

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 HORNS 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 


ORCHESTRA BELLS 


CHIMES 


BRAKE DRUM, SUSP. 

TAM*TAM 


2 TOM-TOMS; HIGH, MED. 


TENOR DRUM WITH SNARES 


LARGE CONGA DRUM 

2: VIBRAPHONE 

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 rischosse,
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
Udorokite
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
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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	α	far
θ	thing	ə	hot
ʃ	shoe	o	coat
ʒ	measure	u	too
dʒ	judge	Λ	cup
tʃ	choose	I	bit

THE CONSONANTS P, B, T, D, K, M, N, L, AND F HAVE THEIR COMMON EUROPEAN VALUES. r^{tr} = 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

$\text{♩} = 60$, SEMPRE INTENSAMENTE

$\frac{2}{2}$ $\frac{6}{2}$

$\frac{3}{2}$

$\frac{5}{2}$

5
 $\frac{4}{2}$

(FLUTTERTONGUE) FL. mp (VUOTA) FL. p mf (VUOTA) FL. p mf CL. pp mf

HP. mp

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

$\frac{5}{2}$

$\frac{4}{2}$

10

$\frac{3}{2}$

$\frac{6}{2}$

FL. p CL. pp mf al niente FL. pp mf FL. p mf

HP. pp mf

MND. pp mf

VN. I SOLO pp mf

VLC. I SOLO pp mf

CB. 1 pp

* TREBLE-CLEF HARMONICS SOUND AS WRITTEN

FL. $\frac{6}{2}$ pp $\frac{5}{2}$ FL. $\frac{4}{2}$ pp

CL. pp mf CL. pp

B. CL. $\frac{2}{2}$

TPT. $\frac{5}{2}$ WITH STRAIGHT MUTE pp mf $\frac{4}{2}$

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

MND. p

CEL. pp Ped.

$\frac{6}{2}$ $\frac{15}{2}$ BOTH $\frac{5}{2}$ p mf $\frac{4}{2}$ TUTTI $\frac{4}{2}$ pp

VN. I p mf VN. I, II, III pp

VLC. I (SOLO) pp mf

CB. 1 pp mf

C. *mf*

B.C.L. *pp* *f*

S. SAX. *pp* *f*

CL. *p* *mf*

B.C.L. *p* *f*

FL. *p* *f*

HN.1 *pp* *f*

TPT. *mf* *pp* *f*

3/2 4/2 6/2 5/2 3/2

MND. *f*

HP. *sfz* *mf* *f* *NORM.*

MND. *p* *f*

CEL.

*▽ = WITH METAL PLECTRUM

3/2 4/2 6/2 5/2 3/2

20

VN. I, II, III *f*

VLA. I, II *pp* *f* *ORD.* *mf* *f* *SP* *p*

* ALL STRINGS: SP = SUL PONT.

VLC. I, II *UNIS.* *p* *f*

VLC. II

CB. 1,2 *UNIS.* *pp* *f* *p* *f*

3/2 4/2 6/2 5/2 3/2

3
2

2
2

1
2

B.C.L. *f*

CL. *p* *f*

S.SAX. *p* *f*

HN. 1 *mf* *f*

HN. 2 *p* *f* (FLUTTERTONGUE)

TPT. *mf* *f*

PERC. 1 *mf* *f*

HR. *sfz*

MND. *sfz*

CEL. *p* *f*

Ped.

25

VN. I, II, III *mf* *f*

VN. I, II, III *mf* *f*

VN. I, II, III

VLA. I *mf* *f*

VLA. I *mf* *f*

VLA. II *p* *f*

VLC. I *pp* *sfz* *mf* *f*

VLC. I *p* *sfz*

VLC. II *pp* *f*

VLC. II *f* *sfz*

VLC. III *pp* *f*

VLC. II, III *f* *sfz*

3
2

CL. *mf* *f*

* WINDS AND BRASS: u = LIP-BEND UP; n = LIP-BEND DOWN

OB. *f*

CL. *p* *f*

S. SAX. *p* *f*

B. CL. *f*

HN. 1 *mf* *f*

HN. 2 *mf* *f*

TPT. *mf* *f*

(FLUTTER TONGUE)

PERC. 1 *mf* *f*

PERC. 1 *mf* *f*

MND. *f*

MND. *f*

E# F# HP. *mf* *f*

NORM.

CEL. *mf* *f*

Ped.

30

35

VN. I, II, III *mf* *f*

(GLISS.)

VN. I *mf* *f*

VN. II *mf* *f*

VN. III *mf* *f*

VN. I *f* *mf* *f* *sim.*

VN. II *sim.*

VN. III *sim.*

VLA. I *mf* *f*

(GLISS.)

VLA. II *f*

(GLISS.)

VLA. I *sim.*

VLA. II *mf*

VLC. I *mf* *f*

(GLISS.)

VLC. II *f*

(GLISS.)

VLC. III *sfz*

VLC. I *sfz* *mf* *f* *sim.*

VLC. II *mf* *f* *sim.*

VLC. III *arco* *mf* *f* *sim.*

(GLISS.)

3
2

OB. $\frac{3}{2}$ $\frac{2}{2}$

B. CL. $\frac{3}{2}$ $\frac{2}{2}$

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

S. SAX. $\frac{3}{2}$ $\frac{2}{2}$

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

HN. 2 $\frac{2}{2}$ $\frac{2}{2}$

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

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

HP. E \flat F \flat $\frac{1}{2}$ $\frac{2}{2}$

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

mf

p *f*

very brassy

sfz

f *p*

CHANGE TO HARMON MUTE

sfz

mf

40

45

VLC. I $\frac{3}{2}$ $\frac{2}{2}$

VLC. II $\frac{3}{2}$ $\frac{2}{2}$

VLC. III $\frac{3}{2}$ $\frac{2}{2}$

CB. 1, 2 $\frac{3}{2}$ $\frac{2}{2}$

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

VLA. I (SOLO) $\frac{1}{2}$ $\frac{2}{2}$

f *al niente*

f *al niente*

f *mf*

SOLO

mf

FL. *(← d=d →)* **3/4** **1/2**

CL. *mf* *f* *mf* *f*

S. SAX. *mf* *f* *mf* *f*

S. SAX. *mf* *f* *mf* *f*

B. CL. *mf* *f*

OB. *mf* *f*

(← d=d →) **3/4** **1/2**

TPT. *mf* *f*

HN. 1 *mf* *f*

TPT. *mf* *f*

WITH HARMON MUTE *

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

PERC. 2 *sfz*

FL. *mf* *f* *mf* *f*

OB. *mf* *f*

S. SAX. *mf* *f*

B. CL. *mf* *f*

HN. 1 *mf*

TPT. *mf*

(← d=d →) **3/4** **1/2**

HP. *sfz*

MND. *sfz* *mf* *f*

CEL. *mf* *f*

Ped.

PERC. 2 *mf*

HP. *sfz*

MND. *f*

* (PERC. 2) + = SHUT WITH PEDAL
 ○ = OPEN
 + — = HOLD SHUT WITH PEDAL WHILE PLAYING ON TOP CYMBAL WITH INDICATED BEATERS

50

(← d=d →) **3/4** **1/2**

VN. I (SOLO) *f* *sfz*

VN. I, II, III *sfz*

VLA. I *f* *sfz*

VLA. I *mf* *f*

VLC. I *mf* *f*

VLC. II *sfz*

VLC. III *mf* *f*

CB. 1, 2 *f*

TUTTI

SOLO

PIZZ.

ARCO

FL. **1**
 OB. **2**

S. SAX. *mf* *f* *f* *sfz* *f* *sfz* *f* *sfz*
 B. CL. *mf* *f*

HN. 1 **1**
 HN. 2 *mf* *f* (FL. TONGUE)
 TPT. = *sfz*

PERC. 1 *f* *sfz*
 PERC. 2

HP. *F#*
 MND. *f*
 CEL. *mf* *f* *sfz* *f* *sfz*
 Ped.

FL. **3**
 OB. **4**
 CL. **1**
 S. SAX. *f*

HN. 2 *mf* *f* **3**
 TPT. **4** **1**

PERC. 1 *mf* *f*
 PERC. 2 TO V ▷

HP. **3** **4** **1**
 MND. *f*
 CEL. *mf* *f* *sfz* *f* *sfz* TO PIANO

55

VN. I, II, III *arco ord.* *f* *sfz* *f* *pizz.*
1 **2**

(TUTTI)
 VLA. I, II *f* *sfz*
 VLA. I, II *f* *sfz* *sim.*

VLC. I *arco* *f* *sfz* *sim.*
 VLC. II *f* *sfz*
 VLC. III *f* *sfz*

CB. 1, 2 *f* *sfz*

60

VN. I, II, III *(non div.)* *arco* *f* *pizz.*
3 **4** **1**

VN. I *arco* *f* *pizz.*
 VN. II *f* *sfz* *pizz.*
 VN. III *arco non div.* *f* *pizz.*

VLC. II *f* *sfz*
 VLC. III *f* *sfz*

CB. 1, 2 *f* *sfz*

FL. **3/4**

S. SAX. *sfz*

HN. 1 **3/4**

TPT. *f sfz*

HP. *norm.* **3/4** G# Ab

MND. *f* **3/4**

FL. **1/2** *f sfz*

OB. *sim.* **3/4**

CL. *f sfz*

S. SAX. *f sfz*

B. CL. *f sfz*

HN. 1 **3/4**

HN. 2 **1/2** *f sfz*

TPT. *f sfz*

PERC. **1/2** *f Ped.*
(MOTOR OFF THROUGHOUT)

HP. **1/2** *loco* **3/4** Fb

MND. *f* **3/4**

PNO. *Ped.*

EL. ORG. *(8' THROUGHOUT, NO VIBRATO)* *mf*

65

VN. I *sfz* **3/4**

VN. II *sfz* **3/4**

VN. III *sfz*

VLA. I *f sfz sim. pizz. b* **3/4**

VLA. II *f sfz* **3/4**

VLC. I *f sfz* **3/4**

VLC. II *f sfz* **3/4**

VLC. III *pizz. b sfz* **3/4**

CB. 1,2 *f sfz sim.* **3/4**

70

VN. I *f sfz* **3/4**

VN. II *f sfz* **3/4**

VN. III *f sfz*

VLA. I *f sfz* **3/4**

VLA. II *f sfz* **3/4**

VLC. I *f sfz* **3/4**

VLC. II *f sfz* **3/4**

VLC. III *f sfz* **3/4**

This page of a musical score, numbered 10, contains the following parts and markings:

- FL.** (Flute): *f sfz*, *sim.*
- CL.** (Clarinet): *f sfz*, *sim.* (FL. TONGUE)
- S. SAX.** (Soprano Saxophone): *f sfz*, *sim.*
- B. CL.** (Bass Clarinet): *f sfz*, *sim.*
- TPT.** (Trumpet): *mf*, *f sfz*
- HN.** (Horn): *f*
- PERC. 1** and **PERC. 2** (Percussion): *mf*
- HP.** (Harp)
- PNO.** (Piano): *f*, Ped.
- EL. ORG.** (Electric Organ)
- VN. I, II, III** (Violins): *f sfz*, *sim.*
- VLA. I, II** (Violas): *f sfz*, *sim.*
- VLC. I, II, III** (Violoncellos): *f sfz*, *sim.*

A box containing the number **75** is located in the center of the page, above the string staves.

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

HN.
TPT.

PERC.

PNO.
EL. ORG.

80 85
VN. I, II, III
VLA. I, II
VLC. I, II, III

FL. 3/4 4/2

OB. 2/2 4/2

CL. 3/4 4/2

S.SAX. 3/4 4/2

5/4 WITHOUT MUTE

TPT. 3/2 4/2

STRAIGHT MUTE IN

1 PERC. 3/4 4/2

2 3/4 4/2

GH AP (HP) 3/4 4/2

PNO. 3/4 4/2

EL. ORG. 3/4 4/2

SOPR. 4/2 3/2

intensamente (f)

[kox] [TA] [α] [tΛ]

VN. I 3/4 4/2

II 2/2 4/2

III 3/4 4/2

VLA. I 3/4 4/2

II 3/4 4/2

VLC. I 3/4 4/2

II 3/4 4/2

III 3/4 4/2

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

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

3 2 WITH STRAIGHT MUTE 2 2
 TPT. mp #

1 2
 4 2
 TPT. #

1 2
 TPT.

1 PERC. 2
 Ped.

1 PERC. 2

HP. 1 2
 4 2

HP. 1 2

PNO. Ped.

PNO.

EL. ORG. #

EL. ORG.

SOPR. 3 2 mf # 3"
 [Kox] [dn]

(#) 2 2 [d3x] [Kox] [t3x]

90

95

I 1 2
 VN. II 4 2
 III 2 2
 I 1 2
 VLA. II 4 2
 I 2 2
 I 1 2
 VLC. II 4 2
 III 2 2

I 1 2
 VN. II 2 2
 III 2 2
 I 1 2
 VLA. II 4 2
 I 2 2
 I 1 2
 VLC. II 4 2
 III 2 2

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

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

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

S.SAX. $\frac{1}{2}$ $\frac{2}{2}$

OB. $\frac{2}{2}$

CL. $\frac{2}{2}$

S.SAX. $\frac{2}{2}$

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

TPT. $\frac{5}{4}$ $\frac{2}{2}$

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

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

PERC. 2 $\frac{5}{4}$ $\frac{2}{2}$

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

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

MND. $\frac{2}{2}$

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

PNO. $\frac{2}{2}$

EL. ORG. $\frac{1}{2}$ $\frac{2}{2}$

EL. ORG. $\frac{2}{2}$

SOPR. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{5}{4}$ $\frac{2}{2}$

[kox] [di] [skox] [tSax]

100

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

III $\frac{1}{2}$ $\frac{2}{2}$

$\frac{5}{4}$ $\frac{2}{2}$

I VLA. $\frac{1}{2}$ $\frac{2}{2}$

II $\frac{1}{2}$ $\frac{2}{2}$

I VLC. II $\frac{1}{2}$ $\frac{2}{2}$

III $\frac{1}{2}$ $\frac{2}{2}$

FL.

OB.

CL.

S. SAX.

1 2
4 2

HP.

MND.

PNO.

EL. ORG.

1 2
4 2

F# A# PREPARE Bb, A# FOR HALF-PEDAL 'BUZZ'

MND.

SOPR.

[α] [dʒα] [kα] [tʃα] [tʃα] [kα] [tʃα] [di] [skα] [tʃα]

1 4

[α] [dʒα] [kα] [tʃα]

105

VN. I

VN. II

VN. III

1 2
4 2

(SUL A)

VLC. I

sfz

VLA. I

VLA. II

VLC. I

VLC. II

VLC. II

1 2
4 2

sfz

FL. **4/2** **2/2** **4/2**

OB. **2/2** **2/2** **4/2**

CL. **2/2** **2/2** **4/2**

S. SAX. **2/2** **2/2** **4/2**

B. CL. **2/2** **2/2** **4/2**

HN. 1 **2/2** **2/2** **4/2**

HN. 2 **2/2** **2/2** **4/2**

TPT. **2/2** **2/2** **4/2**

CHANGE TO HARMON MUTE

MND. **1/2** **2/2** **2/2**

HP. **4/2** **2/2** **2/2**

EL. ORG. **4/2** **2/2** **2/2**

SOPR. **1/2** **2/2** **2/2**

PERC. 1 **+**

PERC. 2 **+**

PNO. **4/2**

SUSTAIN EACH NOTE

VN. I **4/2** **2/2** **2/2** **4/2**

VN. II **2/2** **2/2** **2/2** **4/2**

VN. III **2/2** **2/2** **2/2** **4/2**

VLA. I **2/2** **2/2** **2/2** **4/2**

VLA. II **2/2** **2/2** **2/2** **4/2**

VLC. I **2/2** **2/2** **2/2** **4/2**

VLC. II **2/2** **2/2** **2/2** **4/2**

VLC. III **2/2** **2/2** **2/2** **4/2**

CB. 1 **2/2** **2/2** **2/2** **4/2**

CB. 2 **2/2** **2/2** **2/2** **4/2**

SUL G

DIV.

4 2

CL. *al niente*

S. SAX. *al niente*

B. CL. *p*

1 HN. *mf*

2 HN. *p*

PERC. 1 STRIKE IN CENTER WITH BUTT OF S.D. STICK. *to M*

PERC. 2 *al niente*

HP. (HALF-PEDAL BUZZ) *sfz*

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

PNO. AFTER SOUND DIES, TO CELESTA

EL. ORG. *al niente*

SOPR.

110

4
2

1 VN. I *p* *pp*

2 VN. II *mf*

3 VN. III *pp* *p* *pp*

1 VLA. I *p* *pp*

2 VLA. II *p* *pp*

1 VLC. I *f* *mp* *pp*

2 VLC. II *p*

3 VLC. III *p*

1 CB. I *f* *p* *al niente*

2 CB. II *p*

FL. *p* 3/4
CL. *p* 3/4

TPT. 2/2

() HP. *sf* 3/4

SOPR. *p* *mf* 3 *p* *mf* 3 *p* 3/4 2/2
[o] [dλ] [do]-[m]-[o] [ki]-[te]

115

VN. I. *mf* 2/2
al niente

VN. II 3/4 2/2

VLA. I *p* *mf* SP

VLA. I II

VLC. I

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

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

CL. *pp* $\frac{2}{2}$

S.SAX.

HN. 1

TPT. *p* *mp* $\frac{2}{2}$ WITH HARMON MUTE $\frac{3}{4}$ $\frac{2}{2}$

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

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

SOPR. *mf* *p* *mf* $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{2}$
 [e] [o] [do] [de] [dax] [ra] [o] [ki] [te] [ki] [te]

120

VN. II *mp* *mf* *p* *mf* $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{2}$ UNIS. SP ORD. SP

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

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

VLC. I *mp*

1 *mf*

2 *mf*

VN. I

VN. III

VLA. I

VLA. II *p* ORD.

VLC. II

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

CL. *p* *p*

S.SAX. *p*

HN. 1 *p* *mf*

TPT. *mf* *p* $\frac{2}{2}$ $\frac{3}{4}$

PERC. 2 *pp* *sfz*

HP. *mf* *sf* *G♭* $\frac{3}{4}$

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

CEL. *f* Ped.

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

[lo] [mbrα] [o] [dλ] [vλ] [o] [kλ] [de] [dα] [kα] [tλα] [α] [di]

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

VN. I *mp* $\frac{2}{2}$ $\frac{3}{4}$ *mf*

VN. II *mp* $\frac{2}{2}$ $\frac{3}{4}$ *mf* *mp*

VLA. I *pp* *mf*

VLA. II *mf*

VLC. II *PIZZ.* *sfz* $\frac{3}{4}$ *sfz*

130 $\frac{3}{4}$ $\frac{3}{4}$

FL. *mf* \leftarrow *f*

FL. *mf* \leftarrow *f*

CL. *p* \leftarrow *mf* *pp* *mp*

S. SAX. *pp* *mp*

HN. 1 2

TPT.

PERC. 2 *sfz* *p* \leftarrow *sfz*

MND. *mf* \leftarrow *f*

MND. *mf* \leftarrow *f* *mf* \leftarrow *f*

HP. *f*

CEL. *f* Ped. \rightarrow

SOPR. *f*

[i]—[skα] [skα]—[tSα] [o]—[dα] [rα] [ro]—[ki]—[ki]—[te] [do]—[dʒα] [kα]

135

VN. I *mp* \leftarrow *mf* *mf* *mp* *sim.* *f* \rightarrow SP

VN. II *mf* *mp* \leftarrow *mf* *f*

VLC. I, II, III *pizz.* *sfz* *sfz*

CB. 1 *mf* *f* *mf* *f* *mf* *f*

CB. 2 *mf* *f* *mf* *f*

FL. *f* *ff*

OB. *mp* *mf*

S. SAX. *mf* *f*

B. CL. *mf* *f*

CL. *mp* *mf*

S. SAX. *mf* *f*

B. CL. *mf* *f*

HN. 1 *mf* *f*

HN. 2 *mf* *f*

TPT. *mf* *ff*

PERC. 1 *p* *mf* *mp* *f*

PERC. 2 *p* *sfz*

HP. *mf* *f*

MND. *mf* *f*

CEL. *mf* *f*

SOPR. *f* *sim.*

[α] [skα] [tSα] [ki] [te] [de] [dal] [sx] [gα] [ʎ] [e]

140

VN. I *mf* *f*

VN. II *mf* *f*

VN. III *mf* *f*

VN. I, II, III *sfz*

VLC. I, II, III *sfz*

VLC. I, II, III *sfz*

CB. 1 *f* *mf* *f* *mf* *f* *mf* *f*

CB. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

PIZZ. VIBR. *f*

PIZZVIBR. *f*

CB. 1, 2 *f*

FL. *f* *H* 1 3 2 4

CL. *f* 3 *b* 3 *b*

S.SAX. *f* 3

B.CL. *mf* *f*

FL. *f* *ff* 1 2 *sim.*

OB. CL. S.SAX.

HN. 1 (o) *mf* *f* 3 1 2

PERC. 1 *f* *sfz*

PERC. 2 *mf*

HP. *ORD.* 3 *sfz* *Gb*

MND. 3 *f* *H* 1 2 3 4 1 2

CEL. 3 (Ped.)

SOPR. [sɑ] [gɑ] [de] [dɑ] [sɑ] 1 2 [gɑ] [gu] 3 4 [re][do] [do] [ɑ] [do] 2 [do] [mo]

VN. I, II, III *f* PIZZ. ORD. *mf* 1 2 3 4 *mf* *f* 1 2 3

VLA. I, II *mf* *f*

VLA. I *f*

VLA. II *f* *mf*

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

CB. 1,2 *f*

CB. 1,2 *sfz*

FL. **3**
4

OB. *mf*

CL. *f*

S. SAX. *f*

S. SAX. *mf* *f*

B. CL. *mp* *f* *sim.*

HN. I *mf* *f*

TPT. *mf*

PERC. 1 *mp* *f* *sim.*

PERC. 2 *sfz*

MND. **3**
4 (*f*)

CEL.

SOPR. **3**
4
 [kox] - [kox] [ki] [sox] [sox] [gu] - [re] [do] [mo]

150

VN. I *f* **3**
4 *più f*

VN. II, III

VLA. I *sfz* *mf*

VLA. II *f*

VLC. I *mf* *f*

VLC. II *sfz*

VLC. III

CB. 1, 2 *f*

FL. *mf sfz mf*

OB. *f*

S. SAX. *mf f*

OB. *f*

CL. *f*

S. SAX. *mf f*

B. CL. *mf f*

HN. 1 *mf f mf f*

HN. 2 *mf f*

TPT. *f*

HN. 1 *brassy sfz brassy sfz*

HN. 2 *brassy sfz*

TPT. *mf*

PERC. 1 *mf f*

PERC. 2 *mf f*

HP. *H*

PERC. 1 *f*

PERC. 2 *f*

HP. *(H)*

CEL. *H Ped.*

CEL. *f Ped.*

EL. ORG.

SOPR. *(f) [skα] [tSα] [dʒα] sim. [lo] [mbrα] [dʒα]*

155

VN. I, II, III *f più f*

VN. I *f*

VN. II *ff*

VN. III *(SUL G) ff*

VLA. I, II *mf f*

VLA. I, II *ff NON DIV.*

VLC. I, II, III *PIZZ. sfz*

VLC. I, II *ARCO mf*

VLC. III *(PIZZ.) sfz ARCO f*

CB. 1 *ARCO mf (PIZZ.) sfz*

CB. 2 *(V) (VIBR.) f PIZZ. VIBR. f*

FL. OB. CL. S. SAX. B. CL. HN. 1 2 TPT. PERC. 1 2 HP. MND. CEL. EL. ORG.

SOPR. [de] [dal] [ri] [sko] [ko] [se] [dʒa] [fu]

160

VN. I, II, III (ARCO) f

VCL. I, II, III f più f

FL. 1 3 4

OB. 1 3 4

CL. 1 3 4

S. SAX. 1 3 4

B. CL. 1 3 4

HN. 1 3 4

TPT. 1 3 4

PERC. 1 2 (smorz.) TO M

MND. 1 3 4

HP. 1 3 4

PNO. sfz

EL. ORG. sfz

SOPR. 1 3 4 [re] [re] [ne] [box] sub. mp < mf (sim.) [ku] [ru] [ku] [ru] [ra] [Si] [ka]

VN. I, II, III 1 3 4 più f

VN. II 1 3 4

VLA. I II NON DIV.

VLC. I, II, III ff

CB. 1 2 ARCO sub. p

CB. 2 PIZZ. VIBR. f

FL. p mf

CL.

165

170

FL. *mf* *f*

CL. *p* *mf*

2/2

← *d* = *d* →, *d* = 80

OB. *p* *f*

CL. *mp* *f*

S. SAX. *mp* *f*

3/4

B. CL. 羽

HN. 1 羽

TPT. *p* *mf*

2/2

← *d* = *d* →, *d* = 80

PERC. 1 *mf* *f*

PERC. 2 *mp* *f*

Ped. *mp* *f*

M

HP. *f*

MND. *f*

2/2

← *d* = *d* →, *d* = 80

MND. *f*

3/4

Cb A#

SOPR. *mf*

[ri] [ka] [de] [da] [da] [lo]

2/2

← *d* = *d* →, *d* = 80

175

VN. I, II, III *f*

PIZZ. VIBR. *f*

ARCO *p* *f*

2/2

VLA. I, II *f*

PIZZ. VIBR. *f*

VLA. I, II *mf* *f*

ARCO *mf* *f*

VLC. I, II, III *f*

VIBR. *f*

VLC. I, II, III *mf*

ARCO *mf*

CB. 1 *mf* *f*

CB. 2 *sfz-p* *mf*

ARCO *mf* *f*

PIZZ. VIBR. *f*

CB. 1, 2 *mf*

ARCO *mf*

FL. [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

OB. [Musical staff with dynamics *ff*, *sim.*]

CL. [Musical staff with dynamics *mf*, *f*, *ff*]

S. SAX. [Musical staff with dynamics *f*, *ff*]

B. CL. [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

HN. 1 [Musical staff with dynamics *mf*, *f*, *sim.*]

TPT. [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

PERC. 1 [Musical staff with dynamics *mf*, *f*, *sim.*]

MND. [Musical staff with dynamics *ff*]

SOPR. [Musical staff with lyrics: [brα]—[dʒα]— [de]— [de]—[dα] [o]—[do]— [ro]—[ka] and dynamics *f*, *sim.*]

180

VN. I [Musical staff with dynamics *f*, *ff*, *sim.*]

VN. II [Musical staff with dynamics *f*, *ff*]

VN. III [Musical staff with dynamics *f*, *ff*]

VLA. I [Musical staff with dynamics *mf*]

VLA. II [Musical staff with dynamics *mf*]

VLC. I, II, III [Musical staff with dynamics *f*]

VLC. I [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

VLC. II [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

VLC. III [Musical staff with dynamics *mf*, *f*, *ff*, *sim.*]

CB. 1, 2 [Musical staff with dynamics *f*, *ff*, *cresc. poco a poco*]

1 [Musical staff with dynamics *f*, *cresc. poco a poco*]

2 [Musical staff with dynamics *f*, *cresc. poco a poco*]

30

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

B. CL. *f* *sim.*

S. SAX.

HN. 1
2

PERC. 1
2

PERC. 1 *sffz - mf*

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

185

VN. I *f* *sim.*

VN. II *f* *sim.*

VN. III *f* *sim. (sempre trem.)*

VLA. I *f* *sim.*

VLA. II *f* *sim.*

VLC. I *f* *sim. (sempre trem.)*

VLC. II *pizz.* *f* *sim.*

VLC. III *f* *sim. (sempre trem.)*

CB. 1 *f* *sim. (sempre trem.)*

CB. 2 *f* *sim. (sempre trem.)*

Musical score for woodwinds and percussion. The staves include:

- OB. (Oboe) with *f*, *sim.*, and *8va* markings.
- CL. (Clarinet) with *f* and *8va* markings.
- S. SAX. (Soprano Saxophone) with *f* marking.
- B. CL. (Bass Clarinet) with *f* marking.
- HN. 1 & 2 (Horn) with *f* and *(sim.)* markings.
- PERC. 1 (Percussion 1) with *f* and *(sim.)* markings.
- PERC. 2 (Percussion 2) with *f* marking.
- TPT. (Trumpet) with *ff* marking.

There are also *ff* markings for the woodwinds and horns. The percussion parts feature irregularly ascending patterns.

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

Musical score for vocal and electric organ. The staves include:

- EL. ORG. (Electric Organ) with *f* marking.
- SOPR. (Soprano) with lyrics: [bx] [hx] [ne] [bx] [ne] [bx] [ska].

190

Musical score for strings and double bass. The staves include:

- VN. I, II, III (Violin) with *sim. (sempre trem.)* and *DIV.* markings.
- VLA. I, II (Viola) with *sempre trem.* and *(ff)* markings.
- VLC. I, II, III (Violoncello) with *sim. (sempre trem.)* and *(sempre trem.)* markings.
- CB. 1 & 2 (Double Bass) with *ff* markings.

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

1 HN. very brassy (sim.) HN. 1,2
 2 HN. very brassy (sim.)
 TPT. TPT. MUTE OUT

TO [P T, O T]
 TO [M T]

PERC. 1 [P T] TO [O]
 2 [M T] HIGH LOW

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

([]) HP. 8va-1

HP. 8va-1

PN0. 8va-1 Ped.

PN0. 8va-1

EL. ORG. ff

SOPR. [tʃa]
 SOPR. [lo] [mbrʌ] [lo] [mbrʌ] [skʌ] [tʃa] [dʒʌ] [brʌ] [o]

195

I (non trem.)
 VN. II (non trem.)
 III (non trem.)

I (non trem.)
 VLA. II (non trem.)

I (non trem.)
 VCL. II (non trem.)
 III

FL. *8va* *ff*

OB.

CL. *b* *ff*

S.SAX.

B. CL. *ff*

FL. *(loco)* *f*

OB.

HN. 1,2 *(ORD.)* *ff* *f*

HN. 1,2 *ff* *mf*

TPT.

PERC. 1 *(strike edge)* *ff* *TO*

PERC. 2 *f* *TO*

HP. *(loco)* *sfz*

(♯) G#

PERC. 1 *1*

PERC. 2 *2*

PNO. *8va* *ff*

(HOLD PEDAL DOWN UNTIL SOUND DIES)

SOPR. *3* *f*

[da] [o]{do} [ro] [ka] [ro] [o] [ki] [te] [lo] [mbrα] [lo] [mbrα] [dʒα]

200

VN. I *ff*

VN. II *ff*

VN. III *ff*

VLA. I *ff*

VLA. II *ff*

VN. I *f*

VN. II *mf*

VN. III *mf*

VLA. I *mf*

VLA. II *mf*

VLC. I *SUL C* *ff*

VLC. II *SUL C* *ff*

VLC. III *SUL C* *ff* *(non trem.)*

CB. 1 *(non trem.)* *ff*

CB. 2 *(non trem.)* *ff*

FL. *pp*

OB. *f* *pp*

S. SAX. *p* *pp*

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

HN. 1,2 *f* *p*

TPT. (WITHOUT MUTE) *f* HARMON MUTE ON *pp*

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

SOPR. *(>)* *mf* *3f* *mp* *mf*

[ko] [tʌ] [sto] [dʒɑ] [lo] [mbrɑ] [lo] [mbrɑ]

205

210

VN. I *mf* *al niente*

VLA. I *mf* SOLO (o) *p*

VLC. I *mf* *al niente*

VLC. II *mf*

CB. 1 *mf* *al niente*

FL. *p* *mf* (9)

CL. *pp*

S. SAX. *al niente*

MND. *mf*

215

VLA. I SOLO *al niente* (SOLO) SP *mf*

VLC. I SOLO *pp* *mf*

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

VLC. III SOLO PIZZ. *sfz*

CB. 1 *pp*

CL. *mf*

S. SAX. *p* *mf* *sfz-p*

TPT. WITH HARMON MUTE *p*

HP. *sfz* *mf* ORD.

MND. *mf* *f* *mf* *f*

HN. 1 []

220

VLA. I SOLO ORD. *p* SP *mf*

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

VLC. I (SOLO) *p* ORD.

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

VLC. III (SOLO) ARCO SP ORD. *mf* SP PIZZ. *sfz*

CB. 1 *mf*

OB. *mf* *f*

CL. *mf* *f*

S. SAX. *mf* *f*

HN. 1 *mf* *f*

HN. 2 *sfz-mf* *f*

TPT. *mf* *f* *mf* *f* *f* (f)

HP. *H*

225

I SOLO VLA. *mf* *f* *(sim.)* *PIZZ.* *ARCO ORD.* *SP*

II SOLO VLA. *BOTH* *mf* *f* *(sim.)* *PIZZ.* *ARCO ORD.* *SP*

I SOLO VLC. *mf* *SP* *(sim.)* *ORD.* *SP*

II SOLO VLC. *mf* *SP* *(sim.)* *ORD.* *SP*

I BOTH VLC. *PIZZ.* *(mf)* *ARCO (SP)* *f* *(sim.)*

II BOTH VLC. *sfz* *f* *mf*

OB. *mf* *f* *(sim.)* *p* *mf*

CL. *f* *(sim.)*

S. SAX. *mf* *f* *(sim.)*

1 HN. *f* *(sim.)*

2 HN. *(sim.)*

TPT. *mf* *f* *(sim.)*

FL. *p* *mf*

MND. *mf*

230

I VLA. *ORD.* *SP* *PIZZ.* *ARCO ORD.* *SP*

II VLA. *ORD.* *SP* *ORD.* *SP*

I VLC. *PIZZ.* *ARCO ORD.* *ORD.* *SP*

II VLC. *ORD.* *ORD.* *ORD.* *SP*

CB. 1 *p*

FL. *sf* *mp* *mf* *mp* *mf* CHANGE TO PICCOLO

HP. *sf* *mf* (ORD.)

MND. *sf*

CB. 1 *mf*

235

II

SOPR. *pp* *mf* [i] [we]

$\text{♩} = 40$

240

VN. I, II, III *ppp*

VLA. I, II *ppp*

VLC. I, II, III *ppp*

CB. 1, 2 *ppp*