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 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 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.

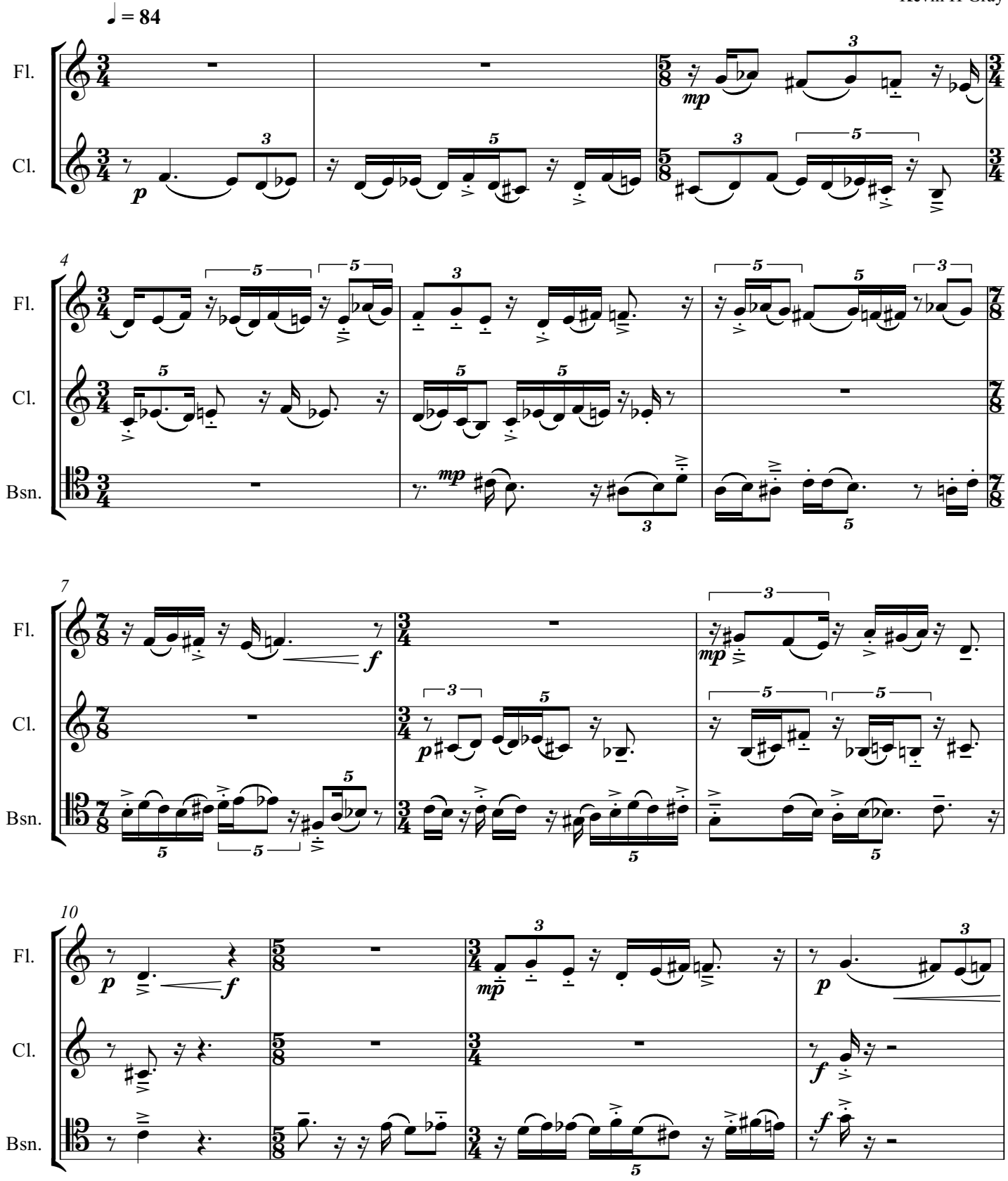
Kevin H Gray

Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

Kevin H Gray



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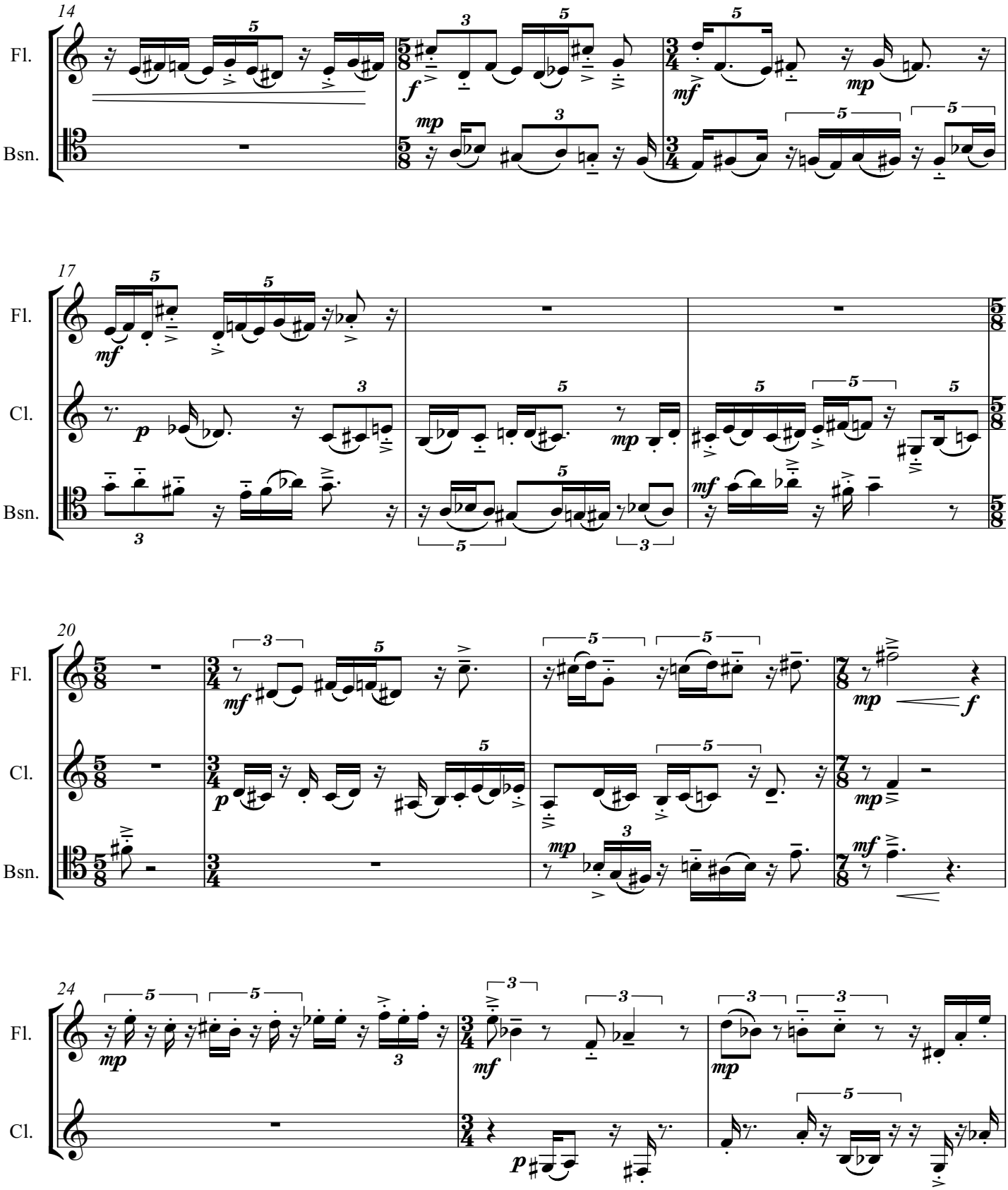

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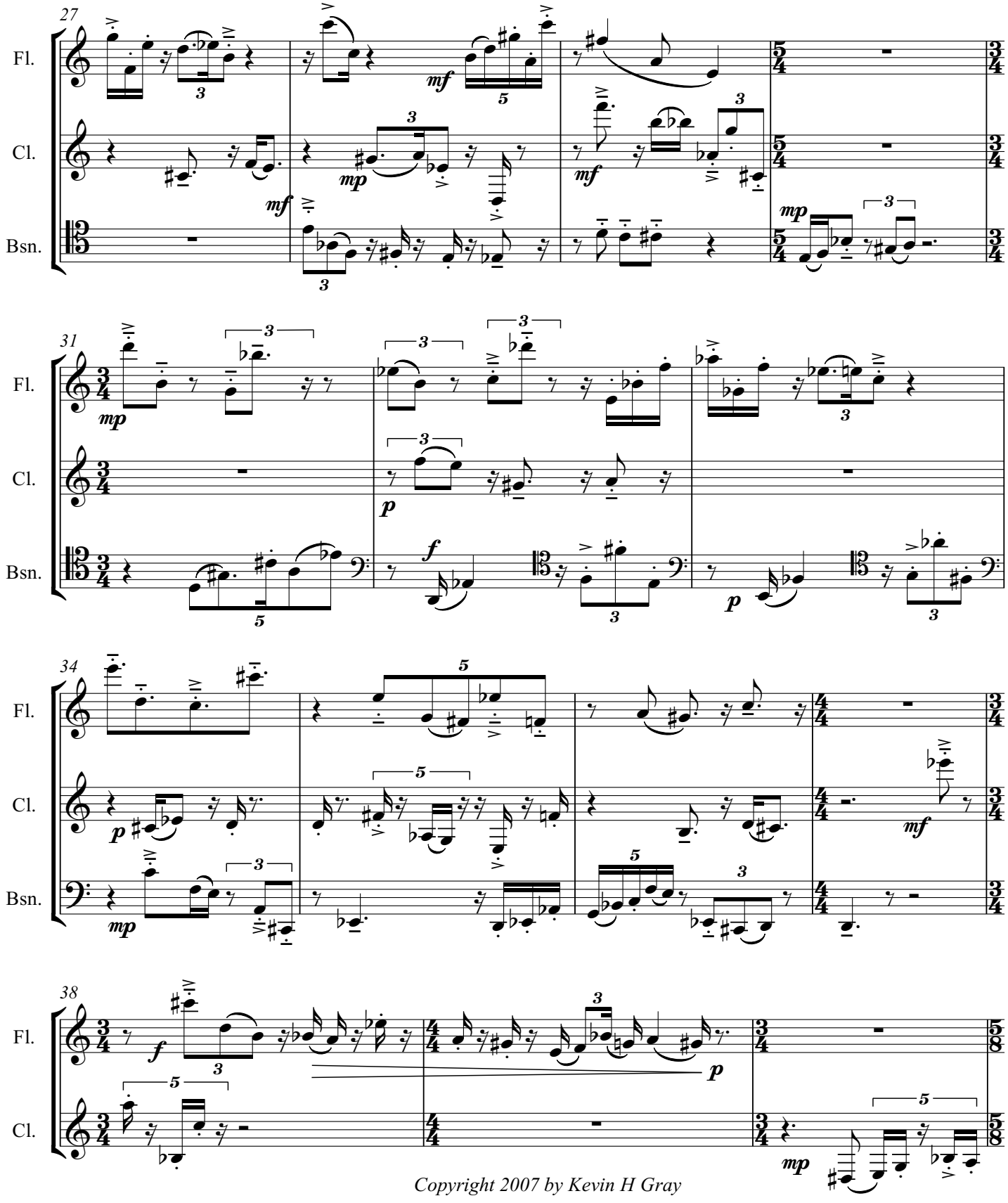

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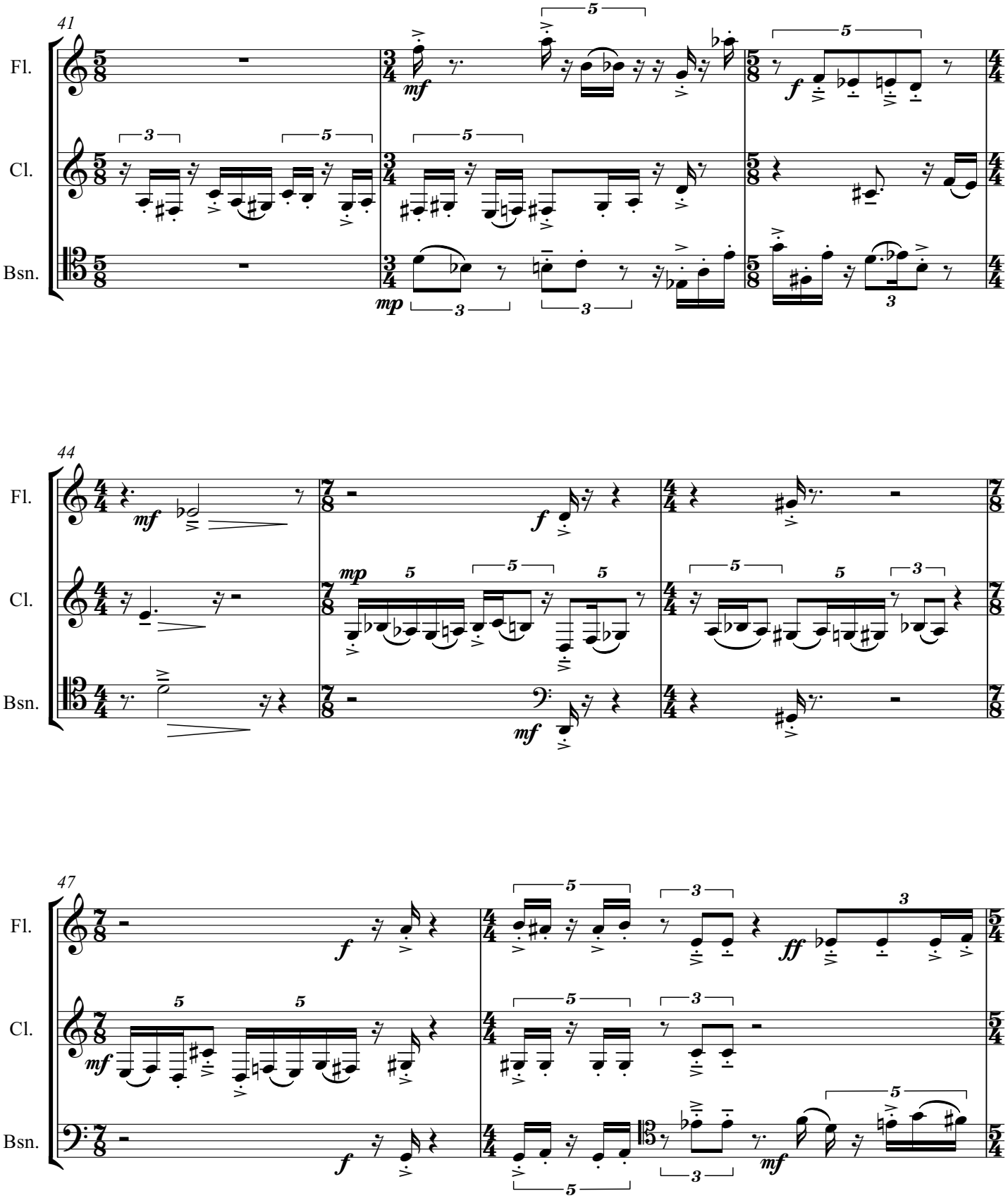

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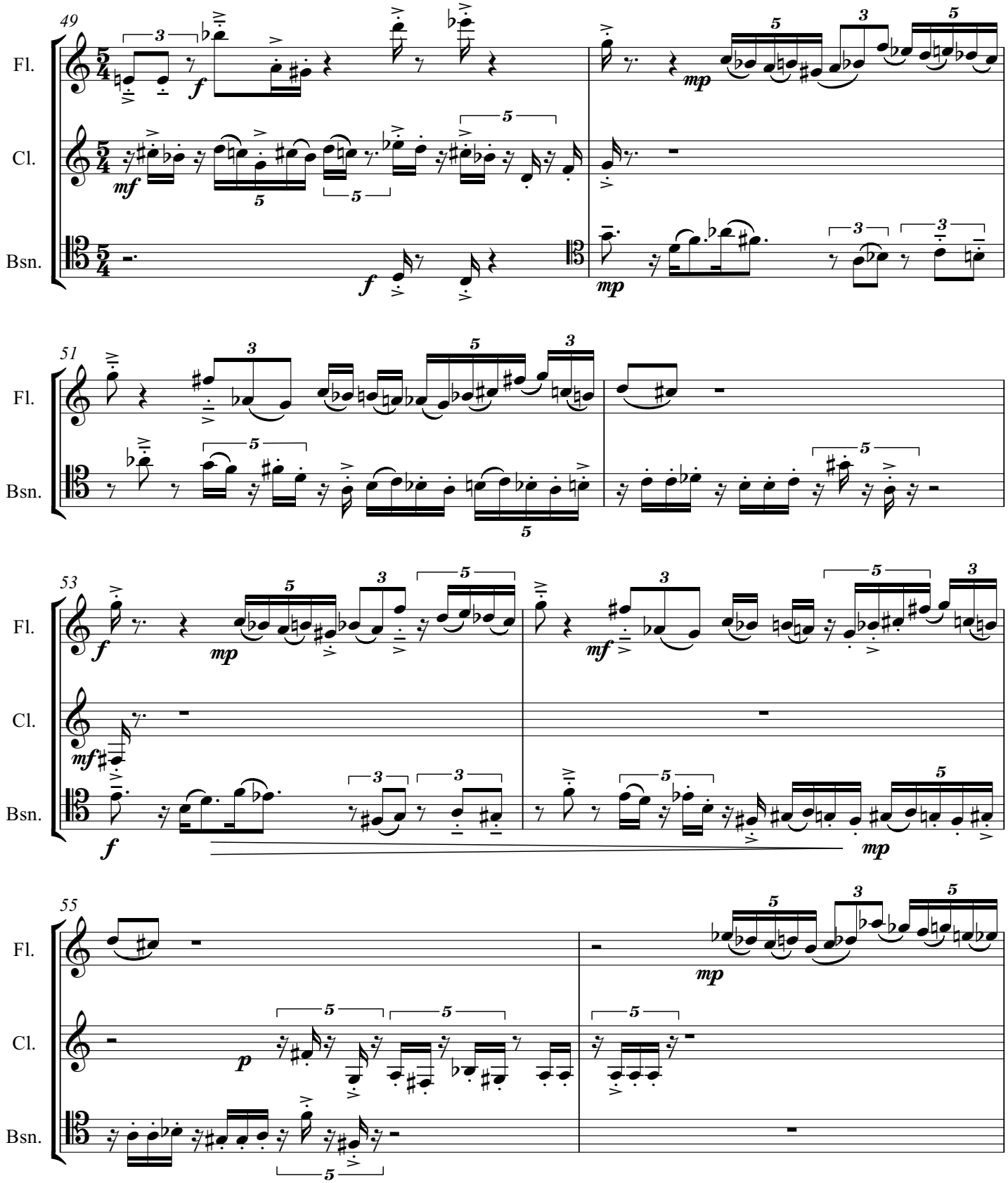

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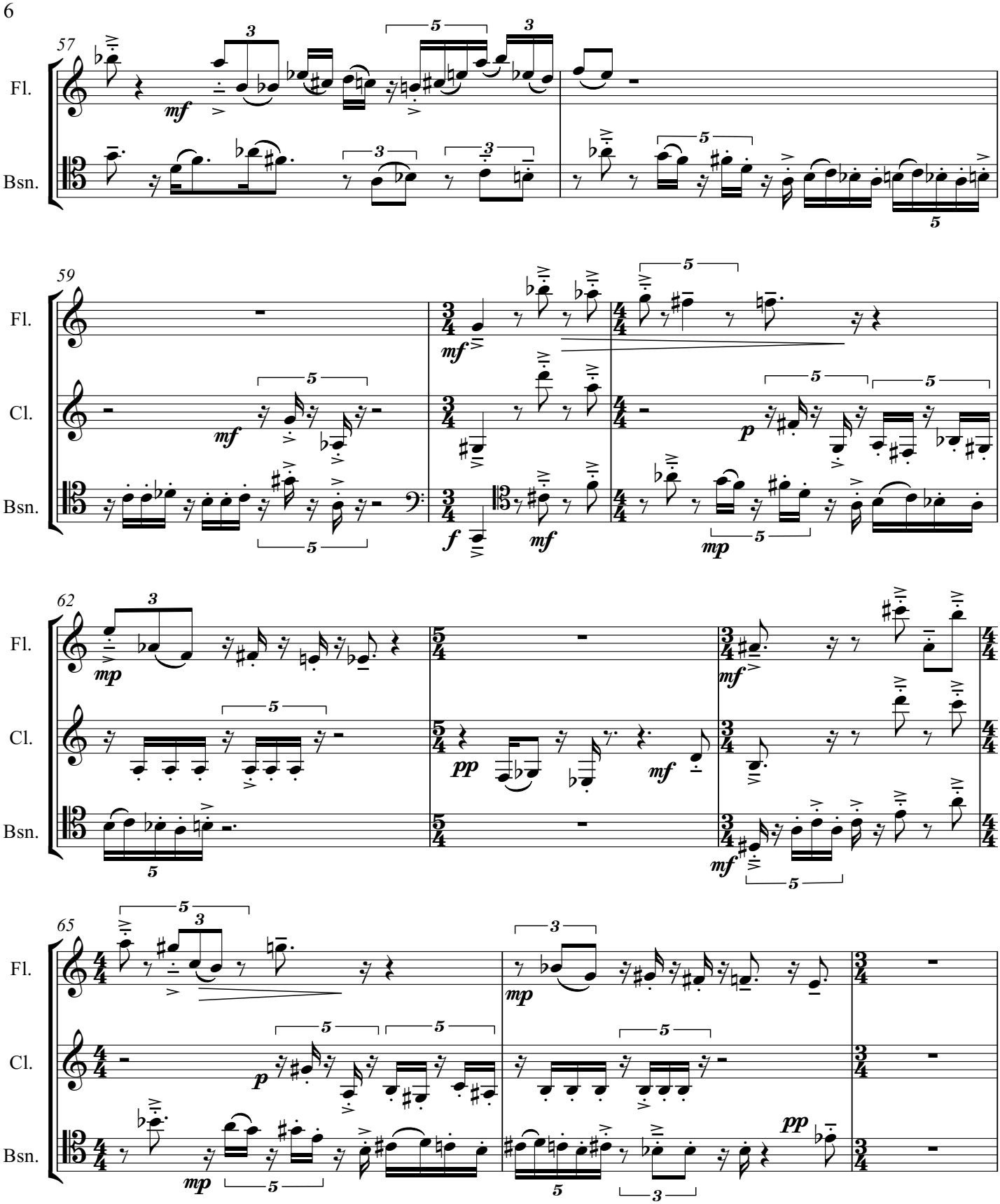

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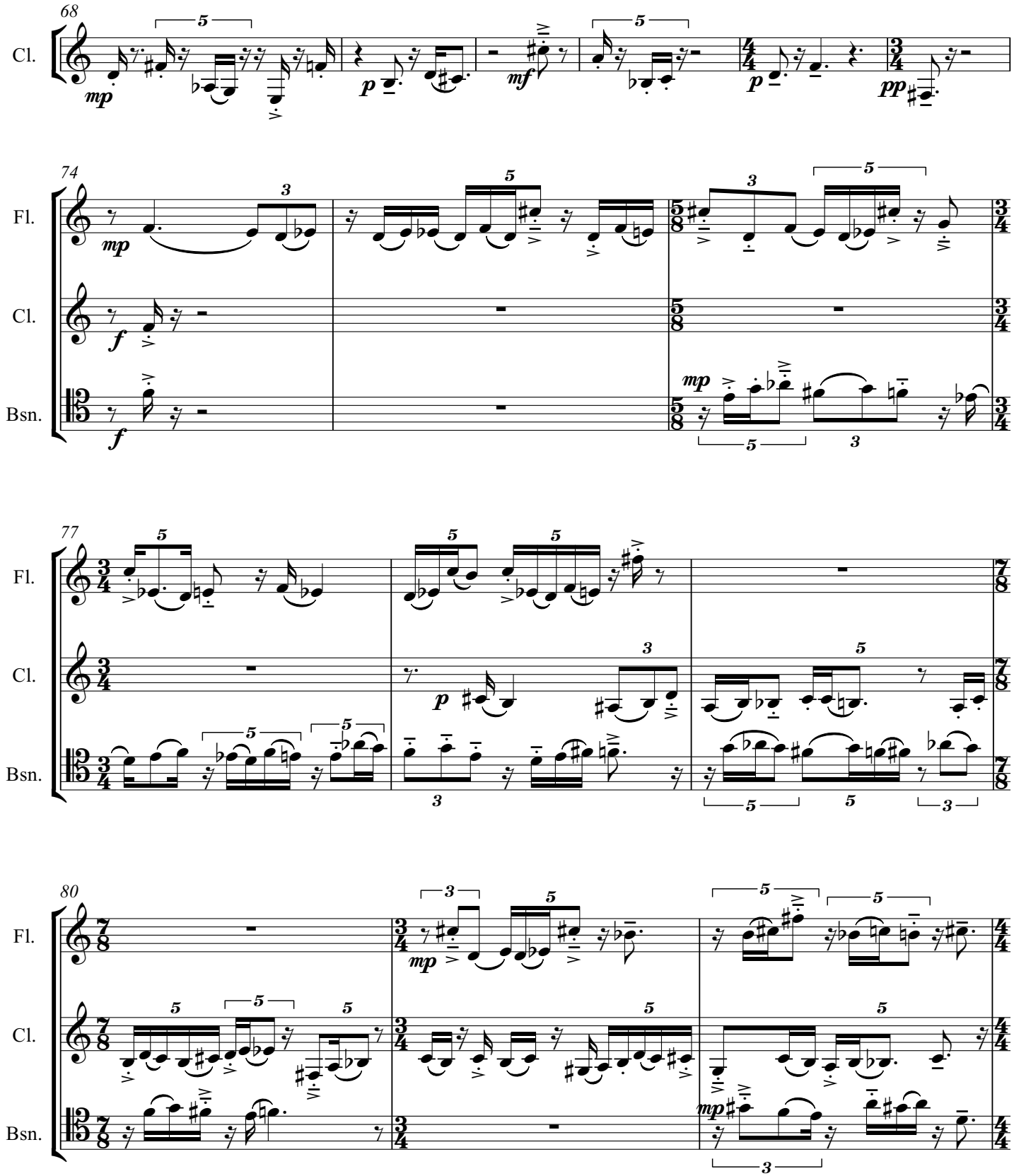

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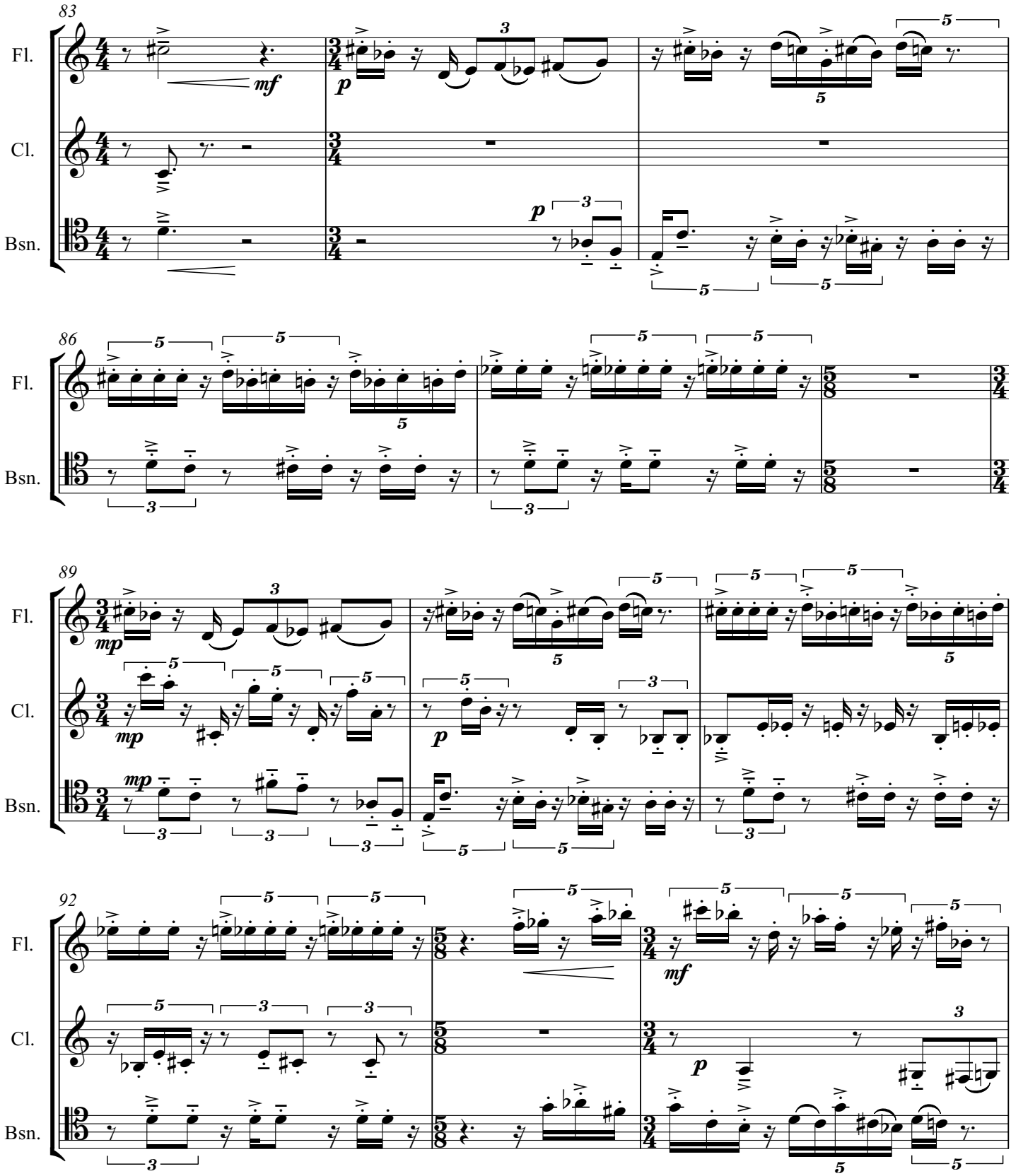

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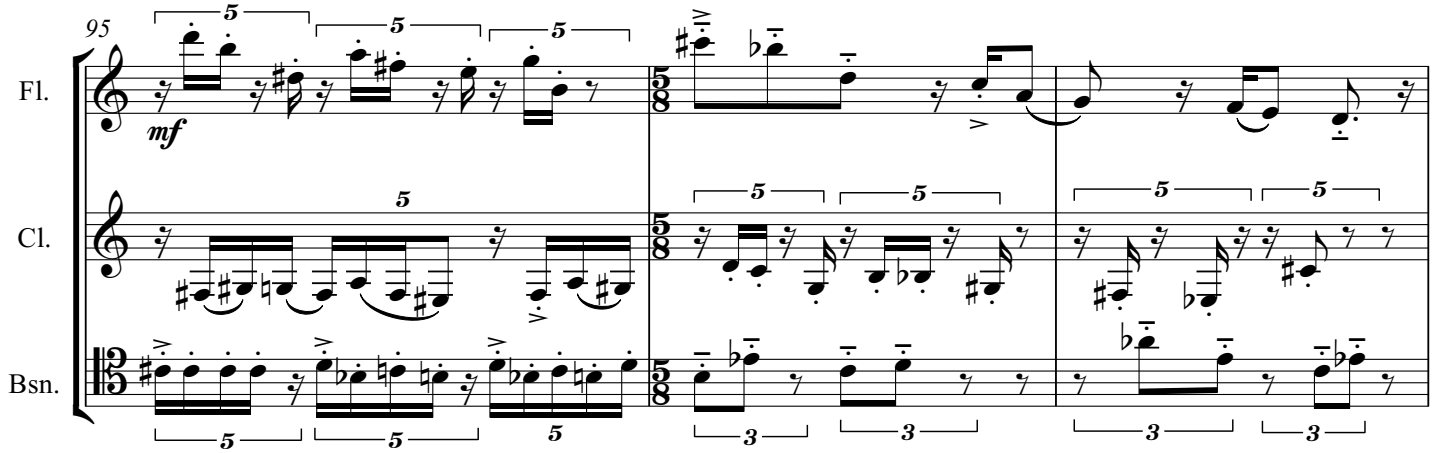

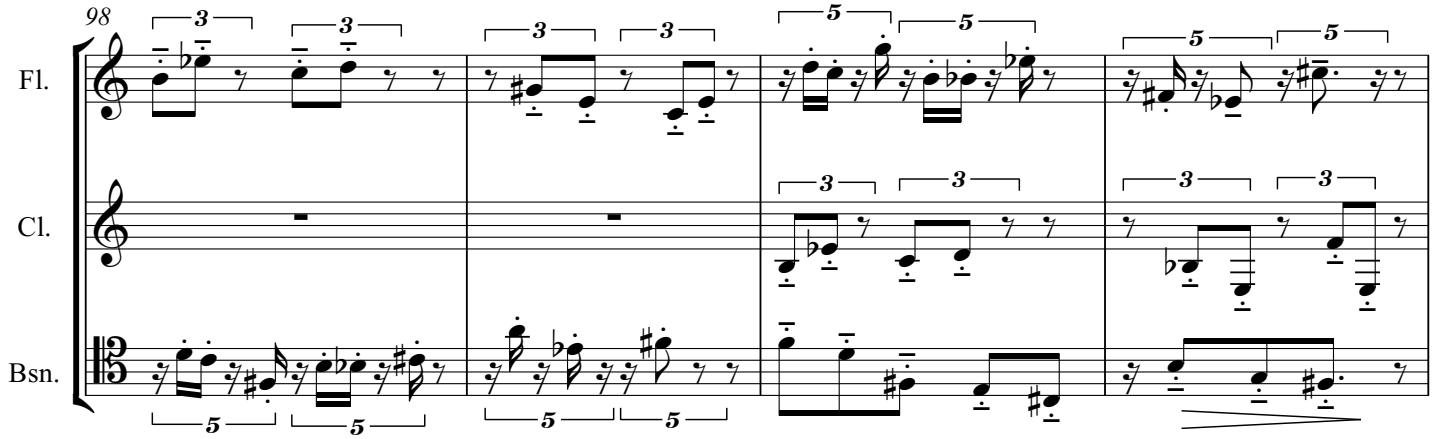

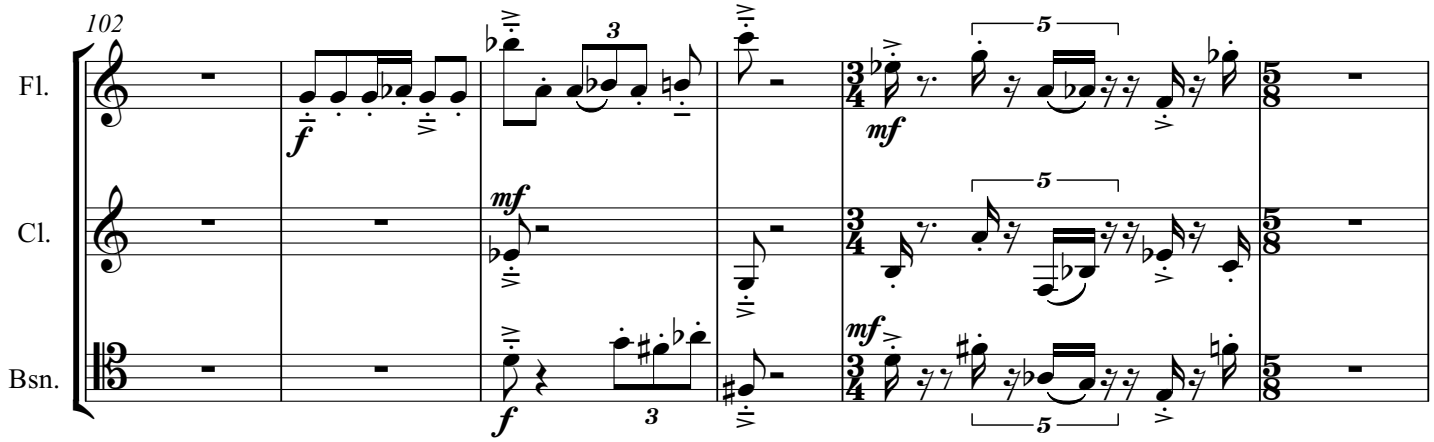

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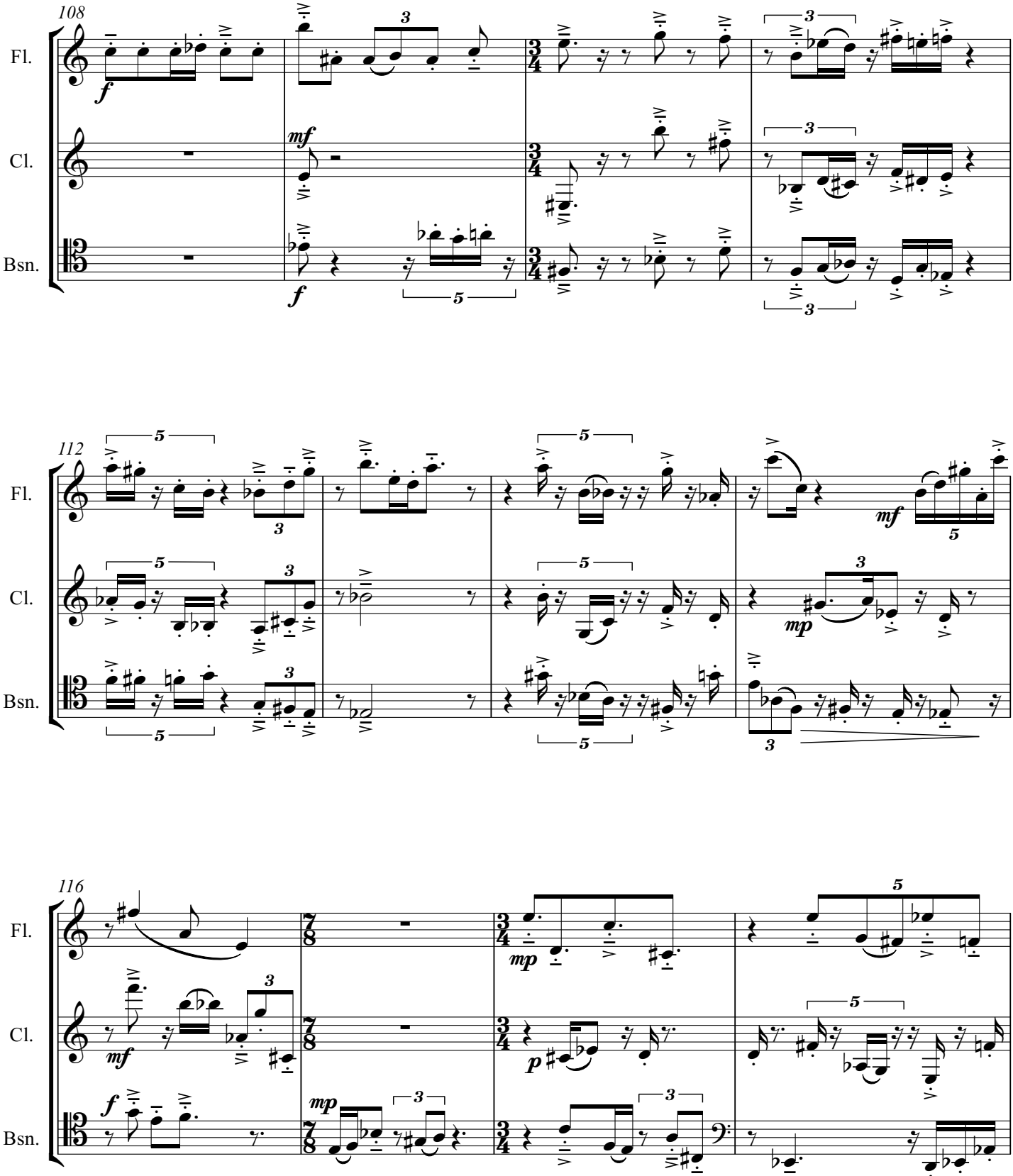

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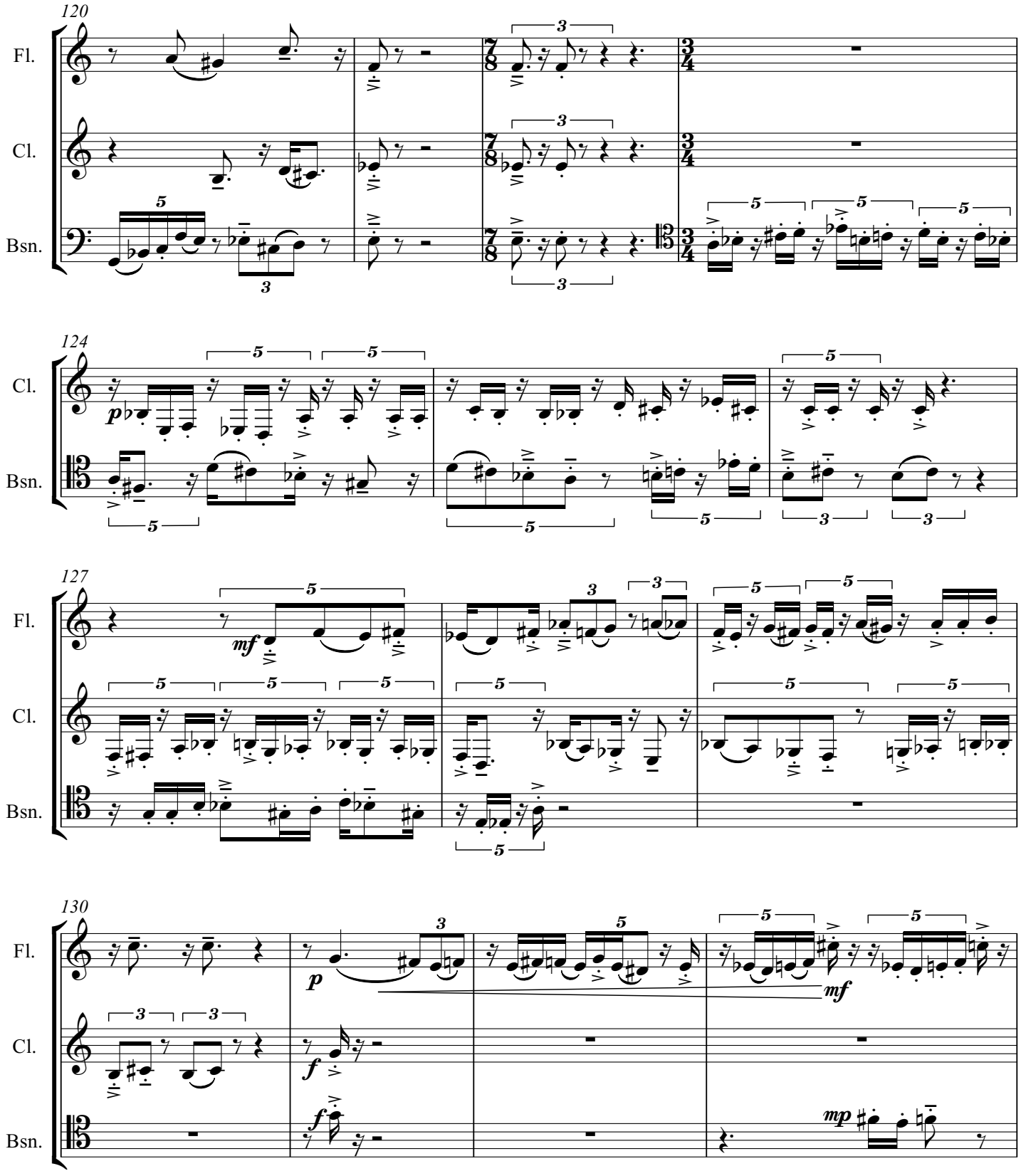

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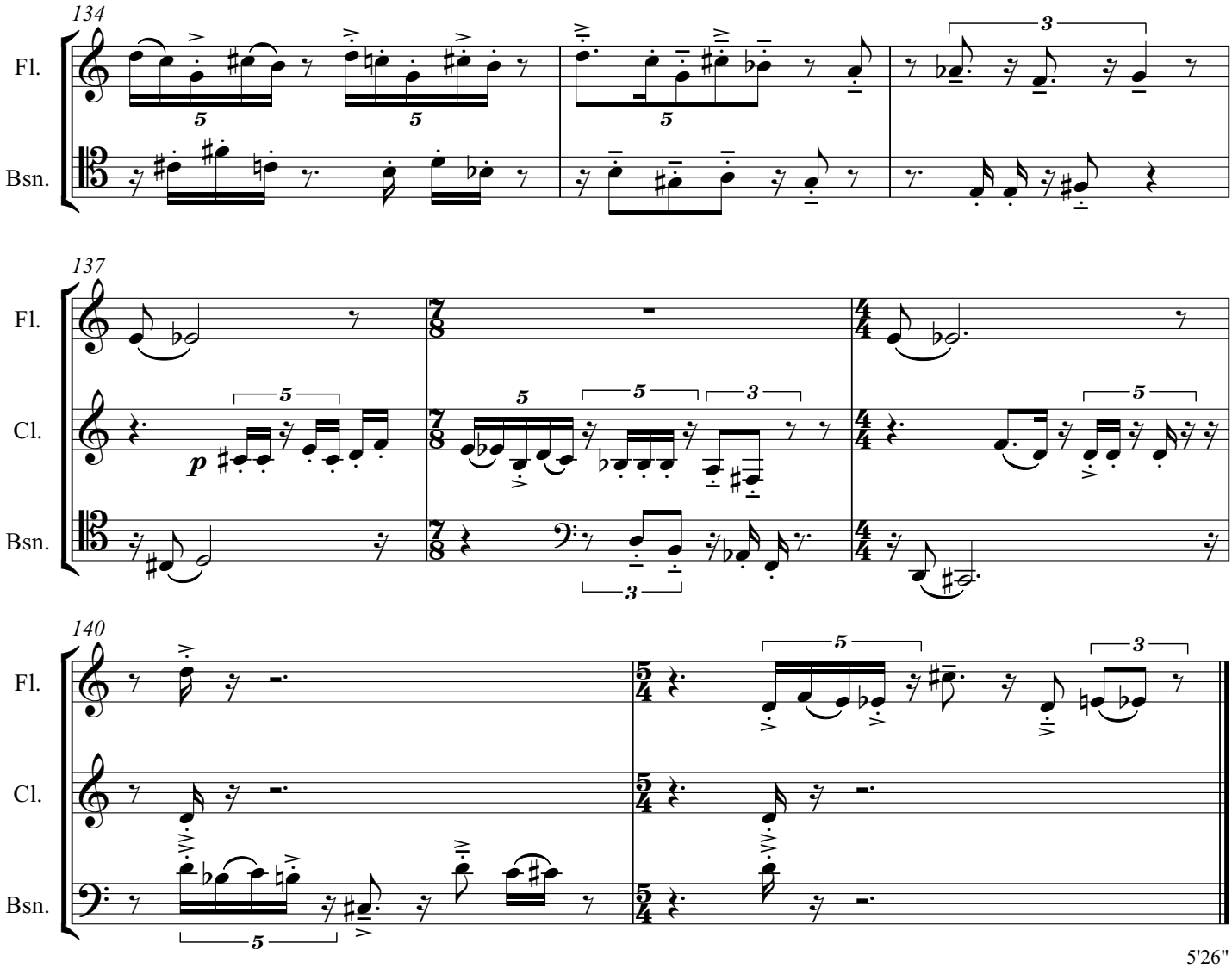

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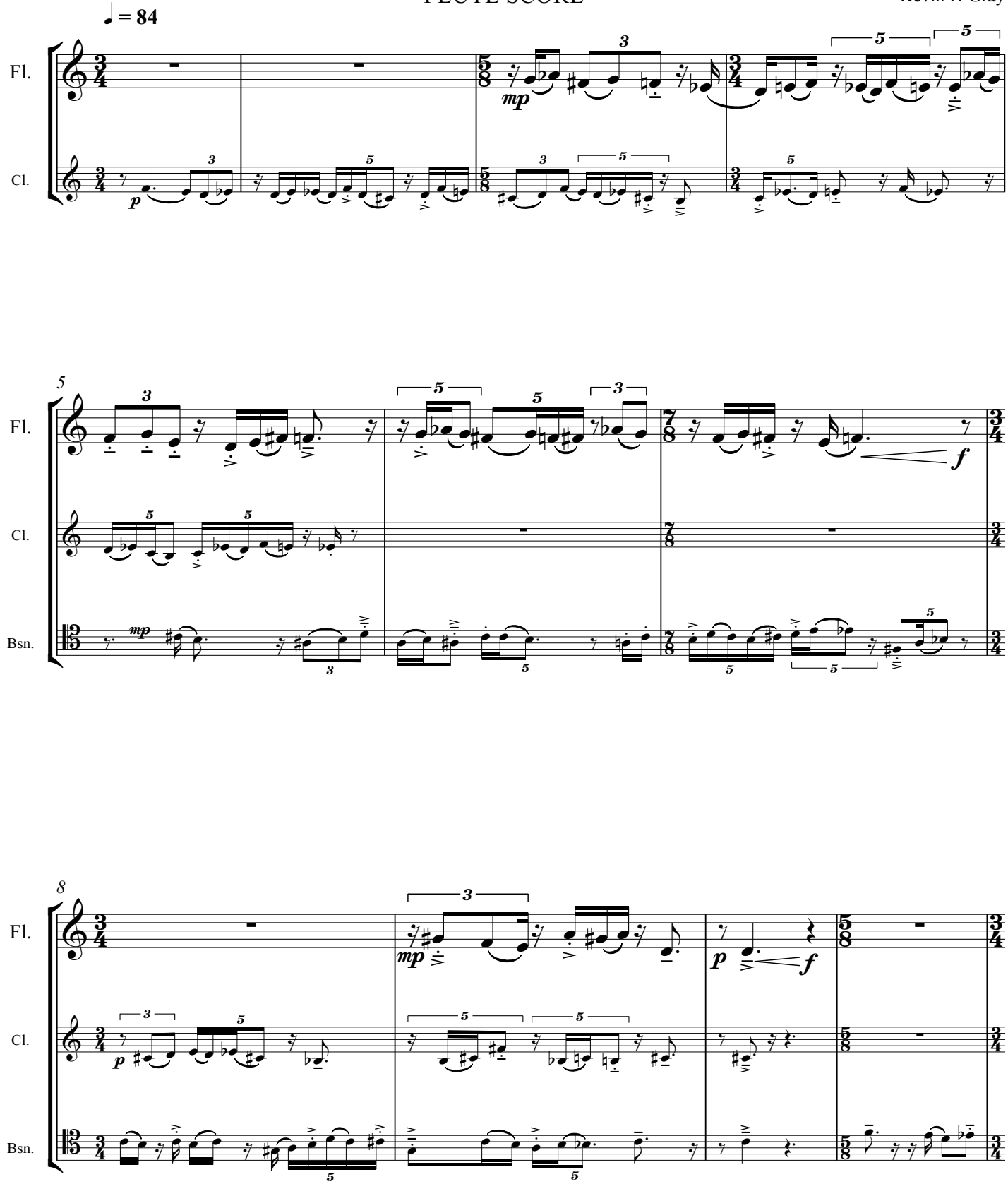
Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

FLUTE SCORE

Kevin H Gray



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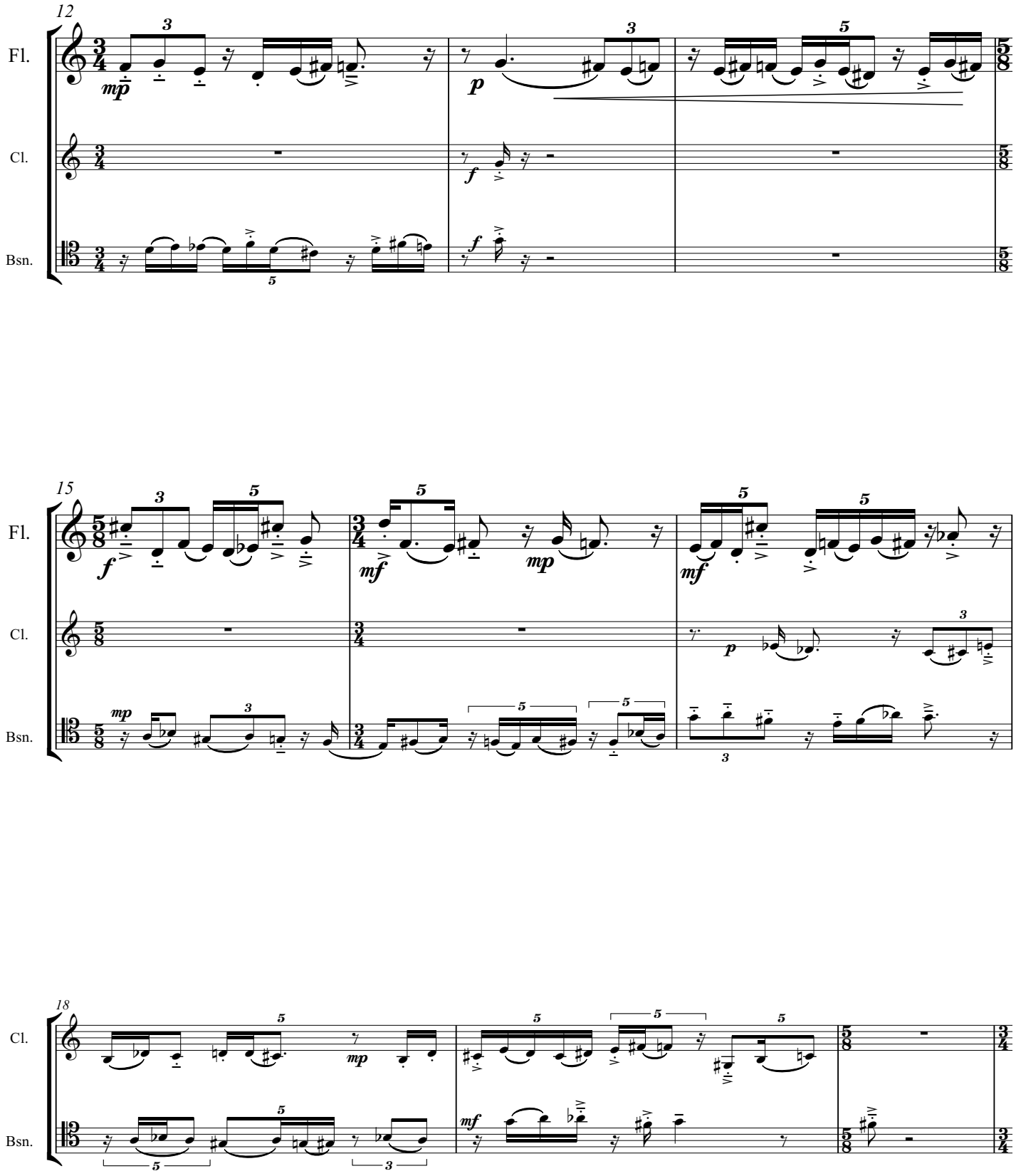

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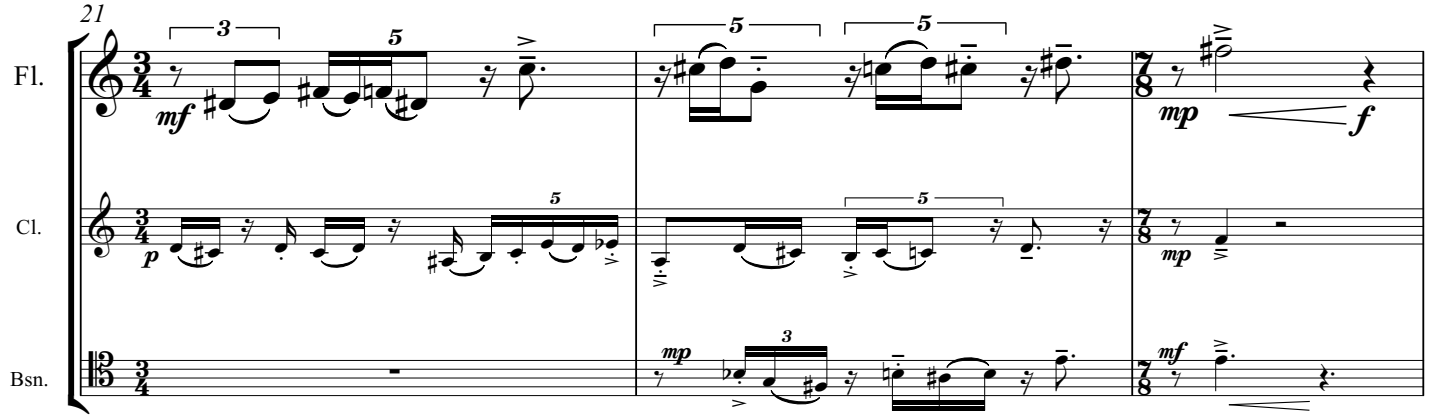

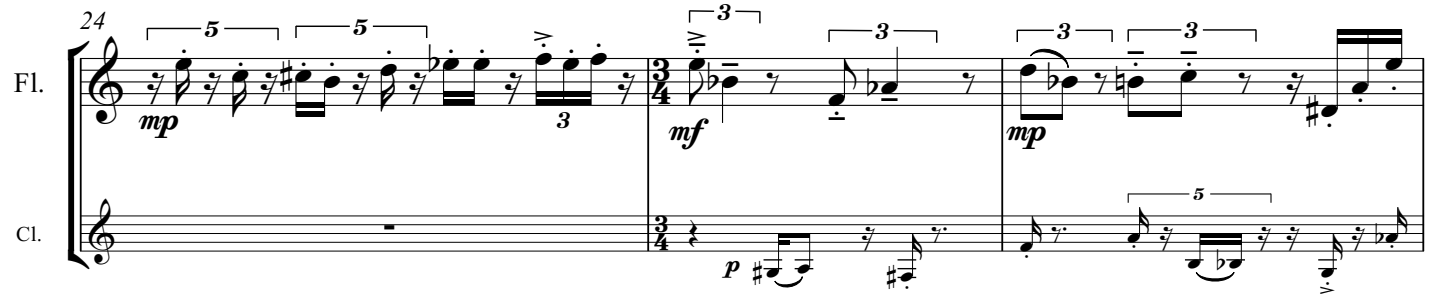

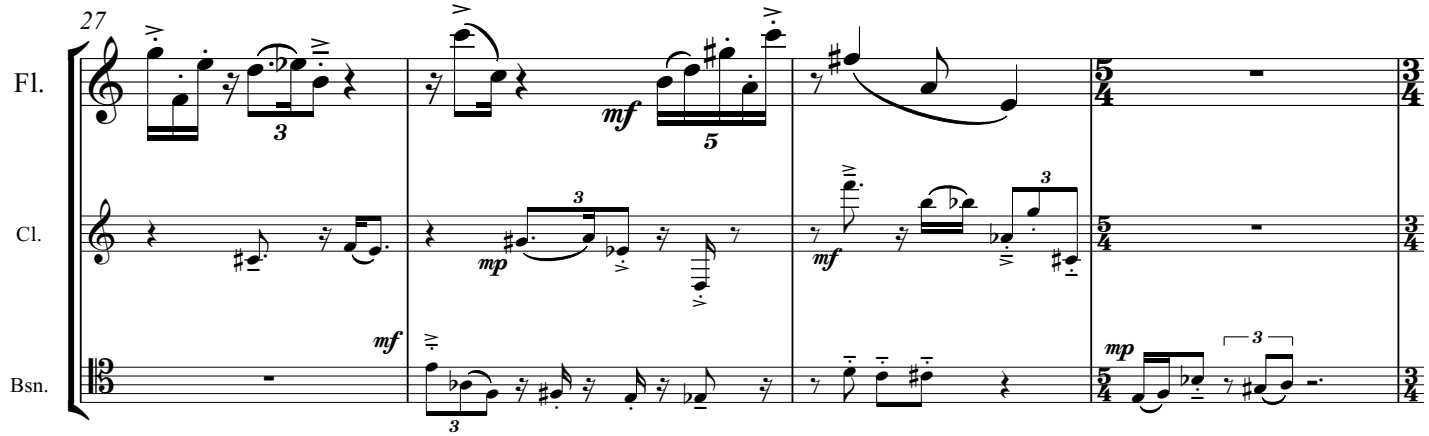

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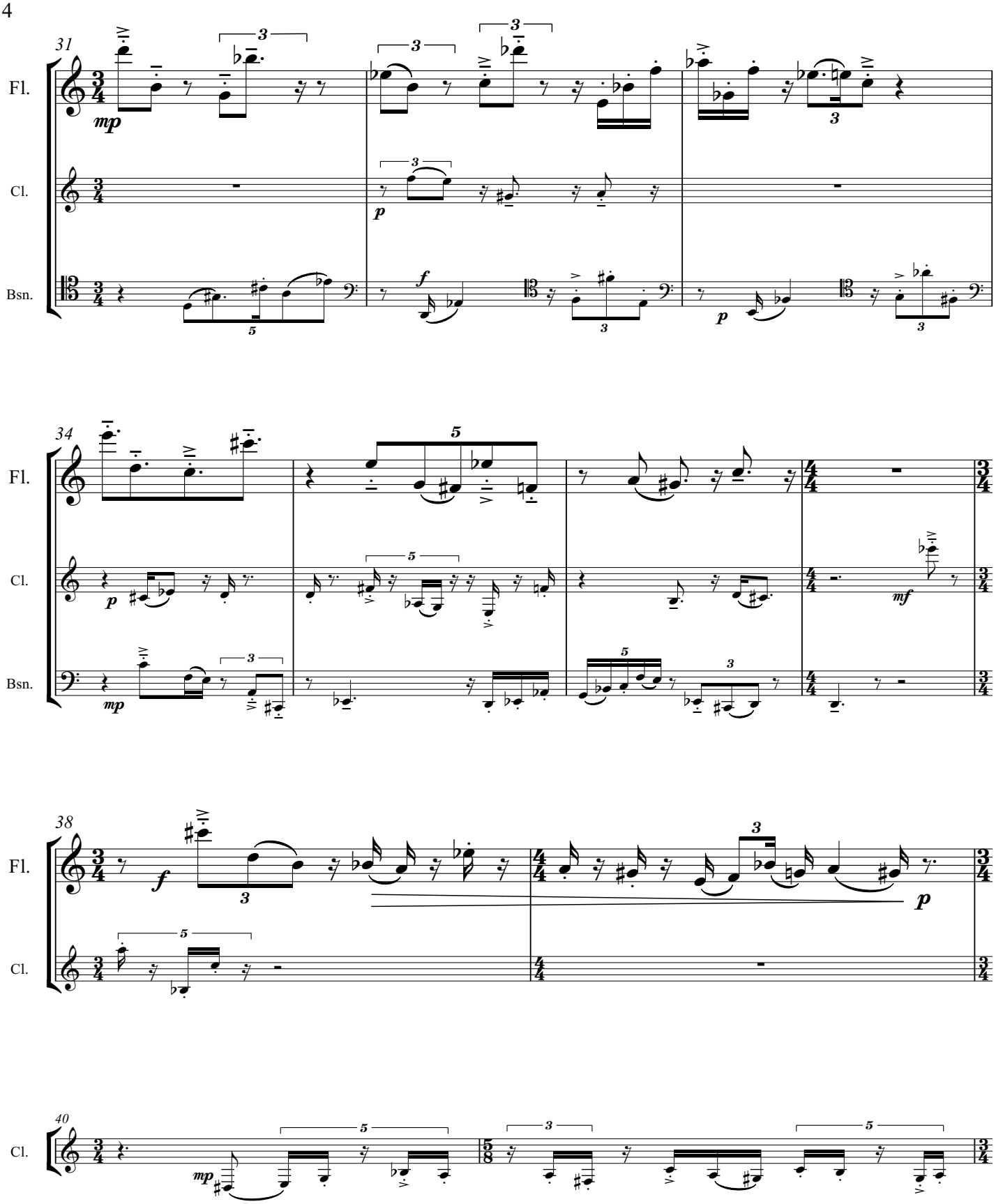

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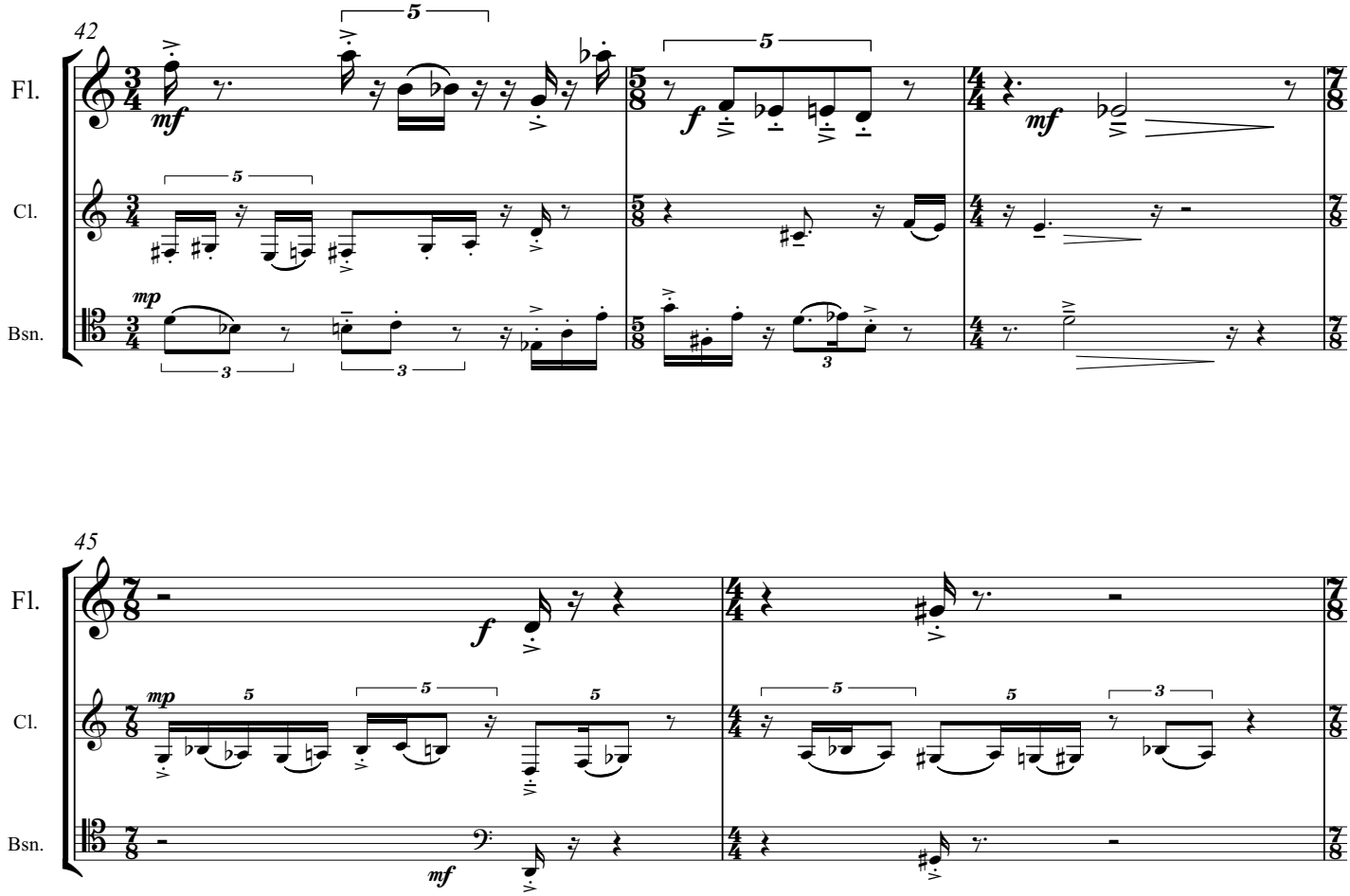

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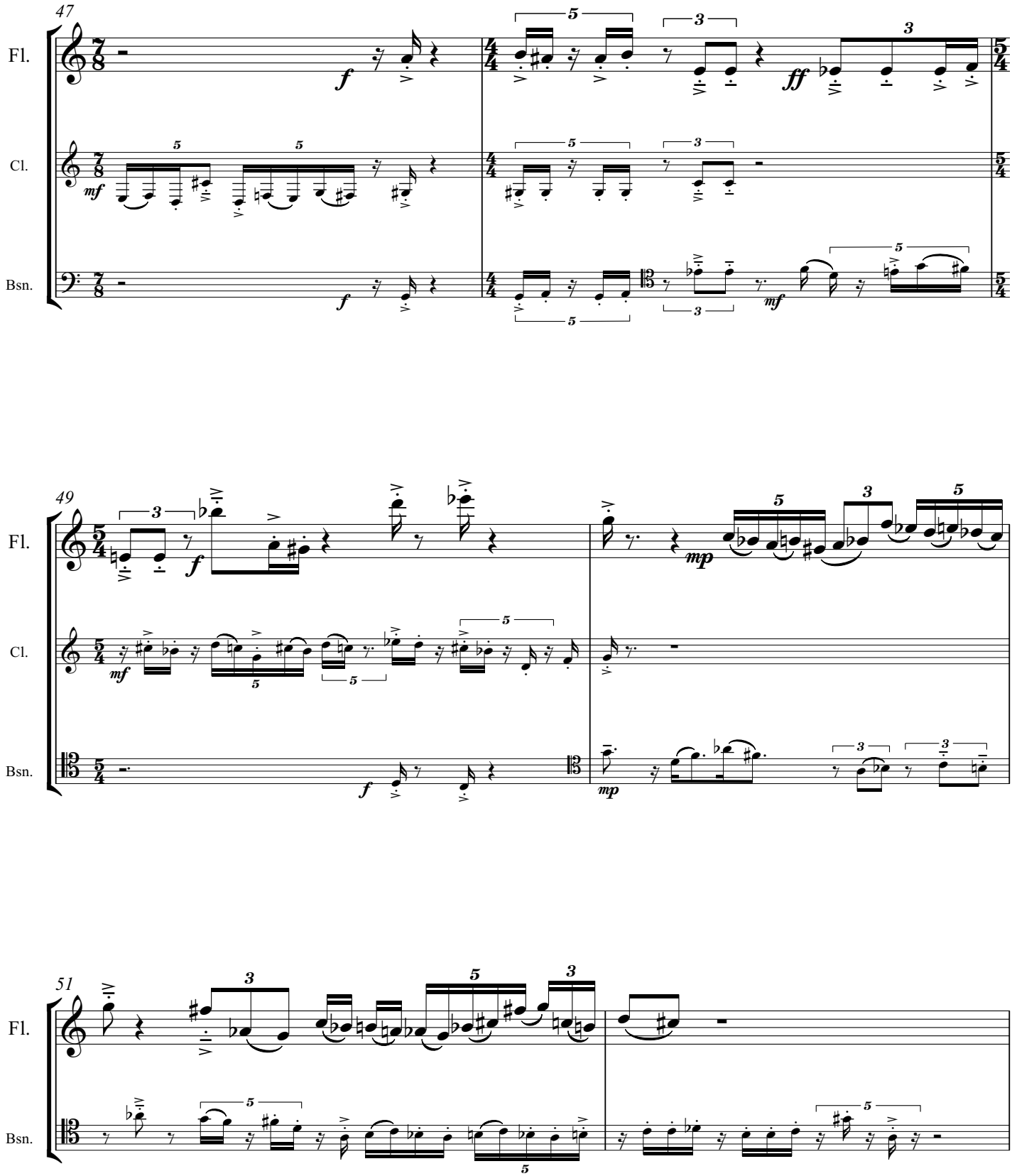

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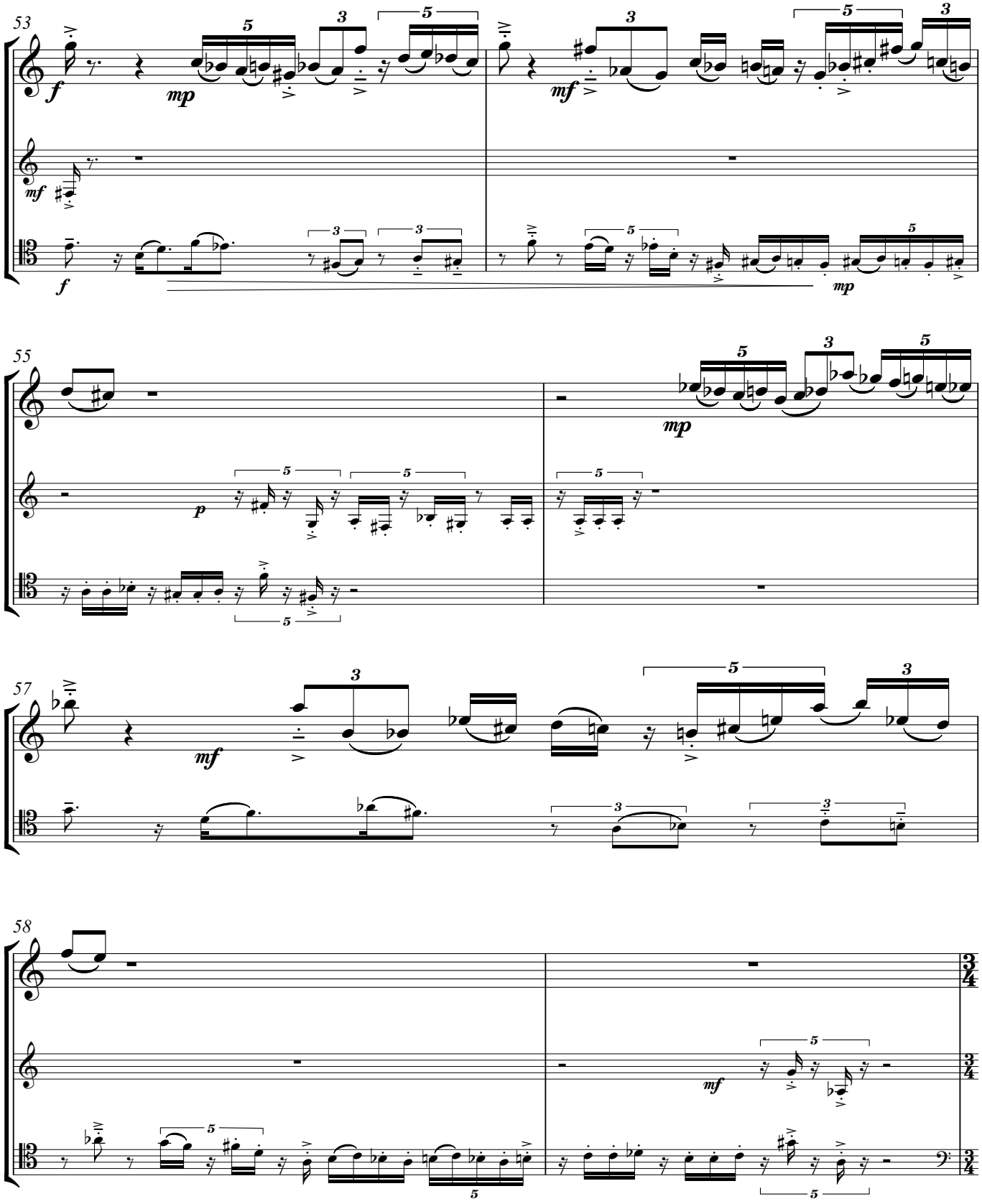

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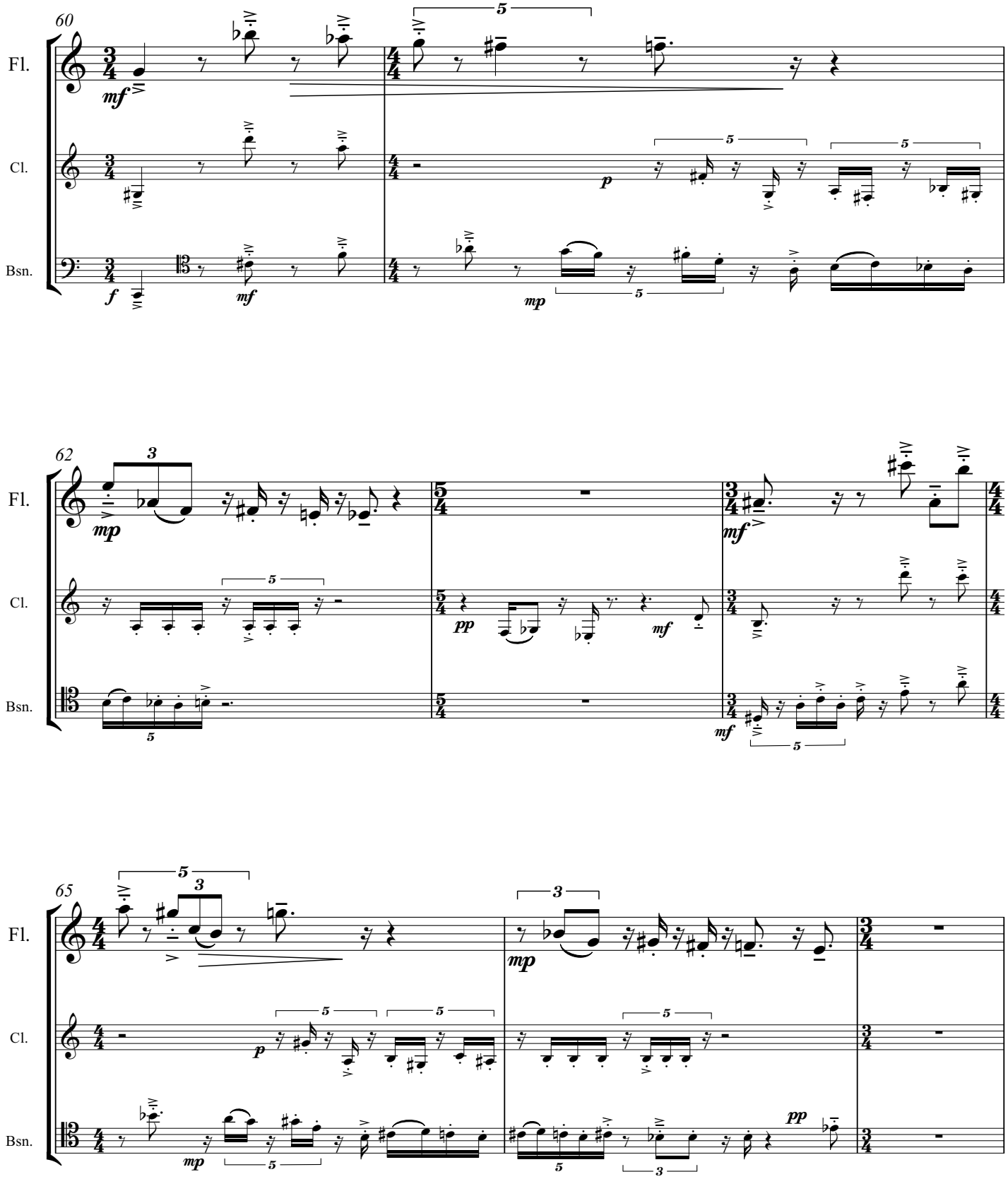

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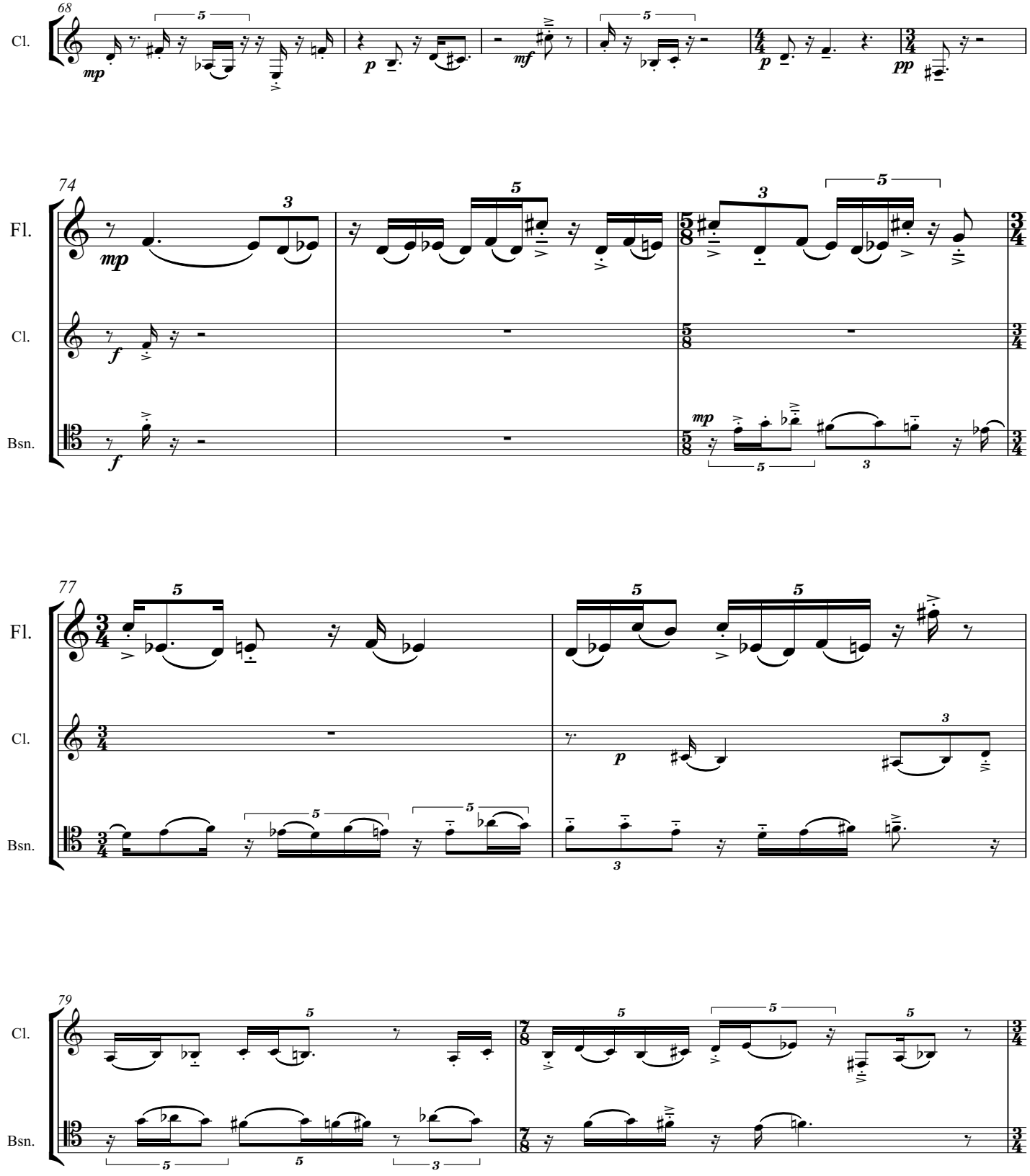

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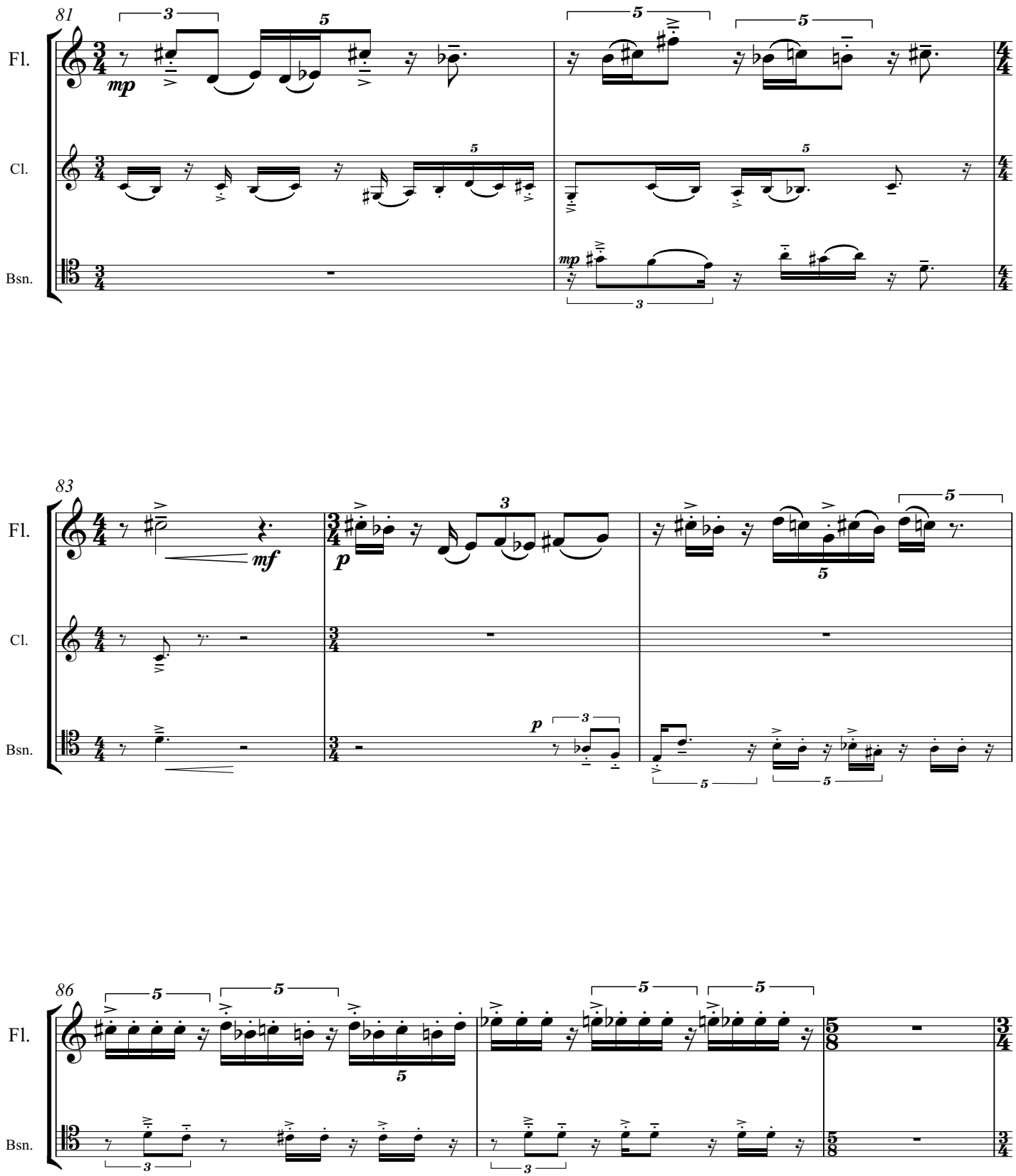

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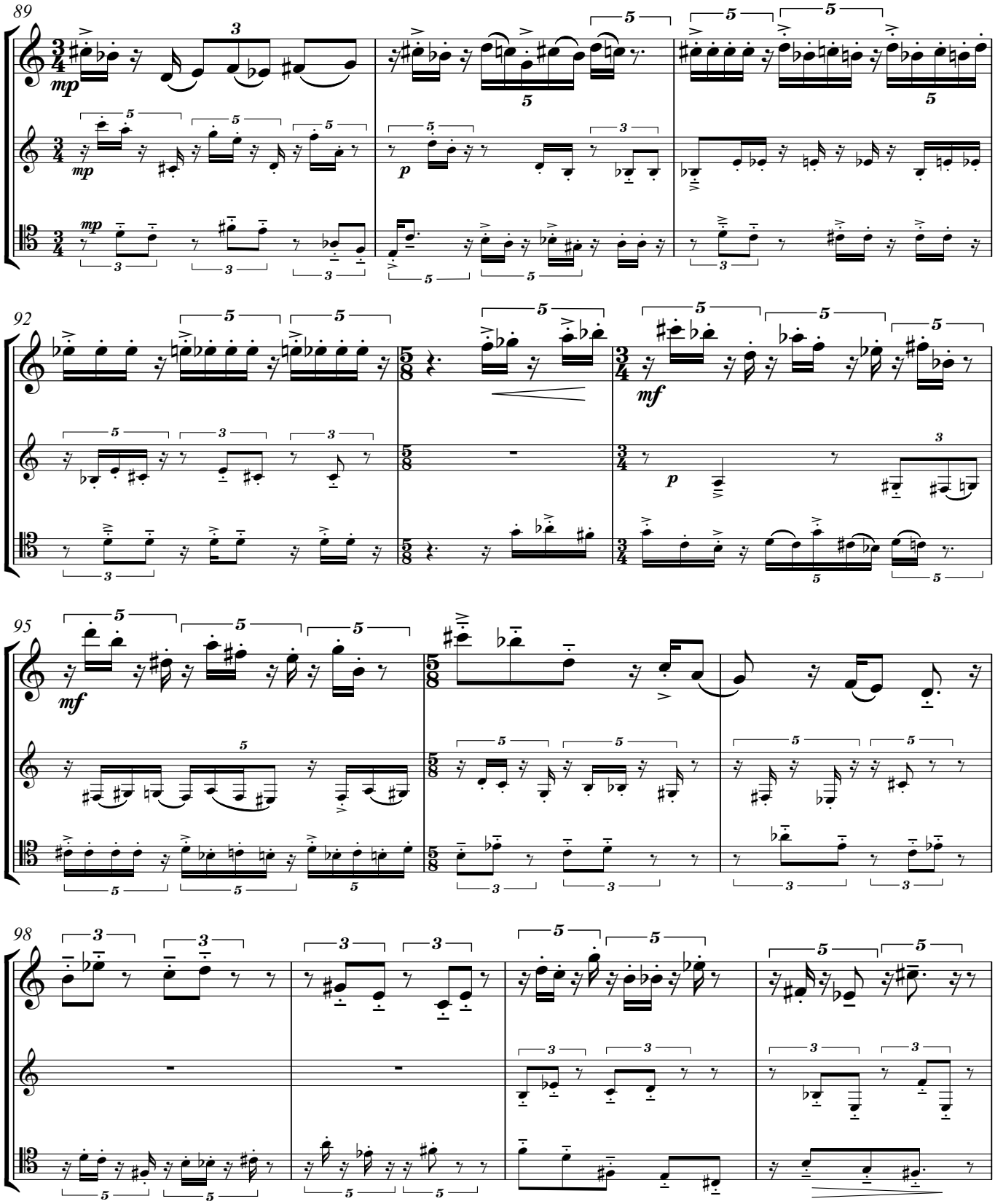

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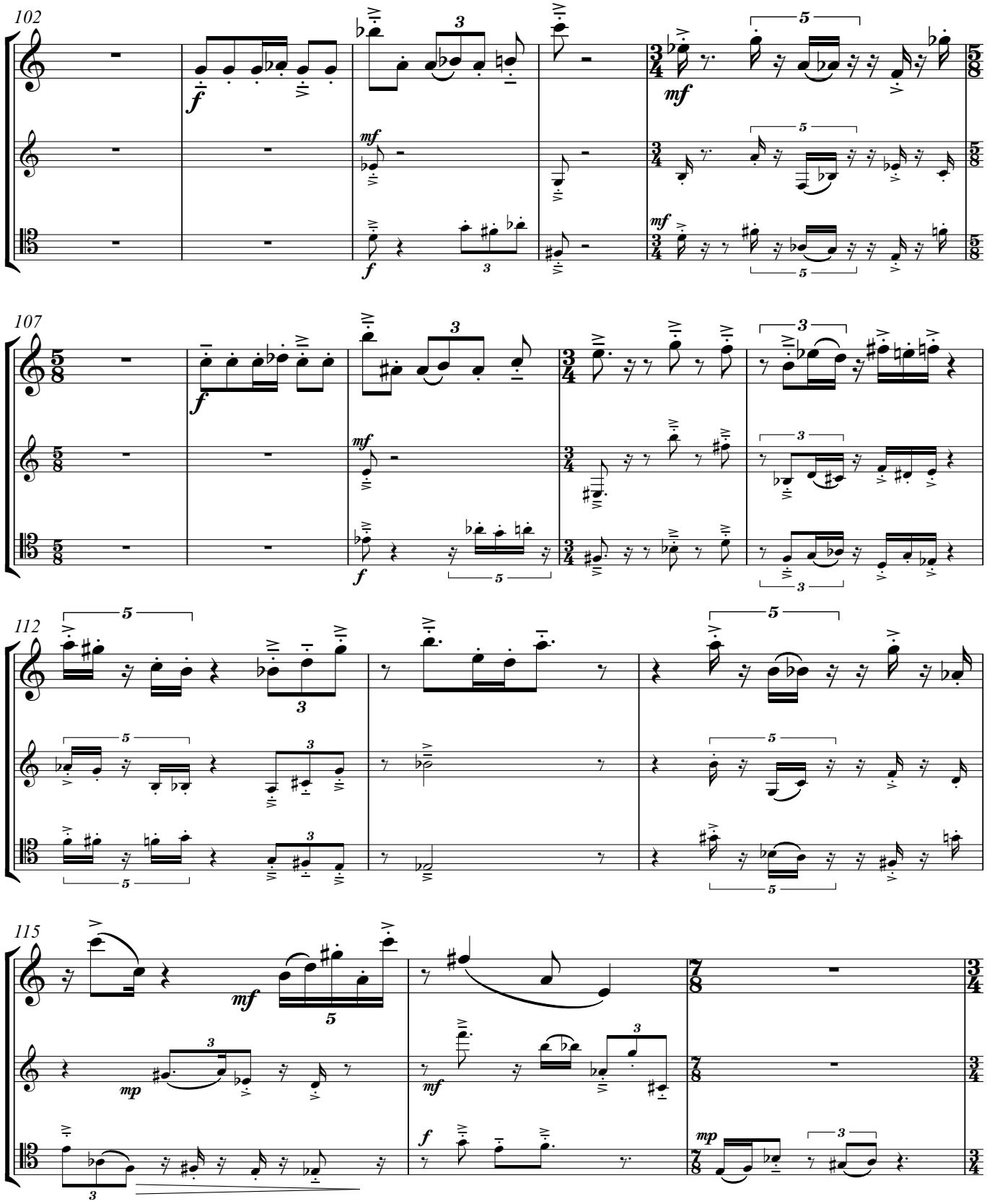

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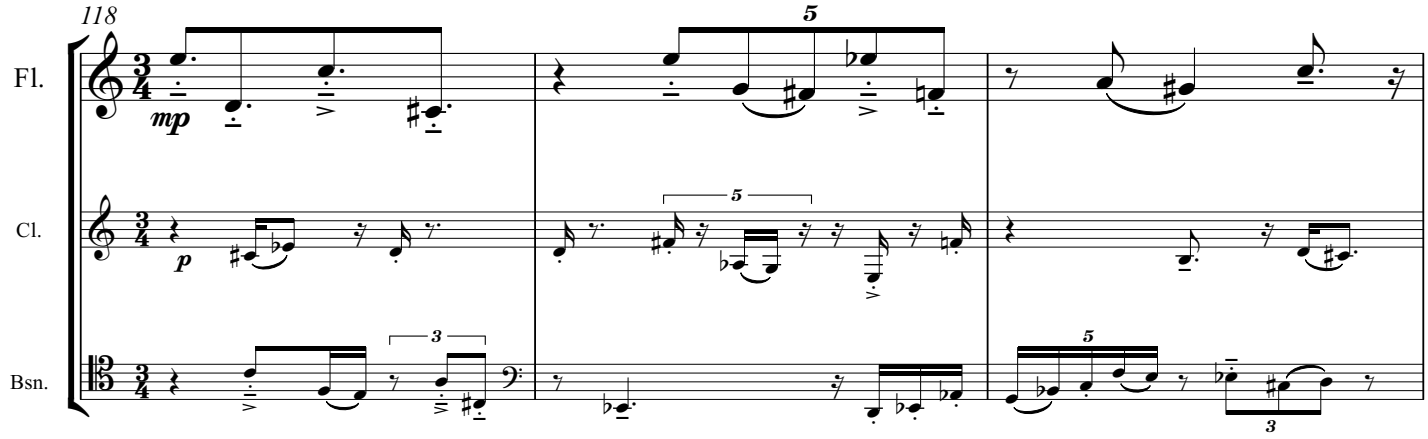

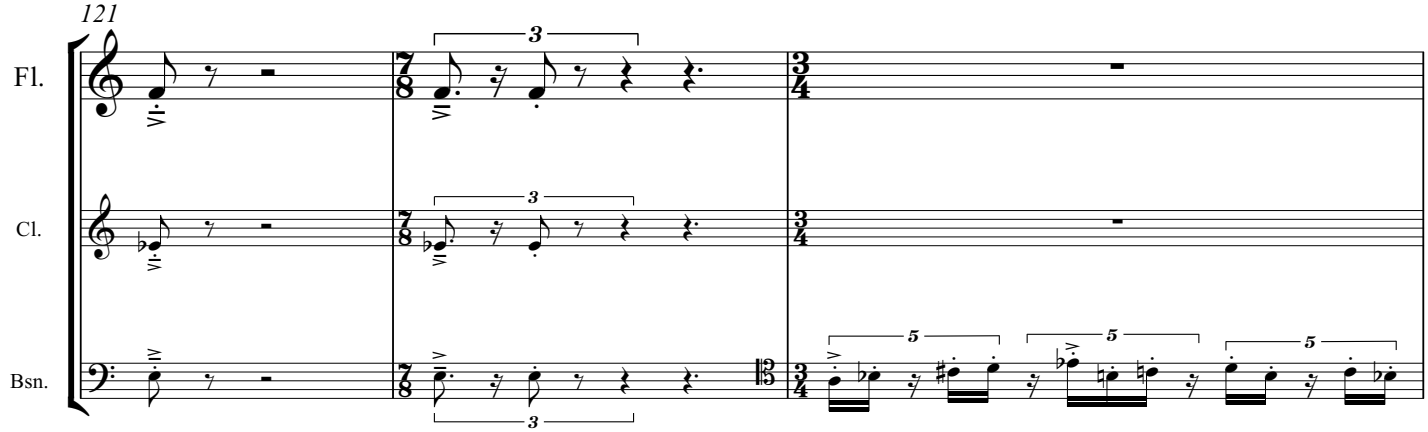

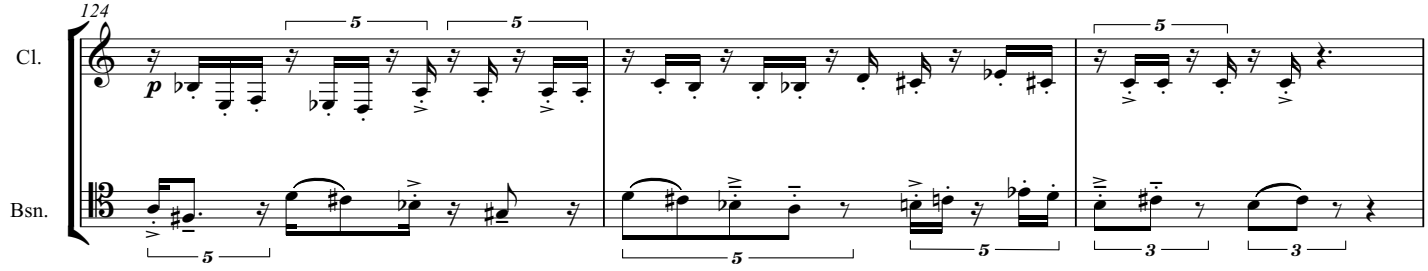

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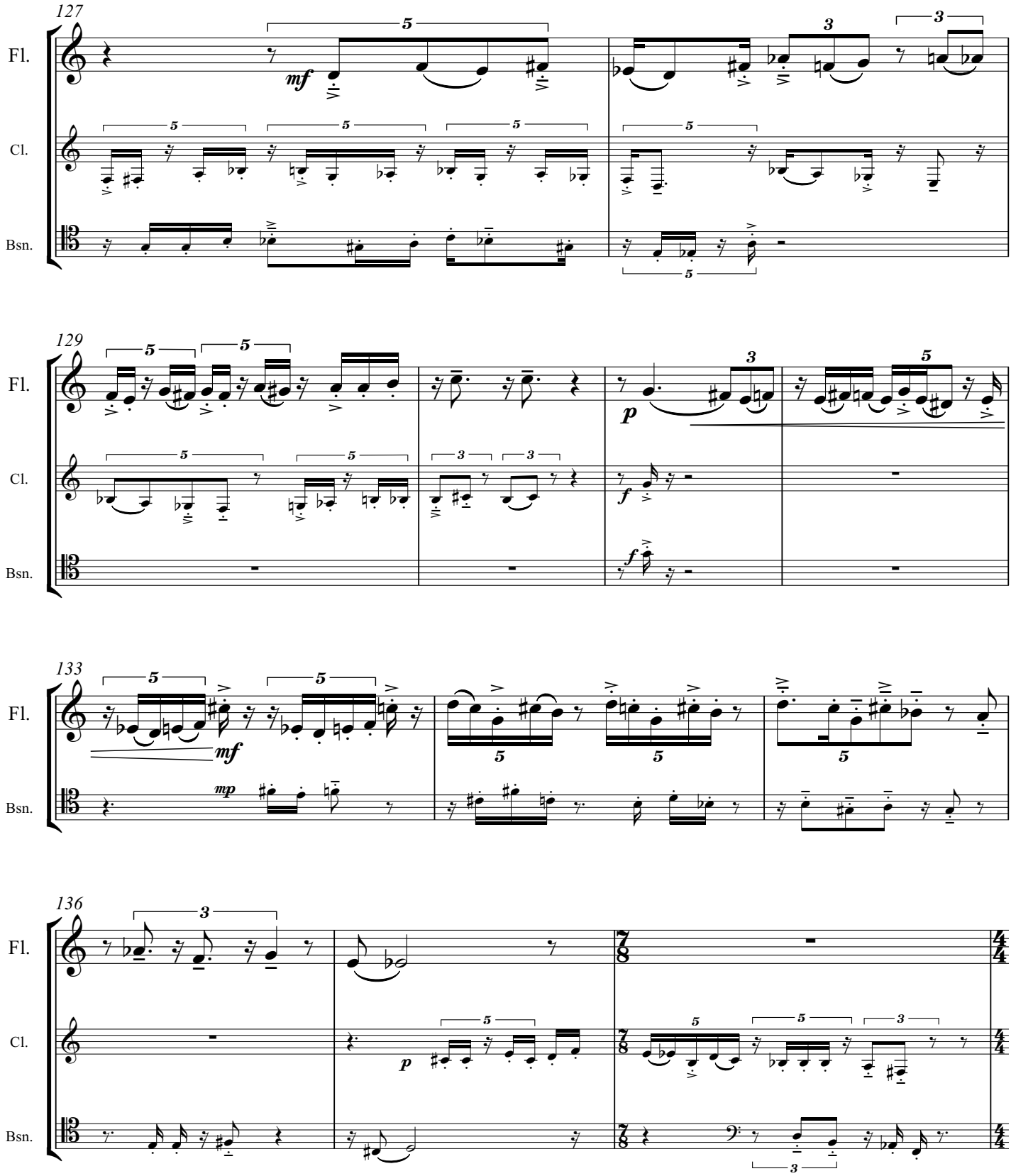

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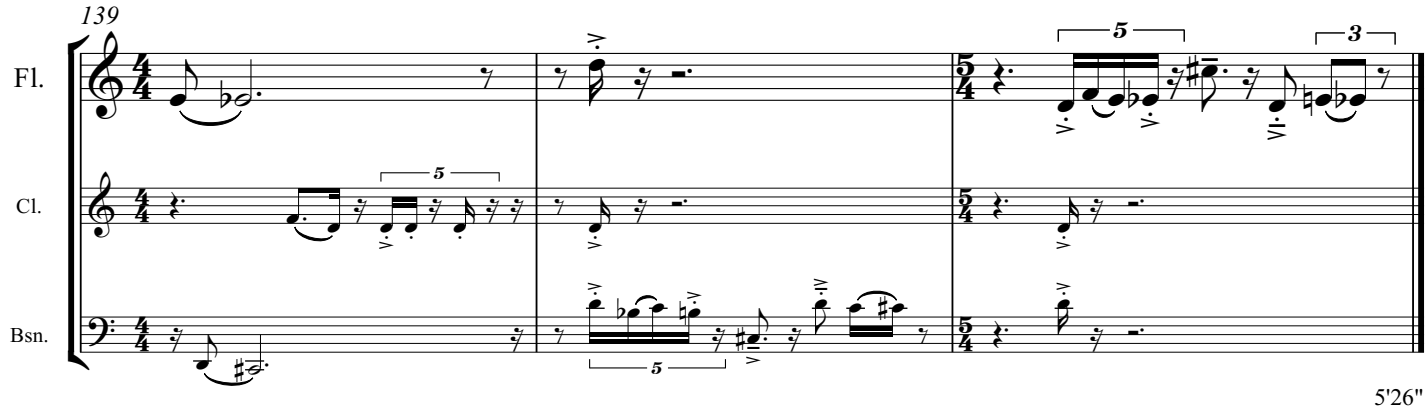

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Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

Clarinet Score

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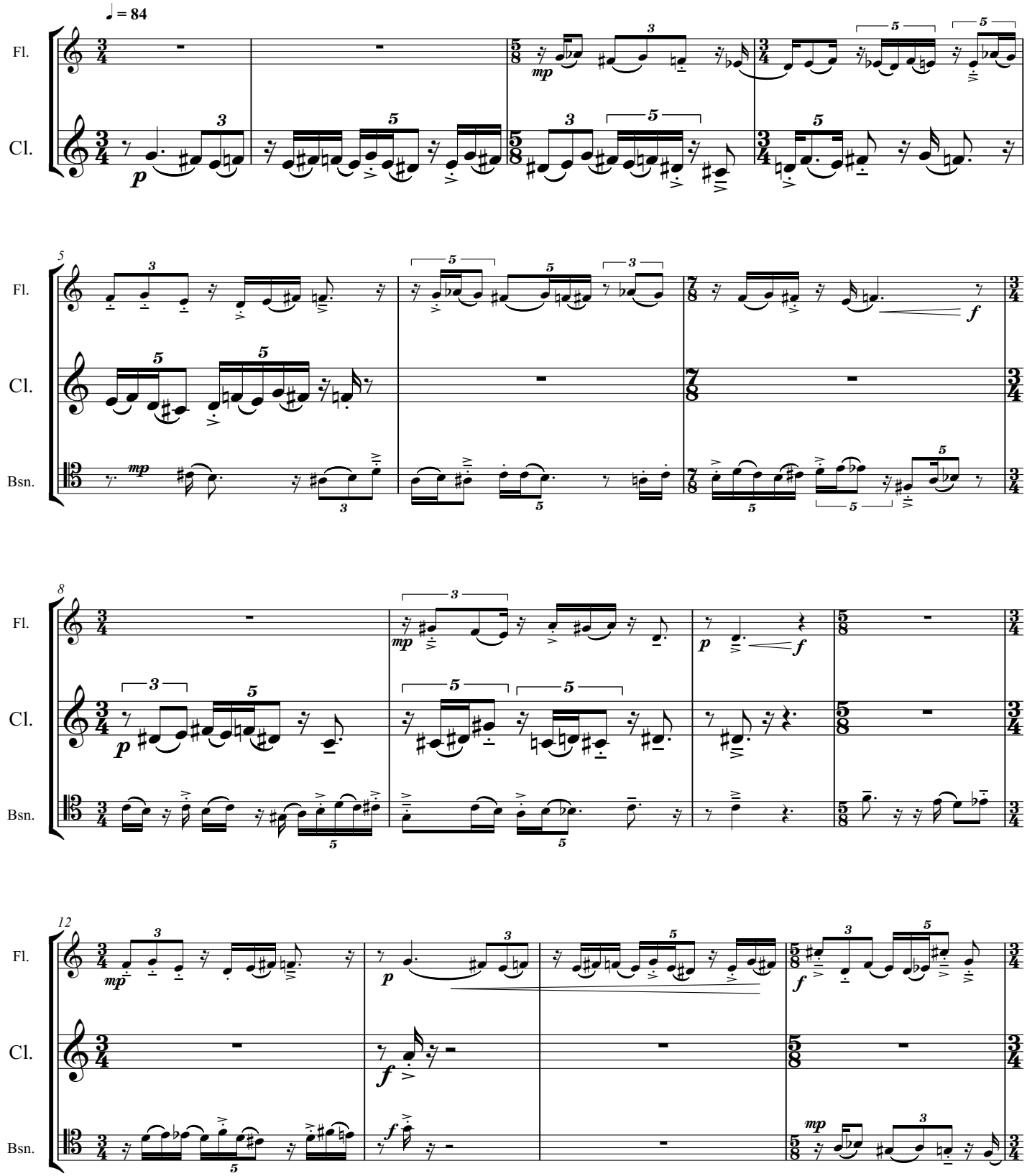

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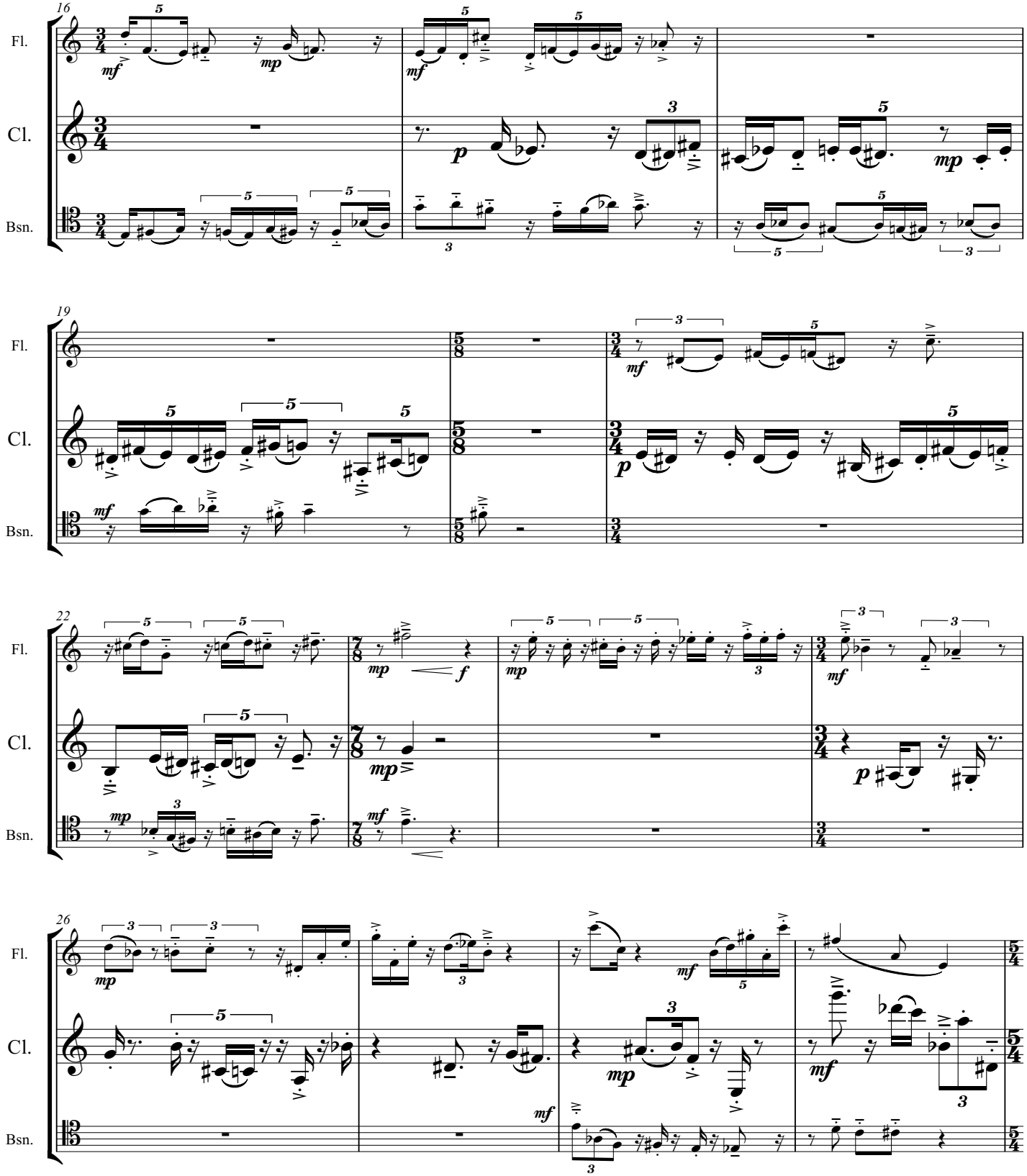

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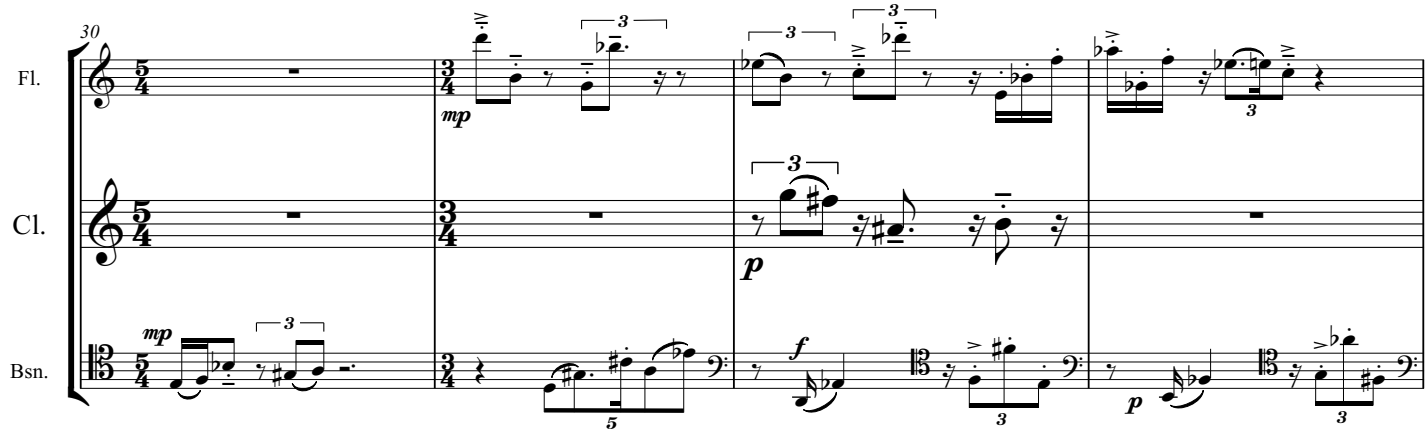

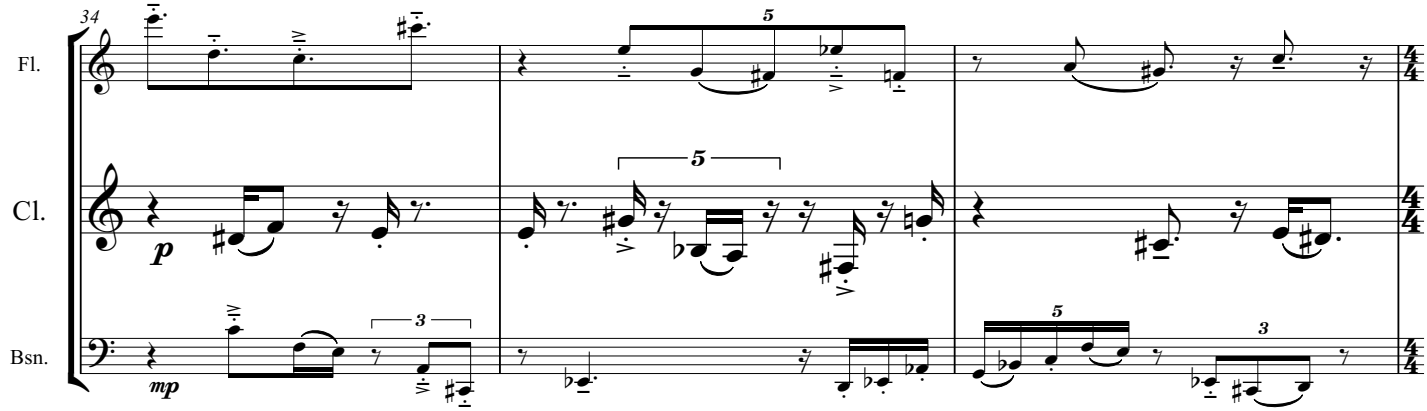

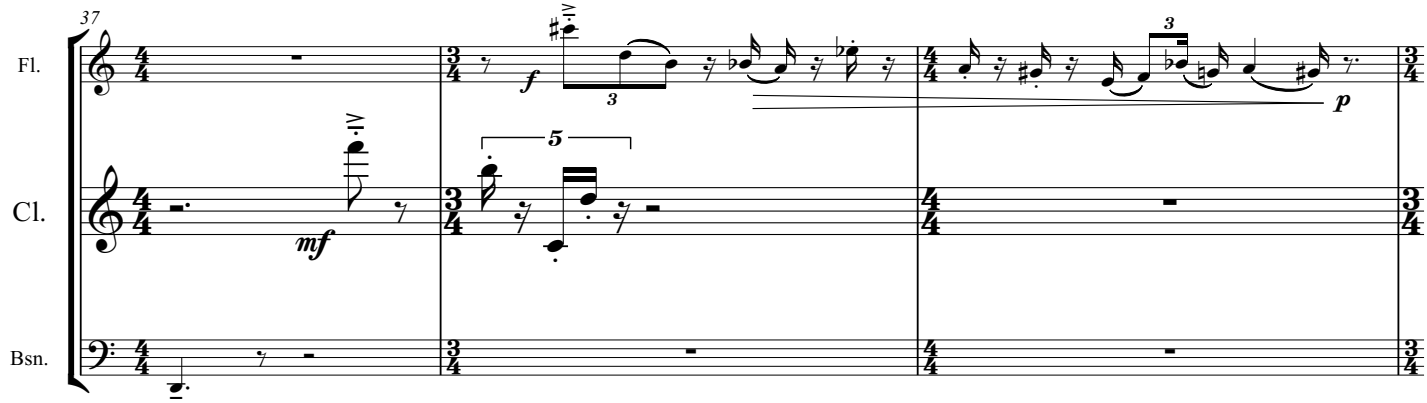

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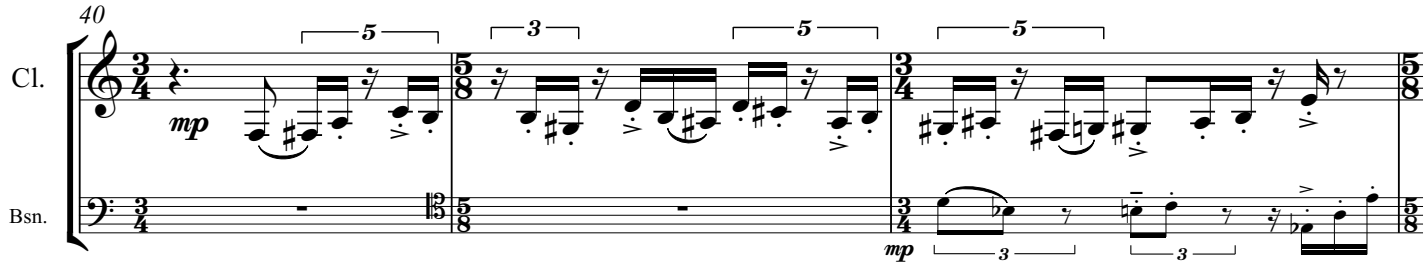
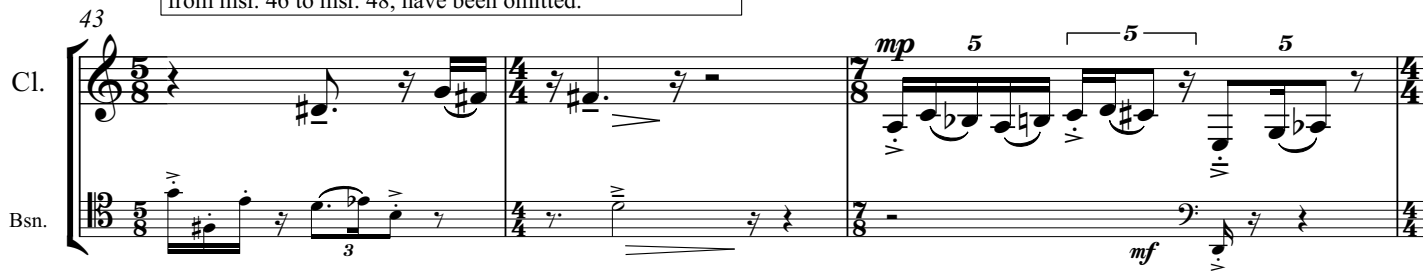
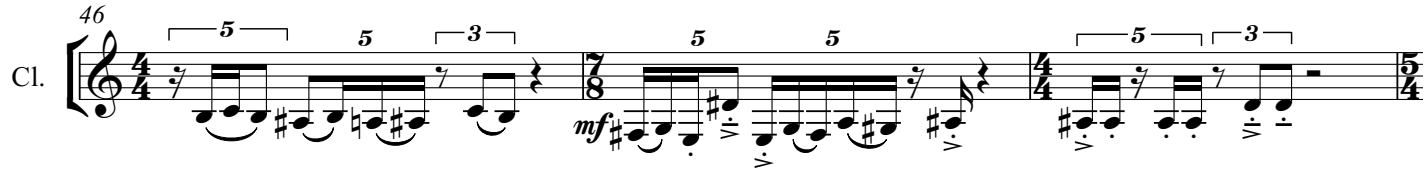
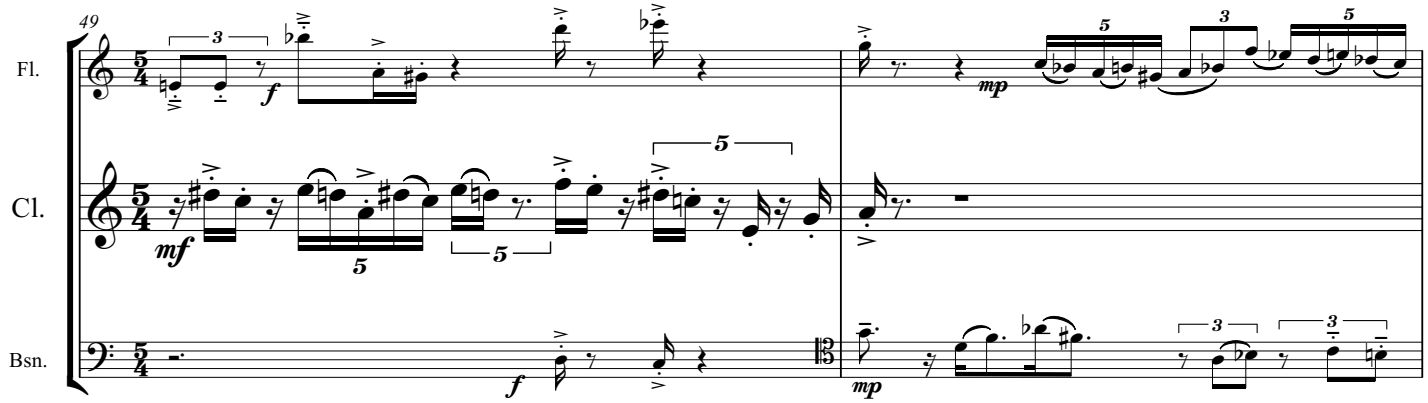
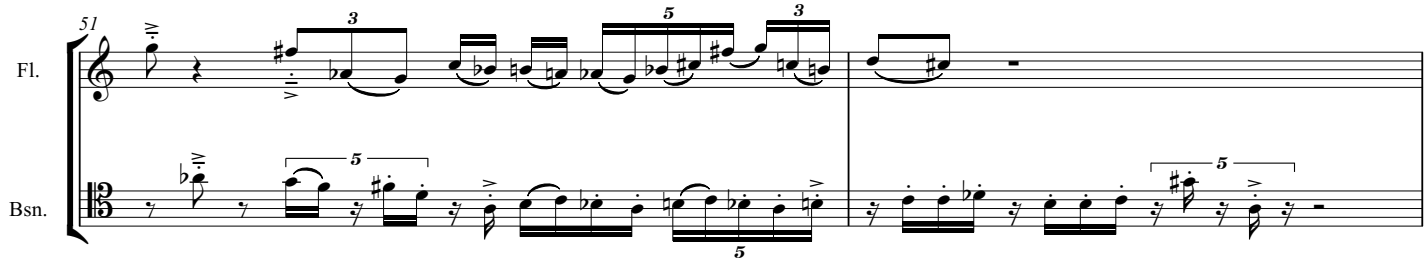


NOTE: In order to allow easier page turns for the clarinet, the flute part from msr. 42 to msr. 48, and the bassoon part from msr. 46 to msr. 48, have been omitted.









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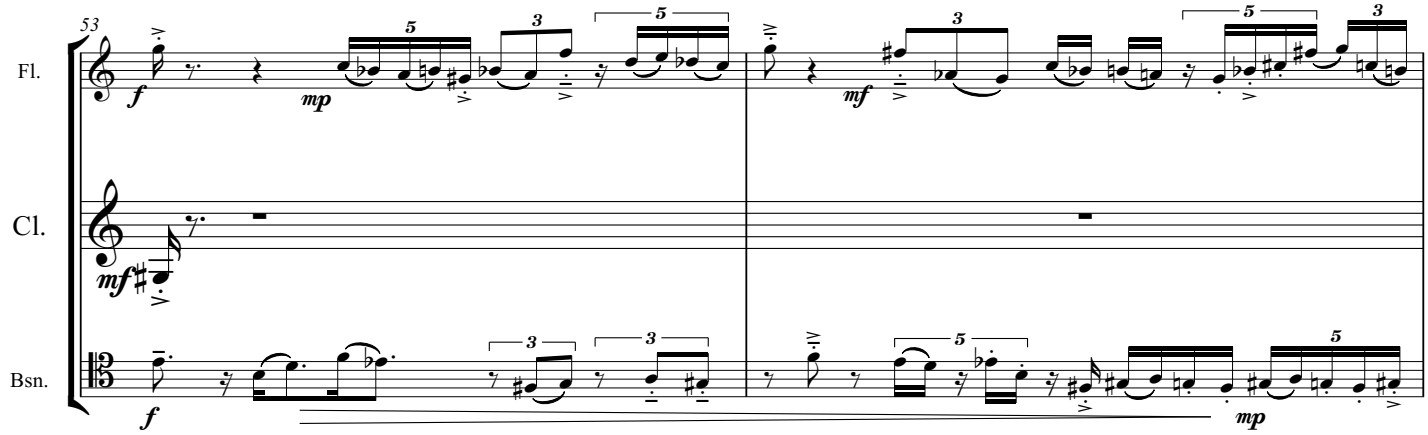

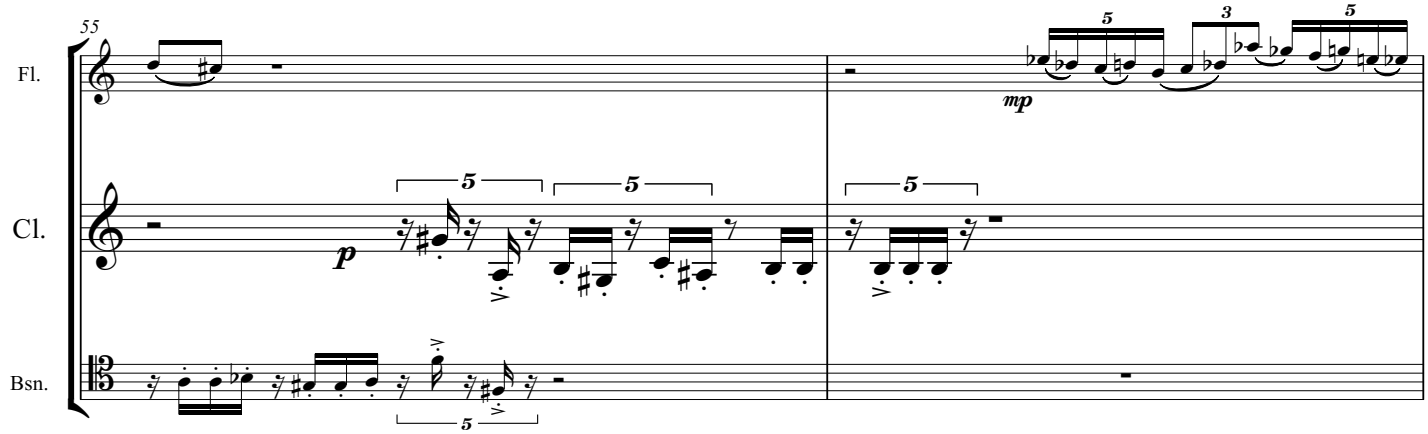

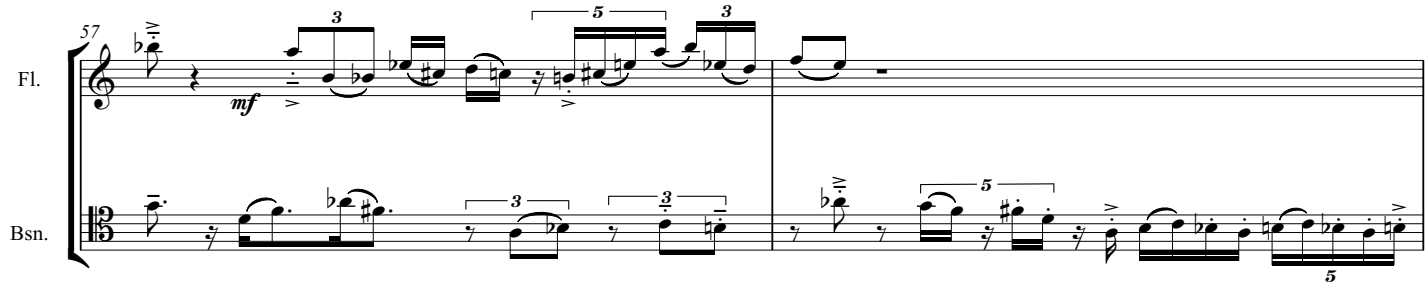

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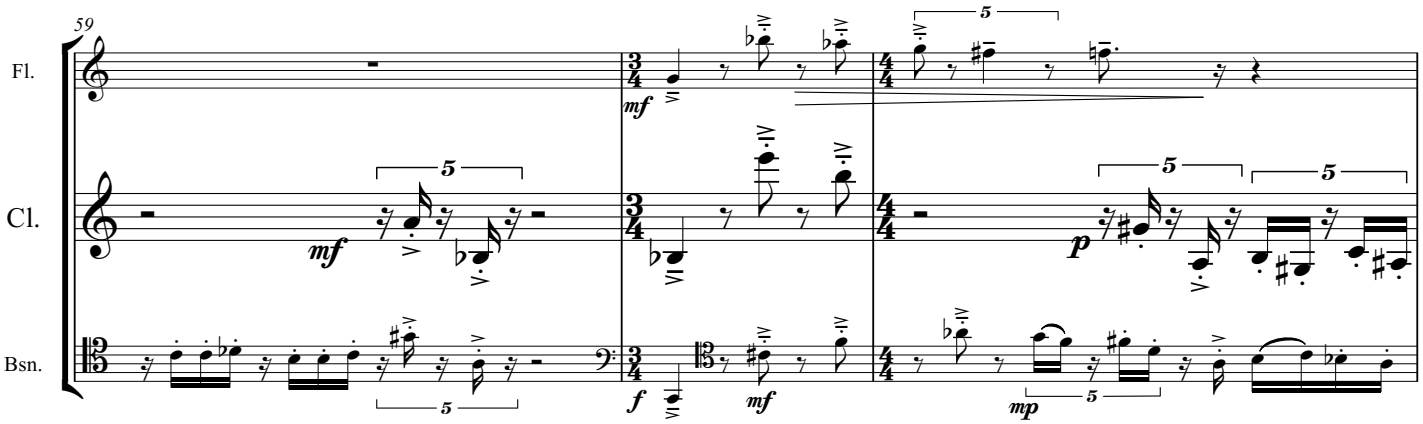

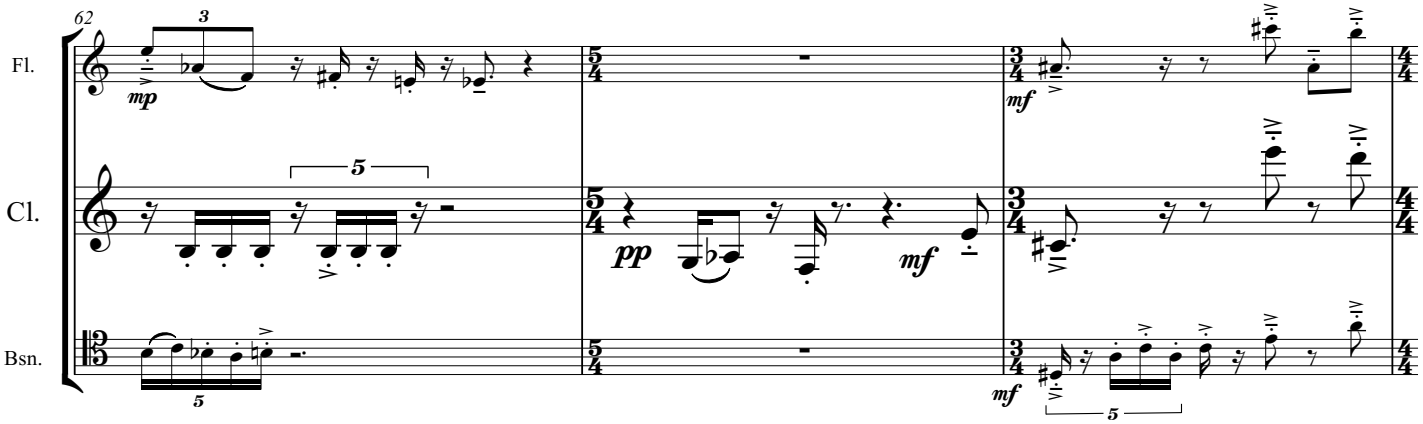

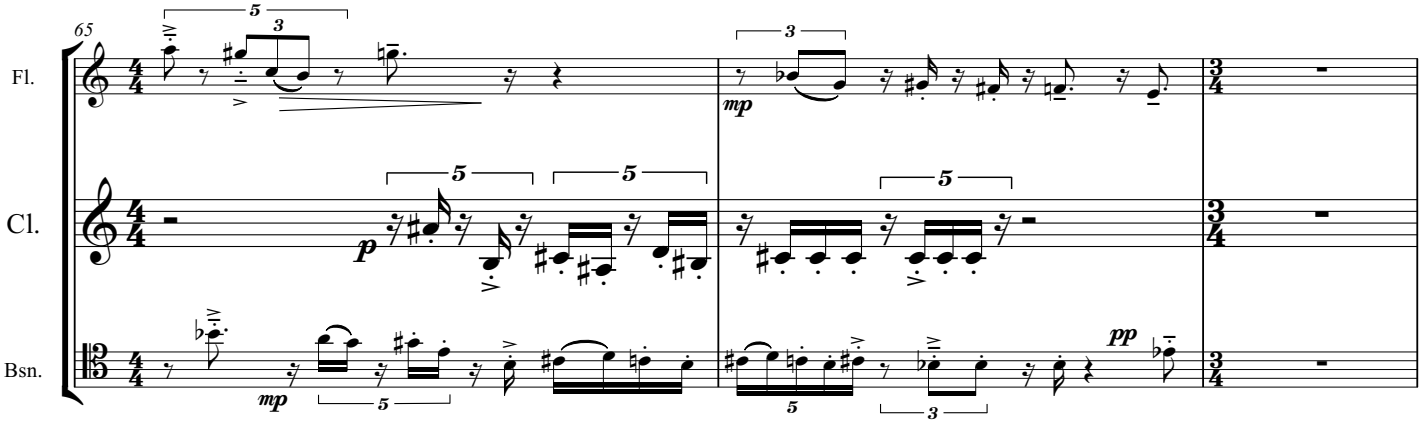

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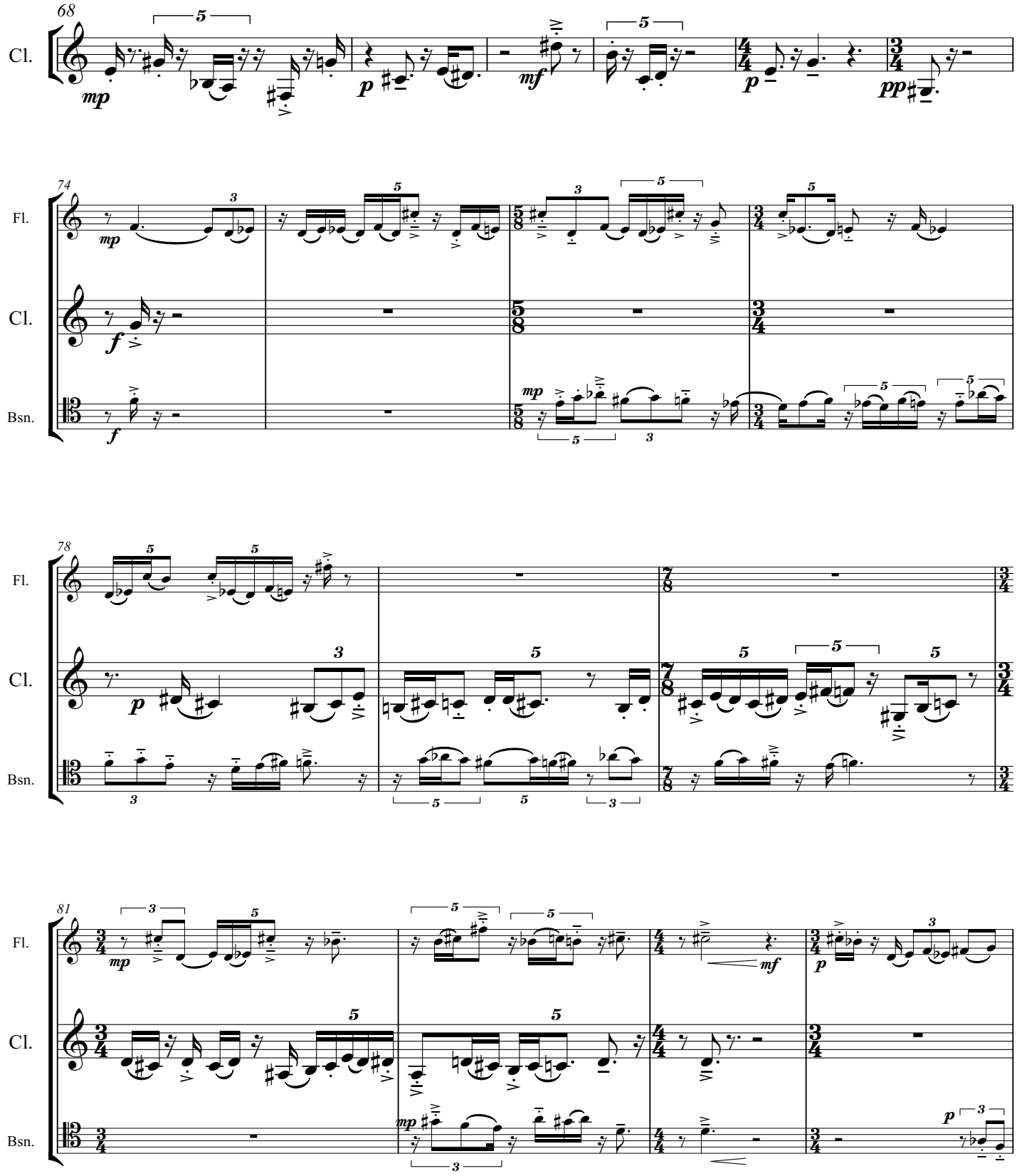

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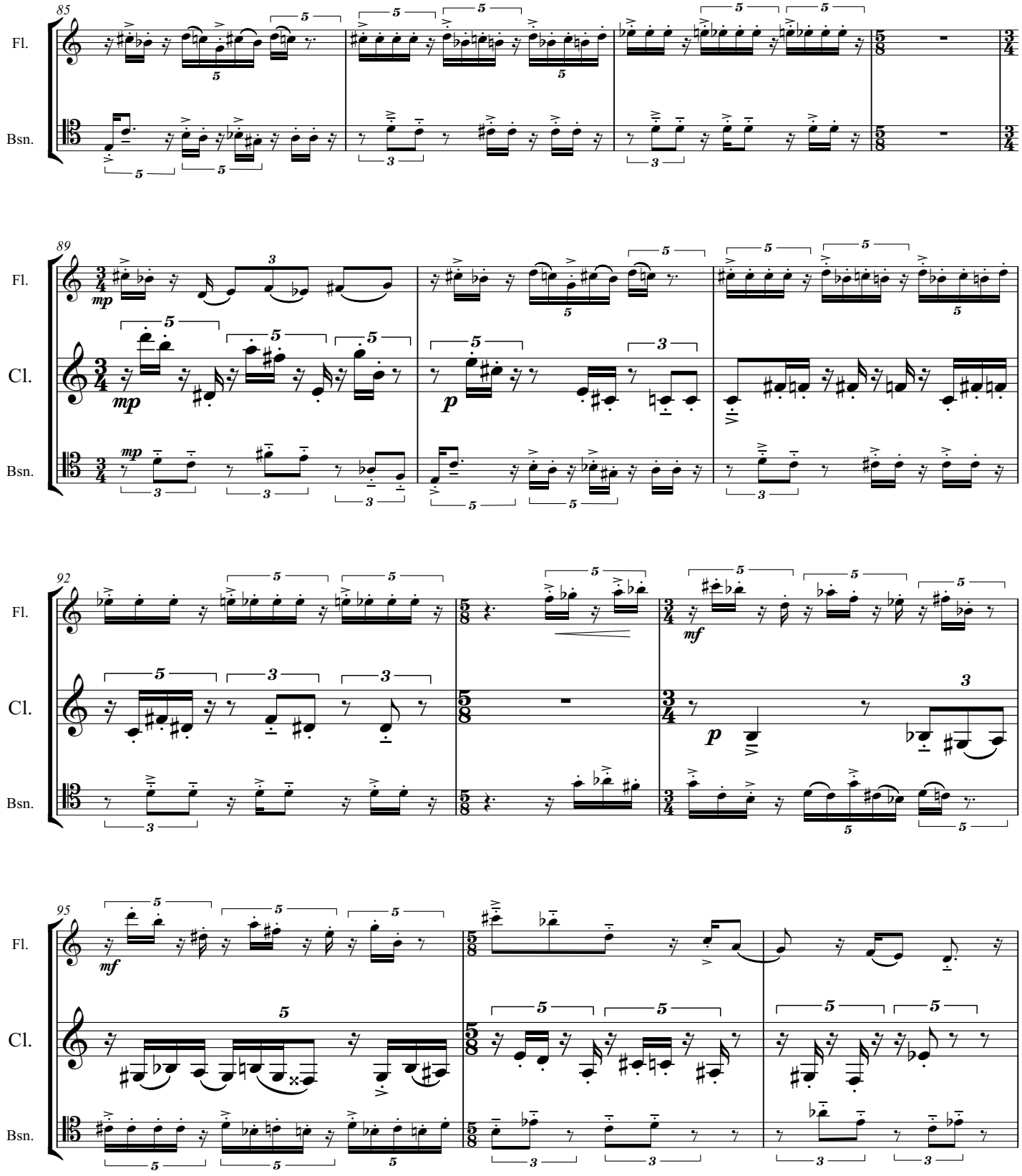

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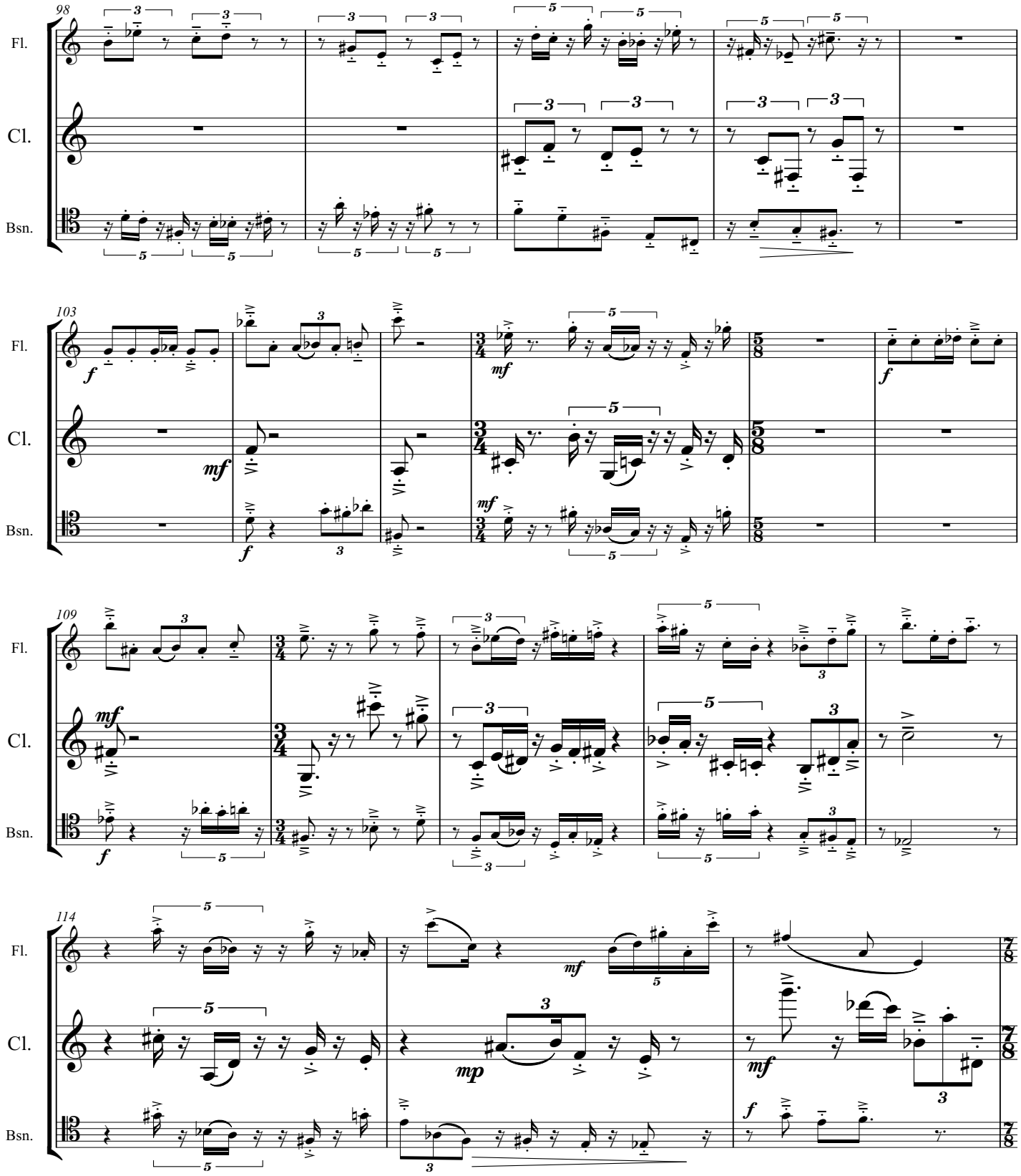

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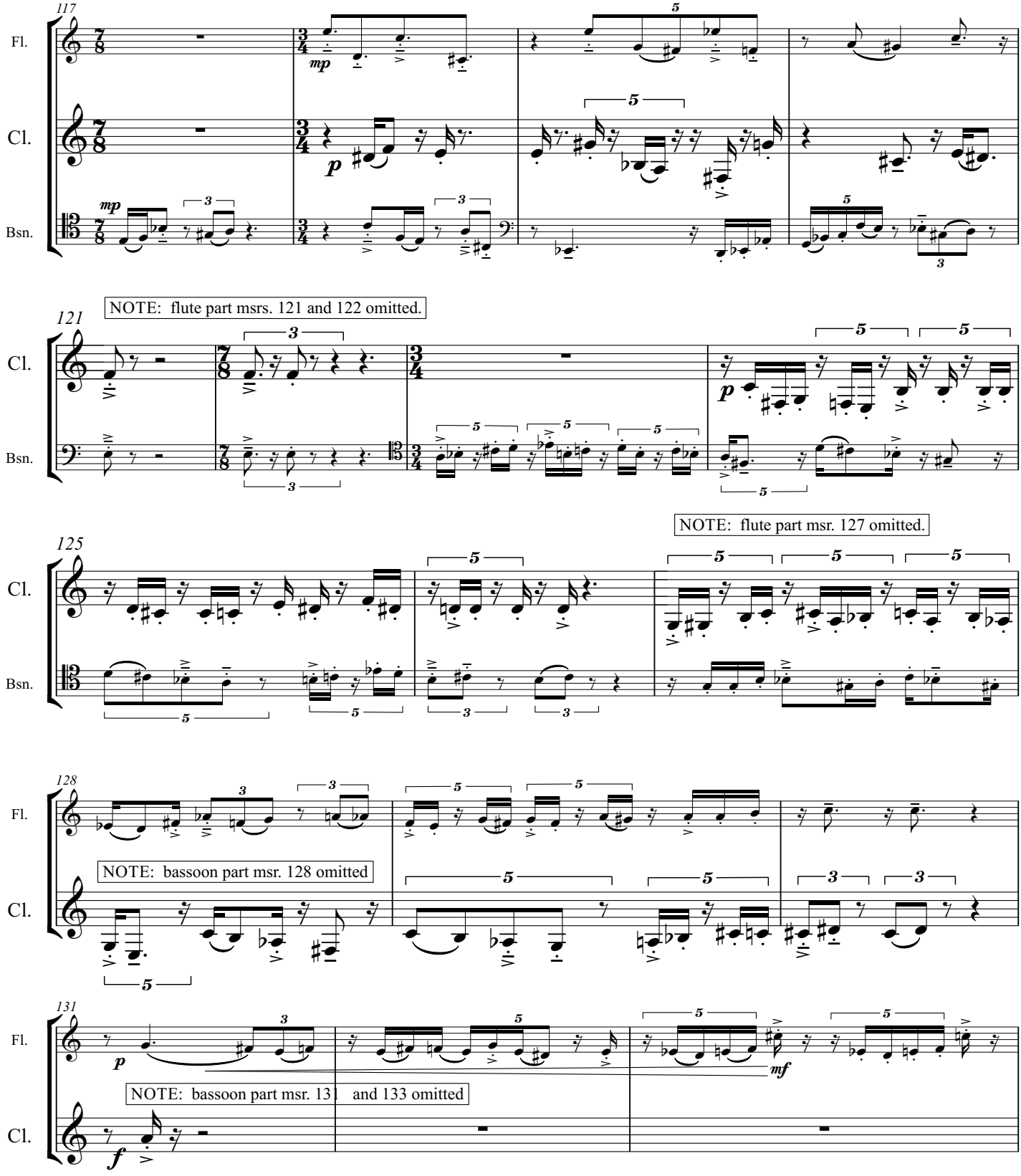

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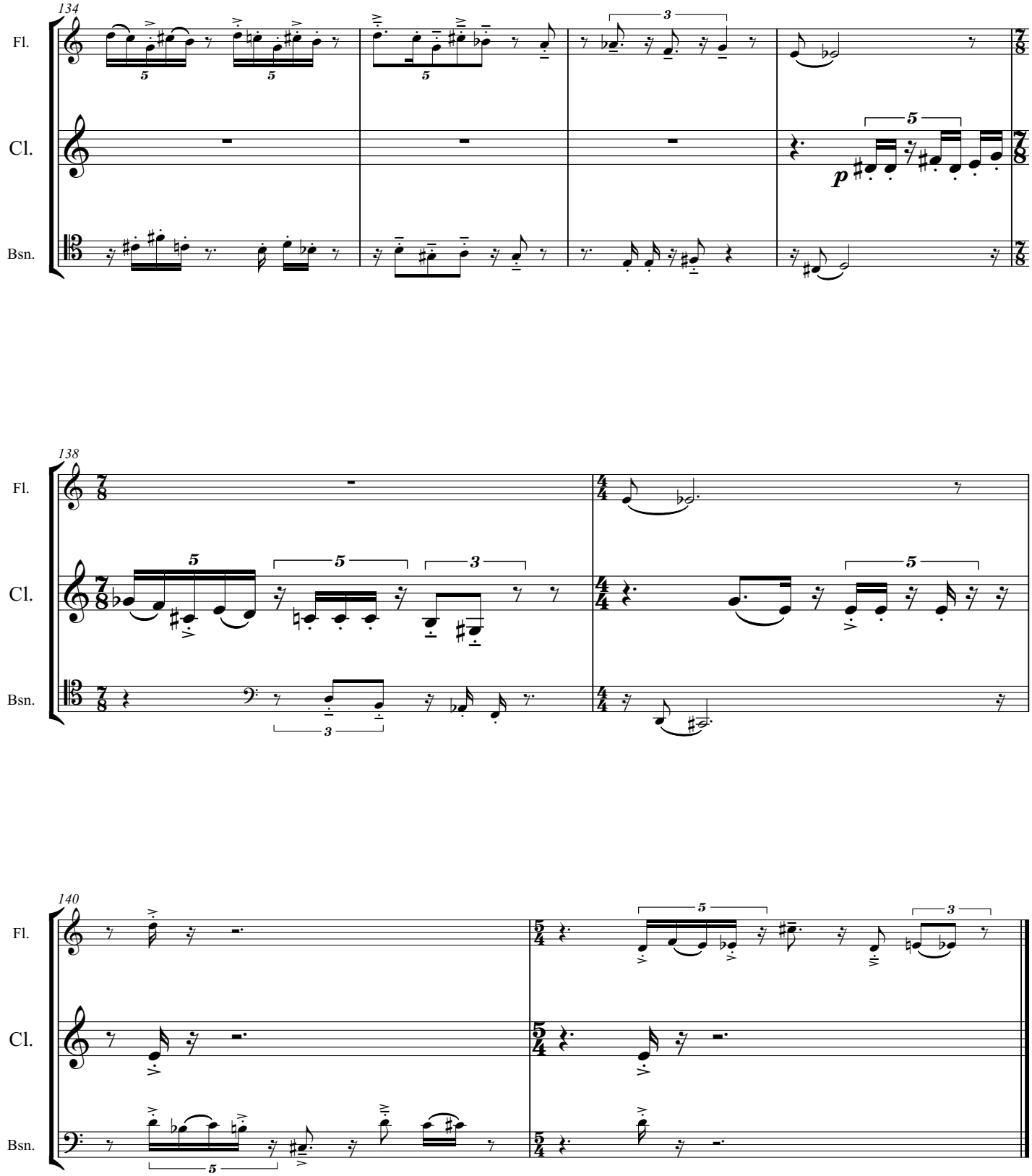

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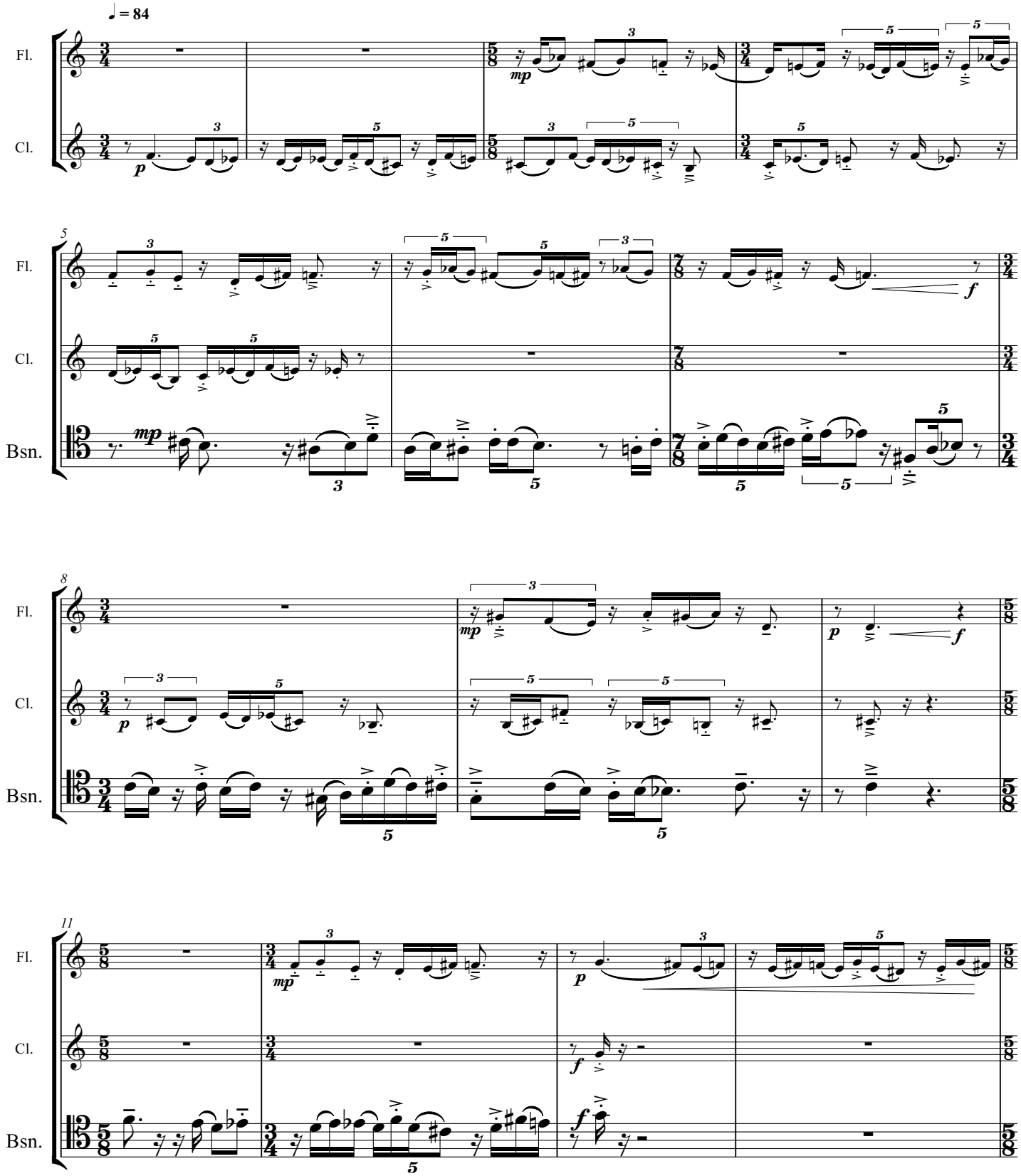
Requiem for Derek Bailey

Version One

Trio for Flute, B-flat Clarinet, and Bassoon

BASSOON SCORE

Kevin H Gray



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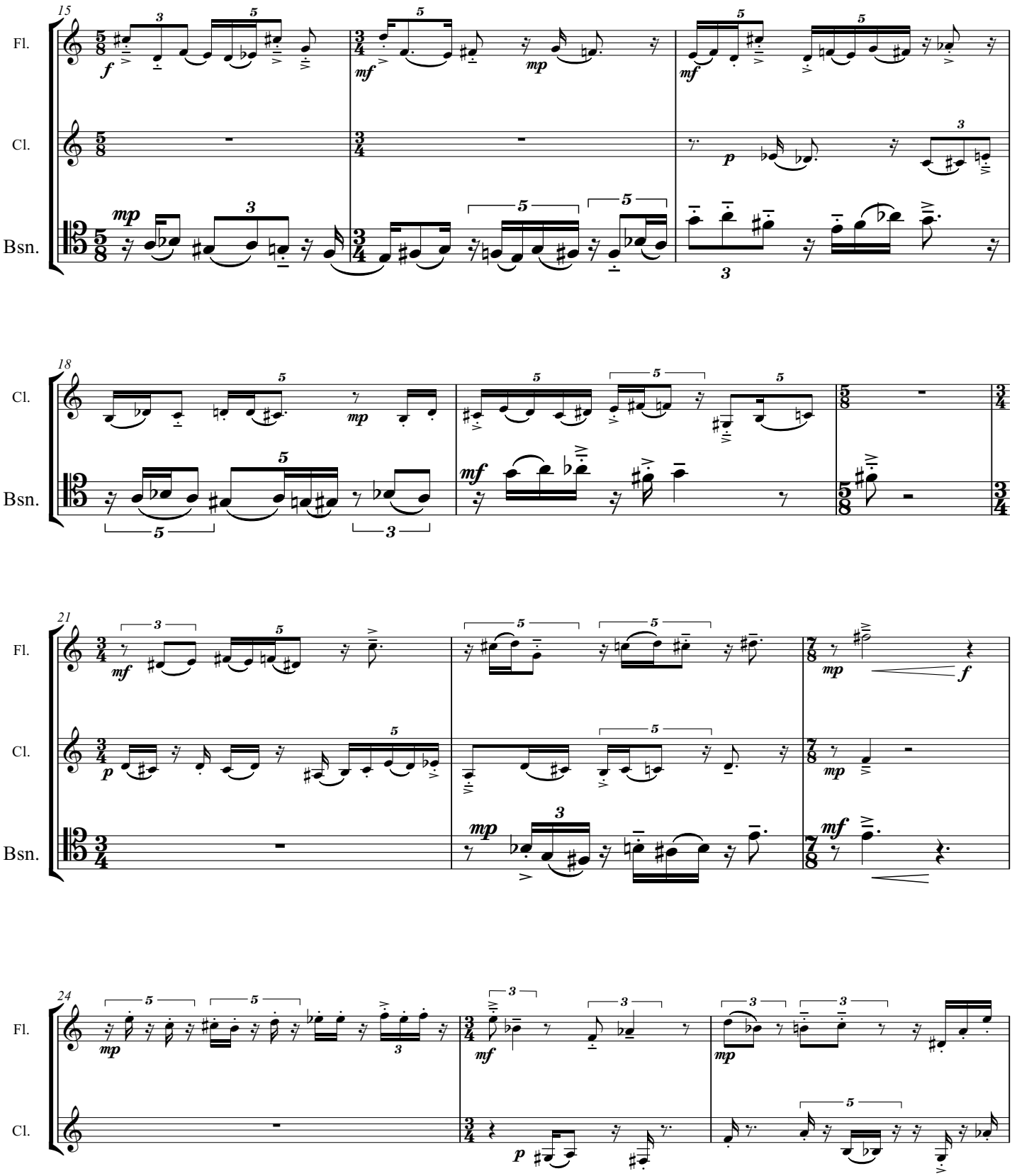

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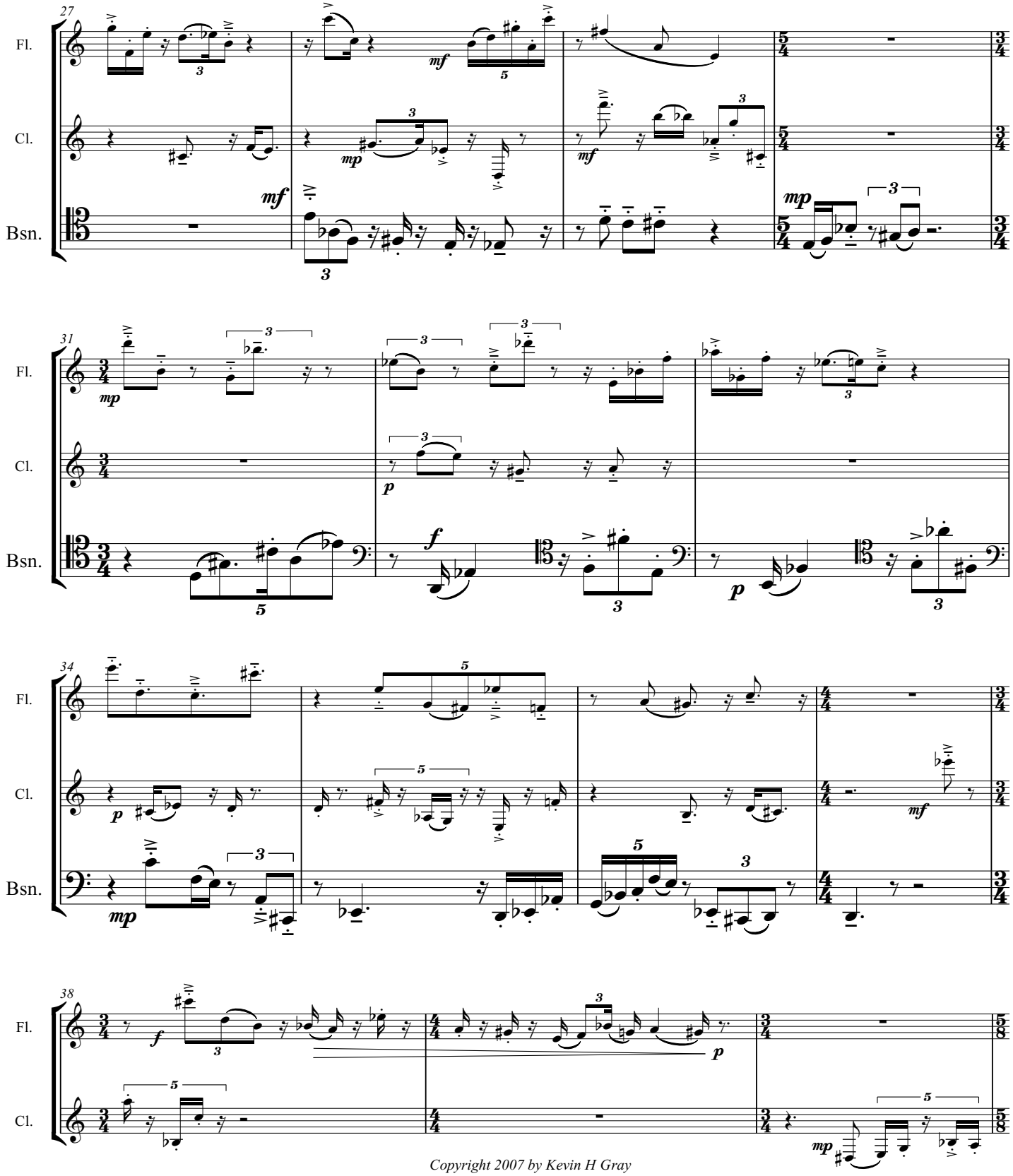

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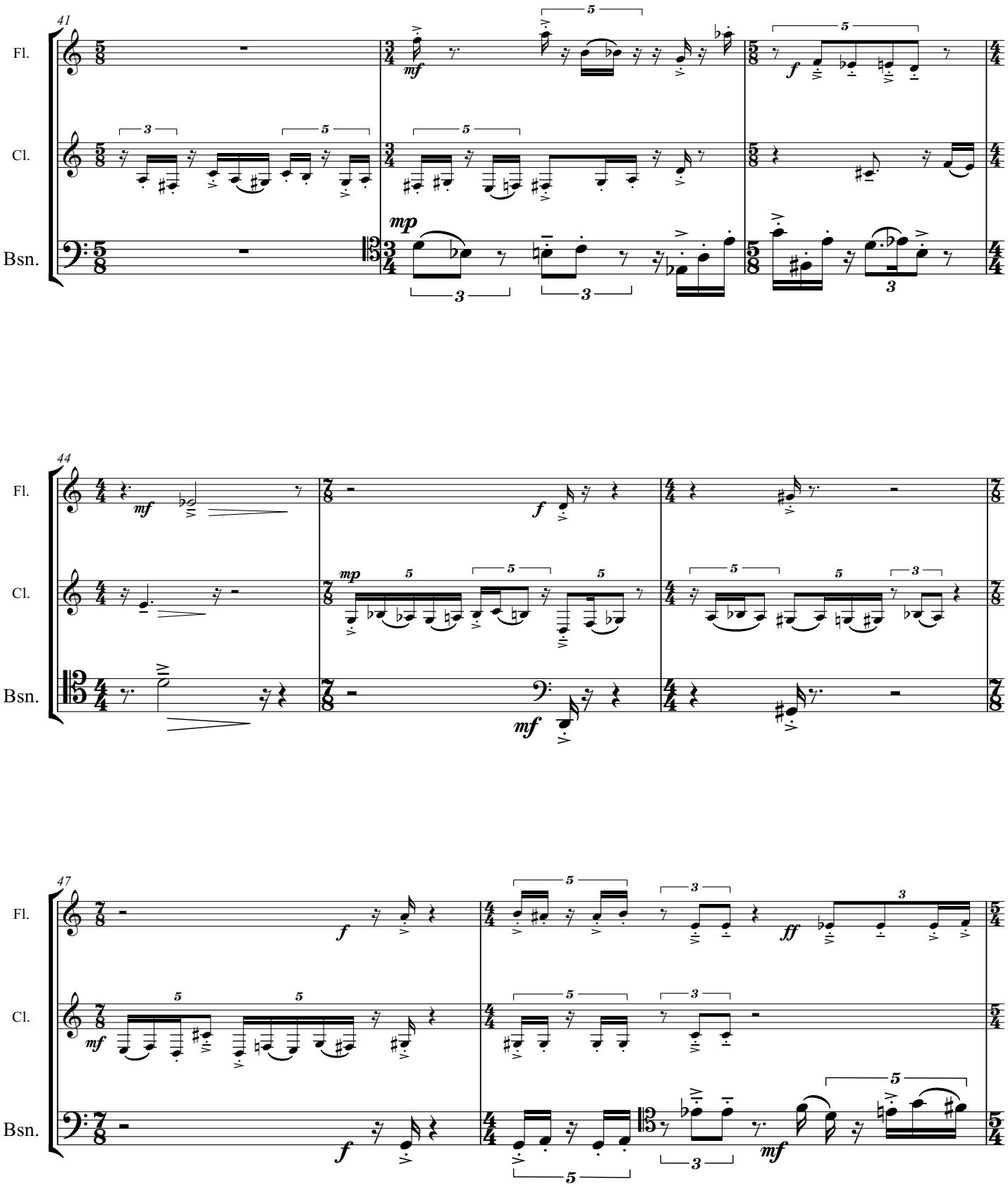

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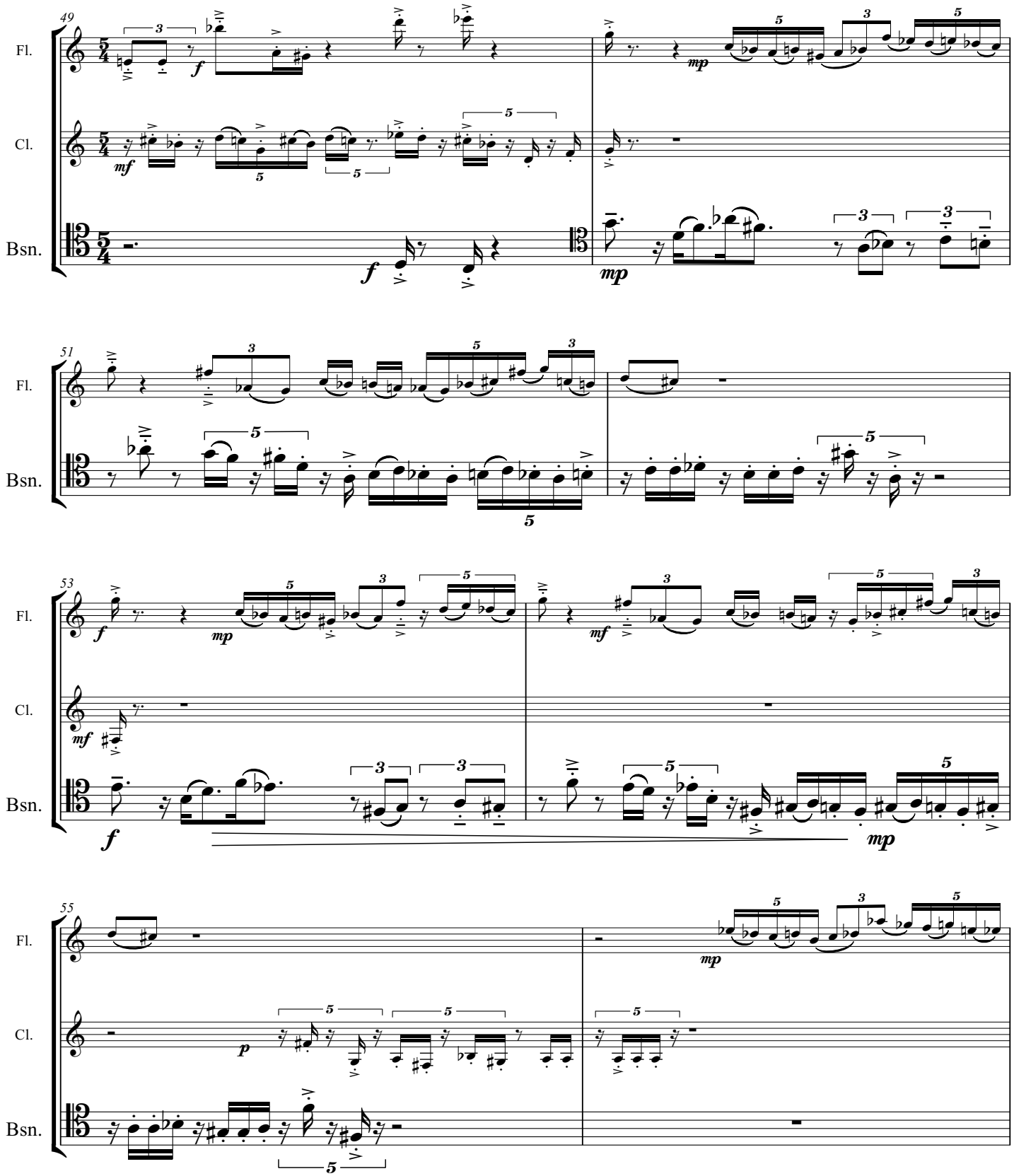

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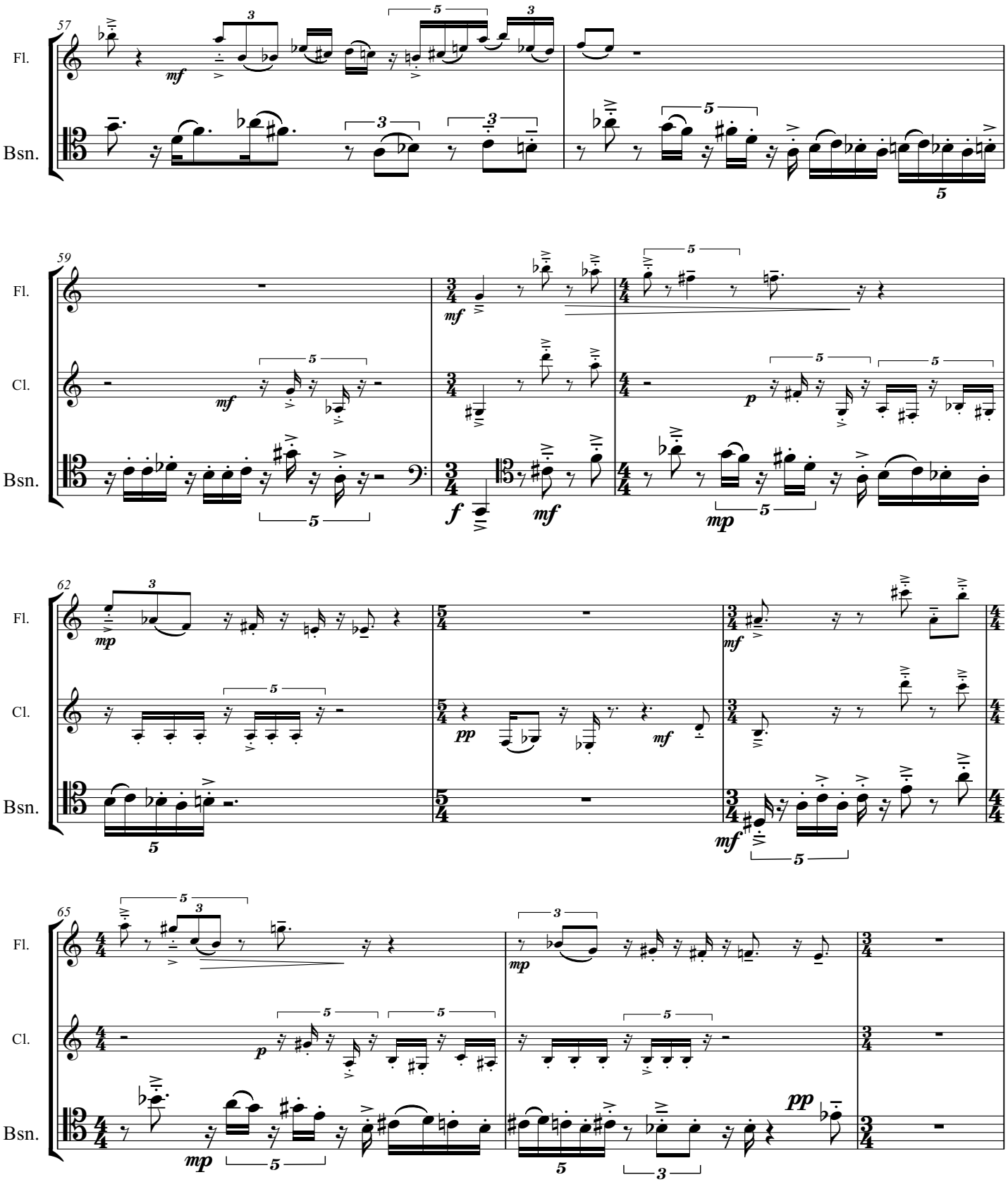

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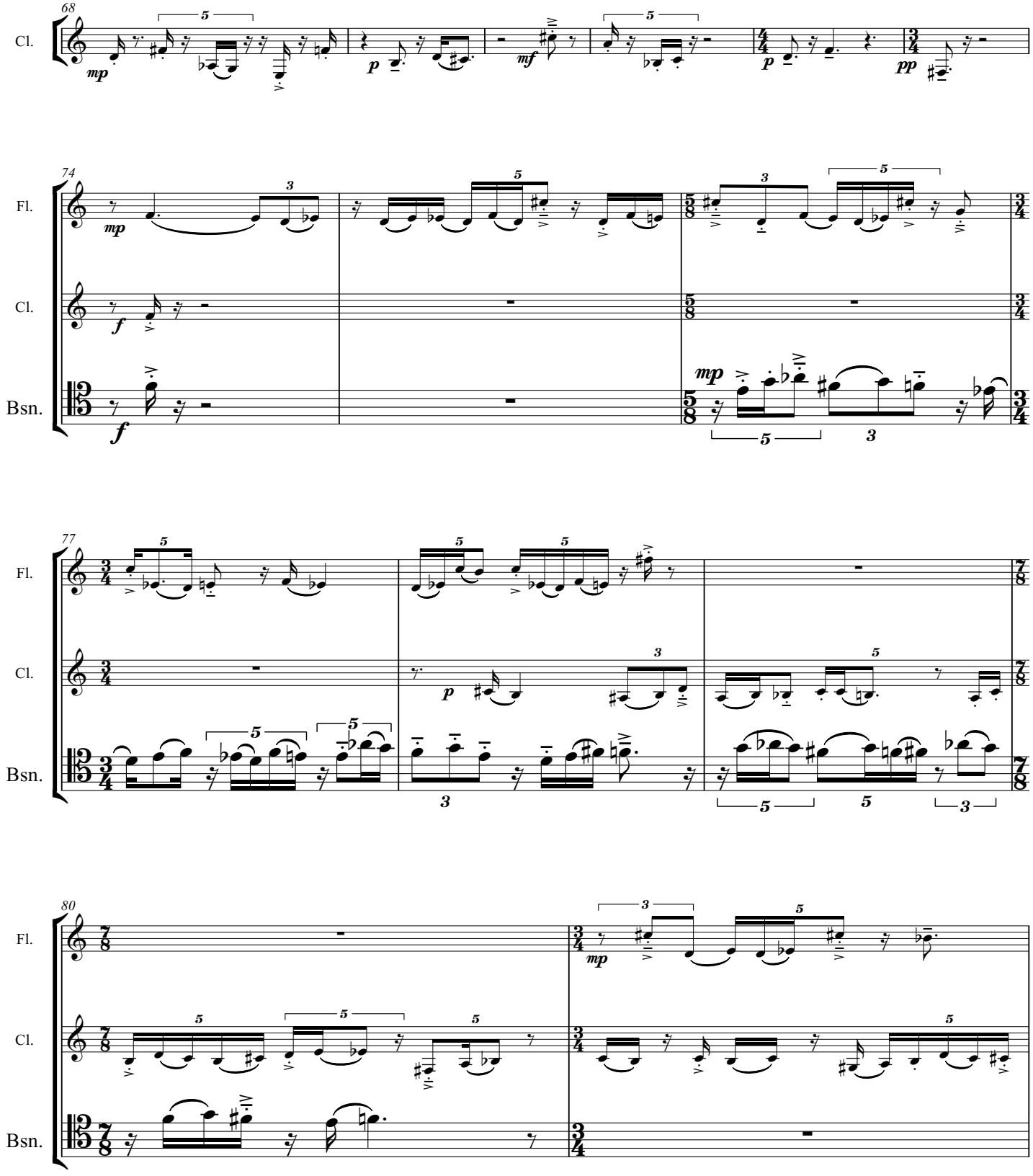

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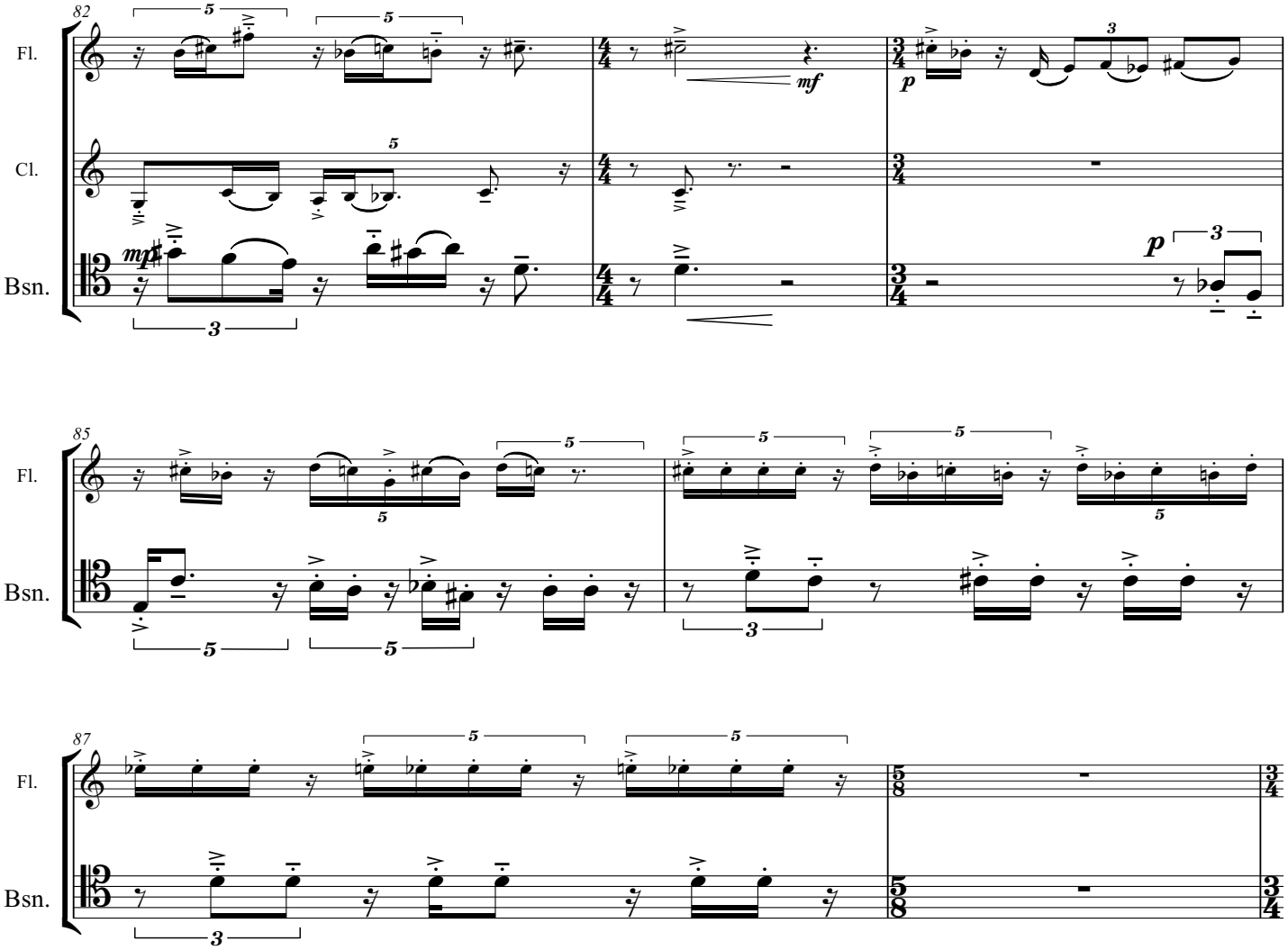

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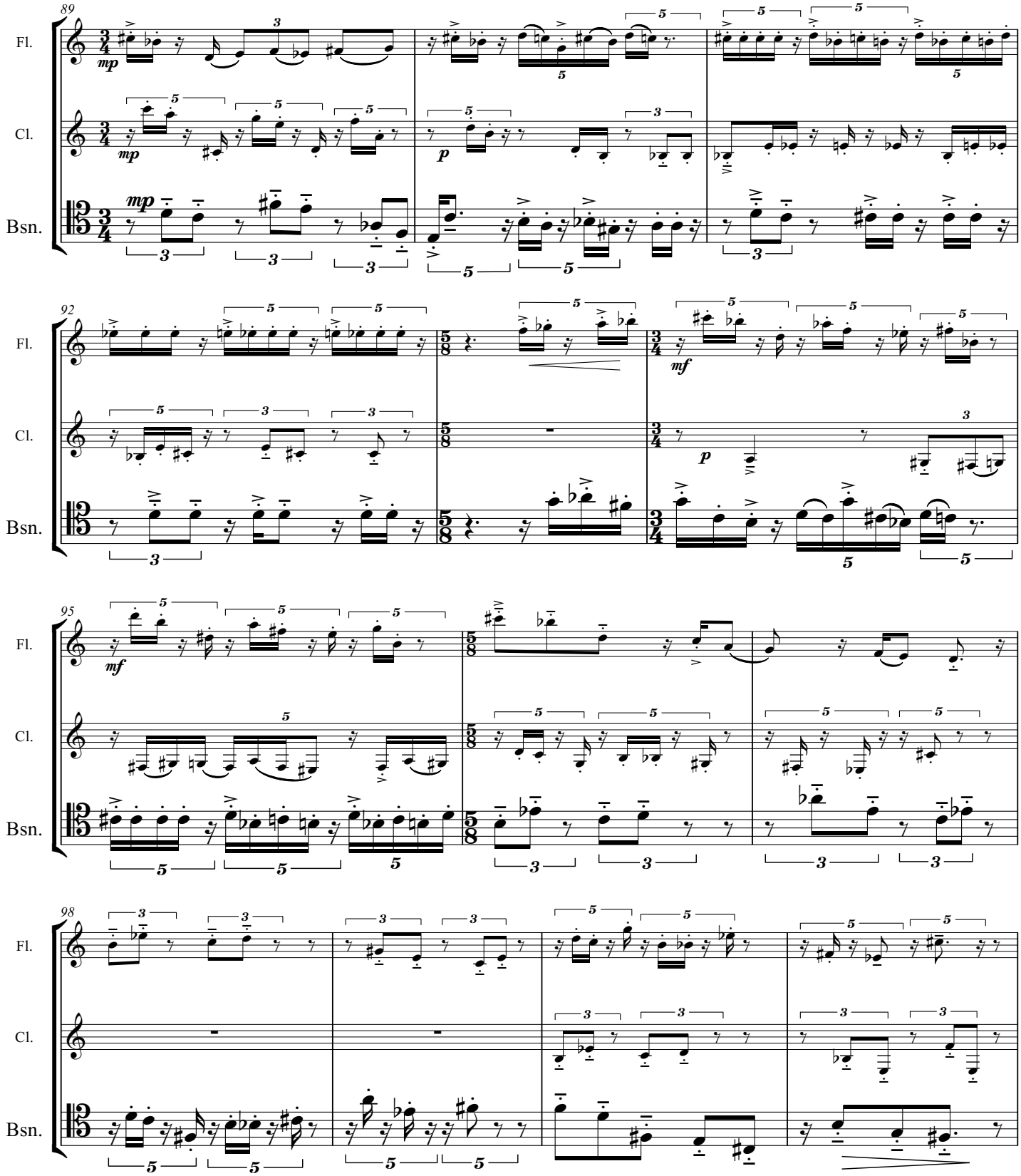

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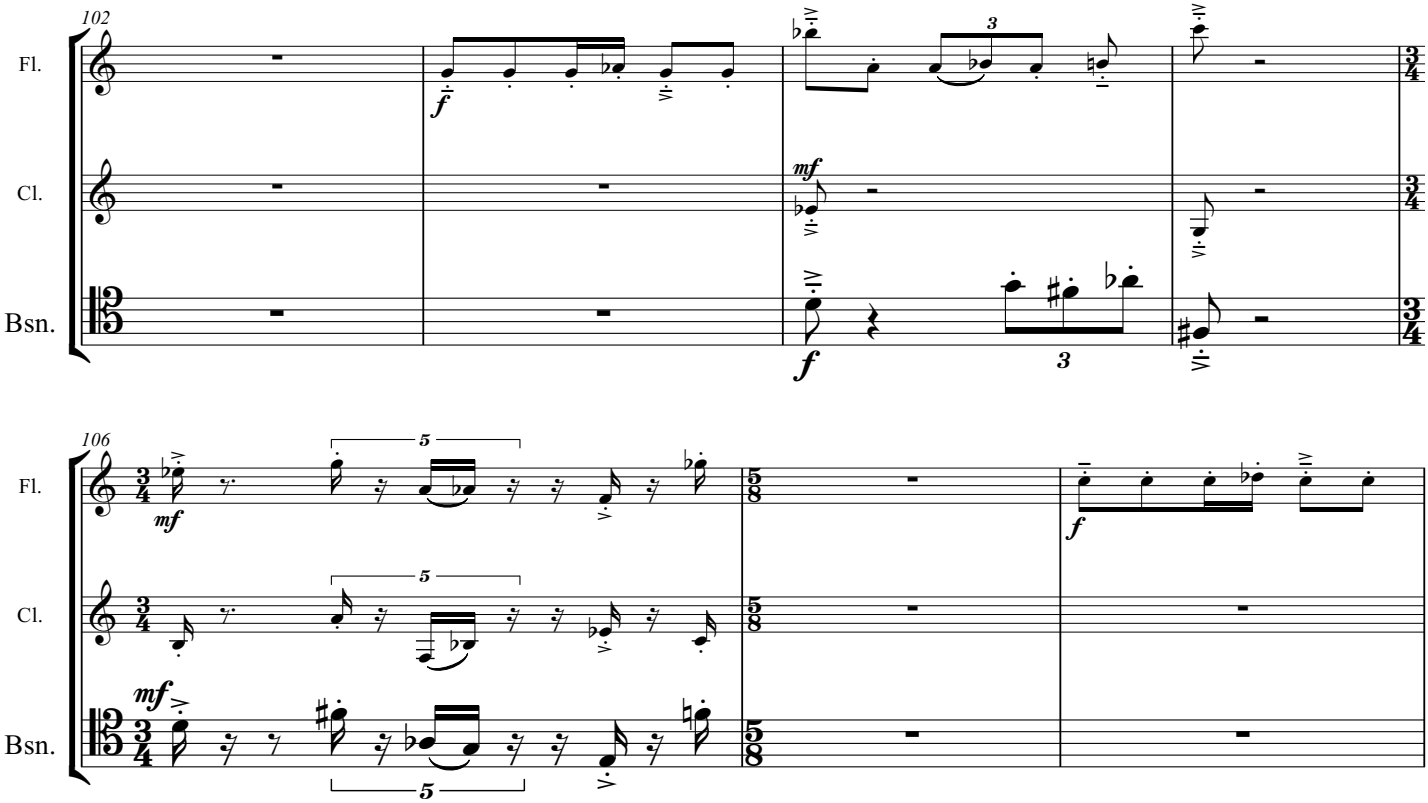

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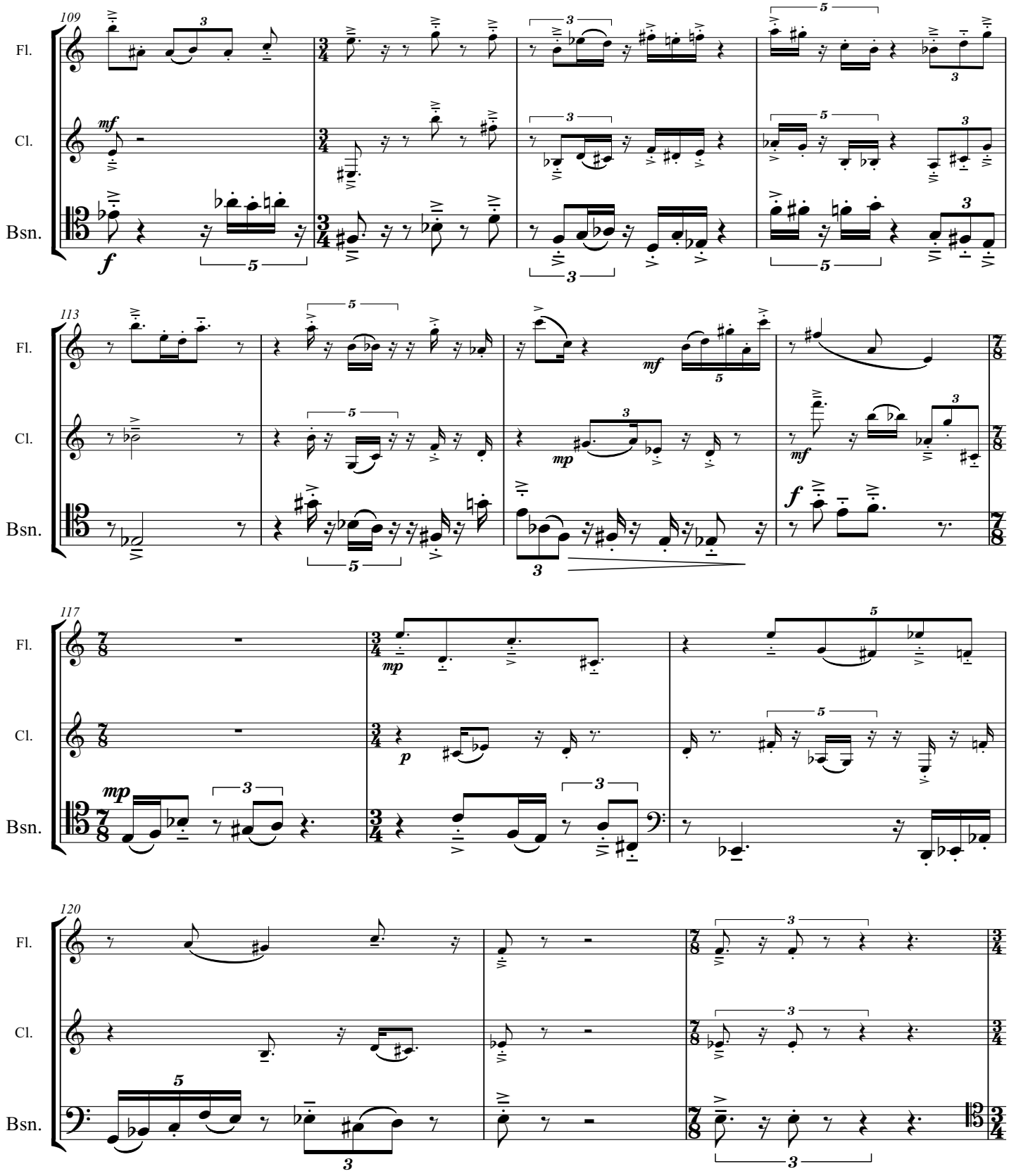

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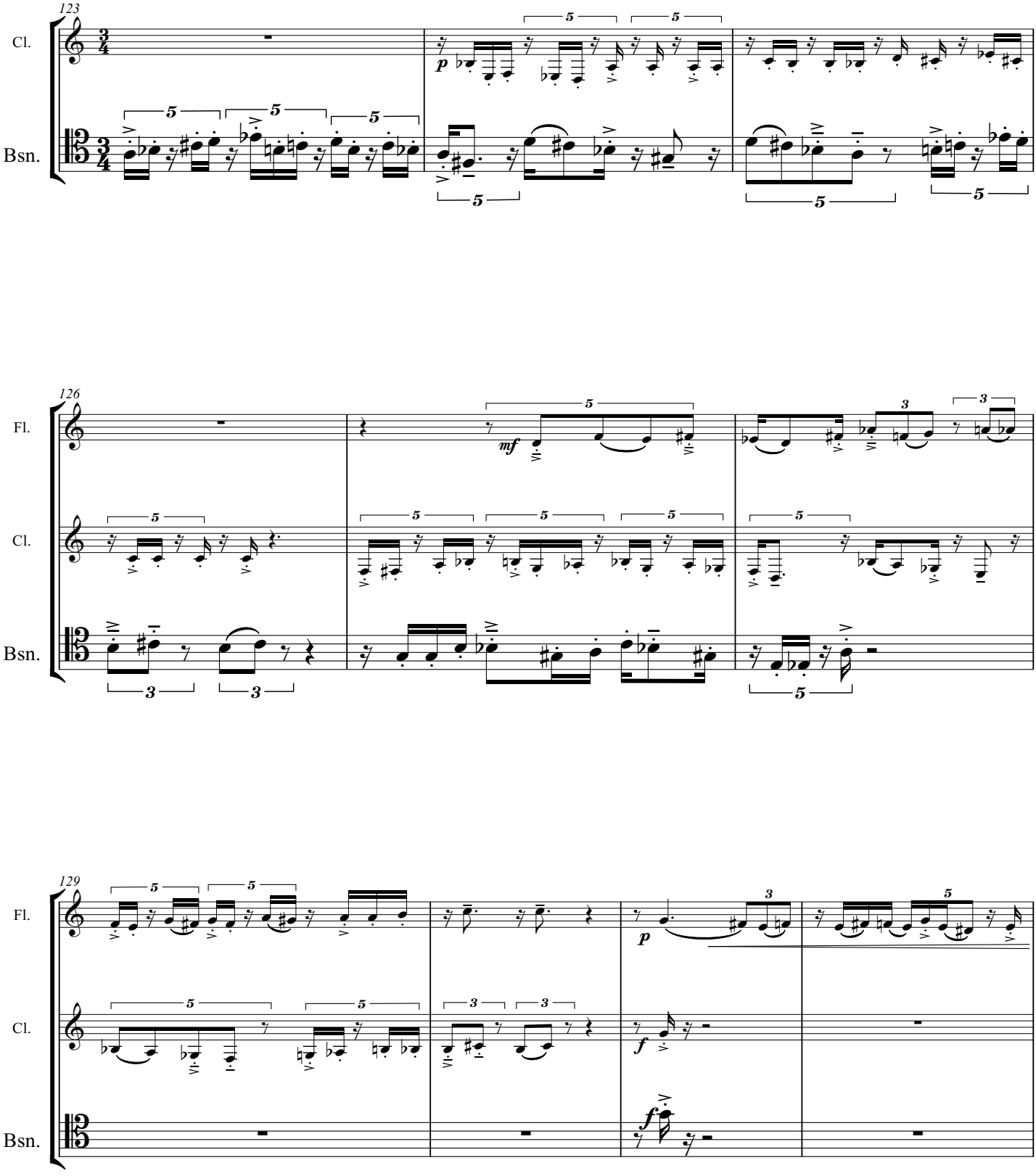

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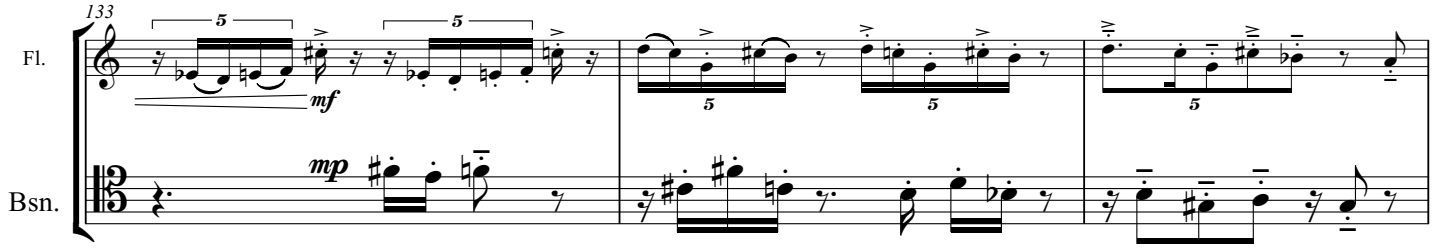

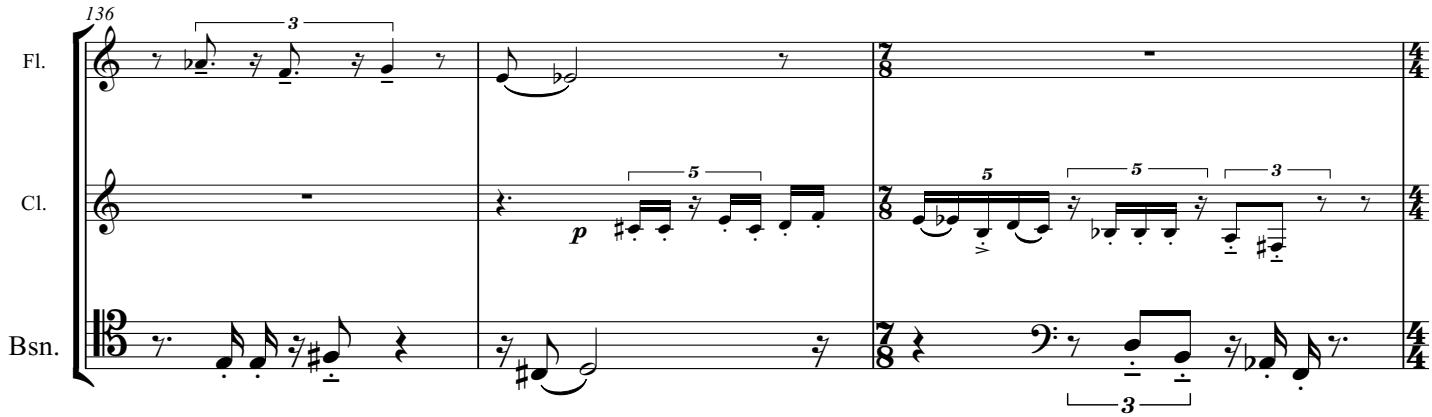

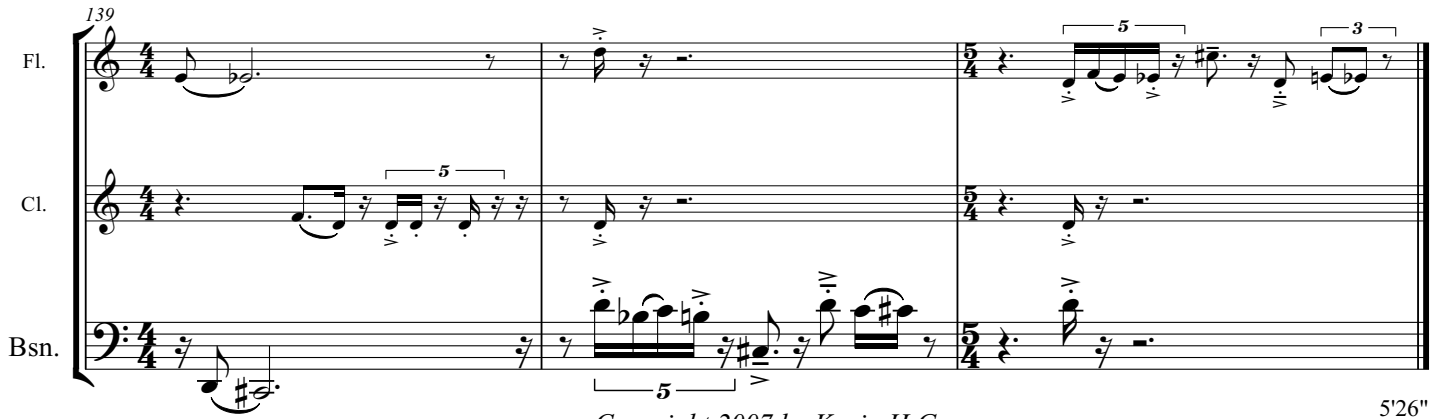

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