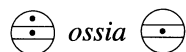


Laurentius Variations

Dedicated to Laurentius Hansen



ossia

Tema ♩ = 120-144

Jeanette & Lars Dyremose

1 2 3 4 3 5 4 3 4 3 1 4 1 2 3 4

mf *f* *p*

SB

F f c E c7 C f F C₂ D₄ E₂ F₃

2 3 4 3 2 3 4

f *mf* *cresc.*

bb D bb Bb

3x 4x 3x 2 3 2 4 3 2 3x 4x 3

f *f* *dim.*

f F f A G₃ c₇ 2 C₃ F₄ f₃ f₇ 2

4 3 5 4 3 4 5 2 3 1 2 3 4

mf *f*

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⊖ ossia ⊖

Allegro ♩ = 132-152

1 2 3 4 1 2 4 3 1 3 4 3 1 4 5 4 3 2 1 2 4 5 4 3x 2 1 3

mf

F₅ f₄ E₃ C₂ F₄ F_{#2} G₃ c₇₂ f₃ F₄

2 1 3 1 2 1 2 3 4

2 4 3 2 3 2 3 4 3 2 3 4x 5 2 3 4 3x 4 3x 1 2 1 2 4 3 1 2 3 4 3 2 1

cresc.

Bb₅ C₃ D₅ E₃ F₄ f₃ A₄ f₃ G₂ F₄ E₃ c₇₂



2 1 2 3x 4x 2 3 4

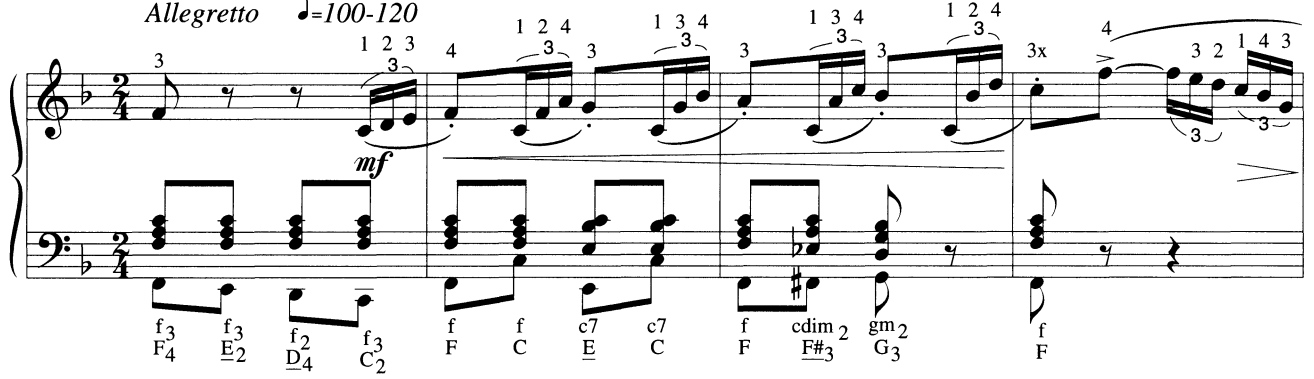
F₄ f₃ A₄ f₃

4 5 4 3x 2 1 4 3 4 2

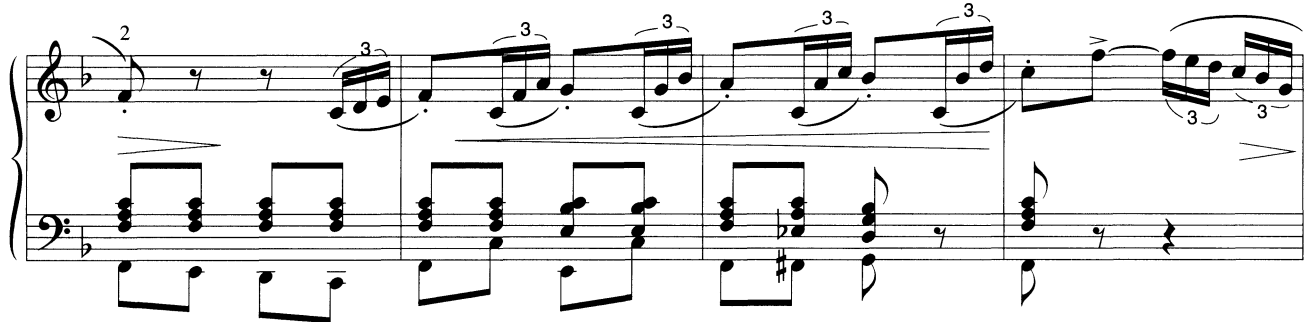
f poco a poco rit.

F₄ E₃ D₅ C₃ Bb₅ A₄ G₂

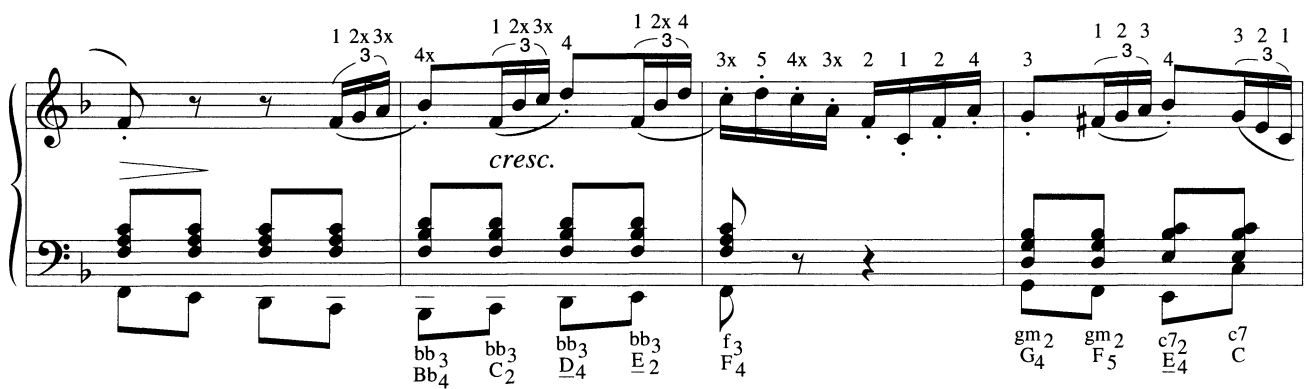
ossia  
Allegretto $\text{♩} = 100-120$



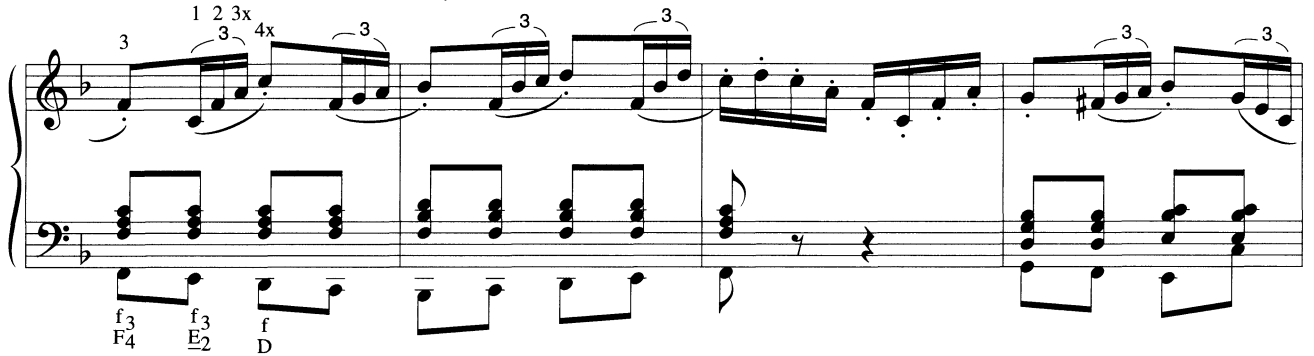
System 1: Treble clef, 2/4 time. Measures 1-4. Fingerings: 1 2 3, 4, 1 2 4, 3, 1 3 4, 3, 1 3 4, 3, 1 2 4, 3. Dynamics: *mf*. Chords: $f_3 F_4$, $f_3 E_2$, $f_2 D_4$, $f_3 C_2$, $f F$, $f C$, $c_7 E$, $c_7 C$, $f F$, $cdim_2 F\#_3$, $gm_2 G_3$, $f F$.



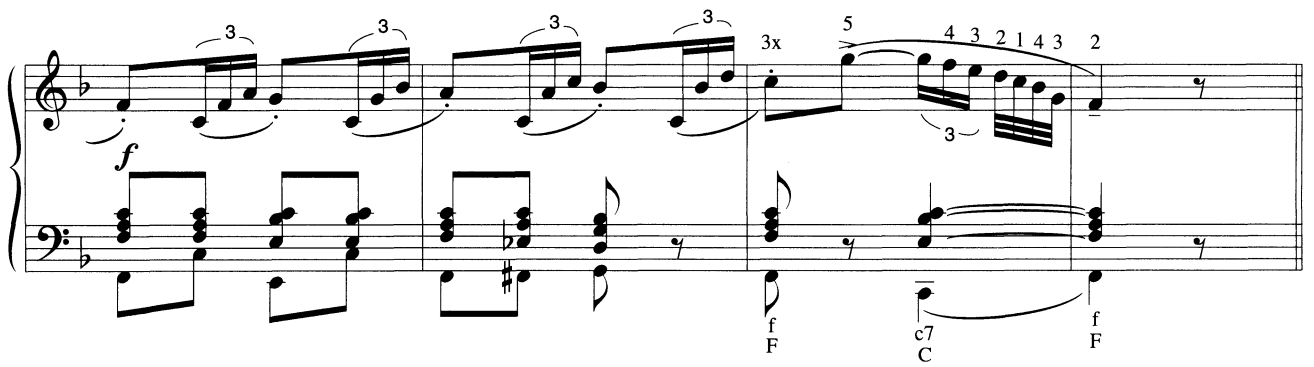
System 2: Treble clef, 2/4 time. Measures 5-8. Fingerings: 2, 3, 3, 3, 3, 3. Chords: $f_3 F_4$, $f_3 E_2$, $f_2 D_4$, $f_3 C_2$, $f F$, $f C$, $c_7 E$, $c_7 C$, $f F$, $cdim_2 F\#_3$, $gm_2 G_3$, $f F$.



System 3: Treble clef, 2/4 time. Measures 9-12. Fingerings: 1 2x 3x, 3, 4x, 1 2x 3x, 3, 4, 1 2x 4, 3, 3x, 5, 4x, 3x, 2, 1, 2, 4, 3, 1 2 3, 3, 3, 2, 1. Dynamics: *cresc.*. Chords: $bb_3 Bb_4$, $bb_3 C_2$, $bb_3 D_4$, $bb_3 E_2$, $f_3 F_4$, $gm_2 G_4$, $gm_2 F_5$, $c_7 E_4$, $c_7 C$.



System 4: Treble clef, 2/4 time. Measures 13-16. Fingerings: 1 2 3x, 3, 4x, 3, 3, 3. Chords: $f_3 F_4$, $f_3 E_2$, $f D$, $f F$, $f C$, $c_7 E$, $c_7 C$, $f F$, $cdim_2 F\#_3$, $gm_2 G_3$, $f F$.



System 5: Treble clef, 2/4 time. Measures 17-20. Fingerings: 3, 3, 3, 3, 3x, 5, 4, 3, 2, 1, 4, 3, 2. Dynamics: *f*. Chords: $f F$, $c_7 C$, $f F$.

⊖⊖ ossia ⊖⊖ *Capriccio* ♩ = 60-80

1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 4 3 2x 4 3 5 4 3 4 3 1 4 3

First system of the musical score. The treble clef contains a melody with triplets and slurs. The bass clef contains a harmonic accompaniment with chords. The dynamic marking *f* is present. Chords are labeled as d_3 D_4 , d_3 $C\#_2$, d_3 C_5 , g_3 B_4 , gm_2 Bb_5 , a_7_2 A_4 , d D , and a_7 A .

Second system of the musical score. The treble clef continues the melody with triplets. The bass clef continues the harmonic accompaniment. The dynamic marking *f* is present. A chord is labeled as d D .

Third system of the musical score. The treble clef features more complex rhythmic patterns with fingerings like 234, 3, 543, 2, 4321, 3, 1 4 1 2 3 4 3, and 2 4 1 2 5 4 1 2 5 4x. The dynamic markings are *mf rallentare*, *f*, *mf*, *rit.*, and *f a tempo*. Chords are labeled as G_5 , g_4 , a_7_2 , d_4 , a_7_2 A_3 , d_3 D_4 , d_4 , em_2 , and a_7_3 .

Fourth system of the musical score. The treble clef continues the melody with triplets. The bass clef continues the harmonic accompaniment. The dynamic marking *f* is present. Chords are labeled as A_2 , B_4 , $C\#_2$, and D_3 .

⊙, ⊙ ossia ⊙, ⊙

Leggiero ♩=100-116



First system of the piano score. The right hand features a melodic line with various fingerings (2, 3, 4, 5, 1, 2, 3, 4, 5, 3, 2) and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *mp*. Chords are labeled: G, g, F₅, E₄, d₇₂, D₃, g₃, G₄, and cdim₂.

Second system of the piano score. The right hand continues with slurs and fingerings, including a triplet of 2, 3, 4. The left hand has chords and notes. Dynamics include *mp* and *piu mosso*. Chords are labeled: c₃, C₄, and c₃, B₂.

Third system of the piano score. The right hand has slurs and fingerings, including triplets (3x) and doublets (2x). The left hand has chords and notes. Dynamics include *f* and *mp*. Chords are labeled: c₃, A₄, G₂, c₂, C₃, f₄, and C₃.

Fourth system of the piano score. The right hand has slurs and fingerings, including quadruplets (4x) and doublets (2x). The left hand has chords and notes. Dynamics include *f* and *a tempo*. Chords are labeled: c₂, C₃, and G, C.

Fifth system of the piano score. The right hand has slurs and fingerings, including triplets (3x) and doublets (2x). The left hand has chords and notes. Dynamics include *mp* and *rit.*. Chords are labeled: C, c, B_b₅, A₄, g₇₂, G₃, c₃, C₄, and fdim₂.

 *ossia* 

Scherzo

mf

432 1 4x 3x 5 432x 1 4 2 5 48x2 1 3 5

F f G gm C c7

48x2 1 2 3x 5

F f

5 3 4 1 48x2 1 3 4 1

f F F Bb bb

5 43x2 1 2x 4 2x 43x2 1 4 1 3 5 43x2 1 4 3x 5

F f G g7 C c7

rit.

4 3 2 1 3 1 3 2

a tempo

3/4

ossia

$\bullet = 84-104$

mf

3 2 3 2 3 2 3 1 2 3x4 3x2 - 4 3x2 1 2 1 3x 1 2 1 2

G₄ gm 2 3 D₄ d7₂

ten.

123x 5 1 3 1 2 1 2 3x 2 1 2 3 4 5 2 3 4 5 3 2 1 2 3 4 5

rit. a tempo

mf

C₄ cm 2 3 G₄ gm 2 D₄ d7 3 2 2 3 2 D₄ d7₂

(4-5) 1 3 1 2 1 2

a tempo

ten.

G gm G₄ cm₃

1 2x 3x 4

rit. f

G gm G₄ d7₂ gm D Eb F# G₅ (D#)

2 3x 2 3x 4 1 5 4 3 5 4 3

F₄ f₃ F₄ bb₅ F₄ gm₂ F₄ c₇₂ F₄ f₃ F₄ eb₅ F₄ bbdim₃ F f

piu mosso

mf 2x 3x 3

5 1 3 4 2 3 5 1 4 5 1 3 2 4 2 3

bb Bb bb₃ Ab₅ eb₄ Bb₃ f₇ F f₇ F bb Bb₄ 3

a tempo

c₇ C

p *rit.*

F bbm f F

ossia

Presto ♩ = 144-184

1 2 3 2 1 2 4 3 1 3 4 3 1 4 5 4 3 2 1 3 1 2 3 4 3

mf *f* *mf*

F₅ f₄ E₃ C₂ F₄ F#₂ G₃ c₇₂ f₃ F₄ C₂D₄E₂ F₃

2 3 4 3

f *mf*

3 2 3 4 5 1 2 3 4 5 4 3 1 4 3 1 3 4 3x 2 1 3x 2 1 2 4 3x 2 1 3x 2 1

B_b b_b D b_b e_b E_b c_m C b_b F f₇ F g_m G d₇ D

2 3 1 3 2 4 3 2 1 4 3 1 2 4 3x 2 1 3x 2 1 2 4 3x 2 1 2 3 1 2 3 1 2

e_b E_b d_m D c_m C b_b B_b f F g_m G c₇₂ C₄ c₇₂ B₃ c₇₂ B_b₅ c₇₂ G₃

3 1 2 4 3 1 3 4 3 1 4 5 4 3 2 1 2

f *accel.*

Prestissimo

(8) *ossia* (8)

2 4 3 2 1 4 3 2 1

f_2 F_3 bb_4 F_3 f_2 F_3 bb_4 F_3

5 4 3 2 1 3 1 3 2 3 2 1 2 1 2 3 2 3 4 3 1 2 3 2 3 4 3 1 2 3

f_2 F_3

4 5 3x 2 4x 2x 2x 5 3x 2 1 2 3 4

ff

B C F

Jeanette & Lars Dyremoses harmonikastykker blev til, efterhånden som der i autorernes daglige virke opstod behov for pædagogisk supplement til opøvelse af forekommende instrumentale tekniske krav. Mange års undervisende virksomhed afslørede ofte „huller“ i det forhåndenværende læremateriale - både det elementære, det avancerede og graderne derimellem - og disse „huller“ inddækkedes da med nye stykker i passende sværhedsgrader til de forskellige alders- og dygtighedsgrupper. Stykkerne er overvejende originale kompositioner, men lån fra Eurofolkloren forekommer, når denne har kunnet tjene stykkerne til underbyggelse af især metodeformålet *Det levende bælgspil*.

Mange af Dyremosestykkerne har opnået international udbredelse og mange har været benyttet som pligtstykker ved både nationale og internationale konkurrencer. De elementære og middelsvære stykker benyttes i undervisningen ved musikskoler i mange lande, og de vanskeligere kompositioner indgår i adskillige fremragende solisters diverterende repertoire.

Den årligt tilbagevendende konkurrence *Dyremose Prisen* i autorernes hjemstavn har medvirket yderligere til behovet for den række hæfter med tilhørende CD's, som herved udgør udgivelsen af de samlede Dyremose Stykker.

Forlagsredaktionen

Forklaring:

- * De noterede fingersætninger er for knapharmonika med C (Do) i yderste række (C-Griff). Når der er placeret et x ved siden af et fingersætningstal (f.eks. 3x), betyder det, at den pågældende tone skal gribes i fjerde eller femte række.
- ** For diskantsidens vedkommende anvendes de internationale registersymboler.
For bassidens vedkommende benyttes manualtegnene SB (standardbas) og BB (barytonbas).
For SB anvendes et 5-punkts oktavkoblingsregistersymbol. Forefindes angivne oktavkoblings-kombination ikke på det forhåndenværende instrument, vælges den nærmestklingende kombination.
For BB anvendes internationale registersymboler.
- *** Når det på titelbladet angives, at stykkerne er ordnet i progressiv rækkefølge efter skønmæssigt sværhedsgradsprincip, skyldes det, at der i samlingen forekommer suiter med satser skrevet som pligtstykker for forskellige alderskategorier. F.eks. børnesuiten *Hejevarje* i hæfte 3.

Jeanette and Lars Dyremose composed their accordion pieces as in their daily teaching they realized the need to supplement the existing accordion literature with works focusing pedagogically on the development of specific skills necessary to master the technical demands of the instrument.

Many years of teaching frequently revealed insufficiencies in the available teaching material - for the elementary and advanced levels as well as for the levels in between - and these insufficiencies were rectified by the authors' creation of new pieces of relevant difficulty corresponding to the needs of the various categories (of age as well as of skill).

The pieces are predominantly original compositions. However, loans from European folklore do occur in cases where such folklore will support the pieces in accordance with the intentions described in the purpose of the methodology known as *The Life-Giving Bellows Playing*.

A considerable number of the Dyremose accordion pieces have become internationally known, many of them having been used as compulsory works at national as well as international accordion competitions. The pieces written for the elementary and medium levels are used for teaching purposes at schools of music in many countries, and the compositions written for the advanced level are included in the performing and entertaining repertoires of several outstanding soloists.

Furthermore, *The Dyremose Prize*, the annually recurrent competition taking place in the authors' home town, has contributed to the need for the publication of this series of music books and CD's which will constitute the release of the complete collection of *Dyremose Accordion Pieces*.

The Editor.

Explanation:

* The fingering indicated is for the accordion with C (Do) in the farthest row (C-Griff). When an „x“ is placed next to a fingering figure (for instance 3x) this means that the note in question shall be gripped in the fourth or fifth row.

** The international register symbols are used as far as the treble side is concerned.

The manual symbols SB (Standard Bass) and BB (Baritone Bass) are used as far as the bass side is concerned.

An octave coupling register symbol of 5 points is used for SB. If the octave coupling combination indicated does not exist on the available instrument, the closest sounding combination shall be chosen.

International register symbols are used for BB.

*** On the title page it is indicated that the pieces are arranged in progressive order according to the principle of estimated degree of difficulty which is owing to the fact that the collection includes suites in movements written as compulsory pieces for various age groups. For instance the suite for children „*Hejevarje*“ included in booklet No. 3.

Det kunstneriske harmonikaspils forudsætning

DET LEVENDE BÆLGSPIL

Harmonikainstrumenternes **eneste originale egenartige** bestanddel er **bælgen**. Enhver idé, som kan virke intensiverende på bælgspillet, og derigennem på **dynamikken, artikulationen og fraseringen**, fremmer muligheden for **kunstnerisk harmonika-spil**.

Bas- og akkordværkets indretning, med åbning/spærring for mange lydkanaler samtidig ved blot enkeltvis tasttryk og -slip, kræver hurtigt skiftende større eller mindre luftforbrug. Dette tvinger til rask vekslende **bælgtræk/trykintensitet**. Denne **foræring** til det **levende** bælgspils opøvnings, passer fortrinligt til de mindste børns musikalske behov, idet bas- og akkordværket er **oplagte** klangelementer for de enkle rytmiske homofone former.

De mindste børn - 3- til 7-årige - bør derfor begynde harmonikaspillet med lille instrument med bas- og akkordværk! Eller et lille instrument med mulighed for skift til fribas/barytonbas/MIII, (eller hvad det nu hedder rundt omkring), et såkaldt **converter** instrument.

Større børn, unge og voksne bør vide, at: Det kunstneriske harmonikaspil forudsætter beherskelse af tre faktorer. Tre faktorer som den udøvende må kunne kombinere på alle måder det foreskrevne måtte lægge op til.

Det er **bælgføringen, fingerspillet og registreringen**.

Eller bedre sagt:

- * **Bælgføringen.**
- * **Bælgføringen i tæt kombination med fingerspillet.**
- * **Bælgføringen i forbindelse med hensigtsmæssig registrering.**

Bælgen er ikke bare visuelt harmonikaens vigtigste særkende. Den er simpelthen instrumentets livgivende element. Harmonikaens tonefrembringelsesmåde og tekniske konstruktion yder eksempelvis ikke umiddelbart praktisk hørbar efterklang ved simpel lufttilførsel og tasttryk. Efterklangen må fralokkes instrumentet af spilleren selv, og det sker via bælgføringen i tæt kombination med fingerspillet. Ligeledes med musikens andre formnings-faktorer. Det er måden hvorpå luften tilføres stemmetungerne, og lufthvirvlernes egne bevægelsesmønstre, der er udslagsgivende for karakteren af alle klangsignaler der udgår fra instrumenter med bælgfunktion.

Det er bælgen der puster liv i musikken, og ud fra denne erkendelse bør det musikalske stof analyseres og tilrettelægges.

Harmonikaen kan gengive artikulationsønsker på flere måder. Disse måder kan opdeles i tre hovedgrupper:

1. **Bælgartikulation.**
2. **Fingerartikulation.**
3. **Kombineret finger-bælgartikulation.**

De væsentligste elementære bælg-artikulationsmåder, som bør indlæres straks fra begynderstadiet er:

1. **Bælgstop**
2. **Bælgportamento**
3. **Spring- og vekselbælg**
4. **Spændbælg**

Jeanette Dyremose

The Prerequisite for Artistic Accordion Playing:

THE LIFE-GIVING BELLOWS PLAY

The **bellows** are the **only original peculiarity** of the accordion and are the most important factor of fine accordion playing. Every idea to intensify the bellows play - thereby improving **the dynamics, the articulation and the phrasing** - increases the possibilities for **artistic accordion playing**.

The way in which the **standard bass and standard chords (SB)** mechanisms are constructed, opening or closing for many sound channels simultaneously, simply by activating or releasing individual keys, requires a rapidly changing flow of air. This necessitates a rapidly alternating intensity in the pushing and pulling of the bellows. This **gift** to the development of **sensitive bellows control** excellently fits the musical needs of the youngest children, as the bass and chord mechanisms are **obvious** sound elements for simple rhythmic homophonic forms.

The youngest children - from three to seven years of age - therefore should start their accordion training with a **small instrument with bass and chord mechanisms (SB)**! Alternatively, a **small instrument** allowing change to free bass/baryton bass/MIII etc. - a so-called **converter instrument**, - may be used.

More experienced students should know that artistic accordion playing requires mastery of three elements. Three elements which the accordion player must be able to combine in any way indicated by the musical work being performed.

These elements are: **Handling of the bellows, finger technique, and using the registers.**

Or expressed in another way:

- * **bellows technique,**
- * **bellows technique closely combined with finger technique,**
- * **bellows technique combined with appropriate use of the registers.**

The bellows are not just the most visually unique characteristic of the accordion, they are the life-giving heart of the instrument. For example, normal air supply and key activation will not produce any audible reverberations, due to the technical construction of the instrument and the tone production

Reverberations will only be heard when the performer develops sufficient bellows/finger technique to produce this effect. The same applies to all other decisive factors of musical presentation. The way the air enters the reeds as well as the eddies of air currents within the instrument determine the characteristics of all sound signals produced by instruments functioning via bellows.

The bellows breathe life into the music, and the performer must analyze, arrange and prepare the musical works according to this realization.

The accordion may reproduce the desired articulations in several ways. These ways may be divided into three main groups:

1. Articulation by use of **the bellows**
2. Articulation by use of **the fingers**
3. Articulation by **the combined use of bellows and fingers.**

The most essential basic ways of articulating by use of the bellows are:

1. **Bellows stop**
2. **Bellows portamento**
3. **Jump- and alternating bellows**
4. **Press bellows.**

These means of articulation should be trained all the way from the beginners level.

Jeanette Dyremose
(Translation: Ida Holbek/Henry Doktorski)

Voraussetzungen für das künstlerische Akkordeonspiel

DAS LEBENDIGE BALGSPIEL

Allen Harmonikainstrumenten ist **ein Bestandteil eigen: der Balg**. Jede Idee, die intensivierende Wirkung auf das Balgspiel und somit auch auf **die Dynamik, die Artikulation und die Phrasierung** hat, fördert die Möglichkeiten des **künstlerischen Akkordeonspiels**.

Die Einrichtung von **Baß- und Akkordwerk**, mit dem öffnen und schliessen von vielen verschiedenen Klangkanälen, durch einfachen Knopf - bzw. Tastendruck - und Loslassen des Knopfes - bzw. der Taste -, erfordert einen rasch wechselnden Luftverbrauch und erzwingt eine schnell wechselnde **Balgzug- und Balgdruckintensität**. Diese Tatsache zur Ausübung eines **lebendigen** Balgspiels paßt ausgezeichnet zum musikalischen Bedarf der kleinen Kinder, bei dem das Baß- und Akkordwerk **einleuchtende** Klangelemente der schlichten rhythmischen homophonen Formen sind.

Die kleinsten Kinder (3-7 Jahre) sollten deshalb das Akkordeonspiel auf einem kleinen Instrument mit Baß- und Akkordwerk beginnen, oder auf einem Converter instrument, das die Möglichkeit auch zum Wechsel auf Baritonbässe (MIII) bietet.

Größere Kinder, Jugendliche und Erwachsene sollten wissen, daß das künstlerische Akkordeonspiel die Beherrschung von 3 Faktoren erfordert, die man in jeder Hinsicht kombinieren können muß, damit es der Aufführungspraxis der verschiedenen Musikepochen entspricht.

Das ist die **Balgtechnik**, die **Fingertechnik** und die **Registrierung** oder besser gesagt:

- * **Balgtechnik.**
- * **Balgtechnik in enger Verbindung mit der Fingertechnik.**
- * **Balgtechnik in Verbindung mit entsprechender Registrierung.**

Der Balg ist nicht nur visuell das wichtigste Sonderkennzeichen des Akkordeons, sondern es ist ganz einfach das Element, das dem Instrument Leben verleiht. Die Tonerzeugung beim Akkordeon und seine technische Konstruktion leisten beispielsweise bei bloßer Luftzufuhr und Tastendruck nicht unmittelbar einen hörbaren Nachklang.

Erst der Spieler selbst kann in enger Verflechtung von Fingerspiel und Balgführung dem Instrument diesen Nachklang entlocken. Ebenfalls mit anderen Bildungsfaktoren der Musik. Die Art und Weise wie die Luft den Stimmzungen zugeführt wird und die eigenen Bewegungsmuster der Luftwirbel sind ausschlaggebend für alle Klangsignale, die von Instrumenten mit Balgfunktion ausgehen.

Es ist der Balg, der die Musik erst zum Leben erweckt. Von dieser Erkenntnis aus sollten der musikalische Stoff und Inhalt analysiert und ausgewählt werden.

Das Akkordeon kann Artikulationswünsche auf verschiedene Art und Weise erfüllen. Man kann 3 Hauptgruppen einteilen:

1. **Balgartikulation**
2. **Fingerartikulation**
3. **Kombinierte Finger-Balgartikulation**

Die wesentlichen Arten der Balgartikulation, die gleich vom Anfängerstadium erlernt werden sollten, sind:

1. **Balgstopp**
2. **Balgportamento**
3. **Spring- und Wechselbalg**
4. **Spannbalg**

*Jeanette Dyremose
(Übersetzung: Ulf Seifert)*