

Balázs HORVÁTH

Limerick (1)

per violoncello e pianoforte

2015

SCORE

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The *Limerick* pieces are composed following the structure of specific Limericks. Limerick (1) is based on one by Szabolcs Várady.

Durata / Duration: ca. 50-60 sec.

World premiere: 27/05/2015, Kálmán Galéria, Budapest (H) by Tornyai Dóry Zsuzsa – vlc.,
Németh András – pf.

Special signs

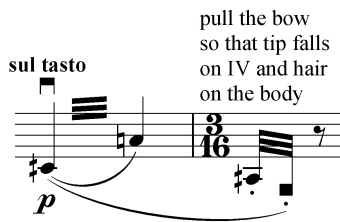
Cello



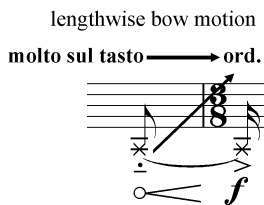
Quartertone alteration up, down.



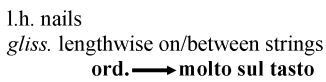
Put all four fingers on the string when you play flageolet. The result is a noisy *glissando*.



Move your bow down left from the C-string so that the hard tip knocks the string and the hair falls down on the body.



Only lengthwise bow motion from **molto sul tasto** to **ord.** position – noise.

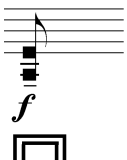


Put your nails on (or between) the strings and move them up quickly – noise of strings.

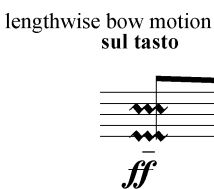


on the bridge

Move the bow on the bridge.



Pressured bow

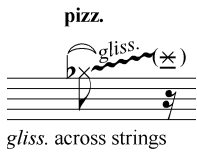


Press the bow against the string at the frog and move it slowly lengthwise. The sound is cracking. Use the given string.

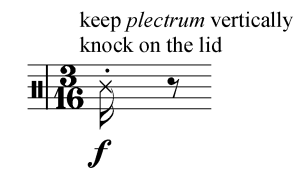
Piano preparation and objects to use:

– put **masking tape** across the strings of B-flat7–C8 – the highest three spitches of the piano. The result is a dry click or knock at roughly the normal pitch. You must play much softer than the resulting dynamics is needed.

Special signs



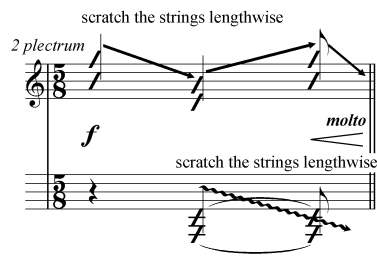
Pizz. with fingernail across the given strings.



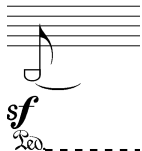
Keep the edge of the *plectrum* vertically against the lid and knock on the lid.



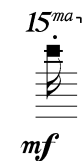
Mute the strings with left hand while playing.



Scratch the strings approximately in the given register with *plectrum* in both hands. (It is a ratling sound on the low strings and squaking for the higher strings.)



Pedal with the given dynamics and attack



Dry knocking sound thanks to the muted strings (masking tape).

Limerick (1)

Volt egy nő, úgy hívták, Sarolta.
 Szűz kertjét senki sem tarolta.
 Előlről ma is szűz:
 férjében olyan tűz
 lobbant fel, melyet csak far oltá.
 (Váradý Szabolcs)

Balázs HORVÁTH
 (*1976)

$\text{♩} = 120$

lengthwise bow motion
 molto sul tasto → ord.

Violoncello

sul tasto

pull the bow so that tip falls on IV and hair on the body

pizz.

poco sul pont.

f *p* *mp* *mfp* *f*

Pianoforte

keep plectrum vertically knock on the lid

mp *f* *mp*

l.h. nails
 gliss. lengthwise on/between strings
 ord. → molto sul tasto

6

sul pont.

ff *f* vibr. 4:3 4:3

sul I e II
 ord.

glissando

nat.

pp *<mf*

press silently

pizz.

f *glissando*

mf *pizz.*

mf *p* *mf*

sost. *gliss. across strings*

11

poco sul pont.

pizz.

vibr.

mp *ff* *f* *5*

15^{ma}

mf *mp* *f* *pizz.* *(*)*

8^{va}

mf *f* *p* 4:3 4:3

gliss. across strings

16 arco sul pont. ricochet flag. with 4 fingers (noise) glissando nat.

f sf pp f mp pp glissando mf

15^{ma} pizz. *f pp mf*

21 on the bridge pizz. senza vibr. arco 3 1 2 3 4 5

f f p < f sfpp f fff

scratch the strings lengthwise 2 plectrum *f molto*

scratch the strings lengthwise

25 pizz. arco on the bridge

sf ff f mp secco

mute

28 lengthwise bow motion sul tasto ord. sim. sul tasto ord.

f fp ff ff

8^{vb} plectrum *ff* scratch the strings lengthwise

8^{vb}

