

AKKORDEON-BESTSELLER

CLASSICS

IN

JAZZ

AUSGEWÄHLTE ARRANGEMENTS EINER KARRIERE

MOTO
CORPETUO
MOMENTO
MUSICALE
AN DER SCHÖNEN
BLAUEN DONAU
MINUETTO
UNGARISCHER
TANZ NR. 5
NOCTURNE
OCI CIORNIA
LIEBESTRAUM
UNGARISCHE
RHAPSODIE NR. 2
LA DANZA
HIMMELFLUG
BEETHOVEN-
FANTASIE
- MEDLEY -
SINFONIE - ROMANZE -
SONATE



PAGANINI

SCHUBERT

STRAUSS Jr.

BOCCHERINI

BRAHMS

CHOPIN

RUSS. VOLKSWEISE

LISZT

LISZT

ROSSINI

RIMSKI-KORSSAKOW

BEETHOVEN

WOLME-BEETHOVEN

WELT-OSCAR DES AKKORDEONS

WOLME-BEETHOVEN



MOTO PERPETUO

MUSIK: NICCOLÒ PAGANINI (1782-1840)

—FAST—TEMPO—

(Akkordeon-Solo)

Arrangement:
WOLMER BELTRAMI

Fast-Tempo $\text{♩} = 150$

Harmonium



Introduction

8va

Crom. Akkordeon

1

Master *p* *mf* *f* 8va Fisa Crom.

(A) loco *mf* Do C M Sol7 G7 7 B.S.

1. Do C M La7 A7 7 Rem Dm m Sol7 G7 7 Do C M Re7 D7 7

2. Sol7 G7 Rem Dm m Dodim Cdim dim. Do C M Sol7 G7 7 Do6 C6 B.S.

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Do6 C6 M Sol7 G7 Do7+ C7+ M Do6 C6

cresc. La7 A7 7 Rem7 Dm7 Sol7/3m m G7/3m 7 Do7+ C7+ M Lab7 Ab7 7 Rem7 Dm7 m Reb9 Db9 7

f Do6 C6 M Ladim Adim Sol7 G7 7 Do C M

gva La9 A9 7 Rem7 Dm7 m mf Dodim Cdim dim Do6 C6 Rem7 Dm7 Sol7 G7

Harmonium loco mf Do C M Sol7 G7 7 Do C M

Unsere Straße wurde umbenannt!
Jetzt:
Am Neuhäuser Bach 11
D-70794 Filderstadt (Bernhausen)

M.V.W.-208/86-A

8va Crom.
Akkordeon

La7 A7 7 Rem Dm m Dodim Cdim Do C M Sol7 G7 7 Do6 C6 8va mf B.S.

(B)

Fisa Crom. Do7/3m C7/3m M Do9m C9m Sol7/3m G7/3m Sol9m G9m Sol7/3m G7/3m 7 Sol9m G9m Sidim Hdim Do6 C6 loco B.S. B.S.

La7 A7 7 Rem7 Dm7 m Sol9m G9m 7 Do6 C6 M Lam Am m Rem7 Dm7 m Sol7 G7 7 gliss.

8va Crom. Akkordeon

f 8va Fisa Crom Do6 C6 M Rem7 Dm7 m Fam6 Fm6 Do C B.S. gliss.

mf La7 A7 7 La9 A9 Rem7 Dm7 m Dodim Cdim dim Do C M Sol7 G7 7 Do C M Sol7 G7 7

©

f Do^b6 C6 Rem7 Dm7 Sol7 G7 Do6 C6 *mp*

B.S.

*La*7 A7 *cresc.* Rem Dm *m* *Ladim* Adim *dim* *Mim* Em *m* Sol7 G7 *7*

loco *mf* *gliss* *gliss*

Do C *M* Rem7 Dm7 Sol7 G7 Do7+ C7+ Do6 C6

B.S. B.S.

gva *f* *La*7 A7 *7* Rem Dm *m* *Dodim* Cdim *dim* *loco* Do C *P* Sol7 G7 Do C *M* Sol7 G7 *7*

Ⓓ

mf Do C *M* Sol7 G7 *7* Do C *M*

La7 A7 7

Rem7 Dm7 m Sol7 G7 7

Do C M Re7 D7 7

Rem7 Dm7 m Sol7 G7 7

8va Fisa. Crom. *f* Do C M

Reb Db M

Sol7 G7 7

Do C M

La9 A9 7 La9m A9m

Rem Dm m

Dodim Cdim dim

Do C M Sol7 G7 7

Do C M Sol7 G7 7

(E) Do C M

Sol7 G7 7

Do C

B.S.

La7 A7 7

Rem Dm m Sol7 G7 7

Do C M Re7 D7 7

Rem Dm7 m Sol7 G7

8va

First system of a piano score. The right hand features a melody of eighth-note triplets in G major. The left hand provides a bass line with a few notes. Chords are indicated as *f* Do C, *Sol7* G7, and *Sol7* G7. A measure rest is marked with 'M'.

Second system of the piano score. The right hand continues with eighth-note triplets, then moves to a more complex rhythmic pattern. The left hand has a steady bass line. Chords include *Do* C, *Soldim* Gdim, *Rem7* Dm7, and *Ladim* Adim. A measure rest is marked with 'm'. The system ends with 'B.S.' (Basso Continuo).

Third system of the piano score. The right hand features a melody with accents and a fermata over a measure. The left hand has a bass line. Chords include *ff* (fortissimo), *mf* (mezzo-forte), *Do* C, *Sol7* G7, and a measure rest marked with 'M'. A circled 'F' is above a measure.

Fourth system of the piano score. The right hand has a melody with accents. The left hand has a bass line. Chords include *Do* C, *La7* A7, *Rem* Dm, and *Sol7* G7. Measure rests are marked with 'M' and 'm'.

(Smear)

Fifth system of the piano score. The right hand features a complex texture with many beamed notes and accents. The left hand has a bass line. Chords include *Do* C, *Ladim* Adim, *Rem7* Dm7, *Sol7* G7, *Do6* C6, *Do7+* C7+, and *Rem7* Dm7. Measure rests are marked with 'M' and 'm'.

(Smear)

Do7+ M
C7+ M

p

Soldim Gdim
Rem7 Dm7
Fa7+ F7+
Ladim Adim

B.S.

8va Crom. Akkordeon

8va Fisa Cromatica

Mim7 Em7
Lam7 Am7
Rem7 Dm7

Sol9m G9m

mf

Do6 C6

B.S.

Do C
M

Sol7 G7

Do C
M

B.S.

loco

mf

La7 A7

Rem Dm

Sol7 G7

Do C
M

Re7 D7

Sol7 G7

B.S.

Do6 C6 Lab7+ Ab7+ Si7+ H7+ Re7+ D7+ Lab7 Ab7 Sol7 G7 Sol9 G9 Sib9 Bb9 Reb9 Db9 Mi9 E9

Reb7+ Dh7+ Do7+ C7+ Soldim Gdim

Violin

p

mp *mf*

B.S.

p *cresc.*

Facoltative

B.S.

Master

ff *gva* *M*

Do7+ C7+ Re7+ D7+ Sibm7 Bbm7 Do7+ C7+

B.S.

Aufführungsdauer:/Duration:/Durata: 2'23"

M.V.W.-208/86-A



MOMENTO MUSICALE

MUSIK: FRANZ SCHUBERT (1797-1828)

— MEDIUM-TEMPO —

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Oboe
Medium-Tempo $\text{♩} = 84$
Introduction

2

Master *p* *mp*

The introduction consists of four measures. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-piano (*mp*) dynamic. The third and fourth measures continue the melody with a mezzo-piano (*mp*) dynamic. The notation is for an Oboe and Master parts.

A *mf* Fam Fm *m* Do7 C7 *Fam Fm m* Do7 C7 *Fam Fm m*

The first system of the main body consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures continue the melody with a mezzo-forte (*mf*) dynamic. The notation is for an Oboe and Master parts.

gva Reb Db *M* Fa7 F7 *7* Sibm Bbm *m* Fam Fm *m* Do7 C7 *7* Fam Fm *B.S.*

The second system of the main body consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures continue the melody with a mezzo-forte (*mf*) dynamic. The notation is for an Oboe and Master parts.

loco *mf* Fam Fm *m* Do7 C7 *Fam Fm m* Do7 C7 *Fam Fm m*

The third system of the main body consists of four measures. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures continue the melody with a mezzo-forte (*mf*) dynamic. The notation is for an Oboe and Master parts.

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gva

Reb Db Fa7 F7 Sibm Bbm Fam Fm Do7 C7 Fam Fm

B.S.

(B) Basson loco

mp Lab Ab Lab7+ Ab7+ Mibdim Ebdim Sibm Bbm Rebm Dbm Lab Ab

dim

B.S.

gva

Reb Db Mib7 Eb7 Lab Ab

B.S.

Nostalgico

Do7 C7 Fam Fm Do7 C7 Fam Fm

B.S.

Lab6 Ab6 Solb9 Gb9 Fa9 F9 Sibm7 Bbm7 Rebm6 Dbm6 Lab6 Ab6 Sibm7 Bbm7 Mib9 Eb9

B.S.

B.S.

Lab $\flat$ 6
Ab6

Do7
C7

Fam
Fm

3

7

m

Crom. Akkordeon

8va

loco

8va Fisa. Crom.

Do7
C7

Fam
Fm

Lab7+
Ab7+

M

Mibdim
Ebdim

gim

B.S.

Sibm
Bbm

Rebm
Dbm

Lab
Ab

Si $\flat$
H $\flat$

Re $\flat$
D $\flat$

Fa
F

Mi $\flat$
E $\flat$

Reb
Db

Sib
Bb

La $\flat$
A $\flat$

Lab
Ab

B.S.

Harmonium

Fam
Fm

m

8va

(facoltative)

8va - Crom. Akkordeon -

8va Fisa. Crom.

Reb
Db

M

Fa7
F7

7

Sibm
Bbm

m

Fam
Fm

m

Do7
C7

7



Crom. Akkordeon
Fisa Cromatica



Piano-Akkordeon
Fisa-Piano



oder (oppure) Terze
Crom. und Piano-Akk.

(D)

Chords: *Fam* *Fm* *m* *Fadim* *Fdim* *Fam* *Fm* *m* *Do7* *C7* *Fam* *Fm*

Fingerings: 3, 3

Articulation: *B.S.*

Chords: *Do7* *C7* *Fam* *Fm* *Reb* *Db* *M* *Fa7* *F7* *Sibm* *Bbm* *m* *Fam* *Fm* *Do7* *C7*

Fingerings: 3, 7, 7

Articulation: *B.S.*

(E)

Chords: *Fam* *Fm* *m* *Do7* *C7* *Fam* *Fm* *Fam6b* *Fm6b* *m*

Fingerings: 3, 3, 7, 5, 3, 5

Articulation: *B.S.*, *mf*

Articulation: *cresc.*, *sempre*, *8va*

loco *con swing*

Chords: *f* *Reb* *Db* *M* *b2* *Fa7* *F7* *Sibm* *Bbm* *mf* *Fam* *Fm* *m* *Do7* *C7* *Fam* *Fm* *m*

Fingerings: 7, 3, 3

Articulation: *B.S.*

(F)

Chords: *Fam* *Fm* *m*, *Do7* *C7* *7*, *Fam6b* *Fm6b* *m*, *Do7* *C7* *7*, *Fam* *Fm* *m*, *Do7* *C7* *7*

Chords: *Fam* *Fm* *m*, *Reb* *Db* *M*, *Fa7* *F7* *7*, *Sibm* *Bbm* *m*, *Fam* *Fm* *m*, *Do7* *C7* *7*

Basson  **(G)**

Chords: *Fam* *Fm* *m*, *Lab* *Ab* *M*, *Mibdim* *Ebdim* *dim*

Crom. Akk. loco *8va*

Chords: *Sibm* *Bbm*, *Mib7* *Eb7*, *Lab* *Ab* *M*

B.S.

C. Akk. 8va

Chords: *Sibm* *Bbm* *m*, *Mib7* *Eb7* *7*, *Lab* *Ab* *M*

8va *F.C.*

Crom. Akkordeon
gva

loco

Fisa Crom.
Do7
C7
7

Fam
Fm
m

Do7
C7
7

Fam
Fm
m

Lab7+
Ab7+
M

Mibdim
Ebdim
dim

Sibm
Bbm
m

Sibm6
Bbm6

Do7
C7
7

Oboe

Fam
Fm

Sibm
Bbm

Mib9m
Eb9m

Lab6
Ab6

Sol6b
G6b

Lab6
Ab6

B.S.

Da Capo
tutto al

gva

Fam
Fm

B.S.

loco

ff

Do7
C7
7

Fam
Fm

B.S.

p

Do7
C7

Fam
Fm

Aufführungsdauer:/Duration:/Durata: 2'50"

M.V.W.-209/86-A



AN DER SCHÖNEN BLAUEN DONAU

(DANUBIO BLU)

MUSIK: JOHANN STRAUSS junior (1825-1899) Op. 314

— ALLEGRO MODERATO —

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Basson



Allegro moderato $\text{♩} = 124$

(A)

3

Master



Re6 D6 M

B.S.

Re6 D6 M

La7 A7 7

B.S.

La7 A7 7

B.S.

Re6 D6 M

B.S.

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Re7
D7

7

Re7
D7

B.S.

Sol6
G6

M.

B.S.

La7
A7

7

Re6
D6

M

Mim7
Em7

La7
A7

Re6
D6

M.

Sol6
G6

Redim
Ddim

Re6
D6

B.S.

(B)

Mi7
E7

7

Midim
Edim

Mi9
E9
dim

7

B.S.

B.S.

La
A M

f Midim
Edim

Mi7
E7 7

Sidim
Hdim dim

Fa#m
F#m m

Sim
Hm m

Mi7
E7

B.S.

Bandoneon

La7
A7 7

B.S.

Re
D M

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line. Chord labels: *La7* *A7* 7, *Midim* *Edim* *dim*.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures, marked *8va* with a dashed line. The bass clef staff contains a bass line. Chord labels: *Sim* *Im* *m*, *Re7* *D7* 7, *Sol* *G* *M*, *Solm6* *Gm6* *m*, *Re* *D* *M*, *La7* *A7* 7, *Re* *D*. *loco* is written above the final measure. *B.S.* is written below the final measure.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line. Chord labels: *La7* *A7* 7. A circled *D* is written above the first measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line. Chord labels: *Re* *D* *M*. A *3* is written above the third measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a bass line. Chord labels: *La7* *A7* 7, *Re* *D* *M*, *Re7* *D7* 7. A *3* is written above the third measure. *B.S.* is written below the final measure.

Violin

Sol G M Solm Gm m. Re D M La7 A7 7 Re D M

⑤

Mib Eb M

tr

Mib Eb M Sib7 Bb7 7

B.S.

tr

Sib7 Bb7 7

B.S.

Sib7 Bb7 7

tr

Sib 7
Bb 7

Mib
Eb

M

B.S.

3

tr

Mib
Eb

M

B.S.

Mib 7
Eb 7

7

3

tr

Mib 7
Eb 7

7

Lab
Ab

M

B.S.

3

tr

Basson

B.S.

8va

Sib9
Bb9 7

Mib
Eb M

Fa9
F9 7

Mib9
Eb9 7

----- Nur Crom. Akkor. -----

p *Mib6*
Eb6 M

8va Fisa Crom.
Mib7+
Eb7+

Labm7
Abm7 m

Mib7+
Eb7+

loco

B.S. B.S.

cresc. 3 3 3 3

8va

f *Fadim*
Fdim

Mib7+
Eb7+

B.S.

loco

mp *Fadim*
Fdim

Mib7+
Eb7+

M

Aufführungsdauer:/Duration:/Durata: 2'08"

MINUETTO

(CELEBRE MINUETTO)

MUSIK: LUIGI BOCCHERINI (1743-1805)

— MODERATO-SWING —

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Oboe Tempo di
Moderato-Swing ♩ = 86
Introduction

4

Master *mf*

Sim Hm m La A M

f Sim Hm m *mf* La A M *f* Midim Edim dim

(A)

Sim Hm m *mf* Mi7 E7 7 *f*

B.S.

La A M 3 Fa#m F#m m Si7 H7 Fa#m F#m m

B.S.

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Si7 H7

B.S.

7

Mi E M La A M

Mi E M Si7 H7 7

1. *p* Mi E

f *mf* Mi E M

2. *mf* Mi E

mf Mi E M

B.S.

Ⓑ

Ovattato (leggero)

Mi E M

Lam Am m

Mi E

p Lam Am m

Mi E M

B.S.

Lam Am m

f Mi E M

mf

La A Master

Ⓒ

f Midim Edim dim

Sim Hm m

mf m

Mi7 E7 7

f

B.S.

La A M

3

Fa#m F#m m

Si7 H7

Fa#m F#m m

B.S.

B.S.

Si7 H7

Mi E

La A

Mi E

Si7 H7

Mi E

B.S.

Basson

Rem7 Dm7

Sol7 G7

mf

Do C M

Soldim Gdim dim

f Rem Dm m

Rem7 Dm7

Rem6 Dm6

mf Rem Dm

Sol G M

Lab Ab

Lab A b

Sib Bb

Sol7 G7

B.S.

f Rem7 Do7+ Dm7 C7+ m M

Do6 C6

Lam Am m

Re7 D7

Lam7 Am7 m

Re7 D7

Lam Am m

3

(Smear)

Re7 D7 Lam Am m Re7 D7 Sol7+Sim7/9 G7+ Do7+/9 Hm7/9 Lam7/9 C7+/9 Sol7+/9 Am7/9 Re9m D9m

B.S. M

gva

Sol6 G6 *mf* Mib9 Eb9 Lab7+ Ab7+ Sol9 G9 *ff* M Do7+ C7+

B.S.

Soldim Gdim dim Rem6 Dm6 m Sol9 G9

B.S.

Viololin

Sol9 G9m Do6 C6 M Re7 D7

B.S.

f Sol7+ G7+ Do7+ C7+ M

gliss.

Organ

gliss.

Sol7+ Do7+
G7+ C7+

Sim Mim Sim Do Lam
Hm Em Hm C Am

Sol G Dom Cm m

B.S.

F

gva

Dom Cm m

Sol G M

Dom Cm m

gva

Sol G M

Dom Cm m

f

Basson

loco

Sol G *mf*

Do7+ C7+

Soldim Gdim dim

f Rem7 Dm7 m

B.S.

G

gva

mf

Sol7 G7 7

f adim Fdim dim

f Do6 M C6

B.S.

gva

Harmonium
Crom. Akk.

gva

loco

gva

Crom. Akk.

mf

8va Fisa
Crom.

Lam
Am
m

Re7
D7
7

Lam
Am
m

8va Fisa Crom.

D7
7

mp

[illegible]

The musical score for 'Mim' by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for harmonica. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part begins with a treble clef and a key signature of one sharp. It features a series of chords and melodic lines, with dynamics ranging from *mp* to *mf*. The harmonica part is in the bass clef and includes a 'Master' section with a '8va Crom. Akkordeon' (8va Chromatic Accordion) part. The harmonica part includes a 'ff' (fortissimo) section and a 'Sol7+ G7+' section. The guitar part includes a 'Sim7 Hm7' section and a 'Mim Em ni' section. The harmonica part includes a 'Mim Em ni' section and a 'Sol7+ G7+' section. The score is written in a standard musical notation style, with notes, rests, and chord symbols clearly visible.

Musical score for "Lam Mim Lam Sim" (J. S. Bach, BWV 542). The score is in G major and 3/4 time. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The piece is marked *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics "Lam Mim Lam Sim" are written below the treble staff. The bass staff has the initials "B.S." at the beginning. The score is divided into measures by bar lines. The piece ends with a double bar line.

Aufführungsdauer:/Duration:/Durata: 3'06"



UNGARISCHER TANZ Nr.5

(DANZA UNGHERESE Nr. 5)

MUSIK: JOHANNES BRAHMS (1833-1897)

Arrangement:
WOLMER BELTRAMI

Tempo di
Moderato-Swing ♩ = 176

— MODERATO-SWING —
(Akkordeon - Solo)

5

Introduction

Master *p*

Dom6 Cm6 m Solm6♭ Gm6♭ m Re7 D7 7

gliss.

(A) *mf*

Solm6♭ Gm6♭ m Solm6♭ Gm6♭ m Dodim Cdim dim Solm6♭ Gm6♭

B.S. B.S.

Dom6 Cm6 m Solm Gm m Mib7 Eb7 Re7 D7 7 Solm Gm

B.S.

(Smear)

Dom6 Cm6 m Solm Gm

B.S. B.S.

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M.V.W.-212/86-A

Musical score system 1: Piano accompaniment. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and a single note. Chords are labeled: *Mib Eb*, *Rem Dm*, *Dom Cm*, *Sib Bb*, *Dom Cm*, *Re7 D7*, *Solm Gm*, and *Dodim Cdim*. A 'B.S.' (Basso Continuo) line is indicated at the bottom right.

Musical score system 2: Bassoon part and piano accompaniment. The system consists of two staves. The upper staff is for the Bassoon, marked with a circled 'B' and a bassoon icon. It includes the instruction 'Nur Crom. Akk.' and '8va'. The lower staff is for the piano, with chords and a bass line. Chords are labeled: *Solm6 Gm6*, *Dodim Cdim*, and *Solm6 Gm6*. A 'B.S.' (Basso Continuo) line is indicated at the bottom right.

Musical score system 3: Piano accompaniment. The system consists of two staves. The upper staff features a 'loco' marking and various slurs. The lower staff contains a bass line with chords. Chords are labeled: *Dom6 Cm6*, *Solm6 Gm6*, *Dodim Cdim*, *Solm Gm*, and *Mib7 Eb7*. A 'B.S.' (Basso Continuo) line is indicated at the bottom right.

Musical score system 4: Piano accompaniment. The system consists of two staves. The upper staff includes a 'gliss.' (glissando) marking. The lower staff contains a bass line with chords. Chords are labeled: *Solm Gm*, *Dom Cm*, and *Solm Gm*. A 'B.S.' (Basso Continuo) line is indicated at the bottom right.

Musical score system 5: Piano accompaniment. The system consists of two staves. The upper staff includes a 'gliss.' (glissando) marking. The lower staff contains a bass line with chords. Chords are labeled: *Solm6 Gm6* and *7*. A 'B.S.' (Basso Continuo) line is indicated at the bottom right.

Harmonium

Sol7
G7 7

f

m

B.S.

B.S.

mf
Fa7
F7 7

f

Sib
Bb M

B.S.

B.S.

Re7
D7 7

mf

Mib
Eb M

Dom
Cm m

Solm
Gm m

f

Sol7
G7 7

gliss.

B.S.

B.S.

Dom
Cm m

Fa7
F7 7

Nur Crom. Akk.

8va

(Facoltative)

Sib
Bb M

M

Re7
D7

7

f 8va Solo Fisa Cromatica
Dom m Re7
Cm D7

B.S.

Mib
Eb M

Solm
Gm

Re7
D7

7

Soldim Re7
Gdim D7

B.S.

f Dom
Cm

Solm64
Gm64 m m

Sol
G

B.S.

Horn

mf Lam7
Am7 m

sfz Re7
D7 7

Sol7+
G7+ M

Do6
C6 M

Sol7+
G7+ >

mf Lam7
Am7 m

B.S.

sfz Re7
D7 7

Sol6
G6 M

Lab7+
Ab7+ M

Sol
G

1.

2.

Sol
G

B.S.

F

mp Sol G M *mp* Do C M *f* Sol G M *Fa* 7 *Mib* 9

Fa 7 *Mib* 9

mp Sol G M *mp* Do C M *f* *Lab* 9 *Ab* 9 7 *Sol* 6 G 6

gva B.S.

G Basson

Solm 6 *Gm* 6 m *Dodim* Cdim

B.S.

Solm 6 *Gm* 6 *Dom* 6 C m 6 m *Solm* G m *Re* 7 D 7 7

B.S.

Solm G m *Mib* 9 Eb 9 7 *Solm* G m m *Dom* C m m

(Smear) B.S.

Solm
Gm
Dom
Cm
Solm
Gm
Lab
Ab
Solm
Gm
 B.S.

Re7
D7
Dodim
Cdim
Solm
Gm

Master
mf
Sol9
G9
Lab9
Ab9
Sib9
Bb9
Sol9
G9

Dom6
Cm6
 gliss.
 B.S.

mf
Fa9
F9
Sol9
G9
Lab9
Ab9
Fa9
F9

3 3 3 3 3 3 3 3

Sib
Bb

B.S.

ff *f* *gva* *loco*

Mib9
Eb9

Re7
D7

Solm6 $\flat$
Gm6 $\flat$

m

1

mf *gva*

Mib9
Eb9

Solm6
Gm6 $\flat$

Dom6
Cm6

Re7
D7

B.S.

cresc. *tr* 3 3 3

gliss. *ff* *p*

Re9
D9

Solm6 $\flat$
Gm6 $\flat$

Do9/11 $\sharp$
C9/11 $\sharp$

B.S.

Aufführungsdauer:/Duration:/Durata: 3'06"



NOCTURNE

(NOTTURNO op.9 Nr.2)

MUSIK: FRÉDÉRIC CHOPIN (1810-1849)

— SWING —

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Violin
Allegro-Moderato ♩ = 94
-Swing

6

Master *mf*

Mib Eb M

Labdim Abdim dim

Mib7+/9 Eb7+/9 M

Mib6 Eb6

B.S.

Do7 C7 7

Sibdim Bbdim dim

Fam Fm

Sib7 Bb7 7

Sol7 G7 7

Dom Cm m

Mibdim Ebdim

Mib Eb M

Sib7 Bb7 7

B.S.

Mib Eb

Si7 H7

Sib7 Bb7

Mib Eb M

Labdim Abdim dim

B.S.

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M.V.W.-213/86-A

Mib7+/9 Eb7+/9_M Mib6 Eb6 Do7 C7 7 Sibdim Bbdim dim

B.S.

Fam Fm Sib7 Bb7 7 Sol7 G7 7 Dom Cm_m Mibdim Ebdim

B.S.

Basson *gva* *f* *C*

Mib Eb M Sib7 Bb7 7 Mib6 Eb6 M Sib Bb M

Fadim Fdim dim Fa7 F7 7 Lab Ab M Labm Abm_m

B.S.

Mib Eb M gliss. *f* Sibdim Bbdim | dim Fa F M

Bassi Soli

Solm Gm Dom Cm m Fa7 F7 7 Sib Bb Si 7 H7 Mi Eb Do C Sib 7 Bb7
 B.S. B.S.

(D) *gliss*
 f Mib6 Eb6 M mf Labdim Abdim . dim Mib6 Eb6
 B.S.

Do7 C7 7 8va Crom. Akkordeon 8va Fisa Crom.
 B.S.

Fam Fm m Sib7 Bb7 7 Sol7 G7 7 Dom Cm m Mibdim Ebdim
 B.S.

Crom. Akkordeon | 8va f 8va Fisa. Crom. Dom Cm Fam7 Fm7 Solm Gm Mib4 Eb4 Lab M Ab Mib Eb f Labm6 Abm6 m
 B.S.

3 3

Mib7+
Eb7+ M

Labm
Abm m

B.S.

8va Crom. Akk

3 3

Mib
Eb M

8va Fisa. Crom.
Fa7
F7 7

Mib
Eb M

B.S.

Sol7
G7 7

Dom
Cm m

loco 3

Fa7
F7 7

Sib9m
Bb9m

B.S.

Oboe

Sib7
Bb7

mf

3 3 3 3

(F)

mf

Mib
Eb M

Labdim
Abdim dim

Mib7+/9
Eb7+/9 M

B.S.

Musical score system 1. Chords: Mib Eb, Do7 C7, Do9m C9m. Bass line (B.S.) is indicated.

Musical score system 2. Chords: Fam Fam, Sib9 Bb9, Sol7 G7, Dom Cm, Mibdim Ebdim. Bass line (B.S.) is indicated.

Musical score system 3. Chords: Mib Eb, Fam7 Fm7, Sib7 Bb7, Mib Eb, Mib Eb. Bass line (B.S.) is indicated. A Bassoon (Basson) part is also shown.

Musical score system 4. Chords: Mib Eb, Mib Eb. Bass line (B.S.) is indicated.

Musical score system 5. Chords: Mib7+ Eb7+, Lab6 Ab6, Mib7+ Eb7+, Mib6/9 | Mib7+/9 Eb6/9 | Eb7+/9. Bass line (B.S.) is indicated. A section for Crom. Akkordeon (8va 8va Fisa Crom.) is also shown.

Aufführungsdauer:/Duration:/Durata: 2'24"



OCI CIORNIA

(OCCHI NERI)
(SCHWARZE AUGEN)

- RUSSISCHE VOLKSWEISE -
- MODERATO-SWING -

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Oboe



Allegro-Moderato-Swing

Introduction ♩ = 128

7

Master *p* *mf*

(A) *La7* *A7* *7* *Rem* *Dm* *m* *cresc.*

La7 *A7* *7* *Rem6* *Dm6* *m*

f *Solm7* *Gm7* *m* *Rem* *Dm* *m*

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Harmonium

La7
A7 7

mf

Rem
Dm m

La7
A7 7

Rem
Dm m

La7
A7 7

Rem
Dm m

gva

Solm7
Gm7 m

Rem
Dm m

gliss.

B.S.

La7
A7 7

Sib7
Bb7

La7
A7

Rem
Dm

Solm6
Gm6

Do
C

Rem
Dm m

mf

B.S.

⑤ *gva*

La7
A7

Rem
Dm m

loco

La7
A7

Rem
Dm m

Solm

Solm
Gm m

Rem
Dm m

B.S. B.S.

La7
A7

Rem
Dm m

La7
A7

Rem
Dm m

cresc.

La7
A7 7

Rem
Dm m

8va

mf

Solm7
Gm7 m

Do7
C7 7

mf

Rem6
Dm6 m

Rem7+
Dm7+

f

Soldim
Gdim dim

loco

Rem6
Dm6 m

8va

B.S.

©

Re7
D7 7

Solm
Gm m

8va Nur. Crom. Akk.

8va Solo Fisa Crom.

Re7
D7 7

Solm
Gm m

8va auch Piano Akk..

Dom
Cm m

3 3

Solm
Gm m

8va anche Fisa Piano

3 3

B.S.

B.S.

loco

Re7
D7 7

3 3

Solm
Gm m

B.S.

Ⓓ

Re7
D7 7

Solm
Gm m

Re7
D7 7

Solm
Gm m

Dom6
Cm6 m

Solm6♭
Gm6♭ m

8va Crom. Akk.

8va Fisa Crom.

Re7
D7

7

Solm
Gm m

⑤

f

Re7
D7

7

Solm
Gm m

8va auch Piano
Akk.

Re7
D7

7

Solm
Gm m

8va anche Fisa
Piano

mf

Dom
Cr7

m

Solm
Gm m

f

Re7
D7

7

Solm6
Gm6

f

B.S.

loco

(F)

Sol7
G7

Dom
Cm m

Sol7
G7

Dom
Cm m

gva

Fam
Fm m

Dom
Cm m

B.S.

mf Sol7
G7

ff

mf Dom
Cm m

ff

(G)

Sol7
G7

Dom
Cm

Sol7
G7

B.S.

System 1: Treble and bass staves. Treble staff has a whole rest. Bass staff has a sequence of notes: G4, F4, E4, D4, C4. Chords are indicated: Dom Cm (first measure) and Fam6 Fm6 (second measure). Accents (>) are placed over the notes in the second measure.

System 2: Treble and bass staves. Treble staff has a whole rest. Bass staff has a sequence of notes: G4, F4, E4, D4, C4. Chords are indicated: Dom6b Cm6b (first measure) and Sol7 G7 (second measure). Accents (>) are placed over the notes in the second measure.

System 3: Treble and bass staves. Treble staff has a sequence of notes: G4, F4, E4, D4, C4. Bass staff has a sequence of notes: G4, F4, E4, D4, C4. Chords are indicated: Sol7 G7 (first measure). A circled H is above the treble staff. A *loco* marking is above the treble staff. A *sfz* marking is below the treble staff. A 7 is below the bass staff.

System 4: Treble and bass staves. Treble staff has a sequence of notes: G4, F4, E4, D4, C4. Bass staff has a sequence of notes: G4, F4, E4, D4, C4. Chords are indicated: Dom Cm (first measure). A *m* marking is below the treble staff.

System 5: Treble and bass staves. Treble staff has a sequence of notes: G4, F4, E4, D4, C4. Bass staff has a sequence of notes: G4, F4, E4, D4, C4. Chords are indicated: Sol7 G7 (first measure). A 7 is below the bass staff.



LIEBESTRAUM (SOGNO D'AMORE)

MUSIK: FRANZ LISZT (1811-1886)

Tempo di
Medium-Swing ♩ = 98

— MEDIUM-SWING —
(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

8

Basson

Master

Mib6
Eb6

Sol7
G7

B.S.

Do9
C9

Do9m
C9m

Fa9
F9

Fam
Fm m

gliss.

B.S.

Sib9
Bb9

Sib9m
Bb9m

Mib
Eb

Dodim
Cdim

Fam
Fm

Sib7
Bb7

Mib6
Eb6

f

dim

3

B.S.

Sol7
G7

Do9
C9

Do9m
C9m

B.S.

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M.V.W.-215/86-A

gliss.

Fa9
F9 7

Fam
Fm m

Sib9 = Sib9m
Bb9 7 Bb9m

Mib Lab
Eb M Ab M

B.S.

8va Crom. Akk. -----

8va Fisa. Crom.

Mib
Eb

Labm
Ab m m

Mib6
Eb 6 M

B.S.

loco

Dom
Cm m

Dom6b
Cm6b

Sol
G M

Fam
Fm m

Sib7
Bb7 7

Mib6
Eb6 M

Sol7
G7 7

gliss.

Do9
C9 7

Do9m
C9m 7

Fa9
F9 7

B.S.

B.S.

First system of a musical score in B-flat major. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata in the third. The bass clef staff contains a harmonic line. Chord symbols are written below the bass staff: *Fam* *Fm* *m*, *Sib 9* *Bb9*, *Sib9m* *Bb9m*, *Mib6* *Eb6* *M*, *Dodim* *Cdim*, *dim* *Fam7* *Fm7*. A dynamic marking *f* is present in the third measure.

Second system of the musical score, marked with a circled 'B'. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a harmonic line. Chord symbols are *Mib* *Eb* *M* and *Sol7* *G7* *7*.

Third system of the musical score. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a harmonic line. Chord symbols are *Do7* *C7* *7*.

Fourth system of the musical score. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a harmonic line. Chord symbols are *Fa7* *F7* *7* and *Fam* *Fm* *m*.

Fifth system of the musical score. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a harmonic line. Chord symbols are *Sib7* *Bb7* *7*, *Mib* *Eb* *M*, *Dodim* *Cdim* *dim*, *Fam7* *Fm7* *m*, and *Sib9* *Bb9*. The system ends with an 8va marking.

--- Crom. Akk. ---

loco

Fisa Crom.
Mib7+
Eb7+
M

Mib6
Eb6

Sol7
G7
7

8va Crom. Akk. ---

loco

Do7
C7
7

8va Fisa Crom.

Fa7
F7
7

Fam
Fm
m

Sib7
Bb7
7

Mib
Eb
M

Labm
Abm
m

Mib
Eb
B.S.

mf

Labm
Abm
m

Mib7+
Eb7+
M

Labdim Mib7+
Abdim Eb7+

B.S.

Dom6
Cm6 m

Sol6
G6 M

8va

B.S.

8va Crom. Akkord.

Fam7
Fm7

Sib9
Bb9

8va Fisa. Crom. Mib
Eb M

loco

Sol7
G7 7

Do7
C7 7

Fa9
F9 7

8va

Fast-Tempo ♩ = 150

Fam
Fm m

Labm
Abm m

loco

mf

B.S.

Organ

Lab7
Ab7

Sol7
G7

Do
C

M

Mi7
E7

7

La7
A7

7

Re7
D7

7

Rem7
Dm7

m

Sol7
G7

7

gva Crom. Akkord.

8va Fisa. Crom.

Do
C

M

Ladim
Adim

dim

Rem7
Dm7

m

Sol7
G7

7

Do
C

M

loco

Mi7
E7

7

La7
A7

7

Re7 7
D7

Rem7 m
Dm7

Sol7 7
G7

Do
C

f
Fam6
Fm6
m

B.S.

Do
C

3

8va Fisa. Crom.
Lam
Am
m

Crom. Akk.
gliss.

loco
gliss.

gliss.

gliss.

Mi
E

8va

Sol7
G7

Do
C

M

8va Crom. Akk.

8va Fisa. Crom.
La7
A7 7

Mi7 7
E7

Bya-Crom Akk - - - - -

[illegible]

Musical score for "The Way You Look Tonight" (Jazz Standard). The score is written for piano (B.S.) and voice (V.). The key signature is one flat (B-flat major / F minor), and the time signature is 4/4. The score is divided into four measures. The piano part features a bass line with chords: Mim7 (Em7), La7 (A7), Rem7 (Dm7), and Sol9 (G9). The voice part features a melody with lyrics: "The way you look to- night / Is like the first time / I saw you / And I still re- member the way you look to- night." The score includes a "Master" label and a "B.S." label.

loco

f

decresc.

A handwritten musical score for the song "The Rose Tree". The score is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first line of music contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The second line contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The third line contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fourth line contains a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The fifth line contains a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The score is marked with a "V" at the beginning and a "3" above the first measure. The piece ends with a double bar line and a repeat sign.



UNGARISCHE RHAPSODIE Nr.2

(2a RAPSODIA UNGHERESE)

MUSIK: FRANZ LISZT (1811-1886)

Arrangement:

WOLMER BELTRAMI

Basson Tempo di $\text{♩} = 106$
Moderato-Swing (Oboe)

— MODERATO-SWING —
(Akkordeon - Solo)

9

8va

loco

3 3 6

Master *f*

Do C M

Sibm6 Bbm6 m

(loco: Nur Piano-Akk. / Solo Fisa-Piano):

(Oboe) loco

3 3 6

Do C M

Sibm6 Bbm6 m

8va Nur Crom. Akk.

tr

Do C M

8va Fisa Cromatica *mf*

Dom Cm m

Oboe

gliss.

(A)

Sol G *mf*

Dom Cm m

B.S.

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M.V.W.-216/86-A

First system of musical notation. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line. The vocal line is written on a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains four measures. The first measure has a vocal note on G4 and a piano accompaniment chord of Fm. The second measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The third measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The fourth measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The system ends with a double bar line.

Fam
Fm m

Dom
Cm m

Fam
Fm m

Dom
Cm m

Sib7
Bb7

Mib
Eb

M

B.S.

Second system of musical notation. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line. The vocal line is written on a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains four measures. The first measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The second measure has a vocal note on G4 and a piano accompaniment chord of Sib7 Bb7. The third measure has a vocal note on G4 and a piano accompaniment chord of Mib Eb. The fourth measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The system ends with a double bar line.

Fam
Fm m

Sib7
Bb7 7

Mib
Eb M

Fam
Fm m

Mib
Eb M

Sol7
G7 7

Dom
Cm m

Third system of musical notation. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line. The vocal line is written on a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains four measures. The first measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The second measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The third measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The fourth measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The system ends with a double bar line.

Fam
Fm m

Dom
Cm m

Fam
Fm m

Dom
Cm m

Mib7
Eb7

Solm
Gm m

B.S.

Fourth system of musical notation. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line. The vocal line is written on a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains four measures. The first measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The second measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The third measure has a vocal note on G4 and a piano accompaniment chord of Fam Fm. The fourth measure has a vocal note on G4 and a piano accompaniment chord of Dom Cm. The system ends with a double bar line.

Fam
Fm m

Dom
Cm m

Fam
Fm m

Dom
Cm m

Mib7
Eb7

Solm
Gm m

B.S.

Fifth system of musical notation. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a bass line. The vocal line is written on a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The system contains four measures. The first measure has a vocal note on G4 and a piano accompaniment chord of Mib Eb. The second measure has a vocal note on G4 and a piano accompaniment chord of Sib Bb. The third measure has a vocal note on G4 and a piano accompaniment chord of Sol7 G7. The fourth measure has a vocal note on G4 and a piano accompaniment chord of Sol7 G7. The system ends with a double bar line.

Mib
Eb M

Sib
Bb M

Sol7
G7

Sol7
G7

Dom
Cm m

Sol
G M

B.S.

Sol7
G7 7

Dom
Cm m

B.S.

Sol7
G7

B.S.

Dom
Cm m

Sol7
G7 7

Dom
Cm m

B.S.

B.S.

Musical score for piano, bassoon, and oboe. The score is divided into five systems, each with a piano part (grand staff) and a woodwind part (bassoon and oboe staves).

System 1: Piano part features chords *Sol7 G7* and *Dom Cm*. Bassoon part includes a circled **B** and a *8va* marking. Oboe part has a circled **B**.

System 2: Piano part features chords *Sol9 G9*, *Fa#9 F#9*, and *Sol9 G9*. Bassoon part includes a circled **B** and a *8va* marking. Oboe part has a circled **B**.

System 3: Piano part features chords *Do6 C6*, *Fa#6 F#6*, *Mim7 Em7*, *Soldim Gdim*, and *Rem7 Dm7*. Bassoon part includes a circled **B** and a *8va* marking. Oboe part has a circled **B**.

System 4: Piano part features chords *Sol9 G9*, *Sol7 G7*, and *Do6 C6 M*. Bassoon part includes a circled **B** and a *8va* marking. Oboe part has a circled **B**.

System 5: Piano part features chords *Sol9 G9*, *Fa#9 F#9*, and *Sol9 G9*. Bassoon part includes a circled **B** and a *8va* marking. Oboe part has a circled **B**.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The woodwind parts are marked with *B.S.* (Bassoon) and *Oboe*.

Crom. Akkordeon

8va

8va Fisa Crom.

Fa#6 *Mim7* *Soldim*
F#6 Em7 Gdim

Rem7
Dm7 m

Sol7 *Sol9.m*
G7 G9 m

loco *tr*

Do6
C6 M

Solm7
Gm7 (Oboe) m

Do7
C7 7

Fa7+
F7+ M 7

Crom. Akkordeon

8va

Solm7
Gm7 m

8va Fisa Crom.

Do7
C7 7

Fa
F M

Lam7
Am7 m

Re7
D7 7

Sol6
G6

M

Sol7+
G7+

Re9
D9

7

gva Crom. Akk.

8va Fisa, Crom.

Sol
G

M

7

ⓓ 8va -- (auch Piano-Akkordeon)

gliss.

8va

f Sol7 (anche Fisa-Piano)
G7

mf

(Smear)

Sol9
G9

gliss.

f Do7+
C7+

mf

(Smear)

Do6
C6

7

M

p Dodim
Cdim

dim

Fadim
Fdim

dim

Sibdim
Bbdim

Mibdim
Ebdim

dim

Do7+
C7+

Do6
C6

Reb6
Db6

M

mf

Sol7
G7

7

cresc.

Lam7
Am7

Sol9
G9

Do6
C6

M

B.S.

Rem7 Mim7 Soldim Rem7
Dm7 Em7 Gdim Dm7

mf

Sol7
G7

Do6
C6
M

B.S.

Organ

(E)

Re7
D7
7

Sol7
G7
7

Do6
C6

Re7
D7
7

Sol7
G7
7

Do6
C6

8va Crom. Akkord.

8va Fisa Crom.

Re7
D7
7

Sol7
G7
7

Do6
C6

Re7
D7
7

Sol7
G7
7

Do
C
M

Do7+
C7+
M

B.S.



LA DANZA

(TARANTELLA NAPOLETANA)
MUSIK: GIOACCHINO ROSSINI (1792-1868)
- TARANTELLA-FAST -
(Akkordeon - Solo).

Arrangement:
WOLMER BELTRAMI

Musette
Fast-Tempo $\text{♩} = 132$
Introduction

10

Master *f*

8va Crom. Akk.

8va Fisa Crom.

B.S.

(A)

Lam Am m

Mi7 E7 7

Lam Am m

Mi7 E7 7

Lam Am m

Re7 D7 7

Solm Gm m

Rem Dm m

Mi7 E7 7

Lam Am m

Mi7 E7 7

Lam Am m

Re7 D7 7

Solm Gm m

Rem Dm m

Mi7 E7 7

Lam Am m

Mi7 E7 7

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②

Chords: *Lam* *Am* *m*, *f* *Sib* *Bb* *M*, *Rem* *Dm* *m*, *Mi7* *E7* *7*, *Lam* *Am* *m*, *f* *Sib* *Bb* *M*

Chords: *Rem* *Dm* *m*, *Mi7* *E7* *7*, *p* *Lam* *Am* *m*, *Fa* *F* *M*, *Lam* *Am* *m*, *Ladim* *Adim* *dim*

Chords: *Lam* *Am* *m*, *Fa* *F* *M*, *Lam* *Am* *m*, *Ladim* *Adim* *dim*, *Lam* *Am* *m*, *f* *Mi7* *E7* *7*, *Ladim* *Adim* *dim*, *Dodim* *P* *Cdim* *dim*

Chords: *Lam* *Am* *m*, *Ladim* *Adim* *dim*, *Lam* *Am* *m*, *Dodim* *Cdim* *dim*, *Lam* *Am* *m*, *Ladim* *Adim* *dim*, *Lam* *Am* *m*, *f* *Mi7* *E7* *7*

Fast-Swing ♩ = 138

③

Chords: *Lam* *Am* *m*, *sfz* *Sol7* *G7* *7*, *mf* *Do6* *C6*

B.S.

Bandoneon

f

Do6
C6

Re7
D7

Sol
G

p

8va

Nur Crom, Akk

Solm
Gm

Rem
Dm

Sol7
G7

Rem7
Dm7

Sol7
G7

Do6
C6

f

8va Solo Fisa. Crom.

B.S.

Re7
D7

Sol
G

Solm
Gm

Rem
Dm

Sol7
G7

Do
C

Sib
Bb

Crom.
Akk.

f

loco

Mi7
E7

Lam
Am

Sib
Bb

8va Fisa
Crom.

B.S.

3

mf

Mi7
E7

Lam
Am

Fa7
F7

Lam
Am

Mi7
E7

Lam
Am

Ladim
Adim

Lam
Am

Mi7
E7

B.S.

Basson

ⓓ

mf

La
A

Fa#m7
F#m7

Sim7
Hm7

Mi7
E7

La6
A6

Fa#m7
F#m7

Sim7
Hm7

Sib9+
Bb9+

La6
A6

gva

loco

Do#m7
C#m7

Sim7
Hm7

Mi9
E9

La7+
A7+

La6
A6

B.S.

B.S.

gva

loco

Do#m7
C#m7

Sol#7
G#7

Do#m
C#m

Mi9
E9

La6
A6

Do#m7
C#m7

B.S.

B.S.

B.S.

8va

Sim7 Hm7 m Mi7 E7 7 La7+ A7+ La6 A6 M Sol 9 G 9 Sim Hm Mi7 E7

B.S.

Organ

8va (E)

La6 A6 La7 A7 Re D M Rem Dm m La A M

B.S.

f *p*

Re D M Rem Dm m La A M Lam Am m

B.S.

7 Mi7 E7 *f* La A Do#m C#m Sim Hm m Mi7 E7 7

B.S.

loco Musette

La7+ A7+ La A M La7 A7 7 Re D M Rem Dm m Mi7 E7 La A M *mf*

B.S.

① *tr*

Lam Am m

Mi7 E7 7

Lam Am m

tr

Mi7 E7 7

Lam Am m

Re7 D7 7

Solm *Rem*

Gm Dm m

Mi7 E7 7

Lam Am m

Re7 D7 7

Solm *Rem*

Gm Dm m

Mi7 E7 7

Fadim Fdim

Fa# dim F# dim

Mi7 E7

B.S.

Master

② *G*

Lam Am

Fa7 F7 7

f Sib Bb M

mf Mi7 E7 7

Lam
Am
 B.S.

f
Sib
Bb
M

Mi7
E7
 7

3 3

Lam
Am
m

Fa7
F7
 7

Mi7
E7
 7

Lam
Am
m

Ladim
Adim
 dim

Mi7
E7

B.S.

(H)

Lam
Am
m

3 3

Lam
Am
m

gva

Mi7
E7
 7

f
Ladim
Adim
 dim

gliss.

f
Lam6#
Am6#
m

Aufführungsdauer:/Duration:/Durata: 2'16"

M.V.W.-217/86-A



HUMMELFLUG

(VOLO DEL CALABRONE)

MUSIK: NIKOLAI ANDREJEWITSCH RIMSKI-KORSSAKOW (1844-1908)

Allegro-guaracha

– SAMBA GUARACHA –

(Akkordeon - Solo)

Arrangement:
WOLMER BELTRAMI

Violin

Introduction $\text{♩} = 164$

11

Violin and Master f Mi E M. The score shows a violin part with a treble clef and a master part with a bass clef. The tempo is marked as Allegro-guaracha and the time signature is 2/4. The introduction is marked with a quarter note equal to 164.

mf and Lam Am m. The score shows a piano part with a treble clef and a bass clef. The tempo is marked as mf and the time signature is 2/4. The introduction is marked with a quarter note equal to 164.

mf, Lam, Am, m, and A. The score shows a piano part with a treble clef and a bass clef. The tempo is marked as mf and the time signature is 2/4. The introduction is marked with a quarter note equal to 164.

mf, Lam, Am, m, and A. The score shows a piano part with a treble clef and a bass clef. The tempo is marked as mf and the time signature is 2/4. The introduction is marked with a quarter note equal to 164.

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First system of musical notation. The right hand features a continuous eighth-note melody. The left hand plays a simple bass line with eighth notes. Chord symbols *La7* and *A7* are written above the third measure, and *Rem*, *Dm*, and *m* are written above the fourth measure.

Second system of musical notation. The right hand continues the eighth-note melody. The left hand continues the bass line. No chord symbols are present in this system.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand continues the bass line. A circled letter **B** is placed above the fourth measure. Chord symbols *La* and *A* are written above the fourth measure, and *M* is written below the fourth measure. A slur with the number 5 is placed over the right hand's final notes.

Fourth system of musical notation. The right hand features a complex melody with triplets and slurs. The left hand continues the bass line. Chord symbols *Sib Bb*, *Do C*, *Sib Bb*, and *Sol# G#* are written below the first measure. *La A* and *M* are written above the second measure. *Sib Bb*, *Do C*, and *Sib Bb* are written below the third measure. *La A* and *M* are written above the fourth measure. The letters *B.S.* are written below the first and third measures. Slurs with the number 5 are placed over the right hand's notes in the second and fourth measures.

Fifth system of musical notation. The right hand continues the complex melody. The left hand continues the bass line. Chord symbols *La7* and *A7* are written above the first measure. *Re D* and *M* are written above the second measure. *Mib Eb*, *Fa F*, *Mib Eb*, and *Do# C#* are written below the third measure. *Re D* and *M* are written above the fourth measure. The letters *B.S.* are written below the third measure. Slurs with the number 5 are placed over the right hand's notes in the first, second, and fourth measures.

First system of a musical score. The treble clef staff contains a triplet of eighth notes (Bb, Ab, Gb) followed by a quarter note (F) and a triplet of eighth notes (Eb, D, C). The bass clef staff contains a triplet of eighth notes (Bb, Ab, Gb) followed by a quarter note (F) and a triplet of eighth notes (Eb, D, C). Chords are indicated below the bass staff: *Mib* (Eb), *Fa* (F), *Mib* (Eb), and *Re* (D). The letter *B.S.* is written below the first measure.

Second system of a musical score, marked with a circled 'C'. The treble clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). The bass clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). Chords are indicated below the bass staff: *Re7* (D7), *Solm* (Gm), and *m*. The letter *B.S.* is written below the first measure.

Third system of a musical score. The treble clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). The bass clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). Chords are indicated below the bass staff: *Mi* (E), *M*, and *P Do9* (C9). The letter *B.S.* is written below the first measure.

Fourth system of a musical score. The treble clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). The bass clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). Chords are indicated below the bass staff: *mp Sib9* (Bb9), *mf Lab9* (Ab9), and *mf Lab9* (Ab9). The letter *B.S.* is written below the first measure.

Fifth system of a musical score, marked with a circled 'D'. The treble clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). The bass clef staff contains a quarter note (Bb) followed by a triplet of eighth notes (Ab, Gb, F) and a quarter note (E). Chords are indicated below the bass staff: *Fa#9* (F#9), *Mi9* (E9), *Lam* (Am), *Mi7* (E7), *Lam* (Am), *Mi7* (E7), and *Lam* (Am). The letter *B.S.* is written below the first measure.

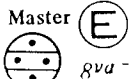
Lam *Mi7*
Am *m* *E7* 7

Lam *La7*
Am *m* *A7* 7

Rem *La7*
Dm *m* *A7* 7

Rem *La7*
Dm *m* *A7* 7

Rem *Mi7*
Dm *m* *E7* 7

Master  *8va*

ff *Lam*
Am *m*

B.S.

Lam *mp*
Am

Rem
Dm *m*

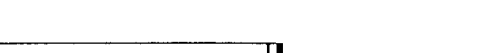
Musical notation system 1. Treble and bass staves. Chords: *Mi7* *E7*, *Rem6* *Dm6*, *m*. Dynamics: *mf*. Fingering: 7.

Musical notation system 2. Treble and bass staves. Chords: *Mi7* *E7*, *Lam* *Am*, *m*. Dynamics: *ff*. Fingering: 7. Section marker **F** with *gva* (glissando) instruction.

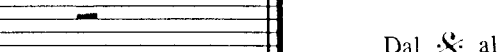
Musical notation system 3. Treble and bass staves. Chords: *Lam* *Am*, *Rem* *Dm*, *m*. Dynamics: *mp*.

Musical notation system 4. Treble and bass staves. Chords: *Mi7* *E7*, *Rem6* *Dm6*, *m*. Dynamics: *mf*. Fingering: 7.

Musical notation system 5. Treble and bass staves. Chords: *Mi7* *E7*, *Lam* *Am*, *m*. Dynamics: *f*. Fingering: 7. Time signature change to 2/4.

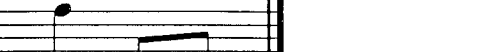

 Musical notation for the first system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.

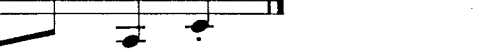
Dal ♩ al


 Musical notation for the second system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.


 Musical notation for the third system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.


 Musical notation for the fourth system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.


 Musical notation for the fifth system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.


 Musical notation for the sixth system of 'L'Allegretto'. The treble clef staff contains a whole rest. The bass clef staff contains a half note G4, followed by a half note F4, and a half note E4. A 'V' is written above the first note.

Musical score for "The Girl on the Train" by Rachel Watson. The score is in 2/4 time and consists of two systems. The first system starts with a treble clef and a bass clef. The treble staff has a key signature of one flat (Bb) and a tempo marking of *f* (forte). The bass staff has a key signature of one flat (Bb) and a tempo marking of *mf* (mezzo-forte). The first system ends with a double bar line and a 2/4 time signature. The second system continues the melody and bass line, ending with a double bar line and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for piano (left hand) and vocal (right hand). The piano part features a complex, arpeggiated melody in the right hand and a simpler bass line in the left hand. The vocal part consists of a single melodic line. The score is divided into four measures. The first measure contains the chords *Lam* and *Am*. The second measure contains the chords *Sib7* and *Bb7*. The third measure contains the chords *Lam* and *Am*. The fourth measure contains the chords *La* and *Am*. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

Aufführungsdauer:/Duration:/Durata: 2'43"



BEETHOVEN-FANTASIE

MUSIK: LUDWIG VAN BEETHOVEN (1770-1827)

SINFONIE Nr. 9 Op. 125 / ROMANZE Nr. 2 Op. 50 / SONATE Nr. 8 Op. 13 - PATHETIQUE

- MEDIUM-SWING/SLOW/MEDIUM SWING -

Arrangement:
WOLMER BELTRAMI

Harmonium
Medium-Swing $\text{♩} = 160$
Introduction

(Akkordeon - Solo)

12

Master *mf* *f*

B.S.

Violin
(A) Sinfonie Nr. 9 op. 125

mp

Do C M Sol7 G7 7 Do C M Re9 D9 7 Sol9 G9 7

B.S.

mp

Do C M Sol7 G7 7 Do C M Sol7 G7 7 Do C

B.S.

(B)

mp *leggero*

Sol G M Do C M Sol G M Do C M Sol G M Redim Ddim dim

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M.V.W.-219/86-A

Lam *Re7* *Sol7* *mp* *Do* *Do7* *Fa* *Redim*
Am *D7* *G7* *C* *C7* *F* *Ddim* *dim*
m *7* *7*

B.S. Master

Do *Fadim* *Do* *Sol7+* *Lam7* *Fa7+*
C *Fdim* *C* *G7+* *Am7* *F7+*
M

B.S. Harmonium C

Sol7+ *Lam7* *Rem6* *La'm7* *Fa7+* *Sol* *Mi7* *Lam* *Re7* *Sol7*
G7+ *Am7* *Dm6* *Am7* *F7+* *G* *E7* *Am* *D7* *G7*
m *7* *m* *7*

B.S.

Do *Do7* *Fa* *Fam* *mp* *Do* *Sol7* *Do*
C *C7* *F* *Fm* *C* *G7* *C*
M *7* *M* *m* *M*

B.S.

Sol6 *Re7* *Sol6* *La9* *Re9*
G6 *D7* *G6* *A9* *D9*
M *7* *M* *7* *7*

Basson

f *gliss.* *8va*

Sol6 G6 M Re7 D7 7 Sol G

First system of piano accompaniment. The right hand features a glissando marked 'gliss.' and an octave shift marked '8va'. The left hand has a bass line with chords Sol6 G6, Re7 D7, and Sol G. The key signature has one sharp (F#).

loco *f* *gliss.*

La9 A9 Re9 D9 Sol6 G6 Mib7 Eb7 7 Lab6 Ab6 M Mib7 Eb7 7

Second system of piano accompaniment. The right hand has a 'loco' section and a glissando. The left hand has chords La9 A9, Re9 D9, Sol6 G6, Mib7 Eb7, Lab6 Ab6, and Mib7 Eb7. A circled 'E' is above the staff. The key signature changes to two flats (Bb, Eb).

8va *f* *gliss.*

Lab6 Ab6 M Sibm Bbm m Mib7 Eb7 7 Lab6 Ab6 M

Third system of piano accompaniment. The right hand has an octave shift marked '8va' and a glissando. The left hand has chords Lab6 Ab6, Sibm Bbm, Mib7 Eb7, and Lab6 Ab6. The key signature remains two flats.

8va

Mib7 Eb7 7 Lab Ab M Mib7 Eb7 7 Lab Ab Do7 C7

B.S.

Fourth system of piano accompaniment. The right hand has an octave shift marked '8va'. The left hand has chords Mib7 Eb7, Lab Ab, Mib7 Eb7, Lab Ab, and Do7 C7. The key signature changes to one flat (Bb).

Clarinet **F**
 Slow ♩ = 72
 Romanze Nr. 2 Op. 50.

Fa *Solm* *Do*
 F Gm C

First system of Clarinet score. The right hand has chords Fa F, Solm Gm, and Do C. The left hand has a bass line with triplets. The key signature is one flat (Bb).

Musical score for "The Rose Tree" in G major. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one sharp (F#). The melody consists of several measures, some with triplets and a sixteenth-note run. The bass line provides harmonic support with chords and triplets. Chords are labeled: Do7 C7, Fa F, and Solm Gm. The bass line includes triplets of eighth notes and sixteenth notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by a quarter rest, then a triplet of eighth notes (A4, B4, C5) beamed together, and a sixteenth note D5. A slur covers the next sixteenth note E5 and the following eighth notes F5, G5, A5, B5, and C6. The second system continues with a half note D5, followed by a quarter rest, then a triplet of eighth notes (E5, F5, G5) beamed together, and a sixteenth note A5. A slur covers the next sixteenth note B5 and the following eighth notes C6, D6, E6, F6, and G6. The second system features a bass clef staff with a key signature of one flat (B-flat) and a common time signature. It begins with a half note F3, followed by a quarter rest, then a triplet of eighth notes (G3, A3, B3) beamed together, and a sixteenth note C4. A slur covers the next sixteenth note D4 and the following eighth notes E4, F4, G4, and A4. The second system continues with a half note B3, followed by a quarter rest, then a triplet of eighth notes (C4, D4, E4) beamed together, and a sixteenth note F4. A slur covers the next sixteenth note G4 and the following eighth notes A4, B4, and C5. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 6, 10, 1). The title 'The Rose Tree' is written in a decorative font at the top right of the page.

The musical score for 'G' (G major) is presented in two staves. The piano part (top staff) features a melodic line with various ornaments and trills, including a trill marked 'tr' and a triplet of eighth notes. The guitar part (bottom staff) provides harmonic support with chords and fingerings. Chord notations include Solm Gm, Do7 C7, and Dim. Solfège syllables like 'Solm', 'Do7', and 'Dim' are used to indicate the notes and intervals. Fingerings are indicated by numbers 1-4. The score is marked with a 'G' in a circle at the beginning.

The musical score for "The Rose Tree" is written in G minor (three flats) and 3/4 time. The piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes fingerings such as 6, 7, and 3. The left hand provides a harmonic foundation with chords and triplets of eighth notes. Chords are labeled with both solfège names (e.g., Solm, Do7) and letter notation (e.g., Gm, C7). The score includes a key signature change to G major (two sharps) for the final section, indicated by a double bar line and a key signature change. The piece concludes with a final chord in G major.

Musical score for the piece "Sib Bb M" and "Fadim Fdim dim". The score is written for piano (p) and features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature is B-flat major (two flats). The piece is divided into two main sections. The first section, "Sib Bb M", consists of 12 measures. The second section, "Fadim Fdim dim", consists of 12 measures. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *p* and *f*. The piece concludes with a final chord in the right hand.

Sol7 G7 Do7 C7 Reb9 Db9

(H) Violin.

Fa F Solm Gm Do C

Do7 C7 Dodim Cdim dim Fa F Do7 C7

Fa F Solm Gm Fa F

(I)

Do7 C7 Solm Gm Do7 C7 Solm Gm

The musical score is written for piano on a grand staff. The key signature has one flat (B-flat). The tempo is marked 'Andante' and the dynamics are 'mp' (mezzo-piano) and 'f' (forte). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The notation includes various chords, arpeggios, and melodic lines. Chord symbols 'Do7' and 'C7' are present. Fingering numbers (1-7) and articulation marks (accents, slurs) are used throughout. A 'tr' (trill) is indicated in measure 8. The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line, likely for a voice or a single instrument. The key signature has one sharp (F#), and the time signature is 3/4. The piece consists of two measures. The first measure contains a melody starting on G4, moving up to A4, B4, and then C5, followed by a descending line: B4, A4, G4, F#4, E4, D4, C4. The second measure contains a melody starting on C4, moving up to D4, E4, F#4, G4, A4, B4, and then C5. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp, a time signature of 3/4, and dynamic markings like *mf* and *Solo*. There are also performance instructions like "B.S." (Basso Solo) and "6" (likely a fingering or breath mark). The score is written on a single staff with a treble clef and a bass clef.

Solb9
Gb9

Do7/5b
C7/5b

Fa7
F7

Sib9
Bb9

Mib9
Eb9

Mib9b
Mib7
Eb9b
Eb7

B.S.

B.S.


Medium Swing ♪ = 168
 Sonata Nr. 8 op. 13 **PATHÉTIQUE**

Harmonium

Lab6
Ab6

M

Mib9
Eb9

7

Lab7+
Ab7+

M

Mib9
Eb9

7

gliss. gliss.

f

Lab6 M Mib6
Ab6 Eb6 m

Fam7 Sib7 7
Fm7 Bb7

Mib7 *f*
Eb7 7

3

Sibm
Bbm m

Mib9
Eb9 7

Lab7+
Ab7+ M

Fa7
F7 3

B.S.

gliss.

f

Sibm
Bbm m

Mib9
Eb9 7

Sibdim
Bbdim 3

Lab6
Ab6

B.S.

(M)

Lab
Ab M

Mib7
Eb7 7

Lab
Ab M

Mib7
Eb7 7

Lab6 M Mib6
Ab6 Eb6 m

Fisa-Piano
Piano-Akk.

Cr. Akk.
F. Cr.

Fam7 Sib7 7
Fm7 Bb7

Mib7
Eb7 7

Do7
C7

Sibm
Bbm m

3

B.S.

(Smear)

Musical score system 1 (Piano):

- Measures 1-2: *Mib9 Eb9* 7
- Measures 3-4: *Lab7+ Ab7+* M
- Measures 5-6: *Fa7 F7*
- Measures 7-8: *Fa9m F9m*
- Measures 9-10: *Sibm Bbm* m
- Measures 11-12: *Mib9 Eb9* 7

B.S.

Basson
(N)

Musical score system 2 (Piano):

- Measures 1-2: *Mib9m Eb9m*
- Measures 3-4: *Lab6 Ab6*
- Measures 5-6: *mp Do7 C7*
- Measures 7-8: *Fam Fm* m

B.S.

Musical score system 3 (Piano):

- Measures 1-2: *mf Do7 C7* 7
- Measures 3-4: *Fam Fm* m
- Measures 5-6: *Do7 C7* 7
- Measures 7-8: *Fam Fm* m

Musical score system 4 (Piano):

- Measures 1-2: *Sib7 Bb7* 7
- Measures 3-4: *mf Fadim Fdim* dim
- Measures 5-6: *Dom Cm* m
- Measures 7-8: *Fam Fm* m
- Measures 9-10: *Sib7 Bb7* 7

Musical score system 5 (Piano):

- Measures 1-2: *Mib Eb* M
- Measures 3-4: *Sib7 Bb7* 7

B.S.

Harmonium

mp Nur. Crom. Akk. Solo Fisa-Crom (Facoltative)

Lab Ab M

Mib7 Eb7 7

Lab Ab M

Mib7 Eb7 7

Lab Ab M Dom Cm m

gva

f Sibm7 Bbm7 m

gliss.

B.S.

gliss. *gliss.*

Mib9 Eb9

Lab7+ Ab7+ M

Fa9 F9

Sibm7 Bbm7

B.S.

(P) *loco*

Mib7 Eb7

Mi7/5m E7/5m

Re9/5+ D9/5+

Do9/5+ C9/5+

Sib9 Bb9

Bassi Soli

mf

La7+/9 A7+/9

3

Lab7+/9 Ab7+/9

M

ff

mp Piano-Akk. Fisa-Piano

mp Crom. Akk. Fisa. Crom.

Aufführungsdauer:/Duration:/Durata: 4'40"

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