

Ville Raasakka

Presto sostenuto

for accordion solo

2011

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Comissioned by Antti Leinonen

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Presto con fuoco (♩ = 168)

I. exergasia

Sheet music for measures 1-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *ff*. Performance instructions: "button clicks", "ord.", "tap with finger on bellow".

Sheet music for measures 9-15. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *ff*. Performance instructions: "button clicks", "air button", "ord.", "(chromatic cluster from G to D)".

Sheet music for measures 16-22. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *ff*. Performance instructions: "button clicks", "ord.", "tap with finger on bellow", "air button".

Sheet music for measures 23-28. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *ff*, *f*, *ff*. Performance instructions: "ord.", "wipe palm of hand in a vertical motion on bellows", "air button".

Sheet music for measures 29-35. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *f*, *ff*. Performance instructions: "ord.", "air button".

Sheet music for measures 36-42. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *fff*, *ff*. Performance instructions: "II. disjunctio", "accelerando poco a poco...".

Sheet music for measures 43-49. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *fff*, *ff*.

Sheet music for measures 50-56. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *fff*. Performance instructions: "...al ♩ = 176".



a tempo

III. commoratio

55

Musical score for measures 55-59. The piece is in 4/4 time. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment with triplets and some longer notes. Dynamics include *fff*, *ff*, and *fff*. There are also some 5-measure rests indicated in the bass line.

60

Musical score for measures 60-64. The right hand continues with intricate melodic patterns. The left hand accompaniment includes triplets and some longer notes. Dynamics include *ff* and *fff*. There are also some 5-measure rests indicated in the bass line.

65

Musical score for measures 65-69. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment with triplets and some longer notes. Dynamics include *ff* and *fff*. There are also some 5-measure rests indicated in the bass line.

70

accelerando poco a poco...

Musical score for measures 70-74. The right hand continues with intricate melodic patterns. The left hand accompaniment includes triplets and some longer notes. Dynamics include *ff*. The tempo is marked as *accelerando poco a poco...*

75

IV. epimone

Musical score for measures 75-79. The piece is in 4/4 time. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment with triplets and some longer notes. Dynamics include *fff* and *ff*.

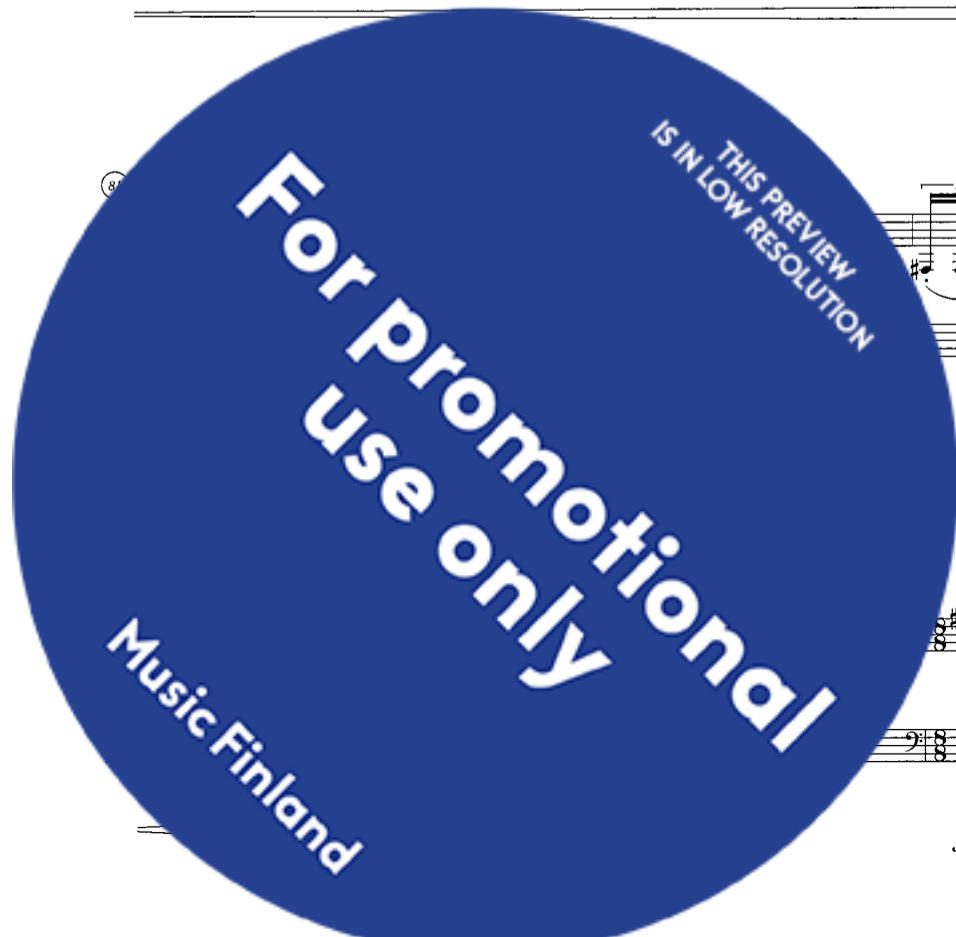
80

Musical score for measures 80-84. The right hand continues with intricate melodic patterns. The left hand accompaniment includes triplets and some longer notes. Dynamics include *fff* and *ff*.

V. reptia

$\text{♩} = 126$

Musical score for measures 85-89. The piece is in 8/8 time. The right hand features a complex melodic line with many slurs and ties. The left hand provides a steady accompaniment with triplets and some longer notes. Dynamics include *fff*, *p*, *fff*, *p*, *fff*, *f*, *fff*, and *p*. There are also some 4:3 ratios indicated in the bass line. The right hand has markings for "button clicks" and "ord.".



90

button clicks ord.

fff p ffff f ffff f ffff f < ffff ffff p

94

button clicks ord.

< ffff p ffff f < ffff p ffff p ffff f ffff f < ffff f

97

button clicks ord.

fff ffff p ffff p f < ffff ffff p ff ffff p < ffff ff f < ffff

101

accelerando poco a poco...

button clicks ord.

fff f f < ffff f ffff

106

...al = 152

poco a poco ritardando...

button clicks

ffff ffff p ffff

113

ord.

button clicks

f < ffff p ffff p ffff p ffff f < ffff f

A

G

ffff f < ffff pp p



118 VI. mesodiplosis

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

122

f *mf* *pp* *ff* *ff < ffff ff* *f* *pp*

126

accelerando poco a poco...

f *ff < ffff f* *mf* *p* *ff* *ff < ffff ff* *f* *mf* *ff < ffff*

130

ff *f* *fff < ffff fff < ffff ff* *f* *ffff* *fff < ffff* *fff*

134

fff < ffff *fff < ffff* *fff < ffff* *fff < ffff*

139

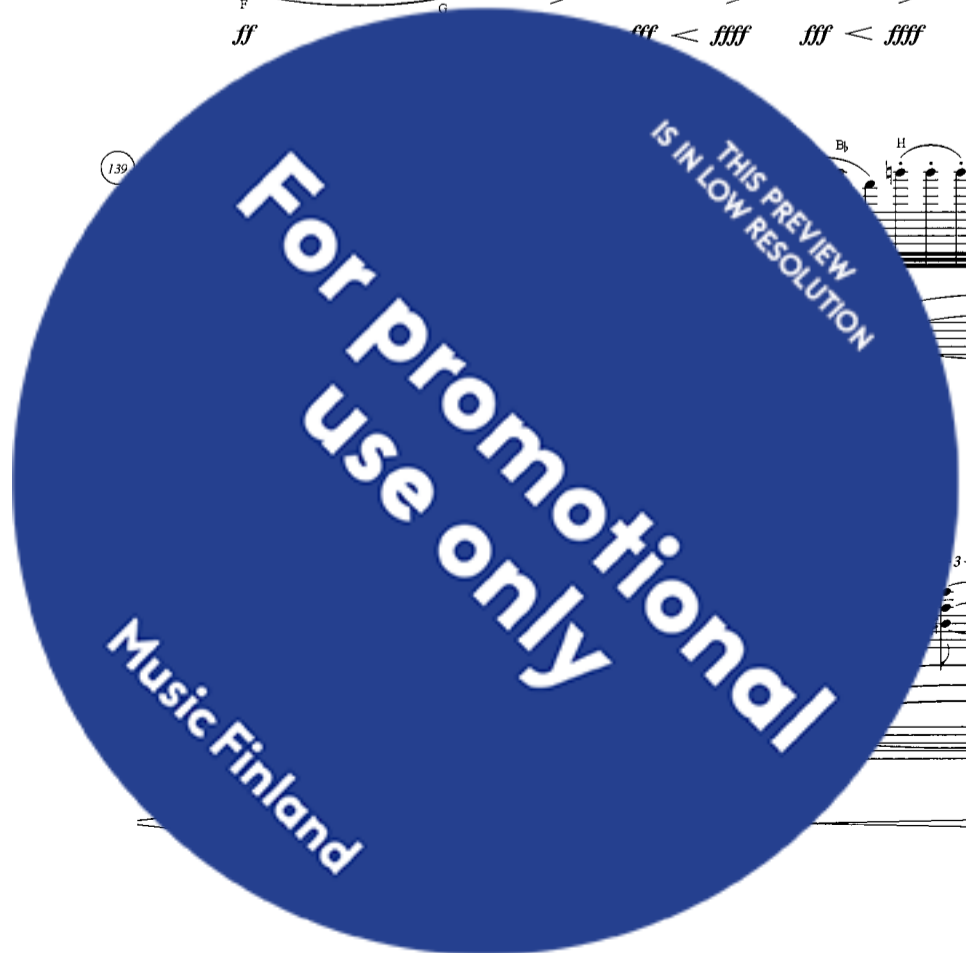
...al = 152 a tempo

VII. adnomnatio

← ♩ = ♩ → ♩ = 63

f *fff* *f*

p > ppp *fff* *ppp* *mf* *f* *fff* *f*



149

tap with finger on below

ord.

tap

ord.

button clicks

hit buttons with all fingers

fff p f < fff ppp < f ppp p fppp p f fff

155

wipe palm of hand vertically on bellows

tap with finger on below

tap

ord.

button clicks

p fff p f fff p fppp p ppp

VIII. polysyndeton

$\text{♩} = 72$

160

tap

wipe fingers between bellows

fff f < fff p fp < fff p

163

wipe palm of hand vertically on bellows

ord.

wipe palm of hand vertically on bellows

fp < ff p fff p fff f p fff p fp > < > fff p fp < ff f

168

tap with finger on below

wipe

ord.

fff p fff p

173

ord.

fp fff p



IX. paroemion

...al $\text{♩} = 84$ ← $\text{♩} = 168$ →

f *fff* *fff* *p* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff*



212

X. consonance

mp

218

223

XI. assonance

ffff

228

XII. paromoiosis

$\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪} = 84$

wipe

fp \leftarrow *ff* *p* *fff* *p* *fff* *f* *p* *fff* *p* *fp* \rightarrow

233

wipe

fff *p* *fp* \leftarrow *ff* *f* *p* \leftarrow \rightarrow *fff* *p* \rightarrow

238

XIII. assonance

$\leftarrow \text{♪} = \text{♪} \rightarrow \text{♪} = 168$

ff *ff* *fff*

243

ff *ff* *fff*



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