

Tamás Beischer-Matyó

Pécsi képek / Pécs Pictures

for Concert Band

Score

Instrumentation:

Piccolo ; Picc.
Flute 1-2 ; Fl. 1-2
Oboe 1-2 ; Ob. 1-2 (ossia)
Bassoon ; Bsn.
Clarinet in B \flat 1-3 ; Cl. (B \flat) 1-3
Alto Saxophone in E \flat ; A. Sx. (E \flat)
Tenor Saxophone in B \flat ; T. Sx. (B \flat)
Baritone Saxophone in E \flat ; Bar. Sx. (E \flat)

Trumpet in B \flat 1-3 ; Tpt. (B \flat) 1-3
Horn in F 1-2 ; Hn. (F) 1-2
Trombone 1-2 ; Tbn. 1-2
Euphonium ; Euph.
Bass Tuba ; B. Tba.

Percussion (3 players)

Player 1:

Timpani (4) ; Timp.
Bass Drum ; B. Dr.

Player 2:

Tom-Tom Drums (6) ; T.-T. Dr.
Tambourine ; Tamb.
Cymbals (a2) ; Cym.
2 Suspended Cymbals ; Sus. Cym.
Tamtam ; T.T.
Glockenspiel ; Glk.
Marimba ; Mrb.

Player 3:

Snare Drum ; S. Dr.
Bass Drum ; B. Dr.
2 Suspended Cymbals ; Sus. Cym.
Triangle ; Trgl.
Glockenspiel ; Glk.
Tubular Bells ; T. B.

INDEX

| | |
|---|----|
| 1. Ave Sopianæ! | 5 |
| 2. Ókeresztény síremlék / Paleochristian Mausoleum | 23 |
| 3. A Karolina külfejtés tava / The Lake of the Carolina's Open Mining | 28 |
| 4. Memi pasa fürdője / Bath of Pasha Memi | 37 |
| 5. Hommage à J. P. | 41 |

durata: ca. 12'

Pécsi képek / Pécs Pictures

1. Ave Sopianæ!

Allegro vivace ♩ = 132

Tamás Beischer-Matyó

Woodwinds and Percussion

Measures 1-4

Instrument list:

- Piccolo
- Flute
- Oboe (ossia)
- Bassoon
- Clarinet in B \flat
- Alto Saxophone in E \flat
- Tenor Saxophone in B \flat
- Baritone Saxophone in E \flat
- Trumpet in B \flat
- Horn in F
- Trombone
- Euphonium
- Bass Tuba
- Timpani
- Percussion 1
- Tambourine
- Percussion 2
- Marimba
- Percussion 3
- Snare Drum

Dynamic markings: *f* (forte), *ff* (fortissimo), *allegro* (lively).

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9

1

Picc.

Fl.

Ob.

Bsn.

Cl. (B \flat)

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat)

Hn. (F)

Tbn.

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

Glk.

Trgl.

Perc. 3

[illegible]

[illegible]

24

Picc.

Fl. $\frac{1}{2}$

Bsn.

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ senza sord.

Hn. (F) $\frac{1}{2}$

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

Detailed description of the musical score: The score is for measures 24 through 27. Measure 24 shows Piccolo and Flute with grace notes, and Bassoon, Clarinet, and Euphonium with triplets. Measure 25 features a dense texture with many instruments playing chords and triplets. Measure 26 continues with similar textures, including triplets in the Bassoon, Euphonium, and Baritone Trombone. Measure 27 shows a change in dynamics and articulation, with accents and slurs. The percussion parts include a snare drum pattern in measure 24 and a tom-tom pattern in measure 27.

33

Picc.

Fl.

Ob.

Bsn.

Cl. (B \flat)

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat)

Hn. (F)

Tbn.

Euph.

B. Tba.

Timp.

Perc. 1

Glk.

Perc. 2

B. Dr.

Perc. 3

p *ff* *p*

tr *a2*

3 *3* *3* *3*

39

Picc.

Fl.

Ob.

Bsn.

Cl. (B \flat)

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat)

Hn. (F)

Tbn.

Euph.

B. Tba.

Timp.

Perc. 1

T.T. Dr.

Perc. 2

Glk.

S. Dr.

Perc. 3

B. Dr.

ff

ff

ff

45 4

Picc.

Fl. $\frac{1}{2}$ ^{a2}

Ob. $\frac{1}{2}$

Bsn.

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

Hn. (F) $\frac{1}{2}$ ^{a2}

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Timp.

Perc. 1

Perc. 2 T.T. Dr.

Perc. 3 S. Dr.

sfpp

p

mf *espressivo*

p

3

51

Picc. *p* 1. *p* 2. *p*

Fl. *p* 1. *p* 2. *p*

Bsn.

Cl. (B \flat) *p*

A. Sx. (E \flat) *p*

T. Sx. (B \flat) *p*

Bar. Sx. (E \flat) *p*

Tpt. (B \flat) *con sord.* *mp* 2. *p*

Hn. (F) *p* 1. *p*

Euph.

Perc. 3 Trgl. *p*

57

Fl. *a2* *mp*

A. Sx. (E \flat) *mp*

T. Sx. (B \flat) *mp*

Bar. Sx. (E \flat) *mp*

Tpt. (B \flat) *mf* *<*

Hn. (F) 1. *p* 2. *p*

Euph. *p*

B. Tba. *p*

Perc. 2 T.T. *pp*

S. Dr. *pp*

Perc. 3 *pp*

63

Picc.

Fl. 1/2

Ob. 1/2

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Euph.

B. Tba.

Timp.

Perc. 1

T. B.

Perc. 3

mp

p

f

pp

68 6

Picc. *f* *risoluto*

Fl. $\frac{1}{2}$ *f* *risoluto*

Ob. $\frac{1}{2}$ *f* *risoluto*

Bsn. *mf* *f* *risoluto*

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ *f* *risoluto*

A. Sx. (E \flat) *f* *risoluto*

T. Sx. (B \flat) *f* *risoluto*

Bar. Sx. (E \flat) *f* *risoluto*

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ *mf* *f* *risoluto* senza sord.

Hn. (F) $\frac{1}{2}$ *f* *risoluto*

Tbn. $\frac{1}{2}$ *mf* *pp* *f* *risoluto*

Euph. *mf* *pp* *f* *f* *risoluto*

B. Tba. *mf* *pp* *f* *risoluto*

Timp.

Perc. 1 *mf* *f*

Tamb. *p* *mf* *f*

Perc. 2 *p* *mf* *f*

T. B.

Perc. 3 *mf* *f*

73

Picc.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn.

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

Hn. (F) $\frac{1}{2}$

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Timp.

Perc. 1

T.T. Dr.

Perc. 2

Glk.

Glk.

Perc. 3

T. B.

mp

ff

f

f

79

Bsn.

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat)

Hn. (F)

Tbn.

Euph.

B. Tba.

Timp.

Perc. 1

T.T. Dr.

T. B.

Perc. 2

Perc. 3

85

Picc.

Fl. 1 2

Ob. 1 2

Bsn.

Cl. (B \flat) 1 2 3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1 2 3

Hn. (F) 1 2

Tbn. 1 2

Euph.

B. Tba.

Timp.

Perc. 1

T.T. Dr.

Perc. 2

B. Dr.

Perc. 3

T. B.

8

90

Picc.

Fl.

Ob.

Bsn.

Cl. (B \flat)

A. Sx. (E \flat)

T. Sx. (B \flat)

Tpt. (B \flat)

Hn. (F)

Tbn.

Euph.

B. Tba.

T. B.

Perc. 3

This musical score page contains measures 90 through 94. The instruments and their parts are as follows:

- Picc.**: Measures 90-92 are rests. Measure 93 has a sixteenth-note scale starting on G4, marked *p*. Measure 94 continues the scale.
- Fl.**: Measure 90 has a triplet of eighth notes (A4, B4, C5) marked *a2* and *>*. Measure 91 has a half note D5 marked *>*. Measure 92 is a rest. Measure 93 has a sixteenth-note scale starting on B3, marked *p*. Measure 94 continues the scale.
- Ob.**: Measures 90-92 are rests. Measure 93 has a sixteenth-note scale starting on B3, marked *p*. Measure 94 continues the scale.
- Bsn.**: Measures 90-92 are rests. Measure 93 has a triplet of eighth notes (G3, A3, B3) marked *mp* and *>*. Measure 94 is a rest.
- Cl. (B \flat)**: Measures 90-92 have a sixteenth-note scale starting on G3, marked *mp*. Measure 93 has a five-measure rest. Measure 94 is a rest.
- A. Sx. (E \flat)**: Measure 90 has a triplet of eighth notes (A3, B3, C4) marked *>*. Measure 91 has a half note D4 marked *>*. Measure 92 is a rest. Measure 93 is a rest. Measure 94 is a rest.
- T. Sx. (B \flat)**: Measures 90-92 are rests. Measure 93 has a sixteenth-note scale starting on G3, marked *mp*. Measure 94 is a rest.
- Tpt. (B \flat)**: Measure 90 is a rest. Measure 91 is a rest. Measure 92 is a rest. Measure 93 has a sixteenth-note scale starting on G3, marked *mp*. Measure 94 has a triplet of eighth notes (A3, B3, C4) marked *>*.
- Hn. (F)**: Measure 90 is a rest. Measure 91 has a triplet of eighth notes (A3, B3, C4) marked *mp* and *>*. Measure 92 is a rest. Measure 93 is a rest. Measure 94 is a rest.
- Tbn.**: Measure 90 is a rest. Measure 91 has a sixteenth-note scale starting on G3, marked *mp*. Measure 92 is a rest. Measure 93 is a rest. Measure 94 is a rest.
- Euph.**: Measure 90 is a rest. Measure 91 is a rest. Measure 92 has a sixteenth-note scale starting on G3, marked *mp*. Measure 93 is a rest. Measure 94 is a rest.
- B. Tba.**: Measure 90 is a rest. Measure 91 is a rest. Measure 92 has a triplet of eighth notes (G3, A3, B3) marked *mp* and *>*. Measure 93 is a rest. Measure 94 is a rest.
- T. B.**: Measure 90 is a rest. Measure 91 is a rest. Measure 92 is a rest. Measure 93 has a sixteenth-note scale starting on G3, marked *mp*. Measure 94 is a rest.
- Perc. 3**: Measure 90 is a rest. Measure 91 is a rest. Measure 92 is a rest. Measure 93 has a sixteenth-note scale starting on G3, marked *mp*. Measure 94 is a rest.

95

Picc. *mp*

Fl. 1/2 *mp*

Ob. 1/2

Bsn. *mp*

Cl. (B \flat) 1/2 *mp*

3

A. Sx. (E \flat) *mp*

T. Sx. (B \flat) *mp*

Bar. Sx. (E \flat) *mp*

Tpt. (B \flat) 1/2

3

Hn. (F) 2

Tbn. 1/2 *mp*

Euph. *mp*

B. Tba. *mp*

Timp.

Perc. 1 *pp*

T.T.

Perc. 2 *pp*

Trgl.

Perc. 3 *p*

100

Picc.

Fl. 1/2

Bsn.

Cl. (B♭) 1/2

3

A. Sx. (E♭)

T. Sx. (B♭)

Bar. Sx. (E♭)

Timp.

Perc. 1

T.T. Dr.

Perc. 2

S. Dr.

Perc. 3

B. Dr.

p

p

p

p

ff

2. Ókeresztény síremlék / Paleochristian Mausoleum

Andante moderato ♩ = 69

9

Tenor Saxophone in B♭

Horn in F

1

Trombone 1/2

Euphonium

Bass Tuba

p

p

pp

pp

pp



pp

22 11

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2 *p*

Bsn. *p*

T. Sx. (B \flat) *p*

Bar. Sx. (E \flat) *p*

Tpt. (B \flat) 1 *pp*

2/3 *pp*

Hn. (F) 1/2

Tbn. 1/2 *p*

Euph.

B. Tba.

Timp.

Perc. 1

T.T. Dr.

Perc. 2

B. Dr. *pp*

Perc. 3

T. B. *pp*

30

12

Fl.

Cl. (B \flat)

A. Sx. (E \flat)

Tpt. (B \flat)

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Mrb.

B. Dr.

p

pp

con sord.
gliss.



This musical score is for measures 13 through 16 of the piece 'The Rose Tree'. The score is written for a full orchestra and includes a percussion part. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 13-14 have a melodic line with a trill in measure 13. Measures 15-16 are rests.
- Bassoon (Bsn.):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Clarinet in B-flat (Cl. (B♭)):** Measures 13-14 have a melodic line. Measures 15-16 are rests.
- Trombone in B-flat (T. Sx. (B♭)):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Baritone Saxophone in E-flat (Bar. Sx. (E♭)):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Horn in F (Hn. (F)):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Trombone (Tbn.):** Measures 13-14 have glissando markings. Measures 15-16 are rests.
- Euphonium (Euph.):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Bass Trombone (B. Tba.):** Measures 13-14 are rests. Measures 15-16 play a melodic line starting on a half note G4.
- Bass Drum (B. Dr.):** Measures 13-14 have a rhythmic pattern of eighth notes. Measures 15-16 are rests.
- Percussion 3 (Perc. 3):** Measures 13-14 have a rhythmic pattern of eighth notes. Measures 15-16 are rests.

The score is in 2/2 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

45 14

Picc. *p* ³

Fl. 1 *pp*

2

Bsn.

Cl. (B \flat) 1 *pp*

2

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1 *pp* ³

2 3

Hn. (F) 1 *pp*

2

Euph. *pp*

B. Tba. *pp*

Perc. 2 T.T. *ppp*

T. B.

Perc. 3 *ppp*



51 *rall.* -----

Euph.

B. Tba.

Perc. 2 T.T.

T. B.

Perc. 3

3. A Karolina külfejtés tava / The Lake of the Carolina's Open Mining

Pesante, ma energico ♩. = 52 (♩ = 156)

Percussion 1

Bass Drum

Percussion 2

Tom-Tom Drums

2 Suspended Cymbals

Snare Drum

Percussion 3

2 Suspended Cymbals



8 **15** senza sord.

Tbn.

Euph.

B. Tba.

Perc. 1

B. Dr.

Perc. 2

T.T. Dr.

S. Dr.

Perc. 3

Sus. Cym.

17 **16** **17**

Picc. *ff* *3*

Fl. $\frac{1}{2}$ *ff* *3*

Ob. $\frac{1}{2}$ *ff* *3* *ff*

Bsn. *ff* *fff*

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ *ff* *3*

A. Sx. (E \flat) *f* *3* *3* *ff* *risoluto*

T. Sx. (B \flat) *f* *3* *3* *ff* *risoluto*

Bar. Sx. (E \flat) *f* *3* *3* *ff* *risoluto*

senza sord. *3* *3* *ff*

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ *f* *ff* *a2* *ff* *risoluto*

Hn. (F) $\frac{1}{2}$ *ff* *risoluto* *espressivo*

Tbn. $\frac{1}{2}$ *ff* *p* *ff*

Euph. *ff*

B. Tba. *p* *ff*

B. Dr.

Perc. 1 T.T. Dr. *3* *3*

Perc. 2 Sus. Cym.

S. Dr.

Perc. 3 Sus. Cym.

[illegible]

18

33

Picc. $\frac{1}{2}$

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn.

Cl. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$ 1-2.

Hn. (F) $\frac{1}{2}$

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Perc. 1 B. Dr.

Perc. 2 T.T. Dr.

Perc. 3 S. Dr.

Sus. Cym.

ff *mp* *ff* *mp* *ff* *mp* *espressivo* *espressivo* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *ff* *mp* *mp*

47

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf* a2

Bsn. *mf*

Cl. (B \flat) 1/2/3 *mp*

A. Sx. (E \flat) *mf*

T. Sx. (B \flat) *mf*

Bar. Sx. (E \flat) *mf*

Tpt. (B \flat) 1/2/3 *mf* a3

Hn. (F) 1/2 *mp*

Tbn. 1/2 *mf*

Euph. *mp*

B. Tba. *mf*

Timp.

Perc. 1

T.T. Dr.

Perc. 2

S. Dr. 3

Perc. 3 3 3 3

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58

Picc. *fff* *p* 3

Fl. 1/2 *fff* *p* 3

Ob. 1/2 *fff* *p* 3

Bsn. *fff*

Cl. (B \flat) 1/2 2/3 *fff* *p* 3

A. Sx. (E \flat) *fff* *p* 3

T. Sx. (B \flat) *fff* *p* 3

Bar. Sx. (E \flat) *fff*

Tpt. (B \flat) 1/2 2/3 *fff* *p* 3

Hn. (F) 1/2 *fff* *p* 3

Tbn. 1/2 *fff* *p* 3

Euph. *fff* *p* 3

B. Tba. *fff* *pp*

Timp. *fff* *pp*

Perc. 1 *fff* *pp*

T.T. Dr. *fff* *p* 3 3 3

S. Dr. *fff*

Sus. Cym. *fff*

Perc. 3 Glk. *fff* *p* 3

21

rall. Andante molto ♩ = 116

65

Picc. *p espressivo*

Fl. 1 *p espressivo*

A. Sx. (E \flat) *pp espressivo*

T. Sx. (B \flat) *pp espressivo*

Tbn. 1/2 *con sord.* *p espressivo*

B. Tba.

T.T. Dr.

Perc. 2 *pp*

Sus. Cym. *pp*

S. Dr. *p*

Perc. 3 *pp*

Sus. Cym.

9 **22**

Picc.

Bar. Sx. (E \flat)

1
2
3

Tpt. (B \flat)

1
2

Hn. (F)

1
2

Tbn.

Euph.

B. Tba.

B. Dr.

Perc. 1

Cym.

Glk.

Perc. 3

con sord.
pp

con sord.
pp

con sord.
pp

17 23

Fl. 1 2

Bsn. *p* molto gentile

Cl. (B \flat) 1 *pp* molto gentile

3 *p* molto gentile

Tpt. (B \flat) 1 2 3

Hn. (F) 1 2 *pp*

Tbn. 1 2 *pp*

Euph. *pp* molto gentile

B. Tba.

Perc. 1 B. Dr.

Perc. 2 Cym.

Perc. 3 Glk.

25

Fl. 1 2

Cl. (B \flat) 1

Tpt. (B \flat) 1 2

Hn. (F) 1 2

Tbn. 1 2

Euph.

Perc. 1 B. Dr.

Perc. 2 Cym.

Perc. 3 Glk.



33

Picc.

Bar. Sx. (E \flat)

Tpt. (B \flat) 1 2 3

Perc. 1 B. Dr.

Perc. 2 Cym.

Perc. 3 Glk.

41

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7

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1

2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

1

Tpt. (B \flat) 2

3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

ff

14 **26**

Picc.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn.

Cl. (B \flat) 1

Cl. (B \flat) 2 3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

Hn. (F) $\frac{1}{2}$

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

23

27

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

ff

[illegible]

39 29

Picc. *f*

Fl. 1 2 *f*

Bsn. *f*

1 *f*

Cl. (B \flat) 2 *p*

3

T. Sx. (B \flat) *f*

Bar. Sx. (E \flat) *f*

1

Tpt. (B \flat) 2 3

Hn. (F) 1 2 *a2* *f*

1

Tbn. 2

B. Tba. *f*

T. B.

Perc. 3

This page contains musical staves for measures 46 through 50 of "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score includes parts for Piccolo (Picc.), Flute (Fl.) in G major, Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (Cl. (B♭)), Trumpet in D (T. Sx. (D)), Baritone Saxophone in E-flat (Bar. Sx. (E♭)), Trompete in B-flat (Tpt. (B♭)), Horn in F (Hn. (F)), Trombone (Tbn.), Euphonium (Euph.), Tuba (B. Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Cymbal - Cym.), and Percussion 3 (Bass Drum - B. Dr.). The music features various dynamics such as forte (f) and fortissimo (ff), and includes articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is common time (C). Measure numbers 46, 47, 48, 49, and 50 are indicated at the top of their respective systems.

53 **30**

Picc. *ff*

Fl. $\frac{1}{2}$ *ff*

Ob. $\frac{1}{2}$ *ff*

Bsn. *ff*

Cl. (B \flat) 1 *ff*

2 *ff*

3 *ff*

A. Sx. (E \flat) *ff*

T. Sx. (B \flat) *ff*

Bar. Sx. (E \flat) *ff*

Tpt. (B \flat) 1 *ff*

2 *ff*

3 *ff*

Hn. (F) $\frac{1}{2}$ *ff*

Tbn. $\frac{1}{2}$ *ff*

Euph. *ff*

B. Tba. *ff*

Timp. *pp*

Perc. 1 *ff*

Cym. *ff*

Glk. *ff*

Perc. 3 *ff*

ff

59

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

Glk.

Perc. 3

ff

66 **31**

Picc. *p*

Fl. 1/2 *p*

Ob. 1/2

Bsn. *p*

Cl. (B \flat) 1/2/3 1. *p* 2-3. *p*

A. Sx. (E \flat) *p*

T. Sx. (B \flat) *p*

Bar. Sx. (E \flat) *p*

1. solo con sord. 3 *p*

2. *f*

3. *f*

Hn. (F) 1/2 *sfpp* *ff* *sfpp*

Tbn. 1/2 *sfpp* *ff* *sfpp*

Euph. *sfpp* *ff* *sfpp*

B. Tba. *sfpp* *ff* *sfpp*

Timp.

Perc. 1 Glk. *ppp* *f*

Perc. 3 *p*

74

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2 3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

1 (1. solo)

Tpt. (B \flat) 2/3

Hn. (F) 1/2

a2

mp

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb. 3

Perc. 2

p

f

B. Dr.

Perc. 3

p

f

senza sord.
tutti

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89

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2 3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2 3

Hn. (F) 1/2 a2

Tbn. 1/2 a2

Euph.

B. Tba.

Timp.

Perc. 1

ff
Tamb.

Perc. 2

B. Dr.

Perc. 3 *ff*

97 35

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

B. Dr.

Perc. 3

104

36

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1 2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1 2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

B. Dr.

Perc. 3

112 37

Picc.

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Bsn.

Cl. (B \flat) 1

2 3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) $\frac{1}{2}$ $\frac{2}{3}$

Hn. (F) $\frac{1}{2}$

Tbn. $\frac{1}{2}$

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

fff

120

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Tamb.

Perc. 2

T. B.

Perc. 3

$$ff$$

134

39

Picc. *pp* *fff*

Fl. 1/2 *pp* *fff* a2

Ob. 1/2 *pp* *fff* a2

Bsn. *pp* *fff*

Cl. (B \flat) 1 *pp* *fff* a2

2/3 *pp* *fff*

A. Sx. (E \flat) *pp* *fff*

T. Sx. (B \flat) *pp* *fff*

Bar. Sx. (E \flat) *pp* *fff*

Tpt. (B \flat) 1/2/3 *fff*

Hn. (F) 1/2 *fff*

Tbn. 1/2 *pp* *fff*

Euph. *pp* *fff*

B. Tba. *pp* *fff*

Timp. *pp* *fff*

Perc. 1 *pp* *fff*

Cym. *fff*

Perc. 2 *fff*

B. Dr. *fff*

Perc. 3 *fff*

T. B. *fff*

140

Picc.

Fl. 1/2

Ob. 1/2

Bsn.

Cl. (B \flat) 1/2/3

A. Sx. (E \flat)

T. Sx. (B \flat)

Bar. Sx. (E \flat)

Tpt. (B \flat) 1/2/3

Hn. (F) 1/2

Tbn. 1/2

Euph.

B. Tba.

Timp.

Perc. 1

Cym.

Perc. 2

B. Dr.

Perc. 3