

Sampo Haapamäki

Quarter-Tone Accordion Concerto No. 2

“Velinikka No. 2”

for quarter-tone accordion and sinfonietta
in three movements (twelve sections)

2nd edition

2025

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2nd edition

SAMPO HAAPAMÄKI

Quarter-Tone Accordion Concerto No. 2

“*Velinikka No. 2*”

for quarter-tone accordion and sinfonietta
in three movements (twelve sections)

(27 min)

(2025)

dedicated to Veli Kujala

commissioned by the Hetta Music Days

Instrumentation

Solo Quarter-Tone Accordion

2 Flutes (2nd doubling Piccolo)

1 Oboe

1 English Horn

1 Clarinet in Bb

1 Bass Clarinet in Bb

1 Bassoon

1 Contrabassoon

2 Horns in F

1 Trumpets in C

1 Trombone

Percussion (2 players):

1. player:

*Crotales, Mark Tree, Bell Tree, Chains (Catene), Splash Cymbal (large), Tam-Tam (large or medium),
Temple Blocks (5 different sizes), Rainstick (short or medium), Vibraslap, Pop Gun,
3 Small Roto-Toms on a mounting bar (larger, medium, smaller) (for example [10"], [8"] and [6"]),
Police Whistle, Mallard Whistle (Mallard Duck Call), Kazoo*

2. player:

*Gran Cassa (large), Metal Wind Chimes, Glockenspiel, Triangle, Suspended Cymbal,
Siren Whistle, Slide Whistle, Samba Whistle, Bird Water Whistle (approximate pitch: E),
Train Whistle (preferably: medium or large, for example 4 different pitches ringing simultaneously),
Sleigh Bells, Flexatone (large), Slapstick, Ratchet, Lion's Roar, A paper (e.g. A4, torn in half),
Bulb Horn / Squeeze Horn / Vehicle Horn (ad libitum)*

1 Piano

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SCORE IN C

*the Piccolo, Contrabassoon and
the Bass sound an octave lower than written.
the Glockenspiel sound two octaves higher than written)*

premiere:

*Veli Kujala, quarter-tone accordion
Arctic Philharmonic Sinfonietta
Timothy Weiss, conductor
Hetta Music Days 2025 (Tapio Tuomela, artistic director)
Enontekiö Church, April 11, 2025*

1st Movement: TRAP

- 1.1 **Whistleblower** : *“So long, privacy!”*
- 1.2 **Hacker** : *“Control versus freedom”*
- 1.3 **AI** : *“Confidentiality breach – Ego error”*
- 1.4 **People** : *“Host hack, honey trap”*

2nd Movement: MARIONETTE

- 2.1 **Whistleblower** : *“Blackmailed (server bias)”*
- 2.2 **Hacker** : *“Recruited – Take no prisoners!”*
- 2.3 **AI** : *“Arbitrariness – Authorized”*
- 2.4 **People** : *“Please, let us be marionettes”*

3rd Movement: PEACE

- 3.1 **Whistleblower** : *“Mass surveillance – Collective unconsciousness”*
- 3.2 **Hacker** : *“Blindspot is watching – Tragicomic humanity”*
- 3.3 **AI** : *“Co-existing, in peace?”*
- 3.4 **People** : *“Master: Peace of [sic]!”*

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called ‘abstract’ music. If desired, the names of these movements and sections can be considered merely as ‘inspiration’ for musicians.]

Program notes

Quarter-Tone Accordion Concerto No. 2 (2025) is composed for quarter-tone accordion and sinfonietta. The concerto is in three movements. There are meant to be (at least) shortish pauses between the movements. Each movement consist of four sections. The sections within the movements are played together without pause. The duration of the composition is approximately 27 minutes.

Quarter-Tone Accordion Concerto No. 2 (2025) was commissioned by Hetta Music Days 2025 (Tapio Tuomela, artistic director), and is dedicated to Veli Kujala. Veli Kujala has truly a great musicality. He is an extremely versatile musician, composer, improviser, pedagogue, researcher – and even a magician and inventor. The cadenza, appearing in the end of the concerto, is improvised or/and made by the soloist.

It was indescribably inspiring and huge honour to have this opportunity to compose the concerto for Veli Kujala and Arctic Philharmonic Sinfonietta conducted by Timothy Weiss. They premiered **Quarter-Tone Accordion Concerto No. 2** (2025) at Hetta Music Days in Enontekiö Church on April 11, 2025.

My first composition in this genre is **Velinikka** (2008), Quarter-Tone Accordion Concerto No. 1. These two concertos were composed 17 years apart. Therefore, I was still relatively ‘young’ 29-year-old composer at the time of composing **Velinikka** (2008), but while composing **Quarter-Tone Accordion Concerto No. 2** (2025) I turned 46. It goes without saying, that in 17 years, it isn’t just me that has changed, but also the world around us has changed a lot.

Velinikka (2008) was one of the first works ever composed for Veli Kujala’s quarter-tone accordion. Since then, dozens of new works have been composed for the instrument by several different composers. In addition, it is particularly crucial, that also more instruments have been built (to a few quarter-tone accordionists mainly in the European region). Over the years, step by step, new perspectives have emerged (and hopefully continue emerging in the future) on this relatively new instrument. Anyhow, it seemed to me, that after 17 years, now more than ever, it was the time to compose the second concerto for this miraculous new instrument. The composition process took me one year.

Our cooperation with Veli Kujala started in the early 2000s. Veli Kujala invented the quarter-tone accordion in 2004. The quarter-tone reed blocks were designed by Veli Kujala and built by Pignini, an accordion factory in Italy, in 2006. The most significant difference between the quarter-tone accordion and a standard chromatic button accordion with free-bass system is that the reed blocks inside the accordion are replaced with quarter-tone reed blocks. The quarter-tone reed blocks are able to produce complete quarter-tone scale of range of nearly five octaves. The tuning system used is quarter-tone equal temperament. The scale divides an octave into 24 equal-ratio steps.

Quarter-Tone Accordion Concerto No. 2 (2025) was composed with financial support from the Teoston Promotio- ja Tiedotuskeskus (Teoston Promotio- ja Tiedotuskeskus) and the Promotion Centre Finland (TAIKE). Today many composers are interested in quarter-tone music, which increases demand for instruments able to produce them. The number of instruments is still small, but there are many makers for this demand. Hopefully the future of the quarter-tone

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NELJÄSOSASÄVELASKELTEN NIMITYS

neljäsosasävelaskelylennetyn pääte -US

neljäsosasävelaskelalennetun pääte -OS

C

CUS

CIS

DOS

D

DUS

DIS

EOS

E

EUS

FOS

F

FUS

FIS

GOS

G

GUS

GIS

AOS

A

AUS

AIS

HOS

H

HUS

COS

NAMES OF THE QUARTER TONES

C

C quarter sharp

C-sharp

D quarter flat

D

D quarter sharp

D-sharp

E quarter flat

E

E quarter sharp

F quarter flat

F

F quarter sharp

A quarter sharp

A quarter flat

A

A quarter sharp

A-sharp

B quarter flat

B

B quarter sharp

C quarter flat

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NELJÄSOSASÄVELASKEL-
INTERVALLIEN NIMITYS

PRIIMIT, KVARTIT, KVINTIT, OKTAAVIT (laajenevassa järjestyksessä):
vähennetty — neljäsosavähennetty — puhdas — neljäsosaylinouseva — ylinouseva

SEKUNNIT, TERSSIT, SEKSTIT JA SEPTIMIT (laajenevassa järjestyksessä):
vähennetty — neljäsosavähennetty — pieni — neutraali — suuri — neljäsosaylinouseva — ylinouseva

QUARTER-TONE
INTERVAL NAMES

PRIMES, FOURTHS, FIFTHS AND OCTAVES (ascending order):
diminished — quarter-diminished — perfect — quarter-augmented — augmented

SECONDS, THIRDS, SIXTHS AND SEVENTHS (ascending order):
diminished — quarter-diminished — minor — neutral — major — quarter-augmented — augmented

PRIIMIT

puhdas priimi

neljäsosa-ylinouseva priimi

ylinouseva priimi

perfect prime

quarter-augmented prime

augmented prime

SEKUNNIT

vähennetty sekunti

neljäsosa-vähennetty sekunti

pieni sekunti

neutraali sekunti

suuri sekunti

neljäsosa-ylinouseva sekunti

ylinouseva sekunti

diminished second

quarter-diminished second

minor second

neutral second

major second

quarter-augmented second

augmented second

PRIMES

SECONDS

TERSSIT

vähennetty terssi

neljäsosa-vähennetty terssi

pieni terssi

neutraali terssi

suuri terssi

neljäsosa-ylinouseva terssi

ylinouseva terssi

diminished third

quarter-diminished third

minor third

neutral third

major third

quarter-augmented third

augmented third

KVARTIT

vähennetty kvartti

neljäsosa-vähennetty kvartti

puhdas kvartti

neljäsosa-ylinouseva kvartti

ylinouseva kvartti

diminished fourth

quarter-diminished fourth

perfect fourth

quarter-augmented fourth

augmented fourth

THIRDS

FOURTHS

KVINTIT

vähennetty kvintti

neljäsosa-vähennetty kvintti

puhdas kvintti

neljäsosa-ylinouseva kvintti

ylinouseva kvintti

diminished fifth

quarter-diminished fifth

perfect fifth

quarter-augmented fifth

augmented fifth

SEKSTIT

vähennetty seksti

neljäsosa-vähennetty seksti

pieni seksti

neutraali seksti

suuri seksti

neljäsosa-ylinouseva seksti

ylinouseva seksti

diminished sixth

quarter-diminished sixth

minor sixth

neutral sixth

major sixth

quarter-augmented sixth

augmented sixth

SIXTHS

OKTAAVIT

neljäsosa-ylinouseva septimi

ylinouseva septimi

vähennetty oktaavi

neljäsosa-vähennetty oktaavi

puhdas oktaavi

neljäsosa-ylinouseva oktaavi

ylinouseva oktaavi

quarter-augmented seventh

augmented seventh

diminished octave

quarter-diminished octave

perfect octave

quarter-augmented octave

augmented octave

OCTAVES



QUARTER-TONE ACCORDION REGISTERS

RIGHT HAND

Diagram illustrating the Right Hand registers for Quarter-Tone scales. The diagram shows three measures of music on a grand staff (treble and bass clefs). Above the treble clef, three circular icons indicate the register: a circle with a dot (8va), a circle with a dot (8va), and a circle with a dot (8va). The first measure is labeled "COMPLETE QUARTER-TONE SCALE (QUARTER TONES)". The second measure is labeled "COMPLETE QUARTER-TONE SCALE". The third measure is labeled "COMPLETE QUARTER-TONE SCALE". The first measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef. The second measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef. The third measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef.

LEFT HAND

Diagram illustrating the Left Hand registers for Quarter-Tone scales. The diagram shows three measures of music on a grand staff (treble and bass clefs). Above the treble clef, three rectangular icons indicate the register: a rectangle with a dot (15ma), a rectangle with a dot (15ma), and a rectangle with a dot (15ma). The first measure is labeled "CHROMATIC SCALE (SEMITONES)". The second measure is labeled "COMPLETE QUARTER-TONE SCALE". The third measure is labeled "CHROMATIC SCALE (SEMITONES)". The first measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef. The second measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef. The third measure shows a scale starting on a whole note in the bass clef and ascending to a whole note in the treble clef.

8va

15ma

Symbol indicates the lowest current register in use.
User can freely add upper registers to the indicated one.

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Nuotinnus:		Notation:	
	tilapäiset etumerkit ovat voimassa koko tahdin siinä oktaavialassa, johon ne on kirjoitettu		accidentals are valid for the whole measure in the octave in which they are written
	heleet soitetaan ennen iskua		graces notes before the beat.
	arpeggiot soitetaan iskulta alkaen		arpeggios start on the beat
♯	neljäsosasävelaskelylennys		quarter-tone sharp
♭	neljäsosasävelaskelalennus		quarter-tone flat
glissandos	glissandot on tarkoitettu soitettavan mahdollisimman tasaisesti (paitsi wavy-gliss.)		glissandos are meant to be played as evenly as possible (except wavy-gliss.)
—————▶	muuta vähitellen äänenväristä tai soittotavasta toiseen		change gradually from one sound or one way of playing to another
▲	korkein mahdollinen sävelkorkeus		highest possible pitch
▼	matalin mahdollinen sävelkorkeus		lowest possible pitch

NELJÄSOSASÄVELASKELHARMONIKKA:		QUARTER-TONE ACCORDION:	
1.5- <i>gliss</i>	1.5- <i>gliss.</i> tarkoittaa glissandoa kolmeneljäsosasävelaskelittain	0.5- <i>gliss.</i>	means a glissando by ¾ of whole steps

VASKET:		BRASS:	
brassy	äänenvärin särkyminen (cuivré) kovaa soitettaessa		distorted sound (cuivré) when playing loudly
overtone gliss.	yläsävelsarjaglissandon aikana on tarkoitus käyttää (vain) yhtä tiettyä sormitusta / luistin asemaa [Siten, luonnollisesti, yläsävelsarjaglissandon sävelet eivät ole tasavireisiä.]		during a overtone glissando, it is intended to use (only) one specific fingering / slide position [Thus, naturally, the pitches during the overtone gliss. aren’t in equal temperament.]

LYÖMÄSOITTIMET:		PERCUSSION:	
	coda-symboli tarkoittaa äänenvolumin äkillistä vaimentamista (hiljennä soitin kokonaan nuotin jälkeen, coda-symbolin kohdalla)		coda sign indicates sudden attenuation of the sound (silence the instrument completely after the note, at the designated timepoint of the coda symbol)

LYÖMÄSOITTIMET:		PERCUSSION:	
	soitetaan normaalin tavan mukaisesti (paitsi huiluäänissä)		strings are meant to use in the normal way some vibrato (except for harmonics)
	sul tasto		
	sul ponticello		
	molto sul tasto (bow on fingerboard)		
	molto sul ponticello (bow very next to bridge)		
	ordinary		
	increase bow pressure (from normal to scratching sound)		
	decrease bow pressure (from scratching to normal sound)		
	bow overpressure (scratching sound, no fundamentia)		



dedicated to Veli Kujala

Quarter-Tone Accordion Concerto No. 2

FOR QUARTER-TONE ACCORDION AND SINFONIETTA
in three movements (twelve sections)
(27 min, 2025)

Sampo Haapamäki
(b. 1979)

1st Movement: TRAP

1.1 Whistleblower : “So long, privacy!”

Score in C

Time signature X
refers to the soloist's
free-pulsative bar
(not conducted)

X

2/4 $\text{♩} = 90$

3/4 **POCO A POCO**
4/4 **RALLENTANDO**

Flute 1

Flute 2 doubling Piccolo

Oboe

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Contrabassoon

French Horn in F 1

French Horn in F 2

Trumpet in C

Tenor Trombone

Percussion 1

Percussion 2

Piano

Flute

please, do not use sustain pedal if not separately marked

Crotales

15^{ma}

ppp *ff* *fff* *mp* *p* *mf*

molto legato

bellows shakes

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3/4

molto vibr.
molto sul pont.

8^{va}

4/4

ord.

pp *ff* *pp* *p* *mp* *fff* *mp*

mp *mf* *f* *mp* *ff* *pp*

fff *mp*

24

24

2

Accord

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mp

[illegible]

Solo
Quarter-
Tone
Accord.

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1
6

($\text{♩} = 90$)

3
4

($\text{♩} = 60$)

overblow into harmonics
tr
f *mp*

1
6

($\text{♩} = 90$)

2
4

$\text{♩} = 90$

X

26

FL 1

FL 2
doubling
Picc.

Ob.

Eng. Hn

Cl. in Bb

B. Cl.

Bsn

Cbsn

mf

mf

mf

fff *f* *mp*

fff *wide vibr.* *fff*

fff *mp* *fff* *mp* *p* *fff*

F. Hn in F 1

F. Hn in F 2

Tpt in C

T. Tbn

mf

mp *fff* *mp* *p* *fff*

mp *fff*

Perc. 1

Perc. 2

Pop Gun

fff

Pno.

fff *mf*

fff

Solo
Quarter-
Tone
Accord.

accompaniment

pp *pp* *mf* *pp* *f* *pp* *fff*

bellows shakes

p *fff*

1
6

3
4

1
6

2
4

X

arco
sul pont.
fff *p*

arco
fff *ff* *f*

pizz.
fff *ff* *f*

6

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B

X

MINI CADENZA I
rubato, ad lib

Solo
Quarter-
Tone
Accord.

34

p *fff* *pp > ppp* *sfz* *sub.* *p* *fff* *ppp*

bellows shakes (from fast to slow) ord. (gliss. downwards if possible)

1.5-gliss.

4/4 **♩ = 135** **RALLENTANDO**

2/4

36

Fl. 1

Fl. 2 doubling Picc.

Ob.

Eng. Hn

Cl. in Bb

B. Cl.

Bsn

Cban

Solo Quarter-Tone Accord.

fff *p* *fff* *mf* *fff* *p*

arco ord. *p* *mp* *mf* *f*

arco *p* *mp* *mf* *f*

arco *mp* *mf* *f* *fff* *fff*

arco *mf* *f* *fff* *fff*

pizz. *mf* *f* *fff* *fff*

C 1.2 **Hacker** : “Control versus freedom”

2
4 **J = 90**

3
4

39

FL 1
FL 2 doubling Pice.
Ob.
Eng. Hn
Cl. in Bb
B. Cl.
Bsn
Cbsn

overblow into harmonics
aeolian
3
mp
ff
f
ppp
mp
p
f
fff
mp
ff
fff
pp
mf
f
fff
sfz

harsh multiphonic
including the written note
(ad libitum)

F. Hn in F 1
F. Hn in F 2
Tpt in C
T. Tbn

straight mute
fff
f
fff
f
overtone gliss.
6
fff
straight mute
f
overtone gliss.
fff
f
open
fff
3
f

Perc. 1
Perc. 2

Temple Blocks
mp
p
pp

Pno.

Solo Quarter-Tone Accord.

3
4

p
mp
mp
sul A
seagull-gliss.
(keep the distance between
fingers equal while glissando)
f
mp
fff
ff
(keep the distance between
fingers equal while glissando)
mp

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24

(♩ = 90)

25

24

(2+3)
58

34

49

Fl. 1

Fl. 2
doubling
Picc.

Ob.

Eng. Hn

Cl. in Bb

B. Cl.

Bsn

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C

T. Tbn

Perc. 1

Perc. 2

Pno.

Solo
Quarter-
Tone
Accord.

(2+3)
58

34

7
4

4
4

3
4

4
4

5
4

59

Fl. 1

Fl. 2
doubling
Picc.

Ob.

Eng. Hn

Cl. in Bb

B. Cl.

Bsn

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C

T. Tbn

Perc. 1

Perc. 2

Pno.

Solo
Quarter-
Tone
Accord.

wavy 1.5-gliss.
(approx. number of waves)

wavy 1.5-gliss.

wavy 1.5-gliss.

4
4

3
4

4
4

5
4

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54

44

34

24

44

34

24

13

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66

Fl. 1

Fl. 2
doubling
Picc.

Ob.

Eng. Hn

Cl. in Bb

B. Cl.

Bsn

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in C

T. Tbn

Perc. 1

Perc. 2

Pno.

Solo Vcll/
Dbl Bass

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44

15

Quarters
To
A

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