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 pieices.

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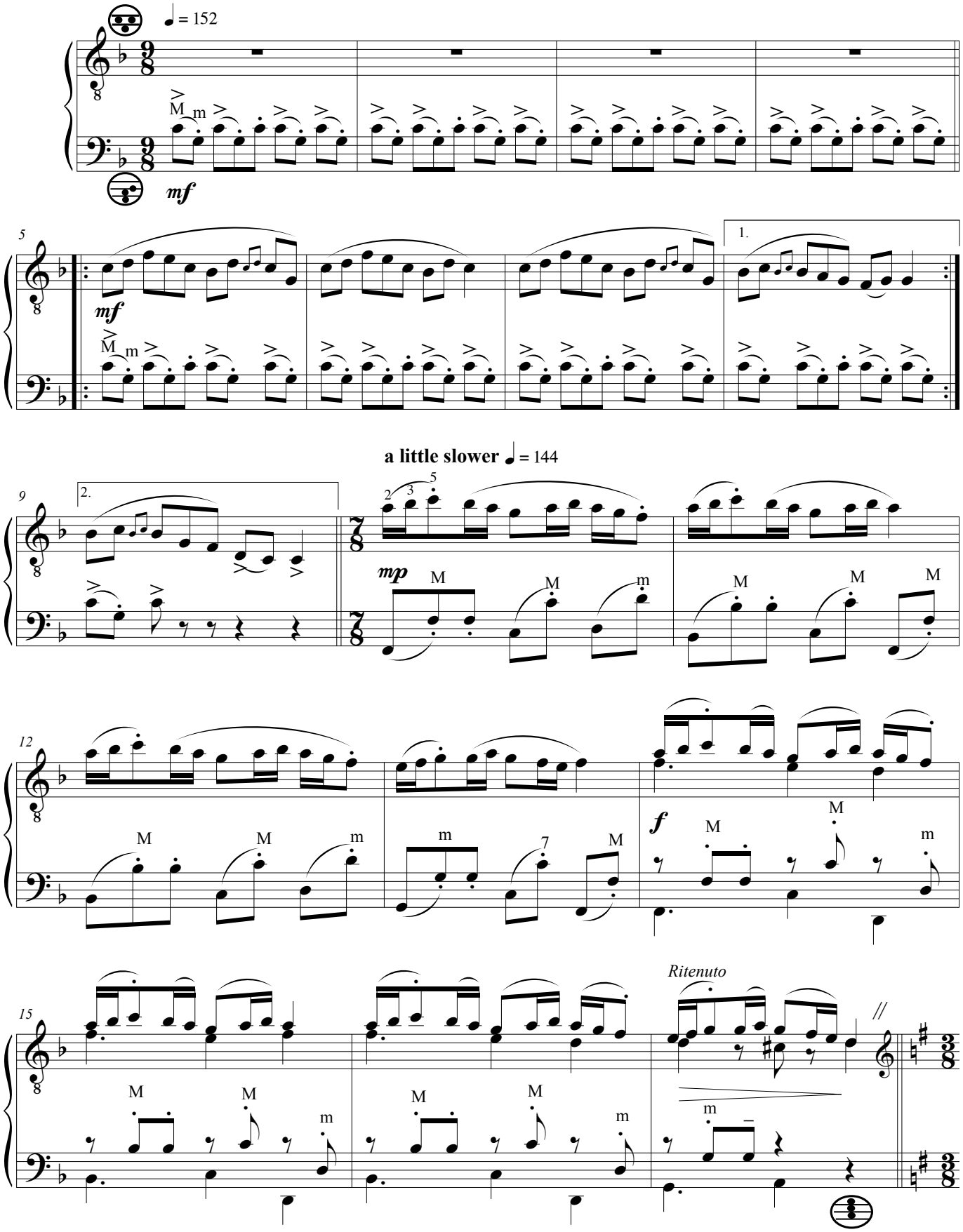
1. EVAN-ESSENCE

for Evan Harlan

GUY KLUCEVSEK



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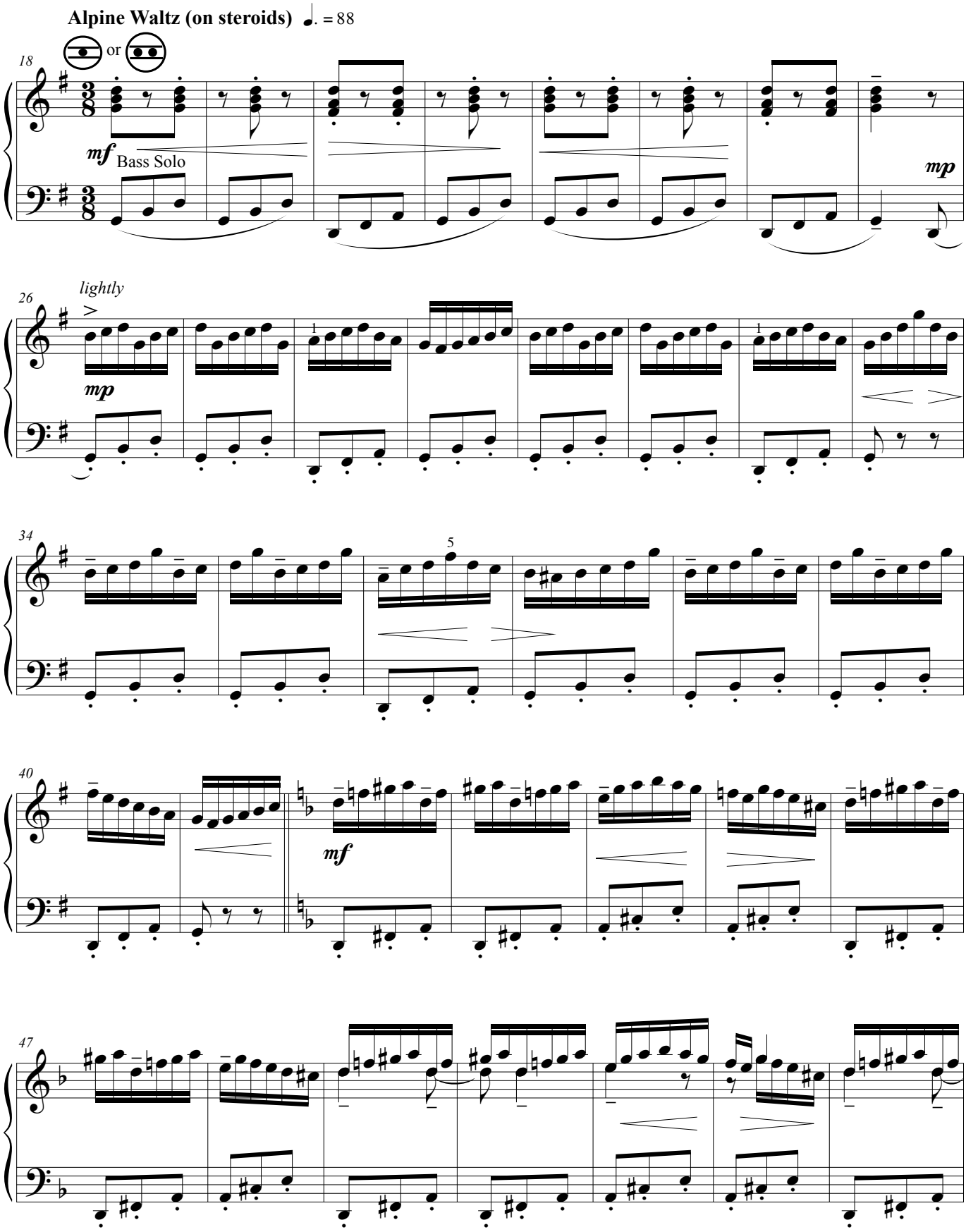
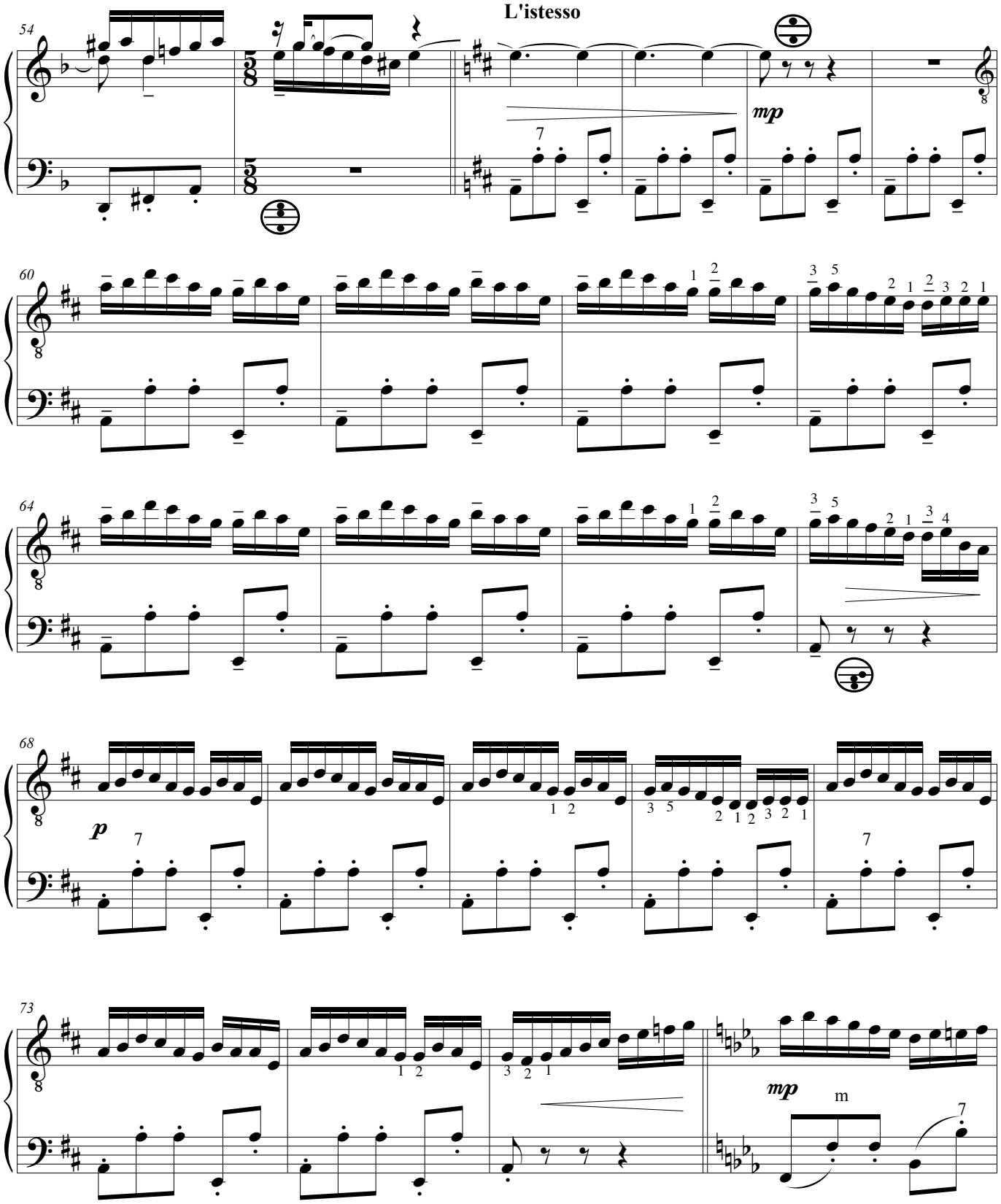
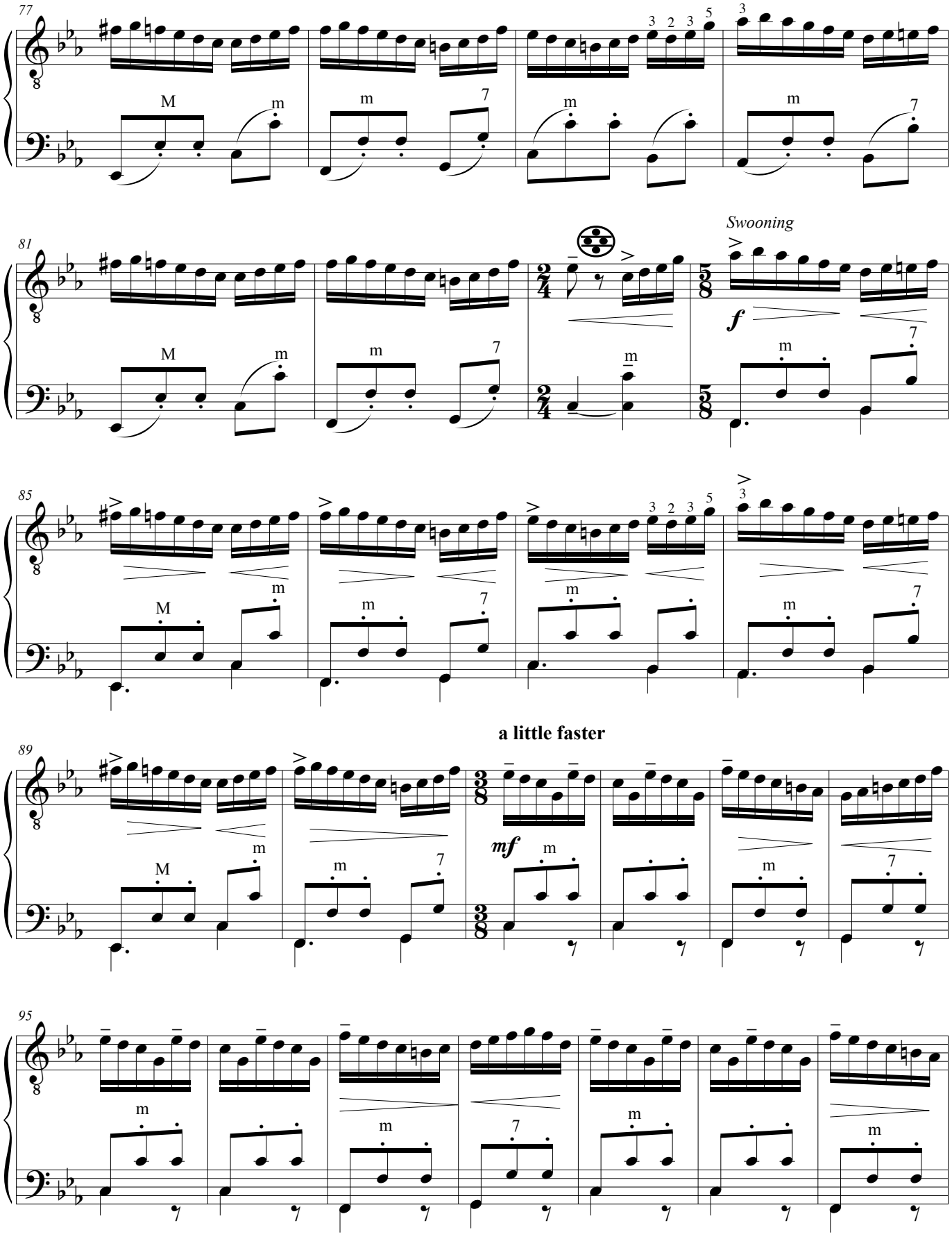
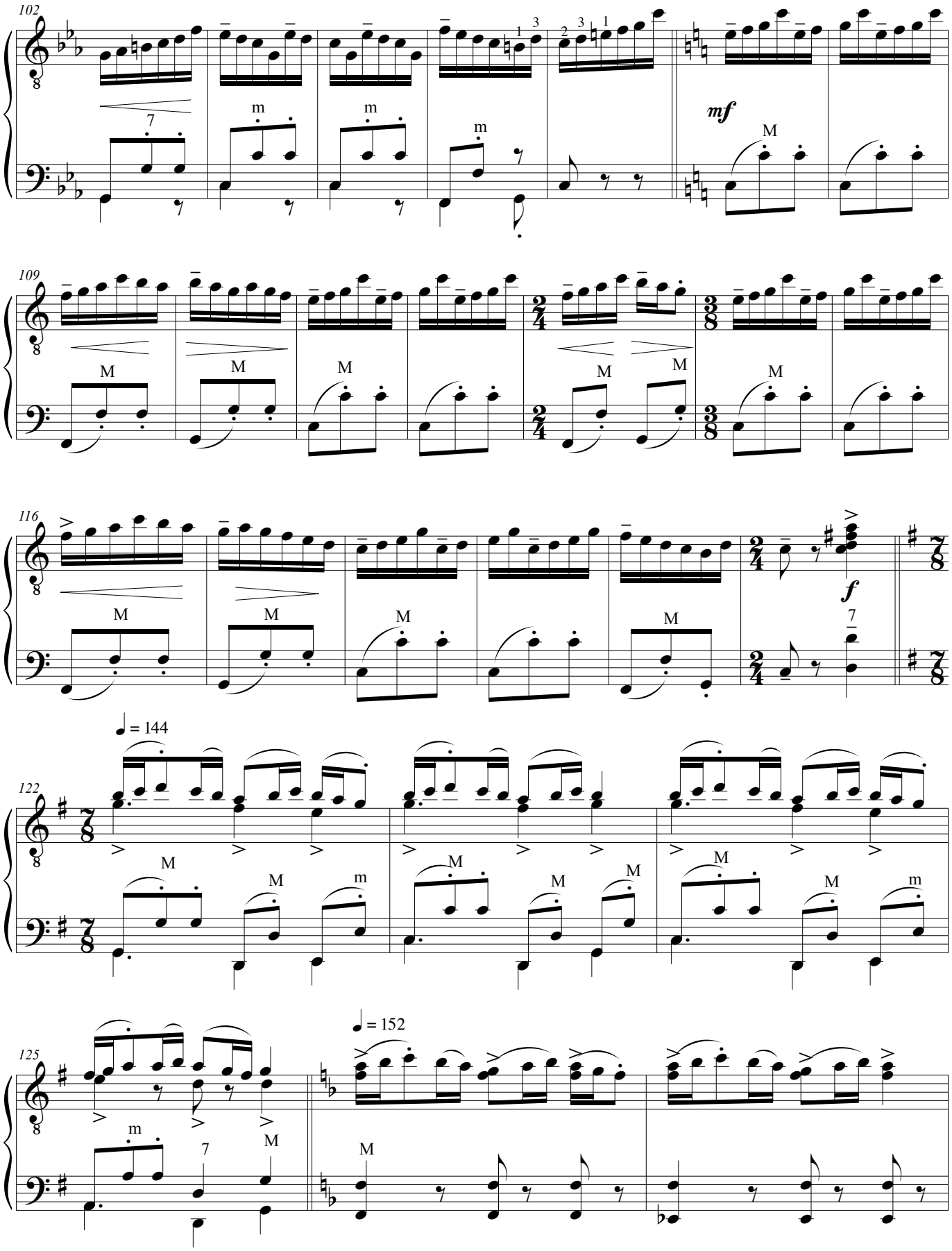
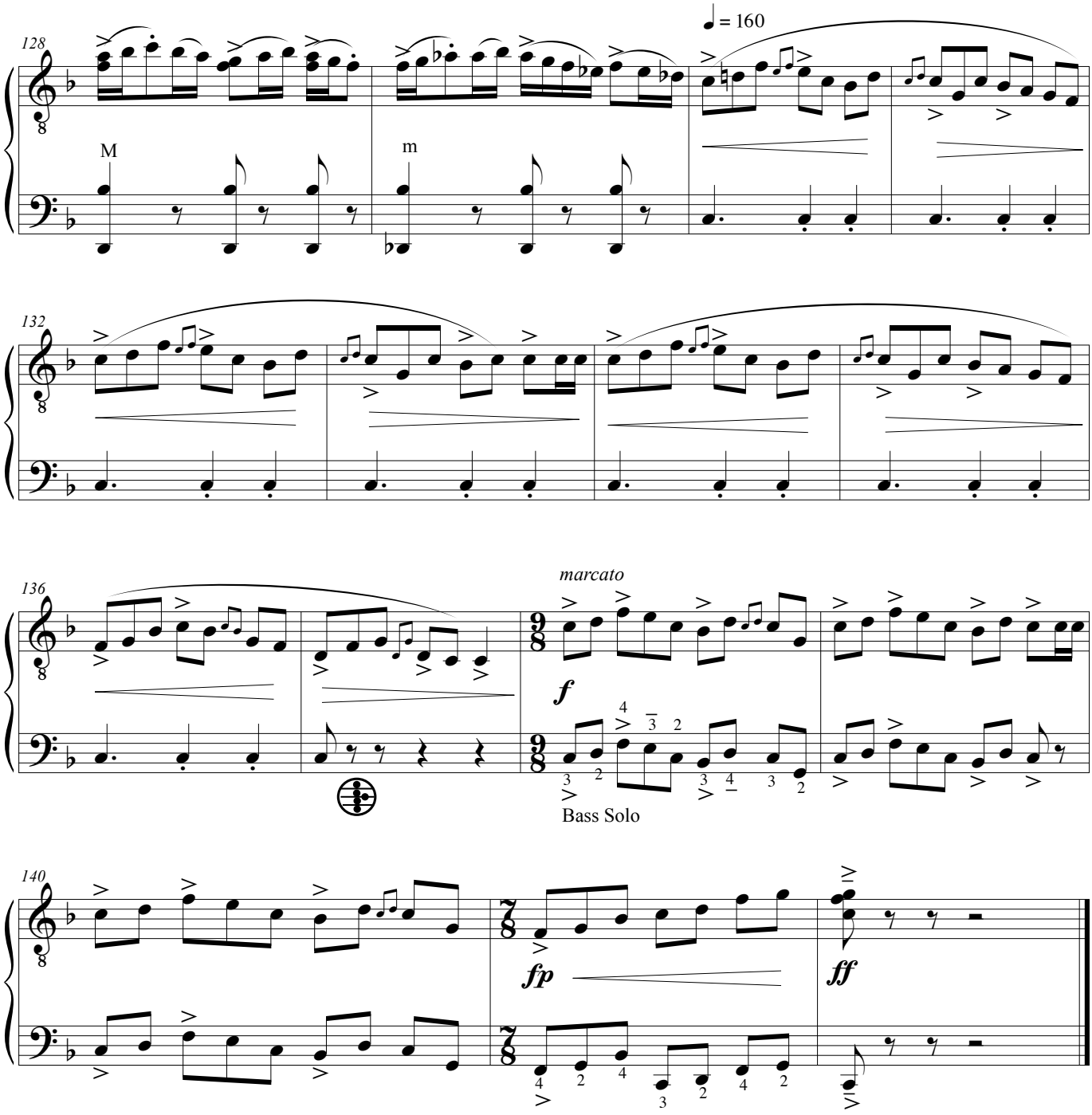

Alpine Waltz (on steroids) ♩. = 88
or
18
mf
Bass Solo
mp
26
lightly
mp
34
5
40
mf
47


L'istesso
54
mp
60
64
68
p
73
mp
m


77
81
Swooning
f
85
a little faster
89
mf
95


102
mf
109
116
f
122
♩ = 144
125
♩ = 152


128
♩ = 160
M
m
132
136
marcato
f
Bass Solo
140
fp
ff