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21 397

Timothy Ferchen

The White Quintet

for flute, percussion and piano

2010

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The White Quintet

The White Quintet is written for the following instruments

1.) Flute

2.) Vibraphone without motor

3.) Marimba 4 1/3 octaves

4.) Glockenspiel, 2 tympani, medium bass drum, suspended cymbal, tam tam, triangle

5.)Piano

Performance Notes

The marimba and vibraphone mallets should be medium soft. The sticks for the glockenspiel medium hard.

Pedaling for the vibraphone is sometimes indicated and other times not. If not indicated, pedal the instrument according to the note value, according to the phrase marks, or according to the kind of pedaling which has been marked before. In the places marked staccato, all the notes are equally short. Notes occurring in staccato passages which are marked with a marcato line should be pedaled when possible.

The ensemble should adjust their volume so as to blend as one large instrument accompanying the flute.

The White Quintet was written for and dedicated to the Valkeakoski Music School.

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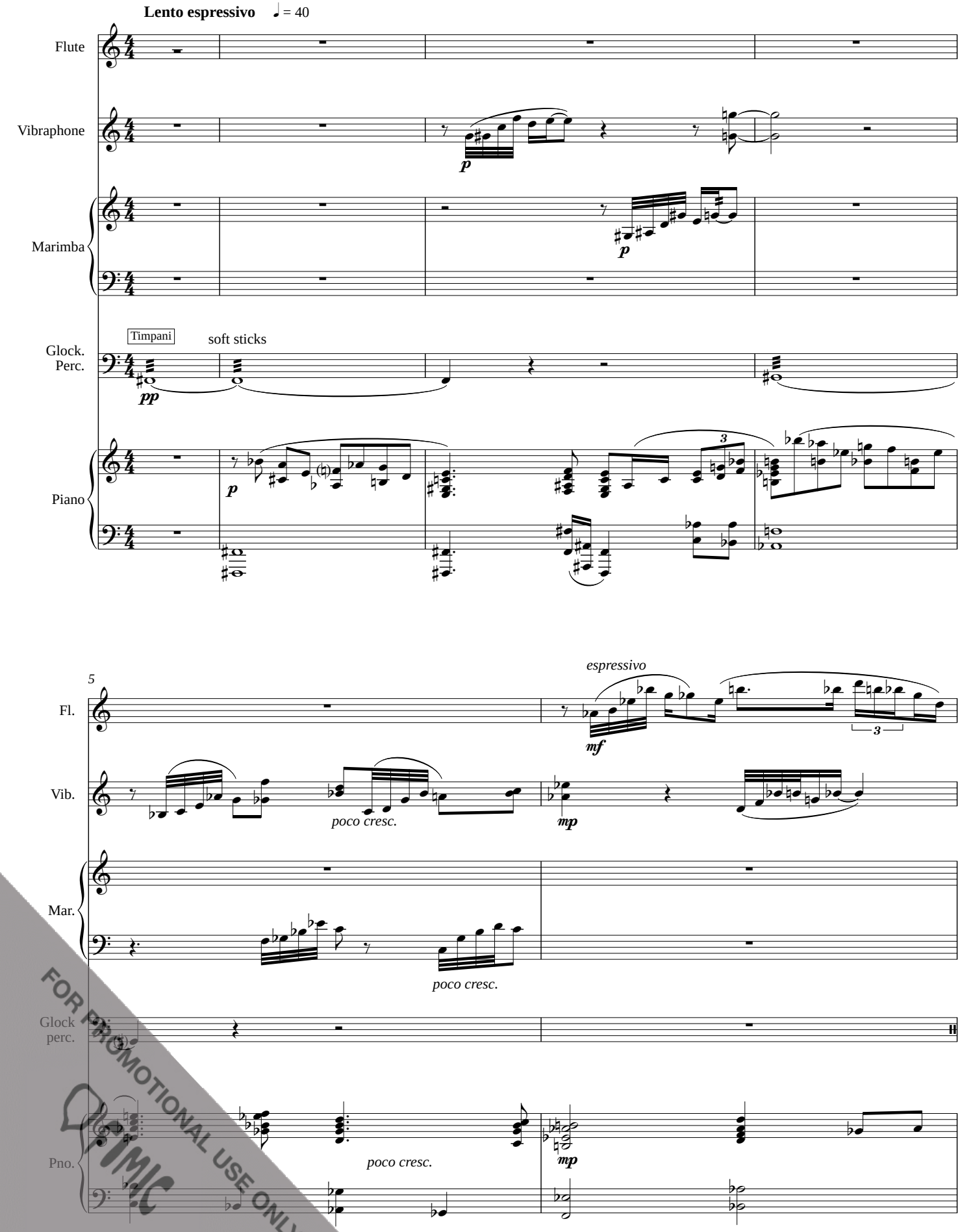
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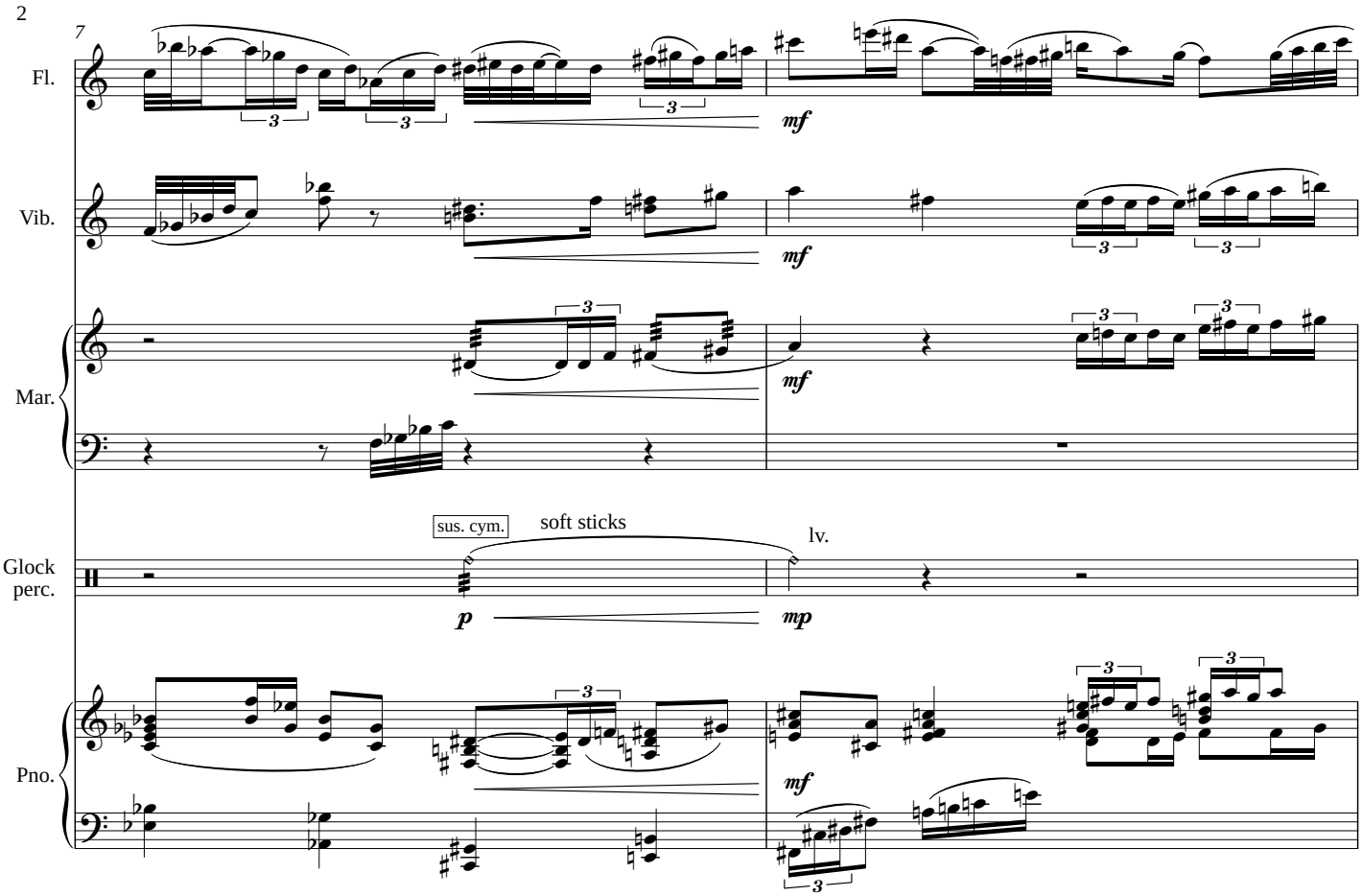
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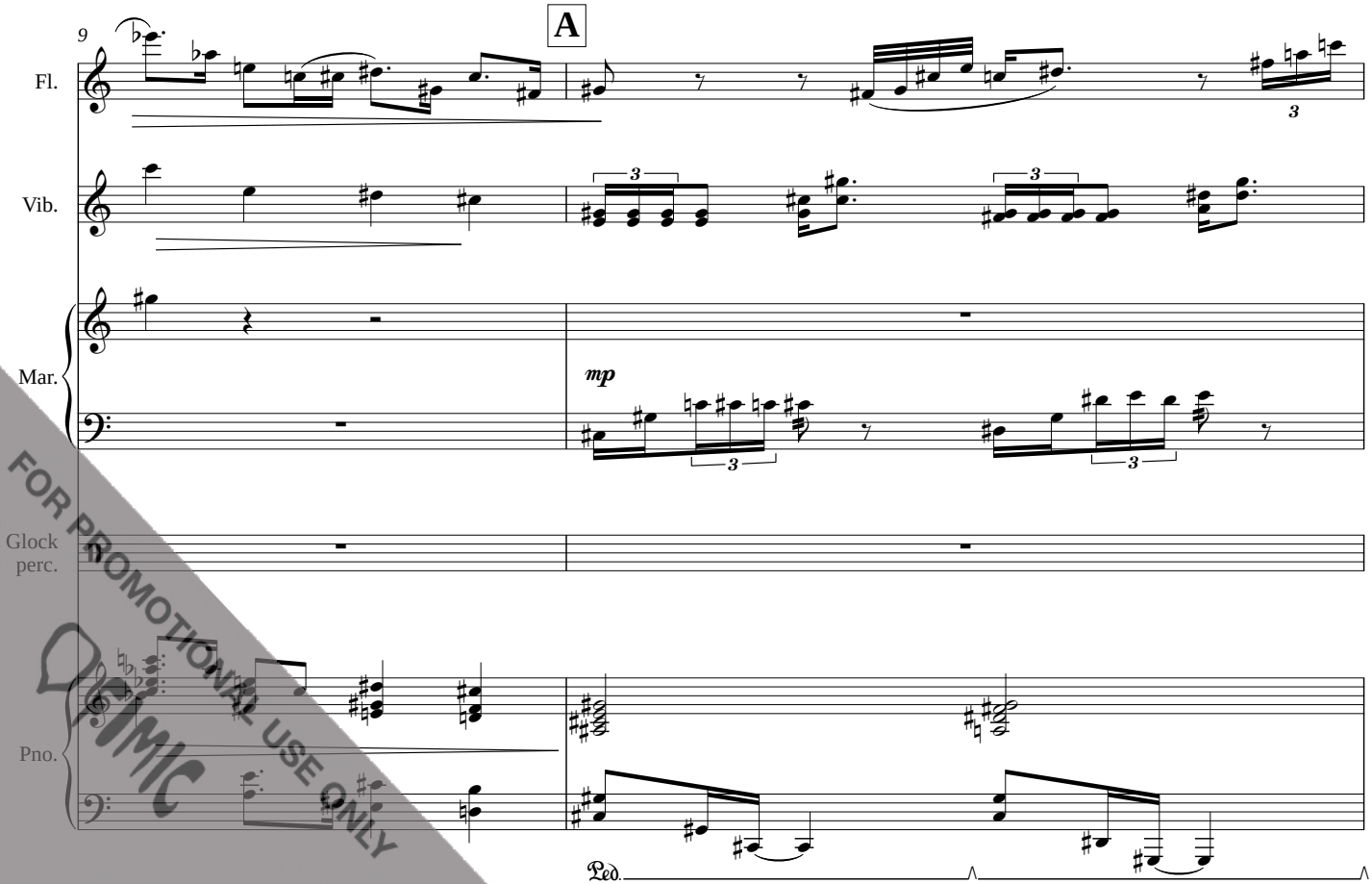
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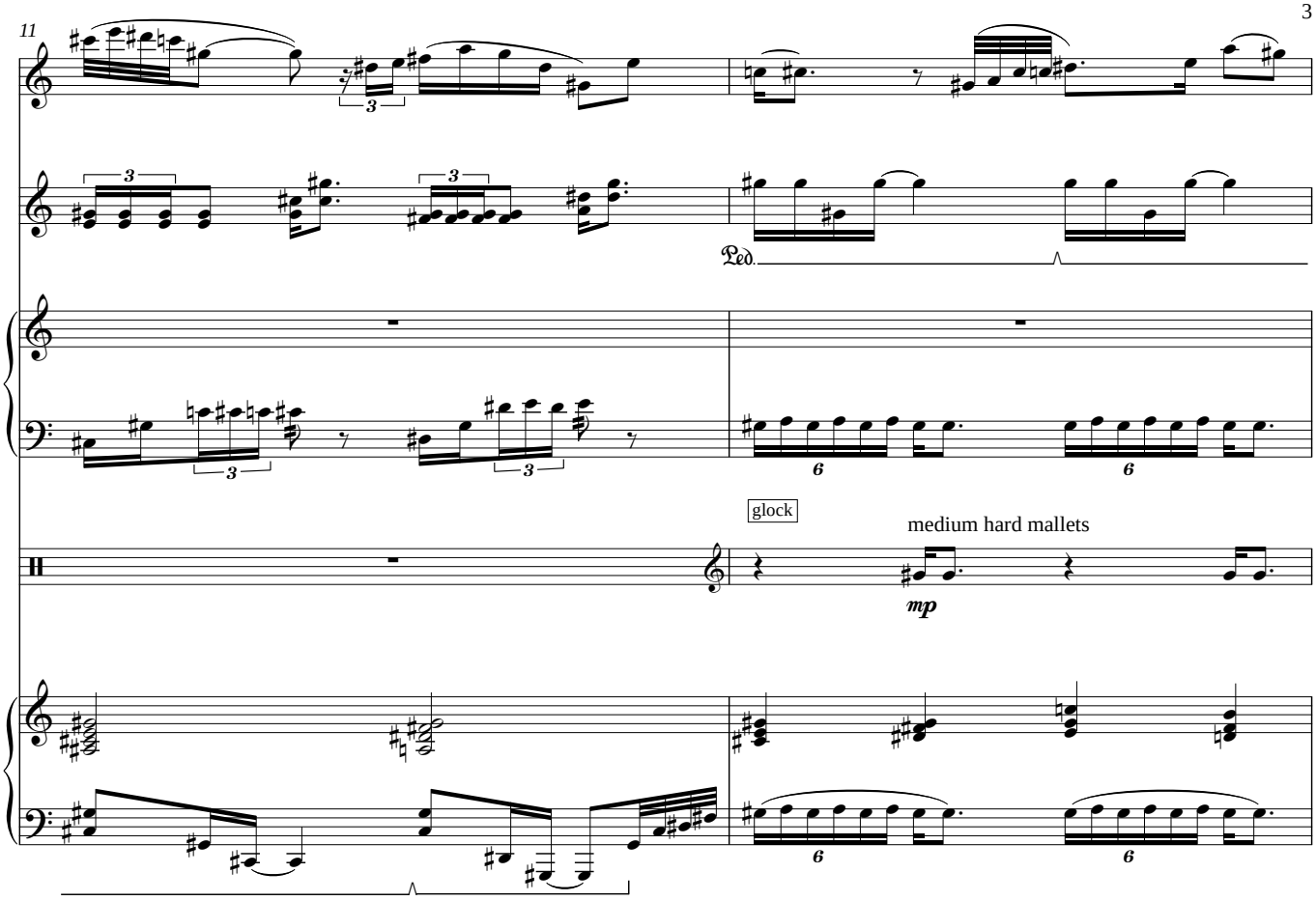


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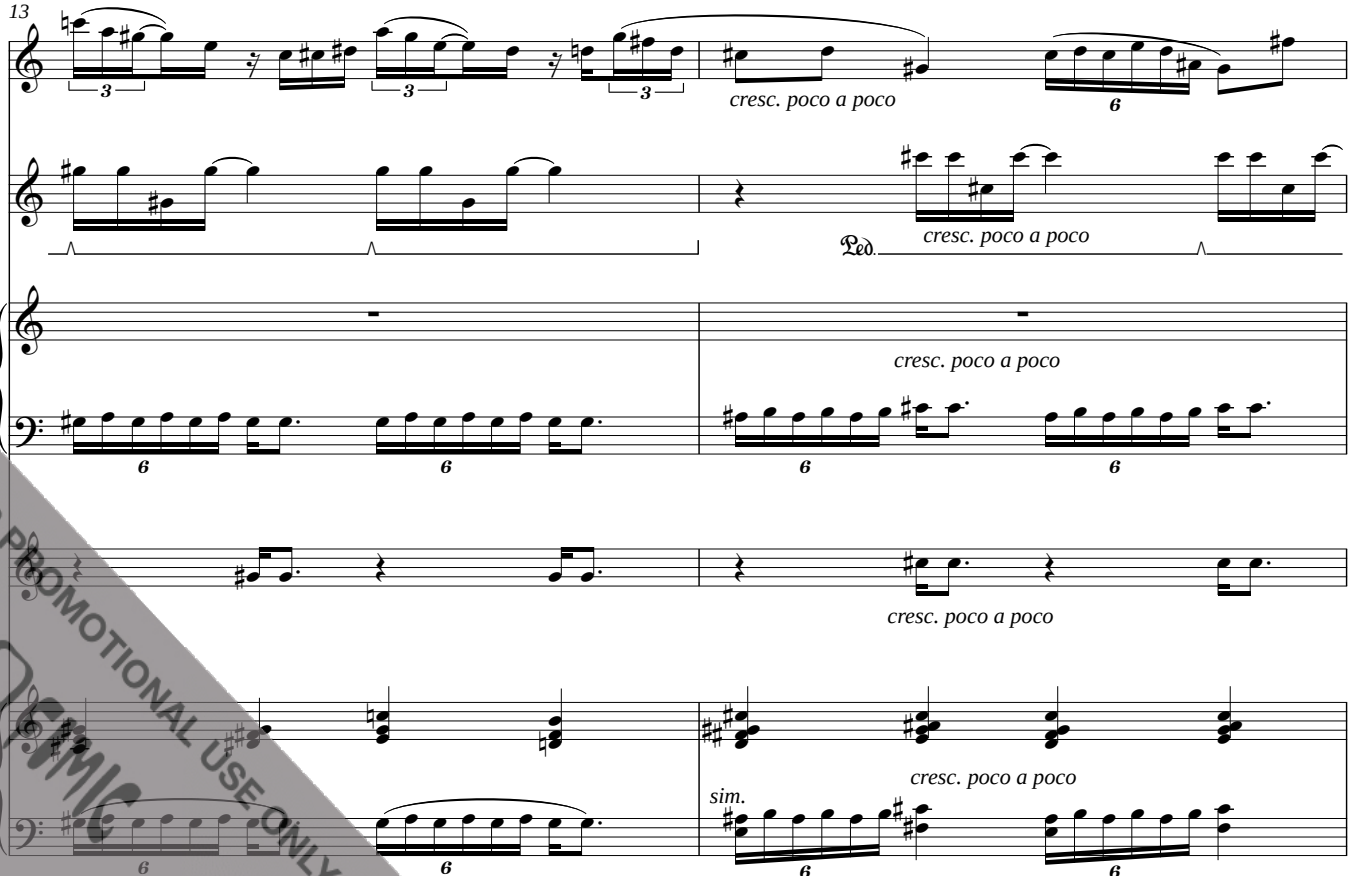
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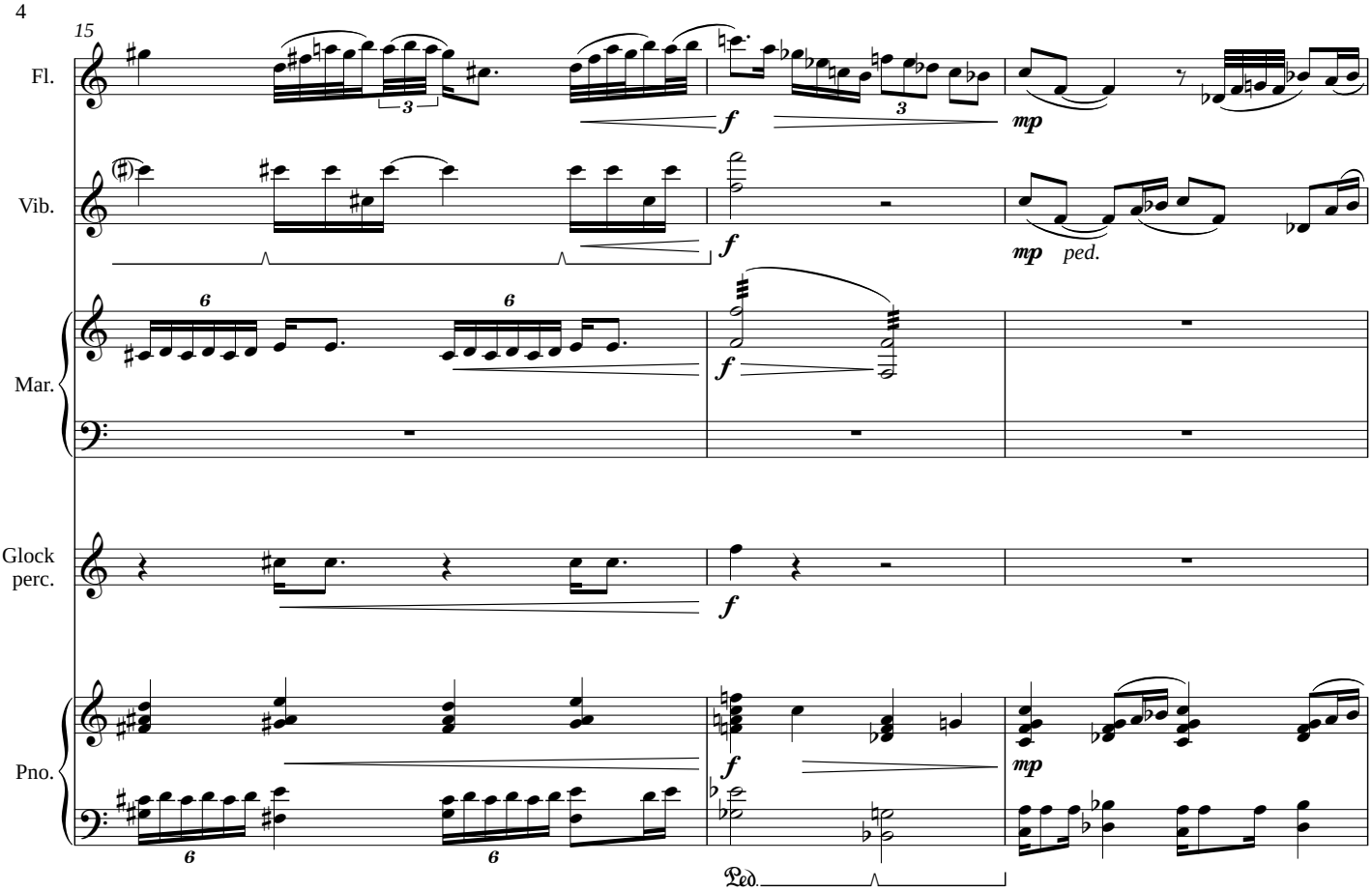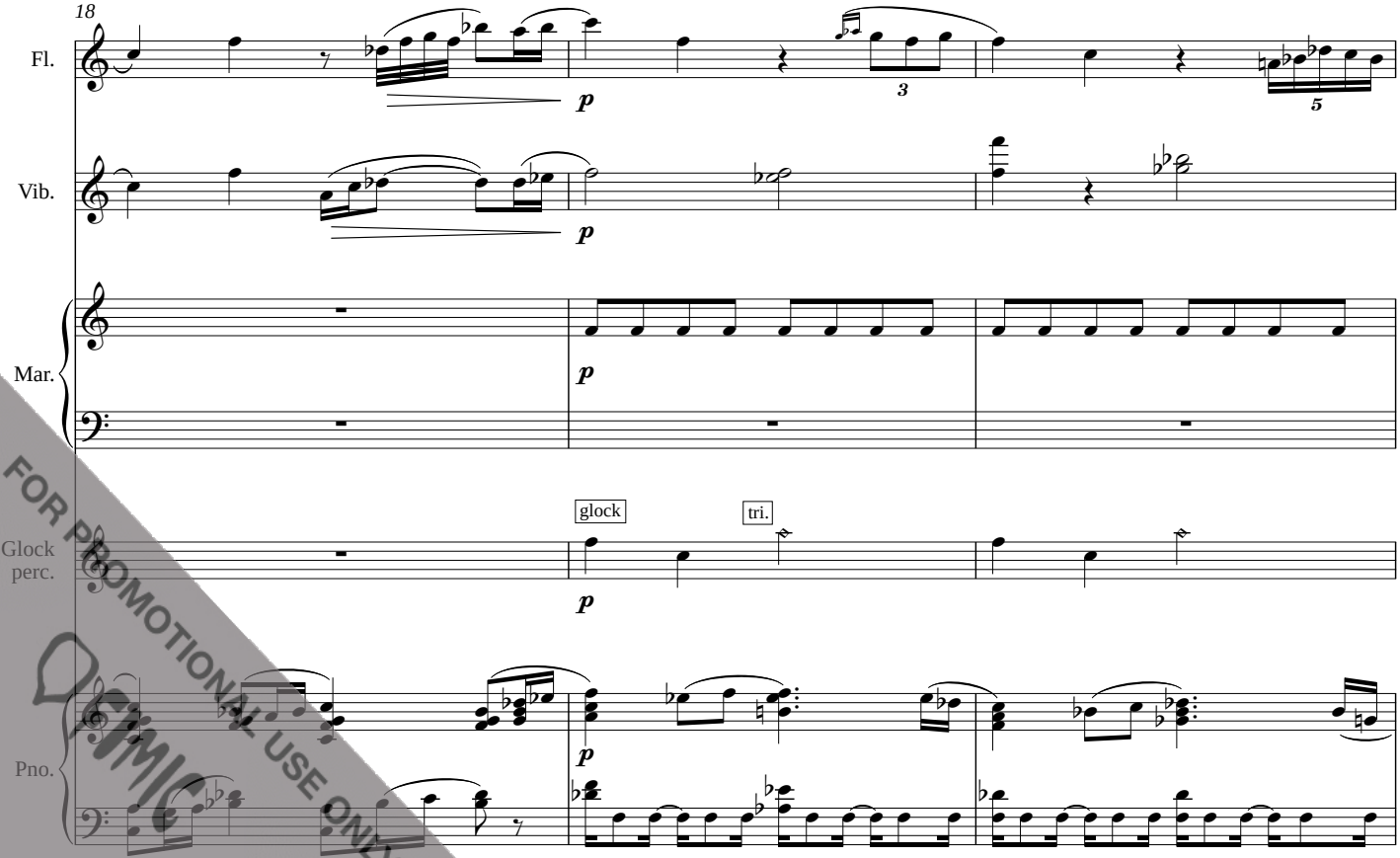




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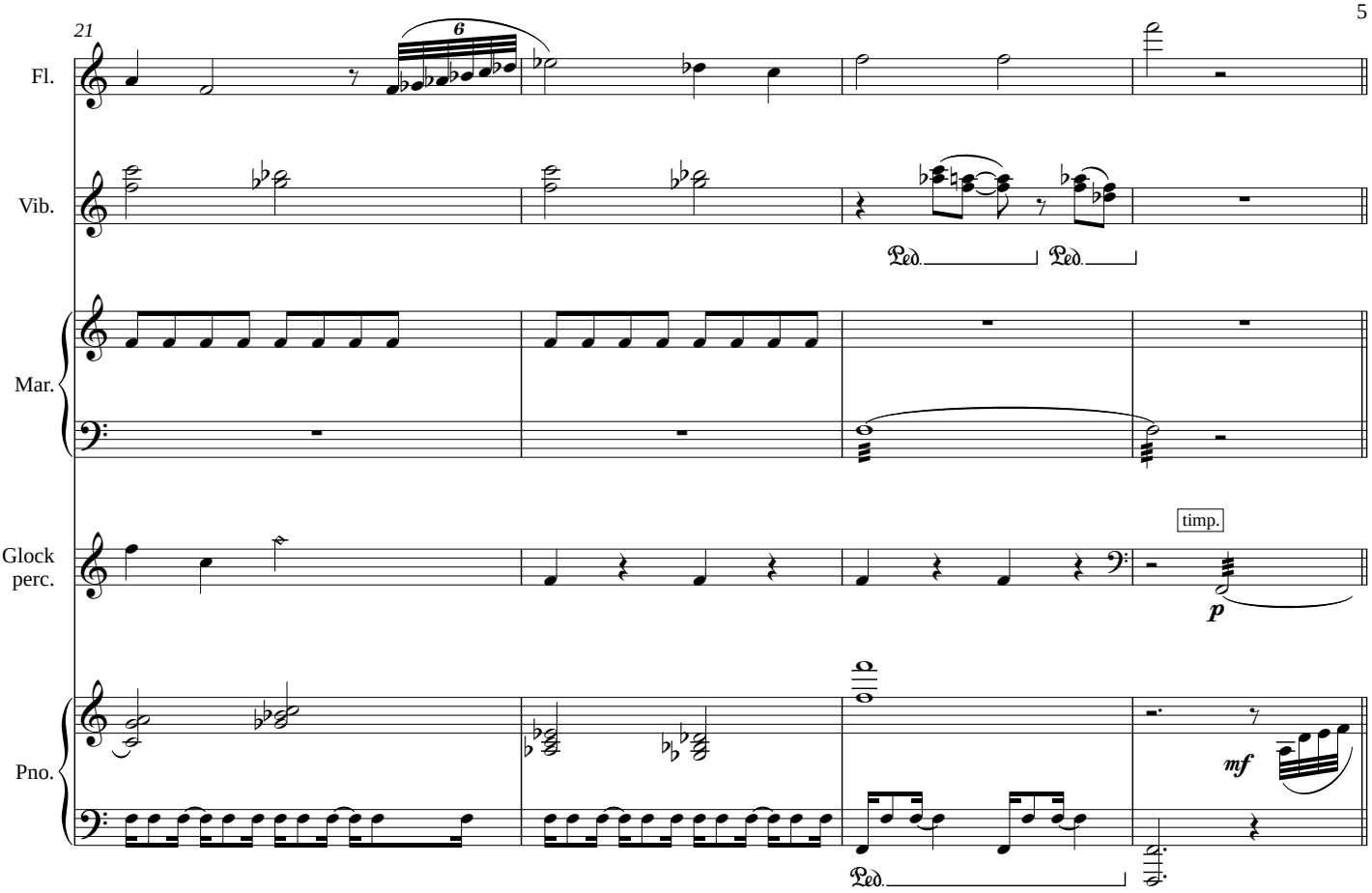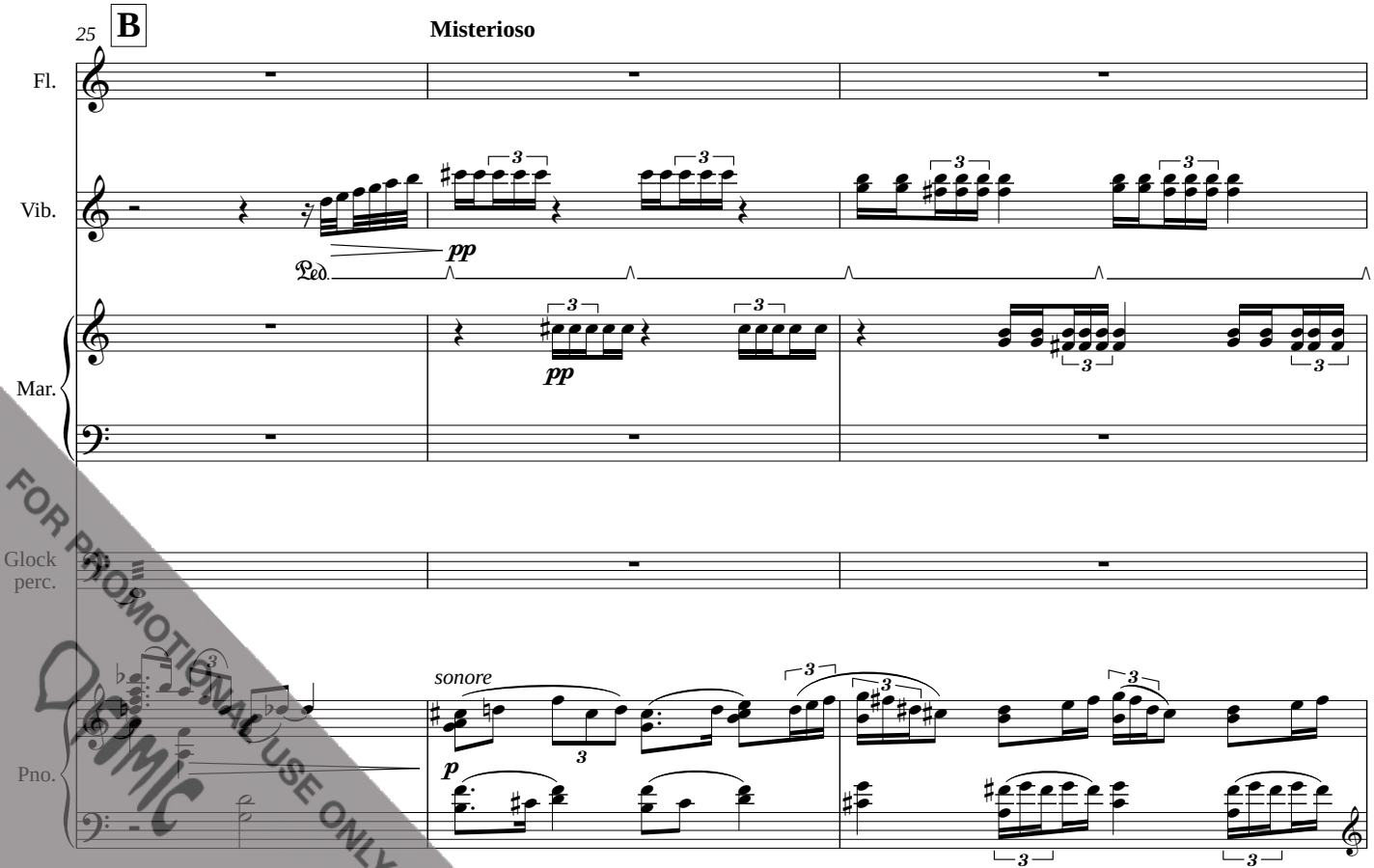




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28

Fl.

Vib.

poco a poco cresc.

Mar.

poco a poco cresc.

Glock
perc.

Pno.

poco a poco cresc.

30

C

Fl.

mf

Vib.

f

molto dim.

mp ped.

Mar.

molto dim.

mp

glock.

Glock
perc.

mp
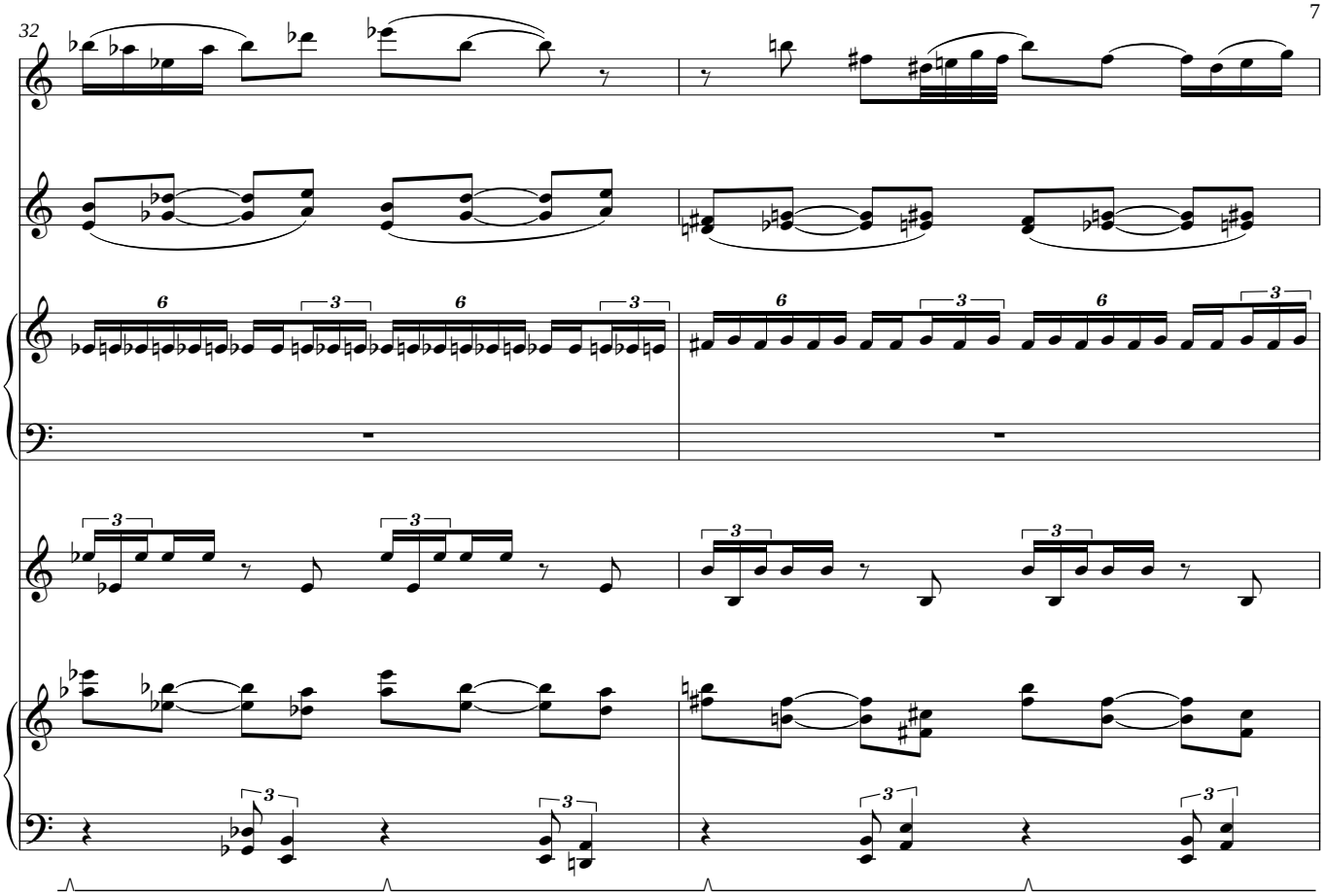
Pno.

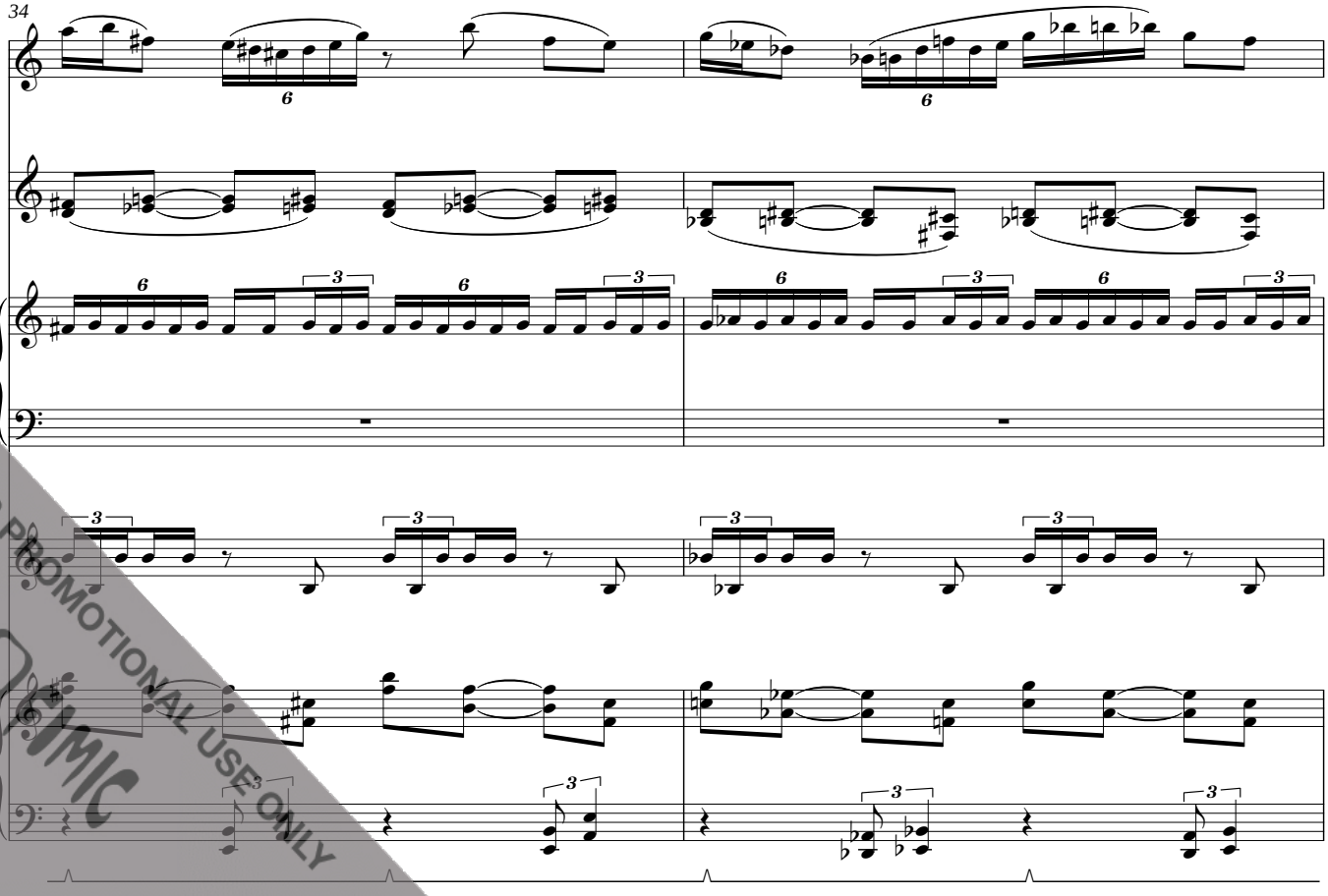
molto dim.

mf
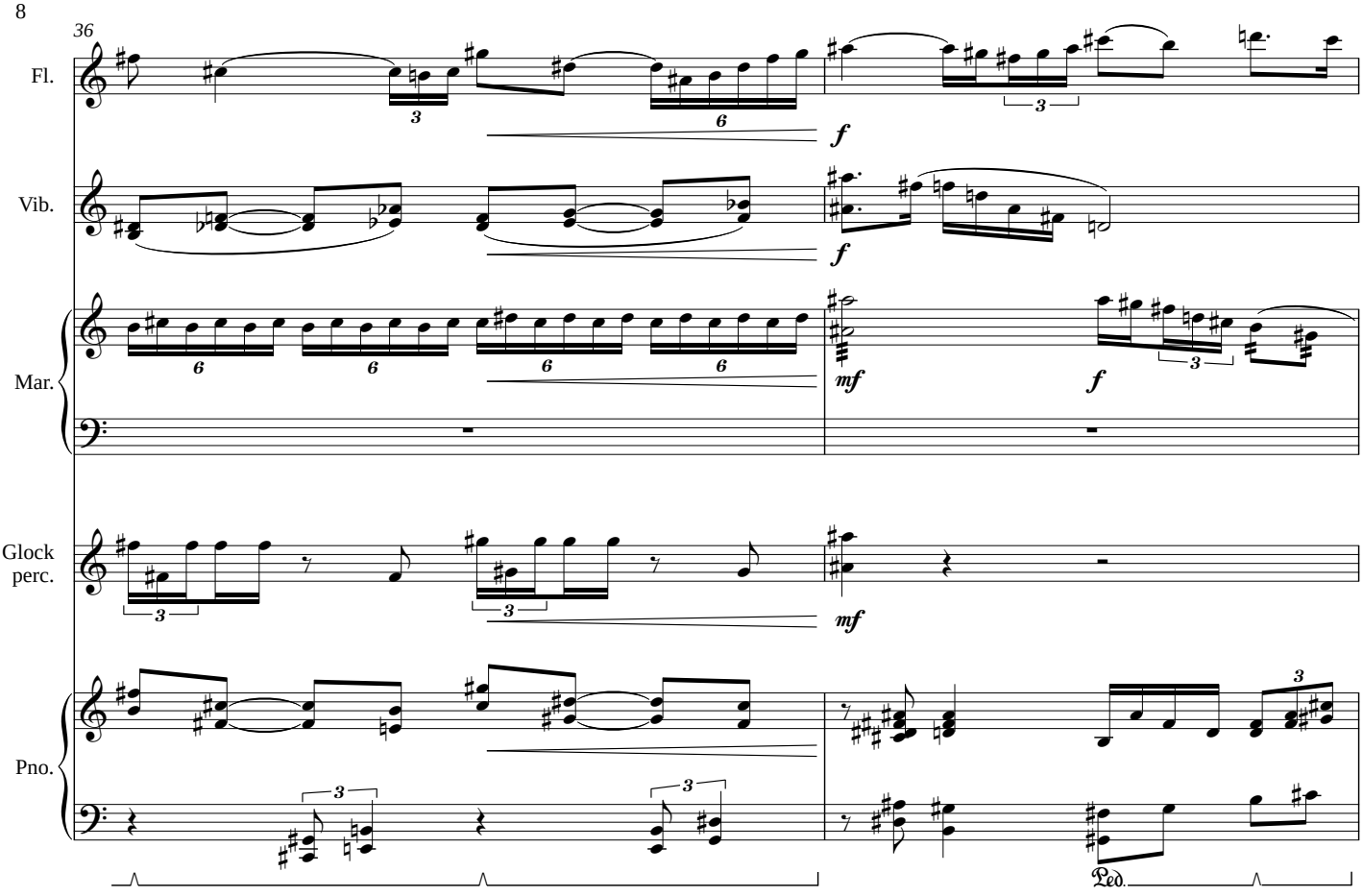
Ped.
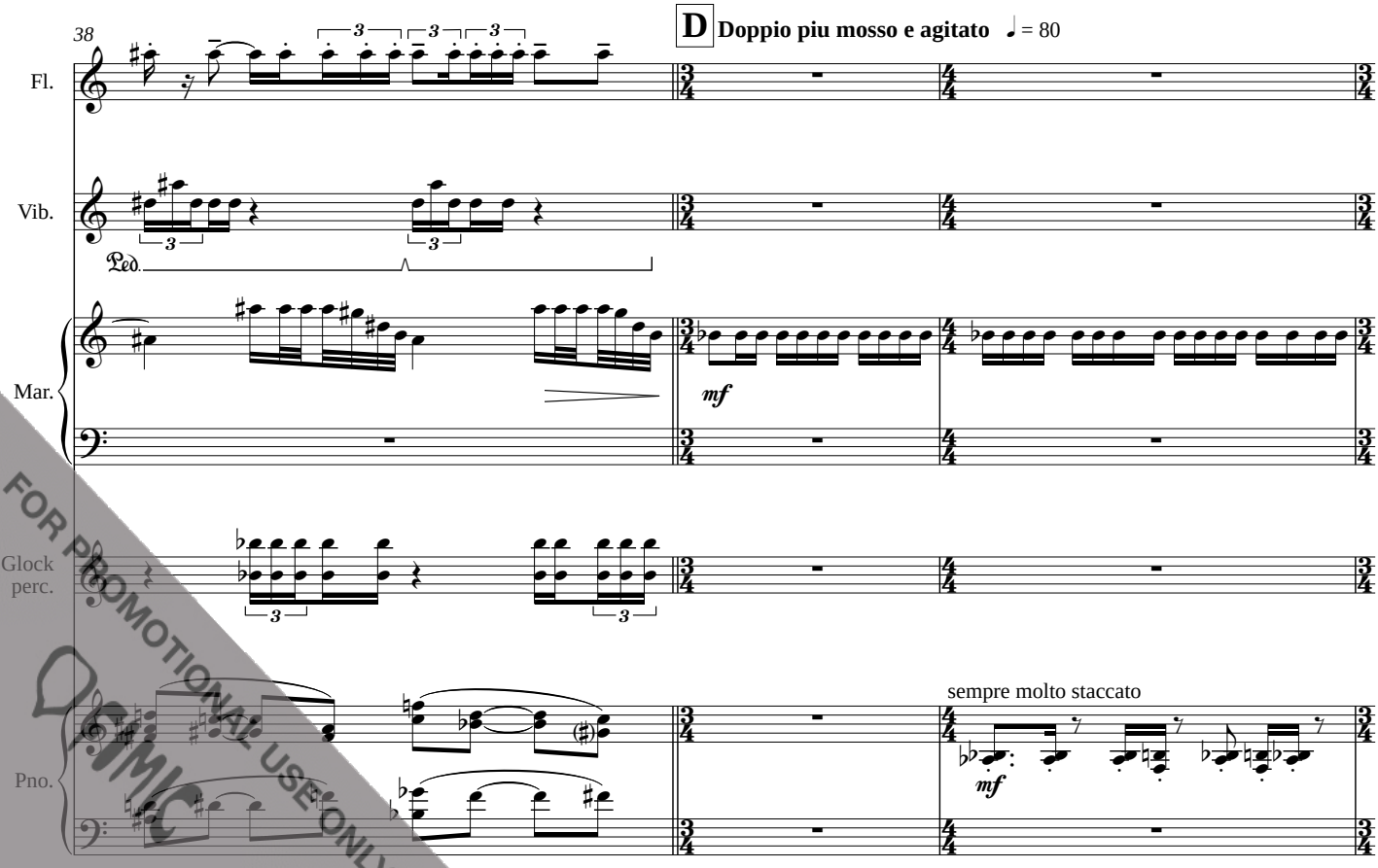
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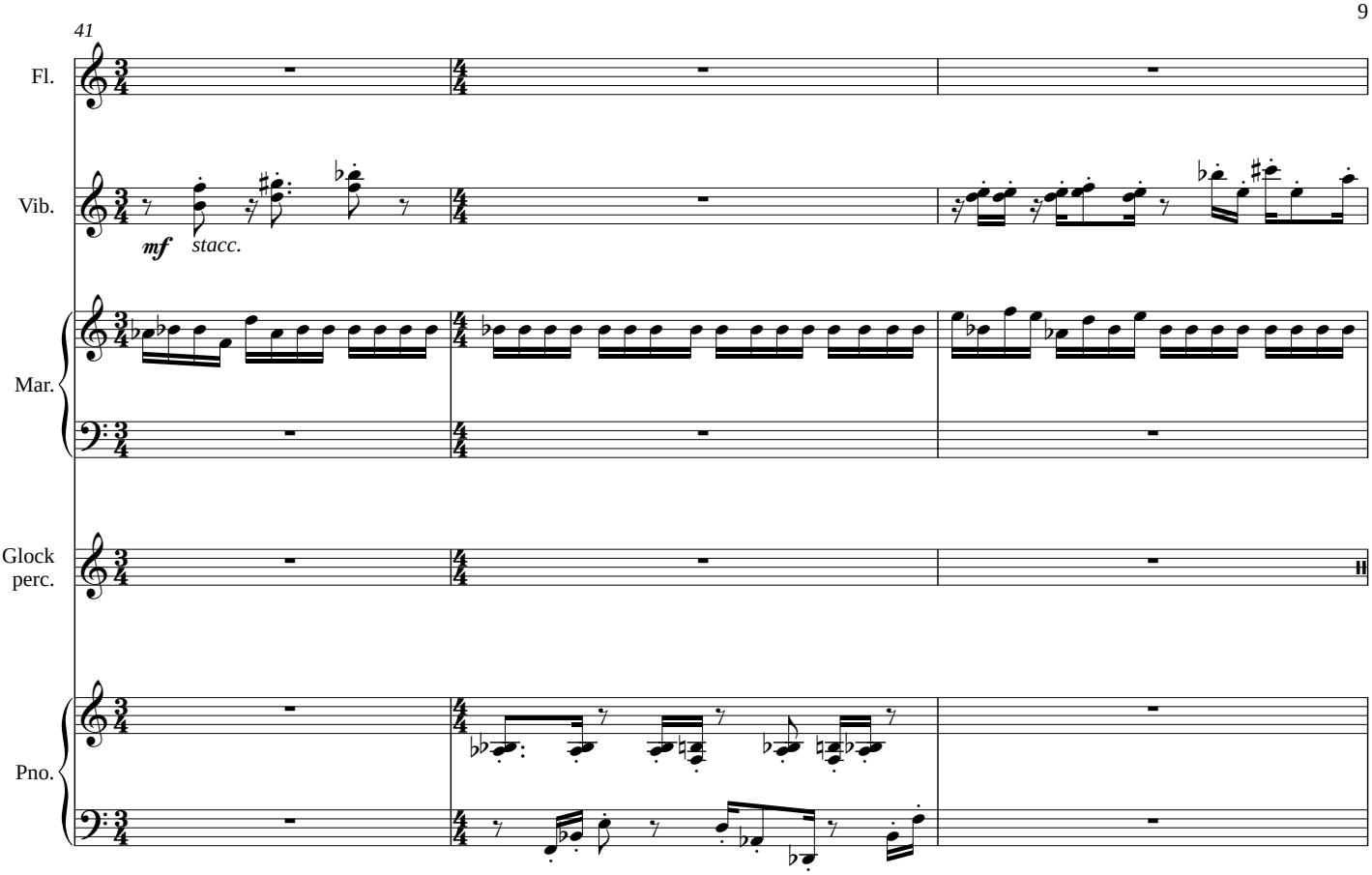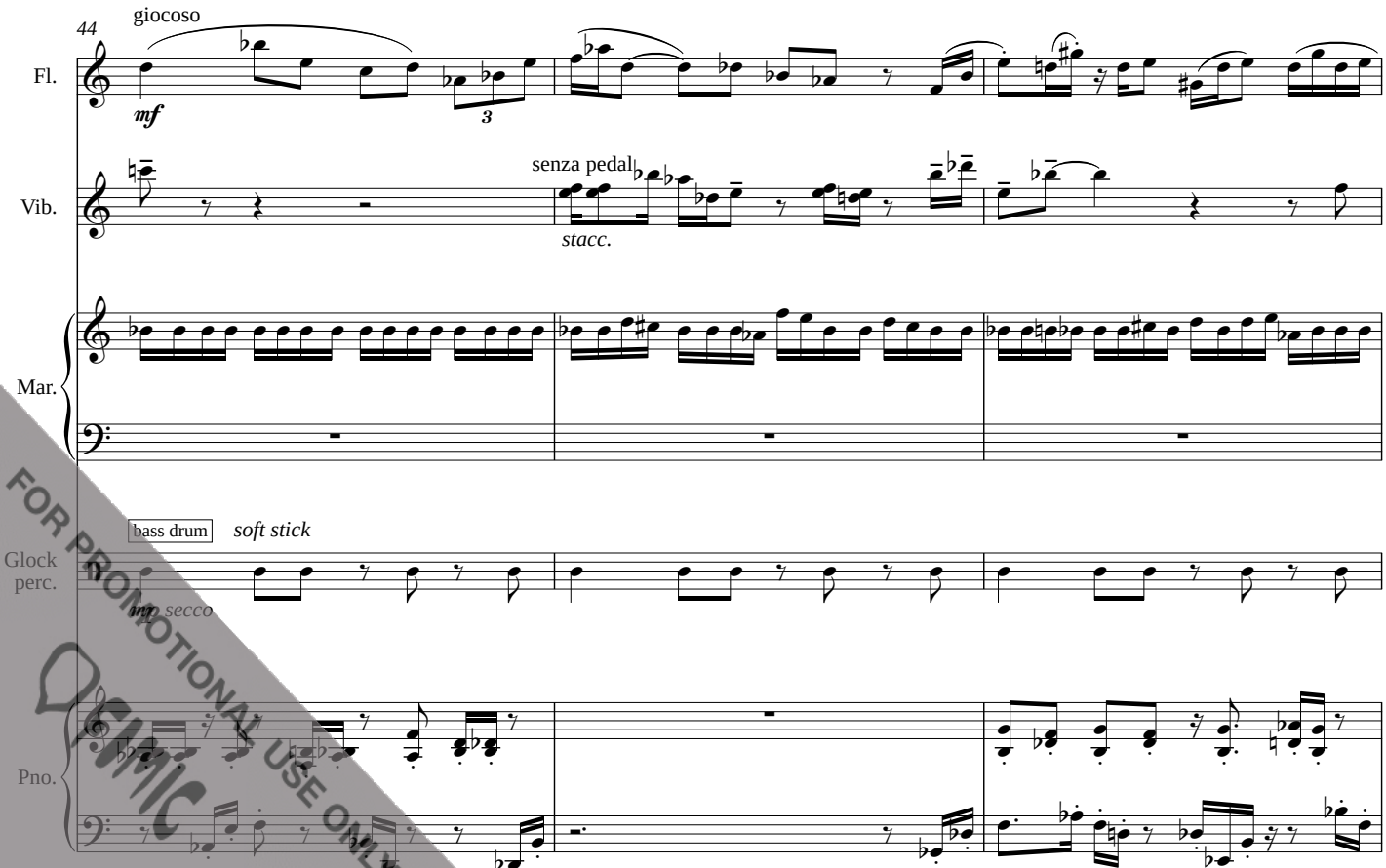




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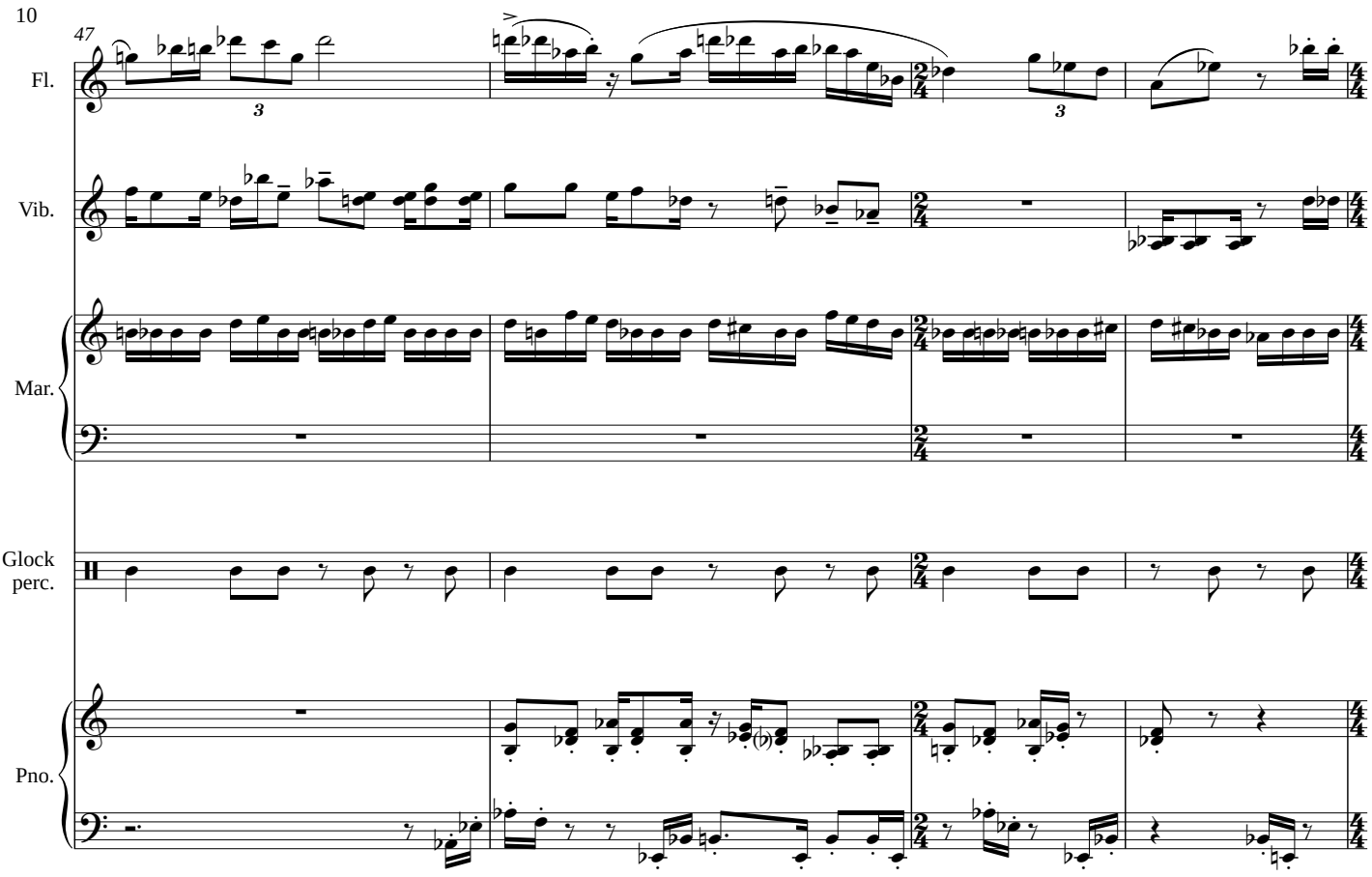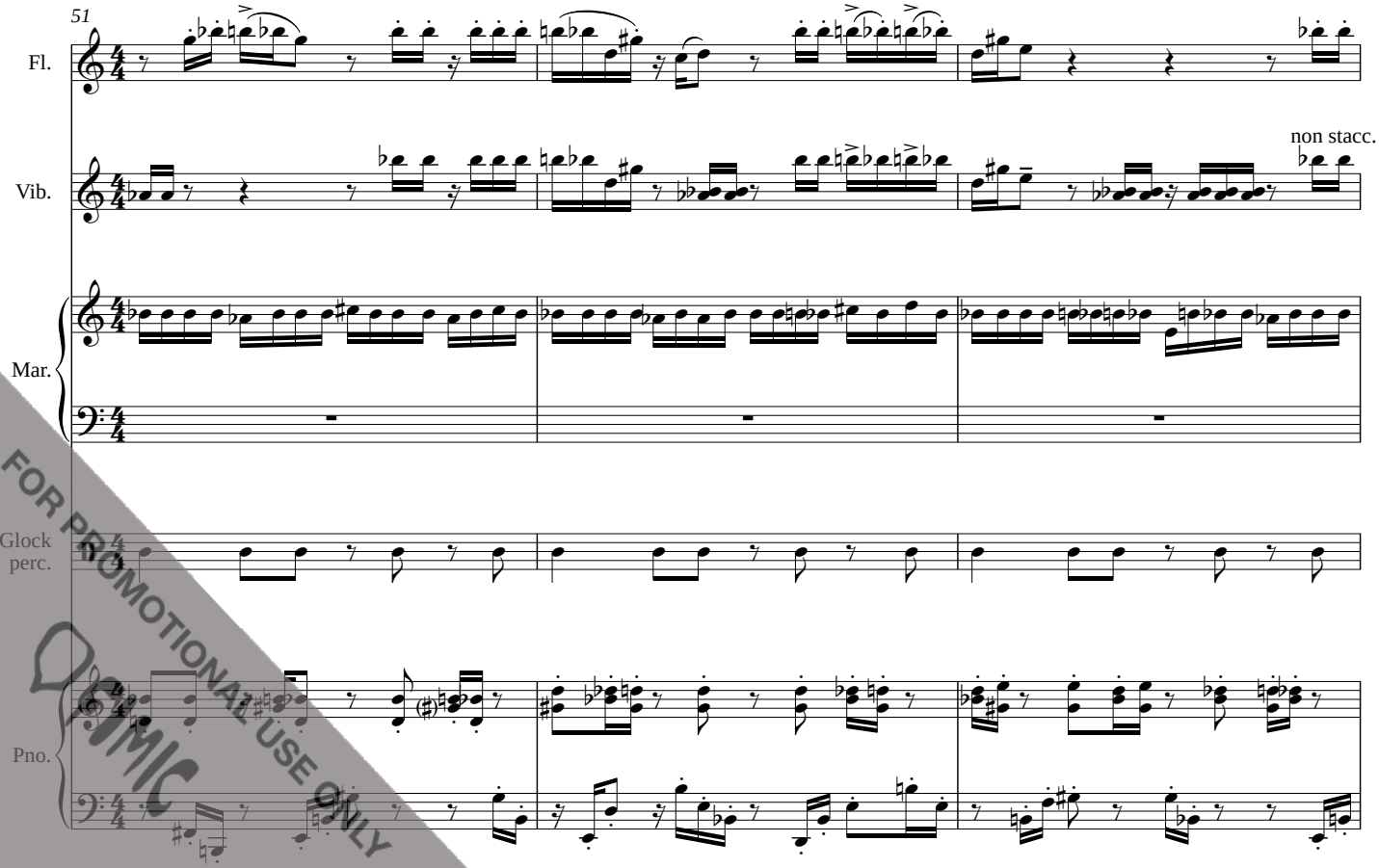




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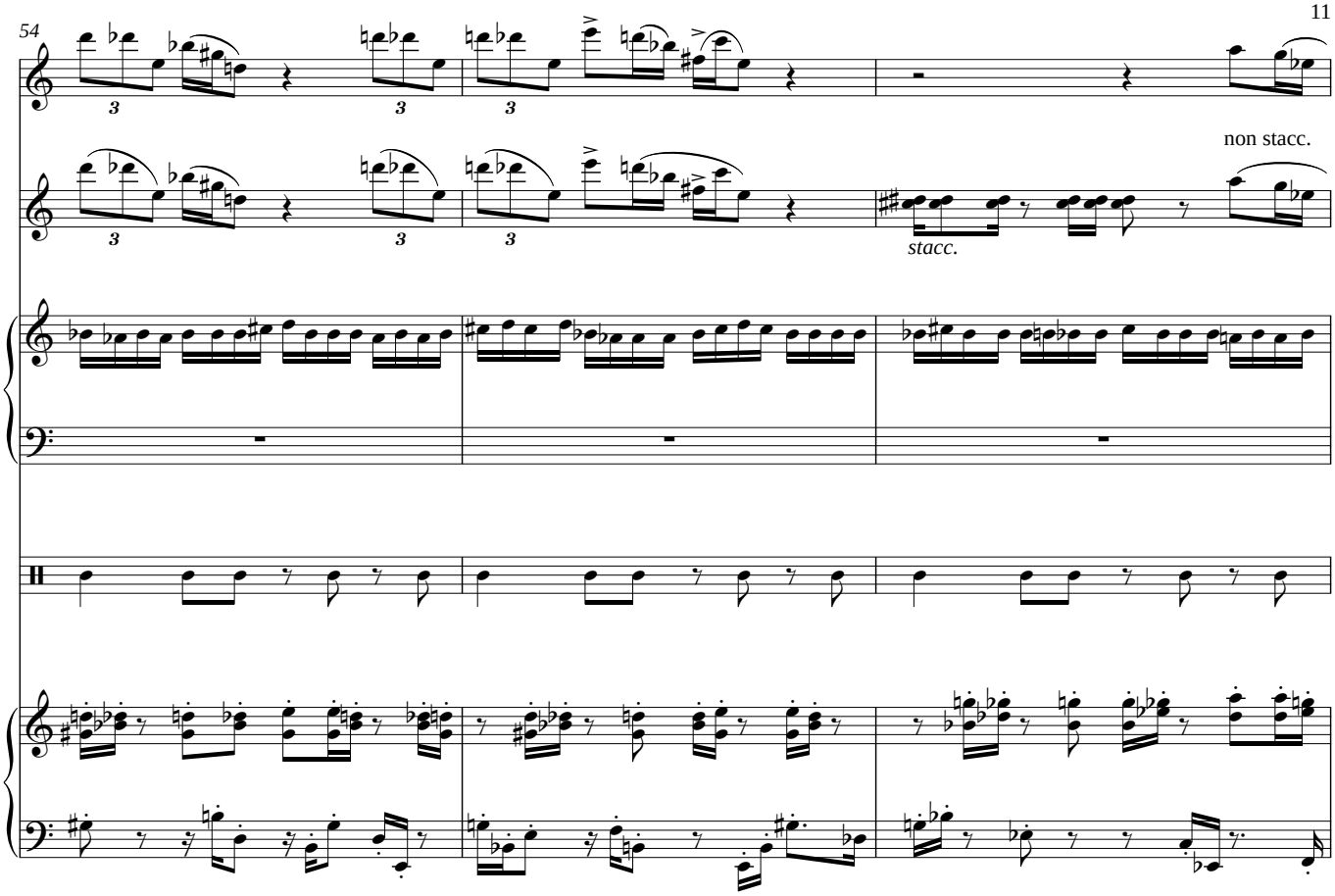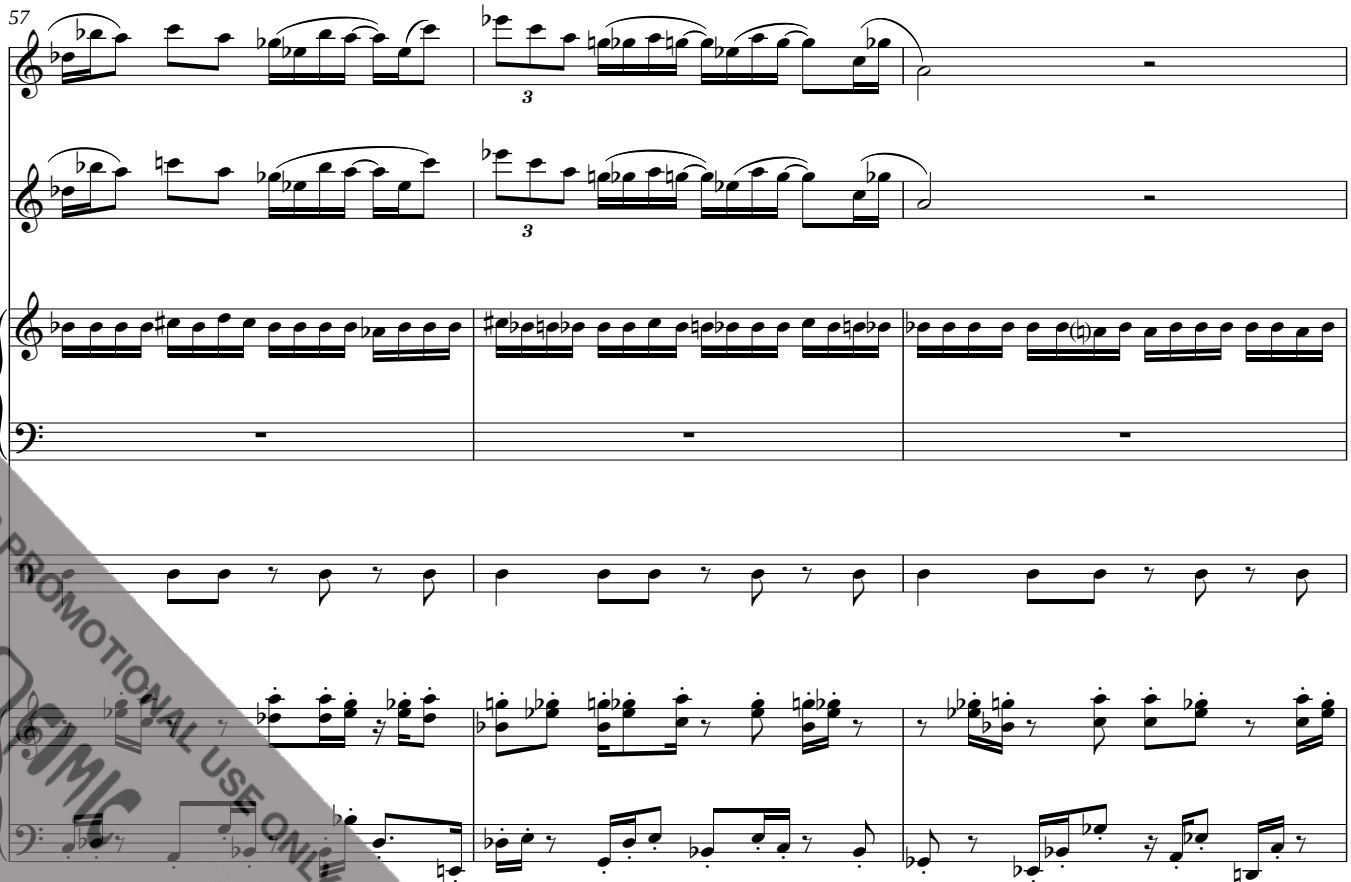




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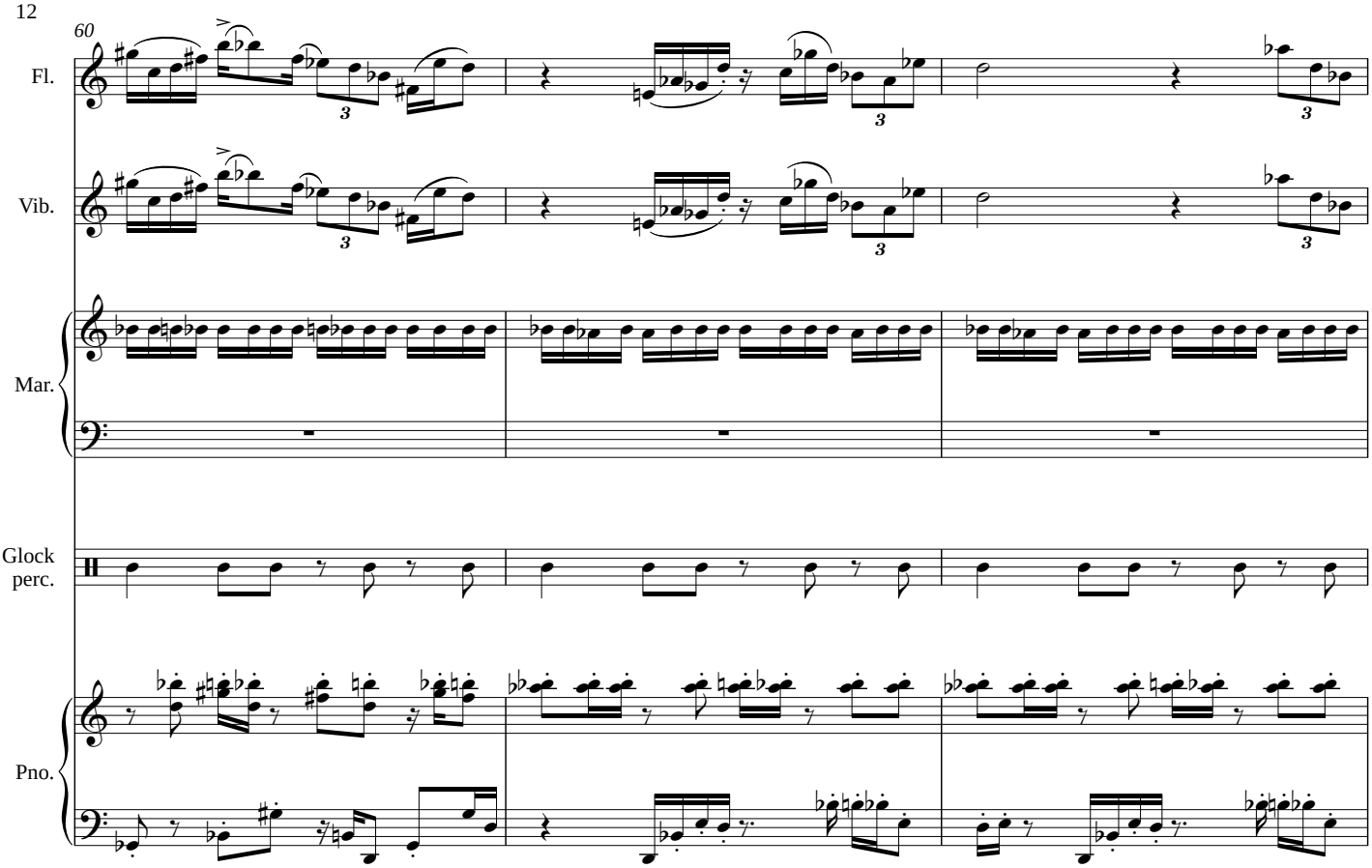




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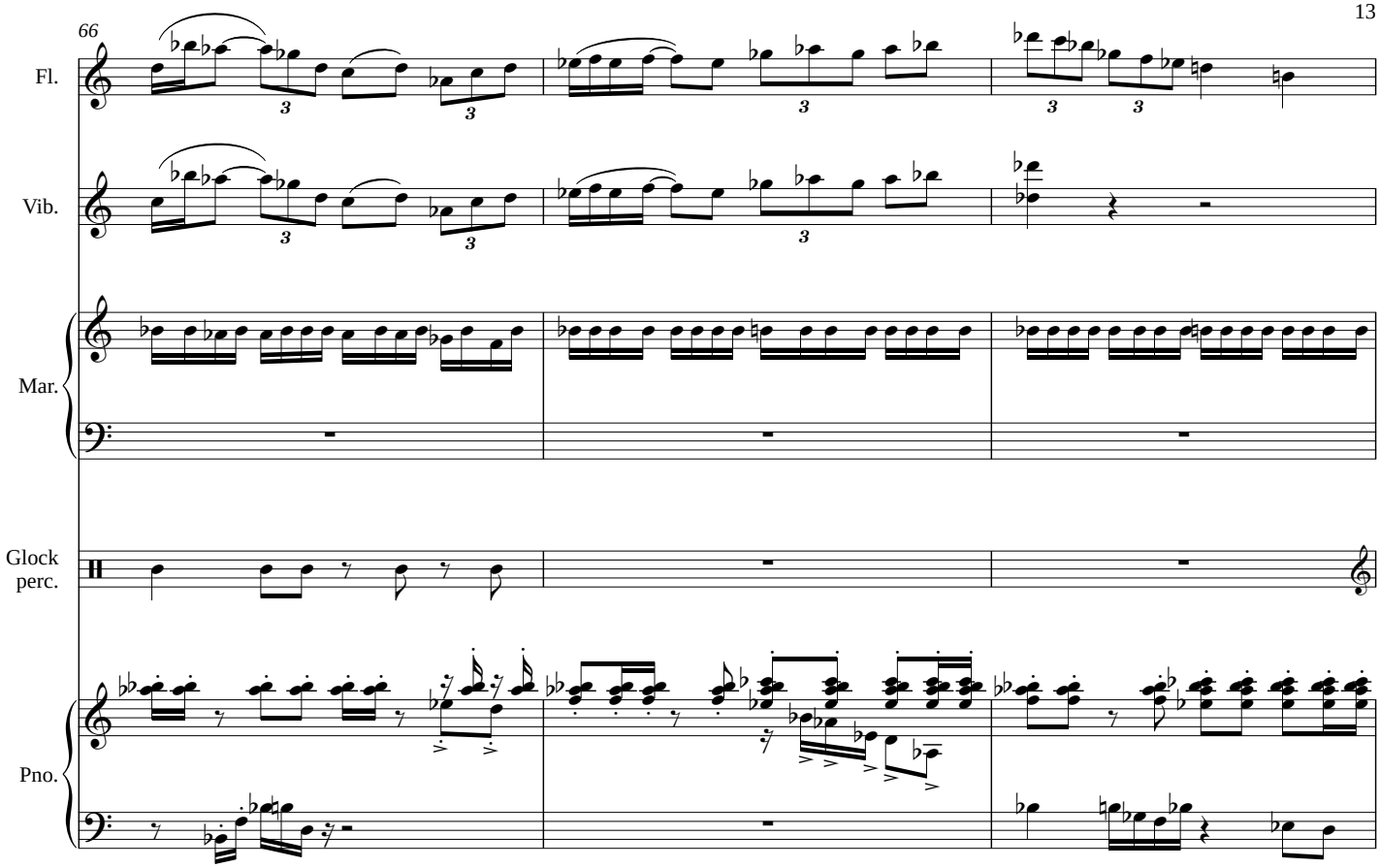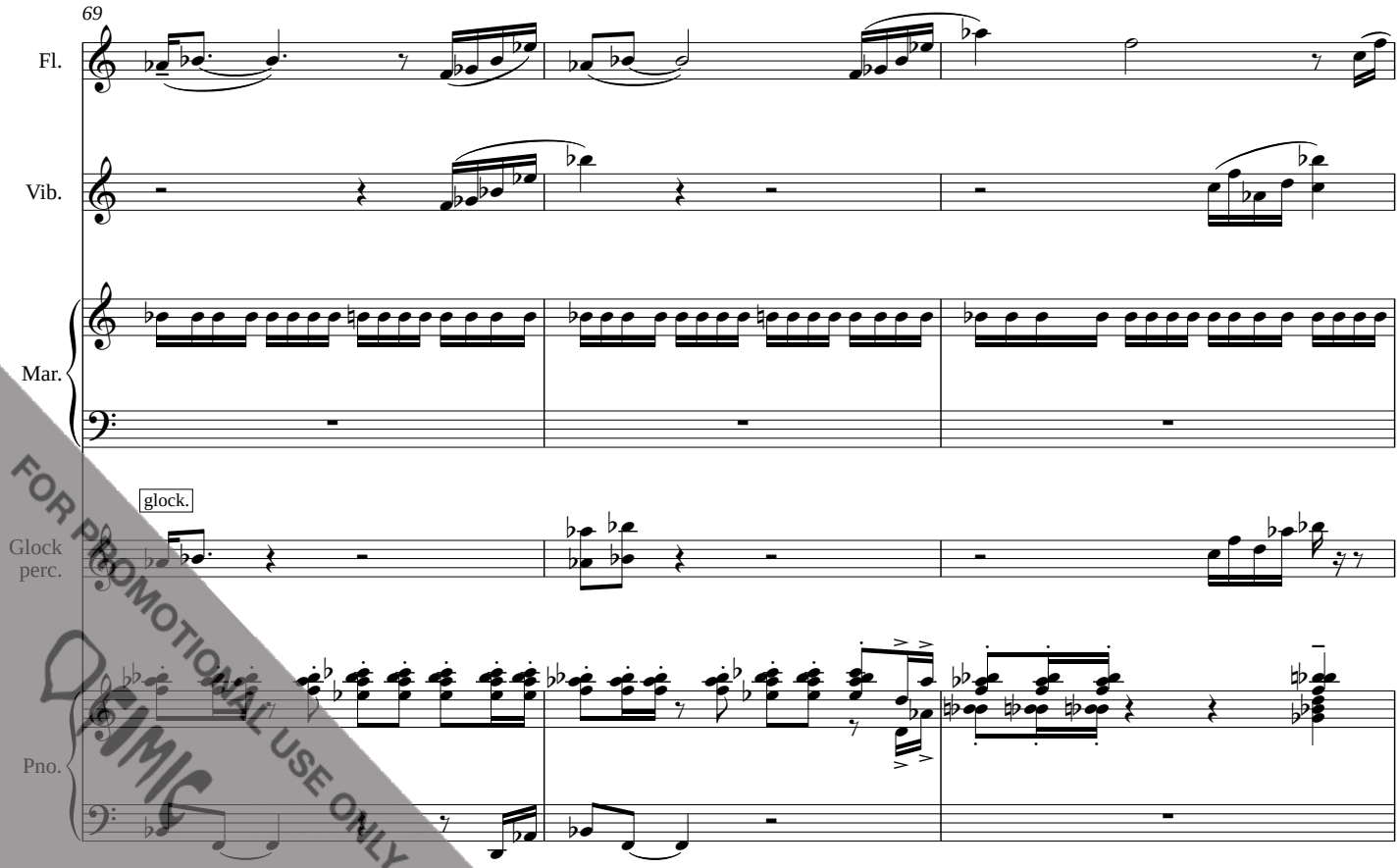




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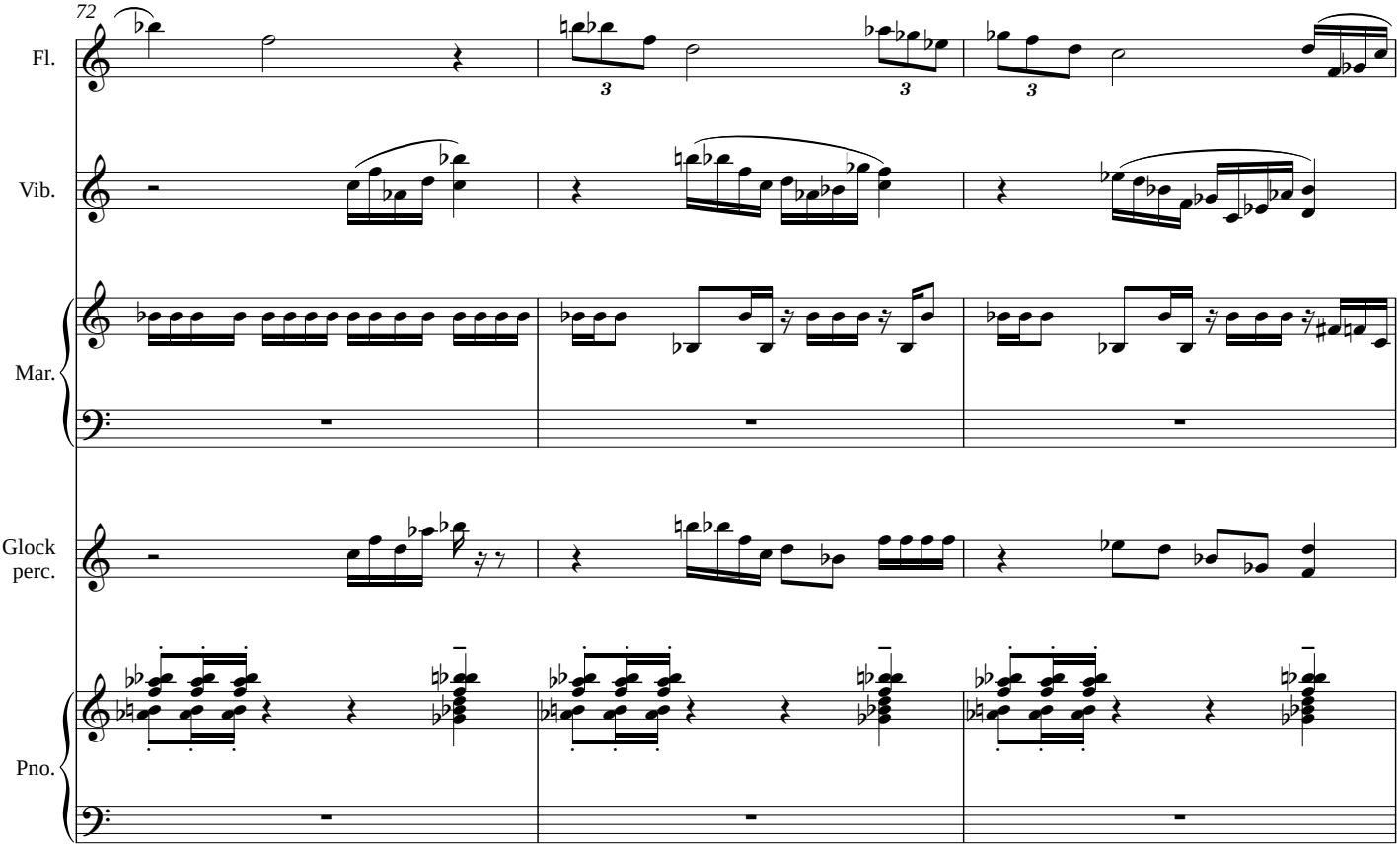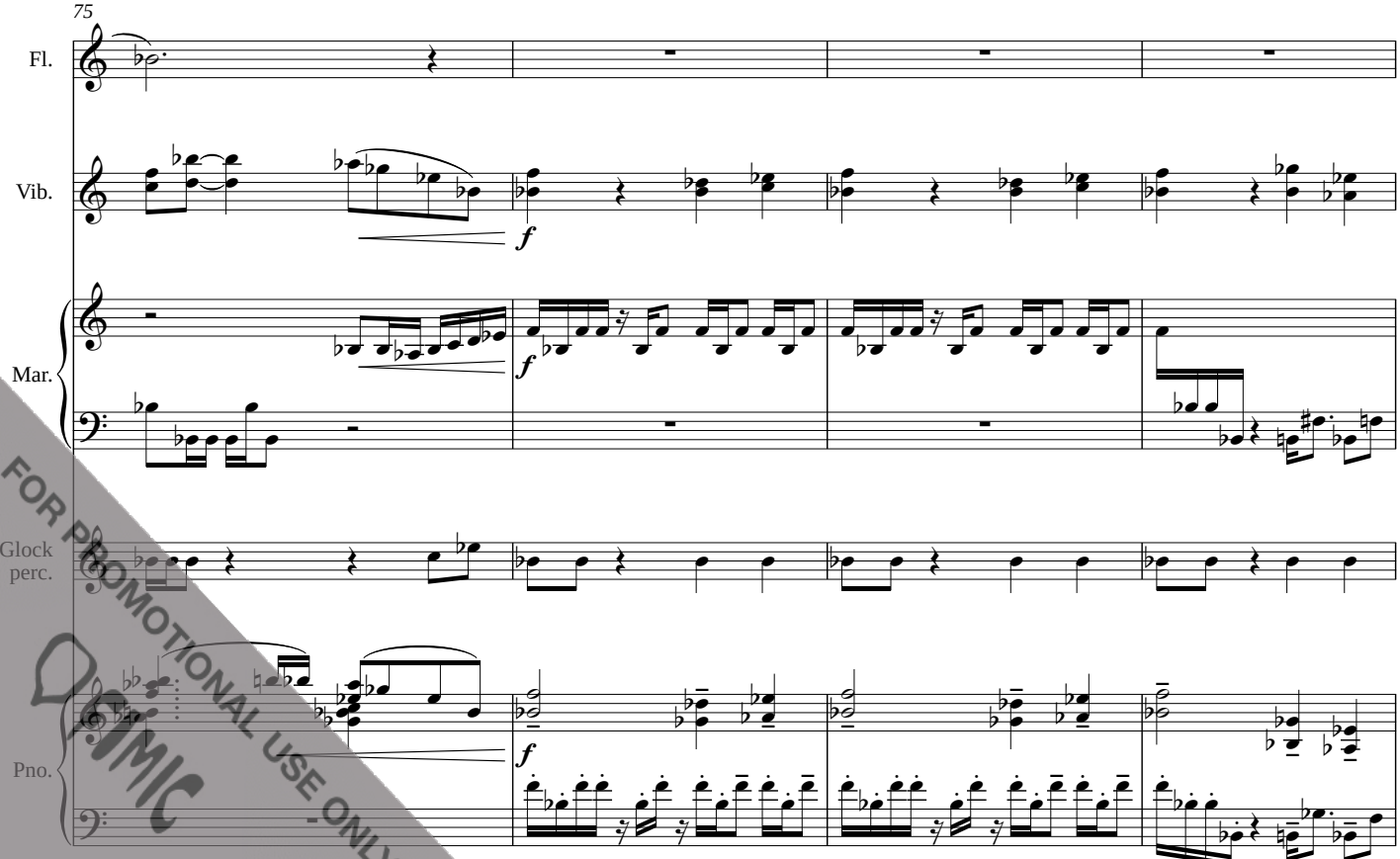




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79

Tempo primo ♩ = 40

Fl.

Vib.

Mar.

p

Glock perc.

molto secco

Tempo primo ♩ = 40

Pno.

mp

3

3

84

Fl.

Vib.

Ped. *p*

Ped.

Mar.

Glock perc.

p

Pno.

3

3

3

p

Ped.

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88

Fl.

Vib.

Mar.

Glock perc.

Pno.
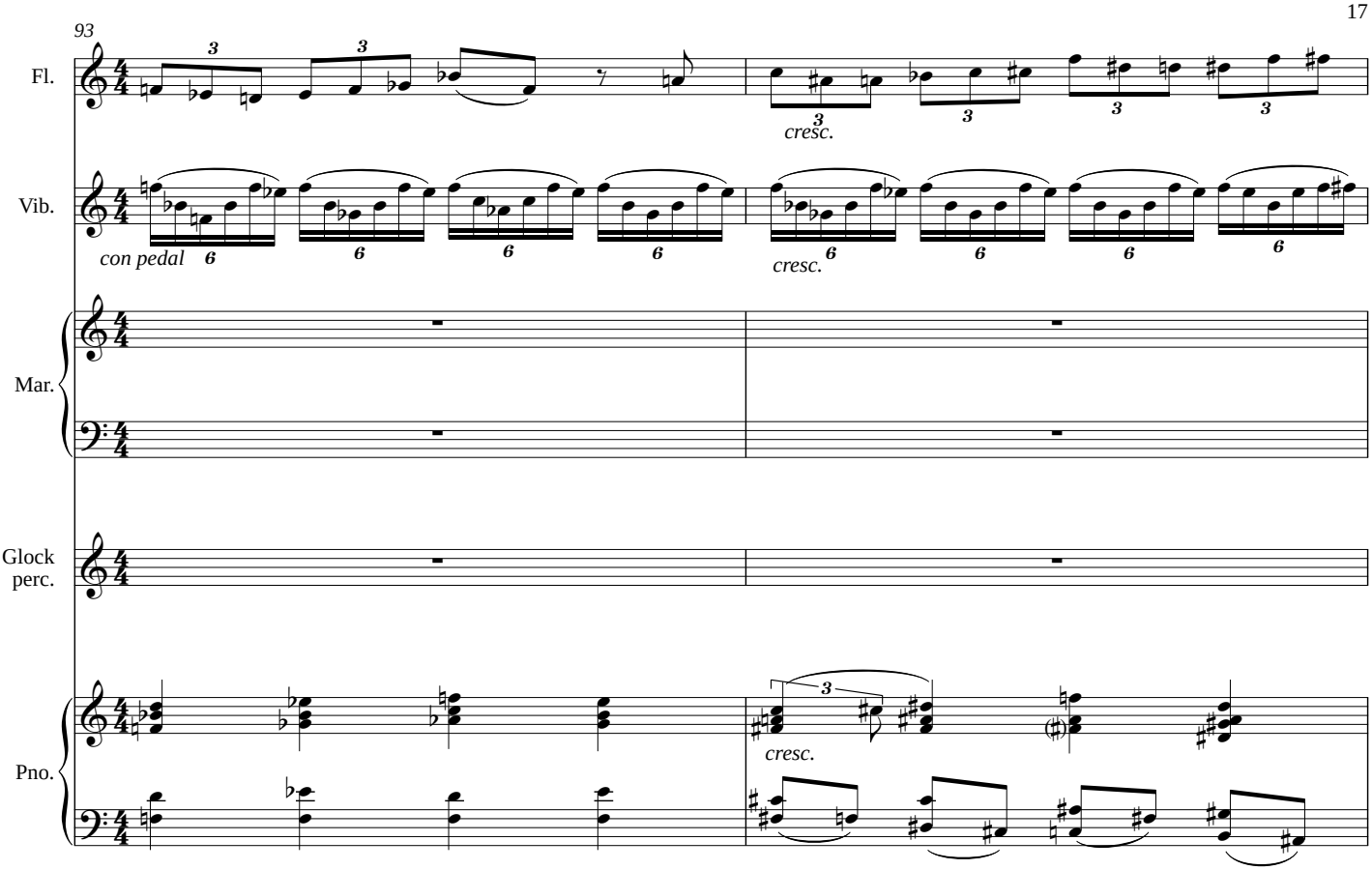
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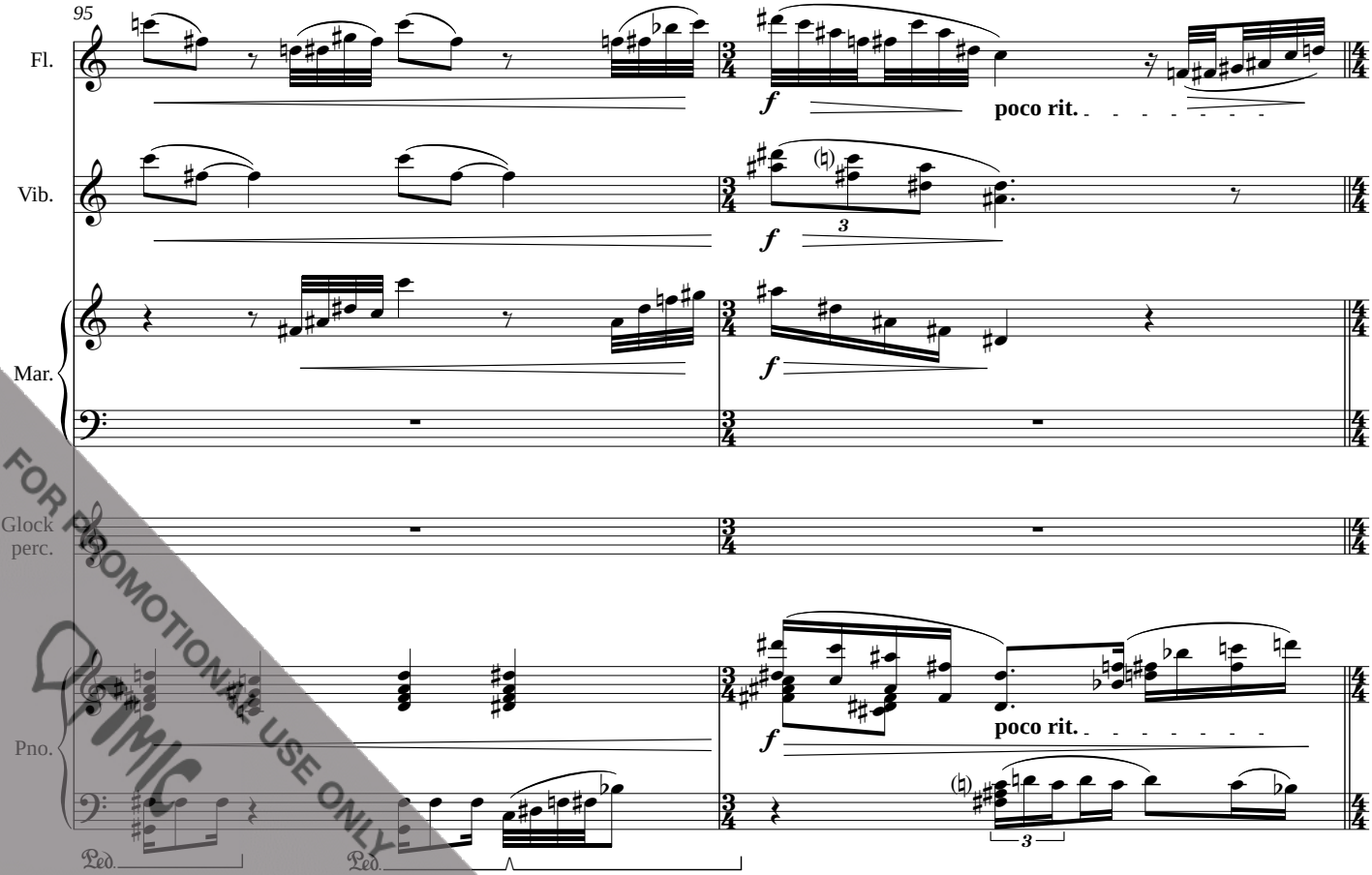
Ped.

91

mf

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97

E **A tempo calmo**

Fl.

Vib.

Mar.

Glock perc.

Pno.

Ped.

99

Fl.

poco agitato e cresc.

Vib.

poco agitato e cresc.

Mar.

poco agitato e cresc.

Glock perc.

poco agitato e cresc.

Pno.

poco agitato e cresc.

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F

101

Maestoso

sonore

Fl.

Vib.

Mar.

Glock perc.

Pno.

sus. cym.

sus. cym.

tam tam

lv.

lv.

lv.

lv.

lv.

ff

f

mf

mp

p

Ped.

Ped.

104

Fl.

Vib.

Mar.

Glock perc.

Pno.

mf

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106

Fl.

Vib.

Mar.

Glock
perc.

Pno.

108

Fl.

Vib.
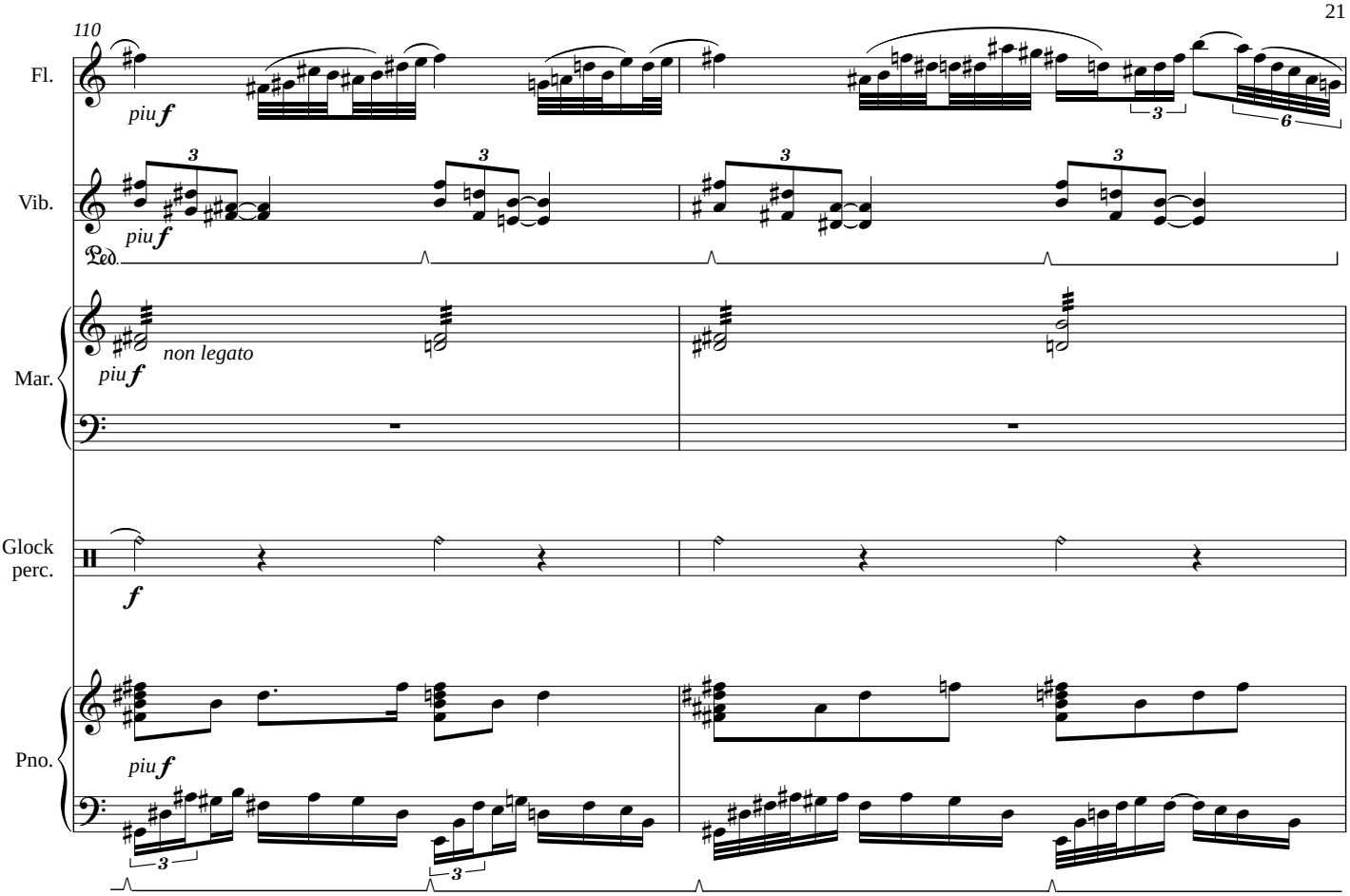
Mar.
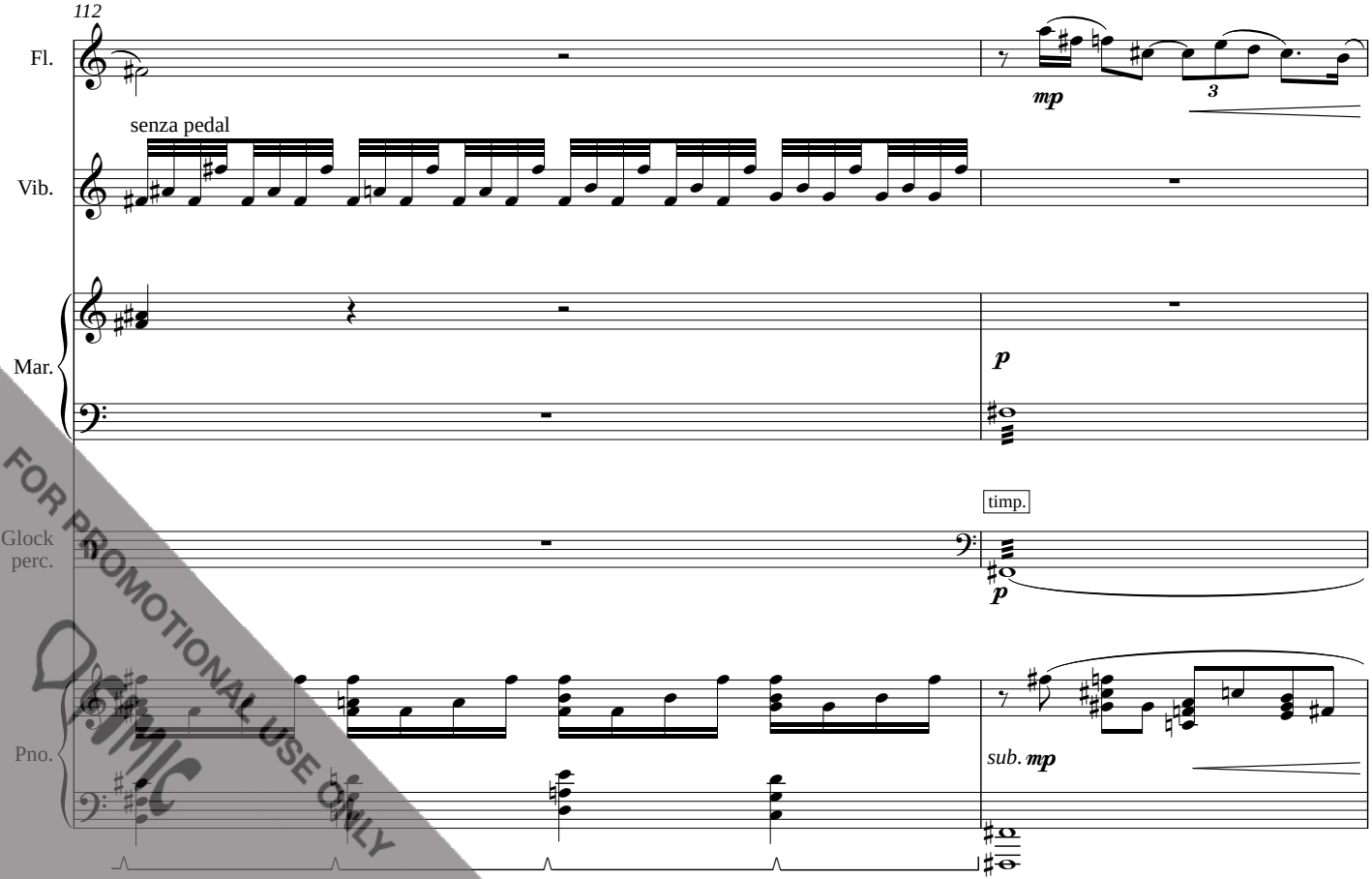
sus.cym.

Glock
perc.
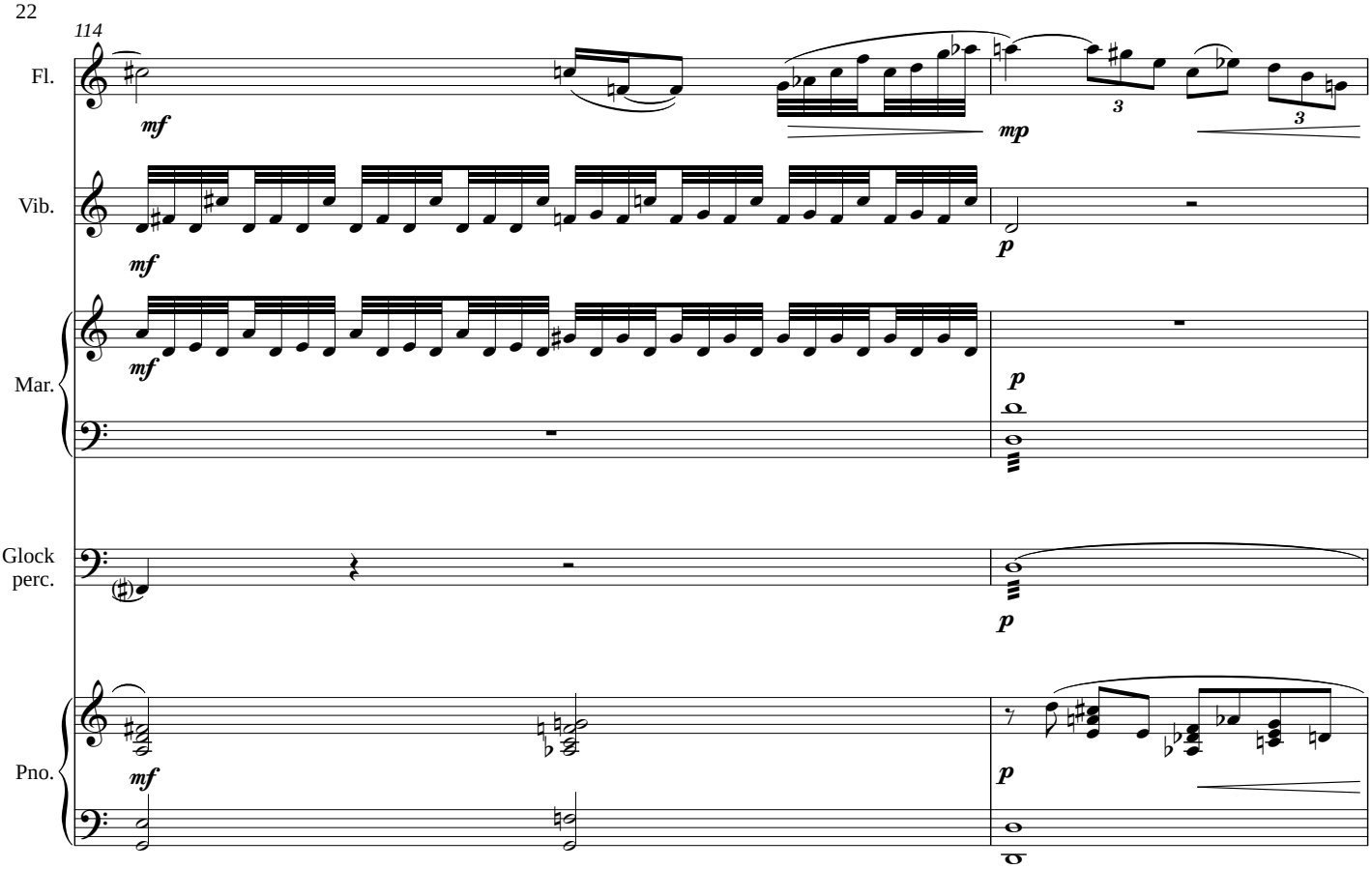
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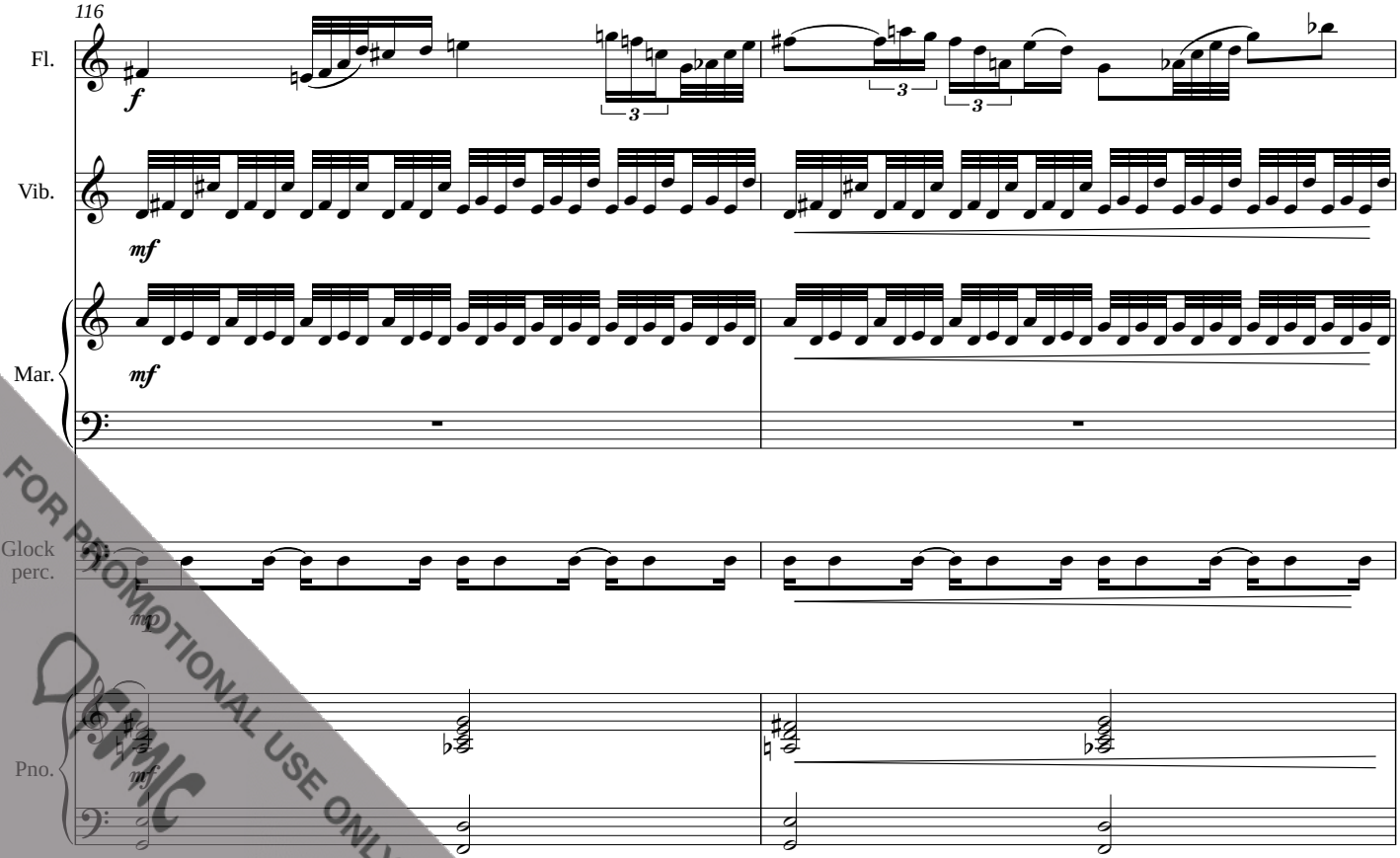
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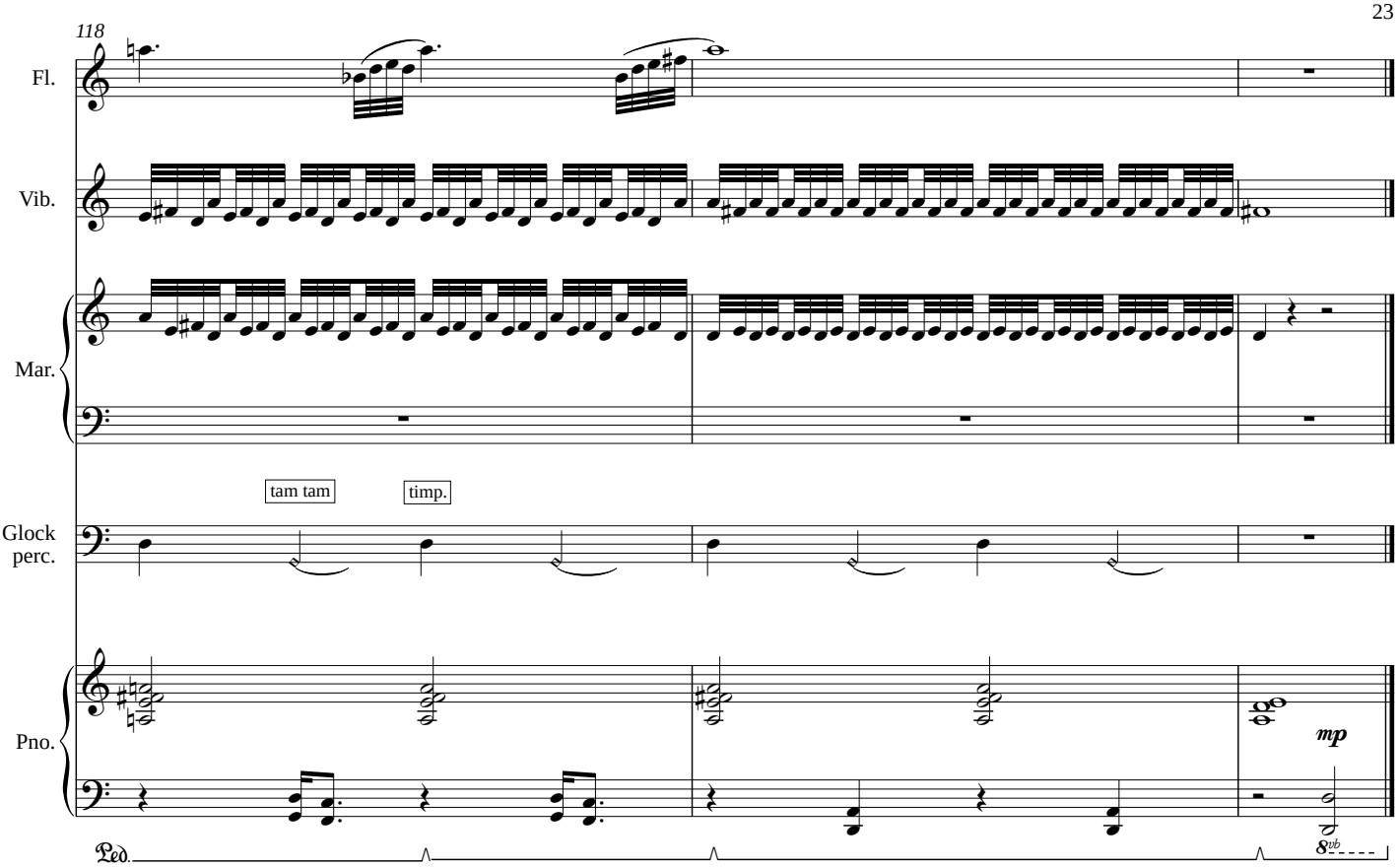


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