



# JEAN COURTOUX

France

## About the piece

**Title:** PIRASSUNUNGA  
**Composer:** COURTOUX, JEAN  
**Licence:** EDITIONS SYMPHONY LAND  
**Instrumentation:** Big band: 2 sax contralto, 2 sax tenor, 1 sax baritone, 4 trumpets, 3 trombones, 1 trombone bass, congas, guitar, piano, bass, drums  
**Style:** Latin

## JEAN COURTOUX on [free-scores.com](#)

<http://www.free-scores.com/Download-PDF-Sheet-Music-jeancourtoix.htm>

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



This work is not Public Domain. You must contact the artist for any use outside the private area.

- PIRASSUNUNGA -

# For Big Band

## **- SCORE IN CONCERT KEY -**

- JEAN COURTOUX - MMX

BRASILIAN STYLE

**RASILIAN STYLE**

1 = 60

- Trps. 1.2. - *legato*

- Trps. 3.4. - *p legato*

- Trbs. 1.2. - *legato*

- Trbs. 3.4. - *p legato*

- Saxes. 1.2. -

- Saxes 3.4. -

- Sax. Bar. 5. -

**KEYBOARD** -

- GUITARE -

- TRE-BASSE -

- DRUMS -

A musical score page for orchestra and piano. The score is arranged in ten staves:

- Orchestra (Measures 5-9):
  - Violin 1 (Top Staff): Starts with a rest, followed by eighth-note pairs and sixteenth-note patterns.
  - Violin 2 (Second Staff): Starts with a rest, followed by eighth-note pairs and sixteenth-note patterns.
  - Cello/Bassoon (Third Staff): Starts with a rest, followed by eighth-note pairs and sixteenth-note patterns.
  - Piano (Fourth Staff): Starts with a rest, followed by eighth-note pairs and sixteenth-note patterns.
- Piano (Measures 5-9):
  - Measures 5-6: Rests.
  - Measure 7: Eighth-note pairs.
  - Measure 8: Sixteenth-note patterns.
  - Measure 9: Eighth-note pairs.
- Bottom Staves (Measures 5-9):
  - Measures 5-9: All staves show rests.

Measure 5 starts with dynamic *f*. Measure 6 starts with dynamic *mf*. Measure 7 starts with dynamic *mf*. Measure 8 starts with dynamic *mf*. Measure 9 starts with dynamic *mf*.

- PIRASSUNUNGA - SCORE - PAGE 2 -

Musical score for orchestra and piano, page 9, measures 1-10. The score consists of ten staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom seven staves are for the piano. The music is in common time, with a key signature of one flat. Measure 1: Violins play eighth-note chords. Measure 2: Violas play eighth-note chords. Measure 3: Cellos play eighth-note chords. Measure 4: Double basses play eighth-note chords. Measures 5-6: Violins play eighth-note chords. Measures 7-8: Violas play eighth-note chords. Measures 9-10: Cellos play eighth-note chords. Measures 11-12: Double basses play eighth-note chords. Measures 13-14: Violins play eighth-note chords. Measures 15-16: Violas play eighth-note chords. Measures 17-18: Cellos play eighth-note chords. Measures 19-20: Double basses play eighth-note chords. Measures 21-22: Violins play eighth-note chords. Measures 23-24: Violas play eighth-note chords. Measures 25-26: Cellos play eighth-note chords. Measures 27-28: Double basses play eighth-note chords. Measures 29-30: Violins play eighth-note chords. Measures 31-32: Violas play eighth-note chords. Measures 33-34: Cellos play eighth-note chords. Measures 35-36: Double basses play eighth-note chords. Measures 37-38: Violins play eighth-note chords. Measures 39-40: Violas play eighth-note chords. Measures 41-42: Cellos play eighth-note chords. Measures 43-44: Double basses play eighth-note chords. Measures 45-46: Violins play eighth-note chords. Measures 47-48: Violas play eighth-note chords. Measures 49-50: Cellos play eighth-note chords. Measures 51-52: Double basses play eighth-note chords. Measures 53-54: Violins play eighth-note chords. Measures 55-56: Violas play eighth-note chords. Measures 57-58: Cellos play eighth-note chords. Measures 59-60: Double basses play eighth-note chords. Measures 61-62: Violins play eighth-note chords. Measures 63-64: Violas play eighth-note chords. Measures 65-66: Cellos play eighth-note chords. Measures 67-68: Double basses play eighth-note chords. Measures 69-70: Violins play eighth-note chords. Measures 71-72: Violas play eighth-note chords. Measures 73-74: Cellos play eighth-note chords. Measures 75-76: Double basses play eighth-note chords. Measures 77-78: Violins play eighth-note chords. Measures 79-80: Violas play eighth-note chords. Measures 81-82: Cellos play eighth-note chords. Measures 83-84: Double basses play eighth-note chords. Measures 85-86: Violins play eighth-note chords. Measures 87-88: Violas play eighth-note chords. Measures 89-90: Cellos play eighth-note chords. Measures 91-92: Double basses play eighth-note chords. Measures 93-94: Violins play eighth-note chords. Measures 95-96: Violas play eighth-note chords. Measures 97-98: Cellos play eighth-note chords. Measures 99-100: Double basses play eighth-note chords.

13 (1)  $\text{♩} = 144$

*mf*

$Fm7(b5)$        $B^7$        $Em7(b5)$        $A^7$        $5+ 7$        $Em7(b5)$

$Fm7(b5)$        $B^7$        $Em7(b5)$        $A^7$        $5+ 7$        $Em7(b5)$

- PIRASSUNUNGA - SCORE - PAGE 3-

18

A7      **Dm<sup>7(5)</sup>**      **G<sup>7/5+</sup>**      **Dm<sup>7(5)</sup>**      **G<sup>7</sup>**

A7      **Dm<sup>7(5)</sup>**      **G<sup>7/5+</sup>**      **Dm<sup>7(5)</sup>**      **G<sup>7</sup>**

23

**CMaj    E<sup>7</sup>/B    Am<sup>7</sup>** - Am<sup>7</sup> - **F#m<sup>7(5)</sup>** - **B<sup>9</sup>** **Emaj<sup>7</sup>**

**CMaj    E<sup>7</sup>/B    Am<sup>7</sup>** - Am<sup>7</sup> - **F#m<sup>7(5)</sup>** - **B<sup>9</sup>** **Emaj<sup>7</sup>**

- PIRASSUNUNGA - SCORE - PAGE 4 -

33

**Em<sup>7(b5)</sup>**      **A<sup>7</sup>**      **Dm<sup>7(b5)</sup>**      **G<sup>7/5+</sup>**      **Dm<sup>7(b5)</sup>**  
**Em<sup>7(b5)</sup>**      **A<sup>7</sup>**      **Dm<sup>7(b5)</sup>**      **G<sup>7/5+</sup>**      **Dm<sup>7(b5)</sup>**

- PIRASSUNUNGA - SCORE - PAGE 5 -

Musical score for "PIRASSUNUNGA" (page 5). The score consists of six staves of music, numbered 38 at the top left. The staves are arranged vertically, with the top three staves in treble clef and the bottom three in bass clef. The music features various dynamics such as *mf*, *f*, and *p*, and performance instructions like "3" over groups of notes. The harmonic analysis is provided below the staff lines:

Harmonic analysis (from left to right):

- Staff 1: G<sup>7</sup>
- Staff 2: G<sup>7</sup>
- Staff 3: CMaj
- Staff 4: E<sup>7/B</sup>
- Staff 5: Am<sup>7</sup>
- Staff 6: Am<sup>7</sup>
- Staff 7: Am<sup>7</sup>
- Staff 8: Am<sup>7</sup>
- Staff 9: F#m<sup>7(5)</sup>
- Staff 10: F#m<sup>7(5)</sup>

The bass staff (bottom) includes a series of markings: *x*, *\**, *x*, *\**, *x*, *\**, *x*, *\**, *x*, *\**, *x*, *\**, *x*, *\**. The dynamic *f* is placed under the last note of the bass staff.

42

- PIRASSUNUNGA - SCORE - PAGE 6 -

46

A<sup>b</sup> - 11+ 9      Fm<sup>7</sup>      E<sup>6/9</sup>      Ebm<sup>11</sup>      A<sup>b</sup> - 11+ 9

A<sup>b</sup> - 11+ 9      Fm<sup>7</sup>      E<sup>6/9</sup>      Ebm<sup>11</sup>      A<sup>b</sup> - 11+ 9

51

*SOLI*

*SOLI*

**p**

**p**

**p**

**D♭maj<sup>7</sup>**

**D♭maj<sup>7</sup>**

**Em<sup>11</sup>**

**A<sup>9</sup>**

- 11+ 9

**D♭maj<sup>7</sup>**

**D♭maj<sup>7</sup>**

**Em<sup>11</sup>**

**A<sup>9</sup>**

- 11+ 9

- PIRASSUNUNGA - SCORE - PAGE 7 -

55

F#m<sup>7</sup> - - Fmaj<sup>7</sup> Fmaj<sup>7</sup> F#m<sup>11</sup> - - A<sup>9</sup> A<sup>9</sup> Dmaj<sup>9</sup>

F#m<sup>7</sup> - - Fmaj<sup>7</sup> Fmaj<sup>7</sup> F#m<sup>11</sup> - - A<sup>9</sup> A<sup>9</sup> Dmaj<sup>9</sup>

(Trb.II)

60

(4)

(Trb.III) 3 3 3 3

*mf*

*mf*

Dmaj<sup>9</sup> Fm<sup>7(5)</sup> B<sup>7</sup> Em<sup>7(5)</sup>

Dmaj<sup>9</sup> Fm<sup>7(5)</sup> B<sup>7</sup> Em<sup>7(5)</sup>

free-scores.com

**- PIRASSUNUNGA - SCORE - PAGE 8 -**

64

A7      Em<sup>7(5)</sup>      A7      Dm<sup>7(5)</sup>      G<sup>7/5+</sup>

A7      Em<sup>7(5)</sup>      A7      Dm<sup>7(5)</sup>      G<sup>7/5+</sup>

69

Dm<sup>7(5)</sup>      G<sup>7</sup>      CMaj      E<sup>7/B</sup>      Am<sup>7</sup>      { Am<sup>6</sup>      Fm<sup>7</sup>      D<sup>9+</sup>      C<sup>11+/13</sup>

Dm<sup>7(5)</sup>      G<sup>7</sup>      CMaj      E<sup>7/B</sup>      Am<sup>7</sup>      { Am<sup>6</sup>      Fm<sup>7</sup>      D<sup>9+</sup>      C<sup>11+/13</sup>

**- PIRASSUNUNGA - SCORE - PAGE 9 -**

74

F#m<sup>11</sup> B<sup>6/9</sup> Emaj<sup>7</sup> Emaj<sup>7</sup> ∙ B<sup>26/9</sup> ∙ Emaj<sup>7</sup> ∙ A<sup>6/9</sup> ∙ A<sup>6/9</sup> Dmaj<sup>7</sup> ∙ A<sup>26/9</sup> Dmaj<sup>7</sup>

F#m<sup>11</sup> B<sup>6/9</sup> Emaj<sup>7</sup> Emaj<sup>7</sup> ∙ B<sup>26/9</sup> ∙ Emaj<sup>7</sup> ∙ A<sup>6/9</sup> ∙ A<sup>6/9</sup> Dmaj<sup>7</sup> ∙ A<sup>26/9</sup> Dmaj<sup>7</sup>

\* \* \* \* \* \* \* \* \* \*

79

(5)

*SOLI*

*SOLI*

*p*

*p*  $\sharp$

Fm<sup>7(5)</sup>      B<sup>7</sup>      Em<sup>7(5)</sup>      A<sup>7</sup>

Fm<sup>7(5)</sup>      B<sup>7</sup>      Em<sup>7(5)</sup>      A<sup>7</sup>



- PIRASSUNUNGA - SCORE - PAGE 10 -

84

*SOLI*

*mf*

*SOLI*

*mf*

**Em<sup>7(b5)</sup>**      **A<sup>7</sup>**      **Dm<sup>7(b5)</sup>**      **G<sup>7</sup>**      **Dm<sup>7(b5)</sup>**

**Em<sup>7(b5)</sup>**      **A<sup>7</sup>**      **Dm<sup>7(b5)</sup>**      **G<sup>7</sup>**      **Dm<sup>7(b5)</sup>**

The musical score for 'PIRASSUNUNGA' on page 10, system 84, features six staves. The top two staves are vocal parts, each marked 'SOLI' and 'mf'. The third staff is for bassoon, the fourth for cello, and the fifth for double bass. The bottom staff is for piano, showing harmonic progressions above the notes. The piano part uses a repeating eighth-note chordal pattern. The vocal parts have melodic lines with various note heads and stems. A dynamic 'mf' is indicated for the piano.

89

**G<sup>7</sup>**      **CMaj**      **E<sup>7/B</sup>**      **Am<sup>7</sup>**      **F<sup>#</sup>m<sup>7(5)</sup>**      **F<sup>#</sup>m<sup>11</sup>**      **B<sup>9</sup>**      **Em<sup>7</sup>**

**G<sup>7</sup>**      **CMaj**      **E<sup>7/B</sup>**      **Am<sup>7</sup>**      **F<sup>#</sup>m<sup>7(5)</sup>**      **F<sup>#</sup>m<sup>11</sup>**      **B<sup>9</sup>**      **Em<sup>7</sup>**

- PIRASSUNUNGA - SCORE - PAGE 11 -

99

A7      Em<sup>7(5)</sup>      A7      Dm<sup>7(5)</sup>      G<sup>9</sup>

- PIRASSUNUNGA - SCORE - PAGE 12 -

104

Dm<sup>7(5)</sup>      G<sup>7</sup>      CMaj      E<sup>7/B</sup>      Am<sup>7</sup>      Am<sup>7</sup>      F<sup>#m7(5)</sup>

109

(8)

**B<sup>9</sup>**      **Emaj<sup>7</sup>**      **Emaj<sup>7</sup>**      **E♭m<sup>11</sup>**      **A♭<sup>9</sup>** - 11+ 9

**B<sup>9</sup>**      **Emaj<sup>7</sup>**      **Emaj<sup>7</sup>**      **E♭m<sup>11</sup>**      **A♭<sup>9</sup>** - 11+ 9

- PIRASSUNUNGA - SCORE - PAGE 13 -

114

Fm<sup>7</sup>      E<sup>6/9</sup>      Em<sup>11</sup>      A<sup>9</sup>      D<sup>maj7</sup>

Fm<sup>7</sup>      E<sup>6/9</sup>      Em<sup>11</sup>      A<sup>9</sup>      D<sup>maj7</sup>

119

**D<sup>b</sup>maj<sup>7</sup>**      **Em<sup>11</sup>**      **A<sup>9</sup>** - **<sup>9+</sup>** **<sup>9</sup>**      **F<sup>#</sup>m<sup>7</sup>** - - **Fmaj<sup>7</sup>** **Fmaj<sup>7</sup>**

**D<sup>b</sup>maj<sup>7</sup>**      **Em<sup>11</sup>**      **A<sup>9</sup>** - **<sup>9+</sup>** **<sup>9</sup>**      **F<sup>#</sup>m<sup>7</sup>** - - **Fmaj<sup>7</sup>** **Fmaj<sup>7</sup>**

- PIRASSUNUNGA - SCORE - PAGE 14 -

124

(8) *SOLI*

*mf*

*mf*

*mf*

*mf*

*SOLI*

*mf*

*mf*

*mf*

*mf*

Em<sup>11</sup>

A<sup>9</sup>

Dmaj<sup>9</sup>

Dmaj<sup>9</sup>

F#<sup>7(5)</sup>

F#<sup>7(5)</sup>

129

B<sup>7</sup>

E<sup>7(5)</sup>

A<sup>7</sup>

G<sup>#7(5)</sup>

C<sup>#7</sup>

B<sup>7</sup>

E<sup>7(5)</sup>

A<sup>7</sup>

G<sup>#7(5)</sup>

C<sup>#7</sup>

- PIRASSUNUNGA - SCORE - PAGE 15 -

134

F<sup>7(5)</sup>      B<sup>7</sup>      A<sup>#7(5)</sup>      D<sup>#7</sup>      G<sup>#7(5)</sup>

F<sup>7(5)</sup>      B<sup>7</sup>      A<sup>#7(5)</sup>      D<sup>#7</sup>      G<sup>#7(5)</sup>

139

*SOLI*

*mf*

*SOLI*

*f*

*p*

*p*

*D<sup>b</sup>7*

*F#<sup>7(5)</sup>*

*B<sup>7</sup>*

*E<sup>7(5)</sup>*

*A<sup>9b</sup>*

*D<sup>b</sup>7*

*F#<sup>7(5)</sup>*

*B<sup>7</sup>*

*E<sup>7(5)</sup>*

*A<sup>9b</sup>*

*f*

*SOLI*

- PIRASSUNUNGA - SCORE - PAGE 16 -

144

SOLI

E<sup>7(b5)</sup>      A<sup>9b</sup>      D<sup>7(b5)</sup>      G<sup>7</sup>      D<sup>7(b5)</sup>

149

G7      Cmaj      E<sup>7</sup>      Am<sup>7</sup>      { Am<sup>6</sup> Fm<sup>7</sup> D<sup>9+</sup> C#<sup>11+/13</sup>

G7      Cmaj      E<sup>7</sup>      Am<sup>7</sup>      { Am<sup>6</sup> Fm<sup>7</sup> D<sup>9+</sup> C#<sup>11+/13</sup>

- PIRASSUNUNGA - SCORE - PAGE 17 -

154

F#m<sup>11</sup> B<sup>6/9b</sup> Emaj<sup>7</sup> Emaj<sup>7γ</sup> B<sup>b6/9b</sup> γ E<sup>bmaj7</sup> { A<sup>6/9b</sup> γ A<sup>6/9b</sup> Dmaj<sup>7</sup> γ A<sup>bb6/9b</sup> D<sup>bmaj7</sup>

F#m<sup>11</sup> B<sup>6/9b</sup> Emaj<sup>7</sup> Emaj<sup>7γ</sup> B<sup>b6/9b</sup> γ E<sup>bmaj7</sup> { A<sup>6/9b</sup> γ A<sup>6/9b</sup> Dmaj<sup>7</sup> γ A<sup>bb6/9b</sup> D<sup>bmaj7</sup>

159

Score for String Quartet (2 violins, viola, cello)

Measure 159:

- Violin 1:** Dynamics  $p$ ,  $mf$ ,  $f$ ,  $ff$ . Articulation  $\text{p} \cdot$ .
- Violin 2:** Dynamics  $p$ ,  $mf$ ,  $f$ ,  $f$ . Articulation  $\text{p} \cdot$ .
- Viola:** Dynamics  $p$ ,  $mf$ ,  $f$ ,  $f$ . Articulation  $\text{p} \cdot$ .
- Cello:** Dynamics  $p$ ,  $mf$ ,  $f$ ,  $f$ . Articulation  $\text{p} \cdot$ .
- Performance Instructions:** *ritardando* (repeated three times).

Measure 160:

- Violin 1:** Dynamics  $ff$ .
- Violin 2:** Dynamics  $ff$ .
- Viola:** Dynamics  $ff$ .
- Cello:** Dynamics  $ff$ .
- Performance Instructions:** *ritardando* (repeated three times).