



TORNYAI

KUNST ODER FÜGUNG

SCORE



EDITIO MUSICA BUDAPEST

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TORNYAI PÉTER

KUNST ODER FÜGUNG

FOR ORCHESTRA

SCORE

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EDITIO MUSICA BUDAPEST

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TORNYAI Péter

CONTRAPUNCTUS a 25000 punti

Hommage à Károly Keserü

for symphony orchestra

SCORE

Vác, Budapest
2020

CONTRAPUNCTUS a 25000 punti
can be played as the first of
three pieces based on Johann Sebastian Bach's 'Kunst der Fuge'
titled
Kunst oder Fügung

Commissioned by and dedicated to the Danubia Orchestra Óbuda

World premiere:
KUNST I DER I FUGE
Liszt Academy of Music, Budapest, November 20, 2020
Danubia Orchestra Óbuda, conducted by Benjamin Bayl

INSTRUMENTATION

Flute 1
 Flute 2
 Flute 3
 Oboe 1
 Oboe 2 - Cor Anglais
 Clarinet 1 in B \flat
 Clarinet 2 in A
 Clarinet 3 in B \flat - Bass Clarinet in B \flat
 Bassoon 1
 Bassoon 2

Horn 1 in F
 Horn 2 in F
 Horn 3 in F
 Horn 4 in F
 Trumpet 1 in C
 Trumpet 2 in C (sord.)
 Trumpet 3 in C (sord.)
 Trombone 1
 Trombone 2 (sord.)
 Trombone 3 (sord.)
 Tuba (sord.)

Percussion 1 (Timpani, Wind-chimes*)
 Percussion 2 (Marimba, Wind-chimes*)
 Percussion 3 (Vibraphone, Gran Cassa, Wind-chimes*)
 Percussion 4 (Cymbals a2, Wind-chimes* - Piano preparation or Celesta)
 Celesta
 Harp
 Piano

Violin I (12 players)
 Violin II (10 pl.)
 Viola (8 pl.)
 Violoncello (8 pl.)
 Contrabass (6 pl.)

*Four Wind-chimes - different in size/material (wood, bamboo, shell, stone, glass).
 Preferably played with blowing.

SCORE in C

INSTRUCTIONS

for the orchestra-musicians:

Dynamics

All notes are played *piano-pianissimo* throughout the whole piece. The changing dynamics of the music is a consequence of different densities of the individual "points".
 The dynamics of different Woodwind and Brass instruments should be balanced reaching a common *piano* level (the softest possible volume of Brass - without sordino).

Rhythm and synchronization

All parts (including each string player's!) are individual regarding the timing of the notes. The rhythms (often seemingly complicated tuplets) have no metric aspect, they represent separate points in the flowing time.
 Try to play your notes as precisely as possible according to the beats of the Conductor, but do not want to be together with any other player!
 Pizzicato and staccato notes should be equally short (but not damped the resonance) disregarding the note-value.
 Tenuto - quasi legato notes should be kept until the next note, or - if it is followed by a rest - even a bit longer.

for the Conductor:

Tempi

If the written tempo-changes are played with the correct proportions, the original music (Bach's Contrapunctus I) sounds in a constant ($\text{♩} = 60$) tempo.

Durata: 11' - 11'30"

CONTRAPUNCTUS a 25000 punti

Hommage à Károly Keserü

TORNYAI Péter
(*1987)

$\frac{3}{4}$ ♩ = 56

Flute 1-3

Oboe 1-2

Clarinet 1-3

Bassoon 1-2

Horn 1-4

Trumpet 1-3

Trombone 1-3

Tuba

Percussion 1 (Timpani)

Percussion 2 (Marimba)

Percussion 3 (Vibraphone)

Percussion 4

Celesta

Harp

Piano

Violin I (12)

Violin II (10)

Viola (8)

Violoncello (8)

Contrabass (6)

Repet. if needed until complete silence

Wind-chimes (A)

Wind-chimes (B)

Wind-chimes (C)

Wind-chimes (D)

p

lasc. vibr.

$\frac{3}{4}$

A

TUTTI: pizz.
sempre pp

5

Violin I (Vln. I) and Violin II (Vln. II) staves are shown in pairs. The Violin I section includes staves 1-4, 5-8, and 9-12. The Violin II section includes staves 13-16, 17-20, and 21-24. The Viola (Vla.) section includes staves 25-28, 29-32, and 33-36. The Violoncello (Vc.) and Contrabasso (Cb.) staves are shown at the bottom of the page. The bottom-most staff is labeled 'Bach's original'.

The score contains various musical notations including notes, rests, and articulation marks. A large, diagonal watermark reading 'FOR SALE' is overlaid across the center of the page.

* bar number of the original (Contrapunctus 1.)

Violin I (Vin. I) and Violin II (Vin. II) staves are at the top, followed by Viola (Vla.) and Violoncello (Vc.) staves. The bottom section contains the double bass (Cb.) and piano (P) staves.

**TUTTI: pizz.
sempre pp**

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large, semi-transparent watermark reading "FOR SALE" is oriented vertically across the center of the page.

B

13

Violin I (Vln. I) and Violin II (Vln. II) staves are grouped together, as are the Viola (Vla.) and Cello (Cello) staves. The piano accompaniment is at the bottom.

The score consists of the following parts:

- Violin I (Vln. I): 8 staves
- Violin II (Vln. II): 8 staves
- Viola (Vla.): 4 staves
- Cello (Cello): 4 staves
- Piano (Piano): 2 staves

The music is written in a common time signature and features a variety of note values, including eighth and sixteenth notes, as well as rests. There are numerous triplet markings and dynamic markings throughout the score.

This page contains a musical score for Violins I and II, Violas, and Violas. The score is written in a standard musical notation with a large, diagonal watermark reading 'FOR SALE' overlaid across the center. The Violin I part (labeled 'Vln. I') consists of five staves. The Violin II part (labeled 'Vln. II') consists of five staves. The Viola part (labeled 'Vla.') consists of five staves. The Violas part (labeled 'Vc.') consists of five staves. The score includes various musical notations such as notes, rests, and articulation marks. The page number '17' is located at the top left, and the page number '6' is located at the top left of the page. The page number 'T-37' is located at the bottom center.

This page contains the musical score for measures 21 through 28. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together. It includes various fingerings (e.g., 3, 2, 1, 4, 5) and dynamic markings.
- Vln. II:** Mirrors the rhythmic complexity of Vln. I but with different melodic contours and fingerings.
- Vla.:** Provides harmonic support with a steady eighth-note accompaniment, often using a bowing technique that creates a shimmering effect.
- Vc.:** Plays a similar accompaniment role to the Viola, with a focus on rhythmic precision and dynamic control.

The score is marked with a large, semi-transparent watermark reading "KORSA" diagonally across the page.

This page contains a musical score for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in a common time signature and features complex rhythmic patterns with frequent triplets and sixteenth notes. The Violin I and II parts are in the treble clef, while the Viola and Violoncello parts are in the bass clef. The score is divided into measures by vertical bar lines, with some measures containing multiple beams for sixteenth notes. A large, semi-transparent watermark reading 'KORREKTUR' is oriented diagonally across the page, from the bottom-left towards the top-right. The page number '30' is located in the top-left corner, and the page number '9' is in the top-right corner. At the bottom center, there is a small page number 'T-37'.

D

35

This page contains the musical score for measures 35 through 44. The score is arranged in a standard orchestral format with the following parts:

- Vln. I (Violin I):** Measures 35-44, featuring a melodic line with frequent triplets and sixteenth-note patterns.
- Vln. II (Violin II):** Measures 35-44, playing a similar melodic line to the first violins.
- Vla. (Viola):** Measures 35-44, providing harmonic support with a steady eighth-note accompaniment.
- Vc. (Violoncello):** Measures 35-44, playing a rhythmic accompaniment of eighth notes.
- Cb. (Contrabasso):** Measures 35-44, playing a bass line with occasional pizzicato (pizz.) markings.
- Piano:** Measures 35-44, providing a harmonic and rhythmic foundation.

The score includes various musical notations such as slurs, ties, and dynamic markings. A large, semi-transparent watermark reading "FOR SALE" is oriented vertically across the center of the page.

39

Violin I (Vln. I) and Violin II (Vln. II) parts are shown in the upper section, with measures 39 through 48. The Viola (Vla.) part is in the middle section, and the Violoncello (Vc.) and Contrabasso (Cb.) parts are in the lower section. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the entire page.

43

This page contains the musical score for measures 43 through 48. The score is arranged in systems for Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). Each instrument part is written on a five-line staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page. At the top right, the instruction 'poco a poco accel.' is followed by a dashed line indicating a gradual acceleration. At the bottom center, the rehearsal mark 'T-37' is present. Measure numbers 43, 44, 45, 46, 47, and 48 are clearly marked at the beginning of their respective systems.

48

This page contains the musical score for measures 48 through 57. The score is organized into four main sections: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each section consists of multiple staves. The Violin I section has 8 staves, Violin II has 5 staves, Viola has 4 staves, and Violoncello has 4 staves. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are numerous slurs and fingering indications throughout the score. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the center of the page. At the bottom of the page, there is a small number '19' and the page number 'T-37'.

F

♩ = 112

poco a poco rit. . . .

53

The image displays a page of a musical score, specifically measures 53 through 62. The score is arranged in systems for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Each instrument has two staves. The music is written in a complex, rhythmic style, featuring many sixteenth and thirty-second notes. The key signature has one sharp (F#), and the time signature is 4/4. A tempo marking of 'poco a poco rit.' is present at the top right. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally from the bottom left to the top right, covering the central portion of the score. The page number '53' is located at the top left of the first system. At the bottom of the page, there is a page number '20' and a reference code 'T-37'.

58

This page contains the musical score for measures 58 through 62. The instruments are Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (Vin. I):** Features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together. It includes various fingerings (5, 7, 9) and slurs.
- Violin II (Vin. II):** Plays a similar rhythmic pattern to Violin I but with a different melodic contour, also featuring slurs and fingerings.
- Viola (Vla.):** Provides harmonic support with a steady eighth-note or sixteenth-note accompaniment, including some triplet markings.
- Violoncello (Vc.):** Plays a rhythmic accompaniment similar to the Viola, with some melodic movement in the lower register.

The score is marked with a large, semi-transparent 'PREVIEW' watermark. At the bottom of the page, there is a page number '21' and a reference code 'T-37'.

63

Fl. 1, Fl. 2, Fl. 3, Cl. 1, Cl. 2, Cl. 3

Vln. I

Vln. II

Vla.

Vc.

Piano

68

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

25

T-37

This page of a musical score contains measures 68 through 81. The instrumentation includes three flutes (Fl. 1, 2, 3), three clarinets (Cl. 1, 2, 3), two violins (Vln. I, II), two violas (Vla.), two violas (Vc.), and two cellos (Cb.). The score features various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing triplets. A large, semi-transparent watermark reading 'FOR SALE' is oriented diagonally from the bottom-left to the top-right across the entire page.

73

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

27

T-37

poco a poco accel. - - -

I

♩ = 75

78

Violin I (Vln. I) and Violin II (Vln. II) staves are at the top, followed by Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.) staves. The piano accompaniment is at the bottom. The score includes various musical notations such as notes, rests, and articulation marks. A large, diagonal watermark reading "FOR SALE" is overlaid across the entire page.

88

Fl. 1, Fl. 2, Fl. 3, Cl. 1, Cl. 2, Cl. 3, Vln. I, Vln. II, Vla., Vc., Cb., Piano

sempre p, *arco*, *pizz.*, *Change to B. Cl.*

The musical score for measures 88-92 is arranged in a standard orchestral format. The woodwind section (Flutes 1-3, Clarinets 1-3) plays a melodic line with slurs and accents. The string section (Violins I and II, Violas, Cellos, and Double Basses) provides harmonic support with a steady eighth-note pattern. The piano part features a complex rhythmic accompaniment with slurs and accents. Performance instructions such as *sempre p* (sempre piano) and *arco* (arco) are clearly marked. A specific instruction for the Clarinet 2 part reads "Change to B. Cl." in measure 91. The score is marked with a large, diagonal watermark reading "FOR SALE".

98

The image displays a page of a musical score, page 98, for a string ensemble. The score is organized into five main systems, each labeled on the left:

- Vln. I:** The first system, consisting of six staves. The top two staves contain the primary melodic lines with various ornaments and slurs. The bottom four staves provide harmonic support with chords and rhythmic patterns.
- Vln. II:** The second system, also consisting of six staves. It features similar melodic and harmonic parts to the Violin I section.
- Vla.:** The third system, consisting of six staves. The notation includes complex rhythmic figures and slurs.
- Vc.:** The fourth system, consisting of six staves. The notation is primarily rhythmic and harmonic, often mirroring the lower parts of the Violin I and II sections.
- Cb.:** The fifth system, consisting of six staves. This section provides the lowest harmonic foundation with sustained notes and rhythmic accompaniment.

At the bottom of the page, there are two additional staves, numbered 34 and 35, which appear to be part of a separate section or a different instrument's part. A large, semi-transparent watermark reading "FOR SALE" is oriented diagonally across the entire page.

103

Violin I (Vln. I) and Violin II (Vln. II) staves are marked with *pizz.* (pizzicato) throughout the section. A **TUTTI: pizz.** instruction is present in the lower strings.

Violoncello (Vc.) and Contrabasso (Cb.) staves also feature *pizz.* markings.

The page includes a large diagonal watermark reading "PREPARED FOR".

Measure numbers 36 and 37 are indicated at the bottom of the page.

poco a poco accel. -

The musical score is arranged in systems for different instruments. The Violin I section (labeled 'Vin. I') consists of four staves. The Violin II section (labeled 'Vin. II') consists of four staves. The Viola section (labeled 'Via.') consists of four staves. The Violoncello section (labeled 'Vc.') consists of four staves, with the first two staves marked 'pizz.'. The Contrabasso section (labeled 'Cb.') consists of four staves. At the bottom, there are two staves for the piano accompaniment. The score includes various musical notations such as notes, rests, and slurs. A large, semi-transparent watermark reading 'FOR SALE' is oriented diagonally from the bottom-left to the top-right across the entire page.

♩ = 75

113

This page contains the musical score for measures 113 through 117. The score is arranged in systems for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Each instrument part is written on a five-line staff. The Violin I and Violin II parts feature melodic lines with various ornaments and slurs. The Viola part consists of rhythmic patterns with slurs. The Violoncello and Contrabasso parts provide harmonic support with rhythmic patterns and slurs. The bottom of the page shows the beginning of the piano accompaniment. A large, diagonal watermark reading 'FOR PETERS' is overlaid across the center of the page.

L

117 Winds, Brass: *sempre pp**, tenuto quasi legato

Fl.1 *sempre pp**

Fl.2 *sempre pp**

Fl.3 *sempre pp**

Ob.1 *sempre pp**

Ob.2 *sempre pp**

Cl.1 *sempre pp**

Cl.2 *sempre pp**

B. Cl. *sempre pp**

Bsn.1 *sempre pp**

Hn.1 *sempre pp**

Hn.2 *sempre pp**

Hn.3 *sempre pp**

Hn.4 *sempre pp**

Tpt.1 (senza sord.) *sempre pp**

Tpt.2 con sord. *sempre pp**

Tpt.3 con sord. *sempre pp**

Tbn.1 (senza sord.) *sempre pp**

Tbn.2 con sord. *sempre pp**

Tbn.3 con sord. *sempre pp**

Tba. con sord. *sempre pp**

Vla. *sempre pp**

Vc. *sempre pp**

40 41

M

122

Fl.1
Fl.2
Fl.3
Ob.1
Ob.2
Cl.1
Cl.2
B. Cl.
Bsn.1
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.

Vla.
Vc.

42

Musical score for page 126, measures 43-52. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl.1, Fl.2, Fl.3, Ob.1, Ob.2, Cl.1, Cl.2, B. Cl., Ban.1, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tba., Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'KORREKTUR' is overlaid diagonally across the page.

N

130

Fl.1
Fl.2
Fl.3
Ob.1
Ob.2
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tba.
Vla.
Vc.

(con sord.)
via sord.

44 45

poco accel.

134

Fl.1
Fl.2
Ob.1
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
Tbn.3
Tba.

senza sord.

46

O

$\frac{4}{4}$ ♩ = 80

138

Fl.1
Fl.2
Ob.1
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.1
Tpt.2
Tbn.1
Tbn.2
Tbn.3
Tba.

47

48

P

♩ = 60

143

rit.

Fl.1, Fl.2, Fl.3, Ob.1, Ob.2, Cl.1, Cl.2, B. Cl., Bsn.1, Bsn.2, Hn.1, Hn.2, Hn.3, Hn.4, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Tbn.3, Tba., Piano

147

rit.

$\frac{3}{4}$

Fl.1, Fl.2, Fl.3, Ob.1, Ob.2, Cl.1, Cl.2, B. Cl., Bsn.1, Hn.1, Hn.2, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Piano

$\frac{3}{4}$

Q

♩ = 45

♩ = 60

4/4

151

Fl.1, Fl.2, Fl.3, Ob.1, Ob.2, Cl.1, Cl.2, B. Cl., Bsn.1, Hn.1, Hn.2, Hn.3, Tpt.1, Tpt.2, Tpt.3, Tbn.1, Tbn.2, Piano

4/4

||

3/4 accel.

156

Cl.1, Cl.2, B. Cl., Hn.1, Hn.2, Hn.3, Piano

3/4

Fl. I

Ob. 1

C. A.

Cl. 1-2

B. Cl.

Bsn. 1-2

Hn. 1

Hn. 3

TUTTI: pizz.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

57

Fl.1-3
Ob.1
C. A.
Cl.1-2
B. Cl.
Bsn.1
Hn.1
Hn.2
Hn.3
Hn.4
Tbn.2-3 sord.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Vla: pizz.

59 60

Fl.1
Ob.1
C. A.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
Tpt.2
Tbn.1
Tbn.2
Tba.

Vla.
Vc.
Cb.

Fl. 1-3
Ob. 1
C. A.
Cl. 1-2
B. Cl.
Bsn. 1-2
Hrn. 1
Hrn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Cel.
Hp.
Pna.

Timpani
Mbirimba
Gran Cassa
Vibraphone
Celesta (omit: played by Perc. 4)

(Mute the string and produce harmonics in the Piano)

ppp

* softly muted string (original pitch)
** upper pitch produced as harmonic of the lower (played) string.
Strings prepared or touched by Percussionist 4 or other player.

Vin. I
Vin. II
Vla.
Vcl.
Cb.

Perc.1

Perc.2

Perc.3

Cel.

Hp.

Pno.

Perc.1

Perc.2

Perc.3

Cel.

Hp.

Pno.

$\frac{3}{4}$ rit.

$\frac{3}{4}$ rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G.S.

190

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Pno.

Vln. I

Vla.

Vc.

Cb.

194

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Pno.

♩ = 56

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page contains a musical score for Violins I and II, Violas, and Violas. The score is organized into systems, with each instrument group having its own set of staves. The Violin I section (labeled 'Vln. I') consists of four staves. The Violin II section (labeled 'Vln. II') consists of four staves. The Viola section (labeled 'Vla.') consists of four staves. The Violoncello section (labeled 'Vc.') consists of four staves. The score includes various musical notations such as notes, rests, and dynamic markings. The page number '42 198' is located at the top left. The page number '68' is located at the bottom left, and '69' is located at the bottom right. The page number 'T-37' is located at the bottom center.

This page contains the musical score for measures 202 through 209. The score is divided into four main sections: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** The first section, consisting of 10 staves. It features a complex melodic line with frequent triplets and sixteenth-note patterns. The notation includes various accidentals and dynamic markings.
- Vln. II:** The second section, also consisting of 10 staves. It mirrors the complexity of the Violin I part with similar rhythmic and melodic structures.
- Vla.:** The third section, consisting of 10 staves. The Viola part provides a harmonic and rhythmic foundation, often playing in a more sustained or rhythmic manner compared to the violins.
- Vc.:** The fourth section, consisting of 10 staves. The Violoncello part is characterized by a steady, rhythmic accompaniment, often using a similar triplet-based pattern.

The score is written in a standard musical notation with a key signature of one flat and a time signature of 3/4. The page number '202' is located at the top left, and the rehearsal mark 'G.P. 43' is at the top right. The page number '70' is visible at the bottom center, and '71' is at the bottom right.

The musical score is organized into systems for different instruments:

- Vln. I:** Violin I, consisting of two staves.
- Vln. II:** Violin II, consisting of two staves.
- Vla.:** Viola, consisting of two staves.
- Vc.:** Cello, consisting of two staves.
- Cb.:** Double Bass, consisting of two staves.

The score includes various musical notations such as slurs, triplets, and dynamic markings. The tempo is marked 'rall.' and the time signature is 3/4. A tempo indicator '(♩ = 45)' is present in the top right. The page number '44' is in the top left, and '207' is below it. The section is labeled 'G.P.' at the top center. The score spans from measure 72 to 73.

212 ♩ = 60

Musical score for woodwinds and brass instruments. The staves are labeled: Fl. 1, Ob. 1, C. A., Cl. 1, Cl. 2, B. Cl., Bar. 2, Hrn. 3, Tpt. 1, and Hrn. The score shows rhythmic patterns and melodic lines for each instrument.

♩ = 60

Musical score for strings and piano. The staves are labeled: Vln. I, Vln. II, Vla., Vcl., and Pn. The score shows rhythmic patterns and melodic lines for each instrument.

This page of a musical score, numbered 46 and 217, contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 3
- Oboes:** Ob. 1
- Clarinets:** C. A., Cl. 1, Cl. 2, B. Cl.
- Bassoons:** Bsn. 1, Bsn. 2
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn.
- Percussion:** Perc. 1 (Timpani), Perc. 2 (Marimba), Perc. 3 (Vibraphone), Hr., Psn.
- Violins:** Vln. I (6 staves), Vln. II (6 staves)
- Violas:** Vla. (4 staves)
- Cellos/Double Basses:** Vcl. (4 staves)

The score includes various performance markings such as *(senza voce)* and *con voce* for the vocal parts, and dynamic markings like *mf* and *f*. The page is densely packed with musical notation, including notes, rests, and articulation marks.

222 $\frac{2}{4}$

Fl.1
Fl.2
Fl.3
Ob.1
C. A.
Cl.1
Cl.2
B. Cl.
Bsn.1
Bsn.2
Hr.1
Hr.2
Hr.3
Hr.4
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Tbn.

Perc.1
Perc.2
Perc.3
Perc.4
Hp.
Pno.

Cymbals a2 *lac. vibr.*

$\frac{2}{4}$

Vln. I
Vln. II
Vla.
Vcl.

sounding pitches of the harmonics

Cb.

Rep. until audible
harmony (of Cb.)

X

Rep. until silence
(*dim. al niente*).

poco a poco dim. al niente

Cb: arco, tenuto

$\frac{3}{4}$

Cb.

(70) (71)

TORNYAI Péter

INTERMEZZO - a doppio senso
(Contrapunctus No. 5)

for symphony orchestra

SCORE

Budapest
2019/20

INSTRUMENTATION

Flute 1
 Flute 2 - Piccolo
 Oboe
 Cor Anglais
 Clarinet in B \flat
 Bass Clarinet in B \flat
 Bassoon
 Contrabassoon

Horn 1 in F
 Horn 2 in F
 Trumpet 1 in C
 Trumpet 2 in C (con sord.)
 Trombone 1
 Trombone 2

Percussion (Timpani)

Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

SCORE in C

Durata: 4'

INTERMEZZO - a doppio senso
 can be played as the middle of
 three pieces based on Johann Sebastian Bach's 'Kunst der Fuge'

titled

Kunst oder Fügung

World premiere of the whole cycle:
 KUNST I DER I FUGE

Liszt Academy of Music, Budapest, November 20, 2020
 Danubia Orchestra Óbuda, conducted by Benjamin Bayl

Premiere of 'Contrapunctus No. 5' as an individual piece:
 Bachfest

Thomaskirche, Leipzig, June 18, 2019
 Deutsche Kammerphilharmonie Bremen, conducted by Omer Meir Wellber

INTERMEZZO - a doppio senso (Contrapunctus No. 5)

TORNYAI Péter
(*1987)

♩ ≈ 58

2 3 4 5 6 7 8 9 10

Flute 1 *mp*

Flute 2

Oboe *mp*

Cor Anglais *mf* *mp* *mp*

Clarinet in Bb *mf* *mp*

Bass Clarinet in Bb *mp*

Bassoon *mp* *mf espr.*

Contrabassoon

Horn in F 1 *mp* *mp* tenuto sempre

Horn in F 2 *mp* tenuto sempre

Trumpet in C 1 *p* *p* tenuto sempre *p*

Trumpet in C 2 *p* tenuto sempre *p*

Trombone 1 *p* tenuto sempre

Trombone 2 *p*

Timpani *pp* with finger *p* with mallet *mp* finger *p* mallet *mf*

Violin I *p* *mf* *pizz. secco* *mp* *uniti (arco)*

Violin II *p* *mf* *pp* *mp* *sub pp*

Viola *mp* *p* *mf* *mp* *mf*

Violoncello *div.* *mp* *mf* *p* *mp* *(uniti)*

Contrabass *p* *mp*

original

11 12 13 14 15 16 17 18 19 20

Fl. 1 *mf* *mf* *mf* *mf*

Fl. 2 *mf* *mf* *mf* *sub pp* *mf*

Ob. *mf* *mf*

C. A. *mp* *mf* *mp*

Cl. *mf* *mf* *mf* *poco f*

B. Cl. *mf* *mf* *mf* *mf*

Bsn. *mf* *p (non dim.)* *mf* *mf*

Cbsn. *p* (ad lib.) *f tenuto* *mf*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *<mf*

C Tpt. 1 prende sord. *mp* con sord. *sfp*

C Tpt. 2 *sfp*

Tbn. 1 *mf* *p* *poco* *p* *mp*

Tbn. 2 *mf tenuto*

Timp. finger *p* mallet *<mf*

Vln. I *p* *mf* *p* *mp* *mp* *mf* *p*

Vln. II *mp* *mp* *pizz. secco* *arco* *p*

Vla. *p* *mp* *mp*

Vc. *mf* *p* *f* *mp* *mp*

Cb. *p* *f* *arco* *mf* *f* *pizz.*

Piano accompaniment

21 22 23 24 25 26 27 28 29

Fl. 1 *mf*

Fl. 2 *mp* *mf*

Ob. *mf espr.* *mp* *mf* *mf*

C. A. *mp* *mp* *mp* *mp espr.* *mp*

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

B. Cl. *f espr.* *mp* *mf* *mf* *mp*

Bsn. *p* *mf* *mf* *mf*

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1

C Tpt. 2 (con sord.) *mp*

Tbn. 1 *mfpp*

Tbn. 2

Timp. *sf* *p* *pp*

Vln. I *mp* *mf* *mf* (pizz.)

Vln. II *p* *mf* *p*

Vla. *mf* *p* *mp* *p*

Vc. *mp* *p* *p* *mp* *mf* *pizz.*

Cb. *mp* *f*

Detailed description of the musical score: This page contains measures 21 through 29 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano part is at the bottom. Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'espr.' (espressivo), 'con sord.' (con sordina), 'pizz. secco' (pizzicato secco), and 'arco' (arco). Fingerings and bowings are indicated throughout the score.

30 31 32 33 34 35 36 37 38 39

Fl.1 *mf* *f* to Picc.

Fl.2 *p*

Ob. *mf* *p* *f* *mp*

C. A. *mp* *mf espr.* *f* *mp*

Cl. *mp* *p* *f* *mf espr.* *f*

B. Cl. *f* *p* *mf p* *p* *mf* *mf* *f*

Bsn. *mf* *p* *p* *f* *f*

Cbsn. *p* *f* *mp* *f* *f*

Hn.1 *mf*

C Tpt.1 *mf*

C Tpt.2 *mf* (sord.)

Tbn.1 *mp* *p leggero* *mp* *< f*

Tbn.2 *(mf)*

Timp. *p* *mf* *sf*

Vln. I *arco* *mp* *p*

Vln. II *p* *mf* *pizz. secco*

Vla. *pp* *mp* *mf* *div.* *p poco sul pont.* *mp* *unite (ord.)*

Vc. *pp* *mp* *div.* *p (non cresc.)* *pp* *p* *pp* *pizz. secco* *arco* *f* *mp* *uniti* *mf* *p*

Cb. *solo* *arco* *gli altri* *p* *(pizz.)* *f* *mp* *f*

Piano

This page contains the musical score for measures 40 through 55. The instruments and parts are as follows:

- Fl. 1:** *f tenuto*, *f*, *f*, *mp*, *f*, *mf*
- Picc.:** *f tenuto*, *p*, *poco f*
- Ob.:** *p*, *mf*, *f tenuto*, *p*, *f*, *mp*, *f espr.*
- C. A.:** *mf*, *f*, *mf*, *f tenuto*, *mf = f*
- Cl.:** *mp*, *f espr.*, *f*, *mf*, *mf*
- B. Cl.:** *mf*, *mp*, *mf*, *mp*
- Bsn.:** *mf*, *mp*, *mp*
- Cbsn.:** *mf*
- Hn. 1:** *mp*, *mp (non cresc.)*, *mf*, *p*
- Hn. 2:** *mp*, *mf*, *poco f*, *mf*
- C Tpt. 1:** *p*, *mp*, *mf*, *mf*, *mf*
- C Tpt. 2:** (con sord.) *mp*
- Tbn. 1:** *mp*, *p*, *poco f*
- Tbn. 2:** *p*
- Timp.:** *p*, *poco f*, *p (quasi eco)*
- Vln. I:** *div.*, *f*, *p*, *mf*, *sim.*, *uniti*, *mf*, *p*
- Vln. II:** *arco*, *f*, *p*, *mf*, *f*, *sim.*, *div.*, *uniti*, *bogenstop*, *mp*, *mp*
- Vla.:** *pizz. secco*, *arco*, *p*, *mf*, *p*, *mp*, *p*
- Vc.:** *pp*, *mp*, *mf*, *pizz.*, *arco*, *p*
- Cb.:** *tutti arco*, *mp*

The piano part at the bottom of the page features a complex rhythmic accompaniment with various articulations and dynamics.

57 58 59 60 61 62 63 57

Fl.1 *p (non dim.)* *p*

Picc. *f*

Ob. *f*

C. A. *mf* *mp* *p* *mp*

Cl. *mf* *mf* *p (non dim.)*

B. Cl. *mf* *p* *mp*

Bsn. *f ten.* *mf* *p* *mp*

Cbsn. *f ten.*

Hn.1 *p leggero* *p* *mp*

Hn.2 *f ten.*

C Tpt.1 *f* *p* *con sord.*

C Tpt.2 *prende sord.* *mp*

Tbn.1 *gliss.* *p*

Tbn.2 *gliss.* *p* *mf ten.* *p* *mf*

Timp. *p* *pp*

Vln. I *uniti* *p* *pizz. secco*

Vln. II *uniti* *pizz. secco* *arco* *mp*

Vla. *f* *unite* *mp* *mp* *mf* *mp* *iv*

Vc. *mf* *div.* *mp* *(arco)* *pp* *pizz.*

Cb. *pizz.* *f* *mp* *pp*

58

64 65 66 67 68 69 70 71 72 73

poco più mosso *rallent. al.* *tempo I*

Fl.1 *ff* *mf* *mf* *f* *mf*

Picc. *poco f ten.* *f* *poco f* *f espr.*

Ob. *p* *f ten.* *mf* *mp* *f* *mp*

C. A. *f* *mp*

Cl. *p espr.* *mf* *f ten. mf* *mf* *f* *mf* *mf*

B. Cl. *p (non dim.)* *ff* *mf* *mp* *f ten.*

Bsn. *f* *mp* *mf* *f ten.*

Cbsn. *f ten.*

Hn.1 *f* *mp* *p* *mf* *p*

Hn.2 *f* *mp* *p* *mp*

C Tpt.1 *f* *f* (sord.) *p* *p*

C Tpt.2 *mf* *p* *p*

Tbn.1 *gliss.* *p* *p* *p* *p*

Tbn.2 *(mf)* *mf ten.* *(gliss.)*

Timp. *poco* *sub ff* *p*

Vln. I *arco* *pp* *f* *f* *3 soli* *p* *mf* *ff* *pizz. secco* *tutti uniti* *arco* *p*

Vln. II *pp* *f* *f* *p* *mp* *mf* *pizz.* *arco* *p* *mp*

Vla. *p* *f* *sim.* *mp* *f* *mp* *(non div.)* *p*

Vc. *mp* *lasc.vibr.* *p* *p*

Cb. *mp* *f secco* *(pizz.)* *f*

Fl.1 *f ten.* *mp* *mf* *mf*

Picc. *poco f ten.* *mf* *p*

Ob. *f* *p* *f* *mp*

C. A. *mp* *mf mp* *mf*

Cl. *mf* *mp* *mf* *p*

B. Cl. *mp* *p* *mp* *pp* *mf* *mf*

Bsn. *mf* *p* *mf*

Cbsn. *p* *f ten.*

Hn.1 *p* *dolce* *p* *mp*

Hn.2 *p* *f ten.*

C Tpt.1 *dolce* *p*

C Tpt.2 (sord.) *p* *p* *mf*

Tbn.1 *mp* *p* *pp* *gliss.*

Tbn.2 *mf* *mf ten.*

Timp. *p* *pp* *p* *pp* *p* *mp*

Vln. I *pizz. secco* *f* *p* *p* *p* *div.* *ricochet* *mf* *ric.* *mf* *uniti* *mp*

Vln. II *f* *f* *p* *f* *p* *f* *mp* *mf* *ricochet*

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

Vc. *mp* *p* *p* *f* *mf* *pizz.* *2 soli arco m* *gli altri arco m p.*

Cb. *p* *arco* *pp* *(non div.)* *pizz. gliss.* *f*

Piano accompaniment

60

83 84 85 *rall.* 86 *meno mosso* 87 88 89 90 *lunga*

Fl.1 *f* *p* quasi gliss. *f (non dim.)* *f* *mf* *mp*

Picc. *p* *pp* *poco f* *f* *mf* *mp*

Ob. *p* *f* *espr.* *poco f* *f* *mf* *f*

C. A. *mf* *f* *mf* *mf* *f* *f*

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

B. Cl. *mf* *mf* *f* *p* *mp (non dim.)*

Bsn. *p espr.* *mf* *mf* *f* *mf* *mp (non dim.)*

Cbsn. *p* *p* *mp (non dim.)*

Hn.1 *mp* *f* *mf* *mp* *p (non dim.)*

Hn.2 *f* *mf* *mp* *p (non dim.)*

C Tpt.1 *p* (sord.) *f* *mp* (sord.) quasi gliss.

C Tpt.2 *poco f* *f* *p*

Tbn.1 *mp* gliss. *mf* *mp* gliss.

Tbn.2 *mf* *pp (non dim.)* *sfp*

Timp. *mf (quasi pizz. di Cb.)* *poco f* *f* *f* *p* *mf*

Vln. I *mf* *mf* *f* *div. mp* *mp arco* *mf* *p* *mp (non dim.)* *ff*

Vln. II *mf* *mp < f* *mf* *mp* *pp* *div.*

Vla. *mp* *2 sole* *p* *mf* *mf* *mf* *p* *mp (non dim.)* *p*

Vcl. *mp* *le altre* *mf* *mf* *f* *mf* *p* *mp (non dim.)*

Vc. *tutti uniti* *mf* *mf* *mf* *mf* *mf* *sub p* *pp*

Cb. *(pizz.) mf* *f* *gli altri* *arco* *mp (non dim.)* *1 solo* *pizz.* *f*

TORNYAI Péter

ABSCHIED
Adagio

for symphony orchestra

SCORE

Vác
2020

ABsCHied
can be played as the last of
three pieces based on Johann Sebastian Bach's 'Kunst der Fuge'

titled

Kunst oder Fügung

Commissioned by and dedicated to the Danubia Orchestra Óbuda

World premiere:
KUNST I DER I FUGE
Liszt Academy of Music, Budapest, November 20, 2020
Danubia Orchestra Óbuda, conducted by Benjamin Bayl

INSTRUMENTATION

- Flute (1)
- Oboe (1)
- Clarinet 1 in B \flat
- ⌘ Clarinet 2 in B \flat
- ⌘ Bassoon (1)
- Contrabassoon

- ⌘ Horn 1 in F
- ⌘ Horn 2 in F
- ⌘ Horn 3 in F
- ⌘ Tuba

- ⌘ Percussion (Timpani, Gran Cassa, Tam-tam, 4 Crotales*)

- Violin I (12 players)**
- Violin II (10 pl.)**
- Viola (8 pl.)**
- Violoncello (8 pl.)**
- Contrabass (6 pl.)

*From four different places of the hall/stage.

**Half of each group using sordino, the other half sordino di metallo.

SCORE in C

The piece can be played also with a reduced instrumentation (string orchestra and four woodwind players only). In this version the parts marked above with ⌘ sign are left out of the score, except Clarinet 2's part in bars 228-230, which should be played by Clarinet 1.

Durata: 5'30"

ABsCHied

Adagio

TORNYAI Péter
(*1987)

Sehr langsam.

♩ = 40

193

Flute (1)

Oboe (1)

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon (1)

Contrabassoon

Horn 1 in F

Horn 2 in F

Horn 3 in F

Tuba

Timpani

Bass Drum

Tam-tam

Crotales

Horn 1-2-3: *immer aus dem Hintergrund*

4 players at different points of the hall/stage.

Sehr langsam.

♩ = 40

Violin I

Violin II

Viola

Violoncello

Contrabass

con sord. norm.

div. in 2 con sord. di metallo

sempre tenuto, poco più flautato

con sord. norm.

G-Seite

con sord. di metallo

sempre tenuto, poco più flautato

p intenso

p

ppp

sensibile

con sord. norm.

C-Seite

div. in 2 *p* intenso

con sord. di metallo

sempre tenuto, poco più flautato

pp

con sord. norm.

div. in 2 con sord. di metallo

sempre tenuto, poco più flautato

pp

II IV III II

201

Hn.1

Hn.2

Hn.3

Vln. I A

Vln. II A

Vln. I B

Vln. II B

Vla. B

Vc. B

Vla. A

Vc. A

p intenso

p

(sord. di metallo)

p intenso

ppp

p

D-Seite



209

Ob.

Hn.1

Hn.2

Hn.3

Vln. I A

Vln. II A

Vln. I B

Vln. II B

Vla. B

Vc. B

Vla. A

Vc. A

Cb.

(solo)

pp

p

mf

port.

mf

mf

p

mf

p

G-Seite

II

IV

mf

66 216

Fl. *p*

Cl. 2 *p*

Hn. 1

Hn. 2

Hn. 3

Timp. *pp*

Vln. I A *pp* poco a poco cresc. 5

Vln. II A *p* *pp* poco a poco cresc.

Vln. I B

Vln. II B

Vla. B

Vc. B

Vla. A *pp* poco a poco cresc.

Vc. A *pp* poco a poco cresc.

222

Cl. 1 *p*

Bsn. *p*

Hn. 1

Hn. 2

Hn. 3

Timp. *pp* sempre con gliss.

Vln. I A *(mf) cresc.* *f* *p* *sub p*

Vln. II A *(mf) cresc.* *f* *p*

Vln. I B sempre più marcato

Vln. II B

Vla. B

Vc. B

Vla. A *(mf) cresc.* *f* *p*

Vc. A *(mf) cresc.* *f* *p*

Cb. *mf*

[in]

♩ = 50 ♩ = 60 ♩ = 50 . . . ♩ = 40 ♩ = 32 ... ♩ = 33

228

[in] = 60

..... ♩ = 40 ♩ = 33

..... ♩ = 40 .. ♩ = 30 [in]

Cl.1 *pp*

Cl.2 *p*

Bsn. *mp*

Cbsn. *mp* *pp*

Hn.1

Hn.2 *3*

Hn.3

Tba. *mp > pp*

Timp. (non trem., non gliss.) *pp*

[in] = 60

..... ♩ = 40 ♩ = 33

..... ♩ = 40 .. ♩ = 30 [in]

Vln. I A *cresc.* *f* *p* non vibr. sul tasto

Vln. II A *cresc.* *f* *p* non vibr. sul tasto

Vln. I B
Vln. II B
Vla. B
Vc. B *3*

Vla. A *cresc.* *f*

Vc. A *cresc.* *f*

Cb. *pizz.* *mp*

..... ♩ = 25 ♩ = 30 ♩ = 25 ♩ = 15

234

Bsn. *mp* > *pp*

Cbsn.

Tba.

B. D. *pp*

Vln. I A *cresc.* ord. (vibr.)

Vln. II A *cresc.* ord. (vibr.) *mf*

Vln. I B *più marcato*

Vln. II B *mf*

Vla. B *mf*

Vc. B *mf*

Vla. A *pp* *cresc.* *mf*

Vc. A *p* *cresc.* *mf*

Cb. arco *pp* *cresc.* *mf*

♩ = 20..... ♩ = 25

239 **sehr lang**

B. D. *p*

T.-t. *mp*

Crot. *pp* *pp* *pp* *ppp*

* A, B, C, D: from 4 different points of the hall/stage.

♩ = 20..... ♩ = 25 *ein wenig frei (aber zusammen)*

Vln. I (quasi legato) (6 players) 5 players 4 pl. 3 pl. 2 pl. 1 pl. (solo) **sehr lang**

Vln. II (quasi legato) (5 players) 4 players 3 pl. 2 pl. 1 pl. *ersterbend*

Vla. *p* (quasi legato) div.

Vc. A B

5'30"