

Balázs HORVÁTH

Die Fuge der Kunst

CP V – pointillist, freeze, granular, loop

hommage à Andrea SZIGETVÁRI & Jackson POLLOCK

for symphony orchestra

2020

SCORE

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Orchestra

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
4 Percussioni	4 Perc.
Arpa	Arpa
Violino 1. (12 esecutori)	VI. 1.
Violino 2. (10 esecutori)	VI. 2.
Viola (8 esecutori)	Vla.
Violoncello (8 esecutori)	Vlc.
Contrabbasso (min. 6 esecutori)	Cb.

Partitura in Do / All the parts are written in C (concert pitch)
Durata / Duration: ca. 6 min.

A *Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /
The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

A *Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (8 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (5 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVVIXVIVXIIIVXVIVIXIIXVIVIXIIIVXVVIIIXV+XV – collage (10 min.)

Bemutató / World premiere: KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,
2022. január 30 / January 30, 2022
Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átírata, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű V számú fűgáját dolgozza fel. Az eredeti zenei anyag néhány, az elektronikus zenéből ismert eljárásnak lett alávetve. A tétel 1-64. ütem pontszerű hangzásokból (ld. pointillista festészet) alakítja ki a négy szólam hangzását, majd befagyasztott (freeze) hangkép szólal meg. A 65-85. ütem granuláris szintézisre emlékeztet, a zenei anyagok a vonósokban megszólaló témák mellett azok időben és sebességben eltolt granulátumai. A 86. ütemtől a Coda loopolva, ismételve szólal meg.

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

Ritmusok: a komplexebb ritmusképletek (teljes és lukacsos kvintolák, szextolák, szeptolák, harminckettedek) a színes pointillista hangzások létrehozása végett volt szükséges. A ritmusok bonyolultságába bele van kódolva, hogy azokat nem lehet teljesen pontosan játszani, de mindez a textúra létrejötte miatt fontos.

NB. Fenti lábjegyzet a szólamokban nem szerepel, a karmester óvatosan hívja fel a zenészek figyelmét e tényre, anélkül, hogy ritmikai slendriánságra ösztönözné őket.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus V of the Bach-piece. The music material has undergone some procedures known from electronic music. Measure 1-64 – the music is created from point-like sounds (see pointillist paintings) then the four voices turn into freezing sounds. Measure 65-85 is a reminiscent of granular synthesis. The musical materials are shifted in time and speed in addition to the themes played in the strings. From measure 86 the Coda is played in loops, repeats.

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*) or *"f"*. This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Rhythms: the more complex rhythmic formulas (full and perforated quintuplets, sextuplets, septuplets and thirty-seconds) were needed to create a colorful pointillistic sound image. It is coded in the complexity of the rhythms that they cannot be played exactly, but all this is important due to the creation of the texture.

NB. The footnote above is not included in the instrumental parts, the conductor should carefully draw the musicians' attention to this fact without encouraging them to rhythmic slendrianism.

Jelmagyarázat

Explanations of the special signs



Fafúvósok

Nyelv-pizzicato

Woodwinds

Tongue-pizzicato

Rézfúvósok

Rézfúvós szordínók:

Tr. 1: straight, wawa, Tr. 2: wawa , Tr. 3: wawa, harmon (wawa tüske nélkül)

Trb. 1: straight, wawa, Trb. 2: wawa , Trb. 3: harmon (wawa tüske nélkül)

Brass

Brass mutes:

Tr. 1: straight, wawa, Tr. 2: wawa , Tr. 3: wawa, harmon (wawa without stem)

Trb. 1: straight, wawa, Trb. 2: wawa , Trb. 3: harmon (wawa without stem)



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. (Megerősítésképpen egyes jelek ismételt kiírásra kerültek.)

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. (Sometimes the signs are repeated to make sure its presence.)

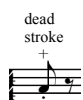
Ütősök

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

Percussion

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



Dead-stroke

Dead-stroke

Percussioni (Ütőhangszerek)

Percussioni 1.

3 Timpani, Glockenspiel

Verők: wooden stick, very hard mallet.

Notáció:

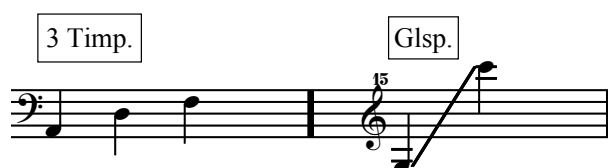
Percussioni (Percussion instruments)

Percussioni 1.

3 Timpani, Glockenspiel

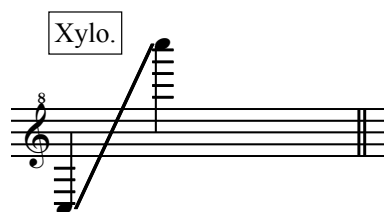
Beaters: wooden stick, very hard mallet.

Notation:

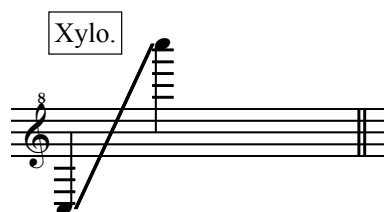


Percussioni 2.*Xylophone.*Verők: *very hard mallet.*

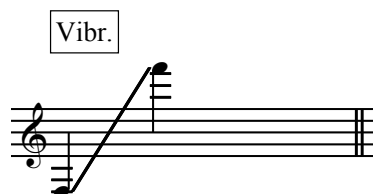
Notáció:

**Percussioni 2.***Xylophone*Beaters: *very hard mallet.*

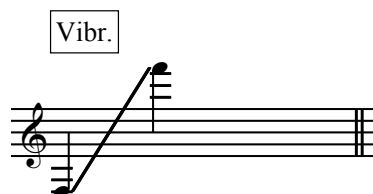
Notation:

**Percussioni 3.***Vibraphone*Verők: *hard mallet.*

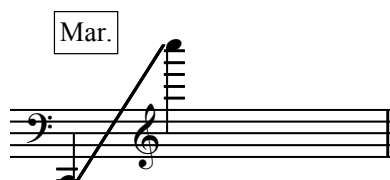
Notáció:

**Percussioni 3.***Vibraphone*Beaters: *hard mallet*

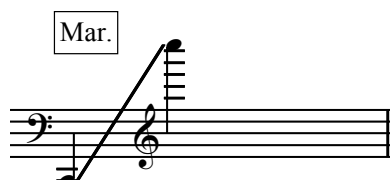
Notation:

**Percussioni 4.***Marimba*Verők: *hard mallet*

Notáció:

**Percussioni 4.***Marimba*Beaters: *hard mallet*

Notation:

**Vonósok****nail-pizz..**

körömpizzicato

**pizz.
sul pont.**

pengetés a láb közelében!

Strings

nail pizzicato

pizzicato near the bridge!

1

1 Fl. *ord.* *sempre mf* *tongue-pizz.* *ord.*

2 Fl. *ord.* *sempre mf*

1 Ob. *sempre mf*

2 Ob. *sempre mf*

1 Cl. *sempre mf*

2 Cl. *sempre mf*

1 Fg. *sempre mf*

2 Fg. *mf secco* *sempre mf*

1 Cor. *sempre mf*

2 Cor. *sempre mf*

3 Cor. *sempre mf*

4 Cor. *sempre mf*

1 (straight) Tr. *con sord. wawa*

2 (wawa) Tr. *f (= mf) secco*

3 (harmon) Tr. *sempre f*

1 (straight) Trb. *sempre f*

2 (wawa) Trb. *sempre f*

3 (harmon) Trb. *sempre f*

Tb. *sempre f*

1

10 11 12 13 14 15 16

1 - Timp. / Glsp. *Glsp.* *medium hard mallet* *mf secco* *move to Timp.* *Timp.* *hard timp. beater* *sempre mf*

2 - Xyl. *mf secco*

Perc. *mf secco*

3 - Vib. *mf secco*

4 - Mar. *mf secco*

VI. 1 tutti *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.*

VI. 2 tutti *2. pizz.* *pizz.* *ord.* *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.*

1-4 *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.*

Vla. *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.*

5-8 *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.*

Vlc. tutti *3. pizz.* *pizz.* *ord.* *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.*

Cb. tutti *1. ord.* *col legno* *pizz.* *ord.* *col legno* *ord.* *col legno* *ord.* *col legno* *ord.*

1 Fl.

2 Ob.

1 Cl.

2 Eb.

1 Cor.

2 Tr.

3 (harmon.)

1 (straight)

2 Tbn.

3 (harmon.)

Tb.

Musical score for woodwinds and brass instruments, measures 36-41. The score includes parts for Flute (1, 2), Oboe (1, 2), Clarinet (1, 2), Bassoon (1, 2), Cor Anglais (1, 2), Trumpet (1, 2, 3), Trombone (1, 2, 3), and Tuba. The music features complex rhythmic patterns and dynamic markings such as *p*, *mf*, and *f*.

36 37 38 39 40 41

Cond.

1 - Timp. / Glpb.

2 - Xyl.

Perc.

3 - Vib.

4 - Mar.

1-2 VI 1

3-4

5-8

9-12

1-3 VI 2

4-6

7-10

1-3 VI 3

4-6

7-8

1-3 VI 4

4-6

7-8

1-3 Cb.

4-6

Musical score for strings and percussion, measures 36-41. The score includes parts for Timpani/Gliss., Xylophone, Percussion, Vibraphone, and Maracas. It also includes string parts for Violin I (1-2, 3-4, 5-8), Violin II (1-3, 4-6, 7-10), Viola (1-3, 4-6, 7-8), and Cello (1-3, 4-6). The string parts feature various articulations and dynamics, including *arco*, *senza vib.*, *mf*, *mp*, and *f*.

1 Fl. 2 Fl.

1 Ob. 2 Ob.

1 Cl. 2 Cl.

1 Fg. 2 Fg.

1 Cor. 2 Cor. 3 Cor. 4 Cor.

1 (straight) Tr. 2 (round)

3 (harm.)

1 (straight) Tbn. 2 (round)

3 (harm.) Tbn.

42 43 44 45 46 47

Cond.

1 - Timp. / Glpb.

2 - Xyl.

Perc.

3 - Vbr.

4 - Mar.

1-4

VL 1 5-8

9-12

1-3

VL 2 4-6

7-10

1-3

Vla. 4-6

7-8

1-3

Vlc. 4-6

7-8

1-3

Cb. 4-6

senza vib.

senza vib.

1 Fl.
 2 Fl.
 1 Ob.
 2 Ob.
 1 Cl.
 2 Cl.
 1 Fg.
 2 Fg.
 1 Cor.
 2 Cor.
 3 Cor.
 1 Tr.
 2 Tr. (harmon)
 3 Tr. (harmon)
 1 Tbn.
 2 Tbn. (harmon)
 3 Tbn. (harmon)
 1 - Timp. / Glsp.
 2 - Xyl.
 Perc.
 3 - Vib.
 4 - Mar.
 1-4 VI. 1
 5-8
 9-12
 1-3 VI. 2
 4-6
 7-10
 8-10
 1-3 Vla.
 4-6
 7-8
 1-3 Vlc.
 4-6
 7-8
 1-3 Cb.
 4-6

53 54 55 56 57 58

sempre mp
mf
pp
senza word.
Glisp.
senza word.
Glisp. -
senza word.

♩ = 90

poco a poco accel.

1 Fl. 2
1 Ob. 2
1 Cl. 2
1 Fg. 2
1 Cor. 2
3 Cor. 4
1 (variaz) Tr. 2 (variaz) 3
1 Tbn. 2 (variaz) 3 (harmoni) Tbn.

♩ = 90

poco a poco accel.

65 66 67 68 69 70

Cond.
1-Timp./Glb.
2-Xyl.
Perc.
3-Vibr.
4-Mar.
1-4 VI. 1 5-8
9-12 VI. 2 4-6
7-10
1-3 VI. 3 4-6
7-8
1-4 tutti Vic. 5-8
1-3 tutti Ch. tutti

7 (accel.)

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tbn.), and Tuba (Tb.). The second system includes Trumpet (Tr.), Trombone (Tbn.), and Tuba (Tb.). The score features various musical notations such as notes, rests, and dynamic markings like *p* and *mp*. A rehearsal mark '7' is present at the beginning of the second system.

7 (accel.)

71 72 73 74 75 76

Musical score for percussion instruments. The score includes Timpani (Timp.), Xylophone (Xyl.), Vibraphone (Vib.), and Maracas (Mar.). The notation shows rhythmic patterns and dynamics for these instruments.

Musical score for strings. The score includes Violins (VI. 1, VI. 2), Violas (Vla.), Celli (Cb.), and Double Basses (Cb.). The notation shows melodic and harmonic lines for the string ensemble.

8

(accel.)

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
1 Cl. 1
2 Cl. 2
1 Fg. 1
2 Fg. 2
1 Cor. 1
2 Cor. 2
3 Cor. 3
4 Cor. 4
1 (suona) Tr. 1
2 (suona) Tr. 2
3 (suona) Tr. 3
1 (suona) Trb. 1
2 (suona) Trb. 2
3 (harmon) Trb. 3
Tb.

8

(accel.)

77 78 79 80 81 82

Cond.
1 - Timp / Glsp
2 - Xyl.
Perc.
3 - Vib.
4 - Mar.
1-4 VI. 1
5-8 VI. 1
9-12 VI. 1
1-3 VI. 2
4-6 VI. 2
7-10 VI. 2
1-3 Vla.
4-6 Vla.
7-8 Vla.
tutti Vlc.
tutti Vlc.
Cb. tutti

Balázs HORVÁTH

Die Fuge der Kunst

CP XI – “one” note only

hommage à Péter TORNyai & Anton WEBERN

for symphony orchestra

2020

SCORE

Orchestra

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Timpani (Güiro, Wind chimes – 1 player)	Timp.
3 Percussioni	3 Perc.
Arpa	Arpa
Violino 1. (10 players)	VI. 1.
Violino 2. (10 players)	VI. 2.
Viola (6 players)	Vla.
Violoncello (6 players)	Vlc.
Contrabbasso (4 players)	Cb.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 7 min.

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A *Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:

– CP V – pointillist, freeze, granular, loop (6 min.)

– CP XI – “one” note only (8 min.)

– CP X – snapshot (1 min.)

– CP X+IX+XIII, XII – rhythm (5 min.)

– CP IXIIXVVIXIIXVVIXVIVIXIIIVIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIV

IXIIIIVXVVIIIXV+XV – collage (10 min.)

Bemutató / World premiere: KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

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Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

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Jelen tétel a Bach-mű XI számú fűgáját dolgozza fel. Minden hangszer a négyszólamú fűga egyik szólamának csak egy hangminőségét játssza az összes megszólaló oktávban. (Pl. a Fl. 1 a fűga szoprán szólamának *h* hangjait játssza). Kivétel ez alól a négy ütőhangszeres szólam, melyekben két-két hang jelenik meg, és a formahatárokat zajos hangzásokkal is jelzik, valamint a hárfá, melyben négy hangminőség hallható.

Az adott hangszer csak akkor játszik, amikor a hozzá tartozó hangminőség az eredeti műben is jelen van, az eredetihez képest néha hosszabb vagy rövidebb időtartammal. Ennek oka azok a hangszín ornamensek, melyek időnként dinamikailag be- vagy kivezetik az adott hangot. De az eredeti hang helye mindig kiemelődik a dinamika segítségével, azaz minden hangszeres motívum lehangosabb pontja az eredeti műnek megfelelően szólal meg (néhány kivételtől eltekintve). A precíz ritmikai játék (beleértve a dinamika ritmusát) kiemelten fontos e darabban ahhoz, hogy az eredeti mű végig hallható lehessen a darab hangképén átszűrődve.

A tételt egyébként – a nagylétszámú zenekari jelenlét ellenére – relatíve áttört, kamarazenei hangzás jellemzi, hiszen egyszerre mindig csak négy hang szól, leszámítva a fentebb említett dinamikai ornamenseket (egymásba átlógó hangok).

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel láthatók: *mf* (= *p*), ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus XI of the Bach-piece. Each instrument plays only one pitch-class of one part of the four-part fugue in all the existing octaves. (E.g. Fl. 1 plays the *b-natural* pitches of the soprano part). Exceptions to this are the four percussion instruments, in which two pitch-classes appear and the formal sections are also indicated by noisy sounds, and the harp, in which four pitch-classes can be heard.

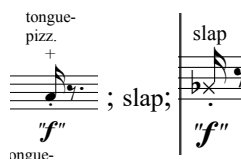
A given instrument only plays when the associated pitch-class is present in the original work, sometimes for a longer or shorter duration than the original. This is because of the timbral ornaments that sometimes dynamically lead into or out of a given tone. But the timing of the original note is always highlighted by the dynamics, i.e. the loudest point of each instrumental motif sounds according to the original work (apart from some exceptions). Precise rhythmic performance (including the rhythm of the dynamics) is key point in this piece so that the original work can be heard through the sound image of the piece.

Incidentally, despite the large orchestral presence, the movement is characterized by a relatively pierced, chamber music sound, as there are always only four sounds at a time, apart from the dynamic ornaments mentioned above (overlapping sounds).

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*). This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Jelmagyarázat



Fafúvósok

Nyelv -pizzicato (Fl.);
Slap (Cl.; Fg. nád nélkül)

Rézfúvósok

Rézfúvós szordínók:

Cor.: hagyományos sordino (con sord.)

Tr. 1: cup, wawa, harmon (wawa tüske nélkül),
plunger

Tr. 2: straight, cup, wawa, harmon (wawa tüske nélkül)

Tr. 3: cup, wawa, plunger, harmon (wawa tüske nélkül)

Trb. 1: straight, cup, wawa, harmon (wawa tüske nélkül)

Trb. 2: straight, cup, harmon (wawa tüske nélkül)

Trb. 3: straight, cup, wawa, harmon (wawa tüske nélkül)



Nyitva; zárva; félig zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A vonallal összekötött jelek átmenetet jelölnek egyik pozícióból a másikba.



Tenyérrel csapj a fúvókára miközben az adott hangokat fogod le.

slap

Nyelvütés a fúvókában

Explanations of the special signs

Woodwinds

Tongue-pizzicato (Fl.);
Slap (Cl.; Fg. without reed)

Brass

Brass mutes:

Cor.: normal mute (con sord.)

Tr. 1: cup, wawa, harmon (wawa without stem),
plunger

Tr. 2: straight, cup, wawa, harmon (wawa without stem)

Tr. 3: cup, wawa, plunger, harmon (wawa without stem)

Trb. 1: straight, cup, wawa, harmon (wawa without stem)

Trb. 2: straight, cup, harmon (wawa without stem)

Trb. 3: straight, cup, wawa, harmon (wawa without stem)

Open; closed; half-closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. The signs connected by a line mean continuous transition from one position to the other.

Pop (slap) onto the mouthpiece with the palm of the hand (press the vents of the given pitch).

Tongue-slap within the mouthpiece.

Ütősök

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

Percussion

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



Dead-stroke

Dead-stroke



Ütés közben kézzel fogd le a bőrt

Mute the skin (head) of the Timp. during beating it.

Percussioni (Ütőhangszerek)

Timpani játékos

2 Timpani, Guiro, Wind chimes (bambusz)

Verők: wooden stick, hard timpani beater, soft timpani beater.

Notáció:

The notation shows three measures on a single staff. The first measure is labeled '2 Timp.' and contains a quarter note with a wavy line above it. The second measure is labeled 'Guiro' and contains a quarter note with a wavy line above it. The third measure is labeled 'Wind chimes (bamboo)' and contains a quarter note with a wavy line above it.

Percussioni (Percussion instruments)

Timpani player

2 Timpani, Guiro, Wind chimes (bamboo)

Beaters: wooden stick, hard timpani beater, soft timpani beater.

Notation:

The notation shows three measures on a single staff. The first measure is labeled '2 Timp.' and contains a quarter note with a wavy line above it. The second measure is labeled 'Guiro' and contains a quarter note with a wavy line above it. The third measure is labeled 'Wind chimes (bamboo)' and contains a quarter note with a wavy line above it.

Percussione 1.

Ratchet (Kereplő), Wood-block (cisz – bármely oktávból), Wind chimes (porcelán), Tubular Bell (esz”).

Verők: hard hammer, soft hammer, soft mallet, hard mallet.

Notáció:

The notation shows four measures on a single staff. The first measure is labeled 'Ratchet' and contains a quarter note with a wavy line above it. The second measure is labeled 'W-bl. (c#)' and contains a quarter note with a wavy line above it. The third measure is labeled 'Wind chimes (china)' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Tub. Bells' and contains a quarter note with a wavy line above it.

Percussione 1.

Ratchet, Wood-block (c-sharp – in any octave), Wind chimes (china), Tubular Bell (e-flat5).

Beaters: hard hammer, soft hammer, soft mallet, hard mallet.

Notation:

The notation shows four measures on a single staff. The first measure is labeled 'Ratchet' and contains a quarter note with a wavy line above it. The second measure is labeled 'W-bl. (c#)' and contains a quarter note with a wavy line above it. The third measure is labeled 'Wind chimes (china)' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Tub. Bells' and contains a quarter note with a wavy line above it.

Percussione 2.

Vibraphone, Cow-bells (gisz, gisz’), Tam-tam (nagy), Wind chimes (kagyló).

Verők: soft mallet, hard mallet, very soft beater, soft beater, hard beater, debit card (bankkártya – pletrumként), arco (bőgővono)

Notáció:

The notation shows four measures on a single staff. The first measure is labeled 'Vibr.' and contains a quarter note with a wavy line above it. The second measure is labeled 'Cow-bell' and contains a quarter note with a wavy line above it. The third measure is labeled 'Tam-tam (large)' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Wind chimes (shell)' and contains a quarter note with a wavy line above it.

Percussione 2.

Vibraphone, Cow-bells (g-sharp below and above the middle C), Tam-tam (large), Wind chimes (shell).

Beaters: soft mallet, hard mallet, very soft beater, soft beater, hard beater, debit card (use as pletrum), arco (double bass bow)

Notation:

The notation shows four measures on a single staff. The first measure is labeled 'Vibr.' and contains a quarter note with a wavy line above it. The second measure is labeled 'Cow-bell' and contains a quarter note with a wavy line above it. The third measure is labeled 'Tam-tam (large)' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Wind chimes (shell)' and contains a quarter note with a wavy line above it.

Percussione 3.

Vibraslap, Tom (h), Marimba, Wind chimes (fém). Tam-tam (kicsi).

Verők: wooden stick, soft mallet, hard mallet, medium hard beater.

Notáció:

The notation shows five measures on a single staff. The first measure is labeled 'Vibraslap' and contains a quarter note with a wavy line above it. The second measure is labeled 'Tom (b)' and contains a quarter note with a wavy line above it. The third measure is labeled 'Mar.' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Wind chimes (metal)' and contains a quarter note with a wavy line above it. The fifth measure is labeled 'Tam-tam (small)' and contains a quarter note with a wavy line above it.

Percussione 3.

Vibraslap, Tom (b-natural below the middle C), Marimba, Wind chimes (metal). Tam-tam (small).

Beaters: wooden stick, soft mallet, hard mallet, medium hard beater.

Notation:

The notation shows five measures on a single staff. The first measure is labeled 'Vibraslap' and contains a quarter note with a wavy line above it. The second measure is labeled 'Tom (b)' and contains a quarter note with a wavy line above it. The third measure is labeled 'Mar.' and contains a quarter note with a wavy line above it. The fourth measure is labeled 'Wind chimes (metal)' and contains a quarter note with a wavy line above it. The fifth measure is labeled 'Tam-tam (small)' and contains a quarter note with a wavy line above it.

Die Fuge der Kunst CP XI - "one" note only

Balázs HORVÁTH
(*1976)

1 (Sop)
Flauto

2 (Sop)

1 (Sop)
Oboe

2 (Abo)

1 (Abo)

Clarineto in Si

2 (Ten)

1 (Bas)

Fagotto

2 (Bas)

1 (Abo)

Corno in Fa

2 (Ten)

3 (Abo)

4 (Bas)

1 (Sop)

Tromba in Do

2 (Abo)

3 (Abo)

1 (Abo)

Trombone

2 (Ten)

3 (Bas)

Tuba (Bas)

♩ = 104

1 2 3 4 5 6 7 8 9

4/4

Timpani (Bas)

1 (Sop)

Percussioni

2 (Abo)

3 (Ten)

Alto
(Sop., Ten)

1 (Sop)

2 (Sop)

Violino I

3 (Sop)

4 (Sop)

5 (Sop)

1 (Abo)

2 (Abo)

Violino 2

3 (Abo)

4 (Ten)

5 (Ten)

1 (Ten)

Viola

2 (Bas)

3 (Ten)

1 (Bas)

Violoncello

2 (Bas)

3 (Bas)

1 (Bas)

Contrabbasso

2 (Bas)

♩ = 88
3

1 (S) FL
 2 (S) FL
 1 (S) Ob.
 2 (A) Ob.
 1 (A) Cl.
 2 (T) Cl.
 1 (B) Fg.
 2 (B) Fg.
 1 (A) Cor.
 3 (A) Cor.
 4 (B) Cor.
 1 (S) Tr.
 3 (A) Tr.
 1 (A) Trb.
 3 (B) Trb.
 1 (B) Trb.

♩ = 88
3

28 29 30 31 32 33 34 35 36

3/4 4/4

Perc. 1 (S) Wind chimes (china) l.v. mp
 Perc. 2 (A) Tub. Bells hard hammer l.v. mp
 Perc. 1 (S) W-bl (c#) hard mallet mp
 Perc. 2 (A) Cow-bell hard mallet mp

Arpa (S, T) mf

VI. 1 1 (S) vibr. mp
 VI. 1 2 (S) vibr. mp
 VI. 1 3 (S) vibr. mp
 VI. 1 4 (S) arco vibr. mp
 VI. 2 1 (A) mp
 VI. 2 2 (A) vibr. f
 VI. 2 4 (T) arco mp
 VI. 2 5 (T) arco mp
 Vla. 1 (T) arco mp
 Vlc. 1 (B) sul III f
 Vlc. 3 (B) arco vibr. f
 Cb. 1 (B) f

Dynamics: mp, f, mf, p, p<f, mp secco, vibr., sul II, sul III, arco ord., pizz., sul pont., mat.

4

1 (S)
Fl.

2 (S)

1 (S)
Ob.

2 (A)

1 (A)
Cl.

2 (T)

1 (A)
Cor.

3 (A)

4 (B)

1 (S)
Tr.

2 (A)

3 (A)

1 (A)
Trb.

2 (T)

3 (B)

Tb. (B)

37 38 39 40 41 42 43 44

4

Wind chimes (bamboo)

1 (S)
Timp. (B)

1 (S)
Perc.

2 (A)

3 (T)

Arp.
(S, T)

1 (S)
VI 1

2 (S)

3 (S)

4 (S)

5 (S)

1 (A)
VI 2

2 (A)

3 (T)

1 (B)
Vla.

2 (B)

3 (T)

1 (B)
Vcl.

2 (B)

3 (B)

1 (B)
Cb.

2 (B)

3

accel. molto

Fl 1 (S)
Ob 1 (S)
1 (A)
Cl
2 (T)
1 (B)
Eg
2 (B)
2 (T)
3 (A)
Cor
4 (B)
1 (S)
Tr
2 (A)
3 (A)
1 (A)
Tb
2 (T)
3 (B)
Tb (B)

5

accel. molto

45 46 47 48 49 50 51 52

Timp (B)
1 (S)
Perc
2 (A)
3 (T)
Arpa (S, T)
1 (S)
VL 1
4 (S)
5 (S)
1 (A)
3 (A)
VL 2
4 (T)
5 (T)
1 (T)
Vla
2 (B)
3 (T)
1 (B)
2 (B)
Vlc
1 (B)
2 (B)
Cb
1 (B)

1 (S)
Fl
2 (S)
1 (S)
Ob.
2 (A)
1 (A)
Cl.
2 (T)
1 (B)
Fg.
2 (B)

1 (A)
2 (T)
3 (A)
4 (B)

1 (S)
Tr.
2 (A)
3 (A)
4 (A)
5 (A)
6 (A)
7 (A)
8 (A)
9 (A)
10 (A)
11 (A)
12 (A)
13 (A)
14 (A)
15 (A)
16 (A)
17 (A)
18 (A)
19 (A)
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29 (A)
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31 (A)
32 (A)
33 (A)
34 (A)
35 (A)
36 (A)
37 (A)
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41 (A)
42 (A)
43 (A)
44 (A)
45 (A)
46 (A)
47 (A)
48 (A)
49 (A)
50 (A)
51 (A)
52 (A)

1 (B)
2 (B)

1 (A)
2 (T)
3 (A)
4 (B)

1 (S)
Tr.
2 (A)
3 (A)
4 (A)
5 (A)
6 (A)
7 (A)
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38 (A)
39 (A)
40 (A)
41 (A)
42 (A)
43 (A)
44 (A)
45 (A)
46 (A)
47 (A)
48 (A)
49 (A)
50 (A)
51 (A)
52 (A)

1 (B)
2 (B)

♩ = 112

53 54 55 56 57 58 59 60 61 62

1 (B)
2 (B)

1 (S)
2 (A)
3 (T)

Alpa
(S, T)

1 (S)
2 (S)
3 (S)
4 (S)
5 (S)
6 (S)
7 (S)
8 (S)
9 (S)
10 (S)
11 (S)
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51 (S)
52 (S)

1 (B)
2 (B)

1 (S)
2 (S)
3 (S)
4 (S)
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6 (S)
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52 (S)

1 (B)
2 (B)

1 (S)
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52 (S)

1 (B)
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43 (S)
44 (S)
45 (S)
46 (S)
47 (S)
48 (S)
49 (S)
50 (S)
51 (S)
52 (S)

1 (B)
2 (B)

accel. molto. ----- ♩ = 112

rit. molto. -----

9 Lento

1 (S)
Fl.
2 (S)
1 (S)
Ob.
2 (A)
1 (A)
CL.
2 (T)
Fg.
1 (B)
Cor.
1 (A) (sord.)
1 (S) (sop.)
Tr.
2 (A) (sop.)
3 (A) (sop.)
1 (A) (sop.)
Tbn.
3 (B) (sop.)
Tb. (B) (sord.)

accel. molto. ----- ♩ = 112

rit. molto. -----

9 Lento

83 84 85 86 87 88 89 90 91

(Timp.)
1 (S)
Perc.
2 (A)
3 (T)
Arpa (S, T)
1 (S) (sord.)
2 (S) (sord.)
VI. 1
3 (S) (sord.)
5 (S) (sord.)
1 (A) (sord.)
VI. 2
4 (T) (sord.)
5 (T) (sord.)
1 (T) (sord.)
Vla.
2 (B) (sord.)
3 (T) (sord.)
1 (B) (sord.)
Vlc.
2 (B) (sord.)
3 (B) (sord.)
Cb.
1 (B) (sord.)

Measures 92-101

Tempo: ♩ = 112

Time Signature: 3/4

Section 1 (Measures 92-95): *senza word.* *mf* *ff* *mf*

Section 2 (Measures 96-99): *senza word.* *mf* *ff* *mf* *ff* *mf*

Section 3 (Measures 100-101): *senza word.* *mf* *ff* *mf*

Instrumental Details:

- Flutes (Fl. 1-2):** *senza word.* *mf* *ff* *mf*
- Oboes (Ob.):** *senza word.* *mf* *ff* *mf*
- Clarinets (Cl.):** *senza word.* *mf* *ff* *mf*
- Bassoons (Fg.):** *senza word.* *mf* *ff* *mf*
- Cor Anglais (Cor.):** *senza word.* *mf* *ff* *mf*
- Trumpets (Tr. 1-3):** *senza word.* *mf* *ff* *mf*
- Trumpets (Tr. 4-5):** *senza word.* *mf* *ff* *mf*
- Trombones (Tb. 1-3):** *senza word.* *mf* *ff* *mf*
- Tubas (Tub.):** *senza word.* *mf* *ff* *mf*
- Percussion (Perc.):** *Wind chimes (bamboo)*, *Wind chimes (china)*, *Tom (Dr.)*, *Mar.*, *Tom (Dr.)*, *Tub. Bells*
- String Section (Str.):** *senza word.* *mf* *ff* *mf*

1 (S)
Fl.

2 (S)
Fl.

1 (S)
Ob.

2 (A)
Ob.

1 (A)
Cl.

2 (T)
Cl.

1 (B)
Fg.

2 (B)
Fg.

1 (A)
Cor.

3 (A)
Cor.

4 (B)
Cor.

1 (S) (clarinet)
Tr.

2 (A)
Tr.

3 (A) (sax)
Tr.

1 (A)
Tbn.

2 (T) (sax)
Tbn.

3 (B)
Tbn.

1 (B)
Tb.

102 103 104 105 106 107 108 109 110 111

(Temp.)
Timp. (B)

1 (S)
Perc.

2 (A)
Perc.

3 (T)
Perc.

1 (S)
Amp. (S, T)

1 (S)
VI. 1

2 (S)
VI. 1

4 (S)
VI. 1

5 (S)
VI. 1

1 (A)
VI. 1

2 (A)
VI. 1

3 (A)
VI. 2

5 (T)
VI. 2

1 (T)
Vla.

2 (B)
Vla.

3 (T)
Vla.

1 (B)
Vlc.

2 (B)
Vlc.

1 (B)
Cb.

2 (B)
Cb.

12

Fl. 1 (S) 2 (S)

Ob. 2 (A)

Cl. 1 (A) 2 (C)

Fg. 1 (B) 2 (B)

Ctr. 3 (A) 4 (B)

Tr. 1 (S) 2 (A)

Tbn. 1 (A) 2 (C)

Tb. 3 (B)

112 113 114 115 116 117 118 119 120 121

Temp. (B)

Perc. 1 (S) 2 (A) 3 (C)

Apco. (S, T)

120

Vl. 1 1 (S) 2 (S) 3 (S) 5 (S)

1 (A) 2 (A) 3 (A)

Vl. 2 1 (A) 2 (A) 3 (A)

Vc. 1 (B) 2 (B) 3 (B)

Cb. 1 (B) 2 (B)

This page of a musical score covers measures 122 through 131. The instrumentation includes:

- Flutes (Fl.):** 1st and 2nd flutes.
- Oboes (Ob.):** 1st and 2nd oboes.
- Clarinets (Cl.):** 1st and 2nd clarinets.
- Trumpets (Tr.):** 1st, 2nd, and 3rd trumpets.
- Trombones (Tb.):** 1st, 2nd, and 3rd trombones.
- Timpani (Timp.):** Timpani.
- Percussion (Perc.):** Percussion section including various instruments like Conga-bell, Vibra, and Tub Bells.
- Violins (Vl.):** Violin I and Violin II.
- Violas (Vla.):** Viola I and Viola II.
- Violoncello (Vcl.):** Violoncello I and Violoncello II.
- Double Basses (Cb.):** Double Bass I and Double Bass II.

The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *senza cord.*, *senza vib.*, *senza pont.*). A rehearsal mark '13' is placed above measure 130. The percussion part includes specific instrument markings like '(Cong. bell)', 'Vibra', 'Tub Bells', and 'W-Bell'. The string parts include bowing and playing techniques like *arco*, *pizz.*, and *ord.*.

1 (S)
Fl.

2 (S)

1 (S)
Ob.

2 (A)

1 (A)
Cl.

2 (T)

1 (B)
Fg.

2 (B)

1 (A)
Cor.

2 (T)

3 (A)

1 (S)
Tr.

2 (A)

3 (A)
Tbn.

1 (A)

3 (B)

Tb. (B)

Detailed description: This section of the score covers measures 142 to 151. It includes parts for Flute (1S, 2S), Oboe (1S, 2A), Clarinet (1A, 2T), Bassoon (1B, 2B), Cor Anglais (1A, 2T, 3A), Trumpet (1S, 2A, 3A), Trombone (1A, 3B), and Tuba (Tb. B). The notation features various dynamics such as *mf*, *f*, and *ff*, along with performance instructions like 'frull.', 'vibr.', 'with reed', and 'con sord. harm.'. A box labeled '15' is present in the upper right corner of this section.

142 143 144 145 146 147 148 149 150 151

(Timp.)
Timp. (B)

(W-B.)
1 (S)

Perc.
2 (A)

(Mar.)
3 (T)

Arp.
(S, T)

1 (S)
VI. 1

2 (S)

3 (S)

1 (A)
VI. 2

2 (A)

3 (A)

4 (T)

5 (T)

1 (T)
Vla.

3 (T)

1 (B)
Vlc.

2 (B)

3 (B)

1 (B)
Cb.

2 (B)

Detailed description: This section of the score covers measures 142 to 151. It includes parts for Timpani (Timp. B), Percussion (2A, 3T), and Strings (Violins 1 & 2, Violas, Violas, Cellos, and Double Basses). The notation features various dynamics such as *mf*, *f*, and *ff*, along with performance instructions like 'hande of beater', 'hard mallet', 'soft mallet', 'pizz.', 'arco', and '1/2 flag arco'. A box labeled '15' is present in the upper right corner of this section.

18

♩ = 112 ♩ = 96

1 (S)
Fl.
2 (S)
1 (S)
Ob.
2 (A)
1 (A)
Cl.
2 (T)
1 (B)
Eg.
2 (B)
1 (A)
Cor.
3 (A)
4 (B)
1 (S)
1 (S)
Tr.
2 (A)
3 (A)
1 (A)
Tab.
2 (T)
3 (B)
Tb.
Tb.

180 181 182 183 184 185 186 187 188

♩ = 112 ♩ = 96

Temp. (B)
1 (S)
Perc.
3 (T)
Arca (S, T)
1 (S)
2 (S)
3 (S)
5 (S)
1 (A)
2 (A)
5 (T)
Vla.
1 (T)
Vcl.
1 (B)
1 (B)
Cb.
2 (B)

Balázs HORVÁTH

Die Fuge der Kunst

CP X – snapshot

hommage à Zoltán JENEY & John CAGE

for symphony orchestra

2020

SCORE

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Orchestra

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Timpani /	Timp.
3 Percussioni	3 Perc.
Arpa	Arpa
Violino 1. (12 players)	VI. 1.
Violino 2. (10 players)	VI. 2.
Viola (8 players)	Vla.
Violoncello (8 players)	Vlc.
Contrabbasso (min. 6 players)	Cb.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 1 min.

A *Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

A *Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:

– CP V – pointillist, freeze, granular, loop (6 min.)

– CP XI – “one” note only (8 min.)

– CP X – snapshot (1 min.)

– CP X+IX+XIII, XII – rhythm (5 min.)

– CP IXIIXVVIXIIXVVIXVIVIXIIIIVIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIV

IXIIIIVXVVIIIXV+XV – collage (10 min.)

Bemutató / World premiere: KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2022. január 30 / January 30, 2022

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átírata, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű X számú fűgáját dolgozza fel. A Bach-fűga formarészeinek mennyiségben és ütemszámában megfelelő akkordok az eredeti műben megszólaló összes hangmagasságot tartalmazzák, az ott hallható leghosszabb időértékekkel. Így a Bach mű hangjai egyfajta sűrített pillanatfelvételen válnak hallhatóvá.

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szölamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfűvás (zaj), stb.) vagy a rézfűvósok által használt sordino.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus X of the Bach-piece. The chords corresponding to the number and length of the sections of the Bach fugue contain all the pitches sounded in the original work, with the longest time values heard there. Thus, the sounds of Bach's work become audible in a kind of condensed snapshot.

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*) or *"f"*. This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

Jelmagyarázat**Explanations of the special signs****Rézfúvósok****Brass**

Rézfúvós szordínók:

Brass mutes:

Cor.: hagyományos sordino (con sord.)

Cor.: normal mute (con sord.)

Tr. Trb.: straight, wawa, cup.

Tr. Trb.: straight, wawa, cup.



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A nyíl folyamatos átmenetet jelöl a különböző pozíciók között.

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign. The arrow represents continuous transition between the different positions.

Ütősök**Percussion**

ét; l.v.

Etouffez: némítsd el a kicsengést (fogd le a hangszert); lascia vibrare (hagyd zengeni).

Etouffez: mute the sound (stop the vibration of the instrument); lascia vibrare (let it vibrate).



Dörzsöld a hangszert (általában körkörös mozdulat).

Rub the instrument (generally with a circular motion).



Stop-ütés

Dead-stroke

Percussioni (Ütőhangszerek)**Percussioni (Percussion instruments)****Timpani játékos***2 Timpani*Verők: *medium timpani beater.***Timpani player***2 Timpani*Beaters: *medium timpani beater.*

Notáció:

Notation:



Fl 1 2
Ob 1 2
Cl 1 2
Fg 1 2
Cor 1 2
3 4
Tr 1 2
3
Trb 1 2
3
Tb

8 9 10 11 12 13 14 15

Arpa

VI. 1
VI. 2
Vla.
Vlc.
Cb.

Balázs HORVÁTH

Die Fuge der Kunst

CP X+IX+XIII, XII – rhythm

hommage à Máté BALOGH & Louis ANDRIESEN

for symphony orchestra

2020

SCORE

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Orchestra

2 Flauti grande	2 Fl.
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
4 Percussioni	4 Perc.
Arpa	Arpa
Violino 1. (12 players)	VI. 1.
Violino 2. (10 players)	VI. 2.
Viola (8 players)	Vla.
Violoncello (8 players)	Vlc.
Contrabbasso (min. 6 players)	Cb.

Partitura in Do / All the parts are written in C (concert pitch)
 Durata / Duration: ca. 3 min.

A *Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /
 The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

A *Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:

- CP V – pointillist, freeze, granular, loop (6 min.)
- CP XI – “one” note only (8 min.)
- CP X – snapshot (1 min.)
- CP X+IX+XIII, XII – rhythm (5 min.)
- CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIVIXIIVXVVIIIXV+XV – collage (10 min.)

Bemutató / World premiere: KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,
 2022. január 30 / January 30, 2022
 Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átírata, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű IX, X, XII, és XIII számú fűgáit dolgozza fel. A X. fűga négy szólama ütőhangszeres átírásban szólal meg. (Minden játékos három kiemelt hangminőség mellett a negyedik hangszere az összes többi hangot helyettesíti.) A ritmikus szólamok konstans ám szólisztikus anyagát egyrészt olyan akkordok kísérik, melyek a bachi zenei stílusban diszsonánsnak számítanak, mai hallásunk számára azonban már konszonánsak (ld. tercépítkezésű akkordok a jazzben). Ezen akkordok a XII és XIII. contrapunctus tételekből lettek kiemelve, és időarányosan elhelyezve, egymással némileg átlapolódva. Triolás és nyolcados ritmikájuk az eredeti tétel metrikáját reprezentálják. Másrészt kísérő réteg a IX. Contrapunctusból vett basszus szólam az ütőhangszeres és a harmonikus réteghez kapcsolva, megint csak az eredeti időarányt követve.

A darab akkordjai mellett elmosódó háttérréteggént számos csúszás (glissando) hallható, elsősorban a vonós és a harsona szólamokban. Ezek általában jelentősen halkabbak a többi rétegnél, de mégis fontosak, ezért pontos időbeli és dinamikai megszólaltatásukra különös hangsúlyt kell fektetni.

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szólamokban a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: *"f"*, ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus I, IV, VI, XII and XV of the Bach-piece. The four voices of Fugue X are played in percussion-transcription. (All four players play three outstanding pitch-classes on three instruments, the fourth one replaces all other pitches.) The constant but solo material of rhythmic parts is accompanied by chords that are considered to be dissonant in the Bach musical style, but are already consonant to our hearing today (see chords in jazz). These chords are picked out from Contrapunctus XII and XIII and were placed in proportion to time, slightly overlapping each other. Their triplet-based and eighth-note-based rhythms represent the metrics of the original movement. On the other hand, the accompanying layer is the bass voice taken from Contrapunctus IX connected to the percussion and harmonic layers, again only following the original time ratio.

In addition to the chords of the piece, a large number of glissandi can be heard as a blurring background layer, mainly in the string and trombone parts. These are usually significantly quieter than the other layers, but are still important, so special emphasis should be placed on their precise temporal and dynamic performance.

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*) or *"f"*. This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players.

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Jelmagyarázat

Explanations of the special signs



Fafúvósok

Nyelv-pizzicato

Bisbiglando: negyedhangnál kisebb intervallumú hangszíntrilla.

Woodwinds

Tongue-pizzicato

Bisbiglando: timbre trill. with smaller interval than a quartertone

Rézfúvósok

Rézfúvós szordínók:

Cor., Tb.: hagyományos sordino (con sord.)

Tr. 1: straight, cup, wawa, harmon (wawa tüske nélkül)

Tr. 2: straight, cup, wawa, harmon (wawa tüske nélkül)

Tr. 3: straight, cup, wawa, harmon (wawa tüske nélkül)

Trb. 1: straight, cup, wawa, harmon (wawa tüske nélkül)

Trb. 2: cup, wawa, harmon (wawa tüske nélkül)

Trb. 3: cup, wawa, harmon (wawa tüske nélkül)

Brass

Brass mutes:

Cor., Tb.: normal mute (con sord.)

Tr. 1: straight, cup, wawa, harmon (wawa without stem)

Tr. 2: straight, cup, wawa, harmon (wawa without stem)

Tr. 3: straight, cup, wawa, harmon (wawa without stem)

Trb. 1: straight, cup, wawa, harmon (wawa without stem)

Trb. 2: cup, wawa, harmon (wawa without stem)

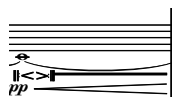
Trb. 3: cup, wawa, harmon (wawa without stem)



Nyitva; zárva (wawa vagy harmon sordino – Tr., Trb.) – a jelzés a következő változásig érvényben van. A vonallal összekötött jelzések esetén átmenettel menj egyik pozícióból a másikba.

Open; closed (wawa or harmon mute – Tr., Trb.) – hold the position until the next new sign.

In case of two signs connected by a line change from one position to the other continuously.



Dinamikai hullámváz a folyamatos crescendon belül.

Dynamic waves during crescendo.

Hárfa

ét; l.v.

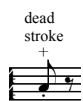
Étouffez: némítsd el a kicsengést (fogd le a húrt); lascia vibrare (hagyd zengeni).

Harp

Étouffez: mute the sound (stop the vibration of the string); lascia vibrare (let it vibrate).

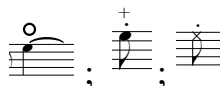
Ütösök

Percussion



Dead-stroke (Perc. 1, 2)

Dead-stroke (Perc. 1, 2)



Hi-hat hangok (Perc. 4):
nyitva ütés (l.v.); csukva ütés (secco);
lábbal csukni (ped., secco)

Hi-hat sounds (Perc. 4):
Beat open (l.v.); beat closed (secco);
stamp close (ped., secco)



Buzz roll – pergődob (Perc. 4)

Buzz roll – Snare Drum (Perc. 4)

Percussioni (Ütőhangszerek)

Mind a négy játékos négy hangszerből álló setup-on játszik. A listában felül szereplő hangszer (a relatíve magas hang) szerepel az ötvonalas kotta felső vonalközében. A listában alul szereplő pedig értelemszerűen az alsó vonalközben stb.

Percussioni (Percussion instruments)

All four players use a set-up of four instruments. The top instrument of the list is notated between the top lines of the score. While the bottom instrument of the list is notated between the bottom lines of the score

Percussione 1.

- *Wood-block* (relatíve magas);
- *Tamburo basco* (csörgődob; rögzítve vagy lefektetve);
- *Cow-bell (f')* (rögzítve vagy lefektetve);
- *Log Drum* (relatíve mély; csak egy nyelvet használj)

Verők: *hard mallet*

Notáció:

Percussione 1.

- *Wood-block* (relatíve high);
 - *Tamburo basco* (Tambourin; fixed or lying);
 - *Cow-bell (F4 – fourth above the middle C)* (fixed or lying);
 - *Log Drum* (relatíve low; use only one tongue)
- Beaters: *hard mallet*

Notation:

W-bl.
Tamb. basco (fixed or lying)
Cow-bell (fixed or lying - f)
Log Drum

hard mallet

Percussione 2.

- *Conga* (ossia *Tom* – nagy);
- 3 *Beer Cans* (kb. 3-5 literesek; három jól elkülöníthető hangmagassággal – kicsi, közepes, nagyobb)

Verők: *hard mallet*

Notáció:

Conga (ossia Tom - large) 3 Beer Cans (small, medium, larger) (3 distinctly different pitches)
--

hard mallet

Percussione 2.

- *Conga* (ossia *Tom* – large);
- 3 *Beer Cans* (ca. 3-5 liter; with three distinctly different pitches – small, medium, larger)

Beaters: *hard mallet*

Notation:

Percussione 3.

- *Metal Tube* (fémcső lefektetve);
- *Clave* (Tikfa lefektetve, verővel ütve),
- *Bongo* (*f*);
- *Wooden Board* (fa lap, deszka – állványra fektetve)

Verők: *rubber headed mallet*

Notáció:

Metal Tube (lying) Clave (lying) Bongo (<i>f</i>) Wooden Board (on stand)
--

rubber headed mallet

Percussione 3.

- *Metal Tube* (lying);
- *Clave* (lying, beat with beater),
- *Bongo* (*F4* – fourth above the middle C);
- *Wooden Board* (lying on a stand)

Verők: *rubber headed mallet*

Notation:

Percussione 4.

- *Hi-hat*,
- *Small Bell* (ossia1: egy *Glockenspiel* hanglap fektetve – *c*”; ossia2: *Befőttesüveg* – fejjel lefelé lefektetve, az alját ütve),
- *Tamb. picc.* (*senza corde*) – always buzz roll (*Pergödob* húr nélkül, mindig buzz roll ütéssel; ossia: *Vibraslap* állványra rögzítve, kézzel vagy verővel enyhén ráütve),
- *Tamb. picc.* (*con corde*) (húros kisdob)

Verők: *wooden stick*

Notáció:

Hi-hat Small Bell - ossia: <i>Glsp. key</i> (<i>c</i> " (lying), ossia2: <i>Jar</i> (<i>Bottle</i>) <i>Tamb. picc.</i> (<i>senza corde</i>) - always buzz roll - ossia: <i>Vibraslap</i> fixed on a stand <i>Tamb. picc.</i> (<i>con corde</i>)

wooden stick

Percussione 4.

- *Hi-hat*,
- *Small Bell* (ossia1: one *Glockenspiel* key lying– *C5* (one octave above the middle C); ossia2: *Jar* (*Bottle*) – lying upside down, beat the bottom),
- *Tamb. picc.* (*senza corde*) (*Snare Drum* without snares – always buzz roll; ossia: *Vibraslap* fixed on a stand, softly beat with hand or beater),
- *Tamb. picc.* (*con corde*) (*Snare Drum* with snares)

Beaters: *wooden stick*,

Notation:

Vonósok



A hangfej nélküli hangok ritmust és körülbelüli hangmagasságot jelölnek. Ne válts közben vonót (ld. legato). A zárójeles, hangfej nélküli hangok (glissando közben) a hang időbeli helyét (metrum) jelölik.

½ flag.

Fél-flageolet – csak félig fogd le a húrt (fél flag.–fél normál).



Bármilyen nagyon magas hangról csússz (az adott húron)

tapping

Két ujjal felváltva ütögesd a húrt (ne pengesd)



A nyíl folyamatos átmenetet jelöl egyik pozícióból a másikba (pl. ord. – sul pont., nat. – flag.)

Strings

The notes without notehead represent the exact rhythm and an approximate pitch. Do not change the bow (see legato).

The notes without notehead and with a bracket on the stem represent the time (in the measure) only.

Half-flageolet – stop the string halfway only (half flag.–half normal stopping).

Play glissando from any high sound (on the given string)

Tap the string with two fingers alternating (don't pluck)

The arrow shows a continuous change from one position to the other (e.g. ord. – sul pont., nat. – flag.)

Die Fuge der Kunst

CP X+IX+XIII, XII - rhythm

Balázs HORVÁTH
(*1976)

$\text{♩} = 120$

Flauto 1
2

Oboe 1
2

Clarinetto in Sib 1
2

Fagotto 1
2

Corno in Fa 1
3
2
4

Tromba in Do 1
2
3

Trombone 1
2
3

Tuba

$\text{♩} = 120$

1 2 3 4 5 6 7 8 9

4/4

W-bl
Tamb. basco (fixed or lying)
Cow-bell (fixed or lying - f)
Log Drum

hard mallet

Conga (ossia Tom - large)
3 Beer Cans (small, medium, larger)
(3 distinctly different pitches)

hard mallet

Metal Tube (lying)
Clave (lying)
Bongo (f)
Wooden Board (on stand)

rubber headed mallet

Hi-hat
Small Bell - ossia: Glsp. key (c") (lying), ossia2: Jar (Bottle)
Tamb. picc. (senza corde) - always buzz roll - ossia: Vibraslap fixed on a stand
Tamb. picc. (con corde)

wooden stick

sempre buzz roll

div. 1/2 flag. glissando nat. vibr.

div. 1/2 flag. glissando nat. vibr.

div. 1/2 flag. glissando nat. vibr.

div. 1/2 flag. glissando nat. vibr.

Fl. 1 2
 Ob. 1 2
 Cl. 1 2
 Fg. 1 2
 Cor. 1 3
 2 4
 Tr. 1 2
 (straight) 3
 Trb. 1
 (wawa) 3
 Tbn.

10 11 12 13 14 15 16 17 18

Perc. 1
 2
 3
 4
 Arpa

Vl. 1
 Vl. 2
 Vla.
 Vcl. 1 solo
 sul I nat
 tutti sul I
 2 soli
 tutti sul I
 Cb.

Fl. 1/2, Ob. 1/2, Cl. 1/2, Fg. 1/2, Cor. 1/2/3/4, Tr. 1/2, (straight) 3, Trb. 1/2/3, Tbn.

19 20 21 22 23 24 25

Detailed description: This section of the score covers measures 19 through 25 for woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) parts feature dynamic markings of *f*, *mf*, and *ff*. Clarinet (Cl.) and Bassoon (Fg.) parts also show *f* and *mf*. The Cor Anglais (Cor.) parts include dynamics like *mf*, *ff*, *mp*, and *ff*, with some parts marked *con sord. harmon.* and *senza sord.*. Trumpets (Tr.) and Trombones (Trb.) parts are marked with *f*, *mf*, and *pp* (pianissimo), with some *pp* parts also marked *(=pppp)*. The Trombone (Tbn.) part includes a *p* (piano) marking.

Perc.

19 20 21 22 23 24 25

Detailed description: This section shows the percussion part for measures 19-25. It includes four staves for different percussion instruments. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *fp* (fortissimo piano). There are various rhythmic patterns and accents throughout the section.

Arpa

19 20 21 22 23 24 25

Detailed description: This section shows the harp part for measures 19-25. It consists of two staves. Dynamics include *f* (forte) and *mf* (mezzo-forte).

VI. 1, VI. 2, Via., Vic., Cb.

19 20 21 22 23 24 25

Detailed description: This section shows the string and double bass parts for measures 19-25. It includes staves for Violin I (VI. 1), Violin II (VI. 2), Viola (Via.), Violoncello (Vic.), and Double Bass (Cb.). The strings play a complex rhythmic pattern with various dynamics from *p* (piano) to *f* (forte). Specific techniques are noted, such as *div. sul pont.* (divisi sul ponticello), *ord.* (ordine), *glissando*, *vibr.* (vibrato), *arco* (arco), *pizz.* (pizzicato), and *tapping*. The Double Bass part includes *vibr.*, *arco*, *pizz.*, and *tapping*.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Fg. 1 2
Cor. 1 3
2 4
Tr. 1 3
2 3
Tbn. 1 2
3 (cup)
Tb.

26 27 28 29 30 31 32 33 34

Perc. 1 2 3 4
Arpa

VI. 1
VI. 2
Vla.
Vcl.
Cb.

2 soli ord. sul tasto 1/2 flag. 1 solo sul II ord. 2 soli
gli altri ord. sul tasto 1/2 flag. 1 solo ord. 2 soli
gli altri ord. sul tasto 1/2 flag. gli altri non div. col legno bott. f
2 sole sul II ord. sul tasto 1/2 flag. 1 solo sul III ord. 2 soli
gli altri ord. sul tasto 1/2 flag. gli altri non div. col legno bott. f
2 sole sul II ord. sul tasto 1/2 flag. 1 solo sul IV ord. 2 sole
le altre ord. sul tasto 1/2 flag. 1 solo sul IV ord. 2 sole
le altre ord. sul tasto 1/2 flag. le altre non div. col legno bott. f
ord. sul tasto (sul tasto) arco sul tasto p
arco vibre lento pizz. pizz. vibre vibre f

1
Fl.

2
Ob.

1
Cl.

2
Fg.

1
3
Cor.

2
4

(harmoni)
(cup) Tr. 2
(cup) 3

(harmoni)
1
2

Trb.
(cup) 3

Tb.

35 36 37 38 39 40 41 42

1
Perc.

2

3

4

Arpa

VI. 1

VI. 2

Vla.

Vlc.

tutti non div. pizz. arco div.

col legno tutti batti arco

tutti pizz. arco

tutti col legno tutti arco sul III e IV

tutti non div. batti arco

ord. pizz. arco

non div. col legno tutti arco

Fl. 1 2
 Ob. 1 2
 Cl. 1 2
 Fg. 1 2
 Cor. 1 3 4
 Tr. (tromb.) 1 2 3
 Tbn. 1 2
 Tbp. 1 2 3

67 68 69 70 71 72 73 74

Perc. 1 2 3 4
 Arpa

VI. 1
 VI. 2
 Vla.
 Vcl.
 Cb.

sul pont.
 vibr. molto
 ord.
 sul III
 sul IV
 sul tasto
 pizz.
 vibr.

This page of a musical score covers measures 75 through 83. The instrumentation includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fg. 1, 2), Cor Anglais (Cor. 1, 2, 3), Trumpets (Tr. 1, 2, 3), Trombones (Tb. 1, 2, 3), Percussion (Perc. 1-4), Arpa (Harp), Violins (VI. 1, 2), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.).

Measures 75-77 feature a dynamic range from *mf* to *p*. At measure 78, there is a significant dynamic shift to fortissimo (*ff*), with some parts marked *pp* or *ppp*. The score includes various performance instructions such as *con sord.* (with mutes), *senza sord.* (without mutes), *arco* (bowed), *pizz.* (pizzicato), *ord. arco nat.* (orderly bowing), *vibr. lento* (vibrato), and *non div.* (non-diviso). There are also markings for *sub.* (suboctave) and *con sord. harmon.* (with mutes, harmonics).

The bottom of the page features the page number H-75.

Fl. 1/2, Ob. 1/2, Cl. 1/2, Fg. 1/2, Cor. 1/2/3/4, Tr. 1/2/3, Tb. (sord.)

93 94 95 96 97 98 99 100 101 102

mp, *p*, *mf*, *ff*, *pp*, *senza sord.*, *1., 3.*, *2.*, *4.*

Perc. 1/2/3/4

p

Arpa

mp, *mf*, *f*

VI. 1, VI. 2, Vla., Vic., Cb.

mf, *f*, *p*, *pp*, *1 solo arco*, *tutti arco*, *sul tasto*, *vibr.*, *ord.*, *gliss.*, *1/2 flag.*, *arco sul tasto vibr. lento*, *pizz.*, *arco*

Balázs HORVÁTH

Die Fuge der Kunst

**CP IXIIXVVIXIIXVVIXVIVIXIIIVII
XIIIXVXIIIVVIXVIVXIIIVXVIVIXIIX
VIVIXIIIVXVVIIIXV+XV – collage**

hommage à Gergely VAJDA & Charles E. IVES

for symphony orchestra

2020

SCORE

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Orchestra

2 Flauti (2. anche Flauti piccoli)	2 Fl. (2. anche Fl. picc.)
2 Oboi	2 Ob.
2 Clarinetti in Sib	2 Cl.
2 Fagotti	2 Fg.
4 Corni in Fa	4 Cor.
3 Trombe in Do	3 Tr.
3 Tromboni	3 Trb.
Tuba	Tb.
Timpani / Tubular Bells (1 player)	Timp. / Tub. Bells
3 Percussioni	3 Perc.
Arpa	Arpa
Violino 1. (12 players)	VI. 1.
Violino 2. (10 players)	VI. 2.
Viola (8 players)	Vla.
Violoncello (8 players)	Vlc.
Contrabbasso (min. 6 players)	Cb.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 9 min.

A *Die Fuge der Kunst* öt darabja az Óbudai Danubia Zenekar megrendelésére készült a Die Kunst der Fuge projekt kapcsán 2020-ban. /

The five pieces of *Die Fuge der Kunst* was commissioned by the Danubia Orchestra Obuda for Die Kunst der Fuge project in 2020.

A *Die Fuge der Kunst* tételei / Movements of *Die Fuge der Kunst*:

– CP V – pointillist, freeze, granular, loop (6 min.)

– CP XI – “one” note only (8 min.)

– CP X – snapshot (1 min.)

– CP X+IX+XIII, XII – rhythm (5 min.)

– CP IXIIXVVIXIIXVVIXVIVIXIIIVIXIIXVXIIIIVVIXVIVXIIIIVXVIVIXIIXVIV

IXIIIIVXVVIIIXV+XV – collage (10 min.)

Bemutató / World premiere: KUNST I DER I FUGE, Zeneakadémia / Liszt Academy of Music, Budapest,

2022. január 30 / January 30, 2022

Óbudai Danubia Zenekar, vez.: Benjamin Bayl / Danubia Orchestra Obuda, conducted by Benjamin Bayl

A *Die Fuge der Kunst* egyes tételei J. S. Bach *Die Kunst der Fuge* című műve egyes fűgáinak átírata, pontosabban újraértelmezése. Az egyes tételek önállóan is játszhatóak, a tételek nem alkotnak ciklust.

Jelen tétel a Bach-mű I, IV, VI, XII és XV számú fűgáit dolgozza fel. Az egyes fűgákat különböző stílusban meghangszerelve, azokat kollázs-szerűen összekapcsolva (néha átlapolva) hallhatjuk a címben megadott sorrendben. A darabot a befejezetlen fűga, és annak kromatikus (B-A-C-H témájú) szakasz zárja.

A zenei anyagok jellege, hangszerelése:

- I. hanglemezen lassan, normál tempóban, gyorsan, illetve sebességváltozással lejátszott anyagok imitációja. (vonósok+Perc. 2)
- IV. Swing (általában cl. 1-2, tr. 1, trb. 1, cb. soli+Perc. 2)
- VI. barokk (francia) Overture (2 ob., 2 fg., 3 tr., timp., hárfa, vonósok)
- XII. Menuetto (2 ob., 2 fg., arpa)
- XV. "Rock" (vegyes hangszerelés+Perc. 3)

Dinamika: A kottában szereplő dinamikai jelek a játékosok által megszólaltatott hangerőt jelentik. Ezért egyes szövegekben a dinamikai jelek időnként segédjelzéssel: *mf* (= *p*) vagy idézőjelben láthatók: "*f*", ami azt jelenti, hogy a játékosnak mezzoforte dinamikával kell játszani, ami az adott körülmények között piano fog szólni. Ennek oka a speciális játékmód (pl. nyelv-pizz., csak levegőfúvás (zaj), stb.) vagy a rézfúvósok által használt sordino.

Glissandok: a csúszás a kezdő és érkező hangok közötti teljes időtartam alatt történjen meg.

The movements of *Die Fuge der Kunst* are transcriptions, even more recompositions of some movements of *Die Kunst der Fuge* by J. S. Bach. The movements may be performed individually since they do not form a cycle.

The present movement processes Contrapunctus I, IV, VI, XII and XV of the Bach-piece. The fugues are orchestrated in different styles and they are connected (sometimes overlapping) in the order determined by the title. The closing section of the movement is the chromatic theme (B-A-C-H) of the unfinished fugue.

The distinguishing features and the instrumentation of the music materials:

- I. imitation of slowed down, normal paced and accelerated or constantly changing materials as if heard by a LP player (strings+Perc. 2)
- IV. Swing (mostly cl. 1-2, tr. 1, trb. 1, cb. soli+Perc. 2)
- VI. Baroque (French) Overture (2 ob., 2 fg., 3 tr., timp., harp, strings)
- XII. Menuetto (2 ob., 2 fg., arpa)
- XV. "Rock" (mixed instrumentation+Perc. 3)

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *mf* (= *p*) or "*f*". This means that the musician must play mezzoforte, which will sound piano in the given circumstances. The reasons for this are the special playing techniques (e.g. tongue-pizz., just breathing out (noise), etc.) or the mutes used by the brass players. zz

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Jelmagyarázat

Explanations of the special signs

Rézfúvósok

Brass

Rézfúvós szordínók:

Cor.: hagyományos sordino (con sord.)

Tr. Trb.: wawa, harmon (wawa tüske nélkül),
plunger

Brass mutes:

Cor.: normal mute (con sord.)

Tr. Trb.: wawa, harmon (wawa without stem),
plunger



Nyitva; zárva (wawa vagy harmon
sordino – Tr., Trb.) – a jelzés a
következő változásig érvényben van.
(A jelek néha ismételt kiírásra
kerülnek emlékeztetőül.)

Open; closed (wawa or harmon mute
– Tr., Trb.) – hold the position until
the next new sign. (The signs are
repeated sometimes to remind.)

Hárfa

Harp

A darabban barokk continuo hangszerként játszol,
ezért általában arpeggio pengetés javasolt
(kivéve a staccato hangoknál). Az extrém magas
hangok sajátos csembaló hangzást imitáljanak.

You are a baroque continuo instrument in the
piece therefore arpeggio playing is
recommended (except staccato notes). The
extreme high notes are imitating a special
harpsichord sound.

Ütősök

Percussion

ét; l.v.

Etouffez: némítsd el a kicsengést
(fogd le a hangszert); lascia vibrare
(hagyd zengeni).

Etouffez: mute the sound (stop the
vibration of the instrument); lascia
vibrare (let it vibrate).



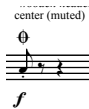
Dörzsöld a hangszert (általában
körkörös mozdulat).

Rub the instrument (generally with a
circular motion).



Dead-stroke

Dead-stroke



A lefogott bőrre üss (tompá puffanás)

Beat on the muted (damped) skin –
dull sound



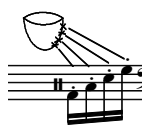
Káva (perem)

On the frame



Karcolás (a tam-tam felszínén)

Scratch (the surface of the tam-tam)



A timpani külső csészéjét üsd a megadott helyen. (A hangmagasság ellentétes, azaz az alul jelzett és megütendő hang lesz a legmagasabb és fordítva.)

Beat the outer kettle of the timpani at the signed position. (The pitch result is just the opposite so that the low note+low position results higher pitch and vice versa.)

Percussioni (Ütőhangszerek)

Tubular Bells (csőharangsor, mind a négy játékos; a darab végén fix pozícióban kell játszani, és a négy játékos szűken fér el egymás mellett, ezért érdemes úgy elhelyezni a csöveket, hogy mindenki hozzáférjen. Azonban olyan helyzet is van, amikor egy játékos játszik több csövön, ezért át kell hogy érje a teljes regisztert. A szólamok átosztása lehetséges, a játékosokra van bízva.)

Percussioni (Percussion instruments)

Tubular Bells (all four players; at the very end of the piece the players must play in fix position and they will have very little space to play. Therefore it is recommended to set up the bells so that each of the players have enough space. It is also important that one of them can play on the whole register. The reconstruction of the parts is possible and it is up to the performers.)

Timpani játékos

2 Timpani, Tubular Bells

Verők: wooden headed Timp. beater, wooden stick, 2 hard hammers

Notáció:



Timpani player

2 Timpani, Tubular Bells

Beaters: wooden headed Timp. beater, wooden stick, 2 hard hammers

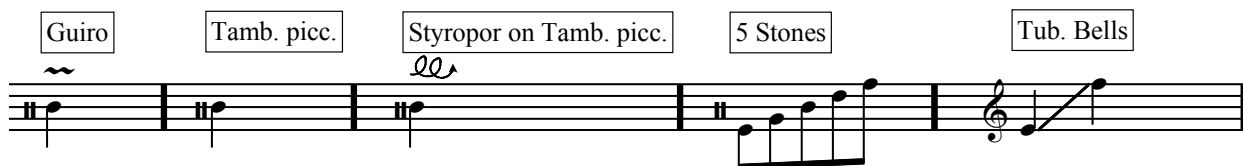
Notation:

Percussione 1.

Guiro, *Tamburo piccolo* (húros pergődob), *Styropor on Tamburo piccolo* (Hungarocell a kisdobon), *1+5 Stones* (kövek; tartsd az egyik követ a kezében folyamatosan, a másikat megcserélgesd úgy, hogy öt különböző hangmagasságot tudj létrehozni. Magasabb hang=kisebb kő, mélyebb hang=nagyobb kő), *Tubular Bells*

Verők: wooden stick, 2 hard hammers.

Notáció:



Percussione 1.

Guiro, *Tamburo piccolo* (Snare drum with snares), *Styropor on Tamburo piccolo*, *1+5 Stones* (keep one stone constantly in your hand and change the other one following the score to achieve 5 different pitches. Higher pitch=smaller stone, lower pitch=larger stone), *Tubular Bells*

Beaters: wooden stick, 2 hard hammers.

Notation:

Percussione 2.

Sizzle cymbal, Tamburo piccolo (húros pergődob), Tom (nagy), Ride cymbal, Tubular Bells

Verők: *soft beater* (timpani verő méretű, puhaságú), *brush, wooden stick*

Notáció:

Percussione 2.

Sizzle cymbal, Tamburo piccolo (Snare drum with snares), Tom (large), Ride cymbal, Tubular Bells

Beaters: *soft beater* (timpani verő méretű, puhaságú), *brush, wooden stick*

Notation:

Percussione 3.

Hi-hat, Tamburo piccolo (húros pergődob), Beer Can (bádóg (sörös) doboz, ca. 3-5 liter), Tam-tam (kicsi), Tubular Bells

Verők: *wooden stick, metal stick*

Notáció:

Percussione 3.

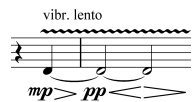
Hi-hat, Tamburo piccolo (Snare drum with snares), Beer Can (tin, ca. 3-5 liter), Tam-tam (small), Tubular Bells

Beaters: *wooden stick, metal stick*

Notation:

Vonósok

A zárójeles, hangfej nélküli hangok (glissando közben) a hang időbeli helyét (metrum) jelölik. A zárójel nélküli, tenutoval is megerősített hangfej nélküli hangokat külön vonóra játszsd csúszás közben.



Lassú, széles (glissando-szerű) vibrato.



Préselt vonó (a játékmód csak az adott hangra, frázisra vonatkozik).

Strings

The notes without notehead and with a bracket on the stem represent the time (in the measure) only. Notes without notehead and without bracket (with tenuto articulation) are to be played by separate bow during glissando.

Slow, wide vibrato, almost like a glissando.

Pressured bow (valid only for the given note or phrase).

hommage à Gergely VAJDA & Charles E. IVES

Die Fuge der Kunst

CP IXIIXVVIXIIXVVIXVIVIXIIIVIIIXIIXVXIIIVV IXVIVXIIIVXVIVIXIIXVIVIXIIIVXVIIIXV+XV - collage

Balázs HORVÁTH
(*1976)

Flauto 1 (2 anche Flauto piccolo) 2
Oboe 1 2
Clarinetto in Si^b 1 2
Fagotto 1 2
Corno in Fa 1-2 3-4
Tromba in Do 1 2 3
Trombone 1 2 3
Tuba
Timpani 1
Percussioni 2 3
Arpa
Violino 1
1st solo
2nd solo
Tutti
Violino 2
1st solo
2nd solo
Tutti
Viola
1st sola
2nd sola
Tutte
Violoncello
1st solo
2nd solo
Tutti
Contrabbasso
1st solo
2nd solo
Tutti

♩ = 40
"Slow down-accelerate"
1 2 3 4 5 6 7 8 3/4
accel. molto

flautando
con sord.
ppp
vibrato
vibrato ritardando

♩ = 120
"Menuetto"

1 Ob. *mf*

2 Ob. *mf*

1 Fg. *mf*

2 Fg. *mf*

Tb.

♩ = 120
"Menuetto"

9 10 11 12 13 14 15 16 17
3/4

1 Perc. *mp*

2 Perc.

3 Perc.

Arpa *mp* sempre arpeggiando (quasi continuo) (stacc. non arp.)

1st solo *mf*

2nd solo *mf*

VI. 1 *glissando*

Tutti (sord.) *p*

Tutti (sord.) *glissando*

Tutti (sord.) *p*

1st solo *mf*

VI. 2 *vibr. lento*

Tutti (sord.) *p*

Tutti (sord.) *vibr. lento*

Tutti (sord.) *p*

Tutte (sord.) *glissando*

Vla. *p*

Tutte (sord.)

Vlc. Tutti

Cb. Tutti

Fl. 1 2

Ob. 1 2

Cl. 1

Fg. 1 2

Cor. 1 2 4

Trb. 1

Tb.

(2. Fl.=Picc. sounds loco, written octave lower in the part)

"Rock" $\text{♩} = 80$

"Ouverture" $\text{♩} = 60$

p

mf

p

1/2 air

mp

f

mf

f

f

con sord. wawa

vibr.

vibr.

f

mf

18 19 20 21 22 23 24

"Rock" $\text{♩} = 80$

"Ouverture" $\text{♩} = 60$

Timp.

Guero

slow

come prima

Perc.

Hi-hat wooden stick

open beat

closed beat

open beat

mp

f

rim shot

sim.

Tamb. picc. wooden stick

Arpa

f

sempre arpeggiando (quasi continuo) sempre l.v.

VI. 1 Tutti

senza sord.

mf

VI. 2 Tutti

senza sord.

tutti

Vla. Tutte

senza sord.

tutte

Vlc. Tutti

senza sord.

tutti

Cb. Tutti

senza sord.

tutti

mf

(2 Fl=Picc. sounds loco, written octave lower in the part)

frull.

♩ = 80

Fl. 1 & 2: *mf*, *f*, *frull.*, *ord. sim.*, *slap*

Ob. 1 & 2: *mf*, *mf*, *keep the previous tempo (♩ = 120)*

Cl. 1 & 2: *f*, *f*

Fg. 1 & 2: *f*, *f*, *mf*

Cor. 2 & 4: *f*, *gestopft.*

Tr. 1: *con sord. harmon*, *ff (= f)*

Trb. 1 (wawa): *f (= mf)*, *frull.*

Trb. 2: *con sord. wawa*, *f (= mp)*

Trb. 3: *con sord. harmon*, *p (= ppp)*, *glissando mp*, *mp*

Tb.: *ppp*, *glissando*

♩ = 80

- 3

38 39 40 41 42 43 44 44

$\frac{4}{4}$ center (muted) $\frac{2}{4}$ $\frac{4}{4}$

Timp.: *f*

Perc. 1 (Hi-hat): *open beat*, *closed beat*, *mp*

Perc. 3 (Tamb. picc.): *p*, *mf*, *rim shot*, *sim.*

Arpa: *f*, *come prima*

VI. 1 Tutti: *f*

Tutti: *mf*

VI. 2 Tutti: *mf*

Vla. Tutte: *mf*

Vlc. Tutti: *mp*

Cb. Tutti: *mf*

rit. molto $\text{♩} = 120$

Ob. 1 2 *mf* *a2*

Fg. 1 2 *mf* 1.

Tr. 1 2 3 *mf* *senza sord.* 2-3.

rit. molto $\text{♩} = 120$

61 62 63 64 65 66 67 68

4/4

Timp. (Guiro) *mf*

Perc. 1 (Sizzle) *p* *Lv.* *mp*

2 (Tamb. picc.) *mp*

Arpa *f* *come prima* *8va*

1st solo ("hotel" sord.) *mf* *ff*

2nd solo ("hotel" sord.) *mf* *ff*

VI. 1 Tutti *pp* *mf*

Tutti *pp* *mf*

1st solo (sord.) *pp* *f* *senza sord.* *mp*

2nd solo (sord.) *pp* *f* *senza sord.* *mp*

VI. 2 Tutti *pp* *pp* *mf* *mp*

Tutti *pp* *pp* *mf* *mp*

1st sola ("hotel" sord.) *mf* *ff*

Vla. 2nd sola ("hotel" sord.) *mf* *ff*

Tutte *pp* *mf* *mf*

1st solo (sord.) *pp* *f*

Vlc. 2nd solo (sord.) *f*

Tutti *pp* *mf*

Cb. Tutti *mf*

mf H-75

Ob. 1 2 *a2* *p* *mf* *sub. a tempo, ♩ = 120*

Fig. 1 2 *mf*

Tr. 1 2 3 *mf*

accel. molto... al ♩ = c. 180

69 70 71 72 73 74 75

sub. a tempo, ♩ = 120

3/4

Timp. *mp* *mf* *lv.*

Perc. 1 2 *mp* *mf*

Styropor on Tamb. picc.

Arpa *mf*

1st solo ("hotel" sord.) *ff* *8va*

Vl. 1 2nd solo ("hotel" sord.) *ff*

Tutti *mp*

1st solo *pp* *sul pont.*

Vl. 2 2nd solo *pp* *sul pont.*

Tutti

1st sola ("hotel" sord.) *mp (= pp)* *ff* *sul IV*

Vla. 2nd sola ("hotel" sord.) *ff*

Tutte *mp*

1
Ob.

2

1
Fg.

2

76 77 78 79 80 81 82

mf

(Styropor on Tamb. picc.)

1

Perc.

2

sim.

mp

Tamb. picc. brush

mf

Arpa

1st solo ("hotel" sord.)

VI. 1

2nd solo ("hotel" sord.)

1st solo

VI. 2

2nd solo

1st sola ("hotel" sord.)

Vla.

2nd sola ("hotel" sord.)

1st solo

Vlc.

2nd solo

senza sord. sul pont.

con sord. ord.

mf *f*

mf *f*

mf *f*

mf *f*

1 Ob. *mf*

2 Ob. *mf*

1 Fg. *mf*

2 Fg. *mf*

83 84 85 86 87 88 89 90

4
4

1 Perc. *mp*

2 Perc. *mp*

Arpa *f* come prima

VI. 1 Tutti *mf* (senza sord.)

2nd solo (sord.) *mf*

VI. 2 Tutti *mf*

Vla. Tutte *mf* (senza sord.)

1st solo (sord.) *mf*

Vlc. 2nd solo (sord.) *mf*

Tutti *mf*

Cb. Tutti *mf*

(♩ = 120) (2 Fl=Picc. sounds loco, written octave lower in the part)

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Fg. 1
Cor. 1 (sord.), 2, 4
Tr. 1, 2, 3
Tbn. 1, 2 (harmon.), 3 (harmon.), Tbn.

ppp, mf, p, mp, ff (= mf), con sord., con sord. harmon, vibr., full

(♩ = 120)

99 100 101 102 103 104 105 106 107 108

2/4 3/4

Timp.
Perc. 1, 2, 3

center (muted), frame, wooden stick, Tamb. picc., rim shot, rim shot, sim., Hi-hat, metal stick, open beat, closed beat, [T-4 (small) metal stick], wooden stick, Beer Can

mf, mp, p, mf

Arpa

VI. 1, 2 Tutti
Vla. Tutte
Vlc. Tutti
I-2. soli
Cb.
3-4. soli

mf, p, senza sord., f vibr. lento

(♩ = 120)
"Swing"

1
Ob. *p*

2
p

Cl. 1
breathily
mf *p* *mf*

1
Fg. *p*

2
p

Tr. 1
senza sord.
mf

Trb. 1
con sord. plunger
(play with plunger!)
mf

(♩ = 120)
"Swing"

118 119 120 121 122 123 124

$\frac{2}{4}$ $\frac{4}{4}$

come prima

1
Perc. *mp*

2

Apa *f*

VI. 1 Tutti *p*

VI. 2 Tutti *p*

Vla. Tutte *p*

Vlc. Tutti *p*

Tutti *f*

pizz

Cb. div. *f*

Tutti gli altri *p*

Fl. 1/2
 Ob. 1/2
 Cl. 1/2
 Fig. 1/2
 Cor. 1
 Tr. 1
 Trb. 1 (plunger)
 Trb. 2
 Tbn.

mp secco
mf
1/2 air vibr
p
mf
senza sord.
mp
vibr.
mf
f (= mf)
frull.
p

133 134 135 136 137 138 139 140 141 142

4
4

Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Arpa
 Tutti
 Tutti
 VI. 1 div. à 4
 Tutti
 Tutti
 VI. 2 Tutti
 Vln. Tutte
 Vcl. Tutti
 Cb. Tutti

mf
f secco
div. à 4
vibr. veloce
sul II
vibr. veloce
0 sul III
f



Fl. 1
2

Ob. 1
2

Cl. 1
2

Fg. 1
2

Cor. 1
2
3
4

Tr. 1
2
3

Trb. 1
(plunger)

Trb. 2
3

Tb.

senza sord. *mf*

vibr.



152

153

154

155

156

157

158

2/4 **4/4**

Timp.

Perc. 1
2
3

Arpa

VI. 1 Tutti

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

Cb. Tutti

♩ = 80

♩ = 120

rit. molto -----

♩ = 52

accel. molto -----

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *frull. p < f*

Cl. 2 *frull. p < f*

♩ = 80

♩ = 120

rit. molto -----

♩ = 52

accel. molto -----

159 $\frac{4}{4}$

160 $\frac{2}{4}$

161 $\frac{4}{4}$

162

163

164

165

166 $\frac{2}{2}$

Timp. *mf* (Stones) *f*

Perc. 2 *et* *brush mp* *Tom (large) soft beater p* *mp*

3 *Hi-hat metal stick* *mf rim shot* *wooden stick Beer Can* *rim shot*

Vi. 1 Tutti *ff* *molto sul pont.*

1st solo *con sord.* *mf* *pp*

Vi. 2 2nd solo *con sord.* *mf* *p* *pp* *mf*

Tutti *ff* *(molto sul pont.)*

Vla. Tutti *ff* *(molto sul pont.)*

1st solo *con sord.* *mf* *p*

Vlc. 2nd solo *con sord.* *mf* *pp*

Tutti *ff* *(molto sul pont.) sul III*

Tutti *con sord. arco* *pp* *mf*

Tutti *con sord. arco* *pp* *mp* *p* *mf*

Cb. div. à 4 Tutti *pp* *con sord. arco* *p* *mf*

Tutti *con sord. sul II arco* *pp* *vibr. lento* *mf*

(accel.) ----- $\text{♩} = 120$ $\text{♩} = 60$

Fig. 2

Tr. 1 2 3

(accel.) ----- $\text{♩} = 120$ $\text{♩} = 60$

167 168 169 170 171 172 173 174 175

wooden headed Timp. beater

Perc. 1 2

Sizzle fingers *mp*

(Tamb. picc.)

Arpa

1st solo VI. 1 *mp (= pp)* *ff (= mf)* "hotel" sord. vibr. senza sord.

2nd solo VI. 1 *mp (= pp)* *ff (= mf)* "hotel" sord. senza sord.

1st solo (sord.) VI. 2 *mf* senza sord.

2nd solo (sord.) VI. 2 *mf* ord. senza sord.

Tutti VI. 2 *mf*

1st sola Vla. *mp (= pp)* *f* *mf* *ff (= mf)* "hotel" sord. vibr. senza sord.

2nd sola Vla. *mp (= pp)* *ff (= mf)* "hotel" sord. vibr. senza sord.

1st solo (sord.) Vlc. (sul tasto) *pp* *mf* senza sord.

2nd solo (sord.) Vlc. (sul tasto) *pp* *mf* senza sord.

Tutti Vlc. *mf*

Tutti Cb. div. à 4 *mf*

Tutti (sord.) *mf*

Tutti (sord.) *mf*

Tutti (sord.) *mf*

Tutti (sord.) *mf*

Ob. 1 *mf* *(mf)*

Ob. 2 *mf* *(mf)* *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Tr. 1 2 3

176 177 178 179 180 181 182

$\text{♩} = 120$

$\frac{3}{4}$ $\frac{2}{4}$

Timp. *sf*

Perc. 1 *ff*

Arpa *f*

VI. 1 Tutti *mf* *tutti ord.*

VI. 2 Tutti

Vla. Tutte *mf* *tutte ord.*

Vlc. Tutti

Cb. Tutti

Tempo markings: ♩ = 80, ♩ = 120

FL. 1, 2; Ob. 1, 2; Cl. 1, 2; Fg. 1

FL. 1: *p*

FL. 2: *p*

Ob. 1: *p*

Ob. 2: *p*

Cl. 1: *p*

Cl. 2: *p*

Fg. 1: *mp* *f* *sim*

Cl. 1: *mf* *vibr.* *ord.* *frull.* *vibr.* *1/2 air*

Tr. 1, 2; (plunger); Trb. 1, 2, 3; Tbn.

Tr. 1: *ff* (-*f*) *con sord. harmon.* *frull.* *vibr.*

Tr. 2: *ff* (-*f*) *con sord. harmon.* *vibr.* *vibr.* *ff* (-*f*) *mf*

(plunger): *mf*

Trb. 1: *con sord. wawa.* *mf* (-*p*) *ff* *sim.* *f* *frull.* *mf*

Trb. 2: *con sord. harmon.* *vibr.* *vibr.* *ff* (-*f*)

Tbn.: *f*

Tempo markings: ♩ = 80, ♩ = 120

Measures: 183, 184, 185, 186, 187, 188, 189

Time signatures: 2/4, 4/4

Timp.; Perc. 1, 2, 3; Arpa

Timp.: *mf* *ff*

Perc. 1: *ff* *mf* *mp*

Perc. 2: *mf* *mf* *mp*

Perc. 3: *mf*

Arpa: *ff* *secco* *lv.*

Perc. 1: Tamb. picc., wooden stick, rim shot, frame, rim shot, Ride cymbal, Tamb. picc., Tom (large), wooden stick

Perc. 2: Hi-hat, metal stick, T-t. (small), metal stick

Perc. 3: wooden stick, Beer Can

VI. 1 Tutti; VI. 2 Tutti; Vla. Tutte; Vlc. Tutti; Cb. Tutti

VI. 1: *ff* *molto sul pont.* *vibr.*

VI. 2: *ff* *molto sul pont.* *sul IV* *vibr.* *vibr.*

Vla.: *ff* *molto sul pont.* *sul IV*

Vlc.: *ff* *molto sul pont.* *vibr.*

Cb.: *f* *pizz.*

♩ = 60 *accel. molto* ----- ♩ = 100 *rit. molto* ----- al ♩ = 60 *sub. a tempo,* ♩ = 120

1
Ob.

2
Ob.

1
Cl. *vibr.*
f mp f mp f mp f mp f mp f

2
Cl. *mf*

Fg. 1
mf

Tr. 1
(harmon)
f > mp *frull. ord.* *f > mp* *sim.*

1
Trb. (plunger)
ff *mf* *frull.*

2
Trb. (warua)
ff *mf* *ff* *mf* *ff* *f*

♩ = 60 *accel. molto* ----- ♩ = 100 *rit. molto* ----- al ♩ = 60 *sub. a tempo,* ♩ = 120

190 191 192 193 194 195 196 197

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

(Stones)

1
Perc. (Ride cymbal) (Tamb. picc.) (Tom)
ff *Sizzle fingers* *mf* *ff*

2
mf

Arpa
f

1st solo VI. 1
"hotel" sord. *f (= mp)* *ord.*

2nd solo VI. 1
"hotel" sord. *f (= mp)*

1st solo VI. 2
con sord. *mf* *ord.* *p < mf* *senza sord.*

2nd solo VI. 2
con sord. *mf* *ord.* *p* *mf* *senza sord.*

1st sola Vla.
"hotel" sord. *mp (= ppp) < f (= mp)* *ord.* *sul II*

2nd sola Vla.
"hotel" sord. *p (= ppp) < f (= mp)* *ord.* *sul II*

1st solo Vlc.
con sord. *mf* *ord.* *pp* *mf* *senza sord.*

2nd solo Vlc.
con sord. *mf* *ord.* *pp* *mf* *senza sord.*

Cb. 1st solo
mf

$\text{♩} = 66$

1
2
1
2
1
2
1
2

Fl.
Ob.
Cl.
Fg.

mufa in Fl. grande *El. grande*

mf *sempre tenuto*

1
2
3
4
1
2
3
1
2
3

Cor.
(wawa)
Tr. 2 (wawa)
(harmon)
(harmon)
Tub. 2 (wawa)
(wawa)

mp *mp* *f (= mp)* *f (= mp)* *f (= mp)*

sempre tenuto

$\text{♩} = 66$

209 210 211 212 213 214 215 216

0

0

1
3

Timp.
Perc.

walk to Tub Bells *walk to Tub Bells*

hard hammer *sempre lv.* *f*

Hi-hat *wooden stick* *lv.* *walk to Tub Bells*

metal stick *T-1 (small)*

(senza sord.) *sul IV* *sul III* *vibr.* *vibr.* *0* *sul IV*

1
2
1st sola
Vla.
2nd sola
Tutte
Vlc.
Tutti

(molto sul pont.) *ord.* *mf* *sempre tenuto*

senza sord. *mf* *sempre tenuto*

(molto sul pont.) *ord.* *mf* *sempre tenuto*

(molto sul pont.) *vibr.* *mf* *sempre tenuto*

1 *mf* *sempre tenuto*

2

1 *mf* *sempre tenuto*

2

1

2 *mf* *sempre tenuto* *f*

1 *f*

2 *mf* *sempre tenuto*

1 *mp* *sempre tenuto*

3

4 *mp*

1 *f (= mp)* *sempre tenuto*

2 *f (= mp)* *sempre tenuto* *f (= mp)*

3 *f (= mp)* *sempre tenuto*

1 *mp* *sempre tenuto*

2 *f (= mp)* *sempre tenuto*

3 *f (= mp)* *sempre tenuto*

1 *mp* *sempre tenuto*

217 218 219 220 221 222 223 224 225 226

Perc. 1 *f*

1 *senza sord. ord. mf sempre tenuto*

VI. 1 *senza sord. ord. mf sempre tenuto*

2nd solo *mf*

Tutti *mf* *sempre tenuto*

VI. 2 *mf* *sempre tenuto*

Vla. *tutte* *f*

Vcl. *ord. mf sempre tenuto*

Tutti *mf*

Cb. *mf*

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. 1

1 Flg.

2 Flg.

3 Cor.

4 Cor.

1 (wawa) Tr.

2 (wawa) Tr.

2 (wawa) Trb.

3 (wawa) Trb.

Tb.

227 228 229 230 231 232 233 234 235 236

(Tub. Bells)

1 Perc.

2 Perc.

3 Perc.

VI. 1 Tutti

VI. 2 Tutti

Vla. Tutte

Vlc. Tutti

Musical score for woodwinds and strings, measures 237-245. The score includes parts for Flute (Fl.), Clarinet 1 (Cl. 1), Bassoon (Fg.), Cor Anglais (Cor. 4), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), and Trombone (Tb.).

- Fl.:** Measures 237-245, dynamic *f*.
- Cl. 1:** Measures 237-245, dynamic *p*.
- Fg.:** Measures 237-245, dynamic *p*.
- Cor. 4:** Measures 237-245, dynamic *p*.
- Tr. 1:** Measures 237-245, dynamic *mp*.
- Tr. 2:** Measures 237-245.
- Tb.:** Measures 237-245.

237 238 239 240 241 242 243 244 245

Musical score for Percussion (Perc.), measures 237-245. The score includes parts for Percussion 1 and Percussion 2.

- Perc. 1:** Measures 237-245, dynamic *f*.
- Perc. 2:** Measures 237-245, dynamic *f*.

Musical score for Violins and Viola (Vl.), measures 237-245. The score includes parts for Violin 1 (Vl. 1), Violin 2 (Vl. 2), and Viola (Vlc.).

- Vl. 1:** Measures 237-245, dynamic *mf*.
- Vl. 2:** Measures 237-245, dynamic *p*.
- Vlc.:** Measures 237-245.

1 Fl. 1
2 Fl. 2
Fig. 1
Tr. 2 (wawa)
Trb. 2 (wawa)
Tb.

246 247 248 249 250 251 252 253

p *mp*

(Timp.)
Tub. Bells
1 (Tub. Bells)
Perc. 2 (Tub. Bells)
3 (Tub. Bells)
VI. 1 Tutti
Vlc. Tutti

f *f* *f* *f* *f* *f* *f* *f*

p *mf*

Tub. Bells
hard hammer *sempre l.v.*

Fl. 1
Fig. 1
Tr. 2 (wawa)

254 255 256 257 258 259 260 261 262

mp *p* *mp*

(Timp.)
Tub. Bells
1
Perc. 2
3
Vlc. Tutti

f *f* *f* *f* *f* *f* *f* *f* *f*

p

(Timp.)
Tub. Bells
1
Perc. 2
3

263 264 265 266 267 268 269 270 271

quasi cresc. *quasi cresc.* *quasi cresc.* *quasi cresc.* *quasi cresc.* *quasi cresc.* *quasi cresc.* *quasi cresc.* *quasi cresc.*

l.v. al niente *l.v. al niente* *l.v. al niente* *l.v. al niente* *l.v. al niente*