

Aksak flowers

The score is written in concert pitches except for the guitar.

Denis Bosse

⊖ **Fast**

Accordéon

pp

B.B. (F.b.)

Violon

pizz.

pp

Guitare

pp



4

Acc.

pp

V.

arco

pp

pizz.

arco

Gtr.

Non-guitar legato

pp

Pno.

pp

Arpeggios: because of the speed, the notes are left to the choice of the performer. The indicated notes must be played.

7

Acc. *ffsub* *p* *f* *mp*

V. *p* *f* *pizz.* *mp*

Gtr. *p* *f* *mp*

Pno. *f*

Arpeggio rhythms



9

Acc.

V. *arco*

Gtr. *Resonance* *f*

Pno.

According to Guaguanco (Cuban Rumba)

10

Acc.

V.

Gtr.

Pno.

ff

p

ff

p

ff

p



14

Acc.

V.

Gtr.

Pno.

p

f

mp

p

p

f

pizz.

mp

p

f

mp

p

Bellow shake (B.S.)

Normal
Bellow
(B.N.)

16

Acc. *mf* *ff* *p* *ff*

V. *ff* *p*

Gtr. *ff* *p*

Pno. *ff* *p*

8va



19

Acc. *f* *p*

V. *pizz.*

Gtr. *p*

Pno. *p*

22 5

Acc. *p* *f*

V. *p* *f* *arco*

Gtr. *p* *f*

Pno. *p* *f*



According to the Cuban clave.

Clusters: The top note is required. The ambitus is left free

24

Acc. *mf* *ff* *f*

V. *arco* *f*

Gtr. *mf* *ff*

Pno. *f*

Più mosso

According to Guaguanco (Cuban Rumba)

6

27

Acc. *f* *p*

V. *f* *p*

Gtr. *f*

Pno. *f*



Ossia piano

B.S. *Sim.* *ff*

N.B. *ff*

Acc. *ff*

V. *ff*

Gtr. *ff*

Pno. *ff*

Acc.

p *f* *p* *f*

V.

pizz. *f* *mp* *f*

Gtr.

p *f*

Pno.

f *p* *f*



34

Acc.

Piccolo

Gtr.

f

Pno.

f

B.S.

N.B.

36

Sim.

mp *ff* *ff*

mp *ff*

sim.

mp *ff*

arco

ff

8^{vb}



According to the music of the Mondara
Mountains un Cameroon

38

p *f* *f*

p *f*

The top note of the first two cluster (R.H.) is the ending note of the previous arpeggio.

42

Acc.

V.

Gtr.

Pno.



44

Ric. 3 Ric. 5 N.B.

Acc.

V.

Gtr.

Pno.

mp *ff* *p*

Rasgueado sul pont

mp *ff*

B.S.

46

Acc. *pp* *Sim.*

Gtr. *Rasgueado* *pp* *sim.*



According to
Yayla dances.
(Türkiye)

47

N.B.

Acc. *ppp* *f*

V. *ppp* *f*

Gtr. *ppp*

Pno. *ppp* *f*

49

Acc.

V.

Gtr.

Pno.

mf

ff

mf



52

Acc.

V.

Gtr.

Pno.

pp

pp

pp

pp

pizz.

B.S.

Acc. *pp*

Gtr. *pp* Rasgueado



N.B.

Acc. *pp* *f* *f*

V. *arco*

Gtr.

Pno. *pp* *f*

64

Acc. *fff* *fff* *pp* *f*

V. *fff* *pp* *f*

Gtr. *fff* *pp* *f*

Pno. *fff* *pp* *f* *f*



68

Acc. *f* *p* *B.S.*

V. *f* *p*

Gtr. *f* *p* *p*

Pno. *f* *p* *8vb*

71 *N.B.*

Acc. V. Gtr. Pno.



Più lento

75

Acc. V. Gtr. Pno.

80

Acc.

p

f

V.

p

Gtr.

Pno.

f



According to Ynghaitök-Turkestan
B.S.

82

Acc.

Sim.

B.S.

V.

f

Gtr.

Pno.

16

84

Acc.

Musical notation for the Accordion part, measures 84-86. The score is in 2/4 time, with a key signature of one flat. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

V.

Musical notation for the Violin part, measures 84-86. It features a melodic line with triplets in measures 84 and 85. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Gtr.

Musical notation for the Guitar part, measures 84-86. It features a melodic line with a *mp* (mezzo-piano) dynamic.

Pno.

Musical notation for the Piano part, measures 84-86. It features a melodic line with a *mp* (mezzo-piano) dynamic.

mp



87

Acc.

Musical notation for the Accordion part, measures 87-89. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and a *bend.* (bend) instruction.

V.

Musical notation for the Violin part, measures 87-89. It features a melodic line with a *ff* (fortissimo) dynamic.

Gtr.

Musical notation for the Guitar part, measures 87-89. It features a melodic line with a *ff* (fortissimo) dynamic and a *gliss.* (glissando) instruction.

Pno.

Musical notation for the Piano part, measures 87-89. It features a melodic line with a *ff* (fortissimo) dynamic. A *8th* (octave) instruction is present at the bottom.



90

Lowest possible clusters

Acc.

bend.

ff

Gtr.

gliss. (cb)

Pno.

8vb

(8).....



B.S.

Norm.

95

Acc.

ff

pp

pp

(P.b)

(F.b)

V.

Rasgueado

Gtr.

f

pp

Pno.

pp

pp

pp

According to
Ratchenitsa. Shope
Country. Bulgaria

98

Acc.

V.

Gtr.

Pno.

pp

p



105

Acc.

V.

Gtr.

Pno.

f

pp

108

Acc.

V.

Gtr.

Pno.

p *pp* *pp*

gliss. *gliss.* *gliss.*



113

Acc.

V.

Gtr.

Pno.

B.S.

116 *N.B.*

Acc. *ppp* *Picc.* *f* *3* *3* *3* *3*

V. *ppp* *f* *3* *p* *3* *3* *3*

Gtr. *ppp* *f* *p* *3* *3* *3* *3*

Pno. *ppp* *f* *f* *ppp* *ppp*



119

Acc. *f* *3* *3* *3* *f* *ppp*

V. *p* *3* *3* *3* *Sul pont* *gliss.* *ppp* *gliss.*

Gtr. *p* *3* *3* *3* *ppp* *ppp*

Pno. *f* *f* *ppp* *ppp*

124

Acc. *ppp* *ppp* \triangle *p*

V. *ppp* *p*

Gtr. *pp* *p*

Pno. *p* *ppp* *p*

8va



130

Acc. *p* B.S. N.B.

V. *p*

Gtr. *p*

Pno. *p*

The beginning and ending notes are left free but must always be the same.

133

Acc.

pp

f

V.

pizz.

arco

Gtr.

pp

pp

Pno.

pp

f



136

Acc.

p

V.

p

Gtr.

Pno.

f

p

Molto legato

Musical score for measures 139-142. The score is for three instruments: Accordion (Acc.), Violin (V.), and Guitar (Gtr.).

- Measure 139:** Acc. and V. play a triplet of eighth notes. Gtr. plays a chord. Dynamics: *p* for Acc. and V., *pp* for Gtr.
- Measure 140:** Acc. and V. play a triplet of eighth notes. Gtr. plays a chord. Dynamics: *p* for Acc. and V., *pp* for Gtr.
- Measure 141:** Acc. and V. play a triplet of eighth notes. Gtr. plays a chord. Dynamics: *p* for Acc. and V., *pp* for Gtr.
- Measure 142:** Acc. and V. play a triplet of eighth notes. Gtr. plays a chord. Dynamics: *p* for Acc. and V., *pp* for Gtr.



Musical score for measures 143-146. The score is for four instruments: Accordion (Acc.), Violin (V.), Guitar (Gtr.), and Piano (Pno.).

- Measure 143:** Acc. and V. play a triplet of eighth notes. Gtr. and Pno. play chords. Dynamics: *pp* for Acc. and V., *pp* for Gtr. and Pno.
- Measure 144:** Acc. and V. play a triplet of eighth notes. Gtr. and Pno. play chords. Dynamics: *pp* for Acc. and V., *pp* for Gtr. and Pno.
- Measure 145:** Acc. and V. play a triplet of eighth notes. Gtr. and Pno. play chords. Dynamics: *pp* for Acc. and V., *pp* for Gtr. and Pno.
- Measure 146:** Acc. and V. play a triplet of eighth notes. Gtr. and Pno. play chords. Dynamics: *pp* for Acc. and V., *pp* for Gtr. and Pno.

B.S.

Sim.

N.B.

Acc.

V.

Gtr.

Pno.

arco

Sim

Pizz

f

p

pp

mf

pp



Ossia Piano

legatissimo

Transverse glissando perpendicular to the keyboard

Acc.

V.

Gtr.

Pno.

mf

Gliss. norm.

gliss.

gliss.

gliss.

f

arco

mf

f

mf

f

mf

gliss.

gliss.

gliss.

gliss.

gliss.

f

Acc.

(P.b.)

V.

Gtr.

Pno.



Acc.

(F.b.)

V.

Gtr.

Pno.

Musical score for measures 163-166. The score is written for four instruments: Accordion (Acc.), Violin (V.), Guitar (Gtr.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 163 begins with a circled fermata over a whole note chord. The Accordion part features a melodic line with dynamics *pp* and *p*. The Violin part includes *pizz.* and *arco* markings. The Guitar part has a *pp* dynamic. The Piano part has a *pp* dynamic. The time signature changes to 2/4 in measure 165 and returns to 4/4 in measure 166.



Musical score for measures 167-170. The score is written for three instruments: Accordion (Acc.), Violin (V.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 167 is marked with *B.S.* and *p*. Measures 168-169 feature a *p* dynamic. Measure 170 is marked with *N.B.* and *f*. The Accordion part has a rhythmic pattern of eighth notes. The Violin part has a melodic line with *p* and *f* dynamics. The Piano part has a bass line with *f* dynamic.

Percussion on the
middle of the bellows

169

Acc. *f* *p* *pp* Percussion on the bellows
Percussion on the buttons

V. *pizz*

Gtr. *pp*

Pno. *pp* *f*

Ped. —



R.H.: Very large glissandi :
eventually with the forearm

174

Acc. *f* *gliss.* *gliss.* *gliss.*

V. *arco*

Guit. *f*

P. *f* *gliss.* *gliss.* *gliss.*

179

Acc.

V.

Gtr.

Pno.

f

8vb



*According to Walay Mépli Sla
Cameroon. Flûtes of the Mondara Montains*

181

Acc.

V.

Gtr.

Pno.

mf

pp

mf

pp

mf

p

Ped.

N.B.

Musical score for measures 188-191. The score is divided into four systems: Acc. (Accordions), V. (Violins), Gtr. (Guitars), and Pno. (Piano). Measure 188 starts with a key signature of one flat (B-flat) and a 3/4 time signature. The Acc. part features a complex rhythmic pattern with triplets and slurs. The V. part has a melodic line with a slur. The Gtr. part has a steady accompaniment. The Pno. part has a melodic line with a slur. Dynamics include *ff* (fortissimo) and *Arco* (arco). The time signature changes to 5/8 in measure 189 and back to 3/4 in measure 190. The piece ends with a double bar line in measure 191.

8^{vb}



Più mosso

According to Elbasansko horo (Bulgaria)

Musical score for measures 192-195. The score is divided into two systems: Acc. (Accordions) and Pno. (Piano). Measure 192 starts with a key signature of one flat (B-flat) and a 3/4 time signature. The Acc. part features a melodic line with a slur and a dynamic marking of *f* (forte). The Pno. part has a steady accompaniment. The time signature changes to 4/4 in measure 193 and remains 4/4 for measures 194 and 195. The piece ends with a double bar line in measure 195.

According to
Acano mlada
nevesto
(Bulgaria)

Percussion on the
middle of the bellow

The beginning and
ending notes of
glissandi are left free

194

Acc. *ff*
Cluster with the buttons percussion sound

V. *ff*

Gtr. *ff*

Pno. *ff*

⑧-----



198

Acc. *ff* bend.

V. pizz

Gtr. *ff* Bend.

Pno. *ff*

⑧^b-----

201

Acc. *ff* *p* *f*

V. *arco* *pizz*

Gtr.

Pno. *ff* *ff* *p* *p* *f*

(8)



204

B.S. N.B.

Acc.

V.

Gtr. *Rasgueado* *f* *f*

Pno.

According to Elbasansko horo (Bulgaria)

207

Acc.

V.

Gtr.

Pno.

arco



210

Acc.

V.

Percussion on the middle of the bellow

211

Acc. *Percussion on the buttons. Vary the location.*

V. *Pizz Bartok*

Gtr.

Pno.



215

Acc. *f* 3 3 3 3 *pp* 3 3 3 3

V. *arco* *pp*

Gtr. *p* *pp*

Pno. *ff* *pp*

218 35

8^{va} B.S. Sim.

Acc. *ppp* *ppp* *pppp*

V. *ppp* *ppp* *pppp*

Gtr. *ppp* *ppp*

Pno. *ppp*

220 N.B. Piu lento

Acc. *ppp* *fff*

V.

Gtr.

Pno. *ppp* *ppp*

Musical score for Acc., V., Gtr., and Pno. instruments. The score is in 4/4 time and consists of two systems. The first system shows the Acc. part with a melodic line in the treble clef and a bass line in the bass clef. The V. part has a melodic line in the treble clef. The Gtr. part has a melodic line in the treble clef. The Pno. part has a melodic line in the treble clef and a bass line in the bass clef. The second system shows the Acc. part with a melodic line in the treble clef and a bass line in the bass clef. The V. part has a melodic line in the treble clef. The Gtr. part has a melodic line in the treble clef. The Pno. part has a melodic line in the treble clef and a bass line in the bass clef. The score includes dynamic markings such as *fff* and *(P.b.)*.



Musical score for Acc., V., Gtr., and Pno. instruments, starting at measure 225. The score is in 3/4 time and consists of two systems. The first system shows the Acc. part with a melodic line in the bass clef. The V. part has a melodic line in the treble clef. The Gtr. part has a melodic line in the treble clef. The Pno. part has a melodic line in the treble clef and a bass line in the bass clef. The second system shows the Acc. part with a melodic line in the bass clef. The V. part has a melodic line in the treble clef. The Gtr. part has a melodic line in the treble clef. The Pno. part has a melodic line in the treble clef and a bass line in the bass clef. The score includes dynamic markings such as *fff* and *Sim*.

229

Acc.

V.

Gtr.

Pno.

(F.b.)



232

Acc.

V.

Gtr.

Pno.

pizz

Acc. Musical score for Accordion in 4/4 time. The right hand has a triplet of eighth notes in the final measure, marked *mf* and *f*. The left hand has a triplet of eighth notes in the final measure.

V. Musical score for Violin in 4/4 time. The first measure is marked *arco*. Dynamics include *ppp bend.*, *ff ppp*, *ff ppp*, and *ff*.

Gtr. Musical score for Guitar in 4/4 time. Dynamics include *mf*, *ff*, *mf*, *ff*, *mf*, and *ff*. Includes *bend.* markings.

Pno. Musical score for Piano in 4/4 time. Dynamics include *ff*.



Percussion
on the
middle of the
bellow

According ti Maji music.
Ethiopia

Very light

Acc. Musical score for Accordion in 2/4 time. Dynamics include *ff*, *p*, and *pp*.

V. Musical score for Violin in 2/4 time. Includes *pizz bartok* and *Battuto* markings. Dynamics include *p*.

Gtr. Musical score for Guitar in 2/4 time. Dynamics include *ff* and *mf*.

Pno. Musical score for Piano in 2/4 time. Dynamics include *f* and *ff*.

239 39

Acc. *p* \longrightarrow *pp* *p* \longrightarrow *pp* < *f/pp* < *f*

V. *pp* *p* \longrightarrow *pp*

Gtr. *f*

P. *pp* *p* \longrightarrow *pp* *pp*



241

Acc. *f* *pp*

V. *arco* *f* *Sul A* *mf*

Gtr. *f*

P. *f* 3 3 3 3 3 *pp* *pp*

Listen to the guitar

244

Acc.

V.

Gtr.

P.

ppp

pp

pp

Solo

pizz

5

5

5



249

Acc.

Gtr.

P.

ppp

pp

8va

1

B.S.

Sim.

252

Acc.

V.

P.



N.B.

According to Ispaychi (Bulgaria)

253

Acc.

V.

Gtr.

P.

According to Walay Mépli Sla
Cameroon. Flutes of Mondara Montains.

258

Acc. *gliss.* *gliss.* *mf* Listen to the guitar

Gtr. *Rasgueado* *Gliss* 3 3 *f*



260

Acc. *pp* *ff*

Gtr. *fff* *pizz Bartok* *Bend* *fff*



265

Acc. *p*

Gtr. *p*

B.S.

Acc. *f* *ff* *p*

Gtr. *f* *ff* *f*

43

269

Acc. *p* *f*

V. *Arco* *p* *f* *f*

SulD *SulA*

gliss. *gliss.*

11 16

271

Acc. *f* *ff*

V. *f* *ff*

11 16

B.S.

276

Acc. *ff*

V. *ff* *Sim.*

Detailed description: This system contains measures 276, 277, and 278. The Accordion part (Acc.) is in the bass clef with a 3/16 time signature. It features a series of chords with accents, marked *ff*. The Violin part (V.) is in the treble clef with a 3/16 time signature, playing a melodic line with accents, also marked *ff* and *Sim.* (Simulazione). There are two double bar lines between this system and the next.

279

Acc.

V.

Detailed description: This system contains measures 279 and 280. The Accordion part (Acc.) is in the treble clef with a 3/16 time signature, playing chords with accents, marked *ff*. The Violin part (V.) is in the treble clef with a 3/16 time signature, playing a melodic line with accents, marked *ff*. There are two double bar lines between this system and the next.

281

N.B.

Percussion
on the middle of
the bellow

Acc. *p* *pp* *f*

V. *p* *pp* *f*

P. *mf*

Pont → Tasto → P. → T. → P. Pizz Bartok

Detailed description: This system contains measures 281, 282, and 283. The Accordion part (Acc.) is in the treble clef with a 3/8 time signature. It features a long note in measure 281 (*p*), followed by a melodic line in measure 282 (*pp*) and a final note in measure 283 (*f*). The Violin part (V.) is in the treble clef with a 3/8 time signature, playing a melodic line with accents, marked *p* in measure 281, *pp* in measure 282, and *f* in measure 283. The Percussion part (P.) is in the bass clef with a 3/8 time signature, playing a rhythmic pattern marked *mf*. Above the Violin part, there are performance instructions: 'Pont → Tasto → P. → T. → P.' and 'Pizz Bartok'. There are two double bar lines between this system and the next.

284

Acc.

mf

f > pf > p

Small glissando

P.

f > pf ≡ pf > p

Small glissandi with the palm

8va



291

Acc.

p

f

pp

Listen to piano

P.

f

pp

Bartok Microcosmos 152

8va

295

Acc.

P.

ff *pp* *f*

f



Play a higher cluster than the one left hand.

301

Acc.

V.

Gtr.

P.

f *f* *f* *f*

Arco

304

Acc.

V.

Gtr.

P.

p *pp* *pp* *ppp* *pp*



308 *Piu lento* *Gliss*

Acc.

V.

Gtr.

P.

p *pp* *ppp*

Norm. *Gliss*

Percussion
on the
middle of
the bellow

319

Acc.

p \triangleright *pp* *p* \triangleright *pp* *mf*

Percussion
on the buttons

V.

p \triangleright *pp* *gliss.*

Gtr.

pp *mf*

P.

p \triangleright *pp*



Percussion on the
middle of the bellow

322

Acc.

mp \triangleright *pp* *mp* \triangleright *pp* *mp* \triangleright *pp*

Percussion on the
top of the bellow

V.

p \triangleright *pp* *p* \triangleright *pp* *p* \triangleright *pp*

Gtr.

p *p*

P.

p \triangleright *pp/p* \triangleright *pp* *p*

325

Acc.

V.

Gtr.

P.

ppp

ppp

ppp

ppp

ppp

Detailed description: This musical score page, numbered 50, contains measures 325 through 329. It features four staves: Accordion (Acc.), Violin (V.), Guitar (Gtr.), and Piano (P.). The music is written in treble clef with a key signature of one sharp (F#). The time signature changes from 3/8 to 2/4 at measure 326, then back to 3/8 at measure 328. The Accordion part has a melodic line with some rests. The Violin part plays a simple rhythmic pattern in the first two measures. The Guitar part has a rhythmic accompaniment with some accidentals. The Piano part has a rhythmic accompaniment with some accidentals. Dynamics include *ppp* (pianissimo) and *pp* (pianissimo).