

To Paweł Zagańczyk

THREE SIDES OF THE SAME COIN

CONCERTINO IN THREE MOVEMENTS
FOR ACCORDION ORCHESTRA

I

Volodymyr Runchak

4/4 Allegretto

Acc. I: *pp* *Loco* *15^{ma}* *#*

Acc. II: *pp* *Loco* *15^{ma}* *#*

Acc. III: *sf (mf)* *Loco* *15^{ma}* *#*

Acc. IV: *sf (mp)* *Loco* *15^{ma}* *#*

Acc. V: *pp* *Loco* *15^{ma}* *#*

Acc. VI: *sf (p)* *Loco* *15^{ma}* *#*

Acc. VII: *pp* *Loco* *15^{ma}* *#*

Acc. VIII: *sf (p)* *Loco* *15^{ma}* *#*

I: *pp* *15^{ma}* *#*

II: *sf (p)* *15^{ma}* *#*

III: *pp* *15^{ma}* *#*

IV: *sf (p)* *15^{ma}* *#*

V: *pp* *15^{ma}* *#*

VI: *sf (f)* *15^{ma}* *#*

VII: *sf (f)* *15^{ma}* *#*

VIII: *pp* *15^{ma}* *#*

4

5

I *Loco* # *15^{ma}* *pp* 3 3 3 3
 II *Loco* # *15^{ma}* *sf (mp)*
 III *(15^{ma})* 3 3 3 *Loco* # *15^{ma}* *pp* 3 3 3
 IV *Loco* # *15^{ma}* *sf (mf)* # *15^{ma}*
 V # *15^{ma}* *pp* 3
 VI *(15^{ma})* 3 # *15^{ma}* *sf (p)*
 VII *Loco* *8^{va}* *pp* 3 3 3 3 *mp*
 VIII *Loco* *8^{va}* *pp* 3 3 3 3 *mp*
 IX *Loco* *8^{va}* *pp* 3 3 3 3 *mp*
 X *pp* 3 3 3 3 *mp*
 XI *Loco* *mp* 3 3 *f*
 XII *Loco* *mp* 3 3 *f*
 XIII *Loco* *mp* 3 3 *f*
 XIV *mp* 3 3 3 3 *f*

II

8 Allegro molto

The musical score is arranged in four systems, each with five staves. The instruments are labeled on the left of each system: III, IV; IX-XI; XII-XIV; I, II; V, VI; IX-XI; XII-XIV; I, II; III, IV; V, VI; IX-XI; XII-XIV; I, II; V, VI; VII, VIII; IX-XI; XII-XIV. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'Loco', 'R.H.', 'f', 'mf', and 'V'. A specific instruction 'Strike on the bellows by hands' is present in the first system. Measure numbers 59, 61, and 63 are indicated at the start of their respective systems. Time signatures of 5/4 and 6/4 are used throughout. A large red watermark 'LOHNS' is overlaid diagonally across the middle of the page.

22

III, IV

65

4/4

5/4

V, VI

VII, VIII

IX-XI

I, II

67

5/4

2/4

9

4/4

III, IV

V, VI

VII, VIII

IX-XI

I, II

69

4/4

5/4

4/4

III, IV

V, VI

VII, VIII

I, II

71

4/4

5/4

III, IV

V, VI

VII, VIII

Bass acc. XV

III

6/4 **14** **Lento** *Loco* *vibr. improv. sempre*

*) + *mf* \rightrightarrows *p*

*) % *pp* \rightrightarrows *mp*

*)) *mf* \rightrightarrows

*) • *p* \rightrightarrows *mf*

*) " *mf*

*) 0 *mp* \rightrightarrows \rightrightarrows

*) / *f*

119 *Loco* *vibr. improv. sempre* **4** **4**

*) 0 *p* \rightrightarrows *mf* \rightrightarrows *p*

*) • *f* \rightrightarrows *mp*

*) / *mp* \rightrightarrows \rightrightarrows

*) * *mp* \rightrightarrows \rightrightarrows

*) % *p* \rightrightarrows *f*

*)) *f*

*) " *p* \rightrightarrows *f*

*) • *mp* \rightrightarrows *f*

*) % *p* \rightrightarrows *f*

*All performers must set their registers to half; instruments will produce great sound distortion.

15 Andante

Cond. Acc. or Acc. I

8^{va} solo

mp (*mf ad lib.*)

III

V

IX

XI

F-b.m

Loco

**)

#

ppp

pp

pp

p

p

ppp

ppp

p

Cond. Acc. or Acc. I

123

6

4

4

4

(I) III

II

VI

VIII

XIII

Loco

**)

#

vibr. improv. sempre

ppp

ppp

p

ppp

p

ppp

p

ppp

p

ppp

Cond. Acc. or Acc. I

125

6

4

III

V

pp

**All performers must set their registers as usual, with full pressing.