

Matti Heininen

Kahvihuone 1743

sooloharmonikalle / for solo accordion

2021

Music Finland





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omistettu Mikko Luomalle / dedicated to Mikko Luoma

Duration: ca. 4–5 minutes

PERFORMANCE NOTES

- a) Double barlines show a change in one or more aspects of the material, and do not generally stand for any pause or break in the music. Where a pause btw bars is called for, a dot/fermata is used to indicate it.
- b) → = transition from one type of playing to another
- c) In combined registers, the lowest sounding pitch is notated



There are two types of percussive, pitchless sounds. A capital letter above the staff indicates the type of sound:

K = keyboard (= key / button clicks)

R = register (clicks made by the register change buttons)

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Matti Heininen [2021]

♩ = 104 senza tempo

*)

(air button)

7"

4"

8^{va}

3"

7
16

7
16

p

♩ = 104 a tempo

8^{va}

5

7
16

7
16

ppp

5:4

„f”

„f”

p

„sffz”

„f”

3

3

3

poco rubato

K→ (key/button clicks, without air)

„mf”

13:8

[last register click should be ]

11

R

7
16

3

7
16

7
16

5
16

7
16

4
8

„f”

B.S.

ppp

8:7

p

pp

B.S.

ppp

8:7

7:5

„f”

*****) K**

R

(>)

8^{va}

4:5

4:5

4:5

3

3

pp

8^{vb}

p

sfffz

„smfz”

fp

fz

„smfz”

p

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**) If the bass should speak only very little, or not at all.

***) string (without air)

23 *(pp)* *8^{va}* *5:4* *3* *16* *5* *8* *poco rubato* *5:7* *6:7* *ppp* *p sub.* *mp*

27 *loco* *p* *sfz* *p sub.* *mp* *pp sub.* *mf* *mp* *f* *as before* *8^{va}* *3:2* *pp* *B.S.* *3* *3* *16*

32 *8^{va}* *3* *5:4* *pp* *smpz-ppp* *smpz-ppp* *p* *smpz-ppp* *p* *vibrato* *(non vibrato)* *8*

37 *[cassotto]* *7:8* *pp* *espressivo* *molto sostenuto e legato* *mp* *6:5* *5:4* *mp* *p sub.* *mp* *pp sub.* *ff* *ppp* *3* *3* *8^{va}* *16*

♩ = 78

THIS PREVIEW
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48

p *mp sub.* *p* *pp* *p* *f*

B.S.

4:3 5:6 5:6 7:6 7:6

3 3

5:6

2:3

8^{va} loco 7:6

16

16

„ffz”

R

♩ = 104

53

♩ = 78

(poco)

pp

vibrato

58

non vibrato

ppp *p sub.* *smfz* *p sub.*

B.S. sempre

7:5 7:5

16

16

♩ = 104

62

mp *pp* *mp* *pp* *f*

3 4:3 4:3 4:3

3 3

16

16

ricochet
(quasi chromatic "gliss.")

mp sub. *pp*

3

7 7

16 16

R

fz *mf* *ff*

sim.

5:6

5:6

3 3

16 16



non B.S.

Musical score for measures 72-75. The score is written for two staves. Measure 72 has a 7:6 ratio. Measure 73 has a 7:6 ratio. Measure 74 has a 3:16 ratio. Measure 75 has a 5:6 ratio. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *mf*, *p*, *ff*, *mf*). There are also slurs and a 'sim.' marking.

B.S. *sempre*

Musical score for measures 76-80. The score is written for two staves. Measure 76 has a 4:3 ratio. Measure 77 has a 4:3 ratio. Measure 78 has a 4:3 ratio. Measure 79 has a 5:16 ratio. Measure 80 has a 5:16 ratio. The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *pp*, *f*, *fff*, *mf*, *ffpp*, *ff*, *mp sub.*, *mf*). There are also slurs and a 'sim.' marking.

Musical score for measures 81-84. The score is written for two staves. Measure 81 has a 5:4 ratio. Measure 82 has a 5:4 ratio. Measure 83 has a 5:6 ratio. Measure 84 has a 7:6 ratio. The score includes various musical notations such as notes, rests, and dynamic markings (*mp*, *mf*, *mp*, *mf*, *mp*, *f*). There are also slurs and a 'sim.' marking.

Musical score for measures 85-88. The score is written for two staves. Measure 85 has a 5:16 ratio. Measure 86 has a 5:16 ratio. Measure 87 has a 5:16 ratio. Measure 88 has a 7:6 ratio. The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *mp*, *f*). There are also slurs and a 'sim.' marking.

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92

ppp sub.

5

3

3:2

C#

3

7:6

5:4

7:8

pppp

8^{vb}

96

ff

B.S.

p

f

pp

p sub.

3:2

3:2

101

4:3

7/16

smfz-pp

mp

pp

mp

4:3

7/16

ppp

3

3

4:3

7/16

B.S.

106

8^{va}

B.S.

(loco)

pp

f

R

pp

poco rubato

7:6

3/16

3/16

„mp”

8^{va}

3

4:5

7/16

pp

ppp

ppp

f

7:6

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