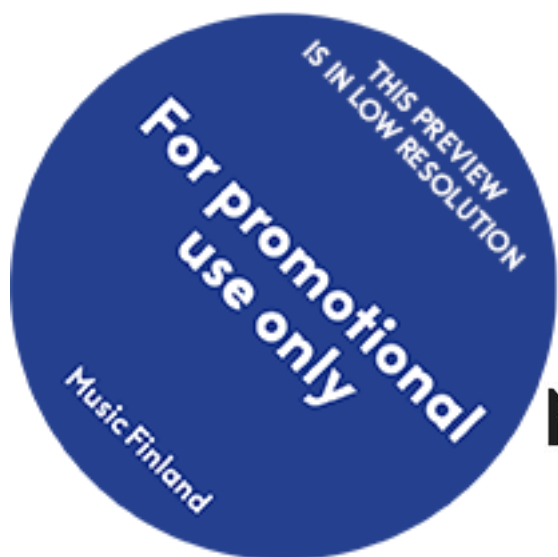


Timothy Ferchen

# Music for Four Marimbas

2018



**Music Finland**

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# Music For Four Marimbas

Music For Four Marimbas is written for the following marimbas:

2 Marimbas of 5 octaves

2 Marimbas of 4 1/3 octaves

It is also possible to use a 4 octave marimba for the 1st marimba part.

For the most part marimba 1 plays in the highest register. Marimbas 2 an 3 play in more of the middle of the instrument, and marimba 4 plays the lower part of the instrument. I've tried to help the choice of mallets easier by constricting the playing area. However this was not always possible so mallet changes will be necessary.

The choice of mallets is up to the players, but try to get the best sound from the area of the instrument that you are playing in.

This piece is dedicated to my friend Miguel Bernat



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Music Finland

# MUSIC FOR FOUR MARIMBAS

Tim Ferchen

♩ = 72

Marimba 1

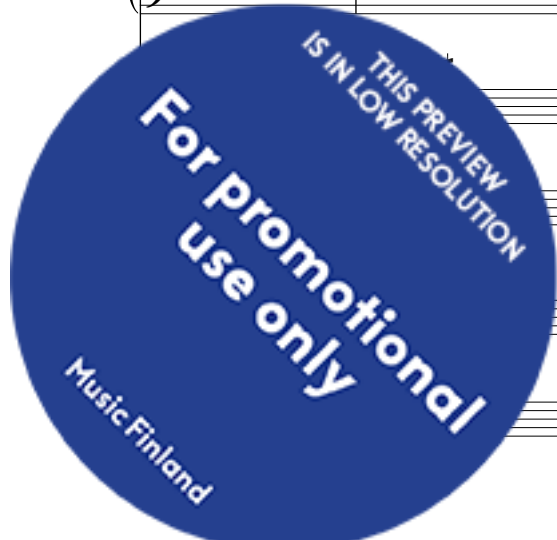
Marimba 2

Marimba 3

Marimba 4

Mar. 1

Mar. 2



11

Mar. 1

*mp*

Mar. 2

*mp*

Mar. 3

Mar. 4



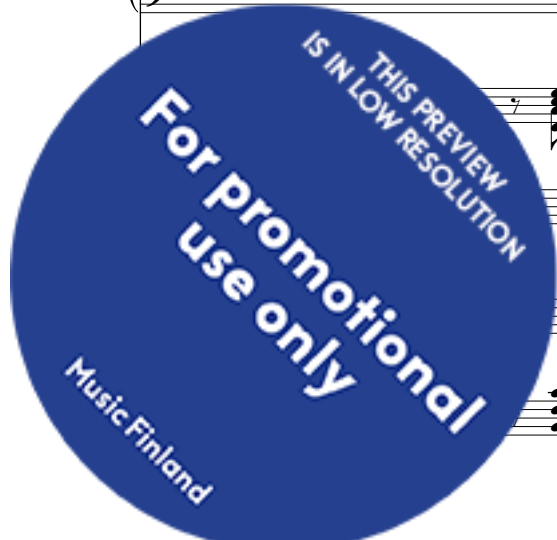
14

Mar. 1

*ppp* *mp*

Mar. 2

*ppp* *mp*



Mar. 1

Mar. 2

Mar. 3

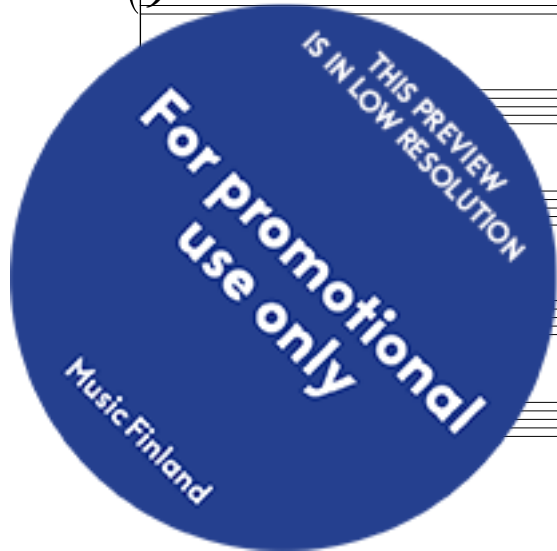
Mar. 4



**A**

Mar. 1

Mar. 2



24

Mar. 1

Mar. 2

Mar. 3

Mar. 4

*mf* *ppp* *mf*

*mf* *ppp* *mf*

*mf*

*mf*



27

Mar. 1

Mar. 2

Mar. 3

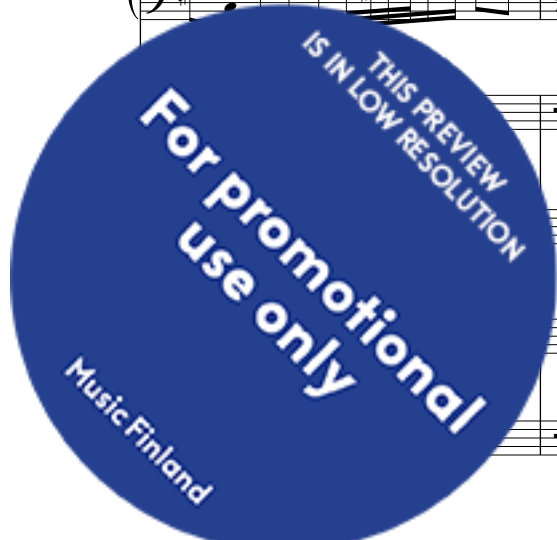
Mar. 4

*pp* *mp*

*pp*

*mf* *mp*

*mf* *mp*





poco accel.

31

Mar. 1

*poco a poco cresc.*

*cresc. sempre*

2+3+2+2

Mar. 2

*mf*

2+3+2+2

Mar. 3

*poco a poco cresc.*

*cresc. sempre*

2+3+2+2

Mar. 4

*poco a poco cresc.*

*cresc. sempre*

2+3+2+2



**B** ♩ = 92

35

2+2+3

Mar. 1

*f*

*mf*

2+2+3

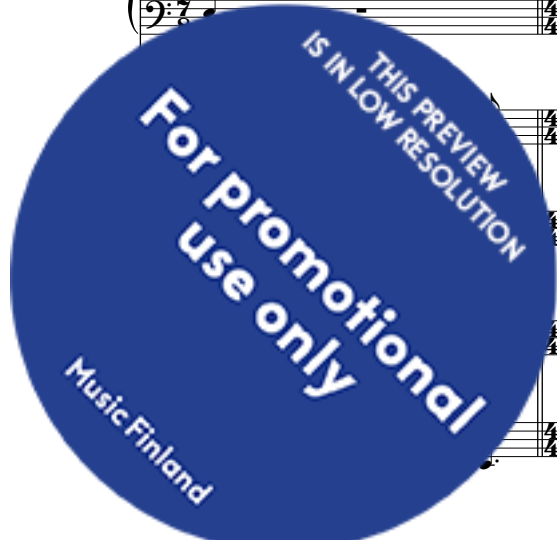
Mar. 2

*f*

*f sempre*

*f sempre*

*f sempre*



38

Mar. 1

Mar. 2

Mar. 3

Mar. 4

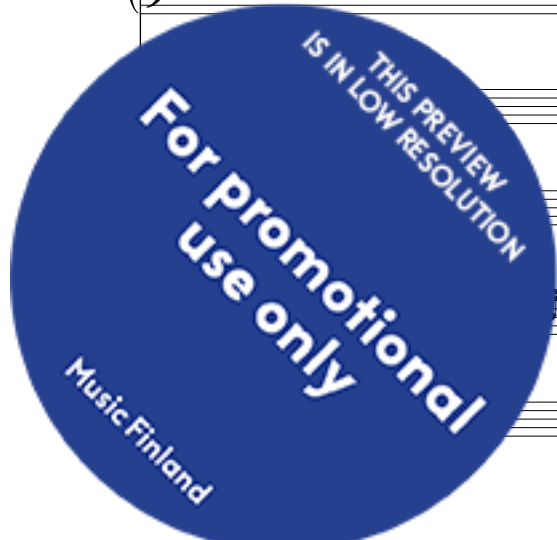


41

Mar. 1

Mar. 2

*f* — *mf*



44

Mar. 1

Mar. 2

Mar. 3

Mar. 4

*p*

*f*

*p*

*mp*

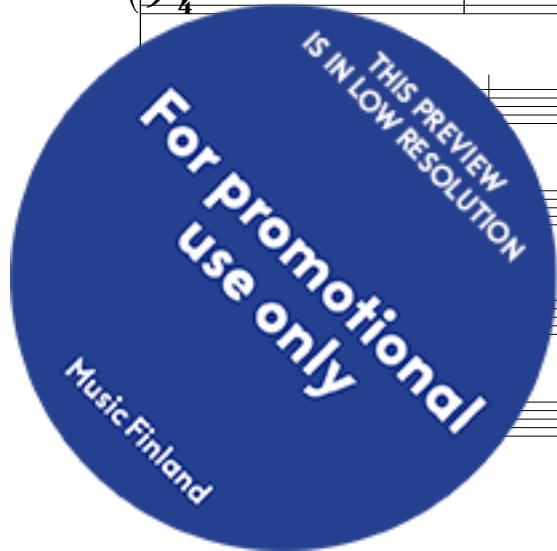
*mp*



47

Mar. 1

Mar. 2



52

Mar. 1

Mar. 2

Mar. 3

Mar. 4



57

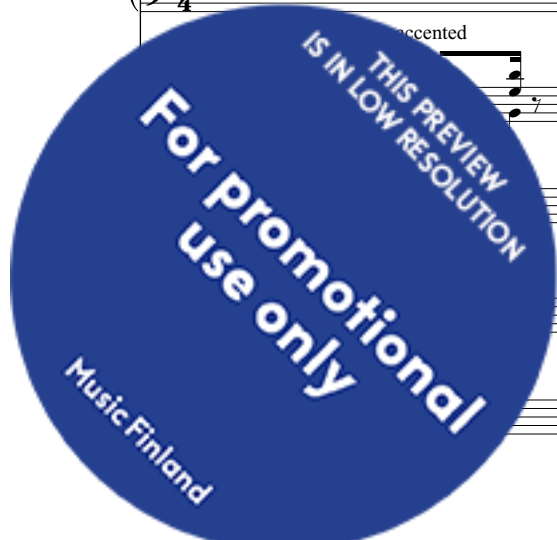
Mar. 1

Mar. 2

accented

**C**

*meno mf*



60

4

Mar. 1

Mar. 2

Mar. 3

Mar. 4



63

3+2+2

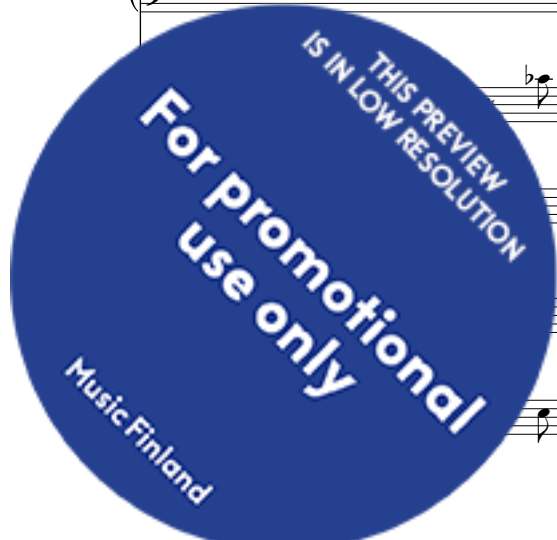
3+2+2

3+2+2

3+2+2

Mar. 1

Mar. 2



66

Mar. 1

Mar. 2

Mar. 3

Mar. 4

**D**

*fp*

*piu f*

*p*

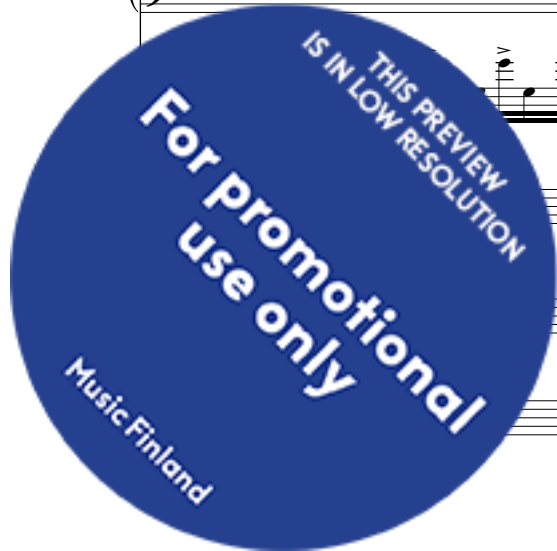
*piu f*



69

Mar. 1

Mar. 2



72

Mar. 1

Mar. 2

Mar. 3

Mar. 4

75

Mar. 1

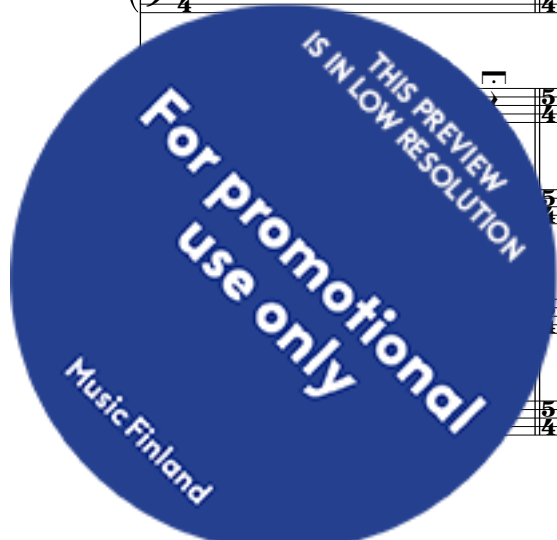
Mar. 2

Mar. 3

Mar. 4

**E**

$\text{♩} = 60$



Mar. 1

Mar. 2

Mar. 3

Mar. 4

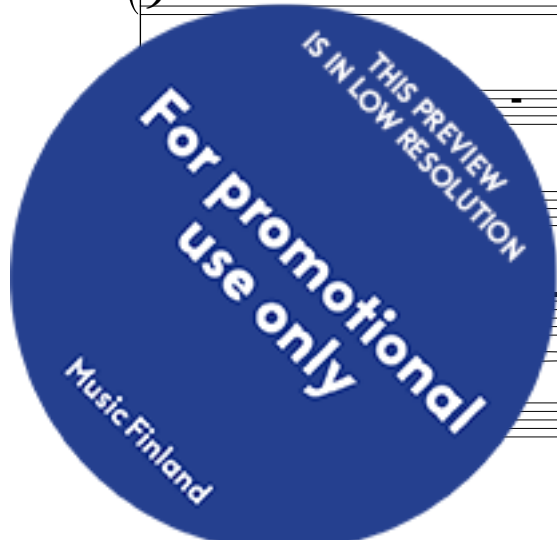


Mar. 1

Mar. 2

Mar. 3

Mar. 4





82

Mar. 1

Mar. 2

Mar. 3

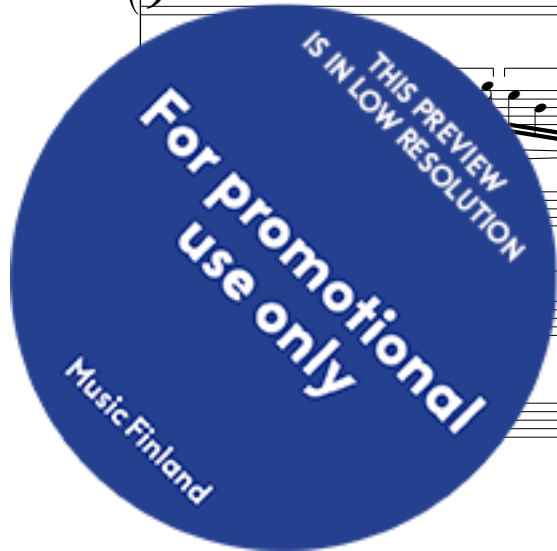
Mar. 4



85

Mar. 1

Mar. 2



87

Mar. 1

Mar. 2

Mar. 3

Mar. 4

ppp

ppp

ppp

ppp



90

Mar. 1

Mar. 2

Mar. 3

Mar. 4

**F**

*mf*

*ppp*

*mf*

*p*

*ppp*

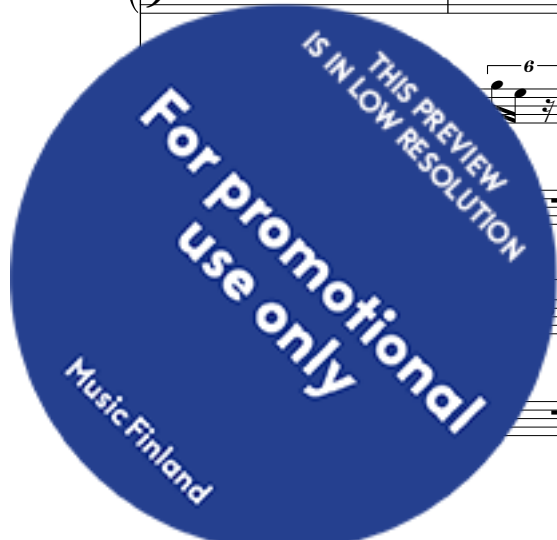
*mf*

*p*

*ppp*

*mf*

*ppp*



Mar. 1

Mar. 2

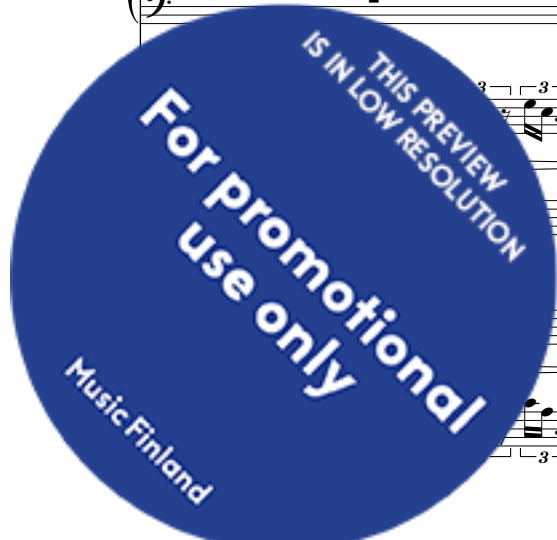
Mar. 3

Mar. 4



Mar. 1

Mar. 2



101

Mar. 1

*mf* *pp*

Mar. 2

*mf* *pp*

Mar. 3

*mf* *ppp*

Mar. 4

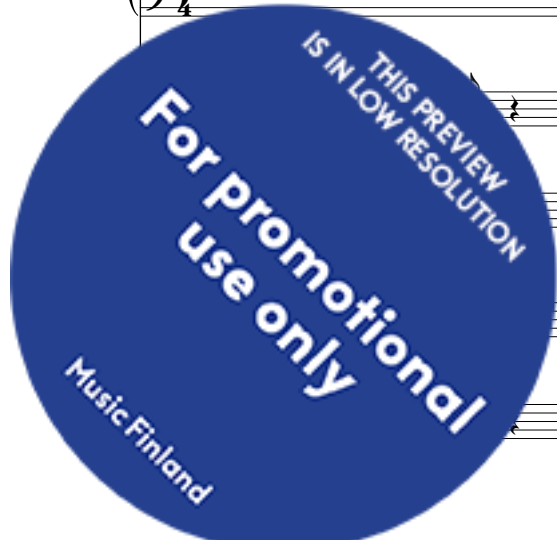
*mf* *ppp*



103

Mar. 1

Mar. 2



106

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Musical score for measures 106-108. Mar. 1 and 2 play sixteenth-note runs with '6' fingerings. Mar. 3 and 4 play chords with eighth notes.

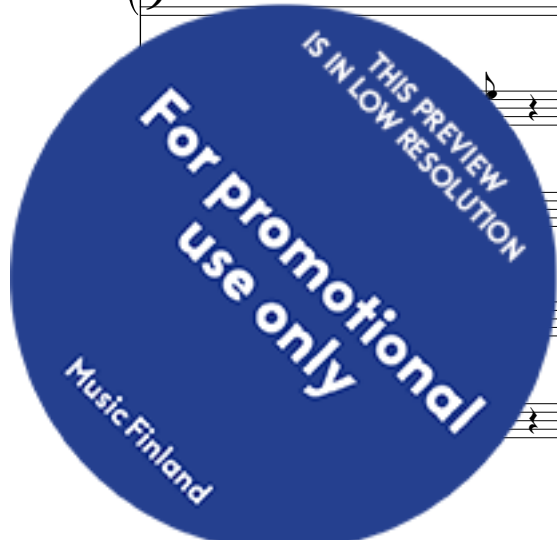


109

Mar. 1

Mar. 2

Musical score for measures 109-111. Mar. 1 and 2 play sixteenth-note runs with '6' fingerings. Mar. 3 and 4 play chords with eighth notes. A 3/4 time signature change occurs at measure 110.





118

Mar. 1

Mar. 2

Mar. 3

Mar. 4

*ff*

*ff*

*ff*

*ff*



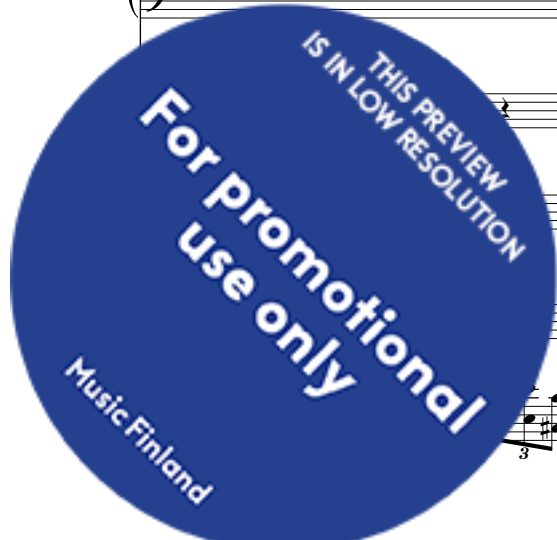
121

Mar. 1

Mar. 2

Mar. 3

Mar. 4



124

Mar. 1

Mar. 2

Mar. 3

Mar. 4

*mp*

*mp*

*mp*

*mp*

3+2+2

3+2+2

3+2+2

3+2+2



129

Mar. 1

Mar. 2

*mf*

*f*

*p*

*f*

*p*

2+2+3

2+2+3

*mp*

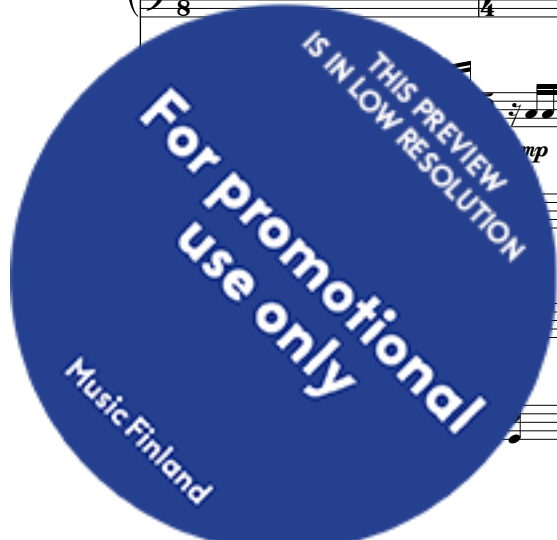
*f*

*p*

*f*

*p*

**H**





poco accel.

133

Mar. 1

Mar. 2

Mar. 3

Mar. 4



I

137

Mar. 1

Mar. 2

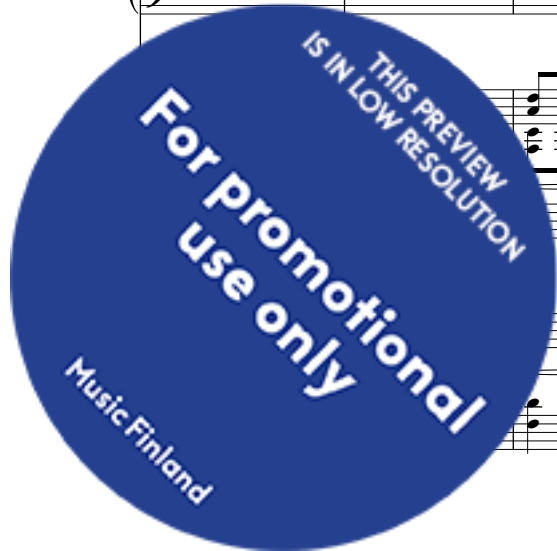
Mar. 3

Mar. 4

*J* = 88

*ff*

*piu f*



143

Mar. 1

Mar. 2

Mar. 3

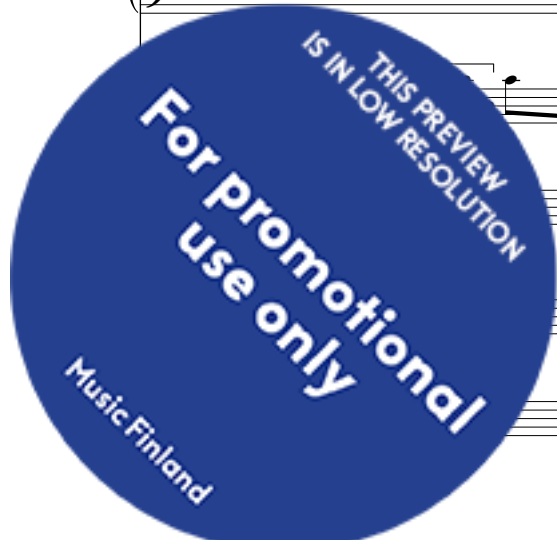
Mar. 4



147

Mar. 1

Mar. 2



150

Mar. 1

Mar. 2

Mar. 3

Mar. 4



**J**

153

Mar. 1

Mar. 2

Mar. 3

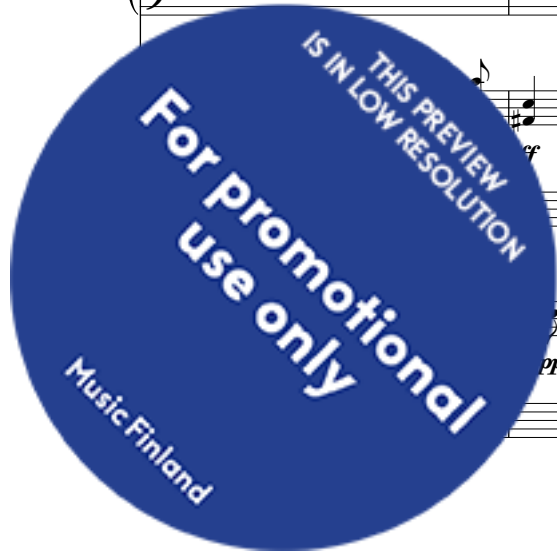
Mar. 4

*pp sub.*

*ff*

*p*

*pp sub.*



157

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Musical score for measures 157-160, parts Mar. 1-4. The score is in 4/4 time and features a key signature of one sharp (F#). Mar. 1 has a melodic line in the treble clef and rests in the bass. Mar. 2 has a melodic line in the treble clef and rests in the bass. Mar. 3 has a melodic line in the treble clef and a bass line in the bass clef. Mar. 4 has a rhythmic line in the treble clef and rests in the bass. The score includes a double bar line at measure 158 and a key signature change to 3/4 time at measure 159.

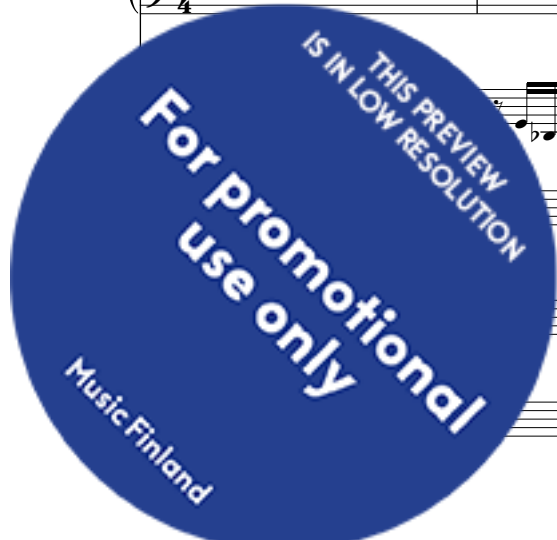


160

Mar. 1

Mar. 2

Musical score for measures 160-163, parts Mar. 1-2. The score is in 4/4 time and features a key signature of one sharp (F#). Mar. 1 has a melodic line in the treble clef and rests in the bass. Mar. 2 has a melodic line in the treble clef and rests in the bass. The score includes a double bar line at measure 161 and a key signature change to 3/4 time at measure 162.



164

Mar. 1

Mar. 2

Mar. 3

Mar. 4

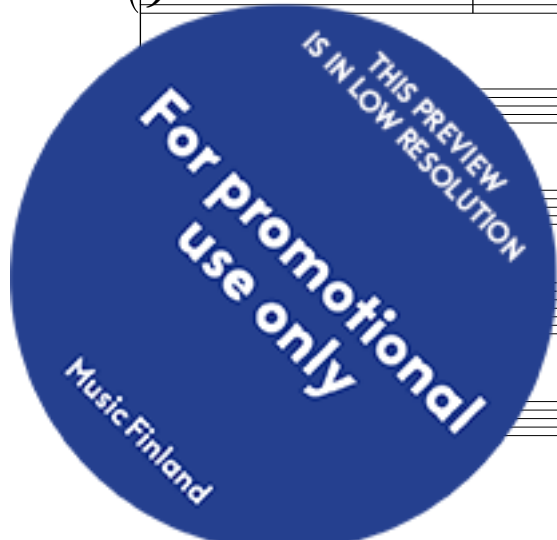


**K**

168

Mar. 1

Mar. 2





180

2+2+2+3

Mar. 1

Mar. 2

Mar. 3

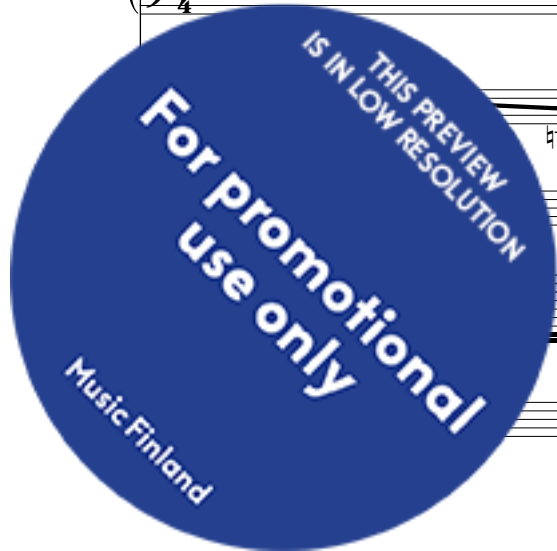
Mar. 4



183

Mar. 1

Mar. 2



186

Mar. 1

Mar. 2

Mar. 3

Mar. 4



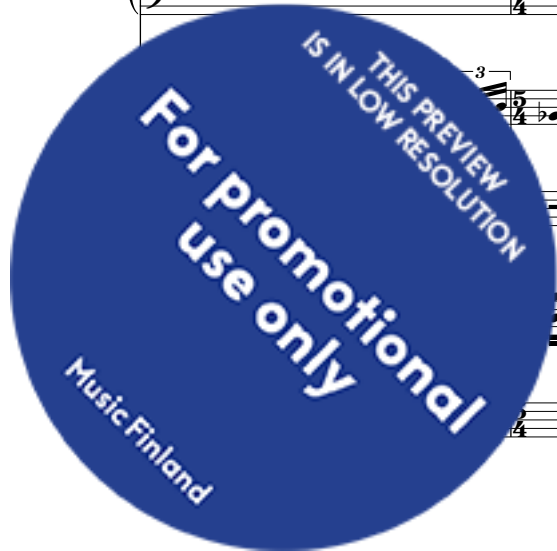
189

Mar. 1

Mar. 2

Mar. 3

Mar. 4





192

2+2+3

Mar. 1

Mar. 2

Mar. 3

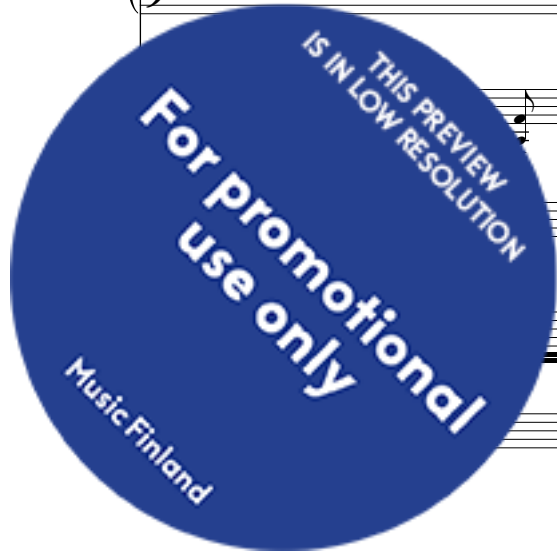
Mar. 4



195

Mar. 1

Mar. 2



**L**

199

Mar. 1 *f* *mp*

Mar. 2 *ff* *mf*

Mar. 3 *ff* *mf*

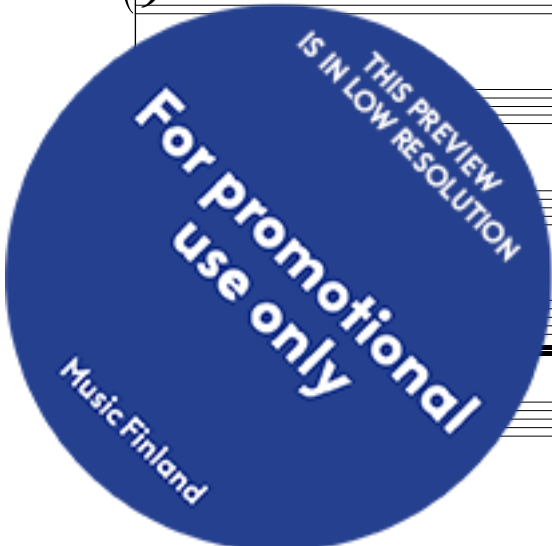
Mar. 4 *f* *mp*

==

203

Mar. 1

Mar. 2



207

Mar. 1

Mar. 2

Mar. 3

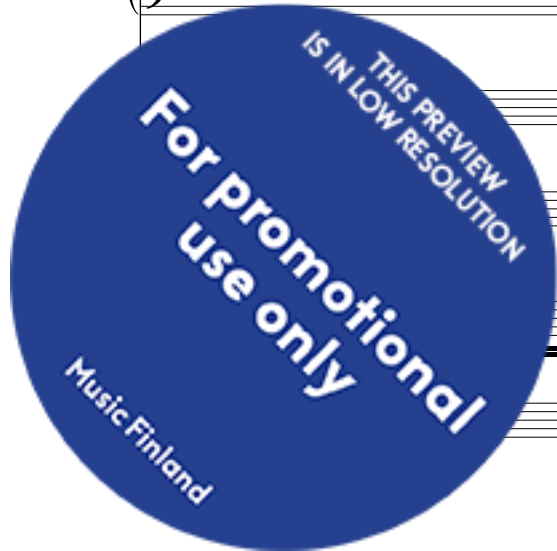
Mar. 4



211

Mar. 1

Mar. 2



215

Mar. 1

Mar. 2

Mar. 3

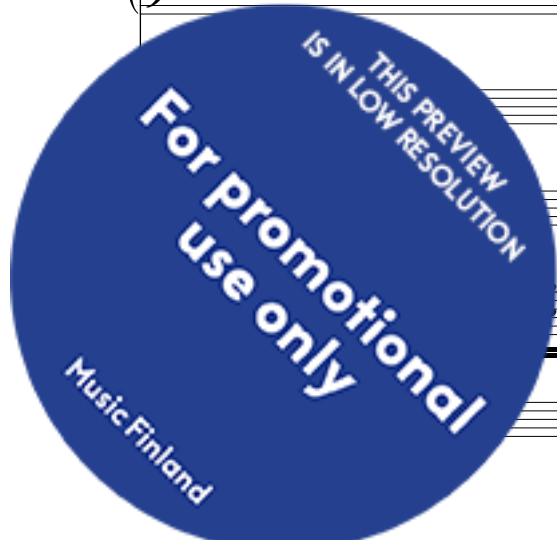
Mar. 4



219

Mar. 1

Mar. 2



223

Mar. 1

Mar. 2

Mar. 3

Mar. 4



228

Mar. 1

Mar. 2

2+2+3

*p*

*pp*

*mp*

*ppp*

