

*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)
Bb 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 spirit, 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.

4_# - quarter step sharp

4_b - quarter step flat

Low Version (C)

Morning Rain

Craig Thomas Naylor

Tranquil, serene ♩ = ca. 48 - 52

For Tuba Quartet

with mute - cup preferred, straight OK
tap fingertip on bell for raindrop sound

Continue in random fashion
1 event/measure

Respect the silence!

Euphonium 1
pp
st. mute
Euph 1
Respect the silence!
tap fingertip on bell for raindrop sound

Euphonium 2
with mute - cup preferred, straight OK
Euph 1
tap fingertip on bell for raindrop sound
pp
Respect the silence!

Tuba in F
st. mute
Euph 1
pp
Respect the silence!
tap fingertip on bell for raindrop sound

BBb Tuba
pp

6

1 event	2 events	2 events	3 events	4 events	3 events
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E1
2 events 1 event | 3 events | 2 events | 1 event | 3 events |

E2
2 events 2 events | 2 events | 2 events | 1 event | 3 events |

F
1 event 2 events | 3 events | 3 events | 3 events | 3 events |

BBb

12

4 events	2 events	1 event	Egg Shaker
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E1
p
Euph 1 - shaker

E2
gliss
Euph 1 - shaker

F
gliss
Euph 1 - shaker

BBb

expressive, always legato

gliss

pp

Euph 1

Rain Stick, soft and gentle

1 event

2 events

2 events

3 events

1 event

raindrops - tap bell

1 event

2 events

2 events

1 event

2 events

raindrops - tap bell

expressive

pp

loo loo loo loo

loo loo loo loo

loo loo loo loo

loo loo loo loo

loo loo

2 events

2 events

1 event

1 event

3 events

2 events

1 event

1 event

pp

loo loo loo loo

gliss

gliss

gliss

loo goo goo loo

goo goo loo

goo goo loo

3

5

loo loo loo

loo goo goo loo

goo goo loo

goo goo loo

89

Score for measures 89-92. The score is written for four staves: E1, E2, F, and BBb. The E1 staff features a melodic line with eighth-note triplets and slurs. The E2 staff has a similar melodic line with triplets. The F staff contains a sustained chord with a *pp* dynamic marking. The BBb staff has a rhythmic accompaniment with eighth-note triplets. Dashed lines indicate phrasing across the E1 and E2 staves.

93

Score for measures 93-96. The E1 staff has a melodic line with triplets and slurs. The E2 staff has a melodic line with triplets. The F staff has a sustained chord with a *mp* dynamic marking that transitions to *pp*. The BBb staff has a rhythmic accompaniment with triplets. Dashed lines indicate phrasing across the E1 and E2 staves.

98 *gradually increase intensity to m. 109*

97

Score for measures 97-100. The E1 staff has a melodic line with triplets and slurs. The E2 staff has a melodic line with triplets. The F staff has a sustained chord with a *mp* dynamic marking that transitions to *pp*. The BBb staff has a rhythmic accompaniment with triplets. The instruction *cresc. poco a poco* is written above the E1 and E2 staves and below the BBb staff. Dashed lines indicate phrasing across the E1 and E2 staves.

101

101 3 3 mp

Score for measures 101-104. The score is written for four staves: E1, E2, F, and BBb. The E1 and E2 staves feature eighth-note patterns with triplets and slurs. The F staff has a sustained bass line with a dynamic marking of *mp* and a crescendo hairpin. The BBb staff has a bass line with triplets and slurs. Dashed lines indicate phrasing across the staves.

105

105 pp

Score for measures 105-108. The score is written for four staves: E1, E2, F, and BBb. The E1 and E2 staves feature eighth-note patterns with slurs and accents. The F staff has a sustained bass line with a dynamic marking of *pp*. The BBb staff has a bass line with slurs. Dashed lines indicate phrasing across the staves.

109

Flowing, urgent ♩ = ca. 60

109 f f f f

Score for measures 109-112. The score is written for four staves: E1, E2, F, and BBb. The E1 and E2 staves feature eighth-note patterns with slurs and accents, marked with a dynamic of *f*. The F staff has a sustained bass line with a dynamic of *f*. The BBb staff has a bass line with slurs, marked with a dynamic of *f*. Dashed lines indicate phrasing across the staves.

113 *relaxing*

Score for measures 113-120. The system includes staves for E1, E2, F, and BBb. The music is in 2/4 time and features a 'relaxing' tempo. The E1 staff has a melodic line with slurs and accents. The E2 and F staves have similar melodic lines with triplets in measures 117 and 118. The BBb staff provides a bass line with slurs. A box containing the number '120' is placed above the E1 staff at the start of measure 120.

118 *mp dim.*

Score for measures 118-122. The system includes staves for E1, E2, F, and BBb. The music is in 2/4 time and features a 'relaxing' tempo. The E1 staff has a melodic line with slurs and accents. The E2 and F staves have similar melodic lines with slurs. The BBb staff provides a bass line with slurs. The dynamic marking *mp dim.* is present in all staves from measure 118 onwards.

123 *p*

Score for measures 123-127. The system includes staves for E1, E2, F, and BBb. The music is in 3/4 time and features a 'relaxing' tempo. The E1 staff has a melodic line with slurs and accents. The E2 and F staves have similar melodic lines with slurs. The BBb staff provides a bass line with slurs. The dynamic marking *p* is present in all staves from measure 123 onwards.