

***The Qoshnay  
Speaks; With  
Sadness Awake***

**for bassoon and harpsichord**

**Kevin H Gray**

# FOREWORD

*“The Qoshnay Speaks; With Sadness Awake”* is one of two compositions involving bassoon written during the summer of 2009 that reflect my fascination with Uzbek music, literature, and culture. (The other one is *“Seven Worlds,”* a piece for bassoon and bass clarinet whose title is an homage to the immense accomplishments of Uzbek poet Alisher Navoi.) The present piece is inspired by a poignant Uzbek tradition wherein a community learns of a death in the vicinity by being awakened at dawn by the sound of music played on the *qoshnay*, a double-reed instrument once common among Uzbeks and Tajiks. My thoughts, already trending towards the funereal due to the complicated palette of emotions engendered by the terminal illness of my mother, embraced the idea of the *qoshnay*’s complex role as herald, counsel, cathartic, and finally comforter.

## THE SCORES

Two scores are provided. The first is the harpsichord score, which contains a cue-sized bassoon part. Following that is the bassoon score, which contains a cue-sized harpsichord part that has been edited, when loss of pertinent information is not a contraindication, to fit on a single stave.

## DYNAMICS AND BALANCE

The harpsichordist should employ the buff stop throughout the entire composition, and a harpsichord not equipped with a buff stop should not be used to perform this piece. Consequently, the bassoon (with most harpsichords and in most rooms) should have no trouble easily surpassing the harpsichord in perceived volume, even given the persistently high tessitura of the bassoon part. Therefore, the terms *forte*, *piano*, and their variants, are used a bit differently in this composition. *Mezzo-piano* will be understood to denote an equality of perceived volume between the two instruments, while *mezzo-forte* will denote a slight perceived dominance for the bassoon. The use of *piano* denotes a state wherein the bassoon’s playing is just quiet enough to create the impression that the harpsichord is the dominant instrument in the passage in question. Indeed, when both instruments are playing, the bassoon’s dynamic palette should be rather confined, creating just enough contrast to subtly depict, by turns, states of either relative parity with the harpsichord, or close inequality. The bassoonist’s dynamic palette may be much wider, however, when the harpsichord is not playing, though this freedom should primarily manifest itself as freedom to be quieter, not louder. *“The Qoshnay Speaks; With Sadness Awake”* should come across as a primarily intimate composition, regions of agitation notwithstanding.

## ARTICULATION

Articulations for bassoon and harpsichord are notated more or less uniformly. First, the unmitigated staccato dot (for both instruments) 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.

This brings us to the other pertinent articulation mark, which is the dash sometimes referred to as the *tenuto* mark. This symbol has two possible interpretations, depending on the context. If used in tandem with the staccato dot, for either instrument, 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. (For many players, this will likely be a “normal” 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 places where the dash appears (in the bassoon part) 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*.”

### RHYTHM

The beaming scheme employed throughout this piece is different for the two instruments. In the harpsichord's part, the relatively high incidence of beaming that could be considered dismissive of any concern for meter, reflects my wish that the harpsichordist's view of the music be driven by articulation and phrasing, and not by attempting to project the clearly delineated pattern of pulse demanded by an archaic view of the nature of meter. However, the bassoon part is usually characterized by beaming that is as traditional as the sometimes irregular rhythms allow. The implication of this dichotomy is that the bassoonist should strive to audibly depict the pulse of the meter, even though the harpsichordist will not. The purpose here is to simulate a state of affairs sometimes heard in Uzbek ensemble playing, in which the various instrumentalists may be heard to happily disagree on exactly what accent structure a particular passage should have, thereby enlivening and enriching the composition. Slight to moderate rubato may be seen as appropriate in many places during this piece.

### VIBRATO AND OTHER EXPRESSIVE TECHNIQUES

The bassoonist's vibrato, throughout this composition, should be generally in proportion to the duration of any given note. Shorter notes should have little or even no vibrato, while notes with longer durations should have more. Very long notes (half notes, or better) may start and finish with no vibrato, but have near the mid-point of their durations a brief moment of extreme vibrato.

Normally, one manner in which an astute bassoonist strives to create variety within the confines of a particular musical texture is by applying artistic and subtle variance of dynamics. However, this expedient for creating additional interest and color has been largely denied the bassoonist in this composition, due to the fact that, for the most part, the bassoon's volume, usually fairly tightly controlled in the score, should either match or only marginally deviate from that of the harpsichord. Therefore, the bassoonist is encouraged to experiment with expressive devices that include, but are not necessarily limited to, alternating phonations, breathiness, and nasality. By not specifying which techniques should be utilized where, a condition similar to that which has customarily existed in Uzbek traditional classical music is created, whereby the

performer enriches the framework of the composition by the tasteful application of expressive techniques, to a much greater degree than is the norm in most Western composition. It should be noted, however, that these expressive devices should not be applied in a haphazard fashion, but rather should adhere to a thoughtful design whose purpose is to elucidate the composition's inherent architecture.

Although developing a familiarity with Uzbek music is encouraged, it should be noted that simply imitating the sound of Uzbek double-reed instruments with a bassoon is probably both aesthetically undesirable, and an exercise in futility besides. Rather, the bassoon part should be played in a manner that is informed and influenced by the cultural and expressive milieu that inspired this composition, but in a way that respects (yet respectfully expands) the unique capabilities of the bassoon, without resorting to base mimicry.

**Kevin H Gray**

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 horizontal stroke at the end.

for Jennifer Rhodes

# The Qoshnay Speaks; With Sadness Awake

for bassoon and harpsichord

Kevin H Gray

$\text{♩} = 76$

descending arrow indicates glissando

buff stop

6

9

13

muted

16

*pp* *mp*

3 3 5 5 5

19

*unmuted* *p*

5 5 5 5 5

22

*p* *mf* *mp* *p*

3 5 3 5 5

3

25

5 5 5

28

*p* *mp*

3 3 3 3 3

5

31

*pp*

3 3 3 3

5 5 5

34

*mp*

5 5

5

36

*p* *p*

3 5 3

39

*mp* *p* *muted p* *pp*

44

47

49

*mp* *unmuted*



53

pp p

5 3 5

57

♩ = 92

mp p mp

60

5 5

62

5 5 5

64

Musical score for measures 64-65. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 64 is in 5/4 time, marked *mf*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 65 is in 4/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5).

66

Musical score for measures 66-67. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 66 is in 5/4 time, marked *mf*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 67 is in 4/4 time, marked *mf*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5).

68

Musical score for measures 68-70. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 68 is in 5/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 69 is in 5/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 70 is in 4/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5).

70

Musical score for measures 70-73. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 70 is in 4/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 71 is in 4/4 time, marked *mf*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 72 is in 4/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5). Measure 73 is in 4/4 time, marked *mp*. It features a melodic line in the treble with a slur and a five-fingered fingering (5) over the final two notes. The grand staff accompaniment includes a bass line with a five-fingered fingering (5) and a treble line with a five-fingered fingering (5).

72

5

5

5

3

3

5

5

3

3

*mp* *mf*

75

5

3

5

3

3

3

3

3

*mp* *mf*

78

5

5

*mp*

80

5

5

*mf*

82

5 3 5 5

*mp*

5/4 4/4

This system contains measures 82 and 83. Measure 82 is in 4/4 time and features a complex melodic line in the right hand with many slurs and a dynamic marking of *mp*. The left hand provides a steady accompaniment. Measure 83 is in 5/4 time, indicated by a double bar line with a 5/4 time signature below it. It continues the melodic and accompanimental patterns from the previous measure.

84

4/4

This system contains measures 84 and 85, both in 4/4 time. The right hand continues with a melodic line of eighth and sixteenth notes, while the left hand maintains a consistent accompaniment pattern.

86

5 5

5 5

This system contains measures 86 and 87. Measure 86 features a prominent five-fingered scale-like passage in the right hand, with a slur and a '5' above it. The left hand also has a similar five-fingered passage. Measure 87 continues the melodic and accompanimental themes.

88

*mp*

5 5 5 5

This system contains measures 88, 89, 90, and 91. Measure 88 is mostly a rest in the right hand, with a dynamic marking of *mp* appearing in the second measure. Measures 89 and 90 feature five-fingered scale passages in both hands, marked with '5' and slurs. Measure 91 concludes the system with a melodic phrase in the right hand and an accompanimental phrase in the left hand.

90

*p* *mf*

93

*mf*

96

Rit. .... ♩ = 76

*mp* *mf* *p* *p*

100

*mp* *mp*

103

3 5 p 3

107

3 mp 3 5 5 5 5

110

p mf p 3 5

113

mp 5 5 5

115  $\text{♩} = 92$  *mf*

Musical score for measures 115-116. The piece is in 4/4 time with a tempo of quarter note = 92. The music is marked *mf*. Measure 115 features a treble clef with a melodic line containing a quintuplet of eighth notes and a bass clef with a single eighth note. Measure 116 features a treble clef with a melodic line containing a sextuplet of eighth notes and a bass clef with a single eighth note.

117

Musical score for measures 117-118. Both measures feature a treble clef with a melodic line containing a sextuplet of eighth notes and a bass clef with a single eighth note.

119 *mf*

Musical score for measures 119-120. Measure 119 features a treble clef with a melodic line containing a quintuplet of eighth notes and a bass clef with a single eighth note. Measure 120 features a treble clef with a melodic line containing a quintuplet of eighth notes and a bass clef with a single eighth note.

121

Musical score for measures 121-122. Measure 121 features a treble clef with a melodic line containing a quintuplet of eighth notes and a bass clef with a single eighth note. Measure 122 features a treble clef with a melodic line containing a triplet of eighth notes and a bass clef with a single eighth note.

124

*mf*

126

128

130



132

135

139 **Rit.** . . . . . ♩ = 76

142

146

musical score for measures 146-148. The system consists of a treble clef staff and a grand staff (treble and bass clefs). Measure 146 features a treble staff with three triplet eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 147 continues with similar triplet patterns. Measure 148 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Dynamics include *pp* and *pp* muted.

149

musical score for measures 149-153. The system consists of a treble clef staff and a grand staff. Measure 149 features a treble staff with three triplet eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 150 continues with similar triplet patterns. Measure 151 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 152 features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 153 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Dynamics include *p*.

154

musical score for measures 154-158. The system consists of a treble clef staff and a grand staff. Measure 154 features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 155 continues with similar triplet patterns. Measure 156 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 157 features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 158 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Dynamics include *p* and *pp*.

159

musical score for measures 159-163. The system consists of a treble clef staff and a grand staff. Measure 159 features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 160 continues with similar triplet patterns. Measure 161 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 162 features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Measure 163 shows a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a triplet of eighth notes (F3, G3, A3). Dynamics include *mp*.

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164

*p* *mf* *p*

5

5

168

*pp* *mp* *ppp* *hushed, distant*

3

3

172

5

5

3

9'11"



for Jennifer Rhodes  
**The Qoshnay Speaks; With Sadness Awake**

for bassoon and harpsichord

BASSOON SCORE


Kevin H Gray

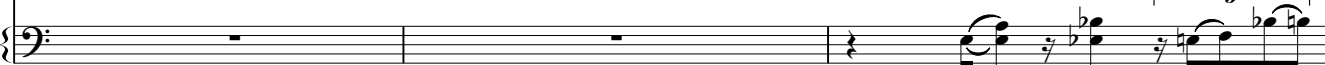
$\text{♩} = 76$

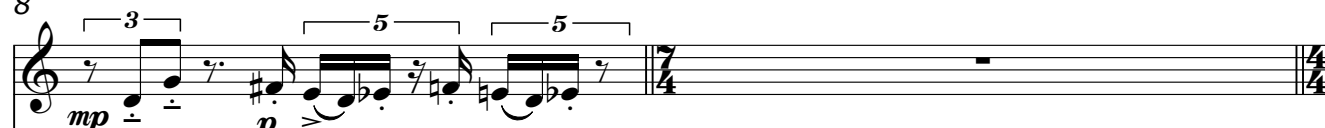
Bsn. 


Hpsd. 

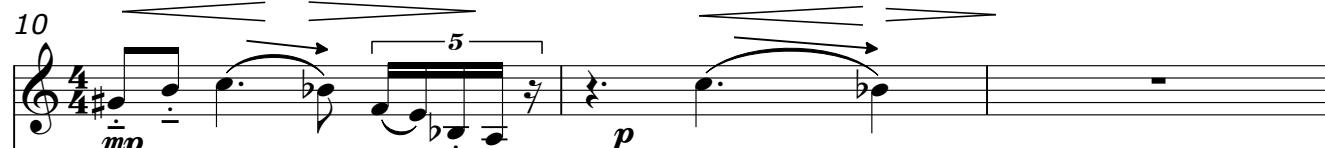
descending arrow indicates glissando

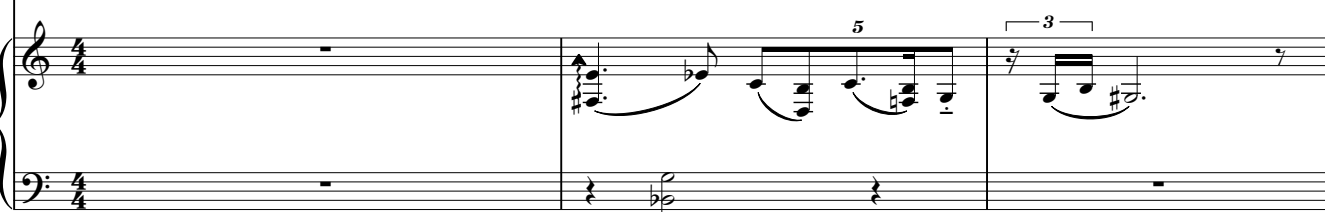
Bsn. 

Hpsd. 

Bsn. 

Hpsd. 

Bsn. 

Hpsd. 

13

Bsn. *mf* *pp* *p* *muted*

Hpsd.

16

Bsn. *pp* *mp*

Hpsd.

19

Bsn. *unmuted* *p*

Hpsd.

22

Bsn. *p* *mf*

Hpsd.

24

Bsn.

*mp* *p*

Hpsd.

26

Bsn.

*p*

Hpsd.

29

Bsn.

*mp*

Hpsd.

31

Bsn.

*pp*

Hpsd.

34

Bsn.

*mp*

Hpsd.

5

5

36

Bsn.

*p*

Hpsd.

5

38

Bsn.

*p*

*mp*

*p*

Hpsd.

3

3

5

3



41 *muted*

Bsn.

*p*

*pp*

5

Hpsd.

5

45

Hpsd.

47

Hpsd.

49

Hpsd.

52 *unmuted*

Bsn. *mp* *pp*

Hpsd.

55

Bsn. *p*

58 ♩ = 92

Bsn. *mp* *p* *mp*

Hpsd.

60

Bsn.

Hpsd.

62

Hpsd.

63

Bsn. *mp*

Hpsd.

64

Bsn. *mf*

Hpsd.

65

Bsn. *mp* *mf*

Hpsd.

67

Bsn. *mp*

Hpsd.

69

Hpsd.

70

Bsn.

Hpsd.

mp

mf

mp

5

5

5

5

5

72

Bsn.

Hpsd.

5

5

5

5

3

5

5

3

74

Bsn. *mp* *mf*

Hpsd.

76

Bsn. *mp* *mf*

Hpsd.

78

Bsn. *mp*

Hpsd.

80

Bsn. *mf*

Hpsd.

82

Bsn. *mp*

Hpsd.

84

Hpsd.

86

Hpsd.

88

Hpsd.

89

Bsn. *mp*

Hpsd.

91

Bsn. *p* *mf*

Hpsd.

93

Bsn. *mf*

Hpsd.

96

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

Hpsd.

Rit. . . . . ♩ = 76

99

Bsn. *mp*

Hpsd.

102

Bsn. *mp* *p*

Hpsd.

105

Bsn.

Hpsd.



108 Bsn. *mp* *p*

111 Bsn. *mf* *p*

Hpsd.

113 Bsn. *mp*

Hpsd.

115 *mf*

Hpsd.

$\text{♩} = 92$

117 Hpsd.

119

Bsn.

Hpsd.

*mf*

5

5

121

Bsn.

Hpsd.

5

3

123

Hpsd.

6

6

6

6

125

Bsn. *mf*

Hpsd.

127

Bsn.

Hpsd.

129

Bsn.

Hpsd.

131

Bsn.

Hpsd.

133

Bsn.

Hpsd.

135

Bsn.

Hpsd.

*p* *mp*

5 3 5

138

Bsn.

**Rit. . . . .**

*p*

5

140 ♩ = 76

Bsn.

Hpsd.

*p* *mp*

5 3 5

143

Bsn. *mp* *p* *mp*

Hpsd.

146

Bsn. *pp* *pp* *muted*

Hpsd.

149

Bsn. *p*

Hpsd.

153

Bsn. *p* *pp*

Hpsd.

157

Bsn.

*p* *mp* *mp*

Hpsd.

161

Bsn.

*p*

Hpsd.

165

Bsn.

*mf* *p*

168

Bsn.

*pp* *mp*

171 *hushed, distant*

Bsn.

*ppp*

174

Bsn.