

THE COLLECTION OF ACCORDION WORKS

COMPOSED
AT THE INTERNATIONAL
COMPOSERS' COURSE
PALENDRIAI 2016



PALENDRIAI
International
Composers' Course

C

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LITHUANIAN
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The idea to create The International Composers' Course focused on developing the accordion repertoire 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 gained his education studying with the Danish accordionist Mogens Ellegaard, the renowned pioneer of modern accordion sound and repertoire. The long-lasting pursuance of identity of this instrument and understanding of importance to initiate the original new works for accordion led me to create this course, which now is also becoming a summer academy for performers as well as a festival nourishing the sounds of nowadays, provoking the discussion between the performer and composer, connecting the three: composer+performer+audience.

The International Composers' Course in 2016 gathered contemporary music lovers, enthusiasts and most importantly young composers and accordionists from Mexico, Spain, Norway, New Zealand, Canada, Czech Republic, The Netherlands, United Kingdom, Serbia, Latvia and Lithuania to a newly chosen location for the course - Raudondvaris Castle, near Kaunas. 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 2016 was led by two creative and young composers: Gorka Hermosa - a renowned accordionist and composer from Basque region and Rūta Vitkauskaitė - a composer, violinist and cultural events curator. Not only did they 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. Gorka Hermosa himself also composed a piece "Northern Lights" during this course, which also soon became a winning composition at the "Confédération Mondiale de L'accordéon". The Course lasted for one week and rounded off with a traditional world premier concert and a recording session capturing all the new compositions. They are available online.

Perhaps some of the pieces published here will become a part of modern accordion repertoire, some can be seen as an exercise discovering the new instrument and its' capabilities. The idea of this book is to encourage the continuation of creative process and study of undiscovered sounds and techniques of accordion. The hesitation of unknown transforms into excitement of the discovery here.

The Artistic Director of Palendriai International Composers' Course
Martynas Levickis

TUTORS

GORKA HERMOSA SPAIN

Gorka Hermosa is a multifaceted musician: an accordion player, a composer and teacher, a writer. Gorka Hermosa was the first Spanish accordionist to play as a soloist with an symphonic orchestra. He often appears in Spanish TV and radio shows and gives concerts all around Europe. Gorka plays a wide variety of genres including flamenco, fado, folk, pop-rock, jazz, techno, fusion. His works are often played by musicians all around the globe including some famous winners of the most prestigious accordion competitions. Gorka has published 3 CDs and has made more than 20 discographical collaborations. He has written 4 books about accordion and given lectures in Macedonia, Italy and Spain. At present he is the accordion teacher of the "Jesús de Monasterio" Musical Conservatory of Santander.

More information: <http://www.gorkahermosa.com/web/>



RŪTA VITKAUSKAITĖ LITHUANIA / UNITED KINGDOM

Rūta is a composer, performer, new music event organiser and a teacher. Her musical interests are widely varied - while working in the field of classical composition (PhD at Royal Academy of Music at the moment, in 2009 Masters at Lithuanian Academy of Music), Ruta has also been active initiator of experimental music projects (music visualization, acoustic surround, music personalization), organizer (2006-2013 director of Druskomanija festival and workshop series the Process), performer (violin, piano, voice, electronics). Since moving to UK, Ruta has developed deep interest in music education (Learning Trainee at BCMG, Fellow at Open Academy at RAM, since 2013 working creatively with people living with dementia) and in research in personal music performance.

More information: <http://rutavitkauskaite.weebly.com/>



PERFORMERS

WIND PLAYERS



Agnė Dūkšaitė
LITHUANIA



Tadas Motiečius
LITHUANIA



Liāna Stankēviča
LATVIA



Maris Rozenfelds
LATVIA



Laimonas Salijus
LITHUANIA

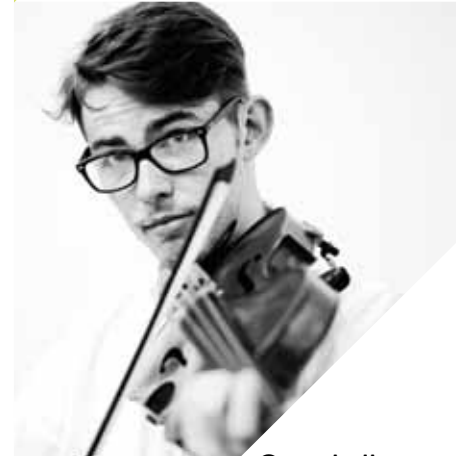


Agnė Rimgailaitė
LITHUANIA

ACCORDIONISTS



Mikas Kurtinaitis
(tuba)
LITHUANIA



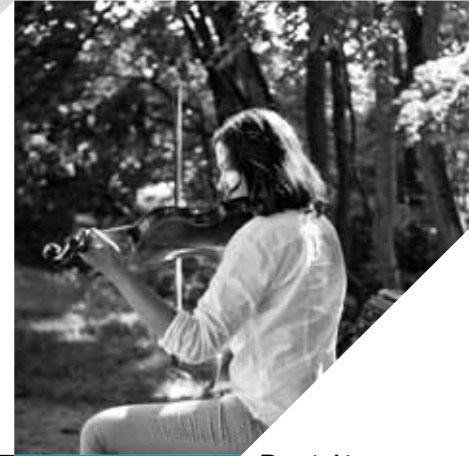
Campbell Parker
(viola)
UNITED KINGDOM



Simonas Tamulis
(clarinet)
LITHUANIA



Elena Daunytė
(cello)
LITHUANIA



Danielė Brekytė
(violin)
LITHUANIA

STRING PLAYERS



MAGNUS NYHAGEN ASPLUND

NORWAY

Magnus is from northern Norway and started studying the organ and piano in his home town Bodø. Following studies in Tromsø with professor Bjørn Andor Drage. Later studies in Sweden with organist and composer Hans-Ola Ericsson. And finally a masters degree in music performance with composition as a special field. Magnus is interested in sacral and experimental music. First performances have received positive reviews. His music is often in a scenic and minimalistic style, though at times highly experimental. Today Magnus combines his career as an organist, record producer and composer.

“I see some idiomatic similarities between my own instrument the organ and the accordion. I would like to explore these possibilities in the accordion timbres. I am also inspired by Norwegian tradition as some variants of the accordion have been used in folk music for a long time.”

motifs on a drone / phrases and spaces (For Viola and Accordion)
explores different ways of colouring the music within three main sections. This is achieved with different motifs developing around an organ point or drone.

The Sailors sunset (For Accordion solo)
is about the associations I have with accordion music. Different thoughts float around in a dreamy state, mixing with each other. Both the lyric and chromatic lines are reminiscent of waltz-bass like figures, and two scandinavian folk music themes.

motifs on a drone / phrases and spaces

For Viola and Accordion

Magnus Nyhagen Asplund

General tempo is slow, but with movement within the phrases.

Players freely react on each other.

senza misura

Viola

Accordion

Vla.

Acc.

Vla.

Acc.

Vla.

Acc.

*All trills are extended trilling with the tone under fermata.

** This tone to be fixed with i.e. adhesive putty in r.h. keyboard until notice.

***Small notes appears at irregular pitches and intervalls until end of b.13.

42
Vla.
Acc.

48
Vla.
Acc.

54
Vla.
Acc.

59
Vla.
Acc.

63
Vla.
Acc.

66
Vla.
Acc.

69
Vla.
Acc.

B
Vla.
Acc.

76

Vla. *dim.*
f *mf*

Acc. *dim.*
senza Sffz

81

Vla.

Acc. *p* *risoluto* *mf*

85

Vla. *p* *mf* *p* *mf* *p*

Acc. *p* *mf* *f* *p* *mf*

87

Vla. *accel.* *mf* *p* *mf* *p*

Acc. *accel.* *f*

*Unfix tone in b.81 beat 4 using as much time as needed.

C

Vla. *mf* *p*

Acc. *p* *a tempo* *cresc. accel.*

92

Vla. accord.

Acc. *mf* *ff*

a tempo
subito p

Vla. *rit.*

Acc. *a tempo* *subito p* *rit. espress.*

97

Vla. *pp* *p* *pp* *mf* *p*

Acc. *mf*

The sailor's sunset

For accordion solo

Magnus Nyhagen Asplund

100

Vla. *pp* *sul pont.* *accord.* *molto rubato*

Acc. *p* *mf* *p* *molto rubato*

103

Vla. *ppp*

Acc. *p*

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Accord. *Lento* *espress.*

p *mf* *p* *mf*

7

Acc. *p* *mf* *p* *mf*

13

Acc. *p* *mf* *subito p* (quasi echo)

19

Acc. *f* *sfz* *subito p* (quasi echo) *mf*

25

Acc. *f* *sfz* *subito p* (quasi echo) *f* *sfz*

*Unfix after bellows are emptied al. niente.

**Fix in B.103 beat 4 using as much time as needed.

29 *mf* *dim.*

32 *sostenuto ad libitum* *pp* *mf* *serioso* ♩ = 70

37

45 *f* *non legato* *legato* *p*

51 *mf* *f* *p*

56 *mf*

63 *subito p (quasi echo)* *mf*

68

72

77 *rit. dim.* *rubato* *pp* *gliss.*

81 *mf* *dim. al niente* *air button* *mf* *accel.* *rit.* *f* *p*

86 *espressivo ritenuto* *p* *pp*

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GLEN THOMAS DOWNIE

NEW ZEALAND

Glen Downie is currently studying towards a Masters of Musical Arts degree at the New Zealand School of Music (NZSM), where he studies with Michael Norris. Past teachers have included Dugal McKinnon, Gao Ping, John Psathas and Kenneth Young. He has placed second equal in two NZSM composers competitions, been a finalist in the 2014 Todd Corporation New Zealand Symphony Orchestra Young Composer Award, a co-winner of the NZ Trio's inaugural composing competition, and has had works performed by Stroma, The Intrepid Music Project, the NZ Trio, Te Koki Trio and the SMP ensemble, of which he is co-director. 2016 sees him writing a piece for The Auckland Philharmonia, leading to a 2017 concert in collaboration with the Auckland Art Gallery.

"The soft, almost breath-like quality of the accordion is what most appeals to me. I tried to explore sonorous soft dissonances, in a slow meditative state, particularly in the solo piece."

Three Miniatures (For Accordion, Clarinet and Tuba)

Each instrument of this trio has its unique character, all of which are disjunct from each other. Likewise the character of the three movements is highly delineated, but the movements are related through similar, and often exact material reconfigured.

Cepheid II (For Accordion solo)

A Cepheid Variable is a star that varies in luminosity. Cepheid II for accordion solo, is the second of a series of works (the first was for organ solo) to explore sustained textures that slowly transform their colour and luminosity.

Three Miniatures

For Accordion, Clarinet and Tuba

I.

Glen Downie

♩. = 56 (♩=168) x7 x3 x3

Clarinet in B♭ *ppp*

Tuba x7 x3 x3

Accordion *pp* (*mp*) *pp*

5 x2 x4

mf

x2 x4

x2 x4

mf

(*—*) = crescendo over repeats

+ = a soft pitched slap tongue

9

x7 x5 x2 x4

mf *ppp*

x7 x5 x2 x4

x7 x5 x2 x4

ff *f*

14

x3

fppp

x3

pp (*f*)

19

x4

x4

x4

f

3 & 4. (*pp*)

25

x7

fppp *fppp*

x7

sfz *sfz* *p* < *ff* *mp*

30

x3

fppp

1. *mf*
2 & 3 (*pp*)

x3

sfz *sfz* *p* < *ff* *mp*

1. *mf*
2 & 3 (*pp*)

35

x2

ppp

x2

f

x2

mf 5:6

growl (play 2nd time only)

40

pp ————— ff

x2

x2

x2

56

mf ————— 5:6 ————— sffz ————— p < ff

45

ppp

f

mp

f

x2

x2

x2

x2

x2

x2

x2

x2

61

mf

f

5:6

50

ppp

f

x2

x2

x2

x2

x2

x2

II.

Clarinet in Bb

Tuba

Accordion

$\text{♩} = 72$

f *pp*

pp *p* *pp*

pp *fpp*

(vib. in rhythm)

7

pp *mf* *pp*

pp *p*

pp *mf* *pp*

14

pp *f* *pp*

mf *pp*

mp *fpp*

19 freely

ppp

tr

3

3

Repeat ad lib.

21

B.S.

f *fp* *fp*

5 3 5

5 3 5

freely in your own time

24

f vary dynamics ad lib. (folk like)

30

pp

pp

mp *pp*

hold until next note/breathe as necessary

III.

Clarinet in B \flat

Tuba

Accordion

$\text{♩} = 72$

mf

p

mf

2

p

f

growl

p \rightarrow *f*

ff

mp

sfz

mp

3

mp

mf

sfz

mp

growl

p \rightarrow *f*

tr

mp

4

mp

p

f

sfz

growl

tr

5

f

p \rightarrow *f*

pp

growl

mf

p

6

mf

tr

mf

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Cepheid II

For Accordion solo

Glen Downie

♩ = 42

Accordion

p *pp* *mp* *pp*

mp *pp*

mf *p*

mp *mp* *mp* *p*

fp *f* *p*

L.H. *fpp* short

♩ = 72

mf *mp* *mf* legato

mp legato

♩ = 42

f *mp* *p* *sf* legato

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ROBIN HAIGH

UNITED KINGDOM

Robin Haigh is a composer from London. His music has been shortlisted for the Lord Mayor's Composition Prize, and twice for the NCEM Young Composers Award. His pieces have been conducted by John Butt, Gregory Rose, and Ian Gardiner, with ensembles such as CHROMA, The Dunedin Consort, and CoMA London and Sussex, and played by leading instrumentalists such as Elizabeth Kenny and Ian Pace.

His 'Fantasy for Piano and Ensemble' has been performed once in London and twice in Paris with Jules Cavalié and the Goldsmiths Chamber Orchestra. His opera, 'The Man Who Woke Up', was premiered in London in May 2015, and will receive its American premiere in May 2016 with Thompson Street Opera Company.

Robin studied music at Goldsmiths, University of London, and studied composition privately with Dmitri Smirnov. He is currently working on his postgraduate degree at The Royal Academy of Music, supervised by Edmund Finnis. While there, he has also received lessons from composers such as Michael Finnissy, Rolf Wallin, and Simon Bainbridge.

"As an instrument, the accordion deeply interests me. I am fascinated by its many strengths; its great range, the agility possible, and the different timbral possibilities that are accessible on it. Despite all these strengths, it is clear that the accordion has been deeply neglected by composers; it is still treated as an "unusual", or even worse, "exotic" instrument."

Pale (For Accordion and String trio)

Pale is a piece where the accordion acts as a shadow of the rest of the ensemble. The melodies from this piece come from a vocal improvisation that I recorded of myself, which were then transcribed, orchestrated, and vastly expanded upon.

Vocalise (For Accordion solo)

Vocalise, as the name suggests, is a piece that highlights the vocal qualities of the accordion. There is no deeper thought or programmatic element to this piece; it was simply an attempt to write beautiful music.

Pale

For Accordion and String trio

Robin Haigh

Mournful ♩ = 72

11

mf > pp dim. 3

pizz. arco p pp 3 3

pp p arco 3 pp 3

mf pp p 3 3 ppp

19

fp f fp

pp arco p pp f

pizz. f

15

B

n p espress. distinct f

pizz. p f f pp

22 (tr)

poco rit.

fp p pp

pizz. Solo arco p

f p arco p

Scherzando

C ♩ = 66

26

espress.,
bright *fp*

mf *pp* *mf* *pp*

mf *p*

pizz.
mf *p* non cresc.

32

p espress.

p

3 espress.

arco
pp

29

f pp *mf*

p *mf* *pp*

pp *mf* *p*

35 D Solo

p distinct *mf*

sul tasto *f p* *pp* *mp*

sul tasto *pp* *mp*

37

n *f* *ppp*

ord. 6 *p* *f* Solo *pp sub. robotic*

ord. *p* *mp* *f* *ppp*

pizz. *p* *f* *ppp*

44 **E** Very dark ♩ = 50

ppp *pp*

Solo arco *ppp*

pp espress.

arco *pp*

40 *mf* *f* *pp* *p*

rit. *f* *pp* *p*

arco *f* *p*

pizz. *p*

49 *ppp* *p* *non dim.* *pp espress.*

ppp *f* Solo con sord. *pp espress.*

pizz. *p* *pizz.* *p*

23

pp *ppp* *pp espress. lamentando*

28

ff furioso *pp* *f* *ppp*

32

lunga *pp semplice*

35

p *pp*

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TZE YEUNG HO

NORWAY / CANADA

Tze Yeung Ho (b. 1992) is a Norwegian-Canadian composer of Cantonese descent. Despite being a native of Oslo, Norway, he spent most of his formative years in Toronto, Canada. He has also worked under Markham-based educational music publisher Eighth Notes Publications as a copyist. His music is regularly performed in Toronto and Oslo venues such as the Faculty of Music at the University of Toronto, Hart House, Kunsternes hus, Kulturhuset, Levinsalen and Array Space and has also been recorded by the Blue Bridge Festival Orchestra in Sutton, Ontario. He is a member of the Norwegian Society of Composers (Norsk Komponistforening), a board member in NyMusikk composers' group and an associate of the Hong Kong Composers' Guild. Tze Yeung was also one of the seven young composers to represent Norway in the UNM (Ung Nordisk Musikk) festival of 2015 held in Helsinki, Finland, where his saxophone concerto *ingest thrice*, as prescribed; was premiered by the Avanti! Chamber Orchestra. Recent events include his participation in the Druskomanija festival (Vilnius, Lithuania). Tze Yeung has also worked with German recorder virtuoso, Caroline Hausen, on an electroacoustic project, funded by the Culture Council (Kulturrådet) of Norway. A selection of Tze Yeung's scores are available at NB Noter, the new music publications of the Norwegian National Archives. He is a graduate of the University of Toronto where he has studied intensively with an array of Canadian composers in addition to his Norwegian affiliations. He currently pursues a master's in composition at the Norwegian Academy of Music.

"As a young Norwegian composer, I am particularly interested in the development of new music and its esthetics in the Baltic countries, since there are so many parallels between the Nordics and the Baltics."

å ha rom mellom neglene mine / to have rooms between my nails (For Accordion and String trio)
Fingernails are strange because they are not on most people's minds until they paint them, have hangnails or are getting in the way of the tasks at hand. However, they symbolize pain and agony when the flesh underneath is exposed. Now, imagine opening up space and building rooms beneath them.

utrolig varmt vann / incredibly hot water (For Accordion solo)
'Hot water' and 'reflex' are the two key ideas which led to the creation of this piece.

å ha rom mellom neglene mine to have rooms between my nails

For Accordion and String trio

Tze Yeung Ho

♩ = 100

Accordion

Violin

Viola

Violoncello

crushed
gliss.
ff
crushed
gliss.
ff
crushed
gliss.
ff
sf
sf

7

Accord.

Vln.

Vla.

Vc.

S.P.
5
crushed
S.P.
5
crushed
S.P.
5
crushed
ff
S.P.
5
crushed
S.P.
5
3
crushed
ff
S.P.
crushed
S.P.
crushed
S.P.
crushed
ff
5
6
5
7
ff



4

Accord.

Vln.

Vla.

Vc.

S.P.
5
crushed
jété.....
crushed
ff
gliss.
ff
3
sf

10

Accord.

Vln.

Vla.

Vc.

mp
bellow shake
gliss.
jété.....
pp
gliss.
pp
gliss.
pp
3
jété.....

13 **A**

Accord.

Vln.

Vla.

Vc.

pp grainy

fp

pp > *n*

S.P. 5

6

5

S.P. 5

crushed

n

19

Accord.

Vln.

Vla.

Vc.

p

mp

mp

mp < *f*

jété.....

3

ord.

crushed

gliss.

crushed

S.P.

gliss.

ord. 5

16

Accord.

Vln.

Vla.

Vc.

fp

5

3

5

jété.....

n

f

mf

3

ord.

ppp

crushed

6

3

22

Accord.

Vln.

Vla.

Vc.

mp

6

5

5

S.P. 5

mp

3

gliss.

5

mp

gliss.

24

Accord. *mf* *bellow shake*

Vln. *crushed* *f* *S.P.* *mp* *5*

Vla. *5* *3* *5* *crushed* *S.P.* *gliss.* *f* *5*

Vc. *S.P.* *mp* *6* *5* *f* *3* *mp* *6*

28

Accord. *p* *f* *pp* *gliss.*

Vln. *5* *3* *3* *crushed* *S.P.* *jété* *p*

Vla. *gliss.* *3* *S.P.* *3* *crushed* *ff* *p*

Vc. *3* *gliss.* *ord.* *p*

26 **B**

Accord. *p* *f* *p*

Vln. *5* *6* *5* *gliss.*

Vla. *mp* *5* *crushed* *gliss.* *ff*

Vc. *crushed* *S.P.* *gliss.* *crushed* *f*

31

Accord.

Vln. *pp* *bow on body of instrument*

Vla. *mf* *bow on body of instrument*

Vc. *3* *f*

34

Accord.

p *f* *p* *p* *f* *p*

gliss. *gliss.*

Vln. *3* *crushed* *f* *ff* *f* *ff* *ff* *crushed* *3*

Vla.

Vc. *3*

39

Accord.

ff *bright* *mf* *murky*

5 *5* *6*

Vln. *ord.* *ff* *wide vib.* *n*

Vla. *ord.* *ff* *wide vib.* *n*

Vc. *ord.* *ff* *wide vib.* *n*

37

Accord.

n *ff* *5* *mp* *sf*

gliss. *3* *5*

Vln.

Vla. *5*

Vc.

C

41

Accord.

ff *3* *5* *3* *5*

Vln. *bow on body of instrument* *f* *ord.* *ff* *much vib.* *n*

Vla. *bow on body of instrument* *f* *ord.* *ff* *much vib.* *n*

Vc. *bow on body of instrument* *f* *ord.* *ff* *much vib.* *n*

43

Accord.

Vln.

Vla.

Vc.

p

fp

gliss.

5

3

5

5

47

Accord.

Vln.

Vla.

Vc.

fff

n

ff *much vib.*

ff *much vib.*

ff *much vib.*

3

5

5

5

3

5

45

Accord.

Vln.

Vla.

Vc.

f

ff *bright*

gliss.

3

5

6

3

5

5

49

Accord.

Vln.

Vla.

Vc.

p

f

p

p

f

p

*f*⁵

p

crushed

fff

crushed

fff

crushed

fff

crushed

S.P.

S.P.

S.P.

gliss.

gliss.

gliss.

5

3

5

5

3

5

Accord.

Vln.

Vla.

Vc.

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

S.P. *3* *5* *3* *5* *crushed*

p *sf* *S.P.* *5* *ff*

p *mf* *ff* *S.P.* *crushed*

p *f*

Accord.

Vln.

Vla.

Vc.

p *ff*

5 *3* *crushed*

5 *6* *gliss.* *crushed* *gliss.*

f *ff*

crushed *ff* *5*

Accord.

Vln.

Vla.

Vc.

ff *p* *f* *p*

S.P. *6* *play on body of instrument*

S.P. *6* *play on body of instrument* *S.P.*

p *f* *p*

5 *6* *p* *f*

D

Accord.

Vln.

Vla.

Vc.

pp *f* *p* *f*

3 *5* *3*

gliss. *f* *5*

gliss. *f*

gliss. *f* *3*

61

Accord.

Vln.

Vla.

Vc.

f ⁵ *p* ³ *f*

p ³ *f* ⁵ *p*

ff ⁶ *p* ⁵ *crushed*

ff ⁵ *p* ⁵ *crushed*

ff ⁵ *p* ⁵ *crushed*

ff ⁵ *p* ⁵ *f*

66

Accord.

Vln.

Vla.

Vc.

f ⁵

f ⁵

S.P. ³ ⁵

S.P.

S.P. ³ ⁵



63

Accord.

Vln.

Vla.

Vc.

mp ³ *ff* *p*

S.P. ³ ⁵ *crushed*

p *gliss.* *ff*

S.P. ⁵ *crushed*

p *gliss.* *ff*

S.P. *gliss.* *crushed*

f ³ *ff*

68

Accord.

Vln.

Vla.

Vc.

p *f* ⁶ *p*

mp ⁵ *f* ⁵ *mp* ³ *f* ³ *p*

p ⁵ *f* ⁵ *mp* ⁵ *f* ³ *p*

p *f* *p* ³ *ff*

71

Accord. *f* *p* *f* *n*

Vln. *crushed* *S.P.* *3* *5* *ff* *mp*

Vla. *crushed* *ff* *p* *5*

Vc. *S.P.* *6* *ff*

75

Accord. *ff* *bright* *p* *murky*

Vln. *ord.* *ff* *expr.*

Vla. *ff* *expr.* *ord.* *gliss.*

Vc. *ff* *expr.*

73

Accord. *p* *3* *5* *f* *E*

Vln. *pp* *crushed*

Vla. *ff* *ord.* *gliss.*

Vc. *crushed* *gliss.* *ff*

77

Accord. *ff* *6* *f* *ff* *jubilant* *gliss. #*

Vln. *much vib.* *p* *ff* *gliss.*

Vla. *much vib.* *p* *ff*

Vc. *sf* *3* *much vib.* *p* *ff* *gliss.*

79 *B.S.*

Accord.

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

84 *bellow shake* **F**

Accord. *fff violent* *sffz*

Vln. *gliss.* *S.P.* *mp* *3* *6* *6*

Vla. *mp* *gliss.* *5* *5* *5*

Vc. *mp* *gliss.* *S.P.* *5* *3* *5*

82

Accord. *mf* *6* *ff*

Vln. *play on body of instrument* *crushed* *ff*

Vla. *play on body of instrument* *crushed* *ff*

Vc. *play on body of instrument* *crushed* *ff*

87

Accord. *mp* *5* *mf* *5*

Vln. *crushed* *5* *S.P.* *5* *3*

Vla. *crushed* *3* *S.P.* *3* *6* *5*

Vc. *crushed* *ff* *p* *5* *crushed*

90

Accord.

p *mf* *p*

5 3 5

Vln.

5 *ord.*

p *expr., much vib.* *ord.*

Vla.

p *expr., much vib.* *ord.*

Vc.

p *expr., much vib.* *ord.*

95

Accord.

n *ff*

5 6

Vln.

crushed *gliss.*

ff *crushed*

Vla.

gliss.

ff *crushed*

Vc.

gliss.

ff

92

Accord.

n *ff* *sf* *fff* *violent*

5 3

bellow shake

Vln.

crushed *gliss.* *S.P.*

ff *crushed*

Vla.

gliss. *S.P.*

ff *crushed*

Vc.

gliss. *S.P.*

ff

97

Accord.

gliss. *sf* *p* *f* *p*

5 3

bellow shake

Vln.

gliss. *S.P.* *3* *crushed*

sf *rough* *crushed*

Vla.

gliss. *S.P.* *3* *crushed*

sf *rough* *crushed*

Vc.

gliss. *S.P.* *3* *crushed*

sf *rough*

100 **G**

Accord. *f* *p* *f no dim.*

Vln. *sf*

Vla. *sf*

Vc. *sf*

105

Accord.

Vln. *p* *mf* *gliss.*

Vla. *3*

Vc.

102

Accord. *n*

Vln.

Vla. *bow on body of instrument* *f*

Vc. *mf* *bow on body of instrument*

108

Accord. *n* *f*

Vln. *n* *mf* *n* *gliss.* *3 jété* *3* *jété*

Vla. *5*

Vc.

111

Accord. *n* *ff*

Vln. *gliss.* *S.P.* *mp* *S.P.* *p*

Vla. *p*

Vc. *p*

115

Accord. *f*

Vln. *S.P.* *mp* *ff* *mp*

Vla. *ff* *mp*

Vc. *mp* *ff*

crushed *S.P.* *gliss.*

113

Accord. *n*

Vln. *f* *p* *mf* *mp* *ff*

Vla. *mf* *p* *ff* *mf* *ff* *mp*

Vc. *mp* *ff* *p*

crushed *S.P.* *crushed* *S.P.*

117

Accord. *n* *ff*

Vln. *ff*

Vla. *sf*

Vc. *sf*

crushed

119

Accord. *p* *ff*

Vln. *fff* *gliss.*

Vla. *fff* *gliss.* *sf*

Vc. *fff* *gliss.* *sf*

123

Accord. *3* *5* *3*

Vln. *gliss.* *sf* *gliss.* *sf* *gliss.* *sf*

Vla. *gliss.* *sf* *gliss.* *sf*

Vc. *gliss.* *sf* *gliss.* *sf*

121

Accord. *f* *ff*

Vln. *sf* *gliss.* *sf*

Vla. *gliss.* *gliss.* *sf*

Vc. *gliss.* *gliss.* *sf*

125

Accord. *5*

Vln. *gliss.*

Vla. *gliss.* *sf*

Vc. *gliss.* *sf*

bow on body of instrument

fff *n*

fff *n*

fff *n*

fff *n*

H

127

Accord.

fff noisy

Vln.

Vla.

Vc.

130

Accord.

without expr.

mf

Vln.

bow on body of instrument

Vla.

bow on body of instrument

Vc.

bow on body of instrument

128

Accord.

ff

Vln.

ff as noisy as possible

Vla.

ff as noisy as possible

Vc.

ff as noisy as possible

gliss.

S.P.

133

Accord.

ff

mf

Vln.

ord.

mp in an undertone

Vla.

Vc.

bellow shake

bellow shake

135

Accord. *ff* 5 5 5 *n* *ff*

Vln. *3*

Vla. *p in an undertone* 5 3 *crushed* *gliss.* *ff*

Vc. *p in an undertone* *crushed* *gliss.* *ff*

140

Accord. *mf* *p* 5 3 **I**

Vln. *no dim.*

Vla. *no dim.*

Vc.

137

Accord. 5 5 *bellow shake* 3 *fff* 5

Vln. *gliss.* 3 *crushed* *ff* *noisy*

Vla. *gliss.* 3

Vc. *gliss.* 3 *no dim.*

142

Accord. *p* *f* 5

Vln. 3 *ff*

Vla. 3 *ff*

Vc. *bow on body of instrument* *f*

145

Accord.

p *f*

3 5

Vln.

Vla.

Vc.

bow on body of instrument

bow on body of instrument

151

Accord.

pp

Vln.

Vla.

Vc.

148

Accord.

pp *f*

5 3

Vln.

Vla.

Vc.

crushed

ff

bow on body of instrument

154

Accord.

ff *n*

3 5

Vln.

Vla.

Vc.

gliss.

ff *S.P.* *crushed* *S.P.*

ff 3 5

157

Accord.

Vln.

Vla.

Vc.

mp

mp expr.

ppp almost inaudible

ppp

bow on body of instrument

air button

p \rightarrow *n*

ord.

3

5

n

utrolig varmt vann
incredibly hot water

For Accordion solo

Tze Yeung Ho

Accordion

n alternating as quickly and unevenly as possible

15"

pp fluttering

ppp

ff

5

5

30"

6

gliss.

5

ppp

5

5

45"

f

5

5

n

60" *fff*

pp

80" *ppp*

90" *ff*

mf *f*

pp

ff *pp* *ff*

125" *p* *f*

145" *gliss.*

160" *mf* *p* *ff* *ppp*

170" *pp fluttering* *ppp* no change in dynamics

200" *n* 210"

220" *gliss.*

fff

6

240" *long* *gliss.*

fff

6

long *repeat as many times as desired*

fff

6



IAN MIKYSKA

CHEZCH REPUBLIC

Ian Mikyska is a composer who currently divides his time between Prague and London. He is a student of James Weeks at the Guildhall School of Music & Drama and spent 2014-15 at a residency at the Centre for Audiovisual Studies at the Film Academy in Prague. He has twice (2013 & 2015) been a resident composer at the Ostrava Days for New And Experimental Music, and has had lessons with Christian Wolff, Peter Ablinger, Bernhard Lang, Alvin Lucier and Carola Bauckholt among others.

His work is usually based in sound, but it tends to approach it at the edges, through text, theatre or multimedia. It has been performed in the Czech Republic, the UK, Germany, France, Spain, Armenia and elsewhere, by the Anhaltische Philharmonie Dessau, Ostravská banda, VENI Ensemble, members of the Prague Philharmonic, ensemble 6daexit athens, Keiko Shichijo, Hayk Melikian or Annette Schön Müller, and at such festivals as Alternativa, Ostrava Days, Prague Clarinet Days, Ruins of Intolerance, Yerevan New Music Festival, Prague Microfestival, BUDA Kunstzentrum, Slovak Radio Awards, and others.

“Up to now, I have worked with the accordion particularly in performance, both in a folk music context (Eastern European and Balkan music, Czech folklore) and in free improvisation, and despite having among my closest friend and collaborators Lucie Vítková (Czech accordionist and composer), I have not yet written for it. The instrument fascinates me for its combination of wind and mechanical power; being a wind instrument into which one needn’t blow but which requires quite large physical action. I am fascinated by the phenomenon of the breath, the intangible physicality of wind moving through and around objects. The possibilities of harmony and sustain, however, make the accordion really unique as a field to explore these ideas in, and a concentrated period in which to work with players seems like an ideal forum to work these ideas out.”

Gestures and Stases (For Clarinet and Accordion)

“A basic, banal gesture, drawn out to a disproportionate scale, until it is almost static. Pared down elements of expression, with the time scale and silence turning expression into meditation.”

Spaces, Drones and Melodies (For Accordion solo and tape)

“In this piece, the accordion is combined with field recordings from the Czech Republic, Slovakia, Armenia and the UK. The material of the accordion oscillates between drones or long notes and melodies, inviting the audience’s attention to oscillate between listening to the sounds as melodies, as drones, or as indicators of a specific place, and to draw new connections between real everyday sounds and instrumental sounds.”

Gestures and Stases

For Clarinet and Accordion

Ian Mikyska

Clarinet in B \flat $\text{♩} = 50$

Accordion RH

B \flat Cl. mp

Acc.

B \flat Cl.

Acc. mf no bending

B \flat Cl.

Acc.

B \flat Cl. mp

Acc. mf bend ad lib**

B \flat Cl. 46

B \flat Cl. 55 sharp cut-off

Acc. mf bend ad lib pp

B \flat Cl. 65 mp

Acc.

B \flat Cl. 72 mp mp

Acc. bend ad lib mf mp

B \flat Cl. 80

Acc. RH

*All *crescendi* and *diminuendi* are to be played *dal niente* and *al niente*, respectively, except when a "sharp cut-off" is indicated.

**All bending should be light, slow, almost imperceptible.

Spaces, Drones and Melodies

For Accordion solo and tape

This piece is to be performed with a tape track created by the composer. The tape track should be played through stereo speakers placed not too far from the performer. The accordion may be amplified if necessary. During a performance, the accordionist triggers the tape track from a computer in front of them. This computer plays a video file (provided by the composer) with the tape track as audio and a counter showing the bar and beat number as video. The score includes bar numbers every four bars for reference. The word 'sync' above a dashed line indicates synchronising the notes with the footsteps heard on the recording. Arrows from one registration marking to another indicate pushing down the registration button extremely slowly, so that the change is almost imperceptible.

Ian Mikyska

87

B♭ Cl. *mf* sharp cut-off *p*

Acc. *mf* no bending *pp*

96

B♭ Cl. *mp*

Acc. LH *fff* (non diminuendo)

103

B♭ Cl. *p*

Acc. sharp cut-off *fff* sharp cut-off

112

B♭ Cl. sharp cut-off *mp* *pp* air sound, ca. 8"

Acc. *pp* *p* no bending air sound, ca. 8"

118

B♭ Cl. *mp*

Acc. sharp cut-off *f*

♩ = 60

Accord. *pp* *mp* *p*

12 13 17 21 25

Acc. *pp* *mp*

26 29 33

Acc. *pp* *mp*

35 37 41 49

Acc. *pp* *mp*

42 45 49

Acc. *pp* *mp* bend lightly

Acc. 50 *mf* *ff* *p* 53 57

Acc. 59 *mf* *p* *mf* *ff* 61 65

Acc. 68 *p* 69 73 *mf* sync with closing of doors

Acc. 76 *pp* *mp* *mp* 77 81

Acc. 83 *mf* *p* 85 89 bend lightly

Acc. 91 *p* 93 97

Acc. 98 *mf* *p* 101

Acc. 104 *mp* *pp* 105 109

Acc. 111 *p* *mp* 113 117

Acc. 118 *p* 121 sync

Acc. 125 *p* 129 133

Acc. 134 *p* 137 141

Acc. 144 145 149 153

Acc. 155 157 161



MARCO MUILWIJK

THE NETHERLANDS

Marco Muilwijk (b. 1992) started playing the violin when he was 7, and the horn when he was 8. The desire to compose however rose only at the age of 15. After one year at the conservatoire in The Hague in 2011-2012, he started studying Composition with Jurgen De Pillecyn at the Royal Conservatoire Brussels (KCB). His music is often fragmentary and expressionistic, but without losing melody and harmony out of sight.

“Too much music these days is only longing for the experiment, the crazy. I however believe it’s perfectly possible to write authentic contemporary music with a contemporary harmony. My music is very fragmentary and shares a great deal with expressionism. I find it important that there’s some point of a narrative aspect. I don’t mean that at all in literal sense, but there’s always an abstract story telling going on in my music.”

Rondeau (For Violin, Clarinet, Violoncello and Accordion)

The piece could have been designed as a traditional Rondeau: ABACA. However, after a brief introduction of the main motives, the material changes quicker, and quicker and quicker, resulting in a very fragmentary piece. It’s an expressionistic work that takes the listener in high speed through a confusing roller coaster.

Canzonetta (For Accordion solo)

The focus lied on the exploring of stereo effects and finding unusual combinations in the Stradella Bases. The result is a song.

Rondeau

For Violin, Clarinet, Violoncello and Accordion

Marco Muilwijk

Score in C **Allegro molto moderato** ♩ = 92

8

Violin

Clarinet in B \flat

Violoncello

Accordion

ord. *mp*

M M M M *m m m 7*

14

Violin

Clarinet in B \flat

Violoncello

Accordion

mf *ff* *p* *mf*

ord. *pizz* *arco*

mf *ff* *p*

ff *p* *mf*

11

Violin

Clarinet in B \flat

Violoncello

Accordion

ff *mp*

subito ff *mp*

ff *mp*

ff *mp*

sul pont.

7 7 b M b M

FB.

18

Violin

Clarinet in B \flat

Violoncello

Accordion

mp *f* *mp*

pizz *ppp* *mp* *f* *pizz*

mf *f* *mf*

mp *f*

23

Violin

Clarinet in B \flat

Violoncello

Accordion

mp *mf* *ff*

mp *f* *ff*

ff

arco

S.B.

31

Violin

Clarinet in B \flat

Violoncello

Accordion

ff *p* *mf* *p*

p *ff* *p* *mf* *p* *p*

mf *ff* *p* *mf* *p* *mf*

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

F.B.

27

Violin

Clarinet in B \flat

Violoncello

Accordion

mp *ff* *p*

mp *p* *ff* *arco*

pizz *p* *ff* *p*

mp *p* *ff* *p*

mp *pp*

8va

m 7 *m 7* *m 7* *7* *m 7*

35

Violin

Clarinet in B \flat

Violoncello

Accordion

mp *tr* *3* *ppp*

p *pizz*

mp

mp

39

Violin *f*

Clarinet in B♭ *mp* *f* *mp* *pizz*

Violoncello *f* *arco* *mp*

Accordion *mp* *f* *m 7* *S.B. mp*

45

Violin *ff* *mf* *mf*

Clarinet in B♭ *ff* *sul pont. ord.* *mf*

Violoncello *ff* *sul pont. ord.* *mf*

Accordion *ff* *FB.* *mf*

42

Violin *tr* *ff*

Clarinet in B♭ *p* *ff* *arco* *mp* *3*

Violoncello *p* *ff* *p* *3*

Accordion *m 7* *m 7* *7* *M* *M* *M* *M* *pp* *ff* *f*

49

Violin *ff* *pizz* *p*

Clarinet in B♭ *mp* *ff* *pizz*

Violoncello *ff* *p* *pizz*

Accordion *f* *7* *S.B. ff* *p*

52

Violin *arco* *pp*

Clarinet in B♭ *p* *pp*

Violoncello *arco* *pp* 3

Accordion *f* *mp* 3

F.B. *soundless clicking on register switches or keys*

59

Violin *pizz* *arco*

Clarinet in B♭ *pizz* *arco*

Violoncello *pizz* *arco*

Accordion *pp* *F.B.* *pp*

Fine 2016

56

Violin *(sempre pp)*

Clarinet in B♭ *tr* 3 *(sempre pp)*

Violoncello *(sempre pp)*

Accordion 7 *S.B.*

Canzonetta

For Accordion solo

Largo ♩ = 72

Marco Mulwijk

Accordion

30

pp *molto rubato*

F.B.

31

ff *p*

34

pp *ppp* *pp* *ppp* *pp*

Fine 2016



WINGEL GILBERTO PÉREZ MENDOZA

MEXICO

Wingel Pérez Mendoza was born in Mexico City. He got the Trinity College Bachelor degree in composition in 2009, later he studied in Rotterdam Conservatory (The Netherlands) in which he got the Masters degree (specialized in contemporary Music and media) in composition in 2014. Presently, he is studying his Meisterklasse Komposition in the Hochschule für Musik Würzburg in Germany with Professor Robert HP Platz. His music has been played in Mexico, Czech Republic, Netherlands, Belgium and Germany. In 2015 he got the scholarship for young composers “Jóvenes creadores” by the National Fund for Culture and Arts in México (Fondo Nacional para la Cultura y las Artes). In 2014 he was awarded with the “Armin Knab Wettbewerb für Komposition” (Honorific Mention) with the piece Nematatsuaka for trio (Soprano, Viola and Piano). His music includes works for solo instrument, chamber ensemble, orchestra, Electronic, electroacoustic, sound installations and multimedia pieces

“My personal interest as a composer is to expand the context of sound using external sources (electronics, live electronics, video, space, image and movement) and also the interaction with other arts such as dance and/or theater, in order to create new possibilities and new ways of perception.”

Opacity of time (For Accordion and Tuba)

Every step in our lives is carried by our memories, when we go further that memories turn into carved flashes of time.

A memory grained in wind (For Accordion solo)

From time to time
The clouds give rest
To the moon beholders

Matsuo Basho (1644 - 1694)

Opacity of time

For Accordion and Tuba

Wingel Mendoza

♩ = 58

Tuba ppp

Accordion ppp

Tuba pp

Acc. ppp pp pp

Tuba p

Acc. p

Tuba

Accordion p

18

Tba. ppp p ppp ppp p ppp

Accordion gliss. gliss.

22

Tba. mp mp

Accordion mp p mp

26

Tba. p fff sfz

Accordion p fff sfz

30

Tba. *8^{vb}* *fff* cluster *silenzio subito*

Accord. *fff* *silenzio subito* *p*

35

Tba. *p* *gliss.* *p*

Accord. *gliss.* *gliss.* *p*

39

Tba. *p* *gliss.* *p*

Accord. *gliss.* *gliss.* *p*

43

Tba. *p* *gliss.* *p*

Accord. *p* *gliss.* *p*

46

Tba. *p* *gliss.* *p*

Accord. *p* *gliss.* *p*

48

Tba. *p* *gliss.* *p*

Accord. *p* *gliss.* *p*

50

Tba.

Accord.

p *fff* *sfz*

(c.)

(8)

(8)

p *fff* *sfz*

II. Flowing River of memories

1

Tba.

Accord.

cluster

simile

sfz *sfz* *ppp*

senza misura

3" 2" 1"

4

Tba.

Accord.

fff

fff

7

Tba.

Accord.

p *fff*

mp *ppppp*

3" 2" 3" 2"

11

Tba.

Accord.

p *fff*

voice

gliss. *gliss.* *gliss.*

3" 3" 3" 3" 3" 3"

16

Tba.

Accord.

sfz *sfz*

mp *ppp*

3" 3" 2"

19

Tba.

Accord.

III. A fire drop (Wind memories)

24

Tba.

Accord.

B

1

PPP

4

Tba.

Accord.

8

Tba.

Accord.

11

Tba.

Accord.

14

Tba.

Accord.

16 3" 3"

Tba.

3" 3"

Accord.

18 3" 3" 3"

Tba.

3" 3" 3"

Accord.

10

IV. The beholders of the moon

$\text{♩} = 48$
without mouthpiece breath in breath out

Tba. *p*

air button

Acc. *p* *p*

5 *f*

Acc. *f*

9

Tba.

Acc.

14

Tba.

Acc.

16 *flatt.* *simile*

Tba.

Acc.

A memory gained in wind

For Accordion solo

Wingel Mendoza

I.

Musical score for Accordion solo, Part I. The score consists of seven systems of music. System 1: Treble clef, 7/16 time signature, tempo $\text{♩} = 110$. Features a 7-measure phrase marked *ppp* with an *8^{va}* dynamic marking, and a 15-measure phrase marked *fff* with an *8^{vb}* dynamic marking. System 2: Treble clef, 3/8 time signature, tempo $\text{♩} = 72$. Features a 3-measure phrase marked *p subito* and a 5-measure phrase marked *sfz* with an *8^{va}* dynamic marking. System 3: Treble clef, 7-measure phrase marked *fff* with the instruction "shaking bellows". System 4: Treble clef, 6-measure phrase with dynamics *pp*, *p*, *mf*, *ff*, and *fff*. Includes dynamic markings *mp* and *f* below the staff. Features 2", 4", 6", and 10" measure markings. System 5: Treble clef, 7-measure phrase with dynamics *f*, *mp*, *ppp*, and *f*. Includes 1st. and 2nd. endings. System 6: Treble clef, 7-measure phrase with dynamics *f*, *mp*, *ppp*, and *f*.

II.

Musical score for Voice and Accordion, Part II. The score consists of four systems. System 1: Voice part, 3/4 time signature, tempo $\text{♩} = 54$. Lyrics: "From time to time". Includes dynamic markings *ppp*, *pp*, and *sfz*. Includes instructions "scrape the bellow." and "senza misura". Includes 3" measure markings and "silenzio subito" markings. Accordion part: Treble clef, 3/4 time signature, dynamic marking *pp*. System 2: Voice part, 3/4 time signature. Lyrics: "time". Includes dynamic markings *ppp*, *pp*, and *sfz*. Includes instructions "silenzio subito" and "sfz". Includes 3" measure markings. Accordion part: Treble clef, 3/4 time signature, dynamic marking *pp*. System 3: Voice part, 3/4 time signature. Lyrics: "me". Includes dynamic markings *sfz* and *pp*. Includes 3" measure markings. Accordion part: Treble clef, 3/4 time signature, dynamic marking *pp*. System 4: Voice part, 3/4 time signature. Lyrics: "e". Includes dynamic marking *pp*. Includes 3" measure markings. Accordion part: Treble clef, 3/4 time signature, dynamic marking *pp*.

20

3" 3" 3" 3"

Voice *pp*
e → m

Accord. *sfz subito*

24 **A** ♩ = 54

Voice *ppp*
time to time to

Accord. *p* *mf* *ff subito*

28

Voice *sfz*
to to

Accord. *mf subito* *(ppppp)* *p subito*

30

Voice *sfz*
to

Accord. *ppp subito*

33

Voice *sfz*
From

Accord. *ppp*

6:4 6:4 6:4 5:4 5:4 5:4

36

Voice *sfz*
time to

Accord. *ppp subito*

3:2 3:2 3:2

40 *pp whispering*

Voice *pp whispering*
time

air button

3" - 5"

B

42

5" 3"

Accord.

ppp



44

7" 3"

Accord.

pp ppp p pp ppp pp ppp

ppp



46

5"

Accord.

mp p pp mf p



47

7"

Accord.

p pp ppp f mf mp pp ppp

49

3" 7"

Accord.

pp p mp p pp

ff pp ppp



51

7"

Accord.

mp p pp ff f mf mf pp ppp



52

3"

Accord.

sfz sfz sfz ppp



53

7"

Accord.

sfz sfz

mf mp p ff f mf pp ppp

Accord. 54 5"

Accord. 55 7"

pp *ff*

sfzsfz *p* *ppp* *f* *mf*

sfzppp

Accord. 56 5" 5"

register clicking
like a typewriter
machine, in regular
time

ppp *mp* *p* *pp* *ppp* *ppp* *p* *pp* *ppp* *pppp*

ppp

Accord. 58 5" 3"

quasi come
un'eco

ppppp

silenzio
assoluto

C

♩ = 54

60 3/4 2/4 3/4

Voice From time to time (air sound)

f *mf* *mp*

(air sound)

63 3/4 2/4 3/4

p

66 *p* whispering 3/4 2/4 3/4 4/4 3/4

Voice From time to time the clouds give rest

Accord. 2/4 3/4 4/4 3/4

ppp

Accord. 70 3/4 1/4 3/4 1/4 3/4

p *fff*

whispering *ppp*

76 3/4 5/4 3/4

Voice the moon

ppp

80

whispering
ppp

Voice

be - hold - ers

5:4

D

83 $\text{♩} = 120$

random click sounds with the keyboard

Accord.

pp

ppp

86

Accord.

ppp simile

ppp

88

Accord.

3:2

pp

90

Accord.

ppp

p

94

Accord.

ppp

ppp sempre

96

Accord.

98

Accord.

p

102

Accord.

p

3:2

5:4

105

Accord.

107

Accord.

109

Accord.

112

Accord.

114

Accord.

116

Accord.

118

Accord.

120

Accord.

Accord.

Accord.

Accord.

Play the first movement again.

Voice

Accord.



ALEKSANDAR SAVIĆ

SERBIA

Aleksandar Savić is from Belgrade, Republic of Serbia. He studied piano since 2000, when he enrolled in elementary music school. Later on, in 2006, he entered a secondary music school, the music theory department, in 2008 he continued his studies in piano department. Since 2012, Aleksandar is studying composition at the Music Academy in Belgrade in class of Tatjana Milosevic. His compositions have been performed at festivals Koma and Festum in Belgrade in 2013, 2015 and 2016. He also participated in the Symposium Trstenice 2015.

"I'm very inspired by the sounds of nature which can be heard all around us. I write compositions in which I try a variety of extended playing techniques, using aleatorics and composed improvisation."

Song of LIET-SRB (For Accordion and Tuba)

The main idea of this piece is combination of different folk music materials, it is combination of Serbian scales and rhythms with Lithuanian folk song „Dijuta kalneli“. This composition also includes some humorous fragments.

Parrot (For Accordion solo)

This composition is combination of notated music material for accordion and composed improvisation for beatbox with whistle. Beatbox (whistle) section can be performed by accordionist or by another performer optionally. It is my association of one parrot noises, which I heard at Raudondvaris castle, the place where this piece was composed.

Song of LIET-SRB

For Accordion and Tuba

Aleksandar Savić

Molto rubato ♩ = 144

Tuba

Accordion

ppp *mf*

4

Tuba

Accord.

pp

8

Tuba

Accord.

accel. ♩ = 192 *mf*

11

Tba.

Accord.

pp *gliss.*

15

Tba.

Accord.

gliss. *mf* *pp*³

18

Tba.

Accord.

accel. ♩ = 192 *mf* *pp*

21

Tba. *gliss.* *gliss.* *gliss.*

Accord. *mf* *pp*

24

Tba.

Accord. *mf*

accel. ♩ = 192

27

Tba. *gliss.* *gliss.* *gliss.*

Accord. *pp*

31

Tba. *pp* *fff* *pp*

Accord. *f* *pp* *fff* *pp*

35

Tba. *fff* *pp*

Accord. *fff* *pp*

39

Tba.

Accord.

42 $\text{♩} = 180$

Tba. *mf* *p* *Di-ju-ta kal ne - li.*

Accord. *mf* *p < f > p* *ff* *air*

Parrot

For Accordion solo

Aleksandar Savić

Andante $\text{♩} = 80$

Accord. *ff*

Accord. 3

Accord. 5

Accord. 7

Largo ♩ = 60

10

Accord.

14

Accord.

21

Accord.

vibrato

25

Accord.

Andante ♩ = 80

vibrato

31

Accord.

8^{va}

33

Accord.

34

Accord.

36

Accord.

subito ff

38

Accord.

39

Accord.

40

Accord.

41

Accord.

42

Accord.

43

Accord.

poco dim.

44

Accord.

mp poco dim.

46

Btb.

p p p tyooohh tyooohh p p

mp

☹

Accord.

pp *poco dim.*

48

Btb.

p p p tyoooh tyooh ch ch ch ch ch ch tyoo tyoo tyoo tyoo ch ch ch

gliss. gliss.

Accord.

50

Btb.

Accord.

pppp

15^{ma}

55

Btb.

Accord.

61

Btb.

Accord.

66 (15)

Accord.



EMMA WILDE

UNITED KINGDOM

Emma is a Manchester-born composer who is currently completing a PhD with Camden Reeves at the University of Manchester, supported by the McMyn award. Her PhD involves researching the structures of Greek Tragedy when applied to musical composition with the works usually taking their inspiration from mythological sources. Her music has been performed in festivals in Scotland, Poland and Mexico, and she has collaborated with professional ensembles including Psappha and the Hebrides Ensemble. She also received success in Britten Sinfonia's OPUS 2016 composition competition, being named as one of the 10 shortlisted composers.

“As a composer I am interested in using devices from drama, in particular Greek Tragedy, to inform my musical structures. Throughout the course I have drawn upon Ancient Greek stimuli provide an extra-musical source for the pieces.”

Dionysian Mysteries (For Violin, Accordion and Tuba)

The Dionysian Mysteries were an Ancient Greek ritual that used trance-inducing techniques (like dance and music) to remove inhibitions and social constraints, liberating the individual to return to a natural state.

Triptych (For Accordion solo)

Triptych is in three short movements with each movement exploring the same idea; a line which is developed and eventually fades away into the ‘ether’ through the dissipation of sound into key clicks.

Dionysian Mysteries

For Violin, Accordion and Tuba

Emma Wilde

♩=42 Meditativo

Violin

Accordion
senza vib. → molto vib. *sim.*
pp

Tuba
8^{vb} pp

Musical score for measures 1-4. The Violin part is mostly rests. The Accordion part features a melodic line with vibrato markings and a dynamic of *pp*. The Tuba part has a bass line with an *8^{vb} pp* marking.

5

Vln.

Accordion
pp

Tuba
8

Musical score for measures 5-8. The Violin part has rests. The Accordion part has a melodic line with a dynamic of *pp*. The Tuba part has a bass line with an *8* marking.

A **♩=96** *psicotico, interrutivo* **♩=42 Meditativo**

Vln.
ff *trem.*

Accordion
pp

Tba.
8^{vb} pp

Musical score for measures 9-10. Measure 9 is marked **A** with a tempo of **♩=96** and the instruction *psicotico, interrutivo*. The Violin part has a melodic line with a dynamic of *ff* and a tremolo marking. The Accordion and Tuba parts have rests in measure 9. Measure 10 is marked **♩=42 Meditativo**. The Accordion and Tuba parts have melodic lines with a dynamic of *pp* and an *8^{vb} pp* marking.

11

Vln.

Accordion
pp

Tba.
8

Musical score for measures 11-14. The Violin part has rests. The Accordion part has a melodic line with a dynamic of *pp*. The Tuba part has a bass line with an *8* marking. There are time signature changes from 2/4 to 3/4 and back to 2/4.

B ♩=96

Vln. *ff* *psicotico, interruttivo* 6 7 *ff*
gliss. *molto vib.* *gliss. rapidly to highest note*

Accord. *ff* *ricochet (5 times)* *ff* *ricochet (4 times)*
pp

Tba. *pp* *8^{vb}*

Vln. *molto vib., sul pont* *pizz.*
gliss.

Accord. *ricochet (5 times)*
f *p* *pp* *f* *p*

Tba.

Vln. *pizz., sul G* *f* *p*

Accord. *pp*

Tba. *loco* *pp* *flz.* *f* *ff* *p* *pp*

Vln. *pizz.* *f* *p* *f* *ff* *arco, sul pont* *violento*

Accord. *f*

Tba. *flz.* *ff* *f* *p*

C

senza vib. → molto vib. → senza vib.

29 Vln. *sub. ppp* → *p* → *pp*

senza vib. → molto vib. → senza vib.

Accord. *ppp* → *p* → *pp*

Tba. *ff* → *f* → *ff* → *p*

flz. 5

senza vib. → molto vib. → senza vib.

33 Vln. *pp* → *p*

senza vib. → molto vib. → senza vib.

Accord. *f* 6 7 *sub. ppp* → *p* 3

Tba. 3 *f*

senza vib. → molto vib.

38 Vln. *pp* senza vib. → *p* → *f* *gliss.*

Accord. *pp* → *p* → *f*

Tba. *flz.* 5 3 *ff* *f* *p* → *ff* *f* *p*

43 Vln. *pizz.* 5 3 *f* *p* → arco, molto vib. *p* *gliss.*

Accord. *p*

Tba. 3 *f*

D ♩=144

47

Vln. *f* *pp* *p*

Accord. *f*

Tba. flz. *ff* *f* *p* *f*

pizz. *pp* *p*

strum fingers in direction of arrows across front of bellows to give guiro-like percussive effect

51

Vln. *f* *p* quasi-guitar

Accord.

Tba. *f* *ff* *p* *f*

55

Vln.

Accord.

Tba. *p*

mouthpiece slap - use an open embouchure and tongue into the mouthpiece

60

Vln. quasi-guitar

Accord.

Tba.

66 **rall.**

Vln.

Accord.

Tba.

76 **senza vib.** **poco vib.** **molto vib.** **tr.** **senza vib.**

Vln.

Accord.

Tba.

71 **E** ♩=42 Celestiale arco, vib.

Vln.

Accord.

Tba.

81 **rit.**

Vln.

Accord.

Tba.

Fine,
2016.

Triptych

For Accordion solo

Emma Wilde

♩=72 Freely (not strictly in time)
Celestiale

Musical score for measures 1-4. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *pp* dynamic and ending with a *p* dynamic. The left hand plays a bass line with triplets.

Musical score for measures 5-8. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *ppp* dynamic and ending with a *pp* dynamic. The left hand plays a bass line with triplets.

Musical score for measures 9-12. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *f* dynamic and ending with a *ffp* dynamic. The left hand plays a bass line with triplets.

Musical score for measures 13-16. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *ffp* dynamic and ending with a *ffp* dynamic. The left hand plays a bass line with triplets.

Musical score for measures 17-20. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *f* dynamic and ending with a *pp* dynamic. The left hand plays a bass line with triplets. Performance instructions include *sub. molto vib. (hand)* and *molto vib. (hand)*.

Musical score for measures 21-24. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *pp* dynamic and ending with a *p* dynamic. The left hand plays a bass line with triplets and a quintuplet. Performance instructions include *senza vib.* and *cantabile*.

Musical score for measures 25-28. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *fp* dynamic and ending with a *p* dynamic. The left hand plays a bass line with triplets and a quintuplet. Performance instructions include *molto vib. (hand)* and *senza vib.*.

Musical score for measures 29-32. Treble clef, 4/4 time. The right hand plays a melodic line with slurs and triplets, starting with a *cantabile* dynamic and ending with a *pp* dynamic. The left hand plays a bass line with triplets and a quintuplet. Performance instructions include *molto vib. (hand)* and *senza vib.*.

33

p *pp* *ffp ffp*

senza vib. → molto vib. (hand) → senza vib.

36

p *pp* *pp*

molto vib. (hand) → senza vib.

39

p *pp* *p* *pp*

senza vib. → molto vib.

42

pp *p* *pp*

♩=96 Con Più Mosso

44

pp *p* *pp*

45

p

repeat & accel, ad. lib, al niente, repeat,
- gradually losing pitch until completely fades into key clicks

46

pp

47

pp

II. Linus

$\text{♩} = 96$ Delicato

49 *siempre pp*

54

59

64 *fp* *pp*

69 *fp* *pp* *sub.* *f*

74 *p* *pp*

79

83 *8va* *ff* *attacca*

repeat ad. lib, gradually losing pitch until completely fades into key clicks

III. Krystallos

$\text{♩} = 42$ Spazioso

senza vib. → molto vib.

pp p ppp

89

molto vib. senza vib.

ppp p ppp

92

molto vib. senza vib.

p p f ppp pp

ppp p

95

senza vib. molto vib.

p p fp pp f p f

f f > p f

$\text{♩} = 52$ Poco più mosso

99

senza vib. → molto vib.

pp pp p

ppp

102

molto vib.

pp ppp

104

pp ppp

106

pppp f

Fine,
2016.



**GORKA
HERMOSA**
SPAIN

In this work Gorka tries to evoke intangible atmospheres such as the aurora borealis (Northern Lights). The work was composed during the International Composers' Course 2016 held last July, in Raudondvaris (Lithuania) in which Gorka participated as a tutor with students all around the world. Many of them are students studying in some of the most important conservatories in the world and all of them composing very complicated and atonal works for accordion. Gorka wrote something just quite the opposite: a simple piece, with very basic harmonies and structures, nice to listen, easy to play, melodic... with influence of the minimal music from composers as Wim Mertens or Michael Nyman.

The piece is dedicated to the Artistic director of the course Martynas Levickis.

To Martynas Levickis

Northern lights

For Accordion solo

2016

Gorka Hermosa

8 **Allegro malincolico** (♩ = c. 120)

5

8

9

13

17

mp

mf cresc sempre

21

25

28

31

34

37

40

42

44

47

8 Adagio (♩ = 64)

pp

52

mf *pp*

57

61

64 **Allegro malincolico** (♩ = c. 120)

pp

69

mp *cresc sempre*

72

76

80

f

84

88

91

ff

94

97

100

sfp *sfz*

The live recordings of the pieces published
in this book are available online via
www.palendriaimusic.com

For separate parts please contact via
info@accoakademija.lt



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