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Title

Malenas

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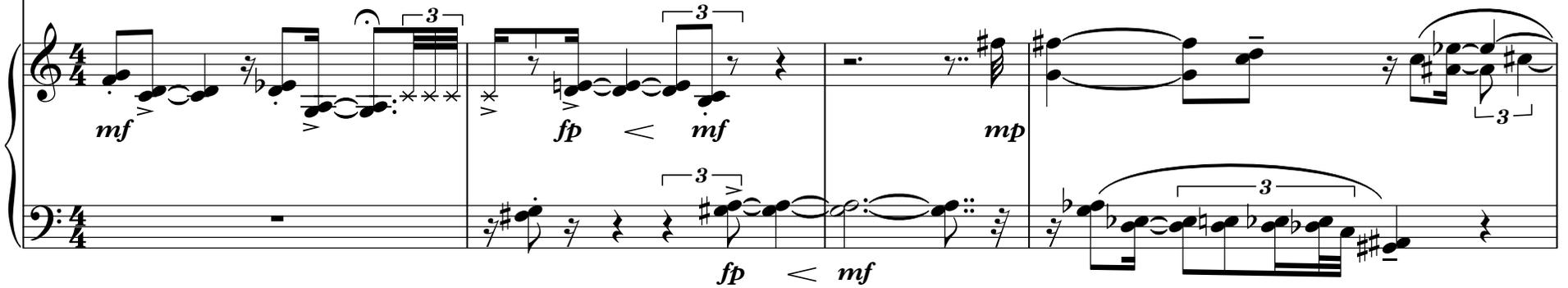
♩ 50-70

Violine



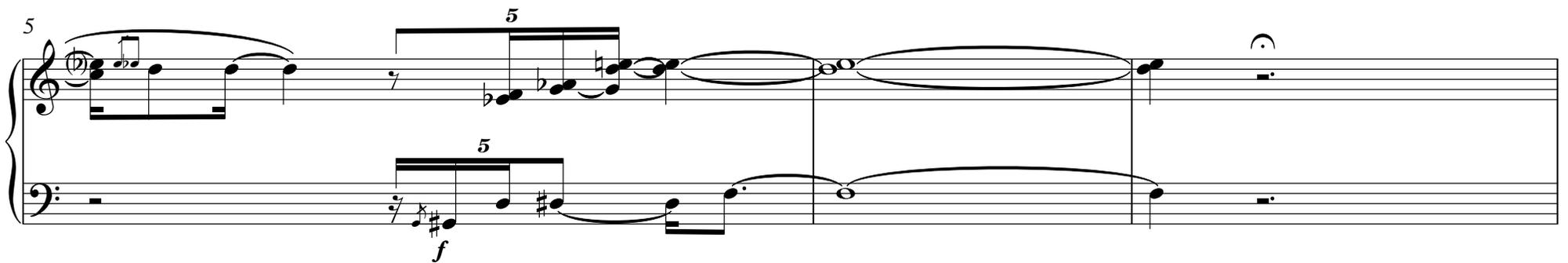
A single staff for the Violin, showing four measures of rests. The staff is in 4/4 time and contains no notes.

Akkordeon



Two staves for the Accordion. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time. The music features a variety of notes, rests, and articulation marks. Dynamics include *mf*, *fp*, *mf*, and *mp*. There are several triplet markings (3) and a fermata in the final measure of the upper staff.

Akk.



Two staves for the Piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time. The music features a variety of notes, rests, and articulation marks. Dynamics include *f*. There are several quintuplet markings (5) and a fermata in the final measure of the upper staff.

8 *pesante* *f*

Akk.

5 5 5 3

This system contains measures 8 and 9. Measure 8 begins with a treble clef, a 7/8 time signature, and the instruction *pesante*. The right hand features a series of chords with a five-measure slur over the first five chords. The left hand has a single note in the first half of the measure. Measure 9 continues the right-hand pattern with another five-measure slur. The left hand has a single note in the second half of the measure.

9

Akk.

5 5 5

This system contains measures 10 and 11. Measure 10 continues the right-hand pattern with a five-measure slur. The left hand has a single note in the first half of the measure. Measure 11 continues the right-hand pattern with another five-measure slur. The left hand has a single note in the second half of the measure.

10

Akk.

6 6 7 7 7

This system contains measures 12 and 13. Measure 12 features a complex right-hand texture with six-measure slurs over the first two groups of chords. The left hand has a single note in the first half of the measure. Measure 13 continues the right-hand pattern with seven-measure slurs over the first two groups of chords. The left hand has a single note in the second half of the measure.

Akk.

12

3

p

f

p

3

3

3

p

*Fingerschlag auf dem Körper des Akkordeons.

VI.

14

staccato alla punta sempre

p < *mf* < *f* *p*

gliss.

Akk.

Fingerschlag*

3

3

(432 1)

p

f

p

3

3

3

f

3

3

3

19

VI.

sfz *sfz* *sfz* *sfz*

Akk.

mf

22

VI.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Akk.

6

25 *sfz sfz sfz sfz sfz sfz sfz sfz* *5 6 7 accel.*

Vl.

Akk.

a tempo

28 *pizz. arco* *gliss.* *pizz. arco* *al talon sempre*

Vl.

Akk.

sf f p f f *legato* *8va* *p p* *fp fp*

VI. 30

Akk. *p* *fp* *p* *gliss.* *6* *8va*

VI. 32

Akk. *f* *fp* *sfz* *f* *f* *fp* *f* *gliss.* *gliss.* *sf p sfz* *f* *mf* *f* *pizz.* *(8)* *f* *f* *f* *fp* *f* *f* *mf* *f* *mf* *f* *mf*

39

VI.

Akk.

VI. part: Treble clef, measures 39-40. Measure 39 has a quarter note with a 'V' marking. Measure 40 has a quarter note with a 'V' marking, followed by a glissando line labeled 'gliss.' and a quarter rest.

Akk. part: Treble and Bass clefs, measures 39-40. Measure 39 has a complex chord with triplets in both hands. Measure 40 has a complex chord with triplets in both hands, followed by a quarter rest in the bass line.

41

VI.

Akk.

VI. part: Treble clef, measures 41-44. Measure 41 has a quarter note with a 'gliss.' marking. Measure 42 has a quarter rest. Measure 43 has a quarter note. Measure 44 has a quarter rest.

Akk. part: Treble and Bass clefs, measures 41-44. Measure 41 has a complex chord with triplets in both hands. Measure 42 has a complex chord with triplets in both hands. Measure 43 has a complex chord with triplets in both hands. Measure 44 has a complex chord with a quintuplet in the treble and a triplet in the bass, followed by a quarter rest in the bass line.

Tempo I ♩ 50-70

42

VI.

Akk.

gliss.

gliss.

ff

p

sfz

sfz

44

VI.

Akk.

gliss.

gliss.

f

sf

fp

mf

sempre sul G

47

VI.

Akk.

f

mf

mf pp

mf

pp

sf

(andere Saite für die Quintole möglich)

52

VI.

Akk.

sfz

pp

55

VI.

Akk.

5

5

5

5

5

5

5

5

5

7

3

3

****Alle Akkorde quasi arpeggio von unten nach oben.

58

VI.

Akk.

arco
arpeggio****

ff

fp

f

ff

mp

f

f

sfz

(pp)

ff

p

ff

sfz/pp

sfz/pp

sfz/pp

ff

sfz/pp

sfz/pp

sfz/pp

8^{vb}

arpeggio****

molto espressivo
e con vibrato

sul G

VI. *ff* *ff* *mp* *f*

Akk. *ff* *p* *sfz* *pp* *mf* *(p)*

sfz/pp sf/pp sfz/pp sf/pp sfz/pp fp

(8)

sul G

sul D
sul A
senza vib.

VI. *gliss.*

Akk. *sfz/pp sf/pp sfz/pp sf/pp sf/pp sf mf sf/pp sf/pp sf/pp*

14

71 *molto vib.* *ancora molto vib.* sul G

VI. *mf*

Akk. *p* *dal niente* *ppp* *ppp* *p* *ppp* *p* *ppp*

(dal niente) *ppp* *p* *ppp*

8vb

78 *ancora molto vibrato*

VI. *pppp*

Akk. *(ppp)* *pppp*

(8)