



Kurtág – Kurtág Jr. – Cuendet

ZWIEGESPRÄCH –
DIALOGUE FOR SYNTHESIZER
AND ORCHESTRA

SCORE



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GYÖRGY KURTÁG – GYÖRGY KURTÁG Jr. –
OLIVIER CUENDET

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ZWIEGESPRÄCH – DIALOGUE FOR SYNTHESIZER AND ORCHESTRA

NOTES

The original version of Zwiegespräch is written for string quartet and synthesizer. This version was done on the request and with the approval of György Kurtág father and György Kurtág son.

The recorder (sopranino, tenor) can also, if necessary, be replaced in I and IX by third flute and in IV by a solo violin

I. Introduction – Tears

In the Introduction the main voice is performed by the natural harmonics of the solo strings. The first solo violin is only a shadow of it. All the others should be hardly heard – only air for the winds and caressing the body of the instrument with the bow for strings, with the hand or a cloth for keyboards, percussion and harp.

In case a recorder player, other than the 3d flute, performs the recorder part, the 3d flute could double it in the 4 first bars (everybody should be performing these quasi silencing bars !).

In Tears, the rests are every time different ; it should sound like drops falling irregularly.

« Sonagli » - small bells, crotales... - should sound very far, with irregular and unclear rhythms.

The notation of the synthesizer part corresponds to one possible performance; the timing and coordination can be slightly different from one performance to another. In any case, in this movement, the synthesizer follows the orchestra and not the contrary !

II. Visions (Hokusai)

The orchestra should be very incisive, every note well designed. The general dynamic is *forte*, in order to be adapted to the dynamic of the synthesizer; but the character should remain fugitive and mysterious as if performed *pianissimo*! The sign V means a short cesure, everytime a bit different, without breaking the flow of the music !

III. Babel

The piece starts with 3 contrabasses and bass drum alone (I 0); after a few seconds the first solo violin starts (I 1).

The piece ends - after a precise cut off of the Tutti (V 4)- with 3 contrabasses and bass drum alone, as at the beginning; stop without any diminuendo.

Each number (I 1, I 2 etc.) corresponds to a sign of the conductor to cue new events.

The second entry (I2, 1st solo of second violins) should start just before the end of the first violin solo phrase. Then the duration between the cues is up to the conductor (wait from 1" until circa 5"); in any case it shouldn't be regular and one should have time to notice the change in density and colour by each new entrance.

In case of a tutti group (for instants first violins 2-14, 3 horns...), the players start all together but then don't try to coordinate within the group; each one plays independently.

Each player can add small interruptions between phrases; once all phrases of a part have been performed, the players should start them again, possibly changing order, until the stop (V4).

For some instruments it might be necessary to take away some notes or phrases which don't fit the instrument (for instance the bass clarinet can either play one octave higher or skip the notes out of range); it is also possible to skip a complete phrase.

Every note, phrase, gesture should be performed with the maximum of intensity, passion, rubato and *sempre ff*!

The bass drum (as large and low as possible) and the 3 first contrabasses should play all the time *p-mf* but it should be noticeable. When the tutti stops suddenly in the end, they remain alone, *sempre p-mf* for a few seconds and then stop all together on the sign of the conductor, *senza diminuendo* (like a light turned off). The 3 contrabasses are not synchronised : each one plays in a very calm and independent tempo.

The solo parts at IV1 (1st solo violin), IV2 (2d solo violin) and IV4 (piccolo) are to be played *p-mf* but noticeable (adapt the dynamic to the tutti).

As the music is very small in the score of nr 3 the conductor will find the entire musical material used in Babel on supplementary pages.

IV. Love song

Sometimes, the woodwinds imitate a percussion instrument : using the tongue with almost no air. The melody played by recorder, piano and solo violin should always be elastic, singing, expressive. If it is too high for the recorder and get too strident the solo violin will play the *ossia*. In this case, the second solo violin should take over the *d#* harmonic.

V. Birds

The strings should sound as a resonance from the birds songs. All other instruments should be well balanced, transparent and delicate.

VI. Ombra dell'ombra

Fast but always well pronounced. The caesuras (V) should be every time different, suspended but not stopping the line.

Bar 21 (*distinto*, *superarticolato*) can be a bit slower (eight note).

Bar 28 for Contrabass : the sign \uparrow or \downarrow means a bit higher or lower (less than a $\frac{1}{4}$ ton, like a slow and large vibrato with one finger).

Tearing and then creasing paper should remain very discreet (a colour rather than an effect).

VIII. Féerie

The synthesizer part is preregistrated, so that the conductor has to follow its timing precisely (seconds in bracket at the end of each bar show the duration of the whole bar including fermata (∞)). It is recommended to slow down some bars rather than to have to make a too long rest.

The synthesizer plays the chords indicated within a complex polyphony.

IX. Solace

Here as well, the synthesizer is preregistrated and cannot vary.

The group consisting of recorder (*ossia* 3d flute), percussion 2, harpe, solo violin, viola and violoncello plays until bar 24 with the synthesizer. They should try to be with it as much as possible, starting each note from almost nothing with a very small crescendo and going back to nothing.

All the other parts play chords as a comment to the melody of the synthesizer.

From bar 26, very soft but full sound. Last bar, keep the resonance of crotales and gong together with the slow fade out of the synthesizer.

Instruments in Zwiegespräch – Dialogue for Synthesizer and Orchestra

3 (picc.alto, tenor and soprano recorder) , 2 (e. h.), 3 (Es cl., B.cl.), 2 (cbn), 3 3 2 1, 4 perc., 2 pianists (piano, pianino with supersordino, celesta), hp, Solo synth, strings :12,10, 8, 6, 5 (db with 5 Strings); all strings use ord. sord. and metal sord. (if possible)

		I Intro - Tears	II Visions (Hokusai)	III Babel	IV Love Song	V Birds	VI Ombra dell'ombra	VII Tempest	VIII Féerie	IX Solace
01a	Fl	2 (ossia 3)	3 (picc. alto)	picc. fl. alto fl.	picc.	picc.	picc. fl. alto fl		picc 2 fl	picc fl (1 or 2)
01b	Recorder	Tenor (ossia Fl 3)			Soprano (ossia VI solo)					Tenor (ossia Fl.3)
02	Ob	2 (e. h.)	2	ob e.h.			2			2
03	Cl	3 (B.cl)	2	cl. B.cl	cl Eb cl Bb B.cl	cl. Bb	2 B.cl		cl Eb B.cl.	2 B.cl
04	Bn	2	2 (cbn)	bn cbn			bn cbn			2 bn
05	Horn	3	3	3			3			3
06	Tr	3	3	3			3			3
07	Tb	2	2	2			2			2
08	Tuba	1		1	1		1			1
09	Perc (4)	Timpani 3 cy Tam-tam Sonagli Snare drum Bass drum (very low) 2 bongos Triangle 1 tom-tom middle	4 cy 2 cy splash W-bl. Wood and glass-chimes 3 tom-toms Tcc GC Marimba Vibra Wind machine	Timpani 4 Cy GC	2 bongos acuti 2 w-bl acuti GC 2 gueros	2 triangel 3 cy 3 pieces of metall Crotales Marimba Glockenspiel Xylo	Timpani 2 triangle 3 Cy 3 w-bl. (medium, high, very high) Crotales Marimba Wood, paper, verge Hammer on wood 2 tom-toms Vibra Bass drum		4 harmonicas Glass-chimes Marimba 3 cy Drum (without snare) Triangle BD	5 Cy Triangle Marimba 3 tom-toms w-bl. Sonagli Tam-tam Gong (d) BD 2 crotales
10a	Piano		x	x		x				
10b	Pianino	x	x		x		x		x	x
10c	Celesta					x	x		x	x
11	Harp	x	x	x		x	x		x	x
	Synth.	x	x	x	x		x	x	x	x
12	VI I	x	x	x	1 solo	2 soli	x		x	x
13	VI II	x	x	x	1 solo	2 soli	x		x	x
14	Alto	x	x	x	1 solo	1 solo	x		x	x
15	Vc	x	x	x	1 solo	2 soli	x		x	x
16	Db	x	x	x	1 solo		x			x

First performances:

16 May, 2012, Budapest

Version in four movements: Tears, Love Song, Müezzin (Responsorium), Solace

György Kurtág Jr – synthesizer, MÁV Symphony Orchestra, conducted by Gábor Takács-Nagy

19 February, 2015, Budapest

Version in nine movements: Introduction-Tears, Visions (Hokusai), Responsorium, Love Song, Birds, Ombra dell'ombra, Tempest, Féerie, Solace

György Kurtág Jr – synthesizer, Budapest Festival Orchestra, conducted by Gábor Takács-Nagy

Instruments

3 Flutes (also Piccolo and Alto flute)
Recorders ad libitum (tenor and soprano)
2 Oboes (also English Horn)
3 Clarinets (also Clar. in E \flat and Bass clarinet)
2 Bassoons (also Contrabassoon)
3 Horns
3 Trumpets
2 Trombones
Tuba

Percussion (4 players)

Timpani



Marimba



Vibraphone



Xylophone



Gran cassa (very low)

Snare drum

Drum without snares

Glockenspiel



3 Tom-toms (low, middle, high)

2 Bongos acuti

3 Cow-bells

Tam-tam (large)

Gong



3 Woodblocks (1 medium, high, very high)

Wood chimes

Glass chimes

3 pieces of metal

(high, different sizes with no resonance)

2 Splash cymbals

5 Suspended Cymbals (from low to very high)

2 Triangles (large, small)

Sonagli (small bells, pieces of metal etc.)

2 Gueros (middle, high)

Hammer on wood

Crotales (2 suspended, 5 on feet)



Super ball

4 Harmonicas



Keyboard instruments (2 players)

Piano

Pianino (con supersordino)

Celesta

Harp

Synthesizer solo

Strings (at least 12 10 8 6 5)

all strings use ordinary and metal mutes (if possible)

at least 3 double basses with 5 strings

Duration: ca 22'

ZWIEGESPRÄCH – DIALOGUE FOR SYNTHESIZER AND ORCHESTRA

I. Introduction – Tears

György KURTÁG (1926)
György KURTÁG Jr. (1954)
Olivier CUENDET (1953)

Score in C
Stand: 15.12. 2015

Introduzione $\text{♩} = 26$

Tears (Recitativo) *cca 5" (in each bar different!)*

Flute 1 *only air*

Flute 2 *only air*

Tenor Recorder ad lib. FL3 *only air*

Oboe *only air*

English Horn *only air*

2 Clarinets in B \flat *only air*

Bass Clarinet in B \flat *Solo*
ppppp echo ton

Bassoon 1 *only air*

Bassoon 2 *only air*

3 Horns in F *only air*

3 Trumpets in C *con sord.*
1-3. con sord. (cup)

2 Trombones *only air*

Tuba *only air*

Timpani *rub softly, slowly and continuously on various timpani*
almost no sound

Sonagli, small bells *far away*
pppp possibile, irregular simile

Triangle (large) *softly with a thin metal stick*

3 Cymbals (high, middle, low) *ppppp*

Tam-tam (large) *rub softly with a thin metal stick*

1 Tom-tom (middle)

2 Bongos (middle, high)

Snare Drum

Bass Drum (large)

Harp *rub softly, slowly and continuously on the body of the instrument*
almost no sound
rub softly, slowly and continuously on the body of the instrument

Pianino con supersordino *almost no sound*

Synthesizer *(synth follows freefx orchestra)*
souffle

Introduzione $\text{♩} = 26$

Tears (Recitativo)

Violin I Solo con sordino di metallo *ppppp, ponticello, come un ombra*
with the bow softly, slowly and continuously on the body of the instrument

Violin I Tutti con sordino di metallo *almost no sound*

Violin II Solo con sordino di metallo *IV in rilievo*
ppp

Violin II Tutti con sordino di metallo *almost no sound*

Viola Solo con sordino di metallo *ppp*
with the bow softly, slowly and continuously on the body of the instrument

Viola Tutte con sordino di metallo *almost no sound*

Violoncello Solo con sordino di metallo *III*
ppp in rilievo
with the bow softly, slowly and continuously on the body of the instrument

Violoncello Tutti con sordino di metallo *almost no sound*
in rilievo

Double bass Solo con sordino di metallo *ppp*
with the bow softly, slowly and continuously on the body of the instrument

Double bass Tutti con sordino di metallo *almost no sound*

11 12 13 14 15

Fl *ppp* *pp*

T. Rec *pp*

Ob *ppp* *pp*

E.h. *pp*

Cl *pp*

B.Cl *ppp* *pp*

Bsn 1 *pp*

Bsn 2 *pp*

Hn *pp* *p, dolce espr.* *Solo*

Tpt *ppp* *con sord.* *p, dolce espr.*

Tbn *ppp* *p, dolce espr.*

Tba *p, dolce espr.*

Timp *pp*

Son *ppppp*

Cym *ppp*

Tamt *pp*

Bong *poco rinf* *pp*

Hp *ppp* *poco rinf* *pp*

Pianino *ppp*

Synth *ppp* (souffle)

Vln I Solo *poco rinf* *ord.* *pp* *col legno tratto* *Solo* *ppp-pp*

Vln II *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vln II Solo *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vln II *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vla Solo *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vla *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vc Solo *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Vc *poco rinf* *ord.* *pp* *col legno tratto* *ppp-pp*

Db Solo *Solo* *ppp* *col legno tratto* *ppp-pp*

Db *ppp* *col legno tratto* *ppp-pp*

mf *dim. molto*

16 17 18 19

Fl *rinf* 3 *ppppp*

T. Rec *rinf* 3

Ob *rinf* 3

E.h *rinf* 3

Cl *rinf* 3 *ppppp*

B.Cl *rinf* 3 *ppppp*

Bsn 1 *rinf* 3

Bsn 2 *rinf* 3 *ppppp*

Hn *rinf* 3 1.2 *ppppp*

Tpt *rinf* 3 1.2 c.s. 3

Tbn *rinf* 3 2

Tba *rinf* 3 c.s. 3 *ppppp*

Timp *rinf* 3 c.s. 3 *ppppp*

Son

Tomt *pp*

S.D with super ball *rinf* *ppppp*

B.D *rinf* *ppppp*

Hp *rinf* *ppppp*

Pianino *rinf* 3 *ppppp*

Synth *ppppp* *Synth. attacca Visions (Hokusai)*

Vln I Solo *mf* *ord.* *rinf* *dim. molto* *ppppp*
Tutti jeté *sim.* *one desk less every time*

Vln II *rinf* *one desk*

Vln II Solo *Uord.* *rinf* *ppppp*
jeté *one desk less every time* *one desk*

Vln II *rinf* *one desk*

Vla Solo *Uord.* *rinf* *ppppp*
jeté *one desk less every time* *one desk*

Vla *rinf* *one desk*

Vc Solo *Uord.* *rinf* *ppppp*
jeté *one desk less every time* *one desk*

Vc *rinf* *one desk*

Db Solo *Uord.* *rinf* *ppppp*
div: pizz/arco *one desk less every time*

Db *rinf*

II. Visions (Hokusai)

Presto incisivo

$\text{♩} = \text{ca. } 104$

Synthesizer

1 2 3 on the beat 4 5

Flute 1 *rinf.*

Flute 2 *on the beat rinf.*

Flute 3 ordinary flute *on the beat rinf.* To A. Fl

Oboe 1 *on the beat rinf.*

Oboe 2

Clarinet in B \flat 1 *before the beat f molto rinf.*

Clarinet in B \flat 2 *f* *before the beat molto rinf.* *on the beat flzg. molto f*

Bass Clarinet in B \flat *f* *before the beat molto rinf.* *molto*

Bassoon 1 *molto rinf.*

Bassoon 2 *f* To Cbsn

Horn in F 1

Horn in F 2

Horn in F 3

Trumpet in C 1 *con sord.*

Trumpet in C 2 *con sord.*

Trumpet in C 3 *con sord.*

Trombone 1 *sf*

Trombone basso

Wind machine

Chimes (Glass/Wood)

2 splash cymbals *mf*

4 Cymbals

Wood-block *f*

Snare Drum

3 Tom-toms

Bass Drum (large)

Marimba *f* *before the beat*

Vibraphone *f*

Piano *f*

Harp *f* *près de la table* *ord.*

Synthesizer *ff*

Presto incisivo

$\text{♩} = \text{ca. } 104$

Violin I *senza sord.* *col legno battuto f* *non div. c.l.b.*

Violin II *senza sord.* *sul pont. rinf.* *molto c.l.b.*

Viola *senza sord.* *col legno battuto f c.l.b.*

Violoncello *senza sord.* *rinf. pizz. c.l.b.*

Double bass *senza sord.* *rinf. c.l.b.*

6 7 8 9 10 11 To Picc 12 13 14 15

Fl 1 *mf* *rinf.*

Fl 2 *mf*

Ob 1 *on the beat* *rinf.*

Ob 2

Cl 1 *mf* *on the beat* *rinf.*

Cl 2 *mf* *on the beat* *rinf.*

B. Cl *mf* *f*

Hn 1 *con sord.* *rinf.*

Hn 2 *con sord.* *rinf.*

Tbn 1 *con sord.* *rinf.*

Tbn 2 *con sord.* *rinf.*

W.m.

Ch

Spl *scratched* *mf* *rinf.* *sf*

Cym *mf*

W.B. *2 W.B.* *rinf.*

S. D *p* *f*

Tomt *rinf.*

Mar *rinf.* *f* *mf* *mf* *crescendo...*

Vib *p*

Pno *mf* *p* *f* *mf* *crescendo...* *rinf.* *senza Ped.*

Hp *mf* *p* *ord.* *f* *f crescendo*

Vln I *1/2 pizz.* *1/2 arco* *rinf.* *arco* *before the beat* *molto* *rinf.* *rinf.* *Solo* *sul pont.* *mf* *1/2 pizz.* *1/2 arco ord.* *Tutti* *rinf.*

Vln II *1/2 pizz.* *1/2 arco* *rinf.* *arco* *before the beat* *molto* *rinf.* *rinf.* *Solo* *sul pont.* *mf* *1/2 pizz.* *1/2 arco ord.* *Tutti* *rinf.*

Vla *1/2 pizz.* *1/2 arco* *rinf.* *Solo* *sul pont.* *mf, crescendo* *1/2 pizz.* *1/2 arco ord.* *Tutti* *rinf.*

Vc *battuto col legno* *mf* *1/2 pizz.* *1/2 arco* *rinf.* *Solo* *sul pont.* *mf, crescendo* *1/2 pizz.* *1/2 arco ord.* *Tutti* *rinf.*

Db *Solo* *sul pont.* *f, crescendo*

This page of a musical score covers measures 16 through 24. The instruments and parts include:

- Flutes:** Fl 1 (Piccolo), Fl 2 (fltzg. *mf*)
- Clarinets:** Cl 1 (fltzg. *mf*)
- Horns:** Hn 1, Hn 2 (both *on the beat*)
- Trumpets:** Tpt 1, Tpt 2, Tpt 3 (various dynamics: *mp*, *p*, *pp*)
- Trombones:** Tbn 1, Tbn 2 (fltzg., *mp*)
- Woodwinds:** Ch (Wood-chimes *mf*), Spl, Cym, Tomt (*rinf. >*), Mar (ad lib. xyl. *mf*), Vib (col l'arco *mf*)
- Piano:** Pno (pizz. *p*)
- Harpsichord:** Hp (L.v. *mf*)
- Strings:** Vln I, Vln II, Vla, Vc, Db (various dynamics: *f*, *mf*, *mp*, *p ma sentito*)

Measure 17 features a Piccolo part. Measure 20 includes a Solo for the 8th string. Measure 24 features a Solo for the 8th string. The score includes various performance instructions such as *mf*, *p*, *pp*, *rinf. >*, *col l'arco*, *arco*, *batt. col legno*, *molto pont.*, *Solo*, *ord. 8^{va}*, *batt. Tutti*, and *p ma sentito*.

Più presto, feroce

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

Picc

Fl 2

Fl 3

B. Cl

Bsn 1

Contrabassoon

Cbsn

Hn 1

Hn 2

Hn 3

Tbn 1

Tbn 2

Tomt

B.D

Mar

Pno

Vln I

Vln II

Vla

Vc

Db

senza sord.

senza sord.

senza sord.

con sord.

con sord.

pp gliss. late!

simile

pp sub.

simile

pp gliss. late!

simile

pp sub.

simile

pp

pp

pp

poco

pp

pp

Solo, in rilievo arco

mf

simile

Solo, in rilievo arco

mf

simile

Più agitato

37 38 39 40 41 42 Piccolo 43 44 45 46 To Fl 47 48 49 50

Picc *p*

Fl 2 *p*

Ob 1 *mf, marcato*

Ob 2 *mf, marcato*

Cl 1 *mf, marcato*

Cl 2 *mf, marcato*

B. Cl *p* *più p* *mf, marcato*

Bsn 1 *p* *più p* *mf, marcato*

Cbsn *p* *mf, marcato*

Hn 1 *p*

Hn 2 *p*

Hn 3 *p*

Tbn 1 *marcato, come prima* *p*

Tbn 2 *marcato, come prima* *p*

Cym

Tomt *pp*

B.D

Mar *p*

Pno *p*

Hp *p*

Vln I *Solo* *mf* *Più agitato* *Tutti* *mf*

Vln II *Solo* *mf* *Tutti* *mf*

Vla *Tutti* *mf*

Vc *Tutti div.* *p, marcato* *Tutti* *mf*

Db *Solo* *mf* *Tutti* *mf*

ancora più mosso

51 52 53 54 55 56 57 58

Fl 1

Fl 2 *pp*

Fl 3 Alto Flute *pp*

Ob 1

Ob 2

Cl 1 *pp*

Cl 2 *pp*

B. Cl *mp*

Bsn 1

Hn 1

Hn 2

Hn 3

Tpt 1 *pp* con sord. *in rilievo*

Tpt 2 *pp* con sord. *in rilievo*

W.m Wind machine *pp* *poco*

Cym col f arco *pp*

B.D

ancora più mosso

sul pont. Tutti non div. *mp*

sul pont. Tutti non div. *mp* *tremolando sempre agitato, febbrile!*

Tutti *mf* *tremolando sempre agitato, febbrile!* batt. col legno

Vln I

Vln II

Vla *mf*

Vc Solo sul tasto *mp* *in rilievo*

59 60 61 62 63 64

Fl 1 *p*

Fl 2

A. Fl

Ob 1 *mp in rilievo*

Ob 2 *mp in rilievo*

Cl 1

Cl 2

B. Cl *sub. mp*

Bsn 1 *mp*

Hn 1 *p*

Hn 2 *p*

Hn 3 *p*

Tpt 1

Tpt 2

W.m *pp* *etc. sempre più agitato et crescendo al fine*

Cym *with soft mallets* *ppp* *poco*

B.D *pp*

Vln I *sub. p*

Vln II *sub. p*

Vla *sub. mf*

Vc *sub. p*

quasi senza rit.

65 66 67 68 69 70

Fl 1, Fl 2, A. Fl, Ob 1, Ob 2, Cl 1, Cl 2, B. Cl, Bsn 1, Cbsn, Hn 1, Hn 2, Hn 3, Tpt 1, Tpt 2, Tpt 3, Tbn 1, Tbn 2, W.m, Spl, Cym, Tomt, B.D, Mar, Pno, Hp, Synth, Vln I, Vln II, Vla, Vc, Db

cresc. molto, *mp*, *f*, *ff*, *p*, *in rilievo*, *mf*, *before the beat*, *mf*, *attacca III. Babel*, *6-8'*, *arco, sul pont.*, *Tutti*, *batt*

III. Babel

Recitativo appassionato, molto Rubato

I 0	I 1	I 2	I 3	I 4	II 1	II 2	II 3	II 4	III 1	III 2	III 3	III 4
Piccolo												
Fl, Ob. 3 Tr. all soli and independent												
Alto Fl, E.H., 2 Clar. all soli and independent												
B Clar. Bassoon all soli and independent												
Cbassoon Tuba												
Horn I-III all soli and independent												
Tromb. I-II all soli and independent												
Timp.												x (rim shot <i>ff</i>)
Bass Drum <i>roll, sempre p fino alla fine</i>												
Synth.												
Piano with plectrum												
VI I, Solo												
VI I 2 - 14 all soli and independent												
VI II, Solo												
VI II 2-12 all soli and independent												
Viola, Solo												
Viola 2-10 all soli and independent												
Cello solo												
Celli 2-4 all soli and independent												
Celli 5-8 all soli and independent												
Double bass 1-3, independent <i>Lento</i> (independent, double basses don't play together?) (ad lib occasu alza) <i>mf sempre</i>												
Db. 4-6												
I 0	I 1	I 2	I 3	I 4	II 1	II 2	II 3	II 4	III 1	III 2	III 3	III 4

	IV 1	IV2	IV 3	IV 4	V 1	V 2	V 3	crescendo tutti----- HP'	V4, around 5"	
Piccolo									stop on the sign of the conductor	
Fl, Ob. 3 Tr.										
Alto Fl, E.H., 2 Clar.										
B Clar. Bassoon										
Cbassoon. Tuba										
Horn I-III										
Tromb. I-II										
Timp.										
4 Cy										
Bass Drum	-----senza dim (around 5"), stop on a sign									
Piano / Harp with plectrum										
VI I, Solo										
VI I 2 - 14										
VI II, Solo										
VI II 2-12										
Viola, Solo										
Viola 2-10										
Vc solo										
Vc 2-4										
Vc 5-8										
Db 1-3	-----sempre mf, senza dim (around 5"), stop on a sign									
Db. 4-6 all soli and independent										
Conductor	IV1	IV2	IV3	IV4	V1	V2	V3	crescendo tutti----- HP'	V4, around 5"	

IV. Love Song

Sostenuto, Tempo I

♩ = circa 54

Vivacissimo, Tempo II, flexible

2 ♩ = circa 104

3 4 5 6

Sopranino recorder
ad lib. (ossia VI solo)

Piccolo

Clarinet in Eb

Clarinet in Bb

Bass Clarinet in Bb

Tuba

2 Gueros

2 high Bongos

2 high Wood blocks

Bass Drum

Pianino
con supersordino

Synthesizer

Violin I solo

Violin I solo
Ossia if no recorder!

Violin II solo

Viola solo

Violoncello solo

Double bass solo

sputato

ppp, dolce, espr, morbido, cantabile

ppp, sempre quasi legato, poco articolato

sputato

ppp, sempre quasi legato, poco articolato

sputato

ppp, sempre quasi legato, poco articolato

pppp, molto delicato, with fingers

mp

con sord. di metallo

pppp

8va

ppp, dolce, espr, morbido, cantabile

ossia if no recorder

con sord. di metallo

pppp

con sord. di metallo

pppp, flautando

con sord. di metallo

pppp, flautando

con sord. di metallo

7 **Tempo primo** 8 **Vivacissimo, Tempo II** 9 10 11 **Tempo primo**

Sopn. Rec

Picc

Cl Eb

Cl

B.Cl
sputato
ppp, sempre quasi legato, poco articolato

Tba

W.bl
pppp, molto delicato, with very thin sticks

Pianino
8va
in rilievo
ppp, dolce, espr, cantabile, morbido

Synth
mp

Vln I

Vln I Ossia

Vln II

Vla

Vc

Db

12 **Vivacissimo, Tempo II** 13 14 15 (sempre a tempo) 16 **Tempo primo**

Sopn. Rec

Picc
= a little bit too flat
pppp

Cl Eb
= a little bit too flat
ppp

Cl

B.Cl
= a little bit too flat
ppp

Tba
con sord.
↓ = a little bit too flat
↑ = a little bit too sharp
ppp

B. D
b)
a)
ppp

Pianino

Synth

Vln I
↓ = a little bit too flat
pppp

Vln I Ossia
↓ = a little bit too flat
pppp

Vln II
↓ = a little bit too flat
pppp

Vla
↓ = a little bit too flat
pppp

Vc
↓ = a little bit too flat
pppp

Db
= a little bit too flat
ppp

The musical score is arranged in a system with five systems of staves. The first system contains Sopranino Recorder, Piccolo, E-flat Clarinet, Clarinet, Bass Clarinet, and Trombone. The second system contains Bass Drum and Piano. The third system contains Synth. The fourth system contains Violin I, Violin I Ossia, Violin II, Viola, and Violoncello. The fifth system contains Double Bass. The score includes various performance instructions such as 'a little bit too flat', 'a little bit too sharp', and 'giusto', along with dynamic markings like 'pppp' and 'ppp'. The time signature changes from 12/16 to 8/16, then 9/16, 14/16, and finally 8/4.

18 **Vivacissimo, Tempo II**

17

Sopn. Rec

18 $\frac{6}{16}$

19 $\frac{6}{16}$ *ppp, dolce, espr.*

20 $\frac{6}{16}$

Picc

sputato

Cl Eb

sputato

Cl

sputato

B.Cl

Tba

Bong

pppp

Pianino

Synth

Vln I

Vln I Ossia

ossia

ppp, dolce, espr.

ossia if no recorder

Vln II

con sord. di metallo

pppp

Vla

Vc

Db

21 22 23 **Tempo primo**

Sopn. Rec
Picc
Cl Eb
Cl
B.Cl
Tba
Bong
Pianino
Synth
Vln I
Vln I Ossia
Vln II
Vla
Vc
Db

Detailed description of the musical score: The score is for a full orchestra and includes a Soprano Recorder. It is divided into three measures: measure 21 (9/16), measure 22 (6/16), and measure 23 (8/4), with a final measure (9/16). The tempo is marked 'Tempo primo'. The Soprano Recorder part features a melodic line with slurs and accents. The Piccolo, Clarinet in E-flat, Clarinet, and Bass Clarinet parts have rhythmic patterns. The Bongos play a steady eighth-note accompaniment. The Piano part is mostly silent. The Synthesizer part has a melodic line in measure 23. The Violin I part has a melodic line with slurs. The Violin I Ossia part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Double Bass part is mostly silent.

24 **Vivacissimo, Tempo II** 25 26 27 **Tempo primo** 28 **Vivacissimo, Tempo II**

Sopn. Rec *in rilievo*
pp, sempe cantabile

Picc

Cl Eb *ppp, come prima*

Cl

B.Cl *sputato*
ppp, come prima

Tba *ppp*

Guer

W.bl *pppp, molto delicato*

Pianino *8va in rilievo*
ppp, sempre quasi legato

Synth

Vln I *pppp*

Vln I Ossia *8va pp cantabile in rilievo*

Vln II *pppp*

Vla

Vc *pizz. vicino pont.*
pp

Db *ppp*

29 30 31 32

Sopn. Rec

Picc

ord.
pppp

Cl Eb

Echo ton
pppp (più dolce che viola!)

B. Cl

Tba

poco

Guer

Pianino

pp

Synth

Vln I

gliss.

Vln I Ossia

gliss.

Vln II

Vla

in rilievo
ppp

simile

Vc

Db

33 34 35

Sopn. Rec

Picc

Cl Eb

Cl

B.Cl

Tba

Guer

Pianino

Synth

Vln I

Vln I Ossia

Vln II

Vla

Vc

Db

6/16 9/16 12/16

gliss.

simile

III IV III IV III IV III

III II III

III IV III

smorzando, senza rit.!

36 37 38

Sopn. Rec

Picc

Cl Eb

Cl

B.Cl

Tba

Guer

Pianino

Synth

Vln I

Vln I Ossia

Vln II

Vla

Vc

Db

poco

gliss.

Synth attacca >>>>> V. Birds

III II IV III IV III IV III

III II III

V. Birds

Leicht, flüchtig, zart

♩ = circa 152

Transition

Transition

Piccolo

Clarinet in B \flat

2 Triangles

3 Cymbals

3 pieces of metal dry and high

Crotales

Glockenspiel (keyboard)

Xylophone

Marimba

Harp

Piano

Celesta

Transition

Synthesizer

Beat (conductor)

Violin I, solo 1

Violin I, solo 2

Violin II, solo 1

Violin II, solo 2

Viola solo

Violoncello solo 1

Violoncello solo 2

Leicht, flüchtig, zart

♩ = circa 152

con sord.

pizz.

arco

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

The score is organized into systems for various instruments. The Piccolo part features a triplet and a melodic line marked *dolce, cantabile*. The Clarinet part has a similar melodic line. The Trumpet part includes a section marked "with very thin sticks (Stricknadel)" and *pp*. The Cymbal, Metal, and Crota parts consist of rhythmic patterns. The Glockenspiel part has a melodic line with *pp* dynamics. The Xylophone part includes a melodic line with *pp* and *rinf* markings. The Maracas part has a rhythmic pattern. The Harp part features a melodic line with *pp* and *8va-1* markings. The Piano part has a melodic line with *ord.* and *8va-* markings. The Celeste part has a rhythmic pattern. The Synthesizer part has a melodic line with *pp* markings. The Violin I part includes a section marked "II pizz." and *pp*, and another section marked "arco I" and *ppp*. The Violin II part includes a section marked "II" and *ppp*, and another section marked "III" and *ppp*. The Viola part includes a section marked "II" and *ppp*. The Violoncello 1 part includes a section marked "I Solo II" and *ppp*. The Violoncello 2 part has a melodic line.

Picc *pp, legg.* *pppp* *poco*

Cl *pp dolce, cantabile*

Tr

Cym *ppp*

Met *ppp*

Crot

Glock *più rinf*

Xyl *rinf* *ppp*

Mar *pp*

Hp *pp*

Pno *pp dolce, cantabile*

Cel *sempre cantabile*

Vln I 1 *mf* *rinf* *pp*

Vln I 2 *rinf* *più rinf* *pp*

Vln II 1 *rinf* *più rinf*

Vln II 2

Vla

Vc 1 *ppp* *ppp*

Vc 2 *ppp*

7 8 9 10 16 32

This page of a musical score covers measures 11 through 15. The instruments listed on the left are Piccolo (Picc), Clarinet (Cl), Trumpet (Tr), Cymbal (Cym), Mallets (Met), Crotales (Crot), Glockenspiel (Glock), Xylophone (Xyl), Maracas (Mar), Harp (Hp), Piano (Pno), Cello (Cel), Violin I (Vln I 1), Violin I (Vln I 2), Violin II (Vln II 1), Violin II (Vln II 2), Viola (Vla), Violoncello 1 (Vc 1), and Violoncello 2 (Vc 2). The score is written in 4/4 time with a key signature of one sharp (F#). Measures 11 and 12 are marked with a 32-measure repeat sign. Measure 13 is marked with an 8-measure repeat sign. Measure 14 is marked with an 8-measure repeat sign. Measure 15 is marked with a 32-measure repeat sign. The score includes various dynamics such as *pp*, *ppp*, *pppp, delicatissimo*, and *ppp (eco)*. Performance instructions include *con l'arco* for the Cymbal, *pizz.* for the Piano, and *ord.* for the Piano and Cello. Fingerings and bowings are indicated throughout the score.

14 15 16 17 *attacca Ombra*

Picc

Cl

Tr *with very thin sticks (Stricknadel)*

Cym

Met

Crot *ppp*

Glock *pppp* *ppp*

Xyl *ppp legg.* *ppp*

Mar *pppp* *ppp*

Hp *pppp*

Pno *pppp*

Cel *ppp* *attacca Ombra*

Vln I 1 *pppp* *senza cresc.*

Vln I 2 *pppp*

Vln II 1

Vln II 2

Vla *pppp* *senza cresc.*

Vc 1 *ppp* *pppp*

Vc 2 *pizz.* *IV* *pp*

6 7 8 9 10 11 12

Picc *ppp eco*

Fl *ppp*

A. Fl *ppp eco*

Ob 1 *ppp*

Ob 2 *ppp*

Cl *eco* *ppp*

Cl *eco* *ppp*

B. Cl *eco* *ppp*

Bsn *ppp* (con sord.) *eco*

Cbsn *ppp*

Hr *1.2. con sord.* *ppp*

Tpt *ppp*

Tbn *con sord.* *ppp*

Tba *ppp*

Timp *col legno* *mp-mf*

Tri *eco* *ppp*

Cym *with very thin stick* *pppp*

W.B *ppp* *mp-mf*

Tomt

B.D *border center*

Crot

Mar *eco* *To Vib.* *mp-mf*

Cel *eco* *ppp*

Pianino *pp* *mp-mf*

Hp *ppp* *eco* *ppp*

Synth

Vln I *Solo III II* *eco* *Tutti* *pizz.* *mp-mf* *arco* *ppp* *pochiss.* *Solo III*

Vln II *Tutti* *mp-mf* *pizz.* *ppp* *pochiss.* *Solo III*

Vla *pont.* *eco* *Solo III* *Tutti* *pizz.* *mp-mf* *ppp* *pochiss.*

Vc *eco* *Solo* *Tutti* *pizz.* *mp-mf* *ppp* *pochiss.*

Db *ppp* *ppp* *Solo* *Tutti* *mp-mf* *arco* *ppp* *pochiss.*

13 14 febbrile 15 16 più agitato 17 18 18a

Picc *pppp eco*

Fl

A. Fl

Ob 1

Ob 2

Cl *ppp*

Cl

B. Cl

Bsn *ppp*

Cbsn *pp egualmente*

Hrn *senza sord. 2.3. ppp minaccioso*

Tpt

Tbn

Tba

Timp

Trn

Cym

W.B

Tomt

B.D *on bass drum: Wood Verge pp*

Crot

Vib *Vibraphone coll'arco ppppp eco Marimba ord. ppp minaccioso*

Cel *pppp eco*

Piaino *pppp eco*

Hp *pppp eco ord.*

Synth

Vln I *febbrile più agitato Solo III.*

Vln II *ppp minaccioso Tutti étouffé (choked)*

Vla *Solo ppp eco ppp minaccioso Tutti étouffé (choked)*

Vc *ppp minaccioso Tutti étouffé (choked)*

Db *ppp minaccioso Tutti étouffé (choked) arco étouffé (choked)*

19 20 (V) 21 **distinto superarticolato** 22 **Tempo primo** 23 24 25

Picc *fff* *pppp*

Fl *fff* *pppp*

A. Fl *fff*

Ob 1 *sub. ff* *fff*

Ob 2 *sub. ff* *fff*

Cl *p* *mp - mf* *fff* *pppp*

Cl *pp* *p* *mp - mf* *fff* *pppp*

B. Cl *pp* *p* *mp - mf* *fff* *pppp*

Bsn *p* *mp - mf* *fff*

Cbsn *pp secco* *p* *mp - mf* *sub. ff* *fff con sord.*

Hn *mp - mf* *fff*

Tpt *fff*

Tbn *fff*

Tba *sub. ff* *fff*

Timp *col legno* *fff*

Tri *2 perc. slowly tear pieces of paper* *pppppp*

Cym *hammer on wood*

W.B. *sub. ff* *rim shot* *fff*

Tomt *sub. ff* *fff*

B.D. *Verge* *pp* *p* *mp - mf* *fff*

Crot *pp* *p* *mp - mf* *fff*

Mar

Cel *pppp*

Pianino *sub. ff* *fff*

Hp *pp* *p* *mp - mf* *sub. ff* *fff* *pppp*

Synth

Vln I *senza sord.* *mp - mf* *sub. ff* *fff* *pppp* *con sord. di met.* *Solo, sul tasto* *pppp*

Vln II *senza sord.* *mp - mf* *sub. ff* *fff* *pppp* *con sord. di met.* *Solo, sul tasto* *pppp*

Vla *senza sord.* *mp - mf* *sub. ff* *fff* *pppp* *con sord. di met.* *Solo, sul tasto* *pppp*

Vc *senza sord. secco, alla corda sul ponticello* *pp* *p* *mp - mf* *sub. ff* *fff* *pppp* *con sord. di met.* *Solo, sul tasto* *pppp*

Db *senza sord. secco, alla corda sul ponticello* *pp* *p* *mp - mf* *sub. ff* *fff* *pppp* *con sord. di met. solo, sul tasto* *Tutti*

26 **sempre in tempo** 27 28 2da volta tacet 29 30 **a tempo** 31 32

Picc *pppp*

Fl

A. Fl

Ob 1

Ob 2

Cl *pppp*

Cl

B. Cl *pppp*

Bsn

Cbsn *con sord.*
pppp

Hn

Tpt

Tbn

Tba

Timp *Ped. slow gliss. around F#*
ppp dim. *around G#*
al niente

Tri *2 perc. slowly crease pieces of paper*
ppppp

Cym *pppp*
with soft mallet
pppp

W.B

Tomt

B.D *Bass drum*
ppppp

Crot

Mar

Cel

Pianino *ppp dim.* *al niente*

Hp

Synth *attaca VII. Tempest, Synthesizer solo*

Vln I **sempre in tempo** *la metà*
pppp, molto sul tasto 2da volta tacet **a tempo**

Vln II *la metà*
pppp, molto sul tasto

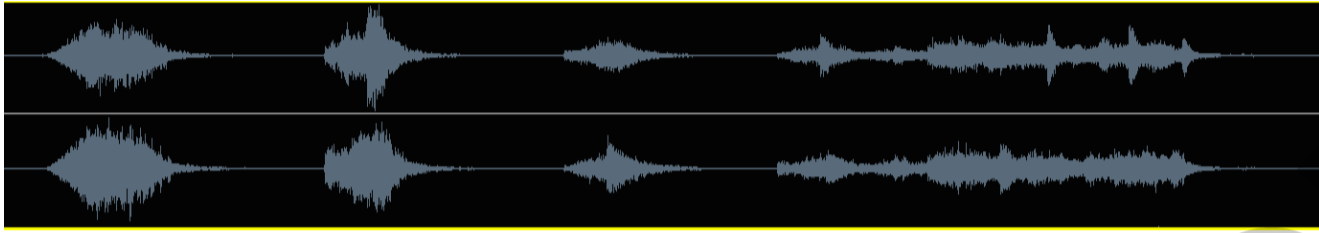
Vla *la metà*
pppp, molto sul tasto

Vc *la metà*
pppp, molto sul tasto

Db *la metà*
pppp, molto sul tasto *(Rundbogen)*
! = a little too low
! = a little too high
ppp dim. *al niente* *senza rit. sul tasto Solo*
pppp

Solo Synthesizer :

György Kurtág jr.



circa 1'

FOR PERUSAL ONLY

VIII. Féerie

Poco allegretto (esitando)
1 ♩ = 116

2 (poco mosso)

Piccolo *pppp, lontano, cantabile (ombra)*

Flute 1

Flute 2

Clarinet in Eb *pppp, lontano, cantabile (ombra)*

Clarinet in Bb *pppp, sempre leggero, delicatissimo*

Harmonica 1

Harmonica 2

Glass chimes *pppp, leggero, delicatissimo*

3 Cymbals (high, middle, low)

Drum without snare *pppp, leggero, delicatissimo* with brush

Bass Drum

Marimba *pppp, leggero, delicatissimo*

Harp *ppp* *pppp, leggero, delicatissimo* gliss.

Celesta *pppp*

Piano *pppp, sempre leggero, delicatissimo*

Synthesizer *slow* *gliss.* *(duration of the complete bar: 7")* *(10")*
2 7 4
Cue Synth. around 6"
(chords in polyrhythmic pattern)

Poco allegretto (esitando)
♩ = 116
with metal mute

(poco mosso)
rest around 3"
(never exactly the same!)

Violin I Solo *ppp, lontano, cantabile*

Violin I Tutti *pppp, leggero, delicatissimo* with metal mute con sord. (if possible metal) Tutti IV

Violin II Solo *ppp, lontano, cantabile*

Violin II Tutti *pppp, leggero, delicatissimo* with metal mute con sord. (if possible metal) Tutti IV

Violoncello Solo

Violoncello Tutti *pppp, leggero, delicatissimo* gliss.

3 4 (esitando)

Picc 

F1 1 

F1 2 

E♭ Cl  *pppp*

Cl 

Cym  *brushed*
pppp, leggero, delicatissimo

Hp 

Cel 

Pianino  *pppp*

Synth  *x (souffle) (9'')* *gliss.* *(12'')*
5

Vln I Solo  *(esitando)*

Vln I Tutti 

Vln II Solo  *ppp*

Vln II Tutti 

Vc Solo  *with metal mute*
battuto
pppp

Vc Tutti 

5 (più esitando) **morendo** **senza rigore** 6 ♩ = 96

Picc *ppp*

Fl 1

Fl 2 *ppp*

E♭ Cl

Cl 1. *tranquillo ppp* *lontano* *ppp*

Harm in C sharp *ppp* in C natural *ppp*

Cym with thin metal stick *ppp* with brush *ppp* with bow

B. D *ppp*

Mar *pp, armonioso*

Hp

Cel *pp, dolcissimo*

Pianino

Synth hirondelles (10")

Vln I Solo *pp, dolcissimo* **morendo** **senza rigore** ♩ = 96 (with clar.) *pp*

Vln I Tutti

Vln II Solo

Vln II Tutti

Vc Solo

Vc Tutti

7 8

Picc

F1 1

F1 2

E♭ Cl

Cl

Harm

Harm

Gl.ch

Cym

D w s

B. D

Mar

Hp

Cel

Pianino

Synth

Vln I Solo

Vln I Tutti

Vln II Solo

Vln II Tutti

Vc Solo

Vc Tutti

in D natural

ppp

with bow

in E natural

ppp

with bow

hirondelle

(souffle)

1

(with clar.) flautando

pp

(with clar.) flautando

(with clar.)

3/16

Lento ♩ = 84 **Tempo primo (poco allegretto)** ♩ = 92 *attacca Solace*

9 10 11 12 13 14 15

Picc *ppp, dolce*

F1 1 *ppp, dolce*

F1 2 *ppp, dolce*

E♭ Cl *ppp, dolce* 3 3 3

Cl *ppp*

Harm *ppp* in E natural

Harm *ppp* in D natural

Gl.ch

Cym *ppp* with bow

D w s

B. D

Mar

Hp *ppp, dolcissimo*

Cel

Pianino

Synth x (souffle) (19")

2 3

Lento ♩ = 84 **Tempo primo (poco allegretto)** ♩ = 92 *attacca Solace*

Vln I Solo *ppp* (with fl.)

Vln I Tutti

Vln II Solo *ppp* (with fl.) (with clar.)

Vln II Tutti

Vc Solo *ppp, dolce* col legno tratto, molto sul tasto

Vc Tutti

8 9 10 Solo 11 12 13 14 15

Fl 1 *p*

Fl 2 *p*

Ob *p espr.*

E.h. *mp espr.*

Cl 1 *p*

Cl 2 *p*

B. Cl. *p*

Bsn 1 *mp espr.*

Bsn 2 *mp espr.*

Hn *p*

Tpt *p*

Tbn *p*

Tba *p*

Tri with very thin metal stick *pp*

Tomt *pp*

B. D. *pp*

Mar *mp*

Pianino *mp*

Synth

Cym with soft mallet with thin metal stick (Stricknadel)

Hp

T. Rec *pochissimo*

Vln II Solo con sord. ord. *pochissimo* *pp*

Vla Solo *pochissimo* *pp*

Vc Solo *pochissimo* *pp*

Vln I Solo *p* arco *mp*

Vln I Tutti *p* 1/2 pizz. 1/2 arco *mp*

Vln II *p* 1/2 pizz. 1/2 arco *mp*

Vla *pp*

Vc III IV *pp*

Db *p*

in rilievo *p* *mf*

in rilievo *p* *mf*

in rilievo *p* *mf*

in rilievo *p* *mf*

in rilievo *p* *mf*

with soft sticks *pp* *p*

arco II *p* *mf*

arco I *p* *mf*

arco *p* *mf*

16 4 17 18 19 20 To Picc 21 5 22 23

Fl 1 dolce

Fl 2 dolce

Ob *rinf* *p*

E.h. *rinf* *p*

Cl 1 *rinf* *p*

Cl 2 *rinf*

B. Cl *rinf* dolce *p*

Bsn 1 dolce

Bsn 2 dolce

Hn *rinf* 1. dolce

Tpt 1.2. *p*

Tbn dolce *p*

Tba dolce *p*

W.B. *rinf*

Tomt dolce *p*

B. D *p*

Mar *rinf*

Pianino dolce To Cel

Synth

Cym with bow

Hp

T. Rec 4 id. 5 id.

Vln II Solo

Vla Solo

Vc Solo *pochissimo*

Vln I Solo dolce

Vln I Tutti dolce

Vln II dolce

Vla

Vc *rinf* IV *p*

Db *p*

Strascinato, pesante

♩ = 60

♩ = 40

ord.

24 25 Piccolo 26 27 28 29 30 31 32

Fl 1 whistle pp

Fl 2 pp

Ob. *dolcissimo ma intenso*

E.h. *dolcissimo ma intenso*

Cl 1 pp *dolcissimo ma intenso*

Cl 2 pp *dolcissimo ma intenso*

B. Cl. pp *dolcissimo ma intenso*

Bsn 1 pp *dolcissimo ma intenso*

Bsn 2 *dolcissimo*

Hn. 1-3. *dolcissimo ma intenso*

Tpt. *dolcissimo ma intenso*

Tbn. *dolcissimo*

Tba. *dolcissimo*

Crot. *against each other*

Son. *pppp sempre irregolare, misterioso*

Mar. *pppp*

Cel. *Pianino To Pianino dolcissimo ma intenso*

Synth. *Bird 1 Bird 2 (simile) souffle*

Gong. *pppp*

Cym. *l.v. al fine*

Tamt. *with big mallet dolcissimo*

Hp. *mf p, in rilievo*

Strascinato, pesante

♩ = 60

♩ = 40

ord.

24 25 26 27 28 29 30 31 32

T. Rec.

Vln II Solo *sul tasto*

Vla Solo *sord. ord. ppp perendosi*

Vc Solo *I mf p, in rilievo*

Vln I Solo *dolcissimo ma intenso, sul tasto*

Vln I Tutti *div. ppp perendosi*

Vln II *dolcissimo ma intenso, sul tasto*

Vla *div. ppp perendosi*

Vc *Solo sul tasto ppp perendosi*

Db. *dolcissimo ma intenso, sul tasto ppp perendosi*

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