

EUGENE O'BRIEN

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# BLACK FUGATOS

VIOLIN, CELLO, ALTO FLUTE, HARP, VIBRAPHONE



CODEx  
NUOVO

## PERFORMANCE NOTES

### Ensemble

#### Alto Flute in G

**Harp**, muted with thin piano felt (bushing cloth), woven through the strings in the following range:



The resultant sound should be muted and not as reverberant as usual, but not completely dry.

**Vibraphone**, motor off throughout. The part indicates only that the piece is to be played with soft mallets; a variety of mallets may be used, provided that the sound matches the muted quality of the other instruments.

**Violin** } In addition to regular mutes, both violin and cello require metal practice mutes.  
**Cello** }

### Seating Arrangement

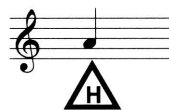
Harp  
Alto Flute                  Vibraphone  
Violin                                  Cello  
*(The position of alto flute and harp may be interchanged)*

### Performance Protocol

- (1) The work is composed of twelve continuous sections, lettered in each part from A to L. Except for certain moments described below, each part is rhythmically independent of the others.
- (2) The parts are coordinated with each other by a system of visual cues, indicated in each part by a single-letter abbreviation, enclosed in a triangle, for the instrument: F = alto flute, H = harp, P = percussion (vibraphone), V = violin, C = cello.


In performance, the cue itself should be an unobtrusive nod of the head, or simply eye contact. In many instances players may find that, upon greater familiarity with the music, some of the visual cues may be unnecessary.

- (3) When the cue triangle appears below the staff, it indicates that the player in whose part the cue appears will begin playing when cued by the instrument shown in the triangle. When the cue triangle appears above the staff, the player in whose part the cue appears must give a cue to the instrument shown in the triangle. For example:



*(Begin playing this section when cued by the harp)*

*(Cue the violin at approximately this point in the section)*

- (4) Except for certain moments described in 6 and 7 below, the cues follow a predictable pattern: the alto flute is always cued by the cello, and cues the harp; the harp is always cued by the alto flute, and cues the percussion; the percussion is always cued by the harp, and cues the violin; the violin is always cued by the percussion, and cues the cello; and the cello is always cued by the violin, and cues the alto flute.
- (5) With certain exceptions indicated below, in receiving a cue to go on to the next section, each player should complete the phrase or gesture he or she is playing before continuing to the next section. Changing from one section to the next must never seem abrupt. Exact synchronization between the visual cue and the beginning of the next section is unnecessary.
- (6) At four moments in the work the violin cues the entire ensemble for precisely synchronized attacks. These moments are: the very beginning and very end of the work; the beginning of section B; and the series of synchronized attacks in section G (these attacks fall in section H in the violin and cello parts). In the violin part, the symbol to cue the entire ensemble is .
- (7) At one additional moment (section I) the harp and vibraphone have a series of synchronized chords. The harp leads.
- (8) Most of the sections have internal repeat signs. When the end of such a section is reached before a cue to go on to the next section is received, the section should be repeated until the cue is received. There should not be a pause between the end of a section and its repetition, unless one is notated.
- (9) If a cue to be given to another instrument falls in a section with repeat signs, it is up to the player giving the cue to decide whether to do so during the first playing, or during a subsequent repetition, unless there is a direction to the contrary. The cue is given only once.
- (10) In several sections, the alto flute, violin, and cello have choices of material to play; these choices are shown as separate staves one above the other, connected at the beginning and end by barlines. Players may choose one staff or the other, or alternate between them when the section is repeated, etc.
- (11) *Black Fugatos* must not utilize a conductor in any fashion.

The duration will vary with the number of repetitions taken, but generally the work should last between 9 and 11 minutes.

Commissioned and first performed by the  
Halcyon Ensemble of The Cleveland Orchestra

Martha Aarons, *Alto Flute*  
Laura Okuniewski, *Harp*  
Gino Raffaelli, *Violin*  
Gary Stucka, *Cello*  
Richard Weiner, *Vibraphone*



# BLACK FUGATOS

EUGENE O'BRIEN  
(1983)

**A**  $\text{♩} = \text{ca. } 72$  Always "sotto voce," but very intense, and with rubato

The musical score is arranged in five staves, labeled F, H, P, V, and C from top to bottom. Each staff begins with a rehearsal mark (A, B, C, F, H, P, V, C) and a 'synch. attack' instruction. The Flute (F) and Horn (H) parts feature complex rhythmic patterns with triplets and slurs. The Piano (P) part consists of rhythmic chords and rests. The Violin (V) part includes a 'practice mute' instruction and features melodic lines with triplets and slurs. The Cello (C) part is primarily sustained notes with dynamic markings. The score is annotated with various performance instructions, including dynamics (sfz, pp, p), articulation (accents), and cues for synchronization and rehearsal.

**B**

**F** Flute part with dynamic markings: *sfz in p*, *pp*, *p*, *pp*, *p*, *pp*, *sfz in p*, *sfz*, *pp*, *pp*. Includes cues: *until cue*, *synch. attack*.

**H** Horn part with dynamic markings: *sfz in p*, *sfz*, *pp*, *p*, *sfz*, *pp*, *sfz in p*. Includes cues: *until cue*, *synch. attack*.

**P** Piano part with dynamic markings: *sfz in p*, *sfz*, *pp*, *p*, *sfz*, *pp*, *p*, *sfz*. Includes cues: *until cue*, *synch. attack*. Note: *\*) cue during first playing*.

**V** Violin part with dynamic markings: *sfz in p*, *pp*, *p*, *sfz*, *pp*, *p*, *sfz*, *pp*, *p*. Includes cues: *synch. attack*, *pizz.*, *arco*, *III IV*.

**C** Cello part with dynamic markings: *sfz-pp*, *p*, *pp*, *p*, *sfz*, *pp*, *p*, *pp*, *p*. Includes cues: *until cue*, *synch. attack*, *pizz. sim.*, *arco*, *I II sim.*.

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The musical score consists of five staves, each with a treble clef except for the Cello (C) which has a bass clef. The Flute (F), Horn (H), and Piano (P) parts are mostly rests with a few notes and dynamic markings. The Violin (V) part features complex rhythmic patterns with triplets and dynamic markings. The Cello (C) part includes a section with a regular mute and a section with a full mute.

**Flute (F):** Treble clef. Rests with a cue triangle (C) and a note with a fermata. Dynamic: *until cue*.

**Horn (H):** Treble clef. Rests with a cue triangle (P) and a note with a fermata. Dynamic: *until cue*.

**Piano (P):** Treble clef. Rests with a cue triangle (V) and a note with a fermata. Dynamic: *until cue*.

**Violin (V):** Treble clef. Starts with a key signature change to one sharp (F#). Features triplets and dynamic markings: *sfz in p*, *pp*, *p*, *sfz*, *pp*, *p*, *pp*. Includes a cue triangle (C) with an asterisk (\*).

**Cello (C):** Bass clef. Starts with a cue triangle (V). Includes the instruction "change to regular mute" and a section with a cue triangle (F) and a note with a fermata. Dynamic: *pp*, *until cue*.

\*) cue during first playing

**D**

The musical score is arranged in six staves, each with a different instrument label on the left: D (Drum), F (Flute), H (Horn), P (Piano), V (Vibraphone), and C (Cello/Double Bass). The notation includes various musical symbols such as triplets, slurs, and dynamic markings. Dynamic markings include *sfz*, *p*, *mp*, *pp*, *in mp*, and *arco*. Performance instructions are provided in several places, including a large block of text between the P and V staves: "change to regular mute", "sustain until vibraphone enters", and "begin when vibraphone enters, sustain until cue". There are also specific cues like "I II sim." and "pizz." (pizzicato). The score is marked with a circled 'D' at the top left.

\*\*\*) cue during second or later playing

**E**

The musical score is organized into five staves, each representing a different instrument: Flute (F), Horn (H), Piano (P), Violin (V), and Cello (C). Each staff contains two systems of music, with the second system enclosed in a dashed box to indicate a first or second ending. The notation includes various dynamic markings such as *pp*, *mp*, *sfz*, *p*, and *sub.*, along with articulation marks like accents and slurs. Phrasing is indicated by brackets and the number '3' above the notes, suggesting triplet patterns. The key signature is one flat (B-flat), and the time signature is 4/4. The score concludes with a final double bar line and repeat dots.



**F**

The musical score is arranged in five systems, each corresponding to an instrument: Flute (F), Horn (H), Piano (P), Violin (V), and Cello (C). Each instrument part consists of two staves of music. The notation includes various dynamic markings such as *pp*, *mp*, *sfz*, and *p*, along with articulation marks like accents and slurs. Performance instructions, including 'cue during first playing' marked with an asterisk, are provided for several parts. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The Flute part starts with a *pp* dynamic and includes a triangle cue mark. The Horn part features a triangle cue mark and dynamic markings like *sfz in mp*. The Piano part includes a triangle cue mark and dynamic markings such as *sfz in mp* and *pp*. The Violin part starts with a *p* dynamic and includes a triangle cue mark. The Cello part begins with a *p* dynamic and includes a triangle cue mark. The score concludes with a double bar line and repeat dots.

\*) cue during first playing

G

F

Musical score for Flute (F) in treble clef. It begins with a circled 'G' in the top left. The first staff contains a melodic line with dynamics *sfz-p*, *mp*, *sfz-p*, *mp*, *p*, *mp*, *sfz-p*, and *mf*. There are two triplet markings over the first two measures. A triangle labeled 'H' is above the first measure, and a triangle labeled 'C' is below the first measure. A circled 'C' with 'until cue' and '(sneak breaths as necessary)' is above the final measure.

Musical score for Flute (F) showing sync attacks. It features a series of notes with dynamics *mf* and '(sim.)'. There are several triangles labeled 'V' below the notes. The phrase 'synch. attacks' is written below the staff. A circled 'C' with 'until cue' and '(\*) until cue' is above the final measure.

H

Musical score for Horn (H) in treble clef. It starts with a triangle labeled 'P' above the first measure and a triangle labeled 'F' below the first measure. Dynamics include *p*, *mf*, and '(sim.)'. There are several triangles labeled 'V' below the notes. The phrase 'synch. attacks' is written below the staff. A circled 'C' with 'until cue' is above the final measure.

P

Musical score for Trumpet (P) in treble clef. It starts with a triangle labeled 'V' above the first measure and a triangle labeled 'H' below the first measure. Dynamics include *p*, *mf*, and '(sim.)'. There are several triangles labeled 'V' below the notes. The phrase 'synch. attacks' is written below the staff. A circled 'C' with 'until cue' is above the final measure, and 'mp sub.' is written below the final measure.

V

Musical score for Violin (V) in treble clef. It features a melodic line with dynamics *mp*, *sfz-p*, *mp*, *p*, and *mf*. There are two triplet markings over the first two measures. A triangle labeled 'P' is above the first measure, and a triangle labeled 'C' is above the final measure. A circled 'C' with 'until cue' is above the final measure.

C

Musical score for Cello (C) in treble clef. It features a melodic line with dynamics *p*, *mp*, *p*, *mp*, *p*, *mp*, *sfz-p*, and *mf*. There are two triplet markings over the first two measures. A triangle labeled 'F' is above the first measure, and a triangle labeled 'V' is below the first measure. A circled 'C' with 'until cue' is above the final measure.

\*) cue from 'cello will come almost immediately

H

♩ = 112 ca.

F

mf **C** <math>\leftarrow</math> *più mf* <math>\leftarrow</math> *più mf* <math>\leftarrow</math> (sim.)

**H**

H

**P** until cue

P

**H** until cue

*pp*

♩ = 112 ca.

V

mf **P** *sfz in mf* *sfz* (sim.) *sfz* *sfz*

**E** *sfz* *sfz* *sfz*

*sfz* *sfz*

C

until cue (sim.) *sfz-p* (sim.) *sfz in mf* *sfz* until cue

change to practice mute

♩ = 112 ca.

synch. attacks

\*) cue during first playing

\*\*\*) cue flute immediately after 5th synch. attack



1

**F**  
mf *C* *più* mf *H* *H* *mf* *mp* *mf* *p* until cue

**H**  
mf *P* *P* *P* *P* *p* 8-10" *pp* *ppp* until cue  
All attacks synch. with P; harp leads  $\text{♩} = 112 \text{ ca.}$

**P**  
mf *H* *H* *mp* *H* *p* *pp* *ppp* *H* *ppp* *H* until cue  
 $\text{♩} = 112 \text{ ca.}$  8-10"

**V**  
mf *C* *P* *sfz* *mp* *mf* *mp* *mf* until cue

until cue  
*sfz-p* *mp* *mf* *pp*

**C**  
mf *V* *F* *mp* *pp* until cue

**J**

All instruments: gradual accelerando with each repetition

♩ = ca. 72

The score is divided into five parts, each with two staves of music. The first staff of each part is the main melody, and the second staff is a variation or accompaniment. The parts are:

- F (Flute):** Starts with *mp* and *p* dynamics. Includes a triangle symbol with 'C' and a triangle with 'H'. Features triplet markings and a gradual accelerando.
- H (Horn):** Starts with *pp* and *sfz in mp*. Includes a triangle with 'F' and a triangle with 'P'. Features triplet markings and a gradual accelerando.
- P (Piano):** Starts with *pp* and *p*. Includes a triangle with 'H' and a triangle with 'V'. Features triplet markings and a gradual accelerando.
- V (Violin):** Starts with *pp* and *mp*. Includes a triangle with 'P' and a triangle with 'C'. Features triplet markings and a gradual accelerando.
- C (Cello):** Starts with *pp* and *mp*. Includes a triangle with 'V' and a triangle with 'F'. Features triplet markings and a gradual accelerando.

Additional markings include *sfz*, *pp*, *mp*, *p*, *sfz-p*, and *arco*. A note 'change to practice mute' is present in the Piano part. The tempo marking *♩ = ca. 72* is repeated for each part.

\*) cue during first playing

**K**

♩ = 92-96 Very fast and "breathless" sounding

The musical score consists of five staves, each for a different instrument: Flute (F), Horn (H), Piano (P), Violin (V), and Cello (C). The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is marked as ♩ = 92-96, described as "Very fast and 'breathless' sounding".

Key features of the score include:

- Flute (F):** Starts with a triplet of eighth notes, followed by a series of slurs and dynamics including *pp*, *p*, and *sfz*. A cue mark (\*) with a triangle containing 'H' is present.
- Horn (H):** Features a triplet of eighth notes and dynamics such as *pp*, *sfz in p*, and *pp*. A cue mark (\*) with a triangle containing 'P' is present.
- Piano (P):** Includes a *poco* instruction and dynamics like *pp*, *sfz in p*, and *pp*. A cue mark (\*) with a triangle containing 'V' is present.
- Violin (V):** Shows a triplet of eighth notes and dynamics including *pp*, *p*, and *pp*. A cue mark (\*) with a triangle containing 'C' is present.
- Cello (C):** Features a triplet of eighth notes and dynamics such as *pp*, *p*, *pp*, *p*, *sfz*, and *pp*. A cue mark (\*) with a triangle containing 'F' is present.

Throughout the score, there are numerous slurs, accents, and dynamic markings. The cue marks (\*) are placed above the staves, indicating when each instrument should enter or play a specific part during the first playing.

\* ) cue during first playing

L

The musical score consists of five staves, each with a different instrument and a unique dynamic marking: Flute (F) with *ppp*, Horn (H) with *sfz in p*, Piano (P) with *ppp*, Violin (V) with *ppp*, and Cello (C) with *ppp*. The notation includes various rhythmic values, slurs, and accents. Performance instructions are placed throughout the score, such as "continue repeating until cue from P" and "8-10\"". The score is divided into first and second endings, indicated by double bar lines and repeat signs. A large circled "L" is positioned at the top left of the page.

\*) cue during second playing

\*\*) continue repeating until violin cue