

Concert Samba

Borys Myronchuk

*arranged by Paul De Bra for
accordion quintet (1, 2, 3, 4, bass)*

Borys Myronchuk composed three Latin bayan-solo pieces: a samba, bossa nova and rumba. A first arrangement of the samba, for accordion ensemble (with percussion) was played by Avanti (in Antwerp). It was made after enjoying not only Myronchuk's own performance on YouTube, but also that of the accordion ensemble Concertino from Moldavia. In preparation for a competition in 2025 the arrangement was later adapted for quintet (without percussion).

A live recording (of the initial arrangement) by accordion ensemble Avanti (from Antwerp, Belgium) is available on YouTube. This was recorded in 2010. A new recording by Professor P is now also available on YouTube. It was made to provide a “play-along” version to study for the competition.

This arrangement is provided under the Creative Commons Attribution license. As the composer is still alive at the time of this writing the composition itself is still under copyright for a very long time.

Concert Samba

arrangement inspired by the Concertino Band (Moldavia)

Borys Myronchuk
arr. Paul De Bra

$\text{♩} = 120\text{-}130$

(almost) no tremolo

mp

(almost) no tremolo

mp

(almost) no tremolo

mp

mf

mf

mf

mf

mf

This section contains five staves. The first four staves are labeled 'Acc. 1', 'Acc. 2', 'Acc. 3', and 'Acc. 4'. The fifth staff is labeled 'Bass'. All staves are in common time and key signature of one flat. The 'Acc.' staves play eighth-note chords with specific dynamics and tremolo markings. The 'Bass' staff plays eighth-note patterns.

5

mp

mp

mp

mf

mp

mp

mp

mf

This section contains five staves. The first four staves are labeled 'I', 'II', 'III', and 'IV'. The fifth staff is labeled 'Bass'. All staves are in common time and key signature of one flat. The 'I', 'II', and 'III' staves play eighth-note chords. The 'IV' staff plays eighth-note chords with a dynamic marking of 'mf'. The 'Bass' staff plays eighth-note patterns.

Concert Samba

(almost) no tremolo

8

f

mf

(almost) no tremolo

f

mf

(almost) no tremolo

f

mf

(almost) no tremolo

f

mf

11

f

mf

10

f

mf

f

mf

f

mf

f

mf

12

f

mf

f

mf

f

mf

f

mf

13

f

mf

f

mf

f

mf

f

mf

14

f

mf

f

mf

f

mf

f

mf

15

f

mf

f

mf

f

mf

f

mf

16

Concert Samba

12

ff *mf* *cresc.*

ff *mf* *cresc.*

foot foot

ff

ff

mf

cresc.

15

hit top of partly closed bellows

f

mf hit top of partly closed bellows

foot

f

mf hit front of bellows

f

mf

f

f

mf

f

mf

Concert Samba

18

I

II

III

IV

B

cresc.

f

21

I

II

III

IV

B

mf

mp

mp

mp

Concert Samba

24

27

strike case
(not bellows)

Concert Samba

30

I

II

III

IV

B

8

33

I

II

III

IV

B

8

Concert Samba

36

I

II

III

IV

B

39

I

II

III

IV

B

Concert Samba

44

I

II

III

IV

B

Concert Samba

47

I

II

III

IV

B

49

I

II

III

IV

B

Concert Samba

52

poco a poco accel.

ff marcato

sub. p cresc.

cresc.

55

>

>

>

>

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>

Concert Samba

58 **tempo primo**

I *f*

II

III *f*

IV

B *f*

Concert Samba

64

67

Concert Samba

70 8

73 8

Concert Samba

76

I

mp

mf

III

IV

B

79

I

mp

mf

II

III

IV

B

Concert Samba

82

I

II

III

IV

B

85 (loco)

I

II

III

IV

B

Concert Samba

89

I II III IV B

mf *f* *f*

mf *f* *f*

mf *f* *f*

mf *f* *f*

92

I II III IV B

- - - - -

f *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf*

mf *mf* *mf* *mf* *mf*

Concert Samba

96

I C-B to help out 2nd voice

II 1st voice may take over C-B

99

I

II f

III

IV f

B f

Concert Samba

102

I *mf*

II

III

IV hit open bellows

B hit open bellows

Musical score for orchestra, page 105. The score consists of five staves (I, II, III, IV, B) in common time, key signature of one flat. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with changing dynamics and note heads. Measures 4-5 continue the rhythmic pattern. Measures 6-7 show a return to the initial dynamic level. Measures 8-9 conclude the section with a final dynamic.

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107

I

II

III

IV

B

109

I

II

III

IV

B

Concert Samba

111

I

II

III

IV

B

f

ff

glissando over entire keyboard

f ff

ff

f ff

ff

114

I

II

III

IV

B

Concert Samba

117

I

II

III

IV

B

120

I

II

III

IV

B

Concert Samba with cluster glissando between notes

123

I II III IV

between notes gliss. gliss. gliss. gliss. gliss.

127

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