

Hungarian sounds used in Prologue:

Written	IPA	Close to:
A	[ɒ]	<b>bo</b> d, <b>ca</b> ll
Á	[a:]	as the first sound of long 'i' in <b>file</b> , <b>line</b> ; <b>ho</b> w
B	[b]	as <b>by</b> , <b>absence</b> etc.
CS	[tʃ]	as <b>check</b> , <b>cheek</b> , <b>etching</b> etc.
E	[ɛ]	like <b>less</b> , <b>cheque</b> , <b>edge</b> , <b>bed</b>
G	[g]	<b>ge</b> t, <b>leg</b> , <b>go</b> etc.
GY	[j]	(not used in English) similar to: <b>duke</b> , <b>dew</b> , <b>due</b> (British, not American, pronunciation)
H	[h]	Basic: <b>hi</b> , <b>behind</b>
I	[i]	<b>thick</b> , <b>thin</b>
J	[j]	<b>you</b> , <b>yes</b> , <b>faith</b>
K	[k]	<b>key</b> , <b>kiss</b> , <b>weak</b>
L	[l]	<b>leave</b> , <b>list</b>
M	[m]	<b>mind</b> , <b>assume</b> , <b>might</b> ,
N	[n]	<b>need</b> , <b>bone</b>
O	[o]	<b>force</b> , <b>sorcerer</b>
Ö	[ø:]	(Not used in English; corresponds to German Ö, but longer and more closed)
R	[r]	pronounced like Spanish R, also called apical trill
T	[t]	<b>te</b> ll, <b>lea</b> st, <b>fea</b> st
V	[v]	<b>ve</b> ry, <b>eve</b> ry

PROLOGUE

$\text{♩} = 60$  **4** cough *mp* **3** ^

rit.\* ..... **2** ^

**5** A tempo blow without pitch into the instrument play

rit. .... **2** rit. ....

blow without pitch into the instrument

Vocal *mp*

Clarinet in B $\flat$  Instr.

*pppp* *p* *ppp*

Vocal (inhale) (exhale) sigh H *mf* questioning J

Perc. Instr. (middle size) scratches lightly and fast the surface of the TT *mf*

Vocal *pp* *p* *pp* intimately (not whispering) onto the strings of the upright piano m a m

Upright Piano Instr. *pppp* *pp* *gliss.* *ppp* *gliss.* *gliss.* *gliss.* *pppp* *pp* *ppp*

Vocal *p* *gliss.* *pp* warmly H *mp*

Violin Instr. *hm?* *mp*

Vocal *p* positively J

Violoncello Instr. c.l. *mp*

\* rit, acc =  $\pm$  4-12 bpm

**4** A tempo

acc.\* .....

**3**

rit. .... A tempo  
whispering remembrancefully

**5**

acc. ....

**2**

rit. ....

Cl. *pp* *H*

T-t. *mf* *gliss.* *hm?* *(slowly)* *ppp* *mf* *offensively* *J* *pp* *introvert doubtful* *J*

Pno. *mf* *cough* *3* *with romantic attitude* *mf* *(inhale)* *f* *sigh* *(exhale)* *H*

Vln. *pppp* *pp* *mp* *mute the strings with left hand, noisy sound, relative pitch content.* *(on the bridge)* *gliss.* *gliss.* *x.spc.*

Vc. *pppp* *pp* *p* *pppp* *with doubts* *m* *a* *m* *pppp* *mute the strings with left hand, noisy sound, relative pitch content.* *(on the bridge)* *gliss.* *gliss.*

2 A tempo

5

2

4 rit.

^

Cl. (fr.)

pp *f* pppp

mf E gliss. interruptedly f T M

laying back with satisfaction mf

T-t.

mf < f > mp

mp mp < f mf pppp

laying back with satisfaction mf

Pno.

dominantly onto the strings *fff*

Mute with left hand

ff pppp *fff*

laying back with satisfaction mf gliss. M

Vln.

hesitating mp

ppp spc. (kratzt) mf

cl. spc. p

laying back with satisfaction mf gliss. M

Vc.

Wondering f

E gliss.

x. spc.

painful *fff*

espress. molto vibr. pppp *ff*

laying back with satisfaction mf gliss. M

cough pp

**5** acc. .... **Più mosso**

**4**

**2**

**3**

rit. ....

Cl. *mp* blow without pitch into the instrument  
HO

T.-t. (superball) *pp* *mp* *ff* hold stick vertical against the surface and scratch it. I.v. I.v. hold the stick loosely at the TI. *mp* *ppp* *ff* *p* *f* supportively R E

Pno. *fff* *f* worried *f* amazed *mp* *f*

Vln. surprised *mf* *f* suddenly from deep inside *mp* O H

Vc. *ppp* *ff* *ff* *fff* surprised *f* ord. *ff* *fff* Á Á

Detailed description of the musical score: The score is for five instruments: Clarinet (Cl.), Tam-tam (T.-t.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The piece is marked 'Più mosso' and consists of five measures. Measure 1 (Cl.) starts with a dynamic of *mp* and the instruction 'blow without pitch into the instrument'. Measure 2 (T.-t.) features a 'superball' with dynamics from *pp* to *mp*, and a 'stick' with dynamics from *ppp* to *ff*. Measure 3 (Pno.) has a dynamic of *fff* and a 'worried' dynamic of *f*. Measure 4 (Vln.) has a 'surprised' dynamic of *mf* and a 'suddenly from deep inside' dynamic of *f*. Measure 5 (Vc.) has dynamics from *ppp* to *fff* and includes the instruction 'ord.'. The score also includes performance markings such as 'HO', 'O', 'R', and 'E', and various dynamic markings like *fp*, *fff*, *f*, *p*, *mp*, and *ff*.

5 tempo I. acc. .... 3 rit. .... 2 Più mosso 3

Cl. 55 *ppp* *fpp* *mf*

T.-t. with painful pleasure *mf* E with acknowledgement *mp* HM *pppp* *ffff* l.v.

Pno. kissing towards the string *mf* CS 8<sup>va</sup> *mf* appreciatively *mp* M surprised joyfully (onto the strings) *mf* O *gliss.* painful imploringly *mf* V L *fff* T *f*

Vin. spc. → ord. *p* *mp* appreciatively *mp* M *pppp* with passionate hate H *ffff* on the body of the instrument *pppp*

Vc. espress. *f* *mp* appreciatively *mp* M *pppp* with passionate desire H *ffff* on the body of the instrument *pppp*

\* Touching the surface partly stops the resonance (intentionally)

dist: 10 cm. 0 cm \*

Detailed description of the musical score: The score is for five instruments: Clarinet (Cl.), Trombone (T.-t.), Piano (Pno.), Violin (Vin.), and Viola (Vc.). It is divided into five measures. Measure 1 is marked '5 tempo I.' and 'acc.'. Measure 2 is marked '3 rit.'. Measure 3 is marked '2 Più mosso'. Measure 4 is marked '3'. The Clarinet part starts at measure 55. The Trombone part has performance instructions: 'with painful pleasure' (mf) on E, 'with acknowledgement' (mp) on HM, and a dynamic change to pppp. The Piano part has instructions: 'kissing towards the string' (mf) on CS, an 8va glissando, 'appreciatively' (mp) on M, 'surprised joyfully (onto the strings)' (mf) on O with a glissando, and 'painful imploringly' (mf) on V and L, ending with a forte (f) chord on T. The Violin and Viola parts have instructions: 'with passionate hate' (pppp) on H and 'on the body of the instrument' (ffff), and 'with passionate desire' (pppp) on H and 'on the body of the instrument' (ffff). A diagram shows a hand moving from 10 cm to 0 cm distance from the instrument body, with a note that touching the surface stops resonance.

4

3

A tempo

$\text{\textcircled{c}} = \text{\textcircled{d}}$

Cl.

forewarning

*pppp*  $\text{---}$  *mf*

gliss.

E

tired for good

*pp*  $\text{---}$   $\text{\textcircled{c}}$

gliss.

M

*p*  $\text{\textcircled{c}}$

**3**  
 $\text{\textcircled{c}} = \text{\textcircled{d}}$

**3**  
 $\text{\textcircled{c}} = \text{\textcircled{d}}$

**4**  
 $\text{\textcircled{c}} = \text{\textcircled{d}}$

*pp*  $\text{---}$  *fff*  $\text{---}$  *mp*

T-t.

tired for good

*pp*  $\text{---}$   $\text{\textcircled{c}}$

gliss.

M

*p*  $\text{\textcircled{c}}$

K N T V GY B N T

$\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$   $\text{\textcircled{c}}$

Pno.

stare moveless and neutrally  
in front of you

tired for good

*pp*  $\text{---}$   $\text{\textcircled{c}}$

gliss.

M

*p*  $\text{\textcircled{c}}$

*f*  $\text{---}$  *ff*

*g*<sup>10</sup>  $\text{---}$  *b*

3 3

ed

Vln.

hctic bow movement

st.

spc.

(st.)  $\text{---}$   $\text{\textcircled{c}}$

*g*<sup>10</sup>

*mf*

tired for good

*pp*  $\text{---}$   $\text{\textcircled{c}}$

gliss.

M

*p*  $\text{\textcircled{c}}$

*f*  $\text{---}$  *f*

Vc.

stare moveless and neutrally  
in front of you

tired for good

*pp*  $\text{---}$   $\text{\textcircled{c}}$

gliss.

M

*p*  $\text{\textcircled{c}}$

*f*  $\text{---}$  *f*

3

3

♩ = 80 (ossia: 3♩ + 2♩ + 3♩)



produce vocal sounds introvertedly and emotionless like learning to speak.

Cl. *mf* *mp* *mf > p* *f* *mf* *p* *mf* *mf* *mf > mp* *mf*

I s. n.v. E N N T E V N T V B

*p* *mf* *p* *f* *mf* *p* *p* *mf* *mf* *f* *mf > mp*

produce vocal sounds introvertedly and emotionless like learning to speak.

Perc. *mf* *mp* *p* *f* *mf > p* *f* *p* *mf* *f* *mf* *mf > mp*

T I N I E V N T (dead stroke) E N I B I GY E N T

(with the middle of the stick on the edge)

produce vocal sounds introvertedly and emotionless like learning to speak.

Pno. *mf* *mp* *p* *mf* *mp* *mf* *p*

T T

\* Fed.

produce vocal sounds introvertedly and emotionless like learning to speak.

Vln. *pp* *p* *pp* *mf* *p* *mf* *mp* *mf* *p*

N E T

produce vocal sounds introvertedly and emotionless like learning to speak.

Vc. *pp* *p* *pp* *mf* *pp* *pp* *f* *p* *mf > p* *mf* *mp* *mf* *p*

I N E

cl. batt. ord.



83 *f* *mf* *ff* *f* *mp* *f > mf* **5** **4** **4**

Cl. I N E A 3 K E N T N T s. s. s.

Perc. T V A G Y B E N T (hit with the handle of the mallet) N T E V A G Y B K I E V A G Y B I G Y B E N T K I N T E V A G Y B E N T hit with 2/3 of the length of the stick

Pno. *mf* *f* *mp* *mf* *mp* *ff* *ff* Ped. E V

Vln. I T K A *mf* *mf* *f* *mf* *f* *mp* *ff* *f = ff* *pppp*

Vc. N N T E *ff* *mf* *f* *mf* *mp* *ff* *pppp*

\* dynamics are the same for vocal and instrumental parts where there is no extra indication for both of them.

88 *accel.*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Cl. *pp* s. *pppp* *pp* *mp*

Mar. *pppp* *pp* *mp*

Pno. *pppp* *pp* *Ed.*

mid. *Ed.* (practice rail)

Vln. *pppp* *pp* *m.g.* (non pizz.)

Vc. *pppp* *pp* *m.g.* (non pizz.)

K I N T E V A G Y B E N T

92 *cantabile possible*

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

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

Pno. *mp* *f* *mp* *f* *mp* *f*

Vln. *p* *st.* *legato possible*

Vc. *p* *st.* *legato possible*

\* *ℓed.* \* *ℓed.* \* *ℓed.* \* *ℓed.*

95 *5/4* *4/4*

Cl. *<mf mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. *st.* *legato possible*

Vc. *st.* *legato possible*

\* *ℓed.* \* *ℓed.* \* *ℓed.* \* *ℓed.* \* *ℓed.*

99  $\frac{4}{4}$

Cl. *pp* *mf mp* *mf* *mp* *mf* *mf < f* *mp* *mf* *mf < f* *mp* *mf* *mf < f* *mp*

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

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

Vc. *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

\* *Red.*

103  $\frac{5}{4}$   $\frac{3}{4}$

Cl. *mf* *mf < f* *mp* *mf* *ff* *mp* *mf* *mf* *mp* *mf* *mf* *mp* *mf*

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

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Vln. *mf* *p*

Vc. *spc.* *st.*

\* *Red.*

12

106 *accel.*

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

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

Pno. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Vc. *mp* *mf* *p*

110

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

Mar. *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f* *fff*

Pno. *f* *pp* *ff* *fff*

Vln. *f* *pp* *ff* *fff*

Vc. *f* *pp* *ff* *fff*

♩ = 114  $\frac{3}{4}$

114

Cl. *ff* *ff* *fff* *f* *fff* *mf* *f* *ff* *mp* *f* *fff*

Mar. *ff* *mp* *subf* *fff* *ff* *f* *mf* *mp* *ff* *mp* *fff* *ff* *mf* *ffff*

Pno. *ff* *mf* *mf* *mp* *f* *p* *mp* *fff*

Vln. *pp* *f* *mp* *mf* *ppp* *mf* *ffff*

Vc. *mp* *f* *mp* *ff* *ppp* *ffpp* *ff*

\*  $\Omega$   $\Omega$

118

Cl. *f* *mf* *mf* *f* *p* *fff* *fff* *ff* *mp* *mf* *fff* *mp*

Mar. *f* *mf* *ff* *mp* *f* *mf* *f* *ff* *fff* *f* *mf* *f* *fff* *mf* *mp*

Pno. *mf* *mp* *ff* *mp* *mf* *f* *f* *ff* *f* *fff*

Vln. *mp* *f* *mf* *ffpp* *mf* *mp* *flaut. espress.* *mp* *ff* *mp* *subf*

Vc. *subf* *ppp* *f* *mp* *sul capo pizz. II.* *f* *mp* *fff* *mp* *mf* *pp* *mf* *fff*

\*  $\Omega$   $\Omega$   $\Omega$  \*

122

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

Mar. *p* *mp* *mf* *mf* *f* *f* *mp* *f* *fff* *mf* *f* *mp* *ff* *mf*

Pno. *f* *ff* *mp* *f* *ff* *mp* *f* *ff* *mp* *f* *ff* *mp* *f* *ff* *mp*

Vln. *f* *mp* *f* *ff* *mp* *fff* *ppp* *fff* *mp* *fff* *mp* *ff* *mf* *ff*

Vc. *f* *mp* *f* *ff* *mp* *fff* *ppp* *fff* *mp* *fff* *mp* *ff* *mf* *ff*

† (arco) *ff* *mp* *f* *ff* *mp* *fff* *ppp* *fff* *mp* *fff* *mp* *ff* *mf* *ff*

126

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

Mar. *mp* *fff* *mf* *ff* *mp* *fff* *ff* *mf* *mp* *mp* *ff* *mf* *f* *mf* *mp* *mp*

Pno. *mp* *f* *ff* *f* *mf* *mp* *pp* *mf* *mp* *ff* *f* *mp*

Vln. *f* *ff* *fff* *mp* *mp* *mp* *mp* *mf* *mp* *mp* *mf* *mp*

Vc. *mf* *f* *fff* *mf* *mf* *mp* *ff* *mp* *mf* *f* *mp* *mf* *mp*

*espress.* *c.l.* *espress.* *c.l.* *espress.*

*4/4* *3/4*

130  $\frac{3}{4}$

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

Mar. *f* *ff* *mp* *p* *f* *ff* *mp* *p* *f* *ff* *mp* *p* *f* *ff* *mp* *p*

Pno. *mp* *ff* *p*

Vln. *ff* *mf* *p* *mp* *f* *mf*

Vc. *mp* *f* *mf* *f* *mf* *p* *p* *f*

\*  $\rho$   $\rho$   $\rho$  \*

c.l. ord. 3 c.l. ord. 3 c.l. ord. 3



134  $\frac{3}{4}$   $\frac{4}{4}$  **5**

Cl. *mf* *ff* *mf* *mf* *ff* *mf* *mf* *ff* *mf* *mf* *ff* *mf* *mf* *ff* *mf*

Mar. *f* *ff* *mp* *p* *f* *ff* *mp* *p* *f* *ff* *p* *pp* *f* *ff* *p* *pp* *pp*

Pno. *f* *pp* *mf* *ppp*

Vln. *ppp*

Vc. *f* *p* *pp* *mf* *mp* *mf* *ppp*

\*  $\rho$   $\rho$   $\rho$  \*

c.l. ord. 3 c.l. ord. 3 c.l. ord. 3



138  $\Delta$

Cl. *ff* *f* *mf* *f* *mf* *f* *fff* *ff* *mf* *f* *mf* *f*

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

Pno. *f* *ff* *fff* *ff* *fff* *ff*

Vln. *fff* *ff* *fff* *f* *ff* *fff* *f*

Vc. *f* *fff* *f* *ff* *fff* *f*

(ord.) ord. → c.l. → ord. ord. → c.l. → ord.

142  $\Delta$  7 8 5

Cl. *ff* *f* *mf* *f* *fff* *f* *ff* *ff* *f* *mf* *f* *mf* *f*

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

Pno. *fff* *mf* *ff* *fff* *f* *fff* *f* *fff* *f* *fff*

Vln. *fff* *ff* *fff* *f* *fff* *f* *fff*

Vc. *fff* *f* *fff* *f* *fff* *f* *fff*

(ord.) → c.l. batt. (ord.) → c.l. batt. ord. → c.l. → ord.

batt. ord. → c.l. → ord. batt. ord. → c.l. → ord.

*f* *fff*

sust. ped. release percussively than push down ped. immediately again.

molto rit. . . . . lento . . . . . A tempo

146

Cl. *ppp* *p* *ppp* *pp* *mp*

Mar. *ppp* *p* *pp* *pp* *p* *pp* *mp*

Pno. *p* *pp* *mp*

Vln. *pp* *p* *ppp* *p* *mf*

Vc. *pp* *p* *ppp* *p* *mf*

ord. → c.l. → ord. 3 batt ord. → c.l. ord. → c.l. 3 ord. → c.l. ord.

accel. . . . .  $\text{♩} = 134$

150

Cl. *mf* *fff*

Mar. *f* *fff* *fff*

Pno. *mf* *fff*

Vln. *f* *fff* *f*

Vc. *f* *fff*

(ord.) ord. → c.l. (ord.) batt. (ord.) → c.l. ord. → c.l. (ord.) → c.l. (ord.) → c.l.

3 3 3 3 3 3

154

Cl. *ff* *f*

Mar. *f*

Pno. *ff* *f*

Vln. *f* (ord.) → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l.

Vc. *f* (ord.) → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l.

158

Cl. *mf* *mf*

Mar. *mf* *mf*

Pno. *mf*

Vln. *mf* (ord.) → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l.

Vc. *mf* (ord.) → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l. ord. → c.l.