

Timothy Ferchen

Tino

for marimba and chamber ensemble



Music Finland

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TINO

CONCERTO FOR MARIMBA AND 7 INSTRUMENTS

This is a chamber version of the original work for marimba and orchestra. This version uses 2 violins, viola, cello, double bass, piano and vibraphone.

The name Tino has nothing to do with Italy but refers to the composition which inspired it, Paul Creston's Concertino for Marimba and Orchestra. As a student in the 60's it was perhaps the most popular and indeed one of the few works for the marimba with orchestra at the time. As in the work by Creston, the first and last movements use two mallets, the second uses four.

A 4 $\frac{1}{2}$ octave marimba is needed.

Because much of the work contains pulse patterns, it would be advisable to place the vibraphone next to the piano.

In regards to dynamics, for the most part they are always relative to the volume of the marimba and can be changed to keep the marimba from being covered.

The piece was written for and dedicated to Ms. Tuija-Maija Nurminen, friend and colleague.

The first performance was on October 27, 2007 at the Finnish National Opera. Antti Rislakki soloist and Dmitri Slobodeniouk conductor.

Thanks to Antti Rislakki and Andrei Kassatkine for their help in editing the marimba part

ATT.

TINO is an natural product.
It contains no Balkan rhythms

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TINO

for marimba and chamber ensemble

Timothy Ferchen

1

Marimba

Vibraphone

Piano

Violin I

Violin II

Viola

Violoncello

Double bass

mf

pp

pp

10

Vib. Pno. Vln I Vln II Vla Vc Db.

A

mf *mp* *col pedal* *mf* *p* *mf* *p* *p* *p* *p* *p*

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17

Vib. Pno. Vln I Vln II Vla Vc. Db.



21

Vib. Pno. Vln I Vln II Vla Vc. Db.

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34

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

C

f

cresc. 6 spicc. *f* *p* spicc. *f* *p* spicc. *f* *p* spicc. *f* *p* spicc. *cresc.* 6 *cresc.* 6 *cresc.* 6 *cresc.* 6 *cresc.* 6 *cresc.* *mf*



38

Mar. Pno. Vln I Vln II Vla Vc. Db.

mp *pp*

pizz.

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41

Mar. *mf* **D**

Vib. *stacc.*

Pno. *mf* *mp*

Vln I

Vln II

Vla

Vc.

Db.

44

Mar. *mf*

Vib. *stacc.*

Pno. *mp*

Vln I *mp* spicc.

Vln II *mp* spicc.

Vla *mp* spicc.

Vc. *mf* arco

Db. *mf*



Musical score for orchestra and piano, page 49, measures 49-50. The score includes parts for Marimba (Mar.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Cello (Vla), Double Bass (Db.), and Trombone (Tbn). The Marimba and Vibraphone play eighth-note patterns. The Piano has a sustained note with a dynamic marking 'mf'. The Violin parts play sixteenth-note patterns. The Cello and Double Bass provide harmonic support. The Trombone part is present in the bass clef staff.

53

E

Mar. 4^{4}

Vib. 4^{4} *f* 3^{4} *mf*

Pno. 4^{4} *mf* 3^{4} *f* 6

Vln I 4^{4} *f* 6

Vln II 4^{4} spicc. *mf* 3^{4}

Vla 4^{4} spicc. *mf* 3^{4}

Vc 4^{4} spicc. *mf* 3^{4}

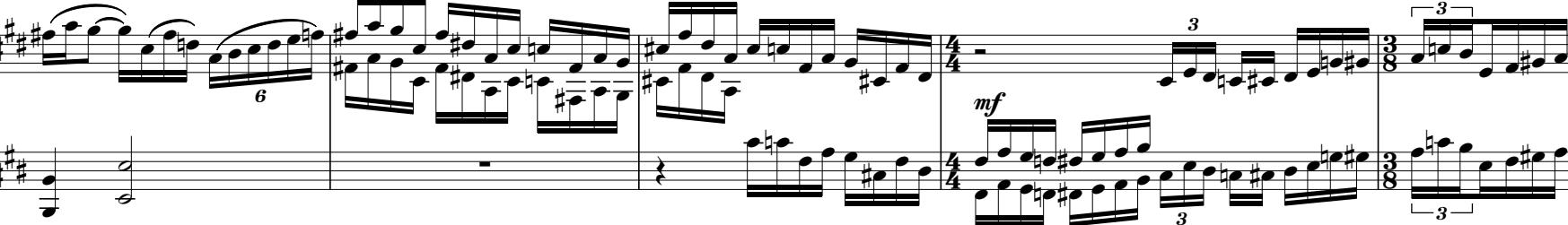
Db. 4^{4} *mf* 3^{4}

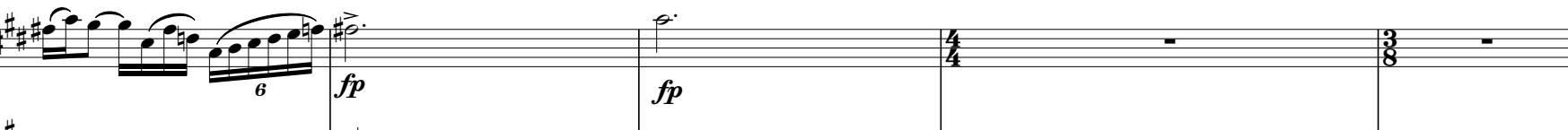
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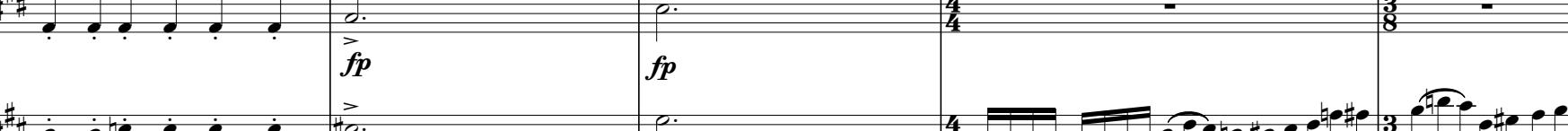


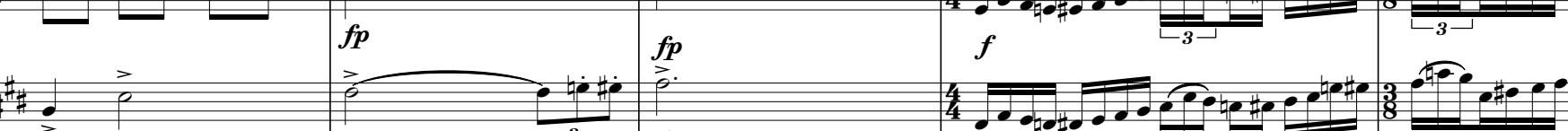
57

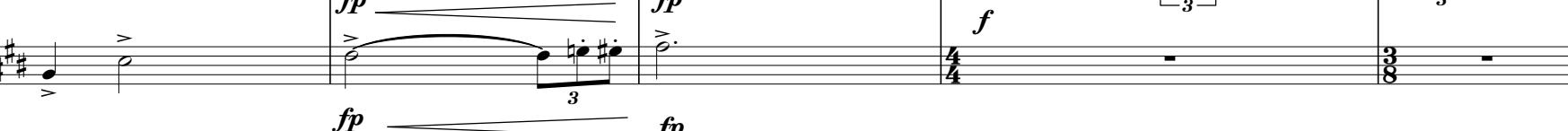
Vib. 

Pno. 

Vln I 

Vln II 

Vla 

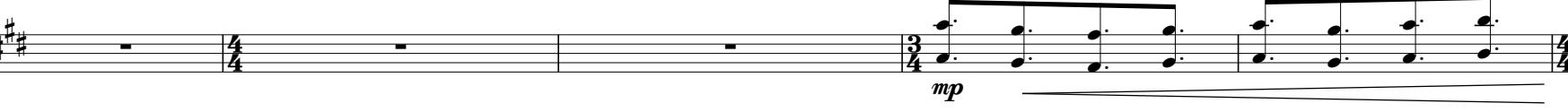
Vc. 

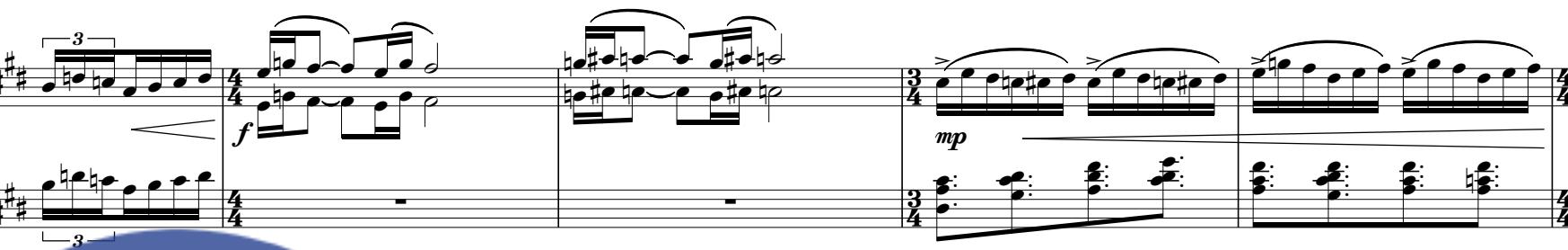
Db. 

fp — *fp*

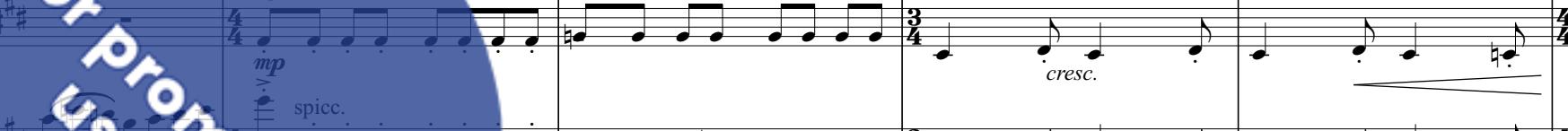
=

62

Vib. 

Pno. 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

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F

Mar. *mf*

Vib. *sub p*

Pno. *sub p* *cresc.*

Vln I *sub. p* *cresc.* 6 6

Vln II *sub. p* *cresc.* 6 6

Vla *sub. p* *cresc.* 6 6

Vc. *sub. p* *cresc.* 6 6

Db. *sub. p* *cresc.*



70 Mar. *ff* 6

Pno. *f*

Vln I spicc. *fp* spicc.

Vln II *fp* spicc.

Vla *fp* spicc.

Vc. *fp* spicc.

Db. *poco*

2

G

J = 92

Vib. *Ped. mf* *sim.*

Pno. *mf* *sim.* *8va*

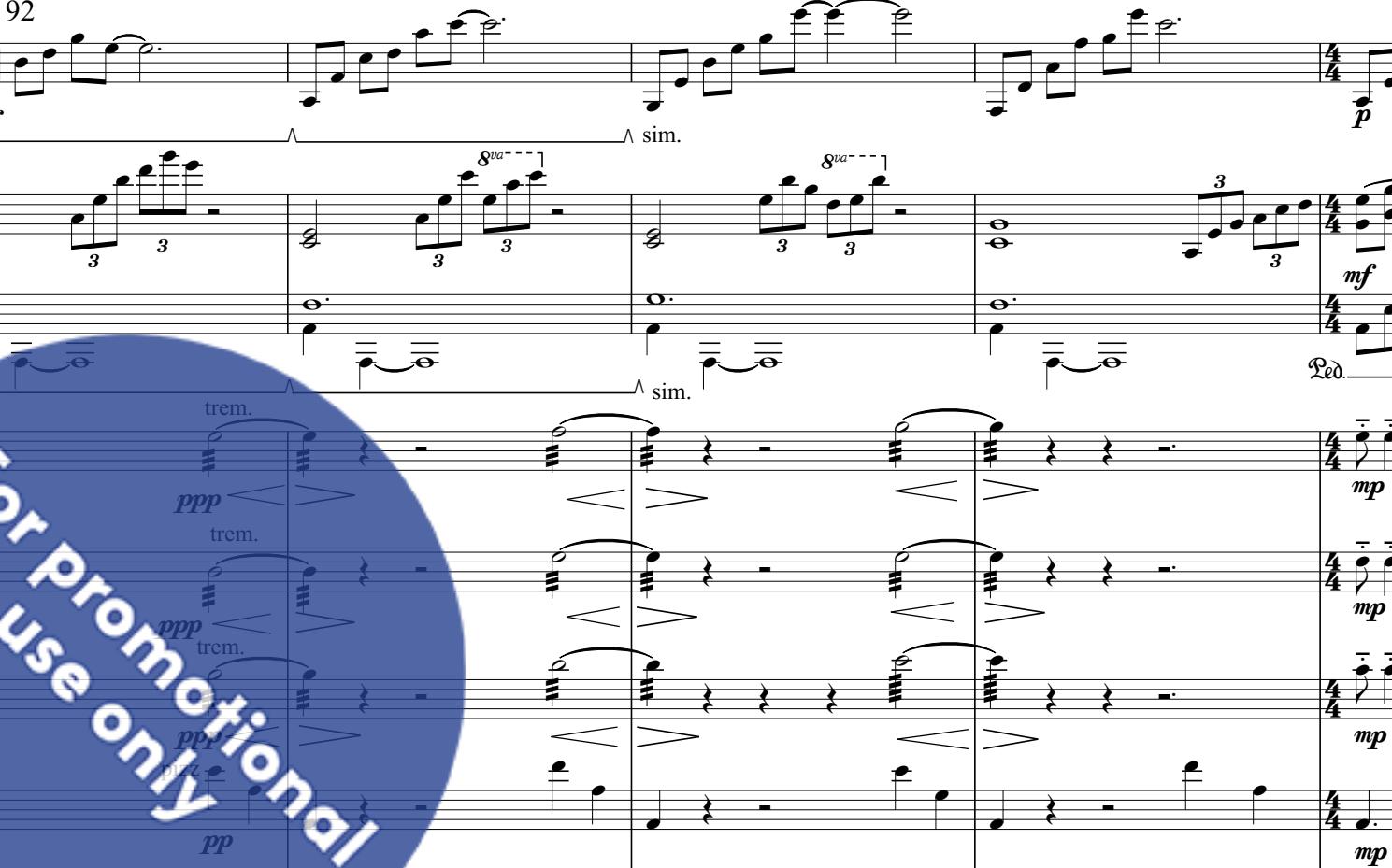
Vln I *trem.* *ppp* *trem.* *mp*

Vln II *ppp* *trem.* *mp*

Vla *ppp* *mp*

Vc. *pizz.* *pp* *pizz.* *mp*

Db. *pizz.* *pp* *pizz.* *mp*



84

Mar. *poco mosso* *mf*

Vib. *ped.*

Pno. *sim.* *ped.*

Vln I *molto legato*

Vln II *p* *molto legato*

Vla *p* *molto legato*

Vc. *arco* *p* *molto legato*

Db. *arco* *p* *molto legato*

91

Mar.

Vib.

Pno. *mp* *delicate* *senza pedal*

Vln I

Vln II

Vla

Vc.

Db.

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98

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

mf expressivo
mf expressivo
col pedal
mf expressivo
mf expressivo
mf expressivo
pizz
mf expressivo
arco
expressivo
arco
expressivo

=

104

Vib. Pno. Vln I Vln II Vla Vc. Db.

mf solo

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I

110

Mar. *mf*

Vib. *p*

Pno. *p* *slightly accented* *ped.*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *pizz.* *arco*

Db. *p*

Measure 110: Marimba and Vibraphone play eighth-note patterns. Piano has eighth-note chords. Violin I and II play eighth-note patterns. Cello plays eighth-note chords. Double Bass plays eighth-note patterns. Measure 111: Marimba and Vibraphone play eighth-note patterns. Piano has eighth-note chords. Violin I and II play eighth-note patterns. Cello plays eighth-note chords. Double Bass plays eighth-note patterns.

=

117 **Tempo I**

Mar.

Vib. *mf* *sim.*

Pno. *mf* *non legato*

Vln I *trem.* *pp* *poco*

Vln II *pp* *poco*

Vla *pp* *poco*

Vc. *pp* *poco*

Db. *pp* *poco*

Measure 117: Marimba and Vibraphone play eighth-note patterns. Piano has eighth-note chords. Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns. Measure 118: Marimba and Vibraphone play eighth-note patterns. Piano has eighth-note chords. Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns.

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121

J

Mar. *mf*

Vib. *mp*

Pno. *mp*

Vln I

Vln II

Vla

Vc.

Db.

125

Mar.

Vib.

Pno.

Vln I

Vln II

Vla

Vc.

Db.

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128

Mar. (Measures 1-2)

Pno. (Measures 3-4)

Vln I (Measures 1-2)

mfp

Vln II (Measures 3-4)

mfp

Vla (Measures 1-2)

mfp

Vc. (Measures 3-4)

p

Db. (Measures 1-2)

p

cresc.

meno

meno

meno

meno



132

Mar. (Measures 1-2)

Pno. (Measures 3-4)

poco a poco cresc.

Vln I (Measures 1-2)

Vln II (Measures 3-4)

Vla (Measures 1-2)

Vc. (Measures 3-4)

Db. (Measures 1-2)

K

f

spicc.

f p spicc.

f p spicc.

f p spicc.

f p

mf

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Musical score for orchestra and piano, page 136. The score includes parts for Marimba (Mar.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Cello (Vla), and Double Bass (Db.). The Marimba and Piano parts are prominent, with the Marimba playing a rhythmic pattern of eighth and sixteenth notes. The Piano part includes dynamic markings *mf* and *pp*. The Violin I part has a dynamic marking *mf*. The Double Bass part is marked *pizz.*

140

Mar. 6 6 6 **L**

Vib. *mf* stacc.

Pno. 3 *mp* non legato

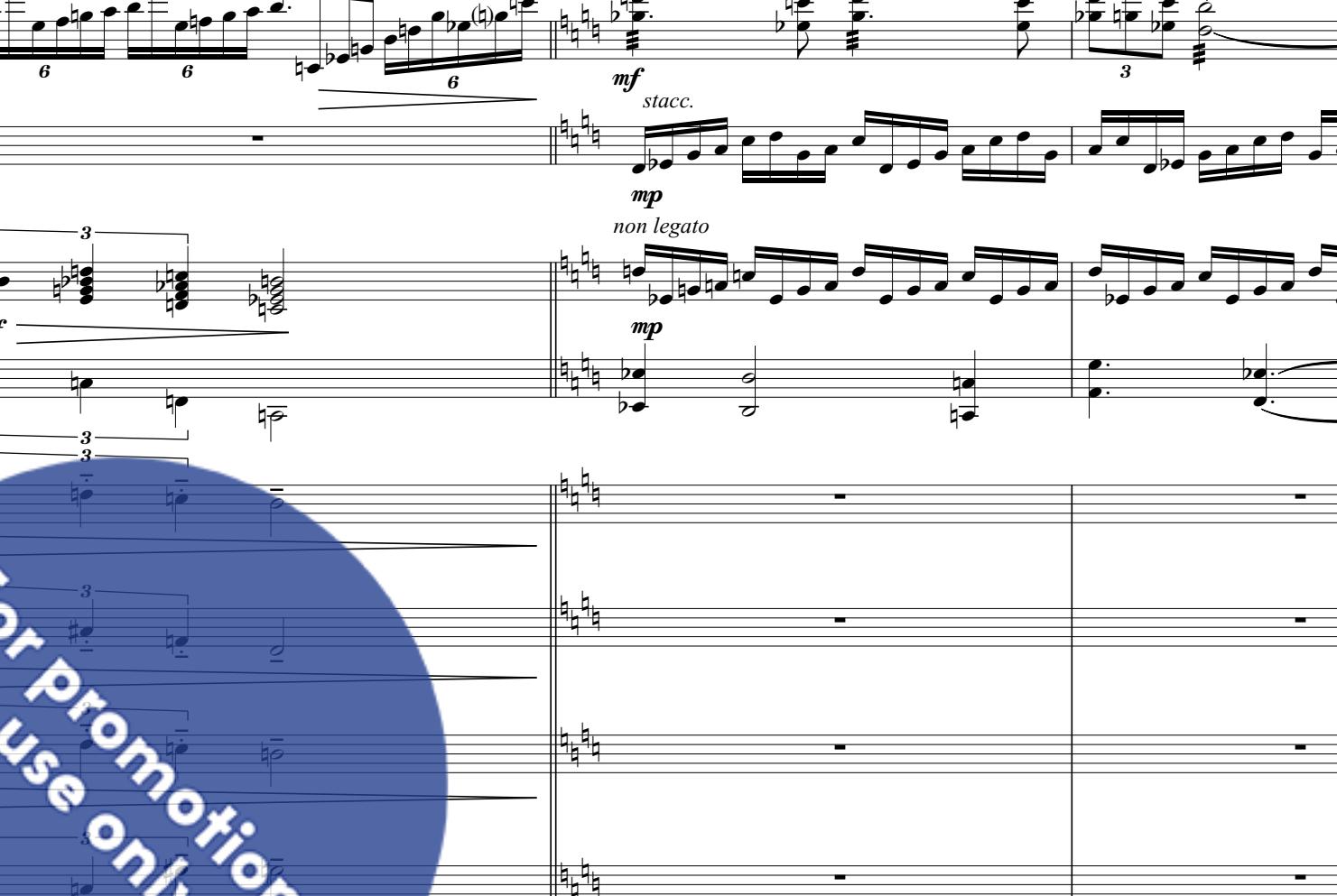
Vln I

Vln II

Vla

Vc

Db. 3



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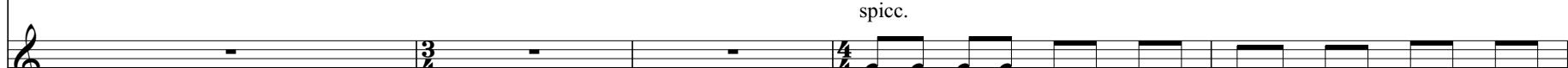
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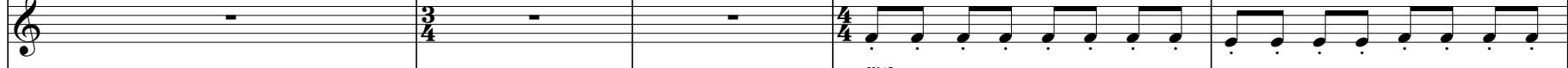
143

Mar. 

Vib. 

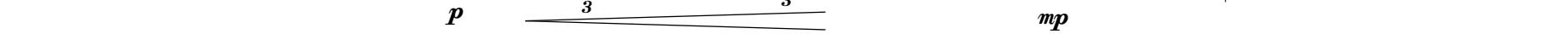
Pno. 

Vln I 

Vln II 

Vla 

Vc. 

Db. 



148

Mar. 

Vib. 

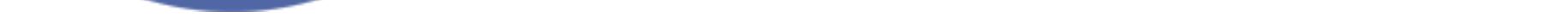
Pno. 

Vln I 

Vln II 

Vla 

Vc. 

Db. 

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M

Mar. 6 6 6 6

Pno. *mp* *sub.p* *3/4* *4/4* *3/4* *4/4*

Vln I *mp* *sub.p* *3/4* *4/4*

Vln II *mp* *sub.p* *3/4* *4/4*

Vla *mp* *sub.p* *3/4* *4/4*

Vc. *mp* *sub.p* *3/4* *4/4*

Db. *mp* *sub.p* *3/4*



159

Mar. *6* *decreas.* *mp* *f*

Vib. *mp* *poco mosso*

Pno. *pp* *sub pp*

Vln I *pp* *trem.* *sub pp* *6* *6* *6* *6*

Vln II *pp* *trem.* *sub pp* *6* *6* *6* *6*

Vla *pp* *trem.* *fp* *arco*

Vc. *pp* *pizz* *fp* *arco*

Db. *pp* *pizz* *fp*

≡

163

Mar.

Vib.

Pno.

Vln I

Vln II

Vla

Vc.

Db.

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166

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

mf

mf

mf

mf

mf

mf

mf

169

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

mp

mp

trem.

mp trem.

mp trem.

mp trem.

pizz.

pizz.

O

6



172

Mar. *ff*

Pno. *f*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf* arco

Db. *mf* arco

6



174

Mar. *mf* 3 3 3 6 cresc. 6 6 6 6

Pno. *p* cresc. non legato

Vln I *p* cresc. non legato

Vln II *p* cresc. non legato

Vla *p* cresc. non legato

Vc. *p* cresc. non legato

cresc



176

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

P **ff** **decresc.**

f **mf**

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

mf

179

Mar. Vib. Pno. Vln I Vln II Vla Vc. Db.

mf **p**

mf

trem. **mf** **pizz.**

mp trem. **pizz.**

mp trem. **p**

pp **p** **pizz.**

pp **p** **pizz.**

pp **p** **pizz.**

p **pizz.**

p

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II

Marimba

Vibraphone *mf legato* *mp*

Piano *mf* *mp*

Violin I *p* trem.

Violin II *p* trem.

Viola *p* pizz. 3

Violoncello *pizz. 3* *mp*

Contrabass *mp*

tremolo sempre

A

A

Mar.

2: 8

Vc.

Cb.

p

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B

17

Mar. Vib. Pno. Vc. Cb.

=

26

Mar. Vib. Pno. Vln I Vln II Vla. Vc. Cb.

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30

Mar. (pizz.)

Vln I

Vln II

Vla

Vc.

Cb.

cresc. poco a poco

p



34

Mar. (f)

Vln I (mp)

Vln II (mf)

Vla (mf)

Vc. (mf)

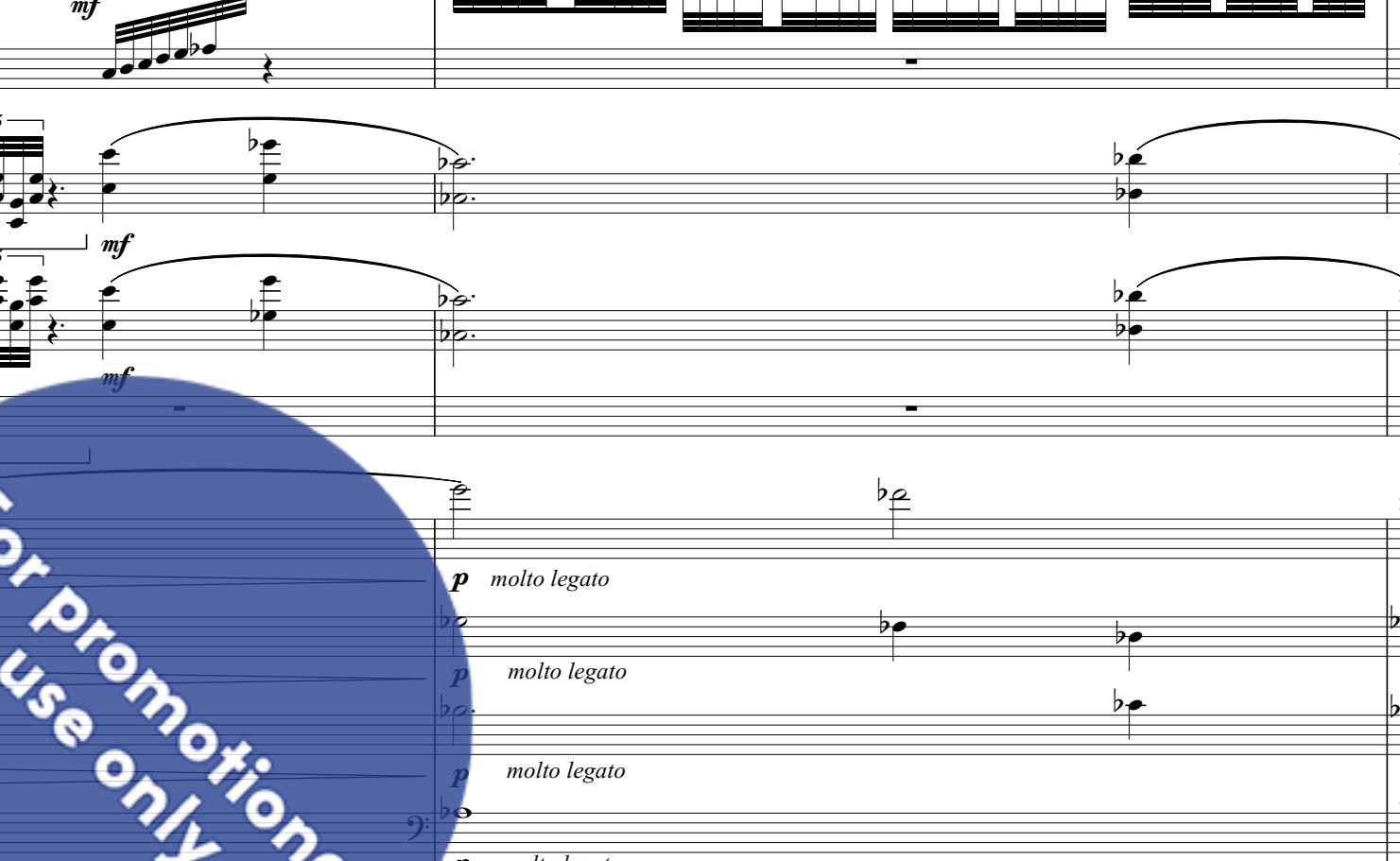
Cb. (mf)

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Musical score for orchestra and piano, page 10, section C. The score includes parts for Vibraphone (Vib.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), and Cello (Vla.). The Vibraphone and Piano play sixteenth-note patterns, while the strings play sustained notes with grace notes. The piano part includes dynamic markings *f* and *ped.* The violin parts include dynamic markings *f* and *ped.* The cello part includes dynamic markings *f* and *ped.* The score is in common time, with measures numbered 5 through 10.





41

rather freely

mf

5 *5* *5* *5* *5* *5* *3*

Mar.

Vib.

5 *5* *mf*

Pno.

Vln I

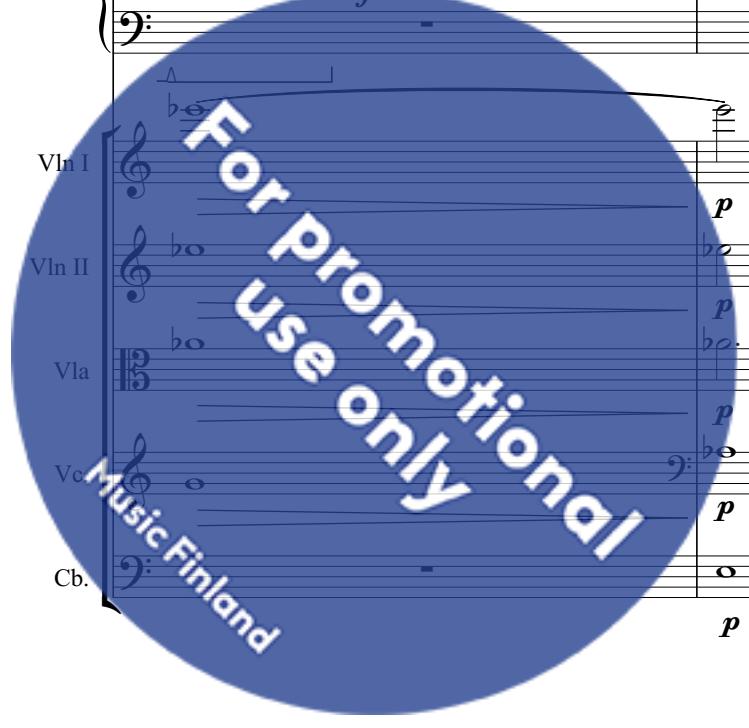
Vln II

Vla

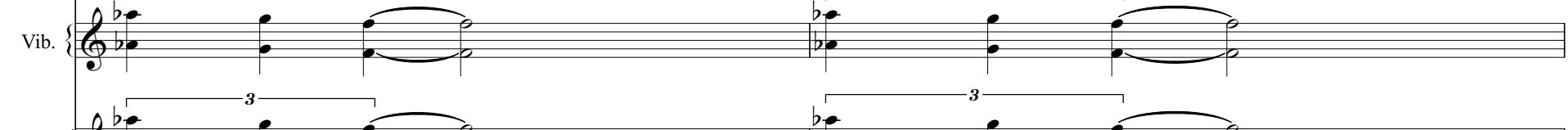
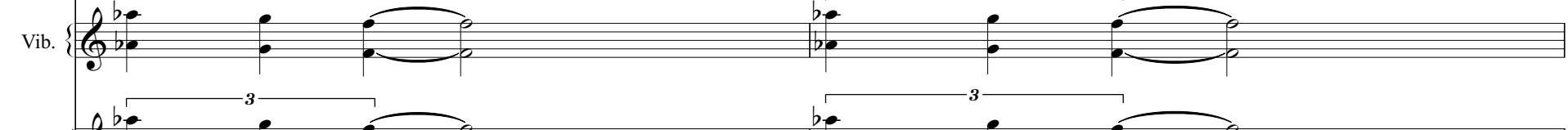
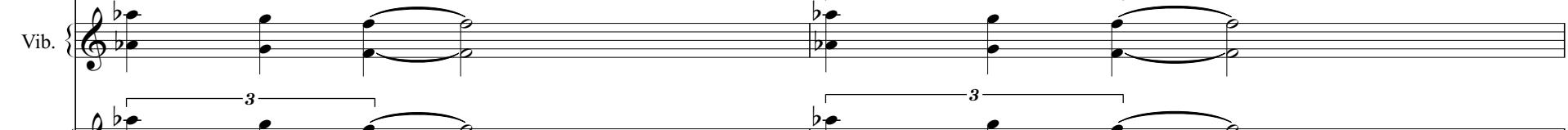
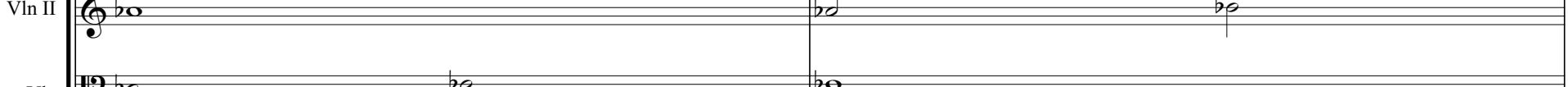
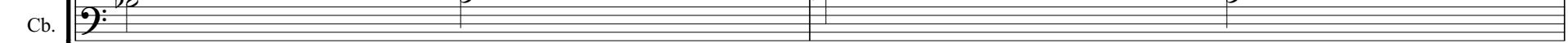
Vcl

Cb.

p *molto legato*

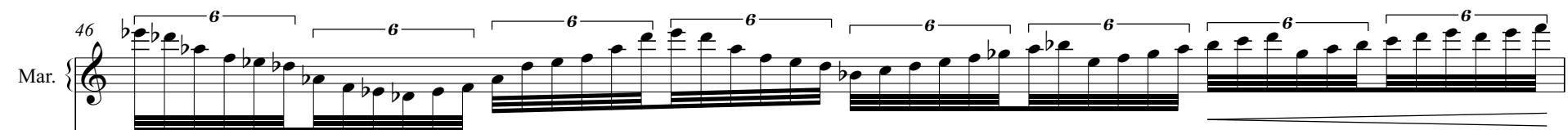
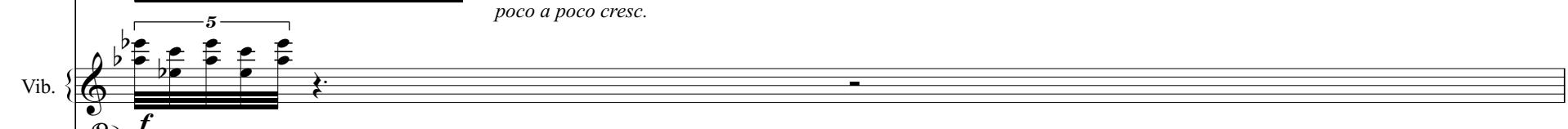
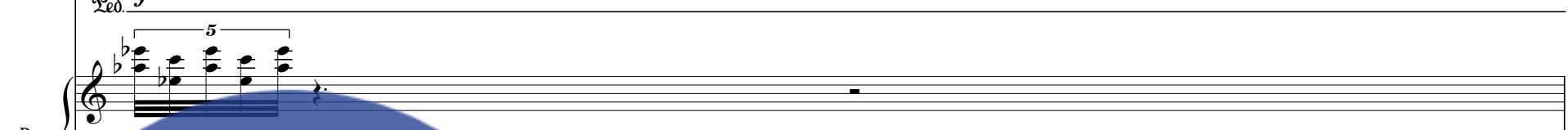
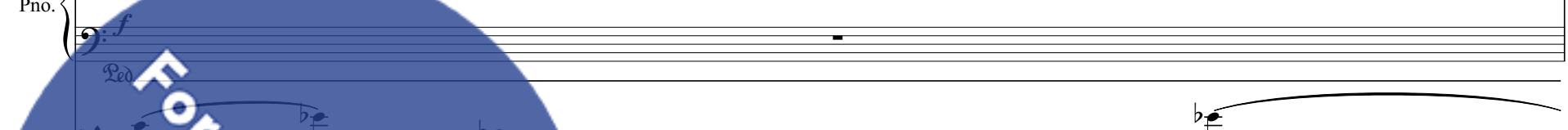
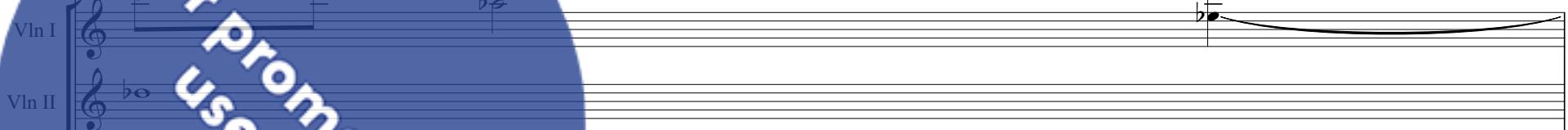
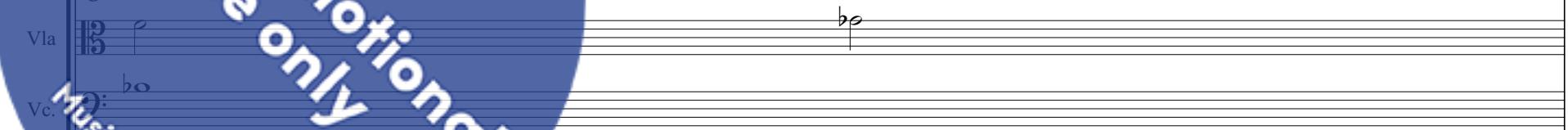
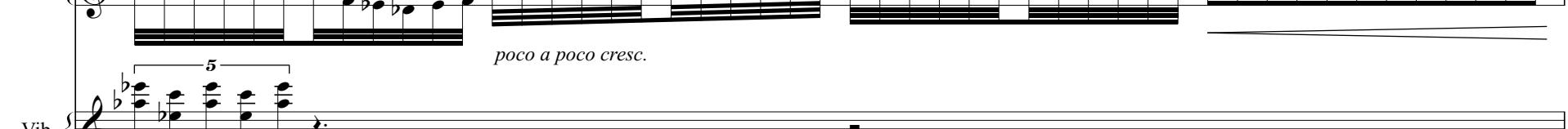
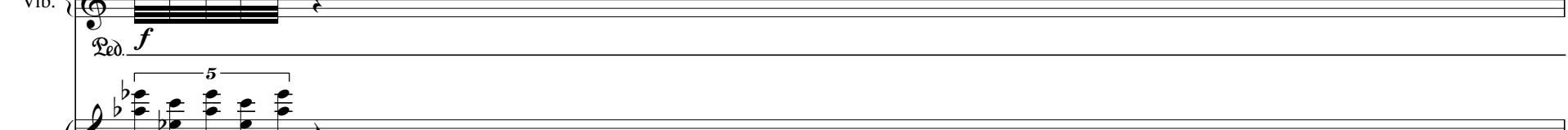
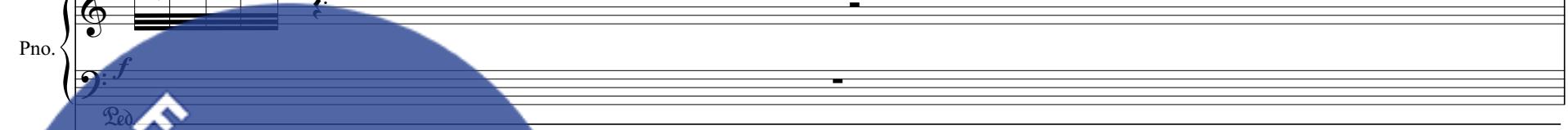
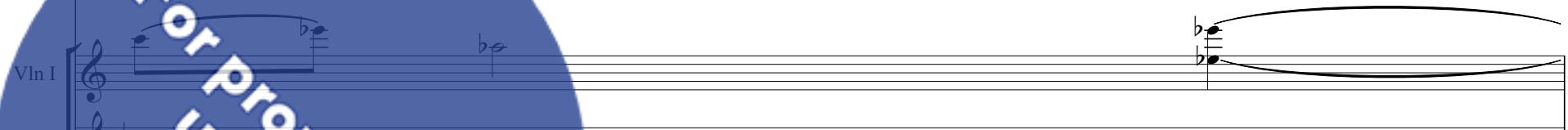
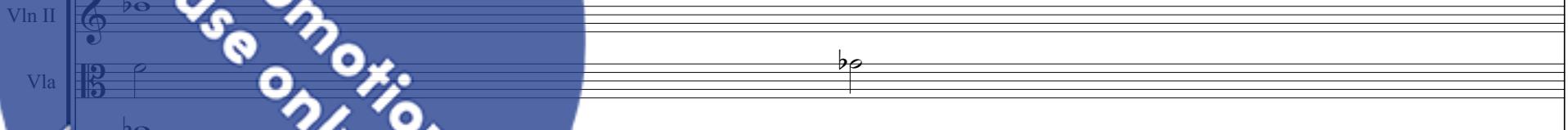
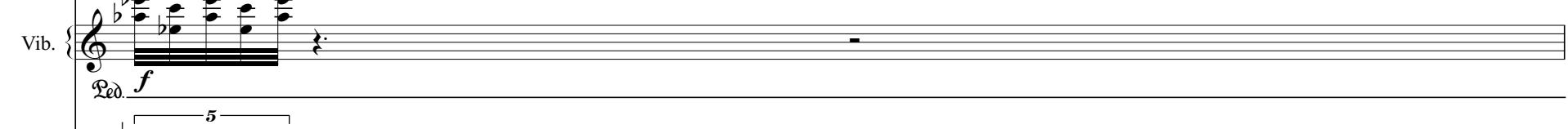
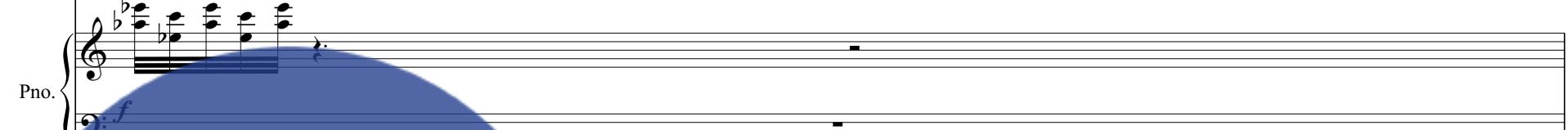
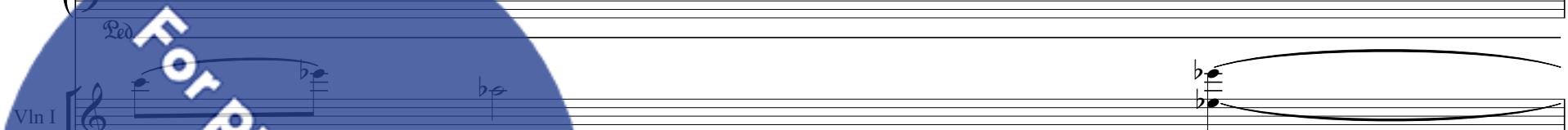
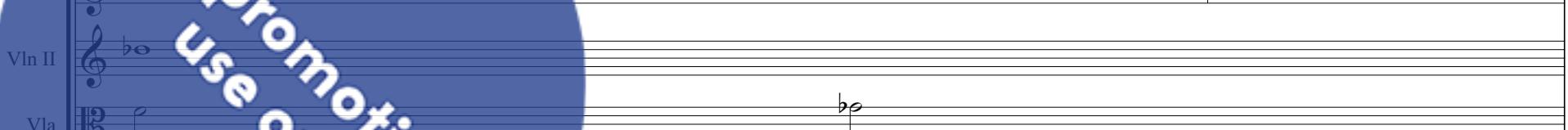
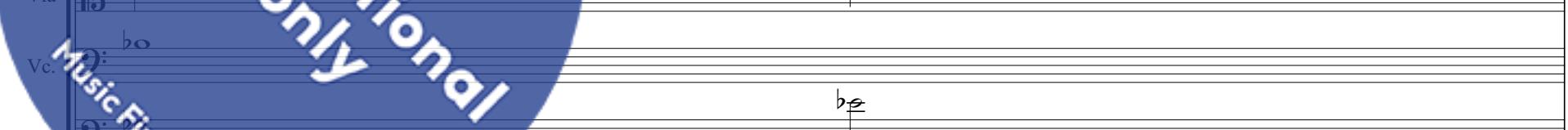
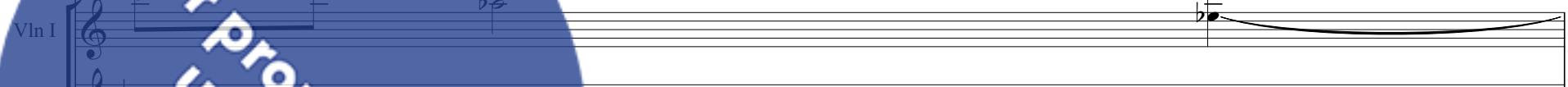
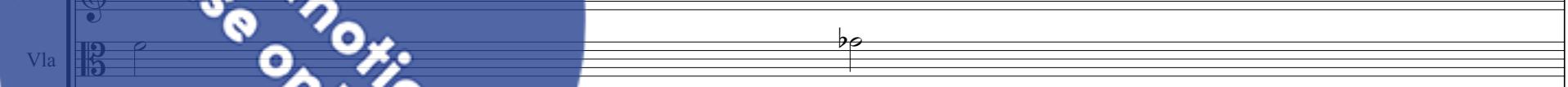


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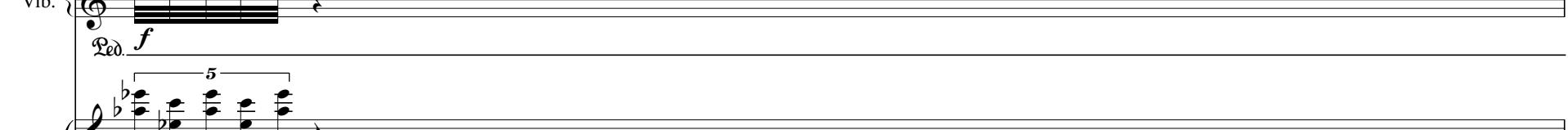
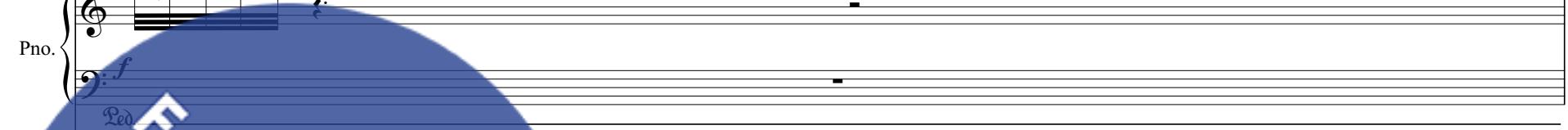
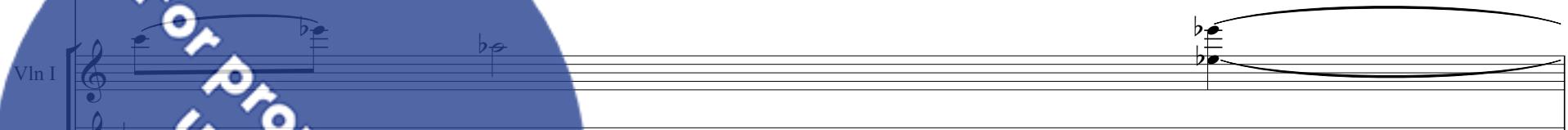
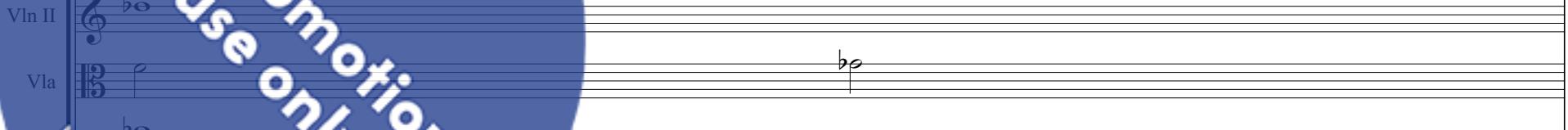
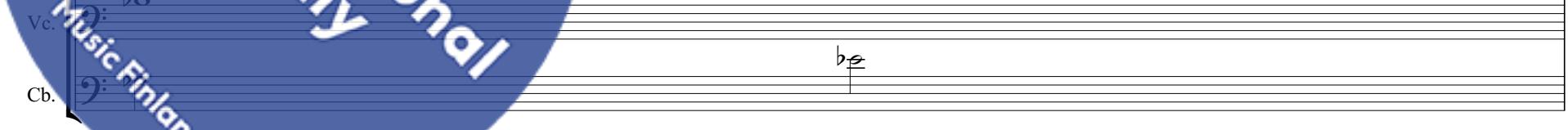
Mar. {                    

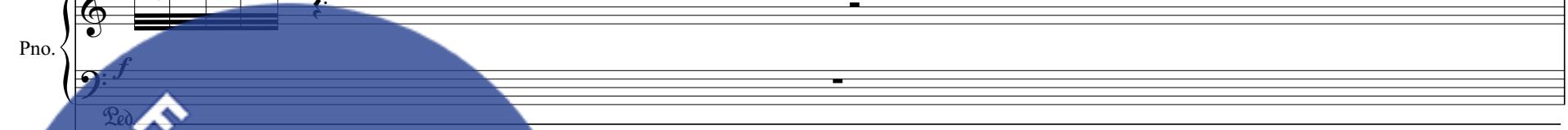
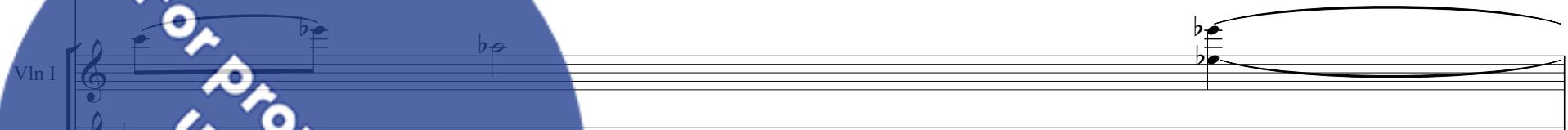
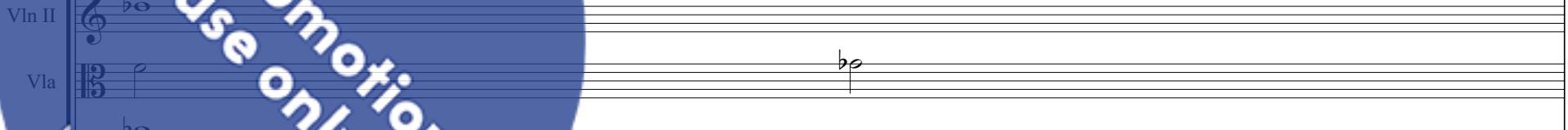
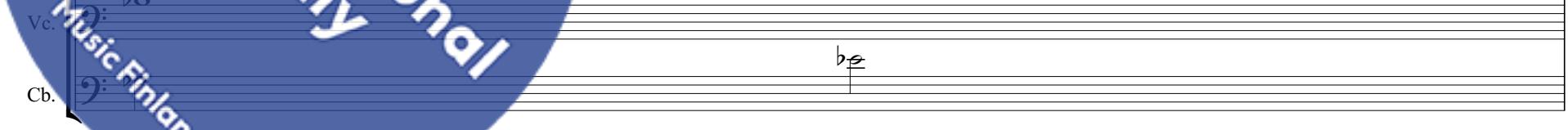


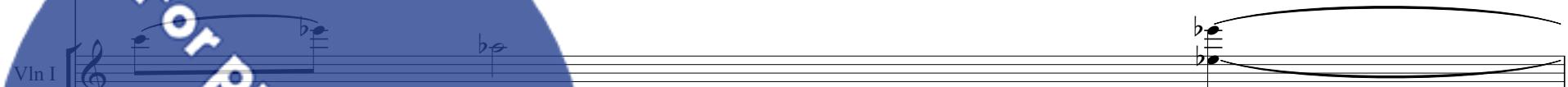
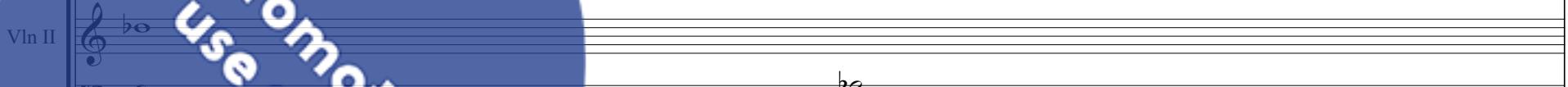
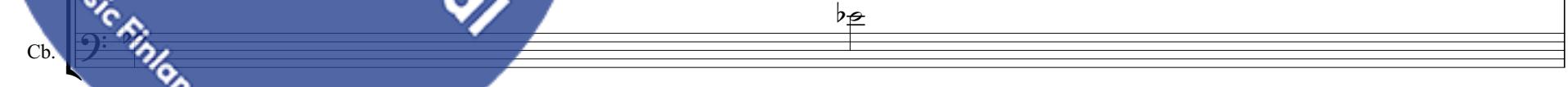
46

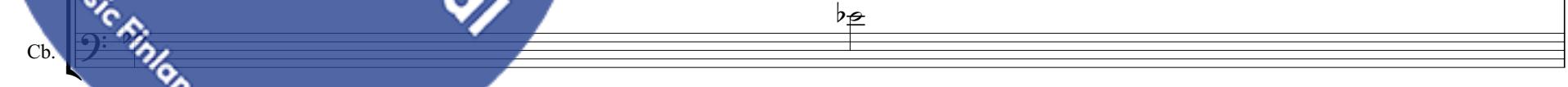
Mar. {                    

poco a poco cresc.

legg.     

legg.    

legg.   

legg. 

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D

piu mosso $\text{♩} = 60$

47

Mar. { *f*

Vib. { *f*

Pno. { *f*

Vln I { *p*

Vln II { *p*

Vla { *p*

Vc. { *mf*

Cb. { *mf*

5 5 5 5 5 7 6

col. pedal

9 9 9 6 6 6 6

mf legato

mf

49

Vib. { *f*

Pno. { *f*

Vln I { *f*

Vln II { *f*

Vla { *f*

Vc. { *f*

Cb. { *f*

5 5 5 6 6 6 6

f mf 3

6 6 6 6 6 6 6

f f f f f f f

6 6 6 6 6 6 6

6 6 6 6 6 6 6



Musical score for orchestra and piano, page 51, measures 51-52. The score includes parts for Vibraphone, Piano, Violin I, Violin II, Viola, Cello, and Bass. The piano part features a rhythmic pattern of eighth-note chords. The violin parts play eighth-note patterns with grace notes. The viola and cello provide harmonic support with sustained notes and eighth-note patterns. Measure 51 ends with a forte dynamic. Measure 52 begins with a piano dynamic of *f* and a violin dynamic of *mf*. The score is in common time, with measures 51 and 52 divided by a vertical bar line.



53

Vib. {          



E Tempo primo

E *Tempo primo*

Mar. { *mf* (R.H. one hand roll) (L.H. single strokes)

Vib. { *mf*

Pno. { *p*

Vln I

Vln II

Vla

Vc.

Cb. { *p* *pp* *pp* *pp* *mp* *non legato*



61

Mar. *poco a poco cresc.* *mf* *poco a poco cresc.*

Vln I

Vln II

Vla

Vc.

Cb.

F

Mar.

Vib.

Pno.

Vln I

Vln II

Vla

Vc.

Cb.

legato molto

molto

legato molto

molto

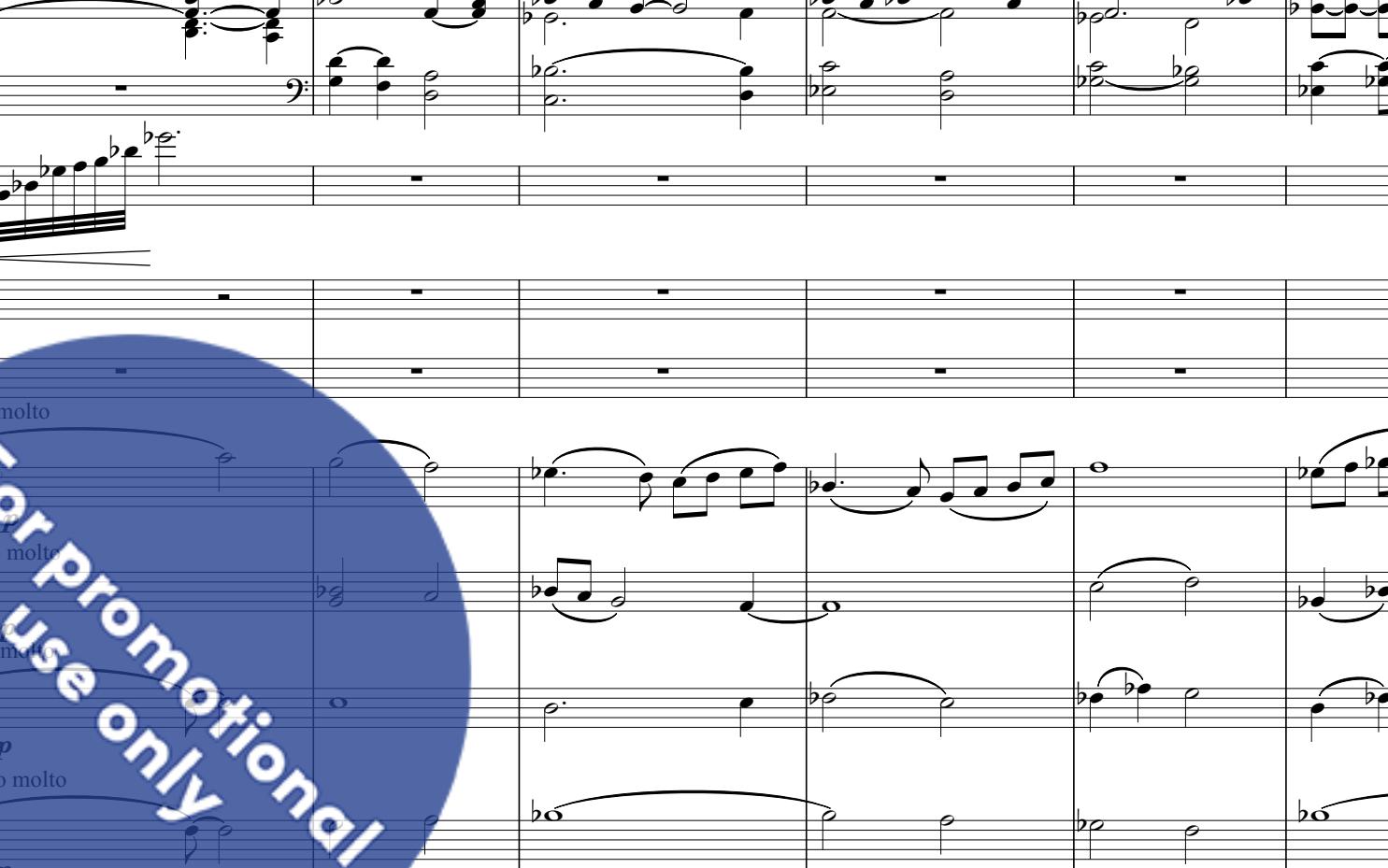
legato molto

molto *p*

legato molto

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p



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77

Mar. Vln I Vln II Vla Vc. Cb.

=

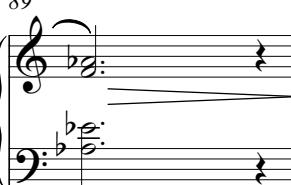
84 G

Mar. Vib. Pno. Vln I Vln II Vla Vc. Cb.

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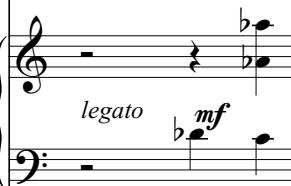
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89

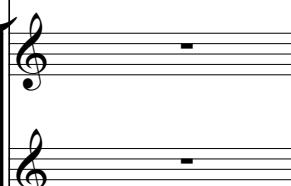
Mar. { 

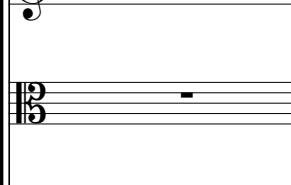
Vib. { 

mf

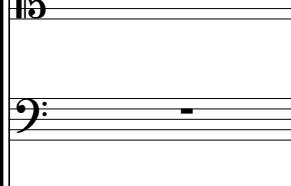
Pno. { 

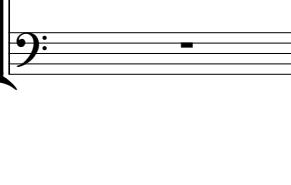
legato *mf*

Vln I { 

Vln II { 

mf

Vla { 

Vc. { 

arco *mf*

Cb. { 

arco *mf*

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III

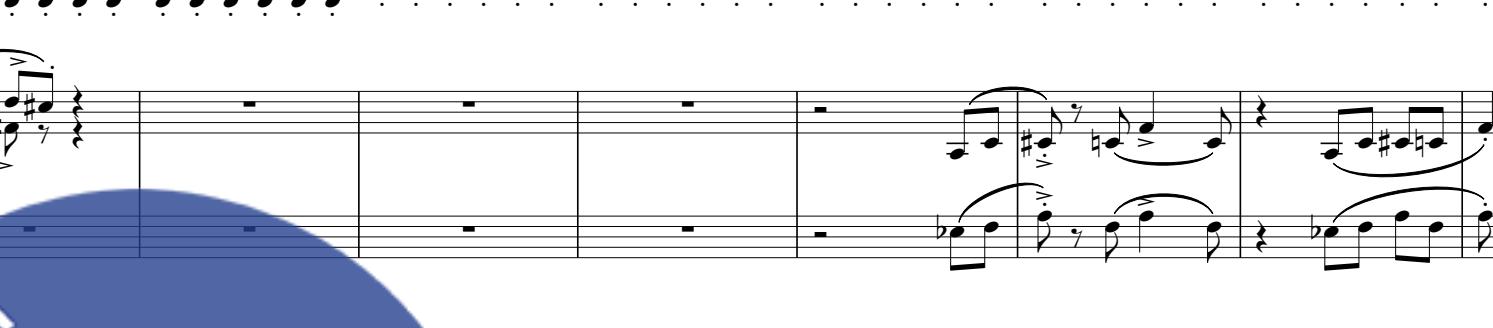
Very rhythmical

♩ = 138-144

N.B. All long notes written with accents should be played quasi fortepiano

A

9

Vib. {  For promotional use only MusicFinland

Pno. {

Vln II

Vla

Vc.

Cb.

17

Vib. {

Pno. {

Vln II

Vla

Vc.

Cb.



=

B

25

Vib. {

Pno. {

Vln II

Vla

Vc.

Cb.



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33

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

====



C

41

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

49

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

p

ff

ff

ff

ff

≡

D

Mar. {

Vib. {

Pno. {

f

mp

mp

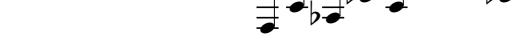
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Musical score for orchestra and piano, page 15, measures 65-66. The score includes parts for Maracas, Vibraphone, Piano, Violin II, Cello, and Bass. The Maracas and Vibraphone parts are primarily active in measure 65. The Piano part features a rhythmic pattern of eighth-note pairs. The Violin II, Cello, and Bass parts are mostly silent, with dynamic markings *f* and *mf* appearing in the middle of the measure. Measure 66 begins with a dynamic *mf* for the Cello and Bass.

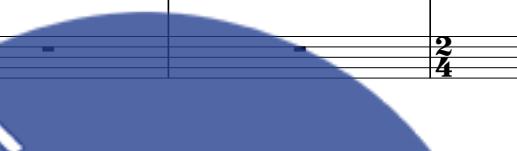
E

71

Mar. {   

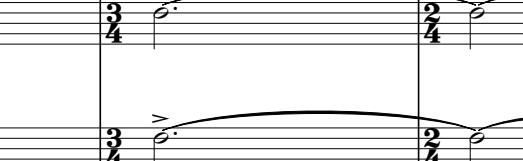
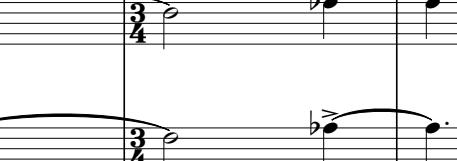
Vib. {   

Pno. {   

Vln I {   

Vln II {   

Vc. {   

Cb. {   

E

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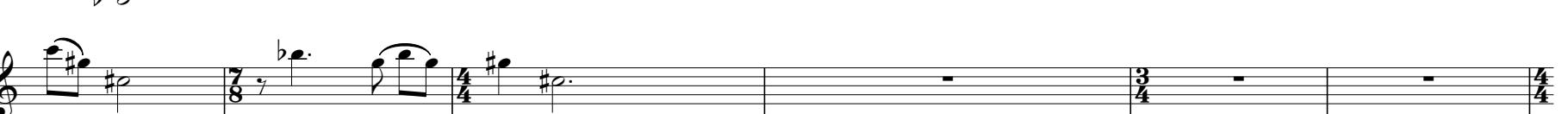
A blue circular graphic featuring a musical score for string quartet (Vln I, Vln II, Vc, Cb) and a bassoon part. The score includes a treble clef, a bass clef, and a bass clef. The text "For promotional use only" is written diagonally across the center. The bottom left corner features the "Music Finland" logo.

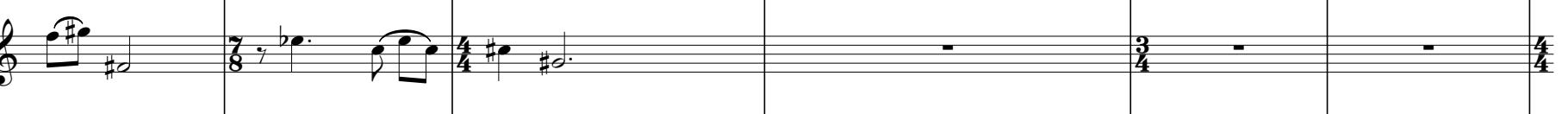
78

Mar. { 

Vib. { 

Pno. { 

Vln I { 

Vln II { 

Vc. { 

Cb. { 

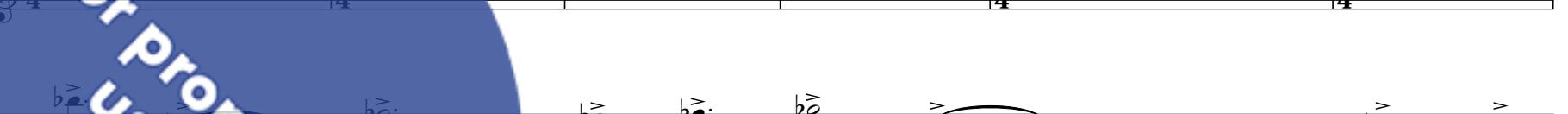


84

Mar. { 

Vib. { 

Pno. { 

Vc. { 

Cb. { 

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90

F

Mar. { *4.3* *all notes equally short*

Vib.

Pno.

Vln I *mp* *molto secco*

Vln II

Vla

Vc.

Cb.

97

G *intensivo*

Mar. { *mf*

Vib. { *mf* *mp*

Pno. { *mf* *mp*

Vln I

Vln II

Vla

Vc.

Cb.

all notes equally short

mf *molto secco*

mp

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104

Mar. {

Vib. {

Pno. {

Vln I {

Vln II {

Vla {

Vc. {

Cb. {

sim

sim

mf

mf



110

Mar. {

Vib. {

Pno. {

Vln I {

Vln II {

Vla {

Vc. {

Cb. {

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116

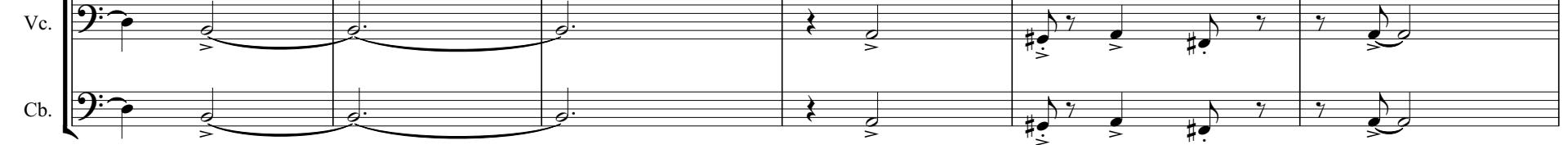
Mar. {  H   

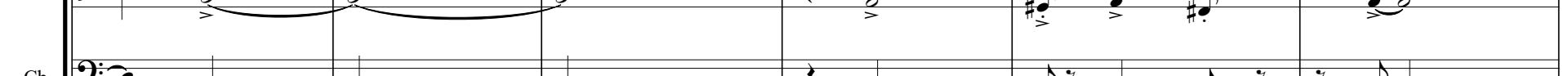
Vib. {   

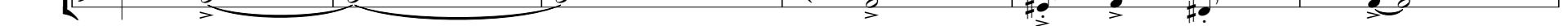
Pno. {  

Vln I {  

Vln II {  

Vla {  

Vc. {  

Cb. { 

=

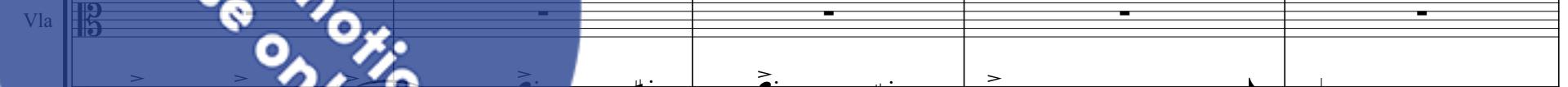
122

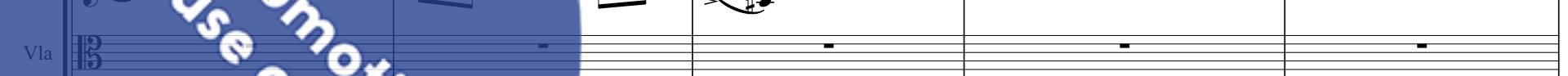
Mar. {  

Vib. {  

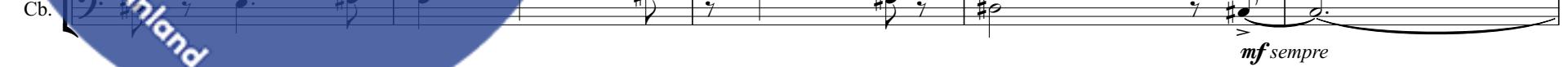
Pno. { 

Vln I {    

Vln II {   

Vla {  

Vc. {  

Cb. { 

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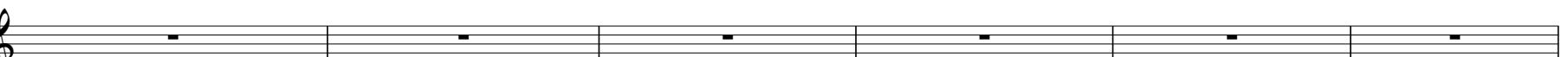
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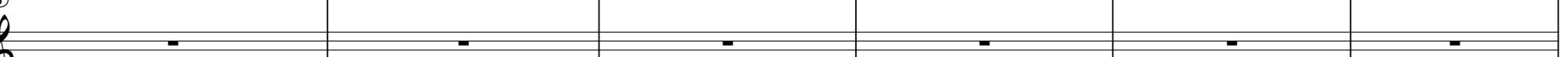
127

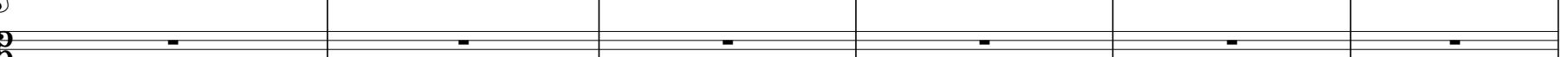
Mar. { 

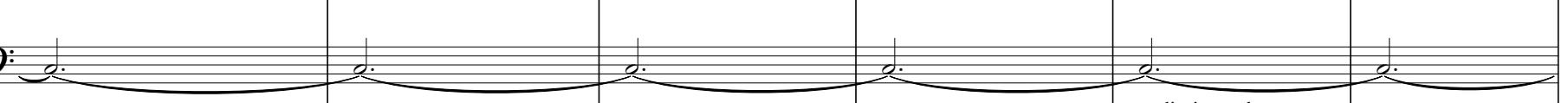
Vib. { 

Pno. { 

Vln I { 

Vln II { 

Vla { 

Vc. { 

Cb. { 

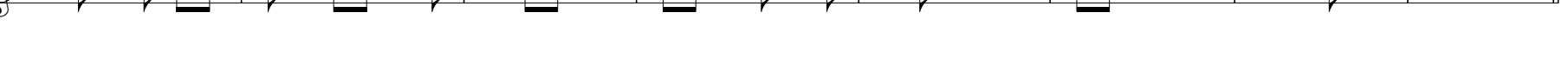
non diminuendo

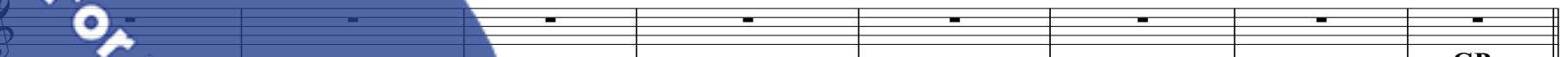
=

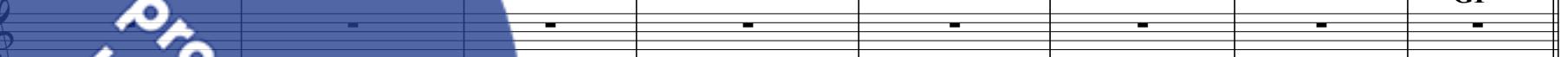
133

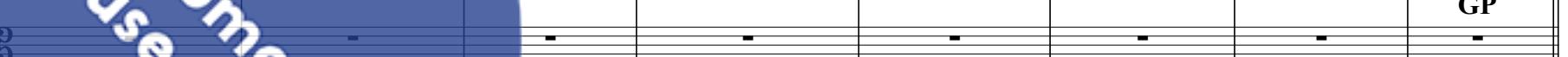
Mar. {  GP

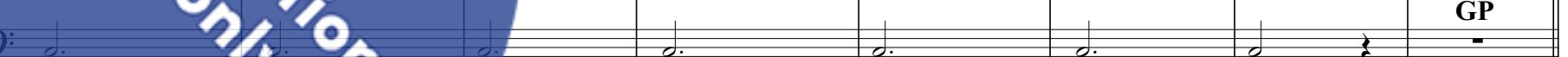
Vib. {  GP

Pno. {  GP

Vln I {  GP

Vln II {  GP

Vla {  GP

Vc. {  GP

Cb. {  GP

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I

d= 132

Mar. { *- - - - -*

Vib. { *dolce*
mf *- - - - -*

Pno. { *dolce*
mf *- - - - -*

- - - - -

J

mf *- - - - -*

=

150 Mar. { *- - - - -*

Vib. { *- - - - -*

Pno. { *- - - - -*

- - - - -

=

156 Mar. { *- - - - -*

Vib. { *- - - - -*

Pno. { *- - - - -*

K

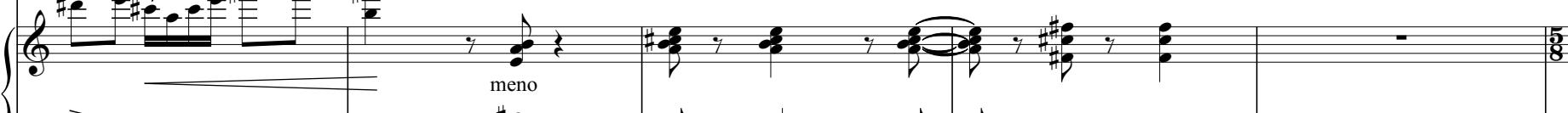
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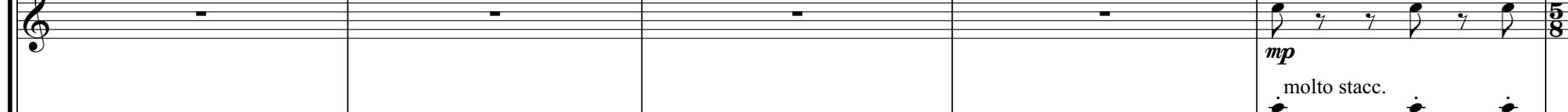
161

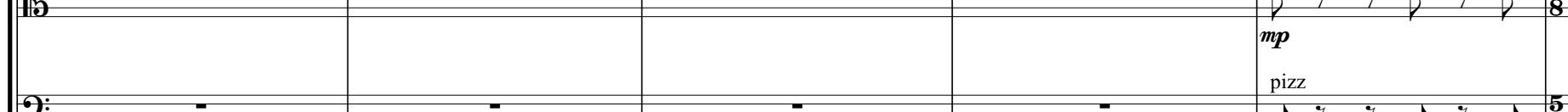
Mar. {  5

Vib. {  stac. *mp* 5

Pno. {  5

Vln I {  *p* *mp* 5

Vln II {  *mp* 5

Vla {  *mp* 5

Vc. {  *mp* 5

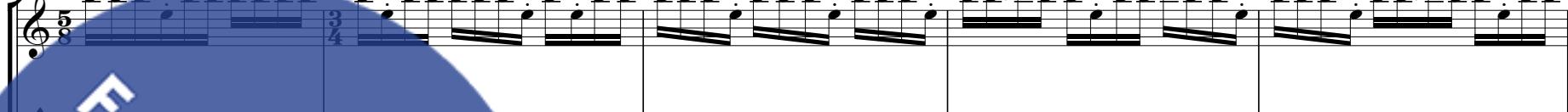
Cb. {  *mp* 5



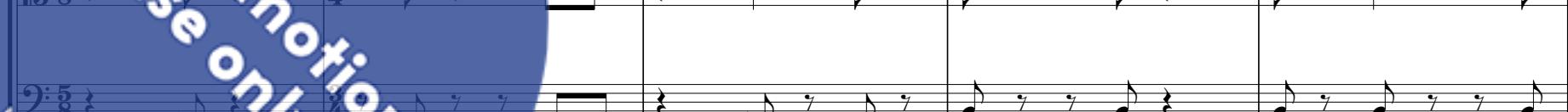
166

Mar. {  5

Vib. {  5

Vln I {  5

Vln II {  5

Vla {  5

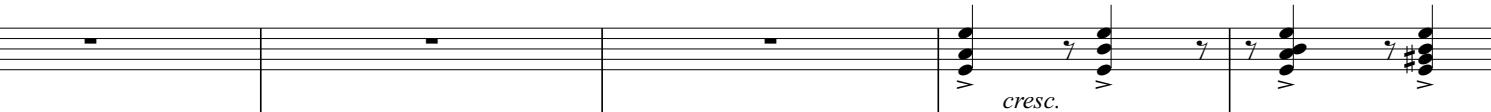
Vc. {  5

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171

Mar. { 

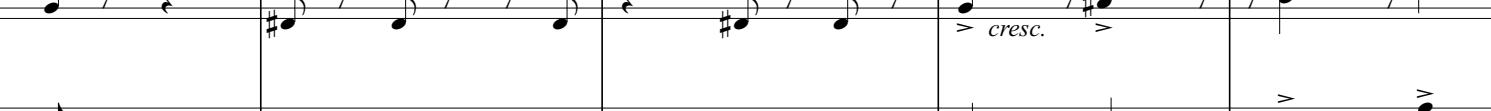
Vib. { 

Pno. { 

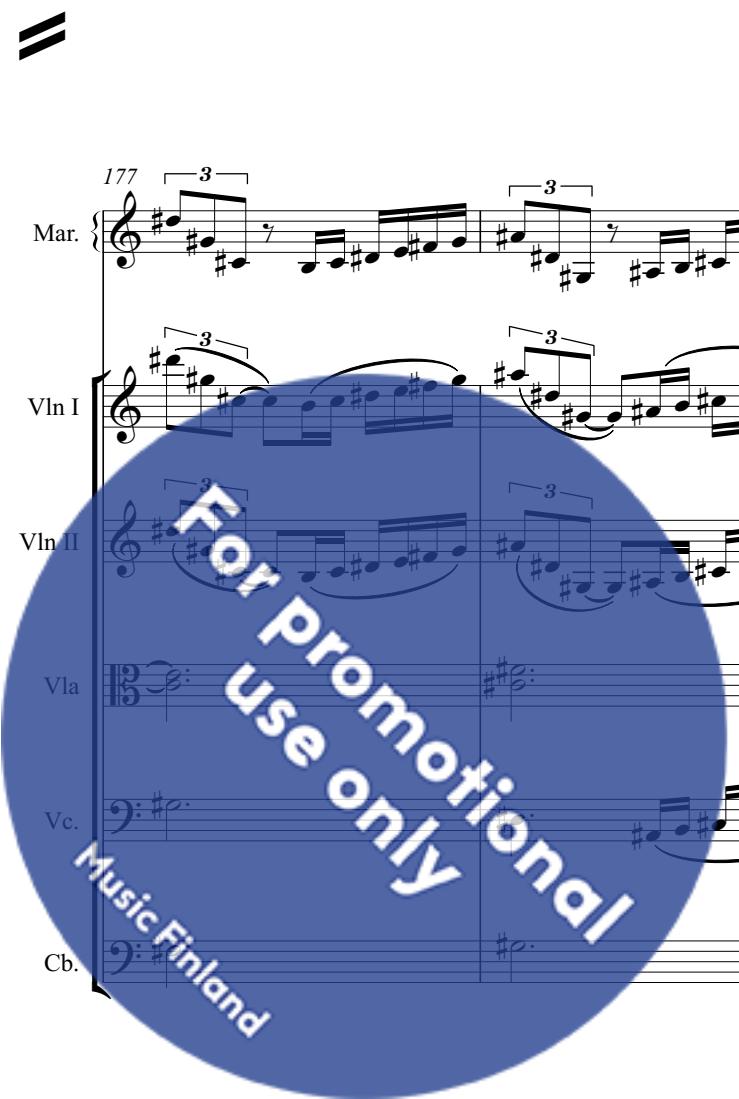
Vln I { 

Vln II { 

Vla { 

Vc. { 

Cb. { 



M *lightly*

Mar. { *mf*

Vln I

Vln II { *mp* *cresc.*

Vla { *mp*

Vc. { *mp* *pizz* *cresc.*

Cb. { *mp* *cresc.*



187

Mar. {

Vib. { *mp* *f*

Pno. { *mp* *f*

Vln I

Vln II

Vla

Vc.

Cb.

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Musical score for orchestra and piano, page 192, measures 1-8. The score includes parts for Maracas, Vibraphone, Piano, Violin I, Violin II, Cello, Double Bass, and Bassoon. The instrumentation is as follows:

- Mar.**: Maracas, playing eighth-note patterns.
- Vib.**: Vibraphone, playing sustained notes with dynamic markings p .
- Pno.**: Piano, playing sustained notes with dynamic markings p .
- Vln I**: Violin I, playing sixteenth-note patterns.
- Vln II**: Violin II, playing sixteenth-note patterns.
- Vla**: Cello, playing sustained notes with dynamic markings p .
- Vc.**: Double Bass, playing sustained notes with dynamic markings p .
- Cb.**: Bassoon, playing sustained notes with dynamic markings p .

The score is in common time (indicated by $\frac{4}{4}$) throughout the measures shown.

N **Tempo primo**

0

205

Mar.

Vib.

Pno.

Vln I

Vln II

Vla

Vc.

Cb.

mp

mf

p

mf

mf

2



213

Mar. { *f* 3 3

Vib. {

Pno. { 3 3

Vln I

Vln II

Vla

Vc.

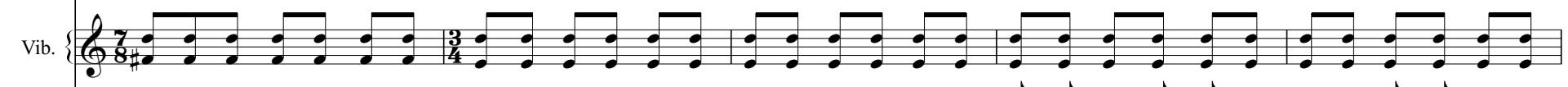
Cb.



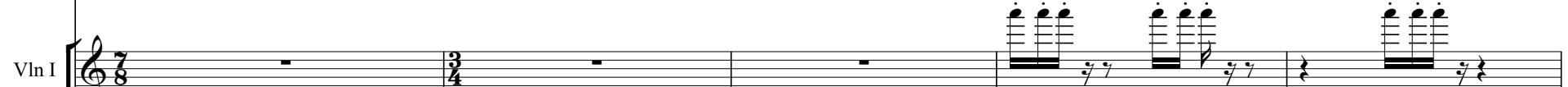


231

Mar. { 

Vib. { 

Pno. {  *molto secco*

Vln I {  *mf*

Vln II { 

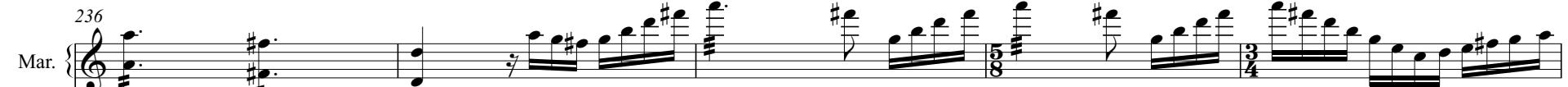
Vla { 

Vc. { 

Cb. { 



236

Mar. {  **Q**

Vib. { 

Pno. { 

Vln I { 

Vln II { 

Vla { 

Vc. { 

Cb. { 

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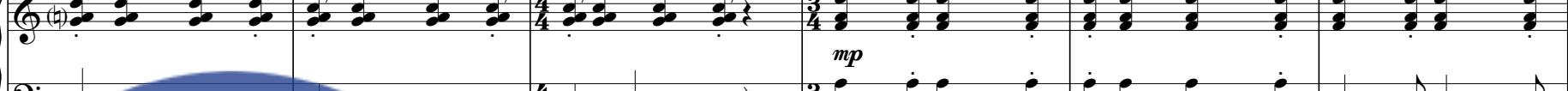
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241

Mar. { 
Vib. { 
Pno. { 
Vln I { 
Vln II { 
Vla { 
Vc. { 
Cb. { 

=

247

Mar. { 
Vib. { 
Pno. { 
Vln I { 
Vln II { 
Vla { 
Vc. { 
Cb. { 



R *slightly free*

253

Mar. {

Vib. {

Pno. {

Vln I {

Vln II {

Vla {

Vc. {

Cb. {

diminuendo

sfp

sub p

sfp

sfp

sfp

S

258

Mar. {

Vib. {

Pno. {

Vln I {

Vln II {

Vla {

Vc. {

Cb. {

cresc.

ff

mp

f

mp

mp

f

mp

pizz.

mp

pizz.

f

mp

p

mp

f

mp

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264

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

ff

sim.

mp

sim.

piu p

piu p

piu p

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

=

271

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

3

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

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277

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.

T

p

non trem.

arco



283

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.



U

Mar. { *v*

Vib. { *f*

Pno. { *f*

Vln I { *sub.mp*

Vln II { *sub.mp*

Vla { *sub.mp*

Vc. { *f*

Cb. { *arco* *f*

mf

sub.mp

sub.mp

sub.mp

sub.mp



V

297 Mar. { *v*

Vib. { *meno mosso*

Pno. { *meno mosso*

Vln I

Vln II

Vla

Vc. { *meno mosso*

Cb. { *meno mosso*

meno mosso

meno mosso

meno mosso

v

Music Finland

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305

Mar. {

Vib. {

Pno. {

Vln I

Vln II

Vla

Vc.

Cb.



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