EUGENE O'BRIEN

BLACK FUGATOS

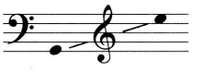
VIOLIN, CELLO, ALTO FLUTE, HARP, VIBRAPHONE

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

Seating Arrangement

Harp
Alto Flute Vibraphone
Violin Cello

(The position of alto flute and harp may be interchanged)

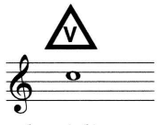
Performance Protocol

(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.

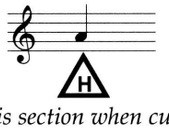
(2) The parts are coordinated with each other by a system of visual cues, indicated in each part by a single-letter abbreviation, enclosed in a triangle, for the instrument: F = alto flute, H = harp, P = percussion (vibraphone), V= violin, C = cello.

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:



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



(Begin playing this section when cued by the harp)

(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 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 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.

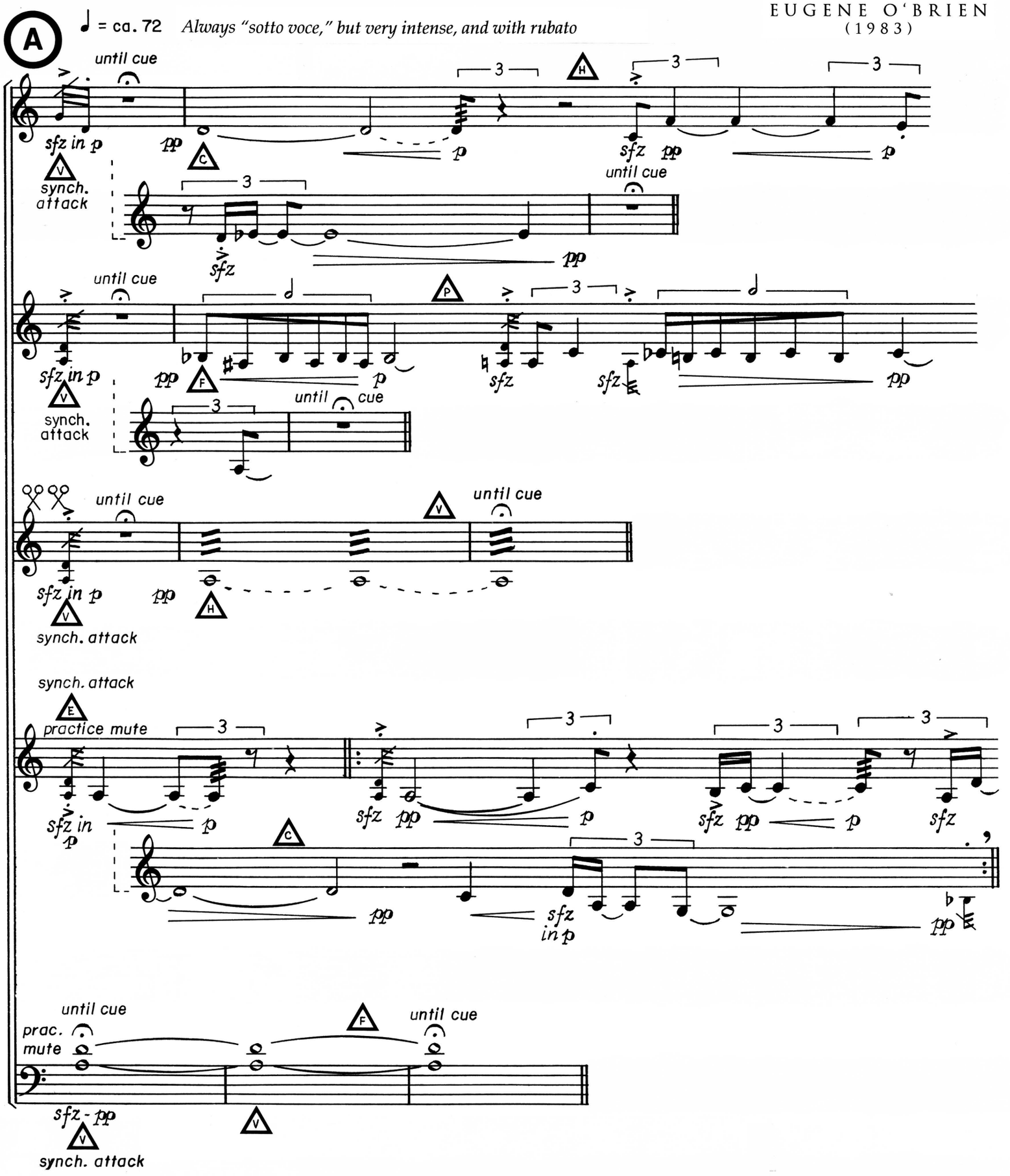
The duration will vary with the number of repetitions taken, but generally the work should last between 9 and 11 minutes.

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)



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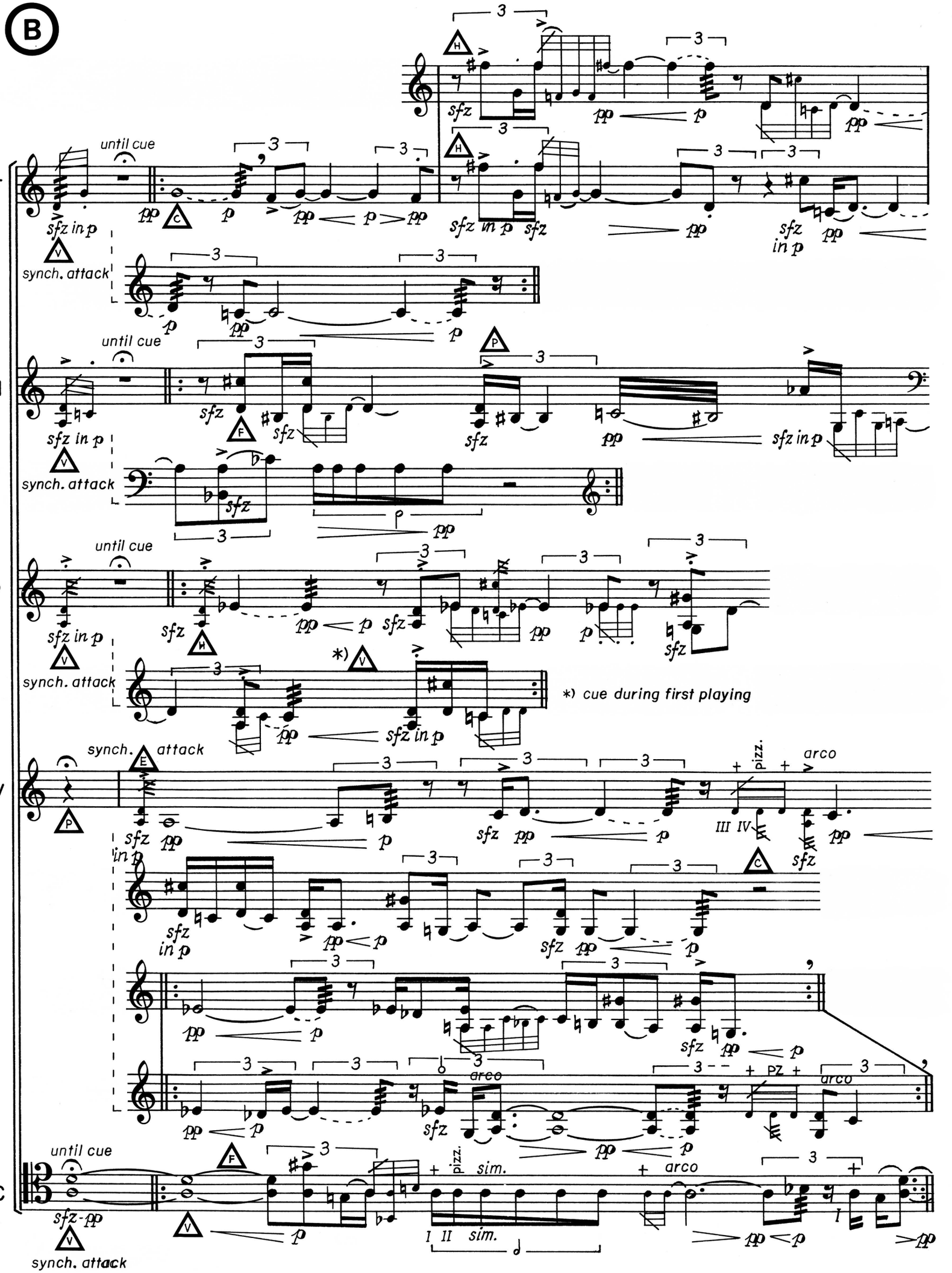
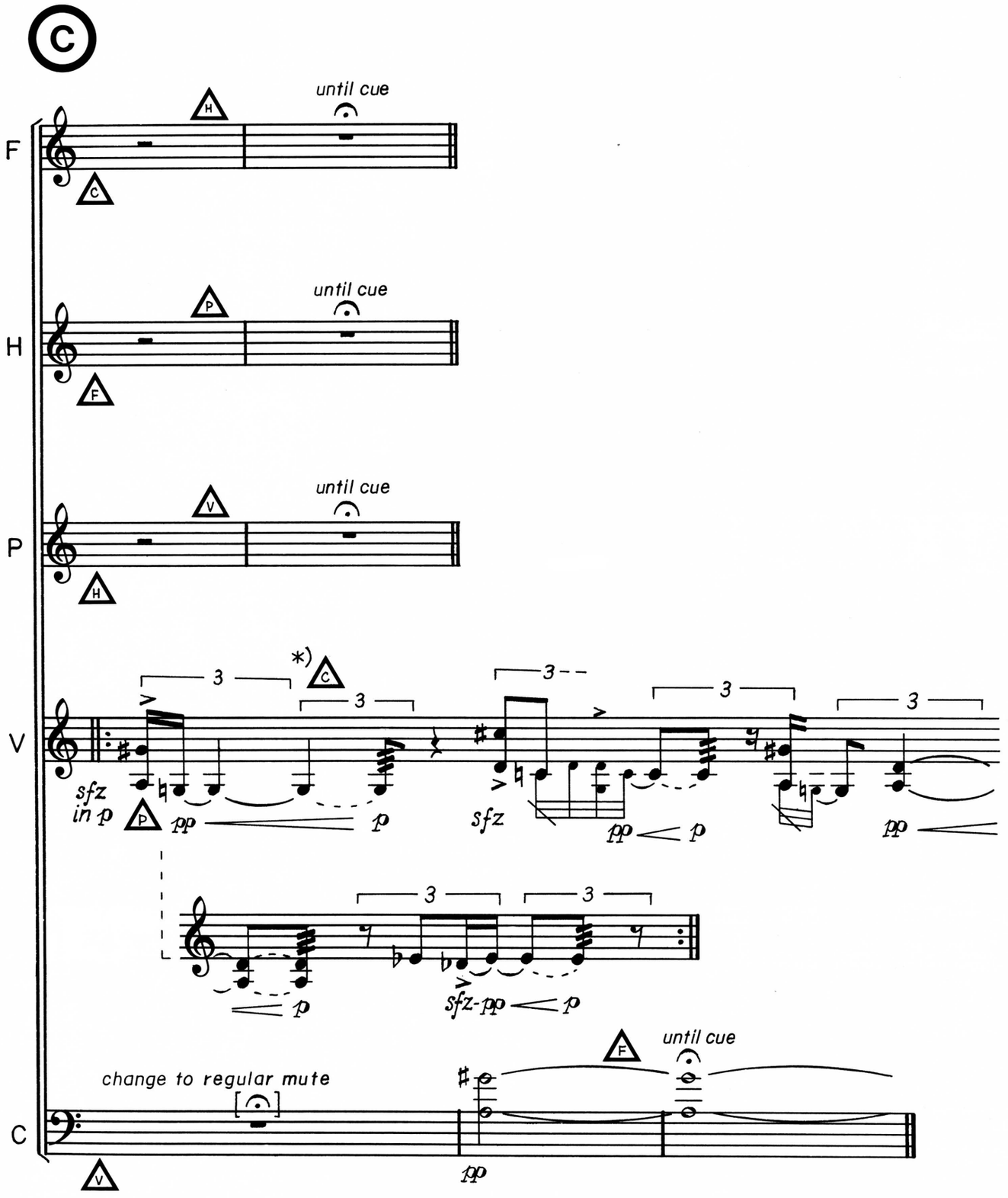
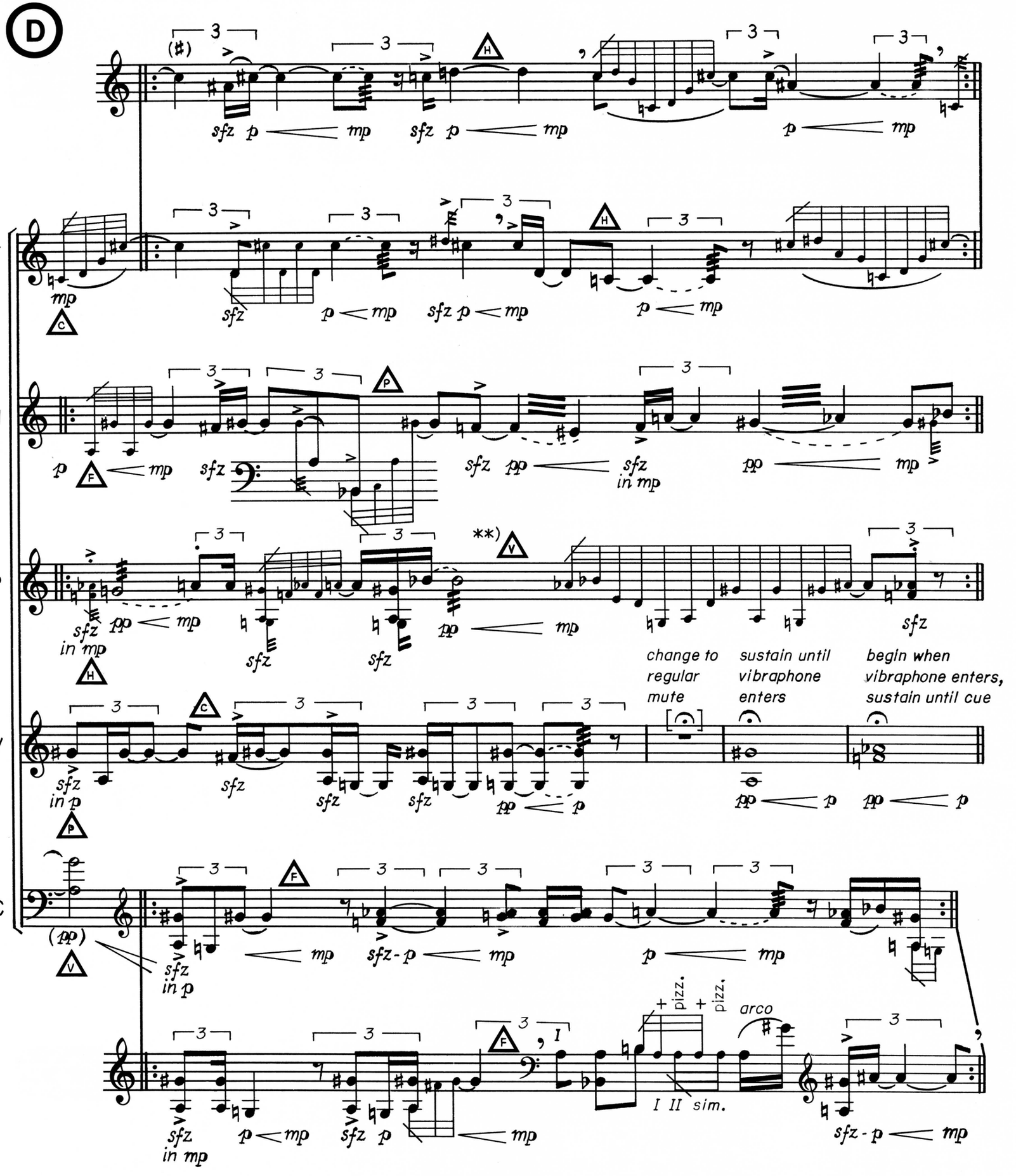
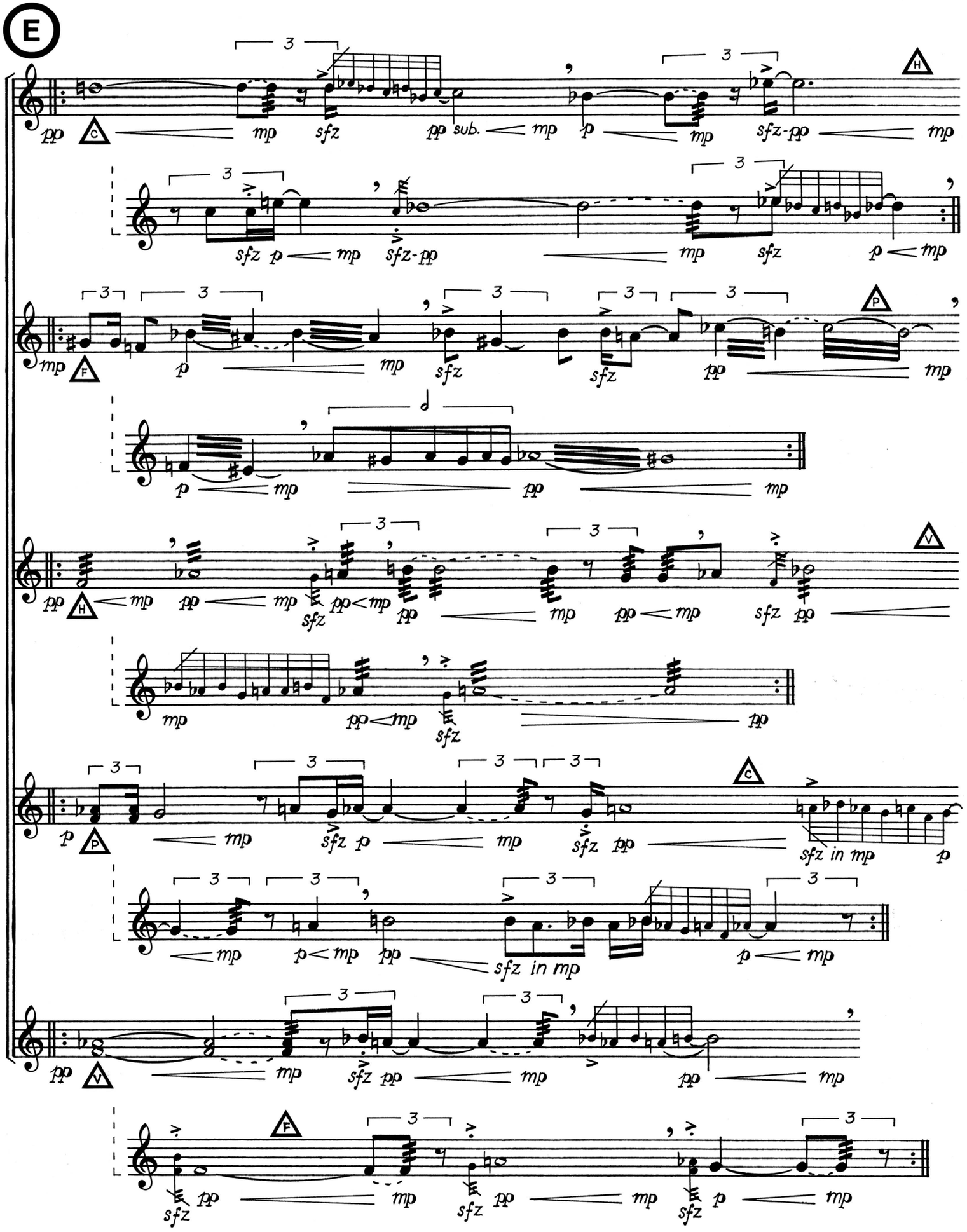

B
F
H
P
V
C
until cue
synch. attack
sfz in p
*) cue during first playing
arco
pizz.
sim.

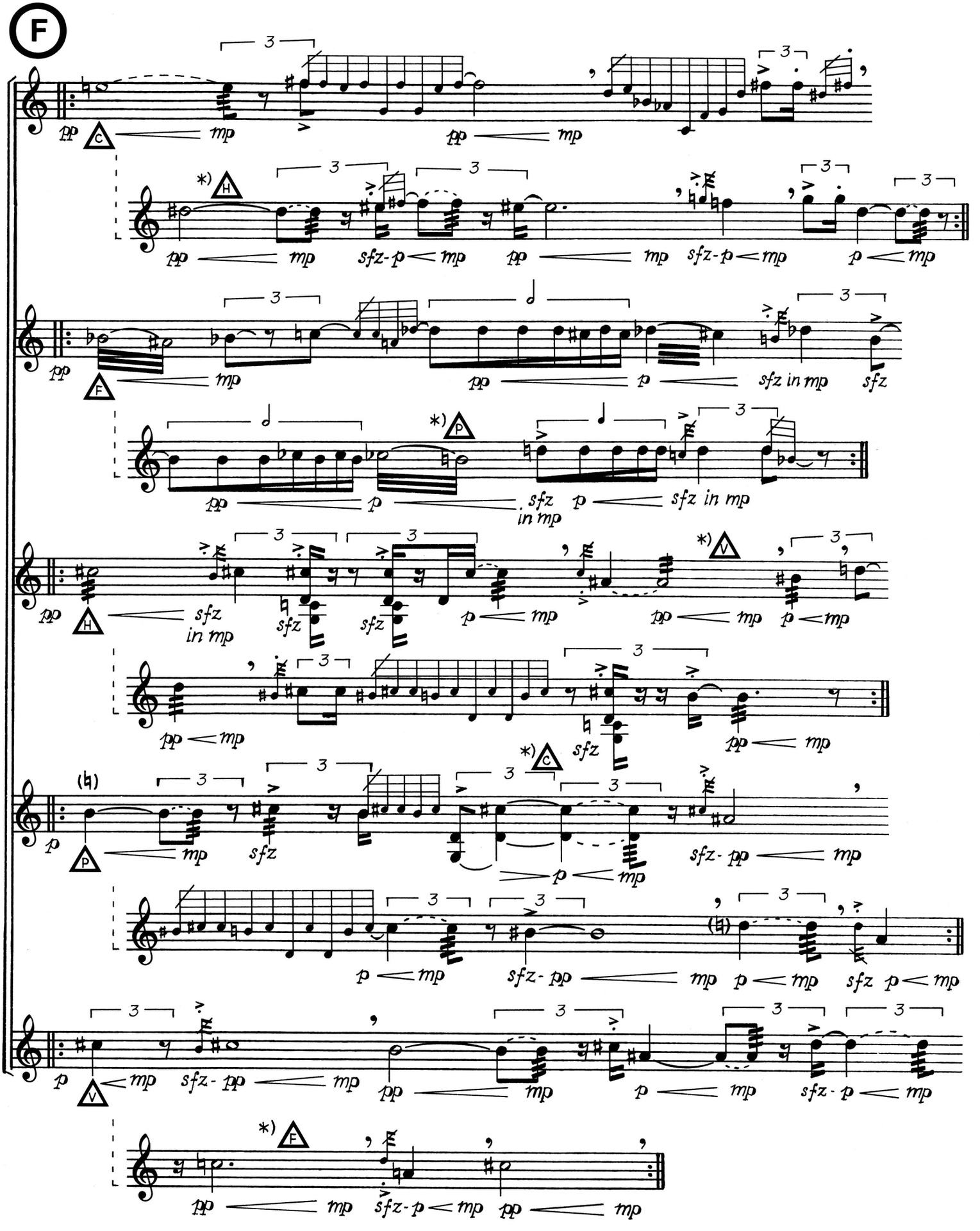


*) cue during first playing

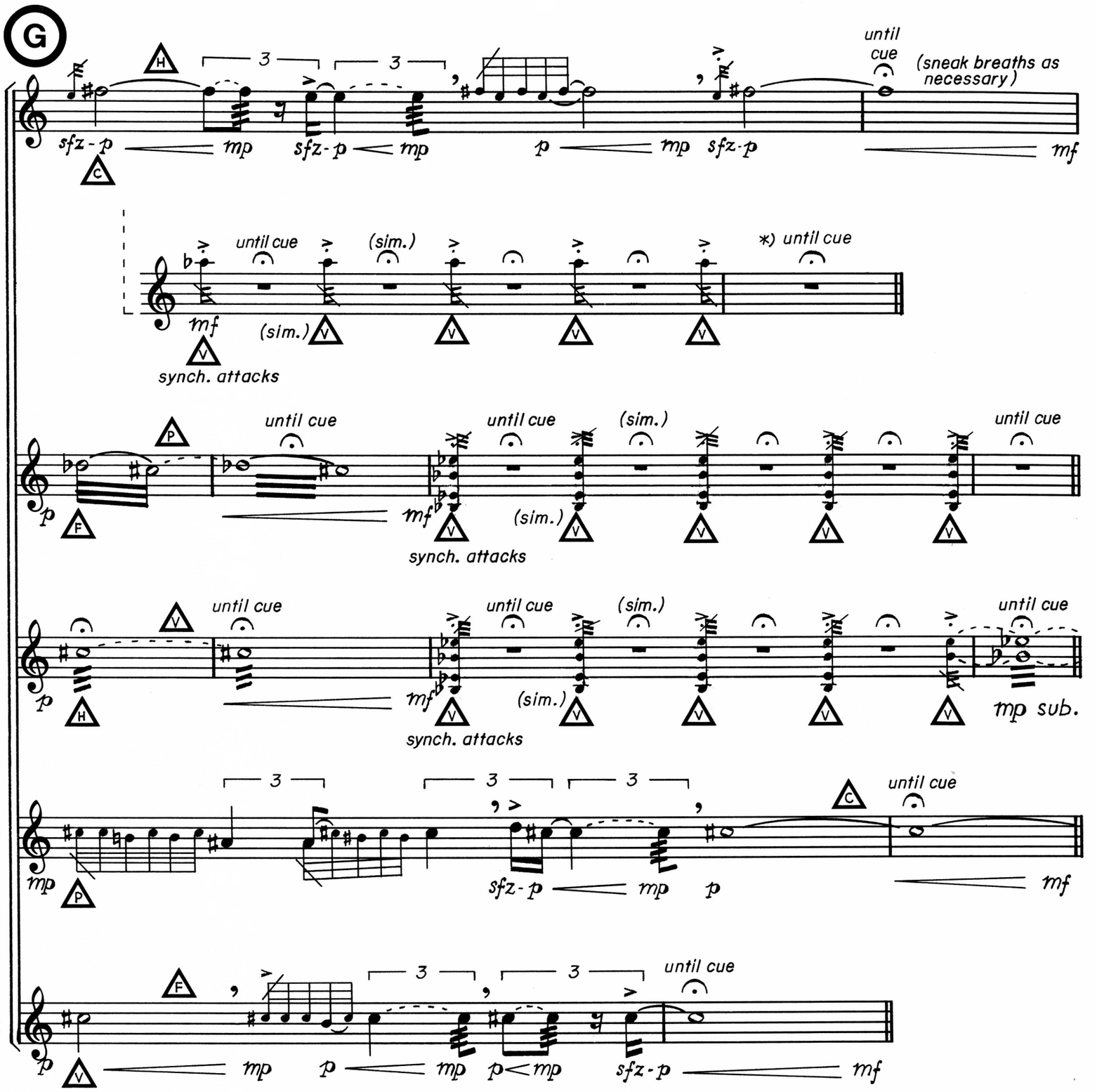


**) cue during second or later playing

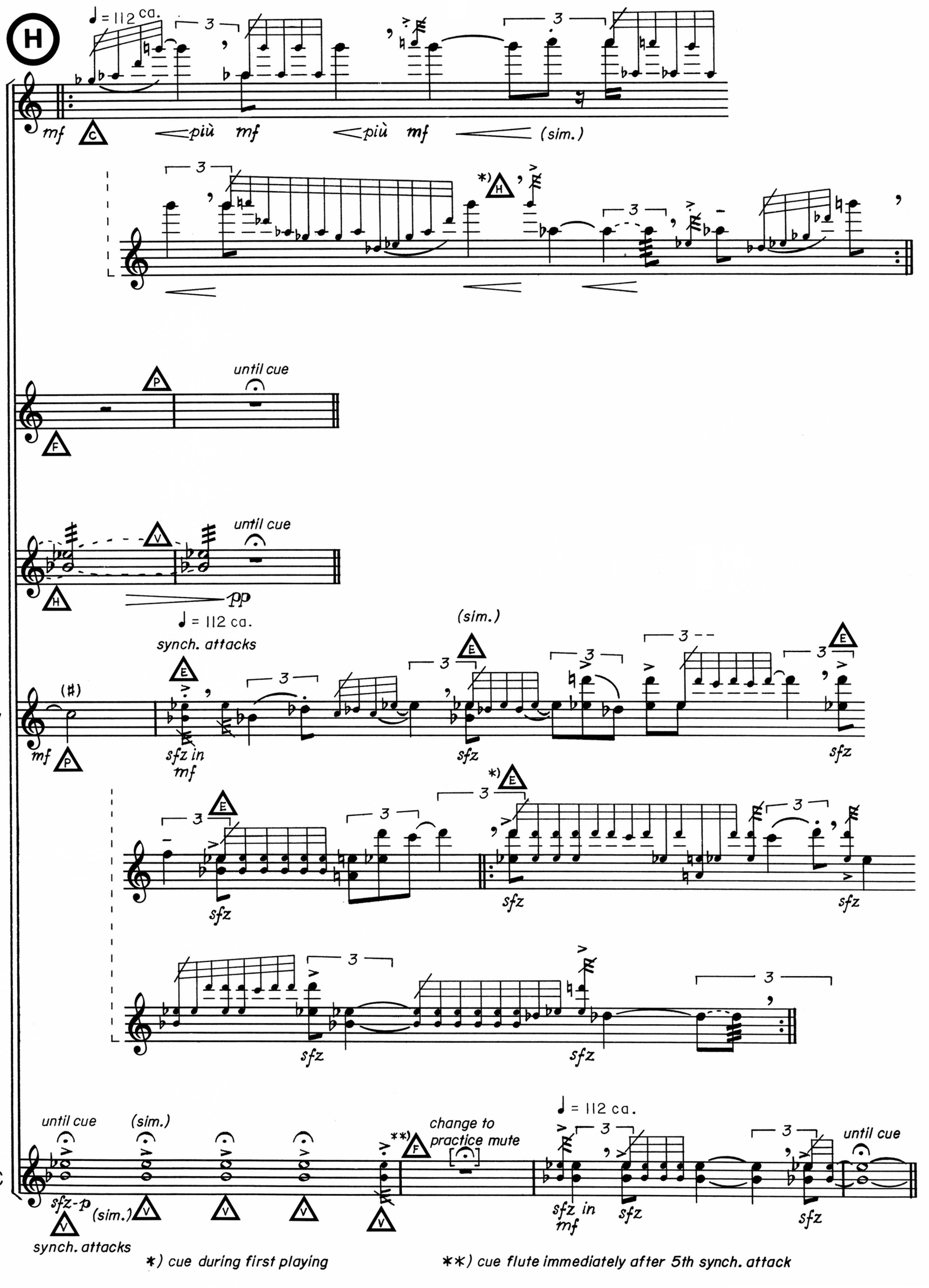

E
F
H
P
V
C
pp
mp
sfz
pp sub.
p
sfz-pp
sfz in mp



*) cue during first playing

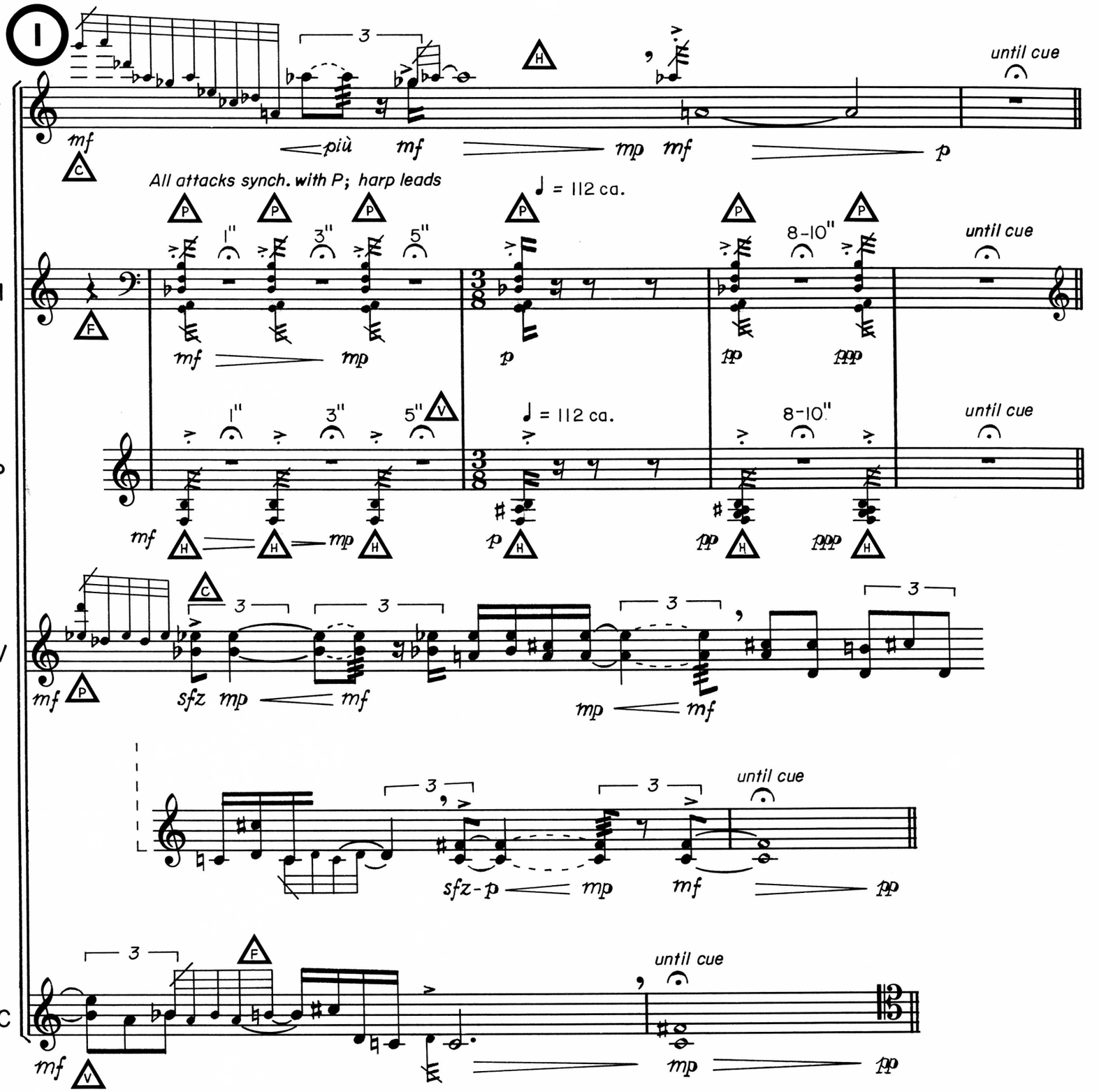


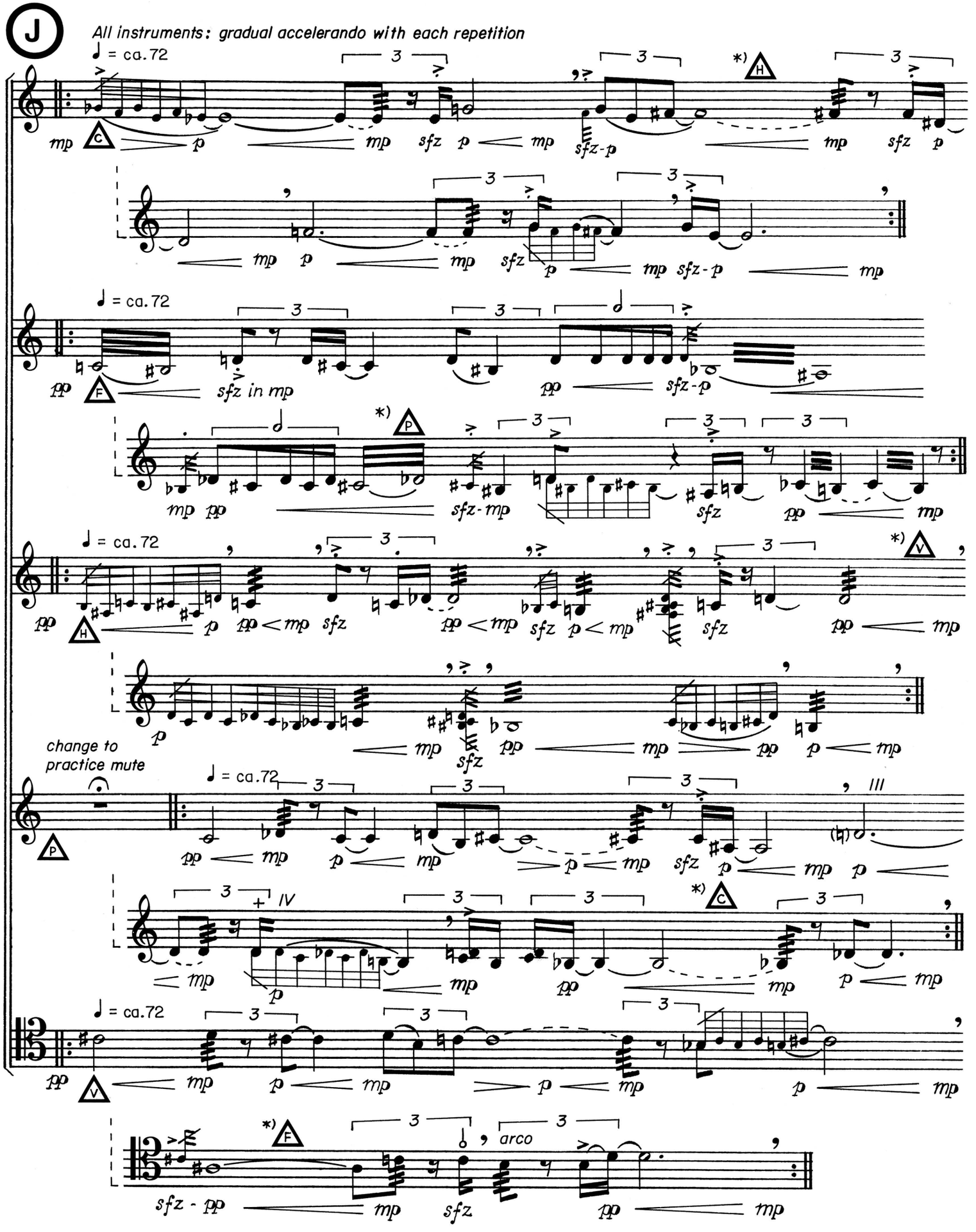
*) cue from 'cello will come almost immediately

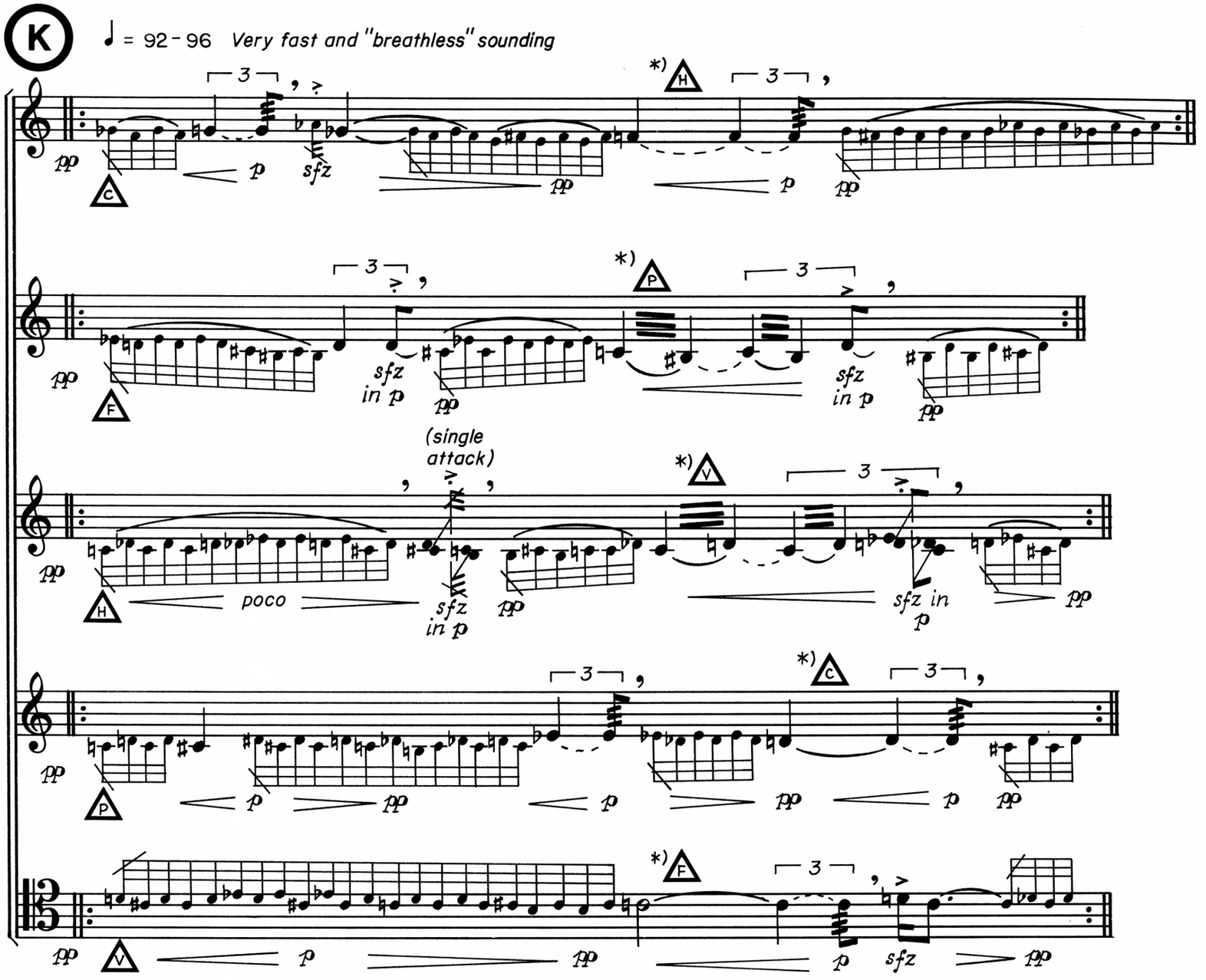


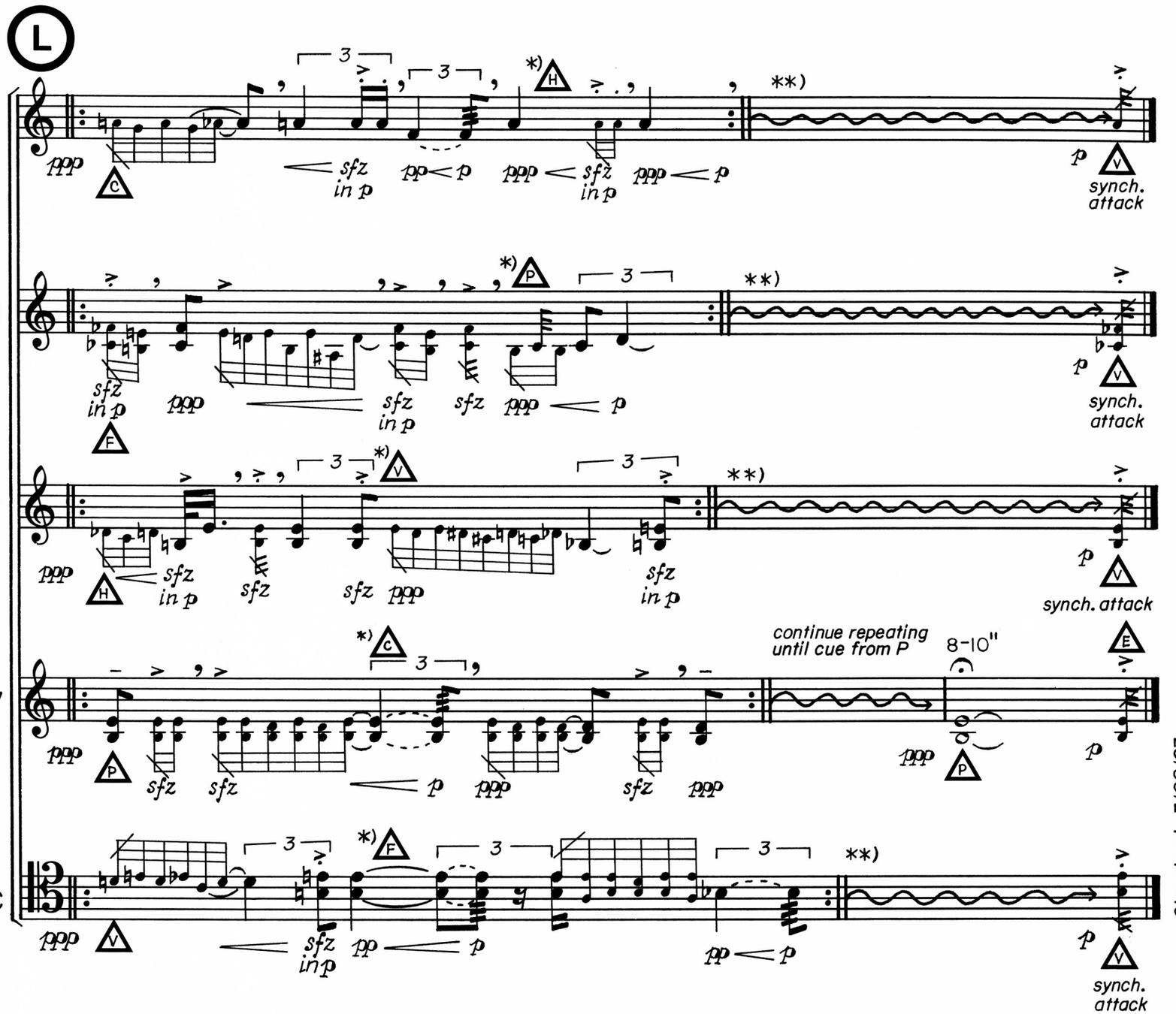
*) cue during first playing

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


I
F
H
P
V
C
mf
più mf
mp mf
p
until cue
All attacks synch. with P; harp leads
♩ = 112 ca.
1"
3"
5"
8-10"
pp
ppp
sfz mp
mf
sfz-p
3


J
All instruments: gradual accelerando with each repetition
♩ = ca.72
F
H
P
V
C
change to practice mute
arco
*) cue during first playing


K
♩ = 92 - 96 Very fast and "breathless" sounding
F
H
P
V
C
*) cue during first playing



*) cue during second playing

**) continue repeating until violin cue