

Balázs HORVÁTH

Partita ricostruita

per Clarinetto in Si_b / Clarinetto basso in Si_b, Violoncello
e Zimbalo ungherese

a Péter SZŰCS, Tamás ZÉTÉNYI e András SZALAI

2019-2020

PLAYING SCORE

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A *Partita ricostruita* 2019-2020-ban készült a Bartók Emlékház felkérésére a „Partita-párok” 2019-2020-as koncertsorozatához B-klarinétra / basszusklarinétra, gordonkára és cimbalomra.

A darab létrejöttét a Nemzeti Kulturális Alap támogatta.



Bemutató: 2020.04.18, Partita-párok, Bartók Emlékház, Budapest (H). Szűcs Péter (cl.), Zétényi Tamás (vlc.), Szalai András (cimb.)

Az egyes tételekhez egyféle karakter tartozik. A bachi táncátírás-stilizálás mintájára az egyes tételek új színezetet, hangzást, megközelítést kaptak.

Praeambulum: a ciklus nyitótétele mintegy egyszerű hangszerléssel bevezeti a többi a darabot. E tételből a hallgatónak úgy tűnhet, az újrakonstruált partitá talán csak hangszerelést jelent. (A következő tételekre jellemző átalakítások hiánya az Allemande tétel elején még a Praeambulum egyszerűségét folytatja.)

Allemande: az eredeti szólamok szín és burkológörbéje fokozatosan át-, majd visszalakul. (Az egyes játékmódokat ld. a kottában.)

Corrente: a harmóniafelbontások összetorlódnak, csomósodnak, és más zajokkal egészülnek ki. (A kiegészítő zajok játékmódját, hangszereit ld. a kottában.)

Sarabande: az egyes szólamok eltorzított hangszínnel szólalnak meg. (Klarinét: énekléks/zümmögés a játszott hanggal együtt. Gordonka: lógass egy-egy krokodilszájat a húrokra. Cimbalom: takard le az adott húrokat a húrhossz felében egy alufóliával. A fólián játssz, de a félig takarás következtében látni fogod a húrokat.)

Minuetta: az eredeti tétel $\frac{3}{4}$ metrumát Bach is $\frac{6}{8}$ -os lüktetésre átosztva komponálta meg. Ezt alapul véve bonyolultabb metrikai váltások jöttek létre.

Passepied: a csúszások, pedálozás, vibratok stb. következtében mintha egy elnyújtott, lassított lejátszás jönne létre. A tétel hangzását ködbe burkolva kell elképzelni.

Gigue: az eredetileg alaphangnemben tartózkodó területek tempója közös, jellege az eredetit idézze meg. Az eredetileg más hangnemű szakaszok mind hangmagasságban, mind tempóban el lettek torzítva (felfelé és lefelé). (A játékosok általában egymástól függetlenül, és gyakran elég sűrűn ingadoznak tempóban. Ahol közös tempók alakulnak ki, ott nyilak és közös ütemvonalak jelzik az összetartozást és az egymásra játszás irányát.)

...ambulum: a ciklus az eredeti nyitótétel anyagának szétforgácsolt „ismétlése”. Egyúttal töredezett formában visszaidézi a korábbi tételek jellegét, amennyiben frázisonként váltogatva mutatja be röviden a korábban megvalósult módosulásokat.

(Opcionális forma: a *Praeambulum* tétel elhagyható, helyette a jelenlegi zárótétel (*...ambulum*) kerüljön a ciklus elejére, és a darabot a *Gigue* zárja.)

A speciális játékmódok többsége a kottában látható. Ezenkívül a következő jelek előadási módja:

Klarinét



a felső hangot játszd, az alsót énekelj. Az adott hangok bármely regiszterben énekelhetők. A kottában megadott helyeken a leírthoz képest bármilyen hangmagasságot „zümmöghetsz”)



Multifónia, lehetőleg az adott hang dominanciájával.

Gordonka



Préselt hang

Cimbalom

flick

húr pöckölése

a Péter SZÚCS, Tamás ZÉTÉNYI e András SZALAI

Partita ricostruita

Balázs HORVÁTH
(*1976)

Praecambulum (♩ = 108)

Cl. in Si^b

Clarinetto in Si^b /
Clarinetto basso in Si^b

Violoncello

Zimbalo
ungherese

The first system of the musical score is for the instruments Clarinet in Bb, Cello, and Hungarian Zither. The Clarinet part is in the treble clef, starting with a melodic line of eighth notes. The Cello part is in the bass clef, providing a rhythmic accompaniment with eighth notes. The Hungarian Zither part is in the bass clef, playing a steady eighth-note accompaniment. The tempo is marked as ♩ = 108 and the dynamics are *sempre mf*.

5 muta in Cl. basso

Cl. basso

pizz.

arco

The second system of the musical score shows the Clarinet switching from Bb to Bass Clarinet (Cl. basso) at measure 5. The Clarinet part continues with a melodic line. The Cello part is marked *pizz.* (pizzicato) and the Hungarian Zither part continues with its eighth-note accompaniment. The dynamics are *sempre mf*.

10

The third system of the musical score continues the piece. The Clarinet part is in the bass clef, playing a melodic line. The Cello part is marked *arco* (arco) and the Hungarian Zither part continues with its eighth-note accompaniment. The dynamics are *sempre mf*.

14

Musical score for measures 14-17. The system consists of five staves: two bass staves, a grand staff (treble and bass), and another bass staff. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many rests and some melodic lines.

18

Musical score for measures 18-21. The system consists of three staves: a treble staff, a bass staff, and a grand staff. The key signature is one sharp (F#). The music includes a section marked "pizz." (pizzicato) in the bass staff.

22

Musical score for measures 22-25. The system consists of three staves: a bass staff, a grand staff, and another bass staff. The key signature is one sharp (F#). The music includes a section marked "arco" (arco) in the grand staff.

26

Musical score for measures 26-29. The system consists of three staves: a bass staff, a grand staff, and another bass staff. The key signature is one sharp (F#). The music includes a section marked "pizz." (pizzicato) in the grand staff.

30

3

arco
0

34

38

muta in Cl. in Si \flat

Cl. in Si \flat

42

47

Musical score for measures 47-50. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). Measure 47 features a treble staff with a quarter rest, a bass staff with a whole rest, and a grand staff with a quarter note in the bass and a quarter rest in the treble. Measure 48 has a treble staff with a quarter rest, a bass staff with a whole rest, and a grand staff with a quarter note in the bass and a quarter rest in the treble. Measure 49 has a treble staff with a half note, a bass staff with a half note, and a grand staff with a half note in the bass and a half note in the treble. Measure 50 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble.

51

Musical score for measures 51-54. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). Measure 51 features a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 52 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 53 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 54 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble.

55

Musical score for measures 55-58. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). Measure 55 features a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 56 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 57 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 58 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. The text "quasi clarinetto" is written below the grand staff in measure 56, and "pizz." is written above the bass staff in measure 57.

59

Musical score for measures 59-62. The score is written for three staves: Treble, Bass, and Grand Staff. The key signature is one sharp (F#). Measure 59 features a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 60 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 61 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble. Measure 62 has a treble staff with a quarter note, a bass staff with a quarter note, and a grand staff with a quarter note in the bass and a quarter note in the treble.

63

arco

This system contains measures 63 through 66. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff is mostly silent, with the word "arco" appearing above it in the third measure. The bottom staff provides a rhythmic accompaniment with eighth-note patterns.

67

pizz. arco

This system contains measures 67 through 70. The top staff continues the melodic line. The middle staff has "pizz." above it in the second measure and "arco" above it in the fourth measure. The bottom staff has a piano part with a triplet of eighth notes in the fourth measure.

71

pizz. arco pizz. arco 0 sim. pizz. arco

This system contains measures 71 through 74. The top staff has a melodic line with slurs. The middle staff has "pizz." above it in the first measure, "arco" above it in the second measure, "pizz. arco 0" above it in the third measure, and "sim. pizz. arco" above it in the fourth measure. The bottom staff has a piano accompaniment.

75

pizz. arco pizz. arco pizz. arco pizz.

This system contains measures 75 through 78. The top staff has a melodic line with slurs. The middle staff has "pizz. arco" above it in the first, second, and third measures, and "pizz." above it in the fourth measure. The bottom staff has a piano accompaniment.

6
79

arco pizz.

83

arco

87

muta in Cl. basso

0

91

Cl. basso

Cl. basso pizz.

0

Allemande (♩ = 50)

Cl. in Si^b
ord.

muta in Cl. in Si^b

f

arco
ord.

f

wooden mallet
ord.

f

3

dim. (al pp)

dim. (al pp)

5

(dim.)

1/2 air

(mf)

1/2 flag.

(dim.)

(mf)

normal mallets
sul pont.

mf

dim.

air (with a bit of pitch)

(dim.)

(p) non legato

flag.

(dim.)

(p)

(dim.)

(ped.) (meno Ped.)

air

(dim.)

pp

on the bridge

(dim.)

pp

slap - no pitch

air

put the bow down!

tap l.h. only

(dim.)

pp

senza Ped.

slap

pp

ord. bisbigl.

ppp

take the bow!

pizz.

pp

on the metal bar

wooden mallet

sul pont.

pp

ped.

10
21 (slap)

dim.
beat
r.h.

mp dim.

pizz.

mp

23 (slap)

(slap - no pitch)
air

(dim.) p

pizz.
ord.

pp

dim.

p

(Ped.)

25

air

(slap)
air (with a bit of pitch)

pp

(pizz.)
flag.

(dim.) pp

pp

(pizz.)

pp

pp
senza Ped.

27

key-click

sul pont.

ppp

f (= ppp)

(flag.)
tap
l.h. only

ppp

take the bow!

flick

flick

ppp

Corrente (♩. = 90)

rit.-----

Violin I: *pp*

Violin II: *pizz.*

Cello/Double Bass: *mf*, *ppp*, *arco*, *ppp*

Below the Cello/Double Bass staff: *mf*, *ppp*

Lunga *a tempo*

pitchless slap (soft, dry knocking sound)

Violin I: *pp*, *ppp*

Violin II: *pp*, *ppp*

Cello/Double Bass: *sff* molto secco, *sff*, *sff*

Below the Cello/Double Bass staff: *sff* molto secco

Annotations: *tongue-STOP*, *bow-STOP*, *pizz.*, *wooden mallet*

Violin I: *sff*, *sff*, *sff*, *sff*, *sff*, *sff*, *sff*

Violin II: *sff*, *sff*, *sff*, *sff*, *sff*, *sff*, *sff*

Cello/Double Bass: *sff*, *sff*, *sff*, *sff*, *sff*, *sff*, *sff*

Annotations: *arco*, *pizz.*

12
23

slap slap slap

pp sff pp sff pp

(pizz.)

sff sff sff sff sff

sff sff sff sff sff

32

instr.

voice

mf

pp

(pizz.)

0

behind the bridge

arco

mf

on the Pedal-bar

pp >

pizz.

0

sff sff

sff sff

sff sff

sff sff

40

pp

arco

pizz.

arco

pp

sff molto secco sff sff sff sff sff molto secco

sff sff sff sff sff sff sff

48

ricochet batt.

pp

col legno batt.

ff

arco

sff molto secco

col legno batt.

pp

arco

ppp

arco

sff

ff

ff

ff

56

col legno batt. arco ricochet col legno batt. pizz. arco ricochet col legno batt. pizz.

pp *pp* *sff* *pp* *pp* *sff*

ff *ff secco* *ff*

normal mallets

65

rit.----- Lunga a tempo

arco ricochet pizz. ord. arco sul I

pp *mf* *ppp* *ppp*

tongue-STOP bow-STOP

mf *ppp*

72

quasi slap slap-----

col legno batt. pizz. arco ricochet

pp *sff molto secco* *pp* *sff molto secco* *sff* *sff* *sff* *sff* *sff*

metal mallets

sff molto secco *ff molto secco* *sff* *sff* *sff*

14 ord. 1/2 air vibr. ord. 1/2 air vibr. ord. 1/2 air vibr. nat. senza vibr.

sf sf sub.p sf sf sub.p sf sf sub.p ppp col legno batt. pp

ff sub.p glissando mf ppp

mf secco sf sf

88 arco ricochet *sf sf sf sf sf sf pp col legno batt. pp*

ff molto secco ff

pp

96 *pp* batt. (col legno) *mf* pizz. ord. *mf* normal mallets

place a toy-cymbal on the edge of the instrument and beat it

sempre pp

105 rit. Lunga a tempo instr. voice *mf* pizz. sul pont. behind the bridge arco *p* *mf* pizz. normal mallets *p* *mf*

pp arco sul I *ppp* *ppp* *pp* *p* *mf*

ppp *p* *mf*

Sarabande (♩ = 60-72)

instr.

voice
mf
voice: in any register
Az adott énekhangokat bármelyik regiszterben énekelheted az egész tételben.
Ha kényelmetlen az adott énekszólam, tartott hangot is zümmöghetsz. Ebben az esetben a cimbalom és a cello játsza az alsó szólamot.
Sing the given pitches in any register for the whole movement.
You may hum any pitch instead of the given notes if needed. In this case the cimbalom and cello play the lower part.

lógass (csíptetve) egy-egy krokodilszájat mind a 4 húrra a láb fölött
clip crocodile-clamps hanging on each strings above the bridge

takard le a húrok felét alufóliával, és tegyél rá némi nehezéket (pl. két műanyag vonalzót) - a húrt fólia mellett üsd
hide the strings with a (metal) kitchenfoil and place some light weight on it (e.g. plastic ruler) - beat the strings beside the kitchenfoil
normal mallets

mf

6

ossia:
voice: ca. octave

mf

12

ossia:
voice: any pitch

Musical score for measures 12-15. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with a dashed line below it, indicating an alternative pitch. The piano accompaniment consists of a treble and bass clef. The key signature is one sharp (F#).

16

mf

mf

mf

Musical score for measures 16-20. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with a dashed line below it, indicating an alternative pitch. The piano accompaniment consists of a treble and bass clef. The key signature is one sharp (F#). The dynamic marking *mf* is present in the vocal line and the piano accompaniment.

21

ossia:
voice: ca. octave

Musical score for measures 21-24. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with a dashed line below it, indicating an alternative pitch. The piano accompaniment consists of a treble and bass clef. The key signature is one sharp (F#). The dynamic marking *mf* is present in the piano accompaniment.

18

26

ossia: any pitch (in voice register)

Musical score for measures 26-30. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment consists of a right-hand part with mostly rests and a left-hand part with a rhythmic pattern of eighth and sixteenth notes.

31

Musical score for measures 31-35. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line continues with a melodic line, including a fermata in measure 34. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with a rhythmic pattern of eighth and sixteenth notes.

36

Musical score for measures 36-40. The system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line features a melodic line with a fermata in measure 39. The piano accompaniment consists of a right-hand part with mostly rests and a left-hand part with a rhythmic pattern of eighth and sixteenth notes.

Tempo di Minuetta (♩ = 140-150)

Cl. basso
slap

Musical score for measures 1-5. The score is written for three staves: two bass clefs and one treble clef. The key signature is one sharp (F#). The time signature changes from 6/8 to 3/4. Performance instructions include: *sf* (sforzando), *remove crocodile-clamps pizz.*, *arco*, *mf* (mezzo-forte), *f* (forte), *pizz.* (pizzicato), *mp* (mezzo-piano), *remove kitchen-foil*, and *sempre mf* (sempre mezzo-forte). A circled number 8 is present in the bass staff.

6

Musical score for measures 6-10. The score is written for three staves: two bass clefs and one treble clef. The key signature is one sharp (F#). The time signature changes from 3/4 to 3/8. Performance instructions include: *slap* and *sf* (sforzando).

11

Musical score for measures 11-16. The score is written for three staves: two bass clefs and one treble clef. The key signature is one sharp (F#). The time signature changes from 3/8 to 3/4. Performance instructions include: *mf* (mezzo-forte), *arco*, *slap*, *f* (forte), *sf* (sforzando), *pizz.* (pizzicato), and *mp* (mezzo-piano). Circled numbers 7 and 8 are present in the bass staff.

17

Musical score for measures 17-21. The score is written for three staves: two bass clefs and one treble clef. The key signature is one sharp (F#). The time signature changes from 3/4 to 6/8. Performance instructions include: *mf* (mezzo-forte), *arco*, *pizz.* (pizzicato), *f* (forte), and *mf* (mezzo-forte). A circled number 8 is present in the bass staff.

20

23

Musical score for measures 20-23. The score is written for three staves: two bass staves and one treble staff. The key signature is one sharp (F#). The time signature changes from 7/8 to 3/4 to 6/8. Dynamics include *mp*, *mf*, *f*, and *sf*. Performance instructions include *arco* and *pizz.*. There are two circled '8' symbols in the treble staff.

28

Musical score for measures 28-32. The score is written for three staves: two bass staves and one treble staff. The key signature is one sharp (F#). The time signature changes from 6/8 to 7/8 to 6/8 to 7/8 to 8/8. Dynamics include *mf*, *f*, and *mp*. Performance instructions include *arco* and *pizz.*.

33

Musical score for measures 33-37. The score is written for three staves: two bass staves and one treble staff. The key signature is one sharp (F#). The time signature changes from 5/8 to 3/4 to 7/8 to 9/8 to 4/4 to 6/8. Dynamics include *sf*, *mf*, and *mp*. Performance instructions include *slap*, *arco*, and *pizz.*.

38

Musical score for measures 38-41. The score is written for three staves: two bass staves and one treble staff. The key signature is one sharp (F#). The time signature changes from 6/8 to 9/8 to 3/4 to 3/4. Dynamics include *f* and *sf*.

42

mf $(\frac{3}{4})$

arco *mf* *pizz.* *mp*

sf

47

slap *sf* *f*

52

quasi slap *mf* *arco* *mf* *ord.* *f* *pizz.* *mp*

$(\frac{3}{8})$ $(\frac{3}{8})$ $(\frac{3}{8})$ $(\frac{3}{8})$ $(\frac{3}{8})$

3.3

58

slap *sf* *f* *mf*

(3/4) slap

arco *mf* *f* *sf* *f*

mf *mp* *pizz.*

Detailed description: This system contains measures 63 through 67. It features three staves: a top bass staff, a middle bass staff, and a bottom treble staff. Measure 63 has a 3/4 time signature and includes the instruction 'arco' and dynamic 'mf'. Measure 64 has a 6/8 time signature and a dynamic of 'mf'. Measure 65 has a 3/8 time signature and includes 'pizz.' and 'mp'. Measure 66 has a 3/4 time signature and includes 'sf'. Measure 67 has a 7/8 time signature and includes 'slap' and 'f'. There are also dynamic markings 'f' in the top staff of measures 65 and 67.

mf *mp* *mf*

arco *mf* *pizz.* *f* *sf* *f* *mf*

Detailed description: This system contains measures 68 through 72. It features three staves: a top treble staff, a middle bass staff, and a bottom treble staff. Measure 68 has a 7/8 time signature and includes 'arco' and 'mf'. Measure 69 has a 6/8 time signature and includes 'mp'. Measure 70 has a 3/8 time signature and includes 'pizz.' and 'f'. Measure 71 has a 3/4 time signature and includes 'sf' and 'f'. Measure 72 has a 7/8 time signature and includes 'arco' and 'mf'. There are also dynamic markings 'mf' in the top staff of measures 68 and 72.

slap

f *sf* *f*

pizz. *mp* *mp*

Detailed description: This system contains measures 73 through 76. It features three staves: a top bass staff, a middle bass staff, and a bottom treble staff. Measure 73 has a 7/8 time signature and includes 'f'. Measure 74 has a 4/4 time signature and includes 'slap' and 'sf'. Measure 75 has a 3/8 time signature and includes 'pizz.' and 'mp'. Measure 76 has a 6/8 time signature and includes 'f' and 'mp'. There are also dynamic markings 'f' in the top staff of measures 73 and 76.

slap

sf

Detailed description: This system contains measures 77 through 80. It features three staves: a top bass staff, a middle bass staff, and a bottom treble staff. Measure 77 has a 3/8 time signature and includes 'slap' and 'sf'. Measure 78 has a 6/8 time signature. Measure 79 has a 3/8 time signature. Measure 80 has a 3/4 time signature. There is a dynamic marking 'sf' in the top staff of measure 77.

16

vibr.+air- - - , vibr. lento

mp > *pp* < *mp* < *mp*

pp < *mp*

mp

lip gliss. lip gliss.

sul II

(Leo.)

21

vibr. lento vibr.+air - - - -

pp

gliss.

mp

0

0

0

(Leo.)

28

vibr. lento vibr.+air vibr.+air- - - -

ppp

sul III nat.

sub.*mp*

on the beat

(Leo.)

26

33

vibr. lento

pp

sul II

(*Leg.*)

39

vibr. lento

glissando

mp

sul IV

(*Leg.*)

Lunga

45

vibr. lento

1. vibr.+air- - - -

2. vibr.+air
vibr. rit. - - - -

pp

mp

sul IV

gliss.

glissando

(*Leg.*)

(*Leg.*)

al niente

Gigue (♩ = 50)

1 2 3 4 *rit. poco*-----

sempre mf *sempre non legato*

Cl., Vlc.: create your articulation (short legato connections)

rit. poco-----

sempre mf

(rit.)----- subito ORIG. tempa

5 6 7 8

rit.----- subito ORIG. tempa

sempre mf

9 10 11 12 *keep tempo*

accel. poco----- follow Zimb. tempo

accel. poco----- subito ORIG. tempa----- *rit. poco*-----

accel. poco----- subito ORIG. tempa----- *rit. poco*-----

SINCR. only in case of throughout barlines (and arrows for related start)

13 (rit.) *Lento* *accel. poco.*
 14 15

16 (accel.) *ORIG. tempo* *rit. molto*
 17 18 19
 follow Vlc.
accel. molto *ORIG. tempo* *rit. molto*
subito ORIG. tempo *rit. molto*
 follow Clar. follow Vlc.

20 (rit.) *Lento* *accel. molto* 21 22
glissando *gliss.*
 (rit.) *Lento* *pizz.* *accel. poco* *arco* *accel. molto*
gliss. *gliss.*
 (rit.) *Lento*

23 *ORIG. tempo* 24 25 26 *rit. molto*
ORIG. tempo *rit. molto* *Lento* *accel. molto*
subito ORIG. tempo *follow Clar.*

27 (rit.)-----Lento----- accel. molto----- ORIG. tempo----- rit. poco-----

(accel.)----- ORIG. tempo----- rit. molto-----

rit. poco-----

30 (rit.)-----Lento----- 31 32 wait for each other

(rit.)-Lento----- glissando wait for each other

(rit.)-----Lento----- wait for each other

33 (Lento) 34 35 36 follow Zimb.

(mf) follow Vlc. accel. molto-----

(mf)

37 38 39 ORIG. tempo-----

subito ORIG. tempo----- rit. poco----- (mf)----- Quasi lento-----

gliss. gliss.

ORIG. tempo----- rit. poco----- accel. poco----- ORIG. tempo----- rit. molto-----

30

rit. poco ----- *accel. molto.*

40 41 42

rit. molto ----- **Lento** ----- *gliss.* ----- **subito ORIG. tempo** -----

follow Zimb.

(accel.) ----- **ORIG. tempo** -----

43 44 45

rit. poco ----- **subito ORIG. tempo** -----

rit. poco ----- **Quasi lento** -----

46 47 48

(Lento) ----- *rit. molto* -----

accel. molto ----- **subito ORIG. tempo** ----- *accel. molto. rit. poco* -----

49 50 51

accel. molto ----- **ORIG. tempo** ----- *rit. molto* ----- *gliss.* -----

follow Vlc. ----- **ORIG. tempo** -----

(rit.) ----- subito **ORIG. tempo** ----- rit. poco -----

52 follow Zimb. 53 54

rit. poco ----- poco **MENO mosso** ----- accel. poco ----- **ORIG. tempo** ----- rit. poco ----- accel. poco ----- poco **MENO mosso** -----

subito **ORIG. tempo** ----- follow Vlc. wait / skip (⊖) -----

55 56 57 58

ORIG. tempo -----

(accel.) **ORIG. tempo** -----

rit. poco ----- poco **MENO mosso** ----- accel. poco ----- **ORIG. tempo** ----- accel. molto -----

59 60 61 62 (wait / skip) (⊖) ----- (repeat?) -----

(accel.) ----- **Presto** -----

63 64 65

rit. molto ----- **Lento** -----

indiv. end

indiv. end

indiv. end

...ambulium (♩ = 108)

Cl. basso

takard le a húrok felét alufóliával C-A között, és tegyél rá némi nehezéket (pl. két műanyag vonalzót) - a húrt fólia mellett üsd hide the strings with a (metal) kitchenfoil C2-A2 and place some light weight on it (e.g. plastic ruler) - beat the strings beside the kitchenfoil

5

vibr. lento

10

34

33

vibr.+air-

f *p* *f* *p* *f* *p* *f* *p*
 sul III sul I sul II
p *f* *p* *f* *p*
 glissando glissando glissando glissando
 Leo

37

rit. poco-

follow Vlc.

f *mf*
 rit. poco follow Clar.
f *mf*
 rit. poco follow Clar.
 ord. *mf* follow Vlc.
 Leo

41

subito ORIG. tempo

vibr. lento

p lip gliss. lip gliss.
 1/2 flag. sul III flageolet glissando
p nat.
 Leo

36

ORIG. tempo

57 (slap - no pitch)

61 air (with a bit of pitch)

65 *ord.*

69 *ord.*

74

ossia: any pitch

vibr. molto

vibr. molto

Red

78

ossia: any pitch

mf

accel. poco

follow Vlc.

keep tempo

ORIG. tempo

accel. poco

follow Clar.

ORIG. tempo

mf

mf

keep tempo

m. 79-87: SINCR. only in case of throughout barlines

82

accel. poco

accel. poco

accel. poco

rit. poco

38

85

rit. poco --- *accel. poco* ---

ORIG. tempo

vibr. lento

mf *sub.p* *gliss.* *mf* *sub.p* *vibr. lento*

rit. poco --- *accel. poco* --- wait for each other
ossia: tune down to low G
definitely until or below the G1

play: sound: *sul III*

accel. poco --- *rit. poco* --- wait for each other (find pitch)

sub.p *quasi gliss.*

89

vibr. lento

vibr. lento

vibr. lento

vibr. lento

vibr. lento *vibr. lento* *vibr. lento* *vibr. lento*

glissando

(sul III)

(xco.)

93

slap

f *mf* *f* *f* *mf* *mf* *mf* *f* *p* *f*

pizz. *(pizz.)* *ord.* *arco* *sul pont. -> to the bridge*

f *mf* *mf* *mf* *p* *f*

f *mf* *mf* *mf* *p* *f*

ossia: *pizz.* *(pizz.)* *ord.* *arco* *sul pont. -> to the bridge*

play: sound: *f* *mf* *mf* *mf* *p* *f*

(find pitch!) (find pitch!)(find pitch!) (find pitch!) (find pitch!)

al niente

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