

Володимир Рунчак

Volodymyr Runchak

Маленький концерт для баяна (акордеона) та струнного оркестру

Concerto piccolo for accordion and string orchestra

SCORE

Умовні позначення

Fx-b.m - готова клавіатура

F-b.m - виборна клавіатура

B-t. - два ряди басів

M - мажорний акорд

m - мінорний акорд

7 - доміант септакорд

dim. 7 - зменшений септакорд

Conventional signs

Fx-b.m - fixed-bass manual

F-b.m - free bass manual

B-t. - bass-tones both rows

M - major chord

m - minor chord

7 - dominant seventh chord

dim. 7 - diminished seventh chord

I

6 **4** **Andante** **5** **4** **Poco a poco acceler.** **3** **4** **5** **4** **4** **4**

Accordion

I
p *3* *3* *sim.* *poco a poco cresc.* *3* *f* *5*

II
p *sim. V* *poco a poco cresc.* *5* *f*

V-ni I III
p *sim.* *3* *poco a poco cresc.* *5* *sim.* *f* *5*

IV
p e cresc. *5* *sim.* *f* *3*

V
p e cresc. *3* *sim.* *f* *3*

I
p poco a poco cresc. *f*

II
p poco a poco cresc. *f*

III
p poco a poco cresc. *f*

IV
p poco a poco cresc. *f*

I
pizz.

Viola II
p pizz.

III
p pizz.

I
pizz.

Celli
II
p pizz.

Cb
p

1
4/4 *loco* **Allegretto**

5

Acc. *f*

F-b. m

Vle I *mp*

Vle II *mp*

Vle III *mp*

Vc I *mp* unis. (pizz.)

Cb. *mp* pizz.

8

Acc. *sf*

6
4

Vle I

Vle II

Vle III

Vc I

Cb.

11 **6** **2** **4** **5** **4**

V-ni I
II
III
IV
V

pizz. *mp*

V-ni II
III
IV

pizz. *mp*

13 **6** **4** **4** **4**

V-ni I
II
III
IV
V

V-ni II
III
IV

4 3

15

m.d.

Acc.

m.s.

V-ni I I II III IV V

V-ni II I II III IV

Vle I II III

Vc

Cb.

* On instruments where the left hand a fingerboard B, other intervals (chords) can be played ease of performance.

4

18

I arco *mp* 3 *cresc.*

II arco *mp* 3 *cresc.*

V-ni I III arco *mp* 3 *cresc.*

IV arco *mp* 3 *cresc.*

V arco *mp* 3 *cresc.*

I arco *mp* e *cresc.*

II arco *mp* e *cresc.*

V-ni II III arco *mp* e *cresc.*

IV arco *mp* e *cresc.*

I arco *mp, cresc.*

II arco *mp, cresc.*

III arco *mp, cresc.*

I arco *mp, cresc.*

Vc II arco *mp, cresc.*

III arco *mp, cresc.*

Cb. arco *mp, cresc.*

21

I

II

V-ni I

III

IV

V

I

II

V-ni II

III

IV

I

II

Vle

III

I

Vc

II

III

Cb.

5

5 (2+3) $\text{♩} = \text{♩}$

8 ♩ 8 ♩

25

mf

9

5

8

Acc.

29

Acc.

32

Acc.

35

Acc.

3 **6**
8

Ric (a3)

f

35

V-ni I

V-ni II

Vle

Vc

Cb.

mp

unis.
only finger taps

8

42 Acc. Musical score for the Accordion, showing a complex harmonic texture with multiple chords and melodic lines in both hands.

42 V-ni I Musical score for the First Violin, featuring a melodic line with various articulations.

V-ni II Musical score for the Second Violin, mirroring the First Violin's melodic line.

Vle Musical score for the Viola, providing harmonic support with a steady rhythmic pattern.

Vc Musical score for the Violoncello, providing harmonic support with a steady rhythmic pattern.

Cb. Musical score for the Contrabass, providing harmonic support with a steady rhythmic pattern.

7

4 4 ^{15^{ma}} Musical notation indicating a tempo change to 4/4 and a first ending mark.

49 Acc. Musical score for the Accordion, featuring a rhythmic accompaniment with accents and dynamics such as *f* and *mp*.

I, II, III V-ni I Musical score for the First Violins, marked with dynamics like *mp* and *col legno*.

IV, V V-ni II Musical score for the Second Violins, marked with dynamics like *mp* and *col legno*.

I, II Vle Musical score for the Violas, marked with dynamics like *mp* and *col legno*.

III, IV Vle Musical score for the Violas, marked with dynamics like *mp* and *col legno*.

I, II Vc Musical score for the Violoncellos, marked with dynamics like *mp* and *col legno*.

III Vc Musical score for the Violoncellos, marked with dynamics like *mp* and *col legno*.

II, III Cb. Musical score for the Contrabasses, marked with dynamics like *mp* and *col legno*.

Cb. Musical score for the Contrabasses, marked with dynamics like *mp* and *col legno*.

53

Acc.

(15^{ma})

53

I, II, III

V-ni I

IV, V

I, II

V-ni II

III, IV

I

Vle II

III

I

Vc II

III

Cb.

pizz.

(mp)

pizz.

(mp)

pizz.

(mp)

pizz.

(mp)

pizz.

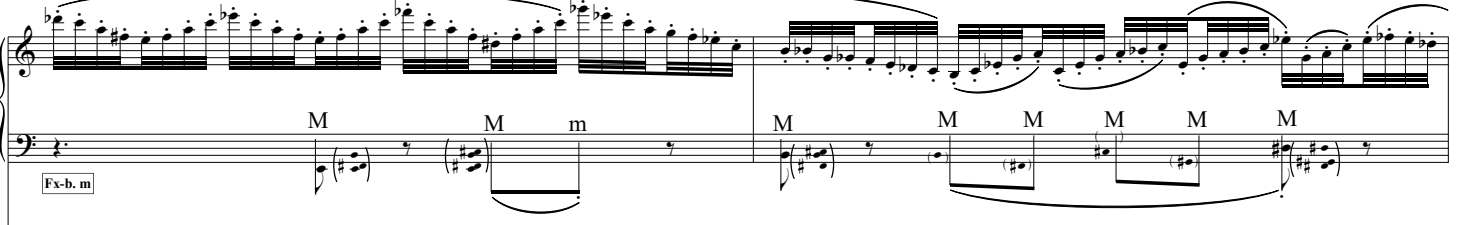
(mp)

pizz.

(mp)

This page of a musical score features an Accordion (Acc.) and a string ensemble. The Accordion part begins at measure 57 with a melodic line in the right hand and a bass line in the left hand. A 'loco' sign is placed above the staff, and a 'B-t.' marking is below the left hand. The string ensemble consists of five Violin parts (I, II, III, IV, V), four Viola parts (I, II, III, IV), and three Cello/Double Bass parts (I, II, III). The Violin parts are marked with 'pizz.' and '(mp)'. The Viola and Cello/Double Bass parts have rests for the first two measures. The score is written in a key signature of one flat and a 3/4 time signature.

9  loco

61
Acc. 
M M m M M M M M M
Fx-b. m

61
I arco *mf*
II arco *mf*
V-ni I III arco *mf*
IV arco *mf*
V arco *mf*
I arco *mf*
II arco *mf*
V-ni II III arco *mf*
IV arco *mf*
I arco *mf*
Vle II arco *mf*
III arco *mf*
Vc I unis. arco *mf*
Cb. arco *mf*



63

Acc.

M M M dim.7 M

(8^{va})

B-t.

I

(8^{va})

II

V-ni I

III

IV

V

I

II

V-ni II

III

IV

I

II

Vle

III

Vc I

Cb.

65

Acc.

M M M

5/4 3/4 5/4

10

5/4 ^{8va}

3/4 *Poco a poco rit.* 5/4

6/4

Andante

67

Acc.

67

I

II

V-ni I

III

IV

V

I

II

III

IV

V-ni II

I

II

III

I

II

III

Vcl

attacca

II

11

8
4 \ominus loco **Lento**

4
4

5
4

4
4

71

Acc.

12

4
4

3
4

5
4

6
4

74

Acc.

(p)

F-b. m

V-ni II

I

III

(pizz.)

p

pizz.

p

pizz.

p

Vc III

unis. arco

ppp

arco

ppp

Cb.

78 **6/4** **5/4** **2/4** **4/4** **13**

78 I *pizz.* *p*

II *pizz.* *p*

V-ni I III *pizz.* *p*

IV *pizz.* *p*

V *pizz.* *p*

V-ni II *div.*

Vle *arco unis.* *ppp*

I *pizz.* *p*

II *pizz.* *p*

III *pizz.* *p*

82 **3/4** **5/4** **6/4** **5/4**

Acc. *poco a poco cresc*

82 I *mp*

II *mp*

V-ni I III *mp*

IV *mp*

V *mp*

V-ni II *unis. arco* *mp*

Vle I *poco*

I *mp*

II *mp*

III *mp*

mp

86 **5/4** **2/4** **4/4** **14** **8♯** *quasi And.*

Acc. *f* *B-t.*

V-ni I *unis. arco* *mf*

V-ni II *pizz.* *più* *arco* *mf*

I *pizz.* *arco* *mf*

Vle II *pizz.* *arco* *mf*

III *pizz.* *arco* *mf*

Vc I

89 *ord.* *quasi And.* **3/4** *ord.* *quasi And.* **5/4** *quasi And.* **6/4**

Acc. *5* *5* *5* *3*

V-ni I

I *3* *3*

Vle II *3*

III *3*

Vc *arco*

6/4 5/4 2/4 4/4

92

Acc. *ord.*
poco a poco dim

V-ni I *poco a poco dim*

Vle I *più*

I *mf* arco *dim.*

Vc II *mf* arco *dim.*

III *mf* arco *dim.*

15 4/4 3/4 5/4 4/4 5/4

95

Acc. *p* *loco* *

I *pppp*

II *pppp*

III *pppp*

IV *pppp*

V *pppp*

I *pppp* *senza cresc* *gliss*

II *pppp* *senza cresc* *gliss*

III *pppp* *senza cresc* *gliss*

IV *pppp* *senza cresc* *gliss*

I *pppp* *senza cresc* *gliss*

II *pppp* *senza cresc* *gliss*

III *pppp* *senza cresc* *gliss*

I *pppp* *senza cresc* *gliss*

II *pppp* *senza cresc* *gliss*

III *pppp* *senza cresc* *gliss*

I *pppp* *senza cresc* *gliss*

II *pppp* *senza cresc* *gliss*

III *pppp* *senza cresc* *gliss*

Cb. *pppp* *senza cresc* *gliss*

* Reduce the strength of the bass sound by using register shift

5/4

4/4

3/4

100

Acc. *mp* cluster

m.s.

I

II

V-ni I

IV

V

**

III

16 Allegro

2⁺1st 5/4

4/4

5/8 (2+3)

7/4

103

Acc. *f* *molto* cluster *ff* *sempre*

I

Vc II

III

Cb. *pizz.* *mf*

[F-b. m]

7/4

5/4

3/4

108

Acc.

I

Vle II

III

Vc *unis.* *mf*

Cb.

** Increase the strength of the bass sounds by using register shift

17

5/4

3/4

6/4

Acc. *gliss*

V-ni I *mf* *più*

V-ni II *mf* *più*

V-ni III *mf* *più*

IV *mf* *più*

V *mf* *più*

I *mf* *più*

II *mf* *più*

III *mf* *più*

IV *mf* *più*

I *unis.* *più*

II *unis.* *più*

III *unis.* *più*

I *più*

Vc I *più*

Vc II *più*

III *più*

Cb. *arco* *f*

* On instruments where the left hand a fingerboard B, other intervals (chords) can be played ease of performance.

116 **loco** **sempre** **4/4** **5/4** **3/8** **3/4**

Acc. **sempre (with the bellows)** **B-1.**

116 I II V-ni I III IV V I II III IV

f

120 **3/4** **5/4** **3/8** **2/4** **6/8** **3/4**

Acc.

120 I II V-ni I III IV V I II III IV

unis.

div. in 2 ^I _V

div. in 2 ^I _V

div. in 2 ^{II} _V

div. in 2 ^{II} _V

125 **3/4** **6/4** **19** **1/4** **5/4** **1/4**

Acc. *F-b, m*

V-ni I *unis.* *sf*

V-ni II *sf*

Vlc I *unis.* *f*

Vc I *f*

130 **1/4** **5/4** **4/4** **1/4** **4/4** **20** **3/4**

Acc.

V-ni I, II *unis. arco ord.* *f*

V-ni III, IV *f* *unis. arco ord.*

Vlc I, II *f* *arco ord.*

Vc *f*

Cb. *m.s.* *sf* *m.d. sempre* *m.s.*

* Stomp left (right) hand fingers on the strings

135 **3/4** **4/4** **3/4** **4/4** **5/4**

Acc.

135

I, II, III

V-ni I

IV, V

I, II

V-ni II III

IV

Cb.

div.

unis.

ord. arco

f

139 **5/4** **21** **4/4** **5/4** **2/4** **5/4**

Acc.

Ric (a3)

mf

V-ni II

I

Vlc II

III

I

Vc II

III

mf

5/4 *sempre* (with the bellows) $\square \vee \square \vee$

143

Acc.

143

V-ni I

V-ni II

I

II

III

IV

I

II

III

IV

mf

145

2/4

1/4

4/4

Acc.

B-t.

cluster

F-b, m

145

V-ni I

V-ni II

I

II

III

IV

I

II

III

IV

148 **4/4** *ord.* *sempre* **6/4** **4/4**

Acc. *f* *gliss*

V-ni III/IV *mf* *IV*

Vcl. I *mf*

Vcl. II *mf*

Vcl. III *mf*

Vc. I, II *mf* *unis.*

Vc. III *mf*

Cb. *arco* *mf*

151 **4/4** *delta* **6/4** **23** *IS ma* **3/4** **4/4**

Acc. *gliss*

V-ni I *mf*

V-ni II *mf*

V-ni III *mf*

V-ni IV *mf*

Vcl. I *mf*

Vcl. II *mf*

Vcl. III *mf*

Vc. I, II

Vc. III

Cb.

155 **4**/**4** ^{15^{ma}} **3**/**4** **5**/**4** **4**/**4**

Acc. *gliss*

I V-ni II III IV

Vle I II III

24

159 *f*

I V-ni I II III IV V

I V-ni II III IV

Vle *unis.* *f*

Vc *unis.* *f*

Cb. *f*

25

5 4

6 8

3 4

164

Acc.

ff

M m7 dim.7 sempre

Fx-b. m

I

II

V-ni I

III

IV

V

I

II

V-ni II

III

IV

I

II

Vlc

III

I

II

Vc

III

Cb.

167 **3/4** **4/4** **3/4** *8va* **4/4**

Acc.

V-ni I

V-ni II

Vlc I

Vlc II

Vc I

Vc II

Cb.

170
Acc.
4/4
5/4
2/4
4/4
15^{mi}

V-ni I
I
II
III
IV
V

V-ni II
I
II
III
IV

Vle
II
III

Vc
I
II
III

Cb.

174
Acc.
4/4
3/4
2/4
5/4
3/4
f
sempre
F-b, m

178 **3/4** **4/4** **3/4**

Acc.

182 **3/4** **4/4**

Acc.

185 **4/4** **2/4** **4/4**

27 *sempre* (with the bellows)

Acc.

185

I
II
V-ni I
IV
V

I
II
V-ni II
III
IV

I
II
III
Vlc
Vc
Cb.

188

Acc.

188

I

II

V-ni I III

IV

V

I

II

V-ni II

III

IV

I

II

Vlc

III

I

II

III

Vc

III

Cb.

191

Acc.

191

I

II

V-ni I

III

IV

V

I

II

V-ni II

III

IV

I

II

Vle

III

I

II

Vc

III

Cb.