

BALÁZS HORVÁTH

MAGNETS V

(négy)

for ensemble

to 'de ereprijs'

2004

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A *MAGNETS V* (négy) négy tételének nem száma, hanem betűvel ellátott jelzése van, ugyanis a tételek sorrendje nem előre meghatározott. A karmester pillanatnyi döntése határozza meg a sorrendet: a tételek elhangzása előtt ő dönti el, hogy a négy tételnek megfelelő négy karmesteri pult melyikéhez áll oda. Amelyiket választja, azt a tételt kell eljátszani. Mikor odasétál a karmesteri pulthoz, a hangszeresek követik, megfelelő irányba fordulnak, és helyezik a pultjaikat (kivéve az ütőst, aki a speciális feladatoknak megfelelően mozog: A – a dobok mögött, kissé a közönség irányába fordulva, hogy a vibrafon is elérje; B – a zongoránál, a közönség és a karmester irányába fordulva – ebben a tételben a kisdobot is használja, ezért azt vagy oda kell vinni, vagy két hangszerre van szükség; C – a vibrafon mögött, a karmester irányába fordulva; D – a karmester irányába fordulva). A hangszerek elhelyezését mutató ábrán az **A**, **B**, **C**, **D** betűk tehát az irányt is jelölik, amerre a hangszereseknek nézniük kell az adott tételben. (Az irányok változása miatt a fúvós hangszerek sugárzási ereje tételtől tételre változik.)

A különböző tételekben más-más hangszerek jutnak vezető szerephez:

A Sax. 1. Sop., Tr., Fl.

B Cl. b., Tb., Sax. 2. Bar., Fl.

C Bass-Guit., 2 Trb., Cl.

D Trb. 1., 2 Cor., Sax. 1. Alt

The four movements of *MAGNETS V* (four) are not numbered but are having letters (A, B, C, D) because the order of the movements is not fixed. This order is following the decision of the conductor just before the performance. So before the concert the conductor decides which order of the movements he wants but instead of telling it to the players he moves to one of his music stands that corresponds to a specific movement. The letters **A**, **B**, **C**, **D** shows not only the position of the conductor for the specific movement, but the direction of the players in that movement. The performers have to follow him (except the percussionist who must move by the specific tasks: A – behind the drum-set half-facing the audience but also close to the vibraphone; B – at the piano, facing the audience and the conductor; C – behind the vibraphone, facing the conductor; D – facing the conductor) and play the identical movement. In each movement the more or less leading part will be those who are closer to the conductor because of the blowing direction of the winds:

A Sax. 1. Sop., Tr., Fl.

B Cl. b., Tb., Sax. 2. Bar., Fl.

C Bass-Guit., 2 Trb., Cl.

D Trb. 1., 2 Cor., Sax. 1. Alt

Tutti strumenti suoni reali (All the instruments are written in C)

Duration: ca 10 min.

Commissioned by the Making New Waves 2005

Dedicated to the the Ensemble 'de ereprijs'

First performance: Trafó – Kortárs Művészetek Háza, Budapest, 25 February, 2005,

Ensemble 'de ereprijs', conducted by Gergely Vajda





The piece was composed with the help of the Association of Hungarian Creative Artists

Ensemble:



Flauto grande / Flauto piccolo	Fl. / Fl. Picc.
Clarinetto in Sib / Clarinetto basso in Sib	Cl. / Cl. b.
Sassofono 1. soprano in Sib / alto in Mib	Sax. 1. Sop. / Alt
Sassofono 2. soprano in Sib / baritono in Mib	Sax. 2. Sop. / Bar.
Corno 1. in Fa	Cor. 1.
Corno 2. in Fa	Cor. 2.
Tromba in Do (mutes: straight, harmon, cup, wawa)	Tr.
Trombone 1. (mutes: straight, wawa)	Trb. 1.
Trombone 2. (mutes: straight, wawa)	Trb. 2.
Tuba	Tb.
Electric guitar	El.-Guit.
Bass Guitar (possibly with 5 strings: B, E, A, D, G)	Bass-Guit.
Pianoforte	Pf.
Percussione (1 esecutore)	Perc.

Percussione:


A Hangszerek / instruments: Drum-set (3 Tom-tom, Tamburo piccolo (senza corde), Gran Cassa con ped. (nagydob pedállal / Bass Drum with pedal), Sizzle cymbal), Vibraphone

Verők / sticks: puha mallet / soft mallet (), kemény mallet / hard mallet (), vonó / bow (coll'arco), kisdobverő (fa) / snare-drum stick (wooden stick) (), esetleg kemény xylofonverő / maybe hard Xylophon-stick, seprű / brush ().


B Hangszerek / instruments: Tamburo piccolo (senza corde)

Verők / sticks: kisdobverő (fa) / snare-drum stick (wooden stick) (), seprű / brush ().

C Hangszerek / instruments: Vibraphone

Verők / sticks: vonó / bow (coll'arco), kisdobverő (fa) / snare-drum stick (wooden stick) ().

D Hangszerek / instruments: 2 nyeles Maracas / 2 Maracas with handle, 4 fém konzervdoboz (pl. nagy sörösdoboz) / 4 Metal cans (e.g.: big beer cans)

Verők / sticks: kisdobverő (fa) / snare-drum stick (wooden stick) (). A tétel egy pontján a két maracas-t kell verőként használni / At a certain point of the movement the two maracas-es must be used as sticks

Az ütős a „B” tételben a zongora húrjain is játszik, nem csak verővel, hanem körömmel is. / The percussionist plays on the piano strings in the movement „B” not only with sticks but with fingers too.

A zongorista által használt eszközök: / objects used by the pianist:

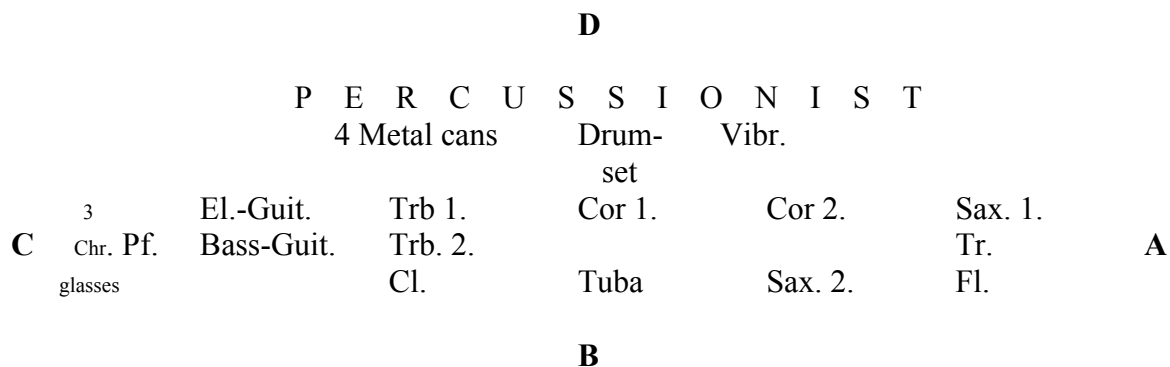
A A játékos a zongorával szemben ül, hagyományos módon. A tétel vége felé papírcsíkot és valamilyen súlyt használ, melyeket a zongora húrjaira rak (ld. a kottában). / The pianist sits facing the piano as normally. Towards the end of the movement he/she puts a sheet of paper and a little weight on the strings of the piano (see int he score).

B A játékos a zongorához képest jobbra fordulva ül, vagyis a hangszer a bal oldalára esik. A tétel nagy részében csak bal kézzel játszik. A tétel végén műanyag vonalzót használ, melyet a billentyűzet lecsukott fedelén szólintat meg. / The pianist sits facing the conductor so that the instrument should be on his/her left side. He/she plays mainly with left hand. At the end of the movement he/she uses a plastic ruler that must be used on the closed cover of the keyboard.

C A játékos a zongorának háttal ülve játszik, előtte kis asztalon három kristálypohár van, melyek vízzel töltve „D, E és A” hangolásúak. A poharak száját nedves ujjal dörzsölve kell a hangokat megszólaltatni. / The pianist sits back to the piano. There must be 3 chrystal-glasses on a small table filled with water and tuned to „E, D and A”. He/she must make the sound with rubbing the rim of the glasses with wet finger.

D A játékos a zongorához képest balra fordulva ül, vagyis a hangszer a jobb oldalára esik. A zongora belsejében, a húrokon 2 műanyag vonalzóval glissando-zik. Később kereplőt is használ (lehetőleg fa). / The pianist sits facing the conductor so that the instrument should be on his/her right side. Plays glissandi on the strings of the piano with the 2 plastic rulers. Later he also plays with a ratchet (possibly made of wood).

A hangszerek elhelyezése / Placement of the instruments:



Közönség / Audience

Az **A, B, C, D** betűk a karmester helyét jelzik az adott tételben.

The letters **A, B, C, D** shows the place of the conductor in the specific movements.

A darab befejezése után, a taps felhangzásakor a karmester nem a közönség felé hajol meg, hanem abban az irányban, amerre a záró tételben a hangszeresek néznek, vagyis a tétel közben a háta mögött lévő virtuális közönség felé. A zenészek is erre felé néznek, mikor felállnak, sőt, amennyiben a szerző jelen van a koncerten, és kimegy meghajolni, ő is ebbe az irányba hajol meg.

After the piece is over the conductor thanks for the clapping not towards the audience but to the direction of the performers of the last movement that is the direction of his back in this movement. When the musicians stand up they also remain in this direction. In case the composer is present at the concert and he goes to stage for bowing he also must be facing to the same direction.

MAGNETS V (négy)

A

Balázs HORVÁTH

$\text{♩} = 90$

The score is for a 4/4 piece with a tempo of 90. It features a woodwind section with Flauto (mp), Clarinetto basso in Si^b (pp), and two Saxophones (Sassofono 1. soprano in Si^b and 2. baritono in Mi^b, both mp). The brass section includes Corno 1. in Fa (pp), Corno 2. in Fa (pp), Tromba in Do (mp), Trombone 1. (pp), Trombone 2. (pp), and Tuba (pp). The electric guitar and bass guitar parts are marked with *p* and include instructions like "sul H" and "sul G". The piano part is marked "a zongora felé fordulva / facing the piano". Percussion is indicated by a drumstick icon.

Tutti strumenti suoni reali

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A/2

6

Fl. *mf* ³ *mp* ³

Cl. b. *pp* *pp* *p* *pp* *pp* *mp*

Sax. 1. Sop. *mf* ³ *p* *p*

Sax. 2. Bar. *mf* *pp* *mp*

Cor. 1. *pp* *p* *pp* *pp* *mp*

Cor. 2. *pp* *pp* *p* *pp* *p*

Tr. *pp* ³

Trb. 1. *pp* *pp* *p* *pp* *pp* *mp*

Trb. 2. *pp* *pp* *p* *pp* *pp* *mp*

Tb. *ppp* *p* *ppp* *pp* *mp*

El.-Guit. *p* sul G sul E

Bass-Guit. *p* sul G sul D

Pf.

Perc. *p* *p* Vibr.

11

Fl. *mf* 5

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

Sax. 1. Sop. *mp* 5

Sax. 2. Bar. *pp* *pp* *mp*

Cor. 1. *pp* *pp* *mp*

Cor. 2. *pp* *pp* *mp*

Tr. *p* *pp* *p*

Trb. 1. *pp* *pp* *mp*

Trb. 2. *pp* *pp* *mp*

Tb. *pp* *pp* *mp*

El.-Guit. sul G *p* sul E *p*

Bass-Guit. sul G *p* sul A *p*

Pf. *p*

Perc. *p*

This musical score is for page 16, marked 'A/4'. It features a variety of instruments and dynamic markings. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl. b.), Saxophone 1 (Sax. 1. Sop.), Saxophone 2 (Sax. 2. Bar.), Cori 1 and 2 (Cor. 1., Cor. 2.), Trumpet 1 (Trb. 1.), Trumpet 2 (Trb. 2.), Trombone (Tb.), Electric Guitar (El.-Guit.), Bass Guitar (Bass-Guit.), Piano (Pf.), and Percussion (Perc.).

The score is written in 4/4 time. The key signature has one sharp (F#). The music is divided into four measures. The first measure starts with a *mf* dynamic and includes a triplet of eighth notes in the Flute and Saxophone 1 parts. The second measure continues with various dynamics including *pp*, *mp*, and *p*. The third measure features a *poco* decrescendo in the Flute and Saxophone 1 parts. The fourth measure concludes with a *poco* decrescendo in the Flute and Saxophone 1 parts, and a *f* dynamic in the Trombone part.

Specific performance instructions include 'sul H' (sul tasto) for the Electric Guitar in the third and fourth measures, and 'sul D' for the Bass Guitar in the third and fourth measures. The score also includes numerous slurs, accents, and dynamic markings such as *pp*, *mf*, *mp*, *p*, and *f*.

21

Fl. *f* 3 7:4 5 *mf*

Cl. b. *p* *mf* *p*

Sax. 1. Sop. *f* 3 5 *mf*

Sax. 2. Bar. *mf*

Cor. 1. *p* *mf* *p* *p*

Cor. 2. *p* *mf* *p* *p*

Tr. *mf* 7:4 *mf*

Trb. 1. *p* *mf* *p* *p*

Trb. 2. *p* *mf* *p* *p*

Tb. *p*

El.-Guit. *mp* sul H.

Bass-Guit. *mp* sul E.

Pf.

Perc. *f* *mp*

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a *frull.* (flourish) and *ord.* (order) marking. Dynamics include *mf cresc.* and *p*. Features a 5-measure phrase and a 3-measure phrase.
- Cl. b. (Clarinet in B-flat):** Dynamics include *mf* and *p*. Features a 3-measure phrase.
- Sax. 1. Sop. (Soprano Saxophone):** Dynamics include *mf cresc.* and *p*. Features a 5-measure phrase and a 7-measure phrase.
- Sax. 2. Bar. (Baritone Saxophone):** Dynamics include *p* and *mf*.
- Cor. 1. (Cor Anglais):** Dynamics include *sub. pp*, *p*, and *mf*. Features a 3-measure phrase.
- Cor. 2. (Cor Anglais):** Dynamics include *sub. pp*, *p*, and *mf*. Features a 3-measure phrase.
- Tr. (Trumpet):** Dynamics include *mf cresc.* and *p*. Features a 5-measure phrase and a 6-measure phrase.
- Trb. 1. (Trombone 1):** Dynamics include *sub. pp*, *p*, and *mf*. Features a 3-measure phrase.
- Trb. 2. (Trombone 2):** Dynamics include *sub. pp*, *p*, and *mf*. Features a 3-measure phrase.
- Tb. (Tuba):** Dynamics include *p*. Features a 3-measure phrase.
- El.-Guit. (Electric Guitar):** Features a 3-measure phrase.
- Bass-Guit. (Bass Guitar):** Features a 3-measure phrase.
- Pf. (Piano):** Features a 3-measure phrase.
- Perc. (Percussion):** Includes *Vibr.* (Vibrato), *3 Tom* (3 Tom-toms), and *L.V.* (Low Volume). Dynamics include *pp* and *f*. Features a 3-measure phrase.

31

Fl. *ff* *mf*

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

Sax. 1. Sop. *ff* *mf*

Sax. 2. Bar. *f* *f*

Cor. 1. *mp* *f* *mp*

Cor. 2. *mp* *f* *mp*

Tr. *ff* *mf*

Trb. 1. *poco vibr* *mp* *f* *mp*

Trb. 2. *poco vibr* *mp* *f* *mp*

Tb. *mp* *f* *mp*

El.-Guit. *mp* *f*

Bass-Guit. *mp* *f*

Pf. *mp* *f* *mf* *ppp*

Perc. *Vibr.* *trem. con m.s.* *p* *f* *3 Tom* *con m.d.* *mp* *f*

A/8

35 (in 4)

Fl. *mf* 7:4 5

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

Sax. 1. Sop. *p* 7:4 5 6

Sax. 2. Bar. *f* *f*

Cor. 1. *p* *mf* *p* *mf* *mp*

Cor. 2. *p* *mf* *p* *mf* *mp*

Tr. *mp* 7:4 5

Trb. 1. *p* *mf* *p* *mf* *mp*

Trb. 2. *p* *mf* *p* *mf* *mp*

Tb. *p* *mf* *mp*

El.-Guit.

Bass-Guit.

Pf.

Perc. *mf* *p* *Res.* *Crescendo*

(oppure colla bacch. dura di Xyl.)

39

Fl. *f* *mp* *p* *molto* *ff* *mp*

Cl. b. *f* *mp* *p* *molto* *f* *mp*

Sax. 1. Sop. *f* *mp* *subf* *vibr.* *ff* *mp*

Sax. 2. Bar. *f* *mp* *f > p* *molto* *f* *mp*

Cor. 1. *f* *mp* *p* *molto* *f* *mp*

Cor. 2. *f* *mp* *p* *molto* *f* *mp*

Tr. *f* *mp* *p* *molto* *ff* *mp*

Trb. 1. V. pos. *f* *mp* *p* *molto* *f* *mp*

Trb. 2. II. pos. with 4th-valve *f* *mp* *p* *molto* *f* *mp*

Tb. *f* *mp* *p < mf mp* *f* *mp*

El.-Guit. *mf* *f*

Bass-Guit. *mf* *f*

Pf. *mp* *f*

Perc. *mf* *f*

Vibr.

GC. con ped. (oppure colla bacch. dura di Xyl.)

mf *p*

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

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

Sax. 1. Sop. *mp* *mp*

Sax. 2. Bar. *p* *mp* *p* *mf* *p*

Cor. 1. *p* *mp* *p* *mf*

Cor. 2. *p* *mp* *p* *mf*

Tr. *sub. mf* *mf* *mf*

Trb. 1. *p* *mp* *p* *mf*

Trb. 2. *p* *mp* *p* *mf*

Tb. *f* *pp*

El.-Guit. switch on "DISTORTION" effect

Bass-Guit.

Pf.

Perc. 3 Tom *mp* *mf*

Fl. *f* *ff* *molto*

Cl. b. *mf* *p* *mf* *molto*

Sax. 1. Sop. *mf* *mp* *ff* *molto*

Sax. 2. Bar. *mf* *mf* *molto*

Cor. 1. *p* *p* *mf* *molto*

Cor. 2. *p* *p* *mf* *molto*

Tr. *mf* *ff* *molto*

Trb. 1. *p* *p* *mf* *molto*

Trb. 2. *p* *p* *mf* *molto*

Tb. *p* *mf* *molto*

El.-Guit. *f*

Bass-Guit. *f*

Pf. *ff* *f*

Perc. 3 Tom e Tamb. picc. *f*

Detailed description: This is a page of a musical score for a large ensemble. It contains 14 staves. The instruments are: Flute (Fl.), Clarinet in B-flat (Cl. b.), Saxophone 1 (Sax. 1. Sop.), Saxophone 2 (Sax. 2. Bar.), Cor 1 (Cor. 1.), Cor 2 (Cor. 2.), Trumpet (Tr.), Trumpet 1 (Trb. 1.), Trumpet 2 (Trb. 2.), Trombone (Tb.), Electric Guitar (El.-Guit.), Bass Guitar (Bass-Guit.), Piano (Pf.), and Percussion (Perc.). The score is in 4/4 time and features various dynamics such as *p*, *mf*, *f*, *ff*, and *molto*. There are also performance markings like *rit.* and *5* (fingerings). The Percussion part is specifically marked for 3 Tom and Tamb. picc. with a *f* dynamic.

FL. *fff* *7:4* *f* *5* *ff* *3* *f*

Cl. b. *ff ma dolce* *p* *f* *mp* *f*

Sax. 1. Sop. *fff* *7:4* *f* *ff* *3* *f*

Sax. 2. Bar. *ff ma dolce* *p* *ff*

Cor. 1. *ff ma dolce* *p* *f* *mp* *f*

Cor. 2. *ff ma dolce* *p* *f* *mp* *f*

Tr. *ff ma dolce* *p* *f* *ff* *f*

Trb. 1. *ff ma dolce* *p* *f* *mp* *f*

Trb. 2. *ff ma dolce* *p* *f* *mp* *f*

Tb. *ff ma dolce* *p*

El.-Guit. **DISTORTED** *f* *ét* *come prima* *sempre simile* *ét* *mf*

Bass-Guit. *ff ma dolce* *ét* *mf* *3* *b*

Pf. *ff* *3* *ff* *ét*

Perc. **Sizzle** **Tamb. picc.** *p* *mf* *p*

G.C. con ped. *ff* *mf* *p*

**ha nincs lábdob, akkor / ; a Tamb. picc-t körömmel kaparni /
if no pedal Bass-Drum is available, use / ; in this case scratch the Tamb. picc. with nails*

Z. 14 557

a zongora alsó húrjaira kb. 10 cm széles, 20 cm hosszú papírlapot kell helyezni hosszanti irányban,
a papír jobb oldalát súllyal rögzíteni, de a súly az alsó 7-8 húrra ne kerüljön rá, hogy leütéskor csörögjenek
place a sheet of paper (ca. 10*20 cm) on the lowest strings of the piano longitudinally, put weight on its right side
but not on the lowest 7-8 strings. These strings should give noisy sound when played

59

Fl. *mf* 5

Cl. b. *p* *f*

Sax. 1. Sop. *mf* 5

Sax. 2. Bar. *mf* *p*

Cor. 1. *p* *poco* *mf* *p* *mp* *p* *mp*

Cor. 2. *p* *poco* *mf* *p* *mp* *p* *mp*

Tr. *f* *mf* 5

Trb. 1. *p* *poco* *mf* *p* *mp* *p* *mp*

Trb. 2. *p* *poco* *mf* *p* *mp* *p* *mp*

Tb. *sf*

El.-Guit. *mf* *mp* *ét* *ét*
sul G sul D sul D sul A sul E sul H

Bass-Guit. *mf* *mp*

Pf. *f* *f* *ét* *f* 3

Perc. *mf* *p* *mf* *p*

sempre come prima

This musical score page contains measures 63, 64, and 65. The instruments and their parts are as follows:

- Fl.**: Flute part with dynamics *f* and *dim. poco a poco*. Includes triplets and a 5:3 ratio.
- Cl. b.**: Clarinet in B-flat part with dynamics *ff*.
- Sax. 1. Sop.**: Saxophone 1, Soprano part with dynamics *f* and *dim. poco a poco*. Includes a quintuplet.
- Sax. 2. Bar.**: Saxophone 2, Baritone part with dynamics *ff* and *f*.
- Cor. 1.**: Cor Anglais 1 part with dynamics *p*, *mf*, and *p*. Includes *dim. poco a poco*.
- Cor. 2.**: Cor Anglais 2 part with dynamics *p*, *mf*, and *p*. Includes *dim. poco a poco*.
- Tr.**: Trumpet part with dynamics *f* and *dim. poco a poco*. Includes a triplet.
- Trb. 1.**: Trombone 1 part with dynamics *p*, *mf*, and *p*.
- Trb. 2.**: Trombone 2 part with dynamics *p*, *mf*, and *p*. Includes *dim. poco a poco*.
- Tb.**: Tuba part with dynamics *ff*.
- El.-Guit.**: Electric Guitar part with dynamics *mp* and *ét* (sustained).
- Bass-Guit.**: Bass Guitar part with dynamics *mp*. Includes *sul D*, *sul A*, and *sul A* markings.
- Pf.**: Piano part with dynamics *f*, *mf*, and *mf*. Includes *8vb* (8va below) markings.
- Perc.**: Percussion part with dynamics *mf* and *p*.

67

Fl.

Cl. b.

Sax. 1. Sop.

Sax. 2. Bar.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

mf *p*

mf *dim.* *mf* *p*

f *mf* *mf*

p *pp* *pp*

mf *dim.* *poco* *mf* *p*

dim. poco a poco *pp* *pp*

p *pp* *pp*

f

p *ét* *p* *ét*

mp *p*

mf *mp* *mp* *ét* *papírt elvenni a húrokról / remove paper from strings*

mp *mf* *mp* *ét* *f* *p* *p* **STOP**

Budapest-Galyatető, 2004. szeptember

MAGNETS V (négy)

♩=100

B

Balázs HORVÁTH

Flauto *frull.* *ff* *pp*

Clarinetto basso in Si^b *mf* *ff* *p* *mf* *p* *mf* *pp*

Sassofono 1. alto in Mi^b *ff* *pp*

Sassofono 2. baritono in Mi^b *bisbigl.* *mf* *ff* *pp*

Corno 1. in Fa

Corno 2. in Fa

Tromba in Do *senza sord.* *ff* *pp*

Trombone 1. *senza sord.* *ff* *pp*

Trombone 2. *senza sord.* *ff* *mf* *gliss.* *pp*

Tuba *mf* *ff* *p*

Electric Guitar *ff* *f* *mf* *mf* *mp* *mp*

Bass Guitar *ff* *f* *mf* *mp*

Pianoforte *con mano sinistra* *f* *sempre* *(f simile)*

Percussione *mp*

in Pianoforte fémesközzel (pl. seprű másik fele) kaparni a húrt lassan /
scratch the string slowly with a metal object (e.g. the other end of the brush)

*bármilyen, lehetőleg dús multifónia, melyben a megadott hang jól hallható/
any multiphonic sound, possibly a dense one that contains the given pitch audibly
Tutti strumenti suoni reali

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B/2

6

Fl. *frull.* *ff* *pp* *ord.*

Cl. b. *mf* *ff* *pp*

Sax. 1. Alt *bisbigl.* *ff* *pp* *ord.*

Sax. 2. Bar. *mf*

Cor. 1. *ff* *pp*

Cor. 2. *ff* *pp*

Tr. *gliss. leno* *ff* *pp* *ord.*

Trb. 1. *ff* *pp*

Trb. 2. *gliss.* *ff* *pp*

Tb. *pp*

El.-Guit. *ff* *f* *mf* *mp*

Bass-Guit. *ff* *f* *mf* *mp*

Pf. *(Xca)*

Perc. *(8th)*

13

Fl. *frull.* *ord.* *frull.*
ff *pp* *ff*

Cl. b.

Sax. 1. Alt *vibr.*
ff *pp*

Sax. 2. Bar. *frull.* *ord.* *bisbigl.*
ff *pp* *mf* *ff*

Cor. 1. *o* *+*
ff *pp* *ff* *pp*

Cor. 2. *o* *+*
ff *pp* *ff* *pp*

Tr. *frull.* *ord.*
ff *pp* *ff*

Trb. 1. *vibr.* *senza vibr.*
ff *pp* *ff* *pp*

Trb. 2. *vibr.* *senza vibr.* *gliss.* *gliss.*
ff *pp* *ff* *pp*

Tb. *mf* *ff* *pp*

El.-Guit. *8va* *vibr.*
ff *mf* *mp* *p* *ff*

Bass-Guit. *vibr.*
ff *f* *mf* *mp* *p* *ff* *pp*

Pf. *(Xca)*

Perc. *(8^{va})*

B/4

18 ord.

Fl. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Cl. b. *pp* *f* *pp* *p < f* *pp* *p < f* *pp* *p < f* *pp* *p < f* *pp*

Sax. 1. Alt *f* *pp* *p < f* *pp* *p < f* *pp* *f* *pp*

Sax. 2. Bar. *pp* *f* *pp* *p < f* *pp* *f* *pp* *f* *pp* *f* *pp* *p < f*

Cor. 1. *f* *pp* *f* *pp* *p < f* *pp* *f* *pp*

Cor. 2. *f* *pp* *p < f* *pp* *f* *pp* *f* *pp* *p < f* *pp*

Tr. *pp* *f* *pp* *f* *pp* *p < f* *pp* *f* *pp* *f* *pp*

Trb. 1. *f* *pp* *p < f* *pp* *p < f* *pp*

Trb. 2. *f* *pp* *p < f* *pp* *f* *pp*

Tb. *p < f* *pp* *f* *pp* *p < f* *pp* *p < f*

El. Guit. *pp* *p < f* *pp* *f* *pp* *f*

Bass-Guit. *f* *pp* *f* *pp*

Pf. (See)

Perc. (See)

ord. frull. ord.

Fl. *pp* *p < mf > pp* *mf > pp* *mf > pp* *mf > pp*

Cl. b. *p < mf > pp* *mf > pp* *p <*

Sax. 1. Alt *p < mf > pp* *p < mf > pp* *p < mf > pp* *p < mf > pp* *p < mf >*

Sax. 2. Bar. *> pp* *mf > pp* *mf > pp* *p < mf > pp* *p <*

Cor. 1. *p < mf > pp* *mf* *pp* *mf > pp* *p < mf > pp* *mf > pp* *mf >*

Cor. 2. *p < mf > pp* *mf* *pp* *mf > pp* *p < mf > pp* *mf > pp* *mf >*

Tr. *p < mf > pp* *mf* *pp* *p < mf > pp* *p < mf > pp* *mf > pp*

Trb. 1. *p < mf > pp* *mf > pp* *p < mf > pp* *p < mf > pp* *p <*

Trb. 2. *p < mf > pp* *pp* *p < mf > pp* *p < mf > pp* *p < mf > pp*

Tb. *> pp* *p < mf > pp* *p < mf > pp* *p < mf > pp* *p <*

El.-Guit. *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Bass-Guit. *mf* *pp* *mf* *pp*

Pf. *(Xeo.)* *(mf)*

Perc. *p*

(8th)

Fl. *p <mf> pp p <mf> pp mf > pp p <mp> pp p <mp> pp mp > pp*

Cl. b. *mf > pp p <mf> pp p <mp> pp p <mp> pp mp > pp p <mp>*

Sax. 1. Alt *pp mf > pp p <mf> pp mp > pp p <mp> pp mp > pp*

Sax. 2. Bar. *mf > pp p <mf> pp p <mp> pp p <mp> pp mp > pp p <mp>*

Cor. 1. *pp p <mf> pp p <mf> pp mp > pp p <mp> pp p <mp> pp*

Cor. 2. *pp p <mf> pp p <mf> pp p <mp> pp mp > pp p <mp> pp p <mp>*

Tr. *p <mf> pp p <mp> pp p <mp> pp p <mp> pp*

Trb. 1. *mf > pp p <mp> pp mp > pp mp > pp*

Trb. 2. *p <mp> pp p <mp> pp p <mp>*

Tb. *mf > pp p <mf> pp mp > pp mp > pp p <mp> pp p <mp>*

El.-Guit. *mf > pp mp > pp mp > pp mp > pp mp >*

Bass-Guit. *mf > pp mp > pp mp*

Pf. *(mp)*

Perc.

Fl. *mp* > *pp* *p* < *mp* > *pp* *p* < *mp* > *pp* *p* -

Cl. b. *pp* - *p* < *mp* > *pp* *p* < *mp* > *pp* *p* < *mp* > *pp* *mp* > *p*

Sax. 1. Alt *mp* > *pp* *p* < *mp* > *pp* *p* < *mp* > *pp* *p* -

Sax. 2. Bar. *pp* - *p* < *mp* > *pp* *mp* > *pp* *mp* > *p* *mp* > *p* *mp* > *p* *pp* <

Cor. 1. *p* < *mp* > *pp* *mp* > *pp* *p* < *mp* > *pp* *p* < *mp* > *p* *mp* > *p* *mp* > *p* *pp* <

Cor. 2. > *pp* *p* < *mp* > *pp* - *mp* > *p* *mp* > *p* *mp* > *p* *pp* <

Tr. *p* < *mp* > *pp* *mp* > *pp* *mp* > *pp* *mf* > *pp* *pp* *p* -

Trb. 1. *p* < *mp* > *pp* *p* < *mp* > *pp* *p* < *mp* > *p* *p* < *mp* > *pp* *p* -

Trb. 2. > *pp* *p* < *mp* > *pp* - *p* < *mp* > *pp* - *p* < *mp* > *pp* - *p* < *mp* > *pp* *p* -

Tb. > *pp* *p* < *mp* > *pp* - *mp* > *pp* *mp* > *pp* *mp* > *pp* *p* -

El.-Guit. > *pp* *mp* > *pp* *mp* > *pp* *mp* > *p* -

Bass-Guit. > *pp* *mp* > *pp* *mp* > *pp* *mp* > *p* -

Pf. (*Rec.*) *p* - *poco a poco senza Ped.*

Perc.

B/8

32

Fl.

Cl. b.

Sax. 1.
Alt.

Sax. 2.
Bar.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

mp > *pp* *p*

mp > *p*

mp > *pp* *p*

pp

rit.

Tamb. picc.

RIMANERE IN TEMPO ORIGINALE
(indipendente dagli altri)*

*AZ EREDETI TEMPÓT TARTVA (a többiekétől függetlenül) / KEEP THE ORIGINAL TEMPO (independently from the others)

37 (rit.)

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Cl. b. (Clarinet in B-flat)
- Sax. 1. Alt. (Saxophone 1, Alto)
- Sax. 2. Bar. (Saxophone 2, Baritone)
- Cor. 1. (Cornet 1)
- Cor. 2. (Cornet 2)
- Tr. (Trumpet)
- Trb. 1. (Trombone 1)
- Trb. 2. (Trombone 2)
- Tb. (Tuba)
- El.-Guit. (Electric Guitar)
- Bass-Guit. (Bass Guitar)
- Pf. (Piano)
- Perc. (Percussion)

The score consists of five measures (37-41) in 4/4 time. The key signature has one flat (B-flat). The tempo marking is *rit.* (ritardando). The percussion part shows a rhythmic pattern in the first measure, consisting of eighth notes.

B/10

42 (rit.) $\text{♩} = 60$

Fl.

Cl. b.

Sax. 1. Alt

Sax. 2. Bar.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit. sul G H

Bass-Guit.

Pf.

Perc. poco a poco al \rightarrow

Fl. *pp*

Cl. b. *dim. poco a poco*

Sax. 1. Alt. *dim. poco a poco*

Sax. 2. Bar. *dim. poco a poco*

Cor. 1. *dim. poco a poco*

Cor. 2. *dim. poco a poco*

Tr. *dim. poco a poco*

Trb. 1. *dim. poco a poco*

Trb. 2. *dim. poco a poco*

Tb. *dim. poco a poco*

El.-Guit. *dim. poco a poco*

Bass-Guit. *p* *dim. poco a poco*

Pf.

Perc. *ll*

55

Fl. *frull.*

Cl. b. *poco frull.* *p* *ord.* *poco frull.*

Sax. 1. Alt

Sax. 2. Bar. *poco frull.* *ppp*

Cor. 1. *ppp*

Cor. 2. *poco frull.* *ord.* *ppp*

Tr. *poco frull.* *ord.* *ppp*

Trb. 1. *poco frull.* *ord.* *ppp*

Trb. 2. *poco frull.* *ord.* *ppp*

Tb.

El.-Guit. *"bzzz" (quasi trem.)* *ppp*

Bass-Guit. *ppp*

Pf. *indul / starts** *ff* *ét*

Perc. *ff* *ét*

*a vonalzót fokozatosan befelé kell tolni, hogy a rezgő hangmagasság a rövidebb hossz következtében egyre feljebb menjen (a rezgés maradjon meg) / the plastic ruler must be shifted in that the pitch of the noise raise because of the shortening length of the material (the vibration should always be heard)

Budapest-New York, 2004. október

MAGNETS V (négy)

C

♩ = 120, ♩ = 60

Balázs HORVÁTH

Flauto Fl. picc.

Clarinetto in Si^b e clarinetto basso in Si^b Cl. basso muta in Cl. in Si^b Cl. in Si^b

Sassofono 1. alto in Mi^b Sax. Bar. slap tongue

Sassofono 2. baritono in Mi^b e soprano in Si^b

Corno 1. in Fa

Corno 2. in Fa

Tromba in Do

Trombone 1. senza sord. 1 2 3 4 5 gliss. mp

Trombone 2. senza sord. 1 2 3 4 5 gliss. mp

Tuba

Electric Guitar slap f

Bass Guitar slap f

Pianoforte

Percussione Vibr. coll'arco p

a zongorának háttal kell ülni; a játékos előtt egy kis asztalon /
3 kristálypohár legyen vízzel megtöltve, "D, E és A" hangolással /
the player must sit back to the piano; there must be 3 crystal-glasses on a small table
in front of the pianist filled with water and tuned to "D, E and A"

a hangszer mögött állva kell játszani, a karmester irányába nézve /
the player must stand behind the instrument and play from this side, facing the conductor

Tutti strumenti suoni reali

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Z. 14 557

C/2

6

Fl. $\phi = 1/2$ breath only breath (no sound) $mf > p$ pp ff p pp

Cl. mf 1 2 3 gliss. (h₂)

Sax. 1. Alt vibr.

Sax. 2. Bar. e Sop. pp

Cor. 1. con sord. p

Cor. 2. con sord. p

Tr. con sord. harmon. mp

Trb. 1. vibr.

Trb. 2. vibr.

Tb.

El.-Guit.

Bass-Guit.

Pf. 3 Chrystal-Glasses mf * sempre simile lv lv

Perc. f lv

*megnedvesített ujjal körkörösén dörzsölni a pohár száját /
 rub the rim of the glass with wet finger

12

Fl. *muta in Fl. grande* Fl. grande ϕ

Cl. *frull. ord.* *gliss.* 1 2 3 4 1 2 3 4 1 2 3

Sax. 1. Alt *p*

Sax. 2. Bar. e Sop. *muta in Sax. Sop.* *p*

Cor. 1.

Cor. 2.

Tr.

Trb. 1. *f* *p*

Trb. 2. *f* *p gliss.* 1 2 3 *mp gliss. (b \flat)*

Tb. *f* *p*

El.-Guit. A "BIT" DISTORTED (rock-like) *f* *p*

Bass-Guit. *f* *gliss.* *p* 1 2 3 4 *mp gliss. (#)*

Pf.

Perc.

*a zárójeles verziót kell játszani, ha nincs alsó "Esz" /
 play the optional version in brackets if there is no low "E \flat "

C/4

19

ord.
b A
muta in Fl. picc.

Fl. *ff* *p*

Cl. 1 2 3 4 1 2 3 4 5 6 7 *ff* vibr.

Sax. 1. Alt *ff* *mf*

Sax. 2. Bar. e Sop.

Cor. 1. senza sord. *mf*

Cor. 2. senza sord. *mf*

Tr. con sord. cup

Trb. 1. 1 2 3 4 5 6 7 *f* *mp* *pp* *mf* gliss. gliss.

Trb. 2. 1 2 3 4 5 *mf* gliss.

Tb. *mf*

El.-Guit. 8

Bass-Guit. 6

Pf.

Perc. *f* *mp* *f* L.v. coll'arco L.v.

24

Fl.

Cl. *mf* *gliss.*

Sax. 1. Alt *p*

Sax. 2. Sax. Sop. *mf* *p*

Cor. 1. *p*

Cor. 2. *p*

Tr. *mf* *p*

Trb. 1. *mf* *gliss.* *mp*

Trb. 2. *mf* *gliss.* *mp*

Tb. *p*

El.-Guit. *mp*

Bass-Guit. *mp*

Pf. *pp*

Perc. *pp*

Detailed description: This is a page of a musical score for a jazz ensemble. The page number '24' is at the top left, and 'C/5' is at the top right. The score is arranged in a system with 15 staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Saxophone 1 Alto (Sax. 1. Alt), Saxophone 2 Soprano (Sax. 2. Sax. Sop.), Cor 1 (Cor. 1), Cor 2 (Cor. 2), Trumpet (Tr.), Trumpet 1 (Trb. 1), Trumpet 2 (Trb. 2), Trombone (Tb.), Electric Guitar (El.-Guit.), Bass Guitar (Bass-Guit.), Piano (Pf.), and Percussion (Perc.). The music is in 4/4 time. The Flute and Clarinet parts are mostly rests. The Saxophones and Trumpets play melodic lines with dynamics like *mf* and *p*. The Trombones play a similar line with dynamics *mf* and *mp*. The Electric and Bass Guitars play a bass line with dynamics *mp*. The Piano and Percussion play a very soft accompaniment with dynamics *pp*. There are various musical notations including slurs, glissandos, and fingerings.

C/6
29

flull. ord. muta in Fl. picc. G. P.

Fl.

Cl.

Sax. 1. Alt

Sax. 2. Bar. e Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

WITHOUT DISTORTION

El.-Guit.

Bass-Guit.

Pf.

Perc.

1 2 gliss. p f

frull. ord. muta in Fl. picc. G. P.

p f

p f f

gliss. p f f f

1 2 gliss. p f f f

ord. gliss. f

ord. gliss. f

slap f slap f (f simile)

slap f slap f (f simile)

*tenyérrrel rácsapni a fúvókára /
pop on the mouth-piece with the palm

Fl.

Cl.

Sax. 1.
Alt.

Sax. 2.
Bar. e
Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

ord.

con sord. wawa

vibr.

gliss.

f

mf

p

ff

1 2 3 4 5 6

1 2 3 4 5

mf

48

Fl. picc. *f*

Cl. *mp* *poco* *f* *gliss.*

Sax. 1. Alt *gliss.* *gliss.*

Sax. 2. Bar. e Sop. *p dolce* *gliss.* *gliss.*

Cor. 1. *p dolce* *gliss.* *gliss.*

Cor. 2. *p dolce* *gliss.* *gliss.*

Tr.

Trb. 1. 1 2 3 4 *p dolce* *gliss.* *gliss.*

Trb. 2. 1 2 3 4 *p dolce* *gliss.* *gliss.*

Tb. *p dolce* *gliss.* *gliss.*

El.-Guit. 8 *gliss.* *gliss.*

Bass-Guit. 6

Pf.

Perc. *f* *L.v.*

C/10
53

This musical score is for a piece titled "C/10 53". It is arranged for a large ensemble including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and consists of 53 measures. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Saxophone 1 (Sax. 1, Alto), and Saxophone 2 (Sax. 2, Baritone/Soprano). The brass section includes Cor 1 and 2, Trumpet (Tr.), Trumpet 1 and 2, and Trombone (Tb.). The string section includes Electric Guitar (El.-Guit.), Bass-Guitar (Bass-Guit.), Piano (Pf.), and Percussion (Perc.).

Key performance instructions and dynamics include:

- Flute:** *f* (measures 1-4), *mf* (measures 5-8).
- Clarinet:** *f* (measures 1-4), *mf* (measures 5-8), *gliss.* (measures 9-12).
- Sax. 1:** *mf* (measures 5-8).
- Sax. 2:** *f* (measures 1-4), *mf* (measures 5-8).
- Cor 1:** *mf* (measures 5-8).
- Cor 2:** *mf* (measures 5-8).
- Tr.:** *mf* (measures 5-8), *senza sord.* (measure 9).
- Trb. 1:** *f* (measures 1-4), *mp* (measures 5-8).
- Trb. 2:** *f* (measures 1-4), *mp* (measures 5-8).
- Tb.:** *mf* (measures 5-8).
- Pf.:** *mp* (measures 9-12).
- Perc.:** *mp* (measures 9-12), *coll'arco* (measures 13-16), *l.v.* (measures 17-20).

58

(ha a pohár hangja fent szól / in case the pitch of the glass is an octave higher)
(8^{va}-----)

(1/4.)

Fl. *p*

Cl.

Sax. 1. Alt *mp poco*

Sax. 2. Bar. e Sop. *mp poco*

Cor. 1. *mp poco*

Cor. 2. *mp poco*

Tr.

Trb. 1. *mp*

Trb. 2. *mp*

Tb. *mp poco*

El.-Guit. *mp poco* *gliss.* 7:6

Bass-Guit. *mf* *gliss.* *p* sul D

Pf. (8^{va}-----)

Perc.

Budapest, 2004. november, 2005. március

D/2

5

Fl. picc. *ppp*

Cl. *sf* *mf* frull. ord. frull. ord. frull. ord.

Sax. 1. Alt *f* *sf*

Sax. 2. Sop. *sf* *mf* frull. ord. frull. ord. frull. ord.

Cor. 1. *f* *sf*

Cor. 2. *f* *sf*

Tr. *sf* *mf* quasi SOLO-

Trb. 1.

Trb. 2. *mf* gliss. gliss. gliss.

Tb. *ppp*

El.-Guit. *f* *ff*

Bass-Guit. *mp* gliss. gliss. gliss.

Pf. *f* Raganella (csak egy kattánás / only one click)

Perc. *mp* 6 9 6 6 6 6 6 6 6 6

9

Fl. picc.

Cl.

Sax. 1. Alt

Sax. 2. Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

frull. ord.

mp

p

(quasi rit.)

quasi SOLO

frull. ord.

mp

p

(quasi rit.)

mp

poco

p

(quasi accel.)

p

gliss.

mp

p

quasi SOLO

mp

p

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

D/4

13

Fl. picc.

Cl. frull. ord. *f* frull. ord. *ff*

Sax. 1. Alt *poco*

Sax. 2. Sop. frull. ord. *f* frull. ord. *ff*

Cor. 1. *mp* (quasi rit.) *poco*

Cor. 2. *mp* (quasi rit.) *poco*

Tr. quasi SOLO - *f* *ff*

Trb. 1. *poco* (quasi accel.) *mp* *poco*

Trb. 2. *f* *ff* gliss.

Tb.

El. Guit. (quasi rit.) *mp* *poco* *ff*

Bass-Guit. *f* *ff* gliss.

Pf. 2 Plastic rulers *p* *mf* *mp* glissando

Perc. 6 6 6 6 6 6 6 6 6 6 6 6

Fl. picc.

Cl.

Sax. 1. Alt

Sax. 2. Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass Guit.

Pf.

Perc.

frull. ord.

mf

(quasi rit.)

mp

(quasi rit.)

mp

(quasi rit.)

mp

quasi SOLO

mf gliss.

gliss.

f

D/6

20

(♩ = ♩)

Fl. picc. *poco*

Cl. *frull. ord.*
mp

Sax. 1. Alt *f*

Sax. 2. Sop. *quasi SOLO*
frull. ord.
mp

Cor. 1. *f* *p*

Cor. 2. *f* *p*

Tr. *mp*

Trb. 1. *con sord. wawa*
mp
gliss.

Trb. 2. *mp*
gliss.

Tb. *mp* *frull.* *ff*

El.-Guit.

Bass-Guit.

Pf. *Ragabella*
mf *(quasi accel.)* *ff*

Perc. *p*

(♩ = ♩)
23 ♩ = 96

Fl. picc.

Cl. *frull.* *ord.* *quasi SOLO*

Sax. 1. Alt

Sax. 2. Sop. *quasi SOLO*

Cor. 1.

Cor. 2.

Tr.

Trb. 1. *gliss.*

Trb. 2. *gliss.*

Tb.

El.-Guit. *slap* *f* *mp*

Bass-Guit. *slap* *f* *mp*

Pf.

4 metal cans

(a verő vastagabb végével / with the thicker end of the stick)

Perc.

(a kapocsos jelölt szakasz ismétlődik / the pattern with the sign is repeated)

mp (with the character of *f*)

D/8

27

Fl. picc.

Cl.

Sax. 1.
Alt

Sax. 2.
Sop.

Cor. 1.

Cor. 2.

Tr.
con sord. straight
ff

Trb. 1.
frull.
ord.
ff

Trb. 2.

Tb.

El. Guit.
slap simile
f

Bass-Guit.
slap simile
f

Pf.

Perc.
6

31

Fl. picc.

Cl.

Sax. 1. Alt

Sax. 2. Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

frull.

frull. ord.

frull. ord.

quasi SOLO ord.

ord.

slap simile

slap simile

slap simile

slap simile

6

6

6

6

$\text{♩} = 72$
(♩ = ♩)

Fl. picc.

Cl.

Sax. 1. Alt

Sax. 2. Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

(a két Maracas-sal kell ütni /
beat with the 2 Maracas)

37

Fl. picc.

Cl.

Sax. 1.
Alt.

Sax. 2.
Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

sul D G H E
(quasi arpeggio)

p

cresc. poco a poco

Fl. picc.

Cl. *mp mf mp* *frull. ord.* *mf mp*

Sax. 1. Alt *(quasi rit.)* *f*

Sax. 2. Sop. *mf mp* *(quasi rit.)* *f*

Cor. 1. *(quasi rit.)* *f*

Cor. 2. *(quasi rit.)* *f*

Tr. *con sord. wawa* *mp mf* *mf*

Trb. 1. *senza sord.* *(quasi rit.)* *f*

Trb. 2. *quasi SOLO* *mp* *mf mp*

Tb.

El.-Guit. *(quasi rit.)* *f*

Bass-Guit. *ord.* *mp gliss.* *p*

Pf. *2 Plastic rulers*¹ *glissando* *f* *f* *f* *f* *f* *f*

Perc. *(mp)* *3* *3*

egyre vadabbul, látványosan / more and more spectacularly wild

43

Fl. picc.

Cl.

Sax. 1. Alt

Sax. 2. Sop.

Cor. 1.

Cor. 2.

Tr.

Trb. 1.

Trb. 2.

Tb.

El.-Guit.

Bass-Guit.

Pf.

Perc.

(quasi rit.)

mp

ff

gliss.

f

p

mf

8va

Glissando

mf < ff

f

(mf)

f

1 2 3 4

1 2 3

3 3 3 3

3 3

This musical score is for a piece in D major, 4/4 time, consisting of 46 measures. The score is divided into two systems of staves. The first system includes Fl. picc., Cl., Sax. 1. (Alt), Sax. 2. (Sop.), Cor. 1., Cor. 2., Tr., Trb. 1., Trb. 2., and Tbn. The second system includes El. Guit., Bass-Guit., Pf., and Perc. The score features a variety of dynamics including *pp*, *mp*, *f*, and *mf*, as well as performance instructions such as *(quasi rit.)*, *gliss.*, and *Glissando*. The piece begins with a *pp* dynamic and a *quasi rit.* marking. The woodwinds and strings play a melodic line that moves from a lower register to a higher one. The brass instruments provide harmonic support, with the tubas playing a low, steady bass line. The guitar and bass play a rhythmic accompaniment, while the piano provides a glissando effect. The percussion plays a simple, steady pattern.

Fl. picc. *mf* *sf*

Cl. *sf*

Sax. 1. Alt *sf*

Sax. 2. Sop. *sf*

Cor. 1. *sf*

Cor. 2. *sf*

Tr. *f mp* *f mp* *sf*

Trb. 1. *sf*

Trb. 2. *mp* *sf*

Tb. *mf* *f* *sf*

El.-Guit. *sf*

Bass-Guit. *p* *sf*

Pf. *f* *mf* *sf**

Perc. *sf* *sf*

*a vonalzó lapjával rácsapni az alsó húrokra / slap the lowest strings with the flat side of the plastic ruler

*látványosan leelőzni az egész cuccot (négy fémdoboz és maracasok) a földre - nagyjából az adott időpontra érjen földet,

de a földön még zöröghetnek tovább / spectacularly push all the staff (4 metal cans and maracas-es) onto the floor - the cans should fall down more or less at the given moment, but they can still move noisily on the floor

Budapest, 2004. december