

**THE COLLECTION  
OF ACCORDION WORKS**

**COMPOSED  
AT THE INTERNATIONAL  
COMPOSERS' COURSE  
PALENDRIAI 2015**



**PALENDRIAI**  
International  
Composers' Course

# C

Published by



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The idea to create The International Composers' Course in Palendriai, Lithuania was born in 2014, not long after I have finished my studies at the Royal Academy of Music in London. The collaborative work with the composer tête-à-tête was a crucial part of my study programme which was so well presented and directed by Prof. Owen Murray, the Head of Classical Accordion department. He has studied with the Danish accordionist Mogens Ellegaard, the renowned pioneer of modern accordion sound and repertoire. The understanding of importance to initiate the original new works for accordion led me to create this course, which since last year has also become a festival nourishing the new sounds of nowadays, provoking the discussion between the performer and composer, connecting the three: composer+performer+audience.

The International Composers' Course Palendriai 2015 gathered contemporary music lovers, enthusiasts and most importantly young composers and accordionists from New Zealand, Spain, Norway, Sweden, United Kingdom, Serbia, Poland, Latvia and Lithuania to a unique place - The St. Benedict's Monastery in Palendriai. The main objective of the course is writing new works for the accordion solo and accordion in chamber ensemble. The most important part of this course is the collaborative process between the young composers and accordionists, allowing the joy of experiment and materialising in new exciting compositions for the accordion.

The Course in 2015 was led by two inspiring personalities: Alasdair Nicolson – a composer, pianist, conductor and artistic director of St. Magnus festival in Orkney Islands (UK), and Rūta Vitkauskaitė – a composer, violinist and cultural events curator. Not only did this intriguing duo supervise and inspire the young composers, but also provided valuable practical and creative tasks and proposals which both enriched the experience of young artists and encouraged them to continue writing music for the accordion in future. The Course lasted for 8 days and rounded off with an extensive 2,5 hour long concert consisting of only the music created during the course.

The professional live recording of this concert is included to this book as well as of course all the material that has been composed at the International Composers' Course Palendriai 2015.

Perhaps not all the pieces published in this issue will become a part of modern accordion repertoire and this is not what we aim with it. The idea of this book is to encourage the continuation of creative process and the study of undiscovered sounds and techniques of accordion.

At the International Composers' Course in Palendriai the hesitation of the unknown transforms into excitement of the discovery.



The Artistic Director of Palendriai International Composers' Course  
Martynas Levickis





**TOM  
GREEN**  
  
UNITED  
KINGDOM

Tom Green – a composer and electric guitarist at Southampton University, currently based in London. His background in rock and funk combined with contemporary classical training creates an unusual aesthetic. His concert commissions include works for the Vale of Glamorgan festival, Aditi Singers, The Ligeti Quartet, Françoise-Green Piano Duo, Clean Film, WolfPack and the Mavron Quartet. He has written and directed music for two productions at the National Theatre, including the widely acclaimed 'Home'. Tom is currently working on a chamber opera with Carol Ann Duffy.

**SAPPHO'S MIRROR**

*For Viola and Accordion*

Tom Green

♩=60  
Still

espressivo    vib. slow → fast → slow

Viola

*p* *cresc.*

Bellow shake  
Frequency

allow chords to appear

Accordion

*pp*

FB sempre

5

Vla.

*f* *p*

Accordion.

*cresc.* *mf* *pp*

**Poco Più mosso**

10 RH vib. ad lib.

Accordion.

*mp* *cresc.* *mf*

spread if necessary

16

Accordion.

*dim.*

20

Accordion.

24 **A tempo**

Vla. *p* *poco cresc.*

Accord. RH vib. RH.

*pp*

29 *ord.* *pont. molto vib.* *ord.* *ord.* *vib. slow*

Vla. *shake* *ff*

Accord. *cresc.*

34 *fast* *non vib.* *slow vib.* *tasto*

Vla. *molto* *RH vib.*

Accord. *f* *molto* *p* *ppp*

38 *RH vib. ad lib.*

Accord. *pp* *p*

43 *RH vib. slowing - - -*

Accord.

# AUTONOMY

For Accordion solo

Tom Green

ca. ♩=130

Accordion *f* *air valve* *sfz* *f*

FB.

4 *3* *3*

6 *3* *3*

8 *3* *3* *3*

10 *3*

13 *3*

16

18 *rit.* *a tempo* ♩=130

21

24

27

31

35

SB.

37

*ff* *f* 3 FB.

39

42

44

*pp* hand cluster 3

47

hand cluster *ff* *ff dim.* roll hand off gently

53

*mp*

59

*cresc.* *mf* 3 3

64

67

69

71

74

76

77

79

81

83

84

85

86

hand cluster

88

slowly roll hands in to cluster

cluster fade in to diad

roll LH off

92

97

100



# SOFIA GARCIA ALEMAN

SPAIN  
(CANARY ISLANDS)

Sofia Garcia Aleman – a composer and accordionist, currently based in Las Palmas de Gran Canaria, Canary Islands. Sofia is studying composition at the Music Conservatory of Canary Islands. She has also had an opportunity to study at the Estonian Academy of Music and Theatre as part of the Erasmus student exchange program in 2015. Sofia's works have been performed in the Pérez Galdós theatre and Alfredo Kraus auditorium for three years in a row, and her recent piece for orchestra was performed at the Methodist Church in Estonia.

# FUERZA INTERIOR

For Flute, Clarinet in B<sup>b</sup>, Accordion and string quartet

Sofia Garcia Aleman

Flauta

♩ = 60

*p* < *mf*

Clarinete en Si<sup>b</sup>

*p* < *mf*

Acordeón

♩ = 60

*p*

Violín I

*p* < *mf*

Violín II

*p* < *mf*

Viola

*p* < *mf*

Violonchelo

*f*

7

*p* < *mf*

*mf*

*mp*

*p*

*p*

*p*

12

*mf*

*p*

*pp*

*pp*

*pp*

17

*mp*

*mf*

*mp*

*f*

*mp*

*mf*

*mf*

*mf*

*mf*

*mp*

22 rit. **A** ♩ = 140 *leggiere*

tr *rit.* **A** ♩ = 140 *leggiere*

*leggiere*  
pizz.  
*pp* *p*  
*leggiere*  
pizz.  
*pp* *p*  
*leggiere*  
*pp*  
*mf* *pp*  
*leggiere*

27

pizz.  
*p* *mp* *mp < mf > mp* *mf*  
*mp*

33

Violin: *mp*, *mp < mf*

Piano: *mp*, *espress. vibrato*, *non vibrato*, *vib*, *non vib*, *vib*, *vib*

Cello: *mp*, *mf*, *mp*, *mp < mf*

Violoncello: *mp < mf*, *mf*, *mp*, *mp < mf*

Violoncello: *pizz*, *arco*, *pizz*

39

Violin: *mp*, *mp < mf*, *mp < mf*, *mp < mf*

Piano: *vib*, *non vib*, *vib*, *non vib*, *mf*

Cello: *mp*, *mp < mf*, *mp < mf*, *mp < mf*

Violoncello: *pizz*, *arco*, *mf*, *arco*

Violoncello: *mp*, *mp < mf*, *mp < mf*, *arco*

Violoncello: *arco*, *pizz*, *arco*



54

*mp* *f* *mf*

*mp* *f* *mf*

*poco a poco cresc*

*f* *mf*

*f* *mf*

*f* *mf*

58

*f*

*f*

*f* *ff*

ricochet

*f*

*f*

*f* *ff*

**C**

62

*mp* ————— *f*

*mp* ————— *f*

**C**

*pp* ————— *mf*

*gliss.*

*mp* — *f* — *mp*

*mp* — *f* — *mp*

*pizz.*

*f*

65

*mp*

*mp* — *f* — *mp*

*mp*

*mf*

*mf*

*mp* — *f* — *mp*

*pizz.*

*arco*

*mp* — *f* — *mp*

*mp* — *f* — *mp*

*arco*

*mp* — *f* — *mp*

68

*mf* *f* *mf*  $\leftarrow f \rightarrow$  *mf*

*mf* *f* *mf*  $\leftarrow f \rightarrow$  *mf*

*f* *ff*

*mf* *f* *mf* *f* *mf*  $\leftarrow f \rightarrow$

*mf* *f* *mf* *f* *mf*  $\leftarrow f \rightarrow$

*mf* *f* *mf* *f* *mf*  $\leftarrow f \rightarrow$

*mf*  $\leftarrow f \rightarrow$  *mf* *f* *mf*  $\leftarrow f \rightarrow$

71

*mf*  $\leftarrow f \rightarrow$

*mf*  $\leftarrow f \rightarrow$

*f* *ff* *f*

*mf* *f*

*mf* *f*

*mf* *f*

74 *rit.*

77 *rit.* **D** ♩ = 60 *dolce*

**D** ♩ = 60 *vib dolce*

*dolce, emotional with vibr*

83

*p* < *mf* > *p*      *p*      *mp*

*mp* > *p*

*p* < *mf* > *p*      *p*      *mp*

*p*      *p*      *mp*

*p*      *p*      *mp*

*p*      *p*      *mp*

89

*mp*      *mp* < *mf* > *mp*      *mp* <

*mp* < *mf* > *mp*      *mp*

*mf* > *mp*      *p*      *mp*

*mp*      *mp* < *mf* > *mp*      *mp* <

*mp*      *mp* < *mf* > *mp*      *mp* <

*mp*      *mp* < *mf* > *mp*      *mp*

*mp*      *mp*      *mp*

96

*mf*  $\rhd$  *mp*

*mp*  $\triangleleft$  *mf*  $\rhd$  *mp*

*mp*  $\rhd$  *mf*  $\rhd$  *mp*

*mp*  $\triangleleft$  *mf*  $\rhd$  *mp*

*p*

*mf*  $\rhd$  *mp*

*mf*  $\rhd$  *mp*

*mp*  $\triangleleft$  *mf*  $\rhd$  *mp*

*mp*  $\rhd$  *mf*  $\rhd$  *mp*

*mp*  $\triangleleft$  *mf*  $\rhd$  *mp*

*mp*  $\rhd$  *mf*  $\rhd$  *mp*

101

*p*  $\triangleleft$  *mf*

*mp*

*mp*

*mf*  $\rhd$  *mp*

*p*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

106

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

*mf* *p*

vibrato

*mf* *p*

*mf* *p*

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

*mf* *p*

111

rit. *dim.* *pp*

*dim.*

rit. *dim.* *pp*

*dim.* S.B.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

# ALGO UN POCO ESPAÑOL

For Accordion solo

Sofia Garcia Aleman

Acordeón

$\text{♩} = 50$   
vibrato

pp < mp > p mp

Measures 1-4: Treble clef, 12/8 time signature. Dynamics: pp, mp, p, mp. Includes a vibrato instruction.

5

pp < mp p mp

Measures 5-8: Treble clef, 12/8 time signature. Dynamics: pp, mp, p, mp. Includes glissando (gliss.) markings.

9

p mf p

Measures 9-11: Treble clef, 12/8 time signature. Dynamics: p, mf, p. Includes glissando (gliss.) and no vibrato markings.

12

cresc.

Measures 12-14: Treble clef, 12/8 time signature. Dynamics: cresc. Includes glissando (gliss.) markings.

15

gliss. vibrato no vibrato p

Measures 15-17: Treble clef, 12/8 time signature. Dynamics: p. Includes glissando (gliss.), vibrato, and no vibrato markings.

18 rit.  $\text{♩} = 120$   
Bellow Shake

mp p f

Measures 18-21: Treble clef, 4/4 time signature. Dynamics: mp, p, f. Includes a ritardando (rit.) marking and a Bellow Shake instruction.

22

Measures 22-24: Treble clef, 4/4 time signature.


25

mf

Measures 25-28: Treble clef, 4/4 time signature. Dynamics: mf.

29


Measures 29-31: Treble clef, 4/4 time signature.


33  *mp*



35 *mf*

38 *mp*



40

42 *mf* 

45 

49  



53 *p*  



56 *mf* *p*  


59 *mf* *p*  

62 

66  Ricochet  gliss.   $p \longleftarrow ff$

71  gliss.   $mf \longrightarrow p$

76   $p < f > mf \longleftarrow$    $f$

80  Ricochet



# MATIJA ANDJELKOVIC

## SERBIA

Matija Andjelkovic – a composer, teacher, conductor and performer, currently based in Belgrade, Serbia. Matija obtained his Bachelor degree in Composition at the Faculty of Music in Belgrade. His music has been performed at such festivals as Festum (2009, 2011, 2014), KoMA (2009, 2010, 2011, 2012) and the 22nd International Composers Tribune (2013) in Belgrade. He was awarded by the Josip Slavenski Fund for his composition 'The Legend of the Sleepers – Trice and Dream for Eight Instruments' which he wrote as the final work of his undergraduate studies. Matija also received the award for best original music for the children's show 'How the Ugly Words Became'. Currently he works as a music teacher at a private school of dramatic arts for children "Bis!Studio", and as a leading conductor and composer of a students choir in DKSG, Belgrade.

# BABY LYSSA: A LEISURE TIME OF AN INFANT SPIRIT

For Flute, Clarinet in A, for Accordion and string quartet

Matija Andjelkovic

**Calmly** ♩ = 76

Flauto  
Clarinetto in La  
Fisarmonica  
Violino I  
Violino II  
Viola  
Violoncello

*mf*

*pizz.*  
*mf*  
*pizz.*  
*mf*

Fl.  
Cl. in La  
Fa.  
V-no I  
V-no II  
V-la  
Vc.

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

**Solemnly** **Joyfully a bit**

13 *mf* *f* *f*

*gliss.* *sim.*

*mf*  
*mf*  
*mf*  
*f*  
*f*  
*f*  
*f*  
*f*

Calmly a bit

Joyfully a bit

18

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*pizz.*

*arco*

*gliss.*

*pizz.*

*p*

*mf*

*f*

*pp*

*sf*

*f*

Like a clock... that ticks oddly

22

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*pp*

*mf*

*mf*

25

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*f*

*pp*

*f sub*

*pp sub*

*f*

*p*

*ff sub*

*pp*

*f*

*pp*

*f*

*ff sub*

*mf*

*f*

*mf*

*f*

*ff sub*

*mf*

*f*

*mf*

29

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*f*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*f*

*f*

With groove ♩ = cca 88

33 muta in fl. gr.

Fl.  
Cl. in La  
Fa.  
V-no I  
V-no II  
V-la  
Vc.

37

Fl.  
Cl. in La  
Fa.  
V-no I  
V-no II  
V-la  
Vc.

Ofcourse you can shuffle :)

39

Fl.  
Cl. in La  
Fa.  
V-no I  
V-no II  
V-la  
Vc.

42

Fl.  
Cl. in La  
Fa.  
V-no I  
V-no II  
V-la  
Vc.

46

Fl. *gliss.*

Cl. in La *gliss.*

Fa. *gliss.*

V-no I arco ord. sul pont. ord.

V-no II arco ord. sul pont. ord.

V-la *gliss sempre...*

Vc. *f*

48

Fl.

Cl. in La

Fa. *8<sup>va</sup>*

V-no I *pizz.*

V-no II *ord.* *pizz.*

V-la

Vc. *f*

52

Fl. *gliss.* *p*

Cl. in La *gliss.* *p*

Fa. *gliss.* *p*

V-no I arco ord. sul pont. ord.

V-no II *p* *f* *p* *gliss sempre...*

V-la *pp* *f* *pp* *gliss sempre...*

Vc. *f*

55

Fl.

Cl. in La

Fa. *(8)*

V-no I *(s.p.) ord.*

V-no II *sul pont. ord.*

V-la

Vc. *f*

58

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*p*

*gliss.*

*pizz.*

*f*

*pp*

*gliss.*

8<sup>va</sup>

62

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*gliss.*

*gliss.*

*gliss.*

arco ord. sul pont. ord.

gliss sempre...

arco ord. sul pont.

*f*

8<sup>va</sup>

64

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*Ready.... :)*

*ord.*

arco, sul pont.

arco, sul pont.

*f*

8<sup>va</sup>

68

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

*Steady.... :)*

*mf*

*mf*

8<sup>va</sup>

GO! :D

72

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

75

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

79

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

83

Fl.

Cl. in La

Fa.

V-no I

V-no II

V-la

Vc.

Repeat no less than 4 times before you start fading out. Feel free to:  
 -make "mistakes" while fading  
 -switch to "arco" at some point  
 -even stop playing at all. ;)

# CHANTING OF A MYSTIC

For Accordion solo

Matija Andjelkovic

8<sup>va</sup> = 60

Accordion

Accord.

2 8<sup>va</sup>

Accord.

Accord.

Accord.

Accord.



# RAIMONDS UNGURS

LATVIA

Raimonds Ungurs – a composer and accordion player currently based in Vilnius, Lithuania. In 2011 Raimonds finished Daugavpils secondary music school. In 2015 he graduated from Lithuanian Academy of Music and Theatre and now holds a BA in Art of Performance (accordion).

# PRAYER

For Accordion and string quartet

Raimonds Ungurs

Maestoso ♩ = 60

Accordion *f* M m M m M m M m M

S.B

Violin *f*

Violin *f*

Viola *f*

Violoncello *f*

12

Accordion M M m m m m M m

Vln. *dim.* *mp* molto sul tasto

Vln. *dim.* *pp* molto sul tasto

Vla. *dim.* *pp* molto sul tasto

Vc. *dim.* *pp* molto sul tasto

22

Accord.

Vln.

Vln.

Vla.

Vc. ord. *mf* *expres.*

29

Accordion *f*

Vln. ord. *f* ord.

Vln. *f* ord.

Vla. ord. *f*

Vc. ord. *f*

35

Accord. *ppp* *ff*

Vln. *ppp* *ff*

Vln. *mf* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

42

Accord. *p* *Religioso*

Vln.

Vln.

Vla.

Vc.

48

Accord.

Vln.

Vln.

Vla.

Vc.

52

Accord. *mp*

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vc. *p*

57

Accord. *mf* *f*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

# KNOCKING

For Accordion solo

Raimonds Ungurs

63

Accord.

Vln.

Vln.

Vla.

Vc.

*mf*

*ff*

*mf*

*mf*

*mf*

*mf*

*S.B*

Accord.

**Allegro**

*p*

*pp*

*mp*

*p*

5

Accord.

*sff*

*mp*

*sf*

*B.B*

8

Accord.

*p*

*cresc.*

*mf*

*f*

10

Accord.

*sff*

*sff*

12

Accord.

*sff*

*sff*

72

Accord.

Vln.

Vln.

Vla.

Vc.

*solo*

13 *ff* *grave* *p*

15 *accel.* 6 6 6 6

16 *a tempo* *ff* 3 3 3 3

18 *sim.*

19 *dim.* 3 3 3 3

21 3 3 3 3

23 *ff* 3 3 3 3 *f* 3 3 *dim.* *non bellows shake*


25 3 3 *S.B.*

26 3 3 3 3

27 3 3

28 3 3

29 *f* 3 3

30  *sp*

Accord.

B.B

31

Accord.


32

Accord.

*cresc.*

33

Accord.

34  secco bellow shake

Accord.

*f*

36 *S.B* non bellows shake

Accord.

*sp*

37

Accord.

38


Accord.

*mf*

39

Accord.

*mp* *molto crescendo*

40  *tr*

Accord.

41

Accord.

*f*

42 *Vivo*

Accord.

*ff*

45

Accord.

*ff* 3 3 *ff* 3 3

46

Accord.

*lento rubato, doloroso*

vibrato with. r.h.

*p*

50

Accord.

57

Accord.

63

Accord.

*mp* religioso

70

Accord.

*mf*

77

Accord.

vibr. with r.h.

vibr.

vibr.

84

Accord.

vibr.

vibr.

vibr.

vibr.

90

Accord.

vibr.

vibrato with left leg

*rit.*



# JUSTINA ŠIKŠNELYTĖ

## LITHUANIA

Justina Šikšnelytė – a composer and multimedia artist, currently based in The Hague, Netherlands. In 2013 she obtained her Bachelor's and Master's degrees in Composition.

Her music has been performed every year in the 'Spring Festival' organised by The Royal Conservatory's composition department since 2009. Her compositions were performed by famous Dutch ensembles such as Modelo62, SlagWerk Den Haag, New European Ensemble, David Kweksilber Big Band and the Big Band of the Royal Conservatory of The Hague. Justina is also an active vocalist, improviser and musical arranger. She is currently studying CVT ('Complete Vocal Technique') and is exploring various capabilities of human voice.

### HOMAGE TO LOUIS

*For two Accordions and Clarinet in E<sup>b</sup>*

Justina Šikšnelytė

♩ = 120  
[2+2+3]

**H**

Accord. *f*

E♭ Cl. *f*

Accord. *f*

**I**

Accord. *f*

E♭ Cl. *f*

Accord. *f*

**J** [2+3] *mf* *f*

Accord. *mf* *f*

E♭ Cl. *mf* *mf*

Accord. *mf* *f*

**K** *mf* *f*

Accord. *mf* *f*

E♭ Cl. *mf* *mf*

Accord. *mf* *f*

**L** *p* *f*

Accord. *p* *f*

E♭ Cl. *p* *f*

Accord. *p* *f*

**M** *mf* *mf*

Accord. *mf* *mf*

E♭ Cl. *mf* *mf*

Accord. *mf* *mf*

**N** *f* *f*

Accord. *f* *f*

E♭ Cl. *f* *f*

Accord. *f* *f*

**O** *f* *f*

Accord. *f* *f*

E♭ Cl. *f* *f*

Accord. *mf* *mf*

**P** *f* *f*

Accord. *f* *f*

E♭ Cl. *f* *f*

Accord. *mf* *mf*

**Q** *ff* *ff*

Accord. *ff* *ff*

E♭ Cl. *ff* *ff*

Accord. *ff* *ff*

**R** *ff* *ff*

Accord. *ff* *ff*

E♭ Cl. *ff* *ff*

Accord. *ff* *ff*

Repeat until conductor stops it

Repeat until you feel like it

Repeat until conductor stops it

# DIGGIN'

For Accordion solo

Justina Šikšnelytė

♩ = 72

Accord. *p*

8 **A** *vibr.* *pp* *mf*

17 **B** *vibr.* *mf*

22 *f* *vibr.*

26 **C** *f* *mf* *ff*

30 *f* *vibr.* *p*

35 **D** *f*

39 *ff*

43 *f* *ff*

46

Accord.

*f* until the end

49

Accord.

**E**

*f*

8<sup>sub</sup>

52

Accord.

8<sup>sub</sup>

54

Accord.

8<sup>var</sup>

8<sup>sub</sup>

56

Accord.

8<sup>sub</sup>

58

Accord.

8<sup>sub</sup>

60

Accord.

8<sup>sub</sup>

62

Accord.

**F**

*fff*

65 3'30

Accord. ***ff*** *8<sup>va</sup>* as loud as possible in this register

68 4'00

Accord. *8<sup>va</sup>*



**SIMAS  
SAPIEGA**  
LITHUANIA

Simas Sapiega – a composer currently based in Vilnius, Lithuania. Simas is currently in his last year of BA Composition course at the Lithuanian Academy of Music and Theatre. His music is influenced by his previous studies of philosophy and ancient music in France and Israel.

# HERBA

for Clarinet in A and Accordion

"Herba" is a musical composition for Clarinet in A and Accordion.

"Herba" from Latin means grass or a plant. This name is allusion to the rituals of the pagans who lived in the territories of Lithuania and used a great variety of herbs and plants. This creation is like a small story about Christianity appearing in the pagan countries, fighting battles for religions and finally the domination of one of them. Every instrument has its own symbolical meaning. The performed part of the clarinet is inspired by Gregorian chant Introit in The Assumption of the Blessed Virgin Mary feast. The theme is being changed and modified till its difficult recognition, but finally it becomes similar by its nature to the theme part performed by the accordion.

The accordion symbolizes paganism thus all musical stuff is arranged in the Lithuanian folk ritualistic mode.

## PERFORMANCE NOTES

The composition is divided into separate parts: Clarinet in A and Accordion. Tuning to each other is carried by sections in the following way: the accordionist starts playing (section A). The clarinetist joins at his own discretion. Both the accordionist and the clarinetist play given variants of the motif at their discretion (Section A: a & b). Section A is played till the clarinetist comes next to the presbytery (see the layout of the given instruments).

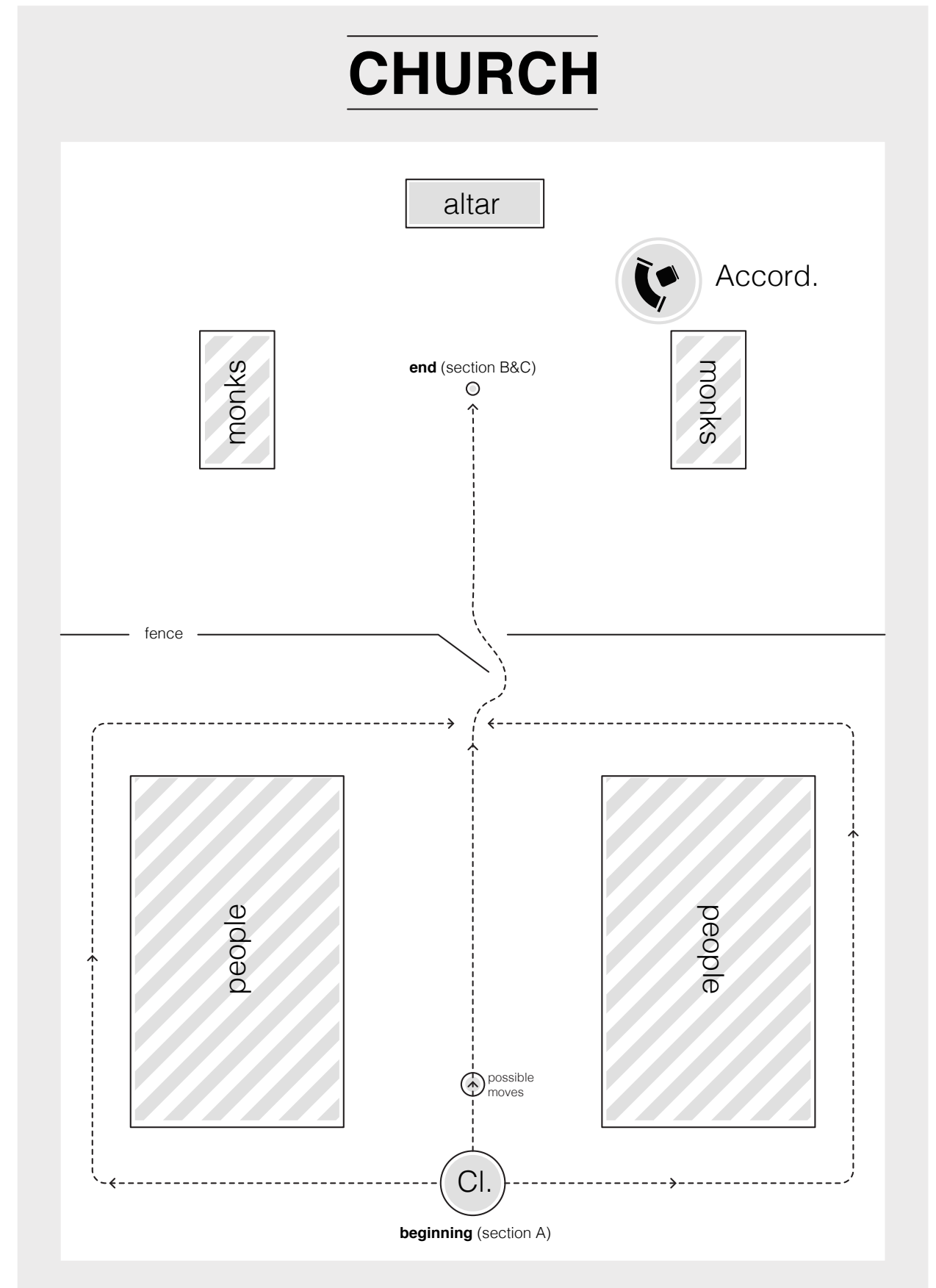
After the clarinetist comes into the presbytery, he stands in the middle of it and starts playing section B. When the accordionist hears section B performed by the clarinetist (motif c), he makes diminuendo till the absolute gradual lapsing into silence. The clarinetist finishes his part alone.

The accordionist starts playing section C. The clarinetist joins at his own discretion. The accordionist repeats given musical stuff of the section C with the variety of tempo fluctuating for about 2 minutes. The clarinetist repeats given variants of the theme in the section C at his own discretion (d, e, f, g, h).

In 2 min. the accordionist starts playing section D for about 20 seconds. Until that time the clarinetist has to finish playing all the variants of the theme. After hearing played section D by the accordionist, he performs repeated theme h variant smorzando.

After entire stopping of the accordion, the clarinet starts playing section E.

## PERFORMANCE VENUE SCHEME



# HERBA

for Clarinet in A and Accordion

Simas Sapiega

**A** ♩ = 60 **ma sempre un poco instabile**  
*senza measure*  
*(pressed against the leg)*

pp — 8<sup>vb</sup> — f — p — f

a) b) c)

p — f — p — f — p — f — p — f

**B**

f mp sf pp sf f

8<sup>vb</sup> 10<sup>vb</sup>

**B**

**C**

mf

8<sup>vb</sup>

4

p mf f p f

8<sup>vb</sup> ±2 min.

**D** *smorzando . . . . .*

**D**

p f

8<sup>vb</sup> ±20"



# QUI SPLENDOR ET DIES

For Accordion solo

Simas Sapiega

♩ = 40

**fff**

Accord.

4

Accord.

6

Accord.

\* All accidentals are valid only for one bar.

9

**mf**

Accord.

**rit.**

**f**

10

**mp**

**fff**

Accord.

15

Accord.

**poco f**

18

Accord.

19

Accord.

20

Accord.

22

Accord.

27

Accord.

32 (8)

Accord.

38

*pressed against the leg*

Accord.

*p*

*mf*

*ff*

*f*

*f*

8<sup>va</sup>



# SIMON EASTWOOD

## NEW ZEALAND

Simon Eastwood – a composer currently based in London, UK. Simon gained a BMus from the New Zealand School of Music in Wellington with the first class honours in 2008 with majors in both Composition and Double Bass. He was a late bloomer in both areas; only having his first formal composition lessons when he arrived at the university, and having his first lessons in classical double bass only three months before auditioning. Despite this late start, his years at the NZSM were encouraging and he went on to win a number of awards. In 2010, Simon travelled to London to study towards a Masters degree at the Royal Academy of Music which he completed with distinction in 2012. Simon cites a wide range of influences on his works from Popular Culture to the European Modernism, and also draws upon music from a variety of cultures around the Pacific Rim. He has had compositions performed by Franck Ollu, CHROMA, Christopher Redgate, and The BBC Singers, in addition to having a new piece premiered in the Spitalfields Music Winter Festival. In 2009, Simon's work 'The Spindle of Necessity' was chosen to represent New Zealand at the Asian Composer's League Festival in Korea.



15

pp

p

sf pp f

sf pp f

sf pp f

sf pp f sf

18

f

p

ff

ff

ff

ff

21

ff

p

6 5 3

6 5 3

sf

sf p

sf p

sf p

sf p

24

p

mf

pp

mf

pp

mf

pp

mf sf pp

27

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

31

A

*p*

*p*

A

34

*ppp*

38

*p*

45

**B**

*p*

**B**

50

senza sord.  
sul tasto

*pp*

senza sord.  
sul tasto

*pp*

senza sord.  
sul tasto

*pp*

*mf*

*p*

*mf*

*p*

senza sord.  
sul tasto

*mf*

*p*

senza sord.  
sul tasto

*mf*

53

*ff*

*f*

*mf*

*sf*

sul tasto

*p*

*f*

*sf*

55

sul pont.

*ff*

sul pont.

*ff*

sul pont.

*ff*

sul pont.

*ff*

57

57

5

pp

sul pont. → sul tasto

6 5 5

p

sul pont. → sul tasto

5

p

sul pont. → sul tasto

3 3 3 3

ff

3 3 3 3

60

60

p

pp

p

pp

63

63

pp

f

p

pp

f

p

pp

f

66

66

pp

pp

pp

pp



85 (8) (Air)

*p* *f* *p* *ppp*

3 3

harmonic gliss sul G

*pp* sul C sul pont.

*p*

# FRAGMENTAI PALENDRIŲ

For Accordion solo

Simon Eastwood

## I

$\text{♩} = \text{c. } 92$  *fff* *feroce!*

*ppp* *lontano* *f*

*ppp* *fff* *feroce!* *ppp*

*p* *fp* *fff* *5* *3* *3*

Musical score for measures 16-28. The score is written for two staves (treble and bass clef) in 4/4 time. Measure 16 starts with a *ppp lontano* dynamic. Measure 20 features a *fff feroce!* dynamic. Measure 24 includes a *vib* (vibrato) marking. Measure 28 has a *pp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

II

Musical score for measures 28-8, labeled as section II. The score is written for two staves (treble and bass clef) in 4/4 time. Measure 28 includes a tempo marking of  $\text{♩} = c.92$  and a *p* dynamic. Measure 3 features a *f* dynamic. Measure 5 includes a *ffp* dynamic. Measure 8 features a *fp* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 11-12. Treble and bass staves. Measure 11 starts with a forte (*fp*) dynamic. Measure 12 features a piano (*p*) dynamic. Both measures contain sixteenth-note patterns with fingering '6' and a triplet of eighth notes in measure 11.

Musical score for measures 13-14. Treble and bass staves. Measure 13 starts with a fortissimo (*fp*) dynamic. Measure 14 features a forte (*f*) dynamic. Both measures contain sixteenth-note patterns with fingering '6' and a triplet of eighth notes in measure 13.

Musical score for measure 15. Treble and bass staves. Measure 15 features a forte (*f*) dynamic and contains sixteenth-note patterns with fingering '6'.

Musical score for measure 17. Treble and bass staves. Measure 17 features a forte (*f*) dynamic and contains sixteenth-note patterns with fingering '6'. A 'S<sup>ur</sup>' marking is present above the treble staff.

Musical score for measure 19. Treble and bass staves. Measure 19 features a piano (*p*) dynamic and contains sixteenth-note patterns with fingering '6'. A circled '8' is written above the treble staff.

Musical score for measure 21. Treble and bass staves. Measure 21 features a piano (*p*) dynamic and contains sixteenth-note patterns with fingering '6'. A circled '8' is written above the treble staff.

Musical score for measure 23. Treble and bass staves. Measure 23 features a pianissimo (*pp*) dynamic and contains sixteenth-note patterns with fingering '6'. A circled '8' is written above the treble staff.

III

Musical score for measures 24-25. Treble and bass staves. Measure 24 features a piano (*p*) dynamic. Measure 25 features a pianissimo (*ppp*) dynamic and is marked 'lontano'. A tempo marking of  $\text{♩} = \text{c. } 80$  is present. A circled '8' is written above the treble staff.

IV

Musical score for measures 5 and 6. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The music features a complex texture with sixteenth-note runs and chords. Measure 5 includes a first ending bracket with a repeat sign and a second ending bracket. Measure 6 contains a triplet of sixteenth notes. The dynamic marking is *mf*.

Musical score for measures 7 and 8. Measure 7 has a first ending bracket with a repeat sign and a second ending bracket. Measure 8 features a triplet of sixteenth notes. The dynamic marking is *f*.

Musical score for measures 12 and 13. Measure 12 is marked with *accel. (measured)* and *f:mf*. Measure 13 is marked with *ff*. The music consists of dense sixteenth-note chords.

Musical score for measures 16 and 17. Measure 16 is marked with *ff*. Measure 17 is marked with *pp*. A tempo marking of  $\text{♩} = 144$  is present above the staff.

Musical score for measures 24 and 25. The music continues with dense sixteenth-note chords in both hands.

Musical score for measures 31 and 32. Measure 31 is marked with *f*. Measure 32 is marked with *sf*. The piece concludes with a first ending bracket and a repeat sign, followed by a second ending bracket. The dynamic marking is *p*. The text "(Ait)" is written above the first ending.

V

Musical score for voice and piano. The score is split across two pages. The left page (116) shows the vocal line and piano accompaniment. The right page (117) continues the score, including a 15-measure rest for the piano part. Dynamics include *pp* and *fff*.



# STEINAR YGGSETH

NORWAY

Steinar Yggseth – a composer currently based in Fagerstrand, Norway. Steinar completed his Bachelor and Master studies in composition at the Norwegian Academy of Music. His studies included seminars and lessons with acclaimed composers like Lasse Thoresen, Ivar Frounberg, Maja Ratkje, Pelle Gudmundsen-Homgren, Kjartan Ólafsson, Chaya Czernowin, Per Nørgård, Georg Friedrich Haas, Luca Francesconi, Christian Wolff, Rolands Kronlaks. Steinar has worked with many workshops, written music for concerts with Esbjerg Ensemble, Trondheim Symphony Orchestra, Norwegian Wind Ensemble, Norwegian Radio Orchestra and many more. He became a Board member of the New Music Composers Group (part of Ny Musikk/Norwegian section of ISCM) in 2012 where he is organising concerts, workshops and work commissions for young Norwegian composers.

# TEAMS AND VARIATIONS

For Piccolo, Clarinet in B $\flat$ , Accordion and string quartet

Steinar Yggseth

$\text{♩} = \text{ca } 80$

Piccolo

Clarinet in B $\flat$

Accordion

Violin I

Violin II

Viola

Violoncello

*pp*

*pp*

*p*

*pp*

*poco cresc.*

$\text{♩} = \text{ca } 80$

Picc.

Cl.

Accordion.

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*mf*

*pp*

0 Picc. Cl. Accord.

Musical score for measures 0-13. The Piccolo part (top staff) has a dynamic marking of *f*. The Clarinet part (middle staff) has a dynamic marking of *ff*. The Accordions (bottom two staves) also have a dynamic marking of *ff*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Vln. I Vln. II Vla. Vc.

Musical score for measures 0-13 for Violins I and II, Viola, and Violoncello. The Violoncello part (bottom staff) has a dynamic marking of *pp*. The other parts (Violins and Viola) have dynamic markings of *f* and *ff*.

14 Picc. Cl. Accord.

Musical score for measures 14-23. The Piccolo part (top staff) has a dynamic marking of *ff*. The Clarinet part (middle staff) has a dynamic marking of *ff*. The Accordions (bottom two staves) also have a dynamic marking of *ff*. The music continues in the same key and time signature.

Vln. I Vln. II Vla. Vc.

Musical score for measures 14-23 for Violins I and II, Viola, and Violoncello. The Violoncello part (bottom staff) has a dynamic marking of *ff*. The other parts (Violins and Viola) have dynamic markings of *f* and *ff*.

17

Picc.

Cl.

Accord.

Vln. I

Vln. II

Vla.

Vc.

19

Picc.

Cl.

Accord.

Vln. I

Vln. II

Vla.

Vc.

con sord

22

Picc. Cl. Accord. Vln. I Vln. II Vla. Vc.

*pp* *sub p* *sub ppp*

26

Picc. Cl. Accord. Vln. I Vln. II Vla. Vc.

*p* *mf* *ff* *mf* *mf* *mp secco* *mp*

30 Picc. Cl. Accord. Vln. I Vln. II Vla. Vc.

mf ff pizz. mf

34 Picc. Cl. Accord. Vln. I Vln. II Vla. Vc.

mf mf arco mp arco mf

38

Picc. Cl. Accord. Vln. I Vln. II Vla. Vc.

# THE OLD ONE (ARIA PURA)

For Accordion solo

Steinar Yggeseth

Slow bisbigliando → slower

*pp* *mf* *ppp*

(add high register)  
add note one by one → release one by one

*ppp*

add note one by one → release one by one

Slow bisbigliando → slower

*pp* *mf* *ppp*

*ppp*

*8va* change slowly between 3-note-chords based on these pitches

Musical score for page 130, top system. It consists of two staves (treble and bass clef) in a key signature of one flat. The right hand features a complex melodic line with many beamed notes and slurs, ending with a *p* dynamic marking. The left hand has a simple accompaniment of eighth notes.

**A**

$\text{♩} = \text{ca } 55$  **poco accelerando**

Musical score for page 130, middle system. It consists of two staves. The right hand is mostly empty, with a few notes at the beginning. The left hand plays a steady eighth-note accompaniment. The tempo is marked as  $\text{♩} = \text{ca } 55$  and the instruction is **poco accelerando**.

$\text{♩} = \text{ca } 65$

Musical score for page 130, bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand continues with the eighth-note accompaniment. The tempo is marked as  $\text{♩} = \text{ca } 65$ .

Musical score for page 130, second bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand continues with the eighth-note accompaniment.

Musical score for page 130, third bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand continues with the eighth-note accompaniment. The dynamic marking *mp* is present.

Musical score for page 131, top system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment. Dynamics *p* and *mf* are indicated.

Musical score for page 131, middle system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment. Dynamics *p* and *pp* are indicated.

Musical score for page 131, bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment.

**B**

Musical score for page 131, second bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment. Dynamics *f* and *pp* are indicated.

Musical score for page 131, third bottom system. It consists of two staves. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment.

**meno mosso**

*pp*

**poco meno mosso**

*mf* *f*

**molto rit**

*mf* *pp* *ppp*

lift button slightly so only air lets through



# KRISTOFER SVENSSON

SWEDEN

Kristofer Svensson – a composer currently based in Japan. In 2013 Kristofer completed his BA in Composition at the Royal College of Music in Stockholm, where he also studied the shakuhachi with Gunnar Jinmei Linder. He has studied Javanese classical music in Bandung (Indonesia, 2013-2014) and the guqin in Hong Kong with Yung Hak-chi in 2014-2015. Most of his compositions are in Just Intonation and often for unusual instrumental settings. Kristofer enjoys working with antique Western instruments such as the clavichord, baroque instruments and the fortepiano, as well as various Asian instruments. He has written music for the sheng, guqin, gamelan and kecapi. In the score for the documentary 'GRADE 9' by Jiang Negjie, he wrote a number of duos for the clavichord and guqin. Kristofer's music has been performed by Musica Vitae string orchestra, Hong Kong New Music Ensemble, Stockholm Wind Ensemble and the piano duo Mats Persson and Kristine Scholtz amongst others. This summer his music will be performed at the KALV festival and Bang-on-a-Can Summer Music Festival. This fall he will start his Master's studies in composition with Mamoru Fujieda in Kyushu, Japan.

# ETT HAV AV RÖR

For Flute, Clarinet in B<sup>b</sup>, Accordion and string quartet

Kristofer Svensson

$\text{♩} = 112$   
"quasi - 'Jet'"

Flute  
Clarinet in B<sup>b</sup>  
Violin 1  
Violin 2  
Violin  
Violoncello

$\text{♩} = 112$   
air sound  
(always notated in triangle note head)

Accordion

$\text{♩} = 112$

Fl.  
Cl.  
Vln. 1  
Vln. 2  
Vln.  
Vc.  
Acc.

aeolian tone' - pitched air sound  
(always notated in square note heads)

arco II+III

D

21

Fl.  
Cl.  
Vln. I  
Vln. II  
Vln.  
Vc.  
Acc.

D

F

32

Fl.  
Cl.  
Vln. I  
Vln. II  
Vln.  
Vc.  
Acc.

F





85

M N

Fl. Cl.

Vln. 1 Vln. 2 Vla. Vc.

Acc.

pizz. arco I. II. II. III.

97

O

Fl. Cl.

Vln. 1 Vln. 2 Vla. Vc.

Acc.

pizz. arco I. II. II. III. I. arco pizz. multiphonic



# QUAE FLUCTUS INTER MIRABILE

For Accordion solo

♩ = 80

Kristofer Svensson

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

Accord.

64

Accord.

69

Accord.

72

Accord.

77

Accord.

83

Accord.

87

Accord.

90

Accord.

93

Accord.

98

Accord.

103

Accord.

109

Accord.

113

Accord.

The live recordings of the pieces published  
in this book are available online via  
[www.palendriaimusic.com/course-2015/](http://www.palendriaimusic.com/course-2015/)

For separate parts please contact via:  
[info@accoakademija.lt](mailto:info@accoakademija.lt)

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OF ACCORDION WORKS**

**COMPOSED AT THE INTERNATIONAL  
COMPOSERS' COURSE PALENDRIAI 2015**

