



# HORVÁTH BALÁZS

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## DIE FUGE DER KUNST

FOR ORCHESTRA

SCORE

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Universal Music Publishing Editio Musica Budapest  
H-1370 Budapest, P.O.B. 322 • Tel.: +36 1 236 1100  
E-mail: [info.emb@umusic.com](mailto:info.emb@umusic.com) • Internet: [www.umpemb.com](http://www.umpemb.com)



# **Die Fuge der Kunst**

**CP V – pointillist, freeze, granular, loop**

*hommage à Andrea SZIGETVÁRI & Jackson POLLOCK*

**Orchestra**

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
4 Percussioni	4 Perc.
Arpa	Arpa
Violino 1. (12 esecutori)	Vi. 1.
Violino 2. (10 esecutori)	Vi. 2.
Viola (8 esecutori)	Vla.
Violoncello (8 esecutori)	Vlc.
Contrabbasso (min. 6 esecutori)	Cb.

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

Durata / Duration: ca. 6 min.

*A Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

***A Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:**

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (7 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (3-4 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIIVIIIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIVIXIIIIVXVVIIXV+XV – collage (9 min.)

**Bemutató / World premiere:** KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2020. november 20 / November 20, 2020

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átíratva, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű V számú fűgáját dolgozza fel. Az eredeti zenei anyag néhány, az elektronikus zenéből ismert eljárásnak lett alávetve. A tétel 1-64. ütem pontszerű hangzásokból (ld. pointillista festészet) alakítja ki a négy szólam hangzását, majd befagyasztott (freeze) hangkép szólal meg. A 65-85. ütem granuláris szintézisre emlékeztet, a zenei anyagok a vonósokban megszólaló témák mellett azok időben és sebességben eltolt granulátumai. A 86. ütemtől a Coda loopolva, ismételve szólal meg.

**Dinamika:** A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, 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.

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

**Ritmusok:** a komplexebb ritmusképletek (teljes és lukacsos kvintolák, szextolák, szeptolák, harminckettedek) a színes pointillista hangzások létrehozása végett volt szükségesek. A ritmusok bonyolultságába bele van kódolva, hogy azokat nem lehet teljesen pontosan játszani, de mindez a textúra létrejötte miatt fontos.

NB. Fenti lábjegyzet a szólamokban nem szerepel, a karmester óvatosan hívja fel a zenészek figyelmét e tényre, anélkül, hogy ritmikai slendriánságra ösztönöznék őket.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus V of the Bach-piece. The music material has undergone some procedures known from electronic music. Measure 1-64 – the music is created from point-like sounds (see pointillist paintings) then the four voices turn into freezing sounds. Measure 65-85 is a reminiscent of granular synthesis. The musical materials are shifted in time and speed in addition to the themes played in the strings. From measure 86 the Coda is played in loops, repeats.

**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*) or *"f"*. 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.

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

**Rhythms:** the more complex rhythmic formulas (full and perforated quintuplets, sextuplets, septuplets and thirty-seconds) were needed to create a colorful pointillistic sound image. It is coded in the complexity of the rhythms that they cannot be played exactly, but all this is important due to the creation of the texture.

NB. The footnote above is not included in the instrumental parts, the conductor should carefully draw the musicians' attention to this fact without encouraging them to rhythmic slendrianism.

## Jelmagyarázat

## Explanations of the special signs



### Fafúvósok

Nyelv-pizzicato

### Woodwinds

Tongue-pizzicato

### Rézfúvósok

Rézfúvós szordínók:

Tr. 1: straight, wawa, Tr. 2: wawa , Tr. 3: wawa, harmon (wawa túske nélkül)

Trb. 1: straight, wawa, Trb. 2: wawa , Trb. 3: harmon (wawa túske nélkül)

### Brass

Brass mutes:

Tr. 1: straight, wawa, Tr. 2: wawa , Tr. 3: wawa, harmon (wawa without stem)

Trb. 1: straight, wawa, Trb. 2: wawa , Trb. 3: harmon (wawa without stem)



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. (Megerősítésképpen egyes jelek ismételt kiírásra kerültek.)

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. (Sometimes the signs are repeated to make sure its presence.)

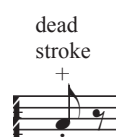
### Ütősök

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

### Percussion

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



Dead-stroke

Dead-stroke

### Percussioni (Ütőhangszerek)

#### Percussioni 1.

3 Timpani, Glockenspiel

Verők: wooden stick, very hard mallet.

Notáció:

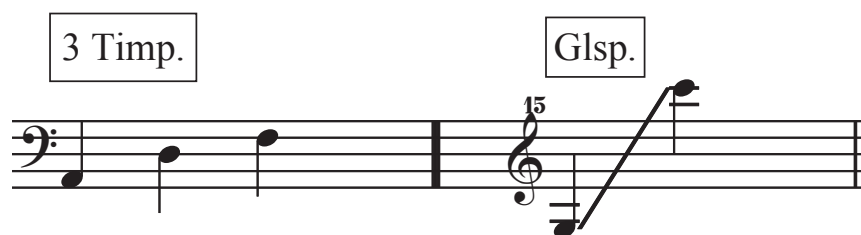
### Percussioni (Percussion instruments)

#### Percussioni 1.

3 Timpani, Glockenspiel

Beaters: wooden stick, very hard mallet.

Notation:



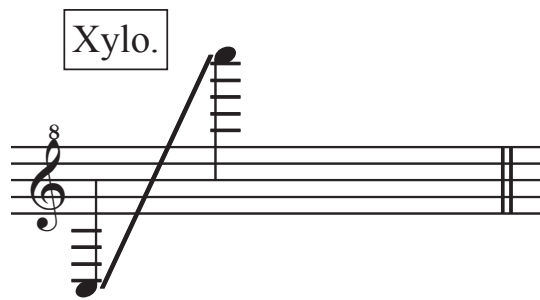


**Percussioni 2.**

*Xylophone.*

Verők: *very hard mallet.*

Notáció:



**Percussioni 2.**

*Xylophone*

Beaters: *very hard mallet.*

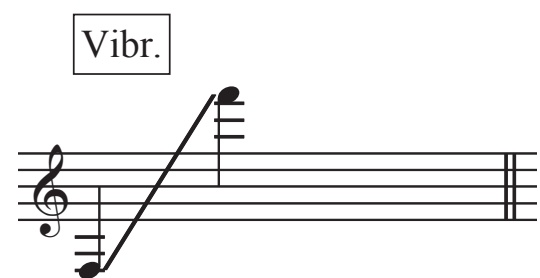
Notation:

**Percussioni 3.**

*Vibraphone*

Verők: *hard mallet.*

Notáció:



**Percussioni 3.**

*Vibraphone*

Beaters: *hard mallet*

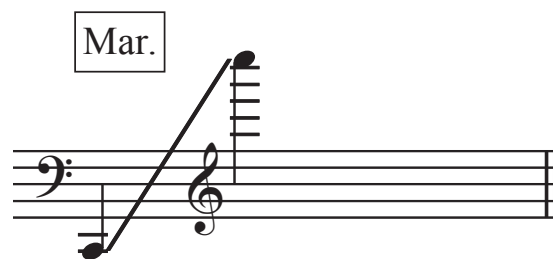
Notation:

**Percussioni 4.**

*Marimba*

Verők: *hard mallet*

Notáció:



**Percussioni 4.**

*Marimba*

Beaters: *hard mallet*

Notation:

**Vonósok**

**nail-pizz..**

körömpizzicato

**Strings**

nail pizzicato

**pizz.  
sul pont.**

pengetés a láb közelében!

pizzicato near the bridge!



# Die Fuge der Kunst

## CP V - pointillist, freeze, granular, loop

Balázs HORVÁTH

(\*1976)

*PREVIEW*

Flauto grande 1  $\text{♩} = 60$  *f* secco *f* tongue-pizz. *f*

Oboe 1 *mf* secco *mf* secco sempre *mf*

Clarinetto in Si 1 *mf* secco *mf* secco

Fagotto 1 *mf* secco *mf* secco

Corno in Fa 1 *mf* secco *mf* secco *mf* secco *mf* secco

Tromba in Do 1 (straight) *f* (= *mf*) secco con sord. straight *f* (= *mf*) secco sempre *f*

2 (wawa) *f* (= *mf*) secco

3 (harmon) *f* (= *mf*) secco

Trombone 1 (straight) con sord. straight *f* (= *mf*) secco

2 (wawa) con sord. wawa *f* (= *mf*) secco

3 (harmon) con sord. armon *f* (= *mf*) secco

Tuba *mf* secco sempre *mf*

Conductor  $\text{♩} = 60$  1 2 3 4 5 6 7 8 9

1 - Timpani / Glockenspiel *mf* secco *mf* secco Timp. wooden stick dead stroke move to Glsp.

2 - Xylophone *mf* secco *mf* secco

3 - Vibraphone *mf* secco *mf* secco

4 - Marimba *mf* secco *mf* secco

Violino I tutti col legno batt. *mf* secco *mf* secco nail-pizz. *mf* secco nail-pizz. *mf* secco

Violino II tutti *mf* secco *mf* secco sul III pizz. sul pont. *mf* secco *mf* secco col legno batt. *mf* secco

Viola tutte *mf* secco *mf* secco 1. (sul pont.) sempre *mf*

Violoncello tutti *mf* secco *mf* secco 2. pizz. *mf* secco *mf* secco col legno batt. *mf* secco

Contrabbasso tutti *mf* secco *mf* secco 2. pizz. *mf* secco sempre *mf*

**PREVIEW**

1 *ord.* *sempre mf* *tongue-pizz.* *f* *ord.* *sempre mf*

2 *ord.* *sempre mf*

Ob. 1 *sempre mf*

2 *sempre mf*

Cl. 1 *sempre mf*

2 *sempre mf*

Fg. 1 *sempre mf*

2 *mf secco* *sempre mf*

Cor. 1 *sempre mf*

2 *sempre mf*

3 *sempre mf*

4 *sempre mf*

Tr. 1 (*straight*) *con sord. wawa*

2 (*wawa*) *f (= mf) secco*

3 (*harmon*) *sempre f*

Trb. 1 (*straight*) *sempre f*

2 (*wawa*) *sempre f*

3 (*harmon*) *sempre f*

Tb. *sempre f*

Cond. 10 11 12 13 14 15 16

1 - Timp. / Glsp. *Gls.* *very hard mallet* *move to Timp.* *Timp.* *wooden stick* *sempre mf*

2 - Xyl. *mf secco*

Perc. *mf secco*

3 - Vib. *mf secco*

4 - Mar. *mf secco*

VI. 1 tutti *col legno* *pizz. sul pont.* *col legno batt.* *sul II ord.* *pizz. sul pont.* *sul I ord.* *nail-pizz.* *ord.*

VI. 2 tutti *col legno* *pizz. sul pont.* *col legno batt.* *1. ord.* *col legno* *pizz. sul pont.* *nail-pizz.* *nail-pizz.* *col legno batt.*

Vla. 1-4 *col legno* *pizz. ord. batt.* *col legno batt.* *pizz. sul pont.* *col legno batt.* *pizz. ord. batt.*

Vla. 5-8 *col legno batt.* *mf secco* *col legno* *pizz. sul pont.* *col legno* *pizz. ord. batt.* *col legno* *pizz. ord. batt.*

Vcl. tutti *pizz. sul pont.* *col legno* *pizz. sul pont.* *col legno* *pizz. sul pont.* *col legno* *pizz. sul pont.* *col legno* *pizz. sul pont.*

Cb. tutti *col legno batt.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

*sempre mf* *mf secco* *mf secco* *mf secco* *mf secco* *mf secco* *mf secco*

H-75



FL. 1 2

Ob. 1 2

CL. 1 2

Fg. 1 2

Cor. 1 2 3 4

Tr. 1 (straight) 2 (wawa) 3 (harmon)

Trb. 1 (straight) 2 (wawa) 3 (harmon)

Tb.

24 25 26 27 28 29

Cond.

1 - Timp. / Glsp.

2 - Xyl.

Perc.

3 - Vibr.

4 - Mar.

tutti VI. 1 (sul pont.) (sul pont.) ord. sul pont. (sul pont.) ord. nat.

tutti VI. 2 (pizz.) sul pont. (sul pont.) sul IV ord. (ord.) sul pont. arco 1-6 7-10 P cresc. poco a poco al...

Vla. 1-4 sul pont. 1-2 ord. sul IV sul pont. ord. 1-3 sul III 0 arco P cresc. poco a poco al...

Vlc. 1-3 ord. sul II sul pont. arco 7-8 P cresc. poco a poco al...

Cb. 1-3 arco 4-6 P cresc. poco a poco al...

H-75

3

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2, 3, 4

Tr. 1 (straight), 2 (wawa), 3 (harmon)

Tb. 1 (straight), 2 (wawa), 3 (harmon)

Cond. 30, 31, 32, 33, 34, 35

1 - Timp. / Glsp.

2 - Xyl.

Perc.

3 - Vbr.

4 - Mar.

VI. 1 1-2, 3-4, 9-12

VI. 2 1-3, 4-6, 7-10

Vla. 1-3, 4-6, 7-8

Vlc. 1-3, 4-6, 7-8

Cb. 1-3, 4-6

9-12 arco p sul pont. (sul pont.) ord. 0 sul pont. mf cresc. poco a poco al... sul III ord. 0 0 0 sul pont. ord. 0 0 0 arco ord. p cresc. poco a poco al... (cresc. al) senza vibr. arco p (cresc. poco a poco al...)

FL 1 2

Ob. 1 2

CL 1 2

Fg. 1 2

Cor. 1 2 3 4

Tr. 1 (straight) 2 (wawa) 3 (harmon)

Tb. 1 (straight) 2 (wawa) 3 (harmon)

Tb.

Cond.

36 37 38 39 40 41

1 - Timp. / Glsp.

2 - Xyl.

Perc.

3 - Vibr.

4 - Mar.

VI. 1 1-2 3-4 5-8 9-12

VI. 2 1-3 4-6 7-10

Vla. 1-3 4-6 7-8

Vlc. 4-6 7-8

Cb. 1-3 4-6

arco  
mf senza vibr.  
p senza vibr.  
mp senza vibr.  
mf  
non div.  
mf  
senza vibr.  
mf  
senza vibr.  
mf  
senza vibr.  
mf  
senza vibr.  
mf  
senza vibr.  
mf  
senza vibr.  
mf  
senza vibr.  
mf



FL 1 2

Ob. 1 2

CL 1 2

Fg. 1 2

Cor. 1 2 3 4

1 (straight) Tr. 2 (wawa) 3 (harmon)

1 (straight) Trb. 2 (wawa) 3 (harmon) Tbn.

42 43 44 45 46 47

Cond.

1 - Timp. / Glisp. 2 - Xyl. Perc. 3 - Vibr. 4 - Mar.

VI. 1 5-8 9-12 1-3

VI. 2 4-6 7-10 1-3

Vla. 4-6 7-8 1-3

Vlc. 4-6 7-8 1-3

Cb. 4-6 7-8 1-3

div. *senza vibr.*

10-12 7-9 4-5 6-7 8-10

1-3 *senza vibr.*

Musical score for orchestra and woodwinds, measures 48-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tbn.), Percussion (Perc.), Violin (Vl.), and Viola (Vla.).

Measures 48, 49, 50, 51, and 52 are marked. Measure 51 includes the instruction "move to Glsp." for the Timpani/Glockenspiel part.

Dynamic markings include *mf* and *sempre mf*. Performance markings include accents and slurs.

Violin and Viola parts include fingering numbers (e.g., 1-3, 4-6, 7-9, 10-12).

This page contains the musical score for measures 53 through 58. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flutes (Fl.):** Two staves (1 and 2). Dynamics include *sempre mf*.
- Oboes (Ob.):** Two staves (1 and 2). Dynamics include *mf* and *sempre mf*.
- Clarinets (Cl.):** Two staves (1 and 2). Dynamics include *mf* and *sempre mf*.
- Bassoons (Fg.):** Two staves (1 and 2). Dynamic includes *sempre mf*.
- Cor Anglais (Cor.):** Four staves (1, 2, 3, 4). Dynamics include *mf* and *sempre mf*. Includes *glissando* markings.
- Trumpets (Tr.):** Two staves (1 and 2, labeled "2 (wawa)"). Dynamics include *mf* and *sempre mp*. Includes *senza sord.* and *glissando* markings.
- Trumpets (Trb.):** Two staves (1 and 2, labeled "2 (wawa)"). Dynamics include *sempre mf* and *sempre mp*. Includes *glissando* markings.
- Trombones (Tb.):** Three staves (1, 2, 3, labeled "3 (harmon)"). Dynamics include *sempre mf* and *sempre mp*. Includes *glissando* markings.
- Conductor (Cond.):** Measure numbers 53, 54, 55, 56, 57, and 58 are indicated below the staff.
- Percussion (Perc.):** Four staves: 1 - Timp. / Glsp., 2 - Xyl., 3 - Vbr., 4 - Mar. Includes a *Glsp. very hard mallet* instruction.
- Violins (VI.):** Four staves: VI. 1 (5-8), VI. 2 (4-6), VI. 3 (7-10), VI. 4 (8-10). Includes fingerings like 1-3, 4-6, 7-10, and 8-10.
- Violas (Vla.):** Four staves: Vla. 1 (4-6), Vla. 2 (7-8), Vla. 3 (1-3), Vla. 4 (1-3). Includes fingerings like 1-3, 4-6, 7-8, and 8-10.
- Violoncellos (Vlc.):** Four staves: Vlc. 1 (4-6), Vlc. 2 (7-8), Vlc. 3 (1-3), Vlc. 4 (1-3). Includes fingerings like 1-3, 4-6, 7-8, and 8-10.
- Double Basses (Cb.):** Four staves: Cb. 1 (4-6), Cb. 2 (7-8), Cb. 3 (1-3), Cb. 4 (1-3). Includes fingerings like 1-3, 4-6, 7-8, and 8-10.

6

accel.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2, 3, 4

Tr. 1, 2 (wawa)

Trb. 1, 2 (wawa)

Tb. 3 (harmon)

Tb.

mp

sempre mf

on sord. wawa

sempre

f (= mf)

mp

mf

mp

6

accel.

59 60 61 62 63 64

Cond.

1 - Timp. / Glsp

2 - Xyl.

Perc.

3 - Vibr.

4 - Mar.

VI. 1 1-4, 5-8

9-12

VI. 2 1-3, 4-6

7-10

Vla. 1-3, 4-6

7-8

Vlc. 1-3, 4-6

7-8

Cb. 1-3, 4-6

cresc. al.

non div.

ff

ff

♩ = 90

*poco a poco accel.*

11

1. Fl. 1 *ff* *mf*

2. Fl. 2 *mf*

1. Ob. 1 *ff* *mf*

2. Ob. 2 *mf*

1. Cl. 1 *ff* *mf*

2. Cl. 2 *mf*

1. Fg. 1 *ff* *mf*

2. Fg. 2 *ff* *mf*

1. Cor. 1 *ff* *mf*

2. Cor. 2 *ff* *mf*

3. Cor. 3 *ff* *mf*

4. Cor. 4 *ff* *mf*

1 (wawa) *f (= mf)*

2 (wawa) *f* *con sord. wawa* *f (= mf)*

3 (wawa) *f (= mf)*

1. Trb. 1 *f* *mf*

2 (wawa) *f (= mf)*

3 (harmon) *ff* *f (= mf)*

Tb. *ff* *mf*

♩ = 90

*poco a poco accel.*

65

66

67

68

69

70

Cond.

1 - Timp. / Glsp. *ff* *mf secco*

2 - Xyl. *ff* *mf secco*

Perc. *ff* *mf secco*

3 - Vibr. *ff* *mf secco*

4 - Mar. *ff* *mf secco*

1-4. VI. 1 *ff* *mf* *sul pont.* *(ord.)* *(poco marcato)*

5-8. VI. 2 *ff* *mf* *sul tasto* *mf legato*

9-12. VI. 2 *ff* *mf* *sul tasto* *mf legato*

1-3. VIa. 1 *ff* *mf* *sul pont.* *(ord.)* *(poco marcato)*

4-6. VIa. 2 *ff* *mf* *sul tasto* *mf legato*

7-10. VIa. 2 *ff* *mf* *sul tasto* *mf legato*

1-3. Vcl. tutti *ff* *mf* *sul pont.* *(ord.)* *(poco marcato)*

5-8. Vcl. tutti *ff* *mf* *sul tasto* *mf legato*

Cb. tutti *ff* *mf* *sul tasto* *mf legato*

7 (accel.)

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Fg.

2 Fg.

1 Cor.

2 Cor.

3 Cor.

4 Cor.

1 (wawa) Tr.

2 (wawa) Tr.

3 (wawa) Tr.

1 (wawa) Trb.

2 (wawa) Trb.

3 (harmon) Trb.

Tb.

7 (accel.)

71 72 73 74 75 76

1 - Timp. / Glsp.

2 - Xyl.

Perc.

3 - Vibr.

4 - Mar.

1-4 VI. 1

5-8 VI. 1

9-12 VI. 1

1-3 VI. 2

4-6 VI. 2

7-10 VI. 2

1-3 Vla.

4-6 Vla.

7-8 Vla.

tutti Vlc.

tutti Vlc.

tutti Cb.

(accel.)

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 Cl. 2 Cl. 1 Fg. 2 Fg. 1 Cor. 2 Cor. 3 Cor. 4 Cor. 1 (vava) Tr. 2 (vava) 3 (vava) 1 (vava) Trb. 2 (vava) 3 (harmon) Tbn.

(accel.)

77 78 79 80 81 82

Cond. 1 - Timp. / Glsp. 2 - Xyl. Perc. 3 - Vbr. 4 - Mar.

(pizz.)

1-4 VI. 1 5-8 VI. 2 9-12 VI. 3 1-3 VI. 4 4-6 VI. 5 7-10 VI. 6 1-3 VI. 7 4-6 VI. 8 7-8 VI. 9 tutti Vlc. tutti Cb. tutti

*mf*  
(sul pont.)  
*mf*  
sul III  
(sul tasto)

(accel.) ----- *al* ♩ = 180, ♩ = 120

FL. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2, 3, 4

Tr. 1 (suvv), 2 (suvv), 3 (suvv)

Tb. 1 (suvv), 2 (suvv), 3 (harmon)

Tb.

(accel.) ----- *al* ♩ = 180, ♩ = 120

83 84 85 86 87 88 89 90

Cond.

1 - Timp. / Glsp

2 - Xyl.

Perc.

3 - Vibr.

4 - Mar.

1-4

VI. 1 5-8

9-12

1-3

VI. 2 4-6

7-10

1-3

Vla. 4-6

7-8

tutti

Vlc. tutti

Cb. tutti

non div. pizz. *ff*

arco

pizz. arco

sempre lv.

col legno batt. arco col legno batt. *ff*



FL. 1, 2

Ob. 1, 2

Cl. 1, 2

Fg. 1, 2

Cor. 1, 2, 3, 4

1 (warva), Tr., 2 (warva), 3 (warva)

1 (warva), Trb., 2 (warva), 3 (harmon), Tbn.

Cond. 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

1 - Timp. / Glsp., 2 - Xyl., Perc., 3 - Vbr., 4 - Mar.

tutti

VI. 1, tutti

VI. 2, tutti

Vla., tutte

Vlc., tutte

1-3, Cb., 4-6

musical notation, dynamics (f, ff, mp, mf), articulation (pizz., arco, sul pont., non div., col legno batt., arco), and performance instructions



# Die Fuge der Kunst

CP XI – “one” note only

*hommage à Péter TORNyai & Anton WEBERN*

**Orchestra**

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Timpani (Guiro, Wind chimes – 1 player)	Timp.
3 Percussioni	3 Perc.
Arpa	Arpa
Violino 1. (10 players)	Vi. 1.
Violino 2. (10 players)	Vi. 2.
Viola (6 players)	Vla.
Violoncello (6 players)	Vlc.
Contrabbasso (4 players)	Cb.

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

Durata / Duration: ca. 7 min.

*A Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

***A Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:**

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (7 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (3-4 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVVIXVIVXIIIVXVIVIXIIXVIVIXIIIVXVVIIIXV+XV – collage (9 min.)

**Bemutató / World premiere:** KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2020. november 20 / November 20, 2020

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átíratva, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű XI számú fűgáját dolgozza fel. Minden hangszer a négyszólamú fűga egyik szólamának csak egy hangminőségét játssza az összes megszólaló oktávban. (Pl. a Fl. 1 a fűga szoprán szólamának *h* hangjait játssza). Kivétel ez alól a négy ütőhangszeres szólam, melyekben két-két hang jelenik meg, és a formahatárokat zajos hangzásokkal is jelzik, valamint a hárfa, melyben négy hangminőség hallható.

Az adott hangszer csak akkor játszik, amikor a hozzá tartozó hangminőség az eredeti műben is jelen van, az eredetihez képest néha hosszabb vagy rövidebb időtartammal. Ennek oka azok a hangszín ornamensek, melyek időnként dinamikailag be- vagy kivezetik az adott hangot. De az eredeti hang helye mindig kiemelődik a dinamika segítségével, azaz minden hangszeres motívum lehangosabb pontja az eredeti műnek megfelelően szólal meg (néhány kivételtől eltekintve). A precíz ritmikai játék (beleértve a dinamika ritmusát) kiemelten fontos e darabban ahhoz, hogy az eredeti mű végig hallható lehessen a darab hangképén átszűrődve.

A tételt egyébként – a nagylétszámú zenekari jelenlét ellenére – relatíve áttört, kamarazenei hangzás jellemzi, hiszen egyszerre mindig csak négy hang szól, leszámítva a fentebb említett dinamikai ornamenseket (egymásba átlógó hangok).

**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.

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

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus XI of the Bach-piece. Each instrument plays only one pitch-class of one part of the four-part fugue in all the existing octaves. (E.g. Fl. 1 plays the *b-natural* pitches of the soprano part). Exceptions to this are the four percussion instruments, in which two pitch-classes appear and the formal sections are also indicated by noisy sounds, and the harp, in which four pitch-classes can be heard.

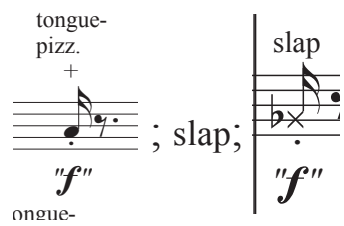
A given instrument only plays when the associated pitch-class is present in the original work, sometimes for a longer or shorter duration than the original. This is because of the timbral ornaments that sometimes dynamically lead into or out of a given tone. But the timing of the original note is always highlighted by the dynamics, i.e. the loudest point of each instrumental motif sounds according to the original work (apart from some exceptions). Precise rhythmic performance (including the rhythm of the dynamics) is key point in this piece so that the original work can be heard through the sound image of the piece.

Incidentally, despite the large orchestral presence, the movement is characterized by a relatively pierced, chamber music sound, as there are always only four sounds at a time, apart from the dynamic ornaments mentioned above (overlapping sounds).

**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.

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

## Jelmagyarázat



### Fafúvósok

Nyelv -pizzicato (Fl.);  
Slap (Cl.; Fg. nád nélkül)

### Rézfúvósok

Rézfúvós szordínók:

Cor.: hagyományos sordino (con sord.)

Tr. 1: cup, wawa, harmon (wawa túske nélkül),  
plunger

Tr. 2: straight, cup, wawa, harmon (wawa túske nélkül)

Tr. 3: cup, wawa, plunger, harmon (wawa túske nélkül)

Trb. 1: straight, cup, wawa, harmon (wawa túske nélkül)

Trb. 2: straight, cup, harmon (wawa túske nélkül)

Trb. 3: straight, cup, wawa, harmon (wawa túske nélkül)



Nyitva; zárva; félig zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A vonallal összekötött jelek átmenetet jelölnek egyik pozícióból a másikba.



slap

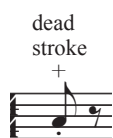
Tenyérrel csapj a fúvókára miközben az adott hangokat fogod le.

Nyelvütés a fúvókában

### Ütősök

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).



Dead-stroke

### Woodwinds

Tongue-pizzicato (Fl.);  
Slap (Cl.; Fg. without reed)

### Brass

Brass mutes:

Cor.: normal mute (con sord.)

Tr. 1: cup, wawa, harmon (wawa without stem),  
plunger

Tr. 2: straight, cup, wawa, harmon (wawa without stem)

Tr. 3: cup, wawa, plunger, harmon (wawa without stem)

Trb. 1: straight, cup, wawa, harmon (wawa without stem)

Trb. 2: straight, cup, harmon (wawa without stem)

Trb. 3: straight, cup, wawa, harmon (wawa without stem)

Open; closed; half-closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. The signs connected by a line mean continuous transition from one position to the other.

Pop (slap) onto the mouthpiece with the palm of the hand (press the vents of the given pitch).

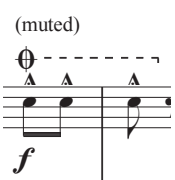
Tongue-slap within the mouthpiece.

### Percussion

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).

Dead-stroke

Mute the skin (head) of the Timp. during beating it.



Ütés közben kézzel fogd le a bőrt

## Percussioni (Ütőhangszerek)

### Timpani játékos

2 Timpani, Guiro, Wind chimes (bambusz)

Verők: wooden stick, hard timpani beater, soft timpani beater.

Notáció:

Musical notation for the Timpani player part. It consists of three staves. The first staff is labeled '2 Timp.' and shows a bass clef with a quarter note on the second line. The second staff is labeled 'Guiro' and shows a quarter note on the first line with a wavy line above it. The third staff is labeled 'Wind chimes (bamboo)' and shows a quarter note on the first line with a wavy line above it.

## Percussioni (Percussion instruments)

### Timpani player

2 Timpani, Guiro, Wind chimes (bamboo)

Beaters: wooden stick, hard timpani beater, soft timpani beater.

Notation:

Musical notation for the Timpani player part. It consists of three staves. The first staff is labeled '2 Timp.' and shows a bass clef with a quarter note on the second line. The second staff is labeled 'Guiro' and shows a quarter note on the first line with a wavy line above it. The third staff is labeled 'Wind chimes (bamboo)' and shows a quarter note on the first line with a wavy line above it.

### Percussione 1.

Ratchet (Kereplő), Wood-block (cisz – bármely oktávból), Wind chimes (porcelán), Tubular Bell (esz'').

Verők: hard hammer, soft hammer, soft mallet, hard mallet.

Notáció:

Musical notation for Percussione 1. It consists of four staves. The first staff is labeled 'Ratchet' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'W-bl. (c#)' and shows a quarter note on the first line. The third staff is labeled 'Wind chimes (china)' and shows a quarter note on the first line with a wavy line above it. The fourth staff is labeled 'Tub. Bells' and shows a quarter note on the first line.

### Percussione 1.

Ratchet, Wood-block (c-sharp – in any octave), Wind chimes (china), Tubular Bell (e-flat5).

Beaters: hard hammer, soft hammer, soft mallet, hard mallet.

Notation:

Musical notation for Percussione 1. It consists of four staves. The first staff is labeled 'Ratchet' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'W-bl. (c#)' and shows a quarter note on the first line. The third staff is labeled 'Wind chimes (china)' and shows a quarter note on the first line with a wavy line above it. The fourth staff is labeled 'Tub. Bells' and shows a quarter note on the first line.

### Percussione 2.

Vibraphone, Cow-bells (gisz, gisz'), Tam-tam (nagy), Wind chimes (kagyló).

Verők: soft mallet, hard mallet, very soft beater, soft beater, hard beater, debit card (bankkártya – pletrumként), arco (bögővonó)

Notáció:

Musical notation for Percussione 2. It consists of four staves. The first staff is labeled 'Vibr.' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'Cow-bell' and shows a quarter note on the first line. The third staff is labeled 'Tam-tam (large)' and shows a quarter note on the first line. The fourth staff is labeled 'Wind chimes (shell)' and shows a quarter note on the first line with a wavy line above it.

### Percussione 2.

Vibraphone, Cow-bells (g-sharp below and above the middle C), Tam-tam (large), Wind chimes (shell).

Beaters: soft mallet, hard mallet, very soft beater, soft beater, hard beater, debit card (use as pletrum), arco (double bass bow)

Notation:

Musical notation for Percussione 2. It consists of four staves. The first staff is labeled 'Vibr.' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'Cow-bell' and shows a quarter note on the first line. The third staff is labeled 'Tam-tam (large)' and shows a quarter note on the first line. The fourth staff is labeled 'Wind chimes (shell)' and shows a quarter note on the first line with a wavy line above it.

### Percussione 3.

Vibraslap, Tom (h), Marimba, Wind chimes (fém). Tam-tam (kicsi).

Verők: wooden stick, soft mallet, hard mallet, medium hard beater.

Notáció:

Musical notation for Percussione 3. It consists of five staves. The first staff is labeled 'Vibraslap' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'Tom (b#)' and shows a quarter note on the first line. The third staff is labeled 'Mar.' and shows a quarter note on the first line. The fourth staff is labeled 'Wind chimes (metal)' and shows a quarter note on the first line with a wavy line above it. The fifth staff is labeled 'Tam-tam (small)' and shows a quarter note on the first line.

### Percussione 3.

Vibraslap, Tom (b-natural below the middle C), Marimba, Wind chimes (metal). Tam-tam (small).

Beaters: wooden stick, soft mallet, hard mallet, medium hard beater.

Notation:

Musical notation for Percussione 3. It consists of five staves. The first staff is labeled 'Vibraslap' and shows a quarter note on the first line with a wavy line above it. The second staff is labeled 'Tom (b#)' and shows a quarter note on the first line. The third staff is labeled 'Mar.' and shows a quarter note on the first line. The fourth staff is labeled 'Wind chimes (metal)' and shows a quarter note on the first line with a wavy line above it. The fifth staff is labeled 'Tam-tam (small)' and shows a quarter note on the first line.

FOR PERUSAL





*rit. molto* -----  $\text{♩} = 72$  ----- *accel. molto* -----  $\text{♩} = 120$

1 (S) Fl.  
2 (S) Fl.  
1 (S) Ob.  
2 (A) Ob.  
1 (A) Cl.  
2 (T) Cl.  
Cor. 1 (A)  
1 (S) Tr.  
2 (A) Tr.  
3 (A) Tr.  
1 (A) Tbn.  
2 (T) Tbn.  
3 (B) Tbn.  
Tb. (B)

10 11 12 13 14 15 16 17 18

Timp. (B) *soft timp. beater* *hard timp. beater* *ét* *ét* *ét* *ét* *soft timp. beater*  
(W-bl.) *mf* *secco* *hard mallet* *f* *mf* *mf* *mf*

1 (S) Perc.  
2 (A) Perc.  
3 (T) Perc.  
Arpa (S, T)

1st desk (S) VI. 1  
2nd desk (S) VI. 1  
4th desk (S) VI. 1  
5th desk (S) VI. 1  
1st desk (A) VI. 2  
4th desk (T) VI. 2  
1st desk (T) VIa.  
2nd desk (B) VIa.  
1st desk (B) VIc.  
2nd desk (B) VIc.  
3rd desk (B) VIc.  
Cb. 1st desk (B)

FL. 2 (S)

1 (S)

Ob. 2 (A)

1 (A)

CL. 2 (T)

1 (B)

Fg. 2 (B)

1 (A)

2 (T)

Cor. 3 (A)

4 (B)

1 (S)

Tr. 2 (A)

1 (A)

Trb. 2 (T)

3 (B)

Tb. (B)

19 20 21 22 23 24 25 26 27

hard timp. beater *é* soft timp. beater *é*

1 (S) *soft mallet* *secco* *mf* *mf* *mf* *mp*

Perc. 2 (A) *Tam-tam (large)* *soft beater* *mf*

3 (T) *Mar.* *soft mallet* *mp*

Arpa (S, T)

1st desk (S) VI. 1 *sul II arco* *pizz.* *arco* *pizz.* *arco* *mp*

2nd desk (S) VI. 2 *mf* *arco* *sul III* *mf* *secco* *mf*

1st desk (A) VI. 3 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd desk (A) VI. 4 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3rd desk (A) VI. 5 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

5th desk (T) VI. 6 *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vla. 2nd desk (B)

1st desk (B) VIc. *pizz.* *arco* *secco* *mf* *mf* *mf* *mf* *mf* *mf*

2nd desk (B) VIc. *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. 1st desk (B)

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

♩ = 90

1 (S) Fl.  
2 (S) Fl.  
1 (S) Ob.  
2 (A) Ob.  
1 (A) Cl.  
2 (T) Cl.  
1 (B) Fg.  
2 (B) Fg.

1 (A) Cor.  
3 (A) Cor.  
4 (B) Cor.  
1 (S) Tr.  
3 (A) Tr.  
1 (A) Trb.  
3 (B) Trb.  
Tb. (B)

♩ = 90

28 29 30 31 32 33 34 35 36

Timp. (B)  
1 (S) Perc.  
2 (A) Perc.  
Arpa (S, T)

1st desk (S) VI. 1  
2nd desk (S) VI. 1  
3rd desk (S) VI. 1  
4th desk (S) VI. 1  
1st desk (A) VI. 2  
2nd desk (A) VI. 2  
4th desk (T) VI. 2  
5th desk (T) VI. 2  
1st desk (T) VIa.  
1st desk (B) VIc.  
3rd desk (B) VIc.  
1st desk (B) Cb.

This page contains the musical score for measures 37 through 44. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are:

- Flutes (1 (S), 2 (S))
- Oboes (1 (S), 2 (A))
- Clarinets (1 (A), 2 (T))
- Bassoons (1 (A), 2 (B))
- Cor Anglais (3 (A), 4 (B))
- Trumpets (1 (S), 2 (A), 3 (A))
- Trombones (1 (A), 2 (T), 3 (B))
- Timpani (Timp. (B))
- Drum Set (Perc. 1 (S), 2 (A), 3 (T))
- Arpa (Arpa (S, T))
- String Section (Violins 1 & 2, Violas, Violas, Violas, Cellos, Double Basses) with desks 1 through 5 for each instrument.

The score includes various musical notations such as dynamics (e.g., *f*, *mp*, *pp*, *sfz*), articulations (e.g., *secco*, *acc.*, *gliss.*), and performance instructions (e.g., *arco*, *pizz.*, *sul pont.*). A large, semi-transparent watermark reading "FOR SALE" is oriented diagonally across the center of the page.

accel. molto

Fl 1 (S) *mp* *f* *mp*

Ob. 1 (S) *mp* *f* *mp*

1 (A) *mp* *f* *f*

Cl. 2 (T) *f* *mp secco* *f*

1 (B) *mp secco* *mp*

2 (B) *mp*

2 (T) *f*

3 (A) *mp* *f* *mp*

4 (B) *mp*

1 (S) *mp* *f* *mp*

Tr. 2 (A) *mp* *f* *mp*

3 (A) *mp* *f* *mp*

1 (A) *f*

Trb. 2 (T) *f*

3 (B) *mp* *mp*

Tb. (B) *mp* *mp* *mp secco* *mp*

45 46 47 48 49 50 51 52

Timp. (B) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1 (S) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Perc. 2 (A) *mp* *f* *mp* *f* *mp* *f* *mp* *f*

3 (T) *f* *f* *f* *f* *mp secco* *mp* *mp* *f*

Arpa (S, T) *ff* *mp* *f* *mp* *f* *mp* *f* *f*

1st desk (S) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

4th desk (S) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

5th desk (S) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1st desk (A) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

3rd desk (A) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

VI. 2 4th desk (T) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

5th desk (T) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1st desk (T) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vla. 2nd desk (B) *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

3rd desk (T) *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

1st desk (B) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Vlc. 2nd desk (B) *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Cb. 1st desk (B) *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

♩ = 120

1 (S) Fl.

2 (S) Fl.

1 (S) Ob.

2 (A) Cl.

1 (A) Cl.

2 (T) Cl.

1 (B) Bb.

2 (B) Bb.

1 (A) Cor.

2 (T) Cor.

3 (A) Tr.

4 (B) Tr.

1 (S) Tr.

2 (A) Tr.

3 (A) Tr.

1 (A) Tr.

2 (T) Tr.

3 (B) Tr.

Tb (B)

♩ = 120

53 54 55 56 57 58 59 60 61 62

Timp (B)

1 (S) Perc.

2 (A) Perc.

3 (T) Perc.

Arpa (S, T)

1st desk (S) VI 1

2nd desk (S) VI 1

3rd desk (S) VI 1

4th desk (S) VI 1

5th desk (S) VI 1

1st desk (A) VI 2

2nd desk (A) VI 2

3rd desk (A) VI 2

4th desk (T) VI 2

5th desk (T) VI 2

1st desk (T) VI 2

Vla. 2nd desk (B)

3rd desk (T) VI 2

1st desk (B) Vcl.

2nd desk (B) Vcl.

3rd desk (B) Vcl.

1st desk (B) Cb.

2nd desk (B) Cb.

1 (S) Perc. (Vibe, Tub Bells, W-hl, Cms-bell, Wind chimes)

Arpa (S, T) (Ped. gtr., près de la table)

VI 1 (S) (sul II arco, sul I arco, sul II arco, sul I arco)

VI 2 (A) (1 solo arco, 2 arco, 1 solo arco)

Vcl. (B) (col legno batt., 1 solo col legno batt., 2 arco)

Cb. (B) (sul II arco)

1 (S) Perc. (Tub Bells, W-hl, Cms-bell, Wind chimes)

Arpa (S, T) (Ped. gtr., près de la table)

VI 1 (S) (sul II arco, sul I arco, sul II arco, sul I arco)

VI 2 (A) (1 solo arco, 2 arco, 1 solo arco)

Vcl. (B) (col legno batt., 1 solo col legno batt., 2 arco)

Cb. (B) (sul II arco)





1 (S) FL.  
2 (S) FL.  
1 (S) Ob.  
2 (A) Ob.  
1 (A) Cl.  
2 (T) Cl.  
1 (B) Fg.  
2 (B) Fg.

1 (A) Cor.  
2 (T) Cor.  
3 (A) Cor.  
4 (B) Cor.

1 (S) Tr.  
2 (A) Tr.  
3 (A) Tr.

1 (A) Tbn.  
2 (T) Tbn.  
3 (B) Tbn.  
Tb. (B)

Tempo:  $\text{♩} = 80$  accel.  $\text{♩} = 120$  rit. molto.  $\text{♩} = 60$

Musical notation for woodwinds and brass, including dynamics like *pp*, *mp*, *secco*, *vibr.*, *pp secco*, and *pp*.

73 74 75 76 77 78 79 80 81 82

Tempo:  $\text{♩} = 80$  accel.  $\text{♩} = 120$  rit. molto.  $\text{♩} = 60$

1 (S) Perc.  
2 (A) Perc.  
3 (T) Perc.

Arpa (S, T)

1st desk (S) VI.  
2nd desk (S) VI.  
3rd desk (S) VI.  
5th desk (S) VI.

1st desk (A) VI.  
2nd desk (A) VI.  
3rd desk (A) VI.  
4th desk (T) VI.  
5th desk (T) VI.

1st desk (T) Vla.  
2nd desk (B) Vla.

1st desk (B) Vlc.  
2nd desk (B) Vlc.  
3rd desk (B) Vlc.  
1st desk (B) Cb.  
2nd desk (B) Cb.

Musical notation for percussion, harp, and strings, including performance instructions like *con sord.*, *sul II*, *sul III*, *sul IV*, *arco*, *pizz.*, *vibr.*, *vibr. lento*, *col legno*, *arco*, *mf*, *mp*, *pp*, *pp secco*, and *pp*.

accel. molto ..... ♩ = 120

rit. molto

Lento

1 (S) Fl.

2 (S) Fl.

1 (S) Ob.

2 (A) Ob.

1 (A) Cl.

2 (T) Cl.

1 (B) Fg.

2 (B) Fg.

1 (A) Cor.

1 (S) Cor.

1 (S) Tr.

2 (A) Tr.

3 (A) Tr.

1 (A) Trb.

3 (B) Trb.

1 (B) Tb.

2 (B) Tb.

1 (S) Fl. *mf*

2 (S) Fl. *pp* *secco* *f* *pp* *secco* *f*

1 (S) Ob. *pp* *secco* *p* *f*

2 (A) Ob. *mp*

1 (A) Cl. *pp* *gliss.* *gliss.* *mf* *sfz* *mf*

2 (T) Cl. *pp* *secco* *gliss.* *pp* *mf* *f*

1 (B) Fg. *pp* *mf* *f*

2 (B) Fg. *pp* *mf* *f*

1 (A) Cor. *p* *f*

1 (S) Cor. *f* *mf* *mf* *mf* *p* *f*

1 (S) Tr. *mf* *secco* *mf* *mf* *f*

2 (A) Tr. *mf* *gliss.* *mp* *gliss.* *f (= mp)* *f* *f*

3 (A) Tr. *mp* *gliss.* *gliss.* *f (= mp)* *f*

1 (A) Trb. *mf* *gliss.* *gliss.* *f* *f* *mf* *ff* *mp*

3 (B) Trb. *mp* *mf* *ff* *p*

1 (B) Tb. *mp* *pp* *p* *mf* *mf* *f* *p*

2 (B) Tb. *mp* *pp* *p* *mf* *mf* *f* *p*

accel. molto ..... ♩ = 120

rit. molto

Lento

83 84 85 86 87 88 89 90 91

(Timp.)

1 (S) Perc.

2 (A) Perc.

3 (T) Perc.

Arpa (S, T)

1st desk (S) Vln.

2nd desk (S) Vln.

3rd desk (S) Vln.

5th desk (S) Vln.

1st desk (A) Vla.

2nd desk (A) Vla.

3rd desk (A) Vla.

1st desk (T) Vcl.

2nd desk (T) Vcl.

3rd desk (T) Vcl.

1st desk (B) Cb.

2nd desk (B) Cb.

3rd desk (B) Cb.

1 (S) Perc. *mp* *mp* *pp* *pp*

2 (A) Perc. *mp* *mp* *pp* *pp* *mf*

3 (T) Perc. *p* *pp* *pp* *pp* *mf*

Arpa (S, T) *mf* *secco* *ord.* *secco* *mp* *mf* *f* *f*

1st desk (S) Vln. *mp* *pp* *secco* *pp* *pp* *secco* *f*

2nd desk (S) Vln. *pp* *secco* *pp* *secco* *f* *p*

3rd desk (S) Vln. *pp* *secco* *pp* *secco* *f*

5th desk (S) Vln. *pp* *pizz.* *sul III arco* *p* *mp* *f*

1st desk (A) Vla. *pp* *pp* *mf* *mf* *mf* *mf* *p*

2nd desk (A) Vla. *pp* *pp* *mf* *mf* *mf* *mf* *p*

3rd desk (A) Vla. *pp* *pp* *mf* *mf* *mf* *mf* *p*

1st desk (T) Vcl. *mf* *pp* *pp* *pp* *pp* *pp*

2nd desk (T) Vcl. *mf* *pp* *pp* *pp* *pp* *pp*

3rd desk (T) Vcl. *mf* *pp* *pp* *pp* *pp* *pp*

1st desk (B) Cb. *pp* *pp* *pp* *pp* *pp* *pp*

2nd desk (B) Cb. *pp* *pp* *pp* *pp* *pp* *pp*

3rd desk (B) Cb. *pp* *pp* *pp* *pp* *pp* *pp*

1 (S)  
Fl.

2 (S)

1 (S)  
Ob.

2 (A)

1 (A)  
Cl.

2 (T)

1 (B)  
Fg.

2 (B)

1 (A)  
Cor.

2 (T)

3 (A)

4 (B)

1 (S)  
Tr.

2 (A)

3 (A)

1 (A)  
Trb.

2 (T)

3 (B)  
Tb. (B)

♩ = 120

92 93 94 95 96 97 98 99 100 101

Timp. (B)

1 (S)

Perc.  
2 (A)

3 (T)

Arpa (S, T)

1st desk (S)

2nd desk (S)

VI. 1  
3rd desk (S)

4th desk (S)

5th desk (S)

1st desk (A)

2nd desk (A)

VI. 2  
4th desk (T)

5th desk (T)

1st desk (T)

Vla.  
2nd desk (B)

3rd desk (T)

1st desk (B)

Vc.  
2nd desk (B)

3rd desk (B)

1st desk (B)

Cb.  
2nd desk (B)

1 (S) Fl. <mf> <mf> <mf> full mf full

2 (S) > ff full f

1 (S) Ob. mf <mf> mf f mf secco f

2 (A) f secco > mf

1 (A) Cl. mf ppp f f f

2 (T) f mf mf vibr. ff

1 (B) Fig. > ff

2 (B) remove the reed! without reed slap replace the reed! with reed mf

1 (A) Cor. <mf> mf ff

3 (A) 4 (B) full con sord. harmon <f (=mf)> ff

1 (S) Tr. (plunger) con sord. harmon ff (-f) ff

2 (A) 3 (A) (trumpet) con sord. wawa f glissando f (-f) ff

1 (A) Trb. full f (=mf)

2 (T) (trombone) <mf> mf

3 (B) "pop" <mf> <mf> "pop" ff

Tb. (B) full vibr. gliss. mf

102 103 104 105 106 107 108 109 110 111

(Timp.) hard timp. beater (muted) > ff mp

1 (S) Perc. [W-bl. (c)] soft mallet f

2 (A) [Cow-bell] [Vibr.] hard mallet <mf> mf

3 (T) [Tom] soft mallet mp [Vibraslap] f [Tom (b)] soft mallet mp [Wind chimes (metal)] f [Tom (b)] soft mallet mf [Mar.]

Arpa (S, T) bisbigl. <mf> f <mf> mf mf

1st desk (S) sul II <mf> mf

2nd desk (S) VI. 1 sul II sul I sul II <mf> f

4th desk (S) 5th desk (S) sul III vibr. ff

1st desk (A) sul III sul III non-pizz. 1/2 flag. arco sul pont. vibr. glissando ord. 0

2nd desk (A) VI. 2 senza sord. 1/2 flag. mf

3rd desk (A) 5th desk (T) pizz. mf arco mf

1st desk (T) VI. 1 mf

2nd desk (B) 3rd desk (T) <mf> mf gliss.

1st desk (B) VI. 2 sul III <mf> mf

2nd desk (B) col legao batt. A arco pizz. sul pont. arco ord. glissando

1st desk (B) Cb. f <mf> f mf

2nd desk (B) > mf

This page contains the musical score for measures 112 through 121. The instruments and parts are as follows:

- Flute:** 1 (S), 2 (S)
- Oboe:** 1 (S), 2 (A)
- Clarinet:** 1 (A), 2 (T)
- Bassoon:** 1 (B), 2 (B)
- Horn:** 1 (A), 3 (A), 4 (B)
- Trumpet:** 1 (S) (harmoni), 2 (A) (harmoni)
- Trombone:** 1 (A) (romani), 2 (T) (straight), 3 (B)
- Percussion:** 1 (S), 2 (A), 3 (T)
- Arpa (S, T)**
- Violins:** 1st desk (S), 2nd desk (S), 3rd desk (S), 5th desk (S); 1st desk (A), 2nd desk (A), 3rd desk (A), 5th desk (T)
- Violas:** 1st desk (T), 2nd desk (B), 3rd desk (T); 1st desk (B), 2nd desk (B), 3rd desk (B)
- Celli:** 1st desk (B), 2nd desk (B)

The score includes various performance instructions such as dynamics (mf, f, ff, p, mp), articulation (accents, slurs), and specific techniques for percussion (e.g., 'hard hammer', 'soft hammer', 'vibr.', 'gliss.') and strings (e.g., 'sul II vibr.', 'col legno batt.', 'arco').

**122 123 124 125 126 127 128 129 130 131**

(Timp.) soft timp. beater hard timp. beater soft timp. beater hard timp. beater soft timp. beater

Perc. (Cow-bell) Vibr. Cow-bell handle of mallet Vibr. hard mallet Cow-bell handle of mallet Vibr. hard mallet Cow-bell W-bl. (cfl) hard mallet soft mallet Vibr. Cow-bell Tom (br) hard mallet

Arpa (S, T) *près de la table*

1st desk (S) *sul II arco* *f alla corda* *sul II arco sul pont.* *f alla corda* *sul II* *arco vibr.* *<mf>*

2nd desk (S) *f alla corda* *<mf>* *f* *f* *mf* *<mf>*

4th desk (S)

5th desk (S) *f alla corda*

1st desk (A) *col legno butt.* *0 0 0* *sul III arco sul pont.* *arco ord.* *0* *mf* *<mf>* *mf* *<mf>* *mf*

2nd desk (A)

VI 1

4th desk (T) *pizz.* *mf* *mf* *(pizz.)* *arco* *ord.* *1/2 flag* *mf*

5th desk (T) *mf* *mf* *mf* *f* *f*

1st desk (T)

VI 2

3rd desk (A) *arco* *mf* *ord.* *mf* *mf*

1st desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3rd desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1st desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2nd desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

3rd desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb. 2nd desk (B) *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

This page contains a musical score for measures 132 through 141. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (1 and 2), Oboe (1 and 2), Clarinet (1), Bassoon (2), Bassoon (2), Cor Anglais (3), Trumpet (1, 2, 3), Trombone (1, 2, 3), Tuba (1), Timpani (1), Percussion (2 and 3), Arpa (S and T), Violin (1st and 2nd desks), Viola (1st and 2nd desks), Violoncello (1st desk), and Contrabass (1st desk). The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*, *p*, *mf*, *ff*), articulation (e.g., *frull.*, *slap*, *ord.*, *glissando*), and performance instructions (e.g., "remove the reed!", "senza sord.", "hard mallet", "Wind chimes (metal)", "près de la table"). Measure numbers 132, 133, 134, 135, 136, 137, 138, 139, 140, and 141 are clearly marked at the bottom of their respective staves.

1 (S) Fl.

2 (S) Fl.

1 (S) Ob.

2 (A) Ob.

1 (A) Cl.

2 (T) Cl.

1 (B) Fg.

2 (B) Fg.

1 (A) Cor.

2 (T) Cor.

3 (A) Cor.

1 (S) Tr. (harmon)

2 (A) Tr.

3 (A) Tr. (trumpet)

1 (A) Trb.

3 (B) Trb.

Tb. (B)

142 143 144 145 146 147 148 149 150 151

(Timp.) thicker handle of wooden stick

(W-bl.) soft mallet

(Tub. Bells) hard mallet

(W-bl. (H)) hard mallet

(Tub. Bells) hard mallet

(Vibr.) soft mallet

(Tom (b))

(Mar.)

Arpa (S, T)

1st desk (S) VI. 1

2nd desk (S) VI. 1

3rd desk (S) VI. 1

1st desk (A) VI. 2

2nd desk (A) VI. 2

3rd desk (A) VI. 2

4th desk (T) VI. 2

5th desk (T) VI. 2

1st desk (T) VI. 2

3rd desk (T) VI. 2

1st desk (B) VI. 2

2nd desk (B) VI. 2

3rd desk (B) VI. 2

1st desk (B) Cb.

2nd desk (B) Cb.



1 (S) Fl.

2 (S) Fl.

1 (S) Ob.

2 (A) Ob.

1 (A) Cl.

2 (T) Cl.

1 (B) Fg.

2 (B) Fg.

1 (A) Cor.

2 (T) Cor.

3 (A) Cor.

4 (B) Cor.

1 (S) Tr.

2 (A) (harmoni) Tr.

3 (A) Tr.

1 (A) Trb.

2 (T) (straight) Trb.

3 (B) (harmoni) Trb.

Tb. (B)

152      153      154      155      156      157      158      159      160      161

Timp. (B)

1 (S) Perc.

2 (A) Perc.

3 (T) Perc.

Arpa (S, T)

1st desk (S) VI 1

2nd desk (S) VI 1

3rd desk (S) VI 1

4th desk (S) VI 1

5th desk (S) VI 1

1st desk (A) VI 2

2nd desk (A) VI 2

3rd desk (A) VI 2

5th desk (T) VI 2

1st desk (T) Vla.

2nd desk (B) Vla.

1st desk (B) Vlc.

2nd desk (B) Vlc.

3rd desk (B) Vlc.

1st desk (B) Cb.

2nd desk (B) Cb.

FL 2 (S)  
1 (S)  
Ob.  
2 (A)  
Cl. 1 (A)  
1 (B)  
Fg.  
2 (B)  
1 (A)  
Cor.  
2 (T)  
3 (A)  
1 (S) (harmoni)  
Tr.  
2 (A) (harmoni)  
3 (A) (gonggong)  
1 (A)  
Tbn. 2 (T) (trombone)  
3 (B) (harmoni)  
Tb. (B)  
162 163 164 165 166 167 168 169 170  
Timp. (B)  
1 (S) (W-bl.)  
2 (A) (Vibr.)  
3 (T) (Mar.)  
Arpa (S, T)  
1st desk (S)  
2nd desk (S)  
VI 1  
4th desk (S)  
5th desk (S)  
1st desk (A)  
2nd desk (A)  
VI 2  
3rd desk (A)  
4th desk (T)  
5th desk (T)  
1st desk (T)  
Vla.  
2nd desk (B)  
1st desk (B)  
Vcl.  
2nd desk (B)  
3rd desk (B)  
1st desk (B)  
Cb.  
2nd desk (B)

120 100

1 (S) FL. *tongue-pizz.* *f* *ff* *f* *f* *mf* *sf* *frull.* *mp*

2 (S) *f* *ff* *f* *f* *mf* *sf* *mp*

1 (S) Ob. *f* *mf* *f secco* *mf* *sf*

2 (A) *vibr.* *glissando* *ff* *mf* *f* *secco*

1 (A) Cl. *frull.* *sf* *mf* *f*

2 (T) *slap* *f* *vibr.* *glissando* *mf* *ord. frull.* *sf* *sf*

1 (B) *ff* *mf*

1 (S) (harmon) *frull.* *vibr.* *ff* *ff* *mf* *sf* *mf*

2 (A) (harmon) *con sord. harmon* *ff* *glissando* *mf* *ff* *ff secco*

3 (A) *ff (=f)* *frull.* *vibr. veloce* *mf* *mf* *ff*

1 (A) (saxu) *frull.* *ff* *ff* *mf*

1 (T) Trb. *gliss.* *gliss.* *vibr.* *glissando*

2 (T) (straight) *frull.* *mf* *mf* *mf* *ff*

3 (B) (harmon) *frull.* *ff* *ff (=f)* *f (=mf)* *f*

1 (B) Tbn. *pop* *frull.* *mf* *ord.*

120 100

171 172 173 174 175 176 177 178 179

Timp. (B) *W-bl. (c)* *hard mallet* *f* *(muted)* *f* *Wind chimes (bamboo)* *l.v.* *soft timp. beater* *mf*

1 (S) Perc. *handle of mallet* *f* *sf*

2 (A) Perc. *f*

3 (T) Perc. *Vibraslap* *f* *Mar.* *hard mallet* *dead stroke* *f*

Apa (S, T) *ppp* *sf* *ppp* *sf* *f* *sf* *mf* *mp* *mf* *sf* *f* *ppp* *sf* *f*

1st desk (S) *pizz.* *sf* *arco* *pizz.* *col legno batt.* *arco* *sul II* *mf*

2nd desk (S) *sf* *sf* *f* *sf* *f*

4th desk (S) *sf*

5th desk (S) *sf* *sul III vibr.* *ff*

1st desk (A) *pizz.* *arco* *sul III arco* *mf* *col legno batt.* *arco* *mf* *sul III vibr.* *ff*

VI. 1 *ord. col legno batt.* *arco* *pizz. sul pont.* *arco (sul pont.)* *ord.* *f alla corda* *sf*

5th desk (T) *ff secco* *sf* *f* *f* *f*

Vla. 2nd desk (B) *mf* *gliss.* *arco 1/2 flag* *glissando* *mf* *gliss.* *mf*

1st desk (B) *mf* *gliss.* *mf* *mf* *mf*

Vlc. 2nd desk (B) *mf* *gliss.* *mf* *mf* *mf*

3rd desk (B) *ord. col legno batt.* *arco* *f secco* *mf* *gliss.* *col legno batt.* *arco* *mf* *nat.*

1st desk (B) Cb. *arco* *mf* *nat.*

This page contains a detailed musical score for an orchestral ensemble. The score is arranged in systems for various instruments:

- Flute (Fl.):** 1 (S), 2 (S)
- Oboe (Ob.):** 1 (S), 2 (A)
- Clarinet (Cl.):** 1 (A), 2 (T)
- Bassoon (Fg.):** 1 (B), 2 (B)
- Cor:** 1 (A), 3 (A), 4 (B)
- Trumpet (Tr.):** 1 (S) (harmon), 2 (A) (harmon), 3 (A) (harmon)
- Trombone (Tb.):** 1 (A), 2 (T) (straight), 3 (B)
- Percussion (Perc.):** Timp. (Timp.), W-bl. (W-bell), 2 (A) (Wind chimes (shell), Cow-bell), 3 (T) (Mar., Wind chimes (metal), Tam-tam (small))
- Arpa (S, T)**
- Violins (Vl.):** 1st desk (S), 2nd desk (S), 3rd desk (S), 5th desk (S), 1st desk (A), 2nd desk (A), 5th desk (T)
- Violas (Vla.):** 1st desk (T), 1st desk (B), 1st desk (B), 2nd desk (B)

The score includes various musical notations such as dynamics (*mf*, *f*, *ff*, *pp*), articulation (accents, staccato), and performance instructions (e.g., "remove the reed!", "without reed", "gliss.", "secco"). Tempo markings are present at measures 182 and 183. A large "FOR SALE" watermark is oriented diagonally across the page.

# Die Fuge der Kunst

## CP X – snapshot

*hommage à Zoltán JENEY & John CAGE*

**Orchestra**

2 Flauti grande  
 2 Oboi  
 2 Clarinetti in Sib  
 2 Fagotti  
 4 Corni in Fa  
 3 Trombe in Do  
 3 Tromboni  
 Tuba  
 Timpani /  
 3 Percussioni  
 Arpa  
 Violino 1. (12 players)  
 Violino 2. (10 players)  
 Viola (8 players)  
 Violoncello (8 players)  
 Contrabbasso (min. 6 players)

2 Fl.  
 2 Ob.  
 2 Cl.  
 2 Fg.  
 4 Cor.  
 3 Tr.  
 3 Trb.  
 Tb.  
 Timp.  
 3 Perc.  
 Arpa  
 Vl. 1.  
 Vl. 2.  
 Vla.  
 Vlc.  
 Cb.

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

Durata / Duration: ca. 1 min.

*A Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

***A Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:**

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (7 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (3-4 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVVIXVIVXIIIVXVIVIXIIXVIVIXIIIVXVVIIIXV+XV – collage (9 min.)

**Bemutató / World premiere:** KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2020. november 20 / November 20, 2020

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átíráta, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű X számú fűgáját dolgozza fel. A Bach-fűga formarészeinek mennyiségben és ütemszámban megfelelő akkordok az eredeti műben megszólaló összes hangmagasságot tartalmazzák, az ott hallható leghosszabb időértékekkel. Így a Bach mű hangjai egyfajta sűrített pillanatfelvételen válnak hallhatóvá.

**Dinamika:** A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, 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 levegőfűvás (zaj), stb.) vagy a rézfűvósok által használt sordino.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus X of the Bach-piece. The chords corresponding to the number and length of the sections of the Bach fugue contain all the pitches sounded in the original work, with the longest time values heard there. Thus, the sounds of Bach's work become audible in a kind of condensed snapshot.

**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*) or *"f"*. 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.

## Jelmagyarázat

## Explanations of the special signs

### Rézfúvósok

### Brass

Rézfúvós szordínók:

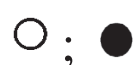
Cor.: hagyományos sordino (con sord.)

Tr. Trb.: straight, wawa, cup.

Brass mutes:

Cor.: normal mute (con sord.)

Tr. Trb.: straight, wawa, cup.



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A nyíl folyamatos átmenetet jelöl a különböző pozíciók között.

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. The arrow represents continuous transition between the different positions.

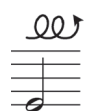
### Ütősök

### Percussion

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



Dörzsöld a hangszert (általában körkörös mozdulat).

Rub the instrument (generally with a circular motion).



Stop-ütés

Dead-stroke

### Percussioni (Ütőhangszerek)

### Percussioni (Percussion instruments)

**Timpani játékos**

*2 Timpani*

Verők: *medium timpani beater.*

**Timpani player**

*2 Timpani*

Beaters: *medium timpani beater.*

Notáció:

Notation:

2 Timp.





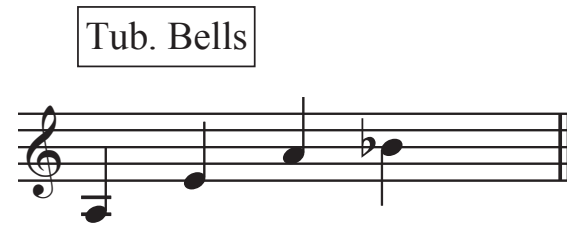
**Percussione 1.**

*Tubular Bells.*

Verők: *hard hammer, soft hammer.*

Notáció:

Tub. Bells



**Percussione 1.**

*Tubular Bells*

Beaters: *hard hammer, soft hammer.*

Notation:

**Percussione 2.**

*Vibraphone, Nipple Gong (kúpos gong)*

Verők: *wooden headed mallet, soft mallet, medium hard mallet, hard mallet, soft beater.*

Notáció:

Vibr. Nipple Gong



**Percussione 2.**

*Vibraphone, Nipple Gong*

Beaters: *wooden headed mallet, soft mallet, medium hard mallet, hard mallet, soft beater.*

Notation:

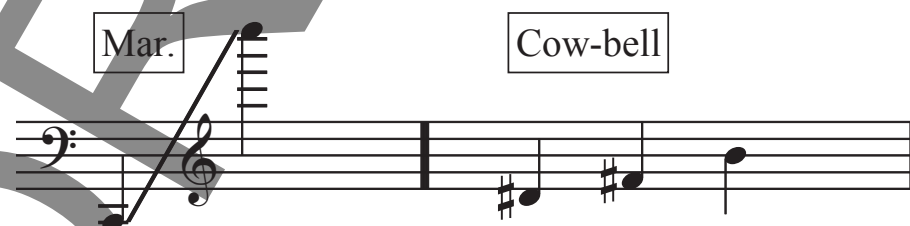
**Percussione 3.**

*Marimba, Cow bell*

Verők: *hard mallet, hard mallet.*

Notáció:

Mar. Cow-bell



**Percussione 3.**

*Marimba, Cow bell*

Beaters: *hard mallet, hard mallet.*

Notation:

# Die Fuge der Kunst CP X - snapshot

Balázs HORVÁTH  
(\*1976)

Flauto 1 2  
Oboe 1 2  
Clarinetto in Sib 1 2  
Fagotto 1 2  
Corno in Fa 1 2 3 4  
Tromba in Do 1 2 3  
Trombone 1 2 3  
Tuba  
Timpani  
Percussioni  
Arpa  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

$\text{♩} = 52$   
4/4

1 2 3 4 5 6 7

*mf*, *mp*, *pp*, *f*, *ff*, *ppp*, *frull.*, *con sord. straight*, *tutti div. sul tasto*, *ossia: T.4*, *soft beater*, *hard mallet*, *motor ON*, *hard mallet*, *Mar. hard mallet*, *bisbigl.*, *1 solo*, *gli altri sul pont. vibr. molto*, *non div.*, *div.*, *sul tasto*, *medium timp. beater*, *ét*

Fl. 1 2: *mf*, *mf*, *p < f > p*, *f*, *f*, *f*  
 Ob. 1 2: *mf*, *mf*, *p < f > p*, *f*, *f* *vibr. molto*, *f > mp*  
 Cl. 1 2: *mp*, *mp*, *p < f > p*, *f*, *mp*, *mf* *sub. mp* *sub. p*  
 Fg. 1 2: *mf*, *mf*, *p < f > p*, *f*, *mp*, *mp*  
 Cor. 1 2: *p*, *p*, *p < f > p*, *f*, *f*, *mf (= p)* *senza sord.* *con sord.*  
 Cor. 3 4: *p*, *p*, *p < f > p*, *f*, *f*, *mf (= p)* *con sord.*  
 Tr. 1 2 3: *f (= mf)*, *p*, *p < f > p*, *f*, *f*, *mf (= p)* *con sord. cup*  
 Trb. 1 2 3: *f (= mf)*, *f*, *p < f > p*, *f*, *f*, *mf (= p)* *con sord. cup*  
 Timp.: *f*, *f*, *f*, *f*  
 Perc.: *Vibr. soft mallet* *mf*, *mf*, *mf*, *mp*, *mp*, *mp*  
 Perc. 3: *(Mar.) handle of mallet keep the stick vertically* *mf*, *mf*, *mf*, *f*, *f*, *p*  
 Arpa: *mp*, *mp*, *f* *ét*, *mp* *ét*, *mf* *ét*  
 Vl. 1: *pizz.* *mf*, *mf*, *f*, *f*, *p*, *f*  
 Vl. 2: *p*, *p*, *p < f > p*, *f*, *f*, *mf* *sub. mp* *sub. p*  
 Vla.: *pizz.* *mp*, *mp*, *p < f > p*, *f*, *f*, *p < mf > p*  
 Vlc.: *mp*, *mf*, *f*, *f*, *f*, *p*  
 Cb.: *f*, *f*, *f*, *f*, *f*, *p*

FOR PERUSAL

# Die Fuge der Kunst

CP X+IX+XIII, XII – rhythm

*hommage à Máté BALOGH & Louis ANDRIESEN*

**Orchestra**

2 Flauti grande  
 2 Oboi  
 2 Clarinetti in Sib  
 2 Fagotti  
 4 Corni in Fa  
 3 Trombe in Do  
 3 Tromboni  
 Tuba  
 4 Percussioni  
 Arpa  
 Violino 1. (12 players)  
 Violino 2. (10 players)  
 Viola (8 players)  
 Violoncello (8 players)  
 Contrabbasso (min. 6 players)

2 Fl.  
 2 Ob.  
 2 Cl.  
 2 Fg.  
 4 Cor.  
 3 Tr.  
 3 Trb.  
 Tb.  
 4 Perc.  
 Arpa  
 Vl. 1.  
 Vl. 2.  
 Vla.  
 Vlc.  
 Cb.

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

Durata / Duration: ca. 3 min.

*A Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

***A Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:**

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (7 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (3-4 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIIVIIIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIVIXIIIIVXVVIIXV+XV – collage (9 min.)

**Bemutató / World premiere:** KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2020. november 20 / November 20, 2020

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fúgáinak átíratva, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű IX, X, XII, és XIII számú fúgáit dolgozza fel. A X. fúga négy szóló ütőhangszeres átírásban szólal meg. (Minden játékos három kiemelt hangminőség mellett a negyedik hangszerezen az összes többi hangot helyettesíti.) A ritmikus szólások konstans ám szólisztikus anyagát egyrészt olyan akkordok kísérik, melyek a bachi zenei stílusban diszsonánsnak számítanak, mai hallásunk számára azonban már konzonánsak (ld. tercépítkezésű akkordok a jazzben). Ezen akkordok a XII és XIII. contrapunctus tételekből lettek kiemelve, és időarányosan elhelyezve, egymással némileg átlapolódva. Triolás és nyolcados ritmikájuk az eredeti tétel metrikáját reprezentálják. Másrészt kísérő réteg a IX. Contrapunctusból vett basszus szóló és a harmonikus réteghez kapcsolva, megint csak az eredeti időarányt követve.

A darab akkordjai mellett elmosódó háttérréteggént számos csúszás (glissando) hallható, elsősorban a vonós és a harsona szólásokban. Ezek általában jelentősen halkabbak a többi rétegnél, de mégis fontosak, ezért pontos időbeli és dinamikai megszólaltatásukra különös hangsúlyt kell fektetni.

**Dinamika:** A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólásokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, 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.

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

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus I, IV, VI, XII and XV of the Bach-piece. The four voices of Fugue X are played in percussion-transcription. (All four players play three outstanding pitch-classes on three instruments, the fourth one replaces all other pitches.) The constant but solo material of rhythmic parts is accompanied by chords that are considered to be dissonant in the Bach musical style, but are already consonant to our hearing today (see chords in jazz). These chords are picked out from Contrapunctus XII and XIII and were placed in proportion to time, slightly overlapping each other. Their triplet-based and eighth-note-based rhythms represent the metrics of the original movement. On the other hand, the accompanying layer is the bass voice taken from Contrapunctus IX connected to the percussion and harmonic layers, again only following the original time ratio.

In addition to the chords of the piece, a large number of glissandi can be heard as a blurring background layer, mainly in the string and trombone parts. These are usually significantly quieter than the other layers, but are still important, so special emphasis should be placed on their precise temporal and dynamic performance.

**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*) or *"f"*. 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.

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

## Jelmagyarázat

## Explanations of the special signs

### Fafúvósok



bisbigl.

Nyelv-pizzicato

Bisbiglando: negyedhangnál kisebb intervallumú hangszíntrilla.

### Woodwinds

Tongue-pizzicato

Bisbiglando: negyedhangnál kisebb intervallumú hangszíntrilla.

Bisbig interva

### Rézfúvósok

Rézfúvós szordínók:

Cor., Tb.: hagyományos sordino (con sord.)

Tr. 1: straight, cup, wawa, harmon (wawa tüske nélkül)

Tr. 2: straight, cup, wawa, harmon (wawa tüske nélkül)

Tr. 3: straight, cup, wawa, harmon (wawa tüske nélkül)

Trb. 1: straight, cup, wawa, harmon (wawa tüske nélkül)

Trb. 2: cup, wawa, harmon (wawa tüske nélkül)

Trb. 3: cup, wawa, harmon (wawa tüske nélkül)

### Brass

Brass mutes:

Cor., Tb.: normal mute (con sord.)

Tr. 1: straight, cup, wawa, harmon (wawa without stem)

Tr. 2: straight, cup, wawa, harmon (wawa without stem)

Tr. 3: straight, cup, wawa, harmon (wawa without stem)

Trb. 1: straight, cup, wawa, harmon (wawa without stem)

Trb. 2: cup, wawa, harmon (wawa without stem)

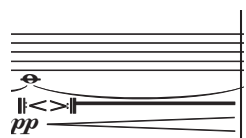
Trb. 3: cup, wawa, harmon (wawa without stem)



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A vonallal összekötött jelzések esetén átmenettel menj egyik pozícióból a másikba.

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

In case of two signs connected by a line change from one position to the other continuously.



Dinamikai hullámzás a folyamatos crescendón belül.

Dynamic waves during crescendo.

### Hárfa

ét; l.v.

Étouffez: némítsd el a kicsengést (fogd le a húrt); lascia vibrare (hagyd zengeni).

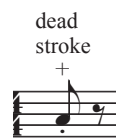
### Harp

Étouffez: mute the sound (stop the vibration of the string); lascia vibrare (let it vibrate).



## Ütősök

## Percussion



Dead-stroke (Perc. 1, 2)

Dead-stroke (Perc. 1, 2)



Hi-hat hangok (Perc. 4):  
nyitva ütés (l.v.); csukva ütés (secco);  
lábbal csukni (ped., secco)

Hi-hat sounds (Perc. 4):  
Beat open (l.v.); beat closed (secco);  
stamp close (ped., secco)



Buzz roll – pergődob (Perc. 4)

Buzz roll – Snare Drum (Perc. 4)

### Percussioni (Ütőhangszerek)

Mind a négy játékos négy hangszerből álló setup-on játszik. A listában felül szereplő hangszer (a relatív magas hang) szerepel az ötvonalas kotta felső vonalközében. A listában alul szereplő pedig értelemszerűen az alsó vonalközben stb.

### Percussioni (Percussion instruments)

All four players use a set-up of four instruments. The top instrument of the list is notated between the top lines of the score. While the bottom instrument of the list is notated between the bottom lines of the score

#### Percussione 1.

- *Wood-block* (relatív magas);
- *Tamburo basco* (csörgődob; rögzítve vagy lefektetve);
- *Cow-bell (f')* (rögzítve vagy lefektetve);
- *Log Drum* (relatív mély; csak egy nyelvet használj)

Verők: *hard mallet*

Notáció:

#### Percussione 1.

- *Wood-block* (relatíve high);
- *Tamburo basco* (Tambourin; fixed or lying);
- *Cow-bell (F4 – fourth above the middle C)* (fixed or lying);
- *Log Drum* (relatíve low; use only one tongue)

Beaters: *hard mallet*

Notation:

W-bl.
Tamb. basco (fixed or lying)
Cow-bell (fixed or lying - f')
Log Drum

*hard mallet*



**Percussione 2.**

- *Conga* (ossia *Tom* – nagy);
- *3 Beer Cans* (kb. 3-5 literesek; három jól elkülöníthető hangmagassággal – kicsi, közepes, nagyobb)

Verők: *hard mallet*

Notáció:

Conga (ossia Tom - large)  
 3 Beer Cans (small, medium, larger)  
 (3 distinctly different pitches)

*hard mallet*



**Percussione 2.**

- *Conga* (ossia *Tom* – large);
- *3 Beer Cans* (ca. 3-5 liter; with three distinctly different pitches – small, medium, larger)

Beaters: *hard mallet*

Notation:

**Percussione 3.**

- *Metal Tube* (fémcső lefektetve);
- *Clave* (Tikfa lefektetve, verővel ütve),
- *Bongo* (f’);
- *Wooden Board* (fa lap, deszka – állványra fektetve)

Verők: *rubber headed mallet*

Notáció:

Metal Tube (lying)  
 Clave (lying)  
 Bongo (f’)  
 Wooden Board (on stand)

*rubber headed mallet*



**Percussione 3.**

- *Metal Tube* (lying);
- *Clave* (lying, beat with beater),
- *Bongo* (F4 – fourth above the middle C);
- *Wooden Board* (lying on a stand)

Verők: *rubber headed mallet*

Notation:

**Percussione 4.**

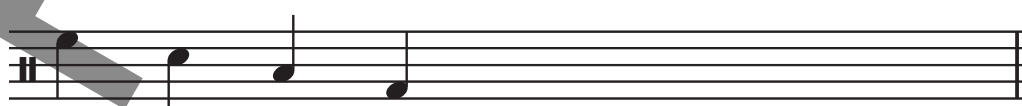
- *Hi-hat*,
- *Small Bell* (ossia1: egy *Glockenspiel* hanglap fektetve – c’; ossia2: *Beföttesüveg* – fejjel lefelé lefektetve, az alját ütve),
- *Tamb. picc.* (senza corde) – always buzz roll (Pergődob húr nélkül, mindig buzz roll ütéssel; ossia: *Vibraslap* állványra rögzítve, kézzel vagy verővel enyhén ráütve),
- *Tamb. picc.* (con corde) (húros kisdob)

Verők: *wooden stick*

Notáció:

Hi-hat  
 Small Bell - ossia: Glsp. key (c'') (lying), ossia2: Jar (Bottle)  
 Tamb. picc. (senza corde) - always buzz roll - ossia: Vibraslap fixed on a stand  
 Tamb. picc. (con corde)

*wooden stick*



**Percussione 4.**

- *Hi-hat*,
- *Small Bell* (ossia1: one *Glockenspiel* key lying– C5 (one octave above the middle C); ossia2: *Jar (Bottle)* – lying upside down, beat the bottom),
- *Tamb. picc.* (senza corde) (Snare Drum without snares – always buzz roll; ossia: *Vibraslap* fixed on a stand, softly beat with hand or beater),
- *Tamb. picc.* (con corde) (Snare Drum with snares)

Beaters: *wooden stick*,

Notation:

## Vonósok

## Strings



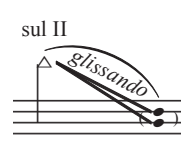
A hangfej nélküli hangok ritmust és körülbelüli hangmagasságot jelölnek. Ne válts közben vonót (ld. legato).  
A zárójeles, hangfej nélküli hangok (glissando közben) a hang időbeli helyét (metrum) jelölik.

The notes without notehead represent the exact rhythm and an approximate pitch. Do not change the bow (see legato).  
The notes without notehead and with a bracket on the stem represent the time (in the measure) only.

1/2 flag.

Fél-flageolet – csak félig fogd le a húrt (fél flag.–fél normál).

Half-flageolet – stop the string halfway only (half flag.–half normal stopping).



Bármilyen nagyon magas hangról csússz (az adott húron)

Play glissando from any high sound (on the given string)

tapping

Két ujjal felváltva ütögesd a húrt (ne pengesd)

Tap the string with two fingers alternating (don't pluck)



A nyíl folyamatos átmenetet jelöl egyik pozícióból a másikba (pl. ord. – sul pont., nat. – flag.)

The arrow shows a continuous change from one position to the other (e.g. ord. – sul pont., nat. – flag.)

FOR PÉRI

FOR PERUSAL

# Die Fuge der Kunst CP X+IX+XIII, XII - rhythm

Balázs HORVÁTH  
(\*1976)

**Flauto** 1 2  $\text{♩} = 120-132$

**Oboe** 1 2

**Clarinetto in Si<sup>b</sup>** 1 2

**Fagotto** 1 2

**Corno in Fa** 1 3 2 4

**Tromba in Do** 1 2 3

**Trombone** 1 2 3

**Tuba**

**Percussioni**

1  $\frac{4}{4}$  2 3 4 5 6 7 8 9

W-bl.  
Tamb. basco (fixed or lying)  
Cow-bell (fixed or lying - f)  
Log Drum  
hard mallet

2 Conga (ossia Tom - large)  
3 Beer Cans (small, medium, larger)  
(3 distinctly different pitches)  
hard mallet

3 Metal Tube (lying)  
Clave (lying)  
Bongo (f)  
Wooden Board (on stand)  
rubber headed mallet

4 Hi-hat  
Small Bell - ossia: Glsp. key (c\*) (lying), ossia2: Jar (Bottle)  
Tamb. picc. (senza corde) - always buzz roll - ossia: Vibraslap fixed on a stand  
Tamb. picc. (con corde)  
wooden stick

**Arpa**

**Violino 1**

**Violino 2**

**Viola**

**Violoncello**

**Contrabbasso**

*mp* *f* *ff* *ppp* *glissando* *con sord. wawa* *con sord. straight* *sempre buzz roll* *div. 1/2 flag.* *glissando* *nat. vibr.* *ff (=f)* *f (=mf)* *f (=mf)* *mf*

Fl. 1 2 *f* *f* *p* *f secco*

Ob. 1 2 *mf* *f* *p* *f secco*

Cl. 1 2 *mp* *p* *f secco*

Fig. 1 2 *mp* *f*

Cor. 1 3 *f* *f secco*

2 4 *f* *f secco*

Tr. 1 2 3 (straight) *f*

Trb. 1 2 3 (wavy) *f* *mp (=p)*

Tb.

10 11 12 13 14 15 16 17 18

Perc. 1 *lv.* *p* *f* *p f* *fp*

2 *f*

3 *f* *p* *f* *p* *f* *p*

4 *f* *p* *f* *p* *f* *p*

Arpa *secco* *f*

VI. 1 *glissando* *pp* *f* *pp* *mf* *div. sul II*

VI. 2 *glissando* *pp* *f* *pp* *mf* *div. sul III*

Vla. *glissando* *pp* *f* *pp* *mf* *sul III*

*glissando* *pp* *f* *pp* *mf* *sul IV*

Vlc. *glissando* *pp* *pp < mp > pp* *pp* *1 solo sul I* *mat.* *tutti sul I* *pp* *glissando* *pp* *pp < mp > pp* *pp* *2 soli* *tutti sul I* *pp*

Cb. *f* *f* *f* *f* *glissando* *f* *sul III pizz.* *f* *sul III pizz.*

This page contains the musical score for measures 19 through 25. The instruments and their parts are as follows:

- Flute (Fl.):** 1 and 2 staves, measures 19-25.
- Oboe (Ob.):** 1 and 2 staves, measures 19-25.
- Clarinet (Cl.):** 1 and 2 staves, measures 19-25.
- Bassoon (Fg.):** 1 and 2 staves, measures 19-25.
- Cor Anglais (Cor.):** 1 and 2 staves, measures 19-25.
- Trumpet (Tr.):** 1 and 2 staves, measures 19-25.
- Trombone (Tbn.):** 1, 2, and 3 staves, measures 19-25.
- Percussion (Perc.):** 4 staves, measures 19-25.
- Arpa (Arpa):** 1 and 2 staves, measures 19-25.
- Violin (Vl.):** 1 and 2 staves, measures 19-25.
- Viola (Vla.):** 1 and 2 staves, measures 19-25.
- Violoncello (Vlc.):** 1 and 2 staves, measures 19-25.
- Contrabasso (Cb.):** 1 and 2 staves, measures 19-25.

Measure numbers 19, 20, 21, 22, 23, 24, and 25 are indicated at the bottom of the score. The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *pp*), articulation (e.g., accents, slurs), and performance instructions (e.g., *con sord.*, *senza sord.*, *glissando*, *vibr.*, *arco*, *pizz.*, *tapping*).

Fl. 1 2, Ob. 1 2, Cl. 1 2, Fg. 1 2, Cor. 1 3, 2 4, Tr. 1 2 3, Trb. 1 2, (cup) 3, Tbn.

26 27 28 29 30 31 32 33 34

Perc. 1 2 3 4

Arpa

VI. 1, VI. 2, Vla., Vlc., Cb.

2 soli ord., gli altri ord., ord., 2 sole sul II ord., le altre sul II ord., ord., arco vibr. lento, pizz., vibr., 1 solo sul II ord., 2 soli, 1 solo ord., 2 soli, col legno batt., gli altri non div., mf, 1 solo sul III ord., 2 soli, col legno batt., gli altri non div., mf, 1 sola sul IV ord., 2 sole, 1 sola sul IV ord., 2 sole, col legno batt., le altre non div., mf, (sul tasto), arco sul tasto, pp, sul II, f



1 FL. 1

2 FL. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Fg. 1

2 Fg. 2

1 Cor. 1

2 Cor. 2

3 Cor. 3

(harmon) Tr. 2

(cup) Tr. 3

1 Trb. 1

2 Trb. 2

3 Trb. 3

Tb.

35 36 37 38 39 40 41 42

1 Perc. 1

2 Perc. 2

3 Perc. 3

4 Perc. 4

Apa

VI. 1

VI. 2

Vla.

Vlc.

Musical score for woodwinds and brass (Flutes, Oboes, Clarinets, Bassoons, Trumpets, Trombones).

43 44 45 46 47 48 49 50 51

Musical score for Percussion and Strings (Arpa, Violins, Violas, Violas, Cellos, Double Basses).

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 3

Cor. 2 4

Tr. 2 (warva)

(harmon) 3

Tbn. 1

Tbn. 2 (warva)

(cup) 3

Tb.

bisbigl. *ppp* *f*

con sord. straight *pp < mf > pp* *f*

*ppp* *f*

*mf* *f*

*pp < mf > pp* *f*

glissando *p* *f* *mp* *f* senza sord.

52

53

54

55

56

57

58

59

1

2

Perc. 3

4

*f* *p* *f* *f* *p* *f* *p*

Arpa

*mf* *f* *ff*

VI. 1

VI. 2

Vla.

Vlc.

Cb.

sul III ord. vibr. molto *f* *glissando* *p* *f* *div.* *mf* *mf*

non div. ord. vibr. molto *f* *glissando* *p* *f* *div.* *mf* *mf*

ord. vibr. molto *f* *glissando* *p* *f* *div.* *mf* *mf*

arco vibr. molto *f* *glissando* *p* *f* *div.* *mf* *mf*

sul III pizz. *f* *sul II*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

*glissando* *p* *f* *div.* *mf* *mf*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 3 2 4

Tr. 1 2 3

Trb. 1 2 (cup) 3

Tb.

60 61 62 63 64 65 66

musical notation for woodwinds and brass

Perc. 1 2 3 4

musical notation for percussion

Arpa

musical notation for harp

VI. 1

VI. 2

Vla.

Vlc.

Cb.

musical notation for strings

col legno 1 solo tutti  
batt. arco  
pizz. arco  
sul IV arco  
sul III arco  
sul IV arco  
sul IV pizz.  
vibr. molto  
1 solo arco

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Fg. 1 2  
Cor. 1 3  
2 4  
Tr. 1 2 (w/w) 3  
1 2  
3 (cup)  
Tb.

67 68 69 70 71 72 73 74

Perc. 1 2 3 4

Arpa

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

67 68 69 70 71 72 73 74

1 Fl. *mf* *gliss.* *p* *ff* *ff* *ff*

2 Fl. *mf* *gliss.* *p* *ff* *ff* *ff*

1 Ob. *p* *pp* *f* *ff* *f*

2 Ob. *p* *pp* *f* *ff* *f*

1 Cl. *mp* *pp* *f* *ff* *f*

2 Cl. *mp* *pp* *f* *ff* *f*

1 Fg. *p* *pp* *f* *ff* *f*

2 Fg. *p* *pp* *f* *ff* *f*

(sord.) 1 *con sord.* *p* *senza sord.* *ff* *ff* *f* *ff*

(sord.) 3 *con sord.* *p* *senza sord.* *ff* *ff* *f* *ff*

Cor. 2 *pp* *mp* *ff* *f* *ff*

1 Tr. *con sord. harmon* *mp* *ff* *f* *ff*

2 Tr. *mp* *ff* *f* *ff*

3 Tr. *mp* *ff* *f* *ff*

(straight) 1 *mf* *p* *f* *ff* *f*

Trb. 2 *mf* *p* *pp* *mf* *ff* *f*

(cup) 3 *mf* *pp* *mf* *ff* *f*

Tb. *mp* *mf* *f*

75 76 77 78 79 80 81 82 83

1 Perc. *f* *f* *p*

2 Perc. *f* *f* *p*

3 Perc. *f* *f* *sub.p* *p*

4 Perc. *f* *p*

Arpa *mf* *ff* *ff*

VI. 1 *mf* *ff* *f* *ppp*

VI. 2 *mf* *ff* *f* *ppp*

Vla. *mf* *ff* *f* *ppp*

Vlc. *mf* *pp* *ff* *f* *ppp*

Cb. *f* *ff* *mp* *ppp*

*non div. pizz.* *(pizz.)* *div. arco* *arco sul tasto 1/2 flag. vibr. lento* *ord. pizz. nat.*

This page contains the musical score for measures 84 through 92. The instruments and their parts are as follows:

- Flute (Fl.):** 1 and 2 staves. Dynamics include *p*, *mf*, *p secco*, and *p*.
- Oboe (Ob.):** 1 and 2 staves. Dynamics include *p*, *mf*, and *p secco*.
- Clarinet (Cl.):** 1 and 2 staves. Dynamics include *p*, *mf*, and *p secco*.
- Bassoon (Fg.):** 1 and 2 staves. Dynamics include *p*, *mf*, and *p secco*.
- Horn (Cor.):** 1, 2, 3, and 4 staves. Includes the instruction "con sord." and dynamics *mp*, *p*, *p secco*, and *pp secco*.
- Trumpet (Tr.):** 1, 2, and 3 staves. Includes the instruction "con sord. cup" and dynamics *mf (= mp)*, *mp (= p)*, and *p secco*.
- Trombone (Tbn.):** 1, 2, and 3 staves. Includes the instruction "con sord." and dynamics *mf (= mp)*, *mp (= p)*, and *p secco*.
- Percussion (Perc.):** 1, 2, 3, and 4 staves. Dynamics include *p*, *f*, and *p*.
- Arpa (Arpa):** 1 and 2 staves. Dynamics include *f* and *p secco*.
- Violin (VI.):** 1 and 2 staves. Includes instructions like "sul I pizz.", "sul II", "sul III", and "sul IV". Dynamics include *ppp*, *pp*, *mf*, *f*, and *p*.
- Viola (Via.):** 1 and 2 staves. Dynamics include *pp*, *mf*, *f*, and *p*.
- Violoncello (Vcl.):** 1 and 2 staves. Dynamics include *p*, *mf*, *f*, and *p*.
- Contrabass (Cb.):** 1 and 2 staves. Dynamics include *mp*, *mf*, *f*, and *p*.

The measures are numbered 84, 85, 86, 87, 88, 89, 90, 91, and 92 at the bottom of the page.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 3

2 4

Tr. 1

2 (cup)

3

Trb. 1 (cup)

2

3 (cup)

Tb. (sord.)

93 94 95 96 97 98 99 100 101 102

Dynamic markings: *mp*, *mf*, *ff*, *p*, *pp*, *senza sord.*, *1., 3.*, *gliss.*

Perc. 1 2 3 4

Arpa

VI. 1

VI. 2

Vla.

Vlc.

Cb.

Dynamic markings: *f*, *p*, *pp*, *mf*, *1 solo arco*, *tutti arco*, *sul tasto*, *sul II*, *sul III*, *sul IV*, *vibr.*, *gliss.*, *1/2 flag.*, *ord.*, *pizz.*, *arco*, *vibr. lento*



Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Fg. 1 2  
Cor. 1 3  
2 4  
Tr. 1 2 3  
1  
Trb. 2  
3  
Tb.

con sord. harmon  
con sord. cup

mp (= p) ff f

frull.  
p  
vibr. lento  
p

103 104 105 106 107 108 109 110 111

Perc. 1 2 3 4

f p f p f

Arpa

mf ff f mf p l.v.

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

non div. ord. pizz. sul I  
non div. ord. pizz. sul II  
non div. ord. pizz. sul IV arco  
non div. ord. pizz. sul III arco  
sul IV pizz. glissando  
sul III arco sul tasto 0 l.v.  
sul II pizz. gliss. l.v.

div. arco sul pont.  
arco div. sul pont.  
sul IV arco  
sul III arco  
sul IV arco

1 solo ricochet  
gli altri tapping  
vibr. mf  
vibr. mf

p f ff p mp mf

Fl. 1, 2  
Ob. 1, 2  
Cl. 1, 2  
Fg. 1, 2  
Cor. 1, 2, 3, 4  
Tr. 1, 2, 3  
Trb. 1, 2 (harmon), 3 (cup), T. 1, 2, 3

112 113 114 115 116 117 118 119 120

con sord. wawa, senza sord. (prepare harmon), con sord. harmon, con sord. wawa, con sord. harmon, con sord. wawa, con sord. straight, vibr. lento, poco rit. ----- molto rit. -

Perc. 1, 2, 3, 4  
Arpa  
VI. 1, 2  
Vla.  
Vlc.  
Cb.

ord., flag., sul III, ricochet, trem., tutti arco sul tasto, pp, p, f, mf, p, f, arco, sul III

# Die Fuge der Kunst

CP IXIIXVVIXIIXVVIXVIVIXIIIVII  
XIXVXIIIVVIXVIVXIIIVXVIVIXIIX  
VIVIXIIIVXVVIIXV+XV – collage

*hommage à Gergely VAJDA & Charles E. IVES*

**Orchestra**

2 Flauti (anche Flauti piccoli)  
 2 Oboi  
 2 Clarinetti in Sib  
 2 Fagotti  
 4 Corni in Fa  
 3 Trombe in Do  
 3 Tromboni  
 Tuba  
 Timpani / Tubular Bells (1 player)  
 3 Percussioni  
 Arpa  
 Violino 1. (12 players)  
 Violino 2. (10 players)  
 Viola (8 players)  
 Violoncello (8 players)  
 Contrabbasso (min. 6 players)

2 Fl. (1-2. anche Fl. picc.)  
 2 Ob.  
 2 Cl.  
 2 Fg.  
 4 Cor.  
 3 Tr.  
 3 Trb.  
 Tb.  
 Timp. / Tub. Bells  
 3 Perc.  
 Arpa  
 Vl. 1.  
 Vl. 2.  
 Vla.  
 Vlc.  
 Cb.

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

Durata / Duration: ca. 9 min.

*A Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

***A Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:**

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (7 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (3-4 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVVIXVIVXIIIVXVIVIXIIXVIVIXIIIVXVVIIIXV+XV – collage (9 min.)

**Bemutató / World premiere:** KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2020. november 20 / November 20, 2020

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fúgáinak átíráta, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű I, IV, VI, XII és XV számú fúgáit dolgozza fel. Az egyes fúgákat különböző stílusban meghangszerelve, azokat kollázs-szerűen összekapcsolva (néha átlapolva) hallhatjuk a címben megadott sorrendben. A darabot a befejezetlen fúga, és annak kromatikus (B-A-C-H témájú) szakasz zárja.

#### **A zenei anyagok jellege, hangszerelése:**

- I. hanglemezen lassan, normál tempóban, gyorsan, illetve sebességváltozással lejátszott anyagok imitációja. (vonósok+Perc. 2)
- IV. Swing (általában cl. 1-2, tr. 1, trb. 1, cb. soli+Perc. 2)
- VI. barokk (francia) Ouverture (2 ob., 2 fg., 3 tr., timp., hárfá, vonósok)
- XII. Menuetto (2 ob., 2 fg., arpa)
- XV. "Rock" (vegyes hangszerelés+Perc. 3)

**Dinamika:** A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, 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.

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

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus I, IV, VI, XII and XV of the Bach-piece. The fugues are orchestrated in different styles and they are connected (sometimes overlapping) in the order determined by the title. The closing section of the movement is the chromatic theme (B-A-C-H) of the unfinished fugue.

#### **The distinguishing features and the instrumentation of the music materials:**

- I. imitation of slowed down, normal paced and accelerated or constantly changing materials as if heard by a LP player (strings+Perc. 2)
- IV. Swing (mostly cl. 1-2, tr. 1, trb. 1, cb. soli+Perc. 2)
- VI. Baroque (French) Ouverture (2 ob., 2 fg., 3 tr., timp., harp, strings)
- XII. Menuetto (2 ob., 2 fg., arpa)
- XV. "Rock" (mixed instrumentation+Perc. 3)

**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*) or *"f"*. 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. zz

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

## Jelmagyarázat

## Explanations of the special signs

### Rézfúvósok

### Brass

Rézfúvós szordinók:

Cor.: hagyományos sordino (con sord.)

Tr. Trb.: wawa, harmon (wawa tüske nélkül),  
plunger

Brass mutes:

Cor.: normal mute (con sord.)

Tr. Trb.: wawa, harmon (wawa without stem),  
plunger



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. (A jelek néha ismételt kiírásra kerülnek emlékeztetőül.)

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. (The signs are repeated sometimes to remind.)

### Hárfa

### Harp

Eszközök: húzz be a mély húrok közé (alsó oktáv, ld. a kottában) egy papírsíkot, hogy zörögjenek a húrok játék közben.

A darabban barokk continuo hangszerként játszol, ezért általában arpeggio pengetés javasolt (kivéve a staccato hangoknál). Az extrém mély+magas hangok sajátos csembaló hangzást imitáljanak.

Objects to use: pull a paper stripe between the strings (lowest register, see the score) to achieve noisy, rattling sound.

You are a baroque continuo instrument in the piece therefore arpeggio playing is recommended (except staccato notes). The extreme low+high notes are imitating a special harpsichord sound.

### Ütősök

### Percussion

ét; l.v.

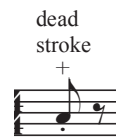
Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



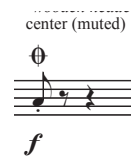
Dörzsöld a hangszert (általában körkörös mozdulat).

Rub the instrument (generally with a circular motion).



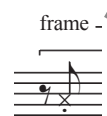
Dead-stroke

Dead-stroke



A lefogott bőrre üss (tompa puffanás)

Beat on the muted (damped) skin – dull sound



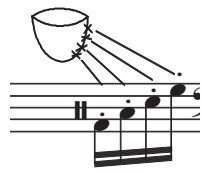
Káva (perem)

On the frame



Karcolás (a tam-tam felszínén)

Scratch (the surface of the tam-tam)



A timpani külső csészéjét üsd a megadott helyen. (A hangmagasság ellentétes, azaz az alul jelzett és megütendő hang lesz a legmagasabb és fordítva.)

Beat the outer kettle of the timpani at the signed position. (The pitch result is just the opposite so that the low note+low position results higher pitch and vice versa.)

### Percussioni (Ütőhangszerek)

*Tubular Bells* (csőharangsor, mind a négy játékos; a darab végén fix pozícióban kell játszani, és a négy játékos szűken fér el egymás mellett, ezért érdemes úgy elhelyezni a csöveket, hogy mindenki hozzáférjen. Azonban olyan helyzet is van, amikor egy játékos játszik több csövön, ezért át kell hogy érje a teljes regisztert. A szólamok átosztása lehetséges, a játékosokra van bízva.)

### Percussioni (Percussion instruments)

*Tubular Bells* (all four players; at the very end of the piece the players must play in fix position and they will have very little space to play. Therefore it is recommended to set up the bells so that each of the players have enough space. It is also important that one of them can play on the whole register. The reconstruction of the parts is possible and it is up to the performers.)

#### Timpani játékos

2 Timpani, Tubular Bells

#### Timpani player

2 Timpani, Tubular Bells

Verők: *wooden headed Timp. beater, wooden stick, 2 hard hammers*

Beaters: *wooden headed Timp. beater, wooden stick, 2 hard hammers*

Notáció:

Notation:



#### Percussione 1.

*Guiro, Tamburo piccolo* (húros pergődob), *Styropor on Tamburo piccolo* (Hungarocell a kisdobon), *1+5 Stones* (kövek; tartsd az egyik követ a kezében folyamatosan, a másikat megcserélgess úgy, hogy öt különböző hangmagasságot tudj létrehozni. Magasabb hang=kisebb kő, mélyebb hang=nagyobb kő), *Tubular Bells*

#### Percussione 1.

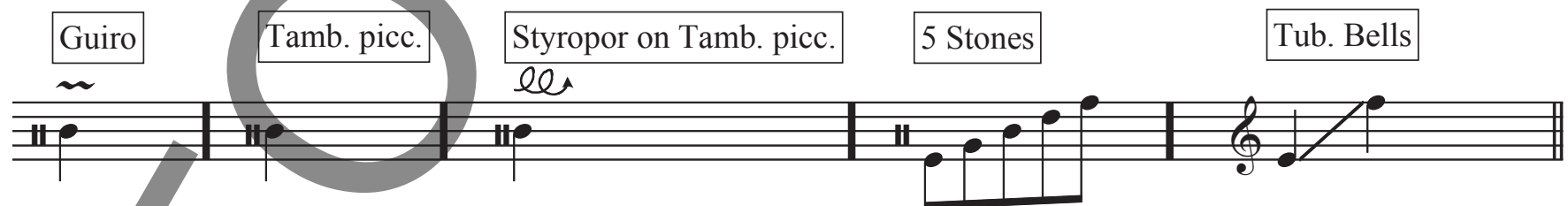
*Guiro, Tamburo piccolo* (Snare drum with snares), *Styropor on Tamburo piccolo*, *1+5 Stones* (keep one stone constantly in your hand and change the other one following the score to achieve 5 different pitches. Higher pitch=smaller stone, lower pitch=larger stone), *Tubular Bells*

Verők: *wooden stick, 2 hard hammers.*

Beaters: *wooden stick, 2 hard hammers.*

Notáció:

Notation:



### Percussione 2.

*Sizzle cymbal, Tamburo piccolo (húros pergődob), Tom (nagy), Ride cymbal, Tubular Bells*

Verők: *soft beater* (timpani verő méretű, puhaságú), *brush*, *wooden stick*

Notáció:

Musical notation for Percussione 2. The staff shows four measures of percussion notation. The first measure has a double bar line and a note with a stem, labeled 'Tom (large)'. The second measure has a note with a stem and a dot, labeled 'Tamb. picc.'. The third measure has a note with a stem and a cross, labeled 'Sizzle'. The fourth measure has a note with a stem and a cross, labeled 'Ride cymbal'. The fifth measure has a note with a stem and a cross, labeled 'Tub. Bells'. The notation continues with a treble clef and a series of notes.

### Percussione 2.

*Sizzle cymbal, Tamburo piccolo (Snare drum with snares), Tom (large), Ride cymbal, Tubular Bells*

Beaters: *soft beater* (timpani verő méretű, puhaságú), *brush*, *wooden stick*

Notation:

### Percussione 3.

*Hi-hat, Tamburo piccolo (húros pergődob), Beer Can (bádóg (sörös) doboz, ca. 3-5 liter), Tam-tam (kicsi), Tubular Bells*

Verők: *wooden stick*, *metal stick*

Notáció:

Musical notation for Percussione 3. The staff shows five measures of percussion notation. The first measure has a note with a stem and a cross, labeled 'Hi-hat', with 'beat open' and 'beat closed' below it. The second measure has a note with a stem and a dot, labeled 'Tamb. picc.'. The third measure has a note with a stem and a cross, labeled 'Beer Can'. The fourth measure has a note with a stem and a cross, labeled 'Tam-tam (small)'. The fifth measure has a note with a stem and a cross, labeled 'Tub. Bells'. The notation continues with a treble clef and a series of notes.

### Percussione 3.

*Hi-hat, Tamburo piccolo (Snare drum with snares), Beer Can (tin, ca. 3-5 liter), Tam-tam (small), Tubular Bells*

Beaters: *wooden stick*, *metal stick*

Notation:

### Vonósok



A zárójeles, hangfej nélküli hangok (glissando közben) a hang időbeli helyét (metrum) jelölik. A zárójel nélküli, tenutoval is megerősített hangfej nélküli hangokat külön vonóra játszd csúszás közben.



Lassú, széles (glissando-szerű) vibrato.



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

### Strings

The notes without notehead and with a bracket on the stem represent the time (in the measure) only. Notes without notehead and without bracket (with tenuto articulation) are to be played by separate bow during glissando.

Slow, wide vibrato, almost like a glissando.

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



# Die Fuge der Kunst

CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVV  
IXVIVXIIIVXVIVIXIIXVIVIXIIIVXVVIIXV+XV - collage

Balázs HORVÁTH  
(\*1976)

Flauto 1 (anche Flauto piccolo) 2  
Oboe 1 2  
Clarinetto in Sib 1 2  
Fagotto 1 2  
Corno in Fa 1-2 3-4  
Tromba in Do 1 2 3  
Trombone 1 2 3  
Tuba

Timpani  
Percussioni 2 (Sizzle fingers, Tom (large) soft beater)  
Arpa (pull a paper stripe between the strings in the given low register)

Violino 1 (1 solo, gli altri)  
Violino 2 (1 solo, gli altri)  
Viola (1 sola, le altre)  
Violoncello (1 solo, gli altri)  
Contrabbasso (1 solo, gli altri)

Tempo: ♩ = 40, "Slow down-accelerate"  
Ritmo: accel. molto

Struttura: 1-2 Fl. picc., 1-4/4, 1-2/4, 1-3/4, 1-4/4, 1-2/4, 1-3/4, 1-4/4, 1-2/4, 1-3/4, 1-4/4, 1-2/4, 1-3/4, 1-4/4

♩ = 120  
"Menuetto"

Ob. 1 *mf*

Ob. 2 *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Tb.

♩ = 120  
"Menuetto"

9 10 11 12 13 14 15 16 17

$\frac{3}{4}$

Perc. 1 *mp*

Perc. 2

Perc. 3

Arpa *mp*  
sempre arpeggiando (quasi continuo) (stacc. non arp.)

1st solo *mf*

2nd solo *mf*

VI. 1 *glissando*

Tutti (sord.) *p*

Tutti (sord.) *p*

1st solo *mf*

VI. 2 *vibr. lento*

Tutti (sord.) *p*

Tutti (sord.) *vibr. lento*

Tutti (sord.) *p*

Tutte (sord.) *glissando*

Vla. *glissando*

Tutte (sord.)

Vlc. Tutti

Cb. Tutti

♩ = 80  
"Rock"

♩ = 60  
"Overture"

Fl. 1 2

Ob. 1 2

Cl. 1

Fg. 1 2

Cor. 1 2 4

Trb. 1

Tb.

18 19 20 21 22 23 24

♩ = 80 "Rock"      ♩ = 60 "Overture"

Timp. wooden headed Timp. beater center (muted)

Perc. 1 Guiro slow      come prima

3 Hi-hat wooden stick p open beat f closed beat      rim shot sim. Tamb. picc. wooden stick

Arpa *sempre arpeggiando (quasi continuo) sempre l.v.*

VI. 1 Tutti senza sord. *poco* tutti

VI. 2 Tutti senza sord. tutti

Vla. Tutte senza sord. tutte

Vlc. Tutti senza sord. tutti

Cb. Tutti senza sord. tutti

Ob. 1 2 *a2*  
*f*

Fg. 2

Tr. 1 2 3 *1-2*  
*f*

25 26 27 28 29 30

Timp. *f*

Arpa *(8va)*  
*(8vb)*

VI. 1 Tutti *ord.*  
*f*

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti *f*

Cb. Tutti

Ob. 1 2 *f*  
*mf*

Fg. 1 2 *mf*  
*mf*

Tr. 1 2 3 *2-3*  
*f*

31 32 33 34 35 36 37

Timp. *f*

Perc. 1 (Guero) *p*

Arpa *(8va)*  
*(8vb)* *mf*  
*(ord.)*  
*f*

VI. 1 Tutti

VI. 2 Tutti

Vla. Tutte *f*

Vlc. Tutti

Cb. Tutti

*♩ = ♩ = 120*

*3/4*

Fl. 1 2  
 Ob. 1 2  
 Cl. 1 2  
 Fg. 1 2  
 Cor. 2 4  
 Tr. 1  
 (wawa)  
 Trb. 2 3  
 Tbn.

frull.  
 keep the previous tempo (♩ = 120)  
 keep the previous tempo (♩ = 120)  
 frull.  
 ord. sim.  
 slap  
 gestopft  
 gestopft  
 con sord. harmon  
 ff (= f)  
 con sord. wawa  
 f (= mf)  
 con sord. harmon  
 p (= ppp)  
 glissando mp  
 mp >

♩ = ♩ = 80

38 39 40 41 42 43 44

Timp.  
 Perc. 1 (Hi-hat)  
 3 (Tamb. picc.)  
 Arpa  
 VI. 1 Tutti  
 Tutti  
 VI. 2 Tutti  
 Tutti  
 Vla. Tutte  
 Vlc. Tutti  
 Cb. Tutti

center (muted)  
 f  
 open beat  
 closed beat  
 mp  
 f  
 rim shot  
 sim.  
 p  
 f  
 come prima  
 f  
 f

♩ = ♩ = 80

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cor. 1 2 3 4

Tr. 1 (harmon)

1 (wava)

Trb. 2

3 (harmon)

Tb.

Tempo:  $\text{♩} = 60$  (in 4/4)  $\text{♩} = 80$

Dynamic markings: *f*, *ppp*, *pp*, *mp (= pp)*, *secco*, *gestopft frull*, *con sord.*, *con sord. harmon*, *f (= mp)*, *pp*

45 46 47 48 49 50

Tempo:  $\text{♩} = 60$  (in 4/4)  $\text{♩} = 80$

Time signatures: 4/4, 2/4, 4/4

Timpani (Timp.)

Percussion (Perc.)

Arpa

VI. 1 Tutti

VI. 2 Tutti

Ist sola

2nd sola

Vla.

Tutte

Tutte

Vlc. Tutti

Cb. Tutti

Dynamic markings: *f*, *pp*, *f (= mp)*, *ppp*, *f*, *rim shot*, *sim.*, *center (muted)*, *open beat*, *closed beat*, *hotel" sord.*, *sul pont.*

"Speed up - decelerate"  $\text{♩} = 120$  *accel.* ----- *il più mosso possibile (♩ = min. 132)* "Speed up"

1 Cl.  
2 Cl.  
Fig. 2

1 (sord.)  
2 Cor.  
3 (sord.)  
4 (sord.)

2 (harmon.)  
3 (harmon.)  
Tb.

vibr.

"Speed up - decelerate"  $\text{♩} = 120$  *accel.* ----- *il più mosso possibile (♩ = min. 132)* "Speed up"

51 52 53 54 55 56 57 58 "Speed up" 59 60

Timp.

1 Perc. 2  
Sizzle fingers  
brush  
Tamb. picc.

3 Perc. 3

1st solo "hotel" sord. *f (= p)*

2nd solo "hotel" sord. *f (= p)*

VI. 1 flautando

Tutti *ppp* sul II flautando

Tutti *ppp* sul II sul tasto flautando

1st solo *pp* sul III sul tasto flautando

2nd solo *pp* sul III sul tasto flautando

1st sola ("hotel" sord.) *f (= p)* sul IV

2nd sola ("hotel" sord.) *f (= p)*

Vla. *f (= p)*

Tutte

Tutte

1st solo *pp* sul III sul tasto flautando

2nd solo *pp* sul III sul tasto flautando

Vlc. *ppp* sul III flautando

Tutti *ppp* sul III flautando

Tutti *ppp* sul III flautando

rit. molto

$\text{♩} = 60$   
 $(\text{♩} = 120)$

a2

Ob. 1  
 2  
 Fg. 1  
 2  
 Tr. 1  
 2  
 3

rit. molto

$\text{♩} = 60$   
 $(\text{♩} = 120)$

61 62 63 64 65 66 67 68

Timp.  
 (Guero)  
 Perc. 1  
 (Sizzle)  
 2  
 (Tamb. picc.)

Arpa  
 f come prima

1st solo ("hotel" sord.)  
 2nd solo ("hotel" sord.)  
 VI. 1  
 Tutti  
 Tutti  
 1st solo  
 2nd solo  
 VI. 2  
 Tutti  
 Tutti  
 1st sola ("hotel" sord.)  
 Vla.  
 2nd sola ("hotel" sord.)  
 Tutte  
 1st solo  
 Vlc.  
 2nd solo  
 Tutti  
 Cb.  
 Tutti



accel. molto - - - - - al ♩ = c. 180

sub. a tempo, ♩ = 120

Ob. 1 2

Fg. 1 2

Tr. 1 2 3

accel. molto - - - - - al ♩ = c. 180

sub. a tempo, ♩ = 120

69 70 71 72 73 74 75

3/4

Timp.

Perc. 1 2

Arpa

1st solo ("hotel" sord.)

VI. 1 2nd solo ("hotel" sord.)

Tutti

1st solo

VI. 2 2nd solo

Tutti

1st sola ("hotel" sord.)

Vla. 2nd sola ("hotel" sord.)

Tutte



Ob. 1  
Ob. 2  
Fg. 1  
Fg. 2

*f*  
*f*  
*mf*

$\text{♩} = \text{♩}$   
♩ = 60

83 84 85 86 87 88 89 90

Perc. 1  
Perc. 2

*mp* *mp*

Arpa

*f* come prima

8<sup>va</sup>  
8<sup>ub</sup>

VI. 1 Tutti  
2nd solo  
VI. 2 Tutti  
Vla. Tutte  
1st solo  
Vlc. 2nd solo  
Tutti  
Cb. Tutti

(senza sord.) *f*

ord. *f*  
ord. *f*  
(senza sord.) *f*  
ord. *f*  
ord. *f*  
ord. *f*  
ord. *f*

H-75

♩ = 120

rit. molto. ----- al ♩ = 60 (♩ = 60)

Ob. 1 *f* *mf*

Ob. 2 *mf* *f*

Fg. 1 *mf*

Fg. 2 *mf*

Tr. 1

Tr. 2

Tr. 3

♩ = 120

rit. molto. ----- al ♩ = 60 (♩ = 60)

91 92 93 94 95 96 97 98

4/4 3/4 2/4

Timp. (Styropor on Tamb. picc.)

Perc. 1 Tamb. picc. *mp*

Perc. 2 brush *mp*

soft beater

Tom (large) *mp*

Arpa (8va) *f* come prima

(ord.)

(8vb)

VI. 1 Tutti

1st solo *mf* sul tasto sul IV ord. *f*

VI. 2 2nd solo *mf* sul tasto ord. *f*

Tutti *f*

Vla. Tutte *f* ord. *f*

1st solo *mf* sul II sul tasto ord. *f*

Vlc. 2nd solo *mf* sul tasto ord. *f*

Tutti *f*

1-2. soli con sord. 2 soli *p* *mf* vibr. lento

Cb. 3-4. soli con sord. 2 soli *mf* sul II *pp* *mf* sul IV vibr. lento

Tutti *f*

Fl. 1 2 *pp*

Ob. 1 2 *f*

Cl. 1 2 *pp*

Fg. 1

Cor. 1 (sord.) *mp*

Cor. 2 (sord.) *mp*

Cor. 4 (sord.) *pp*

Tr. 1 (sord. harmon) *ff (= mf)*

Tr. 2 (sord. harmon) *ff (= mf)*

Tr. 3 (sord. harmon) *ff (= mf)*

Trb. 1 (sord. harmon) *ff (= mf)* vibr.

Trb. 2 (sord. harmon) *ff (= mf)* vibr.

Trb. 3 (sord. harmon) *ff (= mf)* vibr.

Tb. *mp* frull.

(♩ = 120)

99 100 101 102 103 104 105 106 107 108

2/4 3/4

center (muted) *f*

frame *mp*

wooden stick *f*

Tamb. picc. rim shot

rim shot

sim.

Hi-hat metal stick open beat closed beat *p* *f*

T-t. (small) metal stick *pp*

wooden stick

Beer Can

Arpa

VI. 1 Tutti *f*

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

1-2. soli (sord.) *mf* vibr. lento

Cb.

3-4. soli (sord.) *mf* vibr. lento

Fl. 1 2 *muta in Fl. grande*

Ob. 1 2 *mf*

Cl. 1 2

Fg. 1 2 *mf*

Cor. 1 (sord.) *mp*

Cor. 2 (sord.) *mp*

Cor. 4 (sord.)

Tr. 1 (harmon.) *ff*

Tr. 2 (harmon.) *ff*

Trb. 1 (harmon.) *ff*

Trb. 2 (harmon.) *ff* vibr.

Trb. 3 (harmon.)

Tb.

109 110 111 112 113 114 115 116 117

Timp. *4:3*

Perc. 1 (Styropor on Tamb. picc.) *mp*

Perc. 2 (Tamb. picc.)

Perc. 3 (Hi-hat) (T-L) *mf*

(Beer Can) *4:3*

Arpa *mf*

VI. 1 Tutti

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

*2/4*

(♩ = 120) (♩ = 60)  
"Swing"

1 Ob. *mf*

2 Ob. *mf*

Cl. 1 *mf* *breathy* *mf* *p* *mf*

1 Fg. *mf*

2 Fg. *mf*

Tr. 1 (harmon) *f (= mf)*

Trb. 1 *mf*

con sord. plunger  
(play with plunger!)

(♩ = 120) (♩ = 60)  
"Swing"

118 119 120 121 122 123 124

2/4 3/4

1 Perc. *mp* *come prima*

2 Perc. *mp*

Arpa *f*

8va (ord.)

8vb

Vi. 1 Tutti *mf*

Vi. 2 Tutti *mf*

Vla. Tutte *mf*

Vlc. Tutti *mf*

1st solo Cb. *f* *senza sord. pizz.*

Tutti *mf* *senza sord. gli altri*

(♩ = 120)

Fl. 1/2

Ob. 1/2

Cl. 1

Fg. 1/2

Tr. 1 (harmon)

Trb. 1 (plunger)

Fl. grande

*p*

*mp secco*

frull. *mf*

ord. 3 1/2 air

vibr.

*f (= mf)*

*mp secco*

(♩ = 120)

125

126

127

128

129

130

131

Timp.

Perc. 1

Perc. 2

Perc. 3

Arpa

(Styropor on Tamb. picc.)

(Ride cymbal) (Tamb. picc.) (Tom)

(Hi-hat)

(Tamb. picc.)

center (muted)

*p*

*f*

*mp*

*mf*

*f*

wooden stick closed beat

rim shot

sim.

Tutti

VI. 1 div. à 4

Tutti

Tutti

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

Ist solo

Cb. Tutti

*p legato*

div. à 4

*p legato*

*p legato*

*p legato*

*molto sul pont.*  
vibr. veloce sempre

*f*

*molto sul pont.*

*f*

*molto sul pont.*

*f*

(pizz.)

*f*



Fl. 1  
2

Ob. 1  
2  
*secco*  
*mp*

Cl. 1  
2  
*mf*

Fg. 1  
2

Cor. 1

Tr. 1 (harmon)  
3  
*f (= mf)*  
*vibr.*  
*mp*  
*f*

Trb. 1 (plunger)  
3  
*mf*

Trb. 2 (harmon)

Tb.  
*f (= mf)*  
frull.  
*p*

132 133 134 135 136 137 138 139 140

Timp.  
*4:3*

Perc. 1  
*mp*

Perc. 2  
*mf*  
*4:3*

Perc. 3  
*4:3*

Arpa  
*f secco*  
*lv.*

Tutti

VI. 1 div. à 4  
Tutti

VI. 2 Tutti  
*vibr. veloce*  
*sul II*

Vla. Tutte  
*vibr. veloce*

Vlc. Tutti  
*0 sul III*

Cb. 1st solo  
*f*

2. muta in Fl. picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Fg. 1  
2

Cor. 1

Tr. 1 (harmon)

Trb. 1 (plunger)  
2 (harmon)

Tb.

*mf*, *f*, *mp*, *gliss.*, *vibr.*, *1/2 air*, *vibr.*

141 142 143 144 145 146 147 148

4/4 3/4 4/4

Timp.

(Styropor on Tamb. picc.)

Perc. 1 (Ride cymbal) (Tamb. picc.) (Tom)

Perc. 2 (Hi-hat)

Perc. 3 (Tamb. picc.)

Arpa

Tutti

VI. 1 div. à 4 Tutti

VI. 2 Tutti

Vla. Tutte

Vcl. Tutti

Cb. 1st solo

*mp*, *mf*, *f*, *l.v.*, *vibr. veloce*, *(3 soli)*



Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Fg. 1 2

Musical notation for Flute, Oboe, Clarinet, and Bassoon parts. Includes triplets and vibrato markings.

Cor. 1 3  
2 4  
Tr. 1 2 3  
Trb. 1 (plunger) 2 3  
Tb.

Musical notation for Horn, Trumpet, Trombone, and Tuba parts. Includes 'senza sord.' and 'f' markings.

149 150 151 152 153 154 155  $\frac{2}{4}$   $\frac{4}{4}$

Timp.  
Perc. 1 2 3

Musical notation for Timpani and Percussion parts. Includes 'f' marking.

Arpa  
Vi. 1 Tutti  
Vi. 2 Tutti  
Vla. Tutte  
Vlc. Tutti  
Cb. 1-3. soli

Musical notation for Harp, Violins, Viola, Violoncello, and Contrabass parts.

Fl. 1 *p* Fl. picc. *p*

Ob. 1 *ff* 2 *ff*

Cl. 1 *p* *< f* *p* *f* *frull.* *frull.*

Cl. 2 *p* *< f* *p* *f* *frull.* *frull.*

Tempo: ♩ = 80, ♩ = 120, *rit. molto* ----- ♩ = 52, *accel. molto* -----

Muta in Fl. picc.

156 157 158 159 160 161 162 163

4/4 2/4 4/4 2/4 2/4 2/4 2/4 2/4

Timp. *f* *mf* *f*

(Stones)

Perc. 2 *et* *brush mp* *p* *mp*

3 *Hi-hat metal stick* *f* *rim shot wooden stick* *Tamb. picc.* *frame wooden stick Beer Can* *rim shot* *Tom (large) soft beater*

Vi. 1 Tutti *ff* *uniji molto sul pont.*

1st solo *mf* *sul tasto* *pp* *(sul tasto)*

Vi. 2 2nd solo *mf* *sul tasto* *p* *pp* *(sul tasto)*

Tutti *ff* *(molto sul pont.)*

Vla. Tutte *ff* *(molto sul pont.)*

1st solo *mf* *sul tasto* *p*

Vlc. 2nd solo *mf* *sul tasto* *pp*

Tutti *ff* *(molto sul pont.) sul III*

Tutti *con sord. arco* *pp* *mf*

Tutti *con sord. arco* *pp* *mp* *p* *mf*

Cb. div. à 4 Tutti *con sord. arco* *pp* *mp* *p* *mf*

Tutti *con sord. arco* *pp* *mf* *vibr. lento*

(accel.) -----  $\text{♩} = 132$   $\text{♩} = 66$

Fig. 2

Tr. 2

(accel.) -----  $\text{♩} = 132$   $\text{♩} = 66$

164 165 166 167 168 169 170 171 172

Timp. *Wooden headed Timp. beater*

Perc. *Sizzle fingers* *mp* *mf*

(Tamb. picc.)

Arpa *f*

1st solo *mp (= pp)* *ff (= mf)* *vibr.* *senza sord.*

VI. 1 *mp (= pp)* *ff (= mf)* *vibr.* *senza sord.*

2nd solo *mp (= pp)* *ff (= mf)* *vibr.* *senza sord.*

1st solo *mf* *f* *ord.*

VI. 2 *mf* *f* *ord.*

2nd solo *mf* *f* *ord.*

Tutti *f*

1st sola *mp (= pp)* *f* *mf* *ff (= mf)* *vibr.* *senza sord.*

Vla. *mp (= pp)* *f* *mf* *ff (= mf)* *vibr.* *senza sord.*

2nd sola *mp (= pp)* *ff (= mf)* *vibr.* *senza sord.*

1st solo *pp* *mf* *ord.* *f*

Vlc. *pp* *mf* *ord.* *f*

2nd solo *pp* *mf* *ord.* *f*

Tutti *f*

Tutti *senza sord.* *f*

Tutti (sord.) *senza sord.* *f*

Cb. *senza sord.* *f*

div. à 4 *senza sord.* *f*

Tutti (sord.) *senza sord.* *f*

Tutti (sord.) *f*

Musical score for orchestra, measures 173-179. The score includes parts for Oboe (Ob.), Bassoon (Fg.), Trumpet (Tr.), Timpani (Timp.), Percussion 1 (Perc. 1), Harp (Arpa), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 173-179 are shown. The tempo is marked  $\text{♩} = 120$ . Dynamics include *f*, *mf*, and *sfz*. Performance instructions include *senza sord.*, *tutti*, and *ord.*. The time signature changes from 3/4 to 2/4 at measure 176.

Fl. picc.  $\text{♩} = 80$   $\text{♩} = 120$   
 Fl. 1 *p*  
 Fl. 2 *p*  
 Ob. 1  
 Ob. 2  
 Cl. 1 *p*  
 Cl. 2 *p*  
 Fg. 1  
 Tr. 1 *ff (=f)* con sord. harmon frull. vibr.  
 Tr. 2 *ff (=f)* con sord. harmon vibr. vibr.  
 (plunger) 1 *mf*  
 Trb. 2 con sord. wawa *mf (=p) < ff* sim.  
 Trb. 3 con sord. harmon vibr. vibr. *mf (=f)*  
 Tbn. *f*  
 $\text{♩} = 80$   $\text{♩} = 120$   
 180 181 182 183 184 185 186  
 Timp. *f*  
 1 *mf*  
 Perc. 2 Tamb. picc. wooden stick rim shot frame rim shot Ride cymbal Tamb. picc. Tom (large) wooden stick *f* *mf*  
 3 Hi-hat metal stick T-t. (small) metal stick Beer Can *f*  
 Arpa *ff* secco l.v. l.v.  
 Vl. 1 Tutti *ff* molto sul pont. vibr.  
 Vl. 2 Tutti *ff* molto sul pont. sul IV vibr. vibr.  
 Vla. Tutte *ff* molto sul pont.  
 Vlc. Tutti *ff* molto sul pont. vibr.  
 Cb. 1st solo *f* l solo pizz.

♩ = 60 *accel. molto* - - - ♩ = 120

*rit. molto* - - - *al* ♩ = 60 sub. a tempo, ♩ = 120

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *f mp* *f mp* *f mp* *f mp* *f mp* *f*

Cl. 2 *mf*

Fg. 1 *mf*

Tr. 1 (harmon) *f > mp* *f > mp* *sim.*

Tr. 1 (plunger) *ff* *mf*

Tr. 2 (wawa) *ff* *mf* *ff* *mf* *ff* *f*

*accel. molto* ♩ = 60 ♩ = 120

*rit. molto* *al* ♩ = 60 sub. a tempo, ♩ = 120

187 188 189 190 191 192 193 194

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

(Stones)

Perc. 1 (Ride cymbal) (Tamb. picc.) (Tom) *mf*

Perc. 2 *Sizzle fingers* *mf*

Arpa *f*

1st solo VI. 1 *"hotel" sord.* *f (= mp)* *ord.*

2nd solo VI. 1 *"hotel" sord.* *f (= mp)*

1st solo VI. 2 *sul tasto* *mf* *p < mf*

2nd solo VI. 2 *sul tasto* *mf* *sul III* *p* *mf*

1st sola Vla. *"hotel" sord.* *ord.* *mp (= pp) < f (= mp)* *sul II* *pp* *mf*

2nd sola Vla. *"hotel" sord.* *ord.* *p (= ppp) < f (= mp)* *sul II (sul tasto)* *mf*

1st solo Vlc. *mf* *pp* *mf*

2nd solo Vlc. *sul tasto* *mf* *mf*

1st solo Cb. *mf* *mf*



Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, Fg. 1 & 2, Cor. 1, 2, 3, 4, Tr. 1 & 2 (harmon), Tr. 2 (trumpet), Trb. 1 & 2 (trombone), Tuba

Tempo markings:  $\text{♩} = 80$ ,  $\text{♩} = 66$ ,  $\text{♩} = 132$ ,  $\text{♩} = 80$ , *poco rit.*

Dynamic markings: *pp*, *f*, *mp*, *ff*, *mf*, *p*, *ppp*, *ff* (= *mf*), *mp* (= *p*), *ff* (= *mf*), *pp* (= *ppp*), *frull.*

Performance instructions: *vibr.*, *con sord.*, *con sord. wawa*, *con sord. harmon.*, *frull.*

195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205

Tempo markings:  $\text{♩} = 80$ ,  $\text{♩} = 66$ ,  $\text{♩} = 132$ ,  $\text{♩} = 80$ , *poco rit.*

Time signatures:  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{8}$

Timp. (Tympani): *f*, *mf*, *f*, *f*

Perc. 2 (Percussion 2): *mf*, *f*, *mf*, *f*, *f*, *f*, *f*, *f*

Perc. 3 (Percussion 3): *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Arpa (Harp): *f*, *lx.*, *secco*, *f*

1st solo ("hotel" sord.), VI. 1 2nd solo ("hotel" sord.), Tutti, VI. 2 Tutti, 1st sola ("hotel" sord.), 2nd sola ("hotel" sord.), Vln. Tutte, Vcl. Tutte, 1st solo, Tutti (Cb.)

Performance instructions: *dead stroke*, *center (muted)*, *walk to Tub. Bells*, *rim shot*, *frame*, *Sizzle fingers*, *wooden stick*, *metal stick*, *Beer Can*, *frull.*, *senza sord.*, *molto sul pont. vibr.*, *sul III*, *molto sul pont.*, *sul IV molto sul pont.*, *molto sul pont.*, *molto sul pont.*, *vibr.*, *arco*, *tutti arco*

$\text{♩} = 66$

muta in Fl. grande

Fl. 1

Fl. 2 muta in Fl. grande Fl. grande *f* sempre tenuto

Ob. 1

Ob. 2 *f* sempre tenuto

Cl. 1 *f* sempre tenuto

Cl. 2 *p*

Fg. 1 *f* sempre tenuto

Fg. 2

Cor. 1 *mf*

Cor. 2

Cor. 3

Cor. 4 *mf* sempre tenuto

Tr. 1 (wawa)

Tr. 2 (wawa) *f (= mp)* sempre tenuto

Tr. 3 (harmon) *f (= mf)* sempre tenuto

Tr. 4 (harmon) *f (= mp)* sempre tenuto

Trb. 1 (wawa)

Trb. 2 (wawa) *f (= mp)* sempre tenuto

Trb. 3 (wawa) *f (= mp)* sempre tenuto

$\text{♩} = 66$

206 207 208 209 210 211 212 213

Timp. walk to Tub. Bells

Perc. 1 Tub. Bells hard hammer *f* sempre l.v.

Perc. 2 Hi-hat wooden stick l.v.

Perc. 3 metal stick T-t. (small) walk to Tub. Bells

VI. 1 Tutti (senza sord.) (molto sul pont.) sul IV vibr. vibr. 0 sul IV

VI. 2 Tutti (molto sul pont.) ord. *f* sempre tenuto

1st sola senza sord. *f* sempre tenuto

Vla. 2nd sola senza sord. *f* sempre tenuto

Tutte (molto sul pont.) ord. *f* sempre tenuto

Vlc. Tutti (molto sul pont.) vibr.

Fl. grande *f* *sempre tenuto*

Ob. *f* *sempre tenuto*

Cl. *f* *sempre tenuto*

Fg. *f* *sempre tenuto*

Cor. 3 *mf* *sempre tenuto*

Tr. 2 (wawa) *f (= mp)* *sempre tenuto*

Trb. 2 (wawa) *f (= mf)* *sempre tenuto*

Tb. *mp* *sempre tenuto*

214      215      216      217      218      219      220      221      222      223

Perc. 1 *f*

1st solo *senza sord. ord. f* *sempre tenuto*

VI. 1 2nd solo *senza sord. ord. f* *sempre tenuto*

Tutti *f* *sempre tenuto*

VI. 2 Tutti *tutte*

Vla. Tutti *f*

Vcl. Tutti *ord. f* *sempre tenuto*

Cb. Tutti *f*

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

1 Fg. 1

2 Fg. 2

3 Cor. 3

4 Cor. 4

1 Tr. (wawa)

2 Tr. (wawa)

2 Trb. (wawa)

3 Trb. (wawa)

Tb.

224 225 226 227 228 229 230 231 232 233

*mf*

*mf*

*mp*

*mf*

*p*

*mf*

*mp*

(Tub. Bells)

1 Perc. 1

2 Perc. 2

3 Perc. 3

Tub. Bells  
hard hammer  
sempre l.v.

*f*

*f*

*f*

VI. 1 Tutti

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

*f*

1 Fl. *f*

2 Fl.

Cl. 1 *mp*

1 Fg.

2 Fg. *mp*

Cor. 4 *mp*

1 (wawa) *mp*

Tr.

2 (wawa)

Trb. 2 (wawa)

Tb.

234 235 236 237 238 239 240 241 242

1 Perc. *f*

2 Perc. *f*

VI. 1 Tutti *f*

VI. 2 Tutti *mp*

Vlc. Tutti

1 Fl. 1

2 Fl. 2

Fig. 1

Tr. 2 (wawa)

Trb. 2 (wawa)

Tb.

*mp*

*mp*

*mp*

243 244 245 246 247 248 249 250

(Timp.) Tub. Bells

1 (Tub. Bells)

Perc. 2 (Tub. Bells)

3 (Tub. Bells)

VI. 1 Tutti

Vlc. Tutti

*f*

*f*

*f*

*f*

*p*

*f*

Tub. Bells  
hard hammer sempre l.v.

Fl. 1

Fig. 1

Tr. 2 (wawa)

*mp*

*mp*

*mp*

251 252 253 254 255 256 257 258 259

(Timp.) Tub. Bells

1

Perc. 2

3

Vlc. Tutti

*f*

*f*

*mp*

(Timp.) Tub. Bells

1

Perc. 2

3

260 261 262 263 264 265 266 267 268

*quasi cresc.*

*quasi cresc.*

*quasi cresc.*

*quasi cresc.*

*quasi cresc.*

l.v. al niente

l.v. al niente

l.v. al niente

l.v. al niente