

**MIKKO NISULA**

**Neljä konserttietydiä harmonikalle**

*Four Concert Etudes for Accordion*

*for Accordion solo*

(2019)

M213



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**Etyde No.1 Allegro vivace**

**Etyde No.2 Allegretto con molto**

**Etyde No.3 Adagietto**

**Etyde No.4 Allegro moderato**

**M213**

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**Mikko Nisula** (s. 1974) on opiskellut musiikkitiedettä Helsingin yliopistossa, sävellystä Pietarin konservatoriossa professori Boris Tischenkon johdolla, sekä täydentänyt opintojaan belgialaisen säveltäjän Philippe Boesmansin mestari-kurssilla. Hänen toimittamat vuodesta 2007 lähtien Fredrik Paciuksen (1809-91) koottuja näytämöteoksia. Säveltäjänä Nisulaa voidaan luonnehtia lähinnä uusromantikoksi tai impressionistiksi, joka on kuitenkin valmis omaksumaan tyyliinsä muitakin vaikuttavia, aina kulloisenkin sävellyksen ja sen aihepiirin mukaan. (Nisulan keskeisiä teoksia ovat ooppera *Tähtisilmä* (2010-17), *Pianokonsertto* (2018), *Sinfonia concertante* (2009), kantaatti *Myrsky* (2006), sekä 5 orkesterifantasiaa, joista tunnetuin on *Vellamon neidot* (2016). Mainintansa ansaitsevat myös 5 laulusarjaa, 3 kamari-konserttoa, sekä 4 sonaattia harmonikalle.

*Neljä konserttietydiä*, op. 43, syntyi Harmonikansiton Opettajat Ry:n tilauksesta alkuvuodesta 2019. Jokaisessa kappaaleessa on otettu esille joitain soittotekniisiä asioita. Ensimmäisessä etydiissä ranteen tulee olla rento ja paljetekniikan kunnoissa, toisessa harjoitetaan piilopolyfoniaa ja vasemman käden teknikkaa. Kolmas etydi esittelee puolestaan impressionistista tyylia bitonaalisine tehokeinoineen, jolloin etusijalle nousee nyanssien herkkyyys ja kokonaismuodon rakentamisen taito. Neljäs etydi keskittyy sointutoistojen ohella nopeisiin juoksutuksiin, joista ei voi helposti selvitä ilman luovaa sormittamista, myös sormia 4 ja 5 hyödyntäen.

Jokainen etydi on samalla myös vapaa fantasia tai karakterikappale, vaikkakin ilman tarkkaa ohjelmallista otsikointia. Lisäksi ajatukseni oli kerätä yhteen harmonikan alkuaikojen konserttipappaleiden tyypillisiä ideoita ja synnyttää niiden pohjalta uutta musiikkia.

Mikko Nisula

**Mikko Nisula** (b. 1974) studied musicology at Helsinki University and composition at Saint-Petersburg Conservatory with professor Boris Tischenko. Later he completed his studies in a master-class with the Belgian composer Philippe Boesmans. Since 2007, he has been working on the critical edition of Fredrik Pacius's (1809-1891) Complete Works of Musical Drama. As a composer, Nisula can be characterized as a neoromantic, who has also absorbed into his music various other stylistic influences, according to the mood and subject of each composition.

Among his central works are the opera *Tähtisilmä (Starry-eyed girl)* (2010-17), *Piano Concerto* (2018), *Sinfonia concertante* (2009), a cantata *Myrsky (The Storm)* (2006) and 5 orchestral fantasies, of which the most well known is *Vellamon neidot (Vellamo's Maidens)* (2016). Worth of mentioning are also 3 chamber concertos, 5 song cycles with different instrumental combinations and 4 sonatas for accordion.

*Four Concert Etudes*, op. 43, was written on commission by The Finnish Association for Accordion Teachers during the first half of the year 2019. Each of these pieces showcases certain playing techniques. In the First Etude the accordionist must have a relaxed wrist and good bellow technique. The Second Etude concentrates on hidden polyphony and on some playing techniques of the left hand. The Third Etude introduces an impressionistic compositional style, with some bitonal effects, when it is important that the player has a sense of delicate nuances and an ability to construct musical forms in performance. The Fourth Etude concentrates on chord repetitions and also on fast passages. Then the accordionist should be able to conceive his or her own well suitable fingerings, including the use of the fourth and the fifth fingers.

But each etude is at the same time a free fantasy or a character piece, albeit without any strict extra-musical titles. My idea was also to collect together certain typical ideas of older accordion music and make of them some new music.

Mikko Nisula

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**Etyde No.1** *Allegro vivace* ca: 1:30

**Etyde No.2** *Allegretto con molto* ca: 3:00

**Etyde No.3** *Adagietto* ca: 2:15

**Etyde No.4** *Allegro moderato* ca: 2:05

Duration of whole suite is about 9:00 minutes

# "Four concert etudes"

Nº: 1

- For accordion solo -  
(2019)

*Allegro vivace, ma calmo.* (♩=ca. 744)

Mikko Niemula,  
op. 43

Accordion

(clarinet) Sempre leggero      simile

5      un poco

B.B. (Loco)

10

15

Rit. A tempo, misterioso.

(Loco)

20

pp, ma sempre cresc. - - -

(Bellows shake)

Intensivo

mp

mf

25

26

A handwritten musical score for piano, page 10, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major (two sharps) to F# major (one sharp) at measure 35. Measures 30-34 show eighth-note patterns with grace notes and slurs. Measure 35 begins with a forte dynamic (f) followed by a diminuendo (dim.) and a repeat sign.

Rit. A tempo, come prima.

A handwritten musical score page showing measures 37 through 40. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 37 starts with a whole note followed by a half note. Measure 38 begins with a whole note, followed by a half note, then a measure of two eighth notes. Measure 39 starts with a half note, followed by a quarter note, then a measure of two eighth notes. Measure 40 starts with a half note, followed by a quarter note, then a measure of two eighth notes. The key signature changes from G major (two sharps) to F# major (one sharp) at the beginning of measure 38. Measure 39 starts with a half note in F# major. Measure 40 starts with a half note in F# major. Measure 41 starts with a half note in F# major. Measure 42 starts with a half note in F# major. Measure 43 starts with a half note in F# major. Measure 44 starts with a half note in F# major. Measure 45 starts with a half note in F# major. Measure 46 starts with a half note in F# major. Measure 47 starts with a half note in F# major. Measure 48 starts with a half note in F# major. Measure 49 starts with a half note in F# major. Measure 50 starts with a half note in F# major. Measure 51 starts with a half note in F# major. Measure 52 starts with a half note in F# major. Measure 53 starts with a half note in F# major. Measure 54 starts with a half note in F# major. Measure 55 starts with a half note in F# major. Measure 56 starts with a half note in F# major. Measure 57 starts with a half note in F# major. Measure 58 starts with a half note in F# major. Measure 59 starts with a half note in F# major. Measure 60 starts with a half note in F# major. Measure 61 starts with a half note in F# major. Measure 62 starts with a half note in F# major. Measure 63 starts with a half note in F# major. Measure 64 starts with a half note in F# major. Measure 65 starts with a half note in F# major. Measure 66 starts with a half note in F# major. Measure 67 starts with a half note in F# major. Measure 68 starts with a half note in F# major. Measure 69 starts with a half note in F# major. Measure 70 starts with a half note in F# major. Measure 71 starts with a half note in F# major. Measure 72 starts with a half note in F# major. Measure 73 starts with a half note in F# major. Measure 74 starts with a half note in F# major. Measure 75 starts with a half note in F# major. Measure 76 starts with a half note in F# major. Measure 77 starts with a half note in F# major. Measure 78 starts with a half note in F# major. Measure 79 starts with a half note in F# major. Measure 80 starts with a half note in F# major. Measure 81 starts with a half note in F# major. Measure 82 starts with a half note in F# major. Measure 83 starts with a half note in F# major. Measure 84 starts with a half note in F# major. Measure 85 starts with a half note in F# major. Measure 86 starts with a half note in F# major. Measure 87 starts with a half note in F# major. Measure 88 starts with a half note in F# major. Measure 89 starts with a half note in F# major. Measure 90 starts with a half note in F# major. Measure 91 starts with a half note in F# major. Measure 92 starts with a half note in F# major. Measure 93 starts with a half note in F# major. Measure 94 starts with a half note in F# major. Measure 95 starts with a half note in F# major. Measure 96 starts with a half note in F# major. Measure 97 starts with a half note in F# major. Measure 98 starts with a half note in F# major. Measure 99 starts with a half note in F# major. Measure 100 starts with a half note in F# major.

Handwritten musical score for two voices. The top staff is in G major and the bottom staff is in C major. Measure 45 starts with a dynamic of  $\text{f}.$  The vocal line consists of sustained notes with slurs. Measure 46 begins with a dynamic of  $\text{f}.$  Measure 47 begins with a dynamic of  $\text{g}.$  Measure 48 begins with a dynamic of  $\text{g}.$  Measure 49 begins with a dynamic of  $\text{p}.$  Measure 50 begins with a dynamic of  $\text{pp}.$  The vocal line continues with sustained notes and slurs. The score includes performance instructions like "Un poco cresc." and "mp". Measure numbers 45 through 50 are written above the staves.

Nº: 2

## Allegretto con moto. (J=ca.116)

## Accordion

A handwritten musical score page featuring two staves. The top staff is a treble clef staff with a key signature of four sharps. It contains six measures of music, with measure 5 explicitly labeled at the beginning. Measure 5 consists of six eighth-note pairs. Measures 6-8 show eighth-note pairs followed by eighth-note triplets. Measure 9 begins with a single eighth note followed by a sixteenth-note triplet. Measure 10 concludes with a sixteenth-note triplet. The bottom staff is a bass clef staff with a key signature of one sharp. It contains five measures. Measures 1-4 are mostly rests, with measure 4 containing a single eighth note. Measure 5 begins with a sixteenth-note triplet. Measures 6-8 show eighth-note triplets. Measure 9 begins with a single eighth note followed by a sixteenth-note triplet. Measure 10 concludes with a sixteenth-note triplet. Various performance markings are present, including dynamics like *mf*, slurs, and grace notes.

A handwritten musical score page featuring two staves. The top staff is in treble clef and includes a dynamic marking of 'f' (fortissimo) above a bracketed section of six measures. The bottom staff is in bass clef and includes a dynamic marking of 'mp' (mezzo-forte) above a bracketed section of three measures. Both staves show various note heads with sharp and double sharp symbols, indicating specific pitch requirements.

15

Poco a poco cresc.

Nº 3

*Adagietto.* ( $\text{J} = \text{ca.} 66$ )

Accordion

( $\text{G} \frac{3}{4}$ )  $\text{P}, \text{ma festivo}$

( $\text{G} \frac{4}{4}$ )  $\text{B.B.}$

5 *Sognando, poco rubato.*

*Non rubato.* \*

*mp*

*p*

*Rit.* --

10

*dim* - - - *pp*

(*poco.*)

*A tempo.*

15

*mp, festivo*

Nº : 4

*Allegro moderato, ma volando. (L.=ca. 92)*

Accordion

Handwritten musical score for Accordion, page 15. The score consists of four systems of music, each with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature varies by system: System 1 has one sharp (F#), System 2 has one sharp (F#), System 3 has one sharp (F#), and System 4 has one sharp (F#). The time signature also varies: System 1 is 12/8, System 2 is 12/8, System 3 is 5/4, and System 4 is 2/4. The tempo is Allegro moderato, ma volando, indicated by the instruction *(L.=ca. 92)*. The dynamics and performance instructions include *p*, *sempr. lirico*, *B.B.*, *cresc.*, and *mf*. The score features various musical markings such as grace notes, slurs, and dynamic changes.

# Musiikkia harmonikalle – Music for Accordion

## Sooloteoksia – Solo Works

Kalevi Aho:	Sonaatit 1–2 harmonikalle/Sonatas 1–2 for accordion <sup>4)</sup>	M112
	Sonaatti kahdelle harmonikalle/Sonata for two accordions (1983/1989) <sup>5)</sup>	M189A
	Parts for Accordion I–II	M189B–C
Kaj-Erik Gustafsson:	Missä Brevis harmonikalle/Missa Brevis for acc. (2005) <sup>1)</sup>	M158
Ikkelä Merja:	Flora – 12 karakteristista kappaletta harmonikalle/	M202
Inkeri Jaakkola:	Flora – 12 Characteristic pieces for accordion (2015)	
Unto Jutila:	Kolme kappaletta harmonikalle/Three easy pieces for accordion	M193
Timo-Juhani Kyllönen:	Sävellyksiä harmonikalle/Compositions for accordion <sup>2)</sup>	M154
Matti Murto:	Sonatina for accordion op.11	M040
	Dona eis pacem, sacred music for accordion <sup>1)</sup>	M160
	Pieni sarja–Meditatio harmonikalle/Little suite & Meditation for accordion <sup>1)</sup>	M034
	Kesäkuvia harmonikalle/Images of Summer for the accordion <sup>2)</sup>	M067A
	Partita for accordion (1998) <sup>3)</sup>	M124
	Pelimannin penkillä I, kansanlaulusovituksia harmonikalle/	M147
	Finnish Folksongs for accordion <sup>2)</sup>	
	Pelimannin penkillä II, suom. polskia harmonikalle/	M148
	Finnish Reel tunes for accordion <sup>2)</sup>	
	Suomalainen sarja harmonikalle/Finnish suite fo Accordion (2014) <sup>2)</sup>	M195
Mikko Nisula:	Sonata No. 1 for accordion "Fantasies" op. 17 (revised version 2012)	M186
	Sonata No. 2 for accordion "Emanations" op. 22	M187
	Four Concert Etudes for Accordion (2019)	M213
	Sonata No. 3 "The Phoenix" for accordion (2013)	M214
	Sonata No. 4 "Mucha's flowers" for accordion (2018)	M215
Outi Tarkiainen:	... ja alkoivat laulaa /...and they began to sing, for solo accordion (2015)	M201

## Kamarimusiikkia – Chamber music

Arr. Béatrice Berne & Vincent Lhermet	Irlantilasia tuulia klarinetille ja harmonikalle (2012) <sup>6)</sup>	M191
	Winds from Ireland for clarinet and accordion (2012) <sup>6)</sup>	
	Vents d' Irlande et d' Ailleurs pour clarinette et accordéon (2012)	M191
Susanne Kujala:	Eläinten kokous 1–3 harmonikalle/Meeting at the Zoo for 1–3 accordion	M138
Timo-Juhani Kyllönen:	Unelmajuna harmonikalle ja viululle/Dream train for vl & acc.	M042
Matti Murto:	Divertimento for violin, cello and accordion (rev.version 2013)	M009
	Kaksi kalevalaista kuvaaa klarinetille ja harmonikalle (2012) <sup>6)</sup>	M196
	Two Visions from Kalevala for clarinet and accordion (2012) <sup>6)</sup>	M196
	Konsertto nro 1 harmonikalle, lyömäsoittimille ja jousiork. Ariel/	M126A score
	Concerto No. 1 for accordion, percussions and strings "Ariel" <sup>2)</sup>	
	Concerto No. 1 chamber music version for acc. perc. and piano	
	Concerto No. 2 for accordion and string orchestra "Finnish Pictures"	
	Konsertto nro 2 harmonikalle ja jouiork. "suomalaisia kuvia"	
	Kvintetto harmonikalle ja jousikvartetille "Talvimirskyjä"	
	Quintet for accordion and string quartet "Winter Storms" <sup>3)</sup>	
	Kolme laulua Kantelettaren runoihin sopr. & lapinrummulle ja harmonikalle	
	Three songs for sopr.& magician drum and accordion (2014) text. Kanteletar	
	Polskafantasioita kahdelle harmonikalle <sup>7)</sup>	
	Reel Fantasies for two accordions score & parts <sup>7)</sup>	
	Tanssillinen sarja viululle ja harmonikalle/Dancing Suite for vl and acc. <sup>2)</sup>	M028
	Trio No. II for violin, cello and accordion	M54B
	Täällä pohjantähden alla, 12 kansanlaulusovitusta vl. vlc. acc./	M116
	Under The North Star, 12 Finnish folk songs for vl. vcl and acc. <sup>2)</sup>	M116
Ari-Matti Saira:	Viisi suom. kansansäv. harmonikalle. ja jouiork./	M205A score
Heikki Valpolo:	Five Finnish Folk tunes acc. & strings	M205B acc. & pf
	Astory for violin, piano, accordion and contrabass	M031
	Kolme tanssia sellolle ja harmonikalle/Three dances for vlc and acc. <sup>1)</sup>	M027
	Kosketuksia kahdelle harmonikalle/Contacts for two accordions <sup>1)</sup>	M141
	Ludit for violin, cello and accordion <sup>1)</sup>	M024
	Marilina for piano and accordion <sup>1)</sup>	M026
	Tulenteko harmonikalle, pianolle ja lyömäsoittimille/	M025
	To make a fire for accordion, piano and percussion <sup>1)</sup>	

Editors: <sup>1)</sup> Matti Rantanen, <sup>2)</sup> Seppo Valkeajoki, <sup>3)</sup> Mika Väyrynen, <sup>4)</sup> Marjut Tynkkynen

<sup>5)</sup> Veli Kujala, <sup>6)</sup>Béatrice Berne & Vincent Lhermet, <sup>7)</sup>Heidi Luosujärvi & Petteri Waris