

Věnováno Check Accordion Triu / Dedicated to Check Accordion Trio

# Sambossa

Markéta Laštovičková  
(\*1995)

Allegro (♩ = 110)

Accordion 1

mp

Accordion 2

*p* Úder do měchu / Hit the bellows.

Accordion 3

4

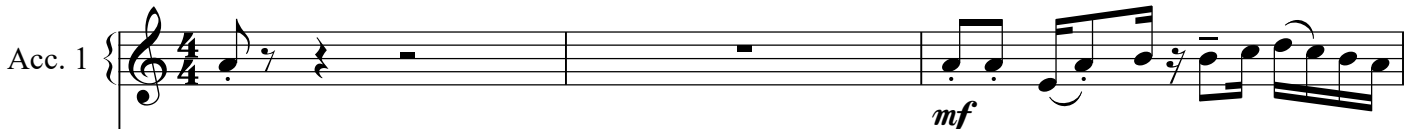
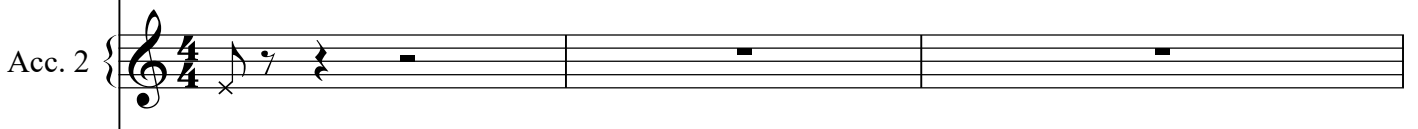
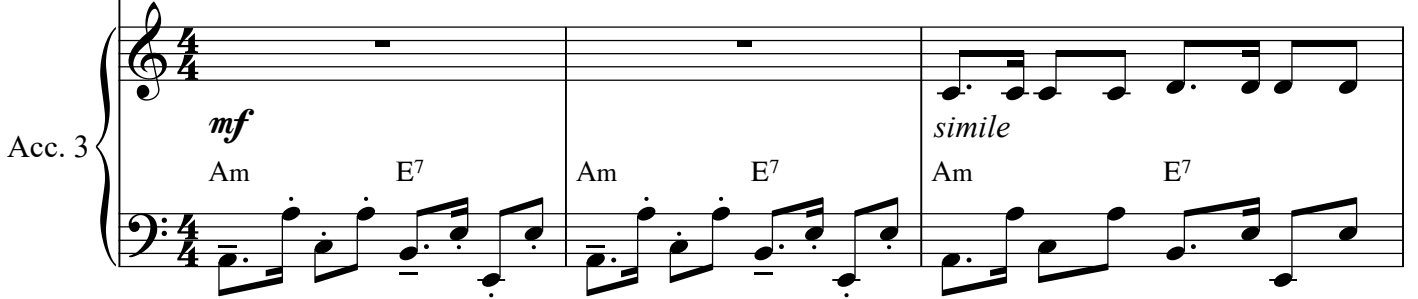
Acc. 1

Acc. 2


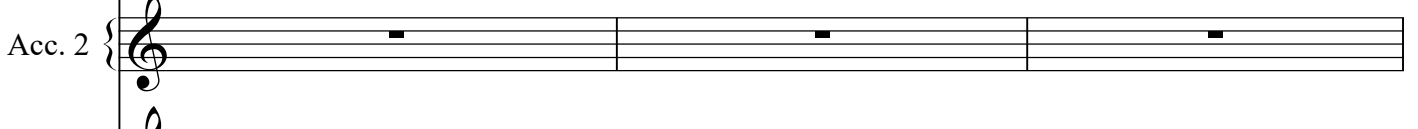
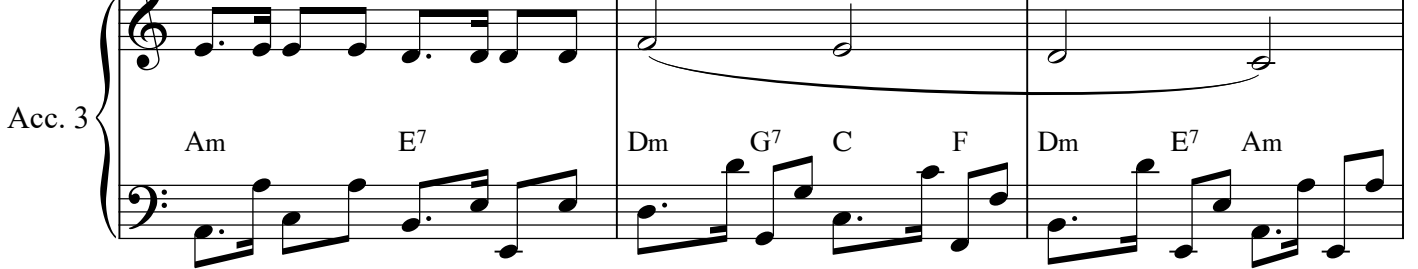
Acc. 3

2

7

Acc. 1   
Acc. 2   
Acc. 3 

10

Acc. 1   
Acc. 2   
Acc. 3 

13

Acc. 1   
Acc. 2   
Acc. 3 

17

Acc. 1

Acc. 2

Acc. 3

Am E7 Am E7 Dm G7 C F

20

Acc. 1

Acc. 2

Acc. 3

Dm E7 Am Dm G7 C F

22

Acc. 1

Acc. 2

Acc. 3

Dm E7 Am Dm G7 C F Dm E7 Am

*f*

Acc. 1

Ossia

Acc. 2

Acc. 3

Dm G7 C F Dm E7 Am

Acc. 1

Acc. 2

Acc. 3

*pp* *simile*

Acc. 1

Acc. 2

Acc. 3

*mp* *mp*

34

Acc. 1

Acc. 2

Acc. 3

*mf*  
Am E7

*simile*  
Am E7

38

Acc. 1

Acc. 2

Acc. 3

*mp*

*p*  
Am E7 Am E7 Am Dm G7 C F Dm E7

42

Acc. 1

Acc. 2

Acc. 3

*mp*

*mf*

Am E7 Am E7

44

Acc. 1

Acc. 2

Acc. 3

Am Dm G7 C F Dm E7 Am

46

Acc. 1

mf

Acc. 2

f

Acc. 3

f

Dm G7 C F Dm E7

48

Acc. 1

ff

sub. p poco cresc.

Acc. 2

ff

sub. p poco cresc.

Acc. 3

ff

sub. p poco cresc.

Am Dm G7 C F Dm E7 Am Dm G7 C

51

Acc. 1

Acc. 2

Acc. 3

*f*

*gliss.*

54

Acc. 1

Acc. 2

Acc. 3

Em A7 D G Em F#7 Bm

56

Acc. 1

Acc. 2

Acc. 3

*sub. mp*

Em A7 D G Em F#7

59

Acc. 1

Acc. 2

Acc. 3

*mp*

*gliss.*

*mp*

62

Acc. 1

Acc. 2

Acc. 3

*p*

*gliss.*

65

Acc. 1

Acc. 2

Acc. 3

*sfz*

*mf*

Bm F#7 Bm F#7



68

Ossia

Acc. 1

*mf*

Acc. 2

*f*

Acc. 3

Bm

F#7

69

Ossia

Acc. 1

Acc. 2

Acc. 3

Bm

F#7

70

Ossia

Acc. 1

Acc. 2

Acc. 3

Em A7 D G

71

Ossia

Acc. 1

Acc. 2

Acc. 3

Em F#7 Bm

72

Ossia

Acc. 1

Acc. 2

Acc. 3

*f*

*f*

Em A7 D G

73

Ossia

Acc. 1

Acc. 2

Acc. 3

*f*

Em F#7 Bm

74

Ossia

Acc. 1

Acc. 2

Acc. 3

*ff*

Em A<sup>7</sup> D G

75

Ossia

Acc. 1

Acc. 2

Acc. 3

Em F<sup>#7</sup>

76

Acc. 1

Acc. 2

Acc. 3

*ff*

*ff*

*ff*

Bm Em A7 D G Em F#7 Bm

78

Ossia

Acc. 1

Acc. 2

Acc. 3

*cresc.*

*cresc.*

*cresc.*

Em A7 D

79

Ossia

Acc. 1

Acc. 2

Acc. 3

G Em F#7 Bm

Accordion 1

# Sambossa

Markéta Laštovičková  
(\*1995)

Allegro (♩ = 110)

2  
*mp*

6  
*mf*

11

15

19

22  
*f*

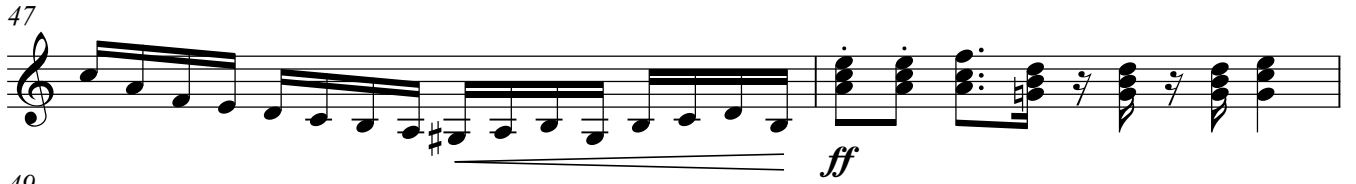
26  
*p*

32  
*mp*

42  
*mp*

45  
*mf*

Accordion 1

47 

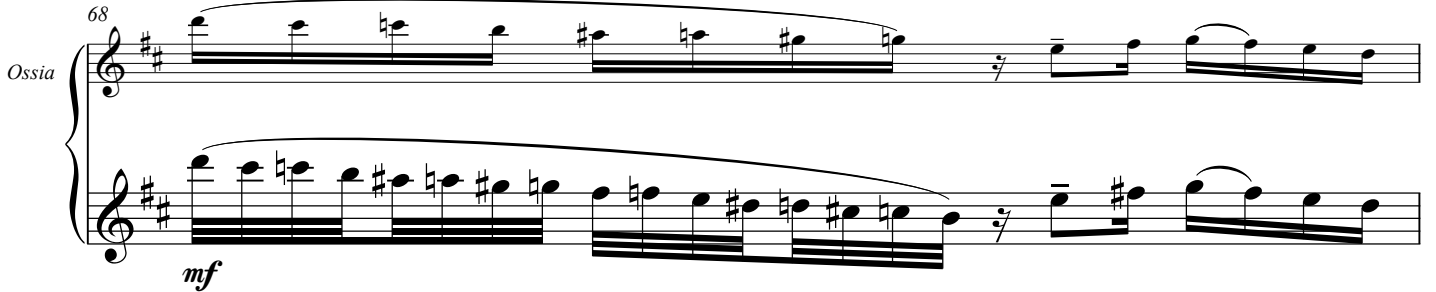
49 

52 


55 

58 

63 

68 *Ossia* 

69 *Ossia* 

70 *Ossia* 



Ossia

*f*

Measures 72-73. Ossia part. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.

Ossia

Measures 73-74. Ossia part. Treble clef, key signature of two sharps, 4/4 time. The right hand continues the melodic line. The left hand accompaniment is consistent with the previous measures.

Ossia

Measures 74-76. Ossia part. Treble clef, key signature of two sharps. Measure 74 is in 4/4 time, while measures 75 and 76 are in 2/4 time. The right hand has a melodic line with slurs. The left hand accompaniment changes to a more active eighth-note pattern in the 2/4 measures.

76

*ff*

Measure 76. Main part. Treble clef, key signature of two sharps, 4/4 time. The right hand plays a series of chords with a dynamic marking of *ff*.

Ossia

*cresc.*

Measures 78-79. Ossia part. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur. The left hand accompaniment is a complex eighth-note pattern. A dynamic marking of *cresc.* is present.

Ossia

Measures 79-80. Ossia part. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur. The left hand accompaniment continues the eighth-note pattern. The piece ends with a fermata and a final chord.

Accordion 2

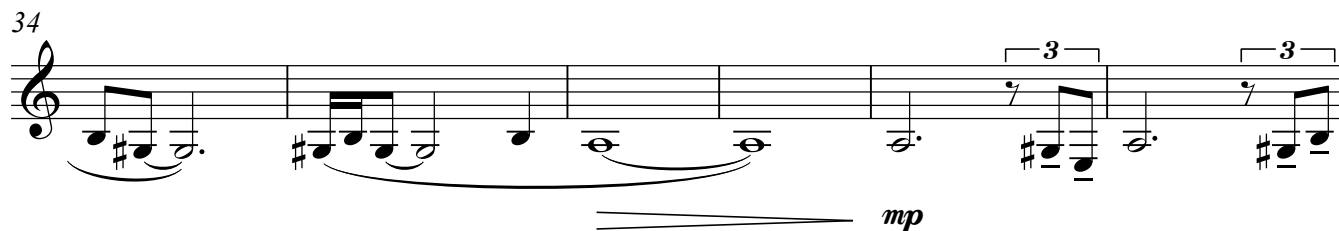
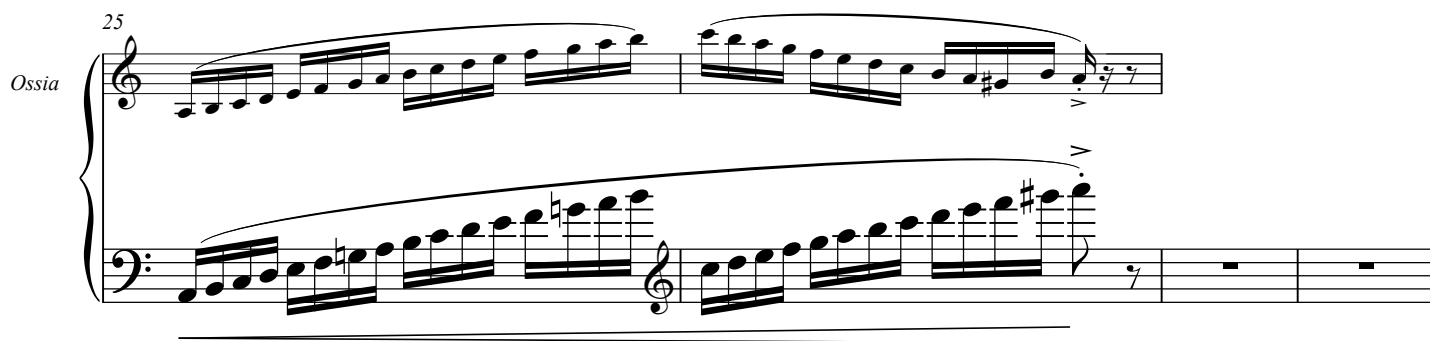
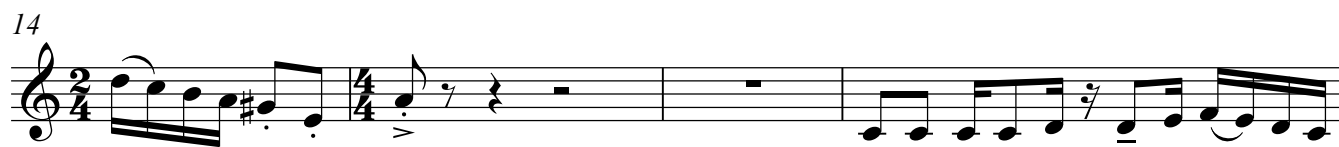
# Sambossa

Markéta Laštovičková  
(\*1995)

Allegro (♩ = 110)



*p* Úder do měchu / Hit the bellows.



Accordion 2

46 *f* *ff*

50 *sub. p* *poco cresc.*

52 *f*

55

58 *mp* *p*

64 *f*

69

72 *ff*

75 *ff*

78 *cresc.*

Accordion 3

# Sambossa

Markéta Laštovičková  
(\*1995)

Allegro (♩ = 110)

5

*mf*  
Am E7 Am E7 Am E7

*simile*

10

Am E7 Dm G7 C F Dm E7 Am Dm G7 C F

14

Dm E7 Am E7 Am E7 Am E7

18

Am E7 Dm G7 C F Dm E7 Am Dm G7 C F

22

*f*  
Dm E7 Am Dm G7 C F Dm E7 Am

25

*pp* *simile*

Dm G7 C F Dm E7 Am

29

33

*mf*  
Am E7

37

*simile* *p*  
Am E7 Am E7 Am E7 Am Dm G7 C

41

*mf*  
F Dm E7 Am E7 Am E7 Am Dm G7 C

45

Musical score for measures 45-48. The piece is in G major. Measure 45 starts with a treble clef and a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. Chords are indicated below the bass line: F, Dm, E7, Am, Dm, G7, C, F, Dm, E7, Am, Dm, G7, C. Dynamics include *f* and *ff*. A hairpin crescendo is shown over measures 46-48.

49

Musical score for measures 49-51. The treble clef part features a complex rhythmic pattern of eighth and sixteenth notes. The bass line continues with eighth notes. Chords are: F, Dm, E7, Am, Dm, G7, C, F, D, E, F#7. Dynamics include *sub. p* and *poco cresc.*

52

Musical score for measures 52-55. The treble clef part has a melodic line with eighth notes. The bass line has eighth notes. Chords are: Bm, F#7, Bm, F#7, Em, A7, D, G, Em, F#7, Bm. Dynamics include *f*.

56

Musical score for measures 56-58. The treble clef part has a melodic line with eighth notes. The bass line has eighth notes. Chords are: Em, A7, D, G, Em, F#7. Time signatures change from 4/4 to 2/4 at measure 57 and back to 4/4 at measure 58.

59

Musical score for measures 59-61. The treble clef part has a melodic line with eighth notes. The bass line has eighth notes. Chords are: Em, A7, D, G, Em, F#7. Dynamics include *mp*. The piece ends with a double bar line and a '4' above and below the staff, indicating a four-measure rest.

65

*sfz* *mf*

Bm F#7 Bm F#7 Bm F#7

69

Bm F#7 Em A7 D G Em F#7 Bm Em A7 D G *f*

73

Em F#7 Bm Em A7 D G Em F#7 *ff* Bm Em A7 D

77

*cresc.*

G Em F#7 Bm Em A7 D G Em F#7 Bm