

KURAGO SUITE

for
Two Bassoons
and
Prepared Piano

Kevin H Gray

FOREWORD

Kurago Suite is based largely on music extracted from my chamber ballet, *Kurago Katsu*, which purports to explore the metaphysical interactions between the puppets and the puppeteers (also called *kurago*) in classic Japanese *bunraku* puppet theatre. The original seventeen-movement ballet (which runs just under seventy minutes) is scored for two bassoons, prepared piano, and pipe organ. The present suite's outer movements are extracted with minimal alteration directly from the ballet. The suite's second movement was a bassoon duo in the original ballet, to which I have now added a sparse prepared piano part. The suite's third movement is not found in the original ballet, but is newly composed for this suite.

PERFORMANCE

In my opinion, true ensemble playing is only possible when all players know all parts equally well. To this end, two scores are provided. The full score, from which the pianist plays, contains cue-sized bassoon parts. The bassoonists' score contains a cue-sized piano reduction that is edited to fit onto a single stave.

The players' default approach to the score should be to combine at all times slight (in faster or ensemble music) to moderate (in slower or solo music) levels of *espressivo* and *rubato*, though the application of *rubato* should never obscure notated rhythms. The bassoonists are requested to avoid excessive *vibrato*, particularly during moments when both bassoons are playing simultaneously.

Articulations for all instruments are notated uniformly, with the three symbols in question carrying the same meaning for all three players.

First, and most simply, accents should not be subtle, and must be easily perceived to stand out from their surroundings by even a casual listener.

Next, the unmitigated staccato dot is intended to represent the shortest possible duration, irrespective of all and sundry considerations which, in the minds of many players of all instruments, often justify the lengthening of notes that bear a staccato dot. I find that when I coach players in performances of my music, the first comment I am likely to make is to request shorter staccatos. Within the locus of my composition, the use of staccato is usually meant to evoke an abruptness bordering on violence, regardless of volume level.

This brings us to the third and final articulation mark, which is the dash sometimes referred to as the *tenuto* mark. This symbol's interpretation depends on context. If used in tandem with the staccato dot, it should function to mitigate the severity of the staccato effect, thereby subtly lengthening the duration of the affected note, producing what might be referred to as a slightly "fat" staccato. Whenever the dot and dash are

present beneath the same note, the dash's only purpose is the mitigation of the staccato dot, and no additional meaning should be inferred. In those instances where the dash appears without the dot, its use denotes, for the note in question, an additional heft, weight, or darkening of the tone, perhaps similar to the manner in which most players might respond to the Italian term "*pesante*."

Please exaggerate contrasting articulations.

Several aspects of my approach to rhythm may warrant brief discussion.

First of all, my beaming choices do not always adhere to conventional expectations for a given time signature. In these cases, the decision to disregard convention is always purposeful, in that the unexpected beaming reflects the music's structure more clearly than conventional beaming would have done.

Secondly, I find the still-commonly accepted perspective that tuplets should only begin on main beats to be unendurably restrictive. While I recognize that this practice of allowing tuplets to begin more or less anywhere creates counting dilemmas for some performers, I feel that persistence, a strong sense of pulse, the ability and willingness to subdivide obsessively, and knowing the other players' parts just as well as one's own, can not only overcome any difficulties encountered, but also be quite rewarding.

Thirdly, while I do, in fact, view measures (and phrases, as well) as discrete musical events, I reject the notion that time signatures in post-modern music, and especially in my music, necessarily imply the presence of an unwritten yet obligatory accent structure. At the risk of being redundant, I prefer not to hear accents on beats one and three in a four-four bar unless I myself have placed them there. In the wake of the myriad rhythmic innovations of the twentieth century, the notion that measures and time signatures must be interpreted just as they were in 1900 seems, at best, unrealistic, and at worst, anachronistic. The beauty, and genius, of the system of notation that we have commonly inherited, is, I feel, its unerring ability to adapt to the inevitability of shifting aesthetic priorities. My music embraces the concepts of measures and time signatures as organizational tools that allow the performer insight into the compositional process, without embracing most of the traditional strictures and ramifications normally inherent with their use.

PREPARING THE PIANO

Preparing the piano for *Kurago Suite* is a relatively simple task, since all notes that are used are to be prepared in the same fashion. Mute the strings by firmly depressing commercially available silicone putty earplugs (or similar) to each applicable string nut. The amount of putty required to achieve a uniform, muted tone over the specified area of the piano may vary with register, acoustics of the room, and type of piano. Please note that the goal of the preparations is uniformity of *tone*, rather than uniformity of size of the balls of putty. Some experimentation will be necessary. Prudence

seems to dictate that neighboring notes at the periphery of the applicable range also be muted in the same manner, so that the effect of a possible wrong note in the heat of performance is not exacerbated by the sudden, unwelcome intrusion of a non-muted note.

It should be noted that, in the composer's opinion, this prescribed method of preparing the piano is completely harmless to the instrument, particularly if latex gloves are worn during the preparation. In the unlikely event that the silicone putty imparts a detectable residue, it may be safely cleaned with cotton swabs lightly dampened with denatured alcohol. Should a reader of these instructions nevertheless in any way damage a piano, please be advised that the composer assumes no responsibility.

Kevin Gray,
March 2010

A handwritten signature in black ink, appearing to read 'Kevin Gray', written in a cursive style.

Kurago Suite

for two bassoons and prepared piano

Kevin H Gray

I

♩ = 148

Bsn. *mf*

Bsn. *mp*

Pno. *mf* *mp*

Bsn. 5

Bsn.

Pno. *mf* 6

Bsn. 9 *mf*

Bsn. *mp*

Pno. *mp*

13

Bsn.

Bsn.

Pno.

mf

mf

mp

mf

f

3

3

6

3

17

Bsn.

Bsn.

Pno.

mf

mp

mf

mp

3

3

22

Bsn.

Bsn.

Pno.

mf

mf

mf

3

6

26 *mf* *f* *f*

Bsn. *mf* *mp*

Bsn. *f* *mp*

Pno. *mp*

31 *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Pno. *mf*

35 *p* *mf*

Bsn. *p* *mf*

Bsn. *p* *mp*

Pno. *mp*

39

Bsn. *mp* *mf*

Bsn.

Pno. *mf*

More relaxed

♩ = 66

42

Bsn. *p* *mp*

Bsn. *p* *mp*

Pno. *mp* *mp* 5

46

Bsn. *mf* *f* *mp* *p* *mf*

Bsn. *mf* *f* *f*

Pno. *p* *f* 5 5

50

Bsn. *p* *no vibrato* *5* *mp* *normal* *p* *no vibrato (both)* *mp* *normal*

Bsn.

56

Bsn. *p* *5* *mp* *no vibrato* *pp*

Bsn. *p* *5* *5*

61

Bsn. *normal* *mf* *pp no vibrato* *p normal* *mp*

Bsn. *5*

Pno. *p* *5* *mp* *5*

65

Bsn. *p* *mp* *mf* *f*

Bsn. *p* *mp* *mf* *f*

Pno. *5* *5*

Tempo primo

♩ = 148

67

Bsn. *mf*

Bsn. *mf*

Pno. *f* *mp* *mf* *f*

70

Bsn. *mf*

Bsn. *mp*

Pno. *mf* *mp*

75

Bsn.

Bsn.

Pno. *mf*

79

Bsn. *mf* *f* *ff*

Bsn. *mp* *f*

Pno. *mf*

84

Bsn. *ff*

Bsn. *mf* *mp*

Pno. *f* *mf*

88

Bsn. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Pno. *mp*

Musical score for Bsn. and Pno. starting at measure 92. The score is in 5/4 time and consists of four measures. The Bsn. part is written in bass clef and features a melodic line with dynamics *f* and *ff*. The Pno. part is written in grand staff (treble and bass clefs) and includes chords and a triplet of eighth notes in the right hand. Fingerings and articulations are indicated throughout.

II

With ceremonial dignity

♩ = 72

Bassoon *f* somewhat overblown, with slow, measured vibrato

Bassoon *f* gradually returning to normal technique and vibrato

Piano *f* roll slightly

Bsn. *mf*

Bsn. *mp* expressive

Somewhat quicker

♩ = 80

Bsn. *mp* dance-like

Bsn. *mf*

Bsn. *mf*

Bsn. *mp*

Hasty, impassioned

♩ = 92

Bsn. *f*

Bsn. *mf*

108

Bsn. *ff*

Bsn. *f* *ff*

Pno. *mp* *mf*

110

Bsn. *mf* *mp*

Bsn. *mf* *mp*

Pno. *mp*

Much slower
♩ = 68

112

Bsn. *p* *f*

Bsn. *f*

Pno. *mf*

114

Bsn. 1: *mf* 3, *p*, *mp* 5

Bsn. 2: *mf* 3, *mf* 3

Pno.: *mf*

116

Bsn. 1: *mp* 5, *mp* 6, *mp* 5, *mp* 5, *mp*

Bsn. 2: *mp* 6, *mp* 6, *mf* 5, *mp* 5, *mp*

Pno.: *mp*

118

Bsn. 1: *mf* 3, *pp* breathy, unfocused 5, 5

Bsn. 2: *mf* 3, *mf* 3

Pno.: *mf*

121

Bsn. *p* normal technique

Bsn. *mp* jaunty

123

Bsn. *p* limpid

Bsn. *f*

125

Bsn. *mp*

Bsn. *p*

127

Bsn. *p*

Bsn. *mp*

A bit more movement
♩ = 72

mp no vibrato

130

Bsn. *mp* normal

Bsn. *mf*

132

Bsn. *p*

Bsn. *mf*

Again slower

$\text{♩} = 68$

134

Bsn. *mp* 6 5 3

Bsn. *mp* 3

136

Bsn. *f* 3 *mp*

Bsn. *mp* 6 5 *f* 5 5 3

Pno. *mp*

138

Bsn. *ff* 6 5 *ff* 5 5 3

Bsn. *mf* 3 3 *ff* 3 *mp*

Pno.

140

Bsn. *mp*

Bsn. *mf*

Pno.

142

Bsn. *p*

Bsn. *mp*

144

Bsn. *pp*

Bsn. *pp*

mf

146

Bsn. *mp*

Bsn. *mf*

Pno. *mp*

148

Bsn. *mf* *pp* expressive

Bsn. *p* *pp*

151

Bsn. *p* *mf* *mf*

Bsn. *p*

154

Bsn. *f* *ff* *fff* violent

Bsn. *pp* unchanging, like an organ tone

158

Bsn. *pp* no vibrato *p* no vibrato

Bsn. *pp*

160

Bsn. *ff* *ff* as at the beginning, a bit overblown, and with slow vibrato, but less so than before

Bsn. *f* *ff*

Pno. *mf* not rolled

162

Bsn. *returning to normal*

Bsn. *f*

164

Bsn. *mf* *expressive*

Bsn.

III

♩ = 84

Bassoon

Bassoon

Piano

6

6

mf *mp*

mf *mp*

mf *mp*

168

Bsn.

Bsn.

Pno.

6

6

mf *mp* *mf* *mf* *mp*

mf *mp* *mp* *mf* *mp*

170

Bsn.

Bsn.

Pno.

6

6

f *mf* *mp* *mf*

f *mf* *mp* *mp*

172

Bsn. *f* *mf*

Bsn.

Pno.

174

Bsn. *f*

Bsn. *mf*

Pno.

176

Bsn. *mf* *mp* *mf*

Bsn. *mf* *mp* *mp*

Pno.

178 *mf* *mp* *mf*

Bsn. *mf* *mp* *mp*

Pno. *f*

180

Pno.

182

Pno.

184 *mf*

Bsn. *f*

Bsn. *f*

Pno.

Slower
♩ = 72

186

Bsn. *f* *mf* *mf*

Bsn. *mf*

Pno. *p*

189

Bsn. *mp* *mp* *mp* *mp*

Bsn. *mp* *mp* *mp*

Pno.

192

Bsn. *mf* *mp* *mp*

Bsn. *mf* *mp* *mp*

Pno. *mp*

Tempo primo

♩ = 84

195

Bsn.

Bsn.

Pno.

198

Bsn.

Bsn.

Pno.

200

Bsn.

Bsn.

Pno.

202 *mf* *mp* *mf*

Bsn.

Bsn.

Pno.

6

204 *mf* *f*

Bsn.

Bsn.

Pno.

207 *f* 3

Pno.

209

Piano score for measures 209-210. The music is in 4/4 time with a key signature of one flat. The right hand features a melodic line with a triplet of eighth notes in measure 209 and a quintuplet of eighth notes in measure 210. The left hand provides harmonic support with chords and single notes.

211

Bassoon and Piano score for measures 211-212. The bassoon part begins in 3/4 time and changes to 4/4 time at measure 211, marked with a forte (*f*) dynamic. The piano accompaniment includes a triplet in the right hand and a sextuplet in the left hand in measure 211. The piece concludes with a repeat sign at the end of measure 212.

IV

♩ = 180

Bassoon

Bassoon

Piano

f 3 *mf* 3

mf 3

Bsn.

Bsn.

Pno.

216

mf

f 3

3 *mp* *f*

Bsn.

Bsn.

Pno.

220

mf

mf

mp *mf* 3

223

Bsn. *f*

Bsn.

Pno. *mp*

226

Bsn. *f*

Bsn. *f*

Pno. *f*

229

Bsn. *mf*

Bsn. *mf*

Pno. *mf*

232

Bsn.

Bsn.

Pno.

236

Bsn.

Bsn.

Pno.

239

Bsn.

Bsn.

Pno.

241

Bsn.

Bsn.

Pno.

mp

3

mf

mp

244

Pno.

f

mf

f

247

Bsn.

Bsn.

Pno.

f

f

249

Bsn.

Bsn.

Pno.

251

Bsn.

Bsn.

Pno.

255

Bsn.

Bsn.

257

Bsn. *f* *mf*

Bsn.

Pno. *f* *mf*

259

Bsn. *f* *mf*

Bsn.

Pno. *f* *mf*

262

Bsn. *f*

Bsn.

Pno. *mp* *f*

265

Bsn. *mf* 3

Bsn. *mp* 3

Pno. *mp*

267

Pno. *mf*

269

Bsn. *f* 3

Bsn.

Pno.

272

Pno.

274

Bsn.

Bsn.

Pno.

277

Bsn.

Bsn.

Pno.

280

Bsn.

Bsn.

Pno.

283

Bsn. *mf* *mp*

Bsn.

Pno. *mp*

286

Pno.

289

Pno.

292

Pno.

295

Bsn. *mf* *mf*

Bsn. *mp*

Pno. *mp*

298

Bsn. *mp* *mf*

Bsn. *mp*

Pno. *mp*

301

Bsn. *f* *mf* *f*

Bsn. *mf* *f*

Pno. *mf*

304

Bsn. *mf*

Bsn. *f*

Pno. *mf*

308

Bsn. *mf*

Bsn. *mf*

Pno. *mf*

311

Bsn. *f*

Bsn. *f*

Pno. *f*

314

Musical score for measures 314-316. The system includes two Bsn. staves and a Pno. grand staff. Measure 314: Bsn. 1 has a whole rest, Bsn. 2 has a quarter note G4, and Pno. has a quarter note G4. Measure 315: Bsn. 1 has a quarter note A4, Bsn. 2 has a quarter note G4, and Pno. has a quarter note A4. Measure 316: Bsn. 1 has a quarter note B4, Bsn. 2 has a quarter note A4, and Pno. has a quarter note B4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it in the Bsn. 1 staff.

317

Musical score for measures 317-319. The system includes two Bsn. staves and a Pno. grand staff. Measure 317: Bsn. 1 has a quarter note G4, Bsn. 2 has a quarter note G4, and Pno. has a quarter note G4. Measure 318: Bsn. 1 has a quarter note A4, Bsn. 2 has a quarter note A4, and Pno. has a quarter note A4. Measure 319: Bsn. 1 has a quarter note B4, Bsn. 2 has a quarter note B4, and Pno. has a quarter note B4. Triplet markings (3) are present above the Bsn. 1 staff in measures 317 and 318. A *ff* dynamic marking is present in the Bsn. 1 staff in measure 319.

320

Musical score for measures 320-322. The system includes two Bsn. staves and a Pno. grand staff. Measure 320: Bsn. 1 has a quarter note G4, Bsn. 2 has a quarter note G4, and Pno. has a quarter note G4. Measure 321: Bsn. 1 has a quarter note A4, Bsn. 2 has a quarter note A4, and Pno. has a quarter note A4. Measure 322: Bsn. 1 has a quarter note B4, Bsn. 2 has a quarter note B4, and Pno. has a quarter note B4. Triplet markings (3) are present above the Bsn. 1 staff in measures 321 and 322. Dynamics *f* and *mf* are indicated in the Bsn. 1 staff.

322

Bsn.

Bsn.

Pno.

325

Bsn.

Bsn.

Pno.

328

Bsn.

Bsn.

Pno.

331

Bsn.

Bsn.

Pno.

334

Pno.

337

Bsn.

Bsn.

Pno.

340

Pno.

342

Bsn.

Bsn.

Pno.

mf 3

mp

344

Bsn.

Bsn.

Pno.

mp 3

mf

346

Bsn.

Bsn.

Pno.

mf

mp

Kurago Suite

Kevin H Gray

$\text{♩} = 148$

I

Bsn. *mf*

Bsn. *mp*

Pno.

Bsn. 5

Bsn.

Pno.

Bsn. *mf*

Bsn. *mp*

Pno.

Bsn. *mf*

Bsn. *mf*

Pno.

18

Bsn. *mf*

Bsn. *mp*

Pno.

21

Bsn.

Bsn.

Pno.

24

Bsn.

Bsn. *mf*

Pno. *mf*

27

Bsn. *f*

Bsn. *f*

Pno. *f*

30

Bsn. *mf* *mp* *p* *mp* *mf*

Bsn. *mf* *mp* *p* *mp* *mf*

Pno.

35

Bsn. *p* *mf*

Bsn. *p* *mp*

Pno. *6*

39

Bsn. *mp* *mf*

Bsn.

Pno.

42

Bsn.

Bsn.

Pno.

More relaxed

45 $\text{♩} = 66$

Bsn. *p* *mp* *mf* *f* *mp*

Bsn. *p* *mp* *mf* *f*

Pno.

48

Bsn. *p* *mf* *p* *mp*

Bsn. *f* *no vibrato* *normal*

Pno.

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53

Bsn. *p* *no vibrato (both)* *mp* *p*

Bsn. *p* *normal* *p*

58

Bsn. *mp* *no vibrato* *normal* *no vibrato*

Bsn. *pp* *pp* *mf* *pp*

63

Bsn. *p* normal *mp* *p* *mp*

Bsn. *p* *mp*

Pno. *5* *5* *5*

Tempo primo

♩ = 148

66

Bsn. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Pno. *5* *3* *6*

70

Bsn. *mf* *mp*

Bsn. *mp*

Pno. *3*

74

Bsn. *mf* *mp*

Bsn. *mf* *mp*

Pno. *mf* *mp*

77

Bsn. *mf*

Bsn. *mp*

Pno.

82

Bsn. *f* *ff* *ff*

Bsn. *f* *3*

Pno. *3*

85

Bsn. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Pno. *6* *6*

89

Bsn. *mp* *3* *f*

Bsn. *mp* *mf* *f*

Pno.

93

Bsn.

Bsn.

Pno.

ff

ff

3

5/4

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II

With ceremonial dignity

♩ = 72

Musical score for measures 70-87. The score is for three instruments: Bsn. (top), Bsn. (middle), and Pno. (bottom). The key signature has one flat (B-flat) and the time signature is 5/4. The tempo is marked as ♩ = 72. The first Bsn. part starts with a dynamic of *f* and is marked "somewhat overblown, with slow, measured vibrato". The second Bsn. part also starts with *f*. The Pno. part is marked "roll slightly". There are trills and triplets in the Bsn. parts. The first Bsn. part has a triplet of eighth notes in measures 70, 72, and 74. The second Bsn. part has a triplet of eighth notes in measure 72. The Pno. part has a triplet of eighth notes in measure 72. The score ends with a copyright notice: "Copyright 2008 Kevin H Gray".

Musical score for measures 88-97. The score is for two Bsn. parts. The key signature has one flat (B-flat) and the time signature is 5/4. The tempo is marked as ♩ = 72. The first Bsn. part starts with a dynamic of *mf* and has a triplet of eighth notes in measure 88. The second Bsn. part starts with a dynamic of *mf* and has a triplet of eighth notes in measure 88. The first Bsn. part has a triplet of eighth notes in measure 90. The second Bsn. part has a triplet of eighth notes in measure 90. The first Bsn. part has a dynamic of *mp* and is marked "expressive" in measure 92. The second Bsn. part has a dynamic of *mp* and is marked "expressive" in measure 92. There is a sextuplet of eighth notes in the first Bsn. part in measure 92.

Somewhat quicker

101

♩ = 80

Musical score for measures 101-103. The score is for two Bsn. parts. The key signature has one flat (B-flat) and the time signature is 5/4. The tempo is marked as ♩ = 80. The first Bsn. part starts with a dynamic of *mp* and is marked "dance-like". The second Bsn. part starts with a dynamic of *mf*. There is a quintuplet of eighth notes in the first Bsn. part in measure 101.

Musical score for measures 104-105. The score is for two Bsn. parts. The key signature has one flat (B-flat) and the time signature is 5/4. The tempo is marked as ♩ = 80. The first Bsn. part starts with a dynamic of *mf* and has a triplet of eighth notes in measure 104. The second Bsn. part starts with a dynamic of *mp* and has a triplet of eighth notes in measure 104. The first Bsn. part has a dynamic of *mf* in measure 105. The second Bsn. part has a dynamic of *mf* in measure 105.

Hasty, impassioned

♩ = 92

Musical score for measures 106-107. The score is for two Bsn. parts. The key signature has one flat (B-flat) and the time signature is 5/4. The tempo is marked as ♩ = 92. The first Bsn. part starts with a dynamic of *f*. The second Bsn. part starts with a dynamic of *mf*. The first Bsn. part has a dynamic of *f* in measure 107. The second Bsn. part has a dynamic of *mf* in measure 107.

108

Bsn. *ff*

Bsn. *f*

Pno. *ff*

110

Bsn. *mf*

Bsn. *mf*

Pno. *mp*

112

Much slower
♩ = 68

Bsn. *p*

Bsn. *f*

Pno. *f*

114

Bsn. *mf*

Bsn. *p*

Pno. *mp*

mf

116

Bsn. *mp*

Bsn.

Pno. *mp*

117

Bsn. *mp* *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Pno. *mf* *mp*

119

Bsn. *pp* *breathy, unfocused*

Bsn.

Pno.

121

Bsn. *p* *normal technique* *f*

Bsn. *mp* *jaunty*

Pno.

123

Bsn. *p* *limpid* *f*

Bsn.

Pno.

125

Bsn. *mp*

Bsn. *p*

6 5 3

3 3

Detailed description: This system covers measures 125 and 126. The top staff (Bsn.) has a whole rest in measure 125 and a half note in measure 126. The bottom staff (Bsn.) has sixteenth-note runs in measure 125, marked with dynamics *p* and *mp*. Measure 126 features a triplet of eighth notes in the top staff and a triplet of sixteenth notes in the bottom staff.

A bit more movement
♩ = 72

127

Bsn. *p*

Bsn. *mp*

3 3

mf

mp *no vibrato*

Detailed description: This system covers measures 127, 128, and 129. The top staff (Bsn.) has eighth-note patterns in measure 127, marked *p*, and a half note in measure 129, marked *mp* with the instruction "no vibrato". The bottom staff (Bsn.) has quarter notes in measure 127, marked *mp*, and sixteenth-note patterns in measure 128, marked *mf*.

130

Bsn. *normal* *mp* *mf*

Bsn. *mf* *mp*

5 5 3 6 6

Detailed description: This system covers measures 130 and 131. The top staff (Bsn.) has eighth-note patterns in measure 130, marked *normal*, *mp*, and *mf*, and quarter notes in measure 131, marked *mp*. The bottom staff (Bsn.) has quarter notes in measure 130, marked *mf*, and quarter notes in measure 131, marked *mp*.

132

Bsn. *p* *mf* *f*

Bsn. *mf* *mp*

6 6 6

Detailed description: This system covers measures 132 and 133. The top staff (Bsn.) has sixteenth-note runs in measure 132, marked *p*, and eighth-note patterns in measure 133, marked *mf* and *f*. The bottom staff (Bsn.) has quarter notes in measure 132, marked *mf*, and quarter notes in measure 133, marked *mp*.

Again slower
♩ = 68

134

Bsn. *mp*

Bsn. *mp*

6 5 3

Detailed description: This system covers measures 134 and 135. The top staff (Bsn.) has quarter notes in measure 134, marked *mp*, and a half note in measure 135, marked *mp*. The bottom staff (Bsn.) has eighth-note patterns in measure 134, marked *mp*, and quarter notes in measure 135, marked *mp*.

136

Bsn. 1

Bsn. 2

Pno.

mp 6 5 3

f *mp*

138

Bsn. 1

Bsn. 2

Pno.

ff 6 5

mf 3 3 5 *ff* 3 *mp*

140

Bsn. 1

Bsn. 2

Pno.

mf 5 5 3

mp *p*

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142

Bsn. 1

Bsn. 2

Pno.

p 3 3 3 3 5 6

mp *p* 3 3 5 6

144

Bsn. *pp* *mp*

Bsn. *pp* *mf*

146

Bsn. *mp* *mp* *mp* *f*

Bsn. *mf* *f*

Pno. *mp* *mf* *f*

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148

Bsn. *mf* *pp* *expressive*

Bsn. *p* *pp*

151

Bsn. *p* *mf* *mf*

Bsn. *p*

154

Bsn. *violent* *f* *ff* *fff*

Bsn. *pp* *unchanging, like an organ tone*

158

Bsn. *pp* *no vibrato* *p* *no vibrato* *ff* *as before, a bit overblown,*

Bsn. *f* *ff*

Pno.

161

Bsn. *and with slow vibrato, but less so than before* *returning to normal*

Bsn.

Pno.

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163

Bsn. *mf expressive*⁶

Bsn. *f*

III

84

Bsn. mf mp mf mp mf

Bsn. mf mp mf mp mf

Pno. 6

169

Bsn. mf mp f mf mp mf

Bsn. mf mp f mf mp mf

Pno. 6

172

Bsn. f mf

Bsn. f mf

Pno.

174

Bsn. f mf

Bsn. mf

Pno. 6

177

Bsn. *mf* *mp* *mf* *mf* *mp* *mf*

Bsn. *mf* *mp* *mp* *mf* *mp* *mp*

Pno. 6 6

179

Pno. 3

181

Pno. 3 5

183

Bsn. *f*

Bsn. *f*

Pno. 3

185

Bsn. *mf*

Bsn.

Pno.

Slower

♩ = 72

187

Bsn. *f* *mf* *mf* 3

Bsn. *mf* *mp*

Pno.

190

Bsn. *mp* *mp* *mp* *mp* 3 *mf*

Bsn. *mp* 3 3 *mf* *mp*

Pno.

193

Bsn.

Bsn. *mp* *p* 5

Pno.

Tempo primo

♩ = 84

6

196

Pno.

198

Bsn. *mf* *mp* *mf* *mp* *mf*

Bsn. *mf* *mp* *mf* *mp*

Pno. 6

200

Bsn. *mf* *mp* *f*

Bsn. *mf* *mp* *f*

Pno. 6

202

Bsn. *mf* *mp* *mf* *f*

Bsn. *mf* *mp* *mp* *f*

Pno. 6

204

Bsn. *mf*

Bsn.

Pno.

206

Bsn. *f*

Bsn. *mf*

Pno.

208

Pno.

211

Bsn. *f*

Bsn. *f*

Pno.

Detailed description: This page of a musical score contains three systems of music. The first system, starting at measure 206, features two Bsn. parts and a Pno. part. The Bsn. parts are in 12/4 time, with the upper part marked *f* and the lower part *mf*. The Pno. part is in 4/4 time and includes a triplet. The second system, starting at measure 208, is a Pno. part in 3/4 time, featuring a triplet and a quintuplet. The third system, starting at measure 211, features two Bsn. parts and a Pno. part. The Bsn. parts are in 12/4 time, with both marked *f*. The Pno. part is in 4/4 time and includes a triplet and a sextuplet. The score concludes with a double bar line.

IV

♩ = 180

Bsn. *f* 3 *mf* 3

Bsn. *f* 3 *mf* 3

Pno. 3

217

Bsn. *mf* *mf*>

Bsn. *f* 3

Pno. 3

221

Bsn. *mf* 3

Bsn. *mf* 3

Pno. 3

224

Bsn. *f*

Bsn.

Pno.

227

Bsn. *f*

Bsn. *f*

Pno.

230

Bsn. *f*

Bsn. *mf*

Pno.

234

Bsn. *mf*

Bsn. *f*

Pno.

238

Bsn. *f*

Bsn.

Pno.

240

Bsn. *mf* 3

Bsn. *mp* 3

Pno.

242

Pno.

245

Pno.

248 *f*

Bsn. *f*

Bsn. *f*

Pno.

251

Bsn.

Bsn.

Pno.

253

Bsn. *mp* *f* 3

Bsn. *mp* *f* 3

257

Bsn. *f* *mf* 3 3 3 3

Bsn. *f*

Pno. 3 3 3 3

260

Bsn. *f* *mf* 3 3 3

Bsn. *f* *mf* 3 3 3

Pno.

263

Bsn. *f* *mf* 3

Bsn. *f*

Pno.

266

Bsn.

Bsn.

mp

3

Pno.

269

Bsn.

Bsn.

f

3

Pno.

272

Pno.

274

Bsn.

Bsn.

mf

3

Pno.

277

Bsn. *f* *mf* 3

Bsn. *f* *mf* 3

Pno. 3

280

Bsn. *f* *mf*

Bsn. *mf*

Pno.

283

Bsn. *mf* *mp*

Bsn.

Pno. 3

287

Pno. 3

291

Pno. 3

295

Bsn. *mf* *mf*

Bsn. *mp*

Pno.

298

Bsn. *mp* *mp* *mf*

Bsn. *mp*

Pno.

301

Bsn. *mf* *f* *mf* *f*

Bsn. *mf* *f*

Pno.

305

Bsn. *mf*

Bsn. *f*

Pno.

308

Bsn. 1

Bsn. 2

Pno.

mf

311

Bsn. 1

Bsn. 2

Pno.

f

314

Bsn. 1

Bsn. 2

Pno.

317

Bsn. 1

Bsn. 2

Pno.

ff

320

Bsn. *f* *mf* *mf* *mf*

Bsn.

Pno.

323

Bsn. *f* *mf*

Bsn.

Pno.

326

Bsn. *mf*

Bsn.

Pno.

329

Bsn. *f* *mf*

Bsn. *f* *mf*

Pno.

332

Bsn.

Bsn.

Pno.

335

Bsn.

Bsn.

Pno.

338

Bsn.

Bsn.

Pno.

342

Bsn. *mf* 3

Bsn. *mp* 3

Pno.

345

Bsn. *mf* *mp*

Bsn. *mf* *mp*

Pno.

15'30"