

Intermezzi V

für Viola und Akkordeon

Intermezzo 1

Misato Mochizuki, 2012

♩ ≈ 56-63
sul tasto → ord. → sul pont. → ord.

Viola

Akkordeon

pp (4" ca.) *mf* (6" ca.) *p espressivo*

3

5 *mf* *p* sul pont. ord.

7

9 *mf* *

11

13

15 *p*

17 *f* *pp* sul pont. ord. x2-3

* ossia:

poco agitato

19

Musical notation for measures 19-20. The bass clef staff contains a continuous eighth-note pattern. A long slur covers the entire passage. The key signature is two sharps (F# and C#).

21

Musical notation for measures 21-22. The bass clef staff continues the eighth-note pattern. Measure 21 is marked *f* and measure 22 is marked *p*. A slur covers both measures. A fermata is placed over the final note of measure 22.

Piano accompaniment for measures 21-22. The right hand has a long slur over two whole notes. The left hand has a long slur over two whole notes. The notes are sustained throughout the measures.

Intermezzo 2

24

♩ = 60

Musical notation for measures 24-25. The bass clef staff features eighth-note patterns with slurs and fingering numbers (7). The dynamic marking *mf* is present.

Piano accompaniment for measures 24-25. The right hand has a long slur over two whole notes. The left hand has a long slur over two whole notes. The notes are sustained. The dynamic marking *pp* is present. The left hand has slurs and fingering numbers (6, 3, 6, 3, 6) under the notes.

26

Musical notation for measures 26-27. The bass clef staff features eighth-note patterns with slurs and fingering numbers (7). The key signature changes to one sharp (F#).

Piano accompaniment for measures 26-27. The right hand has a long slur over two whole notes. The left hand has a long slur over two whole notes. The notes are sustained. The left hand has slurs and fingering numbers (3) under the notes. The time signature changes to 2/4 at the end of measure 27.

Intermezzo 3*

molto agitato ♩ = 64



28

f *mp* *f* *mf* *f*

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

Leseprobe

32

mp *f*

p *f*

Sample page

37

f *mp* *f* *mf* *f*

mp *ff* *mf*

* The two instruments don't need to be perfectly together on the first beat of each bar. Priority must be given to maximize the flow and energy of the music.

42

Leseprobe

46 Più agitato

Sample page

52