

*The Kentaro Sato Choral Series*

# FÁBULÆ PÉRSEI

for Male Chorus, Keyboard, and Percussions

Vocal/Piano

Text and Music by  
Kentaro Sato

**WP**

*Wiseman Project*

[www.wisemanproject.com](http://www.wisemanproject.com)

*The Kentaro Sato Choral Series*

男声合唱、鍵盤楽器、打楽器のための組曲

# FÁBULÆ PÉRSEI

**Tales of Perseus** ペルセウス物語

*for*

*Male Chorus, Keyboard, and Percussions*

## Vocal/Piano Score

### Instrumentation:

Men's Chorus (TTBB)

Narrator *\*optional*

Keyboard (Organ or Piano) *\*organ is preferred.*

3 Percussion Parts *\*\*Percussion parts are optional.*

- Timpani
- Bass Drum, Snare Drum,
- Gong, Piatti, Sustained Cymbal, Wind Chime
- Glockenspiel, Tubular Bells
- Cajon (or appropriate ethnic percussion)

**Text and Music by Kentaro Sato**

作詞・作曲 佐藤賢太郎

**Latin Translation by Dr. Robert Zaslavsky**

ラテン語翻訳 ロバート・ジャズラブスキー

**Conductor's Score, Organ and Percussion Parts are available at:**

# WP

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# FÁBULÆ PÉRSEI

## Tales of Perseus ペルセウス物語

for Male Chorus, Keyboard, and Percussions

### Instrumentation:

Male Chorus (TTBB)

Narrator *\*Narration is optional. (Narration parts should be translated into the language of the audience.)*

Keyboard (Organ or Piano) *\*\*organ is preferred.*

3 Percussion Parts *\*\*\*Percussion parts are optional.*

Timpani, Bass Drum, Snare Drum, Gong, Piatti, Sustained Cymbal, Wind Chime, Glockenspiel, Tubular Bells, Cajon (and/or appropriate ethnic percussion)

### Duration:

40 minutes : Entire performance with narration

35 minutes : Entire performance without narration

21 minutes : Excerpt performance without narration (1st, 3rd, 5th, 6th, 9th, & 10th mov.)

18 minutes : Excerpt performance without narration (1st, 3rd, 5th, 9th, & 10th mov.)

15 minutes : Excerpt performance without narration (1st, 3rd, 9th, 10th mov.)

### 演奏時間:

40分: 全楽章演奏 朗読あり

35分: 全楽章演奏 朗読なし

21分: 6楽章抜粋演奏 (1、3、5、6、9、10楽章)

18分: 5楽章抜粋演奏 (1、3、5、9、10楽章)

15分: 4楽章抜粋演奏 (1、3、9、10楽章)

- Prologue (Recitative) / プロローグ (伴奏有り)
- Narration to 1 / 1 へのナレーション
- 1. Përseus Íúvenis (The Young Perseus / 若きペルセウス)
- Narration to 2 (Recitative) / 2 へのナレーション (伴奏有り)
- 2. Éíus Dfe Natáli (On His Birthday / 誕生日に)
- Narration to 3 / 3 へのナレーション
- 3. Týphon (Typhon / テュポーン)
- Narration to 4 / 4 へのナレーション
- 4. Imprecátio (The Curse / 呪い)
- Narration to 5 (Recitative) / 5 へのナレーション (伴奏有り)
- 5. Epístula Andrómédæ (Andromeda's Letter / アンドロメダの手紙)
- Narration to 6 / 6 へのナレーション
- 6. Árna Deórum (Arms from the Gods / 神々の武具)
- Narration to 7 (Recitative) / 7 へのナレーション (伴奏有り)
- 7. Medúsa (Medusa / メドゥーサ)
- Narration to 8 / 8 へのナレーション
- 8. Pégasus, Équus Áles (Pegasus, a Winged Horse / 天馬ペガサス)
- Narration to 9 / 9 へのナレーション
- 9. Præ'lium cum Týphóne (Battle with Typhon / テュポーンとの戦い)
- Narration to 10 (Recitative) / 10 へのナレーション (伴奏有り)
- 10. Përseus Héros (The Hero Perseus / 英雄ペルセウス)

# FÁBULÆ PÉRSEI

ペルセウス物語 Tales of Perseus

## 「プロローグ」 Prologue

*(Narration: Prologue, with music)*

These are the tales of a hero:  
Tales of fierce monsters, adventures, and an earnest love.  
Ah, Muses and the Gods of Mount Olympus!  
Give us strength so that we can sing these tales!

*Give us strength!*

*(プロローグ・ナレーション: 伴奏と)*

ここに始まるは一人の英雄の物語  
荒々しい怪物、冒険、そして愛の物語  
ああ、ミューズの女神たちよ そしてオリンポス山の神々よ！  
この物語を歌い終えられるよう 我らに力を与えたまえ！

与えたまえ！

1 **Tempo Rubato / Recitativo** (♩ = c. 50)

Nr.

A single musical staff for the vocal part, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff is currently empty.

Pno.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The key signature is one flat and the time signature is 4/4. The music begins with a piano (*p*) dynamic. A large, diagonal watermark reading "NO COPYRIGHT" is overlaid across the entire page, including this section.

4

A single musical staff for the vocal part, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. The staff contains a wavy line, indicating a recitative or spoken section.

These are the tales of a hero,  
Tales of fierce monsters, adventures, and an earnest love.

(Chorus members)  
Give us strength!

Ah, Muse, of the Gods of Mount Olympus!  
Give us strength that we can sing these tales!

(合唱団全員)  
与えたまえ!

始まるは一人の英雄の物語  
怪物、冒険、そして愛の物語

ああ、ミューズの女神たちよ、そしてオリンポス山の  
この物語を歌い終えられるよう、我らに力を与えたまえ

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The key signature is one flat and the time signature is 4/4. The music continues with a wavy line in the vocal part above. A large, diagonal watermark reading "NO COPYRIGHT" is overlaid across the entire page, including this section.

(Narration to the 1<sup>st</sup> mov. \*if possible, this part should be spoken during bar 1 through 11 of the 1st movement.)

Once in Argos, on the basis of an oracle at Delphi, Princess Danae was thrown into the sea. She was washed ashore on the far-off island of Seriphos. There she gave birth to a son, whose father was Zeus, the King of the gods. The boy, named Perseus, grew healthily and happily among the people of the island.

(1楽章ナレーション\*可能であれば、このナレーションは、一楽章の1から11小節目に話されるのが望ましい)

今は昔、アルゴスの王女ダナエは、デルファイの神託により祖国から追放、海に流された。辺境のセリーポス島に流れ着いた彼女は、そこでオリンポスの神々の王ゼウスを父親とする男の子を産んだ。その子はペルセウスと名づけられ、島の人々に囲まれ元気に成長していった。

1. 若きペルセウス

走れ、若きペルセウスよ  
そして自然の力強さを感じるのだ！  
おまえが風の歌なのだ

いつの日か おまえの進む道が新たな物語となるだろう

走れ、若きペルセウスよ  
そして人の愛を感じるのだ！  
おまえが青春の歌なのだ

いつの日か おまえの進む道が新たな物語となるだろう

お前はまだ知らない  
神の子として  
神の試練に立ち向かう運命にあるということを知  
しかし 恐れることはない  
人の子として  
お前には 神に負けない力があるのだ

あ、ペルセウスよ  
無限の個性に満ち溢れた  
若き太陽よ

走れ、ペルセウスよ！  
おまえが新たな歌なのだ

いつの日か おまえの進む道が新たな物語となるだろう

走れ、若きペルセウスよ、走れ！

1. The Young Perseus

Run, Young Perseus,  
and feel the power of nature!  
You are the Song of Wind.

Some day new tales will follow your footsteps.

Run, Young Perseus,  
and feel the love of humanity!  
You are the Song of Youth.

Some day new tales will follow your footsteps.

You do not yet know this:  
As the child of a god,  
you are fated to face the ordeal of a god.  
However, do not fear:  
As the child of a human,  
you have powers that gods do not have.

Ah, Perseus,  
the Young Sun on Earth,  
full of infinite potentiality.

Run, Perseus!  
You are the New Song.  
New tales will follow your footsteps.

Run, Young Perseus, Run!

1. Përseus Iúvenis

Cúrre, Përseus Iúvenis,  
et senti poténtiam naturae!  
Cármén Véntis es.

Díe quódam fábulæ nóvæ vestigia túa sequéntur.

Cúrre, Përseus Iúvenis,  
et senti amórem humanitátis!

Díe quódam fábulæ nóvæ vestigia túa sequéntur.

Ádhuc non scís hoc:  
vélut progénies déi,  
orádis discrimén déi destináris.  
tamen non tíme:  
vélut progénies hóminis,  
póntias hábes quas di non hábent.

Ah, Përseus,  
Sol Iúvenis in Térra,  
plénus poténtiæ infinitæ.

Cúrre, Përseus!  
Cármén Nóvum es.  
Díe quódam fábulæ nóvæ vestigia túa sequéntur.

Cúrre, Përseus Iúvenis. Cúrre!

# 1. P erseus I uvenis

♩. = c. 120 **Energetically** (元気よく)

Pno.

1 *f*

4

7

11 T1

8 *f*

Cur - re, Per - se - us

T2

Cur - re, Per - se - us

B1 *f*

Cur - re, Per - se - us

B2 *f*

Cur - re, Per - se - us

Cur - re, Per - se - us

Cur - re, Per - se - us

*f*

1. Përseus Iúvenis

15

Musical score for measures 15-17. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Iu - ve - nis, et sen - ti po -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

18

Musical score for measures 18-20. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ten - ti - am na - tu Ah, - am na - ra. Ah, ten - ti - am na tu - rae. Ah, ten - ti - am na - tu - rae. Ah,". The piano part continues with a rhythmic accompaniment. Dynamic markings include *mp* (mezzo-piano).

1. P rseus I venis

21

Car - men... Car - men \_\_\_ Ven - ti es. Di - e

Car - men... Car - men \_\_\_ Ven - ti es. Di - e

Car - men... Car - men \_\_\_ Ven - ti es. Di - e

Car - men... Car - men \_\_\_ Ven - ti es. Di - e

25

quodam - bu - lae no - vae sti - gi - a tu -

quodam - bu - lae no - vae ve - sti - gi - a tu -

quodam - bu - lae no - vae ve - sti - gi - a tu -

quodam - bu - lae no - vae ve - sti - gi - a tu -

1. P rseus I venis

28

Musical score for measures 28-31. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "a se - quen - tur. Ah, Cur - re, Cur - re, Cur". The piano part includes a *8vb* marking. A large "NO COPYRIGHT" watermark is overlaid diagonally across the page.

32

Musical score for measures 32-35. It features four vocal staves and a piano accompaniment. The lyrics are: "er - se - us - ve - nis, Iu - ve - nis, Per - se - us - ve - nis, et Per - se - us Iu - ve - nis, et". The piano part includes a *8vb* marking. A large "NO COPYRIGHT" watermark is overlaid diagonally across the page.

1. P rseus I venis

35

sen - ti a - mo - rem hu - ma - ni -  
sen - ti a - mo - rem hu - ma - ni -  
sen - ti a - mo - rem hu - ma - ni - ta -  
sen - ti a - mo - rem hu - ma - ni - ta -

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38

ta - tis! Car - men  
- tis! Car - men, car - men  
- tis! Car - men, car - men  
- tis! Car - men, car - men

*mp*  
*mp*  
*p* *mp*

1. Përseus Iúvenis

41

*p*

Iu - ven - tu - tis es. Di - e quo - dam,

*p*

Iu - ven - tu - tis es. Ah,

*p*

Iu - ven - tu - tis es. Ah, Di - e quo -

*p*

Iu - ven - tu - tis es.

*p*

45

*mp*

e quo - dam, Di - e quo - fa - bu - lae no - vae ve -

*mp*

quo - dam fa - bu - lae no - vae ve -

*mp*

dam, quo - dam, quo - dam fa - bu - lae no - vae ve -

*mp*

Di - e quo - dam, Di - e quo - dam fa - bu - lae no - vae ve -

1. P rseus I venis

49 *mf* *f*

8 sti - gi - a tu - a se - quen - tur!

*mf* *f*

8 sti - gi - a tu - a se - quen - tur!

*mf* *f*

sti - gi - a tu - a se - quen - tur!

*mf* *f*

sti - gi - a tu - a se - quen - tur!

53

8

*p*

Ad - huc non scis hoc:

*p*

Ad - huc non scis hoc:

*p*

1. P rseus I venis

57

Musical score for measures 57-60. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: "ve - lut pro - ge - ni - es de - i, ob - ver - te - re dis - cri - men de - i des - ti -". The piano part includes chords and a melodic line. Dynamic markings include *mp*.

61

Musical score for measures 61-64. It features two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: "na - ris. Ta - men non ti - me:". The piano part includes chords and a melodic line. Dynamic markings include *mf* and *mp*.

1. P rseus I venis

65

ve - lut pro - ge - ni - es ho - mi - nis, po - ten - ti - as

ve - lut pro - ge - ni - es ho - mi - nis, po - ten - ti - as

ve - lut pro - ge - ni - es ho - mi - nis, po - ten - ti - as

ve - lut pro - ge - ni - es ho - mi - nis, po - ten - ti - as

*mf*

68

ha - bes quas di non ha - bent. Ah,

ha - bes quas di non ha - bent. Ah,

ha - bes quas di non ha - bent. Ah,

ha - bes quas di non ha - bent. Ah,

*f*

1. P rseus I venis

71

8

Per - se-us! Sol Iu - ve -

8

Per - se - us! Sol Iu - ve -

Per - se-us! Per - se - us! Iu - ve -

Per - se-us! Per - se - us! Sol Iu - ve -

74

8

in - r - ra, re - nus po -

in - Ter - ra, ple - nus, ple - nus po -

nis in Ter - ra, ple - nus, ple - nus po -

nis in Ter - ra, ple - nus ple - nus po -

-15-

1. P rseus I venis

77

ten - ti - ae in - fi - ni - te. Cur - re,

ten - ti - ae in - fi - ni - te. Cur - re,

ten - ti - ae in - fi - ni - te. Cur - re,

ten - ti - ae in - fi - ni - te. Cur re,

*mp*

*mp*

*mp*

*mp*

*mp*

80

Pe - us! Car - men no - vum es. Di - e

- se - us! Car - men no - vum es. Di - e

Per - se - us! Car - men no - vum es. Di - e

Per - se - us! Car - men no - vum es. Di - e

*mf*

*mf*

*mf*

*mf*

*mf*

1. P rseus I venis

83

quo - dam fa - bu - lae no - vae ves - ti - gi -

quo - dam fa - bu - lae no - vae ves - ti - gi -

quo - dam fa - bu - lae no - vae ves - ti - gi -

quo - dam fa - bu - lae no - vae ves - ti - gi -

86

a tu se - quen -

tu - a se - tur, se - quen -

a tu se - tur, se - quen -

a tu - a se - quen - tur, se - quen -

8<sup>vb</sup> - -

The image displays a musical score for the piece '1. P rseus I venis'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the entire page. The score is divided into two systems, starting at measure 83 and 86. The piano part includes a dynamic marking of *f* (forte) and an 8<sup>vb</sup> (octave below) marking at the end.

1. P erseus I uvenis

89

Musical score for measures 89-91. It features four vocal staves (two soprano and two bass) and a piano accompaniment. The lyrics are: "tur. Cur - re, Per - se - us Iu - ve - tur. Cur - re, Per - se - us Iu - ve - tur. Per - se - ve - nis, tur. Per - us Iu - ve - nis." A large, diagonal watermark "NO COPYRIGHT" is overlaid across the score.

92

Musical score for measures 92-94. It features four vocal staves (two soprano and two bass) and a piano accompaniment. The lyrics are: "ni - re! Cur - re! Ah, Cur - re! Ah, Cur - re!" A large, diagonal watermark "NO COPYRIGHT" is overlaid across the score.

(Narration to the 2<sup>nd</sup> mov., with music)

On Perseus's eighteenth birthday, his mother Danae gave him a new bow and arrows made by the artisans of Seriphos to celebrate his coming-of-age. Excited, he went out hunting with his beloved, Andromeda, on the back of his horse, Pegasus. It was a splendid day whose breezes were filled with the voices of the Wind Nymphs.

(2楽章ナレーション: 伴奏と)

ペルセウスの十八歳の誕生日の朝、母ダナエは、ペルセウスに成人の証としてセリーポス島の職人が作った新しい弓と矢を与えた。喜んだペルセウスは、恋人のアンドロメダを連れ、愛馬ペガサスに乗り狩りに出かける。それは、風のニンフの声に満ちた素晴らしい日だった。

2. 誕生日に

少年はいつ大人になるのだろう？  
なにが少年を大人にするのだろう？  
彼は誕生日に大人になるのだろうか？

誕生日の贈り物が彼を大人にするのか？  
彼と手をつなぐ恋人が彼を大人にするのか？  
成長した力強い体が彼を大人にするのか？

少年はいつ大人になるのだろう？  
何が少年を大人にするのだろう？  
十八歳の誕生日に、彼は大人になるのだろうか？

彼はいつ大人になるのだろう？

2. On His Birthday

When does a boy become a man?  
What makes a boy a man?  
Does he become a man on his birthday?

Does a birthday gift make him a man?  
Does a lover in his hand make him a man?  
Does a grown and strong body make him a man?

When does a boy become a man?  
What makes a boy a man?  
Does he become a man on his eighteenth birthday?

When does he become a man?

2. Éius Díe Natáilinn

Quándo púer fit vír?  
Quíd fácit púer ésse vírum?  
Fitne ille ésse vír díe natáli?

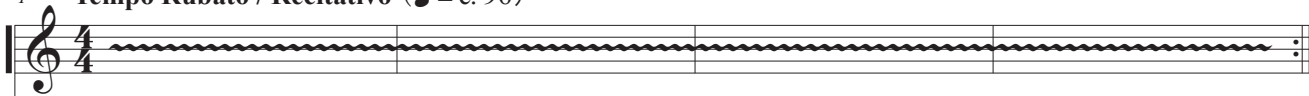
Doní díe nátilinn fácit vírum?  
Amánsne mánum díus préhendens taenín fácit ésse vírum?  
Cúmsne crétum tártisque fácit illum ésse vírum?

Quándo púer fit vír?  
Quíd fácit púer ésse vírum?  
Fitne ille ésse vír díe natáli dùodécésimo?

Quándo ille fit vír?

1 **Tempo Rubato / Recitativo** (♩ = c. 90)

Nr.



On Perseus's eighteenth birthday, his mother Danae gave him a new bow and arrows  
made by the artisans of Seriphos to celebrate his coming-of-age.  
Excited, he went out hunting with his beloved, Andromeda, on the back of his horse, Pegasus.

It was a splendid day whose breezes were filled with the voices of the Wind Nymphs.

ペルセウスの十八歳の誕生日の朝、母ダナエは、ペルセウスに成人の証として  
セリーボス島の職人が作った新しい弓と矢を与えた。  
喜んだペルセウスは、恋人のアンドロメダを連れ、愛馬ペガサスに乗り狩りに出かける。

それは、風のニンフの声に満ちた素晴らしい日であった。

Repeat till the narration ends

Pno.



5



1  $\text{♩} = c. 105-110$  **with Wind** (風と共に) *mf*

T1 *mf* Quan - do

T2 *mf* Quan - do

B1 *mf* Quan - do

B2 *mf* Quan - do

Pno. *mp*

6  
8 pu - er fit vir? - do pu - er  
er fit vir? Oo...  
pu - er fit vir? Oo...  
pu - er fit vir? Quan - do

2. Éius Díe Natáli

11

fit vir? Quid fa - cit pu - er

vir? Quid fa - cit pu - er

vir? Quid cit pu - er

pu - er fit vir? fa - cit pu - er

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

16

es - se vi - rum? Fit - ne il - le

es - se vi - rum? Fit - ne il - le

es - se vi - rum? Fit - ne il - le

es - se vi - rum? vi - rum? Fit - ne il - le

*mp* *mp* *mp* *mp* *mp* *mp* *mp*

2. Éius Díe Natáli

20 *mf* *p*

es - se vir... vir...  
es - se vir...  
es - se vir hoc na - ta - li?  
es - se vir di - e na - ta -

25 *p* *p*

Do - num - te na - lem fa -  
num - te na - ta - lem fa - cit

2. Éius Díe Natáli

30 *mp* *mp*

cit il - lum es - se vir - rum? A -

il - lum es - se vir - rum? A -

il - lum es - se vir - rum? A -

il - lum es - se vir - rum? A -

35 *mp*

mans ne ma-num e - ius pre - hen - dens fa - cit il - lum

ne ma-num e - ius pre - hen - dens fa - cit il - lum

mans - ne ma-num e - ius pre - hen - dens fa - cit il - lum

mans - ne ma-num e - ius pre - hen - dens fa - cit il - lum

2. Éius Díe Natáli

40 *mf*

il - lum es - se vi - - rum?

*mf*

lum es - se vi - rum?

*mf*

es - se vi - rum?

*mf*

es - se vi - rum?

44 *mp*

Cor - pus - cre tum for - tis - que fa - cit

*mp*

Cor - pus - ne cre - tum for - tis - que fa - cit

2. Éius Díe Natáli

49

*f*

Ah, Quan - do pu - er \_\_\_\_\_ fi -

*f*

Ah, Quan - do pu - er fit vir? \_\_\_\_\_

*f*

il-lum es - se vi - rum? Quan - do \_\_\_\_\_ er fit \_\_\_\_\_ vir? \_\_\_\_\_

*f*

il-lum es - se vi - rum? Quan - do \_\_\_\_\_ pu - er fit \_\_\_\_\_ vir? \_\_\_\_\_

54

*mp*

Quan - do pu - er \_\_\_\_\_ vir? \_\_\_\_\_

*p*

Oo... \_\_\_\_\_ vir? \_\_\_\_\_

*p*

Oo... \_\_\_\_\_ vir? \_\_\_\_\_

*p* *mp* *mf*

Quan - do pu - er fit \_\_\_\_\_ vir? \_\_\_\_\_

2. Éius Díe Natáli

59 *f*

Quid fa - cit pu - er es - se

Quid fa - cit pu - er es - se

Quid fa - cit pu - er es - se

Quid fa - cit pu - er es - se

63 *mp*

vi - rum? Fit - ne il - le es - se vir

vi - rum? Fit - ne il - le es - se vir

vi - rum? vi - rum? Fit - ne il - le es - se vir

2. Éius Díe Natáli

67 *mf* *f*  
di - e na - ta - li du - o - de -  
*mf* *f*  
di - e na - ta - li du - o - de -  
*mf* *f*  
di - e na - ta - li du - o - de -  
*mf* *f*  
di - e na - ta - li du - o - de -

71  
vi - ce - si - mo? Ah, Qua -  
vi - ce - si - mo? Quan - do  
vi - ce - si - mo? Quan - do  
vi - ce - si - mo? Quan - do

2. Éius Díe Natáli

75

do il - le fit vir...

il - le fit vir...

il - le fit vir...

il - le fit

*rit.*

79

*fp*

*f*

vir?

*fp*

*fp*

vir... vir?

*p*

*rubato*

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(Narration to the 3<sup>rd</sup> mov.)

When Perseus and Andromeda passed along the shore, he spotted a big, snake-like, red beast with gleaming eyes cautiously coming out of the sea. Perseus quietly drew an arrow and shot at the beast's eye. The moment that the arrow hit the eye but bounced off it, the red beast moved violently back into the sea. Then suddenly, with a huge roar, a massive black monster, as big as a mountain, appeared from the sea. The red beast that Perseus had shot was only the tongue of that monster. Opening its mouth, the black monster looked down at them with the eyes on its tongue and spoke, "I am Typhon, the last of the Titans."

(3楽章ナレーション)

ペルセウスとアンドロメダが海岸を通りかかると、巨大な赤い蛇が、目を光らせながら注意深く海からはい上がってくるのが見えた。ペルセウスは静かに弓を引き、蛇の目に矢を放った。目に命中した矢は跳ね返ったが、赤い生き物は鋭く動きながら海に戻った。次の瞬間、大地を揺らす雷びと共に、山のように巨大な黒い怪物が海から現れた。ペルセウスが矢を放った赤い蛇は、その怪物の舌だったのである。黒い怪物は口をあけ、舌の先についた目でペルセウスとアンドロメダを睨みつけ、口をあげた。「我が名はテュポーン、タイタン族の最後の生き残りだ。」

3. テュポーン

おお、テュポーン！  
最後のタイタン族、  
母なるガイアの息子、  
世界の破壊者よ！

おお、テュポーン！  
古代の嵐の神、  
オリンポスに追いやられた  
ゼウスの憎む者よ！

いまの後の

O, Typhon!  
The last Titan!  
The son of Mother Gaia!  
The destroyer of the World!

O, Typhon!  
The ancient god of storms!  
The exiled enemy of the Olympians!  
The enemy of Zeus!

Now your revenge will begin.

3. Týphon

O, Týphon!  
Titan últimus!  
Filius Māttris Tétræ!  
Destrúctor Múndi!

O, Týphon!  
Déus antiquus Tempestátum!  
Hóstis púlsus ab díis Olýmptiis in exsílíum!  
Mótus ab ódio Ióvis!

Nunc últio túa incípiet.

1 ♩ = c. 95-100 with Hate (憎しみをこめて) 2+2+2+3

The musical score is arranged in a system with five staves. The vocal parts are T1 (Tenor 1), T2 (Tenor 2), B1 (Bass 1), and B2 (Bass 2). The piano accompaniment is labeled 'Pno.' and consists of two staves. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The tempo is marked 'c. 95-100 with Hate (憎しみをこめて) 2+2+2+3'. The score begins with a first measure (1) and continues through measures 6, 7, 8, and 9. The piano part features a strong dynamic of *f* (forte) in the first measure and *mf* (mezzo-forte) in the later measures. The vocal parts have lyrics 'O, Ty -' in measures 7 and 8. A large, diagonal watermark reading 'NO COPY PRINT' is overlaid across the entire score.

3. Týphon

11 *f* Ti - tan ul - ti - mus. O, —  
Ti - tan ul - ti - mus. O, —  
phon! — Ti - tan ul — mus! O —  
phon! — Ti - tan ul ti - mus! O, —

16 8 Ty - phon! — Fi - li - us Ma - tris Ter - rae! O,  
Fi - li - us Ma - tris Ter - rae! O,  
Ty - phon! — Fi - li - us Ma - tris Ter - rae! O,  
Ty - phon! — Fi - li - us Ma - tris Ter - rae! O,

3. Týphon

21

*fp* *mf*

Ty - phon! Vas - ta - tor Mun

*fp* *mf*

Ty - phon! Vas - ta - tor Mun

*fp* *mf*

Ty - phon! Vas - ta - tor Mun

*fp* *mf*

Ty - phon! Vas - ta - tor Mun

25

di!

di!

*mp*

3. Týphon

29

*f* O, Tý - phon! De - us an - ti -

*f* O, Tý - phon! De - us an - ti -

*f* O, Tý - phon! De - us an - ti - quus Tem - pes -

*f* O, Tý - phon! De - us an - ti - quus Tem - pes

*mf*

34

8 - c Tem - pes - ta tum! O, Tý - phon! Hos - tis pu - lus ad

8 - c Tem - pes - ta - mus. Tý - phon! Hos - tis pu - lus ad

*fp* ta - tum! *f* Tý - phon! Hos - tis pu - lus ad

*fp* ta - tum! O, Tý - phon! Hos - tis pu - lus ad

*f*

3. Týphon

38 *rit.*

dis O-lym-pi - is in ex-si - li - um, mor-tus ab o-di-o Io - vis!

dis O-lym-pi - is in ex-si - li - um, mor-tus ab o-di-o Io - vis!

dis O-lym-pi - is in ex-si - li - um, mor-tus ab o-di-o Io - vis!

dis O-lym-pi - is in ex-si - li - um, mor-tus ab o-di-o Io - vis!

*rit.*

**Tempo Rubato**

43 *p*

Nunc ultio tua incipiet...  
(\*speak low while you inhale)  
醜悪に笑う

Nunc ultio tua incipiet...  
(\*speak low while you inhale)  
醜悪に笑う

Nunc ultio tua incipiet...  
(\*speak low while you inhale)  
醜悪に笑う

Nunc ultio tua incipiet...  
(\*speak low while you inhale)  
醜悪に笑う

*mp*

(Narration to the 4<sup>th</sup> mov.)

Protecting Andromeda, Perseus fought bravely, but his arrows did not penetrate the skin of Typhon. Typhon slammed Perseus into a rock. When Typhon raised its hand to crush Perseus, the sky went dark, and a bolt of lightning struck the earth between Perseus and Typhon, protecting Perseus. Typhon stared at the sky hatefully, and slowly went back into the sea. Before Perseus fell unconscious, he heard Typhon cast a curse on Andromeda.

(4楽章ナレーション)

ペルセウスはアンドロメダを守りながら勇敢に戦うが、彼の矢はテュポーンに傷一つつける事ができなかった。テュポーンはペルセウスを岩に叩きつけ、彼を潰さずにはおき、大きく腕を振り上げた。その瞬間、空が黒く染まり、雷が、ペルセウスを守るようにテュポーンとの間に落下し、空を忌々しく睨み付けるテュポーン。遠のく意識の中、ペルセウスの耳には、波間に響いていくテュポーンが放つ呪いの音葉が響いていた。

4. 呪い

オリンポスの神々に守られし者よ  
覚悟するがいい  
神々の祝福は我を怒らせた

4. The  
You, who are guarded by the gods of Olympus,  
beware.  
Their blessing has angered me.

4. Imprecatio

Tú, quæ ab diis Olympiis,  
cave.  
Quod est sanxerunt, irátus sum.

恋心を持つ者よ  
覚悟するがいい  
私の呪いがお前の恋人を怪物へと変えるだろう

You, who are in love,  
beware.  
My curse will transform your lover into a monster.

Tú, quæ ámas,  
cave.  
Imprecatio mea mutabit ámantem in Titánem.

オリンポスの神々に祝福されし地に住む者よ  
覚悟するがいい  
新たな世界のため、我は全てを破壊しよう

You, who live in a place blessed by the gods,  
beware.  
I shall destroy it to create a new world.

Tú, quæ hábitas locum sánctum ab diis Olympiis,  
cave.  
Delébo éum ut múnđum nóvum créem.

死すべき命にある者よ  
覚悟するがいい  
一ヵ月後に、我はこの島を消滅させるであろう

You, who are mortal,  
beware.  
In a month, I shall make this island vanish.

Tú, quæ mortális es,  
cave.  
Ménse úno, ínšulam hanc evanéscere fáciam.

1  $\text{♩} = \text{c. } 50-60$  **Change tempo like waves** (テンポを波のようにゆらして)

T1

T2

B1

B2

Pno.

*p*

3

Tu,

*p*

Tu,

*p*

Tu,

*p*

Tu,

*p*

4. Imprecatio

5

quae cus - to - di - ris ab dis O -

quae cus - to - di - ris ab dis O -

quae cus - to - di - ris ab dis O -

quae cus - to - ris ab dis -

*p*

Detailed description: This block contains the musical notation for measures 5 and 6. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'quae cus - to - di - ris ab dis O -'. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active line in the right hand. A large, diagonal watermark 'NO COPYRIGHT' is overlaid across the entire page.

7

lym - pi - is, Quod

- pi - ca - ve. Quod

lym - pi - is, ca - ve.

lym - pi - is, ca - ve.

*mp*

*mp*

Detailed description: This block contains the musical notation for measures 7 and 8. It features four vocal staves and a piano accompaniment. The lyrics are 'lym - pi - is, Quod' and '- pi - ca - ve. Quod'. The piano part continues with the same accompaniment pattern. Dynamics markings include *mp* (mezzo-piano). A large, diagonal watermark 'NO COPYRIGHT' is overlaid across the entire page.

4. Imprecatio

9

te san - xe - runt, i -

te san - xe - runt, i -

*mp* Quod te san - xe runt, i -

*mp* Quod te san - xe runt, i -

*mp*

*mf*

11

- tus sum. Tu,

- tus sum. Tu,

ra sum.

ra tus sum.

*mp*

*mf*

4. Imprecatio

13 *f*

quae a - mas, ca - ve. Im - pre -

quae a - mas, ca - ve. Im - pre -

*f*

Tu, quae a - mas, ca - ve. Im - pre -

*f*

Tu, quae a - mas, ca - ve. Im -

15

ca - me - a mu - ta - bit a man - tem in Ti - ta - nem.

me - a mu - ta bit a man - tem in Ti - ta - nem. Tu,

ca - ti - o me - a mu - ta bit a - man - tem in Ti - ta - nem. Tu,

ca - ti - o me - a mu - ta - bit a - man - tem in Ti - ta - nem. Tu,

4. Imprecatio

17

Tu, ca - ve.

quae ha - bi - tas lo - cum sanc - tum ab dis O - lym - pi - is...

quae ha - bi - tas lo - cum sanc - tum ab dis O - lym - pi - is... De -

quae ha - bi - tas lo - cum sanc - tum ab dis O - lym pi De

19

De - le - bo e - um ut mun - dum no - vum cre - em.

De - le - bo e - um ut mun - dum no - vum cre - em.

le - bo e - um ut mun - dum no - vum cre - em.

le - bo e - um ut mun - dum no - vum cre - em.

4. Imprecatio

21

23

*p*

*mp*

Tu,

Tu,

Tu,

Tu,

Tu,

Tu,

4. Imprecatio

25

quae mor - ta - lis es, ca - ve.

quae mor - ta - lis es, ca - ve.

quae mor - ta - lis es, ca - ve. Tu,

quae mor - ta - lis es, ca - ve. Tu,

*mp*

This block contains the musical notation for measures 25 and 26. It features four vocal staves (two soprano and two bass) and a piano accompaniment with two staves. The lyrics are: "quae mor - ta - lis es, ca - ve." and "Tu,". The piano part includes a dynamic marking of *mp*.

27

Tu, quae mor - ta - lis es, ca - ve.

Tu, quae mor - ta - lis es, ca - ve.

quae mor - ta - lis es, ca - ve.

quae mor - ta - lis es, ca - ve.

This block contains the musical notation for measures 27 and 28. It features four vocal staves and a piano accompaniment with two staves. The lyrics are: "Tu, quae mor - ta - lis es, ca - ve." and "quae mor - ta - lis es, ca - ve.".

4. Imprecatio

29 *p*

Men - se... Men - se u - - - no,

*p*

Men - se... Men - se u - - no,

*p*

Men - se... - - - no,

*p*

Men - se... u - - no,

31 *f*

in su-lam e - va - ne - sce - re

*f*

su-lam hanc - - - va - ne - sce - re

*f*

in - su-lam hanc - - - va - ne - sce - re

*f*

in - su-lam hanc e - va - ne - sce - re

The image shows a musical score for a piece titled "4. Imprecatio". It consists of two systems of music. The first system starts at measure 29 and includes vocal parts for soprano, alto, and tenor/bass, along with piano accompaniment. The lyrics are "Men - se... Men - se u - - - no,". The second system starts at measure 31 and includes the same vocal parts and piano accompaniment. The lyrics are "in su-lam e - va - ne - sce - re", "su-lam hanc - - - va - ne - sce - re", and "in - su-lam hanc - - - va - ne - sce - re". The score features dynamic markings of piano (*p*) and forte (*f*). A large, diagonal watermark reading "NO COPYRIGHT" is superimposed over the entire page.

4. Imprecatio

**Tempo Rubato**

33

fa - - - ci - am. Men-se u - no...  
fa - - - ci - am. Men-se u - no...  
fa - - - ci - am. Men-se u - no...  
fa - - - ci - am. Men-se u - no...

37

fa - - - ci - am. Men-se u - no...  
fa - - - ci - am. Men-se u - no...  
fa - - - ci - am. Men-se u - no...

\*stomp

\*cluster attack

8<sup>vb</sup>

(Narration to the 5<sup>th</sup> mov., with music)

Perseus awoke on his bed at home. His mother Danae told him that he had been carried there by Andromeda and an old one-eyed woman who had passed by the shore. Danae also told him that Andromeda had locked herself in the cave near the sea, because she was afraid of the curse. Then Danae gave Perseus a letter from Andromeda.

(5楽章ナレーション: 伴奏と)

ペルセウスは自分のベッドの上で目を覚ました。母ダナエから、海岸を通りかかった老婆とアンドロメダに家まで運ばれてきたこと、アンドロメダが、テュポーンの呪いを恐れ、自らを海辺の洞窟に閉じこめたことを告げられる。そしてダナエは、アンドロメダがペルセウスにあてた手紙を差し出した。

5. アンドロメダの手紙

呪いが ゆっくりと 私を奪っていきます

もう 何も私を傷つけられない  
だから 自ら死ぬこともできないのです  
あなたとの思い出だけが  
まだ 私を「私」にしているのです

ペルセウス 愛する人よ どうか逃げて  
そして 生きてください

ペルセウス 愛する人よ  
さようなら...

5. Andromeda's letter

The curse is slowly taking me away.  
Since nothing penetrates me now,  
I am unable to die.  
Only the memory of our time together  
keeps me safe.

Perseus, my love, run away from me,  
and save yourself.

Perseus, my love...  
Farewell...

5. Epistula Andrómédæ

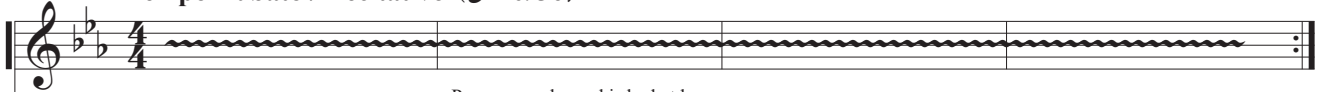
Imprecatio lente me absumpturam  
Quoniam nihil nunc me penetrat,  
moriri nequeo.  
Sed tantum memoria vestri una  
me salvat.

Perseus, amátor, me fúge,  
et te salva.

Perseus, amátor...  
Vale...

1 **Tempo Rubato / Recitativo** (♩ = c. 50)

Nr.



Perseus awoke on his bed at home.  
His mother Danae told him that he had been carried there  
by Andromeda and an old one-eyed woman who had passed by the shore.  
Danae also told him that Andromeda had locked herself in the cave  
near the sea, because she was afraid of the curse.

ペルセウスは自分のベッドの上で目を覚まし、  
母ダナエから、海岸を通りかかった老婆が、  
家まで運ばれてきたこと、  
アンドロメダが、テュポーンの呪いを恐れ、  
自らを海辺の洞窟に閉じこもったことが知られる。

Repeat till the narration ends.

Pno.

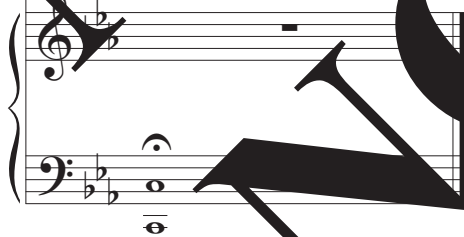


5



When Danae gave  
letter from Andromeda.

そしてダナエは、  
アンドロメダがペルセウスにあてた  
手紙を差し出した。



♩ = c. 55 with Love (愛と共に)  
*p*

T1  
Im-pre - ca - ti - o len - te me ad in sa - ni - am pel - lit.

T2  
Im-pre - ca - ti - o len - te me ad in sa - ni - am pel - lit.

B1  
\*Oo = [u]  
ad in sa ni - am pel - lit.

B2  
Im-pre - ca - ti - o len - te me ad in sa - ni - am pel - lit.

7  
8  
*p* Ah, Per - se - us... Per - se - us...  
*p* Ah... Ah... Ah...  
*p* Ah... Ah... Im-pre - ca - ti - o  
*mp* ti - o len - te me ad in sa - ni - am pel - lit. Im-pre - ca - ti - o

13  
8  
*mp* ad in - sa ni - am pel - lit. Im-pre ca - ti - o len - te me ad in -  
len - te me ad in - sa ni - am pel - lit. Im - pre ca - ti - o len - te me ad in -  
len - te me ad in - sa - ni - am - pel - lit. Im-pre ca - ti - o len - te me ad in -  
len - te me ad in - sa - ni - am pel - lit. Im-pre-ca-ti-o len - te me ad in -

5. Epístula Andrómedae

18

sa - ni-am pel - lit. Quo - ni-am ni - hil nunc me pe - net - rat,  
sa - ni - am pel - lit. Quo - ni-am ni - hil nunc me pe - net - rat,  
sa - ni - am pel - lit. Quo - ni-am me pe - net - rat, mo -  
sa - ni - am pel - lit Quo - ni - hil nunc me pe - net

25

mo - ri - ri ne - que o. So - lum me - mo - ri - a tem - po - ris nos - tri  
mo - ri - ri ne - que o. So - lum me - mo - ri - a tem - po - ris nos - tri  
ri ne - que o. So - lum me - mo - ri - a tem - po - ris nos - tri  
mo - ri - ri ne - que o. So - lum me - mo - ri - a tem - po - ris nos - tri

32

u - na sa - ni - ta - tem me - am sus - ti - net.  
u - na sa - ni - ta - tem me - am Oo... Oo...  
u - na sa - ni - ta - tem me - am Oo... Oo... Ah,  
u - na sa - ni - ta - tem me - am sus - ti - net.

5. Epístula Andrómedae

\*upper = solo or soli, lower = the others

38

Ah, Per - se - us... Ah, Per - se - us... *tutti*

mn... mn... Oo... *mp* et te con - ser - va. Ah,

mn... mn... Oo... *mp* et te con - ser - va. Ah, Per - se -

Per - se - us, a - ma - tor, me fu - ge, Ah, Per - se - us,

mn... Oo... *mp* te con - ser - va.

43

Per - se - us, a - ma - tor va - le... va

us, a - ma - tor, va - le... le...

a - ma - tor, a - le... - va - le...

us, a - tor, a - le... va - le...

51

va - le... va - le... va - le... *n* \*whisper \*ささやいて

va - le... va - le... va - le... *n* \*whisper \*ささやいて

va - le... - va - le... va - le... *n* \*whisper \*ささやいて

va - le... va - le... va - le... *n* \*whisper \*ささやいて

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(Narration to the 6<sup>th</sup> mov.)

After Perseus had read the letter, the old one-eyed woman who had saved him entered. She boldly asked Perseus, “What will you do? Will you run away?” “I will fight,” answered Perseus. She replied, “Typhon is the last of the Titans. It is immortal and will not be harmed by any weapon. Even Zeus, the King of the gods, was almost defeated by it a long time ago. Will you still fight?” “Yes,” said Perseus. “I will defeat Typhon and save Andromeda and this island!” The old woman looked into Perseus’s eyes and smiled. In the next moment, she transformed herself into a beautiful young woman and declared, “I am Athena, the Goddess of War, one of the Twelve Olympians. Perseus, the child of Zeus and Danae, we will give you our strength!”

(6 楽章ナレーション)

ペルセウスが手紙を読み終わると、彼を助けたという老婆が部屋に入ってきた。「お前はどのようにするか? 逃げるのか?」、老婆は尋ねた。「私は戦う」、ペルセウスは答えた。「タリオン族であるテュポーンはオリンポスの神々ですら傷つけることができない。それでも戦うのか?」「それでも戦う。そしてアンドロメダとこの島を救ってみせる」、ペルセウスは答えた。老婆はペルセウスの目を見て微笑んだ。次の瞬間、まばゆい光に包まれ、老婆は美しい女性に姿を変えた。驚くペルセウスに、その女性は力強く言った。「お前は名はオリンポス十二神の一神、戦いの女神アテナ。神々、雷神ゼウスと人の子ダナエの息子ペルセウス。お前に力を貸そう!」

6. 神々の武具

ペルセウスよ  
「ハルパーの剣」を与えよう  
持つ者の勇気と同じ強さをもつ  
アダマンタイトで鍛えられた剣だ

「イーリスの盾」を与えよう  
私の盾は 呪いも通しはしない

「ハルマのヘルメット」  
かぶる者の姿をけり力をもつ

「メルクリウスのサンダル」を与えよう  
地上のどんな生き物よりも早く走れるだろう

だが 覚えておくがよい  
最も強い武器は  
おまえの勇気と知恵であることを  
最も堅固な盾は  
おまえの愛と正義の心であることを  
おまえが希望を失ったとき  
これらの武具は その力を失うのだ

さあ、行け ペルセウスよ!  
おまえの道が 光で照らされんことを!

6. Arms from the Gods

Perseus,  
you will have Harpe,  
the adamantine sword of Zeus,  
which is as strong as your bravery.

You will have Iris's shield,  
my shield, which will ward you from any curse.

The Helmet of Hermes  
to make you invulnerable.

You will have the Sandals of Hermes  
to make you the fastest creature on the earth.

However, remember this:  
the strongest weapons of all  
are your courage and wisdom,  
and the hardest shields of all  
are your love and justice.

If you lose hope,  
these tools will lose their magic.

Go now, Perseus!  
May the light shine upon your quest!

6. Árna Deórum

Péirseus,  
Habébis Hárpe,  
Gláitum adamántinum Ióvis,  
am fórtis quam virtútem túam est.

You will have Iris's shield,  
Habébis Ægis,  
me scútum méum, qui té ab imprecatióne úlla custódiat.

Gáleam Plútónis  
quæ té non vísum ésse fáciat.

Habébis Sóleas Mercúrii  
quæ té ésse creatúram velocíssimam in térra fáciat.

Támen recordáre hoc:  
árma fortíssima ómnium  
virtus sapiéntiáque túa sunt,  
et scúta duríssima ómnium  
áamor iustítiáque túa sunt.  
Sí desperáres,  
instrúmenta hæc poténtiam máigicam córum amitterent.

Nunc céde, Péirseus!  
Lúx quæstiónem túam inlúminet!

1  $\text{♩} = \text{c. } 110$  **Bravely** (勇敢に)

Pno. *mf*

5 *f*

9

13 *mf*

T1  
8 Per - se - us, ha - be - bis, ha - be - bis

T2  
8 Per - se - us, ha - be - bis, ha - be - bis

B1  
8 *mf* Per - se - us, ha - be - bis, ha - be - bis

B2  
8 *mf* Per - se - us, ha - be - bis, ha - be - bis

6. Árma Deórum

18

Har - pe, — Har - pe, — Gla - di - um a - da - man - ti - um Io -

Har - pe, — Har - pe, — Gla - di - um a - da - man - ti - um Io -

— Har - pe, — Gla - di - um a - da - man - ti - um Io -

— Har - pe, — Gla - di - um a - da - man - ti - um Io -

22

vis. — Per - se - us, ha - be - bis, ha - be - bis

vis. Per - se - us, ha - be - bis, ha - be - bis

vis. Per - se - us, ha - be - bis, ha - be - bis

*f*

*f*

*f*

*f*

6. Áarma Deórum

26

Har - pe, qui tam for - tis quam vir - tu - tem, vir -  
Har - pe, qui tam for - tis quam vir - tu - tem, vir -  
Har - pe, qui tam for - tis quam vir - tu - tem, vir -  
Har - pe, qui tam for - tis quam vir - tu - tem, vir -

NO PREVIEW

29

tu - am est. Ah,  
tu - am est. Ah, Per -  
tu - am est. Ah, Per - se -

NO PREVIEW

6. Áarma Deórum

32

Ah, Per - se - us. Ha - be - bis  
Per - se - us. Ah, - Per - se - us. *f* Ae - gis, — scu - tum me -  
- se - us. Ah, Per - se - us, Per - se - us. Ae - gis, — scu - tum me -  
us. Ah, Per - se - us, Per - se - us. Ae - gis, — scu - tum me -

The musical score for measures 32-35 features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. A large 'NO COPYRIGHT' watermark is overlaid diagonally across the score.

36

*f*  
qui te ab im-pre-ca-ti - o - ne ul - la - cus - to - di-et. Ga - le-am Plu -  
um, qui te ab im-pre-ca-ti - o - ne ul - la - cus - to - di-et. Ah, Ga - le-am Plu -  
um, qui te ab im-pre-ca-ti - o - ne ul - la - cus - to - di-et. Ah, Ga - le-am Plu -

The musical score for measures 36-39 continues the vocal and piano parts. The piano accompaniment features a more active right hand with sixteenth-note patterns. A large 'NO COPYRIGHT' watermark is overlaid diagonally across the score.

6. Áarma Deórum

40

to - nis quae te non vi - sum es - se fa - ci - et. \_\_\_\_\_ Ha -  
to - nis quae te non vi - sum es - se fa - ci - et. \_\_\_\_\_ Ha -  
to - nis quae te non vi - sum es - se fa - ci - et. \_\_\_\_\_  
to - nis quae te non vi - sum es - se fa - ci - et. \_\_\_\_\_

The musical score for measures 40-42 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 8/8 time. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the entire page.

43

be - bis So - le - as Mer - cu - ri - i quae te  
- bis So - le - as Mer - cu - ri - i quae te  
Ha - be - bis So - le - as Mer - cu - ri - i quae te  
Ha - be - bis So - le - as Mer - cu - ri - i quae te

The musical score for measures 43-45 continues with four vocal staves and a piano accompaniment. The key signature changes to F major. The vocal parts are in 8/8 time. The piano accompaniment features a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the entire page.

6. Árma Deórum

46

*mf* *f*

es - se cre-a - tu - ram ve - lo - cis - si - mam in ter - ra

*mf* *f*

es - se cre-a - tu - ram ve - lo - cis - si - mam in ter - ra

*mf* *f*

es - se cre-a - tu - ram ve - lo - cis - si - mam in ter - ra

*mf* *f*

es - se cre-a - tu - ram ve - lo - cis - si - mam in ter - ra

50

8

ci-et. Ah, Per - se - us.

Ah, Per - se - us.

fa - ci - et. Ah, Per - se - us.

fa - ci - et. Per - se - us.

6. Árma Deórum

54

Musical score for measures 54-57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ah, Har - pe, Ae - gis, Ah, Har - pe, gis,". The piano part includes dynamic markings *f* and *pp*.

58

Musical score for measures 58-61. It features four vocal staves and a piano accompaniment. The lyrics are: "Ta - men re - cor - Mer - cu - ri - i... Ga-le-am Plu-to-nis, So - le - as Mer - cu - ri - i...". The piano part includes dynamic markings *p*, *pp*, and *mp*.

6. Árma Deórum

62

da - re hoc: ar - ma for-tis - si-ma om - ni-um vir - tus sa - pi -

*p* ...um *mp* vir - tus sa - pi -

66

en - ti - a - que sunt Ah, \_\_\_\_\_

a - que tu a su... *mp* et scu - ta du-ris - si - ma

*mp* et scu - ta du-ris - si - ma

The image shows a musical score for a piece titled "6. Árma Deórum". It consists of vocal parts and piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics in Latin. The piano accompaniment is written in grand staff notation. The score is divided into two systems, starting at measure 62 and 66. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). A large, diagonal watermark reading "NO COPYRIGHT" is superimposed over the entire page.

6. Áarma Deórum

70

Per - se - us. Ah, Per - se - us. Si de - spe -

*mp*

a - mor iu - sti - ti - a - que tu - a sunt.

om - ni - um a - mor iu - sti - ti - a - que tu - a sunt.

om - ni - um a - mor iu - sti - ti - a - que tu - a sunt.

74

*p* ra - res, - stru - men - ta haec po - ten - ti - am ma - gi - cam

*mp*

in - stru - ta haec po - ten - ti - am ma - gi - cam

*p* in - stru - men - ta haec po - ten - ti - am ma - gi - cam

*mp*

in - stru - men - ta haec po - ten - ti - am ma - gi - cam

6. Árma Deórum

78

*mf* *f*

e - o - rum a - mit - - - te - - - rent.

*mf* *f*

e - o - rum a - mit - - - te - - - rent.

*mf* *f*

e - o - rum a - mit - - - te - - - rent.

*mf* *f*

e - o - rum a - mit - - - te - - - rent.

82

*mf* *f*

Nunc

*mf* *f*

Ah, Nunc

*mf* *f*

Ah, Nunc

*mf* *f*

Ah, Nunc

*mf* *f*

Ah, Nunc

6. Árma Deórum

86

ce - de, Ah, Per - se - us!

ce - de, Per - se - us!

ce - de, Ah, Per - se - us!

ce - de, Per - se - us!

NO COPYRIGHT

The musical score for measures 86-89 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ce - de, Ah, Per - se - us!". The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

90

Ah, Nunc \_\_\_\_\_

Ah, Nunc \_\_\_\_\_

Ah, Nunc \_\_\_\_\_

Ah, Nunc \_\_\_\_\_

NO COPYRIGHT

The musical score for measures 90-93 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ah, Nunc \_\_\_\_\_". The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is present in the vocal staves.

6. Árma Deórum

*rit.*

94

ce - de, Ah, Per - se - us! Lux quae-sti - o - nem

ce - de, Per - se - us! Lux quae-sti - o - nem

ce - de, Ah, Per - se - us! Lux o - nem

ce - de, Per - se - us! Lux quae-sti - o - nem

*rit.*

This block contains the musical notation for measures 94 through 97. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'ce - de, Ah, Per - se - us! Lux quae-sti - o - nem'. A 'rit.' (ritardando) marking is present above the final measure of this section.

98

tu - am in - mi-net.

tu - am in - lu - mi-net.

tu - am in - mi-net.

tu - am in lu - mi-net.

*8vb*

This block contains the musical notation for measures 98 through 101. It features four vocal staves and a piano accompaniment. The lyrics are: 'tu - am in - mi-net.', 'tu - am in - lu - mi-net.', 'tu - am in - mi-net.', and 'tu - am in lu - mi-net.'. An '8vb' (ottava bassa) marking is present below the piano part at the end of the section.

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(Narration to the 7<sup>th</sup> mov., with music)

Blessed by Athena, Perseus journeyed with Pegasus to the remote and deserted temple where Medusa lived. Medusa used to be a beautiful priestess of Athena, but a curse of the Titans had turned her into a cursed, snake-haired monster who petrified anyone who looked into her eyes. Typhon was a Titan, and it was immortal. However, if Perseus could use a Titan's curse against a Titan...

(7楽章ナレーション: 伴奏と)

女神アテナの祝福を受けたペルセウスは、愛馬ペガサスにまたがり、メドューサがすむ神殿へと旅立った。かつてアテナに仕える美しい巫女だったメドューサは、アンドロメダの様にタイタン族の呪いを受け、蛇の髪の毛と石化の魔力をもつ怪物になりはてしていた。タイタン族のテーパーンには武器は通じない。しかし、タイタン族の呪いを逆に利用すれば、あるいは...

7. メドゥーサ

ああ メドューサよ  
美しい髪をもったアテナの巫女よ  
タイタン族の呪いにより  
蛇の髪を持つ怪物へと変わった者よ

彼女を見る者は全て  
石になってしまうのだ  
彼女に微笑む者は誰もいない

ああ メドューサよ  
かつて 彼女の歌は美しく神殿に響いていた  
しかし今 彼女の口からは  
苦しみの叫びしか出て

ああ ペルセウスよ 用心せよ  
決して 彼女の目を覗いてはならぬ  
アイジスの盾に写る影は 彼女を見るのだ

ああ ペルセウスよ 揺るぐことなかれ  
閉じ込められた気高い彼女の魂は  
解放を待っているのだ

7. Medusa

Ah, Medusa,  
A hair-haired priestess of Athena,  
who was turned into a snake-haired monster  
by a Titan's curse.

All living things that look upon her  
will be turned to stone.  
No human will smile facing her.

Ah, Medusa,  
her song echoed beautifully in the temple,  
but only screams of agony  
come from her mouth now.

Ah, Perseus, beware!  
Do not look into her eyes,  
but look only into her reflection on Aegis.

Ah, Perseus, be firm!  
A soul may be hidden within her  
waiting to be released.

7. Medúsa

Ah, Medúsa.  
Sacerdos flávi Mínervæ,  
Quæ mutáta est in mónstrum serpentícaput  
a Titanis maledictio.

Animália omnia, quæ spéctant eam,  
in lápidem mutábuntur.  
Nemo hómo eam ridébit.

Ah, Medúsa,  
Ólim cármén eius in témplo bélle resonábat,  
sed sólum vóçiferatiónes dolóris  
ex óre eius nunc véniunt.

Ah, Pérsesus, cáve.  
Nón in óculos eius spécta.  
Sed spécta sólum in imáginem eius in Ægide.

Ah, Pérsesus, súbsta.  
Fórtasse íntra eam látet ánimus nóbilis,  
éxspectans liberatúrus ésse.

1 **Tempo Rubato / Recitativo** (♩ = c. 50)

Nr.

Musical staff for the Narrator (Nr.) in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains a wavy line representing a recitative melody.

Blessed by Athena, Perseus journeyed with Pegasus to the remote and deserted temple where Medusa lived.

Medusa used to be a beautiful priestess of Athena, but a curse of the Titans had turned her into a cursed snake-haired monster who petrified anyone who looked into her eyes.

アテナの祝福を受けたペルセウスは、  
変身したペガサスと共に、その昔、タイタン族の呪いを受け、  
見たものを石に変えてしまった女性  
メデューサがすむところへ向かった。

Pno.

Musical staff for the Piano (Pno.) in 4/4 time, starting with a bass clef and a key signature of two flats. It features a piano (*p*) dynamic marking and a melodic line in the right hand.

Musical staff for the Narrator (Nr.) in 4/4 time, starting with a treble clef and a key signature of two flats. It contains a wavy line representing a recitative melody.

Typhon was a Titan and it was impossible for anyone to ever, if Perseus could use Athena's curse against a Titan...

タイタン族のテュポーンには武器は通じない。

しかし、タイタン族の呪いを逆に利用すれば、あるいは…。

Repeat till the narration ends.

Musical staff for the Piano (Pno.) in 4/4 time, starting with a bass clef and a key signature of two flats. It contains a wavy line representing a recitative melody.

*♩* = c. 95 **Mourningly** (嘆いて)

*p*

T1  
Ah, Me - du - sa. Sa - cer - dos fla - va

T2  
Ah, Me - du - sa. Sa - cer - dos fla - va

B1  
nn... nn... nn...

B2  
nn...

11 *mp*

8 Mi - ner - vac. Quae mis - ta est in mon - strum ser - pen - ti - ca - put ab im - pre - ca - ti

8 Mi - ner - vac. Quae mis - ta est in mon - strum ser - pen - ti - ca - put ab im - pre - ca - ti

nn... Quae mis - ta - ta est in mon - strum ser - pen - ti - ca - put ab im - pre - ca - ti

*mp*

19 *mp*

8 o - ne Ti - ta - nis. Ah, Me - du - sa... Ah, Me -

8 o - ne Ti - ta nis. Ah, Me - du - sa.

o - ne Ti - ta - nis.

Ti - ta - nis. Ah, Me - du - sa...

7. Medúsa

27

du - sa. Ah,  
A - ni - ma - li - a  
Ah, Me - du - da. A - ni - ma - li - a, quae spec - tant e - am,  
quae spec - tant e - am,

*pp*  
*p*  
*mp*  
*p*

35

in la - pi - dem mu - ta - bun - tur. Ho - mo nul - lus ad - ver - sus  
in la - pi - dem mu - ta - bun - tur. Ho - mo nul - lus ad - ver - sus  
in la - pi - dem mu - ta - bun - tur. Ho - mo nul - lus ad - ver - sus  
in la - pi - dem mu - ta - bun - tur. Ho - mo nul - lus ad - ver - sus

*mp*  
*mp*  
*mp*  
*mp*

43

e - am ri - de - bit. Ah, Me - du - sa.  
e - am ri - de - bit. Ah, Me - du - sa.  
e - am ri - de - bit. Ah, Me - du - sa.  
e - am ri - de - bit. Ah, Me - du - sa.

*mf*  
*mf*  
*mf*  
*mf*

7. Medúsa

52

*mf* *p*

O-lim car - men e - ius in tem - plo bel - le re - so - na - bat, sed so - lum vo - ci - fe - ra - ti -

*mf* *p*

O - lim car - men e - ius in tem - plo bel - le re - so - na - bat, sed so - lum vo - ci - fe - ra - ti -

*mf* *p*

O - lim car - men e - ius in tem - plo bel - le re - so - na so - lum vo - ci - fe - ra - ti -

*mf* *p*

O - lim car - men e - ius in tem - plo bel - le re - so - na bat, sed so - lum vo - ci - fe - ra - ti -

60

*mp* *mf* *f*

o - nes do - lo - ris ex o - re e - ius nunc ve - ni - unt. Ah, Per - se - us. Ah,

*mp* *mf*

o - nes do - lo - ris ex o - re e - ius nunc ve - ni - unt. Ah, Ah, Per - se -

*mp* *mf* *f*

o - nes do - lo - ris ex o - re e - ius nunc ve - ni - unt. Ah, Ah, Per - se -

*mp* *mf* *f*

o - nes do - lo - ris ex o - re e - ius nunc ve - ni - unt. Ah, Per - se - us. Ah,

68

*p*

Per - se - us. Non in o - cu - los e - ius spec - ta. Spec - ta so - lum in i -

*p*

us, ca - ve. Non in o - cu - los e - ius spec - ta. Spec - ta so - lum in i -

*p*

us, ca - ve. Non in o - cu - los e - ius spec - ta. Spec - ta so - lum in i -

*p*

Per - se - us. Non in o - cu - los e - ius spec - ta. Spec - ta so - lum in i -

7. Medúsa

76 *mp* *f*

ma - gi - nem e - ius in Ae - gi - de. Ah, Per - se - us. \_\_\_\_\_

ma - gi - nem e - ius in Ae - gi - de. Ah, Ah, sub -

ma - gi - nem e - ius in Ae - gi - de. Ah, Ah, sub -

ma - gi - nem e - ius in Ae - gi - de. Ah - Per - se - us. \_\_\_\_\_

84 *p* *rit.*

Per - se - us. For - tas - se in - tra e - am la - tet a - ni - mus no -

- sta. For - tas - se in - tra e - am la - tet a - ni - mus no -

sta. For - tas - se in - tra e - am la - tet a - ni - mus no -

- se - us For - tas - se in - tra e - am la - tet a - ni - mus no -

93 *Temp. rubato*

bil - lis, ex - spec - tans li - be - ra - tu - rus es - se.

- bil - lis, ex - spec - tans li - be - ra - tu - rus es - se.

bil - lis, ex - spec - tans li - be - ra - tu - rus es - se.

bil - lis, ex - spec - tans li - be - ra - tu - rus es - se.

(Narration to the 8<sup>th</sup> mov.)

Using his shield as a mirror, by not looking directly at Medusa's eyes, Perseus succeeded in beheading Medusa. Suddenly, there was a gentle voice calling Perseus. It was the soul of Medusa that was finally released from the curse of the Titans. "As a token of gratitude, I will give your horse a new power." When Perseus left the temple, a winged horse awaited him.

(8 楽章ナレーション)

盾を鏡のように使い、ペルセウスはメデューサと目を合わせず、その首を取ることに成功した。安堵するペルセウスに、タイタン族の呪いから解放されたメデューサの魂が語りかけた。「苦しみから解放してくれた感謝の印として、あなたの友に新たな力を授けましょう」神馬ペリオンには、翼をもつ天馬として生まれ変わったペガサスが、ペルセウスを待っていた。

8. 天馬ペガサス

天高く翔けろ ペガサスよ！  
大地はおまえを縛りはしない  
天高く翔けろ ペガサスよ！  
大空はおまえのものだ  
天高く翔けろ ペガサスよ！

山、平原、海を翔け  
おまえの騎手を戦いへと運ぶのだ

おお 天馬ペガサスよ！  
天高く翔けろ  
大空はおまえのものだ

8. Pegasus, a Winged Horse!

Fly high, Pegasus!  
The earth no longer binds you.  
Fly high, Pegasus!  
The sky is yours!  
Fly high, Pegasus!

Flying over mountains and plains and seas,  
bring your master to the battlefield!

O Pegasus, a Winged Horse!  
Fly high, Pegasus!  
The sky is yours!

8. Pegasus, Equus Alatus

Vóla sublíme, Pégase!  
Terra nón diúts té v́ncit.  
Vóla sublíme, Pégase!  
Vóla sublíme, Pégase!

Flans súpér mntes et cámpos et mária,  
tuum túum ad túum prélii fer!

O Pégase, Éque Áles!  
Vóla sublíme, Pégase!  
Caelum est túum.

1  $\text{♩} = \text{c. } 105-110$  **Celestially** (天を翔て)

T1

T2

B1

B2

Pno. *mp* *simile*

4

*mp* Vo - la sub - li - me, Ah,

*mp* Vo - la sub - li - me, Ah,

*mp* Vo - la sub - li - me, Ah,

*mp* Vo - la sub - li - me, Ah,

*mp*

8. Pégasus, Équus Áles

7

Pe - ga - se! Ter - ra non di -

Pe - ga - se! Ter - ra non di -

Pe - ga - se! Ter - ra non di -

Pe - ga - se! Ter - ra non di -

8

u - ti - us vin - cit.

u - ti - us te vin - cit.

u - ti - us te vin - cit.

u - ti - us te vin - cit.

The image shows a musical score for a piece titled "8. Pégasus, Équus Áles". The score is written for voice and piano. It consists of two systems of music. The first system starts at measure 7 and the second system starts at measure 10. Each system has four vocal staves (two soprano and two bass) and a piano accompaniment. The lyrics are in Latin. A large, bold, black watermark reading "NO COPYRIGHT" is superimposed diagonally across the entire page, from the bottom left to the top right.

8. Pégasus, Équus Áles

13 *mp*

Vo - la sub - li - me, Ah, Pe - ga - se!

Vo - la sub - li - me, Ah, Pe - ga - se!

Vo - la sub - li - me, Pe - ga -

Vo - la sub - li - Ah, Pe - ga -

16 *mf*

Ah, Pe ga - se! Cae - lum est

se! Cae - lum est

se! Cae - lum est

se! Cae - lum est

8. Pégasus, Équus Áles

19

tu - um. Vo - lans su - per

tu - um. Vo - lans su - per

tu - um. Vo - lans su - per

tu - um. Vo - lans su - per

23

mon - tes et Alii cam - pos et

mon - tes cam - pos et

mon - tes cam - pos, cam - pos et

8. Pégasus, Équus Áles

27

ma - ri - a, do - mi - num tu - um ad

ma - ri - a, do - mi - num tu - um ad

ma - ri - a, do - mi - num tu - um ad

ma - ri - a, do - mi - num tu - um ad

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

31

lo - cum proe - li - ad lo - cum

- cum proe - li - i, ad lo - cum

lo - cum proe - li - i, ad lo - cum

lo - cum proe - li - i, ad lo - cum

*f*

*f*

*f*

*f*

8. Pégasus, Équus Áles

34

proe - li - i fer, fer!

proe - li - i fer, fer!

proe - li - i fer, fer!

proe - li - i fer, fer!

*f*

38

Pe - ga - se, E que A - les!

O, Pe - ga - se, E que A - les!

Pe - ga - se, E - que A - - -

O, Pe - ga - se, E - que A - les!

*mp* *f*



8. Pégasus, Équus Áles

48 *mp* *f*  
Cae - lum est tu - um.  
*mp* *f*  
Cae - lum, cae - lum est tu - um.  
*mp* *f*  
Cae - lum, cae - lum est tu - um.  
*mp* *f*  
Cae - lum, cae - lum est tu - um.

52  
Ah, Pe - ga - se, E -  
Ah, Pe - ga - se,  
Ah, pe - ga - se, E -  
Ah, Pe - ga - se,

*simile*

8. Pégasus, Équus Áles

55 *rit.*

que A - - - les!

E - que A - - - les!

que A - - - les!

E - que A - - - les!

*rit.*

NO COPY NO PRINT

(Narration to the 9<sup>th</sup> mov.)

Perseus flew on Pegasus to the island of Seriphos. There he saw that Andromeda had chained herself to a rock near the sea, and Typhon was approaching. Typhon noticed Perseus and Pegasus, and roared. Perseus drew his sword and charged on Pegasus toward Typhon.

(9 楽章ナレーション)

ペガサスにまたがり、空を翔け、戻ってきたペルセウスが見たのは、浜辺の石に自らを鎖でつないだアンドロメダと、そこに近寄るテュポーンだった。ペルセウスに気づき、雄叫びを上げるテュポーン。ペルセウスは剣を抜き、ペガサスとともにテュポーンに立ち向かっていった。

9. テュポーンとの戦い

ああ ペルセウスよ！

試練の刻が来た

父が倒せなかった敵を打ち倒し

愛する者を救うのだ

おお テュポーンよ！

復讐の刻が来た

ゼウスの息子を殺し

タイタン族が失ったものを取り戻せ

ああ ペルセウスとテュポーンよ！

闘いの刻が来た！

父が倒せなかった敵を打ち倒すのだ！

ゼウスの息

人間 タイタンか？

どちらかを勝ち取るのか？

人間 タイタンか！

9. Battle with Typhon

Ah, Perseus!

The time of the test has come.

Defeat the enemy that your father could not.

and save your loved ones.

O, Typhon!

The time of revenge has come.

Kill the son of Zeus,

and regain what was taken from the Titans.

Ah, Perseus and Typhon!

The time of battle has come!

Defeat the enemy that your father could not!

Kill the son of Zeus!

Humans

Which will win the battle?

Humans or Titans

9. Prœlium cum Typhône

Ah, Përseus!

Têmpus discriminis vénit.

Vince hôstem quem pater tûus vincere nòn poterat.

et caros tuos cónserva.

O, Týphon!

Têmpus revêngæ vénit.

Néca filium Iovis,

et récipe id quòd dé Titánibus ráptum est.

Ah, Përseus et Týphon!

Têmpus prælii vénit!

Vince hôstem quem pater tûus vincere nòn poterat!

Néca filium Ióvis!

Hómínésne aut Titánes?

Quí futúra repóscet?

Hómínésne aut Titánes!

1 **Tempo Rubato** (♩ = c. 90-100)

T1

T2

B1

B2

Pno.

*mf*

7 *f* **Your Strength** (全刃で)

8 Ah, Per - se - us!

Ah, Per - se - us!

Ah, Per - se - us!

Ah, Per - se - us!

9. Prælium cum Typhóne

11

Tem - pus dis - cri - mi - nis ve - nit!

Tem - pus dis - cri - mi - nis ve - nit!

Tem - pus dis - cri - mi - nis ve - nit!

Tem - pus dis - cri - mi - nis ve - nit!

15

Vin - ce hos - tem - quem - ter tu - us

O, Vin - ce hos - tem - quem pa - ter tu - us

O, Vin - ce hos - tem - quem pa - ter tu - us

O, Vin - ce hos - tem - quem pa - ter tu - us

9. Prælium cum Typhone

18

vin - ce - re non po - te - rat, et ca - ros tu - os  
vin - ce - re non po - te - rat, et ca - ros tu - os  
vin - ce - re non po - te - rat, et tu - os  
vin - ce - re non po - te - rat, et ca - ros tu - os

22

con - ser - va. Ah, Per -  
con - ser - va. Vin - ce hos - tem quem  
con - ser - va. Vin - ce hos - tem quem  
con - ser - va. Vin - ce hos - tem quem

9. Prælium cum Typhone

25

se - us! vin - ce - re non po - te - rat, et  
pa - ter tu - us vin - ce - re non po - te - rat, et  
pa - ter tu - us vin - ce - re non po - te - rat, et  
pa - ter tu - us vin - ce - re non po - te - rat, et

The musical score for measures 25-27 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "se - us! vin - ce - re non po - te - rat, et pa - ter tu - us vin - ce - re non po - te - rat, et". The piano part consists of rhythmic patterns in the right and left hands.

28

ca - ros tu - os con ser - va.  
ca - ros tu - os con ser - va.  
ca - ros tu - os con ser - va.  
ca - ros tu - os con ser - va.

The musical score for measures 28-31 features four vocal staves and a piano accompaniment. The lyrics are: "ca - ros tu - os con ser - va.". The piano part continues with rhythmic patterns and includes a fermata in the final measure.

9. Prælium cum Typhone

32

Musical score for measures 32-35. The score is for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes with a repeat sign. The voice part has rests in measures 32-34 and begins in measure 35 with a melodic line. Dynamics include *mf* and *f*.

36

Musical score for measures 36-39. The score is for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes with a repeat sign. The voice part has rests in measures 36-37 and begins in measure 38 with the lyrics "Ty - phon!". Dynamics include *f*.

9. Prælium cum Typhone

40

Tem - pus ul - ti o - nis ve - nit, ve - nit ve, ve - nit ve - nit,  
Tem - pus ul - ti o - nis ve - nit,  
Tem - pus ul - ti o - nis  
Tem - pus ul - ti o - nis ve - nit.

43

ve - nit ve - nit, ve, ve nit, ve - nit, ve - nit, ve, ve - nit - ve - nit ve - nit. O Ty - phon!  
nit, nit. O, Ty - phon!  
nit. O, Ty - phon!  
O, Ty - phon!

9. Prælium cum Typhone

46

Ne - ca fi - li - um Io - - - vis, et re - ci - pe id

Ne - ca fi - li - um Io - vis, et re - ci - pe id

Ne - ca fi - li - um Io - vis et re - ci - pe id

Ne - ca fi - li - um Io vis, et re - ci - pe id

51

quod de Ti - ta - ni - bus rap - tum est. *fp*

de Ti - ta - ni - bus rap - tum est. *fp*

quod de Ti - ta - ni - bus rap - tum est. *fp*

quod de Ti - ta - ni - bus rap - tum est.

9. Prælium cum Typhone

55

Slower

Musical score for measures 55-60. It features four staves: two for the vocal line (Soprano and Bass) and two for the piano accompaniment (Right and Left Hand). The vocal line begins with a melodic phrase in measure 55, followed by rests. The piano accompaniment provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present in measure 59.

61

120

Musical score for measures 61-65. It features four staves: two for the vocal line (Soprano and Bass) and two for the piano accompaniment (Right and Left Hand). The vocal line includes the lyrics "Ah, Per - se - us, et" repeated in four parts. Dynamic markings include *f*, *fp*, and *f*. The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. A dynamic marking of *f* is present in measure 64.

9. Proelium cum Typhóne

66

Ty-phon! Tem - pus — proe - li - i ve - nit!

Ty-phon! Tem - pus — proe - li - i ve-nit, ve-nit! ve, ve-nit, ve-nit,

Ty-phon! Tem - pus — proe li - i ve-nit, ve-nit, ve, ve-nit, ve-nit,

Ty-phon! Tem - pus — proe li - i ve-nit, ve-nit, ve, ve-nit,

70

O, Vin - hos tem — pa - ter tu - us

ve-nit, ve-nit! O, — ce hos tem — quem pa - ter tu - us

ve - nit, ve - nit! O, — ca — fi - li - um

ve - nit, ve - nit! O, — Ne - ca — fi - li - um

9. Prælium cum Typhone

73

vin - ce - re non po - te - rat, Ho - mi - nes - ne aut Ti -  
vin - ce - re non po - te - rat, Ho - mi - nes - ne aut Ti -  
Io vis! Ho - ne aut Ti -  
Io vis! Ho mi - nes - ne aut Ti -

The musical score for measures 73-76 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. A large, diagonal watermark reading 'NO COPY PREVIEW' is overlaid across the entire score.

77

ta nes? tu - ra re -  
ta nes? tu - ra re -  
ta nes? tu - ra re -  
ta nes? tu - ra re -

The musical score for measures 77-80 continues with the same four vocal staves and piano accompaniment. The vocal parts have lyrics that appear to be 'ta nes? tu - ra re -' and 'Qui fu - tu - ra re -'. The piano accompaniment continues with the same rhythmic pattern. A large, diagonal watermark reading 'NO COPY PREVIEW' is overlaid across the entire score.

9. Prælium cum Typhone

82

**Tempo Rubato**

po - scent? Ho - mi - nes - ne aut Ti - ta - nes!

po - scent? Ho - mi - nes - ne aut Ti - ta - nes!

po - scent? Ho - mi - nes - ne aut Ti - ta - nes!

po - scent? Ho - mi - nes - ne aut Ti - ta - nes!

*f rubato*

**NO COPY NO PRINT**

(Narration to the 10<sup>th</sup> mov., with music)

Perseus awaited his chance. Suddenly, Typhon opened its mouth to swallow Perseus and Pegasus. At that moment, Perseus saw the eyes on Typhon's tongue. "Now!" he thought and threw Medusa's head into Typhon's mouth.

Typhon stopped suddenly, gradually turned into stone, and then crumbled into the sea.

Perseus flew down to Andromeda to release her from the chains. Filled with relief, and deafened by the sound of the waves, Perseus had not yet heard the tremendous cheers from the people of Seriphos who remained on the island. They were shouting that a new hero was born, Perseus.

(10楽章ナレーション: 伴奏)

チャンスをうかがうペルセウス。テュポーンがペルセウスを飲み込んだ瞬間、舌の先にある本物の目が開いた。「いまだ！」その一瞬を逃さずメデューサの首を目に向かって掲げるペルセウス。

テュポーンの動きが止まり、徐々にその巨大な体は石へと変わり…。そして、ゆっくりと海へと崩れ去っていった。

すべてを終えアンドロメダの元へと飛んでいくペルセウス。騒音と波の音にまぎれて彼にはまだ聞こえていない。島から逃げずに戦いを見つめていたとリーボンの人々、割れんばかりの歓声を。英雄ペルセウスの誕生である。

10. 英雄ペルセウス

人々の歓声が聞こえるか？  
新しい英雄の誕生だ！  
それはおまえだ ペルセウスよ！

喜びに満ちた空の  
静かな調べが聞こえるか？  
オリオン山の頂にいる父が  
君を超えた喜びを送っている

おまえの物語は、未来へと語り継がれるだろう  
ペルセウスよ  
おまえは星座となり  
いつでも人間を見守るであろう

ああ、英雄ペルセウスよ！  
歌の中で、おまえの物語は永遠に響くのだ！

10. The Hero Perseus

Do you hear the cheers of the people?  
A new hero is born!  
It is you, Perseus!

Do you hear the sky  
quietly trembling with happiness?  
Your father on Mount Olympus  
smiles to see his son go beyond him.

Your tales will be passed down to future generations.  
Ah, Perseus,  
you always will look down at humans  
as a constellation in the sky.

Ah, Perseus, the Hero!  
In songs, your tales will echo forever!

10. Pèrseus Héros

audis clamores pòpuli?  
nòvus nàscitur!  
tú es ille, Pèrseus!

Nónne audis cælum  
quiète trémentem ex fèlicitate?  
Páter túus in Mònte Ólympto  
videns filium transcendentem ridet.

Fábulæ túæ in sàecula futúra tradábuntur.  
Ah, Pèrseus,  
virtus túa hómines sèmpèr spectábit  
vélut sídus in cælo.

Ah, Pèrseus, Héros!  
In carminibus, fábulæ túæ in aetérnum resonábunt.

1 **Tempo Rubato / Recitativo** (♩ = c. 40)

Nr.

Musical staff for voice (Nr.) in 4/4 time, showing a recitativo style with a wavy line representing the vocal line.

Perseus awaited his chance.  
Suddenly, Typhon opened its mouth  
to swallow Perseus and Pegasus.  
At that moment, Perseus saw the eyes  
on Typhon's tongue.

"Now!" he thought  
and threw Medusa's head into Typhon's mouth.

Typhon stopped suddenly,  
gradually turned into stone,  
and then crumbled into the sea.

チャンスをうかがうペルセウス。  
テュポーンがペルセウスを飲み込もう  
口を開けた瞬間、  
舌の先にある本物の目が開いた。

「いまだ！」  
その一瞬を逃さずメデューサの首を  
目に向かって掲げるペルセウス。

テュポーンの動きが止まり、  
徐々にその巨大な体は石へと変わる…。  
て、ゆっくりと海へと崩れ去っていった。

\*suggestion only, Ad lib is welcome

Pno.

Piano accompaniment for the first section, featuring a treble and bass clef staff. The music is in 4/4 time, starting with a piano (*p*) dynamic. The bass line includes an 8va marking. A large diagonal watermark 'NO COPYRIGHT' is overlaid on the page.

5

Musical staff for voice (Nr.) in 4/4 time, showing a recitativo style with a wavy line representing the vocal line.

He flew down to Andromeda to release her from the chains.  
Filled with relief, and deafened by the sound of the sea,  
Perseus had not yet heard the tremendous cheers from  
the people of Seriphos who remained on the island.

Perseus shouting that a new hero was born, Perseus.

アンドロメダの元へと飛んでいくペルセウス。  
波と波の音にまぎれて彼には聞こえない。  
島から逃げずに戦いを見つめたセリフ島の人の人々の  
割れんばかりの歓声を。

英雄ペルセウスの誕生である。

*p* Repeat till the narration ends.

\*last only

Piano accompaniment for the second section, featuring a treble and bass clef staff. The music is in 4/4 time, starting with a piano (*p*) dynamic. The bass line includes an 8va marking. A large diagonal watermark 'NO COPYRIGHT' is overlaid on the page.

1  $\text{♩} = \text{c. } 65 - 70$  Joyfully (喜んで) *mp*

T1 Non - ne au -

T2 Non - ne au -

B1 Non - ne au -

B2 Non - ne au -

Pno. *mp*

7

8 dis, Non - ne au dis cla - mo - res po - pu - li? dis, Non - ne au dis cla - mo - res po - pu - li? dis, Non - ne au dis cla - mo - res po - pu - li? dis, Non - ne au dis cla - mo - res po - pu - li?

(8<sup>vb</sup>)

10. Pérseus Héros

13

He - ros no - vus na - sci - tur! Tu es il - le,  
He - ros no - vus na - sci - tur! Tu es il - le,  
He - ros no - vus na - sci - tur! Tu es il - le,  
He - ros no - vus na - sci - tur! Tu es il - le,

*mf*

(8vb)

19

Tu es il - le, Per - se - us! Per - se - us!  
Tu es il - le, Per - se - us! Per - se - us!  
Tu es il - le, Per - se - us! Per - se - us!  
Tu es il - le, Per - se - us! Per - se - us!

*f*

(8vb)

10. P rseus H ros

25

Non - ne au - dis cae - lum qui - e - te

Non - ne au - dis cae - lum qui - e - te

Non - ne au - dis cae - lum qui - e - te

Non - ne au - dis cae - lum qui - e - te

8<sup>va</sup>

30

tre men-tem ex fe - li-ci - ta - te? Pa - ter tu - us in

tre men-tem ex fe - li-ci - ta - te? Pa - ter tu - us in

tre - men-tem ex fe - li-ci - ta - te? Pa - ter tu - us in

tre - men-tem ex fe - li-ci - ta - te? Pa - ter tu - us in

8<sup>va</sup>

*mp*

10. P rseus H ros

35

*mf*  
Mon - te O - lym - po, vi - dens fi - li - um tran - scen - den - tem

*mf*  
Mon - te O - lym - po vi - dens fi - li - um tran - scen - den - tem

*mf*  
Mon - te O - lym - po vi - dens fi - li - um tran - scen - den - tem

*mf*  
Mon - te O - lym - po vi - dens fi - li - um tran - scen - den - tem



41

*f* det. Ah, Per - se - us!

*f* det. Ah, Per - se - us!

*f* ri - det. Per - se - us! *mp* Fa - bu - lae

*f* ri - det. Ah, Per - se - us! *mp* Fa - bu - lae



10. P rseus H ros

47

*mp*

Fa - bu - lae tu - ae

*mp*

Fa - bu - lae tu - ae

tu - ae, tu - ae,

tu - ae, tu - ae,

52

in sae-cu - la fu -

in sae-cu - la fu -

*mp*

bu - lae tu - ae in sae-cu - la fu -

*mp*

Fa - bu - lae tu - ae in sae-cu - la fu -

10. P rseus H ros

57

*mp*

tu - ra tra - da - - tu - - bun - tur. Ah,

tu - ra tra - da - - tu - - bun - tur. Ah,

tu - ra tra - da - - tu - - bun - tur.

tu - ra tra - da - - tu - - bun - tur.

62

Pe - se - us, vir tus tu - a

se - us, vir - tus tu - a

Ah, se - us, vir - tus tu - a

Ah, Per - se - us, vir - tus tu - a

10. P rseus H ros

69 *mp* *mf*

ho - mi - nes sem - per spec - ta - bit ve - lut

ho - mi - nes sem - per spec - ta - bit ve - lut

ho - mi - nes sem - per spec - ta - bit ve - lut

ho - mi - nes sem - per spec - ta bit ve -

74 *f*

si - dus in cae - lo Ah, —

si - dus in cae - lo Ah, —

si - dus in cae - lo Ah, —

si - dus in cae - lo Ah, —

10. Pérséus Héros

80 *rit. - - - - a tempo*

Per - se - us, Non - ne au - dis cla - mo - res po - pu - li? \_\_\_\_\_

Per - se - us, Non - ne au - dis cla - mo - res po - pu - li? \_\_\_\_\_

Per - se - us, Non - ne au - dis cla - mo - res po - pu - li? \_\_\_\_\_

Per - se - us, Non - ne au - dis cla - mo - res po - pu - li? \_\_\_\_\_

*rit. - - - - a tempo*

*8vb - - - - 8vb - - - -*

85

He ros - vus na - sci -

ros no - na - sci - tur! *mp* *V*

He - ros - vus na - sci - tur! Tu \_\_\_\_\_ *mp* *V*

He - ros no vus na - sci - tur! Tu \_\_\_\_\_

*mp*

10. P rseus H ros

90

*mp* *mf*

Tu es il - le, Per -

*mp* *mf*

Tu - es il - le, Per -

*mf*

es il - le, il Per -

*mf*

es il - le, le, Per

96

*f*

se - Ah Non - au - dis cla - mo - res po - pu - li? Ah, \_\_\_\_\_

*f*

Ah \_\_\_\_\_ ne au - dis cla - mo - res po - pu - li? Ah,

*f*

se - us! Ah Non ne au - dis cla - mo - res po - pu - li? Ah,

*f*

se - us! Ah Non - ne au - dis cla - mo - res po - pu - li? Ah,

10. Përseus Hërros

101

He - ros no - vus na - sci - tur! Ah, Per - se - us,

He - ros no - vus na - sci - tur! Ah, Per - se - us,

He - ros no - vus na - sci Ah,

He - ros no - vus na - tur! Ah,

8<sup>va</sup>

106

Per - se - O, He ros. In mi - ni - bus,

Per - se - us, O He - ros. In car - mi - ni - bus,

Per - se - us, He - ros. In car - mi - ni - bus,

Per - se - us, O, He - ros. In car - mi - ni - bus,

8<sup>va</sup>

10. P rseus H ros

111

fa - bu - lae tu - ae in ae - ter - num re - so -

fa - bu - lae tu - ae in ae - ter - num re - so -

fa - bu - lae tu - ae in ae - ter - num re - so -

fa - bu - lae tu - ae in ae - ter - num re - so -

8<sup>va</sup>

8<sup>vb</sup>

117

na bunt! Ah, Per se - us,

bunt! Ah, Per - se - us,

na - bunt! Ah, Per - se - us,

na - bunt! Ah, Per - se - us,

8<sup>va</sup>

8<sup>vb</sup>

10. Pérosee Héros

122

*rit.*

He - - - - ros.

He - - - - ros.

He - - - - ros.

He - - - - ros.

*rit.*

(8vb)