



Eurus

*Music for small ensemble with improvising musician
(from 'The Four Winds')*

Nigel Morgan

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About the Music

Eurus is the first part of a four movement CD and concert music project. It has been inspired by the activities of two ensembles, ArrayMusic of Toronto and members of the BBC National Orchestra of Wales, and two improvising musicians, Jo Hyde and Eugene Martynec.

In September 2000 the composer began to work closely with the BBC National Orchestra of Wales on what has become known as The Remote Music Project. This project has involved introducing orchestral musicians to music technology, recording and communications technologies. The rationale for this work has been developed by the orchestra's community and education department *Resound*: to enable the orchestra to be more effective and proactive across Wales, a geographical 'difficult' country, and to open up new areas of music making using the Internet and ISDN. In April 2001 BBCNOW presented a collaboration between electroacoustic composer and digital artist Jo Hyde and composer Nigel Morgan. *Conversations in Colour*, was a simultaneous webcast of a live three way performance across Wales by musicians from BBCNOW and students from two Welsh universities - in three separate locations.

In June 2001 the Nigel Morgan visited Toronto, Canada and had the opportunity to make contact both with ArrayMusic and with the improvising musician Eugene Martynec who had, by chance, recently collaborated with ArrayMusic's Henry Kucharcyk. By a happy accident the instrumentation of ArrayMusic and the BBCNOW ensemble proved to be almost identical . . . and BBCNOW had recently worked with multi-media artist and improviser Jo Hyde.

The idea of *Eurus* (and its subsequent movements) is to devise a flexible composition that might provide both ensembles with a variety of different options and opportunities that could go beyond the usual concert performance into studio recording, Internet presentation and even collaborative performance over ISDN or broadband media. The score encourages a wide range of possibilities: from an extended studio or concert work to collections of movements exploring almost all the possible combinations the instrumentations afford. Furthermore, the role of the improvising musician adds a special dimension to the piece by making it possible for the scored music to be overlaid with improvised 'flights', dramatic tensions and interruptions and commentaries. These might include extended media sources such as real-world sounds, electroacoustic material, even music theatre, visuals and texts.

To explain something of the unusual rationale of this piece here is a section from a letter to Eugene Martynec:

After returning from Canada I spent some time thinking myself into a new project that was supposed to have been an orchestral work. In the end I realised what I wanted was to write a large-scale small ensemble piece building on recent experiences . . . AND exploring a number of ideas that just won't go away and need resolving! I had enormous trouble starting this piece and I suppose I spent a month or so writing nothing . . . but making lots of notes in text, trying not to reject anything. If I look at these notes now I see that there were a number of recurrent preoccupations. These include:

- creating a toccata-like movement full of energy but neither overtly dramatic or heavy (although the performers may decide to make it so), where the music is 'touched' (the meaning of toccata) rather than held on to;
- the idea of compass points from which I took the short step into Greek mythology via Ovid's *Metamorphoses* where there is an engaging description of the creation of the four winds:

. . .
*And winds
To polish the bolt and the lightning.*

*Yet he forbade the winds
To use the air as they pleased.
Even now, as they are, within their wards,
These madhouse brothers, fighting each other,
All but shake the globe to pieces.*

*The East is given to Eurus -
Arabia, Persia, all that the morning star
Sees from the Himalayas.
Zephyr lives in the sunset.
Far to the North, beyond Scythia*

*Beneath the Great Bear, Boreas
Bristles and turns.
Opposite, in the South,
Auster's home
Is hidden in dripping fog.*

A further preoccupation in this composition was the issue of musical synchronization. To me, there is an intrinsic difference between music played by an individual as a solo and that played by an ensemble playing synchronously. I think this is maybe why I am such an enthusiast for free collective improvisation where a different kind of synchronicity is present; it is not one that goes from beat to beat but from phrase to phrase . . . and in between there is a very particular kind of tension that (although many composers try to grasp it in complex notation) is largely missing in notated music. Part of my solution to this has been to create a work that may be played formally by the BBC group and/or ArrayMusic with the addition an improvising musician who has no written score at all. This musician's role is partly to unsynchronize the music, partly to colour it with new and found sounds, sounds that connect in some way with the 4 winds and their territories, sounds that blow across and through the notated piece. In that respect it's a kind of 'World Music' piece (it has real similarities to Tim Souster's work of the same name - although Souster's piece explores the world from the trajectories of the Apollo 11 spacecraft).

Eurus runs for about 16 minutes . . . and with the improviser's contribution probably up to 20 in all. *Eurus* is the East Wind and as Ovid suggests it encompasses that part of the world that, in the latter months of 2001, is very much occupying our attention right now . . . it is also the wind of Autumn.

Directions for Performance

How the score may be played:

- as a sextet
- as a septet with improvising musician
- in any combination of instruments

- in the written sequence of sections
- in a sequence of sections of the performers' choice
- in a selection of sections for smaller combinations of performers (for example: in *Eurus* a quartet of violin, double-bass, mallet instrument(s) and keyboard might play sections 2, 3, 4, 5, 6 and 12.

- the performers might view the work like a play with seven characters containing a large number of scenes (64 in the complete piece), each scene carrying the potential to present the characters in different combinations and situations. The musical score might be likened to a dramatic script, with the actors' delivery, emphasis and pacing being a matter for interpretation by performer and / or director.

How individual sections might be played:

The rationale is here is to encourage a more interactive approach between the performer and the presentation of the musical text:

- any written dynamics, expressive effects and tempo markings are guides, no more. These indications should be seen as providing a starting point from which collaborative decisions might be arrived at;
- musical material may be erased at any point to provide space for improvised or devised elements to be inserted.
- repetitions of written material may be devised to enable ostinatos or looped textures to be developed between performers and improviser;
- transposition and interval doubling, the invention and use of ornaments and figurations are encouraged;

Instrumentation

In its simplest format *Eurus* can be played by:

- violin,
- double bass
- clarinet
- trumpet
- piano
- vibraphone

- improvising percussionist

A more complex instrumentation (particularly for studio realisation) might include (in addition to the instruments listed above):

- folk fiddle, electric / MIDI violin,
- fretless electric bass
- single reed folk instrument(s), recorders alto / soprano sax
- cornet, flugelhorn
- electric keyboard(s), sampler / synthesiser
- mallet instruments, KAT MIDI controller

- improvising musician with interactive computer-based sampler (ex. LiSa from STEIM)

It is envisaged that the performers will collaborate in bringing together the means and the material for an additional sonic / and or musical layer. The use of texts and visual images is also encouraged - again dependent on circumstances and opportunities.

Amplification, creative mixing / sound diffusion with DSP processing is another possible performance route.

*The East is given to Eurus -
Arabia, Persia, all that the morning star
Sees from the Himalayas.*

- Ovid, *Metamorphoses*, Book I
(trans. Ted Hughes)

Eurus

1:13

♩ = 115 *light and precise*

Vibraphone

Trumpet *
con sord.

Clarinet *

A

8

Vibes

Trp.

Cl.

* Score in C. A separate performance score is available with appropriate transpositions for Clarinet and Trumpet.

15 **A1**

Vibes

Trp.

Cl.

poco a poco cresc. al fine

21

Vibes

Trp.

Cl.

attacca

2:13

24 $\text{♩} = 90$ with a jazz edge

Vibes

Db

pizz.

B

Vibes

Db

Vibes

Db

B1

48

Vibes

Db

15/16

15/16

57

Vibes

Db

15/16

15/16

64

B2

Vibes

Db

1/4

15/16

15/16

72

Vibes

Db

78

B3

Vibes

Db

88

Vibes

Db

97 **B4**

Vibes

Db

106

Vibes

Db

3:13

109 ♩ = 210 with energy and bite *

Vn. *mf* < *f* > *mf* < *f* > *mp* *ff* *mf*

Trp. *ff*

Pno. *mf* *ff* *Red. ff* *

117 **C**

Vn. *mp* *mf* *mp* *mp* *ff* *sim.*

Trp.

Pno. *mp* *ff* *Red. ff* *

* Add pauses and repeats ad lib.

126

Vn. $\frac{2}{4}$ - $\frac{7}{16}$ *mf* $\frac{3}{4}$ - $\frac{2}{4}$ - $\frac{1}{4}$ - $\frac{2}{4}$ - $\frac{5}{8}$ - $\frac{7}{16}$ *mf* $\frac{7}{8}$ - ∞

Trp. $\frac{2}{4}$ - $\frac{7}{16}$ - $\frac{3}{4}$ - $\frac{2}{4}$ $\sharp 0$ $\frac{1}{4}$ - $\frac{2}{4}$ $\sharp 0$ $\frac{5}{8}$ - $\frac{7}{16}$ - $\frac{7}{8}$ - ∞

Pno. $\frac{2}{4}$ $\frac{7}{16}$ - $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ - $\frac{5}{8}$ *mf* $\frac{7}{16}$ - $\frac{7}{8}$ *f* ∞

ff \ast *mp* \longrightarrow *ff*

135 **C1**

Vn. $\frac{3}{8}$ *pp* \longrightarrow *mf* $\frac{7}{8}$ - $\frac{2}{4}$ - $\frac{5}{4}$ *p* \longrightarrow *f* $\frac{5}{8}$ - $\frac{6}{16}$ *mf* \langle *f* \rangle *mf* \langle *f* \rangle ∞

Trp. $\frac{3}{8}$ *pp* \longrightarrow *mf* $\frac{7}{8}$ - $\frac{2}{4}$ *f* $\frac{5}{4}$ *p* \longrightarrow *f* $\frac{5}{8}$ - $\frac{6}{16}$ - ∞

Pno. $\frac{3}{8}$ - $\frac{7}{8}$ *f* $\frac{2}{4}$ - $\frac{5}{4}$ *p* \longrightarrow *f* $\frac{5}{8}$ *mf* $\frac{6}{16}$ - ∞

142 N. C2

Musical score for measures 142-149. The score is for Violin (Vn.), Trumpet (Trp.), and Piano (Pno.).

- Violin (Vn.):** Measures 142-149. Dynamics: *fff*, *mf < f > mf*, *mf*. Performance markings: *8*, *6*.
- Trumpet (Trp.):** Measures 142-149. Dynamics: *fff*, *mf*, *f*.
- Piano (Pno.):** Measures 142-149. Dynamics: *fff*, *mf*, *Red. ff*, *f*. Performance markings: *8*, *6*, *6*.

150

Musical score for measures 150-157. The score is for Violin (Vn.), Trumpet (Trp.), and Piano (Pno.).

- Violin (Vn.):** Measures 150-157. Dynamics: *pp*, *mp ff*, *f*, *p*, *f*, *sim.*
- Trumpet (Trp.):** Measures 150-157. Dynamics: *f*.
- Piano (Pno.):** Measures 150-157. Dynamics: *mf*, *mf*, *f*. Performance markings: *6*, *6*, *6*, *Red. ff*, *6*, *6*, *6*.

160 **C3**

Vn. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{1}{4}$

Trp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{1}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{1}{4}$

f *ff* *f* *pp*

6 6 6 6 8 8

166

Vn. $\frac{1}{4}$ $\frac{7}{8}$ $\frac{7}{4}$ $\frac{7}{4}$

Trp. $\frac{1}{4}$ $\frac{7}{8}$ $\frac{7}{4}$ $\frac{7}{4}$

Pno. $\frac{1}{4}$ $\frac{7}{8}$ $\frac{7}{4}$ $\frac{7}{4}$

pp *p* *pp* *ff*

f *pp* *ff*

attacca

4:13

$\text{♩} = 90$ *as free as the wind*

Vn. 169 $\frac{23}{16}$ $\frac{9}{8}$

bowing ad lib.

171 $\frac{23}{16}$ $\frac{11}{8}$ $\frac{23}{16}$

D

174 $\frac{23}{16}$ $\frac{15}{16}$ $\frac{23}{16}$

176 $\frac{23}{16}$ $\frac{9}{8}$ $\frac{23}{16}$

D1

178 $\frac{23}{16}$ $\frac{15}{16}$ $\frac{23}{16}$

180 $\frac{23}{16}$ $\frac{21}{16}$ $\frac{23}{16}$

Musical staff 180-181. Treble clef, key signature of two sharps (F# and C#). The staff contains two measures of music. The first measure is marked with a 23/16 time signature and contains a melodic line with a fermata. The second measure is marked with a 21/16 time signature and contains a similar melodic line. The staff is divided into two systems by a double bar line.

182 $\frac{23}{16}$ $\frac{21}{16}$ $\frac{23}{16}$

Musical staff 182-183. Treble clef, key signature of two sharps. The staff contains two measures of music. The first measure is marked with a 23/16 time signature and contains a melodic line with a fermata. The second measure is marked with a 21/16 time signature and contains a similar melodic line. The staff is divided into two systems by a double bar line.

184 **D2** $\frac{23}{16}$ $\frac{4}{4}$ *poco a poco dim. al fine*

Musical staff 184-186. Treble clef, key signature of two sharps. The staff contains three measures of music. The first measure is marked with a 23/16 time signature and contains a melodic line with a fermata. The second measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The third measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The staff is divided into three systems by double bar lines. The text *poco a poco dim. al fine* is written below the staff.

187

Musical staff 187-190. Treble clef, key signature of two sharps. The staff contains four measures of music. The first measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The second measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The third measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The fourth measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The staff is divided into four systems by double bar lines.

191

Musical staff 191. Treble clef, key signature of two sharps. The staff contains one measure of music. The measure is marked with a 4/4 time signature and contains a melodic line with a fermata. The staff is divided into one system by a double bar line.

5:13

♩ = 90 *striding out*

193

Vibes

Db.

196

Vibes

Db.

200

Vibes

Db.

E

204

Vibes

Db.

206

Vibes

Db.

E1

208

Vibes

Db.

213 E2

Vibes

Db.

216

Vibes

Db.

220 E3

Vibes

Db.

224

Vibes

Db.

attacca

6:13

227 ♩ = 140 *flowing and free* *

Tr.

Cl.

Db. (arco)

230

Tr.

Cl.

Db.

* one of the trio should play beamed sections with rhythm freedom, decided among the players.

234 **F**

Tr. $\frac{15}{8}$ $\frac{11}{8}$ $\frac{7}{4}$

Cl. $\frac{15}{8}$ $\frac{11}{8}$ $\frac{7}{4}$

Db. $\frac{15}{8}$ $\frac{11}{8}$ $\frac{7}{4}$

237

Tr. $\frac{7}{4}$ $\frac{13}{8}$ $\frac{17}{8}$

Cl. $\frac{7}{4}$ $\frac{13}{8}$ $\frac{17}{8}$

Db. $\frac{7}{4}$ $\frac{13}{8}$ $\frac{17}{8}$

240

Tr. $\frac{17}{8}$ $\frac{9}{4}$ $\frac{17}{8}$

Cl. $\frac{17}{8}$ $\frac{9}{4}$ $\frac{17}{8}$

Db. $\frac{17}{8}$ $\frac{9}{4}$ $\frac{17}{8}$

242 **F1**

Tr. $\frac{17}{8}$ $\frac{11}{8}$ $\frac{19}{8}$ $\frac{9}{4}$

Cl. $\frac{17}{8}$ $\frac{11}{8}$ $\frac{19}{8}$ $\frac{9}{4}$

Db. $\frac{17}{8}$ $\frac{11}{8}$ $\frac{19}{8}$ $\frac{9}{4}$

7:13

♩ = 70 *with brilliance and contrast*

250

Db.

Pno.

Musical score for measures 250-253. The score is in 4/4 time and features a double bass (Db.) and piano (Pno.) part. The double bass part has a melodic line with eighth and sixteenth notes, while the piano part provides harmonic support with chords and arpeggiated figures. The key signature has one sharp (F#).

254

Db.

Pno.

G

Musical score for measures 254-257. The score continues with the double bass (Db.) and piano (Pno.) parts. A box containing the letter 'G' is placed above the double bass staff at the beginning of measure 255. The piano part features more complex chordal textures and arpeggios. The key signature remains one sharp (F#).

258

Db.

Pno.

8. ---]

Ped. *

8. ---]

261

Db.

Pno.

G1

Ped. *

8. ---]

264

Db.

Pno.

8.

Detailed description: This system of music covers measures 264, 265, and 266. The Db. part (bass clef) has a whole rest in measure 264, followed by a dotted half note G#2 in measure 265, and a quarter note G#2 in measure 266. A slur spans from the dotted half note in measure 265 to the quarter note in measure 266. The Pno. part (treble and bass clefs) features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps and naturals) throughout all three measures. A fermata with an '8' below it is positioned under the bass line in measure 266.

267

Db.

Pno.

8.

Detailed description: This system of music covers measures 267, 268, and 269. The Db. part (bass clef) has a whole rest in measure 267, followed by a quarter note G#2 in measure 268, and a quarter note G#2 in measure 269. The Pno. part (treble and bass clefs) continues with a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. A fermata with an '8' below it is positioned under the bass line in measure 268.

270 **G2**

Db.

Pno.

8

8

Ped.

273

Db.

Pno.

276 **G3**

Db.

Pno.

279

Db.

Pno.

8:13

$\text{♩} = 140$ *relentless but precise*

281

Vn. $\frac{23}{8}$ mix of legato & staccato $\frac{13}{8}$ $\frac{10}{4}$

Cl. $\frac{23}{8}$ mix of legato & staccato $\frac{13}{8}$ $\frac{10}{4}$

Tr. $\frac{23}{8}$ mix of legato & staccato $\frac{13}{8}$ $\frac{10}{4}$

Db. $\frac{23}{8}$ mix of legato & staccato $\frac{13}{8}$ $\frac{10}{4}$

283

Vn. $\frac{10}{4}$ $\frac{9}{4}$ $\frac{10}{4}$

Cl. $\frac{10}{4}$ $\frac{9}{4}$ $\frac{10}{4}$

Tr. $\frac{10}{4}$ $\frac{9}{4}$ $\frac{10}{4}$

Db. $\frac{10}{4}$ $\frac{9}{4}$ $\frac{10}{4}$

285 **H**

Vn. $\frac{10}{4}$ $\frac{8}{4}$

Cl. $\frac{10}{4}$ $\frac{8}{4}$

Tr. $\frac{10}{4}$ $\frac{8}{4}$

Db. $\frac{10}{4}$ $\frac{8}{4}$

Detailed description: This system contains measures 285 and 286. Measure 285 is marked with a rehearsal sign 'H'. The time signature is 10/4. The Vn. part has a whole rest followed by a melodic line. The Cl. part has a melodic line with a slur. The Tr. part has a melodic line with a slur. The Db. part has a melodic line with a slur. Measure 286 continues the melodic lines. A first ending bracket with an '8' is shown below the Db. part, spanning from the end of measure 285 to the beginning of measure 286.

287

Vn. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{10}{4}$

Cl. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{10}{4}$

Tr. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{10}{4}$

Db. $\frac{8}{4}$ $\frac{7}{4}$ $\frac{10}{4}$

Detailed description: This system contains measures 287, 288, 289, and 290. Measure 287 has a time signature of 8/4. Measure 288 has a time signature of 7/4. Measure 289 has a time signature of 7/4. Measure 290 has a time signature of 10/4. The Vn. part has a melodic line. The Cl. part has a melodic line. The Tr. part has a melodic line. The Db. part has a melodic line. A first ending bracket with an '8' is shown below the Db. part, spanning from the end of measure 287 to the beginning of measure 288.

290 **H1**

Vn. $\frac{10}{4}$ $\frac{11}{4}$

Cl. $\frac{10}{4}$ $\frac{11}{4}$

Tr. $\frac{10}{4}$ $\frac{11}{4}$

Db. $\frac{10}{4}$ $\frac{11}{4}$

292

Vn. $\frac{11}{4}$ $\frac{9}{4}$ $\frac{8}{4}$

Cl. $\frac{11}{4}$ $\frac{9}{4}$ $\frac{8}{4}$

Tr. $\frac{11}{4}$ $\frac{9}{4}$ $\frac{8}{4}$

Db. $\frac{11}{4}$ $\frac{9}{4}$ $\frac{8}{4}$

294 **H2**

294 H2

Vn. 8/4 17/8 8/4

Cl. 8/4 17/8 8/4

Tr. 8/4 17/8 8/4

Db. 8/4 17/8 8/4

Detailed description: This system contains measures 294 and 295. The time signature is 8/4. Measure 294 features a Vn. line with a melodic line starting on G4, a Cl. line with a descending eighth-note pattern, a Tr. line with a whole note rest, and a Db. line with a descending eighth-note pattern. Measure 295 features a Vn. line with a melodic line starting on G4, a Cl. line with a whole note rest, a Tr. line with a melodic line starting on G4, and a Db. line with a melodic line starting on G3. A first ending bracket is present in the Vn. and Db. staves, ending with a repeat sign.

296

296

Vn. 8/4 10/4 9/4

Cl. 8/4 10/4 9/4

Tr. 8/4 10/4 9/4

Db. 8/4 10/4 9/4

Detailed description: This system contains measures 296, 297, and 298. The time signature changes from 8/4 to 10/4 in measure 297 and to 9/4 in measure 298. Measure 296 features a Vn. line with a melodic line starting on G4, a Cl. line with a descending eighth-note pattern, a Tr. line with a whole note rest, and a Db. line with a whole note rest. Measure 297 features a Vn. line with a whole note rest, a Cl. line with a descending eighth-note pattern, a Tr. line with a melodic line starting on G4, and a Db. line with a whole note rest. Measure 298 features a Vn. line with a melodic line starting on G4, a Cl. line with a whole note rest, a Tr. line with a whole note rest, and a Db. line with a melodic line starting on G3. A first ending bracket is present in the Vn. and Db. staves, ending with a repeat sign.

298 **H3**

Vn. $\frac{9}{4}$ $\frac{17}{8}$ $\frac{9}{4}$

Cl. $\frac{9}{4}$ $\frac{17}{8}$ $\frac{9}{4}$

Tr. $\frac{9}{4}$ $\frac{17}{8}$ $\frac{9}{4}$

Db. $\frac{9}{4}$ $\frac{17}{8}$ $\frac{9}{4}$

300

Vn. $\frac{9}{4}$ $\frac{21}{8}$ $\frac{11}{4}$

Cl. $\frac{9}{4}$ $\frac{21}{8}$ $\frac{11}{4}$

Tr. $\frac{9}{4}$ $\frac{21}{8}$ $\frac{11}{4}$

Db. $\frac{9}{4}$ $\frac{21}{8}$ $\frac{11}{4}$

302 **H4**

Vn.

Cl.

Tr.

Db.

The image shows a musical score for four instruments: Violin (Vn.), Clarinet (Cl.), Trumpet (Tr.), and Double Bass (Db.). The score is divided into two measures, 302 and 303. Measure 302 is in 11/4 time, and measure 303 is in 7/4 time. The key signature has one sharp (F#). The Violin part starts with a melodic line in measure 302 and continues in measure 303. The Clarinet part has a rest in measure 302 and enters in measure 303 with a melodic line. The Trumpet part has a rest in measure 302 and enters in measure 303 with a melodic line. The Double Bass part has a rest in measure 302 and enters in measure 303 with a melodic line. The score is written in standard musical notation with stems, beams, and accidentals.

9:13

304 $\text{♩} = 60$ like a fanfare

Tr. $\frac{7}{8}$ $\frac{14}{8}$ $\frac{29}{16}$

Cl. $\frac{7}{8}$ $\frac{14}{8}$ $\frac{29}{16}$

306

Tr. $\frac{29}{16}$ $\frac{23}{16}$

Cl. $\frac{29}{16}$ $\frac{23}{16}$

309

Tr. $\frac{23}{16}$ $\frac{15}{16}$ $\frac{11}{16}$ $\frac{7}{4}$

Cl. $\frac{23}{16}$ $\frac{15}{16}$ $\frac{11}{16}$ $\frac{7}{4}$

312 11

Tr. $\frac{7}{4}$ $\frac{12}{4}$

Cl. $\frac{7}{4}$ $\frac{12}{4}$

This system contains two staves. The top staff is for Trumpet (Tr.) and the bottom for Clarinet (Cl.). Both are in 7/4 time. Measure 312 is marked with a circled '11'. Measure 313 is marked with a circled '12'. The music features complex rhythmic patterns with many eighth and sixteenth notes, and some rests.

Tr. $\frac{17}{4}$

Cl. $\frac{17}{4}$

This system contains two staves. The top staff is for Trumpet (Tr.) and the bottom for Clarinet (Cl.). Both are in 7/4 time. Measure 314 is marked with a circled '17'. Measure 315 is marked with a circled '17'. The music continues with complex rhythmic patterns.

Tr.

Cl.

This system contains two staves. The top staff is for Trumpet (Tr.) and the bottom for Clarinet (Cl.). Both are in 7/4 time. Measure 316 is marked with a circled '17'. Measure 317 is marked with a circled '17'. The music concludes with a final note in each staff.

315 **12**

Tr.

Cl.

This system contains measures 315 through 325. It features two staves: a Trumpet staff (Tr.) and a Clarinet staff (Cl.). Both staves begin with a rest in measure 315. The music consists of eighth-note patterns with various accidentals (sharps and naturals) and rests. The Clarinet staff has a double bar line at the end of measure 325. The Trumpet staff continues with a double bar line at the end of measure 325.

316

Tr.

Cl.

This system contains measures 316 through 320. It features two staves: a Trumpet staff (Tr.) and a Clarinet staff (Cl.). Both staves begin with a rest in measure 316. The music consists of eighth-note patterns with various accidentals (sharps and naturals) and rests. The Clarinet staff has a double bar line at the end of measure 320. The Trumpet staff continues with a double bar line at the end of measure 320.

10:13

318 $\text{♩} = 112$ *murmuring and very smooth*

Vn. Cl.

320 **J**

Vn. Cl.

323

Vn. Cl.

326 **J1**

Vn. $\frac{15}{8}$ $\frac{15}{16}$

Cl. $\frac{15}{8}$ $\frac{15}{16}$

327

Vn. $\frac{15}{16}$ $\frac{5}{4}$ $\frac{24}{8}$

Cl. $\frac{15}{16}$ $\frac{5}{4}$ $\frac{24}{8}$

329 **J2**

Vn. $\frac{21}{8}$ $\frac{21}{16}$ $\frac{21}{8}$

Cl. $\frac{21}{8}$ $\frac{21}{16}$ $\frac{21}{8}$

331

Vn. $\frac{21}{8}$ $\frac{27}{8}$

Cl. $\frac{21}{8}$ $\frac{27}{8}$

332 **J3**

Vn. $\frac{27}{8}$ $\frac{14}{4}$

Cl. $\frac{27}{8}$ $\frac{14}{4}$

333

Vn. $\frac{14}{4}$ $\frac{21}{8}$

Cl. $\frac{14}{4}$ $\frac{21}{8}$

334

Vn.

Cl.

21/8

21/8

poco rit.

335

Vn.

Cl.

7/8

7/8

