

Shunsuke Azuma

In fünfeckigen Räumen

für Akkordeon und Klavier

(2010)

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Akkordeon

$\text{♩} = 40$
gva
gliss.
 f
mf \rightarrow pp
pp \leftarrow \rightarrow
vib.

Klavier

$\text{♩} = 40$
ff
p
mf
pp
pp
mf

4

p \rightarrow mf
p \leftarrow mf
f
* mit der Nageln die Tasten streichen

mf
p
pp
cluster

7

pp *mf* *p* — *f*

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

cluster

10

mf *mp* — *pp* *mf*

cluster

pp sfz *p* *mf*

13

mp sfz *f* *mf*

mp *pp* *pp* *p* *p*

16

mf *pp* *sfz* *p* *f* *mp* *f* *f* *p*

Luft-Ton

tr

19

Registerwechsel

p *mf* *p* *f* *sfz* *mf*

* weiße Tasten mit Fingernägeln streichen

21

**

f *p* *pp* *mp* *ppp* *sfz* *gliss.* *sfz* *p* *****

** mit der Nageln die Unebenheit des Instruments streichen

pp *sempre* ***** glissando über die Seiten

24

p *p* *mf* *pp*

(f) *mf* *p* *mf*

* Deckel mit der Fingern und Handfläche reiben

27

cluster

p *p sfz* *mf* *p* *p < f*

(f) *f* *ff* *mf* *pp*

31

cluster

mf *ff* *p* *mf* *mf*

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

35

ff p sfz p

p p p p

39

mf ff molto f p sfz

mp pp p mf

43

p < mf f gliss. pp poco vib.

p f mp pp

46

cluster

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

p *sfz* *p* *f* *pp* *pp sempre* *sfz* *8va*

50

mf *mp* *ppp* *ff*

mf *p* (*f*)

15ma *9*

54

mf *pp* *sfz* *mf* *p*

pp *mf* *sfz* *pp sempre* *mf*

15ma

♩ = 66 ~ 72

57 *gva*

gliss.

pp — *mf* — *fp*

f — *p* < *f*

vib.

♩ = 66 ~ 72

gva

pizz. *ord.*

mf *pp* *pp* < *mf* *pp* *poco* *fp* *mf*

sfz

60

gliss. *ppp* < *p* *gliss.* *mp* < *f* *gliss.* *pp* *vib.*

pizz. *ord.* *gva* *pizz.*

mf *f* *sfz* *p*

64

ppp < *p* *pp* < *pp* *p*

gva *pizz.* *ord.* *pizz.*

p *p* *p*

68

ppp *mf* *f* *f*

mp *f*

an die Deckel klöpfen

3

72

f *pp* *f*

8va *8va*

pp *ff*

Red. Red.

75

simile *pp* *mf* *mp*

mf *mf* *p* *mf*

Red.

Musical score for measures 78-80. The score is written for a grand staff consisting of two bass staves and one treble staff. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The first two bass staves contain complex chordal textures with slurs and accents. Dynamics include *mf* and *p*. The treble staff contains a rhythmic pattern of eighth notes with accents. A small square box is present in the first measure of the first bass staff.

Musical score for measures 81-84. The score is written for a grand staff with two bass staves and one treble staff. The key signature has two flats. The time signature is 4/4. The first two bass staves have chords with accents and dynamics *f*. The treble staff has a melodic line with vibrato markings (*vib.*) and dynamics *mf* and *p*. The second bass staff has a simple accompaniment with dynamics *p* and *pp sempre*. A *Red.* (Reduction) bracket spans the bottom of the page.

Musical score for measures 84-87. The score is written for a grand staff with two bass staves and one treble staff. The key signature has two flats. The time signature is 3/4. The first two bass staves have chords with slurs and dynamics *pp* and *mf*. The treble staff has a melodic line with slurs and dynamics *f* and *p*. The second bass staff has a simple accompaniment with dynamics *f* and *p*. *sva* markings are present above the first two bass staves. A *Red.* (Reduction) bracket spans the bottom of the page.

87 *mp* *8va* *vib.* *vib.* *p* *mp* *mp* *p < mp* *p < mp*

90 *p < mp* *p < mp* *p < mp* *p* *mf* *fp*

93 *f* *ff* *p* *f* *mf* *p*

* schwarze Tasten mit Fingern streichen

96

f *fp* *molto* *ff* *p*

p *ff* *p*

pizz.

99

p *ff* *p* *p*

mf *f* *ord.* *sfz* *f* *mp* *p* *sfz*

102

pp *f* *pp* *mp*

pp *mf* *f* *p*

15ma

105

pp < mp

ff *molto* pp

p mf > pp

(15ma)

f

ff (f)

108

f

p < mp

fff p

8va bassa

111

pp vib.

p

p

Seq.

115

vib.

p < *mf* > *sfz* *p*

p *pp* *pp*

(Red.)

Red.

8va

118

f *ppp* < *mp*

ffz *p*

(8va)

121

ppp *p* *pp*

mp *pp*

ca. 2" - 3"

ca. 2" - 3"

125 *senza tempo*
ca. 7" - 9" vib. x 3
ca. 5" - 6" ca. 7" - 9" vib. ca. 5" - 6"

pp *mf* *p*

p *mf* *sfz* *mp*

129 $\text{♩} = \text{ca. } 60$
vib. vib.

mf *fff* *p* *p*

f *mf*

sva 7

sva *bassa*

Red.

134

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

Red.

137

ff *rit.*

141

a tempo

mp *f*

a tempo

pp *f* *ord.*

p

145

tr *p*

148 (tr) *ppp* *sempre*

p *ff* *pp*

8va *gliss.*

151 *accel.* *a tempo*

mp *fpp* *mp*

ord. *p* *sfz* *6*

8va *sva bassa*

155

mf *pp* *p* *mp* *p* *mf* *pp*

pizz. *ord.* *sfz* *f* *f* *ord.* *pizz.* *p* *p*

162

pp

pp

mf

fff

vib.

vib.

ord.

f

sfz

p

pizz.

p

ord.

sfz

p

165

senza tempo

ca. 7'' - 9''

pp

p

f

senza tempo

f

pp

mf

sfz

gva

pizz.

168

ca. 60

rit.

ppp sempre

pp

p

mf

f

ca. 60

gva

ord.

rit.

p

pp

6

171

senza tempo
so schnell wie möglich ca. 2" - 3" ♩ = ca. 60

ff *pp* *f* *p*

senza tempo
so schnell wie möglich ♩ = ca. 60

gva *loco* *15ma gliss.*

fp *mf* *f* *p*

gva bassa

176

pp *mf* *molto* *ppp*

rit. *a tempo* *vib.*

rit. *a tempo*

pp *sfz*

180

p *f* *ppp* *sfz* *f* *pp*

184 *senza tempo*

p *ppp f* *mf*

sva bassa

senza tempo *8va* *p* *ppp*

Köln, 15.07.2010