

Věnováno Vojtěchu Parkanovi / Dedicated to Vojtěch Parkan

Petit Sambossa 2

Markéta Laštovičková
(*1995)

Lento (♩ = 100)

Accordion 1

Accordion 2

Accordion 3

f

f

f

Am Dm G C F Dm E⁷ Am

S.B.

3

Acc. 1

Acc. 2

Acc. 3

Dm G C F Dm E⁷ Am

5

Acc. 1 *mp*

Acc. 2 *mp*

Acc. 3 *mp*

simile

5

7

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f*

Am Dm G C Dm E7

7

9

Acc. 1 *mp*

Acc. 2 *mp*

Acc. 3 *mp*
Am E⁷ Am E⁷

11

Acc. 1 *mf* poco decresc.

Acc. 2 *mf* poco decresc.

Acc. 3 *mf* poco decresc.
Am Dm G C C⁷ F G

To Coda

14

Acc. 1

Acc. 2

Acc. 3

C F Dm E⁷ Am A⁷

Detailed description: This system contains measures 14, 15, and 16. Acc. 1 (treble clef) plays eighth-note patterns: in measure 14, a C4-C5 octave scale; in measure 15, a C4-C5 octave scale with a sharp on the final note; in measure 16, a C4-C5 octave scale. Acc. 2 (treble clef) plays eighth-note patterns: in measure 14, a C4-C5 octave scale; in measure 15, a C4-C5 octave scale with a sharp on the final note; in measure 16, a C4-C5 octave scale with a sharp on the final note. Acc. 3 (grand staff) plays chords and a bass line. The chords are C, F, Dm, E7, Am, and A7. The bass line consists of eighth notes: C2, E2, G2, A2, C3, E3, G3, A3, C4, E4, G4, A4, C5, E5, G5, A5.

17

Acc. 1

Acc. 2

Acc. 3

f

f

f

Dm G C A⁷ Dm E⁷

Detailed description: This system contains measures 17, 18, and 19. Acc. 1 (treble clef) plays eighth-note patterns: in measure 17, a C4-C5 octave scale; in measure 18, a C4-C5 octave scale; in measure 19, a C4-C5 octave scale. Acc. 2 (treble clef) plays eighth-note patterns: in measure 17, a C4-C5 octave scale; in measure 18, a C4-C5 octave scale; in measure 19, a C4-C5 octave scale. Acc. 3 (grand staff) plays chords and a bass line. The chords are Dm, G, C, A7, Dm, and E7. The bass line consists of eighth notes: C2, E2, G2, A2, C3, E3, G3, A3, C4, E4, G4, A4, C5, E5, G5, A5.

20

Acc. 1

mp *poco cresc.*

Acc. 2

p *poco cresc.*

Acc. 3

p *poco cresc.*

Am

B.B. (S.B.)

simile

24

Acc. 1

mf *poco decresc.*

Acc. 2

mf *poco decresc.*

Acc. 3

mf *poco decresc.*

27

Acc. 1

Acc. 2

Acc. 3

p

30

Acc. 1

Acc. 2

Acc. 3

f

rit.

Ossia

D. S. al Coda

CODA

Rubato

33

Acc. 1 *f*

Acc. 2 *f*

Acc. 3 *f*

Dm G C A⁷ Dm

S.B.

36

Acc. 1 *ff*

Acc. 2 *ff*

Acc. 3 *ff*

E⁷ Am E⁷ Am

A tempo

♩ ♪ ♫ ♬ ♮

♩ ♪ ♫ ♬ ♮

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Lesto (♩ = 100)

3

5

8

11

14

17

20

24

f

mp

f

mp

mf poco decresc.

f

mp poco cresc.

mf

poco decresc.

To Coda

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4/4

f

4

mp

8

f *mp*

12

mf *poco decresc.*

16

To Coda

f

21

p *poco cresc.* *mf*

26

poco decresc. *p*

30

f *rit.*

D. S. al Coda

33

⊕ CODA

f

Rubato

A tempo

ff

♩ ♪ ♫ ♮

♩ ♪ ♫ ♮

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Lesto (♩ = 100)

First system of music (measures 1-3). The piece is in 4/4 time. The right hand features a melody with eighth notes and rests, while the left hand provides a bass line with eighth notes and rests. Chords are indicated below the left hand: Am, Dm, G, C, F, Dm, E7, Am, Dm, G, C. The first measure is marked with a forte *f* dynamic. The signature *S.B.* is at the bottom left.

Second system of music (measures 4-6). Measure 4 starts with a repeat sign and a mezzo-forte *mp* dynamic. The right hand continues the melody, and the left hand plays a bass line. Chords are F, Dm, E7, Am, E7, Am, E7. The word *simile* appears at the bottom right.

Third system of music (measures 7-9). Measure 7 starts with a mezzo-forte *mp* dynamic. The right hand continues the melody, and the left hand plays a bass line. Chords are Am, Dm, G, C, Dm, E7, Am, E7. A forte *f* dynamic is marked in measure 8.

Fourth system of music (measures 10-13). Measure 10 starts with a mezzo-forte *mf* dynamic. The right hand continues the melody, and the left hand plays a bass line. Chords are Am, E7, Am, Dm, G, C, C7, F, G. A decrescendo hairpin is shown over measures 11 and 12, with the instruction *poco decresc.* at the end of the system.

To Coda

14

C F Dm E⁷ Am A⁷

17

f Dm G C A⁷ Dm E⁷ Am

21

p *poco cresc.* *mf*
B.B. (S.B.) *simile*

25

poco decresc.

29

p *f*

Ossia

32

rit. - - - - -

CODA

f

Dm G

S.B.

D. S. al Coda

34

Rubato **A tempo**

ff

C A7 Dm E7 Am E7 Am