

Timothy Ferchen

4 Marimba Duets

for Miquel Bernat

2025



Music Finland

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4 Marimba Duets

for Miquel Bernat

These Duets are meant to be performed separately and not as a suite.
However performing two of them is a possibility.

These duets for marimba contain various technical challenges pertaining to marimba playing. The most common of these is the challenge of playing two mallet lines while having to hold 4 mallets.

Balance between the marimbas is utmost throughout the pieces. It's possible that some alterations of the written dynamics must be used in order to preserve the absolute balance needed. This of course extends to any interpretation that the players wish to do. Think of the music as being played by one performer.

The choice of mallets is extremely important. Since the music often covers the entirety of marimba range the problem of which mallets to use becomes an issue. Generally speaking the mallets should not be too hard. Use mallets that produce the fullest sound possible in all of the ranges. In any case it is imperative that both players use identical mallets, and they should decide between themselves the best solution.

The second duet contains short elements which are separated by blank space. Each short phrase is performed completely freely, the written rhythmic notation is only a loose guide to the performance. However the music between ms. 53-73 is to be played in tempo as written.

The third duet contains a pulse figure almost entirely throughout the piece. Try to bring this pulse to the surface as much as possible. It should act as a metronome throughout, not overplayed, but constant.

Two 5 octave marimbas are needed

are respectfully dedicated to Miquel Bernat



4 Marimba Duets

for Miquel

Tim Ferchen

I

The Persistence of Time I

♩. = c. 50-56

Marimba I

mp

Marimba II

mp

with ratan stick end

accent the moving notes only

9 (dead stroke)

I

Mar. I

II

16

Mar. I

Mar. II



27

Mar. I

Mar. II

34

Mar. I

Mar. II

change to mallet head

43

x times

mp

Mar. I

Mar. II

x times

mp

50

Mar. I

Mar. II

mf

mp

mp



63

Mar. I

Mar. II

f *ff* *mf*

69

Mar. I

Mar. II

p *mp* *mp*

73

Mar. I

Mar. II

mf *pp*

76

Mar. I

Mar. II

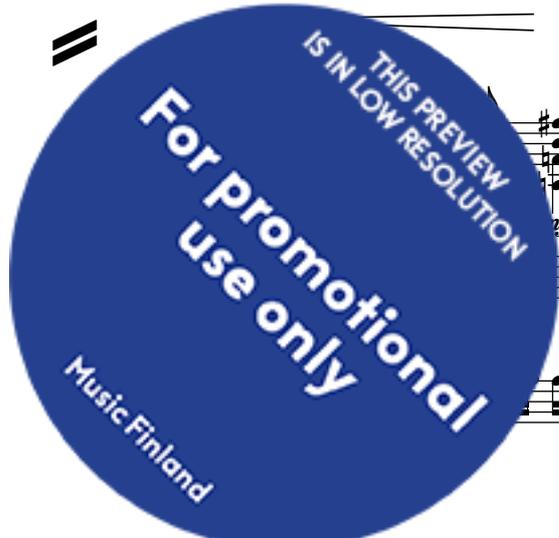
mf *p*

80

Mar. I

Mar. II

mf *mp* *p*



84

I

Mar. I

mf *pp* *p*

II

mf *pp* *p*

89

Mar. I

mf

Mar. II

mf

95

Mar. I

p

slight accent on moving note only

Mar. II

p

slight accent on moving note only

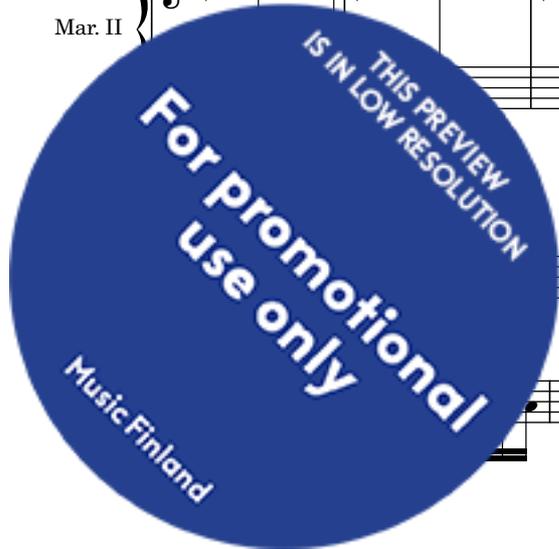
102

Mar. I

f

Mar. II

f *p*



117

I

Mar. I

Mar. II

mf

125

Mar. I

Mar. II

f

p

131

Mar. I

Mar. II

mp

mf

139

Mar. I

Mar. II

mf

f



154

Mar. I

mf

Mar. II

mf

160

I

Mar.

II

165

Mar. I

f

ppp

ff

mf

8va

Mar. II

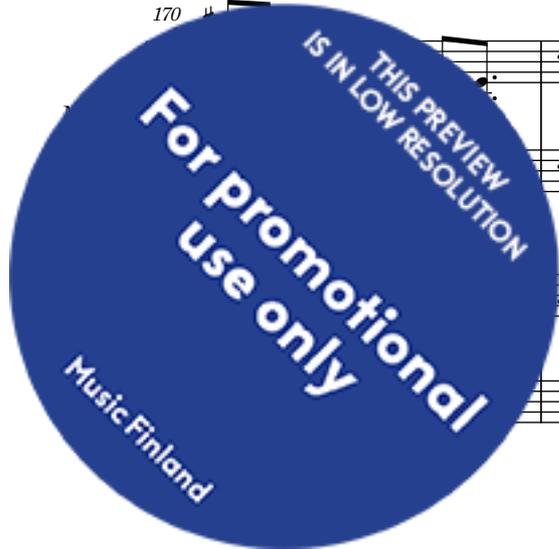
f

ppp

ff

mf

170



177

Mar. I

Mar. II



183

Mar. I

Mar. II



189

Mar. I

Mar. II

ppp

mp



mp

II

Very Freely (♩ = c. 50)

Mar. I 

Mar. II

Mar. I *mf* *3* *3* *5*

Mar. II *mp*

Mar. I *f* *3* *3* *3* *5* *3* *mp* *more intense still*

Mar. II *f* *mf* *5* *3*

Mar. I *f*

Mar. II *f* *5* *3*

Mar. I *mf*

Mar. II *mf* *5* *5* *3* *mp*

mf *molto* *f* *mf* *5*

mf *mf* *molto* *f* *p*



47

I

Mar. I

II

cresc. poco a poco

50

I

Mar. I

II

f

mf

♩ = 88 *accel.*..... *rall.*.....

52

Mar. I

Mar. II

mp

mf

f

pp

in tempo (♩ = c. 80)

55

I

Mar. I

II

mf

mp

6

6

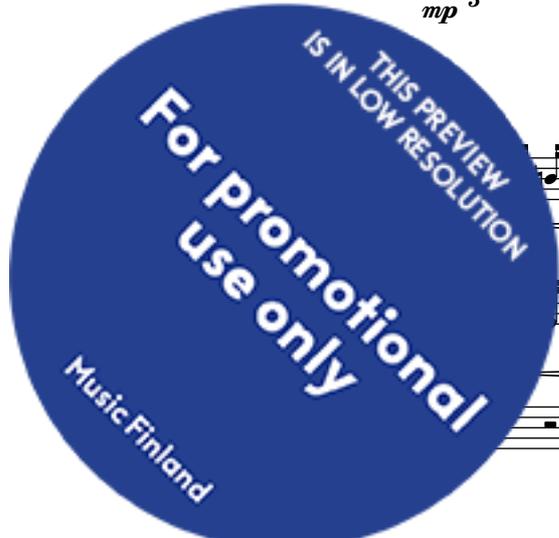
5

f

mf

mp

mf



60

Mar. I

Mar. II

62

Mar. I

Mar. II

64

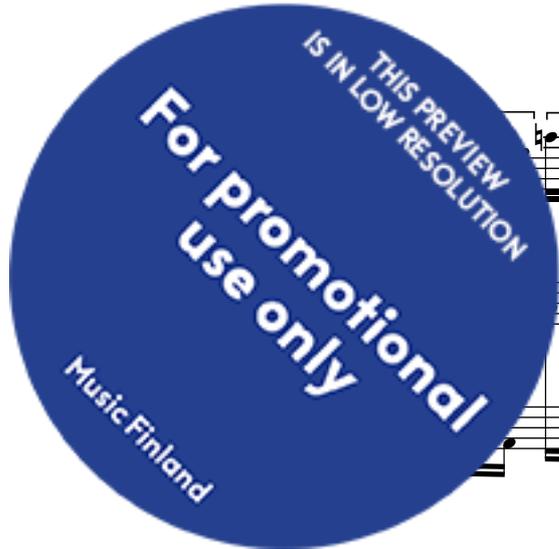
Mar. I

Mar. II

66

Mar. I

Mar. II



70

Mar. I

Mar. II

mp *dim.* *p*

72

Mar. I

Mar. II

rall.

Very Freely

Mar. I

Mar. II

mp *p*

Mar. I

Mar. II

tr *mp* *6*



Mar. I

Mar. II

tr *3* *6* *5*

89

Mar. I

Mar. II

94

Mar. I

Mar. II

96

Mar. I

Mar. II

97

Mar. I

Mar. II

mp *mf* *pp* *mf* *pp*

p *mf* *pp*

mf *pp*

rit..... a tempo

mp *mf* *p*



III

The Persistence of Time II

Relentlessly ♩ = 116-126

Marimba I

mf

Marimba II

mf

Mar. I

5

Mar. II

Mar. I

9

Mar. II



16

Mar. I

Mar. II

20

Mar. I

Mar. II

sub. p

24

I

Mar.

II

f

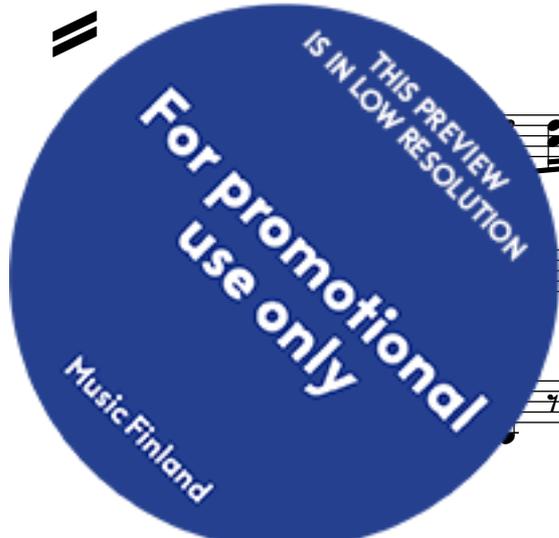
27

I

Mar.

II

sub. p



34

Mar. I

Mar. II

37

Mar. I

Mar. II

40

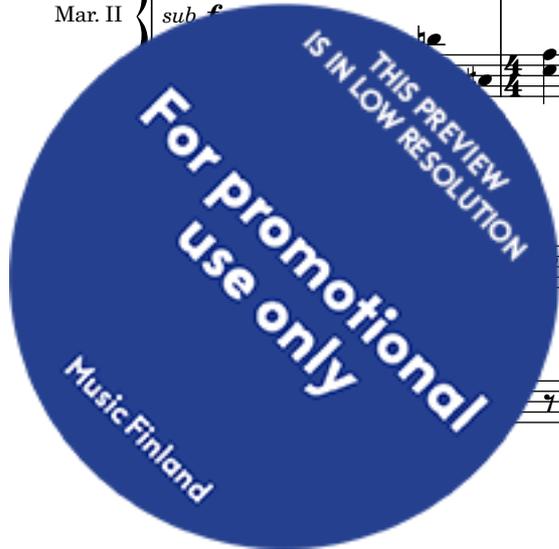
Mar. I

Mar. II

43

Mar. I

Mar. II



Mar. I

50

p

mp

Mar. II

Mar. I

53

pp

Mar. II

pp

Mar. I

56

mf

Mar. II

mf

Mar. I

58

p

Mar. II

Mar. I

Mar. II

Mar. I

Mar. II



62

Mar. I

mf

f

Mar. II

mf

f

64

Mar. I

mp

Mar. II

mp

66

I

Mar.

II

mf mp

mf mp

mf mp

mf mp

mf mp

mf mp



71

Mar. I

Mar. II

sub. mf

73

Mar. I

Mar. II

mp

p

77

Mar. I

Mar. II

mf

p

81

Mar. I

Mar. II

pp



IV

Con moto ♩ = 104-112

Marimba I *poco f*

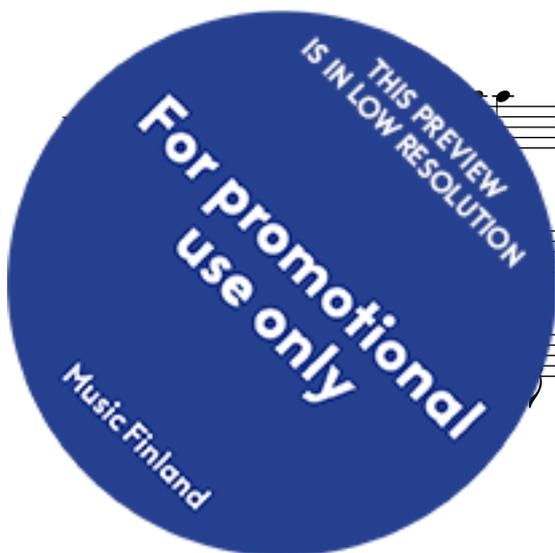
Marimba II *poco f*

Mar. I

Mar. II

Mar. I

Mar. II



Mar. I

Mar. II

21

mp

mp

Mar. I

Mar. II

25

mf

mf *p*

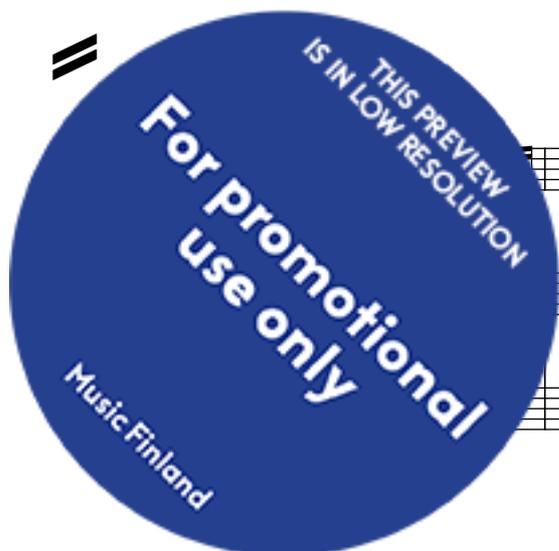
Mar. I

Mar. II

30

mf p *mf p* *mf*

mf p *mf p* *mf* *p* *mf* *p* *mf*



Mar. I *f* *p*

Mar. II *f* *p*

Mar. I *p*

Mar. II *p*

Mar. I *mp*

Mar. II *p*

Mar. I *mf*

Mar. II *mp* *mf*



f *f*

57

Mar. I *mp* *f*

Mar. II *mp* *f*

61

Mar. I

Mar. II

65

I

Mar. II

p *mp*

69

Mar. I

Mar. II *pp* *mp* *pp* *mp*



73

pp *mp* *pp*

75

Mar. I

Mar. II

mp

pp

78

Mar. I

Mar. II

mp

pp

mp

mf

pp

81

Mar. I

Mar. II

mp

mp

pp

mp

84

Mar. I

Mar. II



92

Mar. I

Mar. II

mp *f*

95

Mar. I

Mar. II

Adagio ♩ = 56

fp *mf* *p*

99

Mar. I

Mar. II

p *mf*

102

103

104

105

mp *mf*



102

Mar. I *mf* 6 6 6 6 6 6 6 6 *f*

Mar. II *f* 3 3 3 3 3 3 3 3

104

Mar. I *ff* 6 6 6 6 *allarg.* *Tempo I*

Mar. II *ff* 6 6 6 6

107

Mar. I *mf*

Mar. II *mf*

111

Mar. I *f*

Mar. II *f*

mp



118

Mar. I

Mar. II

mf

122

Mar. I

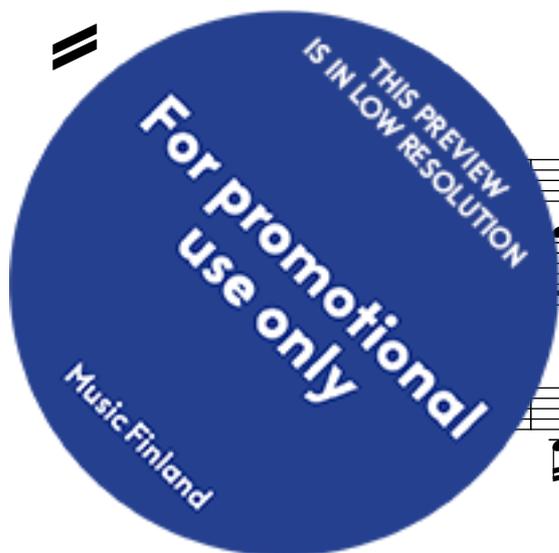
Mar. II

f

125

Mar. I

Mar. II



133

Mar. I

Mar. II

136

Mar. I

Mar. II

139

Mar. I

Mar. II

143

Mar. I

Mar. II

