



Tornyai Péter

QUATREQUATUORS

kamaraegyüttesre
for chamber ensemble

(2010)

PARTITÚRA / SCORE



EDITIO MUSICA BUDAPEST

T-32

Ez a partitúra a Z. 14 797-ös katalógusszámon megvehető.
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World premiere: 8 February 2011, UMZE Chamber Ensemble, conducted by Zoltán Rácz.

INSTRUMENTS

Group A

Oboe
Horn in F
Violin I
Piano *

Group B

Clarinet in E \flat (also Clarinet in B \flat)
(Bass) Trombone
Violin 2
Percussion (2 players)
Marimba (of 5 octaves)
Timpani
3 Bongos (different pitches)
3 Gongs (different pitches a third or fifth apart)
Tam-tam (low)
Gran Cassa
Wood block (high)

Group C

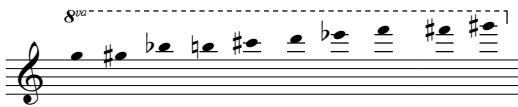
Clarinet in B \flat (also Bass clarinet in B \flat)
Trumpet in C
Viola
Cimbalom

Group D

Flute
Bassoon
Violoncello **
Harp

The four groups on the stage have to be separated as much as possible and are located in the order A-B-C-D.
The musicians belonging to the same group have to communicate well, and the conductor has to stand so that everybody can see him.
The percussion instruments (except Marimba) can be placed on the centre of the stage, independently of the groups.
One of the percussion players has to play also "in the piano" (movement IV, from bar 39).

* The following pitches of the piano are muted (prepared before the performance by putting pieces of paper between the strings).
These pitches have to produce a knocking sound:



The pitches in between have to sound normally.

** At the end of movement II, the violoncello's C string has to be tuned down silently to B. Movements III and IV are to be played this way.

PERFORMANCE OF MOVEMENT IV

Parts in $\frac{4}{4}$ $\text{♩} = 60$ are to be played according to the conductor. (This layer of the music is always in the background.)
 The other groups start at the conductor's signs, and then are playing the framed section independently of the conductor.
 If there is a repetition sign in the frame, that section has to be repeated until the next sign of the conductor.
 Every section should be finished at logical points, do not interrupt motives!
 The timing of the materials in the frames is influenced by chamber music situations observing the following rules:



(any combination of instruments is one group)
 notes with strong connection (the first note more stressed!) $\text{♩} = 90-160$



• = 42-72 *pochissimo rubato*



3-4-second long repetition with two different note values
 (the proportion of the two values is not more than 4:3)

- | | |
|--------------------------|------------------|
| 1. L L s L L s L L s L L | L: longer value |
| 2. L s s L L s L L s s L | s: shorter value |
| 3. L s s L s s s L s s L | |
| 4. s s s L s s s L s s s | |

Each player can choose one of these rows at every occasion.

DURATION

Movement I	2'35''
Movement II	2'45''
Movement III	2'
Movement IV	3'40''
Total:	11'

To the memory of the victims of the red mud catastrophe

score in C

QUATREQUATUORS

TORNYAI Péter
(*1987)

$\text{♩} = 60$

I

group A

Oboe

Horn in F

Violin 1

Piano

group B

Clarinet in Eb

(Bass-) Trombone

Violin 2

Marimba

Wood Block

group C

Clarinet in Bb

Trumpet

Viola

Cimbalom

group D

Flute

Bassoon

Violoncello

Harp

f (non vibr.)

f

f

f

C# D# F# G# A#

♩ = 80

4

Ob.

Hn. *con sord.*
pp

Vln.1 *pp*

Pno. *mp marcato*

E♭ Cl. *pp*

Tbn

Vln.2 *pp*

Mar. (medium mallet) *mp marcato*

Cl.

Tpt. *pp* *con sord.*
mp

Vla. *pp*

Cim. *mp marcato*

Fl. *pp*

Bsn.

Vc. with Harp *pizz.* 0 0 *mp marcato* *arco* + *pizz.*
pp

Hp. with Vlc. *mp marcato*

F♯ F♯

7

Ob. *mp*

Hn. *pp*

Vln.1 *pp*

Pno.

E♭ Cl. *pp*

Tbn.

Vln.2 *mp* *pp* sul G

Mar.

Cl. *pp*

Tpt.

Vla. *pp*

Cim.

Fl. *pp*

Bsn. *mp*

Vc. *pizz.*

Hp.

10

Ob.

Hn.

Vln.1

Pno.

E♭ Cl.

Tbn.

Vln.2

Mar.

Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

sf

pp

quasi f

f

pp

pp

arco

f

pizz.

mp

E♯ 5 E♯

♩ = 140

Ob. *f*

Hn. *senza sord.* *f*

Vln. 1 *ppp*

Pno.

E♭ Cl. *f* 3

Tbn. *f* 3

Vln. 2 *ppp*

Mar. arco (ossia: trem.) *p*

Cl. *f* 3

Tpt. *senza sord.* *f* 3

Vla. *ppp*

Cim.

Fl. *f* 3

Bsn. *f* 3

Vc. arco IV *ppp* *p*

Hp.

G♭ A♭

16 



Ob. $\frac{3}{4}$ $\frac{6}{4}$

Hn. $\frac{3}{4}$ $\frac{6}{4}$

Vln.1 $\frac{3}{4}$ $\frac{6}{4}$

Pno. $\frac{3}{4}$ $\frac{6}{4}$

mp *esitando*

Eb Cl. $\frac{3}{4}$ $\frac{6}{4}$

Tbn. $\frac{3}{4}$ $\frac{6}{4}$

Vln.2 $\frac{3}{4}$ $\frac{6}{4}$

Mar. $\frac{3}{4}$ $\frac{6}{4}$

esitando

Cl. $\frac{3}{4}$ $\frac{6}{4}$

to B. Cl.

Tpt. $\frac{3}{4}$ $\frac{6}{4}$

pp

Vla. $\frac{3}{4}$ $\frac{6}{4}$

Cim. $\frac{3}{4}$ $\frac{6}{4}$

mp *esitando*

Fl. $\frac{3}{4}$ $\frac{6}{4}$

pp

Bsn. $\frac{3}{4}$ $\frac{6}{4}$

Vc. $\frac{3}{4}$ $\frac{6}{4}$

pizz.

Hp. $\frac{3}{4}$ $\frac{6}{4}$

esitando *pp*

♩ = 120

♩ = 140

20

Ob. *f* 3

Hn. *f* 3 *pp*

Vln.1 *f* 6

Pno. *mf marcato*

E♭ Cl. *f* 3 to Clarinet in B♭

Tbn. *f* 3 (trem.) *pp*

Vln.2 (trem.) *pp* 5 *mf*

Mar. *pp* 5 *mf*

B. Cl. *f* 6

Tpt. *f*

Vla. *f* (trem.)

Cim. *pp*

Fl. (frull.) *pp*

Bsn. *f* 3 3 3

Vc. *f* arco 3 3 3

Hp.

23

Ob. *mf*

Hn. *mf*

Vln.1 *sf* pizz.

Pno. *mf*

Cl.

Tbn

Vln.2 *pp*

Mar.

B. Cl. *mf*

Tpt.

Vla. *mf*

Cim. *mf*

Fl. *mf*

Bsn. *mf*

Vc. *f* *mf* pizz. secco

Hp. *mf*

B \flat B \natural

27

Ob.
Hn.
Vln.1
Pno.
Cl. Clarinet in B \flat
Tbn.
Vln.2
Mar.
B. Cl.
Tpt.
Vla.
Cim.
Fl.
Bsn.
Vc.
Hp.

p
mf
mf
p

A \sharp

D \sharp E \flat G \sharp A \sharp

32

Ob. *mf poco in ril. sempre tenuto*

Hn.

Vln.1

Pno. *p*

Cl. *mf poco in ril. sempre tenuto*

Tbn.

Vln.2

Mar.

B. Cl. *mf poco in ril. sempre tenuto*

Tpt. *mf poco in ril. sempre tenuto*

Vla.

Cim. *p*

Fl.

Bsn.

Vc.

Hp. *p*

36

Ob.

Hn.

Vln.1

mf poco in ril. sempre tenuto

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

mf poco in ril. sempre tenuto

Hp.

40

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

mf *poco in ril.*

p

mf *poco in ril.* *sempre tenuto*

mf *poco in ril.* *sempre tenuto*

mf *poco in ril.* *sempre tenuto*

46

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

sempre tenuto

mf marcato

poco in ril. sempre tenuto

mp

50

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

mp

3

5

6

54

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

rit.

con sord.

60 $\text{♩} = \text{♩} = 60$ **rit.**

Ob. *p piu leg.*

Hn. *p piu leg.*

Vln.1 *p piu leg.*

Pno. *p non leg.*

Cl. *p piu leg.*

Tbn. *p piu leg.*

Vln.2 *p piu leg.*

Mar. *p non leg.*

B. Cl. *p piu leg.*

Tpt. *p piu leg.*

Vla. *p piu leg.*

Cim. *p non leg.*

Fl. *p piu leg.*

Bsn. *p piu leg.*

Vc. *p piu leg.*

Hp. *p*

D# E# F#

♩ = 40

63

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

non leg.

→ D \natural B \flat

attacca subito

♩ = 40

pesante

Oboe *f sonore* *molto legato (quasi gliss.)*

Horn in F *f sonore*

Violin I *f sonore* *molto legato (quasi gliss.)*

Piano

Clarinet in B♭ *f sonore*

Trombone *f sonore*

Violin II *f sonore* *pizz.* *arco* *quasi solo*

Timpani *soft mallet* *mp* *ff*

Bongos *stick* *ff*

Gongs *mp*

Tam-tam *mp*

Gran Cassa *mp* *f (secco)*

Bass Clarinet in B♭ *f sonore* *(frull.)*

Trumpet *senza sord.* *f sonore* *(frull.)*

Viola *f sonore*

Cimbalom *secco*

Flute *f sonore* *(frull.)*

Bassoon *f sonore* *(frull.)*

Violoncello *f sonore* *quasi solo*

Harp *f secco*

C# D# F# G# A# B#

Ob. *p* *f*

Hn. *p* *f*

Vln. 1 (trem.) *p* *f*

Pno. *ff* 3 chromatic cluster pressed mutely

Cl. (frull.) *p* *f* molto legato (quasi gliss.)

Tbn. *p* *f*

Vln. 2 *p* *f*

Timp. (with wooden side of mallet) 3 *mf* *f*

Gongs *mf*

T.-t. *mf*

B. Cl. *p* *f*

Tpt. *p* *f*

Vla. (trem.) (non trem.) *p* *f*

Cim. "pizz." 3 3 *ff*

Fl. *f* *p*

Bsn. *f* *p*

Vc. *f* *p*

Hp. *ff* secco 3

9

Ob. *f*

Hn. *f*

Vln. 1 *f* gliss. 3 IV ricoch. *f* pizz. *f* (with Harp) *8va* *15ma*

Pno. "gliss." across the strings pressed mutely *sfz* *f* (with Harp)

Cl. *f* 5 *quasi solo*

Tbn. *f* gliss. *sul D*

Vln. 2 *f* 5 gliss.

Timp. ord. 3 (soft mallet) *mp* *mf*

Gongs *mf*

G.C. *mf*

B. Cl. *f* 3 *ff* *f*

Tpt. *f* 7 3 *ff* *f*

Vla. *f* gliss. 3 *ff* *f*

Cim. *f*

Fl. *f* 3

Bsn. *f* 3

Vc. *f* molto vibr ord 3

Hp. (with Piano) *f*

Fb

♩ = 100

14

Ob. *f* *mf* *mp eco*

Hn. *f* *mf* *mp eco*

Vln. I *f* *mf* *mp eco*

Pno. *ff*

Cl. *f* *mf* *f*

Tbn. *f* *mf* *f*

Vln. II *f* *mf*

Bongos *ff* *mp* (soft mallet)

Gongs *ff* *mp*

T-t. *mf* (scratch with metal) (secco)

B. Cl. *f* *mf* *f* *mp eco*

Tpt. *f* *mf* *f* *mp eco*

Vla. *f* *mf* *f* *mp eco* (gliss.)

Cim. *quasi f*

Fl. *f* *mf*

Bsn. *f* *f*

Vc. *f* *mf*

Hp. *ff*

B \flat D \sharp

♩ = 40

♩ = 100

21

Ob. *mp* 3

Hn. *mp* 3

Vln.1 *mp* 3
on the strings *mp* (ord.) (chromatic clusters) *pp*

Pno. *mp* *pp* Ped.

Cl. *mp* *p* 3 5 5

Tbn. *mp* *p* 5 5

Vln.2 *mp* *p* 5 5

Bongos

Gongs

T.-t. *mp* ord. (mallet)

B. Cl. *mp* *p*

Tpt. *mp* *p*

Vla. *mp*

Cim.

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

Bsn. *mp* *p* *mp*

Vc. *mp* *p* *mp* *p*

Hp. *mp* *mp*

C# F# G# Bb F# Eb G# B#

28

♩ = 40 ♩ = 100 ♩ = 40 ♩ = 100

Ob. *pp* *f intenso* *mf*

Hn. *pp* *f intenso*

Vln.1 *pp* *f intenso*

Pno. (chromatic cluster) *p* *ff* *sfz*

Cl. *pp* *f intenso* *mf*

Tbn. *pp* *f intenso* *mf*

Vln.2 *pp* *f intenso* *mf*

Timp. *quasi f*

Bongos *f* *stick*

G.C. *p*

B. Cl. *pp* *f intenso*

Tpt. *pp* *f intenso*

Vla. *pp* *f intenso*

Cim. *p*

Fl. *pp* *mf*

Bsn. *pp* *f intenso* *mf*

Vc. *pp* *mf*

Hp. *p*

34 **molto accel.**

Ob.

Hn. *mf*

Vln.1 *mf*

Pno. *dim poco a poco. sfz*

Cl.

Tbn

Vln.2 *dim.*

Bongos *quasi leg. con Piano* *dim poco a poco.*

B. Cl.

Tpt. *mf*

Vla. *mf*

Cim. *quasi leg. con Piano* *f (secco)* *p*

Fl.

Bsn.

Vc. *dim.*

Hp. *secco!* *p* *f* *secco!* *p*

→ B \flat

f *8va* *gliss.* *C \sharp E \flat B \flat*

♩ = 80

♩ = 80

♩ = 100

42

Ob. *mf con slancio*

Hn. *p* *sf* *mf con slancio*

Vln.1 *mf con slancio*

Pno. *mf con slancio*

Cl. *mf* *p*

Tbn. *p* *sf* *mf con slancio*

Vln.2 *mf con slancio*

Timp. *hard mallet* *mp*

Bongos

B. Cl. *mf* *p*

Tpt. *mf con slancio*

Vla. *mf con slancio* *con slancio*

Cim. *mf*

Fl. *con slancio*

Bsn. *mf con slancio*

Vc. *mf con slancio*

Hp. *mf con slancio*

→ C₁

48 $\text{♩} = 80$ $\text{♩} = 100$ $\text{♩} = 50$

Ob. *f* *p* with Trumpet

Hn. *f* *mf*

Vln.1 *f* *mf*

Pno.

Cl. *mf*

Tbn. *f* *mf*

Vln.2 *f* *mf*

B. Cl. *mf*

Tpt. *f* *p* with Oboe

Vla. *f* *mf*

Cim.

Fl. *f* *mf*

Bsn. *f* *mf*

Vc. *f* *mf*

Hp.

52

Ob. *p* *pp*

Hn. *p* *pp*

Vln.1 *p* *pp*

Pno. *rin f* *pp* *quasi f* *8^{va} tr* (muted strings)

Cl. *p* *pp*

Tbn. *p* *pp*

Vln.2 *p* *pp*

Mar. *pp*

Timp. *soft mallet* *p* *pp* (stick)

Bongos *p* *pp*

Gongs *p*

T.-t. *p*

G.C. *p*

B. Cl. *p* *pp*

Tpt. *p* *pp*

Vla. *p* *pp* *pizz.*

Cim. *mp* *pp*

Fl. *p* *pp*

Bsn. *p* *pp*

Vc. *p* *pp* IV. tune to B[♯] !

Hp. *mp* *pp*

attacca subito

III

♩ = 138

Oboe

Horn in F

Violin 1

Piano
quasi f
(muted strings)

Clarinet in Bb

Trombone

Violin 2

Marimba

Timpani

Bass Clarinet in Bb

Trumpet

Viola

Cymbalom

Flute

Bassoon

Violoncello
IV. tuned to B \flat

Harp

D \flat E \flat G \flat A \flat B \flat

4

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

Timp.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

p *sempre sim. (dal/al niente)*

f

p *sempre sim. (dal/al niente)*

soft mallet

p

con sord.

p *sempre sim. (dal/al niente)*

6

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

Timp.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

con sord.

pp appena sentito

gliss.

gliss.

gliss.

gliss.

gliss.

hard mallet

f

p

sempre sim. (dal/al niente)

(non trem)

9

Ob.

Hn.

Vln.1

Pno. *f*

Cl. *sempre sim. (dal/al niente)*

Tbn

Vln.2

Mar. 3 3

B. Cl.

Tpt.

Vla. *sempre sim. (dal/al niente)* *p*

Cim. *f*

Fl.

Bsn. *sempre sim. (dal/al niente)* *p*

Vc.

Hp.

12

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

f

p

sempre sim. (dal/al niente)

15

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

f

p *sempre sim. (dal/al niente)*

f

f

3 3 3

18

Ob.
Hn.
Vln.1
Pno.
Cl.
Tbn
Vln.2
Mar.
B. Cl.
Tpt.
Vla.
Cim.
Fl.
Bsn.
Vc.
Hp.

sempre sim. (dal/al niente)

f

p *sempre sim. (dal/al niente)*

f

f

mf

f

f

f

(con sord.)
pp
gliss.
appena sentito

f

3

D⁴ G⁴

21

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

senza sord.

senza sord.

key-noise+air ord.

f

mf

f

f

f

f

f

f

3

3

3

3

3

3

3

3

3

3

3

3

3

C# Eb F# A# B#

24

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

26

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

senza sord.

mf

f

key-noise+air ord.

mf

f

f

f

3

3

3

3

29

Ob. *f*

Hn.

Vln.1 *f*

Pno. *f*

Cl. *f*

Tbn.

Vln.2 *f*

Mar. *f* *non dim.*

B. Cl.

Tpt. *f*

Vla. *pp* *appena sentito* *gliss.* *gliss.*

Cim. *f*

Fl. *f*

Bsn.

Vc. *f*

Hp.

31

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2 *mf*

Mar. *<mf*

B. Cl. *mf*

Tpt. *mp*

Vla. *<mf*

Cim. *mf*

Fl.

Bsn.

Vc.

Hp. *f*

D# E# G# A# B#

34

Ob. *mf*

Hn. *mf*

Vln.1 *mf* *p* *gliss.*

Pno. *mf* *f*

Cl. *mf*

Tbn. *mf*

Vln.2 *p* *gliss.* *gliss.*

Mar. *f*

B. Cl. *f*

Tpt.

Vla.

Cim. *f*

Fl.

Bsn. *mf*

Vc. *p* *con sord.*

Hp.

37

Ob. *f*

Hn.

Vln.1 *p* *gliss.*

Pno. *f* *f* 3

Cl. *f*

Tbn *mf*

Vln.2 *p* *gliss.* *f*

Mar. *f*

B. Cl.

Tpt. *f*

Vla. *p* *gliss.* *con sord.*

Cim. *f*

Fl.

Bsn.

Vc. *f* *p* *gliss.* *gliss.*

Hp. *f* 3 *solo* 3

40

Ob.

Hn.

Vln.1 *con sord.*

Pno.

Cl. *p* *mf. esitando*

Tbn. *(gliss.)*

Vln.2 *con sord.*

Mar.

B. Cl. *p* *mf esitando*

Tpt.

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

Cim.

Fl. *disperato* *sf*

Bsn.

Vc. *sul tasto* *f* *pp appena sentito* *gliss.*

Hp.

→ G#

E# A#

46

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

48

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

f

f

pp appena sentito

gliss.

3

3

3

3

50

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

Timp.

Bongos

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

hard mallet

stick

quasi **f** 3 3

mf

mf

pp

gliss.

IV

8^{va}

(8)

53

Pno.



56

Hn.

pp

(8)

Pno.

59

Ob.

Hn.

Vln.1

Pno. *f*

Cl.

Tbn.

Vln.2 (con sord.) *pp appena sentito* gliss. gliss.

Mar.

Timp.

B. Cl.

Tpt.

Vla.

Cim.

Fl. *mf poco in rilievo*

Bsn.

Vc.

Hp.

61

Ob. *poco in rilievo* *mf*

Hn.

Vln.1 (con sord.) *pp appena sentito* *gliss.*

Pno. *f*

Cl. *mp poco in rilievo*

Tbn.

Vln.2 *gliss. gliss.* *gliss.*

Mar. *f*

Timp.

B. Cl. (non trem)

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

64

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

Bongos

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

soft mallet

mf poco in rilievo

mf poco in rilievo

senza sord.

f

mp poco in rilievo

67

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

mp *in rilievo*

f

mp *in rilievo*

f

mp *in rilievo*

f

mf *in rilievo*

senza sord.

Eb Gb

70

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

mf

pp

mf in rilievo

senza sord.

mf in rilievo

3

3

IV

molto calmo

Oboe

Horn in F

Violin I

Piano

Clarinet in B \flat

Trombone

Violin 2

Marimba

Tam-tam

Bass Clarinet in B \flat

Trumpet

Viola

Cymbalom

Flute

Bassoon

Violoncello

Harp

$\text{♩} = 60$

pp sempre legato

ppp con sord. sempre legato

pp con metal-sord. trem.

pp

trem.

pp

mp pesante

mp

con sord.

p

1 note ad lib.

senza misura (without conductor)

*p quasi irregolarmente**

senza misura (without conductor)

p ma solo

mp pesante p

D \sharp G \sharp A \sharp

6

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

1 note ad lib.

p quasi irregolarmente*

pp

pizz.

arco

p

mf

p

mf

p

p quasi irregolarmente*

senza misura (without conductor)

mp

mf

(arp.)

mf

p

mf

p

10

Ob.

Hn.

Vln. 1

Pno.

Cl. Clarinet in B \flat

Tbn. Trombone

Vln. 2 Violin 2

Mar. Marimba

B. Cl. Bassoon

Tpt. Trumpet

Vla. Viola

Cim. Cymbal

Fl. Flute

Bsn. Bassoon

Vc. Violoncello

Hp. Harp

$\text{♩} = 60$

frull.

pp

con metal-sord.

trem.

pp

soft mallet

trem.

pp

To Cl.

*p quasi irregolarmente**

mp dolce

mf

pp

mf

15

Ob. Oboe

Hn. Horn in F

Vln.1 Violin I

Pno. Piano

Cl. Clarinet

Tbn. Trombone

Vln.2 Violin II

Mar. Maracas

B. Cl. Clarinet in Bb

C Tpt. Trumpet in C

Vla. Viola

Cim. Cimbalom

Fl. Flute

Bsn. Bassoon

Vc. Violoncello

Hp. Harp

rinf

senza *rinf*
sord.

rinf ^{8va}

P ma deciso
*quasi irregolarmente**

senza misura (without conductor)

(con sord.) **p** *quasi irregolarmente**

senza sord. **mp**

mf pesante

pizz.

mp in rilievo

ord.

trem. simile

mf pesante

Musical score for various instruments. The score is divided into two systems, each enclosed in a black box.

System 1 (Top):

- Ob.**: Treble clef, rests followed by a melodic line starting with a *mf* dynamic.
- Hn.**: Bass clef, rests followed by a melodic line starting with a *mf* dynamic.
- Vln. 1**: Treble clef, rests followed by a melodic line starting with *mf* and *poco f* dynamics. Includes the instruction *sul pont.* and an 8va- marking.
- Pno.**: Treble and Bass clefs, rests followed by a melodic line starting with a *mp* dynamic.

System 2 (Middle):

- Cl.**: Treble clef, rhythmic patterns with triplets.
- Tbn**: Bass clef, rests.
- Vln. 2**: Treble clef, rhythmic patterns with triplets.
- Mar.**: Treble and Bass clefs, rhythmic patterns with triplets.

System 3 (Bottom):

- Cl.**: Treble clef, rests.
- C Tpt.**: Treble clef, rests.
- Vla.**: Treble clef, rests.
- Cim.**: Treble and Bass clefs, rests followed by a melodic line starting with a *mf* dynamic and *pizz.* marking.
- Fl.**: Treble clef, rests.
- Bsn.**: Bass clef, rests.
- Vc.**: Bass clef, rests.
- Hp.**: Treble and Bass clefs, rests.

24

Oboe *p quasi irregolarmente**

Horn in F *p dolce*

Violin I

Piano *mp* *pesante*

Cl. *3* *3*

Tbn

Vln.2 *3* *3* *3*

Mar. *trem.* *3* *3* *3*

Cl.

C Tpt.

Vla.

Cim.

Fl. *sempre legato* *pp* *3*

Bsn.

Vc.

Hp.

Violoncello

Harp

$\text{♩} = 60$

28

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn

Vln.2

Mar.

Clarinet in B \flat

Trombone

Violin 2

Marimba

Cl.

C Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

pp

pp

mp

*quasi irregolarmente**

pp

*quasi irregolarmente**

mp solo

p

pp

in rilievo

p

mp

poco f.

con metal-sord. trem.

pp

bisbigliando ad lib.

ppp

To B. Cl.

32

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

Cl.

C Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

senza sord. *p* pesante

mf pesante

arco

mallet

mf

pp

3

36

Ob. = 60

Oboe con sord.

Horn in F *ppp sempre legato*

Violin 1

Piano *p*

Perc.-player 2:
fast continuous "glissando"s
across the strings of the piano
with soft sponges (or fingers)
/notes pressed by the Pianist are resonating/

Cl.

Tbn

Vln.2

Mar.

Cl.

C Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

40

Ob.

Hn.

Vln. 1
con metal-sord. *pp* trem

Pno.

Cl.

Tbn.

Vln. 2
mp *p solo* *p*

Mar.

B. Cl. Bass Clarinet

C Tpt. Trumpet

Vla. Viola

Cim. Cimbalom

mf *p* *mf* *mp quasi irregolarmente** *mf*

Fl.

Bsn.

Vc.

Hp.

p *8va* *p quasi irregolarmente**

C♯ D♭ E♭ F♭ G♭ A♯ B♭

44

Ob.

Hn.

Vln. 1

Pno.

Cl.

Tbn.

Vln. 2

Mar.

B. Cl.

C Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

pp

pp

p quasi irregolarmente*

pp

mf

mf

mf

mf

mf

8^{va}

senza sord.

poco a poco sul pont.

48

Ob.

Hn.

Vln.1

Pno.

Cl.

Tbn.

Vln.2

Mar.

B. Cl.

C Tpt.

Vla.

Cim.

Fl.

Bsn.

Vc.

Hp.

molto sul pont.

3

3

3

3

C# D# G#

53

Ob.

Hn.

Vln. 1
(muted string)

Pno. *p* *ma audible* *quasi irregolarmente**

Cl.

Tbn

Vln. 2

Mar.

W.B.

Gongs
mp

B. Cl.

C Tpt.

Vla.

Cim.
pp
with palms

Fl.

Bsn.

Vc.

Hp.
mp
with palm

C# Eb F# G# Bb

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