Commissioned by the members of
"The President's Own" U.S. Marine Band Tuba/Euphonium Quartet
Mark Jenkins, Ryan McGeorge, John Cradler, and Mark Thiele

Morning Rain
For Tuba - Euphonium Quartet

(Low Version - in C)

By Craig Thomas Naylor

Instrumentation

Euphonium 1 - cup mute (preferred, straight OK, rain stick, 2 small (egg) shakers (or appropriate substitute), triangle
Euphonium 2 - straight mute, rain stick, small shakers (can be shared with Euph. 1)
F Tuba (Eb OK) - cup mute (preferred, straight OK)
BBb Tuba - straight mute

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Program Notes

In May 2007, Mark Thiele asked me to compose a piece for his quartet. I was very busy at the time with two other projects and said that I would think about it. That first night an astonishing thing happened, something I rarely experience: the complete essence of Morning Rain came to me in a dream. The next morning, I wrote Mark to tell him that I not only would write a piece but that it had been given to me! In that sprit, you may wish to listen with your eyes closed.

Morning Rain is a gentle storm, a life-giving rain. There is a mild wind, no lightning or thunder: one of those storms that is calming - sipping a cup of coffee, looking out the window, listening to the tender rustle of the leaves in the tress, the beautiful calls of birds, and the gentle drops on the roof.

Most of the tuba quartet music I have heard emphasizes the power of these magnificent instruments. Morning Rain is designed to emphasize the softer, lyrical, and mysterious side of the quartet. The work is primarily soft, rising to forte only once in the entire work. Much of it is muted and uses secondary instruments like rain stick, small shakers, and triangle. A drone is often present that uses quarter-tones. These notes, between the traditional twelve notes of the piano, create a subtle dissonance between instruments than we would often call "out of tune." They create additional waves of sound in the upper frequencies that, at the soft dynamic, will dance and oscillate like the energy of a gentle storm.

The tempo is slow and often pulses at the rate of a calm heartbeat. As the storm intensifies, this pace increases slightly: more the singing of the soul calmed by the beauty of nature than a reaction to the increasing of the storm. The pace calms again to the end.

Craig Thomas Naylor
June 2007
Fredericksburg, Virginia

To The Performers

The quarter-tones at the beginning: Feel free to adjust these. In other words, it is not necessary that they be exactly quarter-tones. The essence is that the standing

waves dance in a beautiful manner. In these parts, there should be not just a quartet but a quintet or sextet, with the standing waves providing the extra instruments.

This work often takes a long time to develop. Be patient and true to the music: everything resolves sooner or later.

Tonguing should always be legato. There are some specific tonguings given in the first half of the work in the drone that color the work. These should be very subtle. Tenuto under a slur should be with a slight tongue with a lift from the abdomen, from the air column in addition. This is the heartbeat that gives the work both its meditative quality and its drive over the entirety of the piece.

The fugue, beginning at measure 60, should have each musician playing expressively, bringing out each individual line, each equal to the other. It coalesces into traditional harmony and melody at measure 109. Allow this to grow out of the fugue, be a natural outcome, not a surprise.

The euphonium lips slurs at measure 129 should be as soft as possible.

The major seventh should be raised a bit, like the leading tone in a scale - for a bright quality. Its inversion, the minor second, is treated the same, with the lower note raised a bit.

Dashed slurs are phrase indicators.

- quarter step sharp

- quarter step flat

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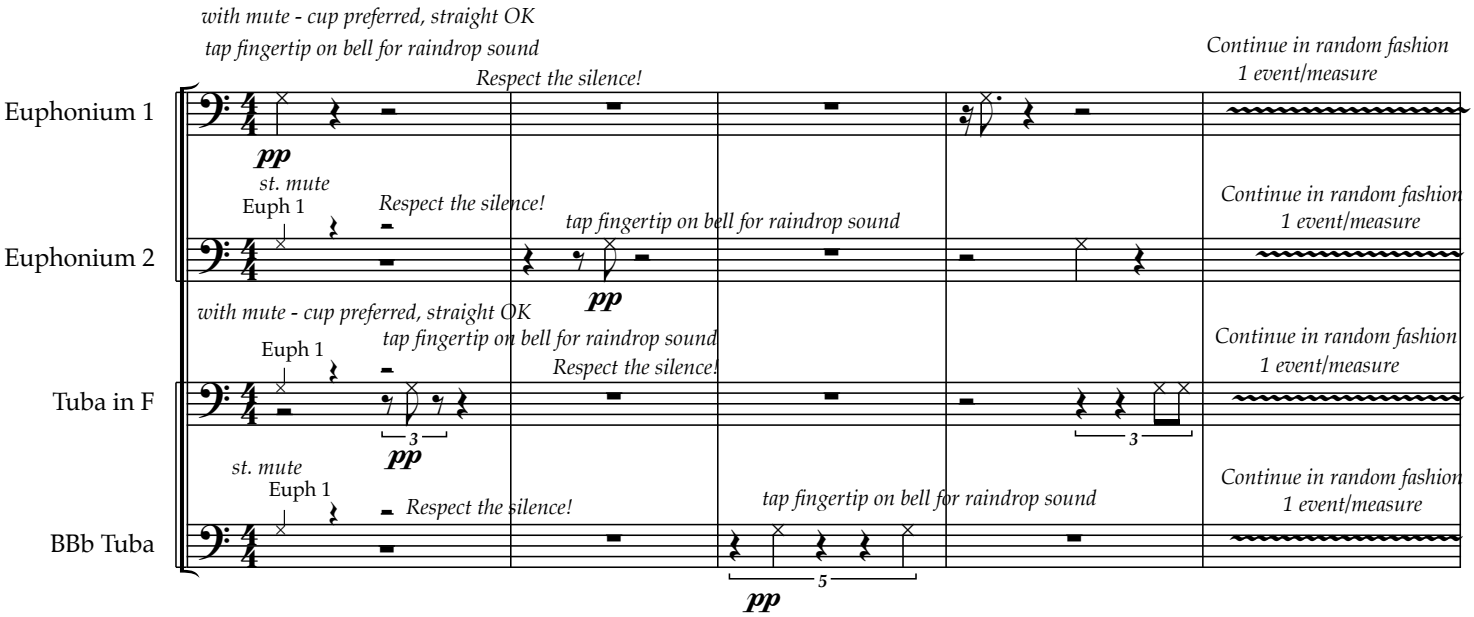
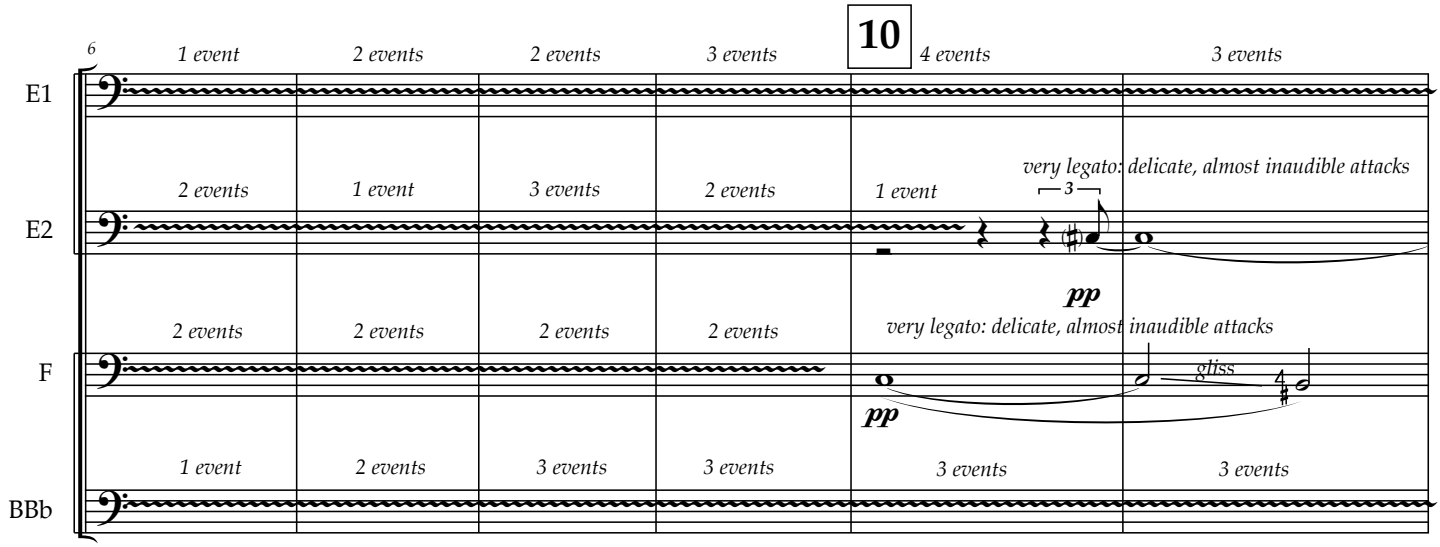
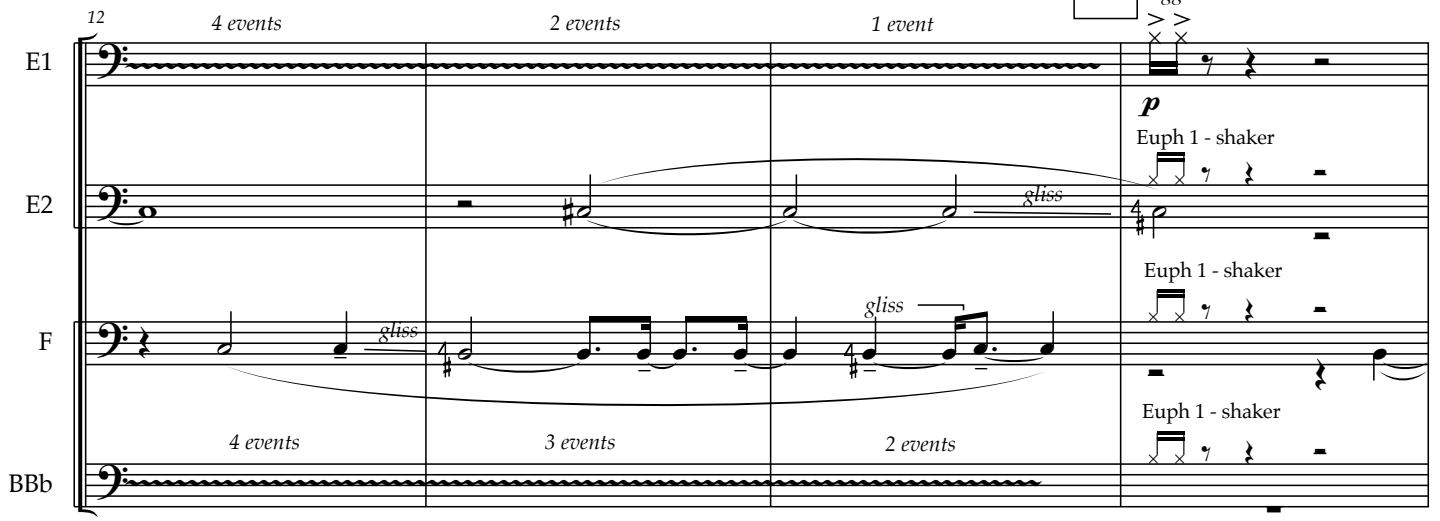
For Tuba Quartet

Craig Thomas Naylor

Tranquil, serene ♩ = ca. 48 - 52







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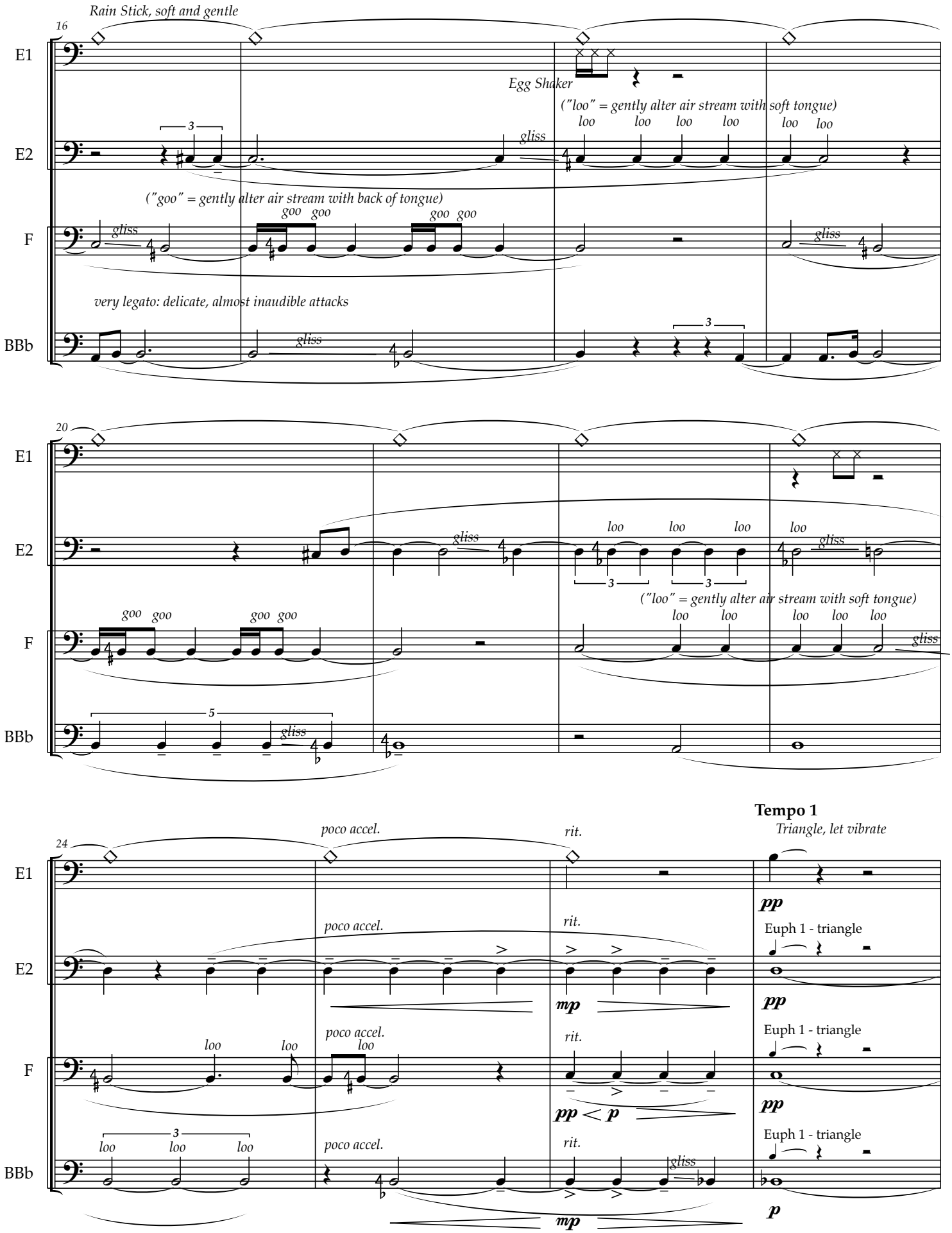
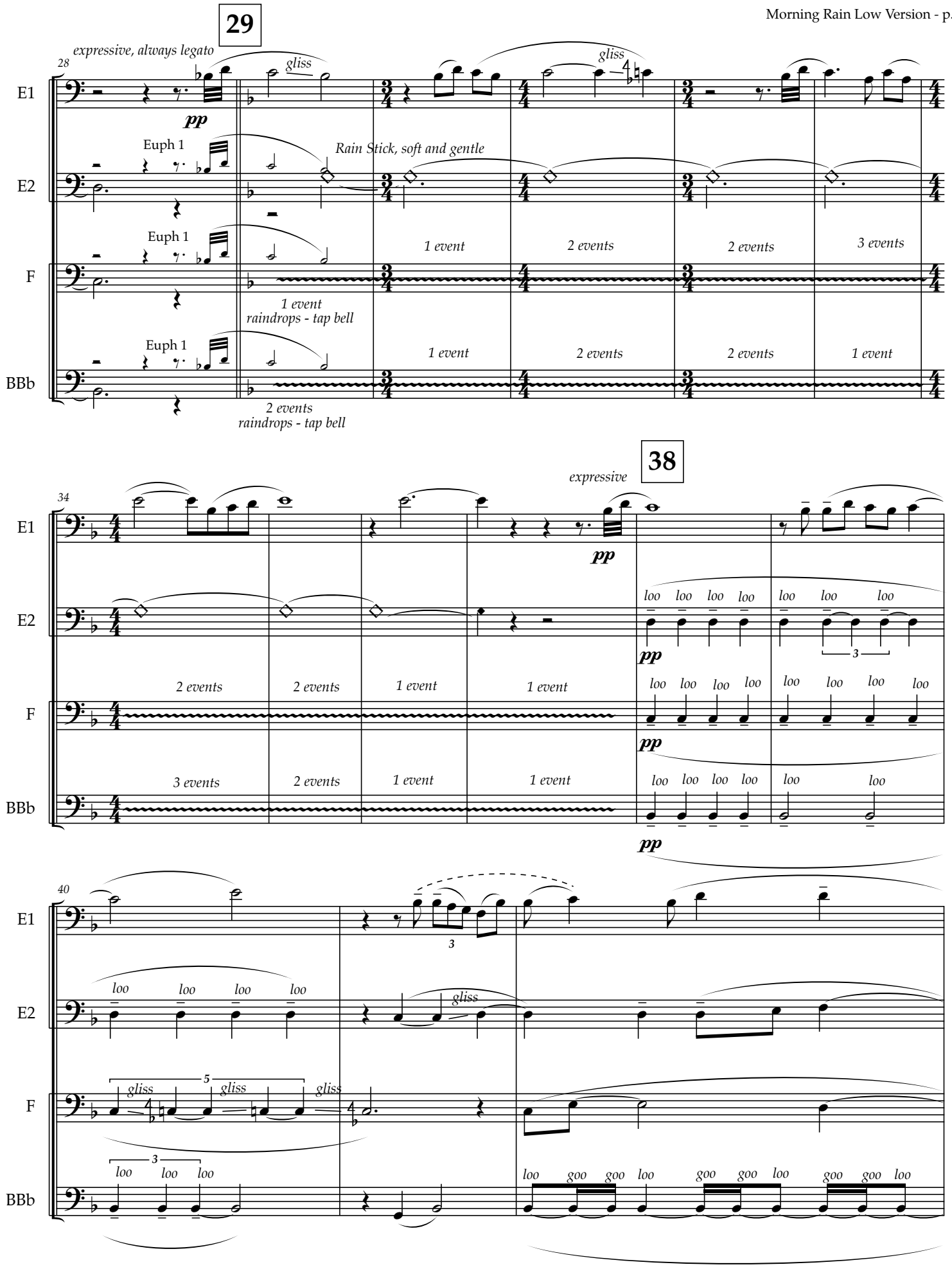
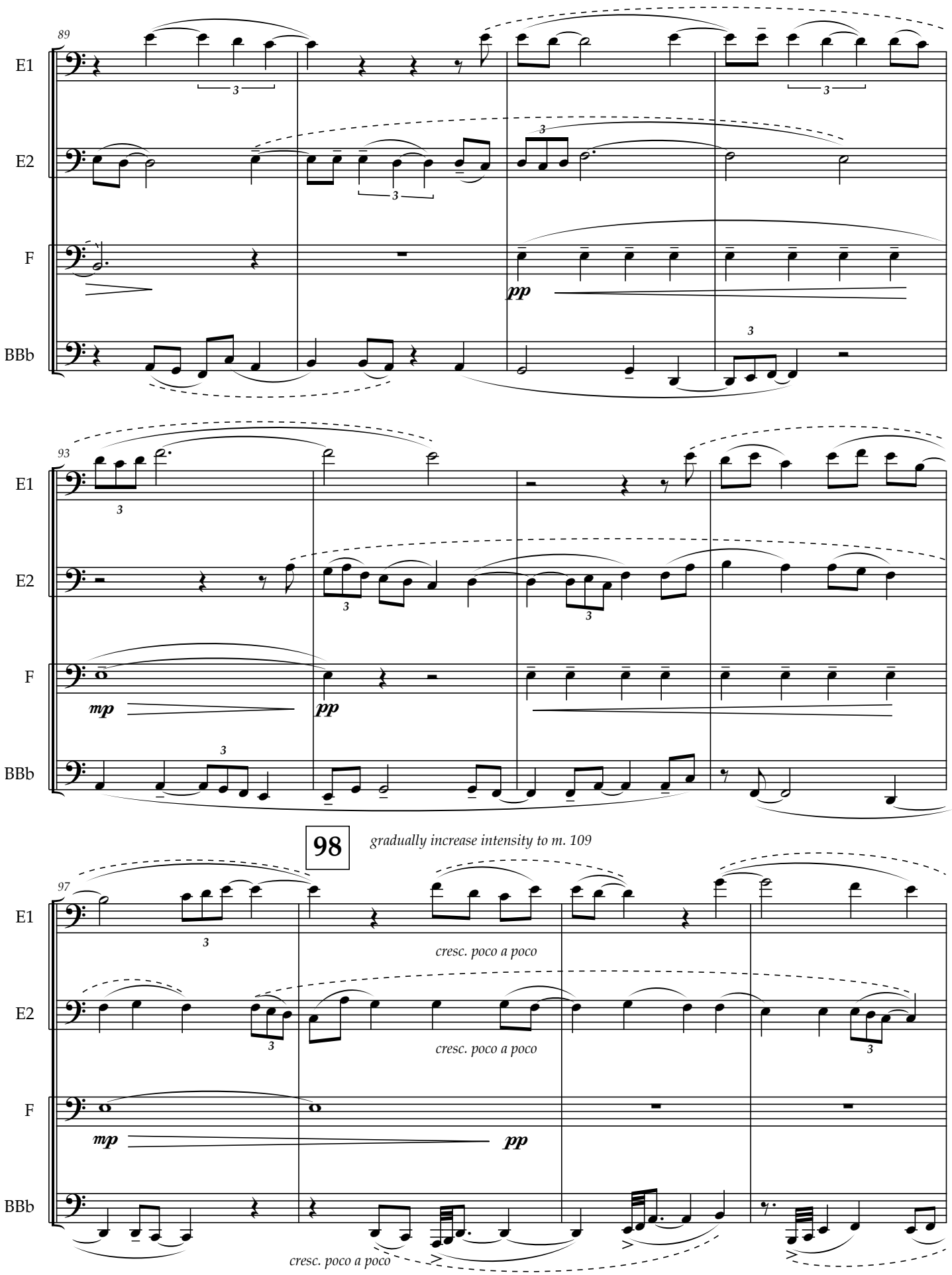
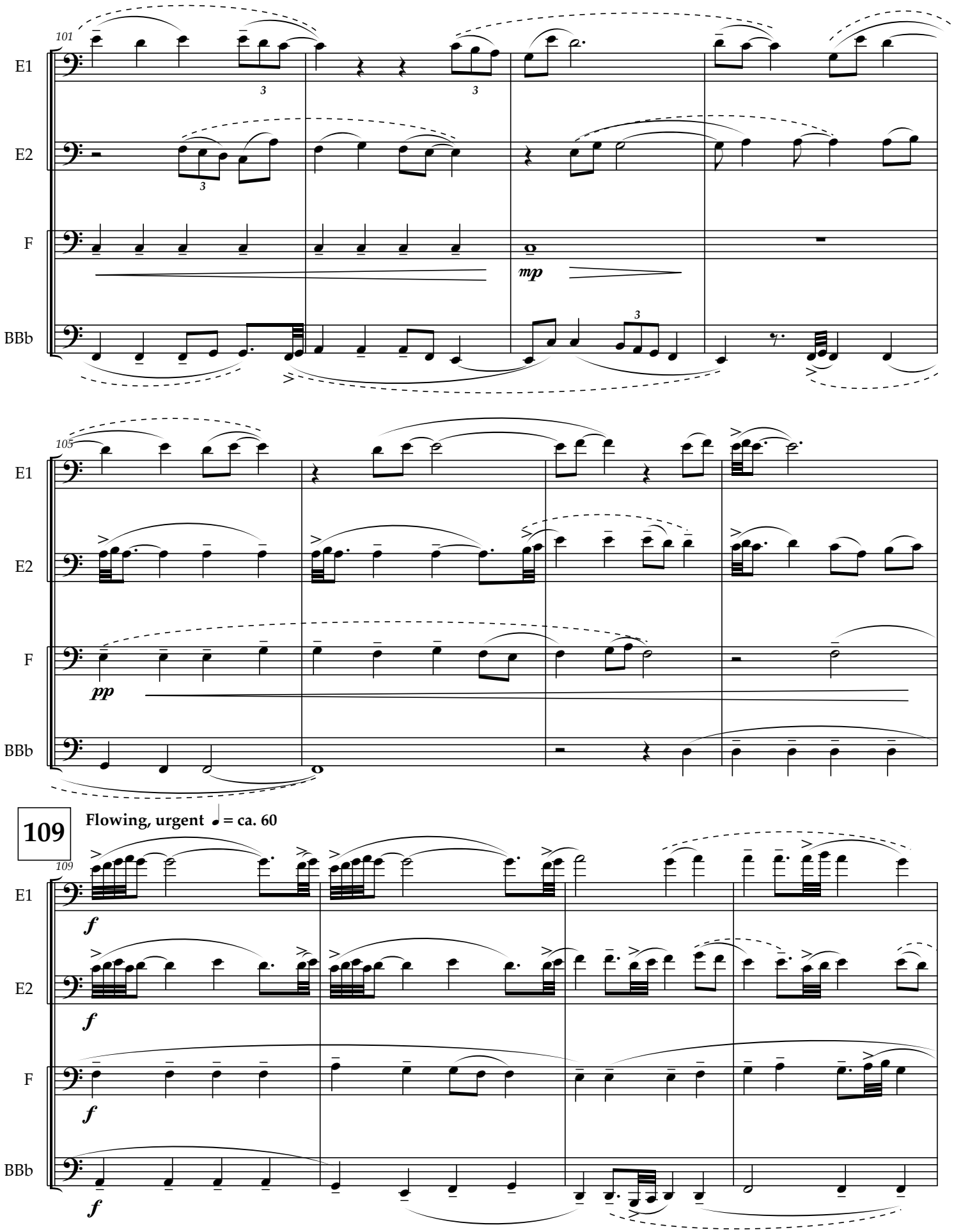
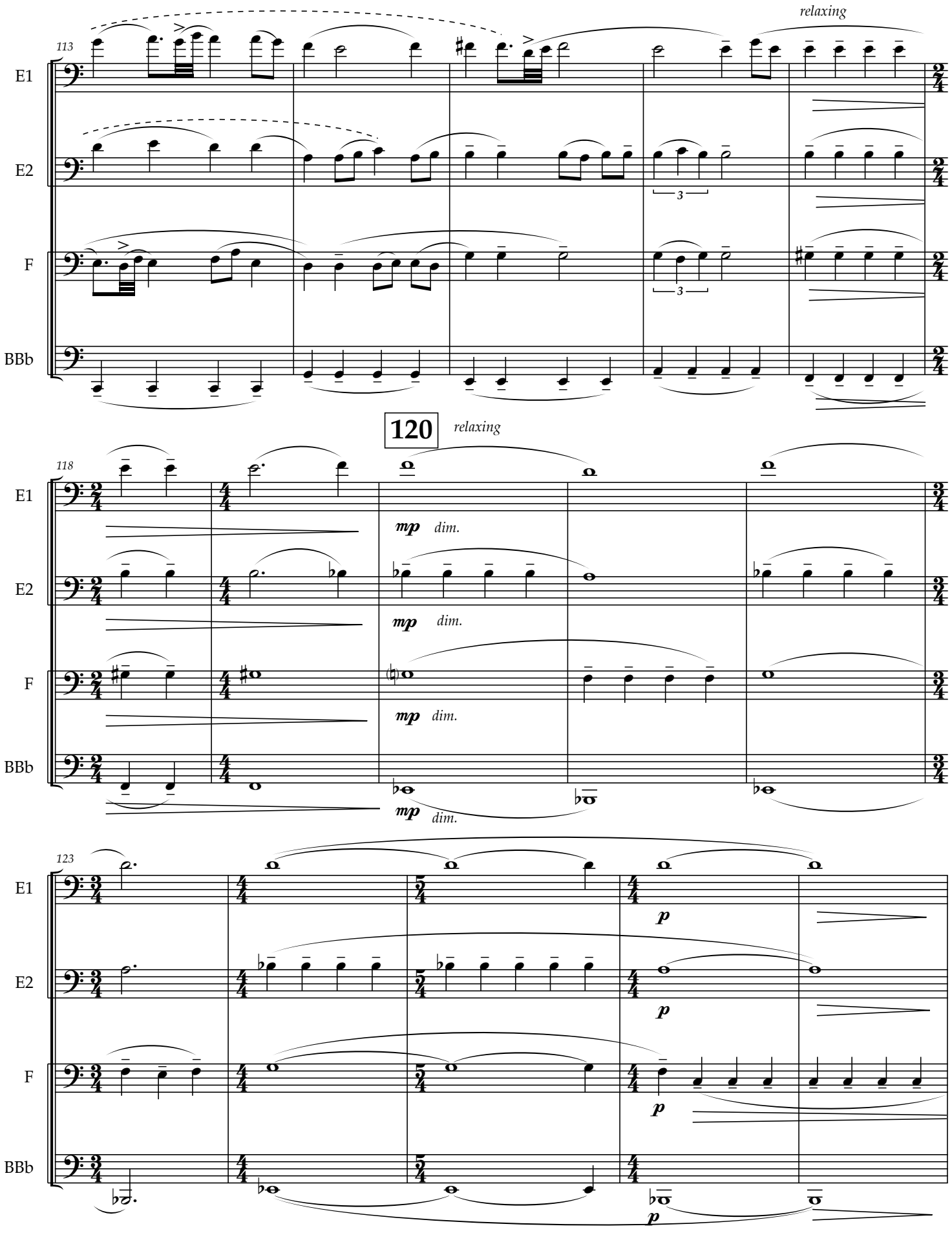

Rain Stick, soft and gentle
16
E1
E2
F
BBb
Egg Shaker
("loo" = gently alter air stream with soft tongue)
loo loo loo loo loo loo
gliss
("goo" = gently alter air stream with back of tongue)
goo goo goo goo
very legato: delicate, almost inaudible attacks
20
("loo" = gently alter air stream with soft tongue)
Tempo 1
Triangle, let vibrate
24
poco accel.
rit.
Euph 1 - triangle
pp
mp
p


29
28
expressive, always legato
gliss
gliss
pp
E1
Euph 1
Rain Stick, soft and gentle
E2
Euph 1
1 event
2 events
2 events
3 events
F
1 event
raindrops - tap bell
Euph 1
1 event
2 events
2 events
1 event
BBb
2 events
raindrops - tap bell
38
34
expressive
pp
E1
loo loo loo loo loo loo loo
E2
pp
3
2 events
2 events
1 event
1 event
loo loo loo loo loo loo loo loo
F
pp
3 events
2 events
1 event
1 event
loo loo loo loo loo loo
BBb
pp
40
3
E1
loo loo loo loo
gliss
E2
5
gliss
gliss
gliss
F
3
loo loo loo
loo goo goo loo goo goo loo goo goo loo
BBb


89
E1
E2
F
BBb
pp
93
mp
pp
98
gradually increase intensity to m. 109
97
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco


101
E1
E2
F
BBb
mp
105
pp
109
Flowing, urgent ♩ = ca. 60
f


relaxing
113
E1
E2
F
BBb
3
3
120
relaxing
118
E1
E2
F
BBb
mp dim.
mp dim.
mp dim.
mp dim.
123
E1
E2
F
BBb
p
p
p
p