

BLACK STREAMS

Concerto for accordion and string orchestra

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$\text{♩} = 67$
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accordion

(a) violins I (b)

P 4

(a) violins II (b)

P 6

(a) violas (b)

P 8

P1

(a) violoncellos (b)

contrabasses

Detailed description: This system contains the first three measures of the score. The accordion part is silent. Violins I and P4 are silent. Violins II and P6 play a rhythmic pattern of eighth notes, starting in measure 2. The dynamic is *mf* until measure 3, then *p*. Violas and P8 play a similar eighth-note pattern, also starting in measure 2. The dynamic is *mf* until measure 3, then *p*. Violoncellos and P1 play a similar eighth-note pattern, starting in measure 2. The dynamic is *mf* until measure 3, then *p*. Contrabasses are silent.

4

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

Detailed description: This system contains measures 4-6. The accordion part is silent. Violins I and P4 are silent. Violins II and P6 play a rhythmic pattern of eighth notes, starting in measure 4. The dynamic is *pp*. Violas and P8 play a similar eighth-note pattern, starting in measure 4. The dynamic is *mf* until measure 5, then *p*. Violoncellos and P1 play a similar eighth-note pattern, starting in measure 4. The dynamic is *pp* until measure 5, then *mf* until measure 6, then *p*. Contrabasses play a similar eighth-note pattern, starting in measure 4. The dynamic is *mf* until measure 5, then *p*.

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7

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

10

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

This page of the musical score covers measures 13 through 19. It features a variety of instruments including Accordion (acc), Violins I and II (vns I, vns II), Percussion 4 and 6 (P 4, P 6), Violas (vls), Percussion 1 and 8 (P 1, P 8), Violoncello (vcs), and Contrabass (cbs). The score is divided into two systems. The first system (measures 13-15) shows the accordion with a melodic line and a triplet of eighth notes. The strings play a rhythmic accompaniment with dynamic markings of *mf* and *p*. The percussion parts are active, with P 1 and P 8 playing complex rhythmic patterns. The second system (measures 16-19) continues the instrumental textures, with the accordion playing a sustained chord and the strings maintaining their accompaniment. Dynamic markings include *mf*, *p*, and *mf*. The score concludes with a final measure (19) featuring a triplet of eighth notes in the accordion part.

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Musical score for measures 19-22. The score includes parts for Accordion (acc), Violins I (vns I), Violins II (vns II), Violas (vls), Percussion 1 (P1), Violas/Celli (vcs), and Cellos (cbs). The accordion part features a melodic line with dynamics *p*, *pp*, and *p*. The string parts (vns I, vns II, vls, vcs, cbs) have a rhythmic accompaniment with dynamics *mf* and *p*. The P1 part has dynamics *mf* and *p*. The vcs and cbs parts have dynamics *mf*, *p*, *ppp*, and *fff*. There are *subitolo!* markings above the vcs and cbs parts. The key signature changes from one sharp to one flat between measures 21 and 22.

Musical score for measures 23-26. The score includes parts for Accordion (acc), Violins I (vns I), Violins II (vns II), Violas (vls), Percussion 1 (P1), Violas/Celli (vcs), and Cellos (cbs). The accordion part has dynamics *mf*, *f*, and *mp*. The vns I, vns II, vls, vcs, and cbs parts have dynamics *mf*, *p*, and *ppp*. The P1 part has dynamics *pp*. The vcs and cbs parts have dynamics *pp*. The key signature changes from one flat to two flats between measures 25 and 26. The vls and vcs parts have a *the seagull effect* marking above them in measures 25 and 26.

30

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

36

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

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Musical score for measures 42-49. The score includes parts for Accordion (acc), Violins I (vns I), Violins II (vns II), Violas (vls), Violas (vcs), and Cellos (cbs). The accordion part features a complex rhythmic pattern with triplets and a *mf* dynamic. The string parts are marked with dynamics *mp*, *mf*, *p*, and *pp*. The viola part includes a section labeled "the seagull effect" with a *ppp* dynamic. The cellos and violas play a *fff* section. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Musical score for measures 50-57. The score includes parts for Accordion (acc), Violins I (vns I), Violins II (vns II), Violas (vls), Violas (vcs), and Cellos (cbs). The accordion part continues with a complex rhythmic pattern of triplets. The string parts are marked with dynamics *p* and *pp*. The viola part includes a section labeled "the seagull effect" with a *ppp* dynamic. The cellos and violas play a *fff* section. The score is written in a key with one sharp (F#) and a 3/4 time signature.

53

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

mf

p

f

fff

57

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

f

pizz.

mf

mp

60

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

62

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

64

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

66

acc

(a) vns I (b)

ord.
pp *mp*

P 4

ord.
pp *mp*

(a) vns II (b)

ord.
pp *mp*

P 6

ord.
pp *mp*

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

p

The musical score is divided into two systems, starting at measure 79 and ending at measure 82. The instruments and their parts are as follows:

- acc** (accompaniment): Treble and bass staves. Measure 79 features a melodic line in the treble with a *p* dynamic. Measure 80 is a whole rest. Measure 81 features a rhythmic pattern in the treble with a *f* dynamic.
- (a) vns I (b)** (Violins I): Treble staff, whole rests in all measures.
- P 4** (Piano 4): Treble staff, whole rests in all measures.
- (a) vns II (b)** (Violins II): Treble staff, whole rests in all measures.
- P 6** (Piano 6): Treble staff, whole rests in all measures.
- (a) vls (b)** (Violas): Bass staff, continuous sixteenth-note accompaniment.
- P 8** (Piano 8): Bass staff, continuous sixteenth-note accompaniment with triplets.
- P1** (Piano 1): Bass staff, whole notes in measures 80 and 81, and a half note in measure 82.
- (a) vcs (b)** (Violas/Celli): Bass staff, whole notes in measures 80 and 81, and a half note in measure 82.
- cbs** (Cello/Bass): Bass staff, whole notes in measures 80 and 81, and a half note in measure 82.

Measure 82 features a complex piano accompaniment with a treble staff containing eighth-note patterns and a bass staff with chords and triplets. Dynamics include *pp*, *f*, *p*, and *f*.

85

acc

p — *f* *p* — *f* *p* — *ff* *pp* — *f* *p*

(a) vns I (b)

P 4

mp

(a) vns II (b)

P 6

mp

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

88

acc

f *mp*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

91

acc *ff*

(a) vns I (b) *f*

P 4 *f*

(a) vns II (b) *f*

P 6 *f*

(a) vls (b) *f*

P 8 *f*

P1 *f*

(a) vcs (b) *f*

cbs *f*

94

acc *ff*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs *mf*

mp *pp*

98

acc *ff*

(a) vns I (b) *f* pizz. arco *mf*

P 4 *f* pizz. arco *mf*

(a) vns II (b) *f* pizz. arco *mf*

P 6 *f* pizz. arco *mf*

(a) vls (b) *f* pizz.

P 8 *f* pizz.

P1 *f* pizz.

(a) vcs (b) *f* pizz.

cbs *f* pizz.

101

acc *ff*

(a) vns I (b) *f* *mf*

P 4 *f* *mf*

(a) vns II (b) *f* *mf*

P 6 *f* *mf*

(a) vls (b) *f* *mf*

P 8 *f* *mf*

P1 arco *fff* *f*

(a) vcs (b) arco *fff* *f*

cbs arco *fff* *f*

104

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

ff *p*

f *f* *mf* *mf*

arco

107

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

f *ff* *p*

109

acc

f *p* *mf* *p*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

obs

111

acc

fff *mf*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

obs

113

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

fff

sf

116

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

fff

118

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

123

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

135

acc

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

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

142

acc

> mp *mf*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

148

acc

P 3

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

153

acc

P 3

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P 1

(a) vcs (b)

cbs

158

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

163

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

167

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

173

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

pp

pp

pp

p *mf*

p *mf*

fff

fff

sul pont.

sul pont.

Detailed description: This page of a musical score for 'Black Streams' contains measures 167 through 173. The score is arranged in a standard orchestral format with multiple staves for each instrument. The top staff is for the Accordion (acc), which plays a complex rhythmic pattern of triplets in the first system. The woodwind section includes two parts for Violins (vns I and II), two parts for Flutes (P 4 and P 6), and two parts for Clarinets (P 8). The string section includes Violins (vls), Violas (vcs), and Cellos (cbs). The percussion part (P1) is also present. The score features dynamic markings such as *pp* (pianissimo) and *fff* (fortississimo). A 'sul pont.' (sul ponticello) instruction is used for the strings in the second system. The notation includes various rhythmic values, including triplets and sixteenth notes, and rests for several instruments.

♩ = 80

183

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

fff

189

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

ff

195

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

199

acc

(a) vns I (b)

mp *mf*

P 4

mp *mf*

(a) vns II (b)

mp *mf*

P 6

mp *mf*

(a) vls (b)

p *mf*

P 8

p *mf*

P1

(a) vcs (b)

f *f*

cbs

f *f*

214

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

216

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

218

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

fff

fff

fff

220

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

222

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

ff

mf

p

mf

p

mf

p

224

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

p

p

p

mf

p

mf

p

mf

p

mf

p

mf

p

227

acc *ff*

(a) vns I (b) *mf* *p*

P 4 *mf* *p*

(a) vns II (b) *p* *mf* *p*

P 6 *p* *mf* *p*

(a) vls (b) *mf* *p* *mf* *p*

P 8 *mf* *p* *mf* *p*

P1 *p* *mf* *p*

(a) vcs (b) *p* *mf* *mf* *p*

cbs

230

acc *ff*

(a) vns I (b) *mf* *p*

P 4 *mf* *p*

(a) vns II (b) *mf* *p*

P 6 *mf* *p*

(a) vls (b) *mf* *p* *mf*

P 8 *mf* *p* *p*

P1 *mf* *p*

(a) vcs (b) *mf* *p*

cbs

232

acc *mf*

(a) vns I (b) *p* *mf* *p*

P 4 *p* *mf* *p*

(a) vns II (b) *mf* *p*

P 6 *mf* *p*

(a) vls (b) *p* *mf*

P 8 *mf*

P1 *mf* *p* *mf* *p*

(a) vcs (b) *mf* *p* *mf* *p*

cbs

Detailed description: This system covers measures 232 and 233. The accordion (acc) plays a complex rhythmic pattern in the right hand, starting with a *mf* dynamic. The first violin (vns I) and P 4 parts have a *p* dynamic in measure 232, which changes to *mf* in measure 233. The second violin (vns II) and P 6 parts are *mf* in measure 232 and *p* in measure 233. The violas (vls) and P 8 parts are *p* in measure 232 and *mf* in measure 233. The P1 part is *mf* in measure 232 and *p* in measure 233. The violas (vcs) and P 8 parts are *mf* in measure 232 and *p* in measure 233. The cbs part is silent.

234

acc *mf* *p*

(a) vns I (b) *p* *mf* *p*

P 4 *mf*

(a) vns II (b)

P 6

(a) vls (b) *p* *mf*

P 8 *p* *mf*

P1 *mf*

(a) vcs (b) *mf*

cbs

Detailed description: This system covers measures 234 and 235. The accordion (acc) has a *mf* dynamic in measure 234 and *p* in measure 235. The first violin (vns I) and P 4 parts are *p* in measure 234 and *mf* in measure 235. The second violin (vns II) and P 6 parts are silent. The violas (vls) and P 8 parts are *p* in measure 234 and *mf* in measure 235. The P1 part is *mf* in measure 234 and silent in measure 235. The violas (vcs) and P 8 parts are *mf* in measure 234 and silent in measure 235. The cbs part is silent.

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248 $\text{♩} = 40$

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

p *mf* *p* *mp*

p *mf* *p* *ppp* *p ppp*

253 $\text{♩} = 67$

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

ff *ff*

arco *p* arco *p*

ff

This musical score is for the piece "Black Streams" and is divided into two systems, starting at measures 260 and 262. The instrumentation includes:

- acc** (accordion): Features a complex, rhythmic accompaniment with many beamed notes.
- (a) vns I (b)** (Violin I): Plays sustained notes with long horizontal lines indicating sustained sounds.
- P 4** (Violin II): Also plays sustained notes with long horizontal lines.
- (a) vns II (b)** (Violin II): Plays a melodic line with slurs and accents.
- P 6** (Viola): Plays a melodic line similar to the second violin.
- (a) vls (b)** (Viola): Plays a melodic line with slurs and accents.
- P 8** (Cello): Plays a rhythmic accompaniment with many beamed notes.
- P1** (Double Bass): Plays a rhythmic accompaniment with many beamed notes.
- (a) vcs (b)** (Cello): Plays a melodic line with slurs and accents.
- cbs** (Double Bass): Plays a rhythmic accompaniment with many beamed notes.

The score includes various musical notations such as slurs, accents, and triplets. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a final measure at the end of the second system.

269

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

271

acc

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

273

acc *ff* *fff* *ffff*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b)

P 8

P1

(a) vcs (b)

cbs

276

acc *p*

(a) vns I (b)

P 4

(a) vns II (b)

P 6

(a) vls (b) *p* *mf*

P 8 *p*

P1 *p*

(a) vcs (b) *p*

cbs *mp*

