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**Publication Date**
2020

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# Courtship Dance of the Jungftak

*Commissioned by Inverted Space*

*Third prize in the 2018 Young Virtuosos International Marin Goleminov Composers Composition*

for Clarinet, Violin, Classical Guitar, Percussion, and Piano

Charles Corey

2018

## About *Courtship Dance of the Jungftak*

The Jungftak was first identified in the 1943 edition of *Webster's Twentieth Century Dictionary*:

**jungftak, n.**–a Persian bird, the male of which had only one wing, on the right side, and the female only one wing, on the left side; instead of the missing wings, the male had a hook of bone, and the female an eyelet of bone, and it was by uniting hook and eye that they were enabled to fly, — each, when alone, had to remain on the ground.

Neither a real creature nor one of mythology, this bird was hatched by the editors as a copyright trap. But if it did exist, its courtship ritual would be remarkably curious.

The music of *Courtship Dance of the Jungftak* contains, among many bird songs from my own imagination, five birdsongs quoted from the final movement of Messiaen's *Catalogue d'oiseaux*, "Le courlis cendré."

## Notes for the Performers

### General

All glissandi and pitch bends should begin immediately on the beat on which they are notated, and should last the full rhythmic duration of that note. If the glissando extends over extra stems, it should last the full duration of all indicated notes. If a glissando or pitch bend is under a slur, the following pitch should not be rearticulated.

All trills should ascend one whole step.

## Synchronization

A significant portion of this work takes place in multiple simultaneous tempi. When necessary, notes at the end of a passage direct players to move to a new section and assume that tempo.

Rehearsal letters are consistent across sections, i.e. rehearsal B.i and rehearsal B.ii occur simultaneously. Often they are only approximately synchronous – provided to facilitate rehearsal, not to coordinate with precision. However, at some points (typically the start of new sections) these rehearsal letters must be synchronized precisely. The following points are noteworthy:

A: Percussion is the only instrument that continues to A.i in time, and should cue the violin entrance.

B: The second section begins here. The first two pitches of B.ii should be in rhythmic unison with the percussion from B.i.

G: The third section begins here. G.iii should begin exactly on the piano downbeat at G.ii.

R: The fourth section begins here. R.iv plays a pickup into R. The downbeat of R.iii and R.iv must be together.

S – T: The percussion sustains a roll on the field drum while moving from S.iii to T.iv.

BB: The guitar in BB.iii may add or omit repeats as needed, but the arrival at CC must be exact.

CC: The guitar arrival here must be precise, and signals the end of the asynchronous passages.

In the event that the tempo relationship between two concurrent passages is off, prioritize entering the new section over finishing the prior.

Note that measure numbers reset at the beginning of each numbered section.

# NOTES FOR SPECIFIC INSTRUMENTS

## Clarinet

Glissandi do not necessarily need to be smooth, and in passages where clarinet, violin, and guitar are all employing glissandi, the clarinet should attempt to find a middle-ground between the smooth glides of the violin and the stepwise glides on the guitar.

## Violin

The violin is slightly retuned with the E string tuned up 33.3 cents to E 1/3 sharp. All microtonal pitches are intended to be played on this string, all standard pitches on the others. The sixth tones are notated with upward arrows preceding the note or other accidental. Note that the arrows are actual accidentals, not modifiers signaling the pitch should be raised or lowered. Where these accidentals follow a flat or sharp on the same written pitch, the arrow may precede a natural sign, for additional clarity.

The violin part includes some subharmonics. If they are not possible on a given instrument, instead play the pitch one octave higher with a slightly scratchy tone or overpressure.

## Guitar

The guitar is slightly retuned with the high E and B strings each tuned down 33.3 cents to E 1/3 flat and B 1/3 flat. All microtonal pitches are intended to be played on these strings, all standard pitches on the others. The sixth tones are notated with downward arrows preceding the note or other accidental. Note that the

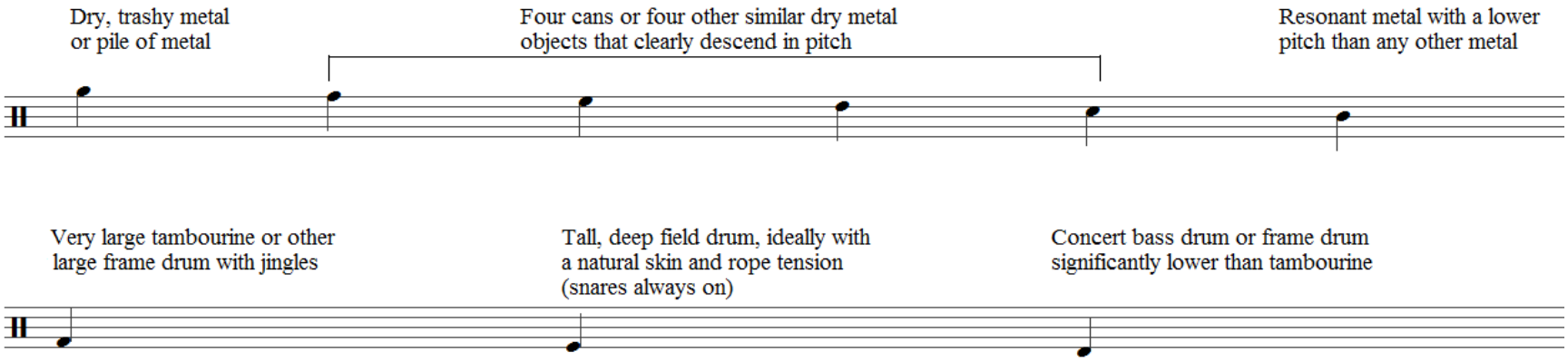
arrows are actual accidentals, not modifiers signaling the pitch should be raised or lowered. Where these accidentals follow a flat or sharp on the same written pitch, the arrow may precede a natural sign, for additional clarity.

If the high C 1/3 flat and C sharp 1/3 flat cannot be reached by bending the string, simply bend the string as far as possible at these moments.

Slurs indicate phrasing. Notes under a slur may be rearticulated with the right hand or played as hammer-ons and pull-offs at the performer's discretion, excepting the fourth measure of Y.iii which must not be rearticulated with the right hand.

## Percussion

The instrumentation and notation is as follows:



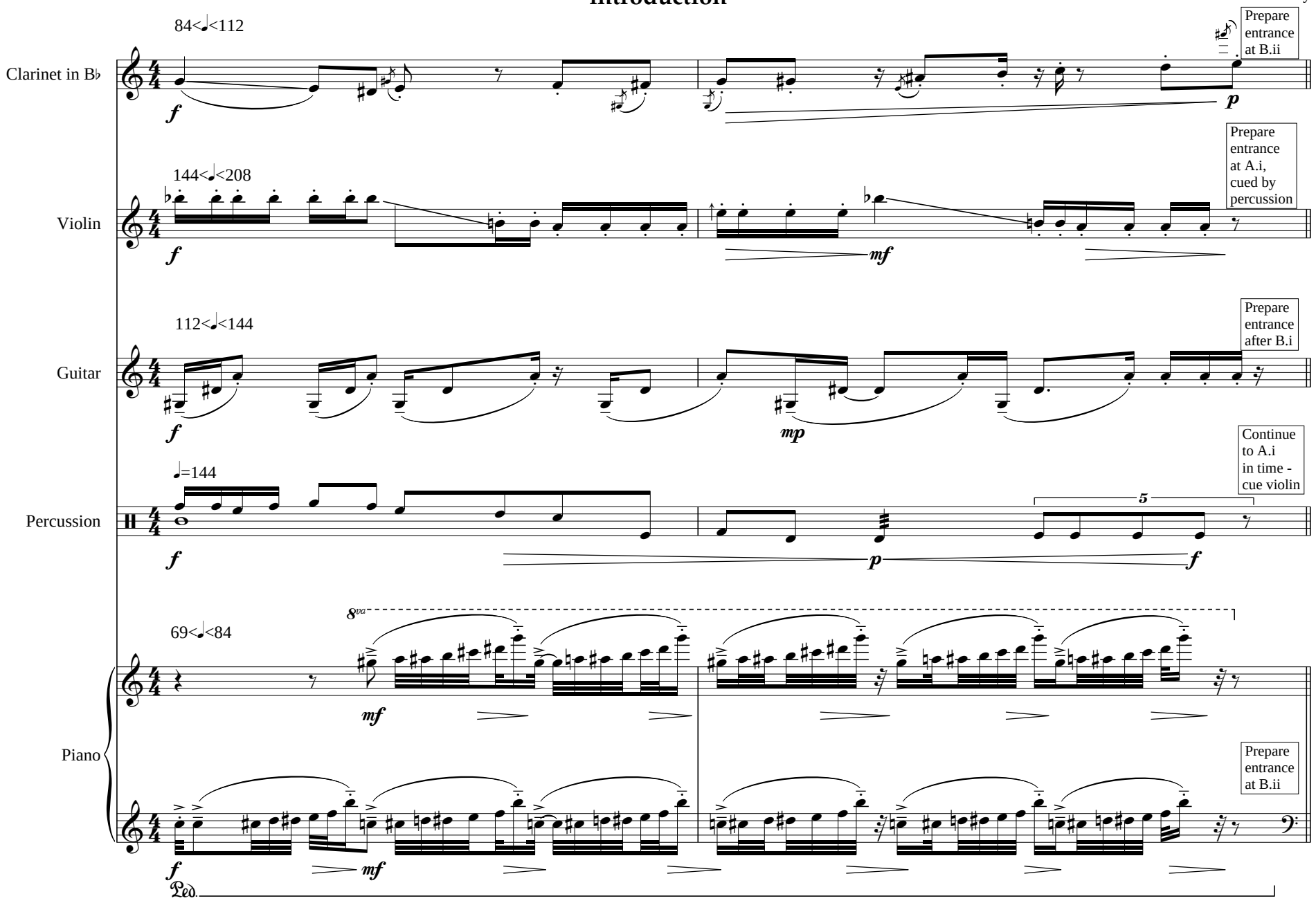

Wooden mallets or lightly covered rattan sticks are suggested, but mallet choice is at the performer's discretion.

Blank

# Courtship Dance of the Jungftak

## introduction

Charles Corey

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**A.i**

1

♩=120

Vln.

Perc.

**B.i**

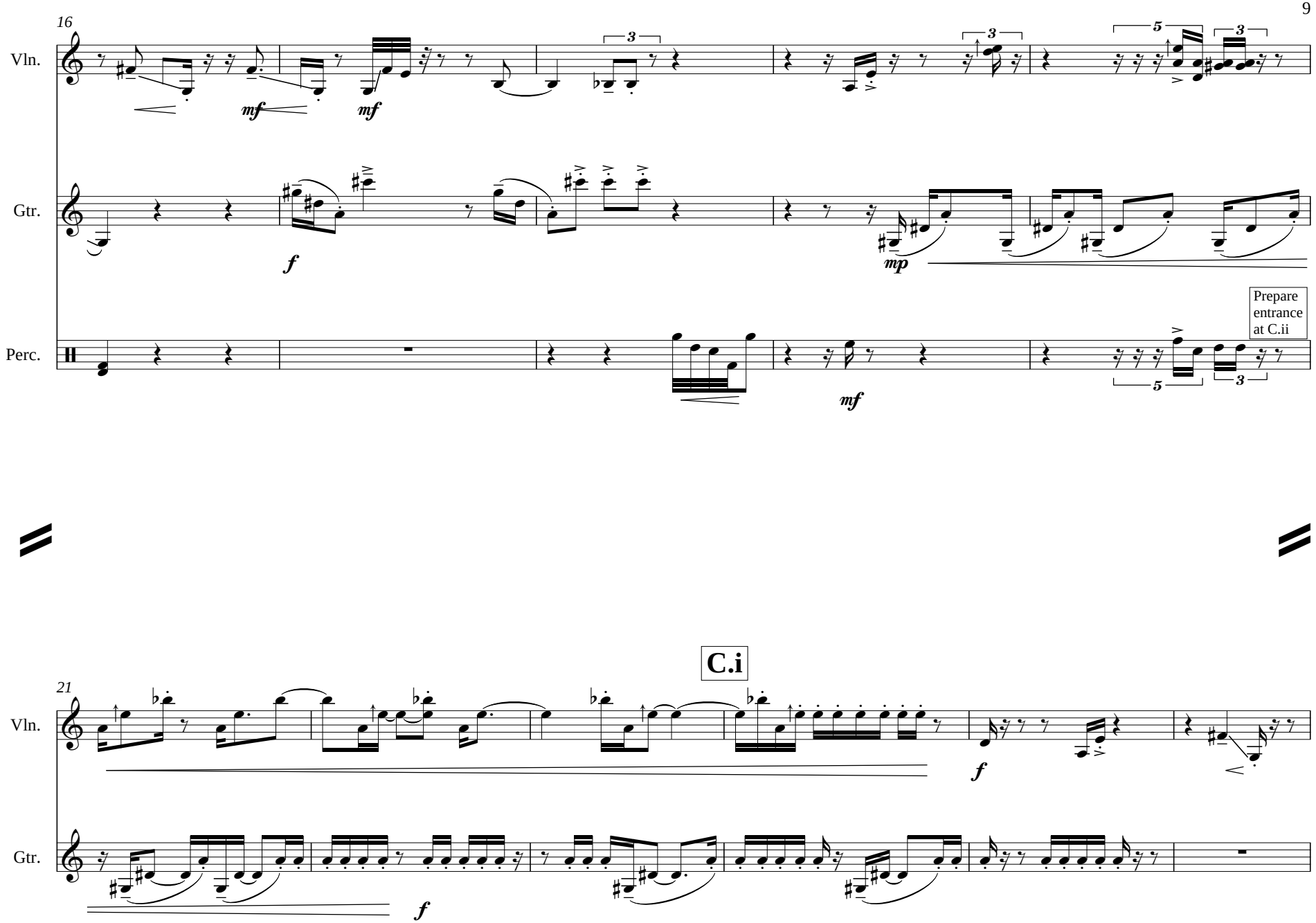
8

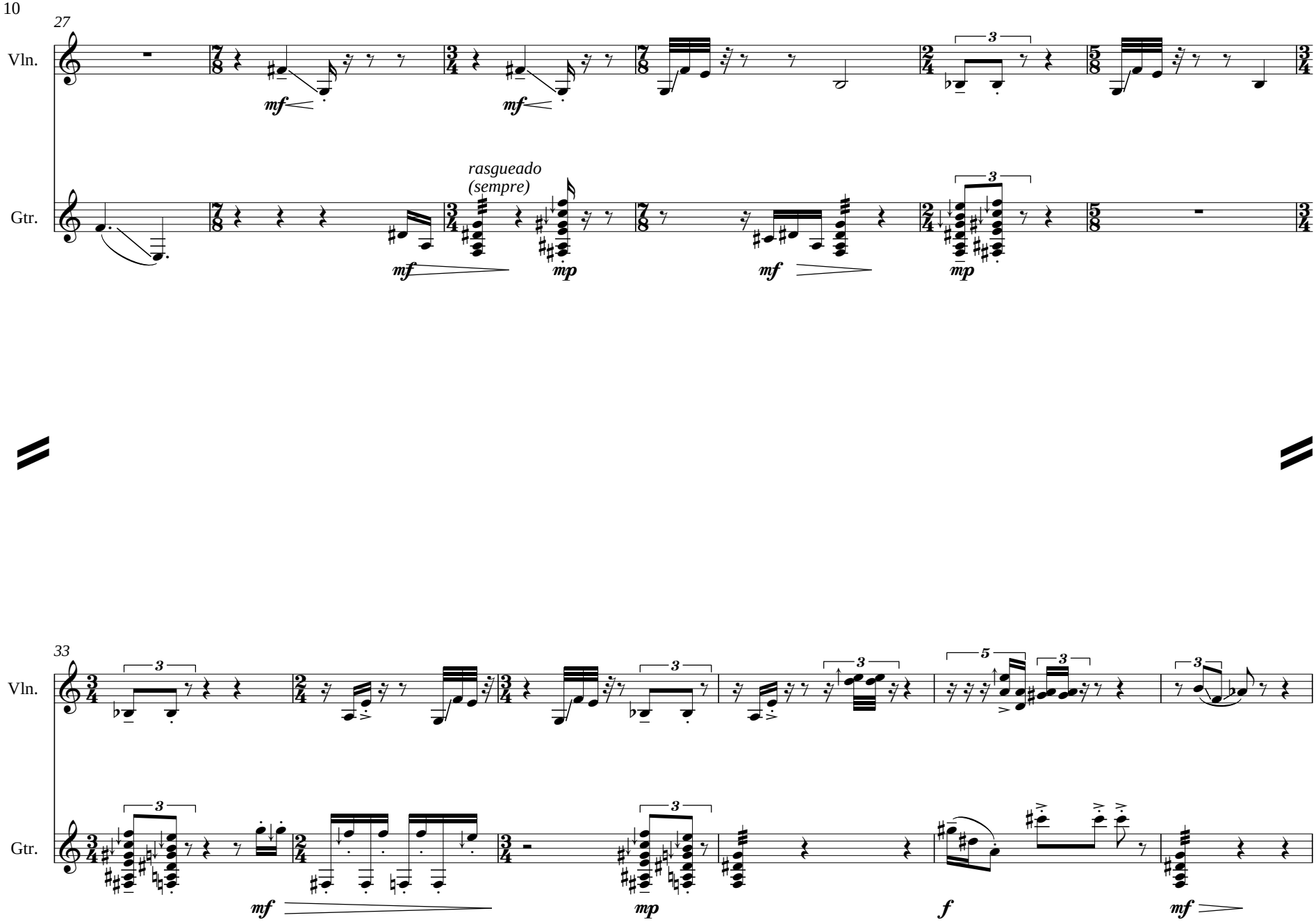
Vln.

Gtr.

Perc.

These two strikes set the tempo for B.ii


16
Vln.
Gtr.
Perc.
mf
mf
f
mp
mf
Prepare entrance at C.ii
C.i
21
Vln.
Gtr.
f
f


27
Vln.
Gtr.
rasgueado
(sempre)
33
Vln.
Gtr.

**D.i**

39

Vln.

Gtr.

*f* *mf* *f* *p* *mf*

*mf* *mf*

45

Vln.

Gtr.

*mf* *f* *mp*

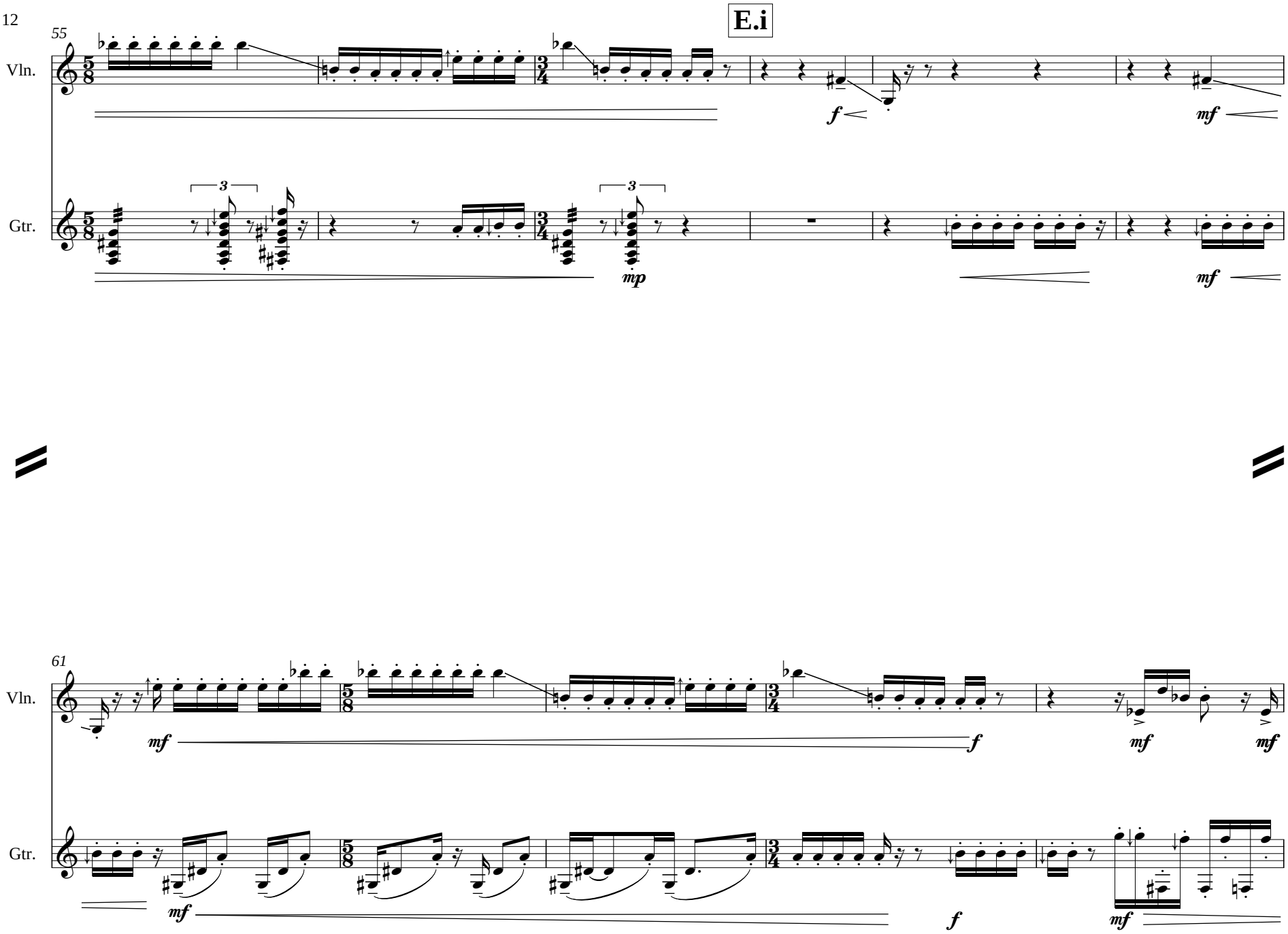
*f*

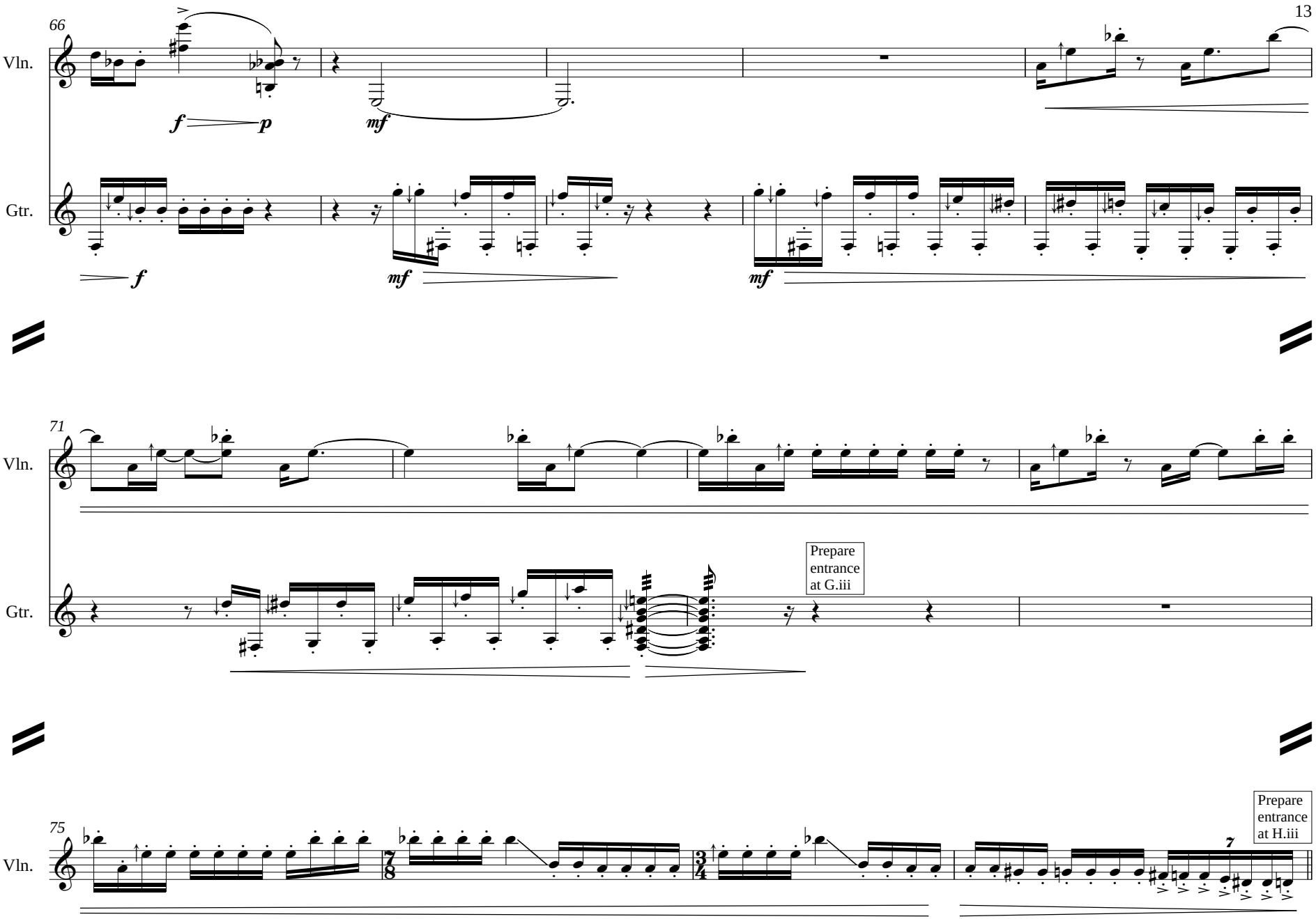
50

Vln.

Gtr.

**E.i**




66
Vln.
Gtr.
f
p
mf
f
mf
mf
71
Vln.
Gtr.
Prepare entrance at G.iii
75
Vln.
7/8
3/4
7
Prepare entrance at H.iii

**B.ii**

## ii

1

♩=72

Cl.

Pno.

*f*

The first two pitches are in rhythmic union with percussion at B.i

*loco*

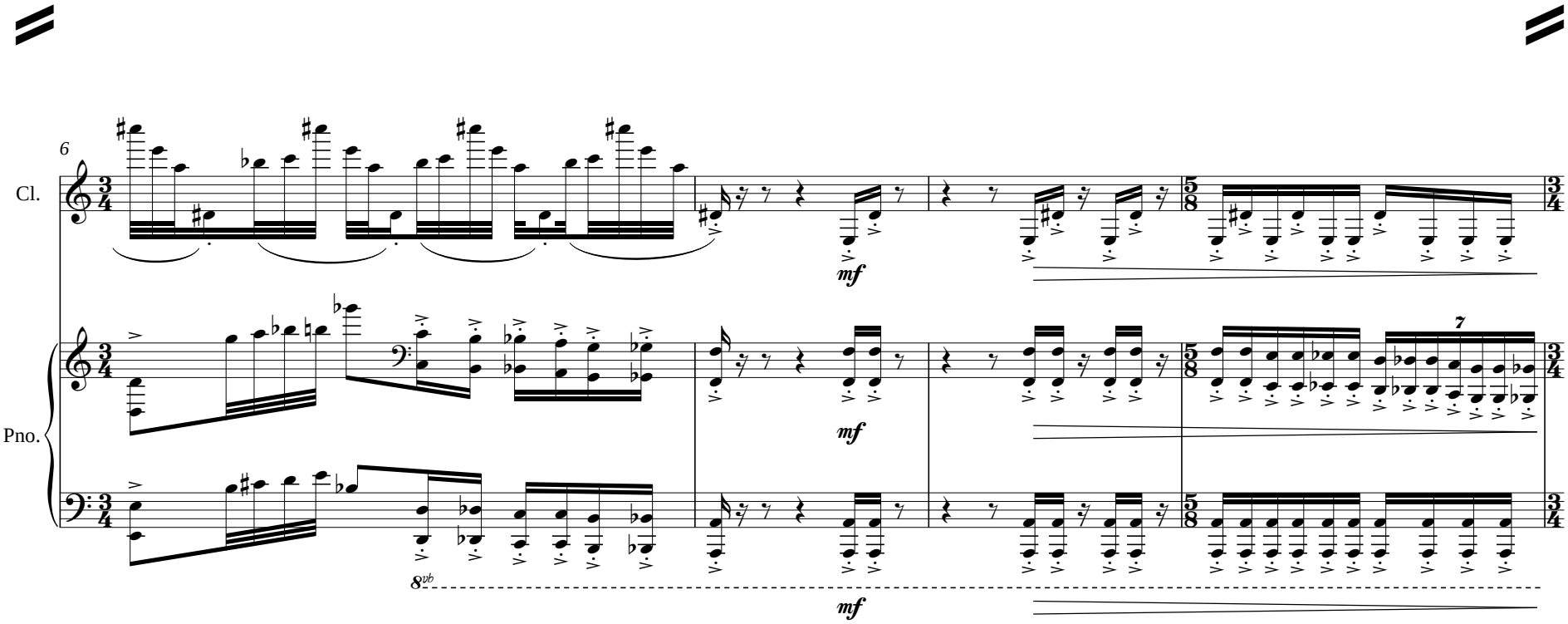
8vb

*loco*

6

*mf*

7



## C.ii

10

Cl.

Perc.

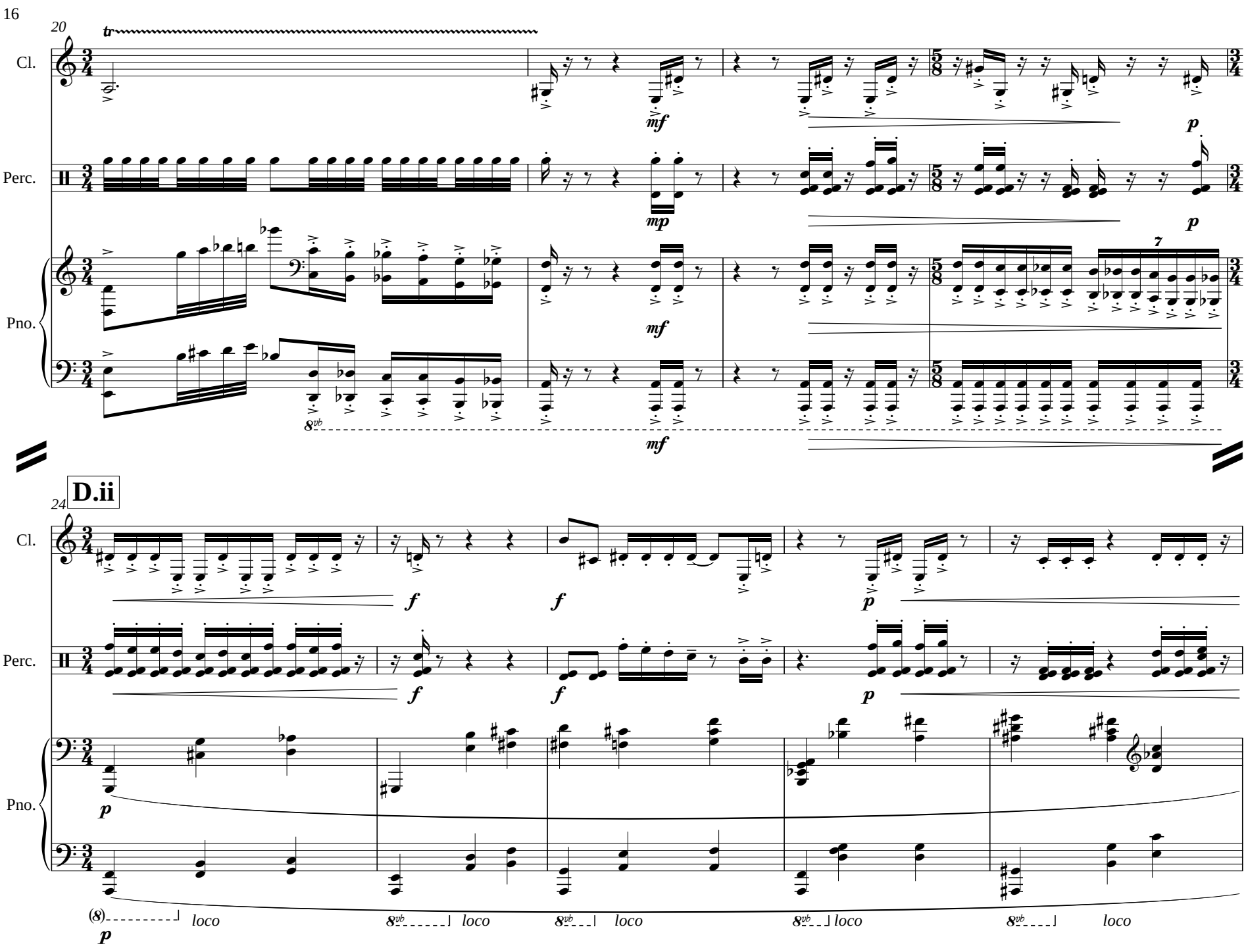
Pno.

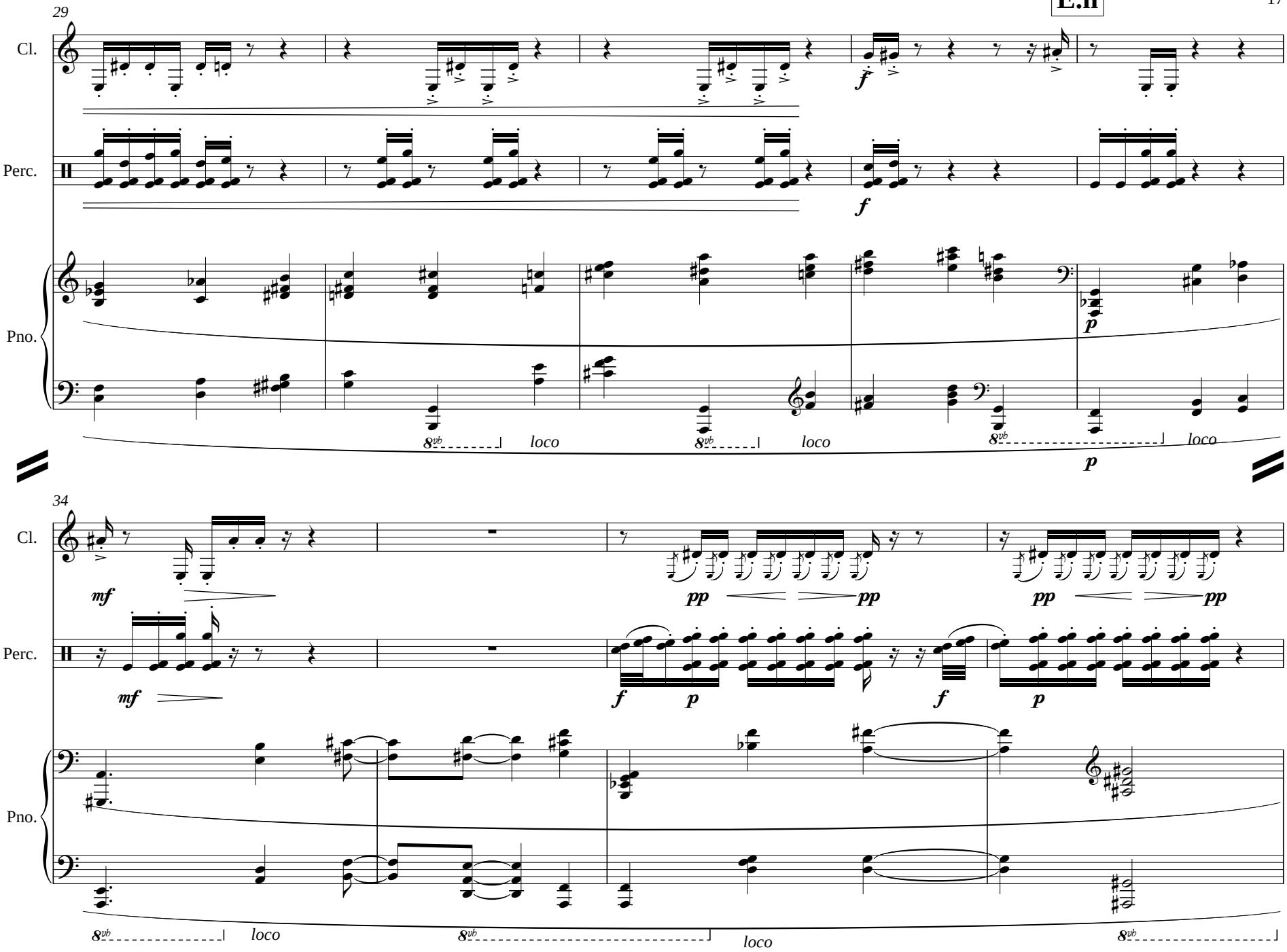
16

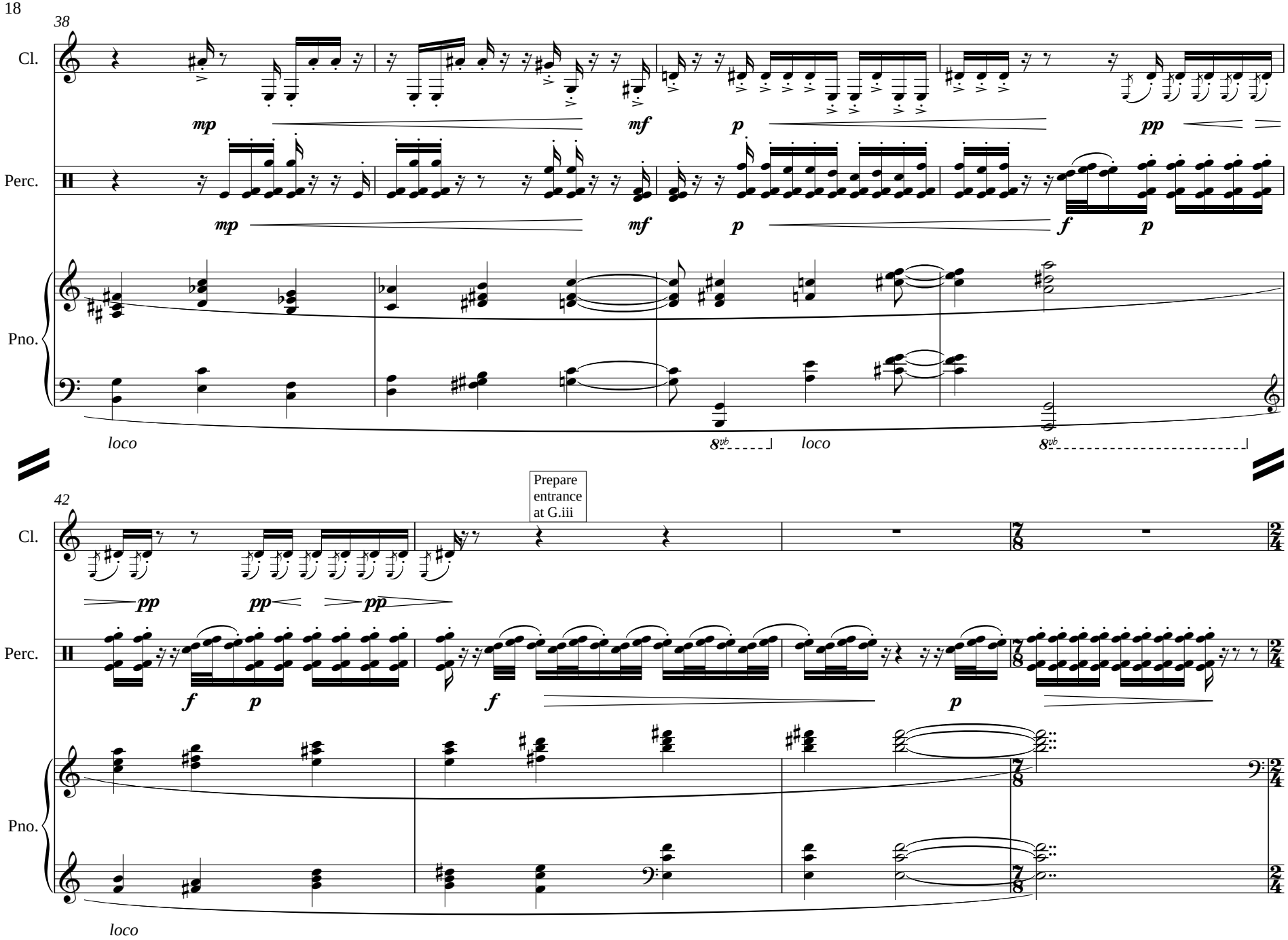
Cl.

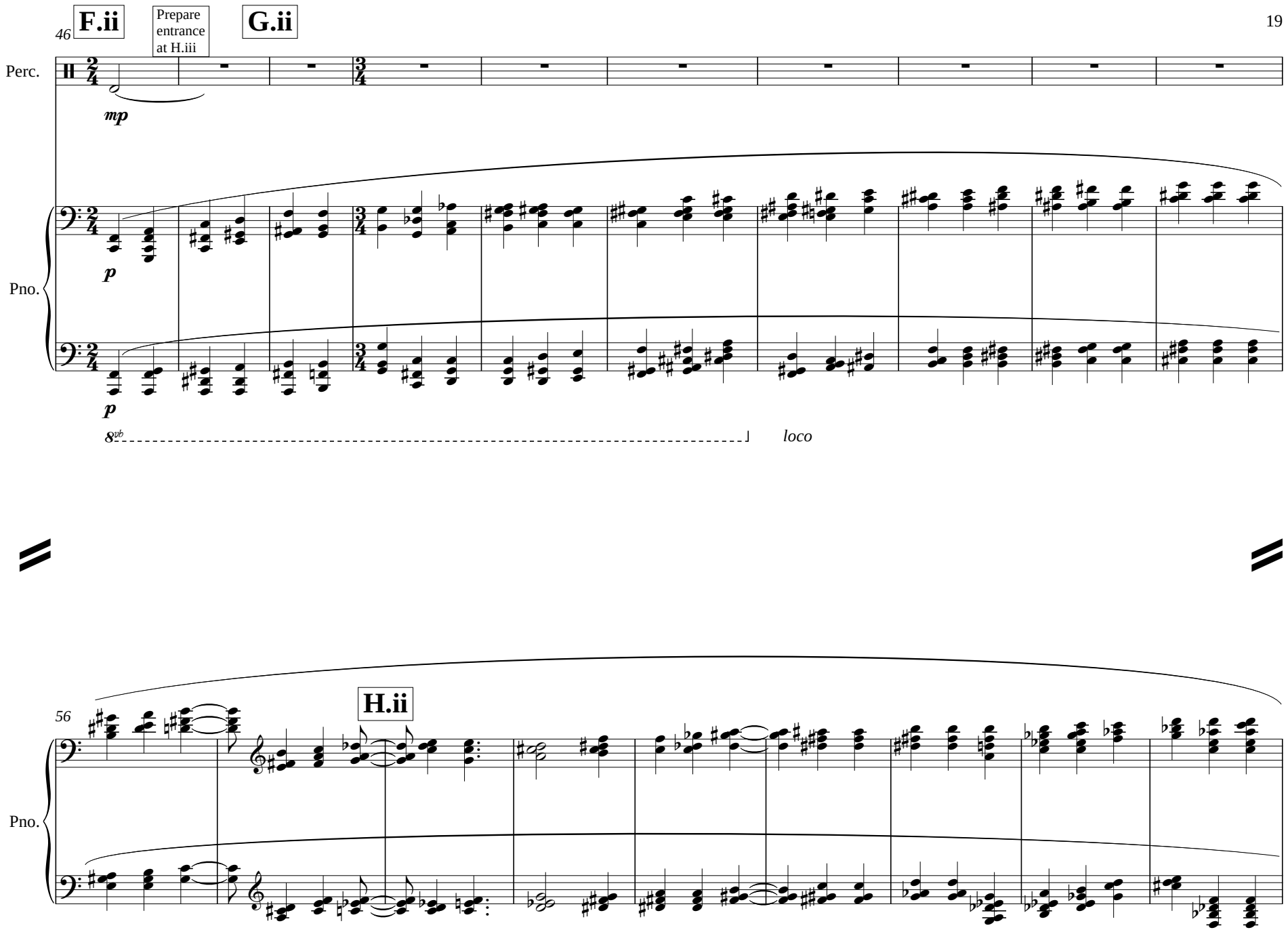
Perc.

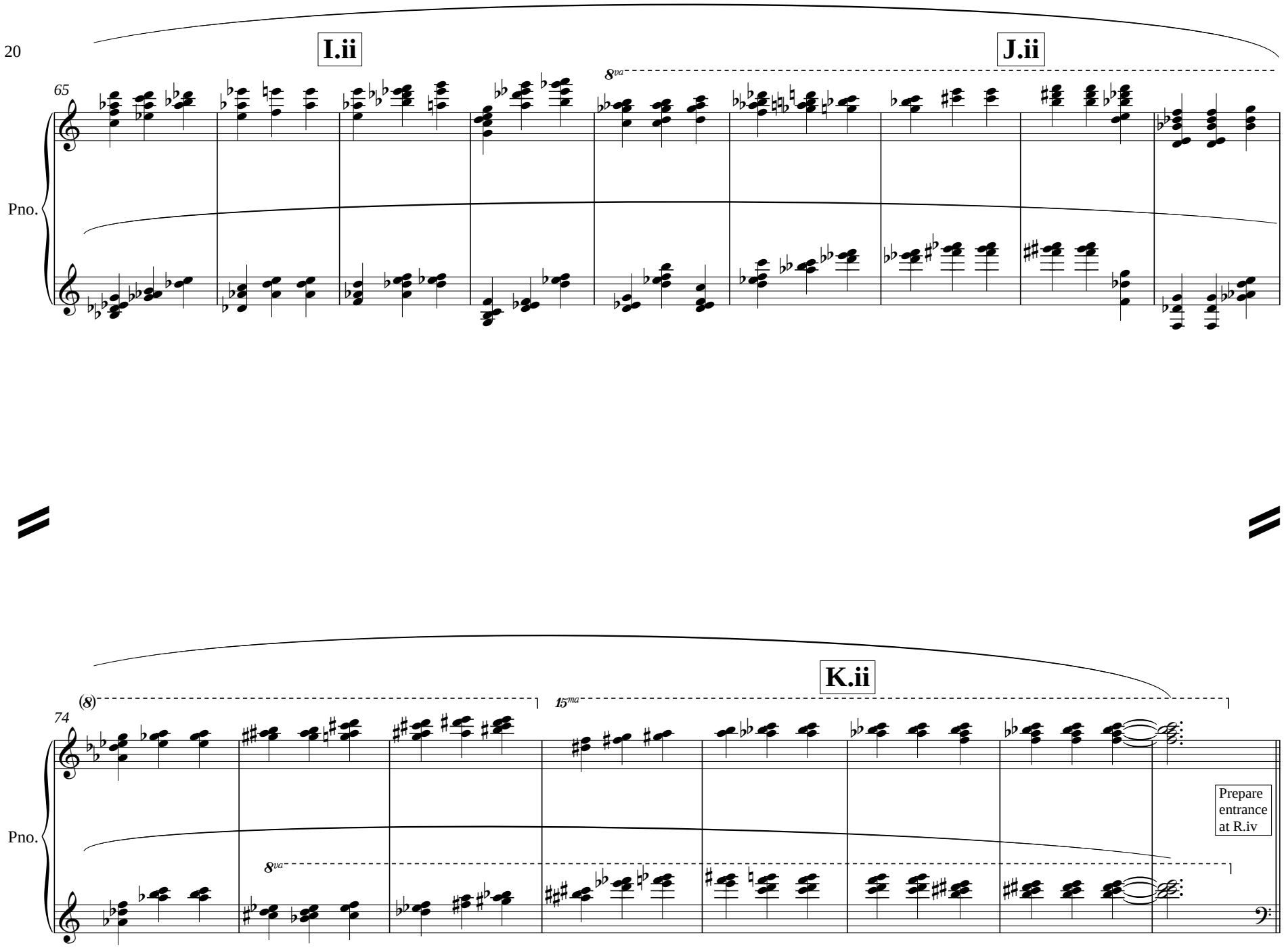
Pno.


20
tr
Cl.
Perc.
Pno.
mf
mp
p
7
8vb
24
D.ii
f
(8)
loco

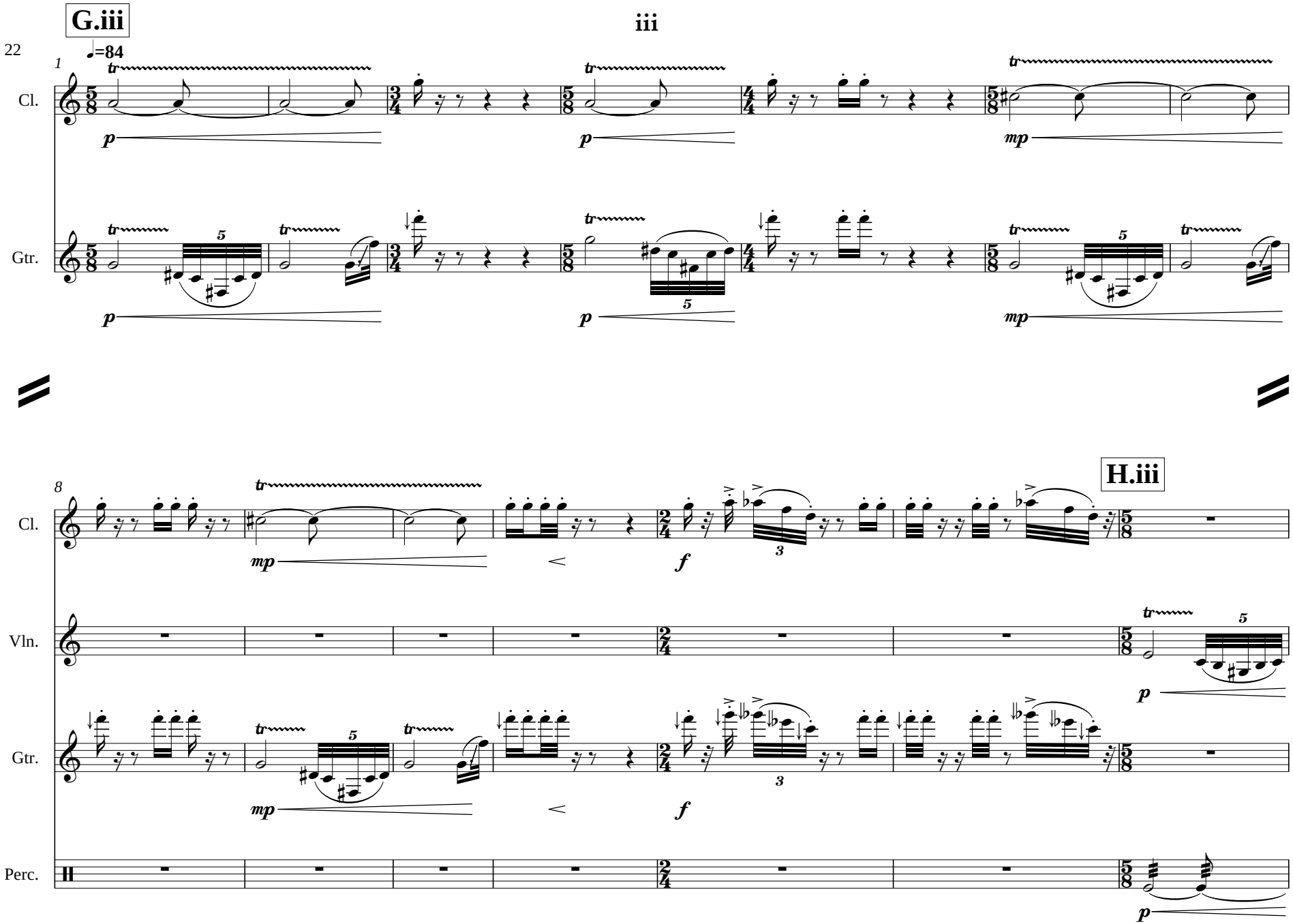

29
Cl.
Perc.
Pno.
f
f
p
8vb
loco
8vb
loco
8vb
loco
p
34
Cl.
Perc.
Pno.
mf
mf
pp
pp
pp
pp
f
p
f
p
8vb
loco
8vb
loco
8vb

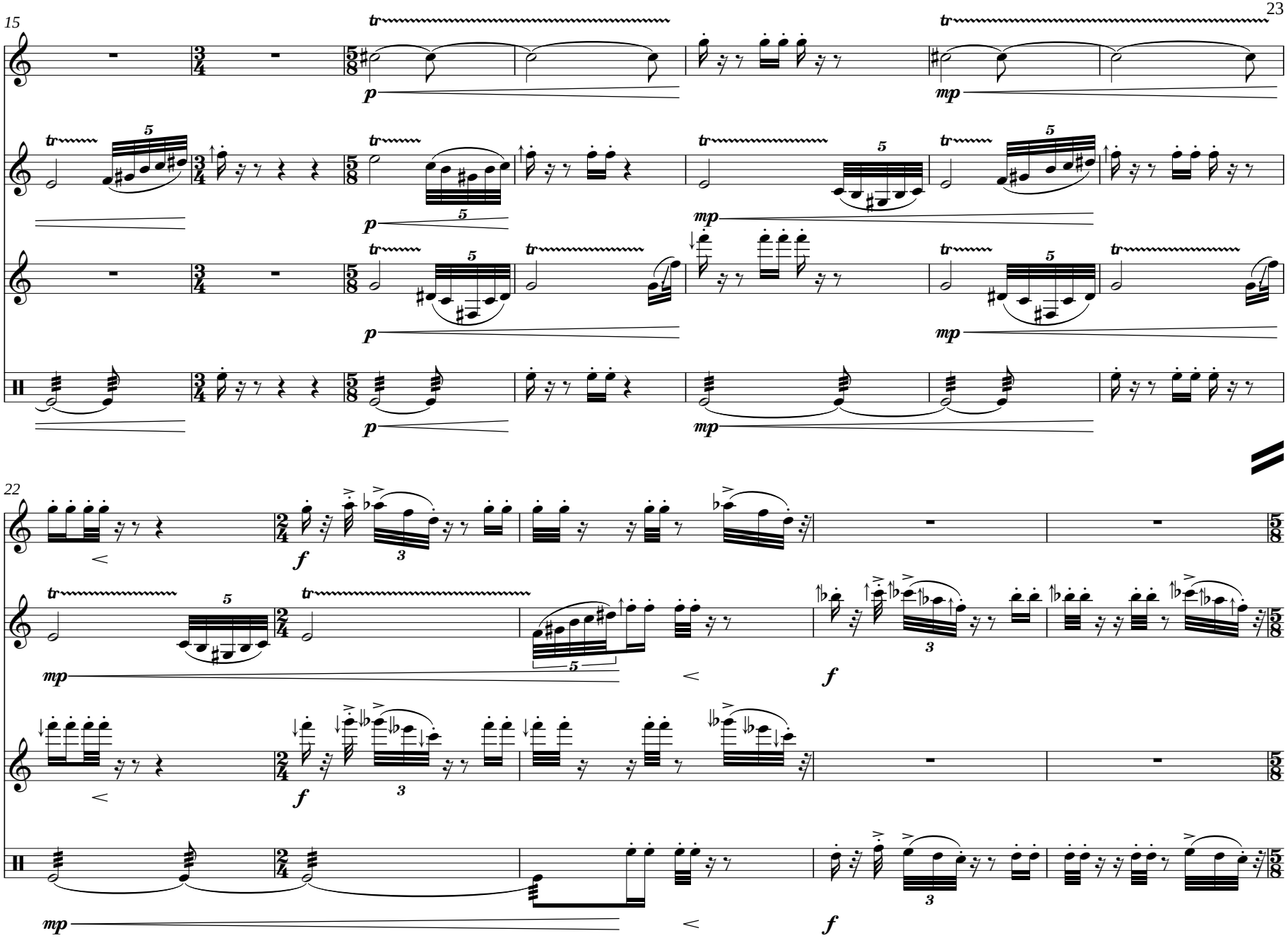

38
Cl.
Perc.
Pno.
mp
mf
p
pp
f
loco
8vb
42
Prepare entrance at G.iii
7/8
2/4

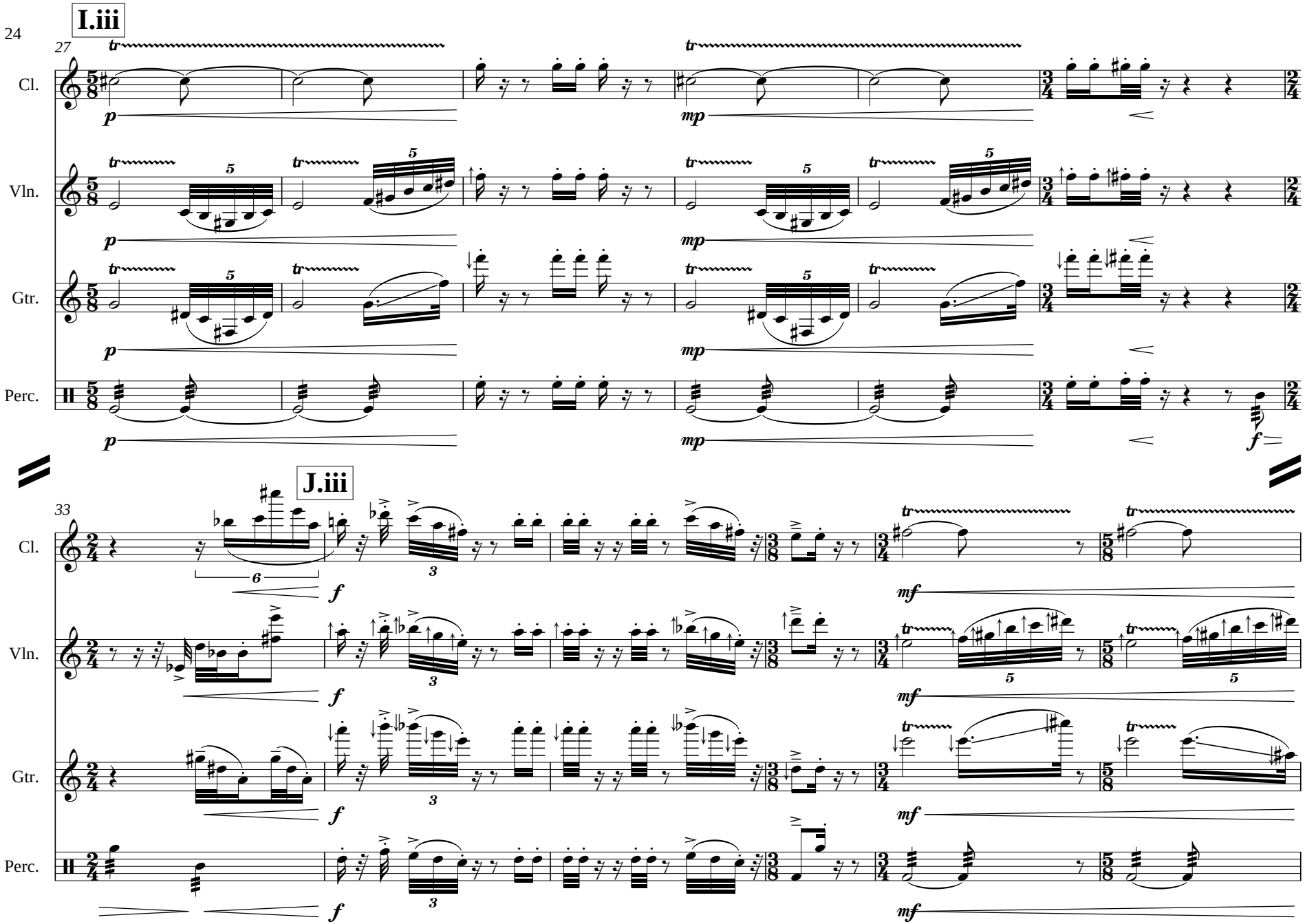

46
F.ii
Prepare entrance at H.iii
G.ii
Perc.
mp
Pno.
p
p
8vb
loco
56
H.ii
Pno.

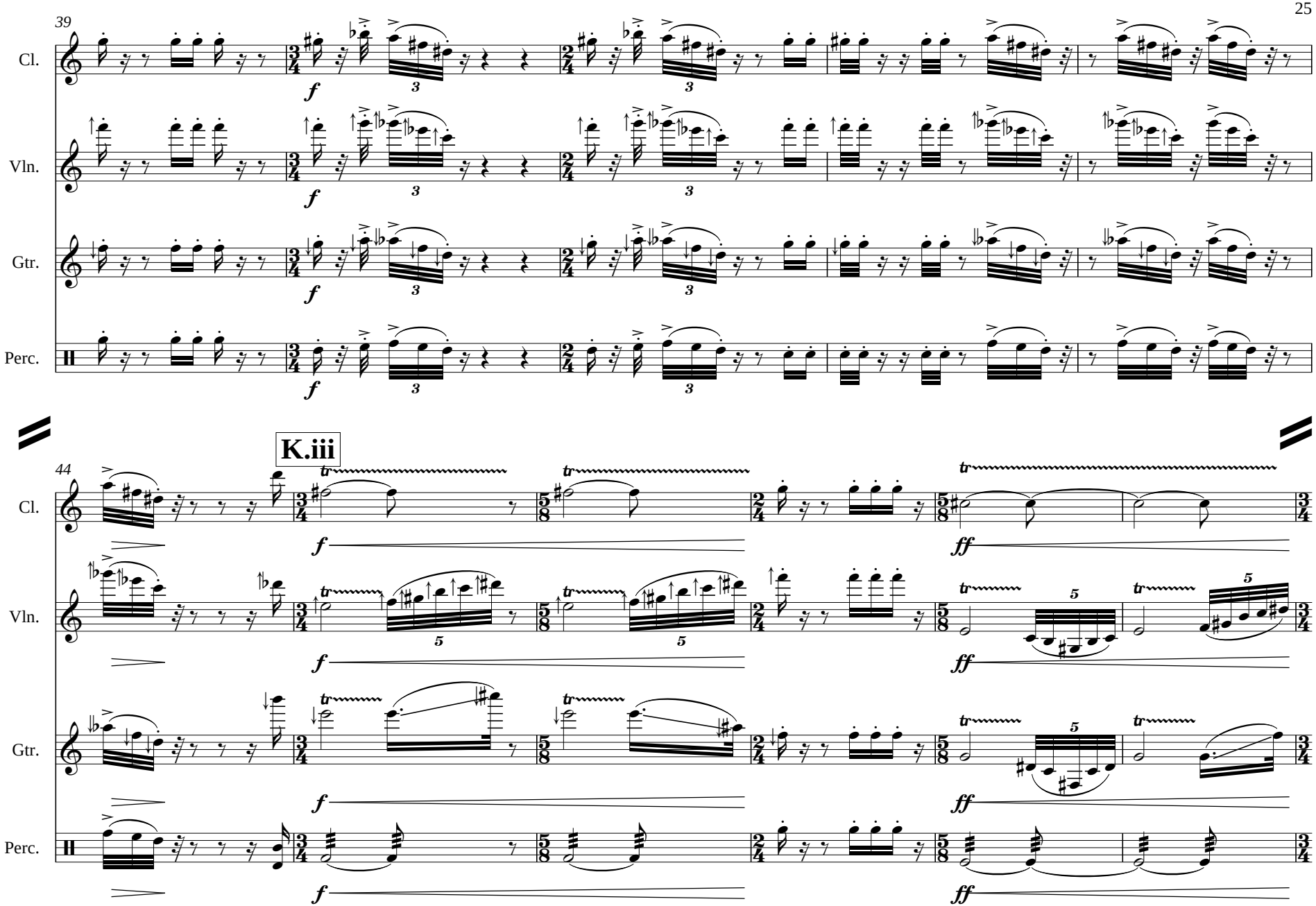

I.ii
J.ii
65
8va
Pno.
K.ii
(8)
15ma
74
8va
Pno.
Prepare
entrance
at R.iv

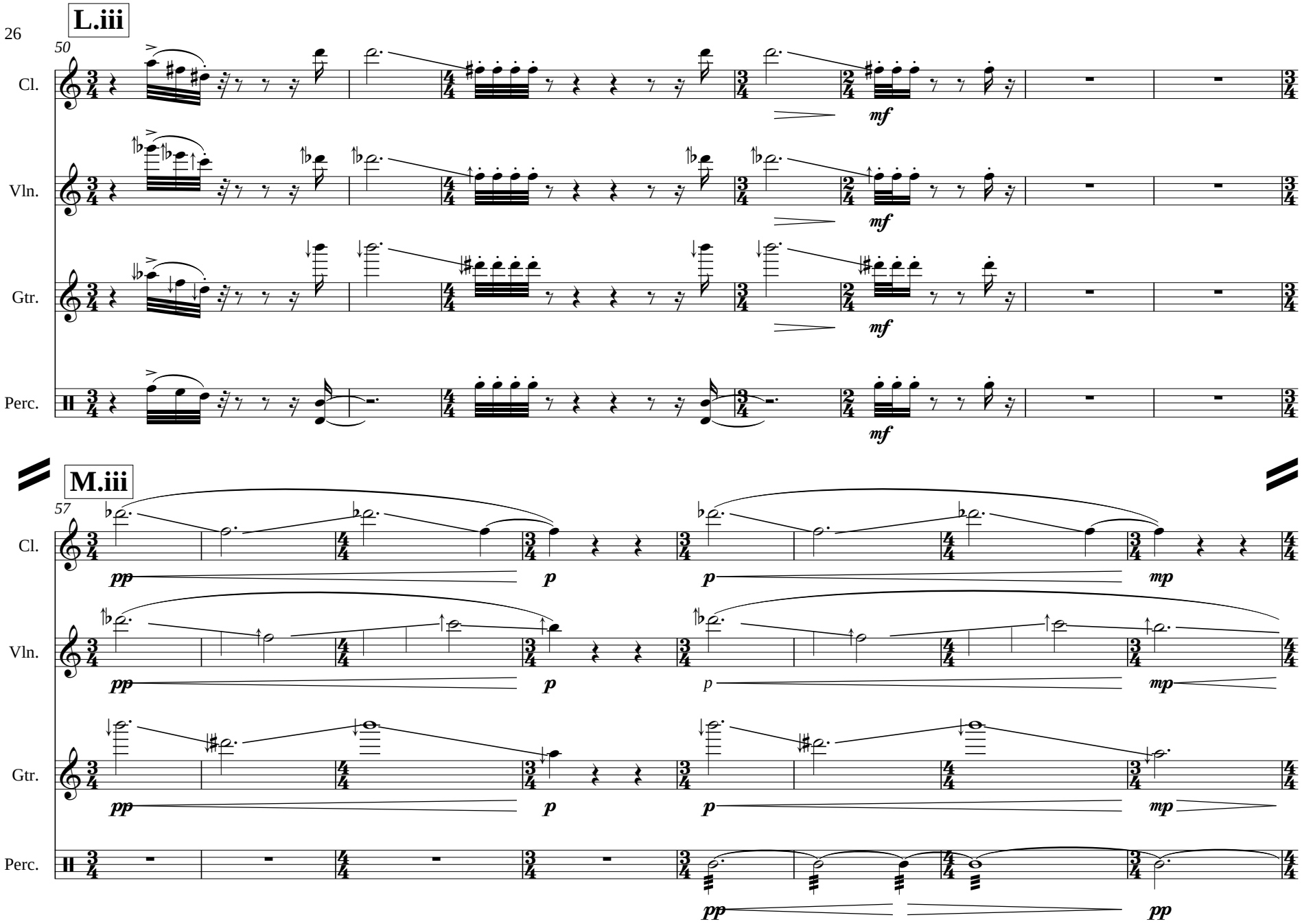
BLANK

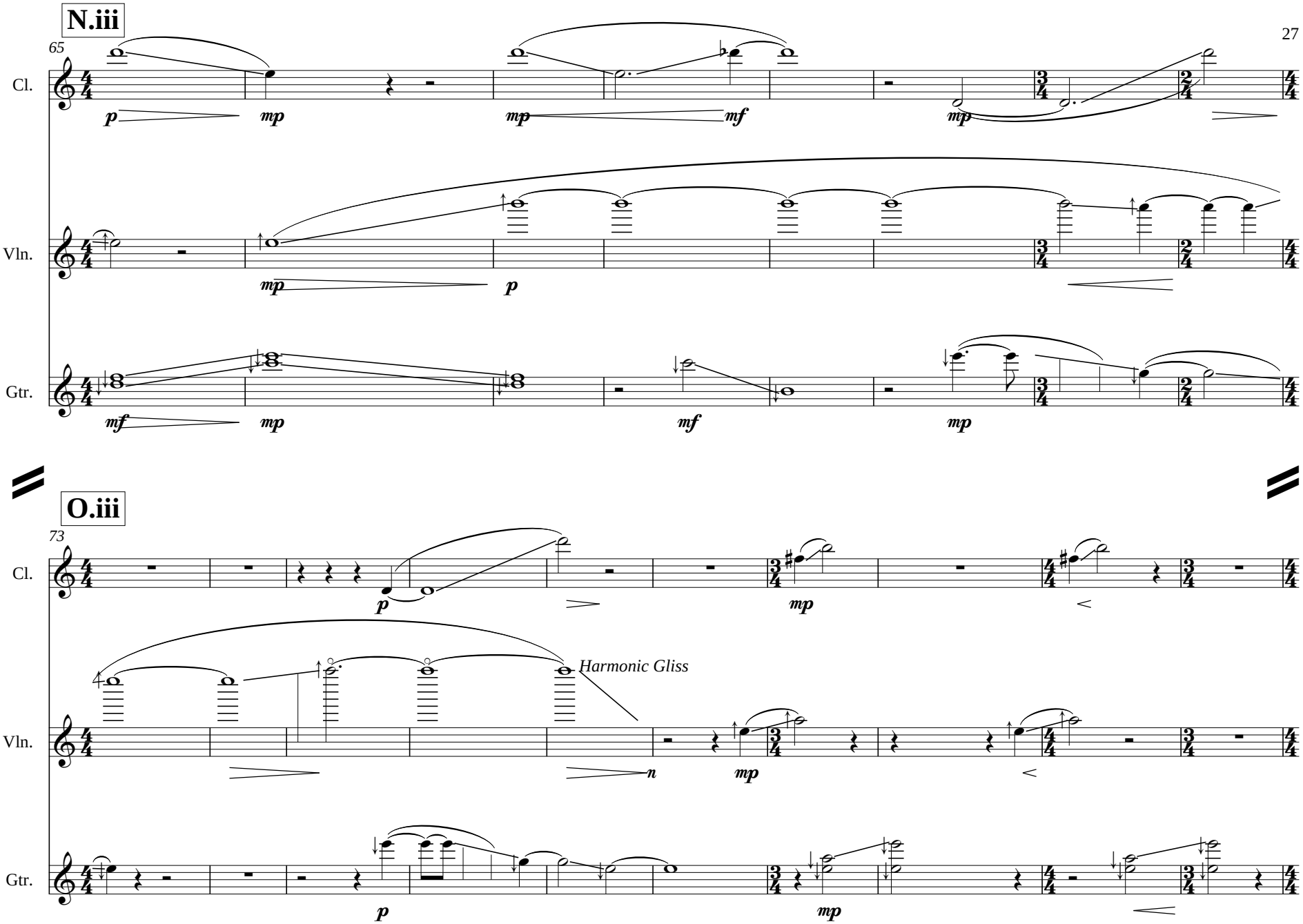

G.iii
iii
22
1
♩=84
Cl.
Gtr.
p
mp
8
H.iii
Vln.
Perc.
f

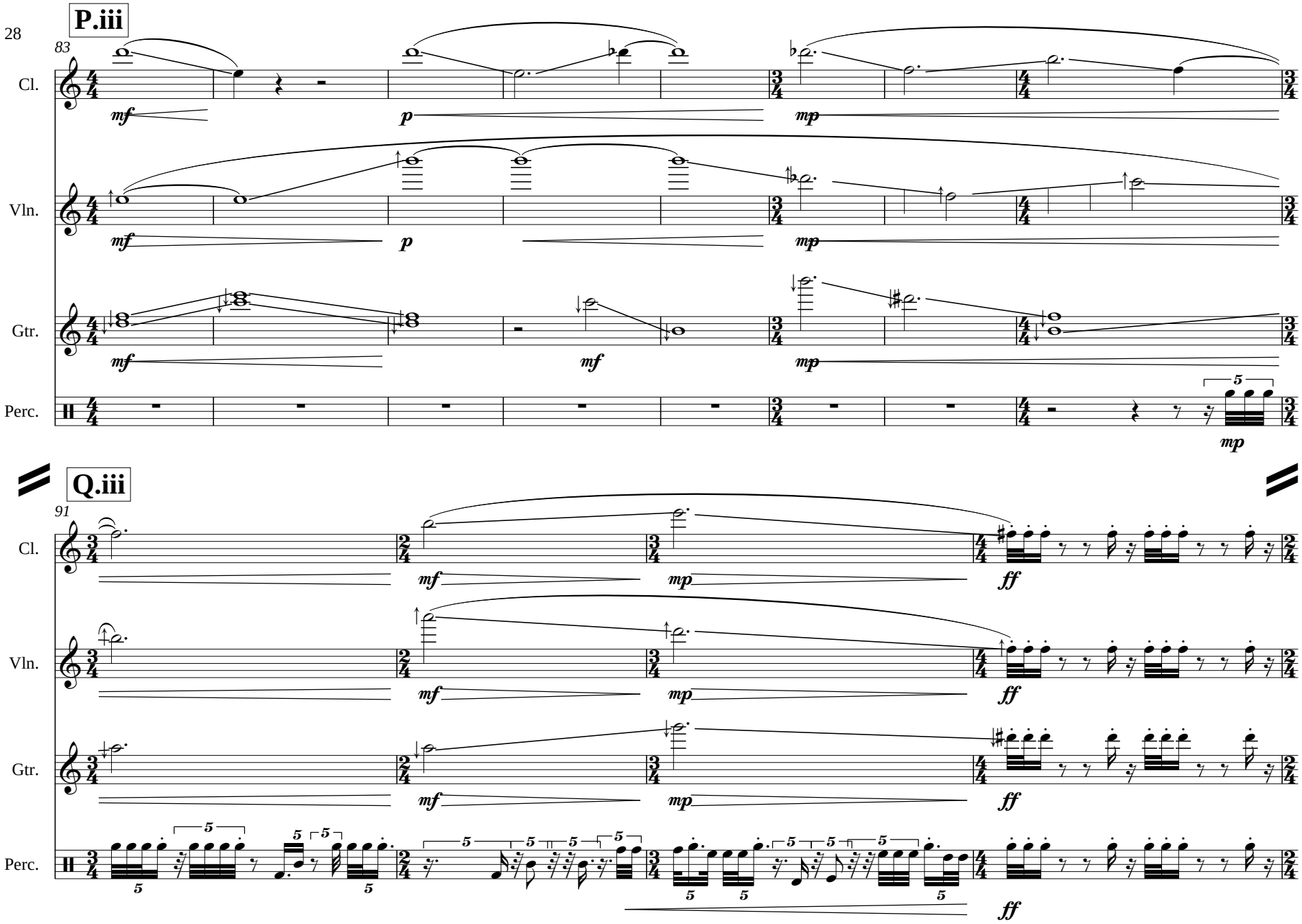

15
Cl.
Vln.
Gtr.
Perc.
22
Cl.
Vln.
Gtr.
Perc.

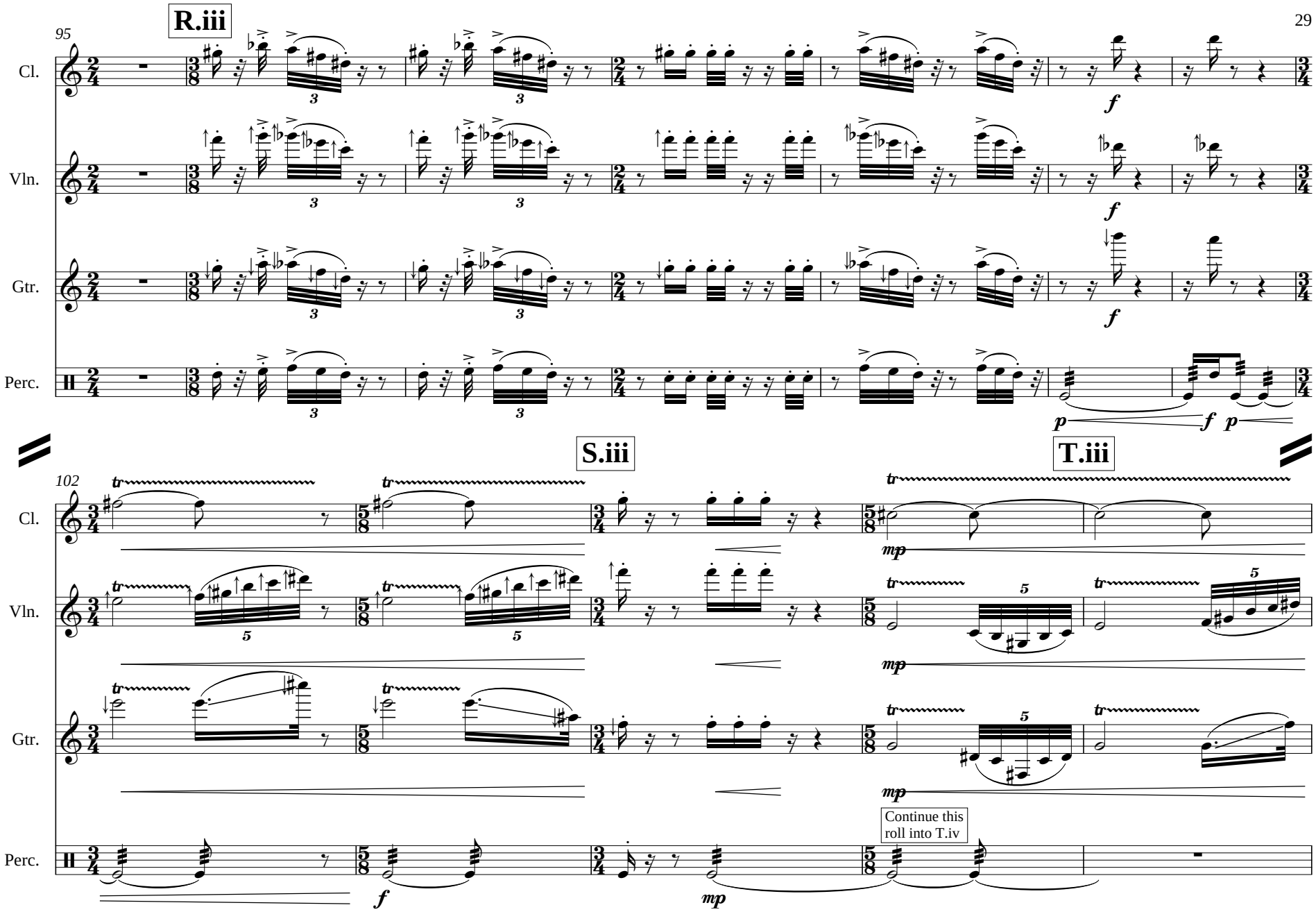

I.iii
27
Cl.
Vln.
Gtr.
Perc.
J.iii
33
Cl.
Vln.
Gtr.
Perc.

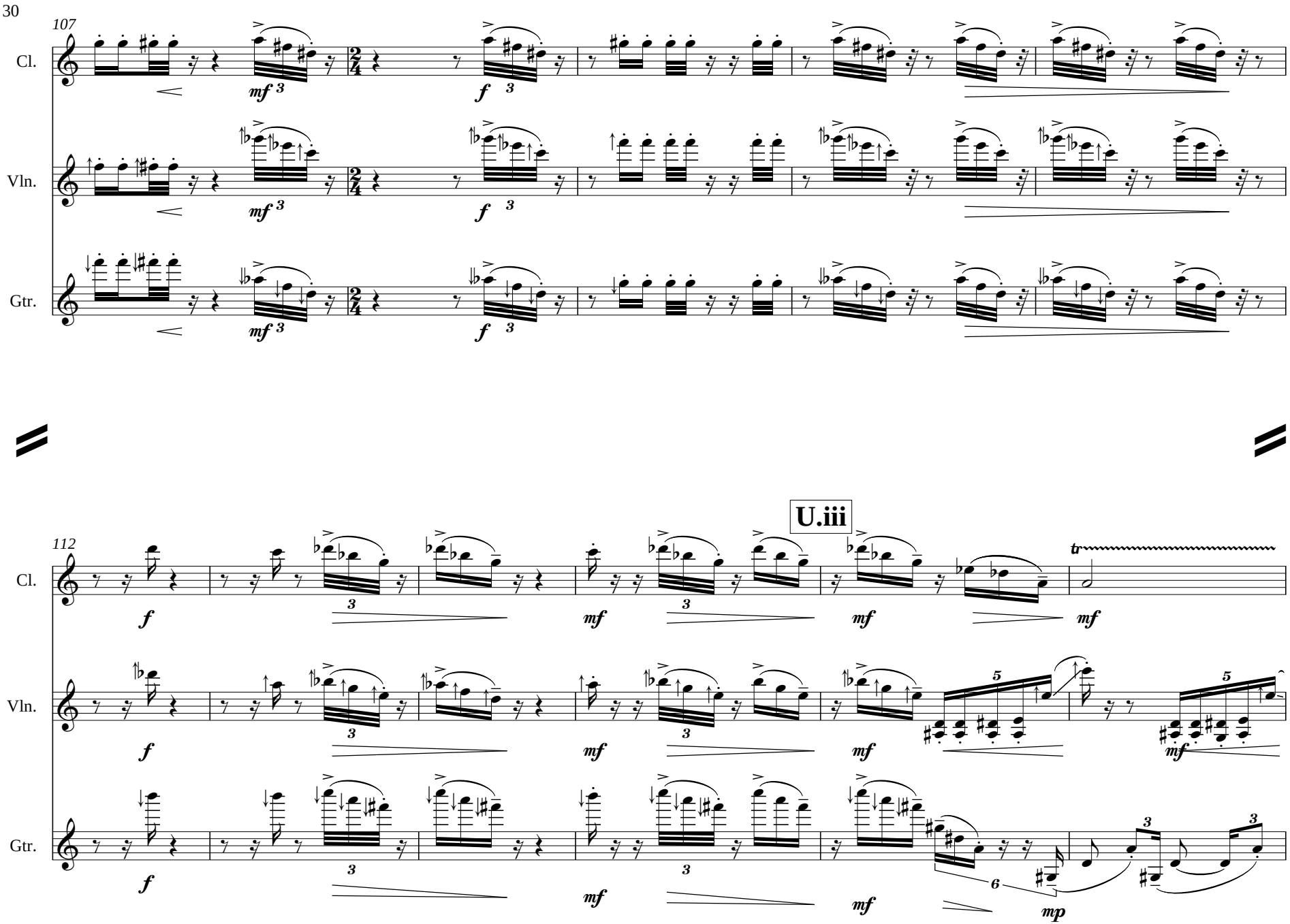

39
Cl.
Vln.
Gtr.
Perc.
f
3
K.iii
44
tr
5
ff

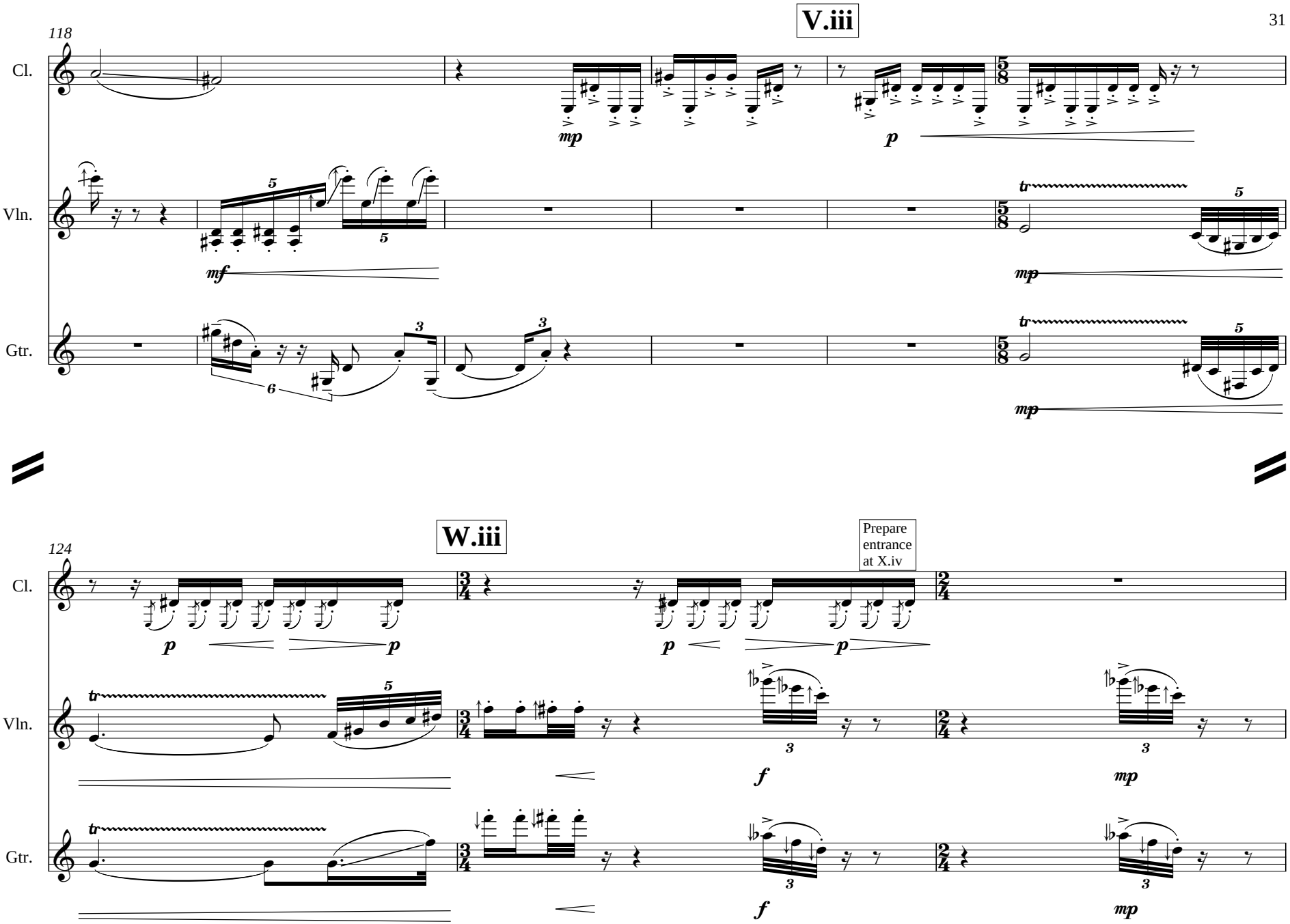

L.iii
50
Cl.
Vln.
Gtr.
Perc.
mf
M.iii
57
pp
p
mp

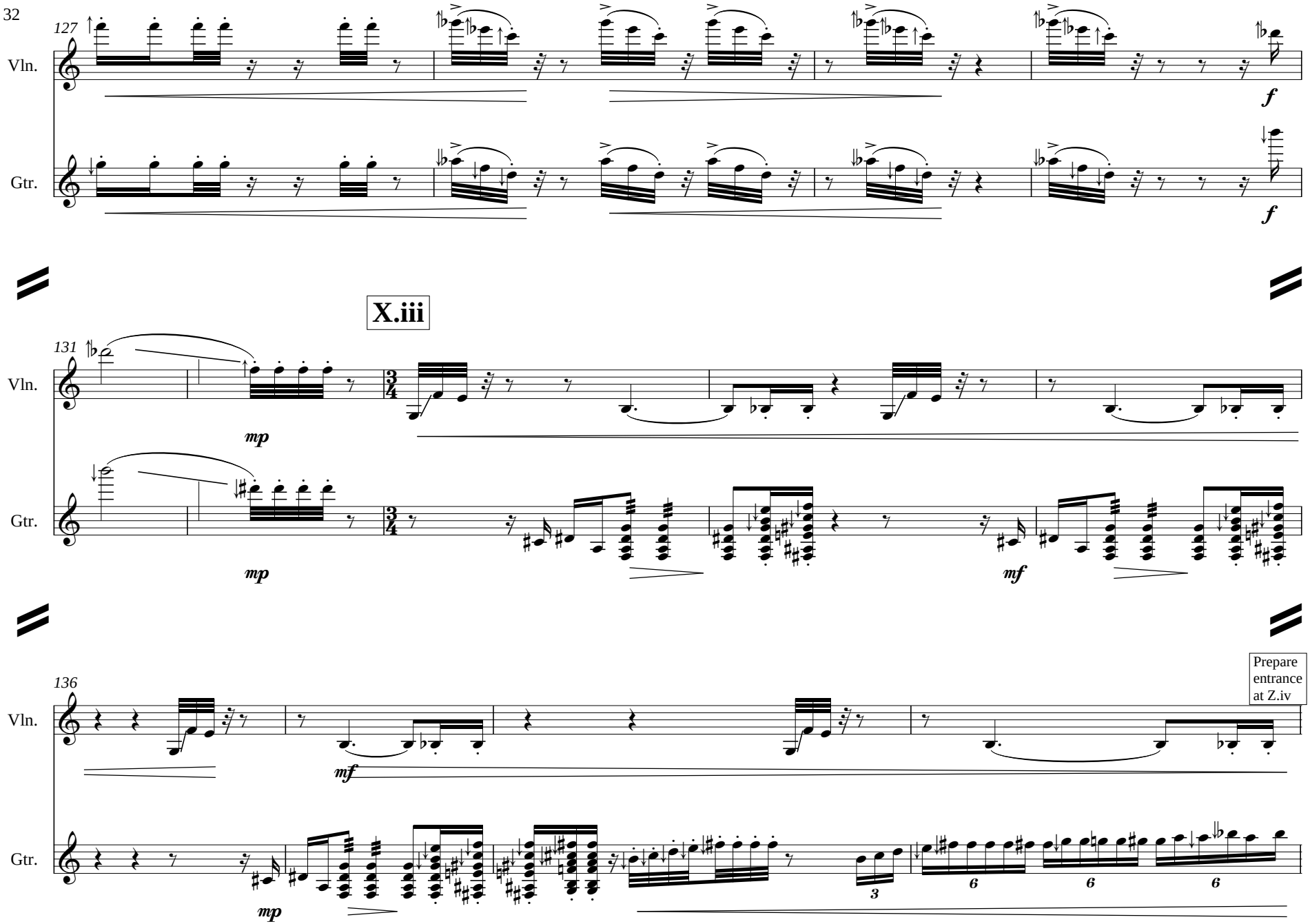

N.iii
65
Cl.
Vln.
Gtr.
O.iii
73
Harmonic Gliss

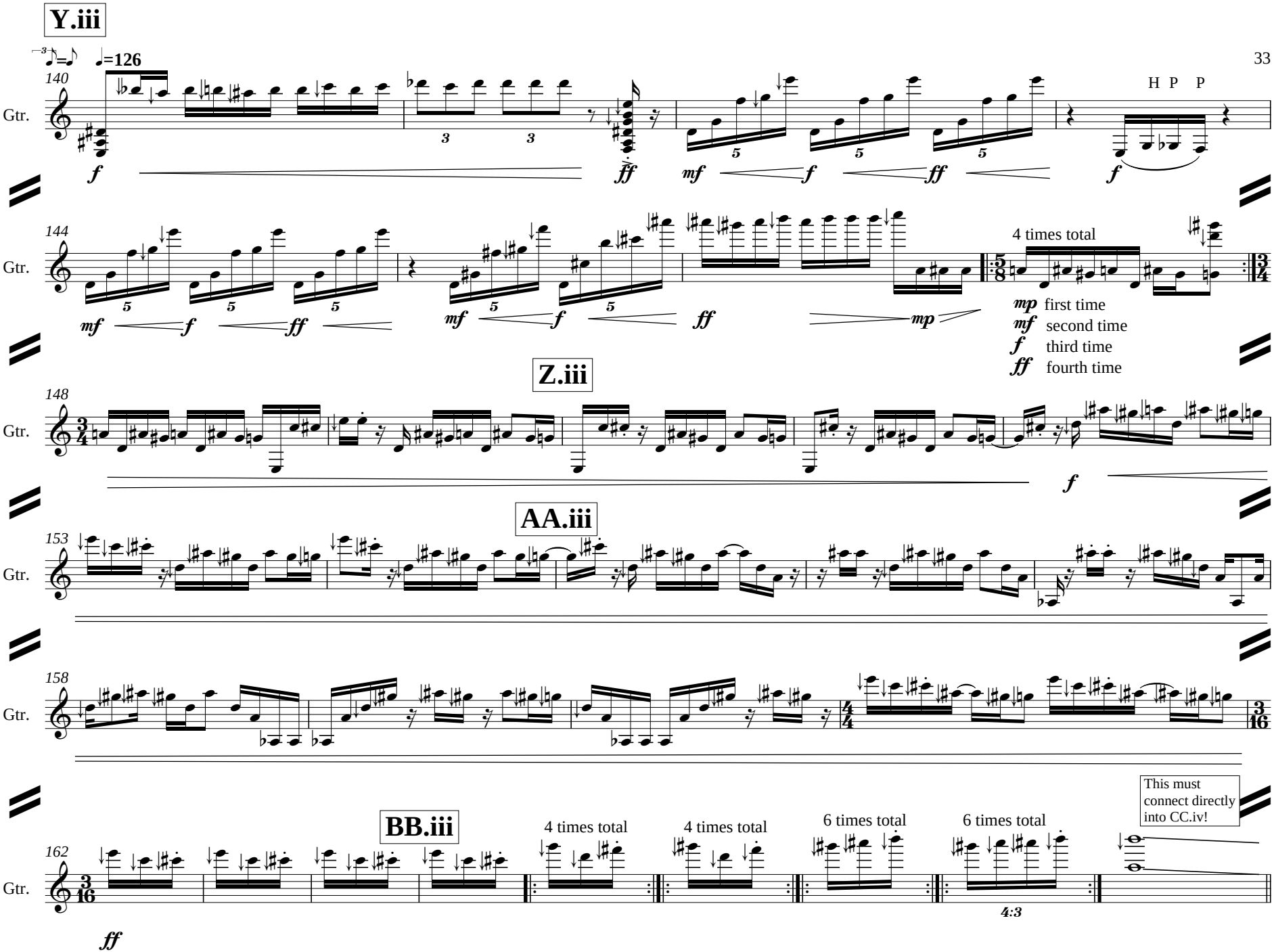

P.iii
83
Cl.
Vln.
Gtr.
Perc.
mf
p
mp
Q.iii
91
ff


R.iii
95
Cl.
Vln.
Gtr.
Perc.
S.iii
T.iii
102
Continue this roll into T.iv

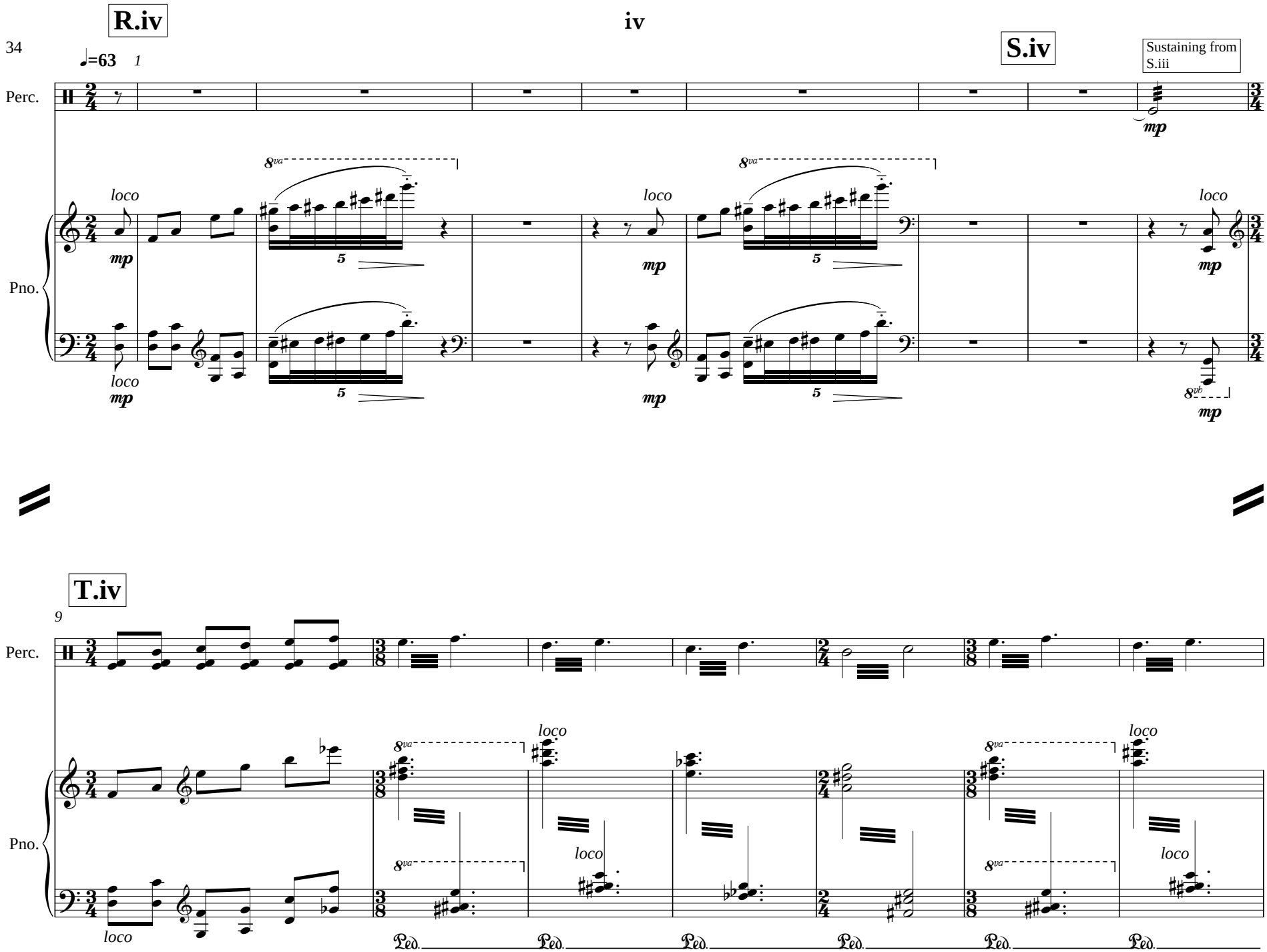

107
Cl.
Vln.
Gtr.
mf 3
f 3
112
U.iii
tr
mp

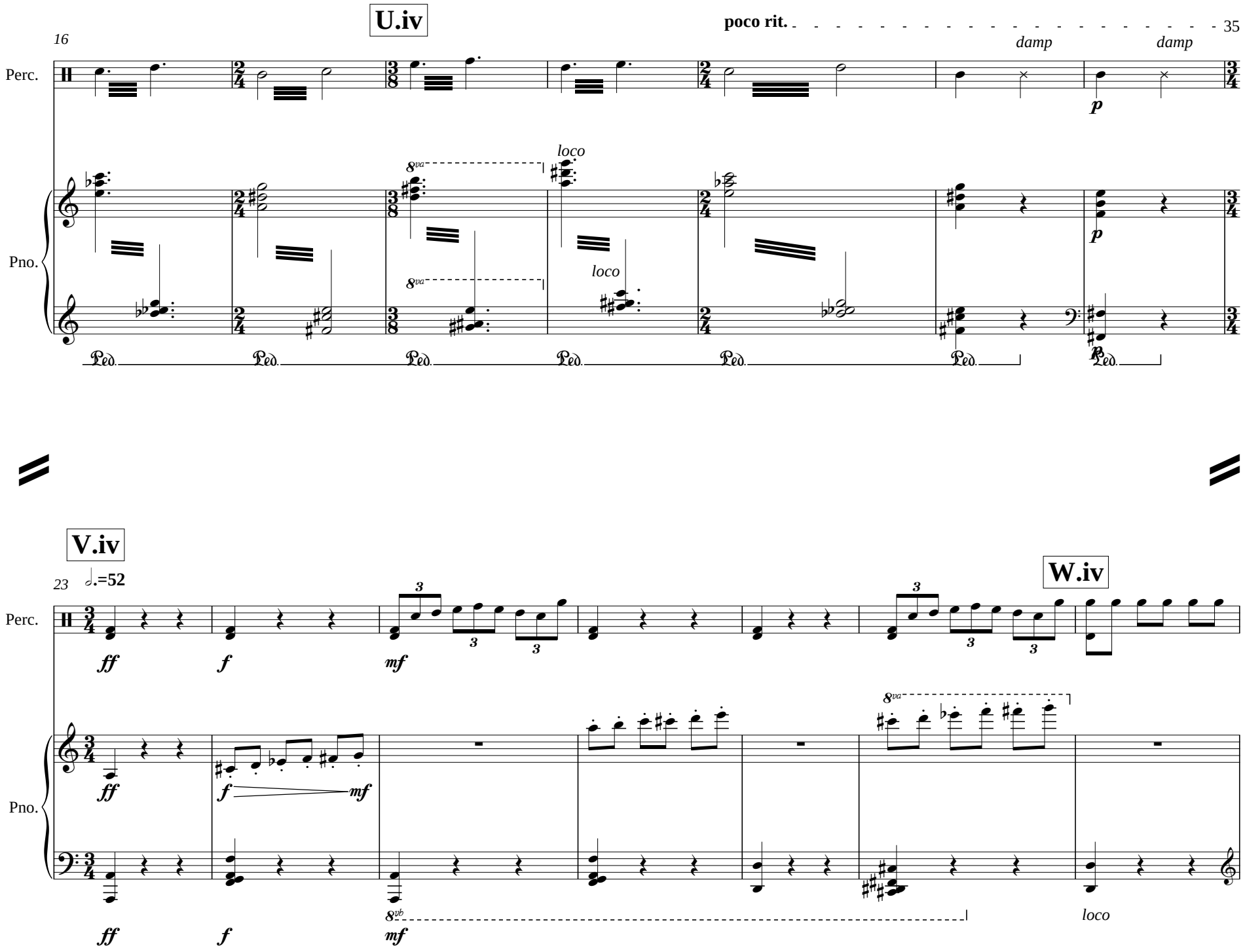

V.iii
118
Cl.
Vln.
Gtr.
mp
p
mf
mp
W.iii
124
Prepare entrance at X.iv
p
f
mp

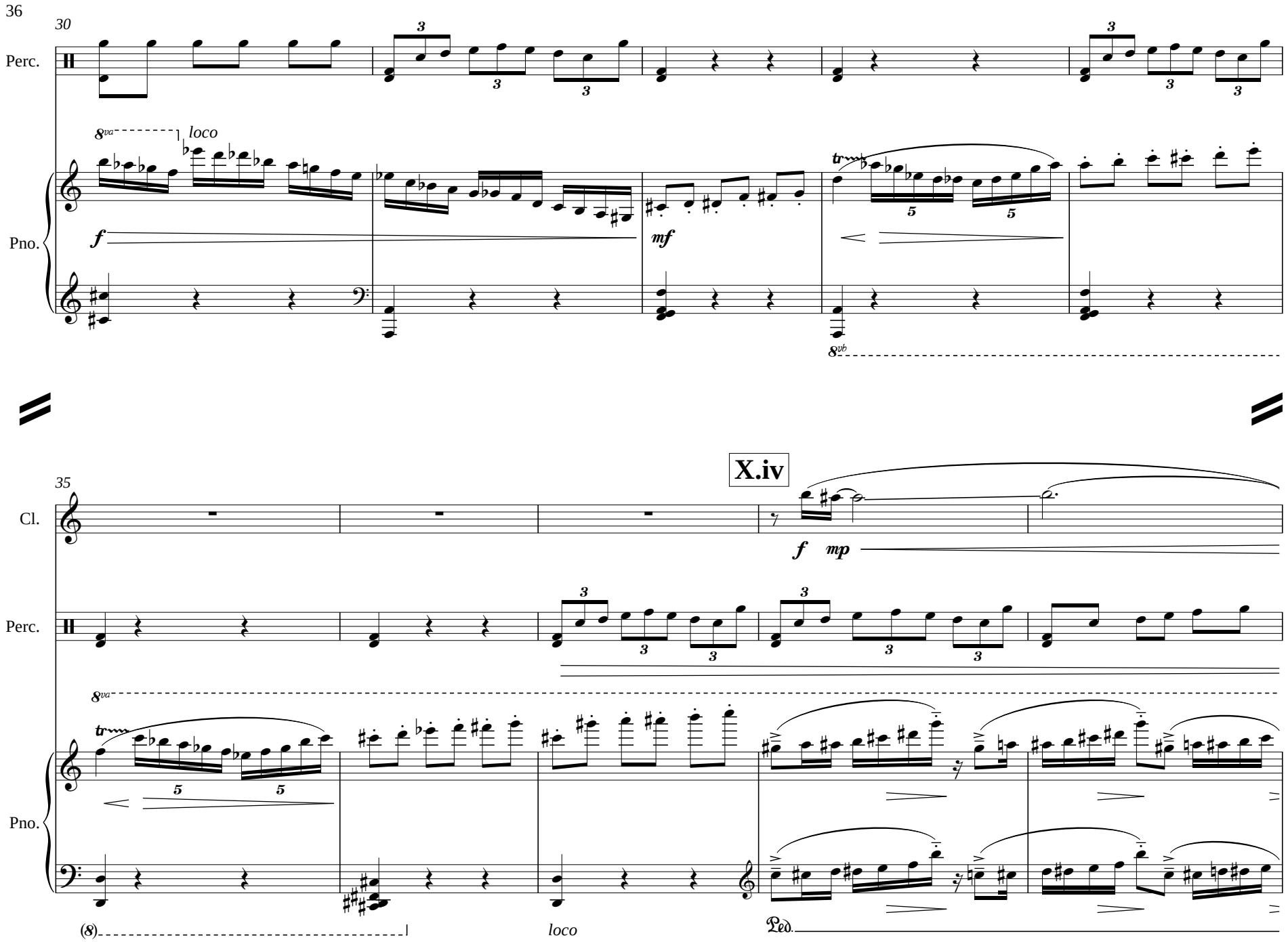

127
Vln.
Gtr.
f
f
X.iii
131
Vln.
Gtr.
mp
mp
mf
136
Vln.
Gtr.
mf
mp
Prepare entrance at Z.iv
3
6
6
6

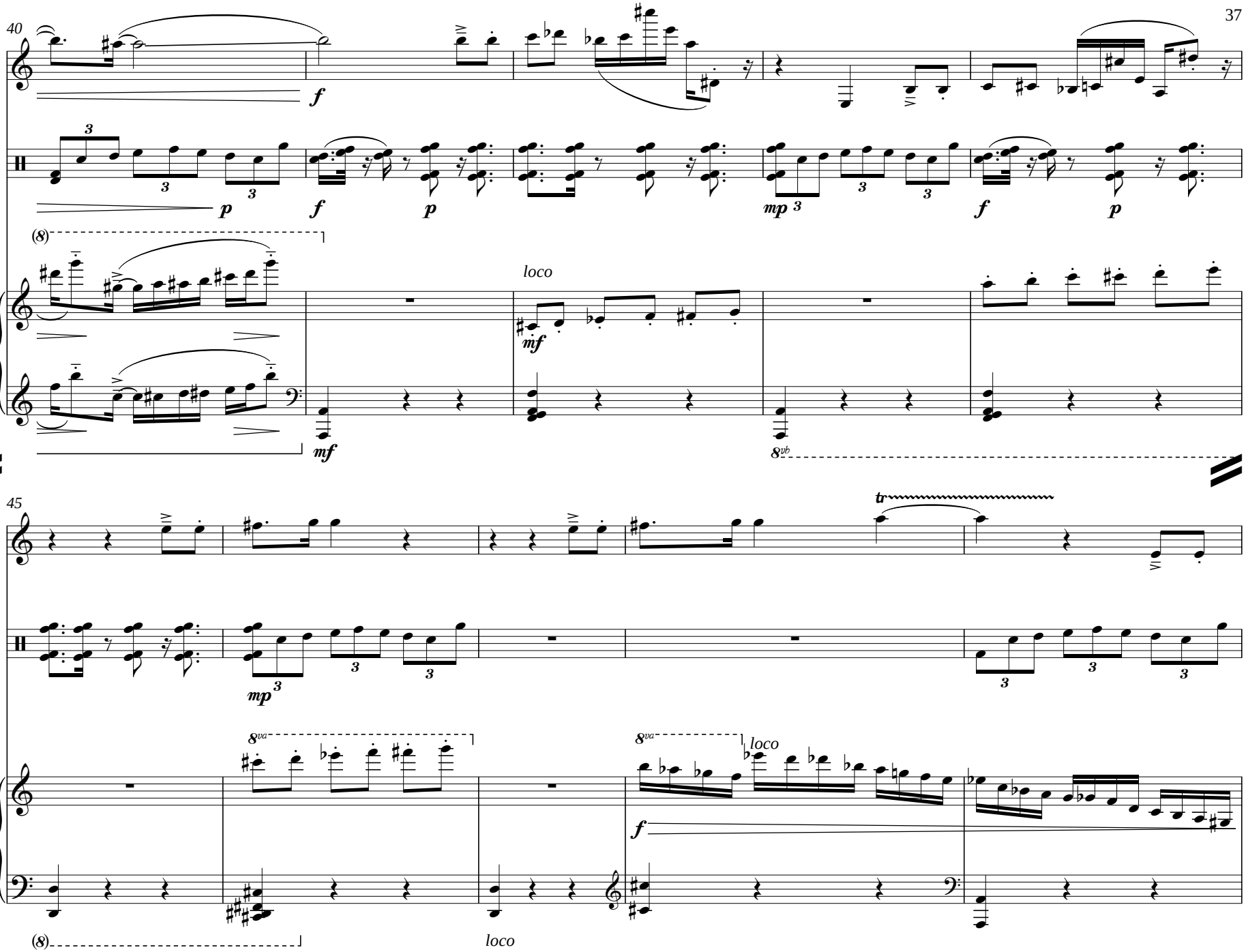

Y.iii
♪=♪ ♩=126
140
Gtr.
H P P
144
4 times total
mp first time
mf second time
f third time
ff fourth time
Z.iii
148
AA.iii
153
158
BB.iii
162
4 times total
4 times total
6 times total
6 times total
This must connect directly into CC.iv!

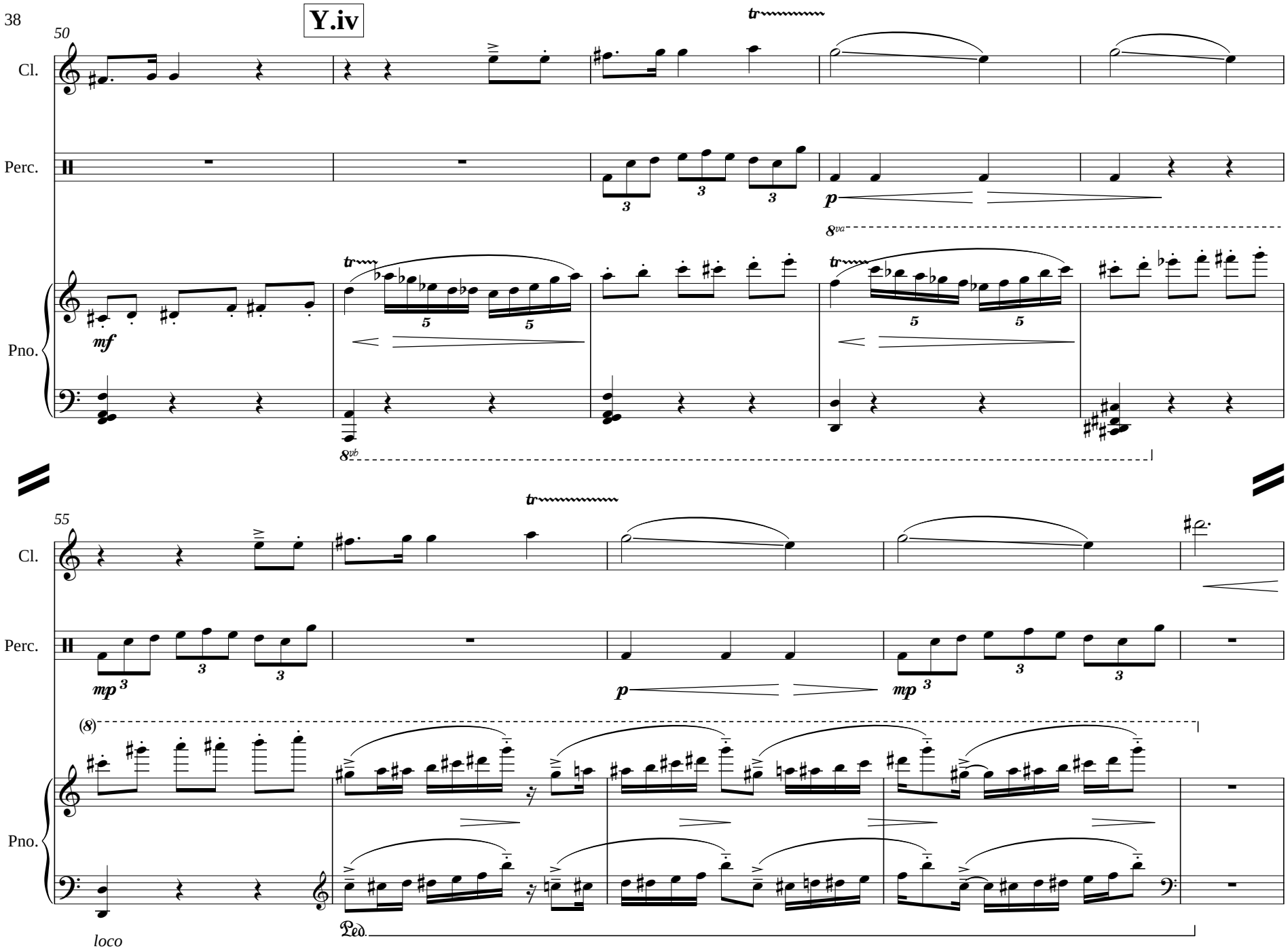
# iv

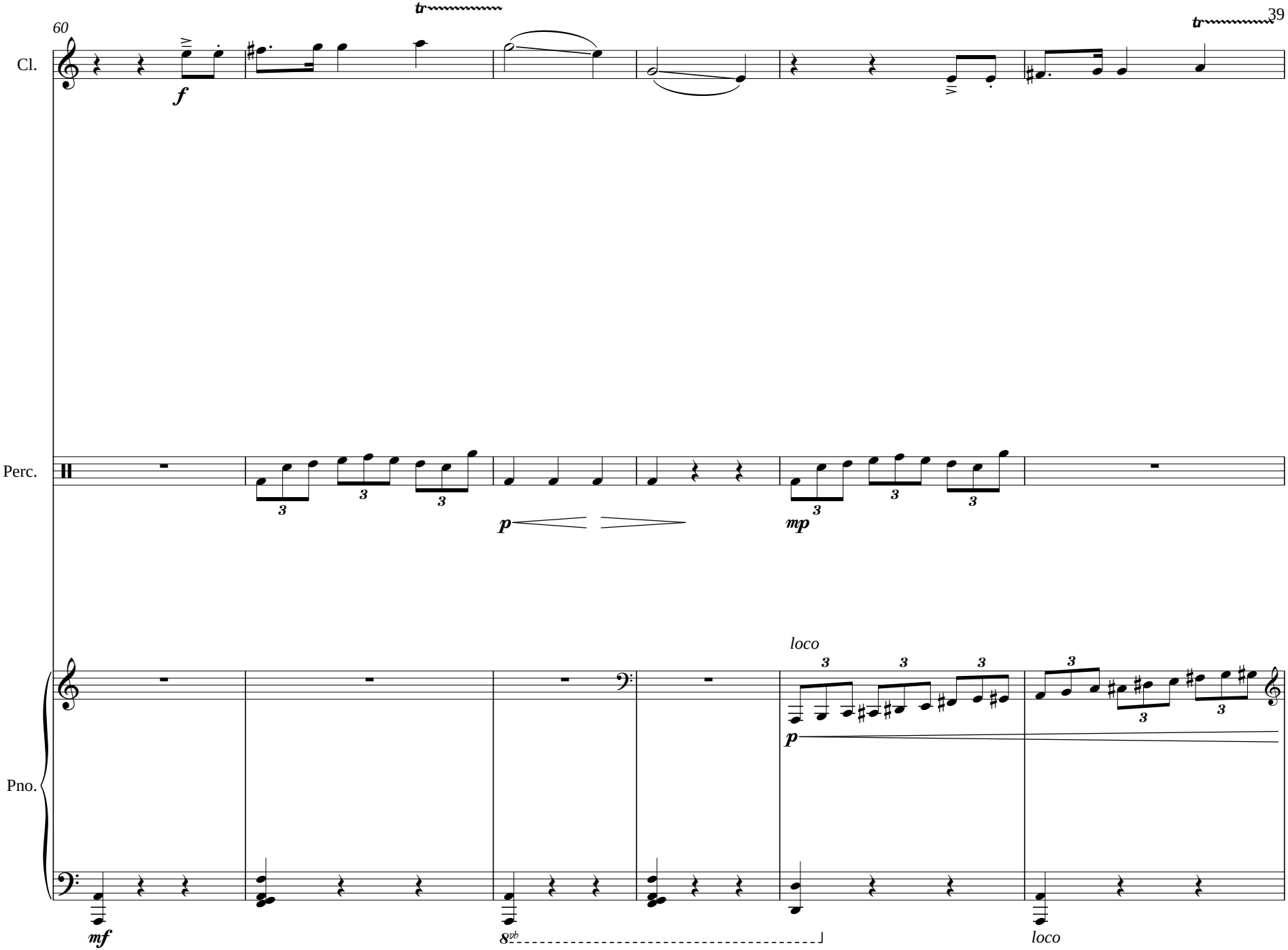

R.iv
S.iv
Sustaining from S.iii
♩=63
1
Perc.
Pno.
loco
mp
8va
5
8vb
T.iv
9
Ped.


U.iv
poco rit.
16
damp
damp
Perc.
Pno.
8va
loco
loco
Ped.
V.iv
W.iv
23
♩.=52
ff
f
mf
8vb
loco


30
Perc.
8va
loco
Pno.
f
mf
tr
5
5
8vb
35
X.iv
Cl.
f
mp
Perc.
3
3
3
3
8va
tr
5
5
Pno.
(8)
loco
Ped.


40
Cl.
Perc.
Pno.
(8)
loco
45
8va
8vb


Y.iv
50
Cl.
Perc.
Pno.
mf
p
8va
8vb
55
mp
(8)
Ped.
loco


60
tr
tr
Cl.
f
Perc.
p
mp
Pno.
loco
mf
8vb
loco

**Z.iv**

66

Cl.

*f*

Vln.

*f*

Perc.

*f*

Pno.

*mf*

8vb

**AA.iv**

72

Cl.

Vln.

Perc.

Pno.

*mf*

*p*

*loco*

8vb

**BB.iv**

78

Cl.

Vln.

Perc.

Pno.

*tr*

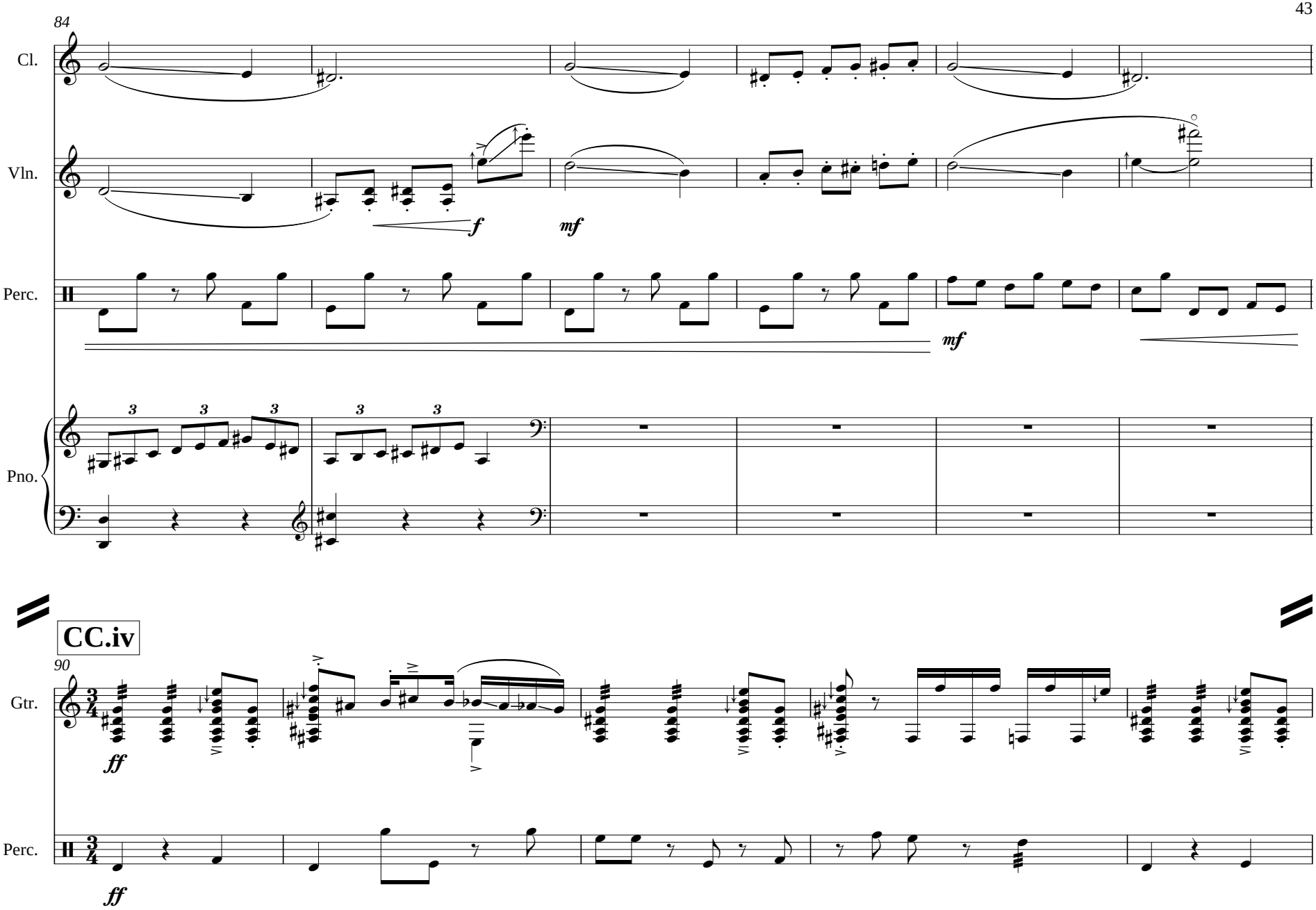
*mf*

*p* *p* *p* *mp*

*mp*

*mp*

8vb


84
Cl.
Vln.
Perc.
Pno.
f
mf
mf
3
3
3
3
3
CC.iv
90
Gtr.
Perc.
ff
ff

**DD.iv**

95

Cl.

Vln.

Gtr.

Perc.

*f*

*mf*

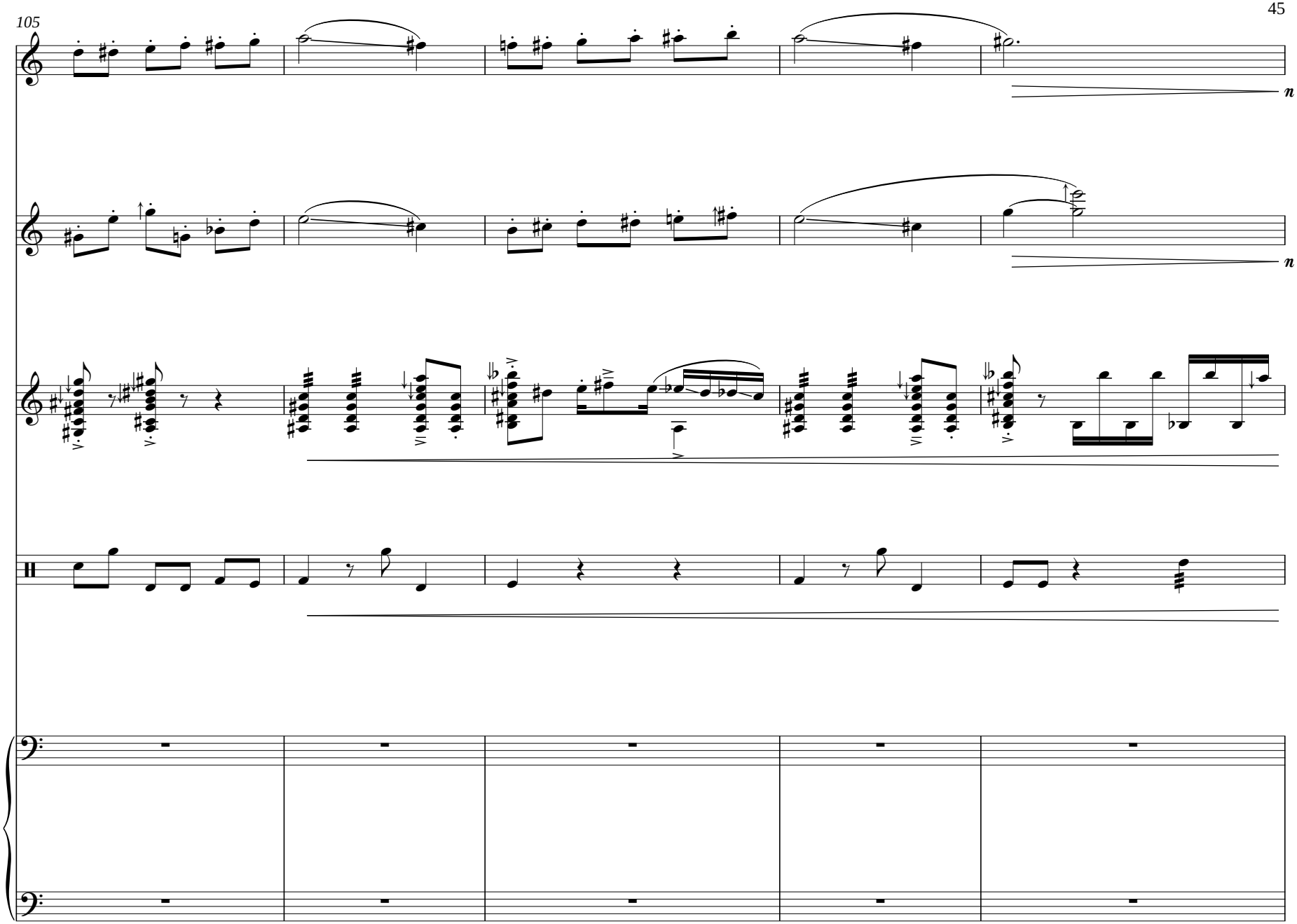
100

Cl.

Vln.

Gtr.

Perc.


105
Cl.
Vln.
Gtr.
Perc.
Pno.

**EE.iv**

110

Cl.

Vln.

Gtr.

Perc.

Pno.

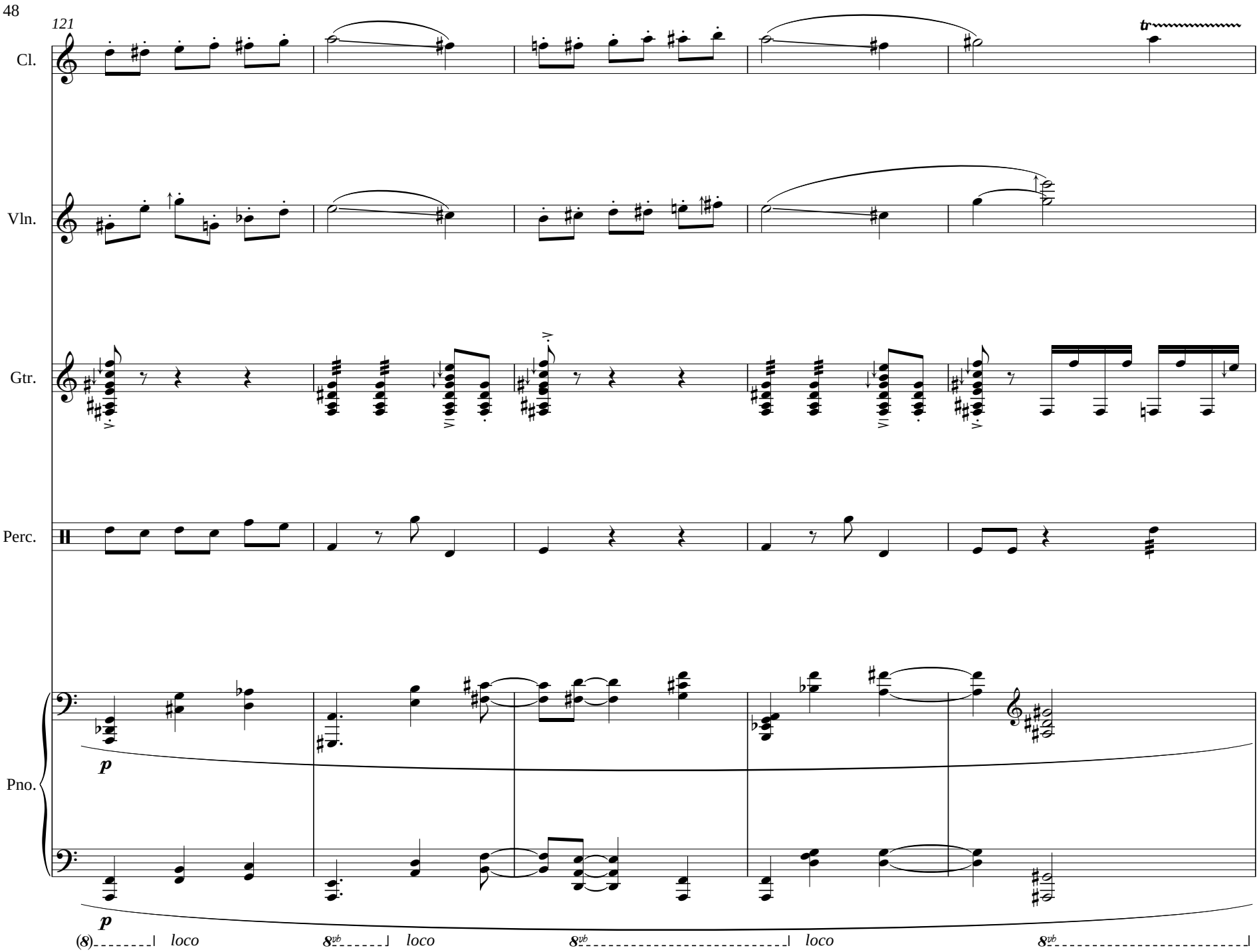
*f*

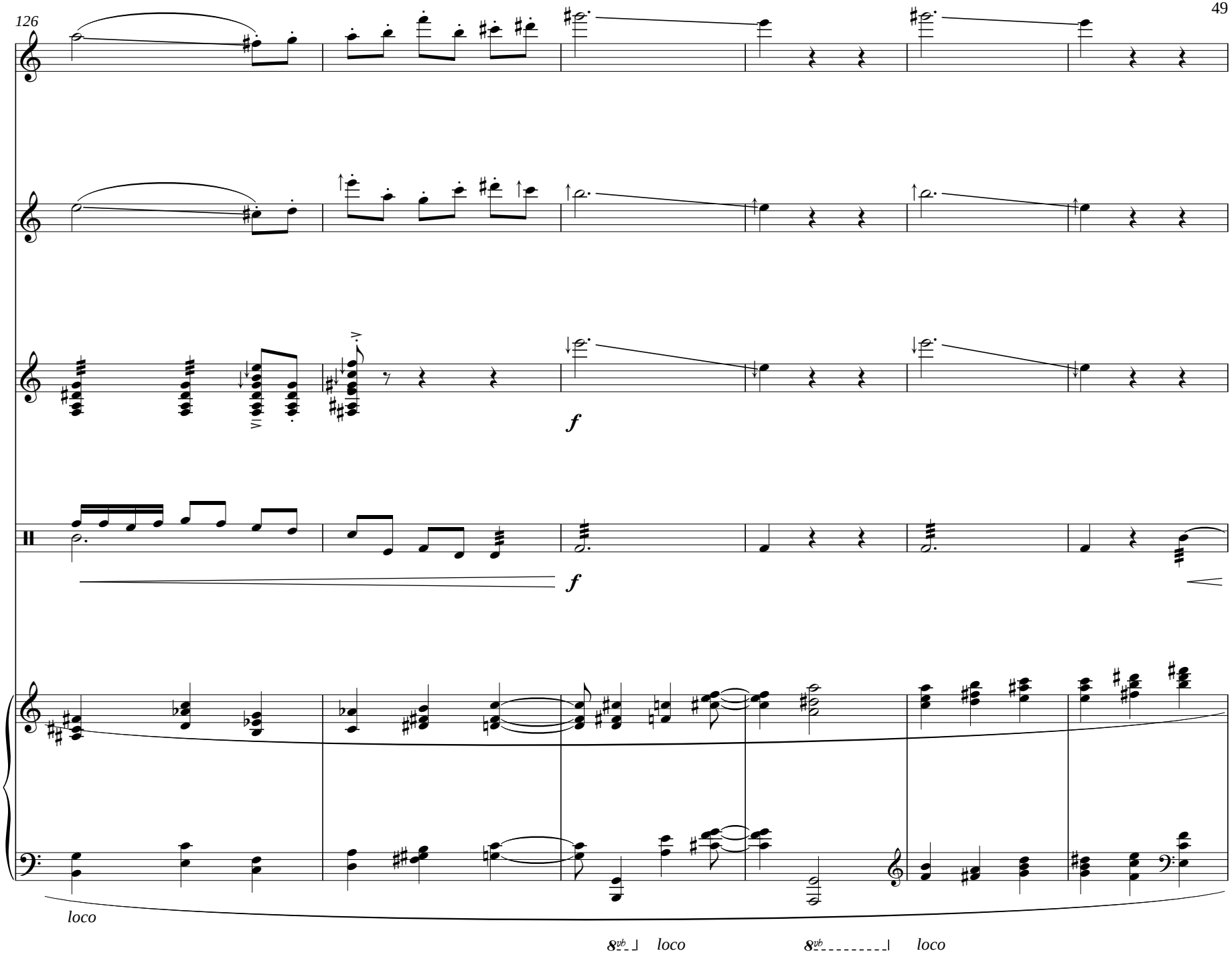
*mf*

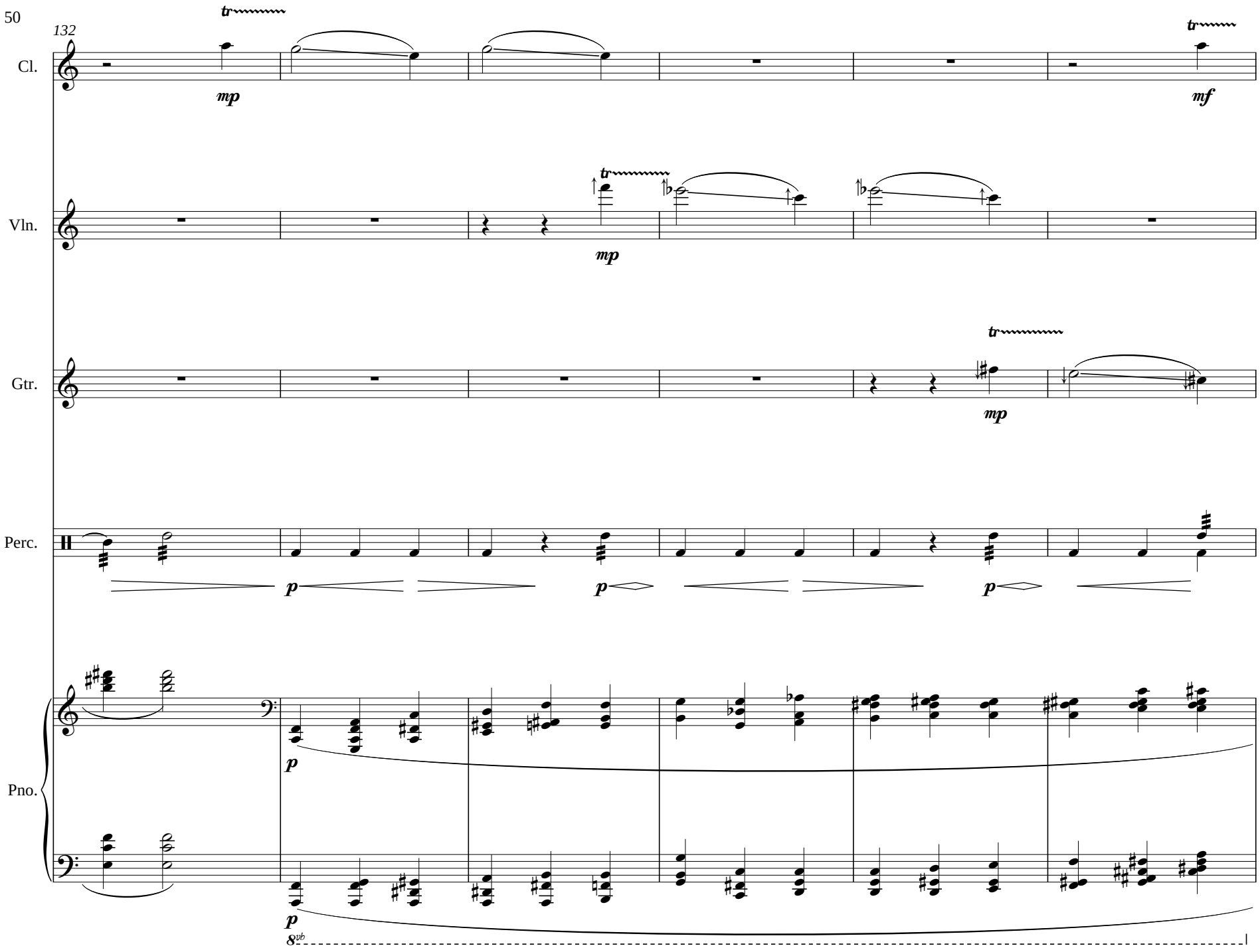
*p*

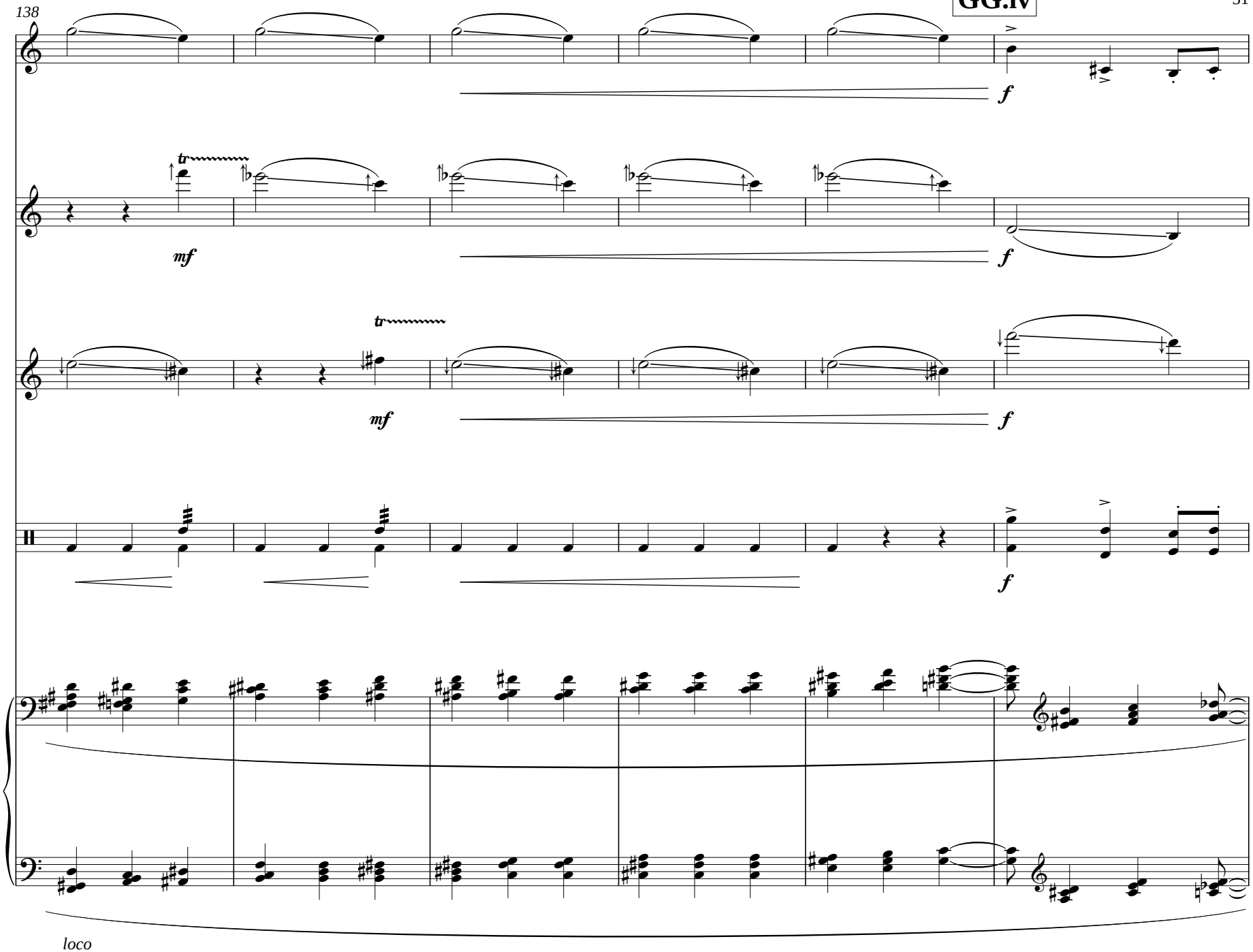
8vb loco

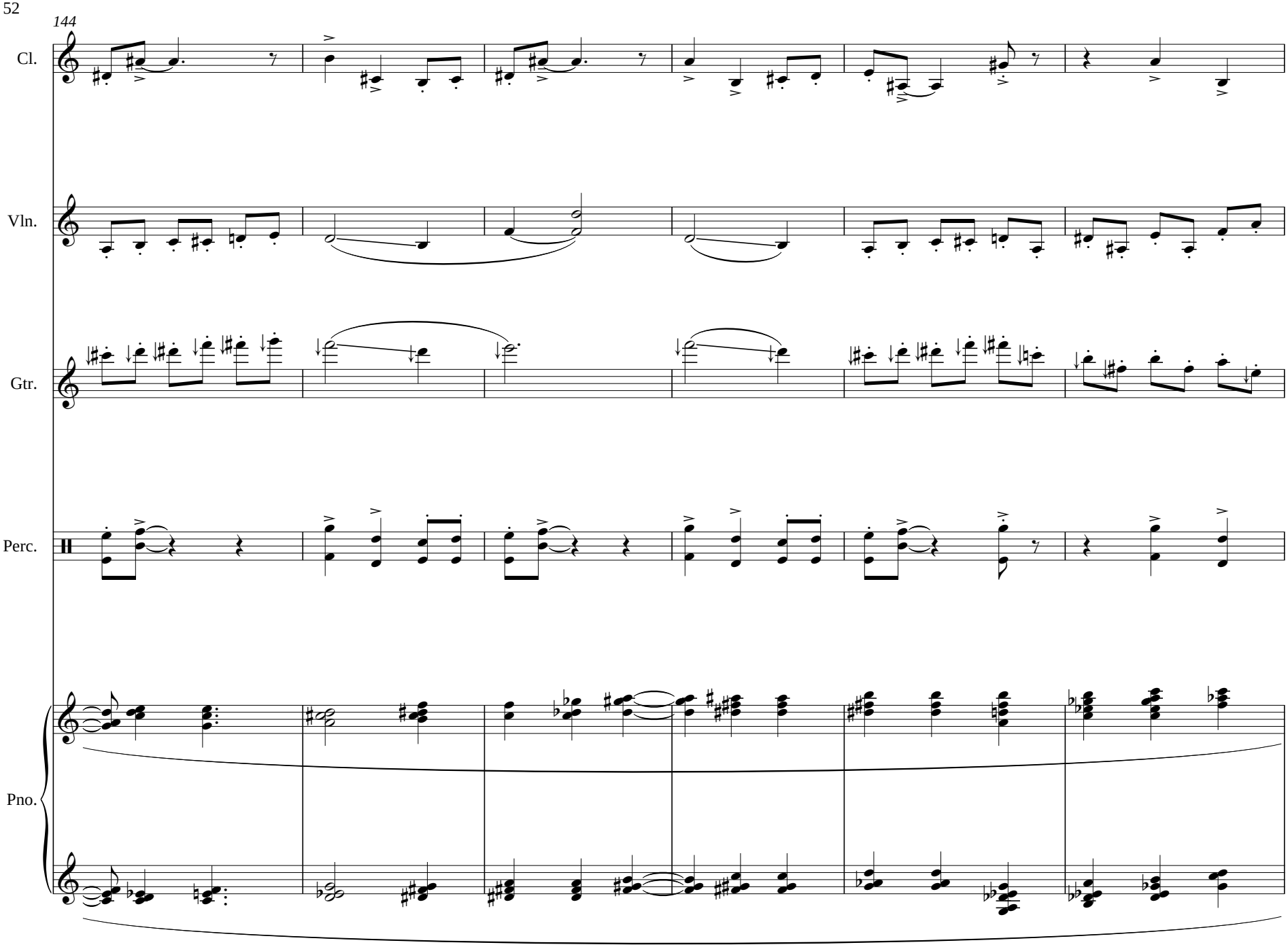
116
Cl.
Vln.
Gtr.
Perc.
Pno.
8vb loco
8vb loco
8vb loco
8vb


121
Cl.
Vln.
Gtr.
Perc.
Pno.
tr
p
p
(8)
loco
8vb
loco
8vb
loco
8vb


126
Cl.
Vln.
Gtr.
f
Perc.
f
Pno.
loco
8vb
loco
8vb
loco


132
Cl.
tr
mp
tr
mf
Vln.
tr
mp
Gtr.
tr
mp
Perc.
p
p
p
Pno.
p
p
8vb


138
Cl.
Vln.
Gtr.
Perc.
Pno.
tr
mf
f
loco


144
Cl.
Vln.
Gtr.
Perc.
Pno.

**HH.iv**

150

Cl.

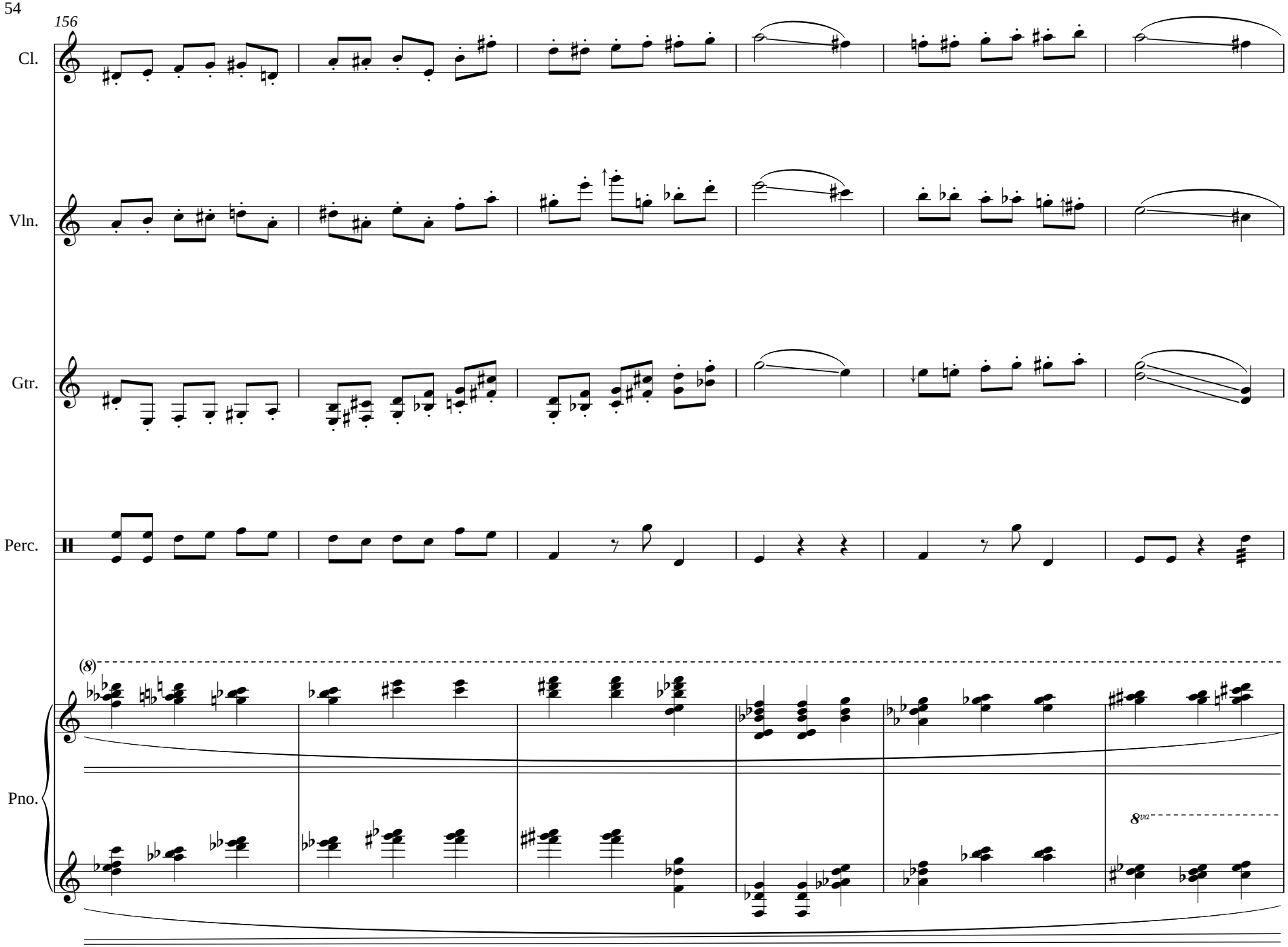
Vln.

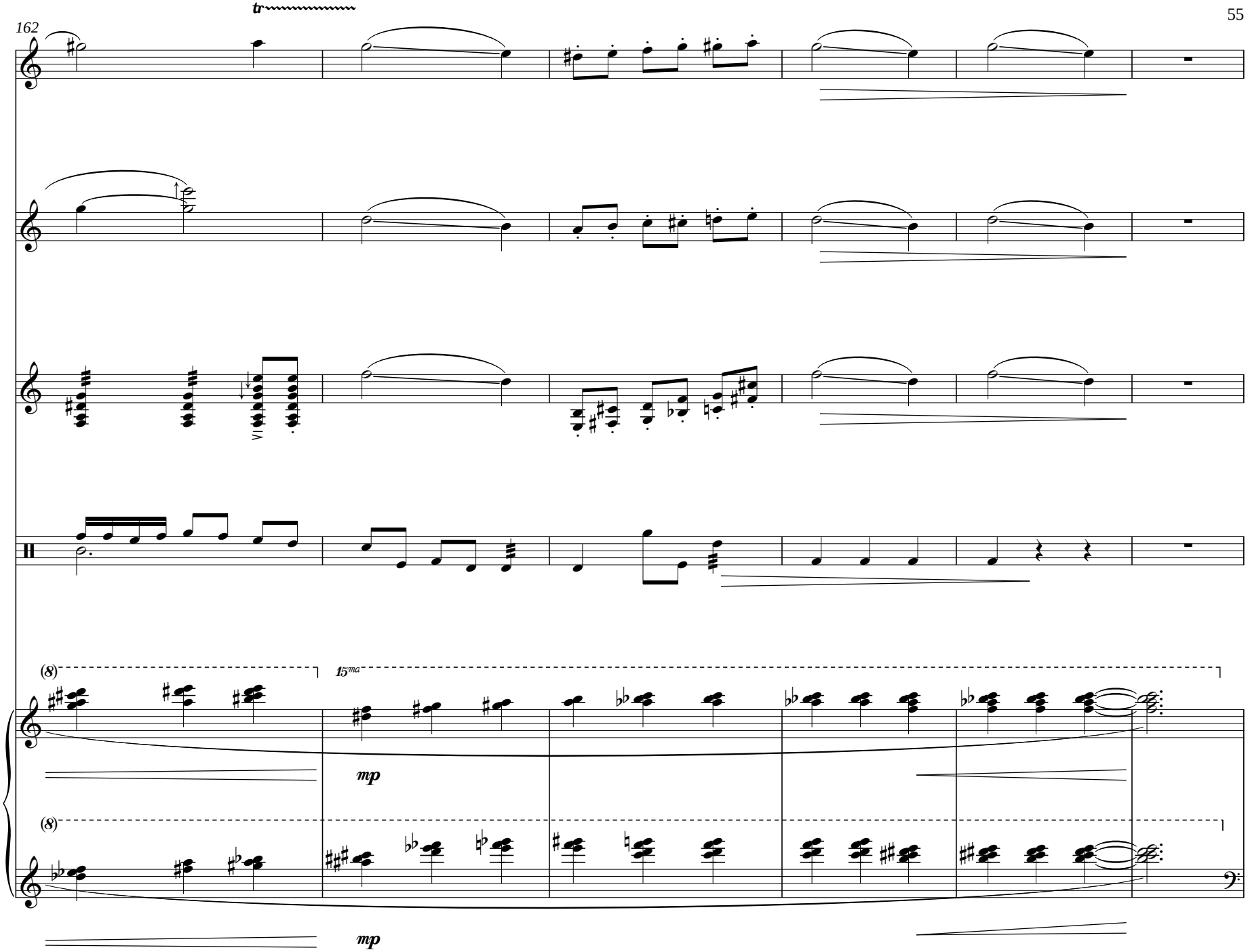
Gtr.

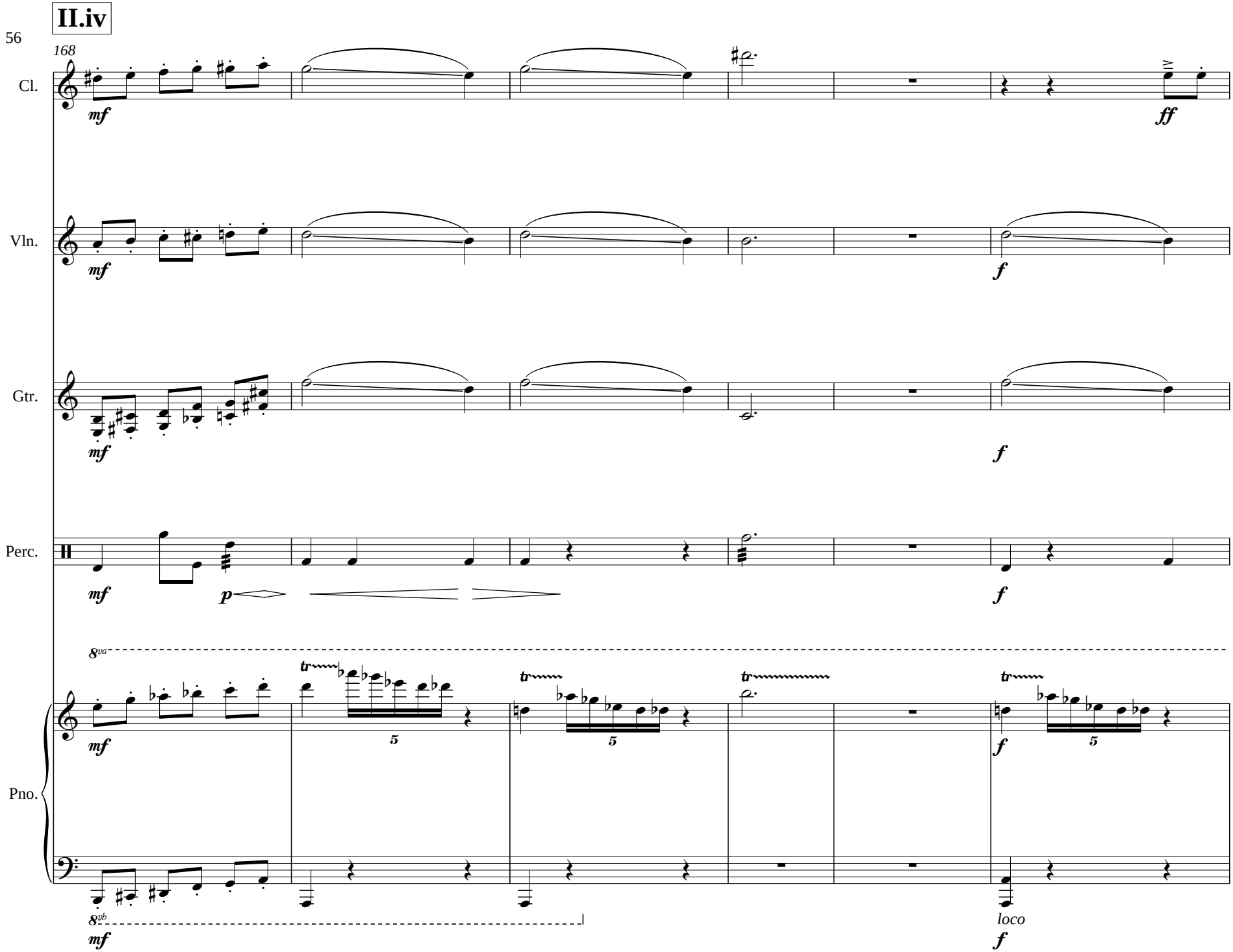
Perc.

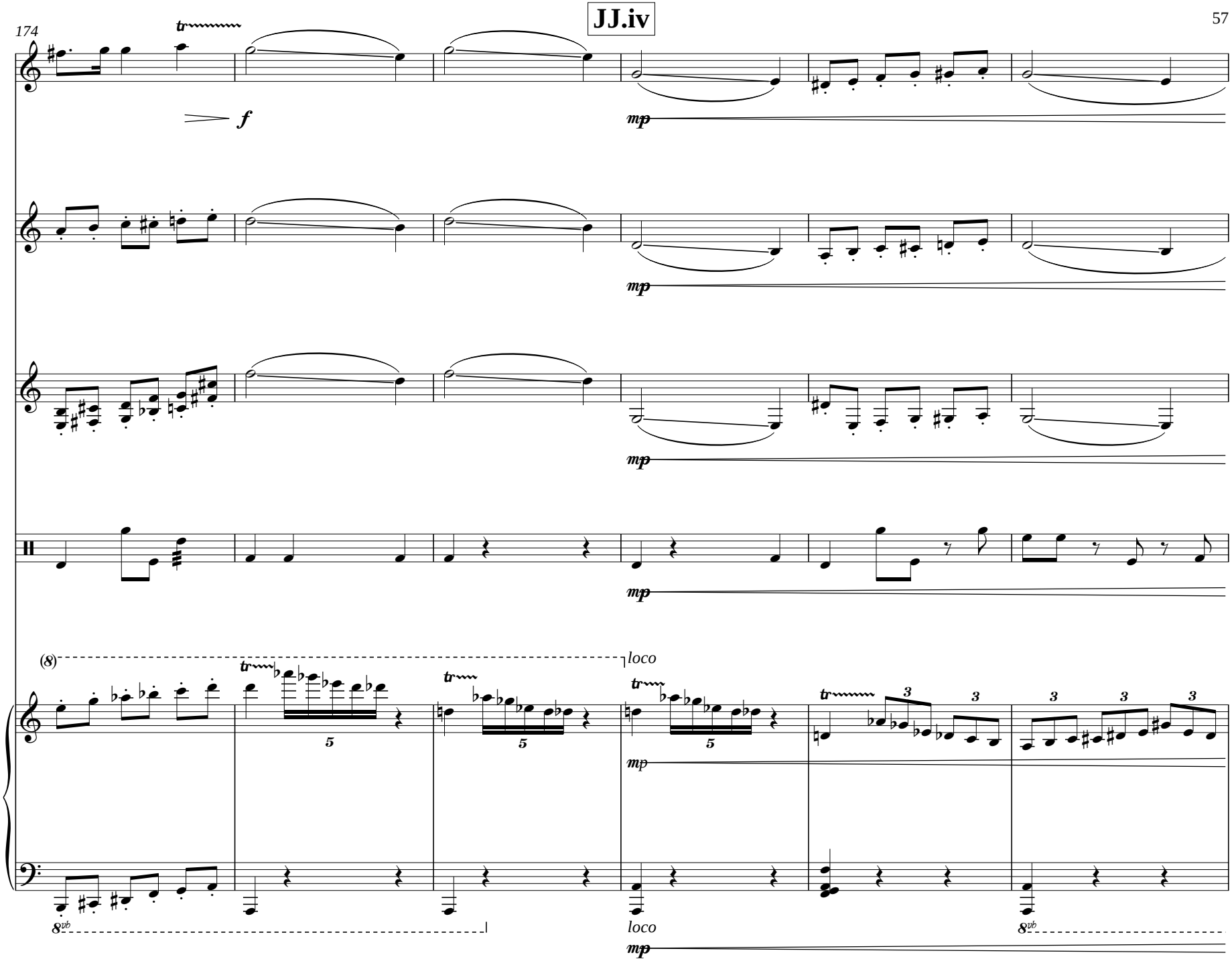
Pno.

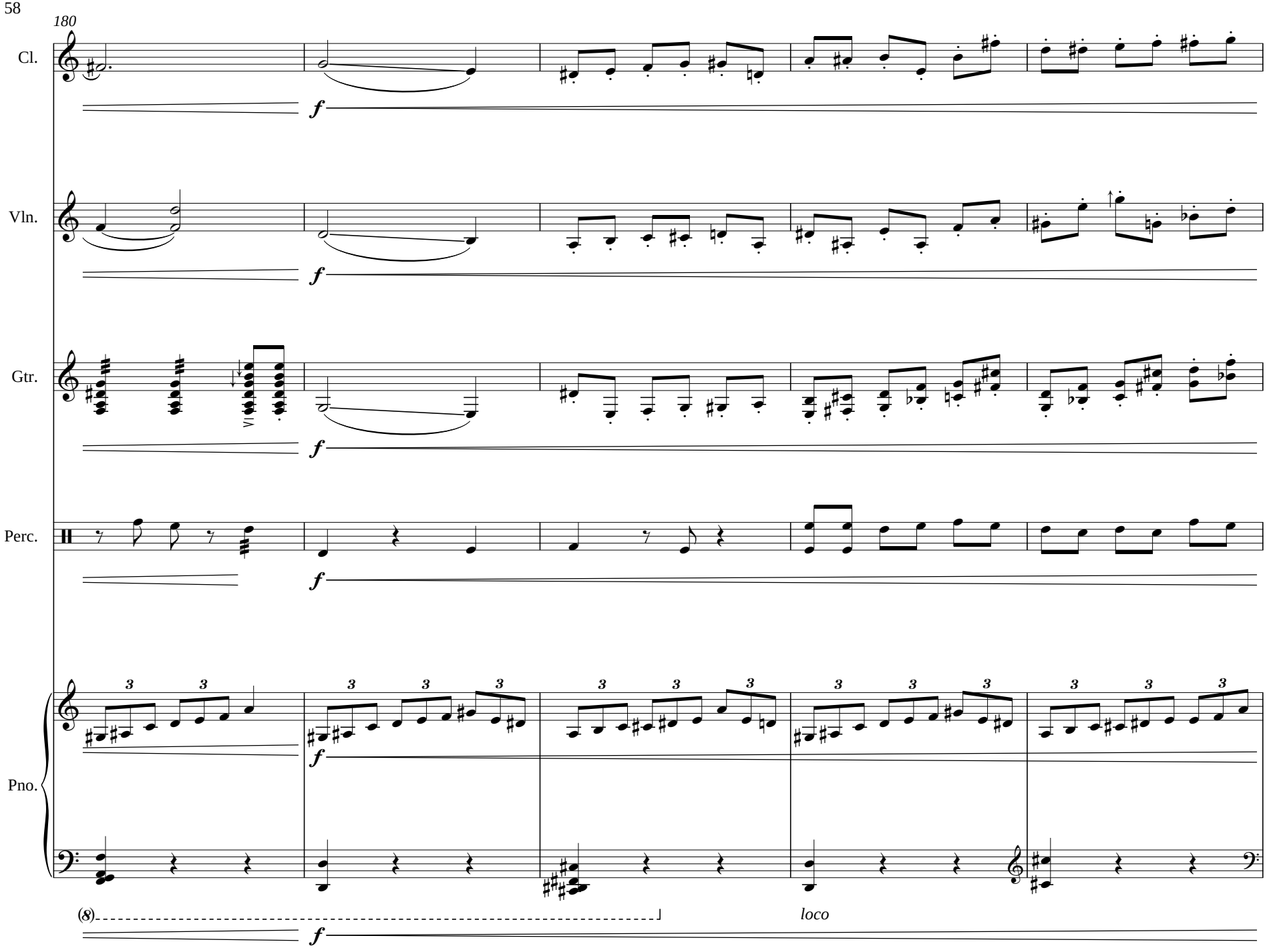
8va


156
Cl.
Vln.
Gtr.
Perc.
Pno.
(8)
8va


162
tr
Cl.
Vln.
Gtr.
Perc.
(8)
15ma
mp
Pno.
(8)
mp


II.iv
168
Cl.
Vln.
Gtr.
Perc.
Pno.
mf
ff
f
p
8va
8vb
tr
5
loco


174
Cl.
Vln.
Gtr.
Perc.
Pno.
f
mp
(8)
loco
8vb
tr


180
Cl.
Vln.
Gtr.
Perc.
Pno.
f
(8)
loco

**KK.iv**

185

Cl.

Vln.

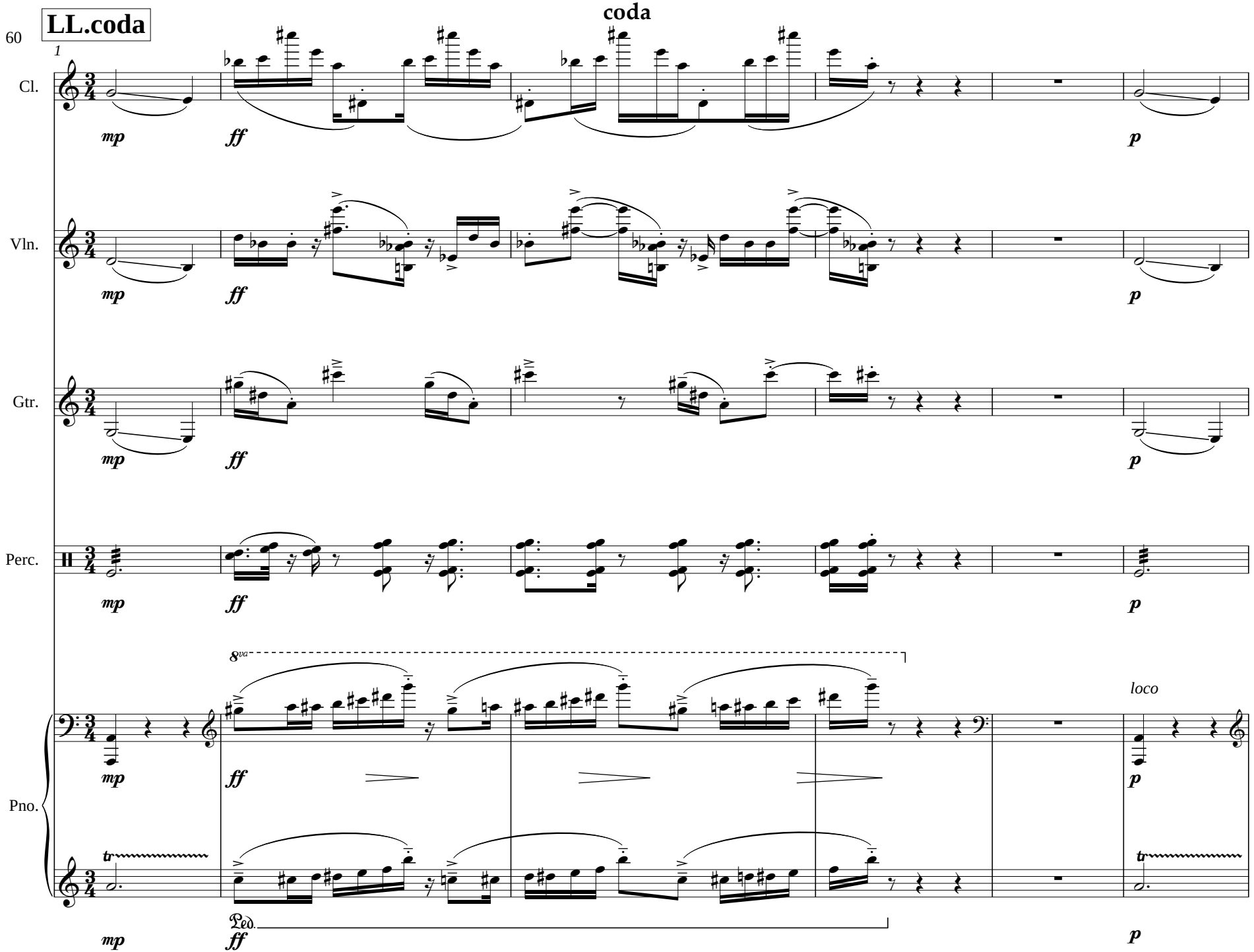
Gtr.

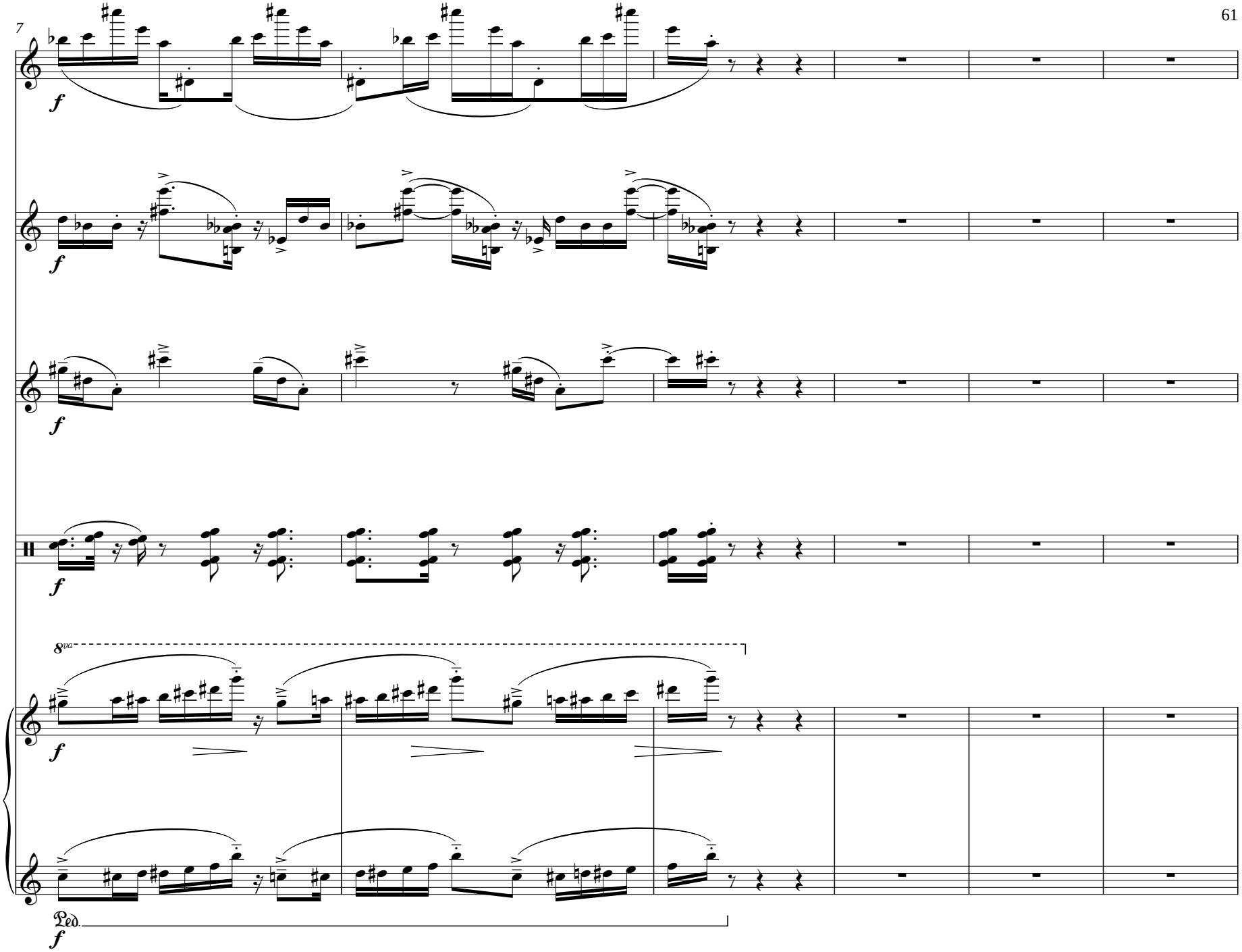
Perc.

Pno.

*ff* *mp*

tr


LL.coda
coda
60
1
Cl.
Vln.
Gtr.
Perc.
Pno.
mp
ff
p
8va
loco
tr
Ped.


7
Cl.
Vln.
Gtr.
Perc.
8va
Pno.
Ped.

**MM.coda**

*poco meno mosso*

62

13

Cl.

*mp*

Vln.

*mp*

Gtr.

*mp*

Perc.

*mp*

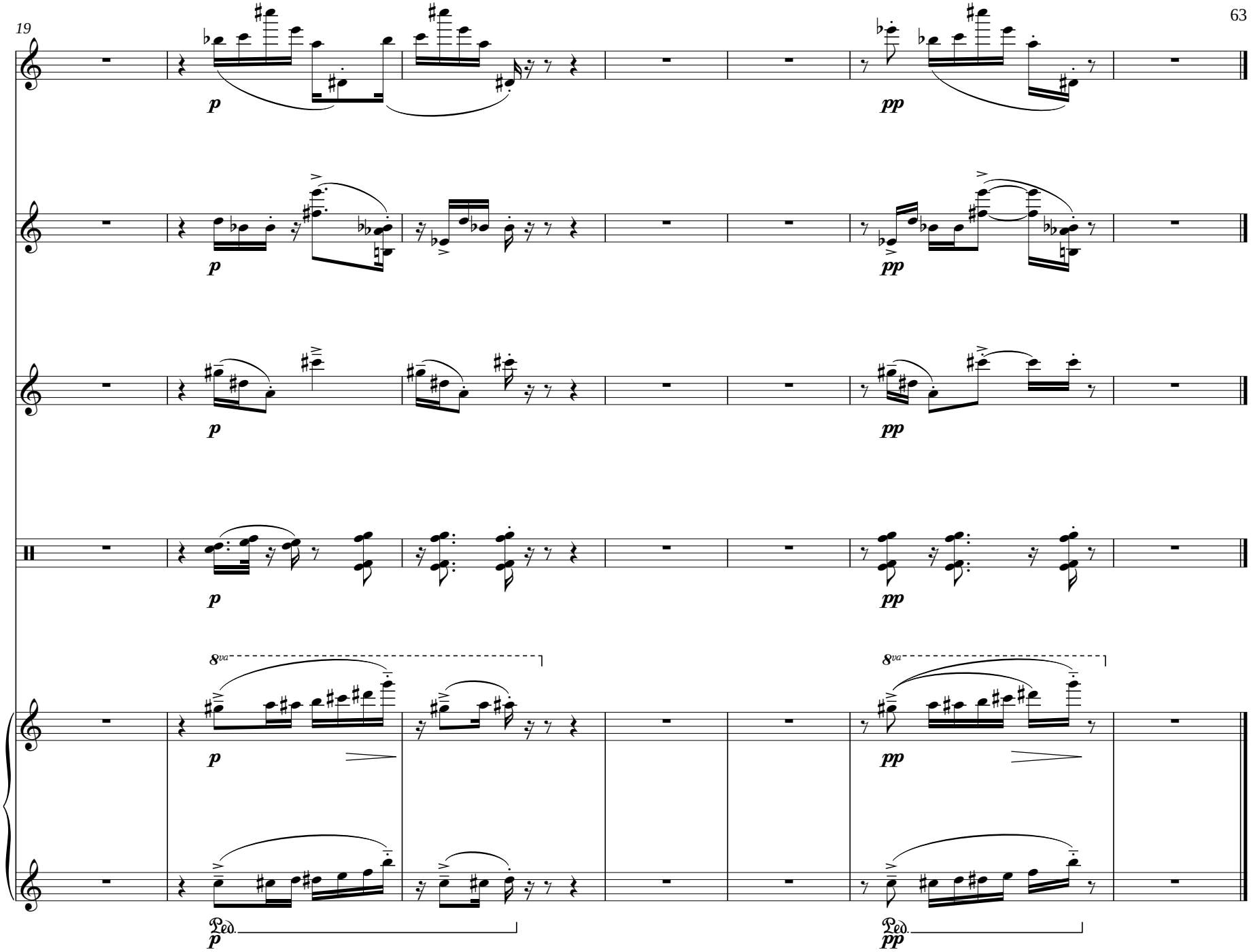
8va

Pno.

*mp*

Ped.

*mp*


19
Cl.
Vln.
Gtr.
Perc.
Pno.
p
pp
8va
Ped.