

Timothy Ferchen

# Four Nocturnes

for marimba

1998



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# 4 NOCTURNES

FOUR NOCTURNES was composed in 1998 for a 5 octave solo marimba.

The choice of mallets has been left to the performer.

While these pieces having nothing to do with jazz, phrasings should be treated more in a jazz style than in a standard "classical" style.

The tempos given are not absolutes, and are not to be kept strict.  
This is especially true for the 1st and 3rd Nocturnes.

**REMEMBER:**

ACCIDENTALS REFER TO NOTES IN THE SAME MEASURE,  
ONLY IN THE SAME OCTAVE



a ripple roll



# Nocturnes

## I

Freely and expressively  $\text{♩} = 50$

Tim Ferchen

mf      mp      mf      p

f      piuf

meno f      poco rall.      mp

18 dance like  $\text{♩} = 126$

18

freely      3      5      5



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calmer  $\text{♩} = 90$

more freely, calmer  $\text{♩} = 80$

28

slower  $\text{♩} = 72$

Tempo primo

31

34

37



## II

**Decisively and rhythmic**  $\text{♩} = 80$

**f**

**5** **mf** *dim.* **3**  **$\swarrow f$**  **poco rall.**

**a tempo** **5** **mp**  **$\frown f$**

**11**

**14** **very free and flowing**  $\text{♩} = 120$  **N.B.** **simile** **pp**

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**N.E.** **With notes. No break. Use ripple roll**

4 22

25

28      **meno mosso**  $\text{♩}=100$   
*poco rall.*

31

33      **a tempo**  $\text{♩}=120$   
*accel.*

36

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42

45

slowing down

48

a tempo

52

accel. molto

cresc.

55

rall. sempre

3 3

59

Tempo primo



strict

6

68

Musical score page 6, measures 68-70. Treble and bass staves show eighth-note patterns. Measure 68 ends with a fermata over the bass note.

71

71

Musical score page 6, measures 71-72. Treble and bass staves show eighth-note patterns. Measure 71 ends with a fermata over the bass note. Measure 72 begins with a dynamic marking "piu f" above the bass staff.

73

73

Musical score page 6, measures 73-74. Treble and bass staves show eighth-note patterns. Measure 73 ends with a fermata over the bass note. Measure 74 begins with a dynamic marking "ff" below the bass staff.

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## III

slow and expressive  $\text{♩} = 50$

Musical score page 1. Treble and bass staves. Dynamics: *p*, *mf*. Measure 1: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 2. Treble and bass staves. Dynamics: *mp*, *mf*. Measure 5: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 3. Treble and bass staves. Dynamics: *pp*. Measure 9: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 4. Treble and bass staves. Dynamics: *mf*, *f*. Measure 13: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 5. Treble and bass staves. Dynamics: *mf*, *faster*,  $\text{♩} = 126$ , *mp*. Measure 17: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

Musical score page 6. Treble and bass staves. Dynamics: *sl.*, *slower*, *agitato*,  $\text{♩} = 126$ , *cresc. e accel.*, *6*. Measure 21: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs; bass staff has eighth-note pairs.

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slower, relaxed

*f* *rall.*

*mp*

*p*

*still slower*

*p*

*tempo I*

*p*

39

43

47

This section contains three staves of musical notation for piano. Measure 39 starts with a forte dynamic (f) and a 'rall.' (rallentando) instruction, followed by a measure of rests and a dynamic of mp. Measure 43 is labeled 'still slower' and features a dynamic of p. Measure 47 begins with a dynamic of p. The notation includes various note heads, stems, and accidentals, with measure 47 concluding with a key change to G major indicated by a 'G' symbol.



## IV

**Fast with passion**  $\text{♩} = 132$

4

6

8

11

14

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simile



10  
19

simile

22

TO CODA

25

dim.

28

simile

31

1.

34

2.

poco cresc.



40

*poco a poco cresc.*

43

46

49

52

*mp*

55

*simile*



12

61

poco a poco cresc.

64

f

67

rall.

4

2

69

$\text{♩} = 72$

mp

pp

mf

//

76

p

pp

mf

//

84

p

rall.

mf

pp



95 > > > simile  
poco a poco accel. e cresc.

This section contains three measures of musical notation. The first measure starts with a dynamic 'poco a poco accel. e cresc.' followed by a 'simile' instruction. The subsequent measures continue the eighth-note pattern with increasing dynamics and a tempo increase indicated by 'accel.'. The music is written for two voices (treble and bass) on five-line staves.

98

This measure continues the eighth-note pattern established in the previous measures, maintaining the dynamic and tempo markings from the start of the section.

101

This measure continues the eighth-note pattern with a key change indicated by a sharp sign in the bass staff.

D.C. al Coda

104 rall.

This measure concludes the section with a dynamic 'rall.', followed by a repeat sign and the instruction 'D.C. al Coda', indicating a return to the beginning of the piece.



14  
106

Coda

*mp*

*cresc sempre*

*simile*

*mf*

109

*cresc.*

112

*f*

115

117

119

*ff*

