

Myrna

Roberto Di Marino

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

Roberto Di Marino is an Italian composer (born in 1956). He gave permission to make an arrangement of his composition Myrna, originally written for bandoneon and strings, and later arranged for accordion and orchestra. To capture most of the accordion and orchestra version an arrangement for sextet was needed, but with minor omissions a version for quintet was also possible. Both arrangements are available here. The first part is violent and aggressive, and a second part is mild and peaceful (words of the composer here). Later in the work the two styles start blending together.

The arrangement is rather difficult and contains a lot of bellow shake. The repeated chords are too fast to just repeat the notes, so bellow shake was inevitable.

Note that the composition is still under copyright until 50 or 70 years after the death of the composer (depending on the legislation in your country).

Professor P has made a recording available on YouTube.

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Myrna

Roberto Di Marino
arr. Paul De Bra

Allegro con fuoco $\text{♩} = 124\text{-}128$

Solo

Acc. 1 fast repeating notes always bellow shake (and always strike note again at start of measure)
 (=:) light tremolo

Acc. 2 mf fast repeating notes always bellow shake (and always strike note again at start of measure)
 cresc.

Acc. 3 mf replace (=:) by (=:) 8va on large accordions

Acc. 4 cresc.

Bass

4

S if this has no tremolo)

I

II ff mf

III ff f

IV ff f

B

Myrna

7

S

I

II

III

IV

B

10

S

I

II

III

IV

B

Myrna

3

13

S

I

II

III

IV

B

16

S

I

II

III

IV

B

Myrna

19

This section contains two staves of musical notation. The top staff (S) has a treble clef and a key signature of one flat. It features eighth-note patterns with slurs and dynamic markings (>). The bottom staff (I) also has a treble clef and a key signature of one flat, with similar eighth-note patterns. Measures 19 and 20 are identical.

21

This section contains two staves of musical notation. The top staff (S) has a treble clef and a key signature of one flat. It features eighth-note patterns with slurs and dynamic markings (>). The bottom staff (I) also has a treble clef and a key signature of one flat, with similar eighth-note patterns. Measures 21 and 22 are identical.

II

ff

f

III

ff

f

IV

ff

f

B

ff

fast repeating notes always bellow shake

The score continues with identical staves for measures 21 and 22. Measure 23 begins with a new set of dynamics: *ff* for the first two staves and *f* for the remaining four. The bassoon part (B) starts with *ff* and then continues with a fast repeating note pattern labeled "always bellow shake".

Myrna

5

23

Soprano (S): Slurs on pairs of eighth notes, grace notes on sixteenth-note patterns.

Alto (I): Slurs on pairs of eighth notes.

Bassoon (II): Grace notes on sixteenth-note patterns.

Trombone (III): Grace notes on sixteenth-note patterns.

Bassoon (IV): Grace notes on sixteenth-note patterns.

Bass (B): Notes with vertical stems.

26

Soprano (S): Slurs on pairs of eighth notes, grace notes on sixteenth-note patterns.

Alto (I): Slurs on pairs of eighth notes.

Bassoon (II): Grace notes on sixteenth-note patterns.

Trombone (III): Grace notes on sixteenth-note patterns.

Bassoon (IV): Grace notes on sixteenth-note patterns.

Bass (B): Notes with vertical stems.

Myrna

29

Soprano (S) starts with a sixteenth-note pattern. Violin I (I) has a eighth-note pattern. Violin II (II) and Viola/Cello (III) play eighth-note patterns. Bassoon/Tuba (IV) and Basso Continuo (B) provide harmonic support.

32

S

I

II

III

IV

B

people with small hands:
use M.B. for lower note

Myrna

7

35

S
I
II
III
IV
B

38

S
I
II
III
IV
B

41

S

I

II

III

IV

B

Myrna

ff

ff

f — *ff*

ff

f — *ff*

ff

f — *ff p*

f — *ff*

(if this has no tremolo)

45

S

I

II

III

IV

B

p

mf

p

pizz. (long)

p

Myrna

52

S

I

II

III

IV

B

57

S

I

(.) only play this part if bass has no high D

II

p

III

IV

B

(.) 8
arco

p only play this part if bass has high D

Myrna

64

poco rit.

a tempo

mf cantabile (legato)

p
(always play)

p

p

pizz.

p

72

Myrna

11

81

S

I

II

III

IV

B

f

mp

mf

mf
arco

mf

89

S

I

II

III

IV

B

96

(loco on small accordions)

f

p

p

play octaves on bass without registers

p

102

(if this has no tremolo)

f

ff

Myrna

13

106

Soprano (S): Eighth-note patterns, dynamic p .

Alto (I): Sustained note.

Tenor (II): Sustained note, dynamic p .

Bass (III): Eighth-note patterns.

Bassoon (IV): Eighth-note patterns.

Bass (B): Sustained note, dynamic sfz , followed by pp .

109

Soprano (S): Sustained notes, dynamic $sfz p$.

Alto (I): Eighth-note patterns, dynamic mp .

Tenor (II): Sustained note.

Bass (III): Sustained note.

Bassoon (IV): Sixteenth-note patterns, dynamic $sfz mp$.

Bass (B): Sustained note, dynamic $sfz mp$.

Myrna

112

113

114

115

bellow shake

ff

mf

ff

f

ff

f

ff

f

ff

f

ff

f

118

only switch if possible

ff

121

ff

Myrna

124

(loco)

mf

ff

play octaves on bass without registers
pizz.

127

Myrna

130

S (if this has no tremolo)

f

fff

f

fff

f

fff

f

ff

fff

f

fff

ff

fff

f

133

S

I

II

III

IV

B

Myrna

136

(if this has no tremolo)

Myrna

136

Soprano (S)
Alto (I)
Tenor (II)
Bass (III)
Bassoon (IV)
Bassoon (B)

p

pizz. (long)

142

(or  loco on small acc.)

Myrna

19

147

S

I

II

only play this part if bass has no high D

p

III

IV

B

 8 arco

p only play this part if bass has high D



154

S

I

II

poco rit.

 (if this has no tremolo)

a tempo

mf cantabile (legato)

 (always play)

p

pp

 *p* pizz.

p



Myrna

162

S I II III IV B

171

S I II III IV B

(if this has no tremolo)

f

mp

mf

mf

mf arco

mf

Myrna

21

Musical score for Myrna, page 21, featuring two staves of music.

Measure 179: The score consists of five staves labeled S, I, II, III, IV, and B from top to bottom. Staff S has sixteenth-note patterns. Staff I has eighth-note pairs. Staff II has eighth-note pairs. Staff III has eighth-note pairs. Staff IV has eighth-note pairs. Staff B has eighth-note pairs.

Measure 186: The score continues with five staves. Staff S starts with sixteenth-note patterns. Staff I has eighth-note pairs. Staff II has eighth-note pairs. Staff III has eighth-note pairs. Staff IV has eighth-note pairs. Staff B has eighth-note pairs. Dynamic markings include $\textcircled{\text{::}}$ (if this has no tremolo), $\textcircled{\text{ff}}$, $\textcircled{\text{mf}}$, f cantabile, f , f arco, and f .

Myrna

Musical score for "Myrna" featuring six staves (Soprano, Alto, Tenor, Bass, Bassoon, and Cello/Bass). The score consists of two systems of music, each containing two measures. The key signature is A major (two sharps). Measure 192 starts with Soprano and Alto playing eighth-note patterns, while Tenor, Bass, Bassoon, and Cello provide harmonic support. Measure 193 continues with similar patterns. Measure 194 begins with Tenor and Bassoon entries. Measure 195 resumes the soprano and alto patterns from measure 192. Measures 196 and 197 follow, continuing the established harmonic and melodic patterns.

198

Soprano (S)
Alto (I)
Tenor (II)
Bassoon I (III)
Bassoon II (IV)
Bassoon III (B)

203

Soprano (S)
Alto (I)
Tenor (II)
Bassoon I (III)
Bassoon II (IV)
Bassoon III (B)

Myrna

208

Soprano (S), Alto (I), Tenor (II), Bass (III), Bassoon (IV), Trombone (B)

213

rit.

rubato, ad. lib.

Soprano (S), Alto (I), Tenor (II), Bass (III), Bassoon (IV), Trombone (B)

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