

Timothy Ferchen

Colors on a Page

for bassoon, harp and percussion

2015



Music Finland

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Colors on a Page

for Bassoon, harp and percussion

The percussion instruments needed are a **vibraphone** for the first movement, and a 5 octave **marimba** for the second.

The harp dampening is on indicated at specific places and otherwise the instrument should be allowed to ring as much as is musically and technically possible.

In all cases the written dynamics should be related to the bassoon, and it should never be buried by the other instruments.



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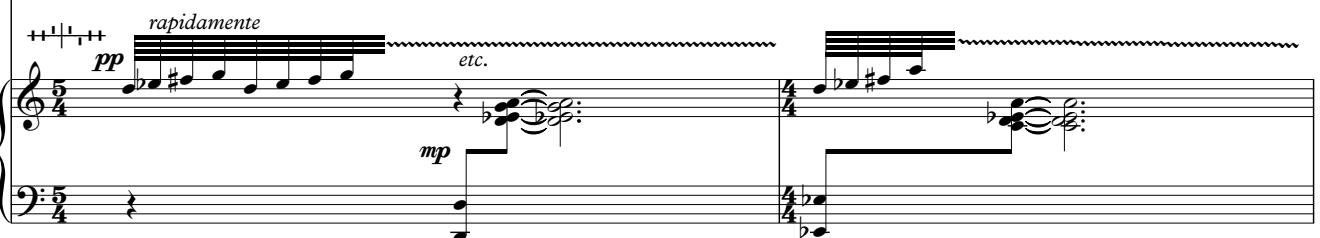
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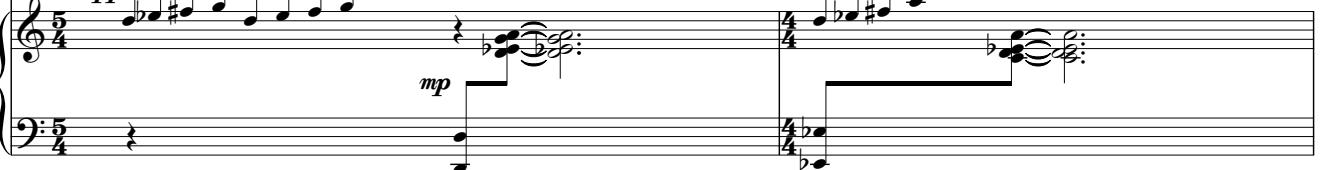
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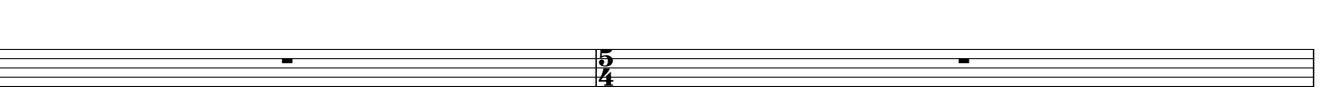
Tim Ferchen

Misterioso $\text{♩} = 50$

Bassoon 

Vibraphone 
motor off
Ped. 

Harp 

Bsn. 

Vib. 

Hp. 

Bsn. 

V. 

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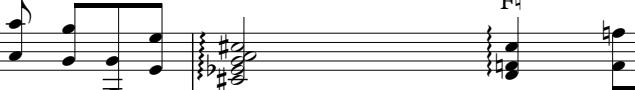
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8

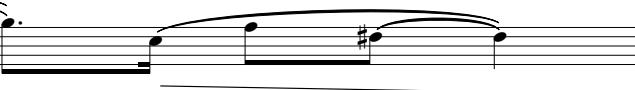
Bsn.  3  poco cresc.

Vib.  3  poco cresc.

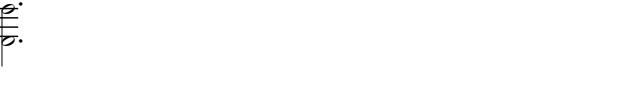
Hp.  5 F_b  poco cresc.

F_b

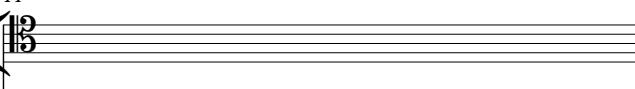
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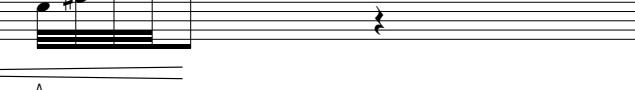
Bsn.  3 

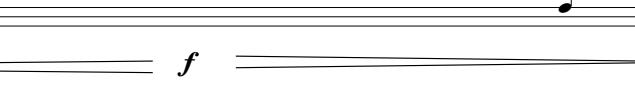
Vib.  mf

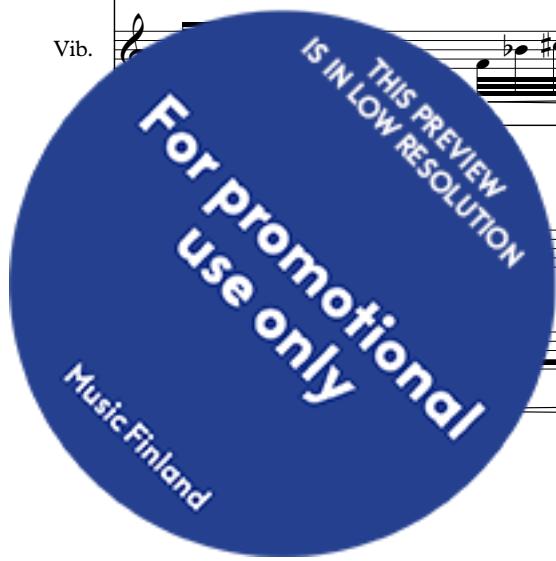
Hp. E_#  D_b 

11

Bsn.  -

Vib.  3 

Hb.  5  f

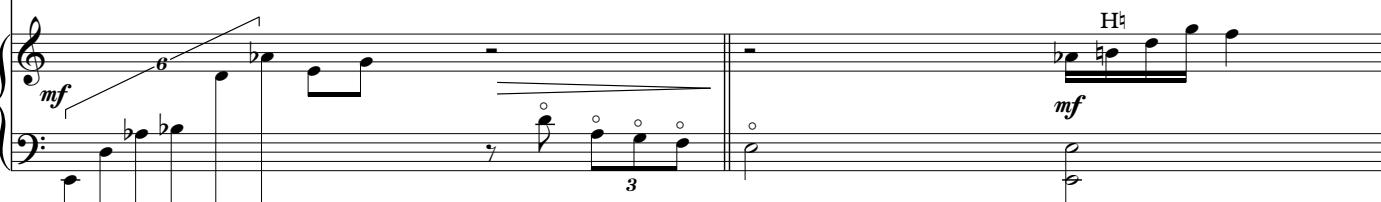


12

A Animato $\text{♩} = 100$

Bsn. 

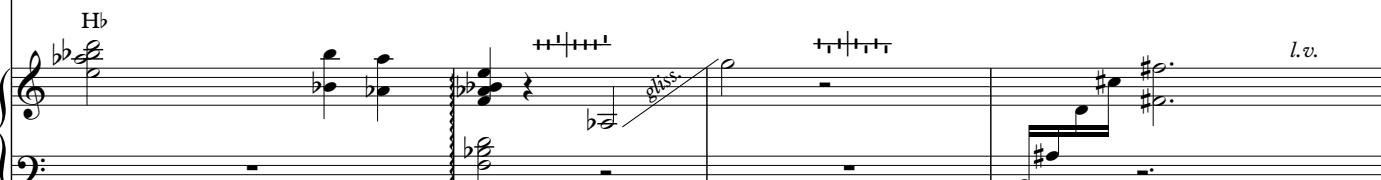
Vib. 

Hp. 

14

Bsn. 

Vib. 

Hp. 

18

Bsn. 

Vib. 

l.v. 



21

Bsn.

Vib.

Hp.

23

Bsn.

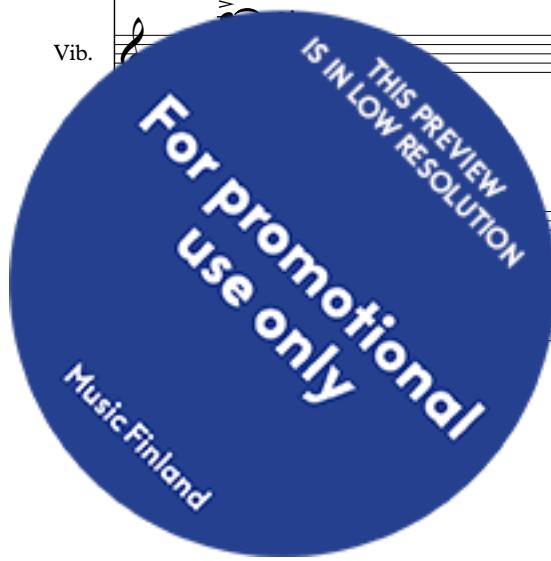
Vib.

Hp.

26

Bsn.

Vib.



BCalmo $\text{♩} = 50$

28

Bsn. *p* espressivo

Vib. *Ped.* *p* *Ped.*

Hp. *p* C# F# *l.v. semper*

31

Bsn. *tr* always moving ahead
5

Vib. poco a poco cresc.
always moving ahead

Hp. poco a poco cresc.
always moving ahead

33

Bsn. *tr* cresc.

Vib.

F Ab 5



C**Animato** ♩ = 100

34

Bsn. *f* *ff* *tr.*

Vib. *f* *2d.*

Hp. *f* H Hb Cb

37

Bsn. *mf* *calming*

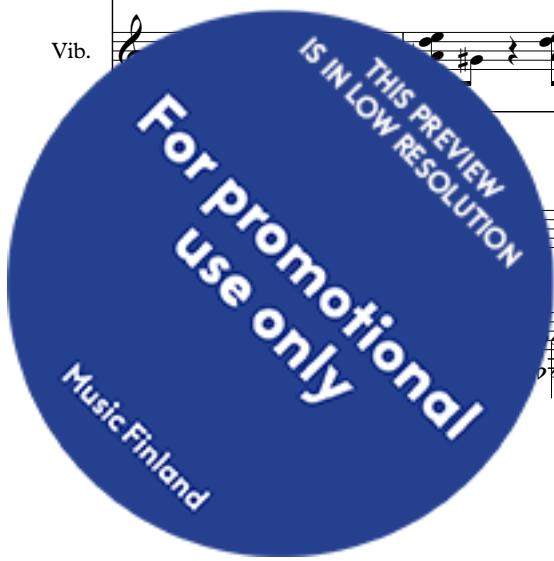
Vib. *mf* *calming*

Hp. *mf* *l.v. sempre* A G# *calming*

41

Bsn. *dim.* *3* *3* *p*

Vib. *p*



freely quasi cadenza

47

Bsn. *mp*

Vib.

Hpf. *mf*

F#

mf

49

Bsn. *poco cresc.*

Vib. *l.v. sempre*

Hpf. *mp*

52

D In tempo $\text{♩} = 50$

Bsn. *mp*

Vib. *p*



G \flat C 6

p

6

54

Bsn. 

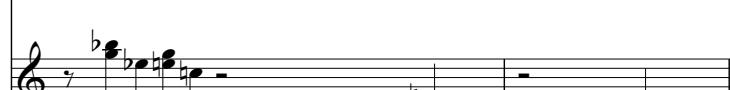
Vib. 

Hp. 

E A tempo $\text{♩} = 50$

57

Bsn. 

Vib. 

Hp. 

1.v.

61

Bsn. 

Vib. 



63

molto espressivo

Bsn.

Vib. *Ped.*

Hp.

66

Bsn.

Vib.

Hp. Gb F C H

68

Bsn.

Vib.

Hb



70

Bsn. *Calmo* *pp*

Vib. *pp* *ped.*

Hp.

H C# Ab

72

Bsn. *3*

Vib. *6*

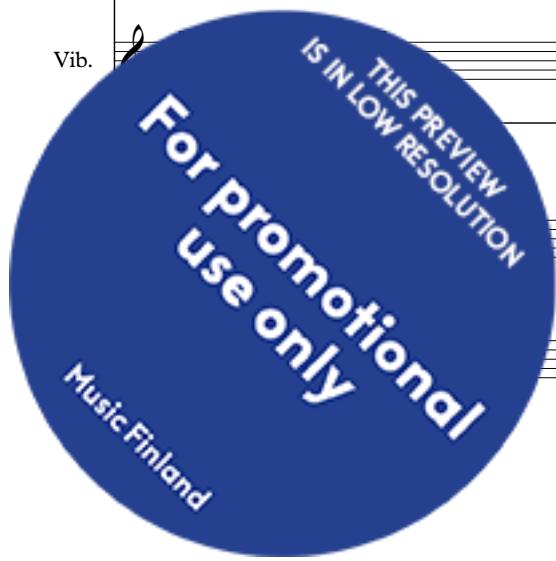
Hp. A G Hb

73

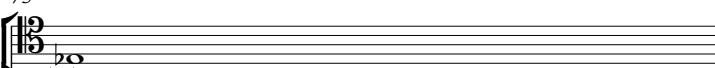
Bsn.

Vib.

C E H



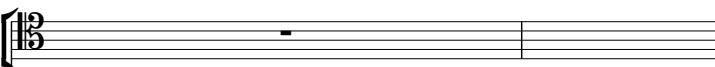
75

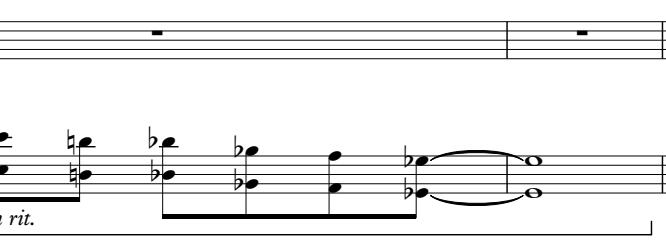
Bsn. 

Vib. 

Hp. 

77

Bsn. 

Vib. 

Hp. 



II

Cold Smoke

Allegro con moto ♩ = 96

Bassoon

Marimba

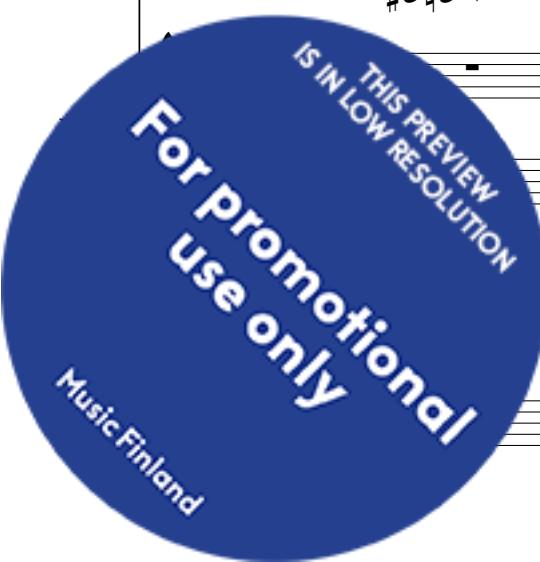
Harp

Bsn.

Mar.

Hp.

Bsn.



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7 A

Bsn. *mf*

Mar. *molto ritmico*

Hp. *mf molto ritmico*

H C#

dampen only when musically necessary

10

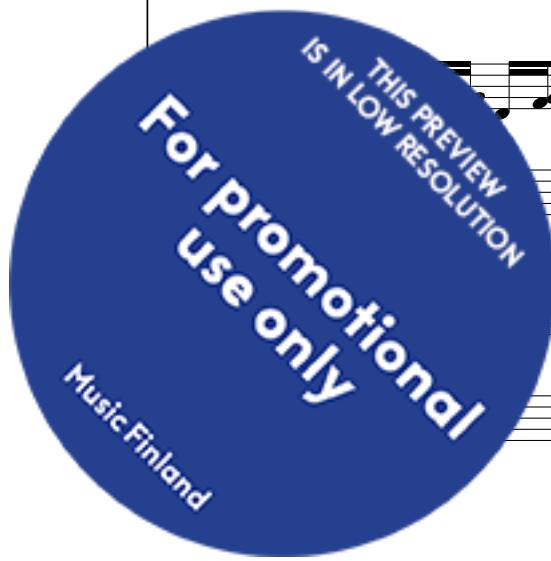
Bsn.

Mar.

Hp. C G# F# A

13

Bsn.



15

Bsn. *tr* *tr* *tr* *mp*

Mar.

Hp. E A# C# *f*

Bsn. **B** *f*

Mar.

Hp. *p* *f*

Bsn. 6 6 6

Mar. *f*



21

Bsn. 6 6 3
Mar. *fp* sub *mf*
Hp. G# *mf*

This section shows three staves. The Bassoon (Bsn.) has sixteenth-note patterns with dynamics 6, 6, and 3. The Marimba (Mar.) has eighth-note patterns with dynamic fp and sub mf. The Horn (Hp.) has eighth-note patterns with dynamic mf and a key signature change to G#.

23

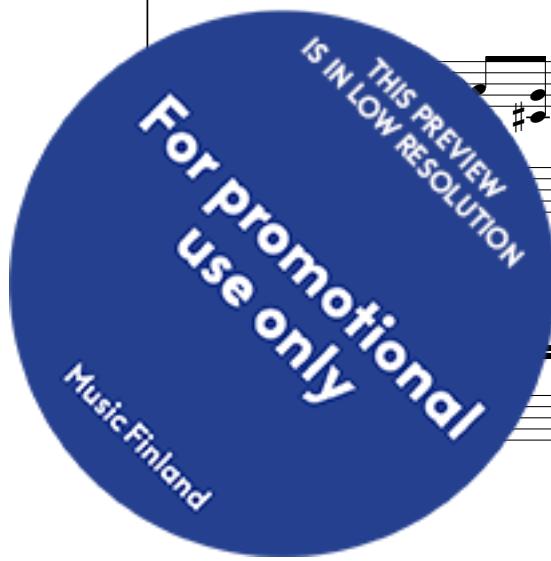
Bsn.
Mar.
Hp. Ab F G

This section shows three staves. The Bassoon (Bsn.) has eighth-note patterns. The Marimba (Mar.) has eighth-note patterns. The Horn (Hp.) has eighth-note patterns labeled with notes Ab, F, and G.

25

Bsn. 3 3 3
calming
calming
l.v. sempre
calming

This section shows the Bassoon (Bsn.) part. It features eighth-note patterns with dynamics 3, 3, and 3, each labeled with the word "calming". The section ends with "l.v. sempre" and "calming".



28

C Calm but still ryhthmical

Bsn.

Mar.

Hp.

p

p

l.v. sempre

33

Bsn.

p *espressivo*

Mar.

Hp.

H Eb

Hb E

37

Bsn.

trm

H

p

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41

Bsn. *poco a poco agitato e cresc.*

Mar. *poco a poco agitato e cresc.*

Hp. *poco a poco agitato e cresc.*

This section shows three staves. The Bassoon (Bsn.) staff has a treble clef, a key signature of one sharp, and common time. It starts with a eighth note followed by six sixteenth-note pairs. The Marimba (Mar.) staff has a bass clef, a key signature of one sharp, and common time. It consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The Double Bass (Hb) staff has a bass clef, a key signature of one sharp, and common time. Measures 41-42 show eighth-note pairs. Measure 43 starts with a sixteenth-note pair followed by eighth-note pairs. Measure 44 starts with a sixteenth-note pair followed by eighth-note pairs.

44

Bsn.

Mar.

Hp. A

This section shows three staves. The Bassoon (Bsn.) staff has a treble clef, a key signature of one sharp, and common time. It starts with a eighth note followed by six sixteenth-note pairs. The Marimba (Mar.) staff has a bass clef, a key signature of one sharp, and common time. It consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The Double Bass (Hb) staff has a bass clef, a key signature of one sharp, and common time. Measures 44-45 show eighth-note pairs. Measure 46 starts with a sixteenth-note pair followed by eighth-note pairs. Measure 47 starts with a sixteenth-note pair followed by eighth-note pairs.

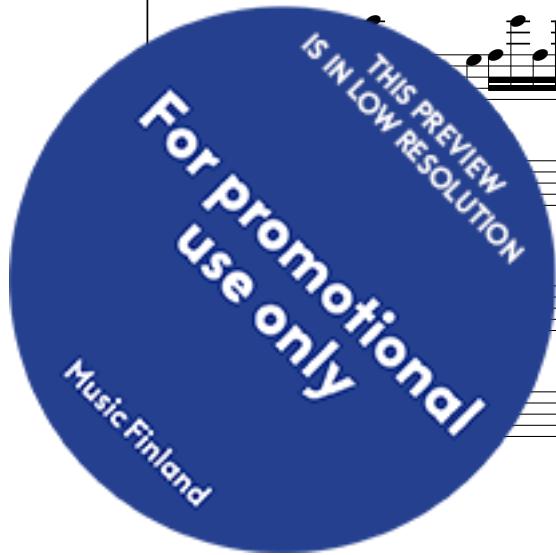
47

Bsn. 3 *cresc. sempre* 6

cresc. sempre

cresc. sempre

This section shows the Bassoon (Bsn.) staff. It has a treble clef, a key signature of one sharp, and common time. Measure 47 starts with a eighth note followed by six sixteenth-note pairs. Measure 48 starts with a sixteenth-note pair followed by eighth-note pairs. Measure 49 starts with a sixteenth-note pair followed by eighth-note pairs. Measure 50 starts with a sixteenth-note pair followed by eighth-note pairs.



18

Bsn. 50 Mar. Hp.

D

Bsn. 52 Mar. Hp.

Bsn. 55

tr.

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57

Bsn.

Mar.

Hp.

This section shows measures 57 and 58. The Bassoon (Bsn.) has a melodic line with eighth-note patterns. The Marimba (Mar.) and Double Bass (Hb.) provide harmonic support with sustained notes and eighth-note chords. Measure 58 includes three measures of rests for the Marimba and Double Bass.

59

Bsn.

Mar.

Hp.

This section shows measure 59. The Bassoon (Bsn.) begins with a sustained note followed by a sixteenth-note pattern. The Marimba (Mar.) and Double Bass (Hb.) play eighth-note chords. Measure 59 ends with a fermata over the bassoon's eighth-note chord.

61

Bsn.

Mar.

This section shows measure 61. The Bassoon (Bsn.) has a melodic line with eighth-note patterns. The Marimba (Mar.) and Double Bass (Hb.) provide harmonic support with sustained notes and eighth-note chords. The bassoon's line includes slurs and grace notes. The section concludes with a dynamic marking of *poco meno*.



63

Bsn.

Mar.

Hp. G

This section shows three staves. The Bassoon (Bsn.) staff has a bass clef, a key signature of one sharp, and a measure starting with a sixteenth note followed by a eighth note. The Marimba (Mar.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note. The Horn (Hp.) staff has a treble clef, a key signature of one sharp, and two measures of sixteenth-note patterns.

65

Bsn.

Mar.

Hp. Ab

This section shows three staves. The Bassoon (Bsn.) staff has a bass clef and a measure starting with a eighth note followed by a sixteenth note. The Marimba (Mar.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note. The Horn (Hp.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note.

68

E

Bsn.

Mar.

This section shows three staves. The Bassoon (Bsn.) staff has a bass clef and a measure starting with a eighth note followed by a sixteenth note. The Marimba (Mar.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note. The Horn (Hp.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note.

H

This section shows three staves. The Bassoon (Bsn.) staff has a bass clef and a measure starting with a eighth note followed by a sixteenth note. The Marimba (Mar.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note. The Horn (Hp.) staff has a treble clef, a key signature of one flat, and a measure starting with a eighth note followed by a sixteenth note.



71

Bsn.

Mar.

H.p. C

74

Bsn.

Mar.

H.p.

76

Bsn.

M.



78

Bsn. *mf*

Mar. *mf* *sub f* *mf*

Hp. *mf* *sub f* *mf*

This section shows three staves. The Bassoon (Bsn.) has a melodic line with grace notes and slurs. The Marimba (Mar.) has a rhythmic pattern with dynamic changes from *mf* to *sub f* and back to *mf*. The Horn (Hp.) provides harmonic support with sustained notes and rhythmic patterns.

81

Bsn. *f* *mf*

Mar. *sub f* *sub mf*

Hp. *sub f* *sub mf*

This section continues with the Bassoon's melodic line, the Marimba's rhythmic patterns, and the Horn's harmonic support. The dynamics transition from *f* to *mf* for the Bassoon, and from *sub f* to *sub mf* for the Marimba and Horn.

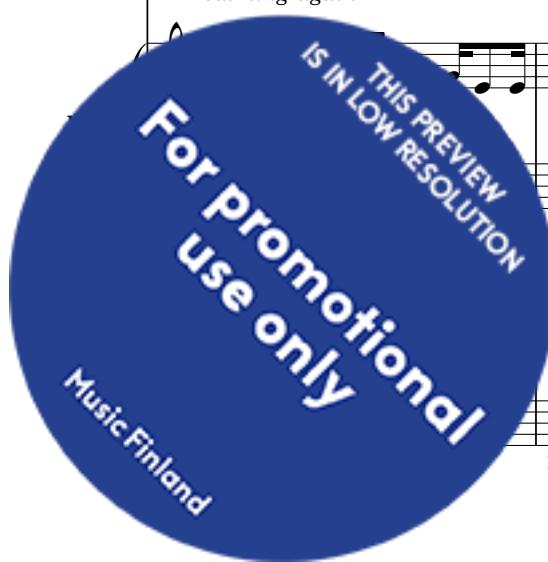
84

Bsn. *tr* *tr*
calming again

The Bassoon (Bsn.) plays a rhythmic pattern with grace notes and slurs, labeled "calming again". The Marimba and Horn parts are present but mostly silent or have rests.

Gb l.v. *sempre*

The Bassoon (Bsn.) continues its rhythmic pattern. The Marimba and Horn parts are present but mostly silent or have rests. The key signature changes to Gb and the dynamic is *l.v. sempre*.



88

Bsn.

Tempo primo

\wedge

p

\wedge

G

Hp.

91

Bsn. f

Mar. f

Hp. Gb Hb f

93

Bsn.

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96

Bsn.

Mar. *mf* *molto ritmico*

Hp. *mf* *molto ritmico*

99

Bsn.

Mar.

Hp. D

102

Bsn.

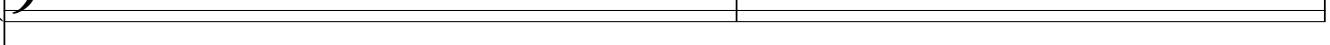
Mar.

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105

Bsn. 

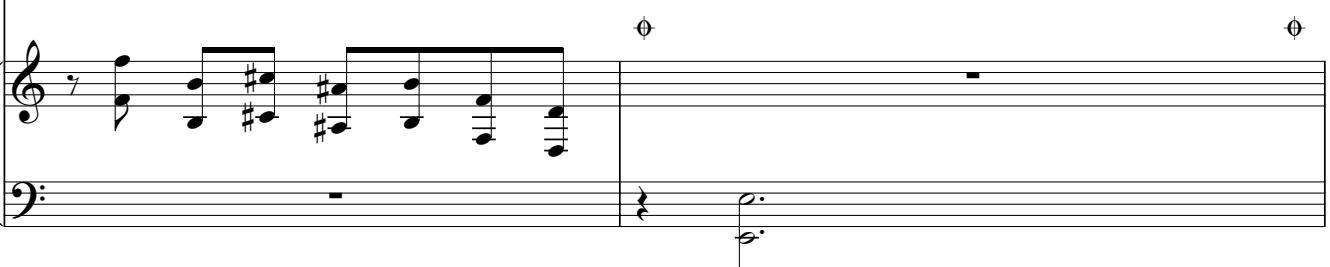
Mar. 

Hp. 

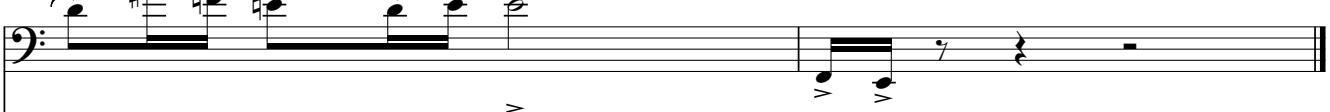
107

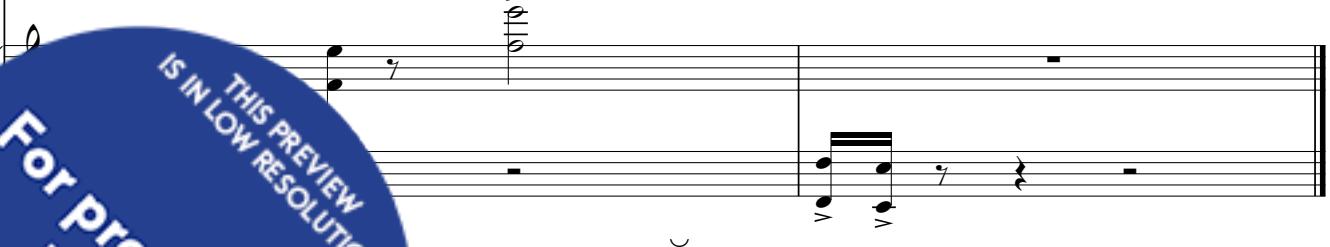
Bsn. 

Mar. 

Hp. 

109

Bsn. 

Mar. 

M. 

