

**Balázs HORVÁTH**

**Unisono**

(Hommage à Pierre Boulez)

for ensemble

*to the UMZE Ensemble*

**SCORE**

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**Instrumentation**

Flauto grande (anche Flauto piccolo)  
 Clarinetto in *Sib* (anche Clarinetto basso in *Sib*)  
 Percussioni  
 Pianoforte  
 2 Violini  
 Viola  
 Violoncello

Fl. / Picc.  
 Cl. / Cl. b.  
 Perc.  
 Pf.  
 2 Vl.  
 Vla.  
 Vlc.

Partitura in Do / All the parts are written in C (concert pitch); Durata / Duration: ca. 12'

A mű az UMZE Együttes "Hommage à Pierre Boulez" koncertjére íródott, az együttes megrendelésére. A darabban felbukkannak olyan skálák, hangsorok, akkordok, melyek fontos Boulez művekből (Rituel, Dérive 1, Messagesquisse) lettek kölcsönözve.

A darab alapja egy egyszólamú (unisono) dallam, melyet más melodikus rétegek és ellenszólamok vesznek körbe vagy ellenpontosznak. A bekarikázott dinamikai jelzések a vezető dallam kiemelését jelzik. Az adott szólam mellett lehetnek más szólamok, melyek ugyanolyan hangosan (vagy hangosabban) játszanak, de a szólam mindig legyen tudatosan bemutatva, eljátszva.

The piece was composed on the commission of Ensemble UMZE for the "Hommage à Pierre Boulez" concert of the ensemble. Some quotations, scales, pitches, chords are used in the piece borrowed from essential compositions by Boulez (Rituel, Dérive 1, Messagesquisse).

The piece is based on a unison melody that are surrounded and counterpointed by other melodic layers and voices. The dynamic markings in circle represent this original melody to be emphasized. There may be other parts in the piece that play as loud or even louder than the main melody, so the primary one is always to be played consciously and a bit emphasized.

**Bemutató:** Átlátszó Hang Újzenei Fesztivál, 2022, BMC, Budapest, 2022. január 15.

UMZE Együttes, vez: Tihanyi László

**World premiere:** Transparent Sound New Music Festival, 2022, BMC, Budapest, January, 15, 2022.

UMZE Ensemble, cond by László Tihanyi

## Ütőhangszerek

*Xylophone, Marimba (ötöktávós), Vibraphone (motor nélkül), Gran Cassa (nagydob), 2 Piatti sospesi (2 függesztett cintányér), 3 Crotali, 11 Nipple Gongs (11 hangolt kúpos gong).*

*Verők: hard xylophone mallet, hard marimba mallet, soft marimba mallet, hard vibraphone mallet, medium beater (Gong), large beater (nagydobverő), soft crotal beater, superball.*

Notáció:

## Percussions

*Xylophone, Marimba (5 octaves), Vibraphone (without motor), Gran Cassa (Bass Drum), 2 Piatti sospesi (2 Suspended Cymbals), 3 Crotali, 11 Nipple Gongs.*

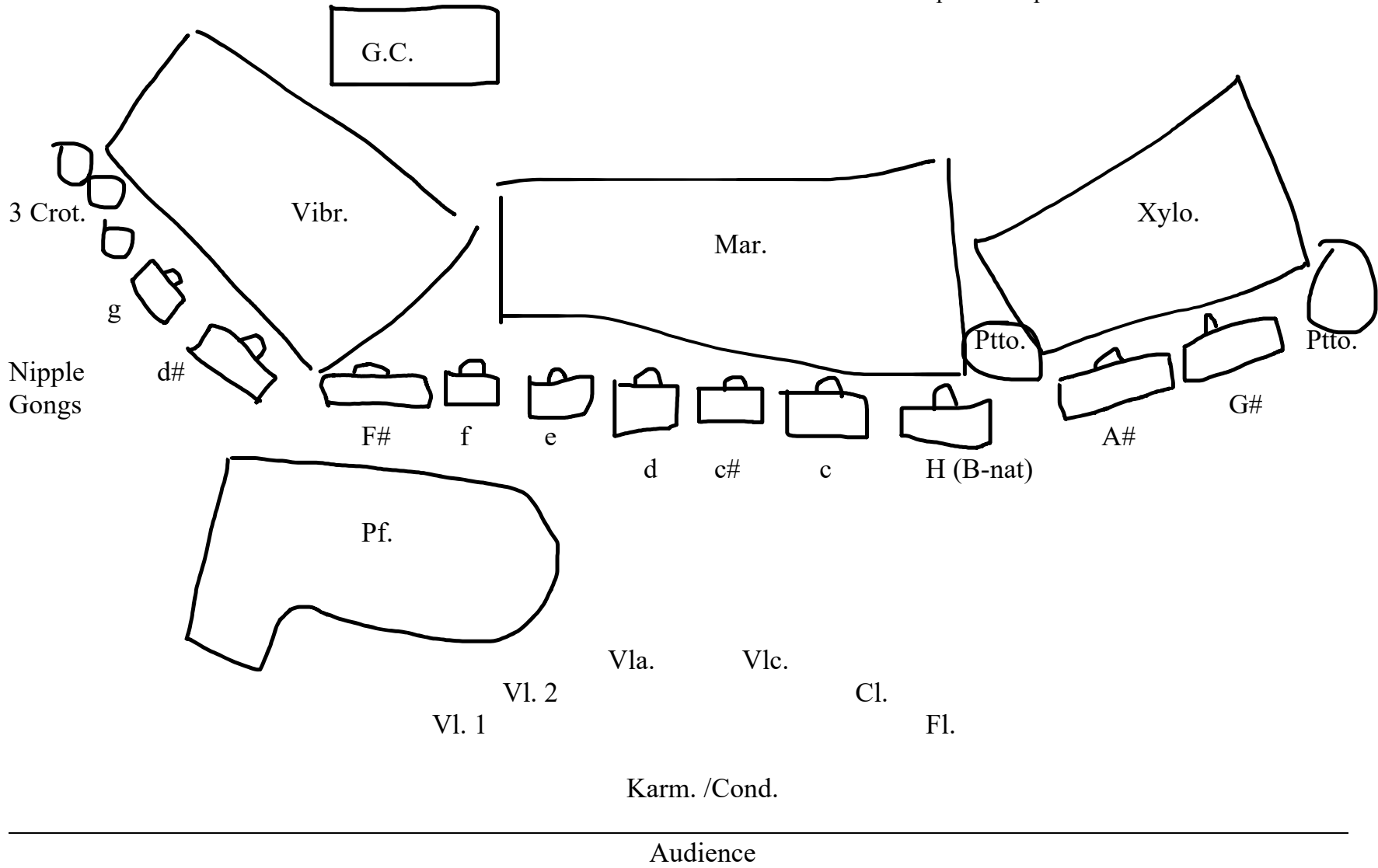
*Beaters: hard xylophone mallet, hard marimba mallet, soft marimba mallet, hard vibraphone mallet, medium beater (Gong), large beater (Bass Drum beater), soft crotal beater, superball.*

Notation:

The image displays musical notation for percussion instruments, organized into two rows. The top row features three staves, each with a box above it: 'Xylo.' (with a circled '8'), 'Mar.', and 'Vibr.'. Each staff shows a mallet icon and a rhythmic pattern. The bottom row features four staves, each with a box above it: 'G. C.', 'Ptto. sosp. (2)', 'Crot.', and 'Nip. G.'. Each staff shows various percussion symbols, including a double bar line, a single bar line, and a sequence of notes with stems, some marked with a circled '15'.

Javasolt térbeli elrendezés:

Recommended spatial setup:



to the UMZE Ensemble

# Unisono

(Hommage à Pierre Boulez)

HORVÁTH Balázs  
(\*1976)

Score in C

♩ = 100

Lunga whistle-tones on G<sub>2</sub> turn flute towards lips and change the pitches to create a gliss. illusion come prima

Flauto grande (anche Flauto piccolo) Fl. grande

Clarinetto in Si<sub>b</sub> (anche Clarinetto basso in Si<sub>b</sub>) Cl. in Si<sub>b</sub>

Percussioni Nip. G. medium hard beater l.v. Xylo. medium hard xylo mallet black white

Pianoforte

Violino 1 sul IV gliss. p < mf l.v. arco glissando flag. gliss. glissando sul II trillo-glissando

Violino 2 pizz. l.v. mf arco glissando pizz. arco p sul II gliss. pp

Viola sul III glissando p arco glissando ricochet glissando pizz. arco f

Violoncello f arco glissando ricochet flag. gliss. f sul IV mp

1 2 3 4 5 6 7

(senza Ped.)

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Fl.  $\text{♩} = 112$  frull.  $mf$   $\text{♩} = 100$   $f$   $p$   $pp$

Cl.  $f$   $mp$   $f$   $p$   $pp$

Perc. **Mar.** *soft mar. mallet*  $f$  **Nip. G.** *soft mar. mallet l.v.*  $mf$  **Mar.** *handle of mallet black*  $f$  **Mar.** *white*  $f$

Pf.  $mp$   $f$   $f$   $f$

8 9 10 11 12

VI. 1 *sul pont.*  $f$  *sul II* *ord.*  $f$  *ricochet* *flag. gliss.*  $f$

VI. 2  $f$   $mp$   $f$   $f$  *glissando*  $f$

Vla.  $mf$   $f$   $f$   $f$  *ricochet* *flag. gliss.*  $f$

Vlc.  $f$   $f$   $f$   $f$

Fl. *f* frull. 3 3 3 bisbigl.

Cl. *f* vibr. molto muta in Cl. basso Cl. basso 3 6 6 *p*

Perc. *mf* i.v. **Xylo.** medium hard xyl. mallet black white *f* *p*

Pf. *f*

13 14 15 16

VI. 1. ricochet *f* flageolet glissando *f* *mp*

VI. 2. ricochet *f* flageolet glissando *f* sul III *f* ricochet vibr. *f*

Vla. sul III *f* sul IV vibr. molto *f* vibrato glissando *f* (trem.)

Vlc. *f* flageolet glissando

Fl. *bisbigl.* *f*

Cl. b. *(p)*

Perc. (Xylo.) *f* *f* *f* *f* *mf*  
*"trem." - rub the keys with the beater lying on them*  
*Ptto. sosp.*  
*medium hard xylo mallet 1.v.*

Pf. *f*

VI. 1

VI. 2 *vibr. molto* *f* *sul II*

Vla. *sul III* *pizz.* *f*

Vcl. *lag. gliss.* *nat.* *f* *nat.* *f*

17 18 19 20 21



Fl. *mf* *f* *frull.* *mf* *f*

Cl. b. *mf* *f*

Perc. (Xylo.) *f* (Xylo.) r.h. *f* l.h.

Pf. *f* *mf* *f*

22 23 24 25 26

VI. 1 *f* *mf* *mp* *mp* *f* *mp* *mp* *mp* *f*

VI. 2 *f* *mf* *mp* *mp* *f* *mp* *mp* *mp* *f*

Vla. *f* *mf* *mp* *mp* *f* *mp* *mp* *mp* *f*

Vcl. *mp* *mp* *mp* *f*

*molto sul pont.* *ord. sul IV* *sul II*

*pizz.* *arco* *arco sul II*

Fl. *Lunga*

Cl. b. *non legato* *mp* *5* *mp* *ff* *senza vibr.* *muta in Cl. in Si<sup>b</sup>* *Cl. in Si<sup>b</sup>* *mp*

Perc. *Nip. G. medium hard xylo mallet l.v.* *mf* *G. C. large beater* *ff* *Mar. medium hard mar. mallet* *p*

Pf. *tr* *mp* *3* *3* *6* *ff* *p*

VI. 1 *sul pont.* *mf* *ff* *ord. 3* *mp* *f*

VI. 2 *sul pont.* *ord.* *sul pont.* *mp* *ff* *ord. 3* *mp* *f*

Vla. *vibr. molto* *sul pont.* *sul II* *mp* *ff* *ord.* *mp* *f* *flag.*

Vcl. *mp* *fff* *vibr. molto* *p* *chissando* *mf*

27 28 29 30 31

Fl. *mf* *f* *mp* *ff*

Cl. *f* vibr.

Perc. (Mar.) *f* *mp* *f*

Pf. *f* *f*

32 33 34 35 36

VI. 1 *mp* *pizz.* *mp* *arco* *mp < f*

VI. 2 *f* *>mf* *p* *f* *mp* *pizz.* *mp* *mf*

Vla. *mp* *sul II* *mp* *pizz.* *mp* *arco* *mp < f*

Vlc. *mf* *f* *mf* *mp* *mf*

Fl. *ff* *p* *f* *pp* *f* *bisbigl.* *bisbigl.* *vibr.* *frull.* *ff*

Cl. *p* *f* *pp* *mf* *maestoso* *f* *vibr.* *vibr.* *ff*

Perc. (Mar.) *f* *f* *ff*

Pf. *sfz.* *f* *ff*

37 38 39 40 41

VI. 1 *f* *ricochet* *vibr. molto* *f* *vibr.* *ff*

VI. 2 *f* *arco* *ricochet* *f* *sul III* *vibr.* *ff*

Vla. *f* *sul II* *ricochet* *pizz.* *f* *arco* *f* *vibr.* *ff*

Vlc. *f* *arco* *mf* *maestoso* *f* *vibr.* *ff*

(♩ = 100)

Fl. *tongue-pizz.* *f*

Cl. *ppp*

Perc. *(Mar.)*  
*handle of mallet* *keep diagonally* *keep perpendicularly* *come prima*  
*pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *pp*

42 43 44 45

Vl. 1 *sul pont.* *ricochet* *pp*

Vl. 2 *pp*

Vla. *pizz.* *molto sul pont.* *pp*

Vlc. *pizz.* *pp* *(pizz.)* *tap* *"mp"* *pp* *tap* *"mp"* *pp*

Fl. *Fl. picc.*  
*muta in Fl. picc.*  
*mp < ff*  
*p < f*  
*p < f*  
*sim.*  
*f*  
*f*  
*p*  
*f*

Cl.  
*muta in Cl. basso*  
*Cl. basso*  
*bisbigl.*  
*p*  
*mf*  
*f*  
*mf*

Perc.  
*(Mar.)*  
*ppp*  
*pp*  
*ord.*  
*f*  
*mf*  
*glissando*

Pf.  
*pp*  
*15<sup>ma</sup>*  
*p*  
*pp*  
*8<sup>va</sup>*  
*8<sup>va</sup>*  
*15<sup>ma</sup>*  
*8<sup>va</sup>*  
*8<sup>va</sup>*

VI. 1  
*ord. 8<sup>va</sup>*  
*p < f*  
*p*  
*f*  
*vibr.*  
*0*  
*5*  
*5*  
*sul III*  
*any high flag.*  
*flageolet glissando*

VI. 2  
*p*  
*mf*  
*f*  
*p*  
*f*  
*sul pont.*  
*ord.*  
*sul II*  
*any high flag.*  
*flageolet glissando*

Vla.  
*arco*  
*ord.*  
*mp < f*  
*p*  
*f*  
*pizz.*  
*arco*  
*sul IV*  
*any high flag.*  
*flageolet glissando*  
*mf <*

Vcl.  
*arco*  
*p*  
*mp*  
*f*  
*vibr.*  
*pizz.*  
*5*  
*arco*  
*3*  
*pizz.*  
*arco*  
*3*  
*sul IV*  
*mf <*

G. C.  
 ossia: hard mar. mallet  
 center l.v.

in 5

Lunga  
whistle-tones on G<sup>4</sup>

8 muta in Fl. grande

Fl. *Fl. grande*

Cl. b. *muta in Cl. in Si<sup>b</sup>* *Cl. in Si<sup>b</sup>*

Perc. (Mar.) *Nip. G.* *medium hard beater* l.v.

Pf. *ppp* *p < mf* *mp < f*

52 53 54 55 56

VI. 1 *pizz.* *glissando* *pp*

VI. 2 *pizz.* *p* *arco sul tasto* *p*

Vla. *pizz.* *f* *mp* *arco sul tasto* *pp* *sul IV ord.* *pp*

Vlc. *pizz.* *f* *mp* *pp* (damp) *arco sul tasto* *p* *ord.* *mp*

♩ = 112

*poco rit.* ..... *al subito* ♩ = 112

Fl. *mp* *ff* *p* *f* *mf* *mf*

Cl. *pp* *p* *f* *pp* *f* *p* *mf*

Perc. *pp* *p* *p* *pp* *sub. f* *black* *white*

Pf. *pp* *p* *p* *pp* *sub. f* *mp* *p*

57 58 59 60 61 62

VI. 1 *arco* *pp* *mp* *p* *pp* *sub. f* *arco* *p* *f* *sul pont.* *f*

VI. 2 *pizz. ord.* *f* *arco* *p* *f* *f*

Vla. *p* *mp* *f* *lag. gliss.* *mf*

Vlc. *sul II* *sea-gull glissando* *pizz.* *mp* *poco* *f*



*poco rit.* ..... *al* ♩ = 100

Fl. *p* *mf* *p*

Cl. *pp* *mf* *p*

Mar. *soft mar. mallet* *mf* *mf* *mf*

Nip. G. *soft mar. mallet* *mf* *p*

Pf. *mf*

63 64 65 66 67 68

VI. 1 *mf* *mf* *pp*

VI. 2 *mf* *mf* *mf*

Vla. *mp*

Vlc. *arco sul pont.* *mp*

*mp*



Picc. *f* *mf* *Cl. basso* *f* *fp* *p* *Fl. grande* *p*

(Mar.) *f*

Perc.

Pf. *mp* *poco rubato* *mf* *p* *f* *p* *mf*

74 75 76 77 78

VI. 1 *mf mp* *f* *p* *f* *p*

VI. 2 *mp* *p* *f* *p*

Vla. *pizz* *f* *arco* *p* *f* *p*

Vcl. *p* *f* *mp*

*mutelet glissando*

*muta in Fl. grande*

Lunga

(♩ = 100)

Fl. *f* *mp* *sub.f*

Cl. b. *f* *sf* *p* *sub.mf*

Perc. *ff* *pp* *mp* *sub.f*

Pf. *f* *pp* *mp* *sub.f*

79 80 81 82 83 84

VI. 1 *f* *p* *sub.mf*

VI. 2 *f* *p* *sub.mf*

Vla. *mf* *sub.mf*

Vlc. *f* *mf* *sub.mf*

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G. P.

Fl. *p* *ppp* *p*

Cl. frull. (non frull.) muta in Cl. basso *pp* *mf* *mf* muta in Cl. in Sib

Perc. (Vibr.) *mp* secco *p* secco *mf* *p*

Pf. *mp* *p* *pp* *mf* *mp*

85 86 87 88 89 90 91

VI. 1 sul III *p* (ord.) *p* *mp*

VI. 2 *p* sul pont. *p* *mf* *p* *ord.* *p*

Vla. *p* sul pont. *p* *mf* *p* arco senza vibr. *mf* *mp* (sul IV)

Vcl. sul pont. *p* *mf* *mf* *p* *mp*

0 ord. *mf* *mf* *p* *mp*

arco senza vibr. *mf* *mp*

arco sul pont. vibr. *mp*



(♩ = 100)

Fl. *tongue-pizz.* **f**

Cl. *ppp*

Perc. *Xylo.* *medium hard xylo mallet* *keep diagonally* *keep perpendicularly* *come prima* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Pf. *15<sup>ma</sup>* *pp* *8<sup>va</sup>*

98 *sul pont.* *ricochet* *pp* *8<sup>va</sup>*

99 *pp* *8<sup>va</sup>*

100 *pp* *8<sup>va</sup>*

101 *pp* *8<sup>va</sup>* *flautando* *ppp*

Vla. *pizz.* *molto sul pont.* *pp*

Vcl. *pizz.* *pp* *(pizz.)* *tap* *"mp"* *pp* *pizz.* *arco* *flautando* *ppp*

Fl. ord. *p* *mf* *ff* *sub.mf* *mf*

Cl. *p* *mf* *ff* *sub.mf*

Perc. (Xylo.) *pp* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *p* *p* *sim.*

102 103 104 105 106

Vl. 1 flautando ord. *ppp* *p* *mf* *p* *mf*

Vl. 2 *p* *mf* *p* *mf*

Vla. arco ord. flautando *ppp* *p* *mf* *p* *mf*

Vlc. *p* *mf* *p* *mf*



G. P.

Fl. *muta in Fl. picc.* *Fl. picc.* *pp* *mf*

Cl. *muta in Cl. basso* *Cl. basso* *pp* *mf*

Perc. (Xylo.) *8va* *hard mar. mallet* *Mar.* *f*

Pf. *8va* *mf* *f*

107

108

109

110

111

VI. 1 *p* *mf* *<ff>* *sul I*

VI. 2 *p* *mf* *<ff>* *sul II*

Vla. *p* *mf* *<ff>* *f*

Vlc. *p* *mf* *<ff>* *mp*

8  
Picc. *pp* *mf* *sim.* *p*

Cl. b. *pp* *mf* *sim.* *p*

(Mar.) Perc. *mf* *Nip. G. soft mar. mallet*

Pf. *tenuto*

112 113 114 115 116 117

VI. 1 *fp* *sul pont.* *ord.* *fp* *sul pont.*

VI. 2 *fp* *sul pont.*

Vla. *tenuto*

Vlc. *fp* *fp* *fp* *fp* *fp* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Picc. *p* *mf* *f* vibr.

Cl. b. *mf* *f*

(Nip. G.)

Perc.

Pf. *f* *mf* *f*

118 119 120 121 122 123 124

VI. 1 *pp* *f* *f* *f* *f*

VI. 2 *pp* *f* *f* *mf* *mf*

Vla. *p* *f* *mf*

Vlc. *mp* *mp* *f*

Picc. *vibr.* *rit.* ..... *al*  $\text{♩} = 72$   
*p* *muta in Fl. grande*

Cl. b. *muta in Cl. in Si<sup>b</sup>*  
*f*

Perc. (Nip. G.) *Mar.*  
*soft mar. mallet*  
*f* *pp*

Pf. *f* *f* *pp* *p*  
*press silently*

125 126 127 128 129 130

Vl. 1 *sul III sul pont.* *mp* *sul IV* *mf* *pizz. ord. 3* *f* *pp* *arco* *mp*

Vl. 2 *sul IV* *mf* *pizz.* *f* *pp* *arco* *mp*

Vla. *sul IV* *mf* *(mf)* *mp* *f* *pp* *arco* *mp*

Vlc. *mp* *mp* *mf* *mp* *f* *pp* *arco* *mp* *l.v.* *(damp)*

♩ = 100

♩ = 112

Fl. grande  
 Fl. picc.  
 Cl. in Si<sup>b</sup>  
 Cl. basso  
 Perc. (Mar.)  
 Nip. G.  
 Xylo.  
 P.  
 Vl. 1  
 Vl. 2  
 Vla.  
 Vlc.

*p*, *pp*, *mf*, *f*, *ppp*, *ppz.*, *arco*, *senza vibr.*, *sul III*, *l.v.*, *8va*, *tr.*

muta in Fl. picc.  
 muta in Cl. basso

131 132 133 134 135 136 137

Detailed description of the musical score: The score is for measures 131-137. It features a woodwind section with Flute (Fl. grande and Fl. picc.), Clarinet (Cl. in Si<sup>b</sup> and Cl. basso), and Percussion (Maracas, Nip. G., and Xylophone). The piano part (P.) includes a left hand with octaves and a right hand with chords and triplets. The string section (Vl. 1, Vl. 2, Vla., Vlc.) provides harmonic support with various articulations and dynamics. The tempo changes from 100 to 112 between measures 134 and 135. Dynamics range from *ppp* to *f*. Performance instructions include *senza vibr.*, *sul III*, *l.v.*, and *8va*.

**Picc.** *f* bisbigl. *f* *p* *f* frull. *f*

**Cl. b.** *mp* *p* *f* *p*

**Perc.** (Xylo.) *come prima* *mf* **Mar.** *hard mar. mallet* *f* *mp*

**Pf.** *mf* *f*

**VI. 1** *mf* *arco* *vibr. molto* *sul II* *vibr. molto* *sul pont. vibr. molto* *pizz. ord.*

**VI. 2** *f* *pizz.* *arco* *f* *vibr. molto* *f*

**Vla.** *f* *pizz.* *arco* *f* *vibr. molto* *f*

**Vlc.** *f* *nat.* *f* *pizz.* *f* *arco sul IV* *mp*

138 139 140 141 142 143

Picc. *mp* *ff* *f* *vibr.* *muta in Fl. grande*

Cl. b. *mp* *f* *mp* *f* *mp < f*

Perc. (Mar.) *mp* *f* *f* *f* *f*

Pf. *f* *f* *f* *f* *f*

144 145 146 147 148 149 150

VI. 1 *mf* *mp* *mp < f > mp* *f* *vibr. molto*

VI. 2 *p* *mf* *f* *mp* *< f* *mp* *mp < f > mp* *f* *vibr. molto*

Vla. *vibr. molto* *mf* *mp* *mp < f* *f* *vibr. molto*

Vlc. *mp* *mp* *mf* *mf* *mp* *mp* *mf > p* *f*

♩ = 100

Fl. *tongue-pizz.* *f*

Cl. b. *muta in Cl. in Si<sup>b</sup>* *Cl. in Si<sup>b</sup>* *ppp*

Perc. (Mar.) *handle of mallet* *keep diagonally* *pp* *keep perpendicularly* *ppp* *come prima* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *pp* *pp* *pp* *pp*

VI. 1 *151* *sul pont.* *ricochet* *pp* *152* *153* *154*

VI. 2 *pp*

Vla. *pizz.* *molto sul pont.* *pp* *pp* *pp*

Vlc. *pizz.* *pp* *pp* *(pizz.)* *tap* *"mp"* *pp*



Fl. muta in Fl. picc. Fl. picc. mp < ff > p < mf >

Cl. pp mp f

Perc. (Mar.) pp ppp pp f Nip. G. medium hard beater lv.

Pf. 15<sup>ma</sup> 3 3 3 3 f p < f

155 156 157 158 159

VI. 1 3 V pp ord. 3 5 f p < f f

VI. 2 pp mp mf f arco ord. sul IV pizz.

Vla. 0 3 mf f mp < f

Vcl. (pizz.) tap "mp" pizz. tap arco pp mp f

Picc. *m* *mf* *p* *ff* *p* muta in Fl. grande

Cl. *f* frull. *ff* *p* muta in Cl. basso

Perc. *mf*

Pf. *p* *ff* (senza Ped.)

160 161 162 163 164 165

VI. 1 *mf* *ff* *p* *pp* *mp* sul IV

VI. 2 *mf* *ff* *p* *pp* *mp*

Vla. *arco* *mf* *ff* *p*

Vlc. *vibr.* *mf* *ff* *p* *mp* sul II

G. P.

(♩ = 112)

Fl. *Fl. grande*

Cl. b. *Cl. basso* muta in Cl. in Sib

Perc. *Vibr. hard vibr. mallet*

Pf.

VI. 1

VI. 2 *sul II*

Vla. *sul III* *flageolet elassante*

Vlc. *7*

166 167 168 169 170 171

*mp* *ppp* *f* *pp* *mp* *pp* *f* *pp* *f* *pp* *f* *pp*

♩ = 100

G. P.

Fl. *pp* *muta in Fl. picc.*

Cl. *pp*

Perc. (Vibr.)  
white *p secco* black sim.

Pf. *pp*  
8va  
8vb (senza Ped.)

172 173 174 175 176

Vi. I senza vibr. *pp* *p* *sea-gull glissando* any pitch

Vi. 2 senza vibr. *pp* *p* *sea-gull glissando* any pitch

Vla. senza vibr. *pp* *p* sul II sul III

Vlc. *pp* *mp* *mp* *pp* *sea-gull glissando* any pitch

Fl. picc. *glissando* *pp* *bisbigl.*

Cl. *pp* *pp* *pp misterioso*

Perc. *Xylo. medium hard xylo mallet black* *white* *pp* *Nip. G. medium hard xylo mallet* *mf* *l.v.* *Xylo. medium hard xylo mallet black* *white* *pp*

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

VI. 1 *pp* *pp* *mp* *mp*

VI. 2 *pp* *pp* *pp*

Vla. *pp* *mf* *pp* *pp* *sul pont. vibr.*

Vcl. *pp* *mf* *pp* *pp* *(trem.)*

177 *ricochet* *178* *179* *180* *181*

*flageolet glissando* *flageolet glissando* *flageolet glissando* *flageolet glissando*

*flag. gliss.* *ricochet* *ricochet* *ricochet* *ricochet*

*glissando* *glissando* *glissando* *glissando* *glissando*

*5* *5* *5* *5* *5*

*3* *3* *3* *3* *3*

*6* *6* *6* *6* *6*

*7* *6* *6* *6* *6*

*8va* *8va* *8va* *8va* *8va*

*5J.J.* *(loco)* *7* *6* *6*

*(senza Ped.)*

in 5

Picc. *pp* *pp non legato*

Cl. *pp* *mp*

Perc. *pp* *mp* *mf*  
 Mar. *hard mar. mallet*  
 Nip. G. *hard mar. mallet* l.v.  
 ossia: Marimba

Pf. *pp* *mp* *f*

182 183 184 185 186

VI. 1 *pp* *mp* *pp*  
 ricochet  
 sul IV

VI. 2 *pp* *p* *mf* *ff*

Vla. *pp* *pp* *p* *mf* *ff*  
 ord. ricochet  
 sul pont. → ord. (senza trem.)

Vlc. *pp* *mp* *vibr. molto* *mf* *ff*  
 sul III

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Fl. *pp* *pp* *f* *p*

Cl.

Perc.

ossia: Vibraphone (2 octaves higher)

Crot. *soft crot. beater*

Vibr. *hard vibr. mallet*

*f* *mf* *p*

Vibr. *black* *secco*

Pf.

*f*

8va

6

5

VI. 1

VI. 2

Vla.

Vlc.

187 188 189 190 191 192

*mf* *p* *f* *f* *f* *f*

1/2 flag. *1/2 flageolet glissando* *nat.* *ricochet* *ricochet* *ricochet*

*mf* *1/2 flageolet glissando* *nat.* *pizz.* *arco*

Lento  
in 5

Picc. G. P. muta in Fl. grande  
 Cl. b. muta in Cl. basso Cl. basso  
 Perc. G. C. hard mar. mallet center 1.v. Mar. hard mar. mallet  
 Pf. 193 194 195 196 197  
 VI. 1 sul III any high flag. flageolet glissando pizz. glissando  
 VI. 2 sul II any high flag. flageolet glissando pizz. glissando  
 Vla. sul IV any high flag. flageolet glissando arco pizz. arco sul pont. Longa ord.  
 Vcl. sul IV pizz. arco sul pont. Longa ord.

Dynamics: *p*, *f*, *mf*, *pp*, *ppp*, *mp*, *ppp*, *pp*, *mf*, *pp*  
 Performance: *Lunga*, *vibr. molto*, *glissando*, *15<sup>ma</sup>*, *8<sup>va</sup>*, *7<sup>va</sup>*, *3*, *7*, *3*, *3*



♩ = 100

G. P.

Fl. grande *frull.* *mf* *ff*

Cl. b. *senza vibr.* *pp* *f*

Perc. (Mar.) *f* *mf* *mf* *f*

Pf. *mp* *f* *ff* *f* *sub.p* *f*

198 199 200 201

VI. 1 *arco sul pont.* *f* *ff* *(sul pont.)* *f*

VI. 2 *arco* *f* *mp* *f* *mf*

Vla. *arco* *mf* *f* *mp* *f* *flageolet glissando*

Vlc. *l.v.* *f* *mf* *ff* *molto sul pont.* *mp* *f* *vibrato + glissando* *sul II*

♩ = 112

G. P.

♩ = 100

Fl. *f*

Cl. b. *vibr. molto* *mf* *6* *6* *6* *ff* *muta in Cl. in Si $\flat$*  *Cl. in Si $\flat$*  *p*

Perc. (Mar.) r.h. *mf* *Nip. G.* *hard mar. mallet* l.v. *pp* (Mar.) *hard mar. mallet* *6* *6*

Pf. (*f*) *mf* *ff* *p*

202 203 204 205 206

VI. 1 *mf* *ord.* *sul pont.* *mp* *ff* *ord.* *f*

VI. 2 *mf* *sul pont.* *f* *mp* *ff* *ord.* *f*

Vla. *mf* *sul pont.* *mp* *ff* *ord.* *f*

Vlc. *mf* *ord.* *sul pont.* *mp* *ff* *ord.* *f*

G. P. (♩ = 100)

Fl. *f* *frull.* *mp* *vibr.* *f* *tongue-pizz.*

Cl. *f* *frull.* *pp* *vibr.* *ppp*

Perc. (Mar.) *f* *come prima* *pp* *Vibr.* *hard vibr. mallet* *keep diagonally* *keep perpendicularly* *come prima* *pp* *ppp* *pp*

Pf. *f* *p* *pp* *15<sup>ma</sup>* *pp* *8<sup>va</sup>*

207 208 209 210 211 212 213

VI. 1 *f* *pp* *sul III* *pp* *sul pont. ricochet* *pp*

VI. 2 *f* *pp* *pp* *8<sup>va</sup>* *pp*

Vla. *f* *pp* *sul IV* *pp* *pizz. molto sul pont.* *pp*

Vcl. *f* *p* *pp* *pp* *pizz.* *pp* *(pizz.)* *pp*

Fl. *mp*

Cl. *mf* *sim.*

Perc. (Vibr.) *ppp* *mp* *ord.* *5* *leo*

Pf. *mp* *15<sup>ma</sup>* *3* *5* *8<sup>va</sup>*

214 215 216 217 218 219 220

VI. 1 *mf* *ord.* *8<sup>va</sup>* *(loco)*

VI. 2 *mf* *sim.*

Vla. *arco ord.* *mp*

Vlc. *arco* *mp* *tap* *"mp"*

in 3

in 3

in 4

Fl.

Cl.

Perc.

Pf.

VI. 1

VI. 2

Vla.

Vlc.

The musical score consists of seven staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.). The third staff is for Percussion (Perc.), with a sub-staff for Vibraphone (Vibr.). The fourth staff is for Piano (Pf.). The bottom three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Violoncello (Vlc.). The Viola (Vla.) part is indicated by a brace between the Violin and Violoncello staves. The score is divided into measures 221, 222, 223, 224, and 225. The time signature changes from 12/8 to 3/4 between measures 222 and 223. Dynamics include *f*, *mp*, and *mf*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *sul II*, *sul III*, *sul IV* (sul ponticello). A box labeled 'G. C.' with the instruction 'hard vibr. mallet' is placed above the Percussion staff in measure 222. Rehearsal marks are present at the beginning of measures 221, 222, 223, 224, and 225.

*poco accel.* ----- *al poco più mosso*

♩ = 100

Fl. *mf* *p* *p* *mf* *mp* *f* *f*

Cl. *p* *p* *f* *p < f* *f*

Perc. (Vibr.) *mf* *p* *f* *f* *f*

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

VI. 1 *mp* *pp* *pp* *f* *mf* *f*

VI. 2 *mp* *pp* *pp* *f* *f*

Vla. *pp* *pp* *f* *f*

Vlc. *pp* *p* *f* *mf* *f*

Mar. *hard mar. mallet* *f*

226 227 228 229 230 231 232

arco sul III 5:3 (sul IV) sul II sul III trillo+glissando trillo+glissando trillo+glissando

*trillo+glissando*

Fl.

Cl.

(Mar.)

Perc.

Pf.

VI. 1

VI. 2

Vla.

Vlc.

Nip. G.  
hard mar. mallet

*mp* *f* *mp* *mp*

vibr. molto

*sf* *sf* *mf*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

233 234 235 236 237 238

sul II

trillo+glissando

vibr. molto

vibr. molto

vibr. molto

vibr. molto

vibr. molto

vibr. molto

G. P.

Fl. *mp* *f* *f* *mf* *mp* *vibr.* *bisbigl.*

Cl. *f* *f* *mp* *f* *mf* *mp* *vibr.* *bisbigl.*

Perc. (Nip. G.) *sf* *f* *p* *f* *mf* *mp* *Mar.*  
*hard mar. mallet*

Pf. *f* *f* *p* *f* *f* *mf* *mp*

239 240 241 242 243 244 245

VI. 1 *f* *f* *mp* *f* *mf* *mp* *vibr.* *vibr. molto*

VI. 2 *mp* *f* *f* *mp* *mf* *f* *mf* *mp* *pizz.* *sul III arco vibr.*

Vla. *f* *f* *p < f* *mp* *f* *f* *mf* *mp* *pizz.* *arco vibr.*

Vlc. *f* *p < f* *p* *glissando* *flag.* *mf* *f* *mf* *mp* *pizz.* *arco vibr.*



♩ = 66

G. P.

accel. al. ----- 45

Fl.

Cl.

Perc. (Mar.)

Pf.

246 247 248 249 250 251

*p* *p* *p* *p* *mf* *p*

Nip. G.  
hard mar. mallet  
l.v.

VI. 1

VI. 2

Vla.

Vlc.

arco

vibrato + glissando

vibr. molto

0 sul III

*p* *p* *p*

Fl. *p mp*

Cl. *mp f*

Perc. *Vibr. hard vibr. mallet p secco mp f*

Pf. *mp mp f*

252 253 254 255 256

VI. 1 *mp*

VI. 2 *p mp*

Vla. *p mp mp*

Vlc. *p sul III vibr. + gliss. mp mp*

♩ = 90-96

Fl. *f mp*

Cl. *secco*

Perc. (Vibr.) *secco*

Pf. *mp*

257 258 259 260 261 262

VI. 1 *f mp*

VI. 2 *f mp*

Vla. *f mp*

Vlc. *f mp*

Detailed description: This is a page of a musical score for an orchestral work. It features eight staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The score is written in a complex, multi-measure system with various time signatures (7/16, 3/16, 2/16, 3/16, 2/4, 6/16, 7/16, 2/16) and key signatures (F major, C minor, G major, D minor, E major, F major). The Flute and Violoncello parts include dynamic markings of *f* and *mp*. The Clarinet and Percussion parts are marked *secco*. The Piano part is marked *mp*. The Violin 1 and 2 parts are marked *f* and *mp*. The Viola part is marked *f* and *mp*. The score is divided into measures 257 through 262. The Flute part starts with a *f* dynamic and changes to *mp* in measure 258. The Violoncello part starts with a *f* dynamic and changes to *mp* in measure 258. The Percussion part is marked *secco*. The Piano part is marked *mp*. The Violin 1 and 2 parts start with a *f* dynamic and change to *mp* in measure 258. The Viola part starts with a *f* dynamic and changes to *mp* in measure 258. The score is written in a complex, multi-measure system with various time signatures (7/16, 3/16, 2/16, 3/16, 2/4, 6/16, 7/16, 2/16) and key signatures (F major, C minor, G major, D minor, E major, F major). The Flute and Violoncello parts include dynamic markings of *f* and *mp*. The Clarinet and Percussion parts are marked *secco*. The Piano part is marked *mp*. The Violin 1 and 2 parts are marked *f* and *mp*. The Viola part is marked *f* and *mp*. The score is divided into measures 257 through 262. The Flute part starts with a *f* dynamic and changes to *mp* in measure 258. The Violoncello part starts with a *f* dynamic and changes to *mp* in measure 258. The Percussion part is marked *secco*. The Piano part is marked *mp*. The Violin 1 and 2 parts start with a *f* dynamic and change to *mp* in measure 258. The Viola part starts with a *f* dynamic and changes to *mp* in measure 258.

Musical score for measures 263-268. The score is written for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The time signature changes from 3/8 to 3/4, then to 4/4, and finally to 7/16. The key signature is one sharp (F#). The score includes various dynamics such as *mp*, *f*, *ff*, *fp*, and *mf*, as well as performance instructions like *secco* and *Vibr.*. The Percussion part is marked with *ff* and *secco*. The Piano part features *ff* and *mp*. The Violin parts have *fp*, *mf*, and *ff* markings. The Viola and Violoncello parts are marked with *mp*. The score is divided into measures 263, 264, 265, 266, 267, and 268.

Fl.

Cl.

(Vibr.)  
Perc.

Pf.

269      270      271      272      273      274      275

VI. 1

VI. 2

Vla.

Vlc.

The musical score consists of seven staves. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper register. The Percussion (Perc.) part includes a vibrato instruction and a 'Geo' marking. The Piano (Pf.) part is in grand staff. The Violin I (VI. 1) and Violin II (VI. 2) parts include 'sul II' markings. The Viola (Vla.) and Violoncello (Vlc.) parts are in the lower register. Dynamics range from *mp* to *sf*. The score is marked with various articulations and slurs.

Fl. *pp*

Cl. *pp*

Perc. *mf* (Vibr.)

Pf. *pp*

VI. 1 *pp*

VI. 2 *pp* sul IV

Vla. *pp* sul II

Vcl. *pp*

Nip. G.  
hard vibr. mallet  
l.v.

276 277 278 279 280 281 282

pizz. arco

0

♩ = 100

Fl. *tongue-pizz.* *f*

Cl. *ppp* *pp*

Perc. *mf* *Mar.* *hard mar. mallet* *l.v.* *keep perpendicularly* *keep diagonally* *come prima* *ord.*

Pf. *pp* *pp*

VI. 1 *pp* *sul pont. ricochet*

VI. 2 *pp*

Vla. *pp* *pizz. molto sul pont.* *arco ord.*

Vlc. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

283 284 285 286 287

♩ = 90-96

Fl. *mp* *secco*

Cl. *p* *secco*

(Mar.) *secco*

Pf.

288                      289                      290                      291                      292                      293                      294                      295

VI. 1 *ord.* *pp*

VI. 2 *pp*

Vla.

Vlc. *arco* *pp*



♩ = 80

♩ = 90-96

Fl. *frull.*  
*mf*  $\rightarrow$  *p*  
*p* *secco*  
*f*  $\rightarrow$  *p*

Cl.  
*pp*  
*p*  
*f*

Perc. (Mar.)  
*p* *secco*  
*p*  
*f* *black* *p*

Pf.  
*pp*  
*f* *pp*

296 297 298 299 300 301 302

VI. 1  
*mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*  
*f*  $\rightarrow$  *pp*

VI. 2  
*mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*  
*f*  $\rightarrow$  *p*

Vla.  
*mf*  $\rightarrow$  *p*  
*p* *sul II*  
*pp*  
*f*  $\rightarrow$  *p* *pp*

Vlc.  
*mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*

Fl. *poco rit.* .....  
 Cl. *pp* *f*  
 Perc. (Nip. G.) (Mar.) *hard mar. mallet lv.* *mf*  
 Pf. *p* *mp secco* *f*  
 303 304 305 306 307 308 309 310  
 VI. 1 *glissando sf f*  
 VI. 2 *pp glissando sf f*  
 Vla. *0 sul II glissando sf f*  
 Vlc. *pp glissando sf f*

(poco rit.)-----al  $\text{♩} = 80$

Fl. *mf* *mf* *mf* *mp* *f*

Cl. *f* *mf* *mf* *mp* *f*

(Nip. G.)

(Nip. G.)  
medium hard beater  
l.v.

Perc.

(Mar.)

Xylo.  
handle of beater

Pf.

311 312 313 314 315 316 317

VI. 1

VI. 2

Vla.

Vlc.

Fl. *mf* *mp* *p* *mf*

Cl. *mp* *mf*

Perc. *mf* *mf* *mp*

Pf. *mp* *mf marc.* *mf marc.* *mf marc.* *mf marc.* *mf marc.* *mf marc.*

VI. 1 *mp* *p* *f* *pp* *mp* *ff*

VI. 2 *mp* *p* *f* *pp* *mp* *ff*

Vla. *mp* *p* *f* *pp* *mp* *mf* *p* *sim.* *f*

Vlc. *mf marc.* *mf marc.*

(Nip. G.)  
l.v.

Mar.  
handle of beater

Xylo.

318 319 320 321 322 323 324

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Fl. *mp* *vibr.*

Cl. *vibr. lento* *mp*

Perc. *Nip. G.* *mf* *l.v.* *Mar.* *handle of beater* *mp*

Pf. *mp* *mf* *p* *8va*

325 326 327 328 329 330

VI. 1 *mp* *mp* *mp* *p*

VI. 2 *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vlc. *p* *mf marc.*

Fl. *p* *mf* *mp* *mp* Lunga

Cl. *(mp)* *mp* *mp*

Perc. (Nip. G.) *mf* Xylo. r.h. handle of beater *mp* *mp* *mp* ét (Nip. Gongs)

Pf. *mf* *mf marc.* *(mp)* *pp*

331 332 333 334 335

VI. 1 *f* *mp* *mp* *mp*

VI. 2 *mp* *mp* *mp* *mp*

Vla. *mp* *mp* *mp* *mp*

Vcl. *mf marc.* *mf* *p*