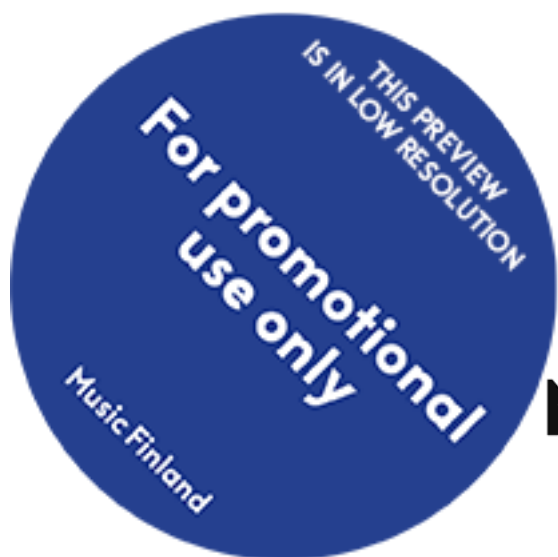


Timothy Ferchen

Music for a Day Gone By

For solo marimba and 6 brass instruments

2017/2025



Music Finland

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Music for a Day gone By

The idea for the piece was quite clear to me from the start. Since it was a piece for brass and marimba, I felt that the number of brass instruments used had to be restricted to 6 players.

It was this idea of a small brass group that gave me the name for the piece and the style that it was to be written in. In older times, small brass groups would perform summer concerts in parks. There was very often a soloist performing and often that soloist was a xylophone player. The pieces were usually very virtuosic, the soloist playing a fast running figures up and down the instrument while the accompaniment is used as a very simple background to spell out the harmonic and rhythmic structure.

Instrumentation:

Marimba of at least 4 1/2 octaves

2 Bb cornets

2 French Horns in F

Euphonium in bass clef

Tuba in Bb

The instruments used are perhaps unusual for a brass group, but I felt that the brass would not as easily overpower the marimba. However it's important to control the brass dynamics to avoid covering the soloist.



THIS PREVIEW
IS IN LOW RESOLUTION

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Music Finland

Music for a Day Gone By

Tim Ferchen
(revised 2025)

Slow and freely
quasi cadenza

Marimba

First system of musical notation for the Marimba part. It features a single staff with a treble clef. The music begins with a *p* dynamic marking. There are several measures of eighth-note patterns, followed by a *poco* marking and another *p* dynamic. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a sixteenth-note pattern with a *p* dynamic, and another fermata.

Mar.

Second system of musical notation for the Marimba part, consisting of two staves (treble and bass clefs). It starts with a *mf* dynamic and a five-measure rest. The music then begins with a *p* dynamic. There are several measures of eighth-note patterns, followed by an *accel.* marking and a *rall.* marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a triplet of eighth notes and a *p* dynamic.

Mar.

Third system of musical notation for the Marimba part, consisting of two staves. It features several measures of eighth-note patterns, followed by a *mp* dynamic marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a five-measure rest and a *p* dynamic.

Mar.

Fourth system of musical notation for the Marimba part, consisting of two staves. It starts with a *mf* dynamic. There are several measures of eighth-note patterns, followed by a *p* dynamic marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a five-measure rest and a *p* dynamic.

Mar.

Fifth system of musical notation for the Marimba part, consisting of two staves. It features several measures of eighth-note patterns, followed by a *p* dynamic marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a five-measure rest and a *p* dynamic.

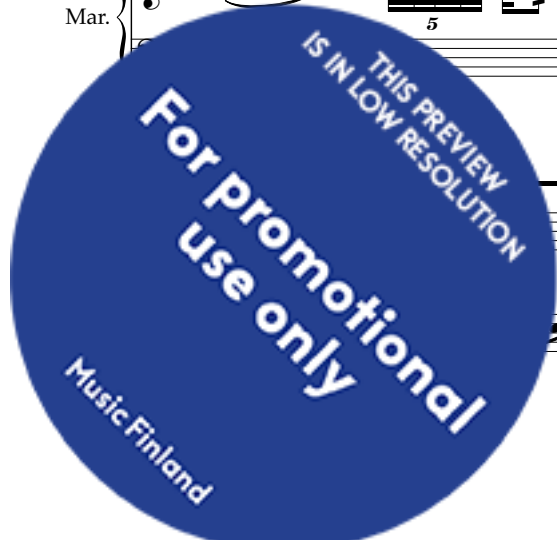
Mar.

Sixth system of musical notation for the Marimba part, consisting of two staves. It features several measures of eighth-note patterns, followed by a *p* dynamic marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a five-measure rest and a *p* dynamic.

poco accel.

rit.

Seventh system of musical notation for the Marimba part, consisting of two staves. It features several measures of eighth-note patterns, followed by a *f* dynamic marking. A slur covers a group of notes, and a fermata is placed over the final note of this group. A measure rest is followed by a *p* dynamic and a *pp* dynamic.



a tempo

Mar. *pp*

Mar. *f* *mf* *mp* *p* *mf*

Mar. *p* *accel.* *rit.* *f*

A Allegro ♩ = 132

Mar. *ff* *fp* *mf*

Cor.1

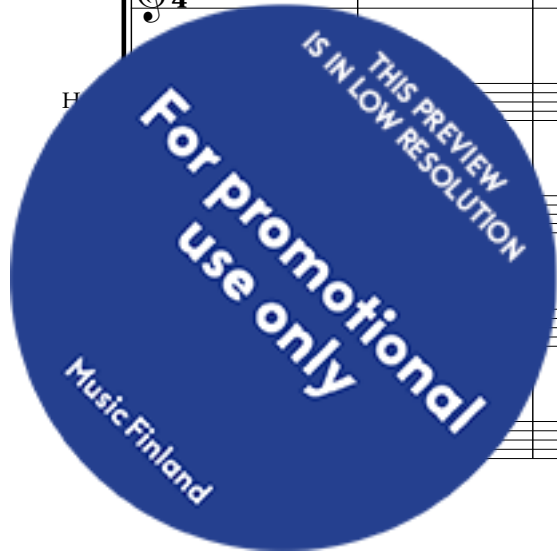
Cor.2 *mf* straight mute

Hr. *mp*

mp

mp

mp



7

Mar. *fp* *mf*

Cor.1 straight mute *mf* *mp*

Cor.2 *mf*

Hn.1 mute *mf* *mp*

Hn.2 mute *mf* *mp*

Euph. *mp*

Tba. *mp*

12

Mar.

Cor.1 *mf*

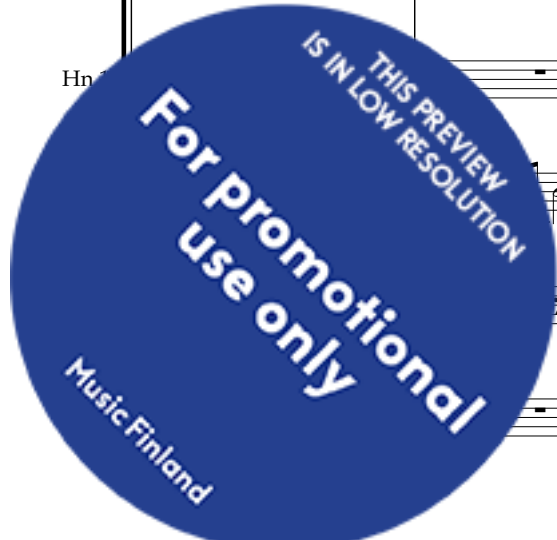
Cor.2 open

Hn.1 open *mf* *mp*

Hn.2 *mf* *mp*

Euph. *mf*

Tba. *mf*



17

Mar.

Cor.1 open

Cor.2

Hn.1 mp

Hn.2 mp

Euph. mp

Tba. mp

f

22

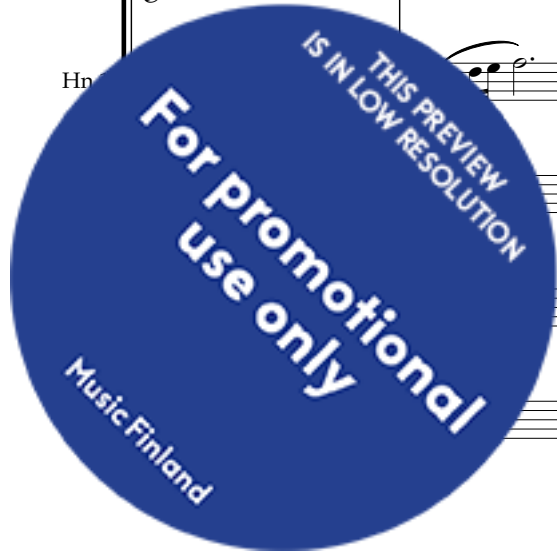
Mar.

Cor.1 mp

Cor.2 mf mp

Hn. mp

f



B

26

Mar. *poco a poco cresc.*

Cor.1 *mp poco a poco cresc.*

Cor.2

Hn.1 *p poco a poco cresc.*

Hn.2 *p poco a poco cresc.*

Euph. *p poco a poco cresc.*

Tba. *p poco a poco cresc.*

32

Mar. *f*

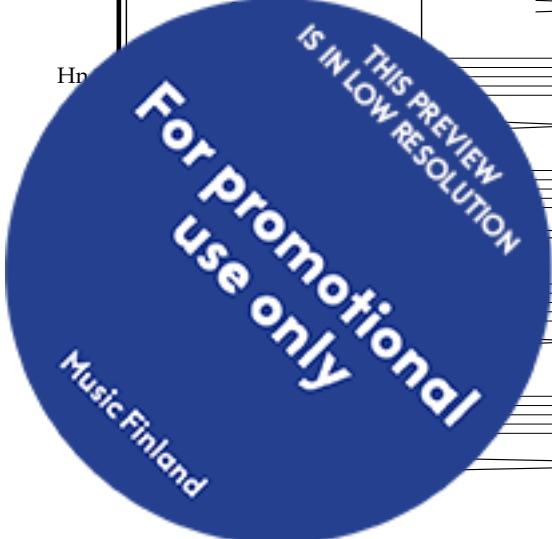
Cor.1

Cor.2 *mp p p*

Hn. *mp p p*

mf mp p p

mp mp



37

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

p *mf* *mp* *f*

fp *mp* *f*

p *fp* *mp* *f* *mf*

mf *mp* *f* *mf*

mp *fp* *mp* *f*

42

rit.

C **Meno mosso** ♩ = 116

Mar.

Cor.1

Cor.2

Hn.

mf

mf

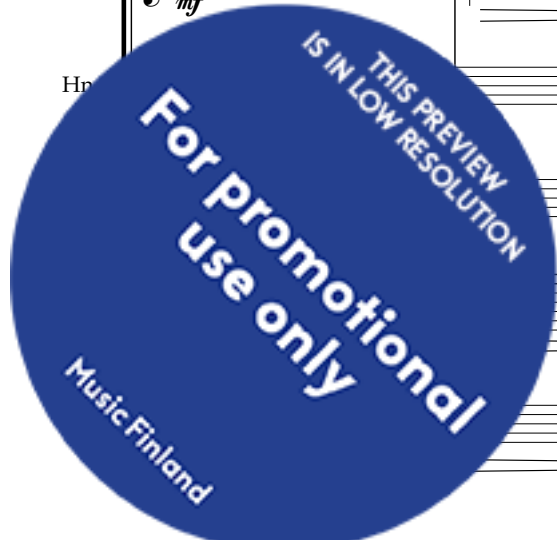
p

p

p

p

p



49

Mar. *p* *mp*

Cor.1

Cor.2 *p* *mp*

Hn.1 *p*

Hn.2 *p*

Euph. *p*

Tba. *p*

56

Mar. *mf*

Cor.1 *p* *mp*

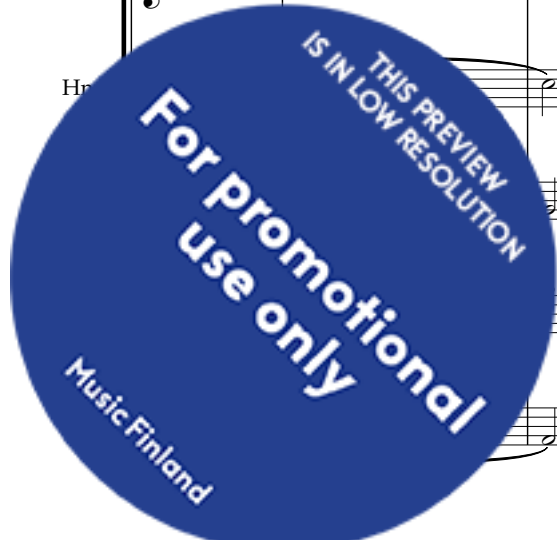
Cor.2

Hn.1

Hn.2

Euph.

Tba. *mp*



D

64

Mar. *mp*

Cor.1

Cor.2

Hn.1 *mf* open

Hn.2 *mp* open

Euph.

Tba.

70

Mar. *cresc.*

Cor.1

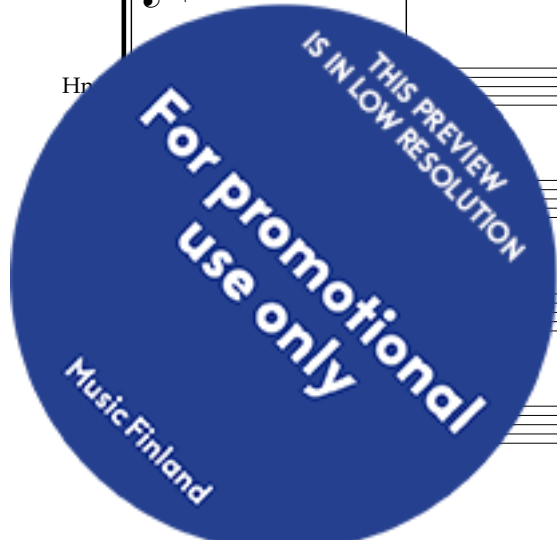
Cor.2

Hn.1 *poco cresc*

Hn.2 *poco cresc*

Euph. *poco cresc*

Tba. *poco cresc*



79

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

cresc.

cresc.

cresc.

cresc.

84

Mar.

Cor.1

Cor.2

Hn.

rit.

dim.

E **Tempo primo** (♩ = 132)

mf

open

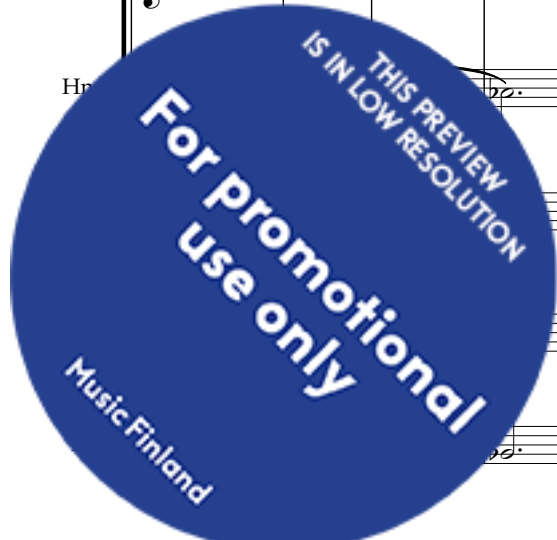
mf

fp

fp

fp

fp



93

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

fp *mp* *mf*

98

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

f *p*

open

detached

detached

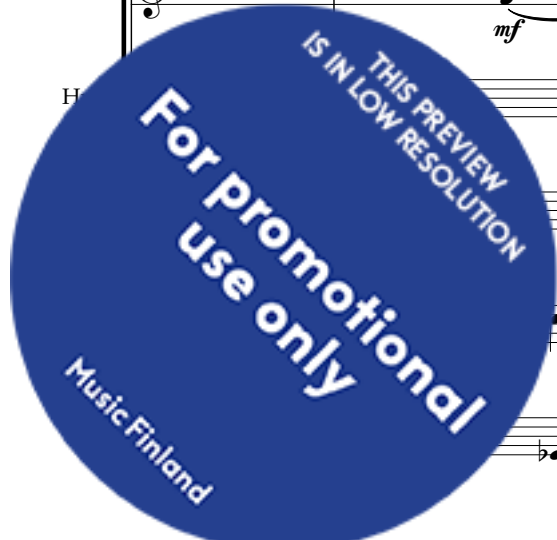
detached

detached

detached

detached

F



106

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

mf

cresc.

p

cresc.

cresc.

cresc.

p

cresc.

mute

open

113

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

f

mp

mf

f

ff

mf

f

ff

mf

f

ff

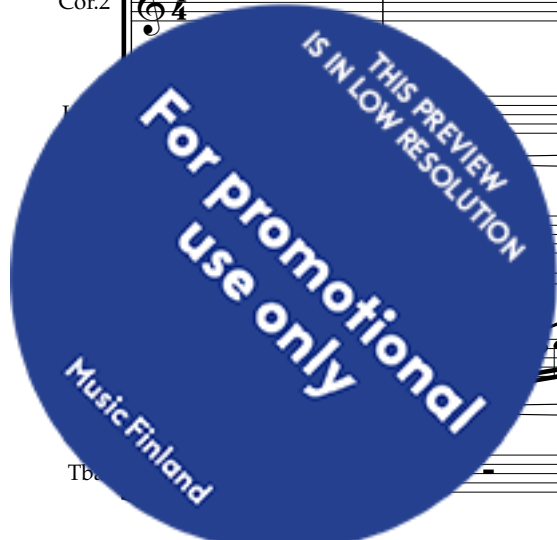
mf

f

ff

mf

f



G Moderato ♩ = 100

Mar. *mp*

Cor.1 *p* mute

Cor.2 *p* mute

Hn.1 *p* mute

Hn.2 *p* mute

Euph. *p* mute

Tba. *p*

123

Mar. *p*

Cor.1 *poco cresc.*

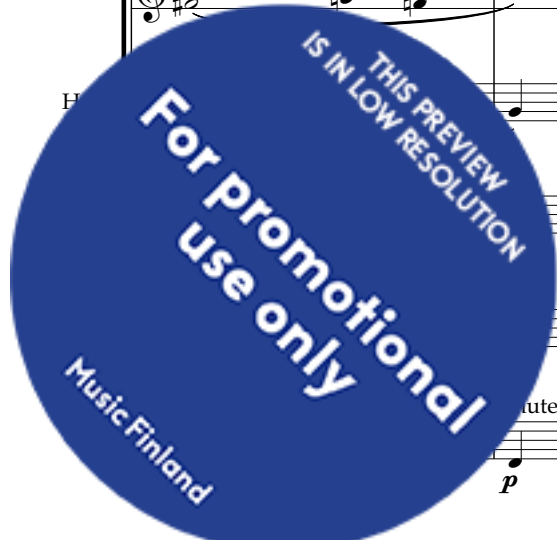
Cor.2 *poco cresc.*

Hn.1 *poco cresc.*

Hn.2 *poco cresc.*

Euph. *poco cresc.*

Tba. *poco cresc.*



127

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

poco meno

131

Mar.

Cor.1

Cor.2

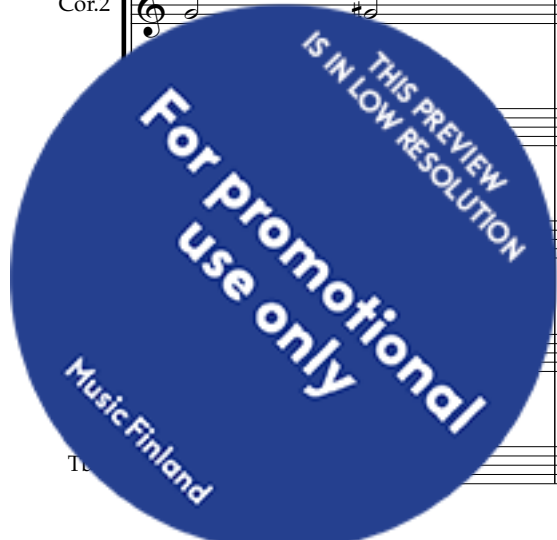
Tu.

6

3

3

3



135

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

p

p

p

p

p

p

3

3

140

Mar.

Cor.1

Cor.2

F.

mp

mf

mp

mf

mp

mf

mp

mf

open

open

open

open

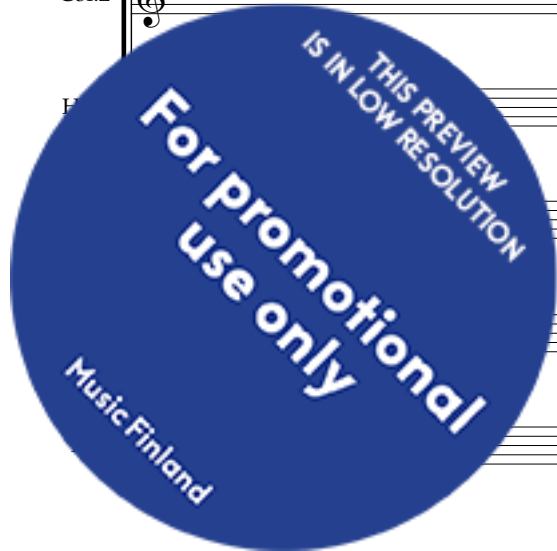
open

open

open

open

open



144 rit.

Mar. *ff*

Cor.1 *f*

Cor.2 *f*

Hn.1 *f*

Hn.2 *f*

Euph. *f*

Tba. *mf* *f*

147 H Espresso ♩ = 92

Mar. *p* *sub.p*

Cor.1 *p* *sub.p*

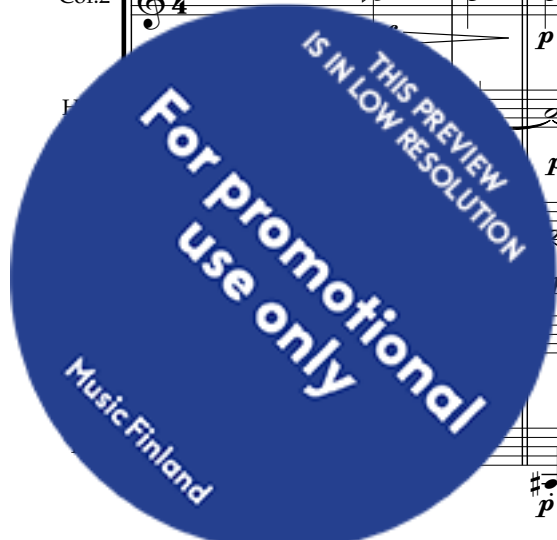
Cor.2 *p* *sub.p*

Hn.1 *p* *sub.p*

Hn.2 *p* *sub.p*

Euph. *p* *sub.p*

Tba. *p* *sub.p*



156

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

163

Mar.

Cor.1

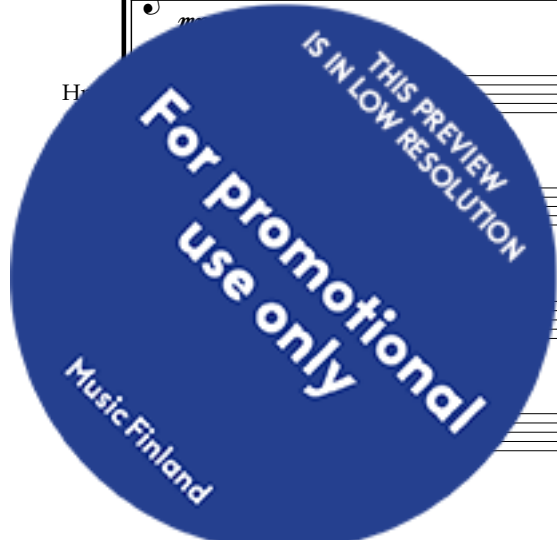
Cor.2

Hn.1

Hn.2

Euph.

Tba.



166

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

p

6

170

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

poco a poco cresc.

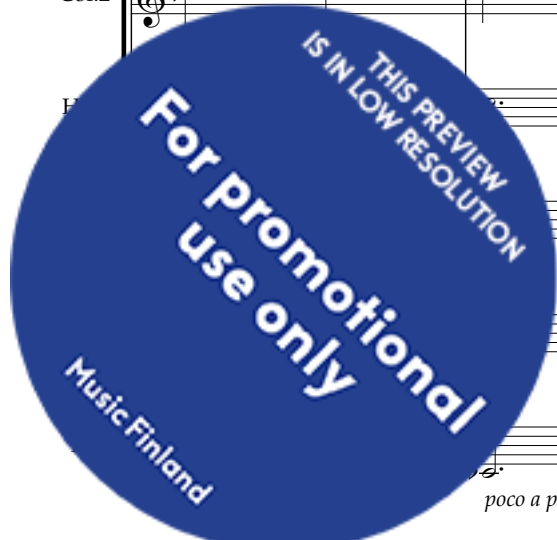
4:3

3

6

poco a poco cresc.

poco a poco cresc.



174

Mar. *cresc.* 3 6 6 6 6 6 6

Cor.1 *cresc.* *f*

Cor.2 *cresc.* *f*

Hn.1 *cresc.* *f*

Hn.2 *cresc.* *f*

Euph. *cresc.* *f*

Tba. *f*

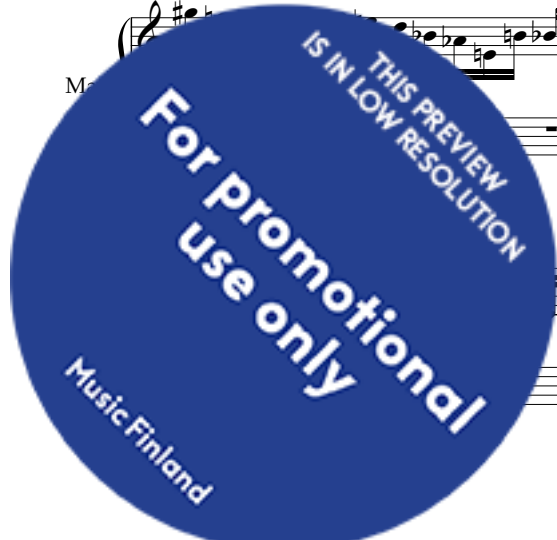
senza tempo quasi cadenza

Mar. *mf* *p* *accel.* *rall.* *p*

Mar. *molto accel.* 6 *rit.* *in tempo* (♩ = 72) 3 6

Mar. 6 6 *accel.*

Mar. *poco rit.*



I Tempo primo (♩ = 132)

Mar. *fp* *mf* *f*

Cor.1 *mf*

Cor.2 *mf*

Hn.1 *fp* *sim.*

Hn.2 *fp* *sim.*

Euph. *fp* *sim.*

Tba. *fp* *sim.*

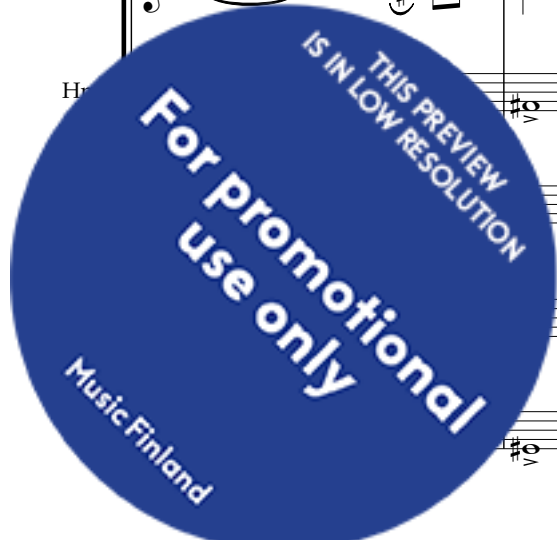
196

Mar.

Cor.1

Cor.2

Hn.1 *mf*



200

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

mf

205

Mar.

Cor.1

Cor.2

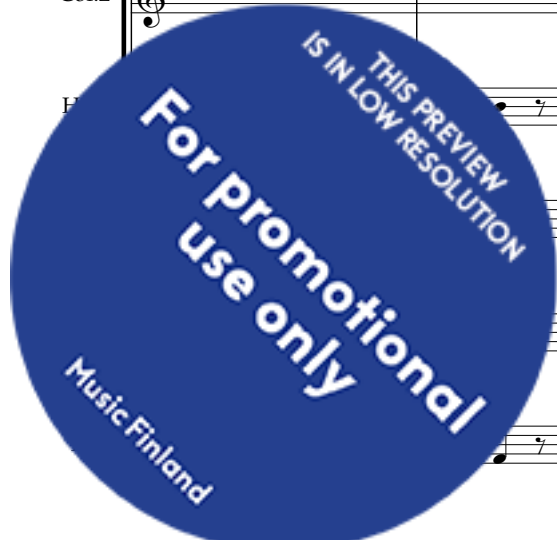
Hn.1

Hn.2

Euph.

Tba.

cresc.



210 **subito meno mosso** **J** Tempo primo (♩ = 132)

Mar. *mf* *accel.* *rit.* *mf*

Cor.1 *fp*

Cor.2

Hn.1 *fp*

Hn.2 *fp*

Euph. *fp*

Tba. *fp*

fp

215

Mar. *f*

Cor.1 *f*

Cor.2 *mf*

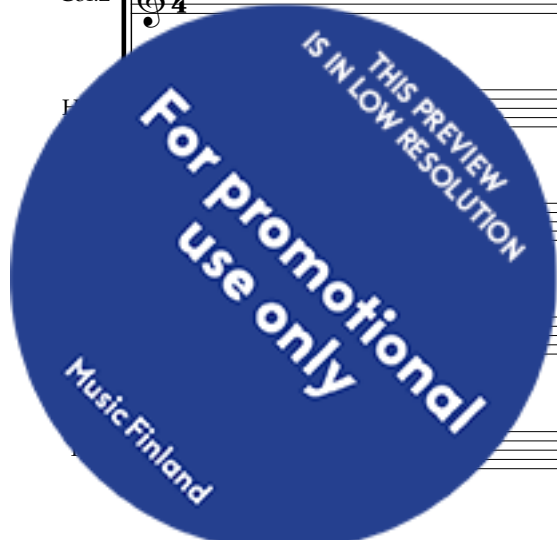
Hn.1 *mf*

Hn.2 *mf*

Euph. *mf*

Tba. *mf*

mf



219

Mar.

Cor.1

Cor.2

Hn.1

Hn.2

Euph.

Tba.

223

Mar.

Cor.1

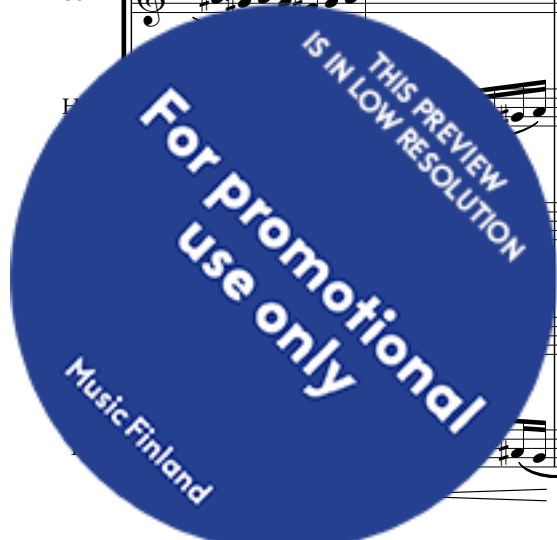
Cor.2

Hn.1

Hn.2

Euph.

Tba.



227

Mar. *cresc. sempre al fine* *ff*

Cor.1 *mf* *ff*

Cor.2 *mf* *ff*

Hn.1 *mf* *ff*

Hn.2 *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

