

**Balázs HORVÁTH**

**Unisono**

(Hommage à Pierre Boulez)

for ensemble

*to the UMZE Ensemble*

**SCORE**

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**Instrumentation**

Flauto grande (anche Flauto piccolo)  
 Clarinetto in *Sib* (anche Clarinetto basso in *Sib*)  
 Percussioni  
 Pianoforte  
 2 Violini  
 Viola  
 Violoncello

Fl. / Picc.  
 Cl. / Cl. b.  
 Perc.  
 Pf.  
 2 Vl.  
 Vla.  
 Vlc.

Partitura in Do / All the parts are written in C (concert pitch); Durata / Duration: ca. 12'

A mű az UMZE Együttes "Hommage à Pierre Boulez" koncertjére íródott, az együttes megrendelésére. A darabban felbukkannak olyan skálák, hangsorok, akkordok, melyek fontos Boulez művekből (Rituel, Dérive 1, Messagesquisse) lettek kölcsönözve.

A darab alapja egy egyszólamú (unisono) dallam, melyet más melodikus rétegek és ellenszólamok vesznek körbe vagy ellenpontosznak. A bekarikázott dinamikai jelzések a vezető dallam kiemelését jelzik. Az adott szólam mellett lehetnek más szólamok, melyek ugyanolyan hangosan (vagy hangosabban) játszanak, de a szólam mindig legyen tudatosan bemutatva, eljátszva.

The piece was composed on the commission of Ensemble UMZE for the "Hommage à Pierre Boulez" concert of the ensemble. Some quotations, scales, pitches, chords are used in the piece borrowed from essential compositions by Boulez (Rituel, Dérive 1, Messagesquisse).

The piece is based on a unison melody that are surrounded and counterpointed by other melodic layers and voices. The dynamic markings in circle represent this original melody to be emphasized. There may be other parts in the piece that play as loud or even louder than the main melody, so the primary one is always to be played consciously and a bit emphasized.

**Bemutató:** Átlátszó Hang Újzenei Fesztivál, 2022, BMC, Budapest, 2022. január 15.

UMZE Együttes, vez: Tihanyi László

**World premiere:** Transparent Sound New Music Festival, 2022, BMC, Budapest, January, 15, 2022.

UMZE Ensemble, cond by László Tihanyi

## Ütőhangszerek

*Xylophone, Marimba (ötöktávós), Vibraphone (motor nélkül), Gran Cassa (nagydob), 2 Piatti sospesi (2 függesztett cintányér), 3 Crotali, 11 Nipple Gongs (11 hangolt kúpos gong).*

*Verők: hard xylophone mallet, hard marimba mallet, soft marimba mallet, hard vibraphone mallet, medium beater (Gong), large beater (nagydobverő), soft crotal beater, superball.*

Notáció:

## Percussions

*Xylophone, Marimba (5 octaves), Vibraphone (without motor), Gran Cassa (Bass Drum), 2 Piatti sospesi (2 Suspended Cymbals), 3 Crotali, 11 Nipple Gongs.*

*Beaters: hard xylophone mallet, hard marimba mallet, soft marimba mallet, hard vibraphone mallet, medium beater (Gong), large beater (Bass Drum beater), soft crotal beater, superball.*

Notation:

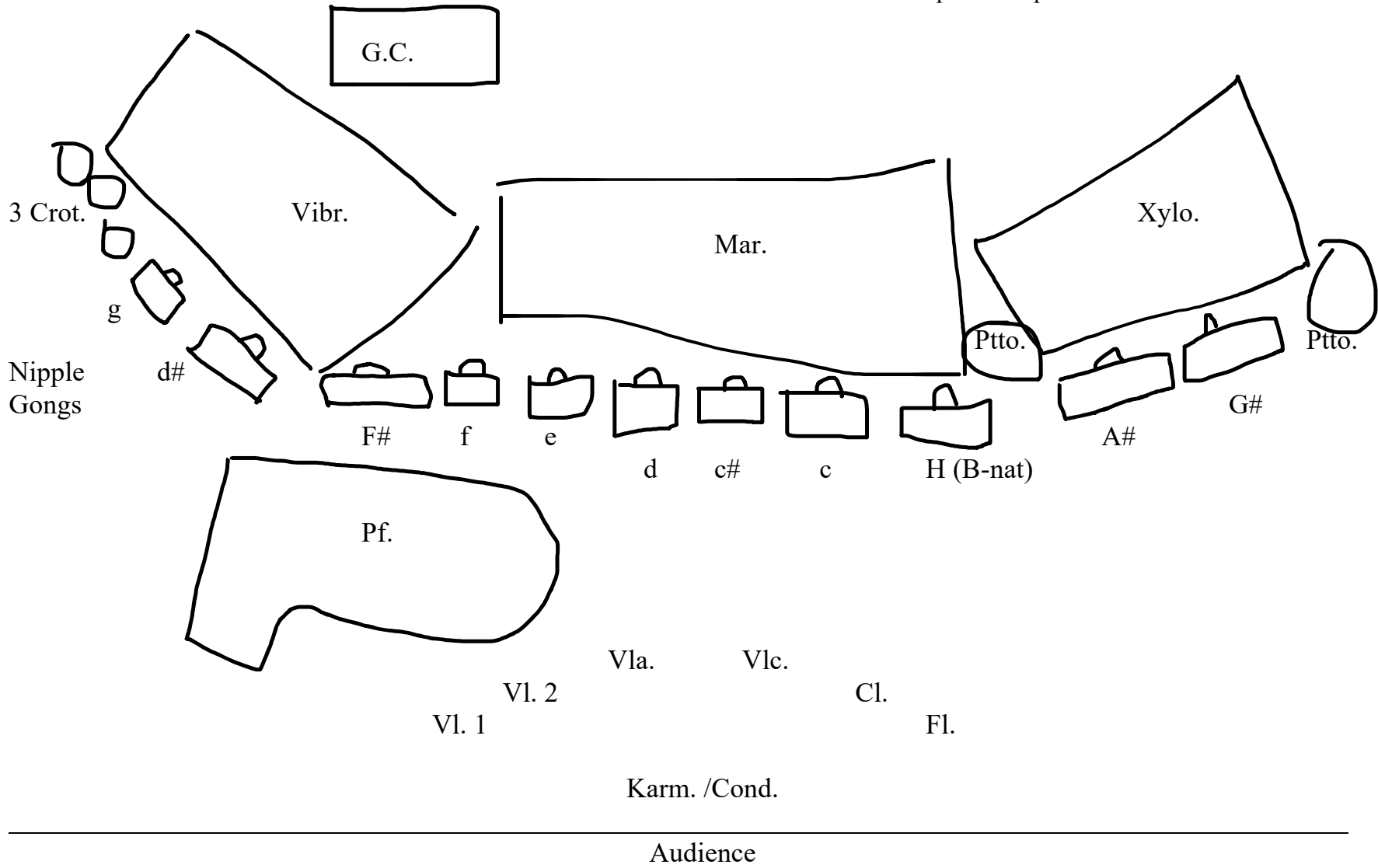
The image displays musical notation for percussion instruments, organized into two rows of staves.

The top row contains three staves, each with a box above it: "Xylo.", "Mar.", and "Vibr.". Each staff begins with a treble clef and a "8" above it. The notation shows a diagonal line representing a mallet stroke, followed by a vertical line with five horizontal tick marks representing the instrument's head.

The bottom row contains four staves, each with a box above it: "G. C.", "Ptto. sosp. (2)", "Crot.", and "Nip. G.". The notation includes various percussion symbols: a double bar line, a single bar line, a treble clef with a "15" above it, and a series of notes and rests representing the instruments.

Javasolt térbeli elrendezés:

Recommended spatial setup:





Fl.  $\text{♩} = 112$  frull.  $mf$   $\text{♩} = 100$   $f$   $p$   $pp$

Cl.  $f$   $mp$   $f$   $p$   $pp$

Perc. Mar. *soft mar. mallet*  $f$  Nip. G. *soft mar. mallet l.v.*  $mf$  Mar. *handle of mallet black*  $f$  *white*

Pf.  $mp$   $f$   $f$   $8^{va}$   $5^{va}$   $6$

8 9 10 11 12

VI. 1 sul pont.  $f$  ord.  $f$  ricochet *flag. gliss.*  $f$

VI. 2  $f$   $> mp$   $f$   $f$   $f$  *glissando*  $f$

Vla.  $mf$  sul IV  $f$   $f$   $f$  *ricochet* *flag. gliss.*  $f$

Vcl.  $f$   $f$   $f$   $f$   $f$

Fl. *f* frull. 3 3 3 bisbigl.

Cl. *f* vibr. molto muta in Cl. basso Cl. basso 3 6 6 *p*

Perc. *mf* i.v. **Xylo.** medium hard xyl. mallet black white *f* *p*

Pf. *f*

VI. 1. *f* ricochet flageolet glissando *f* *sfmp* *sfmp*

VI. 2. *f* ricochet flageolet glissando *f* sul III *f* ricochet vibr. *f*

Vla. sul III *f* sul IV vibr. molto vibrato glissando *f* (trem.)

Vlc. *f* flageolet glissando

13 14 15 16

Fl. *bisbigl.* *f*

Cl. b. *(p)* *f*

Perc. (Xylo.) *f* *f* *f* *f* *mf*

Pf. *f*

VI. 1 *sfmp*

VI. 2 *f* *vibr. molto* *sul II*

Vla. *sul III* *pizz.* *f*

Vcl. *lag. gliss.* *nat.* *f* *nat.* *f*

Ptto. sosp. *medium hard xylo mallet l.v.*

"trem." - rub the keys with the beater lying on them

17 2+3 18 19 3+2 20 21

Fl. *mf* *f* *mf* *f*

Cl. b. *mf* *f*

Perc. (Xylo.) *f* (Xylo.) r.h. *f* l.h.

Pf. *f* *mf* *f*

22 23 24 25 26

VI. 1 *sfmp* *sfmp* *sfmp* *sfmp* *sfmp* sul II

VI. 2 *f* *f* *f* *f* *f* arco sul II

Vla. *f* *f* *f* *f* *f* arco

Vcl. *mp* *mp* *mp* *mp* *f* *f* molto sul pont. ord. sul IV sul II

Fl. *Lunga*

Cl. b. *non legato* *mp* *5* *mp* *ff* *senza vibr.* *muta in Cl. in Si<sup>b</sup>* *Cl. in Si<sup>b</sup>* *mp*

Perc. *Nip. G. medium hard xylo mallet l.v.* *mf* *G. C. large beater* *ff* *Mar. medium hard mar. mallet* *p*

Pf. *tr* *mp* *3* *3* *6* *ff* *p*

27 28 29 30 31

VI. 1 *sul pont.* *mf* *ff* *ord.* *3* *3* *mp* *f*

VI. 2 *sul pont.* *ord.* *sul pont.* *mp* *ff* *ord.* *3* *3* *mp*

Vla. *vibr. molto* *sul pont.* *sul II* *mp* *ff* *ord.* *mp* *f* *flag.*

Vcl. *mp* *fff* *vibr. molto* *p* *chissando* *mf*

Fl. *mf* *f* *mp* *ff*

Cl. *f* vibr.

Perc. (Mar.) *f* *mp* *f*

Pf. *f* *f*

32 33 34 35 36

VI. 1 *mp* pizz. *mp* arco *mp* *f*

VI. 2 *f* *mf* *p* *f* *mp* pizz. *mp* arco *mf*

Vla. *mp* sul II *mf* pizz. *mp* arco *mp* *f*

Vlc. *mf* *mf* pizz. *mp* *mf*

Fl. *ff* *p* *f* *pp* *f* *bisbigl.* *bisbigl.* *vibr.* *frull.* *ff*

Cl. *p* *f* *pp* *mf* *maestoso* *f* *vibr.* *vibr.* *ff*

Perc. (Mar.) *f* *f* *ff*

Pf. *sfz.* *f* *ff*

37 38 39 40 41

VI. 1 *f* *ricochet* *vibr. molto* *f* *vibr.* *ff*

VI. 2 *f* *arco* *ricochet* *f* *sul III* *vibr.* *ff*

Vla. *f* *sul II* *ricochet* *pizz.* *f* *arco* *f* *vibr.* *ff*

Vlc. *f* *arco* *mf* *maestoso* *f* *vibr.* *ff*

(♩ = 100)

Fl. *tongue-pizz.* *f*

Cl. *ppp*

Perc. *(Mar.)*  
*handle of mallet* *keep diagonally* *keep perpendicularly* *come prima*  
*pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *pp*

42 43 44 45

Vl. 1 *sul pont.* *ricochet* *ppp*

Vl. 2 *pp*

Vla. *pizz.* *molto sul pont.* *pp*

Vlc. *pizz.* *pp* *(pizz.)* *tap* *"mp"* *pp* *tap* *"mp"* *pp*



Lunga  
whistle-tones on G<sup>4</sup>

8 muta in Fl. grande

Fl. *Fl. grande*

Cl. b. *muta in Cl. in Si<sup>b</sup>*

Perc. (Mar.) *Nip. G.*  
medium hard beater

Pf. *ppp*

52 53 54 55 56  
**in 5**

VI. 1 *pizz.* *glissando* *pp*

VI. 2 *pizz.* *p* *arco sul tasto* *p*

Vla. *pizz.* *f* *mp* *arco sul tasto* *pp* *sul IV ord.* *pp*

Vlc. *pizz.* *f* *mp* *pp* (damp) *arco sul tasto* *p* *ord.* *mp*

♩ = 112

*poco rit.* ..... *al subito* ♩ = 112

Fl. *mp* *ff* *p* *f* *mf* *mf*

Cl. *pp* *p* *f* *pp* *f* *p* *mf*

Perc. *pp* *p* *p* *pp* *sub. f* *black* *white*

Pf. *pp* *p* *p* *pp* *sub. f* *mp* *p*

57 58 59 60 61 62

VI. 1 *arco* *pp* *mp* *p* *pp* *sub. f* *p* *f* *sul pont.* *f*

VI. 2 *pizz. ord.* *f* *arco* *p* *f* *f*

Vla. *p* *mp* *f* *lag. gliss.* *mf*

Vlc. *sul II* *p* *sea-gull glissando* *pizz.* *poco* *f*

*poco rit.* ..... *al* ♩ = 100

Fl. *p* *mf* *p*

Cl. *pp* *mf* *p*

Mar. *soft mar. mallet* *mf* *mf* *mf* *mf* *p*

Nip. G. *soft mar. mallet* *mf* *p*

Pf. *mf*

63 64 65 66 67 68

VI. 1 *mf* *mf* *pp*

VI. 2 *mf* *mf* *mf*

Vla. *mp*

Vlc. *arco sul pont.* *mp*

*mp*





Lunga

(♩ = 100)

Fl. *f* *mp* *sub.f*

Cl. b. *f* *slap* *sf* *muta in Cl. in Si<sup>b</sup>* *p* *Cl. in Si<sup>b</sup>* *sub.mf*

Perc. *G. C. superball* *ff* *Vibr. hard vibr. mallet* *pp leggiero* *mp* *sub.f*

Pf. *f* *pp leggiero* *mp* *sub.f*

79

80

81

82

83

84

VI. 1 *f* *p* *sub.mf*

VI. 2 *f* *p* *sub.mf*

Vla. *mf* *sub.p* *sub.mf*

Vlc. *f* *mf* *sub.p* *sub.mf*

G. P.

Fl. *p* *ppp* *p*

Cl. frull. (non frull.) muta in Cl. basso *pp* *mf* *mf* muta in Cl. in Sib

Perc. (Vibr.) *mp* secco *p* secco *mf* *p*

Pf. *mp* *p* *pp* *mf* *mp*

85 86 87 88 89 90 91

3+2+2  
sul III

VI. 1 *p* (ord.) *p* *mp*

VI. 2 *p* sul pont. *p* *mf* *p* *ord.* *p*

Vla. *p* sul pont. *p* *mf* *p* arco senza vibr. (sul IV) *mp*

Vcl. sul pont. *p* *ord.* *mf* *pizz.* *mf* *p* arco sul pont. vibr. *mp*



(♩ = 100)

tongue-pizz.

Fl. *f*

Cl. *ppp*

Xylo.

medium hard xylo mallet keep diagonally

keep perpendicularly

come prima

Perc. *pp* *ppp* *pp* *ppp* *pp* *ppp*

15<sup>ma</sup>

*pp*

Pf. *pp*

8<sup>va</sup>

98

99

100

101

sul pont. ricochet

*ppp*

8<sup>va</sup>

Vl. 1 *ppp*

Vl. 2 *pp* *pp* *ppp* flautando

pizz. molto sul pont.

*pp*

Vla. *pp*

pizz.

(pizz.)

tap

pizz.

arco flautando

*ppp*

Vc. *pp* *pp* *mp* *pp* *ppp*

Fl. ord. *p* *mf* *ff* *sub.mf* *mf*

Cl. *p* *mf* *ff* *sub.mf*

(Xylo.) *pp* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *p* *p* *sim.*

102 103 104 105 106

Vl. 1 flautando ord. *ppp* *p* *mf* *p* *mf*

Vl. 2 *p* *mf* *p* *mf*

Vla. arco ord. flautando *ppp* *p* *mf* *p* *mf*

Vlc. *p* *mf* *p* *mf*

G. P.

Fl. *muta in Fl. picc.* *Fl. picc.* *pp* *mf*

Cl. *muta in Cl. basso* *Cl. basso* *pp* *mf*

Perc. (Xylo.) *(8va)* *Mar.* *hard mar. mallet* *f*

Pf. *(8va)* *f*

107 108 109 110 111  
*p* *mf* *ff* *sul I* *3+2+2*  
*p* *mf* *ff* *sul II*  
*p* *mf* *ff* *f*  
*p* *mf* *ff* *mp*

Detailed description of the musical score: The score is for measures 107-111. It features seven staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The Flute and Clarinet parts have dynamic markings of *mf* and *ff*. The Percussion part includes a xylophone and a mallet part, with a dynamic of *f*. The Piano part has a dynamic of *mf*. The Violin I and II parts have dynamics of *p* and *mf*, and include technical markings like *sul I* and *sul II*. The Viola and Violoncello parts have dynamics of *p* and *mf*. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic hairpins.

Picc. *pp* *mf* *sim.* *p*

Cl. b. *pp* *mf* *sim.* *p*

Perc. (Mar.) *mf* *Nip. G. soft mar. mallet*

Pf. *tenuto*

112 113 114 115 116 117

VI. 1 *fp* *sul pont.* *ord.* *fp* *sul pont.*

VI. 2 *fp* *sul pont.*

Vla. *tenuto*

Vlc. *fp* *fp* *fp* *fp* *fp* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.*

Picc. *p* *mf* *f* vibr.

Cl. b. *mf* *f*

(Nip. G.)

Perc.

Pf. *f* *mf* *f*

118 119 120 121 122 123 124

VI. 1 *pp* *f* *f* *f* *f* *f* *f*

VI. 2 *pp* *f* *f* *f* *f* *f* *f*

Vla. *p* *f* *f* *f* *f* *f* *f*

Vlc. *mp* *mp* *f*

Picc. *vibr.* *rit.* ..... *al*  $\text{♩} = 72$   
*p* *muta in Fl. grande*

Cl. b. *muta in Cl. in Si<sup>b</sup>*  
*f*

Perc. (Nip. G.) *Mar.*  
*soft mar. mallet*  
*f* *pp*

Pf. *f* *f* *pp*  
*press silently*

125 126 127 128 129 130

Vl. I *sul III sul pont.* *mp* *sul IV* *mf* *pizz. ord. 3* *f* *pp* *arco* *mp*

Vl. II *sul IV* *mf* *pizz. 3* *f* *pp* *arco* *mp*

Vla. *sul IV* *mf* *(mf)* *mp* *f* *pp* *arco* *mp*

Vlc. *mp* *mp* *mf* *mp* *f* *pp* *arco* *mp* *l.v.* *(damp)*

♩ = 100

♩ = 112

Fl. grande

Fl. picc.

Cl. in Si<sup>b</sup>

Cl. basso

Perc. (Mar.)

Nip. G. soft mar. mallet

Xylo. ossia: hard mar. mallet medium hard xylo mallet

Pf.

VI. 1

VI. 2

Vla.

Vlc.

131 132 133 134 135 136 137

3+2

sul III

(pizz.) arco

pp

p

mf

pp

f

pp

f

pp

f

p

f

p

f

p

mf

senza vibr.

senza vibr.

senza vibr.

senza vibr.

pizz.

mf

Picc. *bisbigl.* *f* *bisbigl.* *f* *p* *frull.* *f* *f* *f*

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

Perc. (Xylo.) *come prima* *mf* *Mar.* *hard mar. mallet* *f* *mp*

Pf. *mf* *f*

138 139 140 141 142 143

VI. 1 *mf* *arco* *vibr. molto* *sul II* *vibr. molto* *sul pont.* *vibr. molto* *pizz. ord.*

VI. 2 *f* *pizz.* *arco* *f* *vibr. molto* *mf* *f*

Vla. *f* *pizz.* *arco* *f* *vibr. molto* *f*

Vlc. *f* *natur.* *natur.* *f* *pizz.* *f* *arco sul IV* *mp*



♩ = 100

Fl. *tongue-pizz.* *f*

Cl. b. *muta in Cl. in Si<sup>b</sup>* *Cl. in Si<sup>b</sup>* *ppp*

Perc. (Mar.) *handle of mallet* *keep diagonally* *pp* *keep perpendicularly* *ppp* *come prima* *pp* *ppp* *pp*

Pf. *15<sup>ma</sup>* *pp* *pp* *pp* *pp*

VI. 1 *151* *sul pont.* *ricochet* *ppp* *152* *153* *154*

VI. 2 *pp*

Vla. *pizz.* *molto sul pont.* *pp* *pp* *pp*

Vlc. *pizz.* *pp* *pp* *(pizz.)* *tap* *"mp"* *pp*

Fl. muta in Fl. picc. Fl. picc.

Cl. *pp* *mp* *f*

Perc. (Mar.) *pp* *ppp* *pp* *f* Nip. G. medium hard beater l.v.

Pf. *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>* *f* *p < f*

155 156 157 158 159

VI. 1 *pp* *f* *p < f* *f*

VI. 2 *pp* *mp* *mf* *f*

Vla. *mf* *f* *mp < f* *pizz.*

Vcl. (pizz.) *pp* *mp* *pizz.* *tap* *mp* *arco* *pp* *mp* *f*

Picc. *mufa* *p* *ff* *p* muta in Fl. grande

Cl. frull. *(f)* *ff* *p* muta in Cl. basso

Perc. *mf*

Pf. *p* *ff* (senza Ped.)

160 161 162 163 164 165

VI. 1 *mf* *ff* *p* *pp* *mp* sul IV

VI. 2 *mf* *ff* *p* *pp* *mp*

Vla. arco *mf* *ff* *p*

Vlc. vibr. *mf* *ff* *p* *mp* sul II

G. P.

(♩ = 112)

Fl. *Fl. grande*

Cl. b. *Cl. basso* *muta in Cl. in Sib*

Perc. *Vibr. hard vibr. mallet*

Pf.

VI. 1

VI. 2 *sul II*

Vla. *sul III* *flageolet glissando*

Vlc. *7*

166 167 168 169 170 171

*mp* *ppp* *f* *pp* *mp* *pp* *f* *pp* *f* *pp* *f* *pp*

♩ = 100

G. P.

Fl. *pp* *muta in Fl. picc.*

Cl. *pp*

Perc. (Vibr.)  
white *p secco* black sim.

Pf. *pp*

172 173 174 175 176

Vi. I *pp* senza vibr. *p* *seca-gull glissando* any pitch (senza cresc.)

Vi. 2 *pp* senza vibr. *p* (senza cresc.)

Vla. *pp* *p* sul II sul III

Vlc. *pp* *mp* *mp* *pp* sul IV *seca-gull glissando* any pitch

Fl. picc. *glissando* *pp* *bisbigl.*

Cl. *pp* *pp* *pp misterioso*

Perc. *Xylo. medium hard xylo mallet black* *white* *pp* *Nip. G. medium hard xylo mallet* *mf* *l.v.* *Xylo. medium hard xylo mallet black* *white* *pp*

Pf. *pp* *pp* *pp* *pp*

VI. 1 *pp* *pp* *mp* *mp*

VI. 2 *pp* *pp* *pp*

Vla. *pp* *mf* *pp* *pp* *sul pont. vibr.*

Vcl. *pp* *mf* *pp* *pp* *(trem.)*

177 *ricochet* *178* *179* *180* *181*

*flageolet glissando* *flageolet glissando* *flageolet glissando* *flageolet glissando*

*flag. gliss.* *ricochet* *ricochet* *ricochet* *ricochet*

*glissando* *glissando* *glissando* *glissando* *glissando*

*5* *5* *5* *5* *5*

*3* *3* *3* *3* *3*

*6* *6* *6* *6* *6*

*7* *6* *6* *6* *6*

*8va* *8va* *8va* *8va* *8va*

*5J.J.* *(loco)* *7* *6* *6*

*(senza Ped.)*

*sul III* *sul II* *(trem.)*

Picc. *pp* *pp non legato*

Cl. *pp* *mp*

Perc. *pp* *mp* *mf*  
 Mar. *hard mar. mallet*  
 Nip. G. *hard mar. mallet* l.v.  
 ossia: Marimba

Pf. *pp* *mp* *f*  
*press silently*

182 183 184 **in 5** 185 186  
 sul IV

VI. 1 *pp* *mp* *pp*

VI. 2 *pp* *p* *mf* *ff*

Vla. *pp* *pp* *p* *mf* *ff*  
 ord. ricochet  
 sul pont. → ord. (senza trem.)

Vlc. *pp* *mp* *vibr. molto* *mf* *ff*  
 sul III

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

Cl.

Perc. *f* *f* *f* *f* *f* *f*

Pf. *f* *f* *f* *f* *f* *f*

VI. 1 *p* *f* *p* *f* *f* *f*

VI. 2 *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf* *mf* *mf*

Vlc. *mf* *mf* *mf* *mf* *mf* *mf*

ossia: Vibraphone (2 octaves higher)

Crot. *soft crot. beater*

Vibr. *hard vibr. mallet*

Vibr. *black secco*

187 *in 5* 188 189 190 191 192

*1/2 flag.* *1/2 flageolet glissando* *1/2 flageolet glissando* *1/2 flageolet glissando*

*nat.* *ricochet* *ricochet* *ricochet* *ricochet*

*pizz.* *arco*

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♩ = 100

G. P.

Fl. grande *frull.* *mf* *ff*

Cl. b. *senza vibr.* *pp* *f*

Perc. (Mar.) *f* *mf* *mf* *f*

Pf. *mp* *f* *ff* *f* *sub.p* *f*

198 199 200 201

VI. 1 *arco sul pont.* *f* *ff* *(sul pont.)* *f*

VI. 2 *arco* *f* *mp* *f* *mf*

Vla. *arco* *mf* *f* *mp* *f* *flageolet glissando*

Vlc. *l.v.* *f* *mf* *ff* *molto sul pont.* *mp* *f* *vibrato + glissando* *sul II*

*Nip. G.* *medium hard beater l.v.* *mf*

*Ptto. sosp.* *hard mar. mallet l.v.* *mf*

♩ = 112

G. P.

♩ = 100

Fl. *f*

Cl. b. *vibr. molto* *mf* *ff* *mp* *p*  
*muta in Cl. in Si $\flat$*  *Cl. in Si $\flat$*

Perc. *r.h.* *l.h.* *mf* *pp*  
*Nip. G. hard mar. mallet* *l.v.* *(Mar.) hard mar. mallet*

Pf. *(f)* *mf* *ff* *p*

202 *sul II* *ord.* *mf* *mp* *ff* *f*  
 203 *sul pont. (V)* *ff* *f*  
 204 *sul pont. (V)* *ff* *f*  
 205 *ord.* *f*  
 206 *ord.* *f*

VI. 1 *mf* *mp* *ff* *f*

VI. 2 *mf* *f* *mp* *ff* *f*

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

Vlc. *ord.* *mf* *mp* *ff* *f*

G. P. (♩ = 100)

Fl. *f* *frull.* *mp* *vibr.* *f* *tongue-pizz.*

Cl. *f* *frull.* *pp* *vibr.* *ppp*

Perc. (Mar.) *f* *f* *come prima* *pp* *Vibr.* *hard vibr. mallet* *keep diagonally* *keep perpendicularly* *come prima* *pp* *ppp* *pp*

Pf. *f* *f* *p* *pp* *15<sup>ma</sup>* *pp* *8<sup>va</sup>*

207 208 209 210 211 212 213

VI. 1 *f* *pp* *sul III* *ppp* *sul pont. ricochet* *ppp*

VI. 2 *f* *pp* *pp* *8<sup>va</sup>* *pp*

Vla. *f* *pp* *sul IV* *pp* *pizz. molto sul pont.* *pp*

Vcl. *f* *p* *pp* *pp* *pizz.* *pp* *(pizz.)* *pp*

Fl. *mp*

Cl. *mf* *sim.*

Perc. (Vibr.) *ppp* *mp* *ord.* *5* *leo*

Pf. *mp* *15<sup>ma</sup>* *3* *5* *8<sup>va</sup>*

214 215 216 217 218 219 220

VI. 1 *mf* *ord.* *8<sup>va</sup>* *sim.* *(loco)*

VI. 2 *mf* *sim.*

Vla. *arco ord.* *mp*

Vlc. *arco* *mp* *tap* *"mp"*



*poco accel.* ----- *al poco più mosso*

♩ = 100

Fl. *mf* *p* *p* *mf* *mp* *f* *f*

Cl. *p* *p* *f* *p < f* *f*

Perc. (Vibr.) *mf* *p* *f* *f* *f* *f*

Pf. *p* *pp* *p* *f* *f*

VI. 1 *mp* *pp* *pp* *f* *mf* *f*

VI. 2 *mp* *pp* *pp* *f* *f*

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

Vlc. *pp* *p* *f* *mf* *f*

226 227 228 229 230 231 232

arco sul III 5:3 (sul IV) sul II sul III trillo+glissando trillo+glissando trillo+glissando

Mar. hard mar. mallet r.h. l.v. *f*

Nip. G. hard vibr. mallet *f*



G. P.

Fl. *mp* *f* *f* *mf* *mp*

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

Perc. (Nip. G.) *sf* *f* *p* *f* *mf* *mp*

Pf. *f* *f* *p* *f* *mf* *mp*

239 240 241 242 243 244 245

VI. 1 *f* *f* *mp* *f* *mf* *mp*

VI. 2 *mp* *f* *f* *mp* *mf* *f* *mf* *mp*

Vla. *f* *f* *p < f* *mp* *f* *mf* *mp*

Vlc. *f* *p < f* *p* *glissando* *mf* *f* *mf* *mf*

any high flag. sul II

any high flag.

vibr. bisbigl.

vibr. bisbigl.

Mar. *hard mar. mallet*

vibr. molto

sul III arco vibr.

pizz. arco vibr.

pizz. arco vibr.

flag.

♩ = 66

G. P.

accel. al. ----- 45

Fl.

Cl.

Perc. (Mar.)

Pf.

8<sup>vb</sup>

246 247 248 249 250 251

VI. 1

VI. 2

Vla.

Vlc.

arco

vibrato + glissando

vibr. molto

0 sul III

p

Fl. *p mp*

Cl. *mp f*

Perc. *p secco mp f*  
 Vibr. *hard vibr. mallet*

Pf. *mp mp f*

252 253 254 255 256

VI. 1 *mp*

VI. 2 *p mp*

Vla. *p mp mp*

Vlc. *p mp mp*  
*sul III*

♩ = 90-96

Fl. *f mp*

Cl. *secco*

(Vibr.) Perc. *secco*

Pf. *mp*

257  $\triangle$   $\square$   $\square$  258  $\triangle$   $\square$   $\triangle$  259  $\triangle$   $\triangle$   $\square$  260 261  $\triangle$   $\triangle$  262  $\triangle$   $\square$   $\square$

VI. 1 *f mp*

VI. 2 *f mp*

Vla. *f mp*

Vlc. *f mp*

Musical score for measures 263-268. The score is written for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.).

Measures 263-268 are marked with dynamic levels: *mp*, *f* *secco*, *ff*, *fp*, *mf*, and *mp*.

Measure 264 includes a performance instruction: **2+1+2**.

Measure 268 includes a performance instruction: **mp**.

Measure 266 includes a performance instruction: **ff**.

Measure 267 includes a performance instruction: **ff mp**.

Measure 268 includes a performance instruction: **mp**.

Measure 268 includes a performance instruction: **mp**.

Fl. *mp* *f* *mp*

Cl. *mp* *f* *mp*

(Vibr.) Perc. *f*

Pf. *mp* *f* *mp*

269      270      271      272      273      274      275

VI. 1 *sf* *mp* *f* *mp*

*sul II*

VI. 2 *sf* *mp* *f* *mp*

*sul II*

Vla. *sf* *mp* *f* *mp*

Vlc. *sf* *mp*

Fl. *pp*

Cl. *pp*

Perc. *mf* (Vibr.)

Pf. *pp*

VI. 1 *pp*

VI. 2 *pp* sul IV

Vla. *pp* sul II

Vcl. *pp*

Nip. G.  
hard vibr. mallet  
l.v.

276 277 278 279 280 281 282

2+3

pizz. arco

♩ = 100

Fl. *tongue-pizz.* *f*

Cl. *ppp* *pp*

Perc. *mf* *Mar.* *hard mar. mallet* *l.v.* *keep perpendicularly* *keep diagonally* *come prima* *ord.*

Pf. *pp* *pp*

VI. 1 *sul pont. ricochet* *ppp*

VI. 2 *pp*

Vla. *pizz. molto sul pont.* *pp* *arco ord.*

Vlc. *pizz.* *tap* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

283 284 285 286 287

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♩ = 90-96

Fl. *mf* *secco*

Cl. *p* *secco*

(Mar.)  
Perc. *secco*

Pf.

288 289 290 291 292 293 294 295

VI. 1 *ord.* *pp*

VI. 2 *pp*

Vla. *arco*

Vlc. *pp*

Detailed description: This page of a musical score covers measures 288 to 295. The score is for a chamber ensemble including Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vlc.). The tempo is marked as ♩ = 90-96. The music is in 7/16 time, with various key signatures and meter changes throughout. The Flute part starts with a mezzo-forte (*mf*) dynamic and a *secco* articulation. The Clarinet part is marked piano (*p*) and also *secco*. The Percussion part is marked *secco*. The Piano part features complex rhythmic patterns. The Violin I part includes a section marked *ord.* (ordinario) and *pp* (pianissimo). The Viola and Violoncello parts are marked *arco* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

♩ = 80

♩ = 90-96

Fl. *frull.*  
*mf*  $\rightarrow$  *p*  
*mp* *secco*  
*f*  $\rightarrow$  *mp*

Cl.  
*pp*  
*p*  
*f*

Perc. (Mar.)  
*p* *secco*  
*p*  
*f* *black* *p*

Pf.  
*pp*  
*f* *pp*

296 297 298 299 300 301 302

VI. 1  
*mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*  
*f*  $\rightarrow$  *pp*

VI. 2  
*mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*  
*f*  $\rightarrow$  *p*

Vla.  
*mf*  $\rightarrow$  *p*  
*p* *sul II*  
*pp*  
*f*  $\rightarrow$  *p* *pp*

Vlc.  
*mf*  $\rightarrow$  *p*  
*pp*  
*pp*  
*pp*

□ □ □ △ △ △ 2+1+2

Fl. *poco rit.* .....  
 Cl. *pp* *f*  
 Perc. (Nip. G.) (Mar.) *hard mar. mallet lv.* *mf*  
 Pf. *p* *mp secco* *f*  
 VI. 1 303 304 305 306 307 308 309 310  
 VI. 2 *pp* *glissando sf f*  
 Vla. *glissando sf f* *sul II*  
 Vlc. *pp* *glissando sf f*

(poco rit.)-----al  $\text{♩} = 80$

Fl. *mf* *mf* *mf* *mp* *f*

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

(Nip. G.)

(Nip. G.)  
medium hard beater  
l.v.

Perc. (Mar.) *mp* secco *mf* *mf*

Xylo. handle of beater *mf*

Pf. *f* *mf* *mp* *mf* marc. *f*

311 312 313 314 315 316 317

VI. 1 *mf* *mf* *mp* *f*

VI. 2 *f* *mf* *mf* *mp* *f*

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

Vlc. *f* *mf* *mf* *mp* *mf* marc. *f*

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

Cl. *mp* *mf*

Perc. *mf* *mf* *mp*

Pf. *mp* *(mp)* *(mp)* *mf*

VI. 1 *mp* *p* *f* *pp* *mp* *ff*

VI. 2 *mp* *p* *f* *pp* *mp* *ff*

Vla. *mp* *p* *f* *pp* *mp* *mf* *p* *sim.* *f*

Vcl. *mf marc.* *mf marc.*

(Nip. G.)  
l.v.

Mar.  
handle of beater

Xylo.

318 319 320 321 322 323 324

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Fl. *mp* *vibr.*

Cl. *vibr. lento* *mp*

Perc. *Nip. G.* *mf* *l.v.* *Mar.* *handle of beater* *mp*

Pf. *mp* *mf* *p* *8va*

325 326 327 328 329 330

VI. 1 *mp* *mp* *mp* *p*

VI. 2 *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vlc. *p* *mf marc.*

Fl. Lunga

Cl.

(Nip. G.)

Perc. Xylo. r.h. handle of beater ét (Nip. Gongs)

Pf.

331 332 333 334 335

VI. 1 ricochet

VI. 2 ricochet

Vla. ricochet

Vcl. mf p

Detailed description of the musical score: The score is for measures 331-335. It features seven staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pf.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), and Violoncello (Vcl.). The Flute part has a 'Lunga' instruction. The Percussion part includes 'Xylo.' and 'ét (Nip. Gongs)'. The Piano part has 'mf marc.' and '8va' markings. The Violin and Viola parts have 'ricochet' markings. Dynamics range from *p* to *f*. There are various articulations and slurs throughout the score.