

Full Score

Martyn Harry

Flight

**for
narrator,
three actors
and
ensemble
1990**

to a text by Jonathan Fenton

Flight

A Note on its Original Performance

This version of *Flight* was conceived for the actors and musicians of the Guildhall Ensemble, which gave the work's world première on June 1, 1990. In this performance, musicians acted the parts of the shepherds, Minos played the Tenor Saxophone in Bb, Mission Control played Flute 2, Pasiphae played percussion and the composer played Synthesizer II and the suspended cymbal. This following score is the one used for the Guildhall Ensemble production and for the recording of *Flight*.

Certain parts of the first performance of *Flight* also incorporated music improvised by members of the ensemble under the supervision of the composer:

Part 1, Bar 141: Clarinet

Part 1, Bar 148: Clarinet, Bassoon, Tuba, Suspended Cymbals, Piano, Synthesizer I

Part 2, Bars 26-63: Percussion

Part 2, Bars 127-130: Clarinet, Piano, Synthesizer I, Violin, Violoncellos II & III

Part 2, Bars 134-156: Piano, Suspended Cymbals, Oboe, Synthesizer I

Part 2, Bars 213-216: Pasiphae (singing), Flute, Violin

Part 2, Bars 219-223: Pasiphae (singing), Flute, Violin

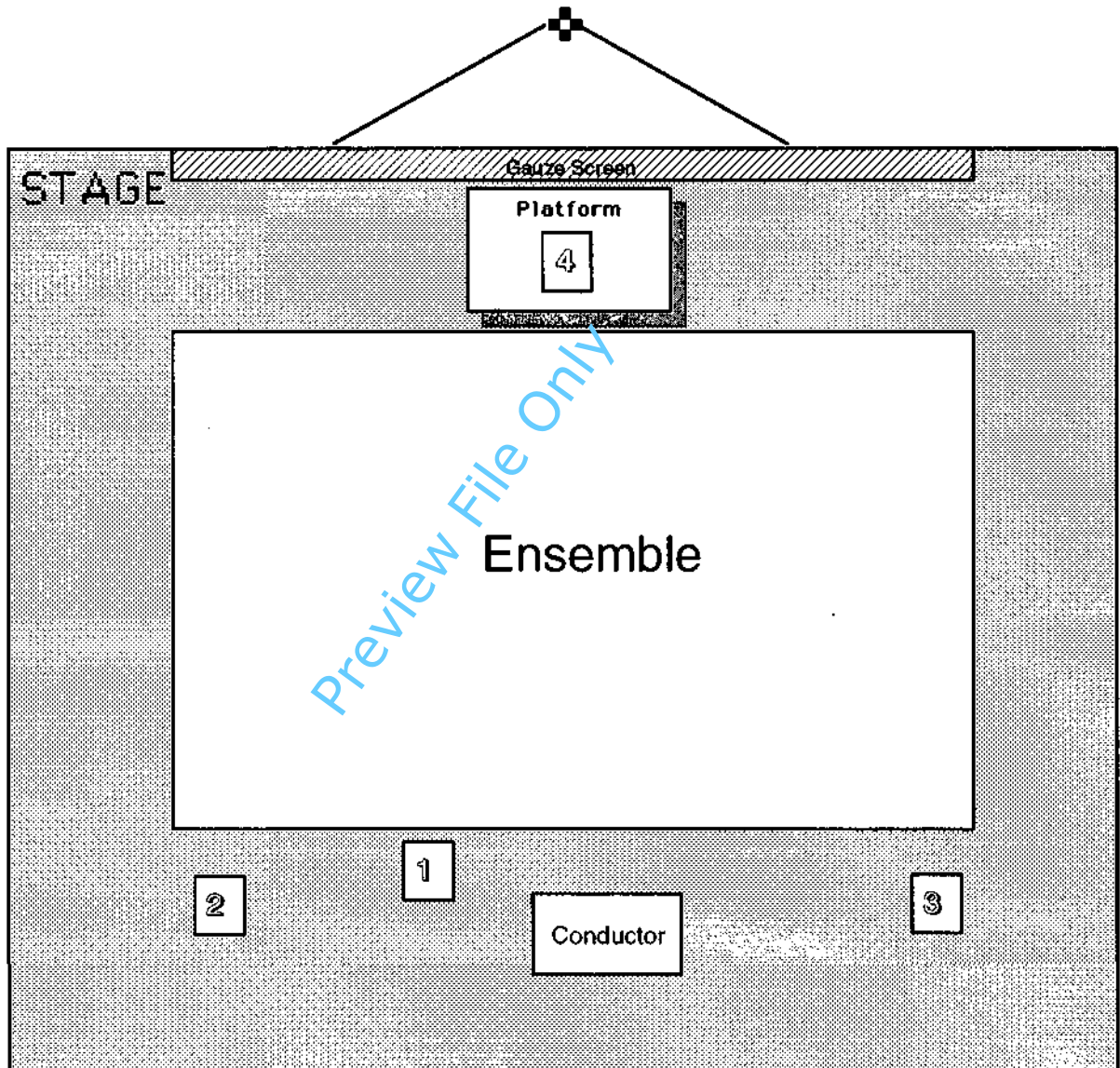
There are also sections of *Flight* where the conductor's beat is marked throughout the bar and the players asked to match their music to it in a fluid way (eg Part 1, bars 37-39) or where gestures in the music are indicated in a graphic way (ie Part 2, bars 138-139).

At the moment I am preparing a new version of *Flight*, filling out certain of the improvised passages and taking the opportunity to reorchestrate the music for a more standard instrumental line-up. Here are the players of the Guildhall ensemble for the first performance of *Flight*:

John Miles	<i>Minos</i> + Tenor Saxophone, Percussion
Ismail Taylor-Kamara	<i>Daedalus</i>
Marcina Arnold	<i>Icarus</i> + Gato Drum, Didgeridoo
Sally Adams	<i>Chorus</i>
Philippa Gibson	<i>Mission Contol</i> + Flute, Percussion
Andrea Groves	<i>Pasiphae</i> + Drum Kit
Andrew Cruickshank	<i>Shepherd 1</i> + Doublebass, Percussion
Gertrude Le Tourneau	<i>Shepherd 2</i> + Flute
Claudia Tacke	<i>Shepherd 3</i> + Violoncello III
Susannah Hunt	Oboe
Nick Hayes	Clarinet in Bb
Naheed Shaikh	Bassoon, Percussion
Donald Manson	Tenor Trombone, Percussion
Anthony George	Tuba, Percussion
Joanna Woolgar	Piano
Jacqueline Turner	Synthesizer 1
Martyn Harry	Synthesizer 2, Percussion
Jacqueline Walduck	Vibrphone, Percussion
Lucy Waterhouse	Violin
Laura Fairhurst	Violoncello I
Kate Shortt	Violoncello II
Peter Wiegold	Conductor

Flight

Suggested Staging

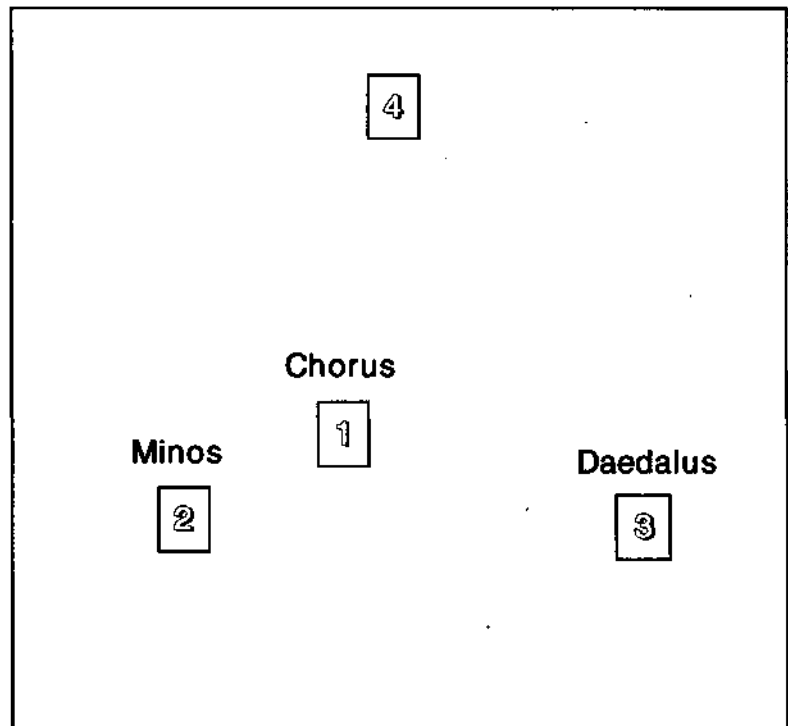


There are four microphones, marked 1, 2, 3 and 4. Microphones 2, 3 and 4 should ideally be cordless, so that they can be removed easily from their stands. Microphone 4 is placed on a platform high enough for Icarus to be seen easily above the orchestra. Behind Icarus is a gauze screen, upon which images can be projected from behind.

Trial

Part 1, Bars 1-109

Chorus takes 1, Minos 2 and Daedalus 3. Icarus prepares to take 2 for the beginning of the Labyrinth scene.



Minos:

Daedalus, how do you plead?

(No answer)

Daedalus, how do you plead?

(No answer)

It doesn't matter. This court has no real interest in the defendant's opinion of his guilt or the guilt of his son.

You aided
a sexual liaison
built a prison
that's not all

Long ago
you killed a boy
not unlike your son.

Talus was your apprentice.

Do you remember?

No?

Funny thing, memory

He was your nephew.
He might have been your heir.
He wished to know
Anguish, geometry and striking ideas
The grief of the whole nation.

You took him up
on the Acropolis
showed him the world
promised it to him
shoved him off
into the void
for what reward?

Can't remember?
Odd thing, memory

Daedalus: You have no jurisdiction over me

Minos: This is the ego of the artist
ladies and gentlemen
the fool who believes
no tyrant can still him
or silence his voice

Daedalus: But the only crime alleged took place in Athens ...

Minos: Even in Crete you committed crimes every day of your life.

How many times
did you hear someone cry
and not look for them?

How many times
did you see someone missing
and not wonder
whether you'd ever see them again?

No?
Don't remember?
Funny thing, memory.

Weren't you simply looking after number one?

Daedalus: That is not a crime.

Minos: It is when you are on trial.

Daedalus: I protest!

Minos: You are accused of not protesting.

Daedalus: To whom could I have protested?

Minos: To me.
It is the opinion of this court
that you may be a murderer
that you have connived
in the disappearance of your colleagues and friends
and that chiefly you helped Zeus fuck my wife!
And the sins of the fathers will fall on the sons.
The judge's decision is final.
Remove them.

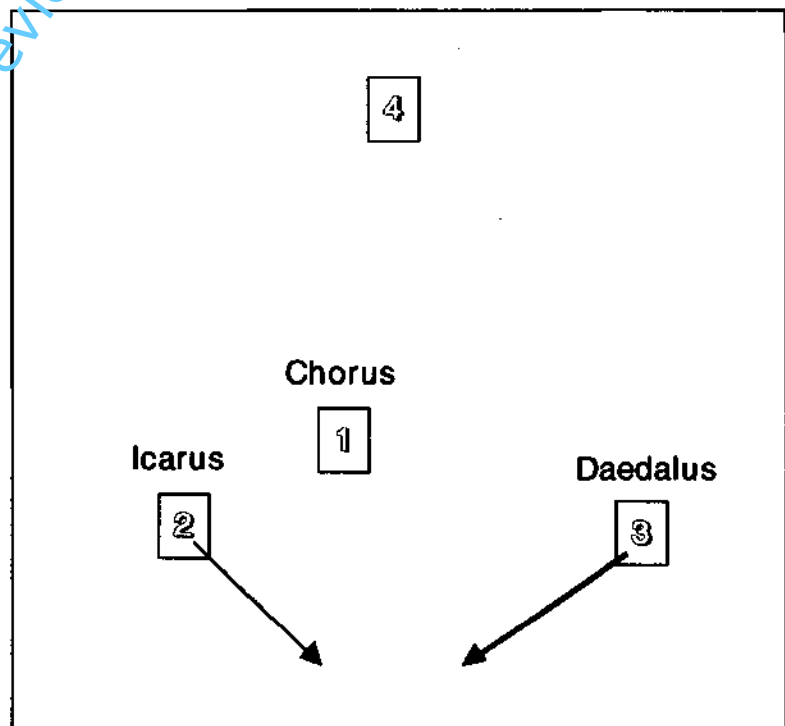
Chorus: Daedalus and Icarus are locked in the Labyrinth.

Minos: The greatest craftman of his age
he built for me
the Minos Memorial Maze
A world of a maze
the labyrinth.

Labyrinth

Part 1, Bars 109-148

During the extended ensemble cadenza of bar 148, Icarus and Daedalus take ② and ③ from their stands and move front stage to their positions for "Leavetaking and Takeoff".



Icarus: There is so much
you never told me

Daedalus: Trapped in a maze
of my own devising

Icarus: You are my father
I have no mother

Daedalus: Talus
so much you never told me
if you loved me
you never reminded me
never

Icarus: Who was Talus?

Daedalus: He was young like you
my apprentice
gifted, very gifted
he met with an accident

Icarus: He fell from the roof?

Daedalus: He was looking at the city
at the world.
He fell ...

Icarus: He fell?
Father?
He fell?

Daedalus: From the roof.
(to Icarus)

I won't make you an artist. I won't train you up. It's too personal a matter. Being an artist should be raw and dangerous. And underneath the lies an artist should believe in something – something extremely subversive. You don't. It makes you a nicer person.

Don't be greedy for it. Why stand up to be counted by the innumerate?

Icarus: I don't understand ...

Daedalus: In the meantime, well, we'd better get out of here fast. And I have a plan. We'll be free in one bound, and we'll fly.

Chorus: Daedalus stole beeswax
and made the bees mad

He lured down birds
and took their feathers

At noon he made
two sets of beautiful wings

One for himself
one for his son

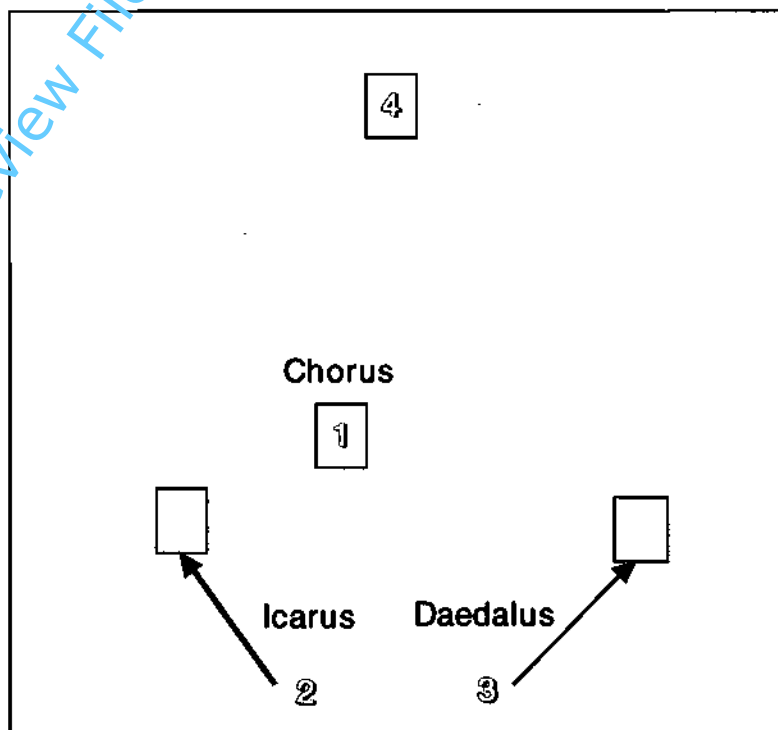
Wrought wonderfully
sun shimmering light

The colours of every bird
dancing within them

Leavetaking and Takeoff

Part 2, Bars 1-108

After bar 33 Icarus and Daedalus return ② and ③ to their stands. Icarus moves backstage and stands by the platform. Daedalus stays by ③ to become Shepherd 2. Shepherd 1 moves to ② between 98 and 108.



Daedalus: Don't fly up to the sun
Stay away from him

Take care
Fly low
Under the radar

Take care
Don't explore

Be content
With just escaping

Take care
Remember the rocks

Poseidon and his Tridents
and the wrath of God.

Icarus: These things will be in my heart
The early sun in my heart

So let's leave
And rise up
Like the dead
Like the morning

Chorus: In the early hours
they hovered over the walls
and began to look out for thermals.

A watchman
on a roof saw them
wondered what their flight portended

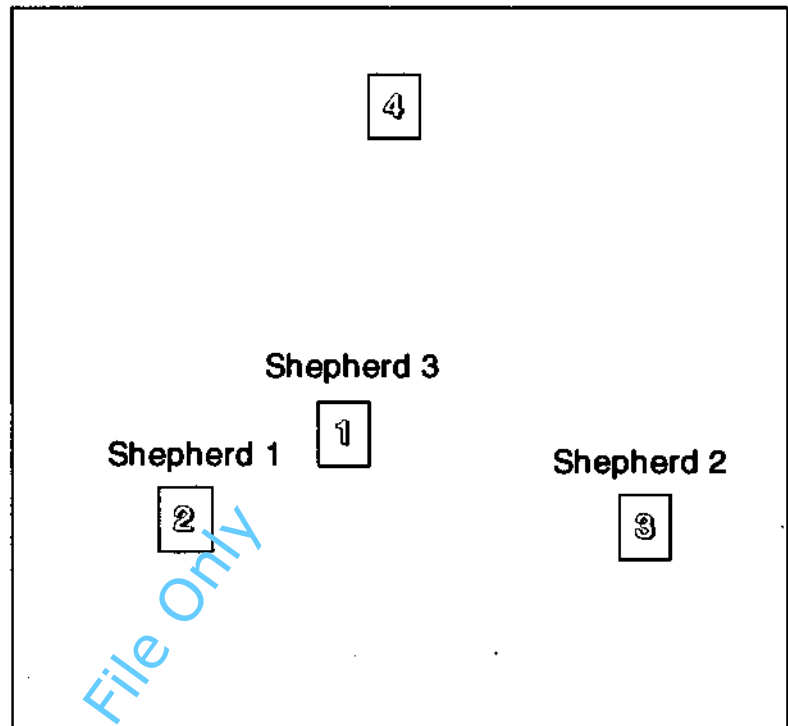
A youth returning
from his mistress's house
thought they were Time fleeing him.

The river grew lighter
as the sun came up
and shepherds sitting in the fields saw them.

Flight

Part 2, Bars 108-131

Here Chorus becomes Shepherd 3. In bar 108 Shepherd 1 sees figures flying behind the audience. In bars 119-121 the shepherds' reactions reflect the flight path of Icarus and Daedalus from behind the audience over the orchestra towards the backstage. In bars 126-131 Icarus moves to 4.



Shepherd 1: Is it a bird, is it a plane?

Shepherd 2: He's off again.

Shepherd 1: No. Really. Up there.

Shepherd 3: They're angels.
I've seen them before.

Shepherd 1: They're the future.

All: A triumph over nature
the bonds of earth
broken forever
dropping away

Shepherd 3: There they are

Shepherd 2: There they go

Shepherd 3: Ho!

Shepherd 1: Were they Gods?

Shepherd 3: If they were
they were deaf Gods

Shepherd 2: I can hardly see them

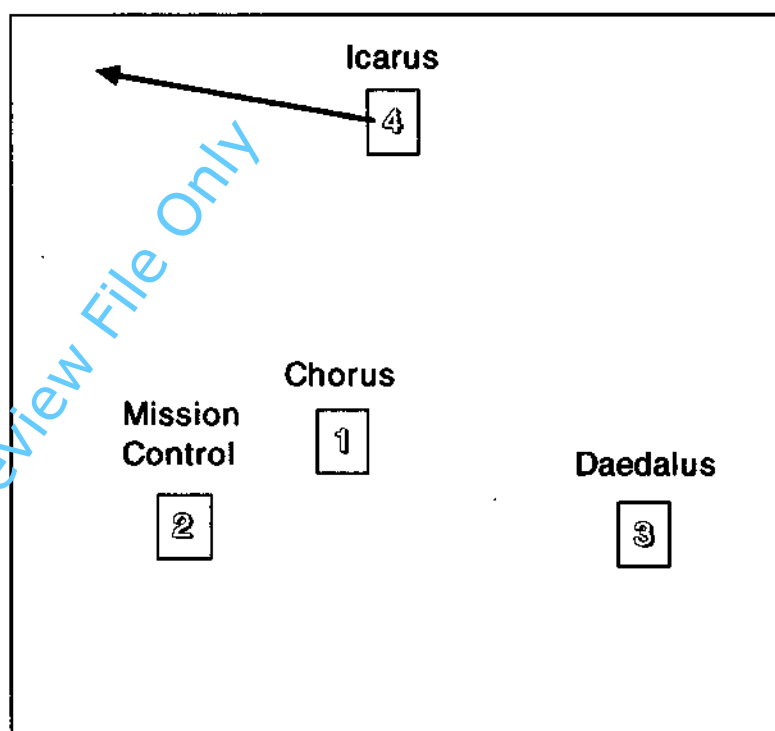
Shepherd 3: They've gone
(long pause)

Shepherd 1: What shall we do now?

Space

Part 2, Bars 132-213

All three shepherds remain at their microphones to become Mission Control, Daedalus and Chorus respectively. In bar 204 Icarus leaves the platform with 4 to sing Pasiphae at bar 213, unseen by the audience.



Icarus: Light
Apollo
the blue fades to black
the black to –

Earth
Mother?
Too small
a coloured ball
indescribable

Have I left my body behind?
It's fantastic
flying like dreaming

Out there the Sun,
out there the real
Apollo
warming the hull

**Mission
Control:** Hell, we're proud of you
report your readings
lift off confirmed

This is Mission Control
don't forget to eat
and don't forget to sleep

The president would like to say
hello

Icarus: Let me be
light
but there is no day
there is no light

Only stars
no words
the book of stars
with no beginning

**Mission
Control:** Ground control to Major Tom
We've sold the movie rights

The general would like to say hello
but he's busy right now

We think the world of you

Icarus: I'm the beginning
the first word
without me here
it's not beautiful

Preview File Only

No-one has been here
no-one has seen this
it's turning already
busy forgetting me

Daedalus: *This is your father speaking
keep away from the Sun*

Mission Control: We're over the moon, here
space is an event
this is the missile
with the human warhead

One thousand monitors
ten thousand telephones
one hundred thousand plastic cups
for a trip through to the Ozone

Daedalus: *Remember
Apollo's golden, hot chariot
racing up in the east behind you
faster than you can possibly flee*

Icarus: No words are
simple enough
No books are
short enough

Mission Control: Multiple re-entry
thrust to weight ratios
penetration aids
Marconi avionic systems

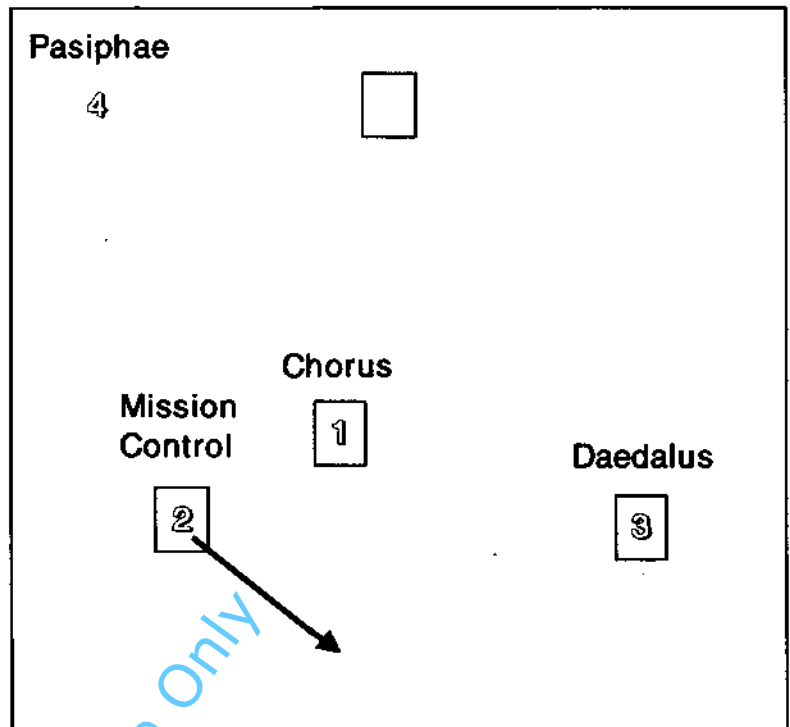
Escalation dominance
sub-holocaust engagements
electronic counter-counter-measures
circular error probable

Star wars
Polaris Jupiter Poseidon
Titan Trident
EF one elevens
and El Dorado Canyon

Fall and Lament

Part 2, Bars 213-223

In 221-222 Mission Control takes ② from its stand and moves front stage to become Minos. Daedalus joins Minos front stage but does not take a microphone with him.



Chorus: According to Breughel
when Icarus fell
it was spring
a farmer was ploughing
his field
the whole pageantry
of the year was
awake tingling
near
the edge of the sea
concerned
with itself
sweating in the sun
that melted
the wing's wax

Pasiphae: Who was his mother?
What was her name?
Where has she gone?

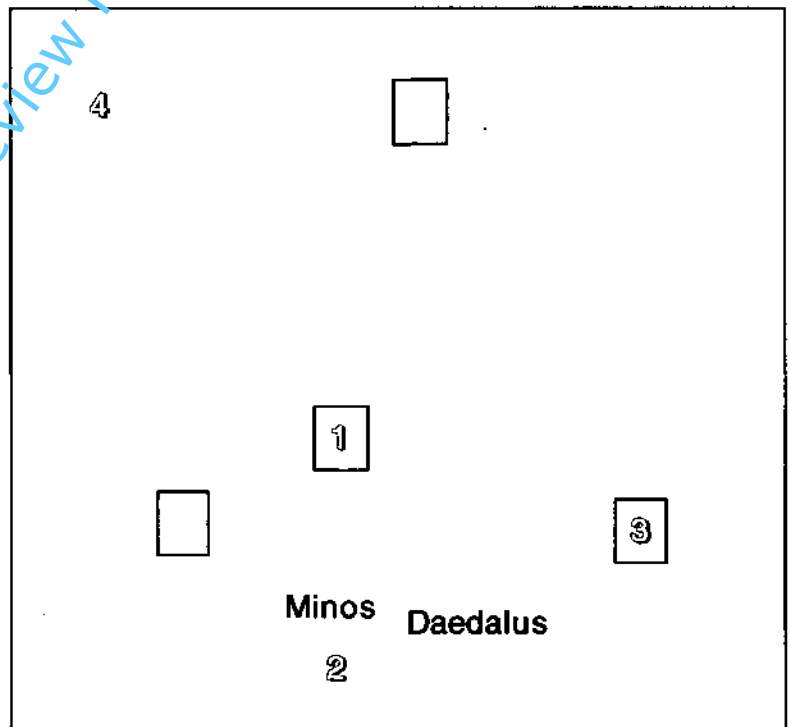
Chorus: insignificantly
off the coast
there was

quite unnoticed
a splash
this was
Icarus drowning

Funeral

Part 2, Bars 223-250

Minos holds the microphone like
an interviewer for Daedalus to
speak.



Minos: The air corps is an elite
like artists
Each an explorer
and innovator
They take Life in their hands
like philosophers
And plough the lands
with lights and fires
God bless
the helmeted airman
Finding his way to God
through the crystal spheres

Daedalus: I know well
the pathos of music
the wide vistas of art
Right now
I need neither
I should be as plain
as a small song
with wide eyes

Minos: The artist must be as solitary
(to Daedalus) as the swan whose mate has died.
Images rise up before his eyes all the time.
Store them.
They must not be allowed to pass away
like dreams in the mists of the morning.

End.

Flight

Suggested Video Imagery

For the original production, video imagery was conceived for the Space sequence, to be projected behind Icarus and this aspect has been kept in the present staging. If no video is available, then Icarus should at least be lit up from backstage to form a striking visual image.

However, if video is available, then it could be extended discretely to form the backdrop of the whole piece. It should clearly follow the sections of the piece in both subject matter and general timing:

1) Trial	00'00" – 04'45"
2) Labyrinth	04'45" – 08'00"
3) Leavetaking and Takeoff	08'00" – 10'30"
4) Flight	10'30" – 12'50"
5) Space	12'50" – 16'50"
6) Fall and Lament	16'50" – 18'35"
7) Funeral March	18'35" – 21'15"

(Total time c. 21'15")

These timings are only approximate and are based on the Guildhall Ensemble recording. For this reason a certain leeway should be built in with gradual transitions between the sections.

The only limitation on the video material imposed by the staging is the necessity for Icarus to mount the platform discretely in Part 2, bars 126-131. For this reason, the video at this point should be reasonably dark (perhaps based on the image of the night sky that the shepherds are describing) so as to present a definite contrast to the beginning of Space: "Light!"

Martyn Harry
3/1994

FLIGHT

Orchestra (left to right): MINOS (left Mike); PASIPHAE and TEUCROS with Gong-Drum on table (Back Centre);
DAEDALUS (right mike) with the attendants restraining him. CHORUS (front orchestra mike)

Pesante (♩ = 63)

♩ = 108

Handwritten musical score for the 'FLIGHT' section. The score is written for a full orchestra and includes vocal parts for Minos and Daedalus. The tempo is marked 'Pesante (♩ = 63)' and the time signature is 4/4. The key signature has one flat (B-flat major or D minor). The score includes staves for Bsn, Tbn, Tam-tam, Br., Minos, Vln., Vc. 1/3, Vc. 2, and Db. The vocal parts for Minos and Daedalus are written in a simple, rhythmic style. The orchestral parts include woodwinds, strings, and percussion. The score is marked with various dynamics and articulations, such as 'mf non dim', 'p', and 'mp'. A large blue watermark 'Preview File Only' is overlaid on the score.

Bsn. *mf non dim*

Tbn. *mf non dim*

Tam-tam *p*

Br. *mf*

Minos: Daedalus, how do you plead? It doesn't matter this

Vln. *p non dim.*

Vc. 1/3 *mf non dim.*

Vc. 2 *p sempre*

Db. *mf*

(3)

Musical notation for a vocal line, starting with a circled '4' and a slur over the notes.

court has no real interest in the defendant's opinion of his guilt or the guilt of his son.

(5)

Musical notation for piano accompaniment, including chord symbols like F, C, G, and D.

5

ob. *piano until ready*

cl. *piano ramp until ready*

Bin. *piano ramp until ready*

etc

Minos

(♩ = 108)

Vn. 1

Vn. 2

Vc. 3

Db.

You aided a sexual liaison, built a prison.

Preview File Only

Handwritten musical score for a symphony orchestra. The score includes parts for Eb, Cb, Bsn., Pt., Vln., Vlc 2, and Db. The music is written in 4/4 time and features various dynamics such as *f*, *mf*, *mf exp*, and *smj*. A large blue watermark "Preview File Only" is overlaid diagonally across the score. The Eb part has a rehearsal mark "8" and a tempo marking "(Allegro)". The Vln. part has a phrase "that's not" and a long note with the marking "long".

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (P), Minors (Vocals), Taurus (Bass Drum), Violin (Vln.), Viola (Vlc. 2), and Double Bass (Db.).

The vocal part (Minors) includes the lyrics: "go, you killed a boy not on like your".

The score is marked with a rehearsal mark ¹⁰ at the beginning of the vocal line. A large blue watermark "Preview File Only" is overlaid diagonally across the page.

12/72 Rit

1 2 3 4

pp dolce

pp rapid figuration for both hands

take Bow

2 3 4

MINOS

Son

Ta-lus was your apprentice

Don't you remember?

ICARUS (Gato Drum)

1 2 3 4

presto

mp

B

1-58

Tempo di Walza
[♩ = 72]

16

Fl.

Ob.

Cl.

Bsn.

B♭

Vcllo

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

16

Tempo di Walza
[♩ = 72]

MINOS

1 2 3 4

Vn.

Vcllo

Db.

♩ = 108

Half Speed Rit - - - - -

♩ = 96

Fl. 28

Ob.

Cl.

Bsn.

Tbn.

Vib.

Pf.

loco

8va

10va

Minos 28

Anguish

Germany

and striking ideas

the grief of the nation

you

Vn.

Vic. 1

Vic. 2

Vic. 3

Db.

Empty musical staves at the top of the page.

Stringendo

A Tempo

Musical notation for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.).

Musical notation for the String section (F.).

Stringendo

A Tempo

Musical notation for the vocal part of Minos, including lyrics: "Look him up on the acropolis showed him the world promised it to".

Icarus (Guitar Drum)

Musical notation for Violin (Vn.).

Musical notation for Violin 2 (Vn2).

Musical notation for Double Bass (Db.).

Empty musical staves at the bottom of the page.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including Flute (Fl.), Oboe (ob.), Clarinet (Cl.), Bassoon (Bsn.), Vibraphone (Vibes), Piano (P.), Harp (Harp), Trombones (Tbn.), Trumpets (Trp.), and Violins (Vln.).

Key markings and annotations include:

- Tempo: $\text{♩} = 72$
- Performance instruction: *Rit.* (Ritardando)
- Dynamic markings: *sfz* (sforzando), *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo)
- Articulation: *trich*, *trich*, *trich*, *trich*
- Rehearsal marks: 1, 2, 3, 4
- Vocal lyrics: "for what reward?" and "(should) shooed him off into the void"
- Instrumentation: "Tuba Drum" (Tuba)

The score is marked with a large blue watermark: "Preview File Only".

Fl. $\text{♩} = 58$ *Tempo di Walza* [$\text{♩} = 72$]

Ob.

Cl.

Bsn.

Tbn.

Vibes

Pf.

Mimes *Can't remember?*

Vln.

Vcl.

Db.

Preview File Only

Give Upbeat to next bar

Free (Piano + Percussion take cues from Jazdabals)

43
Fl

Ob

Cl

Bsn

Tbn

Philippa

TAM-TAM

to GATE DRUM

GATE DRUM

Fast and Furious (own tempo)

Jackie

to HOOP BLOCKS + SUSPENDED CYMBAL

HOOP BLOCKS

SUSPENDED CYMBAL

Fast and Furious (own tempo)

jurisdiction

Piano

sec.

have

43
Minos

odd thing

memory

Piano

HOOP BLOCKS

Suspended C.

GATE DRUM

Icarus (Didge:ido)

DIDGE:IDOO

f

Jazdabals

f you have no juris—diction over

Vn.

Vc 2

pizz

arco, f

Vc 3

pizz

arco, f

ff

Handwritten musical score for a symphony. The score includes staves for Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Piano (Pf.), Minors, Daedalus, Violins (Vla. 1, 2, 3), and Double Bass (Db.).

Tempo: $\text{♩} = 72$ (Quarter note = 72).
 Performance instruction: *Rit.* (Ritardando).

Lyrics for Minors: "This is the age of the archaic, Ladies and Gentlemen, the fool who believes no tyrant can me!"

The score features various musical notations including notes, rests, slurs, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte).

Preview File Only

54 $d = 58$

52
Cl.

Bsn.

Philippa

Jackie

Pf.

Mino.

Icarus
(Didgeridoo)

Drum

Vlc. 1

Db

Fast + Furious
Cato Drum

Fast + Furious
Wood-blocks

Fast + Furious

f sc

f

percussion
(w. S.)

percussion
(E-D.)

Didgeridoo

even in

But the only crime alleged took place in Athens!

Accelerando

Tempo di Walze

$\text{♩} = 72$

55

Ob. *f* *p*

C. *f* *p*

Bsn. *f* *p*

Pr.

Mikes

Gete you committed crimes every day of your life. How many times did you hear someone cry and not

Vn.

1

2

3

Vc.

61

Fl.

Ob.

Cl.

Bsn.

Pf.

Minds

look for them how many times did you find someone missing and not wonder whether you'd ever

Vln.

1

Vcl. 2

3

Db.

68

Fl. *f* *pp subito* *Poco Rit*

Ob.

U.

Bsn.

Perc. *Bass Drum* *Tripp* *Wood-Block*
mf *f Jackie*

Pf. *f* *sc*

69

Minos *pp then again?* *No?* *Don't remember?*

Vln. *Poco Rit*

Vlc 1

Vlc 2

Vcl 3

Db.

A Tempo (♩ = 92)

Fl. ⁷³

Ob.

Cl.

Bsn.

Perc.

Pf.

Misc.

Tenors (Soprano)

Daedalus

Vln.

Vcl.

Db.

funny thing, memory weren't you simply looking after number

Preview File Only

Conductor : cue wind chords from dialogue - Piano + Percussion cues re parts

The score is arranged in a standard orchestral layout. At the top, a vocal line contains the lyrics: "one! That is not a crime! It is when you are on trial! I protest! You are accused of not protesting! To". Above this line are measure numbers 79, 80, 81, 81B, 82, and 82B, each with a downward arrow. Circled letters 'D' and 'M' are placed above measures 79, 80, 81, 81B, and 82B. The instrumental parts include:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Bsn.** (Bassoon)
- Tbn.** (Trumpet)
- Philippa** (Percussion): TAMBORA + BASS DRUM, BASS DRUM
- Jackie** (Percussion): WOOD-BLOCKS + SUSPENDED CYMBAL, WOOD-BLOCKS
- Pf.** (Piano): *f sec*, *mf*, *mf*
- Wind** (Wind)
- Minos** (Vocal): "one!"
- Icarus (Didgeridoo)**
- Daedalus** (Vocal): "That is not a crime!"

Handwritten annotations include "cue in part" with an upward arrow, "cadenza" with a wavy line, and "s.c. 2" with a long horizontal line. A large blue watermark "Preview file only" is oriented vertically across the center of the page.

2 Upbeats

(♩ = 63)

Tempo I [♩ = 63]

83

83B

83C

Whom could I have protected?

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Tbn. *mf*

Philippa *f*

Jackie *f*
Woodblock cadenza

Piano *f*
Piano finishes before 83C

Minor

Icarus *stop!*

Daedalus *Whom could I have protected?*

Vln. 1

Vln. 2

Vln. 3

Vla. 1

Vla. 2

Vcllo

Db

Preview File Only

Poco Accelerando

A Tempo (♩ = 12)

The musical score consists of several staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin (Vln.) 1, 2, and 3, and Double Bass (Db.). A vocal line for the Minors is also present. The score features various musical notations such as notes, rests, and dynamic markings. The woodwinds have 'bell-like attacks' marked. The strings play sustained notes with dynamic markings like *pp*, *mp*, and *mf*. The vocal line includes the lyrics: 'It is the o-pi-nion of this court that you may be a murderer' and 'That you may have conspired in the'. A large diagonal watermark 'Preview File Only' is overlaid on the score.

Molto Accel e Crescendo

90

Fl. *Esprit 3 cresc*

Ob. *p subito*

Cl. *p subito*

Bsn. *mp cresc*

Tbn.

Vibes.

Pf. *mp cresc*

90

Minos *disappearance of your colleagues and friends and that, chiefly, you helped your face as wi*

Vln. 1

Vlc. 2

Vlc. 3

Db.

Rit

Molto Rit J = 63

Rit

J = 54 accel

Fl. *mp* *f* *pp*

Ob. *mp* *f* *pp*

Cl. *mp* *f* *pp*

Bsn. *mp* *f* *pp*

Tbn. *f* *mp* *p* *f*

Philippa

Jackie

BASS DRUM *f*

VIBES *mp*

PF.

Minos - more than! the greatest craftsmen of his

Chorus Dredalus and Icarus are locked in the Labyrinth!

Pasiphae (back turned) *f* *pp* *pp* *molto*

Icarus (back turned) *f* *pp* *pp* *molto*

Dredalus (back turned) *f* *pp* *pp* *molto*

Vn. *f* *pp* *pp*

1

Vc. 2 *f* *pp* *pp*

3

Db.

J = 63 Rit

J = 54 non accel!

Vast!

102

Fl.

Ob.

Cl.

Bsn.

Tbn.

Philippa

Jackie

Pf.

Minos

Clarus

Prophal

Icarus

Daedalus

Vn.

Vlc. 1

Vlc. 2

Vlc. 3

Db.

lots of brass!

lots of brass!

lots of brass!

fff!

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Molto Accel

follow Tuba
Allegro
Molto

Handwritten musical score for a symphony orchestra. The score includes staves for Flutes (Fl), Oboes (Ob), Clarinets (Cl), Bassoons (Bsn), Trumpets (Tbn), Trombones (Tbn), Percussion (Tuba, Tam-tam), Piano (Pf), Violins (Vln), Violas (Vla), and Double Basses (Db). The score features various musical notations, including triplets, dynamics (f, ff), and performance instructions such as "Tony picks up his tuba and into the Piano!" and "a world of a Maze the". A large diagonal watermark "Preview file only" is overlaid on the score.

Labyrinth [1. 50]

109

Fl. *pp* *mp* *pp* *mp*

Ob. *pp* *mp* *pp* *mp*

Cl. *pp* *mp* *pp* *mp*

Bsn. *pp* *pp* *p* *pp* *p*

Trp. *pp* *pp* *p* *pp* *pp* *p*

(Percussion: timpani, vibes!)
(Piano not damped!)

Pf. *pp* *p* *pp* *p*

6 *6*

ped.

Icarus

Daedalus

3rd Time: There is so much you never told me

Vln. *pp* *p* *pp* *p*

1 *pp* *p* *pp* *p* *a niente* *pp* *p* *pp* *p* *a niente*

Vc 2 *pp* *p* *pp* *p*

3 *pp* *p* *pp* *p* *a niente* *pp* *p* *pp* *p* *a niente*

DB *pp* *p* *pp* *p* *a niente*

Empty musical staves for woodwinds and strings.

1 = 176

114
Fl. *p*
Ob. *p*
Cl. *p*
Bsn. *p*

Icarus

Daedalus
Tapped in a maze of my own de- vi- sion
I have no fa- ther I

121

Fl

Ob

Cl

3tn

Tbn

Tcovs

Daedalus

have no mother

Ta-lus so much you never told me, if you loved me you

128

Cl.

Bsn

Tbn

Torus


Drum

never reminded me never

Who was Talus?

He was

Empty musical staves for the top section of the score.

133
Cl. 
Bsn. 
Daedalus young like you my apprentice gifted, very gifted He met with an accident
Icarus  He fell from the

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Empty musical staves for the bottom section of the score.

194

F.

Ob.

Cl.

Bsn.

Tam-Tam

Str.

Daedalus *He was looking at the city* *at the world* *he*

Icarus *roof?*

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139

Ft. *mf*

Ob. *mf*

C. *mf*

Bsn. *mf*

Tam-tam *mf*

Pf. *mf*

Daedalus *fell!* From the

Icarus He | fell? Father? He fell?

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Crystalline

141 *(first time)* $\text{♩} = 64$
Fl. *pp*
Ob. *(first time)* *pp*
Cl. *pp*
chromatic
trill-like melody based primarily on e-f-a-c-b *elaborate to taste*

Deedalus *roo/* I won't make you an artist I won't train you up, it's too personal matter Being

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(141)

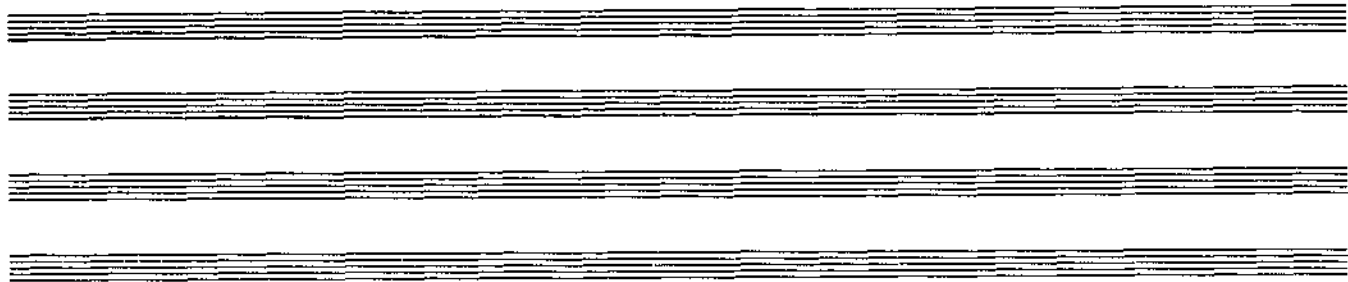
Fl.

Ob.

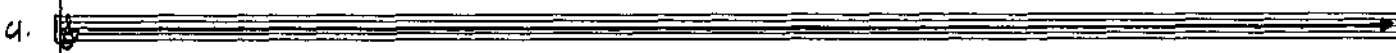
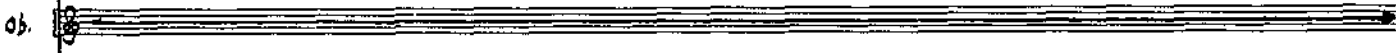
Cl.

Daedalus ~~an artist should be dangerous. And underneath the lies an artist should believe in something - something.~~

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(141)



Treadlus extremely subversive. You don't. It makes ^{you} a nice person. Don't be greedy for it. Why stand up to



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(141) 142 143
 Fl. *stop!* *stop!*
 Ob. *stop!*
 Cl. *stop!*
 Bsn. *p*
 Chorus
 Pedalos *be counted by the innocents?* *In the meantime, well, we'd better get out of*
 Icarus *I don't understand*

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144 145 146 147

Cl. sempre p.

Bsn. sempre p.

Suspended Cymbals

Pf. ca. ca.

Chorus

Jaedalus here fast. And I have a plan. We'll be free in one bound and we'll fly

Icarus

Long slow repeat to

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Tbn, Cl, Bsn, (Tuba)

into
upbeats
to 56

Down
C
E

Fl.

Ob.

Cl.

Bsn.

attaca

attaca

Tbn

Tuba

S.C.

Pf

Synth

Chorus

feathers. At noon he made two sets of beautiful wings - one for himself, one for his

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II

♩ = 56

Adagio [1250]

Molto Rit

♩ = 72 independent of conductor.

Fl. 1

Oboe

Cl.

Bsn.

Trp.

Tbn.

Vibes

Pt.

Synth.

Chorus

Daedalus

1

Vc. 2

3

Db.

stop!

stop!

stop!

Don't

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5

Poco Rit A Tempo Poco Rit Stringendo al

Ob. *mf* *pp* // *mf* *pp*

Cl. *mf* *pp* // *mf* *pp*

Bsn. *sfmp* *pp* *mf* *pp*

Tbn. *sfmp* *pp* *mf* *pp*

Drum. *pp* *f* *pp*

fly up to the sun stay away from him Take

Vin. *pp* expr.

Vc. 1 *mf* *pp*

Vc. 2 *mf* *pp*

Vc. 3 *mf* *pp*

Db. *sfmp* *f*

Rio Masso (♩ = 66)

9

PF. *rit. cresc.*

Daedalus
care, Fly low, under the radar take care, Don't

Vln. *(pp)* *pp* *p* *mp*

Vc 1 *pp* *pp* *p* *p*

Vc 2 *pp* *pp* *p* *p*

Vc 3 *pp* *pp* *p* *p*

Db *pp* *p esp.* *pp* *pp*

13

Ci. *p non legato*

Pno. *mp* *mf* *f modato*

Daedalus
 — ex-lore Be con-tert with just es-ca-ping Take

Vin. *mp* *p* *p* *mp* *mf* *mp* *p*

Vc. 2 *mp* *mf* *p non legato*

3 *p* *mf* *p non legato*

Db. *p* *mf* *p non legato*

Rit A Tempo

17

Fl.

Cb.

Cl.

Bsn.

Tbn.

Tuba

Pf.

17

Drum

care,

re- mem- ber the rocks.

Vn.

1.

2.

3.

Vb.

26

Fl.

Ob.

Cl.

Bsn.

Tr.

Tbn.

Pno.

Tcnus

things will be in my mind the early sun in my heart so let's

Vn.

Vic 1

Vic 2

Vic 3

Db.

mp

p

pp

f

lento

Synchron

49.

29

Fl.

Ob.

C.

Euph.

Tbn.

Tuba

Pno

29

ICARUS

DAEDALUS

leave and rise up like the Dead like the mor-

Take care, Fly low, Don't ex- plore, Take

Vln.

Vlc. 1

Vlc. 2

Vlc. 3

50.

♩ = 108

Molto Accel

25

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tuba

ANDREA Suspenda Symbol

Vibral

Synth II
8 (tremulant bell)

Pno.

Synth

♩ = 108

Molto Accel

33

ICARUS
-ning

DAEDALUS
care,

Vln.

Vlc 1

Vlc 2

Vlc 3

Vc

34

Fl.

Ob.

Cl.

Bsn.

Tr.

Tbn.

Arpdr. *Suspended cymbal accents (free but tight)*

Vibes

Pno

Synth

35

Trptms

Drptms

Vn.

Vc. 1

Vc. 2 *with Vc 1*

Vc. 3 *with Vc 1*

Dbl.

42 [Philippa]

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tuba

ANDREA

Vibes

44

Pno.

Ba

Synth.

SFl. / Vln.

Vic. 12.3

Xb.

Roll with Jackie!

free accents

(47) (52)

Fl. Clarinet

Ob. Clarinet

C. Clarinet

Bsn. Bassoon

Tbn. Trumpet

Rbn. Trombone

+ PERCUSSION, CONGO

ANDREA

Vibes

sfpp

(47) (52)

Piano

Violin

Viola

Cello

Double Bass

60

Fl I

Fl II

Ob.

Cl.

Bsn.

Tbn.

Tba.

ANDRÉN

Vibes

60

Pro.

Synth.

Vln.

Vcl

2

Tb.

f

massive!

arco

f

pp

64

Fl 1

Fl 2

Cl

Bsn

Tbn

Tba

Alto Sax

Vibes

Pno

Synth

Claves

John

Tom-Tom

56

♩ = 64

74

Fl II

Fl I

Ob.

Cl.

Bsn

Tbn

Tuba

Perc

Vibes

Bass Drum

pp

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74

staccatissimo!

pp

Vamp til ready

poco a poco cresc

Synth

74

♩ = 64

CHORUS

In the early hours they haven't

and be—gan to look out for

Vn.

Vcs. $\frac{1}{3}$ $\frac{2}{3}$

Db.

as

pp

pp