

Cecilia Damström

Op.46

Shapes

Accordion

16'

2016

Shapes

Shapes Op.46 for solo accordion is a suite in six movements inspired by geometrical shapes. The first movement is a palindrome that goes from the middle register to the extreme registers (both high and low) and back again, therefor the name “The Rhomb”. The second movement is a slow ascending line beginning from the low register. The third movement is swelling circular movement in both hands. The fourth movement is just as the name says, a “Pentagon Chaconne”, a Chaconne consisting of five chords that are repeated, and every chord consists of five notes, on top of which we have two independent melodies. The fifth movement “Dots” is a fast movement with dots flowing over and rushing everywhere. The last movement “The Icosahedron” is a three-dimensional shape, a polyhedron with twenty faces, or twenty equilateral triangles for being more specific. These twenty faces can be heard throughout the movement, as can the majestic slow turning of the Icosahedron.

The piece is commissioned by and dedicated to Janne Valkeajoki for his solo concert tour in the North of Spain in December 2016. The piece was premiered on the 7th of December 2016 at Tabakalera in San Sebastián by Janne Valkeajoki.

Title: Shapes

Composer: Cecilia Damström (b.1988)

Instrumentation: accordion

Commissioned by: Janne Valkeajoki

Composed: February to June 2016

Funded by: The Madetoja Foundation

Duration: 16 min

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Shapes

Op.46

I. The Rhomb

II. The Ascending Line

III. Circles and Ellipses

IV. The Pentagon Chaconne

V. Dots

VI. The Icosahedron

Shapes

for accordion

Exact pitch notation

I. The Rhomb

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Con brio $\text{♩} = \text{ca. } 240$

1

ff f ff

4 ♩ = ♩ (always)

ff f ff

8 f ff p

12 f mp f mf

16 piu f f ff

Shapes

5

21

mp

f

mp *mf*

26

f *ff*

p

f

31

ff

p *mp*

36

mf *f*

fff

pp legato

42

ff

Shapes

6

48



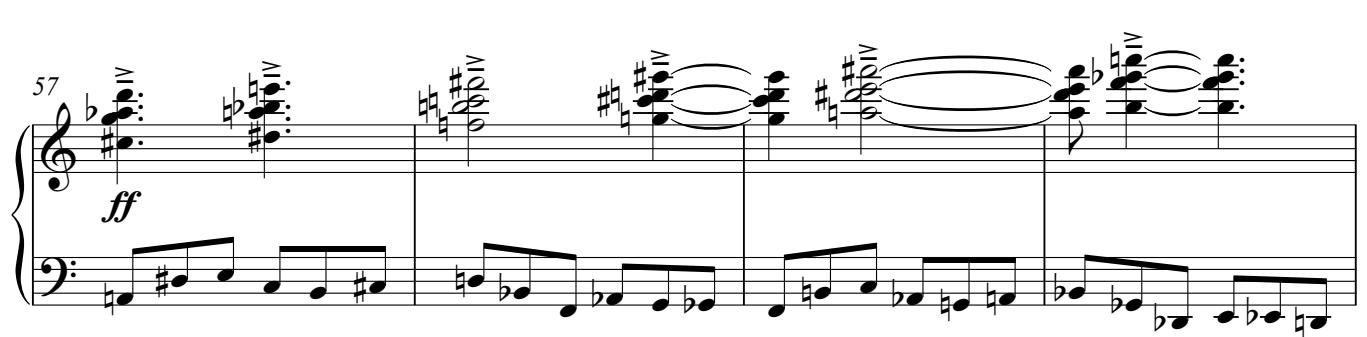
pp

53



ff

57



pp

ff

61

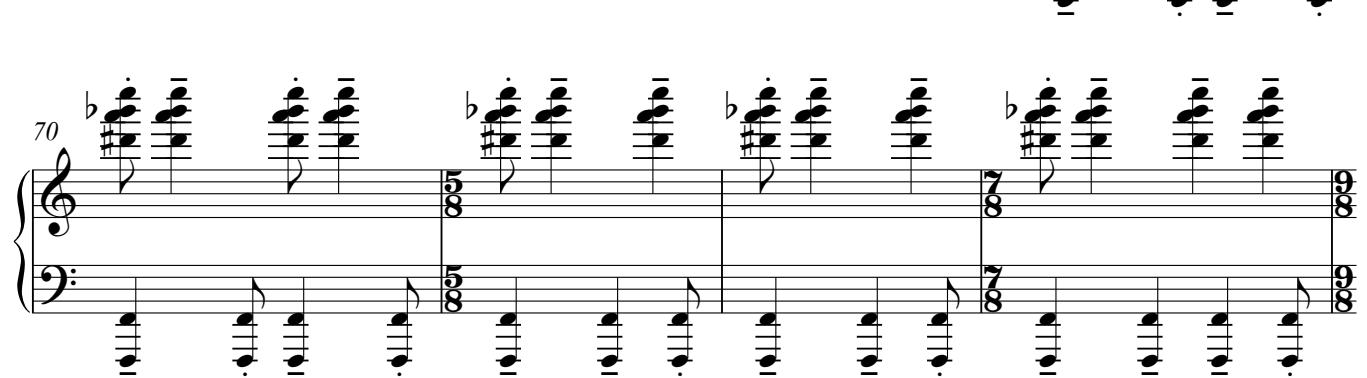


fff

66



70



5 8

7 8

9 8

9 8

Shapes

7

74

7/8
5/8

79

ff

84

pp

89

ff

92

pp

Shapes

8 96

ff

101

ff

pp legato

107

ff

f

113

mf

mp

p

pp

ff

118

f

122

ff

f

mf

mp

f

Shapes

126

ff

130

f piu f mf

135

f

139

ff f ff f

144

ff f

146

ff

II. The Ascending Line

Pesante $\text{♩} = 60$

1 *V open the bellow as wide as possible*

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7

11 *V*

15 *p* *ff*

Shapes

19 V

11

23

(8)

27

(8)

(8)

(8)

29

(8)

(8)

sempre ff

III. Circles and Ellipses

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Moderato ♩ = 72

1

pp
semper legato

p

pp

3 3 3

6

p

3 3 3 3 3 3 3 3 3 3 3 3

8

mp **mf**

3 3 3

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

10

mp

3 3 3 3

5 5 5 5

3

p

3 3 3

5 5 5 5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

12

pp

3 3 3 3

5 5

mf

Musical score for piano, page 14, measures 5-10. The score consists of three staves. The top staff shows a continuous pattern of eighth-note pairs. The middle staff shows a melodic line with eighth-note pairs and quarter notes, with dynamics *mp* indicated. The bottom staff shows a continuous pattern of eighth-note pairs. Measure numbers 5 through 10 are placed below the middle staff. Measure 10 ends with a repeat sign and a 3/4 time signature.

Musical score for three staves. The top staff shows a continuous eighth-note pattern starting at measure 16. The middle staff has measures 6, 6, 6, 6, each consisting of a sixteenth note followed by a sustained eighth note. The bottom staff shows a continuous eighth-note pattern starting at measure 5.

Shapes

14



17

6 6 6 6

5 5 5 6

18

7 7 6 6

poco f

6 5 5

19

5 5

mp p pp

3 3 3

IV. The Pentagon Chaconne

I Lento $\text{♩} = 56$

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\triangle

7

II

V

5

3

p

pp

Musical score for piano, page 17, measures 17-18. The score consists of two staves. The upper staff (treble clef) has six measures. Measure 17 starts with dynamic *p*, followed by *mp*, *mf*, *f*, and *ff*. Measure 18 begins with *f*. The lower staff (bass clef) has three measures, all marked *p*. Measure 18 concludes with a dynamic marking *8va* above the staff. The right-hand part of the score features sixteenth-note patterns in measures 17 and 18, with measure 18 including a measure repeat sign and a triplet marking over the last measure.

Musical score for piano, page 24, measure 8. The score consists of three staves. The top staff is in treble clef, the bottom staff is in bass clef, and the middle staff is also in treble clef. The dynamics are as follows:
- Top staff: *mp* (measures 1-2), *p* (measures 3-4), *pp* (measures 5-6).
- Bottom staff: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
- Middle staff: *p* (measures 1-2), *p* (measures 3-4), *p* (measures 5-6).
Measure numbers 3 and 5 are indicated below the bass staff.

Musical score for piano, page 29, showing measures 29-31. The score includes two staves: treble and bass. Measure 29 starts with a rest followed by a forte dynamic. Measure 30 begins with a dotted half note followed by eighth-note patterns. Measure 31 concludes with a melodic line in the treble staff.

Shapes

17 □

33

p

mp

5

37

mf

f

f

40

ff

sfz

ff

V. Dots

1  **Prestissimo** $\text{♩} = 160$

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3

5

7

10

13

mf

16

f

18

p

20

p

21

mf *p* *mf* *p*

Shapes

20

23

Bellow shake (*Be strict with the tempo!*)

pp

(sim.)

25

p

27

mf

f

ff

fff

30

pp

ff

35

fff

VI. The Icosahedron

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1  **Grave** $\text{♩} = 52$
 fff



6 

pp p



11 

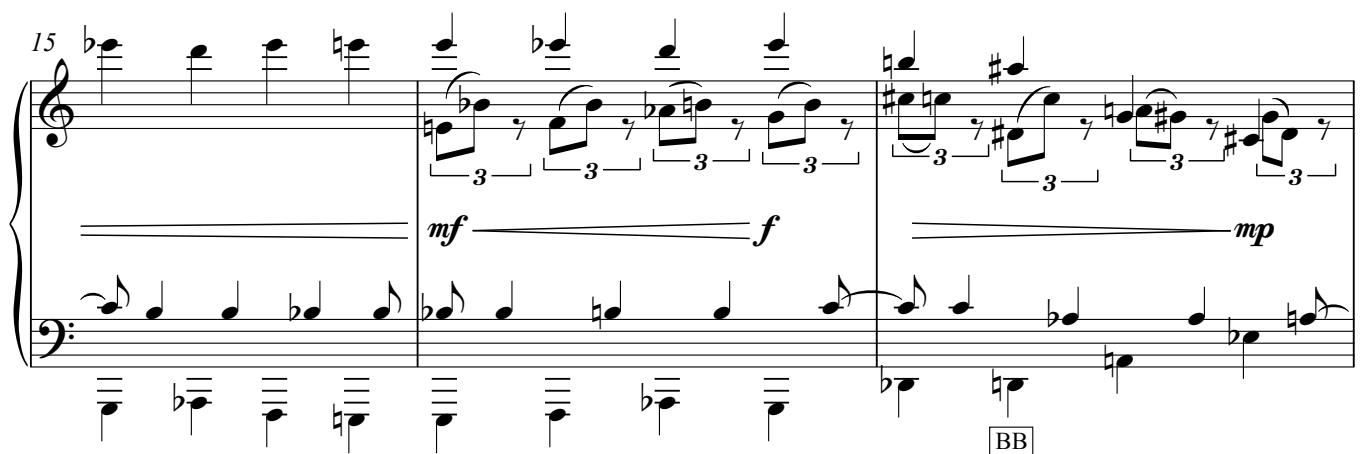
p



S

15

mf f mp



BB

Shapes

22

18

f

..

21

ff

p

..

23

..

25

f

S

27

5 5 5 5 5 5

5 5 5 5 5 5

mp

BB

Shapes

24 31

32

33

ff

3 5 6

octave doubler on

Play the notated notes with your thumb and simultaneously improvise a fast moving pattern with the knuckles of your fist (with the cluster notes) above the notated note

34

f

3 5 6

Shapes

25

Free cluster glissandi (with free rhythm) up and down with small circular movements with the knuckles of your fist.
Try to increase intensity as much as possible until bar 39.

37

5 4

39

6 5 3

ff

6 5 3

40

4

fff