

EUGENE O'BRIEN

DÉDALES

SOPRANO AND CHAMBER ORCHESTRA



CODEX
NUOVO

CHAMBER ORCHESTRA

FLUTE, DB. PICCOLO

OBOE

SOPRANO CLARINET IN E \flat

SOPRANO SAXOPHONE IN B \flat

BASS CLARINET IN B \flat

2 HORMS IN F

TRUMPET IN C

PERCUSSION (2 PLAYERS) *

HARP

MANDOLIN

PIANO, DB. CELESTA

ELECTRONIC ORGAN

6 VIOLINS (3 DESKS)

4 VIOLAS (2 DESKS)

6 VIOLONCELLOS (3 DESKS)

2 CONTRABASSES

*PERCUSSION INSTRUMENTS, SYMBOLS:

1: MARIMBA M

ORCHESTRA BELLS B

CHIMES

BRAKE DRUM, SUSP.

TAM-TAM

2 TOM-TOMS; HIGH, MED.

TENOR DRUM WITH SNARES

LARGE CONGA DRUM

2: VIBRAPHONE V

HI-HAT

2 SPRING COILS,
HIGH, LOW; SUSP.

2 TOM-TOMS; MED., LOW

BASS DRUM

ALL INSTRUMENTS ARE WRITTEN IN C.
ORCHESTRA BELLS SOUND 2 OCTAVES HIGHER
THAN WRITTEN; PICCOLO, CELESTA, AND
CONTRABASSES HAVE THEIR USUAL OCTAVE TRANSPOSITIONS.

DURATION: 15 MIN. CIRCA

TEXT

THE VOCAL TEXT IS WRITTEN IN PHONETIC SYMBOLS (SEE BELOW), AND IS DRAWN FROM TWO POEMS, EACH SUNG IN THE ORIGINAL LANGUAGE:

Non altrimenti Dedal si rischiosse,
Non altrimenti el Sol l'ombra dischaccia
— Michelangelo Buonarroti,
fragment

In this way Daedalus rose,
In this way the sun rejects the shadow

(translation by the composer)

Iwe no ai wa
Kurushikarikeri
Odorokite
Kaki saguredomo
Te ni mo fureneba
— Otomo No Yakamochi

Now to meet only in dreams,
Bitterly seeking,
Starting from sleep
Groping in the dark
With hands that touch nothing.

(translation by Kenneth Rexroth,
in ONE HUNDRED POEMS FROM THE
JAPANESE. All Rights Reserved.
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THE TRANSLATIONS SHOULD BE PRINTED IN PROGRAM NOTES.

TABLE OF PHONETIC SYMBOLS

VOWEL	PRONUNCIATION	CONSONANT	PRONUNCIATION
g	get	i	see
r	(Italian r)	e	day
s	see	ɛ	pen
w	will	χ	far
θ	thing	ð	hot
ʃ	shoe	o	coat
ʒ	measure	ʊ	too
dʒ	judge	ʌ	cup
tʃ	choose	ɪ	bit

THE CONSONANTS P, B, T, D, K, M, N, L, AND F HAVE THEIR COMMON EUROPEAN VALUES. \tilde{r} = CONTINUOUSLY TONGUE-TRILLED R.

For The Serge Koussevitzky Music Foundation
 in The Library of Congress,
 and dedicated to the memory of Serge and Natalie Koussevitzky,
 as a tribute to the late Abraham Friedman

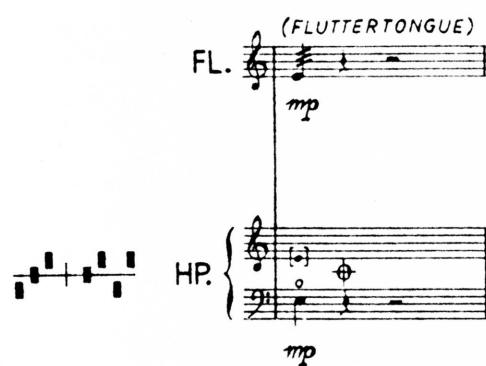
DÉDALES

I

EUGENE O'BRIEN
 1973

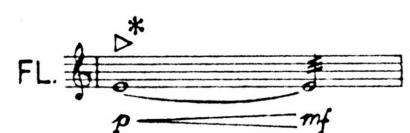
$\text{d}=60$, SEMPRE INTENSAMENTE

$\begin{matrix} 2 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 2 \end{matrix}$



(VUOTA)

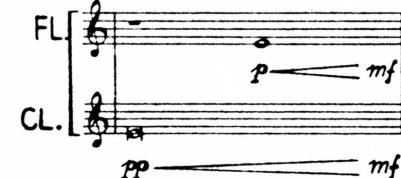
$\begin{matrix} 3 \\ 2 \end{matrix}$ $\begin{matrix} 5 \\ 2 \end{matrix}$



(VUOTA)

$\boxed{5}$

$\begin{matrix} 4 \\ 2 \end{matrix}$



* ATTACK EACH NOTE MARKED 'D' WITH SHARP 'CH' SOUND



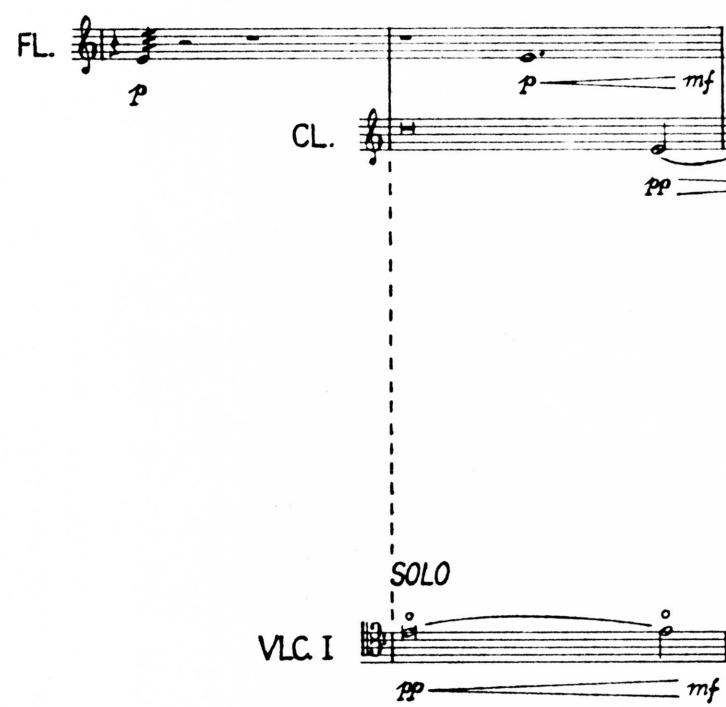
$\begin{matrix} 5 \\ 2 \end{matrix}$

$\begin{matrix} 4 \\ 2 \end{matrix}$

$\boxed{10}$

$\begin{matrix} 3 \\ 2 \end{matrix}$

$\begin{matrix} 6 \\ 2 \end{matrix}$



* TREBLE-CLEF HARMONICS SOUND AS WRITTEN

FL. 6
2

CL. 5
2

FL. 4
2

CL. 5
2

B. CL. 4
2

TPT. WITH STRAIGHT MUTE 5
2

PP mf

HP. 4
2

MND. 5
2

CEL. 6
2

Ped.

15

VN. I 5
2

BOTH

VN. I, II, III 4
2

TUTTI

VLC. I (SOLO) 5
2

PP mf

CB. I 6
2

CB. I 5
2

PP mf

三

3 2 4 2 6 2 5 2 3 2

CL. B.CL. S. SAX. HN.1 TPT.

A hand-drawn musical score consisting of three staves. The first staff (MND.) has two measures, each ending with a forte dynamic (f). The second staff (HP.) has four measures: the first two are grouped by a brace and have dynamics sfz and mf; the third measure is labeled 'NORM.' and has a dynamic f; the fourth measure is grouped with the first two and has a dynamic ff. The third staff (CEL.) has two measures, each ending with a forte dynamic (f). Measures are numbered above the staff: 3, 2, 4, 2, 6, 2, 5, 2, 3, 2. A note in the HP. staff has a small triangle symbol with a star above it, with the label '*▽ = WITH METAL PLECTRUM' below it.

* ∇ = WITH METAL PLECTRUM

20

VN. I, II, III  
 VN. I, II, III  
 VLA. I, II 
 * SP   ORD.  SP 
 * ALL STRINGS: SP = SUL PONT.
 VLC. I, II 
 UNIS.  f
 VLC. II 
 CB. 1, 2 
 o  f
 o  f

3
2

2
2

CL.
S.SAX.

B.CL.

HN. 1
mf
(o)
HN. 2
p

TPT.
mf
f

PERC. 1
MD^{pp}
mf
f

3
2

HP.
sfz

MND.
sfz

CEL.
p
Ped.

1
2

(FLUTTERTONGUE)

25

VN. I, II, III
3
2

VN. I, II, III
2
2

VN. I, II, III
1
2

VLA. I, II
VLA. I
VLA. II
VLA. III

VLC. I
pizz. b
arco
mf
f

VLC. II
p
f
pizz. b

VLC. III
pp
f

CL. * — 3 —
 * WINDS AND BRASS: u = LIP-BEND UP; n = LIP-BEND DOWN

HN. 1 + mf — f
 HN. 2 + (FLUTTER TONGUE) mf — f

TPT. — 3 — mf — f

PERC. 1 mf — f
 PERC. 1 mf — f

MND. — f —

CL. S. SAX. B. CL. OB. f

E# F# HP. { NORM.
 MND. f

CEL. { Ped.

30

35

VN. I, II, III — 3 — (GLISS.) mf — f

VN. II — 3 — mf — f

VLA. I (GLISS.) mf — f

VLA. II (GLISS.) f

VLC. I (GLISS.) mf — f

VLC. II (GLISS.) f

VLC. III sfz

I — 3 — mf — f

VN. I — 3 — f — sim. — 3 —

VN. II — 3 — sim. — 3 —

VLA. I — 3 — sim. — 3 —

VLA. II — 3 — mf — f

VLC. I pizz. arco — 3 — mf — f — sim. — 3 —

VLC. II — 3 — mf — f — sim. — 3 —

VLC. III sfz — 3 — mf — f — sim. — 3 —

OB. 3
B. CL. 2

S. SAX. 2

FL. 1
2

S. SAX. 1
2

HN. 1
2 very brassy
TPT. 2

CHANGE TO HARMON MUTE

HP. 2 sffz
2 forte

E♭ F♯ HP. 1
2

MND. 1
2

40

3
22
2

45

SOLO
VN. I 1
2

VLA. I (SOLO)

VLC. I

II
VLC.
III

CB. 1, 2

al niente

al niente

mf

FL. 3 1 2 CL. 3 1 2 S. SAX. 3 1 2

(→ d = d →)

S. SAX. 3 1 2

(→ d = d →)

HN. 1 3 1 2 TPT. 3 1 2

TPT. WITH HARMON MUTE 3 1 2

* ● = COVERED WITH HAND
○ = OPEN
●○ = CHANGE FROM COVERED TO OPEN, ETC.

PERC. 2 3 1 2

HP. 3 1 2 G. A. 3 1 2

MND. 3 1 2 MND. 3 1 2

CEL. 3 1 2

Ped.

* (PERC. 2) + = SHUT WITH PEDAL

○ = OPEN

+ — = HOLD SHUT WITH PEDAL WHILE
PLAYING ON TOP CYMBAL WITH
INDICATED BEATERS

VN. I (SOLO) 3 1 2 VN. I, II, III 50 TUTTI 3 1 2

VLA. I SOLO 3 1 2 VLA. I BOTH 3 1 2 VLA. I, II 3 1 2

VLC. I 3 1 2 VLC. II 3 1 2 VLC. III 3 1 2

CB. 1,2 3 1 2

pizz. b arco s/fz

1 2

FL. OB.

S. SAX. B. CL.

HN. 1 HN. 2 TPT.

PERC. 1 PERC. 2

HP. MND.

CEL. Ped.

FL. OB. CL.

S. SAX.

HN. 1 TPT.

PERC. 1 PERC. 2

HP. MND.

CEL. TO PIANO

55

VN. I, II, III

arco ord. 3 pizz. 3

1 2

(TUTTI) 3 3 3

VLA. I, II VLA. I, II 3 3 sim.

VLC. I arco 3 3 sim.

VLC. II 3

VLC. III 3

CB. 1,2 3

60

3 4

I. (non div.) arco \int_0

II. VN. (sim.) \int_0

III. arco (non div.) \int_0

pizz. \int_0

sfp

CB. 1,2

FL. 3
S. SAX. 4

CL. 3
CL. 4

HN. 1 3
HN. 2 4

TPT. 3
TPT. 4

HP. 3 G# Ab
MND. 4

PERC. 1 2 (MOTOR OFF THROUGHOUT) 3 F# 4

HP. 1 2 3 F# 4

MND. 3 4

PNO. 3 4

EL. ORG. 3 4

65 3
VN. I 3
VN. II 3
VN. III 4

VLA. I 3
VLA. II 3
VLC. I 3
VLC. III 3
CB. 1,2 3

70 1 2 3 4

VN. II 3
VLA. I 3
VLC. II 3
VLC. III 3

VLA. I 3
VLC. II 3
VLC. III 3

FL. *f — sfz* sim.

CL. *f — sfz* sim.

S. SAX. *f — sfz* sim.

OB. *f — sfz* sim.

B. CL. *f — sfz* sim.

TPT. *mf* *f — sfz*

HN. 1 *f*
HN. 2 *f*

TPT.

PERC. 1 *mf*

PERC. 2

HP. {

PNO. { *f* Ped.

EL. ORG. {

75

VN. II *f — sfz* sim. *f — sfz* sim.

VN. III *f — sfz* sim. *f — sfz* sim.

VLA. I *f — sfz* sim.

VLA. II *(h)p* *f — sfz* sim.

VLC. II I *f — sfz* sim. *f — sfz* sim.

VLC. II II *f — sfz* sim.

VLC. II III *f — sfz* sim.

FL. OB. CL. S.SAX. B.CL.

HN. 1 HN. 2 TPT. MUTE OFF

TPT. PERC. 1 PERC. 2

PNO. PNO. (Ped.)

EL. ORG. EL. ORG. (Ped.)

VN. II VN. III VLA. II VLA. I VLC. II VLC. III

54

42

54

42

54

80

85

54

FL. 3
OB. 2
CL.
S.SAX.

TPT. 5
4 WITHOUT MUTE
PERC. 1
2 Ped.
GR. A# (----) HP. 3
2

PNO. 4
EL. ORG. 2

SOPR. ff intensamente
[kɔ] [rʌ] [ɔ] [tʃʌ]

VN. I
II
III
VLA. I
II
VLC. I
II
III

FL.
OB.
CL.
S. SAX.

FL.
OB.
CL.
S. SAX.

$\frac{3}{2}$ $\frac{2}{2}$
WITH STRAIGHT MUTE
TPT.

$\frac{1}{4}$ $\frac{2}{2}$
TPT.

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

PERC.
1
2
Ped.

HP.
 $\frac{1}{4}$ $\frac{2}{2}$

PERC.
1
2
Ped.

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

PNO.
Ped.

PNO.

EL. ORG.

EL. ORG.

SOPR.
 $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$
[ka] [da]

$\frac{1}{4}$ $\frac{2}{2}$ $\frac{5}{2}$ $\frac{3}{2}$
[dʒə] [ka] [tʃə]

90

95

I
VN.
II
III
I
VLA.
II
I
VLC.
II
III

I
VN.
II
III
I
VLA.
II
I
VLC.
II
III

14

FL. 1 2
OB. 2
CL.
S.SAX.

TPT. 1 2
PERC. 1 2
HP. 1 2
PNO. Ped.
EL. ORG.

SOPR. 1 2 [kox] 5 2 (GLISS.) [d] 2 3 [skox] (GLISS.) 2 3 [tsox]

VN. II 1 2
VLA. I
VLC. II I

OB. 2
CL.
S.SAX.

TPT. 5 4
PERC. 2
HP. 2
MND.
PNO. Ped.
EL. ORG.

100

1 2
2 2
5 4
2 2

FL. 1 2
OB. 4 2
CL.
S. SAX.

MND. 3 MND. 1 2 PREPARE B \flat , A \sharp FOR HALF-PEDAL 'BUZZ'
HP. 4 F \sharp A \sharp
PNO. Ped.
EL. ORG.

SOPR. [α] 3 [dʒα] 3 [kα] 3 [tʃα] 3 [tα] 3 [dʒ] 3 [skα] 3 [tʃα] 3 5 1 2 3 3 [α] 3 [dʒα] 3 [kα] 3 [tʃα] 3 105

VN. I 3 (SUL A) 1 2
VN. II 4 2
VN. III 1 2

VLA. I 3
VLA. II 3
VLC. I 3 sfz
VLC. II 3
VLC. III 3

FL. 4 2 8va - 3 5 3 7 4 2
OB. 2 2 3 5 3 7 4 2
CL. 2 2 3 5 3 7 4 2
S. SAX. 2 2 3 5 3 7 4 2
B. CL. 2 2 3 5 3 7 4 2

HN. 1 2 2 3 4 2 HN. 2 2 3 5 3 7 4 2
TPT. 2 2 3 5 3 7 4 2 CHANGE TO HARMON MUTE

MND. 1 2 3 3 4 2 PERC. 1 [+] 2 [+]
HP. 4 2 3 5 3 7 4 2 HP. 4 2 3 5 3 7 4 2

PNO. 4 2 3 5 3 7 4 2

SOPR. 1 2 3 3 4 2 SUSTAIN EACH NOTE 3 4 2 3 5 3 7 4 2
[tɔr] [skɔ] [de] [dɔ] [lɔ]

VN. II 1 2 4 2 3 5 3 7 4 2 DIV.
VN. II 2 2 3 5 3 7 4 2
VN. III 3 3 3 5 3 7 4 2
VLA. I 2 2 3 5 3 7 4 2 DIV.
VLA. II 2 2 3 5 3 7 4 2 DIV.

VLC. I 2 2 3 5 3 7 4 2
VLC. II 2 2 3 5 3 7 4 2
VLC. III 2 2 3 5 3 7 4 2
VLC. I 2 2 3 5 3 7 4 2
VLC. II 2 2 3 5 3 7 4 2
VLC. III 2 2 3 5 3 7 4 2

CB. 1 2 3 5 3 7 4 2

**4
2**

CL.
S. SAX.
B. CL.
1 HN.
2 HN.

STRIKE IN CENTER WITH BUTT OF S.D. STICK.
1 PERC.
2 PERC.

(HALF-PEDAL BUZZ)
HP.

PNO.

AFTER SOUND DIES, RETURN Bb TO NORMAL POSITION, Ab TO Ab.

EL. ORG.

SOPR.

110

I VN. II
II VN. III
I VLA. II
II VLA. III
I VLC. II
II VLC. III
1 CB.
2 CB.

FL. [p] 3
CL. [p] 4

TPT. 2
2

(HP.) 3
4

SOPR. [o] [dʌ] 115 [do] [m̩] [o] [ki] [te] 2 3 2

I. VN. II. 3
4 2
2

VLA. I VLA. II 1
II

VLC. I

CB. 1 CB. 2

FL. $\frac{3}{4}$ *p* *mf*

TPT. $\frac{2}{2}$ *p* *WITH HARMON MUTE*

MND. $\frac{3}{4}$ *mp* *mf*

SOPR. $\frac{2}{2}$ *mf* [e] [o] [do] [de] [do] [m] [o]

VN. II $\frac{2}{2}$ *UNIS.* *mp* *mf* *SP* *ORD.* *p*

VLA. I $\frac{3}{4}$ *ORD.* *p* *mf*

VLC. I $\frac{2}{2}$ *mp*

CB. $\frac{1}{2}$ *mf*

CL. *pp*

S. SAX. *p*

HN. 1 *p*

TPT. *p*

HP. $\frac{3}{4}$ *mf* $\frac{2}{2}$ *sforz.*

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

VLA. I $\frac{3}{4}$ *ORD.* *p*

VLC. II $\frac{2}{2}$

120

FL. *mp* $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{4}$ FL.

CL. *p*

S. SAX. *p*

HN. 1 *p* *mf*

TPT. *mf* \Rightarrow *p*

PERC. 2 \diamond *pp* $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{4}$

HP. *mf* $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{4}$

MND. *mf* *sffz* *mp* \Rightarrow *f* $\frac{3}{4}$ $\frac{2}{2}$ *mf* \Rightarrow *f*

CLO. *f* *mf* *ff* *mf* *f* *mf* *f*

SOPR. *mf* $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ *[lo] [mbrɑ] [o] [dʌ] [rʌ][o] [kʌ] [de] [dɑ] [kɑ] [tʃɑ] [ɑ] [di]*

125

UNIS. ORD. *sp* $\frac{3}{4}$ *p* \Rightarrow *mf*

VN. I *sp* $\frac{3}{4}$ *p* \Rightarrow *mf*

VN. II *sp* $\frac{3}{4}$ *p* \Rightarrow *mf*

VLA. I *pp* $\frac{3}{4}$ *mf*

VLA. II *pp* $\frac{3}{4}$ *mf*

VLC. II *pizz.* *sffz*

130

VN. I *ORD.* *sp* $\frac{3}{4}$ *mf*

VN. II *ORD.* *sp* $\frac{3}{4}$ *mf*

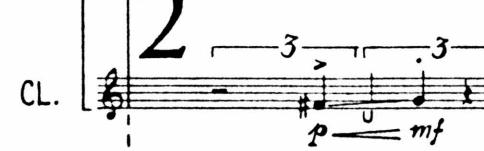
VLA. I *mf* $\frac{3}{4}$ *mf*

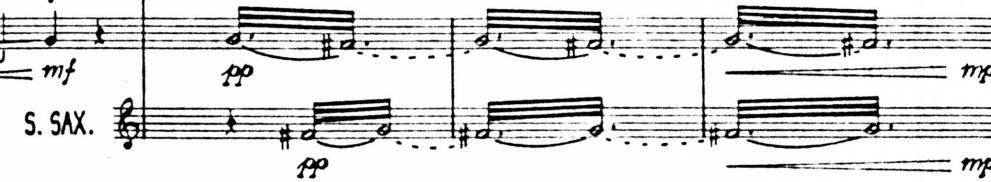
VLA. II *mf* $\frac{3}{4}$ *mf*

VLC. II *pizz.* *sffz*

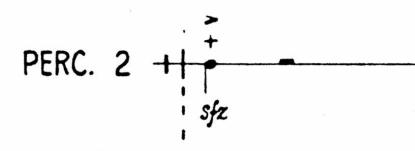
FL. 

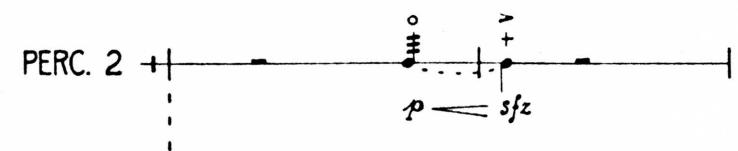
FL. 

CL. 

S. SAX. 

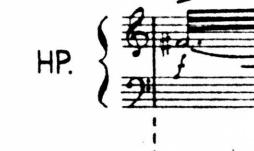
3 **4**

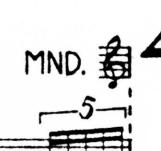
PERC. 2 

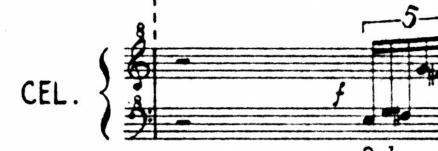
PERC. 2 

MND. 

MND. 

HP. 

MND. 

CEL. 

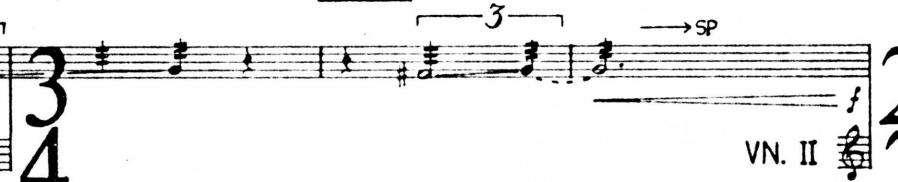
2 **4**

SOPR. 

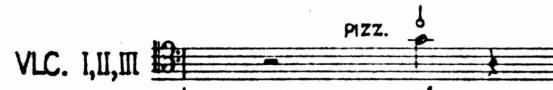
[i] - [skɑ] [skɑ] - [tSɑ] [o] - [dʌ] 2 [rʌ] [ro] 3 [ki] - [ki] - [te] [do] * [dʒɑ] [kɑ] 2

135

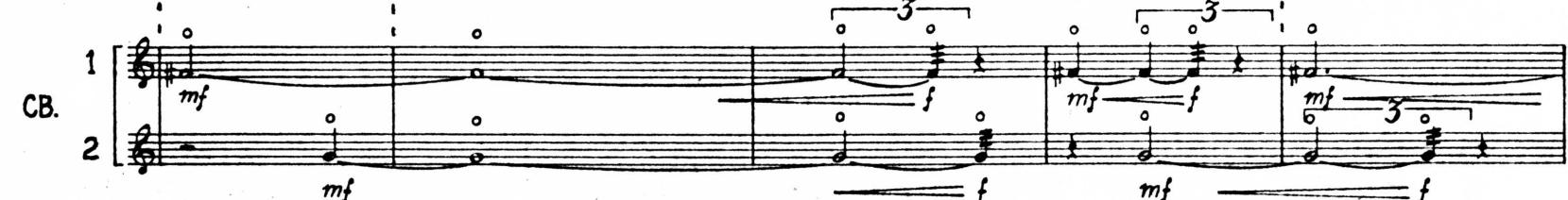
VN. I 

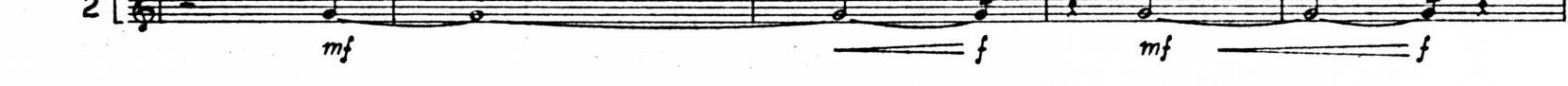
VN. II 

3 **4**

VLC. I, II, III 

VLC. I, II, III 

CB. 1 

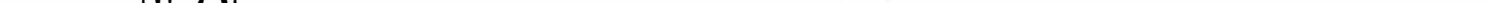
CB. 2 

22

FL. 3 3
OB. mp mf
S. SAX. mf f
B. CL. mf f
HN. 2 3 4
TPT. mf ff
PERC. 2 p sfz
HP. 2 3 F# 4
MND.
CEL.
PERC. 1 p mf 3
PERC. 1 3
MD 99
PERC. 2 p sfz
HP. 3
CEL. 3 Ped.
sim.
SOPR. 2 [α] 3 [skɑ]-[tʃɑ] [kɪ] [te] [de] [dɑ]-[sɑ] [gɑ] [r̩]-[e]
VN. I 3
VN. II 2 3 4 VN. III
VLC. I, II, III sfp
VLA. I, II
PIZZ. VIBR. >
PIZZ. VIBR. >
CB. 1, 2

140

This image shows a handwritten musical score page 10, containing two measures of music. The score includes parts for Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (B.CL.), Soprano Saxophone (S. SAX.), Bassoon (HN. I), Trombone (TPT.), Percussion 1 (PERC. 1), Percussion 2 (PERC. 2), and Mando (MND.). Measure 11 starts with a forte dynamic (f) for the MND. part. The instrumentation changes frequently, with various instruments entering and exiting. Measure 12 begins with a dynamic instruction (mf) for the TPT. part. The score uses a 3/4 time signature throughout.

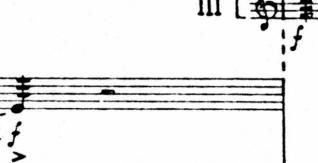
SOPR. 

150

VN. I 

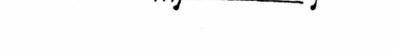
VN. I, II, III 

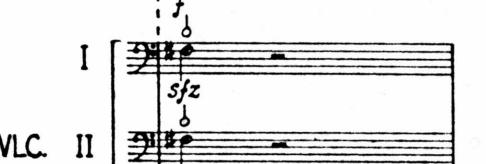
I VLA. 

II VLA. 

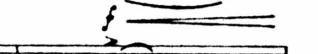
VLA. I 

VLA. II 

VLC. I 

VLC. II 

VLC. III 

CB. 1,2 

FL. OB. S. SAX.

1 HN. 2 HN.

TPT. PERC. 1 PERC. 2

PERC. 1 PERC. 2

HP. CEL.

SOPR.

155

VN. I, II, III

VLA. I, II

VLC. I, II, III

CB. 1

CB. 2

3

2

3

4

HN.

3

4

brassy

sfzf

CHANGE TO STR. MUTE

3

4

HP.

MND.

CEL.

EL. ORG.

155

3

2

3

4

vn. i

vn. ii

vn. iii

vn. i

vn. ii

vn. iii

non div.

3

4

(sul g)

ff

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ. VIBR.

(on the string)

(v)

(VIBR.)

PIZZ. VIBR.

ARCO

PIZZ.

ARCO

PIZZ.

PIZZ. VIBR.

PIZZ. VIBR.

26

FL. OB. CL.

CL. S. SAX. B. CL.

HN. 1 HN. 2 (ORD.)

PERC. 1 PERC. 2 Ped.

HP.

MND.

CEL.

EL. ORG.

SOPR.

160

VN. I, II, III (ARCO)

VLC. I, II, III

3

FL. [F] H
OB. [F] H
CL. [F] H
S. SAX. [F] H
B. CL. [F] H

FL. 1 H
4 H

3
4

HN. 1 H
2 H
TPT. H

PERC. 1 (smorz.) TO M ▷
2 Ped.

MND. 1 H
4 H

MND. 3 mf
4 mf

PNO. sffz

EL. ORG. sffz

SOPR. 1 [re] 3 [ne][ba] 4 [ku]—[ru] [ku]—[ru] [rA] [Si]—[ka]

165

VN. I, II, III più f

VN. NON DIV.
I 1 H
II 4 H
III 3 H

VLA. I NON DIV. H
II NON DIV. H

VLC. I, II, III ff

VLC. I, II, III PIZZ. 6 (h) f

CB. 1 ARCO >
2 ARCO >

CB. 2 sub. p PIZZ. VIBR. > f

170

28

← d. = d →, d = 80

FL. *mf* **2** OB. *p* CL. *mp* S. SAX. *mp* f B. CL. *f*

← d. = d →, d = 80

2 TPT. *p — mf*

← d. = d →, d = 80

HP. **2** PERC. 1 *mf* 2 *mp* Ped. *f* Cb A *h*

MND. **2** MND. *f* *3*

← d. = d →, d = 80

SOPR. *mf* [ri] [ka] [de] [dʌ] [dəl] [lo]

175

← d. = d →, d = 80

VN. I, II, III *f* ARCO *p* **3** *f* **4**

VLA. I, II *f* PIZZ. VIBR.

VLA. I, II *mf* ARCO

VLC. I, II, III *f* VIBR.

VLC. I, II, III *mf* ARCO

1 CB. *mf* PIZZ. VIBR. > ARCO > *mf* 2 *sfp — mp* *mf*

CB. 1, 2 *mf* ARCO

FL. [3] sim.

OB. [3] ff

CL. [3] mf

S. SAX. [3] ff

B.CL. [3] mf

HN. 1 [3] ff

TPT. [3] mf

PERC. 1 [3] sim. ()

MND. [3] ff

SOPR. [3] sim. () [de] [de] [də] [o] [do] (f) [ro] [kʌ]

180

VN. I [3] sim.

VN. II [3] ff

VN. III [3] ff

VLA. I [3] mf

VLA. II [3] mf

VLC. I [3] mf f

VLC. II [3] sim. # [3] ff

VLC. III [3] mf f sim. # ff

VLC. I [3] ff

VLC. II [3] ff

VLC. III [3] ff

CB. 1,2 [3] ff

CB. 1 [3] f cresc. poco a poco

CB. 2 [3] f cresc. poco a poco

30

FL.
OB.
CL.
S.SAX.
B.CL.

S. SAX. 3
B. CL. 3 sim.
f

1 HN.
2

PERC. 1 PERC. 2 sfz - mf

SOPR. [ki] [te] [te] [ni] [mo] [fu] [re] [ne]

185

VN. I 3 sim.
VN. II 3 sim.
VN. III 3 sim. (sempre trem.)

VLA. I
VLA. II f sim.
VLC. I pizz. poco a poco cresc.
VLC. II ARCO > f sim.
VLC. III sim. (sempre trem.)

CB. 1 sim. (sempre trem.)
CB. 2

Musical score page 10 featuring parts for various instruments. The score includes staves for Oboe (OB.), Clarinet (CL.), Bassoon (B. CL.), Saxophone (S. SAX.), Horn (HN.), Percussion (PERC. 1 and PERC. 2), and Trombone (TPT.). The notation includes dynamic markings like *f*, *sim.*, and *8va*. The score is divided into measures by vertical bar lines, with some measures spanning multiple staves. The bassoon part features prominent eighth-note patterns. The percussion parts include sustained notes and rhythmic patterns. The trombone part is indicated at the bottom right.

***) PLAY ANY PITCHES AS FAST AS POSSIBLE IN AN IRREGULARLY ASCENDING PATTERN, ENDING WITH THE HIGHEST PITCH OF THE INSTRUMENT.**

EL. ORG. {

SOPR. [bx] [hx] [ne] [bx] [ne] [bx] [skx]

190

I sim. (sempre trem.) DIV.

VN. II sim. (sempre trem.) DIV.

III DIV.

I sempre trem. 3 sempre trem. 3

VLA. II (H) (ff)

I 5 5 (sempre trem.) ff

VLC. II sim. (sempre trem.) (sempre trem.) ff

III ff

CB. 1 ff
2 ff

32

(8va) FL. (8va) OB. (8va) CL. (8va) S. SAX. B.CL.

(loco) b> f. (loco) ff b> f. (loco) ff (loco) >

FL. CL. HN. 1,2 TPT. MUTE OUT

very brassy + d. very brassy + d. (sim.) + d. (sim.) + d. f sffz

PERC. 1 PERC. 2 *) 'SWEEP' THE CHIMES WITH THE HAMMER - DO NOT STRIKE THEM INDIVIDUALLY.

HP. HP. PNO. PNO. PNO.

(III) HP. Ped. [tSɔr] SOPR. [lo] [mbrɔx] [lo] [mbrɔx] [skɔx] [tSɔr] [dʒɔx] [brɔx] [o]

EL. ORG. VN. II VN. III VLA. I VLA. II VLC. II VLC. III

SOPR. (non trem.) ff (non trem.) ff

VLA. I VLA. II VLC. I VLC. II

195

FL. 8va. f

OB. b p

CL. b p

S.SAX. f

B. CL. > f

HN. 1,2 (ORD.) + f

PERC. 1 (strike edge) T TO P

PERC. 2 V D TO V

(#) G#

HP. (loco) b p sffz

FL. 2 2

OB. 2

HN. 1,2 2

TPT. 1 P T 2 V D P

PERC.

**(HOLD PEDAL DOWN UNTIL
SOUND DIES)**

34

FL. *p* *pp*

OB. *f* *pp*

S. SAX. *p* *pp*

B. CL. *p* *pp* *al niente*

HN. 1,2 *f* *p*

(WITHOUT MUTE)

TPT. *f* *pp* HARMON MUTE ON

PERC. 1 *f* *p*
2 (senza Ped.)

SOPR. (>) *mf* *mf* *mp* *mf*
 [ko] — [tʌ] [sto] — [dʒɑ] — [lo] — [mbrɑ] — [lo] — [mbrɑ]

205

210

VN. I *mf* *al niente*

VLA. I *mf*

VLA. I *p* SOLO (o)

I VLC. *mf* *al niente*

II VLC. *mf*

CB. 1 *mf* *al niente*

FL. *p*

S. SAX. *al niente*

CL. *pp*

MND.

VLA. I *SOLO*

VLC. I *SOLO* *al niente*

VLC. II *SOLO* *SP* *ORD.* *>* *mf*

VLC. III *SOLO* *PIZZ.* *sfz*

CB. 1 *pp*

215

CL. *mf*

S. SAX. *p*

CL. *p* *mf* *sfz-p*

HN. 1

TPT. *p*

WITH HARMON MUTE

HP. *sfz*

ORD.

MND. *mf* *f*

MND. *mf* *f*

220

VLA. I *SOLO* *ORD.* *>* *p*

VLA. II *SOLO* *PIZZ.* *sfz* *p*

VLC. I *(SOLO)* *p* *mf*

VLC. II *(SOLO)* *p* *ORD.* *>* *mf* *sfz*

VLC. III *(SOLO)* *ARCO* *SP* *mf*

CB. 1 *mf*

This image shows a handwritten musical score for orchestra and band, spanning two measures. The score includes parts for Clarinet (CL.), Soprano Saxophone (S. SAX.), Horn 1 (HN. 1), Horn 2 (HN. 2), Trombone (TPT.), and Oboe (OB.). Measure 11 starts with CL. and S. SAX. playing eighth-note chords at *mf*. HN. 1 and TPT. enter with eighth-note patterns marked with a circled '3'. HN. 2 joins in with eighth-note patterns marked with a circled '+' and 'sfz-mf'. Measure 12 begins with OB. playing sustained notes at *mf*. CL. and S. SAX. play eighth-note chords at *f*. HN. 1 and TPT. continue their eighth-note patterns. HN. 2 plays eighth-note patterns marked with a circled '+' and '3'. The score concludes with a dynamic marking of *f* in parentheses.

225

Musical score page 223, measures 11-16. The score includes parts for I SOLO, VLA. II SOLO, I SOLO, VLC. II SOLO, and BOTH. The notation includes dynamic markings like *mf*, *sp*, *f*, *pizz.*, *arco*, and *sfz*. Measure 11: I SOLO (ORD. > p), VLA. II SOLO (*mf*), I SOLO (p), VLC. II SOLO (p), BOTH (ORD. > p). Measure 12: I SOLO (p), VLA. II SOLO (BOTH > p), I SOLO (p), VLC. II SOLO (*mf*), BOTH (f). Measure 13: I SOLO (p), VLA. II SOLO (p), I SOLO (p), VLC. II SOLO (p), BOTH (SP ORD. > p). Measure 14: I SOLO (p), VLA. II SOLO (p), I SOLO (p), VLC. II SOLO (p), BOTH (SP ORD. > p). Measure 15: I SOLO (p), VLA. II SOLO (p), I SOLO (p), VLC. II SOLO (p), BOTH (SP ORD. > p). Measure 16: I SOLO (p), VLA. II SOLO (p), I SOLO (p), VLC. II SOLO (p), BOTH (SP ORD. > p).

I BOT
VLC.
II BOT

OB. *mf* — **3**
 CL. *f* — **4** (sim.)
 S. SAX. *mf* — **3** (sim.)
 1 HN. *f* — **3** (sim.)
 2 HN. *f* — **3** (sim.)
 TPT. *mf* — **3** (sim.)
 FL. *p* — **2**
 MND. *mf*

230

FL. 2 *s.f.* 3 *mp* 3 *mp* 3 *mf* CHANGE TO PICCOLO

HP. { 3 *s.f.* (ORD.)

MND. 3 *s.f.*

235

CB. 1 3 *mf*



II

SOPR. *p.p.* [i] [we]

d = 40

240

VN. I, II, III 2 *p.p.p.*

VLA. I, II 2 *p.p.p.*

VLC. I, II, III 2 *p.p.p.*

CB. 1, 2 2 *p.p.p.*