Ethan Wickman

Murmurs from the Exile
(for clarinet in B-flat, percussion, and piano)
INSTRUMENTATION

Clarinet in B-flat
Percussion (medium suspended cymbal w/ soft yarn mallets, tambourine, frame drum)
Piano

Performance Note

*Murmurs from the Exile* is a work that combines Eastern rhythms and scales with Western tonal chromaticism in virtuosic flourishes. Both the clarinet and piano are given improvisatory passages with specific guidance as to pitch choice and collection. While specific instructions are given at the appropriate places in the score, performers of these parts should strive to use principally the pitches in the designated collection. Other pitches may be used sparingly to add color, or ‘non-harmonic tone’ effects. Overuse of non-collection pitches will undermine the harmonic integrity of these passages.

The percussionist should be an experienced hand drummer that is comfortable with improvisation and embellishment. The frame drum portions of the work provide a rhythmic outline, that may be tastefully embellished in the following passages: mm. 67-79, mm. 139-150, mm. 183-190. All other percussion passages, with the exception of the freely improvised portions (mm. 157, 160, 163, 166) should be interpreted literally. M. 156 provides guidance for the first portion of improvisation.

DURATION: 12 minutes

*Commissioned by Musical Bridges Around the World for the 13th Quadrennial Gurwitz International Piano Competition*

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Murmurs from the Exile

Hazily, as if in a dream ($q = 100$)

Clarinet in Bb

Cymbals

Piano

Hazily, as if in a dream ($q = 100$)
With tenderness

To Frame drum
Ad lib., senza misura

Ad lib. in a free improvisation, 25 - 35",
give visual cue upon completion
Ad lib., senza misura

Ad lib. in a free improvisation, 15-20°,
give visual cue upon completion

Ad lib., senza misura
Ad lib., senza misura  \( \dot{=} 60 \)

Ad lib. in a free improvisation, 15-20", give visual cue upon completion

Ad lib., senza misura  \( \dot{=} 54 \)

Ad lib. in a free improvisation, 5-10", give visual cue upon completion

Ad lib., senza misura  \( \dot{=} 54 \)

Pedal ad lib.
Maintain constant tempo $q = 54$
Clarinet to freely improvise using these pitches, other pitches may be used sparingly, as non-chord tones. CUE pianist after each double-barred section.

Proceed without cue

In coordination with piano, embellish basic waltz rhythm

Use mainly these pitches in any available octave. Do NOT play above Eb 6
Like an echo ($q = 42$)
Cadenza: after playing the figure in m. 213, improvise a passage based on the following scale. Other pitches may be used, but treated as non-harmonic tones. DO NOT migrate to C-harmonic minor. CUE clarinet and percussion at cesura concluding the cadenza.