

Balázs HORVÁTH

**Фрагменты «Я гуляла весело»
Fragmenti «Ja gulyala veselo»**

for chamber orchestra

2014

SCORE

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Instrumentation

2 Flauti	2 Fl.
2 Clarinetti in <i>Sib</i>	2 Cl.
1 Fagotto	Fg.
Xilofono	Xil.
3 Violini (in audience)*	3 Vl. (in aud.)
3 Violino 1	Vl. 1
3 Violino 2	Vl. 2
3 Viola	Vla.
3 Violoncello	Vlc.
1 Contrabbasso (with 5 strings with scordatura)**	Cb.

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

Durata / Duration: ca. 11 min.

* 3 Violins are to be seated among the audience (possibly in the very center of the audience or in the back) next to each other.

** Double-bass is a 5-string instrument. The 5th string is tuned down to low A – a fifth below the 4th (E) string (the sounding lowest pitch of a piano – A0).

The piece was requested by Festival «Contemporary Folk», Nizhny Novgorod with the financial help of the National Cultural Fund, Hungary.

World premiere: Kremlin, Nizhny Novgorod (Russia). November 29, 2014

Solisti Nizhny Novgorod, conducted by Evgeny Kirillov

Фрагменты в «Я гуляла весело» (Fragmenti v «Ja gulyala veselo») was composed on the constantly repeating figure of «Я гуляла весело» («Ja gulyala veselo») performed by Folklore Ensemble «Воля» («Volja») – <http://www.youtube.com/watch?v=UEtn0RJ57EM>
The constant repetition of one 4/4 bar figure is literally taken into my composition with smaller and greater transformations.

Violins m. 183-226: play independently from each other and also from the conductor. Select a tempo to each phrase between the given tempo frame. Play the actual phrase in this tempo (with 1-3 beat rest afterwards). Then you may select a new tempo for the following phrase. The "slash" means that you can select between the given variations. Repeat these type of actions until the penultimate measure of the piece then stop unexpectedly by the sign of the conductor.

Double Bass m. 200-226: play independently from the conductor. Fluctuate the tempo between the given tempo frame. Play the actual number of notes and rests with always moving softly with the tempo feeling. The "slash" means that you can select the number of notes (3, 5, 7 in one phrase). Repeat these type of action until the penultimate measure of the piece then stop unexpectedly by the sign of the conductor.

Winds m. 202-226: play always in the given tempo. Start playing on the beat of the conductor but follow the tempo cue of **Clarinet 1**. Play NO accelerando. Since the conductor beats accelerando, your phrase will be step by step longer than written. (That is why the rests are put into bracket in the following bars.) Although you keep the original tempo (MM 60 in the beginning), the starting point is coming always closer to each other. When the conductor reaches the new tempo (MM 120), follow him – this will be the same speed for you as before. When the conductor reaches the new tempo again (MM 150), follow him again. The eight-notes in this tempo will be the same speed for the winds as before.

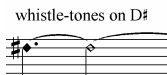
The dynamic markings are performers' dynamics (action dynamics). Therefore "*f*" represents the possible forte that will be heard much softer. The reason for this is the special playing technique of an instrument (xylophone with *ropes* and bassoon without the reed).

Special signs

Woodwinds



Slap (tongue-pizzicato) – remove the reed before this action and slap on the tube. If sounds are better with reed, play with it without removing the reed (Fg.)



Whistle-tones on the overtones of the given pitch (Fl.)



Take another S-tube (or a straw) and blow on the edge of the tube from very near (0,5 cm) (Fg.)

breathy

Play half air-half normal sound. (Fl.)



Microtonal changes up or down (play ca. an eighthtone higher or lower) (Fl., Cl.)

Xylophone (C3-C7) (Sounds an octave higher – see treble clef with 8)

Beaters: *hard mallet* (hard xylophone beater – 4 beaters are needed for one section of the piece), *very soft timpani beaters* (Play on all bars – "black keys", "white keys")

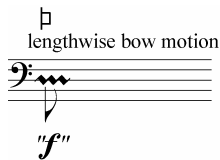
Strings



Pressured bow – valid only for the signed note.



Circular bowing (slow): move the bow in a circular motion between **tasto** and **ponticello**.



Press the bow against the string at the frog and move it slowly lengthwise. The sound is cracking. Use the given string. (It is suggested to keep the bow with two hands.) (Vlc. 1)



Pluck with a plastic plectrum (e.g. bank card) behind the bridge (pluck the given string)



nail-pizz. (pluck the open E-string with nail) (Vl. 1/1, Vl. 2/1)



Bartók-pizz. (Cb.)



Play the given phrase within the time of the two brackets



Play and repeat the given phrases until the horizontal line goes



Select between the phrases separated by the slash sign



Pluck the highest possible sound (any pitch) **sul pont.** or behind the bridge



Pluck (pizz.) each quarter note while sliding down slowly with the left hand. (Cb.)



The notes without notehead and with bracket on the stem sign only the time in the bar. Don't change the bow in this case (see legato slurs)! (Vl. 1, Vl. 2, Vla., Vlc.)

vibr. molto largo

Slow vibrato with large amplitude

Fragmety «Ya gulyala veselo»

Balázs HORVÁTH
(*1976)

$\text{♩} = 92$ G. P. $\text{♩} = 92$

Flauto 1
2

Clarinetto in Sib
1
2

Fagotto
remove the reed!
mf
Tuba: slap
replace the reed!
p
ord.
remove the reed!
p < ff

Xilofono
hard mallet
f
"black keys" b
2 very soft timp. beaters
"white keys" mf
come prima
p

$\text{♩} = 92$

1 (without conducting)
2 with conducting
3
4 G. P.
in 1
5
6

3 Violini (in audience)
1
2
3
p ma poco marcato
sul pont.

Violino 1
1
2
3
f
mp
p < ff
pizz.
f
plectrum
mp
plectrum

Violino 2
1
2
3
mp
mp
f
sul pont.
p
sul pont.
p
sul pont.
p

Viola
1
2
3
mf
pizz.
sul pont.
arco sul tasto
mf
pp
f
ord.
sul IV vibr. molto largo
ricochet
glissando
mf
gliss.
f

Violoncello
1
2
3
sul tasto
mf
pp
pp
sul tasto
mf
pp
sul tasto
mf
pp

Contrabbasso
put the bow down!
pizz.
mf
sul pont.
mf
ord. vibr.
mf

Fl. 1 2
Cl. 1 2
Fg.

Xil.

7 8 9 10 11 12 13 14 4

Strings:
long, slow bow; change bow independently from the others; sempre senza vibr.

1
VI. 1 2
3
1
VI. 2
3
1
Vla. 2
3
1
Vlc. 2
3
Cb.

♩ = 92

Fl. 1 2

Cl. 1 2

Fg.

Xil.

hard mallet

G. P.

G. P.

mf

mf

frull.

mf

Tube: slap

replace the reed!

f

p

p

ord.

♩ = 92

15 16 G. P. 17 18 19 G. P. 20

4/4 in 1 4/4 3/4 in 1 2/4 3/4

1

VI. 1 2 3

VI. 2 1 2 3

Vla. 1 2 3

Vcl. 1 2 3

Cb.

mp

p

sul pont.

plectrum

mp

plectrum

mp

plectrum

mp

mp

f

sul III

mf

f

mf

f

mf

mf

pp

sul II pizz.

sul pont.

arco

sul tasto

mf

mf

pp

pizz.

sul pont.

arco

sul tasto

mf

mf

pp

pizz.

sul pont.

mf

sul tasto

mf

pp

sul tasto

mf

pp

sul tasto

mf

pp

sul pont.

mf

pp

mf

1. Fl. 1 *f* *p* *mp*

2. Fl. 2 *f* *p* *mp*

Cl. 1 *p* *ord.* *p < ff* *p < ff* *mp*

2. *p < ff* *p < ff* *mp*

Fg. *p* *p < ff* *p < ff* remove the reed!

Xil. *mf* 2 very soft timp. beaters

29 30 31 32 33 34 35

1. VI. 1 *sul tasto* *mf* *pp* *ord. pizz.* *f* *arco* *p < ff* *p < ff*

2. *sul tasto* *mf* *pp* *ord.* *p < ff* *p < ff*

3. *sul tasto* *mf* *pp* *ord.* *p < ff* *p < ff*

1. VI. 2 *sul pont.* *p*

2. *sul pont.* *p*

3. *sul pont.* *p*

1. Vla. 1 *plectrum* *mp* *arco ricochet* *mf* *gliss.* *f*

2. *plectrum* *mp* *arco ricochet* *mf* *gliss.* *f*

3. *plectrum* *mp* *ord. arco ricochet* *mf* *gliss.* *f*

1. Vcl. 1 *sul IV vibr. molto largo* *f* *glissando* *f*

2. *sul IV vibr. molto largo* *f* *glissando* *f*

3. *sul IV vibr. molto largo* *f* *gliss.* *f*

Cb. *ord. vibr.* *mf* take the bow!

1
Fl. 1
2
Cl. 1
2
Fg.
Xil.

43 44 45 46 47 48

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

1
VI. 1
2
3
1
VI. 2
1
2
3
1
Vla. 1
2
3
Vlc. 1-3
Cb.

plectrum
arco ricochet
glissando
pizz.
mf
ord. arco ricochet
glissando
mf
ord. arco ricochet
glissando
mf
sul II
f
p < ff
p < ff
p < ff
sul tasto
mf
pp
sul tasto
mf
pp
sul tasto
mf
pp
sul pont.
p
ord. vibr.
mf

meno mosso (♩ = 80)

Fl. 1 2
Cl. 1 2
Fg.
Xil.
4 hard mallets

mp
pp
mf

meno mosso (♩ = 80)

49 50 51 52

4/4

arco sul IV vibr. molto largo

VI. 1 1-3
VI. 2 1 2
Vla. 2 1 3
Vcl. 2 1 3
Cb.

f
glissando
ord. glissando

Fl. 1 2
Cl. 1 2
Fg.
Xil.
Cb.

53 54 55 56

Fl. 1-2, Cl. 1-2, Fg. 68-72

Fl. 1-2: $\text{♩} = 92$, *p*, *pppp*

Cl. 1-2: *p*, *pppp*

Fg.: *p*, *pppp*

68 69 70 71 72

73 $\text{♩} = 92$, $\frac{2}{4}$ in 1 $\frac{3}{4}$

Vi. 1-3, Vla. 1-3, Vcl. 1-3, Cb. 73-74

Vi. 1-3: *gliss.*

Vla. 1-3: *glissando*

Vcl. 1-3: *glissando*

Cb.: *glissando lento*, *sul pont.*, *mf*

Fl. 1-2, Cl. 1-2, Fg. 75-82

Fl. 1-2: "breathy" frull., *ppp*

Cl. 1-2: remove the reed!, Tub: slap, replace the reed!

Fg.: *f*

75 $\frac{3}{4}$ 76 $\frac{2}{4}$ 77 78 79 $\frac{3}{8}$ 80 81 $\frac{3}{4}$ 82 G.P. $\frac{2}{4}$

Vi. 1-3, Vla. 1-3, Vcl. 1-3, Cb. 75-82

Vi. 1-3: *f*, *vibr. molto largo sul IV*

Vla. 1-3: *mf*, *pp*, *molto sul pont.*, *p*

Vcl. 1-3: *f*, *p*

Cb.: *p*

81 plectrum *mp*, *mp*

82 *sul pont.*, *p*

più mosso (♩ = 100)

Fl. 1-2
 Cl. 1-2
 Fg.
 Xil.

ord.
*mp*³
p < ff
*mp*³
*mp*³
*mp*³
*mp*³
 take another S-tube (or straw)
p < ff
 blow on the edge of the tube from very near
f
 2 very soft timp. beaters
mf

più mosso (♩ = 100)

83 84 85 86 87 88 89 90 91

2/4 3/4 2/4 5/8 2/4 3/4

3 VI. (in aud.)
 1-3
 1
 VI. 1-2
 3
 1
 VI. 2
 2
 3
 1
 Vla. 2
 3
 1
 Vcl. 2
 3
 Cb.

pizz.
f
 arco
f
f
f
f
 arco
p < ff
 arco
p < ff
p < ff
 ord. gliss.
f
 ord. gliss.
f
 ord. glissando
f
 ord. arco ricochet
mf
 ord. arco ricochet
mf
 ord. arco ricochet
mf
 ord. vibr.
mf
 sim.
mf
 (sul V)
mf

Tempo I. (♩ = 92) G. P.

Fl. 1-2, Cl. 1-2, Fg., Xil.

mf, p, frull., come prima, f, Fg. slap, hard mallet, p

Tempo I. (♩ = 92) G. P.

92 93 94 95 96 97 98 99

$\frac{3}{4}$ in 1 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

1, 3 VI. (in aud.), VI. 1-3, Vla. 1-3, Vcl. 1, Cb.

ord., mf come prima, ord. 3, mp, f, vibr. molto largo, sul IV, f, sul pont., mf, ord., f

G. P. *più mosso* (♩ = 100)

1 Cl. 1 *p < ff* *p < ff* *p < ff*

2 Cl. 2 *p < ff* *p < ff* *p < ff* *mf* *pp*

Fg. *p < ff* *p < ff* *p < ff* *mf* *pp*

Xil. *mf* *mf*

2 very soft timp. beaters

100 **3/4** 101 G. P. *più mosso* (♩ = 100) 102 103 **4/4** 104 105

3 VI. 2 (in aud.)

1 *sul pont.* *p come prima*

2 *sul pont.* *p come prima*

3 *sul pont.* *p come prima*

1 *sul pont.* *p* *ord.* *f* *arco* *glissando* *f*

VI. 1 2 *sul pont.* *p* *ord.* *f* *glissando* *f*

3 *sul pont.* *p* *ord.* *f* *glissando* *f*

1 *ricochet* *mf* *gliss.* *f*

VI. 2 2 *ricochet* *mf* *gliss.* *f*

3 *plectrum* *mp* *mf* *arco* *ricochet* *gliss.* *f*

Vla1-3

1 *p < ff* *p < ff* *p < ff* *mf*

2 *sul pont.* *p* *ord.* *p < ff* *p < ff* *p < ff* *mf* *pp*

3 *sul pont.* *p* *ord.* *p < ff* *p < ff* *p < ff* *mf* *pp*

Vcl. 2

3 *sul pont.* *p* *ord.* *p < ff* *p < ff* *p < ff* *mf* *pp*

Cb.

whistle-tones on D[#]

1 Fl. 1 *mp* *pppp*

2 Fl. 2 *mp*

1 Cl. 1 *mp*

2 Cl. 2 *pp* *mf* *pp*

Fig. *mf* *pp* *mf* *pp* remove the reed!

106 107 108 109 110 111 112

3 VI. (in aud.) 1 *mf* ord. 0

2 *mf* ord.

3 *mf* ord. 0

VI. 1 1 *f* *pp* circular bowing (slow)

2 *f*

3 *f*

VI. 2 1 *f*

2 *f*

3 *f*

Vla. 1-3

1 *pp* *mf* *pp* *mf* *pp* *f* *f*

2 *mf* *pp* *mf* *pp*

3 *mf* *pp* *mf* *pp*

Cb.

meno mosso (♩ = 80)

ord. 3

mp *mf* *p*

Fl. 1 2

Cl. 1 2

Fig. *f* Tube: slap

Xil. *f* hard mallet

meno mosso (♩ = 80)

113 114 115 116 117 118 119 120

4/4 **2/4** **3/4** **4/4** **3/4** **2/4**

3 Vi. (in aud.) 1 2 3

mf *mf* *mf* *mf*

Vi. 1 3

Vi. 2 1 3

Vla. 1-3 *f*

Vcl. 1 *mf*

Cb. *sf* *sf* *mf* sul pont.

1
Cl. 1
2
Xil.
2 very soft tmp. beaters

mf

G. P.

121 122 123 124 125 126 127 128

VI. 1
1-3
ord.
p < ff p < ff p < ff

VI. 2
sul pont.
p p p

Vla. 1-3
ricochet
mf gliss. gliss. gliss. gliss.

Vlc. 1
mp plectrum

Vlc. 2
mp plectrum

Vlc. 3
mp plectrum

mp mp

Tempo I. (♩ = 92)

Fl. 1
2
Cl. 1
2
Xil.
hard mallet

mp 3 mp 3 mp 5

Tempo I. (♩ = 92)

129 130 131 132 133 134 135 136 137

1
mf mf mf mf

3 VI. (in aud.)
2
mf mf mf

3
mf mf

VI. 2
1-3
ord. arco
f f f f

Vla. 1
f glissando

Vla. 2
f glissando

Vla. 3
f glissando

Vlc. 1
arco glissando

Vlc. 2
arco glissando

Vlc. 3
arco glissando

$\text{♩} = 46$

$\text{♩} = 46$

Fl. 1 2
Cl. 1 2
Fg.
Xil.

$\text{♩} = 46$

$\text{♩} = 46$

138 $\frac{3}{4}$ 139 $\frac{4}{4}$ 140 $\frac{7}{4}$ 141 $\frac{4}{4}$ 142 143 144 $\frac{8}{8}$ 145 $\frac{3}{4}$

1
3 VI. (in aud.) 2
3

sul pont. 0
p

sul pont.
p

sul pont. 0
p

1
VI. 1 2
3

p (*p*)

p (*p*)

p (*p*)

1
VI. 2 2
3

0 (slow) *ord.*
p

p (*p*)

sul III
p (*p*)

1
Vla. 2
3

p (*p*)

p (*p*)

p (*p*)

1
Vlc. 2
3

p (*p*)

p (*p*)

p (*p*)

1
Cb.

ord.
mp (*mp*)

glissando lento

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, 2):** *mf* dynamics.
- Clarinets (Cl. 1, 2):** *mf* dynamics, with *frull.* (trills) in the first staff.
- Bassoon (Fg.):** *mf* dynamics.
- Xylophone (Xil.):** *f* dynamics.
- 3 Violins (3 VI. (in aud.)):** *mp* dynamics.
- Violins (VI. 1, 2):** *mp* dynamics, with *glissando* markings.
- Violas (Vla. 1, 2):** *f* dynamics, with *glissando* markings.
- Violoncellos (Vcl. 1, 2):** *f* dynamics, with *glissando* markings.
- Double Bass (Cb.):** *mp* dynamics, with *glissando* markings.
- Tempo/Beat Markings:** $\text{♩} = 92$ and $\text{♩} = 46$ are indicated in boxes.
- Measure Numbers:** 146, 147, 148, 149, 150, 151, 152.
- Time Signatures:** $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{3}{4}$ are shown.

ca. 6 sec.

♩ = 92

Fl. 1-2

Cl. 1-2

Fg.

Xil.

3 VI. (in aud.) 1-3

180 181 ca. 6 sec. 182 183 184 185

$\frac{4}{8}$ in 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Violins:
♩ = 60-90
play one phrase in one selected tempo
then you may select a new tempo (always within the given tempo frame)
senza sincr.

ord. *pppp* ord. *pppp*

sul pont. *mp* *mp*

sul IV sul pont. *mp* *mp*

sul IV sul pont. *mp* *mp*

mf *mf* *mf* *mp*

glissando *mp* *mp*

sul pont. *p* ord. *mf* ord. *mf* glissando *mp*

sul pont. *p* ord. *mf* ord. *mf* glissando *mp*

sul pont. *p* ord. *mf* ord. *mf* glissando *mp*

arco sul tasto *pppp* ord. pizz. *mf* glissando *f* put the bow down!

Fl. 1-2

Cl. 1-2

Xil.

3 VI. (in aud.) 1-3

Violins: come prima, senza sincr.

VI. 1-2

Vla. 1-3

Vcl. 1-3

Cb.

186 187 188 189 190 191

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

mf, f, frull., mp, plectrum, gliss., glissando

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poco a poco accel. -----

Fl. 1 2
Cl. 1 2
Fig.
Xil.

poco a poco accel. -----

192 193 194 195 196 197 198

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

3 VI. (in aud.) 1-3

Violins:
come prima, senza sincr.
ignore general accel.!

1 sul pont. *p* *poco a poco cresc.* -----

VI. 1 2 sul pont. *p* *poco a poco cresc.* -----

3 sul pont. *p* *poco a poco cresc.* -----

1 sul pont. *p* *poco a poco cresc.* -----

VI. 2 2 sul IV sul pont. *p* *poco a poco cresc.* -----

3 sul IV senza sincr. sul pont. *p* *poco a poco cresc.* -----

1 *f* arco *gliss.* -----

Vla. 2 *f* arco *gliss.* -----

3 *f* *gliss.* -----

1 *f* *gliss.* -----

Vcl. 2 *f* *gliss.* -----

3 *f* *gliss.* -----

Cb. *mf* *glissando* *gliss.* -----

(accel.) - (♩ = 56) ----- (♩ = 80)

Winds: ♩ = 60
Cond. gives cue, Cl.I. gives tempo (ignore conductor's tempo)
KEEP THE TEMPO! (ignore general accel.)

Fl. 1 2
Cl. 1 2
Fg.
Xil.

(accel.) - (♩ = 56) ----- (♩ = 80) -----
199 200 201 202 203 204 205
3/8 3/4

3 VI. (in aud.)
1
VI. 1 2
3
1
VI. 2 2
3
1
Vla. 2
3
1
Vcl. 2
3
Cb.

♩ = 120

accel.-----

----- (♩ = 135)

Winds: follow Cond.

Winds: ♩ = 120 keep tempo

Fl. 1 2
Cl. 1 2
Fig.

Xil.

♩ = 120

accel.-----

----- (♩ = 135)

213 214 215 216 217 218 219

3 VI. 1-3 (in aud.)

1 (cresc.)----- (f)

VI. 1 2 (cresc.)----- (f)

3 (cresc.)----- (f)

1 (cresc.)----- (f)

VI. 2 2 (cresc.)----- (f)

3 (cresc.)----- (f)

1
Vla. 2

3
Vla. 2

1
Vlc. 2

3
Vlc. 2

Cb. (cresc.)-----

