

Two Pieces for Wind Trio

for flute, clarinet, and bassoon

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Phrasing ad lib., dynamics uniform, not too loud. *Piano* indicates only that the music is quieter than what was played before. The pieces are independent of each other, so they can be performed separately, or in reverse order.

In both pieces, fermatas can be used to introduce additional rhythmic subtleties into the texture – the ends of the notes and the beginnings of the next ones could be out of sync between performers. The ad lib. phrasing is used in the same way.

The middle section of the second piece should ideally have a ghostly, otherworldly quality to it, aided by the flute's prominent C#, and perhaps by the performers who could diverge a little from the rhythms indicated in the score (as if most, or many notes of the passage had a fermata sign read as explained in the previous paragraph).

Two Pieces for Wind Trio

I

Jashiin
2022

Flute

Clarinet in B \flat

Bassoon

$\text{♩} = 70$

Fl.

Cl.

Bsn.

12

Fl.

Cl.

Bsn.

22

29

Fl.

Cl.

Bsn.

5

3

3

3

5

3

5

33

♩=50

Fl.

Cl.

Bsn.

p

p

p

II

♩=70

Flute

Clarinet in Bb

Bassoon

9

Fl.

Cl.

Bsn.

17

Fl.

Cl.

Bsn.

p

25 **rit.**

Fl.
Cl.
Bsn.

32

Fl.
Cl.
Bsn.