

BALÁZS HORVÁTH

Fake-polyphony

per clarinetto in Sib, trombone, violino,
violoncello, percussioni (1 o 2 esecutori) e direttore d'orchestra

to the Ensemble InterContemporain

Ócsa, 2009

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Ensemble

Conductor
 Clarinetto in Sib
 Trombone*
 Violino
 Violoncello
 Percussioni**

Cond.
 Cl.
 Trb.
 Vl.
 Vlc.
 Perc.

Partitura in Do / Tutti strumenti suoni reali / All instruments are written in C (concert pitch) – Durata: ca. 14 min.

*Trombone mutes: whisper, harmon (wawa without stem).

The trombone player must use a small Whistle ('Körtemuzsika' – literally 'Pear music' – in Hungary) which has small holes or slide for playing pitches. The notation suggests the pitches approximately, so it is not important to play exact pitches but the relations. There is only one moment when the player must find and blow a high B-flat.

The conductor needs following "instruments": his/her own hand, wooden ratchet, two medium (4-5 cm) and two small (1-2 cm) size stones, conductor's baton.

**Percussioni (1 or 2 performers) – in case of two performers the instruments must be shared between them. The Roman numbers suggest a possible solution following the premiere.

Instruments: 2 Timpani: the player must use the extreme registers of the instrument, 4 Crotales (D-sharp', E', F', F-sharp"), Piatto sospeso (Suspended cymbal): ca. 14" or 16", also placed on the head of the Timpani and beaten while timpani pedal used for glissando, Sizzle cymbal, Hi-hat (closed), Marimba (four octaves), Wooden Ratchet: placed on a table or flat, Styropor on Timpani I.: the styropor must be placed on the head of the lower Timpani (I) and moved in circular or short straight motion.

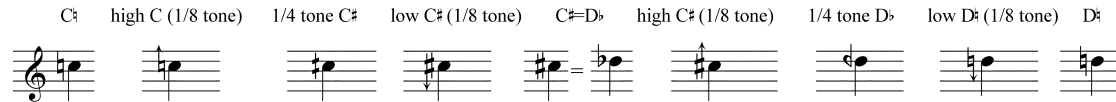
Beaters: rubber headed mallet, arco (bow), wooden stick, hard timpani beater, soft timpani beater, very soft beater, very soft mallet, medium hard mallet, very thin metal stick.

Notation:

The notation consists of two staves. The first staff is for Timp. I., Timp. II., Crot., Pttto. sosp., Sizzle, and Hi-hat (closed). The second staff is for Mar., Styropor on Timp. I., and Pttto. sosp. on Timp. I. The notation includes various dynamic markings such as *mf* and accents, and performance instructions like *glissando* and *superball*.

Explanations of the special signs

All the instruments



This is the series of microtones used in the piece. The arrow shows approximately 1/8 tone difference.



The given pitches are the 2nd, 3rd, 5th, 7th, 9th, 11th, 13th, 15th, 17th, 19th, 21st, 23rd and 25th partials of the overtone series of the low C. The small accidentals (plus, minus, sharp, flat, or natural with arrow, quarter-tone sharp or flat) refer to the exact harmonic sound.



The arrow between different orders always shows shift from one position to the other.

Conductor

Hand
snap fingers clap

Wooden Ratchet
only one click!

Stones
beat two medium size (4-5 cm) stones to each other

Conductor's baton
knock on your music stand with the conductor's baton as if a conductor would stop the rehearsal. Be almost inaudible!

mp *sf* *mf* *ppp*

Hand means that the player must use his/her hand (snap fingers, clap).

Wooden Ratchet: turn the instrument to have noisy and loud sound for the length of the note; place the instrument on a flat and move its handle with only one click.

Stones: collect four stones (two medium size (4-5 cm) ones and two small (1-2 cm) ones). Beat them to each other following the score.

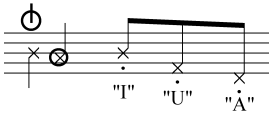
Conductor's baton: hit the music stand quietly (!) with the baton as if stopping the rehearsal.

Clarinet

Multiphonic sound where the given pitch dominates (it should be a rather harmonic multiphonic sound)



½ air-blow – ½ tone



Blow air into the instrument and use the given fingerings. (The vowels shown are only for the trombone player).

free rhythm&pitches
only key-noises



Only key-noise (use any keys in fast motion).

tongue-STOP

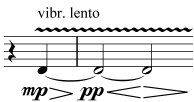
Stop the sound with the tongue.

Trombone

The mouthpiece must slightly be removed from the mouth that some of the air runs away beside the lips.
The result of this technique is a bit like when you warm up for playing or loose your lips with „bzz”.



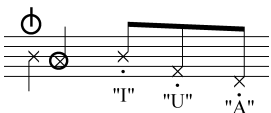
Open; closed (harmon mute) – keep the position until the next new sign



Slow, wide vibrato, almost like a glissando

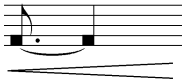


Sing the given pitch (the romboid notehead) into the instrument while play the other note (ordinary notehead).



Blow air into the instrument. Use the vowels shown (latin pronunciation) to achieve different timbres filtered.

inhale



Inhale

tongue-STOP

Stop the sound with the tongue.

Violin

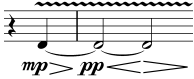
arco
ponticello

Play directly on the bridge (whitenoise)!

pp

Play glissando up to a high but non-defined pitch. (It can approx. be e and f-sharp as written earlier in the piece.)

vibr. lento



Slow, wide vibrato, almost like a glissando

Arco-STOP

Stop with the bow abruptly (secco, sulla corda).

free rhythm&pitches,
marcato (sul I-IV)
beat the strings with l.h. only

beat the strings with l.h. only – free rhythm&pitches, marcato (sul I-IV)

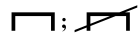
f (= *pp*)

Cello

arco
ponticello

Play directly on the bridge (whitenoise)!

pp



Pressured bow; ordinarily (end of pressured bow)

Arco-STOP

Stop with the bow abruptly (secco, sulla corda).



Beat the string with the bow (**col legno batt.**) at different point of the string for each note. Move from **ord.** to **sul tasto**.

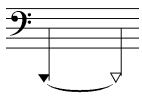
Percussions



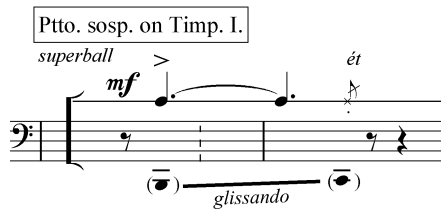
Rub or scratch the surface of the instrument (generally circular, sometimes quick straight motion).



Stop-beat



Play a very low sound where the head of the timpani is very loose.

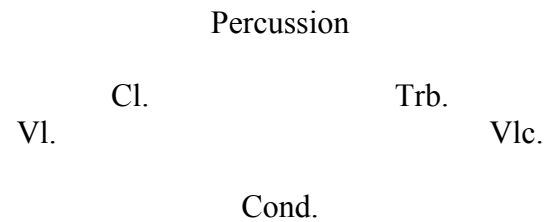


Place the suspended cymbal on the head of the timpani and beat the cymbal while gliss. with the timpani pedal.

Any other special signs of the instruments: see in the score.

The piece was written for the workshop of the Ensemble Intercontemporain in Budapest, 2009.

Spatial setup of the ensemble



First non-public performance:

Workshop of Ensemble InterContemporain organised by the Hungarian Radio. Trafó, Budapest, 21/09/2009.

Jérôme COMTE (clarinet), Benny Sluchin (trombone), Jeanne Marie Conquer (violin), Eric Maria Couturier (cello), Michel Cerutti (percussions), cond. by Balázs Horváth

First public performance:

”Con tempo” concert-series of the Hungarian Radio. Studio 6 of the Hungarian Radio, 26/05/2010.

Péter Szűcs (clarinet), György Gyivicsán (trombone), Eszter Krulik (violin), Villő Oláh (cello), László Tömösközi and János Nevelő (percussions), cond. by Balázs Horváth

to the Ensemble InterContemporain

Partitura in Do / Score in C

Fake-polyphony

Balázs HORVÁTH
(*1976)

♩ = 96

Clarinetto in Sib

Musical notation for Clarinet in Bb and Trombone. The Clarinet part is in treble clef with a 3/4 time signature. It features complex rhythmic patterns with slurs and dynamic markings: *pp*, *p*, *pp*, and *p*. The Trombone part is in bass clef with a 3/4 time signature and includes the instruction "con sord. whisper". It features slurs, triplets, and dynamic markings: *mf (= pp)*, *f (= mp)*, *mp (= ppp)*, and *mf > p*. A "dynamics sim." instruction is present at the end of the Trombone part.

Violino

Musical notation for Violin and Viola. The Violin part is in treble clef with a 3/4 time signature, featuring long slurs and dynamic markings: *pp* and *p*. The Viola part is in bass clef with a 3/4 time signature, also featuring long slurs and dynamic markings: *pp*.

Violoncello

Musical notation for Cello in bass clef with a 3/4 time signature, featuring long slurs and dynamic markings: *pp*.

Percussioni

Musical notation for Percussion in treble clef with a 3/4 time signature. It includes the instruction "Perc. 1. Crot. arco l.v." and "rubber headed mallet". Dynamic markings include *mp* and *pp*.

Cl. 9

Trb. *mf > p*

Vl. 3

Vlc. *flageolet glissando*

Perc. 15

Detailed description: This page of a musical score features five staves. The Clarinet (Cl.) staff, starting at measure 9, contains a melodic line with several triplet markings. The Trumpet (Trb.) staff is mostly silent, indicated by a slash and a percent sign, with a dynamic marking of *mf > p*. The Violin (Vl.) staff has a complex, fast-moving line with many slurs and accents, including a triplet in the later measures. The Viola (Vlc.) staff features a long, sustained line with a *flageolet glissando* instruction. The Percussion (Perc.) staff, starting at measure 15, shows a rhythmic pattern with a drumstick icon.

—ca. 5-6 sec.—

G. P.

Cl. 18

Trb. *mf* > *mp* *vibr. lento* *gliss.* *p* *mp* *ppp*

Vl. 3 3 3 3

Vlc. 15

Perc. 15

Detailed description: This page of a musical score contains five staves. The Clarinet (Cl.) staff starts at measure 18 with a treble clef and a 3/4 time signature. It features a melodic line with slurs, triplets, and glissando markings. Dynamics range from *mp* to *ppp*. The Trumpet (Trb.) staff has a bass clef and a 3/4 time signature. It includes a *vibr. lento* section with a wavy line, *gliss.* markings, and dynamic markings *mf* > *mp*, *p*, and *ppp*. The Violin (Vl.) staff has a treble clef and a 3/4 time signature, showing a complex rhythmic pattern with triplets and a glissando. The Viola (Vlc.) staff has a bass clef and a 3/4 time signature, featuring long, sustained notes. The Percussion (Perc.) staff has a treble clef and a 3/4 time signature, with a measure number 15 at the beginning. The score concludes with a double bar line and a 3/4 time signature.

26

Cl. *pp* *mf* *p* *mf* *p* *gliss.*

Trb. voice *glissando* *glissando* *glissando* *glissando* *gliss.*
instr. *mf (= p)* *p* *gliss.* *gliss.* *gliss.* *gliss.*

Vi. *molto sul pont.* *glissando* *glissando* *glissando* *glissando* *glissando*
pp *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vlc. *sul pont.* *gliss.* *gliss.* *gliss.* *gliss.*
mp *3*

Perc. I.
Ptto. sosp.
wooden stick
p *p* *l.v.* *l.v.*

hold the stick vertically and scratch the surface of the cymbal softly

34

Cl. *mf* \triangleright *p* *mf* \triangleright *p* *mf* \triangleright *p*

Trb. *glissando* *p* *glissando* *glissando* *glissando* *glissando* *p*

Vl. *gliss.* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

Vlc. *gliss.* *gliss.* *gliss.* *ord. col legno batt.* *p* *glissando* *glissando* *glissando*

Perc. 2.
Timp. II.
soft timp. beater
ppp *glissando* *glissando*

Detailed description of the musical score: The score is for measures 34 to 39. The Clarinet (Cl.) part features a melodic line with dynamics *mf* and *p*, and includes a *glissando* in measure 37. The Trumpet (Trb.) part consists of sustained notes with *glissando* markings and dynamics *p*. The Violin (Vl.) part has a melodic line with dynamics *mp*, *pp*, *mp*, *p*, *mf*, *p*, *mf*, and *p*, with *gliss.* markings and fingerings (3, 7♭:4, 7♭:2). The Viola (Vlc.) part includes triplets and *gliss.* markings, with dynamics *p* and *glissando*. The Percussion (Perc.) part features a *ppp* dynamic and *glissando* markings, with the instruction *ord. col legno batt.* for the timpani.

ca. 2-3 sec.

G. P.

41

Cl. *frull.* *mp* *6* *10*

Trb. *glissando* *gliss.* *glissando* *p* *via sord.*

Vi. *glissando* *p* *mf* *gliss.* *p* *f*

Vlc. *gliss.* *3*

Perc. *glissando* *glissando* *wooden end of soft beater* *5 cm from edge* *1 cm from edge* *glissando* *pp* *6* *6* *6* *6* *6* *6* *6*

Detailed description of the musical score: The score is for five instruments: Clarinet (Cl.), Trombone (Trb.), Violin (Vi.), Viola (Vlc.), and Percussion (Perc.). The music is in 3/4 time. The Clarinet part starts at measure 41 with a melodic line, followed by a 'frull.' (trill) and a sixteenth-note run. The Trombone part features glissando effects and a dynamic change from piano (p) to mezzo-piano (mp) with the instruction 'via sord.' (via sordina). The Violin part has glissando effects and dynamics from piano (p) to mezzo-forte (mf) and then piano (p) to forte (f). The Viola part has a glissando effect and a triplet of eighth notes. The Percussion part uses a soft beater, with glissando effects and a dynamic of pianissimo (pp) for a sixteenth-note run. Performance instructions include '5 cm from edge' and '1 cm from edge' for the beater.

48

Cl. slap 3 *pp* echoton ord. 3 6 6 3 *ppp* slap 3 *pp* echoton ord. 6 6 6 *ppp* slap 3 *pp*

Trb. Whistle approx. pitches *p* < *mp* > *p* glissando *p* < *mp* > *p* glissando *p*

VI. col legno batt. 3 *p* arco sul pont. gliss. glissando *p* < *mp* > *p* col legno batt. 3 *p* arco sul pont. glissando glissando *p* < *mp* > *p* col legno batt. 3 *p*

Vlc. *p* < *mp* > *p* senza vibr. *pp* < *mf* > *pp* *p* < *mp* > *p* senza vibr. *pp* < *mf* > *pp* *p* <

Perc. 1. Mar. (3 beaters) wooden end of mallet *pp* very soft mallet 7 *pppp* wooden end of mallet *pp* very soft mallet 7 *pppp* wooden end of mallet *pp*

ca. 4 sec.

G. P.

53

echoton
ord. 3

Cl. *ppp*

Trb. *mp* *p* *pp* *mp* *pp*

VI. *p* *mp* *p*

Vlc. *mp* *p* *pp* *f* *pp*

Perc. *pppp*

senza sord. Trb.

arco sul pont. glissando glissando

gliss. glissando

7 7 7 7 7

59

Hand
snap fingers
mp

G. P.

Cond.

Cl.

ppp

Whistle

Trb.

p *mf*

glissando

VI.

sul pont. vibr. lento

mp

sul II

mp *f*

glissando

Vlc.

glissando

mp *pp*

molto sul pont. vibr. molto e lento

ppp

Perc.

(Mar.)

pppp

3 7 6 7 7

66 G. P.
(Hand)

Cond. *mp* *f* *sf* snap fingers clap

Cl. *ppp* 6 6 6 6 *pppp*

Trb. *pp* *mp* *pp* *mp* *ppp* glissando gliss. "find" B \flat with gliss. (E \flat -3rd) STOP

VI. *mp* *mp* *sub ppp* sul II glissando arco-STOP

Vlc.

Perc. (Mar.) *ppp* 6 6 3 throw beaters "angrily" onto the Marimba sound plates *f*

73

Cond. clap sf clap sf

Cl. mp ppp pp

Trb. *glissando* pp mp pp mp pp

VI. (sul pont.) *glissando* pp mp pp mp

Vlc. ord. *glissando* pp mf pp pp mf pp

Perc. very soft mallet ppp ppp ppp pp

Detailed description of the musical score: The score is for measures 73-76 in 3/4 time. The conductor's part (Cond.) has two claps marked *sf* at the beginning of measures 74 and 76. The Clarinet (Cl.) part starts with a *mp* dynamic, followed by a *ppp* section in measures 74-75, and ends with a *pp* dynamic in measure 76. The Trumpet (Trb.) part features glissando markings and dynamics ranging from *pp* to *mp*. The Violin I (VI.) part includes a *sul pont.* marking and glissando markings, with dynamics from *pp* to *mp*. The Violin II (Vlc.) part has an *ord.* marking and glissando markings, with dynamics from *pp* to *mf*. The Percussion (Perc.) part uses a very soft mallet and features complex rhythmic patterns with dynamics from *ppp* to *pp*.

77 (Hand)

Cond. clap clap Wooden Ratchet G. P.
sf *sf* only one click! *f* *f* *f*

Cl. *pp* *p*

Trb. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

VI. *pp* *pp* *mp* *pp* *mp*

Vlc. *pp* *mf* *pp* *pp* *mf* *pp*

Perc. (Mar.) *p*

88 (Wooden Ratchet)

Cond. $\text{♩} = 120$ $\text{♩} = 75$

Cl. *mp* *mf* *mf* *p* *<mf* *mf*

Trb. *mp* *mp* *gliss.*

VI. *mp* *mp* *glissando*

Vlc. *pp* *mf* *pp* *pp* *mf* *pp*

Perc. (Mar.) *mp* *mf* *mf* *p* *<mf*

♩. = ♩
♩ = 100

93

Cond. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Cl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Trb. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Vl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Vcl. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

Perc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{4}{4}$

f *f*

mf *p* *mf* *p* *mf* *vibr.* *frull.*

p *mf* *mp* *vibr.* *frull.* *frull.* *frull.* *f*

f *f* *mp* *sul IV* *nat.* *pp* *mf* *frull.* *frull.* *frull.* *fff*

pp *mf* *pp* *p* *mf* *gliss.* *quasi gliss.*

medium hard mallet *mf* *gliss.* *gliss.*

98 (Wooden Ratchet)

Cond. f

Cl. *frull.* 5 f $>mp$ *frull.* 6 f $>mp$ *frull.*

Trb. *ord.* $p < mf$ f^5 f^5 *ord. glissando* p mf f^5 f

Vi. $p < mf$ f *glissando* p mf f

Vlc. f *glissando* p mf f *glissando* p mf f

Perc. 1.
Mar. 
wooden handle of mallet

Perc. 2.
Styropor on Timp. 1. ll

p f p f

104

Cond.

Cl.

Trb.

Vl.

Vlc.

Perc.

109 (Wooden Ratchet)

Cond. *f*

Cl. *f* *mp* *f* *mp* *f* *f*

Trb. *mp* *f* *mp* *f* *mp*

VI. *p < mf* *f* *p < mf* *p < mf* *p < mf*

Vlc. *p < mf > p* *f* *f* *f*

Perc. 1. Ptto. sosp. wooden stick *mf* *mf* *pp* *mf* *pp*

Perc. 2. (Styropor on Timp. I.) *p* *p* *p* *f*

Annotations: con sord. harmon, frull., gliss., 1.v., batt. beat with styropor

116

Cond.

Cl. *mp* (E \flat -9th) *f* (E \flat -5th) - pos. V. *f* *f* *f* *f*

Trb. *mf* *f* *mp* *f* *mp* *f* *mp*

Vi. *mf* secco *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *ricochet tratto*

Vcl. *mf* secco *f* *f* *f* *f*

Perc. *mf* *pp* *mf* *pp* *mf* *pp*

p *f* *p* *f* *p* *f*

122

Cl. *f* *f* *p (= f)* *f* *p sim.* *f* *p*

Trb. *f* *mp* *mf* *mp* *mf* *mp*

Vi. *p < mf* *p < mf* *p < mf*

Vlc. *mf* *mf* *mp*

(Ptto. sosp., Sizzle) *mf pp* *pp* *pp* *pp* *pp*

Perc. *p < f* *p* *f* *p* *f* *pp* *pp*

ord. "tU" "tU" "tU" "tA"

frull. 5 ord. 3

slap 3 3 3 3 3 3

ricochet tratto

poco sul pont. sul pont.

l.v. ét (Ptto. sosp.) l.v. sim.

batt. batt. sim.

sim.

134

Cl. *slap* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Trb. *mf* "tU" "tU" "tA" *mf* "tU" "tU" "tA" *mf* "tU" *mf* *sim.*

Vl. *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *col legno* *tratto* *tratto* *batt.* *arco* *pp* *mp* *pp*

Vlc. *batt.* *tratto* *tratto* *batt.* *tratto* *tratto* *batt.* *arco* *mp* *pp* *mp* *pp*

Perc. 1. (Sizzle) *pp*

Perc. 2. (Styropor on Timp. I.)

144 ord.

Cl. *ord.* *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *meno*

Trb.

Vi. *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* > *p* *p* < *mf* >

Vlc. *col legno batt.* *arco* *mp* *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *ppp* <

Perc.

148

Cl. *mp* *mp* *mp* *mp* *mp* *mp*

Trb. 5 3 7 5 5 6
 (the player may take a breath anywhere needed) *accel. al frull.*

Vi. *p* *p < mf > p* *sim.* *gliss.*

Vlc. *mp* *ppp* *mp* *ppp* *mp*

Perc. *f* (beat + *ll*)

151

Cl.

Trb.

Vi.

Vlc.

Perc.

frull.

(p)

mp

ppp

meno

The image shows a page of a musical score for measures 151, 152, and 153. The score is arranged in five staves: Clarinet (Cl.), Trumpet (Trb.), Violin (Vi.), Viola (Vlc.), and Percussion (Perc.).

- Clarinet (Cl.):** Measures 151-153 feature a continuous eighth-note melody with slurs and a triplet of eighth notes in measure 151.
- Trumpet (Trb.):** Measures 151-152 feature a rhythmic pattern of eighth notes with 'x' marks, indicating muffled playing. Measure 153 features a full brass sound ('frull.') with a dotted quarter note.
- Violin (Vi.):** Measures 151-153 feature a sixteenth-note melody with slurs and accents. Measure 151 starts with a piano (*p*) dynamic. Measures 152-153 include a *meno* dynamic marking.
- Viola (Vlc.):** Measures 151-153 feature a simple harmonic line with slurs and dynamics of *ppp* and *mp*.
- Percussion (Perc.):** Measures 151-153 feature a rhythmic pattern of eighth notes with slurs and accents, including triplet markings.

154

Cl.

Trb.

Vi.

Vlc.

Perc.

glissando

gliss.

sim.

ppp

mp

p

sempre legato

159

Cl.

Trb.

Vi.

Vlc.

Perc.

The musical score consists of five staves. The Clarinet (Cl.) staff features a melodic line with triplets and a quintuplet. The Trumpet (Trb.) staff has a harmonic accompaniment with glissando and glissando markings, and a dynamic marking of *mp*. The Violin (Vi.) staff has a melodic line with glissando and glissando markings. The Viola (Vlc.) staff has a harmonic accompaniment with *poco* and *ord.* markings. The Percussion (Perc.) staff has a rhythmic accompaniment with accents.

Cl. *gliss.* *gliss.* *glissando* *mp* *gliss.* *gliss.* *glissando* *gliss.* *gliss.* *glissando*

Vi. *gliss.* *gliss.* *gliss.* *glissando* *gliss.* *gliss.* *glissando* *glissando* *glissando* *glissando*

Vlc. *poco sul pont.* *ord.* *poco sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *poco sul tasto* *sul pont.*

Perc. > > > > > > > > > > > >

166

Cl.

Trb.

Vi.

Vlc.

Perc.

gliss. *glissando* *glissando* *gliss.* *glissando* *glissando* *glissando* *glissando* *glissando* *glissando* *glissando*

glissando *glissando* *glissando* *glissando* *glissando* *glissando* *glissando*

poco *poco* *poco* *più*

poco sul tasto → *molto sul pont.* → *sul tasto* → *molto sul pont.* → *molto sul tasto* → *molto sul pont.* → *sempre estremamente sul tasto e ponticello* → *sul tasto* → *sul pont.* → *sul tasto* → *sul pont.* → *sul tasto* → *sul pont.* → *sul tasto* → *sul pont.*

p *mp* *mf* *mp*

(Timp. I.)
on the very edge of the head of the Timp.
wooden stick
ricochet

(Styropor on Timp. I.)

172

Cl.

Trb.

(the player may take a breath anywhere needed)

gliss. glissando glissando glissando glissando glissando glissando glissando gliss.

VI.

glissando glissando glissando glissando

Vlc.

→ sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto → sul pont. → sul tasto (sul pont.) (sul tasto)

meno

Perc.

sim. *mp* *p* *pp* *mf* *ppp* *mf* *mf* *mp* *mp*

176

Cl. *3* *3* *6* *6* *3* *3* *6* *6* *3* *3* *6* *6*

Trb. *glissando* *gliss.* *gliss.* *glissando* *glissando* *glissando* *glissando* *glissando* *glissando*

VI. *glissando* *glissando* *glissando* *glissando*
irreg. arco vibr. (bogenvibr.)

Vlc. *circular bow (quick)* *mp* *ord. → sul pont.* *arco-STOP* *ord. → sul pont.* *arco-STOP* *ord. → sul pont.* *sim.* *secco* *secco* *sim.* *sim.*

Perc. *edge → 3 cm from edge* *edge → 5 cm* *edge → 10 cm* *edge → 15 cm*
p *p* *p* *p* *p*

184

rit. moltiss. (♩ = 36-40)

Cl. *(cresc. al)* *glissando* *ff*

Trb. *()* *()* *frull. vibr. lento* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *ff* *vibrato + glissando + frullato*

Vi. *glissando* *mf* *glissando* *f* *glissando* *ff*

Vlc. *(cresc. al)* *molto sul pont.* *ponticello* *ff*

Perc. *mf* *glissando* *f* *glissando* *ff* *glissando* *glissando*

Detailed description of the musical score: The score is for measures 184 to 187. The Clarinet part (Cl.) starts with a melodic line featuring sixteenth-note runs with slurs and fingerings (6, 3, 3, 6, 3, 3). It includes a *cresc. al* marking and a *ff* dynamic. The Trombone part (Trb.) features a series of glissandi and a *frull. vibr. lento* section, ending with *vibrato + glissando + frullato*. The Violin part (Vi.) has a *glissando* leading to a *mf* dynamic, followed by a *f* dynamic section with *glissando* markings. The Viola part (Vlc.) has a *cresc. al* marking and a *ff* dynamic, with *molto sul pont.* and *ponticello* markings. The Percussion part (Perc.) features a *mf* dynamic with *glissando* markings, followed by a *f* dynamic section with *glissando* markings, and a *ff* dynamic section with *glissando* markings.

188 $\text{♩} = 72$

Cl. (C-5th) ϕ ord. ϕ ord. ϕ ord. ϕ ord. ϕ ord. ϕ ord.

Trb. (C-7th) f

Vi. (C-11th C-9th) ff

Vcl. (C-13th) ff mp 3 $vibr.$ $vibr. sim.$ $vibr.$ $vibr.$ change continuously to the following rhythmical element!

Perc. very soft beater l.v. fff

194 ϕ ord. *poco a poco rit.*
(indipendente dagli altri)

Cl. ϕ ord.

mp

Trb. (C-17th) glissando glissando (')

mp

Vi. (C-19th)

Vlc. vibr. 3 vibr. vibr.

Perc.

200

Cond.

Cl.

Trb.

VI.

Vcl.

Perc.

Stones
beat two medium size (4-5 cm) — 5-10 sec. ad lib. —
stones to each other

(senza dim.)

ord.

(C-25th)

glissando

mp

tongue-STOP

(C-21st)

p

mp

(C-17th)

sul pont.

vibr.

(senza dim.)

mp

15

207

Cond. *mf*

Cl. *mf* *mf* *mf* *mf* *mf*

Trb. con sord. wawa *mf* *mf* *mf* *mf* *mf*

Vi. *mf* *mf* *mf* *mf* *mf*

Vlc. *f* (= *mf*) *mf* *mf* *mf* *mf*

Perc. 1. *f* *mf*

Perc. 2. *mf*

Perc. 1. *f* *mf*

Crot. arco

ét

medium hard mallet

arco

Detailed description of the musical score: The score is for measures 207-211. The conductor's part is a simple rhythmic pattern. The woodwinds (Cl. and Trb.) play a melodic line with triplets and accents, starting at *mf*. The strings (Vi. and Vlc.) play a similar melodic line, with the Viola starting at *f* (= *mf*) and the Violin at *mf*. The percussion part features a Crotonal (Crot.) playing an arched pattern and a Timpani (Timp. I.) playing a rhythmic pattern with a medium hard mallet. The score includes various musical notations such as accents, slurs, and dynamic markings.

Cond.

Cl.

Trb.

VI.

Vlc.

Perc. 1. (Crot.)

Perc. 2. Timp. I.

Perc. 1. Crot.

The score consists of six staves. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a *mf* dynamic and a crescendo hairpin. The music features eighth-note patterns with triplet markings. The Trombone (Trb.) staff has a bass clef and a key signature of one sharp. It also has four measures, with dynamics ranging from *mf* to *p*. It includes glissando markings and triplet markings. The Violin (VI.) staff has a treble clef and a key signature of one sharp. It contains four measures, with dynamics ranging from *mf* to *p*. It includes markings for *sul pont. → ord.*, *nat.*, and *gliss.*. The Viola (Vlc.) staff has a bass clef and a key signature of one sharp. It contains four measures, with dynamics ranging from *mf* to *mf* (= flag. *mf*). It includes a sixteenth-note triplet marking. The Percussion (Perc.) staff has a treble clef and a key signature of one sharp. It contains four measures, with dynamics ranging from *f* to *mp*. It includes markings for *medium hard mallet*, *STOP*, and *arco*. The conductor's part (Cond.) is a simple line with bar lines.

215

Cond.

Cl. *mf* *mf* *mf* *mf* *mf* *mf* (trills)

Trb. *mf* (glissando) *mf*

VI. *mf* *p* *mf* *p* (sul pont. \rightarrow ord., glissando, nat.)

Vlc. *mf* *mf* *mf* *mf* (pizz., arco, pizz.)

Perc. 15 *f* *mp* *mf* (Timp. I., medium hard mallet, STOP)

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219

Cond. ca. 5-6 sec.

Cl. *mf* tongue-STOP

Trb. *mf* *f*
via sord. put sord. cup in noisily

VI. *mf* sul pont. → ord. sul III arco-STOP
mf > p

Vlc. *mf* arco gliss. 3 batt. *et*

Perc. 1. Crot. medium hard mallet Perc. 2. Timp. I.
mp STOP STOP
f arco *mf*

223 ♩ = 90

Cond. *mf*

Cl. *mp*
con sord. cup
6 7 3 6 5 5 3

Trb. *mf* *mf*

Vl. con sord. ricochet sul III
mf glissando *f* ricochet (trem.) sul III
p *f*

Vcl. vibr. *mf* *mp* col legno batt. STOP arco vibr. *mf* *mp*

Perc. 1. Ptto. sosp. wooden stick alla campana del Ptto. 1.v. *p*

Perc. 2. Timp. I. superbball *p*

229

ca. 5-6 sec. G.P.

Cond. *mf* *mf* *mp* *mp*

Cl. *mf* *sub. pp* *mf* *sub. pp* *mf* *pp* *sim.*

Trb. *p* *<mf* *p*

VI. *mf* *gliss.* *p* *f* *mf > p* *f > mp* *glissando*

col legno batt. STOP

arco nat.

sulla corda I.v.

Vlc. *mf* *mf* *mf*

Perc. 1. (Ptto. sosp.) *sim.* *ét*

hold the stick vertically and scratch the surface of the cymbal softly *ll*

Perc. 2. (Timp. I.) *p* *ll* *p*

238

Conducting score for measures 238-243. The score includes parts for Conductor (Cond.), Clarinet (Cl.), Trumpet (Trb.), Violin (Vl.), Viola (Vla.), and Percussion (Perc.).

Cond.: *mp* (measures 238, 243)

Cl.: *mp* (238), *mf pp* (239), *mp* (240), *mf* (241-242), *mp* (243). Performance instructions: *ord.*, *ord. vibr.*, *senza vibr.*

Trb.: *voice* and *instr.* parts. *gliss.* (242). Dynamics: *p < mf > p < mf > p* (238-243).

Vl.: *glissando* (242). *nat.* (238, 243).

Vla.: *mf* (238), *mf* (240), *mp* (242), *mp* (243). Performance instructions: *nat.*, *sulla corda*, *l.v.*, *ét (l.h. finger beat on the string)*.

Perc.: *poco* (239), *p* (240), *Timp. II. superb. ball* (241), *p* (243). *l.v.* (240).

253

Cond. *mp*

Cl. ϕ ord. vibr. *mf* 5 ϕ

Trb. *gliss.* *p < mf > p* *mp* *p < mp > p < mp > p*

VI. 0 sim. sul tasto ord. 0 sim. 4 4 *molto sul tasto*

Vlc. *mp* *sf* *mp* *sf* *glissando + vibrato* *glissando* *molto vibr.*

Perc. *mp* *glissando* Perc. 2. Ptto. sosp. on Timp. I. medium hard mallet *mf* *ét* *gliss.*

Cond. *mp*

ord. vibr.

Cl. *mf* accents irregolari

Trb. voice free pitches (60-70% closed) *gliss.* *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp* < *mp* > *pp*

Vl. ord. *gliss.* 2 0 sul I sul II 4 0 sim. sul I

Vcl. *glissando+vibrato* (*|*) *gliss.* flag. *molto vibr.* nat. *gliss.+vibr.* *mp* *sf*

Perc. 1. Perc. 2. Ptto. sosp. on Timp. I. medium hard mallet *mf* *ét*

Perc. *glissando* *mp* *glissando*

265

Cond.

Cl. ord. vibr. ϕ *mf*

Trb. voice free pitches sim. 4:3 4:3 4:3 *p quasi gliss., legato*

VI. sul II sul I sul II

Vlc. *glissando+vibrato* *glissando* flag. *molto vibr.* nat. *gliss.+vibr.* *mp* *sf*

Perc. 1. Timp. II. superb. *mp*

Perc. 2. Ptto. sosp. on Timp. I. medium hard mallet *mf* *ét* *gliss.*

270

beat one small stone (1-2 cm)
to a medium (4-5 cm) one

Cond. *mp*

Cl. *ord.*
vibr.
mf
5 *5* *5*
(100% closed)
(sempre 100% closed)
voice free gliss. (or hold note)

Trb. *pp non legato*
5:3 *5:3*
pp

Vl. *mf*
p
mf

Vcl. *glissando+vibrato*
flag.
molto vibr.
nat.
glissando+vibrato
glissando
mp
sf
p

Perc. *Perc. 1.*
Timp. II.
superball
mp
Perc. 2.
Ptto. sosp. on Timp. I.
medium hard mallet
mp
ét
Perc. 1.
Timp. II.
superball
mp

276

Cond.

Cl. *ord. vibr.* *mf* 3 6 6 6 free rhythm & pitches only key-noises

Trb. *5* *pp* 5 5 6 6 voice ad lib. sim.

Vi. *p*

Vlc. *(noisy!)* *molto vibr.* *poco nat.* *glissando+vibrato* *mf*

Perc. Perc. 2. Ptto. sosp. on Timp. I. *medium hard mallet mp* *ét* Perc. 1. Timp. II. *superball mp*

281

Cond.

Cl. *vibr. ord.* *mp* *3* *come prima* *ord. vibr.* *mp*

Trb. *frull.* *pp* *p > pp* *sim.*

Vl. *sul I* *sul II* *sim.* *glissando* *pp* *sul II* *sul III* *sul I* *glissando*

Vlc. *flag.* *gliss.* *gliss.* *glissando* *p* *molto vibr.* *poco nat.* *glissando+vibrato* *mf*

Perc. *Perc. 2.* *Ptto. sosp. on Timp. I.* *medium hard mallet* *mp* *mute* *Perc. 1.* *Timp. II.* *superball* *mp* *Perc. 1.* *Hi-hat (closed)* *wooden stick* *p*

287

Cond.

Cl.

Trb.

Vi.

Vlc.

Perc.

come prima

frull. ord. ord. ord. ord.

pp < p > pp sim.

glissando

0 sul II sul III sul II sim.

3 5 3

ponticello

flag.

gliss.+vibr. glissando gliss. gliss.

molto vibr.

col legno batt.

arco ord. glissando+vibrato

p

mf

STOP

Perc. 1. (wooden stick) sim.

Perc. 2. Sizzle fingertips

superball

Perc. 1. Timp. II. mp

et

p

p sim.

mp

Cond.

Cl.

Trb.

Vl.

Vlc.

Perc. 1. (Hi-hat)

Perc. 2. (Sizzle)

ét

Sizzle fingertips

come prima

ord. ϕ ord. ϕ ord.

pp < *p* > < > < > < >

ppp < *pp* > *ppp* < *pp* > *ppp*

free rhythm & pitches, marcato (sul I-IV)
beat the strings with l.h. only

via sord. senza sord. 1 2 arco ponticello 3

ff (= *p*)

pp

flag.

glissando + vibrato

glissando

gliss.

gliss.

molto vibr.

p

p

p

299

Cond.

Cl.

Trb.

Vl.

Vlc.

Perc.

p

come prima

senza sord.

inhale

p

ff (= *p*)

come prima

1 2 3

arco ponticello

pp

col legno batt.

arco flag.

glissando+vibrato

(sempre flag.)

gliss.

gliss.

gliss.

molto vibr.

mf

p

sim. *ét*

p

6

3

p

sim. *ét*

p

307

Cond.

Cl.

Trb.

Vi.

Vlc.

Perc. 1. (Hi-hat)

Perc. 2. (Sizzle)

beat two small (1-2 cm) stones to each other

p

come prima

inhale

tongue-STOP

mp

p

1 2 3

arco ponticello

pp

col legno batt. molto sul tasto ord.

arco pos.

arco flag.

glissando+vibrato

STOP

mp

p

p

sim. ét

p

315

G. P.

Conducting score for a symphony orchestra, measures 315-320. The score includes parts for Conductor (Cond.), Clarinet (Cl.), Trumpet (Trb.), Violin (Vl.), Viola (Vlc.), and Percussion (Perc.).

Cond.: A single staff with a conductor's baton and a dynamic marking of *p* at the end of the measure.

Cl.: Clarinet part in G major, treble clef. Starts with a *p* dynamic. Includes a fermata over the second measure and a breath mark (phi symbol) above the first measure.

Trb.: Trumpet part in G major, bass clef. Starts with a *p* dynamic. Includes a breath mark "inhale" and a dynamic change to *mp* in the third measure. A "tongue-STOP" instruction is present above the staff.

Vl.: Violin part in G major, treble clef. Starts with a dynamic marking of *f (= pp)* and the instruction "come prima". Includes accents and a dynamic change to *pp* in the fifth measure. The instruction "arco ponticello" is written above the staff.

Vlc.: Viola part in G major, alto clef. Starts with a dynamic marking of *p*. Includes the instruction "col legno batt. come prima" and a five-measure rest. In the fifth measure, it has "arco flag. V" and "glissando+vibrato" instructions. A "STOP" instruction is written above the staff.

Perc.: Percussion part with a snare drum. Includes a triplet of eighth notes and a sextuplet of eighth notes, both marked *pp*.

323

Cond.

Cl. *come prima*
pp

Trb. *p*

Vi. *come prima*
mp (= ppp)

Vlc. *glissando* *gliss. -*
pp *p > pp*
col legno batt.
come prima *pp*

Perc. 1. (Hi-hat)

Perc. 2. (Sizzle) *ét*
pp

G. P.

G. P.

332

Cond. *p*

Cl. *pp* ϕ *pp* *come prima*

Trb. inhale tongue-STOP *mp* *pp*

Vl. arco ponticello *pp* *come prima* *mp (= ppp)*

Vlc. arco flag. glissando+vibrato STOP *p* *pp < p > pp* *gliss.*

Perc. *pp* *pp* *ét*

339 G. P.

Cond. *pp* *pp*

Cl.

Trb. knuckle the corpus with the flat of the fingernail *ppp*

Vi. arco on the body of the instrument *pp*

Vlc. col legno batt. *pp*

Perc. Perc. 1. (Hi-hat) metal stick (very thin) *ppp*

347 ca. 9 sec. G. P. G. P. ca. 15 sec. G. P. G. P. ca. 8 sec. G. P.

Conc. *ppp* *ppp*

Cl.

Trb.

Vi. knock the bridge with the flat of the fingernail
pppp

Vcl. knock the string with the flat of the fingernail
molto sul pont.
pppp

Perc.

Conductor's baton

knock on your music stand with the conductor's baton as if a conductor would take the attention of the musicians. Be almost inaudible!

take the baton 5 lift the baton up as if starting to conduct

put the baton down quietly

Ócsa - Szombathely - Budapest, July, October-December, 2009

