

**Balázs HORVÁTH**

**Plunderphonic intermezzi**

for symphony orchestra with electronics

2017

**SCORE**

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**Orchestra****Left**

Flauto 1. (anche Flauto piccolo)	Fl. 1. (anche Fl. picc.)
Oboe 1.	Ob. 1.
Clarinetti 1. in <i>Sib</i>	Cl. 1.
Fagotto 1.	Fg. 1.
Corno 1. in Fa	Cor. 1.
Tromba 1. in Do	Tr. 1.
Trombone 1.	Trb. 1.
Violino 1/1.	VI. 1/1.
Violino 1/2.	VI. 1/2.
Viola 1.	Vla. 1.
Violoncello 1.	Vlc. 1.
Contrabbasso 1.	Cb. 1.

**Center**

Arpa	Arpa
Keyboard	Keyb.
Percussioni 1.	Perc. 1.
Percussioni 2.	Perc. 2.

**Right**

Flauto 2. (anche Flauto piccolo)	Fl. 2. (anche Fl. picc.)
Oboe 2.	Ob. 2.
Clarinetti 2. in <i>Sib</i>	Cl. 2.
Fagotto 2.	Fg. 2.
Corno 2. in Fa	Cor. 2.
Tromba 2. in Do	Tr. 2.
Trombone 2.	Trb. 2.
Violino 2/1.	VI. 2/1.
Violino 2/2.	VI. 2/2.
Viola 2.	Vla. 2.
Violoncello 2.	Vlc. 2.
Contrabbasso 2.	Cb. 2.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 11 min.

**Tételek / Movements:**

I Plundermezzo 1, II A hangmagasságról, III Tényleges közzjáték, IV Plundermezzo 2, V A ritmusról, VI Plundermezzo 3, VII Coda

**Bemutató:** Új Magyar Zenei Fórum, 2017, Művészetek Palotája, Béla Bartók Nemzeti Hangversenyterem, Budapest, 2017. október 10  
Óbudai Danubia Szimfonikus Zenekar, vez.: Hámori Máté

**World premiere:** New Hungarian Music Forum, 2009). Palace of Arts, Béla Bartók National Concert Hall, Budapest, 10 October, 2017.  
Óbuda Danubia Symphony Orchestra, conducted by Máté Hámori

**John Oswald a Lopofóniáról (Plunderphonics):** „A zenei részletek pedagógiai, szemléltető és kritikus célokra történő felhasználását törvényes és tisztességes használatnak tartják. Tehát paródia céljára lehetséges anyagokat kölcsönvenni. A tisztességes kereskedelem olyan felhasználást feltételez, amely nem zavarja az eredeti mű gazdasági életképességét. [...] Kalózkodás vagy egy mű plagizálása Milton szerint akkor fordul elő, «ha a kölcsönvevő nem javít az anyagon». Milton megkülönböztetéséhez Stravinsky a birtoklás joga kapcsán hozzátette, hogy «a jó zeneszerző nem utánoz, hanem lop».» (<http://www.plunderphonics.com/xhtml/xplunder.html>)

**Zenekari diszpozíció:** A zenekar két részre 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, hárfa, keyboard a színpad hátulján, középtől a színpad oldala felé foglalják el helyüket tetszés szerint.

**Dinamika:** A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel láthatók: *mf* (= *p*), ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

**Keyboard szólam:** a darabban szereplő hangok (lemez scratch zajok, részletek Kodály Zoltán *Háry-szvitjének Intermezzójából*, szövegrészletek egy Kodály-interjúból) megszólaltatásához Kontakt szoftver és MIDI-keyboard szükséges. A kottában szereplő hangok az adott MIDI billentyűt jelzik, nem a megszólaló hangmagasságokat.

**Plunderphonics by John Oswald:** „Quoting extracts of music for pedagogical, illustrative and critical purposes have been upheld as legal fair use. So has borrowing for the purpose of parody. Fair dealing assumes use which does not interfere with the economic viability of the initial work. [...] Piracy or plagiarism of a work occur, according to Milton, «if it is not bettered by the borrower». Stravinsky added the right of possession to Milton's distinction when he said, «a good composer does not imitate; he steals.»” (<http://www.plunderphonics.com/xhtml/xplunder.html>)

**Orchestral disposition:** 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.

**Dynamics:** The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*). This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

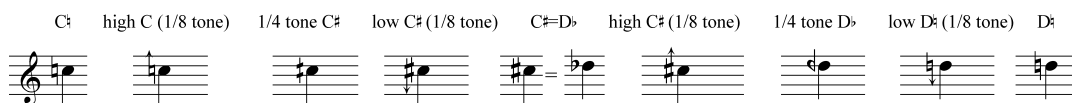
**Keyboard part:** the sounds heard in the piece (turntable scratch noises, excerpts from *Intermezzo* by Zoltán Kodály's *Háry-suite*, text from interview with Kodály) are to be played by Kontakt software triggered by MIDI-keyboard. The notes in the keyboard part represent the actual MIDI key, they have nothing to do with pitches.

## Jelmagyarázat

### Tutti

**Glissandok:** a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

**Negyedhangok vagy kisebb hangközök:** a darabban szereplő negyedhangok vagy ennél kisebb hangközök jeleit ld. alább (ezek közül nem szerepel mindegyik a műben):



## Explanations of the special signs

### Tutti

**Glissandi:** the slides are to be played at the complete duration between the starting and the arriving notes.

**Quarter-tones or smaller intervals:** the quarter-tones or even smaller alterations are shown as below (not all of these signs can be found in the piece):

### Fafúvósok



Levegő-zaj a megadott billentyű lenyomásával és levegő befújásával (ob. és fg. a nád eltávolítása után). Kövesd az adott hangokat az ajkak feszítésével, hogy a szűrt hangok változása jól hallható legyen!



Multifónia, melyben az adott hang domináljon (lehetőleg harmonikus jellegű hangzás legyen).



Lassú, széles (glissando-szerű) vibrato.

### Woodwinds

Blow air into the instrument using the given finger-key (ob. and fg. after removing the reed).

Follow the given notes, tensing the lips so that the alteration of the filtered sounds is clearly audible.

Multiphonic sound in which the given note should dominate (it should be a rather harmonic kind of multiphony).

Slow, wide vibrato, almost like a glissando.

### Rézfúvósok

Rézfúvós szordínók:

Cor.: hagyományos sordino (con sord.)

Tr. Trb.: straight, cup, wawa, harmon (wawa túske nélkül)



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van.



Levegő-zaj az adott hanghoz tartozó ventilt lenyomásával és levegő befújásával.

### Brass

Brass mutes:

Cor.: normal mute (con sord.)

Tr. Trb.: straight, cup, wawa, harmon (wawa without stem)

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign.

Blow air into the instrument using the appropriate valve for the given note. If you see a vowel below the note,

Ha magánhangzók szerepelnek a hangok alatt, az ajkat az adott hangzóra (U, I, A) formálva tartsd, hogy így változzon a zajos hang szűrése.



Lassú, széles (glissando-szerű) vibrato.

form the given vowel (U, I, A – German or Hungarian pronunciation) and hold it so that the filtering of the noise changes.

Slow, wide vibrato, almost like a glissando.



Húzd el a fúvókát az ajkak előtt, miközben levegőt fújsz.

Move the mouthpiece away in front of your lips while blowing air.

## Hárfa

## Harp

Eszközök:

*Műanyag plectrum* (bankkártya)

Objects to use:

*Plastic plectrum* (bank card)



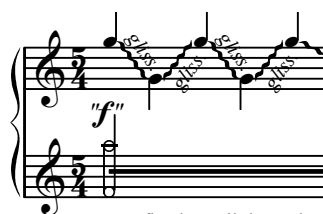
Pedál gliss. with 'buzz' (zizegő) hanggal

Pedal gliss. with 'buzz' sound



Karcold a legmélyebb C-húrt húrt hosszanti irányban (*plectrummal*). (A húrt NE pengesd meg)

Scratch the string lengthwise (with *plectrum*) on the lowest C-string. (Do NOT pluck the low string)



press firmly until the end  
(noisy sound)

Nyomd a bal kezet erősen a húrokra miközben játszol (NEM flageolet), hogy a hang kopogó zajos legyen.

Press left hand firmly to the strings (NO flageolet) so that the pitches will be quite noisy

## Ütősök

## Percussion

ét

Etouffez: némítsd el a kicsengést (fogd le a hangszert).

Etouffez: mute the sound (stop the vibration of the instrument).



Dörzsöld a hangszert (általában körkörös mozdulat).

Rub the instrument (generally with a circular motion).



## Stop-ütés

## Dead-stroke

## Percussioni (Ütőhangszerek)

## Percussione 1.

2 *Timpani*, *Vibraphone* (motorral), *Tamburo piccolo* (kisdob), *Tam-tam*, *Sizzle cymbal*, *Guiro*, *Piatto sospeso* (függesztett cintányér), *Piatti a2* (összeütős cintányér), *Bamboo-chimes*.

Verők: *wooden stick*, *medium hard mallet*, *hard mallet*, *soft timpani beater*, *brush* (jazz fémseprű), *arco* (vonó), *superball*, *metal stick*.

Notáció:

## Percussioni (Percussion instruments)

## Percussione 1.

2 *Timpani*, *Vibraphone* (with motor), *Tamburo piccolo* (Snare Drum), *Tam-tam*, *Sizzle cymbal*, *Guiro*, *Piatto sospeso* (Suspended cymbal), *Piatti a2* (Cymbals a2), *Bamboo-chimes*.

Beaters: *wooden stick*, *medium hard mallet*, *hard mallet*, *soft timpani beater*, *brush* (jazz metal brush), *arco* (bow), *superball*, *metal stick*.

Notation:

## Percussione 2.

*Marimba*, *Glockenspiel*, *Shatic* (kis fakocka magas hanggal), *Wood-block*, *Gran Cassa* (Bass Drum), *Flexatone*, *Tamburo piccolo* (kisdob), *Snares of Tamburo piccolo* (a kisdob húrjai), *Piatto on Timpani* (cintányér a timpanin fejjel lefelé, trem. a cintányéron), *Nipple Gong* (kúpos gong)

Verők: *wooden stick*, *soft mallet*, *medium hard mallet*, *hard mallet*, *hard beater*, *soft timpani beater*, *superball*

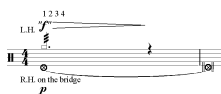
Notáció:

*Marimba*, *Glockenspiel*, *Shatic* (small wooden block with high sound), *Wood-block*, *Gran Cassa* (Bass Drum), *Flexatone*, *Tamburo piccolo* (kisdob), *Snares of Tamburo piccolo*, *Piatto on Timpani* (Cymbal on the drumhead upside down, trem. on the cymbal), *Nipple Gong* (kúpos gong)

Beaters: *wooden stick*, *soft mallet*, *medium hard mallet*, *hard mallet*, *hard beater*, *soft timpani beater*, *superball*.

Notation:

## Vonósok



A hídon húzd a vonót, miközben a bal kéz ujjjaival kopogj a húrokon.

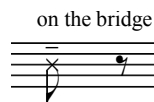
## Strings

Move the bow on the bridge above the given string while knock on the strings with your left hand fingers.



Lassú (és széles amplitúdó) vibrato

Slow (and wide) vibrato



A hídon/lábon játssz (fehérzaj)!

Play on the bridge (white noise)!



Lassú, széles (glissando-szerű) vibrato.

Slow, wide vibrato, almost like a glissando.



Préselt vonó (a játékmód csak az adott hangra, frázisra vonatkozik).

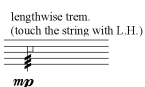
Pressured bow (valid only for the given note or phrase).

(pizz.)  
behind the bridge



**Pizz.** (arpeggio) a láb mögött.

**Pizz.** (arpeggio) behind the bridge.



Hosszanti vonómozgás (temolo)

Lengthwise bow motion (in tremolo)





# Plunderphonic intermezzi

Score in C

I

## Plundermezzo 1

Balázs HORVÁTH  
(#1976)

(3 2 2)

The score is divided into two main sections: **Left** and **Right**. The **Left** section includes Flauto 1 (anche Flauto piccolo), Oboe 1, Clarinetto 1 in Si<sup>b</sup>, Fagotto 1, Corno 1 in Fa, Tromba 1 in Do, Trombone 1, Violino I/II, Viola 1, Violoncello 1, and Contrabbasso 1. The **Right** section includes Flauto 2 (anche Flauto piccolo), Oboe 2, Clarinetto 2 in Si<sup>b</sup>, Fagotto 2, Corno 2 in Fa, Tromba 2 in Do, Trombone 2, Violino 2/1, Viola 2, Violoncello 2, and Contrabbasso 2. The percussion section includes Arpa, Keyboard (sampler), and Percussioni (Maracas, Tambourine piccolo, Vibraphone, and Tom-tom). The score features a tempo change from  $\text{♩} = 40$  to  $\text{♩} = 100$  with an *accel.* marking. It includes various dynamics such as *mp*, *cresc.*, *ff*, and *scotch notes*. The piece concludes with a 7-measure rest for the percussion and a final *scotch notes* effect. The time signature is  $\frac{4}{4}$ .

(2 2 3) accel  
 Fl. 1 poco a poco senza ritr.  
 Ob. 1 poco a poco senza ritr.  
 Cl. 1 poco a poco senza ritr.  
 Fg. 1 poco a poco senza ritr.  
 Cor. 1 poco a poco senza ritr.  
 Tr. 1 poco a poco senza ritr.  
 Tbn. 1 poco a poco senza ritr.  
 VI. 1/11 poco a poco senza ritr.  
 VI. 1/2 poco a poco senza ritr.  
 Vla. 1 poco a poco senza ritr.  
 Vcl. 1 poco a poco senza ritr.  
 Cb. 1 poco a poco senza ritr.  
 (2 2 3) pizz. 6 sim. poco a poco senza ritr.  
 8 accel  
 9 f  
 10 f  
 11 f  
 12 f  
 13 f  
 14 f  
 15 f  
 16 f  
 17 f  
 18 f  
 Aps. ppp  
 Keyb. senza accel. (keep the original tempo)  
 Perc. 1 poco a poco senza ritr.  
 Perc. 2 poco a poco senza ritr.  
 Fl. 2 poco a poco senza ritr.  
 Ob. 2 poco a poco senza ritr.  
 Cl. 2 poco a poco senza ritr.  
 Fg. 2 poco a poco senza ritr.  
 Cor. 2 poco a poco senza ritr.  
 Tr. 2 poco a poco senza ritr.  
 Tbn. 2 poco a poco senza ritr.  
 VI. 2/1 poco a poco senza ritr.  
 VI. 2/2 poco a poco senza ritr.  
 Vla. 2 poco a poco senza ritr.  
 Vcl. 2 poco a poco senza ritr.  
 Cb. 2 poco a poco senza ritr.  
 2/4 f  
 4/4 f  
 3/4 f

*senza sincr.* ca. 5 sec. ♩ = 120 *rit. molto* ♩ = 40 *in 2* *accel. molto*

**Left**

*in 1* *senza sincr.* ca. 5 sec. ♩ = 120 *rit. molto* ♩ = 40 *in 2* *accel. molto*

*19* *senza sincr.* *(veloce)* ♩ = 120 *rit. molto* ♩ = 40 *in 2* *accel. molto*

20 21 22 23 24 25 26

**Right**

♩ = 100

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  
Cb. 1

♩ = 100

27      28      29      30      31      32      33      34      35      36      37      38

Arpa  
Keyb.  
Perc. 1  
Perc. 2

Right

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  
Tib. 1

VL 1/1  
VL 1/2  
Vla. 1  
Vlc. 1  
Cb. 1

*sempre ff*

*vibr. lento*  
*pp*  
*mf*  
*f*  
*glissando*  
*vibr. sim.*

Right

Keyb.

Perc.

Fl. 2  
Ob. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tr. 2  
Tib. 2  
VL 2/1  
VL 2/2  
Vla. 2  
Vlc. 2  
Cb. 2

*hold the stick vertically and scratch the surface of the cymbal softly*  
*pp*  
*f*  
*p*  
*sim.*  
*lv.*

39 40 41 42 43 44 45 46 47 48 49 50

Left

Right

Fl. 1  
Ob. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tr. 1  
Trb. 1  
VI. I/1  
VI. II/1  
Vla. 1  
Vcl. 1  
Keyb.  
Perc. 1  
Perc. 2  
Fl. 2  
Ob. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tr. 2  
Trb. 2  
VI. 2/1  
VI. 2/2  
Vla. 2  
Vcl. 2

51 52 53 54 55 56 57 58 59 60 61 62

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Left

FL. 1  
 Ob. 1  
 Cl. 1  
 Fg. 1  
 Cor. 1  
 Tr. 1  
 Trb. 1  
 VI. 111  
 VI. 112  
 Vla. 1  
 Vcl. 1

63 64 65 66 67 68 69 70 71 72 73 74

Keyb.

1  
 Perc.  
 2

Right

FL. 2  
 Ob. 2  
 Cl. 2  
 Fg. 2  
 Cor. 2  
 Tr. 2  
 Trb. 2  
 VI. 21  
 VI. 22  
 Vla. 2  
 Vcl. 2

This page of a musical score covers measures 75 to 86. It is divided into two main sections: **Left** and **Right**. The **Left** section includes staves for Flutes 1-2, Oboes 1-2, Clarinets 1-2, Bassoon 1, Cor Anglais, Trumpets 1-2, Trombones 1-2, Violins I, Violins II, Violins III, Viola I, and Violoncello I. The **Right** section includes staves for Flutes 2-3, Oboes 2-3, Clarinets 2-3, Bassoon 2, Cor Anglais, Trumpets 2-3, Trombones 2-3, Violins II, Violins III, Viola II, and Violoncello II. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp*, *f*, *p*, *mf*, and *ff*. Performance instructions like *glissando* and *rit.* are present. Measure numbers 75 through 86 are printed below the string staves. The page is numbered 8 in the top left corner.



Left

Right

Musical score for orchestra, measures 87-97, 3/4 time signature. The score is divided into Left and Right sections. The Left section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Cor Anglais, Trumpets 1 and 2, Trombones 1 and 2, Violins I and II, Viola I and II, and Cello/Double Bass. The Right section includes Flutes 2 and 3, Oboes 2 and 3, Clarinets 2 and 3, Bassoons 2 and 3, Cor Anglais, Trumpets 2 and 3, Trombones 2 and 3, Violins I and II, Viola I and II, and Cello/Double Bass. The score features complex rhythmic patterns, dynamic markings (p, mf, f, mp), and articulation (accents, slurs). A key signature change to one flat is indicated at measure 90. Percussion parts for snare and tom-toms are also present.

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

**Left**

VI. 1/1  
VI. 1/2  
Vla. 1  
Vlc. 1  
Cb. 1

98 99 100 101 102 103 104 105 106 107

Keyb.  
1  
Perc.  
2

**Right**

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

VI. 2/1  
VI. 2/2  
Vla. 2  
Vlc. 2  
Cb. 2

II  
A hangmagasságról

♩ = 60 in 1 ca. 5 sec.

Left

Flauto 1 (anche Flauto piccolo)  
Oboe 1  
Clarinetto 1 in Si  
Fagotto 1  
Corno 1 in Fa *con word.*  
Tromba 1 in Do *con word. esp.*  
Trombone 1 *con word. esp.*  
Violino I1  
Violino I2  
Viola 1  
Violoncello 1  
Contrabbasso 1

♩ = 60 in 1 ca. 5 sec.

Keyboard *TEXT*

Flauto 2 (anche Flauto piccolo)  
Oboe 2  
Clarinetto 2 in Si  
Fagotto 2  
Corno 2 in Fa *con word.*  
Tromba 2 in Do *con word. esp.*  
Trombone 2 *con word. esp.*  
Violino 2I1  
Violino 2I2  
Viola 2  
Violoncello 2  
Contrabbasso 2

Right

R.H. on the bridge  
L.H.  $\frac{1}{2}$   
1 2 3 4  
 $\frac{1}{2}$   
R.H. on the bridge  
L.H.  $\frac{1}{2}$   
1 2 3 4  
 $\frac{1}{2}$   
R.H. on the bridge  
L.H.  $\frac{1}{2}$   
1 2 3 4  
 $\frac{1}{2}$   
R.H. on the bridge  
L.H.  $\frac{1}{2}$   
1 2 3 4  
 $\frac{1}{2}$   
R.H. on the bridge  
L.H.  $\frac{1}{2}$   
1 2 3 4  
 $\frac{1}{2}$

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*rit.----- subito a tempo*

**Left**

Fl. 1  
Ob. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tr. 1  
Tbn. 1  
VI. I1  
VI. II1  
VI. I2  
VI. I3  
VI. I4  
Vcl. 1  
Cb. 1

*rit.----- subito a tempo*

**Right**

Fl. 2  
Ob. 2  
Cl. 2  
Fg. 2  
Cor. 2  
Tr. 2  
Tbn. 2  
VI. 21  
VI. 22  
VIa. 2  
Vcl. 2  
Cb. 2

$\frac{2}{4}^6$     $\frac{4}{4}^7$     $\frac{5}{4}^8$     $\frac{4}{4}^9$     $\frac{3}{4}^{10}$     $\frac{2}{4}^{11}$     $\frac{4}{4}$

in 1 ca. 5 sec. in 1 ca. 5 sec.

Left

Musical score for the Left section, including:

- Fg. 1**: Flute 1
- Trb. 1**: Trumpet 1
- VL 1/1**: Violin 1/1
- VL 1/2**: Violin 1/2
- Vla. 1**: Viola 1
- Vcl. 1**: Violoncello 1
- Cb. 1**: Contrabasso 1

Performance instructions include *vibr. lento*, *glissando*, and dynamic markings *p* and *pp*.

in 1 ca. 5 sec. in 1 ca. 5 sec.

Measures 12, 13, 14, 15, 16, 17 with 4/4 time signature and *ca. 5 sec.* markings.

TEXT

Right

Musical score for the Right section, including:

- Keyb.**: Keyboard
- Perc. 2**: Percussion 2
- VL 2/1**: Violin 2/1
- VL 2/2**: Violin 2/2
- Vla. 2**: Viola 2
- Vcl. 2**: Violoncello 2
- Cb. 2**: Contrabasso 2

Performance instructions include *tutti ord. sul pont.*, *ord. sul pont.*, *tutte ord. sul pont.*, *pp*, *mp*, and *vibr. lento*.

III  
Tényleges közjáték

The score is a full orchestral score for a piece titled "III Tényleges közjáték" by Balázs Horváth, 2017. It is divided into two main sections: "Left" and "Right".

**Left Section:**

- Flauto 1 (anche Flauto piccolo):** Starts with a tempo marking of quarter note = 80. Dynamics range from *p* to *f*. Includes a *frull.* (trill) marking.
- Oboe 1:** Dynamics range from *f* to *mf*.
- Clarinetto 1 in Si:** Dynamics range from *f* to *mf*.
- Fagotto 1:** Dynamics range from *p* to *f*.
- Corno 1 in Fa:** Includes *senza word.* and *frull.* markings. Dynamics range from *mp* to *f*.
- Tromba 1 in Do:** Includes *senza word.*, *prepare word, wawa*, and *con word, wawa* markings. Dynamics range from *f* to *f (-mf)*.
- Trombone 1:** Includes *senza word.* and *prepare word, wawa* markings. Dynamics range from *mf* to *f*.
- Violino I/1:** Includes *solo ord.*, *tutti div.*, and *arco sul pont.* markings. Dynamics range from *p* to *f*.
- Violino I/2:** Includes *non div.*, *pizz.*, and *arco sul pont.* markings. Dynamics range from *mf* to *pppp*.
- Viola I:** Includes *2 solo sul pont.*, *tutti*, and *arco sul pont.* markings. Dynamics range from *f* to *mf*.
- Violoncello I:** Includes *on the bridge* and *pizz. vib.* markings. Dynamics range from *mf (-pp)* to *f*.
- Contrabbasso I:** Includes *sul tasto*, *arco*, and *Hamanda* markings. Dynamics range from *pppp* to *mf*.

**Right Section:**

- Flauto 2 (anche Flauto piccolo):** Dynamics range from *p* to *f*. Includes a *frull.* (trill) marking.
- Oboe 2:** Dynamics range from *f* to *mf*.
- Clarinetto 2 in Si:** Dynamics range from *f* to *mf*.
- Fagotto 2:** Dynamics range from *p* to *f*.
- Corno 2 in Fa:** Includes *senza word.* and *frull.* markings. Dynamics range from *mp* to *f*.
- Tromba 2 in Do:** Includes *senza word.*, *prepare word, wawa*, and *con word, wawa* markings. Dynamics range from *f* to *f (-mf)*.
- Trombone 2:** Includes *senza word.* and *prepare word, wawa* markings. Dynamics range from *mf* to *f*.
- Violino 2/1:** Includes *solo*, *2 soli*, *tutti div.*, and *arco sul pont.* markings. Dynamics range from *p* to *f*.
- Violino 2/2:** Includes *non div.*, *pizz.*, and *arco sul pont.* markings. Dynamics range from *mf* to *p*.
- Viola 2:** Includes *2 solo sul pont.*, *tutti*, and *arco sul pont.* markings. Dynamics range from *f* to *mf*.
- Violoncello 2:** Includes *on the bridge* and *pizz. vib.* markings. Dynamics range from *mf (-pp)* to *f*.
- Contrabbasso 2:** Includes *col legno ritico*, *arco*, and *Hamanda* markings. Dynamics range from *p* to *mf*.

**Guitar Part:**

- Includes chord diagrams and tablature. Chords shown include *DGB*, *FGB*, *DGBE*, *FGB*, *DGBE*, *FGB*, *G*, and *DGBE*.

**Percussion:**

- 1:** Includes *Vibr.* (vibracomb) and *wooden handle of mallet* markings. Dynamics range from *f* to *p*.
- 2:** Includes *Mar.* (maracas) and *Flexatone* markings. Dynamics range from *f* to *mf*.

The score is numbered 1 through 5 at the bottom of each measure.

**Left**

Measures 6-10 of the left side of the orchestra. Instruments and dynamics include:

- Fl. 1: *frull.*, *mp*
- Ob. 1: *f*
- Cl. 1: *bisbigl.*, *mp*, *p*
- Bsn. 1: *bisbigl.*, *mp*, *mf*
- Cor. 1: *mf*
- Tr. 1: *con sord. cup*, *frull.*, *senza sord.*, *f*, *mf*
- Tbn. 1: *con sord. wawa*, *mf*, *f (= mp)*, *con sord. cup*, *mf (- p)*
- VI. 11: *ord. sul pont.*, *mp*, *ord. sul pont.*, *mp*, *div. ord.*, *pppp ord.*
- VI. 12: *div. pizz.*, *f*, *pppp ord.*
- Vla. 1: *mf*, *ord.*, *mf*
- Vcl. 1: *div. pizz.*, *mf*, *arco vibr. legg.*, *p*
- Cb. 1: *tutti on the bridge*, *mf (- ppp)*

6 7 8 9 10

Measures 6-10 of the right side of the orchestra. Instruments and dynamics include:

- Appa: *f*
- Perc.: *Mar. sord. mallet*, *mf*, *pp*, *arco*, *f*
- Fl. 2: *frull.*, *mp*
- Ob. 2: *f*
- Cl. 2: *bisbigl.*, *mp*, *p*
- Bsn. 2: *bisbigl.*, *mp*, *mf*
- Cor. 2: *mf*
- Tr. 2: *con sord. cup*, *frull.*, *senza sord.*, *f*, *mf*
- Tbn. 2: *con sord. wawa*, *mf*, *f (= mp)*, *con sord. cup*, *mf (- p)*
- VI. 21: *ord. sul pont.*, *mp*, *ord. sul pont.*, *mp*, *ord. con legno*, *pp*
- VI. 22: *pizz.*, *f*
- Vla. 2: *mf*, *ord.*, *mf*
- Vcl. 2: *div. pizz.*, *mf*, *arco vibr. legg.*, *p*, *solo ord.*
- Cb. 2: *tutti on the bridge*, *mf (- ppp)*, *flautando*, *p*, *mf*, *p*

IV  
Plundermezzo 2

in 1  $\text{♩} = 100$  With cond. *air* (3 2 2) (2 2 3)

Left

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

in 1  $\text{♩} = 100$  With cond. (3 2 2) (2 2 3)

1 2 3 4 5 6 7

Arpa  
Keyboard  
Percussioni  
Flauto 2 (anche Flauto piccolo)  
Oboe 2  
Clarinetto 2 in Si  
Fagotto 2  
Corno 2 in Fa  
Tromba 2 in Do  
Trombone 2  
Violino 2/1  
Violino 2/2  
Viola 2  
Violoncello 2  
Contrabbasso 2



in 1                      in 1                      in 1                      ca. 5 sec.                      ♩ = 100

**Left**

Fl. 1  
Ob. 1  
Cl. 1  
Tr. 1  
VI. 1/1  
VI. 1/2  
Vla. 1  
Vcl. 1  
Cb. 1

con sord. straight                      ord.  
mp (-p)                      mp

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

in 1                      in 1                      in 1                      ca. 5 sec.                      ♩ = 100

8                      9                      10                      3/4 11                      2/4 12                      3/4 13                      2/4 14                      3/4

Arpa  
Keyb.  
Perc. 1  
Perc. 2  
Fl. 2  
Ob. 2  
Cl. 2  
Tr. 2  
VI. 2/1  
VI. 2/2  
Vla. 2  
Vcl. 2  
Cb. 2

rit. molto                      accel. molto

superball                      ff

ord.  
mf

ord.  
mf

ord.  
mf

con sord. straight                      ord.  
p

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

behind the bridge  
ff

**Right**

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, Ch. 1

15 16 17 18 19 20 21 22 23 24

Apa, Korb., Perc. 1, Perc. 2, Fl. 2, Ob. 2, Cl. 2, Fg. 2, Tr. 2, Tbn. 2, VI. 2.1, VI. 2.2, Vla. 2, Vcl. 2, Ch. 2

Right

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**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  
Cb. 1

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

App.  
Keyb.  
1  
2  
Perc.

**Right**

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  
Tbn. 1  
VI. 1/11  
VI. 1/2  
Vla. 1  
Vcl. 1  
Cb. 1

40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

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

Right

The score is divided into 'Left' and 'Right' sections. The 'Left' section includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Cor Anglais 1, Trumpet 1, Trombone 1, Violin 1/11, Violin 1/2, Viola 1, Violoncello 1, and Contrabass 1. The 'Right' section includes parts for Flute 2, Trombone 2, Violin 2/1, Violin 2/2, Viola 2, Violoncello 2, and Contrabass 2. Percussion parts are numbered 1 and 2. The score includes various performance instructions such as 'slap', 'con sord.', 'pizz.', 'arco', 'sul IV', 'con sord. harmon', 'come prima', 'Pno. sord.', 'Sizzles', and 'Cinno'. Dynamic markings include *mf*, *mp*, *f*, *ff*, *p*, and *mf*. Measure numbers 40 through 54 are indicated at the bottom of the score.

Left

FL 1  
Ob. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tr. 1  
Tbn. 1  
Vi. I/1  
Vi. I/2  
Vla. 1  
Vcl. 1  
Cb. 1

arco  
f  
mf  
ff  
pizz.  
mp  
on the bridge  
f  
mf  
ff  
sul IV  
mf  
pizz.  
mp

55 56 57 58 59 60 61 62 63 64 65 66 67 68 69

Arpa  
Keyb.

1 Perc.  
2 Perc.

Pito, strip wooden stick  
hold the stick vertically and scratch  
the surface of the cymbal softly  
f  
mf  
ff

Sizzle with fingertips  
f

1-1 metal stick  
mf

G.C. superball  
p  
f  
p

very soft beater muted  
f

superball  
p  
f  
p

Right

FL 2  
Ob. 2  
Cl. 2  
Fg. 2  
Tr. 2  
Vi. 2/1  
Vi. 2/2  
Vla. 2  
Vcl. 2  
Cb. 2

air  
f  
mf  
ff  
slap  
f  
mf  
ff  
pizz.  
p

senza sord.  
f  
mf  
ff  
con sord., straight  
mf

ricochet flag  
mf  
mf  
mf  
mf  
mf  
mf

behind the bridge  
f

sul III  
f

sul II  
f

Left

Right

FL. 1  
 Ob. 1  
 Cl. 1  
 Fg. 1  
 Cor. 1  
 Tr. 1  
 Tbn. 1  
 VI. 1/11  
 VI. 1/2  
 Vla. 1  
 Vcl. 1  
 Cb. 1

70    71    72    73    74    75    76    77    78    in 1    79    80    81

Apx  
 Keyb.  
 Perc.  
 1  
 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

V  
A ritmusról

**Left**

Flauto 1 (anche Flauto piccolo)  $\text{♩} = 120$  *sim.* (2 2 3)

Oboe II *f marc.* without reed (only into tube) *sim.*

Clarineto 1 in Si *f marc.* without reed (only into tube) *sim.*

Fagotto 1 *f marc.*

Corno 1 in Fa *mf marc.*

Tromba 1 in Do *mf marc.*

Trombone 1 *f marc.*

Violino I/I *mf* *staccato* *flag.*

Violino II *mf* *staccato* *flag.*

Viola I *mf* *staccato* *flag.*

Violoncello I *mf* *staccato* *flag.*

Contrabbasso 1 *mf* behind the bridge *plac.*

**Right**

Arpa  $\text{♩} = 120$  (2 2 3) *plastic plus drum*

Keyboard *f marc.* press firmly until the end (noisy sound)

Percussion 1 *Vibe* *mf* very soft mallet on the anameter tubes

Percussion 2 *Pito, on Tom* *mf* (on the drumhead upside down, mallets on the cymbal)

Flauto 2 (anche Flauto piccolo) *f marc.*

Oboe 2 *f marc.* without reed (only into tube) *sim.*

Clarineto 2 in Si *f marc.* without reed (only into tube) *sim.*

Fagotto 2 *f marc.* without reed (only into tube) *sim.*

Corno 2 in Fa *mf marc.*

Tromba 2 in Do *mf marc.*

Trombone 2 *f marc.*

Violino 2/I *mf* *staccato* *flag.*

Violino 2/II *mf* *staccato* *flag.*

Viola 2 *mf* *staccato* *flag.*

Violoncello 2 *mf* *staccato* *flag.*

Contrabbasso 2 *mf* behind the bridge *plac.*

Left

Fl. 1  
Ob. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tr. 1  
Tbn. 1  
VI. 1/11  
VI. 1/12  
Vla. 1  
Vlc. 1  
Cb. 1

Arpa  
Perc. 1  
Perc. 2

Right

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

$\text{♩} = 150$   $\text{♩} = 75$  *accel.*  $\text{♩} = 80$

$\text{♩} = 150$   $\text{♩} = 75$  *accel.*  $\text{♩} = 80$

8 9 10 11 12 13 14



**Left**

Fl. 1 *meta in Fl. piece.*

Ob. 1

Cl. 1 *frull.*

Fg. 1

Cor. 1 *frull.*

Tr. 1

Tbn. 1 *frull.*

VI. I/II

VI. I/2

Vla. 1

Vcl. 1

Ch. 1

**Right**

Arpa

Keyb.

Perc. 1

Perc. 2

Fl. 2 *frull.*

Ob. 2

Cl. 2 *frull.*

Fg. 2

Cor. 2 *frull.*

Tr. 2

Tbn. 2 *frull.*

VI. 2/1

VI. 2/2

Vla. 2

Vcl. 2

Ch. 2

*♩ = 90*

15 16 17 18 19 20 21

VI  
Plundermezzo 3

♩ = 120

Flauto 1 (anche Flauto piccolo) *ff* *sempre ff*

Oboe 1 *ff* *sempre ff*

Clarinetto 1 in Si b *ff* *sempre ff*

Fagotto 1 *ff* *sempre ff*

Corno 1 in Fa *ff* *sempre ff*

Tromba 1 in Do *ff* *sempre ff*

Trombone 1 *ff* *sempre ff*

Violino 1/1 *ff* *sempre ff* vibr. molto

Violino 1/2 *ff* *sempre ff* vibr. molto

Viola 1 *ff* *sempre ff* vibr. molto

Violoncello 1 *ff* *sempre ff* vibr. molto

Contrabbasso 1 *ff* *sempre ff* vibr. molto

Arpa *ff* *sempre ff*

Keyboard

Percussioni *ff* *sempre ff*

Flauto 2 (anche Flauto piccolo) *ff* *sempre ff*

Oboe 2 *ff* *sempre ff*

Clarinetto 2 in Si b *ff* *sempre ff*

Fagotto 2 *ff* *sempre ff*

Corno 2 in Fa *ff* *sempre ff*

Tromba 2 in Do *ff* *sempre ff*

Trombone 2 *ff* *sempre ff*

Violino 2/1 *ff* *sempre ff* vibr. molto

Violino 2/2 *ff* *sempre ff* vibr. molto

Viola 2 *ff* *sempre ff* vibr. molto

Violoncello 2 *ff* *sempre ff* vibr. molto

Contrabbasso 2 *ff* *sempre ff* vibr. molto

1 2 3 4 5 6 7

♩ = 120

2/4 4/4 3 2/4 4/4 6 7

Prit. 42

Famb. picc. wooden stick *ff* *sempre ff*

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**Left**

Fl. 1  
Ob. 1  
Cl. 1  
Fg. 1  
Cor. 1  
Tr. 1  
Tbn. 1  
VI. I/II  
VI. II/1  
VI. II/2  
Vla. I  
Vla. II  
Vcl. I  
Cb. 1

8                      9                      10                      11                      12                      13

$\text{♩} = 72$

**Right**

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

Right

Tempo:  $\text{♩} = 72$

Measures: 1, 2, 3, 4, 5, 6, 7

Time Signatures:  $\frac{2}{4}, \frac{4}{4}, \frac{3}{4}, \frac{4}{4}$

**Percussion 1:** Timp. (soft beater), *pp*, *mf*, *f*, *ppp*, *f*, *pp*

**Percussion 2:** Glnp. (hard beater), *pp*, *mf*, *f*, *ppp*, Mar. (wooden handle of hard mallet), *ppp*, # (Glnp.), *ppp*, *ppp*, brush, *ppp*

**Flauto 1 (anche Flauto piccolo):** *pp*, *mf*, *f*, *pp*, *pp*, *pp*

**Oboe 1:** *pp*, *mf*, *mp*, *pp*, *ppp*

**Clarinetto 1 in Si:** *pp*, *mf*, *mp*

**Fagotto 1:** *pp*, *mf*, *mp*

**Corno 1 in Fa:** *pp*, *mf*, *mp*

**Tromba 1 in Do:** *pp*, *mf*, *mp*

**Trombone 1:** *pp*, *mf*, *mp*

**Violino I/1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*

**Violino I/2:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Viola 1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Violoncello 1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Violoncello 1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Contrabbasso 1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Flauto 2 (anche Flauto piccolo):** *pp*, *mf*, *mp*, *f*, *pp*, *ppp*, *ppp*

**Oboe 2:** *pp*, *mf*, *mp*

**Clarinetto 2 in Si:** *pp*, *mf*, *mp*

**Fagotto 2:** *pp*, *mf*, *mp*

**Corno 2 in Fa:** *pp*, *mf*, *mp*

**Tromba 2 in Do:** *pp*, *mf*, *mp*

**Trombone 2:** *pp*, *mf*, *mp*, *vibr. lento*

**Violino 2/1:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*

**Violino 2/2:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*

**Viola 2:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Violoncello 2:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

**Contrabbasso 2:** *pp*, *f*, *pp*, *mf*, *mp*, *f*, *pp*, *mf*, *mp*, *pp*, *ppp*, *ppp*

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Left

FL grande

Right

16 17 18 19 20 21

Perc. 1. *Photo. sosp.* arco *Nipple Gong* *soft mallet* *lv.* *Vibr. motor OFF* *brush* *Tam-tam* *fat (okai)* *lv.*

Perc. 2. *soft mallet* *mf* *p* *f* *Mat. soft mallet* *f*

FL. 2. *FI. gr. muta in FI. picc.*

Left

Right

Fl. 1. *Fl. gr. muta in Fl. picc.*

Ob. 1. *pp*

Cl. 1. *pp*

Fig. 1. *pp*

Cor. 1. *pp*

Tr. 1. *pp*

Trb. 1. *pp*

VI. 1/1. *non div.*

VI. 1/2. *non div.*

Vla. 1. *p*

Vlc. 1. *p*

Cb. 1. *p*

*ff* *secco*

22 23 24 25 26 27 28 29

Perc. 1. *Ptto. sosp.* *hard mallet* *Ly.*

Perc. 2. *(Mar.) wooden handle of soft mallet* *Shatic* *Mar.* *medium hard mallet* *"black keys"* *"white keys"*

Fl. 2. *Fl. picc.* *frull.* *Fl. picc. muta in Fl. gr.* *Fl. grande*

Ob. 2. *pp*

Cl. 2. *pp*

Fig. 2. *pp*

Cor. 2. *pp*

Tr. 2. *pp*

Trb. 2. *pp*

VI. 2/1. *arco*

VI. 2/2. *arco*

Vla. 2. *arco*

Vlc. 2. *non div.* *arco*

Cb. 2. *sul pont.* *p*

Left

Right

$\text{♩} = 60$   
 Fl. 1. *belleg. veloce*  
 Ob. 1. *frull.*  
 Cl. 1. *frull.*  
 Fg. 1. *frull.*  
 Cor. 1. *frull.*  
 Tr. 1. *con sord. straight*  
 Tbn. 1. *frull.*  
 Vl. I/1. *non div.*  
 Vl. I/2. *non div.*  
 Vla. 1. *non div.*  
 Vle. 1. *non div.*  
 Vle. 1. *non div.*  
 Cb. 1. *arco*  
 Perc. 1. *Bamboo-chimes*  
 Perc. 2. *Timp. soft imp. beater*  
 Fl. 2. *frull.*  
 Ob. 2. *frull.*  
 Cl. 2. *frull.*  
 Fg. 2. *frull.*  
 Cor. 2. *frull.*  
 Tr. 2. *frull.*  
 Tbn. 2. *frull.*  
 Vl. 2/1. *non div. arco*  
 Vl. 2/2. *non div. arco*  
 Vla. 2. *sul IV*  
 Vle. 2. *sul III*  
 Cb. 2. *pizz. arco*  
 Perc. 1. *Sizzle soft mallet*  
 Perc. 2. *Snares of T-picc. fingers*  
 Vib. *soft mallet*  
 "black keys"  
 "white keys"  
 G.C. *soft imp. beater*  
 30 31 32 33 34 35 36 37  
 $\text{♩} = 60$   
 $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{7}{8}$



**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.  
Cb. 1.

Ampa

the Pedal changes may be heard all the time at the end of each choral!

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

Left

Musical score for the Left section instruments. The instruments are: Ob. 1, Cl. 1, Fg. 1, Cor. 1, Trb. 1, VI. I/1, Vla. 1, Vlc. 1, and Cb. 1. The score spans measures 48 to 58. Dynamics include *p*, *mp*, and *p*. Performance markings include *gliss.*, *solo sul II*, and *sul I*.

Musical score for the Arpa (Piano). The score spans measures 48 to 58. The right hand part includes the instruction *(cresc. poco a poco)*. Chord symbols are indicated: G, GA, D:B, F#.

48 49 50 51 52 53 54 55 56 57 58

Musical score for Percussion 1 and Percussion 2. The score spans measures 48 to 58. Dynamics include *mp*, *p*, and *pp*. Performance markings include *glissando*, *hard mallet STOP*, and *pp*.

Right

Musical score for the Right section instruments. The instruments are: Ob. 2, Cl. 2, Trb. 2, VI. 2/2, Vla. 2, Vlc. 2, and Cb. 2. The score spans measures 48 to 58. Dynamics include *p*, *mp*, and *p*. Performance markings include *glissando* and *sola*.

**Left**

Cl. 1.  
 Fg. 1.  
 VI. 1/1.  
 Arpa  
 Perc. 1.  
 Perc. 2.  
 Trb. 2.  
**Right**  
 Vla. 2.  
 Cb. 2.

59 60 61 62 63 64 65 66 67

*poco rit.\**

1st player ONLY  
 ricolchet

sim. +2nd player +3rd player +4th player +5th player tutti

VI. 1/1.  
 VI. 1/2.  
 Vla. 1.  
 Vlk. 1.  
 Arpa  
 (cresc. poco a poco)

*poco rit.\**

knock on the body of the violin with the tension screw of the bow

tutti

VI. 2/1.  
 VI. 2/2.  
 Vla. 2.  
 Vlk. 2.

68 69 70 71 72 73 74 75

\*A nyolcadok hossza bal zenekar (Left) vonósainak és az ütösök szólámában (tehát a rövid hangokat játszó szólámokban) állandó, tehát ne változzon a lassítással együtt.  
 The length of the eighthnotes of Left strings and the length of the eighthnotes duration of the percussions (so the speed of the short notes) should not change with the ritardando.

