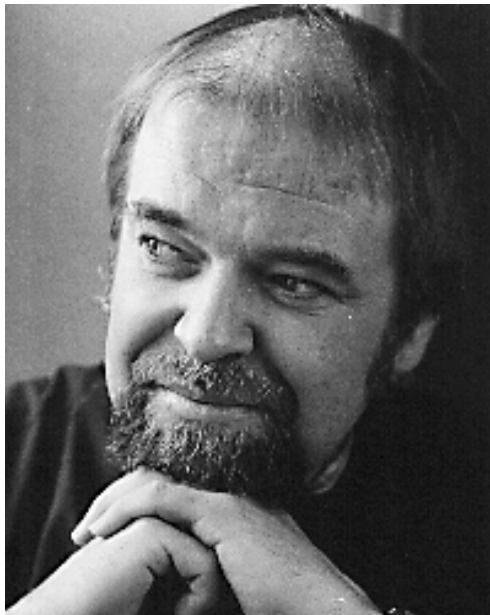


Uutta suomalaista kamarimusiikkia harmonikalle
New Finnish Chamber Music for Accordion



HEIKKI VALPOLA

Kolme tanssia - Three dances
for cello and accordion

(1988)

Toimittanut/Edited by Matti Rantanen

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M27

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Toimittajan esipuhe

Uutta suomalaista kamarimusiikkia harmonikalle on kauan kaivattu julkaisusarja suomalaisessa harmonikkamusiikissa. Kansainvälisesti uusi suomalainen harmonikkamusiikki on jo käsite. Tunnuomaista tälle musiikille on tinkimätön taiteellinen taso ja toisaalta värikäs soittimellisuus. Teokset kiehtovat sekä esittäjää että kuulijoita. Nämä molemmat tunnusmerkit näyttäytyvät keskeisinä laatumääreinä julkaisusarjan teoksissa. Teknisesti useimmat teoksista eivät edellytä vielä äärimmäistä virtuositeetin hallintaa. Näin ne soveltuvat mitä parhaiten musiikkioppilaitosten kurssitutkintotasolle I - II.

Heikki Valpolan kamarimusiikkiteoksille on ominaista musiikillisesti hyvin keskitetty ilmaisu. Pelkkää virtuositeettia vain sorminäppäryyden takia Valpola ei harrasta, vaikka joidenkin teosten lähtökohtina on voinut olla harmonikan populaarimmatkin perinteet. Toisaalta näin hänen musiikissaan on säilynyt tietty virkistävä ja raikas musikanttisuus, joka tuo teokset kuulijoille helposti lähestyttäviksi ja antaa esittäjille mahdollisuudet tulkintoihin, joissa yhdistyvät harmonikan vanha ja uusi perinne.

Karkkilassa 1.2.1993
Matti Rantanen
harmonikkataiteilija,
Sibelius-Akatemian lehtori

Editor's Preface

New Finnish Chamber Music for the Accordion is a series of publications Finnish accordionists have long been waiting for. Internationally, new Finnish accordion music is characterized by high artistic level and, on the other hand, colourful instrumentality. The works fascinate both the musician and the audience. These features also characterize the works in this series of publications. Technically, most of the works do not require extreme mastering of virtuosity.

Heikki Valpola's chamber music is characterized by musically well concentrated impression. Mr. Valpola is not interested in pure virtuosity just in order to practise finger technique, even though some of his works may be based on more popular traditional music for the accordion. On the other hand, this gives his music a certain fresh and stimulating sense of folk music, which makes the works easy for the listeners to understand and gives the musician a chance for interpretations combining old and new tradition.

Karkkila, February 1, 1993
Matti Rantanen
accordionist,
lecturer at the Sibelius Academy

Kolme tanssia sellolle ja harmonikalle

Three dances for violoncello and accordion

I

Al rigore di tempo

Heikki Valpola

♩ = 80 M.M.

pizz

Musical score for Cello and Accordion, measures 1-5. The Cello part is in bass clef, 6/4 time, starting with a *pizz* (pizzicato) instruction and a dynamic of *p*. The Accordion part is in treble and bass clefs, 6/4 time, with a dynamic of *p*. A circled 'A' symbol is present above the treble clef staff in measure 4.

B.B.

Musical score for Cello and Accordion, measures 6-10. The Cello part continues with *arco* (arco) and *pizz* (pizzicato) instructions, and a dynamic of *mp*. The Accordion part features a *mor.* (more) instruction and a dynamic of *p*. A circled 'A' symbol is present above the treble clef staff in measure 6.

Musical score for Cello and Accordion, measures 11-15. The Cello part includes triplets and a dynamic of *p*. The Accordion part includes a quintuplet and a dynamic of *pp*. A circled 'A' symbol is present above the treble clef staff in measure 11.

II

Soave

♩ = 60 M.M.

Heikki Valpola

1

Cello

pp legato *p*

Acc.

1

B.B.

7

pp *mp*

p legato *mp*

13

p *mp*

p *mp*

3 3

17

p
mp
p

20

pizz *arco*

p *mp*
p
r.h.

23

pizz *arco*

mp *mf*
mp

26

mp *mf*
mp

etc.

III

$\text{♩} = 72 \text{ M.M.}$

Heikki Valpola

Cello

sfz *p legato*

Acc.

sfz *p*

B.B.

Detailed description: This system contains the first five measures of the piece. The Cello part (bass clef, 3/4 time) begins with a half note G2, followed by a half note F2, and then a quarter note G2. The Accordion part (treble and bass clefs, 3/4 time) has a whole rest in the treble and a half note G2 in the bass. Dynamics include *sfz* (sforzando) and *p legato* (piano, legato). A B.B. symbol is present below the first measure.

6

sfz *p* *mp*

6 *p* *sfz*

Detailed description: This system contains measures 6 through 10. The Cello part continues with quarter notes G2, F2, E2, and D2. The Accordion part has a whole rest in the treble and a half note G2 in the bass. Dynamics include *sfz*, *p*, and *mp*. Measure numbers 6 and 6 are indicated at the start of the Cello and Accordion staves respectively.

12

mp

12

Detailed description: This system contains measures 11 through 14. The Cello part continues with quarter notes C2, B1, A1, and G1. The Accordion part has a whole rest in the treble and a half note G2 in the bass. Dynamics include *mp*. Measure numbers 12 and 12 are indicated at the start of the Cello and Accordion staves respectively.

17

mf

17

mf

21

mp

sempre legato

21

mf

26

mf

26

mf

30

accel.

30

sub p

accel.