

Zolo

version for piano accordion

jukka tiensuu 2002

Zolo

♩=67 Tempo giusto *Appassionato*

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1 (B.S. sempre) Pause esatte

7

12 (non B.S.) (B.S.) (bellows stay open)

17 (non B.S.)

22 (B.S.)

25 (non B.S.) *rall. p. a p.*

29 *Molto lento* ♩=30 *accel. molto* +tremolo *rall. non trem.* (M) (V) 3 *vibr. accel...*

34 (non B.S.) *ricochet* (quasi chromatic "gliss.") *ricochet* (ad lib. pochiss. rall...) 8va

3 *8va*
38 **B.S. sempre** (1/32-note tremolo)
P(p) dolce
legatissimo sempre
pp
<f> *pp(p)* *<p>* *pp(p)* *<f>* *p*
cresc.
ff (open wide) *3*
tremolo rall... (non trem.)
molto rall.

♩=24 *♩=67*
46 *(v)* *(v)*
<ff(f)> *ff* *pp* *ff* *ppp* *ff*
ff *pp* *ff* *ff* *mf*
(B.S.) *(scherzando)*

49 *ff* *mf* *pp* *ff* *mf* *p*
ff *mf* *p*
3 *4:3* *(chrom.)*

51 *(non B.S.)* *(B.S.)* *(non B.S.)* *(B.S.)*
p *ff* *ppp* *ff* *p* *ff* *ppp*
"freeze!"

54 *(B.S.)* *8va*
ff *mf* *ppp* *ff* *pp* *ff* *ppp* *ff* *mf* *ppp*
3 *8va*

56 *(ad lib. pochiss. piu lento)* *(quasi chromatic "gliss.")*
ff *mf* *pp* *ppp* *mp* *pp* *mf* *3* *3* *3* *3* *mf* *3* *3* *3* *3* *mf* *3* *3* *3* *3* *ff*
ricochet (à la musette)

58 *8va* *(m.d.)* *(m.d.)*
pp *f* *P dolce* *pp* *f* *p* *dolce*
(B.S. sempre) *8va*
rall. p. a p.

68 *B.S. rall...* *(non B.S.)* *Molto lento* *♩=30* *ancora piu lento* *♩=67* *(B.S.)*
mf *m.s.* *(" ")* *(" ")* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *mf* *ppp*

8va

72

ff mf pp pppp

mf pppp

slowly open bellows wide empathically!

(chromatic cluster) *ff*
extremely slow cresc.
let tones emerge one by one

lunga

(non B.S.)

76

mf mp

ff mp

ff ppp

ff mp

ff ff

(B.S.)

(non B.S.) (chrom.)

78

pp

pp mp

f ff

ff

pp mf

(non B.S.)

80

f

p

ff

81

f mp f pp mp p mp ppp pp

ff

ff

f ff

83

mf

pp

pp (non dim.)

ricochet

mf

(quasi chromatic "gliss.")

(ad lib. pochiss. piu lento)

86

B.S. sempre (m.d.)

pp

f > p

dolce

f > p

f > p

mp

(" ")

pp dolce

f >

(m.d.)

en dehors

98

pp

f > p

ff

ppp

rallentando molto

(B.S. sempre)

() (non trem.) (v)

(> <)

(B.S.)

104 *sfrenato al fine*

ppp *f* *poco dim.* *mf* *ppp* *f* *ff*

(B.S.)

106

ff *pp* *mf* *f* *ff* *mf* *ppp* *mf* *f* *ff* *ff*

107

mp *ff* *mp* *ff* *mf* *ppp* *ff* *mp* *ff* *mf* *ppp* *f*

(B.S.)

108

fff *fff sempre*

(B.S.)

110

ff *mp* *ff* *mp* *ff* *mp* *ff* *p* *ff* *mp*

(non B.S.) (B.S.) (non B.S.)

112

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

(B.S.)

114

ff *pp* *ff* *ff* *ppp* *ff* *mp* *ff* *p*

(chrom.) (chrom.)

116

ff *p* *ff* *8ba* *ff* *fff* *3* *3* *ben marcato* *poco f (non dim.)*

poco piu lento *molto pesante* *a tempo*

Zolo










version for piano accordion

Performance note:

There are two versions of *Zolo*: one for button accordion, the other one for piano accordion. The version for piano accordion was made on the initiative and with the kind help of Margit Kern.

Notation:

In combined registers, the lowest sounding pitch is notated.

-  A single 8' is always *cassotto*.
-  A bend of either a quarter-tone (bars 94, 102) or 3/8-tone (bars 18, 25, 30-31, 46, 69, 70).
-  A traditional (quasi) chromatic glissando.
These traditional glissandi are never played with B.S. (But see about bars 34-35, 56-57 below).
-  A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
-  An eight-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
-  Start and end marks of a way of playing, where the keys are pressed down before the bellows are activated. When a chord is repeated, the keys are kept down and the rhythm is produced by the bellows shake, only. This is also meant by "(B.S.)". However, it is possible to use occasionally "normal" bellows shake to give more impetus to the accentuated notes. Note that *all* tremoli (B.S.) are *measured* 1/32-notes. (But see about bars 29 and 45 below).
-  dal niente/start from nothing
-  al niente/let sound die (the last notes need not be heard by the audience)
-  All accents should be exaggerated.

bars 13, 21 and similar: in left hand the small cluster grows wider and gets narrow again.

bars 29, 45: tremolo unit lengthens gradually from 1/32-note to 1/8 note.

bars 34, 56 suggested realisation: with a rotational movement quickly glide through (quasi) chromatic scale during the ricochet. Let tones overlap.

bars 38-, 57-, 86- if *rall.* is done, the tempo must not go below MM. 63