

Balázs HORVÁTH

Überleitungen
(...zu den vier Teilen der Streichquartette
von W. A. Mozart, KV 458...)

für Streichquartette

für Classicus Quartet

2019-2020

Supported by the National Cultural Fund, Hungary



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Az *Überleitungen* (...zu den vier Teilen der Streichquartette von W. A. Mozart, KV 458...) című vonósnégyes a Classicus Quartet 'Das Wohltemperierte Streichquartett' elnevezésű projektjéhez készült, a sorozat 14. koncertjére. A művet W. A. Mozart B-dúr vonósnégyesével (K. 458) együtt is meg lehet szólaltatni. Ez esetben a Mozart-kvartett tételei beékelődnek jelen mű szakaszai közé, és egységében, folyamatosan szólalnak meg. Az *Überleitungen* minden szakasza átvezet (továbbvisz vagy előkészít) a következő Mozart tételbe.

A duplaszisztémás kottarészeknél a Mozart-műhöz kapcsolódva a felső szisztéma-egységet kell olvasni. Ha a darab magában szólal meg (a Mozart-kvartett nélkül), akkor az alsó szisztéma-egységet kell követni. Utóbbi esetben a kottasorokban vastag vonal jelzi, hogy az utolsó eljátszott ütemről hová kell tovább ugrani folyamatosan. Ilyenkor a Mozart kvartett anyagai csak felbukkannak, majd azonnal át is alakulnak.

A Mozart-mű beiktatásával történő előadás során a [...] jelzés mutatja, ahol a B-dúr kvartett adott szakaszát átvéve kell folytatni a darabot. E verzióban a tempók össze vannak hangolva, azaz a Mozart-tempókba beérkező zenei anyag már előkészíti az itt játszandó tempót.

A darab a Classicus Quartet felkérésére készült 2019. novembere és 2020. januárja között.

A darab a Nemzeti Kulturális Alapprogram támogatásával készült el.

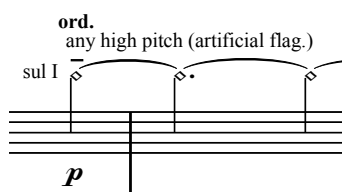


Duration: ca. 6 min. (a Mozart-kvartett nélkül)

Ősbemutató: Das Wohltemperierte Streichquartett, BMC, Budapest (H), 2022. február 19.

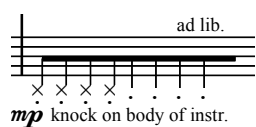
Classicus Quartet (Langer Ágnes, Pintér Dávid, Tornyai Péter, Zétényi Tamás)

Jelmagyarázat



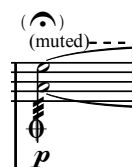
Bármilyen magas mesterséges üveghang. (Két hangfej kettősfogást jelöl, tiszta kvintben.)

A 143., 145. ütem aszinkron szólal meg – az adott metrumtól eltérő hangszerek hangmennyisége körülbelüli.

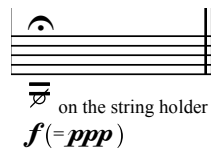


Kopogj ujjakkal (egy ujjal/tenyérrrel) a hangszertesten (Vlc.)

mp knock on body of instr.



Az adott húrt a bal kéz ujjával lenémítva szólaltasd meg. (Vl. 1, 2, Vla.)



A vonót a húrtartón húzd. (A *ppp* dinamika eléréséhez kb. *f* megszólaltatásra van szükség.)

für Classicus Quartet

Überleitungen

(...zu den vier Teilen der Streichquartette von W. A. Mozart, KV 458...)

Balázs HORVÁTH
(*1976)

Adagio ♩ = 48, ♪ = 96

Violino I

Violino II *pp*

Viola *pp* (V) 3 (□) gliss. vibr.

Violoncello gliss. *pp*

accel. al. -----

7 col legno tratto arco, ricochet sul pont. ord.

mp > *pp* *mp* *mp cresc.* *f*

cresc. *f*

col legno tratto arco, ricochet sul pont. ord.

mp > *pp* *mp* *mp cresc.* *f*

col legno tratto arco sul pont. ord.

mp *f* ord.

gliss. *cresc.* *mp* >

accel. al. -----

mp >

mp >

Allegro

(lo stesso tempo - Allegro)

14

[...] (p) f f f

[...] (p) f f f

[...] (p) f f f

[...] f (p) f f

Bartók-pizz. arco

Allegro

(lo stesso tempo - Allegro)

p f f f

p f f f

p f f f

f p f f

Bartók-pizz. arco

sempre secco f secco

sempre secco f secco

sempre secco pizz. arco f f f

pizz. arco f f f

f fp fp fp sf

27 *sul pont.* *mp* *p* *ord.* *any high pitch (artificial flag.)* *sul I* 3

sul pont. *mp* *f* *ord.* *f*

sul pont. *mp* *f* *ord.* *f*

pizz. *f*

33 *sul II* *p* *sul I-II* *sul I*

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

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

arco *glissando* *f* *<sf*

rit. poco a poco

39 *molto sul pont.* *mp* *sul IV* *col legno batt.* 0

sul pont. *f* *ord.* *f*

pizz. *f* *ord.* *f*

pizz. *mf* *ord.* *mf secco dim. - -*

46

arco ord.
mf
ff
mp sempre secco
pizz.
4:3
mp sempre secco
pizz.
4:3
mp sempre secco
arpeggio
p
3
(dim.)
(rit.)-----

52

arco
mf
pizz.
mp
arco
mf
pizz.
mp
arco sul pont.
mf
p
sul II
III
IV
pizz.
mp
sim.
3
3
3
(rit.)-----

Tempo di Menuetto.
Moderato (♩ = c. 108)

57

pizz.
arco
p
mf > p
mp
arco
p < mf
arco sul pont.
p
sul III
sul IV
p
arco
p
3
3
3
3
(p)
(p)
(rit.)-----

62 5

mf *mf* > *p* *mf* *p* < *mf* *f* > *p*

p < *mf* *mp* *mf* > *p* *pizz. ord.* *arco* *mf* > *p*

mp *p*

mp *pizz.*

66

sul II *pizz.* *arco*

mp *f* > *p* < *f* *f* > *p* (*p*)

p *p* < *mf* *mp* *pizz.* *arco*

p < *mf* > *p* (*sul pont.*)

sul pont. *p* (*sul pont.*)

arco *0* *0* *0* *sul III* *0* *sul III*

p *0* *+*

74

sul III *pizz.* *arco*

f > *p* < *f* *mp* *p* < *sf* *p* < *f* > *p* < *f*

sul II *sul III* *pizz.* *arco*

p < *f* > *f* > *p* < *f* > *mp* *p* < *f* >

pizz. ord. *arco* *sul pont.*

mp *p* *glissando* *sf*

sul pont. *ord.* *sul pont.* *pizz.* *arco* *sul pont.* *pizz.* *arco* *sul pont.* *pizz.* *arco* *sul pont.* *pizz.* *arco* *sul pont.* *ord.*

p *sf* *sf* *sf*

Musical score for measures 82-87, first system. The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The first system contains measures 82 through 87. Performance instructions include 'sul II', 'sul III', 'sul IV', 'pizz. sul pont.', and 'arco ord.'. Dynamic markings include *mf*, *mp*, *p < sf >*, *sf*, and *f*. The Cello/Double Bass part features a prominent bass line with a '0' (open string) marking.

Musical score for measures 82-87, second system. This system is a duplicate of the first system above, containing the same musical notation and performance instructions.

Musical score for measures 89-92, first system. The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one flat (B-flat), and the time signature is 3/4. The first system contains measures 89 through 92. Performance instructions include 'sul IV'. Dynamic markings include *sf*, *f*, and *(f)*. The Cello/Double Bass part features a bass line with a '0' (open string) marking.

Musical score for measures 89-92, second system. This system is a duplicate of the first system above, containing the same musical notation and performance instructions.

(lo stesso tempo - Moderato)

96 sul II

sul IV

mf *f* *p* *f* *pizz.*

mf *f* *p* *mf* *sub. f*

mf *f* *p* *mf* *sub. f*

mf *f* *p* *mf*

(lo stesso tempo - Moderato)

sul II

mf *mf* *mf* *mf*

102 arco

con sord. *p* *p*

vibr. *p* *mf* *mf*

con sord. *p* *p*

8
107

p *p* *p* *p*

any high pitch (nat. flag.) *pizz.*

mf

110

$\text{♩} = 135$

f *mp* *mp* *mp*

con sord. ricochet *mp*

con sord. ricochet *mp*

mp spicc.

pizz. 3 *vibr.* *mf*

arco ricochet *p*

arco ricochet *p*

114

pp *mp* *sf* *f*

pizz. *arco* *f*

pizz. *arco* *f*

pizz. *arco* *f*

118 sul IV vibr.

mp

mp

p spicc.

mp

mp

senza sord.

mf

p

124

p spicc.

p

p

mp

mp

senza sord.

sim.

mp

mp

sim.

129 senza sord.

mf

p

mf

mf

3

3

p

p

mf

mf

mf

f

mf

mf

Violin I: *p* < *mf*, *p*, *f*, *p*, *f*

Violin II: *mp*, *f*, *mp*, *p*, *f*

Viola: *p* < *mf*, *p*, *f*, *p*, *f*

Cello/Double Bass: *p* < *mf*, *p*, *f*, *p*, *f*

Violin I: *p* < *mf*, *p*, *f*, *p*, *f*

Violin II: *mp*, *f*, *mp*, *p*, *f*

Viola: *p* < *mf*, *p*, *f*, *p*, *f*

Cello/Double Bass: *p* < *mf*, *p*, *f*, *p*, *f*

139 Adagio.

Violin I: *f*, *p* (tr), [...]

Violin II: senza sord., [...]

Viola: *f*, *p* (tr), [...]

Cello/Double Bass: *f*, *p*, [...]

Violin I: *f*, *p* (tr), senza sord., [...]

Violin II: [...]

Viola: *f*, *p* (tr), [...]

Cello/Double Bass: *f*, *p*, [...]

143 (lo stesso tempo - Adagio, ♩ = 38-40)

pp sim. pocchiss. accel. ca. 14

pp sim. pocchiss. accel. ca. 13

pp sim.

(lo stesso tempo - Adagio, ♩ = 38-40)

pp sim.

pp sim.

pp sim.

pp sim.

145

<f sub. a tempo pp synchronize with Vla., Vlc. ca. 7

<f sub. a tempo pp synchronize with Vla., Vlc. ca. 10

<f pp

<f pp

12

148

sub. **ff**
vibr.

(vibr.)

sub. **ff**
vibr.

sub. **ff**

sub. **ff**

♩ = 76-80

Lunga

♩ = ♩

151

molto sul pont.

accel. al.

senza sincr.

♩ = 144

♩ = ♩

(**ff**)

molto sul pont.

(**ff**)

molto sul pont.

(**ff**)

ricochet

(♩ = 72)

f ————— **pp** —————

ppp

ppp

sul IV
III

ppp 0 sim.

sul III 0 sim.

ppp 0 sul III

♩ = 144

♩ = ♩

ppp

f

ord.

ppp

f

ord.

sul IV
III

ppp 0 sim.

f

sul III 0 sim.

ord.

ppp 0 sul III

f

153 Allegro assai.
ord.

Musical score for measures 153-160. The score is in 2/4 time and features four staves. The first staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *p*. The second and third staves are initially silent, indicated by ellipses [...]. The fourth staff begins with a bass clef and a dynamic marking of *p*. From measure 154 onwards, all staves are active. The first staff has dynamic markings of *(p)* and *f*. The second and third staves have dynamic markings of *(p)* and *f*. The fourth staff has dynamic markings of *(p)* and *f*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat in measure 156. The dynamic marking *f* is used throughout the section.

Allegro assai.

Musical score for measures 161-170. The score is in 2/4 time and features four staves. The first staff begins with a treble clef and a key signature of one flat. The second and third staves are initially silent, indicated by ellipses [...]. The fourth staff begins with a bass clef. From measure 161 onwards, all staves are active. The first staff has dynamic markings of *(f)* and *secco sim.*. The second and third staves have dynamic markings of *(f)* and *secco sim.*. The fourth staff has dynamic markings of *(f)* and *secco sim.*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two flats in measure 163. The dynamic marking *f* is used throughout the section.

161

Musical score for measures 161-170. The score is in 2/4 time and features four staves. The first staff begins with a treble clef and a key signature of one flat. The second and third staves are initially silent, indicated by ellipses [...]. The fourth staff begins with a bass clef. From measure 161 onwards, all staves are active. The first staff has dynamic markings of *(f)* and *secco sim.*. The second and third staves have dynamic markings of *(f)* and *secco sim.*. The fourth staff has dynamic markings of *(f)* and *secco sim.*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to two flats in measure 163. The dynamic marking *f* is used throughout the section.

ord. *8va*

ord. *8va*

ord. *8va*

ord. *8va*

8va

8va

8va

8va

flag. *8va* sul I sim. sul II **col legno batt.**

flag. sul I sim. sul II **col legno batt.**

flag. sul I sim. sul II **col legno batt.**

flag. sul I sim. sul II **col legno batt.**

G. P.

190 ^(8va)-----

195

198 ^(8va)-----

flageolet glissando → 1/2 flag. G. P. (col legno)
0 0 sim.

flageolet glissando → 1/2 flag. *p*

flageolet glissando → 1/2 flag. *p*

flageolet glissando → 1/2 flag. *p*

flageolet glissando → 1/2 flag. *p*

(col legno)
0 0 sim. *p*

(col legno)
0 0 sim. *p*

(col legno)
0 0 sim. *p*

(col legno)
0 0 sim. *p*

206

(muted)-----

p

(muted)-----

p

(muted)-----

p

ad lib. *ad lib.*

mp knock on body of instr. (beside bridge)

f (= *ppp*) on the string holder

