

Modsefa Scur

Quartet
for B-flat Clarinet,
Alto Saxophone,
Bassoon,
and Harpsichord

Kevin H. Gray

FOREWORD

The composition of *Modsefa Scur* was begun during the summer of 2009 and completed during the summer of 2010. The title is Old English, and roughly translates as "spirit-storm". I feel as though my preoccupation with early English music colored and informed the writing of this music, though I readily admit that the influence that seems clear to me may be undetectable to others. The first movement, for me, possesses much of the bawdy infectiousness of an Irish jig, or one of the Fitzwilliam Virginal Book's numerous *corrantos*, while the second movement's hurried moodiness evokes in me similar feelings to those I experience when I perform one of the ruminative Tallis keyboard transcriptions from the Mulliner Book, or perhaps the curiously dissonant variations of Ferdinando Richardson.

I feel that a musical performance of this work is only possible if all four players know one another's parts as well as they know their own. To that end, traditional single-instrument parts are not provided; rather, all players play from score. Two scores are provided. The first score is for the harpsichordist, and also functions as a study score. It features a full-sized harpsichord part, while the wind parts are cue-sized, and all at concert pitch. In the second score, which is meant to be a performing score for the wind players, the harpsichord part is omitted entirely to better facilitate page turns. Periodically, descriptions of harpsichord activity that are deemed crucial to the quality of the overall ensemble are included.

All three wind players are requested to employ little or no *vibrato*, the excessive use of which is, I feel, seldom efficacious in highly chromatic music such as this. The harpsichordist is free to creatively utilize whatever capabilities (buff stop, couplers, etc.) are inherent to the instrument at hand, as long as such timbral variety does not adversely affect the overall instrumental balance. The harpsichord part has many momentary pauses during which couplers, or the buff stop, could be added or removed as desired. Couplers, if available, should be used with caution if the harpsichord to be used is especially loud. *Rubato* would almost certainly be out of place in this work, and should be stringently avoided by all four players.

Articulations for all four instruments are notated uniformly, with the three symbols in question carrying the same meaning for all three wind players, and very nearly the same meaning for the harpsichordist as well.

First, and most simply, accents for the wind players should not be subtle; and must be easily perceived to stand out from their surroundings by even a casual listener, though their intensity should still, to some extent, be context-dependent.

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 the 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 (in a wind part), 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*." For the harpsichordist, the unaccompanied dash is simply a standard *tenuto* mark.

Please exaggerate contrasting articulations.

Several aspects of my approach to rhythm 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. Of course, *Modsefa Scur* utilizes only two time signatures, neither of which are burdened with hundreds of years' worth of traditions and expectations.

Secondly, I find the still commonly accepted perspective that tuplets may 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 one's partner's part 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. Measures seldom carry, in my music, any requirement of behavioral response from the performer. Therefore, please only emphasize a downbeat if an accent on that downbeat is present in the score. For me, the measure is an organizational tool, and the vehicle through which I, and the performers, jointly chart the endless universe of rhythmic potential. The use of measures also provides the

interested performer with a glimpse into the compositional process. In the wake of the myriad rhythmic innovations of the twentieth century, the notion that measures and time signatures must continue to 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.

Likewise, I also reject the notion that phrases must always be characterized by arched dynamics. One often hears instrumental affectations that are relics of the romantic period utilized in the performance of music from other periods. I find this problematic, from an aesthetic point of view, and especially so if the music in question is predominantly avant-garde in nature.

Kevin H Gray
May, 2010

A handwritten signature in black ink, appearing to read "Kevin H Gray". The signature is stylized and cursive, with a large initial "K" and a long, sweeping underline.

Modsefa Scur I

Kevin H Gray

♩ = 96

Musical score for the first system, measures 1-4. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). The time signature is 7/8. The tempo is marked as ♩ = 96. The dynamics are *mf* for the Clarinet and *f* for the Bassoon. The Harpsichord part features a rhythmic pattern of eighth notes and sixteenth notes.

Musical score for the second system, measures 5-8. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). The time signature is 7/8. The dynamics are *f* for the Clarinet, *mf* for the Bassoon, and *f* for the Harpsichord. The Clarinet part features a melodic line with a fermata over the second measure. The Bassoon part features a melodic line with a fermata over the second measure. The Harpsichord part features a rhythmic pattern of eighth notes and sixteenth notes.

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Musical score for measures 9-13. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 9-13. Measure 9 is a whole rest. Measure 10 starts with a *mp* dynamic. Measure 11 starts with a *f* dynamic. Measure 12 continues with *f*. Measure 13 is a whole rest.
- A. Sax.:** Measure 9 has a *mp* dynamic. Measures 10-13 are whole rests.
- Bsn.:** Measure 9 is a whole rest. Measure 10 starts with a *mf* dynamic. Measure 11 starts with a *f* dynamic. Measure 12 continues with *f*. Measure 13 continues with *f*.
- Hpsd.:** Measures 9-13. Measure 9 has a *mf* dynamic. Measure 10 starts with a *f* dynamic. Measure 11 continues with *f*. Measure 12 continues with *f*. Measure 13 continues with *f*.



Musical score for measures 14-17. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 14-17 are whole rests. Measure 17 has a *mp* dynamic.
- A. Sax.:** Measures 14-17 are whole rests. Measure 17 has a *mp* dynamic.
- Bsn.:** Measure 14 is a whole rest. Measure 15 starts with a *mf* dynamic. Measure 16 starts with a *f* dynamic. Measure 17 continues with *f*.
- Hpsd.:** Measures 14-17. Measure 14 starts with a *mf* dynamic. Measure 15 continues with *mf*. Measure 16 continues with *f*. Measure 17 continues with *f*.

18

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 18-22. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 18 starts with a *mf* dynamic. The Clarinet and Bassoon parts feature eighth-note patterns with accents. The Alto Saxophone part has a triplet of eighth notes. Measure 19 continues with similar patterns. Measure 20 features a triplet of eighth notes in the Clarinet and Bassoon. Measure 21 has a *f* dynamic. Measure 22 features a quintuplet of eighth notes in the Alto Saxophone and a *f* dynamic. The Harpsichord part provides harmonic support with chords and moving lines.

23

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 23-27. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 23 starts with a *f* dynamic. The Clarinet and Bassoon parts have eighth-note patterns. Measure 24 has a *mp* dynamic. Measure 25 has a *mf* dynamic. Measure 26 has a *mp* dynamic. Measure 27 features a *mp* dynamic. The Harpsichord part continues with harmonic support.

Musical score for measures 27-30. The score is for four instruments: Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Starts at measure 27 with a *mf* dynamic. The line features eighth-note patterns with various accidentals. At measure 29, the dynamic changes to *f*. The line ends at measure 30 with a *mf* dynamic.
- A. Sax.:** Plays eighth-note patterns in measures 27 and 28, then has a whole rest in measure 29, and a single eighth note in measure 30.
- Bsn.:** Has a whole rest in measure 27. In measure 28, it begins a descending eighth-note line with a *f* dynamic. It continues with eighth notes in measure 29 and rests in measure 30.
- Hpsd.:** Features a melodic line in the right hand and a bass line in the left hand. The right hand has eighth-note patterns, and the left hand has a simple bass line with some chords.



Musical score for measures 31-34. The score is for four instruments: Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Starts at measure 31 with a *mf* dynamic. The line has a whole rest in measure 32, then a short eighth-note phrase in measure 33, and a whole rest in measure 34.
- A. Sax.:** Plays eighth-note patterns in measures 31 and 32. In measure 33, the dynamic is *mp*. In measure 34, the dynamic is *f*.
- Bsn.:** Has a whole rest in measure 31. In measure 32, it begins a descending eighth-note line with a *f* dynamic. It continues with eighth notes in measure 33 and a melodic line in measure 34.
- Hpsd.:** Features a melodic line in the right hand and a bass line in the left hand. The right hand has eighth-note patterns, and the left hand has a simple bass line with some chords.

36 *mf* *f* *f* *mf*

A. Sax.

Bsn.

Hpsd.

40 *f* *f* *mp* *mf* *f* *f* *mf* *mf* *mf*

Cl.

A. Sax.

Bsn.

Hpsd.

6

46

Cl.

A. Sax.

Bsn.

Hpsd.



50

Cl.

A. Sax.

Bsn.

Hpsd.

55

Cl.

A. Sax.

Bsn.

Hpsd.



59

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 63-66. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 63-64: *mf* eighth-note pattern. Measure 65: *f* eighth-note pattern. Measure 66: *f* eighth-note pattern.
- A. Sax.:** Measures 63-64: *mf* eighth-note pattern with triplets. Measure 65: *f* eighth-note pattern. Measure 66: *f* eighth-note pattern.
- Bsn.:** Measures 63-64: *mf* eighth-note pattern. Measure 65: *f* eighth-note pattern. Measure 66: *f* eighth-note pattern.
- Hpsd.:** Measures 63-64: Rest. Measure 65: *f* eighth-note pattern with quintuplets. Measure 66: *f* eighth-note pattern.



Musical score for measures 67-70. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measure 67: *f* eighth-note pattern. Measure 68: *f* eighth-note pattern. Measure 69: *mf* eighth-note pattern. Measure 70: *mf* eighth-note pattern.
- A. Sax.:** Measure 67: Rest. Measure 68: *f* eighth-note pattern. Measure 69: Rest. Measure 70: *mf* eighth-note pattern.
- Bsn.:** Measure 67: Rest. Measure 68: Rest. Measure 69: *mf* eighth-note pattern. Measure 70: *mf* eighth-note pattern.
- Hpsd.:** Measure 67: *f* eighth-note pattern. Measure 68: *f* eighth-note pattern. Measure 69: *f* eighth-note pattern. Measure 70: *f* eighth-note pattern.

Musical score for measures 71-74. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 71-74. Dynamics: *mp*, *f*, *mf*, *p*. Includes a slur over measures 72-73.
- A. Sax.:** Measures 71-74. Dynamics: *mp*, *f*, *mf*, *p*. Includes triplets in measures 73 and 74.
- Bsn.:** Measures 71-74. Dynamics: *f*, *mf*, *p*. Includes slurs and accents.
- Hpsd.:** Measures 71-74. Accompanying keyboard part.

Musical score for measures 75-78. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 75-78. Dynamics: *ff*, *f*, *f*. Includes a slur over measures 76-77.
- A. Sax.:** Measures 75-78. Dynamics: *ff*, *f*. Includes triplets in measures 75 and 76, and a quintuplet in measure 78.
- Bsn.:** Measures 75-78. Dynamics: *ff*, *ff*. Includes slurs and accents.
- Hpsd.:** Measures 75-78. Accompanying keyboard part.

78

Cl.

A. Sax.

Bsn.

Hpsd.



81

Cl.

A. Sax.

Bsn.

Hpsd.

85

Cl.

A. Sax.

Bsn.

Hpsd.

ff

ff

ff

3

3

89

Cl.

A. Sax.

Bsn.

Hpsd.

ff

ff

ff

5

3

3

Musical score for measures 92-95. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measure 92 starts with a triplet of eighth notes. Measures 93-95 feature a melodic line with dynamic markings of *f* and *v*.
- A. Sax.:** Measure 92 starts with a triplet of eighth notes. Measures 93-95 feature a melodic line with dynamic markings of *f* and *v*.
- Bsn.:** Measure 92 starts with a triplet of eighth notes. Measures 93-95 feature a melodic line with dynamic markings of *f* and *v*.
- Hpsd.:** Measures 93-95 feature a chordal accompaniment with dynamic markings of *f* and *v*.



Musical score for measures 96-99. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 96-99 feature a melodic line with dynamic markings of *ff* and *v*. Measure 99 includes a triplet of eighth notes.
- A. Sax.:** Measures 96-99 feature a melodic line with dynamic markings of *ff* and *v*. Measure 99 includes a triplet of eighth notes.
- Bsn.:** Measures 96-99 feature a melodic line with dynamic markings of *ff* and *v*. Measure 99 includes a triplet of eighth notes.
- Hpsd.:** Measures 96-99 feature a chordal accompaniment with dynamic markings of *ff* and *v*.

99

Cl.

A. Sax.

Bsn.

Hpsd.

3

5

f



102

Cl.

A. Sax.

Bsn.

Hpsd.

mf

mf

f

106

Cl.

A. Sax.

Bsn.

Hpsd.

110

Bsn.

Hpsd.

113

Cl.

A. Sax.

Bsn.

II

♩ = 128

Musical score for measures 1-5. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). The tempo is marked as ♩ = 128. The key signature has one sharp (F#) and the time signature is 8/8. The Clarinet part starts in measure 3 with a forte (f) dynamic. The Alto Saxophone part starts in measure 3 with a mezzo-forte (mf) dynamic and includes a triplet of eighth notes. The Bassoon part starts in measure 3 with a forte (f) dynamic. The Harpsichord part features a complex rhythmic pattern with quintuplets and triplets.

Musical score for measures 6-10. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). The Clarinet part starts in measure 6 with a mezzo-forte (mf) dynamic and includes a quintuplet. The Alto Saxophone part starts in measure 6 with a mezzo-forte (mf) dynamic and includes a quintuplet. The Bassoon part starts in measure 6 with a forte (f) dynamic and includes a quintuplet. The Harpsichord part continues with complex rhythmic patterns, including quintuplets and triplets.

Musical score for measures 11-16. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 11-16. Starts with a triplet of eighth notes. Dynamic *f* is present in measures 11 and 12. Measure 14 includes the instruction *abrasive*.
- A. Sax.:** Measures 11-16. Starts with a triplet of eighth notes. Dynamic *f* is present in measure 11. Measure 12 includes a quintuplet (5) and a triplet (3). Measure 14 includes the instruction *abrasive*. Measure 16 includes a quintuplet (5).
- Bsn.:** Measures 11-16. Starts with a triplet of eighth notes. Dynamic *f* is present in measure 11. Measure 12 includes a quintuplet (5) and a triplet (3).
- Hpsd.:** Measures 11-16. Features chords and single notes in the right and left hands.



Musical score for measures 17-22. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 17-22. Starts with a triplet of eighth notes. Dynamic *mf* is present in measure 17. Measure 18 includes a quintuplet (5) and a triplet (3). Measure 20 includes a quintuplet (5) and a triplet (3). Measure 22 includes a quintuplet (5).
- A. Sax.:** Measures 17-22. Starts with a triplet of eighth notes. Dynamic *f* is present in measure 17. Measure 18 includes a quintuplet (5) and a triplet (3). Measure 20 includes a quintuplet (5) and a triplet (3). Measure 22 includes a quintuplet (5).
- Bsn.:** Measures 17-22. Starts with a triplet of eighth notes. Dynamic *f* is present in measure 17. Measure 18 includes a quintuplet (5) and a triplet (3). Measure 20 includes a quintuplet (5) and a triplet (3). Measure 22 includes a quintuplet (5).
- Hpsd.:** Measures 17-22. Features chords and single notes in the right and left hands.

22

Cl. *mf*

A. Sax. *f* *mp* *f*

Bsn. *f*

Hpsd.

28

Cl. *f*

A. Sax. *f*

Bsn. *f* *mf*

Hpsd.

18

Slower
♩ = 120

Musical score for measures 35-41. The score is for Clarinet (Cl.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 35 is marked with a *mf* dynamic. Measure 36 features a triplet in the Bassoon part. Measure 37 is marked with a *pp* dynamic for the Clarinet and a *mf* dynamic for the Bassoon. The Harpsichord part consists of chords and single notes in both hands.



First tempo
♩ = 128

Musical score for measures 42-48. The score is for Clarinet (Cl.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 42 is marked with a *mf* dynamic. Measure 43 features a triplet in the Bassoon part. Measure 44 features a triplet in the Clarinet part. Measures 45-48 feature quintuplets in both the Clarinet and Bassoon parts. The Harpsichord part consists of chords and single notes in both hands.

48 *imperious*
A. Sax. *f* *ff*
Hpsd. *f* *ff*

54 *ff*
A. Sax. *ff*
Hpsd. *ff*

60
Cl. *mf* *f* *mp* *f*
A. Sax. *f* *mp* *ff*
Bsn. *f* *ff*
Hpsd. *f* *ff*

Detailed description of the musical score: The score is divided into three systems. The first system (measures 48-53) features the Alto Saxophone and Harpsichord. The Alto Saxophone part begins with a dynamic of *f* and includes an *imperious* marking. It contains several triplet and quintuplet figures. The Harpsichord part provides accompaniment with similar rhythmic patterns. The second system (measures 54-59) continues the Alto Saxophone and Harpsichord parts. The Alto Saxophone part features a *ff* dynamic and includes a complex rhythmic passage with quintuplets and triplets. The Harpsichord part continues with accompaniment. The third system (measures 60-65) introduces the Clarinet, Alto Saxophone, Bassoon, and Harpsichord. The Clarinet part has dynamics of *mf*, *f*, *mp*, and *f*. The Alto Saxophone part has dynamics of *f*, *mp*, and *ff*. The Bassoon part has dynamics of *f* and *ff*. The Harpsichord part continues with accompaniment. The score includes various articulations such as accents and slurs, and dynamic markings like *f*, *ff*, *mf*, and *mp*.

Musical score for measures 67-72. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 67-72. Starts with a *mf* dynamic. Features a triplet in measure 67 and a *mf* dynamic in measure 72.
- A. Sax.:** Measures 67-72. Starts with a *f* dynamic. Features a triplet in measure 67.
- Bsn.:** Measures 67-72. Starts with a *ff* dynamic. Features a triplet in measure 67 and a *mf* dynamic in measure 72.
- Hpsd.:** Measures 67-72. Features a triplet in measure 68 and a quintuplet in measure 69.



Musical score for measures 73-78. The score is for Clarinet (Cl.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 73-78. Starts with a *mf* dynamic. Features a triplet in measure 78.
- Bsn.:** Measures 73-78. Starts with a *mp* dynamic. Features a *mf* dynamic in measure 76.
- Hpsd.:** Measures 73-78. Features a triplet in measure 78.

Slower
♩ = 120

Cl.

Bsn.

Hpsd.

First tempo
♩ = 128

Cl.

A. Sax.

Bsn.

Hpsd.

92

Cl.

A. Sax.

Bsn.

Hpsd.



98

Cl.

A. Sax.

Bsn.

Hpsd.

104

Cl. *mf*

A. Sax. *f* *mf* *mp* *f*

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

Hpsd.

3

110

Cl. *f* *f* *f*

A. Sax. *mp* *mf* *mp*

Bsn. *f* *ff* *f*

Hpsd.

3

116 *mf*

Cl.

A. Sax.

Bsn.

Hpsd.

123

Cl.

Bsn.

130

A. Sax.

Bsn.

137

A. Sax.

Hpsd.

143

Cl.

A. Sax.

Hpsd.

149

A. Sax.

Bsn.

Hpsd.

156

A. Sax.

Bsn.

Hpsd.

Musical score for measures 156-161. The A. Sax. part features a melodic line with dynamics *mf* and *f*, and includes a triplet in measure 158. The Bsn. part provides a rhythmic accompaniment with dynamics *f*. The Hpsd. part is active in the first two measures, with the right hand playing chords and the left hand playing a bass line.



162

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 162-167. The Cl. part enters in measure 162 with a melodic line and dynamics *mf*. The A. Sax. part has dynamics *f* and *mf*, and includes a triplet in measure 164. The Bsn. part continues with dynamics *f*. The Hpsd. part is active in the last two measures, featuring a quintuplet in the right hand and chords in the left hand.

168

Cl.

A. Sax.

Bsn.

Hpsd.

174

Cl.

A. Sax.

Bsn.

Hpsd.

179

Cl.

A. Sax.

Bsn.

Hpsd.

mf

f

f

ff

abrasive



186

Cl.

A. Sax.

Bsn.

Hpsd.

mf

f modo ord.

f

mf

193

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 193-198. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 193 starts with a *ff* dynamic for the Clarinet. Measure 194 features a quintuplet in the Clarinet. Measure 195 has a *mf* dynamic for the Clarinet and a triplet for the Bassoon. Measure 196 has a *f* dynamic for the Alto Saxophone and a triplet for the Bassoon. Measure 197 has a *mf* dynamic for the Alto Saxophone and a triplet for the Bassoon. Measure 198 has a *mf* dynamic for the Bassoon. The Harpsichord part includes a triplet in measure 194 and a quintuplet in measure 197.

199

Cl.

A. Sax.

Bsn.

Hpsd.

Musical score for measures 199-204. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.). Measure 199 has a triplet for the Clarinet. Measure 200 has a *f* dynamic for the Alto Saxophone and a triplet for the Bassoon. Measure 201 has a *mf* dynamic for the Alto Saxophone and a triplet for the Bassoon. Measure 202 has a *ff* dynamic for the Bassoon. Measure 203 has a *f* dynamic for the Bassoon. Measure 204 has a *ff* dynamic for the Bassoon and a *f* dynamic for the Clarinet. The Harpsichord part includes a triplet in measure 199 and a quintuplet in measure 202.

30

Musical score for measures 205-210. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), and Harpsichord (Hpsd.).

- Cl.:** Measures 205-210. Starts with a *f* dynamic, then *mf*. The melody is primarily in the right hand.
- A. Sax.:** Measures 205-210. Starts with a *f* dynamic, then *ff*, then *f*, and ends with *mp*. The melody is primarily in the right hand.
- Hpsd.:** Measures 205-210. The left hand plays chords and single notes, while the right hand is mostly silent.



Musical score for measures 211-216. The score is for Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 211-216. Starts with a *mf* dynamic, then *mp*, then *mf*, and ends with *f*. The melody is primarily in the right hand.
- A. Sax.:** Measures 211-216. Starts with a *p* dynamic, then *f*. Features a triplet in measure 214.
- Bsn.:** Measures 211-216. Starts with a *f* dynamic, then *p*, and ends with *f*. The melody is primarily in the right hand.
- Hpsd.:** Measures 211-216. The left hand plays chords and single notes, while the right hand plays a complex melodic line with quintuplets in measures 211-213.

Musical score for measures 217-222. The score is for four instruments: Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), and Harpsichord (Hpsd.).

- Cl.:** Measures 217-222 are mostly rests. Measure 221 has a dynamic marking of *f*. Measure 222 has a dynamic marking of *mf*.
- A. Sax.:** Measures 217-222 are mostly rests. Measure 217 has a dynamic marking of *mp*. Measure 218 has a dynamic marking of *f*. Measure 222 has a dynamic marking of *mf*.
- Bsn.:** Measures 217-222 are mostly rests. Measure 221 has a dynamic marking of *f*. Measure 222 has a dynamic marking of *mf*.
- Hpsd.:** Measures 217-222 contain a complex rhythmic accompaniment. Measure 217 has a dynamic marking of *f*. Measure 218 has a dynamic marking of *f*. Measure 219 has a dynamic marking of *f*. Measure 220 has a dynamic marking of *f*. Measure 221 has a dynamic marking of *f*. Measure 222 has a dynamic marking of *f*.

Measure numbers 217, 218, 219, 220, 221, and 222 are indicated above the staves. Dynamic markings *mp*, *f*, and *mf* are present. Fingerings (VI, V) and articulation marks (v) are shown. A '5' is written above the Hpsd. staff in measures 217, 218, 219, and 220. A 'TR' is written above the Hpsd. staff in measure 221.

Modsefa Scur

Kevin H Gray

♩ = 96

I

Cl. *f* *mf* *f*

A. Sax. *mp*

Bsn. *f*

Hpsd. plays downbeat

Cl. *f* *mf*

A. Sax. *mf*

Bsn. *f*

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Cl. *mp* *f*

A. Sax. *mp*

Bsn. *mf* *f*

Hpsd. plays beat three

Hpsd. plays downbeat

no one plays downbeat

Hpsd.
enters
and of one

2

13

Cl.

A. Sax.

Bsn.

f *mf* *f* *mp*

18

Cl.

A. Sax.

Bsn.

mf *mf* *f*

Hpsd. enters
beat seven

21

Cl.

A. Sax.

Bsn.

mf *f* *f*

3

24 Hpsd. tacet this bar

A. Sax.

Bsn.

mp *mf* *mp*

Hpsd. downbeat

27

Cl.

A. Sax.

Bsn.

mf *f*

no downbeat

30

Cl.

A. Sax.

Bsn.

mf *f*

Musical score for A. Sax. and Bsn. measures 33-39. The score is divided into two systems. The first system covers measures 33-35, and the second system covers measures 36-39. The A. Sax. part is in treble clef, and the Bsn. part is in bass clef. Dynamics include *mp*, *mf*, and *f*. Articulation marks (>) are present throughout. Performance instructions include "Hpsd. plays beat three" and "Hpsd. downbeat" in the first system, and "no downbeat" in the second system. A double bar line is present at the end of measure 38 in the Bsn. part.

39

Cl. *f* *mf*

A. Sax. *mf* *mp* *f* *mf*

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

Hpsd. tacet this bar and next

45

Cl. *f* *mf* *ff*

A. Sax. *f* *mf* *ff*

Bsn. *mf* *mf* *ff*

Hpsd. enters and of five

Hpsd. downbeat

no downbeat

50

Cl. *mf* *f* *mp*

A. Sax. *mf* *mp* *f* *mf*

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

6

54

Cl. *mf* *f* *f* no downbeat

A. Sax. *f* *f* Hpsd. downbeat

Bsn. *mf* *f*

58

Cl. *f* *mf* no downbeat

A. Sax. *f* *mf*

Bsn. *f* *mf*

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62

Cl. *mf*

A. Sax. SEE SCORE *mf* SEE SCORE

Bsn. *mf* SEE SCORE

65

Cl. *f*

A. Sax. *f* Hpsd. downbeat

Bsn. *f*

7

no downbeat



67

Cl. *f*

A. Sax. *f*

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69

Cl. *mf* *mp* *f* *mf*

A. Sax. *mf* *mp* *f* *mf*

Bsn. *mf* *f* *mf*

no downbeat

73

Cl. *p*

A. Sax. *p*

Bsn. *p*

75

Cl. *ff* *f*

A. Sax. *ff* *f*

Bsn. *ff*

Hpsd. downbeat

9

77

Cl. *f* *ff* *f*

A. Sax. *f* *ff* *f*

Bsn. *ff* *ff* *f*

Hpsd. enters and of five

Hpsd. downbeat

80

Cl. *mf* *ff*

A. Sax. *mf* *ff*

Bsn. *mf* *ff*

Hpsd. downbeat

no downbeat

83

Cl. *mf* *f* *mf* *ff*

A. Sax. *mf* *f* *mf* *ff*

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

no downbeat

4

4

4

90

Cl.

A. Sax.

Bsn.

ff

5

3

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92

Cl.

A. Sax.

Bsn.

f

3

94

Cl.

Bsn.

no downbeat

97

Cl.

A. Sax.

Bsn.

ff

99

Cl.

A. Sax.

Bsn.

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100

A. Sax.

104

Cl. *mf*

A. Sax. *mf*

Bsn. *f*

Hpsd. downbeat this bar and next

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106

Cl. *mp*

A. Sax. *mp*

Bsn. *mf*

Hpsd. plays beat three

108

Cl. *f*

Bsn. *f*

13

Bsn. *f* *mf* *f*

Musical notation for Bsn. part 110-112. The staff is in bass clef with a key signature of one sharp (F#). It begins with a dynamic of *f* and contains eighth and quarter notes with accents. At measure 111, the dynamic changes to *mf* and includes a Roman numeral IV. It ends at measure 112 with a dynamic of *f*.



Cl. *mp* *mf*

A. Sax. *mp*

Bsn. *mf*

Musical notation for Cl., A. Sax., and Bsn. parts 113-114. The Cl. part is in treble clef with a key signature of one sharp (F#), starting at *mp* and changing to *mf* at measure 114. The A. Sax. part is in treble clef with a key signature of one sharp (F#), starting at *mp* and changing to *mf* at measure 114, with Roman numerals VI and VII. The Bsn. part is in bass clef with a key signature of one sharp (F#), starting at *mf* and changing to *mf* at measure 114, with Roman numerals VI and VII.



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Cl. *mf*

A. Sax. *mf*

Musical notation for Cl. and A. Sax. parts 115-116. The Cl. part is in treble clef with a key signature of one sharp (F#), starting at *mf* and featuring a triplet. The A. Sax. part is in treble clef with a key signature of one sharp (F#), starting at *mf* and featuring a triplet. Both parts end with a fermata.

II

♩ = 128

Cl. 2

A. Sax. 2

Bsn. 2

Hpsd. plays beat two

f *mf* *mf*

3 5 5

Hpsd. part, bars 1-10, has complex rhythms and syncopation. SEE SCORE.

Cl. 2

A. Sax. 2

Bsn. 2

mf *f* *f*

3 5 5

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A. Sax. 2

Hpsd. plays beats three and five

f *mp*

abrasive modo ord.

5

18

Cl. *mf*

A. Sax.

Bsn. *f*

23

Cl.

A. Sax. *f*

Bsn. *f*

SEE SCORE

29

Bsn. *mf*

Hpsd. enters beat three

Hpsd. plays five sixteenth-note chords at end of bar 27

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34

Bsn. *mf*

Slower
♩ = 120

38

Cl. *pp*

Bsn. *mf*

Hpsd. enters beat three

First tempo
♩ = 128

43

Cl. *mf*

Bsn. *mf*

SEE SCORE

2

Hpsd. plays beat two

Hpsd. downbeat

48

A. Sax. *f* imperious

5

3

ff

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Hpsd. tacet bars 53-56

SEE SCORE

53

A. Sax.

2

59

Cl.

A. Sax.

Bsn.

ff

f

mf

Hpsd. tacet bars 60-63

64

Cl.

A. Sax.

Bsn.

mp

f

ff

mf

ff

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68

Cl.

A. Sax.

Bsn.

f

mf

72

Cl. *mf*

Hpsd. downbeat

Bsn. *mf* *mp*

76

Cl. *mf*

Bsn. *mf*

80

Slower
♩ = 120

Cl. *mf*

Hpsd. enters beat three

Bsn. *mf*

84

Cl. *mf*

Bsn. *mf*

First tempo
♩ = 128

SEE SCORE

90

Cl.

A. Sax.

Bsn.

f *8va*

Hpsd. tacet bars 90-94

94

Cl.

A. Sax.

Bsn.

f

Hpsd. enters and of one

98

Cl.

A. Sax.

Bsn.

Musical score for measures 98-102. The Clarinet (Cl.) part starts with a *mf* dynamic and features a melodic line with slurs and accents. The Alto Saxophone (A. Sax.) part begins with a *f* dynamic and includes a five-measure phrase. The Bassoon (Bsn.) part has a *f* dynamic and a triplet of notes. A double bar line is present after measure 102.

103

Cl.

A. Sax.

Bsn.

Musical score for measures 103-107. The Clarinet (Cl.) part starts with a *f* dynamic and features a five-measure phrase. The Alto Saxophone (A. Sax.) part has a *f* dynamic in measure 104, followed by *mf* dynamics. The Bassoon (Bsn.) part includes a triplet and a *ff* dynamic. A double bar line is present after measure 107.

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108

Cl.

A. Sax.

Bsn.

Musical score for measures 108-112. The Clarinet (Cl.) part starts with a *mf* dynamic and features a triplet. The Alto Saxophone (A. Sax.) part has a *f* dynamic in measure 109, followed by *mp* dynamics. The Bassoon (Bsn.) part includes a triplet and a *ff* dynamic. A double bar line is present after measure 112.

112

Cl.

A. Sax.

Bsn.

f *mf* *f* *mp* *f*

Detailed description: This system contains measures 112 through 116. The Clarinet (Cl.) part starts with a dynamic of *f* and features a melodic line with slurs and accents. The Alto Saxophone (A. Sax.) part is mostly silent, with a few notes in measure 115. The Bassoon (Bsn.) part has a dynamic of *f* in measure 112 and *mp* in measure 115. The music concludes with a double bar line.

117

Cl.

A. Sax.

Bsn.

mp *ff* *f* *mf*

Hpsd. tacet bars 120-139

Detailed description: This system contains measures 117 through 121. The Clarinet (Cl.) part is silent, with a dynamic of *mp* in measure 121. The Alto Saxophone (A. Sax.) part has a dynamic of *ff* in measure 118. The Bassoon (Bsn.) part has a dynamic of *f* in measure 121 and *mf* in measure 122. A box labeled "Hpsd. tacet bars 120-139" is present in measure 121. The music concludes with a double bar line.

122

Cl.

Bsn.

pp *mp* *p*

Detailed description: This system contains measures 122 through 125. The Clarinet (Cl.) part has a dynamic of *pp* in measure 122 and *mp* in measure 124. The Bassoon (Bsn.) part has a dynamic of *p* in measure 123. The music concludes with a double bar line.

126

Cl.

Detailed description: This system contains measures 126 through 129. The Clarinet (Cl.) part features a melodic line with slurs and accents. The music concludes with a double bar line.

130
Bsn. *mf*

136
A. Sax. *mf*

↑ Hpsd. enters beat three

142
Cl. *mp*

A. Sax. *mp* *mf* *mp* *mf*

no downbeat

5

5

Detailed description: This block contains three staves of musical notation. The top staff is for Bassoon (Bsn.) in bass clef, starting at measure 130 with a mezzo-forte (*mf*) dynamic. The middle staff is for Alto Saxophone (A. Sax.) in treble clef, starting at measure 136 with a mezzo-forte (*mf*) dynamic. The bottom staff is for Clarinet (Cl.) in treble clef, starting at measure 142 with a mezzo-piano (*mp*) dynamic. The A. Sax. part includes a 'no downbeat' instruction in a box. The Cl. part includes a '5' instruction in a box. An annotation 'Hpsd. enters beat three' with an upward arrow points to the third measure of the A. Sax. staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

152 Hpsd. enters beat three

A. Sax. *mf*

Bsn. *mf*

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157

A. Sax. *mf*

Bsn. *f*

160

A. Sax. *mf*

Bsn. *f*

163 Hpsd. tacet bars 160-165

Cl. *mf*

A. Sax. *f*

Bsn. *f*

2

2

SEE SCORE

2

168

Cl. *mf*

A. Sax. *f* *mf*

Bsn. *f*

Hpsd. tacet bars 168-170

Hpsd. plays beat two

172

Cl. *mf*

A. Sax. *mf* *8va* *mf*

Bsn. *mf*

SEE SCORE

no downbeat this bar or next

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177

Cl. *f*

Bsn. *f* *mf*

no downbeat

181

Cl. *mf*

A. Sax. *f* 8va 3 5

Bsn. *f*

185

Cl. *mf*

A. Sax. *ff* abrasive *f* modo ord.

Hpsd. plays beats three and five

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189

Cl.

A. Sax. *mf*

Bsn. *f* 3

193

Cl.

A. Sax.

Bsn.

Musical score for measures 193-198. The Clarinet part (Cl.) starts with a *ff* dynamic and features a quintuplet of eighth notes in measure 194. The Alto Saxophone (A. Sax.) and Bassoon (Bsn.) parts enter in measure 196 with a *ff* dynamic. A circled measure number '26' is positioned above measure 196. The system concludes with a double bar line.

199

Cl.

A. Sax.

Bsn.

Musical score for measures 199-204. The Clarinet part (Cl.) begins with a *f* dynamic. The Alto Saxophone (A. Sax.) and Bassoon (Bsn.) parts continue with *ff* dynamics. The system concludes with a double bar line.

205

Cl.

A. Sax.

Musical score for measures 205-210. The Clarinet part (Cl.) starts with a *f* dynamic. The Alto Saxophone (A. Sax.) part enters in measure 206 with a *f* dynamic. The system concludes with a double bar line.

211

Cl. *mf*

A. Sax.

Bsn. *f*

mp

p

3 3

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215

Cl. *mf*

A. Sax. *f*

Bsn. *f*

mp 5 *f*

219

Hpsd. plays five sixteenth-note chords at end of bar 220

Cl. 2

A. Sax. 2

Bsn. 2

f *mf*

4'21"