

John Murphree

**PURGE**  
*for*  
*Bass Clarinet & Marimba*

**BKJ** Publications

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# PURGE

for  
Transient Canvas - Amy Advocat and Matt Sharrock

JOHN MURPHREE

$\text{♩} = 100$

B♭ Bass Clarinet

Marimba

5

B. Cl.

Mar.

8

B. Cl.

Mar.

*p*

*mf*

*p*

*f*

*mf*

*p*

*f*

*accel. ....*

*accel. ....*



11 ... (accel) .....  $\text{♩} = 60-70$   
B. Cl. *f*

Mar.  $\text{♩} = 60-70$  *f*

16  
B. Cl.

Mar. *p*  
*mf*

23  
B. Cl. *p* legato poss.

Mar. *p*

**Presto** ♩ = 120

29

B. Cl.

*pp*

*f*

**Presto** ♩ = 120

*mp*

Mar.

*pp*

*f*

*mp*

33

B. Cl.

*f*

Mar.

*f*

37

B. Cl.

Mar.

41  $\text{♩} = 86$  5

B. Cl. *mf* 6/16

Mar. *f*  $\text{♩} = 86$  6/16

46 *Presto*  $\text{♩} = 120$  6/16

B. Cl. *Presto*  $\text{♩} = 120$  6/16

Mar. *Presto*  $\text{♩} = 120$  6/16

50 *mp* *p*

B. Cl. 6/16

Mar. 6/16

The image shows a musical score for a B. Cl. and Mar. section. It is divided into three systems. The first system (measures 41-46) features a B. Cl. part with a long note and a Mar. part with a rhythmic pattern. The second system (measures 46-50) is marked 'Presto' and features a B. Cl. part with a long note and a Mar. part with a rhythmic pattern. The third system (measures 50-55) features a B. Cl. part with a long note and a Mar. part with a rhythmic pattern. The score includes dynamic markings such as *mf*, *f*, *mp*, and *p*, and tempo markings such as *Presto*. The time signature is 6/16.

This musical score consists of three systems, each featuring a B. Cl. (Bass Clarinet) and Mar. (Maracas) part. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The first system (measures 56-62) begins with a forte (*f*) dynamic. The B. Cl. part has a melodic line with slurs and ties, while the Mar. part provides a rhythmic accompaniment with eighth and sixteenth notes. The second system (measures 62-68) shows a dynamic shift to piano (*p*) for the B. Cl. part, which includes accents (^) and slurs. The Mar. part continues with a similar rhythmic pattern. The third system (measures 68-74) features a long, sweeping slur over the B. Cl. part, starting with a forte (*f*) dynamic and ending with a final flourish. The Mar. part also has a long slur and concludes with a final flourish. The score ends with a double bar line and a 3/4 time signature.

74  $\text{♩} = 86$

B. Cl.

*f*

Mar.

*f*

77 *Presto*  $\text{♩} = 120$

B. Cl.

*p* *Presto*  $\text{♩} = 120$  *fff*

Mar.

*p* *fff*

8

82  $\text{♩} = 86$

B. Cl.

Mar.

$\text{♩} = 86$

*p*

*p*

*mp*

*p*

87

B. Cl.

Mar.

*mf*

*p*

accel. ....

*mf*

*p*

*f*

accel. ....

*f*

97  $\text{♩} = 100$

B. Cl.

Mar.

$\text{♩} = 100$

*mf*

*f*

*p* sus.

6

6

100

B. Cl.

Mar.

*p*

dolce

6

6



104

B. Cl.

Mar.

112

B. Cl.

Mar.

*f*

122

B. Cl.

Mar.

*p*

*f*

128

B. Cl.

Mar.

*f*

*p*

*pp*

10

138

B. Cl. *p*

Mar. *sfz* *sfz* *f* *sfz* *sfz*

142

B. Cl. *f* *mf*

Mar. *p* *f* *sfz*

148 (Flutter-tonguing)

B. Cl. *f* *mf* *f* *sfz*

Mar. *sfz* *f* *sfz*

152

B. Cl.

*mf* *f* *mf* *f*

Mar.

*sfz* *sfz* *p*

156

B. Cl.

*pp* *f* *pp* *f*

Mar.

*pp* *f* *pp* *f*

159

B. Cl.

*pp* *f* *pp* *f* *pp* *f*

Mar.

*pp* *f* *pp* *f* *pp* *f*

163 ♩ = 114

B. Cl.

*p*

♩ = 114

Mar.

*f*

pesante

167

B. Cl.

Mar.

*p*

170

B. Cl.

*p* *f* *p* *f* *p* *f* *f*

Growl

Mar.

174

B. Cl. *ff* *p* *f* *p* (Flt.)

Mar. *f* *pesante* *ff* *p* *f* *p* *f*

180

B. Cl. *f* *mp* *ff* *mf* *fff* *f* *fff* *p*

Mar. *mp* *ff* *mf* *fff* *f* *fff* *p*

185

B. Cl. *p*

Mar.

*J* = 60

B. Cl. *190*  
*p*

Mar. *mf* *p*

B. Cl. *197*  
*mp* *p* *pp*

Mar. *mf* *p* *pp*

B. Cl. *205* **Presto** ♩ = 120  
*ff*

Mar. **Presto** ♩ = 120  
*ff*

211

B. Cl.

Mar.

217

B. Cl.

*p* *ff* *p* *pp*

Mar.

*p* *ff* *p* *pp*