

**Balázs HORVÁTH**

**Double Cadence avec deux Doubles**

pour deux altos seuls et orchestre

2011

*à Rivka et Péter*

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Bemutató: Olasz Intézet, Budapest, 2012. szeptember 30. Rivka Golani, Bársony Péter – brácsa,  
Magyar Rádió Szimfonikus Zenekara, vez.: Vajda Gergely

First performance: Italian Institute, Budapest, Hungary. 30 September, 2012. Rivka Golani, Péter  
Bársony – vla., Hungarian Radio Symphony Orchestra, cond. by Gregory Vajda

## Orchestra

### Left

Flauto 1. (anche Flauto piccolo)  
 Oboe 1.  
 Clarinetti 1. in Sib  
 Fagotto 1.  
 Corno 1. in Fa  
 Tromba 1. in Do  
 Trombone 1.  
 Violino 1/1.  
 Violino 1/2.  
 Viola 1.  
 Violoncello 1.  
 Contrabbasso 1.

Fl. 1. (anche Fl. picc.)  
 Ob. 1.  
 Cl. 1.  
 Fg. 1.  
 Cor. 1.  
 Tr. 1.  
 Trb. 1.  
 Vl. 1/1.  
 Vl. 1/2.  
 Vla. 1.  
 Vlc. 1.  
 Cb. 1.

### Changing position

Viola sola 1.  
Viola sola 2.

Vla. sola 1.  
Vla. sola 2.

### Center

Percussioni 1.  
 Percussioni 2.

Perc. 1.  
 Perc. 2.

### Right

Flauto 2. (anche Flauto piccolo)  
 Oboe 2.  
 Clarinetti 2. in Sib  
 Fagotto 2.  
 Corno 2. in Fa  
 Tromba 2. in Do  
 Trombone 2.  
 Violino 2/1.  
 Violino 2/2.  
 Viola 2.  
 Violoncello 2.  
 Contrabbasso 2.

Fl. 2. (anche Fl. picc.)  
 Ob. 2.  
 Cl. 2.  
 Fg. 2.  
 Cor. 2.  
 Tr. 2.  
 Trb. 2.  
 Vl. 2/1.  
 Vl. 2/2.  
 Vla. 2.  
 Vlc. 2.  
 Cb. 2.

Partitura in Do / Tutti strumenti suoni reali / All instruments are written in C (concert pitch)  
 Durata / Duration: ca. 16 min.

A darab ajánlása a megrendelő Rivka Golani és Bársony Péter brácsaművésznek szól. A mű létrejöttét a Nemzeti Kulturális Alap támogatta.

The piece is dedicated to Rivka Golani és Péter Bársony violists that commissioned it. The composer was supported by the National Cultural Fund (Hungary) for the composition.



Nemzeti  
 Kulturális  
 Alap

A zenekar két oldalra osztva helyezkedik el a színpadon szimmetrikusan. A színpad közönség felőli szélén üljenek az első hegedűk (Vl. 1/1. ill. Vl. 2/1.), közepén pedig egymás mellett a gordonkák (Vlc. 1. ill. Vlc. 2.). A nagybőgőket a színpad bal és jobb oldalán érdemes elhelyezni. A fúvósok a vonósok mögött egy hosszú vagy két rövid sorban is elhelyezhetők. Az ütőhangszerek a színpad hátulján, középtől a színpad oldala felé foglalják el helyüket tetszés szerint. A zenekar (és a kompozíció) sztereó elhelyezése az ütőhangszereket helyét nem befolyásolja.

A brácsa szólólisták minden tételben más térbeli pozíciót foglalnak el. A tételek során lépésről lépésre egyre közelebb kerülnek egymáshoz. Az **I. Cadence 1**-ben Vla. sola 1. a termen kívülről (bal oldal), míg a Vla. sola 2. a színpad jobb első sarkában játszik. Dinamikai jelzéseik ennek megfelelően lettek kialakítva, azaz a Vla. sola 1. dinamikái azért magasabbak egy-két fokozattal, hogy ezáltal a Vla. sola 2-vel nagyjából egységes hangerőn szólljon.

A **II. Cadence 2.** előtt Vla. sola 1. a színpad bal első sarkába megy, a II. tételt a Vla. sola 2-vel szimmetrikus pozícióban játssza. (Vla. sola 2. az I. tételben elfoglalt helyén marad.)

A **III. Double 1.** előtt a szólólisták a színpad szélén, a Vl. 1/1. és 2/1. előtt, a karmestertől egy-két méterre helyezkednek el.

A **IV. Double 2.** előtt a szólólisták a végső pozíciójukba mennek: a karmester előtt, egymáshoz közel helyezkednek el.

**Dinamika:** A kottában szereplő dinamikák az előadó által kifejtett dinamikát jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel láthatók: ***mf* (= *p*)**. Ez azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a sordinok használata vagy a különböző hangszerek együttes játékból adódó dinamikai egyensúly.

Vonós szólamok osztása (divisi) ill. szólók esetén mindig arányos legyen a szólamszám.

The orchestra is divided into two sections and is distributed on the stage symmetrically. 1st violins (Vl. 1/1. and Vl. 2/1.) should sit on the edge of the stage, the celli (Vlc. 1. and Vlc. 2.) should sit by the imaginary center line of the stage, close to each other. The double basses should possibly be placed at the left and the right side of the stage. The winds are either to be in one longer line or in two shorter lines behind the strings. The percussions should be placed at the very back of the stage from middle to both sides. The stereo distribution of the orchestra are not valid for the placement of the percussions.

The viola soloists are playing from different spatial position in each movement. As the movements are played, they tend to get closer to each other step by step. In **I. Cadence 1.** Vla. sola 1. is placed outside the hall (left side), Vla. sola 2. is placed at the right front corner of the stage. Their dynamic markings are composed with counting with this fact. So the dynamic markings of Vla. sola. 1. are always one or two level higher than those of Vla. sola 2, so that they can be heard at the same level in the audience.

Before **II. Cadence 2.** Vla. sola 1. moves to the left front corner of the stage so that this movement is to be performed in a symmetric position with Vla. sola 2. (Vla. sola 2. stays at the position of the 1st movement.)

Before **III. Double 1.** the soloists move to the edge of the stage, in front of Vl. 1/1. and 2/1., 1-2 meters from the conductor.

Before **IV. Double 2.** the soloists take their final position: they stand in front of the conductor very near to each other.

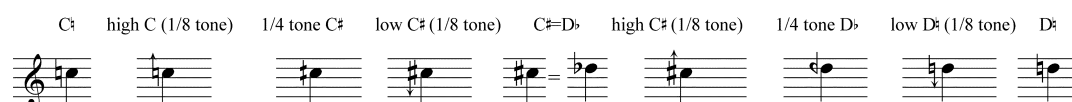
**Dynamics:** The dynamic markings in the score are playing dynamics. Therefore one can see auxiliary dynamics at certain moments of some parts, e.g. ***mf* (= *p*)**. This means that the musician must play mezzoforte that will sound piano with the given circumstances. The reason for this are the mutes (sordino) in use or the balance of the different type of instruments.

In case of string divisions (divisi) and soloists playing the number of performing musicians should always be equalised.

## Jelmagyarázat / Explanations of the special signs

### Tutti

Negyed-, nyolcadhangok sora / The series of quartertones and eight-tones



Az előjegyzések a teljes ütemre vonatkoznak, de segítségképpen gyakran többször ki vannak írva. A glissandok mindig hangtól hangig tastsanak, azaz az a teljes adott idő alatt csúszni kell. Minden olyan speciális jelzés magyarázatára a kottában kerül sor, mely a darabban csak elvétve fordul elő.

The accidentals are valid throughout the whole measure, although they can be seen more in a bar sometimes as a help.

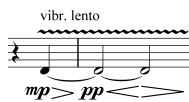
The glissandi are always to be played from note to note so the slide must happen in the given time. All the special signs that must be played only a very few times are explained in the score.

### Fl., Cl., Fg., Vibr.

IV. tétel 99. ütemtől a keretben lévő hangokat bármilyen sorrendben (Vibraphone) és véletlenszerű ritmussal kell játszani a megadott időn belül, mindig secco.

4th movement from measure 99 the given notes in frame should be played in any order (Vibraphone) and with random rhythm within the given time and always secco.

## Fafúvók / Woodwinds



Lassú, széles (glissando-szerű) vibrato  
Slow, wide vibrato, almost like a glissando



Bisbiglando: hangszín-trilla (félhangnál kisebb amplitúdójú trilla)  
Bisbiglando: timbre-trill (the amplitude of the trill is smaller than a semitone)

## Rézfúvók / Brass

Rézfúvós sordino-k / Brass mutes:

Cor.: hagyományos sordino / normal mute (con sord.)

Tr.: straight, cup, wawa, harmon (wawa tüske nélkül / wawa without stem)

Trb.: cup, wawa, harmon (wawa tüske nélkül / wawa without stem)



Levegő-zaj az adott hanghoz tartozó ventil lenyomásával és levegő befújásával. Mindig kövesd az ajak feszültségével az adott hangmagasságot, hogy változzon a zajos hang magassága a szűrés által.

Ahol magánhangzók vannak megadva (Trb.: O, I) ott az ajkat az adott hangzóra formálva tartsd. A nyíl átmenetet jelöl egyik ajakpozícióból a másikba, tehát folyamatosan szűkítsd az ajakrést a glissandoval együtt.

Blow air into the instrument using the valve connected to the given pitch. Always follow the pitch direction with the tension of your lips so that the pitch of the noise changes parallel with the filtering technic.

The arrow between the given vowels (Trb.: O, I) shows a continuous shift from one lip position to the other –filtering of the noisy sound.



Gestopft; ord.: fojtva (kézzel), normális módon (Cor. ). A jeleket összekapcsoló vonal folyamatos átmenetet jelent. (Az adott hangmagasság a hangzást jelöli, azaz a hangszín változásával a hang magassága ne változzon.)

Gestopft; ord.: closed (with hand), ordinarily (Cor. ) The line connecting the signs means continuous change. (The given pitch is to be heard. So when the timbre changes the pitch should not change.)



Nyitva; csukva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A jeleket összekapcsoló vonal folyamatos átmenetet jelent.

Open; closed (wawa or harmon mute – Tr., Trb.) – keep the position until the next new sign. The line connecting the signs means continuous change.



Lassú, széles (glissando-szerű) vibrato  
Slow, wide vibrato, almost like a glissando



A nyíl átmenetet jelöl egyik pozícióból a másikba.  
The arrow between shows shift from one position to the other.

## Ütők / Percussions

*l.v.* lasciare vibrare: hagyd zengeni  
lasciare vibrare: let it vibrate

*ét* Étouffez: némítsd el a kicsengést (fogd le a hangszert)  
Étouffez: mute the sound (stop the vibration of the instrument)



Dörzsöld a hangszert (általában körkörös mozdulat).  
Rub the instrument (generally circular motion).



Stop-ütés  
Stop-beat

## Vonók (Vla. solo is) / Strings (Vla. solo as well)

Amennyiben a hangok között nincs kötőív, mindig válts vonót! Kötőívvel összekötött hangok esetében, ha szükséges a vonóváltás, az a lehető leghalkabban, észrevehetetlenül történjen.

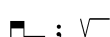
In case there is no slur between notes, change bow! When the notes are connected with slur and you need to change the bow, do it as softly and unrecognisably as possible.



Lassú, széles (glissando-szerű) vibrato  
Slow, wide vibrato, almost like a glissando



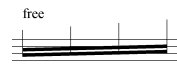
Nagyon magas hang (esetenként flageolet)  
Very high sound (sometimes flageolet)



egész vonó / whole bow



A nyíl átmenetet jelöl egyik pozícióból a másikba.  
The arrow between shows shift from one position to the other.



skálaszerű mozgás az adott irányban bármilyen hangmagassággal  
quasi scales in the given direction with free pitches

*l.v.* lasciare vibrare: hagyd zengeni  
lasciare vibrare: let it vibrate

## Percussioni (Ütőhangszerek / Percussion instruments)

### Percussione 1.

**2 Timpani**, **Vibraphone** (with motor), **Wood-block** (medium high), **Tam-tam** (nagy méretű / large), **Piatto on Timpani** (helyezd réztányért fejjel lefelé a timpani bőrére és játssz trillát a tányéron, miközben a timpanin glissandot játszol nagyjából a megadott hangok között / place the cymbal upside down on the Timpani and play trill on it, while moving the pedals for glissando approximately between the given pitches), **Piatto sospeso** (Suspended cymbal), **Crotals** (h, d', e', g', a', e-flat"), **Bamboo-chimes** (függesztve / suspended),

Verők / Beaters: *soft timpani beater, soft beater, very soft mallet, soft mallet, medium soft mallet, medium hard mallet, hard mallet, rubber headed mallet, medium hard crotale beater, wooden stick, brush, superball, arco* (vonó / bow).

### Notáció / Notation:

2 Timp. extreme low! extreme high! extreme low! extreme high! Vibr. Wood-block Tam-tam

Piatto. on Timp (on the drumhead upside down, tremolo on the cymbal) glissando Piatto. sosp. Crot. Bamboo-chimes

### Percussione 2.

**Marimba** (C-c<sup>'''</sup>), **Glockenspiel**, **Triangolo**, **Bottle** (boros- vagy befőttesüveg / that of wine or one for preserved fruit), **Hi-hat** (closed), **Shatic** (apró falap vagy kocka, magas, éles, wood-blockszerű hanggal / small wooden key or cube with the sound of a high, acute wood-block), **Shell-chimes** (állványra lefektetve – ütve / placed on a stand – beaten), **Shell-chimes** (függesztve / suspended), **Gran Cassa**, **Wind-chimes** (függesztve / suspended), **Small pebbles** (kis kavicsok műanyag tálban vagy tenyérben tartva / in a plastic plate or hold in hand), **Tamburo piccolo** (con corde) – felfordítva, hogy a húrokon lehessen kézzel „glissandot” játszani / turned upside down that one can play „glissando” across the strings), **Plastic flacon** (Műanyag flakon – üresen, ujjakkal nyomogatva / empty, to press with fingers), **Sizzle cymbal** (Sizzle cintányér), **Nipple Gong** (d, e-flat, g-flat), **1 Crotale** (a' – a Perc. 1 játékos hangszerét is használhatod / you can use the instrument of Perc. 1.)

Verők / Beaters: *very soft beater, soft beater, medium soft beater, hard beater, soft timpani beater, soft mallet, medium soft mallet, medium hard mallet, hard mallet, wooden headed mallet, metal stick, arco* (vonó / bow).

### Notáció / Notation:

Mar. Glisp. Trgl. Bottle (bottom) Hi-hat (closed) Shatic (small) Shell-chimes (placed on a flat) Shell-chimes (suspended) G. C.

Wind-chimes (metal) Pebbles (small) Snares of T-pic. Plastic flacon (empty) Sizzle Nipple Gong Crot.



à Rivka et Péter

Partitura in Do / Score in C

# Double Cadence avec deux Doubles

Balázs HORVÁTH  
(\*1976)

## I. Cadence 1

The score is divided into two main sections: **Left** and **Right**. The **Left** section includes staves for Flauto 1, Oboe 1, Clarinetto 1, Fagotto 1, Corno 1, Tromba 1, Trombone 1, Violino 1/1, Violino 1/2, Viola 1, Violoncello 1, and Contrabbasso 1. The **Right** section includes staves for Flauto 2, Oboe 2, Clarinetto 2, Fagotto 2, Corno 2, Tromba 2, Trombone 2, Violino 2/1, Violino 2/2, Viola 2, Violoncello 2, and Contrabbasso 2. A central section features two solo violas, *Viola sola 1* and *Viola sola 2*, with a tempo of  $\text{♩} = 72$  and a 4/4 time signature. The *Viola sola 1* part includes performance instructions: *senza vibr.*, *vibr. molto lento*, *vibr. accel.*, *vibr.*, and *vibr. veloce*. It also includes the dynamic markings *ppp*, *p*, and *f*. A Hungarian instruction *némán tartsd a vonót / keep the bow silently* is provided for the first measure. The score concludes with a final tempo marking  $\text{♩} = 72$  and a 4/4 time signature.

Viola sola 1. plays from out of the hall (left side), Viola sola 2. plays at right front corner of the stage.

10 11 12 13 14 15 16 17

senza vibr. quasi vibr. lento

Vla. sola 1. *p* *mf* *pp* (pizz.)

Vla. sola 2. *pp* *pp* *pp*

come prima

18 19 20 21 22 23

$\downarrow = 84$  rit.  $\downarrow = 72$

Vla. sola 1. *fff* *mf* *fff* *mf* *f > mp*

Vla. sola 2. *mp > p* *< sf* *ppp* *pp*

arco ricochet come prima sul pont. ord. sul pont. ord. sul pont. ord.

24 25 26 27

Vla. sola 1. *fff* *mf* *f détaché* *mp*

Vla. sola 2. *mf* *f* *détaché* *mp*

détaché ord. néman tartásd a vonót / keep the bow silently ord. ord. ord.

28 29 30 31

Vla. sola 1. *mp* *glissando* *glissando* *glissando* *p*

Vla. sola 2. *glissando* *glissando* *glissando* *pp < sf*

rit. molto... lunga

spicc.

32 33 34 35

Vla. sola 1. *p < sf* *p < sf* *p < sf* *p < sf* *p < f* *p* *f* *p* *f* *p*

Vla. sola 2. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

nat. gliss. glissando gliss. glissando gliss. glissando glissando glissando glissando

a tempo

36 37 38

Vla. sola 1. *f* *p* *ff > mf* *p* *mf*

Vla. sola 2. *p < mf* *mf* *mp dolce*

glissando

39 40 41

Vla. sola 1.

Vla. sola 2.

42 43 44

Vla. sola 1.

Vla. sola 2.

45 46 47 48

Vla. sola 1.

Vla. sola 2.

49 50 51 52 53 54

(rit.)

Vla. sola 1.

Vla. sola 2.

55 56 57 58 59 60 61 62 63

Vla. sola 1.

Vla. sola 2.

64 65 66 67 68 69 70 71

Vla. sola 1.

Vla. sola 2.

1/2 flag.

Viola sole: move to the position of **II. Cadence 2**  
 Viola sola 1, left front corner of the stage, Viola sola 2, stay at right front corner of the stage.

II. Cadence 2

Flauto 1. (anche Flauto piccolo) *Fl. grande*

Oboe 1.

Clarinetto 1. in Sib.

Fagotto 1.

Corno 1. in Fa. *con sord. wawa*

Tromba 1. in Do. *pp < f* *con sord. wawa*

Trombone 1. *pp < f*

Violino 1/1.

Violino 1/2.

Viola 1.

Viola 1.

Violoncello 1.

Violoncello 1.

Contrabbasso 1.

Contrabbasso 1.

Viola sola 1. *mp*

Viola sola 2. *mp < f* *sul tasto — sul pont.*

Percussione 1. *Vibr. tutto OFF* *soff. mallet*

Percussione 2. *pp < mp > pp*

Flauto 2. (anche Flauto piccolo) *Fl. grande*

Oboe 2.

Clarinetto 2. in Sib.

Fagotto 2.

Corno 2. in Fa. *con sord. wawa*

Tromba 2. in Do. *pp < f* *con sord. wawa*

Trombone 2. *pp < f*

Violino 2/1.

Violino 2/2.

Viola 2.

Violoncello 2.

Contrabbasso 2.

Tempo: ♩ = 108

Time signatures: 4/4, 5/4, 4/4, 3/4, 4/4, 6/4, 3/4

Left

Musical score for the left section of the orchestra. The instruments listed are Fl. 1., Ob. 1., Cl. 1., Fg. 1., Tr. 1., VI. I/1., VI. I/1., VI. I/2., VI. I/2., Vla. 1., Vla. 1., Vlc. 1., Vlc. 1., Cb. 1., and Cb. 1. The score includes dynamic markings such as *pp*, *f*, *p*, and *ppp*, as well as performance instructions like *solo*, *sola*, and *senza vibr.*. The music is written in 3/4 time.

Musical score for the solo Viola section. The instruments are Vla. sola 1. and Vla. sola 2. The score includes dynamic markings such as *f*, *p*, and *mp*, and performance instructions like *trillo o cissando* and *(sul IV sim.)*. The music is written in 3/4 time.

3/4 7 8 2/4 9 4/4 10 11 3/4 12

Right

Musical score for the right section of the orchestra. The instruments listed are Perc. 1., Perc. 2., Fl. 2., and Cl. 2. The score includes performance instructions like *Wood-block hard mallet*, *Trgl. metal stick*, and *ét*, and dynamic markings such as *mp* and *p*. The music is written in 3/4 time.

13      7/8<sup>14</sup>      2/4<sup>15</sup>      3/8<sup>16</sup>      4/4<sup>17</sup>      18

Vla. sola 1.

Vla. sola 2.

Perc. 1.      Vibr. hard mallet      mp

Perc. 2.      Glsp. hard mallet      mp

Fl. 2.      pp

Ob. 2.      pp

Cl. 2.      p

Fg. 2.      mf

Cor. 2.      senza sord.      mp      pp

Tr. 2.      con sord. cup      mf (= p)

Trb. 2.      senza sord.      mp

**Right**

VI. 21.      mf > mp      f

VI. 21.      mf > mp      f

VI. 22.      mf > mp      mp

VI. 22.      mf > mp      mp

Vla. 2.      mf > mp

Vla. 2.      mf > mp

Vlc. 2.      p

Vlc. 2.      p

Cb. 2.      mp

Cb. 2.      mp

Left

Musical score for the left side of the orchestra, measures 19-23. Instruments include Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Cor Anglais, Trumpet 1, Trombone 1, Violin 1a, Violin 1b, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Double Bass. The score features various dynamics such as p, mp, mf, and f, along with performance instructions like 'sotto voce', 'con sord. cup', and 'tutti'.

19 20 21 22 23

Right

Musical score for the right side of the orchestra, measures 19-23. Instruments include Percussion 1, Percussion 2, Flute 2, Oboe 2, Clarinet 2, Bassoon 2, Cor Anglais, Trumpet 2, Trombone 2, Violin 2a, Violin 2b, Viola 2, Viola 2, Violoncello 2, Violoncello 2, and Double Bass. The score features various dynamics such as p, mp, mf, and f, along with performance instructions like 'scritto', 'hard mallet', and 'sotto voce'.

*rit. molto*

$\text{♩} = 48$

Left

Fl. 1.  
Cl. 1.  
Cor. 1.  
VI. 1/1.  
VI. 1/2.  
Vla. 1.  
Vla. 1.  
Vcl. 1.  
Vcl. 1.  
Cb. 1.

Vla. sola 1.  
Vla. sola 2.

*(trem. rit. al.)*  
*poco a poco meno vibr.*  
*senza vibr.*

*mf*

*div.*  
*sul III*  
*estremamente*  
*ritardando*  
*estremamente*

*rit. molto*

$\text{♩} = 48$

$\frac{3}{4}$  24

25

26

27

$\frac{4}{8}$  28

$\frac{4}{4}$  29

Right

Perc. 1.  
Perc. 2.

Fl. 2.  
Ob. 2.  
Cl. 2.  
Fg. 2.  
Cor. 2.  
Trb. 2.

VI. 2/1.  
VI. 2/1.  
VI. 2/2.  
Vla. 2.  
Vcl. 2.  
Cb. 2.

*mf*

*div.*  
*sul III*  
*estremamente*  
*ritardando*  
*estremamente*

*Mar.*  
*soli muller*

*p*



**Left**

Fl. 1. *in 1* *in 1*  $\text{♩} = 120$  *pp* *pp*

Ob. 1. *pp*

Cl. 1. *pp* *pp*

Fig. 1. *pp* *pp*

Cor. 1. *ff* (= *p*) "blow" *con sord.* *ord.* *p*

Tr. 1. *mp* (= *pp*) (con sord. cup)

Vla. 1. *ppp flautando*

Vla. sola 1. *mp* ad lib. (poco rubato) senza vibr. vibr. vibr. molto senza vibr.

Vla. sola 2. *mp* ad lib. (poco rubato) sulla 1 senza vibr. vibr. vibr. molto senza vibr.

**Right**

*in 1* *in 1*  $\text{♩} = 120$

30 31  $\frac{4}{4}$  32 33 34

Perc. 2. *pp* *pp* *pp*

Fl. 2. *pp*

Ob. 2. *pp*

Cl. 2. *pp* *pp*

Fig. 2. *pp*

Cor. 2. *ff* (= *p*) "blow" *con sord. cup*

Tr. 2. *mp* (= *pp*)

Trb. 2. *ff* (= *p*) senza sord.

Vl. 2/2. *ppp flautando*

Left

Right

The musical score is divided into two main sections: 'Left' and 'Right'. The 'Left' section includes parts for Flute 1 (Fl. 1.), Oboe 1 (Ob. 1.), Clarinet 1 (Cl. 1.), Bassoon 1 (Fg. 1.), Cor Anglais 1 (Cor. 1.), Trumpet 1 (Tr. 1.), Trombone 1 (Trb. 1.), Violin I (VI. I/1.), Violin II (VI. I/2.), Viola 1 (Vla. 1.), Violoncello 1 (Vcl. 1.), and Contrabass 1 (Cb. 1.). The 'Right' section includes parts for Flute 2 (Fl. 2.), Oboe 2 (Ob. 2.), Clarinet 2 (Cl. 2.), Bassoon 2 (Fg. 2.), Cor Anglais 2 (Cor. 2.), Trumpet 2 (Tr. 2.), Trombone 2 (Trb. 2.), Violin II (VI. 2/1.), Violin II (VI. 2/2.), Viola 2 (Vla. 2.), Violoncello 2 (Vcl. 2.), and Contrabass 2 (Cb. 2.).

Measure numbers 35, 36, 37, 38, and 39 are indicated at the bottom of the score. Measure 35 includes performance instructions: 'Pito. on Timp (on the drumhead upside down, tremolo on the cymbal) soft mallet'. Measure 37 features a time signature change to 2/4. Measure 38 features a time signature change to 3/4. Measure 39 includes the instruction 'ppp flautando'.

Dynamic markings such as *pp*, *ppp*, *ff*, *f*, and *p* are used throughout the score. Performance instructions like 'senza sord.', 'con sord.', 'blow', 'glissando', and 'flautando' are also present.

Tempo I. (♩ = 108)

Left

Fl. 1.  
Ob. 1.  
Cl. 1.  
Cor. 1.  
Tr. 1.  
Tbn. 1.  
VI. 1/1.  
VI. 1/2.  
Vla. 1.  
Vlc. 1.  
Cb. 1.  
Vla. sola 1.  
Vla. sola 2.

Tempo I. (♩ = 108)

40

41

$\frac{3}{4} + \frac{3}{8}$  42

$\frac{7}{8}$  43

$\frac{3}{4} + \frac{3}{8}$  44

$\frac{7}{8}$

Perc. 1.  
Perc. 2.

Right

Fl. 2.  
Ob. 2.  
Cl. 2.  
Cor. 2.  
Tr. 2.  
Tbn. 2.  
VI. 2/1.  
VI. 2/2.  
Vla. 2.  
Vlc. 2.  
Cb. 2.

Left

Fl. 1. *p*

Cor. 1. *pp* *ord.*

Vl. 1/1. *p* *solo sul II* *glissando*

Vl. 1/2. *p* *solo sul III* *glissando*

Vla. 1. *p* *sola sul II*

Vcl. 1. *p* *solo*

Vla. sola 1. *glissando*

Vla. sola 2. *glissando*

7/8<sup>45</sup>    2/4<sup>46</sup>    7/8<sup>47</sup>    3/4<sup>48</sup>    7/8<sup>49</sup>    5/8<sup>50</sup>    7/8

Right

Perc. 1. *sempre p* (sempre gliss. at m. 61. - approx. pitches)  
*Timp.* extreme high!  
 wooden stick Edge

(Bottle, Hi-hat, Shatic, Shell-chimes)

Vl. 2/1. *p* *solo sul II* *glissando*

Vl. 2/2. *p* *solo sul II* *glissando*

Vla. 2. *p* *sola sul II*

Vcl. 2. *p* *solo*

Left

Musical score for the left side of the orchestra, measures 51-57. The score includes parts for Fl. 1., Ob. 1., Cl. 1., Fg. 1., Cor. 1., Tr. 1., Trb. 1., VI. 1/1., VI. 1/2., Vla. 1., Vcl. 1., Vla. sola 1., Vla. sola 2., Perc. 1., and Perc. 2. The measures are marked with dynamic levels such as *pp*, *p*, *mp*, and *mf*. Performance instructions include *glissando*, *senza sord.*, *ord.*, *sul III*, *sul II*, and *sul III e IV*. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated below the staves.

Right

Musical score for the right side of the orchestra, measures 51-57. The score includes parts for Fl. 2., Ob. 2., Cl. 2., Fg. 2., Cor. 2., Tr. 2., Trb. 2., VI. 2/1., VI. 2/2., Vla. 2., and Vcl. 2. The measures are marked with dynamic levels such as *pp*, *p*, *mp*, and *mf*. Performance instructions include *glissando*, *senza sord.*, *ord.*, *sul III*, *sul II*, and *sul IV*. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated below the staves.

Left

Musical score for the left section of the orchestra, measures 58-67. The section includes Flute 1 (Fl. 1.), Oboe 1 (Ob. 1.), Clarinet 1 (Cl. 1.), Bassoon 1 (Fg. 1.), Cor Anglais 1 (Cor. 1.), Trumpet 1 (Tr. 1.), Trombone 1 (Trb. 1.), Violin 1 (VI. 1/1), Violin 2 (VI. 1/2), and Viola 1 (Vla. 1.). Dynamics range from *mf* to *sempre mf*. Performance markings include accents, slurs, and *sul III* for the strings.

Musical score for solo violas, measures 58-67. It includes parts for Viola solo 1 (Vla. sola 1.) and Viola solo 2 (Vla. sola 2.). Dynamics range from *p* to *pppp*. Performance markings include *gliss.* and *dim. al.*

Rhythmic notation for percussion, measures 58-67. It shows time signatures: 2/4 (58), 3/4 (59), 60 (unspecified), 2/4 (61), 3/4 (62), 4/4 (63), 3/4 (64), 2/4 (65), 5/8 (66), 7/8 (67), and 3/4 (67). Performance markings include *extreme low!*, *Center*, *gliss. al m. 66 - exact pitches*, *dim. al.*, *G.C. soft beater*, *lv.*, *p*, and *mp*.

Right

Musical score for the right section of the orchestra, measures 58-67. The section includes Flute 2 (Fl. 2.), Oboe 2 (Ob. 2.), Clarinet 2 (Cl. 2.), Bassoon 2 (Fg. 2.), Cor Anglais 2 (Cor. 2.), Trumpet 2 (Tr. 2.), Trombone 2 (Trb. 2.), Violin 2 (VI. 2/1), and Viola 2 (VI. 2/2.). Dynamics range from *mp* to *sempre mf*. Performance markings include accents, slurs, and *sul III* for the strings.

Left

Tempo I. (♩ = 120)

Fl. 1.

Ob. 1.

Cl. 1.

Fg. 1.

Cor. 1.

Tr. 1.

Trb. 1.

Vla. sola 1.

Vla. sola 2.

"hotel-sord."

*f (=pp)*

*f (=pp)*

*quasi gliss.*

Tempo I. (♩ = 120)

3/4 <sup>68</sup> 7/8 <sup>69</sup> 70 3/4 <sup>71</sup> 72 2/4 <sup>73</sup> 3/4 <sup>74</sup> 2/4 <sup>75</sup> 4/4 <sup>76</sup> 3/4

Perc. 1.

Tam-tam

rubber headed mallet

*ppp*

*mf*

*et*

Perc. 2.

*p < mf*

*mp < f*

*mp < ff*

Right

Fl. 2.

Ob. 2.

Cl. 2.

Fg. 2.

Cor. 2.

Tr. 2.

Trb. 2.

Left

VI. 1/1. *tutti non div.* *mf*

VI. 1/2. *tutti non div.* *mf*

Vla. 1. *tutte non div.* *mf*

Vcl. 1. *tutti non div.* *mf*

Cb. 1. *mf*

Vla. sola 1. *molto vibr.* *ffmp ffmp ffmp ffmp ffmp ffmp mf*

Vla. sola 2.

3/4 77 78 79 80 81 4/4 82 83 2/2

Perc. 1. *Vibr. soft mallet* *p* *STOP*

Perc. 2. *Mar. soft mallet* *p* *STOP*

Right

VI. 2/1. *tutti non div.* *mf*

VI. 2/2. *tutti non div.* *mf*

Vla. 2. *tutte non div.* *mf*

Vcl. 2. *tutti non div.* *mf*

Cb. 2. *mf*



sempre simile (rövid, éles, halk motívumok / short, acute, soft motives)

Vla. sola 1.

Vla. sola 2. *mf*

84 85 86 87 88 89 90

Perc. 1. *medium soft mallet*

Perc. 2. *medium soft mallet* *mp* *mp* *mp* *Timp. medium soft mallet* *mf*

Fl. 2. *p* *p* *p*

Ob. 2. *p*

Cl. 2. *p*

Fg. 2. *p* *p*

Cor. 2. *con sord.* *mp (= pp)* *mp*

Tr. 2. "blow" *pp* *fff (= mp)* *pp* *fff* *pp* *pp* *ord.*

Trb. 2. "blow" *pp* *fff (= mp)* *fff*

Vi. 2/1. *solo* *mf* *mf* *pp* *mf*

Vi. 2/2. *solo* *<mf* *<mf*

Vla. 2. *sola* *<mf* *<mf* *<mf*

Vlc. 2. *solo* *<mf* *<mf* *<mf*

Cb. 2. *2 soli* *mf* *mf* *mf*

Right

Left

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p*

Fg. 1. *p*

Cor. 1. *con sord.* *mp (= pp)* *mp* *mp*

Tr. 1. "blow" *fff (= mp)* *ord.* *pp* "blow" *fff*

Trb. 1. *pp* "blow" *fff (= mp)*

Vi. I/II. *<mf*

Vi. I/2. *solo* *mf* *mf*

Vla. 1. *sola* *mf* *mf*

Vcl. 1. *solo* *<mf*

Cb. 1. *solo* *<mf*

Vla. sola 1. *senza sord.* *mf*

Vla. sola 2. *sul pont.* *sempre simile (rövid, éles, halk motívumok / short, acute, soft motives)* *pp*

3/4 91 92 93 5/4 94 2/2 95 3/4 96 5/4

Perc. 1. *Vibr.* *medium soft mallet* *mp* *mp*

Perc. 2. *Wind-chimes (metal)* *fingers* *mp* *lv.*

Right

Fl. 2.

Ob. 2.

Cl. 2.

Fg. 2.

Trb. 2.

Vi. 2/1.

Vi. 2/2.

Left

The musical score is divided into several systems:

- Woodwinds:** Flute 1 (Fl. 1.), Oboe 1 (Ob. 1.), Clarinet 1 (Cl. 1.), Bassoon 1 (Fg. 1.), Cor Anglais 1 (Cor. 1.), Trumpet 1 (Tr. 1.), and Trombone 1 (Tbn. 1.).
- Strings:** Violin 1/1 (VI. 1/1.), Violin 1/2 (VI. 1/2.), Viola 1 (Vla. 1.), Violoncello 1 (Vcl. 1.), and Contrabass 1 (Cb. 1.).
- Special Sections:** Viola solo 1 (Vla. sola 1.) and Viola solo 2 (Vla. sola 2.).
- Percussion:** Percussion 1 (Perc. 1.) and Percussion 2 (Perc. 2.).

The score includes various musical notations such as dynamics (pp, mp, mf, f, fff), articulation (accents, slurs), and performance instructions (ord., blow, sul pont., fingers). It also features a sequence of time signatures: 5/4 (97), 2/2 (98), 3/4 (99), 2/2 (100), 101, 102, and 3/4.

This musical score page, labeled 'Right', covers measures 103 to 107. It features the following parts and markings:

- Vla. sola 1.**: *ord.* (order) marking above the staff.
- Vla. sola 2.**: *mf* dynamic marking.
- Perc. 2.**: *Mar.* (Maracas) and *medium soft mallet* markings. Dynamics include *mp* and *mp*.
- Fl. 2.**: *p* dynamic marking.
- Ob. 2.**: *p* dynamic marking.
- Cl. 2.**: *p* dynamic marking.
- Fg. 2.**: *p* dynamic marking.
- Cor. 2.**: *mp (= pp)* dynamic marking.
- Tr. 2.**: *pp* dynamic marking, *"blow"* marking, *fff (= mp)* dynamic marking, and *ord.* marking.
- Trb. 2.**: *fff (= mp)* dynamic marking, *"blow"* marking, and *fff* dynamic marking.
- VI. 2/1.**: *mf* dynamic marking.
- VI. 2/2.**: *mf* dynamic marking.
- Vla. 2.**: *mf* dynamic marking.
- Vlc. 2.**: *mf* dynamic marking.
- Cb. 2.**: *mf* dynamic marking.

Measures 103, 104, 105, 106, and 107 are indicated by large numbers above the Perc. 2 staff. Measure 105 features a 5/4 time signature, while the others are in 3/4 time.

Left

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p*

Fig. 1. *p*

Cor. 1. *mp (= pp)*

Tr. 1. *fff (= mp)* "blow"

Trb. 1. *pp* ord.

Vl. 1/2. *mf*

Vla. 1. *mf*

Vla. sola 1. *mf* ord.

Vla. sola 2. *pp* sul pont.

Perc. 1. *mf* Timp. medium soft mallet

Perc. 2. *mp* Pebbles (small) mozogtassd a kavicsokat a tenyeredben vagy egy tálon / crumble the pebbles in hand or in a plate

Vibr. medium soft mallet

108  $\frac{2}{2}$  109  $\frac{3}{4}$  110  $\frac{5}{4}$  111  $\frac{3}{4}$  112 113  $\frac{2}{2}$   $\frac{3}{4}$

Right

Fl. 2. *p*

Ob. 2. *p*

Cl. 2. *p*

Fig. 2. *p*

Cor. 2. *pp*

Tr. 2. *pp*

Trb. 2. *pp*

Vl. 2/1. *mf*

Vl. 2/2. *mf*

Vla. 2.

Vlc. 2.

Left

Musical score for the left side of an orchestra, measures 114-118. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Cor Anglais, Trumpet 1, Trombone 1, Violin 1/1, Violin 1/2, Viola 1, Violoncello 1, Viola solo 1, Viola solo 2, Percussion 1, and Percussion 2. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score features various dynamics such as *mp*, *mf*, *fff*, and *pp*. Performance instructions include "blow" for the Trombone 1 part and "Snares of T-picc. kapard a kisdob hírijait lassan ide-oda / scratch slowly the snares of the snare-drum back and forth fingers" for Percussion 2. Measure numbers 114, 115, 116, 117, and 118 are clearly marked at the bottom of the score.

Left

Fl. 1. *p*

Ob. 1. *p*

Cl. 1. *p*

Fg. 1. *p*

Cor. 1. *mp (= pp)*

Tr. 1. *fff (= mp)* "blow"

Trb. 1. *fff (= mp)* "blow"

Vlc. 1. *mf*

Ch. 1. *mf*

Vla. sola 1. *pp* sul pont. *mf* ord.

Vla. sola 2. *mf* ord. *mf* sul pont. ord.

119 120 121 122 123

Perc. 1. *mf* *plastic*

Perc. 2. *pp*

[Plastic flacon (empty)]  
gyűrtösd a flakont (1-2 ponton nyomogasd egy kézben tartva) /  
crease the flacon (hold it in one hand and press it on 1-2 points)

Right

Fl. 2. *p*

Ob. 2. *p*

Cl. 2. *p*

Fg. 2. *p*

Cor. 2. *mp (= pp)*

Tr. 2. *fff (= mp)* "blow"

Trb. 2. *pp* *fff (= mp)* "blow"

VI. 2/1. *mf*

VI. 2/2. *mf*

Left

Musical score for the left side of the orchestra, measures 124-128. The score includes parts for Fl. 1, Ob. 1, Cl. 1, Fg. 1, Cor. 1, Tr. 1, Trb. 1, Vla. 1, Cb. 1, Vla. sola 1, Vla. sola 2, Perc. 1, Perc. 2, Fl. 2, Ob. 2, Cl. 2, Fg. 2, Cor. 2, Tr. 2, Trb. 2, and Vl. 2/1. The score is written in 4/4 time and features various dynamics such as *p*, *mp*, *mf*, *fff*, and *pp*. Performance instructions include "sul pont.", "ord.", "free", and "blow".

Right

Musical score for the right side of the orchestra, measures 124-128. The score includes parts for Fl. 2, Ob. 2, Cl. 2, Fg. 2, Cor. 2, Tr. 2, Trb. 2, and Vl. 2/1. The score is written in 4/4 time and features various dynamics such as *p*, *mp*, *mf*, and *pp*. Performance instructions include "sul pont.", "ord.", "free", and "blow".



Left

Fl. 1.  
Ob. 1.  
Cl. 1.  
Fg. 1.  
Cor. 1.  
Vlc. 1.  
Cb. 1.

Vla. sola 1.  
Vla. sola 2.

*sul pont.*  
*frec.*  
*pp*  
*poco*  
*pp* *pp* *pp* *pp* *pp* *pp*

129 130 131 132 133

Perc. 1.  
Perc. 2.

*poco a poco rit. (più pause)*  
*p* 1.v.  
[G.C.] very soft beater

Right

Fl. 2.  
Ob. 2.  
Cl. 2.  
Fg. 2.  
Cor. 2.  
Tr. 2.  
Trb. 2.

Viola sole: move to the position of **III. Double 1**  
Viola sola 1. 1-2 m left from the conductor (in front of Vl. 1/1.), Viola sola 2. 1-2 m right from the conductor (in front of Vl. 2/1.).

III. Double 1

**Left**

**in 1**  $\text{♩} = 60$

Flauto 1. (anche Flauto piccolo) *Fl. grande*

Oboe 1.

Clarinetto 1. in Sib

Fagotto 1.

Corno 1. in Fa

Tromba 1. in Do

Trombone 1.

Violino I/1.

Violino I/2.

Viola 1.

Violoncello 1.

Contrabbasso 1.

hosszanti irányú csúszás a vonóval és ujjakkal (érintve) a nyaktól a hídig a középső húrokon /  
lengthwise slide with the bow and l.h. fingers (touch) on the middle strings from the neck to the bridge

a hídon húz a vonót /  
move the bow on the bridge

*molto sul tasto*

*pp*

*f (= p)*

*sul IV*

*p*

**Right**

**in 1**  $\text{♩} = 60$

1  $\frac{3}{4}^2$   $\frac{4}{4}^3$   $\frac{2}{4}^4$   $\frac{3}{4}^5$   $\frac{4}{4}^6$   $\frac{2}{4}$

Percussione 1.

Percussione 2.

Flauto 2. (anche Flauto piccolo) *Fl. gr. muta in Fl. picc.*

Oboe 2.

Clarinetto 2. in Sib

Fagotto 2.

Corno 2. in Fa

Tromba 2. in Do

Trombone 2.

Violino 2/1.

Violino 2/2.

Viola 2.

Violoncello 2.

Contrabbasso 2.

*Ptto. sosp.*  
*arco*

*pp*

Left

Cl. 1. *p* *glissando*

Fig. 1. *p*

Cor. 1. *con sord.* *mf (= p)* *glissando* *con sord. cup* *mf (= p)*

Tr. 1. *con sord. cup* *mf (= p)* *mf*

Trb. 1. *con sord. cup* *mf (= p)* *mf*

VI. 1/1. *p* *gliss.* *glissando* *gliss.* *pp*

VI. 1/1. *p* *glissando* *gliss.* *pp* *glissando*

VI. 1/2. *p* *gliss.* *glissando* *gliss.* *pp* *glissando*

VI. 1/2. *p* *glissando* *gliss.* *pp* *glissando*

Vla. 1. *p* *pp*

Vla. 1. *sul IV* *p* *glissando* *glissando* *pp*

Vcl. 1. *sul II* *p* *glissando* *glissando* *pp*

Vcl. 1. *p* *glissando* *glissando* *glissando* *pp*

Cb. 1. *p* *pp*

Vla. sola 1. *ed. vibr.* *f*

Vla. sola 2. *sul pont.* *sul tasto*

7  $\frac{2}{4}$  8  $\frac{4}{4}$  9 10 11 12  $\frac{2}{4}$  13  $\frac{3}{4}$  4  $\frac{4}{4}$

Perc. 1. *lv.* *ff*

Perc. 2. *G.C. soft beater* *lv.* *mp*

Right

VI. 2/1. *div.* *mf*

VI. 2/2. *div.* *mf*

Vla. 2. *div.* *mf*

Vcl. 2. *div.* *mf*

Cb. 2. *mf*

Left

Cl. 1.  
 Fg. 1.  
 Cor. 1.  
 Tr. 1.  
 Trib. 1.  
 VI. 1/1.  
 VI. 1/1.  
 VI. 1/2.  
 VI. 1/2.  
 Vla. 1.  
 Vla. 1.  
 Vcl. 1.  
 Vcl. 1.  
 Cb. 1.

Vla. sola 1.  
 Vla. sola 2.

4/4 14 3/4 15 4/4 16 17 18 19

Perc. 1.

Right

Fl. 2.  
 VI. 2/1.  
 VI. 2/1.  
 VI. 2/2.  
 VI. 2/2.  
 Vla. 2.  
 Vla. 2.  
 Vcl. 2.

Left

CL. 1.

Fg. 1.

VI. 1/1.

VI. 1/1.

VI. 1/2.

VI. 1/2.

Vla. 1.

Vla. 1.

Vcl. 1.

Vcl. 1.

Ch. 1.

Vla. sola 1.

Vla. sola 2.

20 21 22 23 24

Perc. 1.

very soft mallet

motor speed UP to.....MAX

mute with fingers softly

Right

Ob. 2.

Cl. 2.

VI. 2/1.

VI. 2/1.

VI. 2/2.

VI. 2/2.

Vla. 2.

Vla. 2.

Vcl. 2.

25 26 27 28 29

Vla. sola 1. *pizz.* *p*

Vla. sola 2. *pizz.* *rit.* *gliss.* *rit.* *sul III* *sul II* *nat.* *p* *f*

Perc. 1. *Tam-tam* *superball* *pp*

Perc. 2. *Mar.* *soft mallet* *p*

Cl. 2. *p*

Fig. 2. *p*

Cor. 2. *con sord.*

Trb. 2. *con sord. cup* *mp (= pp)*

VI. 2/1. *senza sord.* *solo*

VI. 2/2. *pizz.* *vibr.* *p*

Vla. 2. *pizz.* *vibr.* *p*

Vlc. 2. *pizz.* *vibr.* *p*

Cb. 2. *con sord.* *pizz.* *vibr.* *p*

Right

Left

Fl. 1.      *frull*

Ob. 1.      *vibr. p*

Cl. 1.      *bisbigli.*

Fg. 1.      *vibr. p*

Cor. 1.      *senza sord.*

Tr. 1.      *con sord. harm.*      *vibr. lento*      *mp (= pp)*

Tbn. 1.      *con sord. waza*      *mp (= pp)*

VI. 1/I      *solo*      *mf*      *p*

VI. 1/II      *solo*      *mf*      *p*

Vla. 1.      *sola*      *ppp*      *ricochet*      *p*

Vlc. 1.      *solo*      *ppp*      *ricochet*      *p*

Vlc. 1.      *solo*      *ppp*      *ricochet*      *p*

Cb. 1.      *solo*      *ppp*      *ricochet*      *p*

Vla. sola 1.      *pizz.*      *f*

Vla. sola 2.      *sul II vibr.*      *f*      *sul II nat.*      *f*      *sul III*      *f*      *sul III*      *f*      *sub. p*      *mp*

30      31      32      33      34

Perc. 1.      *lx.*      *pp*      *f*      *pp*      *f*      *pp*      *f*      *pp*

Perc. 2.      *lx.*      *pp*      *f*      *pp*      *f*      *pp*      *f*      *pp*

Right

Fl. 2.      *El. grande*      *mp*

Ob. 2.      *bisbigli.*      *ppp*      *mf*

Cl. 2.      *p*      *ppp*      *p*

Fg. 2.      *p*

Cor. 2.      *mp*

Tr. 2.      *con sord. cup*      *mp (= pp)*      *pp*      *mp*      *mp*      *mp*      *mp*

Tbn. 2.      *mp*      *pp*      *mp*      *mp*      *pp*      *mp*

VI. 2/I      *(solo)*      *mf*

VI. 2/II      *(gli altri)*      *pizz.*      *vibr.*      *p*      *arco*      *ppp*

Vla. 2.      *arco*      *ppp*

Vlc. 2.      *arco*      *ppp*

Cb. 2.      *arco*      *ppp*

Left

Fl. 1.  
 Ob. 1. *p* *vibr.* *p*  
 Cor. 1.  
 Tr. 1. *vibr. lento* *mp*  
 Trb. 1. *mp*  
 VI. 1/1. *glissando*  
 VI. 1/1.  
 VI. 1/2.  
 Vla. 1. *ricochet* *ppp*  
 Vcl. 1. *ricochet* *ppp*  
 Vcl. 1. *ricochet* *ppp*  
 Cb. 1. *ricochet* *ppp*

Vla. sola 1. *vibr. come prima*  
 Vla. sola 2. *vibr. nat.* *vibr. artif.*

35 36 37 38 39 G. P.

Perc. 1. (T-4) *f* *pp* *f*  
 Perc. 2. (Mar.) *f* *pp* *f* *Sizzle* *flares* *pp* *f* *lv.* *di*

Right

Fl. 2. *mp*  
 Ob. 2. *mf* *bisbigl.*  
 Cl. 2. *p*  
 Fig. 2. *p*  
 Cor. 2. *mp*  
 Tr. 2. *pp* *mp*  
 Trb. 2. *mp* *pp* *mp*  
 VI. 2/1. (solo) *mf* *glissando*  
 VI. 2/1. (gli altri) *pp*  
 VI. 2/2. *arco*  
 Vla. 2. *arco* *pp*  
 Vcl. 2. *arco* *pp*  
 Cb. 2. *pp*



Left

Fig. 1.

Cor. 1. con sord.

Trb. 1. con sord. harmoon

VI. 1./I. solo

VI. 1./I. solo

VI. 1./I. gli altri

VI. 1./2. tutti div.

VI. 1./2. tutti div.

Vla. 1. tutti div.

Vla. 1. tutti div.

Vlc. 1. tutti div.

Vlc. 1. tutti div.

Cb. 1. solo

pp sub.mp

mp (=pp)

f > p

pp

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

Vla. sola 1. arco

Vla. sola 2. ricollet

mf > pp

p < mf

p sub.f

mf

molto vibr.

p

40 41 42 43 44

Perc. 1. Vibr. MED speed

Perc. 2. Mar. soft mallet

p

mp

mp

soft mallet

Right

Fig. 2.

Cor. 2. senza sord.

Trb. 2. con sord. harmoon

VI. 2./1. tutti sul tasto

VI. 2./2. sul tasto

Vla. 2. sul tasto

Vlc. 2. sul tasto

Cb. 2. senza sord.

arco

pp

f > p

f > p

pp

pp

pp

pp

pp

pp

pp

pp

Left

Right

Musical score for orchestra, measures 45-50. The score is divided into 'Left' and 'Right' sections. The 'Left' section includes Flutes 1, Oboes 1, Clarinet 1, Bassoon 1, Horns 1, Trumpets 1, Trombones 1, Violins 1/1, Violins 1/2, Viola 1, Violoncello 1, and Double Bass 1. The 'Right' section includes Flutes 2, Oboes 2, Clarinet 2, Bassoon 2, Horns 2, Trumpets 2, Trombones 2, Violins 2/1, Violins 2/2, Viola 2, Violoncello 2, and Double Bass 2. The score features various dynamics (ppp, mp, p, mf, f), articulations (accents, slurs), and performance instructions like 'con sord.' and 'molto vibr.'. Measure numbers 45, 46, 47, 48, 49, and 50 are clearly marked at the bottom of the page.

**Left**

Fl. 1. *p*

Ob. 1. *vibr.*  
*mp*

Cl. 1. *p*

Fg. 1. *p*

Cor. 1. *p*

Tr. 1. *senza sord.*  
*mp*

Tbn. 1. *senza sord.*  
*p*

VI. 1/1. *non div.*  
*pp*

VI. 1/2. *non div.*  
*pp*

Vla. 1. *non div.*  
*sul III e IV*  
*p*

Vlc. 1. *non div.*  
*pizz.*  
*p*

Cb. 1. *arco*  
*pp*

Vla. sola 1. *sul II*

Vla. sola 2. *sul II*

**Right**

Fl. 2. *p*

Ob. 2. *vibr.*  
*mp*

Cl. 2. *p*

Fg. 2. *p*

Cor. 2. *con sord.*  
*p*

Tr. 2. *senza sord.*  
*p*

Tbn. 2. *senza sord.*  
*p*

VI. 2/1. *non div.*  
*pp*

VI. 2/2. *non div.*  
*pp*

Vla. 2. *non div.*  
*sul III e IV*  
*p*

Vlc. 2. *con sord.*  
*non div.*  
*pizz.*  
*p*

Cb. 2. *arco*  
*pp*

**51** **52** **53** **54**

Perc. 1. *arco*  
*mf*

Perc. 2. *p*

Vibr. *major DDF*  
*medium hard mallet*

Nipple Gong *soft mallet*

*vibr. lento*

Left

Right

Fl. gr. muta in Fl. picc. Fl. picc.

Ob. 1. bisbigli. tenuto *p*

Cl. 1. vibr. *mp* *p*

Fig. 1. *pp*

Cor. 1. *pp*

Tr. 1. *ppp* *p*

Tbn. 1. *pp*

VI. 1/1. *glissando*

VI. 1/2. *glissando*

Vla. 1. *pp* senza sord. non div. molto sul pont. vibr. molto

Vlc. 1. *pp* *mp* *glissando* *pp* *mp* *pp*

Cb. 1. *mp* *p*

Vla. sola 1.

Vla. sola 2.

55 56 57 58 59

Perc. 1. (Vibr.) *mp* *mp* *mp* *mp*

(Xen.)

(Nipple Gong)

Perc. 2. *mp* *mp* *mp* *mp*

Fl. 2. *p*

Ob. 2. *p*

Cl. 2. vibr. *mp* *p*

Fig. 2. *p*

Cor. 2. *p*

Tr. 2. *p* con sord. cup *mf (= p)*

Tbn. 2. *mf (= p)*

VI. 2/1. *glissando*

VI. 2/2. *glissando*

Vla. 2. *pp*

Vlc. 2. *pp* *mp* *glissando* *pp* *mp* *pp* *glissando* *pp* *mp* *pp*

Cb. 2. *mp* *p*



**Left**

Fig. 1.

Trb. 1.

VI. 1/1.

VI. 1/2.

Vla. 1.

Vlc. 1.

Ch. 1.

Vla. sola 1.

Vla. sola 2.

65 66 67 68 69 70

Perc. 1.

Perc. 2.

**Right**

Fig. 2.

Trb. 2.

VI. 2/1.

VI. 2/2.

Vla. 2.

Vlc. 2.

Ch. 2.

Viole sole: move to the position of **IV. Double 2**

Viola sola 1, very near to center, at the left hand of the conductor, Viola sola 2, very near to center, at the right hand of the conductor.

IV. Double 2

This musical score is for a double bassoon part (IV. Double 2). It is a full orchestral score with the following sections:

- Woodwinds:** Flauto 1 (anche Flauto piccolo), Oboe 1, Clarinetto 1 in Si<sup>b</sup>, Fagotto 1, Flauto 2 (anche Flauto piccolo), Oboe 2, Clarinetto 2 in Si<sup>b</sup>, Fagotto 2.
- Brass:** Corno 1 in Fa, Tromba 1 in Do, Trombone 1, Corno 2 in Fa, Tromba 2 in Do, Trombone 2.
- Strings:** Violino I/II, Viola I, Violoncello I/II, Contrabbasso I/II.
- Percussion:** Percussione 1 (Tempo, soft beater), Percussione 2 (Clap, hard beater, Mx rubber heads of mallet, di Clap, STOP).

The score includes various musical notations such as dynamics (*pp*, *ff*, *mp*, *ppp*), articulation (*acc.*, *stacc.*, *rit.*, *rit. II*), and performance instructions like *senza sord.* and *div.*. It also features a series of time signatures (1, 2, 3, 4, 5, 6, 7) and a tempo marking of  $\text{♩} = 72$ .

flut. Fl. picc. muta in Fl. gr.

Ob. 1. Cl. 1. Fg. 1. Cor. 1. Tr. 1. Tbn. 1.

VI. 1/1. VI. 1/1. VI. 1/2. VI. 1/2. Vla. 1. Vla. 1. Vcl. 1. Cb. 1.

Left

8 9 10 11 12 13 14 15

(Temp.)  $\text{♩} = 200$  STOP  $\text{♩} = 200$  superhall

Perc. 1. Perc. 2.

Fl. 2. Ob. 2. Cl. 2. Fg. 2. Cor. 2. Tr. 2. Tbn. 2.

VI. 2/1. VI. 2/2. Vla. 2. Vcl. 2. Cb. 2.

Right

pp, p, f, mp, sf, non div., ord., sul pont., vibr., kento, pizz., arco, f, mf, pp, ppp, Mar., Shatic, wooden headed mallet, vibr., kento, pizz., arco, f, mf, pp, ppp, Mar., Shatic, wooden headed mallet



Left

Fl. 1. *Fl. grande* *pp* *ff* *pppp* *pppp* *ff*

Ob. 1. *pp* *ff*

Cl. 1. *p < f* *pppp* *pppp* *ff*

Fg. 1. *p < f* *pppp* *pppp* *ff*

Cor. 1. *p < f* *ff* *frull.* *p* *f* *con sord., straight* *frull.* *senza sord.*

Tr. 1. *p < f* *pppp* *pppp* *ff* *frull.* *p* *f* *con sord., straight* *frull.* *senza sord.*

Tbn. 1. *p < f* *pppp* *pppp* *ff* *frull.* *p* *f* *con sord., straight* *frull.* *senza sord.*

VI. 1/1. *pp* *mp < ff* *ppp* *ff* *molto vibr.*

VI. 1/2. *pp* *mp < ff* *ppp* *ff* *molto vibr.*

Vla. 1. *pp* *mp < ff* *pp* *f* *l.v.*

Vla. 2. *pp* *mp < ff* *pp* *f* *l.v.*

Vcl. 1. *pp* *mp < ff* *pp* *f* *l.v.*

Cb. 1. *pp* *mp < ff* *pp* *f* *l.v.*

16  $\frac{9}{4}$  17  $\frac{7}{8}$  18  $\frac{5}{4}$  19  $\frac{4}{4}$  20  $\frac{3}{8}$  21  $\frac{3}{4}$   $\frac{4}{4}$

Perc. 1. *pp* *f* *pp* *f* *pp* *f*

Perc. 2. *f* *mf* *f* *pp* *f*

Fl. 2. *mf* *pppp* *pppp* *pppp* *ff* *Fr. gr. muta in Fl. picc.*

Ob. 2. *mp* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

Cl. 2. *mp* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

Fg. 2. *< f >* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

Cor. 2. *< f >* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

Tr. 2. *mp* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

Tbn. 2. *mp* *ff* *mf* *p* *pppp* *pppp* *ff* *mp*

VI. 2/1. *ff* *mp* *p* *ppp* *f* *mp* *p* *pizz. come chitarra*

VI. 2/2. *ff* *mp* *p* *ppp* *f* *mp* *p* *pizz. come chitarra*

Vla. 2. *mf* *p* *ppp* *f* *mp* *p* *pizz. come chitarra*

Vcl. 2. *ff* *pp* *mp* *pp* *f* *mp* *p* *pizz. come chitarra*

Cb. 2. *mf* *pp* *mp* *pp* *ff* *mp* *p* *pizz. come chitarra*

Right

Left

Right

22 23 24 25 26 27 28 29

4/4 3/4 2/4 4/4

ff secco

(Mar.) rubber headed mallet

Static Mar

hard mallet

wooden headed mallet

"black keys"

"white keys"

Fl. picc.

frull

Fl. picc. muta in Fl. gr.

Fl. arca

sul pont.

arco

non div.

ord.

♩ = 60

Left

FL 1, Ob. 1, Cl. 1, Fg. 1, Cor. 1, Tr. 1, Tbn. 1, VI. 1/1, VI. 1/2, Vla. 1, Vcl. 1, Vln. 1, Cb. 1

♩ = 60

Right

30, 31, 32, 33, 34, 35, 36, 37

Perc. 1, Perc. 2, Fl. 2, Ob. 2, Cl. 2, Fg. 2, Cor. 2, Tr. 2, Tbn. 2, VI. 2/1, VI. 2/2, Vla. 2, Vcl. 2, Cb. 2

**Left**

Fl. 1.  
Ob. 1.  
Cl. 1.  
Fg. 1.  
Cor. 1.  
Tr. 1.  
Tb. 1.  
VI. I/1.  
VI. I/2.  
Via. 1.  
Vcl. 1.  
Cb. 1.

38 39 40 41 42 43 44 45 46 47

**Right**

Perc. 1.  
Perc. 2.  
Fl. 2.  
Ob. 2.  
Cl. 2.  
Fg. 2.  
Cor. 2.  
Tr. 2.  
Tb. 2.  
VI. 2/1.  
VI. 2/1.  
VI. 2/2.  
Via. 2.  
Vcl. 2.  
Cb. 2.

*poco a poco rit. al*

Left

Ob. 1. *p*

Cl. 1. *mp* *gliss.* *mp* *p*

Fg. 1. *p* *mp* *p*

Cor. 1. *p* *mp* *p*

Trb. 1.

VI. 1/1. *p* *mp* *mp* *p* *glissando*

Vla. 1. *p* *p* *p* *p*

Vlc. 1.

Cb. 1. *p* *p*

Vla. sola 1. *mf* sempre poco marcato

Vla. sola 2. *mf* sempre poco marcato

*poco a poco rit. al*

48 49 50 51 52 53 54 55 56 57 58

Right

Perc. 1. *mp* *rit.* *mp* *mp* *mp* *p* *p* *pp* *rubber headed mallet STOP*

Perc. 2. *mp* *mp* *mp* *mp* *p* *p* *pp* *rubber headed mallet STOP*

Ob. 2. *p* *> p*

Cl. 2. *p* *p* *p* *p* *p*

Trb. 2. *p* *p* *p* *glissando* *p* *glissando*

VI. 2/2. *mp*

Vla. 2. *mp* *p* *p* *sola* *p* *glissando*

Vlc. 2. *mp* *p* *p* *p* *p* *p* *gliss.*

Cb. 2. *mp* *p* *p*

*(rit. al)*

Left

Cl. 1.

Fig. 1.

Vl. I/1.

Vla. sola 1.

Vla. sola 2.

*(rit. al)*

59 60 61 62 63 64 65 66 67

Perc. 1.

(Vibr.)

soft mallet

rubber headed mallet

STOP 3

soft mallet

rubber headed mallet

STOP 5

STOP 15

Perc. 2.

(Mar.)

soft timp. beater

rubber headed mallet

STOP

soft timp. beater

rubber headed mallet

STOP 3

STOP

Trb. 2.

Vla. 2.

(sola)

Cb. 2.

Vla. sola 1.

Vla. sola 2.

$\text{♩} = 48$

$\text{♩} = 48$

68 69 70 71 72 73  $\frac{3}{4}$  74  $\frac{7}{8}$  75  $\frac{2}{4}$

Left

Fl. 1. *frull.*  
 Ob. 1. *mf*  
 Cl. 1. *mf*  
 Fg. 1.  
 Cor. 1. *mf*  
 Trb. 1. *con sord. harm.*  
*f (= mp)*  
 VI. 1/I. *(solo)*  
*p*  
 VI. 1/2. *tutti div.*  
*mf*  
 VI. 1. *div.*  
*mf*  
 Vlc. 1. *div.*  
*mf*  
 Cb. 1. *(pizz.)*  
*mf*

Vla. sola 1. *mp* *molto* *mp* *f* *mp* *mp* *f* *mf*  
*ord. vibr.*  
*sul pont.*  
*mf* *f* *mf*  
 Vla. sola 2. *mp* *molto* *f* *mp* *mp* *f* *mf*  
*ord. vibr.*  
*sul pont.*  
*mf* *f* *mf*

76 77 78 79 80 81 82 83 84

Perc. 1. *Crot.*  
*rubber headed mallet*  
*mf*  
 Perc. 2. *Nipple Gong*  
*medium soft beater*  
*mf*

Right

Ob. 2. *mf*  
 Cl. 2. *mf*  
 VI. 2/I. *solo*  
*mf*  
 VI. 2/2. *tutti sul II col legno tratto*  
*mf*  
 Vla. 2. *div. arco*  
*mf*  
 Vlc. 2. *div.*  
*mf*  
 Cb. 2. *tutti*  
*mf*  
*sul II pizz. vibr.*  
*mf*

Left

Right

The musical score for page 48 is a complex orchestral arrangement. It is divided into two main sections: 'Left' and 'Right'. The 'Left' section includes parts for Flute I (Fl. 1), Oboe I (Ob. 1), Clarinet I (Cl. 1), Bassoon I (Fg. 1), Cor Anglais (Cor. 1), Trumpet I (Tr. 1), Trombone I (Tbn. 1), Violin I/II (VI. 1/1, VI. 1/2), Viola I (Vla. 1), Violoncello I (Vcl. 1), Viola solo 1 (Vla. sola 1), and Viola solo 2 (Vla. sola 2). The 'Right' section includes parts for Flute II (Fl. 2), Oboe II (Ob. 2), Clarinet II (Cl. 2), Bassoon II (Fg. 2), Cor Anglais II (Cor. 2), Trumpet II (Tr. 2), Trombone II (Tbn. 2), Violin II/1 (VI. 2/1), Violin II/2 (VI. 2/2), Viola II (Vla. 2), Violoncello II (Vcl. 2), and Chamber Ensemble (Cb. 2). The score features a variety of musical notations, including dynamics (pp, mf, f, p), articulations (accents, slurs), and performance instructions such as 'con sord. wawa', 'solo', 'sul pont.', 'sul III', 'sul fando', 'tutti', 'pizz.', and 'div.'. There are also tempo markings (84, 85, 86, 87, 88) and specific percussion instructions like 'Vibr.', 'Timp.', and 'Glsp.'. The bottom right corner features the publisher's name '© Balázs HORVÁTH, 2011'.



Left

Fl. 1. *p*

Ob. 1. *ppp*

Cl. 1. *pp*

Fg. 1. *pp*

Cor. 1. *pp*

Tr. 1. *p*

Trb. 1. *p*

VI. 1/I. *p* tutti sul tasto *div.*

VI. 1/2. *p* tutti sul tasto

Vla. 1. *p* tutti sul tasto

Vcl. 1. *p* tutti sul tasto arco sul tasto

Cb. 1. *p*

Vla. sola 1. *p* *mf*

Vla. sola 2. *p* *mf*

89 90 91 92 93

Perc. 1. *p*

Perc. 2. *p* *pp* *mp* *p*

Shell-chimes (suspended) Lv. *Clasp hard beater*

Right

Fl. 2. *pp*

Ob. 2. *ppp*

Cl. 2. *pp*

Fg. 2. *pp*

Cor. 2. *con sord.* *p*

VI. 2/1. *p* *div.*

VI. 2/2. *p* *div.*

Vla. 2. *p*

Vcl. 2. *p*

Cb. 2. *arco* *mp*

Left

Fl. 1. *p* *p* G. P. Fl. picc. muta in Fl. gr.

Ob. 1.

Cl. 1.

Fg. 1.

Cor. 1. *con sord.*

Tr. 1.

Trb. 1. *con sord. cup*

VI. 1/1. *p* *pppp* *solo ord.*

VI. 1/2. *p* *pppp* *solo ord.*

Ch. 1. *pppp*

Vla. sola 1. *p* *mf* *p* *mf* *pp* *mf* *sub p* *ricochet (veloce, secco)* *sul pont.*

Vla. sola 2. *p* *mf* *p* *mf* *pp* *mf* *sub p* *ricochet (veloce, secco)* *sul pont.*

94  $\frac{3}{8}$  95  $\frac{4}{4}$  96  $\frac{2}{4}$  G. P. 97  $\frac{3}{4}$  98  $\frac{4}{4}$   $\frac{3}{4}$

(Timp.)

Right

Perc. 1. *p*

Perc. 2. *pp < mp* *pp* *pp < mp* *pp* *pppp*

Fl. 2. *pp*

Ob. 2. *ppp*

Cl. 2. *pp*

Fg. 2. *pp*

Cor. 2. *p* *con sord. cup*

Trb. 2. *con sord. cup*

VI. 2/1. *p* *pp* *solo ord.*

VI. 2/2. *p*

Vla. 2. *p*

Ch. 2. *mp* *mp* *pppp* *solo*

Left

Right

$\text{♩} = 48$   
 Cl. 1. random rhythm secco *p*  
 Fig. 1. random rhythm secco *p*  
 Cor. 1. *mp*  
 Tr. 1. con sord. cup *mp*  
 Trb. 1. *mp*  
 VI. 1/1. con sord. tutti *p*  
 VI. 1/2. con sord. *p*  
 VI. 1. con sord. *p*  
 Vla. sola 1. ord. *f* *p* *mf*  
 Vla. sola 2. ord. *f* *p* *mf* *pp* *mf* *mp*  
 $\text{♩} = 48$   
 $\frac{3}{4}$  99  $\frac{4}{4}$  100  $\frac{7}{8}$  101  $\frac{2}{4}$  102  $\frac{4}{4}$   
 Vib. medium soft mallet  
 Perc. 1. random order & rhythm secco *p*  
 Perc. 2. *pppp*  
 Fl. 2. random rhythm secco *p*  
 Cl. 2. random rhythm secco *p*  
 Fig. 2. random rhythm secco *p*  
 Cor. 2. *mp*  
 Tr. 2. con sord. cup *mp*  
 Trb. 2. *mp*  
 VI. 2/1. con sord. tutti div. *p*  
 VI. 2/2. con sord. *p*  
 VI. 2. con sord. *p*

El grande

lunga (all'estinzione del Crotale)

Left

Fl. 1. random rhythm, secco, p

Ob. 1. mp

Cl. 1. random rhythm, secco, p

Fig. 1. random rhythm, secco, p

Cor. 1. mp

Tr. 1. mp

VI. 1/1. div.  $\text{ff}$ , p

VI. 1/2. div.  $\text{ff}$ , p

Vla. 1. div.  $\text{ff}$ , p

Cb. 1. solo sul pont.,  $\text{mf}$

Vla. sola 1. p, mf, p

Vla. sola 2. p, mf, p

103

104

105

lunga (all'estinzione del Crotale)

Right

Perc. 1. random order & rhythm, secco, p

Perc. 2. (G. C.)  $\text{pppp}$

Fl. 2. random rhythm, secco, p

Cl. 2. random rhythm, secco, p

Fig. 2. random rhythm, secco, p

Cor. 2. mp

Tr. 2. mp

Trb. 2. mp

VI. 2/1. div.  $\text{ff}$ , p

VI. 2/2. div.  $\text{ff}$ , p

Vla. 2. div.  $\text{ff}$ , p

Crot. arco, 1.v. al niente