

# **UCLA**

## **Contemporary Music Score Collection**

**Title**

Hypersomnia

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**Publication Date**

2020

Csernovszky Márk

- II -

HYPERSOMNIA

# Előhang

1.Herceg

2.Róka

3.Fazék

# Intermezzo

4.Sherlock

5.Tadzio

6.Esti Kornél

# Varázsló

# Elhelyezkedés

Kálnoky László  
Szánatórium 1933

4

1

Hegyek között száguldott a gyorsvonat,  
szél szórta szét a szikrák záporát.

Tér és idő formálta sorsomat,  
sápadt holdarc bámult a fákon át.

Mint hegycsúcsot, úgy láttam a jövőt,  
amelyre sárba és sűrű köd ül,  
s mint színpadot, ahol kísértetek  
lesnek a fekete függöny mögül.

És egyszerű anyag lett életem,  
massza, melyet az órák marka gyűrt,  
belőle szobrodat formálva ki;  
munkájuk közben megszépült a múlt,  
s értékesnek mutatta perceit,  
míg minden pillanat messzebbre vitt.

2

Nagy bárkán ringatott a rózsaszín láz.

A völgyre néztem, s láttam, odalent  
az élet mikrokozmosz, bolhaszínház,  
amely számomra semmit sem jelent.  
S fönn az égen is játék folyt, de más:  
zord bömbölés, duhaj színek, pazar  
villámlás, lángok, harsány támadás,  
ordító erdők, szürke zúrzavar.

Oly közösek voltunk e szent haragban,  
s erőnk együtt fogyott, a láng kihúlt,  
a vihar elmúlt, és magam maradtam,  
mikor a szürke égbolt kiderült.

S feküdtem ott, társatlanság a sok közt,  
nem látva mást, csak néhány tompa színt,  
s csak a napot loholni a hegyek közt,  
mint egy pohos, rézarcú mandarint.

(Oscar Wilde, Antoine de Saint-Exupéry,  
 Thomas Mann, Kosztolányi Dezső,  
 Johann Wolfgang von Goethe, Sir Arthur  
 Conan Doyle, Stanislaw Lem művei  
 alapján)

## Előhang

**Soffocato**  
 $\downarrow = 100$

Flûte

Hautbois

Clarinette en Sib (2)

Clarinette basse en Sib

Saxophone ténor

Trombone

Harpe (2)

Violons I (solo & 2)

Violons II (2)

Altos (2)

Violoncelles (2)

Contrebasse

*Avonó pattogtatása, nagyjából ebben a ritmusban, de inkább a fa pattogási idejét figyeke*

Fl. 3

Htb.

Cl. *p*

Vc. *p* *poco allargando*

C. B. *sul ponticello* *poco allargando* *p* *poco rubato*

*sul ponticello*

Vc. *p* *frag.gliss.*

C. B. *3* *3* *3*

Fl. 5

Htb.

Cl. *poco allargando* *CI 1* *poco rubato*

V. I. *sul D*

V. II. *sul G*

A. *poco allargando* *CI 2 poco allargando*

Vc. *üveghang-glissando*

C. B. *3* *3* *3*

7

F1.

Htb.

Cl.

V. I solo

Vc.

C. B.  $\times \cdot$   $x \cdot$   $x \times x x$   $\overline{3}$   $x x x x$   $\overline{3}$   $x x x x$

=

8 tutti

V. I  $mp$  telten

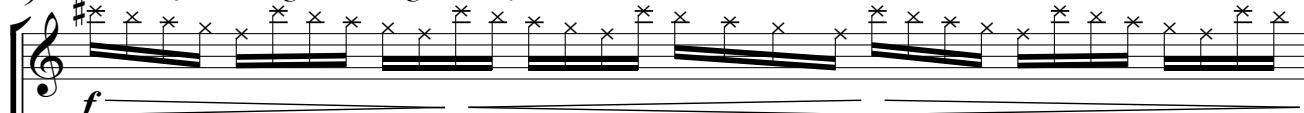
V. II  $mp$  telten gliss.

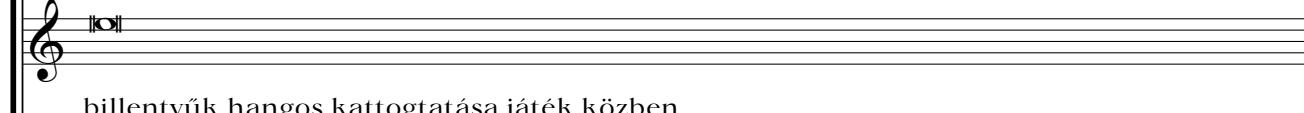
A.  $mp$  telten gliss.

Vc.  $mp$  telten

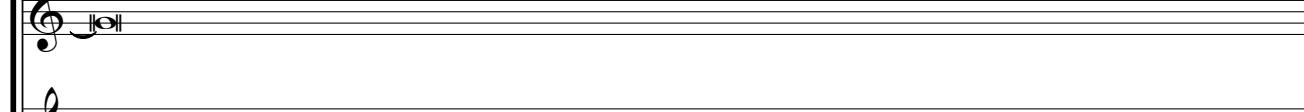
C. B.  $\times \cdot$   $x \cdot$   $x x x x$   $\overline{3}$   $x x x x$   $\overline{3}$   $x x x x$

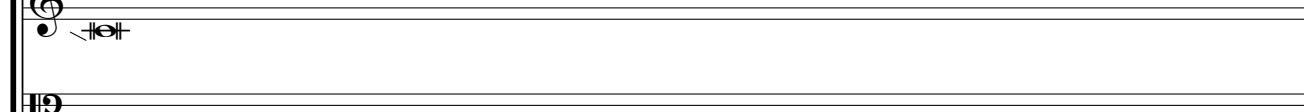
9 billentyűk hangos kattogtatása jáék közben

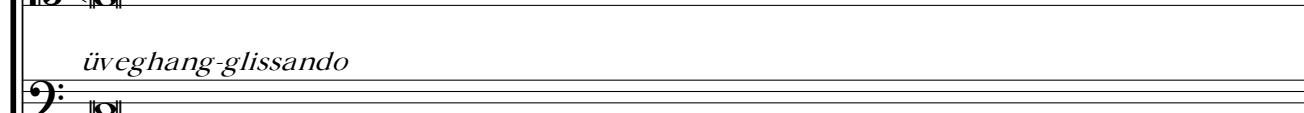
F1. 

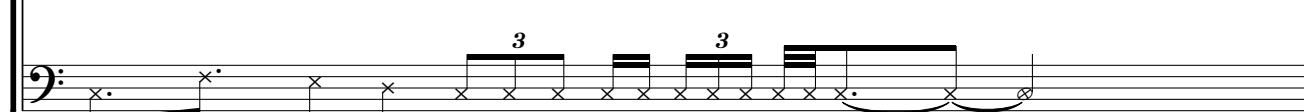
Htb. 

Cl. B. 

V. I. 

V. II. 

A. 

Vc. üveghang-glissando 

C. B. 



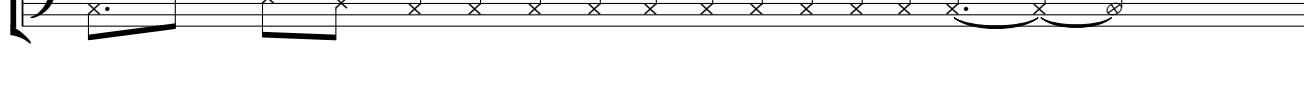
10

V. I. 

V. II. 

A. 

Vc. 

C. B. 

billentyűk kattogtatása

Fl.

*mf*

Cl.

billentyűk kattogtatása

Cl. B.

V. I.

V. II.

A.

Vc.

Ebben az ütemben a lejegyzett ritmusban

C. B.



12

V. I.

V. II.

A.

Vc.

C. B.

13 billentyűk kattogtatása

F1.

Cl.

Cl. B

V. I

V. II

A.

Vc.

C. B.

Ebben az ütemben a lejegyzett ritmusban

15

Hp. világosodva

V. I

V. II

A.

Vc.

16

Kata

Lizi

molto ritartando

24

Hp.

*Semplice, chiaro*

Cl. 24

Cl. 19

Cl. B

Htb. 20

V. I

V. II

A.

Vc.

Cl. B 21

V. I

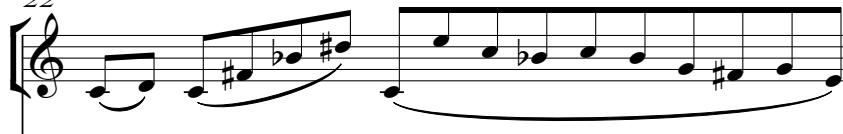
V. II

A.

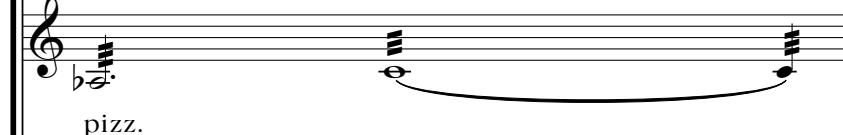
Vc.

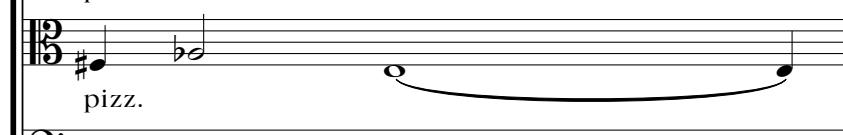
12

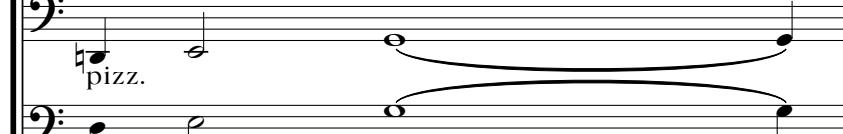
22

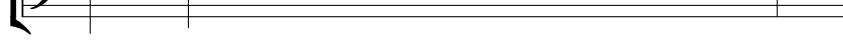
F1. 

V. I ff 

V. II 

A. 

Vc. 

C. B. 



24 16

24 16

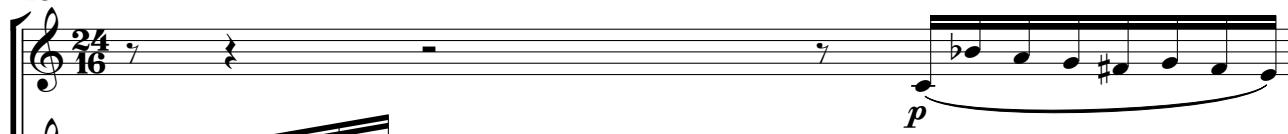
24 16

24 16

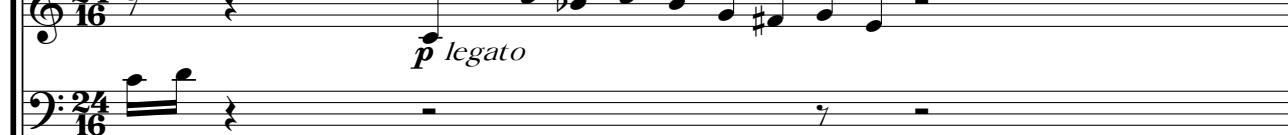
24 16

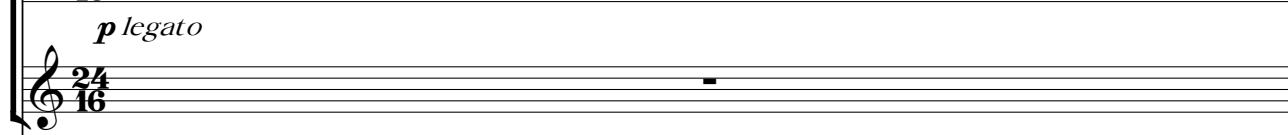
24 16

23 Teso

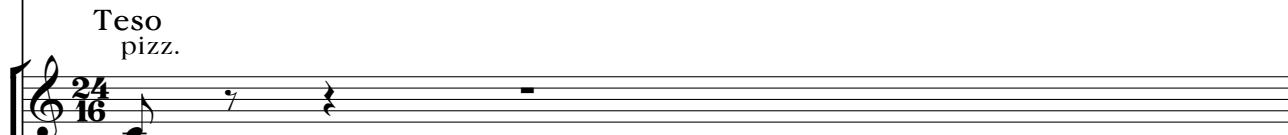
F1. 

Htb. 

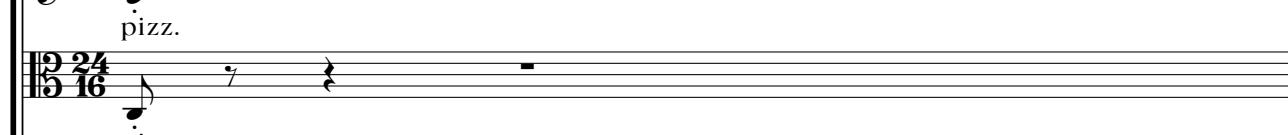
Cl. 

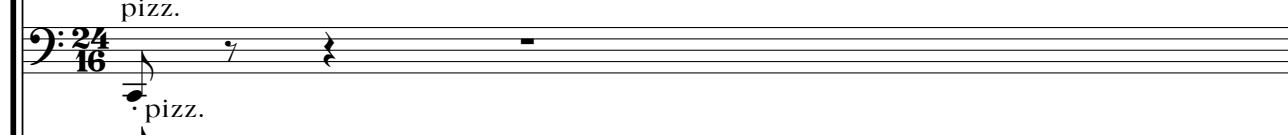
Cl. B. 

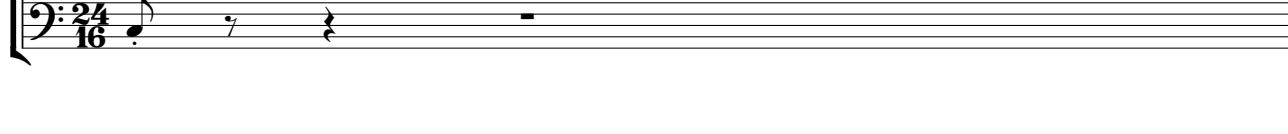
Sax. T. 

Trb. 

Teso  
pizz.

V. II 

A. 

Vc. 

C. B. 

24

F1.

Cl.

Cl. B.

Sax. T.

Trb.

V. I.

V. II.

A.

Vc.

C. B.

*pp*

*arco*

*mf*

*arco*

*mf*

*arco*

*mf*

*pp*

=

25

Cl.

Sax. T.

Trb.

Vc.

C. B.

*f tutti*

*f risoluto*

*f risoluto*

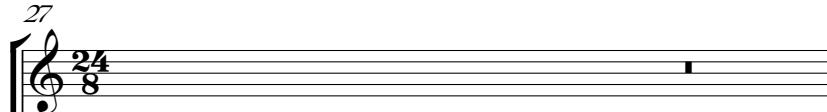
*f risoluto*

Fl. 26 

Sax. T. 

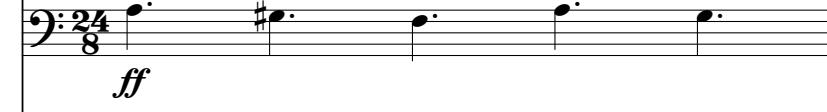
Trb. 

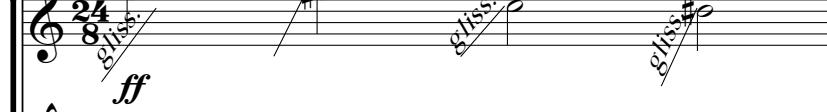
**=**

Cl. 27 

Cl. B. 

Sax. T. 

Trb. 

V. I. 

V. II. 

C. B. 

28

F1.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$

Htb.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$

Cl.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$   
*simile*  $\begin{array}{c} 2 \\ 4 \end{array}$   
*mf*

Cl. B.  $\begin{array}{c} \text{Bass clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$

Sax. T.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*pp*

Trb.  $\begin{array}{c} \text{Bass clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$

Hp.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$

V. I.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*tr.*  $\# \Omega.$

V. II.  $\begin{array}{c} \text{G clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*tr.*  $\# \Omega.$

A.  $\begin{array}{c} \text{Bass clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*8va*

Vc.  $\begin{array}{c} \text{C clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*subp*

C. B.  $\begin{array}{c} \text{C clef} \\ 24 \\ 16 \end{array}$   $\begin{array}{c} 2 \\ 4 \end{array}$   
*non legato*  $\begin{array}{c} 2 \\ 4 \end{array}$  *subp*

30

F1. fl. frull. non frull. *f*

Htb.

Cl. *ff*

Cl. B. *f*

Sax. T.

Trb. *f*

Hp.

V. I. *tr* *f*

V. II.

A.

Vc. *f*

C. B. *f*

The musical score page 16 consists of two systems of music. The first system begins with a dynamic *f* and includes parts for Flute 1, Horn, Clarinet, Bass Clarinet, Saxophone Tenor, Trombone, Bassoon, Violin I, Violin II, Alto, Cello, and Double Bass. The second system begins with a dynamic *tr* and *f* and includes parts for Flute 1, Horn, Clarinet, Bass Clarinet, Saxophone Tenor, Trombone, Bassoon, Violin I, Violin II, Alto, Cello, and Double Bass. The score features various musical elements such as grace notes, slurs, and dynamic markings like *ff* and *f*. Time signatures change throughout the piece, indicated by numbers above the staff (e.g., 5/8, 3/4, 2/4).

35

F1.  $\frac{2}{4}$

C1.  $\frac{2}{4}$

Cl. B  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

Sax. T.  $\frac{2}{4}$   $\frac{24}{16}$

Trb.  $\frac{2}{4}$   $\frac{24}{16}$

V. I.  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

V. II.  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

A.  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

Vc.  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

C. B.  $\frac{2}{4}$  : *subp*  $\frac{24}{16}$

**==**

43

Cl. B  $\frac{24}{16}$  - -

Hp.  $\frac{24}{16}$  *f Kata* *Lizi*  $\frac{24}{16}$

V. I.  $\frac{24}{16}$  o. *dolce*

V. II.  $\frac{24}{16}$  o. *dolce*

A.  $\frac{24}{16}$  o. *dolce*

Vc.  $\frac{24}{16}$  o. *dolce*

C. B.  $\frac{24}{16}$  o. *dolce*

45

Sax. T.

Trb.

Hp. { *Kata*

V. I

V. II

A.

Vc.

C. B.

47

Sax. T.

Trb.

Hp. { *Kata*

V. I

V. II

A.

Vc.

C. B.

49

Hp. { *Kata*

V. I

V. II

A.

Vc.

C. B.

=

19

F1. *mf*

Htb. *mf*

Cl. *mf*

Cl. B. *mf*

Hp. { *Lizi* *Kata*

=

51

F1.

Htb.

Cl.

Cl. B.

Hp. { *Lizi*

V. I *f*

V. II *f* *gliss.*

A. *f* *gliss.*

Vc. *f*

20

52

Fl.

Htb.

Cl.

Cl. B.

Hp. *mf*

*Kata*

V. I.

V. II.

A.

Vc.

=

53

Fl.

Htb.

Cl.

Cl. B.

Hp. *Lizi*

*Kata*

V. I.

V. II.

A.

Vc.

*gliss.*

*gliss.*

54

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

*Lizi*

55

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp. *tutti*

V. I

V. II

A.

Vc.

C. B.

gliss.

gliss.

56

F1.

Htb.

Cl.

Cl. B

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

The musical score consists of ten staves, each representing a different instrument. The instruments are: Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Tenor Saxophone (Sax. T.), Trombone (Trb.), Bassoon (Hp.), Violin I (V. I), Violin II (V. II), Alto (A.), Cello (Vc.), and Double Bass (C. B.). The score is numbered 56 at the top left. The first six staves (Flute, Horn, Clarinet, Bass Clarinet, Tenor Saxophone, Trombone) all begin with a grace note followed by a rest. The Bassoon staff begins with a grace note followed by a sixteenth-note pattern. The Violin I staff begins with a grace note followed by a sixteenth-note pattern. The Violin II staff begins with a grace note followed by a rest. The Alto staff begins with a grace note followed by a rest. The Cello and Double Bass staves both begin with a grace note followed by a rest.

57

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

58

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

ppp

ppp

ppp

ppp

ppp

ppp



## Herceg

Le Petit Prince &amp; The Happy Prince

27

63

Htb. -

Hp. *angolkürt*  
*agogico*

V. I. -

Vc. -

C. B. -

*la volta:Lizi, 2a volta:Kata*

=

66

Htb. -

V. I. -

Vc. -

B-325, Le Roi

=

73  $\text{J}=80$

F1. *tr* *tr*

Cl. *pp*

Cl. B. *f giusto*

Sax. T. *mf giusto*

Trb. *mf giusto*  
B-325, Le Roi  
 $\text{J}=80$

V. I. -

*80*

F1.  
Cl.  
Cl. B  
(8)  
Sax. T.  
Trb.  
V. I

*tr tr*

*mp*  
*mp*  
*mp*

**≡**

## B-326, Le Vaniteux

*130*  
F1. *solo*  
*f*

B-326, Le Vaniteux  
*130*

V. I

V. II  
*molto ritmico*  
*mf*

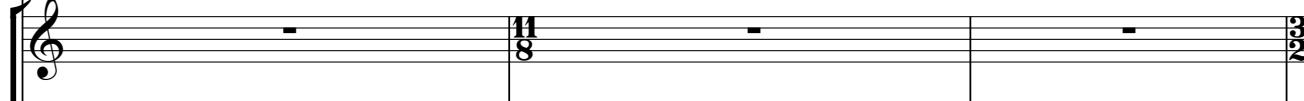
A.  
*molto ritmico*  
*mf*

Vc.  
*molto ritmico*  
*f arco*

C. B.  
*f molto ritmico*

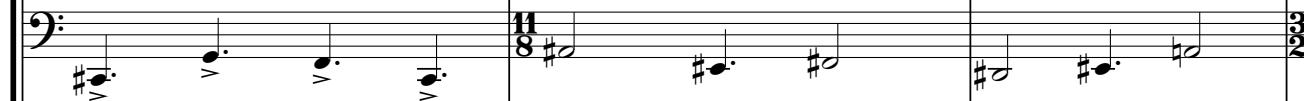
88

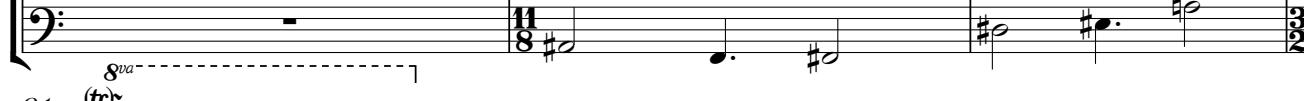
F1. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

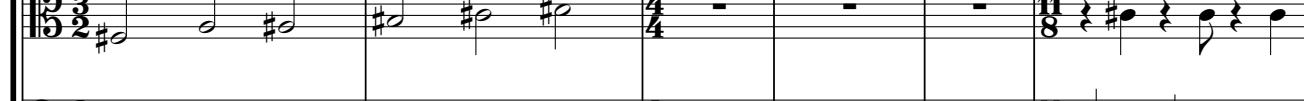
**8va**

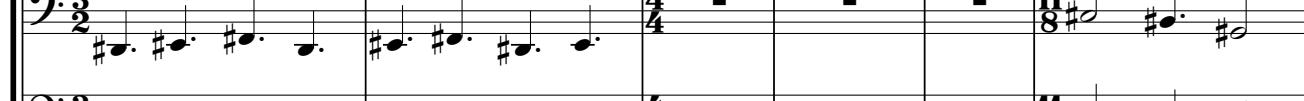
91 (tr)

F1. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

97 (tr) Trull.

F1. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

*ppp*

pizz.

pizz.

pizz.

pizz.

30

## B-327, Le Buveur

102

F1. *mp*  
oboa

Htb. *mp*

Cl. *mf* *mp*

Cl. B

Sax. T. *mf*  
*8vb*

V. I

B-327, Le Buveur

==

105

F1.

Htb.

Cl.

Cl. B

Sax. T. (8) *gliss.*

V. I

V. II *ppp arco* *ppp*

## 108 B-328, Le Récit

Hp. { *p* B-328, Le Récit *mp* tutti

V. I

V. II *p*

A. *p*

Vc. *mp*

==

## 113

F1.

Htb.

tutti

*mp*

Hp. {

V. I

V. II

A.

Vc. {

C. B. {

*f* pizz., *f*

118

F1.  
Htb.  
Hpt.  
V. I  
V. II  
A.  
Vc.  
C. B.

=

121

F1.  
Htb.  
Hpt.  
V. I  
V. II  
A.  
Vc.  
C. B.

## 125 B-329, L'allumeur de réverbère

Trb.  $\text{D} \frac{4}{4}$

V. I  $\text{G} \frac{4}{4}$   
arco  $pp < f > pp$

V. II  $\text{G} \frac{4}{4}$   
 $ppp$  arco  $f$   $ppp$

A.  $\text{B} \frac{4}{4} \#$   
 $ppp$  arco  $f$   $ppp$

Vc.  $\text{D} \frac{4}{4}$  arco  
 $ppp$   $f$   $ppp$

136

Trb.

V. I

V. II

A.

Vc.

147

Trb.  $\text{D} \frac{4}{4}$

V. I  $\text{G} \frac{4}{4}$

V. II  $\text{G} \frac{4}{4}$

A.  $\text{B} \frac{4}{4}$

Vc.  $\text{D} \frac{4}{4}$

Trb.

V. I

V. II

A.

Vc.

**B-330, Le Géographe**

*solo*

*f marcato*

**161**

*p*

*f*

**164**

*tutti*

**168**

*solo*

*solo*

*pizz.*

*pizz.*

*arco*

The musical score consists of six staves: Trombone (Trb.), Violin I (V. I), Violin II (V. II), Bassoon (A.), Cello (Vc.), and Double Bass (C. B.). The score is divided into measures by vertical bar lines. Measure 155: Trb. rests, V. I, V. II, A., Vc. play sustained notes. Measure 161: V. I, V. II, A. play eighth-note patterns, Vc. rests. Measure 164: V. I, V. II, A., Vc. play eighth-note patterns, C. B. rests. Measure 168: V. I, V. II, A., Vc. play eighth-note patterns, C. B. rests. The score includes dynamic markings (p, f, marcato) and performance instructions (solo, pizz., arco). Measure 161 is labeled "B-330, Le Géographe". Measure 164 is labeled "tutti". Measures 168-171 are grouped by double bar lines.

172

slap-tongue

Cl. B.

V. I.

V. II.

A.

Vc.

C. B.



175

Cl. B.

V. I.

V. II.

A.

Vc.

C. B.

solo

*fff*

*fff*

*fff*

*fff*

*fff*

## La Terre

**=80** angolkürt  
**179** agogico

Htb. 

V. I. <img alt="Continuation of the musical score for orchestra, page 36. The score continues from the previous section with 2/4 time. Measures 186-187 show eighth-note patterns. Measures 188-189 show sixteenth-note patterns. Measures 190-191 show eighth-note patterns. Measures 192-193 show sixteenth-note patterns. Measures 194-195 show eighth-note patterns. Measures 196-197 show sixteenth-note patterns. Measures 198-199 show eighth-note patterns. Measures 200-201 show sixteenth-note patterns. Measures 202-203 show eighth-note patterns. Measures 204-205 show sixteenth-note patterns. Measures 206-207 show eighth-note patterns. Measures 208-209 show sixteenth-note patterns. Measures 210-211 show eighth-note patterns. Measures 212-213 show sixteenth-note patterns. Measures 214-215 show eighth-note patterns. Measures 216-217 show sixteenth-note patterns. Measures 218-219 show eighth-note patterns. Measures 220-221 show sixteenth-note patterns. Measures 222-223 show eighth-note patterns. 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195

Htb. Cl. Cl. B. V. I. V. II. A. Vc. C. B.

(8)

37

202

Htb. Cl. Cl. B. Hp. V. I. V. II. A. Vc. C. B.

*tutti*

*mp*

# Reineke

38

Rustico

$\text{♩} = 100$

Reineke Fuchs&Le roman du Renard

205

F1.

Cl.

*mf risoluto*

Rustico

$\text{♩} = 100$

A.

Vc.

C. B.

*mf risoluto*

*mf*

210

F1.

Cl.

*mp*

A.

Vc.

C. B.

*mp*

*mp*

215

F1.

Cl.

A.

Vc.

C. B.

220

F1. Cl. A. Vc. C. B.

*cresc.*

*tr* *tr*  $\frac{4}{2}$

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

225 Cl 1, seconda volta Cl 2

Cl. V. I. V. II. A. Vc. C. B.

*mp semplice*

*p*

*p*

*p*

*p*

*risoluto simile*

227

Cl. V. I. V. II. A. Vc. C. B.

1. 2.

*cresc.*

1. 2.

*cresc.*

40

229

Fl. *tutti*

Cl. *cresc.*

Cl. B

V. I

V. II *p*

A. *p*

Vc. *p*

C. B. *mf*



231

Fl.      dim.      3

Cl.      dim.      3

Cl. B.    dim.      3

V. I.     dim.      3

V. II.    dim.      3

A.       dim.      3

Vc.      dim.      3

C. B.     dim.      3

233

F1. *mp*

C1. *mp*

C1. B. *p*

V. I. *p*

V. II. *p*

A. *p*

Vc. *p*

C. B. *p*

Mennyország a kútban

234

Fl. *mp*

Htb. *# tr*

Cl. *p* *# tr*

V. I. *p*

V. II. *# o*

A. *p*

Vc. *p*

oboa *mp*

42 238

F1.  
Htb.  
(tr)  
Cl.  
Hp. *Lizi*  
*Kata*  
(tr)  
V. I  
V. II  
A.  
Vc.

242

F1.  
Htb.  
Cl.  
Hp.  
V. I  
V. II  
A.  
Vc.

246

F1.

Htb.

Cl.

Cl. B.

Trb.

V. I

V. II

A.

Vc.

44

249

Fl.

Htb.

Cl.

Cl. B.

Trb.

V. I

V. II

A.

Vc.

C. B.

ff risoluto

ff risoluto

ff risoluto

ff risoluto

254

Fl.

Htb.

Cl.

Cl. B.

V. II

A.

Vc.

C. B.

tr.

3

3

3

3

3

3

3

tr.....

45

261

F1. - - - - -

Cl. - - - *C1 1* *f* *C1 2* *3* - - -

Trb. - - - - -

V. II *mf risoluto* *3* *3*

A. - - - - -

Vc. - - - - -

C. B. - - - *mf risoluto* *3* *3* - - -



268

Cl. - - - - -

Sax. T. - - - - -

Trb. - - - - -

V. II - - - - -

A. - - - - -

Vc. - - - - -

C. B. - - - - -

273

F1. Cl. Sax. T.

V. I V. II A. Vc. C. B.

*mf*

==

279

F1. V. I V. II A. Vc. C. B.

*cresc.*

282

F1. Htb. V. II A. Vc. C. B.

283

F1. Htb. V. II A. Vc. C. B.

284

F1. Htb. V. II A. Vc. C. B.

Flute (F1.) plays a rapid sixteenth-note scale pattern starting on G-sharp. Trombones (Htb.) play sustained notes. Bassoon (V. II) and Double Bass (C. B.) provide harmonic support. The section ends with a dynamic trill on the Flute.

Flute (F1.) continues its sixteenth-note scale pattern. Trombones (Htb.) play sustained notes. Bassoon (V. II) and Double Bass (C. B.) provide harmonic support. The section ends with a dynamic trill on the Flute.

Flute (F1.) plays a sustained note. Trombones (Htb.) play a sixteenth-note scale pattern. Bassoon (V. II) and Double Bass (C. B.) provide harmonic support. The section ends with a dynamic trill on the Flute.

## Lékhorgászat

286 *semplice*

Ft. *mp*  
Htb.  
Cl. *ondeggiando*  
Hp. *tutti*

## Lékhorgászat

V. I *ondeggiando*  
V. II *ondeggiando*  
A.  
Vc. *mp*  
C. B. *semplice* *quasi trilla*

=

289

Ft. *5*  
Cl. *3*  
V. I *3*  
V. II *pp*  
A.  
Vc.  
C. B. *5* *3*

292

49

Fl.

Cl.

Cl. B.

V. I.

V. II.

A.

 $\Omega$ 

294

F1.

Htb.

C. B.

*f*

$\frac{4}{4}$

$\frac{2}{4}$

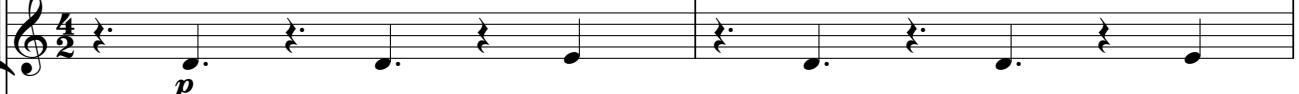
$\text{♩} = 80$

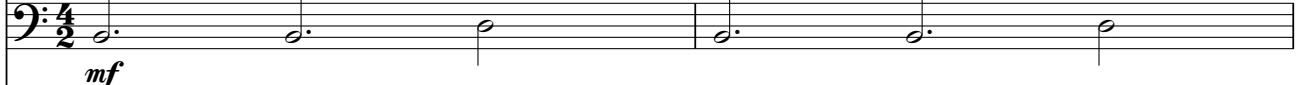
F1.  *mf*

Htb.  *mf* *(tr)*

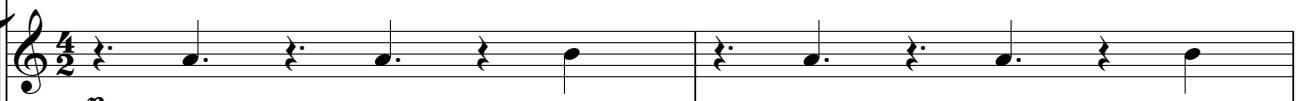
Cl.  *mf*

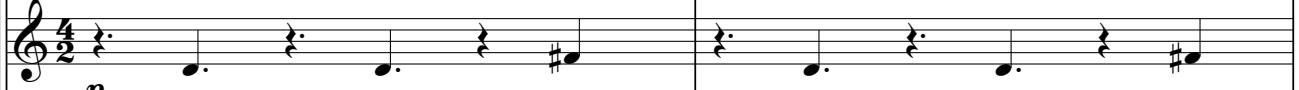
Cl. B  *p*

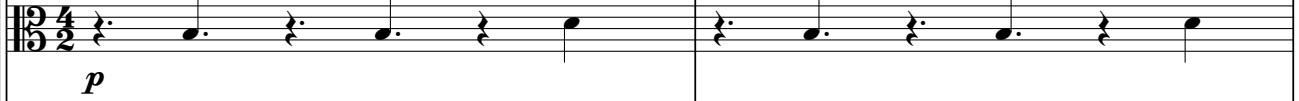
Sax. T.  *p*

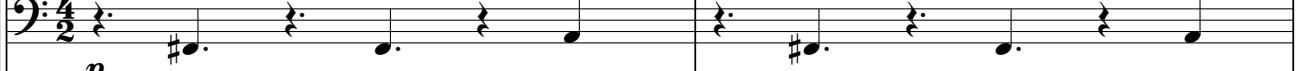
Trb.  *mf*

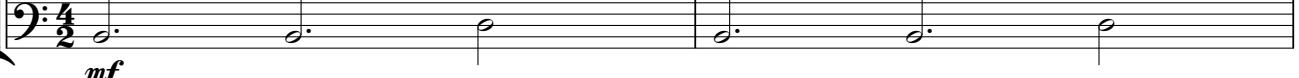
$\text{♩} = 80$

V. I.  *p*

V. II.  *p*

A.  *p*

Vc.  *p*

C. B.  *mf*

300 molto accel.

F1. *cresc.*

Htb. *cresc.*

Cl. *cresc.*

Cl. B *cresc.*

Sax. T. *cresc.*

Trb. *cresc.*

This section shows six staves. The first four staves (Flute, Horn, Clarinet, Bass Clarinet) play eighth-note patterns. The Tenor Saxophone and Trombone provide harmonic support with sustained notes. Crescendo markings are placed under each staff.

molto accel.

V. I *cresc.*

V. II *cresc.*

A. *cresc.*

Vc. *cresc.*

C. B. *cresc.*

This section shows five staves. The Violins play eighth-note patterns, while the Alto, Cello, and Bass Cello provide harmonic support with sustained notes. Crescendo markings are placed under each staff.

*302*

*=130*

This section contains two staves of musical notation. The top staff includes Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Tenor Saxophone (Sax. T.), and Trombone (Trb.). The bottom staff includes Trombone (Trb.) and three bassoon parts: Bassoon I (V. I), Bassoon II (V. II), and Bassoon III (A.). The notation consists of quarter notes and rests, with some eighth-note patterns in the upper voices. Measure 52 ends with a vertical bar line, and measure 53 begins with a repeat sign and a bass clef change for the bassoon parts.

*302**=130*

This section continues the musical score from the previous page. It includes parts for Bassoon I (V. I), Bassoon II (V. II), Bassoon III (A.), Trombone (Trb.), and Cello/Bass (C. B.). The notation shows sustained notes and simple rhythmic patterns across the measures. The bassoon parts provide harmonic support, while the brass and woodwind parts contribute to the melodic and harmonic structure.

304

F1. 

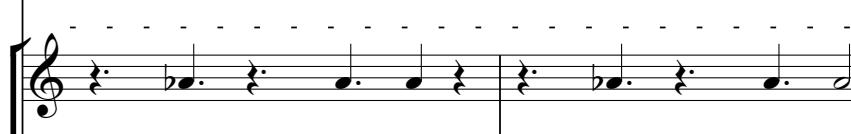
Htb. 

Cl. 

Cl. B. 

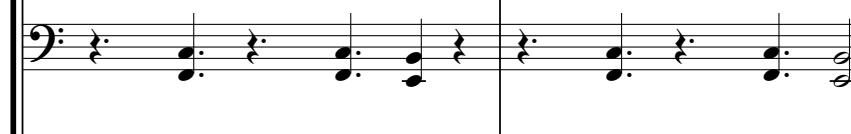
Sax. T. 

Trb. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

307

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

V. I.

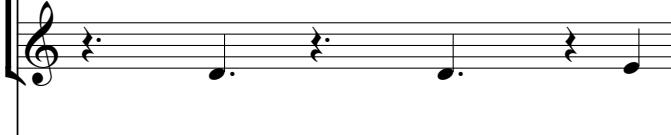
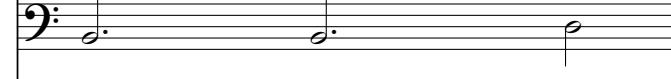
V. II.

A.

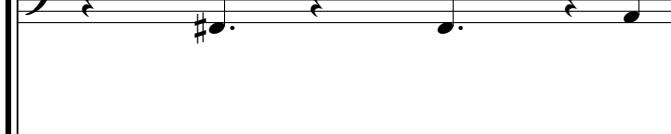
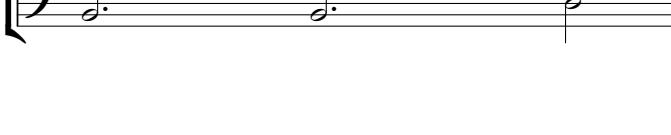
Vc.

C. B.

309

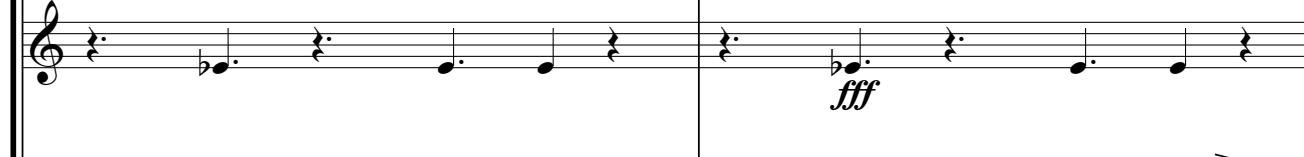
F1.   
Htb.   
Cl.   
Cl. B.   
Sax. T.   
Trb. 

*d=230*

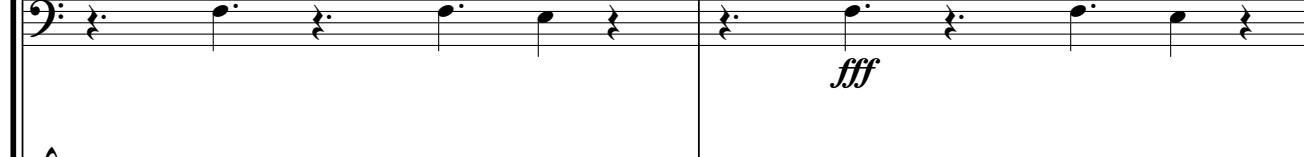
V. I.   
V. II.   
A.   
Vc.   
C. B. 

311

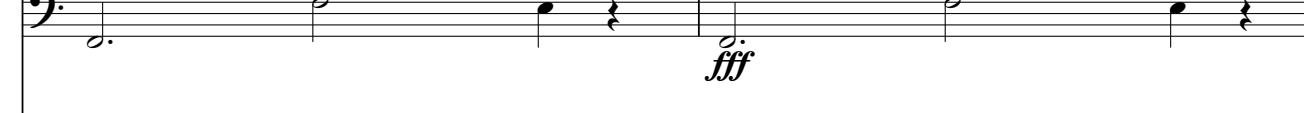
F1. 

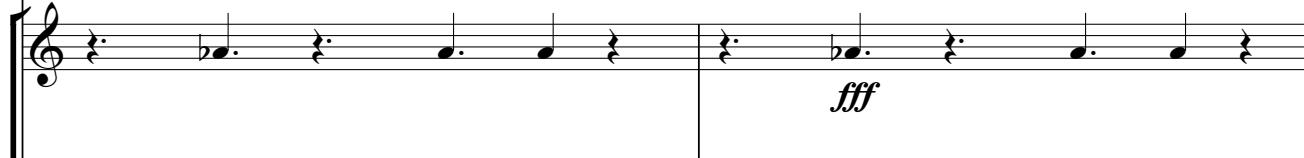
Htb. 

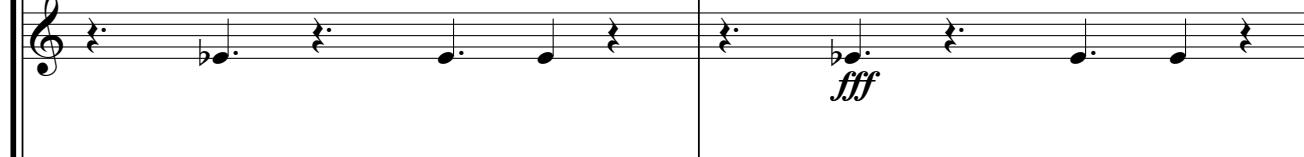
Cl. 

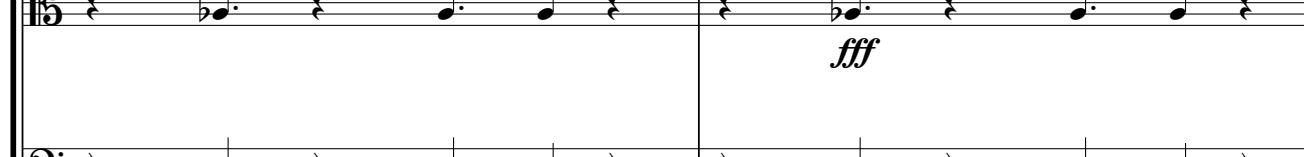
Cl. B. 

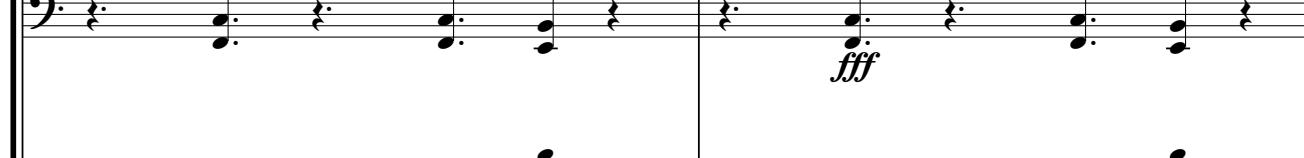
Sax. T. 

Trb. 

V. I. 

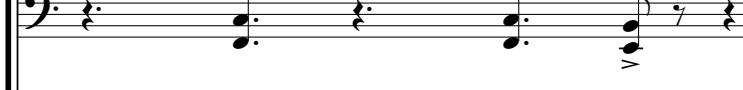
V. II. 

A. 

Vc. 

C. B. 

313 (peremhang)

F1.   
Htb.   
Cl.   
Cl. B.   
Sax. T.   
  
Trb.   
  
V. I.   
V. II.   
A.   
Vc.   
C. B. 

Fazék  
Cyberiad

Lento  $\text{♩} = 70$

Fl.  $\frac{5}{4}$   
*dolce*

Htb.  $\frac{5}{4}$   
*dolce*

Cl.  $\frac{5}{4}$   
*p* *C11*

Hp.  $\frac{5}{4}$   
*p Lizi*

$\frac{9}{8}$  *C12*

$\frac{9}{8}$  *Kata*

Lento  $\text{♩} = 70$

V. I  $\frac{5}{4}$  pizz.

V. II  $\frac{5}{4}$  *p* pizz.



Fl.  $\frac{5}{4}$  *s.*

Htb.  $\frac{4}{4}$

Cl. *C11*

Hp.  $\frac{4}{4}$  *C12*

$\frac{1}{140}$

V. I  $\frac{4}{4}$

V. II  $\frac{4}{4}$

*Lizi*

*Kata*

$\frac{1}{140}$

325

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

Flute (F1) and Horn (Htb.) play sustained notes. Clarinet (Cl.) enters with a dynamic *p*, followed by a tutti section with a dynamic *f*. Bassoon (Cl. B.) and Tenor Saxophone (Sax. T.) provide harmonic support. Trombone (Trb.) plays sustained notes. Double Bass (Hb.) and Bassoon (C. B.) play sustained notes. Violas (V. I. and V. II.) enter with arco strokes. Violin (V. I.) and Cello (C. B.) play eighth-note patterns. Double Bass (Vc.) and Double Bassoon (C. B.) play sustained notes. The piece concludes with a dynamic *f*.

329

Cl.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

*s. va*

333

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

Detailed description: This is a page from a musical score. The top line shows parts for Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bassoon (Cl. B.), and Saxophone Tenor (Sax. T.). The second section starts with Trombone (Trb.) and Bassoon (Hp.). The third section begins with Violin I (V. I) and Violin II (V. II). The bottom section includes Cello (Vc.) and Double Bass (C. B.). Measure 1 consists of rests for most instruments. Measures 2 and 3 feature dynamic markings: 'f' for forte and 'p' for piano. Measures 4 and 5 show sustained notes with grace notes. Measures 6 and 7 continue with sustained notes and grace notes. Measures 8 and 9 conclude with sustained notes and grace notes. Measure 10 ends with a fermata over the bassoon part.

337

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

341  
 Fl. f  
 Cl. f  
 Sax. T. f  
 Trb. f (8)  
 V. I. f  
 V. II. f  
 A. f  
 Vc. f  
 =  
 347 f

Fl. 6/4  
 Htb. 6/4  
 Cl. 6/4 p  
 Cl. B. 6/4  
 Sax. T. 6/4 p  
 Trb. 6/4 p  
 V. I. 6/4 p  
 V. II. 6/4 p  
 A. 6/4 p  
 Vc. 6/4 p

64 351

F1. -  $\# \text{e} \text{e} \text{e} \# \text{f}$  -  $\# \text{e} \text{e} \# \text{e}$  -  $\text{f}$   $\# \text{e}$  -  $\# \text{e}$  -

Htb. -  $\# \text{e}$   $\# \text{e}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  - -

*f*

Cl. -  $\text{d}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  - -

*f*

Cl. B. -  $\text{f}$   $\# \text{e}$  - -  $\text{f}$   $\text{b} \text{b}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  -

*f*

Sax. T. -  $\text{d}$   $\# \text{e}$  - - - -

*f*

Trb. -  $\text{f}$  - - - -

V. I. -  $\text{d}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  - -

*f*

V. II. -  $\text{d}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  - -

*f*

A. -  $\text{d}$   $\# \text{e} \text{e} \# \text{e}$   $\text{e} \text{e} \# \text{e}$  - -

*f*

Vc. -  $\text{f}$   $\# \text{e} \text{e} \# \text{f}$   $\text{e} \text{e} \# \text{e}$  - -

C. B. -  $\text{f}$   $\# \text{e}$  - - - -

This musical score page contains six systems of music, each with a different instrument or section. The instruments listed are Flute 1 (F1.), Horn (Htb.), Clarinet (Cl.), Bassoon (Cl. B.), Saxophone Tenor (Sax. T.), Trombone (Trb.), Bassoon (Hpt.), Violin I (V. I.), Violin II (V. II.), Alto (A.), Cello (Vc.), and Double Bass (C. B.). The music is in common time (indicated by '4') and includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). The score also features measure numbers (1-6) and system numbers (351).

357

F1. - 7 8 - 4 f 65 11 8

Htb. - 7 8 - 4 f 11 8

Cl. - 7 8 - 4 f 11 8

Cl. B: 7 8 - 4 f 11 8

Sax. T. - 7 8 - 4 f 11 8

Trb. - 7 8 - 4 f 11 8

Hp. - 7 8 - 4 - 11 8

V. I. - 7 8 - 4 f 11 8

V. II. - 7 8 - 4 f 11 8

A. - 7 8 - 4 f 11 8

Vc. - 7 8 - 4 f 11 8

C. B. - 7 8 - 4 f 11 8

361

F1.  $\begin{array}{c} \text{Fl.} \\ \text{fp} \end{array}$

Htb.  $\begin{array}{c} \text{Htb.} \\ \text{fp} \end{array}$

Cl.  $\begin{array}{c} \text{Cl.} \\ \text{fp} \end{array}$

Cl. B.  $\begin{array}{c} \text{Cl. B.} \\ \text{fp} \end{array}$

Sax. T.  $\begin{array}{c} \text{Sax. T.} \\ \text{fp} \end{array}$

Trb.  $\begin{array}{c} \text{Trb.} \\ \text{fp} \end{array}$

Hp.  $\begin{array}{c} \text{Hp.} \\ \text{mp} \\ \left\{ \begin{array}{c} \text{G: } \begin{array}{c} \text{11/8} \\ \text{mp} \end{array} \\ \text{F: } \begin{array}{c} \text{11/8} \\ \text{mp} \end{array} \end{array} \right. \end{array}$

V. I.  $\begin{array}{c} \text{V. I.} \\ \text{fp} \end{array}$

V. II.  $\begin{array}{c} \text{V. II.} \\ \text{fp} \end{array}$

A.  $\begin{array}{c} \text{A.} \\ \text{fp} \end{array}$

Vc.  $\begin{array}{c} \text{Vc.} \\ \text{fp} \end{array}$

C. B.  $\begin{array}{c} \text{C. B.} \\ \text{fp} \end{array}$

363

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

367

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

*8va*

371

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hpf.

V. I

V. II

A.

Vc.

C. B.

375

F1. - - - - *f* **M** **8**

Htb. - - - - **4** - - - - **4** **11** **8**

Cl. - - - - **4** - - - - *f* **11** **8**

Cl. B. - - - - **4** - - - - **4** **11** **8**

Sax. T. - - - - **4** - - - - *f* **11** **8**

Trb. - - - - **4** - - - - *f* **11** **8**

Hp. - - - - **4** - - - - **4** **11** **8**

V. I. - - - - *p* **4** - - - - *ff* *f* **11** **8**

V. II. - - - - *f* **4** - - - - *f* **11** **8**

A. - - - - *p* - - - - *f* **4** - - - - *f* **11** **8**

Vc. - - - - **4** - - - - *f* **11** **8**

C. B. - - - - **4** - - - - **11** **8**

8va gliss.

This page contains a musical score for orchestra and choir, specifically for measures 375. The score is organized into ten staves, each representing a different instrument or voice part. The instruments include Flute 1, Horn (Htb.), Clarinet (Cl.), Bassoon (Cl. B.), Tenor Saxophone (Sax. T.), Trombone (Trb.), Bassoon/Horn (Hp.), Violin I (V. I.), Violin II (V. II.), Alto (A.), Cello (Vc.), and Bass (C. B.). The music begins with a rest followed by a dynamic f. The instrumentation varies throughout the measure, with some parts playing while others rest. The time signature changes between 4/4 and 11/8. The vocal parts (V. I., V. II., A.) have melodic lines with dynamic markings like p and f. The bassoon/horn part has a prominent melodic line. The cello and bass provide harmonic support. The score ends with a dynamic f and a 11/8 time signature.

381

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

386

F1.

Htb. *mp*

Cl. *mp*

Cl. B

Sax. T. *mp* *f*

Trb. *f*

Hp.

V. I

V. II

A.

Vc. *f*

C. B. *f*

391

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

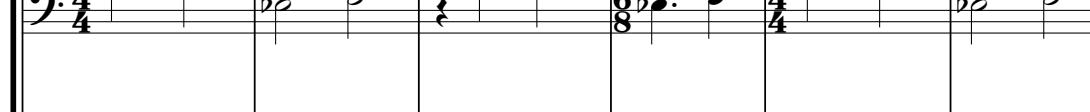
C. B.

397

F1.  *ppp*

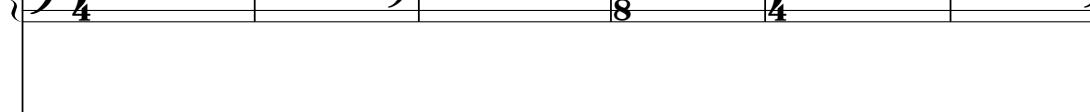
Htb. 

Cl. 

Cl. B  *f*

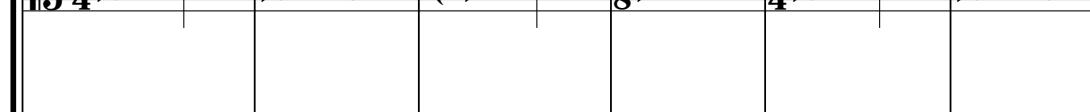
Sax. T.  *f*

Trb.  *f*

Hp.  *ppp*

V. I  *f*

V. II  *f*

A.  *f*

Vc.  *f*

C. B.  *f*

404

F1. - 7 8 - 5 8 *cresc.* 7 8 - 5 8

Htb. - 7 8 *ppp* 5 8 - 7 8 *cresc.* 5 8 -

Cl. 7 8 *C11* 5 8 - 7 8 *C12* 5 8 *cresc.*

Cl. B 7 8 - 5 8 # 7 8 - 7 8 - 5 8 -

(8)-----

Sax. T. 7 8 - 5 8 - 7 8 - 5 8 -

Trb. 7 8 - 5 8 # 7 8 - 7 8 - 5 8 -

Hp. 7 8 - 5 8 *Lizi* 7 8 - 5 8 *cresc.* 7 8 - 5 8 *Kata*

V. I 7 8 - 5 8 - 7 8 - 5 8 -

V. II 7 8 - 5 8 - 7 8 - 5 8 -

A. 7 8 - 5 8 - 7 8 - 5 8 -

Vc. 7 8 - 5 8 # - 7 8 - 5 8 # -

C. B. 7 8 - 5 8 # - 7 8 - 5 8 -

410

F1.

Htb.

Cl. *CII*

Cl. B

(8).....

Sax. T.

Trb.

Hp. *Lizi*

*Kata* —————

V. I

V. II

A.

Vc.

C. B.

416

F1.

Htb.

Cl.

Cl. B.

(8)

Sax. T.

Trb.

Hp. *Lizi*

Kata

V. I

V. II

A.

Vc.

C. B.

422

F1. - 7 8 - 5 8 f

Htb. - 7 8 5 8 f

Cl. - 7 8 5 8 Cl 2 f =CII

Cl. B 7 8 5 8 7 8 5 8 (8) -

Sax. T. 7 8 5 8 7 8 5 8

Trb. 7 8 5 8 7 8 5 8

Hp. 7 8 5 8 Lizi 7 8 5 8 f tutti

V. I 7 8 5 8 7 8 5 8

V. II 7 8 5 8 7 8 5 8

A. 7 8 5 8 7 8 5 8

Vc. 7 8 5 8 7 8 5 8

C. B. 7 8 5 8 7 8 5 8

428

Fl.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hpf.

V. I

V. II

A.

Vc.

C. B.

*rit.*

*molto rit.*

*tutti*

*pp*

*pp*

*molto rit.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

# Intermezzo

A hangszer és a regiszterek, kettőzések tetszés szerintiek(bármilyen hangszer lehet, ami passzol a téTEL hangulatához, és betölti a teret, pl. elhangolt pianinó, orgona), de a takarásból kell szólnia.

**Largo**

$\text{♩} = 72$

434 *molto tranquillo*

Hp. { 

=

442

Hp. { 

=

450

Hp. { 

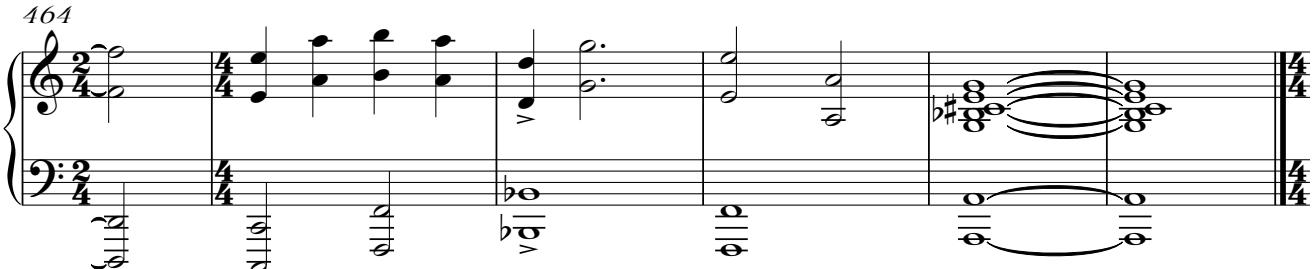
=

458

Hp. { 

=

464

Hp. { 

Largo  $\text{♩} = 72$

470

Fl.  $\text{♩} = 72$

Htb. angolkürt  $\text{♩} = 72$

Cl.  $\text{♩} = 72$

Cl. B.  $\text{♩} = 72$

Sax. T.  $\text{♩} = 72$

Hp.  $\text{♩} = 72$  *p* *tutti* Kata

Largo  $\text{♩} = 72$

V. I.  $\text{♩} = 72$

Vc.  $\text{♩} = 72$  *p*

C. B.  $\text{♩} = 72$  *p*

477

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Kata

Lizi

pizz.

V. II

pizz.

A.

Vc.

C. B.

484

F1.  
Htb.  
Cl.  
Cl. B.  
Vc.  
C. B.

*piú p*

*piú p*

*piú p*

*piú p*

*piú p*

*piú p*

=

490

F1.  
Htb.  
Cl.  
Cl. B.  
Sax. T.

V. I.

Vc.  
C. B.

F1. *f*

Htb. *f*

Cl. *f*

Cl. B. *f*

Sax. T. *f*

Hp. *f* *tutti*

V. I. *f* *arco*

V. II. *f* *pizz.*

A. *f*

Vc. *f*

C. B. *f*

502

Fl.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

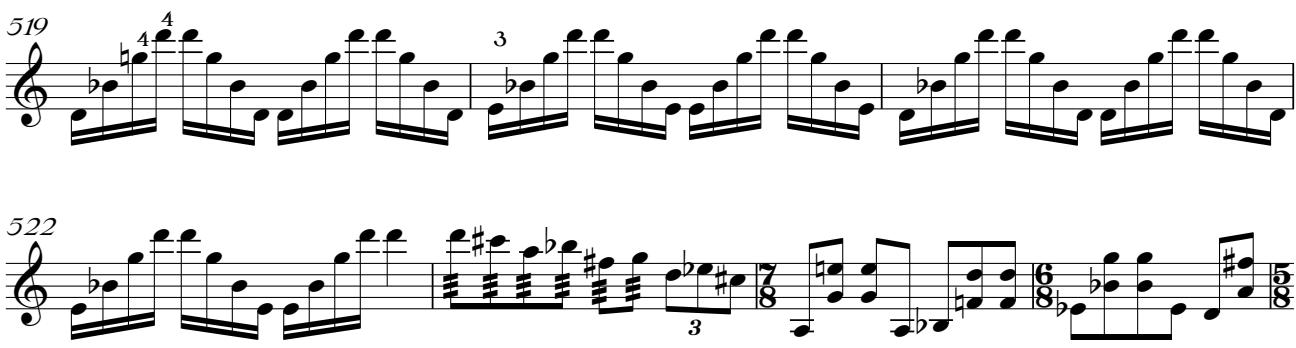
A.

C. B.

B. C.

**Sherlock**  
The adventures of Sherlock Holmes

**V. I** ♩=108  
*solo* bassoon  
**508** tr  

  
**519**  

  
**526**  

  
**534**  

  
**536**  

  
**540**  




578

V. I

C. B.

*gliss.*

579 tutti

V. I

V. II

A.

Vc.

C. B.

*gliss.*

580

V. I

V. II

A.

Vc.

C. B.

*gliss.*

581

V. I

V. II

A.

Vc.

C. B.

*gliss.*

The musical score consists of five systems of staves. The first system (measures 578-580) features V. I (Violin I) and C. B. (Basso Continuo). V. I plays eighth-note patterns, while C. B. has sustained notes with glissando markings. The second system (measure 579) is a tutti section with V. I, V. II (Violin II), A. (Alto), and Vc. (Bassoon). V. II, A., and Vc. play sustained notes with grace notes above them, while V. I continues its eighth-note pattern. The third system (measure 580) includes V. I, V. II, A., and Vc. V. II and A. play sustained notes with grace notes, Vc. has a single note followed by a glissando, and V. I continues its eighth-note pattern. The fourth system (measure 581) features V. I, V. II, A., Vc., and C. B. V. I and V. II play eighth-note patterns, A. has a sustained note with a grace note, Vc. has a sustained note with a grace note, and C. B. has a sustained note with a grace note and a glissando.

582

V. I

V. II

A.

Vc.

C. B. *gliss.*

583

V. I

V. II

A.

Vc.

C. B. *gliss.*

584

V. I

V. II

A.

Vc.

C. B. *gliss.*

*effektek*

## Tadzio

Der Tod in Venedig

588  $\text{♩} = 120$

V. I  $\text{♩} = 120$   
 $\text{mp}$

Vc.  $\text{♩} = 120$   
 $\text{mp}$



595

Cl.  $\text{♩}$

Cl. B.  $\text{♩}$

Sax. T.  $\text{♩}$

Hp.  $\text{♩}$

*Lizi*  $\text{tr}$

*Kata*

*Lizi*

*Kata*



601  $f$

V. I  $f$

V. II  $mf$

A.  $mf$

Vc.  $f$

608

Hp. { *Kata Lizi*

V. I

V. II

A.

Vc.

*tr*

*mp*

*mp*

*mp*



612

Hp. { *Lizi*

Kata

V. I

Vc.

615 *f*

F1. *obo*  
Htb. *mp*

Cl. *mp*

Cl. B. *mp*

Sax. T. *f*

Trb. *f*

Hp.

V. I. *p*  
*sűrű free, egyik játékos col legno 4 ütem*

V. II. *p*

A.

Vc. *mp arco*

C. B. *f*

619

F1. -

Htb. *gliss.*

Cl. *simile*

Cl. B. *tr.*

Sax. T. *sojtott free(8 ütem)*

Trb. -

Hp. -

V. I. -

V. II. -

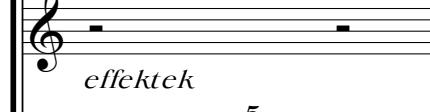
A. -

Vc. -

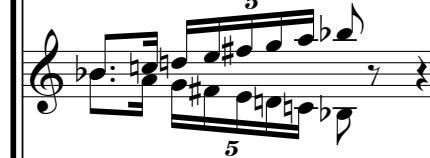
C. B. -

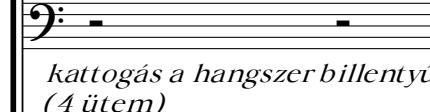
623

F1. 

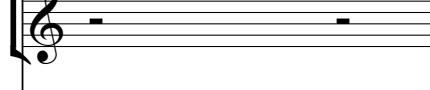
Htb. 

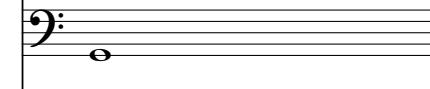
*effektek*

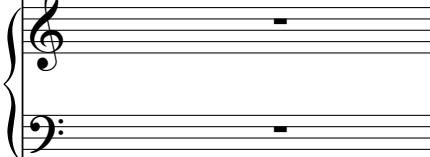
Cl. 

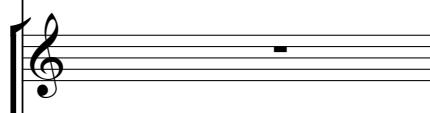
Cl. B. 

*kattogás a hangszer billentyűin  
(4 ütem)*

Sax. T. 

Trb. 

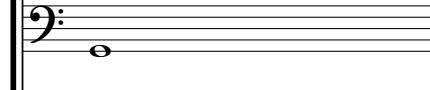
Hp. 

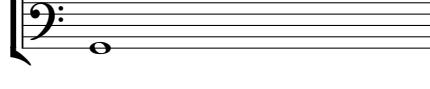
V. I. 

*ff*

V. II.   
*mp*

A.   
*mp*

Vc. 

C. B. 

*tr*~~~~~

95

627

F1. *tr*~~~~~

Htb. *tr*~~~~~

C1. *tr*~~~~~

C1. B. *tr*~~~~~

Sax. T. *tr*~~~~~

Trb. *tr*~~~~~

Hp. *tr*~~~~~

V. I. *sul ponticello* *pp* *tr*~~~~~

V. II. *non sul ponticello* *tr*~~~~~

A. *tr*~~~~~

Vc. *tr*~~~~~

C. B. *tr*~~~~~



631 *Lizi*

*mf* *tr*

Kata

Hp. *tr*~~~~~

635

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp. *Lizi*  
*Kata*

V. I.

V. II.

A.

Vc.

C. B.

The score consists of ten staves, each with a different instrument name above it. The first five staves (Flute, Horn, Clarinet, Bass Clarinet, and Saxophone Tenor) have rests in every measure. The sixth staff (Trumpet) also has rests. The seventh staff (Horn) contains musical notation with dynamic markings 'f' and 'ff'. The eighth staff (Double Bass) contains musical notation with dynamic markings 'f' and 'ff'. The ninth staff (Cello) has rests. The bottom staff (Bassoon) has rests. Measure 635 concludes with a measure of rests followed by a repeat sign and a bass clef.

Esti Kornél  
Fleur de Mars

97

639 ♩=88

Trb. ♩:4:4 ♪ mf

Hp. { ♩:4:4 - *tutti* ♩:4:4 mp

A. ♩:3:4 ♪ f

Vc. ♩:4:4 ♪ mf

C. B. ♩:4:4 ♪ mf

♩=88



646

Fl. ♩:2:4 - ♩:4:4 - ♩:4:4 - ♩:4:4 - ♩:2:4 - ♩:4:4 - ♩:3:4 f

Cl. ♩:2:4 - ♩:4:4 - ♩:4:4 - ♩:4:4 - ♩:2:4 - ♩:4:4 - ♩:3:4 f

Trb. ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:3:4 f

Hp. { ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:3:4

V. I. ♩:2:4 - ♩:4:4 - ♩:4:4 - ♩:4:4 - ♩:2:4 - ♩:4:4 - ♩:3:4 f

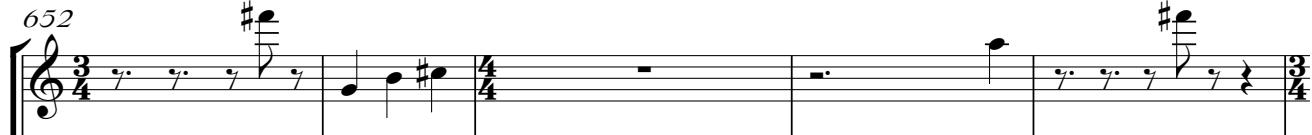
V. II. ♩:2:4 - ♩:4:4 - ♩:4:4 - ♩:4:4 - ♩:2:4 - ♩:4:4 - ♩:3:4 f

A. ♩:3:4 - ♩:4:4 - ♩:4:4 - ♩:4:4 - ♩:2:4 - ♩:4:4 - ♩:3:4 f

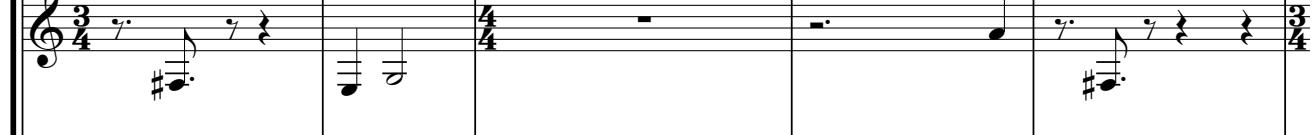
Vc. ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:3:4 f

C. B. ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:4:4 ♪ - ♩:2:4 ♪ - ♩:4:4 ♪ - ♩:3:4 f

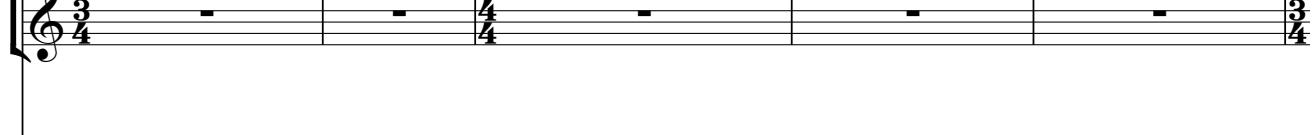
652

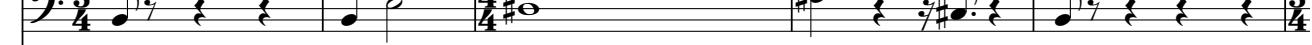
F1. 

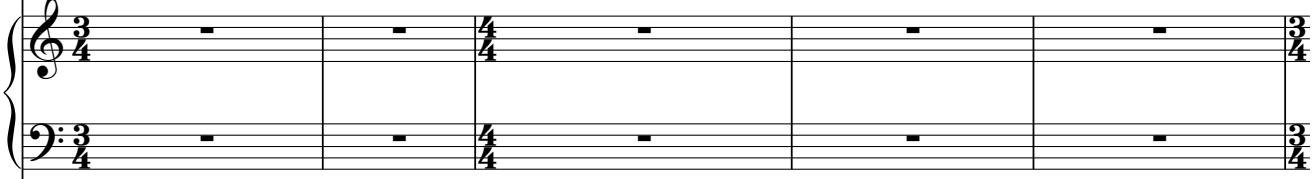
Htb. 

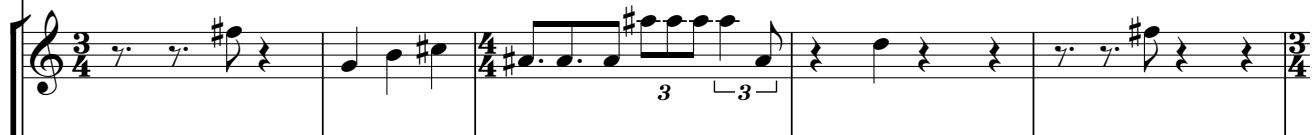
Cl. 

Cl. B. 

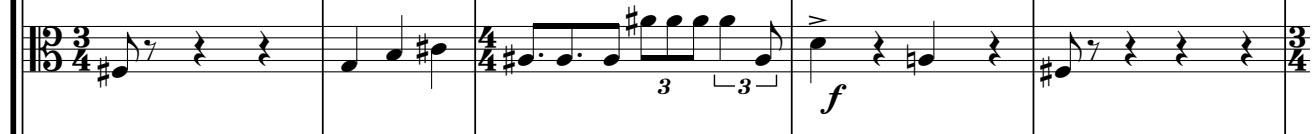
Sax. T. 

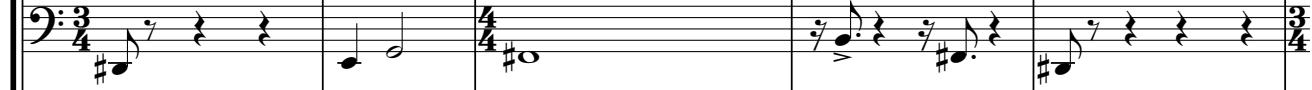
Trb. 

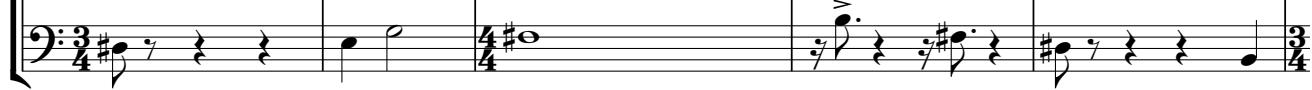
Hp. 

V. I. 

V. II. 

A. 

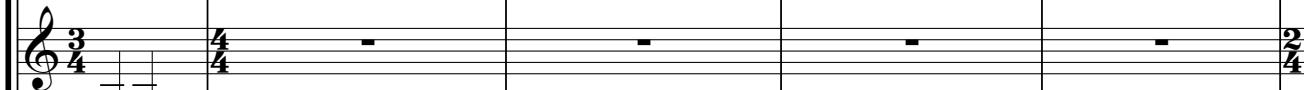
Vc. 

C. B. 

657

F1. 

Htb. 

Cl. 

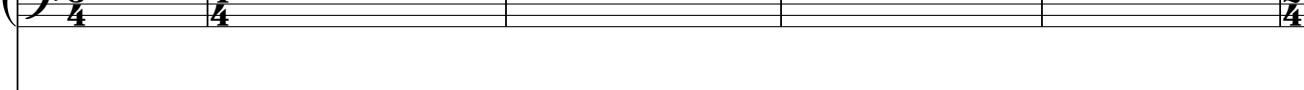
Cl. B. 

Sax. T. 

Trb. 

Hp. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

*glissando*

*f*

*glissando*

*f*

*mf*

100

662

solo  
*Improvizáció 2 ütem*

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

The musical score consists of ten staves. The top five staves are for woodwind instruments: Flute 1 (G clef), Horn (F clef), Clarinet (G clef), Bassoon (C clef), and Saxophone Tenor (G clef). The bottom five staves are for brass and vocal parts: Trombone (Bass clef), Bassoon (C clef), Horn (F clef), Violin I (G clef), Violin II (G clef), Alto (C clef), Double Bass (C clef), and Cello Bassoon (C clef). The music is in common time (indicated by '4'). Measure numbers 662 and 663 are present above the staves. The first system ends with a dynamic 'f'. The second system begins with a bassoon solo line, followed by violins I and II, and alto entries. The vocal parts (Vc., C. B.) enter with sustained notes in the lower register.

667

Htb.

Cl.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

This page contains nine staves of musical notation. The first four staves (Htb., Cl., Trb., Hp.) are in treble clef and 4/4 time. The fifth staff (V. I) is in treble clef and 4/4 time. The sixth staff (V. II) is in treble clef and 2/4 time. The seventh staff (A.) is in bass clef and 3/4 time. The eighth staff (Vc.) is in bass clef and 4/4 time. The ninth staff (C. B.) is in bass clef and 4/4 time. The music consists of various note patterns, including eighth and sixteenth notes, with some sustained notes and rests.

671 tutti

F1.

Htb.

Cl.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

674

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (F1.), Horn (Htb.), Clarinet (Cl.), Trombone (Trb.), Bassoon (Hp.), Violin I (V. I), Violin II (V. II), Alto (A.), and Cello/Bass (C. B.). The score is set in 2/4 time throughout. Measure 1 starts with a dynamic of  $\gamma$  (acciaccatura) followed by a rest. Measures 2 through 7 show a repeating pattern of quarter notes in 4/4 time, with measure 3 being in 3/4 time. Measures 8 through 12 show a similar pattern, with measure 9 being in 3/4 time. Measures 13 through 17 show a continuation of the pattern. Measures 18 through 22 show a continuation of the pattern. Measures 23 through 27 show a continuation of the pattern. Measures 28 through 32 show a continuation of the pattern. Measures 33 through 37 show a continuation of the pattern. Measures 38 through 42 show a continuation of the pattern. Measures 43 through 47 show a continuation of the pattern. Measures 48 through 52 show a continuation of the pattern. Measures 53 through 57 show a continuation of the pattern. Measures 58 through 62 show a continuation of the pattern. Measures 63 through 67 show a continuation of the pattern. Measures 68 through 72 show a continuation of the pattern. Measures 73 through 77 show a continuation of the pattern. Measures 78 through 82 show a continuation of the pattern. Measures 83 through 87 show a continuation of the pattern. Measures 88 through 92 show a continuation of the pattern. Measures 93 through 97 show a continuation of the pattern.

681

*solo  
poco rubato*

F1. -

Htb. -

Cl.

Cl. B.

V. I.

V. II.

A.

Vc.

C. B.

685

*tutti*

F1. -

Htb. -

Cl.

Cl. B.

V. I.

V. II.

A.

Vc.

C. B.

689

Htb. Cl. V. I. V. II. A. Vc. C. B.

Measure 689: Htb. forte, Cl. piano, V. I. forte, V. II. forte, A. forte, Vc. piano, C. B. forte.

Measure 690: Htb. piano, Cl. forte, V. I. forte, V. II. forte, A. forte, Vc. forte, C. B. forte.

Measure 691: Htb. forte, Cl. forte, V. I. forte, V. II. forte, A. forte, Vc. forte, C. B. forte.

Measure 692: Htb. forte, Cl. forte, V. I. forte, V. II. forte, A. forte, Vc. forte, C. B. forte.

Measure 693: Htb. forte, Cl. forte, V. I. forte, V. II. forte, A. forte, Vc. forte, C. B. forte.

Measure 694: Htb. forte, Cl. forte, V. I. forte, V. II. forte, A. forte, Vc. forte, C. B. forte.



695

F1. Cl. Trb. A. Vc. C. B.

pizz.

Measure 695: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

Measure 696: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

Measure 697: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

Measure 698: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

Measure 699: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

Measure 700: F1. forte, Cl. forte, Trb. forte, A. forte, Vc. forte, C. B. forte.

700

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

V. I.

V. II.

A.

Vc.

C. B.

705

This musical score page contains ten staves of music for various instruments. The instruments and their staves are:

- Fl. (Flute) - Treble clef staff
- Htb. (Horn) - Treble clef staff
- Cl. (Clarinet) - Treble clef staff
- Cl. B. (Bass Clarinet) - Bass clef staff
- Sax. T. (Tenor Saxophone) - Treble clef staff
- Trb. (Trombone) - Bass clef staff
- Hp. (Bassoon) - Bass clef staff
- V. I (Violin I) - Treble clef staff
- V. II (Violin II) - Treble clef staff
- A. (Alto) - Bass clef staff
- Vc. (Cello) - Bass clef staff
- C. B. (Double Bass) - Bass clef staff

The music consists of two measures. The first measure starts with rests for Flute, Horn, Clarinet, Bass Clarinet, and Tenor Saxophone. The second measure begins with a bassoon solo. The subsequent measures feature rhythmic patterns for the strings and woodwind instruments. Measure 2 ends with a dynamic instruction "gliss." over the Alto and Cello staves.

710

F1. - *f*

Htb. - *f*

Cl. - *f*

Cl. B. - *f*

Sax. T. - *ff*

Trb. *f* *ff*

Hp. -

V. I. *f* *ff*

V. II. *f* *ff*

A. *f* *ff*

Vc. *f* *ff*

C. B. *f* *ff*

716

109

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

*Lizi*

*Kata*

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

*720*

*4/2*

# Varázsló

Vége

110

721  $\text{d} = 116$

Fl. gliss.  $\text{ff}$

Htb.  $f$

Cl.  $\text{ff}$

Cl. B.  $\text{ff}$

Sax. T.  $\text{ff}$

Trb. gliss.  $\text{ff}$

Hp. *tutti*  $\text{ff}$  gliss.

V. I. gliss.  $\text{ff}$

V. II. gliss.  $\text{ff}$

A. gliss.  $\text{ff}$

Vc. gliss.  $\text{ff}$

C. B. gliss.  $\text{ff}$

Vége

725

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

730

F1. 

Htb. 

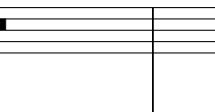
Cl. 

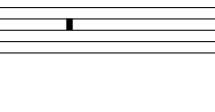
Cl. B. 

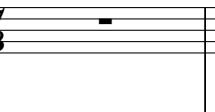
Sax. T. 

Trb. 

Hp. 

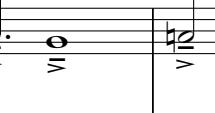






V. I. 

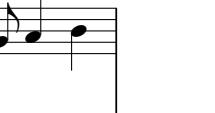
simile

V. II. 

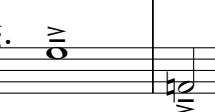


A. 



Vc. 

C. B. 





735

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

741

F1. - 9 8 7 8

Htb. - 9 8 7 8

Cl. - 9 8 7 8

Cl. B. 9 8 7 8

Sax. T. 9 8 7 8

Trb. - 9 8 7 8

Hp. - 9 8 7 8

V. I. - 9 8 7 8

V. II. - 9 8 7 8

A. - 9 8 7 8

Vc. - 9 8 7 8

C. B. - 9 8 7 8

This page contains ten staves of musical notation. The instruments are: Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bassoon (Cl. B.), Saxophone (Sax. T.), Tuba (Trb.), Bassoon (Bassoon), Trombone (Trombone), Double Bass (Vc.), and Cello (C. B.). The music is divided into measures by vertical bar lines. Measure 1 starts with a rest for Flute, Horn, Clarinet, Bassoon, and Saxophone, followed by eighth-note patterns. Measures 2-5 show sustained notes or eighth-note patterns. Measure 6 starts with a rest for Bassoon, Trombone, Double Bass, and Cello, followed by eighth-note patterns. Measure 7 shows sustained notes or eighth-note patterns. Measure 8 starts with a rest for Bassoon, Trombone, Double Bass, and Cello, followed by eighth-note patterns. Measure 9 starts with a rest for Bassoon, Trombone, Double Bass, and Cello, followed by eighth-note patterns. Measure 10 starts with a rest for Bassoon, Trombone, Double Bass, and Cello, followed by eighth-note patterns.

746

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

The musical score page 746 contains ten staves of music for various instruments. The instrumentation includes Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Tenor Saxophone (Sax. T.), Trombone (Trb.), Bassoon (Hp.), Violin I (V. I.), Violin II (V. II.), Alto (A.), Cello (Vc.), and Double Bass (C. B.). The music is in common time (indicated by '7/8' in the first two staves) and consists of seven measures. Measure 1: F1. eighth note, Htb. eighth note, Cl. eighth note, Cl. B. eighth note, Sax. T. eighth note, Trb. eighth note, Hp. eighth note, V. I. eighth note, V. II. eighth note, A. eighth note, Vc. eighth note, C. B. eighth note. Measure 2: F1. eighth note, Htb. eighth note, Cl. eighth note, Cl. B. eighth note, Sax. T. eighth note, Trb. eighth note, Hp. eighth note, V. I. eighth note, V. II. eighth note, A. eighth note, Vc. eighth note, C. B. eighth note. Measure 3: F1. eighth note, Htb. eighth note, Cl. eighth note, Cl. B. eighth note, Sax. T. eighth note, Trb. eighth note, Hp. eighth note, V. I. eighth note, V. II. eighth note, A. eighth note, Vc. eighth note, C. B. eighth note. Measures 4-7: All instruments remain silent (indicated by a dash). Measure 8: F1. eighth note, Htb. eighth note, Cl. eighth note, Cl. B. eighth note, Sax. T. eighth note, Trb. eighth note, Hp. eighth note, V. I. eighth note, V. II. eighth note, A. eighth note, Vc. eighth note, C. B. eighth note.

753 = 116

F. l.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp. *p* cresc,

V. I.

V. II.

A. pizz.

Vc. pizz.

C. B. *p* cresc,

accel. . . . .

760

F1. -

Htb. -

Cl. -

Hp. { -

A. { 13 -  
cresc,

Vc. -

C. B. -

**6**

**6**

**6**

**6**

**6**

**6**

=

767  $\text{♩} = 116$

V. I -

V. II -

A. { 13 6 -  
ff arco

Vc. -

C. B. -

$\text{gliss.}$

$24_8$  -

$mf$

770

F1. Htb. Cl. Cl. B. Sax. T. Hp. V. I. V. II. A. Vc. C. B.

*p*

*p*

*p*

*p*

*p*

*mp*

*mp*

*mp*

774

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

*f cantabile*

*f*

pizz.

*f*

pizz.

*f*

780

F1. *mf* *f*

Htb. *mf*

Cl. *mf*

Cl. B. *mf* *f*

Sax. T. *mf* *f*

Trb.

Hp.

V. I. *f*

V. II. *mf* *f* arco

A. *mf* *f*

Vc. *f*

C. B. *f*

*free(2 ütem,  
növekvő  
intenzitással)*

121

787

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

*solo*

*free(2 ütem, növekvő intenzitással)*

*p*

*ff risoluto*

V. I

V. II

A.

Vc.

C. B.

*ff risoluto*

*ff risoluto*

*ff risoluto*

*ff risoluto*

*ff risoluto*

794

F1. - 8 - - - - 4/4

Cl. - 8 - - - - 4/4

Sax. T. - 8 - - - - 4/4  
*p*

V. I. - 8 - - - - 4/4

V. II. - 8 - - - - 4/4

A. - 8 - - - - 4/4

Vc. - 8 - - - - 4/4

C. B. - 8 - - - - 4/4



799 *egy játékos*      *accel.*

V. I. *f* (szinte rácsúsva az előző frázisra)



*molto rit.*

800 V. I. 6/4

801 tutti

F1.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $f$

Htb.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $ff$  3

Cl.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $f$

Cl. B.  $\begin{array}{c} \text{C clef} \\ \text{6/4} \end{array}$   $ff$

Sax. T.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $ff$

Trb.  $\begin{array}{c} \text{C clef} \\ \text{6/4} \end{array}$

Hp.  $\begin{array}{c} \text{C clef} \\ \text{6/4} \end{array}$   $f$  14 14 14

V. I.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $ff$  3 *gliss.* *gliss.*

V. II.  $\begin{array}{c} \text{G clef} \\ \text{6/4} \end{array}$   $ff$  3

A.  $\begin{array}{c} \text{B clef} \\ \text{6/4} \end{array}$   $ff$  3

Vc.  $\begin{array}{c} \text{C clef} \\ \text{6/4} \end{array}$   $ff$

C. B.  $\begin{array}{c} \text{C clef} \\ \text{6/4} \end{array}$   $ff$

802

F1.

Htb. 3

Cl.

Cl. B

Sax. T.

Trb.

Hp. 14 14 14

V. I 3

V. II 3

A. 3

Vc.

C. B.

803

F1.

Htb. 3

Cl.

Cl. B

Sax. T.

Trb.

Hp. 14 14 14

V. I 3

V. II 3

A. 3

Vc.

C. B.

This page contains ten staves of musical notation. The top staff is for Flute 1, followed by Horn 1, Clarinet, Bass Clarinet, Tenor Saxophone, Trombone, Bassoon, Violin I, Violin II, Alto, Cello, and Double Bass at the bottom. The key signature is A major (three sharps). Measure 803 starts with a sustained note from Flute 1. Horn 1 plays a six-note pattern. Clarinet and Bass Clarinet play eighth-note patterns. Tenor Saxophone and Trombone play sustained notes. Bassoon has a rapid sixteenth-note pattern. Violin I and Violin II play eighth-note patterns. Alto has sustained notes. Cello and Double Bass play sustained notes. Measure 804 begins with a sustained note from Violin I. Violin II and Alto play eighth-note patterns. Cello and Double Bass play sustained notes.



807

F1. - *p* morendo *pp* < *ff*

Htb. - *p* morando *pp* < *ff*

Cl. - *p* morando *pp* < *ff*

Cl. B. - *ff*

Sax. T. - *ff*

Trb. - *ff*

Hp. - *p* *morando* *Lizi* *dolce* *ff tutti*

V. I. - *pp* < *ff*

V. II. - *pp* < *ff*

A. - *ff*

Vc. - *ff*

C. B. - *ff*

815

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

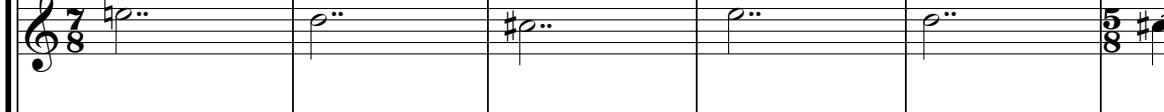
A.

Vc.

C. B.

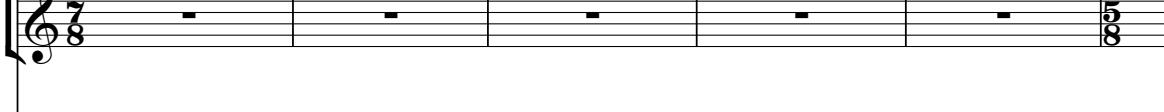
820

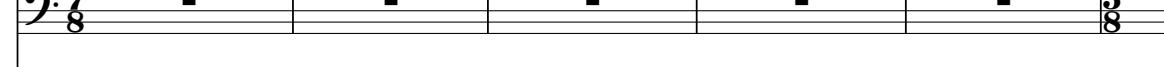
F1. 

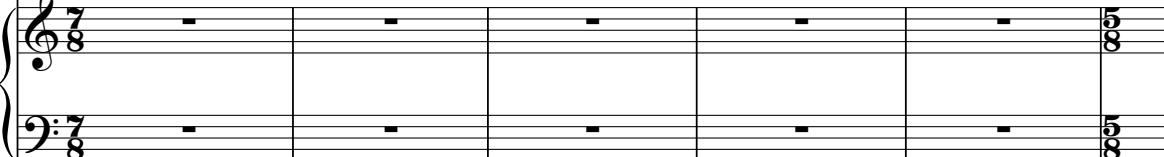
Htb. 

Cl. 

Cl. B. 

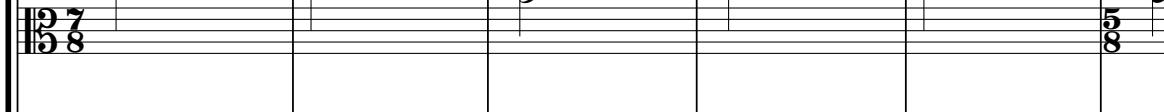
Sax. T. 

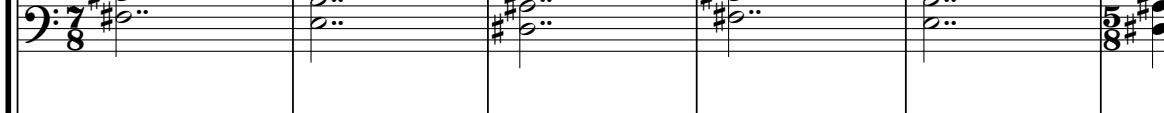
Trb. 

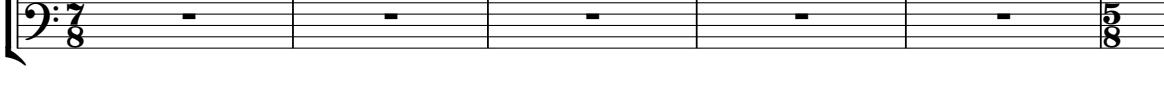
Hp. 

V. I. 

V. II. 

A. 

Vc. 

C. B. 

826

831

This musical score page contains ten staves of music for various instruments. The instruments and their staves are:

- Fl. (Flute) - Treble clef staff
- Htb. (Horn) - Treble clef staff
- Cl. (Clarinet) - Treble clef staff
- Cl. B. (Bass Clarinet) - Bass clef staff
- Sax. T. (Tenor Saxophone) - Treble clef staff
- Trb. (Trombone) - Bass clef staff
- Hp. (Bassoon) - Bass clef staff (with two staves)
- V. I (Violin I) - Treble clef staff
- V. II (Violin II) - Treble clef staff
- A. (Alto) - Bass clef staff
- Vc. (Cello) - Bass clef staff
- C. B. (Double Bass) - Bass clef staff

The music consists of measures 1 through 8. Measures 1-4 are in common time (indicated by 'C'). Measures 5-8 are in 7/8 time (indicated by '7'). Measure 8 ends with a key signature of one sharp (F#). Measures 9-12 begin in 7/8 time with a key signature of one sharp (F#), indicated by '7 1/8'.

837

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A. *pizz.*

Vc.

C. B.

843

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb. *fff*

Hp.

V. I

V. II

A.

Vc.

C. B.

849

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

ff

Hp.

V. I.

gliss.

V. II.

gliss.

A.

gliss.

Vc.

C. B.

852

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I

V. II

A.

Vc.

C. B.

$\text{A} = 116$ 

Musical score for measures 855-856. The score includes parts for Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Tenor Saxophone (Sax. T.), Trombone (Trb.), and Bassoon (Hp.). The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 855 starts with a rest for most instruments. Measure 856 begins with a dynamic *fp* for Clarinet (Cl.) and Bass Clarinet (Cl. B.). The bassoon (Hp.) has a sustained note throughout the measure.

Continuation of the musical score for measures 855-856. The bassoon (Hp.) continues its sustained note. The other instruments remain silent.

Continuation of the musical score for measures 855-856. The bassoon (Hp.) continues its sustained note. The other instruments remain silent.

Musical score for measures 857-858. The key signature changes back to A major. Measure 857 starts with a dynamic *fp* for Violin I (V. I.). Measure 858 starts with a dynamic *fp* for Violin II (V. II.). Both violins play eighth-note patterns. The cello (C. B.) plays eighth notes in measure 858.

Continuation of the musical score for measures 857-858. The violins continue their eighth-note patterns. The cello (C. B.) continues its eighth-note pattern.

Continuation of the musical score for measures 857-858. The violins continue their eighth-note patterns. The cello (C. B.) continues its eighth-note pattern.

Continuation of the musical score for measures 857-858. The violins continue their eighth-note patterns. The cello (C. B.) continues its eighth-note pattern.

Continuation of the musical score for measures 857-858. The violins continue their eighth-note patterns. The cello (C. B.) continues its eighth-note pattern.

857

F1.

Htb.

Cl.

tr

Cl. B.

Sax. T.

Trb. *mp*

Hp.

V. I. *mp*

V. II. *mp*

A. *mp*

Vc. *mp*

C. B. *mp*

859

F1.

Htb.

Cl.

Cl. B. *tr*

Sax. T.

Trb.

Hp.

V. I *f*

V. II *f*

A. *f*

Vc. *f*

C. B. *f*

861

F1. *ff* frull.

Htb. *ff* *fff*

Cl. *ff* *fff*

Cl. B. *f* *fff*

Sax. T. *ff* *fff*

Trb. - *fff*

Hp. *f*

V. I. *ff* *fff*

V. II. *ff* *fff*

A. *ff* *fff*

Vc. *ff* *fff*

C. B. *ff*

This musical score page features ten staves of music for a symphony orchestra. The instruments are arranged vertically from top to bottom: Flute (F1.), Horn (Htb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Tenor Saxophone (Sax. T.), Trombone (Trb.), Bassoon (Hp.), Violin I (V. I.), Violin II (V. II.), and Cello/Bass (C. B.). The music is set in common time. Measure 861 begins with a dynamic ff for the Flute, followed by eighth-note patterns with grace notes. The Horn, Clarinet, Bass Clarinet, and Tenor Saxophone also play eighth-note patterns with grace notes. The Trombone, Bassoon, Violin, and Cello/Bass provide harmonic support. The Flute has a trill at the end. The dynamics include ff, f, and fff. The page number 139 is in the top right corner.

862

F1.

Htb.

Cl.

Cl. B.

Sax. T.

Trb.

Hp.

V. I.

V. II.

A.

Vc.

C. B.

non frull.