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**Title**

Courtship Dance of the Jungftak

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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

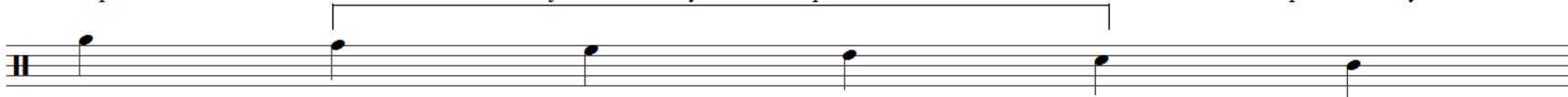
arrows are actual accidentals, not modifiers signaling the pitch should be raised or lowered. Where these accidentals follow a flat or sharp on the same written pitch, the arrow may precede a natural sign, for additional clarity.

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:

Dry, trashy metal or pile of metal	Four cans or four other similar dry metal objects that clearly descend in pitch	Resonant metal with a lower pitch than any other metal
		
Very large tambourine or other large frame drum with jingles	Tall, deep field drum, ideally with a natural skin and rope tension (snares always on)	Concert bass drum or frame drum significantly lower than tambourine
		

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

84 <♩<112

Clarinet in B♭

*f*

144 <♩<208

Violin

*f*

112 <♩<144

Guitar

*f*

*mp*

Prepare entrance at B.ii

Prepare entrance at A.i, cued by percussion

Prepare entrance after B.i

J=144

Percussion

*f*

*p*

*f*

Continue to A.i in time - cue violin

69 <♩<84

Piano

*mf*

*8va*

*f*

*ped.*

*mf*

*mf*

Prepare entrance at B.ii

8

**A.i**

i

*f*

*mf*

**Vln.**  $\text{3/4}$

**Perc.**  $\text{H } \frac{3}{4}$

**B.i**

**Vln.**  $\text{2/4}$

*f*

*mp*

*mf*

**Gtr.**  $\text{2/4}$

**Perc.**  $\text{H } \frac{2}{4}$

*f*

*p*

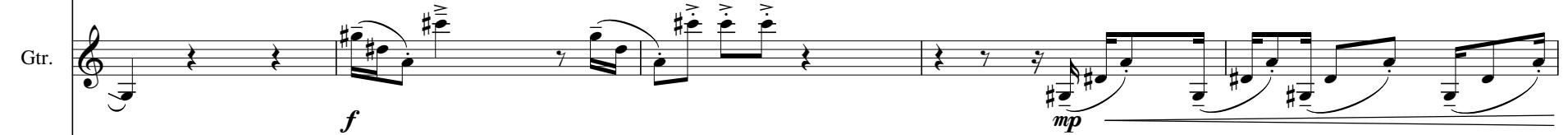
*mp*

*mf*

These two strikes set the tempo for B.ii

16

Vln. 

Gtr. 

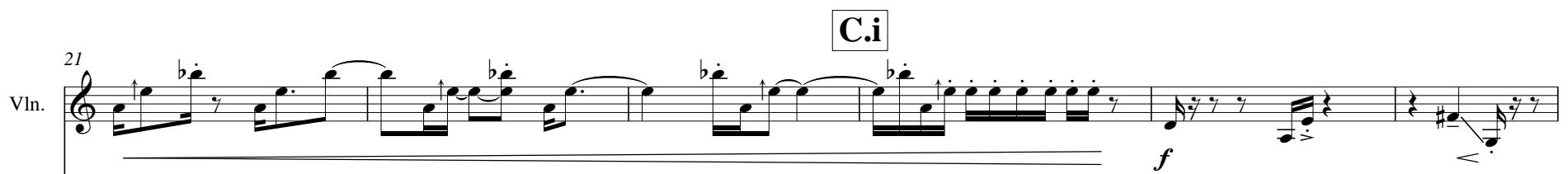
Perc. 

Prepare entrance at C.ii



**C.i**

21

Vln. 

Gtr. 

10

27

Vln.

Gtr.

*rasgueado  
(sempre)*

*mf*      *mp*

*mf*      *mp*

*3*      *5*



33

Vln.

Gtr.

*mf*

*mp*

*f*

*mf*

39

Vln. *f*

Gtr. *mf*

D.i

45

Vln. *mf* *f* *mp*

Gtr. *f*

50

Vln.

Gtr.

Violin and guitar music score. The score consists of three staves. Staff 1 (Violin) starts at measure 39 with a dynamic *f*, followed by *mf*, *f=p*, and *mf*. It ends with a fermata and a box labeled "D.i". Staff 2 (Guitar) starts at measure 45 with a dynamic *mf*, followed by *f*, and *mp*. Staff 3 (Violin) starts at measure 50 with a dynamic *f*. Measures 39 and 45 are in 8/8 time, while measure 50 is in 5/8 time. The score includes various note heads, stems, and bar lines.

12

E.i

12

Vln.

Musical score for page 55, section E.I. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and a 5/8 time signature. The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef. The music includes various note heads, stems, and bar lines. A dynamic marking 'f' is shown below the bottom staff, and a dynamic marking 'mf' is shown at the end of the score.

f<

*mf* ——————

Gtr.

Gtr.

8

mp

*mf*

•  
*mp*

*mf* —————



Vln.

Musical score for piano, page 10, system 61. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music begins with a dynamic of *mf*. It features a series of eighth-note patterns, some with grace notes, followed by sixteenth-note patterns. The key signature changes to one flat at the end of the measure. The dynamic changes to *f* for the next measure. The key signature changes back to one sharp at the end of the measure. The dynamic changes to *mf* for the next measure. The key signature changes to one flat at the end of the measure. The dynamic changes to *mf* for the final measure.

mf

1

m  
b

mf

Gtr.

8

*mf*

66

Vln.

Gtr.

*f* = *p*

*mf*

13

Violin and guitar parts. Measure 66 starts with a forte dynamic (*f*) followed by a piano dynamic (*p*). Measure 13 begins with a mezzo-forte dynamic (*mf*).

Gtr.

*f*

*mf*

*mf*

Violin and guitar parts. Measures 66-13 continue with eighth-note patterns for the violin and sixteenth-note patterns for the guitar, with dynamics marked as forte, mezzo-forte, and mezzo-forte.

71

Vln.

Violin part. Measure 71 shows eighth-note patterns with slurs and grace notes.

Gtr.

Prepare entrance at G.iii

Violin and guitar parts. Measure 71 shows the violin resting while the guitar plays sixteenth-note patterns. A box indicates 'Prepare entrance at G.iii'.

75

Vln.

Prepare entrance at H.iii

Violin part. Measure 75 shows eighth-note patterns. A box indicates 'Prepare entrance at H.iii'.

**B.ii**

ii

14

♩ = 72

Cl. *f*

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

Pno. *f*

*loco*

*f*

*8vb*

||



Cl. *mf*

Pno. *mf*

*8vb*

*mf*

||

## C.ii

10

Cl.  $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \end{array}$   $f$   $\begin{array}{c} \text{5/4 time} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{v.v.} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

Perc.  $\begin{array}{c} \text{H clef} \\ \text{3/4 time} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

Pno.  $\begin{array}{c} \text{Pno clef} \\ \text{3/4 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

$\begin{array}{c} \text{3/4 time} \\ \text{(8) f} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

$=$   $=$

16

Cl.  $\begin{array}{c} \text{G clef} \\ \text{2/4 time} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{v.v.} \end{array}$   $\begin{array}{c} \text{16/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

Perc.  $\begin{array}{c} \text{H clef} \\ \text{2/4 time} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{mp} \end{array}$   $\begin{array}{c} \text{16/16 time} \\ \text{mf} \end{array}$   $\begin{array}{c} \text{9/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

Pno.  $\begin{array}{c} \text{Pno clef} \\ \text{2/4 time} \\ \text{mp} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{v.v.} \end{array}$   $\begin{array}{c} \text{16/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/16 time} \\ \text{loco} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

$\begin{array}{c} \text{2/4 time} \\ \text{(8) mp} \end{array}$   $\begin{array}{c} \text{5/4 time} \\ \text{v.v.} \end{array}$   $\begin{array}{c} \text{16/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{9/16 time} \\ \text{f} \end{array}$   $\begin{array}{c} \text{3/4 time} \\ \text{f} \end{array}$

20

*tr.*

Cl. 

Perc. 

Pno. 



## D.ii

24

Cl. 

Perc. 

Pno. 



(8) *loco*  *loco*  *loco*  *loco*  *loco*  *loco*

## E.ii

17

29

Cl.

Perc.

Pno.

*8vb* loco      *8vb* loco      *8vb* loco

*p*

====

34

Cl.

Perc.

Pno.

*mf*      *pp*      *pp*      *pp*

*f* *p*      *f* *p*

*8vb* loco      *8vb* loco      *8vb*

38

Cl.

Perc.

Pno.

*mp*      *mf*      *p*      *pp*

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

*loco*      *8vb*      *loco*      *8vb*

Prepare  
entrance  
at G.iii

42

Cl.

Perc.

Pno.

*pp*      *pp*      *f*      *p*      *f*

*p*

*loco*

F.ii

Prepare entrance at H.iii

G.ii

19

Perc.

Pno.

mp

p

*p*

8<sup>vb</sup>

*loco*

2

2

Pno.

H.iI

56

1

**I.ii**

65

Pno.

**J.ii**

(8)

74

Pno.

*8va*

1 15<sup>ma</sup> - 1

K.ii

1

1

Prepare entrance at R.iv

BLANK

**G.iii**

22

*t*.....

Cl.  $\begin{array}{c} \text{G} \\ \text{8} \end{array}$   $\text{d} \text{d}$   $\text{d} \text{d}$   $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

*p* *p* *mp*

Gtr.  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

*p* *p* *mp*

iii

**H.iii**

8

Cl.  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

*mp* < *f*

Vln. -  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

Gtr.  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

Perc. -  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....  $\text{tr}$ .....

Musical score for Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Percussion (Perc.). The score consists of two systems of music.

**System 1 (Measures 15-21):**

- Clarinet (Cl.):** Starts with a rest, then enters with eighth-note pairs. Dynamics:  $p$ ,  $mp$ .
- Violin (Vln.):** Playing sixteenth-note patterns. Measures 15-16:  $p$ . Measures 17-21:  $mp$ .
- Guitar (Gtr.):** Playing sixteenth-note patterns. Measures 15-16:  $p$ . Measures 17-21:  $mp$ .
- Percussion (Perc.):** Playing eighth-note pairs. Measures 15-21:  $p$ ,  $mp$ .

**System 2 (Measures 22-28):**

- Clarinet (Cl.):** Playing sixteenth-note patterns. Dynamics:  $f$ ,  $mp$ .
- Violin (Vln.):** Playing sixteenth-note patterns. Dynamics:  $mp$ ,  $f$ .
- Guitar (Gtr.):** Playing sixteenth-note patterns. Dynamics:  $f$ .
- Percussion (Perc.):** Playing eighth-note pairs. Dynamics:  $mp$ ,  $f$ .

I.iii

24

27 tr.....

*tr*~~~~~

Musical score for Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Percussion (Perc.). The score consists of four staves. The Clarinet staff starts with a dynamic *p*, followed by a melodic line with grace notes and a dynamic *mp*. The Violin and Guitar staves begin with trills over five strings, indicated by "tr." and the number "5". The Percussion staff features sustained notes with grace notes. The measures transition through various time signatures: 5/8, 3/4, and 2/4.

J.iii

Musical score for orchestra and piano, page 33, measures 1-4. The score consists of four systems of music. The top system features three staves: two woodwind staves (oboes and bassoon) and a piano staff. The middle system features two staves: two woodwind staves (clarinets). The bottom system features one staff for the piano. Measure 1 starts with a forte dynamic (f) in 2/4 time. Measure 2 starts with a forte dynamic (f) in 2/4 time. Measure 3 starts with a forte dynamic (f) in 2/4 time. Measure 4 starts with a piano dynamic (mf) in 2/4 time.

39

Cl. *f*

Vln. *f*

Gtr. *f*

Perc. *f*

**K.iii**

44

Cl. *f*

Vln. *f*

Gtr. *f*

Perc. *f*

tr..... tr..... tr.....

ff

tr..... 5 tr..... 5 tr..... 5

ff

tr..... 5 tr..... 5 tr..... 5

ff

ff

26

**L.iii**

50

Cl.      

Vln.      

Gtr.      

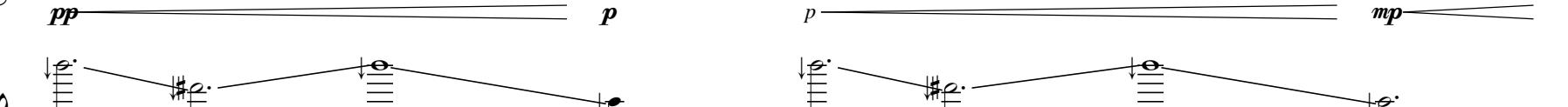
Perc.      

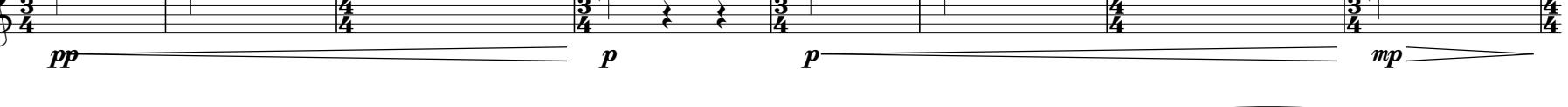
**M.iii**

57

Cl.      

Vln.      

Gtr.      

Perc.      

**N.iii**

27

65

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

Vln. *mp* *p*

Gtr. *mf* *mp* *mf* *mp*

**O.iii**

73

Cl. *p* *mp* *mp*

Vln. *n* *mp* *mp*

Gtr. *p* *mp* *mp*

Harmonic Gliss

28

**P.iii**

83

Cl. *mf*      *p*      *mp*

Vln. *mf*      *p*      *mp*

Gtr. *mf*      *mf*      *mp*

Perc. *mp*

**Q.iii**

91

Cl. *mf*      *mp*      *ff*

Vln. *mf*      *mp*      *ff*

Gtr. *mf*      *mp*      *ff*

Perc. *ff*

**R.iii**

95

Cl. Vln. Gtr. Perc.

**S.iii**

102

Cl. Vln. Gtr. Perc.

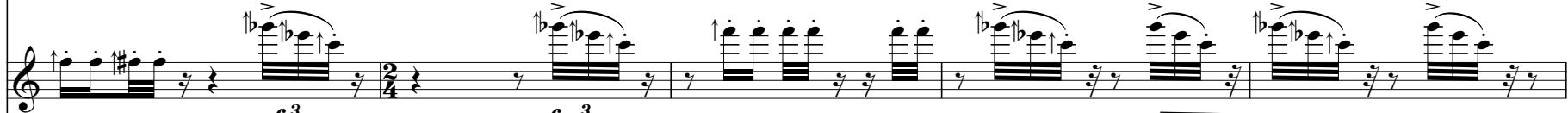
**T.iii**

Continue this roll into T.iv

30

107

Cl. 

Vln. 

Gtr. 



112

Cl. 

Vln. 

Gtr. 

**U.iii**

tr.....







## V.iii

118

Cl.

Vln.

Gtr.



124

W.iii

Prepare entrance at X.iv

Cl.

Vln.

Gtr.

32

127 Vln. Gtr.

*f*

*f*

X.iii

131 Vln. Gtr.

*mp*

*mp*

*mf*

136 Vln. Gtr.

*mf*

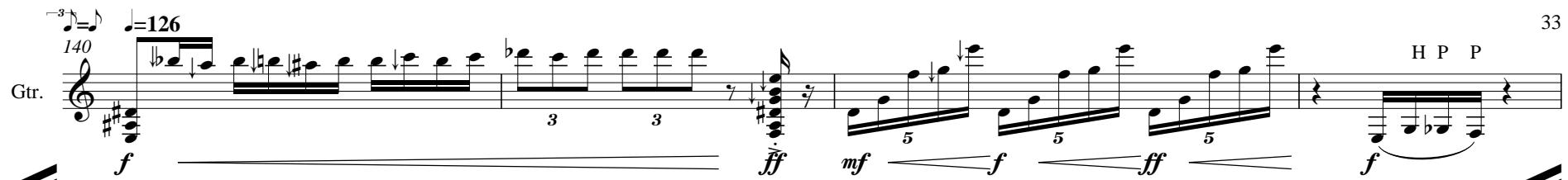
*mp*

3 6 6 6

Prepare entrance at Z.iv

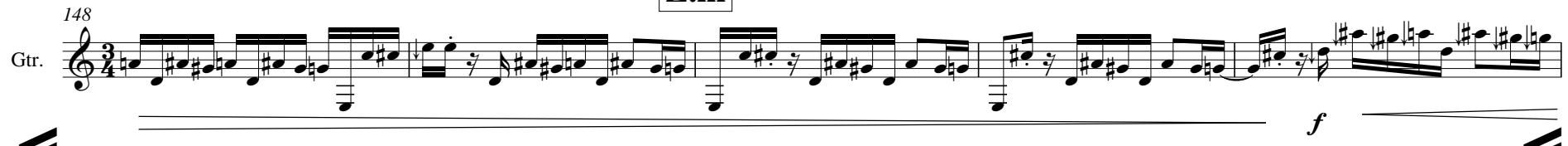
**Y.iii**

33

Gtr. 

Gtr. 

**Z.iii**

Gtr. 

**AA.iii**

Gtr. 

Gtr. 

Gtr. 

This must  
connect directly  
into CC.iv!

**BB.iii**

4 times total

4 times total

6 times total

6 times total

4:3

34

**R.iv**

**Perc.**

**Pno.**

**iv**

**S.iv**

Sustaining from S.iii

$\text{♩} = 63$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{3}{4}$

*loco*

*mp*

*mp*

*loco*

*mp*

*mp*

*loco*

*mp*

*mp*

*8va*

*5*

*8va*

*5*

*8va*

*5*

*8vb*

*mp*

A musical score page featuring two staves. The top staff is for Percussion (Perc.) and the bottom staff is for Piano (Pno.). The score is labeled "T.iv" in a box at the top left. The page number "9" is located above the Percussion staff. The music consists of several measures. The Percussion part starts with eighth-note patterns in 3/4 time, followed by a measure in 3/8 time with vertical bars, then 2/4 time, and another 3/8 time with vertical bars. The Piano part follows a similar pattern with measure changes and vertical bar markings. The score includes dynamic markings like "loco" and "8va" (octave up) with dashed arrows indicating shifts between staves. Measure numbers are present below the piano staff.

**U.iv**

16

poco rit.

35

Perc.

Pno.

*8va* - *loco*

*8va* - *loco*

*8va* - *loco*

*damp*

*damp*

**V.iv**23  $\text{d} = 52$ 

Perc.

*ff*      *f*      *mf*

*ff*      *f*      *mf*

Pno.

*ff*

*ff*      *f*      *mf*

*8vb*

*8va* - *loco*

**W.iv**

36

30

Perc.

*8va* *loco*

Pno.

*f*

*mf*

*tr*

*5*

*8vb*

X.iv

35

Cl.

*f* *mp*

Perc.

*8va*

*tr*

*5*

*8va*

*tr*

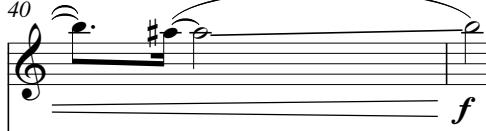
*5*

*loc*

*ped.*

(8)

40

Cl. 

Perc. 

Pno. 

45

Cl. 

Perc. 

Pno. 

*loco*

*mf*

*8vb*

*tr*

*ff*

*8va*

*loco*

*f*

*8va*

*loco*

(8)

## Y.iv

50

Cl.

Perc.

Pno. *mf*

*tr* ~~~~~

*p*

*8va* -----

*tr* ~~~~~

*5*      *5*

*tr* ~~~~~

*5*      *5*

*8vb* -----

Cl.

Perc. *mp* <sup>3</sup>

*tr* ~~~~~

*p*

*mp* <sup>3</sup>

(8) -----

*loc*

*ped.*

60

Cl.

*f*

*tr*~~~~~

39

*tr*~~~~~

vi

Perc.

*p* << <<

*mp* << <<

Pno.

*mf*

*8vb* ----- J

*loco*

*p*

*loco*

40

**Z.iv**

66

Cl.

*f*

Vln.

*f*

Perc.

*f*

Pno.

*mf*

*8vb*

**AA.iv**

72 41

Cl. *tr.* *mf*

Vln.

Perc. *p*

Pno. *loco* *8vb*

The musical score consists of four staves. The top staff is for Clarinet (Cl.), the second for Violin (Vln.), the third for Percussion (Perc.), and the bottom staff is for Piano (Pno.). The score begins at measure 72 and ends at measure 41. The Clarinet and Violin play eighth-note patterns with grace notes and slurs. The Percussion part features eighth-note patterns with dynamic markings. The Piano part has sixteenth-note patterns with measure numbers 3 and 5 above the notes. The score concludes with a dynamic marking of *p* and a piano-vibrato symbol (*8vb*). A brace groups the two piano staves. The first piano staff starts with a treble clef and the second with a bass clef.

**BB.iv**

78

Cl.

Vln.

Perc.

Pno.

*p*      *p*      *p*      *mp*

*w*      *8vb*

This musical score page is labeled '42' at the top left and 'BB.iv' in a box at the top right. The score consists of four staves: Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Piano (Pno.). The Clarinet and Violin staves begin with eighth-note patterns. The Violin staff includes dynamic markings 'mf' and 'tr' (trill) above specific notes. The Percussion staff shows a rhythmic pattern with dynamic markings 'p', 'p', and 'mp'. The Piano staff features a treble clef with a sharp sign, a bass clef with a double sharp sign, and a dynamic marking 'mp'. Performance instructions 'w' and '8vb' are placed below the piano staff. Measure numbers '78' are positioned above the first two staves. Measures are separated by vertical bar lines, and measures 78 through 82 are indicated by a dashed horizontal line at the bottom.

84

Cl.

Vln.

Perc.

Pno.

**CC.iv**

Gtr.

Perc.

DD.iv

100

Musical score for Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Percussion (Perc.). The score consists of four staves. The Clarinet and Violin play eighth-note patterns with grace notes and slurs. The Guitar plays sixteenth-note patterns with vertical bar markings. The Percussion part includes various rhythmic patterns like eighth-note pairs and sixteenth-note figures.

105

Cl.

Vln.

Gtr.

Perc.

Pno.

This musical score page contains five staves. The top three staves are active, while the bottom two are mostly silent. Measure 105 begins with the Clarinet (Cl.) and Violin (Vln.) playing eighth-note patterns with grace notes and slurs. The Guitar (Gtr.) also has a prominent part with sixteenth-note figures. The Percussion (Perc.) part consists of a continuous eighth-note pattern. Measure 106 continues with the same instruments and patterns, with the Clarinet and Violin maintaining their eighth-note figures and the Percussion continuing its eighth-note pattern. The Piano (Pno.) part remains mostly silent throughout both measures.

## EE.iv

110

Cl.

Vln.

Gtr.

Perc.

Pno.

*f*

*f*

*mf*

*f*

*mf*

*p*

*p* 8<sup>vb</sup>— loco 8<sup>vb</sup>— loco 8<sup>vb</sup>— loco 8<sup>vb</sup>— loco

This musical score page is labeled '46' at the top left and 'EE.iv' at the top right. The tempo is marked '110'. The score consists of five staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), Percussion (Perc.), and Piano (Pno.). The Clarinet and Violin staves begin with rests followed by eighth-note patterns. The Guitar and Percussion staves feature rhythmic patterns with various dynamics: 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). The Piano staff shows a sustained bass note with a dynamic arc, followed by a series of eighth-note chords. Performance instructions like 'loco' (locally) are indicated below the piano staff.

116

Cl.

Vln.

Gtr.

Perc.

Pno.

*8<sup>vb</sup>* loco      *8<sup>vb</sup>* loco      *8<sup>vb</sup>* loco      *8<sup>vb</sup>*

Musical score for orchestra and piano, page 121. The score includes parts for Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), Percussion (Perc.), and Piano (Pno.). The piano part features two staves, both marked with *p*. The score consists of five systems of music. The first system shows the Clarinet and Violin playing eighth-note patterns. The second system shows the Violin continuing its pattern. The third system shows the Violin and the Piano's bass staff. The fourth system shows the Violin and the Piano's bass staff. The fifth system shows the Violin and the Piano's bass staff.

FF.iv

49

Musical score for Clarinet (Cl.) at measure 126. The score shows a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F#5, G5, and H5. The key signature changes from one sharp to two sharps. Measure 126 ends with a fermata over the last note. Measure 127 begins with a note on H5.

A musical score for Violin (Vln.) on a single staff. The staff begins with a long note followed by a grace note. This pattern repeats three times, each time with a different starting pitch. The notes are connected by slurs, and there are vertical arrows above some of the notes indicating performance technique.

Musical score for Gtr. (Guitar) in treble clef, key of A major (two sharps). The score consists of six measures. Measure 1: Open strings (A, D, G) followed by a grace note (F#) before the first beat. Measure 2: Grace note (E) before the first beat, followed by a sixteenth-note pattern. Measure 3: Grace note (D) before the first beat, followed by a sixteenth-note pattern. Measure 4: Grace note (C) before the first beat, followed by a sixteenth-note pattern. Measure 5: Dynamic **f** (fortissimo) indicated. Measure 6: Grace note (B) before the first beat, followed by a sixteenth-note pattern.

A musical score for Percussion 1. The staff begins with a forte dynamic (f). The rhythm consists of eighth-note pairs followed by eighth-note triplets, with occasional eighth-note single notes and rests. The score ends with a sixteenth-note cluster.

Pno.

*loco*

*8<sup>vb</sup>* \_ loco

**8** *vb* -----|      *loco*

50

132

Cl. *tr~~~~~* *mp* *tr~~~~~* *mf*

Vln. *mp* *tr~~~~~* *b* *b* *tr~~~~~*

Gtr. *tr~~~~~* *mp*

Perc. *p* *p* *p* *p*

Pno. *p* *p* *8vb*

## GG.iv

51

138

Cl.

Vln.

Gtr.

Perc.

Pno.

*loco*

This musical score page contains five staves of music for orchestra and piano. The top four staves represent the orchestra: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Percussion (Perc.). The bottom staff represents the piano (Pno.). Measure 138 begins with sustained notes from all instruments. The Clarinet has six sustained notes with grace notes. The Violin has four sustained notes with grace notes. The Guitar has four sustained notes with grace notes. The Percussion has four sustained notes. The piano staff shows harmonic changes between measures, starting in E major and moving through various keys including A major, D major, G major, and C major. Measure 138 ends with dynamic markings *mf*, *tr* (trill), and *f*. Measure 139 begins with dynamic *f*. The piano staff concludes with a dynamic marking *f* and a performance instruction *loco*.

Cl.

Vln.

Gtr.

Perc.

Pno.

The musical score page 52, measure 144, features five staves. The Clarinet (Cl.) staff shows eighth-note patterns with grace notes. The Violin (Vln.) staff features sixteenth-note patterns with sustained notes. The Guitar (Gtr.) staff shows rhythmic patterns with grace notes. The Percussion (Perc.) staff consists of eighth-note patterns. The Piano (Pno.) staff at the bottom has two staves; the top staff uses a treble clef and the bottom staff uses a bass clef, both in common time. Measure 144 begins with a key signature of three sharps.

HH.iv

53

150

A musical score for Clarinet (Cl.) on a single staff. The key signature is A major (no sharps or flats). The time signature is common time. Measure 11 starts with a eighth note followed by a sixteenth note, then a eighth note tied to a sixteenth note. Measure 12 starts with a eighth note followed by a sixteenth note, then a eighth note tied to a sixteenth note.

Musical score for Violin (Vln.) showing measures 11-12. The score consists of two staves. The first staff begins with a sixteenth-note rest followed by a sixteenth-note B. The second staff begins with a sixteenth-note A. Measures 11 and 12 feature eighth-note patterns with grace notes and slurs.

A musical score for guitar (Gtr.) in treble clef. The score consists of two staves of music. The first staff begins with a sixteenth-note grace note followed by a eighth-note, a sixteenth-note, and a sixteenth-note grace note. The second staff begins with a sixteenth-note grace note followed by a eighth-note, a sixteenth-note, and a sixteenth-note grace note. Both staves feature slurs and grace notes throughout the measures.

A musical score for Percussion 1, featuring ten staves of music. The first staff begins with a forte dynamic (F) and consists of eighth-note pairs. The second staff starts with a sixteenth-note pattern. The third staff features eighth-note pairs with a fermata over the second note. The fourth staff contains eighth-note pairs. The fifth staff has eighth-note pairs. The sixth staff includes eighth-note pairs. The seventh staff shows eighth-note pairs. The eighth staff has eighth-note pairs. The ninth staff consists of eighth-note pairs. The tenth staff concludes with eighth-note pairs.

A musical score for piano, spanning two staves. The top staff, labeled "Pno.", begins with a treble clef, four flats, and a bass clef. It features a series of chords and sustained notes. The bottom staff begins with a treble clef and one sharp. It also features a series of chords and sustained notes. The music consists of ten measures, separated by vertical bar lines. The first measure contains three chords. The second measure contains three chords. The third measure contains three chords. The fourth measure contains three chords. The fifth measure contains three chords. The sixth measure contains three chords. The seventh measure contains three chords. The eighth measure contains three chords. The ninth measure contains three chords. The tenth measure contains three chords. The score concludes with a dynamic instruction "8va" followed by a dashed line.

Cl.

Vln.

Gtr.

Perc.

(8)

Pno.

8va

162 *tr* ~~~~~

Cl.

Vln.

Gtr.

Perc.

(8) *15ma*

*mp*

Pno.

(8) *mp*

**II.iv**

56

168

Cl. *mf* *ff*

Vln. *mf* *f*

Gtr. *mf* *f*

Perc. *mf* *p* *f*

Pno. { *mf* *tr* *5* *tr* *5* *tr* *5* *tr* *5* *loc* *f*

*8va*

*8vb*

**JJ.iv**

174

Cl. *tr* *f* *mp*

Vln. *mp*

Gtr. *mp*

Perc.

(8) *tr* *5* *tr* *5* *tr* *5* *tr* *3* *3* *3* *3* *loco* *loco* *8vb* *8vb*

Pno. { *mp*

Cl.

Vln.

Gtr.

Perc.

Pno.

(8) *loco*

This musical score page contains five staves. The top four staves are for Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Percussion (Perc.). Each of these staves begins with a dynamic marking of *f*. The tempo is indicated as 180. The bottom staff is for the Piano (Pno.), which has two staves: a treble clef staff and a bass clef staff. The piano staff also features measure numbers 3 above the staves. A brace groups the two piano staves. The score concludes with a measure number (8) followed by a dashed line, and the instruction *loco* (locally). The piano staff ends with a dynamic marking of *f*.

**KK.iv**

59

185

This musical score page contains five staves of music for orchestra and piano. The instruments are: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), Percussion (Perc.), and Piano (Pno.). The score is in common time. Measure 185 starts with a dynamic of ***ff***. The Clarinet has a sustained note with a grace note, followed by eighth-note pairs. The Violin and Guitar follow with similar patterns. The Percussion and Piano provide harmonic support. Measures 186-187 continue with eighth-note pairs and sustained notes. Measures 188-189 show a transition with sustained notes and grace notes. Measure 190 concludes with a dynamic of ***ff*** for the Piano and ***mp*** for the other instruments. The piano part includes trill markings and bassline notes.

Cl. ***ff***

Vln. ***ff***

Gtr. ***ff***

Perc. ***ff***

Pno. ***ff***

*tr*

***mp***

***ff***

***mp***

60

**LL.coda**

Cl.

*mp ff*

**coda**

*p*

Vln.

*mp ff*

*p*

Gtr.

*mp ff*

*p*

Perc.

*mp ff*

*p*

Pno.

*mp ff*

*8va*

*tr*

*ff*

*ped.*

*loco*

*p*

*tr*

*p*

7

Cl. *f*

Vln. *f*

Gtr. *f*

Perc. *f*

Pno. *f*

*8va*

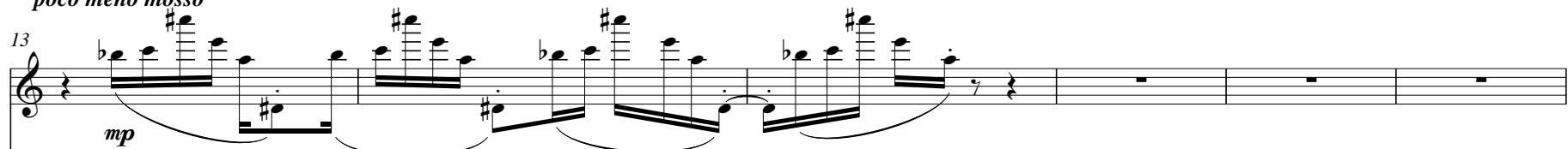
*Ped.* *f*

This musical score page contains five staves of music. The top three staves represent the orchestra: Clarinet (Cl.), Violin (Vln.), and Guitar (Gtr.). The bottom two staves represent the piano: Percussion (Perc.) and Piano (Pno.). The piano staff is further divided into two systems by a brace. Measure 7 begins with a forte dynamic (f) for all instruments. Measures 8 and 9 feature sustained notes with grace notes and slurs. Measure 10 starts with a dynamic change and sustained notes. Measures 11 and 12 show eighth-note patterns with grace notes. Measure 13 concludes with a dynamic change and sustained notes. The piano part includes pedal markings (Ped.) and dynamics (f).

**MM.coda***poco meno mosso*

62

Cl.



Vln.



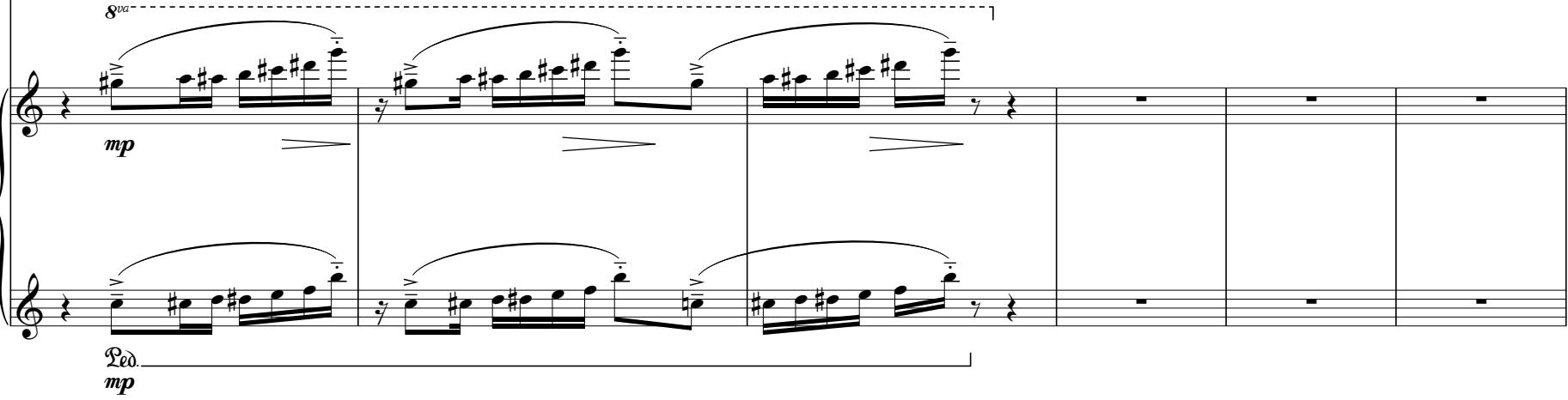
Gtr.



Perc.



Pno.



Musical score for orchestra and piano, measures 19-63.

The score consists of five staves:

- Cl.**: Clarinet part. Dynamics: *p*, *pp*.
- Vln.**: Violin part. Dynamics: *p*, *pp*.
- Gtr.**: Guitar part. Dynamics: *p*, *pp*.
- Perc.**: Percussion part. Dynamics: *p*, *pp*.
- Pno.**: Piano part. Dynamics: *p*, *pp*. The piano part includes dynamic markings *p*, *pp*, *8va*, and *Ped.*

Measure numbers 19, 63, and measure endings are indicated at the top of the page.