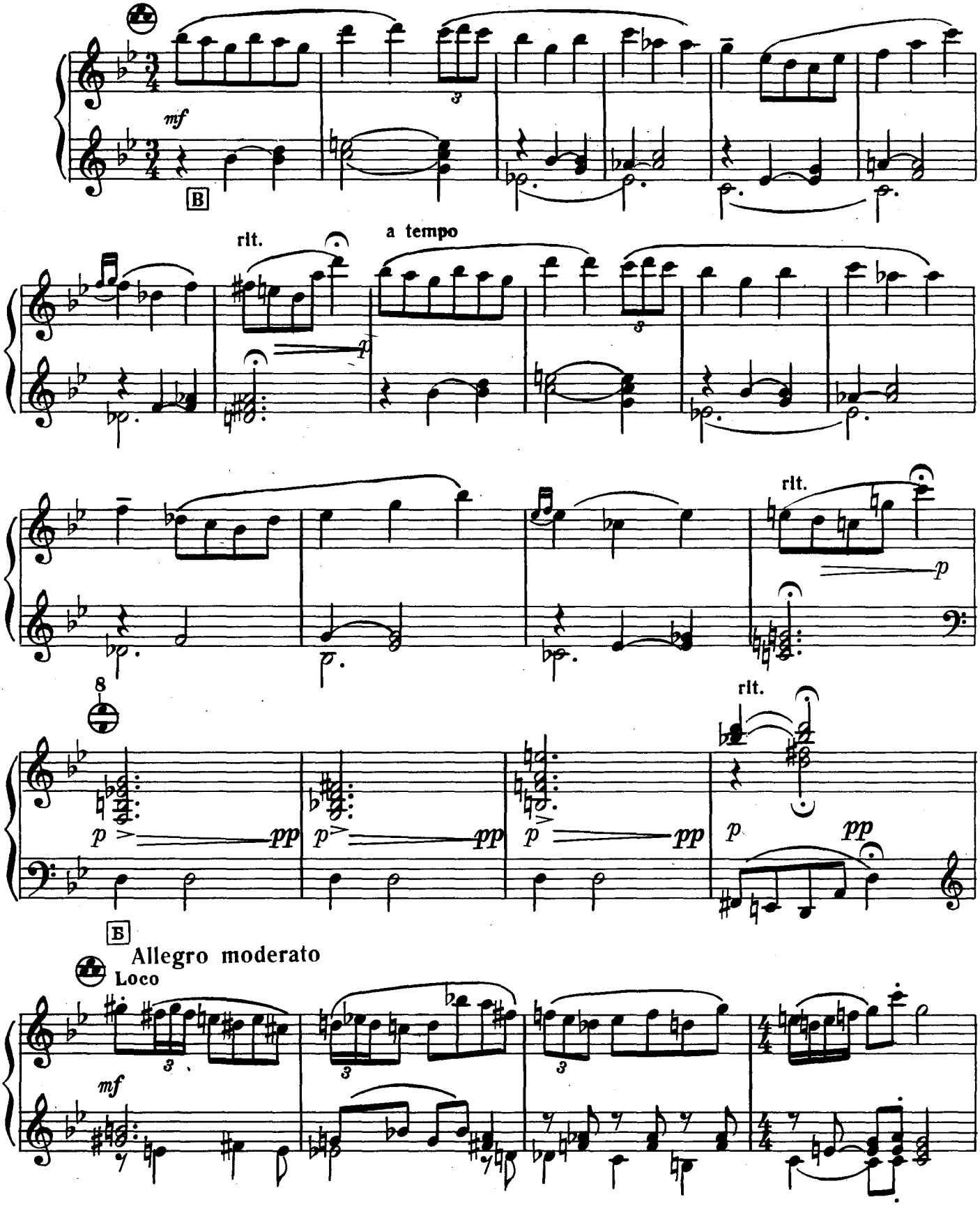

8
8
rit.
8
p
8
1
f
Б
ff

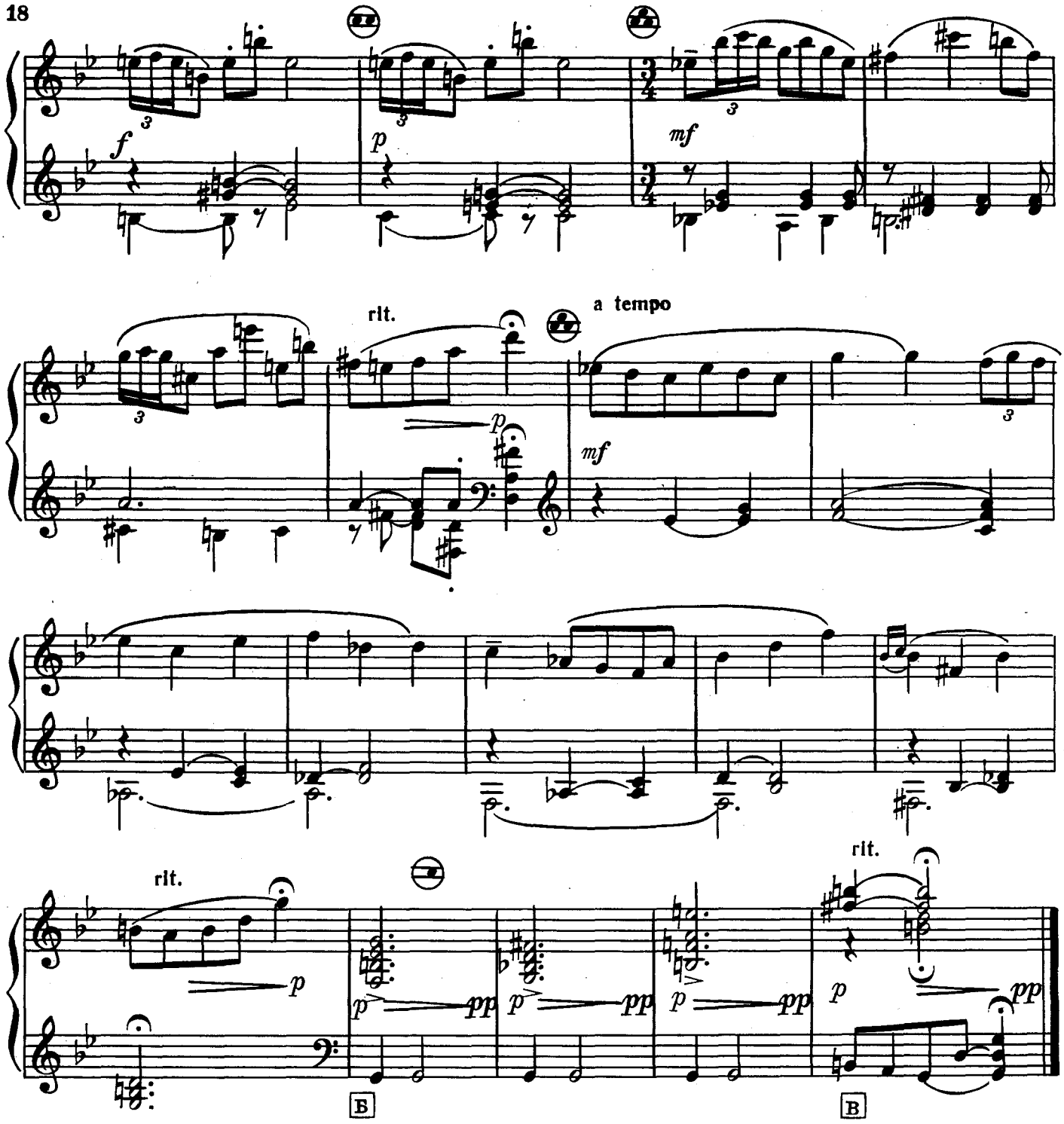
ДЕТСКАЯ СЮИТА № 1

1. Пробуждение

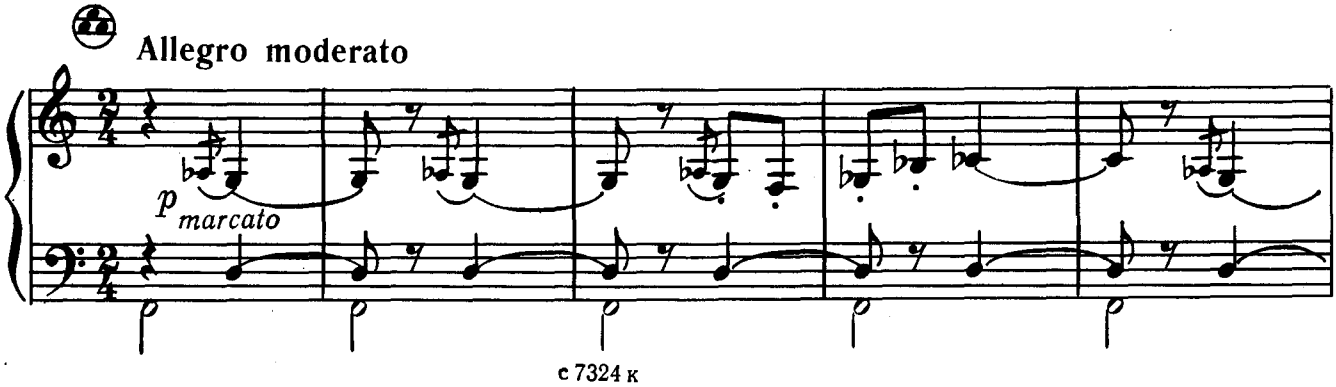
Moderato

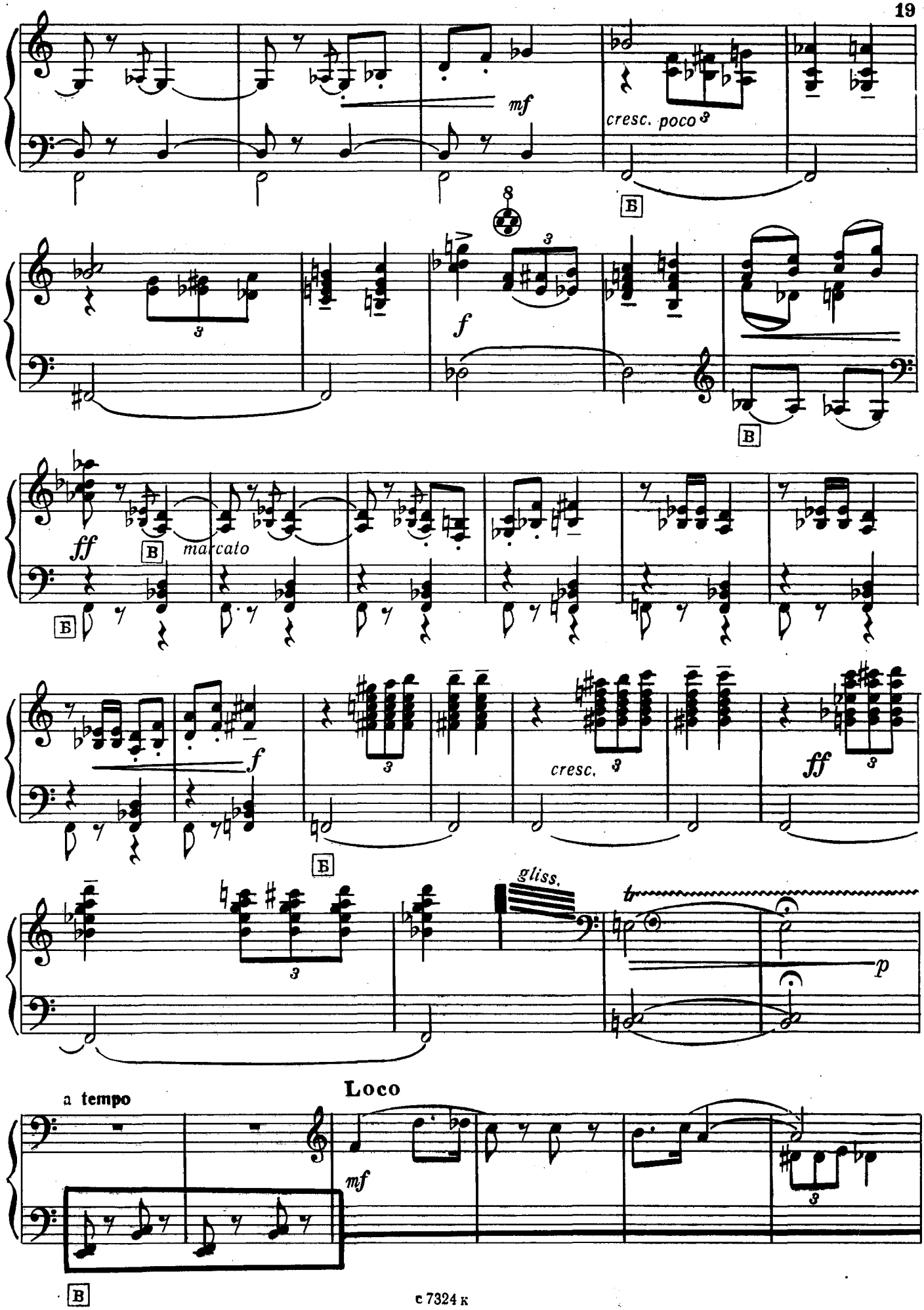
А. Нагаев

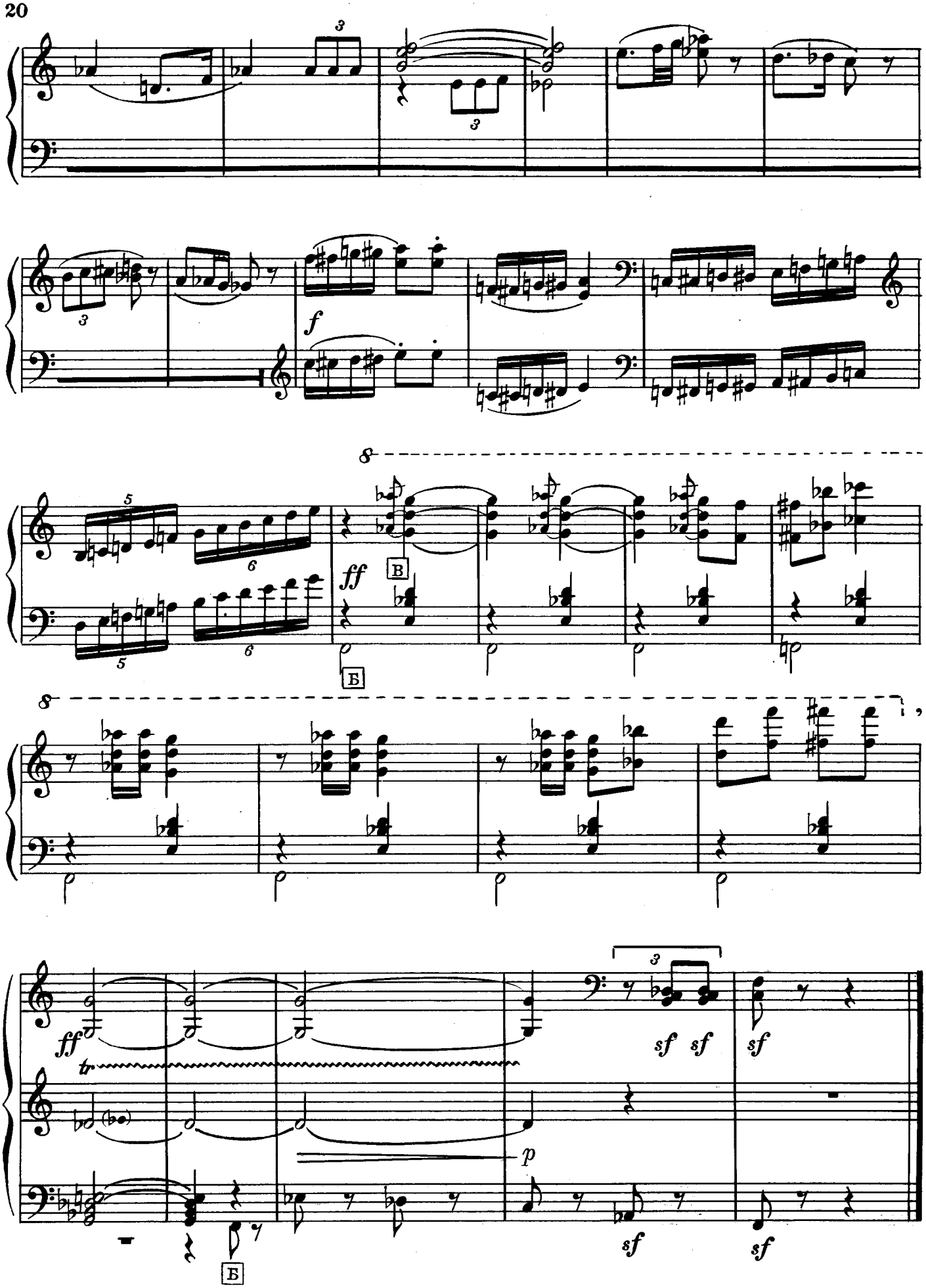



f
p
mf
rit.
a tempo
p
mf
rit.
p
pp
p
pp
p
pp
rit.
p
pp
Б
В

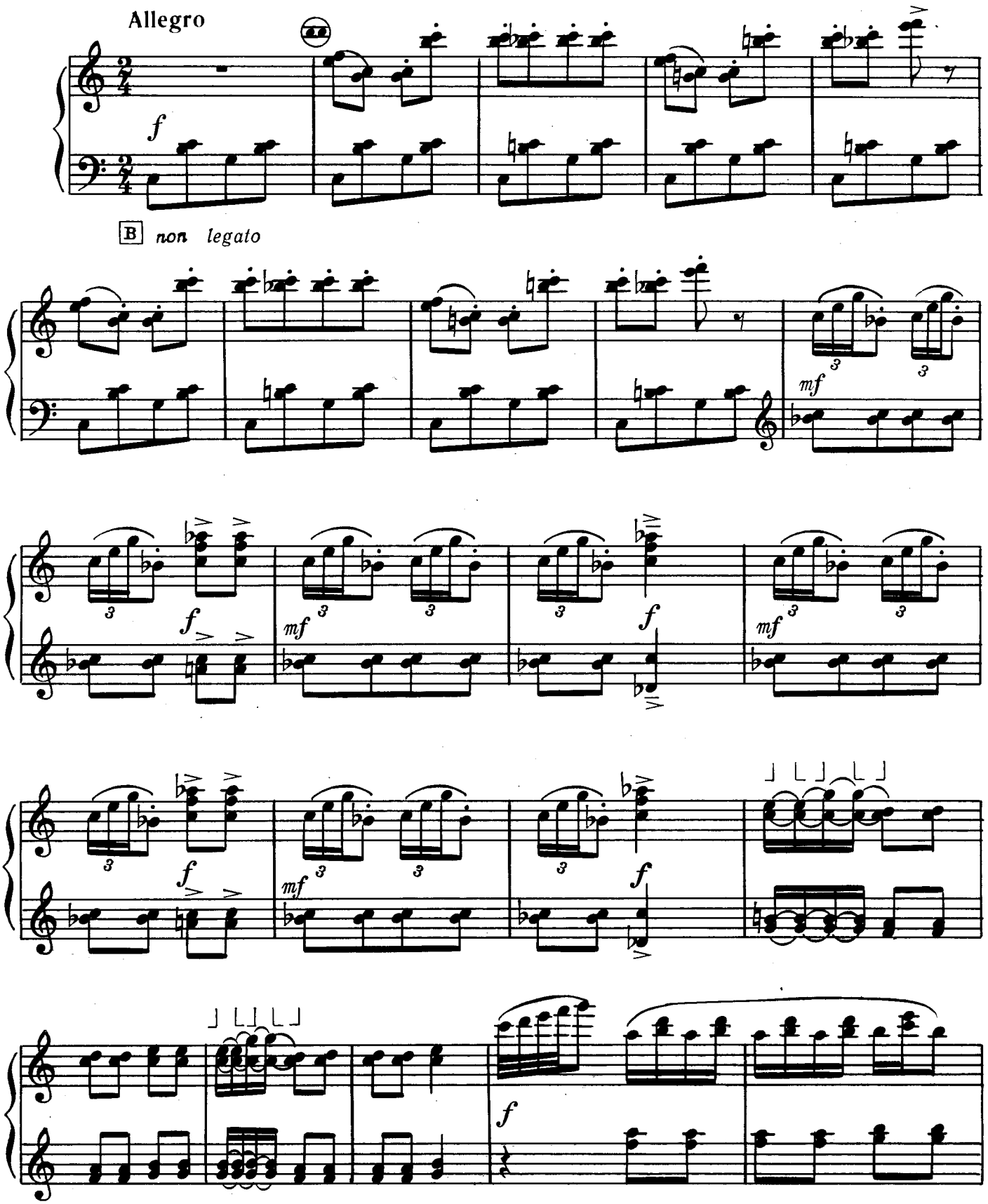
2. Марш


Allegro moderato
p
marcato

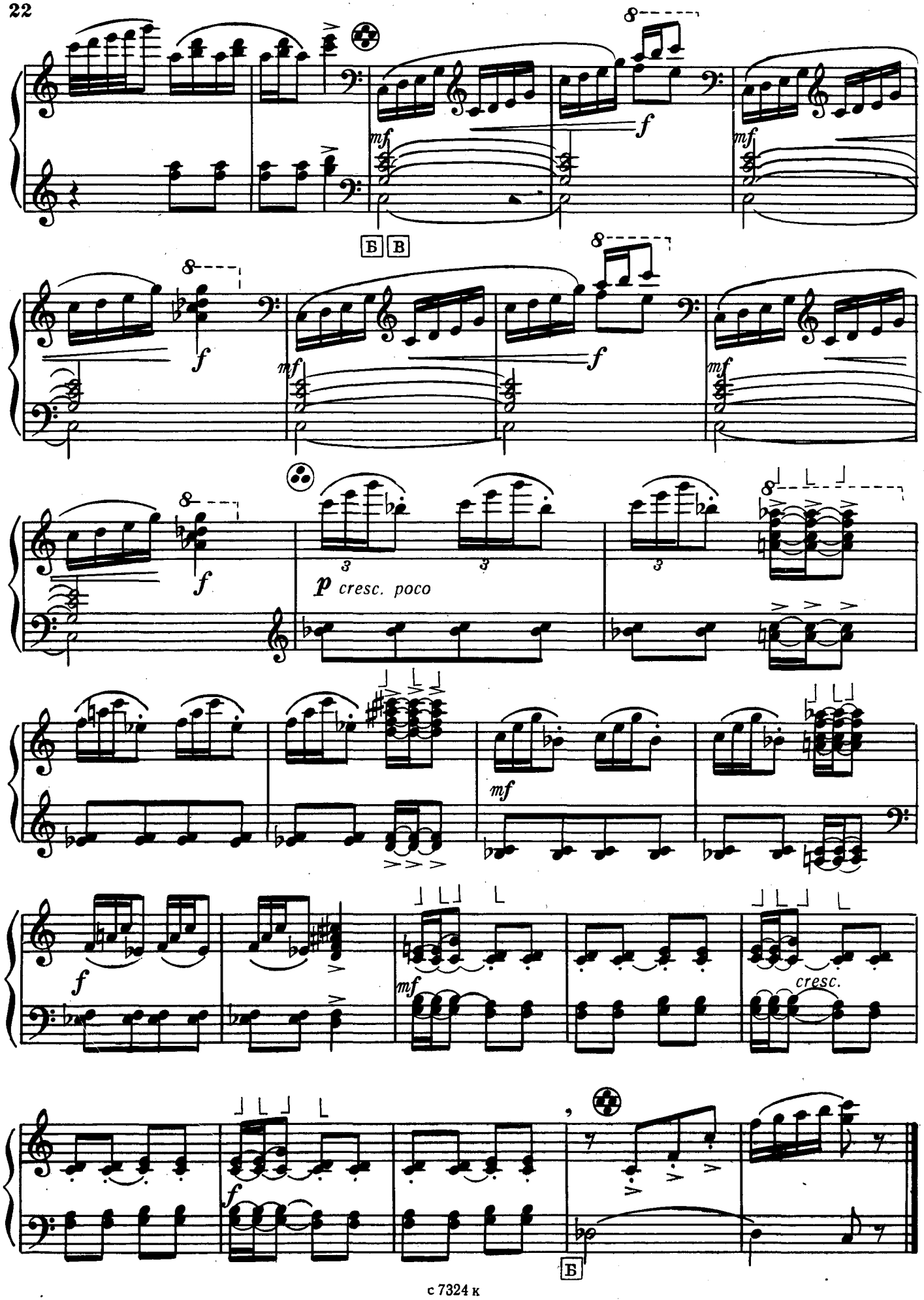

mf
cresc. poco
В
f
В
ff
В
marcato
Б
f
cresc.
ff
Б
gliss.
tr
p
a tempo
Loco
mf
В


f
ff
В
Б
ff
tr
p
sf
sf
sf
sf
sf
Б

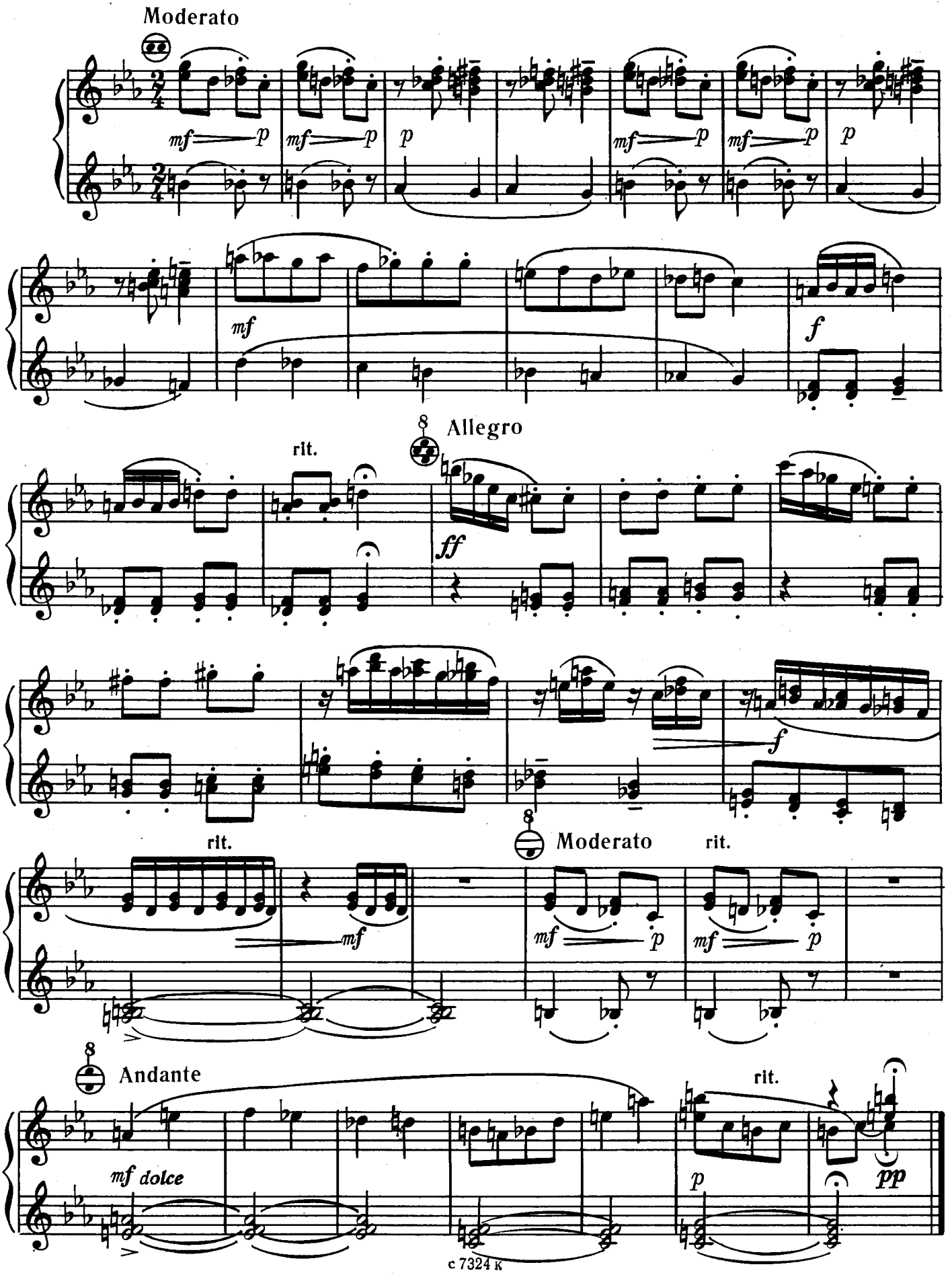
3. Танец матрешек



с 7324 к

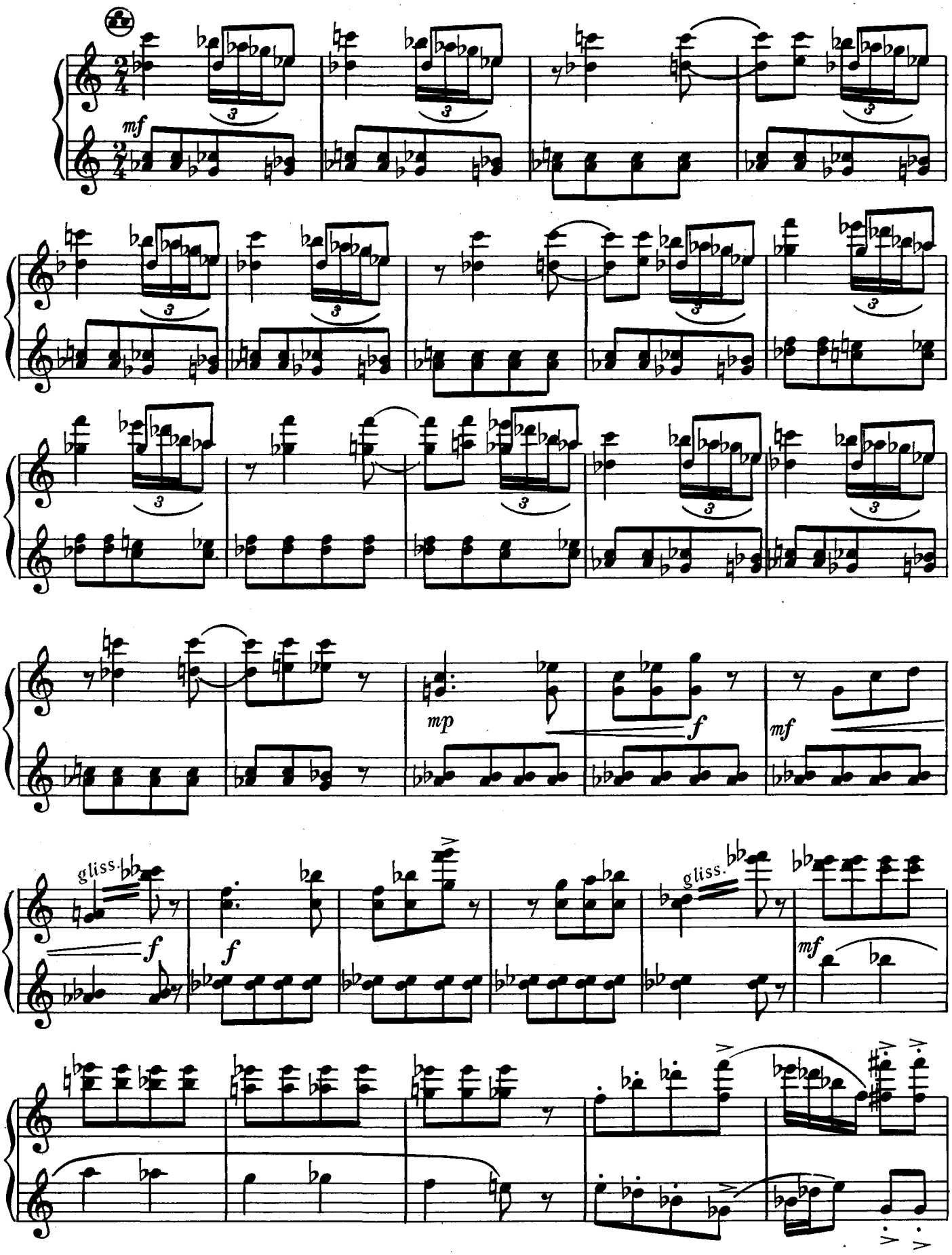

Б В
f
mf
p cresc. poco
cresc.
Б

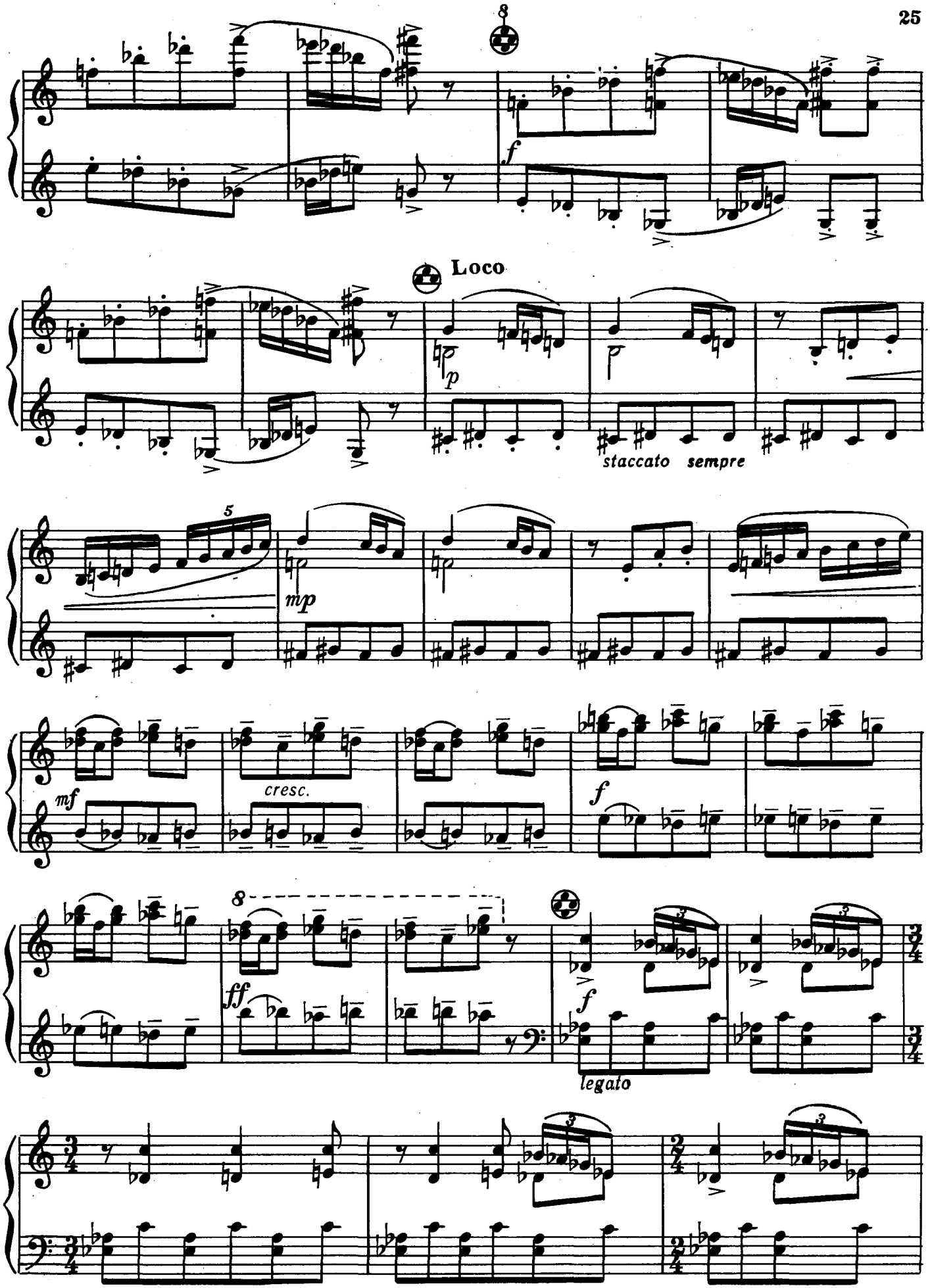
4. Обида

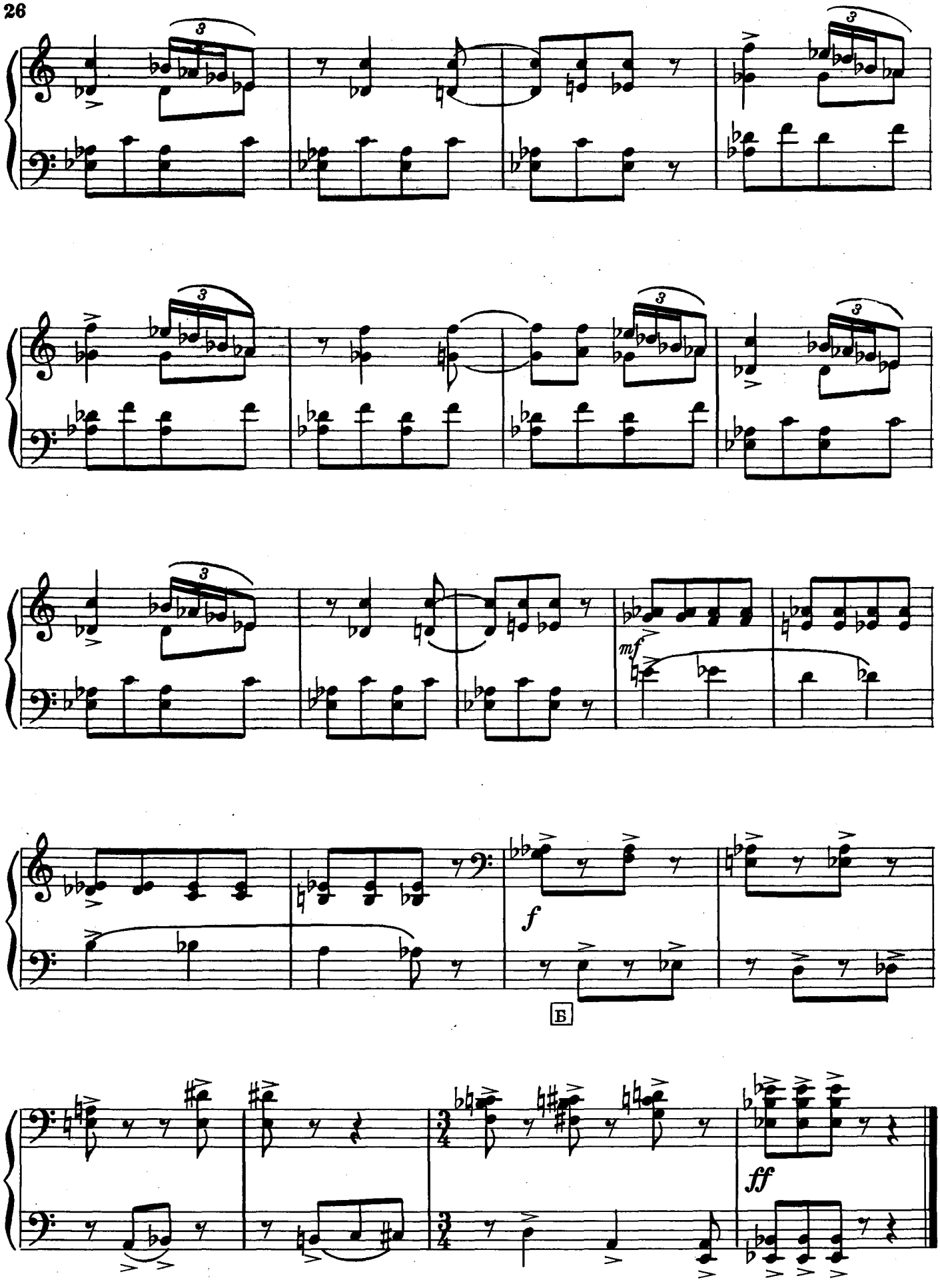


5. На празднике

Presto




8
f
Loco
p
staccato sempre
5
mp
mf
cresc.
f
8
ff
f
legato


3
3
3
3
3
3
mf
f
Б
ff

REG 1519

JOZEF PODPROCKÝ

MALÁ SUITA

podľa zápisov v levočskom "Pestrom zborníku" zo XVII. stor.

akordeón
(klavír, organ...)
Op. 36, č.2

1995

Nadácia Hemerkovcov v Košiciach

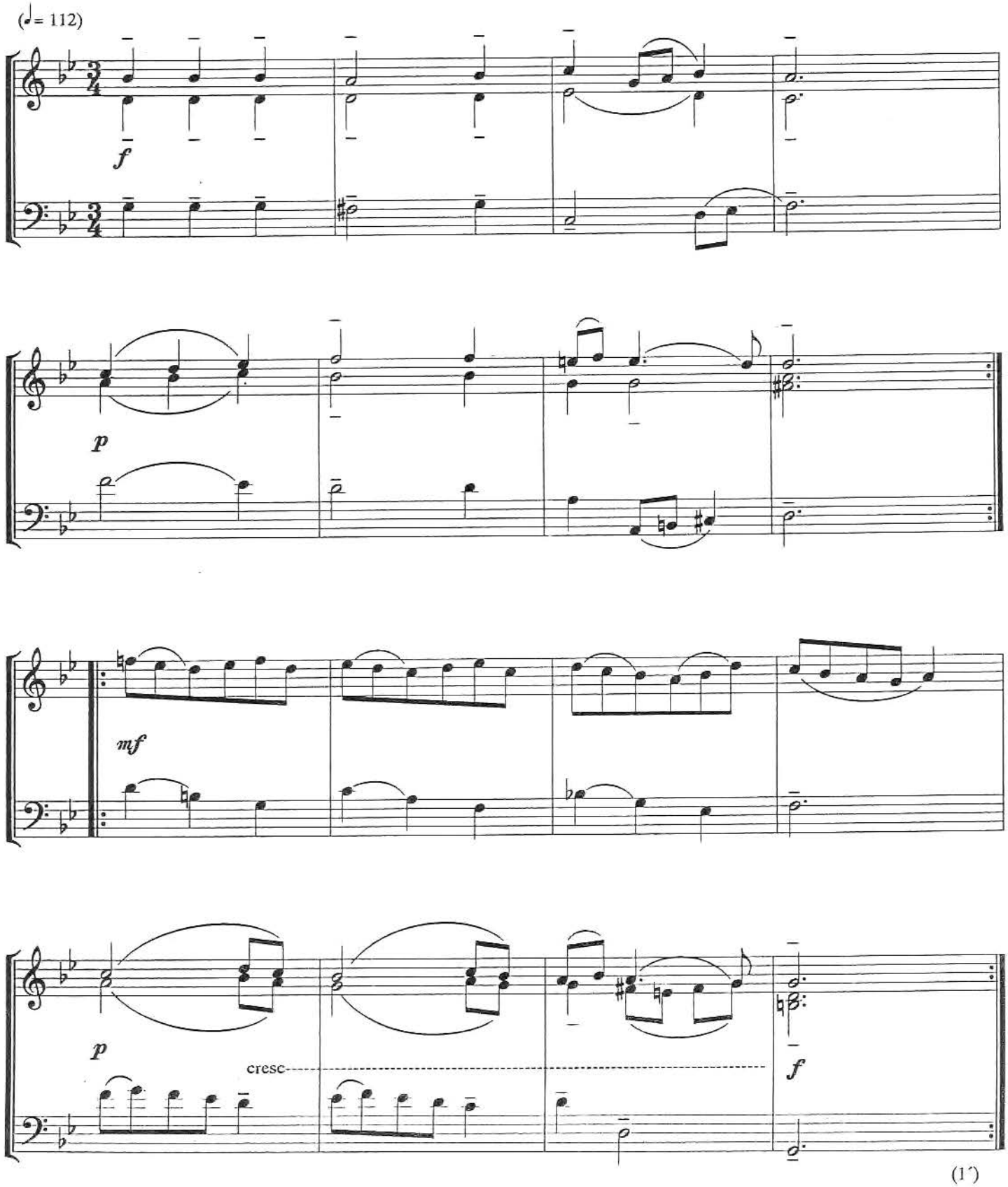
ISBN 80 - 901169 - 4 - 9

Malá suita

(podla zápisov v levočskom "Pestrom zborníku" zo XVII. stor.)
pre akordeón, resp. klavír, organ...

Jozef Podprocký
Op. 36, č. 2

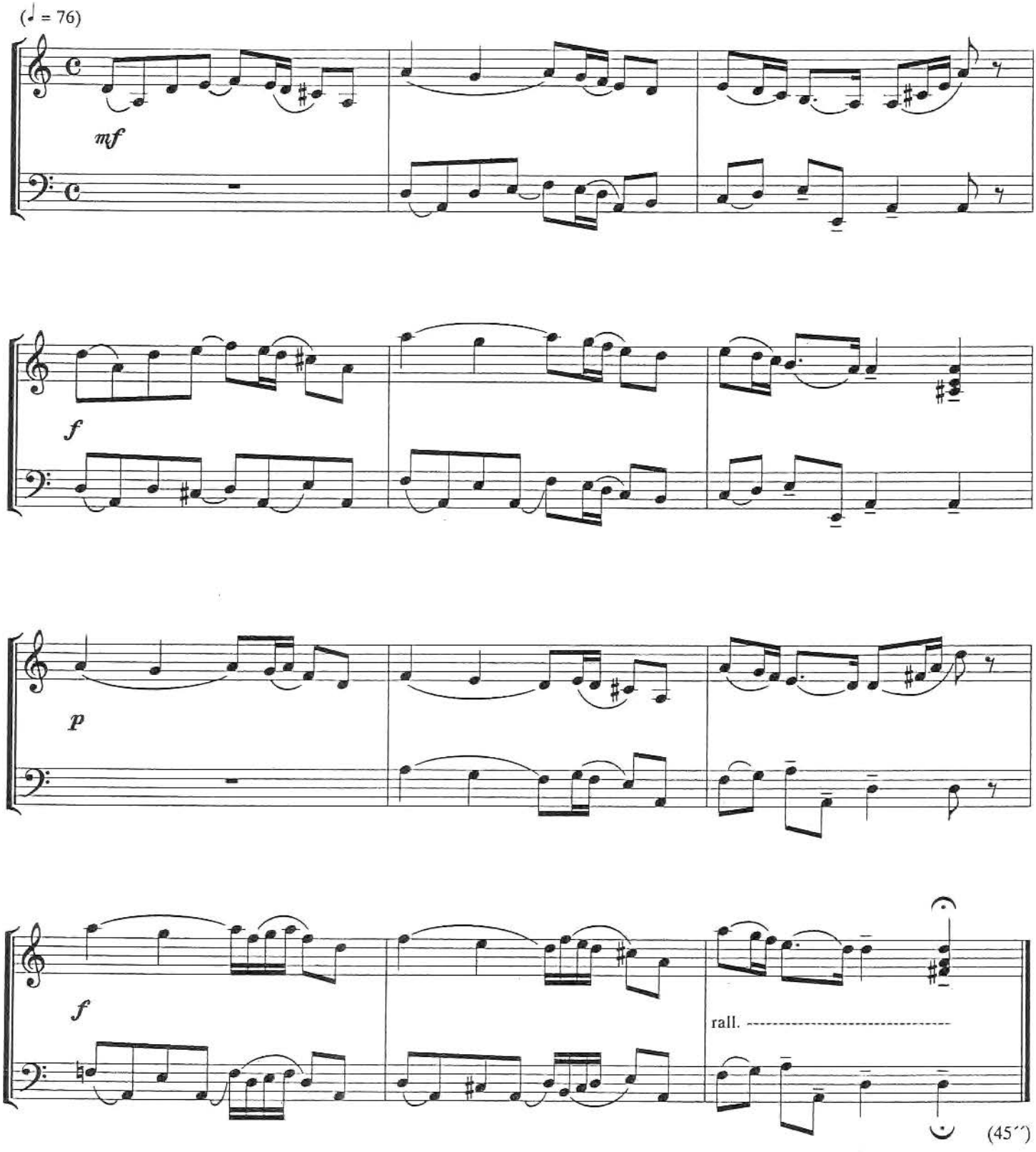
1.Intrada



(1')

© Copyright Nadácia Hemerkovcov 1995

2.Aria



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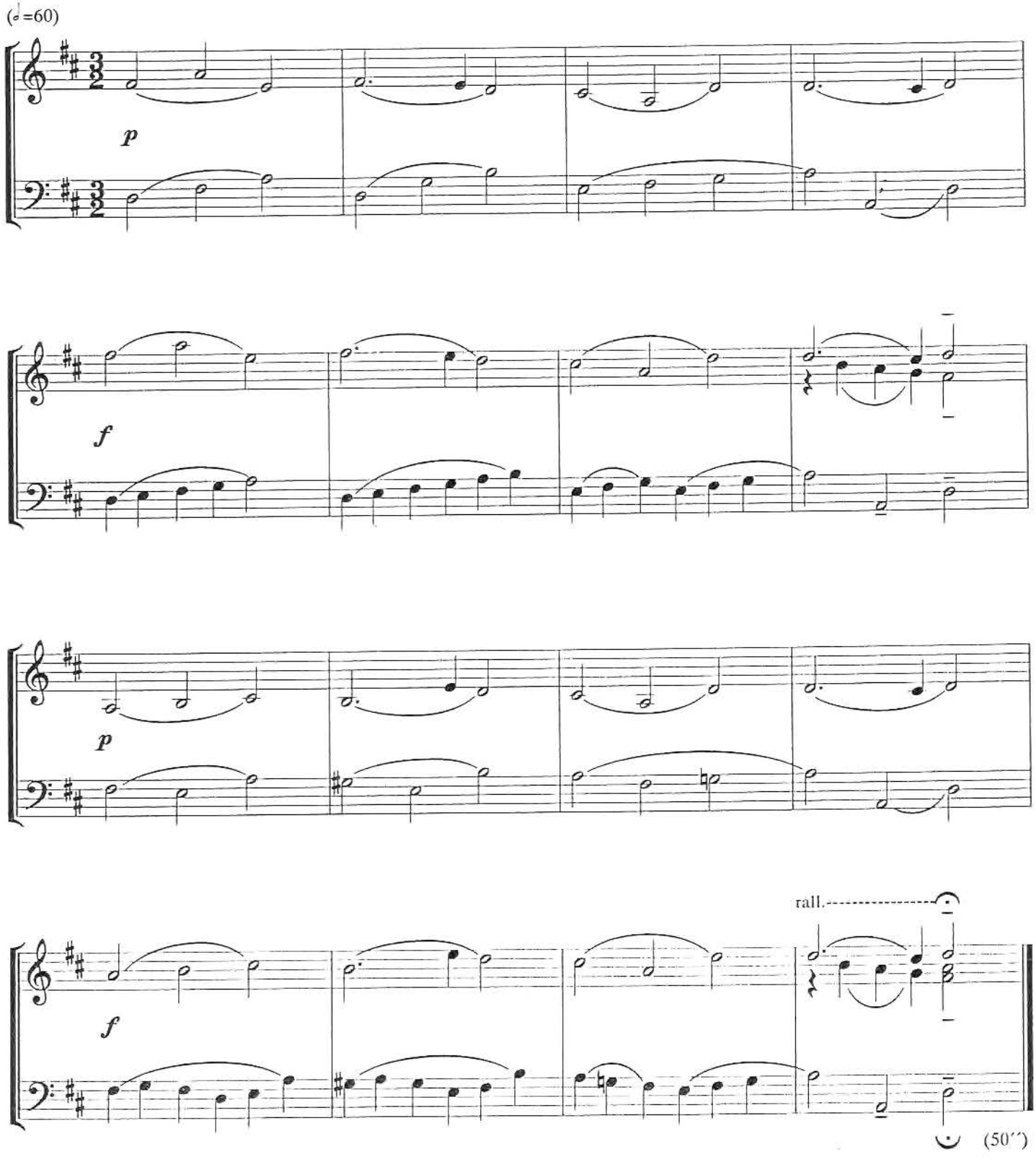
3.Sarabande



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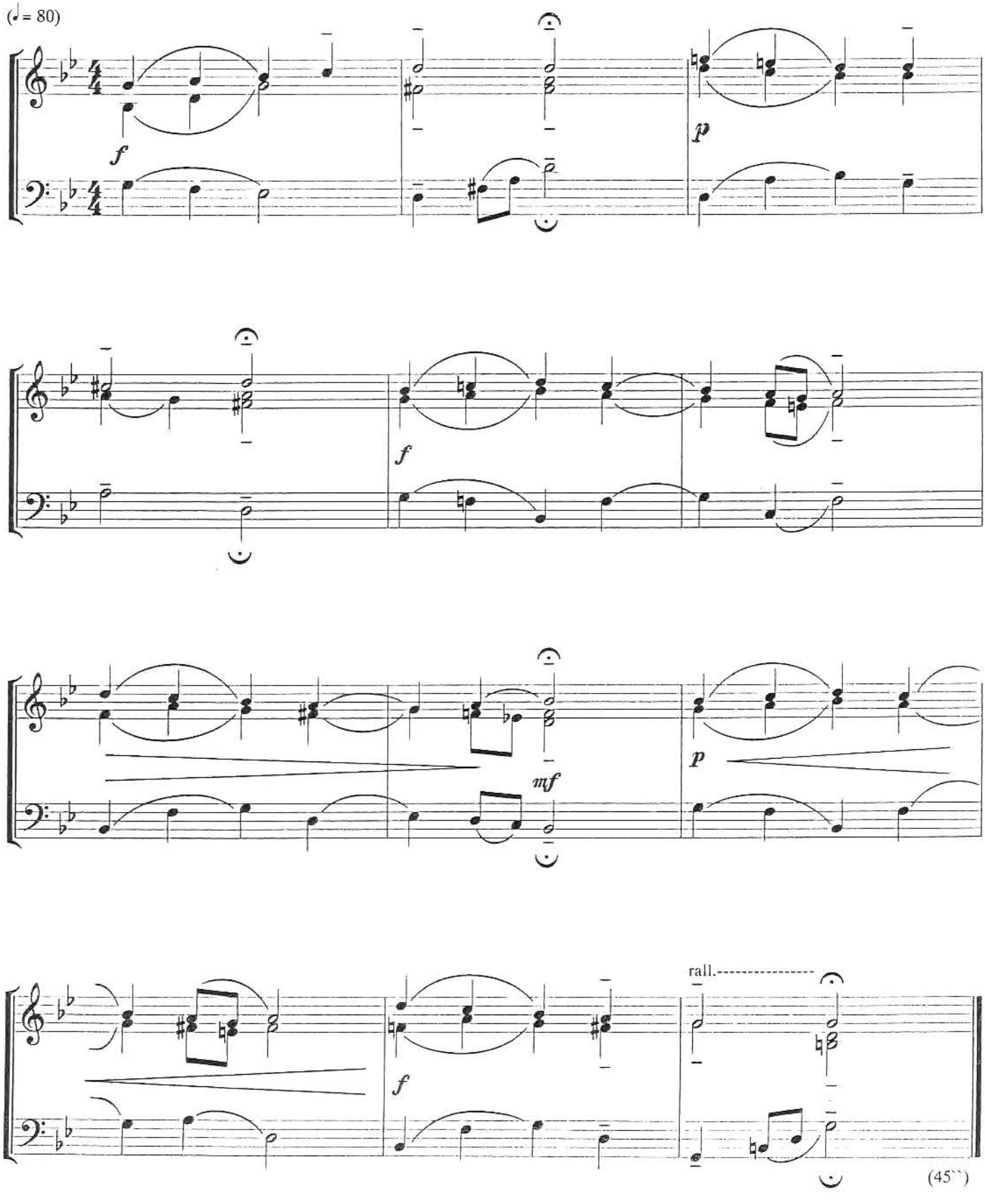
4.Choral



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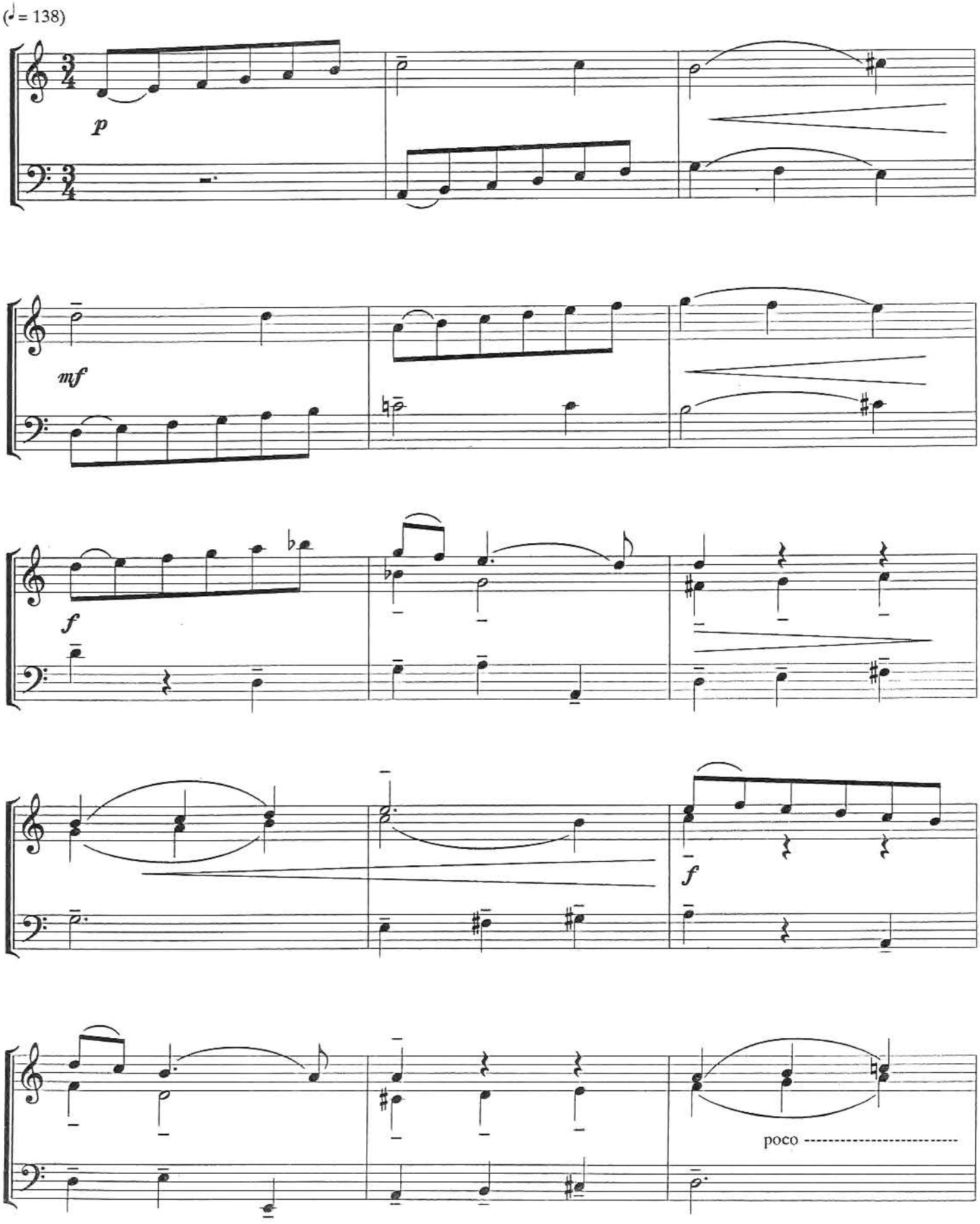
5.Current



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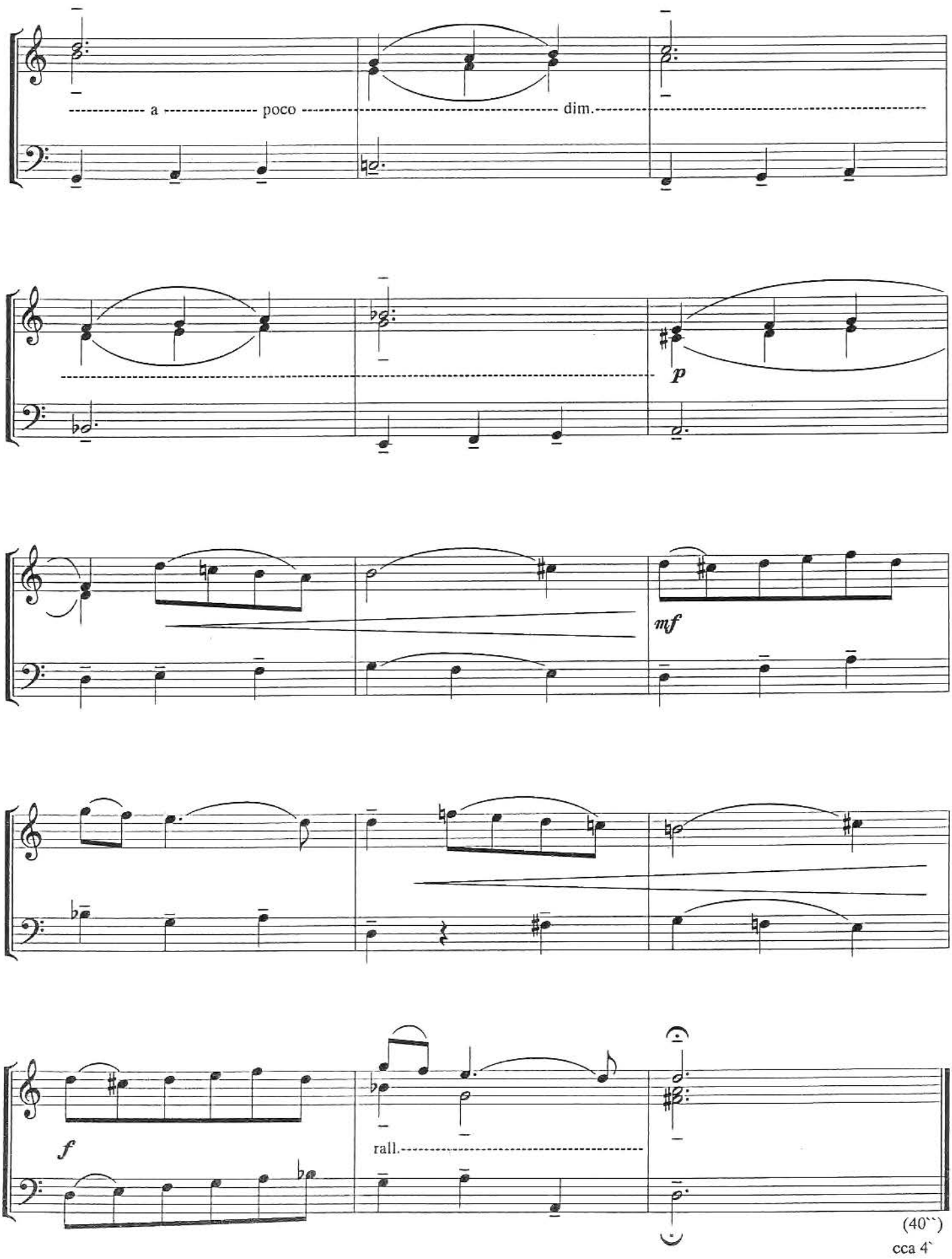


(40``)
cca 4`

LAJOS PAPP

Der müde Hampelmann

und achtundzwanzig weitere Stücke
für Akkordeon

ISMN M-50100-012-6

R. 75.823
25_11_03

AUGEMUS MUSIKVERLAG
Ralf Kaupenjohann, Bleckstraße 1a, 44809 Bochum

Die in der Sammlung *Der müde Hampelmann* zusammengefaßten kleinen (im Sinne von nicht umfangreichen) Kompositionen sind sowohl technisch als auch musikalisch für junge Spielerinnen und Spieler ausführbar. Stücke tänzerischen und eher besinnlichen Charakters ergänzen einander zu einem farbigen Mosaik, für das die Natürlichkeit der musikalischen Sprache bezeichnend ist. Formale Anlage, Artikulation und Dynamik helfen, den Gehalt der kleinen Kompositionen zu erfassen und wiederzugeben.

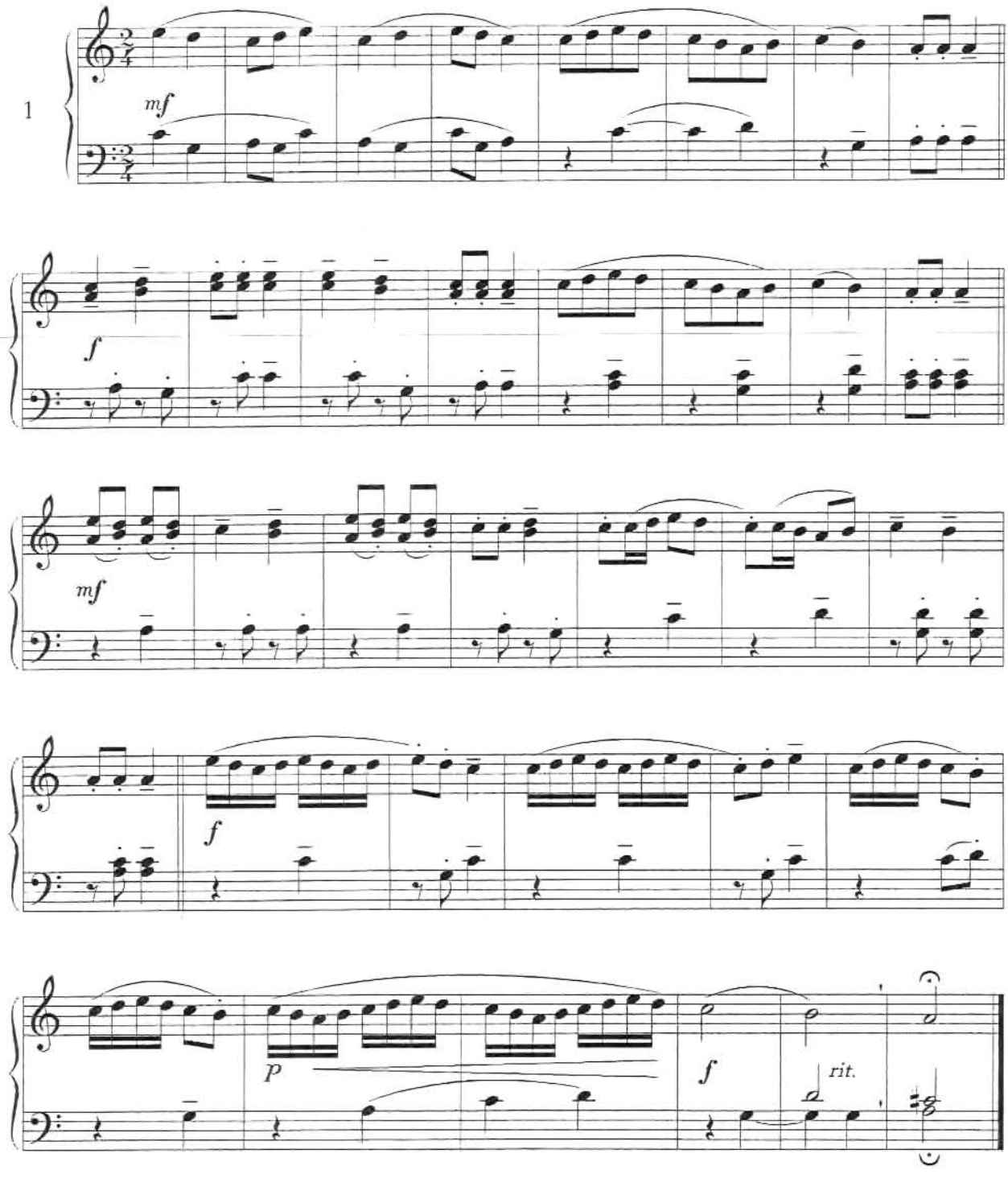
Durch die Arbeit mit diesen Stücken lernen Kinder und Jugendliche, daß lebendiges Gestalten möglich wird, wenn Musizierfreude und Ernsthaftigkeit in der Auseinandersetzung zusammenkommen.

Ute Pukropski

Tanzvariationen

allegro moderato

Lajos Papp

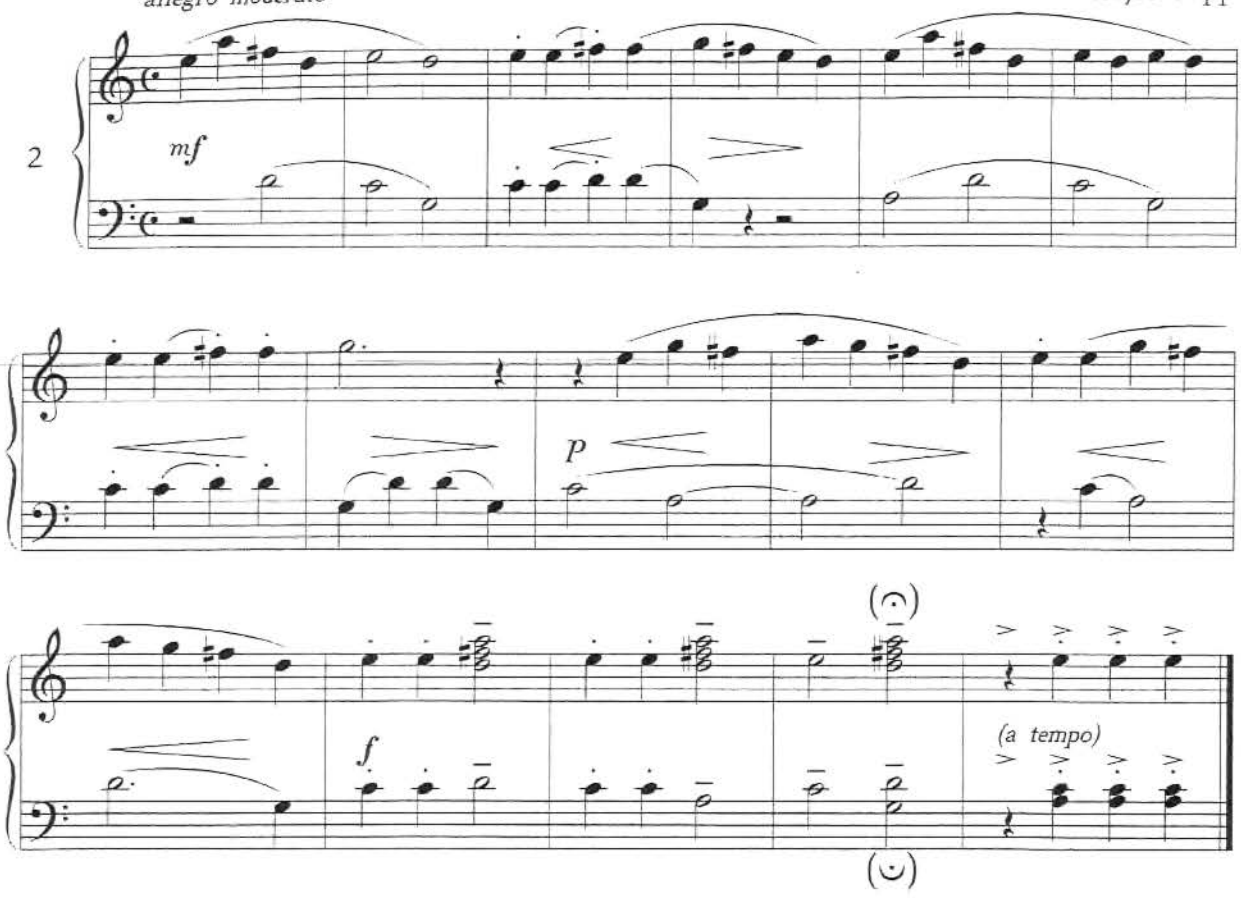


© 1991/²1995/³2003 AUGEMUS MUSIKVERLAG, Ralf Kaupenjohann, Bleckstr. 1a, 44809 Bochum

Gehen-Hüpfen-Stampfen

allegro moderato

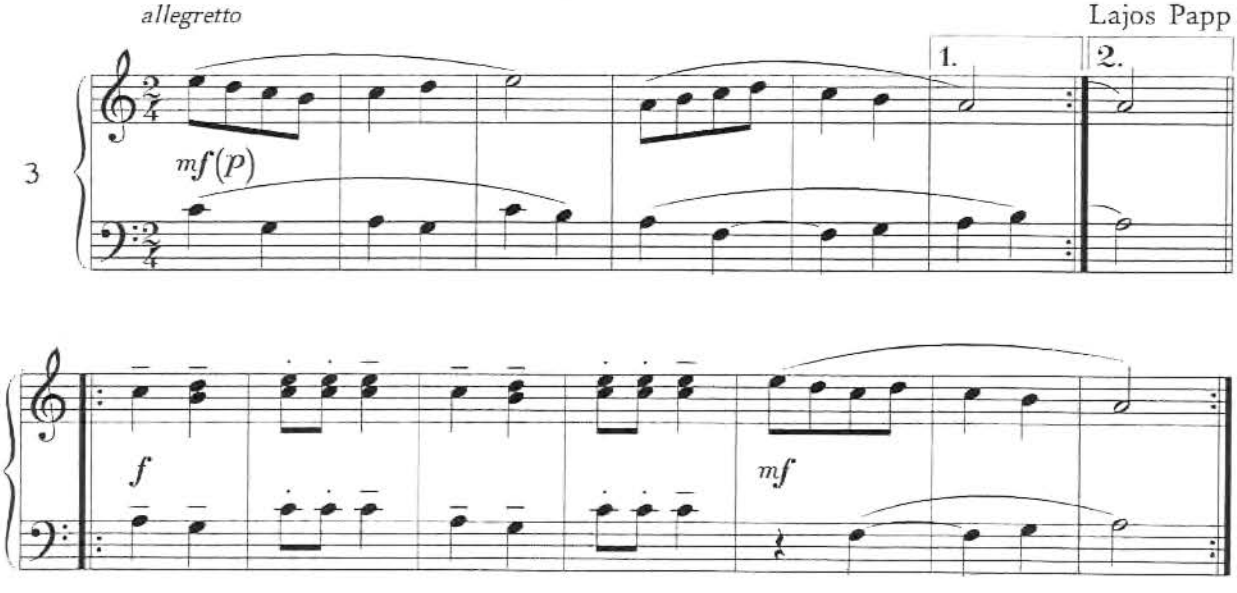
Lajos Papp



Katz' und Hund

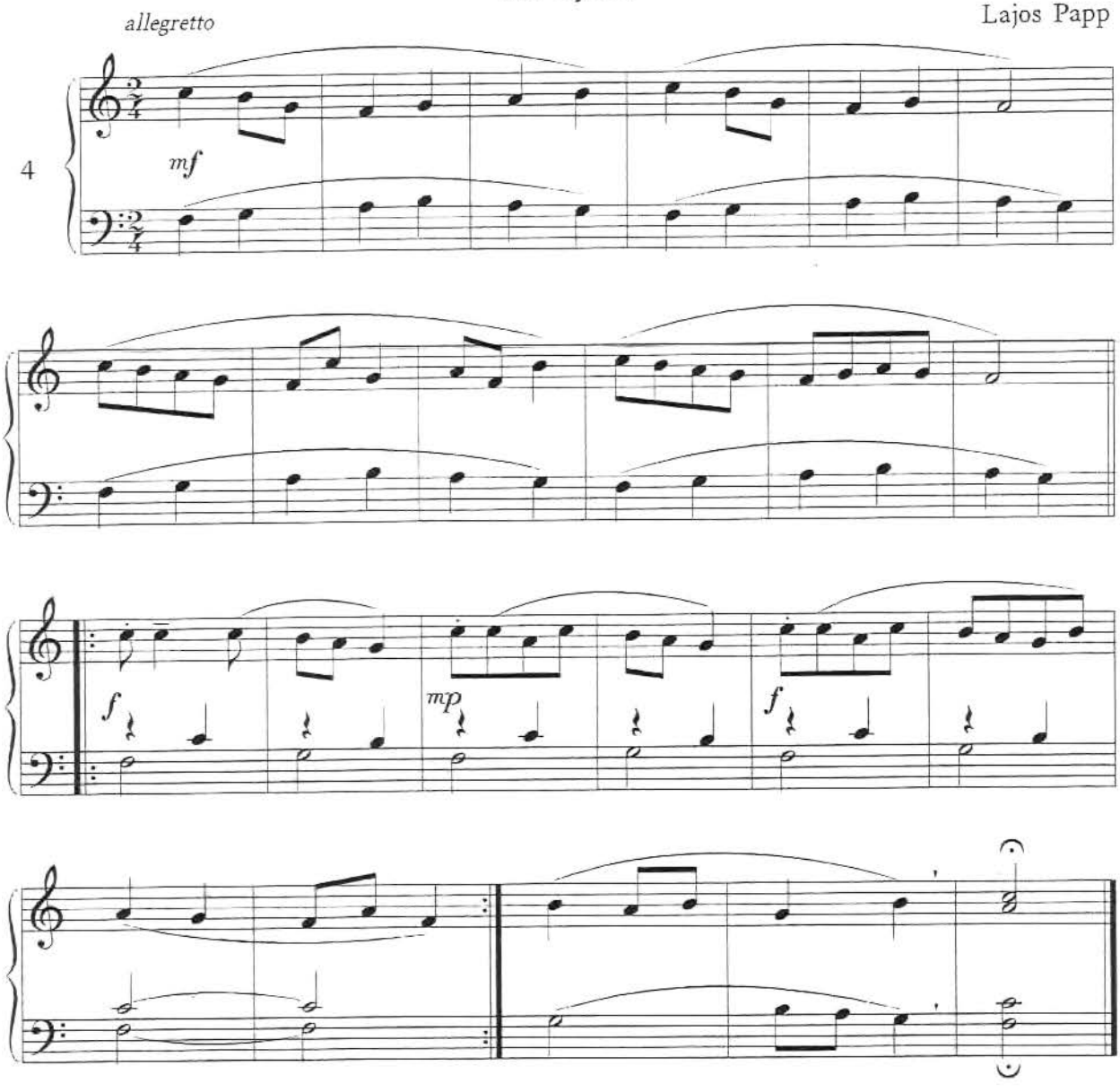
allegretto

Lajos Papp



Für Lydia

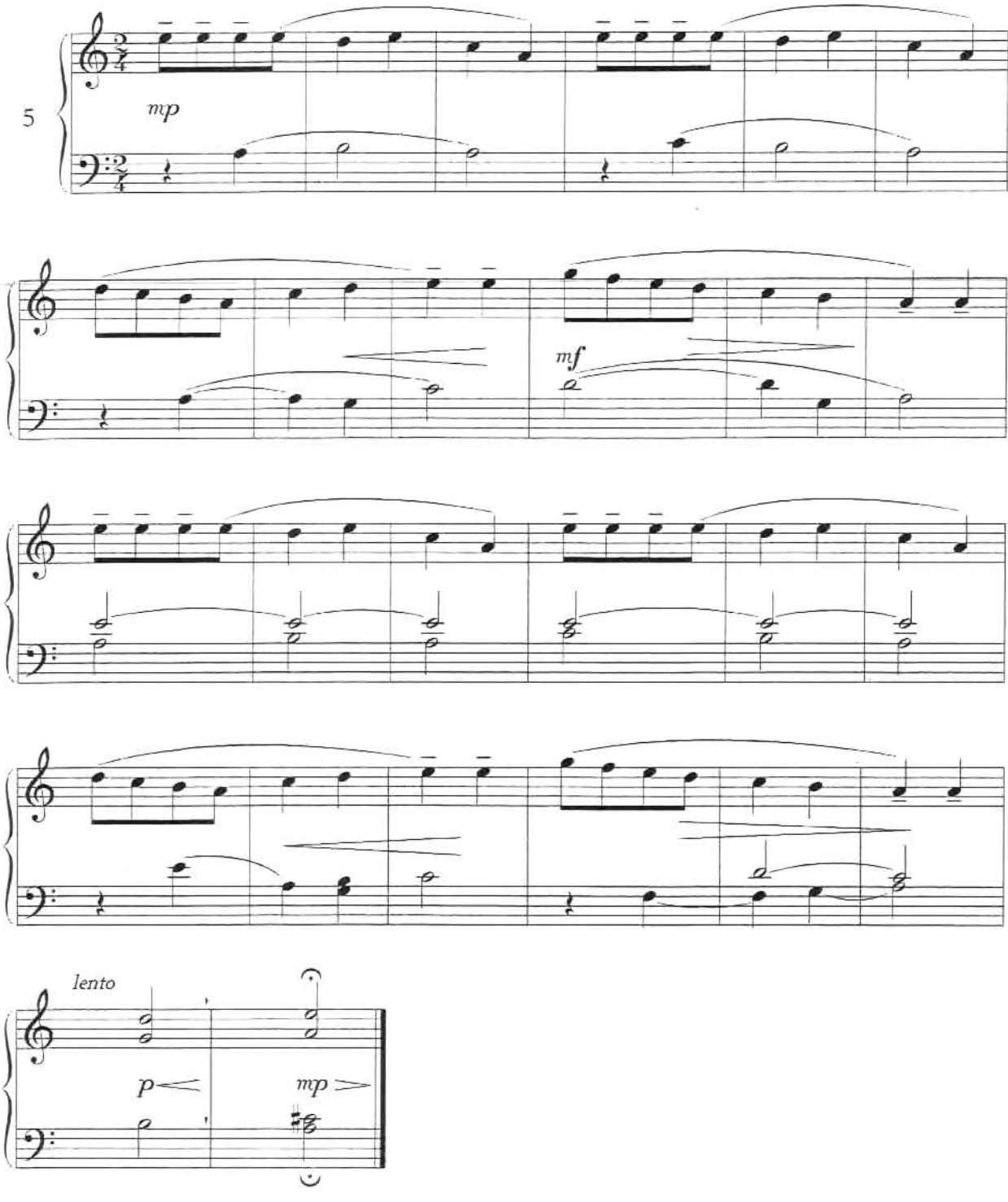
Lajos Papp



Ungarisches Weihnachtslied

andante

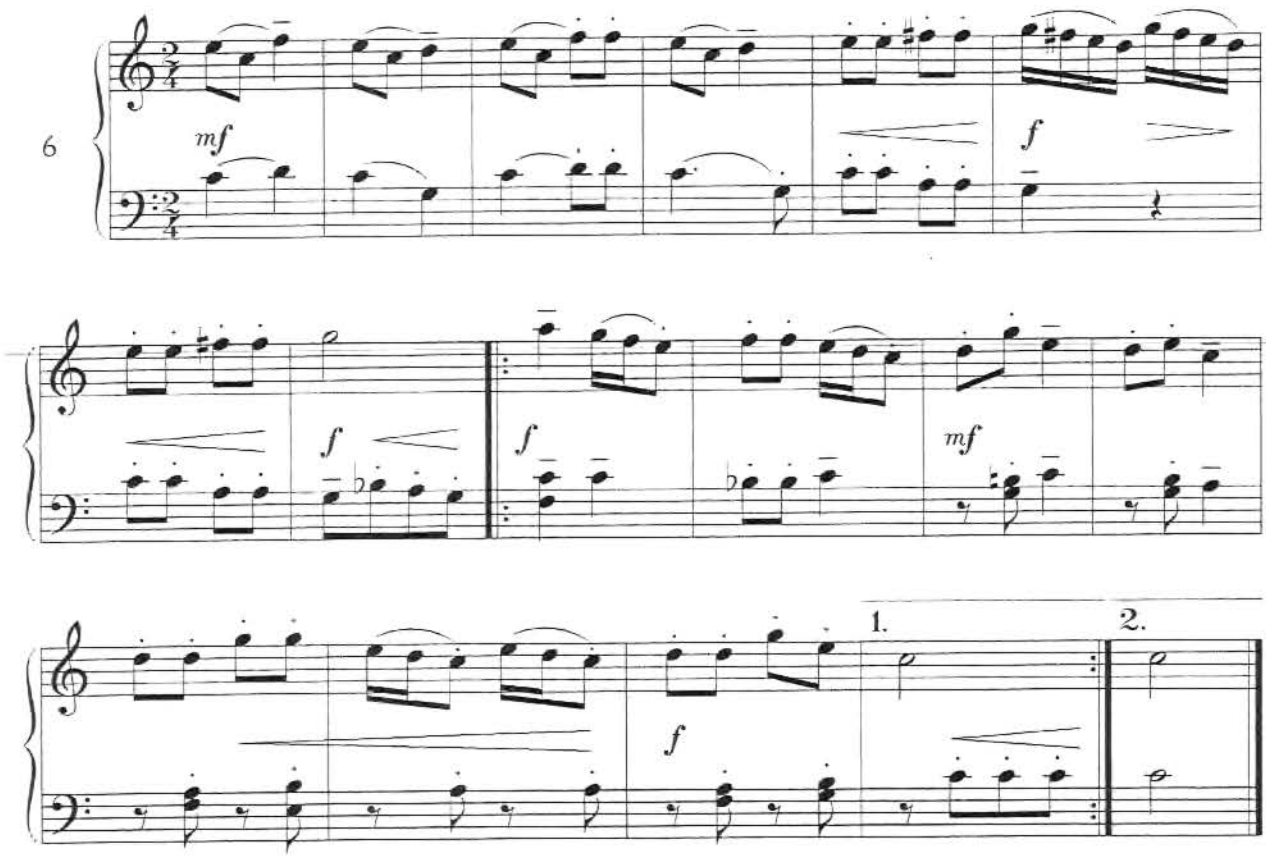
Lajos Papp



Hirtentanz

moderato

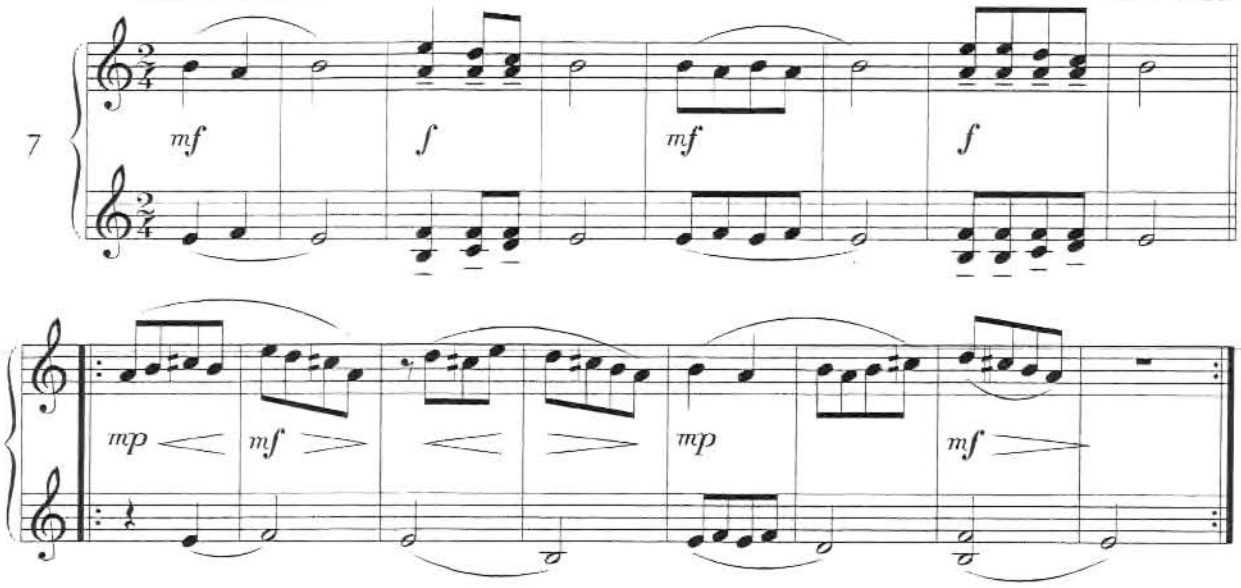
Lajos Papp



Der Kater

moderato, ben marcato

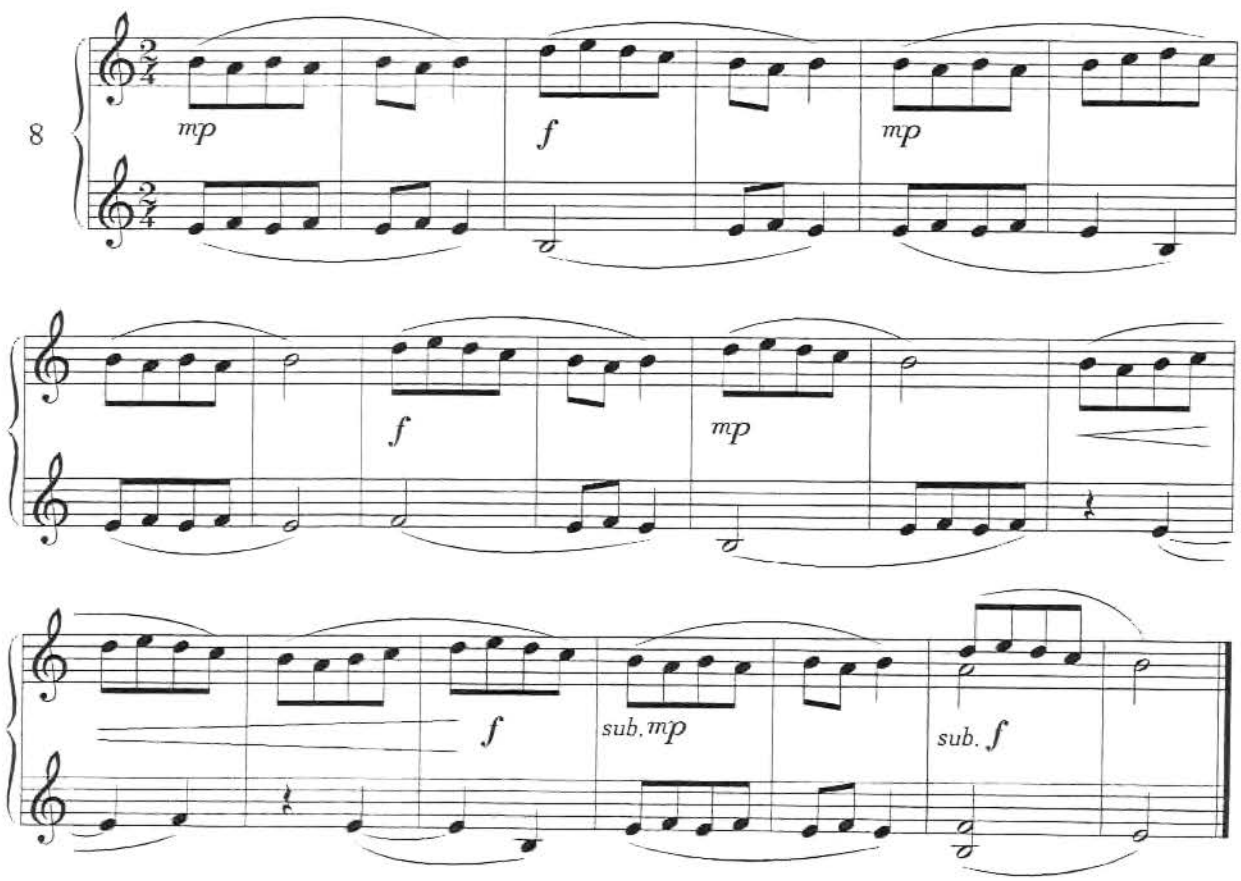
Lajos Papp



Mäuse

allegro

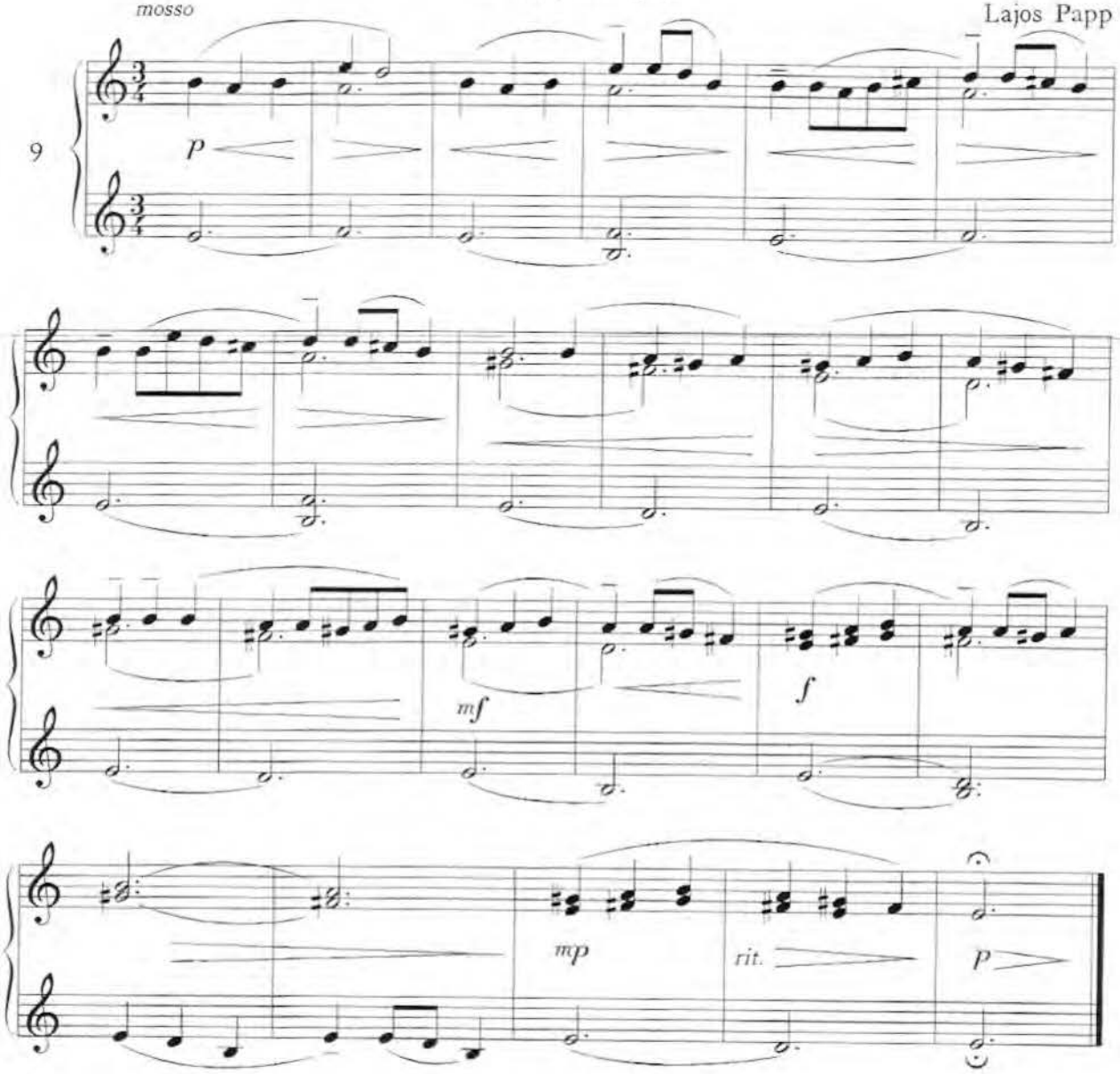
Lajos Papp



Ein Regenbogen

mosso

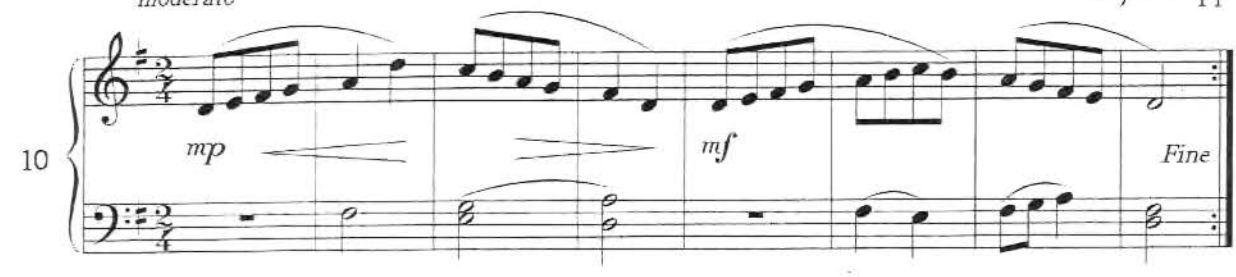
Lajos Papp



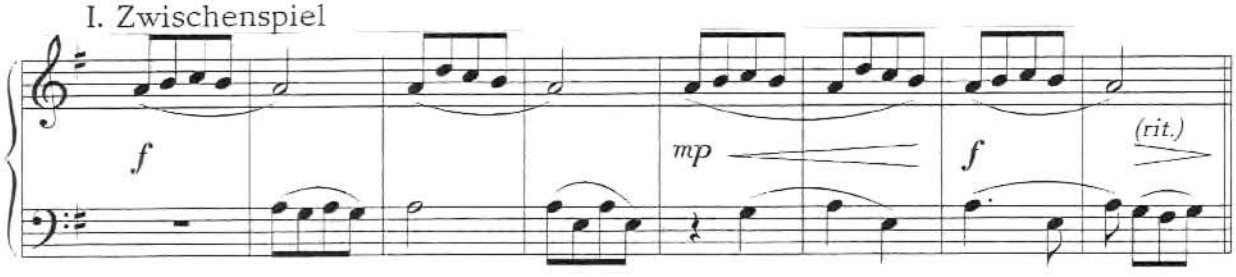
Mixolydisches Lied

Lajos Papp

moderato



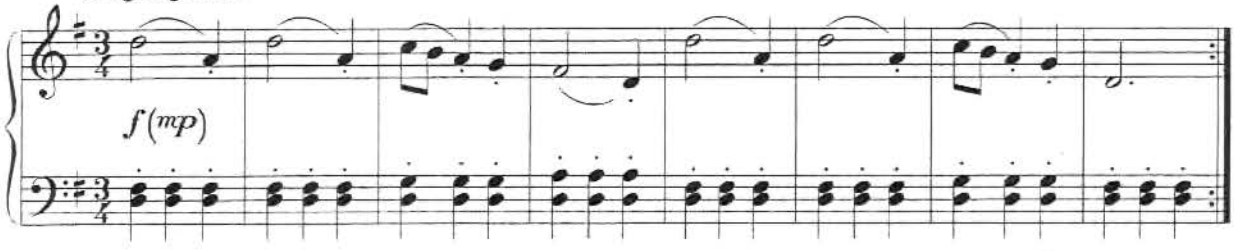
I. Zwischenspiel



D.C. al Fine (ohne Wiederholung), dann II. Zwischenspiel

II. Zwischenspiel

allegro giocoso

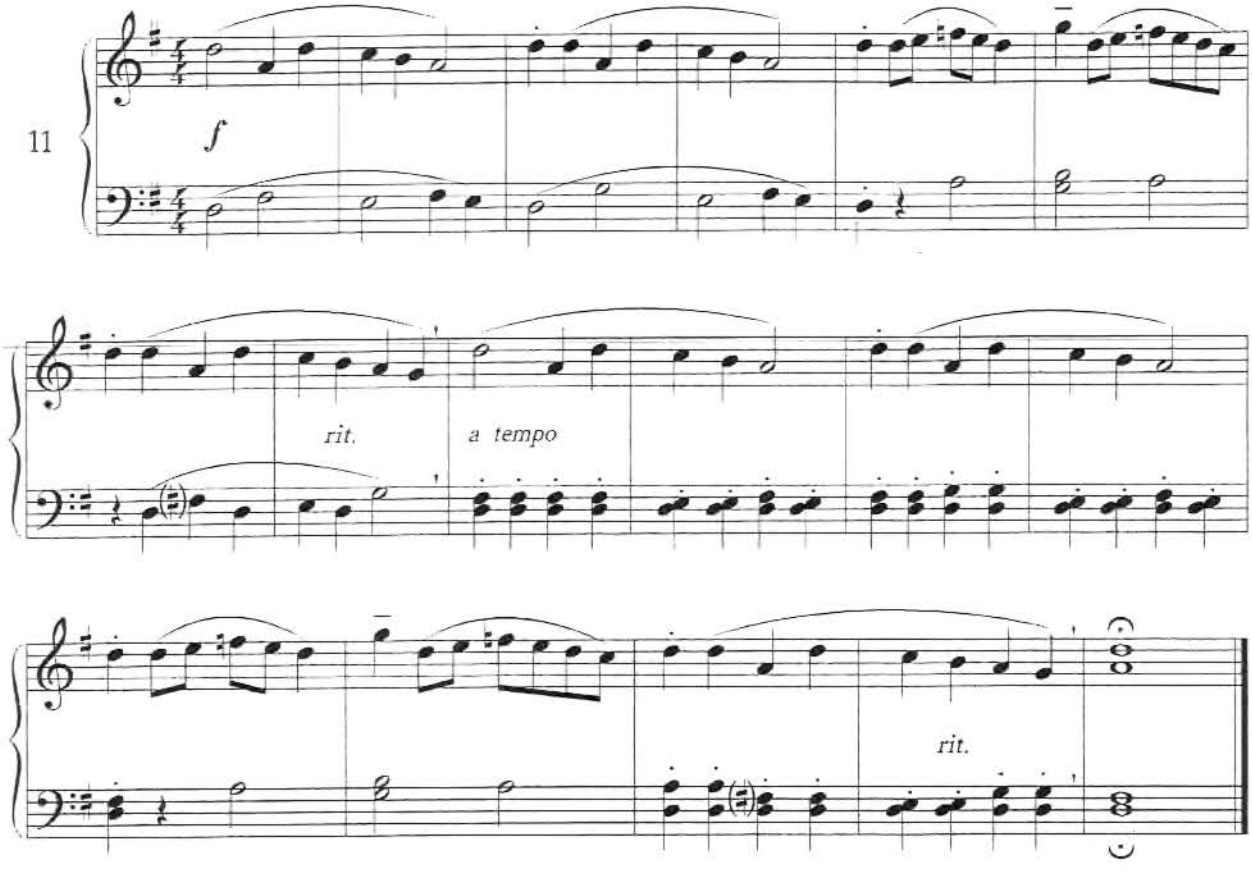


D.C. al Fine (ohne Wiederholung)

Stocktanz

allegro moderato

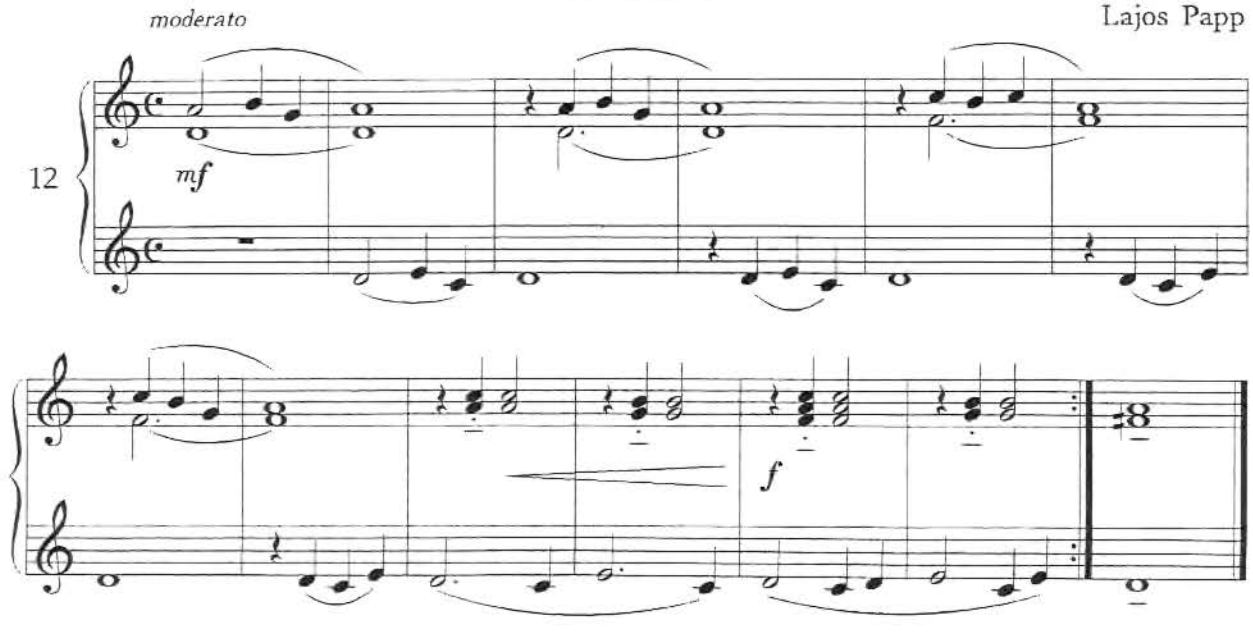
Lajos Papp



Für Doris

moderato

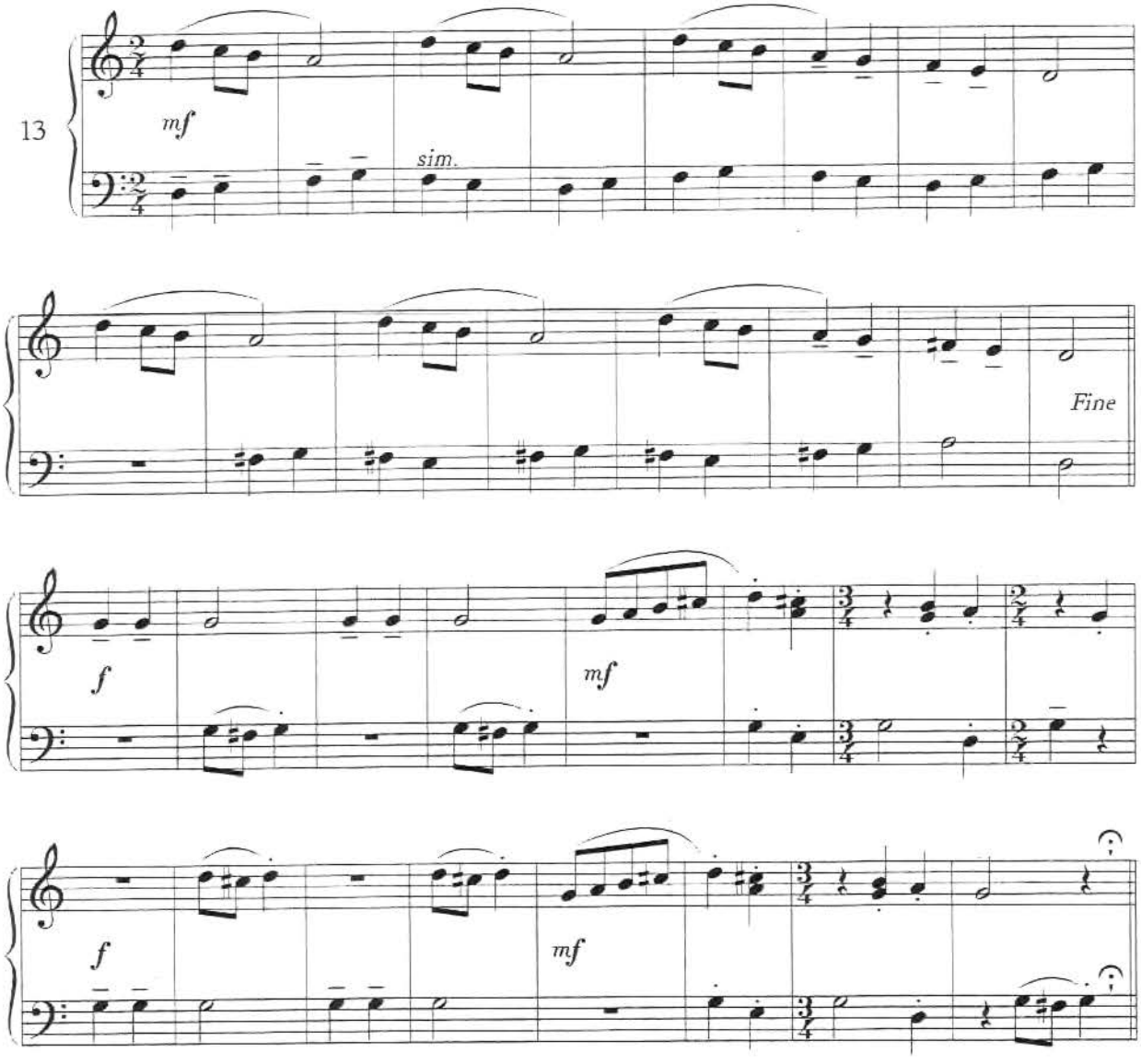
Lajos Papp



Stolpern

allegro moderato

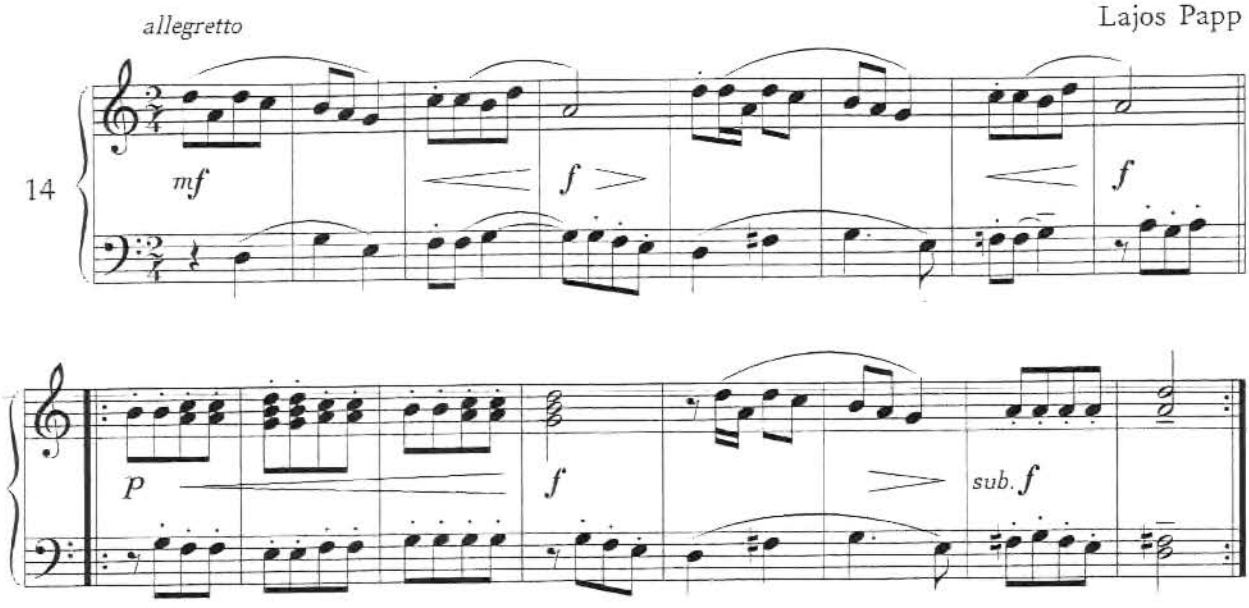
Lajos Papp



attacca D.C. al Fine

Tanz der Tiere

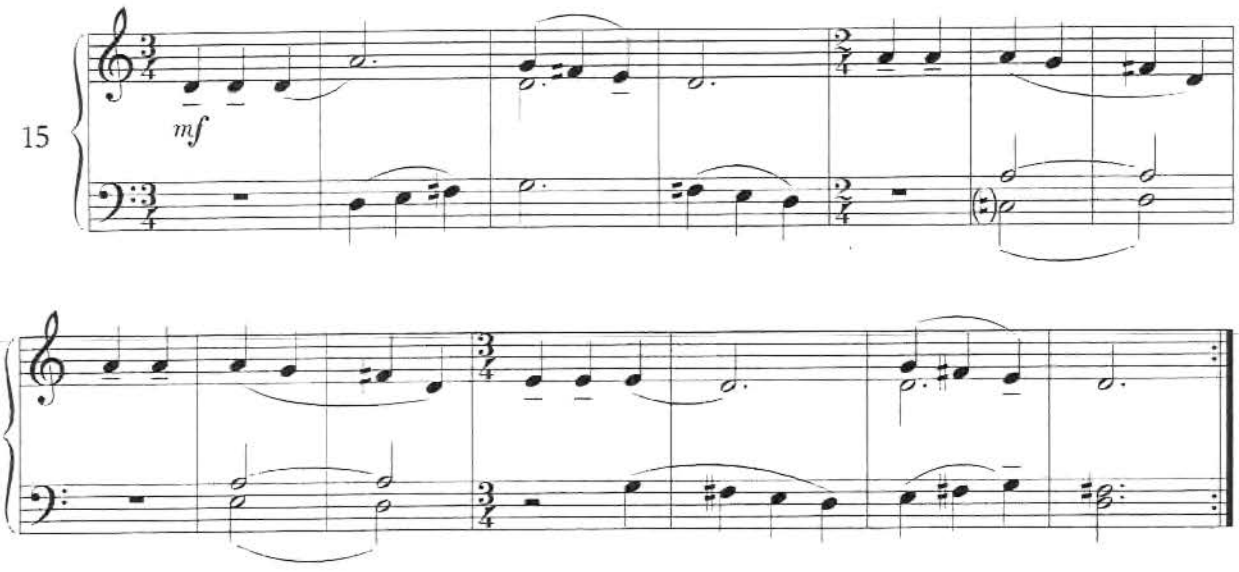
Lajos Papp



Ungarische Melodie

allegro moderato

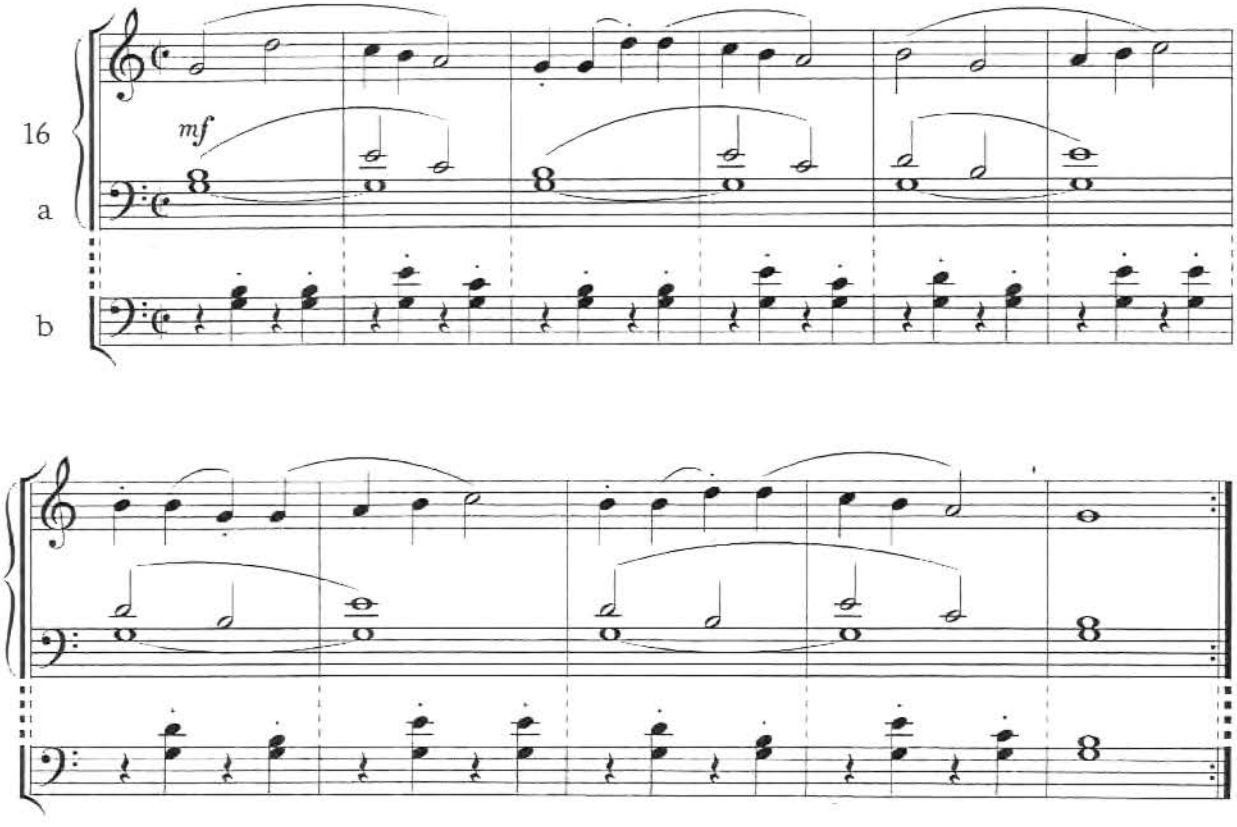
Lajos Papp



Pferdchen

moderato

Lajos Papp

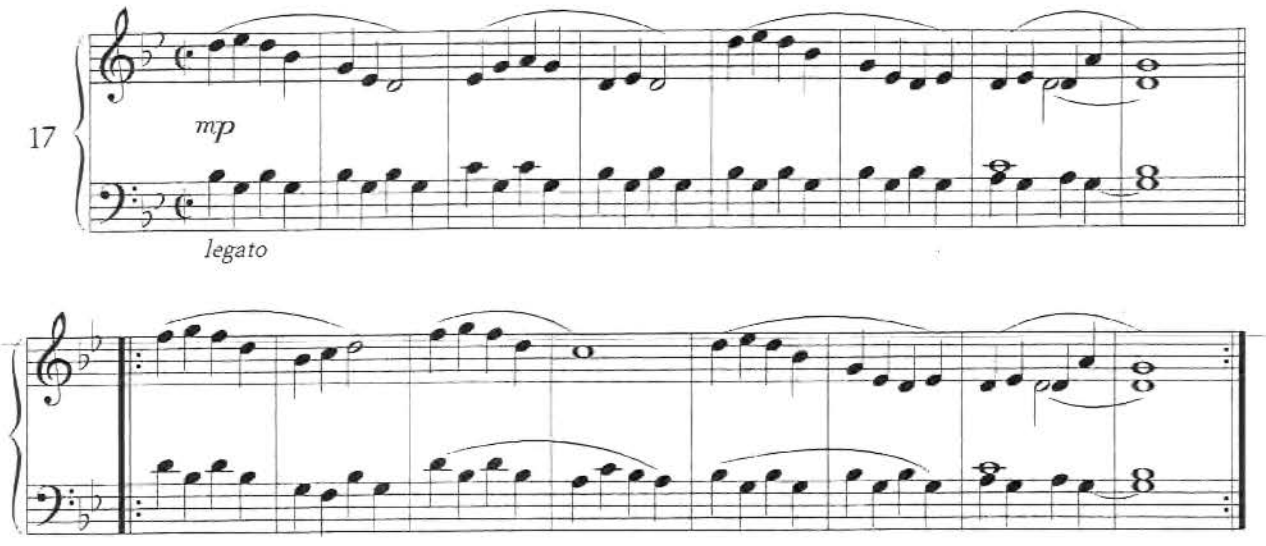


bei der Wiederholung linke Hand Begleitung ***b***

Der müde Hampelmann

andantino

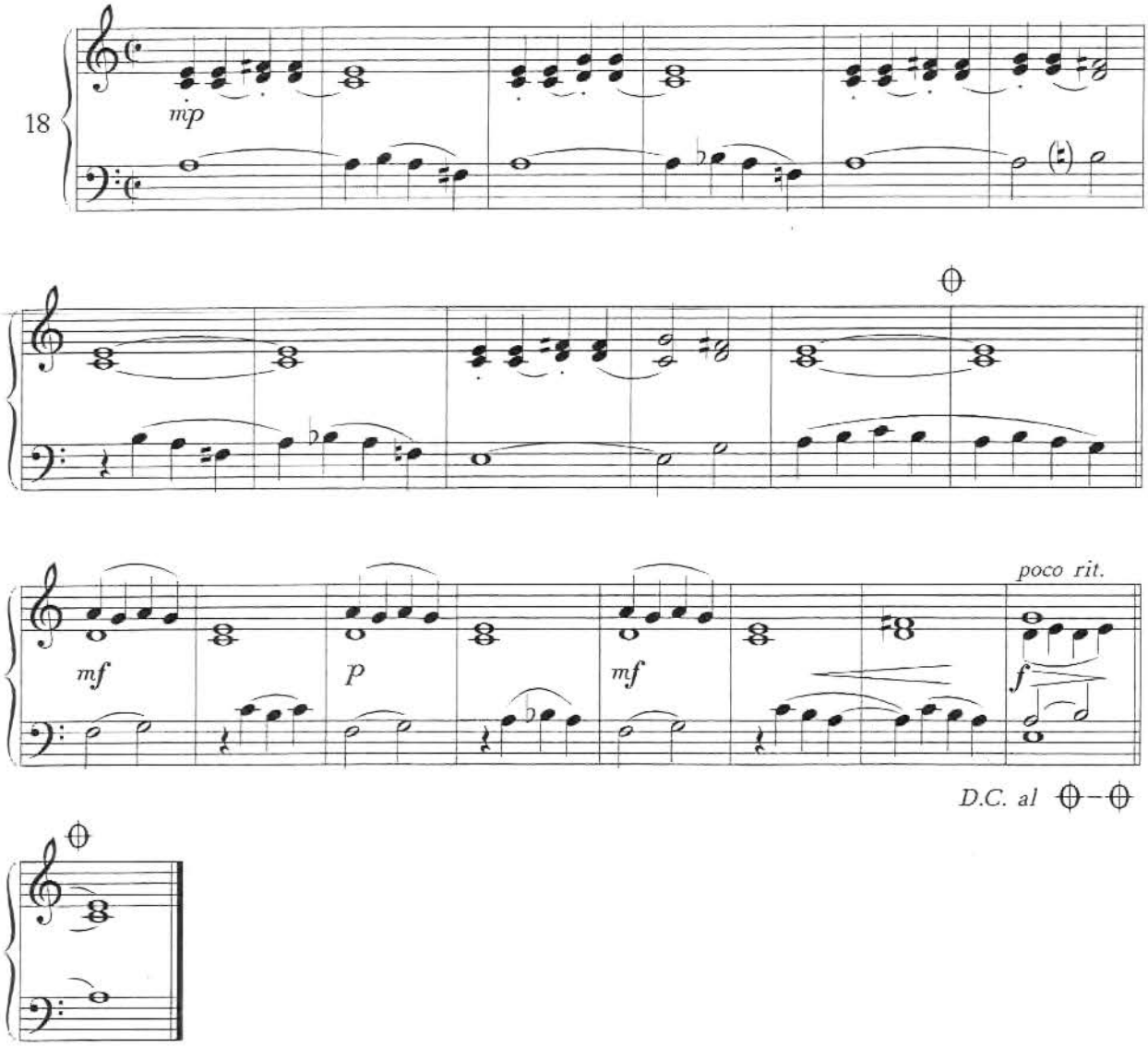
Lajos Papp



Abendglocken

andante

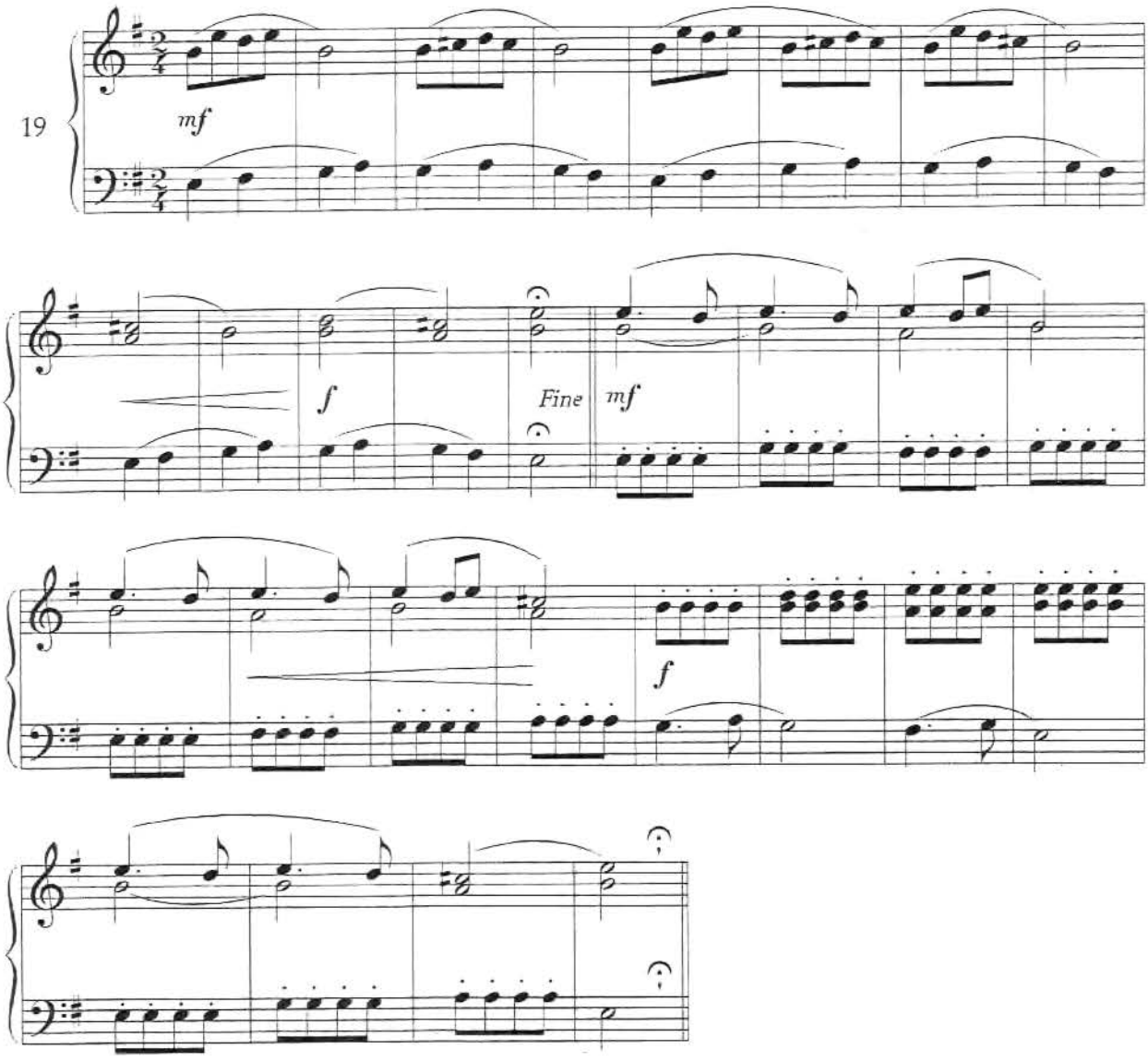
Lajos Papp



Pfauentanz

allegretto

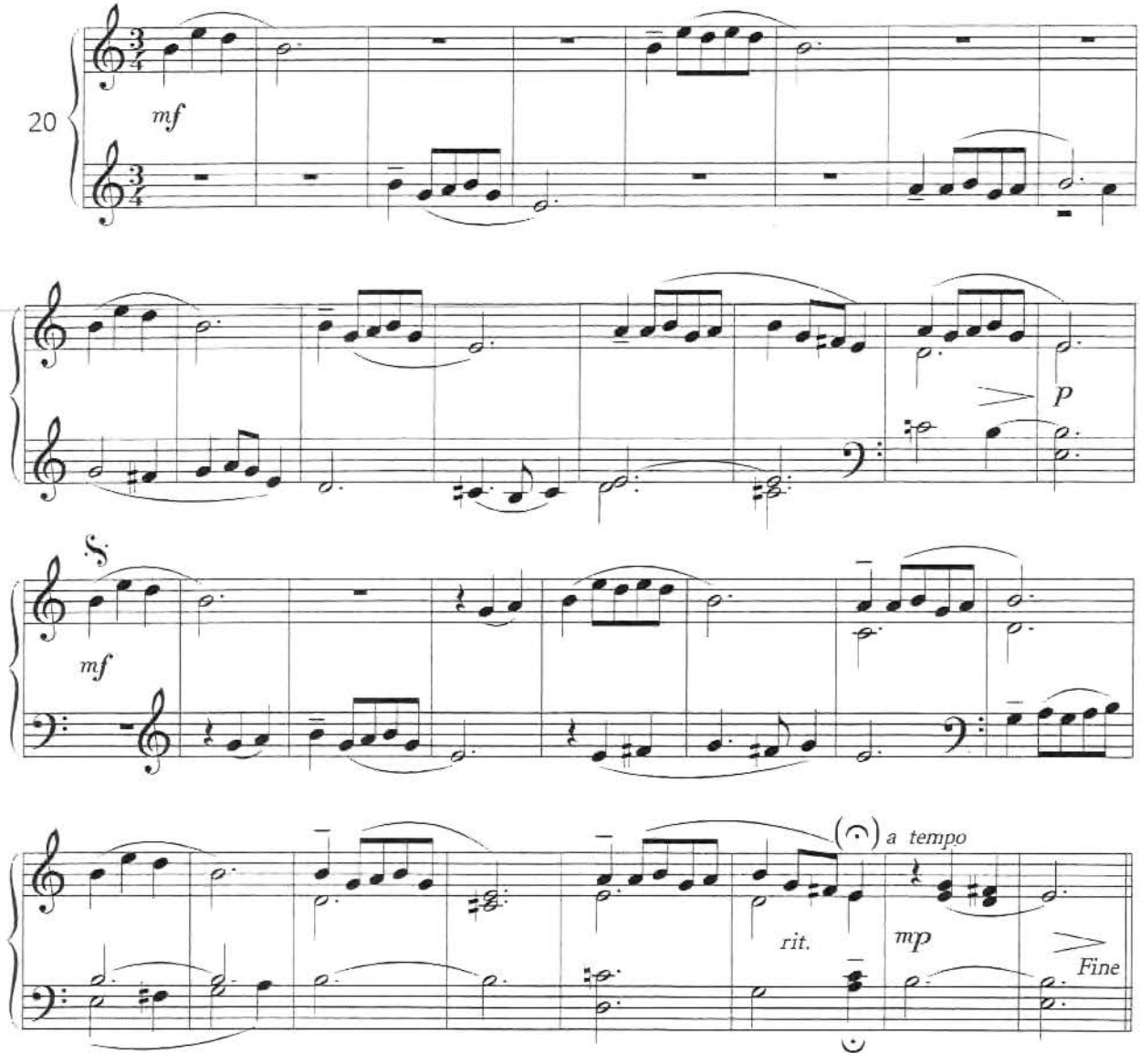
Lajos Papp



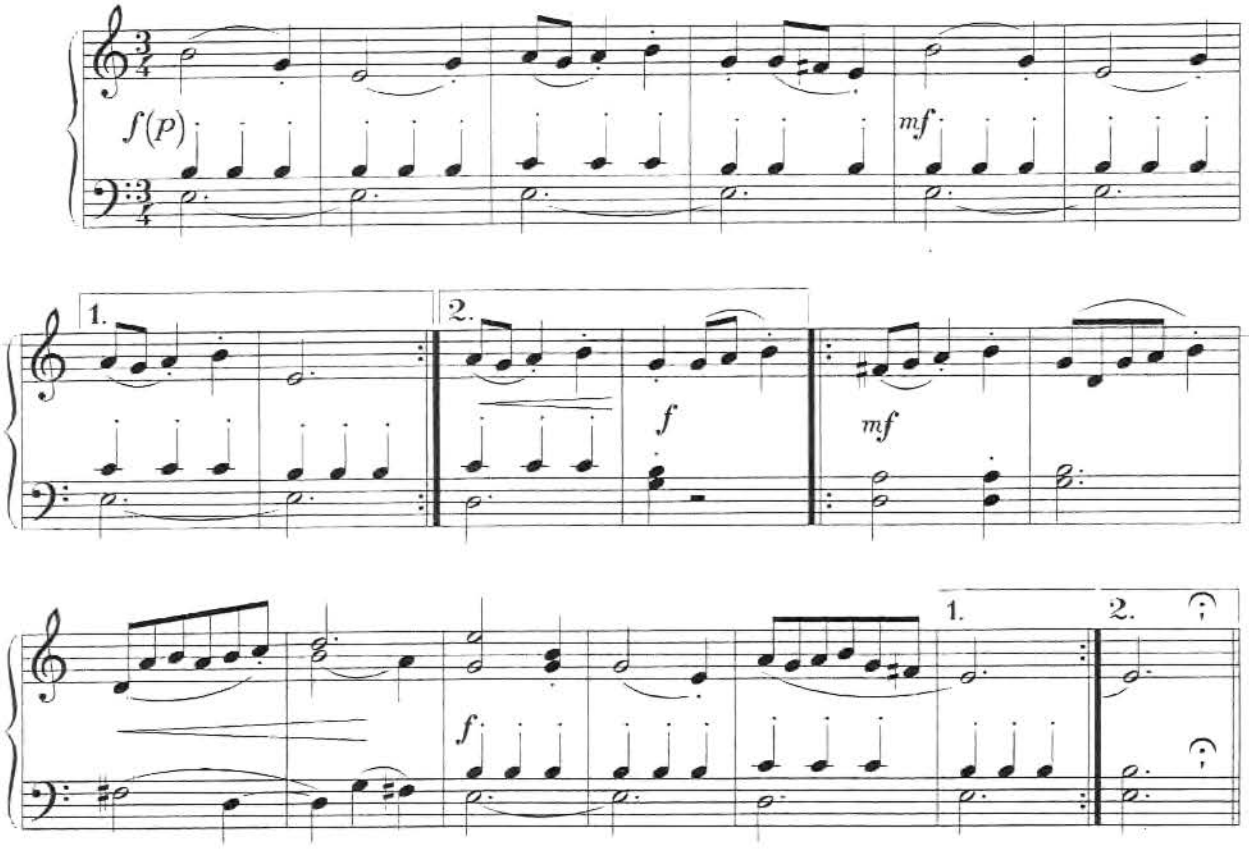
Lockruf

allegro moderato

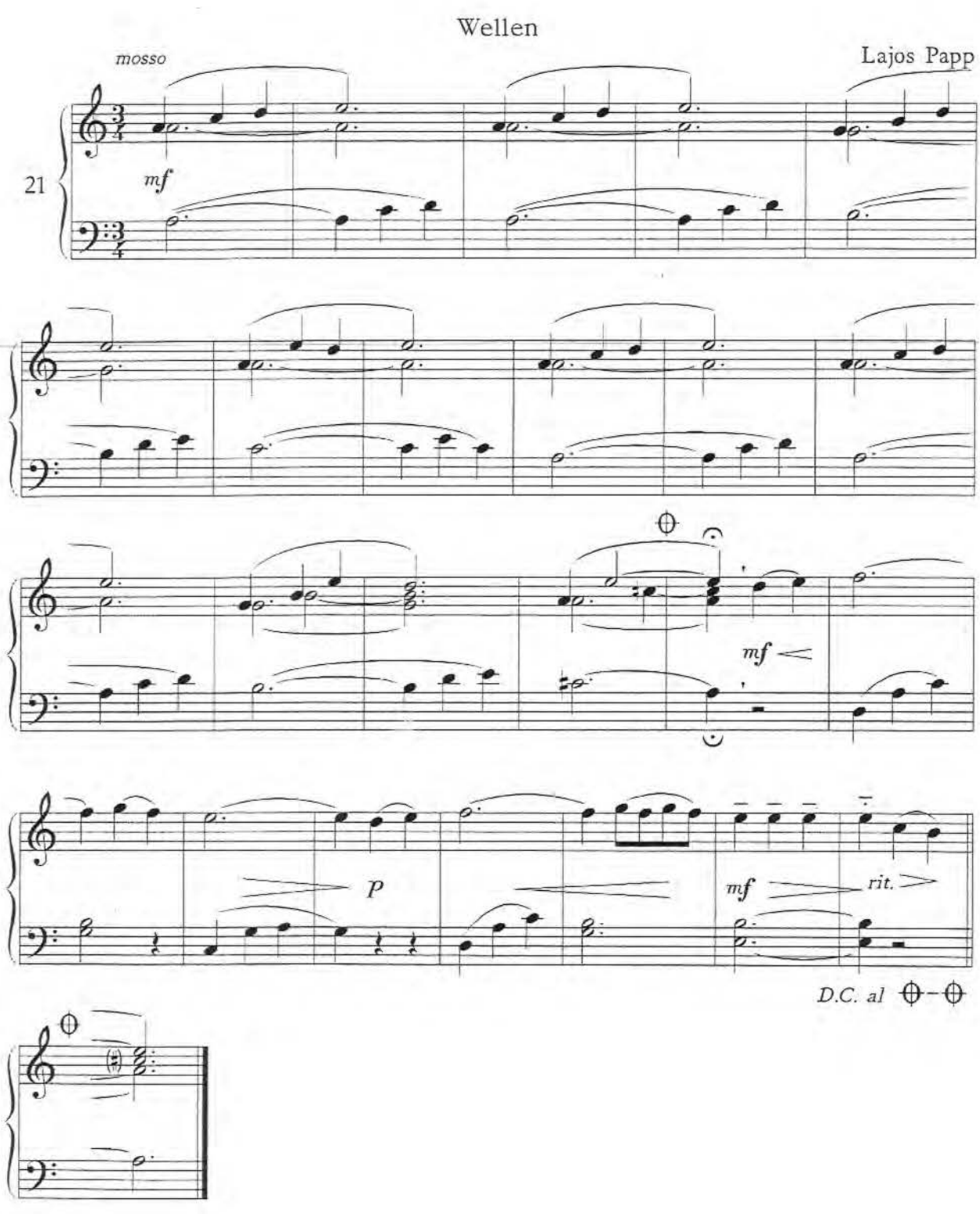
Lajos Papp



allegro



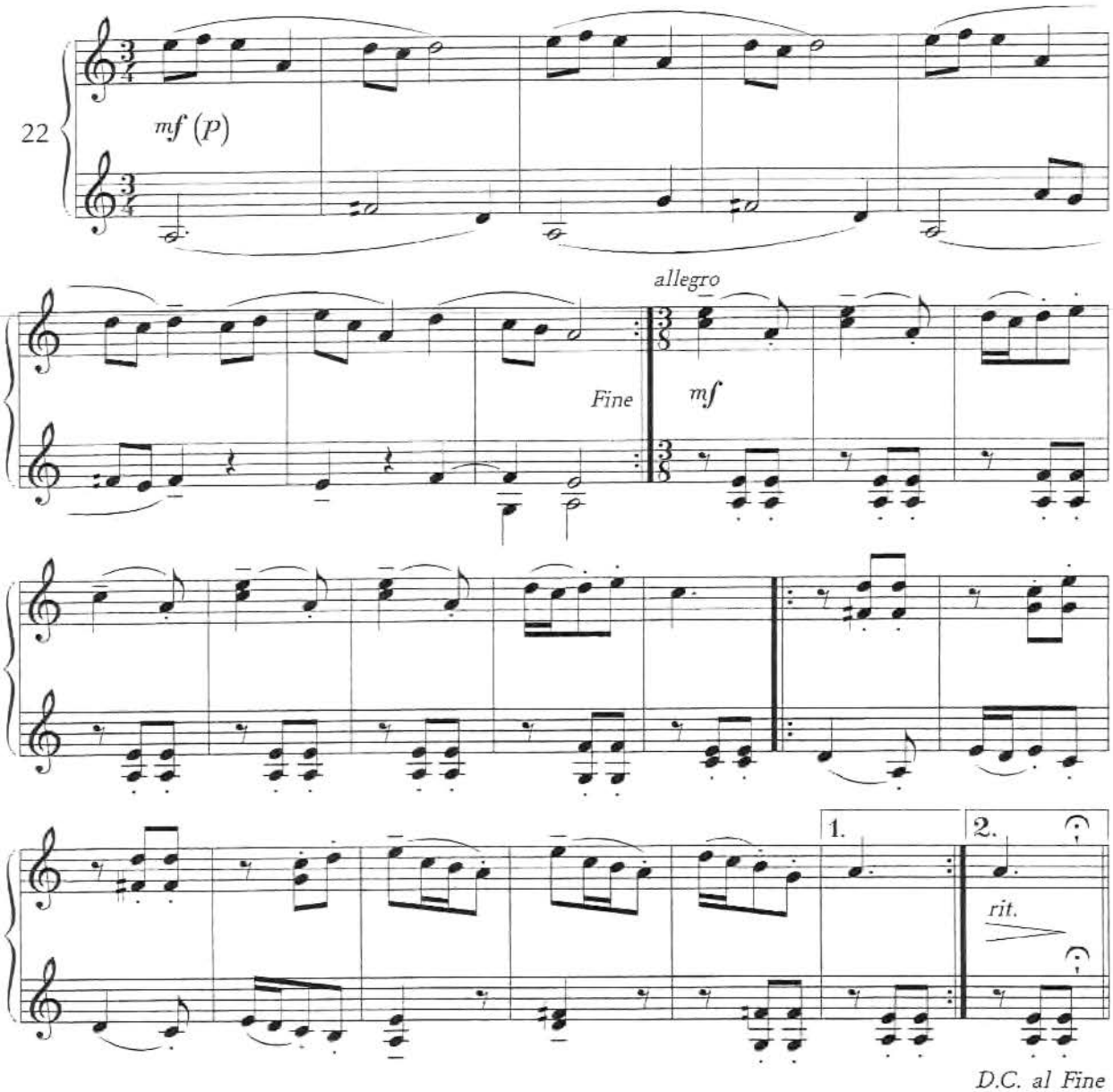
D.S. al Fine


Wellen
Lajos Papp
mosso
21
mf
mf
p
mf
rit.
D.C. al

Abendtanz

andantino

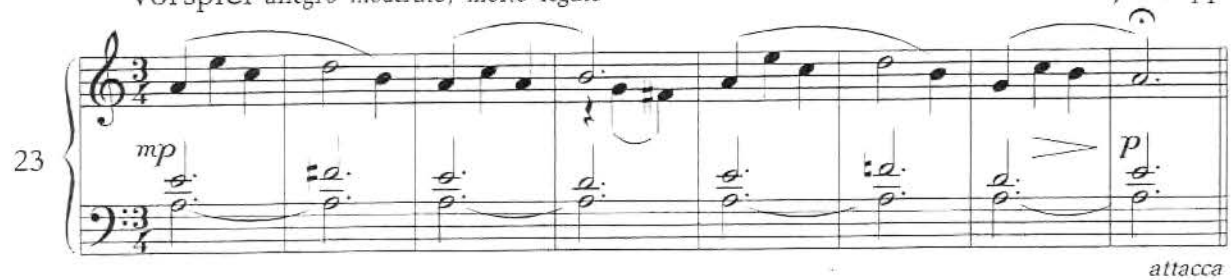
Lajos Papp



Brauttanz

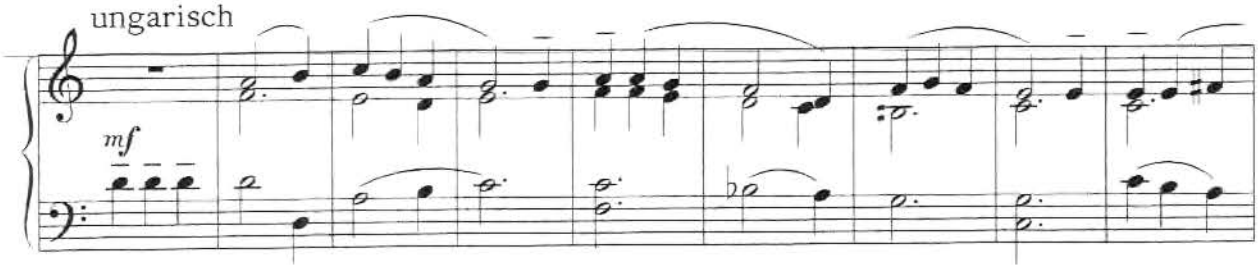
Vorspiel *allegro moderato, molto legato*

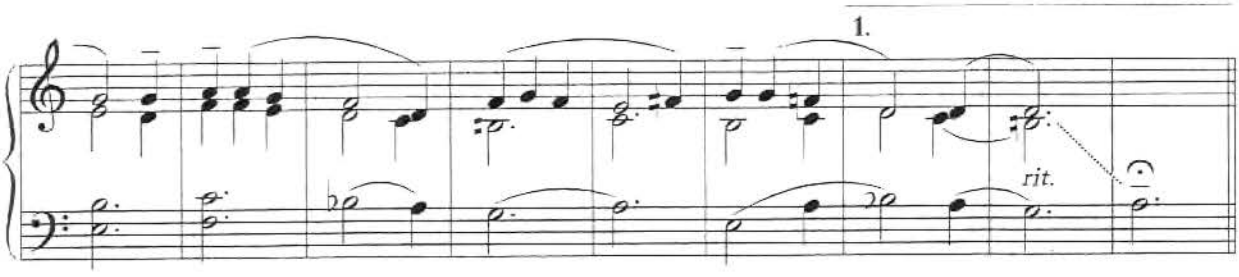
Lajos Papp



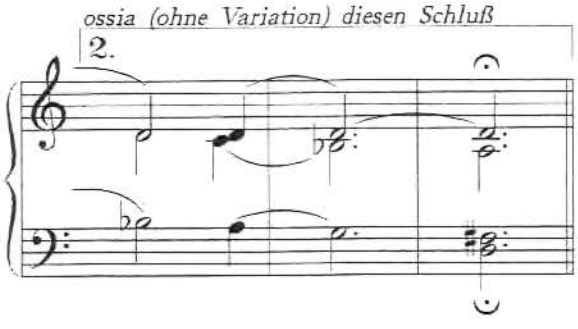
attacca

ungarisch





ossia (ohne Variation) diesen Schluß

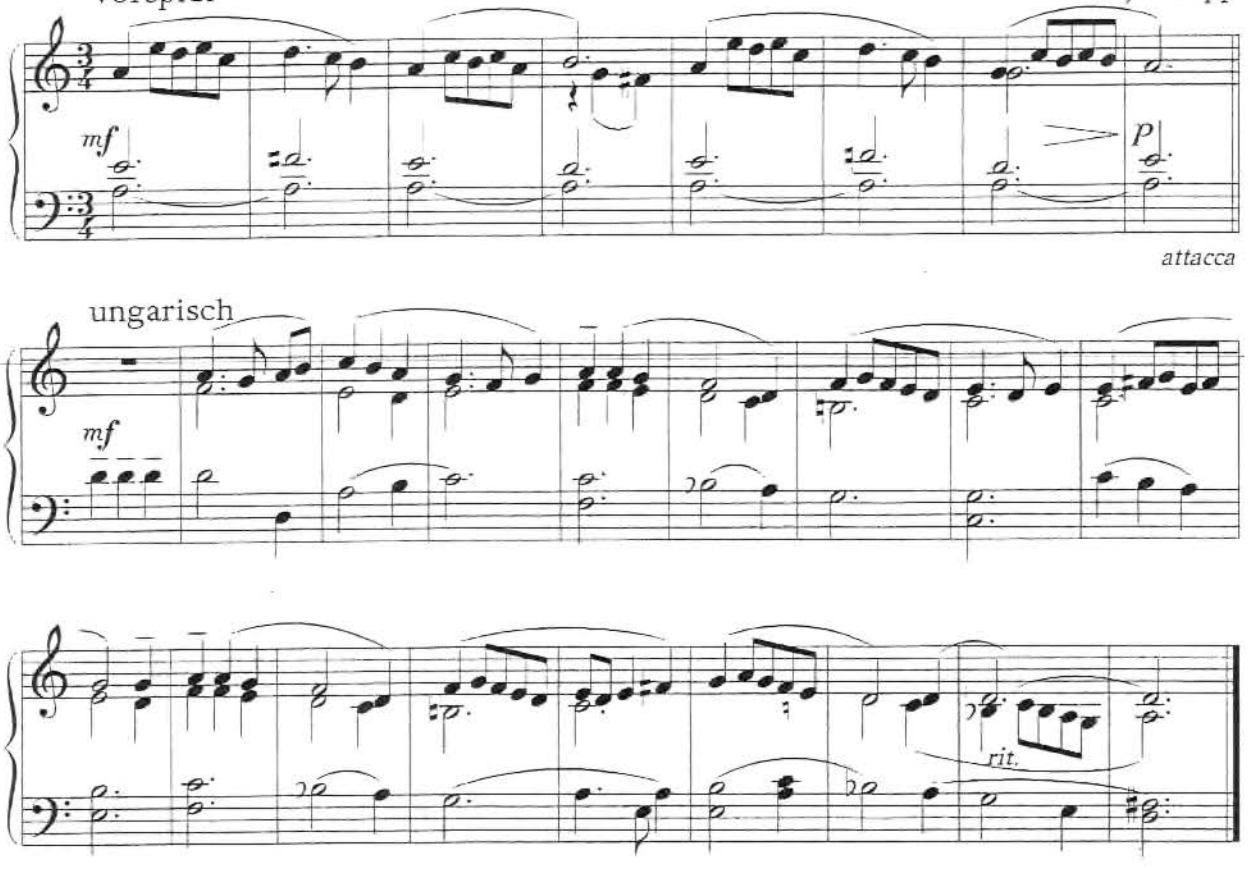


entweder: Vorspiel und ungarisch (2. Abschluß)
oder: das ganze Stück (1. Abschluß)

Brauttanz (Variation)

Vorspiel

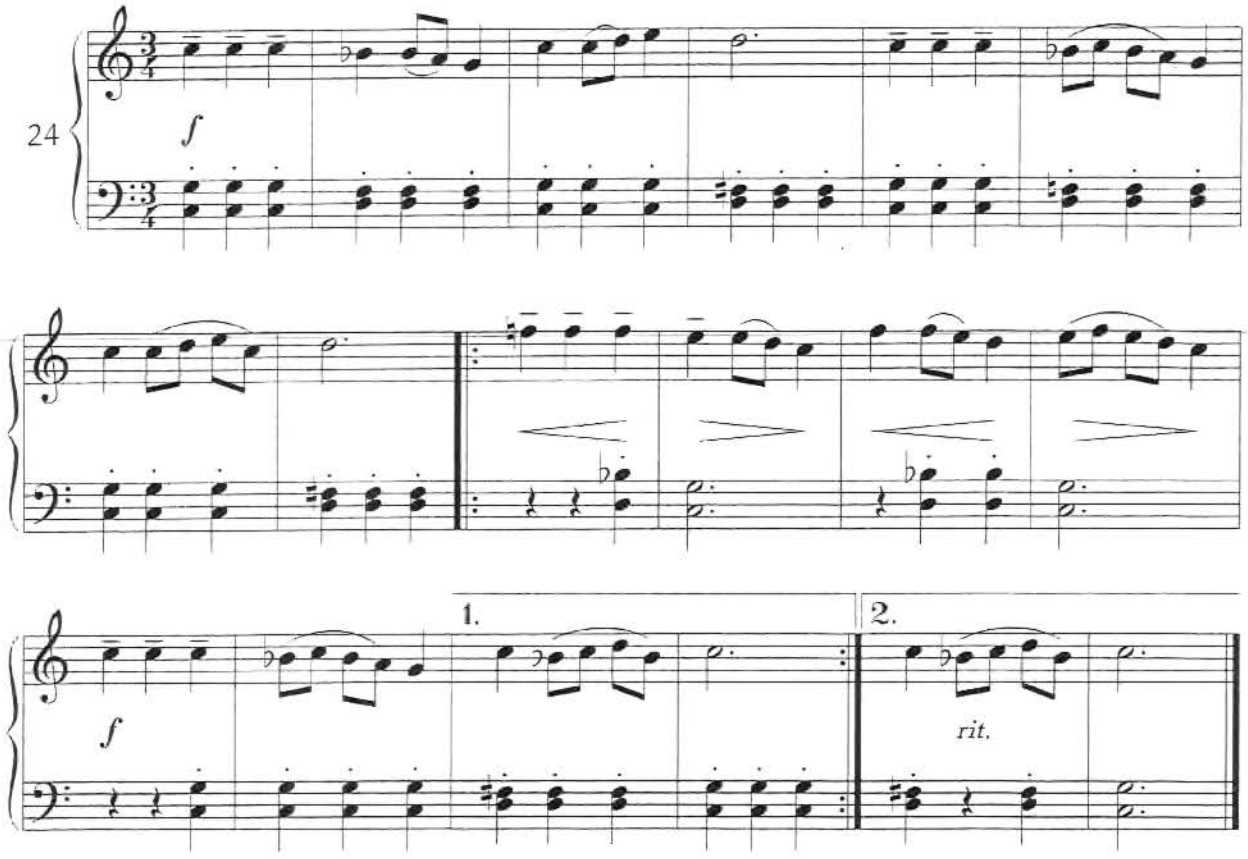
Lajos Papp



Hochzeitsfest

allegro

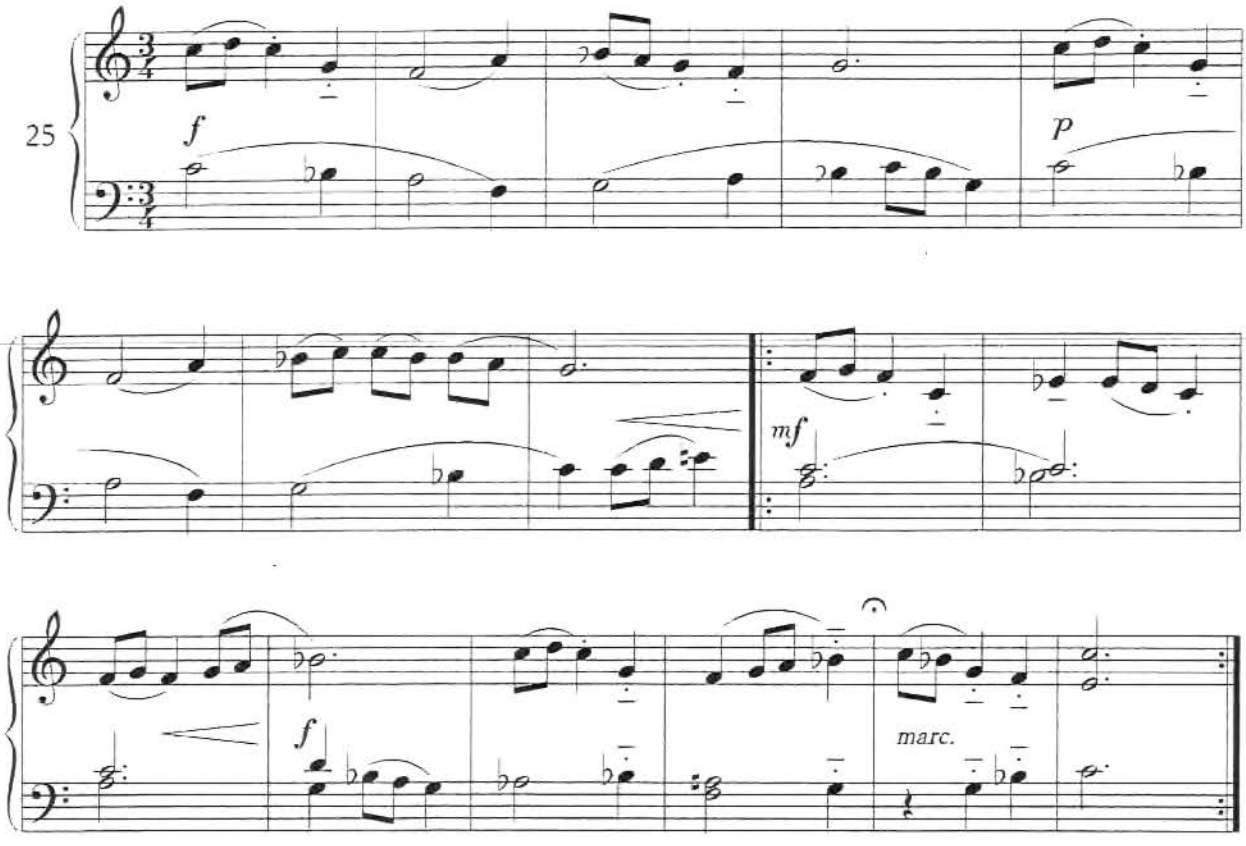
Lajos Papp



Fröhlicher Tanz

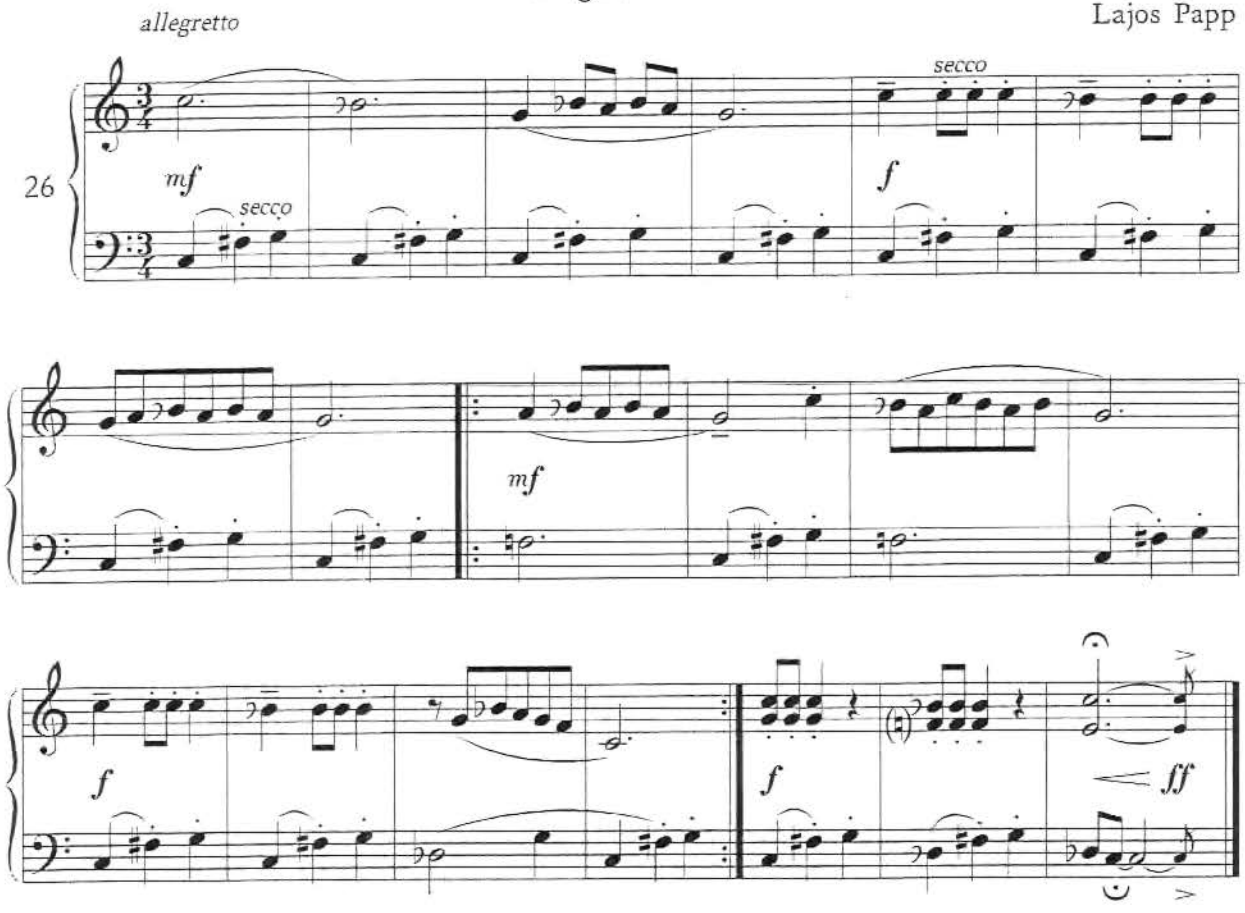
mosso

Lajos Papp



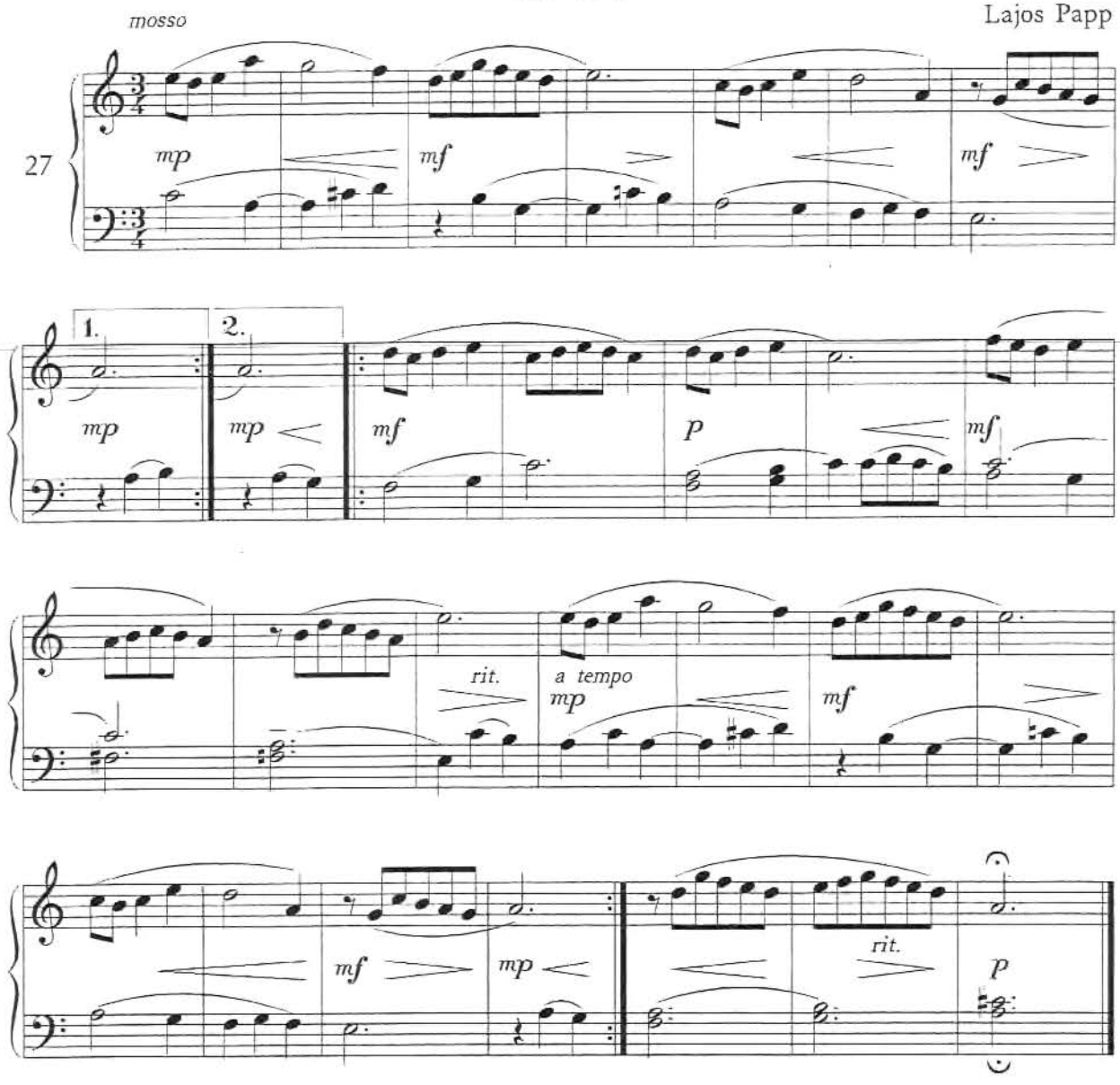
Ziegenwalzer

Lajos Papp



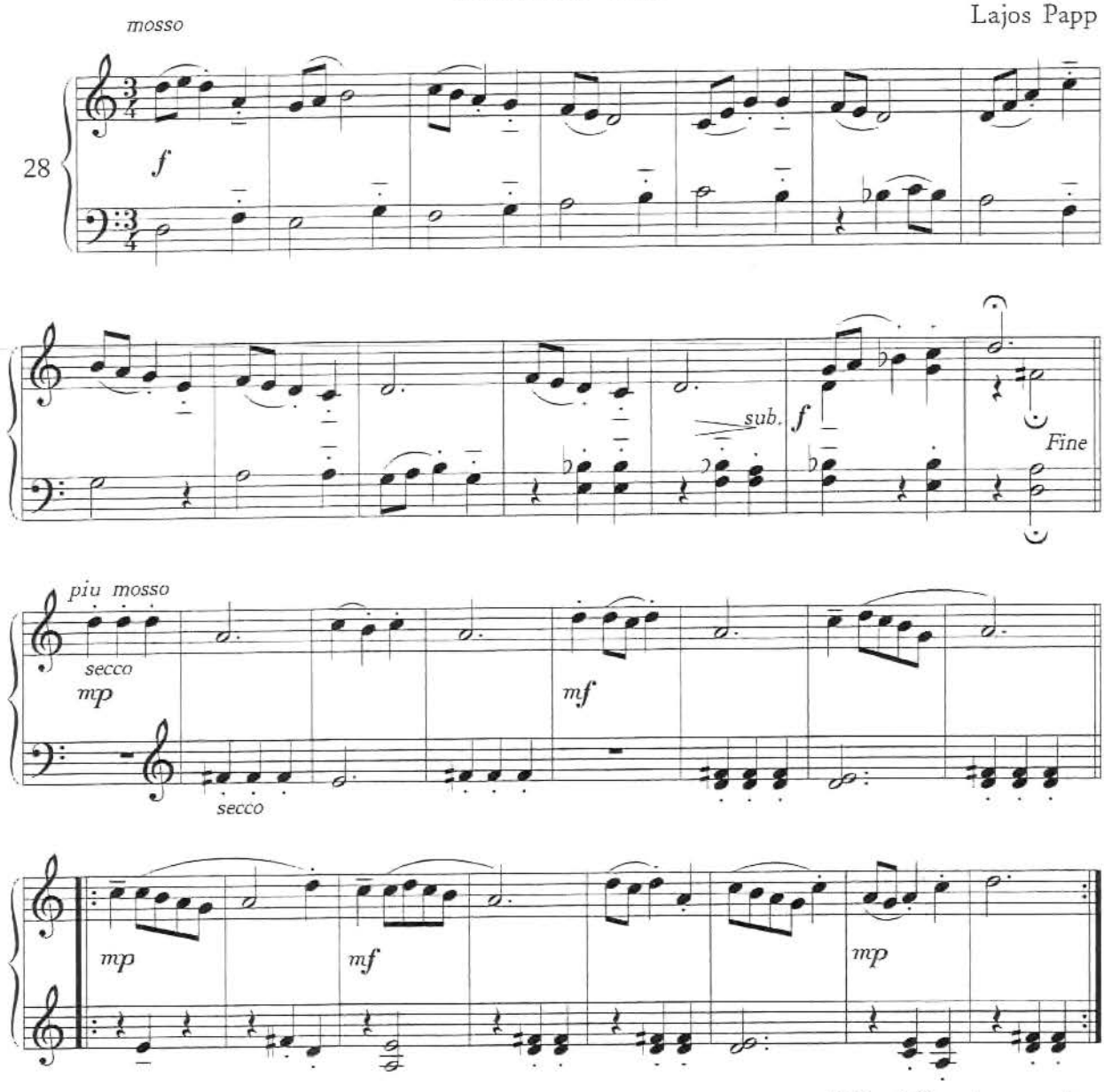
Slawisch

Lajos Papp



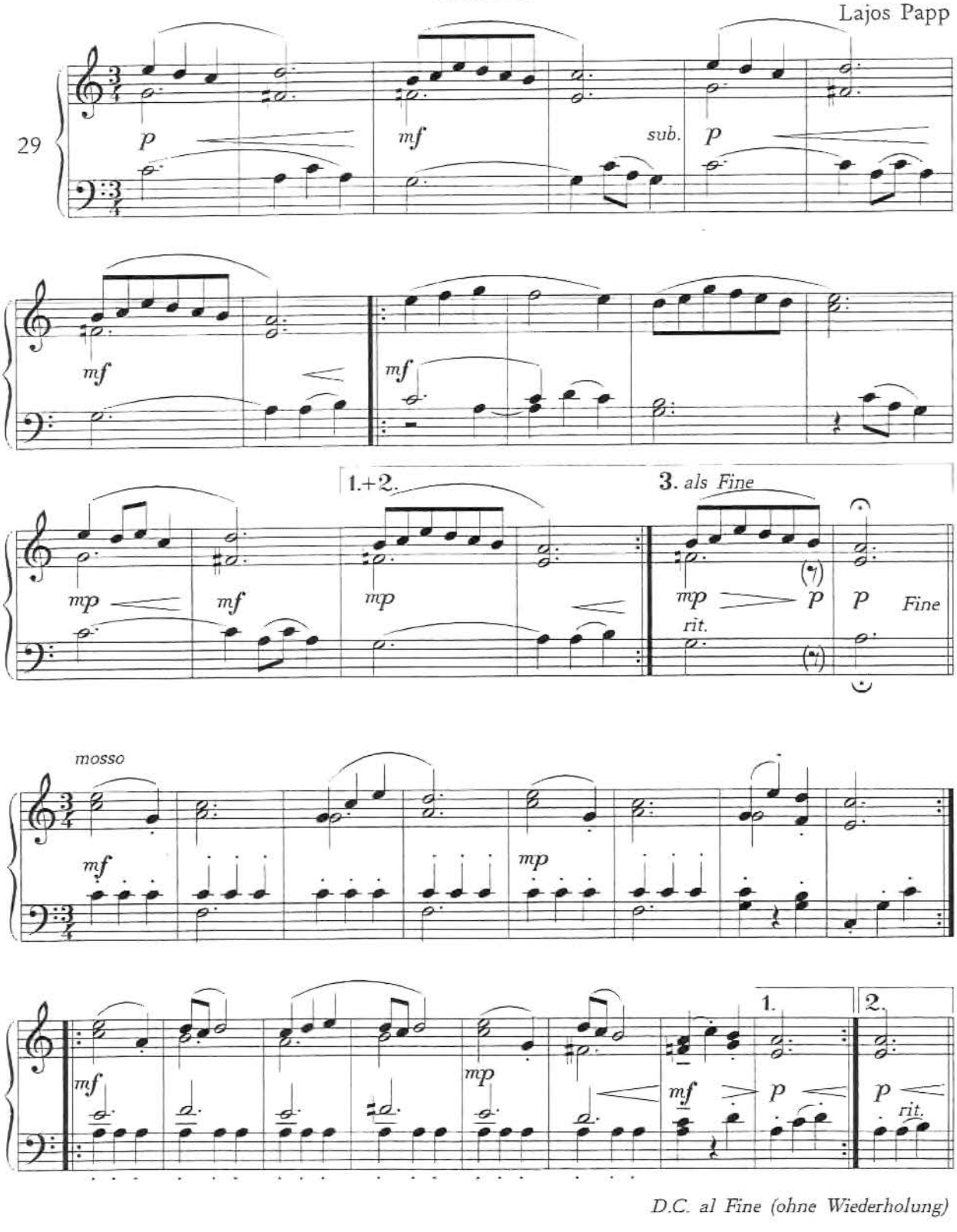
Dorischer Tanz

Lajos Papp



Menuett

Lajos Papp



D.C. al Fine (ohne Wiederholung)

Weitere Akkordeonwerke von Lajos Papp:

Vierundvierzig leichte Stücke
ISMN M-50010-011-9

Der müde Hampelmann
ISMN M-50010-012-6

Tanz der Frösche (I)
Acht kleine Kammermusiken für Blockflöte oder ein anderes Melodieinstrument und Akkordeon
ISMN M-50010-023-2

Tanz der Frösche (II)
Sieben kleine Kammermusiken für Blockflöte oder ein anderes Melodieinstrument und Akkordeon
ISMN M-50010-032-4

Auf Wunsch senden wir Ihnen gerne einen Katalog mit unserem Angebot an Noten und Tonträgern sowie der Reihe „Texte zur Geschichte und Gegenwart des Akkordeons".

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Internet: http://www.augemus.de

LAJOS PAPP

Vierundvierzig leichte Stücke

für Akkordeon

ISMN M-50010-011-9

R: 75.825
25-11-03

AUGEMUS MUSIKVERLAG
Ralf Kaupenjohann, Bleckstraße 1a, 44809 Bochum

Lajos Papp (1935 in Debrecen/Ungarn geboren) studierte am Konservatorium in Debrecen Klavier und Komposition, anschließend Komposition und Dirigieren an der Franz-Liszt-Musikakademie in Budapest. 1960 erhielt er sein Diplom für Komposition. Von 1971 bis 1973 war er Stipendiat in Basel, wo er Komposition und Dirigieren in den Meisterklassen von Klaus Huber und Helmut Lachenmann studierte. Musikalisch und musikpädagogisch ist er Béla Bartók verpflichtet. Seit 1973 lebt er in Oldenburg/Oldbg.

Lajos Papp komponierte die *44 leichten Stücke für Akkordeon* für den Anfangsunterricht auf dem Einzeltonakkordeon im Sommer 1989. Wer oder was letztlich den Anstoß zu diesen kleinen Kompositionen gegeben hat, ist kaum zu sagen. Es waren sehr verschiedenartige Eindrücke, die Lajos Papp vom Instrument und von den Menschen, die es spielten, im Laufe von Jahren gesammelt hat: Ihn beeindruckte das Spiel von Ivan Koval, er beobachtete die musikpädagogische Arbeit im Fachbereich Akkordeon an der Musikschule der Stadt Oldenburg, er ließ sich Unterrichtsliteratur zeigen, informierte sich über die möglichen Tonumfänge - es war ein allmähliches Wachsen.

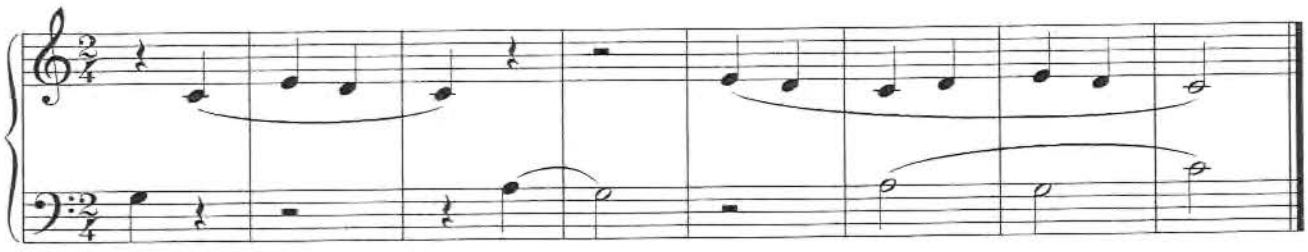
Den Stücken liegt die Idee zugrunde, Kindern über Pentatonik und modale Tonarten einen natürlichen Zugang zum musikalischen Erleben und Gestalten zu weisen.

In der praktischen Arbeit hat sich herausgestellt, daß die Kinder diese Stücke mit sehr viel Freude musizieren.

Ute Pukropski

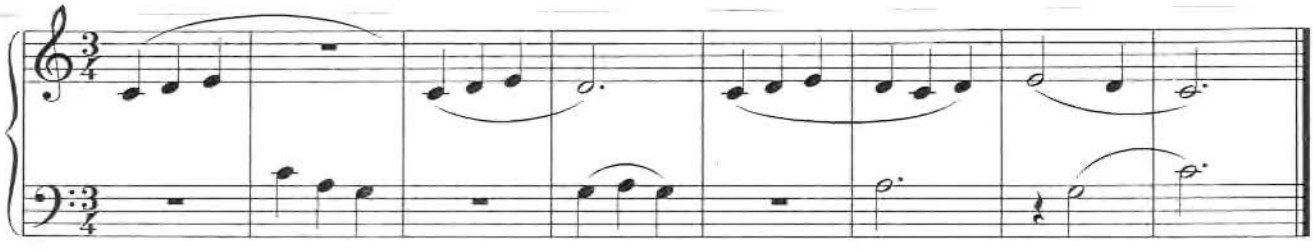
1. Gustav ist ein bunter Fisch

Lajos Papp



2. Kleine Wellen

Lajos Papp



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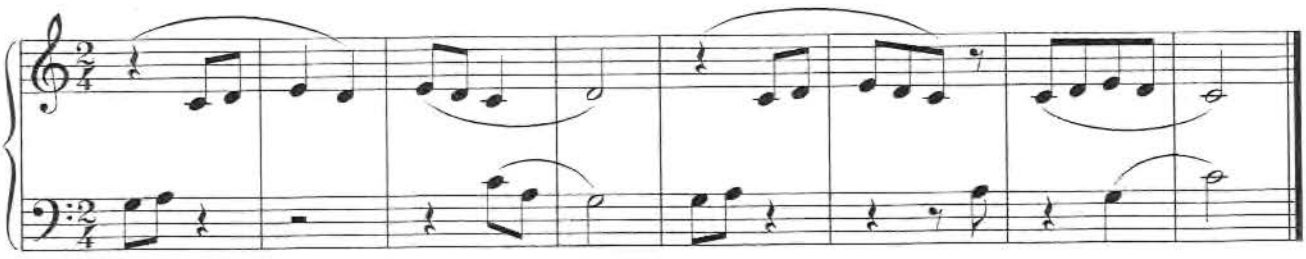
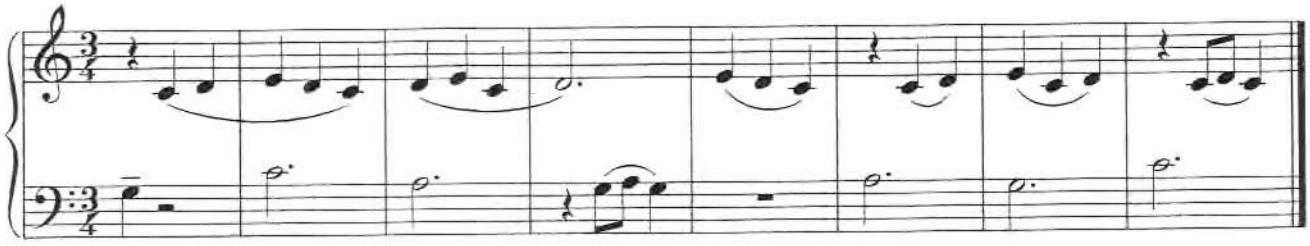
3. Hoppel, das Kaninchen

Lajos Papp



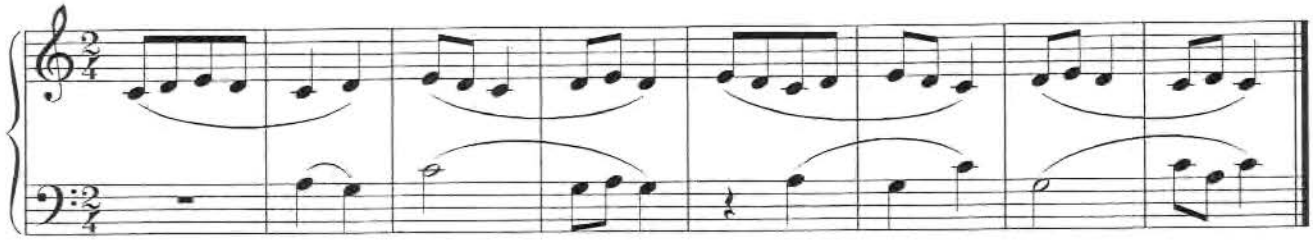
4. Wilhelm, der Wurm

Lajos Papp



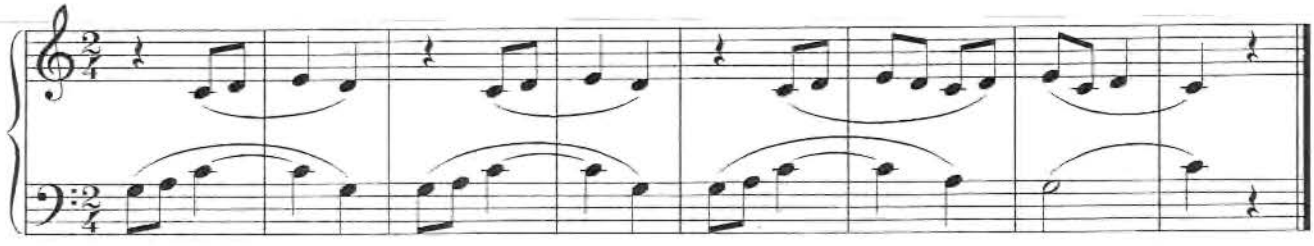
5. Am Abend

Lajos Papp



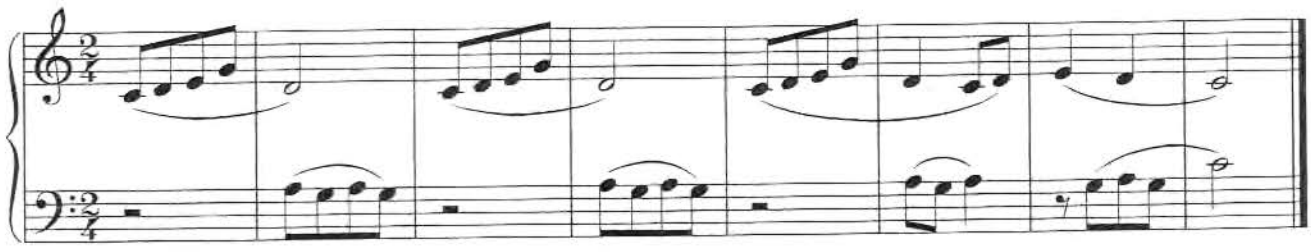
6. Jan ist müde

Lajos Papp



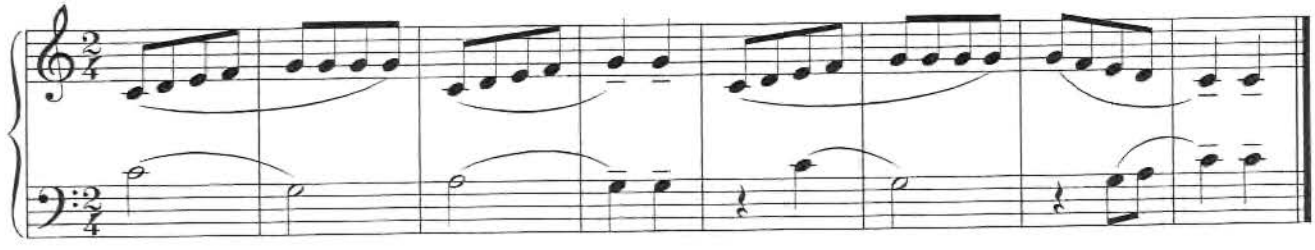
7. Weit weg

Lajos Papp



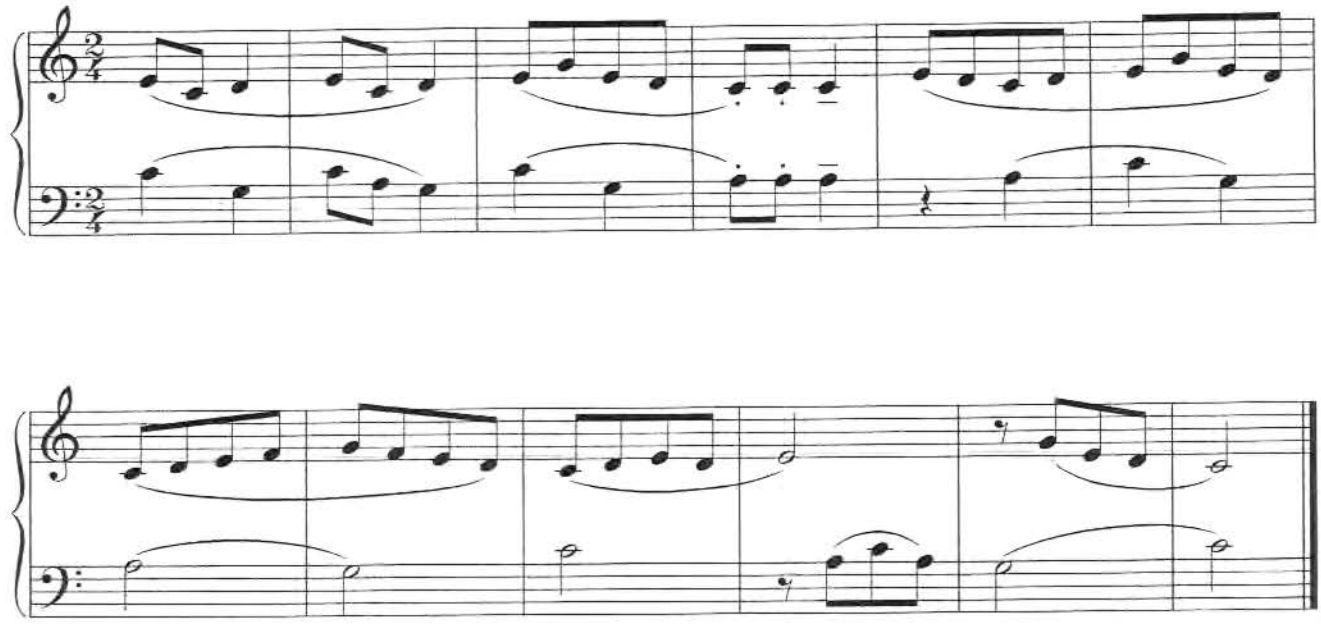
8. Das alte Lied

Lajos Papp



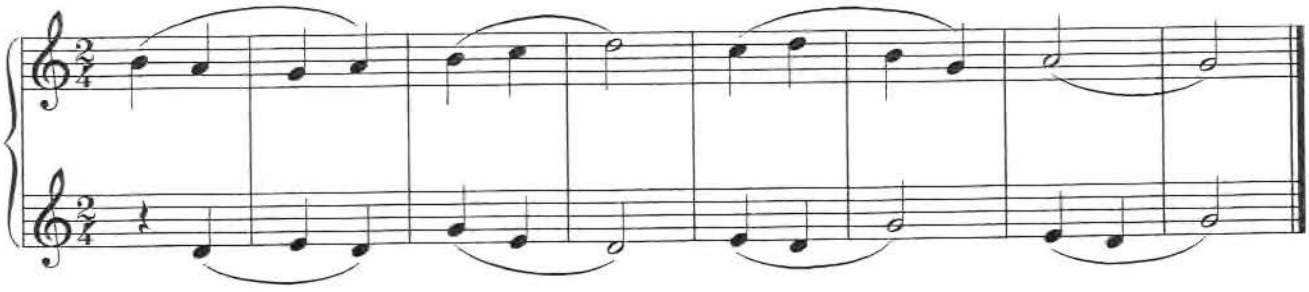
9. Wind

Lajos Papp



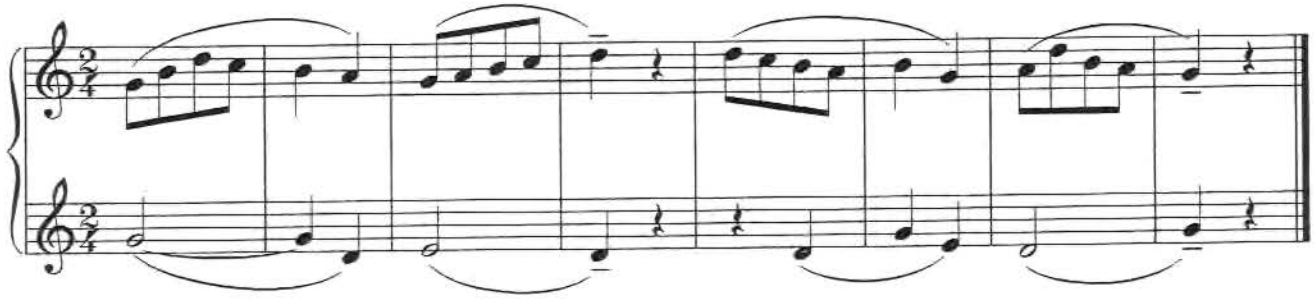
10. Im Frühling

Lajos Papp



11. Leises Lachen

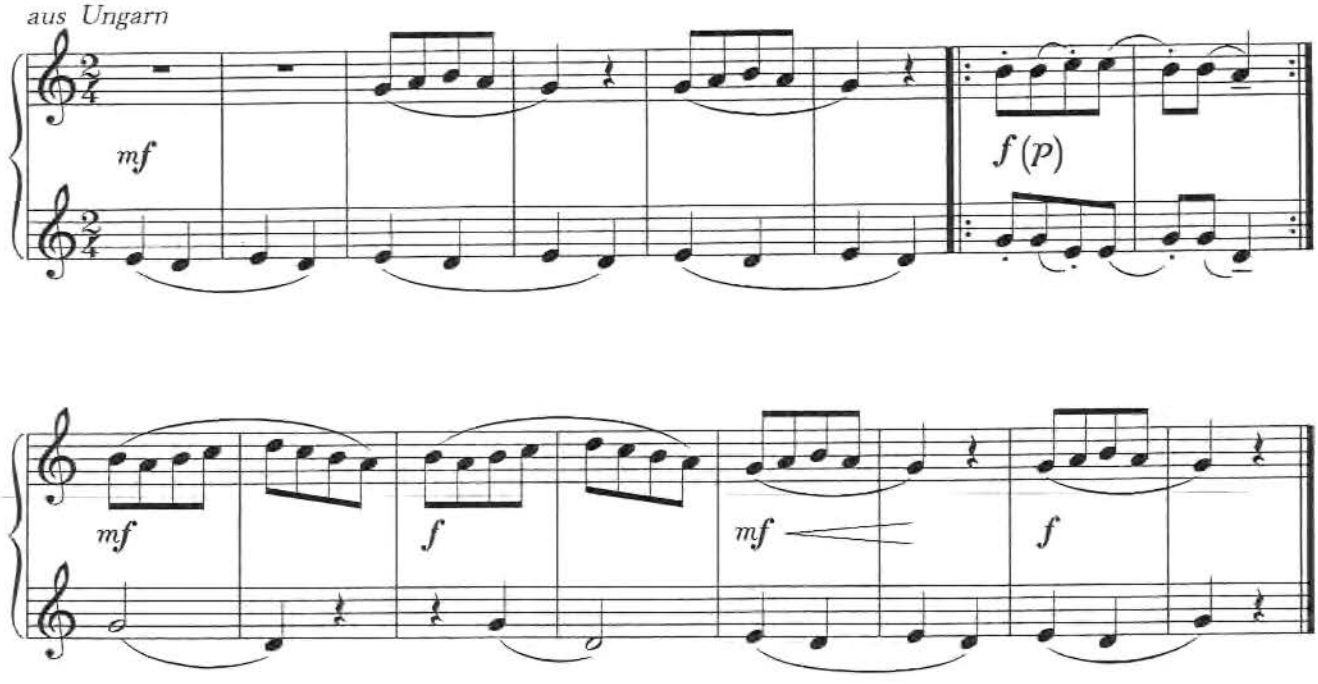
Lajos Papp



12. Fröhlicher Tanz

aus Ungarn

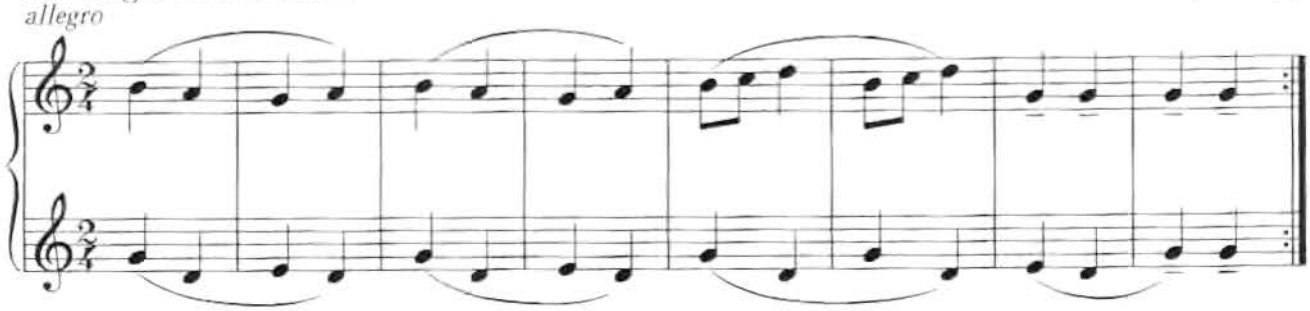
Lajos Papp



13. Ungarisches Lied

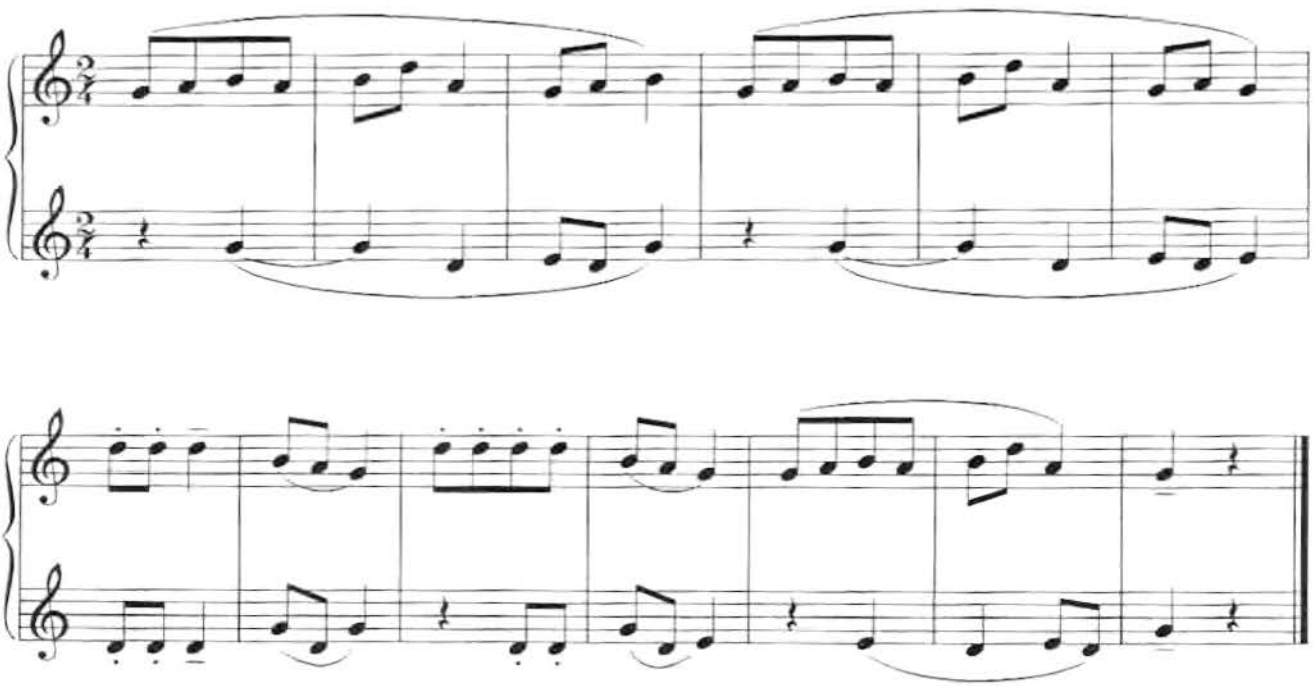
Lajos Papp

allegro



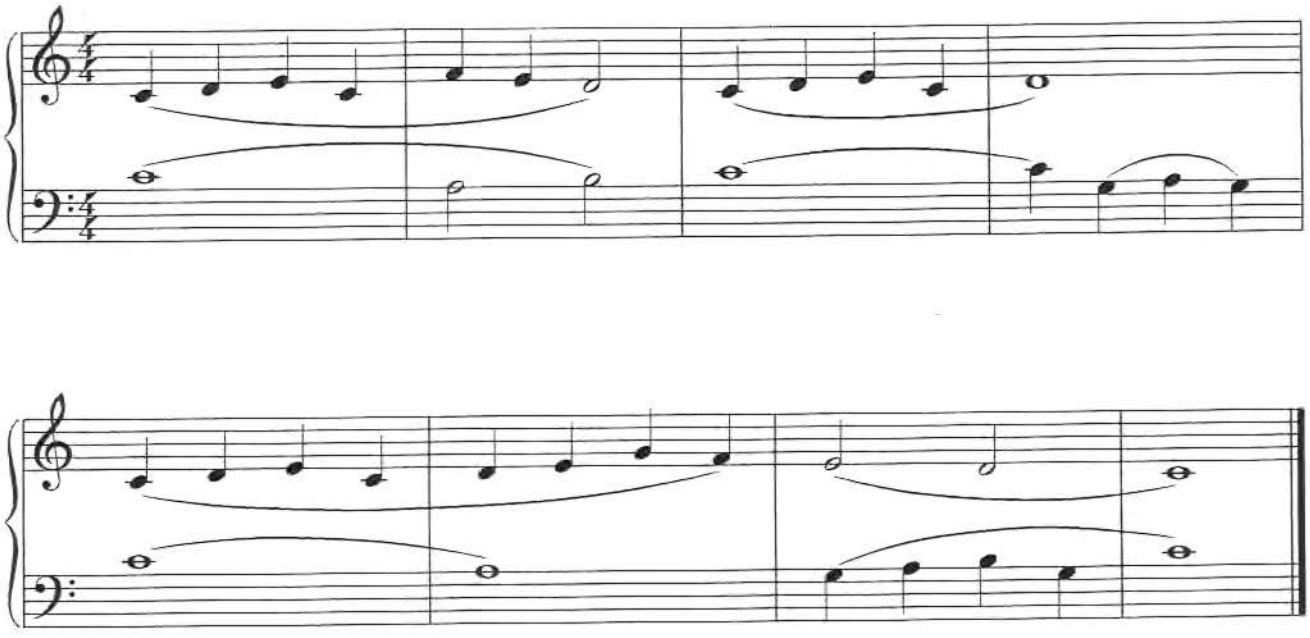
14. Spiel

Lajos Papp



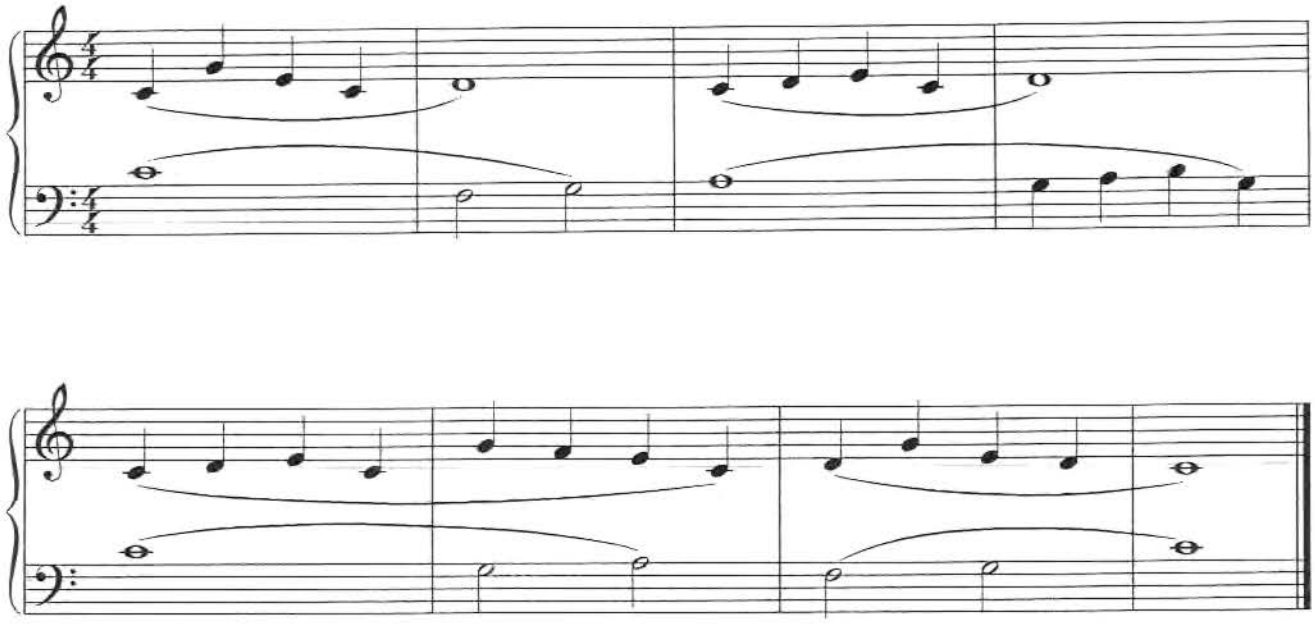
15. Abendlied

Lajos Papp



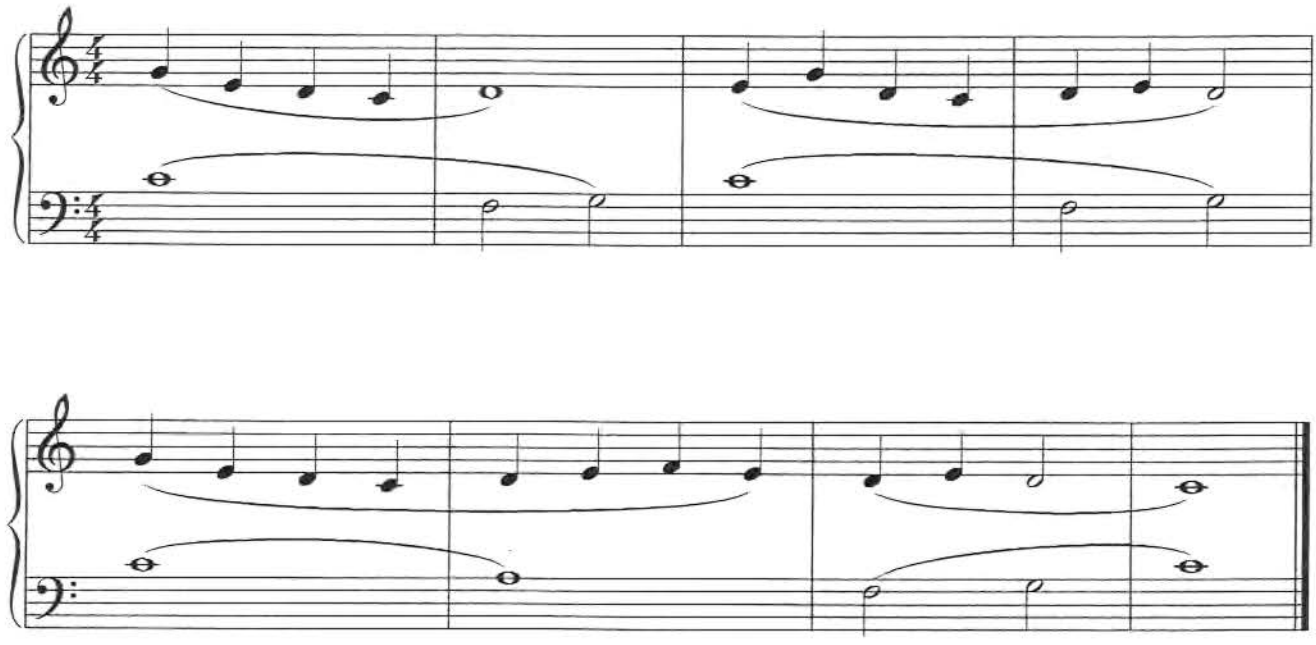
16. Kleines Geheimnis

Lajos Papp



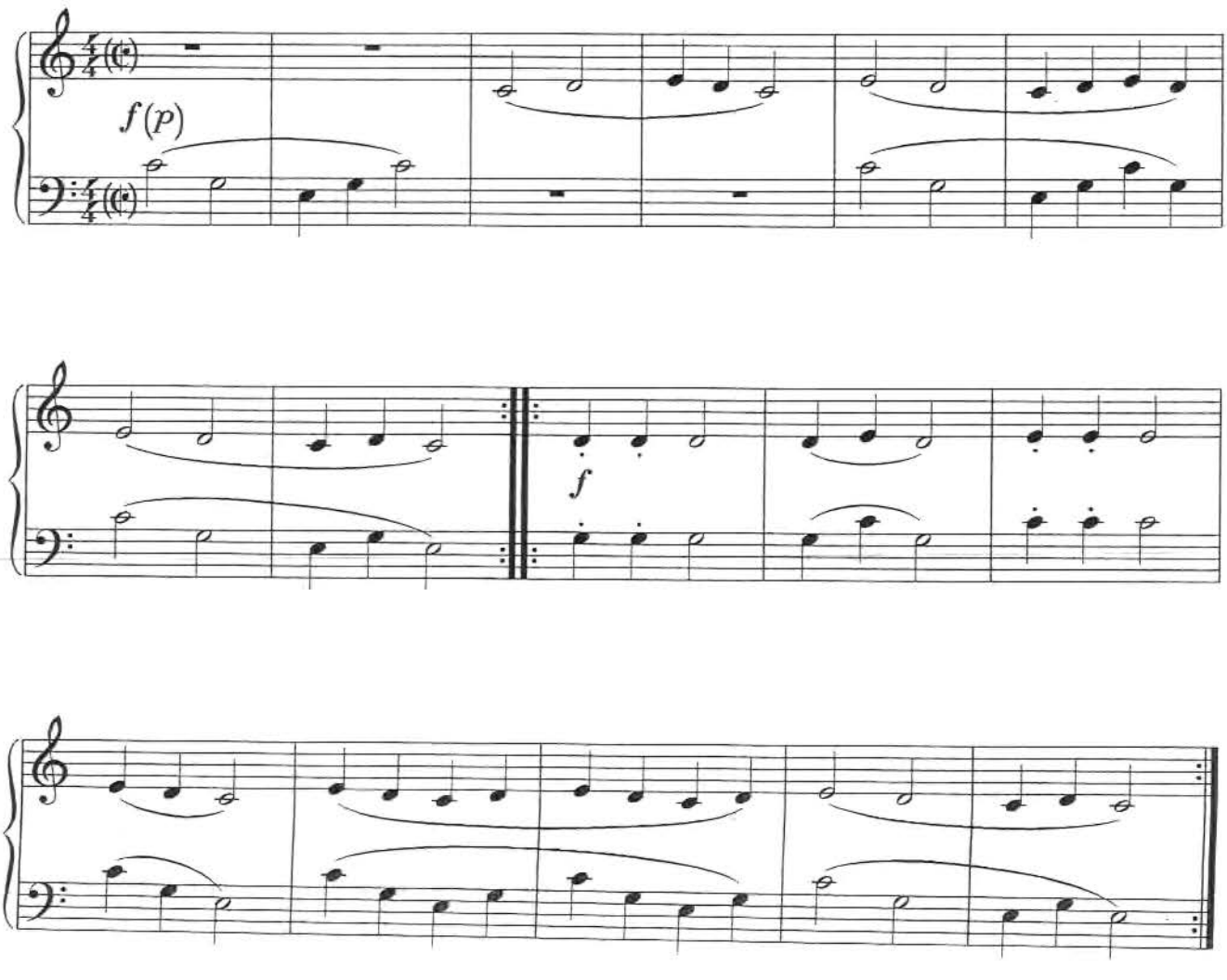
17. Morgen im Wald

Lajos Papp



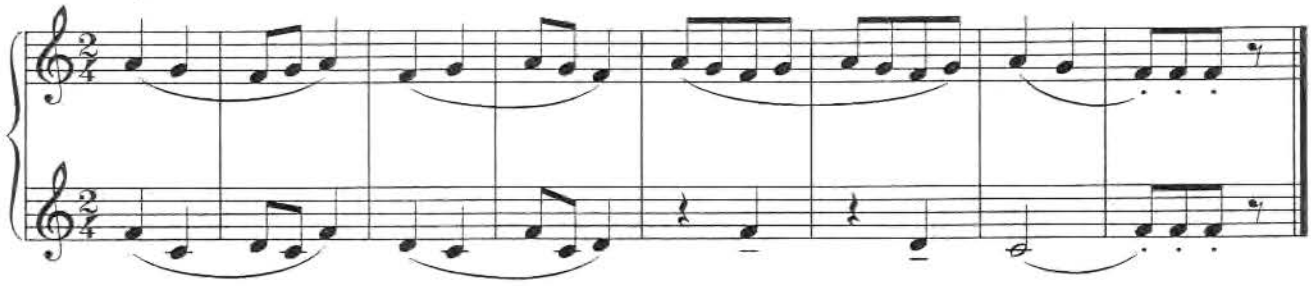
18. Jagdhörner

Lajos Papp



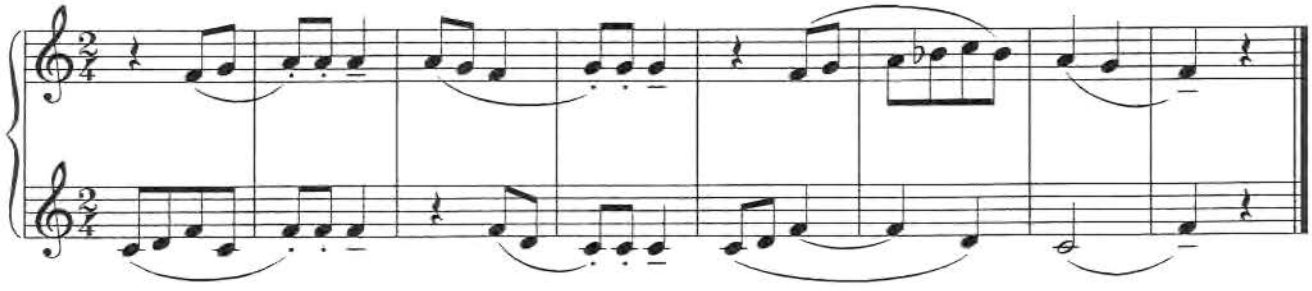
19. Mal so, mal so

Lajos Papp



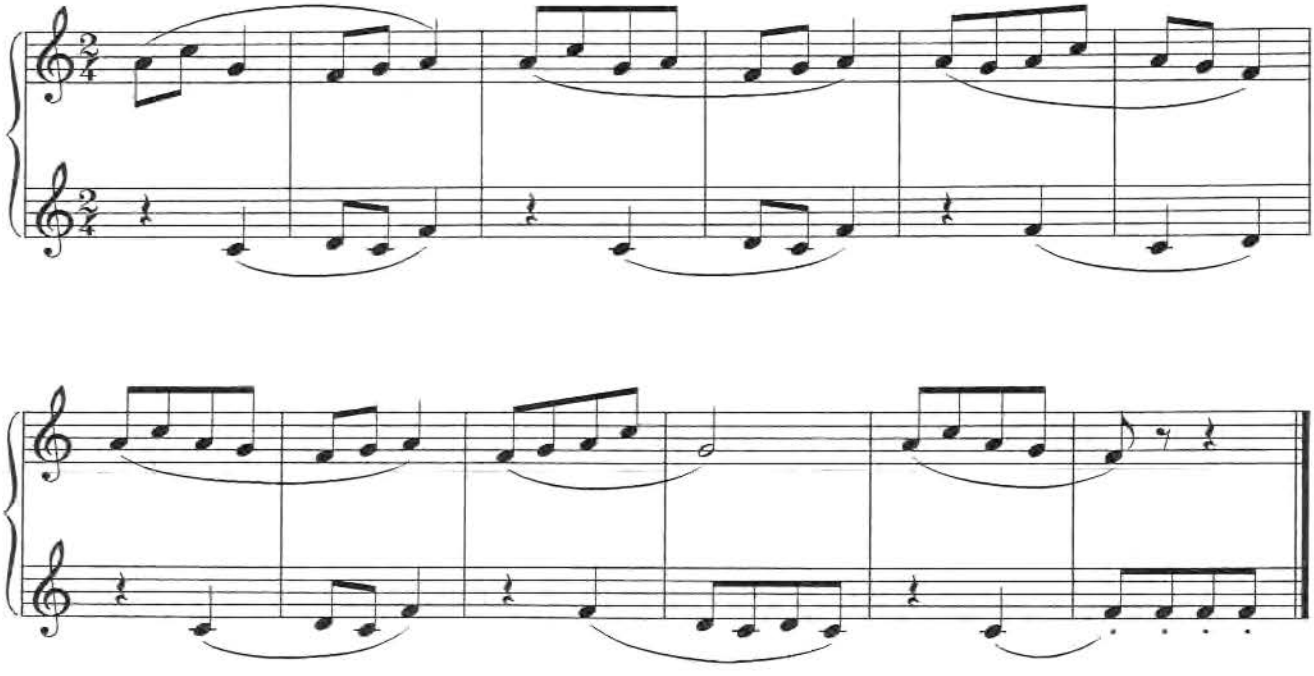
20. Einer nimmt den anderen mit

Lajos Papp



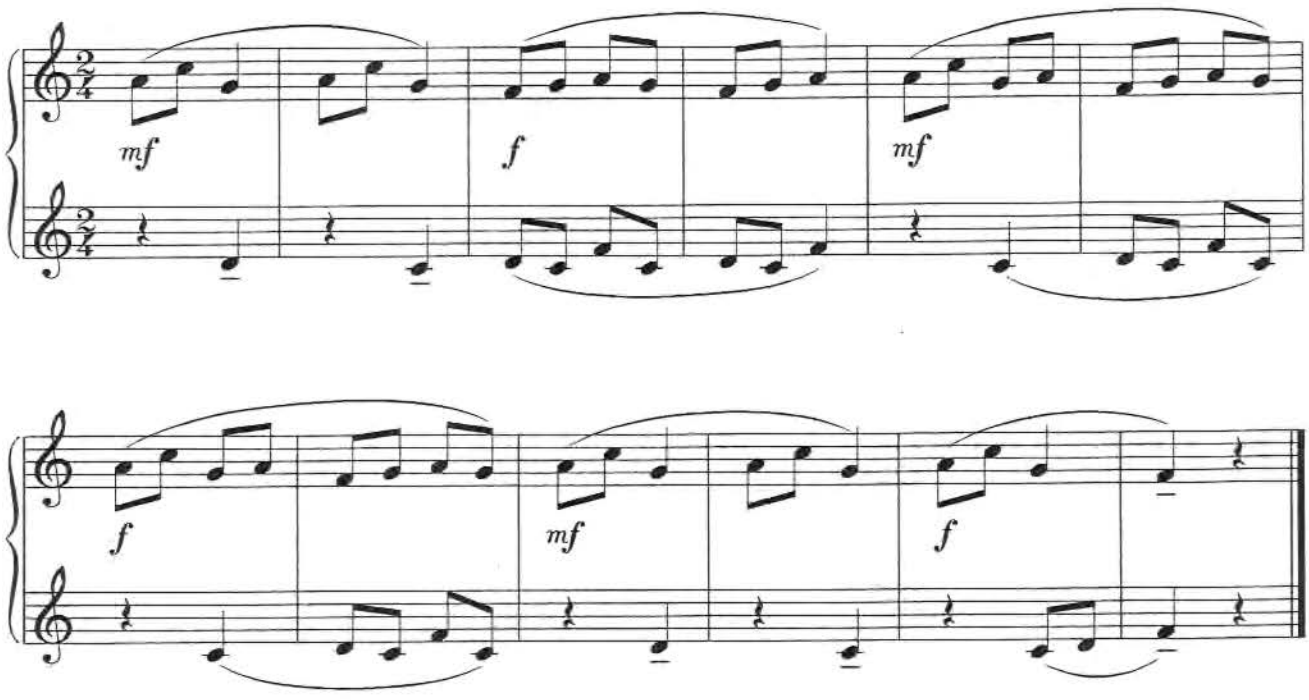
21. Viele Fragen - eine Antwort

Lajos Papp



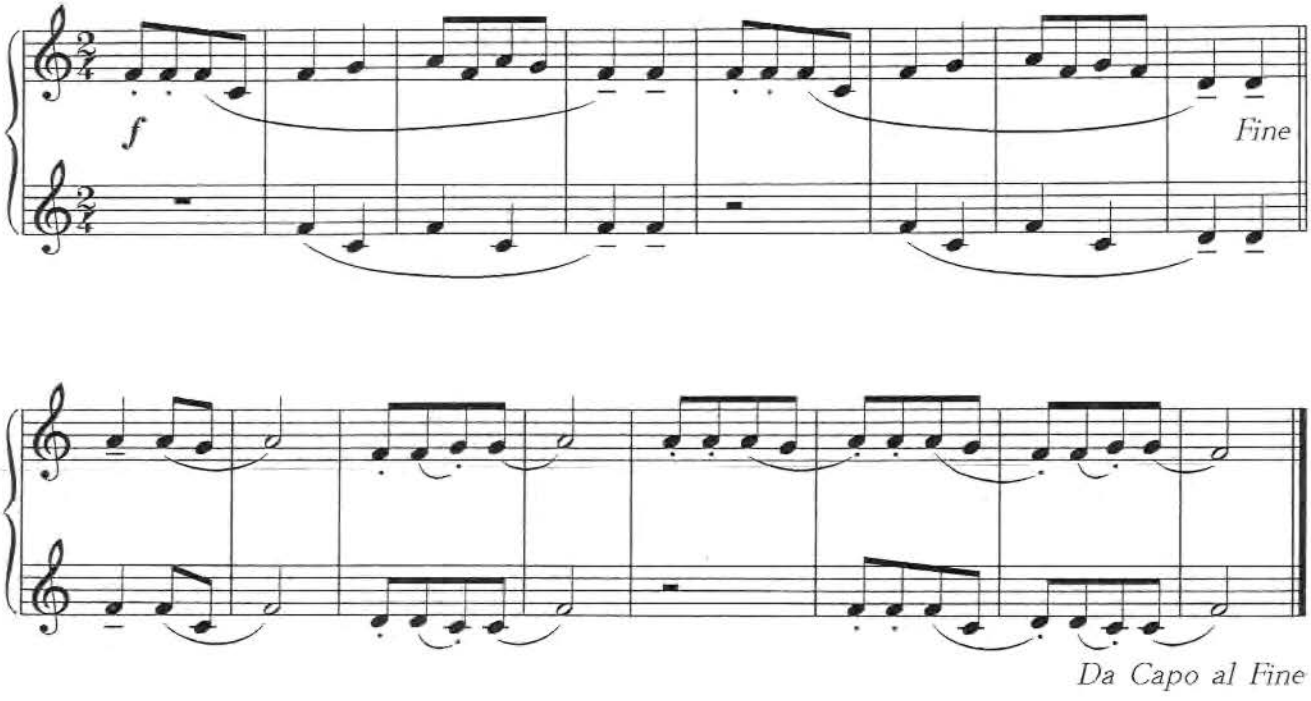
22. Zwei Freunde - der eine laut, der andere nicht

Lajos Papp



23. Ungarisches Lied

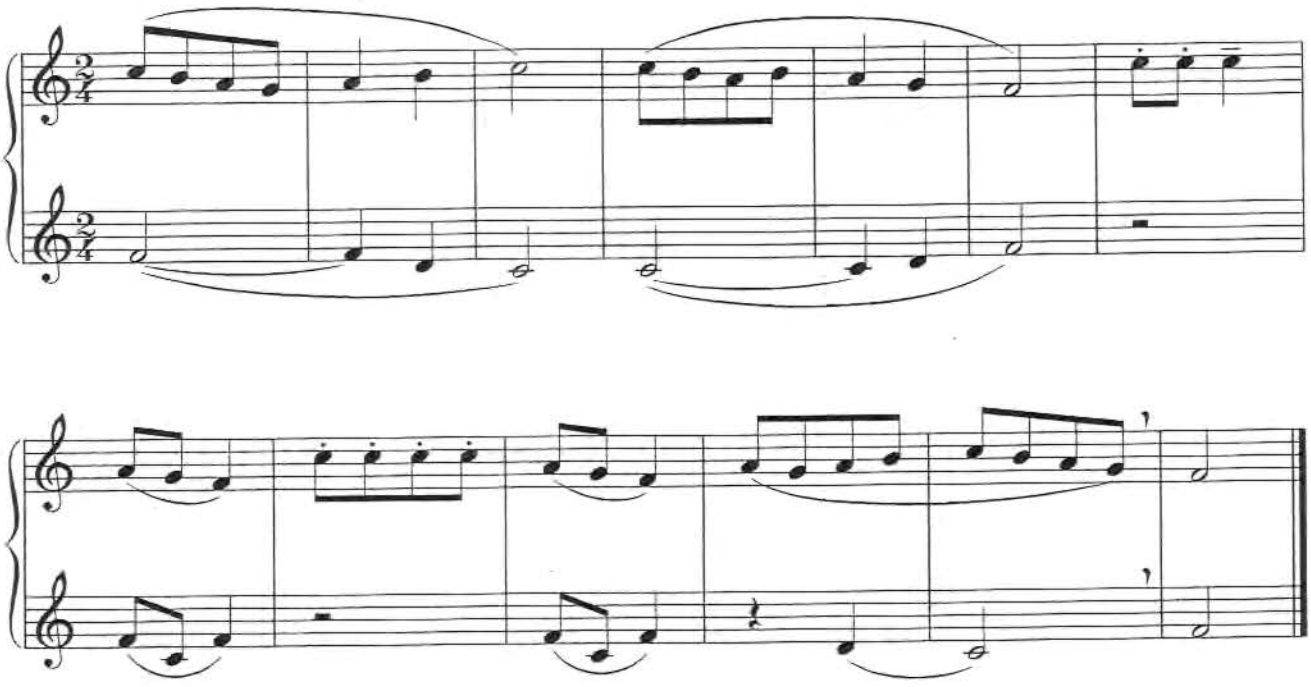
Lajos Papp



Da Capo al Fine

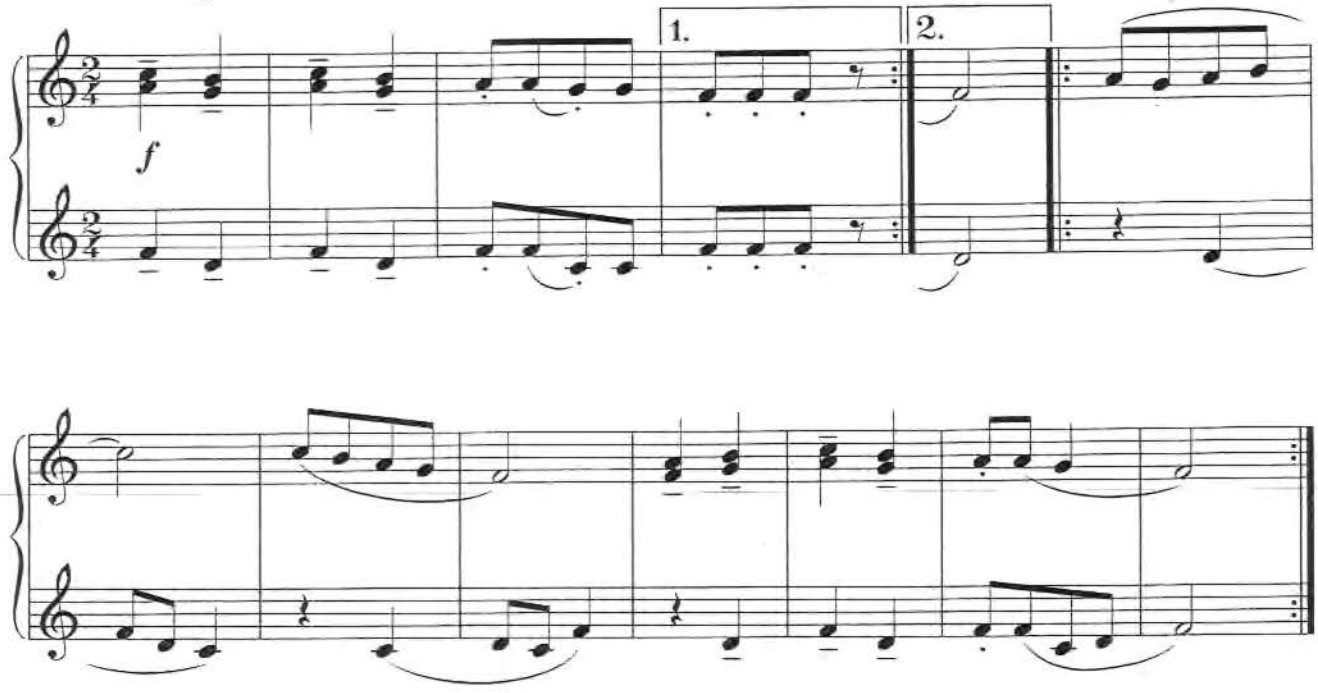
24. Schön wär's

Lajos Papp



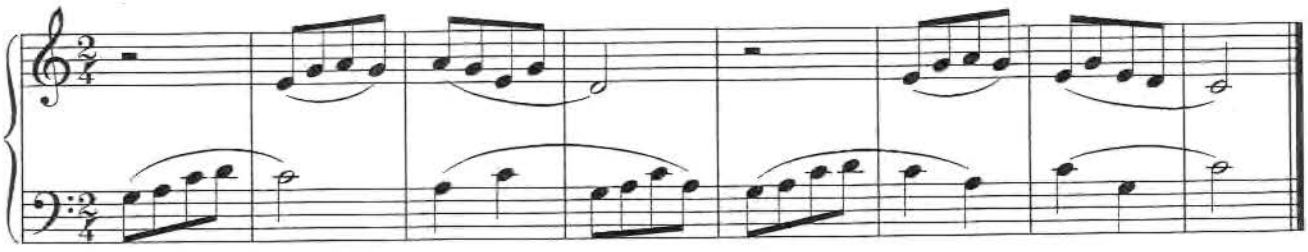
25. Glück gehabt

Lajos Papp



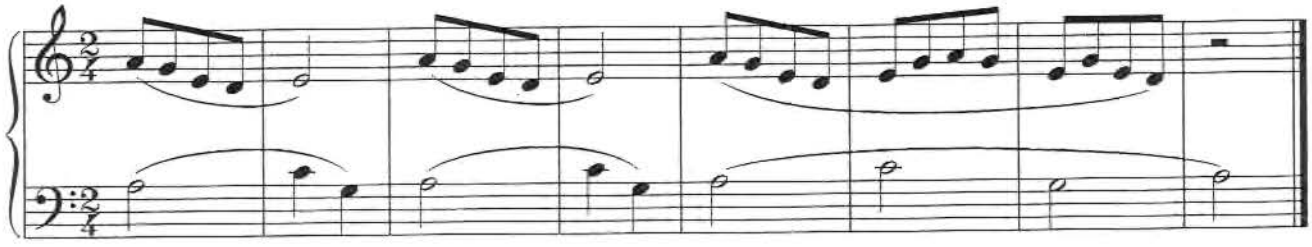
26. Ein Sonnentag

Lajos Papp



27. Eine Geschichte ohne Ende

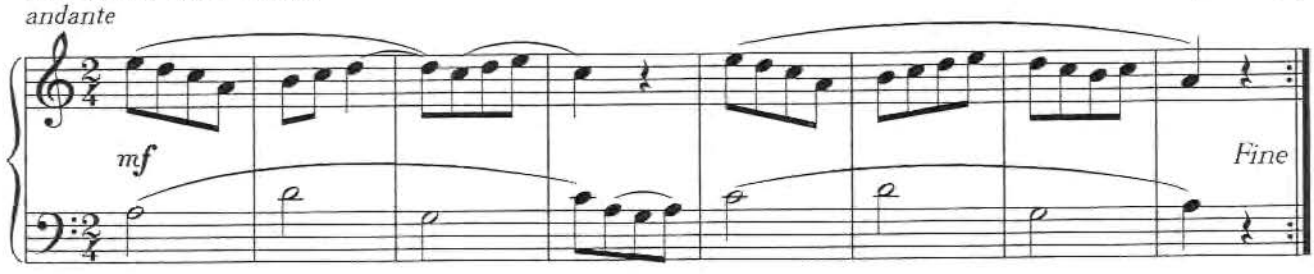
Lajos Papp



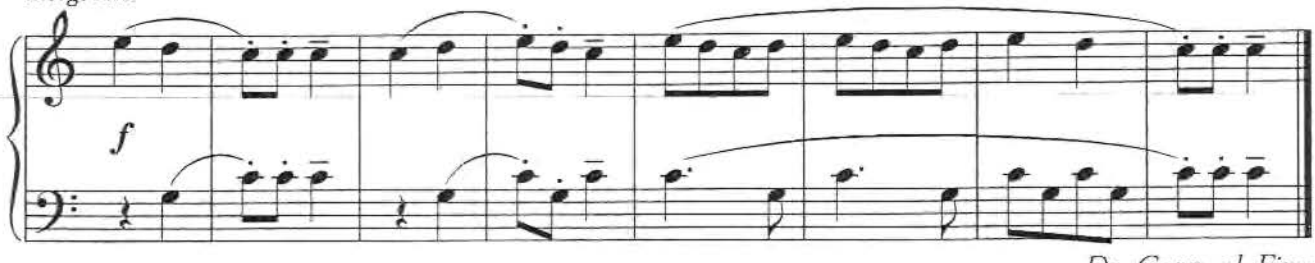
28. Lied und Tanz

Lajos Papp

andante



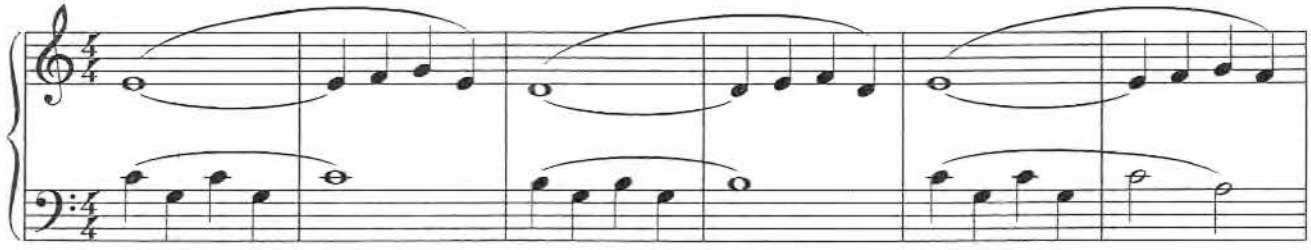
allegretto

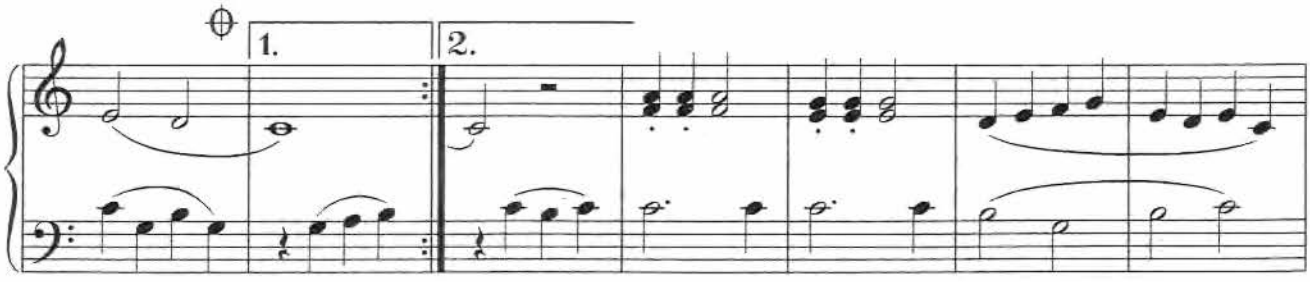


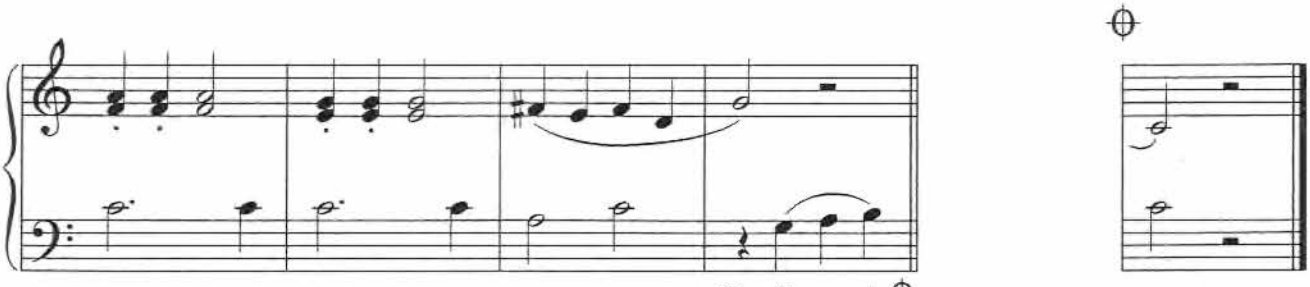
Da Capo al Fine

29. Im Zirkus

Lajos Papp

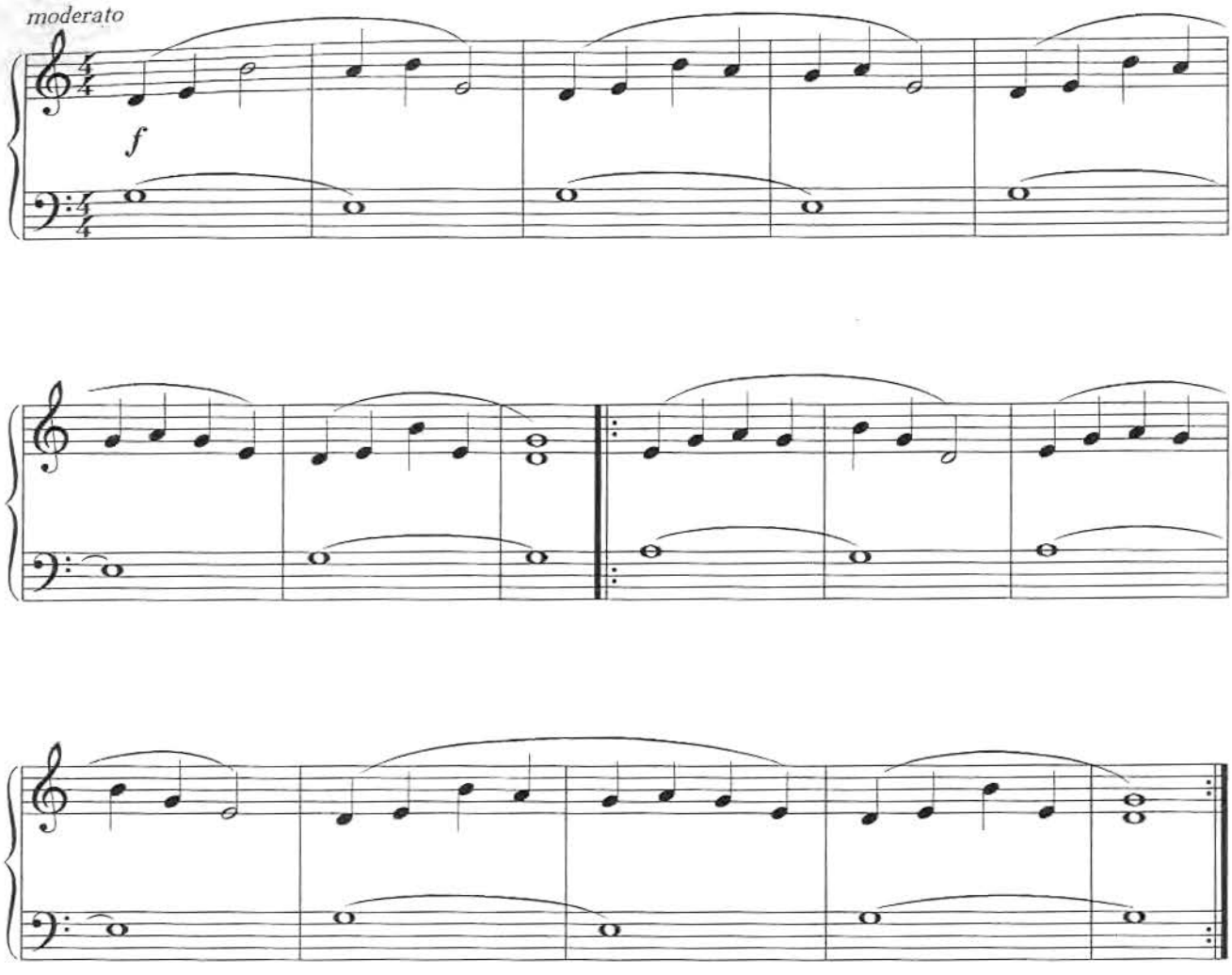






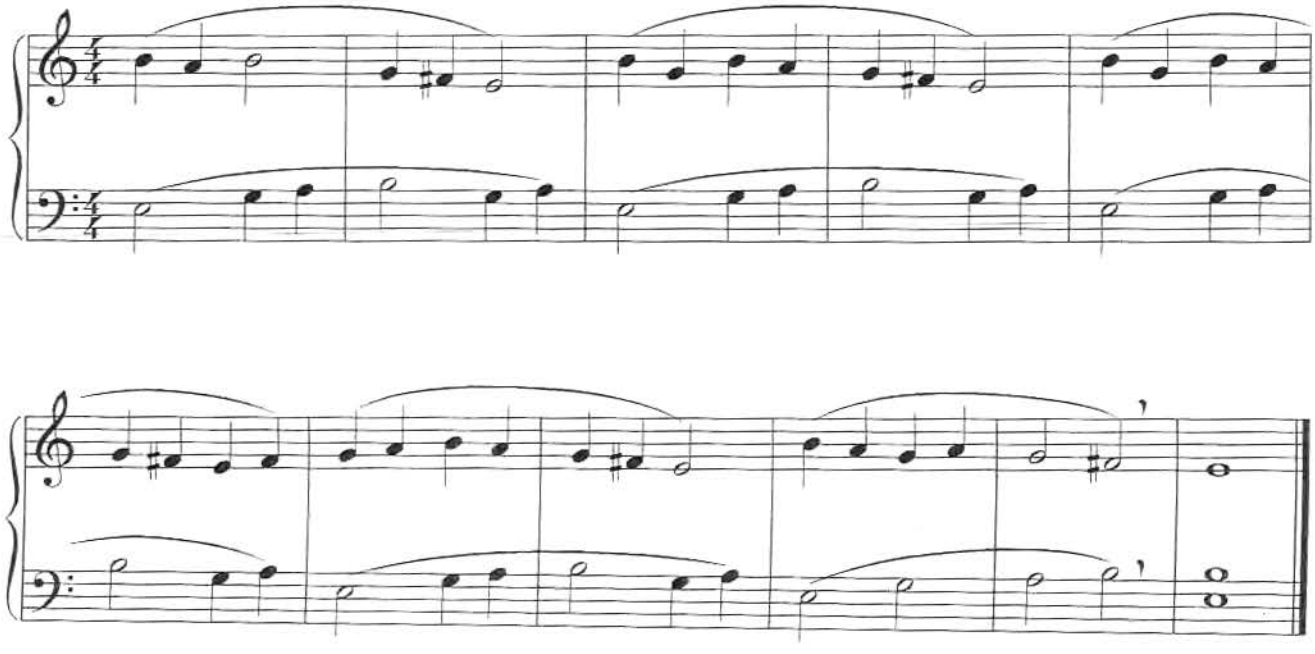
30. Der Riese

Lajos Papp



31. Zauberspruch

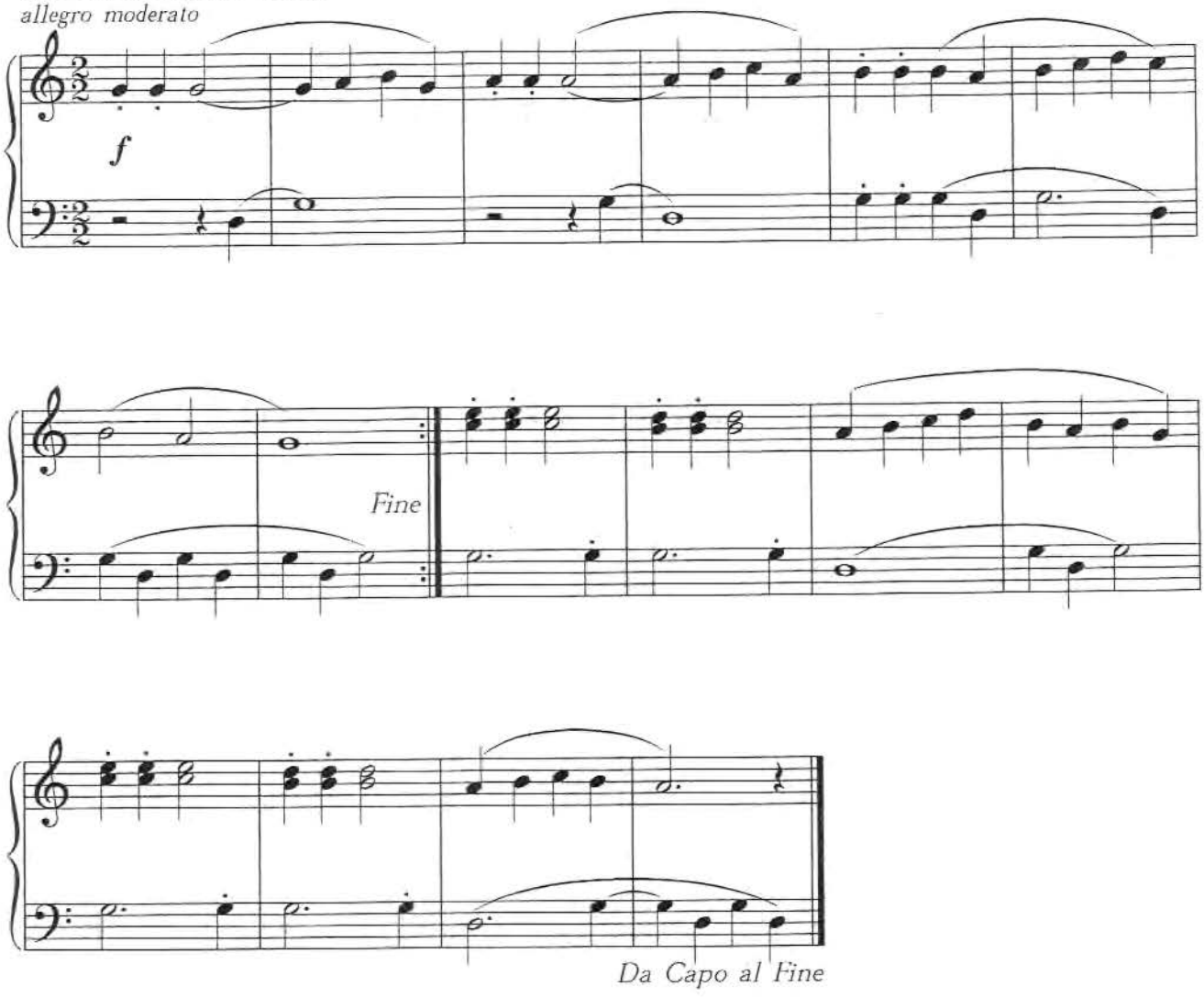
Lajos Papp

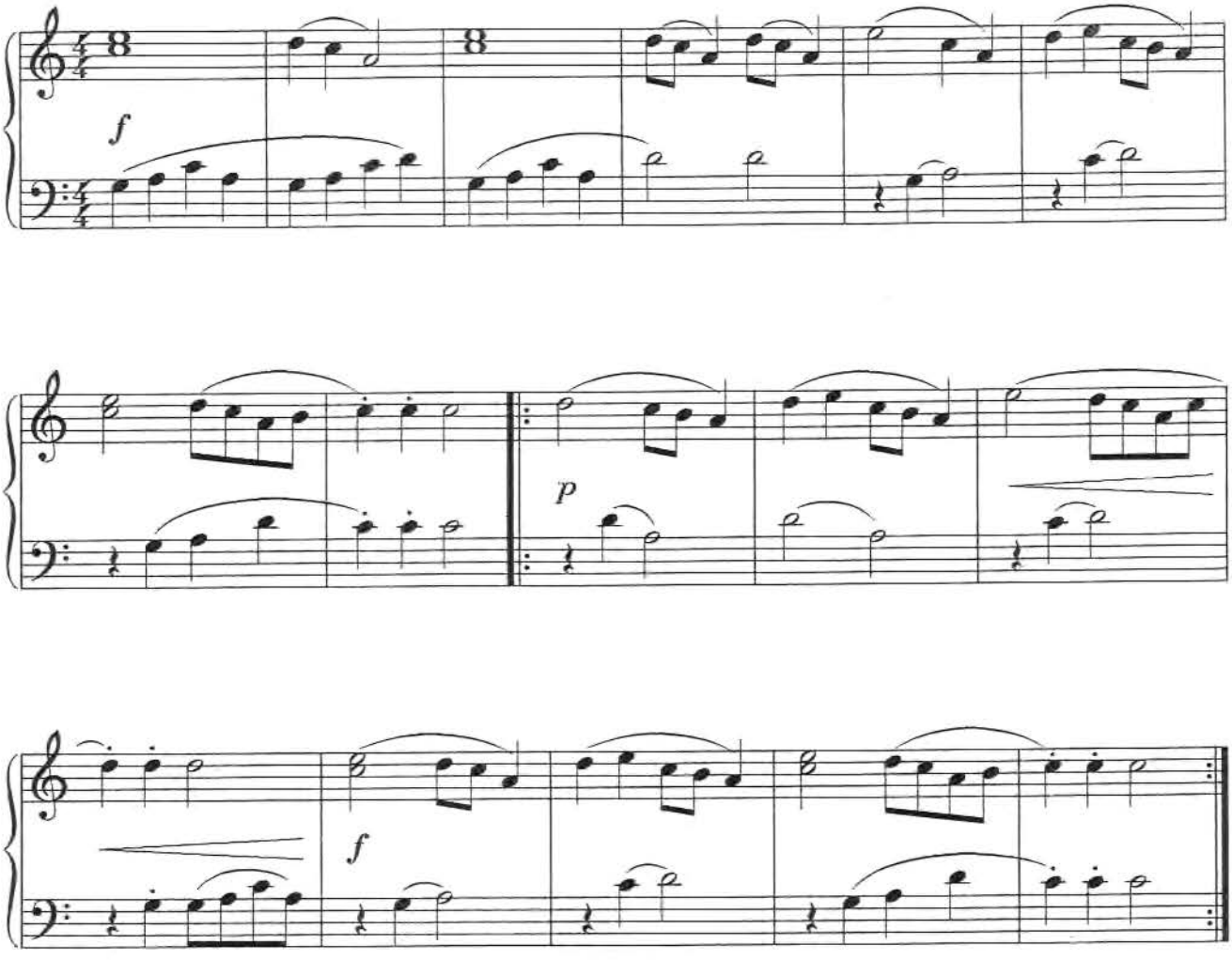


32. Ganz schön frech

Lajos Papp

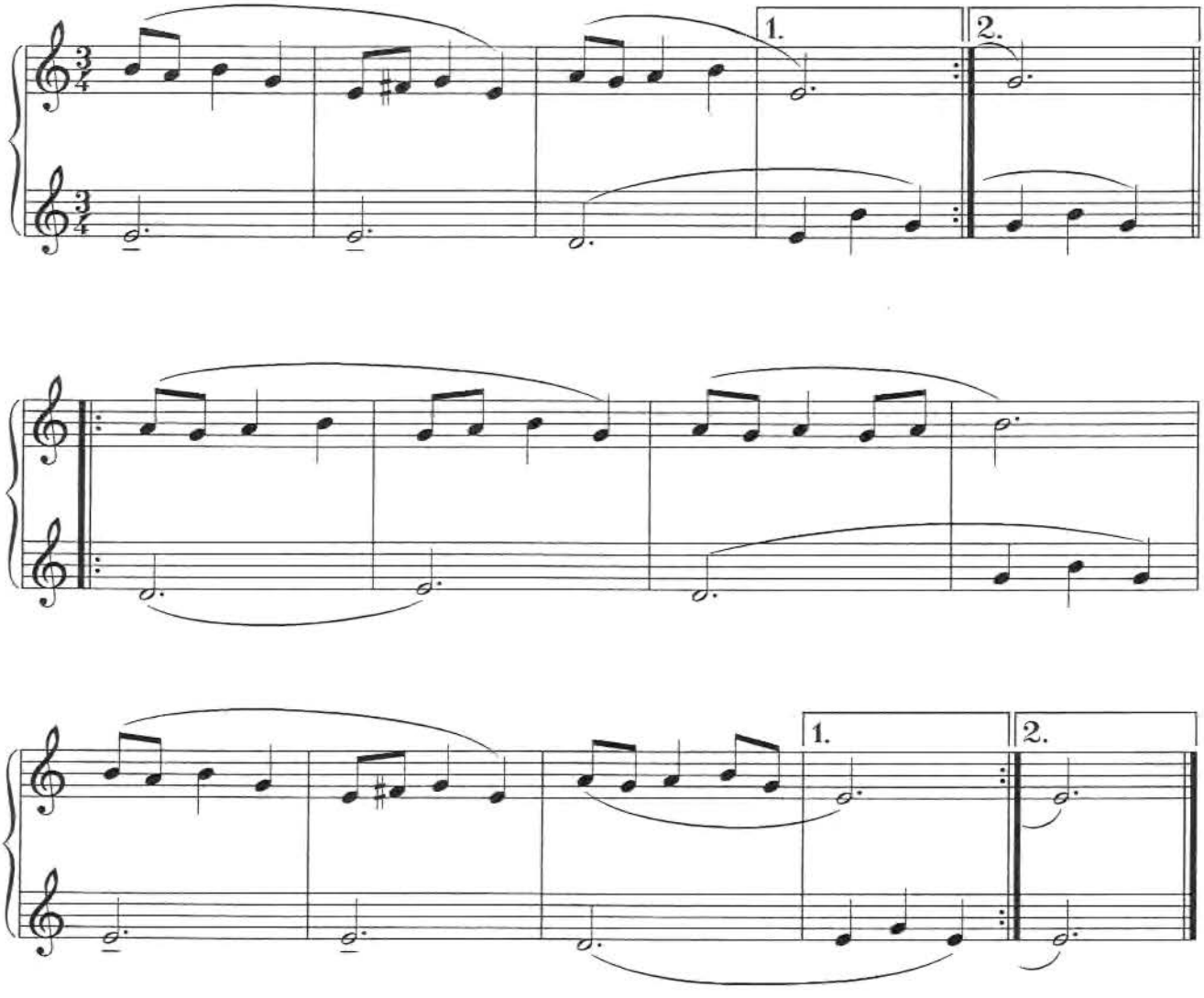
allegro moderato




f
p
f

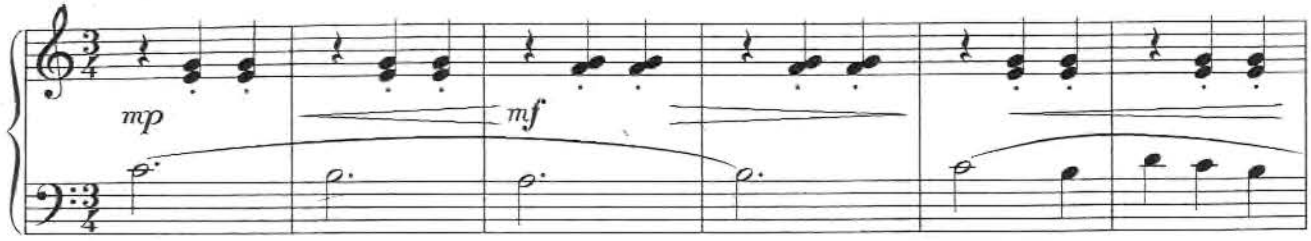
34. Spätsommer

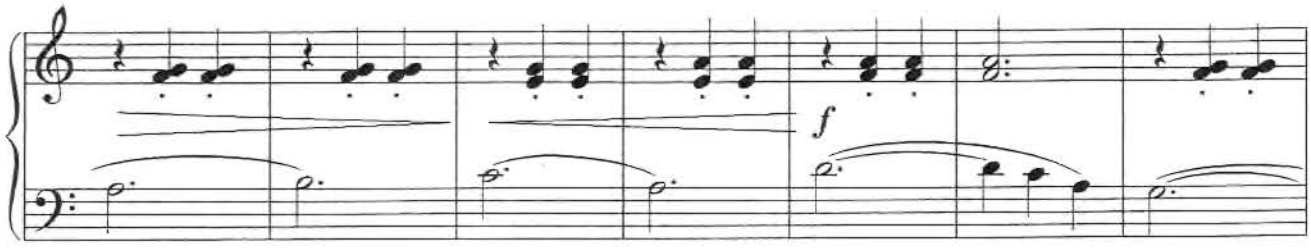
Lajos Papp

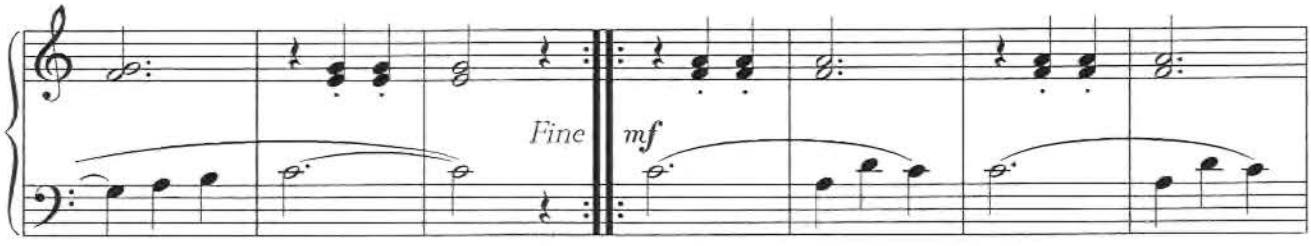


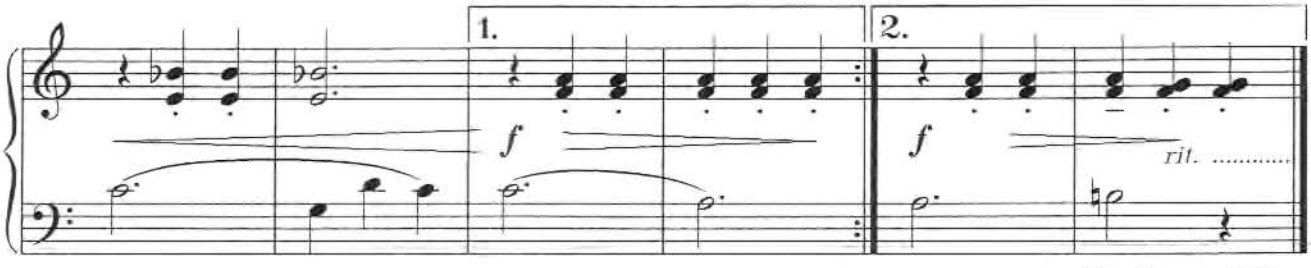
35. Walzer

Lajos Papp







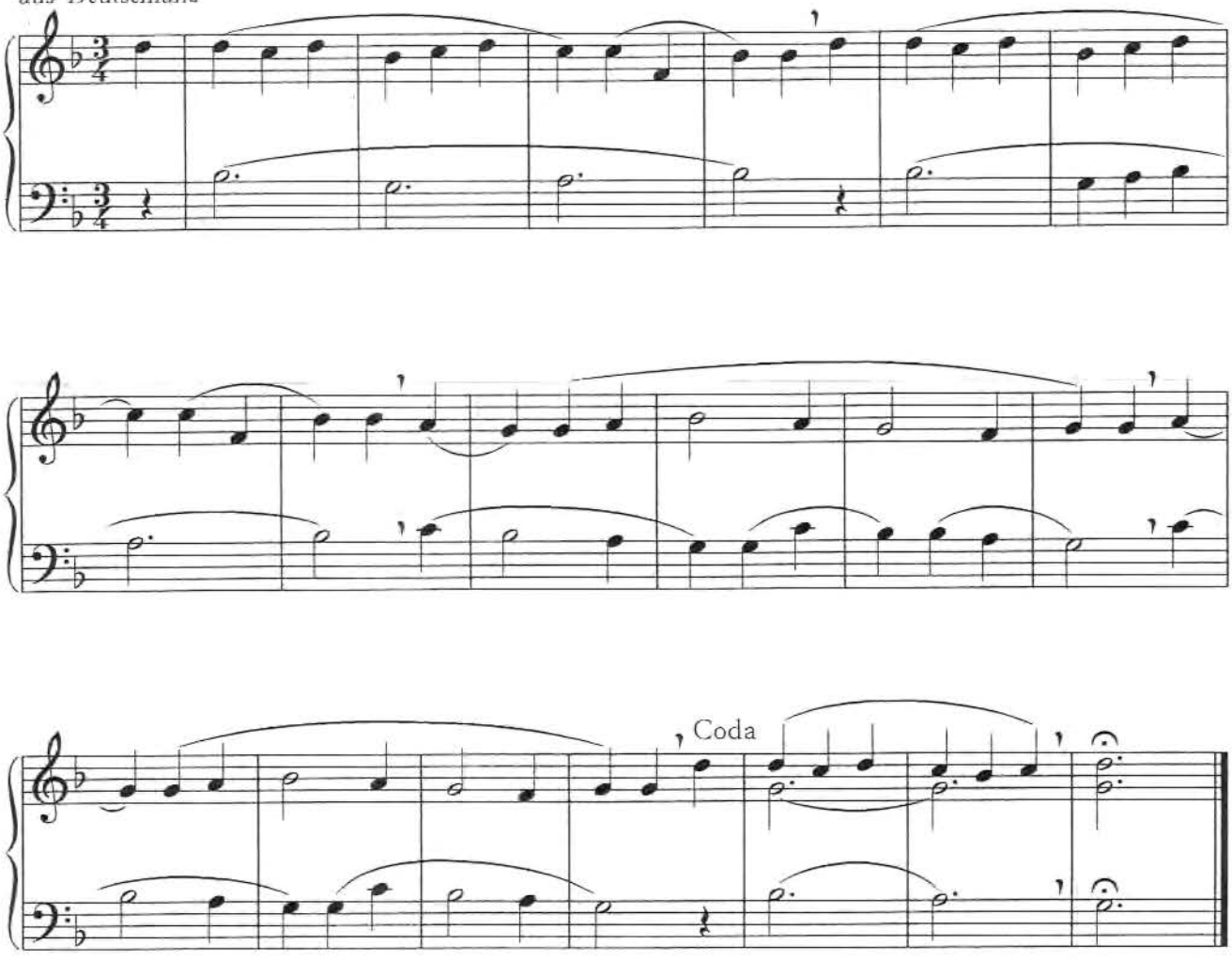


Da Capo al Fine

36. Melodie

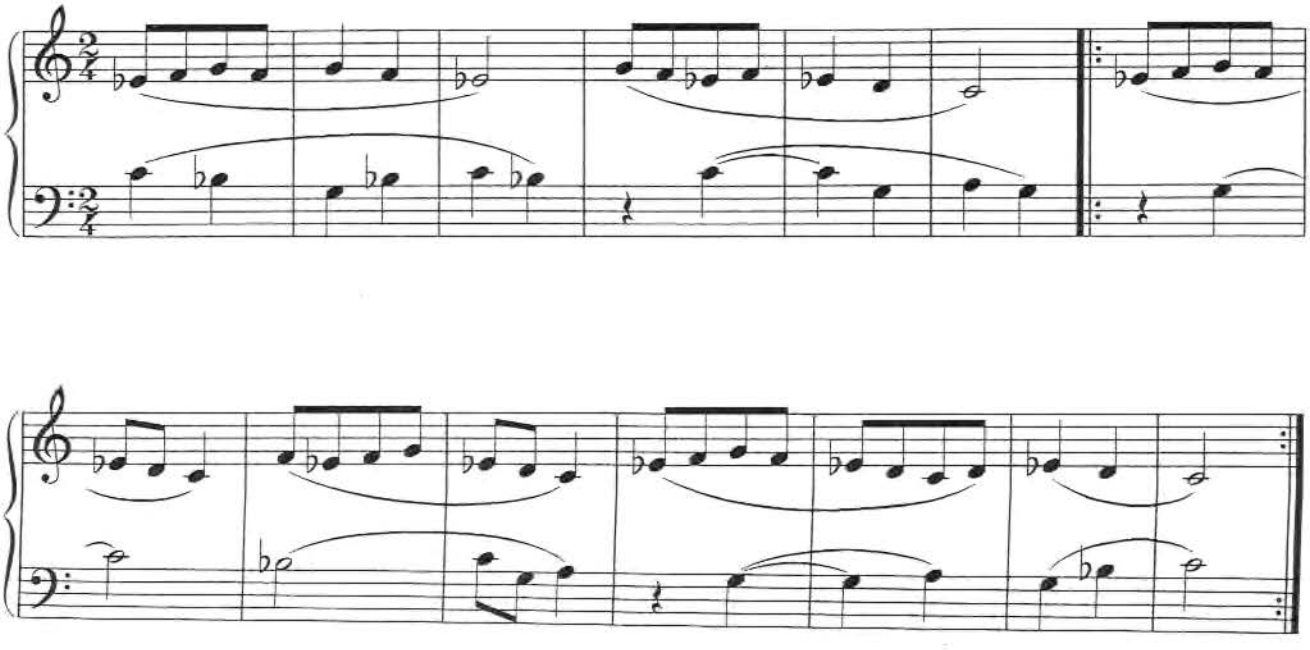
aus Deutschland

Lajos Papp



37. Es war einmal ...

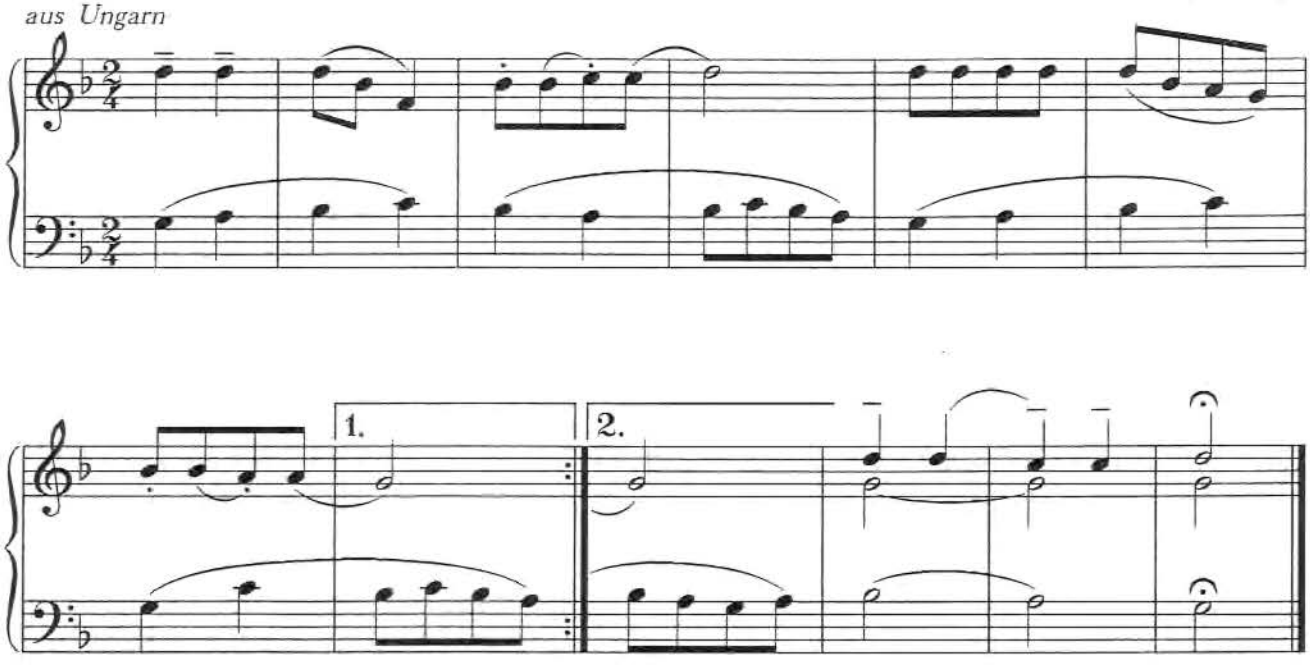
Lajos Papp



38. Lied

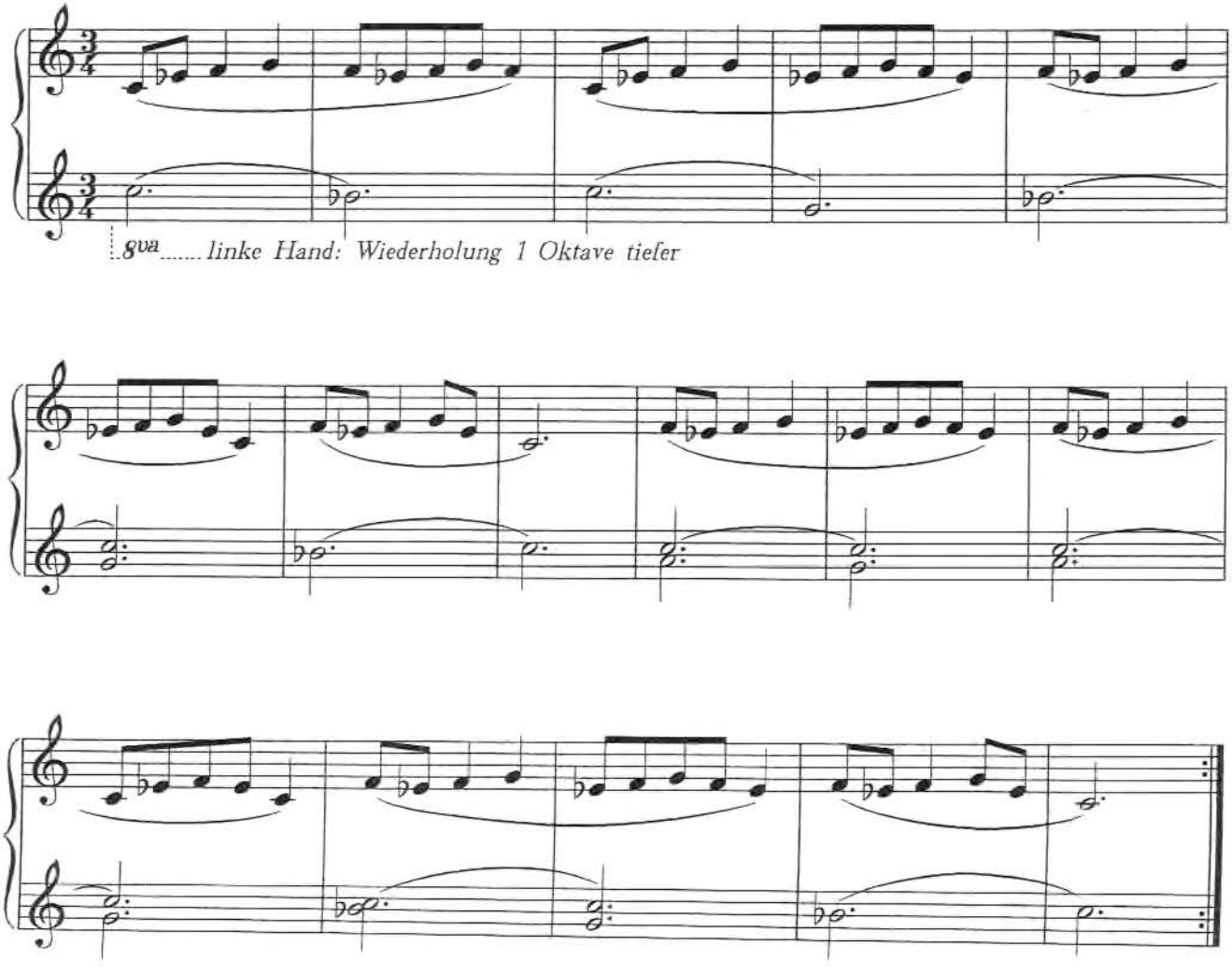
aus Ungarn

Lajos Papp



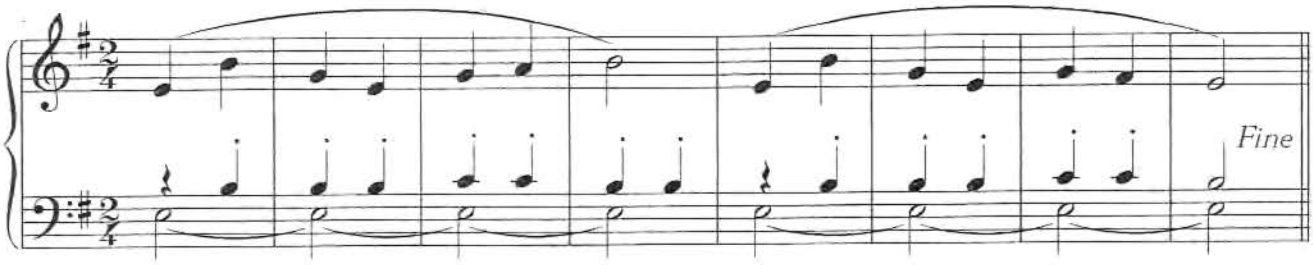
39. Im Traum

Lajos Papp

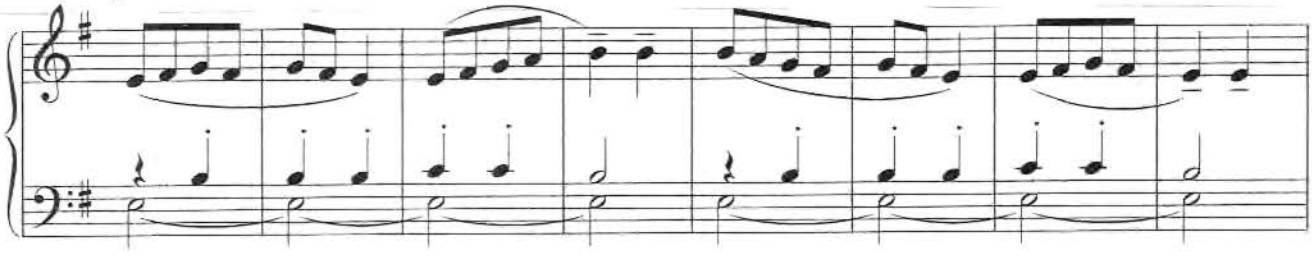


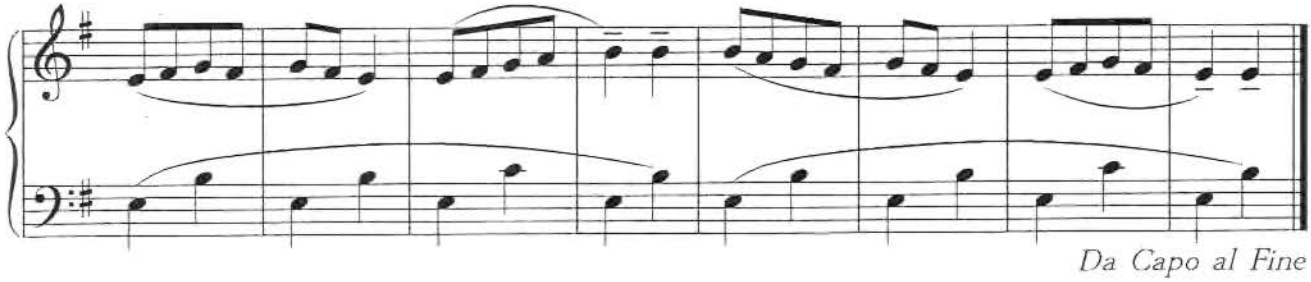
40. Vorspiel, Nachspiel

Lajos Papp



aus Ungarn

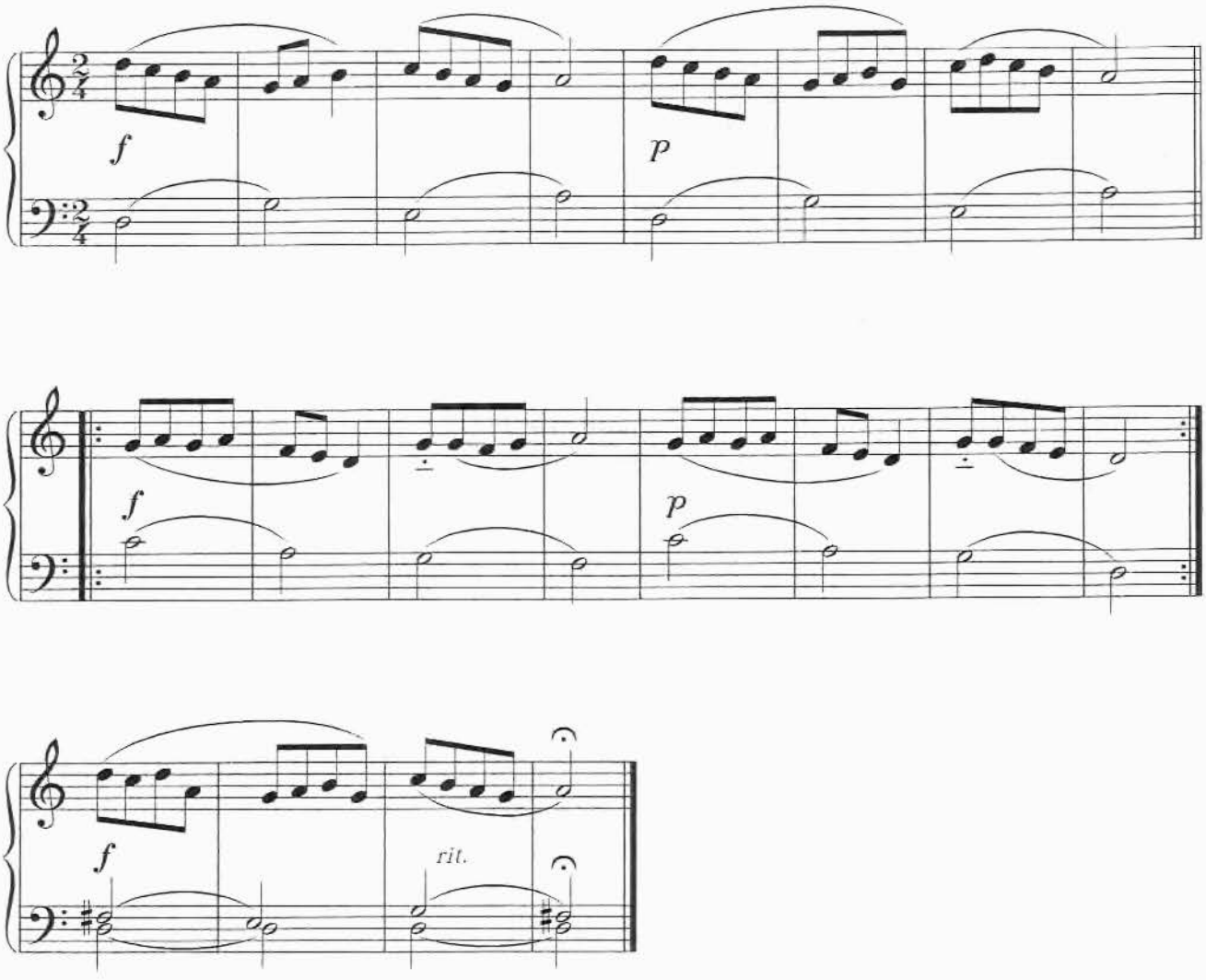




Da Capo al Fine

41. Tanzlied

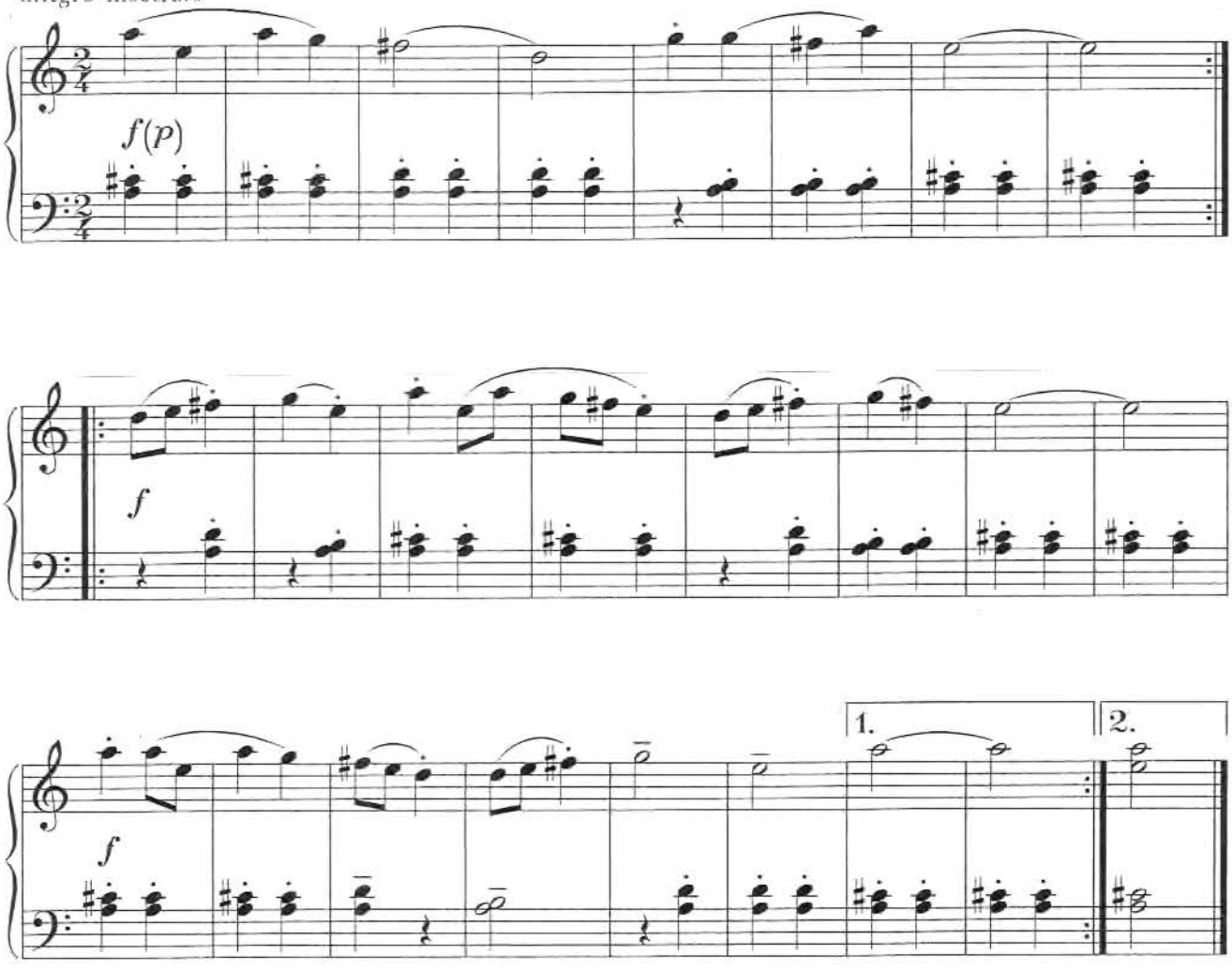
Lajos Papp



42. Mückentanz

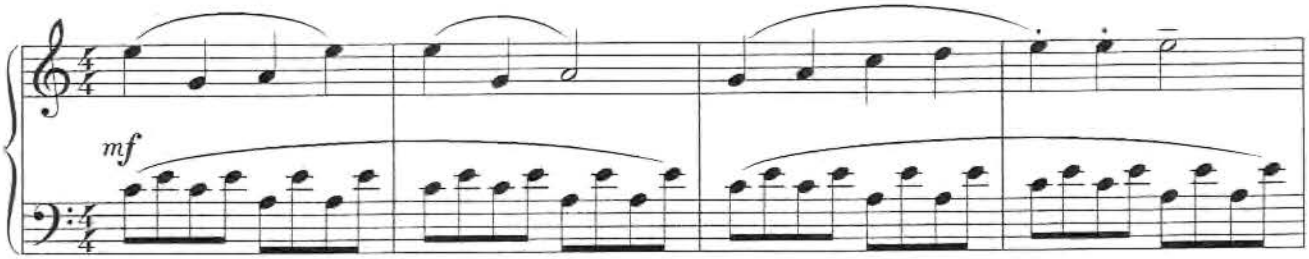
Lajos Papp

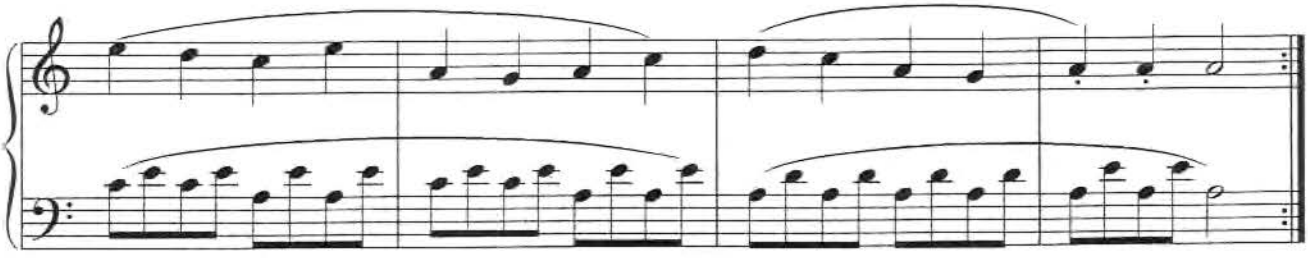
allegro moderato

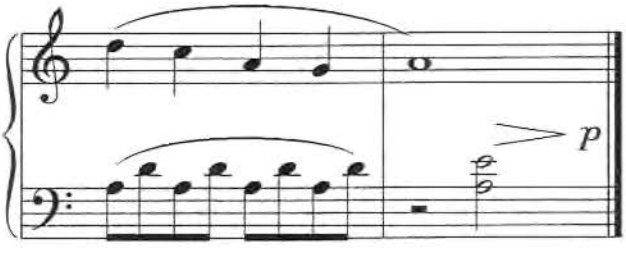


43. Der Zwerg

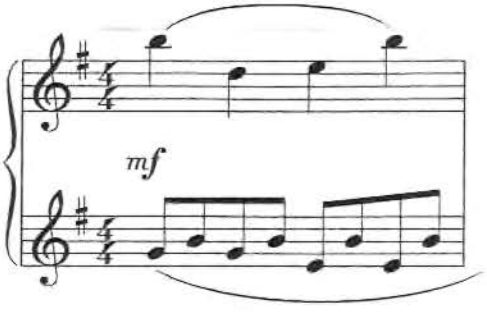
Lajos Papp







Transponiere in E:

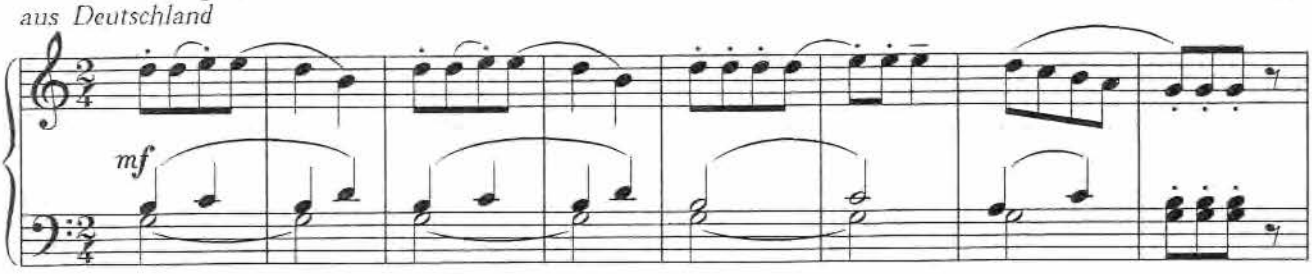


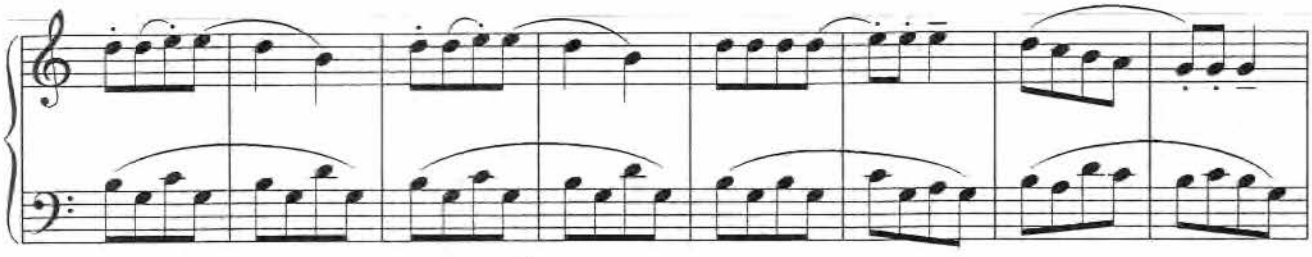
usw.

44. Kinderspiel

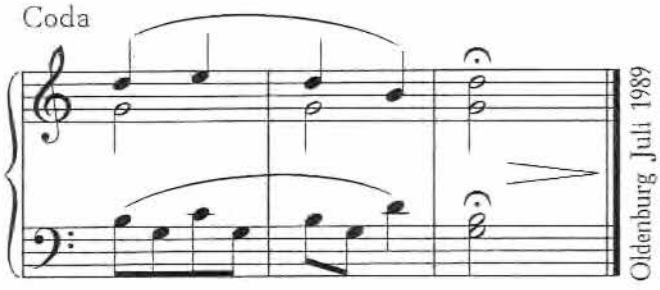
Lajos Papp

aus Deutschland





Coda



Für die Anregung zu diesen Stücken bedanke ich mich bei Gerd Degen und Ute Pukropski. Ralf Kaupenjohann möchte ich für sein verlegerisches Engagement danken.

Lajos Papp

WALDEMAR BLOCH

35 MINIATUREN
für Akkordeon
(Melodie- oder Standard-Baß)

35 MINIATURES
for accordion
(melody bass or standard bass)

HOHNER VERLAG TROSSINGEN

Bestell-Nr. 0/122/021

Vorwort

Die vorliegenden „Miniaturen" gehören zu einer Werkreihe mit Übungs- und Vortragsstücken, die eine gleichmäßige Ausbildung beider Hände fördern und den Spieler schon auf der Unterstufe mit polyphoner Musik vertraut machen soll.

Zur Ausführung eignen sich am besten Instrumente mit Melodiebaß-Manual. Die Stücke können aber mit guter Wirkung – wenn auch nicht immer mit dem gleichen Klangergebnis – auch auf Standardbaß-Instrumenten gespielt werden.

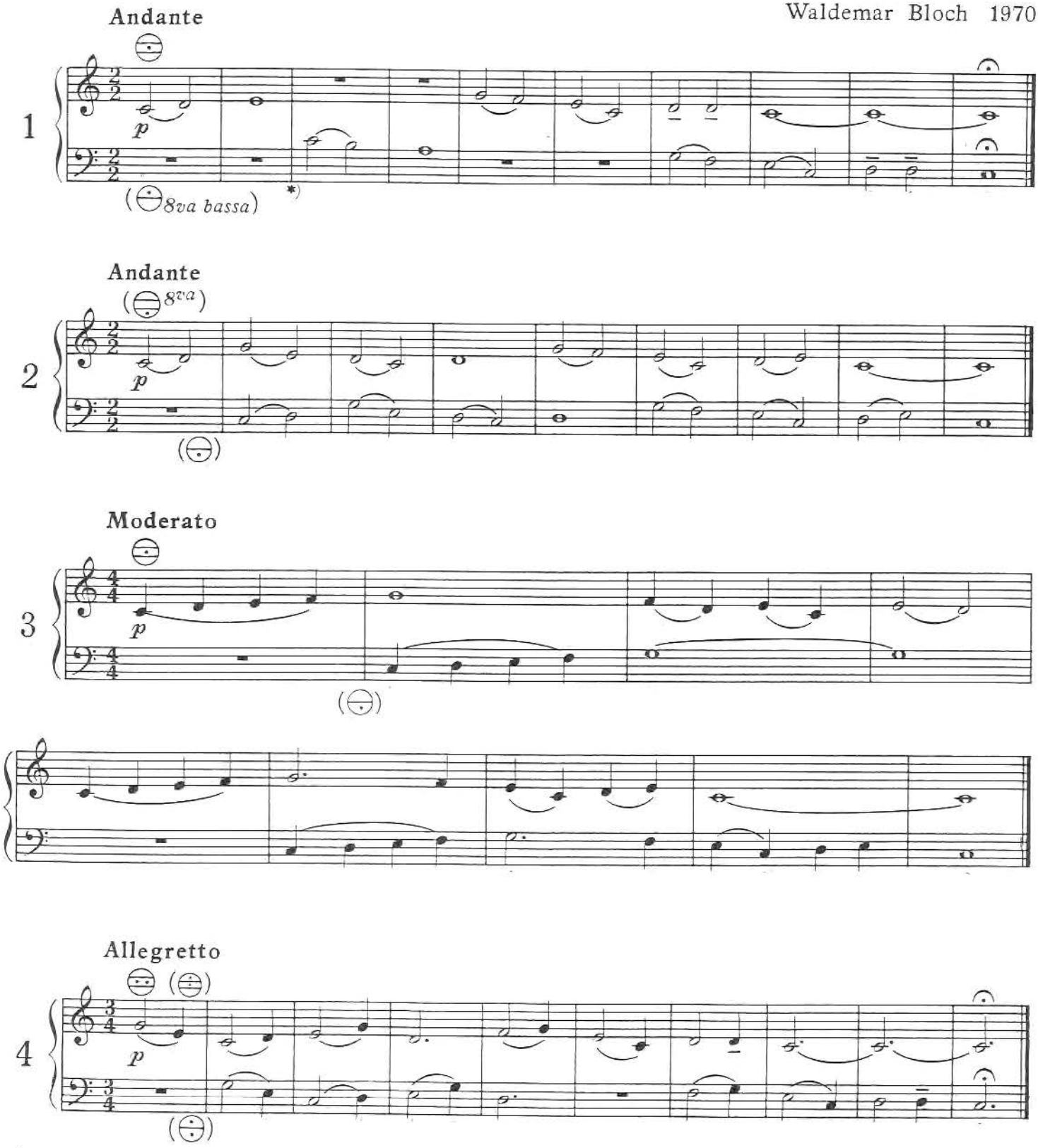
Die Fingersätze für die linke Hand gelten nur für Melodiebaß-Instrumente (C-Griff-Anordnung), die eingeklammerten Registerzeichen für zweichörige Melodiebaß-Manuale. Im Diskant wurde mit Rücksicht auf die Verschiedenheit der verbreiteten Instrumententypen auf Fingersatzangaben verzichtet. Die Diskantregister sind für kleine und mittlere Instrumente gedacht. Registervorschläge für größere Akkordeons stehen in Klammern.

Balgzeichen wurden nicht angegeben, weil die einzelnen Instrumententypen in ihrem Luftverhalten doch ziemlich unterschiedlich sind. Es muß hier dem Lehrer überlassen bleiben, die erforderliche Unterweisung zu geben.

35 MINIATUREN

I. C - DUR

Waldemar Bloch 1970



*) Fingersatz für Melodiebaß - Akkordeon (C - Griff - Anordnung)

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0/122/021

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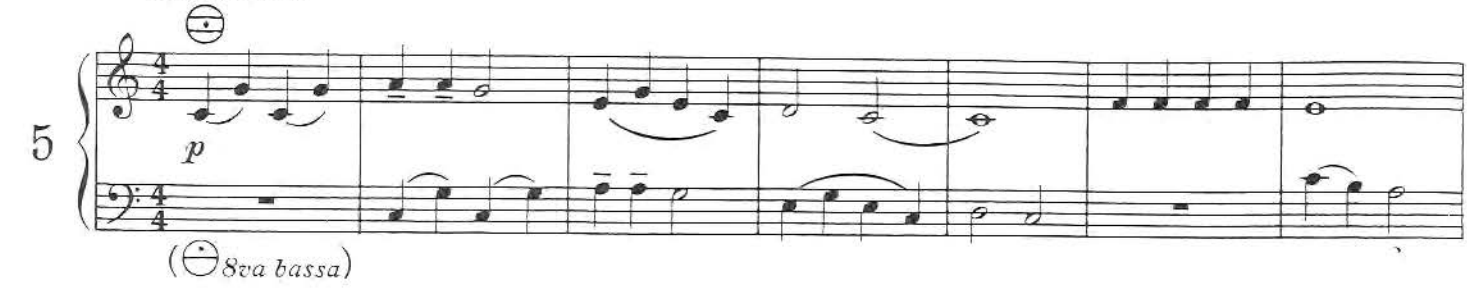
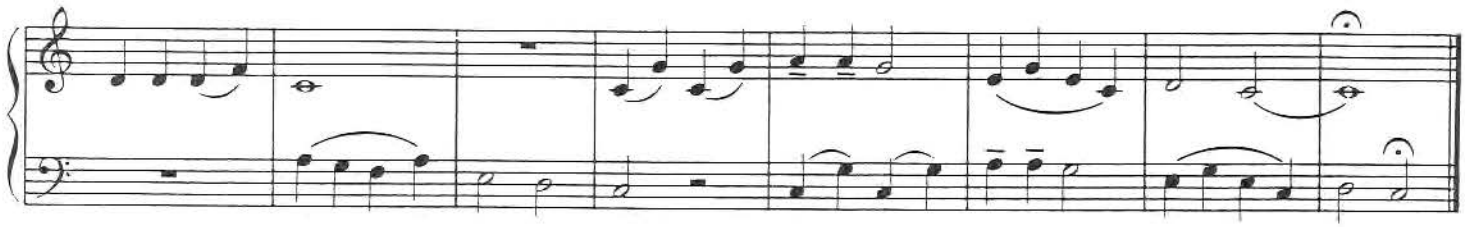
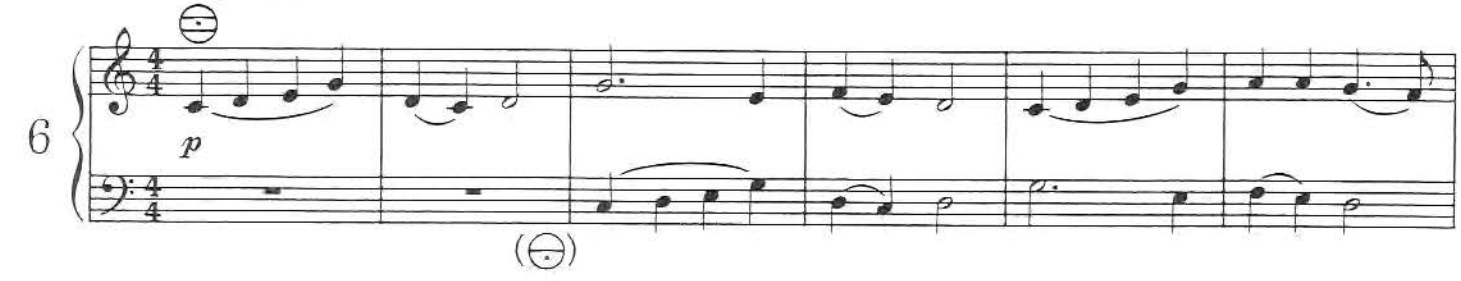
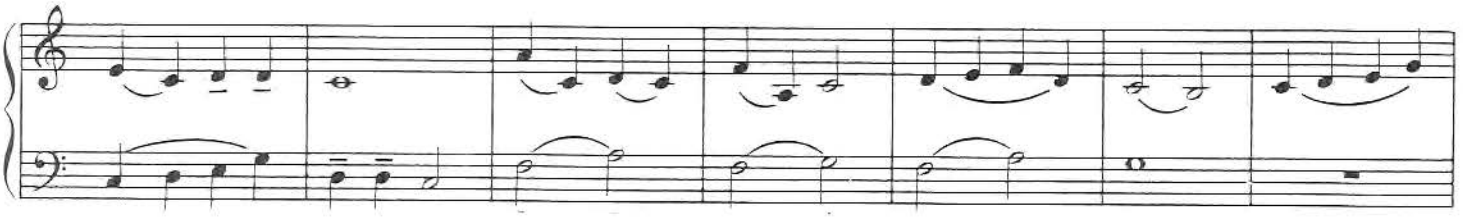
Moderato

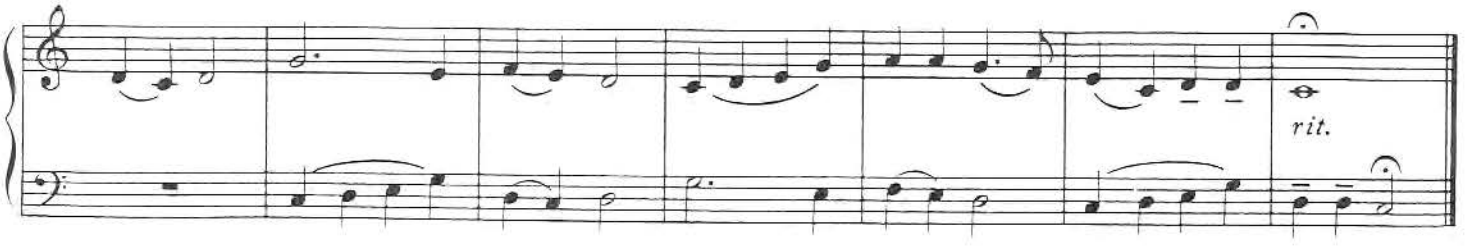


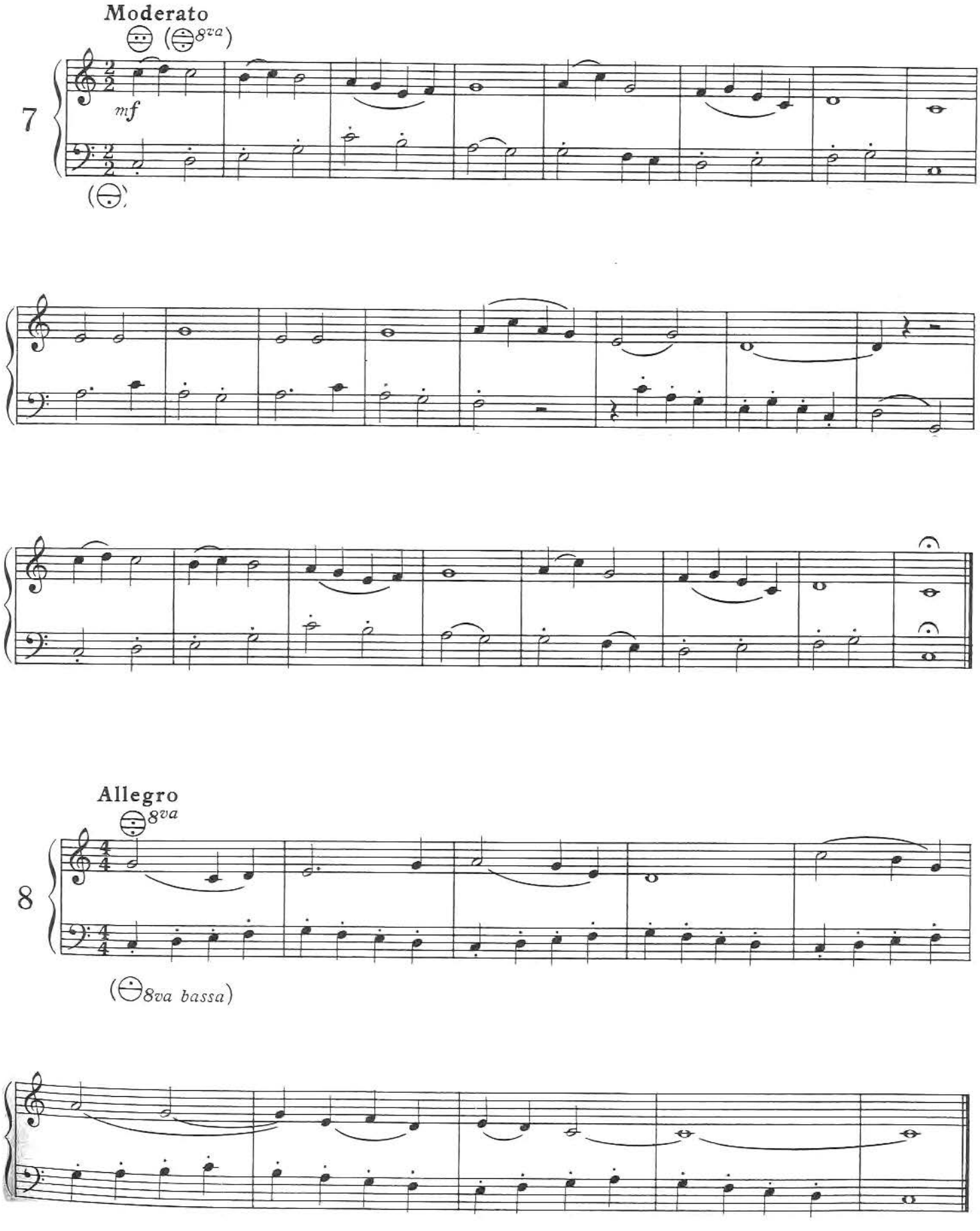


Allegretto





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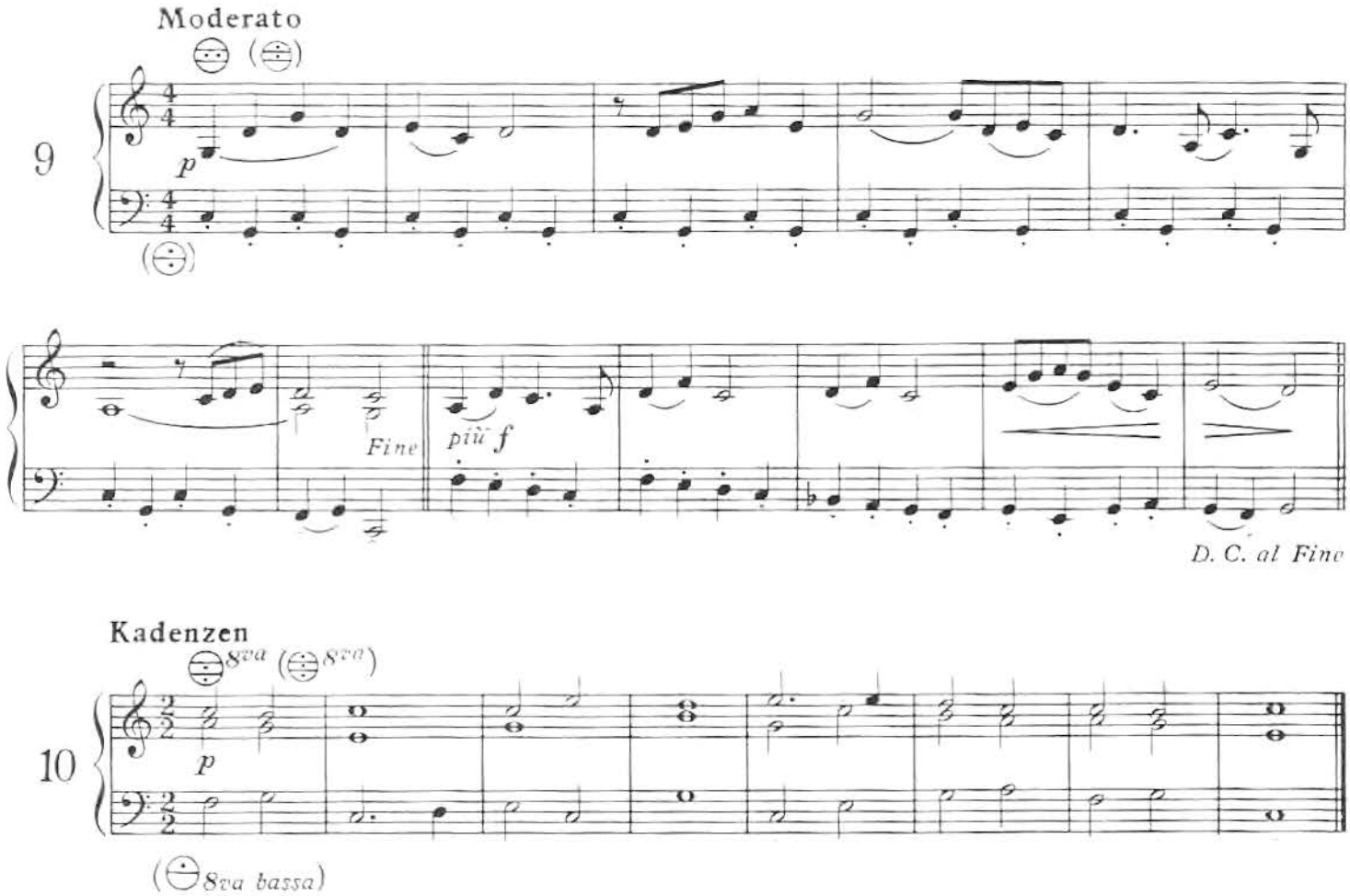
Allegro
8va
8
(8va bassa)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D. C. al Fine

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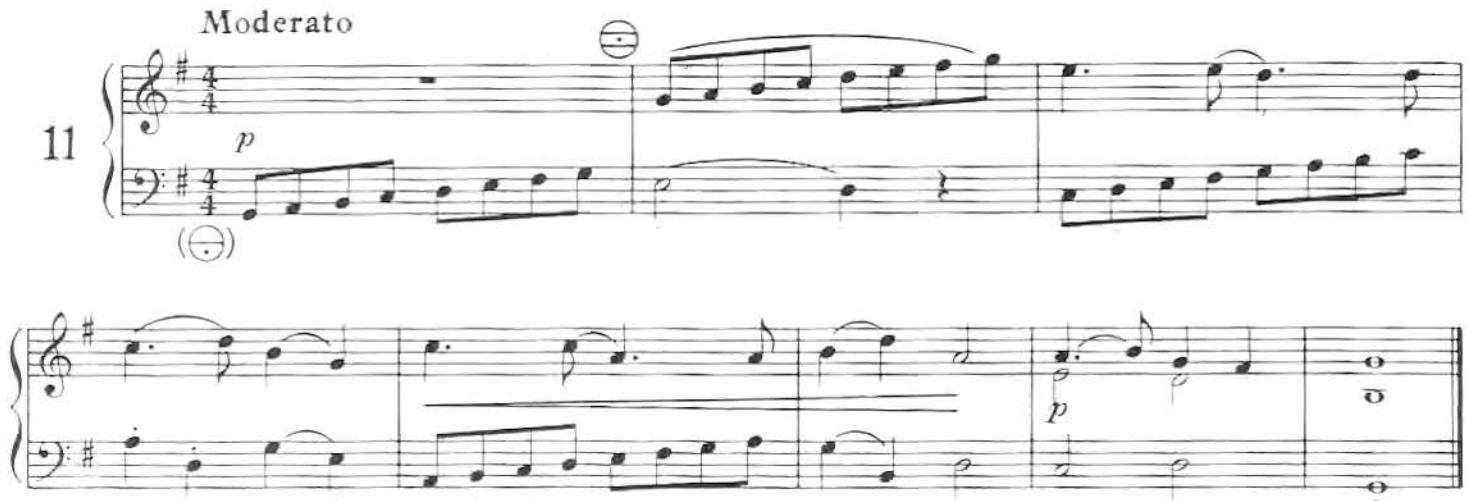
II. G-DUR


Moderato
11
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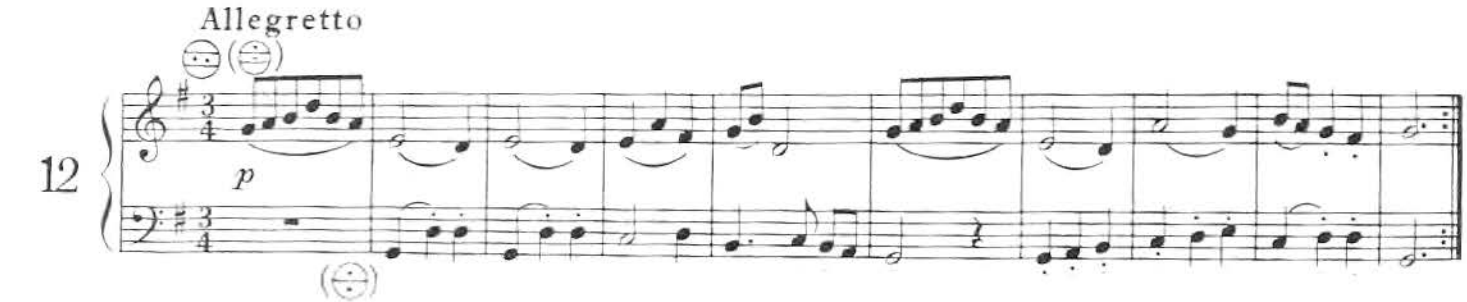
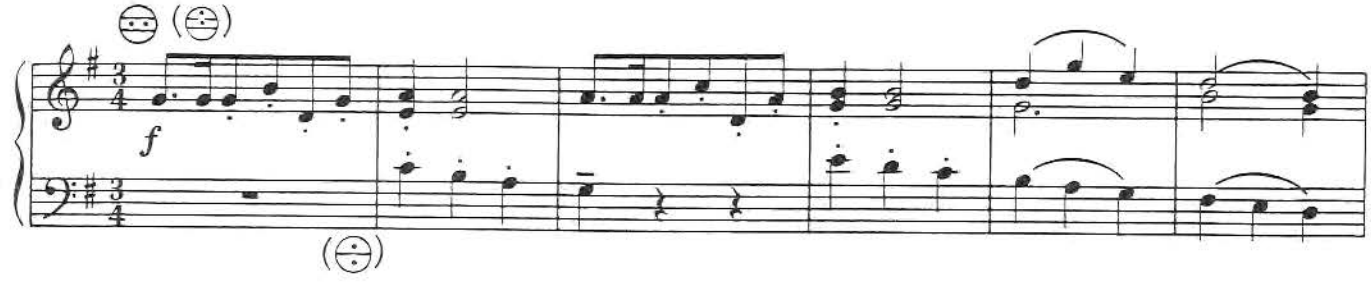
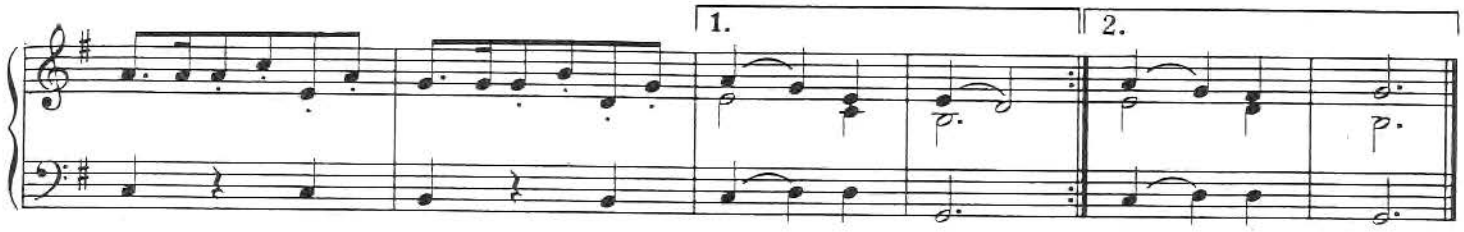

Allegretto
12
p

Con moto

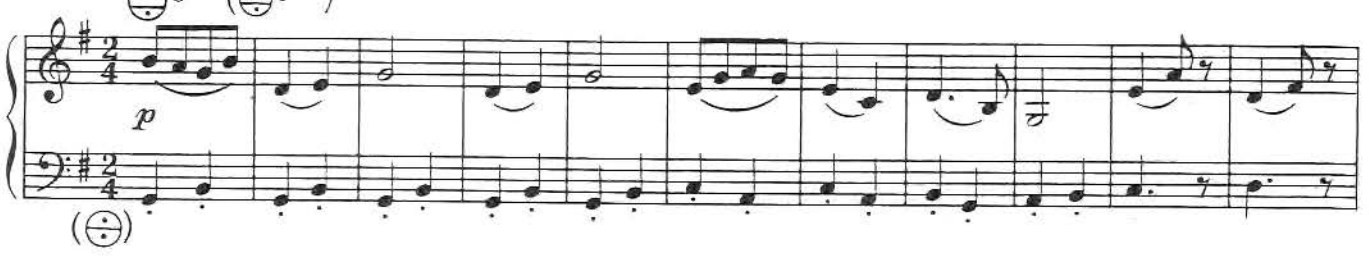
13

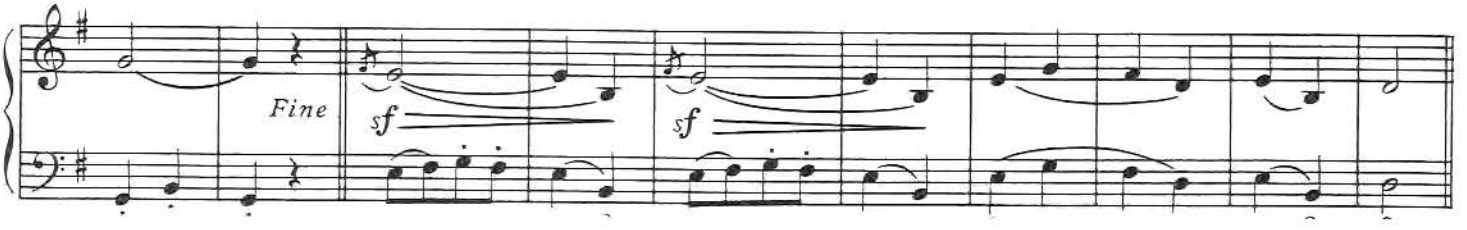




Allegretto

14

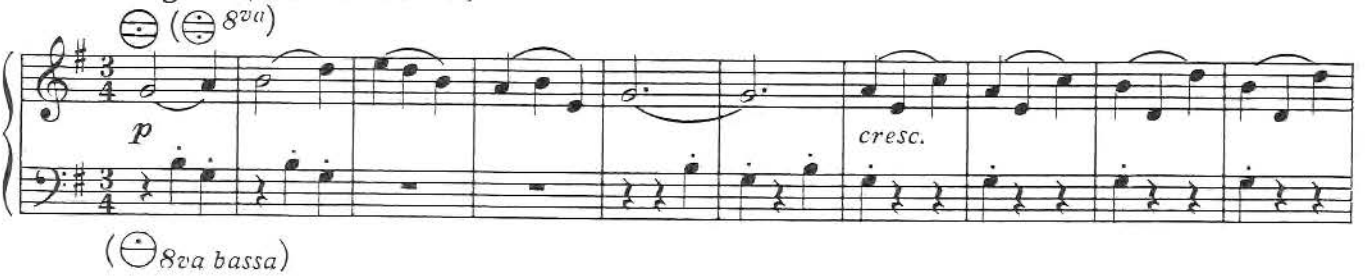


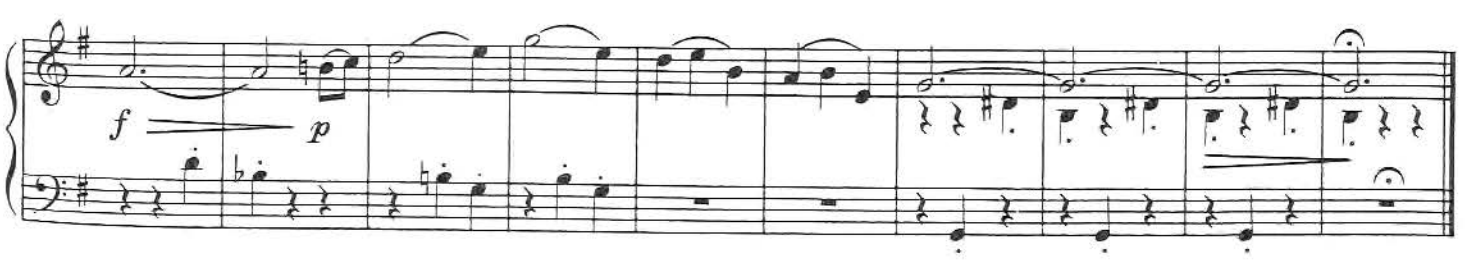


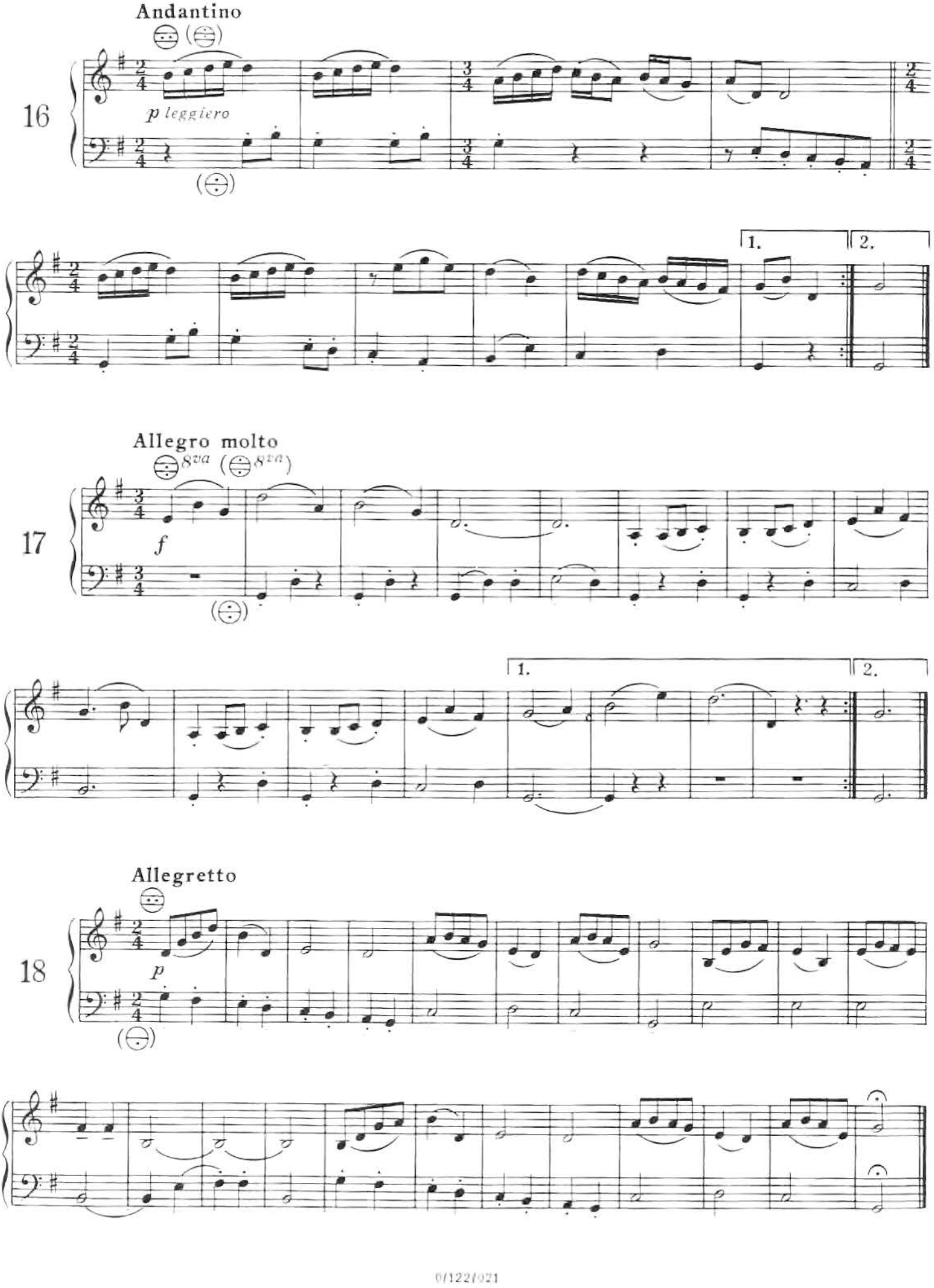
D. C. al Fine

Allegro (Der Kuckuck)

15



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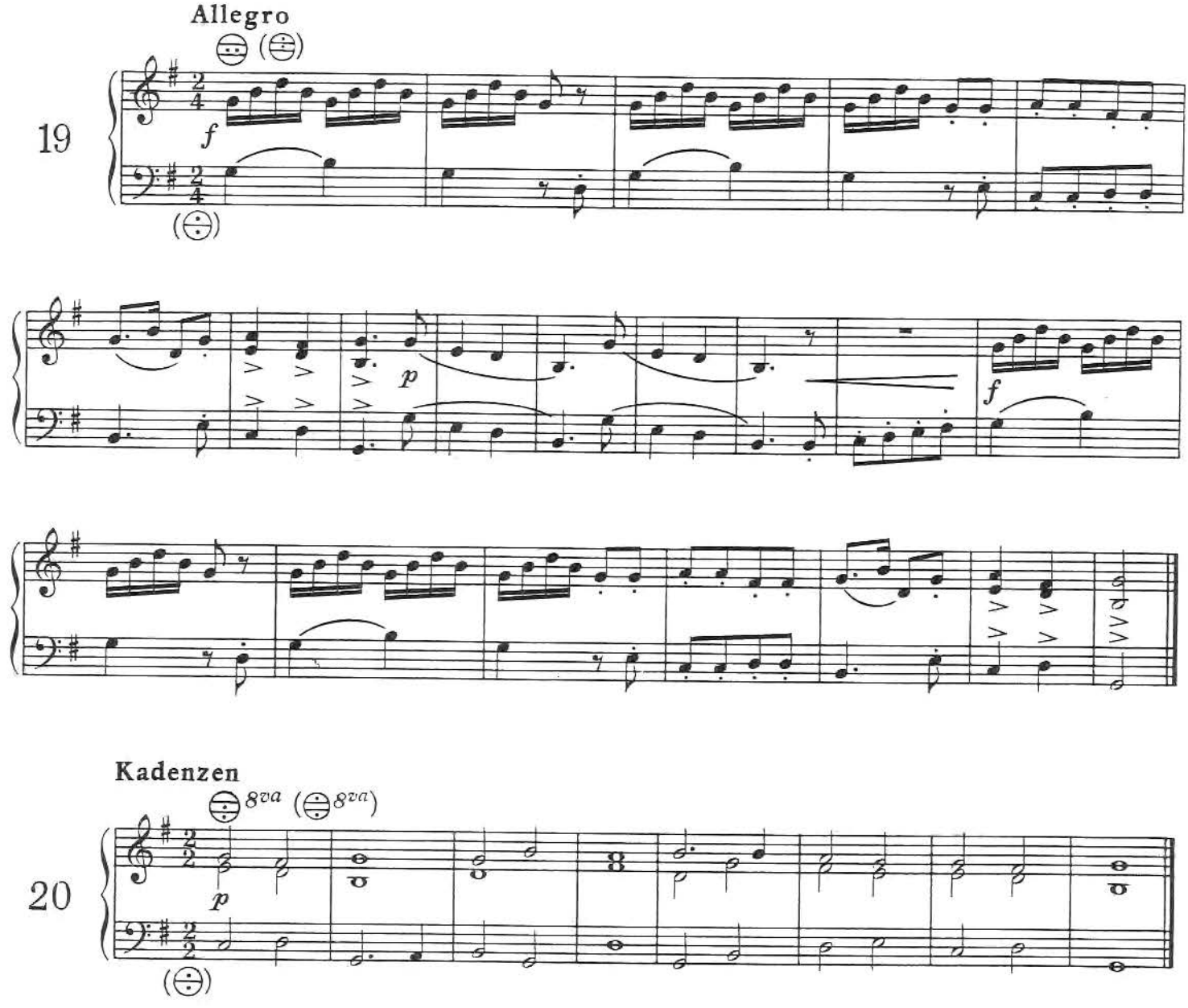
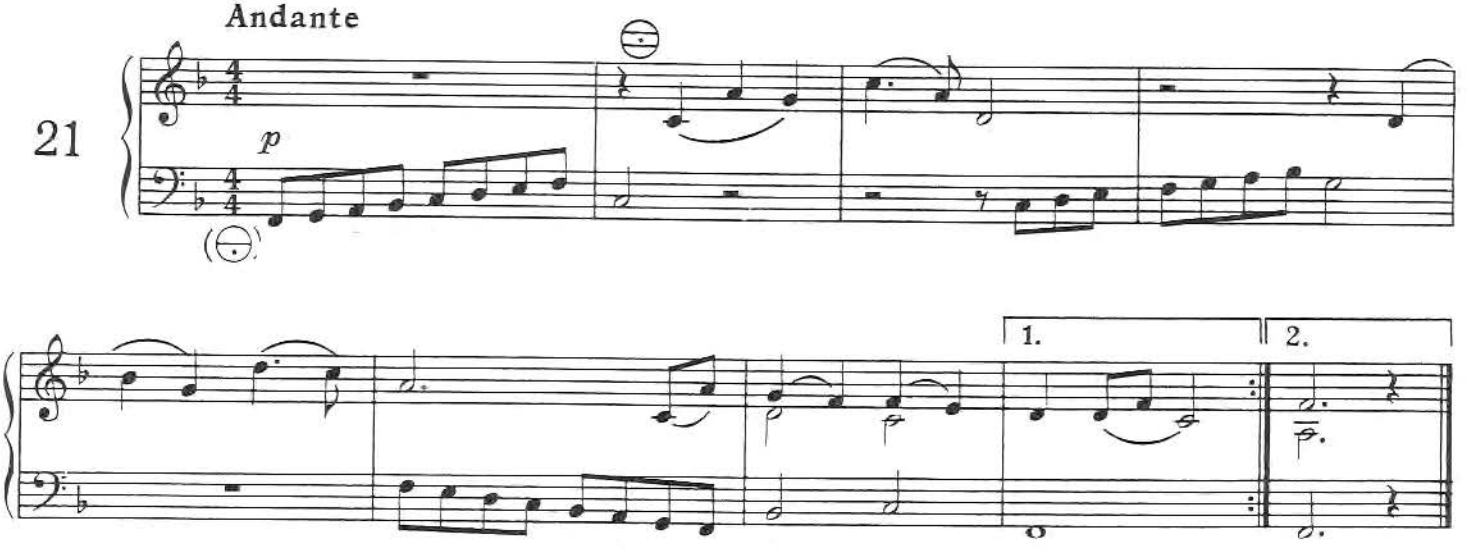
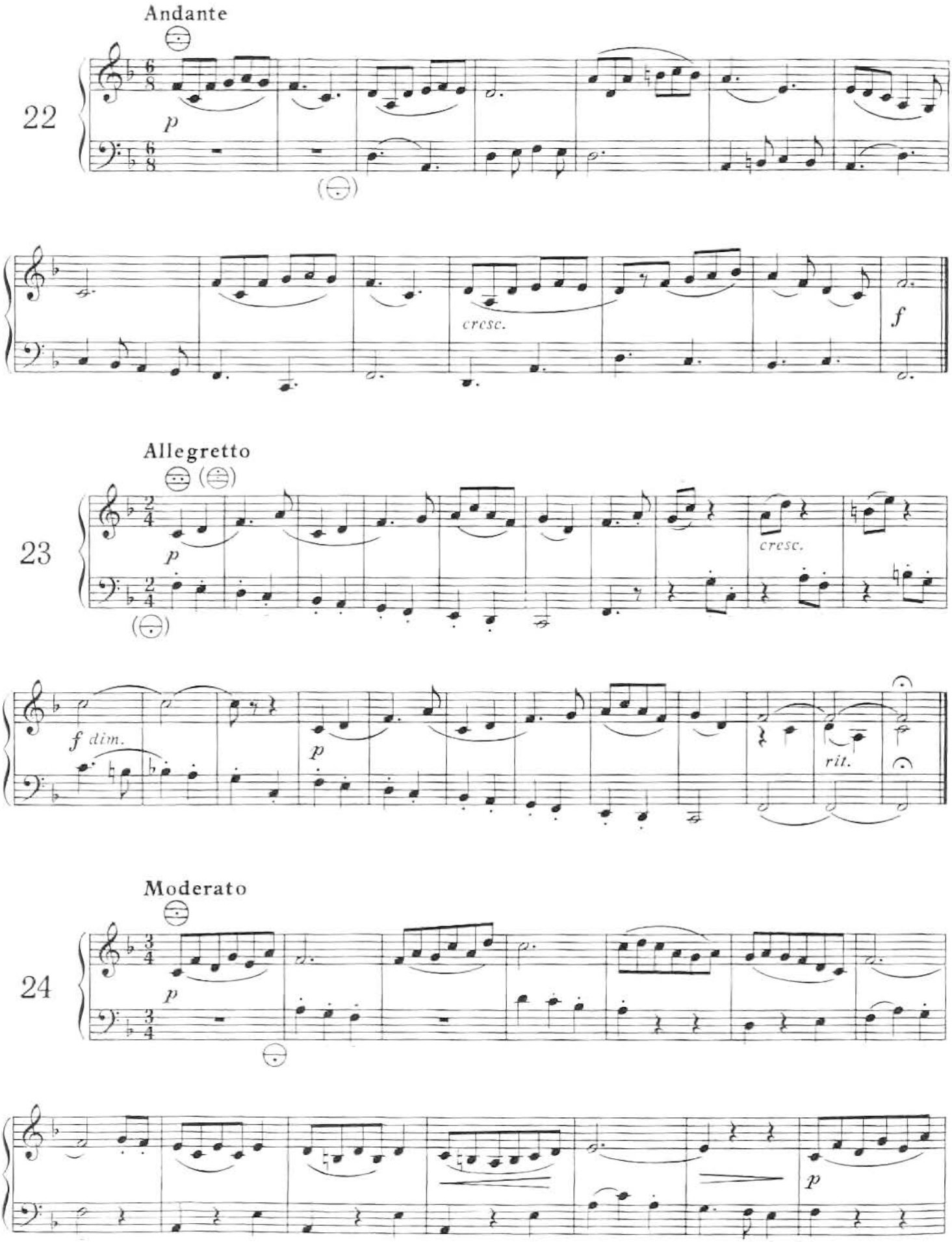


III. F - DUR

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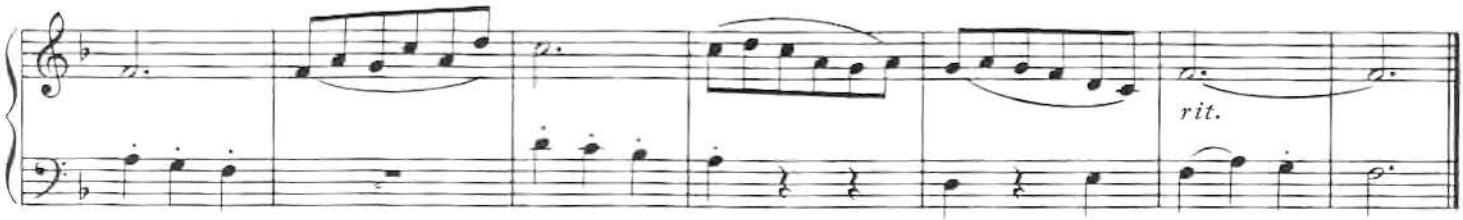
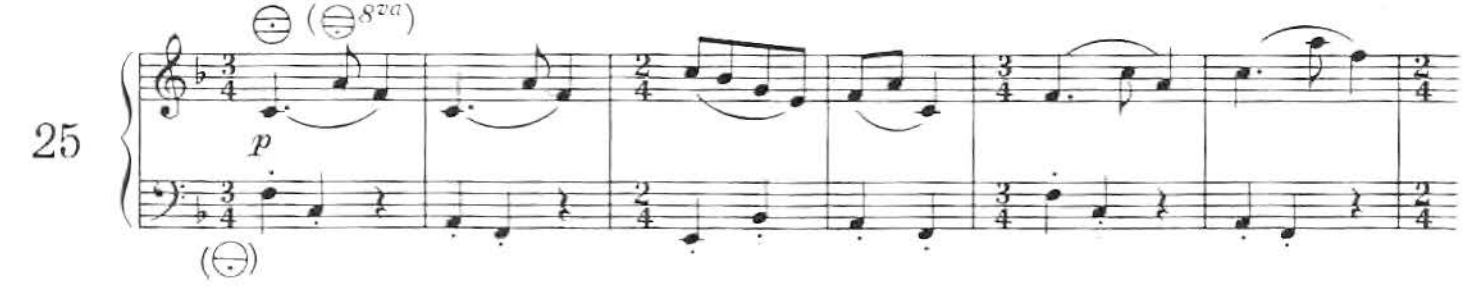
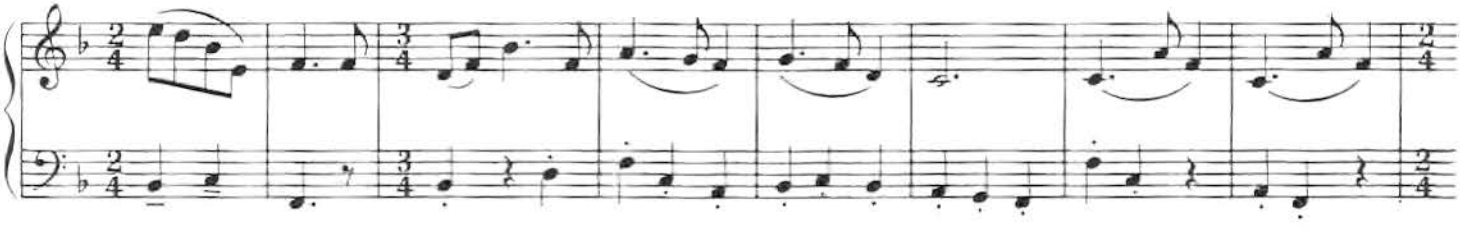
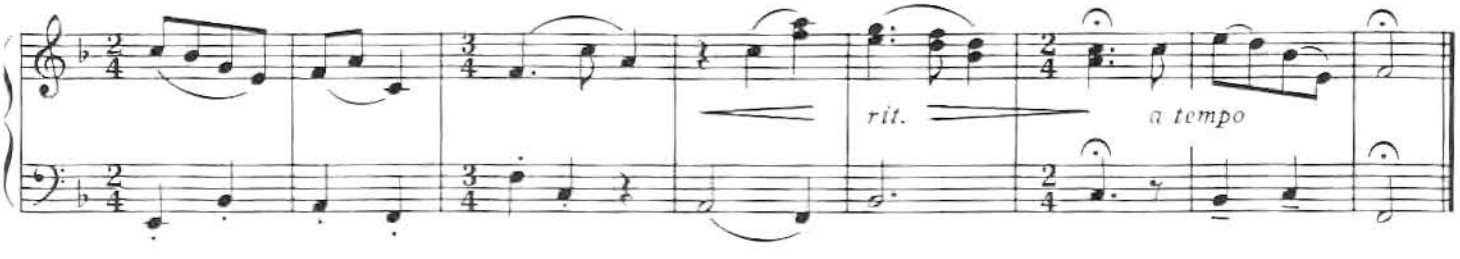


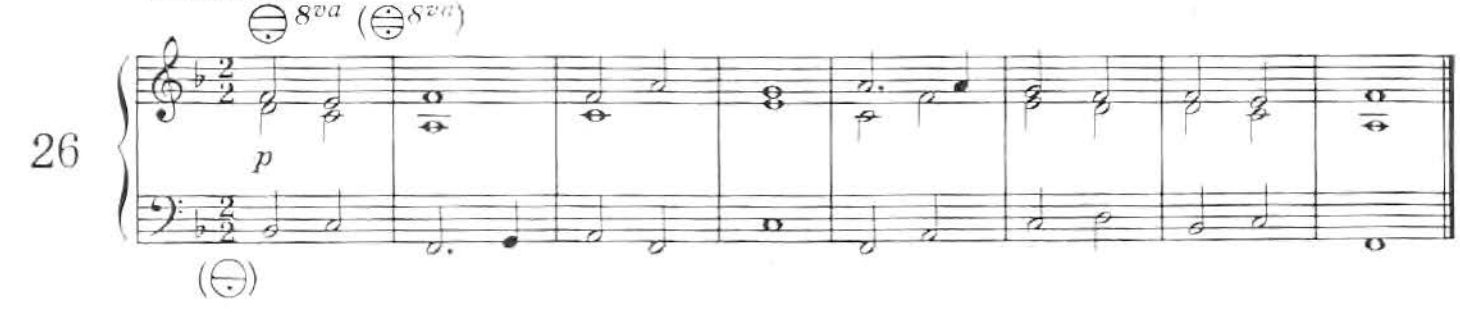
Lento (Ländler)



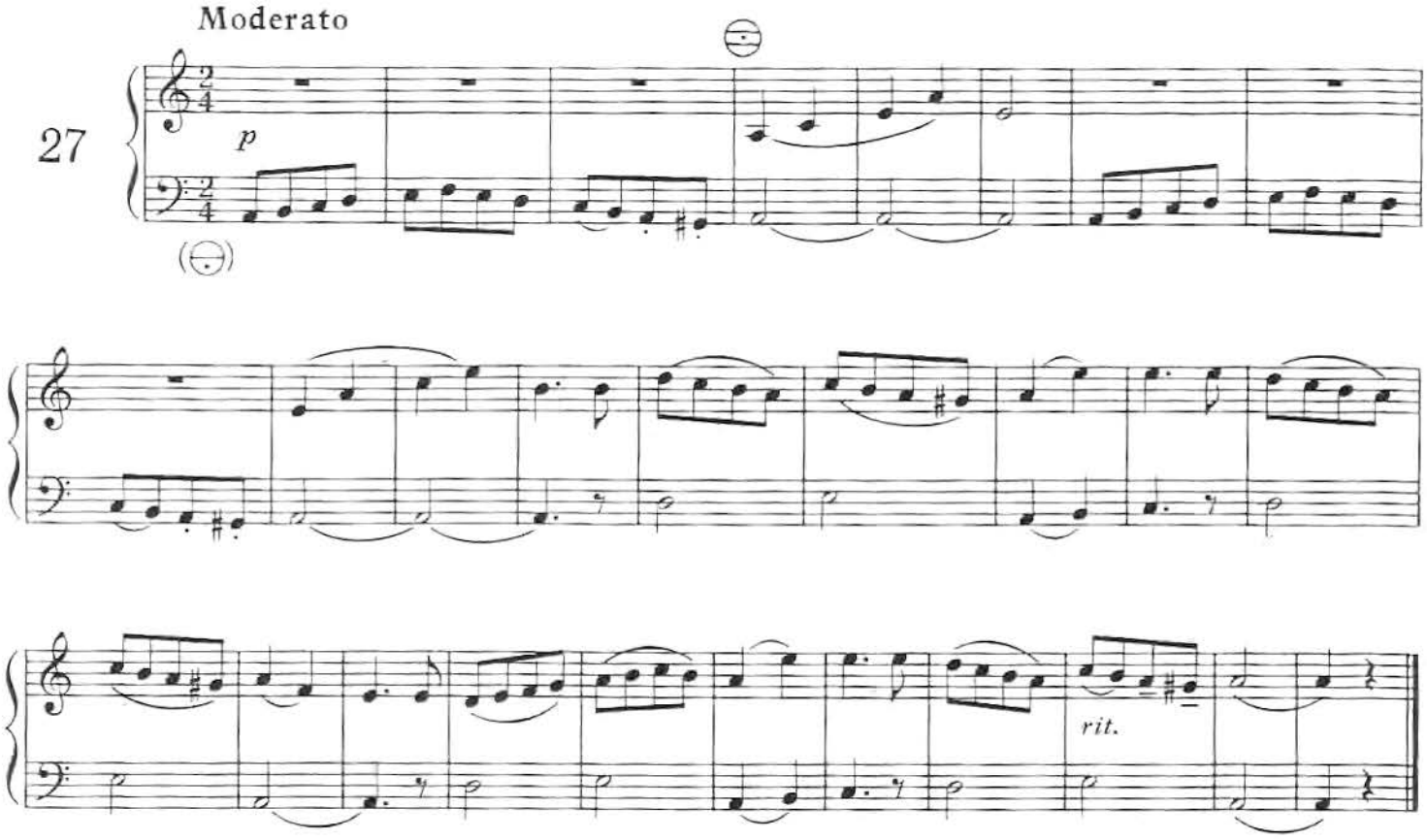


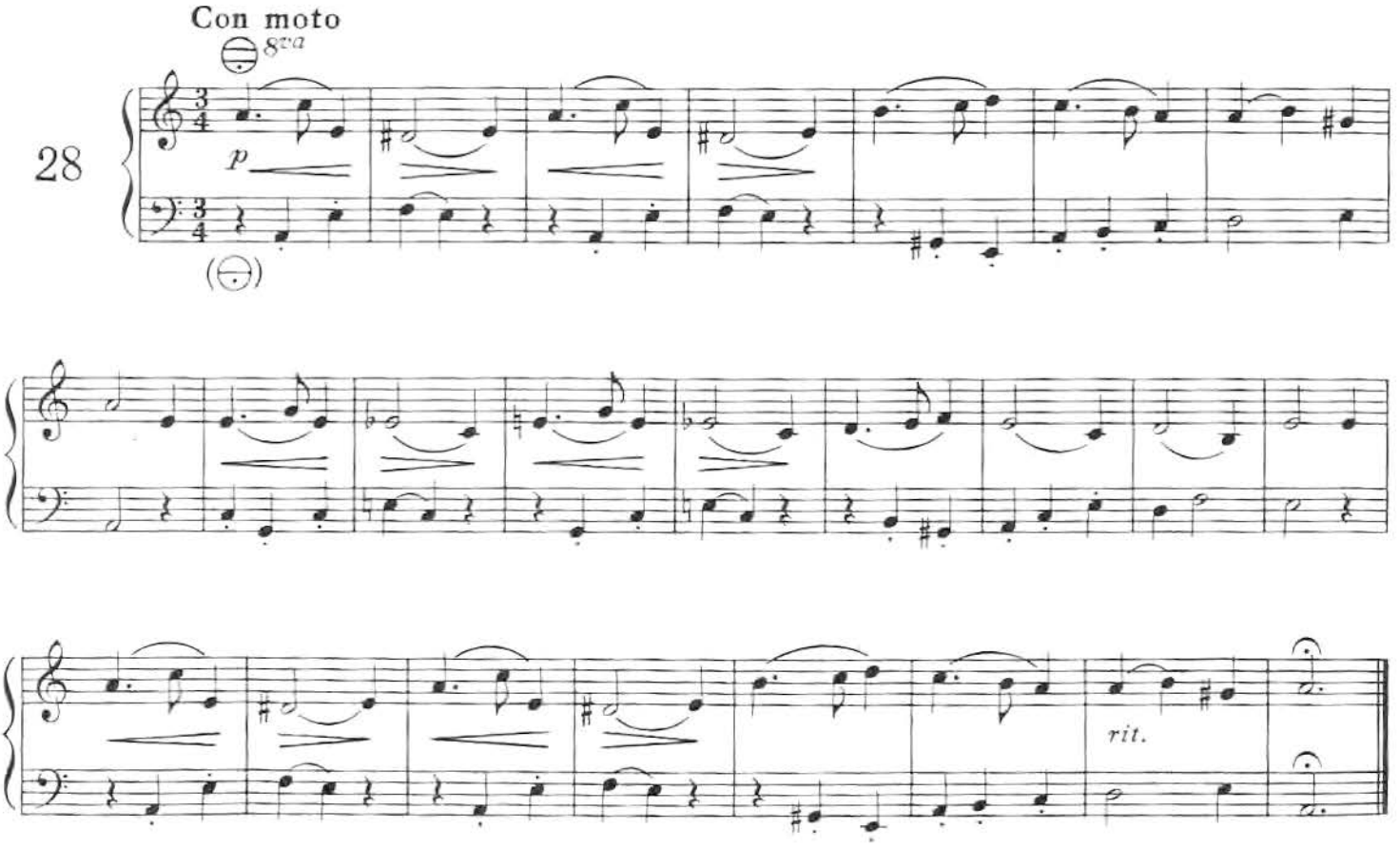


Kadenzen



IV. A - MOLL





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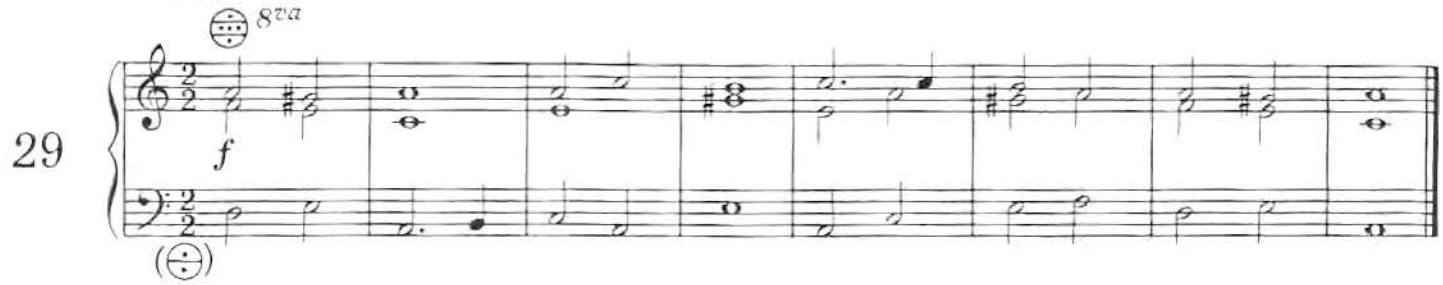
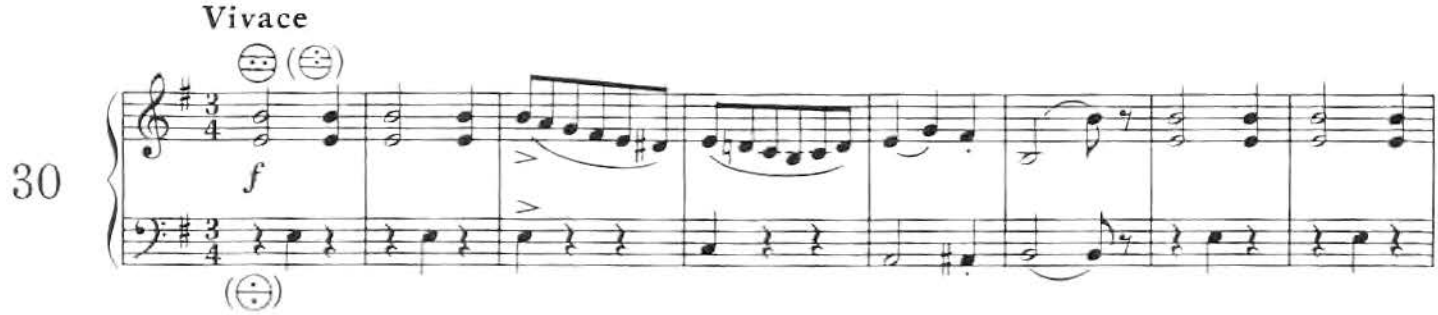
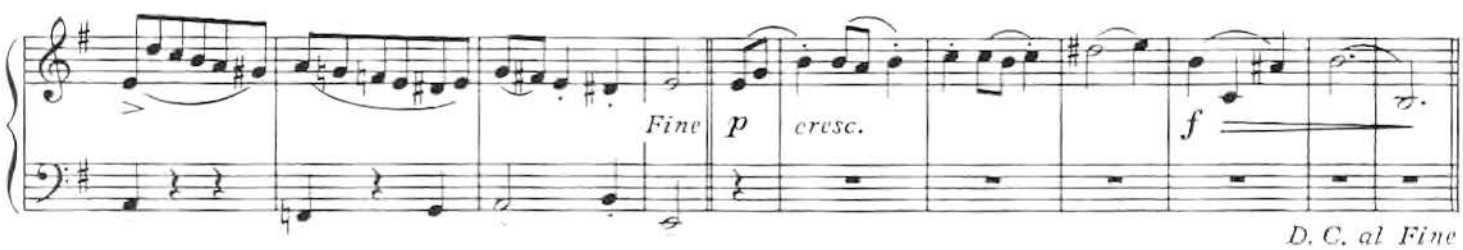


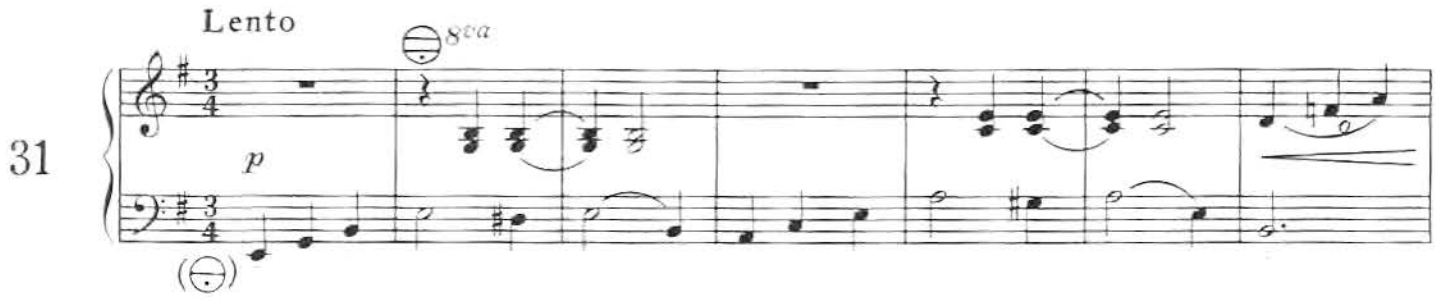
V. E - MOLL

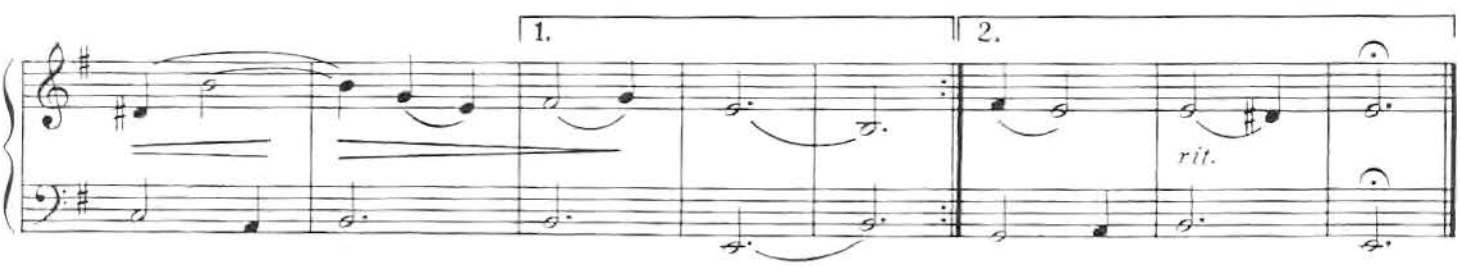
Vivace





Lento





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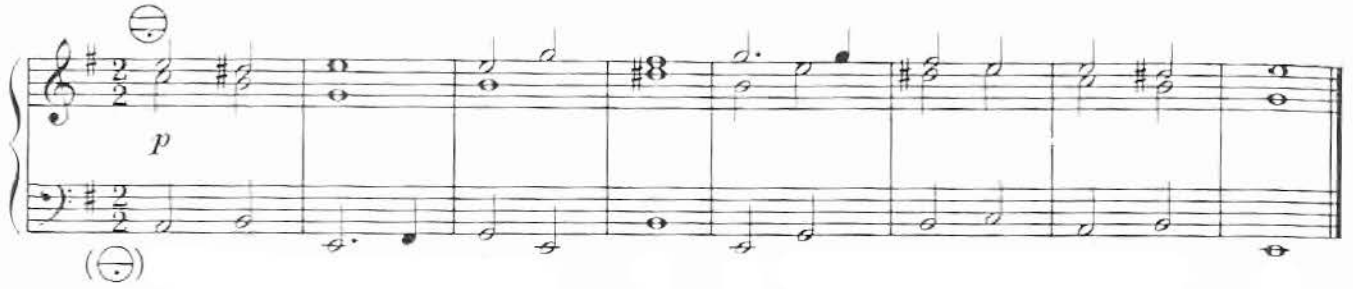
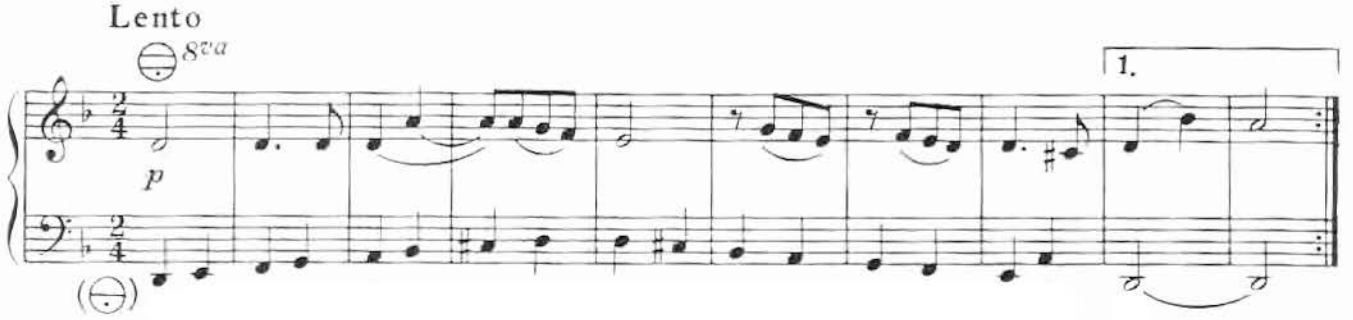
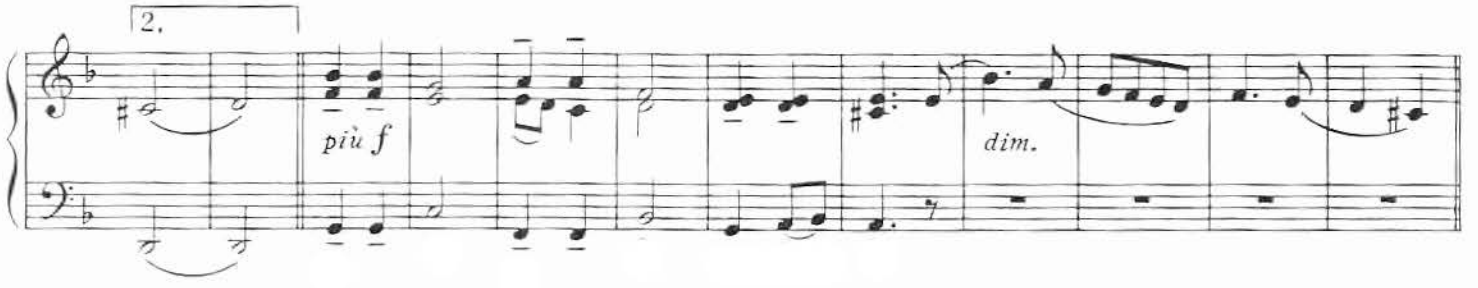
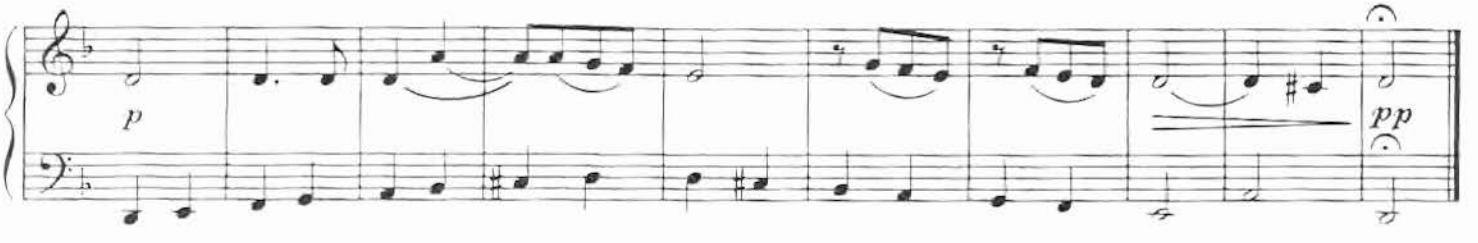


VI. D - MOLL

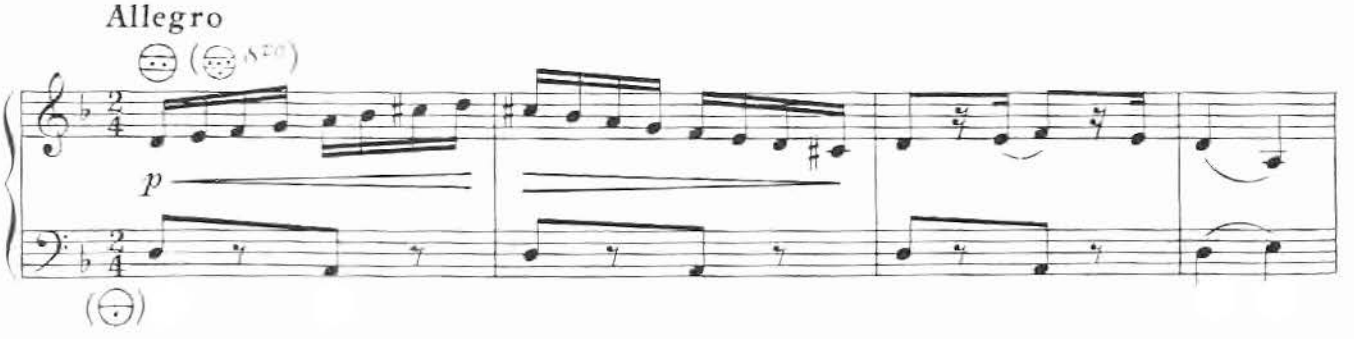
Lento

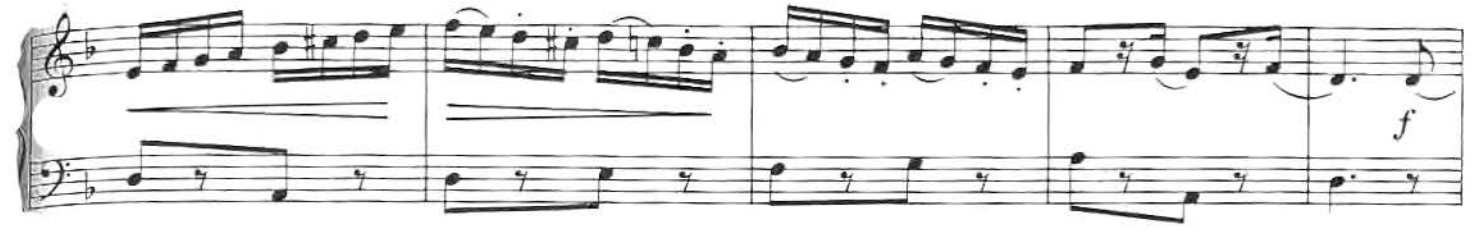


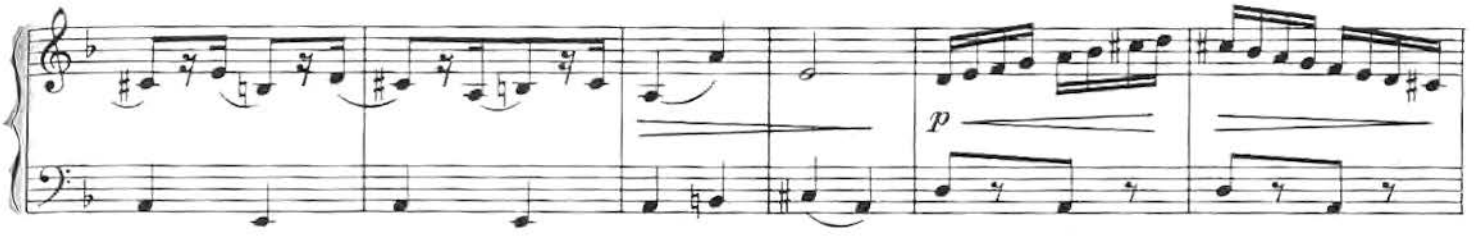


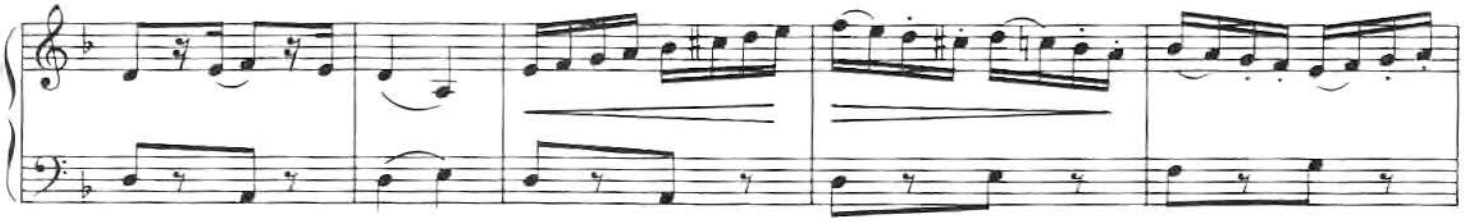


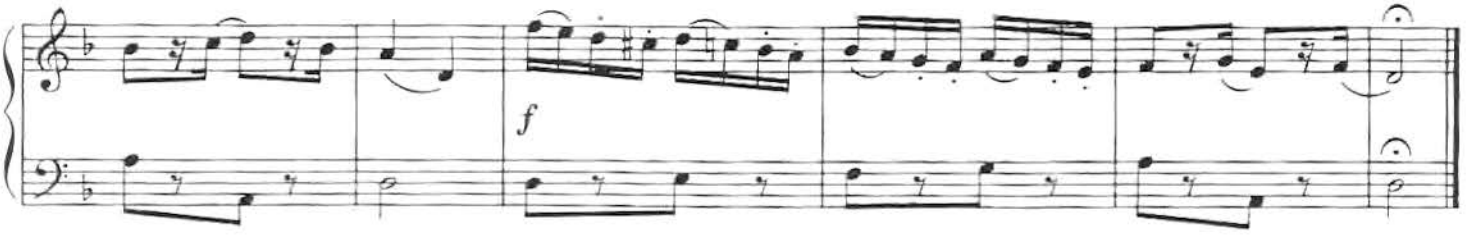
Allegro





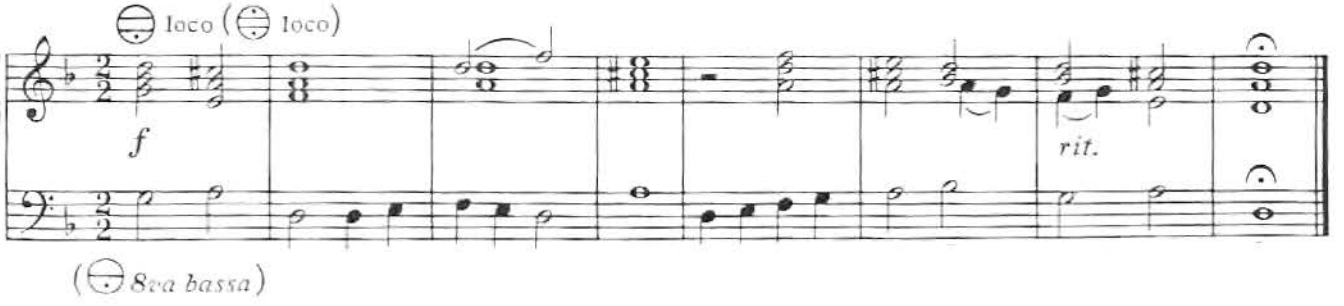






Kadenzen

35



Petri Makkonen

Kummitusjuhlat

(Ghostparty)



Sarja harmonikalle

(Suite for accordion)

Petri Makkonen (1967-):

Kummitusjuhlat

Ghost Party

Kummitusjuhlat (1999) on Suomen harmonikansoiton opettajien tilausteos lapsille opiskelu- ja kilpailumateriaaliksi. Tilaajan toivomuksen mukaisesti teoksen ääniala on erittäin suppea ja tekninen vaatimustaso mahdollisimman kohtuullinen. Samalla sarja on tutustumispaketti dodekafoniaan eli 12-säveljärjestelmään: kaikki teoksen sävelet on johdettu seuraavasta rivistä: c d f a e cis dis gis ais h fis g. Perusrivi esiintyy sellaisenaan avausosassa, toisen osan rivi alkaa perusrivin toisesta sävelestä, kolmas osa kolmannesta jne. Lisämateriaalia sarjan osiin on saatu mm. kulloisenkin rivin erilaisista käännöksistä, omituisuutta on pyritty hillitsemään tonaalisuuden ja erilaisten kertausten avulla. Kummitusjuhlien kolmas tavoite on luonnollisesti mielikuvituksen vapaa lento, jolle vauhtia antanevat osien otsikot.

1. Astu sisään aikapeiliin!
   Step into the Time Mirror!
2. Pakastettujen kananpoikien marssi
   The Frozen Chickens' March
3. Leijuvan hovimestarin tervehdyspuhe
   The Hovering Butler's Speach
4. Vampyyri-samba
   Vampire Samba
5. Yksinäinen kellarikummitus
   The Lonely Cellar Ghost
6. Sottiisin sieppausta
   Kidnapping a Schottis
7. Keskiyön sarabande
   Midnight Sarabande
8. Rakastuneen luurangon tango
   The Tango of the Skeleton in Love
9. Maaria-aaveen aaria
   Ghost Mary's Aria
10. Kiukkuisten henkien piirileikki
    The Round Game of Angry Spirits
11. Haamujen aamulaulu
    The Ghosts' Morning Song
12. Exit. Näkemiin, kummitukset!
    Exit. Goodbye, Spooks!

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Kansikuva: Sanna Kaismala-Makkonen
Nuottigrafiikka: Petri Makkonen & Ari Suomela
Painopaikka: Skandinavia Offset Oy, Porvoo

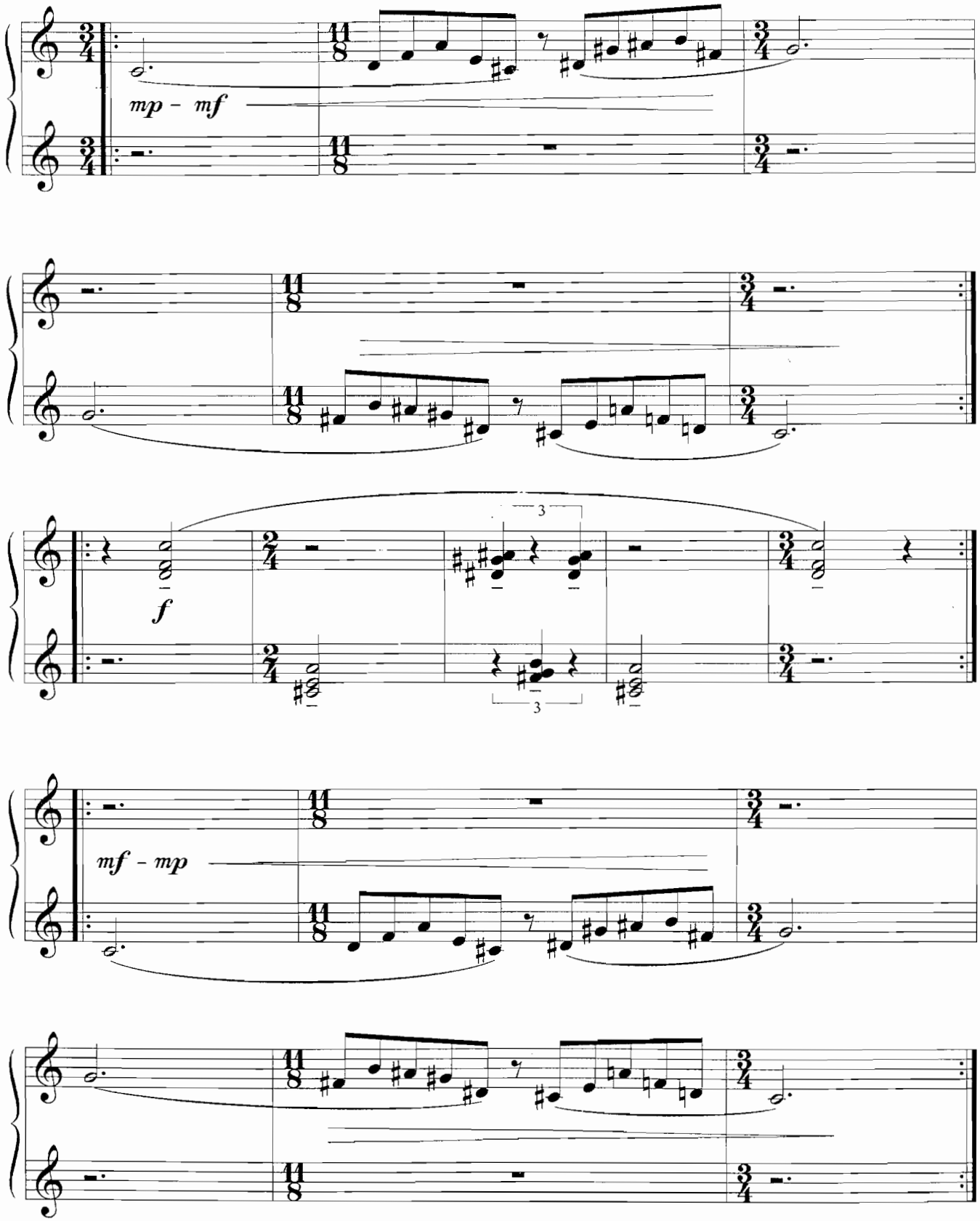
1. Astu sisään aikapeiliin!

Step into the Time Mirror!

Andante, poco misterioso

♩ = 82

Petri Makkonen

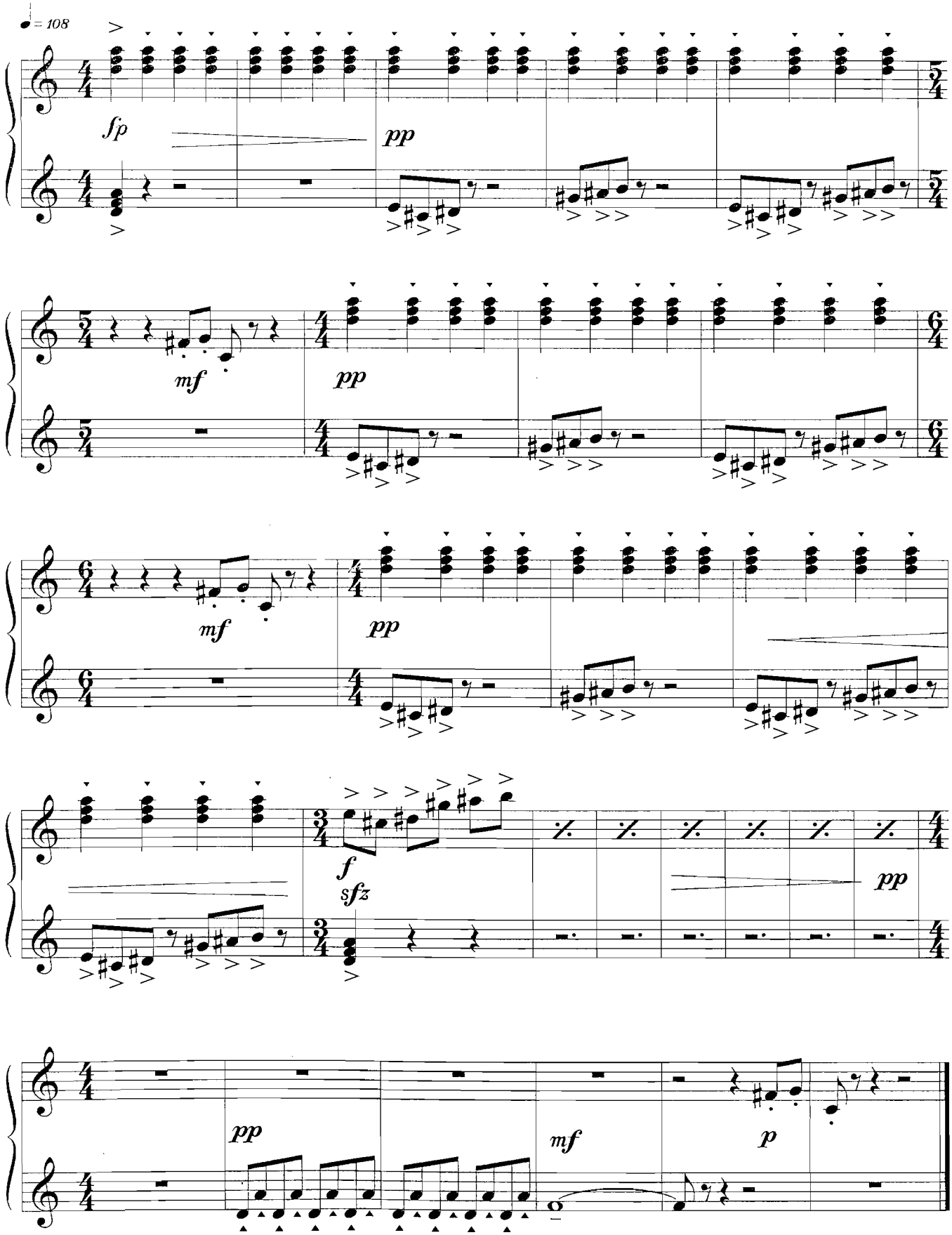


2. Pakastettujen kananpoikien marssi

The Frozen Chickens' March

Marcato con buffo

Petri Makkonen



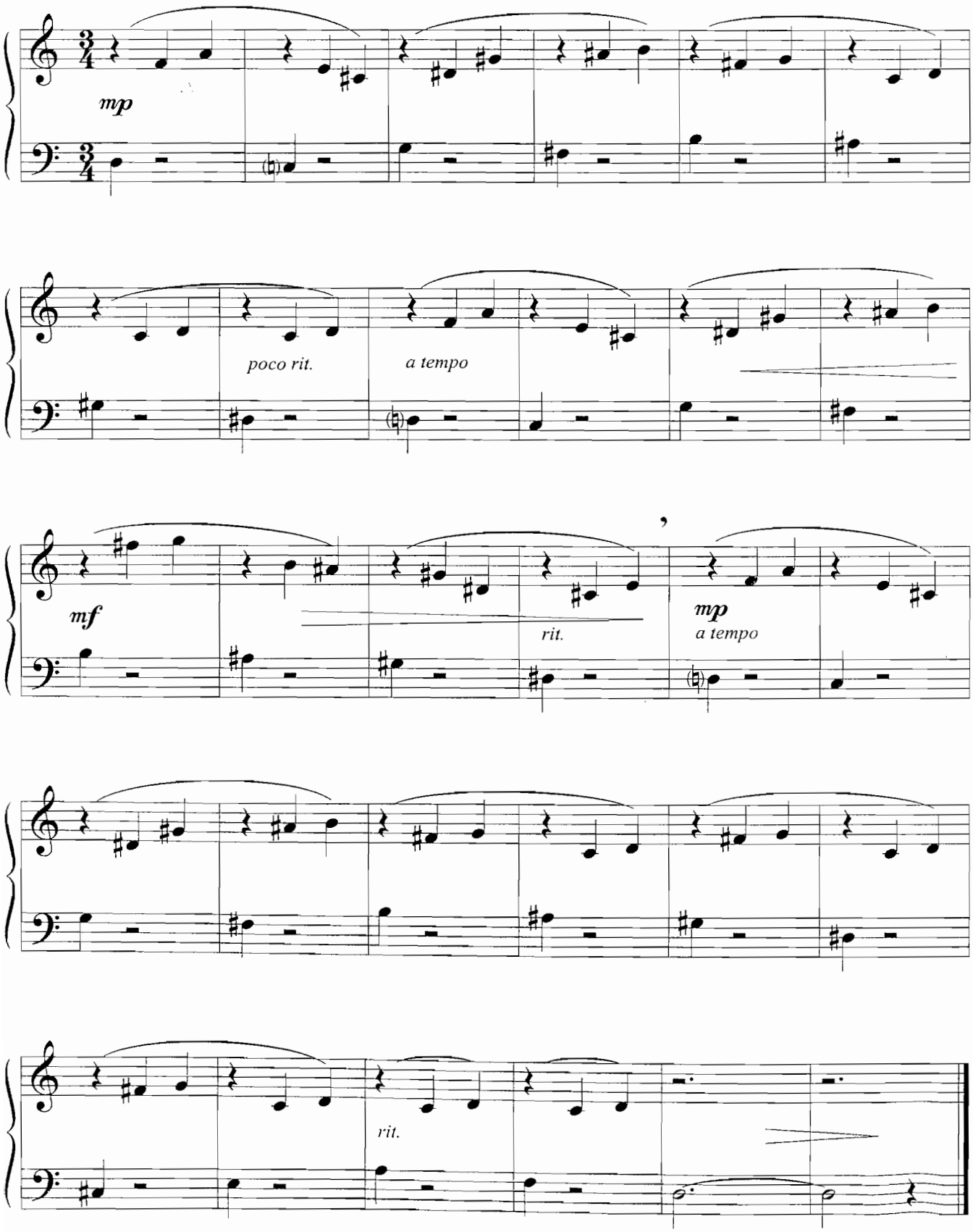
3. Leijuvan hovimestarin tervehdyspuhe

The Hovering Butler's Speach

Valse lente sostenuto

♩= 82

Petri Makkonen

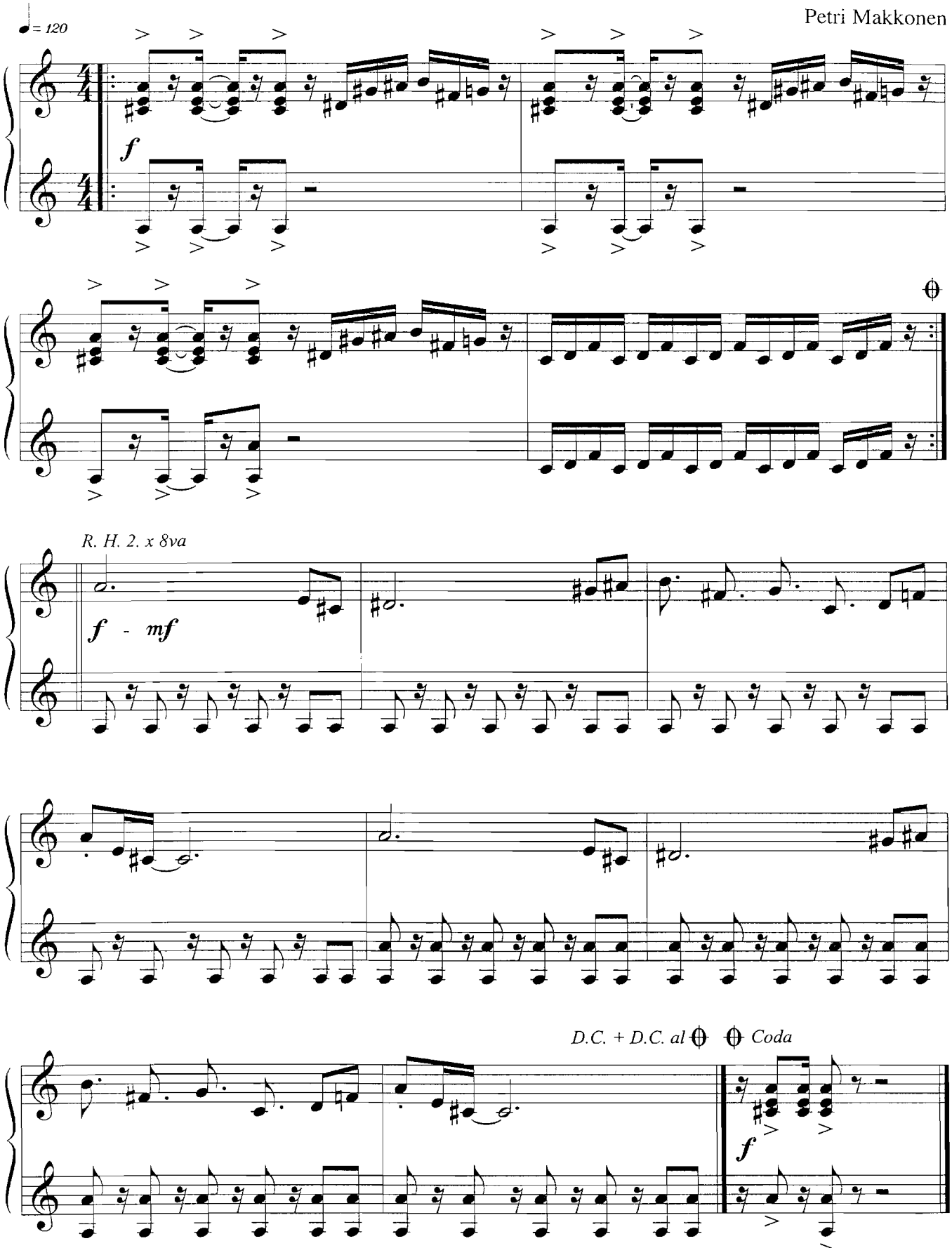


4. Vampyyri-samba

Vampire Samba

Allegro brilliante

Petri Makkonen



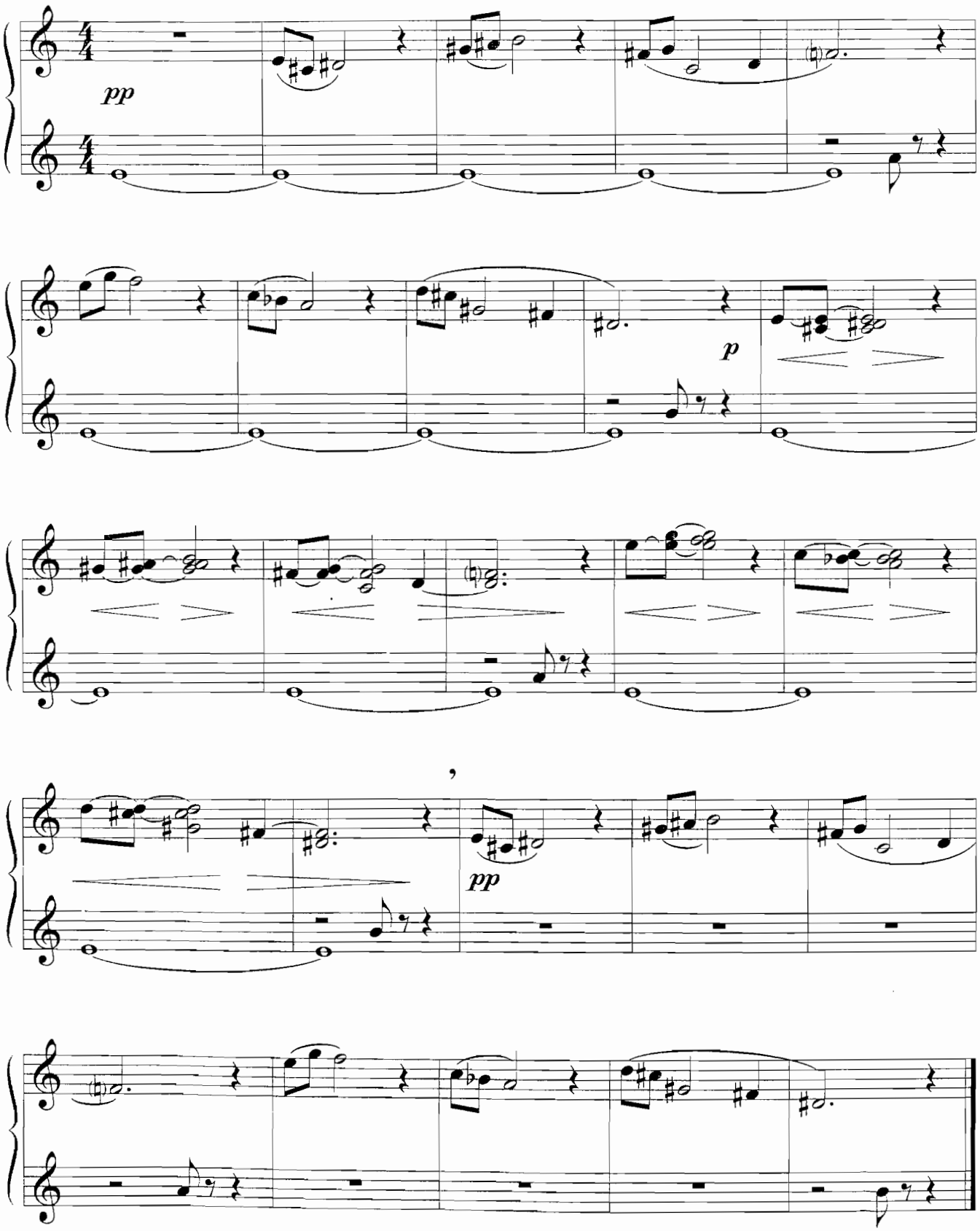
5. Yksinäinen kellarikummitus

The Lonely Cellar Ghost

Mesto, lento non troppo

♩= 66

Petri Makkonen



6. Sottiisin sieppausta

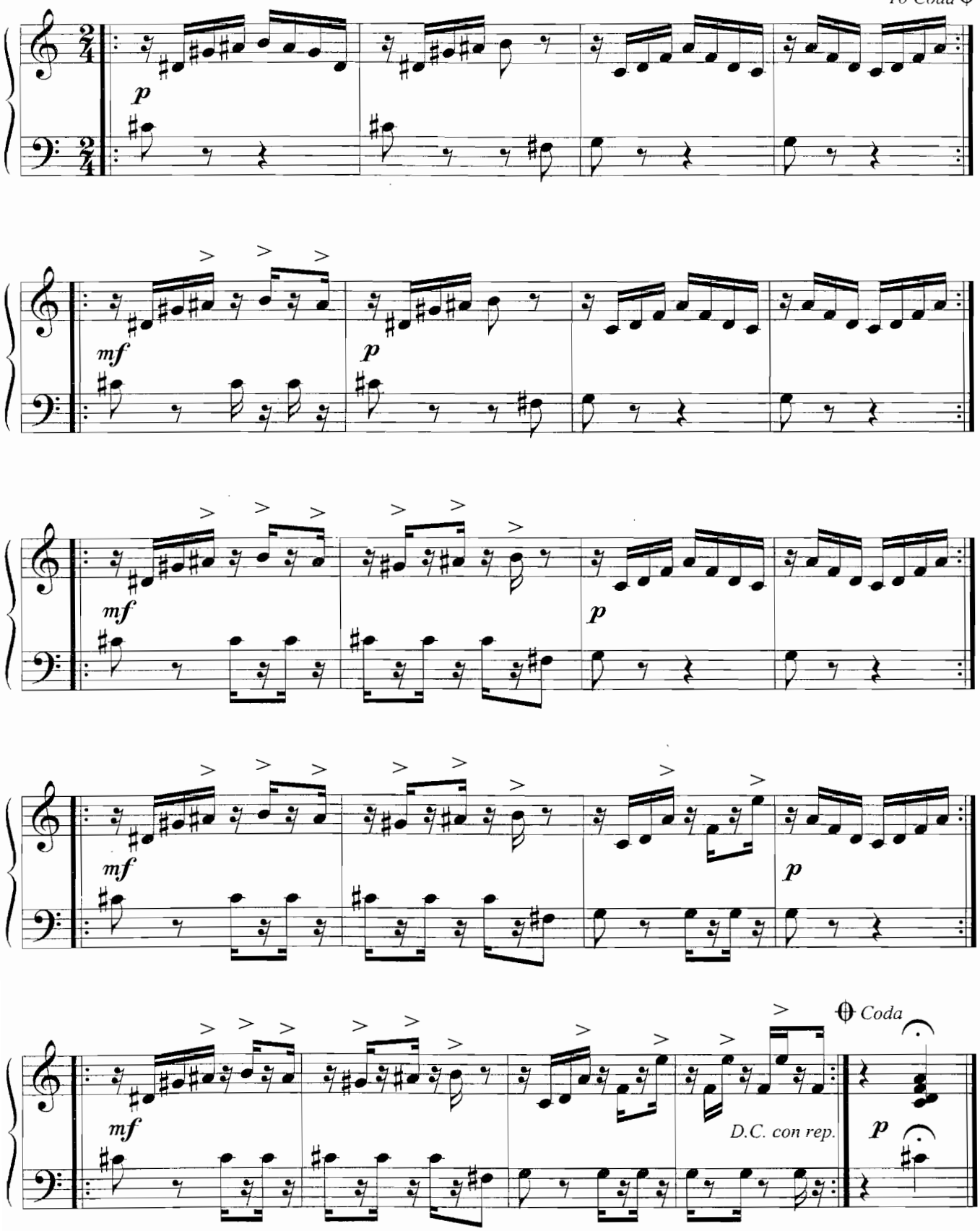
Kiddnapping a Schottish

Allegretto scherzando

Petri Makkonen

♩= 84

To Coda

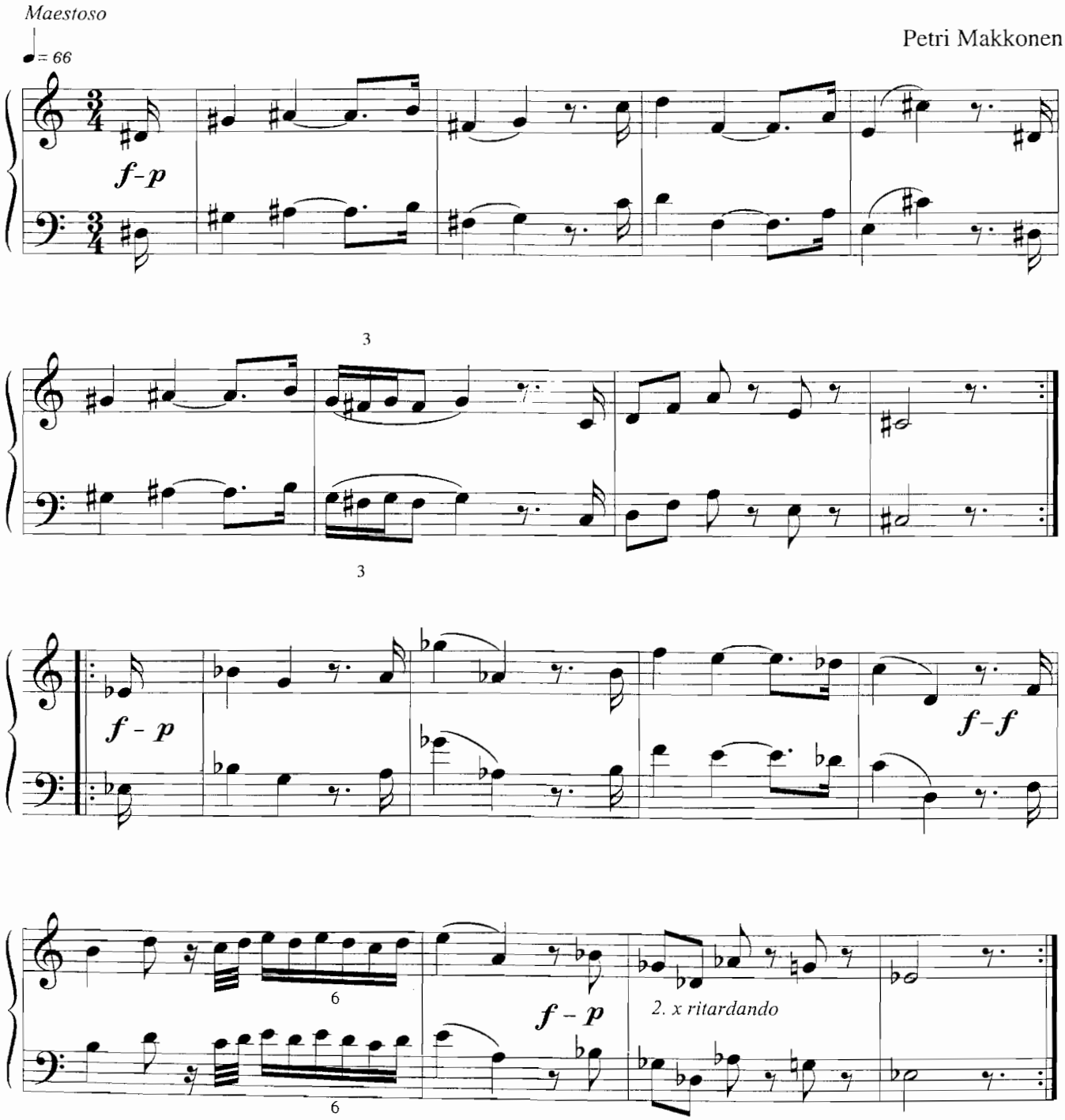


7. Keskiyön sarabande

Midnight Sarabande

Maestoso

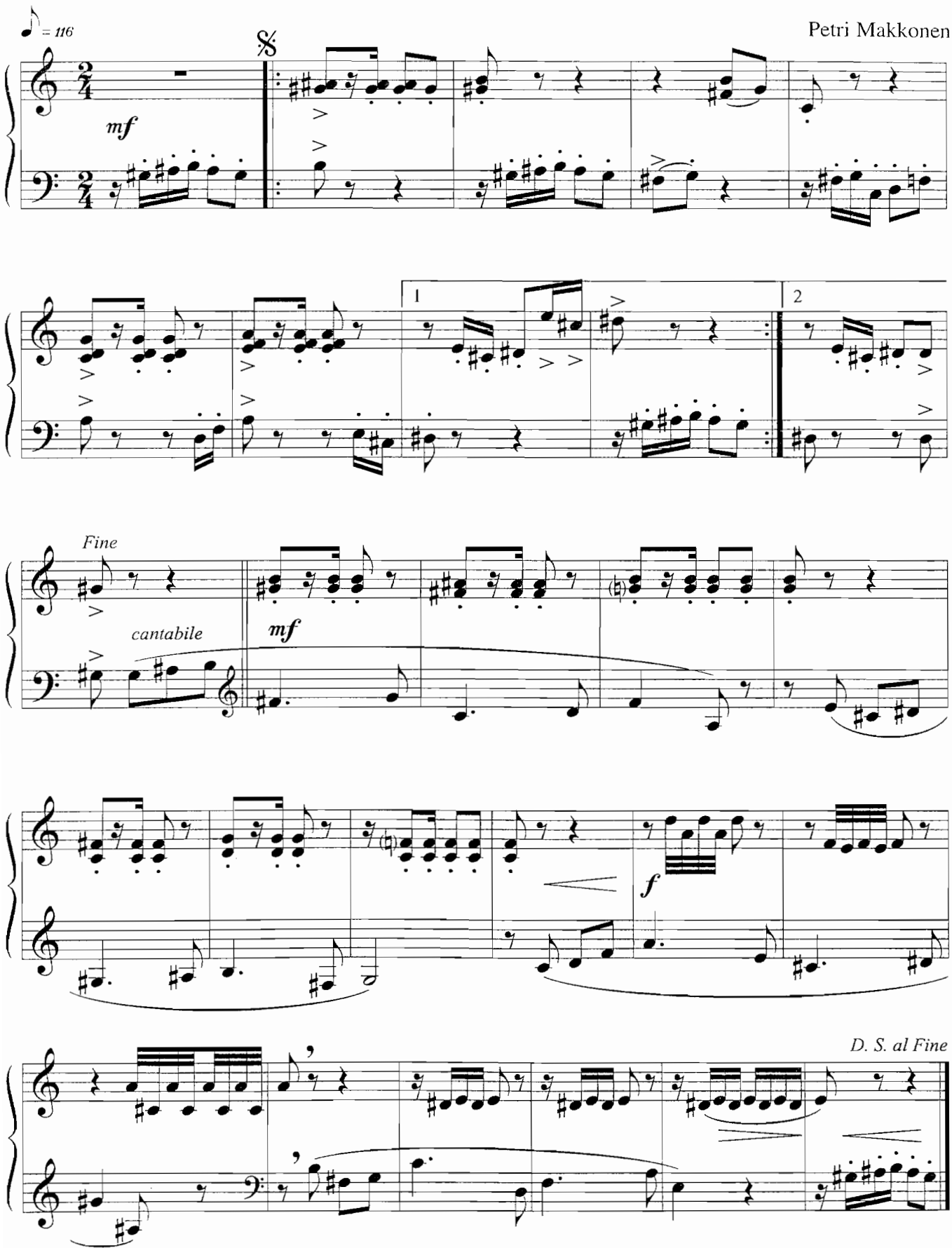
Petri Makkonen



8. Rakastuneen luurangon tango

The Tango of the Skeleton in Love

Appassionata

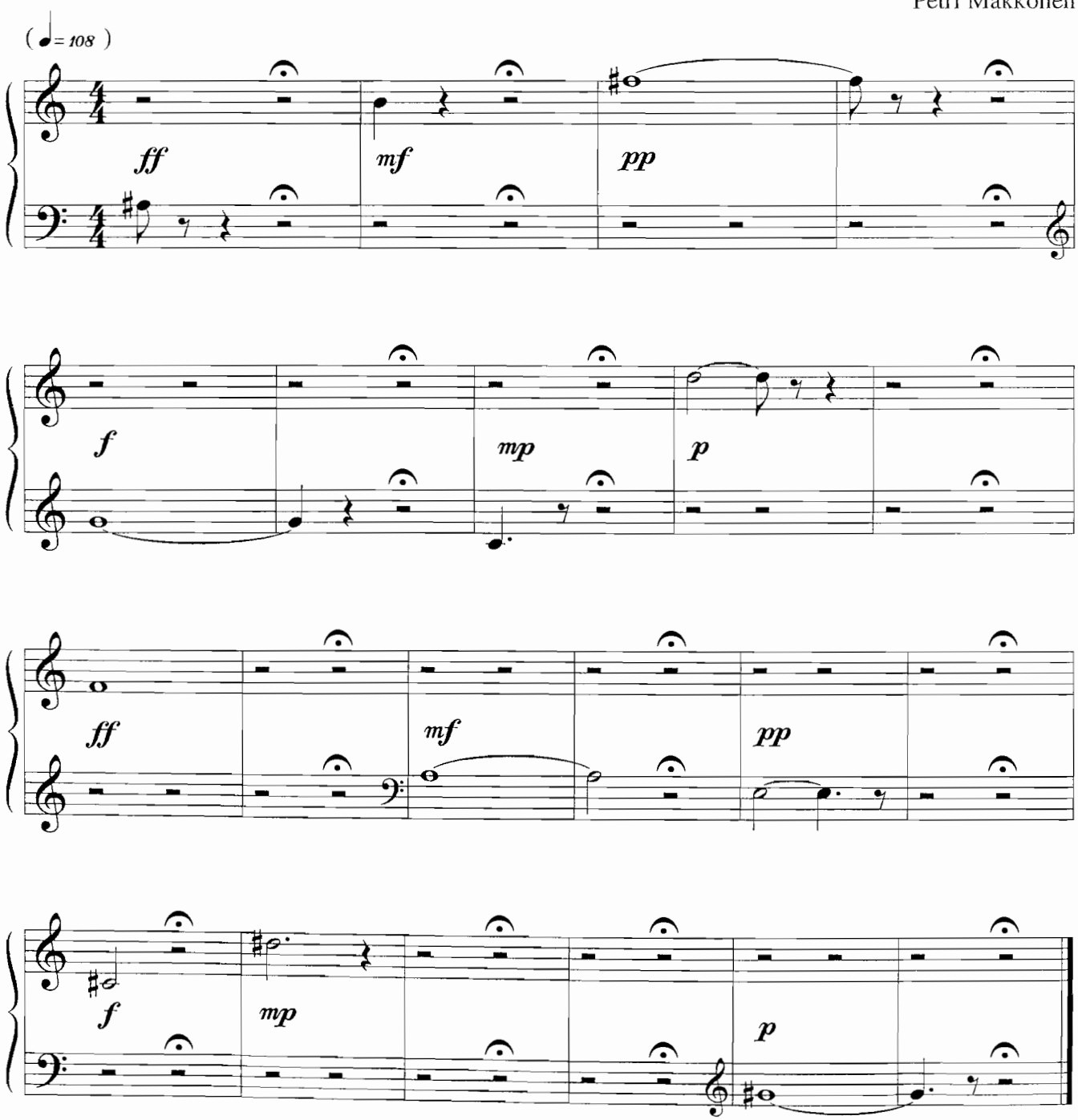


9. Maaria-aaveen aaria

Ghost Mary's Aria

Espressivo, quasi ad libitum

Petri Makkonen



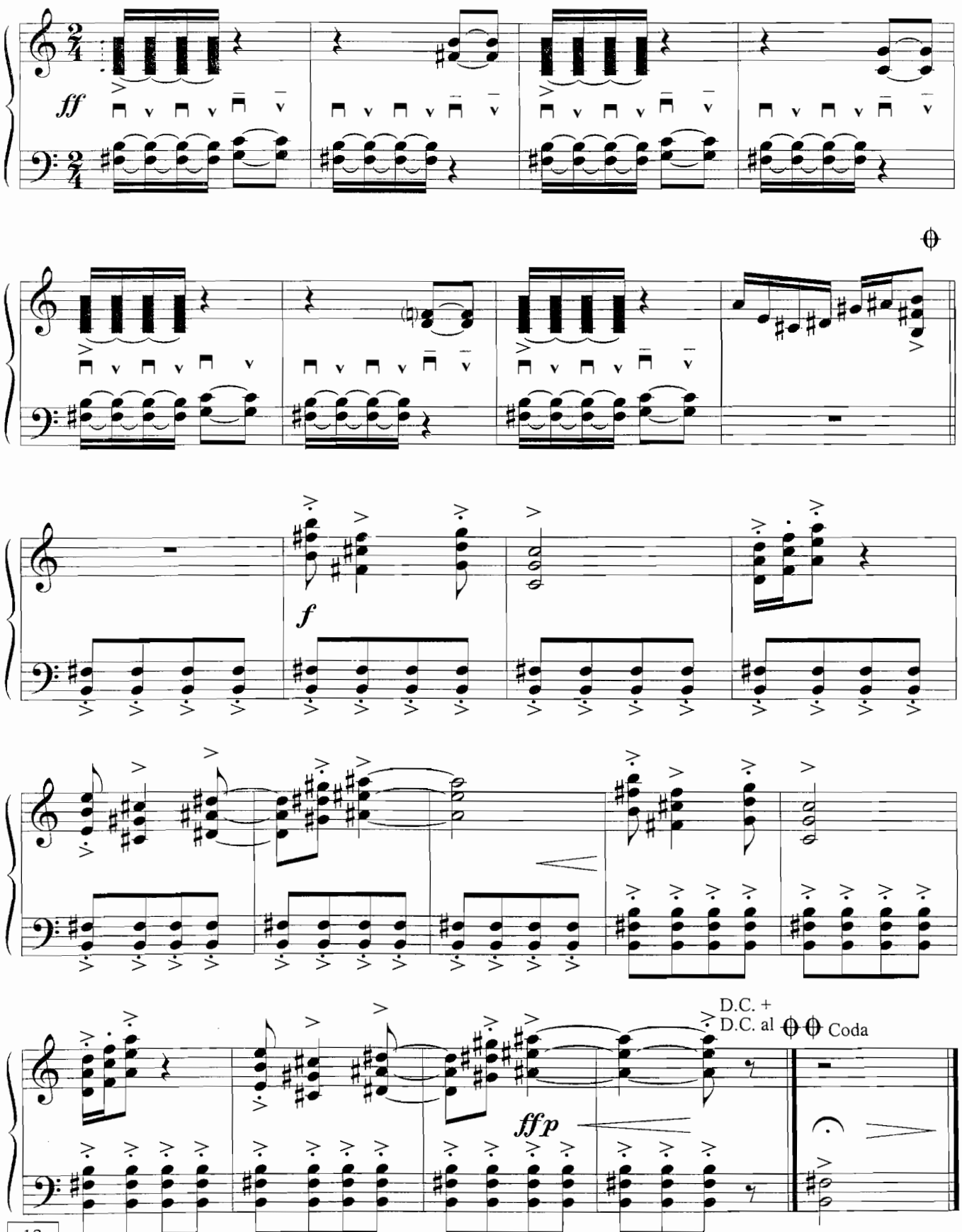
10. Kiukkuisten henkien piirileikki

The Round Game of Angry Spirits

Pesante furioso

♩= 88 *Bellows shake*

Petri Makkonen



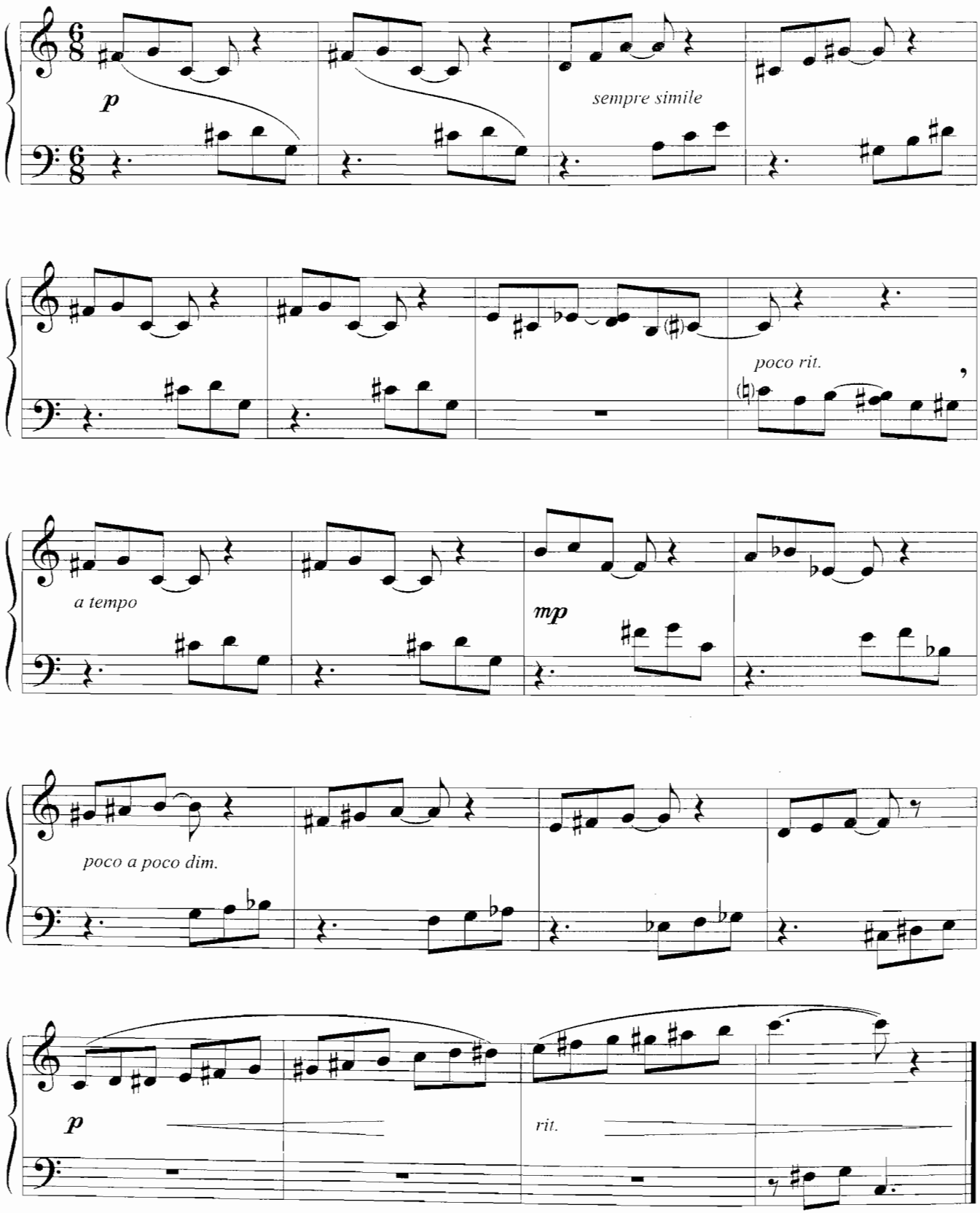
11. Haamujen aamulaulu

The Ghosts' Morning Song

Dolce rubato

♪ = 88

Petri Makkonen



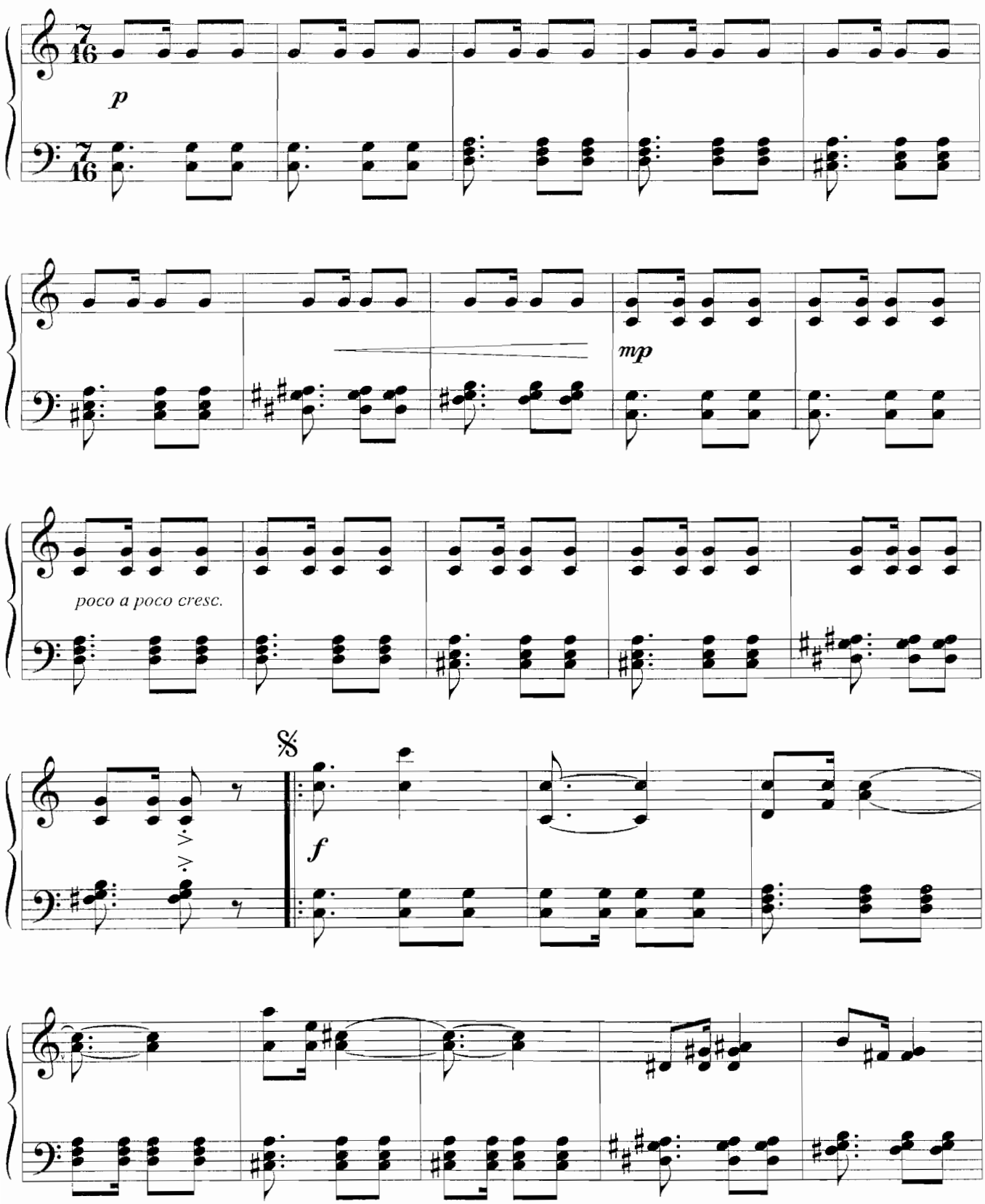
12. Exit. Näkemiin, kummitukset!

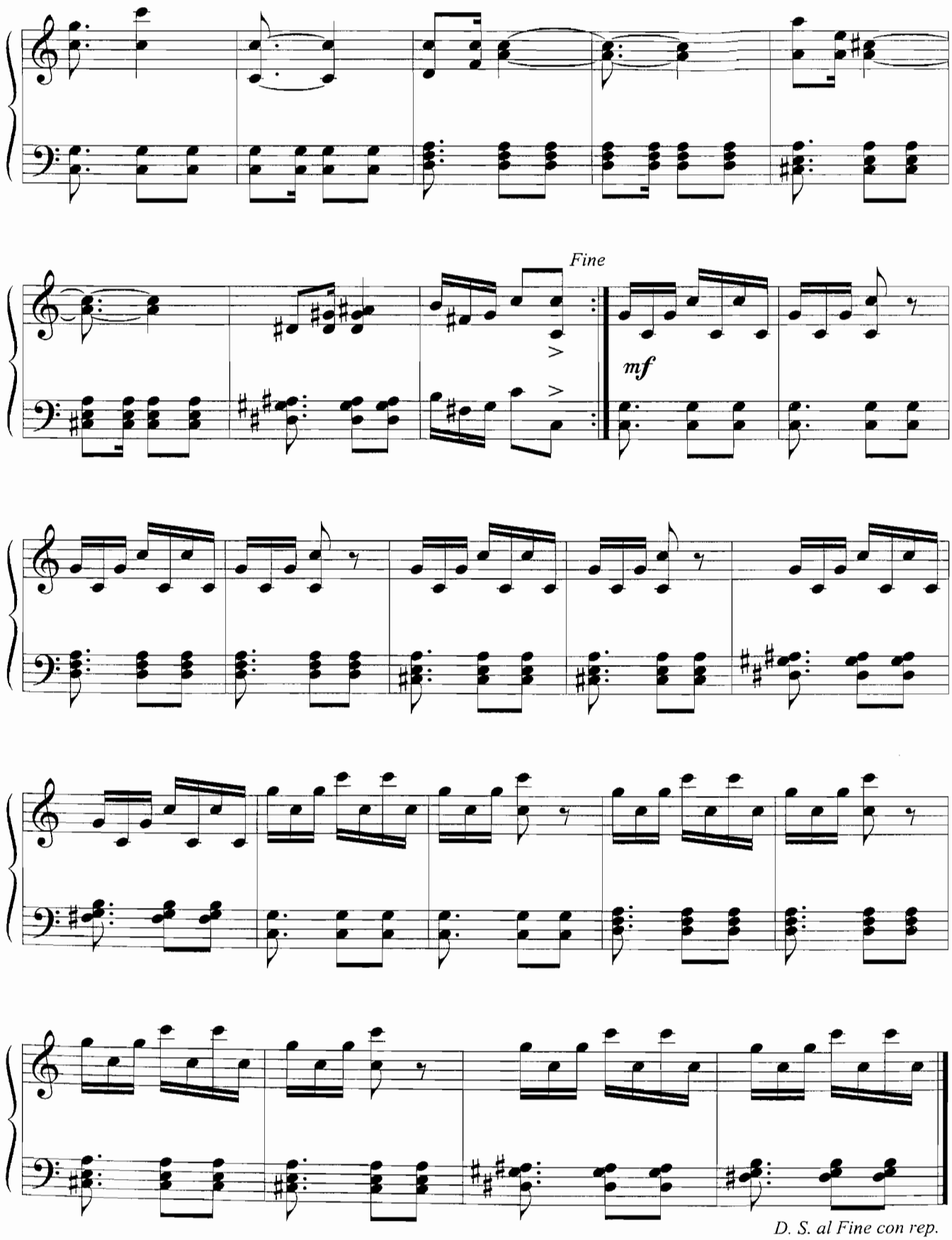
Exit. Goodbye, spooks!

Spiritoso, ma non troppo

M.M. $\frac{7}{16}$ = 60

Petri Makkonen




Fine
mf
D. S. al Fine con rep.

Best.-Nr.: EA - 1307

Bronislaw Kazimierz Przybylski

Vögel

Birds Les Oiseaux

Kinderstücke für Einzeltonakkordeon

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1. DER SPECHT S. 3
A WOODPECKER
LE PIC

2. DER KUCKUCK S. 4
A CUCKOO
LE COUCOU

3. DER PAPAGEI S. 5
A PARROT
LE PERROQUET

4. DER SPERLING S. 6
A LITTLE SPARROW
LE MOINEAU

5. DER HAHN S. 7
A COCK
LE COQ

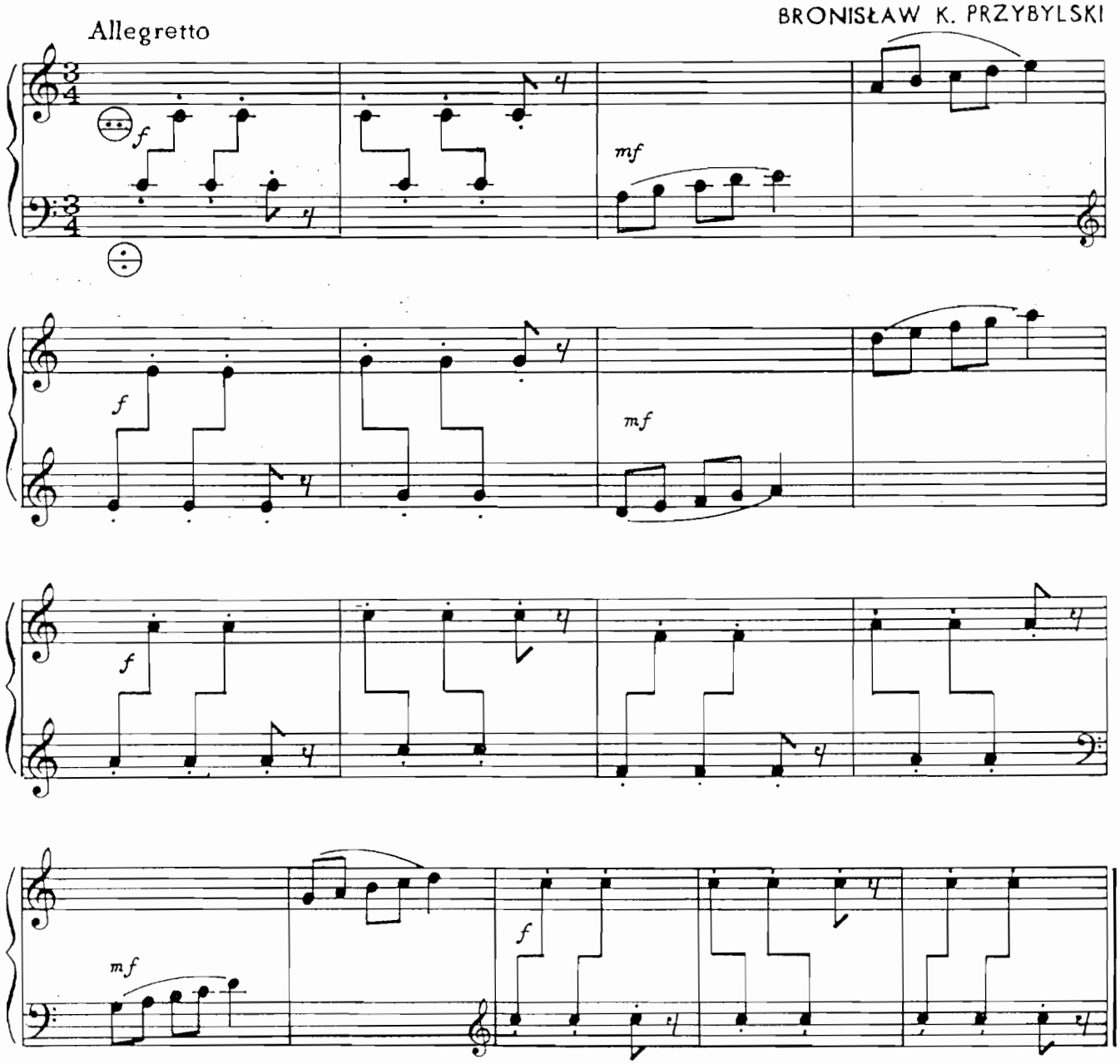
6. DIE SCHWALBE S. 8
A SWALLOW
L'HIRONDELLE

7. DER PFAU S. 9
A PEACOCK
LE PAON

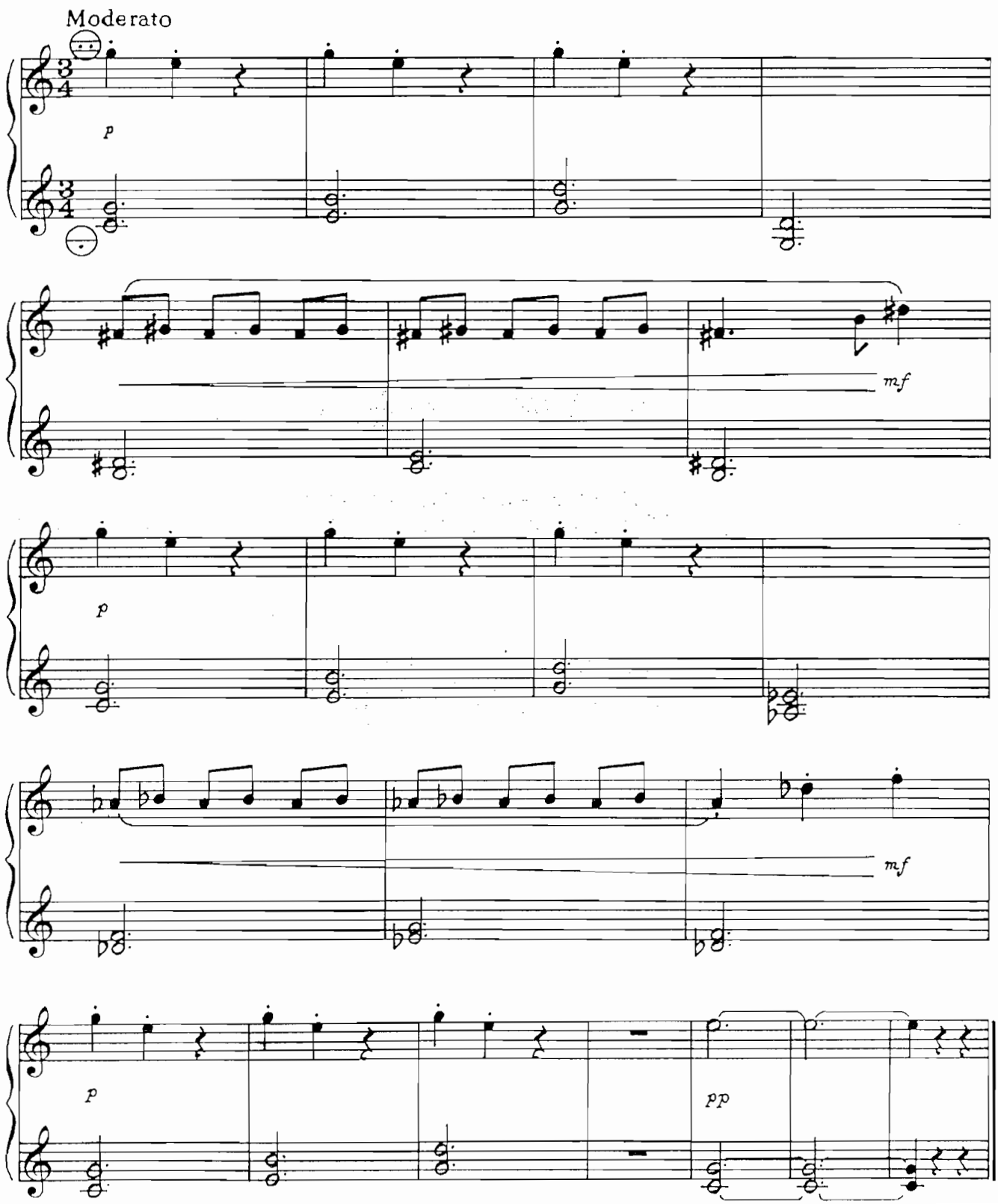
VÖGEL · BIRDS · LES OISEAUX

Der Specht
A Woodpecker
Le pic

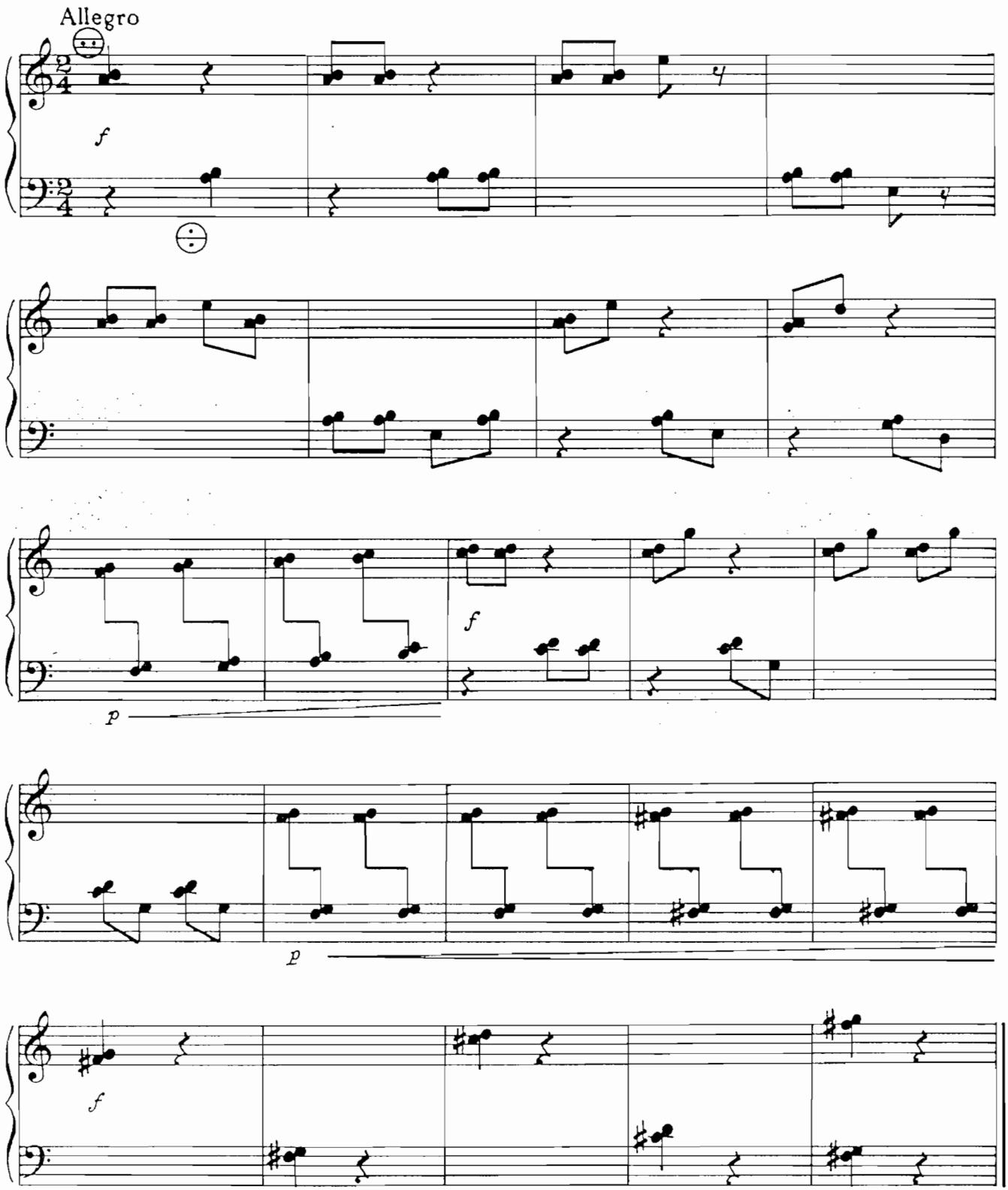
BRONISŁAW K. PRZYBYLSKI



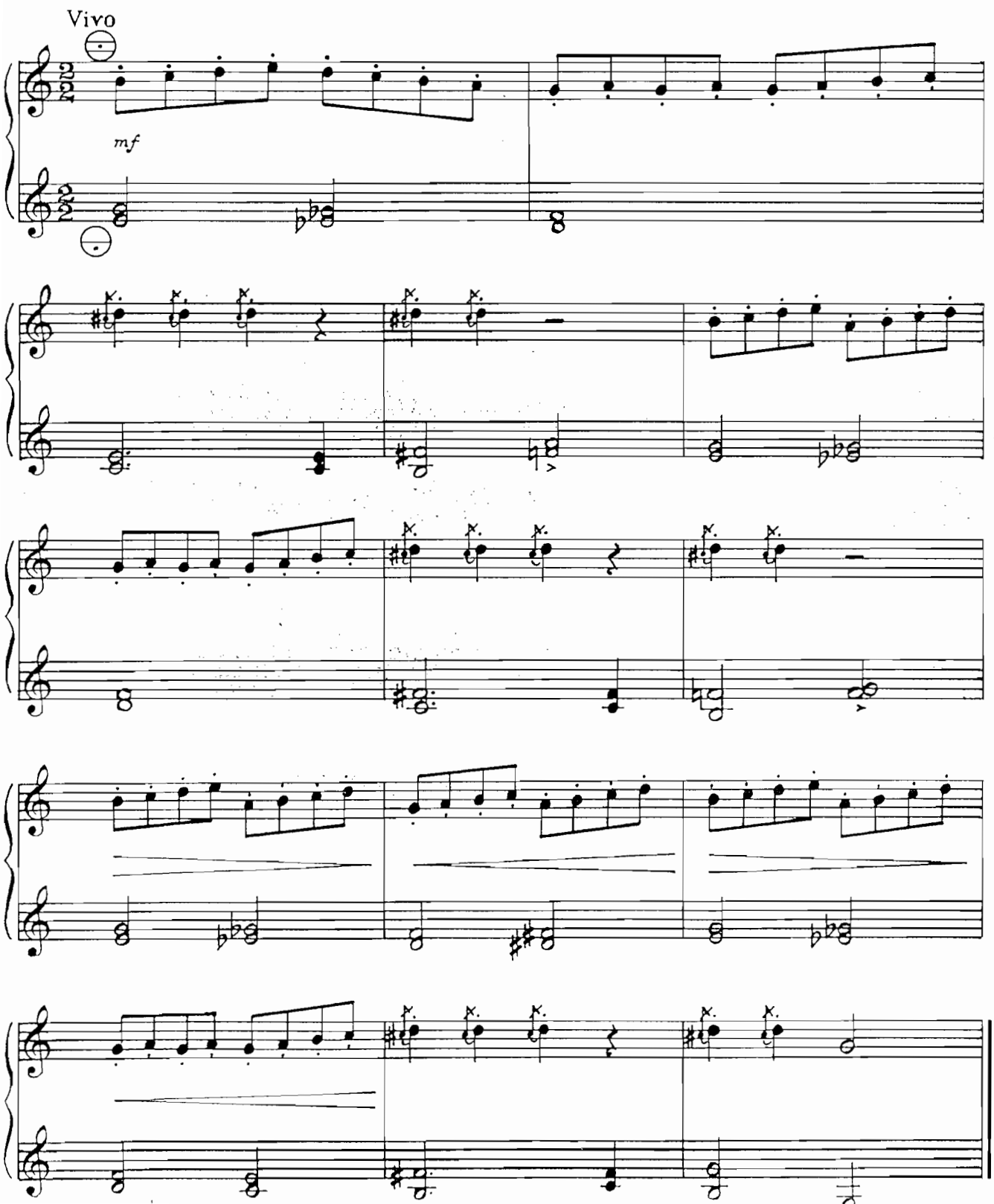
Der Kuckuck
A Cuckoo
Le coucou



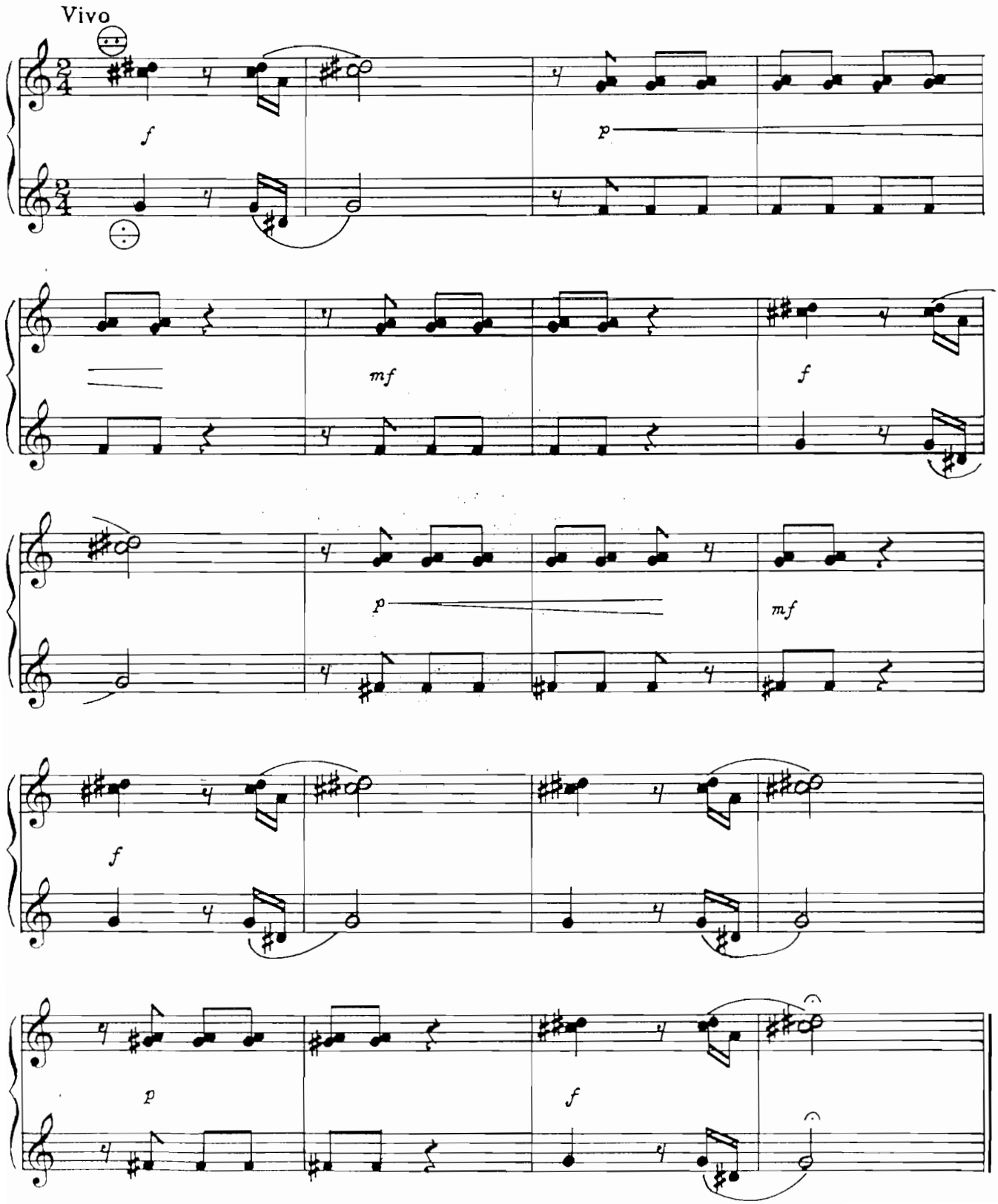
Der Papagei
A Parrot
Le perroquet



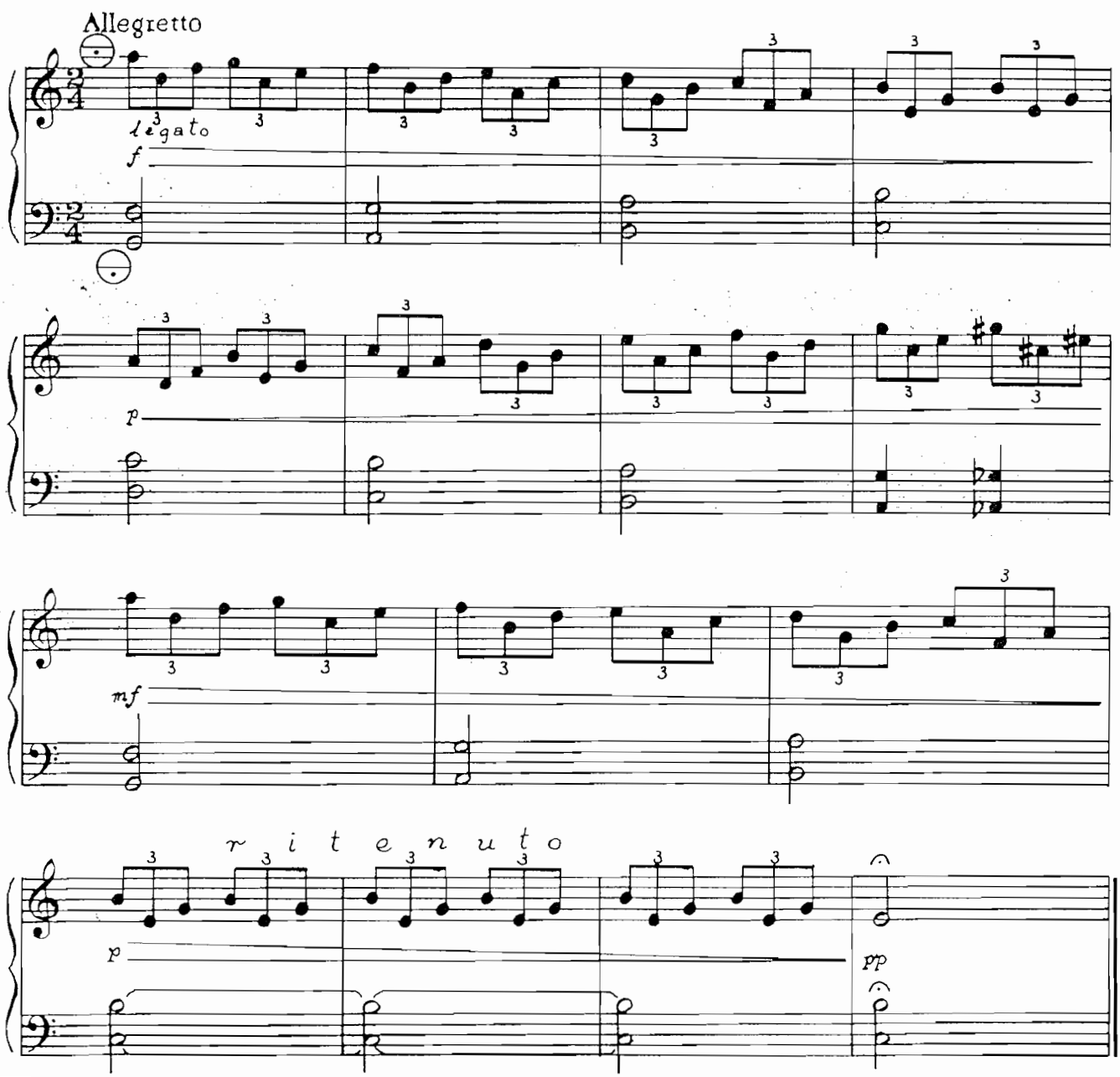
Der Sperling
A Little Sparrow
Le moineau



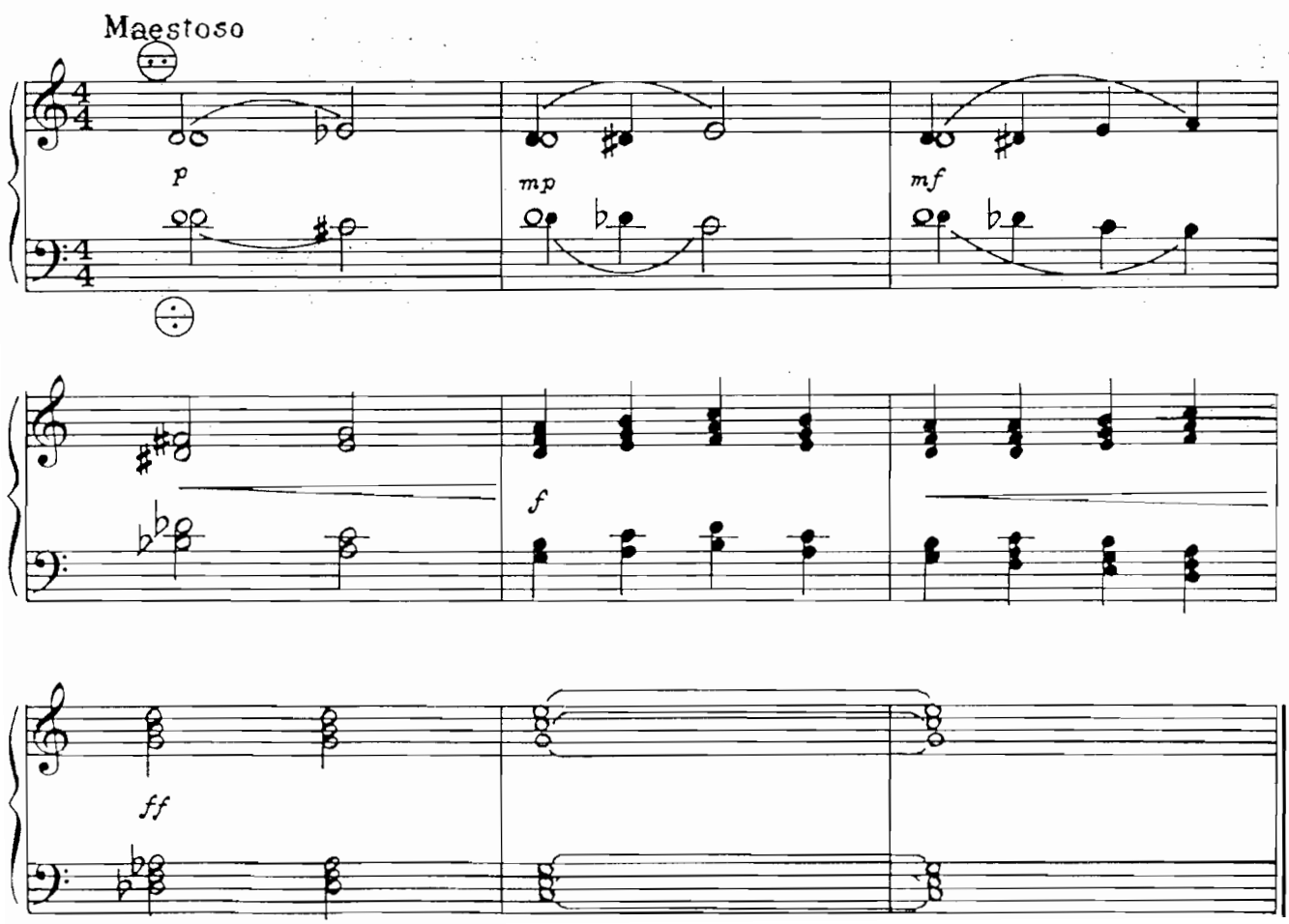
Der Hahn
A Cock
Le coq



Die Schwalbe
A Swallow
L'hirondelle



Der Pfau
A Peacock
Le paon



BRONISŁAW KAZIMIERZ PRZYBYLSKI

BAJKI na akordeon

FAIRY TALES for Accordion

MÄRCHEN für Akkordeon



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Fairy Tales
Märchen

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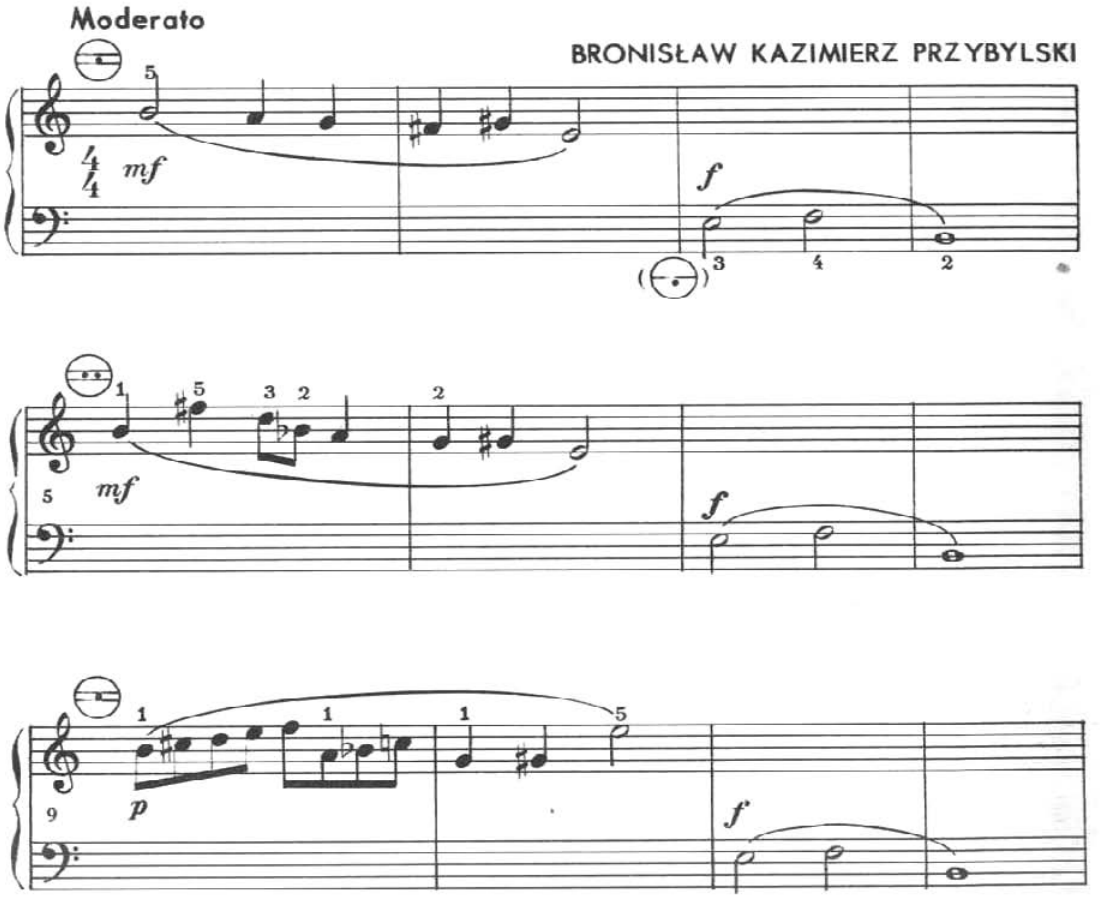
4 Uparty osiołek
6 Jaś i Małgosia
10 Kot w butach
12 O krasnoludkach
14 Zaczarowana królewna
16 Dzielny rycerz
18 Brzydkie kaczątko

4 The Stubborn Mule
6 Hansel and Gretel
10 Puss-in-Boots
12 The Brownies
14 The Bewitched Princess
16 The Daring Knight
18 The Ugly Duckling

4 Trotzköpfiges Eselchen
6 Hänsel und Gretel
10 Der gestiefelte Kater
12 Die Heinzelmännchen
14 Die verzauberte Prinzessin
16 Der tapfere Ritter
18 Häßliches Entlein

Uparty osiołek • The Stubborn Mule
Trotzköpfiges Eselchen



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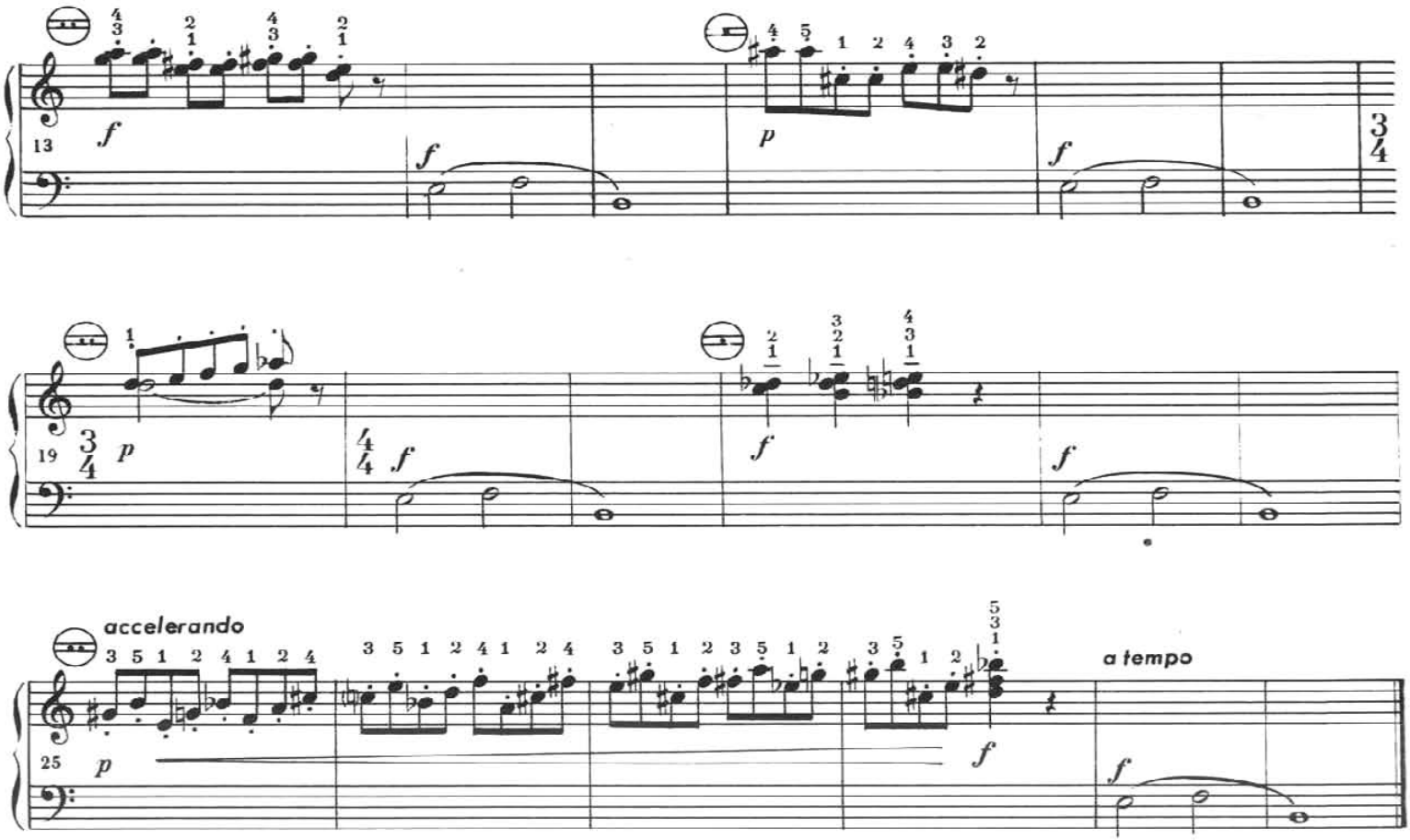
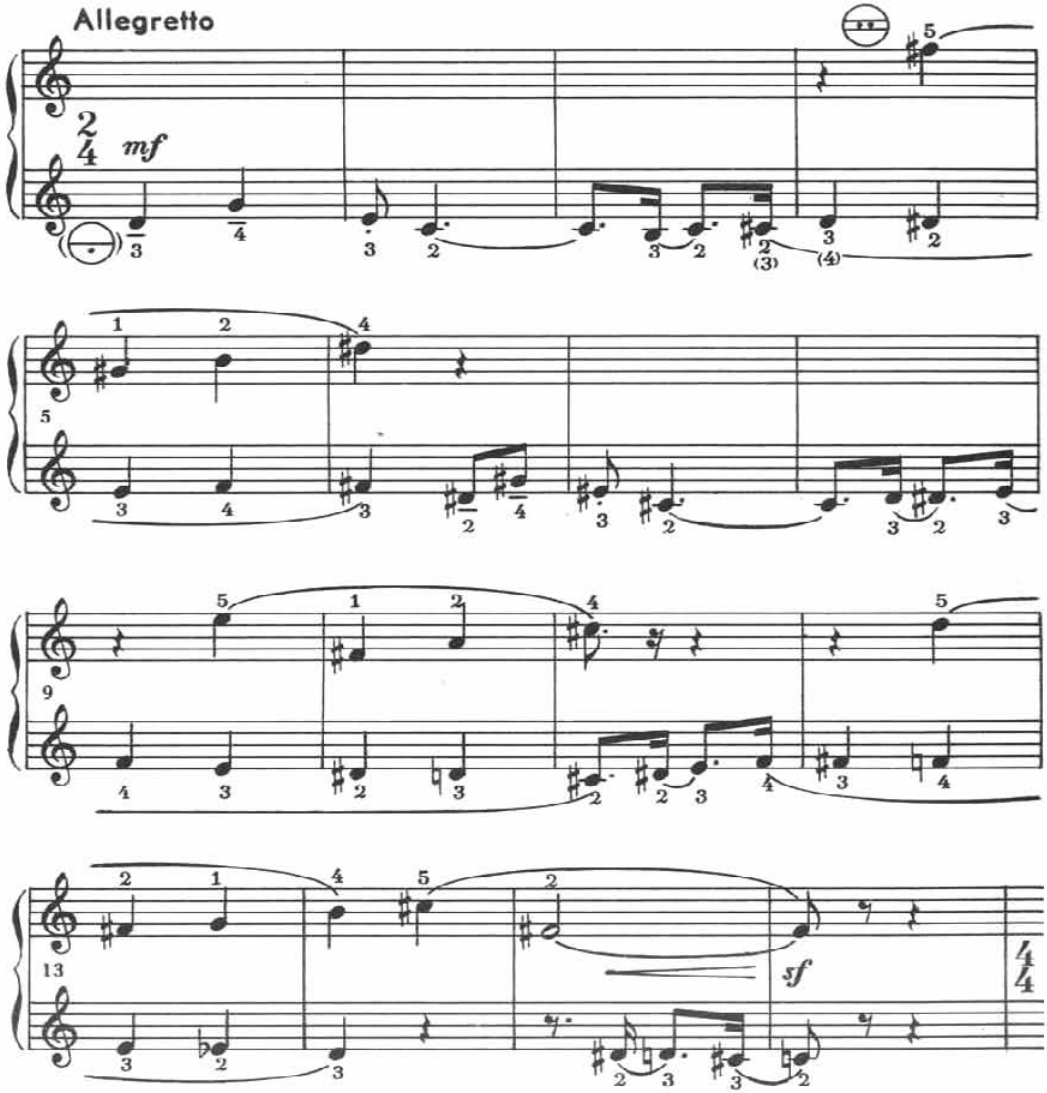

13
f
f
p
f
3/4
19
3/4
p
4/4
f
f
f
accelerando
25
p
f
a tempo
f

Jaś i Małgosia • Hansel and Gretel
Hänsel und Gretel



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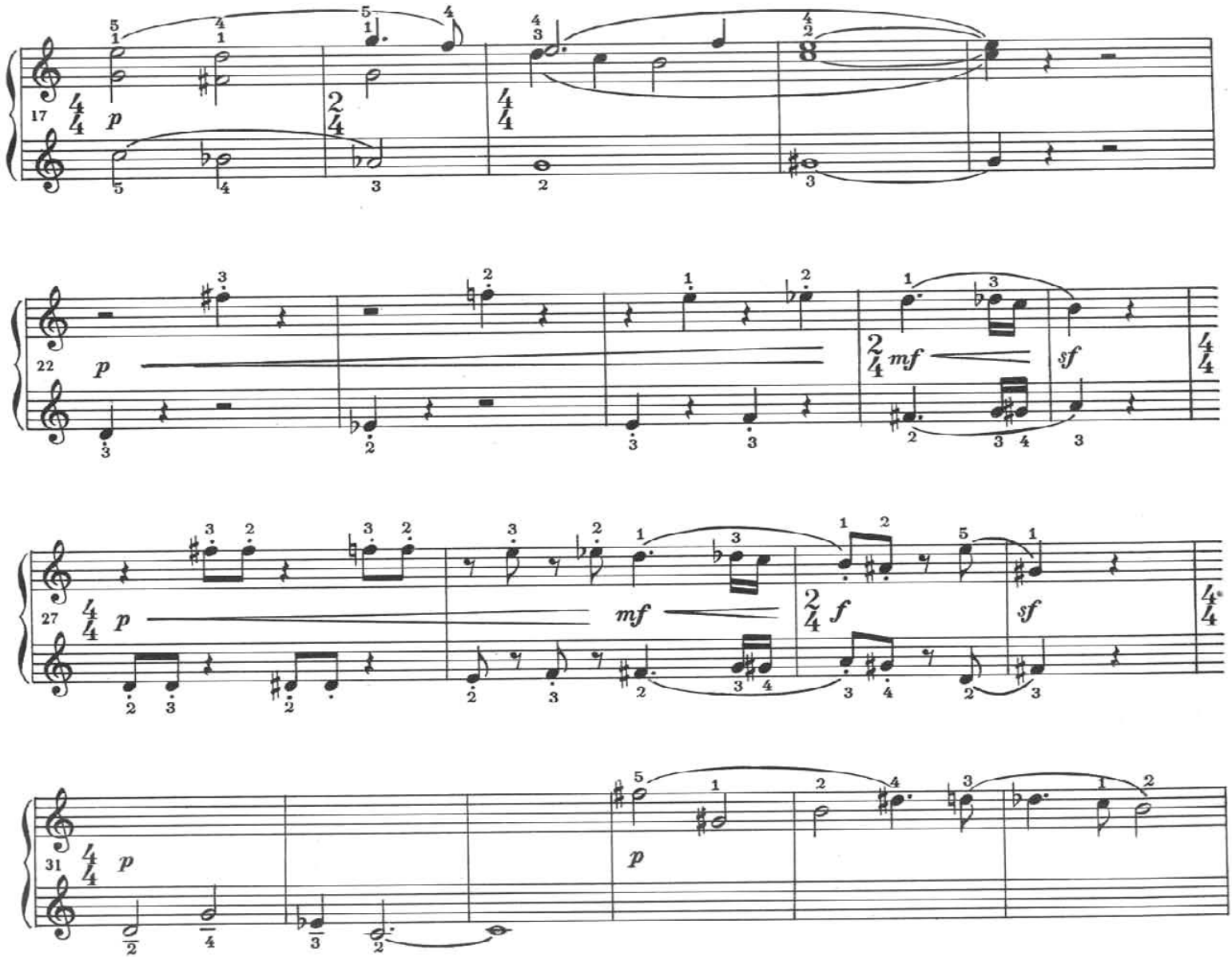
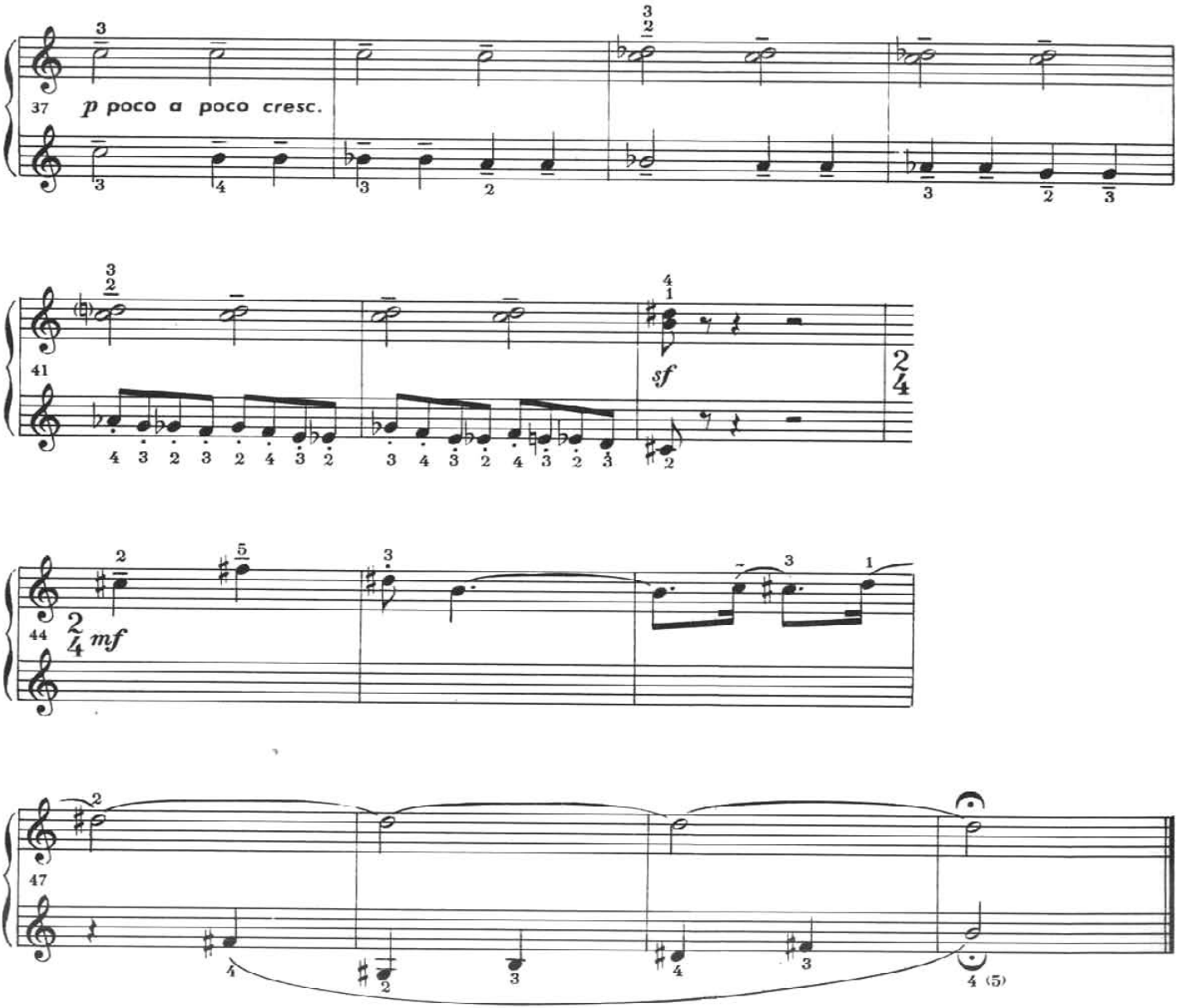
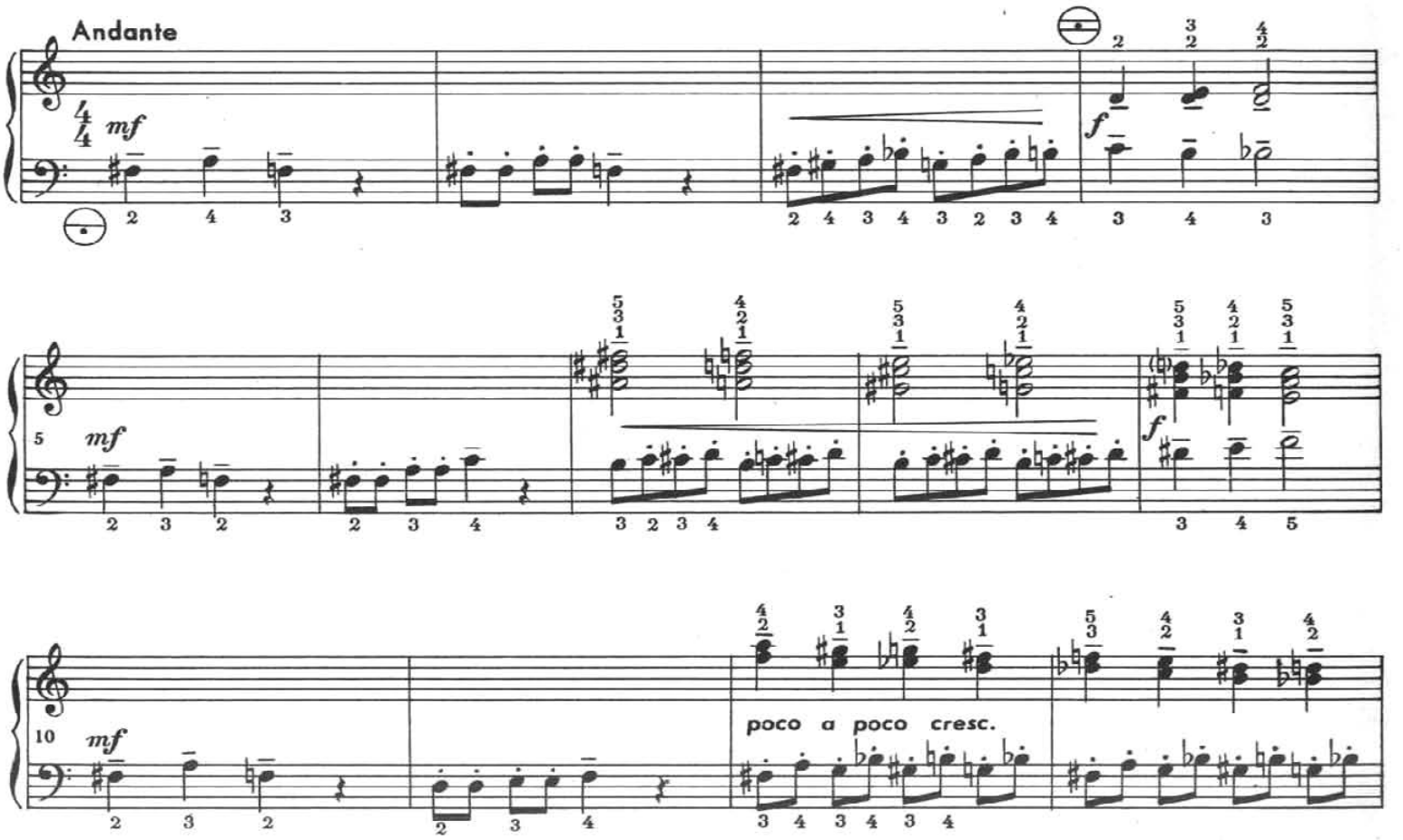

17
p
22
p
mf
sf
27
p
mf
f
sf
31
p
p


37
p poco a poco cresc.
41
sf
2
4
44
2
4
mf
47
4 (5)


A

Kot w butach • Puss-in-Boots • Der gestiefelte Kater



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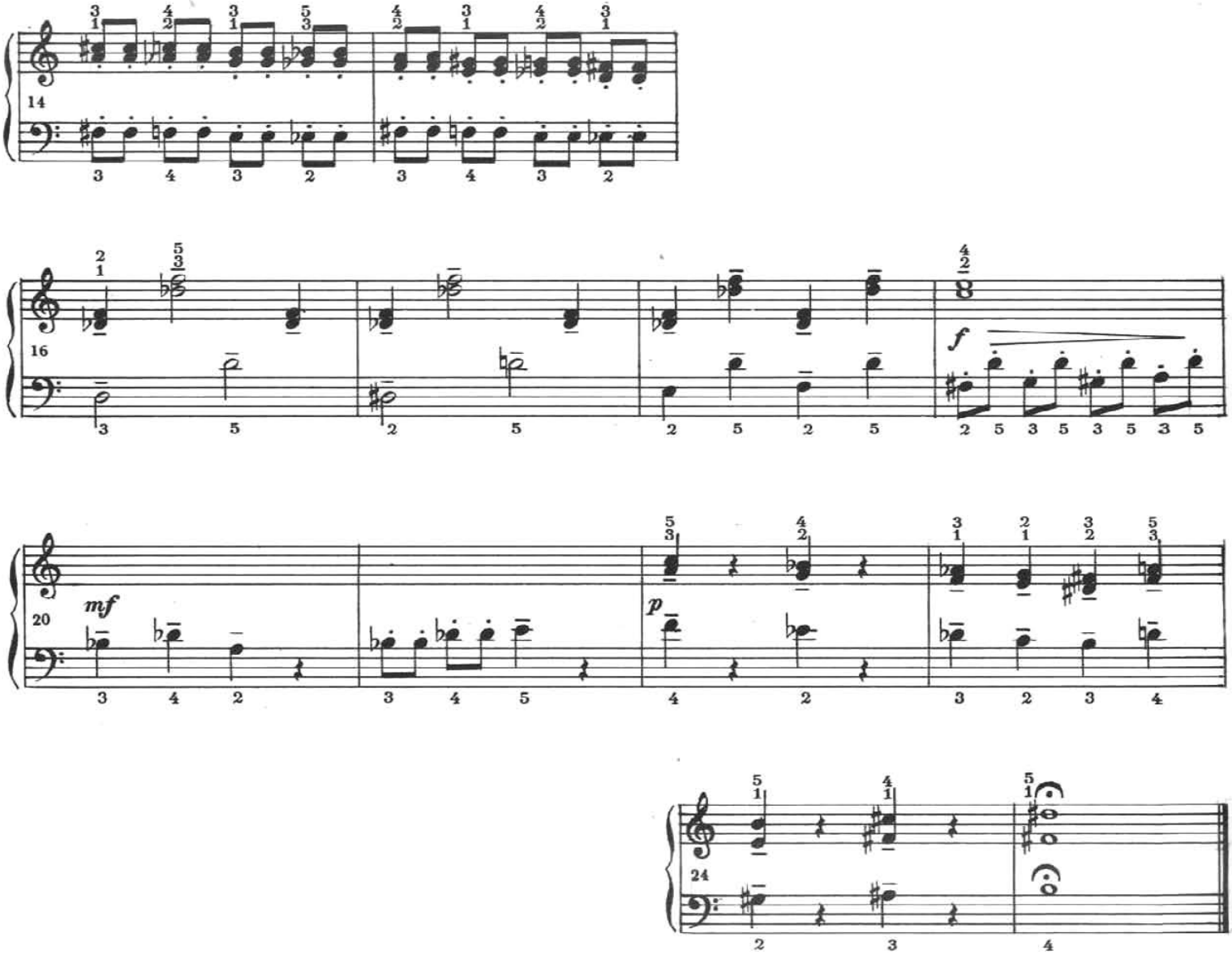
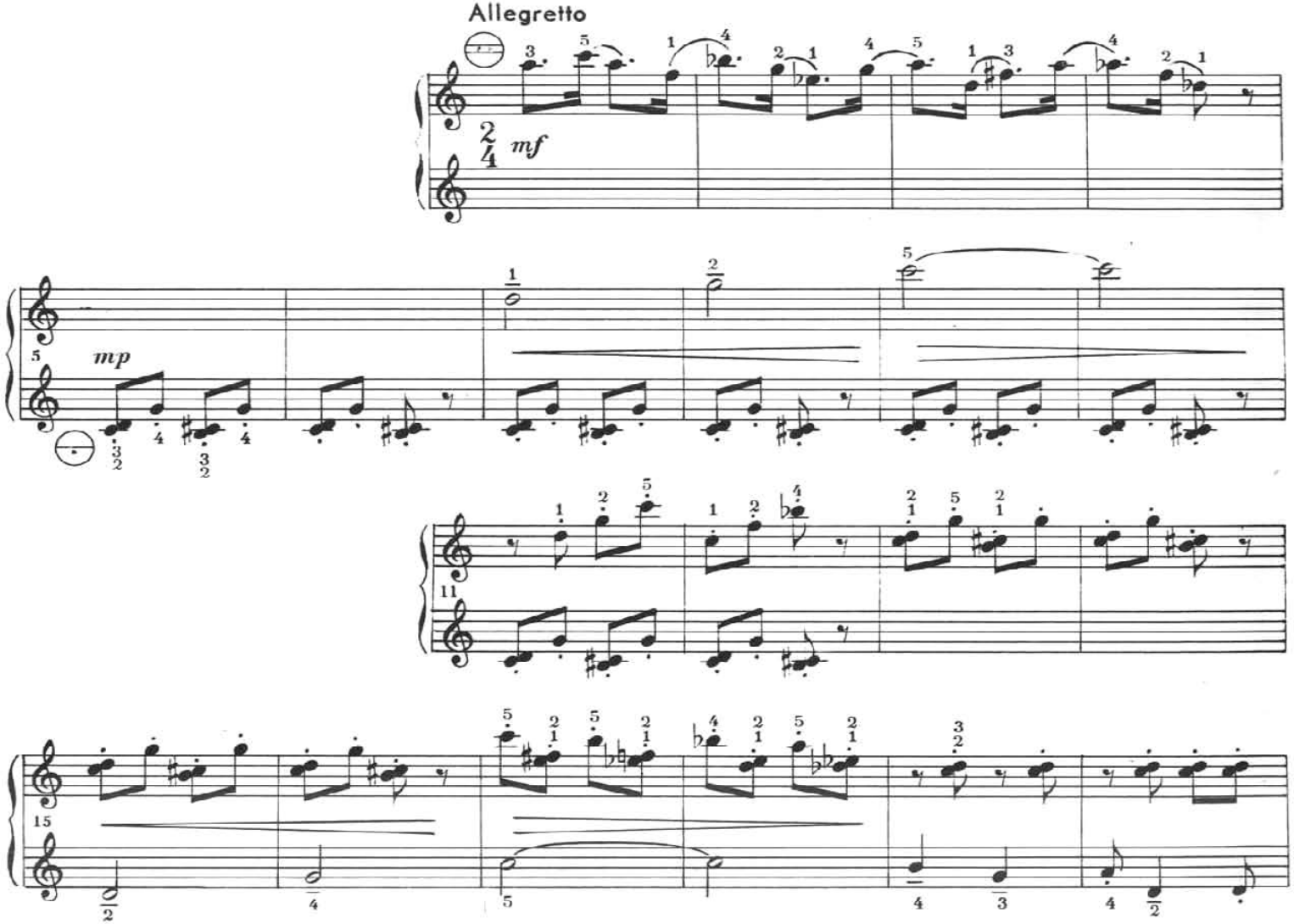

14
16
f
20
mf
p
24

O krasnoludkach • The Brownies • Die Heinzelmännchen



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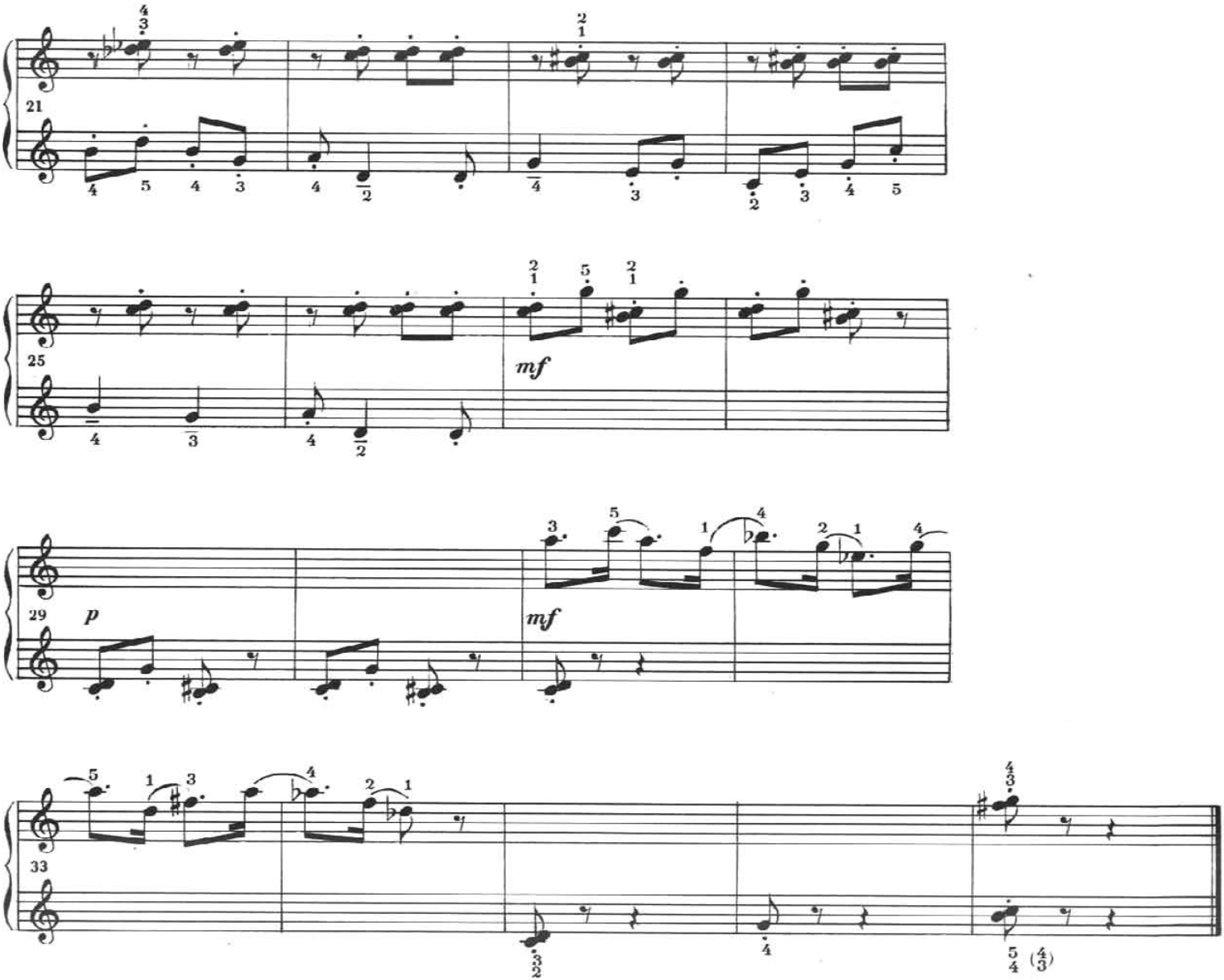
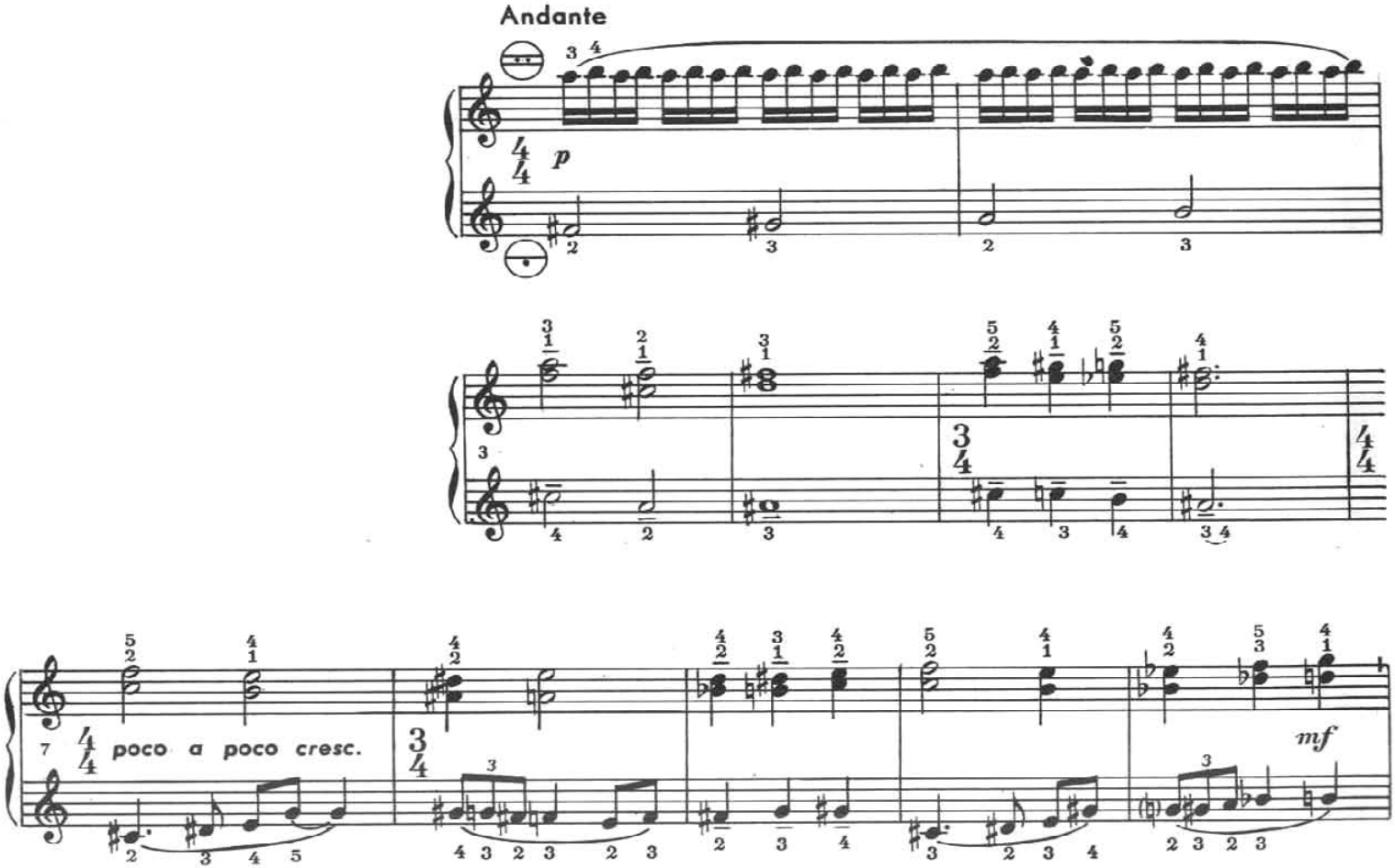

21
25
mf
29
p
mf
33

Zaczarowana królewna • The Bewitched Princess
Die verzauberte Prinzessin



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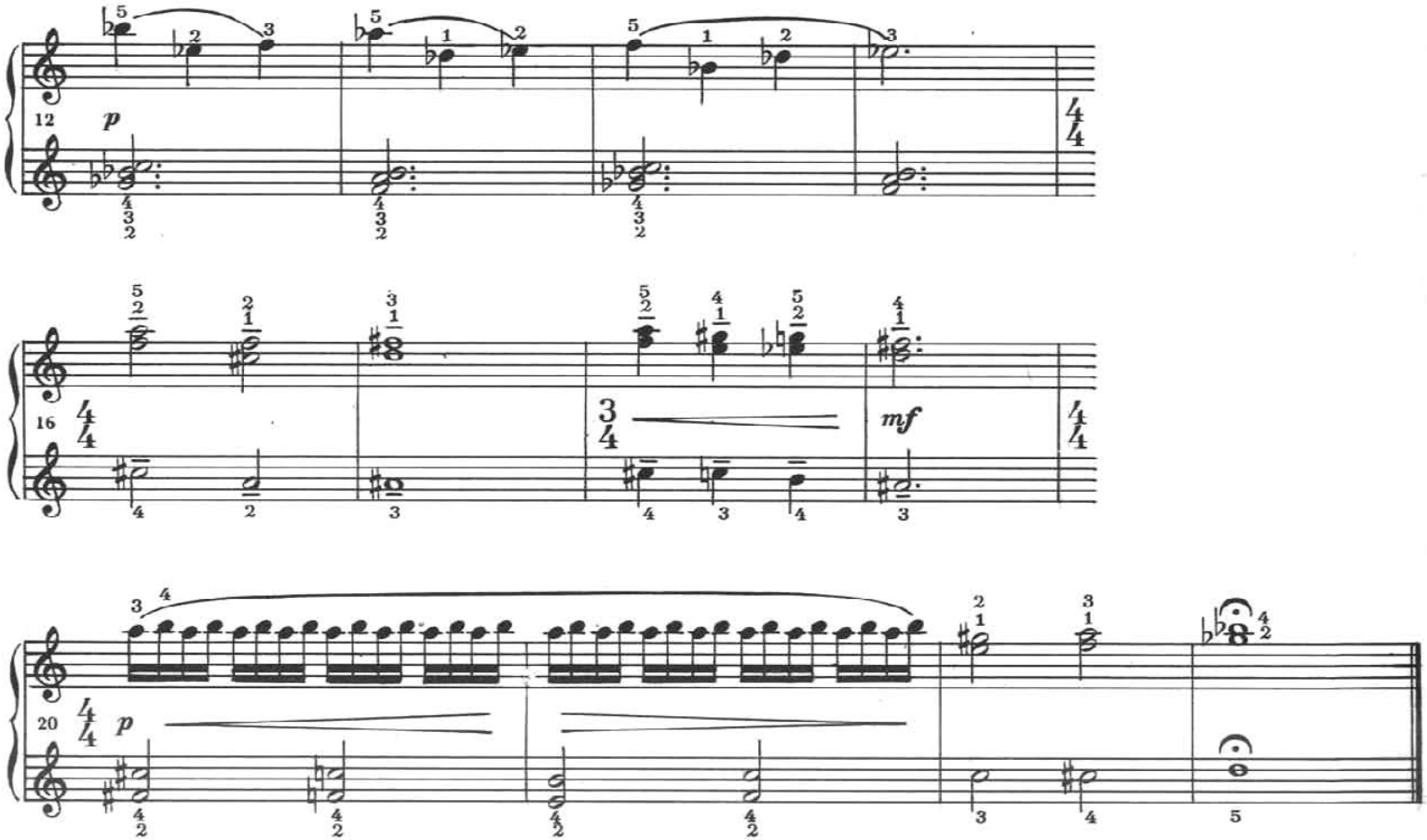
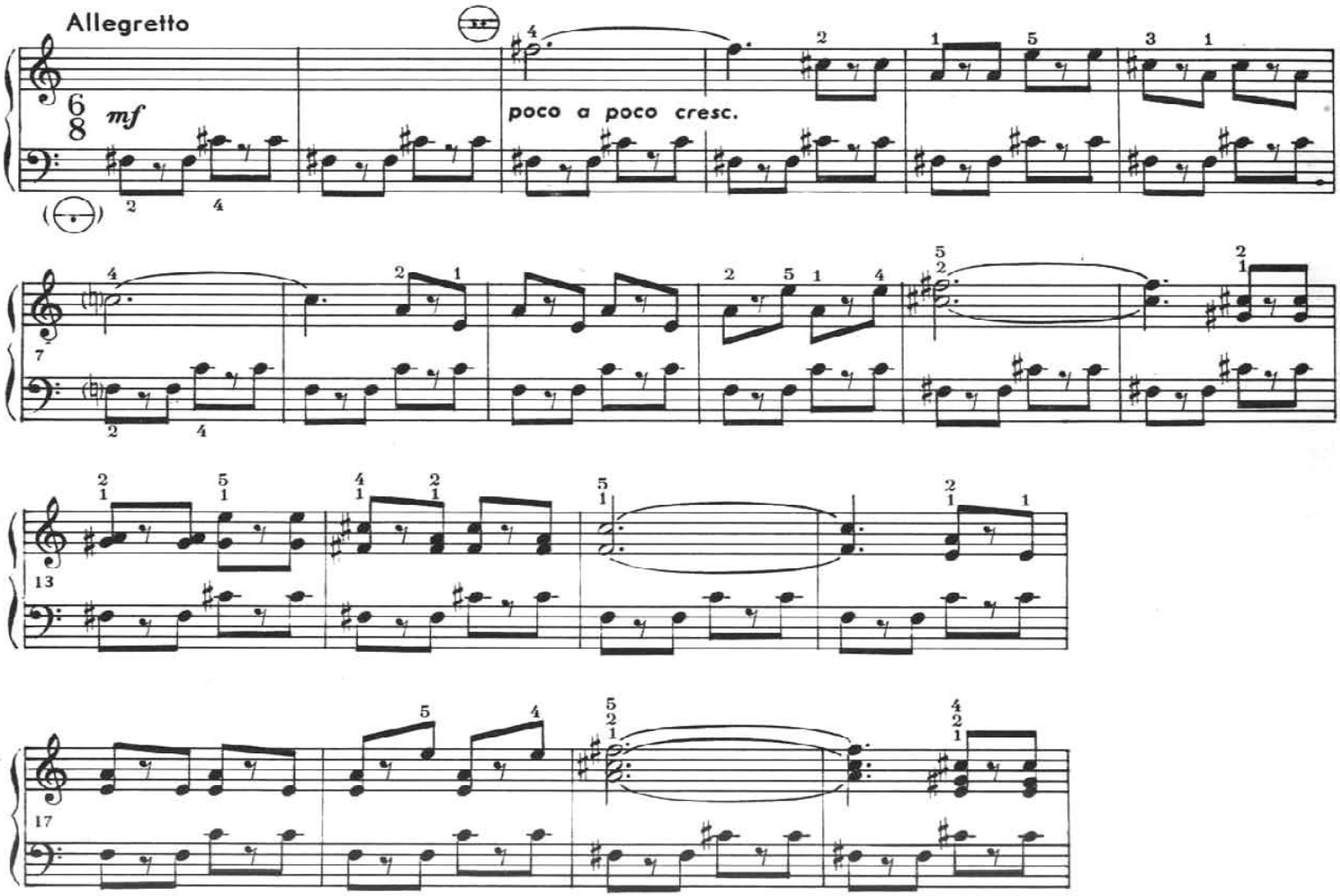

12
p
16
mf
20
p

Dzielny rycerz • The Daring Knight • Der tapfere Ritter



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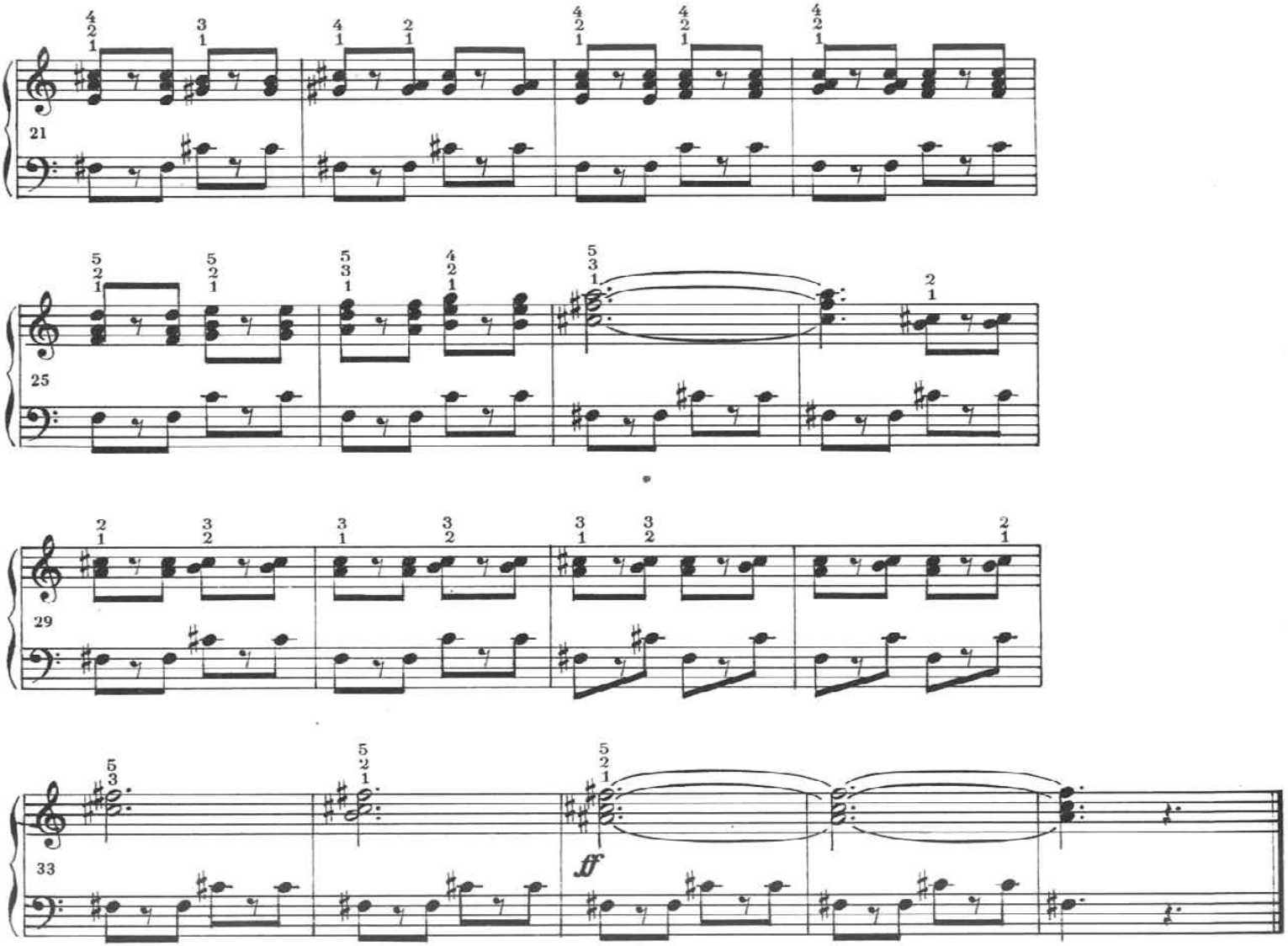
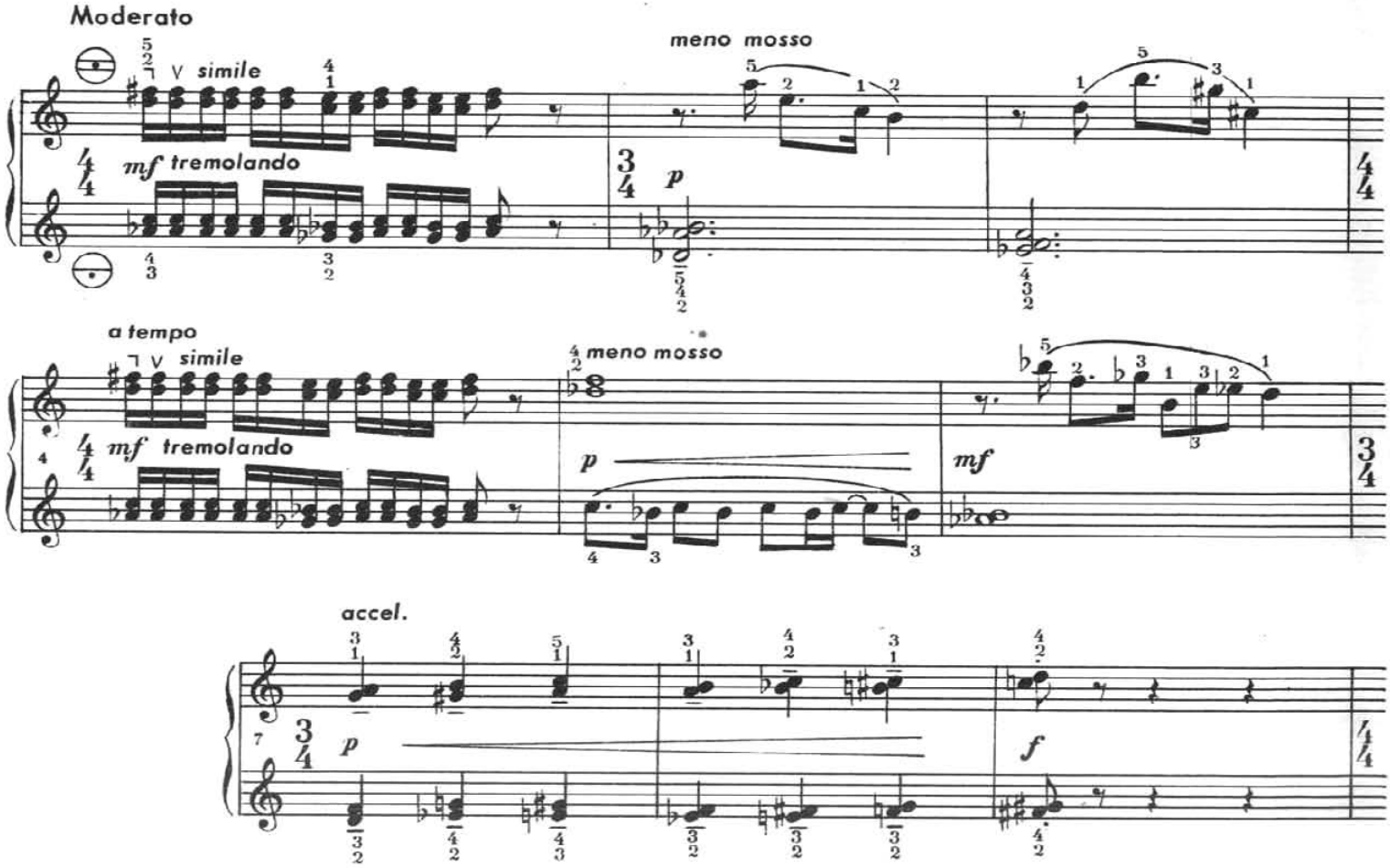

21
25
29
33
ff

Brzydkie kacząteko • The Ugly Duckling
Häßliches Entlein



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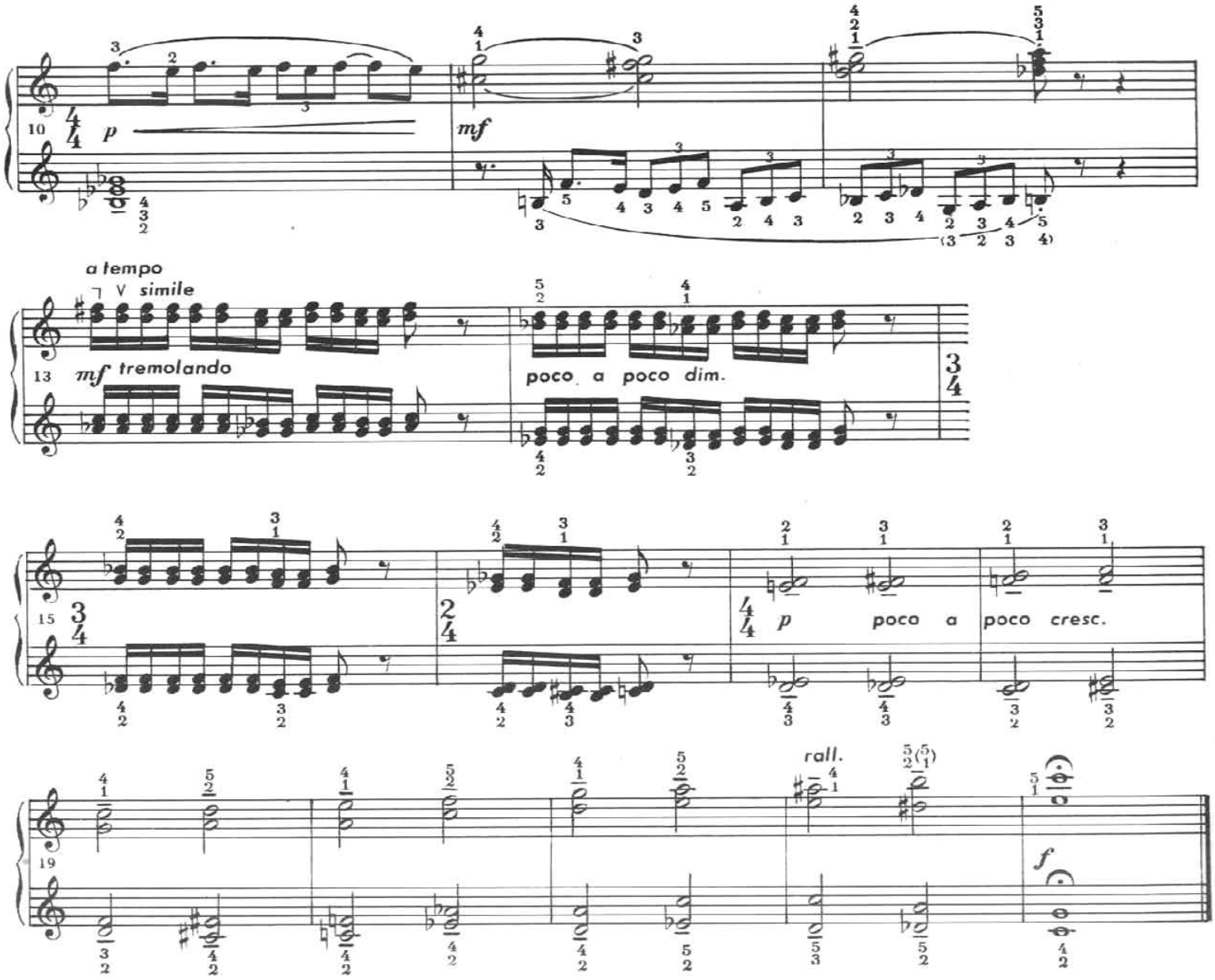
10
p
mf
a tempo
simile
13
mf tremolando
poco a poco dim.
15
p
poco a poco cresc.
rall.
19
f

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ISBN 83-224-1886-8

Cena 60 zł



SIX BAGATELLES

ORIGINAL COMPOSITIONS FOR ACCORDION ❖ COMPOSITIONS ORIGINALES POUR L'ACCORDEON

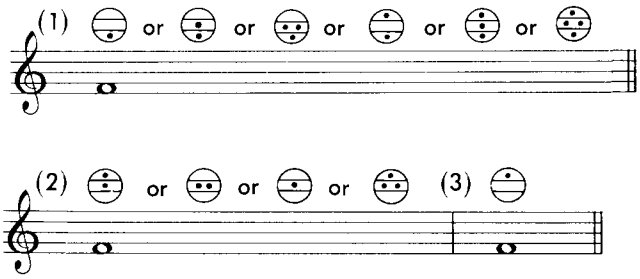
DAVID BARNETT

WATERLOO

The Registration:

This composition has been written according to EXACT PITCH NOTATION. i.e., the pitch indicated on the staff is the exact pitch of the LOWEST sounding set of reeds.

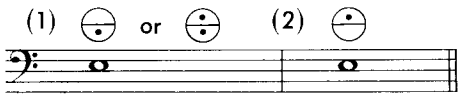
EXAMPLE



The above three notes are to be played at exactly the same pitch level (i.e., a perfect fourth above middle C).

The hand position on the keyboard must be changed to accommodate the pitch of the low reed in (1), the middle reed (the LOWEST sounding reed) in (2), and the high reed in (3).

SIMILARLY



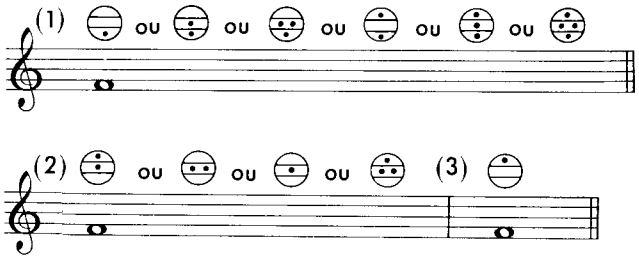
are played at the same pitch level. Only the choice of reeds (and therefore tone colour) is different.

Where is not available substitute  or  .

Sur la Registration :

Cette composition a été écrite à la NOTATION EXACTE DU DIAPASON, ex., le ton indiqué sur la portée est le ton exact de la anche la plus BASSE.

EXEMPLE



Les trois notes ci-dessus doivent être jouées exactement au même niveau de son (ex., une quarte parfaite au-dessus du Do).

La position de la main sur le clavier devrait être changée pour harmoniser le son de la basse anche dans (1), de la anche moyenne (le son de la anche le PLUS BAS) dans (2) et la anche haute dans (3).

SIMILAIREMENT



sont jouées au même niveau de son. Seulement le choix des anches (et de ce fait le ton des couleurs) est différent.

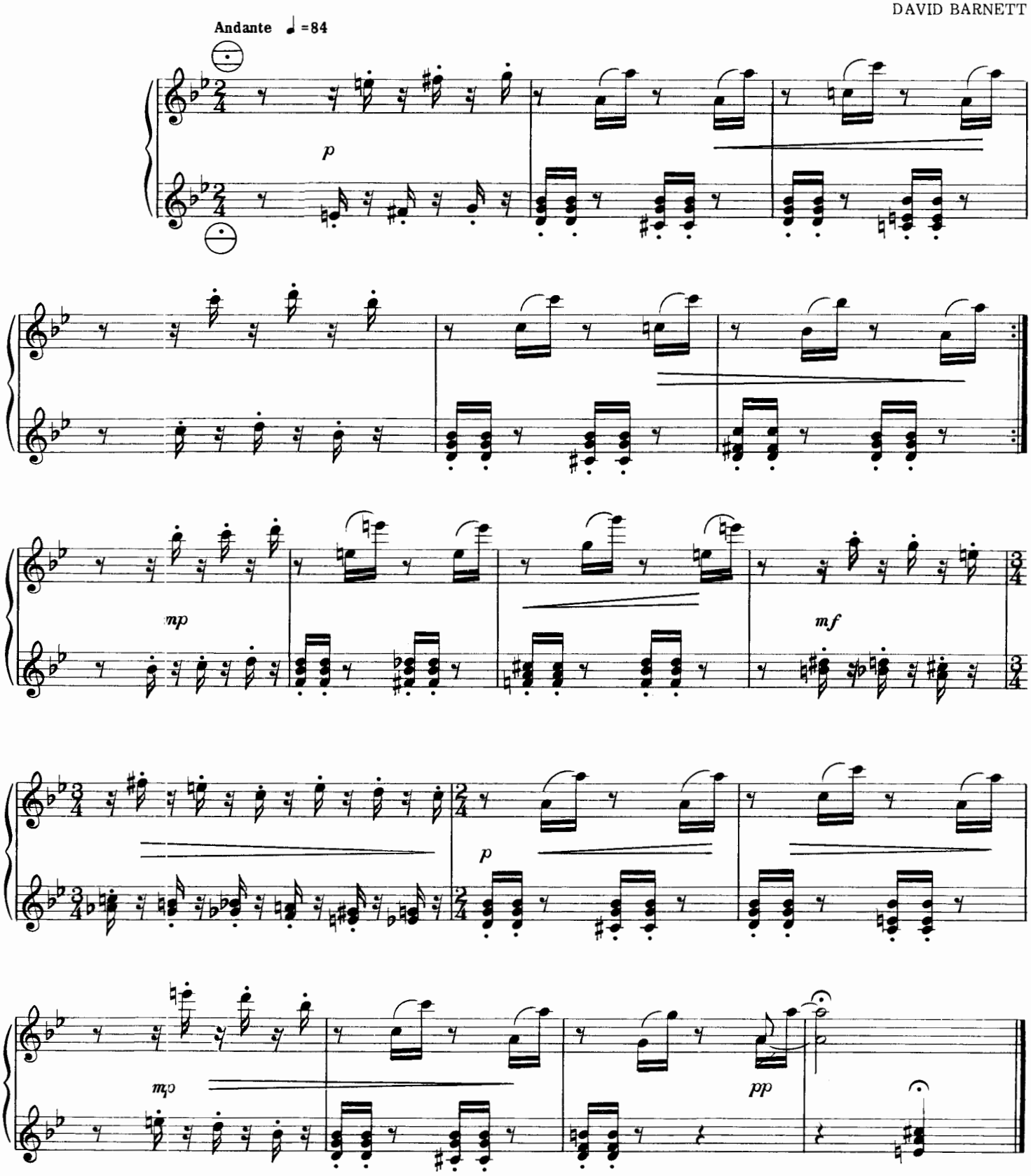
Où  n'est pas disponible, substituer  ou 

SIX BAGATELLES

To Domenic Mecca

BAGATELLE No.1

DAVID BARNETT



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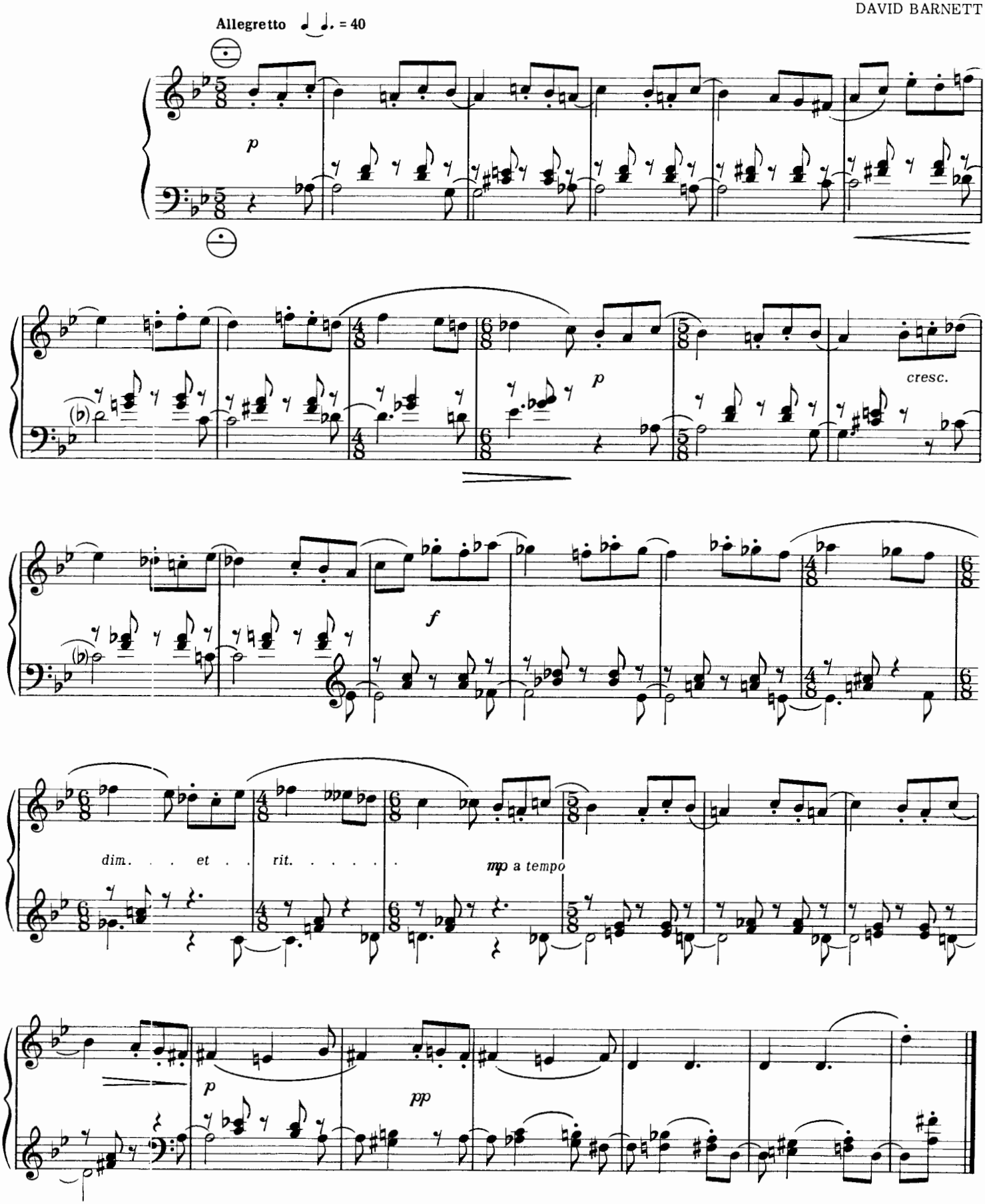
To Domenic Mecca

BAGATELLE No.2

DAVID BARNETT



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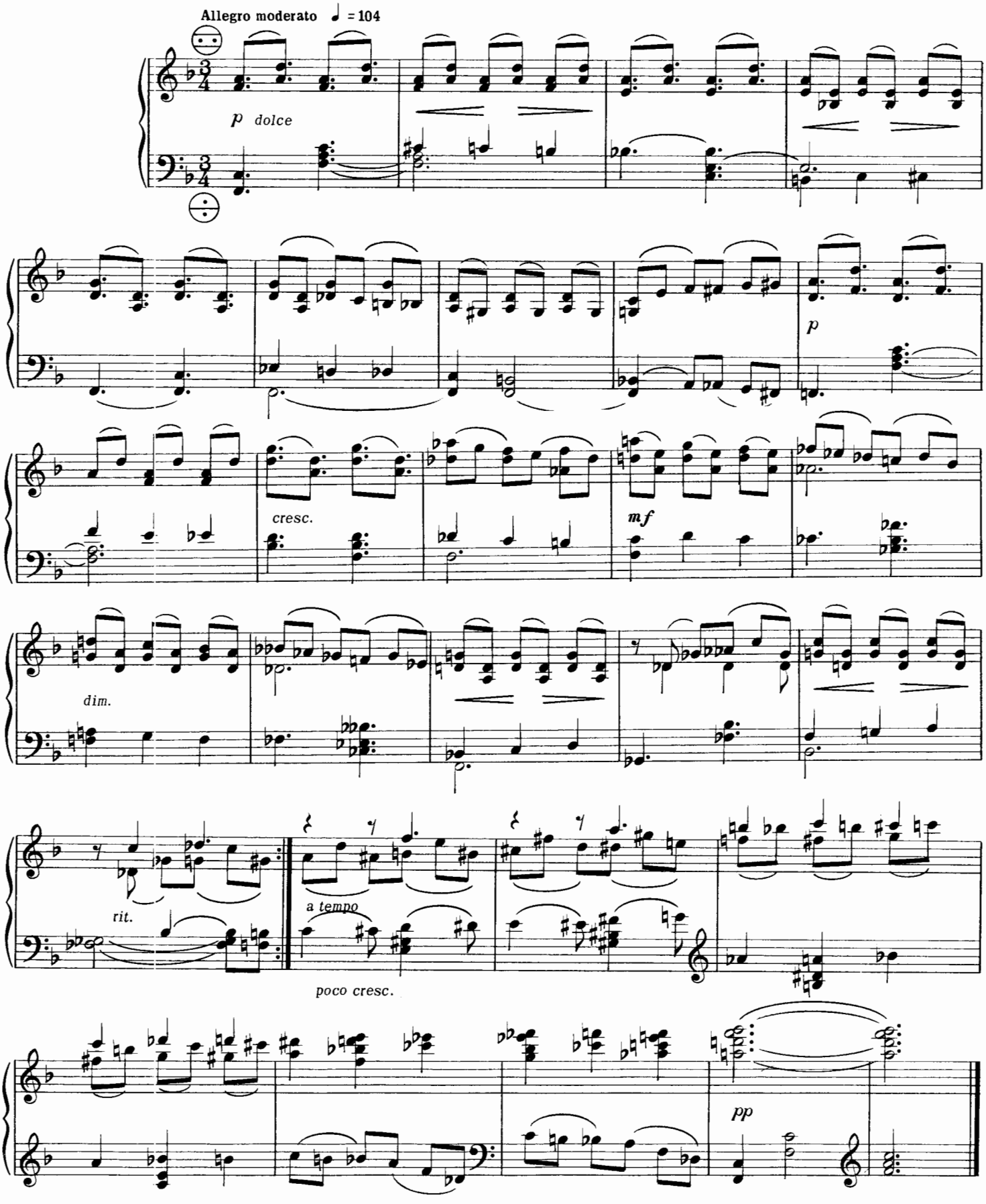
To Linda Soley

BAGATELLE No.3

DAVID BARNETT



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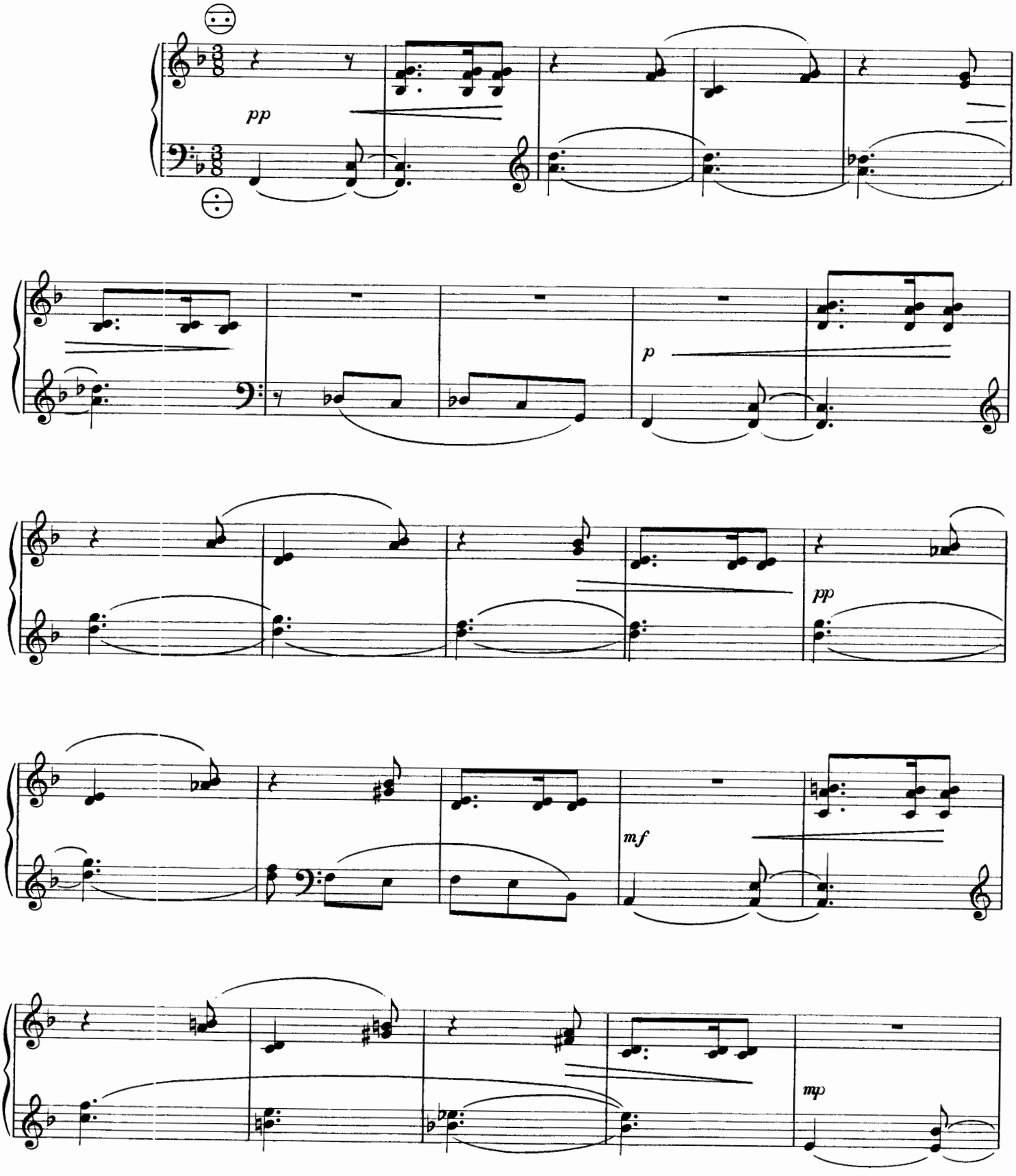
To Linda Soley

BAGATELLE No.4

Andante con moto ♩. = 72

DAVID BARNETT



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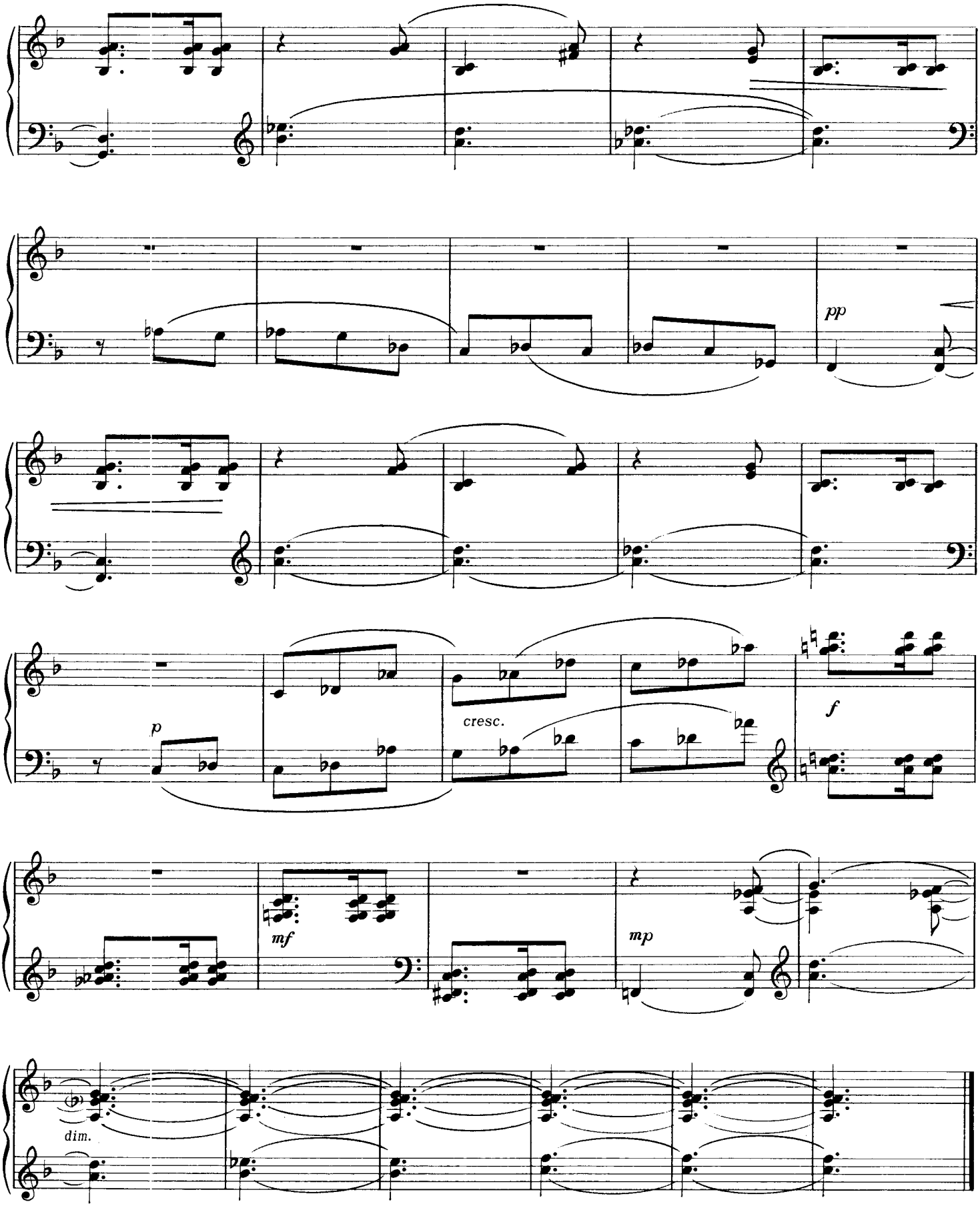
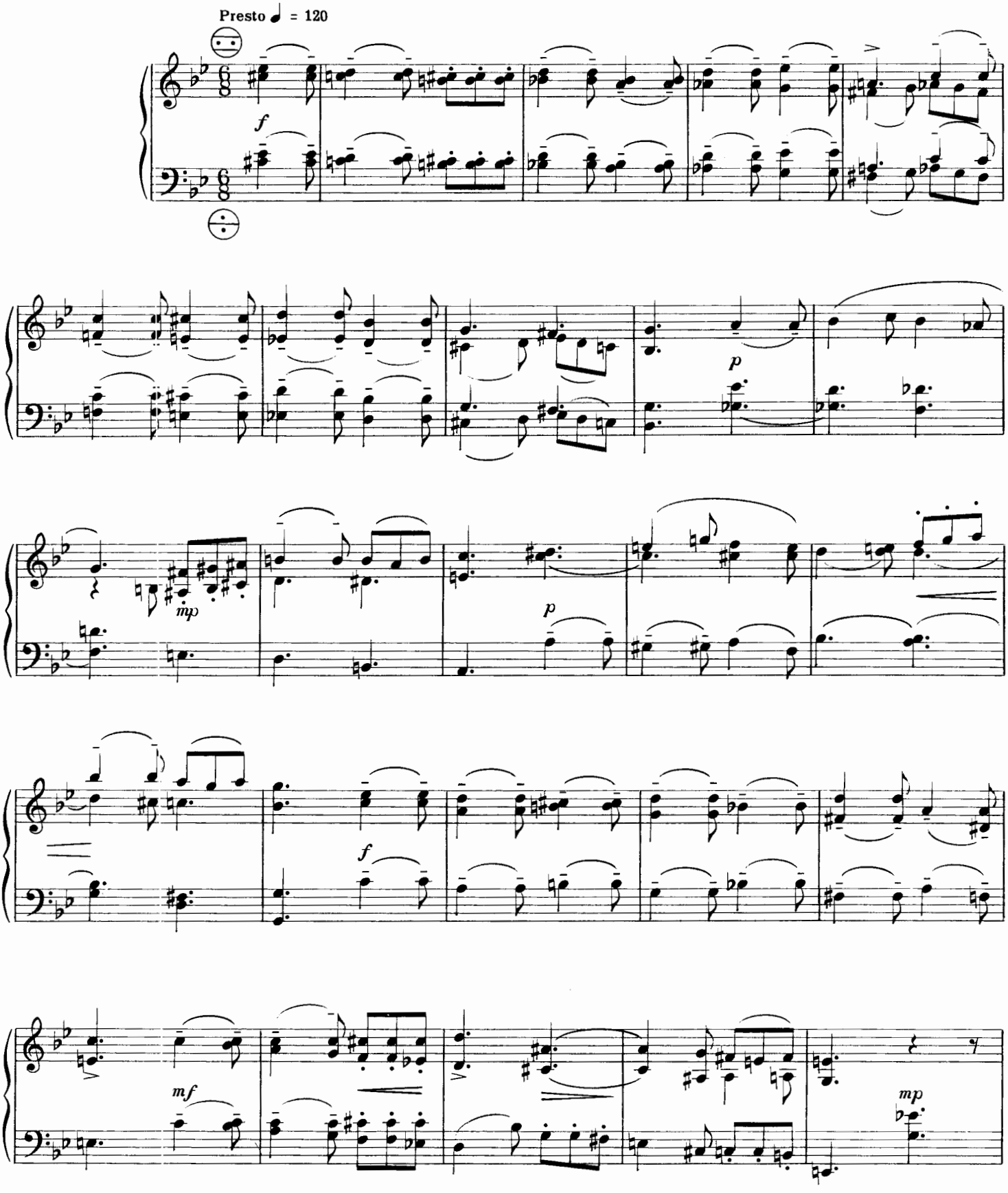

pp
p
cresc.
f
mf
mp
dim.

To Louis Ceccorulli

BAGATELLE No. 5

DAVID BARNETT



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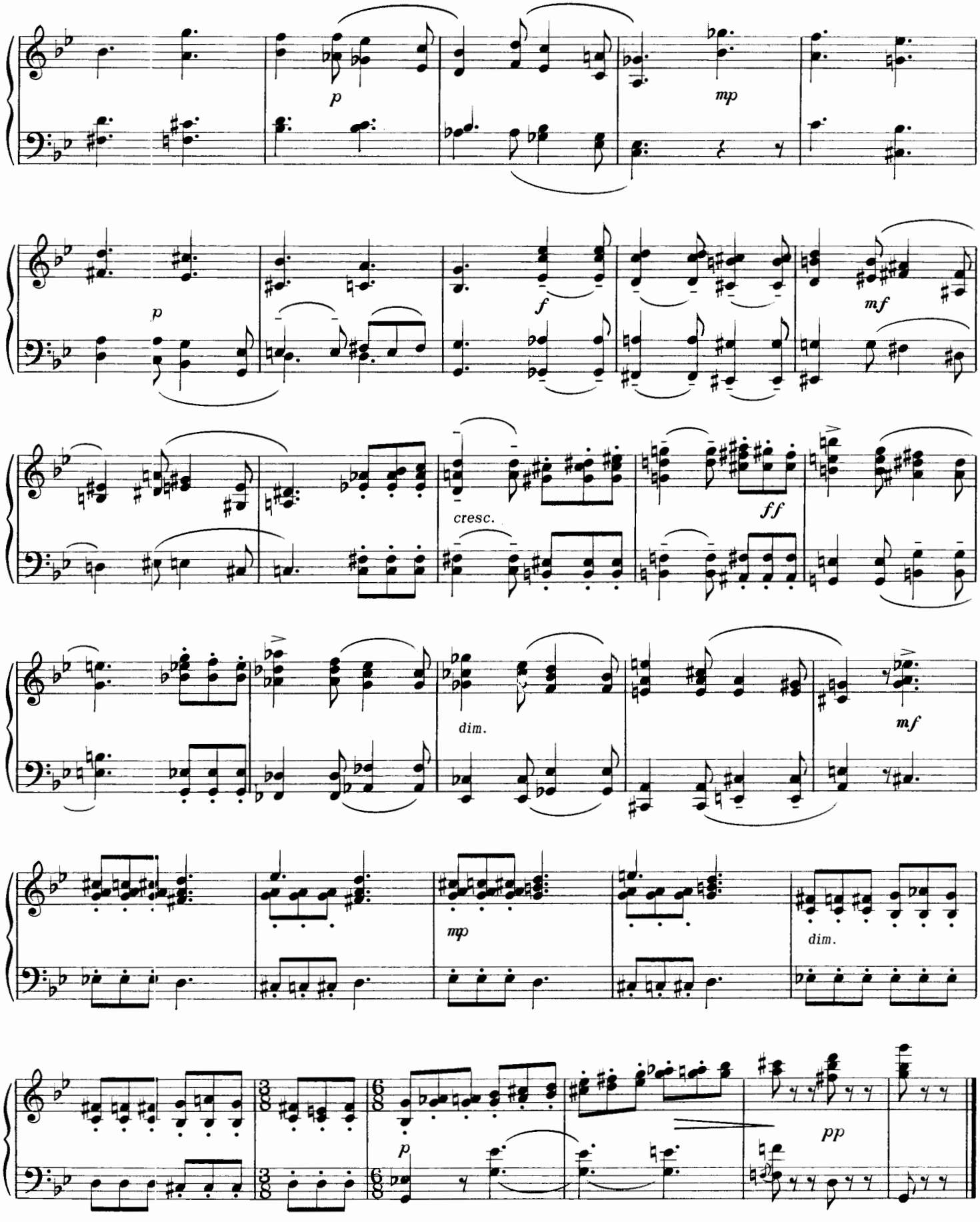
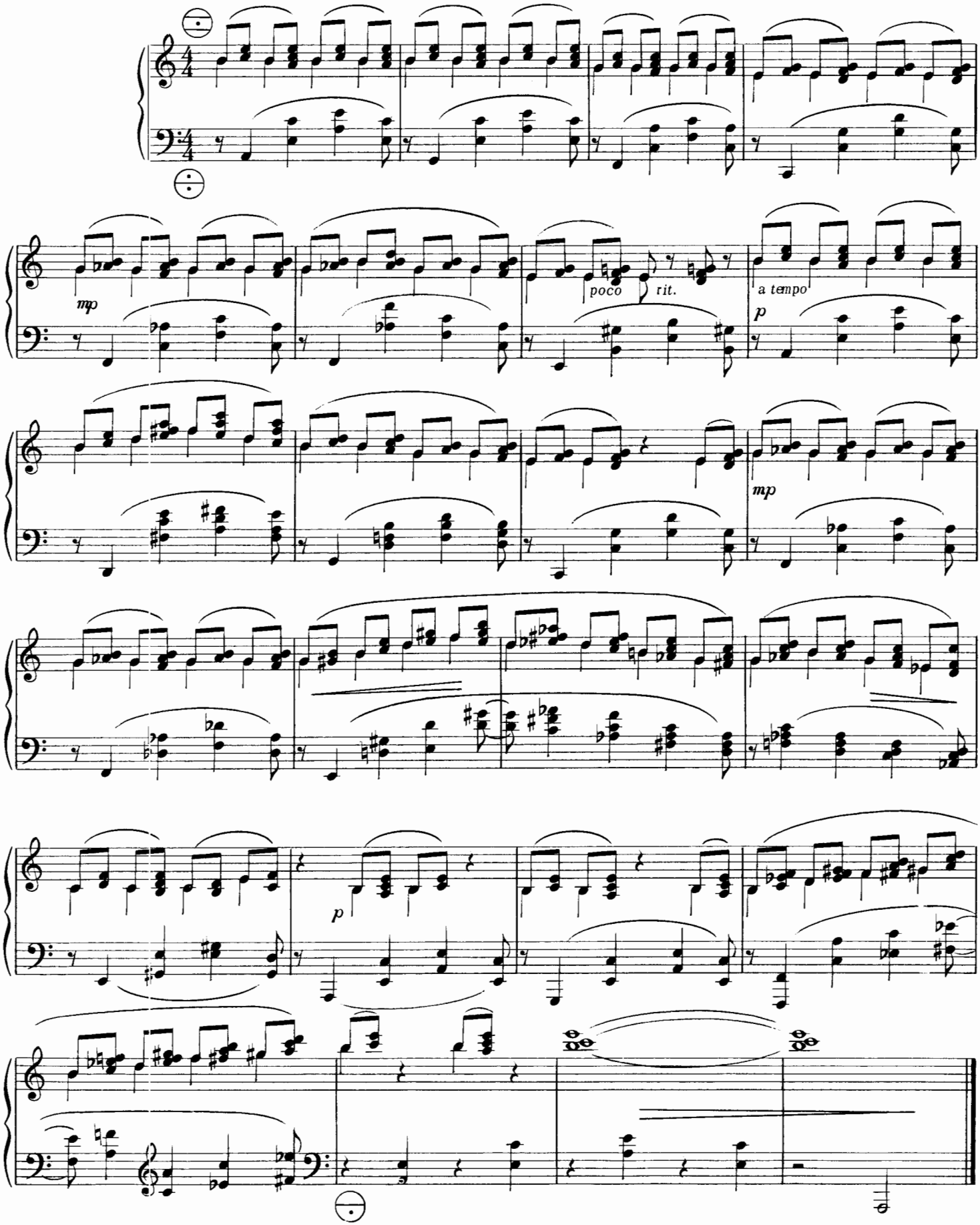

p
mp
p
f
mf
cresc.
ff
dim.
mf
mp
dim.
p
pp

To Louis Ceccorulli

BAGATELLE No.6

DAVID BARNETT



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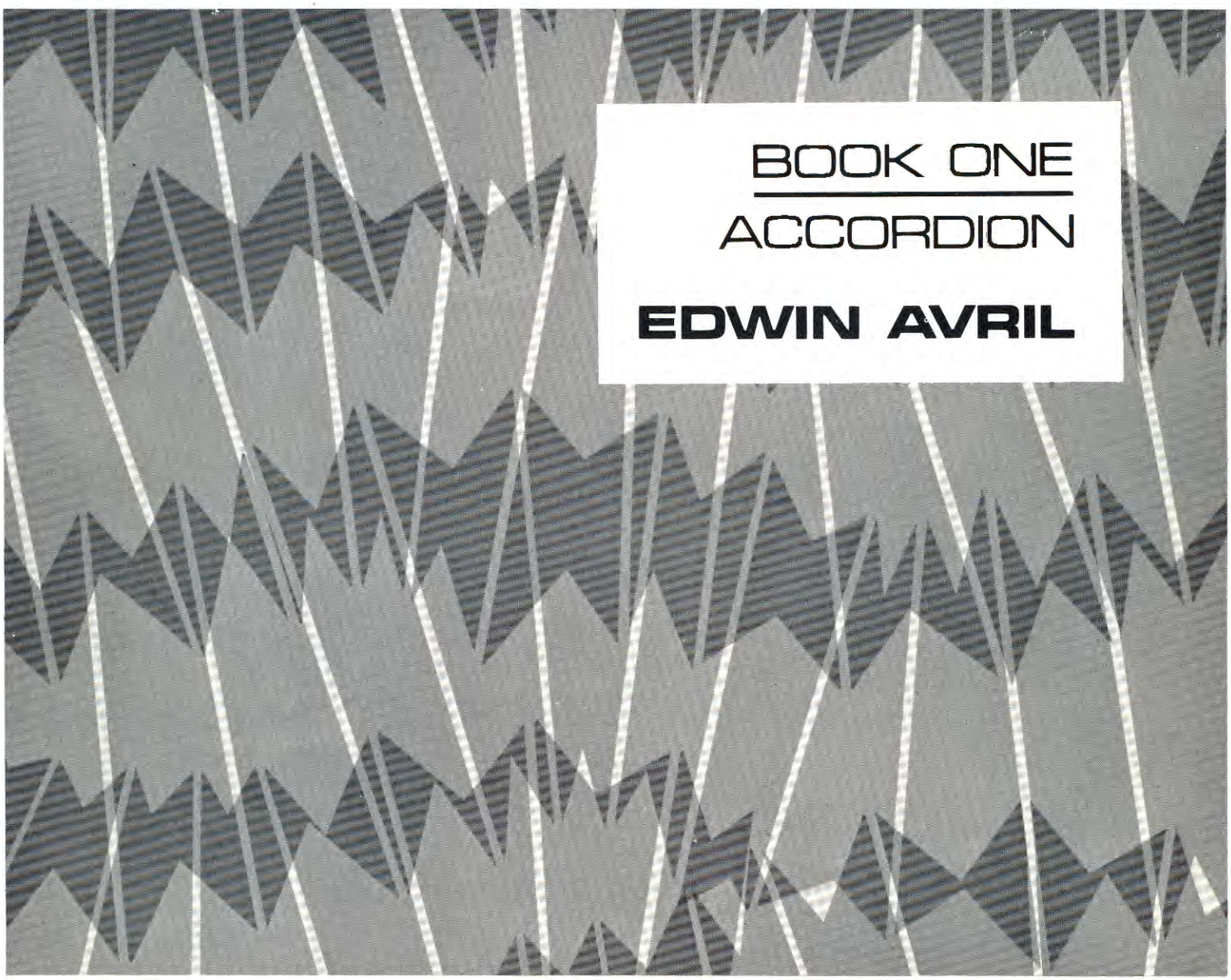
STUDIES IN 20TH CENTURY IDIOMS



BOOK ONE

ACCORDION

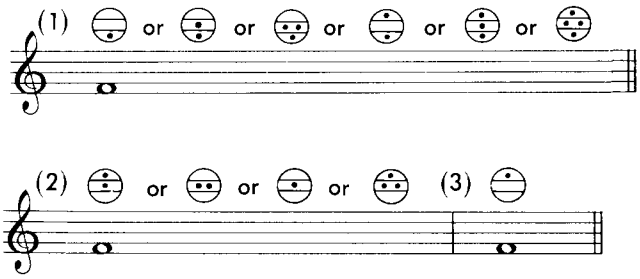
EDWIN AVRIL

WATERLOO

The Registration:

This composition has been written according to EXACT PITCH NOTATION. i.e., the pitch indicated on the staff is the exact pitch of the LOWEST sounding set of reeds.

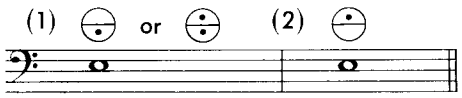
EXAMPLE



The above three notes are to be played at exactly the same pitch level (i.e., a perfect fourth above middle C).

The hand position on the keyboard must be changed to accommodate the pitch of the low reed in (1), the middle reed (the LOWEST sounding reed) in (2), and the high reed in (3).

SIMILARLY



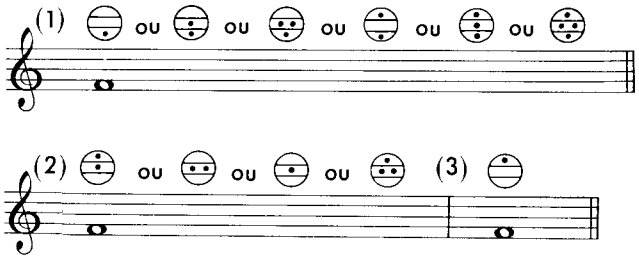
are played at the same pitch level. Only the choice of reeds (and therefore tone colour) is different.

Where is not available substitute  or  .

Sur la Registration :

Cette composition a été écrite à la NOTATION EXACTE DU DIAPASON, ex., le ton indiqué sur la portée est le ton exact de la anche la plus BASSE.

EXEMPLE



Les trois notes ci-dessus doivent être jouées exactement au même niveau de son (ex., une quarte parfaite au-dessus du Do).

La position de la main sur le clavier devrait être changée pour harmoniser le son de la basse anche dans (1), de la anche moyenne (le son de la anche le PLUS BAS) dans (2) et la anche haute dans (3).

SIMILAIREMENT



sont jouées au même niveau de son. Seulement le choix des anches (et de ce fait le ton des couleurs) est différent.

Où  n'est pas disponible, substituer  ou 

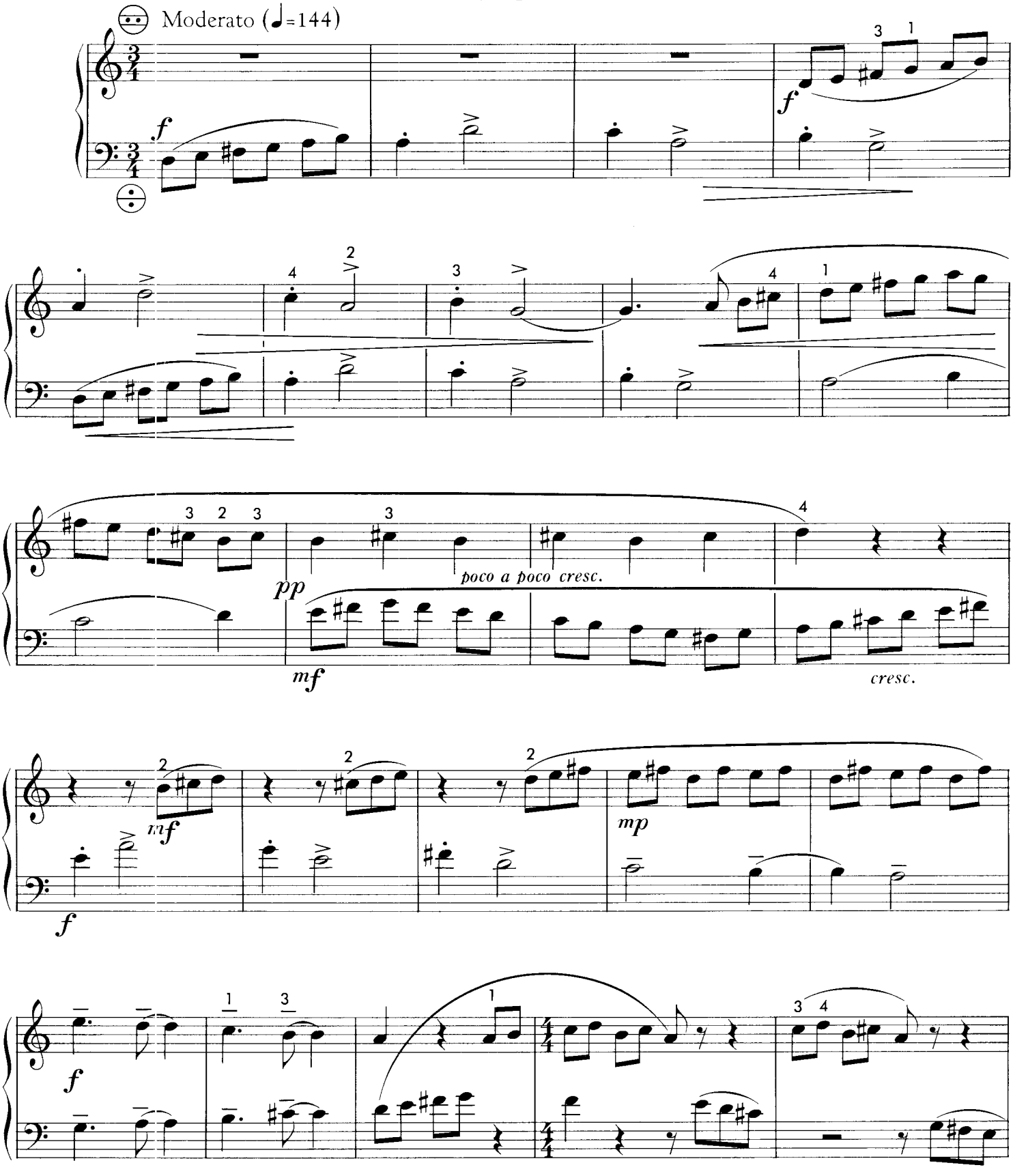
Dedicated to Stanley Darrow and Joseph Macerollo

Accordion
Grade 8

Ten Studies in Contemporary Style

VI.

Edwin Avril



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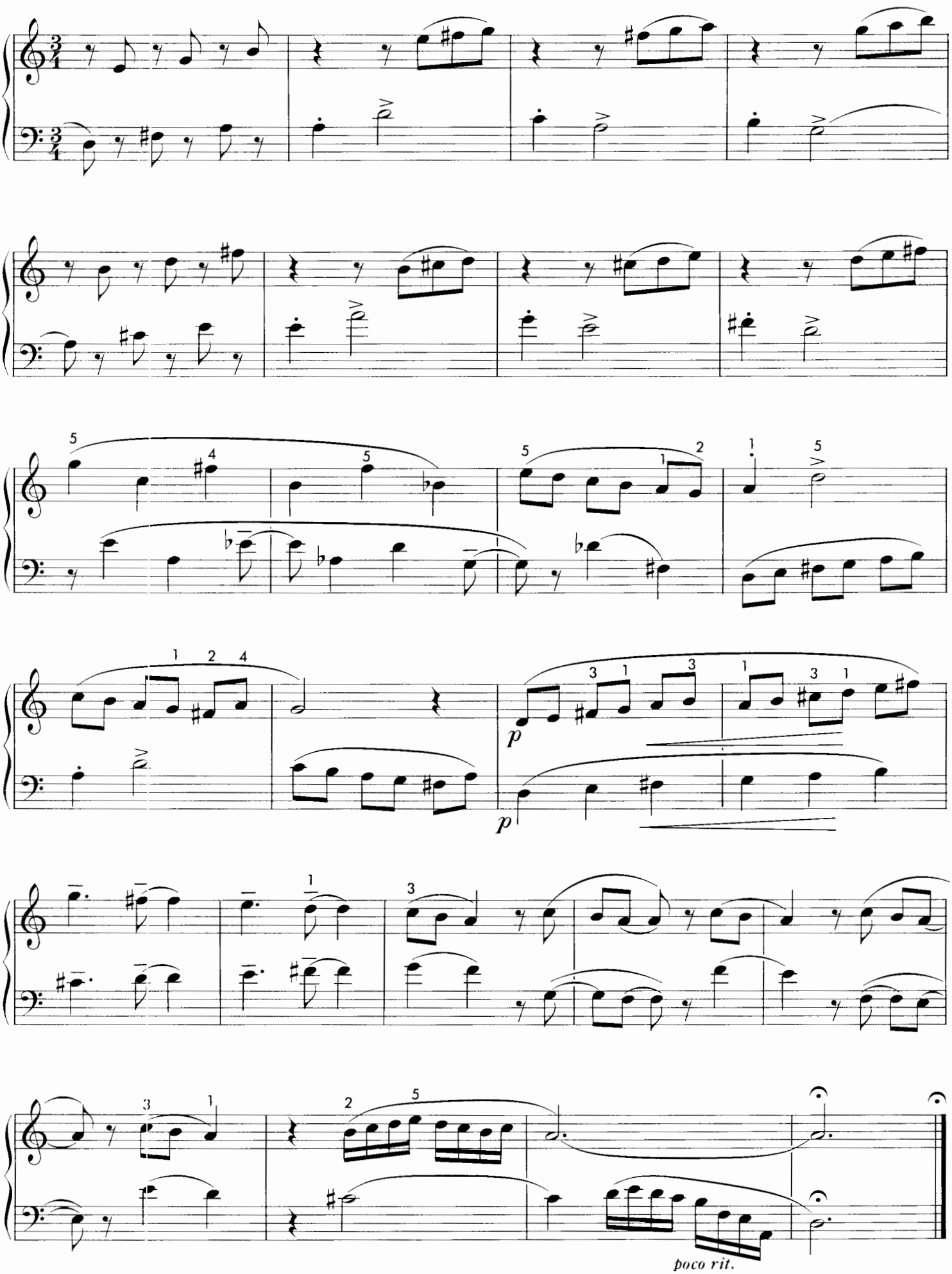
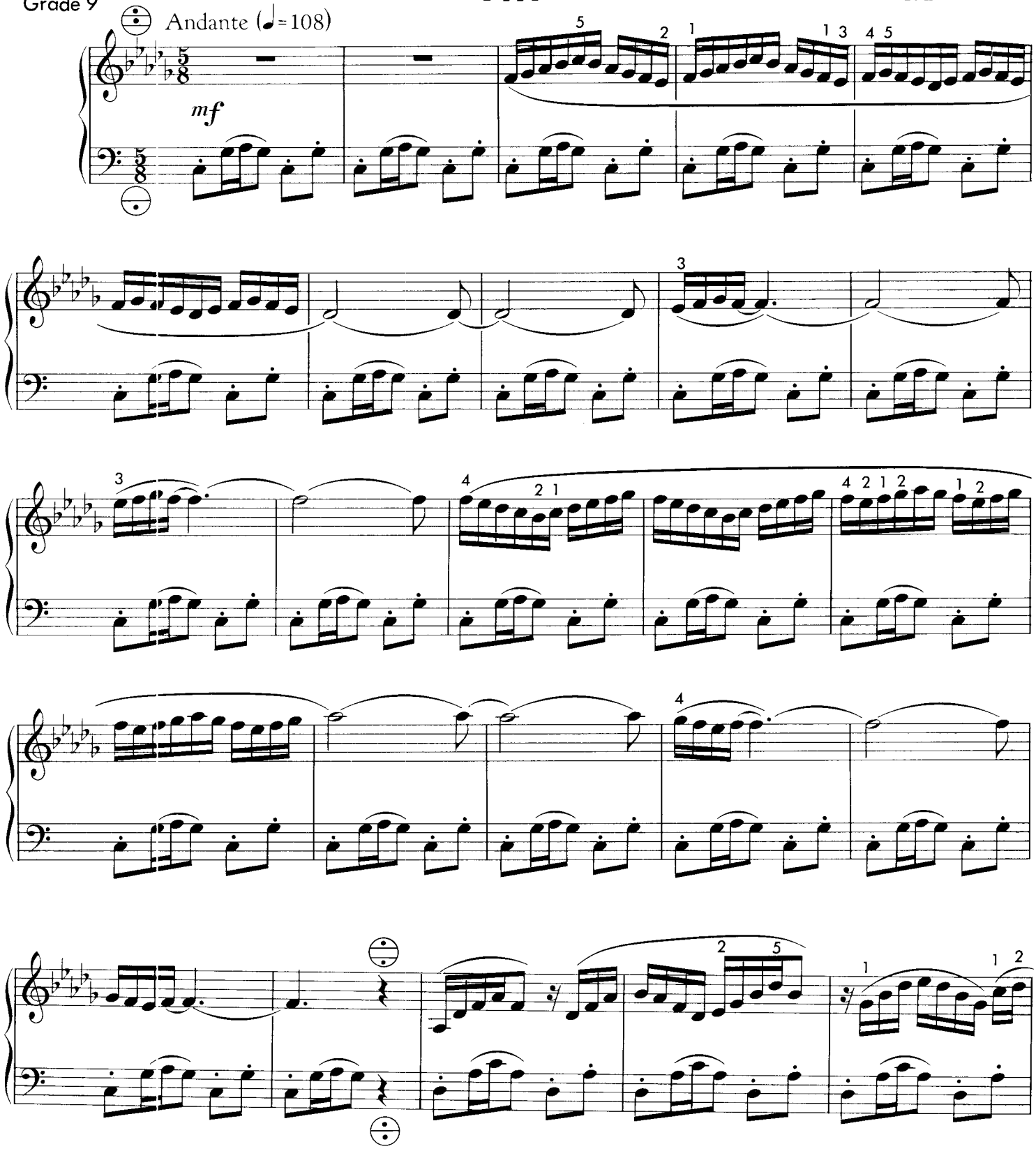

p
p
poco rit.

Accordion
Grade 9

VII.

Edwin Avril



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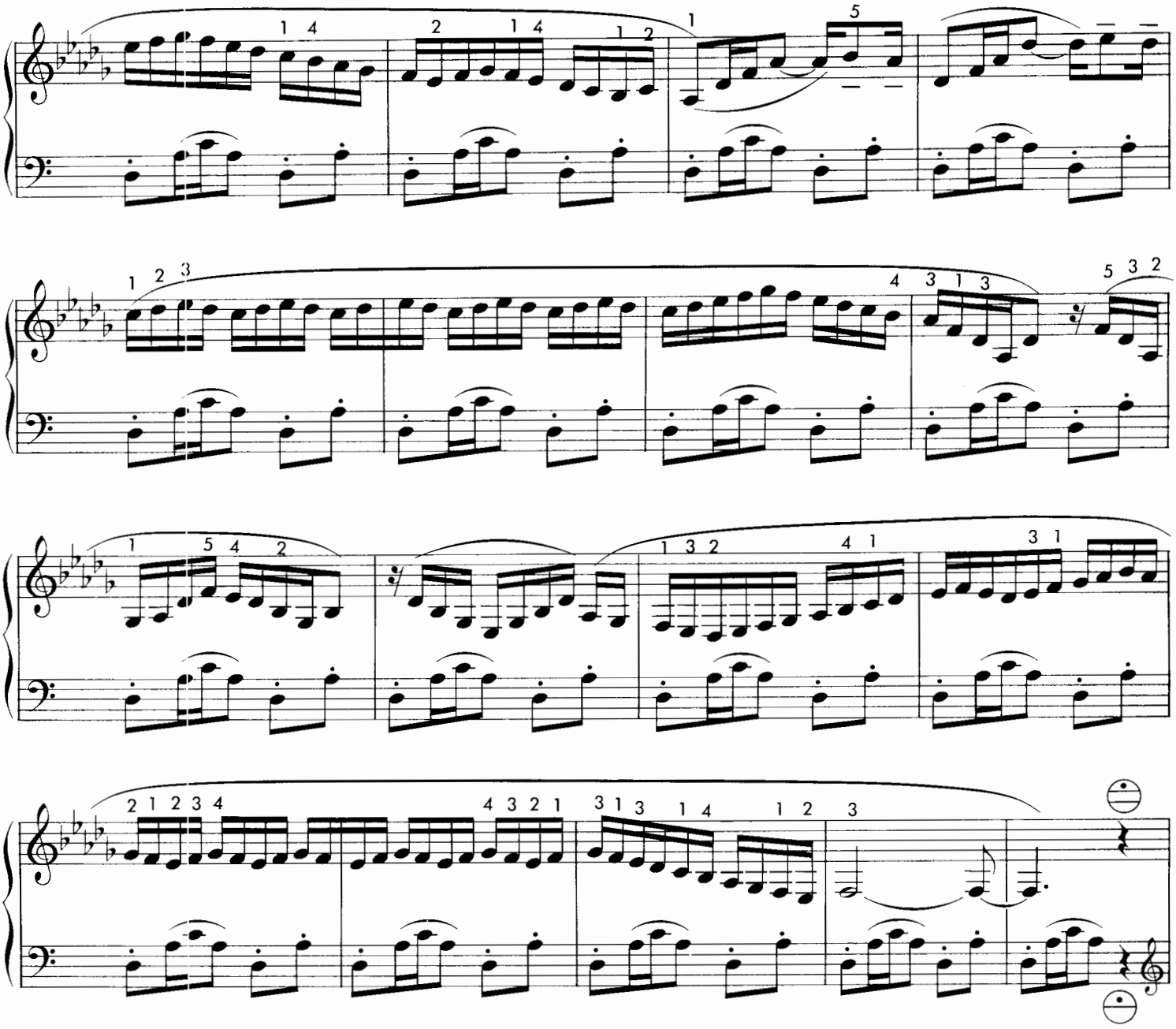
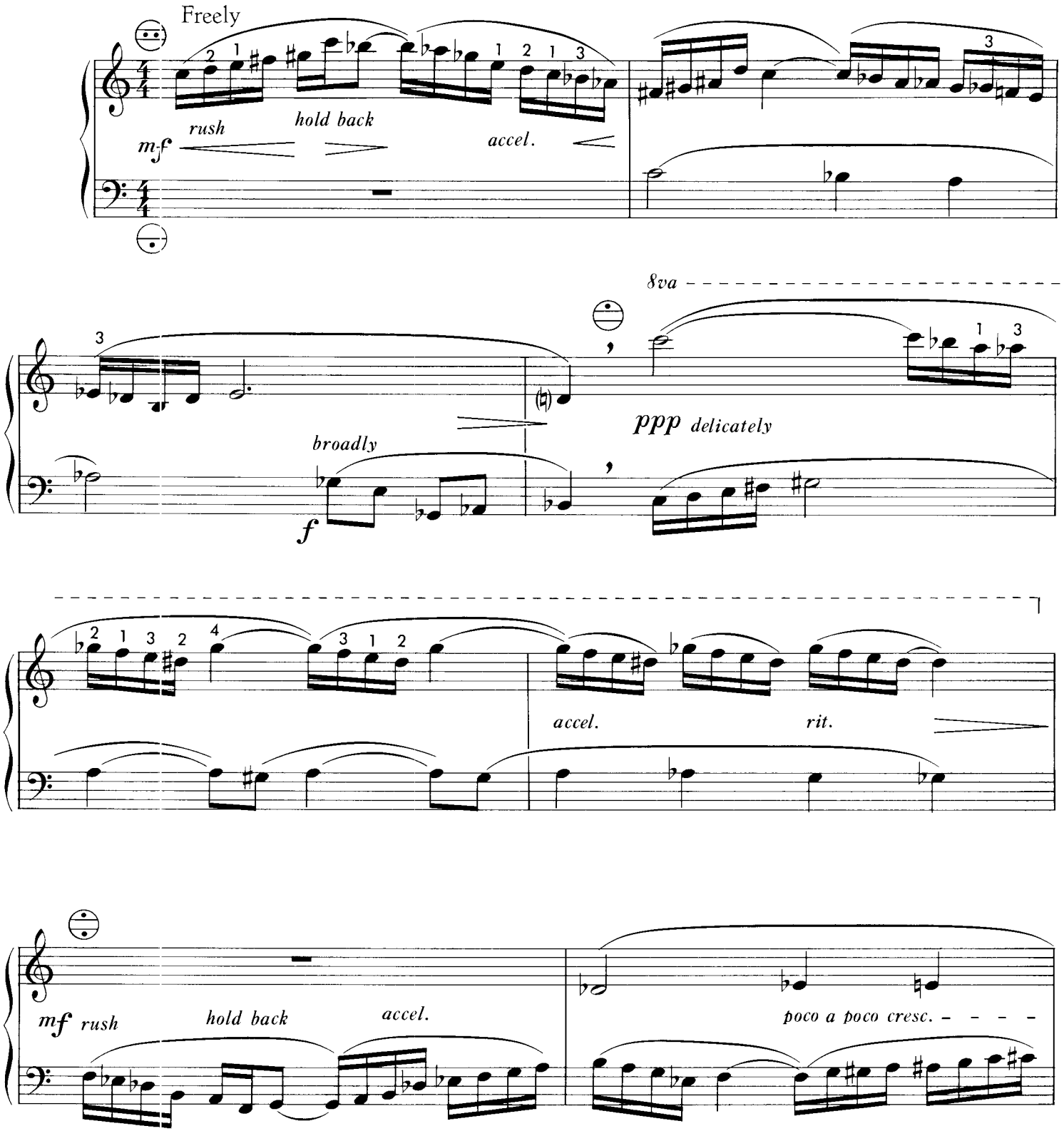

8va
mp
p
poco rit.

Accordion
Grade 9

VIII.

Edwin Avril



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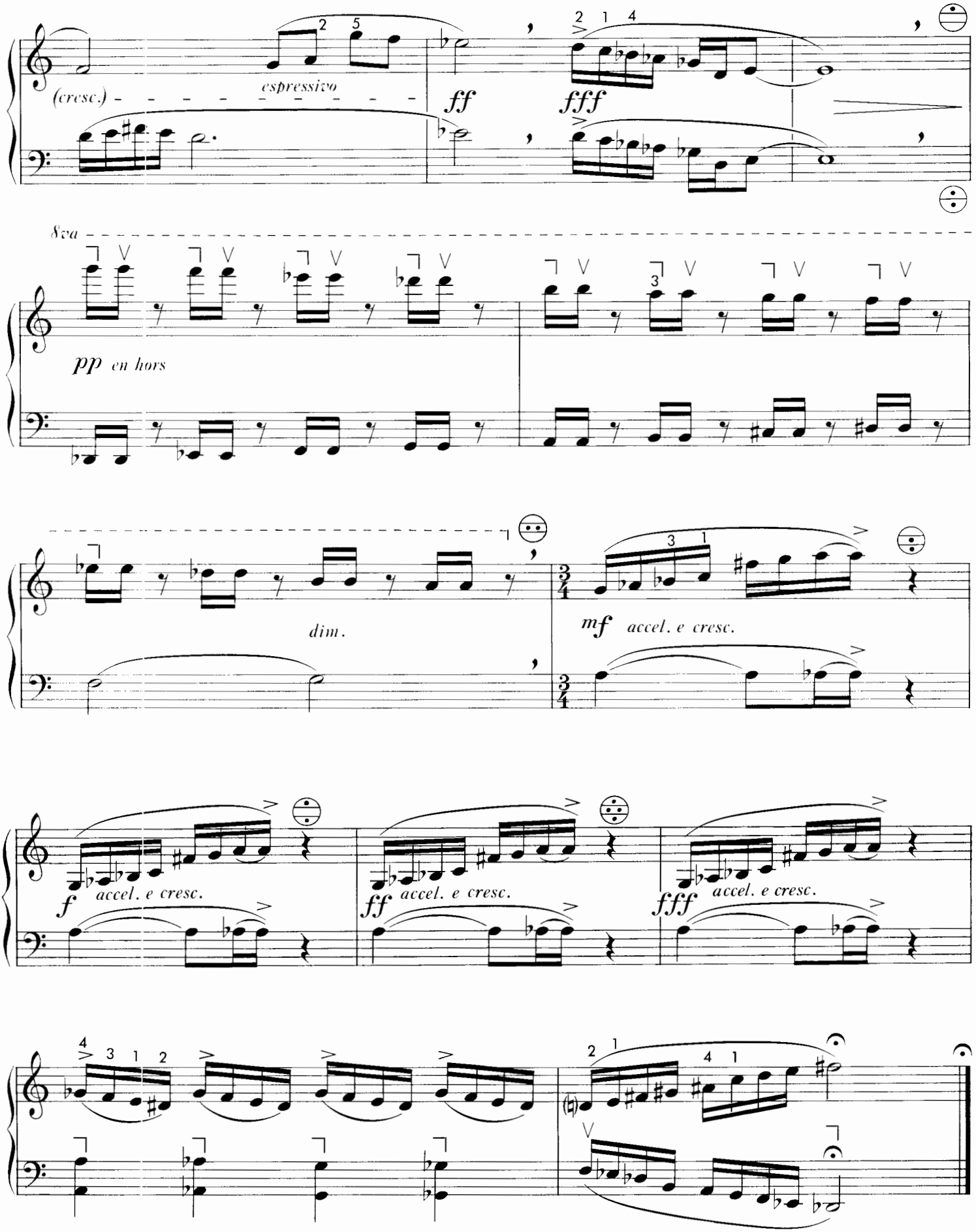
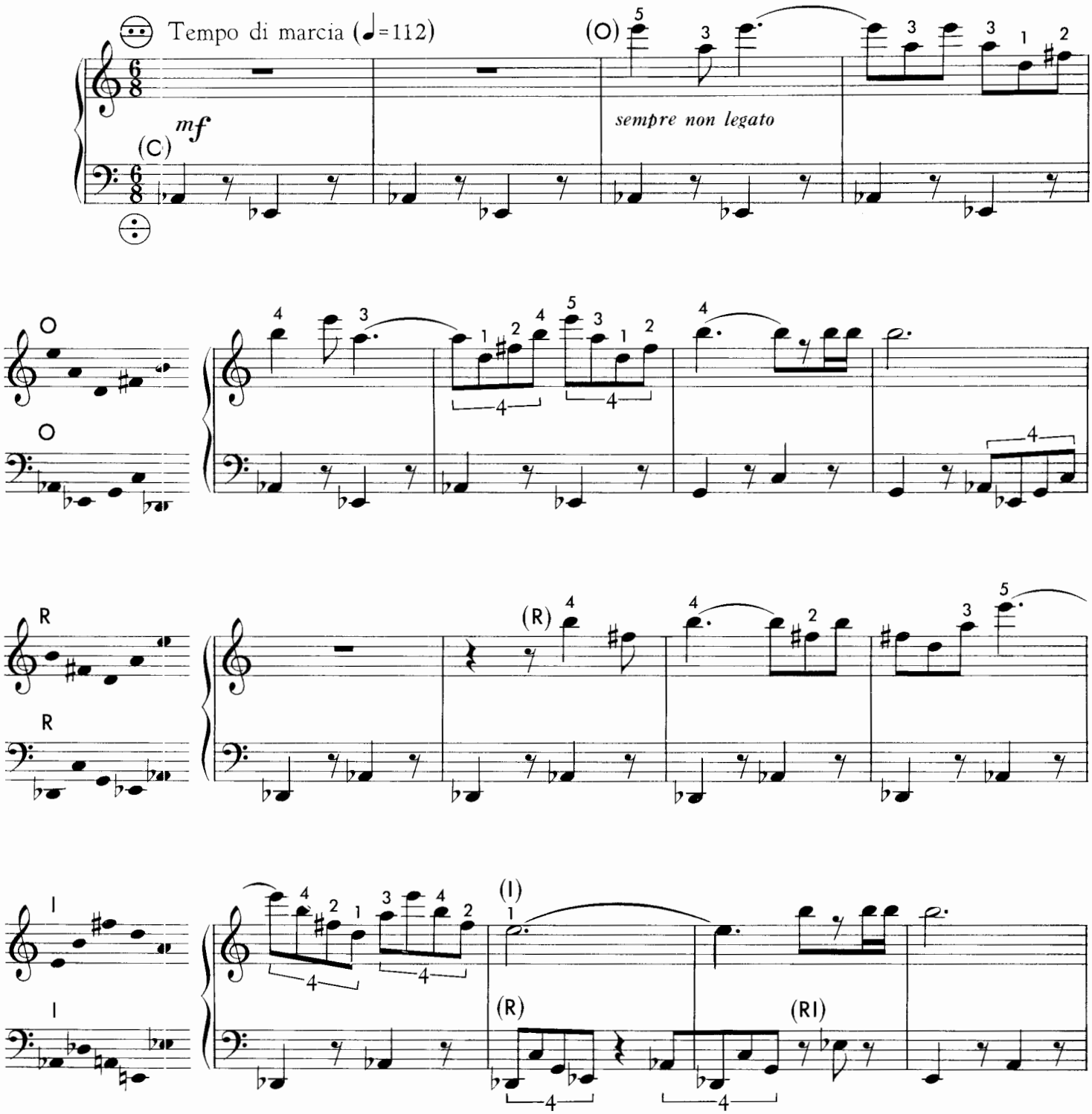


NOTE: ⌐ means bellows in, V means bellows out.

Accordion
Grade 10

IX.

Edwin Avril



CODE: O = Row; R = Retrograde; I = Inversion; RI = Retrograde inversion.

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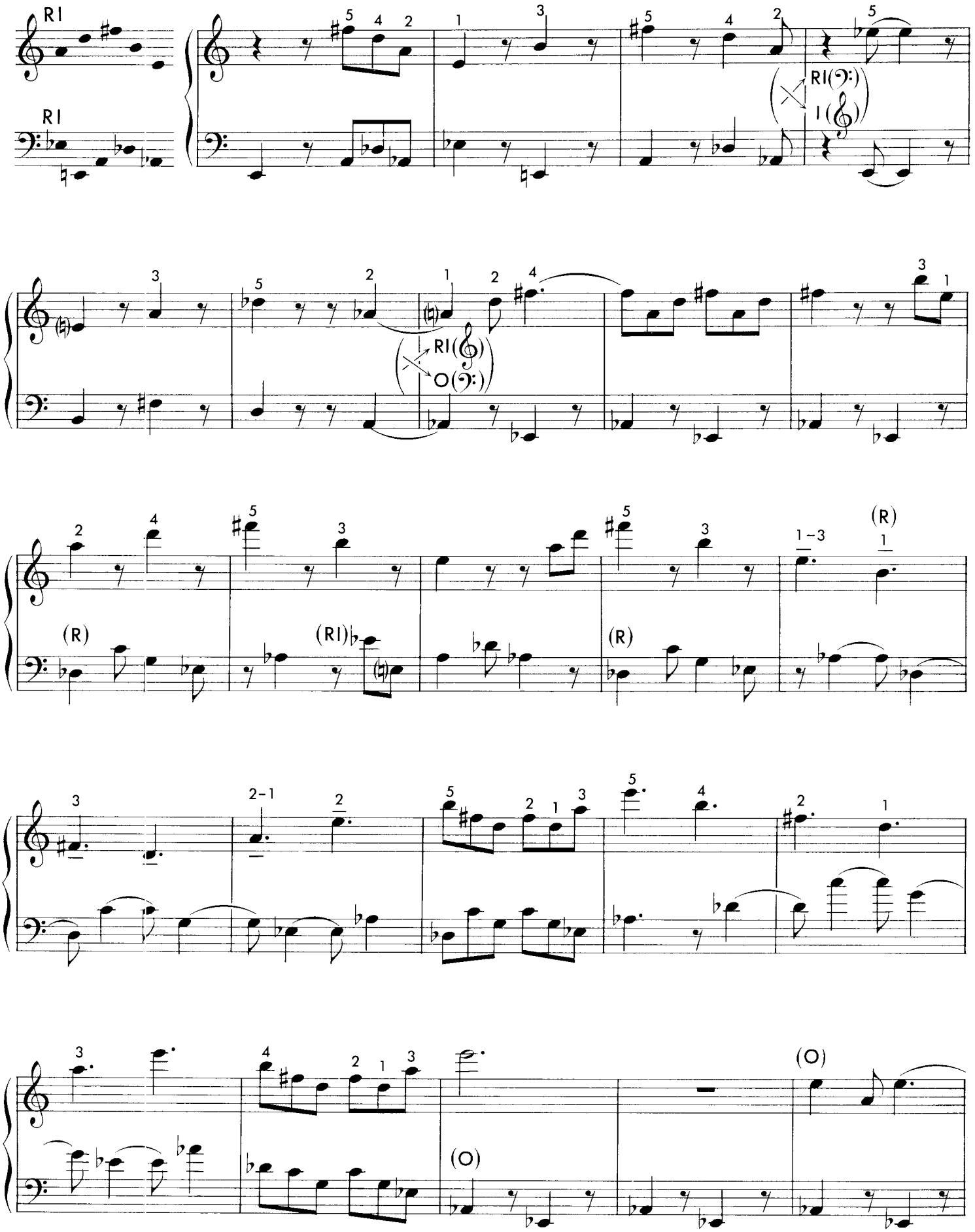
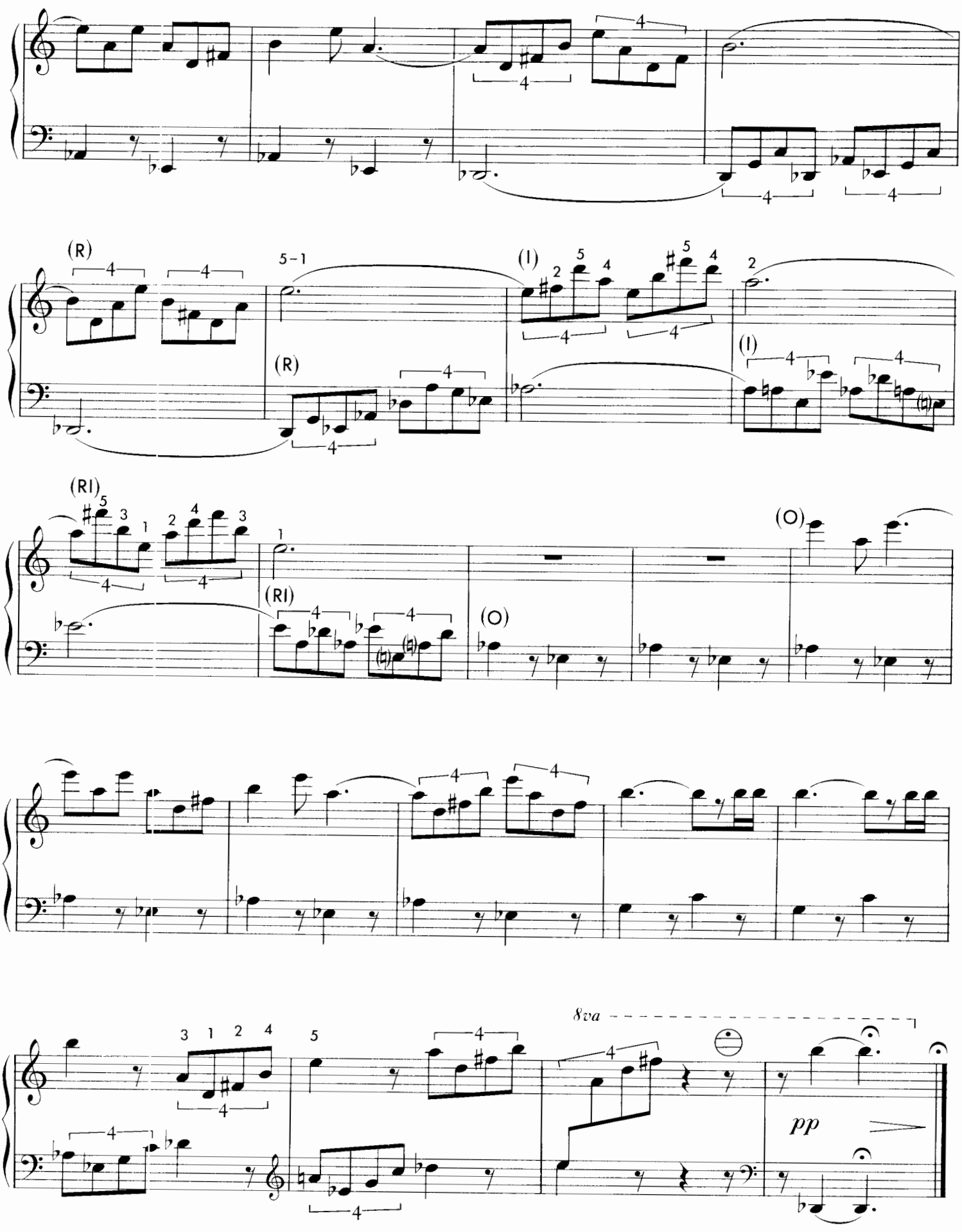
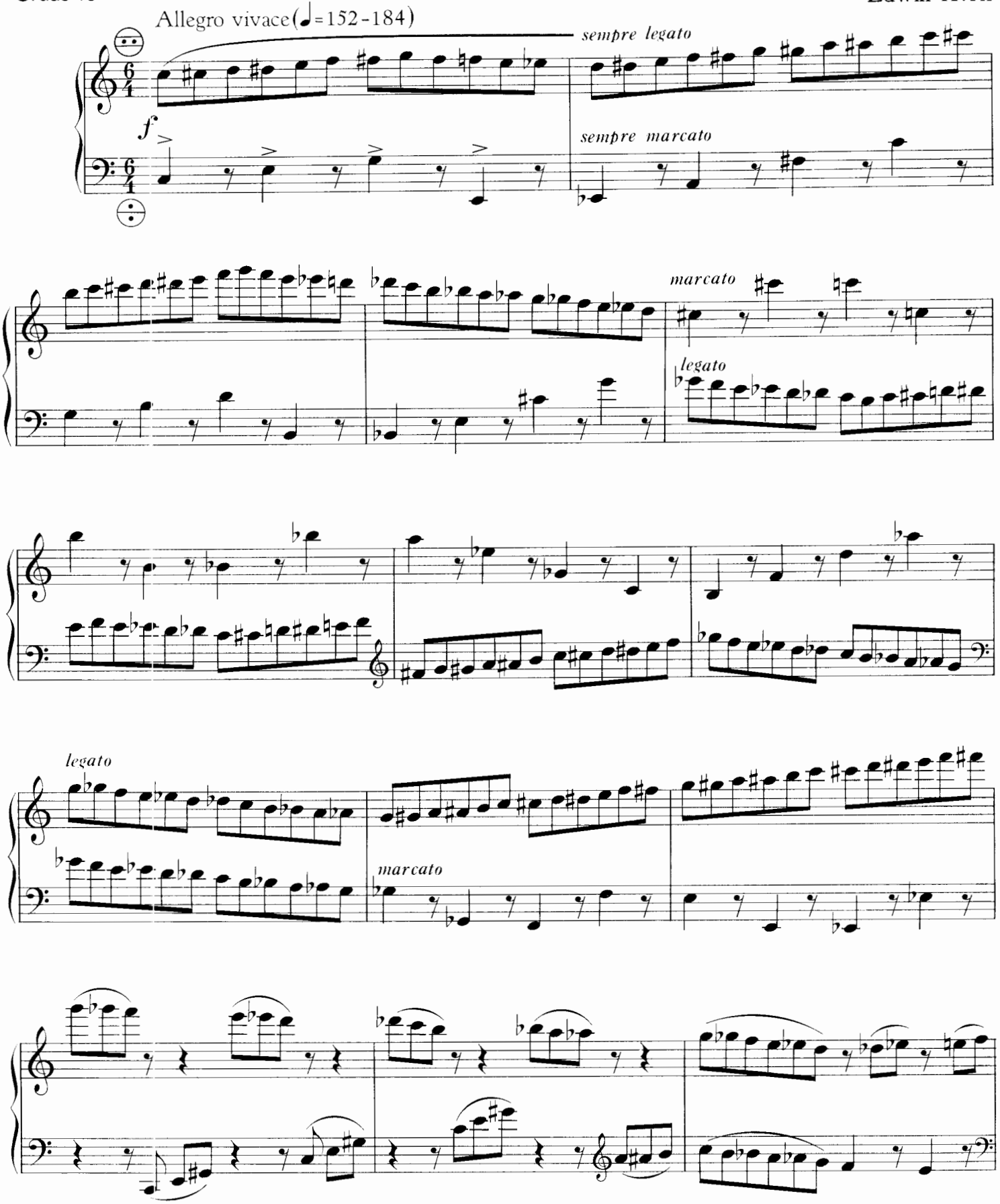

RI
RI
RI(𝄢)
I(𝄞)
RI(𝄞)
O(𝄢)
(R)
(RI)
(R)
1-3
(R)
2-1
(O)
(O)


(R)
5-1
(I)
(R)
(I)
(RI)
(RI)
(O)
(O)
8va
pp

Accordion
Grade 10

X.

Edwin Avril



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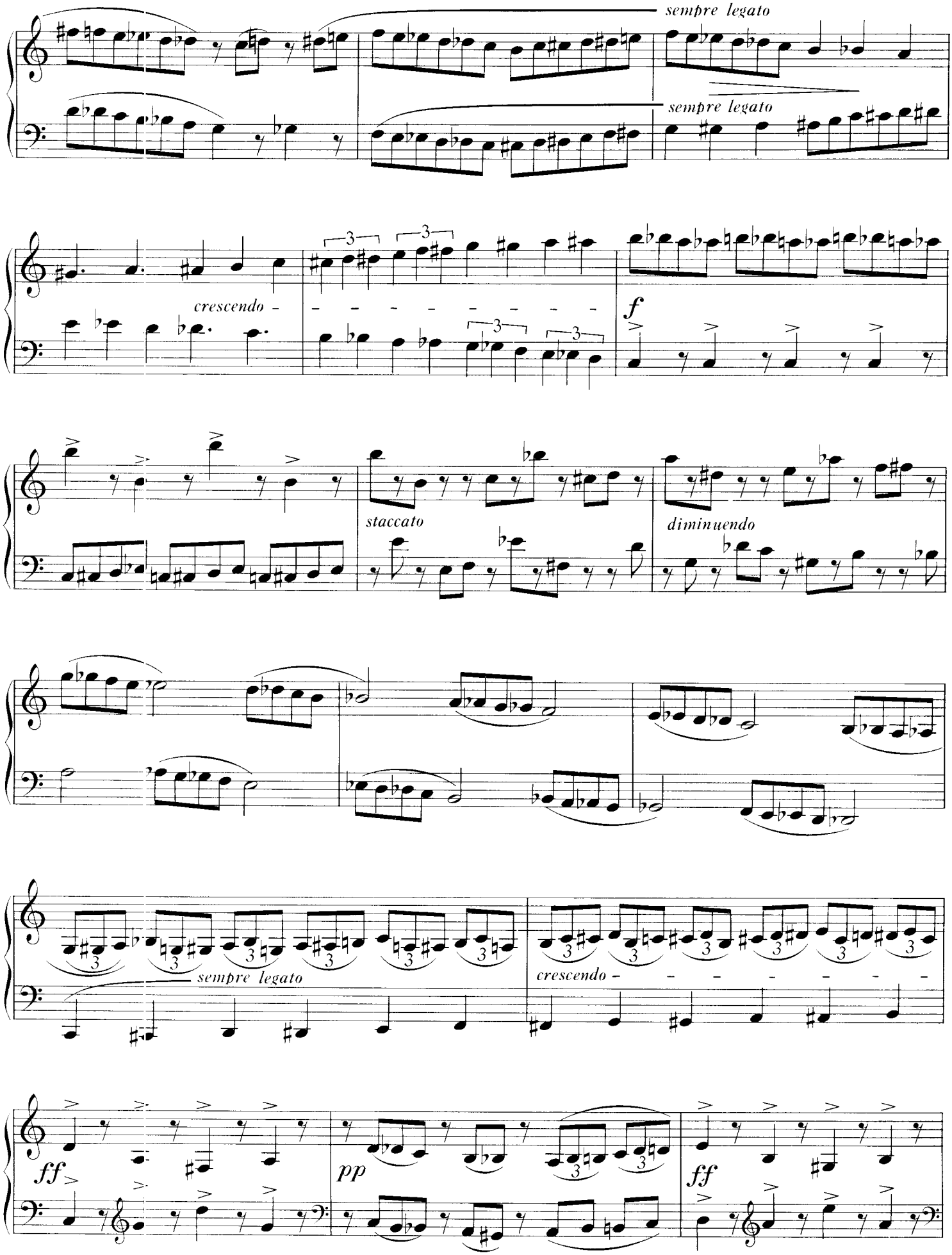
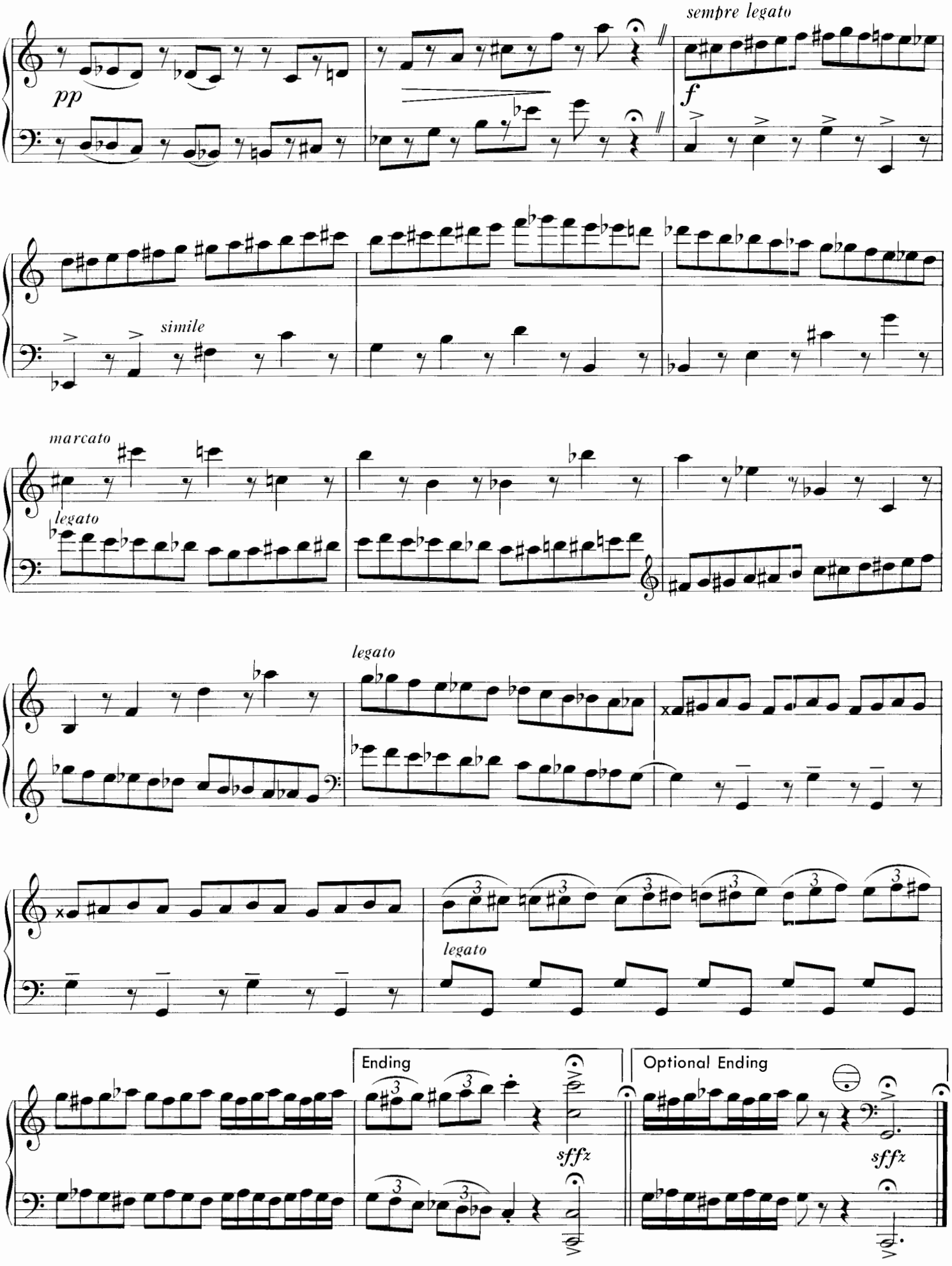
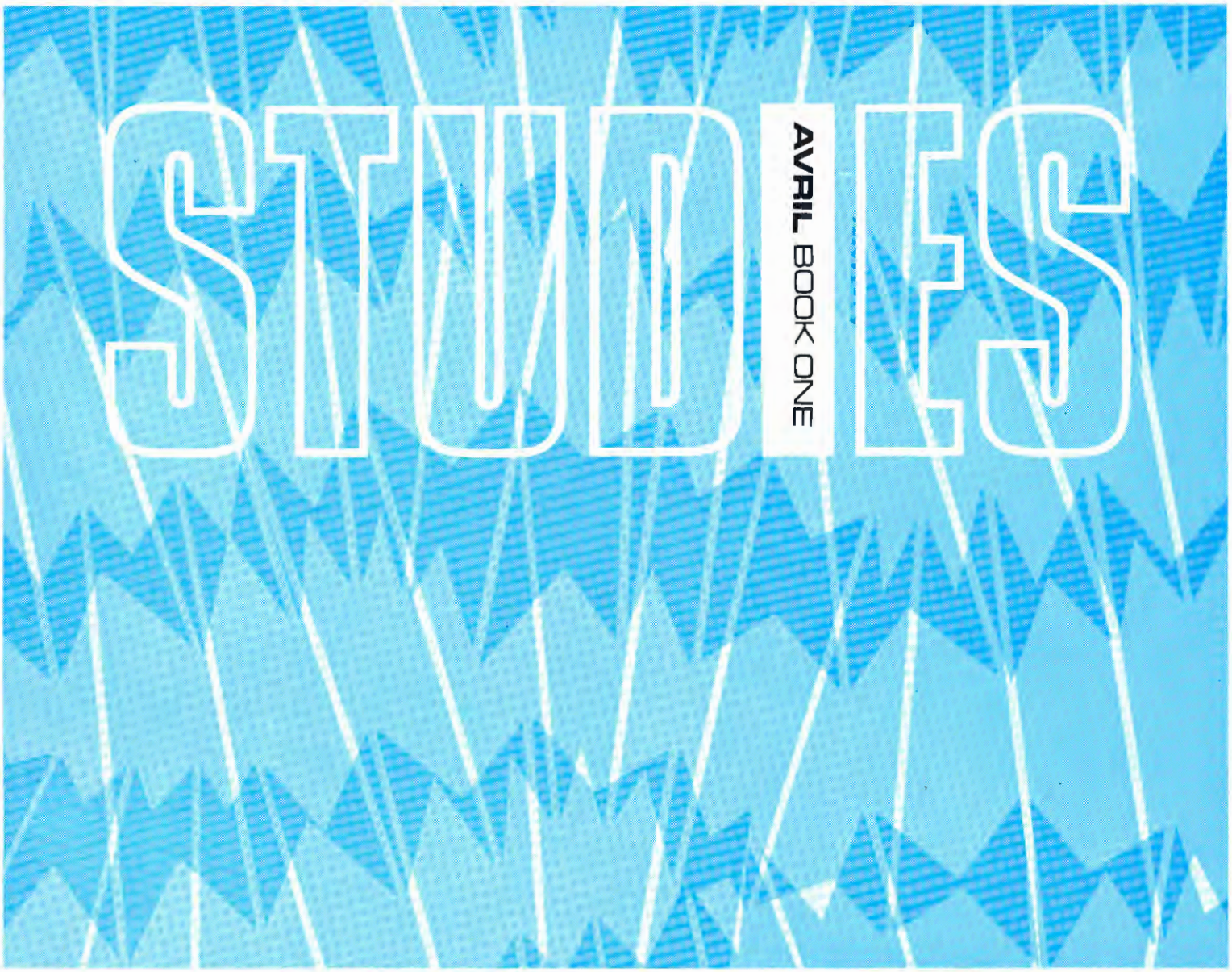
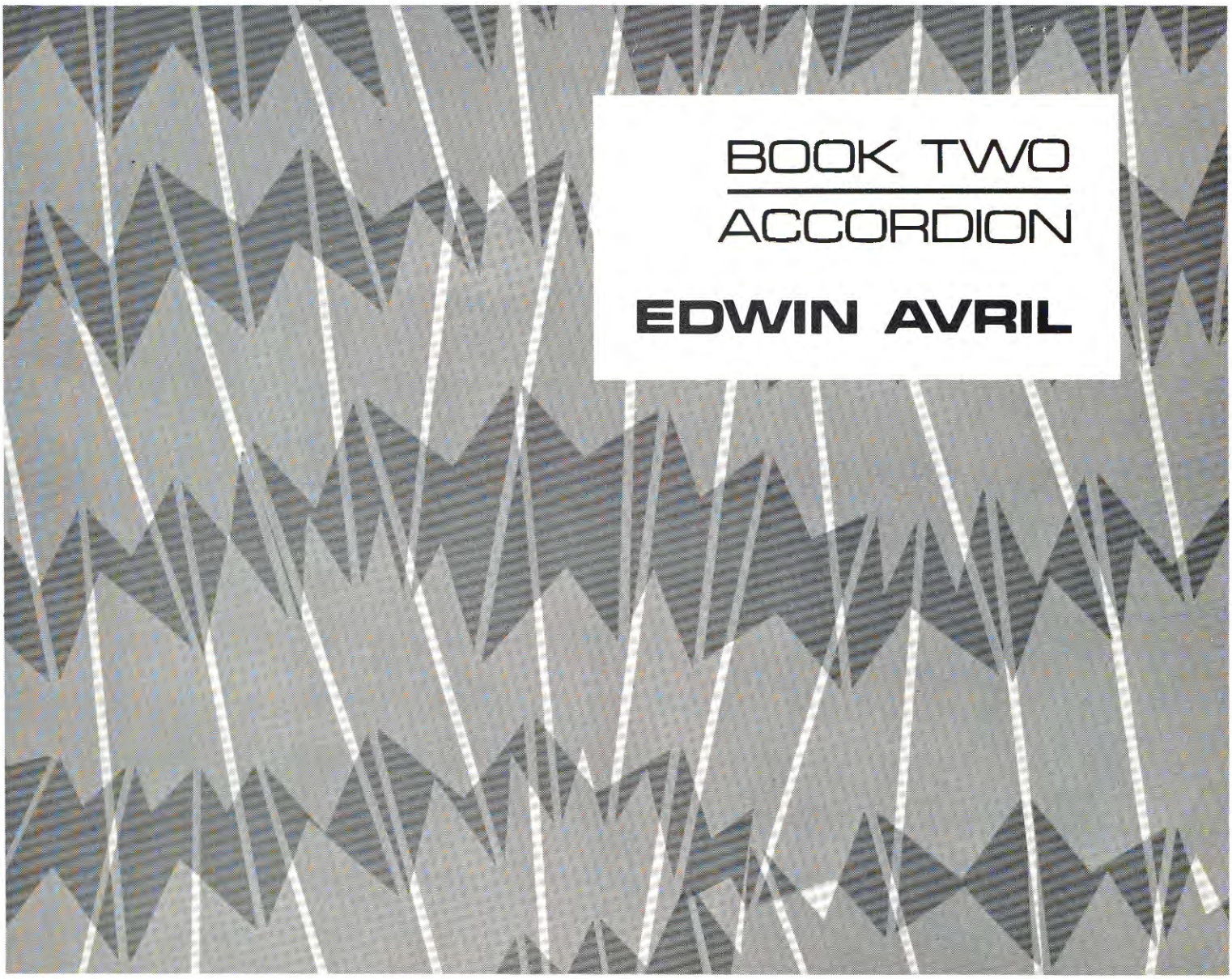

sempre legato
sempre legato
crescendo -
f
staccato
diminuendo
sempre legato
crescendo -
ff
pp
ff


sempre legato
pp
f
simile
marcato
legato
legato
legato
Ending
Optional Ending
sffz
sffz



3-
PVP 1.430

STUDIES IN 20TH CENTURY IDIOMS



BOOK TWO
ACCORDION

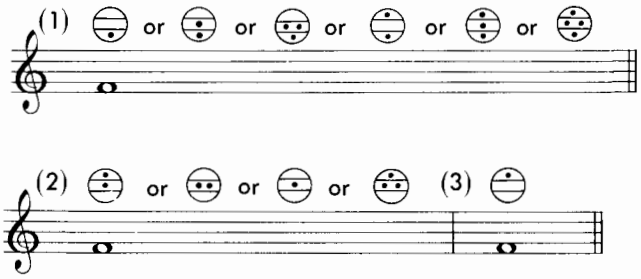
EDWIN AVRIL

WATERLOO

The Registration:

This composition has been written according to EXACT PITCH NOTATION. i.e., the pitch indicated on the staff is the exact pitch of the LOWEST sounding set of reeds.

EXAMPLE



The above three notes are to be played at exactly the same pitch level (i.e., a perfect fourth above middle C).

The hand position on the keyboard must be changed to accommodate the pitch of the low reed in (1), the middle reed (the LOWEST sounding reed) in (2), and the high reed in (3).

SIMILARLY



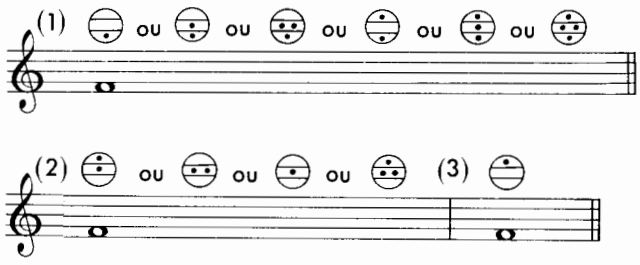
are played at the same pitch level. Only the choice of reeds (and therefore tone colour) is different.

Where  is not available substitute  or  .

Sur la Registration :

Cette composition a été écrite à la NOTATION EXACTE DU DIAPASON, ex., le ton indiqué sur la portée est le ton exact de la anche la plus BASSE.

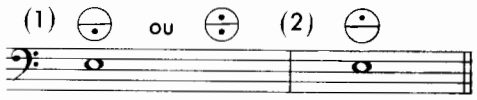
EXEMPLE



Les trois notes ci-dessus doivent être jouées exactement au même niveau de son (ex., une quarte parfaite au-dessus du Do).

La position de la main sur le clavier devrait être changée pour harmoniser le son de la basse anche dans (1), de la anche moyenne (le son de la anche le PLUS BAS) dans (2) et la anche haute dans (3).

SIMILAIREMENT



sont jouées au même niveau de son. Seulement le choix des anches (et de ce fait le ton des couleurs) est différent.

Où  n'est pas disponible, substituer  ou 

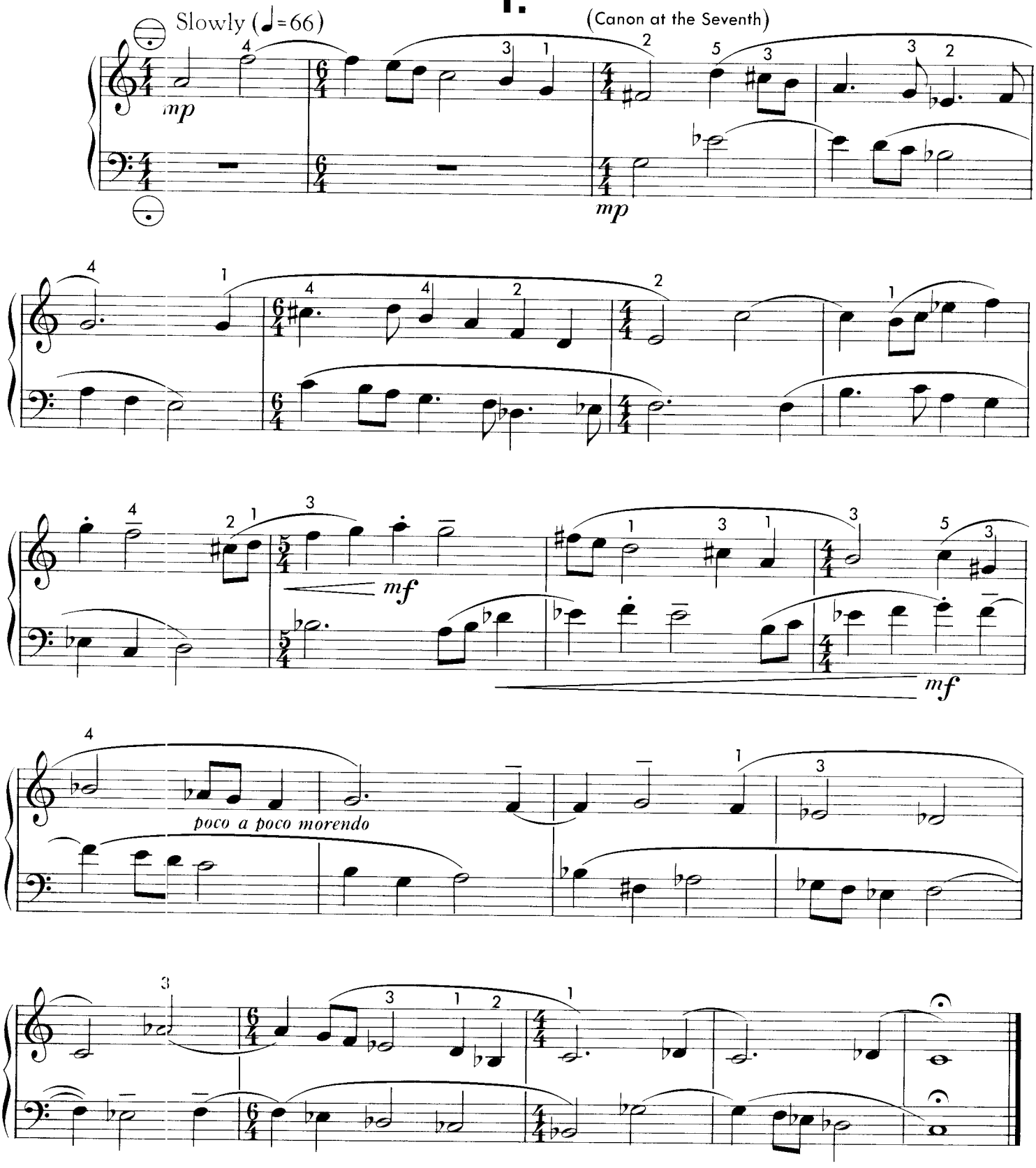
Accordion
Grade 6

Dedicated to Stanley Darrow and Joseph Macerollo

Ten Studies in Contemporary Style

I.

Edwin Avril



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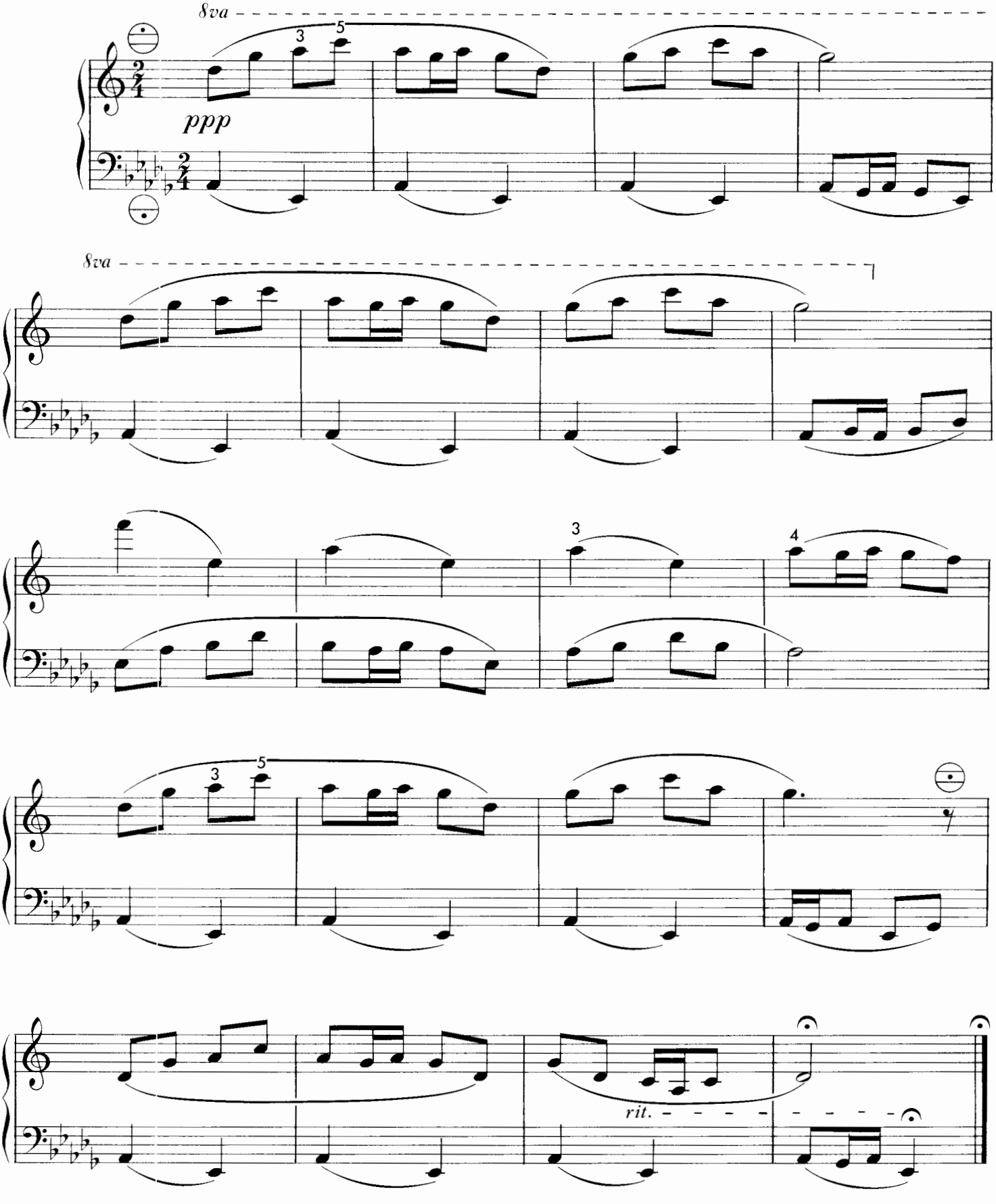
Accordion
Grade 6

II.

Andante (♩= 54)

Edwin Avril



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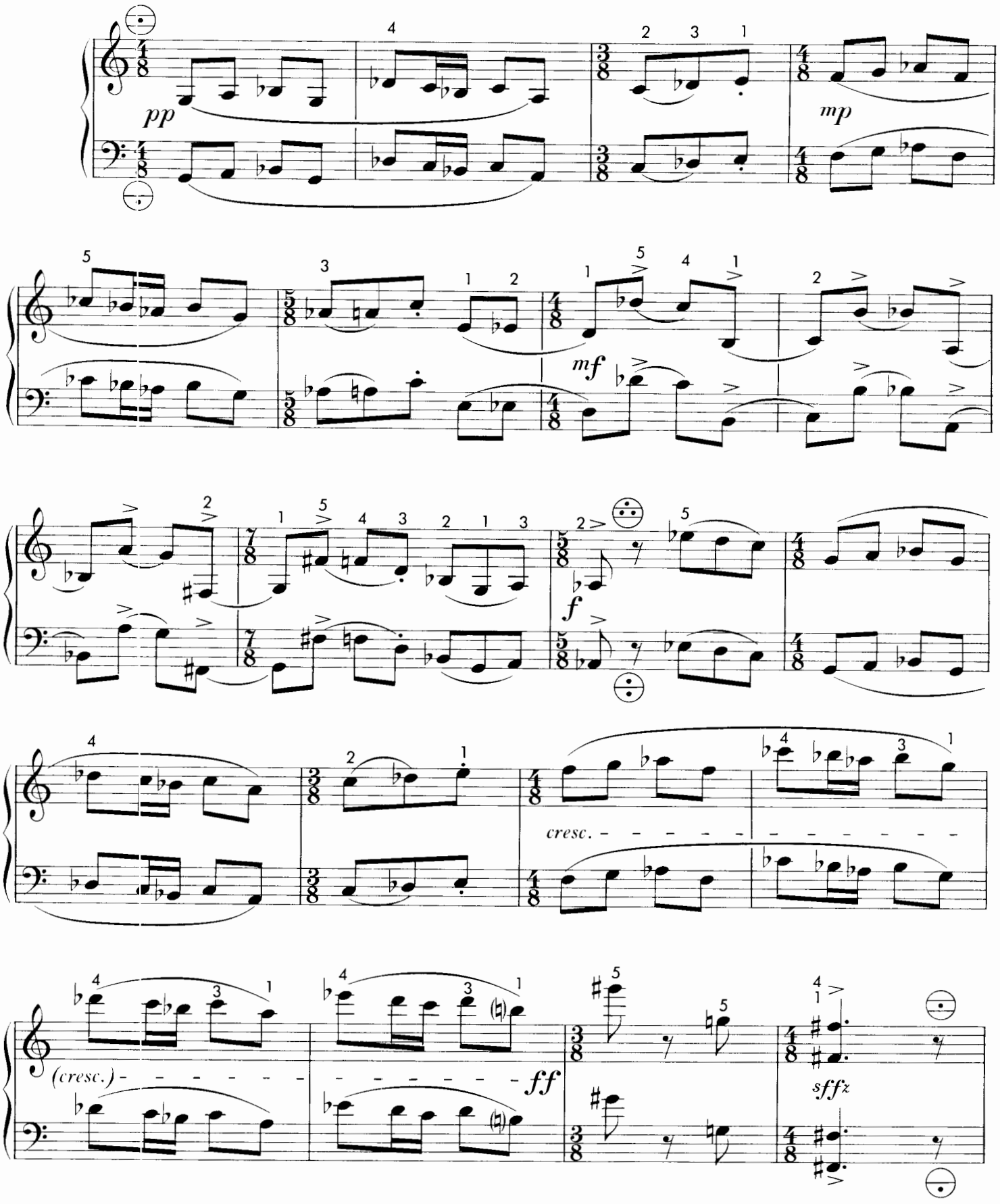
Accordion
Grade 6

III.

Allegro (♪ = ♪ ca. 144 - 160)

Edwin Avril



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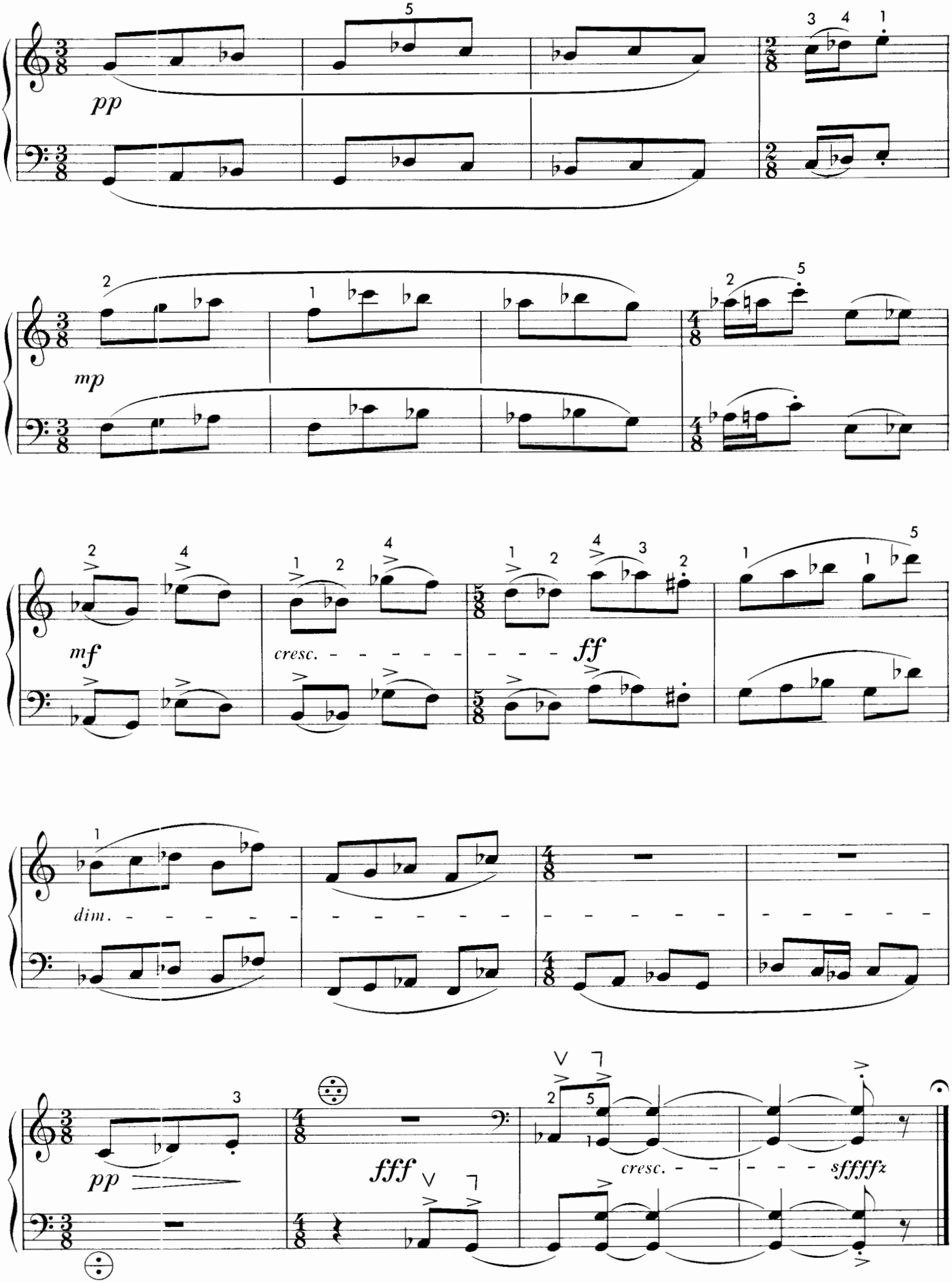
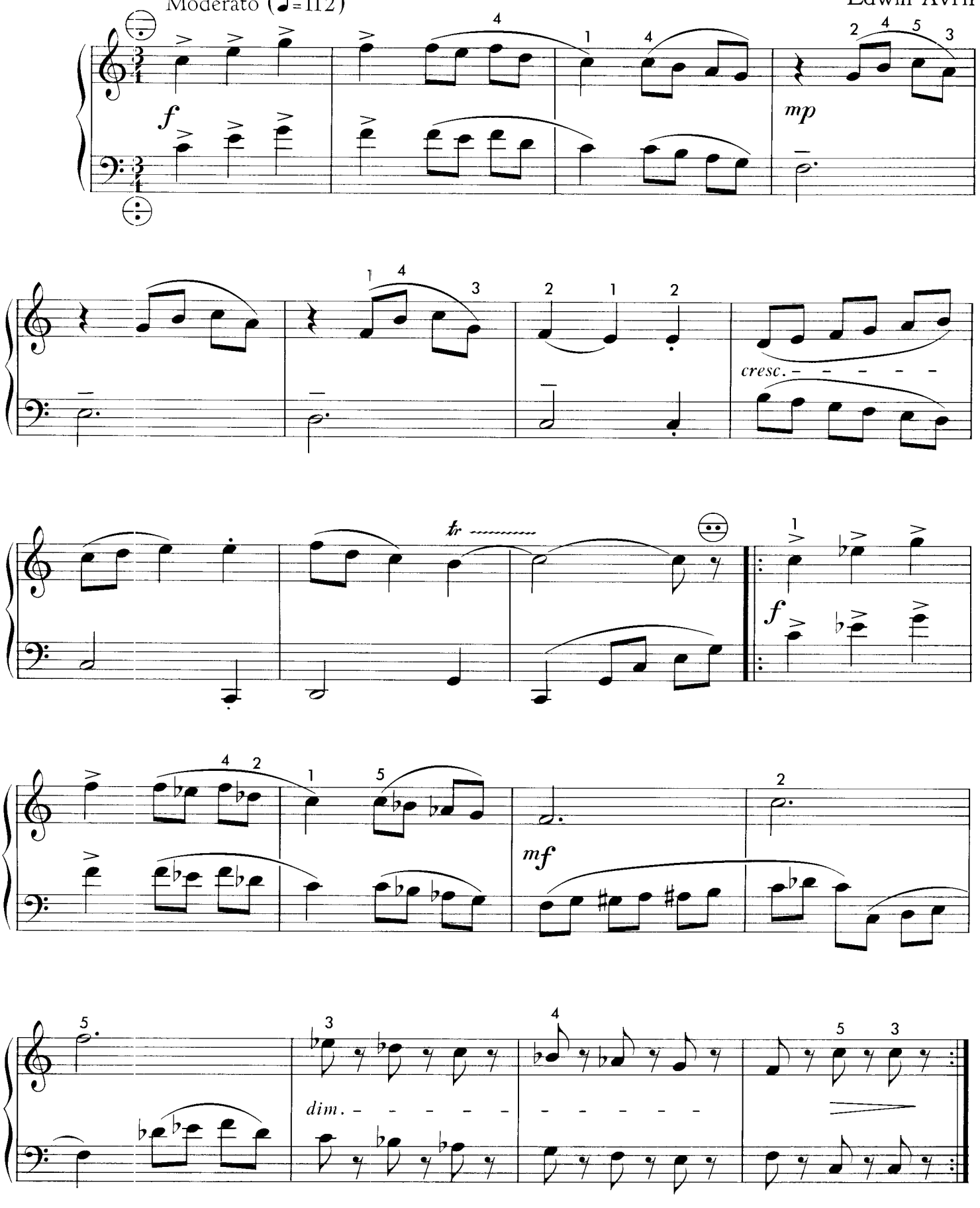

pp
mp
mf
cresc.
ff
dim.
pp
fff
cresc.
sfffffz

Accordion
Grade 7

IV.

Moderato (♩=112)

Edwin Avril



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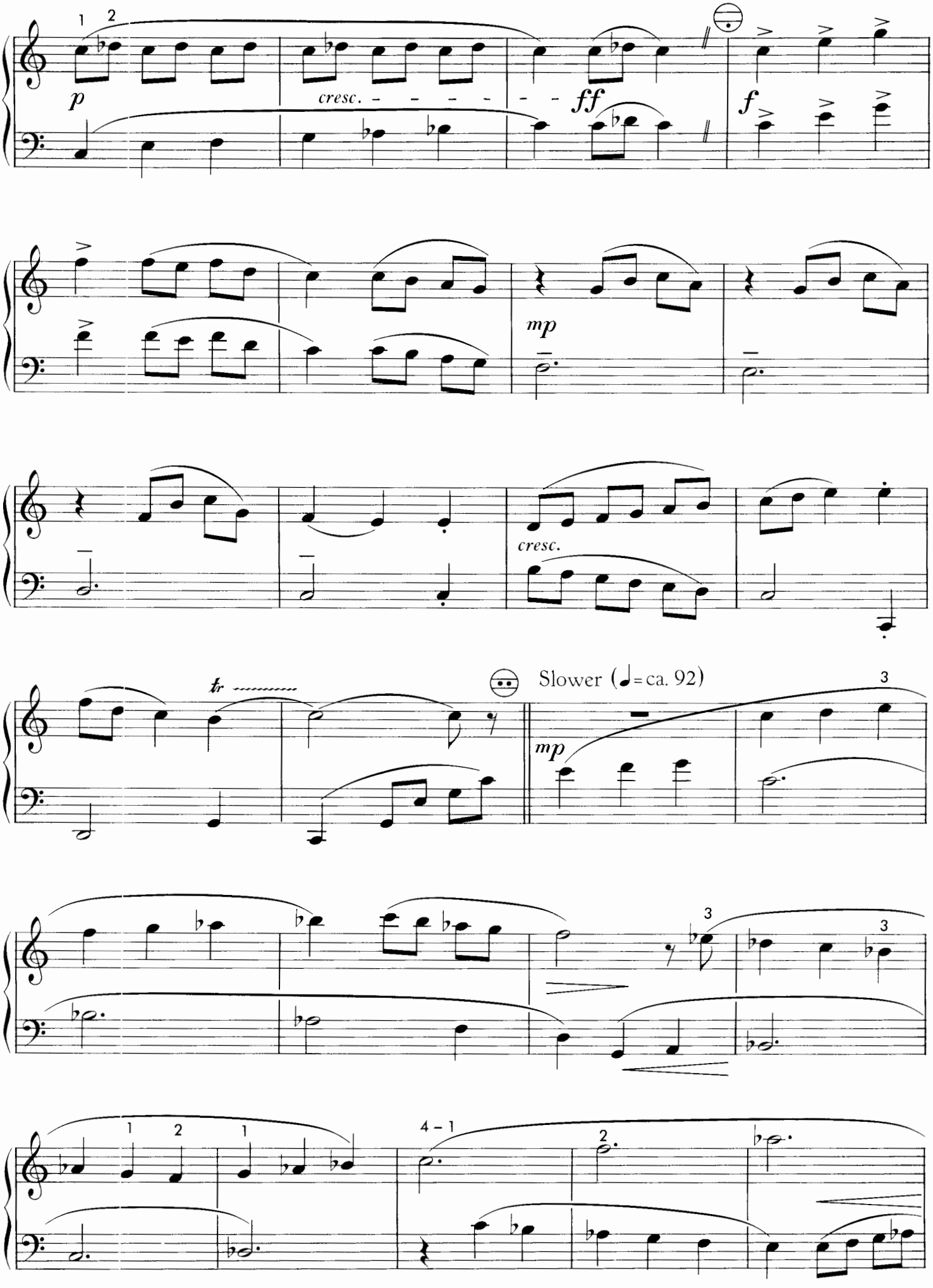
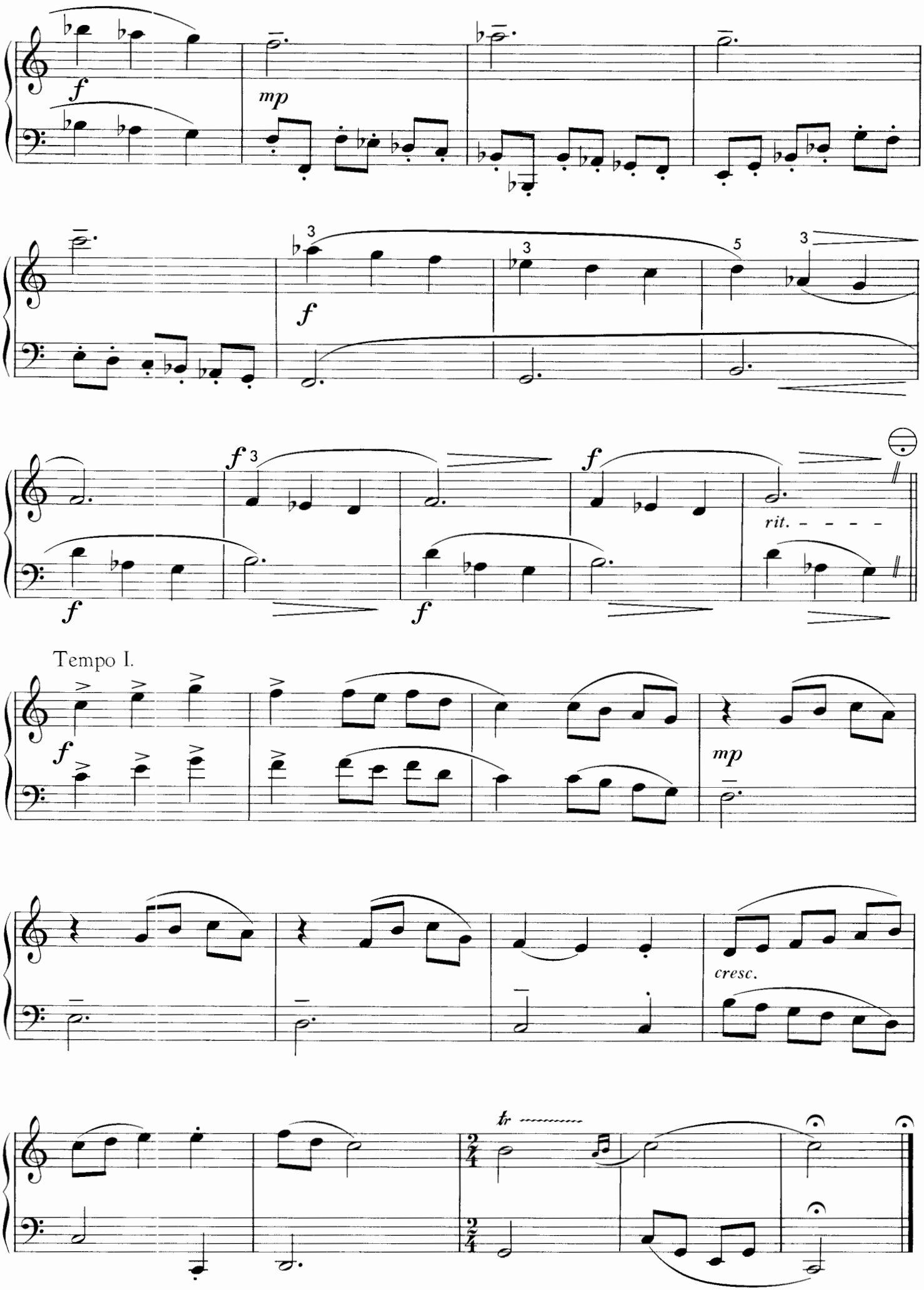
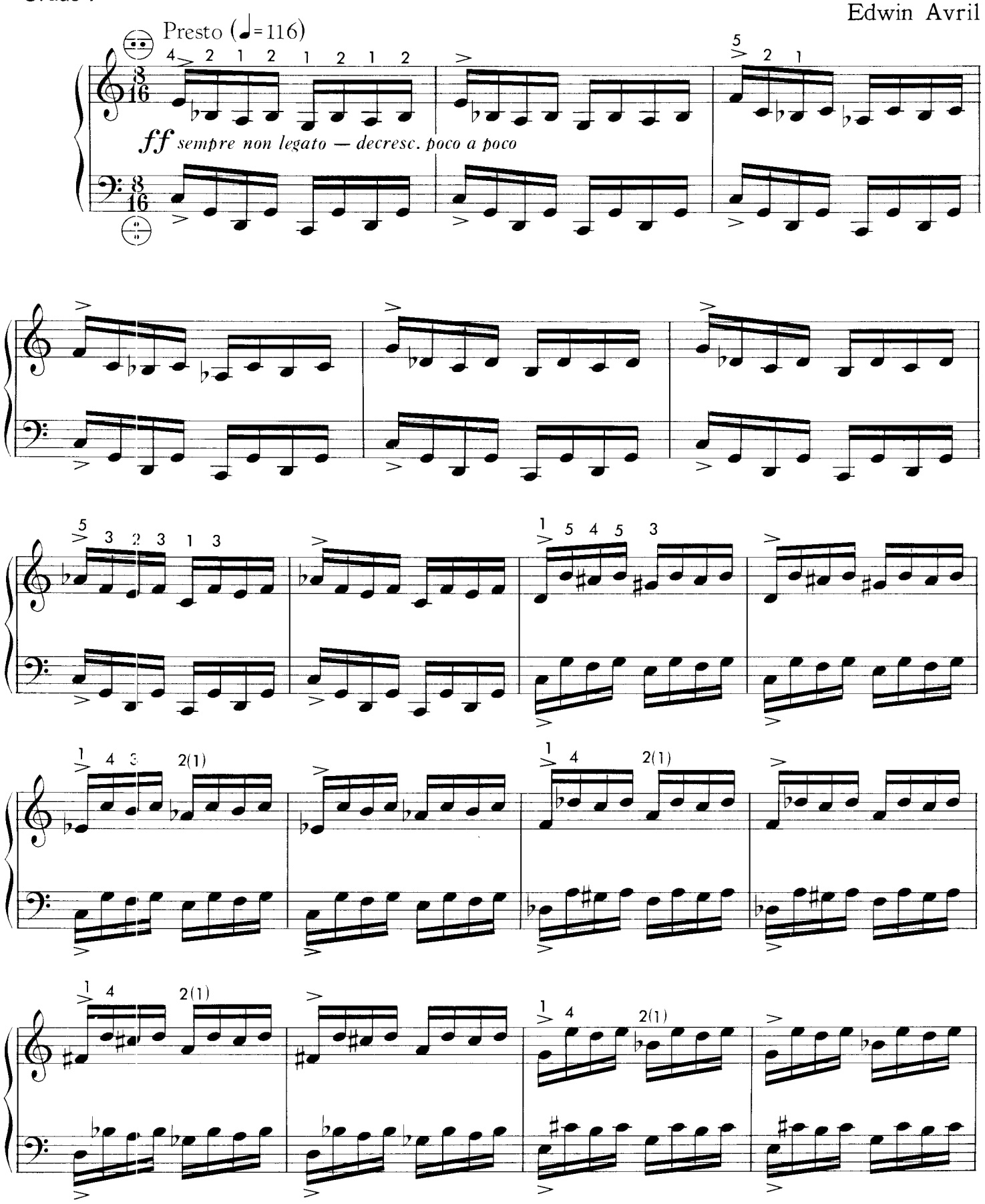

p
cresc.
ff
f
mp
cresc.
tr
Slower (♩= ca. 92)
mp


f
mp
f
f
f
f
f
rit.
Tempo I.
f
mp
cresc.
tr

V.

Edwin Avril



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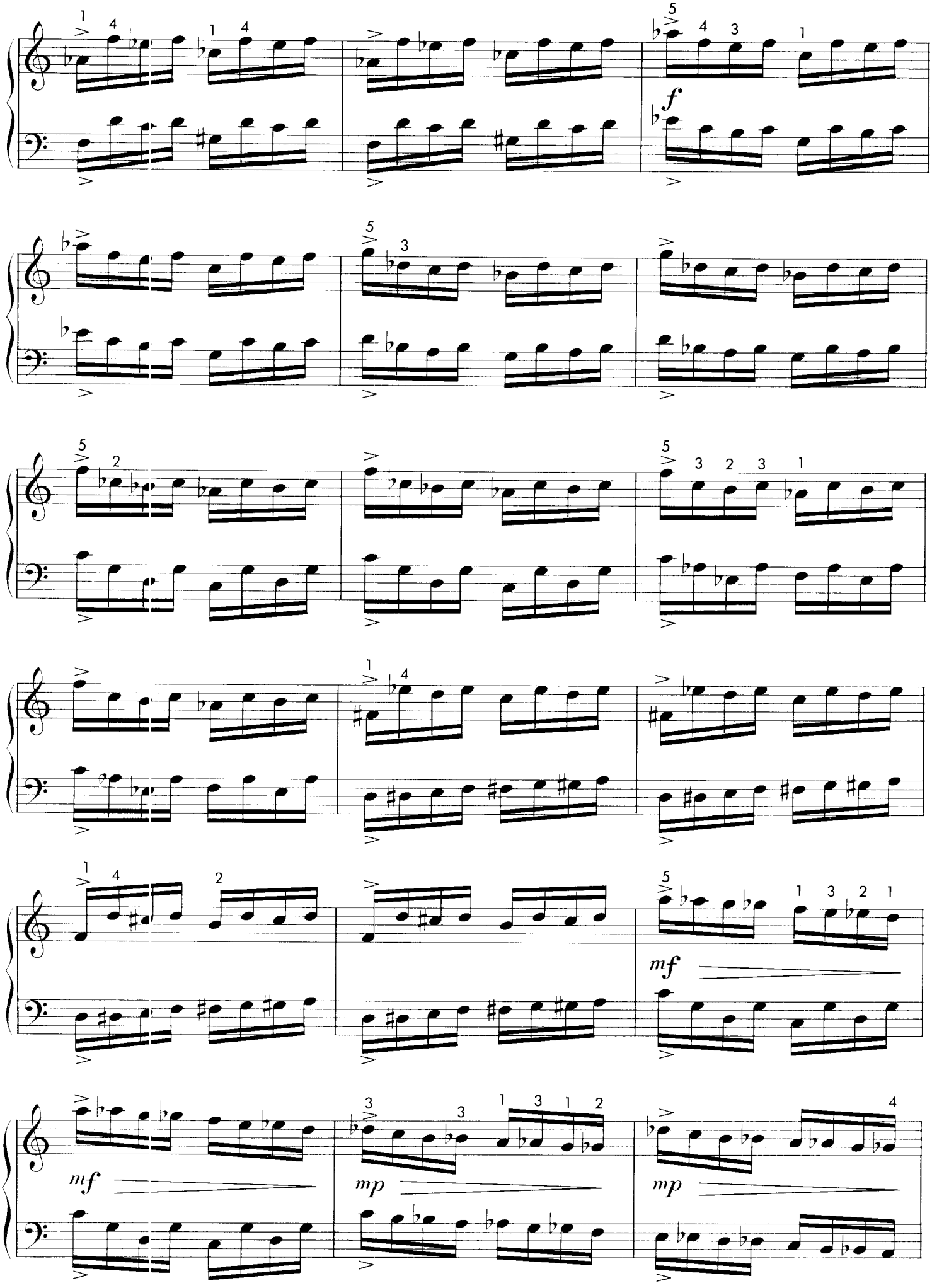
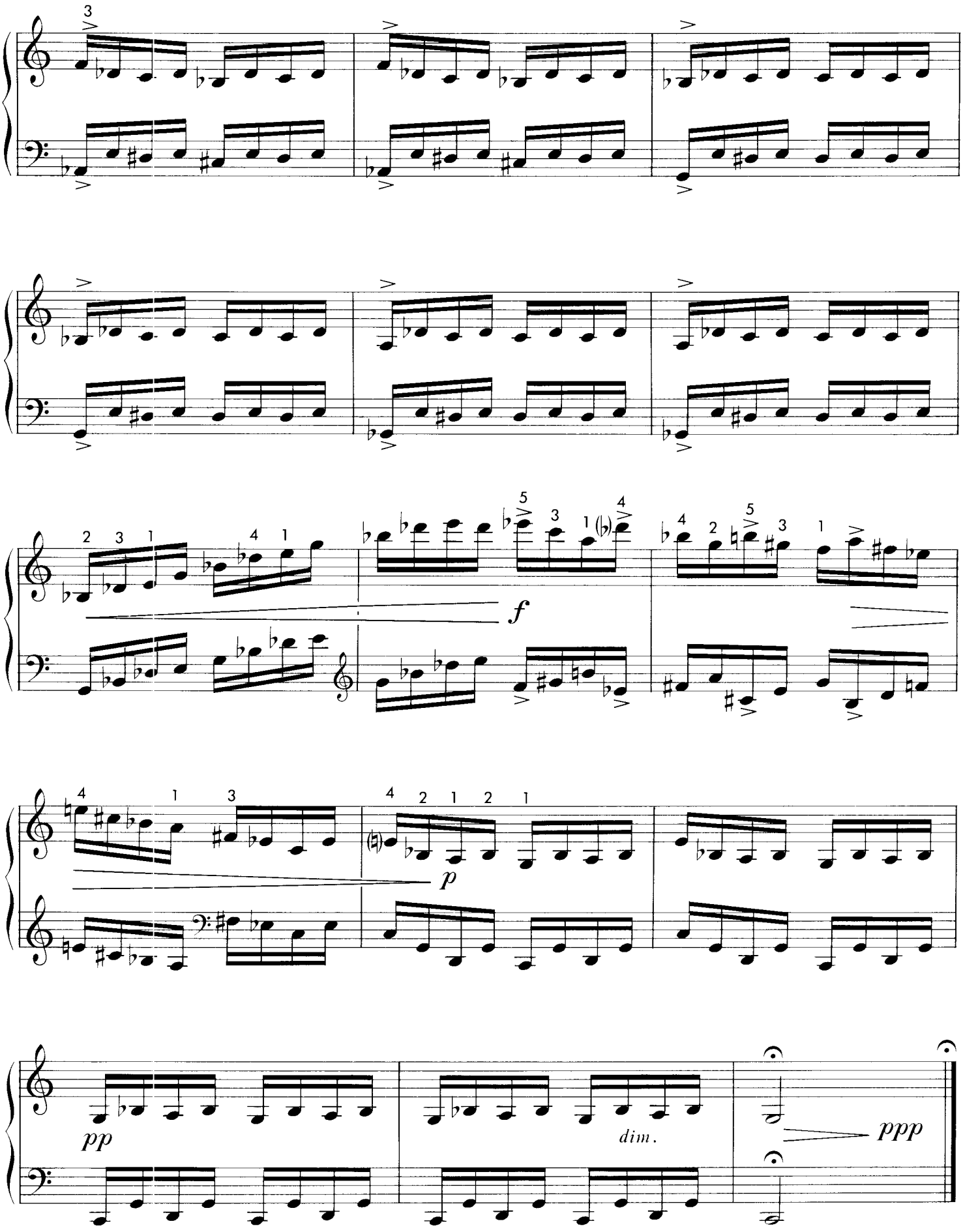

f
mf
mp
mf
mp


f
p
pp
dim.
ppp

STUDIES

AVRIL BOOK TWO

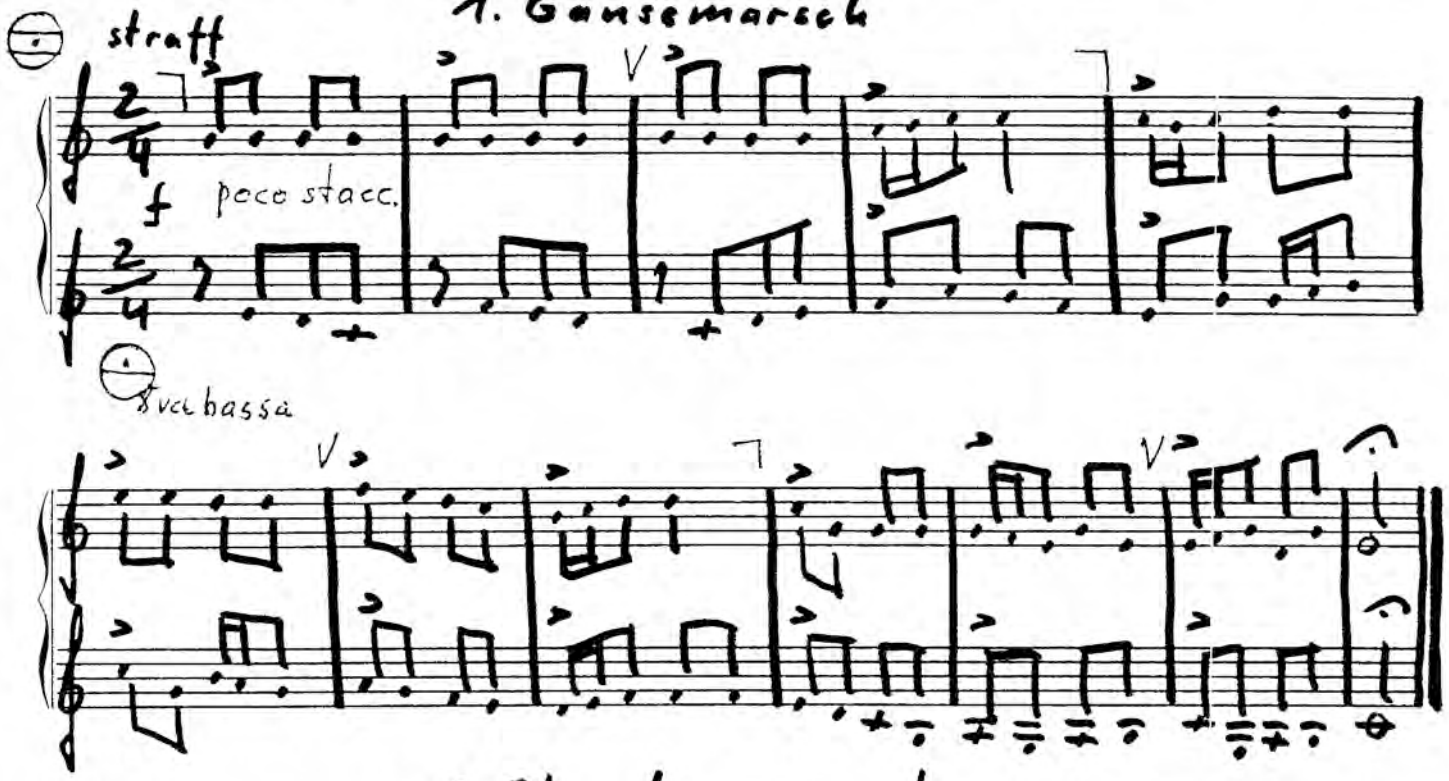
3
PVP 1.430

Aus dem Kinderleben

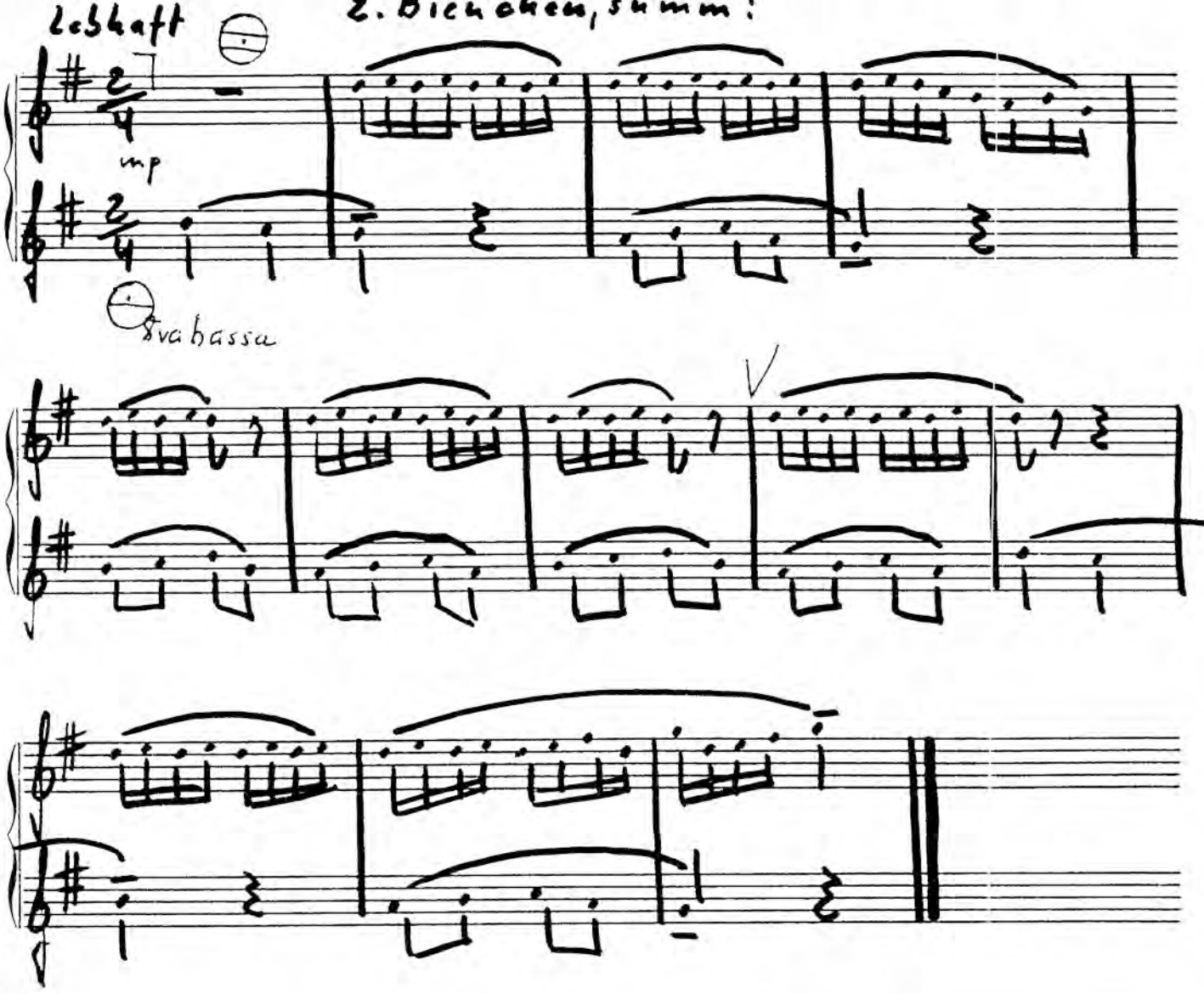
Hermann Unger (1908–1958)

Zwölf kleine Stücke für Akkordeon (MIII) op. 13.2

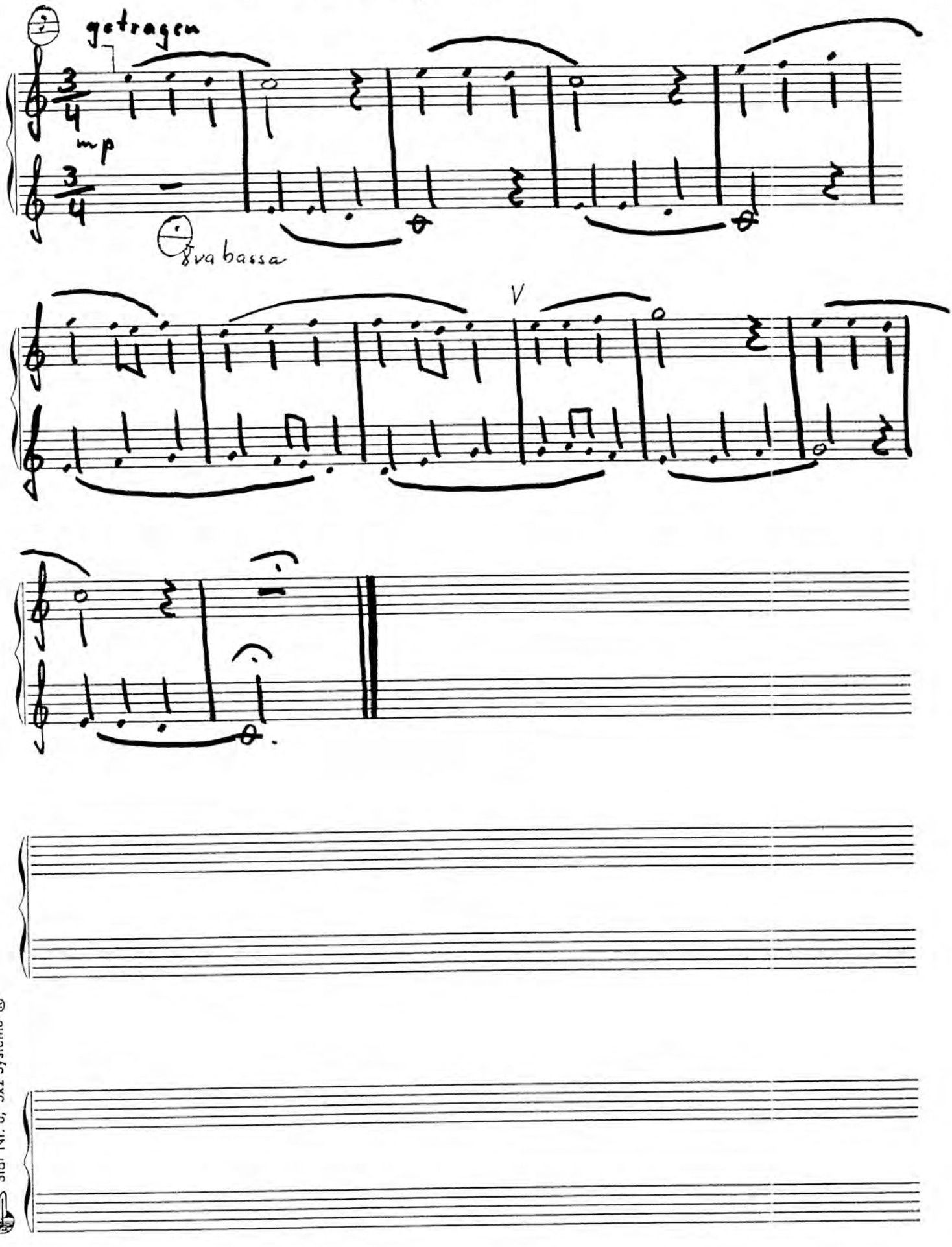
1. Gänsemarsch



2. Bienchen, summ!

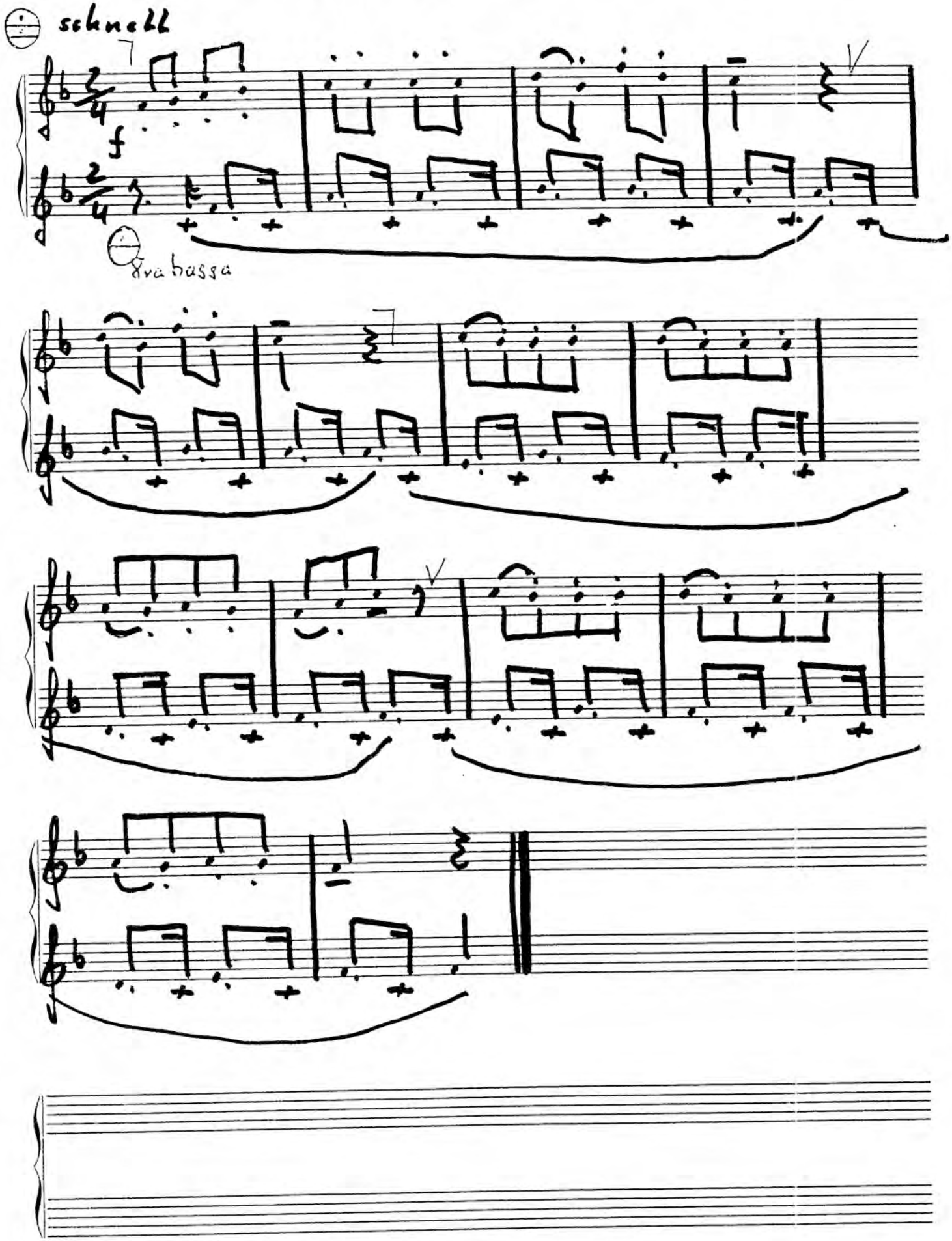


3. Winter, ade!

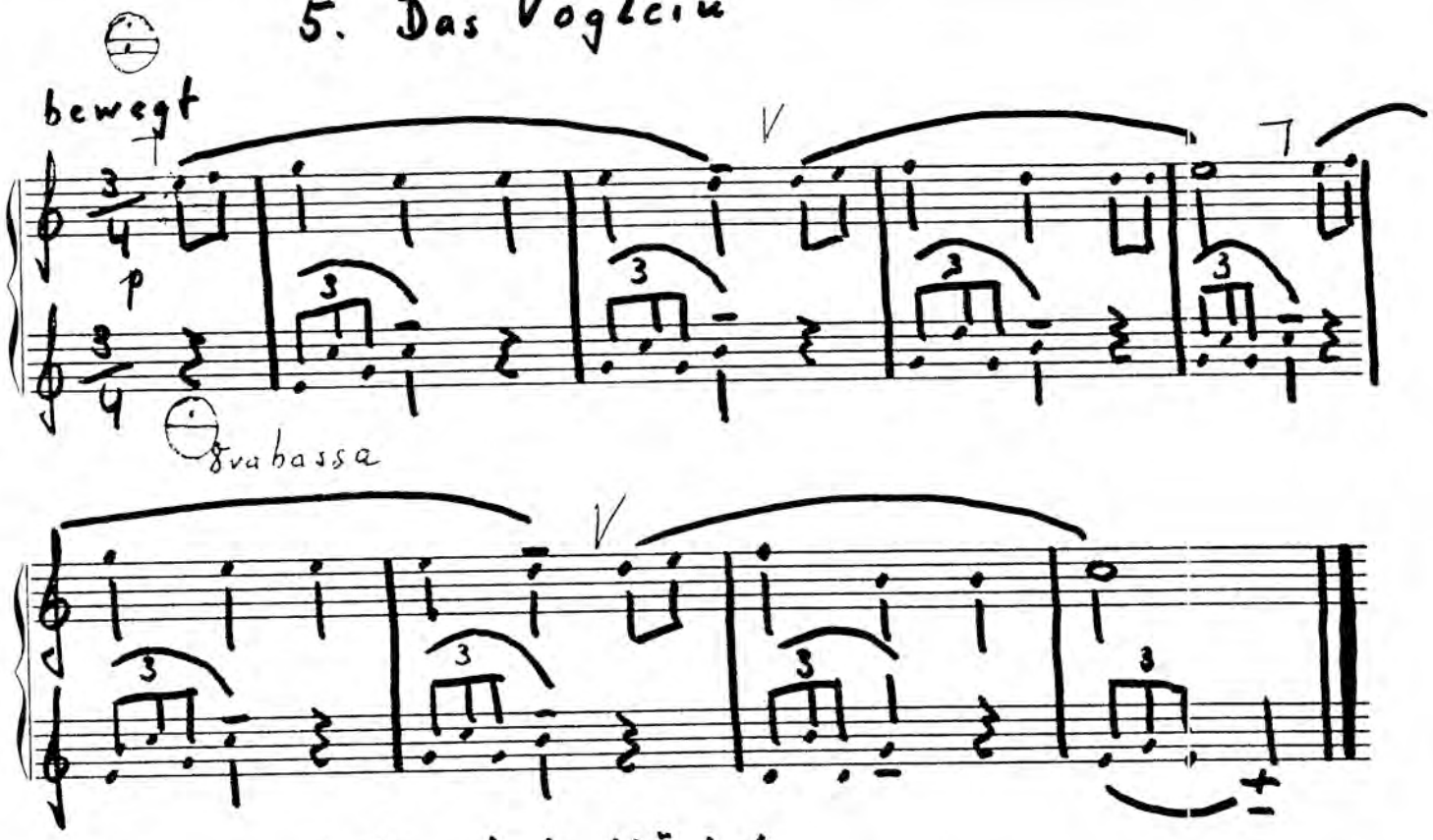


Star Nr. 8, 5x2 Systeme ®

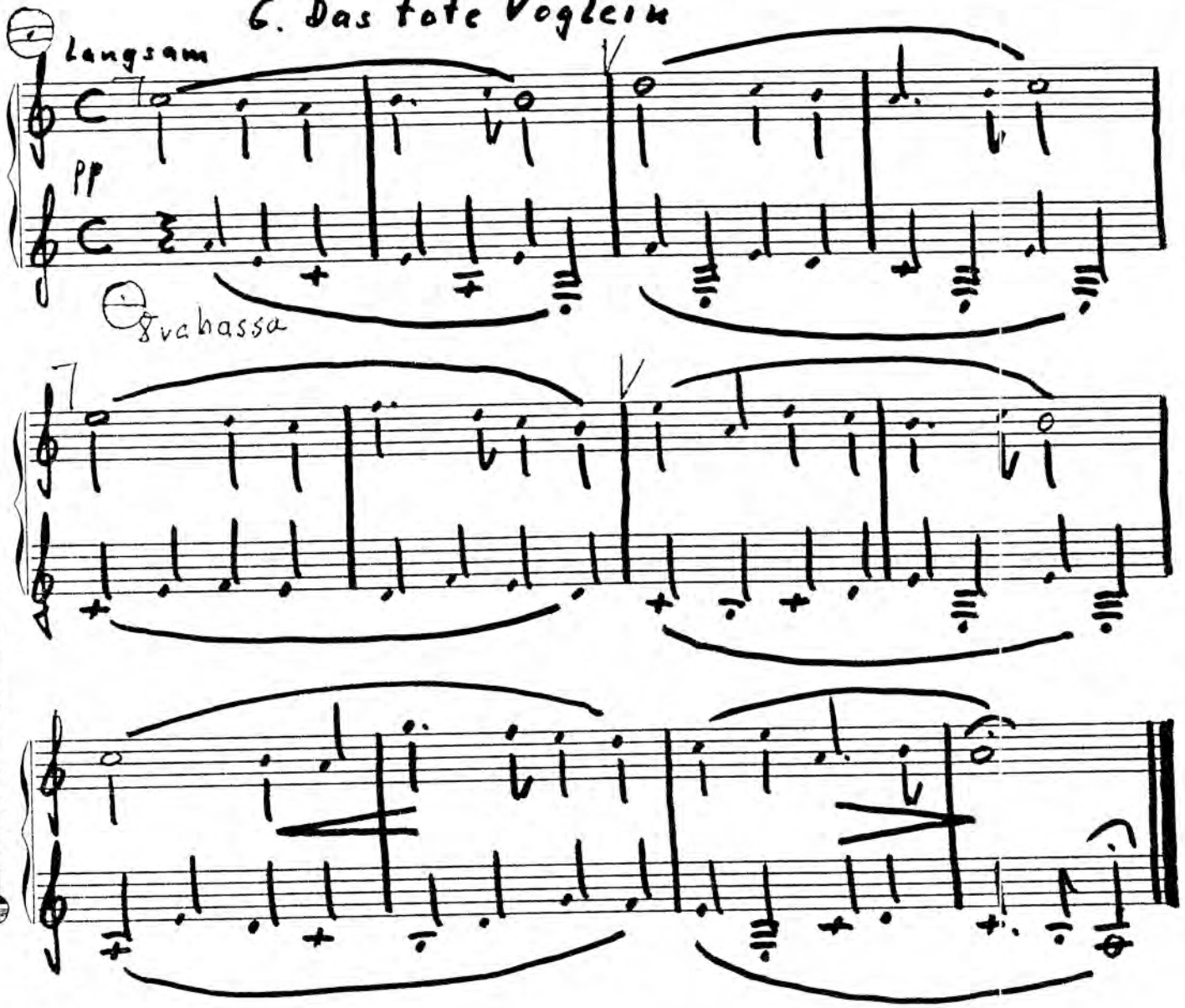
4. Der böse Fuchs



5. Das Vöglein

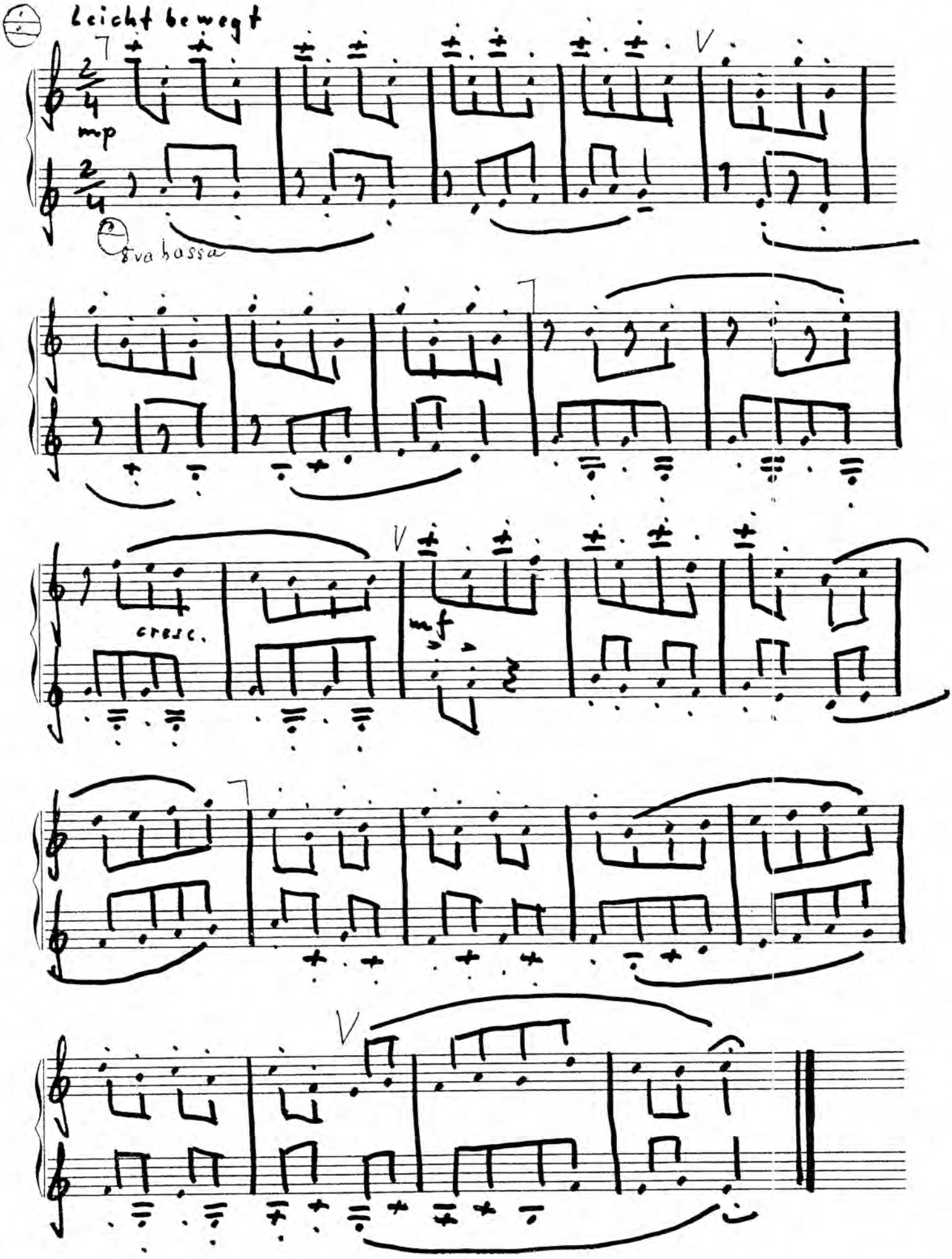


6. Das tote Vöglein

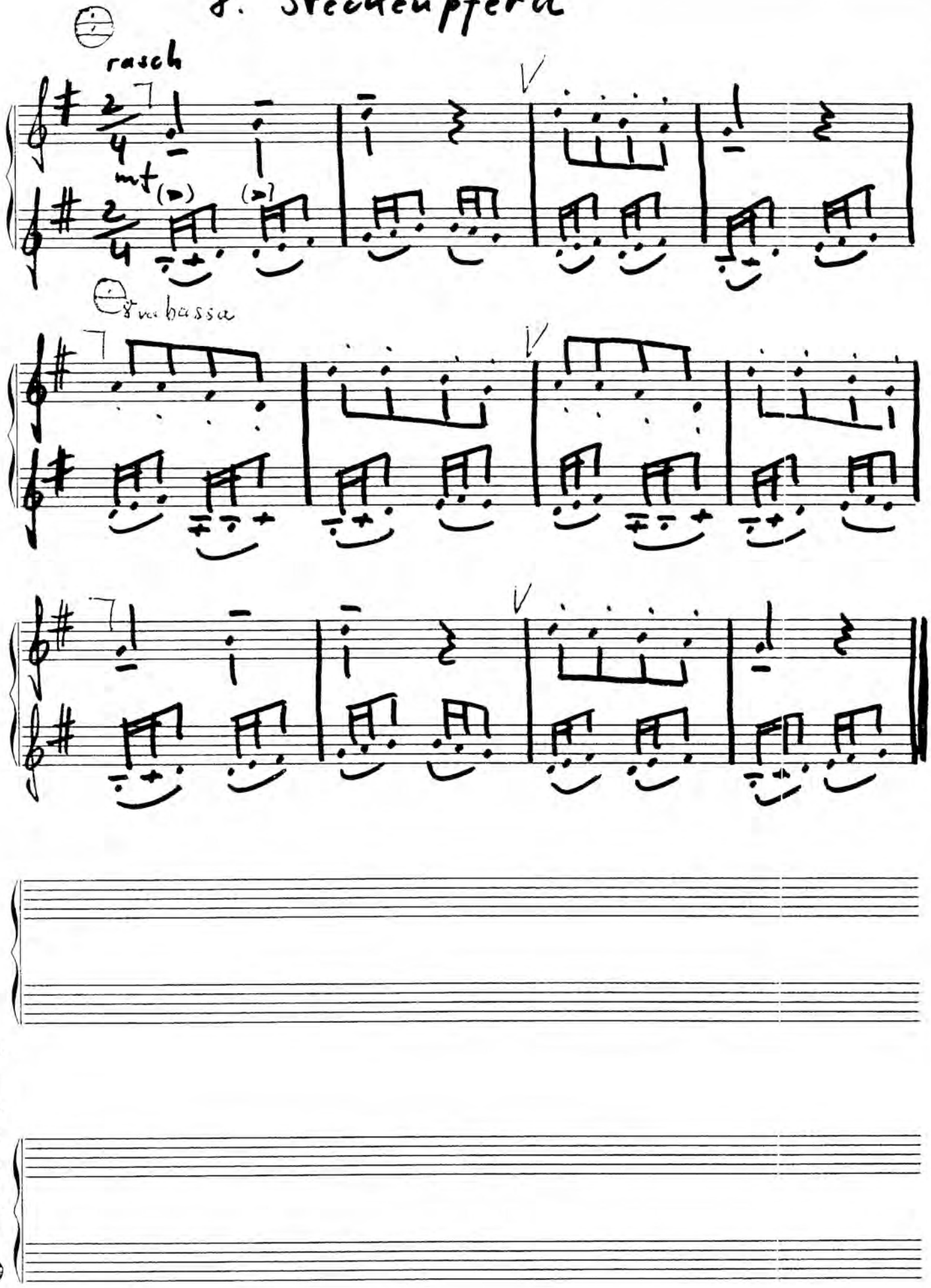


Star Nr. 8, 5x2 Systeme ®

7. Die Kuckucksuhr

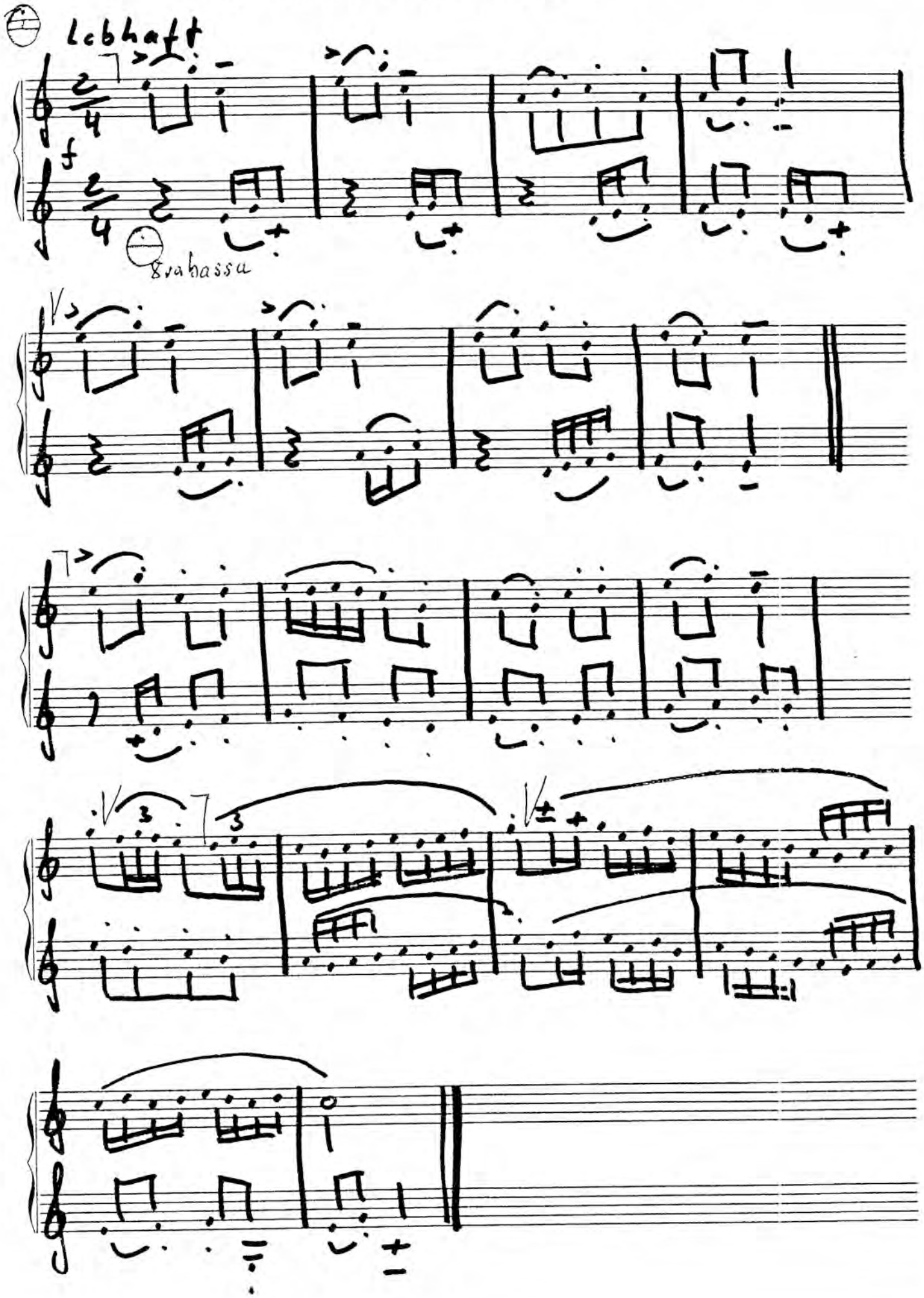


8. Steckenpferd

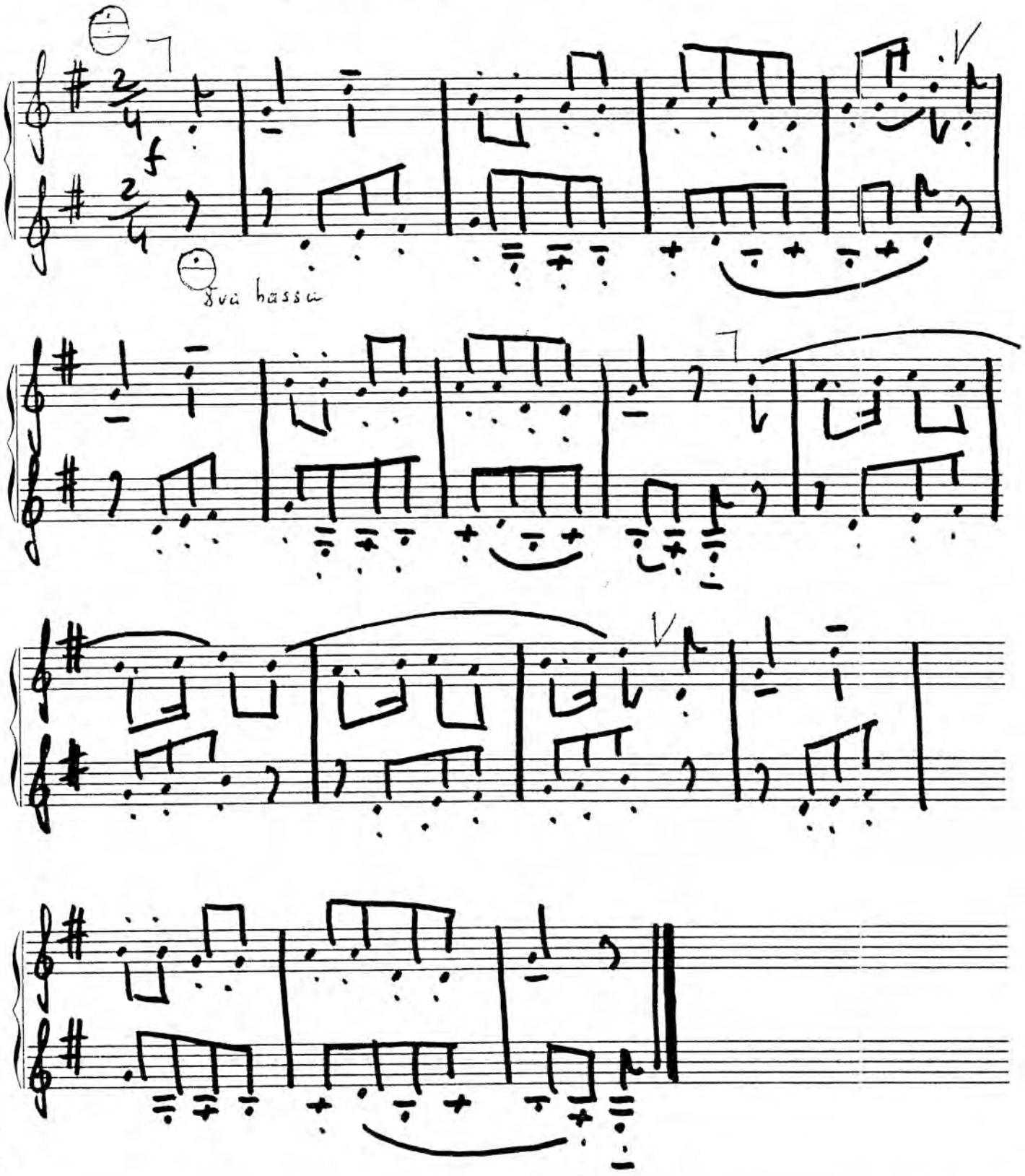


Star Nr. 8, 5x2 Systeme ®

9. Tanz mit mir!



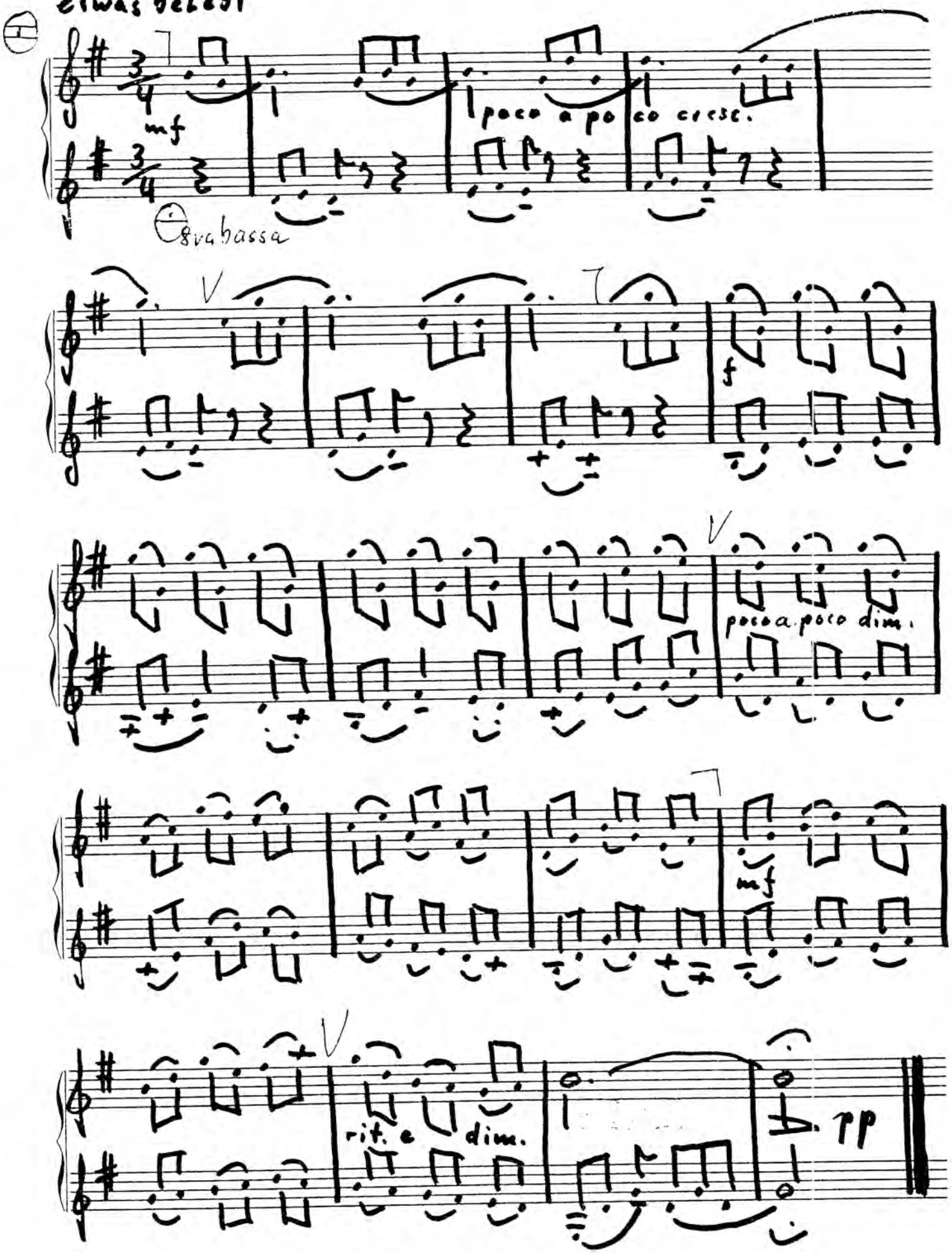
10. Der Butzemann



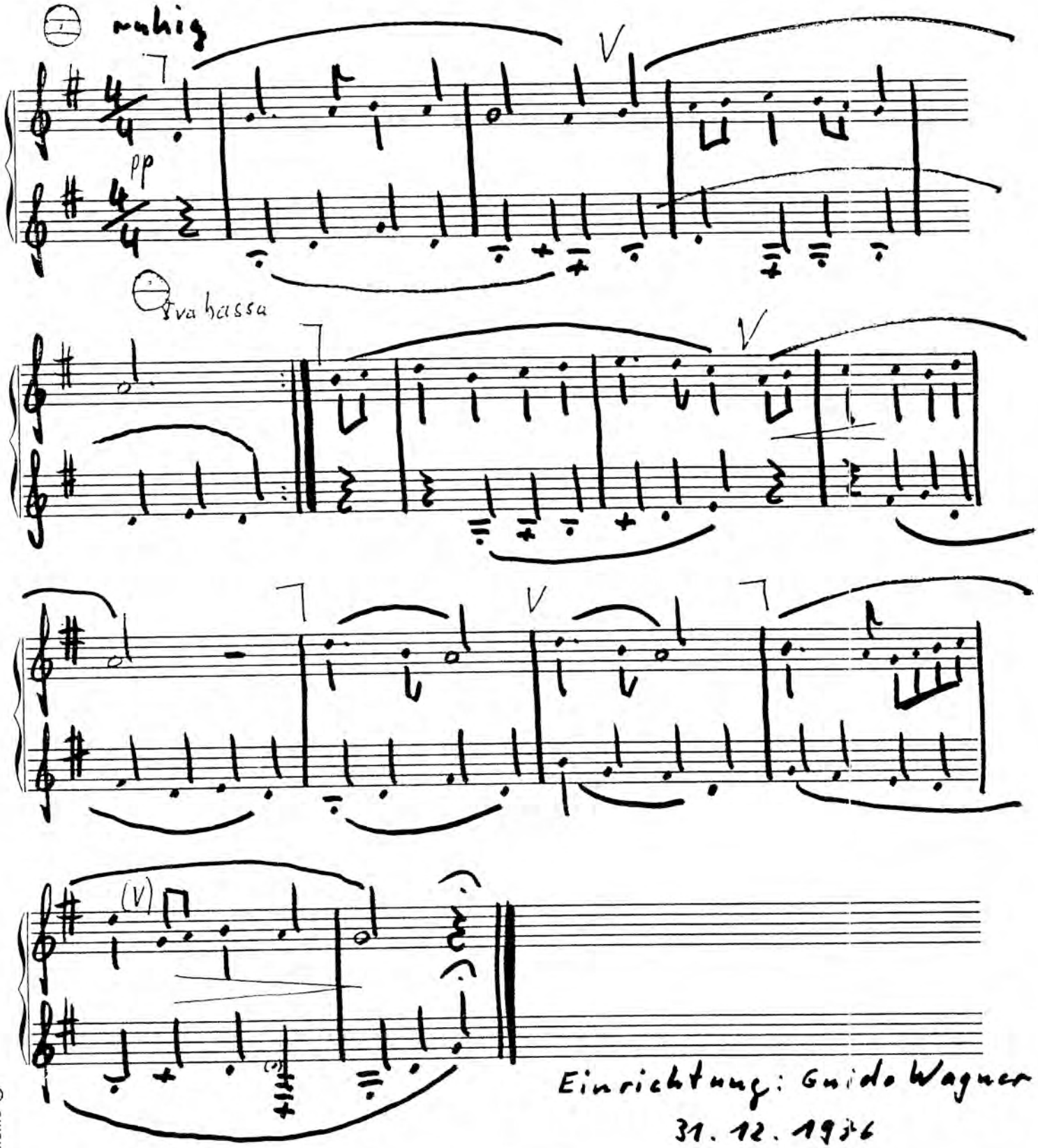
Star Nr. 8, 5x2 Systeme ®

11. Auf der Schaukel

etwas belebt



12. Sandmännchen



Einrichtung: Guido Wagner
31. 12. 1936

Star Nr. 8, 5x2 Systeme ®

Zbigniew Bargielski (1984)

Drei polnische Suiten

für Akkordeon mit linkem Einzeltonmanual (C-Griff)
Spieltechnische Einrichtung von Zbigniew Koźlik
(Fingersätze für Piano-Akkordeon)

Zbigniew Bargielski (1984)

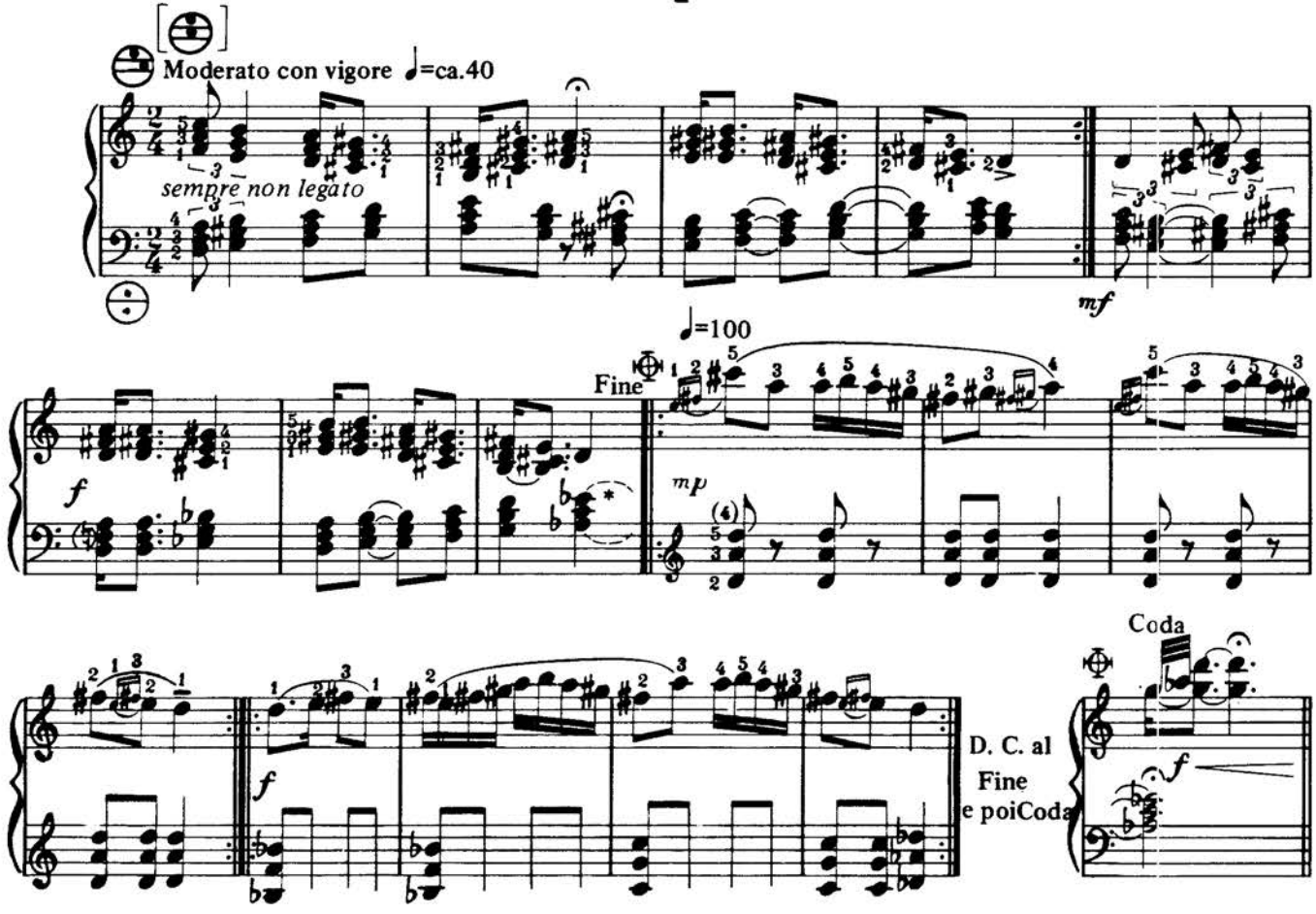
Three Polish Suites for Chromatic Free Bass Accordion (C-System)

arranged for performance by Zbigniew Koźlik

(Fingerings for the Piano Accordion)

I

1



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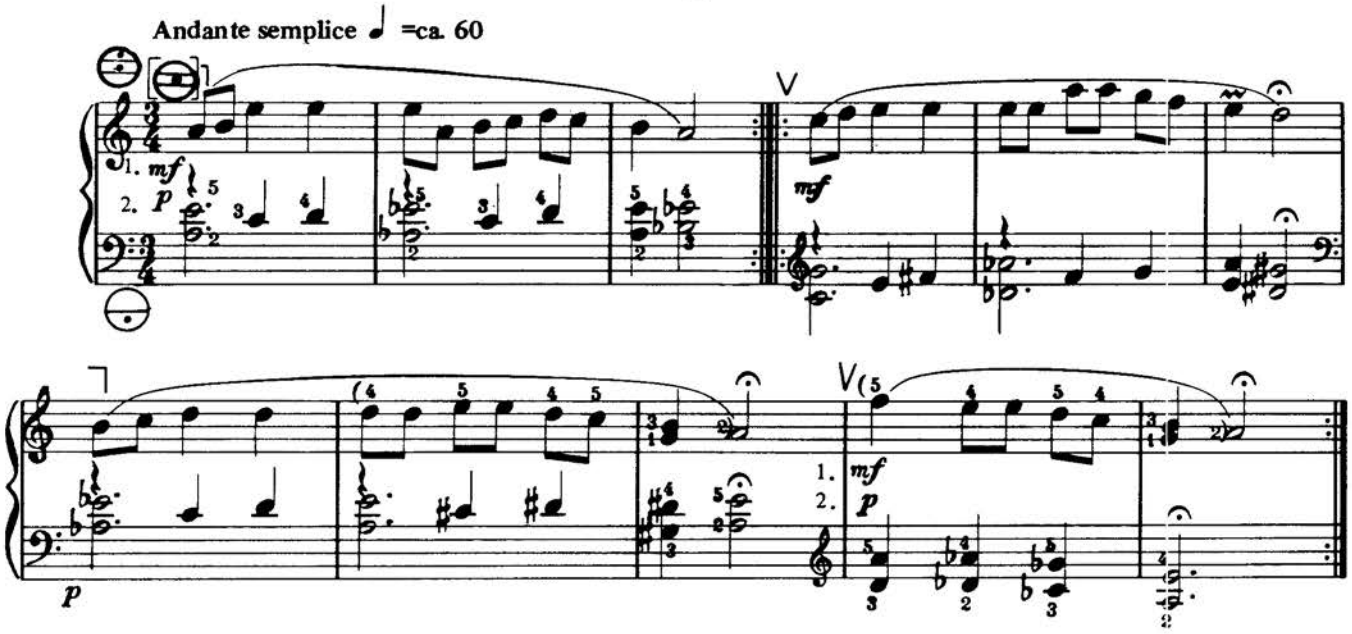
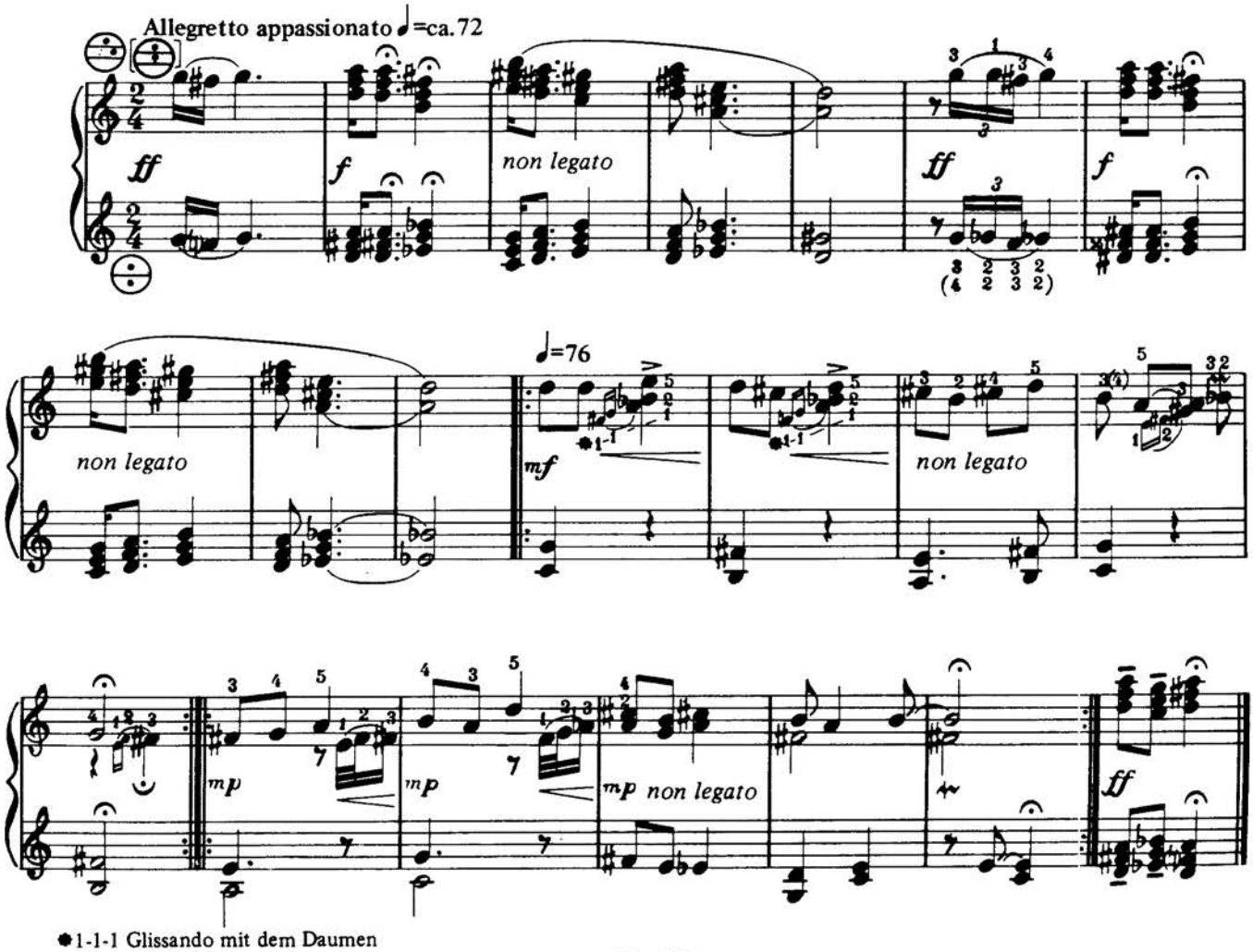
* Nach Wdhlg. Überbindung mit Coda-Akkord

2

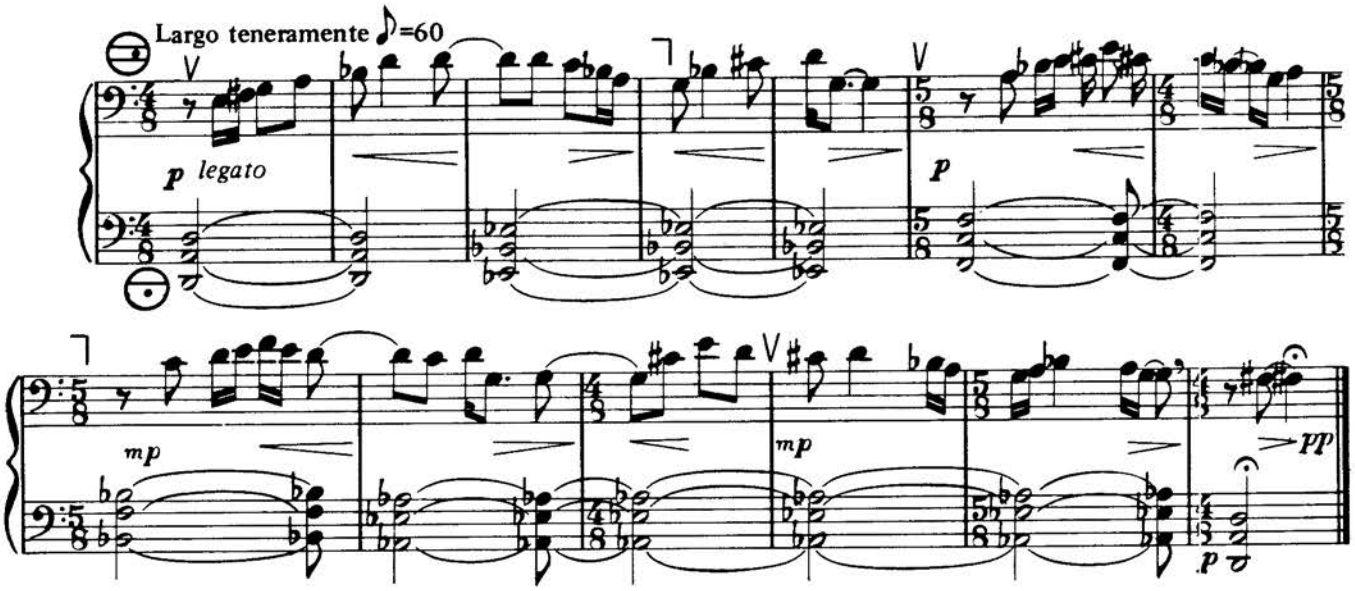


3

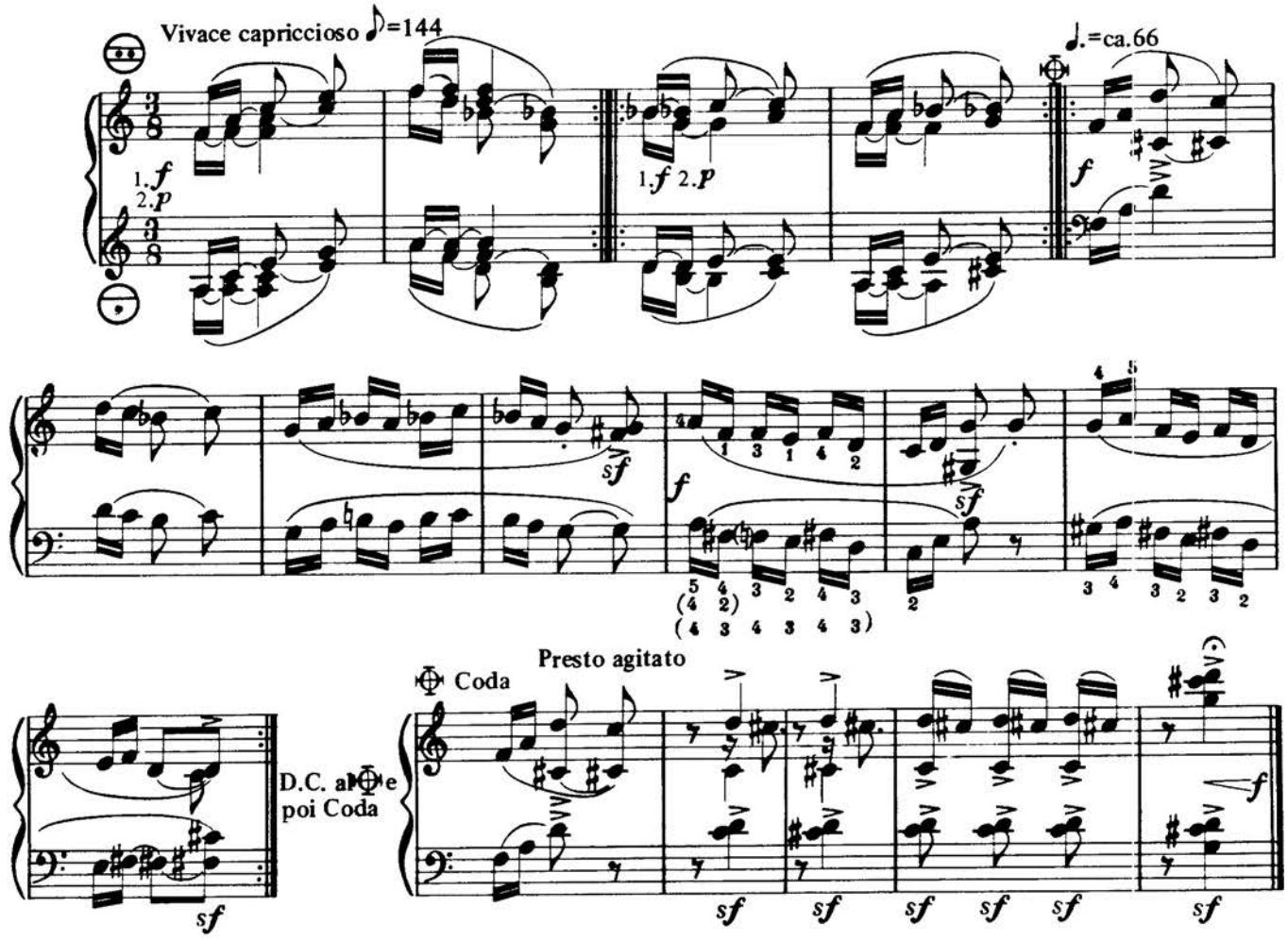


✱1-1-1 Glissando mit dem Daumen

4

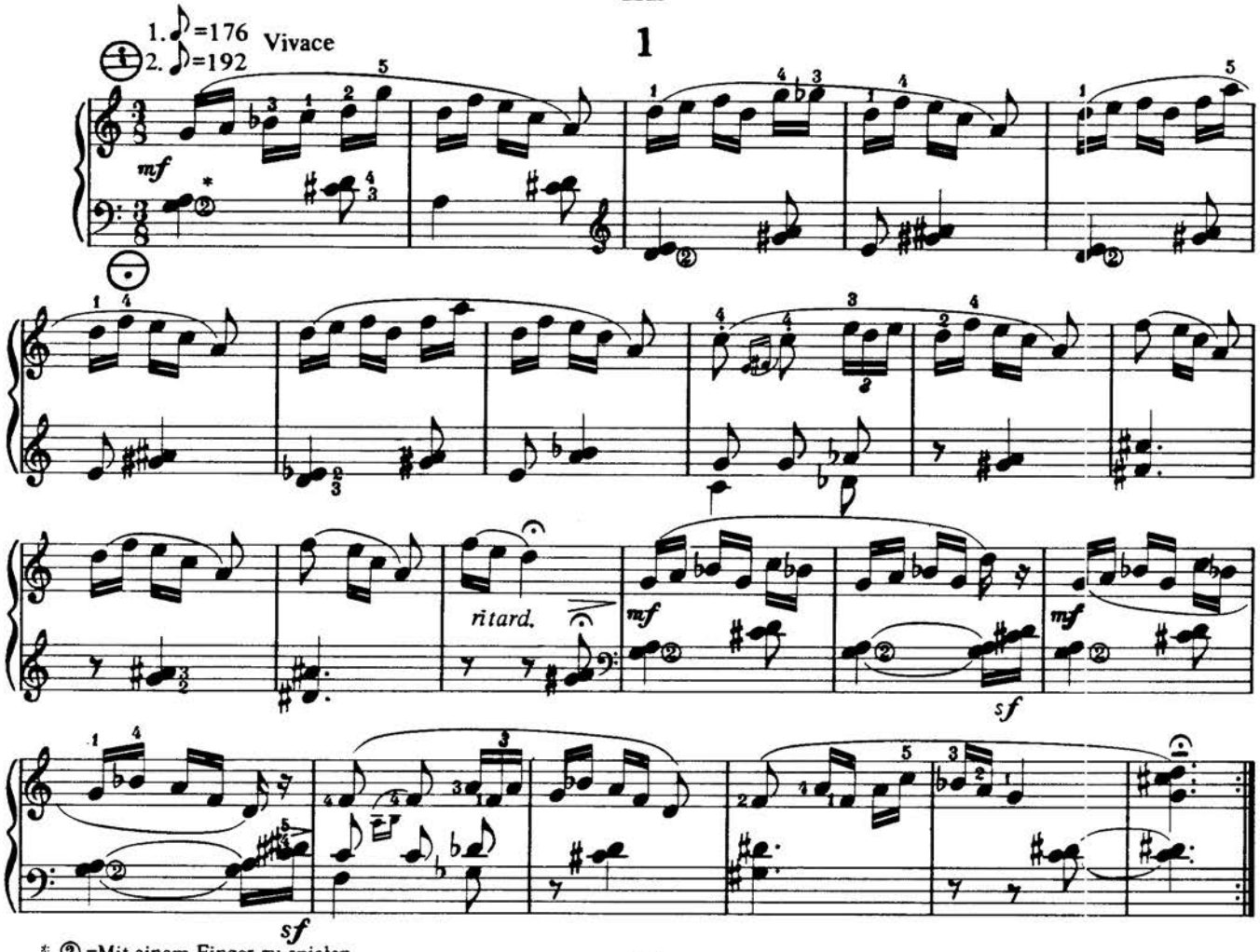

Largo teneramente ♪=60
p legato
mp
mp
pp
p

5


Vivace capriccioso ♪=144
1.f
2.p
1.f 2.p
♩.=ca.66
f
sf
f
sf
Presto agitato
Coda
D.C. al
poi Coda
sf
sf
sf
sf
sf
sf
f

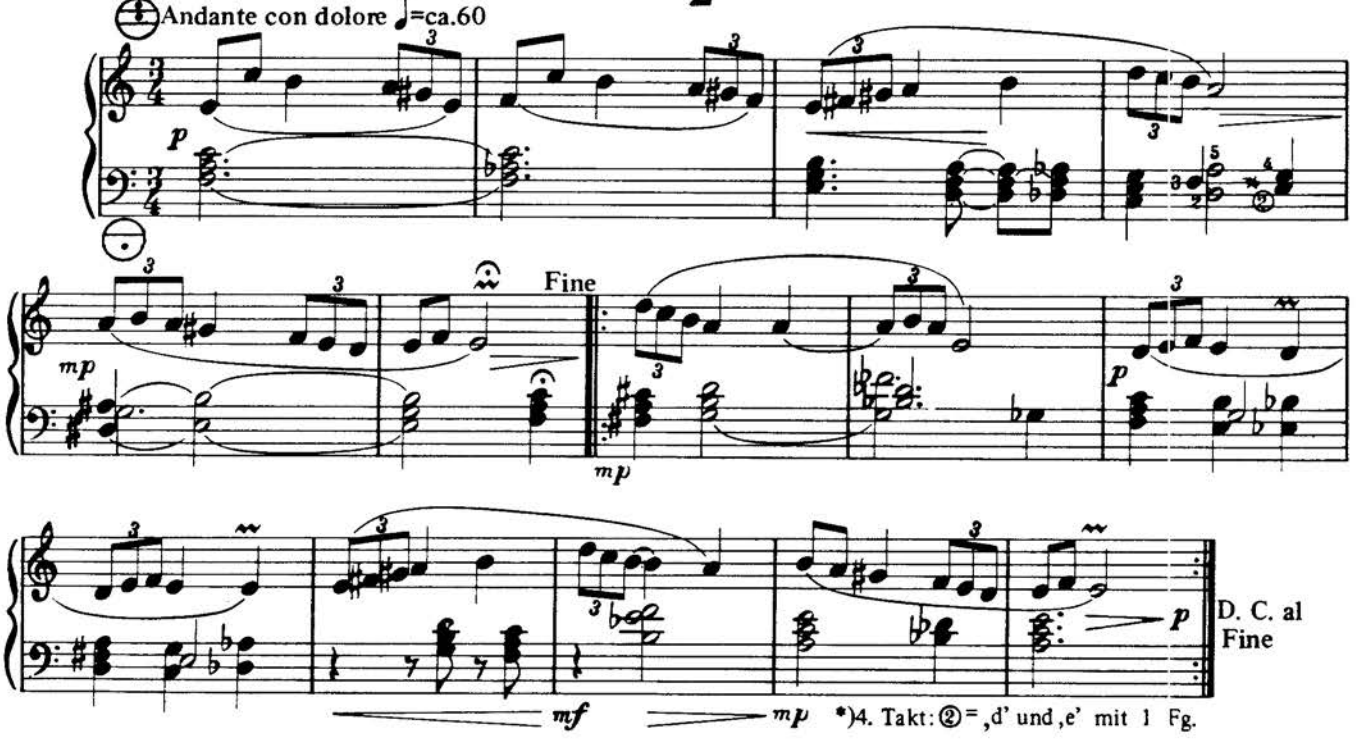
II

1

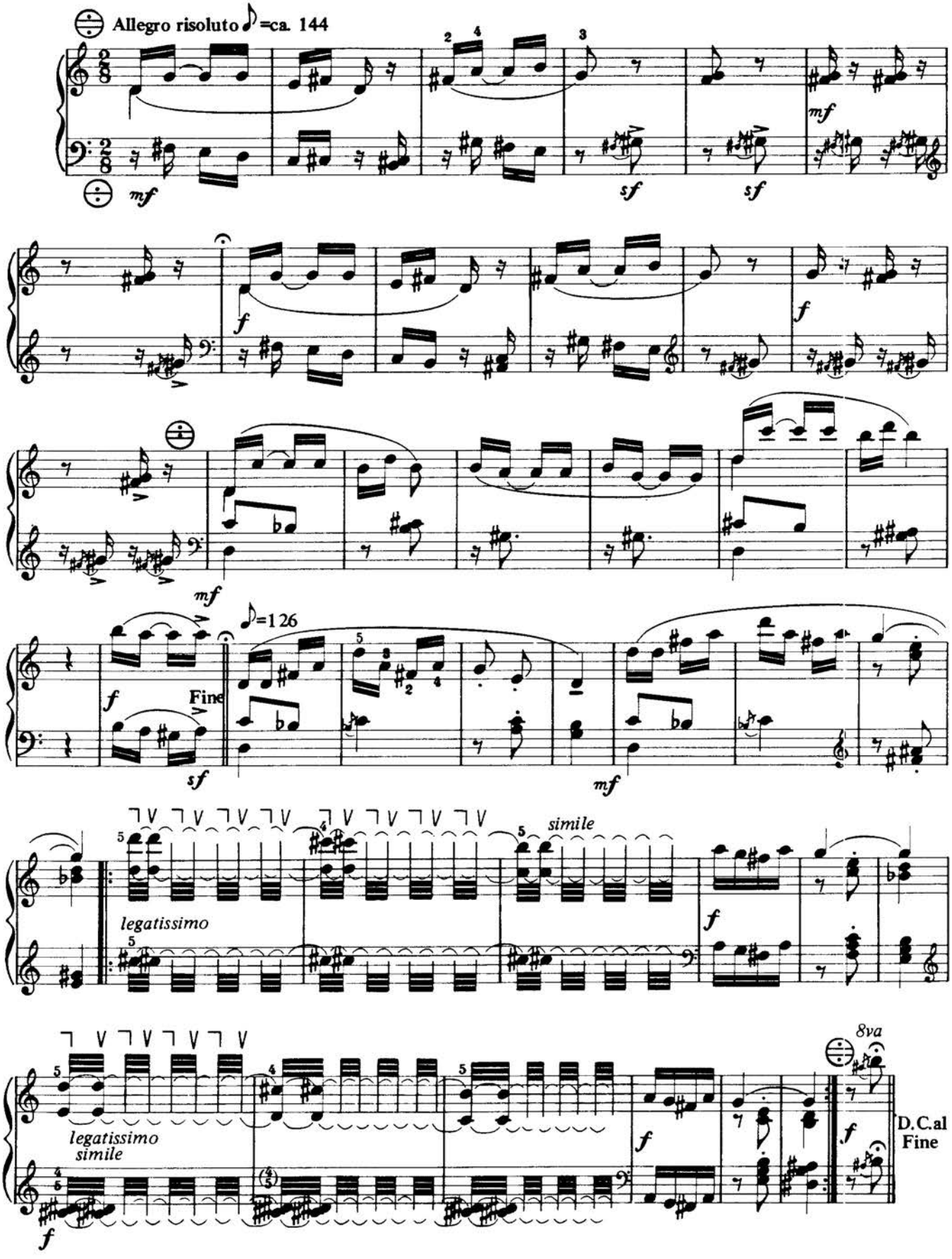


* ② =Mit einem Finger zu spielen

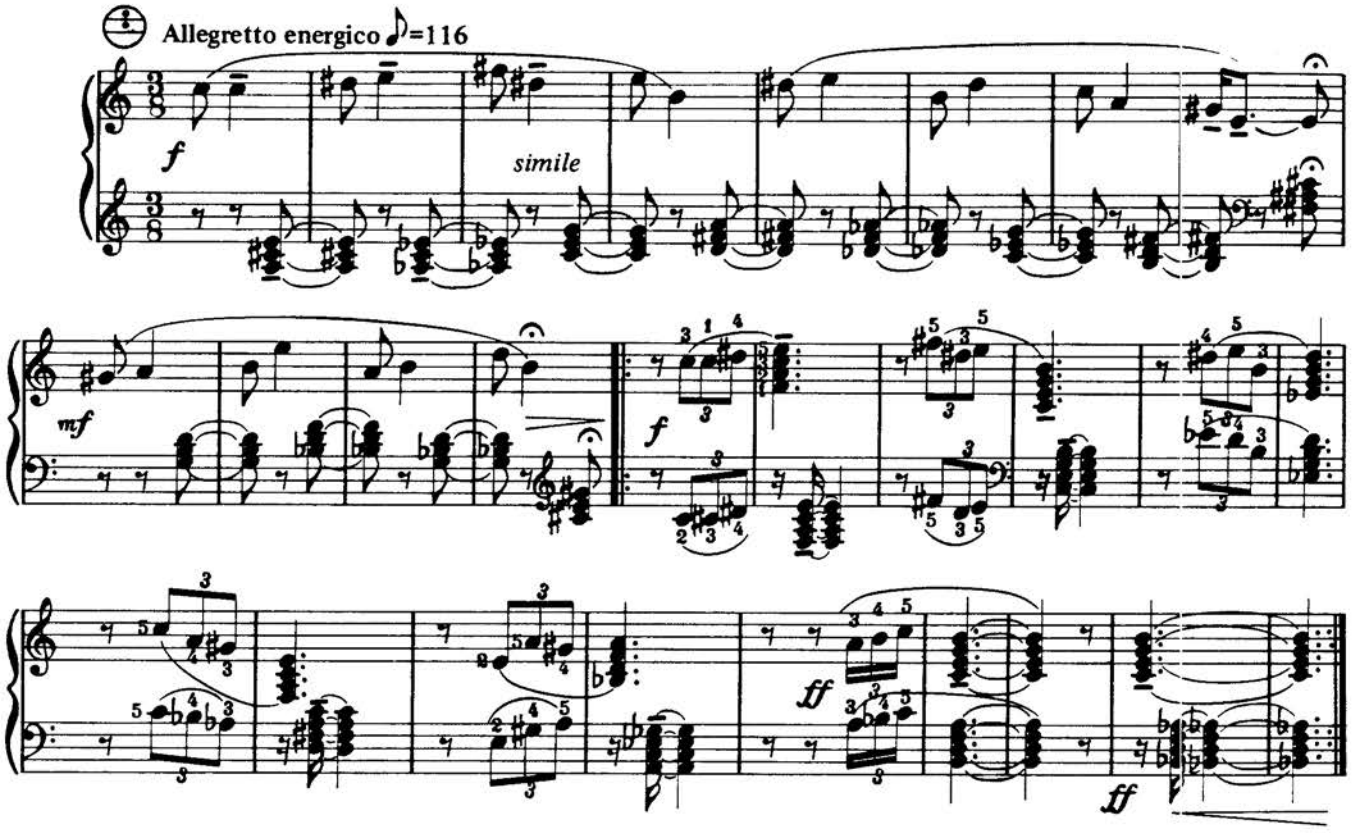
2



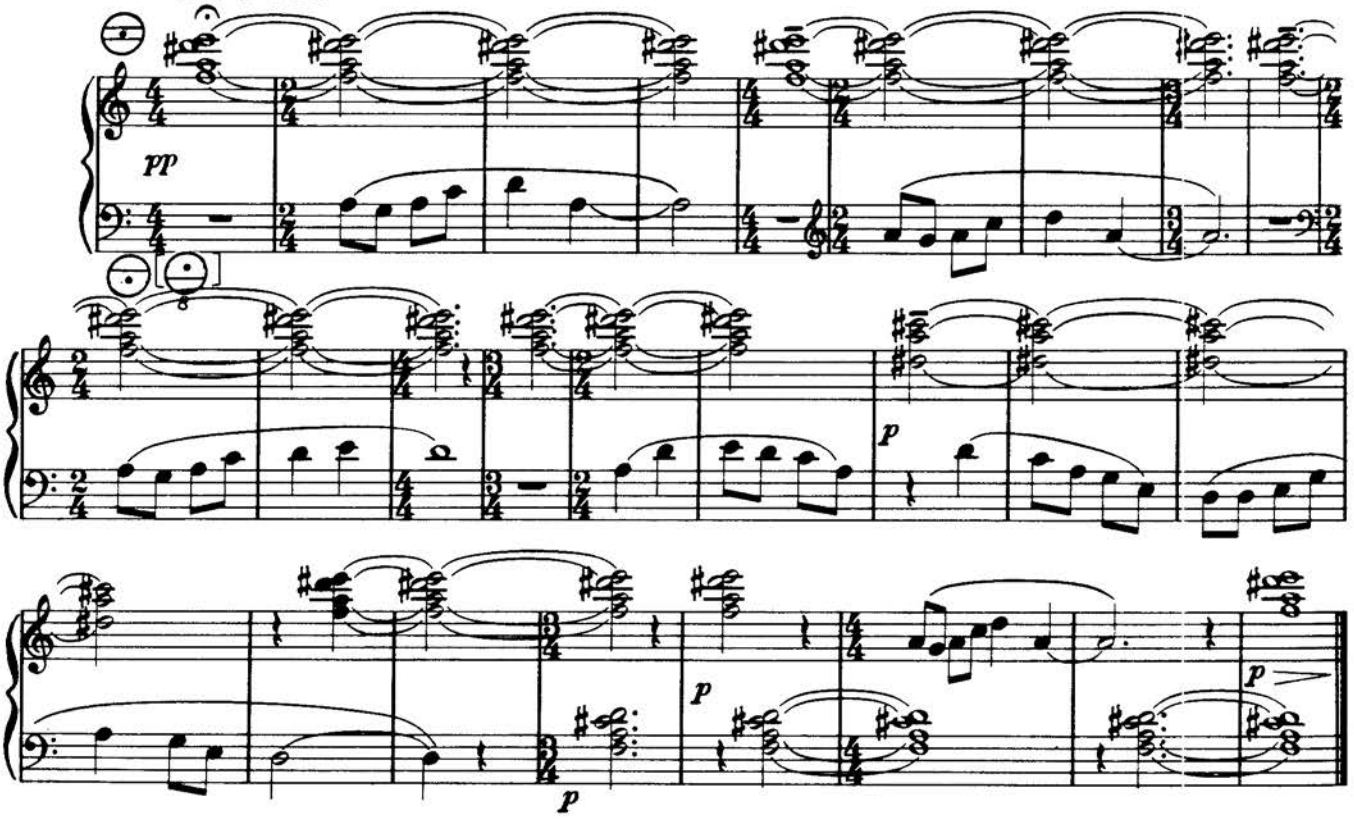
*)4. Takt: ② = ‚d' und ‚e' mit 1 Fg.

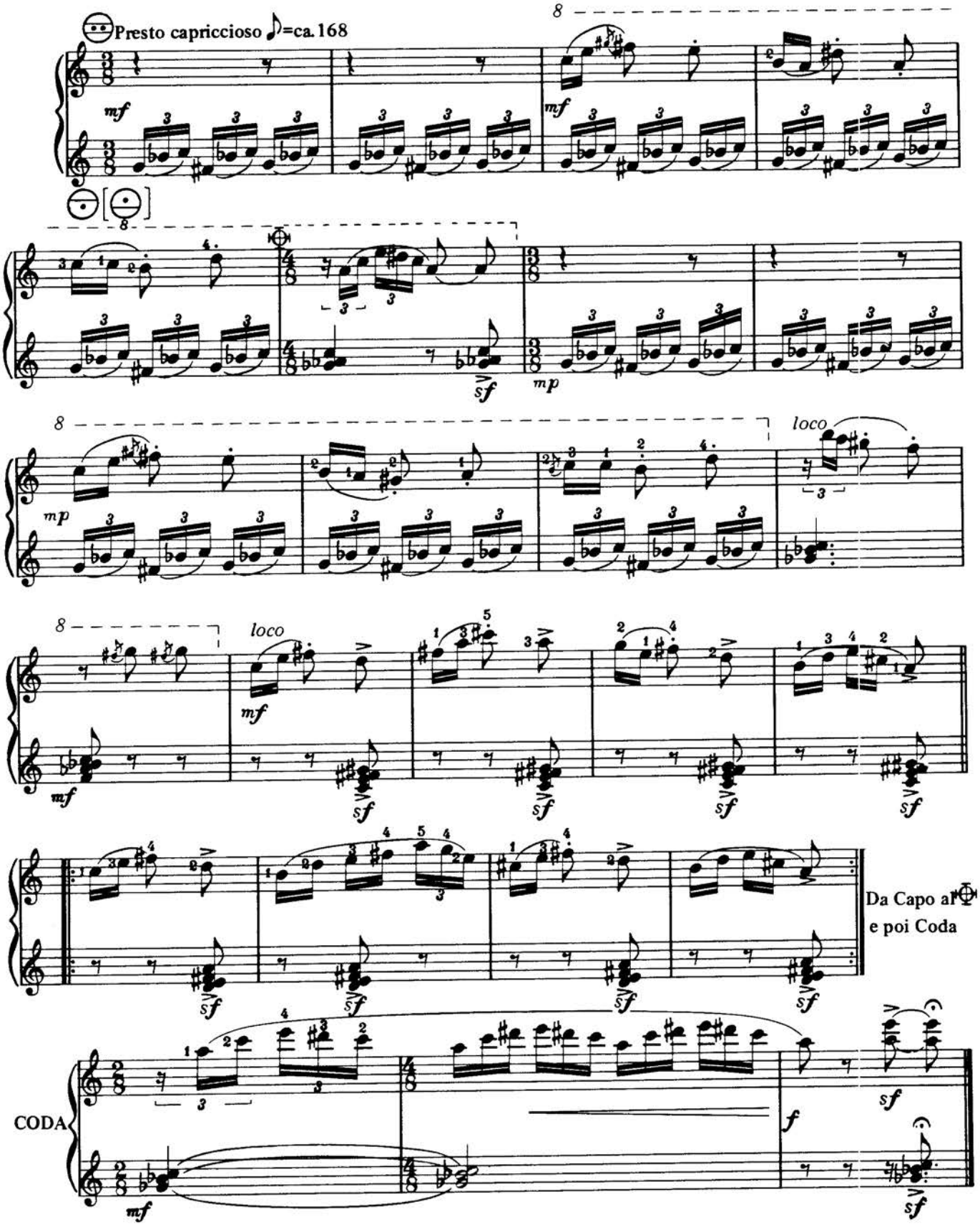

Allegro risoluto ♪=ca. 144
mf
sf
sf
mf
f
f
mf
♪=126
f
Fine
sf
mf
simile
legatissimo
f
8va
legatissimo
simile
f
f
D.C.al
Fine

4

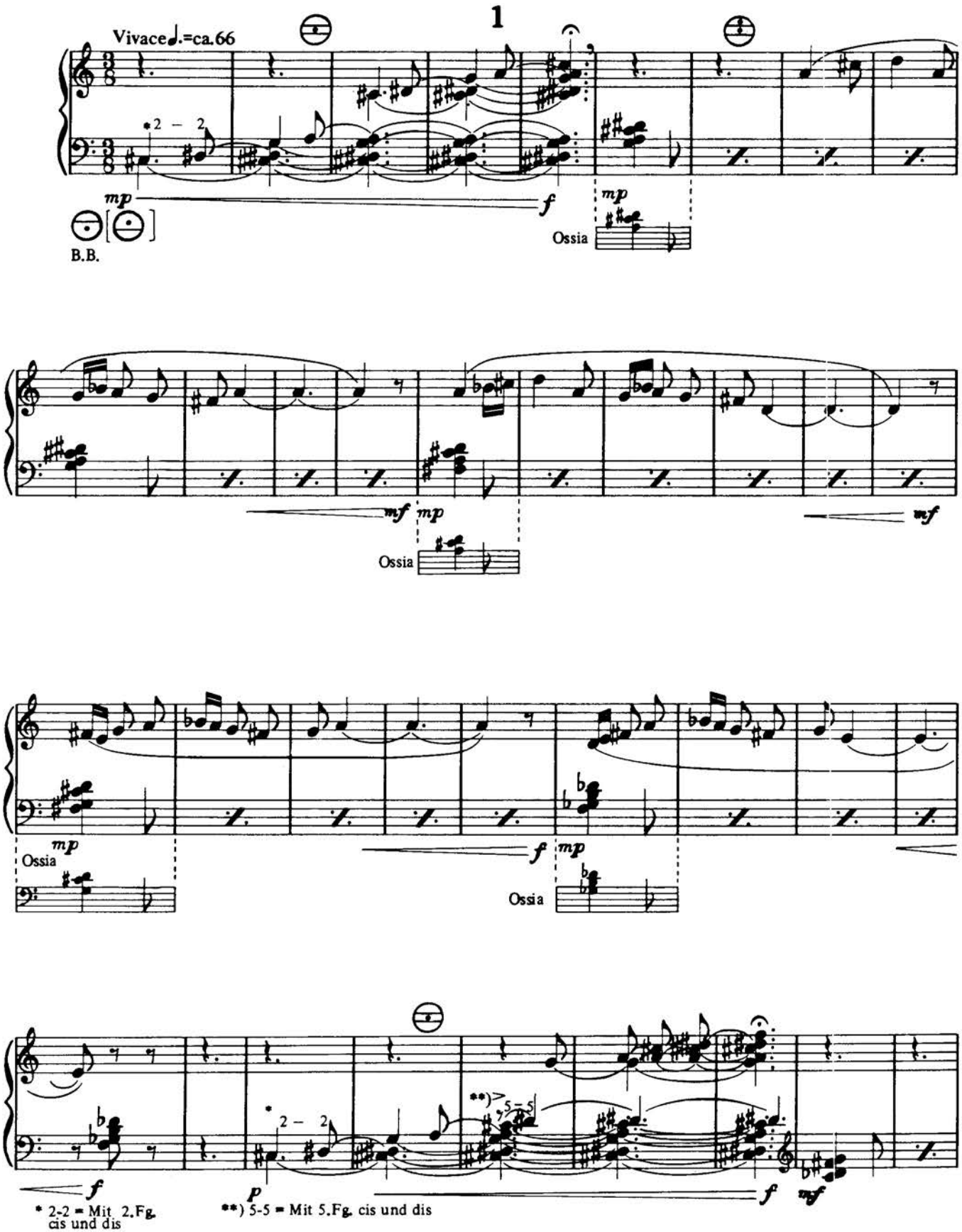

Allegretto energico ♪=116
f
simile
mf
f
ff
ff

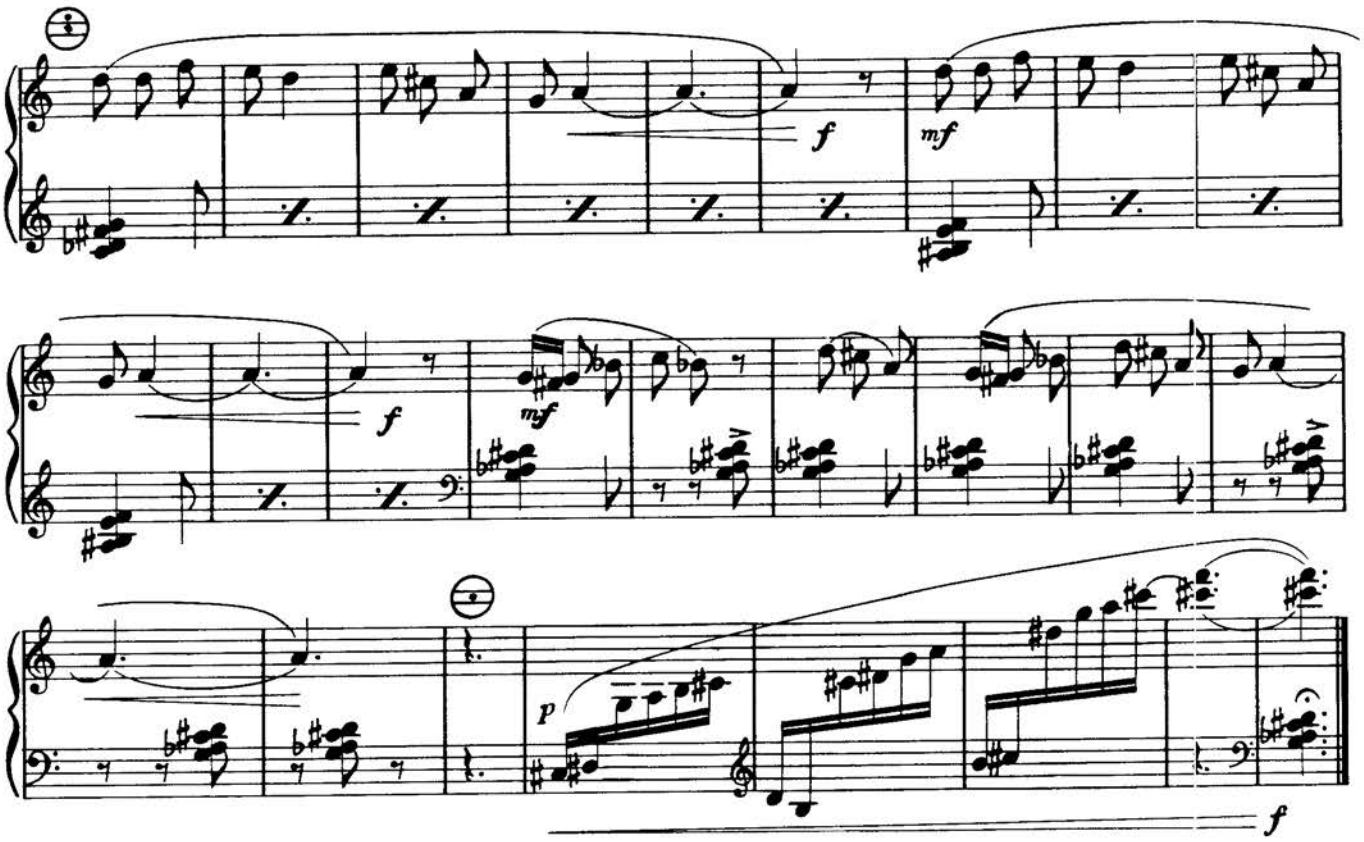
5


Lento ♩=ca.58
pp
p
p
p
p

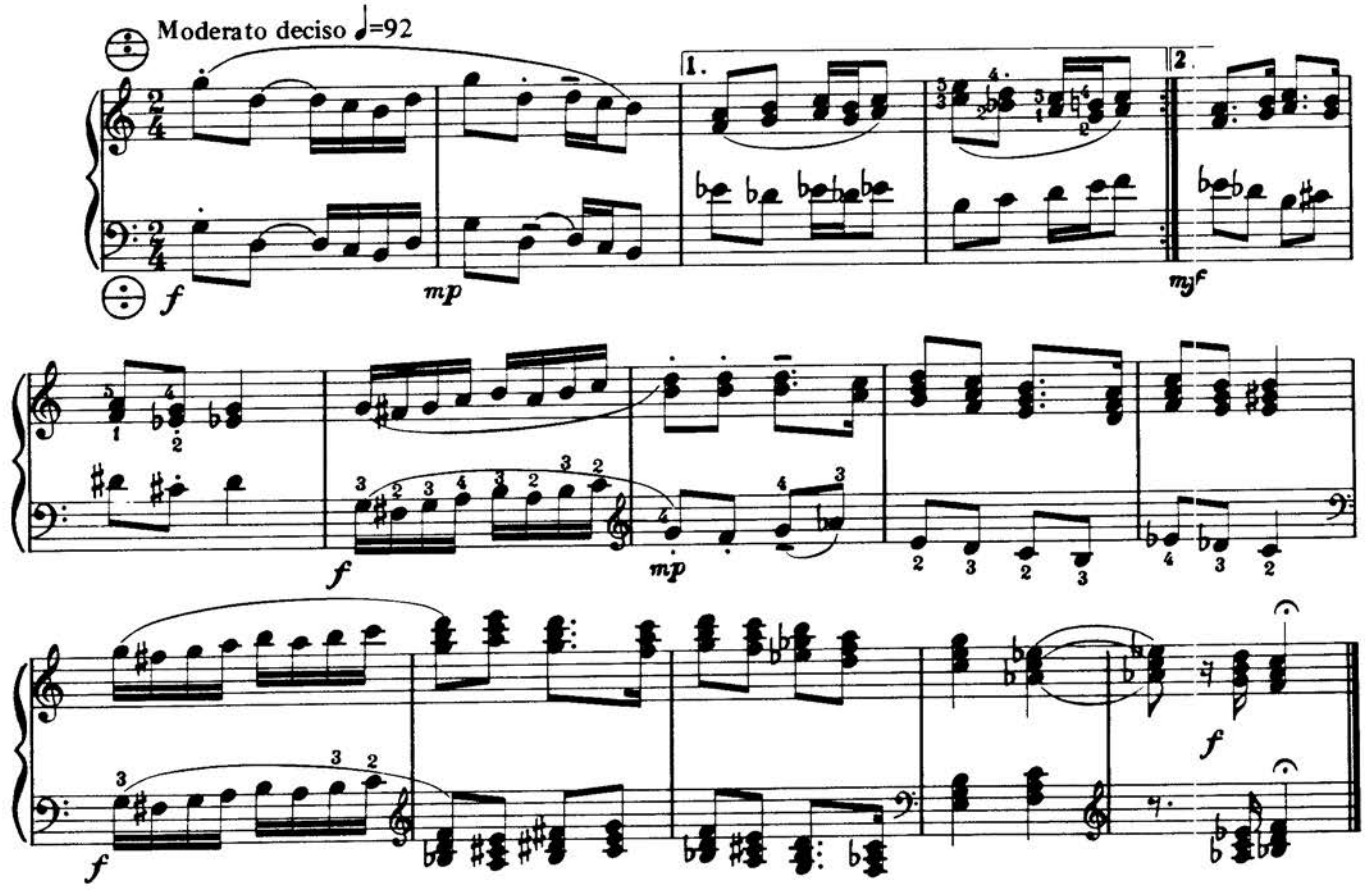

Presto capriccioso ♪=ca.168
mf
mp
sf
loco
Da Capo al
e poi Coda
CODA
f

III

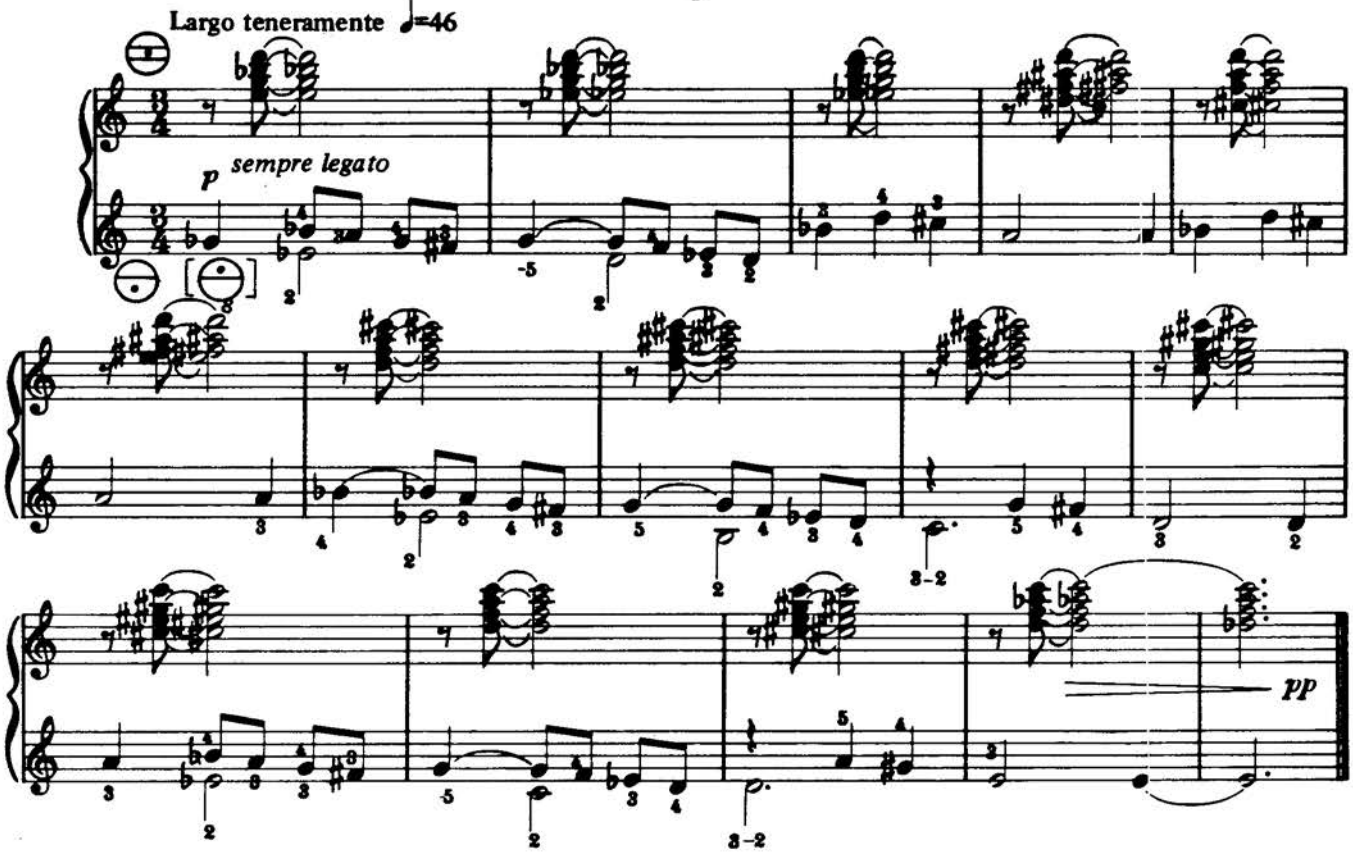

1
Vivace ♩.=ca.66
mp
f
B.B.
Ossia
mp
mf
mp
Ossia
mf
mp
Ossia
f
mp
Ossia
f
* 2-2 = Mit 2.Fg. cis und dis
p
**) 5-5 = Mit 5.Fg. cis und dis
f
mf



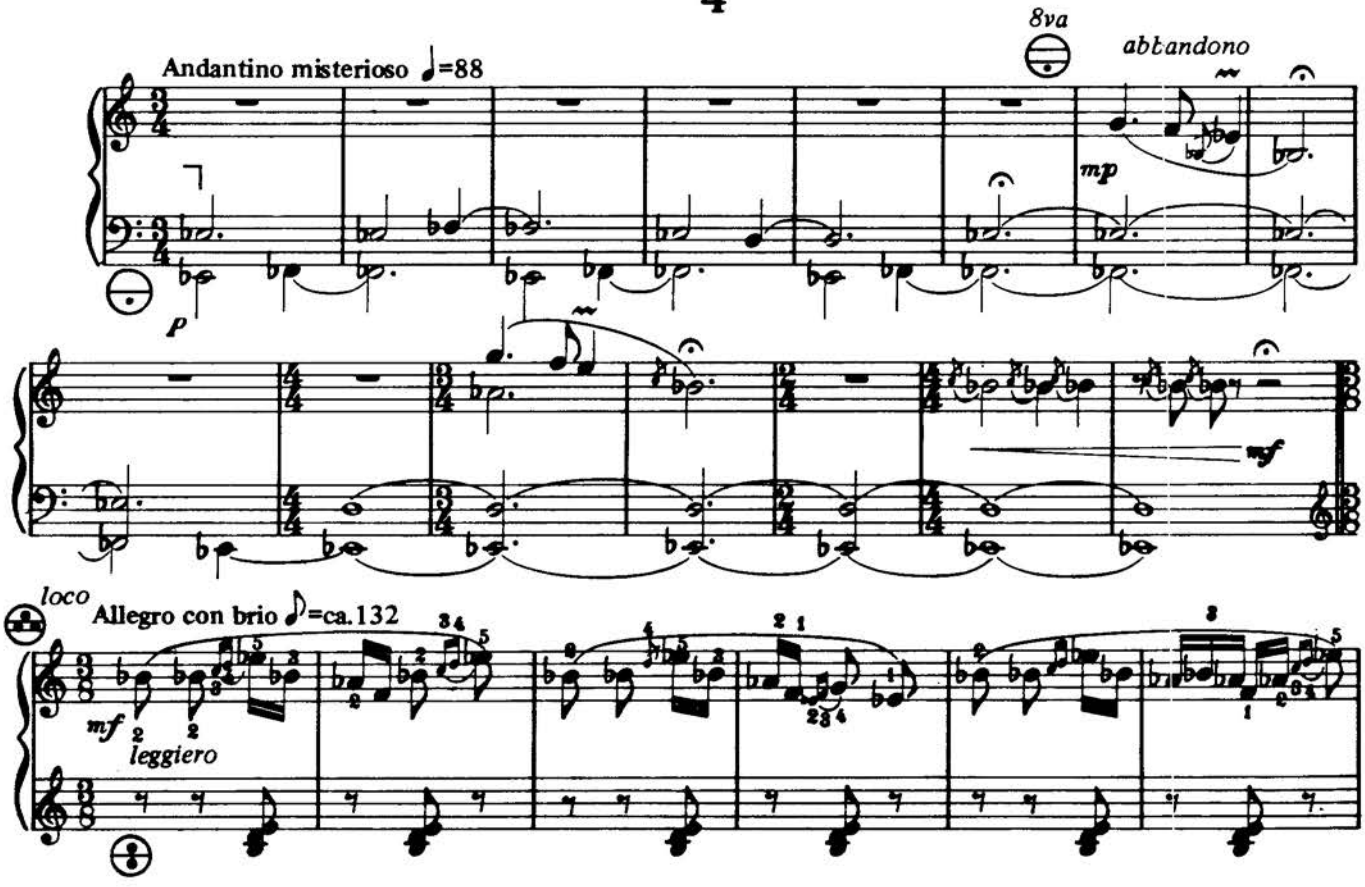
2



3


Largo teneramente ♩=46
p
sempre legato
pp

4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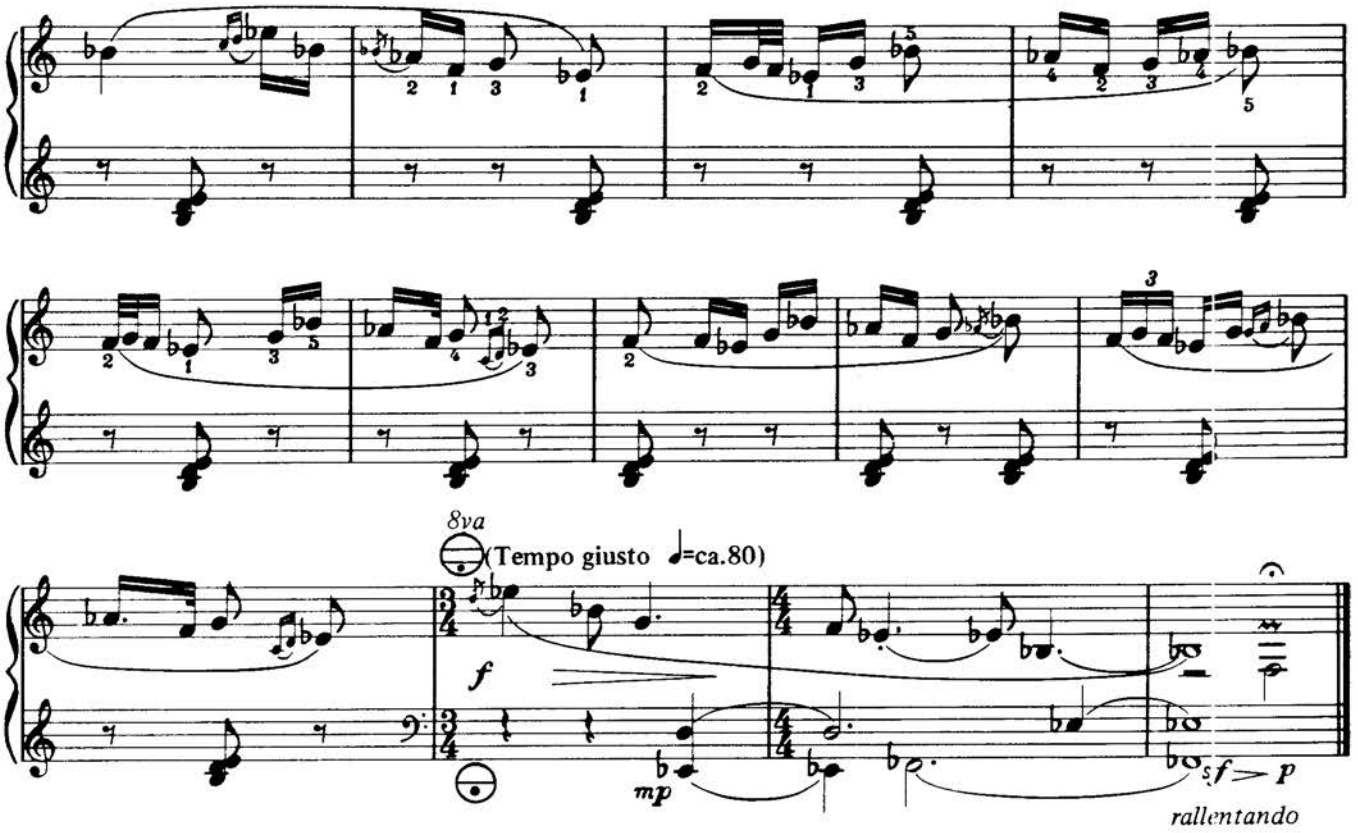
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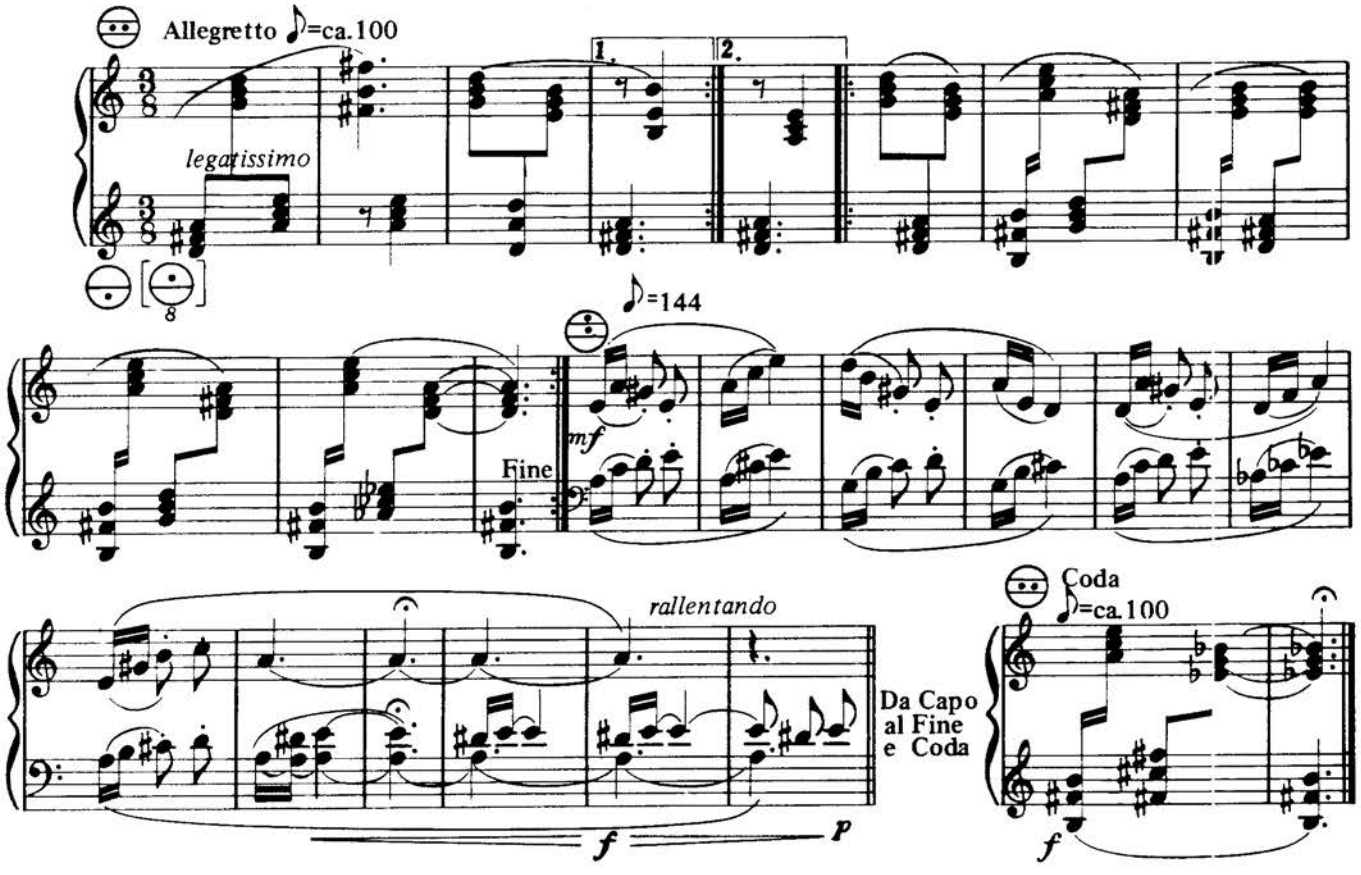
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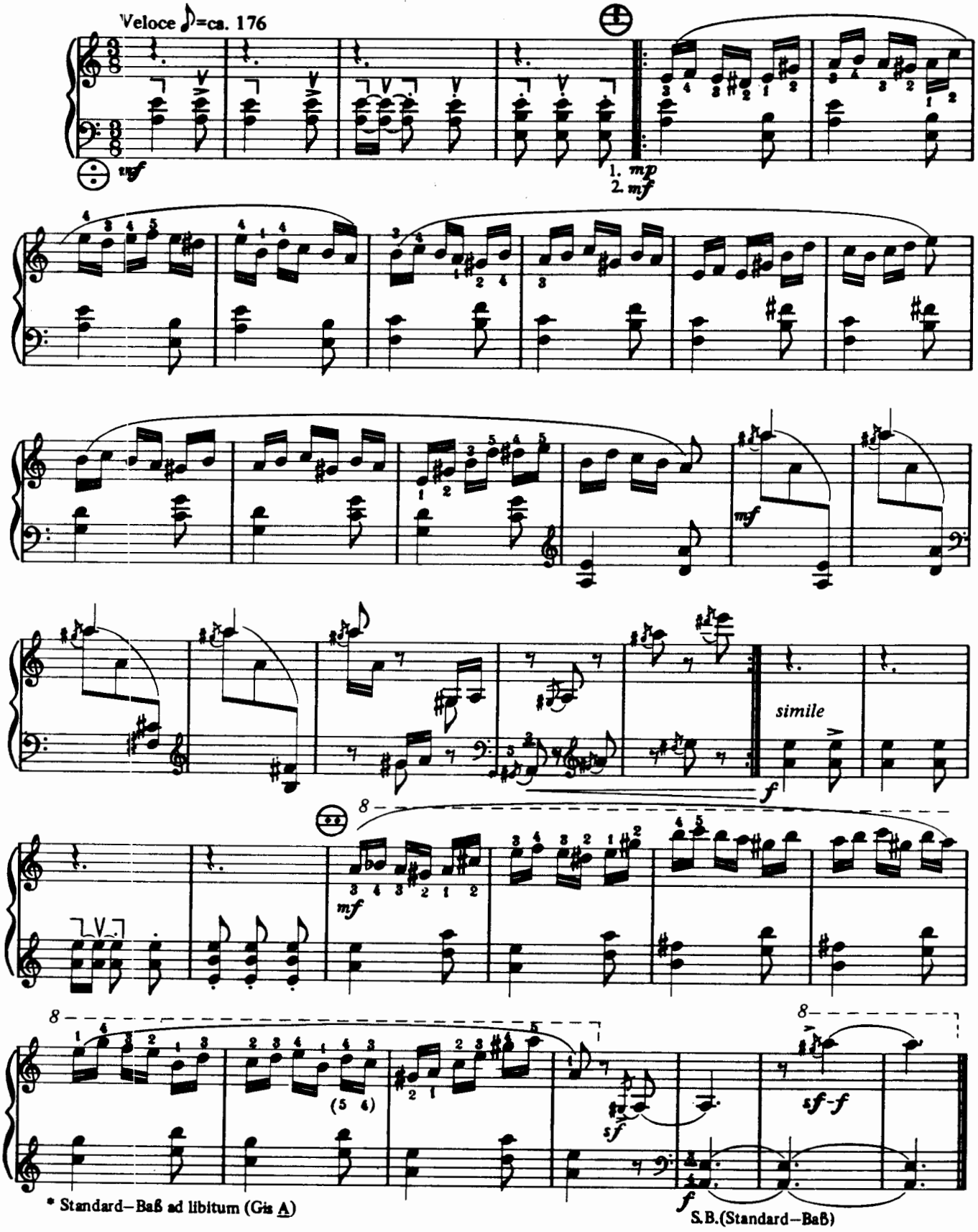
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VÁCLAV RIEDLBAUCH

Pražský speciálník

II

Bajky

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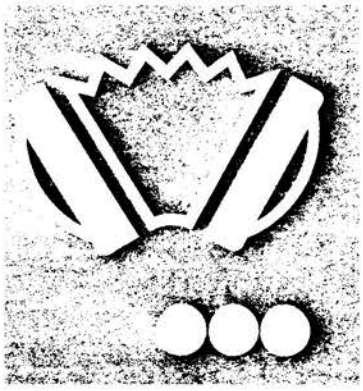


Nová předmluva
pro mé mladší přátele

Také v tomto druhém dílu „Pražského speciálníku" najdete vedle skladeb s krátkými anekdotickými texty ze života zvířat několik skladeb beze slov, u nichž jenom název napovídá jejich příběh. Odhalíte ho opět sami? Věřím, že máte k tomu dost a dost bohaté fantazie a když budete chtít, napište si třeba svůj vymyšlený obraz přímo k notám nebo s ním překvapte své milé doma spolu s hudbou.

Hodně zdaru při vymýšlení povídaček i při hraní!!

a pro jejich učitele

Skladby druhého dílu „Pražského speciálníku" jsou k sobě řazeny tak, aby tvořily uspokojivý cyklus, avšak při zachování určitých okruhů jednotlivých problémů polyfonní hry: První dvě „bajky" pokračují ve volném dvouhlasu prvního dílu zvýšenými nároky na samostatnost obou rukou. Po nich přichází dvouhlas jen v pravé ruce jako příprava trojhlasé hry (č. 3 – 7), po něm jeho kombinace a střídání s děleným dvouhlasem obou rukou (č. 8, 9), spojení dvouhlasu pravé s třetím hlasem v levé ruce (č. 10 – 12), samostatný dvouhlas v levé ruce (č. 13, 14) a nakonec, v posledním kousku, kombinace všech uvedených problémů.

Part levé ruky je vypracován jak pro nástroj se standartním basem (obdélníčkové rejstříky, prstoklady normálními číslicemi), tak pro školní nástroj s basem melodickým (čtverečkové rejstříky, prstoklady ležatými číslicemi). Pro nástroje s rozsahem klaviatury f-f^3 jsou některá místa upravena a označena *ossia*.

Veřejně je možno hrát „Bajky" samostatně, beze slov, ale již kvůli některým názvům bude asi výhodnější napřed zarecitovat text. Poněvadž řada těchto skladeb má miniaturní rozměry, doporučuji při provedení slučovat jich několik do malé svity.

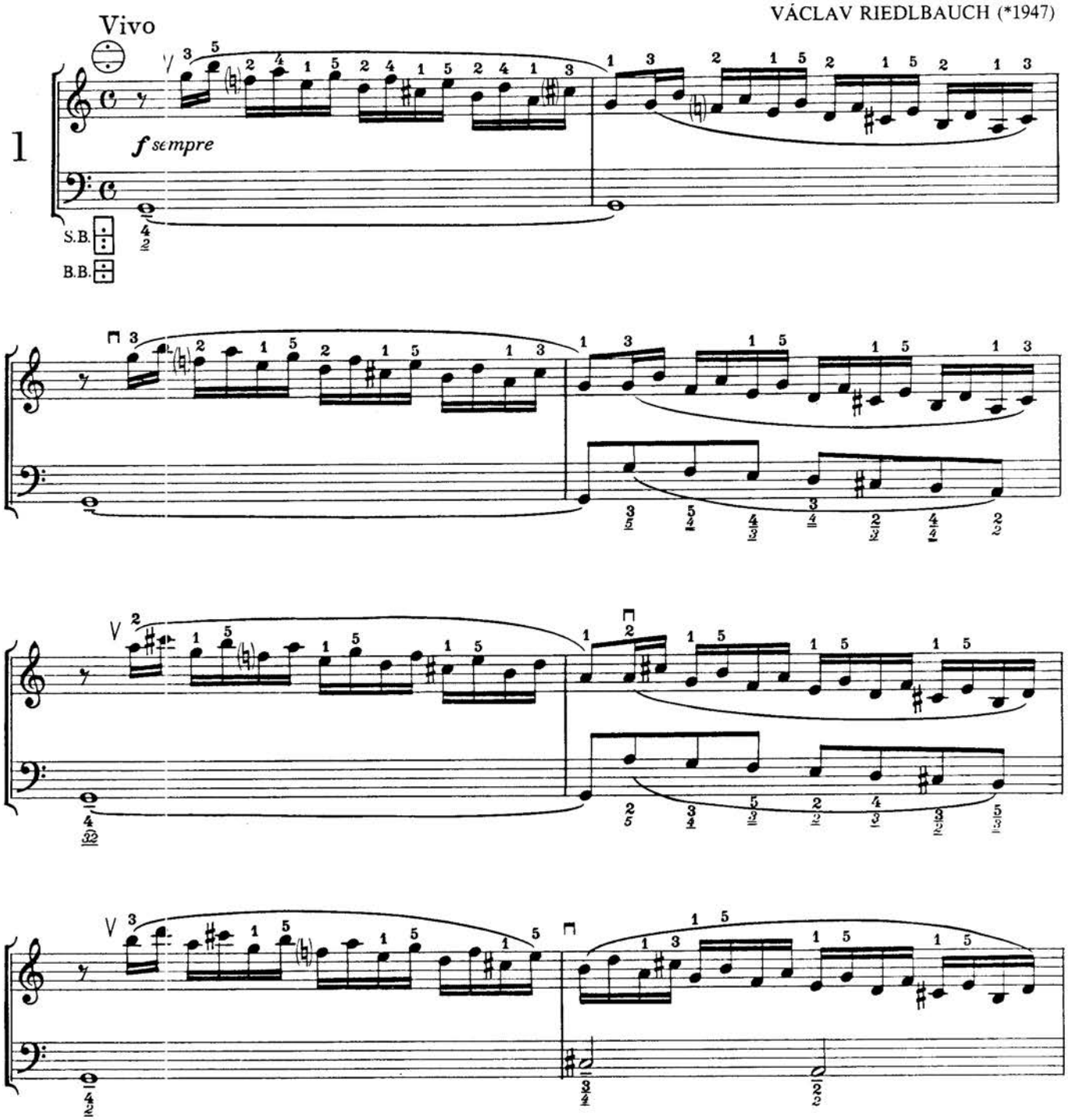
autor

Texty jsou dílem Jana Riedlbaucha (č. 1, 3 – 5, 7, 9 – 12, 14, 15) a Pavla Juriče (č. 6).

Zebra

„Hádej, proč jsem černobíle pruhovaná!",
s vážným pyskem pravila zebra zvědavé opičce.
„To nevím," pravila lítostivě zvědavá opička.
„Ha, háá!, já taky ne", rozchechtala se zebra.

VÁCLAV RIEDLBAUCH (*1947)



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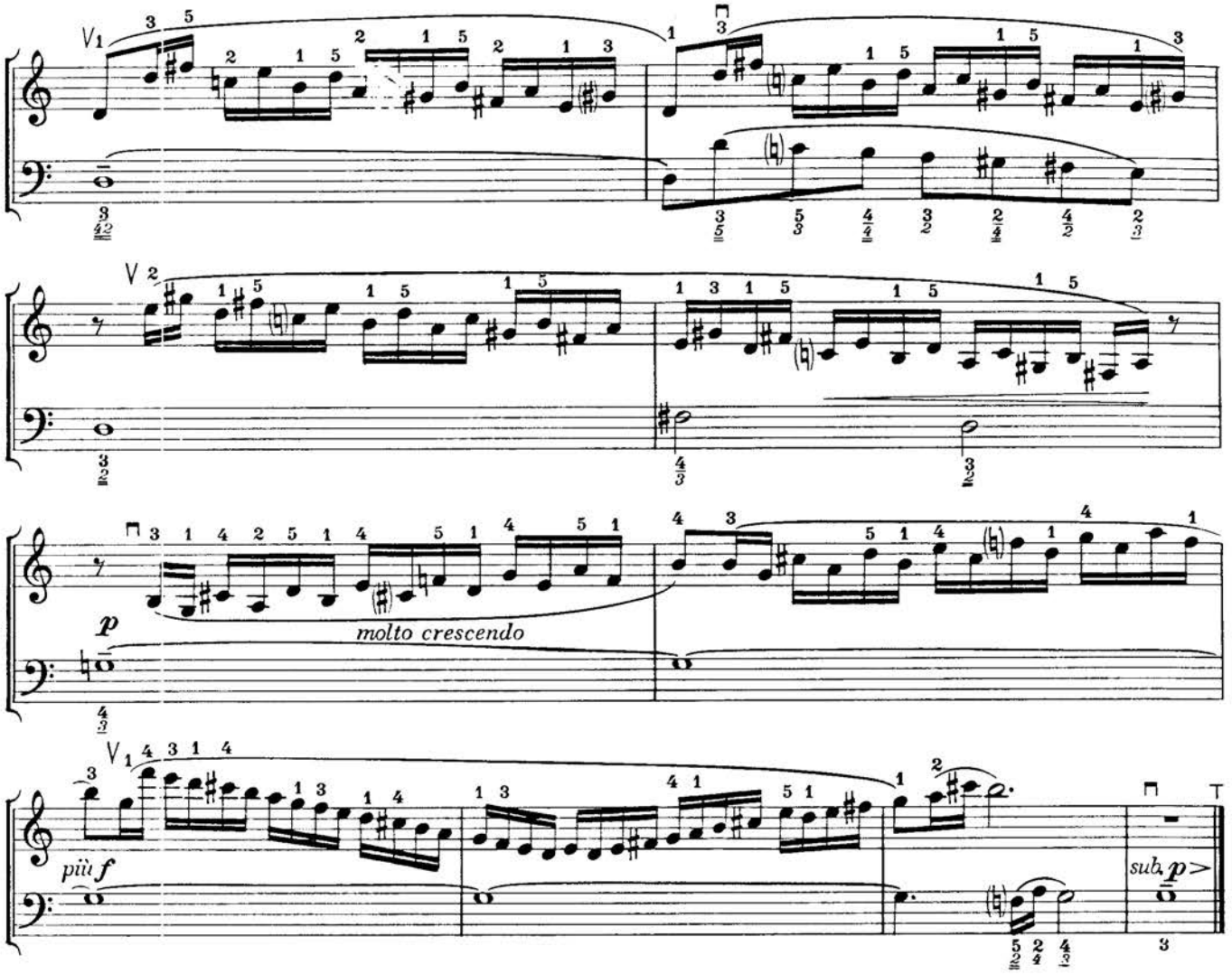
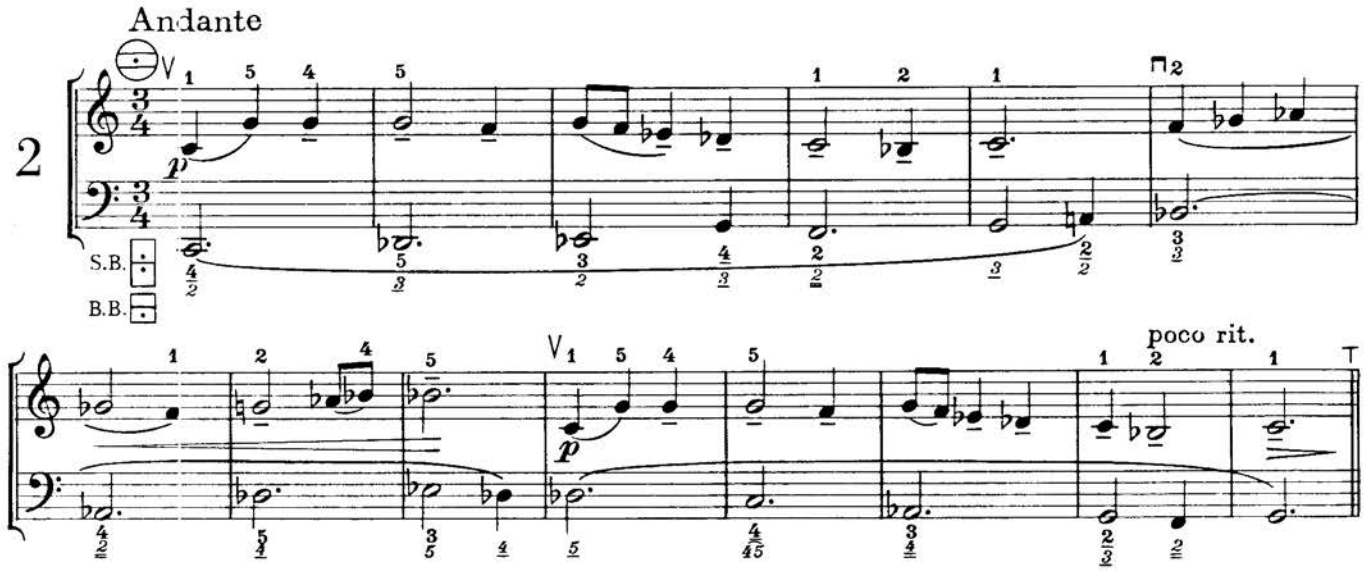
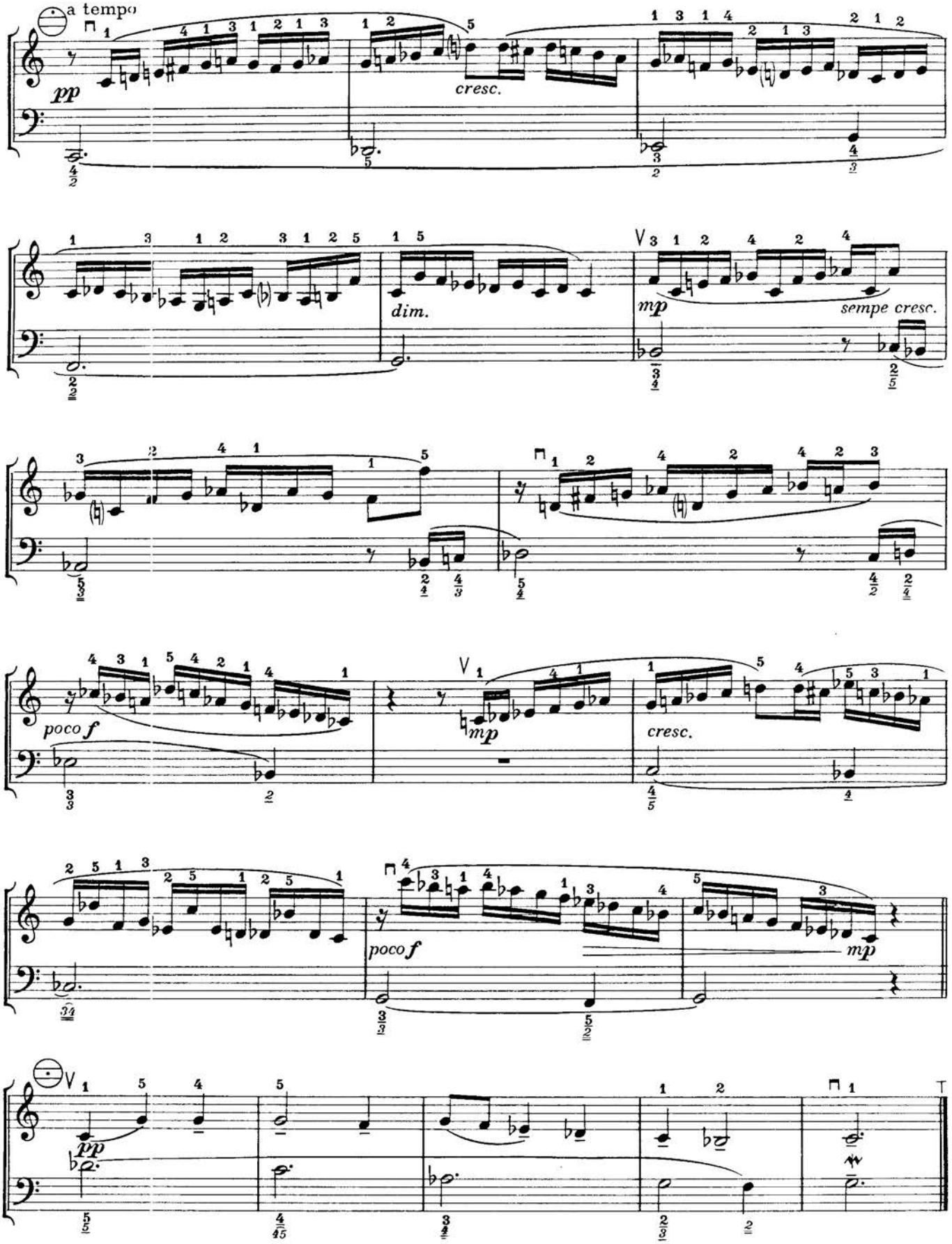


Árie velblouda

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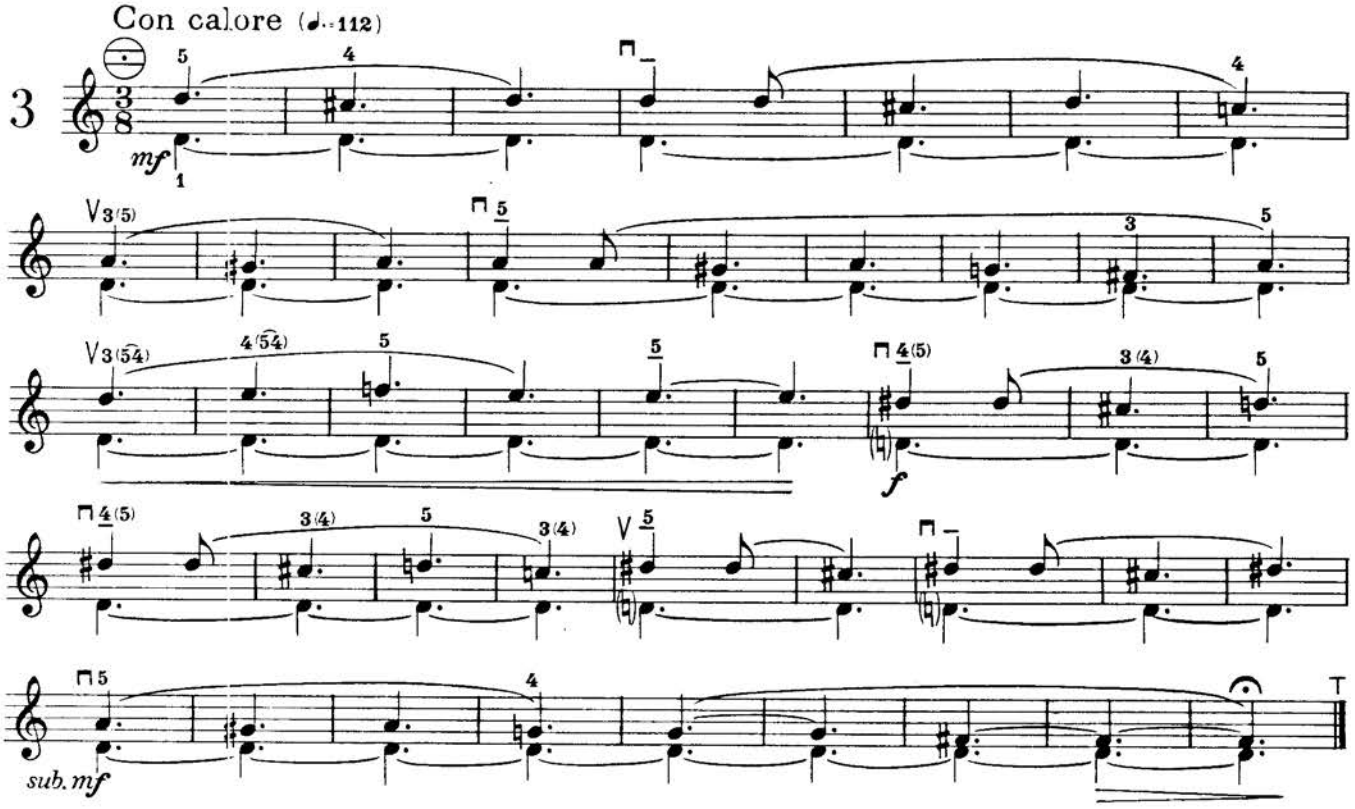
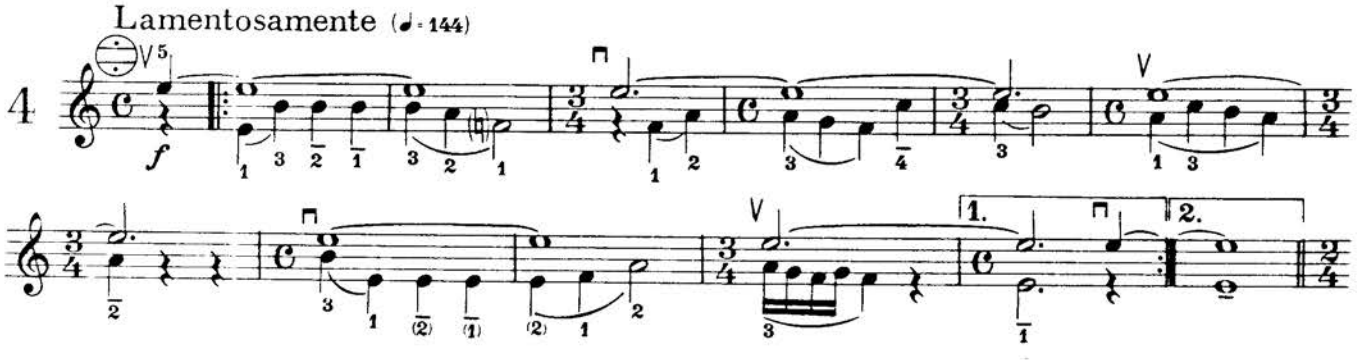
Orel a sova

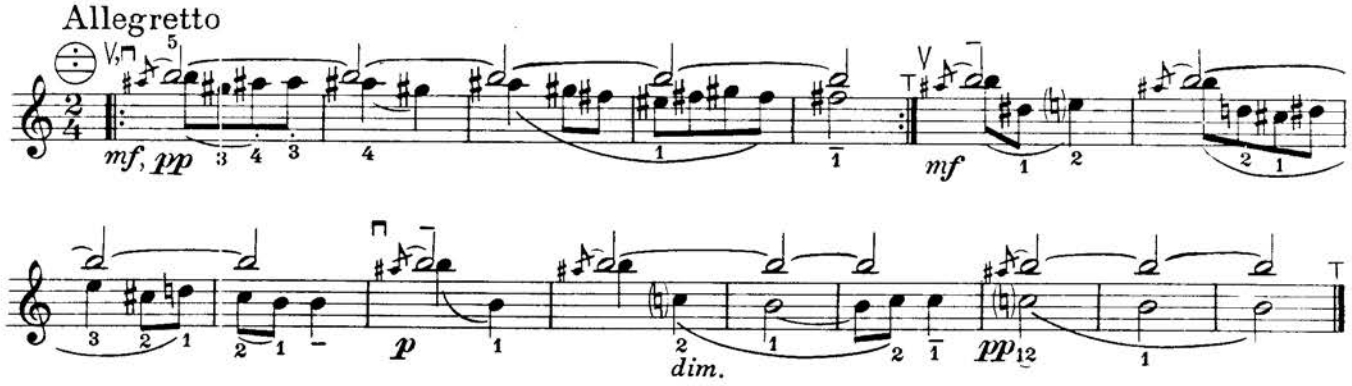
Orel si přiletěl pro radu k sově – ptačí doktorce.
„Ztrácím orlí zrak!", naříkal.
„Jé, to jest legrační, já zase ztrácím schopnost léčit oční neduhy",
utěšovala ho dobrácky sova.
„To se musí zapít", zasténal orel.
A že byl krátkozraký, zapili to vodou ze studánky.



Kuna

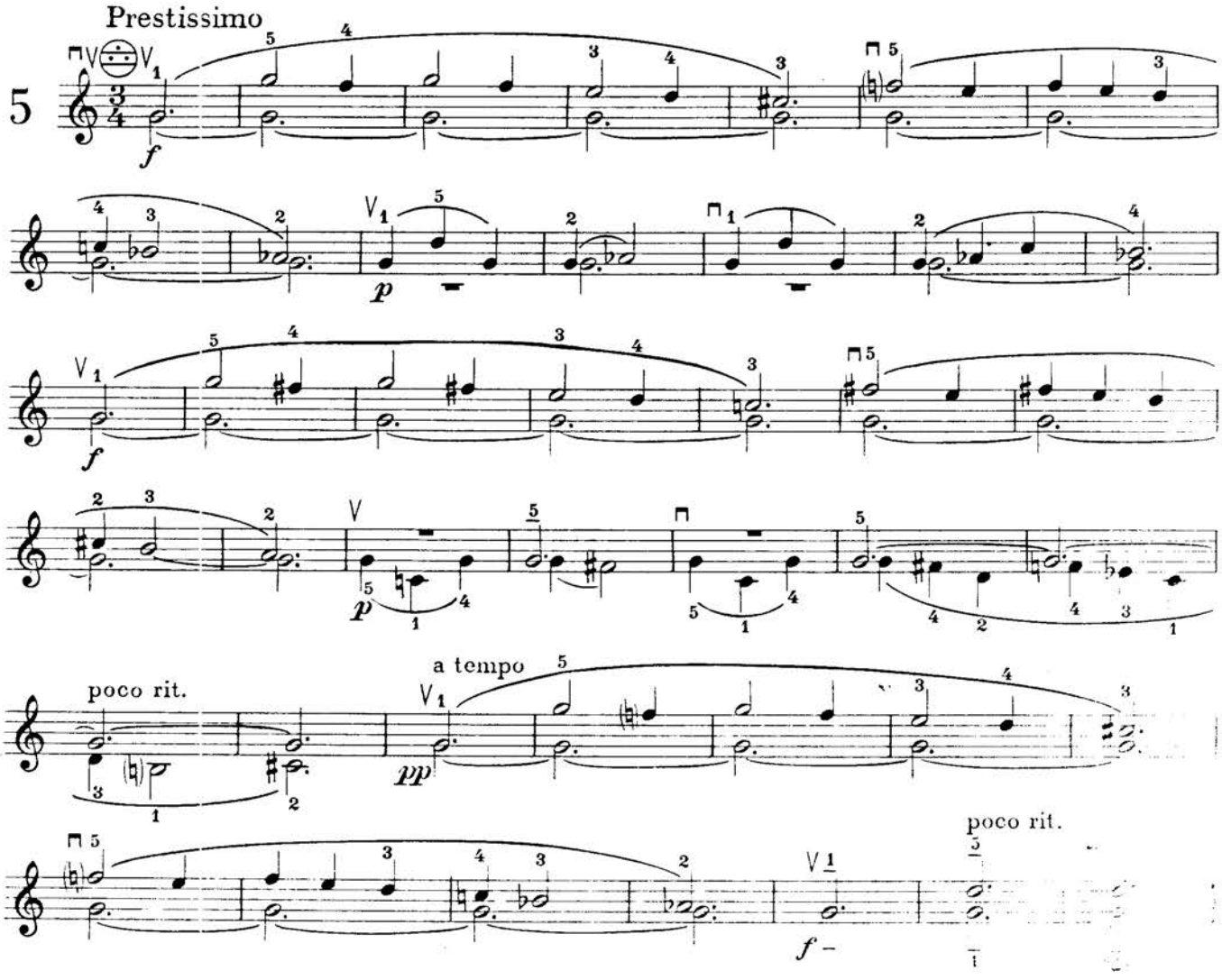
Kuna lapila veverku, právě když si pochutnávala na oříškách.
„Ó, pardón, vzácná paní", lichotkou vyjekla
veveruška se srdíčkem hodně vzadu pod ocáskem.
„Hledám naléhavě Popelčiny zlaté šaty."
„Na co ty potřebuješ zlaté šaty? Hned maž pryč!",
poroučela kuna parádnice, které nestačil její nádherný kožíšek.
Veverka se nedala dvakrát pobízet a skok, skok! –
hajdy do bezpečí!
A kuna parádnice? Hledá ty Popelčiny šaty dodnes.





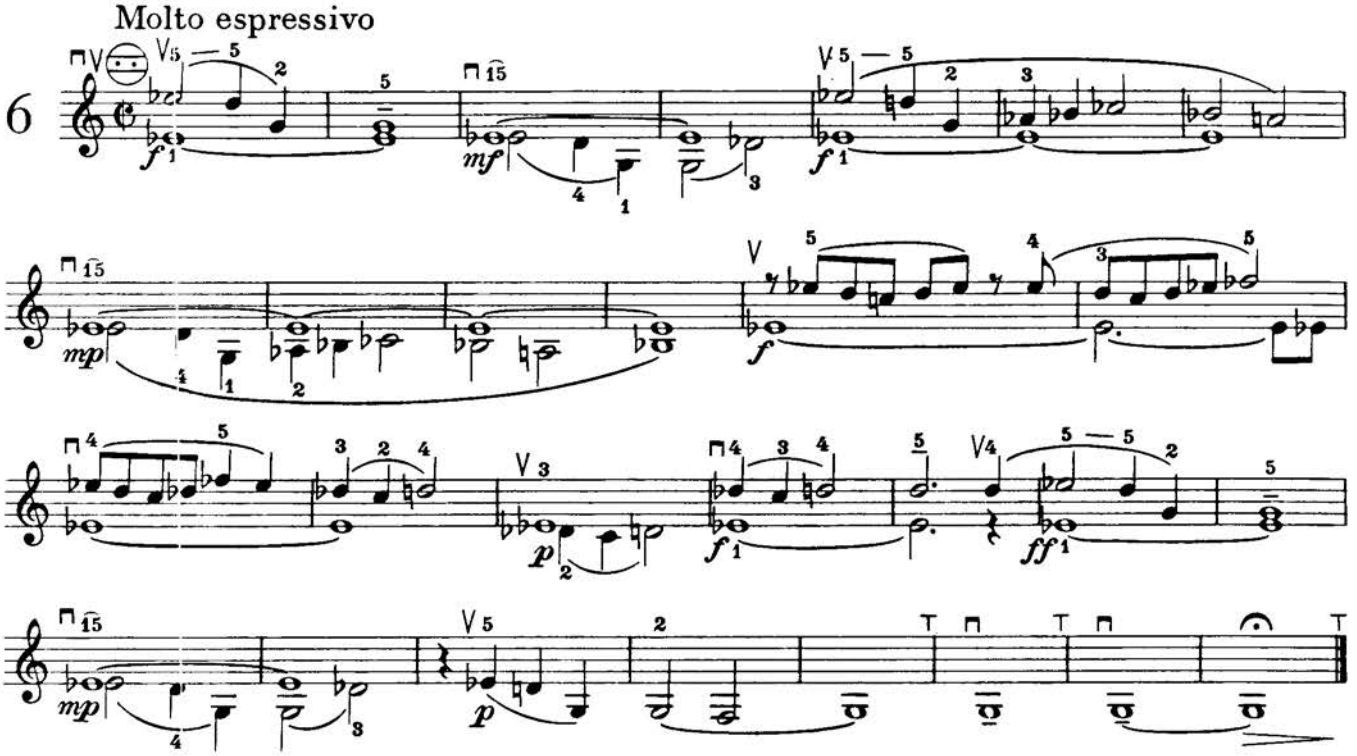
O býkovi

Toreador elegantně a pánovitě mává svým červeným hadrem,
stojí s vitězným úsměvem a čeká.
Rozzuřený býk vyrazí z druhého konce arény
a když se dostane k němu na čtyři metry,
zazní toreadorovi do uší mezi zběsilým dusotem:
„Co blázníš, člověče, já jsem stejně barvoslepej!!"

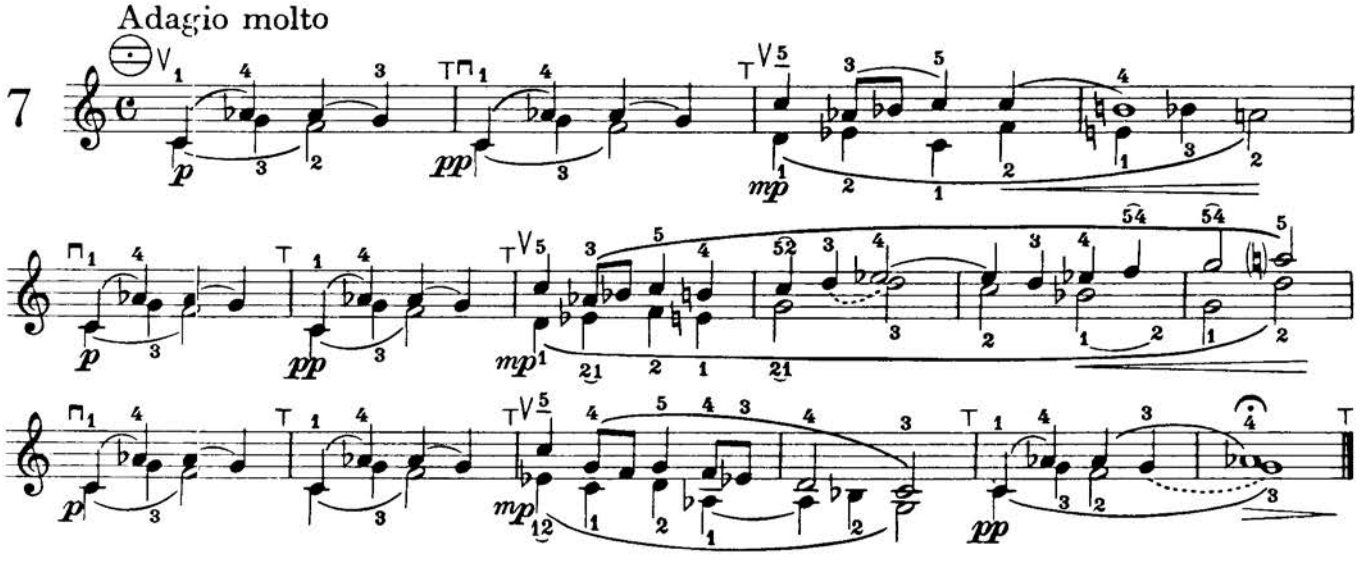


Dva pštrosi

Z hromady písku čouhaly dva pštrosí zadky.
„Je mě ještě vidět?", zeptal se z hromady dutý hlas.
„Kdepak!", odpověděl mu z hromady hlas stejně dutý.

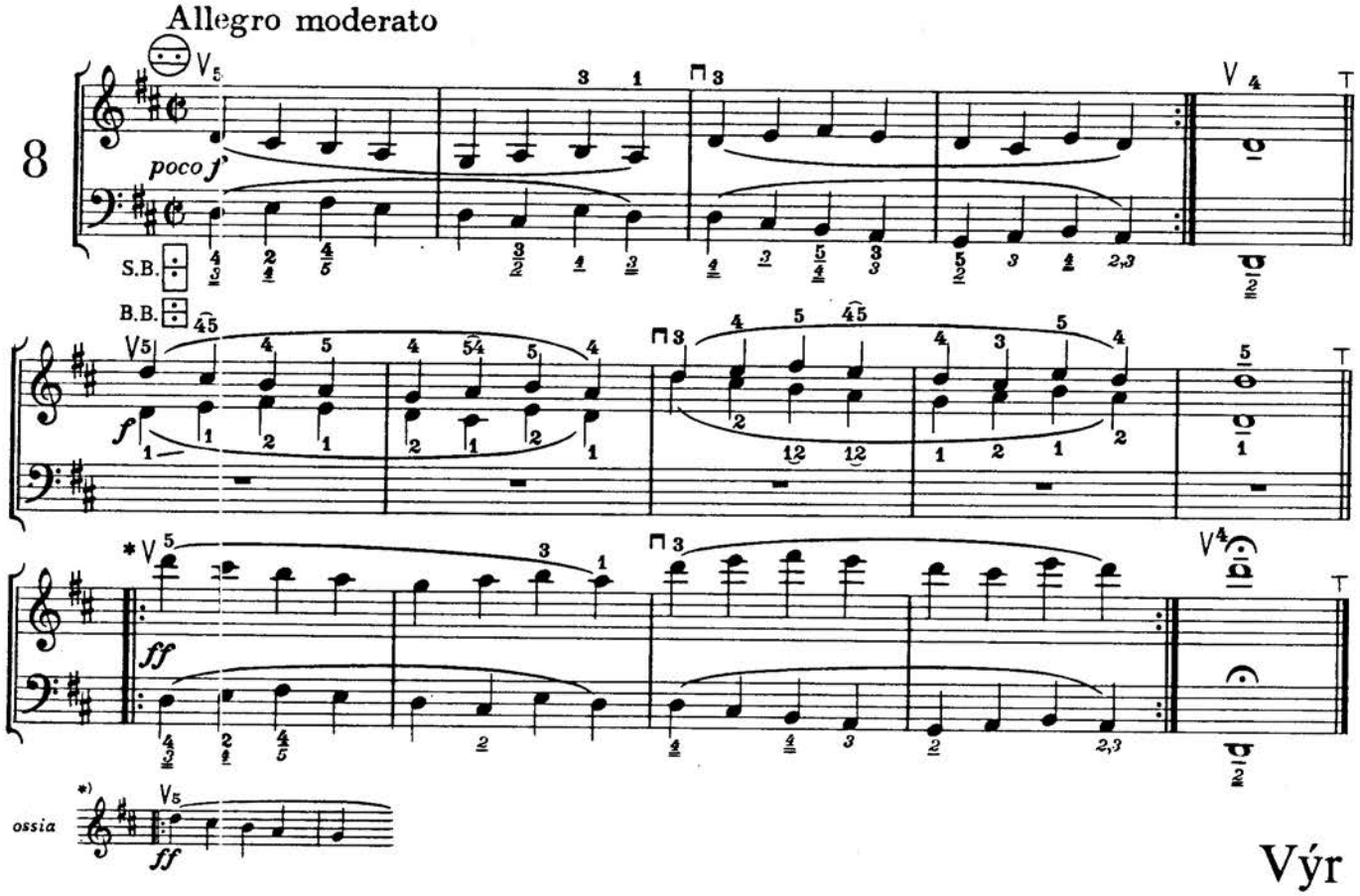


Ježkovo trápení



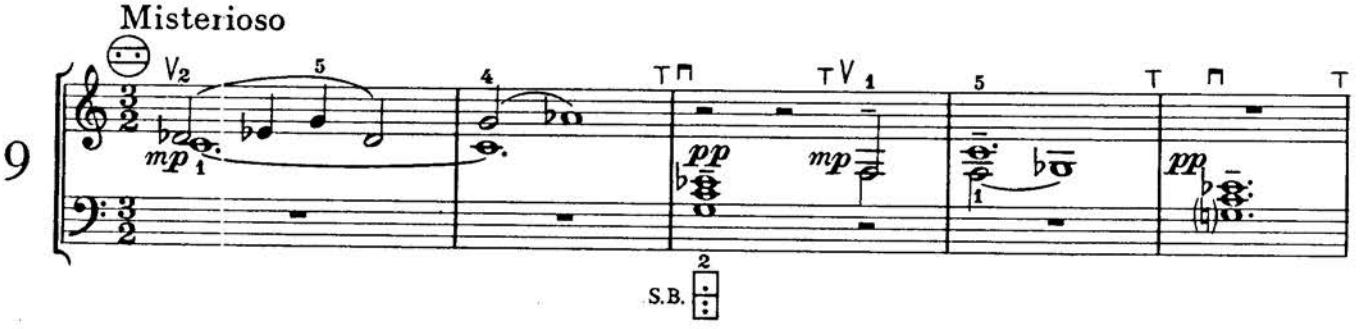
Krysa a kočka

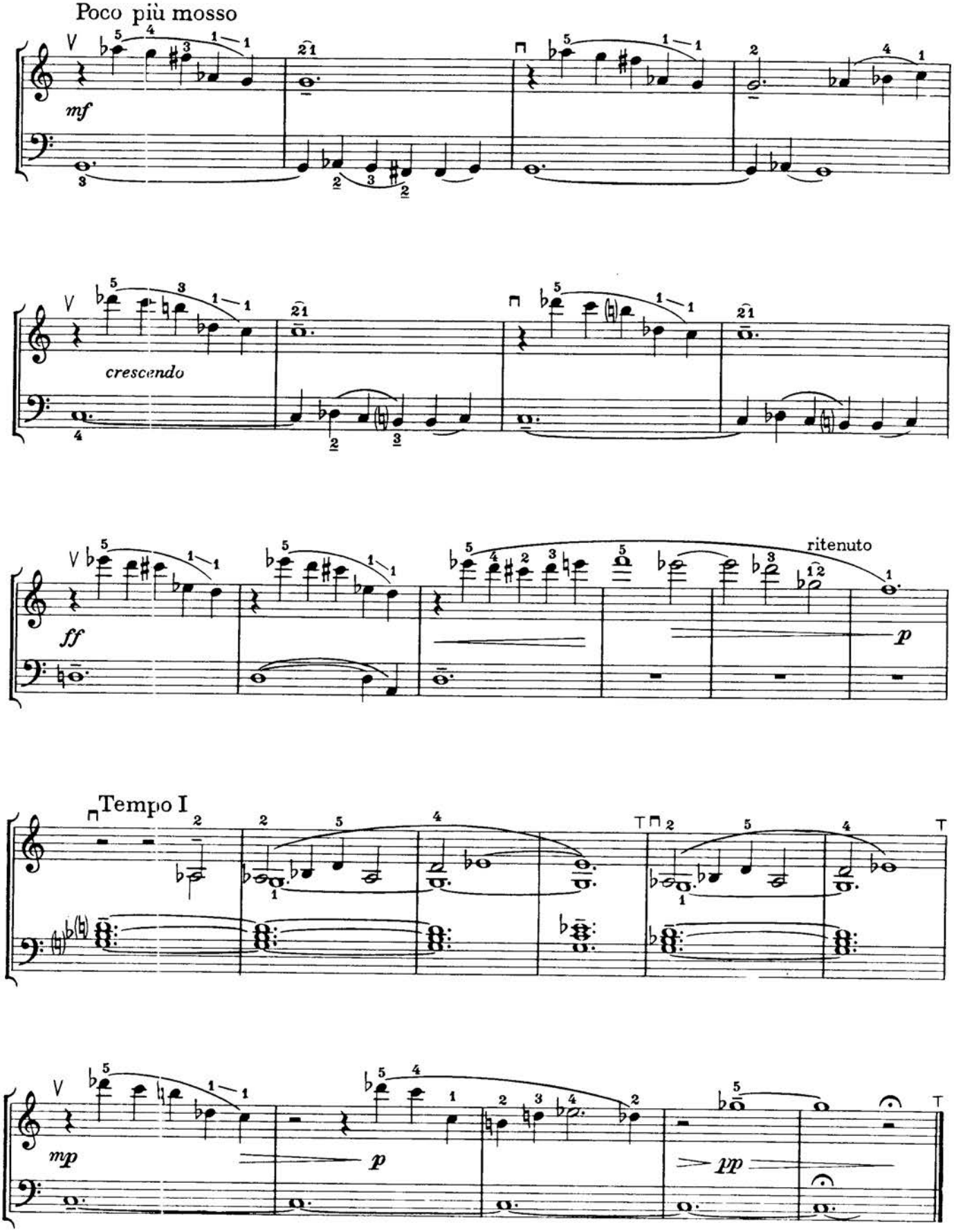
„Pojď, změříme se",
navrhla vypasená krysa ještě nedorostlé číče,
„ať vidíme, kdo se má před kým třást!"
Vyběhly ze sklepa na sluničko –
na zeď se odrazily dva macaté stíny.
„Jste vy to ale klacandy!", volal z vlhkého sklepa hnědý mlok.
„Když klacandy, tak klacandy", souhlasily soupeřky.
„To se musíme tedy navzájem třást a navzájem bát!"
Naježily chlupy a začaly se navzájem třást a navzájem bát.



Výr

Zmlsaný myšák spolkl světlušku,
jež se v něm rozsvítila jako lampička nejmenšího
výpravčího na světě.
„Á, že by úcta ke stáří?", lebedil si na vysoké jedli stařičký,
přisleplý výr.
Snesl se za světýlkem na myšáka, uchopil ho do pařátů
a vznesl se s ním k nebi plnému hvězd.
Na Mléčné dráze vypadal jako opeřený vláček-motoráček.

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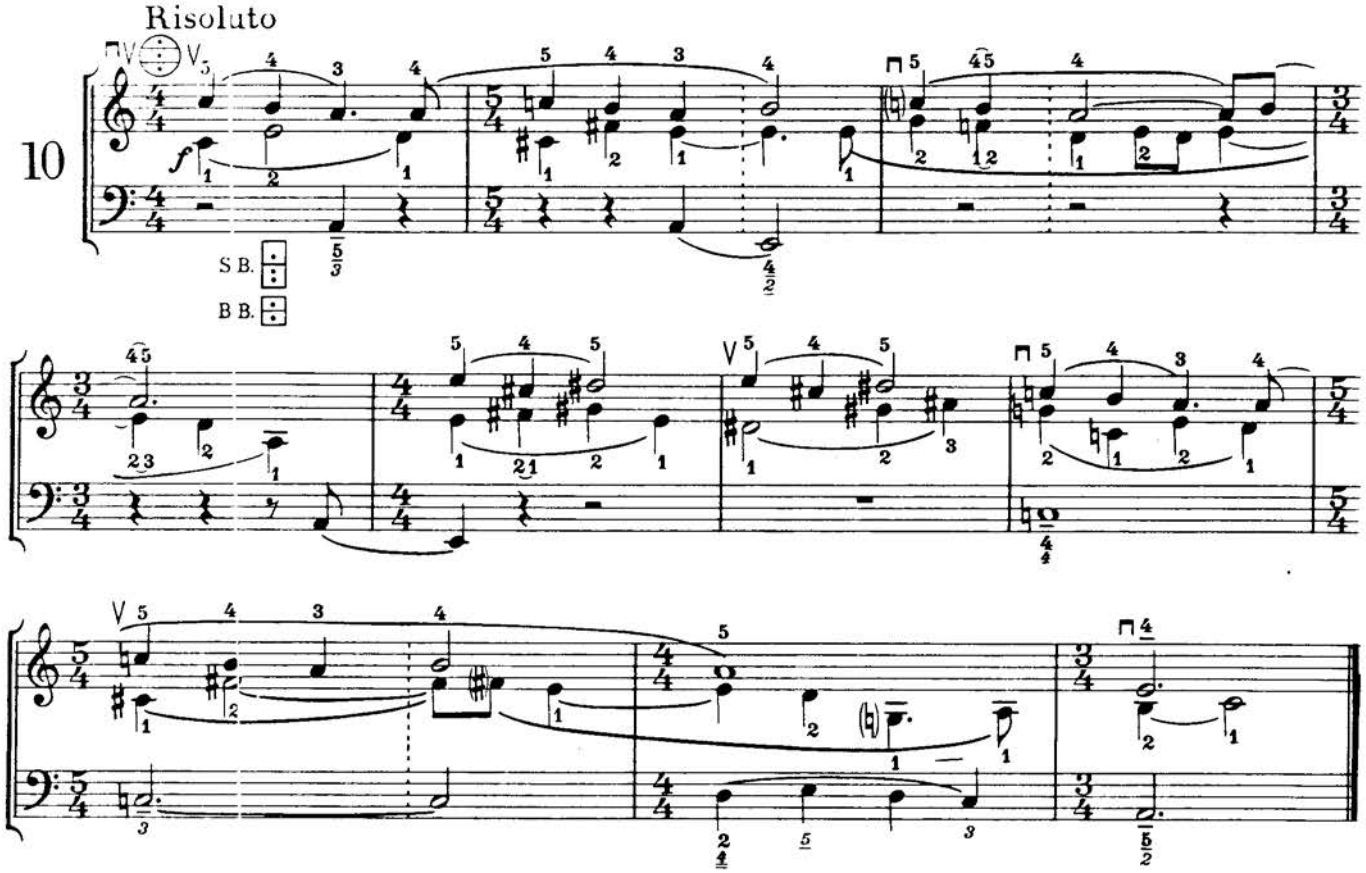
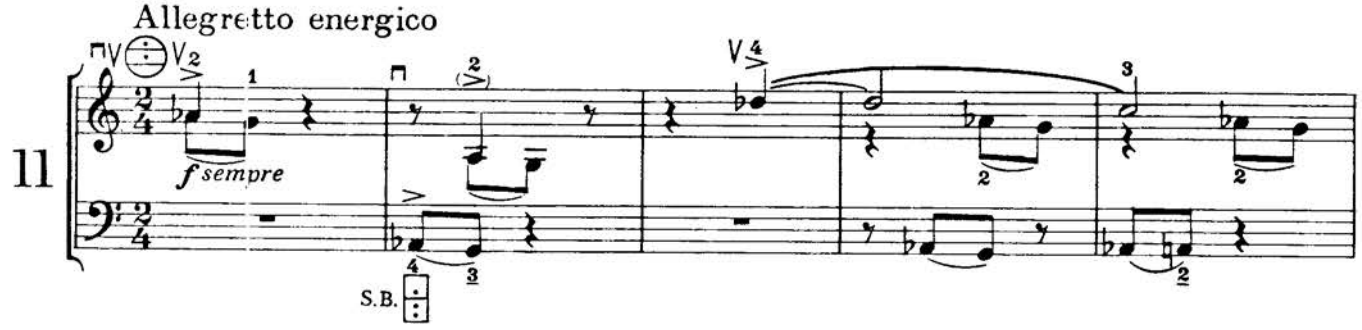
Kocour lovec

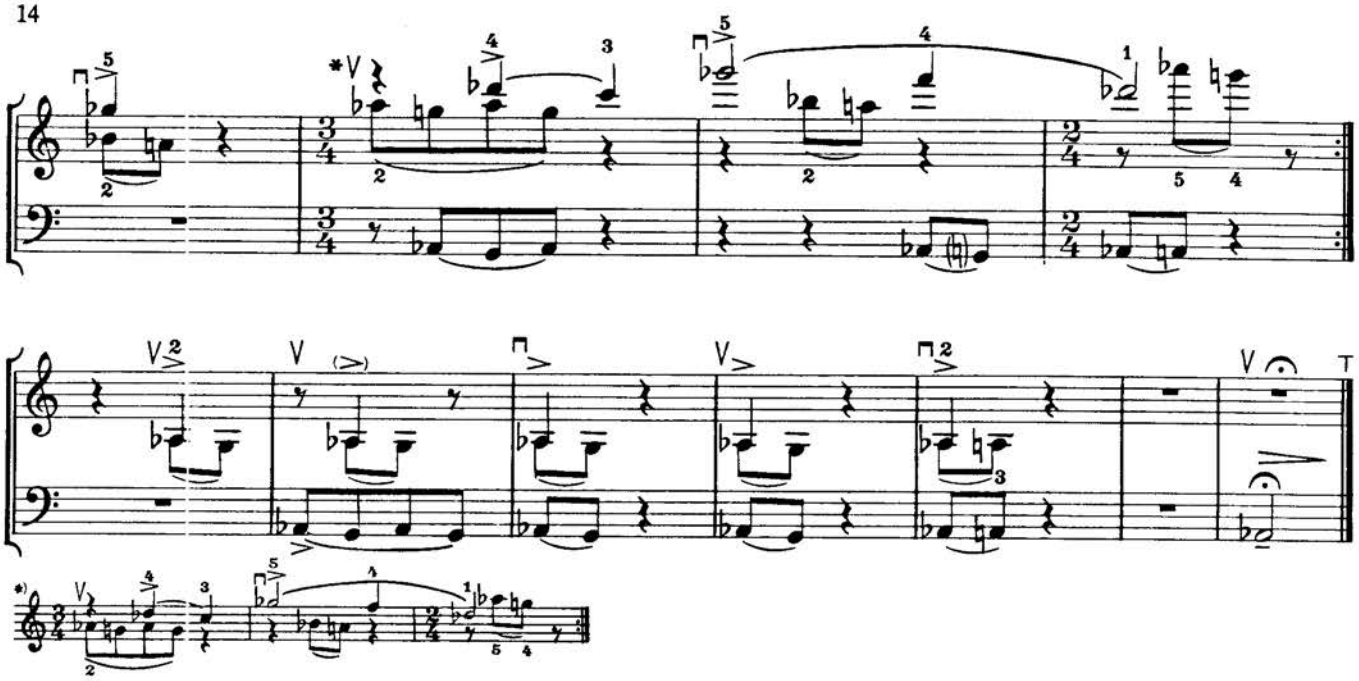
„Na bramborách", pravil kocour nazlobené kočce,
„čertem vyorali myš
ato si piš, že nebylo to žertem!"



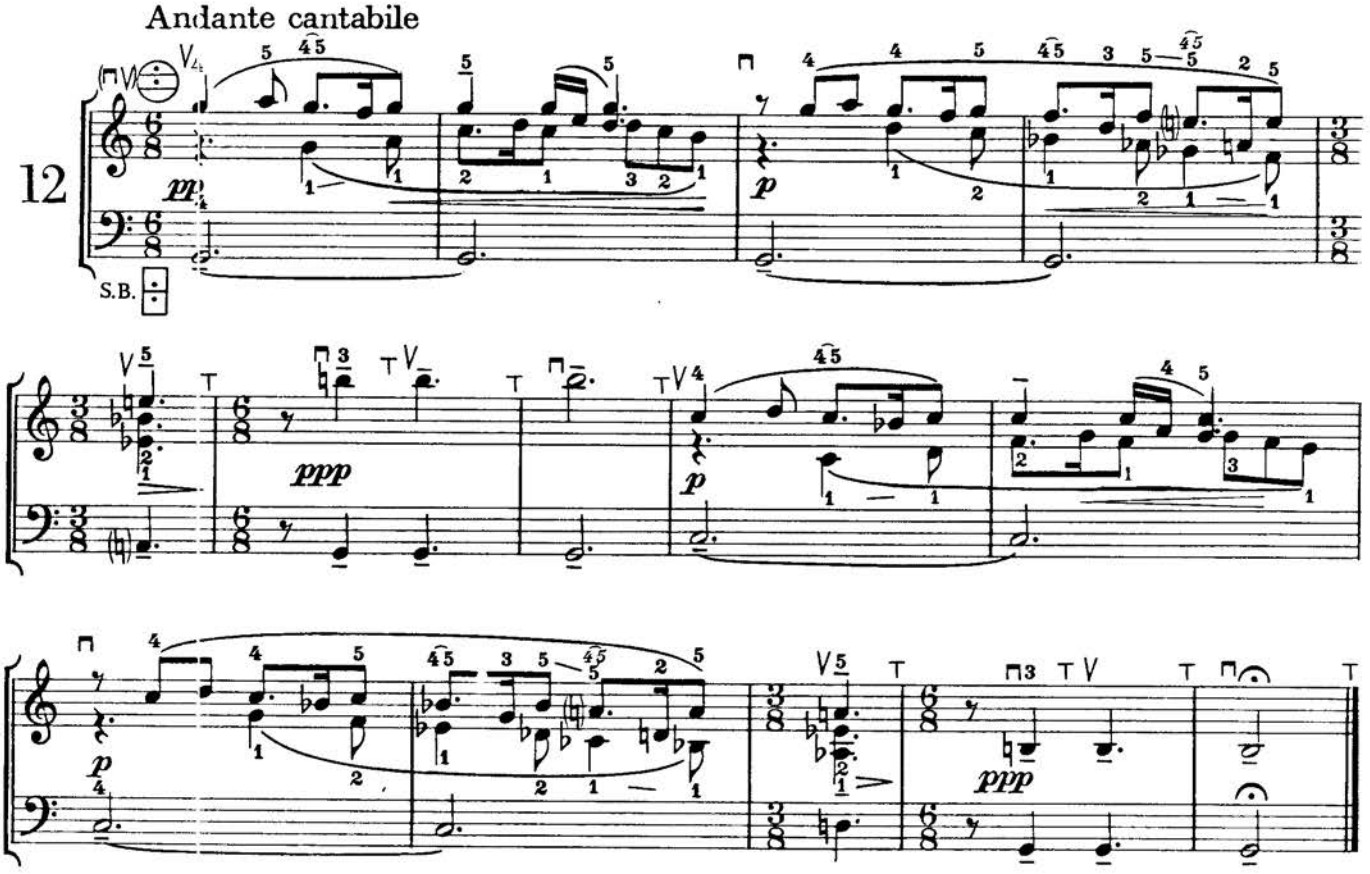
Vrány

Ty vrány si byly podobny jako vejce vejci
a sedly si k sobě jako vrána k vráně.
„Vrána k vráně sedá!", zakrákoraly vrány.
I v krákorání si byly podobny jako vejce vejci.



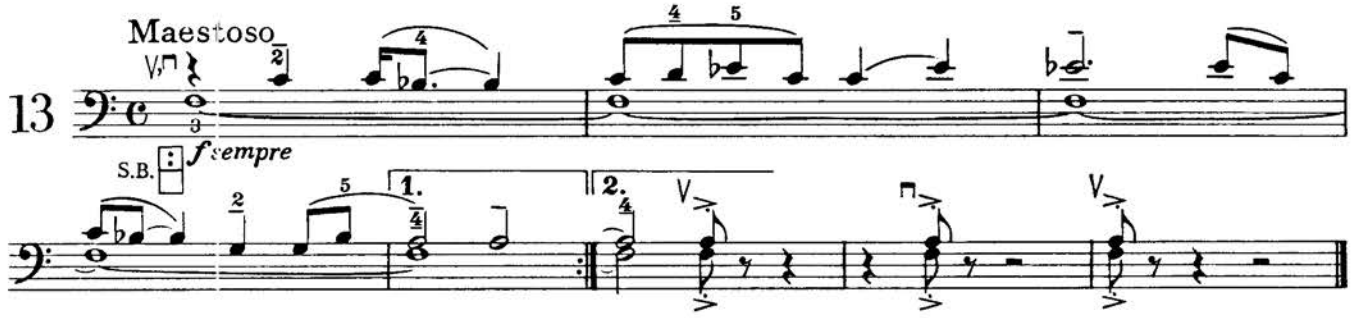


Poledni pastorále



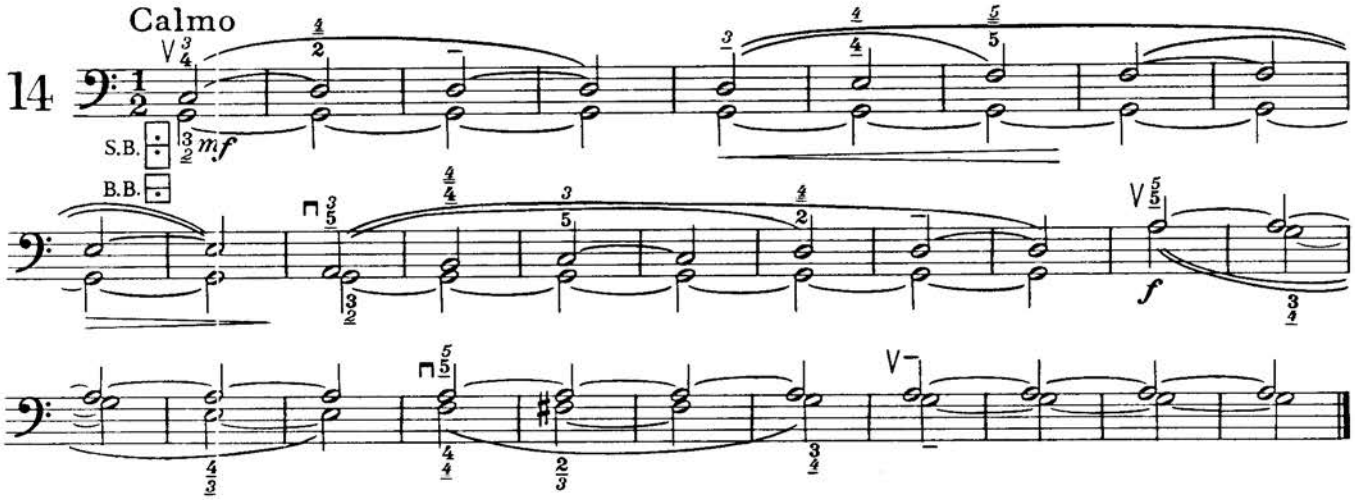
Červ a slepice

Na zemi se svíjel červ.
„Jsem vysoce inteligentní", chlubil se slepici.
„To nevadí. Já jsem zase hloupá jako, koko, jako husa",
řekla slepice a ďob, ďob, ďob –
bylo po inteligentním červovi.

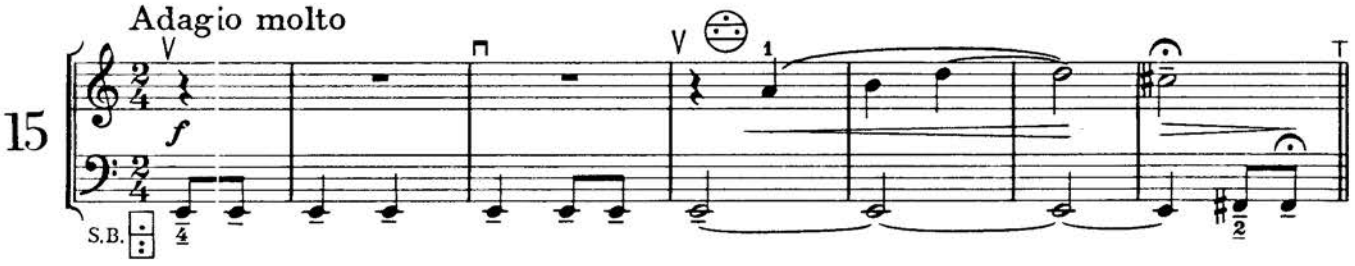


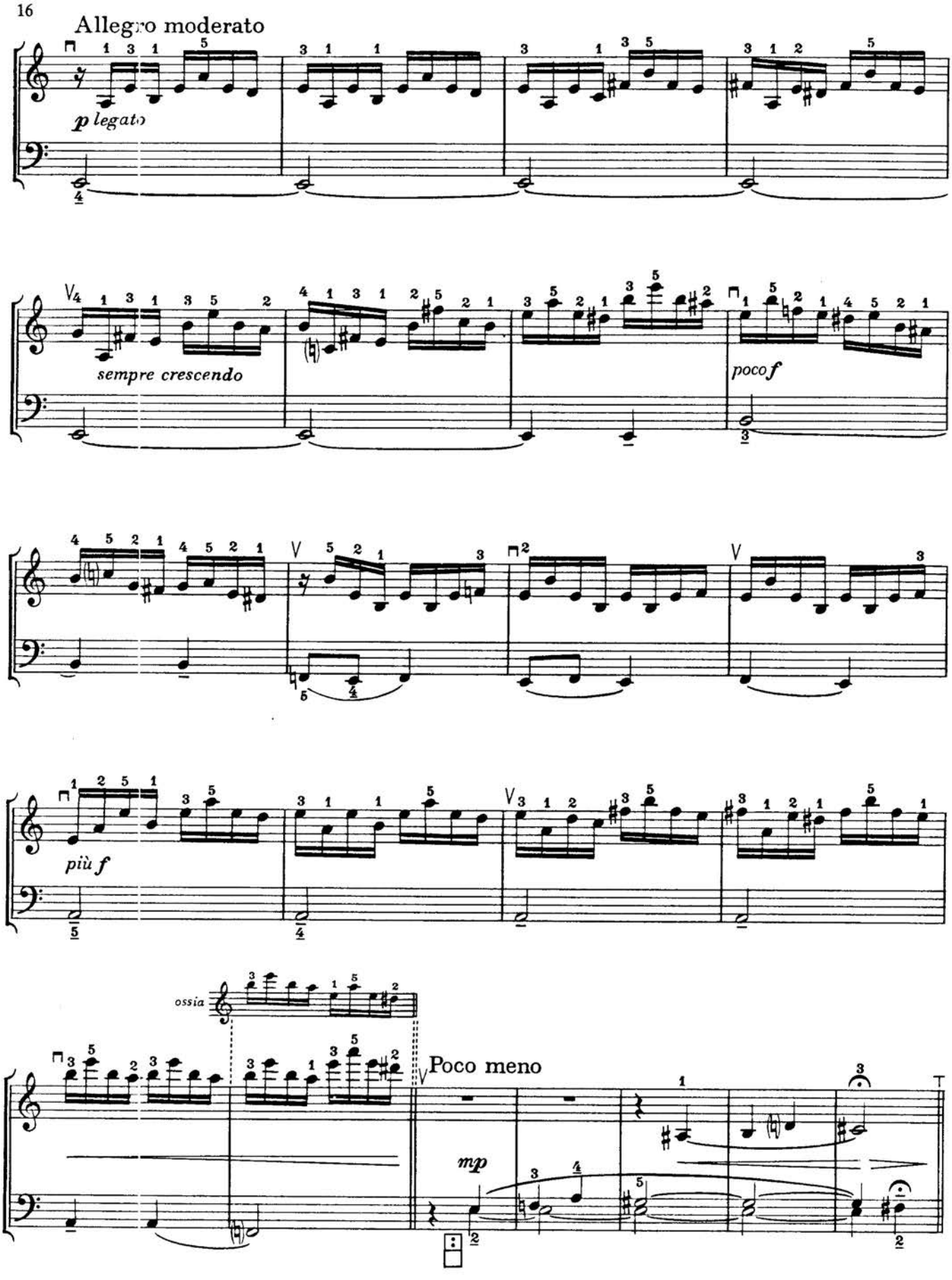
Tetřev

Tetřev hlušec v milostném tokání lišáka ani nepostřehl.
„Pane, vy zajisté neznáte tok lásky, pane!",
čilil se tetřev.
„Pane, já zajisté neznám tok lásky, pane", litoval lišák
a z té lítosti, tok – netok, schlamstnul tetřeva hlušce.



Triumf lva aneb Zvířecí sněm

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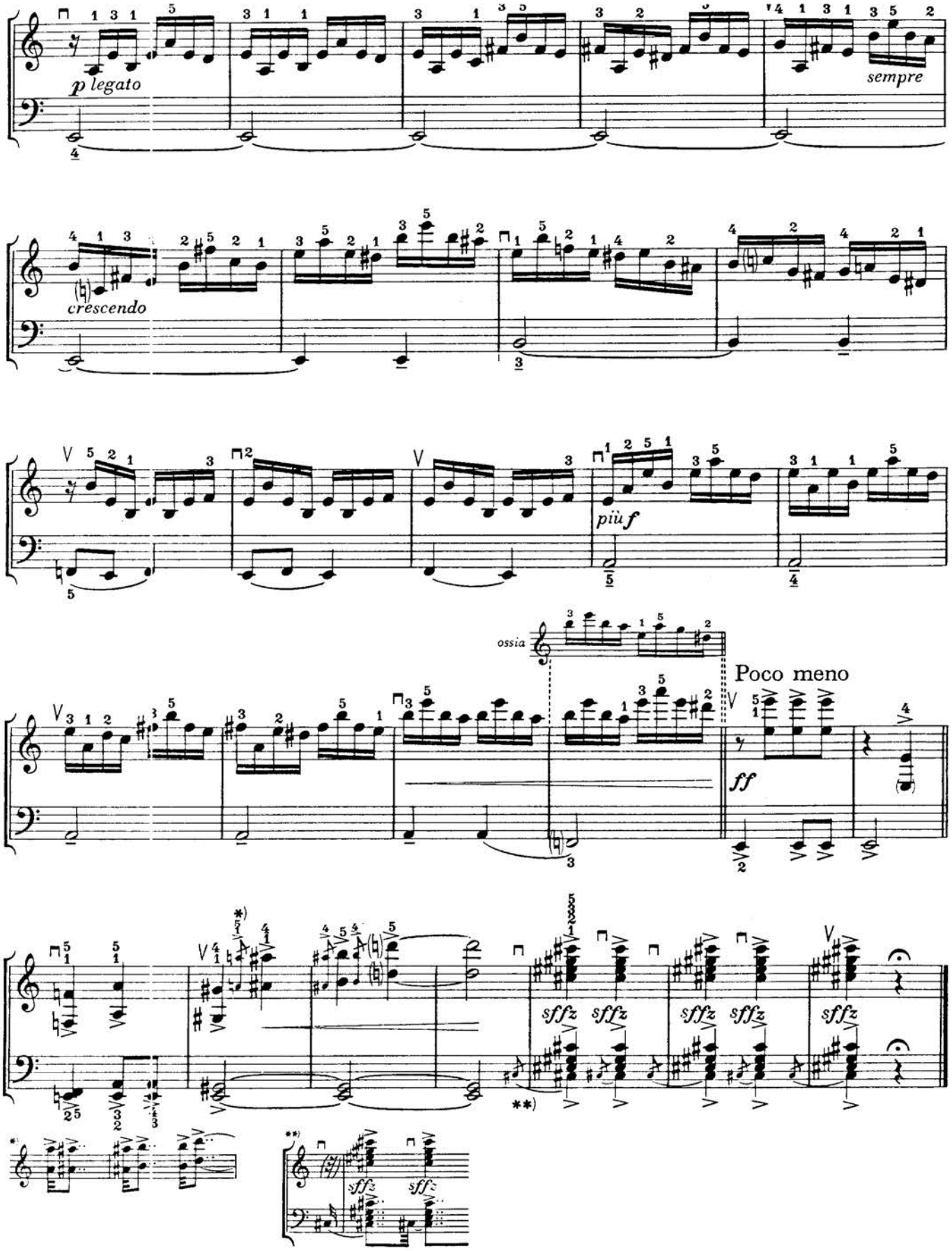
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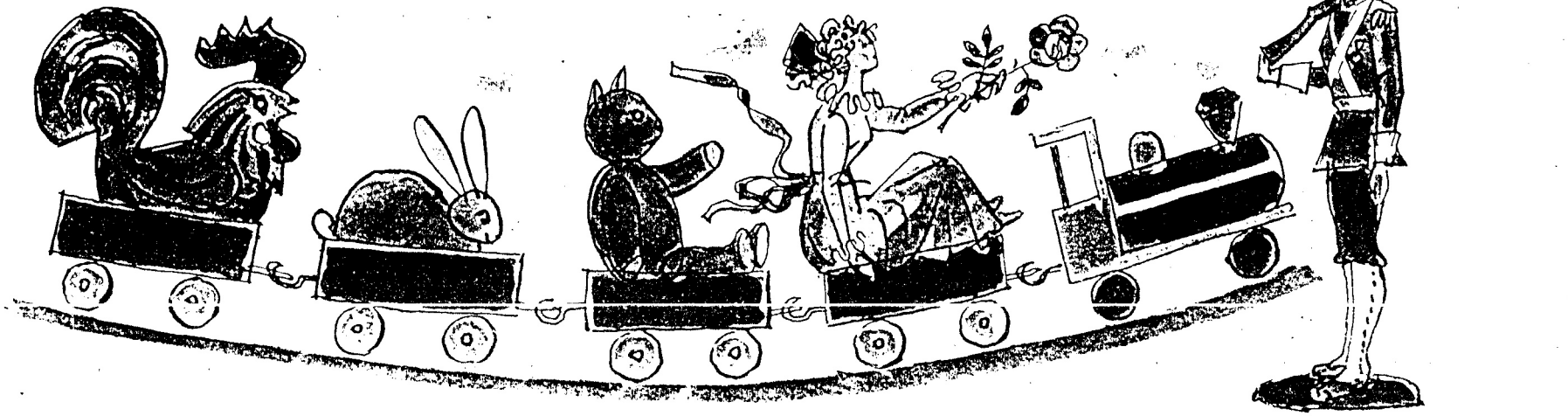
Akordeonek



VÁCLAV RIEDLBAUCH – ŠTĚPÁN RAK – JINDŘICH FELD

VÁCLAV RIEDLBAUCH – ŠTĚPÁN RAK – JINDŘICH FELD

akordeonek

PŘEDNESOVÉ SKLADBIČKY PRO MALÉ AKORDEONISTY

Akordeon s melodickým basem

Uspořádal Jan Rada

EDITIO SUPRAPHON
PRAHA 1983



VÁCLAV RIEDLBAUCH

LOUTKY

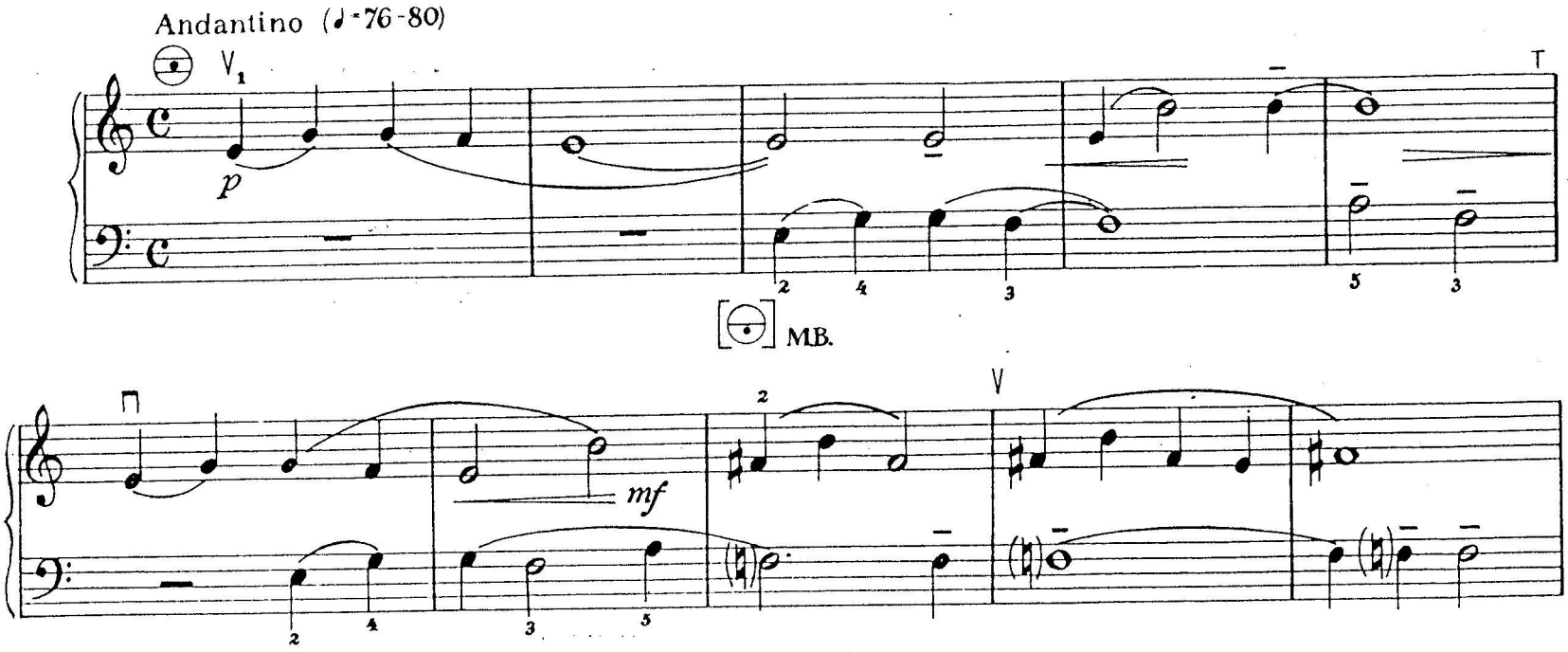
PŘEVRÁCENKY PRO DĚTSKÝ AKORDEON

(1980)

SMUTNÝ VÍLÁK
KRVELAČNÁ KARKULKA
JEŽIDĚDEK

SMUTNÝ VÍLÁK

Václav Riedelbauch



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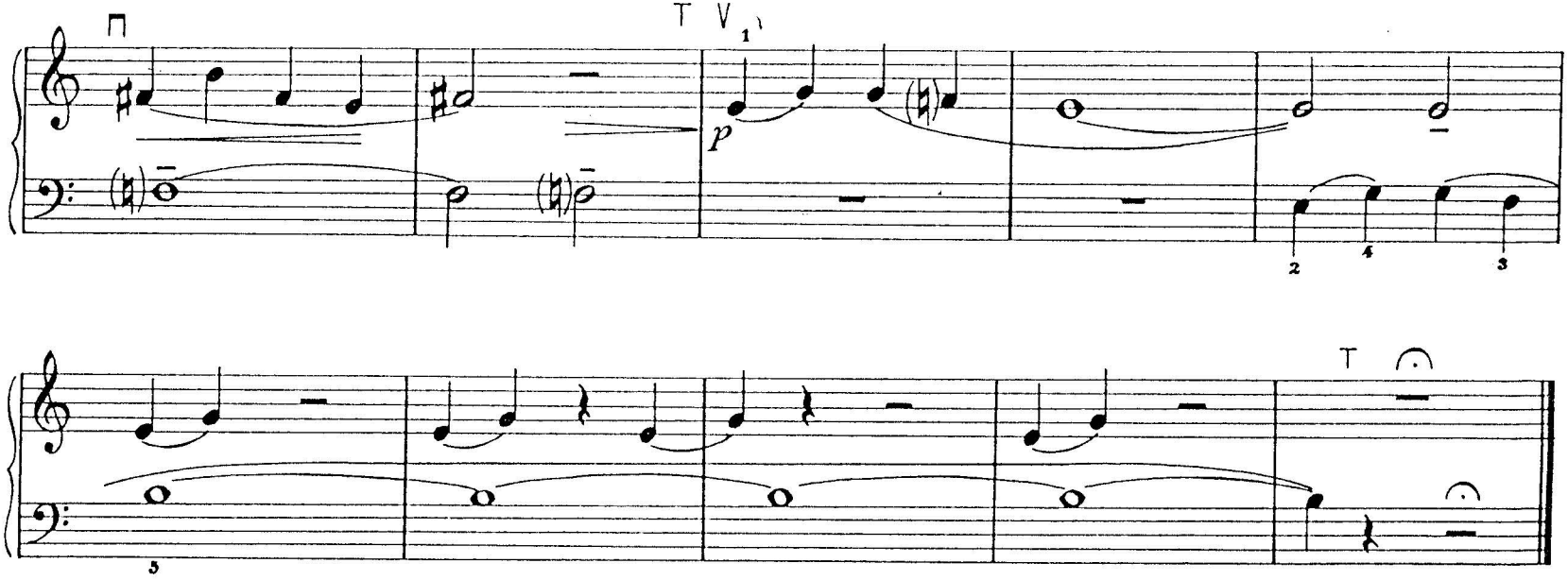
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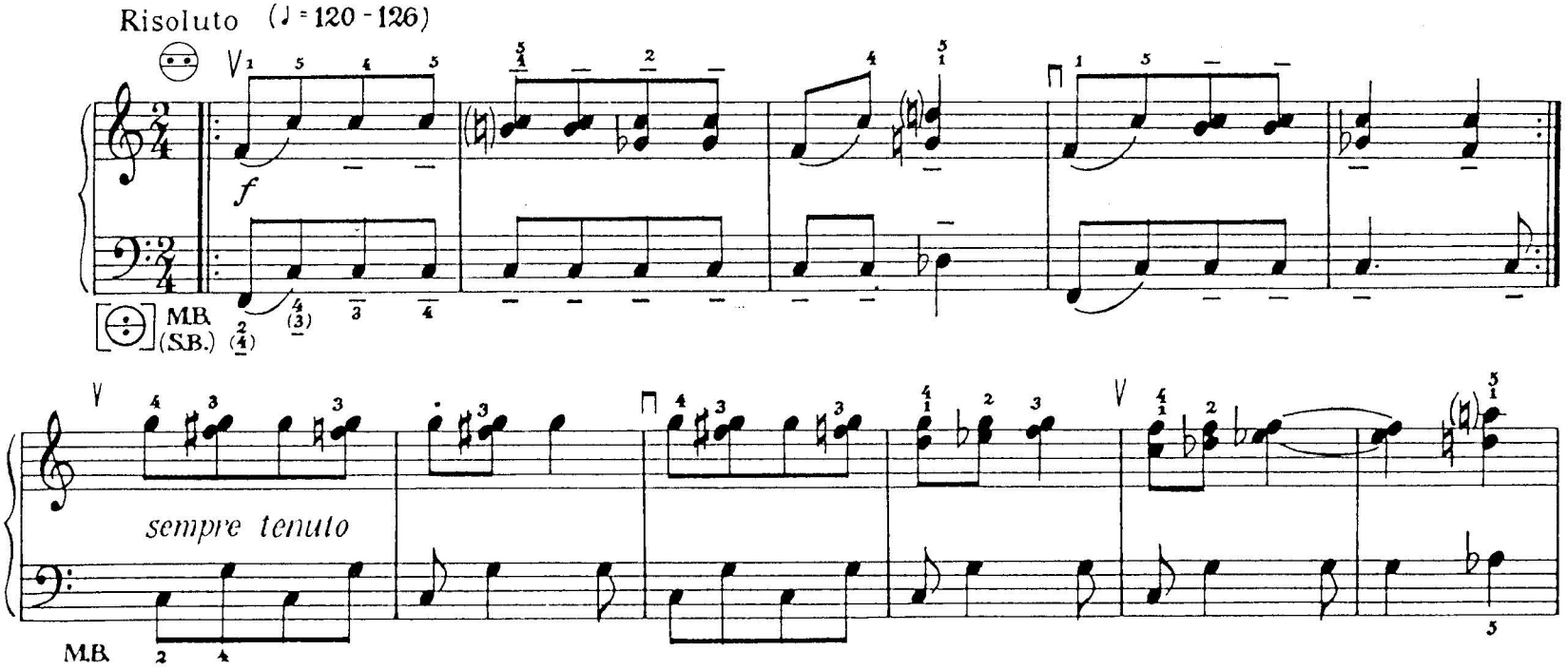

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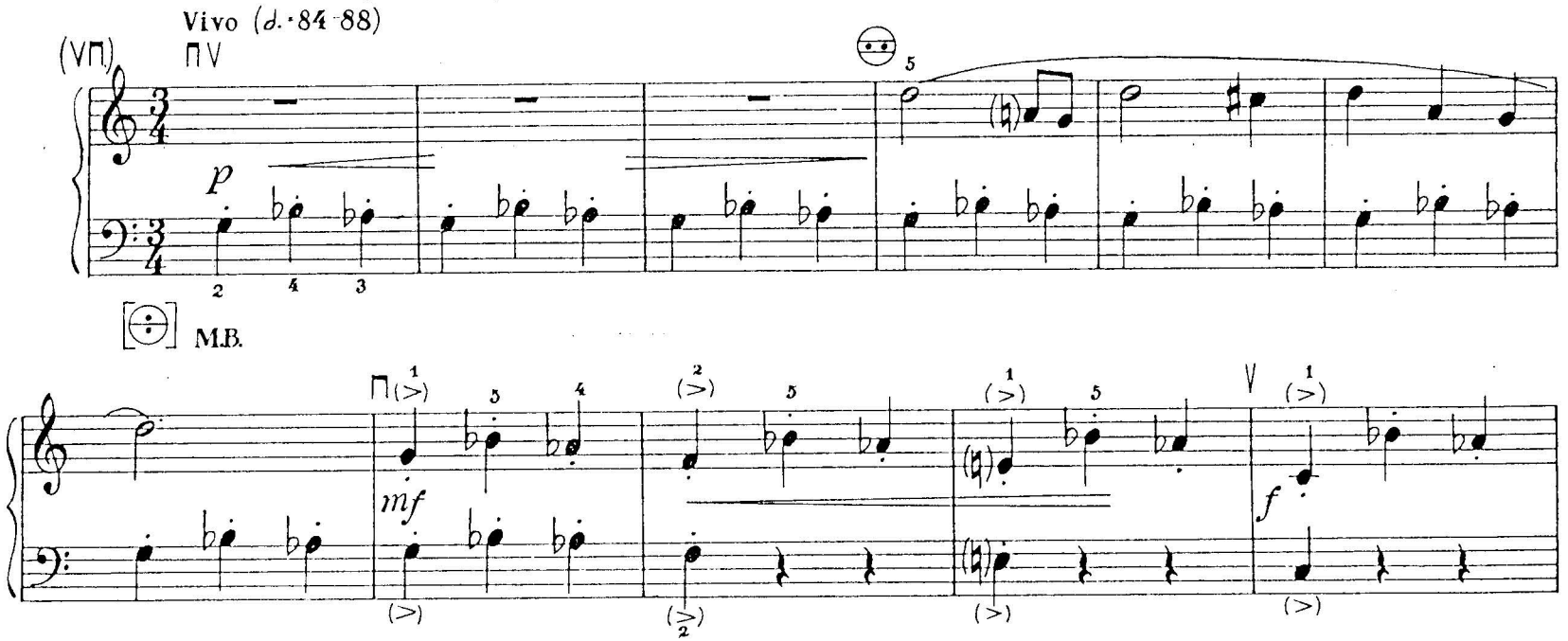
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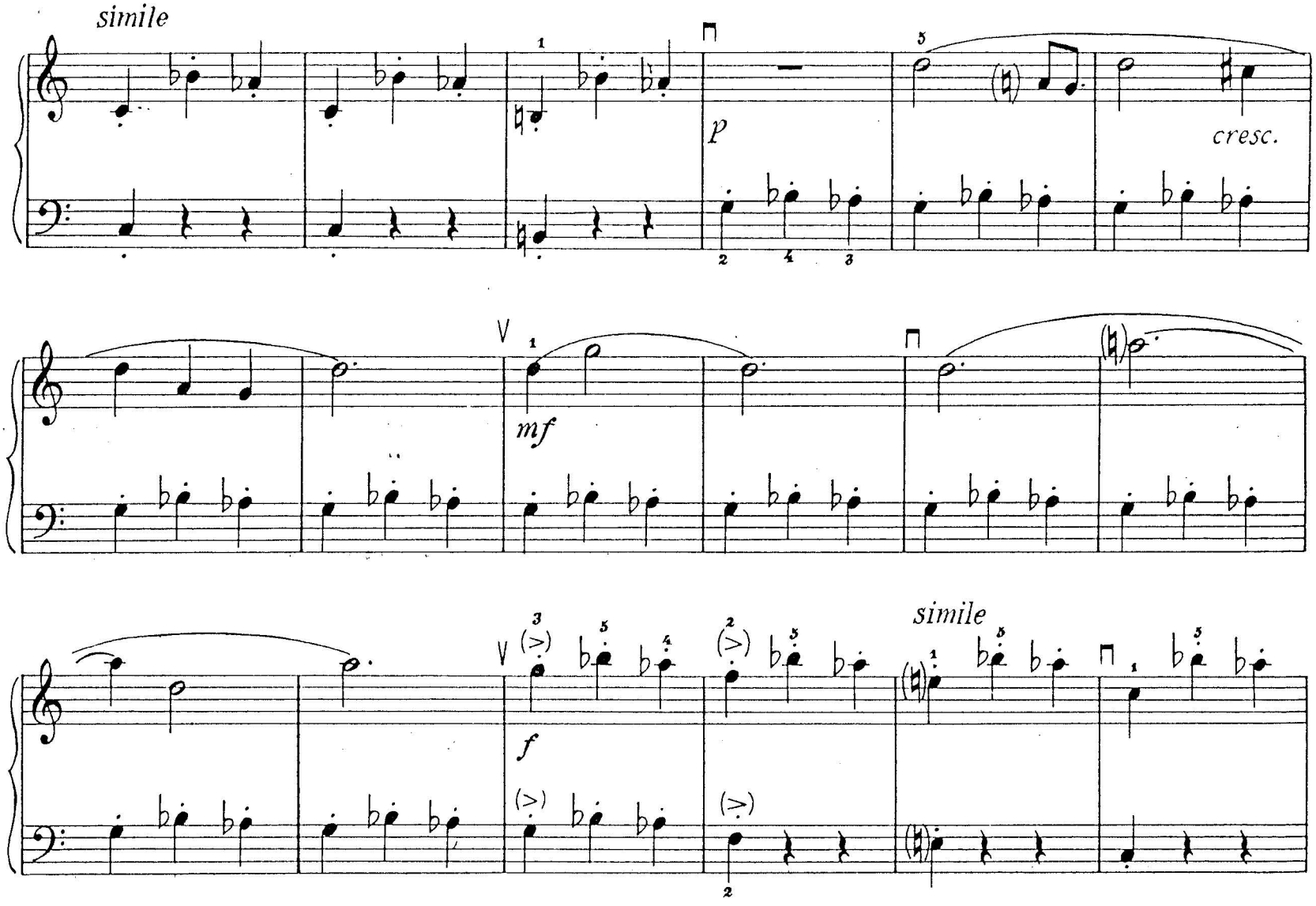
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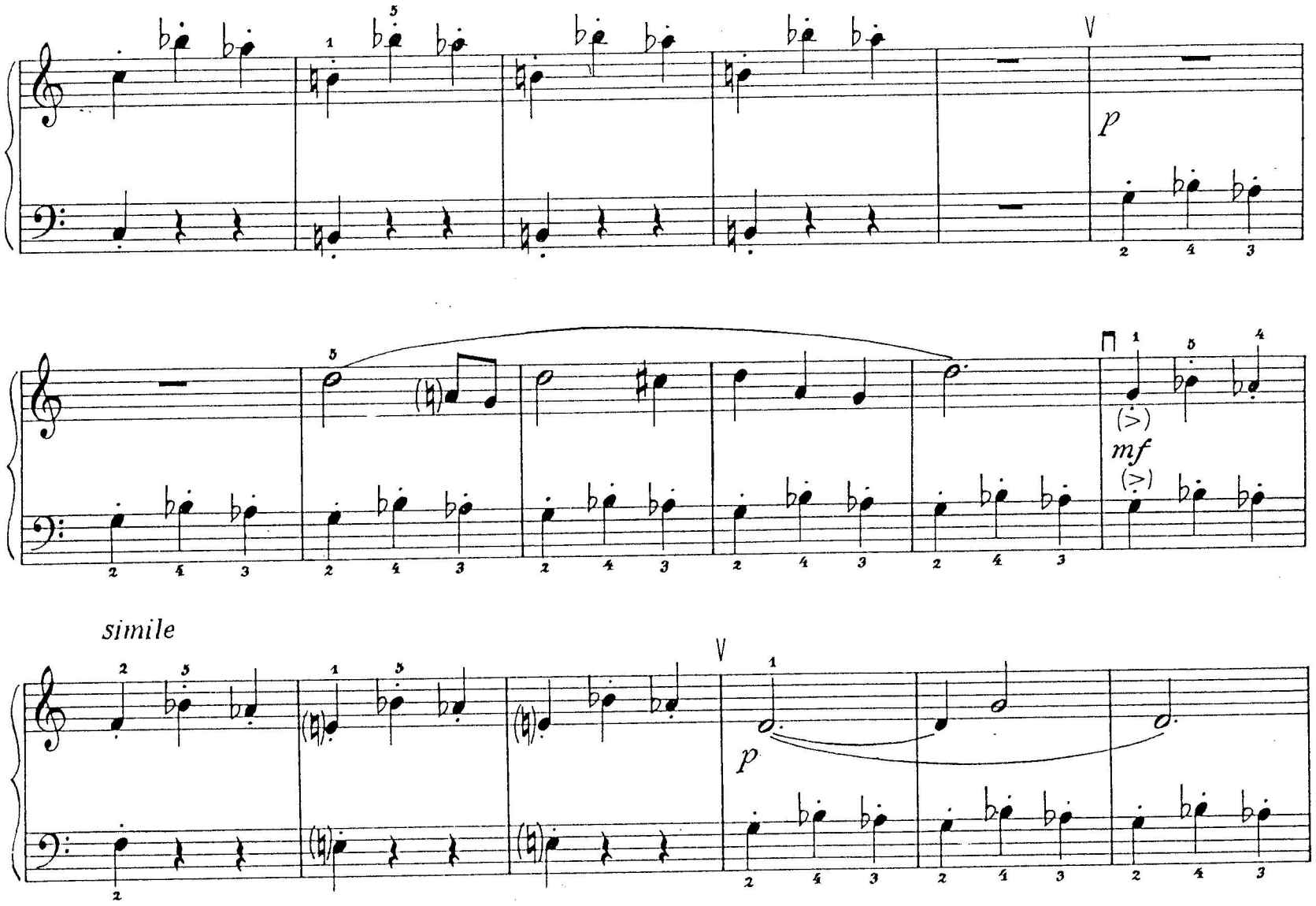
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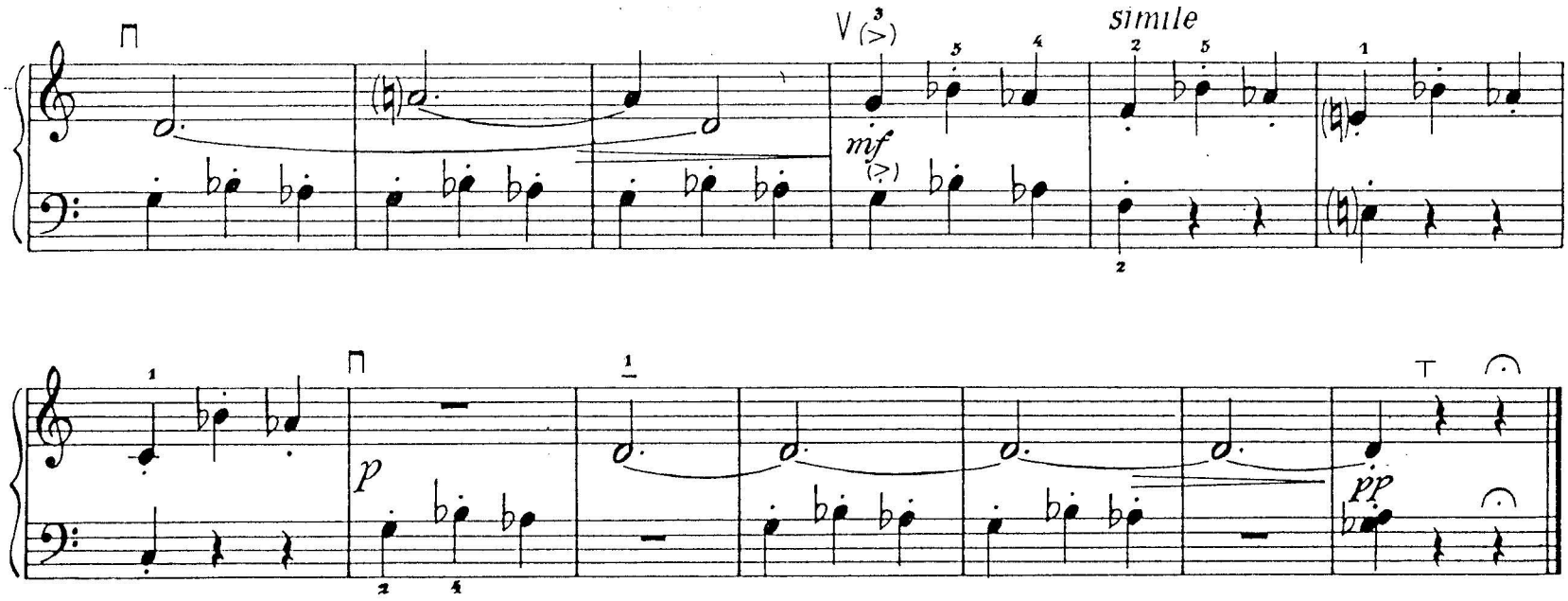
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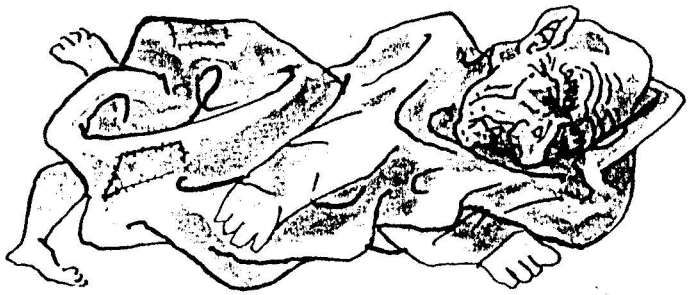
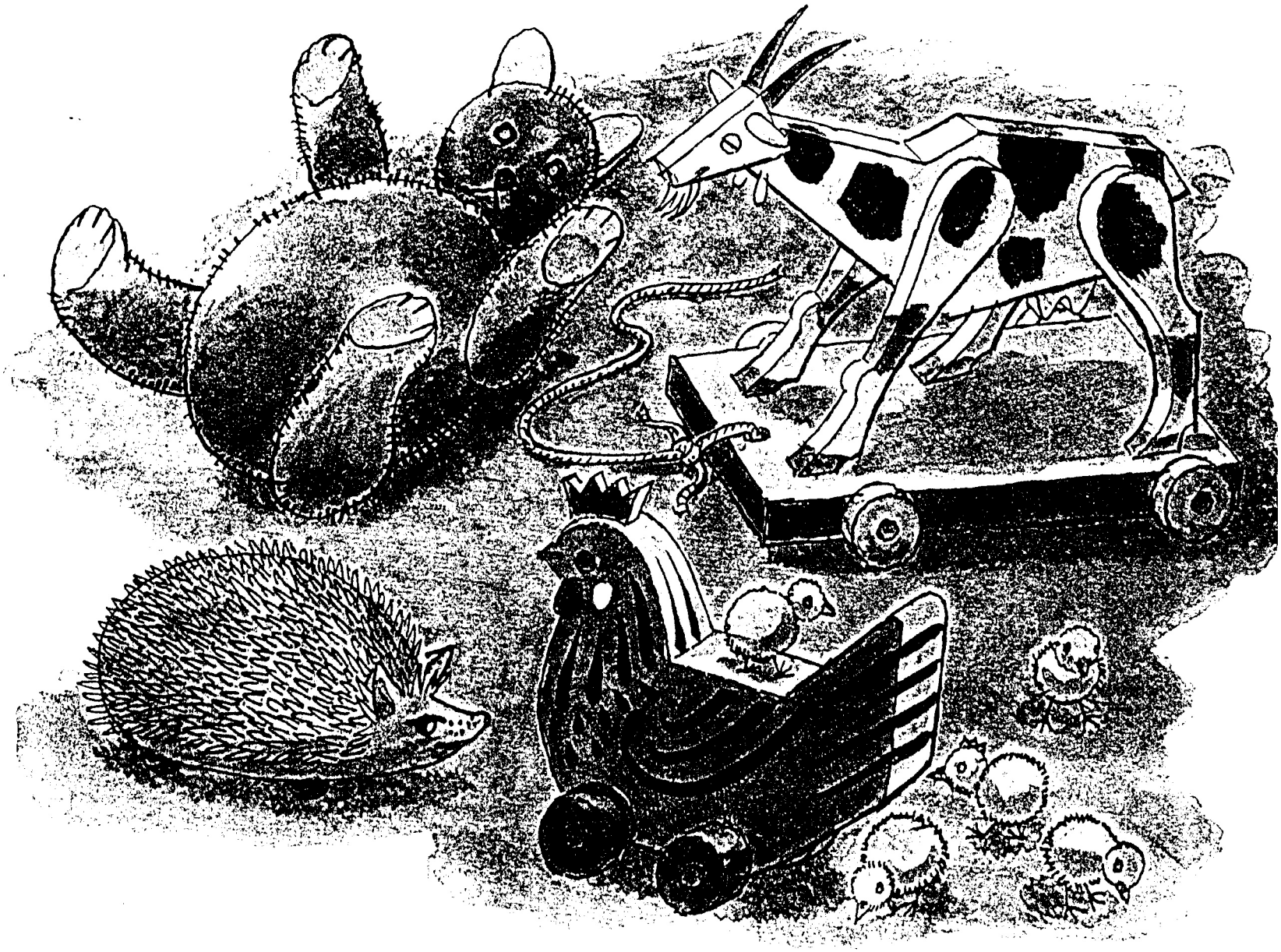




ŠTĚPÁN RAK

ZVÍŘÁTKA

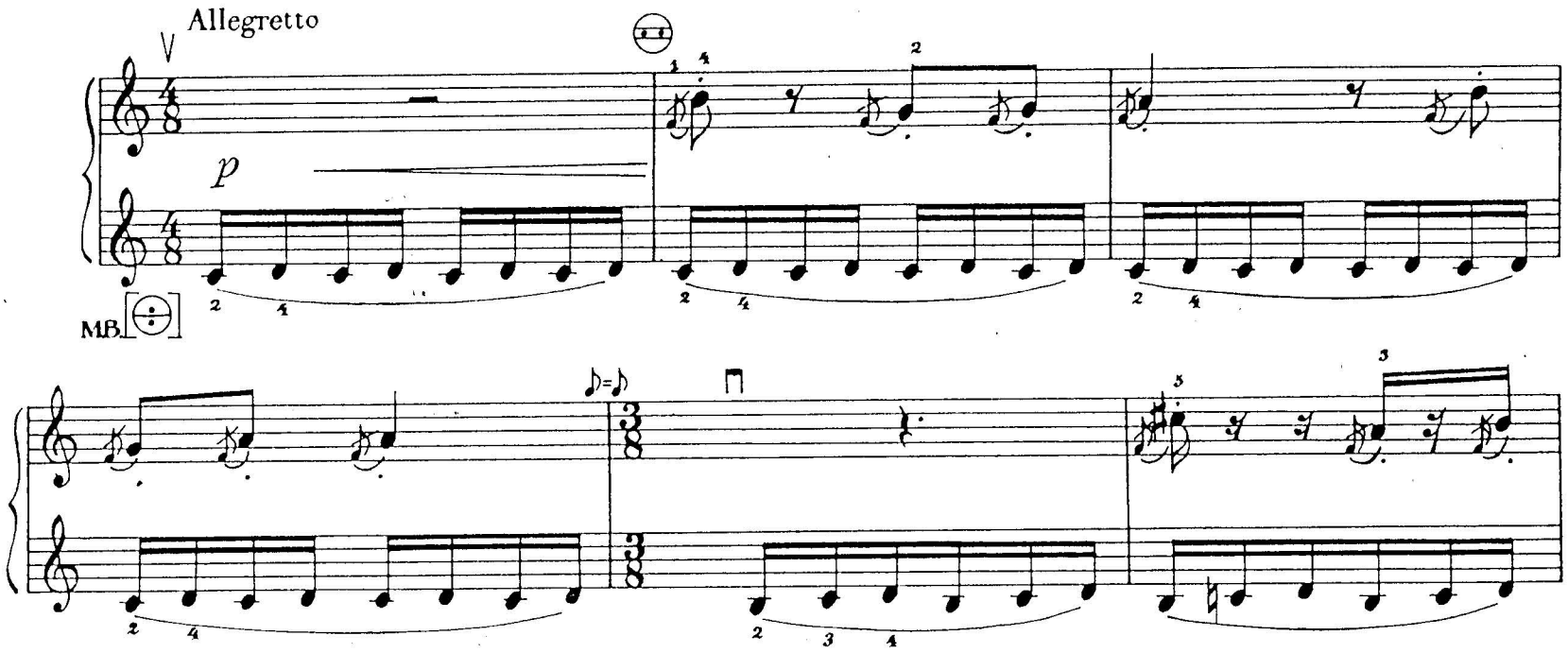
TŘI OBRÁZKY PRO AKORDEON

(1981)

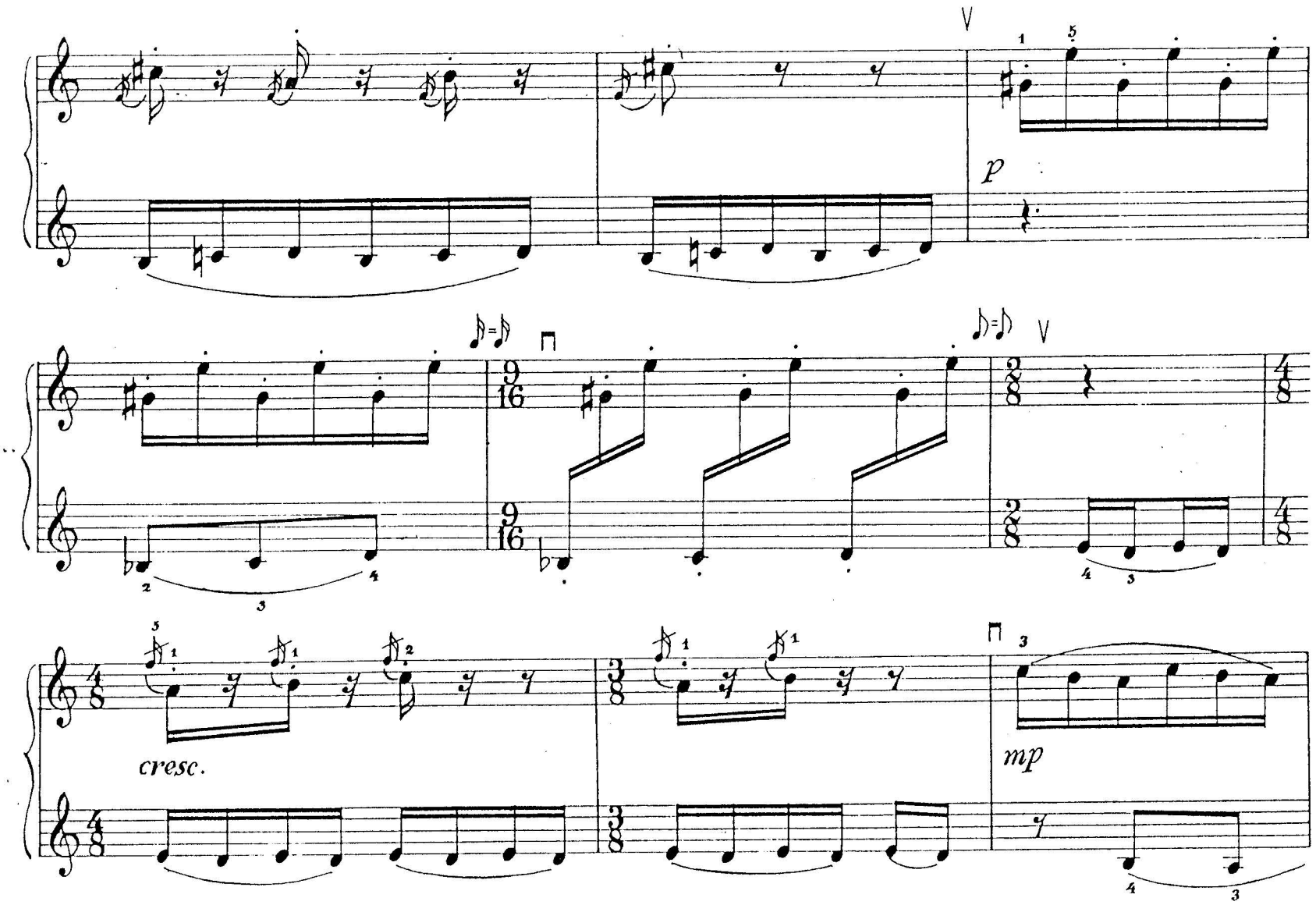
ZAJÍČEK
KOHOUTEK
MEDVÍDEK

ZAJÍČEK

Štěpán Rak



© Editio Supraphon
Praha 1983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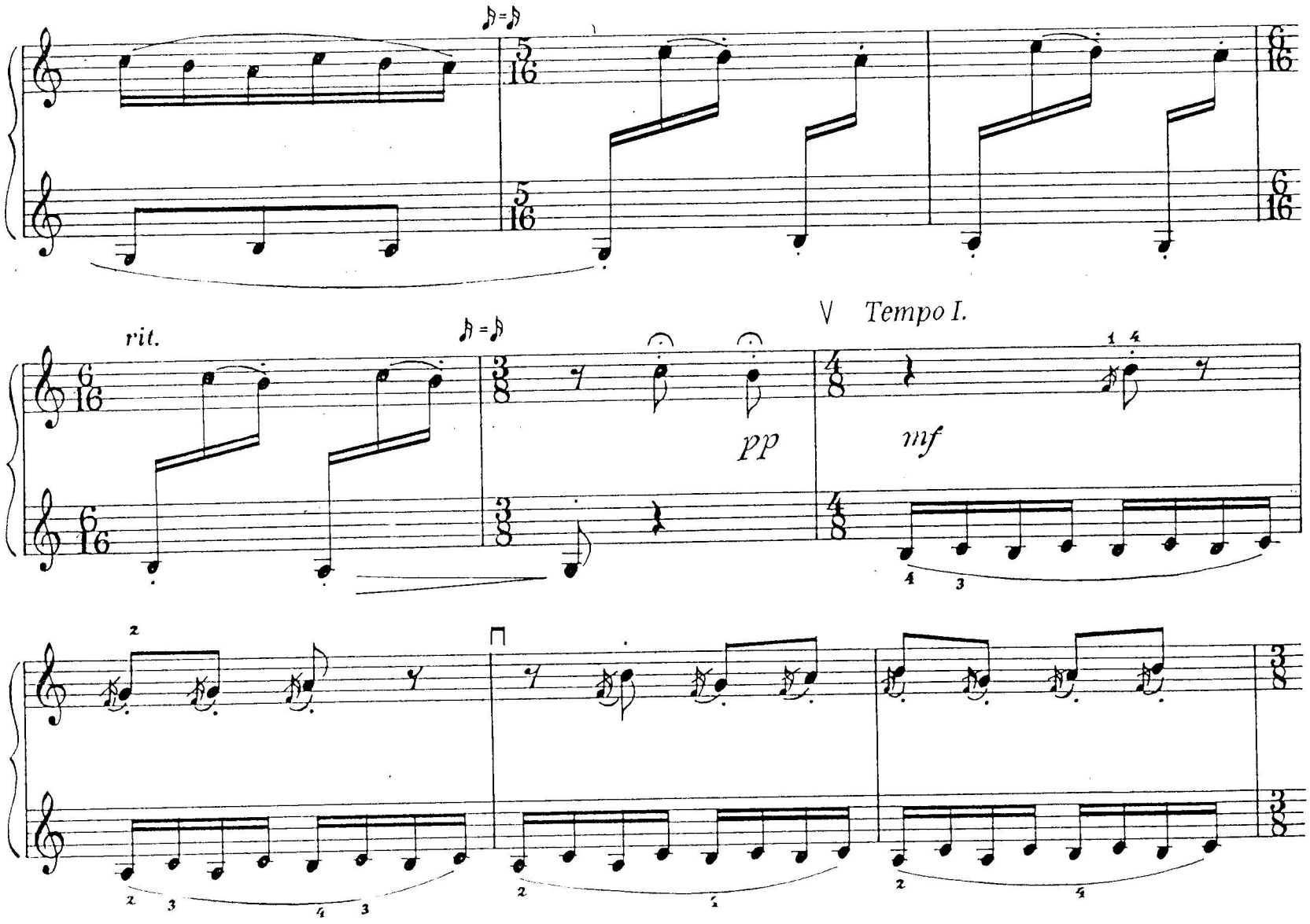
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Tempo I.
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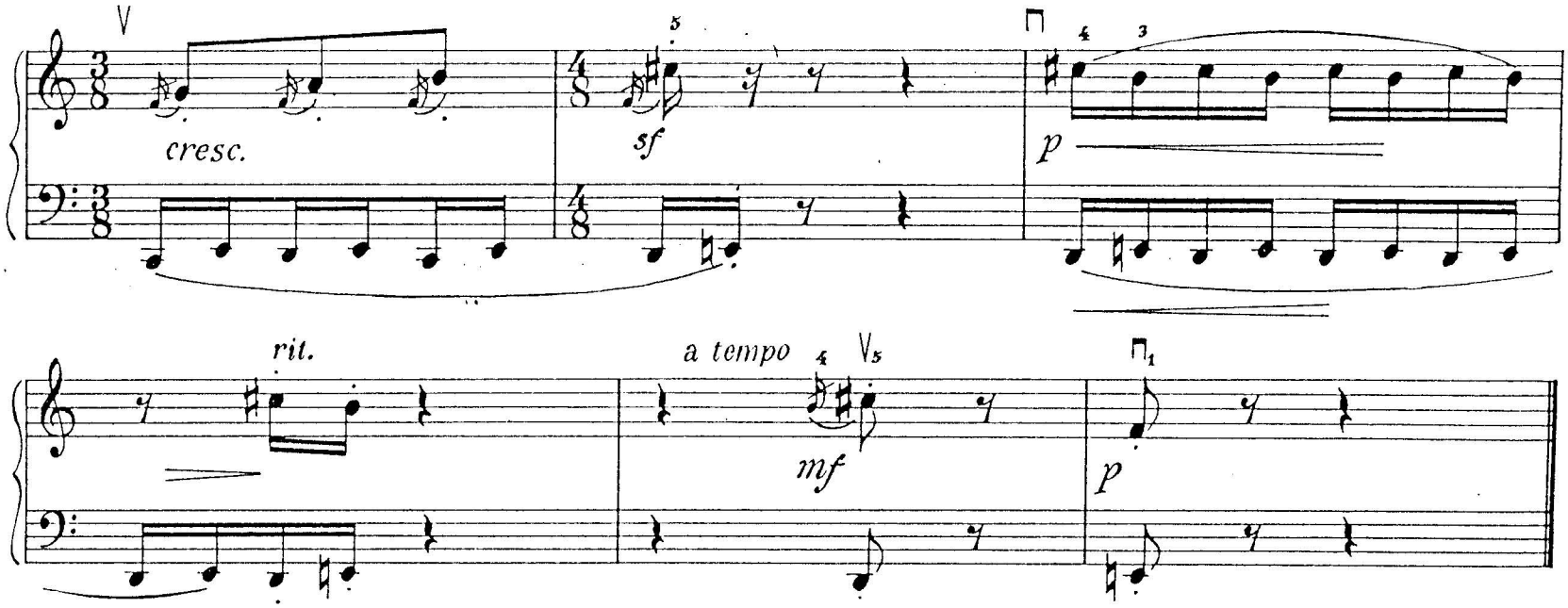
mf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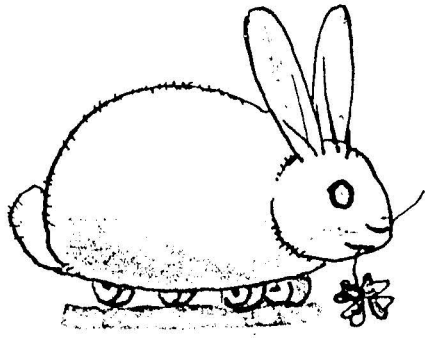

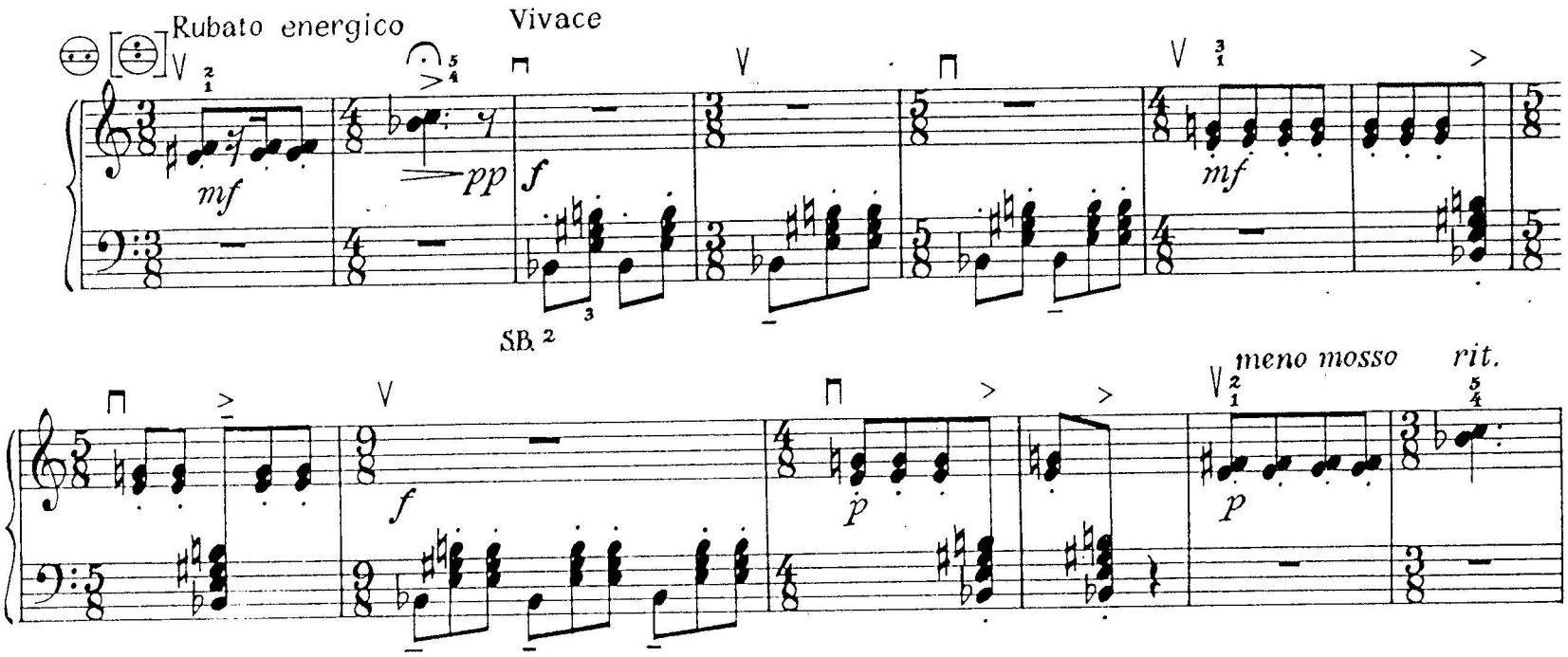
Rubato energico
Vivace
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SB. 2
mf
meno mosso
rit.
f
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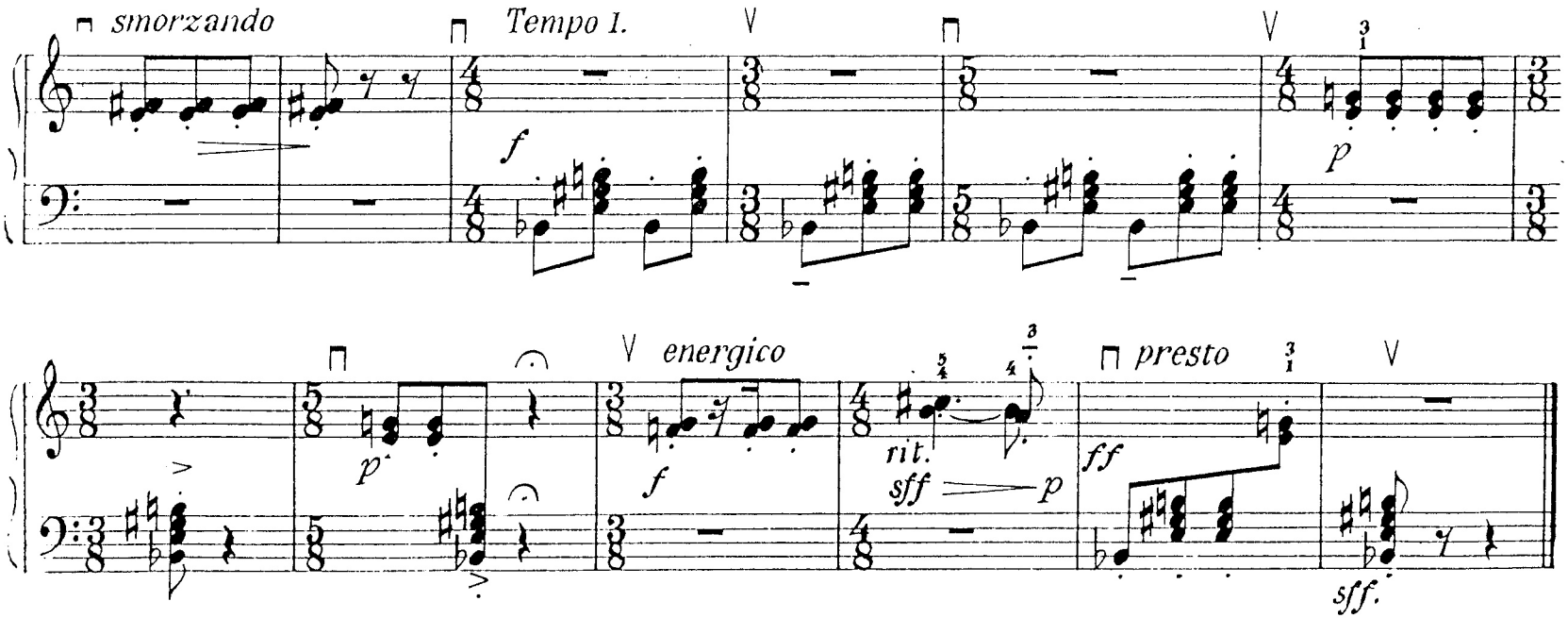
p


smorzando
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energico
p
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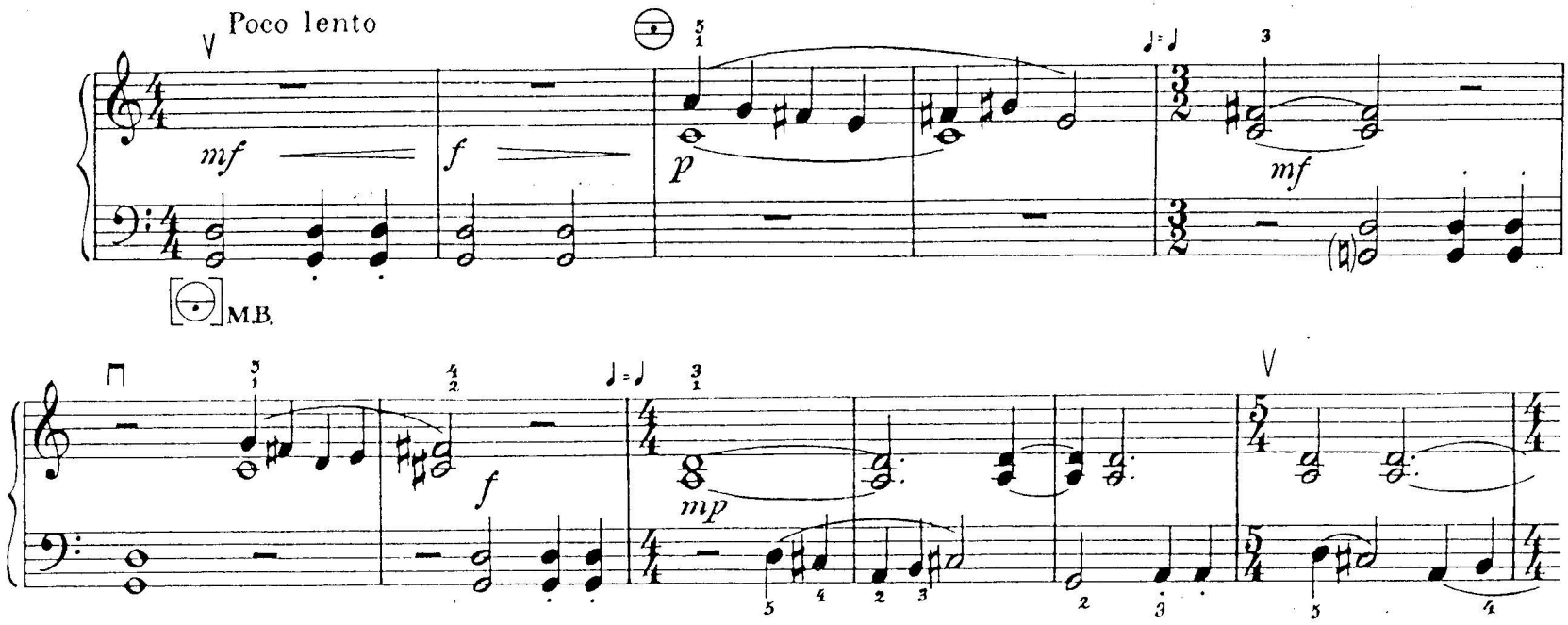
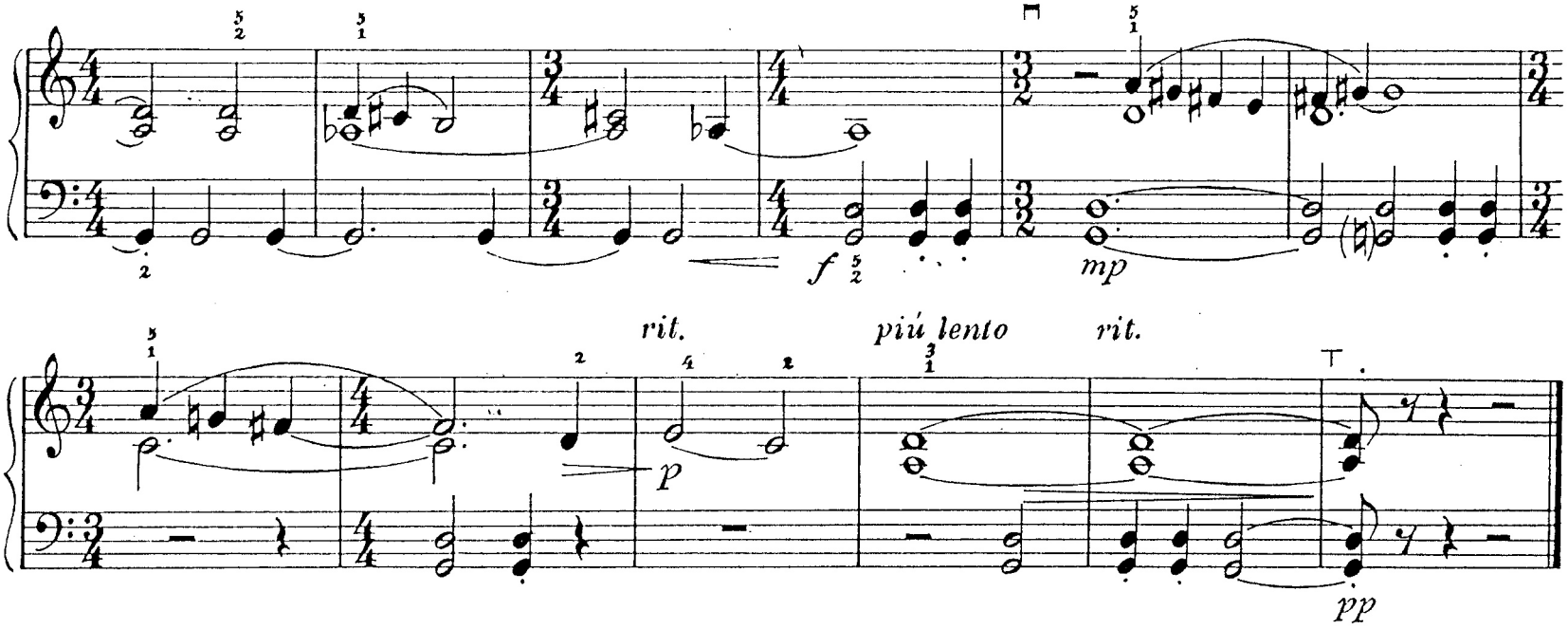
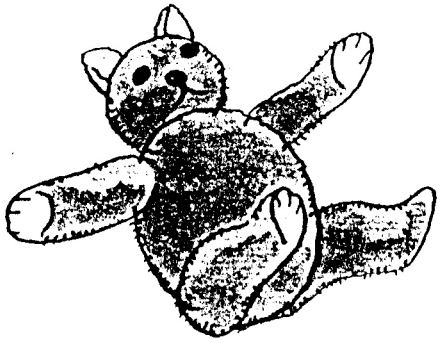
rit.
sff
p
presto
ff
sff.



MEDVÍDEK




f
mp
rit.
più lento
rit.
p
pp





JINDŘICH FELD

HRAČKY

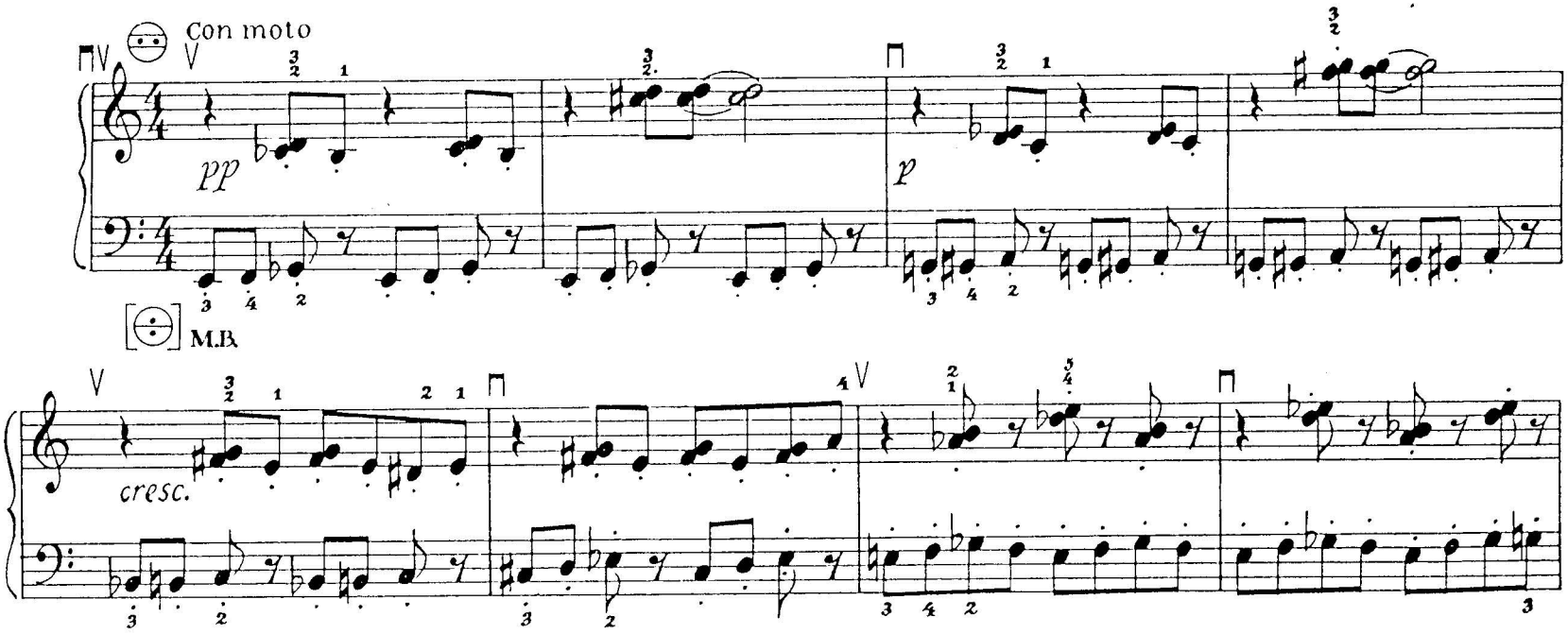
TŘI DROBNÉ SKLADBY PRO AKORDEON

(1980)

VLÁČEK
PANENKA
VOJÁČEK

VLÁČEK

Jindřich Feld



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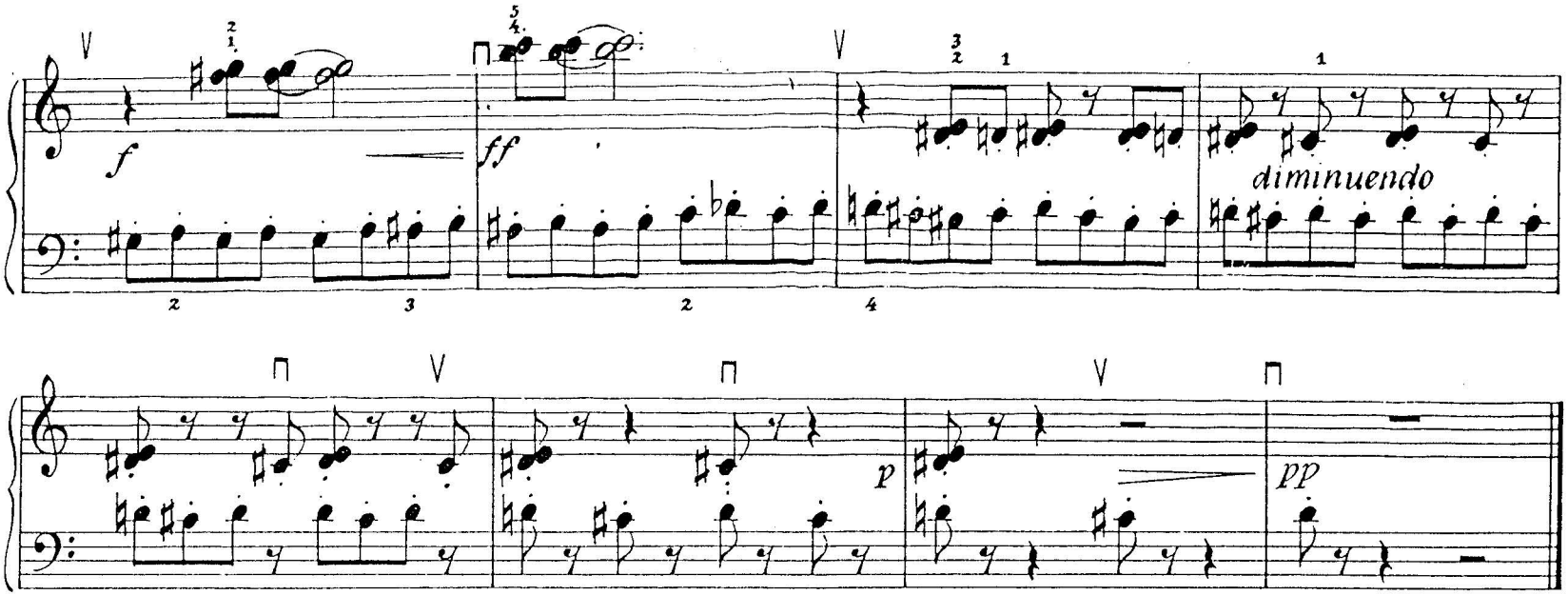
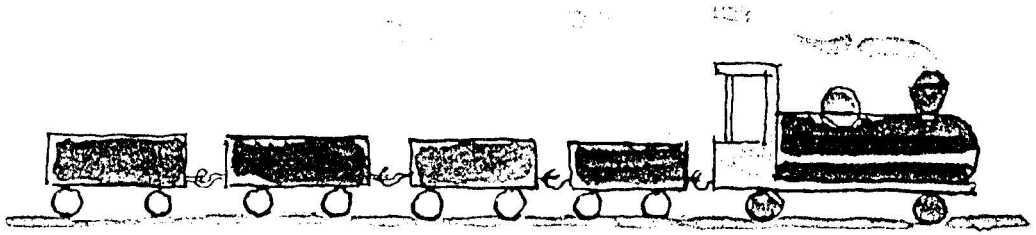
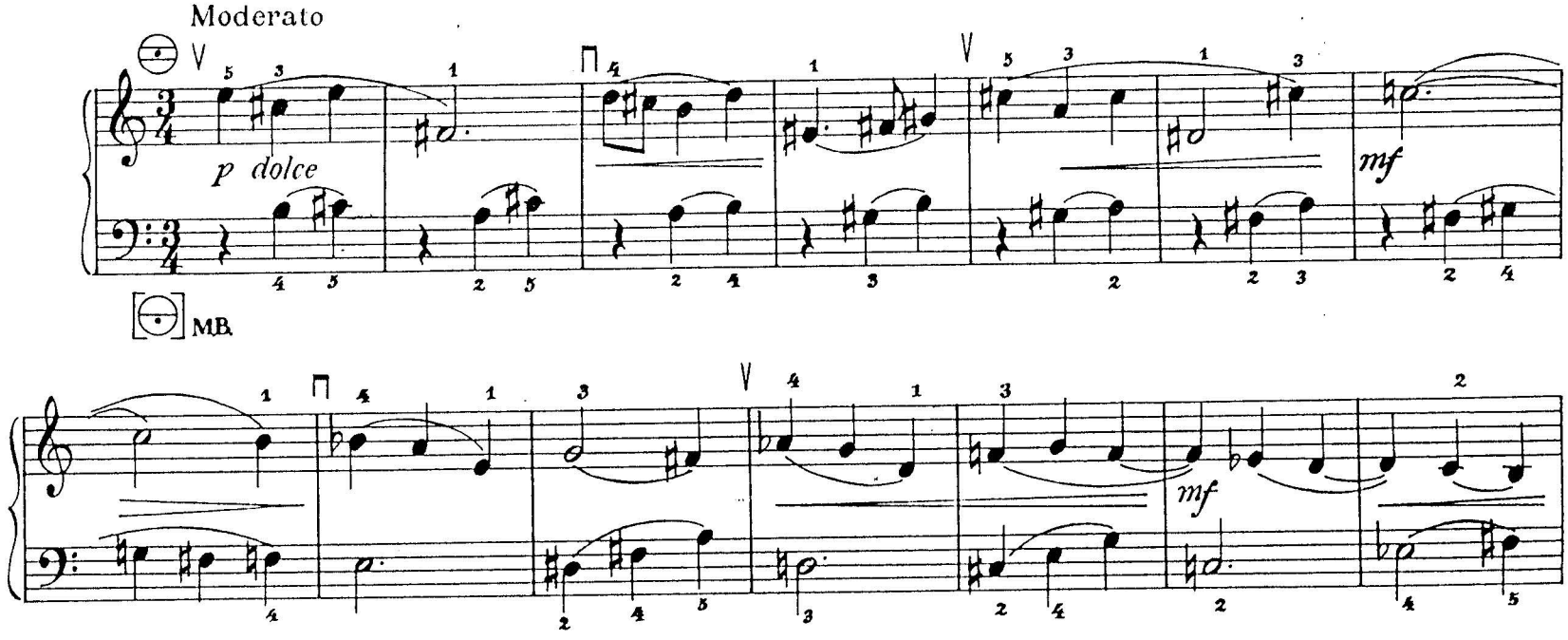

f
ff
diminuendo
p
pp




Moderato
p dolce
MB.
mf
mf

poco rit.

a tempo

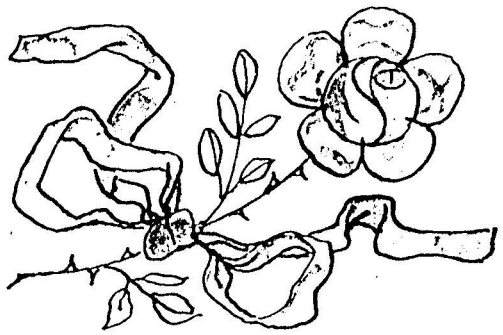
f

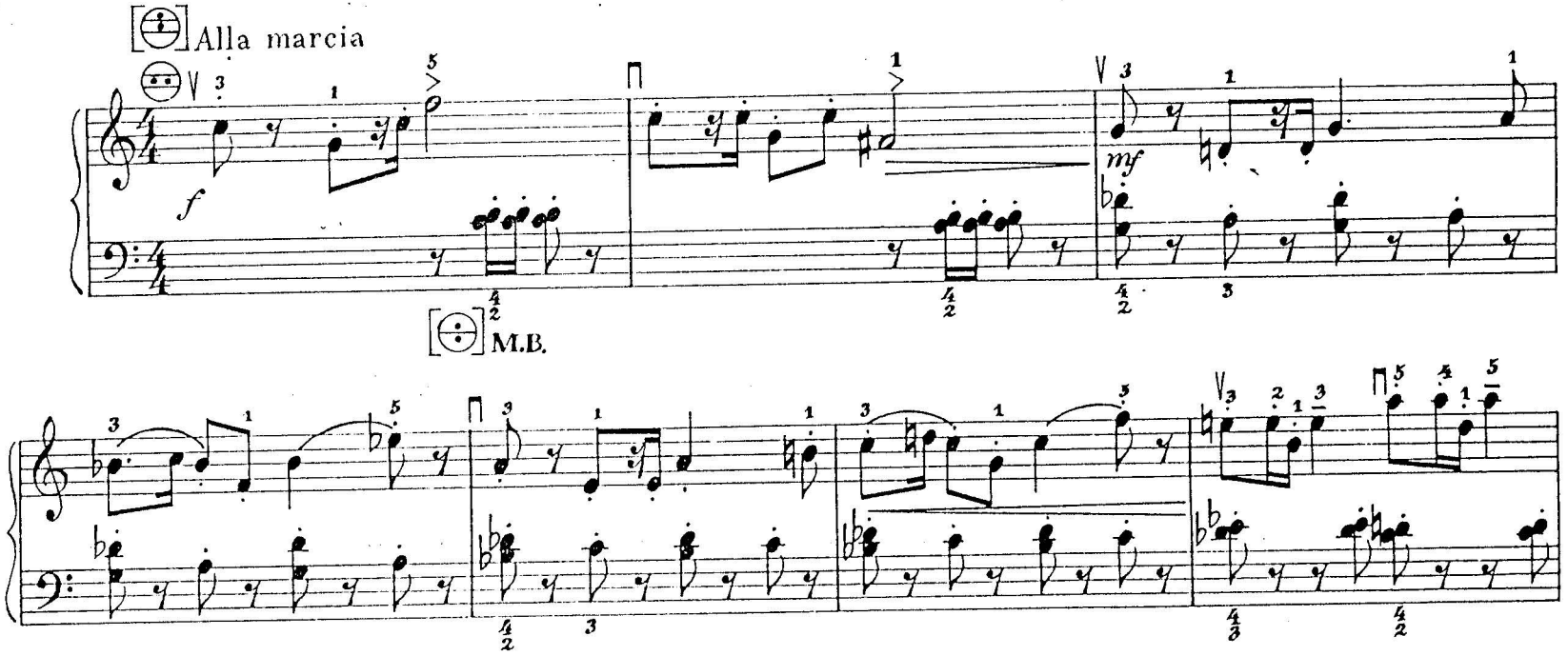
p

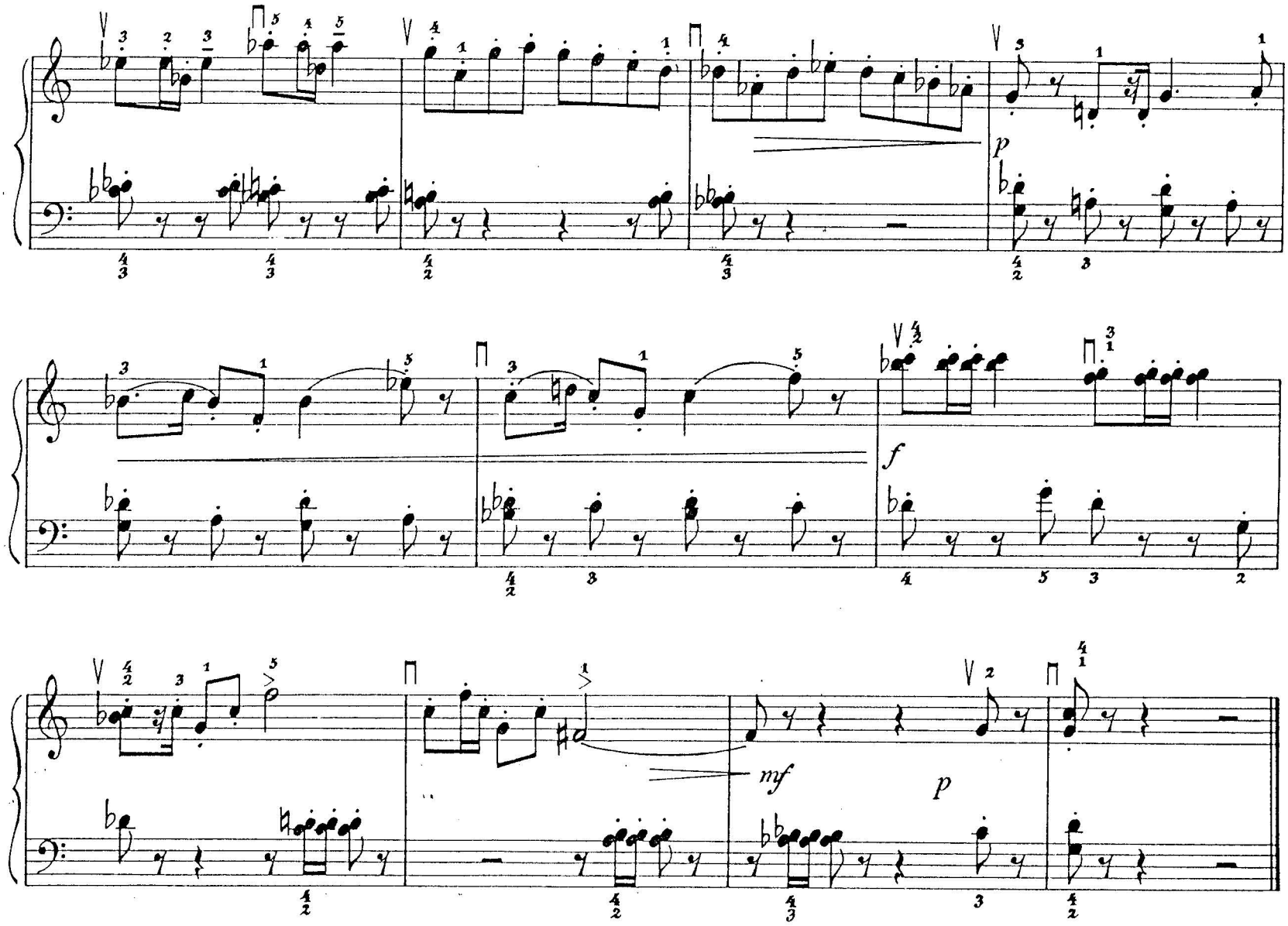
mf

p

pp




Alla marcia
f
mf
M.B.


p
f
mf
p

OBSAH

Václav Riedlbauch: Loutky

Smutný vílák 4

Krvelačná karkulka 6

Ježidědek 8

Štěpán Rak: Zvířátka

Zajíček 14

Kohoutek 18

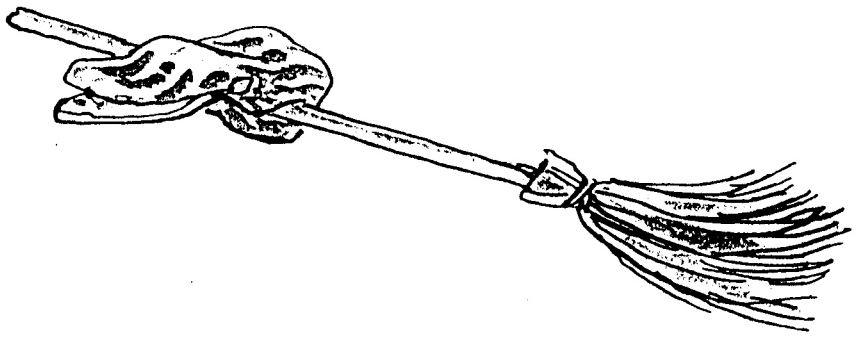
Medvídek 20

Jindřich Feld: Hračky

Vláček 24

Panenka 26

Vojáček 28



Віктор Власов

ЕСТРАДНО-ДЖАЗОВІ П'ЄСИ

для баяна (акордеона)

Упорядник

П. Серотюк

Viktor Vlasov

VARIETY-JAZZ COMPOSITIONS

for accordion playing

Compiled by

Petro Serotyuk

ТЕРНОПІЛЬ
НАВЧАЛЬНА КНИГА – БОГДАН
2004

TERNOPIL
NAVCHALNA KNYHA – BOHDAN
2004

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STEP
Диско 12
DISCO
Сіамський кіт 14
SIAMESE CAT
У такому ритмі 16
IN A RHYTHM LIKE THIS

Шановні друзі!

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46008, м. Тернопіль
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1. Баян відкриває світ музики. Посібник для юних баяністів. Автор П. Серотюк.
2. А. Вівальді. Концерт "Зима" (для дуету).
3. В.А. Моцарт. "Маленька нічна серенада" (для дуету).
4. І. Яшкевич. "Сонатини №№ 3, 4, 5" (баян соло).
5. К. Шутенко. "Сім двоголосих фуг на теми українських народних пісень" (баян соло).
6. В. Власов. "Альбом юного баяніста".
7. В. Власов. "Естрадно-джазові мініатюри".
8. Л. Козельчук. "Сім п'єс на теми українських народних пісень".
9. Грає дует "Menghini":
   вип. 1 (В. Зубицький, Г. Свиридов, О. Гедіке);
   вип. 2 ("Світло й тіні", "Веселий кабальєро");
   вип. 3 (А. П'яццолла. "Oblivion", "Libertango");
   вип. 4 (Є. Дербенко. "На пасіці", "Токата").
10. Є. Дербенко. Сюїта "Діти "перестройки" (соло), "Дивертисмент".
11. Є. Дербенко. Гумористична сонатина (соло).
12. Серія "Вар'єте":
    вип. 1 (А. П'яццолла. "Три танго" (ред. Ф. Ліпса));
    вип. 2 (Ю. Пєшков. Вибрані твори).

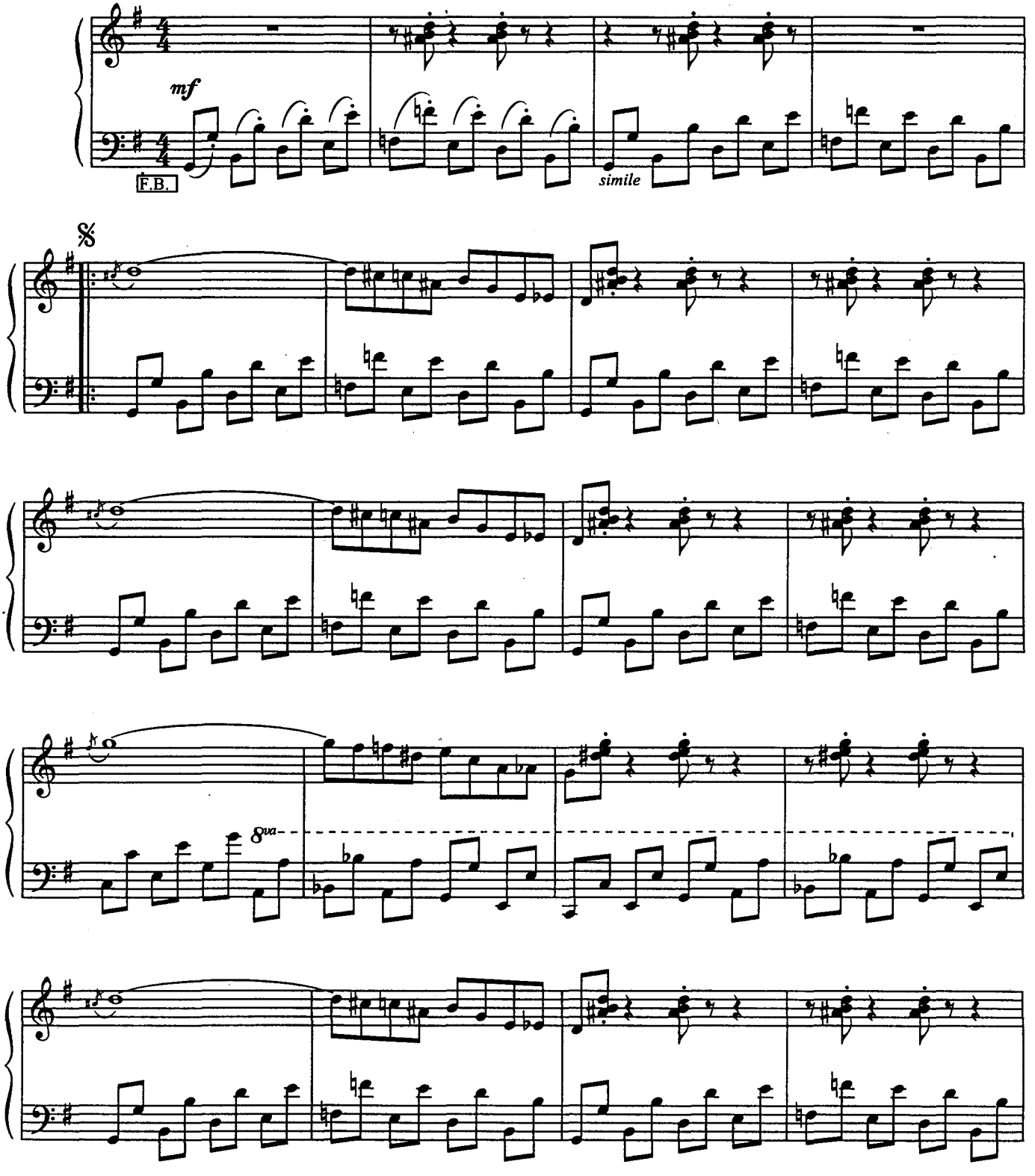
Анатолію Савінкову
To Anatoliy Savinkov

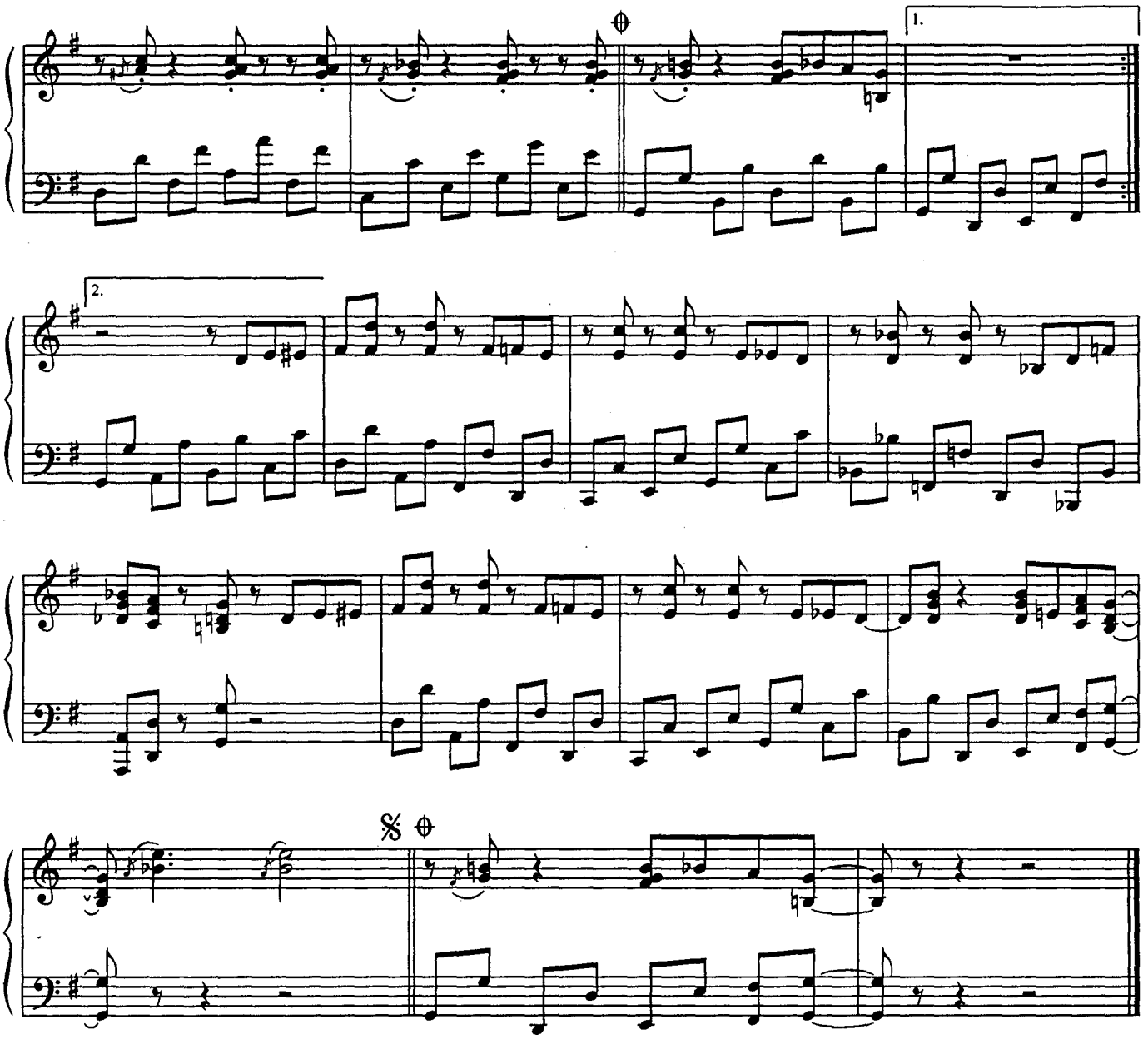
БУГІ-ВУГІ

BOOGIE - WOOGIE

Віктор Власов
Viktor Vlasov

Живо [Vivo]

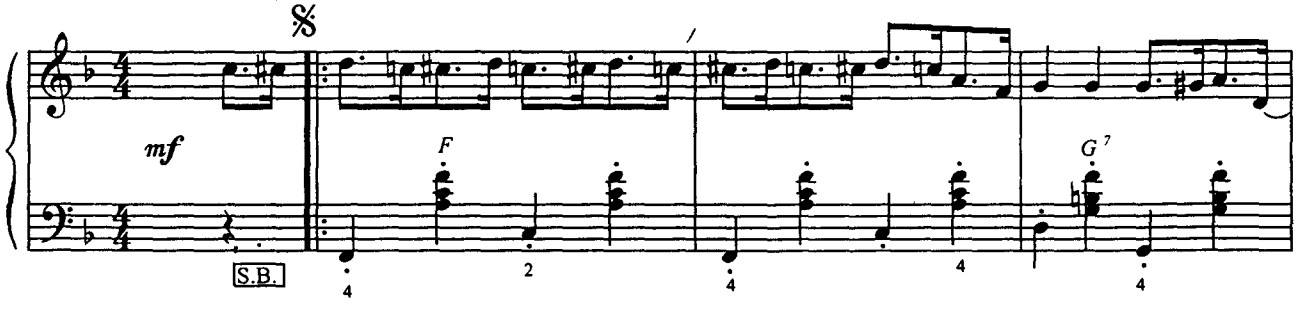


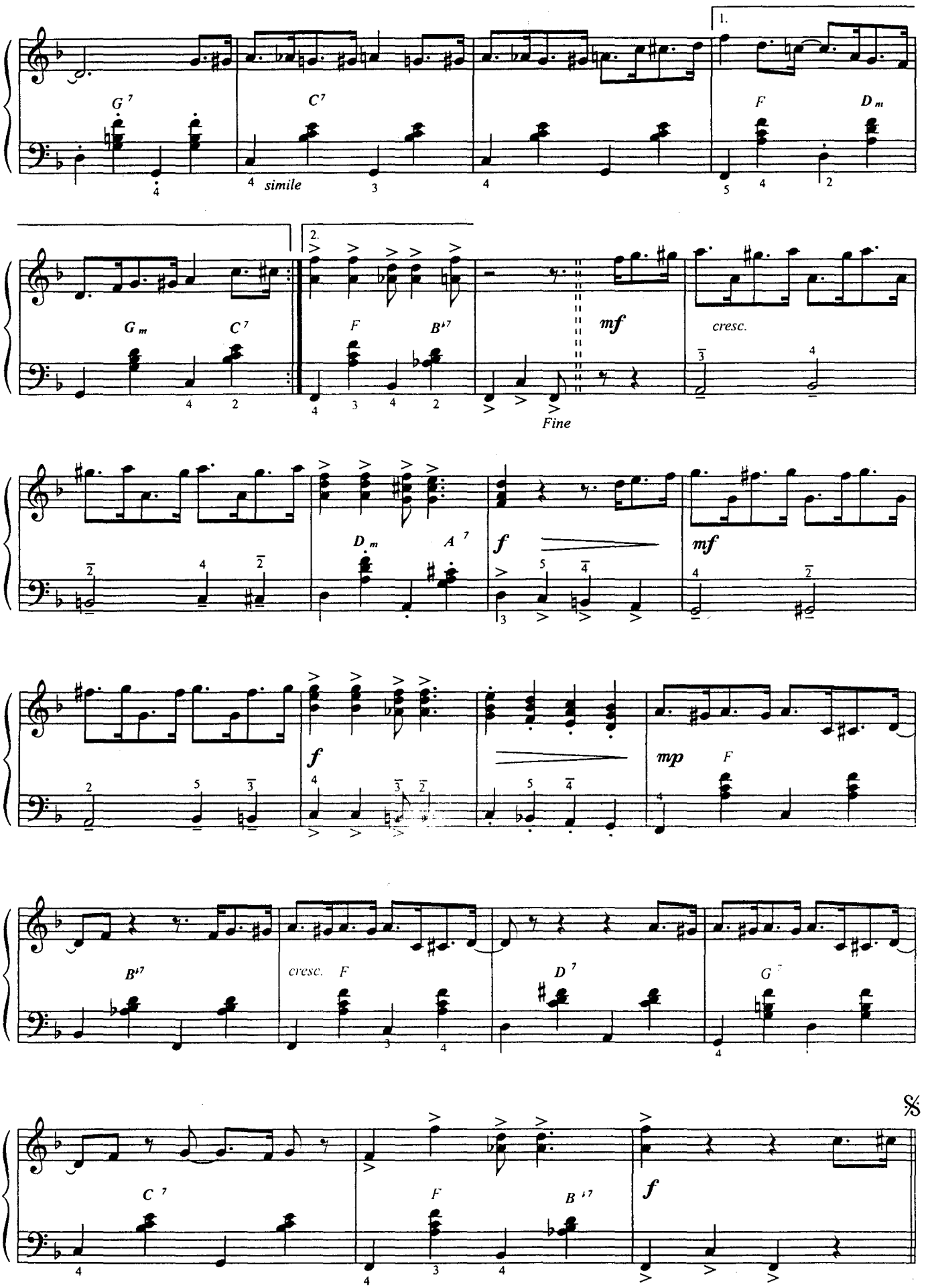


HIME KIHO

SILENT MOVIE

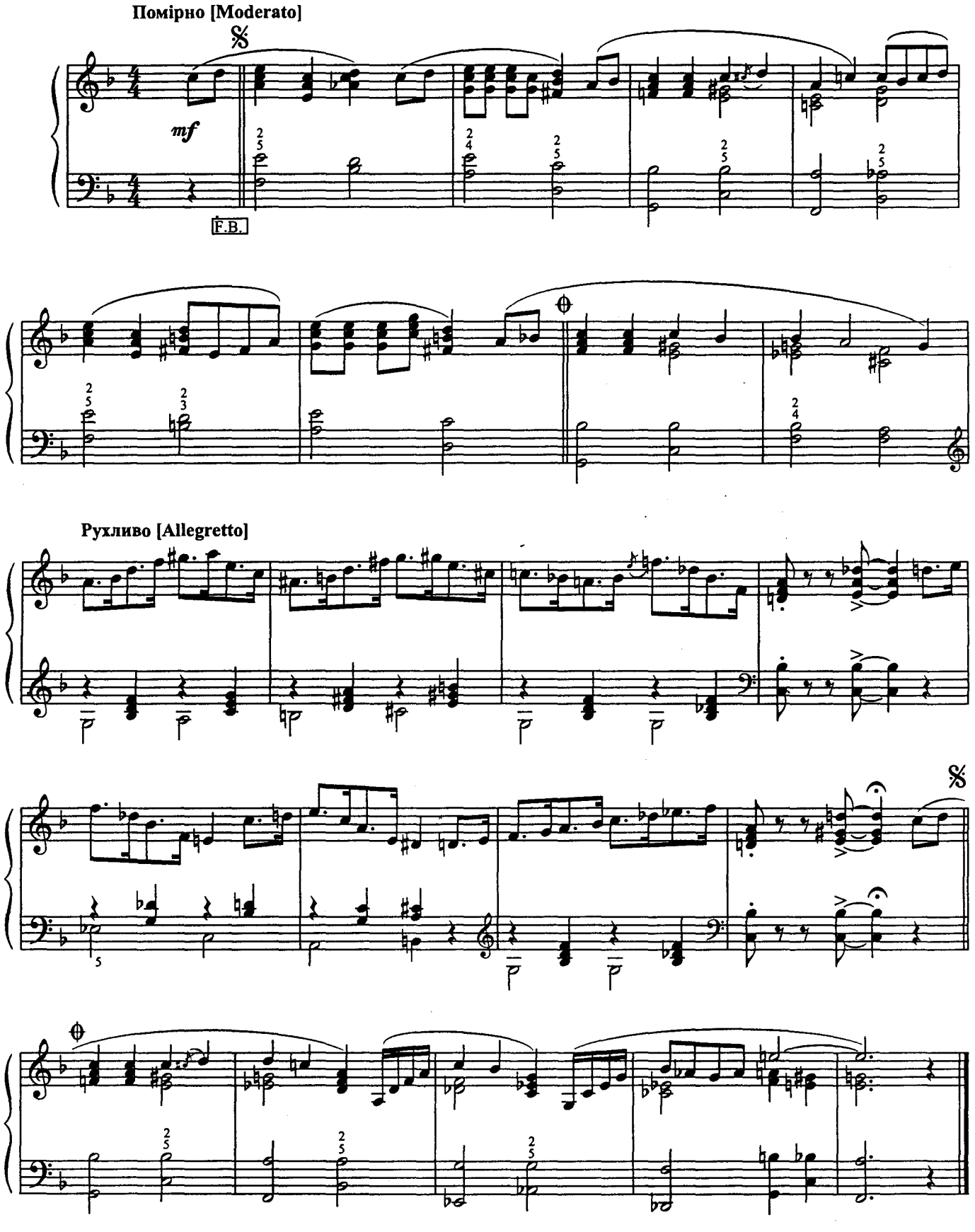
Досить скоро [Allegro vivo]




1.
G 7
C 7
simile
F
D m
2.
G m
C 7
F
B♭7
mf
cresc.
Fine
D m
A 7
f
mf
f
mp
F
B♭7
cresc.
F
D 7
G 7
𝄋
C 7
F
B♭7
f

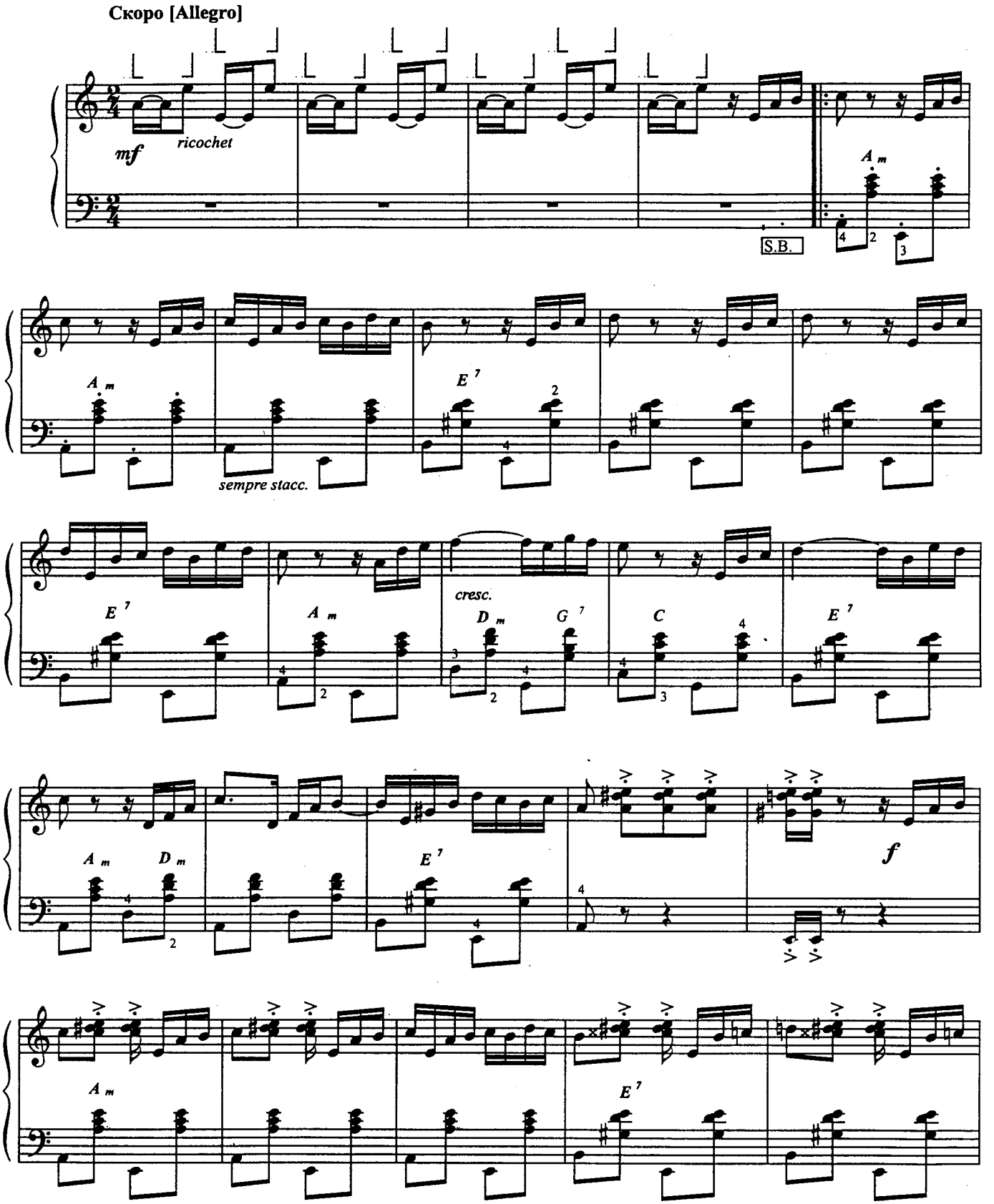
ДОБРИЙ ДЕНЬ

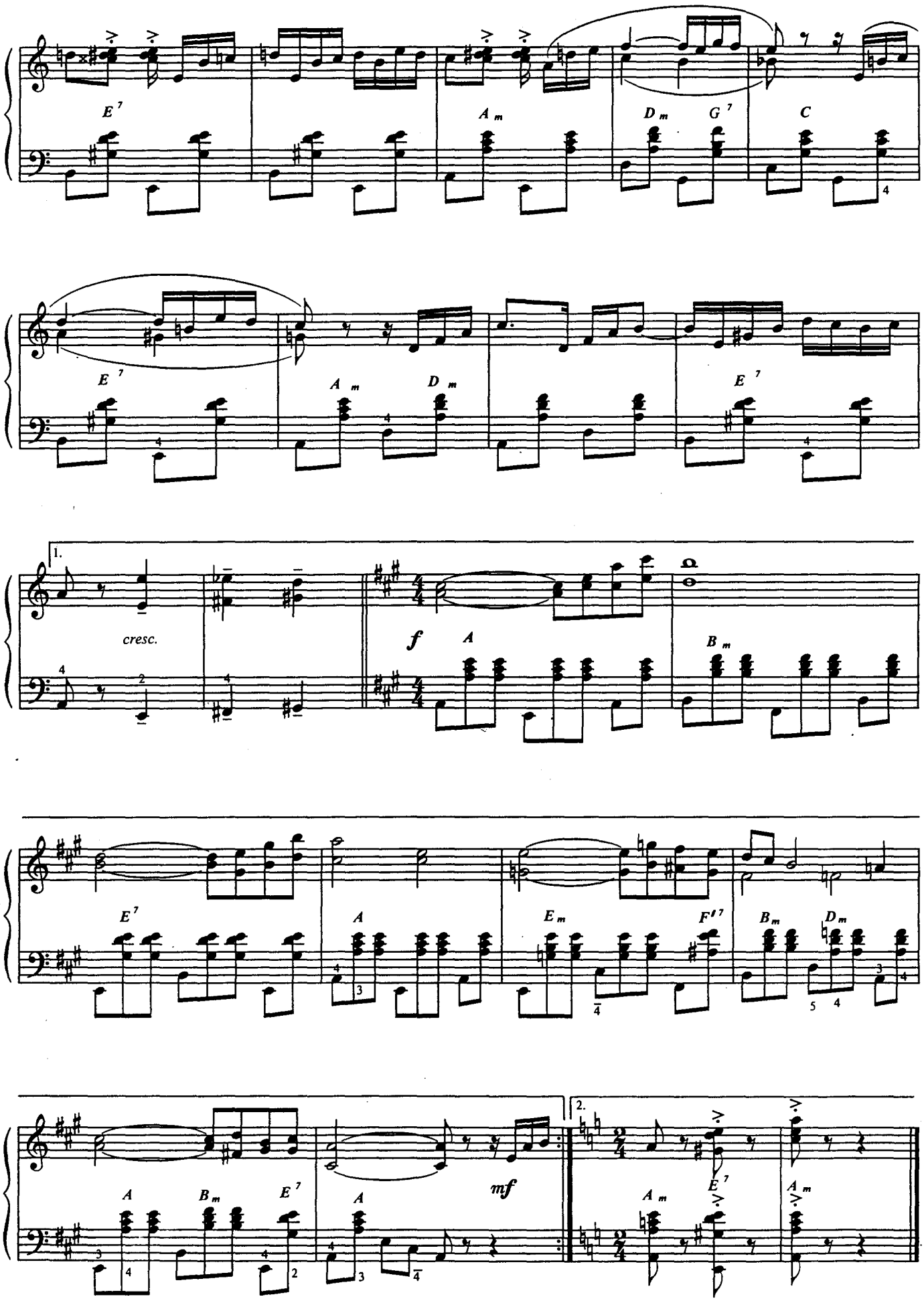
GOOD AFTERNOON



УЛЮБЛЕНИЙ МУЛЬТИК

MY FAVOURITE CARTOON FILM

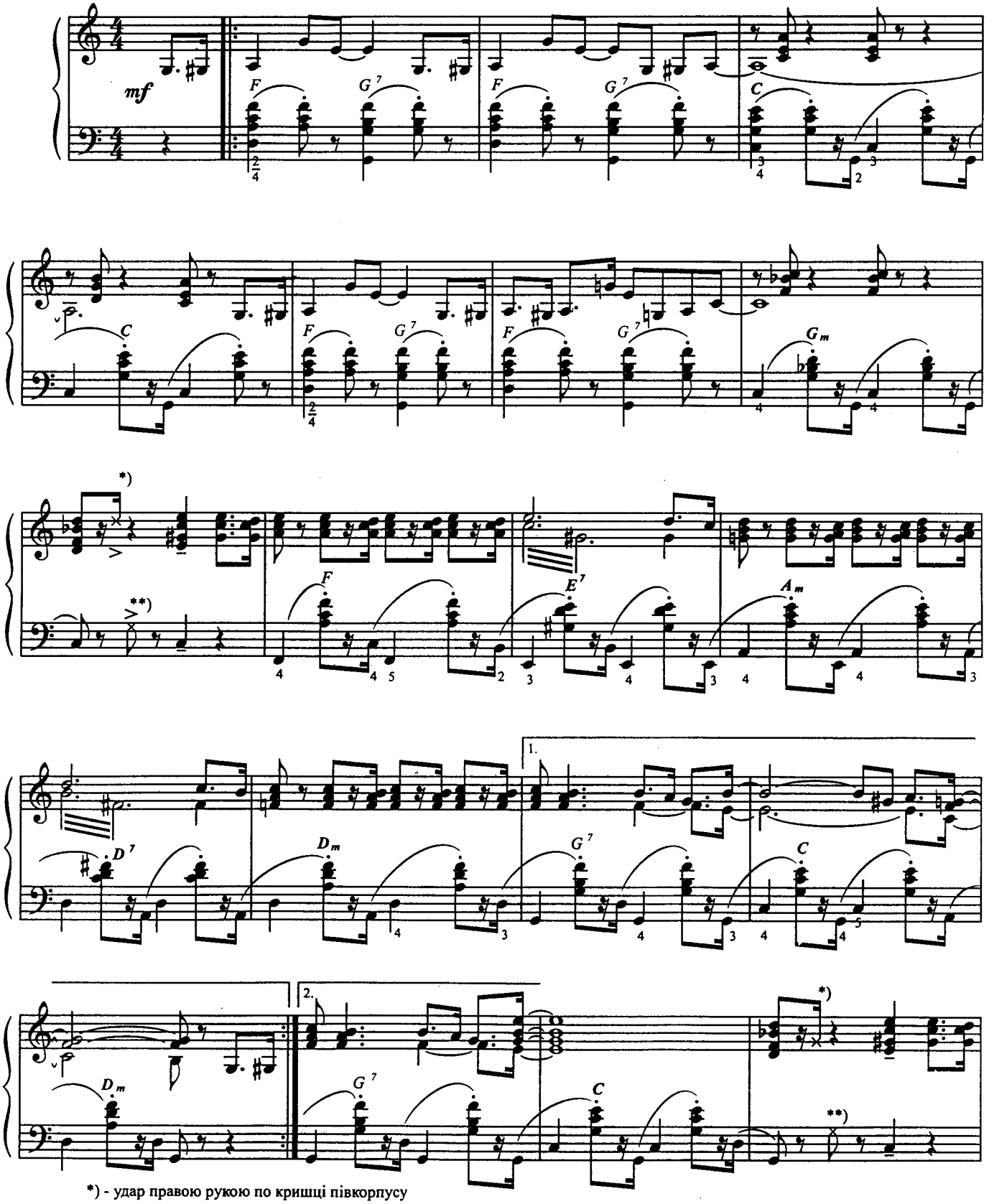



E 7
A m
D m
G 7
C
E 7
A m
D m
E 7
1.
cresc.
f
A
B m
E 7
A
E m
F 7
B m
D m
A
B m
E 7
A
mf
2.
A m
E 7
A m

ДАВАЙ ПОСВІНГУЄМО

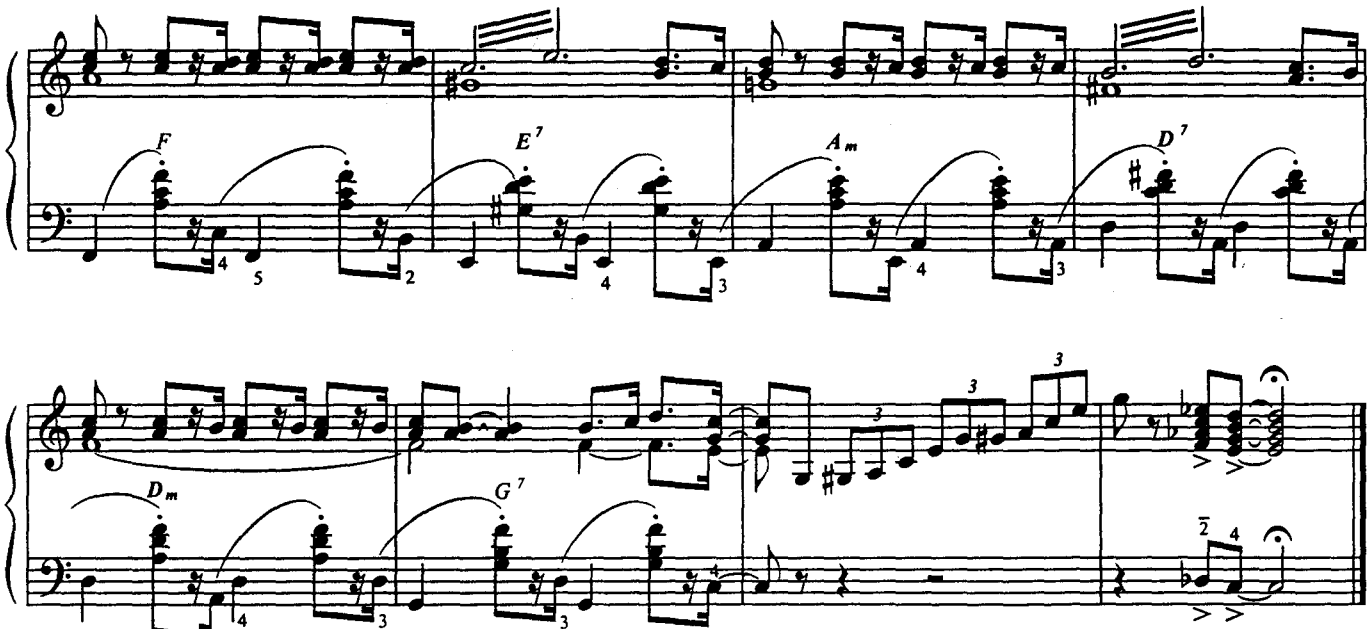
LET'S PLAY SWING MUSIC

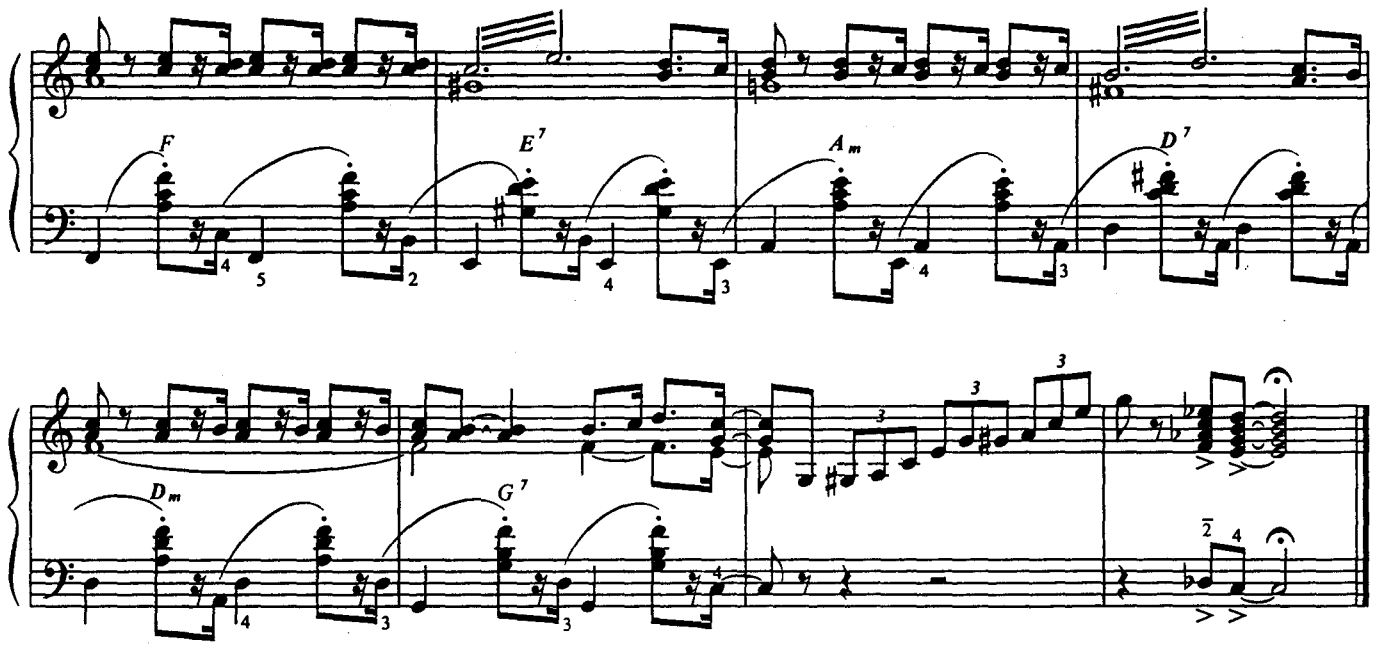
Помірно [Moderato]



*) - удар правою рукою по кришці півкорпусу

**) - удар лівою рукою по клавіатурі

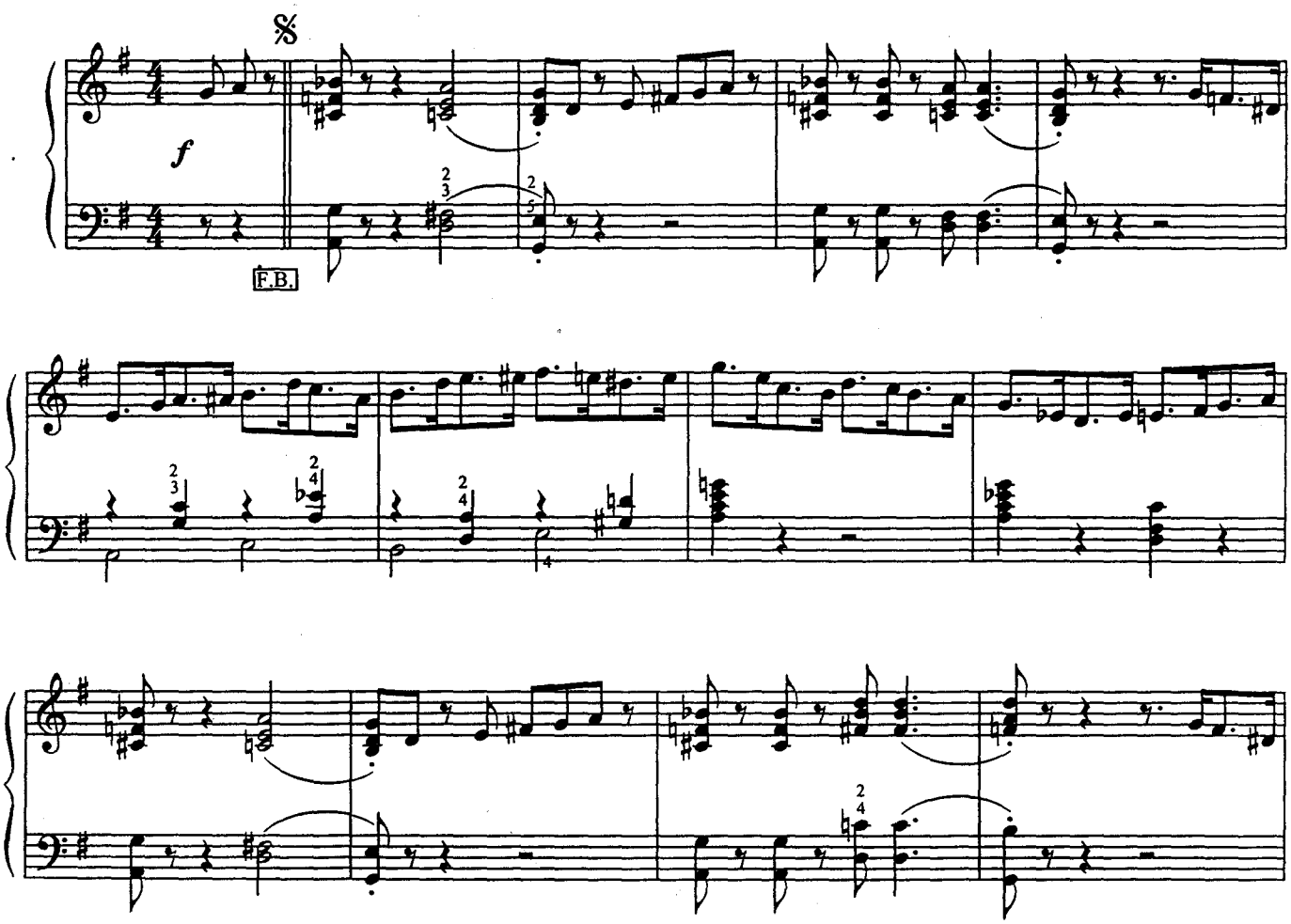

F
E7
Am
D7
Dm
G7

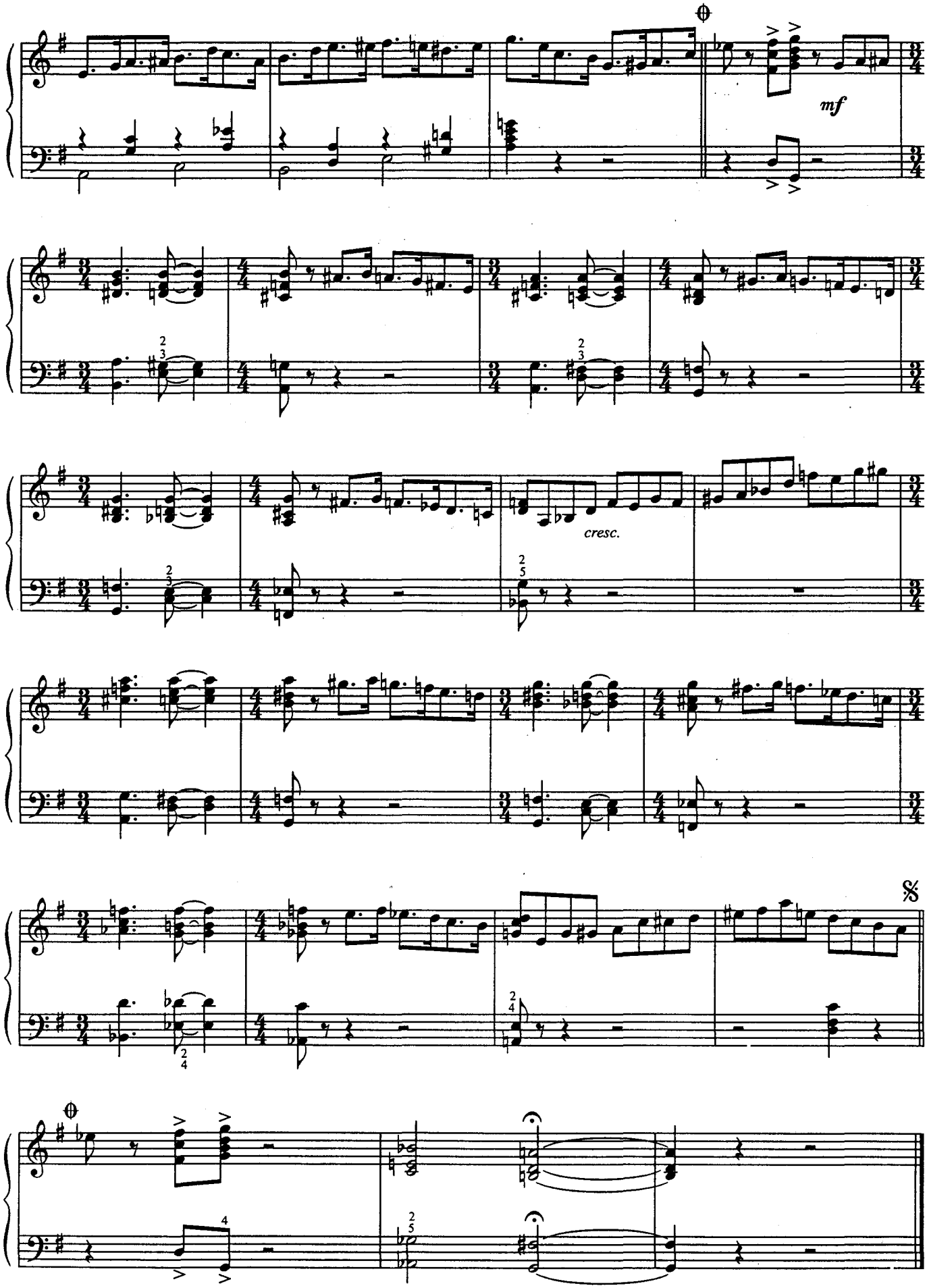


СТЕП

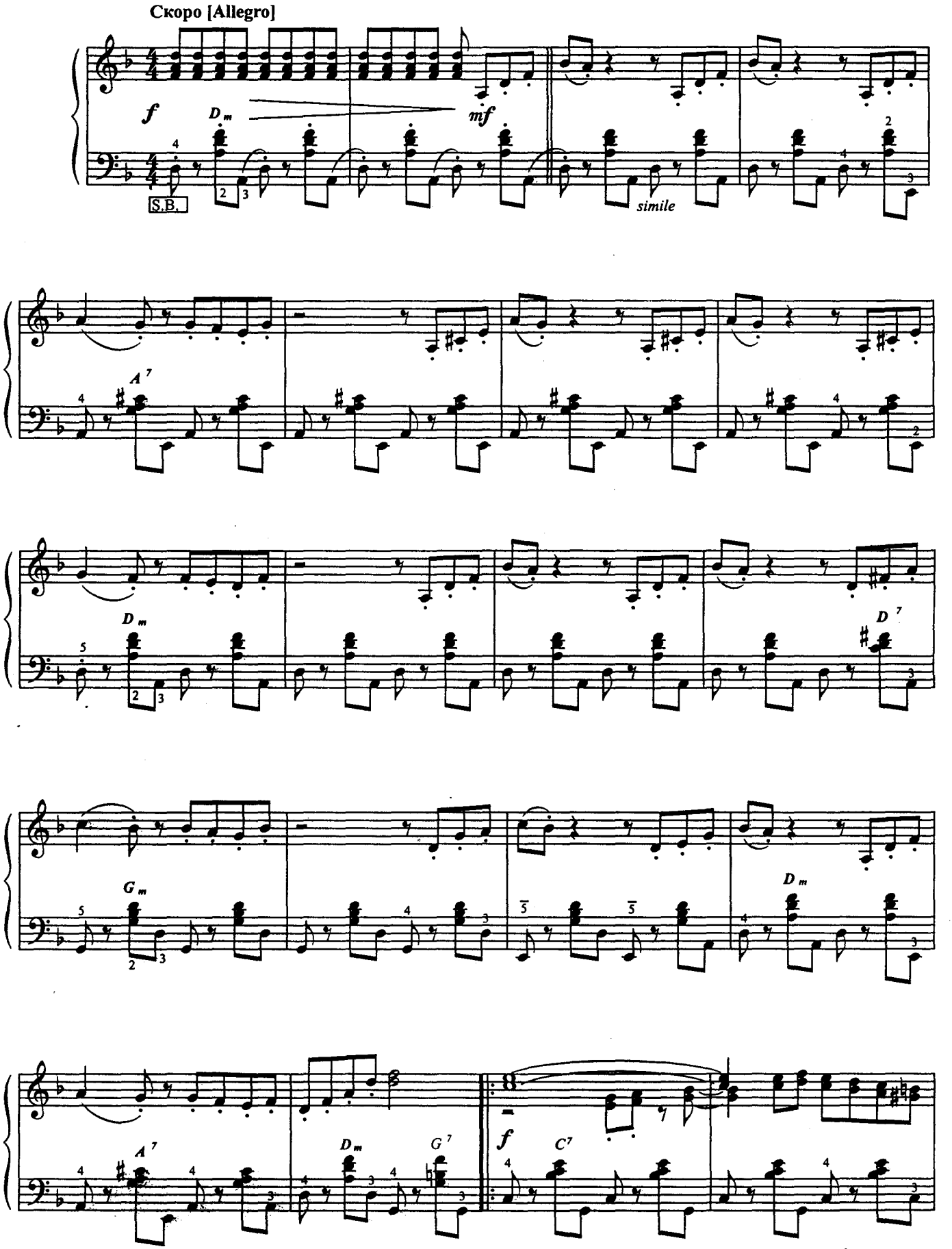
STEP

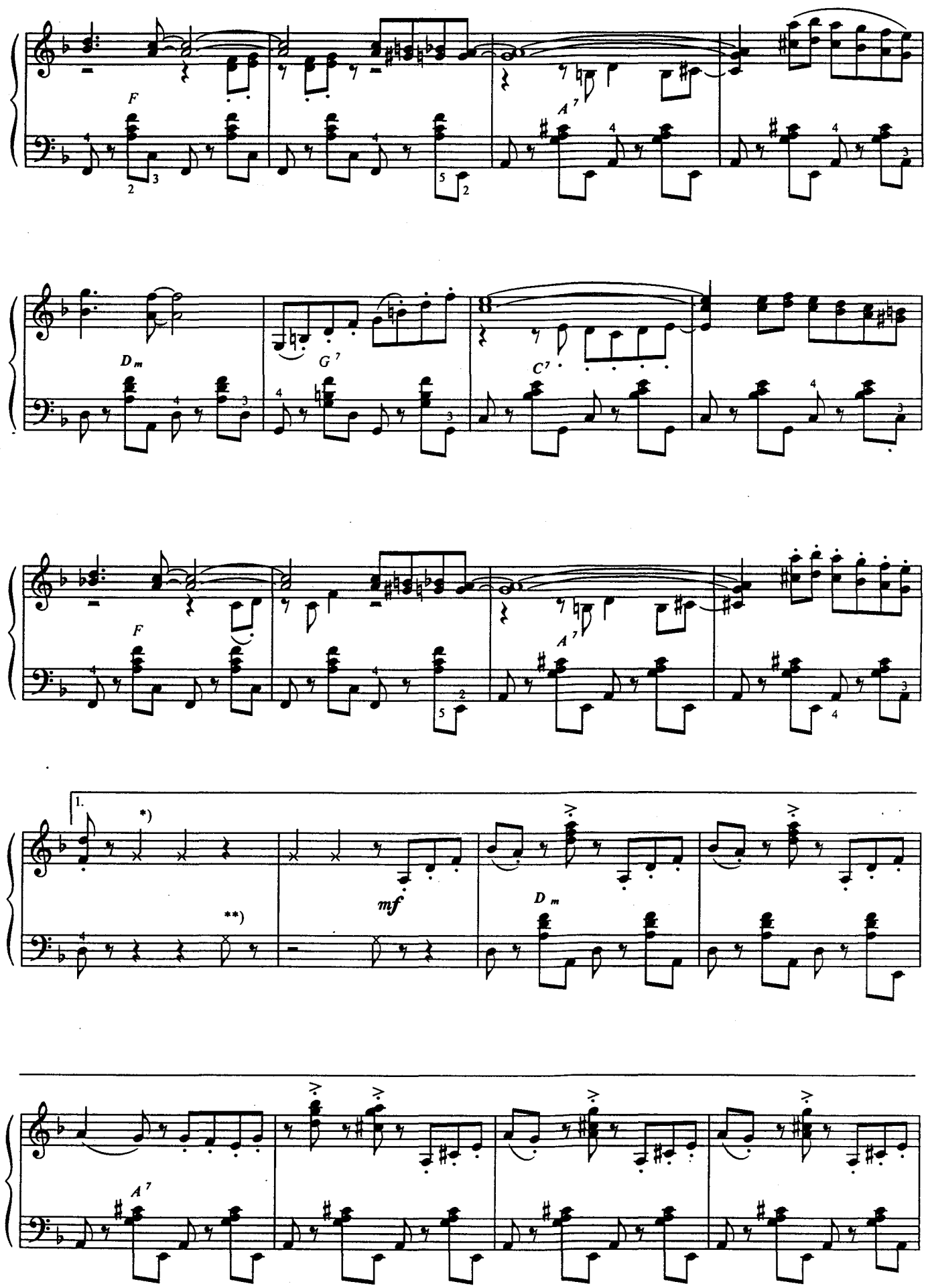
Досить скоро [Allegro vivo]




mf
cresc.

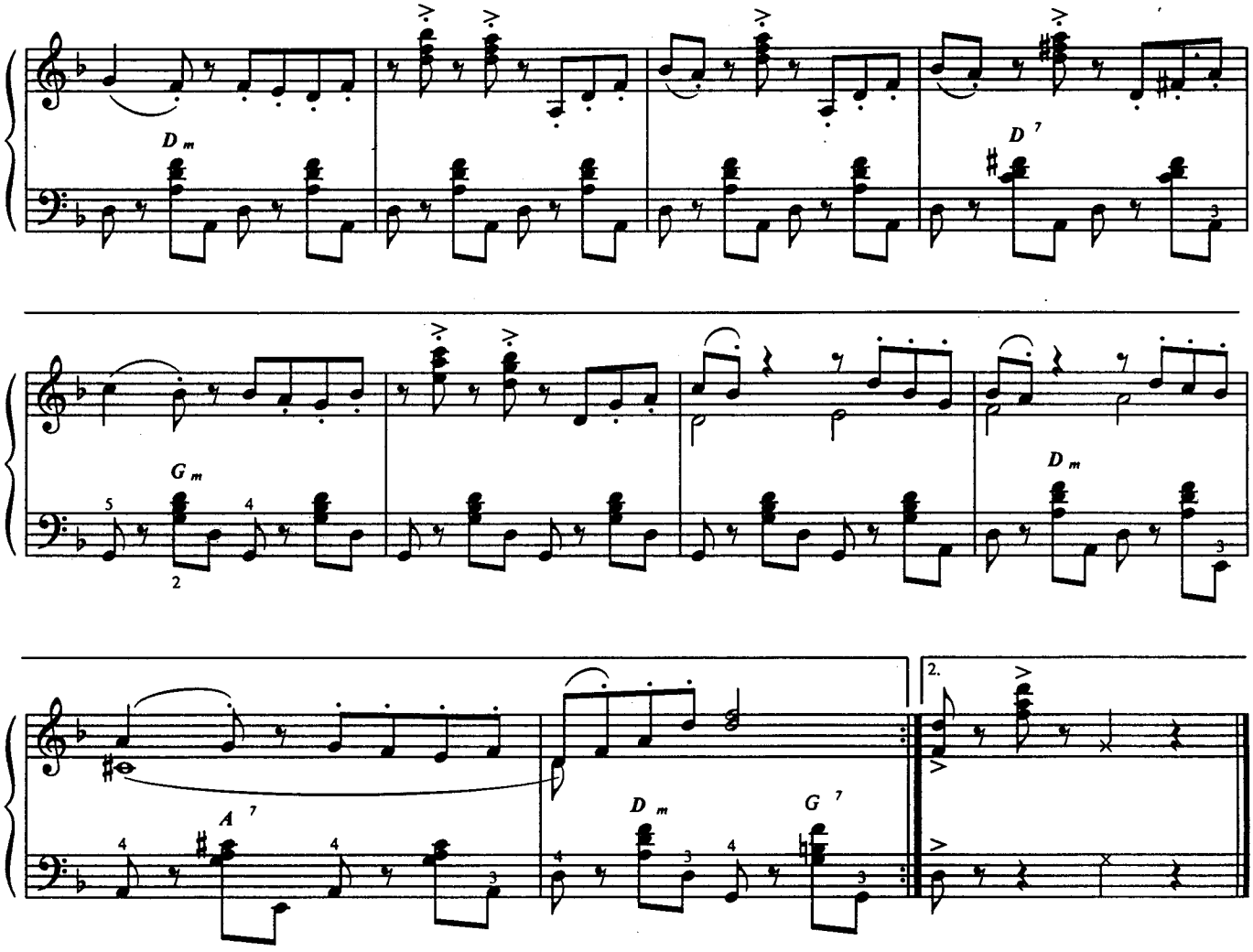
ДИСКО
DISCO





*) - удар правою рукою по напіврозжатому міху (спереду)

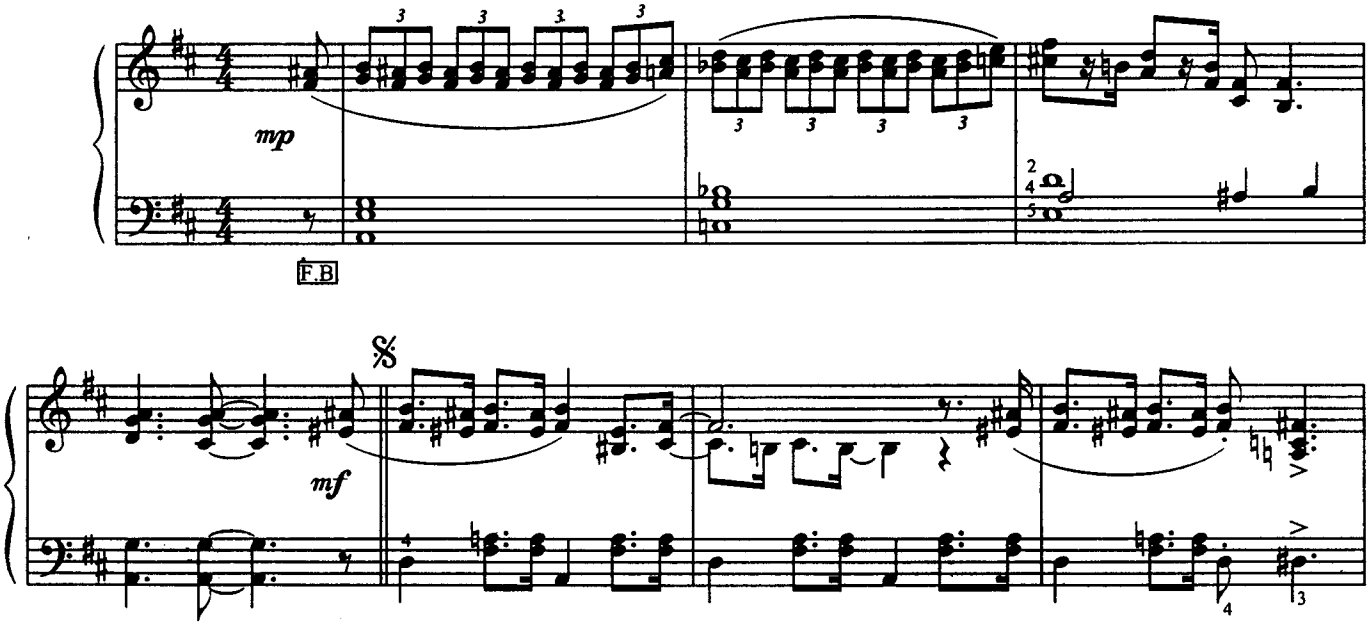
**) - удар лівою рукою по клавіатурі

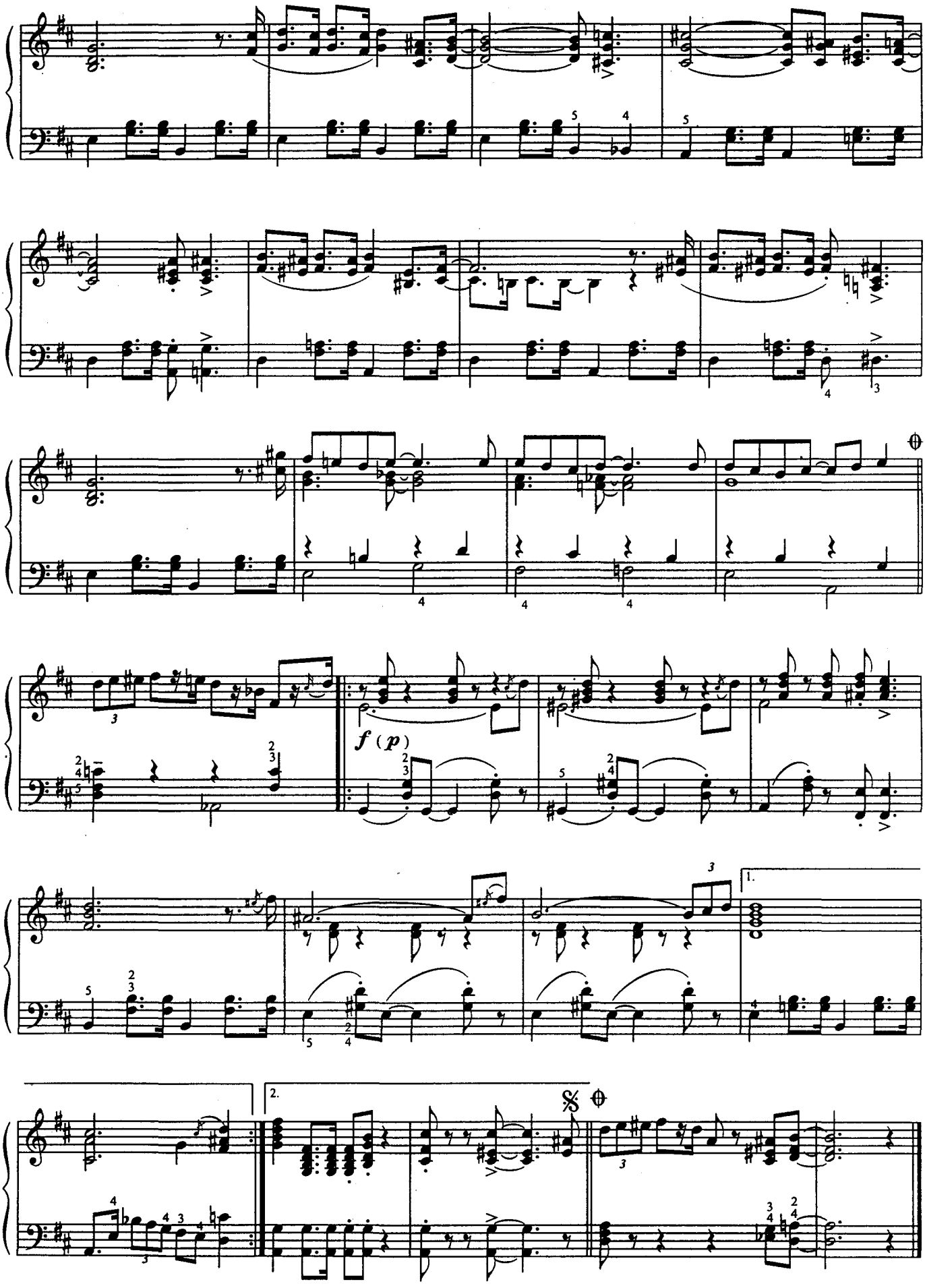


СІАМСЬКИЙ КІТ

SIAMESE CAT

Помірно [Moderato]

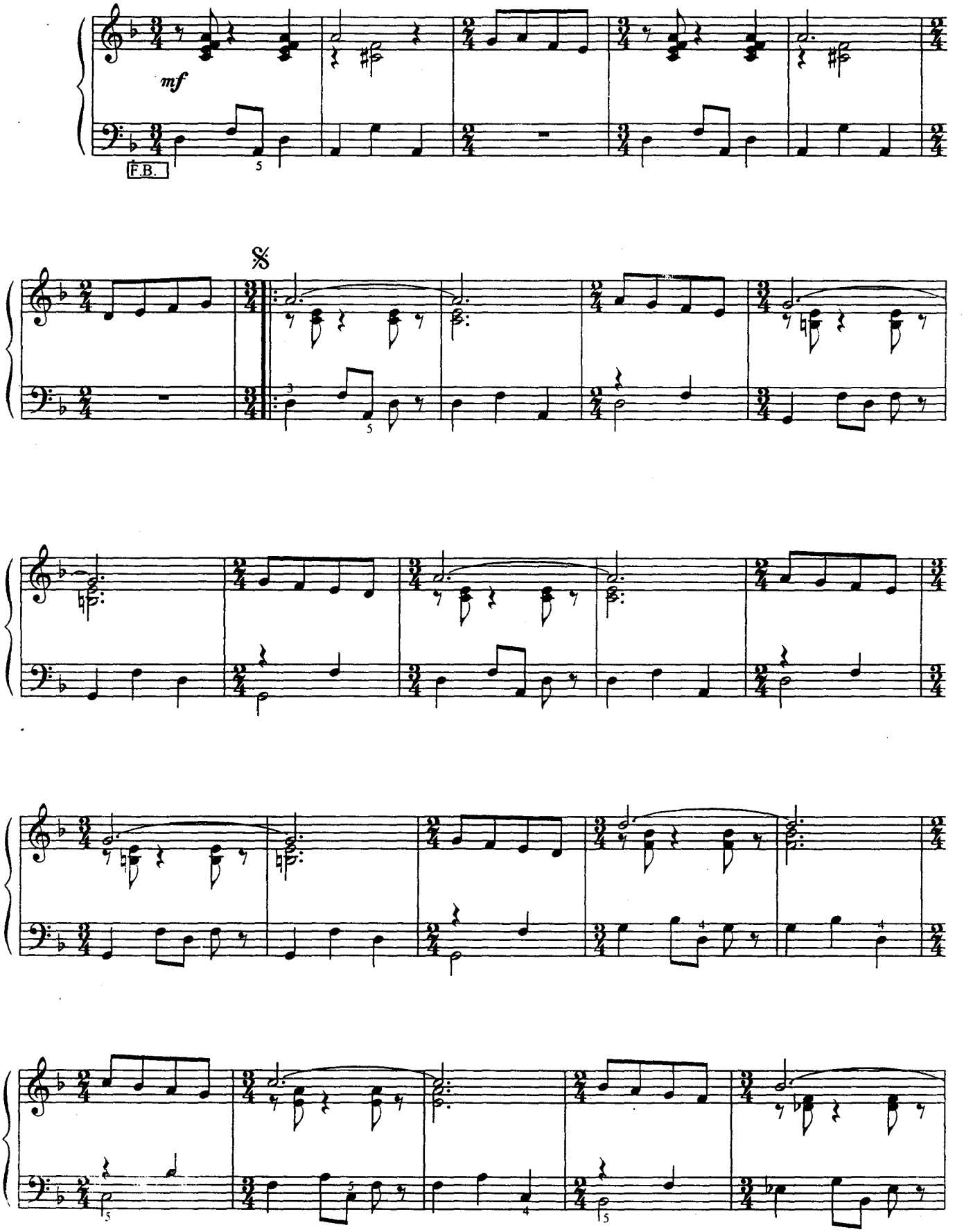


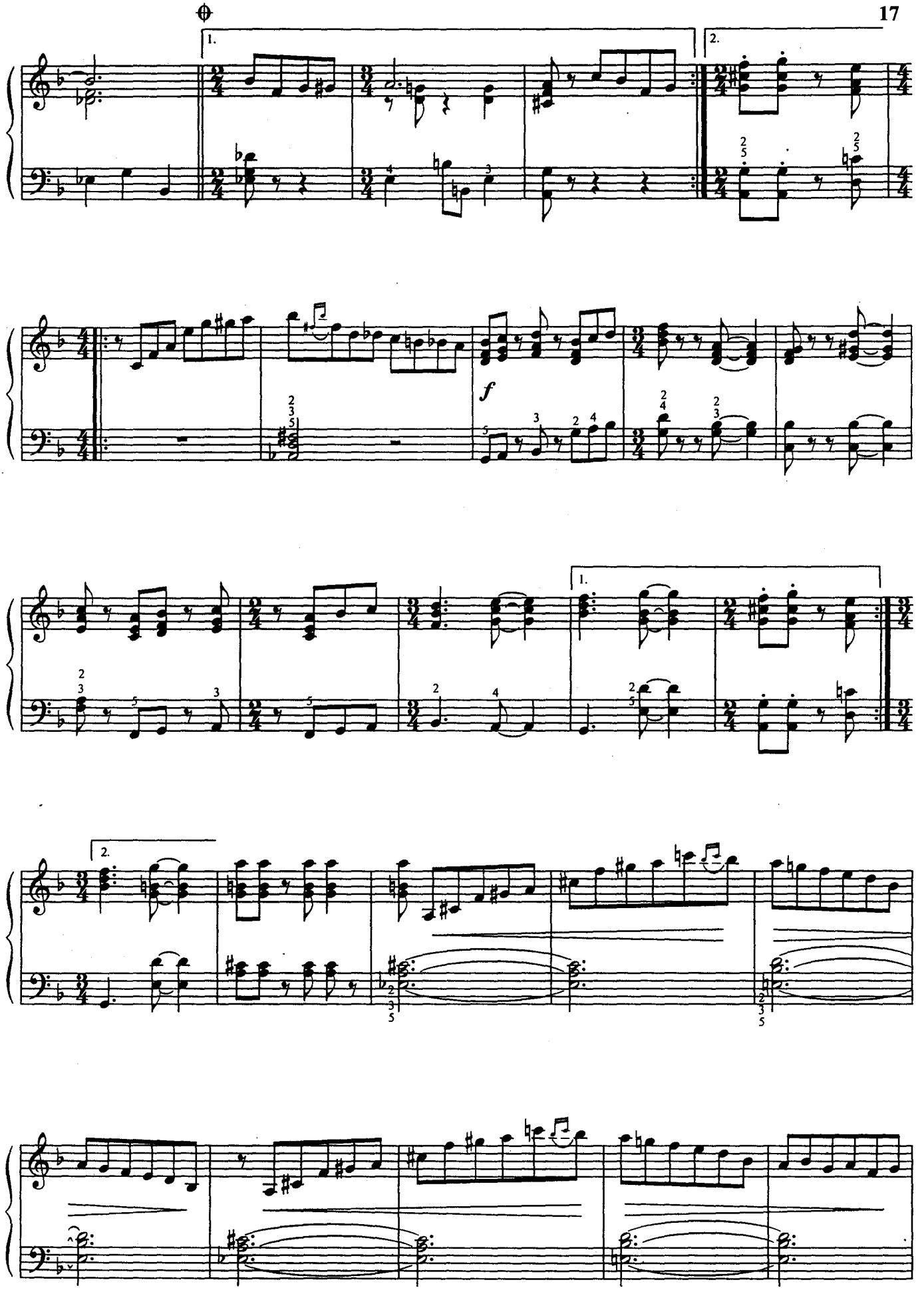

f (p)
1.
2.

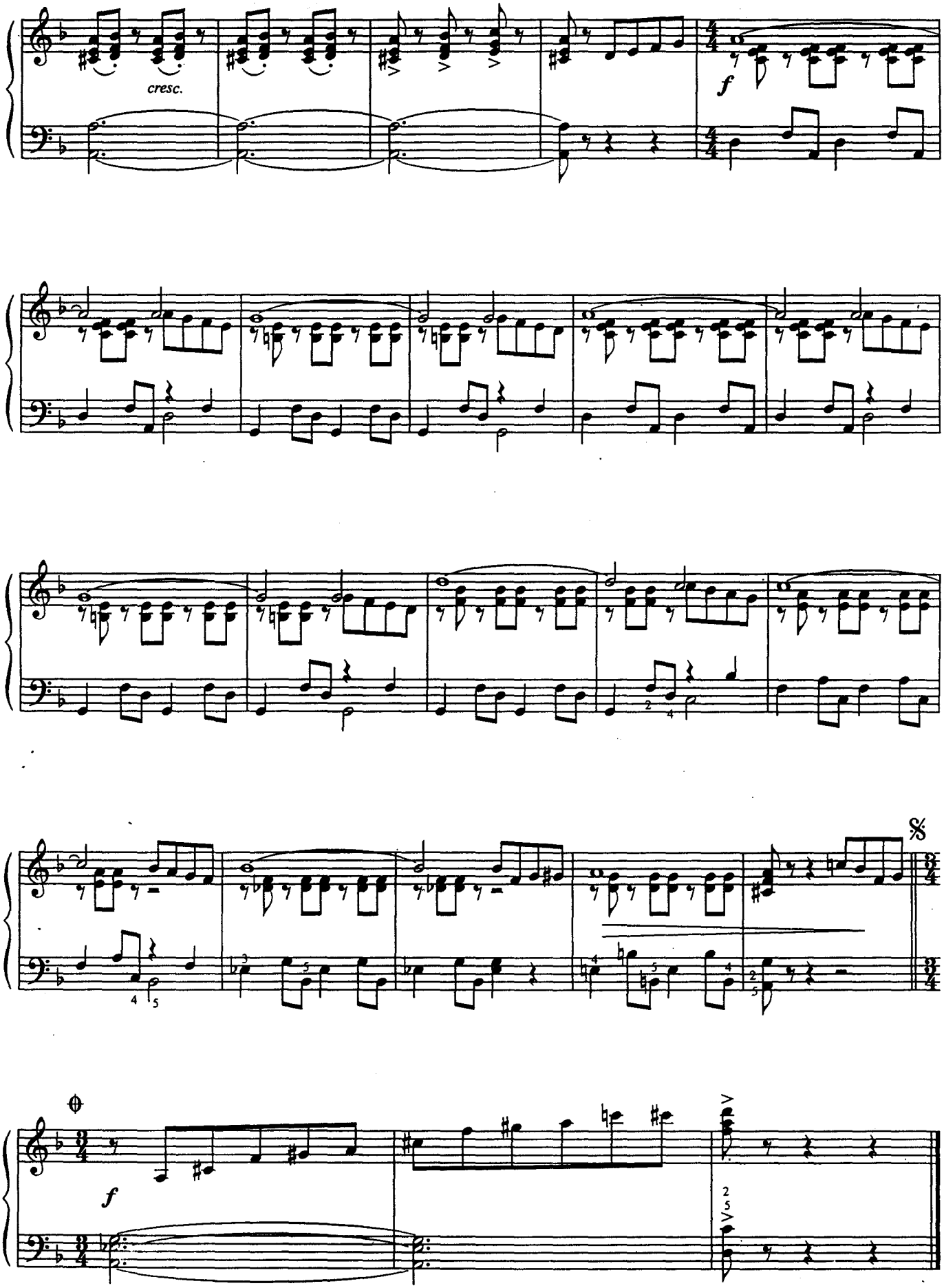
У ТАКОМУ РИТМІ

IN A RHYTHM LIKE THIS

Скоро [Allegro]




1.
2.
f
1.
2.


cresc.
f
f

Віктор Власов

АЛЬБОМ ДЛЯ ДІТЕЙ

для баяна (акордеона)

Упорядник

П. Серотюк

Viktor Vlasov

ALBUM FOR CHILDREN ACCORDION PLAYERS

Compiled by

P. Serotyuk

ТЕРНОПІЛЬ
НАВЧАЛЬНА КНИГА – БОГДАН
2004

TERNOPIL
NAVCHALNA KNYHA – BOHDAN
2004

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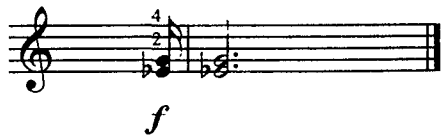
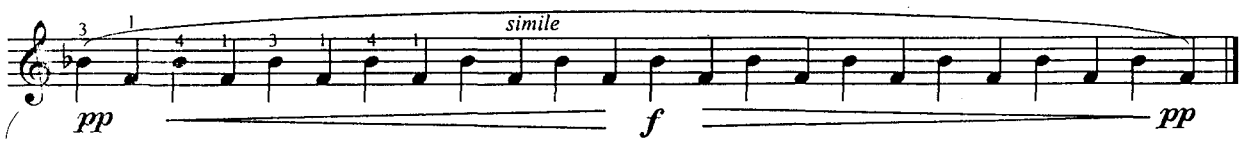
THE EMPEROR'S BALL

АВТО ПРИБУЛО
THE CAR HAS ARRIVED

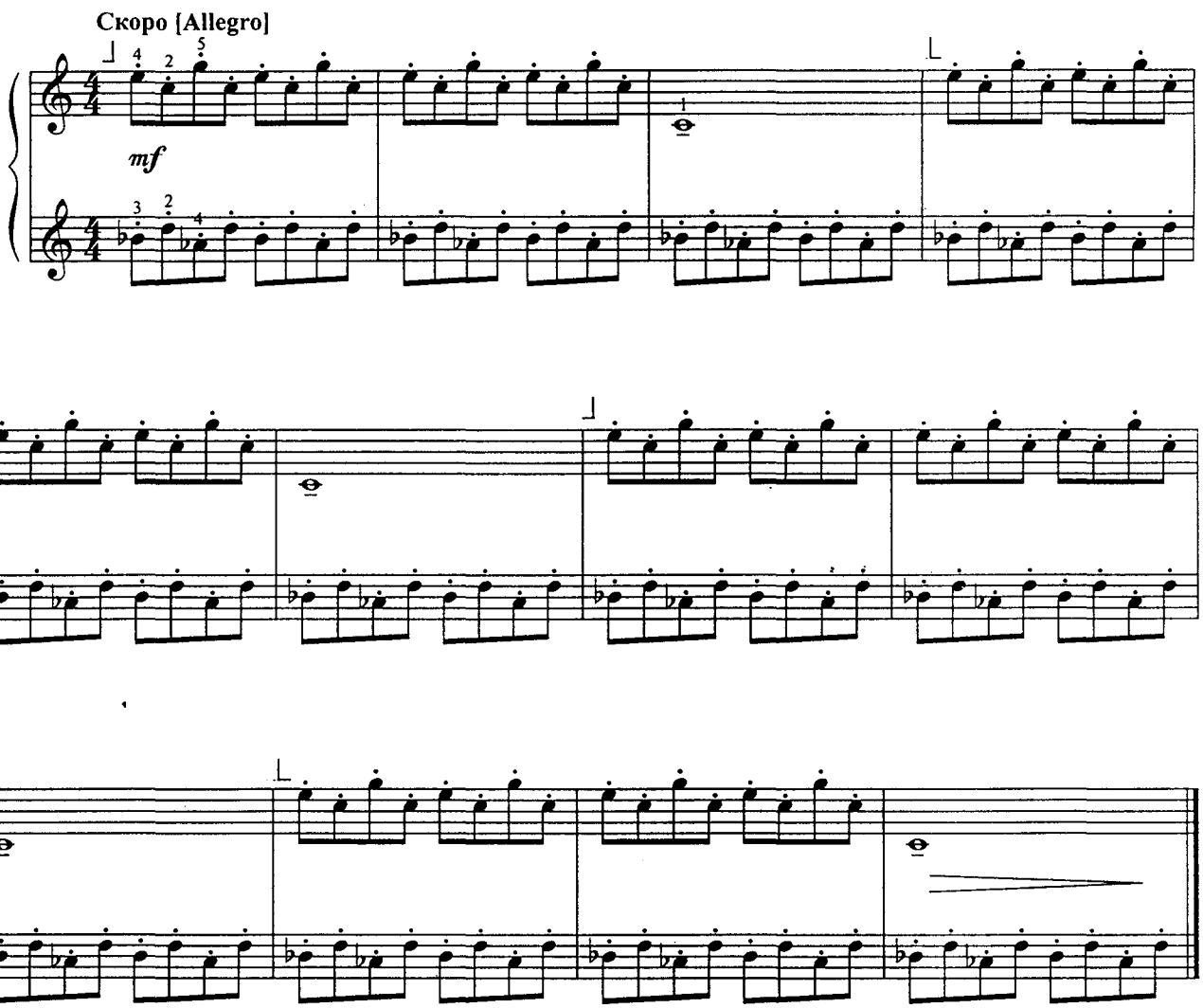
В.Власов
V.Vlasov



ШВИДКА ДОПОМОГА
THE AMBULANCE SONG

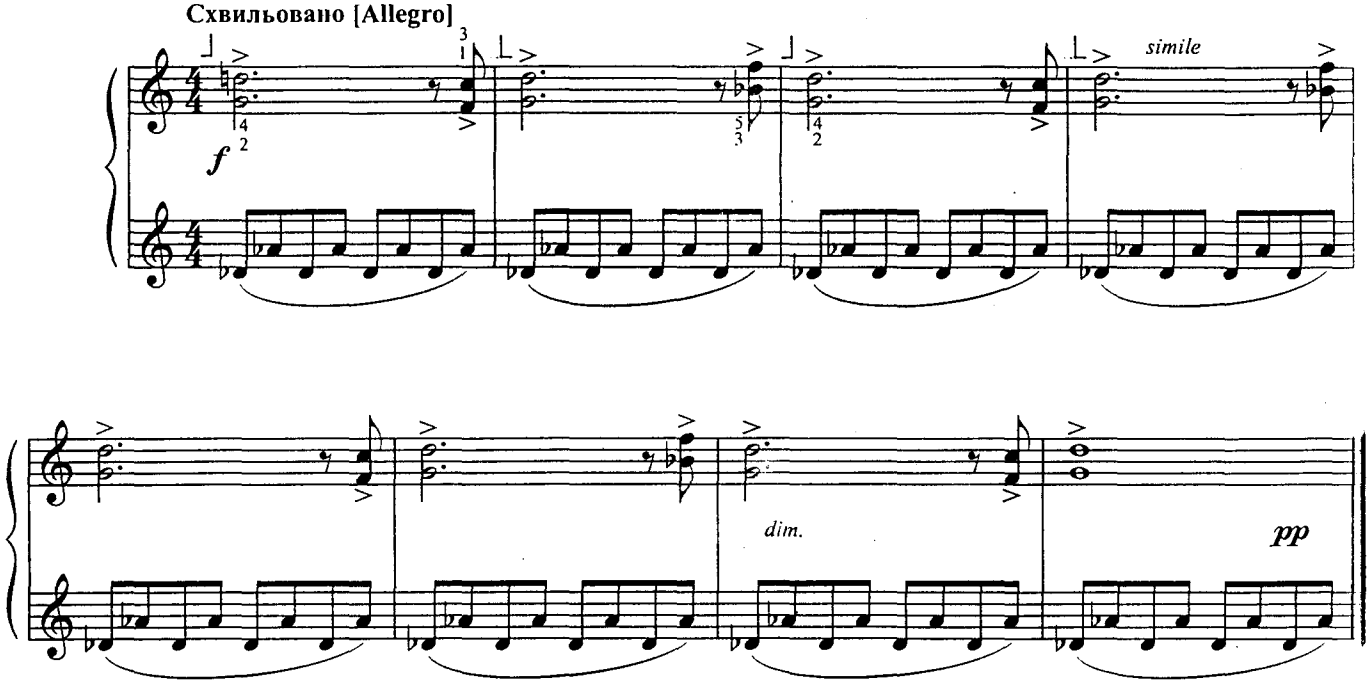


ЯК ІДЕ ГОДИННИК
THE WAY CLOCK GOES



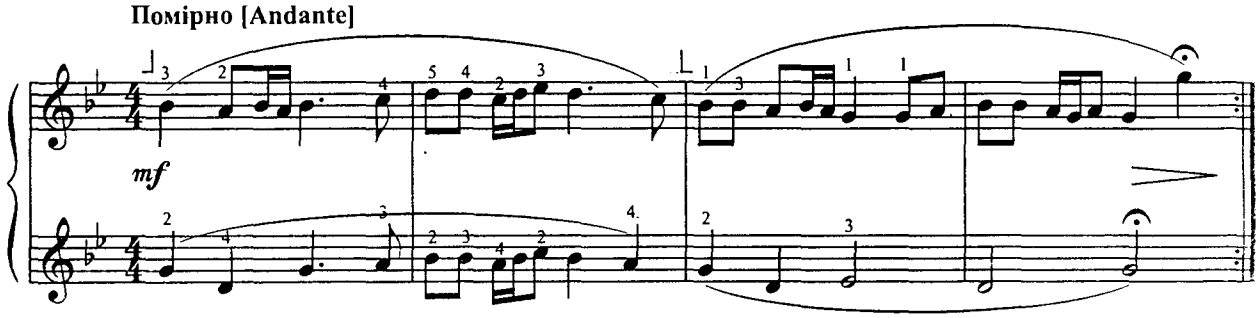
ЗАГОРІВСЯ КИЦЬЧИН ДІМ
THE CAT'S HOUSE IS ON FIRE

Схвильовано [Allegro]



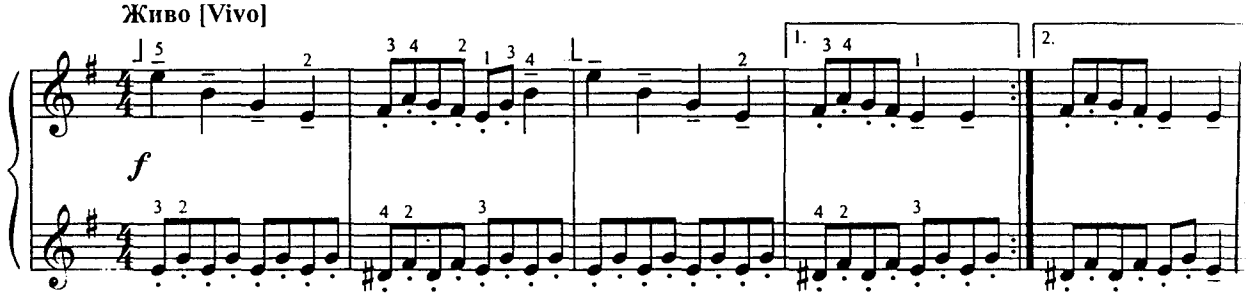
КАЛИНОВА СОПІЛКА
GUELDER ROSE PIPE

Помірно [Andante]



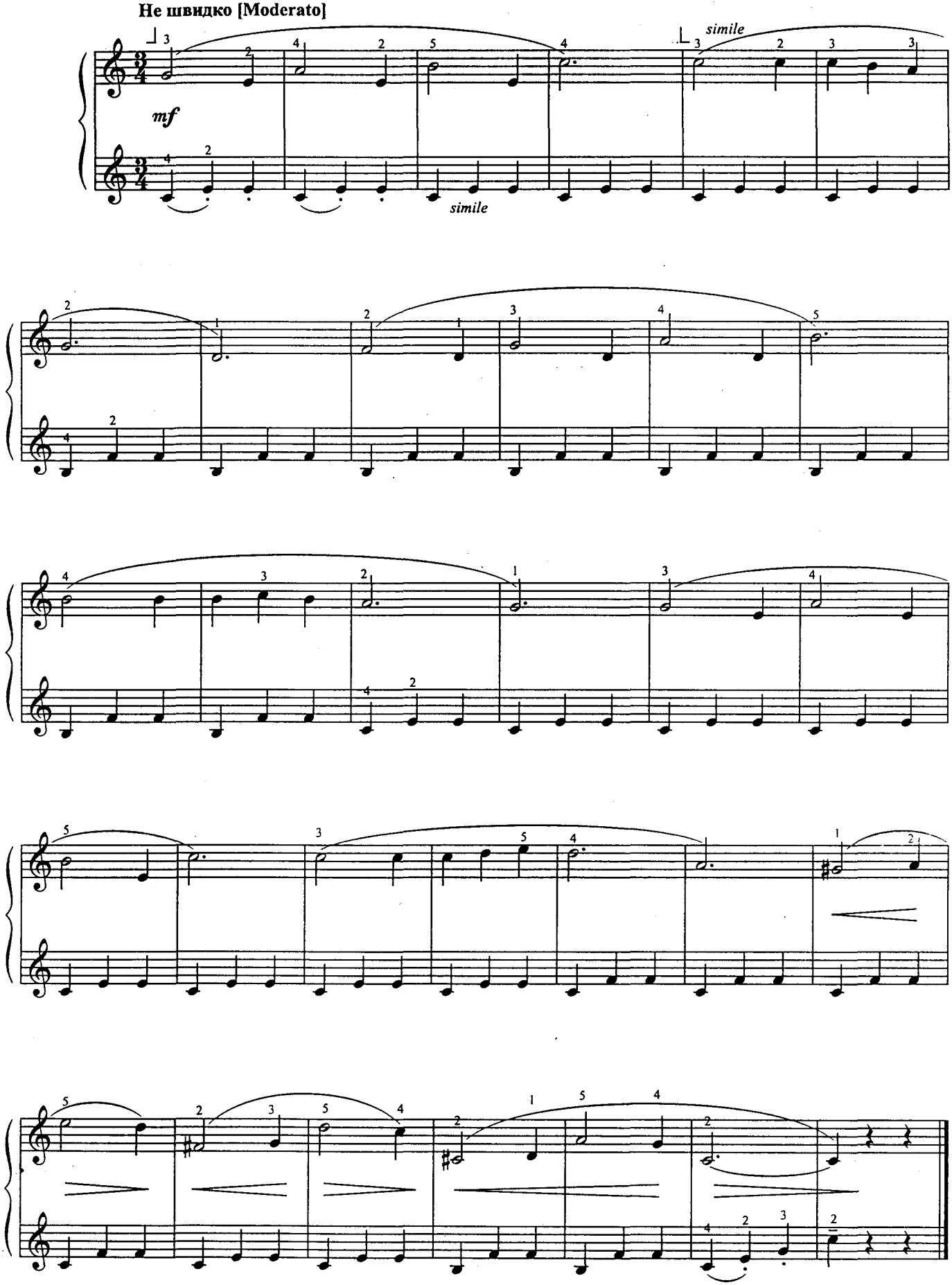
УКРАЇНСЬКИЙ ТАНЕЦЬ
UKRAINIAN DANCE

Живо [Vivo]



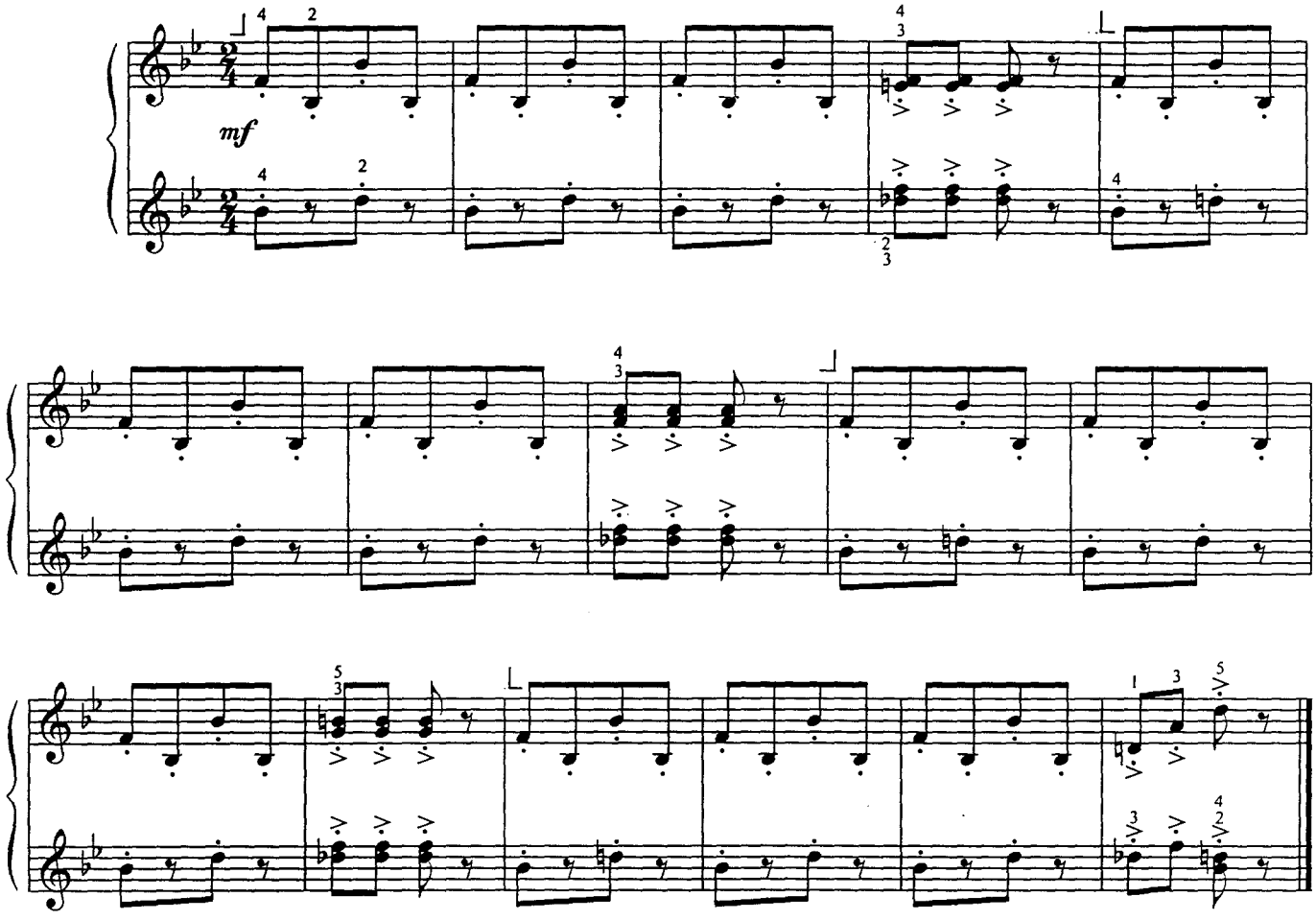
ВАЛЬС
WALTZ

Не швидко [Moderato]



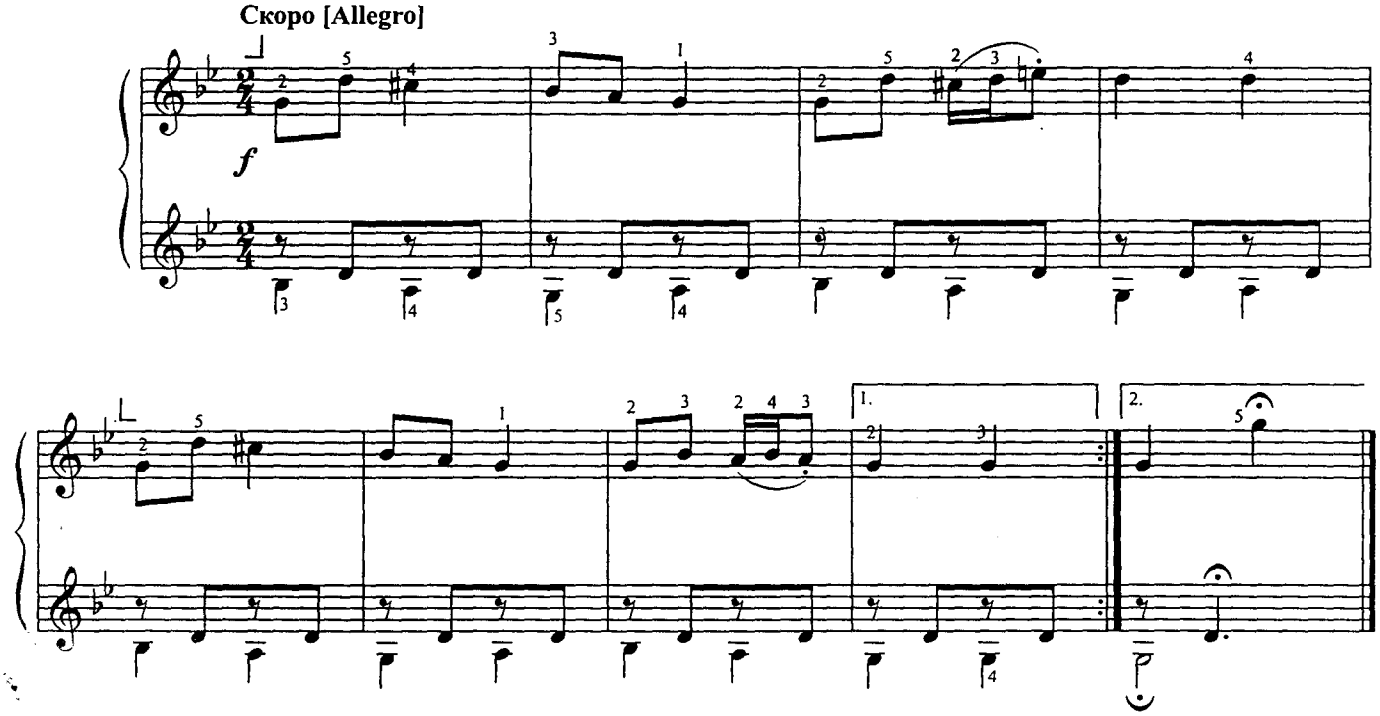
СОРОКА - БІЛОБОКА
WHITE-SIDED MAGPLE

Живо [Vivo]



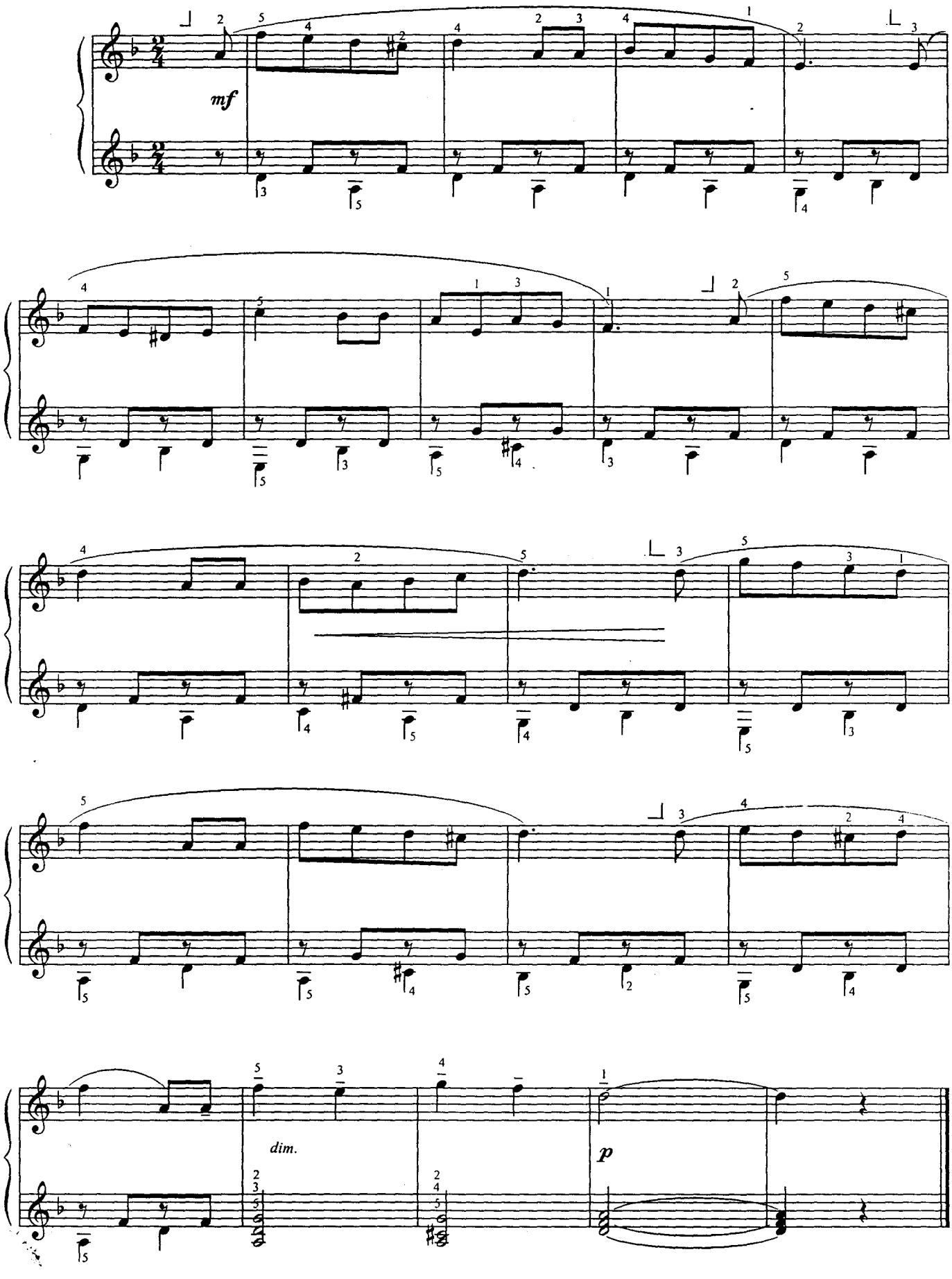
ГУЦУЛЬСЬКИЙ ТАНОК
GUZUL DANCE

Скоро [Allegro]



ДОМОВИЧОК КУЗЯ
KUZYA, THE GOBLIN

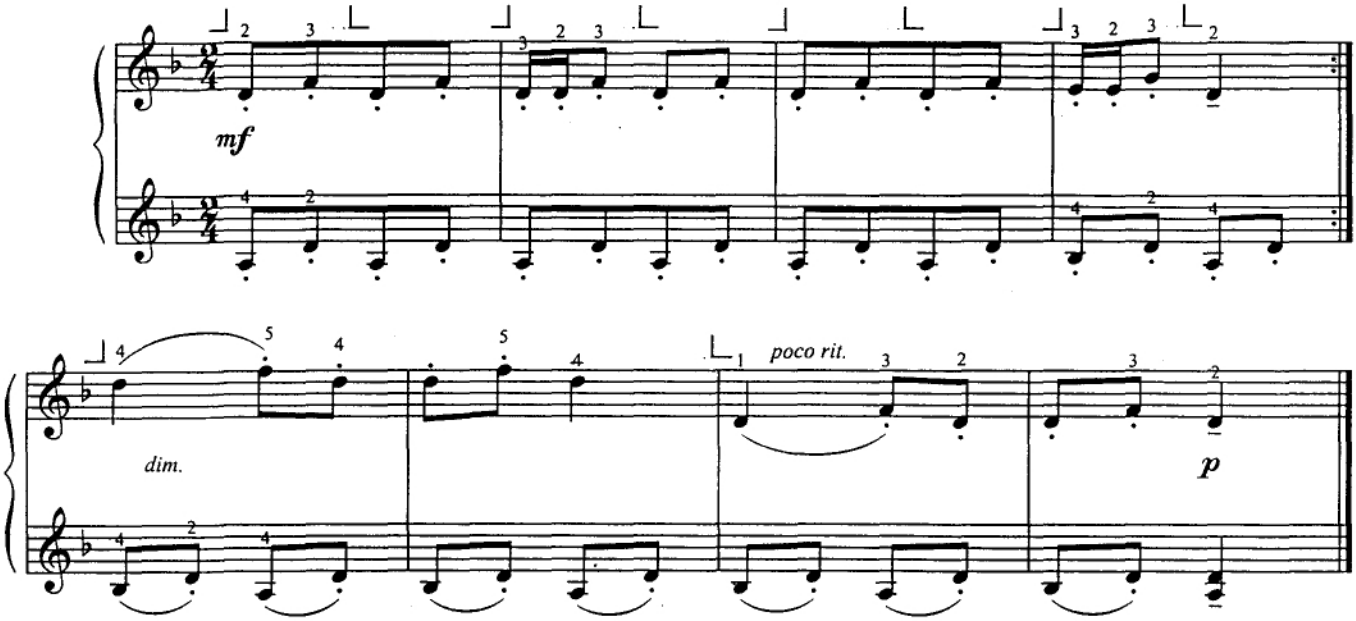
З рухом [Andantino]



КОЗА - ДЕРЕЗА

DEREZA, THE GRUMPY GOAT

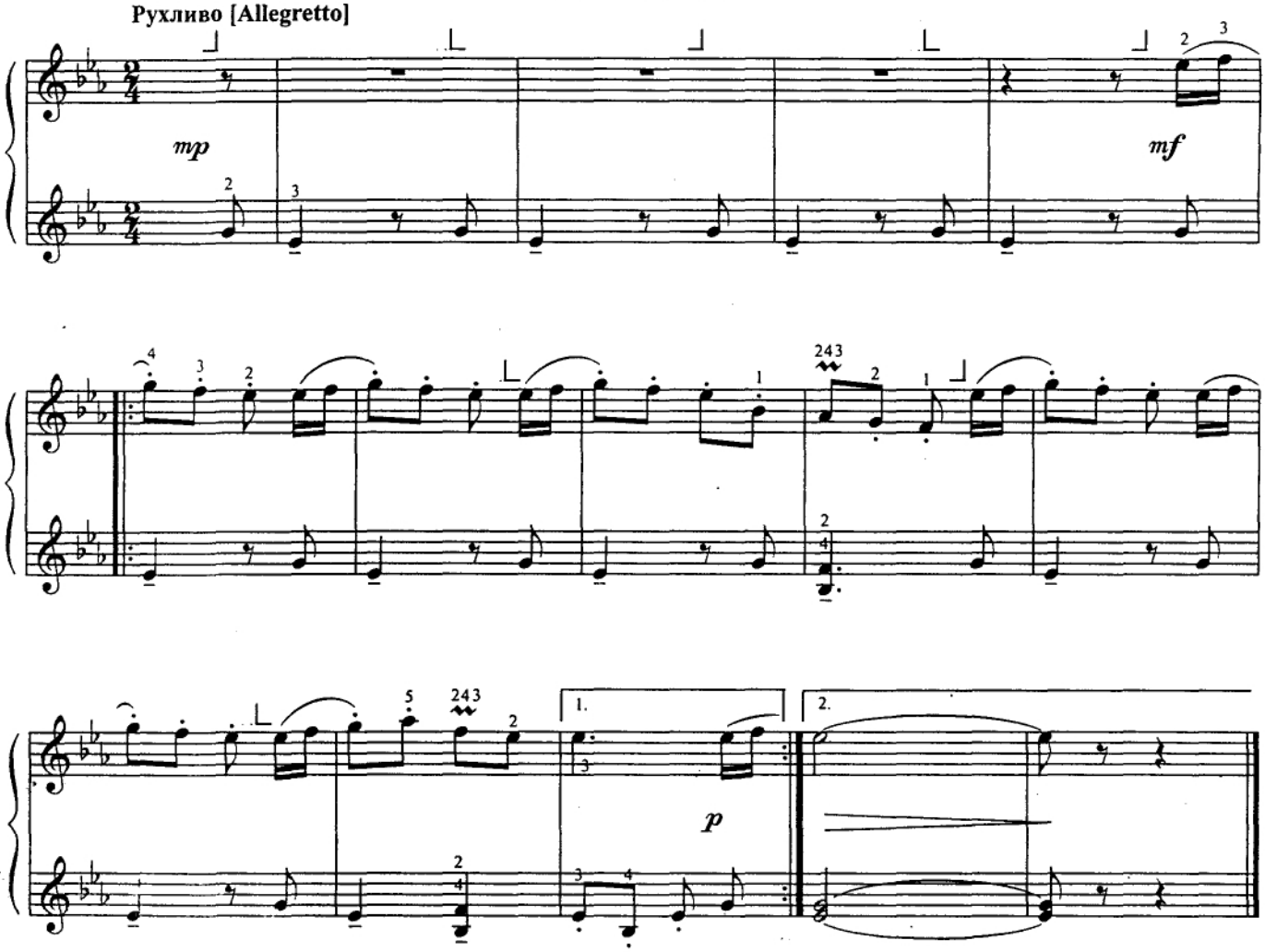
Скоро [Allegro]



ЗОЗУЛЯ

THE CUCKOO

Рухливо [Allegretto]

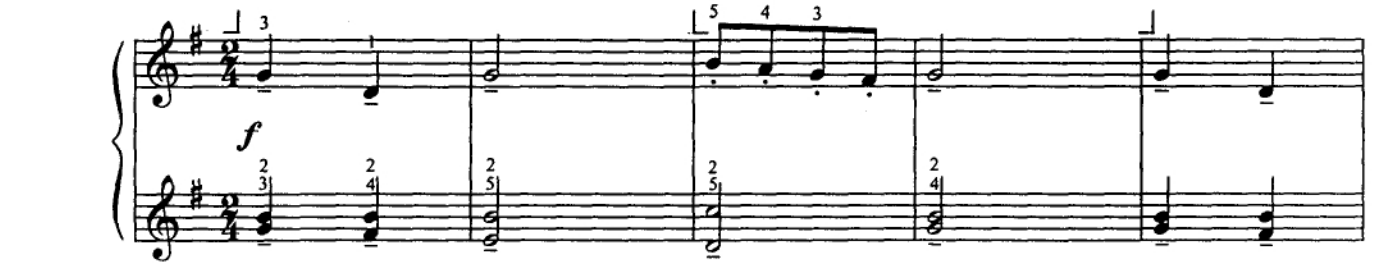


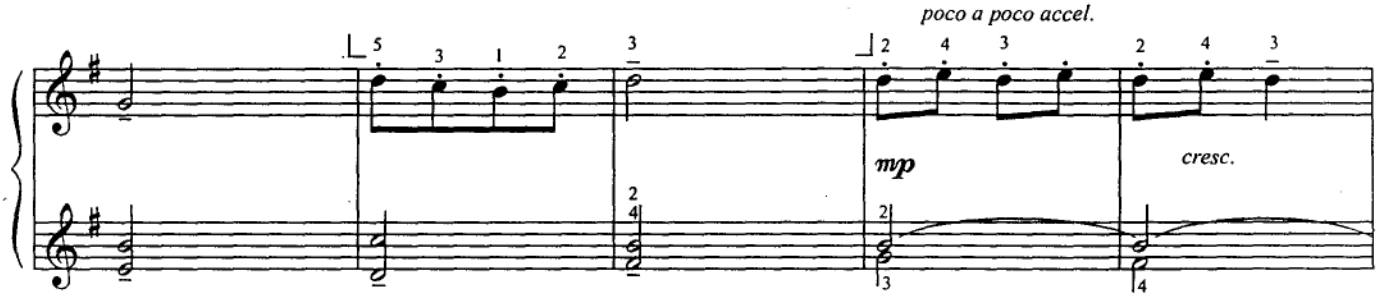
РІПКА

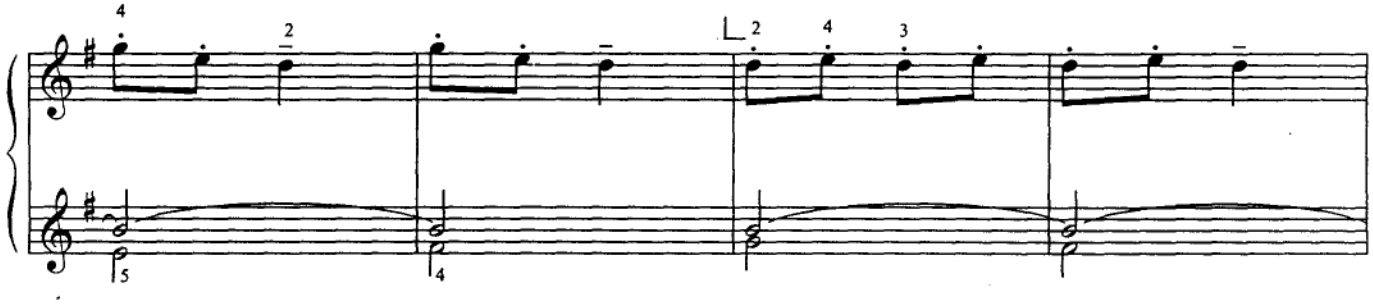
visit with a tale

THE TURNIP

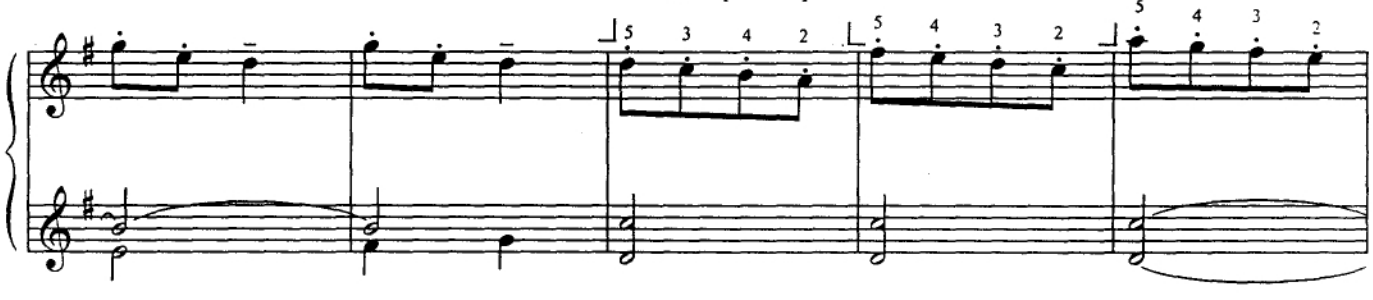
Рухливо [Allegretto]

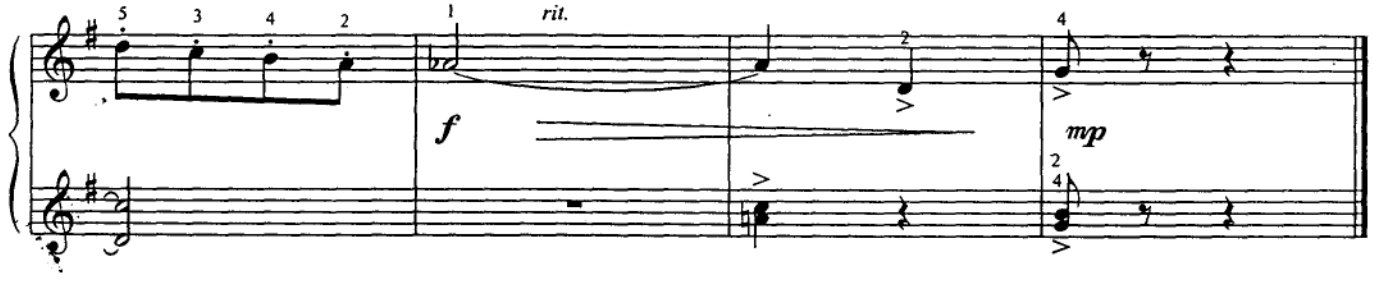






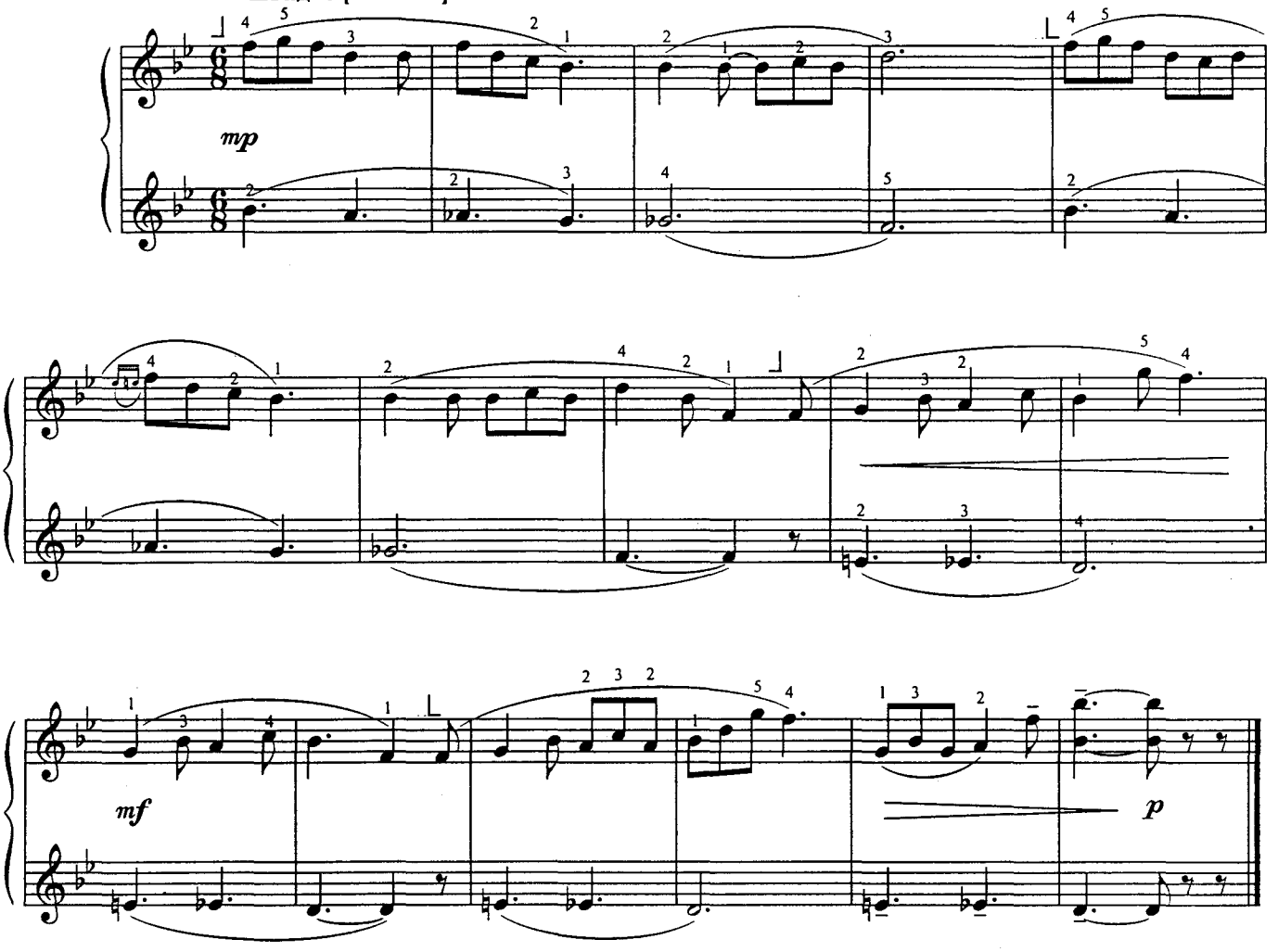
Швидко [Presto]





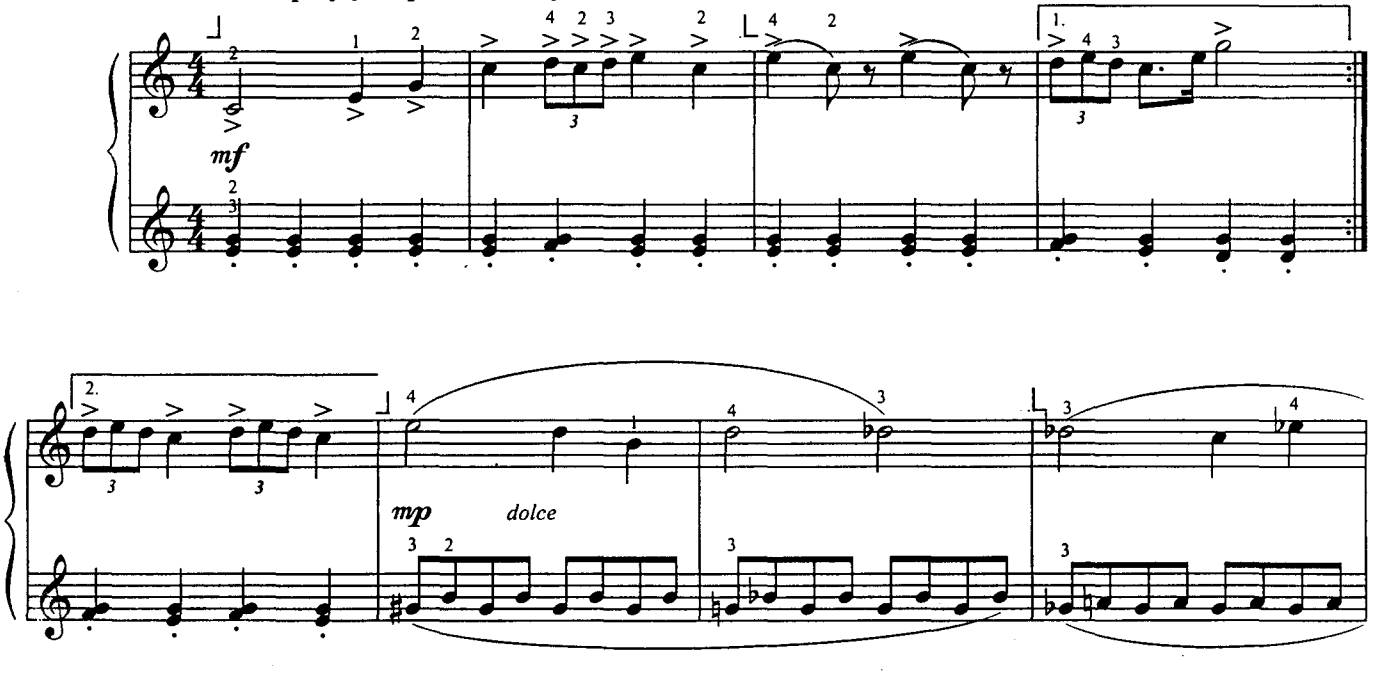
ДЮЙМОВОЧКА
THUMBELINA

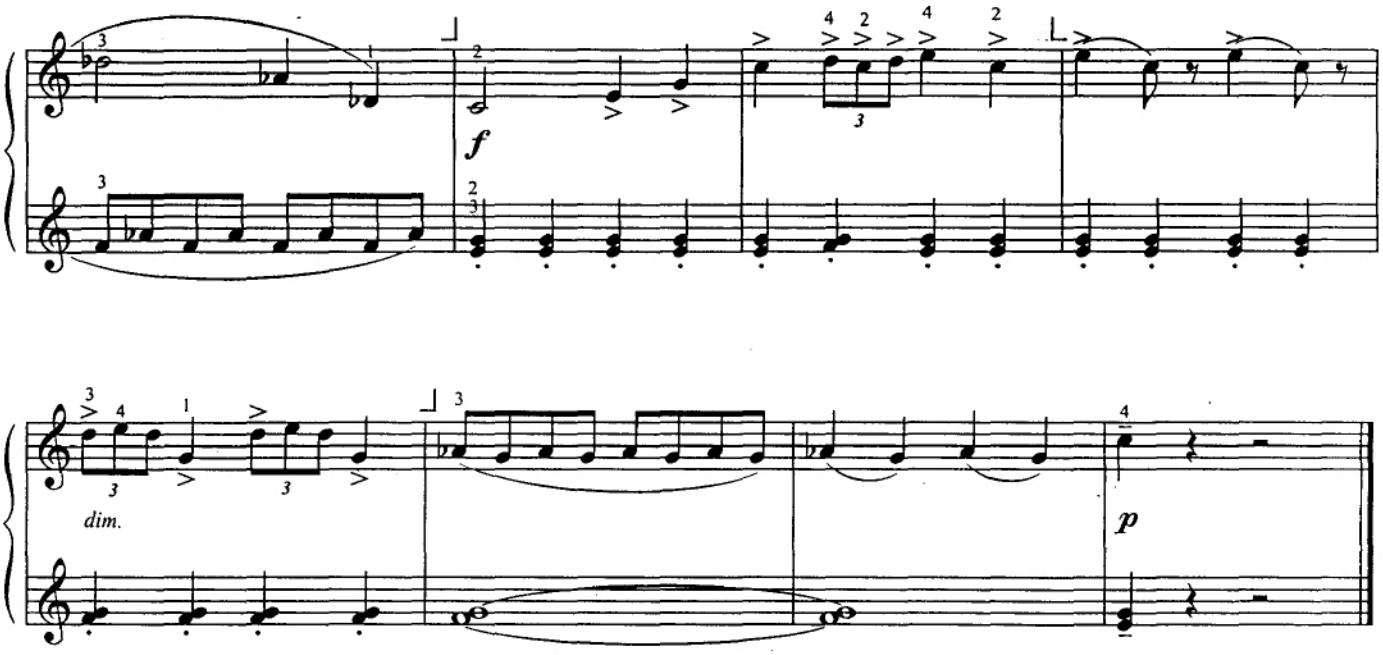
Не швидко [Andante]



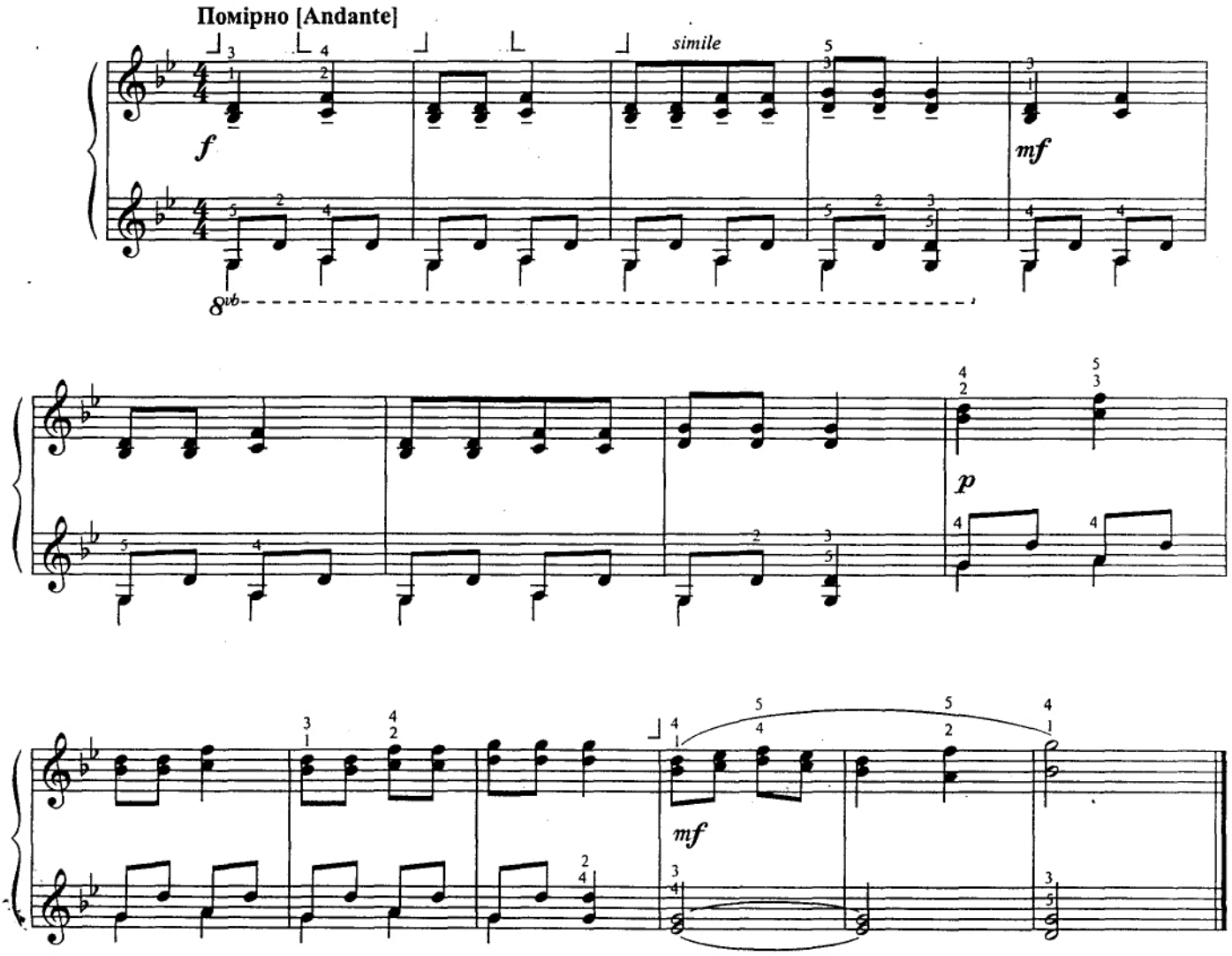
СТІЙКИЙ ОЛОВ'ЯНИЙ СОЛДАТИК
THE BRAVE TIN SOLDIER

Темп маршу [Tempo di marcia]

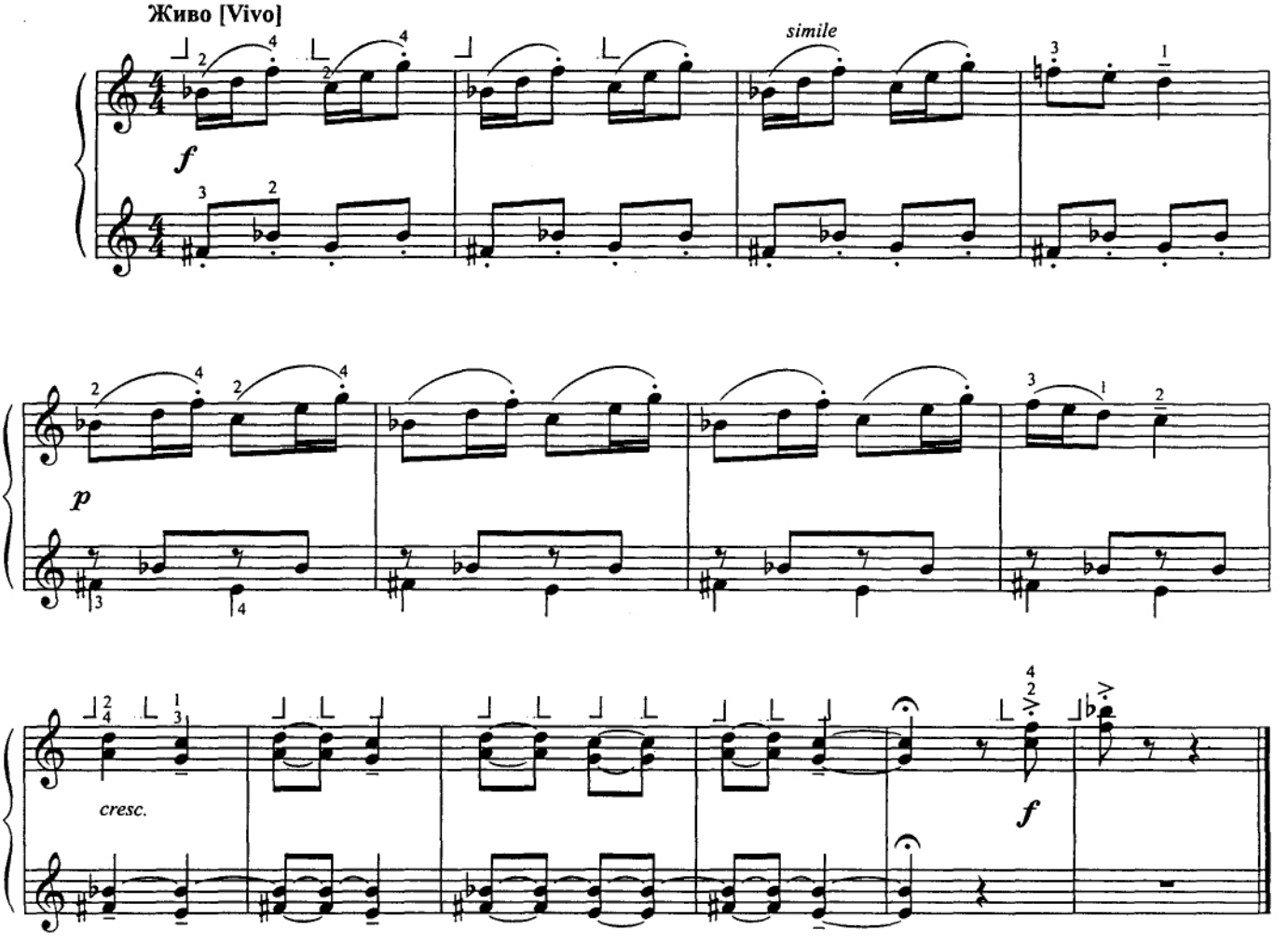




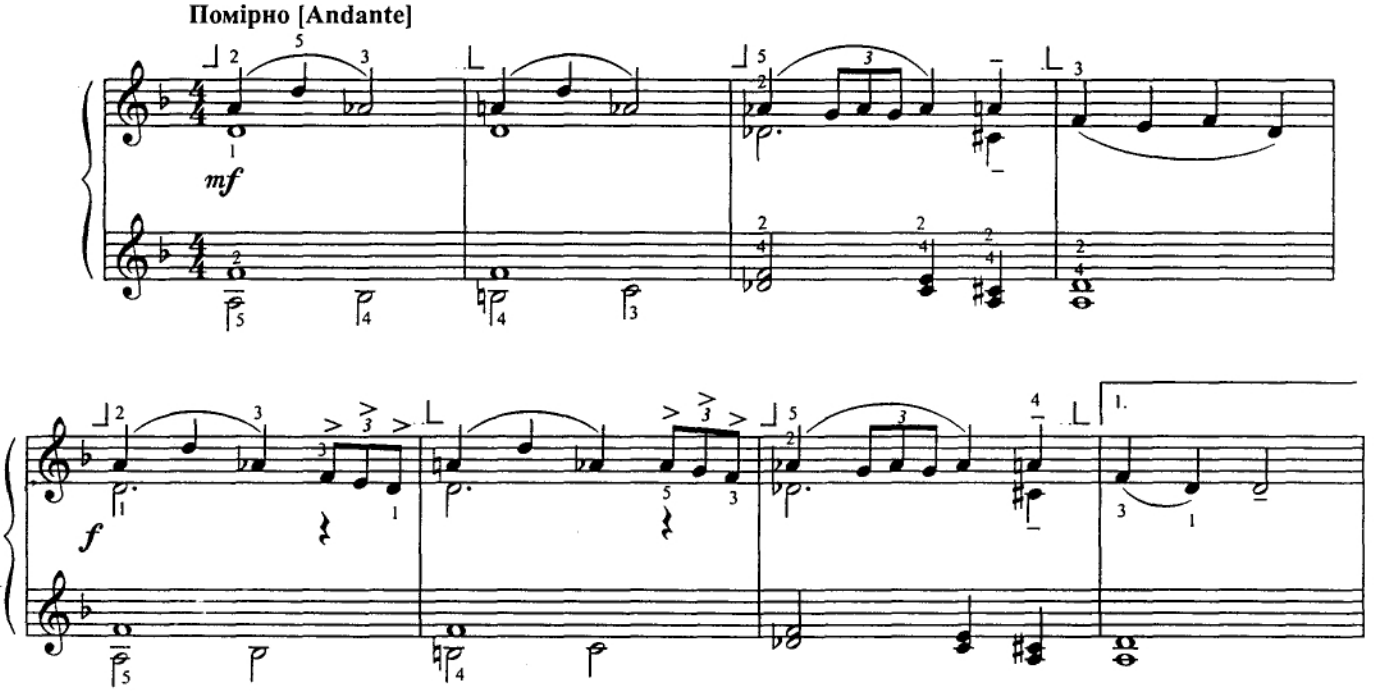
ТРИ ВЕДМЕДІ
THE THREE BEARS

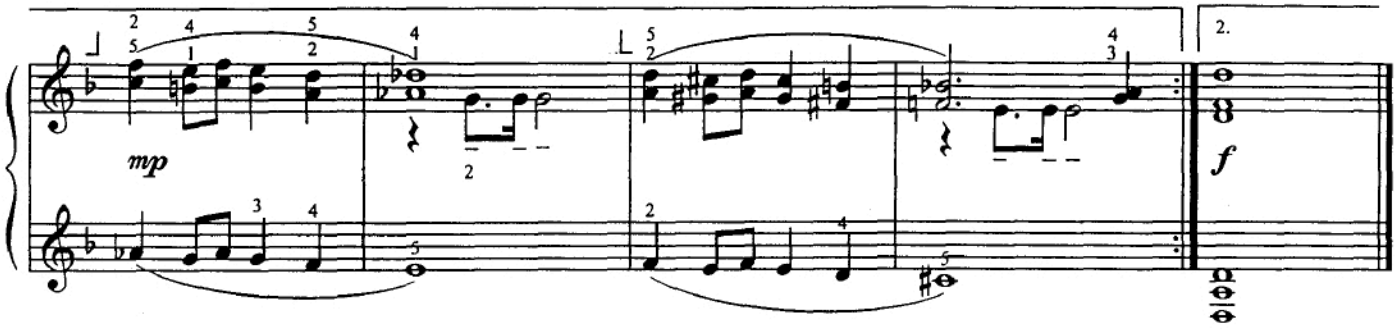


СКОМОРОХИ
THE BUFFONS



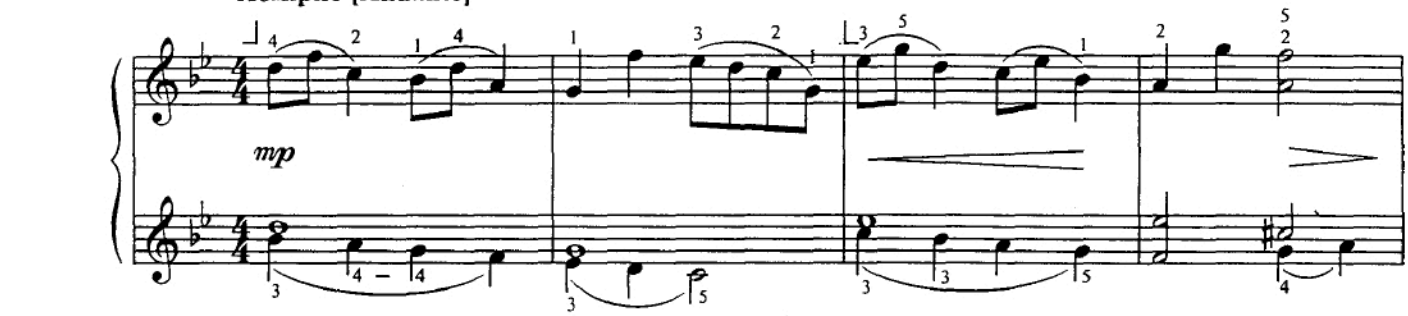
БИЛИНА
GRASS

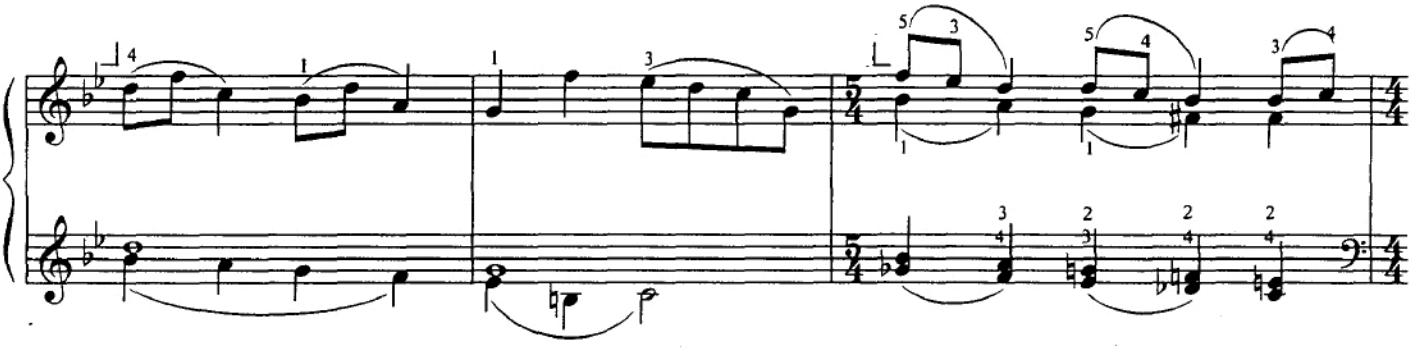


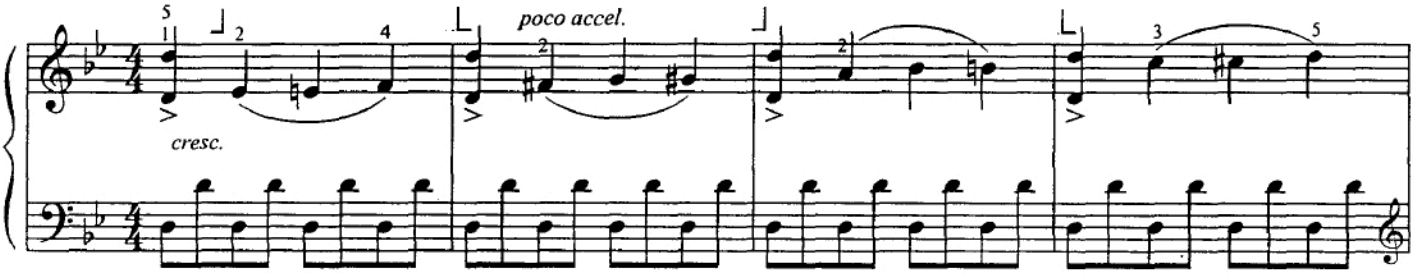


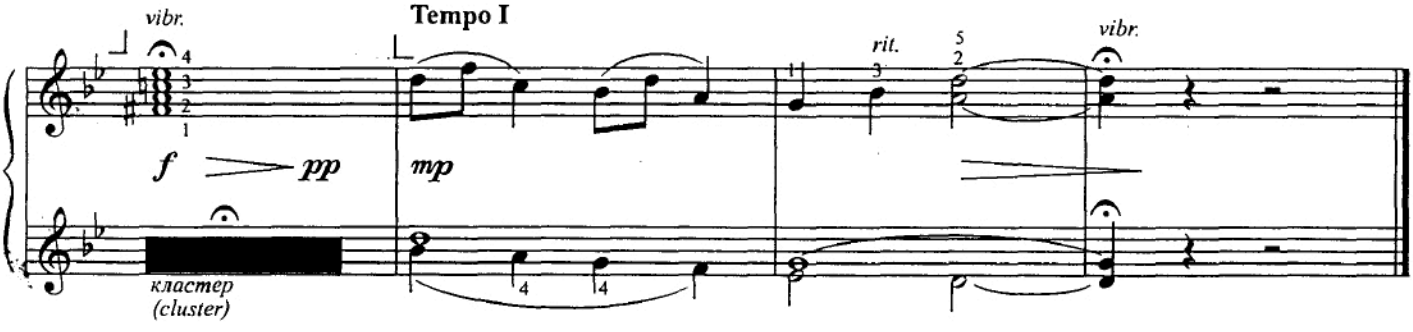
ТЕРЕМОК
THE TOWER - CHAMBER

Помірно [Andante]









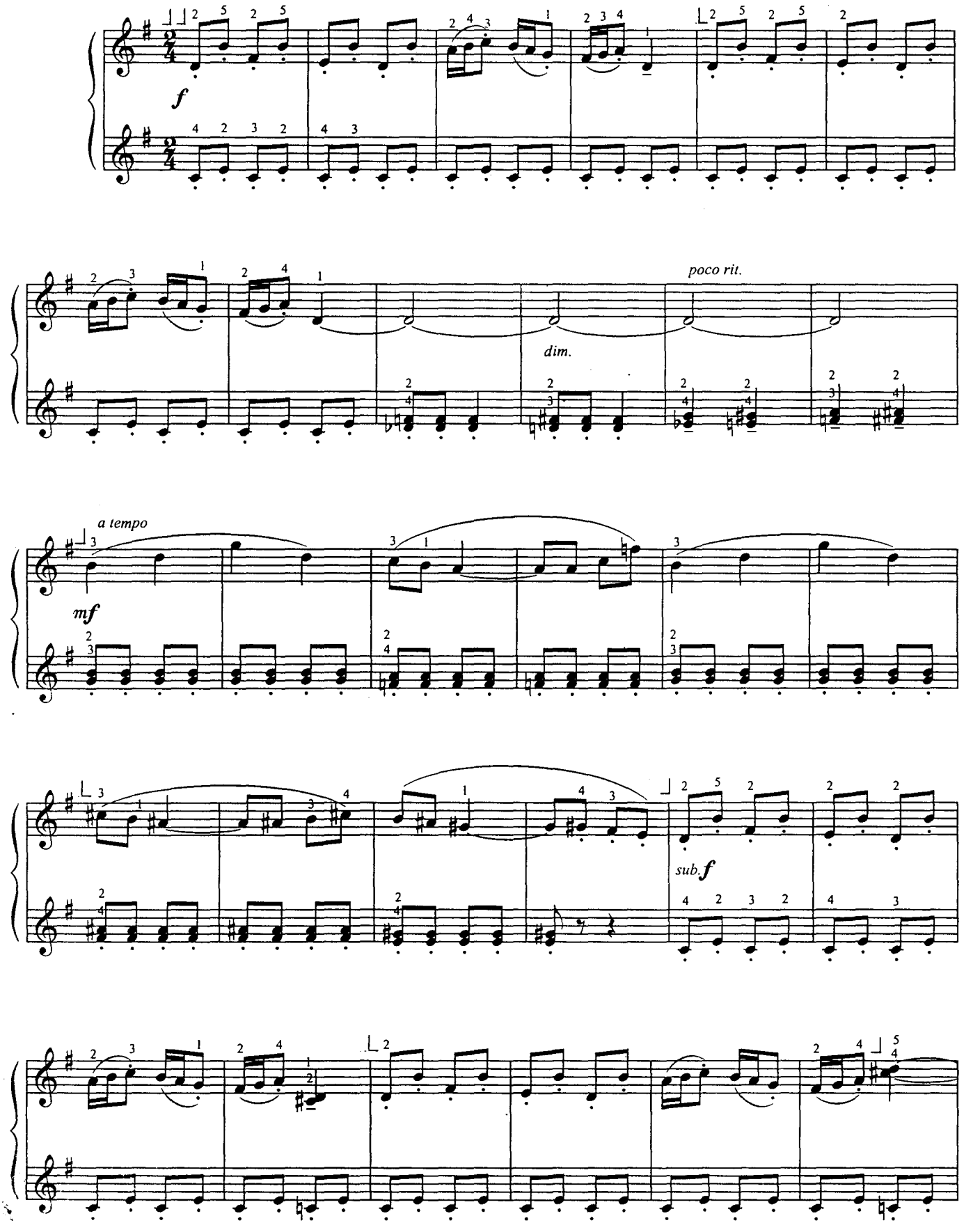
Синові Дмитру

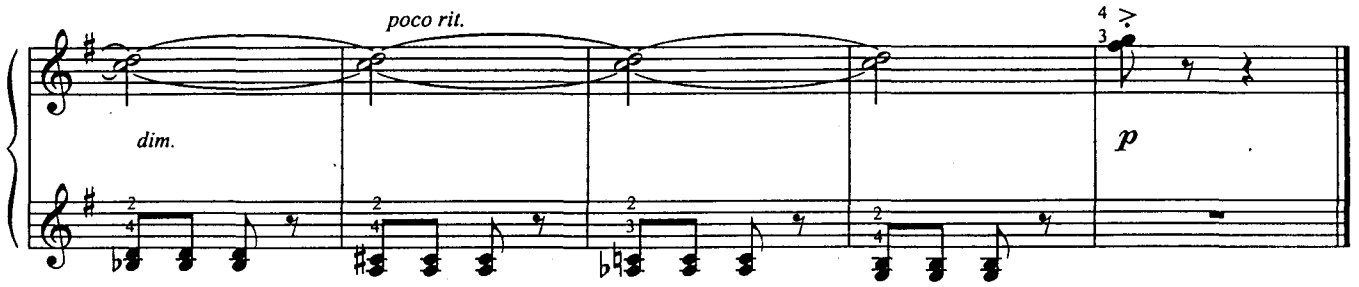
ХЛОПЧИК - МІЗИНЧИК

to the son Dmitriy

THE LITTLE THUMB-BOY

Рухливо [Allegro moderato]

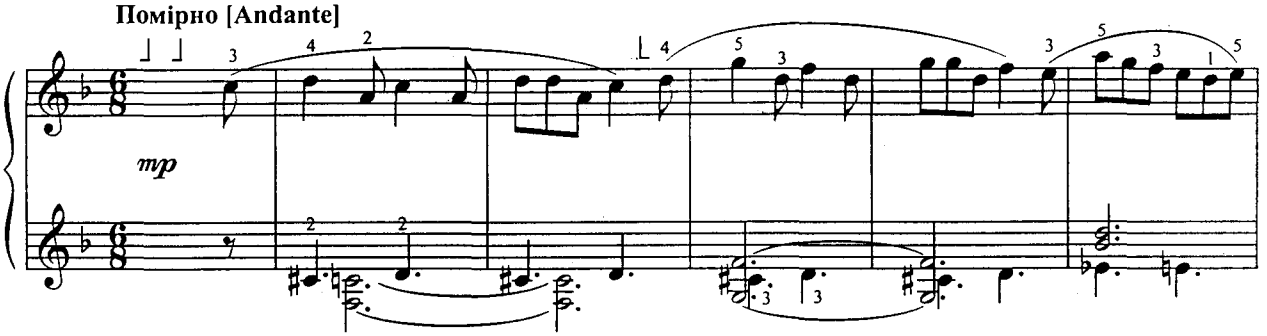


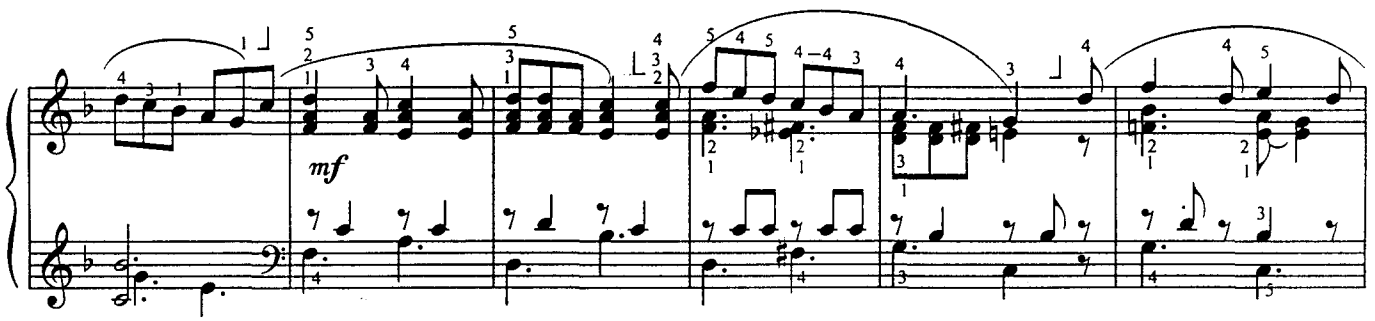


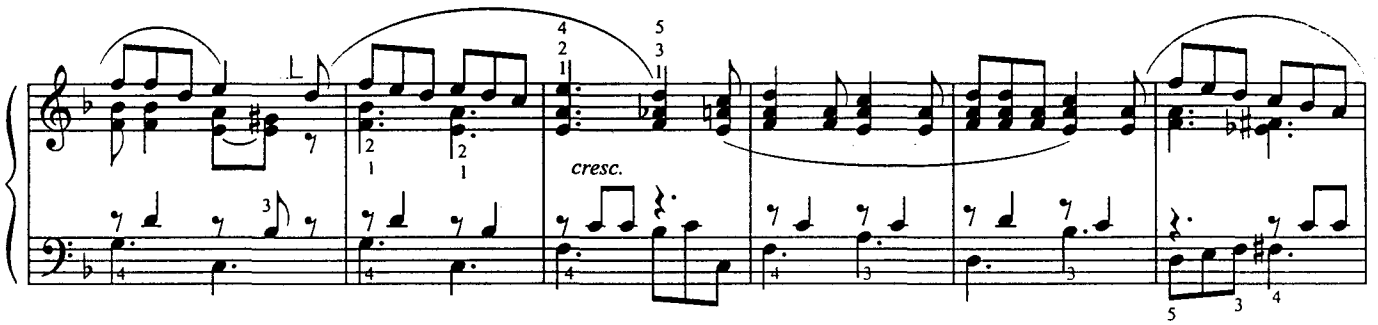
БРИДКЕ КАЧЕНЯ

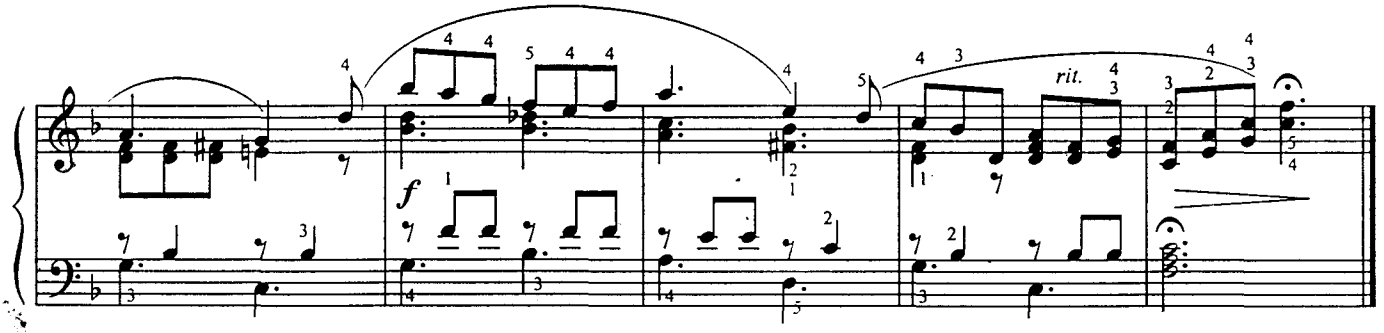
THE UGLY DUCKLING

Помірно [Andante]

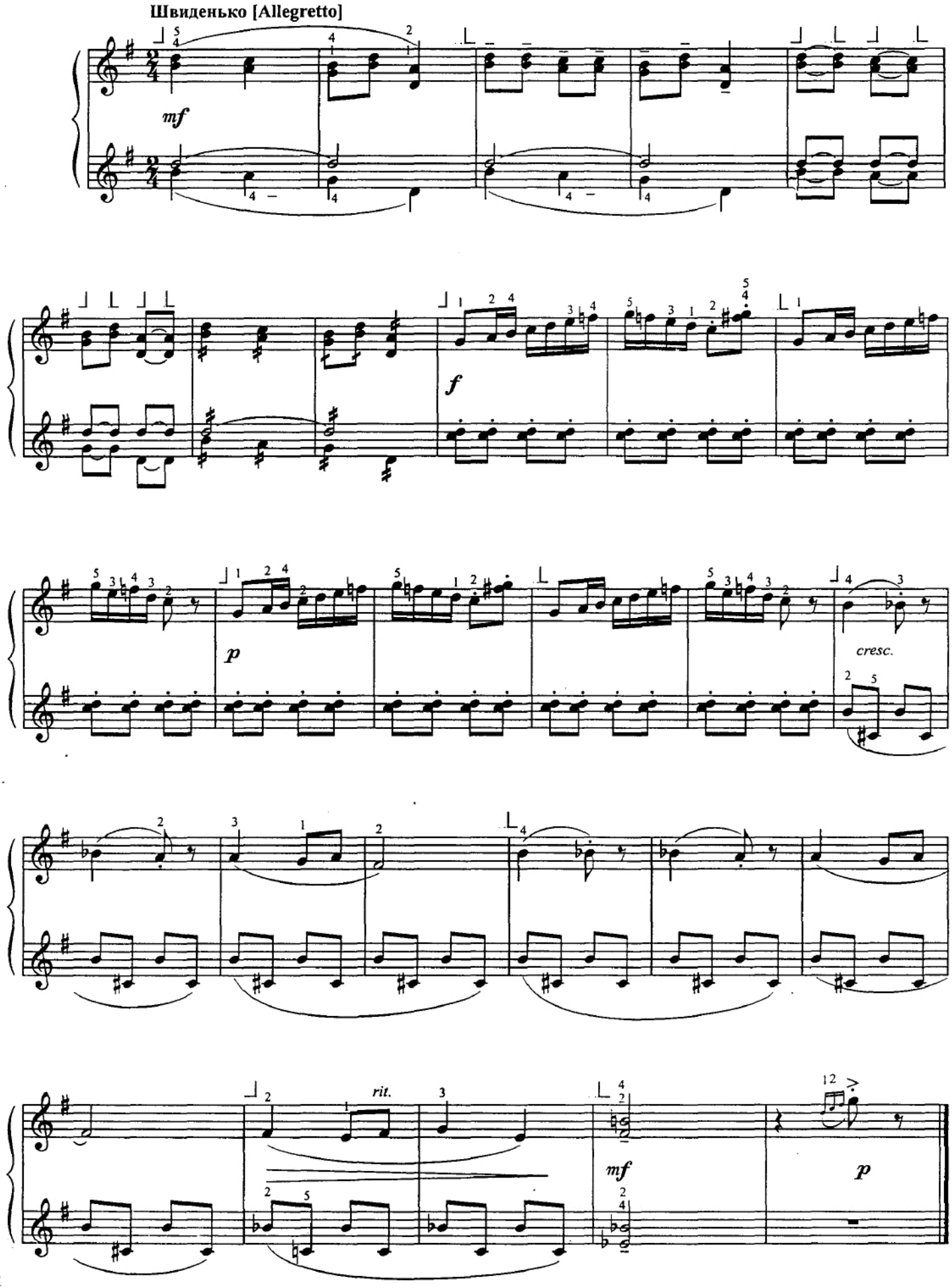








КОЛОБОК
THE KOLOBOK

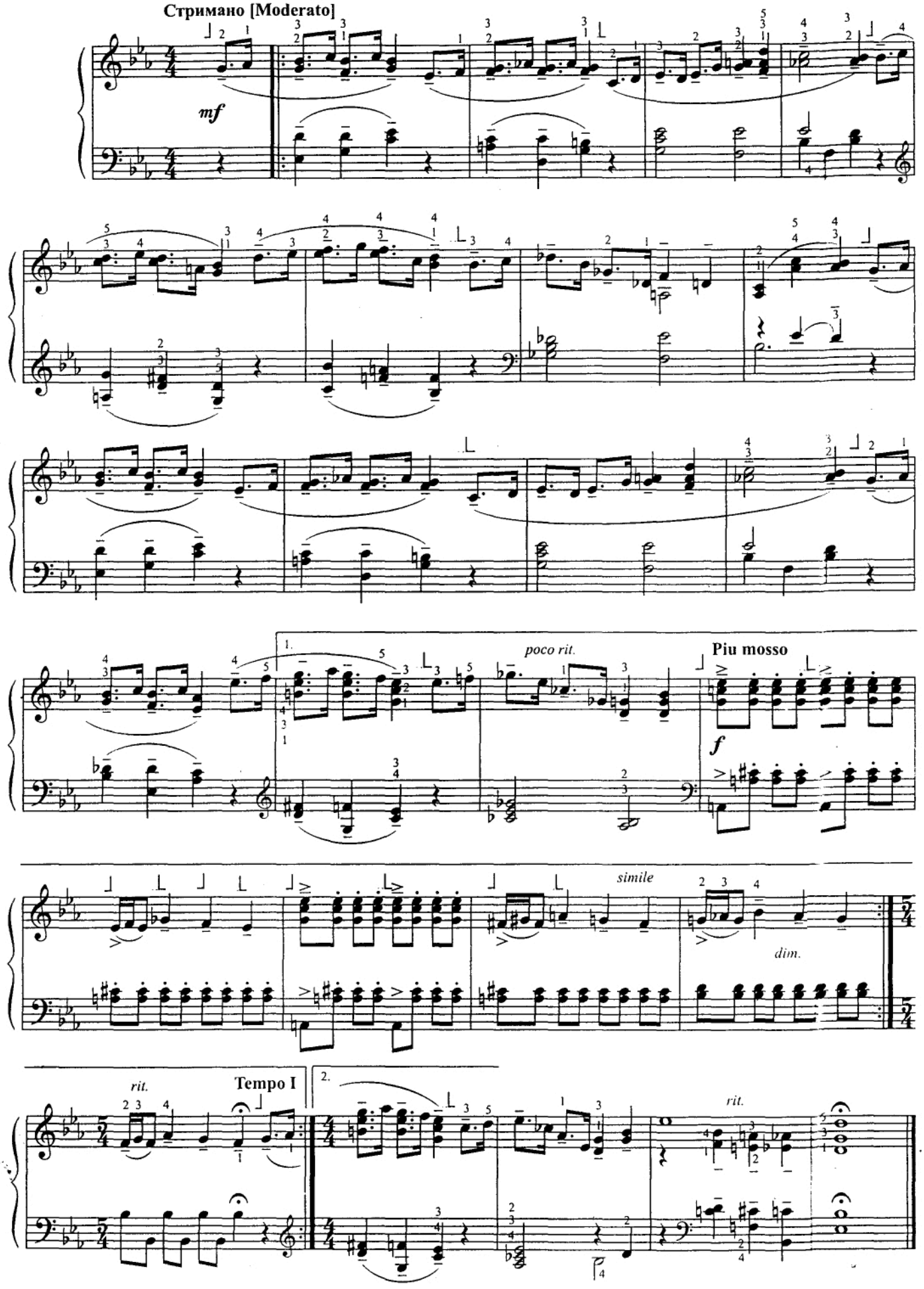


Доньці Оксані

ЧЕРВОНА ШАПОЧКА

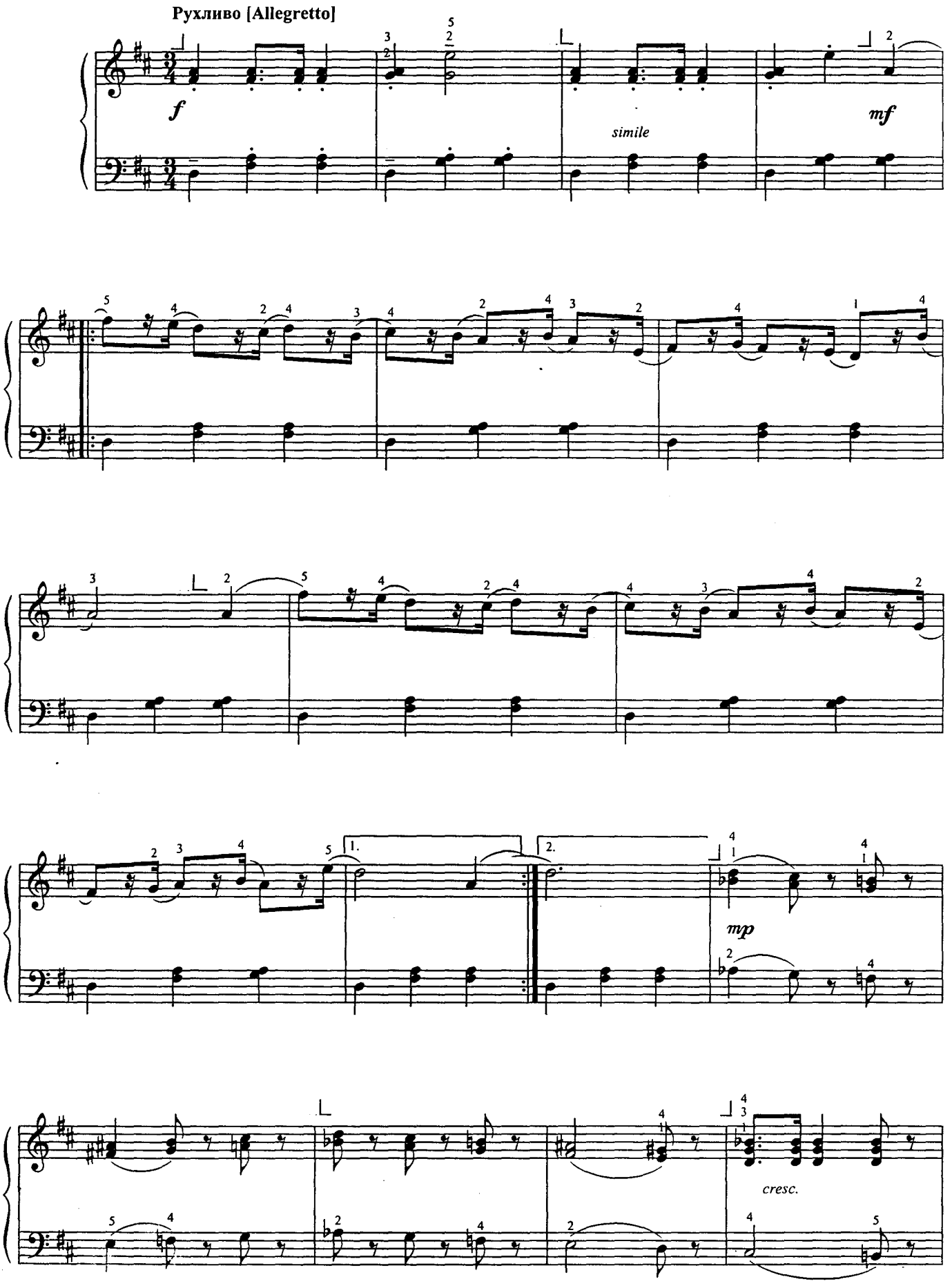
to the daughter Oksana

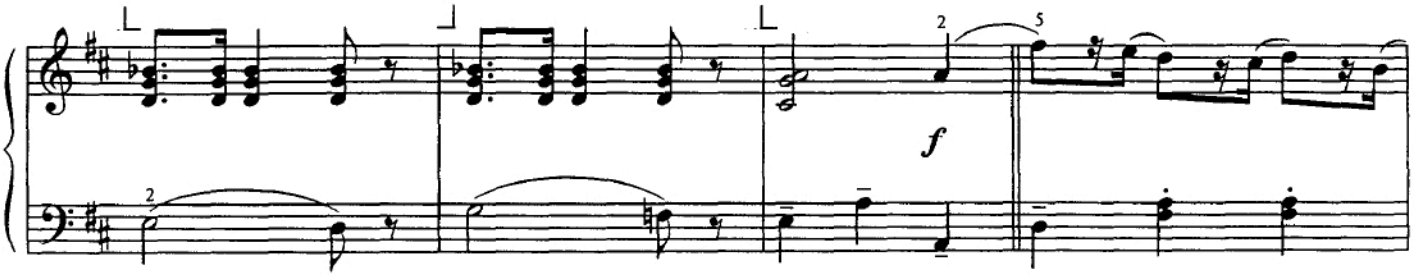
THE LITTLE RED RIDING HOOD



КОРОЛІВСЬКИЙ БАЛ
THE EMPEROR'S BALL

Рухливо [Allegretto]

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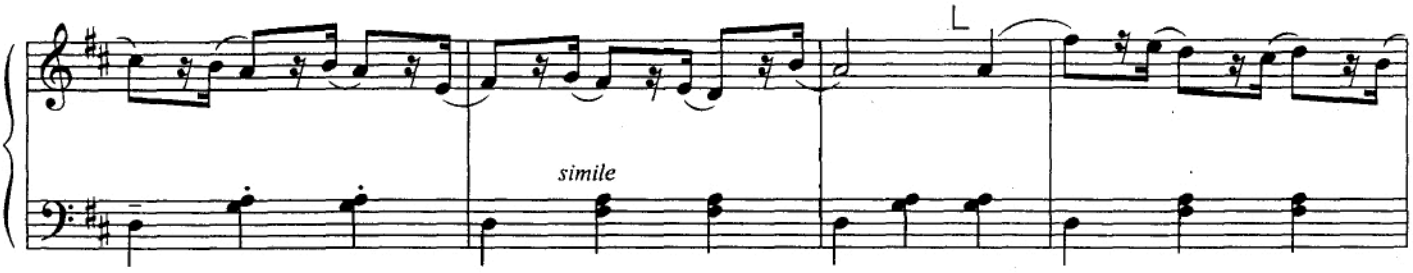
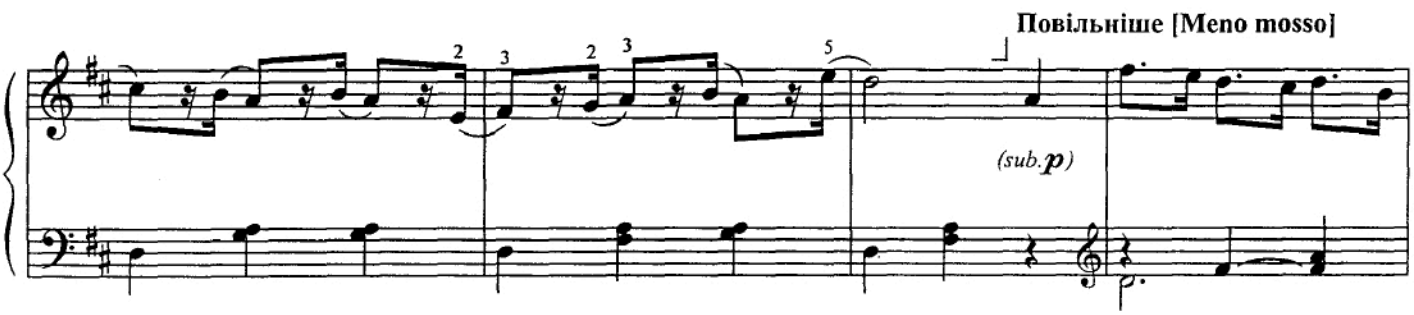
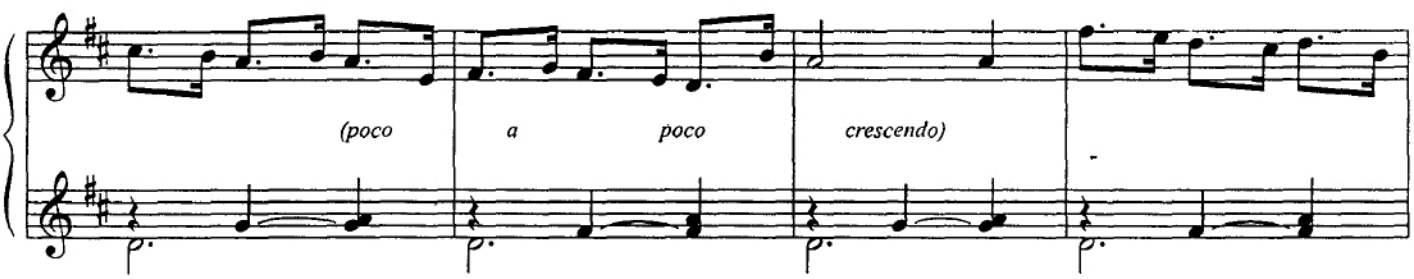
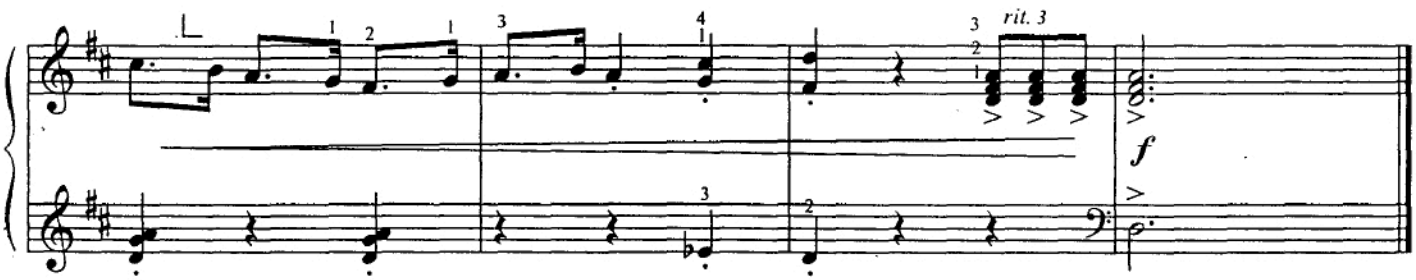

simile


Повільніше [Meno mosso]
(sub.p)


(poco a poco crescendo)


rit. 3
f

Alain ABBOTT

Cours complet de lecture à vue

à l'usage de l'Accordéoniste

1er CAHIER

DÉBUTANT - PRÉPARATOIRE

38 leçons de lecture, servant également d'exercices techniques

ÉDITIONS HENRY LEMOINE

PARIS-BRUXELLES

Avant-propos pour les Professeurs

La lecture à vue, élément essentiel dans l'apprentissage d'un instrument, doit être pour l'élève, l'occasion de développer la rapidité de ses réflexes. Pour permettre ceci, il n'y a qu'une solution: concevoir des exercices dans lesquels se trouve un problème technique tel, que l'attention de l'élève et sa réflexion, soient constamment sollicitées. Les formules rythmiques trop connues, les formules mélodiques dans lesquelles la trame tonale est évidente, ne peuvent être de grande utilité pour l'élève, qui les exécute d'une façon presque inconsciente, et, par conséquent, sans profit.

On observera, le mieux possible, les doigtés lors du déchiffrage.

Lors du travail technique, plus approfondi, **les doigtés sont** *impératifs.*

Alain ABBOTT

Ouvrages convenant particulièrement à l'enseignement classique de l'accordéon (inscrits aux programmes officiels des Conservatoires et Ecoles de Musique):

ÉTUDES PRÉPARATOIRES A LA POLYPHONIE	*JEAN ABSIL*
EXERCICES JOURNALIERS	*JEF ALPAERTS*
FAIRE L'EXERCICE	*H. PUIG-ROGET*
25 ÉTUDES PRIMAIRES op.166	*H. BERTINI*
ADROITS PETITS DOIGTS	*H. PUIG-ROGET*
LES TRICOTEUSES	*F. COUPERIN*
LES PETITS MOULINS A VENT	»

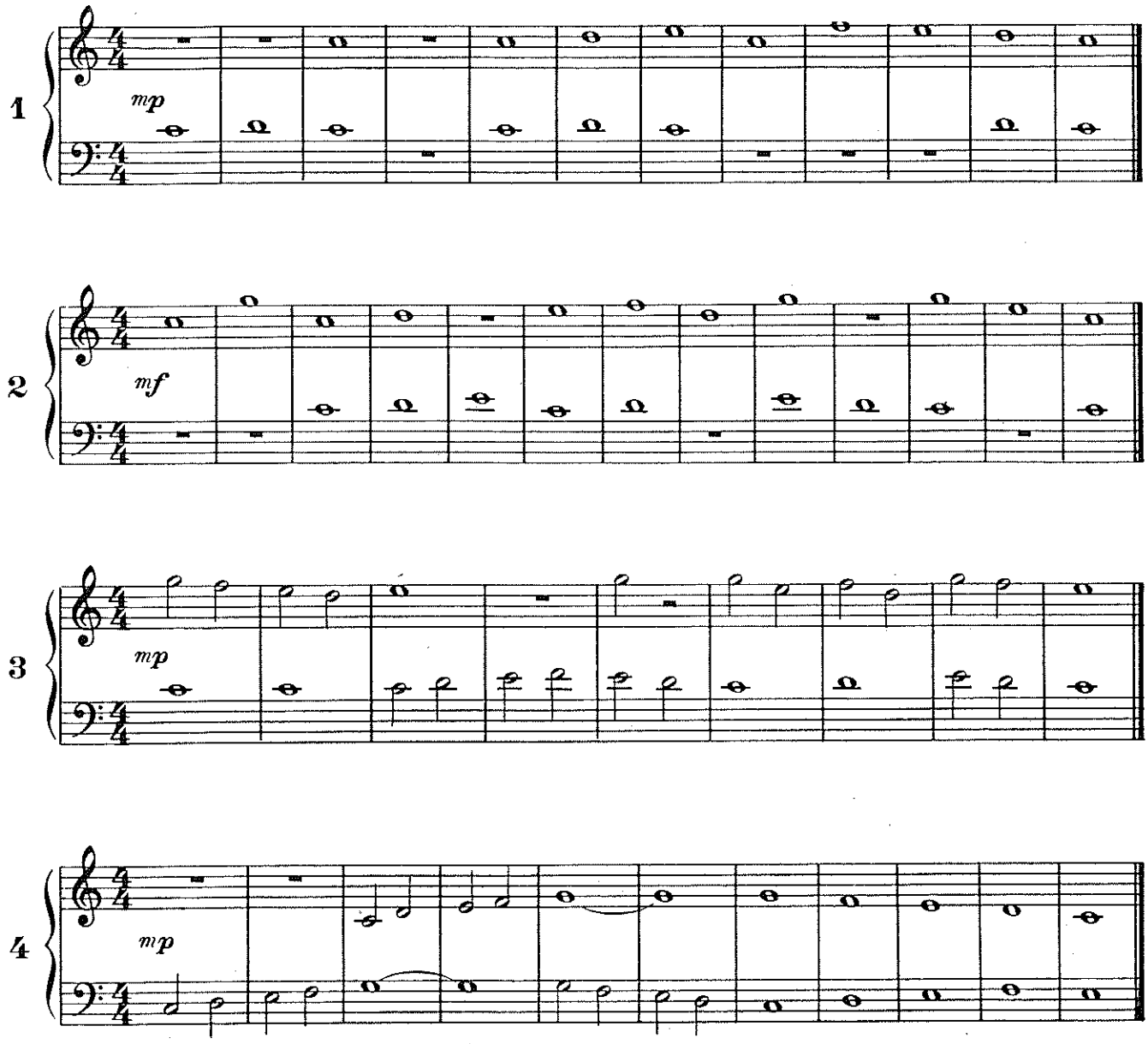
Cours complet de Lecture à vue

à l'usage de l'accordéoniste

1er Cahier: Débutant / Préparatoire

38 leçons de lecture, servant également d'Exercices techniques

Alain ABBOTT



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24 270 H.

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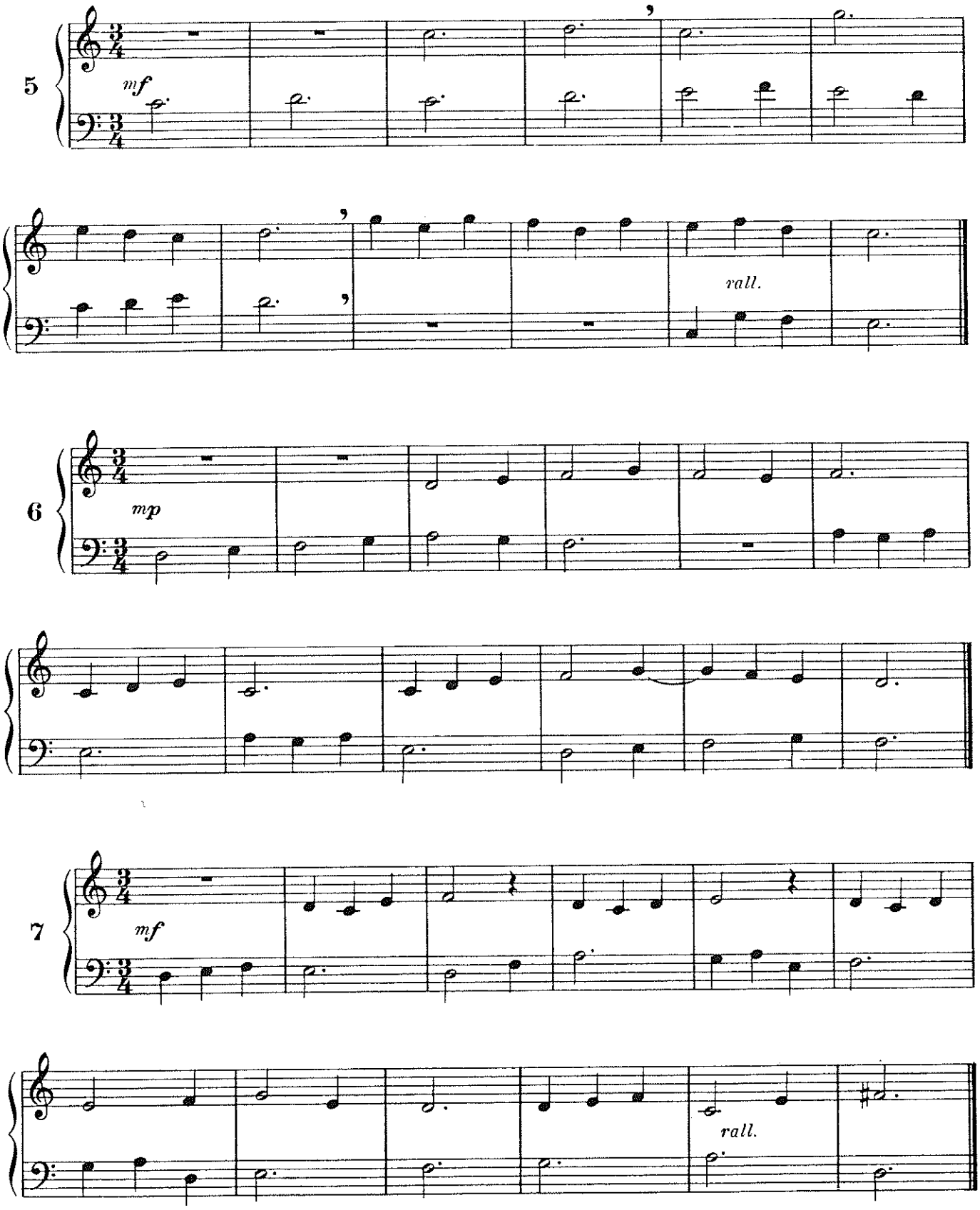
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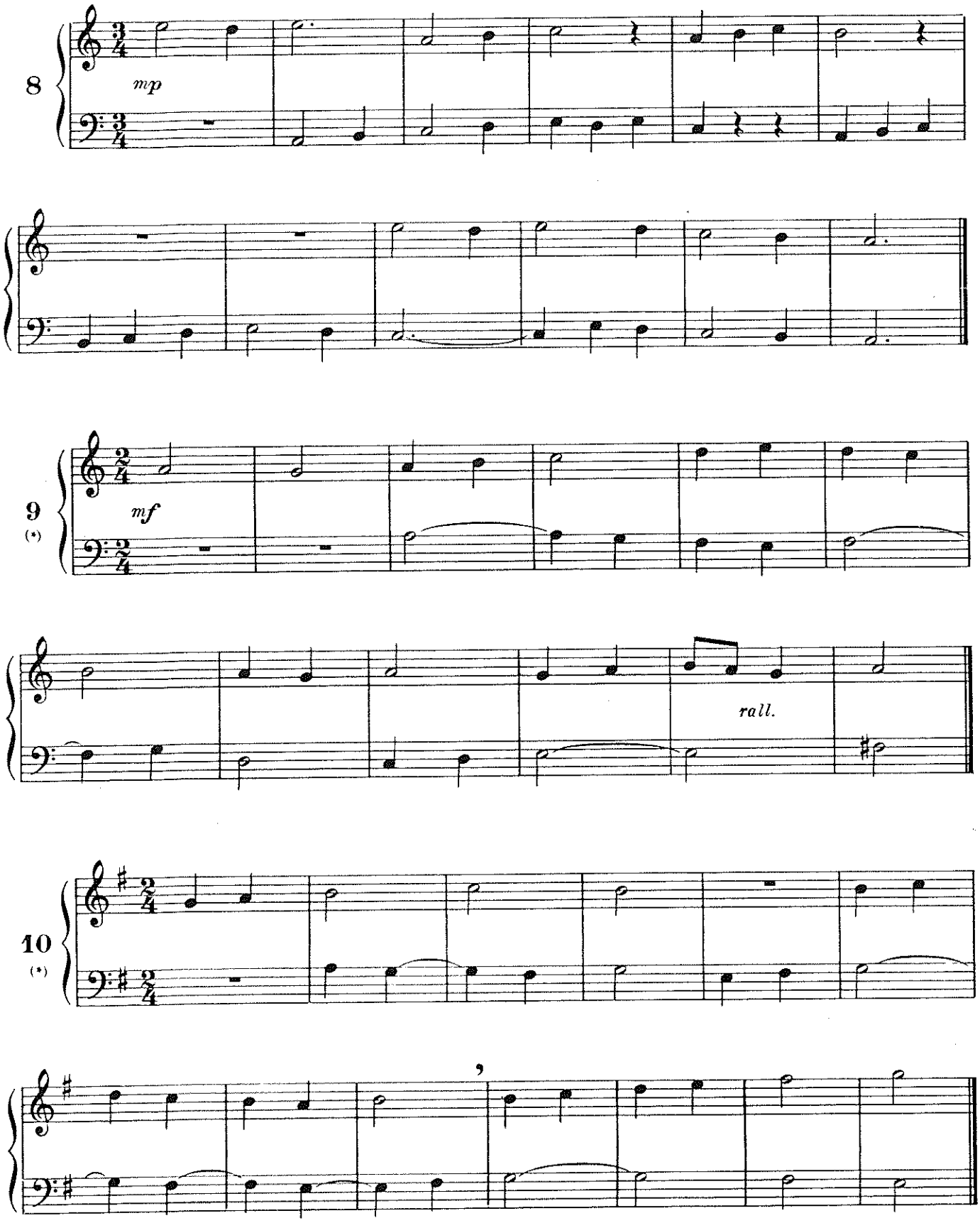
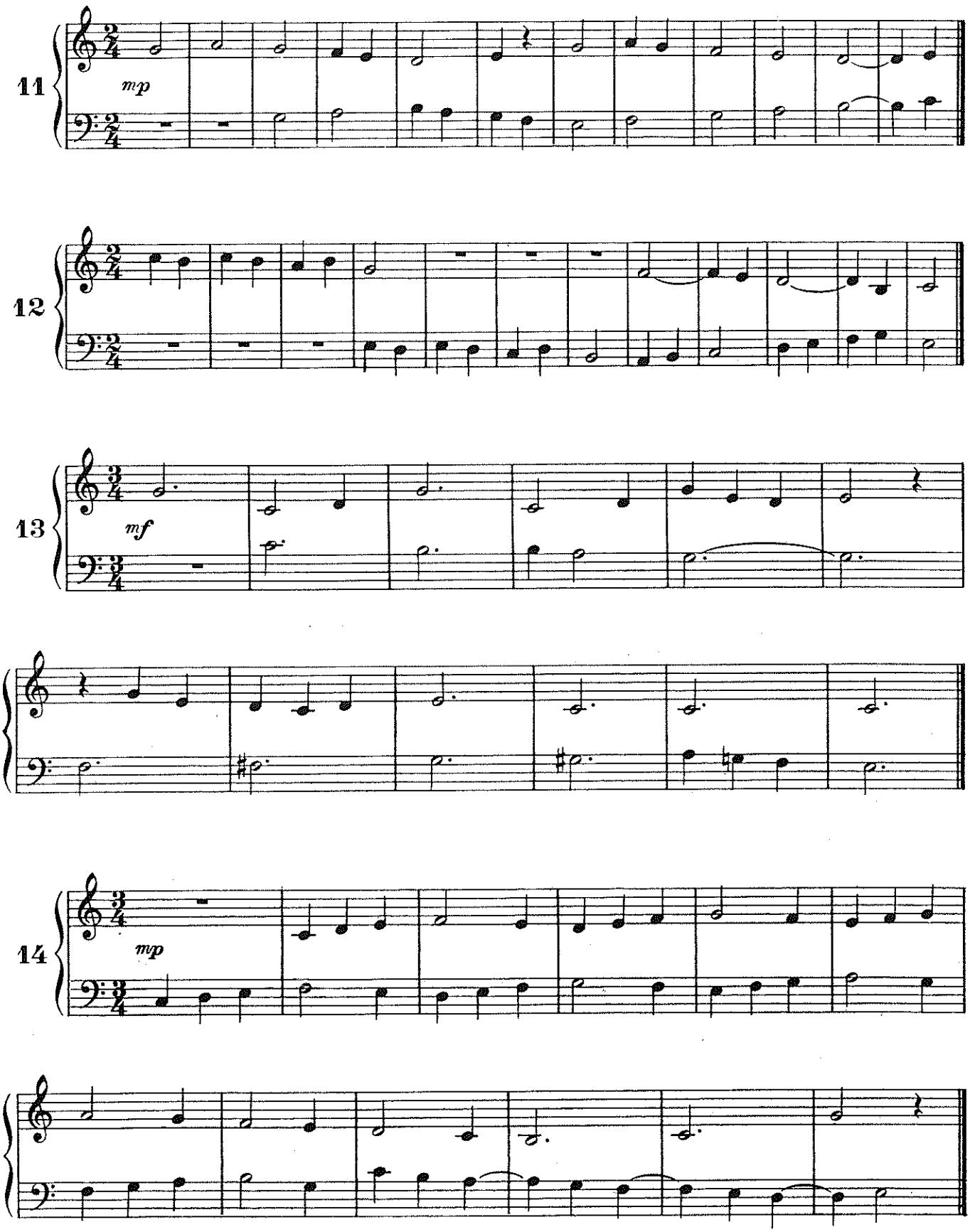


(*) *Respectez le doigté scrupuleusement (travail du passage du pouce).*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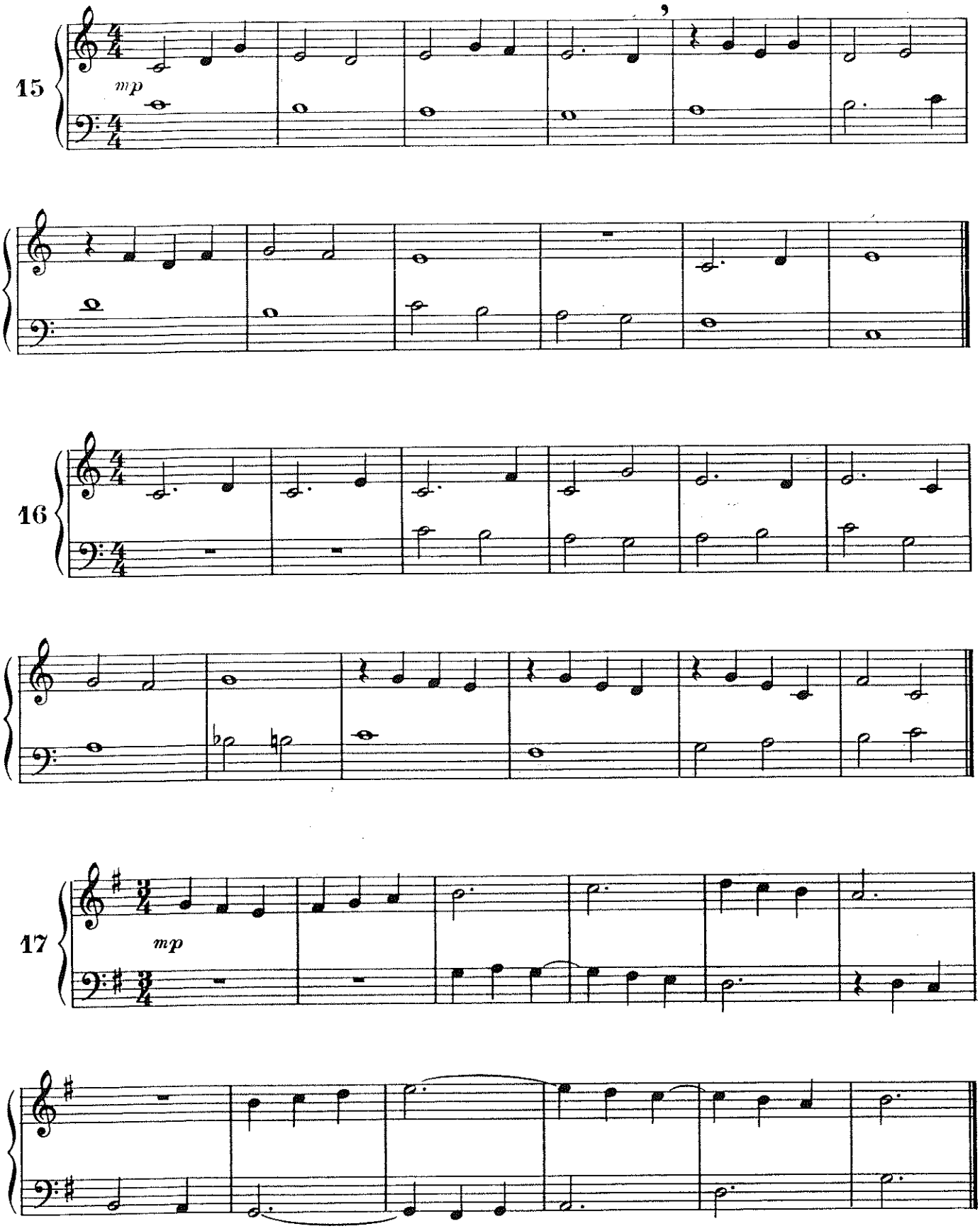
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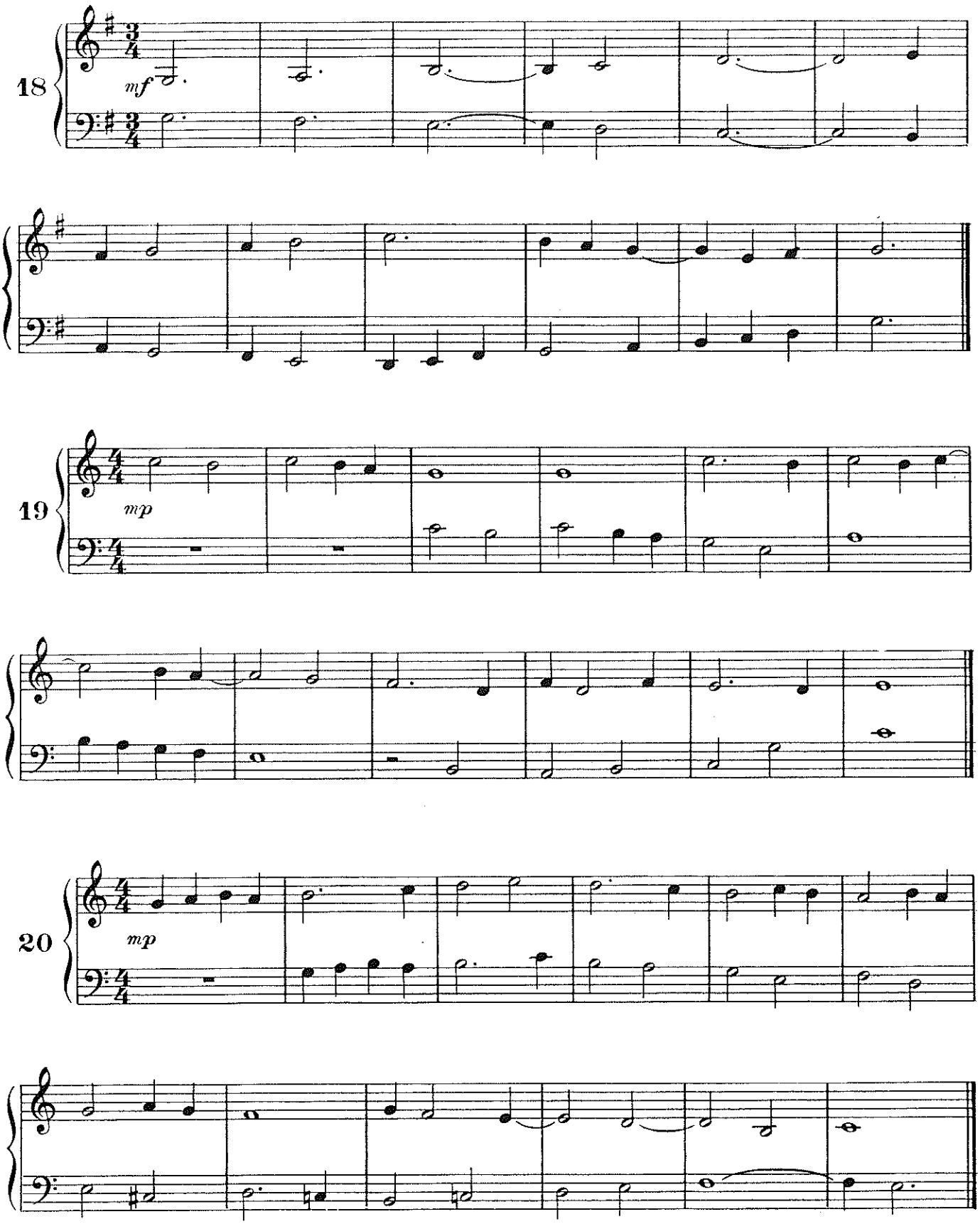
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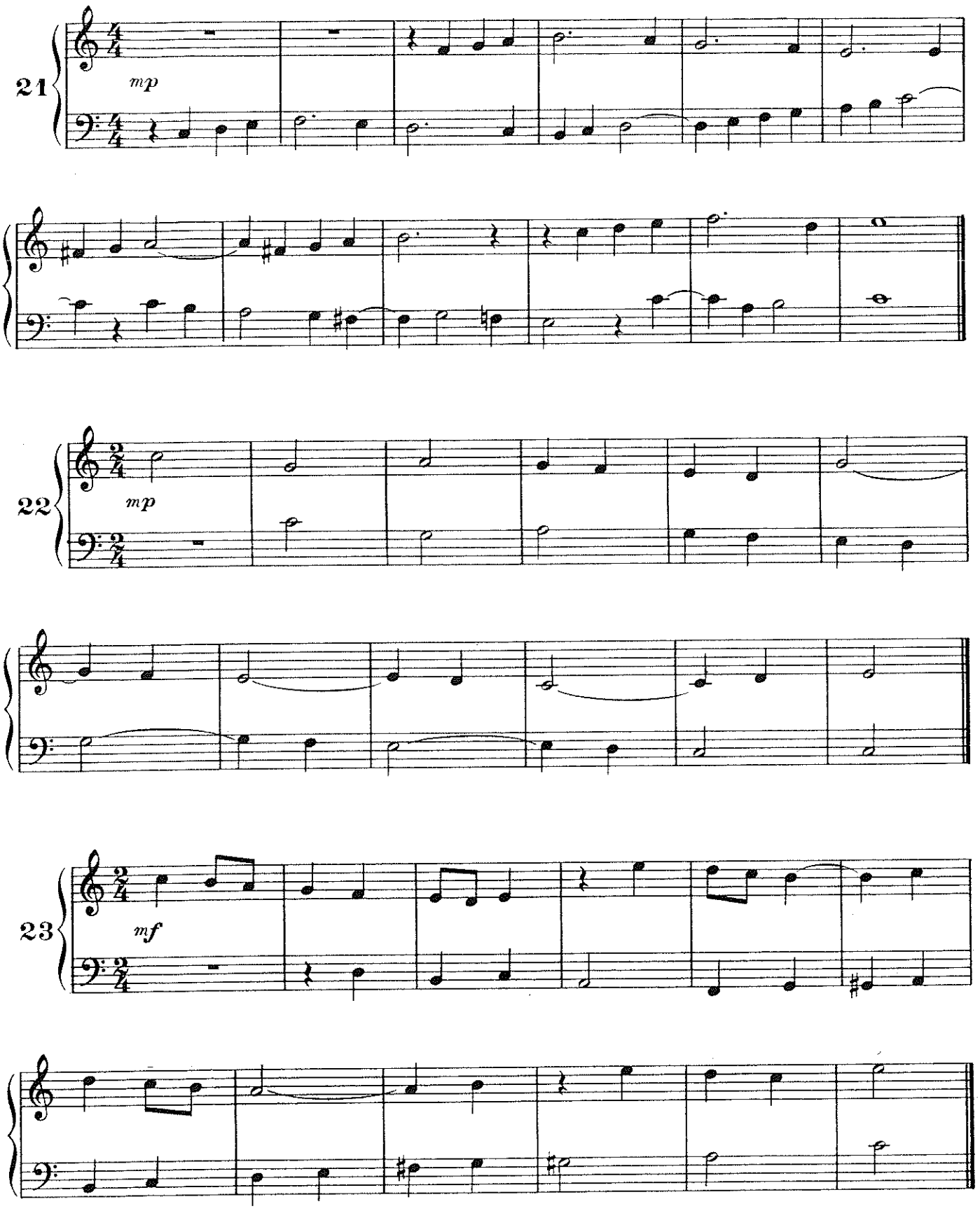
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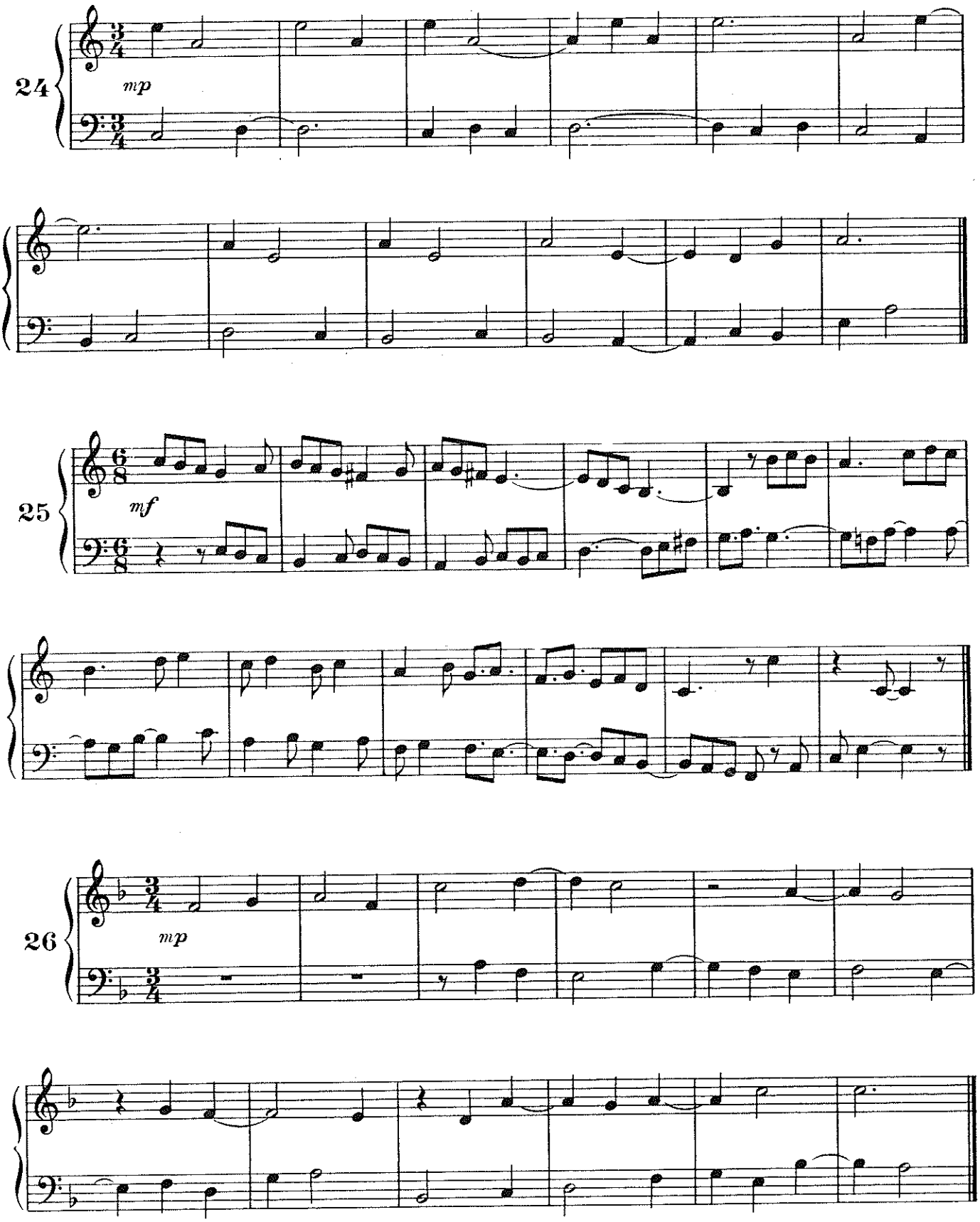
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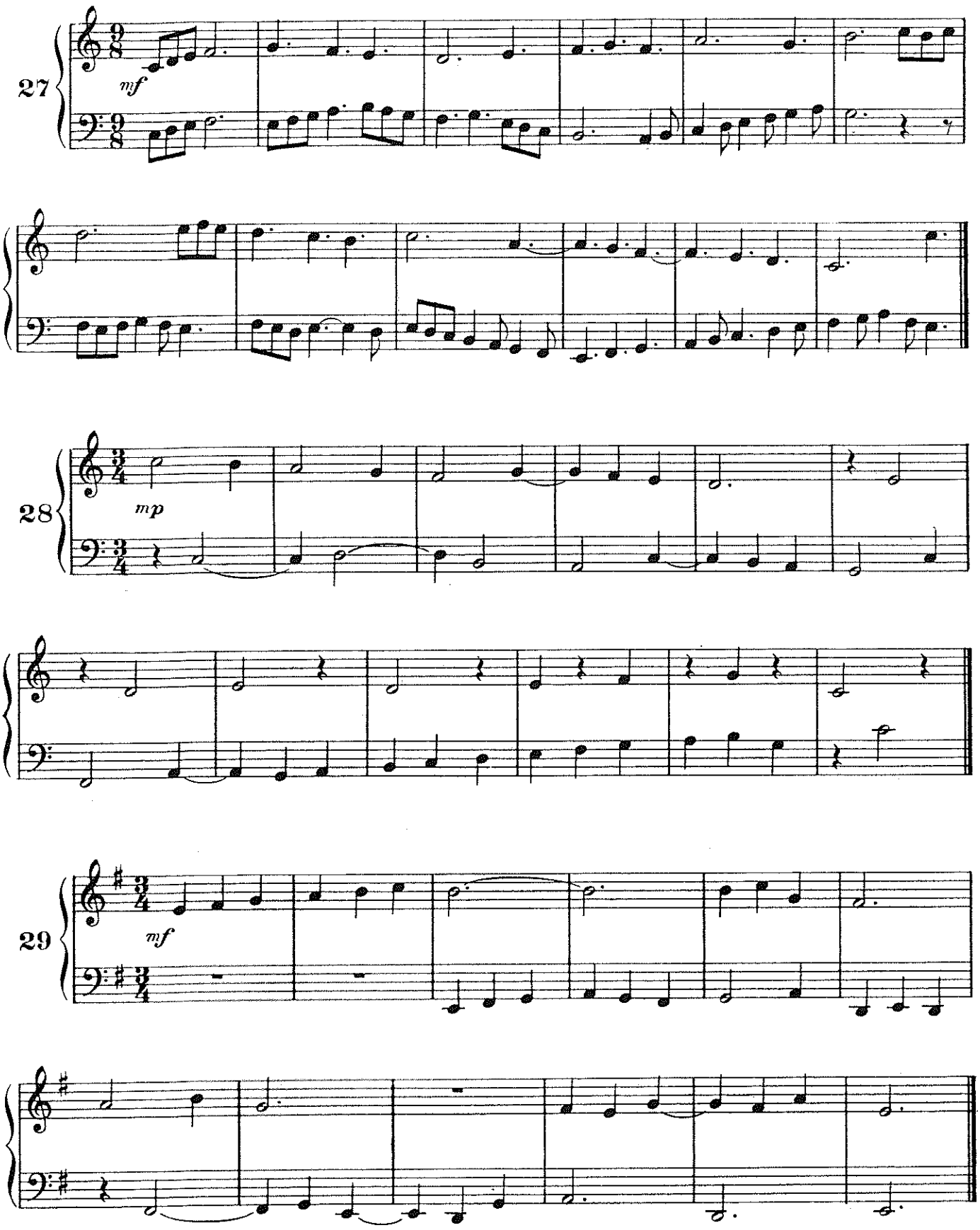
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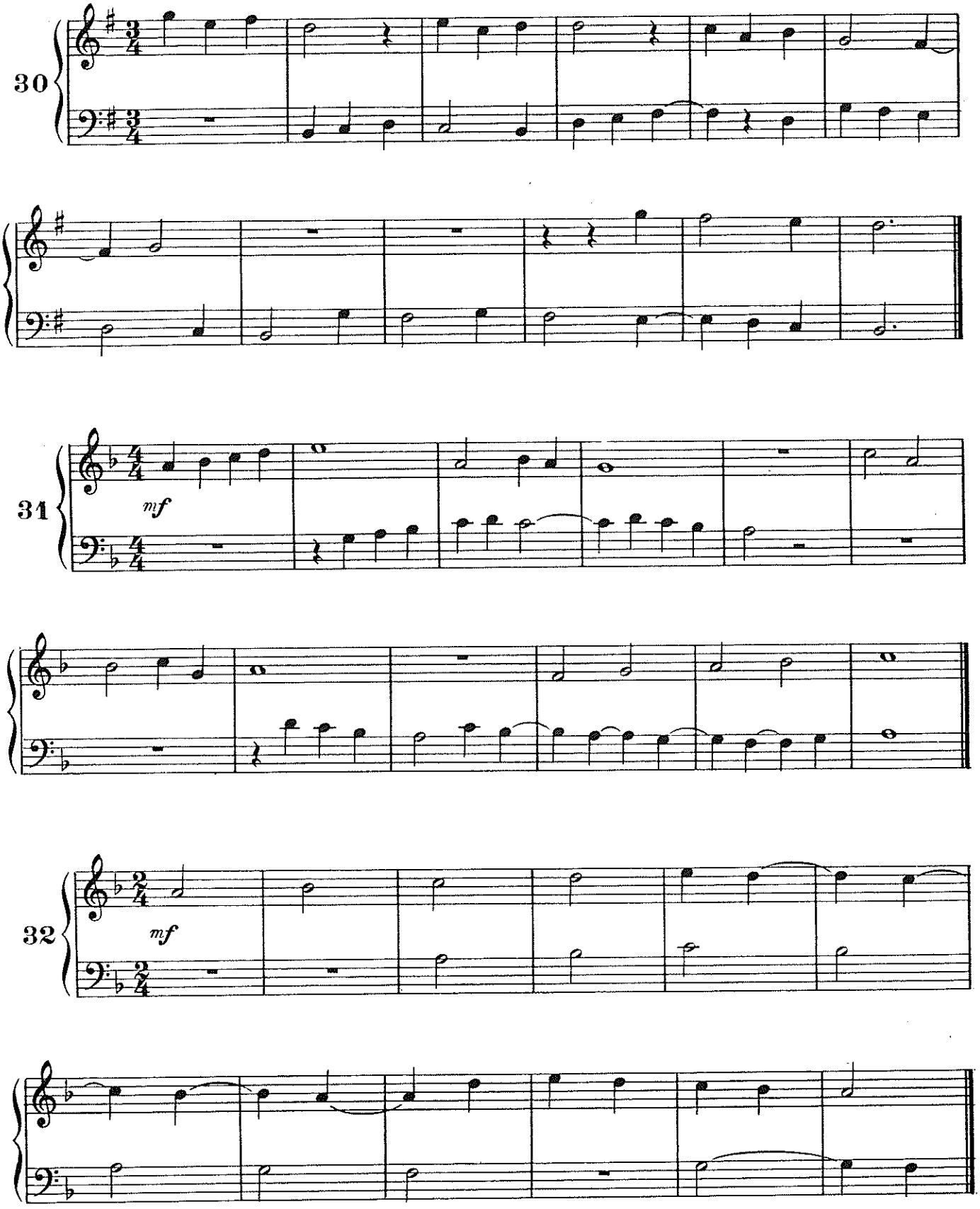
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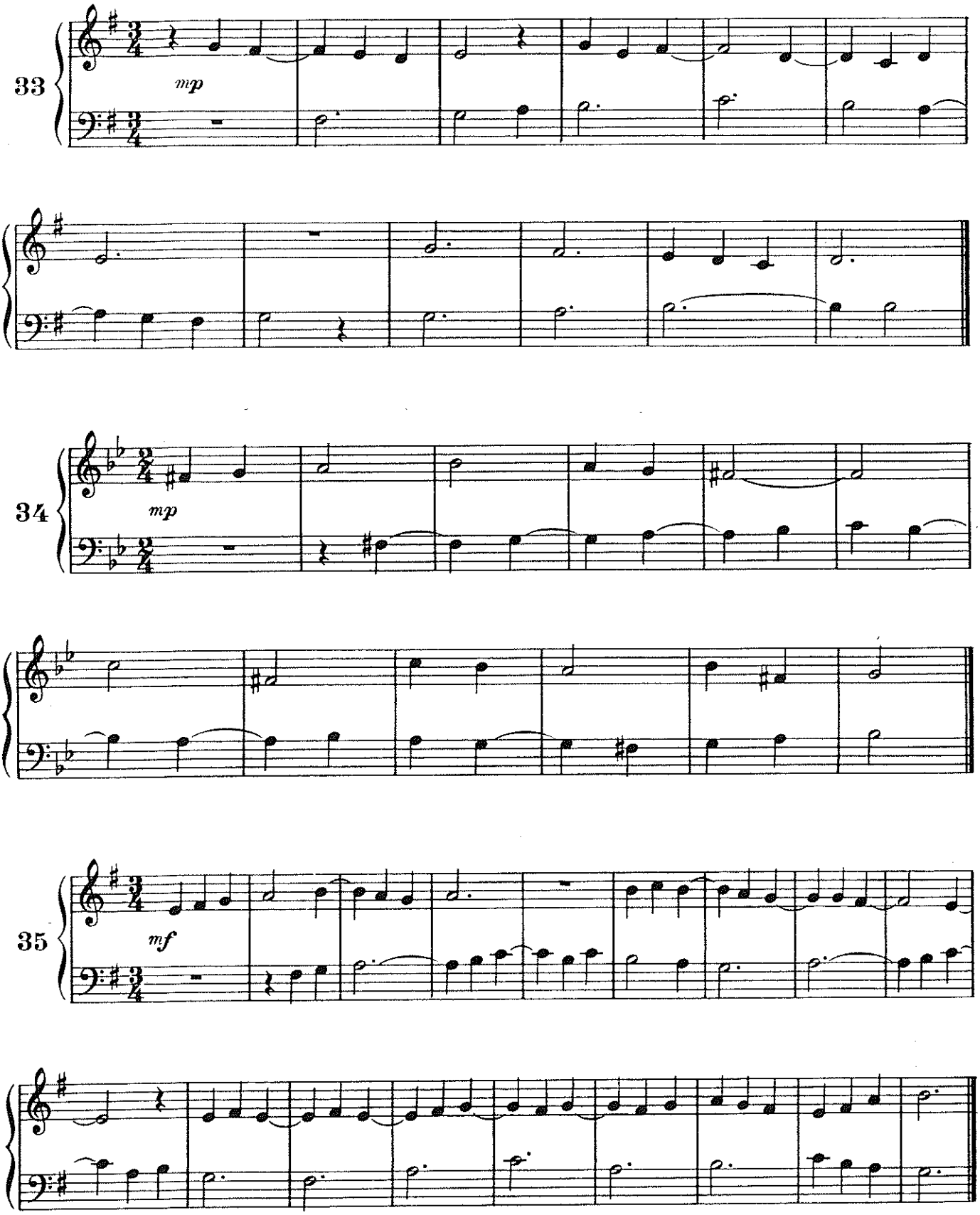
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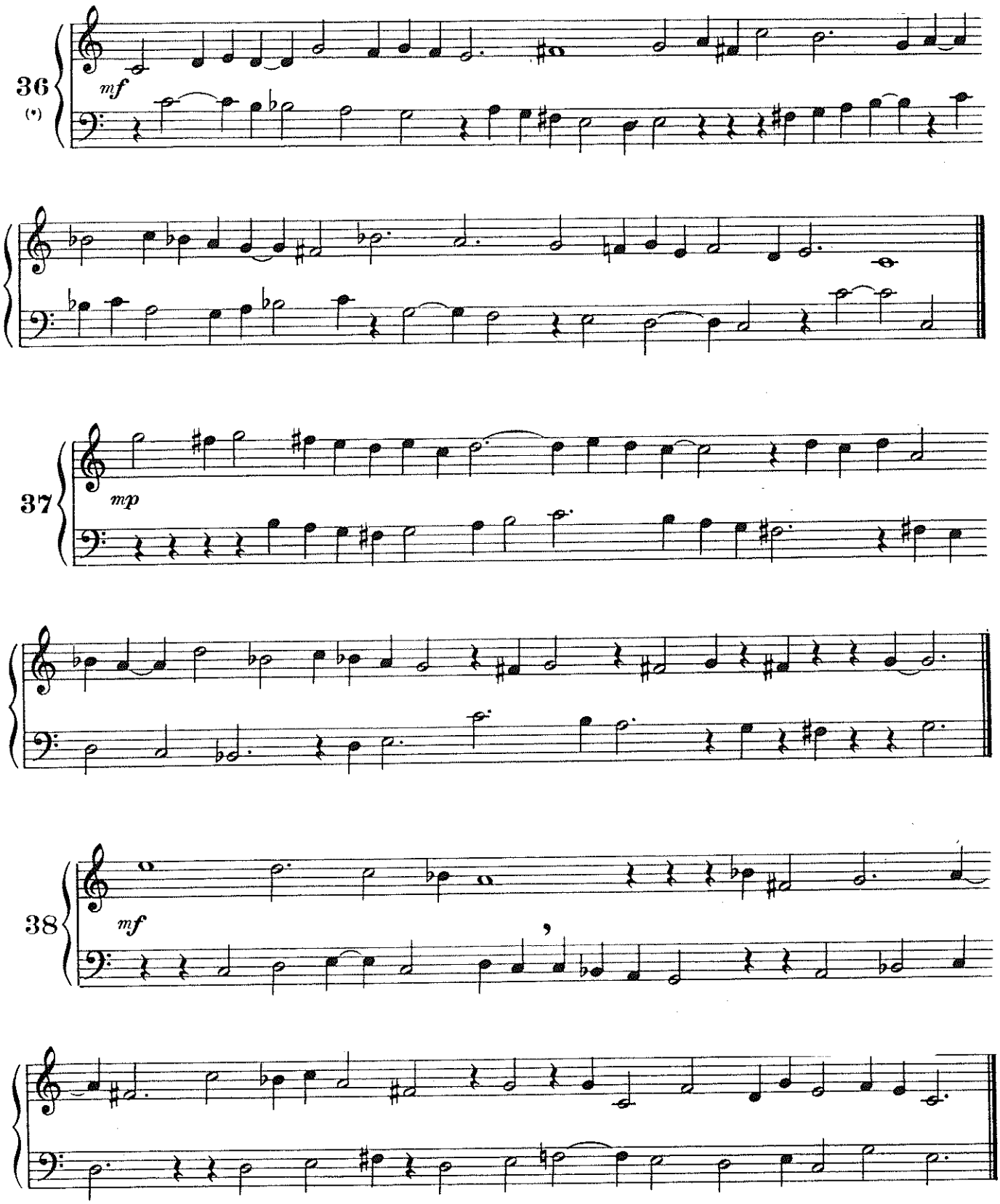


(*) *Cet exercice, et les suivants, de par l'absence de CARRURE, obligent l'élève à une concentration d'esprit beaucoup plus importante. Pour qu'ils soient bénéfiques, le professeur exigera tout particulièrement le respect des valeurs.*

Dépôt légal N° 969 - 2e trim 1969.
Atelier JOLIVET, Gravure, Paris.
24 270 R.
I. M. C. I. Levallois-Perret

Alain ABBOTT

Cours complet de lecture à vue

à l'usage de l'Accordéoniste

2ème CAHIER

DEGRÉ MOYEN - SUPÉRIEUR

60 leçons de lecture, servant également d'exercices techniques

ÉDITIONS HENRY LEMOINE
PARIS-BRUXELLES

Avant-propos pour les Professeurs

J'ai déjà dit, dans le 1er cahier, l'utilité de la lecture à vue, cependant, je voudrais développer quelques points particulièrement importants pour ceux que tente une carrière de concertiste.

Les difficultés -apparentes- des lignes mélodiques, et la difficulté réelle des rythmes de ces **60** exercices ne sont pas "gratuites". Elles seules, à mon avis, peuvent préparer l'accordéoniste de concert à la musique moderne. Le rythme est l'élément dominant de la musique moderne et contemporaine (voir les œuvres de Bartok, Messiaen, Boulez, etc...).

Si l'on veut que l'Accordéon s'élève dans la hiérarchie des instruments de concert, il est illusoire de se cantonner dans l'interprétation des seules œuvres classiques, il faut pouvoir se mettre au service de cette musique contemporaine. A cette nouvelle esthétique, à cette nouvelle manière d'écrire et de jouer la musique correspondent nécessairement une nouvelle pédagogie et un nouveau matériel pédagogique. C'est dans cet esprit que j'ai conçu ces cahiers de lecture à vue.

J'attire l'attention des Professeurs sur un ouvrage remarquable qu'il y aurait grand intérêt à consulter, puis à travailler: **15** LEÇONS DE SOLFÈGE de J. M. Damase, *Edit. Lemoine* (on pourra consulter également le: SOLFÈGE TRANSCENDANT de Y. Conrardy, *même Editeur.*)

PLAN GÉNÉRAL DE TRAVAIL

1°) Exécution à la M. D. puis à la M.G. S'efforcer à respecter les nuances. Exécutez plusieurs fois de suite l'exercice jusqu'à assimilation totale des difficultés mélodiques et rythmiques. Observez un Mouvement métronomique rigoureux.

2°) Exécution M. Ens.

3°) Révision des N°s précédents comme suit: travail du N° **11** et révision du N° **1**
travail du N° **12** et révision du N° **2**, etc...

Ouvrages convenant particulièrement à l'enseignement classique de l'Accordéon:

ÉTUDES PRÉPARATOIRES A LA POLYPHONIE	*JEAN ABSIL*
EXERCICES JOURNALIERS	*JEF ALPARTS*
FAIRE L'EXERCICE	*H. PUIG-ROGET*
25 ÉTUDES PRIMAIRES op. **166**	*BERTINI*
ADROITS PETITS DOIGTS	*H. PUIG-ROGET*
COURS COMPLET DE LECTURE A VUE 1er cahier	*A. ABBOTT*
ŒUVRES CLASSIQUES TRANSCRITES ET DOIGTÉES pour l'Accordéon	*A. ABBOTT*
LES TRICOTEUSES	*F. COUPERIN*
LES PETITS MOULINS A VENT	*F. COUPERIN*

Editions LEMOINE

Cours complet de Lecture à vue

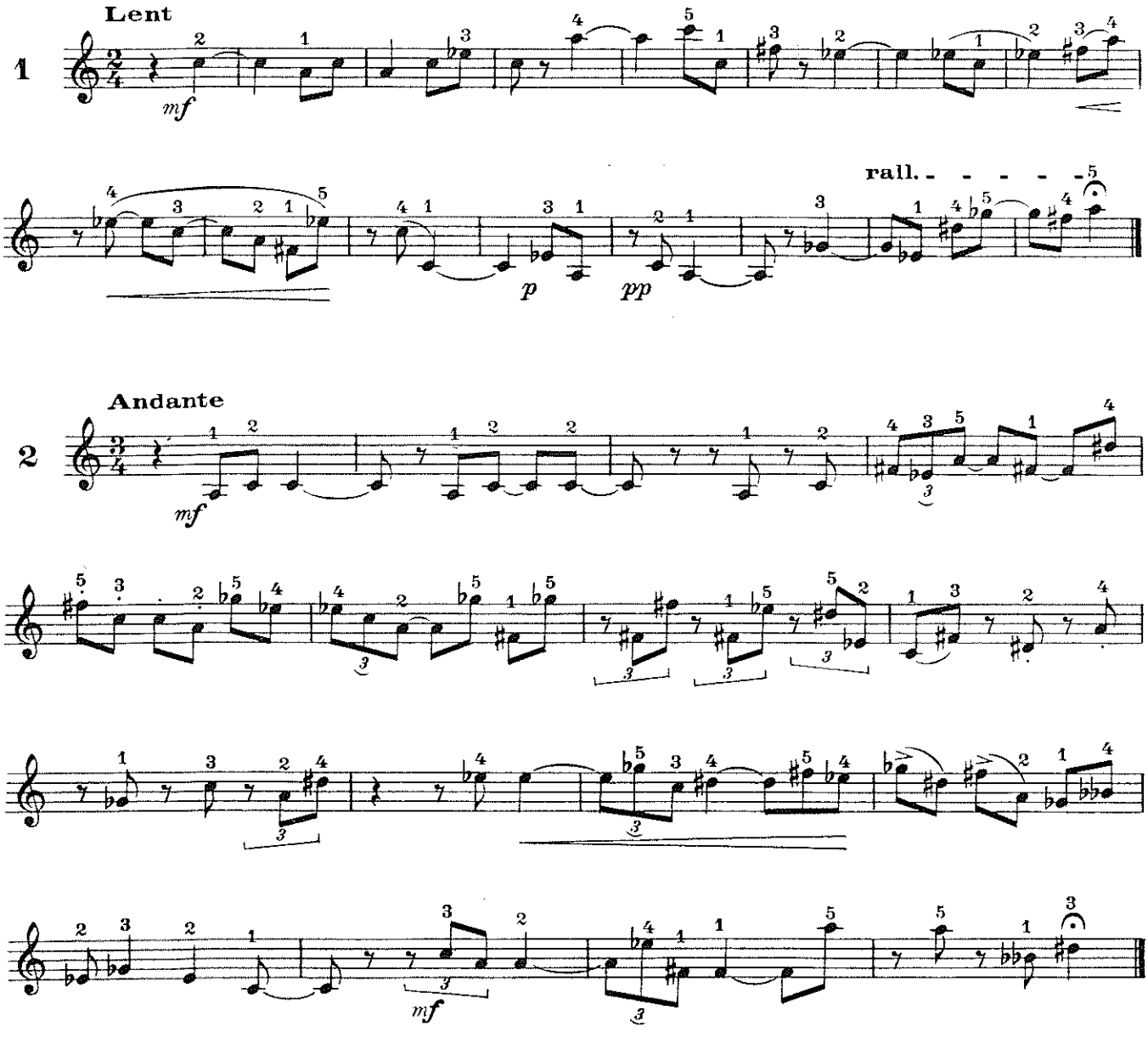
à l'usage de l'accordéoniste

2ème Cahier: Degré Moyen / Supérieur

60 leçons de lecture, servant également d'Exercices techniques

Alain ABBOTT

1ère rangée



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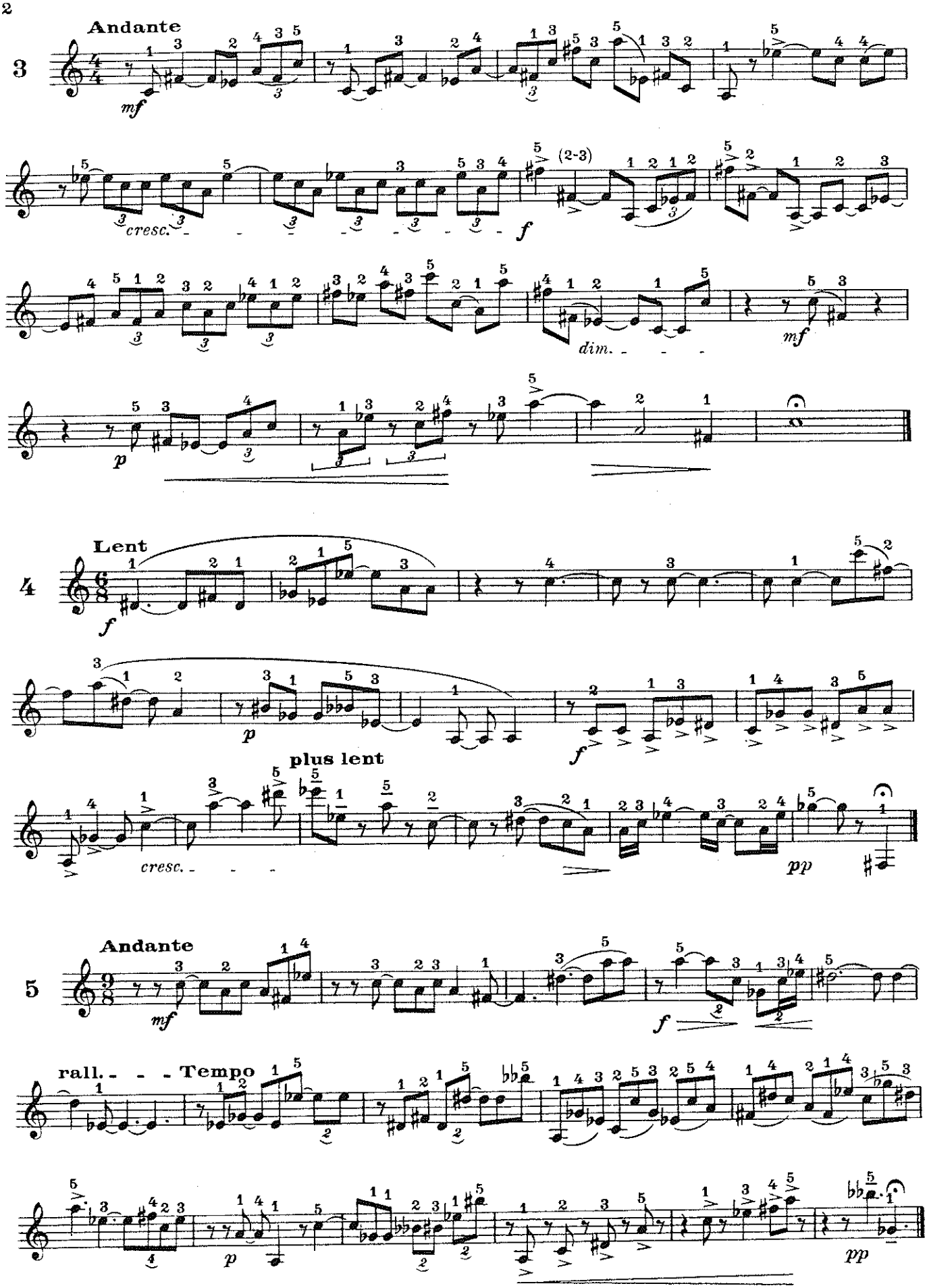
Andante
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dim.
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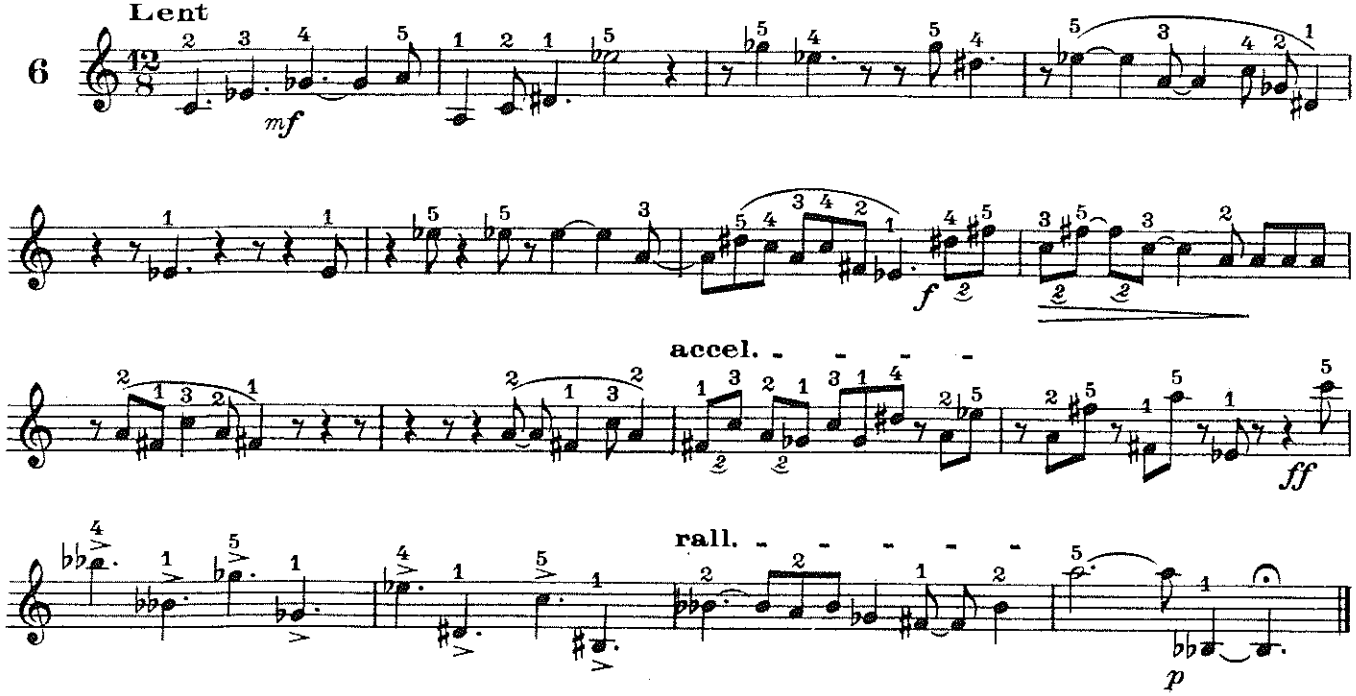
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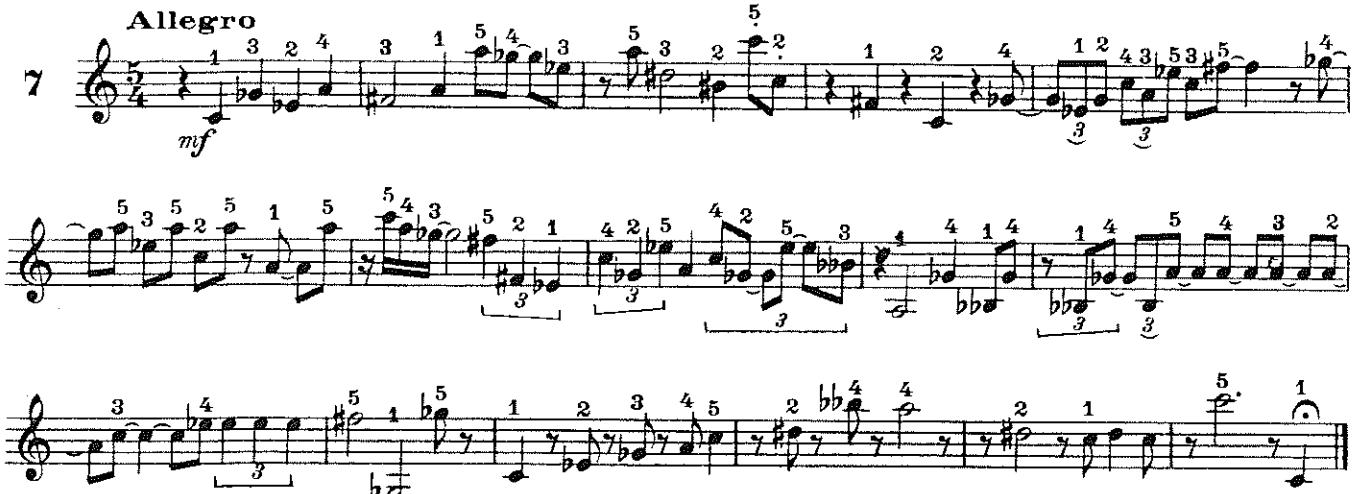
Allegro
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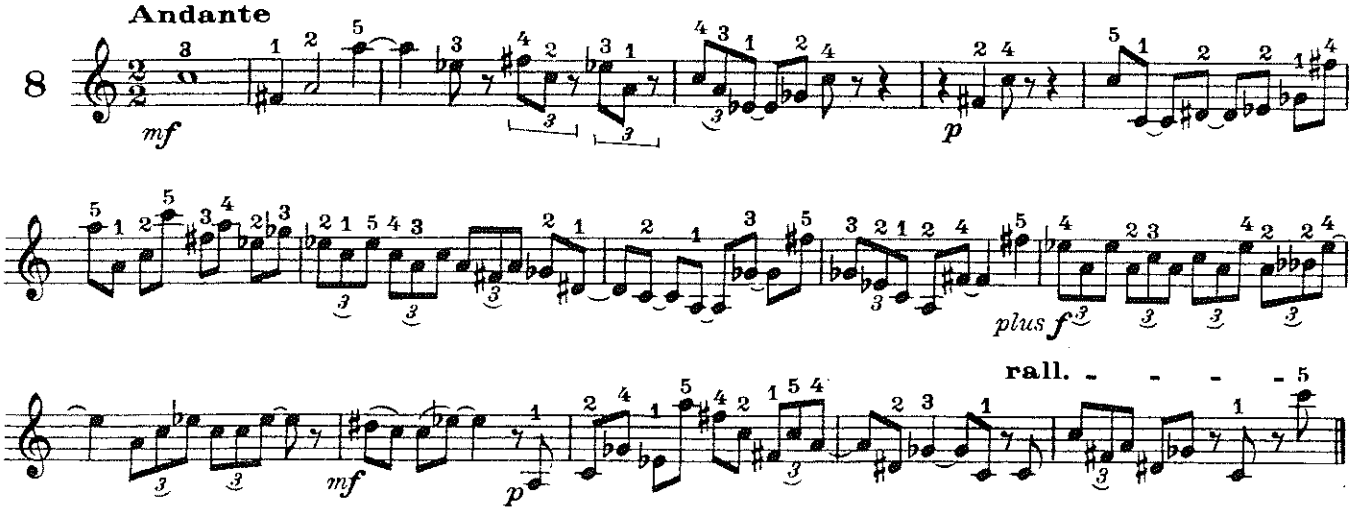
Andante
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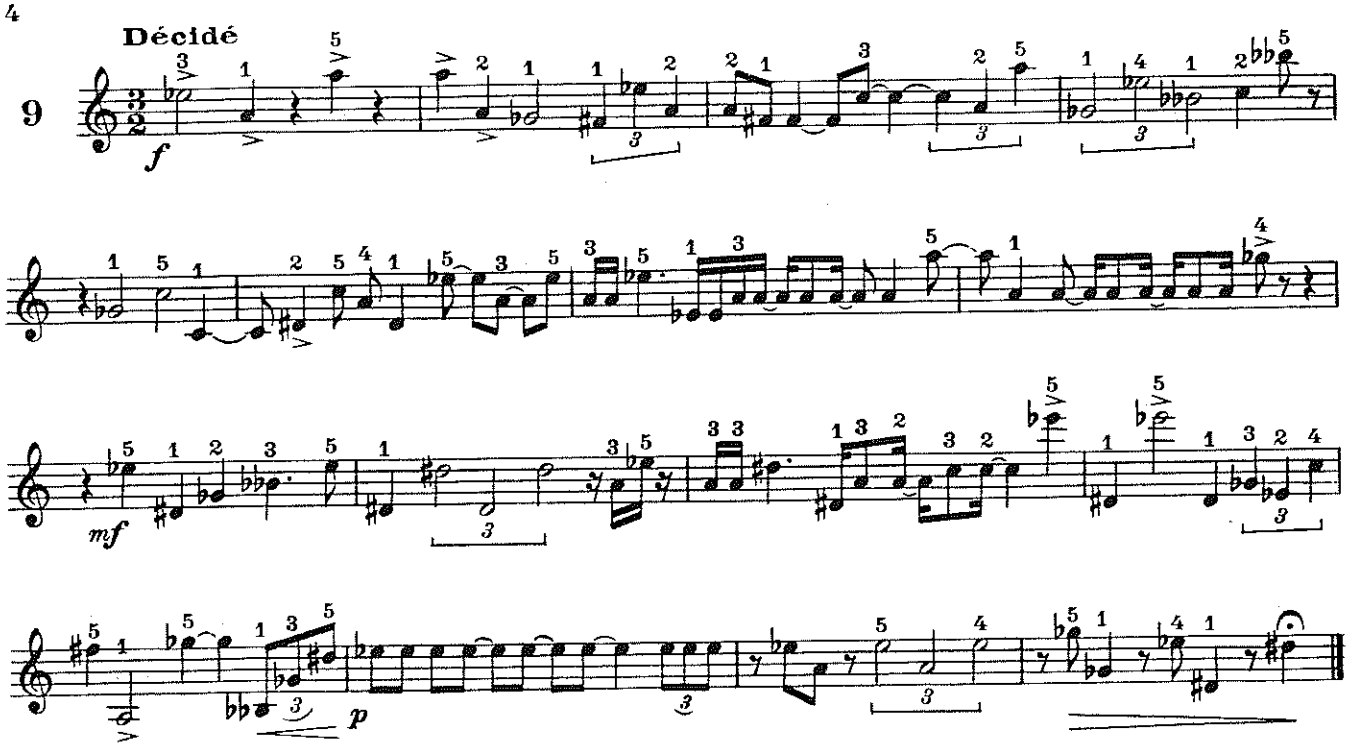
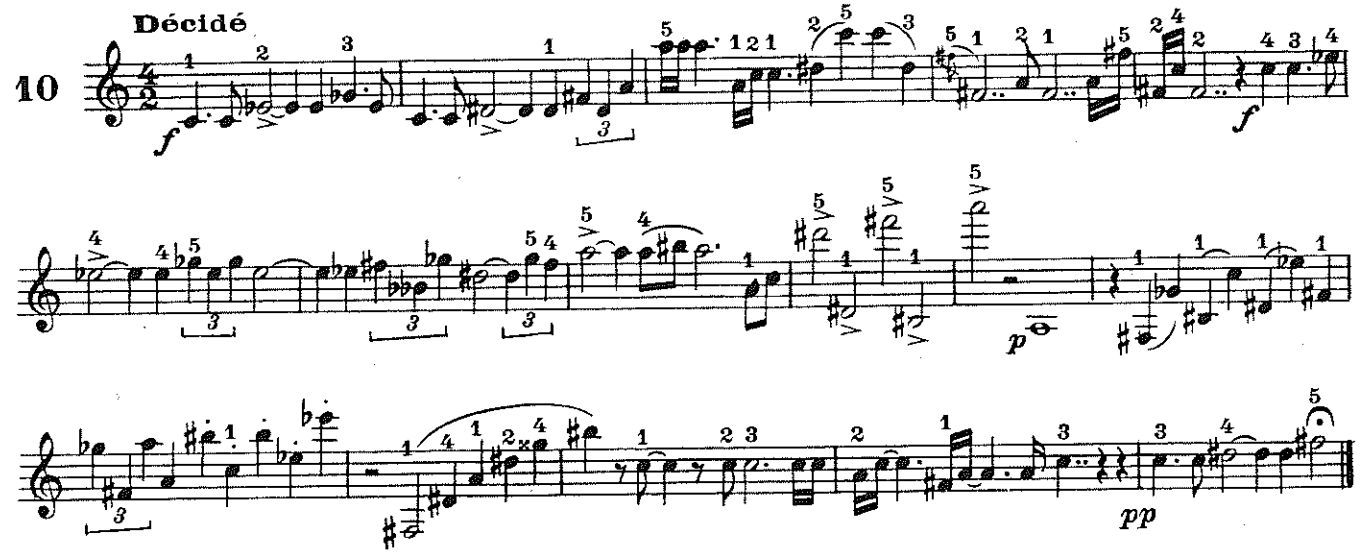
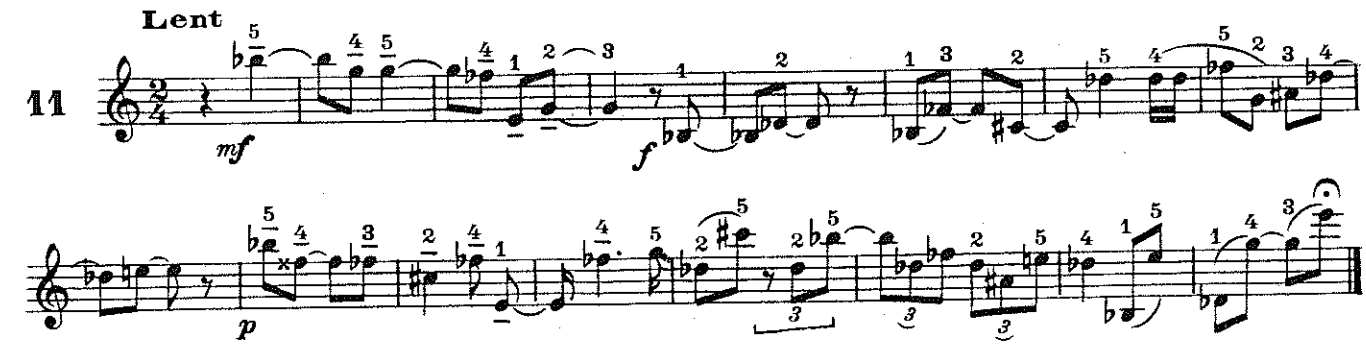
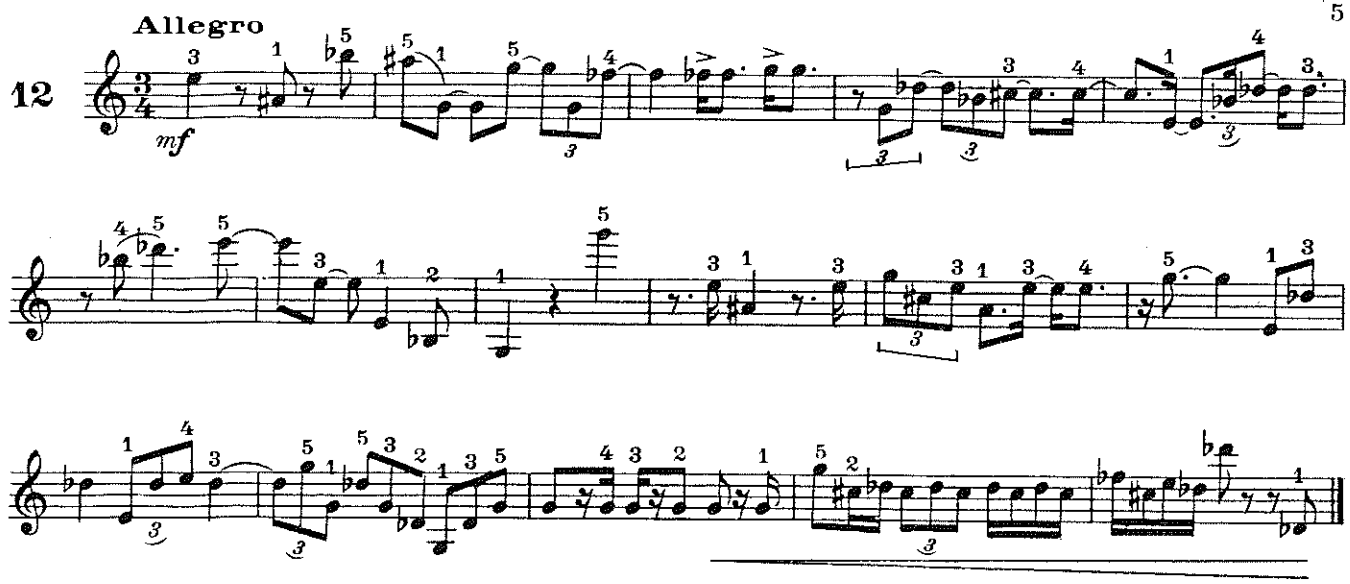




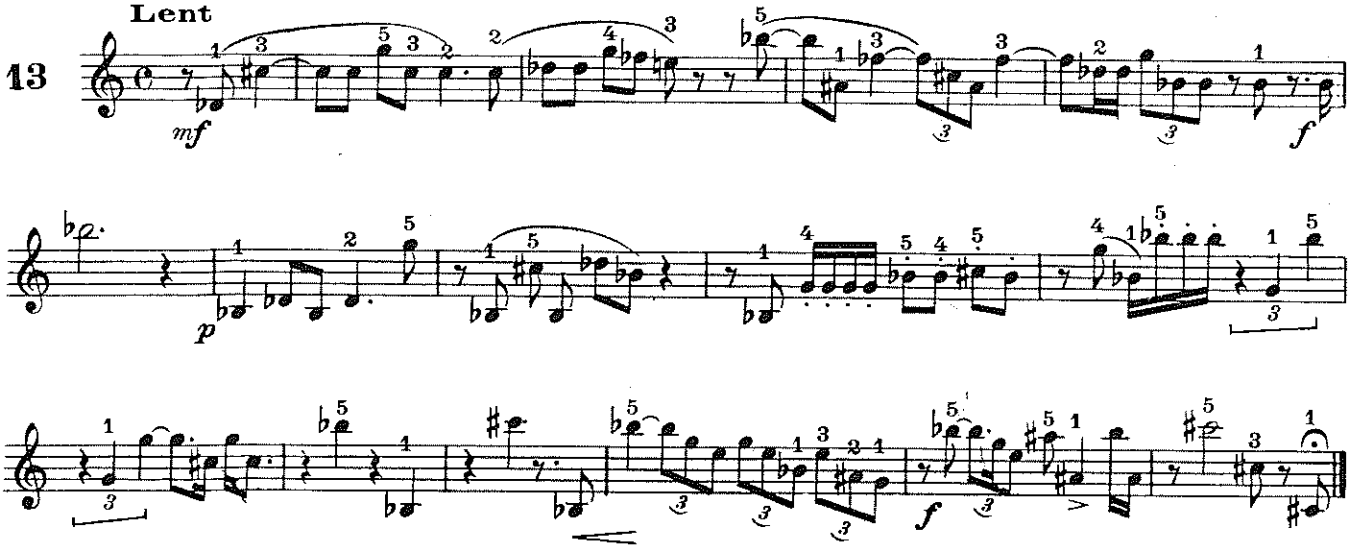
2ème rangée



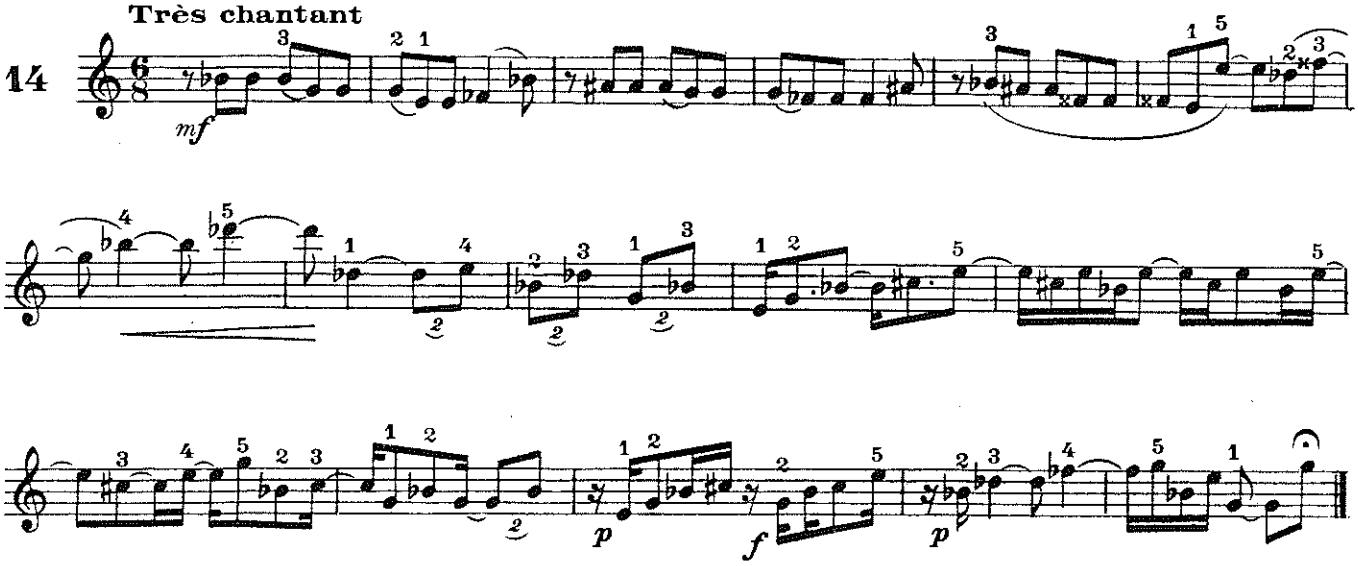
12 **Allegro**

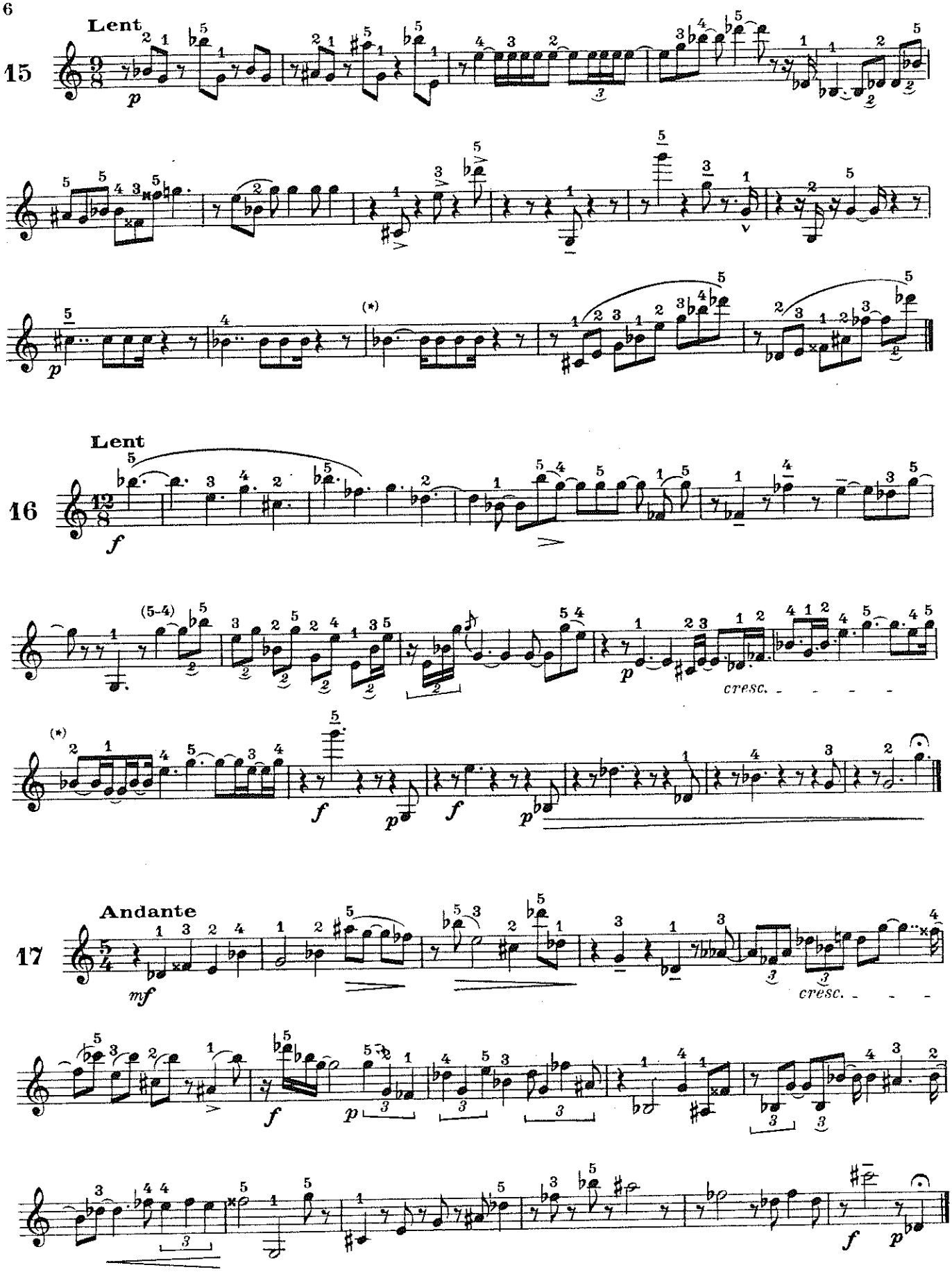


13 **Lent**

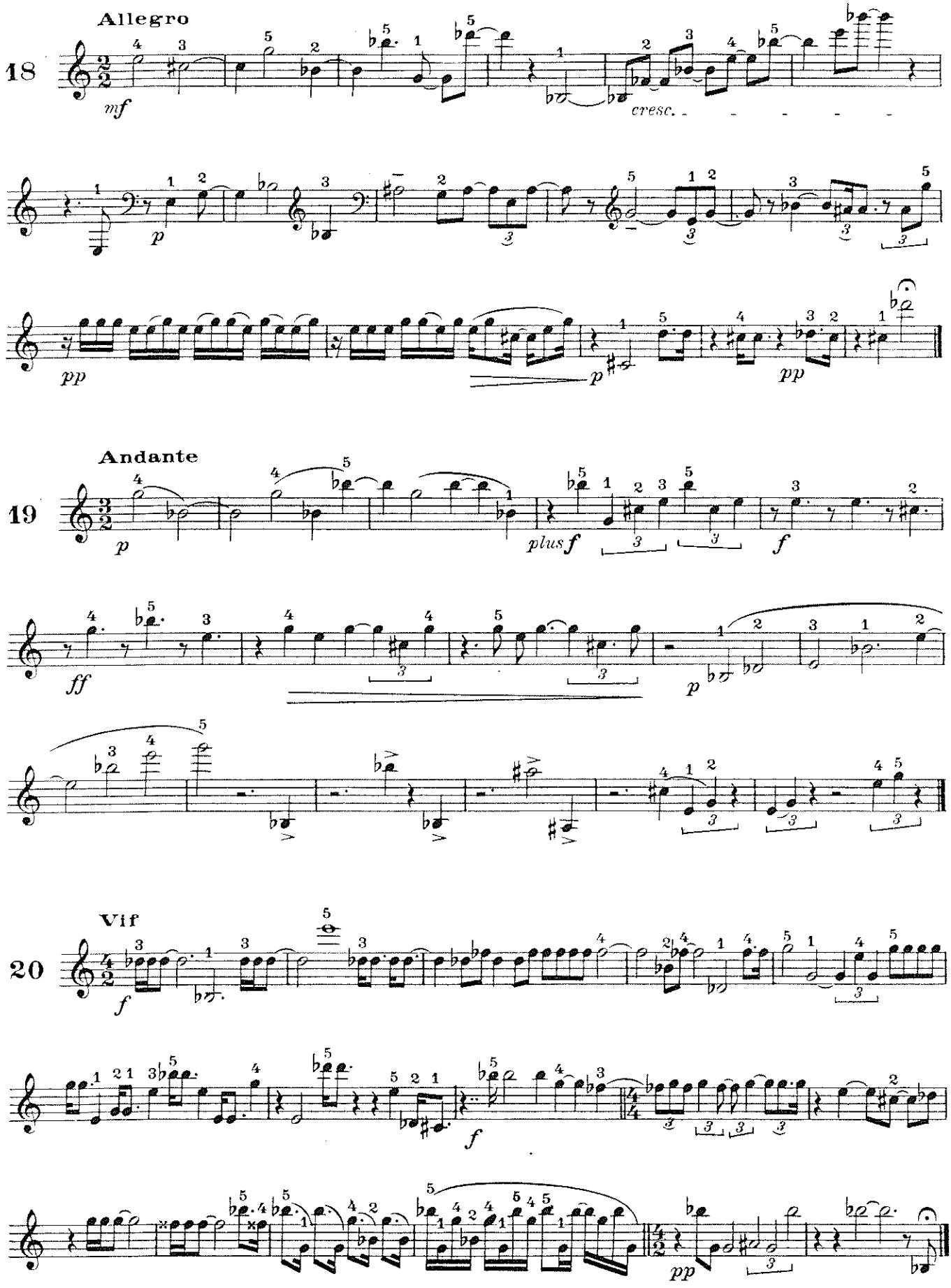


14 **Très chantant**





(*) *Mêmes valeurs que dans la mesure précédente.*


Allegro
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Vif
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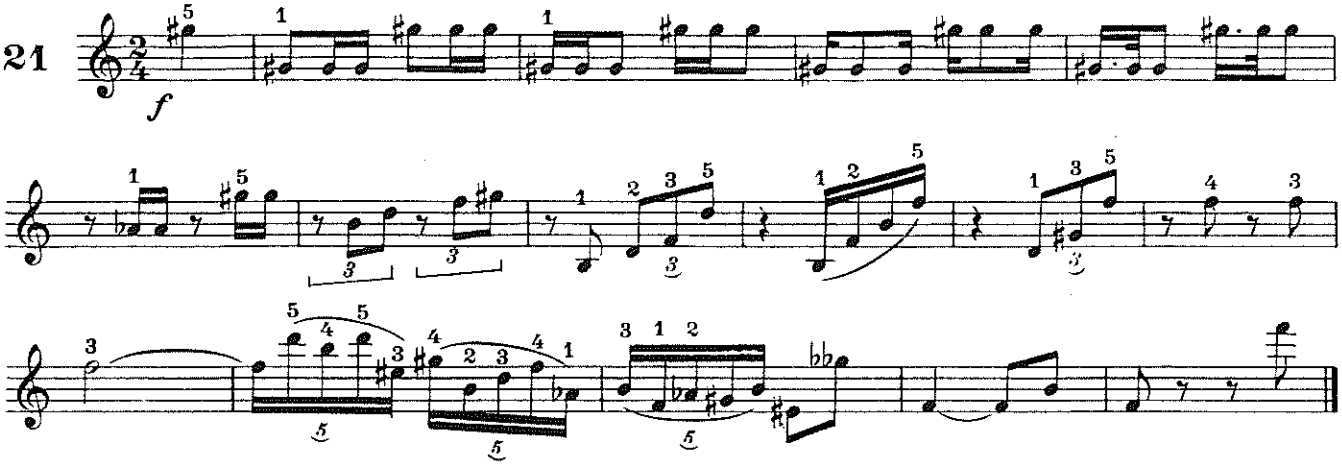
3ème rangée

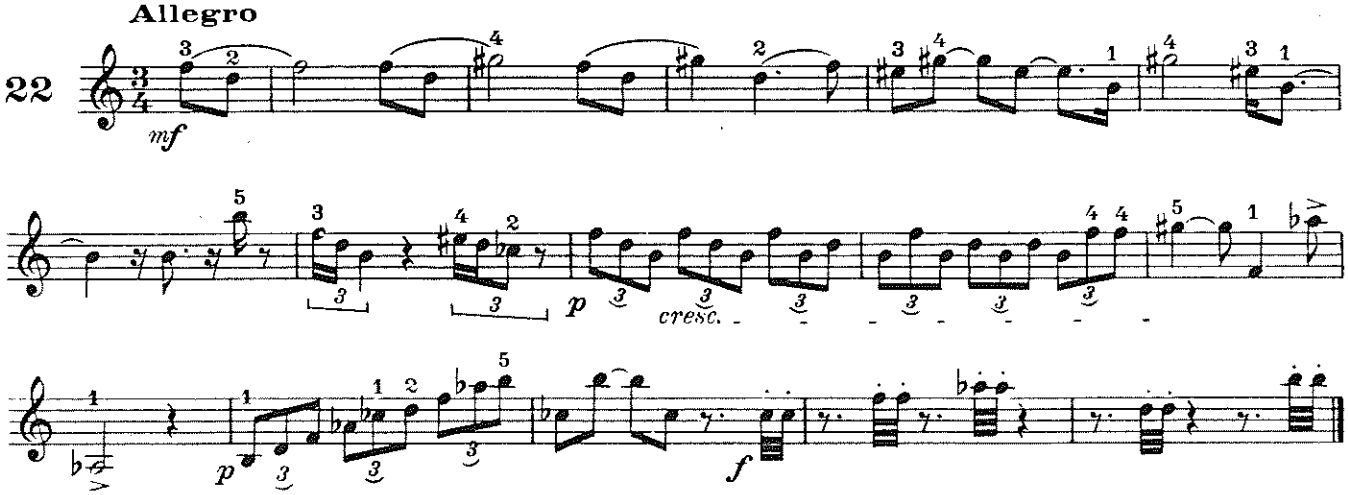
Vif

21



Allegro

22



Andante

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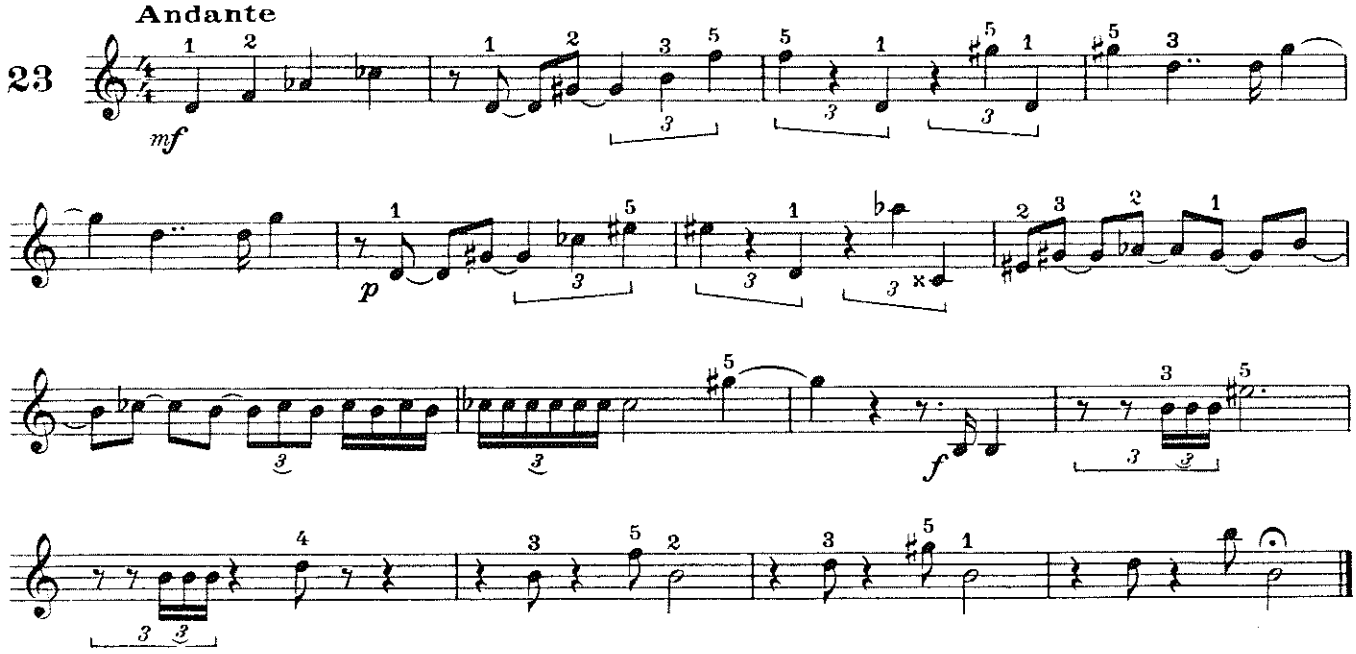
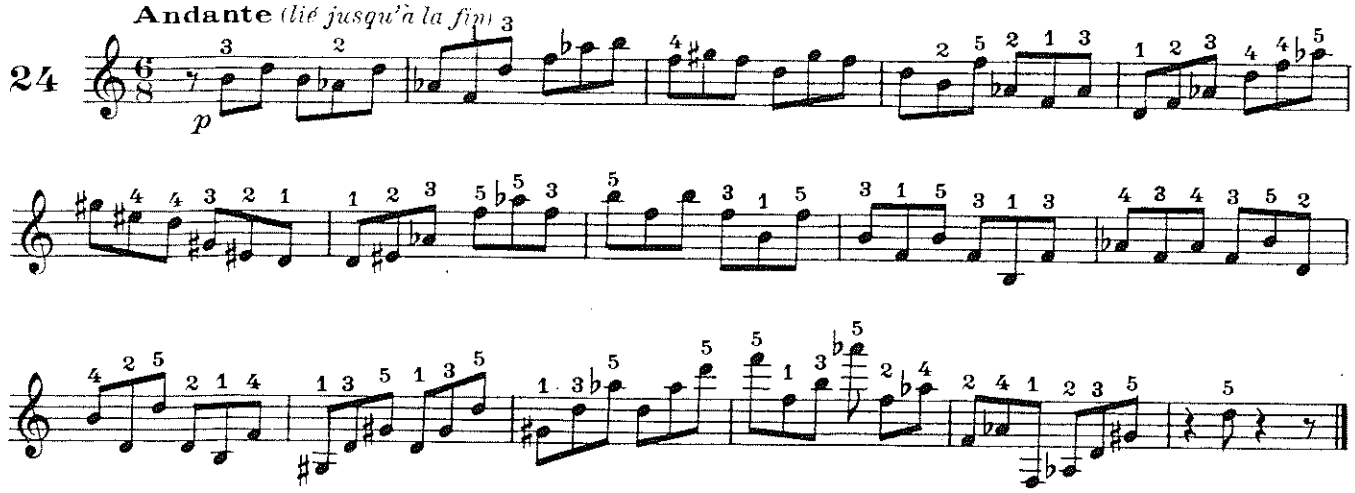


24 **Andante** *(lié jusqu'à la fin)*



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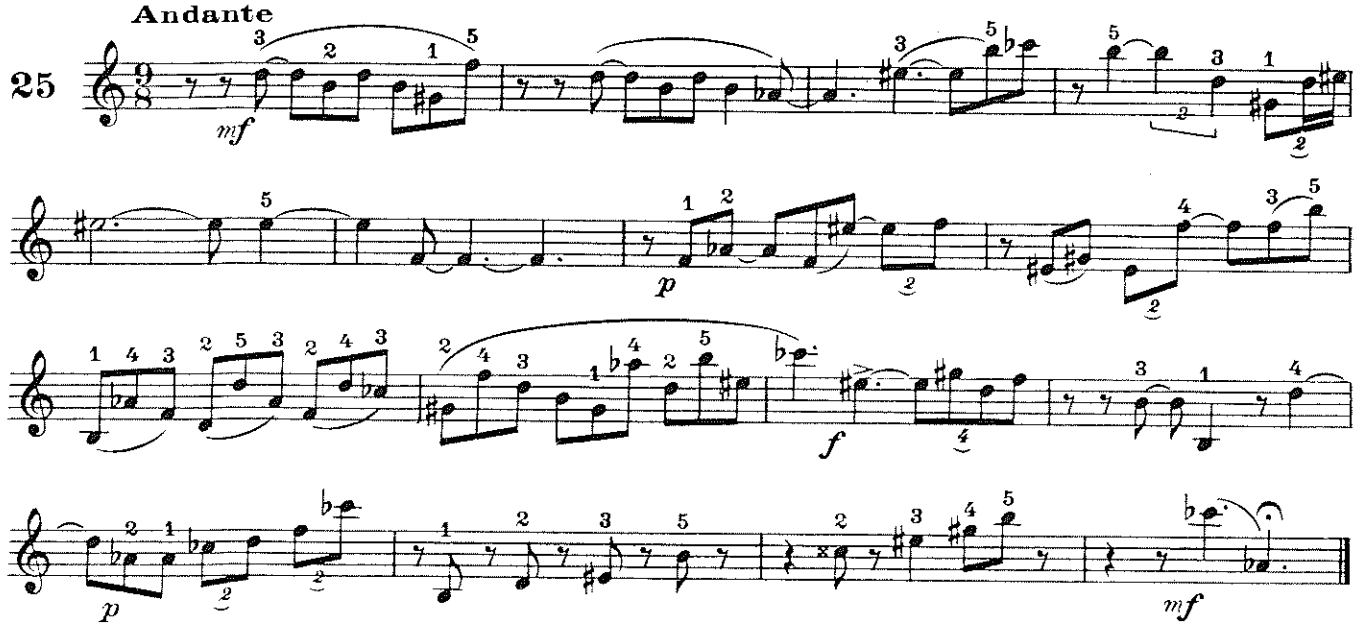
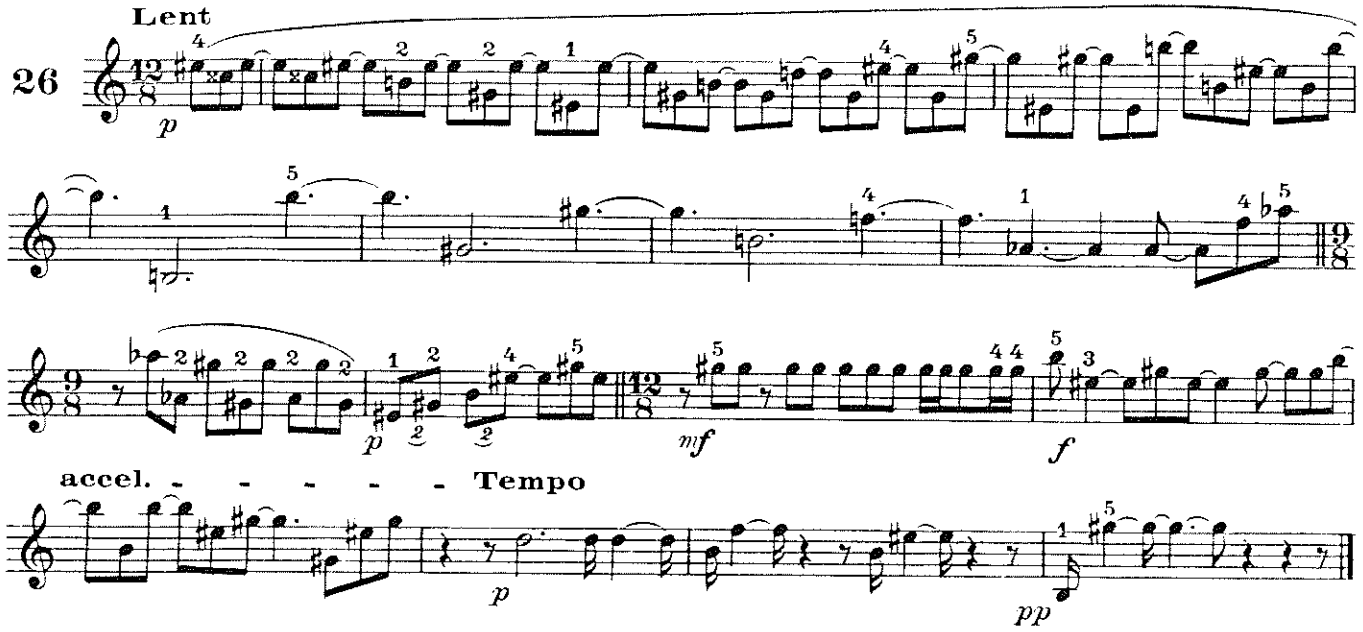
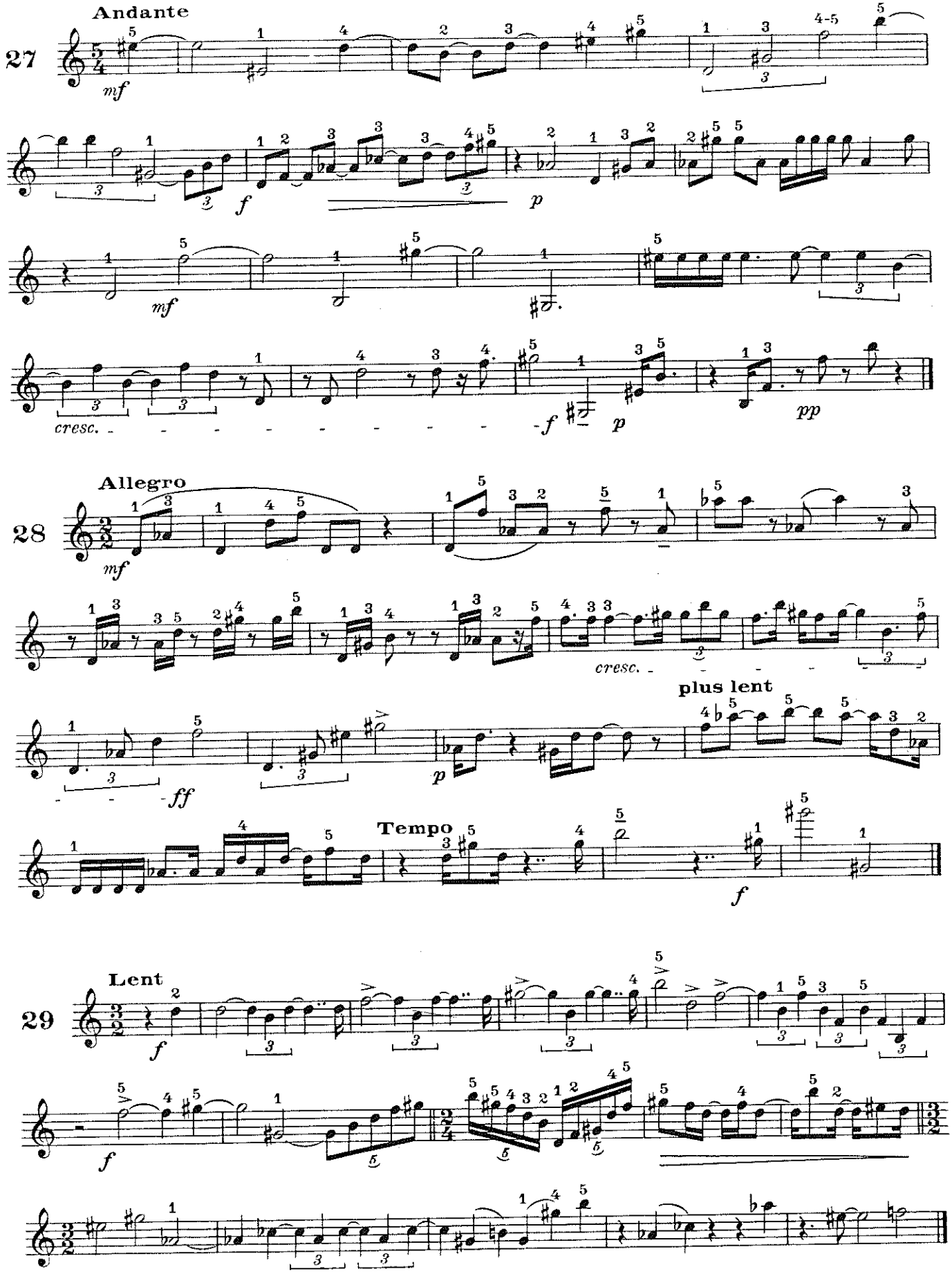


26 **Lent**

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plus lent
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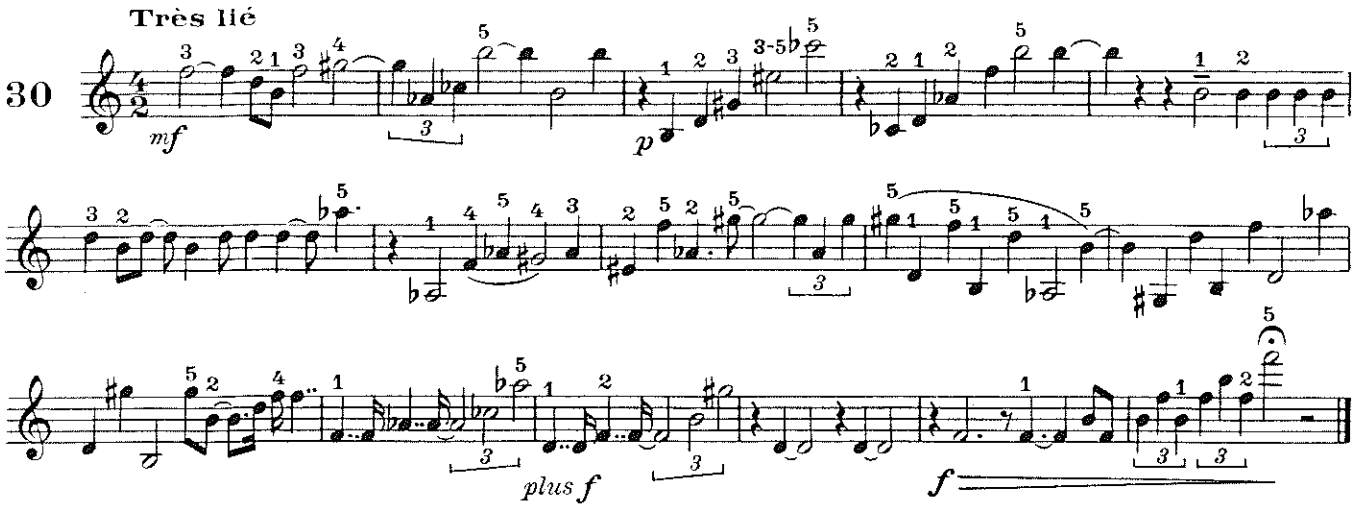
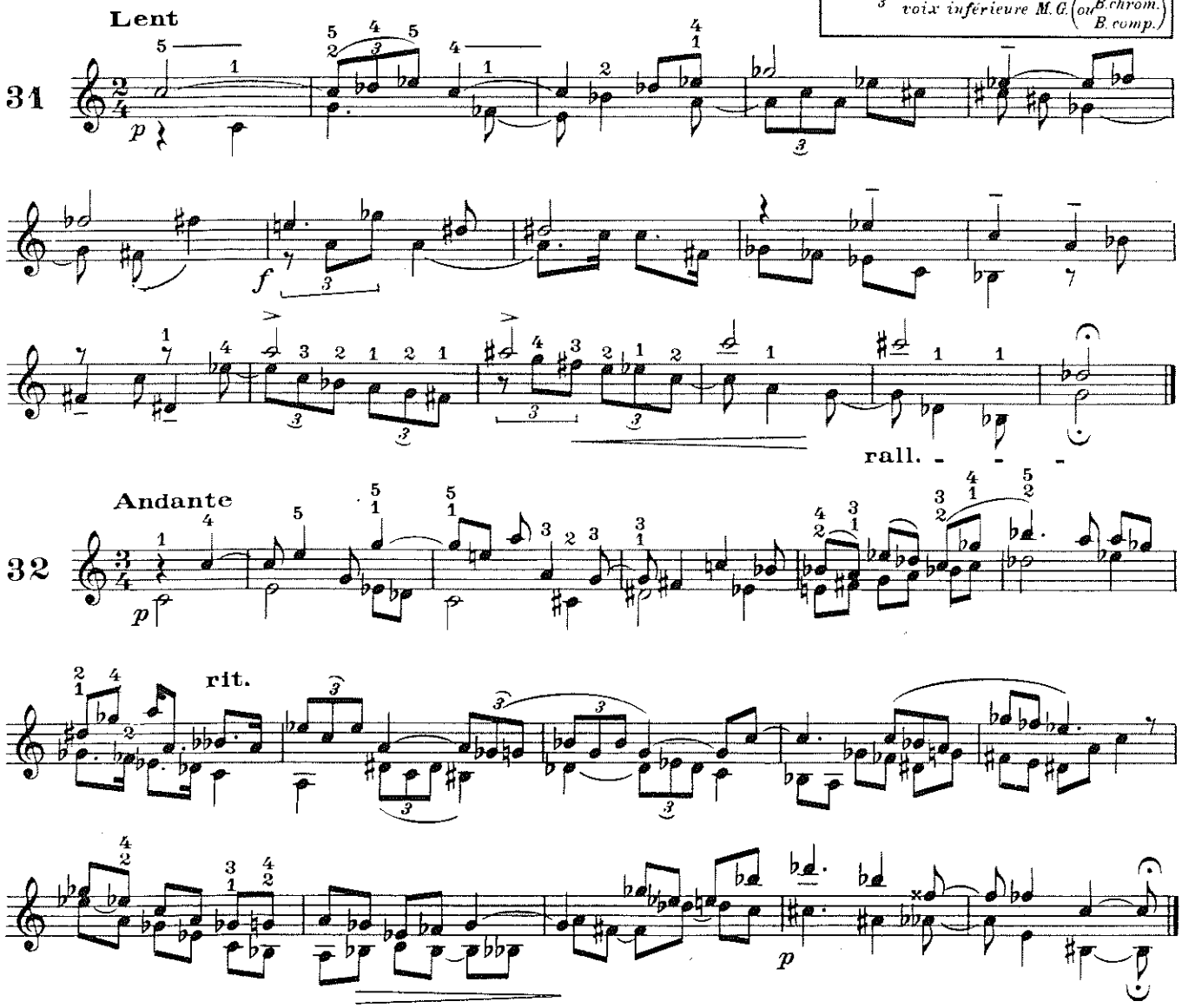
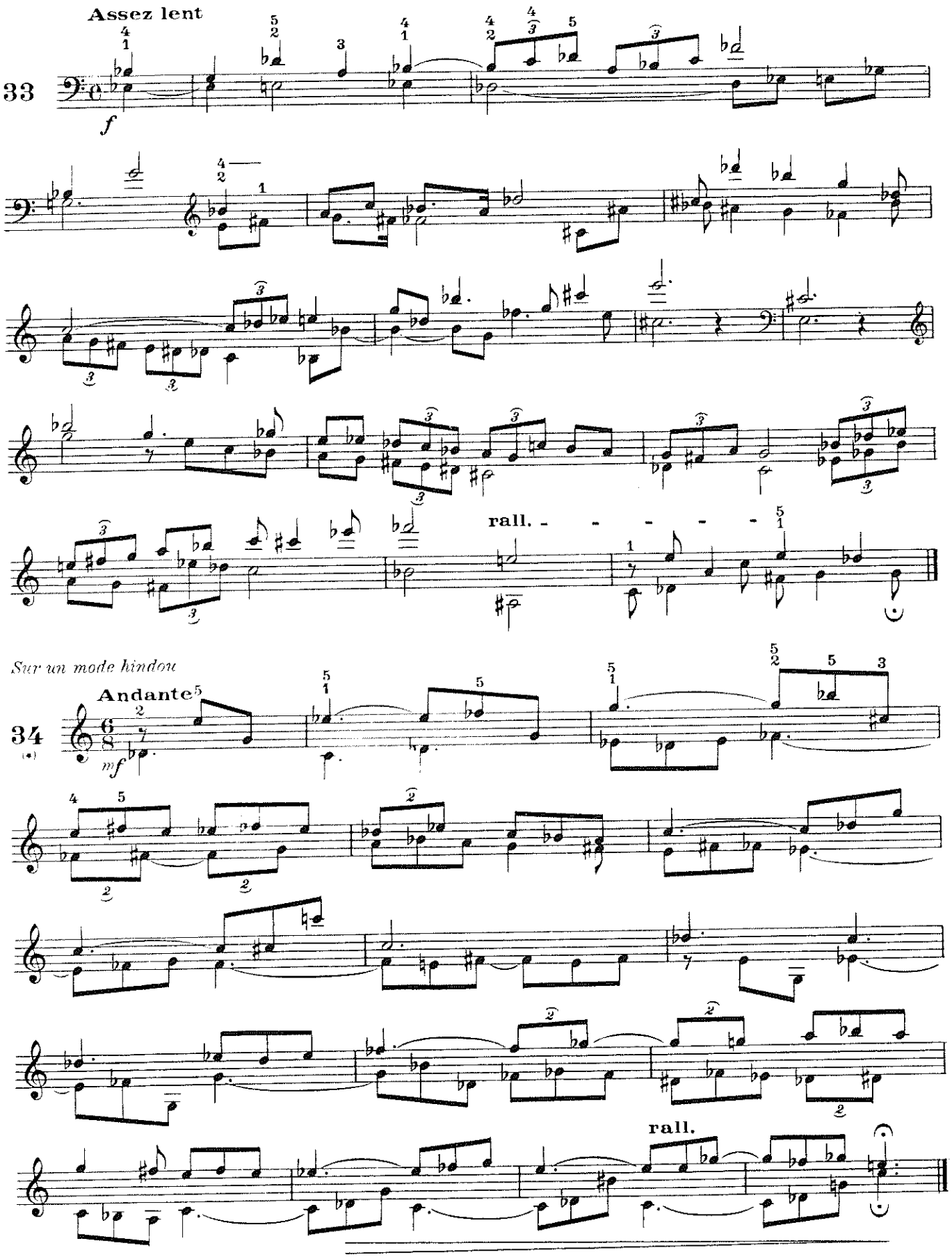


(*) *à travailler comme suit :*
1 les 2 voix à la M.D.
2 les 2 voix à la M.G. (B. chrom.)
3 voix supérieure M.D. / voix inférieure M.G. (ou B. chrom. / B. comp.)

1ère et 2ème rangées

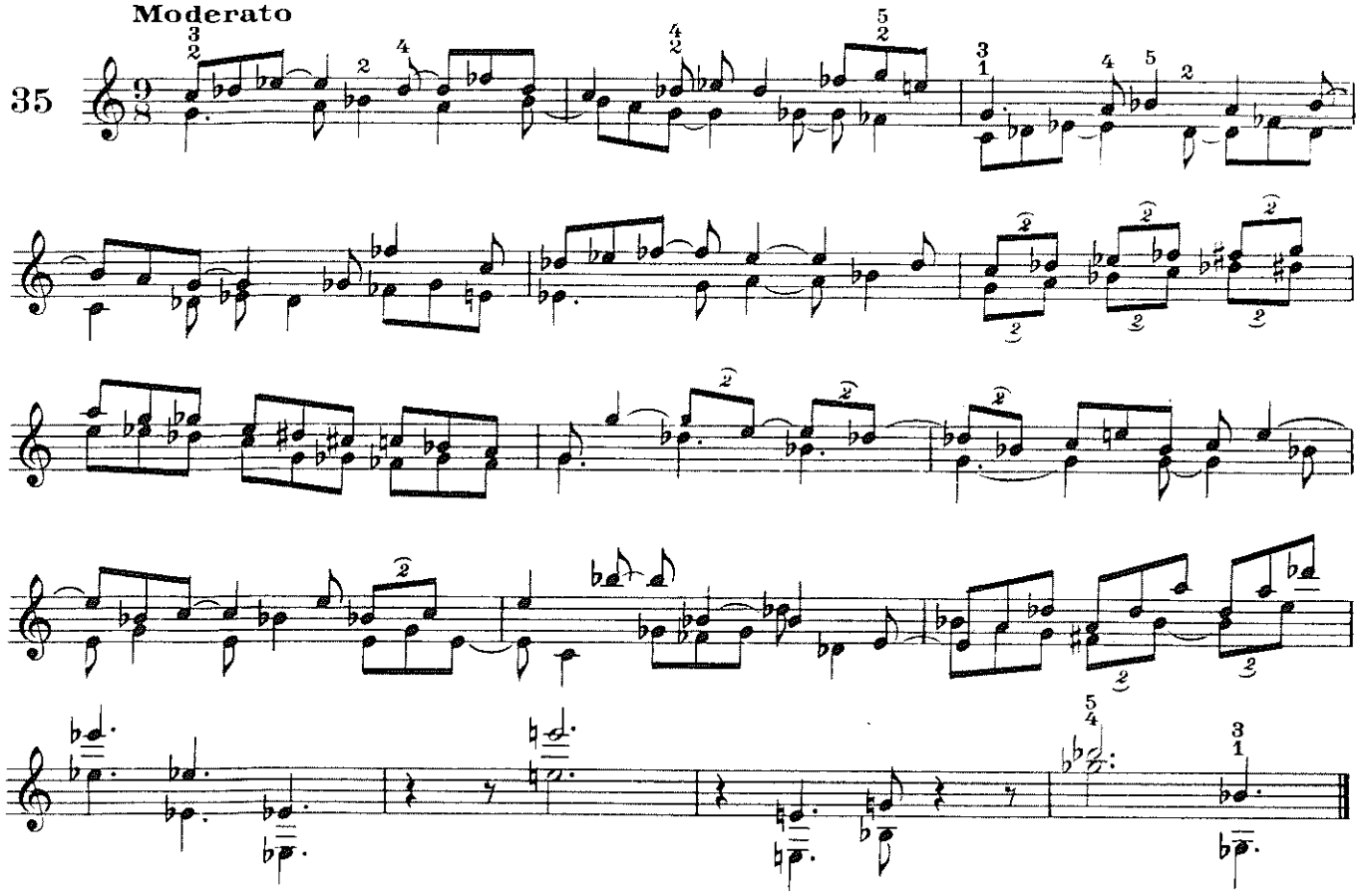


(*) *Il n'était pas possible d'indiquer les 3 doigtés sans rendre la lecture très difficile. Nous donnons cependant, aux passages délicats, le 1er doigté (2 voix à la main droite).*

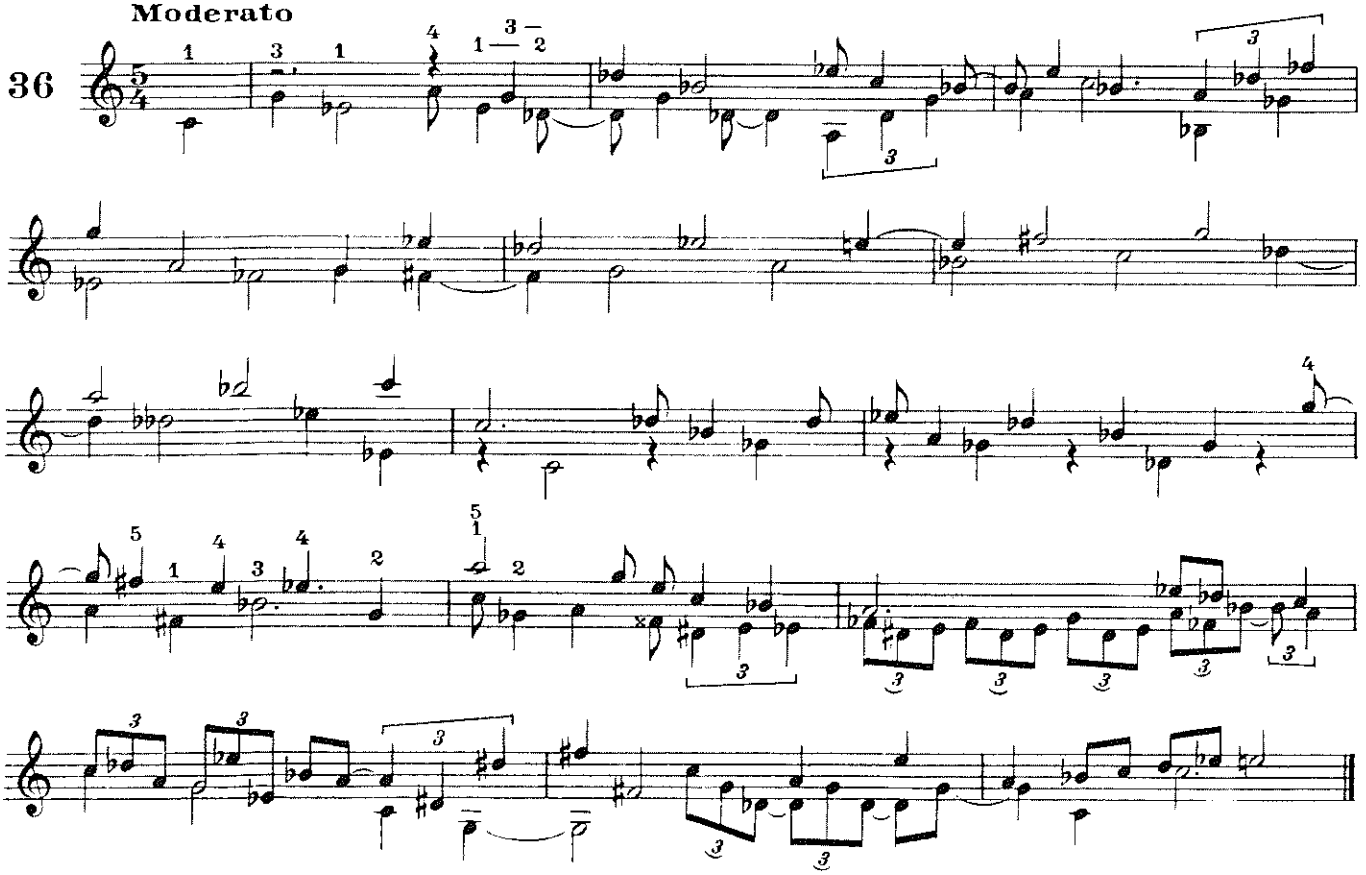


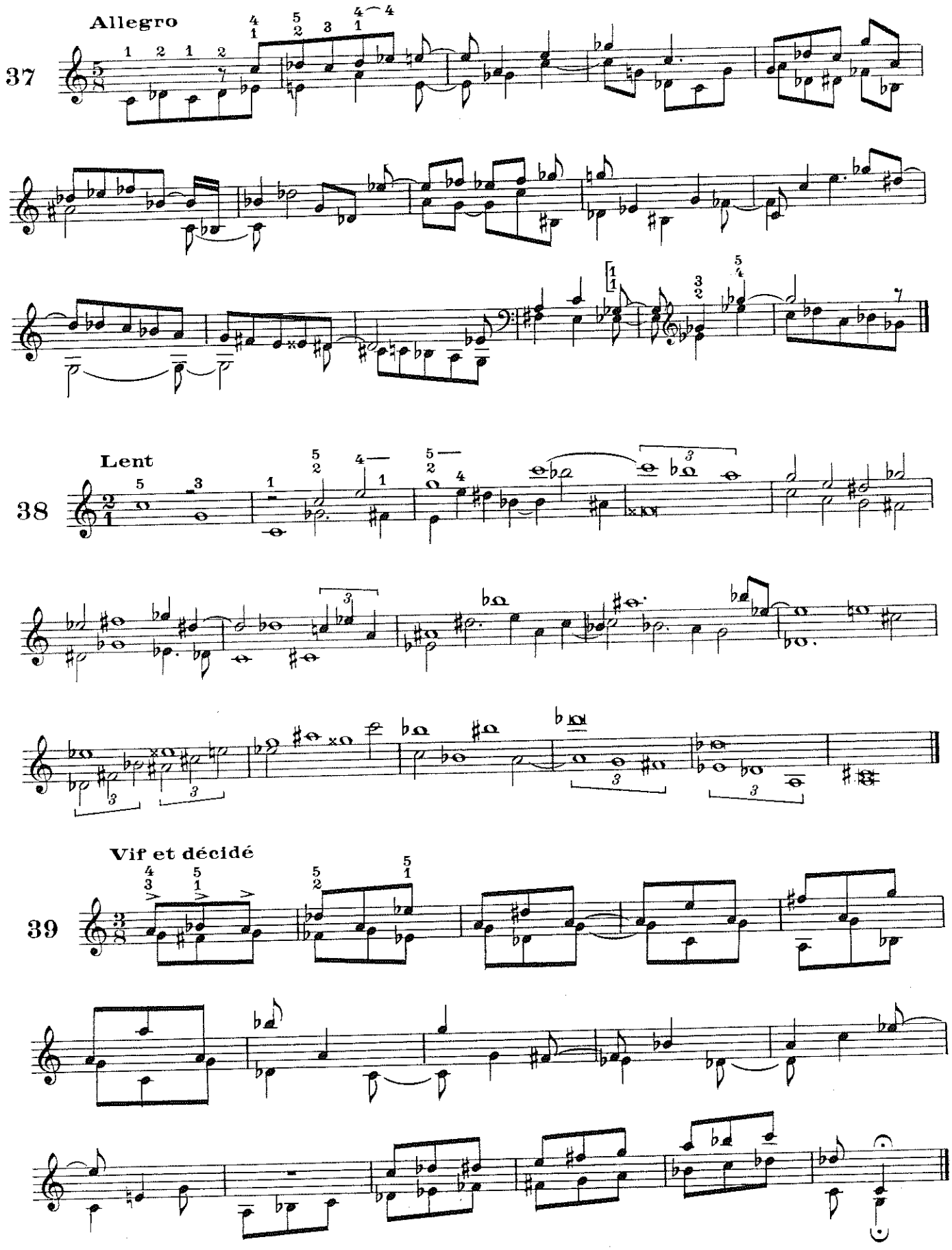
(*) *A propos des modes, on pourra consulter ma: "Méthode complète d'accordéon classique."*

35 Moderato



36 Moderato

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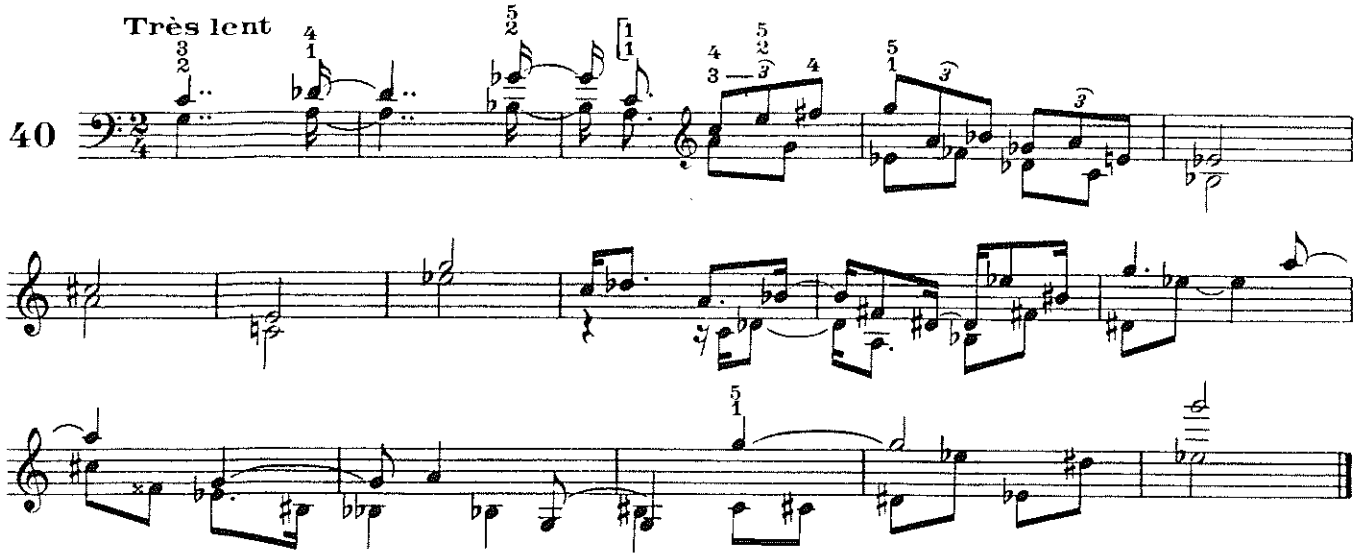
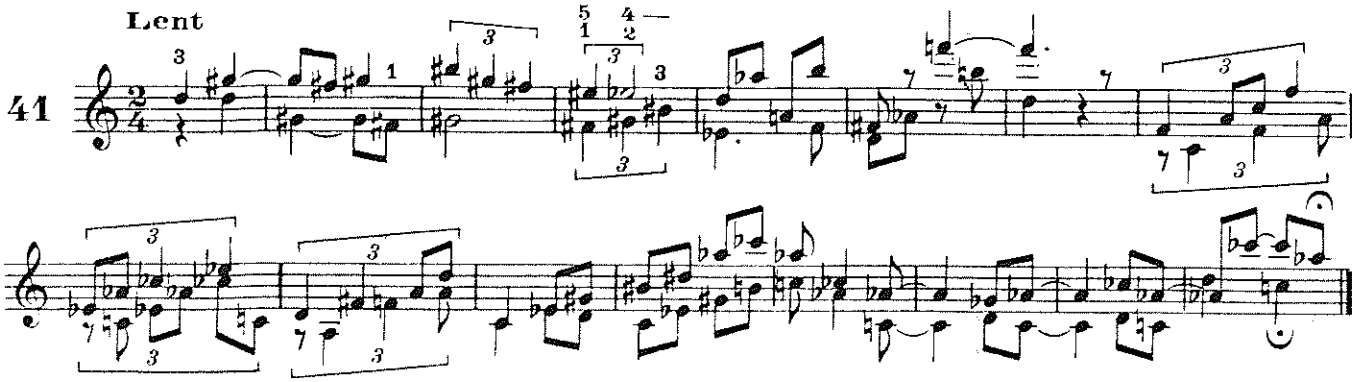
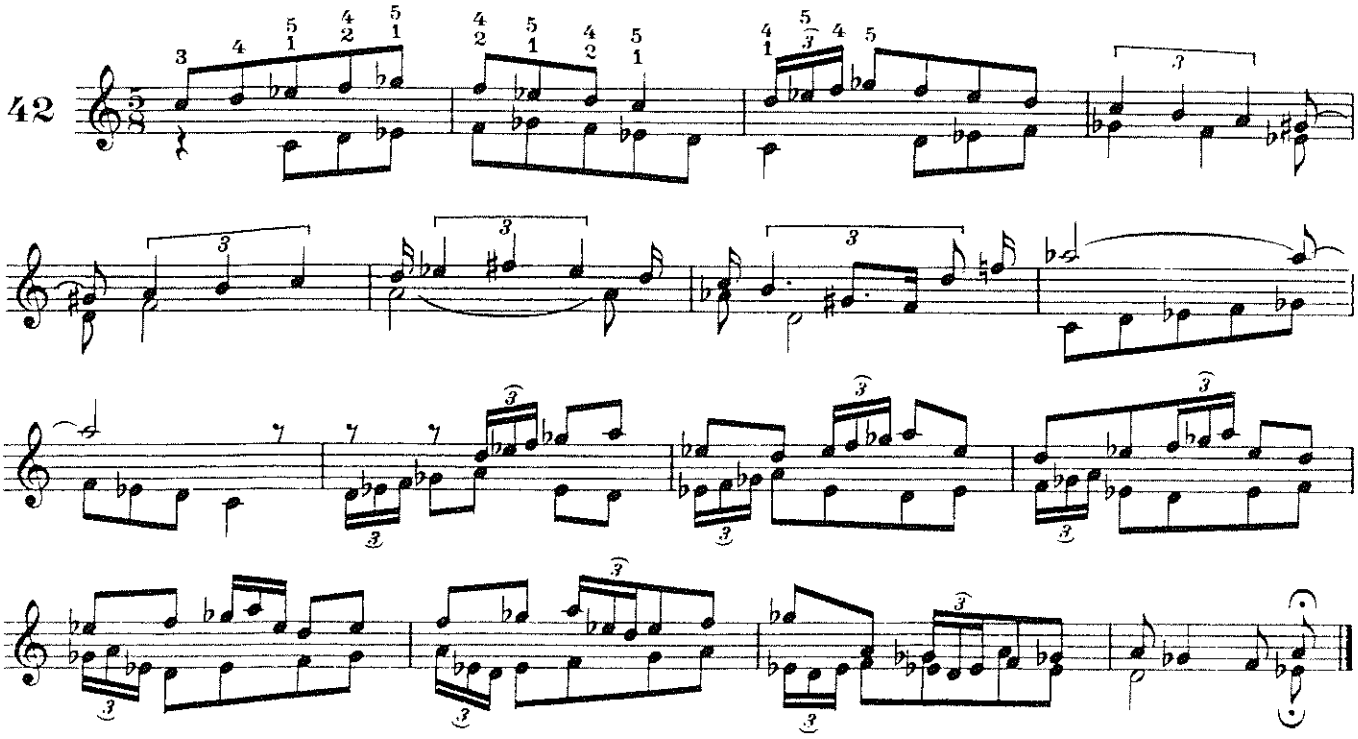
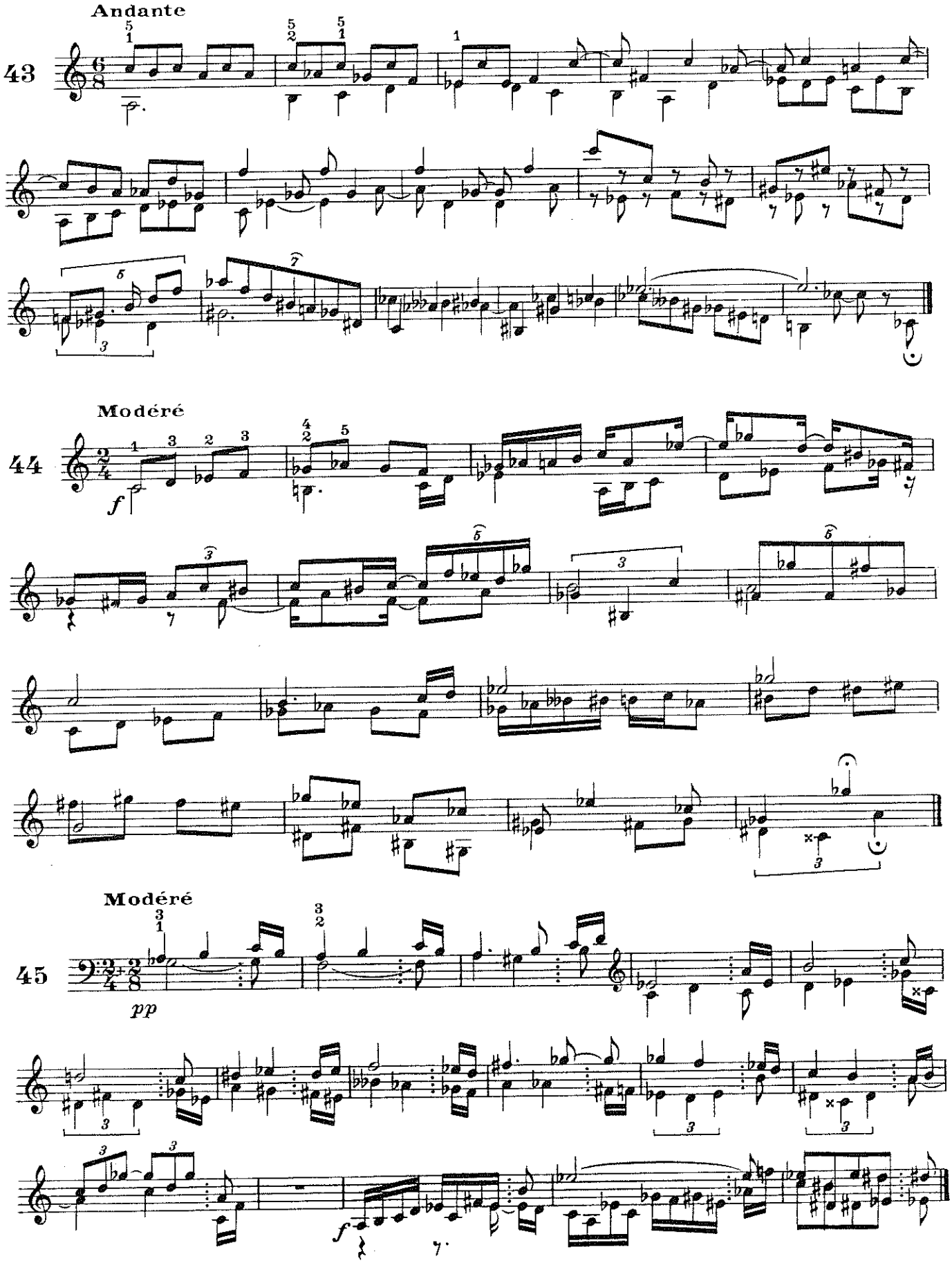


1ère et 3ème rangées






Andante
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Modéré
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Modéré
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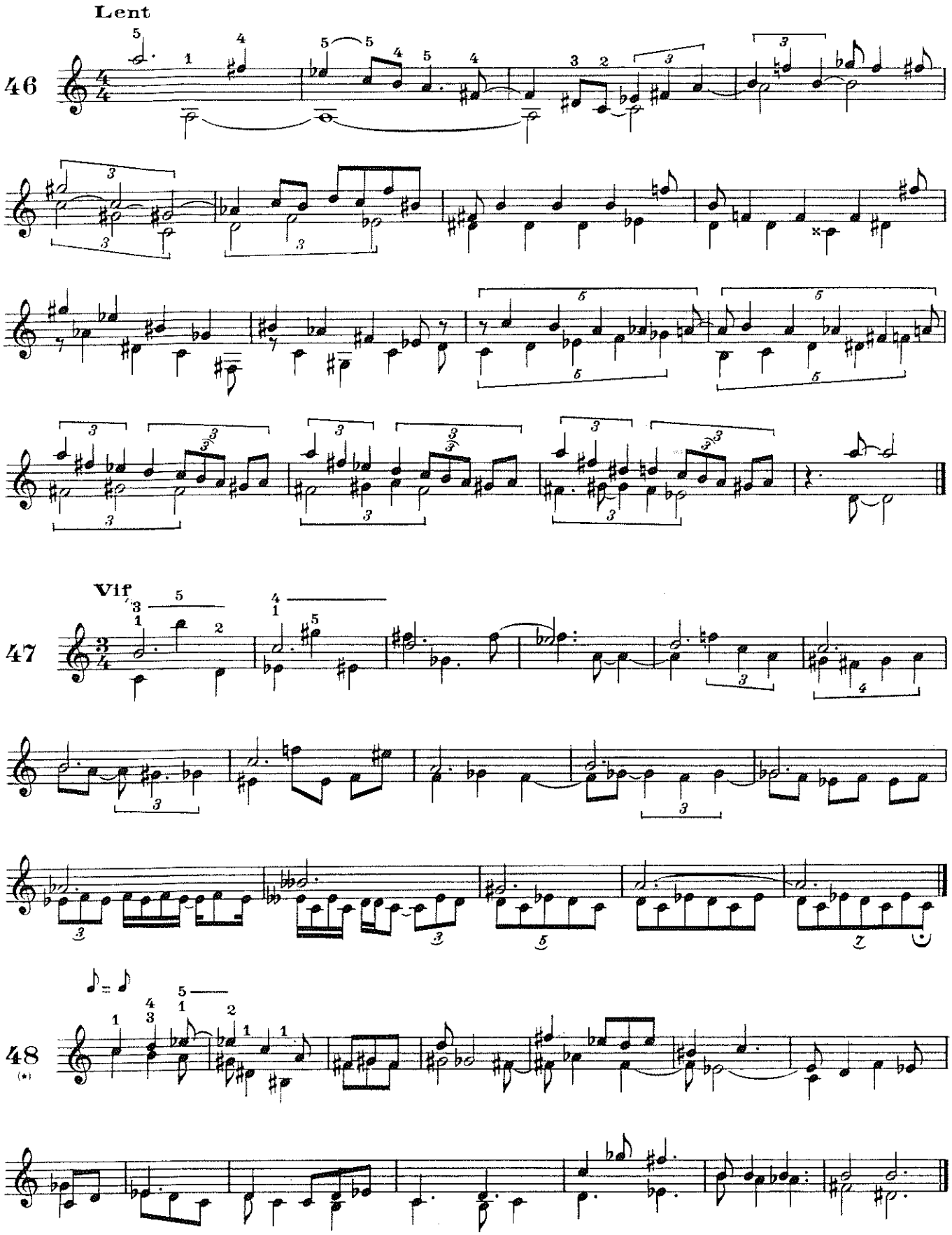
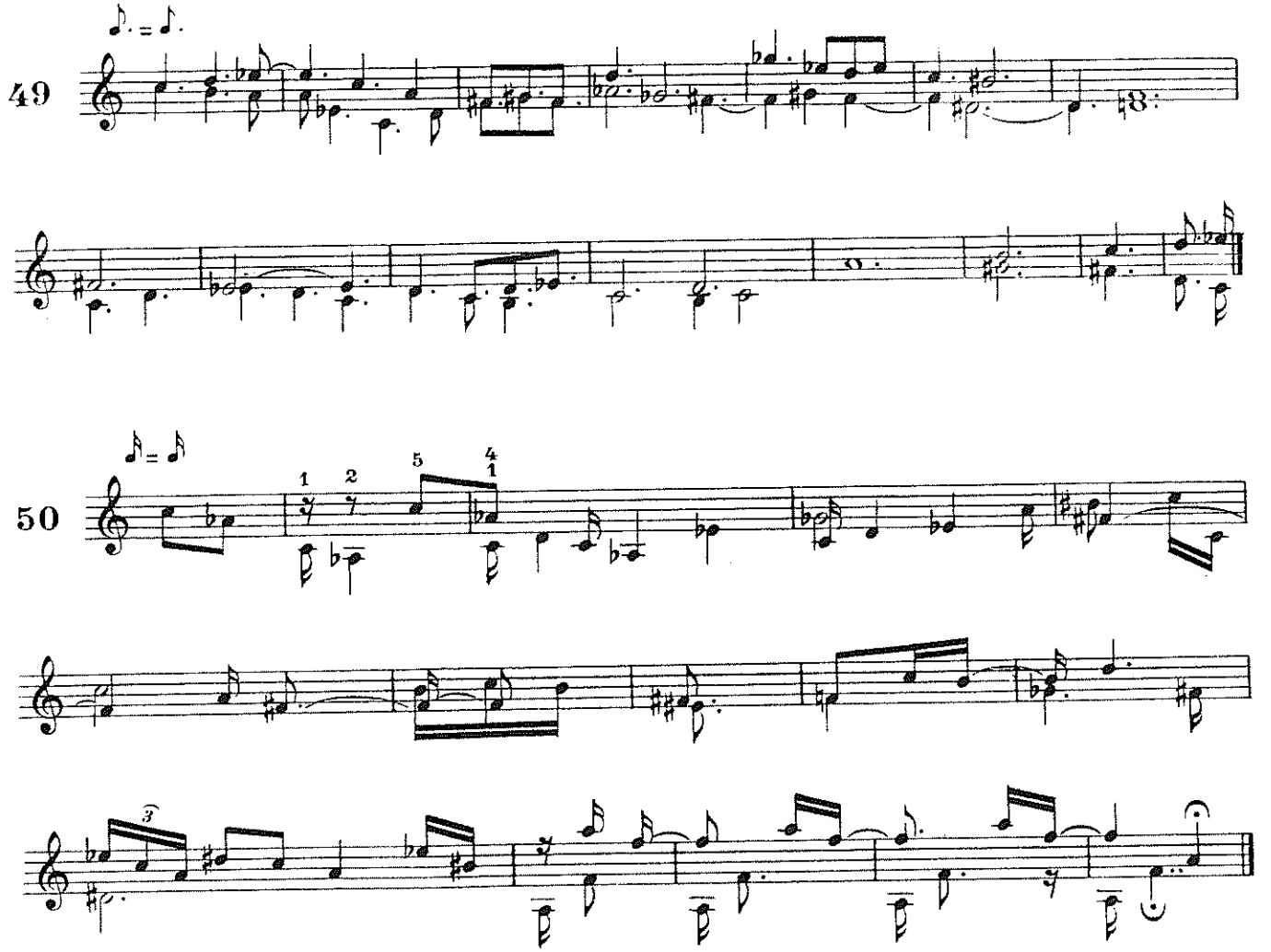
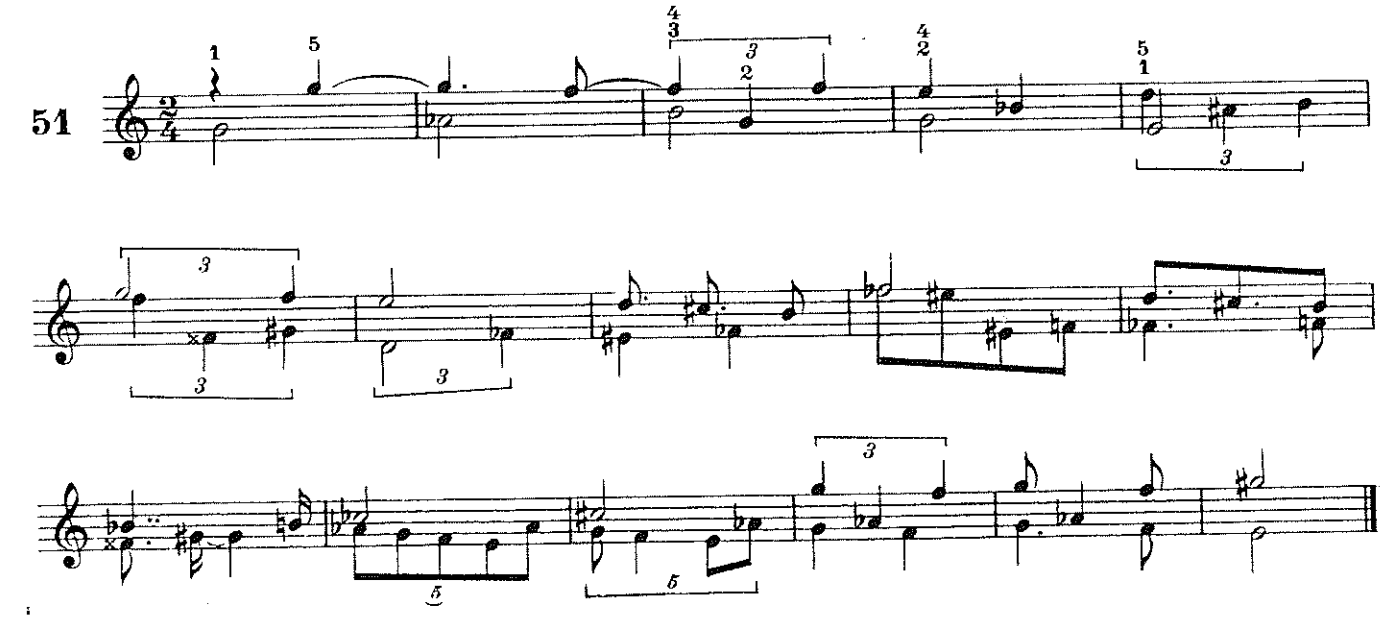
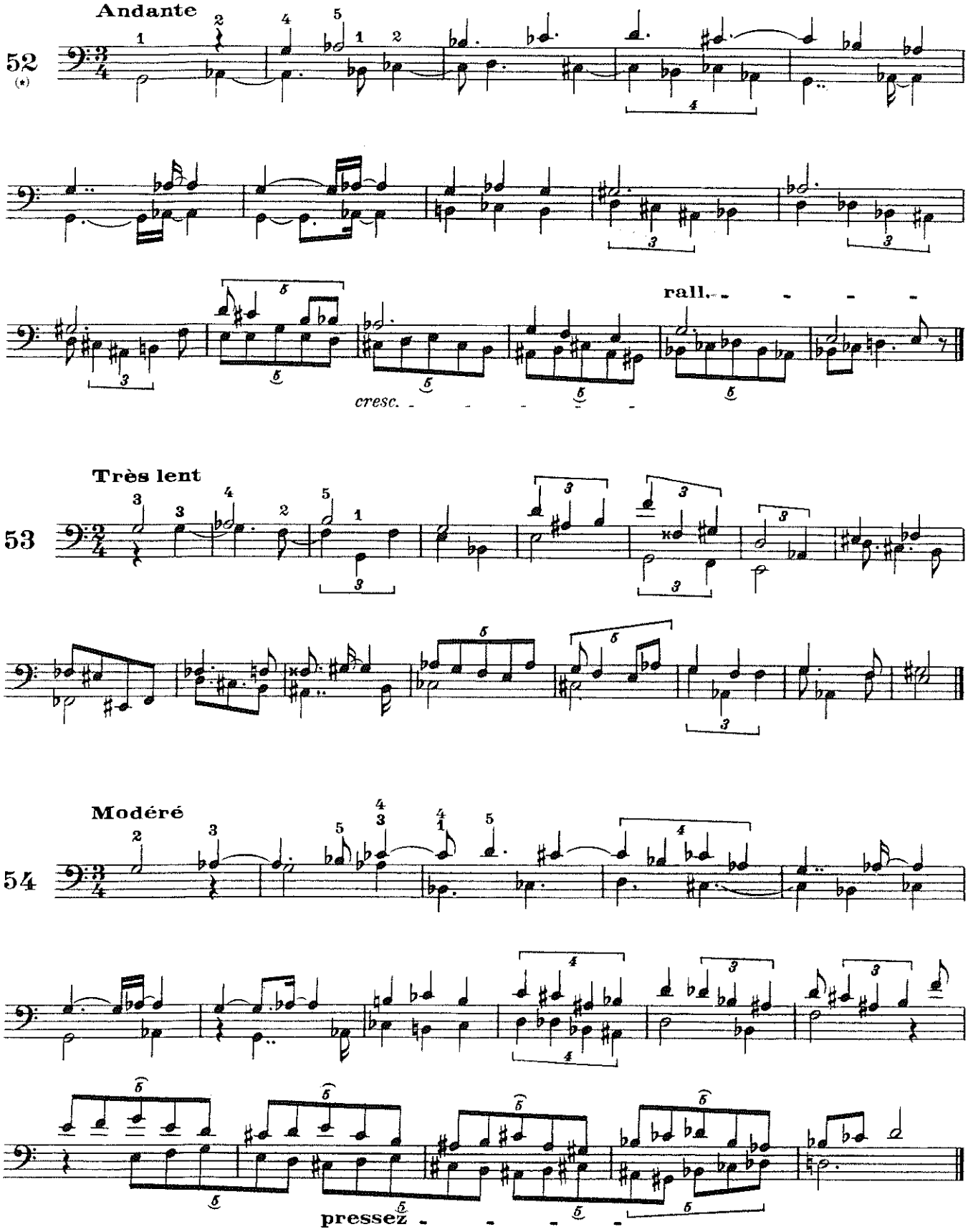


(*) *Les Nos 48, 49, 50, sont écrits en mesure libre, mais la valeur des notes ne change pas du commencement à la fin d'un même numéro.*



2ème et 3ème rangées





(*) *Les N°s 52, 53, 54 seront exécutés, si nécessaire, à l'octave supérieure.*

Allegro *(bien lié jusqu'à la fin)*

55

mf

p

pressez - - - - -

p

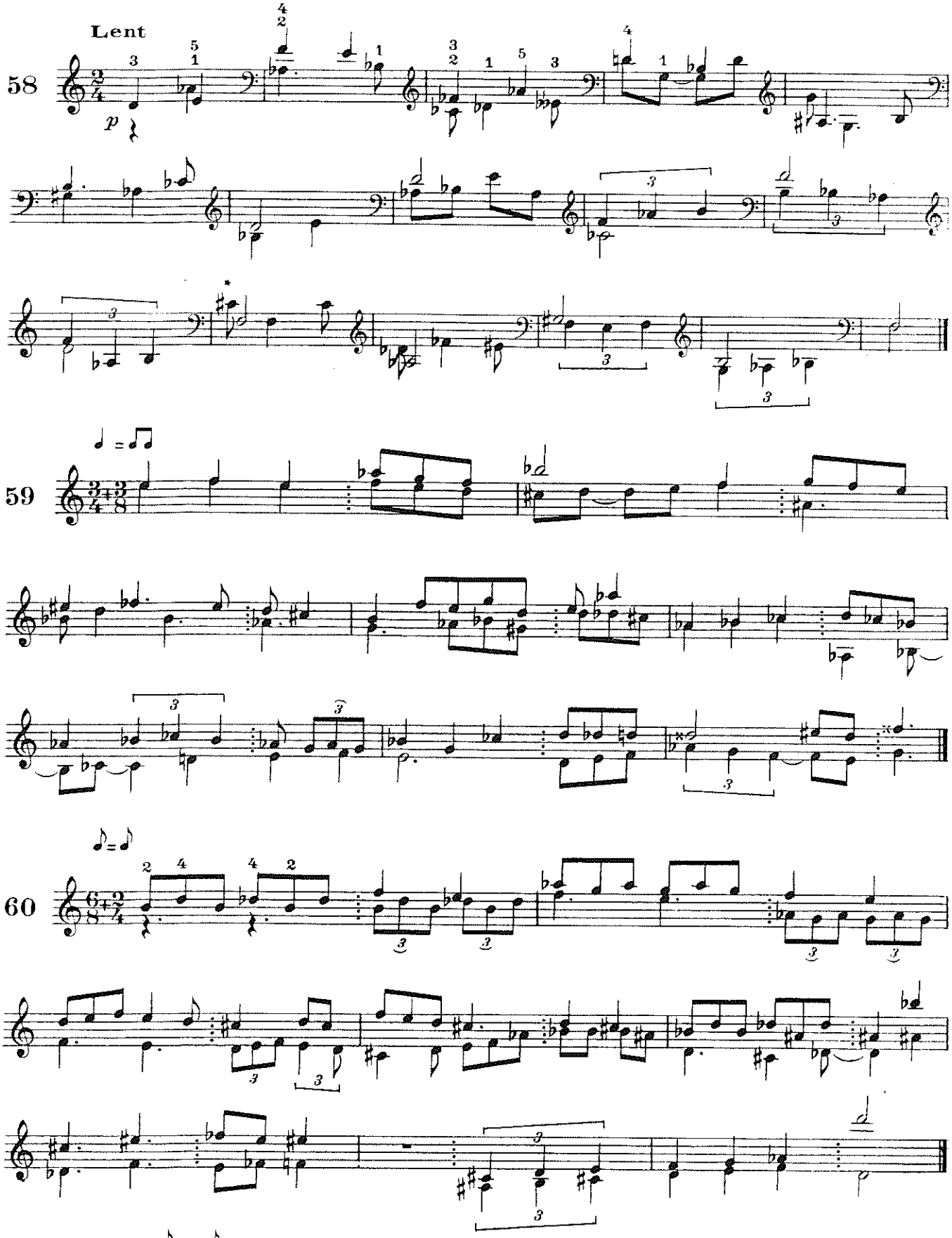
56

57

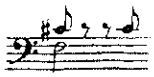
Décidé

f

f *ff*



(*) *Exécution:*



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Atelier JOLIVET, Gravure, Paris

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