

REQUIEM  
FOR  
DEREK BAILEY

TRIO  
FOR  
FLUTE,  
CLARINET IN B-FLAT,  
AND  
BASSOON

(VERSION ONE)

KEVIN H GRAY

## FOREWORD

The music of English guitarist, composer, improviser, and theoretician Derek Bailey (1930-2005) has been of immense importance to the development of my own apparently perpetually evolving ideas about the broader ramifications and interrelationships of sound, music, and their interface with and effect upon the listener. So deeply have his ideas penetrated my own perspectives about art, that even my activities as a painter can be seen as bearing his influence. Bailey collaborated, beginning in the 1960s, with Tony Oxley and Gavin Bryars in an ensemble known as the Joseph Holbrooke Trio, whose highly intricate, refined, and inspired collective improvisations must be seen as possessing the same force, ingenuity, and organizational integrity as the very finest avant-garde composition. The group's *Moat Recordings* perhaps best exemplify this.

Although I did not have the pleasure of knowing him personally, Bailey's death in 2005 affected me deeply, and I resolved to honor his memory and his great influence with a composition. This idea soon coalesced into a wind trio which found expression in two different versions, the first for flute, B-flat clarinet, and bassoon, and the second for oboe, B-flat clarinet, and bassoon. Although the bassoon part is nearly identical in both versions, the clarinet and flute divide the remaining material amongst themselves in the first version a bit differently than do the clarinet and oboe in the second version.

This work poses considerable rhythmic challenges to the players. Not only must they achieve precise and musical renderings of their own parts, they also must interface accurately and musically with the other players. As independently and contrapuntally conceived (and as rhythmically disjunct) as the individual lines may appear when newly encountered, this work is nonetheless structured around vertical harmonies that will fail utterly to function as intended unless a very strict standard of rhythmic precision is adhered to by all players. To this end, ensembles may wish to use a conductor, at very least in the beginning of the preparation process. Actual performance with a conductor may even be desirable, and should in no way be seen as a failure on the part of the players, should an ensemble decide to go in that direction. In fact, I am especially appreciative of any extra effort, in whatever form that may take, that performers expend in order to preserve the particular rhythmic flavor of my music. Also, careful attention to the MIDI sound file for this work should also be considered as a part of the preparation regimen, as its use can help speed the assimilation of this piece's harmonic-rhythmic *gestalt*.

The use of *vibrato* should be generally restrained, particularly by the flute, as I find that extreme or omnipresent *vibrato* can seldom be seen as efficacious in highly chromatic music such as the present work. Additionally, *rubato* should be stringently avoided, as its use will only serve to distort the rhythms, which in many ways are the very lifeblood of this music.

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, and thus players are urged to stretch themselves a bit in this regard.

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 seem to 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 triplets should only begin on main beats to be unendurably restrictive. While I recognize that this practice of allowing triplets 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 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. My music embraces the concepts of measures and time signatures as organizational tools that allow the astute performer insight into the compositional process, without embracing most of the traditional strictures and ramifications normally inherent with their use.

Kevin H Gray

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

# Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

Kevin H Gray

♩ = 84

The musical score is arranged in four systems, each containing three staves for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.).

- System 1 (Measures 1-3):** Flute and Clarinet enter. Flute has a *mp* dynamic. Clarinet has a *p* dynamic. Both parts feature triplet and quintuplet patterns. Bassoon is silent.
- System 2 (Measures 4-6):** All instruments continue with complex rhythmic patterns. Flute and Clarinet have *mp* dynamics, while Bassoon has a *p* dynamic.
- System 3 (Measures 7-9):** Flute has a *f* dynamic. Clarinet has a *p* dynamic. Bassoon has a *mp* dynamic. The music features various triplet and quintuplet figures.
- System 4 (Measures 10-12):** Flute has a *p* dynamic. Clarinet has a *f* dynamic. Bassoon has a *f* dynamic. The system concludes with a final triplet in the Flute part.

14

Fl. *f* *mf* *mp*

Bsn. *mp*

17

Fl. *mf*

Cl. *p* *mp*

Bsn. *mf*

20

Fl. *mf* *mp* *f*

Cl. *p* *mp*

Bsn. *mp* *mf*

24

Fl. *mp* *mf* *mp*

Cl. *p*

27

Fl. *mf*

Cl. *mf* *mp* *mf*

Bsn. *mp*

31

Fl. *mp*

Cl. *p*

Bsn. *f* *p*

34

Fl. *mp*

Cl. *p* *mf*

Bsn. *mp*

38

Fl. *f* *p*

Cl. *mp*

41

Fl. *mf* *f*

Cl. *mf* *f*

Bsn. *mp* *f*

44

Fl. *mf* *f*

Cl. *mp* *f*

Bsn. *mf* *f*

47

Fl. *f* *ff*

Cl. *mf* *f*

Bsn. *f* *mf*



49

Fl. *f* *mp*

Cl. *mf*

Bsn. *f* *mp*

51

Fl. *mp*

Bsn. *mf*

53

Fl. *f* *mp* *mf*

Cl. *mf*

Bsn. *f* *mp*

55

Fl. *mp*

Cl. *p*

Bsn. *p*

57 *mf* 3 5 3

Fl.

Bsn.

5

59 *mf* 5 *p* 5 5 *f* *mf* *mp* 5

Fl.

Cl.

Bsn.

62 *mp* 3 5 *pp* *mf* 5

Fl.

Cl.

Bsn.

65 5 3 *mp* 5 5 5 5 3 *pp*

Fl.

Cl.

Bsn.

68 Cl. *mp* *p* *mf* *p* *pp*

74 Fl. *mp* 3 5 3 5  
Cl. *f*  
Bsn. *f* *mp* 5 3

77 Fl. 5 5 5  
Cl. *p* 3 5  
Bsn. 5 5 3

80 Fl. *mp* 3 5 5 5  
Cl. 5 5 5 5  
Bsn. *mp* 3 5

83

Fl. *mf* *p*

Cl.

Bsn. *p*

86

Fl. *p*

Bsn. *p*

89

Fl. *mp* *p*

Cl. *mp* *p*

Bsn. *mp*

92

Fl. *mf*

Cl. *p*

Bsn. *p*

95

Fl. *mf*

Cl.

Bsn.

98

Fl.

Cl.

Bsn.

102

Fl. *f* *mf*

Cl. *mf*

Bsn. *f* *mf*

108

Fl. *f* *mf*

Cl.

Bsn. *f*

Measures 108-111: Flute (Fl.) starts with a forte (*f*) dynamic, playing eighth notes with a triplet of eighth notes in measure 109. Clarinet (Cl.) and Bassoon (Bsn.) enter in measure 109 with a mezzo-forte (*mf*) dynamic. The key signature changes to one sharp (F#) in measure 110. The time signature changes from 3/4 to 3/8 in measure 111. The Flute part features a triplet of eighth notes in measure 111. The Bassoon part has a quintuplet of eighth notes in measure 109 and a triplet of eighth notes in measure 111.

112

Fl. *mf*

Cl. *mp*

Bsn.

Measures 112-115: Flute (Fl.) continues with a mezzo-forte (*mf*) dynamic, featuring a quintuplet of eighth notes in measure 112 and a triplet of eighth notes in measure 113. Clarinet (Cl.) and Bassoon (Bsn.) play with a mezzo-piano (*mp*) dynamic. The Flute part has a quintuplet of eighth notes in measure 114. The Clarinet part has a quintuplet of eighth notes in measure 114 and a triplet of eighth notes in measure 115. The Bassoon part has a quintuplet of eighth notes in measure 112 and a triplet of eighth notes in measure 115.

116

Fl. *mp*

Cl. *mf* *p*

Bsn. *f* *mp*

Measures 116-119: Flute (Fl.) starts with a mezzo-piano (*mp*) dynamic, playing a half note in measure 116. Clarinet (Cl.) and Bassoon (Bsn.) enter in measure 116 with a mezzo-forte (*mf*) dynamic. The key signature changes to one flat (Bb) in measure 117. The time signature changes from 3/8 to 3/4 in measure 118. The Flute part has a quintuplet of eighth notes in measure 119. The Clarinet part has a mezzo-piano (*p*) dynamic in measure 117 and a quintuplet of eighth notes in measure 119. The Bassoon part starts with a forte (*f*) dynamic in measure 116 and a mezzo-piano (*mp*) dynamic in measure 117, featuring a triplet of eighth notes in measure 117 and a triplet of eighth notes in measure 118.

120

Fl. Cl. Bsn.

This system contains measures 120-123. The Flute part has a melodic line with a triplet in measure 122. The Clarinet part has a similar melodic line with a triplet in measure 122. The Bassoon part has a rhythmic accompaniment with quintuplets and triplets. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 3/4.

124

Cl. Bsn.

This system contains measures 124-126. The Clarinet part has a melodic line with a piano (*p*) dynamic and a quintuplet in measure 124. The Bassoon part has a rhythmic accompaniment with quintuplets and triplets. The key signature is two flats and the time signature is 3/4.

127

Fl. Cl. Bsn.

This system contains measures 127-129. The Flute part has a melodic line with a mezzo-forte (*mf*) dynamic and a quintuplet in measure 127. The Clarinet part has a rhythmic accompaniment with quintuplets. The Bassoon part has a rhythmic accompaniment with quintuplets. The key signature is two flats and the time signature is 3/4.

130

Fl. Cl. Bsn.

This system contains measures 130-132. The Flute part has a melodic line with a piano (*p*) dynamic in measure 130 and a mezzo-forte (*mf*) dynamic in measure 132. The Clarinet part has a rhythmic accompaniment with triplets. The Bassoon part has a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The key signature is two flats and the time signature is 3/4.

134

Fl.   
 Bsn.

5 5 5 3

137

Fl.   
 Cl.   
 Bsn.

5 5 5 3 5 3

140

Fl.   
 Cl.   
 Bsn.

5 5 3



# Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

FLUTE SCORE

Kevin H Gray

$\text{♩} = 84$

Fl. *mp* 3 5

Cl. *p* 3 5

Fl. 5 3 5 3 *f*

Cl. 5 5

Bsn. *mp* 3 5 5

Fl. 8 3 *mp* *p* *f*

Cl. 3 5 5

Bsn. 5 5

12

Fl. *mp* 3 *p* 3 5

Cl.

Bsn. 5

15

Fl. *f* 3 *mf* 5 *mp* 5 *mf* 5

Cl. *p* 3

Bsn. *mp* 3 *mf* 5 5 3

18

Cl. *mp* 5 *mf* 5 5

Bsn. *mf* 5 3

21

Fl. *mf* *mp* *f*

Cl. *p* *mp*

Bsn. *mp* *mf*

24

Fl. *mp* *mf* *mp*

Cl. *p*

Bsn. *mf*

27

Fl. *mf*

Cl. *mp* *mf*

Bsn. *mf* *mp*

31

Fl. *mp*

Cl.

Bsn. *f* *p*

34

Fl.

Cl. *p* *mf*

Bsn. *mp*

38

Fl. *f* *p*

Cl.

40

Cl. *mp*

42

Fl. *mf*

Cl. *mp*

Bsn. *mp*

45

Fl. *f*

Cl. *mp*

Bsn. *mf*

47

Fl. *f* *ff*

Cl. *mf*

Bsn. *f* *mf*

49

Fl. *f* *mp*

Cl. *mf*

Bsn. *f* *mp*

51

Fl. *mf*

Bsn. *mf*

53

Fl. *f* *mp* *mf*

Cl. *mf*

Bsn. *f* *mp*

55

Fl. *mp*

Cl. *p*

Bsn.

57

Fl. *mf*

Bsn.

58

Fl.

Cl. *mf*

Bsn.

60

Fl. *mf*

Cl. *p*

Bsn. *f* *mf* *mp*

62

Fl. *mp* *mf*

Cl. *pp* *mf*

Bsn. *mf*

65

Fl. *mp*

Cl. *p*

Bsn. *mp* *pp*



Cl. *mp* *p* *mf* *p* *pp*

Fl. *mp* *f* *mp*

Cl. *f*

Bsn. *f*

Fl. *p*

Cl. *p*

Bsn. *p*

Cl. *p*

Bsn. *p*

81

Fl. *mp*

Cl.

Bsn. *mp*

83

Fl. *mf* *p*

Cl.

Bsn. *p*

86

Fl.

Bsn.

89

Fl. *mp*

Cl. *mp* *p*

Bsn. *mp*

92

Fl. *mf*

Cl. *p*

Bsn.

95

Fl. *mf*

Cl.

Bsn.

98

Fl.

Cl.

Bsn.

102

Fl. *f* *mf*

Cl. *mf*

Bsn. *f* *mf*

107

Fl. *f* *mf*

Cl. *mf*

Bsn. *f* *mf*

112

Fl. *mf*

Cl. *mf*

Bsn. *f* *mf*

115

Fl. *mf*

Cl. *mp* *mf*

Bsn. *f* *mp*

118

Fl. *mp*

Cl. *p*

Bsn.

5

3

121

Fl.

Cl.

Bsn.

3

3

5

5

124

Cl. *p*

Bsn.

5

5

5

5

3

3

127

Fl. *mf*

Cl.

Bsn.

Measures 127-128. Flute part features a five-note slur and a triplet. Clarinet and Bassoon parts provide accompaniment with various slurs and articulations.

129

Fl. *p*

Cl. *f*

Bsn. *f*

Measures 129-132. Flute part includes a triplet and a five-note slur. Clarinet and Bassoon parts have dynamic markings of *f* and *p*.

133

Fl. *mf*

Bsn. *mp*

Measures 133-135. Flute part features a five-note slur and a triplet. Bassoon part has a dynamic marking of *mp*.

136

Fl.

Cl. *p*

Bsn.

Measures 136-138. Flute part has a triplet. Clarinet part has a dynamic marking of *p*. The system ends with a 4/4 time signature change.

139

Fl.

Cl.

Bsn.

5'26"





# Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

Clarinet Score

Kevin H Gray

♩ = 84

Fl. *mp*

Cl. *p*

Measures 1-4: Flute and Clarinet parts. Flute starts at measure 2 with a triplet. Clarinet has a triplet in measure 1 and a quintuplet in measure 2. Both instruments have further triplet and quintuplet markings in measures 3 and 4.

Fl. *f*

Cl.

Bsn. *mp*

Measures 5-7: Flute has a triplet in measure 5 and a quintuplet in measure 6. Clarinet has a quintuplet in measure 5. Bassoon has a triplet in measure 5 and quintuplets in measures 6 and 7. The key signature changes to one flat in measure 7.

Fl. *mp*, *p*, *f*

Cl. *p*

Bsn.

Measures 8-11: Flute has a triplet in measure 8 and dynamic markings *mp*, *p*, and *f*. Clarinet has a triplet in measure 8 and quintuplets in measures 9 and 10. Bassoon has quintuplets in measures 8 and 9.

Fl. *mp*, *p*, *f*

Cl. *f*

Bsn. *mp*

Measures 12-15: Flute has a triplet in measure 12 and dynamic markings *mp*, *p*, and *f*. Clarinet has a quintuplet in measure 12 and a triplet in measure 14. Bassoon has a quintuplet in measure 12 and a triplet in measure 14.

16

Fl. *mf* *mp* *mf*

Cl. *p* *mp*

Bsn. *mf*

19

Fl. *mf*

Cl. *p*

Bsn. *mf*

22

Fl. *mp* *f* *mp* *mf*

Cl. *mp* *p*

Bsn. *mp* *mf*

26

Fl. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mf*

30

Fl. *mp*

Cl. *p*

Bsn. *mp* *f* *p*

34

Fl. *p*

Cl. *p*

Bsn. *mp*

37

Fl. *f* *p*

Cl. *mf*

Bsn.

40

Cl. *mp* 5 3 5 5

Bsn. *mp* 3 3

NOTE: In order to allow easier page turns for the clarinet, the flute part from msr. 42 to msr. 48, and the bassoon part from msr. 46 to msr. 48, have been omitted.

43

Cl. *mp* 5 5 5

Bsn. *mf* 3

46

Cl. *mf* 5 5 3 5 5 5 3

49

Fl. *f* *mp* 3 5

Cl. *mf* 5 5

Bsn. *f* *mp* 3 3

51

Fl. *mf* 3 5 3

Bsn. *mf* 5 5

53

Fl. *f* *mp* *mf*

Cl. *mf*

Bsn. *f* *mp*

55

Fl. *mp*

Cl. *p*

Bsn.

57

Fl. *mf*

Bsn.

59

Fl. *mf* *f* *mp*

Cl. *mf* *p*

Bsn. *f* *mf* *mp*

62

Fl. *mp* *mf*

Cl. *pp* *mf*

Bsn. *mf*

65

Fl. *mp*

Cl. *p*

Bsn. *mp* *pp*

68

Cl. *mp* *p* *mf* *p* *pp*

74

Fl. *mp*

Cl. *f*

Bsn. *f* *mp*

78

Fl.

Cl. *p*

Bsn.

81

Fl. *mp* *mf* *p*

Cl.

Bsn. *mp* *p*

85

Fl.

Bsn.

89

Fl.

Cl.

Bsn.

*mp*

*p*

92

Fl.

Cl.

Bsn.

*mf*

*p*

95

Fl.

Cl.

Bsn.

*mf*



98

Fl. *mf*

Cl.

Bsn.

103

Fl. *f* *mf* *f*

Cl. *mf*

Bsn. *f* *mf*

109

Fl. *f*

Cl. *mf*

Bsn. *f*

114

Fl. *mf*

Cl. *mp* *mf*

Bsn. *f*

117

Fl. *mp*

Cl. *p*

Bsn. *mp*

NOTE: flute part msrs. 121 and 122 omitted.

121

Cl. *p*

Bsn.

NOTE: flute part msr. 127 omitted.

125

Cl.

Bsn.

NOTE: bassoon part msr. 128 omitted

128

Fl. *p*

Cl. *p*

NOTE: bassoon part msr. 131 and 133 omitted

131

Fl. *p*

Cl.

134

Fl. 5 5 5 3

Cl. 5 *p*

Bsn. 5

138

Cl. 5 5 3 5

Bsn. 3

140

Fl. 5 3

Cl. 5

Bsn. 5



# Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

BASSOON SCORE

Kevin H Gray

$\text{♩} = 84$

Fl. *mp*

Cl. *p*

Bsn. *mp*

Fl. *f*

Cl. *p*

Bsn. *f*

Fl. *mp* *p* *f*

Cl. *p* *f*

Bsn. *f*

15

Fl. *f* *mf* *mp* *mf*

Cl.

Bsn. *mp* *mf*

18

Cl. *mp*

Bsn. *mf*

21

Fl. *mf* *mp* *f*

Cl. *p* *mp*

Bsn. *mp* *mf*

24

Fl. *mp* *mf* *mp*

Cl. *p*

27

Fl. *mf*

Cl. *mp* *mf*

Bsn. *mf* *mp*

31

Fl. *mp*

Cl. *p*

Bsn. *f* *p*

34

Fl. *p* *mf*

Cl. *p* *mf*

Bsn. *mp*

38

Fl. *f* *p*

Cl. *mp*

Musical score for measures 41-43. The score is for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). Measure 41 is in 3/4 time. Measure 42 is in 3/4 time. Measure 43 is in 4/4 time. The Flute part starts with a rest in measure 41, then plays a melodic line in measure 42 and 43. The Clarinet part plays a rhythmic pattern of eighth notes in measure 41 and 42, then rests in measure 43. The Bassoon part plays a rhythmic pattern of eighth notes in measure 41 and 42, then rests in measure 43. Dynamics include *mf* and *f*. Fingerings and slurs are indicated.

Musical score for measures 44-46. The score is for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). Measure 44 is in 4/4 time. Measure 45 is in 7/8 time. Measure 46 is in 4/4 time. The Flute part starts with a rest in measure 44, then plays a melodic line in measure 45 and 46. The Clarinet part plays a rhythmic pattern of eighth notes in measure 44 and 45, then rests in measure 46. The Bassoon part plays a rhythmic pattern of eighth notes in measure 44 and 45, then rests in measure 46. Dynamics include *mf* and *f*. Fingerings and slurs are indicated.

Musical score for measures 47-49. The score is for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). Measure 47 is in 7/8 time. Measure 48 is in 4/4 time. Measure 49 is in 5/4 time. The Flute part starts with a rest in measure 47, then plays a melodic line in measure 48 and 49. The Clarinet part plays a rhythmic pattern of eighth notes in measure 47 and 48, then rests in measure 49. The Bassoon part plays a rhythmic pattern of eighth notes in measure 47 and 48, then rests in measure 49. Dynamics include *f* and *mf*. Fingerings and slurs are indicated.



49

Fl. *f* *mp*

Cl. *mf*

Bsn. *f* *mp*

51

Fl.

Bsn. *f*

53

Fl. *f* *mp* *mf*

Cl. *mf*

Bsn. *f* *mp*

55

Fl. *mp*

Cl. *p*

Bsn.

57  
Fl. *mf* 3 5 3  
Bsn. 5

59  
Fl. *mf* 5  
Cl. *mf* 5 *p* 5 5  
Bsn. *f* *mf* *mp* 5

62  
Fl. *mp* 3  
Cl. 5 *pp* *mf*  
Bsn. 5 *mf* 5

65  
Fl. *mp* 5 3  
Cl. *p* 5 5  
Bsn. *mp* 5 3 *pp*

68  
Cl. *mp* *p* *mf* *p* *pp*

74  
Fl. *mp*  
Cl. *f*  
Bsn. *f* *mp*

77  
Fl. *mp*  
Cl. *p*  
Bsn. *f*

80  
Fl. *mp*  
Cl. *f*  
Bsn. *f*

82

Fl.

Cl.

Bsn.

5 5 3

*mf* *p*

85

Fl.

Bsn.

5 5 5 5

5 3

87

Fl.

Bsn.

5 5

3

89

Fl. *mp*

Cl. *mp*

Bsn. *mp*

92

Fl. *mf*

Cl. *p*

Bsn. *p*

95

Fl. *mf*

Cl. *p*

Bsn. *p*

98

Fl. *p*

Cl. *p*

Bsn. *p*

102

Fl. *f*

Cl. *mf*

Bsn. *f*

106

Fl. *mf*

Cl. *mf*

Bsn. *mf*

109

Fl. *mf*

Cl.

Bsn. *f*

Measures 109-112: Flute, Clarinet, and Bassoon parts. Measure 109 starts with a 3/4 time signature. Measure 110 changes to 3/4. Measure 111 changes to 3/4. Measure 112 changes to 3/4. The key signature is one sharp (F#). The Flute part features a triplet in measure 109 and a quintuplet in measure 112. The Clarinet part has a quintuplet in measure 111. The Bassoon part has a quintuplet in measure 109 and a triplet in measure 111.

113

Fl. *mf*

Cl. *mp*

Bsn. *f*

Measures 113-116: Flute, Clarinet, and Bassoon parts. Measure 113 starts with a 3/4 time signature. Measure 114 changes to 3/4. Measure 115 changes to 3/4. Measure 116 changes to 3/4. The key signature is one sharp (F#). The Flute part has a quintuplet in measure 113. The Clarinet part has a quintuplet in measure 114 and a triplet in measure 115. The Bassoon part has a quintuplet in measure 113 and a triplet in measure 114.

117

Fl. *mp*

Cl. *p*

Bsn. *mp*

Measures 117-119: Flute, Clarinet, and Bassoon parts. Measure 117 starts with a 7/8 time signature. Measure 118 changes to 3/4. Measure 119 changes to 3/4. The key signature is one sharp (F#). The Flute part has a quintuplet in measure 117. The Clarinet part has a quintuplet in measure 118. The Bassoon part has a triplet in measure 117 and a triplet in measure 118.

120

Fl.

Cl.

Bsn.

Measures 120-123: Flute, Clarinet, and Bassoon parts. Measure 120 starts with a 7/8 time signature. Measure 121 changes to 3/4. Measure 122 changes to 3/4. Measure 123 changes to 3/4. The key signature is one sharp (F#). The Flute part has a triplet in measure 120. The Clarinet part has a triplet in measure 120. The Bassoon part has a quintuplet in measure 120 and a triplet in measure 121.

123

Cl.

Bsn.

*p*

5 5

5 5 5

5 5 5

5 5 5

Detailed description: This system contains measures 123, 124, and 125. The Clarinet part (top staff) begins with a rest in measure 123. In measure 124, it plays a series of eighth notes with a dynamic marking of *p*. Measures 124 and 125 feature five-fingered runs (marked with '5') in both hands. The Bassoon part (bottom staff) plays a rhythmic pattern of eighth notes in measure 123, followed by a series of chords and eighth notes in measures 124 and 125, also featuring five-fingered runs.

126

Fl.

Cl.

Bsn.

*mf*

5 5 5 5

5 5 5 5

3 3

5

Detailed description: This system contains measures 126, 127, and 128. The Flute part (top staff) has a rest in measure 126. In measure 127, it plays a melodic line starting with a dynamic marking of *mf*. Measure 128 features a triplet (marked '3') and a five-fingered run (marked '5'). The Clarinet part (middle staff) plays eighth-note patterns with five-fingered runs (marked '5') in measures 126, 127, and 128. The Bassoon part (bottom staff) plays eighth-note patterns with triplets (marked '3') in measures 126 and 127, and a five-fingered run (marked '5') in measure 128.

129

Fl.

Cl.

Bsn.

*p*

*f*

5 5

3 3

3 5

Detailed description: This system contains measures 129, 130, and 131. The Flute part (top staff) plays eighth-note patterns with five-fingered runs (marked '5') in measures 129 and 130. In measure 131, it plays a triplet (marked '3') with a dynamic marking of *p*. The Clarinet part (middle staff) plays eighth-note patterns with five-fingered runs (marked '5') in measures 129 and 130. In measure 131, it plays a triplet (marked '3') with a dynamic marking of *f*. The Bassoon part (bottom staff) has rests in measures 129 and 130, and a triplet (marked '3') with a dynamic marking of *f* in measure 131.



133

Fl. *mf*

Bsn. *mp*

136

Fl.

Cl. *p*

Bsn.

139

Fl.

Cl.

Bsn.