

GUY KLUCEVSEK

Three Tributes

for Accordion (Standard Bass)

(2016)

commissioned by the American Accordionists' Association

THREE TRIBUTES

1. Evan-essence

for Evan Harlan (1953-2014)

2. Ballad of Faithe

for Faithe Deffner (1931-2014)

3. Sir Walter's Main Squeeze Rag

for Walter Kuehr (1956-2015)

Notes by the Composer:

The pieces which comprise "Three Tributes" may be performed together as a suite, as they are presented here, or as independent, stand-alone pieces.

A FEW WORDS ABOUT THE NOTATION:

• KEYBOARD

In keeping with standard A.A.A. notation, a note is intended to be played where it appears on the staff, regardless of what register switch is being used: e.g., middle C on the staff is always to be played as the 5th white key on a 41-key piano accordion keyboard, with the indicated register switch determining the sounding octave.

The one variation I have added is INRE usage of the treble clef: i.e., whenever any register switch with the bassoon reed is engaged, I use a treble clef with an 8 below it to indicate that the lowest set of reeds is sounding an octave lower than written. *However, this does not change the hand positioning.* I just feel it is helpful to, and important for, accordionists, or anyone reading the score, to know in exactly which octave the music sounds.

Suggested fingering is for piano keyboard.

• BASS

A section marked *Bass Solo* indicates that all notes are to be played on the bass buttons (i.e., no chord buttons), regardless of where they appear on the staff. That indication is cancelled once chord symbols reappear.

INRE Bass Registrations: Without knowing whether a particular accordion has a standard bass system with C as the low note, or whether it extends below that to A, G, F, or even E, a composer can only *suggest* bass register switches.

The player (or teacher) should use their own ears, judgment, and taste to make changes which suit their particular instrument; e.g., if Bass Piano sounds too light for a particular passage on your accordion, or is out-of-balance with the keyboard, by all means, use Master, or vice versa.

ACKNOWLEDGEMENTS:

Thanks to the American Accordionists' Association for this commission.

It was my performing the A.A.A. commissions of the 1960s that introduced me to the world of contemporary music and, eventually, led to my becoming a composer. Thus it is a great honor for me to add to the catalogue of A.A.A. commissioned works.

Thanks to the Headlands Center for the Arts in the Marin Headlands, CA, for the Artist-in-Residence grant, which provided me with the gifts of time and a studio, allowing me to complete much of the work on these pieces.

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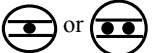
1. EVAN-ESSENCE

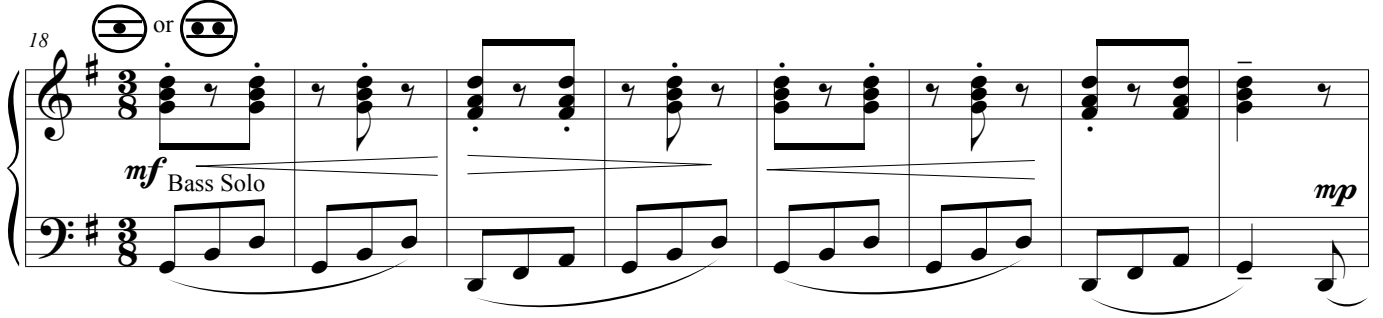
for Evan Harlan

GUY KLUCEVSEK

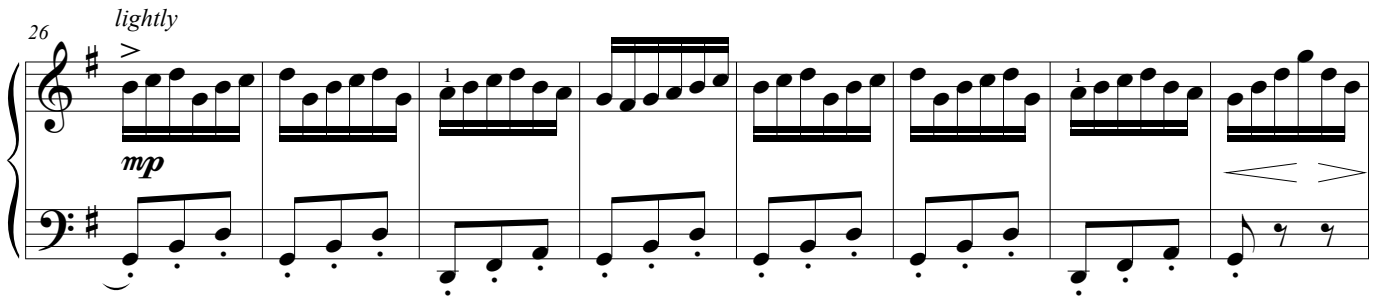
The musical score is written for piano and accordion. It begins with a tempo of $\text{♩} = 152$ and a dynamic of *mf*. The piano part features a melodic line with slurs and accents, while the accordion part provides a rhythmic accompaniment with slurs and accents. The score includes first and second endings, a section marked "a little slower" with a tempo of $\text{♩} = 144$ and a dynamic of *mp*, and a final section marked "Ritenuito". The piece concludes with a double bar line and a key signature change to two sharps.

Alpine Waltz (on steroids) ♩. = 88

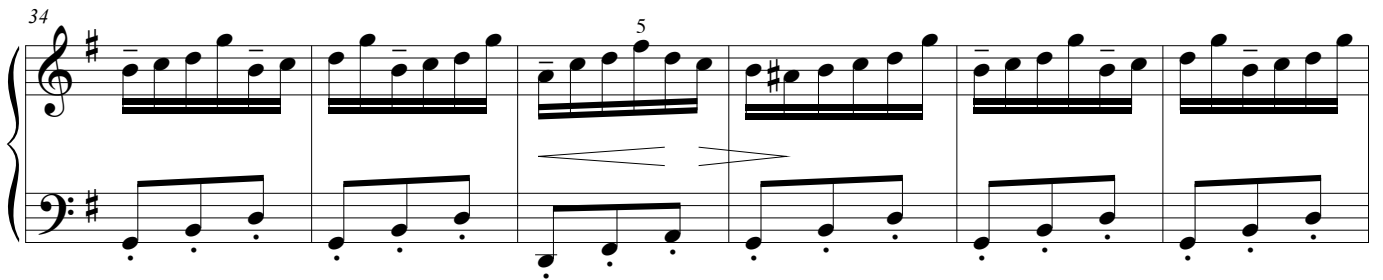
18  *mf* Bass Solo *mp*



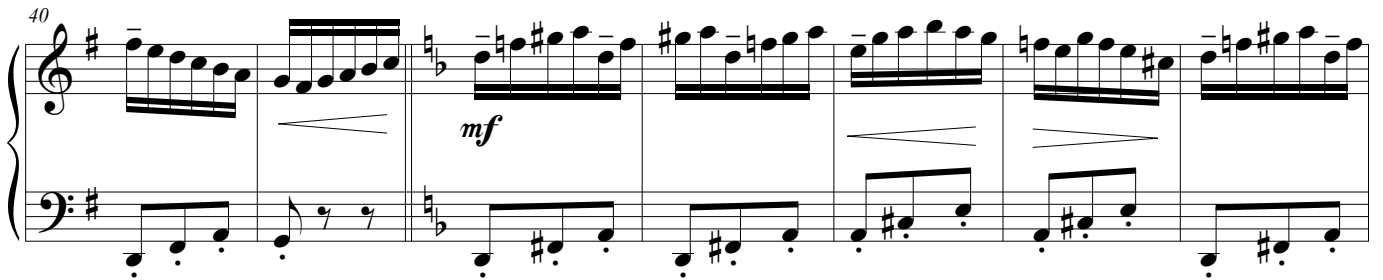
26 *lightly* *mp*



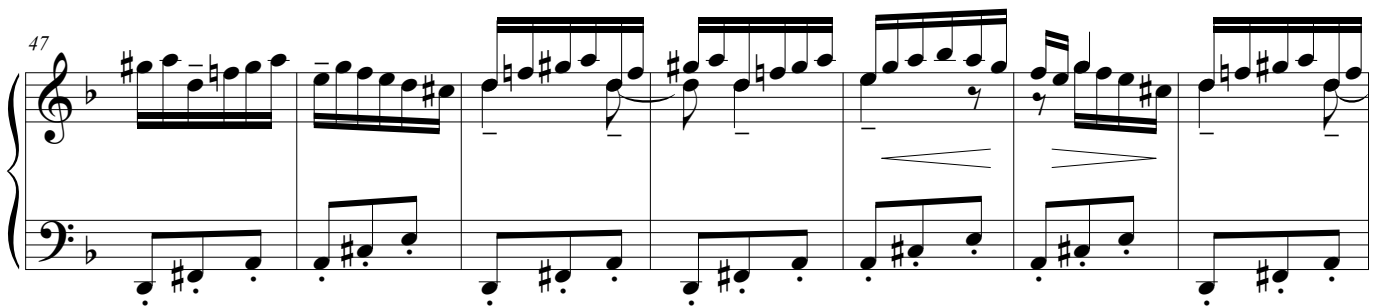
34 5



40 *mf*



47



54 *L'istesso*

mp

60

64

68

73

77

M m m m 7

81

M m m m 7

Swooning

f

85

89

a little faster

mf

95

102

Musical score for measures 102-108. The piece is in B-flat major and 4/4 time. The right hand features a complex, flowing eighth-note melody with various articulations and dynamics. The left hand provides a steady accompaniment with chords and single notes. Measure 102 includes a fingering '7' and a dynamic 'm'. Measures 103-104 have dynamics 'm'. Measure 105 has dynamics '1 3', '2 3', and '1'. Measure 106 has a dynamic 'mf' and an accent 'M'. Measures 107-108 have an accent 'M'.

109

Musical score for measures 109-115. The right hand continues with eighth-note patterns. The left hand features chords with accents 'M'. Measure 109 has an accent 'M'. Measure 110 has an accent 'M'. Measure 111 has an accent 'M'. Measure 112 has an accent 'M'. Measure 113 has an accent 'M'. Measure 114 has an accent 'M'. Measure 115 has an accent 'M'. The time signature changes to 2/4 in measure 113 and 3/8 in measure 115.

116

Musical score for measures 116-121. The right hand features eighth-note patterns with accents 'M'. The left hand features chords with accents 'M'. Measure 116 has an accent 'M'. Measure 117 has an accent 'M'. Measure 118 has an accent 'M'. Measure 119 has an accent 'M'. Measure 120 has an accent 'M'. Measure 121 has an accent 'M'. The time signature changes to 2/4 in measure 120 and 3/8 in measure 121. A dynamic 'f' is present in measure 121.

♩ = 144

122

Musical score for measures 122-124. The tempo is marked as quarter note = 144. The right hand features eighth-note patterns with accents 'M'. The left hand features chords with accents 'M'. Measure 122 has an accent 'M'. Measure 123 has an accent 'M'. Measure 124 has an accent 'M'. The time signature is 3/8.

♩ = 152

125

Musical score for measures 125-127. The tempo is marked as quarter note = 152. The right hand features eighth-note patterns with accents 'M'. The left hand features chords with accents 'M'. Measure 125 has an accent 'm'. Measure 126 has an accent '7' and 'M'. Measure 127 has an accent 'M'. The time signature is 3/8.

128 $\text{♩} = 160$

M m

132

136 *marcato*

f Bass Solo

140

fp *ff*