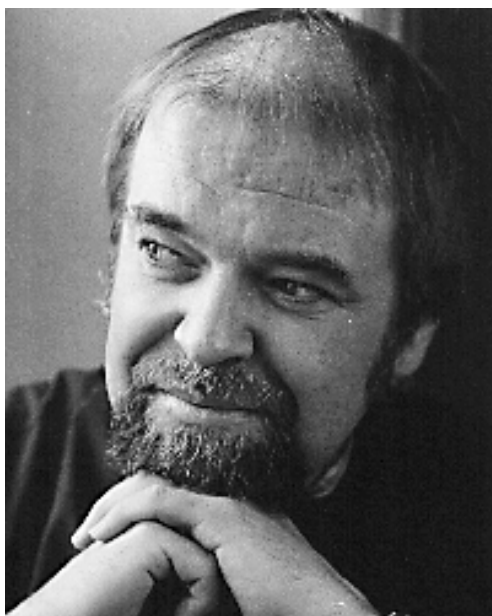


***Uutta suomalaista kamarimusiikkia harmonikalle***  
***New Finnish Chamber Music for Accordion***

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***Heikki Valpola***  
***Marilina for accordion and piano***  
***(1986)***

*Toimittanut/Edited by Matti Rantanen*

**Score**

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### **Toimittajan esipuhe**

*Uutta suomalaista kamarimusiikkia harmonikalle* on kauan kaivattu julkaisusarja suomalaisessa harmonikkamusiikissa. Kansainvälisesti uusi suomalainen harmonikkamusiikki on jo käsite. Tunnuomaista tälle musiikille on tinkimätön taiteellinen taso ja toisaalta värikäs soittimellisuus. Teokset kiehtovat sekä esittäjää että kuulijoita. Nämä molemmat tunnusmerkit näyttäytyvät keskeisinä laatumääreinä julkaisusarjan teoksissa. Teknisesti useimmat teoksista eivät edellytä vielä äärimmäistä virtuositeetin hallintaa. Näin ne soveltuvat mitä parhaiten musiikkioppilaitosten kurssitutkintotasolle I - II.

**Heikki Valpola** kamarimusiikkiteoksille on ominaista musiikillisesti hyvin keskitetty ilmaisu. Pelkkää virtuositeettia vain sorminäppäryyden takia Valpola ei harrasta, vaikka joidenkin teosten lähtökohtina on voinut olla harmonikan populaarimmatkin perinteet. Toisaalta näin hänen musiikissaan on säilynyt tietty virkistävä ja raikas musikanttisuus, joka tuo teokset kuulijoille helposti lähestyttäviksi ja antaa esittäjille mahdollisuudet tulkintoihin, joissa yhdistyvät harmonikan vanha ja uusi perinne.

Karkkilassa 1.2.1993  
*Matti Rantanen*  
harmonikkataiteilija,  
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### ***Editor's Preface***

*New Finnish Chamber Music for the Accordion* is a series of publications Finnish accordionists have long been waiting for. Internationally, new Finnish accordion music is characterized by high artistic level and, on the other hand, colourful instrumentality. The works fascinate both the musician and the audience. These features also characterize the works in this series of publications. Technically, most of the works do not require extreme mastering of virtuosity.

*Heikki Valpola's chamber music is characterized by musically well concentrated impression. Mr. Valpola is not interested in pure virtuosity just in order to practise finger technique, even though some of his works may be based on more popular traditional music for the accordion. On the other hand, this gives his music a certain fresh and stimulating sense of folk music, which makes the works easy for the listeners to understand and gives the musician a chance for interpretations combining old and new tradition.*

Karkkila, February 1, 1993  
*Matti Rantanen*  
accordionist,  
lecturer at the Sibelius Academy

Dédié à Marcel et Lina

# Marilina

## I

Heikki Valpola

**Preludio** ♩ = 76

o.k. = right hand

v.k. = left hand

Acc.

Pf.

5

o.k.

5

8

a tempo

mp

(pf. left hand)

mf

Red.

13

13

f

# II

Energico ♩ = 108-120

Heikki Valpola

acc. *mf*

pf. *mf*

This system contains measures 1 through 3. The upper staff (acc.) is in treble clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a quarter rest, and then a quarter note with a fermata. The lower staff (pf.) consists of two staves: the upper one in treble clef and the lower one in bass clef. Both play a rhythmic accompaniment of eighth notes. The bass clef part features a key signature change from two flats to one flat.



acc.

4

pf.

This system contains measures 4 through 7. The upper staff (acc.) continues with eighth notes and includes a triplet of eighth notes in measure 6. The lower staff (pf.) continues with the same rhythmic accompaniment as the first system.



acc.

8

pf.

This system contains measures 8 through 11. The upper staff (acc.) features a melodic line with a key signature change to one flat in measure 8 and a fermata in measure 9. The lower staff (pf.) continues with the rhythmic accompaniment.

# III

*Teneramente*

Heikki Valpola

$\text{♩} = 42$

acc.  $pp$  *sim.*

**≡**

7

7 *p*

13 *mp*

13 *mp legato*

etc.

# IV

$\text{♩} = 52 \text{ M.M.}$

*Misterioso-Con brio*

Heikki Valpola

Acc.

Musical notation for the Accordion part, measures 1-4. The treble clef staff shows a series of chords and single notes. Dynamics include *ff* and *f*. The bass clef staff is mostly silent.

Pf.

Musical notation for the Piano part, measures 1-4. The treble clef staff has a melodic line starting with *ff* and *f*. The bass clef staff has a steady accompaniment of chords, marked *mf* and *sempre mf*.Musical notation for measures 5-9. The treble clef staff features a melodic line with a triplet and a *sfz* dynamic. The bass clef staff continues the accompaniment.Musical notation for measures 10-13. The treble clef staff has a melodic line with triplets and a *f ben tenuto* dynamic. The bass clef staff continues the accompaniment.

Musical notation for measures 14-17. The treble clef staff has a melodic line with a triplet. The bass clef staff continues the accompaniment.

etc.