

Timothy Ferchen

Colors on a Page

trio for bassoon, vibraphone and harp



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.



Colors on a Page

I

Red Earth

Tim Ferchen

Misterioso ♩ = 50

Score for Bassoon, Vibraphone, and Harp.

Bassoon: Part 1 (Measures 1-4), Part 2 (Measures 5-8), Part 3 (Measures 9-12).

Vibraphone: Part 1 (Measures 1-4), Part 2 (Measures 5-8), Part 3 (Measures 9-12).

Harp: Part 1 (Measures 1-4), Part 2 (Measures 5-8), Part 3 (Measures 9-12).

Tempo: **Misterioso** ♩ = 50.

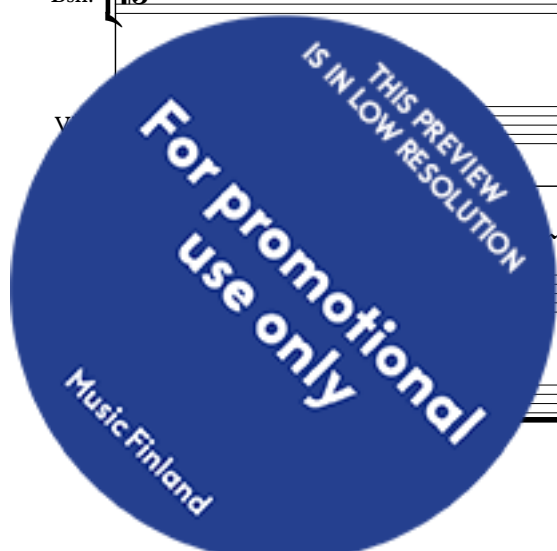
Performance instructions: *motor off*, *Red.*, *mp*, *pp*, *rapidamente*, *etc.*, *mp*, *mp*.

Rehearsal marks: 3, 5.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Key signature: B-flat major / D minor.

Time signature: 5/4.



8

Bsn.

Vib.

Hp.

poco cresc.

poco cresc.

poco cresc.

5

3

3

3

10

Bsn.

Vib.

Hp.

mf

mf

mf

3

E $\flat$

D $\flat$

11

Bsn.

Vib.

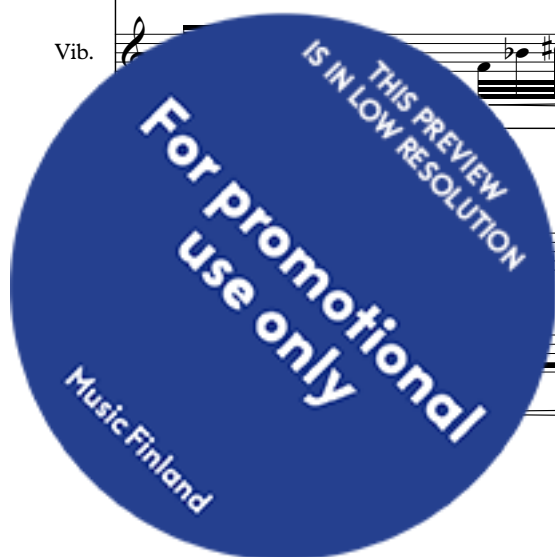
Hb

f

5

5

5



A **Animato** ♩ = 100

12

Bsn. *mf*

Vib. *mf* *Red.* 3

Hp. *mf* 6 3 *H₁* *mf*

14

Bsn. *tr*

Vib. *Red.* *tr*

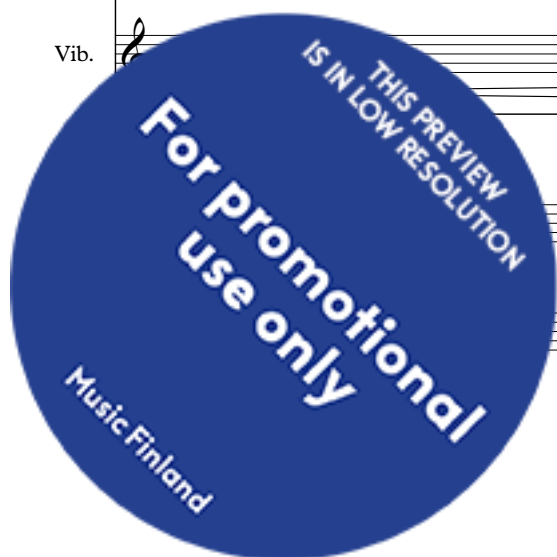
Hp. *H_b* *elisc.* *l.v.*

18

Bsn. *f*

Vib. *f*

l.v. *A₁* *H_b*



21

Bsn.

Vib.

Hp.

G# C

23

Bsn.

Vib.

Hp.

Red.

l.v.

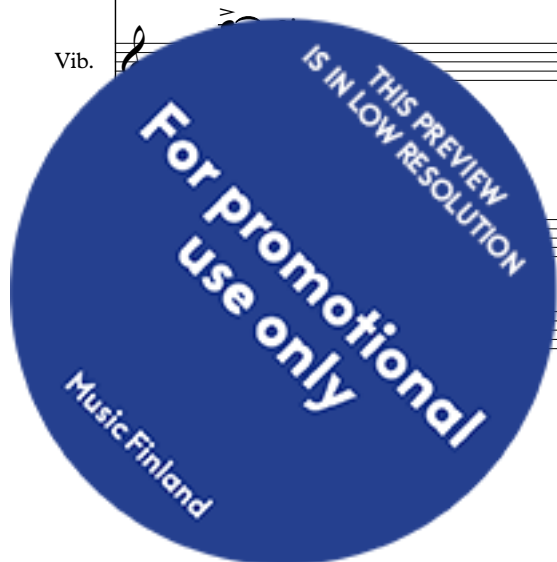
F#

gliss.

26

Bsn.

Vib.



B

Calmo ♩ = 50

Calmò $\text{♩} = 50$

Bsn. *p* *espressivo*

Vib. *p* *Red.*

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

31

Bsn. *always moving ahead*

Vib. *always moving ahead*

Hp. *always moving ahead*

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

33

Bsn.

Vib.

cresc.

3

3

Ab 5

F

5

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C **Animato** ♩ = 100

34

Bsn. *f* *ff* *tr*

Vib. *f* *Ped.* *3* *3* *3* *3*

Hp. *f* *H* *Hb* *3* *3* *3* *3* *Cb* *3* *3*

37

Bsn. *mf* *calming*

Vib. *mf* *calming*

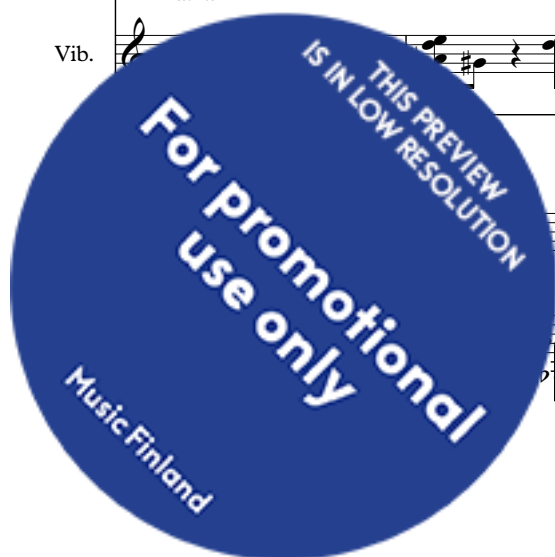
Hp. *gliss.* *mf* *l.v. sempre* *A G#* *calming*

41

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

Vib. *p*

3 *p*



freely quasi cadenza

47

Bsn. *mp* 3 3 3

Vib.

Hp. *mf* F#

49

Bsn. 3 3 3 *poco cresc.*

Vib. *mp*

Hp. *l.v. sempre* *mp*

52

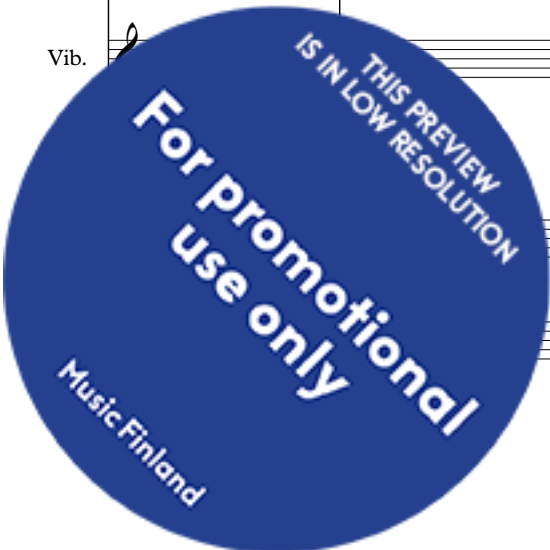
Bsn. 3 5 5 *mp* *p* *mf*

Vib.

Hp. *p*

D In tempo ♩ = 50

G♭ C 6 6



57

Bsn.

3

freely

3

p

Vib.

ped.

p

Hp.

C#

p

1.v.

p

E A tempo ♩ = 50

61

Bsn.

3

Vib.

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D

♯



Vib.

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63 **molto espressivo**

Bsn. *mf* 3

Vib. *mf* 3

Hp. *mf* F F# 3

66

Bsn.

Vib.

Hp. Gb F C H

68

Bsn. 3 tr

Vib.

Hp. Hb

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70 Calmo

Bsn. *pp*

Vib. *pp* *Red.*

Hp. H C# Ab

72

Bsn. 3

Vib. 6

Hp. A G Hb

73

Bsn. 3

Vib.

C E H

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75

Bsn.

Vib.

Hp.

Ped.

6

6

6

6

6

6

77

Bsn.

Vib.

Hp.

Ped. *non rit.*

6

6

6

6

6

6



II

Cold Smoke

Allegro con moto ♩ = 96

Bassoon

Marimba

Harp

f

f

Bsn.

Mar.

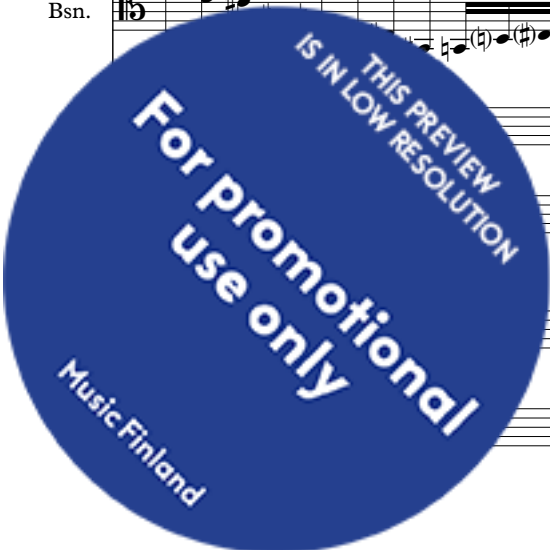
Hp.

f

Bsn.

mf

f



7 **A**

Bsn. *mf*

Mar. *molto ritmico*

Hp. *mf* *molto ritmico*

dampen only when musically necessary

10

Bsn.

Mar.

Hp.

C G#

F#

A

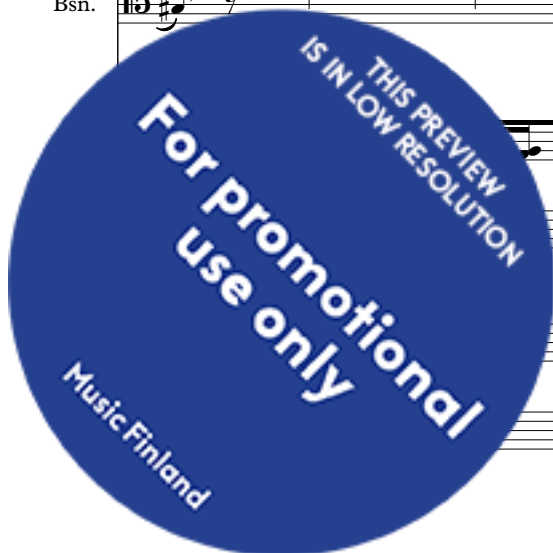
13

Bsn.

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15

Bsn.

tr

mp

3

Mar.

p

Hp.

E A# C#

p *f*

17

Bsn.

B

f

Mar.

f

Hp.

p *f*

19

Bsn.

6

f

Mar.

f

Hp.

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21

Bsn.

6 6 3

sub mf

Mar.

fp *sub mf*

Hp.

mf G#

23

Bsn.

Mar.

Hp.

Ab F G

25

Bsn.

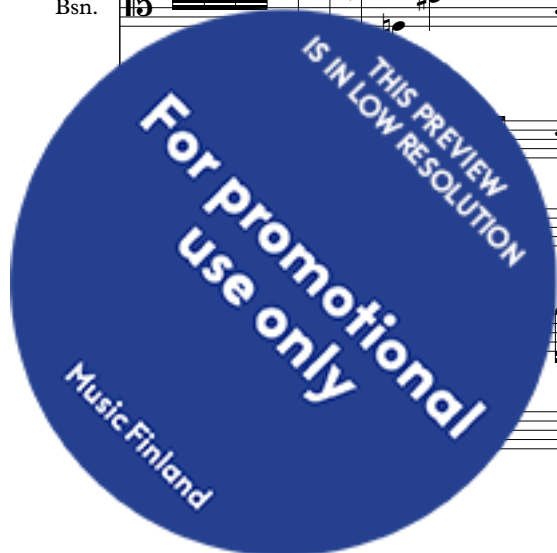
3 3 3

calming

calming

l.v. sempre

calming





Calm but still rythmical

28

Bsn.

Mar.

Hp.

Hb

p

p

l.v. sempre

33

Bsn.

p espressivo

3

Mar.

Hp.

H

E_b

Hb

E

37

Bsn.

tr

3

H

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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.*

Hb

44

Bsn.

Mar.

Hp. A

47

Bsn. *cresc. sempre*

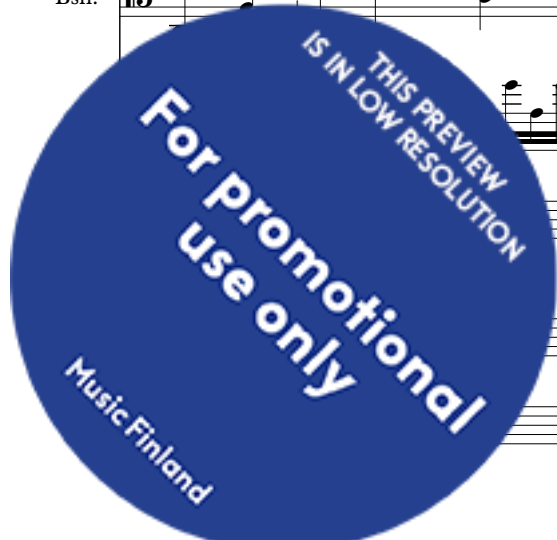
cresc. sempre

cresc. sempre

6

cresc. sempre

vd



50

Bsn. **D**

Mar.

Hp.

f

f

gliss.

f

52

Bsn.

Mar.

Hp.

mf

mf

mf

G#

55

Bsn.

Mar.

Hp.

tr

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57

Bsn.

Mar.

Hp.

Measures 57-58. Bsn. part features triplets and slurs. Mar. and Hp. parts have steady eighth-note patterns.

59

Bsn.

Mar.

Hp.

Measures 59-60. Bsn. part features a triplet and a slur. Mar. and Hp. parts have steady eighth-note patterns.

61

Bsn.

Mar.

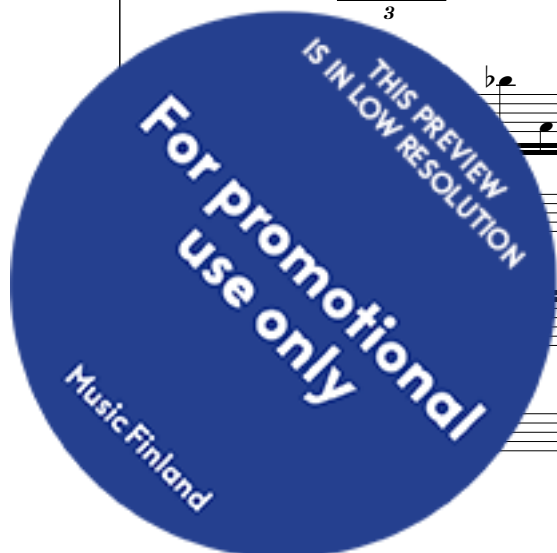
Hp.

poco meno

poco meno

poco meno

Measures 61-63. Bsn. part features a triplet and a slur. Mar. and Hp. parts have steady eighth-note patterns. The tempo marking *poco meno* appears three times.



63

Bsn.

Mar.

Hp.

G

65

Bsn.

Mar.

Hp.

Ab

p

68

Bsn.

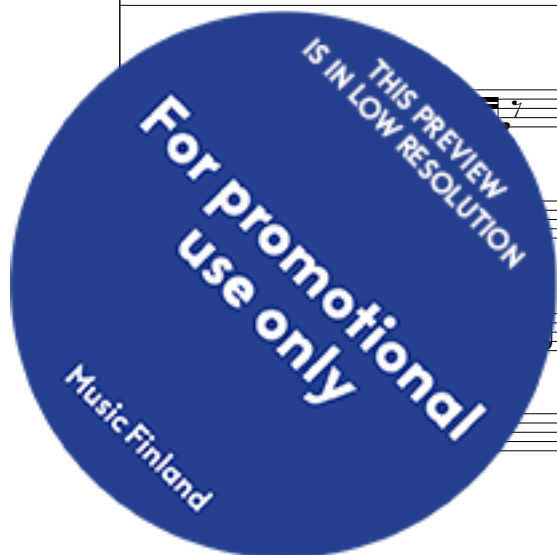
Mar.

Hp.

E

mf

H



71

Bsn.

Mar.

Hp.

C



74

Bsn.

Mar.

Hp.

3

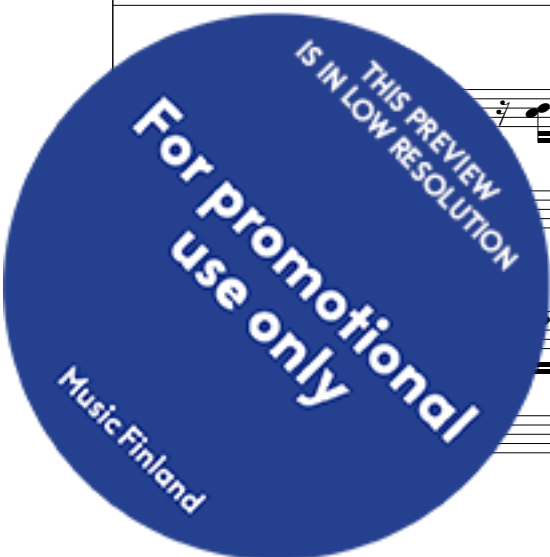
f



76

Bsn.

A



78

Bsn. *mf*

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

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

81

Bsn. *f* *mf*

Mar. *sub f* *sub mf*

Hp. *sub f* *sub mf*

84

Bsn. *tr*

Mar.

Hp.

Gb l.v. sempre

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88

Tempo primo

Bsn.

Mar.

Hp.

G

p

p

91

Bsn.

Mar.

Hp.

Gb

Hb

f

f

f

93

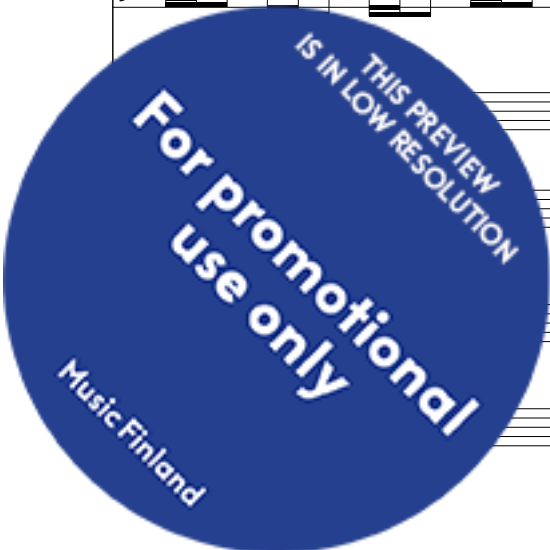
Bsn.

Mar.

Hp.

Db

Eb



96

Bsn.

f

Mar.

mf molto ritmico

Hp.

mf molto ritmico

E G H

99

Bsn.

3

Mar.

3

Hp.

D

102

Bsn.

3 3 6 3 3 3 3

Mar.

3

Hp.

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105

Bsn. *ff*

Mar. *ff*

Hp. *ff*

A

C#

A#

107

Bsn.

Mar.

Hp.

109

Bsn.

