[squeezeBox]^2

for two Accordions

Edward Caine

Performance Notes

The piece explores the use of bellows. Bellow movements should be dramatic and emphasised. Bellow sound should have equal prominence with pitched material.

The notated bellow directions represent an ideal and can, to a certain extent, be revised for performance, with the exception of certain rules:

in bars 1-6 the bellows must be as notated.

in bars 6-23 the bellows should have the appearence of being connected i.e. when one performer's bellows are expanding, the other's should be contracting. The effect of the air sound should be as if the performer is gasping for breath, and where possible bellows should be in opposite directions for pitch and air.

from the end of bar 25 - bar 31 the bellows must be as written. Pause for as long as you need on the pitched notes to allow time for getting back into position.

bar 31 - 46: the rhythm is more important than the effect of the bellows contracting and expanding. For preference, keep the starting direction of each bellow as written, but change direction during pitched notes or air tone as needed.

[squeezeBox]^2

for two accordions

by Edward Caine

duration: 5-9'

[squeezeBox]^2 was comissioned by Sound and Music in collaboration with the Cheltenham Festival in 2010.

First performance by TOEAC accordion duo in the Cheltenham Festival, 14th July 2010.

Air. unless there is an accent, try to mask the sharp accent of the air button itself.

Air button with accent - audible attack on pressing the button.

an exponential increase in frequency (refers to vibrato and beating)
when the line is straight, there is no vibrato/beating.

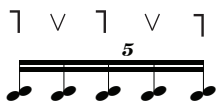
vibrato

Beating - caused by a tone glissando of up to a semitone
on the right hand, offset against a stable note in the left.

bellows out

bellows in

bellows shake



rhythmic bellows shake

bellow position all the way out (as far as it can go with the left manual still accessible)

bellow position all the way in

legato bellow change (mid-note or air)

[squeezeBox]²

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emotive, free ♩ = 70-80

Accordion 1

Accordion 2

8

13

no attack on air button

no attack on air button

18

8va

mp mp mf mp mf pp sffz pp mf ppp

8va

mp mf pp mf pp sffz ppp mp mf

23

wait for beating
to become quick

pause as necessary
to reach bellow limit

mp p mf ff mf sffz ff mf ff sffz

wait for beating
to become quick

pause as necessary
to reach bellow limit

sfz f gliss. beating ff mf sffz ff mf ff sffz

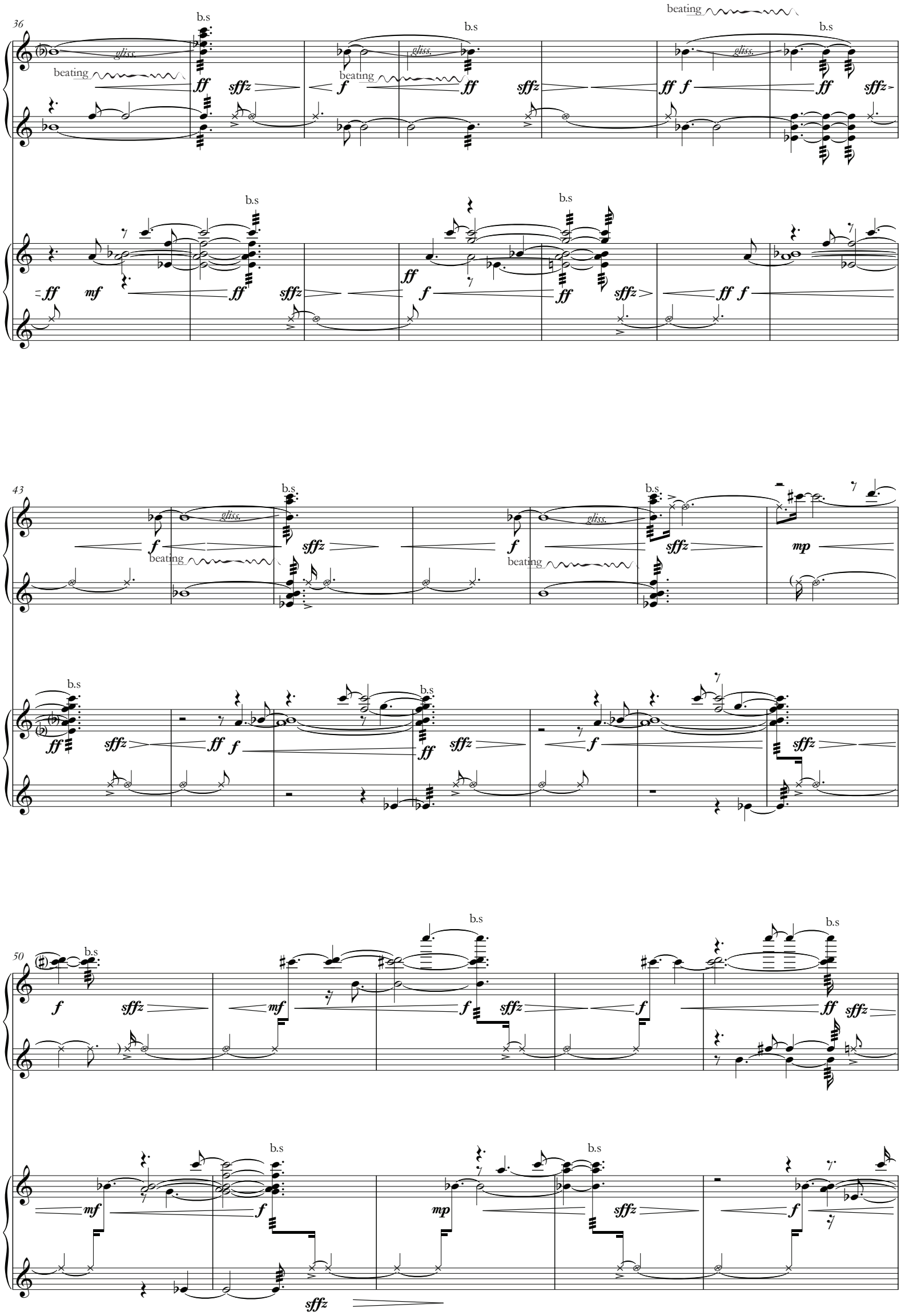
29

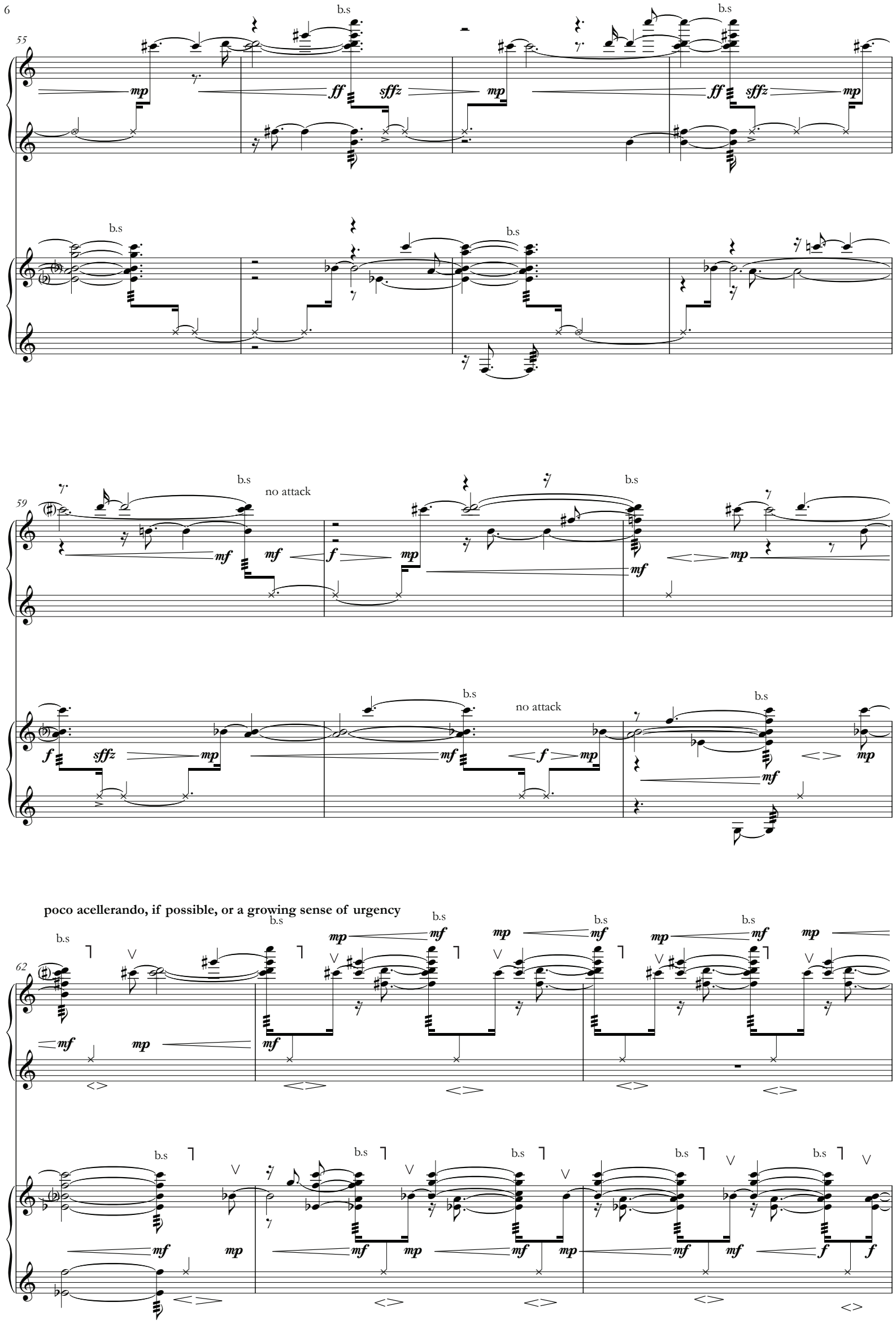
change and retake
bellows ad lib.

ff mf ff sffz ff mf gliss. beating ff sffz mf

change and retake
bellows ad lib.

ff mf gliss. ff sffz beating ff mf ff sffz


36
b.s
beating
gliss.
ff
sffz
f
mf
43
mp
50


55
b.s
mp
ff
sffz
59
no attack
mf
f
poco acellerando, if possible, or a growing sense of urgency
62

65

f

b.s

7

b.s

67

b.s

ff

fff

intense, urgent

ff

gliss.

beating

b.s

ff

fff

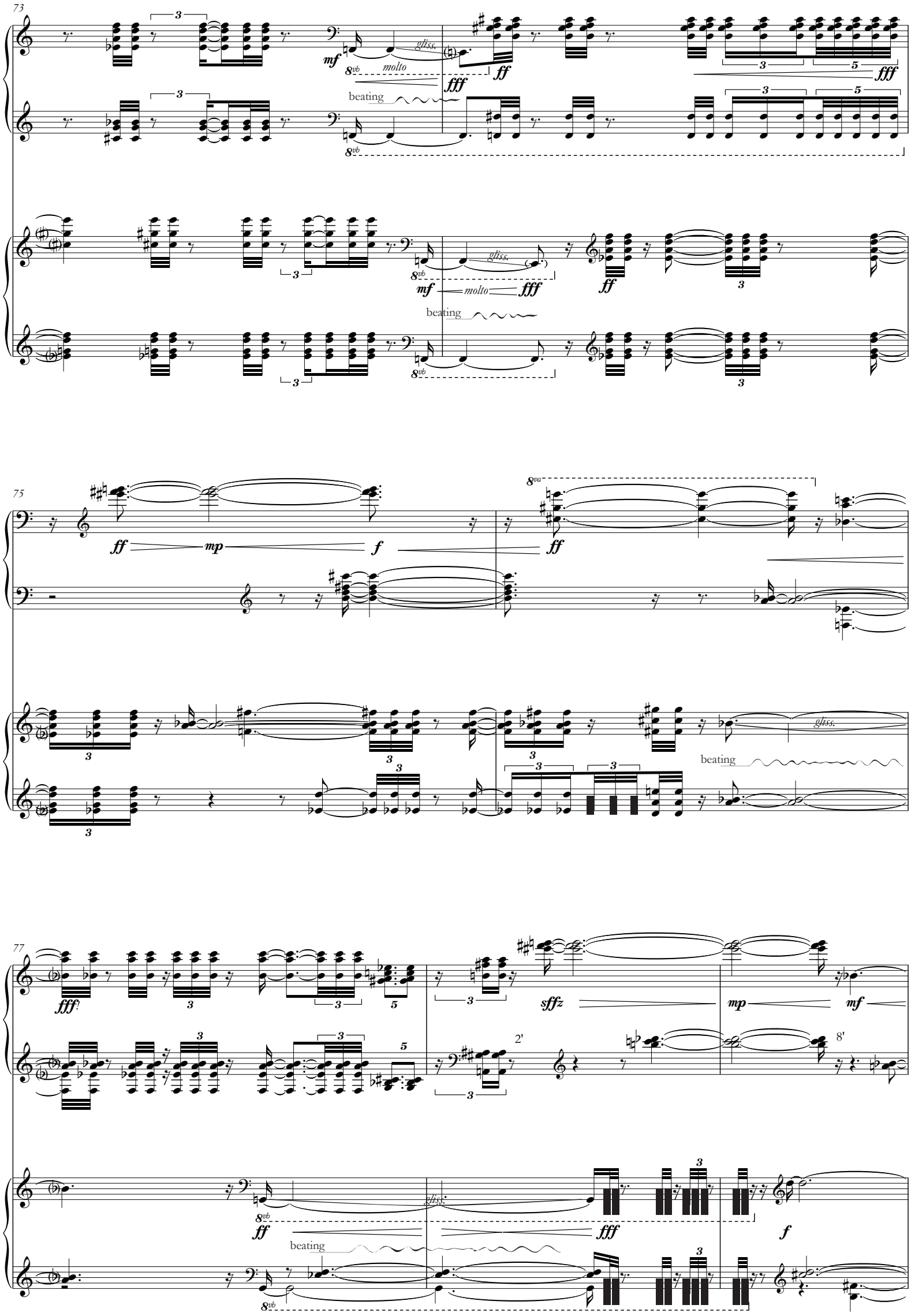
ff

69

gliss.

beating

ff


73
mf
molto
gliss.
fff
ff
beating
8vb
75
ff
mp
f
8va
77
fff
sffz
mp
mf
2'
8'
gliss.
fff
f

80

gliss.

f

beating

cresc.

3

gliss.

mp

beating

f

cresc.

82

15ma

ffff

ff

8vb

84

(15)

Hold until bellows fully closed *

sfffz

ff

ppp dolce - no cresc/ dim

(8)

* optionally add air button to close quicker increase dynamic or just finish with bellows open