
**The Development of an
Individual Compositional Voice
with a Related Critical Commentary**

Márton Sipos

Supervisor: Mr. Jonathan Bulfin

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Declaration

I hereby certify that all the work contained in the submission of this portfolio is my own.

Márton Sipos

Idegenben/In a Foreign Land

*Song cycle for mezzo-soprano and piano with
Hungarian text by Katalin Szücs*



*In Loving
Memory*

Katalin Szücs

Forever in our hearts

1962 - 2017

Idegenben/*In a Foreign Land*

*Ködben a Nap,
tüze elhalt,
torkomban ég,
üres a pad,
a balkon hallgat.
A néma dalban hosszú a szünet.
Retteg a hang.*

Sun in the fog,
its fire died down,
it is burning in my throat,
the bench is empty,
the balcony is silent.
Long is the pause in the mute song.
The sound is dreading.

*Bennem a meleg feketébe zárva
didergő, silány.
Festő szavaid színes virága
lelkemnek hiány.*

The warmth inside me is closed to blackness
shivering, poor.
The colourful flower of your picturesque
words is absence to my soul.

*Gyere haza, talány a messzi
távlat,
Együtt könnyebb járni világosságban.*

Come home, as the faraway vista is an
enigma,
Proceeding in clearness is easier together.

*A múlt mögöttem, terhét felejttem,
kehelybe töltött nektárját özööm.
A kétely elmúlt,
a tűz most éled,
Tüdőmben izzik a vándor ének.*

The past is behind me, forgetting its burden,
I am guarding its nectar poured to chalice.
The doubt has ended,
the fire just flickering now,
the wanderer song is glowing in my lungs.

*Büszkeséged felemel téged,
de ki tart meg,
ha magad maradsz,
idegenben egyedül,
ha elsodor az ismeretlen?*

Your pride lifting you up,
but who will keep you,
when you are staying on your own,
in a foreign land, alone,
if the unknown is drifting you?

*Csak emelt fővel láthatod, hogy
merre lépdelsz,
a "Messze" törje
mindenen áthat,*

Only with your head up you can look toward
where you are walking,
the dagger of the "Afar"
pervades in everything,

sebzi szívem.

wounding my heart.

*Megérzésem mutatja merre,
északnak, délnek, vagy haza éppen.*

My divination shows me to where,
to north, south or even to home.

*Jó iránytű lesz,
ha nem teszek zsebre múlt generáló
mágnes szeletet.*

It will be a good compass
if I will not take past generating magnet bits
into my pocket.

*Repülj gyermek! Varázsod keljen!
Éledjen!*

Fly child! May your appeal awaken!
May awake!

1. Idegenben

Katalin Szücs

Márton Sipos

$\text{♩} = 60$ **Adagio**

mf

mf **Adagio**

Köd-ben a

Ped. *

Ped. *

Ped. *

4

cresc.

Nap, tü - ze el - halt, tor - kom-ban ég,

Ped. *

Ped. *

6 *rit.*

dim.

ü - res a pad, a bal - kon hal - gat.

rit.

Ped. * *Ped.* *

8 ♩ = 60

mf *cresc.*

A né - ma dal-ban hossz-ú a szü-net. Re - tteg a

mf *Ped.* * *Ped.* * *Ped.* *

11 *dim.* *rit.*

hang.

rit.

Ped. *

12 *mf* $\text{♩} = 60$ *cresc.*

Be - nnem a me-leg fe - ke - té - be zár - va di - der - gö si - lány.

mf

Ped. * Ped. *

14 *cresc.*

Fes - tő sza - va - id szí - nes vi - rá - ga

mf

Ped. * Ped. *

16 *rit.* *dim.* $\text{♩} = 60$

lel - kem - nek hi - ány.

rit.

mp *mf*

Ped. * Ped. *

18 $\text{♩} = 60$ *rit.* **Con brio** *mf* $\text{♩} = 100$

rit. Gye-re ha-za, ta-lány a

Con brio

Ped. *

20 *cresc.* *mf*

mesz-szi táv-lat, e-gyütt köny-nyebb jár-ni vi-

mf

Ped. *

22 *cresc.* **Agitato** *f*

lá-gos-ság-ban! A múlt mö-gö-ttem, ter-hét fe-lej-tem,

Agitato

f

Agitato

sfz

Ped. *

24 rit.

ke - hely - be töl - tött nek - tár - ját ör - zöm.

sfz *sfz* *sfz*

rit. *rit.*

26 $\text{♩} = 80$ $\text{♩} = 100$

A ké - tely el - múlt, a tűz most é - led,

mf *sfz* *sfz* *sfz*

Ped. *

28

tü - dóm - ben i - zzik a ván - dor é - nek.

sfz *sfz* *sfz*

30 $\text{♩} = 80$ rit. $\text{♩} = 60$ Adagio

f

Büsz ke-sé - ged fel-e-mel té - ged

rit. Adagio

mf *f* *8va*

Ped. * Ped. * Ped. *

33 rit. $\text{♩} = 60$

de ki tart meg, ha ma-gad ma-radsz I - de-gen-ben e-gye - dül,

rit.

Ped. * Ped. * Ped. *

36 *dim.*

ha el - so - dor _____ az is - me - ret - len?

mf

38 *mf*
Csak e-melt fő - vel lát - ha - tod, hogy me - rre lép - delsz,

40 *Ped.* * *Ped. 3* 3 *
a "Messz - e" tör - je min - de - nen át - hat, seb - zi szí - vem.

Ped. * *Ped.* *

42 *f* = 100 *Agitato*
Meg - ér - zé - sem mu - tat - ja me - rre, é - szak - nak, dél - nek, vagy ha - za é - ppen.

Agitato

Ped. * *Ped.* *

44 *accel.* * *f* = 100
Jó i - rány - tű lesz, ha nem te - szek zseb - re

mf *f*

Ped. * *Ped.* *

46 rit.

múlt ge-ne-rá - ló mág-nes sze-le- tet.

Ped. * Ped. *

48 **Adagio** *mf*

Re-pülj gyer - mek! Va-rá-zsod kel - jen!

Adagio *mf*

Ped. * Ped. * Ped. *

51 rit.

É - led - - - - jen!

rit.

Ped. * Ped. *

Modern Magány/*Modern Solitude*

*Itthon ülsz,
megint kezekben könyvvel,
az asztalon nyitott kompjutereddel.
Nézed a falat, a Nap miként
halad,
az árnyékok megnyúlnak az ablakod alatt.*

*Mennél is, nem is,
tétova a kedved,
csábító társaság, mind együtt lesznek.*

*Örömtelenül kevered,
keserű a bor, nem kedveled.
Nincs magyarázat.
Miért is keresed?
A magány az úr.*

*Nyílik az ajtó, hát közönyös képpel
üres fejeddel oldalra nézel.
Belép egy barátod
és jön veled még egy,
és még jó néhányan az ismerősökkel.*

*Körbe kerülnek és megölelgetnek,
a szemeidre mosolyt nevetnek.*

*Itt van a tánc,
folyik tovább az édes bor
az éjszakán át.*

*Ellépegetett a hallgatás,
pirkadat elől oson a magány.*

You are sitting here at home,
again, with a book in your hands,
with your opened computer in the desk.
You are looking at the wall, how the Sun
passes,
the shadows elongate beneath your window.

You would like to go and not to go,
your mood is hesitant,
inviting company, they will all be together.

You are mixing it with joyless,
the wine is bitter, you do not like it.
There is no explanation.
Why are you even searching?
The solitude is the lord.

The door is opening so you are looking
sideways with a stolid face.
One of your friends' steps in
and accompanied by another,
and yet some more with the acquaintances.

Surrounding and cuddling you,
laughing smiles to your eyes.

Here is the dance,
the sweet wine gushing forth
overnight.

The silence is walking across,
the solitude stealthily from the dawn.

2. Modern magány

$\text{♩} = 100$ *Andante* *rit.*

The piano introduction consists of two systems of music. The first system is in 4/4 time, marked *mf*. The second system changes to 2/4 time, marked *mp*, and includes a *cresc.* marking and a *sva* (sustained) marking with a dashed line. The piece returns to 4/4 time at the end of the system.

$\text{♩} = 100$ *mf*

4

Itt - hon ülsz, me-gint ke-zed-ben könyv-vel, az asz - ta-lon nyi-tott

$\text{♩} = 100$

The vocal line starts with a *mf* dynamic and includes a triplet of eighth notes. The piano accompaniment is in 4/4 time, marked *mf*, and includes a triplet of eighth notes. Pedal markings are present at the end of the piano part.

8 *dim.* *mp* *cresc.* *rit.* $\text{♩} = 100$

komp - ju - te - re - ddel. Né - zed a fa-lat, a Nap mi-ként ha-lad, az

rit. $\text{♩} = 100$

The vocal line continues with *dim.*, *mp*, and *cresc.* markings. The piano accompaniment is in 4/4 time, marked *mp*, and includes a triplet of eighth notes. Pedal markings are present at the end of the piano part.

11 *mf* *rit. dim.*

ár - nyé - kok meg - nyúl - nak az ab - la - kod a - latt.

mf *rit.*

13 *mf* $\text{♩} = 100$ *cresc.* *dim.* *rit.*

Me - nnél is, nem is, té - to - va a ked - ved,

$\text{♩} = 100$ *mf* *cresc.* *dim.* *rit.*

Ped. Ped. Ped. Ped.

15 $\text{♩} = 100$ *cresc.* *f* *rit. dim.*

csá - bí - tó tár - sa - ság, mind e - gyütt lesz - nek.

$\text{♩} = 100$ *cresc.* *f* *rit. dim.*

19 $\text{♩} = 100$
mf *cresc.*

Ö-röm-te-len-ül ke-ve-red, ke-ser-rű a bor, nem ked-ve-led.

$\text{♩} = 100$
mf

Ped. Ped. Ped. Ped.

23 *f* *dim.* 3 *rit.* *mf*

Nincs ma-gya-rá - zat. Miért is ke - re - sed? A ma-gány az

f *mf*

rit.

26 $\text{♩} = 100$ *dim.* *mp* *rit.*

úr.

$\text{♩} = 100$
mp *mf* *rit.*

8va

Ped. Ped.

29 $\text{♩} = 100$
f

Nyí - lik az aj - tó, hát kö - zö - nyös ké - ppe

$\text{♩} = 100$
f
 (8)-----|

31 *rit.* $\text{♩} = 100$
dim. *mf*

ü-res fe-je-ddel ol-dal-ra né-zel. Be-lép egy ba-rá - tod és jön ve-le

rit. $\text{♩} = 100$
mf
 Ped. Ped. Ped. Ped.

34 *rit.*

még egy, és még jó né - há-nyan az is - me-rő - sö-kkel.

rit.
 Ped. Ped. Ped. Ped.

♩ = 100
Legato
 37 *mf* *cresc.* *dim.*

Kör - be ke - rül - nek és meg - ö - lel - get - nek,

♩ = 100
Legato
mf *cresc.* *dim.*

Ped. Ped. Ped. Ped.

39 *cresc.* *rit.* *rit.* ♩ = 100 *cresc.*

a sze-me-id-re mo-solyt ne-vet- nek. Itt van a tánc,

rit. ♩ = 100

Ped. Ped. Ped. Ped.

42 *cresc.* *mf cresc.*

fo-lyik to-vább az é - des bor az éj - sza-kán át.

cresc. 6 7 *mf*

Ped. Ped.

46 *mf* **rit.** *cresc.* **accel.**

El - lé - pe - ge - tett a hall - ga - tás,

mf **rit.** **accel.**

Ped. Ped. Ped. Ped. Ped.

49 $\text{♩} = 100$ **f** *mf cresc.* **f**

pir - ka - dat e - lől o - son a ma - gány.

$\text{♩} = 100$ **f** *mf* **f** *mp*

Az elutasítás pillanata/*The Moment of Rejection*

*Le kell szállnom a témáról,
csak körbe, körbe jár.*

*Elhagy szép lassan arcod,
és én haladok is tovább.*

*Nem üldöz hangod,
édes, vagy mogorva.*

*Marad a hangtalan néma alkony ma
és a bizonyosság.*

Szeretni együgyü, egyszeri szempillantás.

*Nincsen a múlt
és a jövő sem férhet hozzá.*

*Egyetlen mozdulat ontja a lángokat,
nem baj, ha nincs folytatás.*

*Szerelem-pillanat ne tovább,
ne legyen többé ingovány!
Szerelem-pillanat ne tovább,
ne legyen többé ingovány!*

I must leave off this argument,
it just circles around.

Your face will slowly leave me behind,
and I am just progressing forward.

Your voice is not chasing me,
be it sweet or surly.

The soundless, silent, twilight remaining
today and the certitude.

Loving is a silly, simple onefold glance.

There is no past
and neither can the future access it.

One single movement spouting the flames,
it does not matter if there is no carry on.

Love-moment no further,
no quagmire anymore!

Love-moment no further,
no quagmire anymore!

3. Az elutasítás pillanata

$\text{♩} = 100$ **Allegro appassionato**
f

Le kell száll-nom a té - má - ról, csak kör - be, kör - be jár.

$\text{♩} = 100$ **Allegro appassionato**
f

ped.

3 *mf* *rit.* *dim.*

El-hagy szép las - san ar - cod, *rit.* és én ha-la-dok is to - vább

mf

6 $\text{♩} = 100$ *mf*

Nem ül - döz han - god, é - des vagy mo-gor - va.

$\text{♩} = 100$ *mf*

ped.

8 *dim.* 6 *rit.*

Ma-rad a hang-ta-lan, né - ma al-kony ma és a bi-zo-nyos-ság.

mp

$\text{♩} = 100$
Andante

12 *mf* 3 3

$\text{♩} = 100$
Andante

Sze-ret - ni egy - ü-gyü, egy - sze - ri szem-pill - an - tás.

15 *cresc.* *mf*

nin-csen a múlt és a jö-vő sem fér - het hoz - zá. Egy - gyet - len

19

moz - du-lat ont - ja a lán - go - kat, nem baj, ha nincs foly - ta

Ped. Ped.

24

Allegro appassionato **f Andante**

tás. Sze-re-lem-pil - la-nat, ne to-vább,

Allegro appassionato **Andante**

Ped. Ped.

28

Allegro appassionato

ne le-gyen töb - bé in - go - vány!

Allegro appassionato

Ped. Ped.

31 rit. *mf* *cresc.* $\text{♩} = 80$ rit. *dim.* *mf*

Sze-re-lem-pil-la-nat, ne to-vább, ne le-gyen tö-bbé in-go-vány!

rit. $\text{♩} = 80$ rit. *mf*

mf *f* *mf*

f *mf*

Ped.

Balbriggan sanzon/*Balbriggan Chanson*

*Dalt hallgatok,
iszom az est italát,
pillanat pelyhe és súly
a hajó tatján.*

I am listening to a song,
drinking the evening's drink,
the flakes of moment and weight are
on the ship's stern.

*Irgalom, remegő reggel, lebegő,
lázasan várakozás.*

Graciousness, trembling morning, floating,
waiting feverishly.

*És úszik a feledett kép,
az arcom most pirosan ég.
Egy évvel ezelőtt, kezdetek
kezdetén,*

And the forgotten image is swimming,
my face is burning in red.
One year ago, at the beginning of the
beginning,
Balbriggan, sunshine, sighing sky.

Balbriggan, napsugár, sóhajtó ég.

*Megjött mit vártam,
belopakodott.*

What I was waiting for has arrived,
sneaked in.

*Ismerős kavargás, álom, holló.
Szembe került velem a forró vágy,
elképzelt életem valóra vált.*

Familiar whirl about, dream, raven.
The hot desire confronted me,
my imagined life has come true.

*Szerelmem áthidalt ámító szurdokot,
liluló, fakuló képmutatást.*

My love has bridged illusory glens,
purpled, fading hypocrisy.

*És úszik a feledett kép,
az arcom most pirosan ég.
Egy évvel ezelőtt, kezdetek
kezdetén,*

And the forgotten image is swimming,
my face is burning in red.
One year ago, at the beginning of the
beginning,
Balbriggan, sunshine, sighing sky.

Balbriggan, napsugár, sóhajtó ég.

Hát, emlékszel, mennyire kétséges volt?

Do you remember how doubtful it was?

*Nem hittük el, hogy
öröm a szó.*

We could not believe that the word is
rejoicing.

Hogy méltón zúdul az izgalom

That the excitement worthily showered

*ránk,
s, nem tudtad, vagyok-e neked,
s, nem tudtad, lehetsz-e valóban,
valóban kedves hozzám.*

*Vagy játszik az ölelés
s, káprázat lesz a szobánk,
s, a tele arany pohár
nem állt üresen azon a napon.
Mégis csak, mégis mámort kíván.*

*És úszik a vásznon a kép,
egy évvel ezelőtt épp.
Balbriggan, napsugár, sóhajtó ég.*

*De jó, hogy jöttél,
jókor érkeztél,
csüörtök van és hallgatag,
huhog a szürkülő néma hang.*

*Mert, minthogyha köd lenne, homály
lapulna
A szívemnek halovány szírma alatt.
Átlátok leplén
és újra tiszta.
De jó, hogy jöttél,
jókor érkeztél,
csüörtök ég madara.*

*És úszik a feledett kép,
az arcom most pirosan ég.
Egy évvel ezelőtt, kezdetek
kezdetén,
Balbriggan, napsugár, sóhajtó ég.*

to us,
and you did not know whether I am for you,
and you did not know that if you can be
truly, verily dear with me.

Or the embrace is playing
and our room will be a mirage,
and the full golden glass
was not standing empty on that day.
Still and yet wishing intoxication.

And the image is swimming on the canvas,
Just one year ago,
Balbriggan, sunshine, sighing sky.

It is so good that you came,
you arrived in good time,
it is Thursday and taciturn,
the greying silent sound ululates.

As if there is mist, the gloom would
lie low
beneath the pale petals of my heart.
But I see through its perianth
and it is clean again.
It is so good that you came,
you arrived in good time,
sky bird of Thursday.

And the forgotten image is swimming,
my face is burning in red.
One year ago, at the beginning of the
beginning,
Balbriggan, sunshine, sighing sky.

Emlékszel?

Do you remember?

4. Balbriggan sanzon

$\text{♩} = 100$
p

Dalt hall - ga - tok, i - szom az est i - ta - lát,

$\text{♩} = 100$
p

Ped. Ped. Ped. Ped.

5

pil - la - nat pely - he és súly a ha - jó tat - ján. Ir - ga - lom, re - me - gő

mf

Ped. Ped. Ped. Ped. Ped.

10

reg - gel, le - be - gő, lá - za - san vá - ra - ko - zás. És ú - szik a fe - le - dett

rit. $\text{♩} = 110$

Ped. Ped. Ped. Ped.

14 rit. $\text{♩} = 100$
accel.

kép, az ar - com most pi-ro-san ég. Egy év - vel ez-e-lőtt,

rit. $\text{♩} = 100$
accel.

Ped. Ped. Ped. Ped. Ped.

19 rit. $\text{♩} = 100$

kez - de-tek kez-de-tén, Bal - bri - ggan, nap - su-gár, só - haj - tó ég.

rit. $\text{♩} = 100$

Ped. Ped. Ped. Ped. Ped.

25 $\text{♩} = 120$

f

Ped. Ped. Ped. Ped. Ped.

30

Ped. Ped. Ped. Ped. Ped.

35 $\text{♩} = 110$
mf

Meg-jött mit vár - tam, be-lo - pa - ko - dott. Is - me-rős ka-var-gás,

$\text{♩} = 110$
mf

Ped. Ped. Ped.

38

á - lom, hol - ló. Szem-be ke-rült ve-lem a for - ró vágy,

Ped. Ped. Ped.

41 *rit.* $\text{♩} = 110$
mf

el - kép - zelt é - le-tem va-ló - ra vált. Sze-rel-mem

rit. $\text{♩} = 110$
mf

Ped. Ped. Ped. Ped.

45

át-hi dalt á-mí tó szur do kot, li lu ló, fa ku ló kép mu ta tást. És

Ped. Ped. Ped. Ped. Ped. Ped.

50

♩ = 110

ú - szik a fe-le-dett kép, az ar - com most pi-ro-san ég.

♩ = 110

Ped. Ped. Ped. Ped.

54

mf

Egy év - vel ez - e - lőtt, kez - de - tek kez - de - tén.

mf

Ped. Ped. Ped. Ped.

58

f

Bal - bri - ggan, nap - su - gár, só - haj - tó ég.

f

Ped. Ped. Ped. Ped.

62 = 120

Ped. Ped. Ped. Ped.

66

Ped. Ped. Ped. Ped.

70 rit. = 120

f

Hát, em - lék - szel, meny - nyi-re két - sé - ges volt?

rit. = 120

Ped. Ped. Ped. Ped. Ped.

75

nem hit - tük el, hogy ö - röm a szó. Hogy

Ped. Ped. Ped. Ped.

79

mél - tón zú - dul az iz-ga-lom ránk, s,nem tud - tad,

Ped. Ped. Ped. Ped.

83

va - gyok - e ne-ked, s,nem tud - tad, le-hetsz - e

Ped. Ped. Ped. Ped. Ped.

88

rit.

va-ló - ban, va-ló - ban ked - ves hoz - zám. Vagy

rit.

93 ♩ = 120

ját - szik az ö - le - lés s,káp-rá - zat lesz a szo-bánk, _

♩ = 120

3

97

3

s,a te-le a-rany-po-hár _ nem állt ü - re-sen a-zon a na-pon.

rit.

3

101 $\text{♩} = 100$

mé - gis csak, még - is má-mort kí - ván. És

$\text{♩} = 100$

Ped. Ped. Ped. Ped.

105 *mf* accel. rit.

ú - szik a vász - non a kép, egy év - vel ez - e - lőtt

accel. rit.

mf

Ped. Ped. Ped.

108 accel. rit.

épp. Bal - bri - ggan, nap - su - gár, só - haj - tó ég.

accel. rit.

Ped. Ped.

113 $\text{♩} = 110$

De jó, hogy jött - él, jó-kor ér-kez-tél, csü-tör - tők van és

$\text{♩} = 110$

Ped. Ped. Ped. Ped.

116

hall - ga-tag hu-hog a szür-kü-lő né - ma hang.

Ped. Ped. Ped. Ped.

119

Mert mint-hogy - ha köd len - ne, ho-mály la-pul - na a

Ped. Ped. Ped. Ped. Ped. Ped.

124

szí - vem - nek ha - lo - vány szír - ma a - latt át - lá - tok

Ped. Ped. Ped. Ped.

128

lep - lén és új - ra tisz - ta. De jó, hogy jöt - tél,

Ped. Ped. Ped. Ped. Ped.

132

rit. $\text{♩} = 110$

jó - kor ér - kez - tél csü - tör - tök ég - ma - da - ra. És ú - szik a fe - le - dett

rit. $\text{♩} = 110$

Ped. Ped. Ped. Ped. Ped. Ped.

136 *mf*

kép, az ar - com most pi-ro-san ég. Egy év - vel

Ped. Ped. Ped. Ped.

140

ez - e - lőtt, kez - de - tek kez - de - tén,

Ped. Ped. Ped.

143 *rit.*

Bal - bri - ggan, nap su-gár, só - haj - tó ég. *rit.* Em-lék-szel?

rit.

Ped. Ped. Ped. Ped.

♩ = 120

148

Musical score for measures 148-152. The piece is in 3/4 time. The right hand features a complex texture of sixteenth-note chords and arpeggios, while the left hand plays a simple bass line. Pedal markings are present below the bass line for each measure.

153

Musical score for measures 153-156. The right hand continues with sixteenth-note patterns, and the left hand has a more active bass line. Pedal markings are present below the bass line for each measure.

rit.

157

Musical score for measures 157-160. The tempo is marked 'rit.' (ritardando). The right hand features sixteenth-note patterns with accents. The left hand has a simple bass line. Pedal markings are present below the bass line for each measure. The piece concludes with a final chord in the right hand.

Pentabass

Solo for double bass

Pentabass

I

Márton Sipos

Allegro agitato ♩ = c90

Double Bass

f

4 *mf* *a tempo* *rit.* *f* *cresc.*

9 *ff* *a tempo* *f* *ff*

13 *f* *rit.* *a tempo*

16 *mf*

19 *f* *rit.*

22 *f* 3

24 *rit.* *a tempo* *molto accel.* *mp* *lunga* *ff*

II

Adagio espressivo ♩ = c60

Double Bass

The musical score is written for Double Bass in 5/4 time, marked Adagio espressivo with a tempo of ♩ = c60. The key signature has one sharp (F#). The score is divided into six systems, each starting with a measure number:

- System 1 (Measures 1-3):** Starts with a *mp* dynamic. The first measure contains a half note G2, a quarter note A2, and a quarter note B2. The second measure contains a half note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3, a quarter note G3, and a quarter note A3. A triplet of notes (B3, C4, D4) is marked with a *f* dynamic.
- System 2 (Measures 4-7):** Measure 4 starts with a *mp* dynamic. Measure 5 has a whole rest. Measure 6 has a *f* dynamic. Measure 7 has a *f* dynamic.
- System 3 (Measures 8-11):** Measure 8 has a *mp* dynamic. Measure 9 has a *mp* dynamic. Measure 10 has a *f* dynamic. Measure 11 has a *f* dynamic. The system is marked with *accel.* and *a tempo*.
- System 4 (Measures 12-15):** Measure 12 has a *mp* dynamic. Measure 13 has a *mp* dynamic. Measure 14 has a *mp* dynamic. Measure 15 has a *mp* dynamic. The system is marked with *accel.*
- System 5 (Measures 16-19):** Measure 16 has a *sff* dynamic. Measure 17 has a *sff* dynamic. Measure 18 has a *mp* dynamic. Measure 19 has a *sff* dynamic. The system is marked with *rit.*
- System 6 (Measures 20-22):** Measure 20 has a *sff* dynamic. Measure 21 has a *sff* dynamic. Measure 22 has a *sff* dynamic. The system is marked with *a tempo*.
- System 7 (Measures 23-25):** Measure 23 has a *sff* dynamic. Measure 24 has a *f* dynamic. Measure 25 has a *sff* dynamic. The system is marked with *accel.* and *rit.*

IV

Agitato ♩ = c100

Double Bass

ff *ff*

4

f

8

mf *f*

12

mf

16

sff *sff* *sff*

20

rit.

mf *f*

23

f *pizz.* *secco*

V

Allegro marcato ♩ = c90

Double Bass

1 *f*

2

4 *mf*

5 *f* *mf*

7

8

9

10

Musical notation for measure 10. The bass line consists of eighth notes with accents (>). The treble line features a sixteenth-note pattern with accents (>).

11

Musical notation for measure 11. The bass line has a slur over a sequence of notes with accents (^). The treble line has a sixteenth-note pattern with accents (^).

12

Musical notation for measure 12. The treble line has a sixteenth-note pattern with accents (>). The bass line has eighth notes with accents (>). A dynamic marking *f* is present.

13

Musical notation for measure 13. The treble line has a sixteenth-note pattern with accents (>). The bass line has eighth notes with accents (>). A dynamic marking *mf* is present.

14

Musical notation for measure 14. The treble line has a sixteenth-note pattern with accents (>). The bass line has eighth notes with accents (>). A dynamic marking *f* is present.

16

Musical notation for measure 16. The bass line has eighth notes with accents (^) and a dynamic marking *mf*. The treble line has a sixteenth-note pattern with accents (^).

18

Musical notation for measure 18. The bass line has eighth notes with accents (^) and a dynamic marking *f*. The treble line has a sixteenth-note pattern with accents (^).

20

Musical notation for measure 20. The bass line has eighth notes with accents (^) and a dynamic marking *f*. The treble line has a sixteenth-note pattern with accents (^). There are triplets indicated by a '3' in a bracket.

22

rit.

24

molto accel.

ff

sf

Four Movements for Wind Quintet

For flute, oboe, clarinet in B \flat , horn in F, bassoon

Four Movements for Wind Quintet

1.

Márton Sipos

Lively ♩ = 110

This system of music is for a wind quintet and is in 4/4 time. It includes staves for Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The tempo is marked 'Lively' with a quarter note equal to 110 beats per minute. The music begins with a rest for the flute. The oboe, clarinet, and bassoon enter with a melodic line starting on a half rest, marked with a mezzo-forte (*mf*) dynamic. The horn enters with a melodic line starting on a half rest, also marked with a mezzo-forte (*mf*) dynamic. The music features long, flowing lines with slurs and ties across measures.

6

This system continues the music from the first system, starting at measure 6. The flute enters with a melodic line marked mezzo-forte (*mf*). The oboe, clarinet, and bassoon continue their melodic lines. The horn enters with a melodic line marked mezzo-forte (*mf*). The music features long, flowing lines with slurs and ties across measures. The dynamic markings for the flute, oboe, and bassoon change to forte (*f*) in the final measure of this system.

* The clarinet and horn written at concert pitch.

12

Fl.
Ob.
Cl.
Hn.
Bsn.

mf
mf
mf

Detailed description: This system of musical notation covers measures 12 through 16. The Flute (Fl.) part begins with a melodic line in measure 12, which continues through measure 14. The Oboe (Ob.) part has a similar melodic line in measures 12-14. The Clarinet (Cl.) part has a melodic line in measures 12-14. The Horn (Hn.) part has a melodic line in measures 12-14. The Bassoon (Bsn.) part has a melodic line in measures 12-14. Dynamic markings of *mf* are present in measures 15 and 16 for the Clarinet, Horn, and Bassoon parts. There are also dynamic markings in measures 12-14 for the Flute and Oboe parts.

19

Fl.
Ob.
Cl.
Hn.
Bsn.

mf
mf
mf

Detailed description: This system of musical notation covers measures 19 through 22. The Flute (Fl.) part has a melodic line in measure 19. The Oboe (Ob.) part has a melodic line in measures 19-21. The Clarinet (Cl.) part has a melodic line in measures 19-21. The Horn (Hn.) part has a melodic line in measures 19-21. The Bassoon (Bsn.) part has a melodic line in measures 19-21. Dynamic markings of *mf* are present in measures 19, 20, and 21 for the Oboe, Clarinet, and Bassoon parts. There are also dynamic markings in measures 19-21 for the Flute and Horn parts.

23 attacca

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf*

Bsn. *f* *mf*

Detailed description: This is a page of a musical score for woodwinds, numbered 23. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is written in treble clef for the first four instruments and bass clef for the Bassoon. The score is divided into four measures. In the first measure, the Flute, Clarinet, and Horn play a melodic line starting with a forte (*f*) dynamic. The Oboe and Bassoon are silent. In the second measure, the Oboe and Bassoon enter with a melodic line, also starting with a forte (*f*) dynamic. In the third measure, all instruments continue their melodic lines, with dynamics beginning to soften. In the fourth measure, all instruments play a sustained note, with dynamics at mezzo-forte (*mf*). The word "attacca" is written above the Flute staff in the fourth measure, indicating the end of the piece or a transition to the next. A hairpin crescendo is shown below the Bassoon staff, indicating the overall dynamic shift from *f* to *mf*.

2.

Lively but majestic ♩ = 110

Musical score for the first system, measures 1-3. The score is in 4/4 time and features five staves: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The Flute and Oboe parts are marked with a forte (*f*) dynamic. The Flute part begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5, with accents (>) over the first three notes. The Oboe part begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5, with accents (>) over the first three notes. The Clarinet in Bb, Horn in F, and Bassoon parts are marked with a whole rest in each measure.

Musical score for the second system, measures 4-6. The score is in 4/4 time and features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part begins with a quarter rest, followed by eighth notes D5, E5, F5, and G5, with accents (>) over the first three notes. The Oboe part begins with a quarter rest, followed by eighth notes D5, E5, F5, and G5, with accents (>) over the first three notes. The Clarinet, Horn, and Bassoon parts are marked with a whole rest in each measure.

7

Fl. *mf*

Ob. *f*

Cl. *mf* *f*

Hn. *f*

Bsn. *f*

Detailed description: This system contains measures 7 through 10. The Flute part (Fl.) begins in measure 7 with a melodic line marked *mf*, featuring slurs and accents. The Oboe part (Ob.) is silent in measure 7 and enters in measure 8 with a melodic line marked *f*. The Clarinet part (Cl.) plays a rhythmic accompaniment in measure 7, marked *mf*, and then rests in measures 8-10. The Horn part (Hn.) is silent in measure 7 and enters in measure 8 with a rhythmic accompaniment marked *f*. The Bassoon part (Bsn.) is silent in measure 7 and enters in measure 8 with a rhythmic accompaniment marked *f*. All parts in measures 8-10 include various articulation marks such as slurs, accents, and breath marks.

11

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system contains measures 11 through 14. The Flute part (Fl.) continues its melodic line from measure 7, marked *mf*. The Oboe part (Ob.) continues its melodic line from measure 8, marked *f*. The Clarinet part (Cl.) remains silent throughout this system. The Horn part (Hn.) continues its rhythmic accompaniment from measure 8, marked *f*. The Bassoon part (Bsn.) continues its rhythmic accompaniment from measure 8, marked *f*. The notation includes slurs, accents, and breath marks across all parts.

15

Fl.

Ob.

Cl.

Hn.

Bsn.

19

Fl.

Ob.

Cl.

Hn.

Bsn.

23

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

Detailed description: This system contains measures 23 through 26. The Flute part begins with a melodic phrase in measure 23, marked *mf*, and features several triplet patterns in measures 24, 25, and 26. The Oboe part has a whole note in measure 23, rests in 24 and 25, and a triplet in measure 26. The Clarinet part has a whole note in measure 23, rests in 24 and 25, and a triplet in measure 26. The Horn part has a whole note in measure 23, a half note in measure 24, and a whole note in measure 25. The Bassoon part has a whole note in measure 23, rests in 24 and 25, and a triplet in measure 26. Dynamics are marked *mf* for Flute, Oboe, Clarinet, and Bassoon.

27

Fl.

Ob.

Cl.

Hn.

Bsn.

Detailed description: This system contains measures 27 through 30. The Flute part has a whole note in measure 27, rests in 28 and 29, and a triplet in measure 30. The Oboe part has rests in measures 27 and 28, a triplet in measure 29, and a whole note in measure 30. The Clarinet part has a triplet in measure 27, rests in 28 and 29, and a triplet in measure 30. The Horn part has a whole note in measure 27, rests in 28 and 29, and a triplet in measure 30. The Bassoon part has a triplet in measure 27, rests in 28 and 29, and a whole note in measure 30. Dynamics are not explicitly marked in this system.

31

Fl. Ob. Cl. Hn. Bsn.

This musical score block covers measures 31 to 34. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 31 shows the Flute and Bassoon playing a triplet of eighth notes. Measure 32 features a triplet of eighth notes in the Oboe and Clarinet. Measure 33 contains a triplet of eighth notes in the Clarinet and Bassoon. Measure 34 includes a triplet of eighth notes in the Oboe and Bassoon, with a dynamic marking of *f* (forte) in the Oboe part.

35

Fl. Ob. Cl. Hn. Bsn.

This musical score block covers measures 35 to 38. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 35 shows triplets of eighth notes in the Flute, Oboe, and Clarinet. Measure 36 features triplets of eighth notes in the Oboe and Clarinet. Measure 37 includes triplets of eighth notes in the Oboe, Clarinet, and Horn. Measure 38 shows triplets of eighth notes in the Oboe and Horn, with a dynamic marking of *f* (forte) in the Oboe part.

39

Fl.

Ob.

Cl.

Hn.

Bsn.

43

Fl.

Ob.

Cl.

Hn.

Bsn.

f

3.

Slowly with feeling ♩ = 100

Musical score for measures 1-5 of section 3. The score is in 4/4 time and features five instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The tempo is marked "Slowly with feeling" with a quarter note equal to 100 beats per minute. The dynamic is *mf*. The Flute part begins with a melodic line in the first measure, which is sustained across all five measures. The Oboe part is silent throughout. The Clarinet in Bb part plays a sustained note in the first four measures, followed by a melodic phrase in the fifth measure. The Horn in F part plays a sustained note in the first four measures, followed by a rest in the fifth measure. The Bassoon part plays a sustained note in the first four measures, followed by a rest in the fifth measure.

Musical score for measures 6-10 of section 3. The score is in 4/4 time and features five instruments: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The dynamic is *mf*. The Flute part begins with a melodic line in the first measure, which is sustained across all five measures. The Oboe part is silent in the first three measures, then enters in the fourth measure with a melodic line. The Clarinet in Bb part plays a sustained note in the first three measures, followed by a melodic phrase in the fourth measure. The Horn in F part is silent throughout. The Bassoon part is silent throughout.

12

Fl. Ob. Cl. Hn. Bsn.

mp *mp*

Detailed description: This system covers measures 12 through 17. The Flute (Fl.) and Oboe (Ob.) parts are active, with the Flute playing a melodic line and the Oboe providing harmonic support. The Clarinet (Cl.) part has a rhythmic pattern. Horns (Hn.) and Bassoons (Bsn.) are mostly silent, indicated by rests. Dynamics include *mp* (mezzo-piano) for both Flute and Oboe.

18

Fl. Ob. Cl. Hn. Bsn.

mp *mf* *mf*

Detailed description: This system covers measures 18 through 23. The Flute (Fl.) and Clarinet (Cl.) parts are active. The Horns (Hn.) and Bassoons (Bsn.) have a rhythmic accompaniment. Dynamics include *mp* (mezzo-piano) for Flute and Clarinet, and *mf* (mezzo-forte) for Horns and Bassoons.

24

Fl. Ob. Cl. Hn. Bsn.

rit. *mf* *mp* *mp*

Detailed description: This system covers measures 24 through 29. It begins with a *rit.* (ritardando) marking. The Flute (Fl.) and Bassoon (Bsn.) parts are active. The Oboe (Ob.) and Clarinet (Cl.) parts have a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) for Flute and Bassoon, and *mp* (mezzo-piano) for Oboe and Clarinet.

4.

Lively and playful ♩ = 100

Musical score for Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Lively and playful' with a quarter note equal to 100 beats per minute. The Flute part begins with a rest, followed by a triplet of eighth notes (F#, G, A) and another triplet (B, C, D). The Oboe part starts with a triplet of eighth notes (F#, G, A) and continues with a triplet (B, C, D). The Clarinet in Bb part plays a half note (F#) and a half note (A). The Horn in F part plays a half note (F#) and a half note (A). The Bassoon part plays a half note (F#) and a half note (A). Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical score for Flute, Oboe, Clarinet, Horn, and Bassoon. The score is in 4/4 time and features a key signature of one sharp (F#). The Flute part begins with a triplet of eighth notes (F#, G, A) and continues with a triplet (B, C, D). The Oboe part starts with a triplet of eighth notes (F#, G, A) and continues with a triplet (B, C, D). The Clarinet part plays a half note (F#) and a half note (A). The Horn part plays a half note (F#) and a half note (A). The Bassoon part plays a half note (F#) and a half note (A). Dynamics include *mf* (mezzo-forte) and *f* (forte).

6

Fl. *mf*

Ob. *mf* *f*

Cl. *f*

Hn. *p* *mp*

Bsn. *mf* *f*

Detailed description: This system contains measures 6, 7, and 8. The Flute part (Fl.) starts with a melodic line in measure 6, marked *mf*, and continues in measure 7. The Oboe (Ob.) and Clarinet (Cl.) parts feature complex rhythmic patterns with triplets and accents, marked *mf* in measure 6 and *f* in measure 7. The Horn (Hn.) and Bassoon (Bsn.) parts play sustained notes, with the Horn marked *p* and *mp*, and the Bassoon marked *mf* and *f*.

9

Fl.

Ob.

Cl. *f*

Hn. *p* *mf*

Bsn.

Detailed description: This system contains measures 9, 10, and 11. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines starting in measure 9, with the Oboe marked *f*. The Clarinet (Cl.) part continues with rhythmic patterns, marked *f*. The Horn (Hn.) part has melodic lines, marked *p* and *mf*. The Bassoon (Bsn.) part continues with sustained notes.

12

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

Detailed description: This system contains measures 12, 13, and 14. The Flute and Oboe parts play a melodic line with a slur over measures 12 and 13, and a fermata in measure 14. The Clarinet and Bassoon parts play a rhythmic triplet pattern in measure 12, then a melodic line with a slur in measures 13 and 14. The Horn part plays a rhythmic triplet pattern in measure 12, rests in measure 13, and a melodic line with a slur in measure 14. Dynamics are marked *mp* for all instruments.

15

Fl. *f*

Ob.

Cl.

Hn. *mf*

Bsn.

Detailed description: This system contains measures 15, 16, and 17. The Flute part starts with a rhythmic triplet pattern in measure 15, then a melodic line with a slur in measures 16 and 17. The Oboe part plays a melodic line with a slur in measures 15 and 16, and rests in measure 17. The Clarinet part plays a melodic line with a slur in measures 15 and 16, and rests in measure 17. The Horn part plays a melodic line with a slur in measure 15, then a rhythmic triplet pattern in measures 16 and 17. The Bassoon part plays a rhythmic triplet pattern in measure 15, then a melodic line with a slur in measures 16 and 17. Dynamics are marked *f* for Flute and *mf* for Horn.

18

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mp*

Bsn. *mf*

Measures 18-20. Flute, Oboe, Clarinet, Horn, and Bassoon parts. Dynamics include *mf* and *mp*. Triplet markings (3) are present in measures 18, 19, and 20.

21

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf*

Bsn. *f*

Measures 21-23. Flute, Oboe, Clarinet, Horn, and Bassoon parts. Dynamics include *f* and *mf*. Triplet markings (3) are present in measures 21, 22, and 23.

24

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f* *mf*

Bsn. *f*

Measures 24-26. Flute, Oboe, Clarinet, Horn, and Bassoon parts. Dynamics range from *f* to *mf*. Features triplets and slurs.

27

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mp*

Bsn. *mf*

Measures 27-29. Flute, Oboe, Clarinet, Horn, and Bassoon parts. Dynamics range from *mf* to *mp*. Features triplets and slurs.

29

Fl. *f* 3 3 3

Ob. *f* 3 3 3 3

Cl. *f*

Hn. *mf*

Bsn. *f*

2/4

32

Fl. 3 3

Ob. 3 3

Cl. 3 3

Hn. 3 3

Bsn. 3 3

ff *ff* *ff* *ff*

2/4 4/4 2/4 2/4

Varied Moments

For clarinet in B \flat , pedal timpani, marimba

Varied Moments

Márton Sipos

1 $\text{♩} = 100$

Clarinet in B \flat

mf
espressivo.

*Timpani

** Marimba

9 *rit.* $\text{♩} = 100$

Cl.

Timp.

Mar.

mp

mf

3

15 *rit.* $\text{♩} = 100$

Cl.

Timp.

Mar.

mf

mf

3

3

3

3

* Played by 4 pedal timpani with medium hard mallets.

** Played by marimba with 4 medium hard mallets.

21

Cl. *espress.*

Timp. *pp* *mf* *pp* *mf*

Mar. 3 3 3 3

28

Cl. *mf*

Timp. *p*

Mar. 3 3 3 3 *mf*

2 ♩ = 110

33

Cl.

Timp.

Mar.

37

Cl.

Timp.

Mar.

41

♩ = 115

Cl.

Timp.

Mar.

45

Cl.

Timp.

Mar.

49

Cl.

Timp.

Mar.

rit.

53

3 ♩ = 115

Cl.

Timp.

Mar.

pp cresc.

mp

57

Cl.

Timp.

Mar.

61

Cl. *mf poco cresc.*

Timp. *mf poco cresc.*

Mar. *mf*

65

Cl.

Timp. *p*

Mar. *mp*

68

♩ = 115

Cl.

Timp. *mf*

Mar. *mf*

73

Cl.

Timp.

Mar.

77

Cl.

Timp.

Mar.

80

Cl.

Timp.

Mar.

83

Cl.

Timp.

Mar.

85

Cl.

Timp.

Mar.

mf

90

Cl.

Timp.

Mar.

mf

93

Cl.

Timp.

Mar.

96

Cl.

Timp.

Mar.

mf

100

Cl.

Timp.

Mar.

103

Cl.

Timp.

Mar.

105

Cl.

Timp.

Mar.

109

Cl.

Timp.

Mar.

mf

112

Cl.

Timp.

Mar.

114

Cl.

Timp.

Mar.

117

Cl.

Timp.

Mar.

f

mf

f

129

Cl.

Timp.

Mar.

Musical score for measures 129-130. The Clarinet (Cl.) part features sixteenth-note runs with accents. The Snare Drum (Timp.) part features eighth-note patterns with accents. The Maracas (Mar.) part features eighth-note patterns with accents.

131

Cl.

Timp.

Mar.

Musical score for measures 131-132. The Clarinet (Cl.) part features sixteenth-note runs with accents and slurs. The Snare Drum (Timp.) part features eighth-note patterns with accents. The Maracas (Mar.) part features eighth-note patterns with accents.

132

Cl.

Timp.

Mar.

Musical score for measures 133-134. The Clarinet (Cl.) part features sixteenth-note runs with accents and slurs. The Snare Drum (Timp.) part features eighth-note patterns with accents. The Maracas (Mar.) part features eighth-note patterns with accents.

133

Cl.

Timp.

Mar.

134

Cl.

Timp.

Mar.

4 ♩ = 100

136

Cl.

Timp.

Mar.

mf

141

Cl. *mf*

Timp.

Mar.

143

Cl. *rit.*

Timp.

Mar.

145 ♩ = 100

Cl. *mf*

Timp. *f*

Mar. *f*

rit. ♩ = 100

149

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

Timp. *mf*

Mar. *f* *mf* *f* *mf* *f*

151

Cl. *mf*

Timp.

Mar. *mf*

153

Cl.

Timp.

Mar. *f*

$\text{♩} = 100$

155 rit. accel. rit.

Cl. *mf*

Timp.

Mar. *mf*

Detailed description: This system covers measures 155 to 166. It features three staves: Clarinet (Cl.), Timpani (Timp.), and Maracas (Mar.). The Clarinet part begins with a rest in measure 155 and then plays a melodic line with slurs and accents, marked with *mf*. The Timpani part consists of a rhythmic pattern of quarter notes. The Maracas part plays a continuous eighth-note accompaniment, also marked with *mf*. Performance markings include *rit.* (ritardando) at the start, *accel.* (accelerando) in the middle, and *rit.* at the end.

157 accel. rit. accel. rit.

Cl.

Timp.

Mar.

Detailed description: This system covers measures 157 to 168. The Clarinet part continues with a melodic line, marked with *mf*, featuring slurs and accents. The Timpani part continues with its rhythmic pattern. The Maracas part continues with its eighth-note accompaniment. Performance markings include *accel.* (accelerando) and *rit.* (ritardando) alternating throughout the system.

159 tr

Cl.

Timp.

Mar.

Detailed description: This system covers measures 159 to 170. The Clarinet part continues with a melodic line, marked with *mf*, and includes a trill (tr) in measure 169. The Timpani part continues with its rhythmic pattern. The Maracas part continues with its eighth-note accompaniment. Performance markings include *tr* (trill) above the Clarinet staff in measure 169.

161 *tr*

Cl.

Timp.

Mar.

164

Cl.

Timp.

Mar.

mf

166 *tr*

Cl.

Timp.

Mar.

168

Cl.

Timp.

Mar.

170

Cl.

Timp.

Mar.

172

Cl.

Timp.

Mar.

174 rit.

176 5 ♩ = 115

180

183

Cl.

Timp.

Mar.

187

Cl.

Timp.

Mar.

mf

190

Cl.

Timp.

Mar.

192

Cl.

Timp.

Mar.

194

Cl.

Timp.

Mar.

mf

197

Cl.

Timp.

Mar.

200

Cl. *mf*

Timp.

Mar.

203 **6**

Cl. *f*

Timp. *mf*

Mar. *f*

tr $\text{♩} = 100$

205

Cl.

Timp.

Mar.

207 *tr* *tr* *rit.* *tr*

Cl. *f*

Timp. *mf*

Mar. *f*

210 ♩ = 120

Cl. *ff*

Timp. *f*

Mar. *ff*

212 *tr*

Cl. *f*

Timp. *f*

Mar. *f*

ff *sfz*

sfz *sfz*

Orchestral Sketch

*For 1 flute, 1 oboe, 1 clarinet in B \flat , 1 horn in F,
1 trombone, 1 timpani, 6 violin I, 6 violin II, 4 viola,
4 celli, 2 double bass*

Orchestral Sketch

Márton Sipos

1 Andante ♩ = 100

Flute *mf*

Oboe

Clarinet in B \flat *mf*

Bassoon *mf*

Horn in F

Trumpet in B \flat *mf*

Trombone

Timpani

1 Andante ♩ = 100

Violin I

Violin II

Viola *mf*

Violoncello *mf*

Double Bass

7

Fl.

Ob. *mf*

Cl. #

Bsn. #

Hn. #

Tpt. #

Tbn. *p*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *p*

Db. *mp* *p*

Detailed description: This page of a musical score covers measures 7 through 12. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing melodic lines with long phrases. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with the Trombone playing a lower melodic line. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), providing harmonic support. Dynamics are marked as *mf* (mezzo-forte) for the woodwinds and strings, and *p* (piano) for the Trombone and Double Bass. The score is written in a key with two sharps (F# and C#) and a common time signature.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 13 through 16. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Trombone (Tbn.) and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 3/4 time and features a key signature of one sharp (F#). The woodwinds and strings play melodic lines with long phrases and slurs. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The timpani part has a specific dynamic marking of *mf* (mezzo-forte) in measure 16.

19

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Tpt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ f

mf *f*

Detailed description: This page of a musical score, numbered 19, contains ten staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are all playing in a 3/4 time signature. The score is divided into two 2/4 time signature sections. Dynamics include *mf* (mezzo-forte) and *f* (forte). The woodwinds and strings play sustained notes with long slurs, while the brass and timpani play rhythmic patterns. The page ends with a fermata over the final notes of each staff.

25

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

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

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mf

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
p

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mf

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

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
pp

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mp *mf*

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mp

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mp

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mf

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mp
pizz.

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mp

Detailed description: This page of a musical score, numbered 25, contains ten staves for various instruments. The top two staves (Flute and Oboe) are mostly silent, indicated by rests. The Clarinet and Bassoon staves feature melodic lines starting in 3/4 time, moving to 2/4 at measure 28, and returning to 3/4 at measure 29. The Clarinet part is marked *mf*. The Bassoon part is marked *p*. The Horn staff has a melodic line marked *mf*. The Trumpet and Trombone staves are mostly silent. The Trombone part is marked *pp*. The Timpani part has a single note in measure 25 marked *mp*, and a final chord in measure 29 marked *mf*. The Violin I and II staves have melodic lines marked *mp*. The Viola staff has a melodic line marked *mf*. The Violoncello staff has a melodic line marked *mp* and includes the instruction *pizz.* (pizzicato). The Double Bass staff has a melodic line marked *mp*. The time signature changes from 3/4 to 2/4 at the beginning of measure 28 and back to 3/4 at the beginning of measure 29.

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p

mf
arco

Detailed description: This page of a musical score covers measures 31 to 35. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Trumpet (Tpt.) and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp.). The score features various dynamics such as *mf* (mezzo-forte) and *p* (piano). The Viola part includes the instruction *arco* (arco). The music is written in a key with two sharps (F# and C#) and a common time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

40 **2** **Appassionato** ♩ = 100

The musical score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with dynamics *f*. The second system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with dynamics *mf*. The third system is for Timpani (Timp.), with dynamics *ff* and *mf*. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), with dynamics *f* and *mp*. The score features complex melodic lines with many slurs and ties, and dynamic markings such as *f*, *mf*, and *mp*. The tempo is marked as **Appassionato** with a quarter note equal to 100 beats per minute.

49

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn. *mp*

Timp. *mp*

Vln. I *mf*

Vln. II *mp*

Vla. *mf*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 49 through 52. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score begins in 6/4 time with a key signature of one flat (B-flat major). At measure 49, there is a key change to three sharps (F# major) and a time signature change to 5/4. Dynamics are marked as *mf* (mezzo-forte) for the Flute, Oboe, and Violin I; *mp* (mezzo-piano) for the Clarinet, Bassoon, Trombone, Timpani, Violin II, Viola, Violoncello, and Double Bass. The Horn part is silent throughout. The music consists of sustained notes and melodic lines with various articulations like accents and slurs.

53

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

mf

mf

Detailed description: This page of a musical score covers measures 53 through 56. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Trombone (Tbn.) and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins at measure 53. The Flute and Oboe parts play a melodic line of quarter notes, starting on G4 and moving up to B4. The Bassoon part plays a similar melodic line but with a longer note value. The Horn part plays a melodic line of quarter notes, starting on G4 and moving up to B4. The Trumpet and Trombone parts play a melodic line of quarter notes, starting on G4 and moving up to B4. The Timpani part plays a melodic line of quarter notes, starting on G4 and moving up to B4. The Violin I and Violin II parts play a melodic line of quarter notes, starting on G4 and moving up to B4. The Viola part plays a melodic line of quarter notes, starting on G4 and moving up to B4. The Violoncello and Double Bass parts play a melodic line of quarter notes, starting on G4 and moving up to B4. The dynamic marking *mf* (mezzo-forte) is present in the Bassoon and Violin II parts. The score ends at measure 56 with a double bar line and repeat signs.

57 *rit.* *molto rit.*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *f*

Tpt. *mp* *f*

Tbn.

Timp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

60 **3** Agitato ♩ = 100

The score is for measures 60 and 61. It features a 3/4 time signature and an Agitato tempo marking with a quarter note equal to 100 beats per minute. The key signature has three sharps (F#, C#, G#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 60 and 61 contain the following parts:

- Cl.:** Melodic line starting on G#4, moving through A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.
- Bsn.:** Bass line starting on G#2, moving through A2, B2, C3, B2, A2, G#2, F#2, E2, D2, C2.
- Vln. I & II:** Rapid sixteenth-note passages starting on G#4, moving through A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4.
- Vc.:** Bass line starting on G#2, moving through A2, B2, C3, B2, A2, G#2, F#2, E2, D2, C2.

Dynamic markings include *mf* (mezzo-forte) for the woodwinds and strings.

62

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 62 and 63. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 62, the Clarinet and Bassoon play a rhythmic eighth-note pattern. The Violin I and II parts play a melodic line with accents. The Violoncello and Double Bass parts play a similar rhythmic pattern. In measure 63, the Clarinet and Bassoon continue their pattern, while the Violin I and II parts play a melodic line with accents. The Violoncello and Double Bass parts continue their pattern. The Flute, Oboe, Horn, Trumpet, Trombone, and Timpani parts are silent in both measures.

64

Fl.

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Db.

Detailed description: This page of a musical score covers measures 64 and 65. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the Clarinet and Bassoon parts starting in measure 64. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with the Horn and Trombone parts starting in measure 64. The percussion section includes Timpani (Timp.), which has a rest in measure 64 and enters in measure 65. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), with the Violin I and II parts starting in measure 64. The dynamic marking *mf* (mezzo-forte) is indicated for the Clarinet, Bassoon, Horn, Trombone, Violin I, Violin II, and Violoncello parts. The score is divided into two systems, with measure 64 on the left and measure 65 on the right. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.

66

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f* *mf*

Timp. *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

Db. *f*

Detailed description: This page of a musical score covers measures 66, 67, and 68. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic eighth-note pattern in measures 66 and 67, marked *ff*. In measure 68, they play a similar pattern with accents. The brass section (Horn, Trumpet, Trombone) plays sustained notes in measures 66 and 67, marked *f*. In measure 68, the Trombone part changes to a half note marked *mf*. The Timpani part has a roll in measure 66 marked *mf*, and a single note in measure 68 marked *f*. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a rhythmic eighth-note pattern in measures 66 and 67, marked *f*. In measure 68, the Violoncello part changes to a sixteenth-note pattern marked *mf*. The Viola and Double Bass parts play sustained notes.

68

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Bsn. *ff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff* *f*

Timp. *ff* *f*

Vln. I

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *f* *mf*

70

Fl.

Ob. *mf*

Cl. *mf*

Bsn. *mf* *mp*

Hn. *mf*

Tpt. *mf* *mp*

Tbn.

Timp.

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc.

Db.

Detailed description: This page of a musical score covers measures 70 and 71. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 70, the Oboe, Clarinet, Bassoon, and Horn play a rhythmic pattern of eighth notes with accents, marked *mf*. The Bassoon also plays a similar pattern in the bass clef. The Trumpet and Trombone are silent. In measure 71, the Oboe and Clarinet continue their pattern. The Bassoon and Horn play a similar pattern, with the Bassoon marked *mp*. The Trumpet plays a pattern marked *mf* and *mp*. The Violin I, Violin II, and Viola play a pattern marked *mf* and *mp* respectively. The Flute, Tuba, Cello, and Double Bass are silent.

72

Fl. *f*

Ob.

Cl. *f*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp. *mf* < *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db.

74

Fl. *mf*

Ob. *f* *mf*

Cl. *mf*

Bsn.

Hn. *mp*

Tpt. *mf*

Tbn. *mf*

Timp. *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *f*

Detailed description: This page of a musical score covers measures 74 and 75. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature changes from three flats (B-flat major/C minor) in measure 74 to two sharps (D major/E minor) in measure 75. The time signature is 4/4. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The Flute and Oboe parts have accents (>) over some notes. The Bassoon part has a fermata in measure 75. The Double Bass part has a fermata in measure 75.

76

Fl. *f*

Ob. *f*

Cl.

Bsn. *f*

Hn. *p* — *mf*

Tpt. *p* — *mf*

Tbn. *p* — *mf*

Timp.

Vln. I *sub.p*

Vln. II *sub.p*

Vla. *sub.p*

Vc. *sub.p*

Db. *sub.p*

Detailed description: This page of a musical score covers measures 76 and 77. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Horn, Trumpet, and Trombone. The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 76, the Flute, Oboe, and Bassoon play a rhythmic pattern of eighth notes. The Horn, Trumpet, and Trombone play a half note. The strings play a rhythmic pattern of eighth notes. In measure 77, the Flute, Oboe, and Bassoon play a rhythmic pattern of eighth notes. The Horn, Trumpet, and Trombone play a half note. The strings play a rhythmic pattern of eighth notes. Dynamics include *f* (forte) for the woodwinds and brass, and *p* (piano) to *mf* (mezzo-forte) for the strings.

78

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. -

Tpt. -

Tbn. -

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f* pizz.

Detailed description: This page of a musical score, numbered 78, contains measures 78 and 79. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in measure 78 with a forte (*f*) dynamic, which increases to fortissimo (*ff*) in measure 79. The strings (Violins I and II, Viola, Violoncello) play a rhythmic accompaniment of eighth notes, also starting at *f* in measure 78 and continuing through measure 79. The double bass (Db.) plays a similar eighth-note pattern, marked *f* and *pizz.* (pizzicato). The percussion section includes Timpani, which has a single note in measure 79 marked *f*. The brass section (Horn, Trumpet, Trombone) is silent in both measures. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

80

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

Hn. *f* *ff*

Tpt. *mf* *f* *mf* *f*

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

81

Fl. *ff*

Ob. *ff*

Cl. *ff* *f* *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 81, 82, and 83. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features a variety of dynamics, with many parts marked *ff* (fortissimo) and some marked *f* (forte). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and accents. The Flute and Oboe parts have a melodic line with many slurs and accents. The Clarinet part has a more rhythmic, eighth-note pattern. The Bassoon part has a few notes in measure 81 and then rests. The Horn part has a single note in measure 81 and rests. The Trumpet and Trombone parts have a rhythmic pattern of eighth notes. The Timpani part has a simple pattern of eighth notes. The Violin I and II parts have a complex rhythmic pattern of eighth notes. The Viola and Violoncello parts have a similar rhythmic pattern. The Double Bass part has a simple pattern of eighth notes.

83

4 Alla marcia ♩ = 100

Musical score for woodwinds and percussion. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The Flute part is mostly silent. The Oboe, Clarinet, and Bassoon parts feature rhythmic patterns starting at measure 83, with dynamics of *f*. The Horn part has a melodic line starting at measure 83 with a dynamic of *mf*. The Trumpet and Trombone parts have rhythmic patterns starting at measure 84 with a dynamic of *f*. The Timpani part is silent.

4 Alla marcia ♩ = 100

Musical score for strings. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts are silent. The Viola part is silent. The Violoncello and Double Bass parts have a rhythmic pattern starting at measure 83 with a dynamic of *mf*. The Violoncello part is marked *pizz.* (pizzicato).

85

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *f*

Timp. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 85, contains measures 85 and 86. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. In measure 85, the Flute, Oboe, Clarinet, Bassoon, and Trumpet parts are marked *f* (forte), while the Horn part is marked *mf* (mezzo-forte). The Timpani part has a *mf* dynamic. In measure 86, the Flute, Oboe, Clarinet, Bassoon, and Trombone parts are marked *f*, while the Horn, Trumpet, and Violin parts are marked *mf*. The Viola, Violoncello, and Double Bass parts are also marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

87

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f*

Bsn. *f*

Hn.

Tpt. *f*

Tbn. *f*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*
arco

Vc. *mf*

Db. *mf*

91

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Timp. *mp*

Vln. I

Vln. II *v_om*

Vla. *v_ov*

Vc. *v_ov*

Db. *v_ov* *mf*

Detailed description: This page of a musical score covers measures 91 and 92. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are active in both measures. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play a rhythmic accompaniment. Dynamics include forte (f) for the woodwinds and brass, mezzo-piano (mp) for the timpani, and mezzo-forte (mf) for the double bass. Performance markings such as accents (>) and breath marks (v) are present.

93

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Timp. *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 93 and 94. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The percussion section includes Timpani (Timp.). In measure 93, the woodwinds and strings play a rhythmic pattern of eighth notes. The Flute, Oboe, Clarinet, and Bassoon parts are marked with a forte (*f*) dynamic. The Violin I part is also marked *f*. The Violin II, Viola, Violoncello, and Double Bass parts are marked with a mezzo-forte (*mf*) dynamic. The Timpani part features a series of rhythmic pulses. In measure 94, the woodwinds and strings continue their rhythmic pattern. The Flute, Oboe, Clarinet, and Bassoon parts are marked with a forte (*f*) dynamic. The Violin I part is also marked *f*. The Violin II, Viola, Violoncello, and Double Bass parts are marked with a mezzo-forte (*mf*) dynamic. The Timpani part features a series of rhythmic pulses.

97 **molto rit.**

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Tpt.

Tbn. *pp*

Timp. *mp*

Vln. I **molto rit.**

Vln. II

Vla. *pp*

Vc. *pp*

Db. *pp*

98 **6** Andante ♩ = 100

Fl. *mf*

Ob.

Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn.

Timp.

6 Andante ♩ = 100

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db.

104

Fl.

Ob. *mf*

Cl. #

Bsn. #

Hn. #

Tpt. #

Tbn. *p*

Timp.

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *p*

Db. *mp* *p*

Detailed description: This page of a musical score covers measures 104 through 107. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing melodic lines with long phrases. The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), with the Trombone playing a lower melodic line. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.), providing harmonic support. Dynamics are marked as *mf* (mezzo-forte) for the woodwinds and strings, and *p* (piano) for the Trombone and Double Bass. The score is written in a key with two sharps (F# and C#) and a common time signature.

110

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 110, 111, and 112. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature has two sharps (F# and C#), and the time signature is 3/4. Measures 110 and 111 are in 4/4 time, and measure 112 is in 3/4 time. The Flute and Bassoon parts feature melodic lines with slurs and ties. The Clarinet and Viola parts have similar melodic lines. The Bassoon part includes a dynamic marking of *mf* in measure 112. The Horn, Trumpet, and Trombone parts have rests in measures 110 and 111, followed by notes in measure 112. The Timpani part has rests in measures 110 and 111, followed by a note in measure 112. The Violin I and II parts have melodic lines with slurs and ties. The Viola, Violoncello, and Double Bass parts have melodic lines with slurs and ties.

rit.

116

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Ob. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Cl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Bsn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Hn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* *f*

Tpt. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* *f*

Tbn. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Timp. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Vln. II $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Vla. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Vc. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *mf* *f*

Db. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ *f*

Detailed description: This page of a musical score covers measures 116 to 120. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Horn, Trumpet, Trombone), a timpani part, and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is in 3/4 time, with a key signature of one sharp (F#). A 'rit.' (ritardando) marking is placed above the first staff at the beginning of measure 119. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece concludes in 4/4 time at the end of measure 120.

122 **7** Con fuoco ♩ = 100

Musical score for woodwinds and percussion. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Con fuoco' with a quarter note equal to 100 beats per minute. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The Flute, Oboe, and Bassoon parts play a rhythmic eighth-note pattern starting with a forte (*f*) dynamic. The Clarinet part has a few notes in the first measure. The Horn part has a few notes in the first measure and a chord in the second. The Trumpet and Trombone parts have a melodic line starting in the second measure with a forte (*f*) dynamic. The Timpani (Timp.) part is silent.

7 Con fuoco ♩ = 100

Musical score for strings. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I and Viola parts play a rhythmic eighth-note pattern starting with a forte (*f*) dynamic. The Violin II part is silent. The Violoncello and Double Bass parts play a sustained low note with a pianissimo (*pp*) dynamic.

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mf

126

Fl. *f*

Ob.

Cl. *f*

Bsn. *f*

Hn.

Tpt.

Tbn.

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf* *f*

Db.

128

Fl. *f*

Ob.

Cl. *f*

Bsn.

Hn. *mf* *f*

Tpt. *mf*

Tbn. *mf*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db.

Detailed description: This page of a musical score covers measures 128 and 129. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). In measure 128, the woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. The dynamic markings are *mf* (mezzo-forte) for the woodwinds and *f* (forte) for the brass and strings. In measure 129, the woodwinds and strings continue their patterns, while the brass instruments play a more complex rhythmic pattern. The dynamic markings are *f* (forte) for the woodwinds and *f* (forte) for the brass and strings.

130 *rit.* $\text{♩} = 100$

Fl. *f* *ff* *sfz*

Ob. *f* *ff* *sfz*

Cl. *f* *ff* *sfz*

Bsn. *f* *ff* *sfz*

Hn. *mf* *f* *ff* *sfz*

Tpt. *mf* *f* *ff* *sfz*

Tbn. *mf* *f* *ff* *sfz*

Timp. *ff* *fff* *ff* *sfz*

Vln. I *ff* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *sfz*

Vc. *ff* *sfz*

Db. *mf* *f* *ff* *sfz*

rit. $\text{♩} = 100$

CONCLUSION

My compositional development as presented in this portfolio is just the tip of the iceberg. I see a lot of potential in further developing my compositional voice.

This productive period through composing for solo, ensemble, vocal and instrumental forms was very rewarding in many ways. The different compositional techniques I used often led me to new musical results which differed from my previous style.

Apart from the actual compositional process, the analysis of the pieces revealed more to me about my style in addition to my compositional weaknesses and strengths. All this was useful in enabling further learning on my part.

I am determined to continue to develop and strengthen my compositional style in the future by experimenting with new compositional techniques. One of my biggest ambitions is to be an expert in the Schillinger System. I think that it is regrettable that this system is still widely unknown, it deserves much more publicity. The system proved to be a reliable compass for composing and I am convinced that it will remain so throughout my lifelong journey as a composer.

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