

BEARWALKER

CORLEY

Score for **BEARWALKER** by Corley. The score is in 12/8 time with a tempo of $\text{♩} = 66$. It features a variety of instruments and percussion parts.

Instrumentation:

- Glockenspieler (2 staves)
- Xylophone (2 staves)
- Vibraphone 1 & 2 (2 staves)
- Marimba 1 & 2 (2 staves)
- Synthesizer (2 staves)
- Bass Guitar (1 staff)
- Timpani (1 staff)
- Percussion (1 staff)
- Auxiliary Percussion 1-4 (4 staves)

Key Features:

- Tempo:** $\text{♩} = 66$
- Time Signature:** 12/8
- Rehearsal Mark:** (A) is placed above the first staff at the beginning of the section.
- Performance Indications:** Dynamics range from *mf* (mezzo-forte) to *f* (forte). The Percussion and Auxiliary Percussion parts include specific instructions for *SPLASH CHINA*, *SUSPENDED*, and *CYMBAL BELL*.
- Figured Bass:** The Marimba parts include figured bass notation: $1\ 2\ 3\ 4\ 3\ 2\ 1\ 2\ 3\ 4\ 3\ 2$.

15

(D)

Glock. *mf*

Glock. *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Xyl. *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vla. 1 *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vla. 2 *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Obs. 1 TO 2 (MALLETS) *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Obs. 2 *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

SYNTH. Eb Eb(SUS4) Eb

BASS

TRM. HIGH F TO G

(D)

Perc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Aux. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Aux. 2 WITH QUIET INTENSITY *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Aux. 3 *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Perc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

23

(E)

Glock. *f pp ff ff ff*

Glock. *f mp ff f pp ff ff ff*

Xyl. *f pp ff ff f ff ff ff*

Vla. 1 *f pp ff p ff* SUS

Vla. 2 *f pp ff p ff* SUS

Oboe 1 *f pp ff p ff* SUS

Oboe 2 *f pp ff p ff* SUS

TO 2 OBOES

SYNTH. *f pp ff ff ff*

BASS *pp f f*

TIME *f p f mp ff f*

PERC. *mp f mp f ff*

AUX. 1 *p f p ff* CHINA SUS

AUX. 2 *mf p mf p f* SUS

AUX. 3 *mp f mp f ff* CHINA

PERC. *p f p ff* CHINA

39

GLOCK. *f mp f mp f mp f mp*

GLOCK. *f mp f mp f mp f mp* TO XYLO PART

XYL.

Vla. 1 *f mp f mp f mp*

Vla. 2

Oboe 1

Oboe 2 *f mp f mp*

SYNTH.

BASS

TRM.

PERC.

Flux. 1 *mp f mp f mp f mp*

Flux. 2 *mf p mf p mf p mf p* WITH QUIET INTENSITY

Flux. 3

PERC.

45 (6)

GLOCK. (top staff)

GLOCK. (second staff)

XYL. (third staff)

Vla. 1 (fourth staff)

Vla. 2 (fifth staff)

Oboe 1 (sixth staff)

Oboe 2 (seventh staff)

SYNTH. (eighth staff)

BASS (ninth staff)

Tim. (tenth staff)

(6)

Perc. (eleventh staff)

AUX. 1 (twelfth staff)

AUX. 2 (thirteenth staff)

AUX. 3 (fourteenth staff)

Perc. (fifteenth staff)

BEARWALKER

CURLEY

♩ = 66

8

(A)

9

(B)

(C)

2

14-15

mf

(D)

2

18-19

22

25

(E)

28

ff

3

30-32

3

2

33-34

2

(F)

10

35-44

10

(G)

6

45-50

6

BEARWALKER

CURLEY

(A) $\text{♩} = 66$ **4** **1-4**

(B) **8** **1-4** *p* *f* *p*

(C) **2** **14-15** *f* *p* *f* *p* *f*

(D) **19** *f* *mp* *f* *mp*

(E) **26** *f* *mp* *mp* *ff*

29 *f* *pp* *ff* *ff* **3** **3** **3**

30 *ff* **3** **3** **3** *ff* *ff* *ff*

31-32 **2** *ff*

2

GLOCKENSPIEL

35

(f)

mp

39

f mp f mf mp

42

mf mp f mp

TO XYLO PAR

45

(f)

mf mp f mp

48

f mp f mp f mf mp

ff

XYLOPHONE

BEARWALKER

CURLEY

(A)

♩ = 66

4

1-4

7

8

R R L R R L R R L R R L R L L

(B)

f *p* *f* *p*

11

f *p*

13

(C) 6 **(D)**

f 14-19

21

23

24

25

f *pp*

27 **(E)**

ff *ff* *f* *3* *3* *3* VS.

2

XYLOPHONE

29

30

31

DEAD STROKES

NORMAL

35

(F)

2

36-37

40

45

(G)

47

49

VIBRAPHONE 1

BEARWALKER

CURLEY

♩ = 66

12 *mf* *mp*

5 (A) *mf*

9 (B) *p* *f* *p*

11 *f* *p* *f* *p*

13 TO 4 MALLETS (C) 2 14-15 *mf*

17 *f* *mp* *f* *mp*

20 (D) *f* *mp* *f* *mp*

23

25 *f* *pp*

27 (E) *ff* *p* *ff* *SUS* *SUS* *SUS* *VS.*

2

VIBRAPHONE 1

29

30

31

35

39

42

45

48

BEARWALKER

CURLEY

$\text{♩} = 66$
12 *mf* *mp*

5 (A)

9 (B) *mf*
p *f* *p*

11 *f* *p* *f* *p*

13 (C) 2
f 14-15 *mf*

17 *f* *mp* *f* *mp*

20 (D) *f* *mp* *f* *mf* *mp*

23 *f* *mf*

25 *f* *pp*

27 (E) *ff* *p* *ff* *SUS* *SUS* *SUS* *V.S.*

2

VIBRAPHONE 2

29

Musical notation for measures 29-30. Measure 29 starts with a *ff* dynamic and contains a triplet of eighth notes. Measures 30-31 continue with a triplet of eighth notes. The key signature has three flats.

30

Musical notation for measure 30, continuing the triplet of eighth notes from the previous measure.

31

Musical notation for measure 31. The first part is labeled "DEAD STROKES" and the second part "NORMAL". Dynamics include *pp* and *mf*. The key signature has three flats.

35

Musical notation for measure 35. A circled **F** chord symbol is present above the staff. The dynamic is *mf*. The key signature has three flats.

39

Musical notation for measure 39. The key signature has three flats.

42

Musical notation for measure 42. The key signature has three flats.

45

Musical notation for measure 45. A circled **G** chord symbol is present above the staff. The key signature has three flats.

48

Musical notation for measure 48. Dynamics include *mf* and *ff*. The key signature has three flats.

BEARWALKER

CURLEY

♩ = 66

12 8 *mf*

2

4

5 (A)

7

8 2

9 (B)

f *p* *f* *p*

11 *f* *p* *p*

13 (C)

f

16

VS.

MARIMBA 1

44

Musical staff 44-46: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Staff 44 features a series of chords, each with a circled 'G' above it. Staff 45 and 46 continue with a melodic line. Dynamics include *f* and *mp f*.

47

Musical staff 47: Treble clef, key signature of three flats. Features a series of eighth-note chords with accents (>). Dynamics include *f*.

49

Musical staff 49: Treble clef, key signature of three flats. Features a series of eighth-note chords with accents (>). Dynamics include *ff*. Below the staff, a sequence of notes is indicated: R L L R L L R L L R.

BEARWALKER

CURLEY

$\text{♩} = 66$

12 8 1 2 3 4 3 2 1 2 3 4 3 2 ...

mf

2

4

5 (A)

7

8

9 (B)

f *p* *f* *p*

11

f *p* *p*

13 (C)

f

16

2

MARIMBA 2

18

20

(D)

22

24

25

27

(E)

29

30

31

DEAD STROKES

NORMAL

35

(F)

39

MARIMBA 2

42

f *mp* *f* *mp*

mf

f

ff

R L L R L L R L L R

SYNTHESIZER

BEARWALKER

CURLEY

♩=66

Musical notation for the first system (measures 1-4). The key signature is three flats (B-flat major/C minor). The time signature is 12/8. The piece starts with a piano introduction. The first two measures are chords: Fm/F and Eb. The third measure is a Dm7 chord. The fourth measure begins a melodic line in the right hand, marked *mp*. The bass line consists of a steady eighth-note accompaniment.

5 **(A)**⁸

Musical notation for the second system (measures 5-8). Measure 5 is marked with a forte *mf* dynamic. Measures 6 and 7 are chords. Measure 8 continues the melodic line from the first system, marked *mp*. The bass line continues with eighth notes.

9 **(B)**

Musical notation for the third system (measures 9-10). Measure 9 begins with a piano *p* dynamic and a melodic line with fingerings: 4 3 2 1 3 2 1 2 3 1 2 3. Measure 10 continues this melodic line, also marked *p*. The bass line provides harmonic support with chords.

11

Musical notation for the fourth system (measures 11-13). Measure 11 continues the melodic line with fingerings: 4 3 2 1 3 2 1 2 3 1 2 3. Measure 12 continues with fingerings: 4. Measure 13 concludes the system with a final note. The piano *p* dynamic is maintained throughout. The bass line features chords and eighth notes.

14 **(C)**

Musical notation for the fifth system (measures 14-17). Measure 14 is marked with a forte *Fm*⁹ dynamic. Measures 15 and 16 are chords: Eb(sus4) Eb and Eb⁹. Measure 17 concludes the system with a final chord. The bass line continues with chords and eighth notes.

VS.

19 **(D)**

Musical notation for measures 19-22. The key signature has three flats (B-flat, E-flat, A-flat). The music is in a D major chord. The right hand plays chords and single notes, while the left hand plays a steady bass line of octaves.

23

Musical notation for measures 23-26. Measures 23-25 continue the D major chord. At measure 26, there is a dynamic change to *f* (forte) in the right hand and *f* (forte) in the left hand. The right hand then plays a triplet of eighth notes, followed by a *pp* (pianissimo) section.

27 **(E)**

Musical notation for measures 27-32. The key signature has three flats. The music is in an E major chord. Measures 27-31 feature a *ff* (fortissimo) dynamic. At measure 32, there is a triplet of eighth notes in both hands, with a *3* above and below the notes.

33 **(F)**

Musical notation for measures 33-37. The key signature has three flats. The music is in an F major chord. The right hand is mostly silent, with some notes in measures 34-35. The left hand plays a bass line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

38

Musical notation for measures 38-43. The key signature has three flats. The music is in an F major chord. The right hand plays sustained chords, and the left hand plays a steady bass line.

45 **(G)**

Musical notation for measures 45-47. Measure 45 starts with a circled 'G' and an accent (>) over the first note. The melody consists of eighth notes in the right hand and half notes in the left hand. Measure 46 continues the melody. Measure 47 ends with an accent (>) over the final chord.

48

Musical notation for measures 48-50. Measure 48 has a mezzo-piano (*mp*) dynamic. Measure 49 has a fortissimo (*ff*) dynamic. Measure 50 has a fortissimo (*ff*) dynamic. The piece ends with a double bar line.

BASS GUITAR

BEARWALKER

CURLEY

♩ = 66

5 **(A^b)** *mf*

9 **(B)**

14 **(C)**

18 **(D)**

22

26 **(E)**

pp *f* *f* VS. *PORT.*

29

Musical staff 29: Bass line with notes and rests, including a 'PORT.' marking and a triplet of eighth notes.

32-34

35

(F)

Musical staff 35: Bass line with notes and rests, including a circled 'F' chord symbol.

42

Musical staff 42: Bass line with notes and rests, including a circled 'G' chord symbol.

45

(G)

Musical staff 45: Bass line with notes and rests, including dynamic markings *f*, *mp*, and *mf*.

48

Musical staff 48: Bass line with notes and rests, including dynamic markings *mf* and *ff*.

2
38

TIMPANI



45 **(G)**



PERCUSSION

BEARWALKER

CURLEY

$\text{♩} = 66$ CHINA

12

SPLASH. CHORE

SUSPENDED

SUSPENDED

(A) *mf*

5 CHINA

CYMBAL BELL

SUSPENDED

SUSPENDED

(B) *mf*

9

SUSPENDED

SUSPENDED

SUSPENDED

SUSPENDED

(C) *p* <

14

mp < *f*

17

mp < *f* *mp* < *f* *mp* < *f*

20 (D)

mp < *f* *mp* < *f* *mp* < *f*

23

mp < *f* *mp* < *f* *mp* < *f*

26 (E)

f *p* *ff* *f*


VS.

PERCUSSION

29

(F)

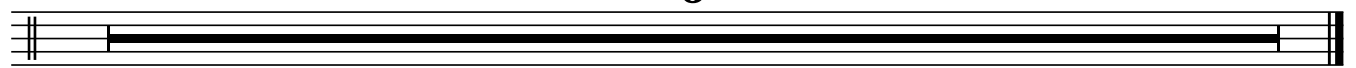
5 **10**



30-34 35-44

(G)

6



45-50

Detailed description: The image shows two musical staves for percussion. The first staff starts at measure 29 with a quarter note followed by three quarter rests. It then has a five-measure rest from measure 30 to 34, and a ten-measure rest from measure 35 to 44. The second staff begins at measure 45 with a six-measure rest extending to measure 50. Circled letters 'F' and 'G' are placed above the first and second staves respectively.

AUX. 1

BEARWALKER

CURLEY

$\text{♩} = 66$ CHINA

SPLASH. CHOKE SUSPENDED SUSPENDED

(A) *mf* *p*

5 CHINA CYMBAL BELL SUSPENDED SUSPENDED

mf *p*

(B) 3

9-11 *p* *f* *p*

(C) 14 JAZZY-FUSION RIDE FEEL

f *mf*

17

20 **(D)**

23 SUSPENDED CHINA

p *f* *p*

(E) 27 CHINA SUS SUS 2

ff *f* *ff* 29-30

31 2

33-34

2 (F)

AUX. 1

35 B.D. AND GONG

Musical staff 35-38: Four measures of music. Each measure begins with a dynamic marking mp and a crescendo hairpin leading to a dynamic marking f . The notes are quarter notes with stems pointing up, and each note has an accent (>) above it.

39

Musical staff 39-41: Three measures of music. Measures 39 and 40 follow the same pattern as the previous staff. Measure 41 contains a continuous tremolo effect, indicated by a horizontal line with a wavy line underneath, and is marked with mp and a crescendo hairpin leading to f .

42

Musical staff 42-44: Three measures of music. Each measure begins with a dynamic marking mp and a crescendo hairpin leading to a dynamic marking f . The notes are quarter notes with stems pointing up, and each note has an accent (>) above it.

45 (G)

Musical staff 45-47: Three measures of music. Each measure begins with a dynamic marking mp and a crescendo hairpin leading to a dynamic marking f . The notes are quarter notes with stems pointing up, and each note has an accent (>) above it.

48

Musical staff 48-50: Three measures of music. Measures 48 and 49 follow the same pattern as the previous staff. Measure 50 contains a continuous tremolo effect, indicated by a horizontal line with a wavy line underneath, and is marked with mp and a crescendo hairpin leading to f .

BEARWALKER

CURLEY

♩ = 66

12 3 8

p *mf* *p*

5 (A) *f* *f* *p* *mf* *p*

8 *f* *p* *mf* *p* (B) *f* *f* *p*

JAZZY-FUSION RIDE FEEL

10 *mf* *p* *mf*

13 (C) *f* *p*

16 WITH QUIET INTENSITY *mf* *p* *mf* *p* *mf* *p*

19 (D) *mf* *p* *mf* *p*

21 *mf* *p* *mf* *p*

23 *mf* *p* *mf* *p*

VS.

BEARWALKER

CURLEY

♩ = 66 CHINA

12

SPLASH. CHINA

CHOKE

SUSPENDED

SUSPENDED

(A) *mf*

5 CHINA

CYMBAL BELL

SUSPENDED

SUSPENDED

(B) *mf*

9 BD + GONG

(C)

14 BD + GONG

f *mf* *mp* < *f* *mp* < *f*

18

mp < *f* *mp* < *f*

20 (D)

mp < *f* *mp* < *f* *mp* < *f*

23

mp < *f* *mp* < *f* *mp* < *f*

26 (E)

f *p* *ff* *f*

29-30

2

31

CYMBAL BELL

(F)

35

5

36-40

Detailed description: This is a musical score for a percussion ensemble, specifically for 'AUX. 3'. The piece is titled 'BEARWALKER' by Curley. The tempo is marked as quarter note = 66. The score is divided into sections A through F. Section A (measures 5-9) features a China cymbal and a suspended cymbal. Section B (measures 9-14) includes a bass drum and gong. Section C (measures 14-18) continues with bass drum and gong. Section D (measures 20-23) and Section E (measures 26-30) feature complex rhythmic patterns with dynamic markings ranging from piano (p) to fortissimo (ff). Section F (measures 35-40) includes a cymbal bell and a suspended cymbal. The score uses various musical notations such as stems, beams, and dynamic hairpins to indicate the performance of these instruments.

2

AUX. 3

41

44

47

49

BEARWALKER

CURLEY

12 *mf* *p* *p* *f* *p* *p* *<*

5 *mf* *p* *p* *f* *p* *p* *<*

9 *mf* *p* *p* *f* *p* *p* *<*

13 *f* *p* *<* *f* *mf*

16

19

22

25 *p* *<* *f* *p* *<* *ff* *f*

6

29-34

CHINA, TOMS, SUSPENDED, JAZZY-FUSION RIDE FEEL

