

COLLECTION JEAN GEOFFROY

*à Jean Geoffroy*

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Isabel URRUTIA RASINES

*Mara-Mara*

pour marimba solo

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# MARA-MARA

pour marimba solo

Isabel URRUTIA RASINES

♩ = 50 ca

The musical score is written for marimba solo and consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a tempo marking of approximately 50 beats per minute.

- System 1 (Measures 1-3):** Treble staff starts with a  $pp$  dynamic and a sixteenth-note pattern. Bass staff has a  $mf$  dynamic and a simple accompaniment. Fingering numbers '6' are present in both staves.
- System 2 (Measures 4-6):** Treble staff has a  $p$  dynamic. Bass staff continues the accompaniment.
- System 3 (Measures 7-9):** Treble staff has a  $mp$  dynamic. Bass staff continues the accompaniment.
- System 4 (Measures 10-12):** Treble staff has a  $mf$  dynamic. Bass staff continues the accompaniment.
- System 5 (Measures 13-15):** Treble staff has a  $f$  dynamic. Bass staff continues the accompaniment.
- System 6 (Measures 16-18):** Treble staff has a  $f$  dynamic. Bass staff continues the accompaniment.

19

22

25

*poco ritardando*      ♩ = 56 subito      (*accel. poco a poco ad libitum*)

29

♩ = 69 subito

33

*trem. de plus en plus rapide*      ♩ = 69      *trem. lent* → *rapide*

38

♩ = 82 subito      (*accel. poco a poco ad libitum*)      ♩ = 82

43  $\bullet = 56$  subito (ritard. poco a poco ad libitum)  $\bullet = 82$  subito

*f* sub. dim. *pp*

dim. *p* *cresc.* *f*

$\bullet = 82$

50 *accelerando poco a poco*  $\bullet = 69$  subito (accel. poco a poco ad libitum)

dim. *p* *cresc.* *f* (*f*)

56

dim. dim.

61  $\bullet = 82$  subito  $\bullet = 82$

*p* *cresc.* *f* *dim.* *p*

66  $\bullet = 82$  (accel. poco a poco ad libitum)  $\bullet = 69$  sub.

*cresc.* *f* *dim.* *p* *cresc.* *mf* (*mf*)

72 (accel. poco a poco ad libitum) (ritard. poco a poco ad libitum)

*cresc.* *ff* (*ff*) *dim.*



77  $\bullet = 50$  subito

(dim.)  $pp$  *cresc.*  $f$  *dim.*  $p$

82

*cresc.*  $f$  *p sub.* *cresc.*  $(f)$   $f$  *dim.*  $p$

85

$sfz(f)$  *p sub.* *cresc.*  $f$  *dim.*  $p$  *cresc.*  $f$  *p sub.* *cresc.*  $f$

89

$f$  *dim.*  $p$   $f$   $sfz$  *dim.*  $p$

92

*cresc.*  $f$  *cresc.*  $ff$  *dim.*  $p$

95  $\bullet = 144$  subito  $\bullet = 50$  subito  $\bullet = 144$  subito

$f$  *sub.*  $p$  *sub.* *poco cresc.*  $f$  *sub.*

99  $\bullet = 50$  subito  $\bullet = 144$  subito

$p$  *sub.* *cresc.*  $f$  *dim.*  $p$   $f$  *sub.*

102  $\bullet = 50$  accel. ritard. a tempo ( $\bullet = 50$ )  $\bullet = 144$   $\bullet = 116$   $\bullet = 144$

*p sub.* 6 6 *dim. pp* *f sub.* *mp* *f*

107  $\bullet = 116$   $\bullet = 144$   $\bullet = 100$  accel.  $\bullet = 144$  subito  $\bullet = 116$

*mp* *f* *mp* *cresc. f* *pp sub.*

114  $\bullet = 144$   $\bullet = 92$  accel.  $\bullet = 144$

*p* *cresc. f* *mp* *cresc. f*

121  $\bullet = 116$  ritard.  $\bullet = 144$  subito

*mp* *dim. f p sub. sub.*

128  $\bullet = 50$

*f p f p f p f p f p f p f p f p f*

134  $\bullet = 50$  accel.

*(f) p f p f p f p f p f p f p f p f p f (f) (b) (b)*

140 ritard.  $\bullet = 50$

*pp sub.* *(sempre pp)* *p*

147 *p* *mp*

155 *mf*

161 *f* *poco ritard.* *a tempo* *poco ritard.* *a tempo*

166 *ff* *poco ritard.* *a tempo* *accel.* *ritard.* *a tempo* *accel.* *a tempo* *accel.* *ritard.* *p sub.* *cresc.* *f* *p sub.*

*(ff) dim.* ----- *molto* ----- *p* *cresc.* -----

171 *f* *ritard.* *a tempo* (♩ = 50) *accel.* *ritard.* *a tempo* (♩ = 60) *accel.* *ritard.* *a tempo* (♩ = 50) *accel.* *molto ritard.* *f* *dim.* ----- *p* *cresc.* -----

176 *p* *molto accel.* *cresc.* ----- *molto* ----- *ff* *sfz* *molto ritard.* *molto dim.* ----- *long*

180 *ff sfz* *a tempo* (♩ = 50) *molto rallentando* *dim. sempre* ----- *molto* ----- *perdendosi* ----- *pppp*