

Balázs HORVÁTH

Fekete Győr István 85. születésnapjára

”Rhapsody” no. 1

for Saxophone Alto in E-flat and 2 Percussions

2021

A Nemzeti Kulturális Alap támogatásával.
Supported by the National Cultural Fund, Hungary



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Score is written with saxophone transposition
Duration: ca. 12'

A darab létrejöttét a Nemzeti Kulturális Alap támogatta.
The piece was composed with the financial help of the Hungarian National Cultural Fund.



A darab a CentriFUGA felkérésére született, ajánlása egyik meghatározó zeneszerző tanárom,
Fekete Győr Istvánnak szül 85. születésnapja alkalmából
The piece was composed by the request of CentriFUGA. It is dedicated to a defining composition
teacher of mine, namely István Fekete Győr for his 85th birthday.

Ősbemutató: 2021.06.27., CentriFUGA, FUGA Budapest (H). Szitás Tamás – sax., Láposi Dániel,
Nevelő János – perc.

World premiere: 27/06/2021, CentriFUGA, FUGA Budapest (H). Tamás Szitás – sax., Dániel
Láposi, János Nevelő – perc.

Percussioni 1

Ratchet (wooden one, hold in hand), *Piatto sospeso* (függesztett cintányér – függőlegesen tartott kisdobverővel „karcold” a cintányér felületét), *Water Gong* (normál módon ütve, majd vízbe beeresztve vagy vízből kiemelve), *Setup* (9+2 hangszer cikk-cakkban felrakva, rögzítve: *Kick Drum* (lábdob), *2 Timbales*, *4 Toms* (4 eltérő hangmagasság, a Timbales és a kisdob közé hangolva), *Tamburo piccolo* (kisdob, húr nélkül), *2 Bonghi*, *Chinese Cymbal*.)

Verők: *superball*, *wooden stick*, *soft mallet*,

Notáció:

Setup:
Kick drum, 2 Timbales, 4 Tom, Tamb. picc., 2 Bonghi, Chin. cymb.

Percussion 1

Ratchet (fa kereplő, kézben tartva), *Piatto sospeso* (Suspended cymbal – "scratch" the surface of the cymbal with a vertically hold snare drum stick), *Water Gong* (in normal position, then pushed into the water or pulled out of the water), (9+2 instruments placed and fixed in zig-zag setup: *Kick Drum*, *2 Timbales*, *4 Toms* (4 different pitches tuned between the higher Timbales and the Snare drum), *Tamburo piccolo* (Snare Drum without snares), *2 Bonghi*, *Chinese Cymbal*)

Beaters: *superball*, *wooden stick*, *soft mallet*

Notation:

Percussioni 2

Gran Cassa (nagydob), *Tam-tam*, *Setup* (9+2 hangszer cikk-cakkban felrakva, rögzítve: *Hi-hat* (lezárva), *2 Beer Can* (sörösdoboz – kb. 3-5 literes), *Agogo* (2 hangmagasság), *2 Cowbells* (a többi hangszer sorába illeszkedve hangmagasságilag, de mindegy, milyen hangmagassággal), *2 Latin Bells*, *Tamburo piccolo* (kisdob kávája), *Sizzle*)

Verők: *superball*, *arco* (bögővonó), *wooden stick*

Notáció

Setup:
Hi-hat (closed), 2 Beer cans, Agogo (2 instr.), 2 Cowbells, 2 Latin bells, Tamb. picc. frame (!), Sizzle

Percussion 2

Gran Cassa (Bass Drum), *Tam-tam*, (9+2 instruments placed and fixed in zig-zag setup: *Hi-hat* (closed), *2 Beer Can* (c. 3-5-liter), *Agogo* (2 pitches), *2 Cowbells* (fitting into the relative pitch system of the other instruments, but not defined in pitch), *2 Latin Bells*, *Tamburo piccolo* (Snare Drum frame), *Sizzle*)

Beaters: *superball*, *arco* (double bass bow), *wooden stick*

Notation:

"Rhapsody" no. 1

Balázs HORVÁTH
(*1976)

Transposed score

I ("Lassú")

ca. 6 sec. ca. 5 sec. ca. 0,5 sec. ca. 8-10 sec.
suck air teeth on reed

Saxophone Alto in $Mi\flat$

Water Gong
superball

Percussioni 1

out of the water

Percussioni 2

G. C.
superball

ca. 5 sec. ca. 4 sec. tongue STOP ca. 6 sec. ca. 3 sec. ca. 5 sec. tongue STOP

5

Ptto. sosp.
wooden stick
keep perpendicularly, move slowly and gently

any pitch VOICE INSTR. fff

Chin. cymb.
soft mallet

fff

T-t.
arco

STOP

fff

ca. 3-4 sec. ca. 1 sec. ca. 2 sec. ca. 4-5 sec. ca. 2 sec. ca. 3-4 sec. ca. 3-4 sec.

10

dense Multiphonic frull. fff

tongue STOP

Ratchet

Tamb. picc.
wooden stick

STOP

$f (=fff)$

II ("Friss")

♩ = 80 minimum

give tempo

count 1 2 3 4

key-noise *mp*

bisbigl. *f* *frull.*

6 3 *frull.*

wooden stick

count 1 2 3 4

hit beaters to each other *mp*

wooden stick

count 1 2 3 4

hit beaters to each other *mp*

Setup

wooden stick

Setup

wooden stick

6

7 3 *frull.*

3 3 3 *vibr.*

6 7 3 3 *frull.*

3 3 3

7 7

11 *frull.* *frull.* *vibr.*

6 7 3 3

3 3 3 3

3 3 3

p

p

p

17 *f* *bisbigl.* 6 3 3 3

f

f

7 7 7 7

f *l.v.*

f *l.v.*

22 *bisbigl.* *f* *frull.* *bisbigl.* 3

26 *frull.* *frull.* *vibr.* *frull.*

31 *frull.* *vibr.* *f* *p*

37 *bisbigl.* *f* *open stamp* *f* 1.v.

42 bisbigl. frull. 6 3 frull. bisbigl. 5 frull. 6

f *f* *f*

l.v. l.v.

closed stamp

48 bisbigl. frull. vibr. frull.

f *f* *f*

sim.

54 frull. vibr. p f p f p f

f *f* *f* *f* *f* *f*

(f)

61 bisbigl.

f *f* *f* *f* *f*

Musical score for measures 66-73. It features three staves with various time signatures (3/8, 5/16, 3/8, 5/16, 2/4, 3/4, 4/4). The music includes triplets and quintuplets. Dynamics include (f) and (f).

Musical score for measures 74-78. It features three staves in 4/4 time. Performance techniques include bisbigl., slap, frull., and slaps. Dynamics include p, mf, (p), and f.

Musical score for measures 79-83. It features three staves in 4/4 time. Performance techniques include bisbigl., frull., slap, and bisbigl. Dynamics include p, f, and mf.

Musical score for measures 84-89. It features three staves in 4/4 time. Performance techniques include frull., slap, and vibr. Dynamics include f, p, and mf.

Musical score for measures 90-93. It features three staves in 4/4 time. Performance techniques include frull. and vibr. Dynamics include f, p, and mf.

Musical score for measures 95-100. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The time signature changes from 6/4 to 3/4, then 7/8, 4/4, and finally 3/4. The music features complex rhythmic patterns, including triplets and slurs. Dynamics include *f*, *sub. p*, *f*, *p*, *mf*, and *p*. Performance instructions include *slap*, *ord.*, and *bisbigl.*. The bottom staff includes a 7-measure rest in measure 99.

Musical score for measures 100-104. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The time signature changes from 3/4 to 7/8, 4/4, 3/4, and finally 5/8. The music features complex rhythmic patterns, including triplets and slurs. Dynamics include *f*, *p*, *f > p*, *mf*, *fp*, *mf*, and *p*. Performance instructions include *slap* and *ord.*. The bottom staff includes a 7-measure rest in measure 103.

Musical score for measures 104-112. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The time signature changes from 5/8 to 8/8, 7/8, 4/6, 4/6, 4/6, 4/6, 4/6, and finally 4/8. The music features complex rhythmic patterns, including slurs and accents. Dynamics include *f* and *p*. Performance instructions include *frull.* and *bisbigl.*.

Musical score for measures 112-120. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The time signature changes from 4/8 to 3/8, 3/4, 4/8, 3/8, 3/4, 3/4, 3/4, and finally 2/4. The music features complex rhythmic patterns, including triplets and slurs. Dynamics include *mp*, *p*, and *f*. Performance instructions include *vibr.*, *gliss.*, and *frull.*. The bottom staff includes a 3-measure rest in measure 119.

125 *gliss. vibr.* *bisbigl.*

pp *sub.f*

pp *sub.f*

pp *sub.f*

(*f*)

131

f *mp*

f *mp*

f *mp*

138

mp *f* *mp* *f* *(mp)* *(f)*

mp *f* *mp* *f* *(mp)* *(f)*

mp *f* *mp* *f* *(mp)* *(f)*

trem. rit. *trem. rit.* *trem. accel.* *trem. accel.*

sub.f *sub.f* *sub.f* *sub.f* *sub.f* *sub.f*

145

mp *f* *mp* *f* *(f)* *(f)*

mp *f* *mp* *f* *(f)* *(f)*

mp *f* *mp* *f* *(f)* *(f)*

trem. rit. *trem. accel.* *trem. rit.* *trem. accel.*

sub.f *sub.f* *sub.f* *sub.f* *sub.f* *sub.f*

(*f*)

§ 52

Measures 52-59. Musical notation includes tremolos (trem. rit., trem. accel., trem. rit.), accents, and dynamics (sub.).

160

Measures 160-165. Musical notation includes dynamics (f, mp, fp), tremolos (trem. rit.), and accents.

166

Measures 166-171. Musical notation includes dynamics (mp, f), tremolos (trem. rit.), and accents.

172

Measures 172-175. Musical notation includes dynamics (sub.f, sub.mp, f), tremolos, and accents.

177

slap 3 3 3 3

f *f* *p* *ff*

p *p*

182 free

INSERT (3-4x)
the first note is to be played unexpectedly, the reaction must be as quick as possible

free tempo changes (between ♩ ♩)

ff free tempo changes (between ♩ ♩)
wooden stick

f OR *f*

f *f*

183

bisbigl. 6 3

frull. 7 3

p *f* *f*

p *f*

p *f*

188

bisbigl. 6

frull. 5

frull.

p *f*

p *f*

f *p* *f*

193

frull.

vibr.

frull.

p *f*

p *f*

f *p* *f* *p*

f *f* *p* *f*

10
198

frull. (b) *f*

vibr. *p*

203

bisbigl. ₅

f *p* *f*

f *p* *f*

f *p* *f*

gliss.

208

slap

p *f* *f*

f *f* *p*

mf *p*

f *mf* *p*

213

bisbigl.

f *mf* *p*

f *f* *f*

f *mf* *p*

III ("Lassú")

ca. 3-4 sec. ca. 3-4 sec. ca. 2 sec. ca. 4-5 sec. ca. 2 sec. ca. 1 sec. ca. 3-4 sec.

dense Multiphonic
frull.

Ratchet

fff

STOP

Chin. cymb.
soft mallet

fff

Tamb. picc.
wooden stick

STOP

f (= fff)

ca. 5 sec. ca. 3 sec. ca. 6 sec. ca. 4 sec. ca. 5 sec.

8

tongue
STOP

any pitch
VOICE

INSTR.

fff

l.v.

T-t.
arco

"ff"

Ptto. sosp.
wooden stick

keep perpendicularly, move slowly and gently

"ff"

teeth on reed

△

fff

l.v.

ca. 8-10 sec. ca. 0,5 sec. ca. 5 sec. ca. 6 sec.

13

△

tongue
STOP

blow air

fff

Water Gong
superball

fff

into the water
damped

G. C.
superball

STOP

fff

"ff"

Balázs HORVÁTH

In memoriam László Nógrádi

”Rhapsody” no. 2

for Violoncello and 2 Percussions

2021

A Nemzeti Kulturális Alap támogatásával.
Supported by the National Cultural Fund, Hungary



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Duration: ca. 12-14'

A darab létrejöttét a Nemzeti Kulturális Alap támogatta.

The piece was composed with the financial help of the Hungarian National Cultural Fund.



A darab a CentriFUGA felkérésére született, ajánlása a néhány éve elhunyt Nógrádi Lászlónak, meghatározó szolfézstanáromnak szól

The piece was composed by the request of CentriFUGA. It is dedicated to the late László Nógrádi who was the first defining solfege teacher of mine.

Ősbemutató: 2021.06.27., CentriFUGA, FUGA Budapest (H). Zétényi Tamás – vlc., Láposi Dániel, Nevelő János – perc.

World premiere: 27/06/2021, CentriFUGA, FUGA Budapest (H). Tamás Zétényi – vlc., Dániel Láposi, János Nevelő – perc.

Általános notációs elvek:

A darab jelentős részében nem metrikus, hanem időalapú "space notation" szerepel. A hangok időbeli viszonyát azok térbeli pozíciója jelzi. A relatív ütemeket a kis vonalakkal jelzett egységek mutatják. A közös (először másodperc alapú) tempót közös beintéssel kell elkezdeni, de utána mindenki hagyatkozzon a saját belső tempóérzékére. Ennek következtében finom elcsúszások alakulnak majd ki a leírthoz képest. Mindig az új ütem megszólalása előtt kell bevárni egymást.

Ahol gyorsabb, és pontosabban meghatározott váltások követik egymást, ott a szólamkotta segédsorai adnak támpontot.

A 25. ütemtől kezdődő szakaszban a két ütőhangszeres szinkronban játszik, de ismételt anyagaik elcsúsznak egymástól, így csak a közös lüktetés tartja össze e szólamokat. A cselló ettől függetlenül játszik.

A CUE feliratok mutatják, hogy kinek a jelzésére kell a következő ütembe lépni.

A 78. ütemtől a másodperc alapú együttjáték FONTOS. E szakaszban minden hangszer önmagában egyenletesen játszik, ezért a másodperc alapú látens lüktetés közös megtartása fontos.

Általános notációs elvek:

The piece is mostly non-metrical and it is notated in "space notation". The timing of the notes are represented by their spatial position within the bar/unit. The relative bars are represented by the tick lines. The common timing that is second-based in the beginning must be started by a common tempo count after which each musician must play in his/her own inner tempo feeling. More or less subtle shifts may occur that will not follow the actual score notation. The musicians must await each other before the next real measure.

In case of faster and more accurate changes the individual parts help the synchronisation.

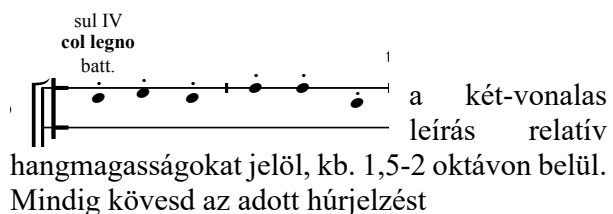
However, the percussionist play synchronised from m. 25, their music is shifted away from each other keeping the common tempo feeling. The cello plays independently from the percussions.

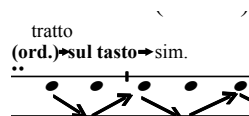
The CUEs show when to finish a bar/jump to the next one and who to follow.

The strict common tempo feeling is IMPORTANT from m. 78. Each instrument plays regular durations on its own, therefore the latent pulsation of a second (60 BPM) is fundamental.

Jelmagyarázat

Cselló

 a két-vonalas leírás relatív hangmagasságokat jelöl, kb. 1,5-2 oktávon belül. Mindig kövesd az adott húrjelzést



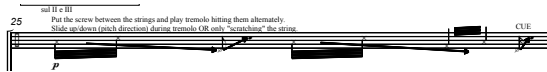
a nyíllal jelölt glissando a vonó pozícióját jelzi (**tasto** és **ord.** között).

Explanation of signs

Violoncello

The staff with only two lines shows the relative pitches within ca. 1.5-2 octaves. Follow the string number requests as well!

The arrow-headed glissando shows the bow position on the string (between **tasto** and **ord.**).

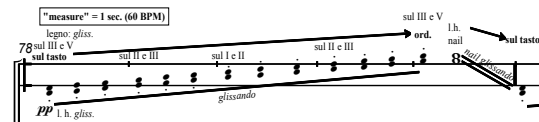


helyezd a vonó csavarját a két középső húr közé, és tremolozva mozgasd a megadott irányba (lefelé nyíl: **tasto** felé, felfelé nyíl: **ord.** felé). Mindeközben a tremolo sebességét és annak változását a gerendák száma és a nyíl mutatja meg. Az x-fejű hang a húrhoz ütést, az áthúzott üres hangfejű hang a húrhoz dörzsölést mutatja (gyors glissando-val együtt). (A 25. ütemtől)

Place the screw of the bow between the two inner strings and move it following the given pitch direction with tremolo sounds. (Arrow down: towards **tasto**, arrow up: towards **ord.**). Meanwhile the number of beams and arrows show the speed of the tremolo and its continuous changes. X-headed notehead means beat to the string, crossed open notehead shows scratching the string (simultaneously with a fast glissando). (From m. 25)

col legno
batt.
36. ütem: a megadott hangokat a vonóval találd meg a húron.
! *mp* Próbáld meg az adott dallamot eljátszani, amennyire lehetséges.

M. 36: find the given pitches on the string by the bow (wood) position. Try to play the actual melody as much as possible.



kettősfogás az adott húrokon (három hangonként változik fel-le-stb.), bal kéz glissandoval és vonó glissandoval (**tasto** felől **ord.** felé) együtt – tehát a két kéz párhuzamosan mozog. A frázis végén a bal kéz körmeivel kaparva a hűrt csúsz vissza a kezdő pozícióba. (A vonó ilyenkor nem érinti a hűrt, csak a bal kéz hangját szabad hallani.). (A 78. ütemtől)

Double stops on the given strings (the strings vary every three notes) together with left hand glissando and bow glissando (from **tasto** to **ord.**) – the two hands move simultaneously. Slide down to the starting position with your left hand nails scratching the strings at the end of each phrase. (The bow does not touch string in this case, we must only hear the noise of the left hand nails.) (From m. 78)

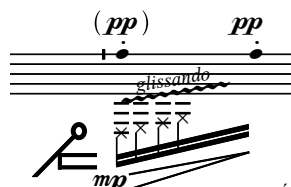
Perc. 1

– edge (szél): a hangszer szélét, oldalát üsed, hogy kevésbé telt hangszínt kapj.

Perc. 1

– edge: beat the edge of the instrument to get a less rich tone quality

Perc. 2



az x-fejű jelölt hangokat (glissando) a hanglap oldalán (élén) játszd.

Perc. 2

Play the (glissando) notes with x-headed note on the edge of the keys.

Percussioni 1

Water Gong (normál módon ütve, majd vízbe beeresztve vagy vízből kiemelve), *Setup* (9 hangszer cikk-cakkban felrakva, rögzítve: *Tom* (káva), *5 Wood block*, *2 Cow Bells* (a többi hangszer sorába illeszkedve hangmagasságilag, de mindegy, milyen hangmagassággal), *Hi-hat* (az I. tételben 1 mm-re nyitva), *4 Cow Bells* (kb. terc hangközben)

Verők: *wooden stick, fist* (ököl), *chop sticks, very soft mallet, metal stick/coin* (fém pálcá/pénzérme)

Notáció:

Percussion 1

Water Gong (in normal position, then pushed into the water or pulled out of the water), *Setup* (9 instruments placed and fixed in zig-zag setup: *Tom* (frame), *5 Wood blocks*, *2 Cow Bells* (a fitting into the relative pitch system of the other instruments, but not defined in pitch), *Hi-hat* (open 1 mm in movement I), *4 Cow Bells* (ca. third distance)

Beaters: *wooden stick, fist, chop sticks, very soft mallet, metal stick/coin*

Notation:

Percussioni 2

Marimba (ötöktávós – ossia: 4 öktávós hangszer esetén a mély hangok oktával feljebb játszandók), *4 Wood-blocks* (kb. terc hangközben), *Styropor on Timbales* (hungarocell darab Timbalesen, ossia: Tomon/Bongon), *Small glass on Beer Can* (0,5 dl üvegpohár szájjal lefelé fordítva egy sörösdoboz (vagy más bádogdoboz) fenekén).

Verők: *very soft mallet, chop sticks*

Notáció:

Percussion 2

Marimba (5 octaves – ossia: in case only a 4 octave instrument is available the low register pitches can be played an octave higher), *4 Wood-blocks* (ca. third distance), *Styropor on Timbales* (styropor moved onto the skin of Timbales, ossia: Tom/Bongo), *Small glass on Beer Can* (0,5 dl glass upside down onto the bottom of a beer can or any similar tin can).

Beaters: *very soft mallet, chop sticks*

Notation:

"Rhapsody" no. 2

Balázs HORVÁTH
(*1976)

"measure" = 1 sec. (60 BPM)

I ("Friss")

Violoncello
sul IV
col legno
batt. tratto batt. ricochet tratto (ord.) → sul tasto → sim.

Percussioni 1
Setup
wooden stick

Percussioni 2
Mar.
very soft mallet
handle of mallet
keep perpendicularly
(ossia: 8va in case of Marimba 4 1/3)

pp *pp* *p*

ord. batt. sul tasto ord. ricochet ricochet batt. tratto bogen vibr. *lento*

ricochet veloce (med.) sim. *pp* bogen vibr. (stiss.)

repeat if needed

repeat if needed

Tempo I
(1 sec, 60 BPM)

♩ = 60

2 (col legno) batt. 3 sul IV (col legno) batt. tratto (ord.) → sul tasto → sim. batt. ord.

mp *pp* *pp*

instruments selected relatively freely

keep diagonally

keep perpendicularly
(ossia: 8va in case of Marimba 4 1/3)

"measure" = 1,5 sec.
(40 BPM)

tratto batt.

(sic!)

5 arco ord.

edge

very soft mallet ord.

p

p

p

"measure" = 4/3 sec. (45 BPM)

6 sul III col legno batt. sul IV sul III tratto gliss. gliss. sul IV batt. ricochet sul III tratto (ord.) → sul tasto

pp

ord.

pp

handle of mallet keep perpendicularly (loco!)

ossia: 8^{va} ossia: 8^{va}

pp

→ sim. sul IV ord. batt. sul III tratto sul tasto ord. sul IV ricochet ricochet batt.

ossia: 8^{va} ossia: 8^{va}

tratto bogen vibr. lento

(med.) sim.

p

pp

ossia: 8^{va}

ricochet veloce sim. arco ord. sul IV col legno tratto bogen vibr. *pp*

p edge ord. repeat if needed *pp*

very soft mallet ord. *p*

Poco più mosso di prima, ♩ = 66-69

Tempo II
(4/3 sec, 45 BPM)

7 (col legno) batt. *mp* 8 9 *pp*

instruments selected relatively freely *mp*

handle of mallet keep diagonally *pp*

keep perpendicularly *pp*

sul II (col legno) batt. sul IV tratto sul III (ord.) sul tasto sim. sul II ord. batt. *pp*

gliss.

sul IV tratto sul II batt. sul II e III

Water Gong fist l.v. *mp*

"measure" = 5/3 sec. (36 BPM)

11 sul I e II *pp* sul III tratto sul I batt. arco ord. *p*

wooden stick *pp* edge *p*

(perpendicular) *pp* *pp* very soft mallet *p*

glissando *mp*

sul IV
col legno
ricochet

sul II
tratto
ord. → sul tasto → sim. → ord.

pp
ord.

mp l.v.
come prima
Water Gong

handle of mallet
keep perpendicularly

mp
come prima

batt.

sul I e II

sul IV
ricochet

batt.

edge

p

ord.

pp

mp

pp

ord.

very soft mallet

p

handle of mallet
keep perpendicularly

pp

tratto

arco
ord.

sul IV
bogen vibr. *lento*

p

(med.)
pp

edge

p

ord.

pp

mp

ord.

very soft mallet

p

handle of mallet
keep perpendicularly

pp

pp

sim. *ricochet veloce* sim.

edge 6 ord. *p mp pp*

very soft mallet 6 ord. *p*

glissando bogen vibr. (◡)

edge 6 *mp p*

handle of mallet keep perpendicularly *pp mp pp*

Ancora poco più mosso di prima, ♩ = 76-80

Tempo III (5/3 sec, 36 BPM)

(col legno) batt. 3 12 *mp*

13 5

14 3 3 3

15 16 (col legno) batt. *pp*

instruments selected relatively freely *mp* 3 5 3 3 3 ord. *pp*

keep diagonally *mp* 3 5 3 3 3 keep perpendicularly (*pp*) (*pp*) (*pp*)

mp come prima

sul IV tratto sul III (ord.) → sul tasto sul I ord. batt. sul IV tratto arco ord.

gliss. *glissando* *p* *pp* *mp* *p* *pp* *p*

edge

ord. 6 handle of mallet keep perpendicularly very soft mallet ord. 6

sul I col legno batt. sul I e II arco ord.

pp *pp* *pp* *p*

ord. 6 handle of mallet keep perpendicularly very soft mallet ord. 6

mp *mp* *p* *mp*

edge

18 20 23 G. P. 1-2 sec.

4-5 sec. *accel. al.* *damped* *fist* 1.v.

mp *mp* *mp* *mp*

chop sticks "black" *glissando* *glissando* "white" *mp*

8 **Lento** - independent from Perc. 1-2 8-10 sec. (the durations are valid always between the common dashed barlines)

sul II e III

25 Put the screw between the strings and play tremolo hitting them alternately.
Slide up/down (pitch direction) during tremolo OR only "scratching" the string.

CUE

p

♩ = 120 - synchron with the other Perc.!

4 Cow Bells chop sticks

pp

♩ = 120 - synchron with the other Perc.!

4 W-bl. chop sticks

pp

26 ca. 20 sec.

trem. accel.

(♩ = 120)

Setup chop sticks

4 Cow Bells chop sticks

mp

pp

(♩ = 120)

Mar. chop sticks

4 W-bl. chop sticks

mp

pp

27

CUE

trem. rit.

trem. accel.

CUE

Setup chop sticks

mp

chop sticks

Mar.

mp

28 free

4 Cow Bells chop sticks

pp

4 W-bl. chop sticks

pp

♩ = 60

29 **col legno**
batt.

mp

Setup *chop sticks*
instruments selected relatively freely

mp

Mar. *chop sticks*
8va-----

mp

30 **Lento** - independent from Perc. 1-2 8-9 sec.

come prima

p

(♩ = 120) come prima

4 Cow Bells

pp

(♩ = 120) come prima

4 W-bl.

pp

CUE

31 **col legno**
ord.

32 come prima trem. accel.

p

(♩ = 120)

Setup *chop sticks*
4 Cow Bells

mp

rit. (synchr.)-----

(♩ = 120)

Mar. *chop sticks*
4 W-bl.

mp

pp

rit. (synchr.)-----

CUE

♩ = 60 (only Vlc.)

33

35

col legno
batt.

mp
try to play the actual melody
touching the pitches with the bow

poco accel.

poco accel.

Water Gong
fist

pp
l.v.

Mar.
chop sticks



38

(col legno)
tratto

39

Poco più mosso di prima, ♩ = 66-69 (only Vlc.)

come prima
batt.

mp

poco rit.

poco rit.

p

damped

chop sticks

mp



43

tratto

44

Ancora poco più mosso di prima, ♩ = 76-80 (only Vlc.)

come prima
batt.

mp

accel. al.

accel. al.

damped

chop sticks

mp



47

Setup chop sticks instruments selected relatively freely

Water Gong fist

col legno ord.

Setup chop sticks

mp

mp

mp

pp

keep diagonally

(the durations are valid always between the common dashed barlines)

50

ca. 5 sec.

sul II e III come prima

p

CUE

STOP

pp

4 Cow Bells

pp

4 W-bl.

STOP

52

ca. 5 sec. come prima

6-7 sec.

trem. rit.

sub.

CUE

STOP

continue

exactly where you stopped the previous time

STOP

continue

come prima

STOP

continue

exactly where you stopped the previous time

come prima

56

2-3 sec.

trem. accel.

trem. rit.

CUE

59

0,5 sec.

ca. 2 sec.

STOP

continue

STOP

continue

STOP

continue

STOP

continue

12
63

col legno
batt. (♩ = 60)

(♩ = 66-69)

Setup chop sticks

Mar. chop sticks

wooden stick

very soft mallet handle of mallet

mp

67

(♩ = 76-80)

mp

ord.

mp

ord.

73

mp

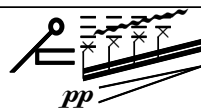
come prima

Water Gong fist

damped

keep diagonally

pp



"measure" = 1 sec. (60 BPM)

legno: gliss.

77 sul III e IV

80 sul III e IV

ord.

l. h. nail

sul tasto

sul II e III

glissando

pp

l. h. gliss.

wooden stick

glissando

pp

keep perpendicularly

8va

"black"

glissando

"white"

(perpendicular)



ord. 13

sul I e II sul II e III sul III e IV l.h. nail sul tasto sul II e III sul I e II

glissando

Water Gong

fist wooden stick

into the water

"black" 8^{va} glissando (perpendicular)

"white"

ord.

sul II e III sul III e IV l.h. nail sul tasto sul II e III sul I e II sul II e III

glissando

Water Gong

fist wooden stick

into the water

"black" 8^{va} glissando (perpendicular)

"white"

ord.

sul III e IV l.h. nail sul tasto sul II e III sul I e II

glissando

Water Gong

fist wooden stick

into the water

"black" 8^{va} glissando (perpendicular)

"white"

ord.

sul II e III sul III e IV sul II e III l.h. nail sul tasto

glissando

Water Gong

fist

into

(perpendicular)

"black"

gliss

"white"

♩ = 60

G. P. 79

count whisper

1 2 3 4

l.h. nail flick

pp

hit beaters to each other

pp

count whisper

1 2 3 4

hit beaters to each other

pp

II ("Lassú")

ca. 15 sec. ca. 10 sec. ca. 5 sec. ca. 5 sec. ca. 10 sec. ca. 40 sec. (ca. the length of one long bowing)

ord.
(finger touch at net)
0 flag.
5 cm (■) the rest of the bow

Hi-hat
very soft mallet
closed

open → 1 mm → 3 mm → 1 cm

pppp

flageolet glissando (lentissimo)

pppp
the flageolet sounds should be heard for short moments

STOP

ca. 20 sec.

ca. 20 sec.

ca. 20 sec.

5

flag. → nat. → **molto sul pont.**

∨ half of the bow length (∨) the other half

pppp

Styropor on Timbales
(ossia: on Tom/Bongo)

change constantly
- the contact position on the skin
- the position of the styropor (edge/corner)

STOP

20-30 sec.

ca. 15 sec.

ca. 10 sec.

8

→ bridge
5 cm
(∨) (rest)

pppp

Water Gong
metal stick / coin
random position

into the water damped

Small glass on Beer Can
place the glass upside down on the bottom of the beer can
and make slow circular motions with some speed changes occasionally

STOP