

MARRYING MUSIC

Alden Jenks

Lively ♩. = 84-90

Piano I

f poco staccato, secco

mf R.H.

mf

very light pedal with each figure

senza ped. light ped. senza ped.

Piano 2

A little slower ♩. = 104-112

I

f

light ped.

Ped.

light ped.

ff

II

A little slower ♩. = 104-112

ff violent, crude

non legato

light ped.

Ped.

light ped.

ff

A Tempo I (♩. = 84-90)

I

mf *sf* *f* *mf* *sf*

$\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped. sim. senza ped. Ped. Ped. Ped. senza ped.

II

A Tempo I (♩. = 84-90)

f

* (pedal off)

Ped. Ped. Ped. Ped. sim.

20

non legato *p* *ff* *f*

Ped. *Ped. sempre*

B

f

Ped. sempre

26

8va *sf* *ff* *sf*

Ped. **!*

Ped. sempre

sf

Ped.

32

p sub. *cresc.*

Ped. sempre

mp *cresc.*

Ped. each figure

Faster ♩ = 138

35

I *ff* *ff* *f*

II *ff* *f* *sf* *sf* *sf* *f*

Ped. **!* *non legato, violent* *Ped.*

40

I *mp* *sf* *sf* *ff*

II *mp* *sf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

45

I *f*

II *mf*

poco breve *poco breve* *poco breve* *poco breve*

Ped.

49

I *dim.* *p* *una corda*

II *dim.* *p* *una corda*

I = II

Ped. sempre

53

I *p* *una corda*

II *p* *una corda*

I = II

Ped.

58

I *p*

II *molto legato* *sim.*

Ped. sempre

64

I

II

D

pp murmuring

D

murmuring

pp

Blend sounds together completely

69

I

II

pp

murmuring

pp

71

I

II

73

I

II

75

poco rit. **E** *a tempo*

p spidery

L.H. legatissimo quasi senza Ped. a tempo

I

II

77

p spidery

very light pedal

I

II

79

First system of music, measures 79-82. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of three sharps (F#, C#, G#). Staff II has a bass clef and the same key signature. The music features complex melodic lines with many slurs and ties.

83

Second system of music, measures 83-85. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. The music continues with complex melodic lines. Performance markings include *poco cresc.* and *poco rall.* in both staves.

86

Third system of music, measures 86-90. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. The music continues with complex melodic lines. Performance markings include **F** *a tempo*, *p poco a poco cresc. sotto voce*, *tre corde a tempo*, **I+**, and *p poco a poco cresc. tre corde*.

91

I

II

cresc. sempre

L.H. in rilievo

97

I

II

poco f ma
cresc. sempre

II+

I = II

103

I

II

I+

Slower, heavily, non legato

G ♩ = 84-90

108

I

II

G Slower, heavily, non legato
♩ = 84-90

8va

8vb

fff

very plainly - almost as though one were picking out a tune with one finger. "Poker-faced."

113

I

II

I = II

poco breve ♩ = 102

mp

ff

f

senza ped.

senza ped.

very plainly - almost as though one were picking out a tune with one finger. "Poker-faced."

118

I

II

mp

legato

16

122

128

H

legato sempre

133

poco rit. **Slower** ♩ = 84-90

poco rit. **Slower** ♩ = 84-90

Red.

A little more slowly

139

rit.

(9)

I ♩ = 78-84

145

riten.

a tempo

molto

riten. a tempo

(9)

151

Slower ♩ = 74-78

155 *Slower* ♩ = 70-74

I

II

Largo

159 *a tempo mosso*

I

II

a tempo mosso

164 *rit.* *a tempo*

I

II

rit. *a tempo*

167 *poco rit.* *a tempo*

I *sf* *R.H. off!* *light ped.*

II *poco rit.* *a tempo*

170 *poco rit.* *morendo* *poco rit.* *morendo*

I *morendo*

II *morendo*

175 ♩ = 88-96

II *p semplice, flautando*

*una corda
senza ped.*

176 *accel. poco a poco* *p non cresc.*

II *accel. poco a poco* *p non cresc.*

ped. very slightly depressed 1/4 then released;

178 (♩ = ♪)

increase depth of pedal each time

180 ♩ = 150

p *p molto* *bring out a little* *bring out a little*

Ped. *Ped.* $\frac{1}{2}$ *Ped.* *Ped. sim.*

184

Ped. *Ped.* *Ped.*

Ped. sempre

188

lightly

sf

Ped.

*

192

Ped.

*

Ped.

Ped.

Ped. each measure

*

196

meno p (non f)

meno p (non f)

200

I

II

204

un poco dim.

p

I

II

209

gradual cresc.

cresc.

*support cresc.
in Piano II*

I

II

213

I

II

sf *sf* *sf* *sf*

p sub.

Ped. *Ped.*

ff *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

217

I

II

Led. sim.

II+

molto legato

senza ped.

220

I

II

cresc.

(non cresc.)

223

I

II

f

I+

mp sempre *stolid, imperturbable*

227

I

II

<

231

I

II

ff

cresc.

12/16

12/16

234

I

II

fff

sffz

ff

239

I

II

sffz

sffz martellato

ff

244

I

II

f

mp dim. sempre

249 *pochiss. rit.*

pp *sim.* *una corda* *Ped.*

253

p *sim.* *Ped.* $\frac{1}{2}$ *Ped.* *senza ped.*

257

261

I

II

senza ped.

Ped. $\frac{1}{2}$ Ped.

264

I

II

sf

mp

Ped.

267

I

II

sf

sf

mp

271

I

II

sf

sf

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

274

I

II

dance

Piano II more violent than Piano I

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

277

I

II

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

$\frac{6}{16}$

$\frac{12}{16}$

280

I = II

283

I+

286

289

I

II+

gradual cresc.

292

I

II

295

I

II

fff

ff

8/16

298

303

308

312

* between here and the point marked "In Tempo" the long, held sounds' duration are notated approximately, the performer must sense their proper lengths

♩ = 88 - in tempo

316

rit.; accel. a tempo

II

321

cresc.

II

325

mp

una corda

I

II

mp

una corda

329

I

II

333

I

16/4

16/4

mf

Q

tre corde

16/4

16/4

quasi *mf*

tre corde

336

I

poco a poco cresc.

II+

339

I

poco f

II

342 **R** *ten.*

I

< ff *ten.*

ff

II

tre corde

R

ff

tre corde

S A little slower, to lend a stomping, bearish quality
 ♩ = ca. 112

345

I

S A little slower, to lend a stomping, bearish quality
 ♩ = ca. 112

II

More lively
 ♩ = 115-123

T
Stomping
 ♩ = ca. 112

348 *breve*

I

breve

More lively
 ♩ = 115-123

T
Stomping
 ♩ = ca. 112

II

breve

breve

351

Two systems of piano accompaniment. The first system (I) consists of a treble and bass clef staff. The second system (II) also consists of a treble and bass clef staff. The music is in a key with four sharps (F#, C#, G#, D#) and a 2/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

U

353

Two systems of piano accompaniment. The first system (I) consists of a treble and bass clef staff. The second system (II) also consists of a treble and bass clef staff. The music continues in the same key and time signature as the previous system. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

U

355

Two systems of piano accompaniment. The first system (I) consists of a treble and bass clef staff. The second system (II) also consists of a treble and bass clef staff. The music continues in the same key and time signature as the previous systems. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

Boisterous ♩ = 115-123

I

357

V

ff

II

V

Boisterous ♩ = 115-123

ff

I

359

dim.

una corda

II

dim.

una corda

I

362

p

ped. sempre

sim.

II

ped. sempre

poco cresc.

365

I

II

poco cresc.

W

p

ped sempre

368

I

II

dim. poco a poco al finale

371

I

II

dim. poco a poco al finale

tr

L.H. R.H.

374

I

II

376

I

II

X Aria-Finale
Very slowly
♩ = 48-56 (freely)

382

I

II

ped. sempre
(una corda sempre)

387

poco rit. *a tempo* *poco rit. langorous* *a tempo*

sotto voce sempre

Ped. $\frac{1}{2}$ *Ped.* $\frac{1}{2}$ *Ped.* *

(una corda sempre)

poco rit. *a tempo* *poco rit.* *a tempo*

392

Y

Ped. sempre

Y

poco sf

p

Ped. sempre

ped. sempre (una corda sempre)

397

poco rit. *a tempo* *rit. al fine*

$\frac{1}{2}$ *Ped.* *rit. al fine* $\frac{1}{2}$ *Ped.*

poco rit. *a tempo* *rit. al fine*

solo