

BALÁZS HORVÁTH

Fake-polyphony

per clarinetto in *Sib*, trombone, violino,
violoncello, percussioni 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

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.

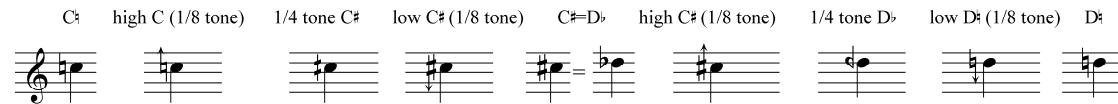
Beaters: *rubber headed mallet, arco (bow), wooden stick, hard timpani beater, soft timpani beater, very soft beater, very soft mallet, medium hard mallet, 1 hot rod stick.*

Notation:

The notation consists of two staves. The first staff is divided into six sections, each with a label above it: 'Timp. I.', 'Timp. II.', 'Crot.', 'Ptto. sosp.', 'Sizzle', and 'Hi-hat (closed)'. Below the first three sections are notes with stems pointing down, labeled '(with extreme low pitches)', '(with extreme high pitches)', and '(with extreme high pitches)' respectively. The second staff is divided into three sections: 'Mar.', 'Styropor on Timp. I.', and 'Ptto. sosp. on Timp. I.'. The 'Ptto. sosp. on Timp. I.' section includes dynamic markings 'mf' and 'superball', and a 'glissando' marking with a line and arrows indicating a sliding motion.

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.

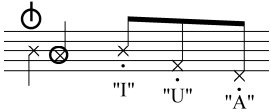
Conductor's baton: hit the music stand quietly (!) with the baton as if stopping the rehearsal.

Clarinet

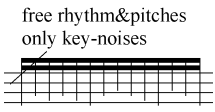
Multiphonic sound where the given pitch dominates (it should be a rather harmonic multiphonic sound)



1/2 air-blow – 1/2 tone



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



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

tongue-STOP

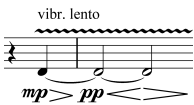
Stop the sound with the tongue.

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”.



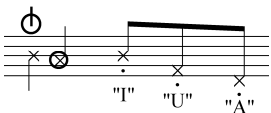
Open; closed (harmon mute) – keep the position until the next new sign



Slow, wide vibrato, almost like a glissando

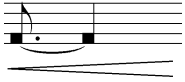


Sing the given pitch (the romboid notehead) into the instrument while play the other note (ordinary notehead).



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.

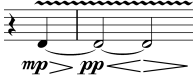
Violinarco
ponticello

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



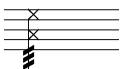
Slow, wide vibrato, almost like a glissando

Arco-STOP

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

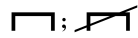
free rhythm&pitches,
marcato (sul I-IV)
beat the strings with l.h. only

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**.

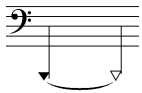
Percussions



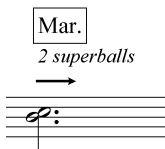
Rub or scratch the surface of the instrument (generally circular, sometimes quick straight motion).



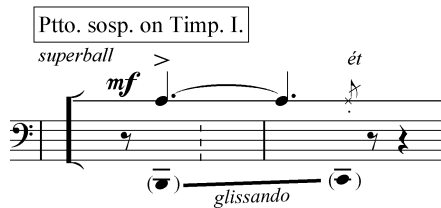
Stop-beat



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



Rub the surface of the wooden key (straight motion).

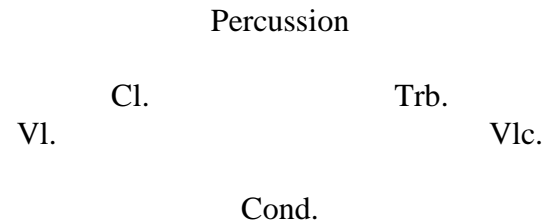


Place the suspended cymbal on the head of the timpani and beat the cymbal while gliss. with the timpani pedal.

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” concertseries of the Hungarian Radio. Studio 6 of the Hungarian Radio, 26/05/2010.

Péter Szűcs (clarinet), György Gyivicsán (trombone), Eszter Krulik (violin), Gyöngyi Újházy (cello), László Tömösközi (percussions), cond. by Balázs Horváth

to the Ensemble InterContemporain

Partitura in Do / Score in C

Fake-polyphony

Balázs HORVÁTH
(*1976)

♩ = 96

The score is for the piece "Fake-polyphony" by Balázs Horváth, originally from the Ensemble InterContemporain. It is in C major and 3/4 time, with a tempo of quarter note = 96. The score is divided into five systems, each with a rehearsal mark (1, 2, 3, 4, 5) in a box. The instruments are Clarinet in Sib, Trombone, Violino, Violoncello, and Percussion 1 (Crotchet).

Clarinetto in Sib: Starts with a *pp* dynamic. Features a triplet of eighth notes in measure 2, a triplet of eighth notes in measure 4, and a triplet of eighth notes in measure 6. Dynamics include *pp*, *p*, *pp*, and *p*. There is a 5:3 ratio marking in measure 6.

Trombone: Starts with "con sord. whisper". Features a triplet of eighth notes in measure 2, a triplet of eighth notes in measure 4, and a triplet of eighth notes in measure 6. Dynamics include *mf (= pp)*, *f (= mp)*, *mp (= ppp)*, and *mf > p*. A "dynamics sim." instruction is present at the end of the system.

Violino: Starts with a *pp* dynamic. Features a triplet of eighth notes in measure 2, a triplet of eighth notes in measure 4, and a triplet of eighth notes in measure 6. Dynamics include *pp* and *p*.

Violoncello: Starts with a *pp* dynamic. Features a triplet of eighth notes in measure 2, a triplet of eighth notes in measure 4, and a triplet of eighth notes in measure 6. Dynamics include *pp* and *pp*.

Percussion 1: Starts with a *mp* dynamic. Features a triplet of eighth notes in measure 2, a triplet of eighth notes in measure 4, and a triplet of eighth notes in measure 6. Dynamics include *mp* and *pp*. The instruction "rubber headed mallet" is present in measure 6.

Cl. 9

Trb. *mf > p*

Vl. 3

Vlc. *flageolet glissando*

Perc. 15

Detailed description: This page of a musical score contains five staves. The Clarinet (Cl.) staff starts at measure 9 with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth-note triplets and slurs. The Trumpet (Trb.) staff is in bass clef and contains rests with a dynamic marking of *mf > p*. The Violin (Vl.) staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a complex melodic line with slurs and triplets. The Viola (Vlc.) staff is in bass clef with the same key signature and contains a sustained line with a *flageolet glissando* instruction. The Percussion (Perc.) staff starts at measure 15 with a treble clef and contains a rhythmic pattern of eighth notes.

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* *gliss.* *gliss.*

Vlc. *gliss.* *gliss.* *ord.* *col legno* *batt.* 3 3 3 *glissando* *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 37. The Clarinet (Cl.) part starts with a dynamic of *mf* and a crescendo to *p*, with a *glissando* marking in measure 35. The Trumpet (Trb.) part features *glissando* markings and a dynamic of *p*. The Violin (Vl.) part includes triplets and *gliss.* markings, with dynamics ranging from *mp* to *pp* and *mf*. The Viola (Vlc.) part has *gliss.* markings and a dynamic of *p*, with a performance instruction for *ord. col legno batt. 3*. The Percussion II (Perc.) part uses a soft timpani beater and features *glissando* markings and a dynamic of *ppp*.

-ca. 2-3 sec.-

G. P.

41

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

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

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

Vlc. *gliss.* *3*

Perc. *glissando* *glissando* *pp* *6* *6* *6* *6* *6* *6* *6* *6* *6*

wooden end of soft beater
5 cm from edge ————— 1 cm from edge

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 glissando, followed by a flourish (frull.) and a sixteenth-note triplet (10) with a dynamic of mezzo-piano (mp). The Trombone part features glissandos and a dynamic of piano (p). The Violin part has glissandos and dynamics ranging from piano (p) to mezzo-forte (mf) and forte (f). The Viola part has a glissando and a triplet (3). The Percussion part uses a soft beater, with glissandos and a dynamic of pianissimo (pp), followed by sixteenth-note patterns (6) with a dynamic of pianissimo (pp). Performance instructions for the Percussion part specify 'wooden end of soft beater' and distances from the edge: '5 cm from edge' and '1 cm from edge'.

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

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

Trb. *glissando* *mp* *p* *senza sord.* *Trb.* *pp* *mp* *pp* *glissando*

Vi. *arco sul pont.* *glissando* *p* *mp* *p* *glissando*

Vlc. *gliss.* *glissando* *mp* *p* *pp* *f* *pp*

Perc. *very soft mallet* *pppp* *7* *7* *7* *7* *7*

59

Hand
snap fingers
mp

G. P.

snap fingers
mp

Cond.

3 6 6 6

ppp

Cl.

6 6 6

ppp

Whistle

Trb.

p *mf*

glissando

VI.

sul pont. vibr. lento

glissando

mp

sul II

glissando *glissando*

mp *f*

Vlc.

glissando

mp *pp*

molto sul pont. vibr. molto e lento

ppp

Perc.

(Mar.)

pppp 3 7

pppp 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. $\frac{3}{4}$ clap *sf* clap *sf*

Cl. *mp* *ppp* *pp*

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

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

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

Perc. very soft mallet *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 cues for a clap, both marked *sf*. The Clarinet (Cl.) part starts with a *mp* dynamic, followed by a *ppp* section with a triplet and sixteenth-note runs, and ends with a *pp* dynamic. 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* and back to *pp*. The Percussion (Perc.) part is marked '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*

$\overset{-5:3}{\text{♩}} = \text{♩}$
♩ = 80

83

Cond. *f* *f* *f* *f*

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

Trb. *mp* *mp*

Vl. ord. *mp* *p* *mp* *p* *sub.mf*

Vlc. *pp* *mf* *pp* *pp* *mp* *f*

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

wooden end of mallet
 very soft mallet

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

frull.

3 6 6 3 7 3 3 3

3 3 3

3 3

3 6 7

5:3

88 (Wooden Ratchet)

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

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

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

VI. *mp* *mp* *glissando*

Vlc. *pp* *glissando* *mf* *gliss.* *pp* *pp* *mf* *glissando* *pp*

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

Detailed description of the musical score: The score is for measures 88-91. Measure 88 is in 4/4 time with a tempo of 120. It features a conductor's part with a 3-measure rest, followed by a 3/4 time signature change and a 4-measure rest, then a 4/4 time signature change and a 4-measure rest. The Clarinet part starts with a 7-measure rest, followed by a sixteenth-note run with a 'frull.' (trill) marking, then a 6-measure rest, a 3-measure rest, and a 4-measure rest. The Trumpet part has a 4-measure rest, followed by a 3-measure rest, a 4-measure rest, a 4-measure rest with a glissando marking, and a 5-measure rest. The Viola part has a 4-measure rest, followed by a 3-measure rest, a 4-measure rest, a 4-measure rest with a glissando marking, and a 3-measure rest. The Violoncello part has a 4-measure rest, followed by a 3-measure rest with glissando and gliss. markings, a 4-measure rest, a 4-measure rest with gliss. and glissando markings, and a 3-measure rest. The Percussion part (Maracas) has a 4-measure rest, followed by a 6-measure rest, a 6-measure rest, a 4-measure rest, a 4-measure rest with a 5-measure rest, and a 4-measure rest. Dynamics range from *pp* to *f*.

♩. = ♩
♩ = 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 $>mp$

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. I. f ll ll

p f p f

104

Cond.

Cl. *frull.* *f* *frull.* *f* *ord.* *f* *ord.* *f*

Trb. *ord.* *p < mf f* *f* *ord.* *p < mf > p* *frull.* *f*

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

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

Perc. *f* *p* *f* *p*

sim.

109 (Wooden Ratchet)

Cond. *f*

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

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

Vl. *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., sul tasto ord., sul tasto, batt. beat with styropor, ét, l.v.

Detailed description of the musical score: The score is for measures 109-114. It features six staves: Cond. (Wooden Ratchet), Cl. (Clarinet), Trb. (Trumpet), Vl. (Violin), Vlc. (Viola), and Perc. (Percussion). The percussion part is divided into two sections: Perc. 1 (Ptto. sosp. wooden stick) and Perc. 2 (Styropor on Timp. I.). The woodwinds and strings play complex rhythmic patterns with various dynamics and articulations. The percussion part includes wood block patterns, snare drum patterns, and a 'Sizzle' effect. The score is marked with various dynamics (f, mp, p, mf, pp) and articulations (accents, slurs, gliss., sul tasto).

116

Cond.

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

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* *mf* *pp*

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

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.* *tratto* *arco* *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* *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* *ppp* <

Perc.

148

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

(the player may take a breath anywhere needed)

Trb. 5 3 7 5 5 6 *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 musical score consists of five staves. The Clarinet (Cl.) staff begins at measure 151 with a triplet of eighth notes. The Trumpet (Trb.) staff has a triplet of eighth notes in measure 151, followed by a full rest in measure 152 and 153. The Violin (VI.) staff plays a melodic line with slurs and accents, starting at a piano (*p*) dynamic and ending at a mezzo-forte (*mp*) dynamic. The Viola (Vlc.) staff has a melodic line with slurs and accents, starting at a pianissimo (*ppp*) dynamic and ending at a mezzo-forte (*mp*) dynamic. The Percussion (Perc.) staff plays a rhythmic pattern of eighth notes with slurs and accents.

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 is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features eighth-note patterns with triplets and a quintuplet. The Trumpet (Trb.) staff is in bass clef, playing chords with glissando and glissando markings, and includes dynamic markings like *mp* and *sim.*. The Violin (Vi.) staff is in treble clef, playing sixteenth-note patterns with glissando and glissando markings. The Viola (Vlc.) staff is in bass clef, playing sixteenth-note patterns with various performance instructions such as *poco sul pont.*, *ord.*, *sul pont.*, and *poco sul tasto*. The Percussion (Perc.) staff is in bass clef, playing a rhythmic pattern of eighth notes with accents.

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

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. *poco* *poco* *poco* *poco*

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.*

p *mp* *mf* *mp*

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

(Styropor on Timp. I.)

176

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

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

Vi. *glissando*
> > >
irreg. arco vibr. (bogenvibr.)

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

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

184

Cl. *rit. moltiss.* (♩ = 36-40)

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

VI. *glissando* *mf* *glissando* *f* *glissando* *ff*

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

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

Detailed description of the musical score: The score is for measures 184 to 187. The Clarinet (Cl.) part 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 (Trb.) part has a similar melodic line with *gliss.* markings and a *frull. vibr. lento* instruction. It also features a *ff* dynamic and a *vibrato + glissando + frullato* instruction. The Violin I (VI.) part has a melodic line with *glissando* markings and dynamics of *mf*, *f*, and *ff*. The Violin II (Vlc.) part has a rhythmic accompaniment with triplets and a *ff* dynamic, with instructions for *molto sul pont.* and *ponticello*. The Percussion (Perc.) part has a rhythmic accompaniment with *glissando* markings and dynamics of *mf*, *f*, and *ff*.

♩ = 72

188

Cl. (C-5th)

f

Trb. (C-7th) - pos. VII. (with 4th valve)

f

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

ff

Vcl. (C-13th)

ff

mp

3

vibr. sim. change continously to the following rhythmical element!

vibr.

vibr.

very soft beater l.v.

Perc.

fff

(C-15th) ϕ ord. ϕ ord. ϕ ord. ϕ ord. ϕ ord. ϕ ord.

Detailed description of the musical score: The score is for measures 188-193. It features five staves: Clarinet (Cl.), Trumpet (Trb.), Violin (Vi.), Violoncello (Vcl.), and Percussion (Perc.). The Cl. part starts with a dynamic of *f* and has a tempo marking of ♩ = 72. The Trb. part also starts with *f*. The Vi. part starts with *ff*. The Vcl. part starts with *ff* and has a dynamic change to *mp* in measure 191. The Perc. part is marked "very soft beater l.v." and has a dynamic of *fff*. The Cl. part has a section marked "(C-15th)" with six "ord." markings. The Vcl. part has several "vibr." markings and a "sim." marking. The Vcl. part also has a "3" marking. The Cl. part has a "C-5th" marking. The Trb. part has a "(C-7th) - pos. VII. (with 4th valve)" marking. The Vi. part has "(C-11th C-9th)" markings. The Vcl. part has a "(C-13th)" marking. The Perc. part has a "very soft beater l.v." marking. The Cl. part has a "C-15th" marking. The Cl. part has six "ord." markings. The Vcl. part has several "vibr." markings and a "sim." marking. The Vcl. part also has a "3" marking. The Cl. part has a "C-5th" marking. The Trb. part has a "(C-7th) - pos. VII. (with 4th valve)" marking. The Vi. part has "(C-11th C-9th)" markings. The Vcl. part has a "(C-13th)" marking. The Perc. part has a "very soft beater l.v." marking. The Cl. part has a "C-15th" marking. The Cl. part has six "ord." markings.

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.

Detailed description of the musical score: The score is for measures 194 to 199. The time signature changes from 3/4 to 2/4, then to 6/4, 3/4, 2/4, and finally 6/4. The Clarinet (Cl.) part starts with a melodic line in 3/4, marked 'mp' and 'poco a poco rit.'. It has a fermata at the end of measure 194. The Trombone (Trb.) part has a series of notes with glissando markings, starting from a C-17th. The Violin (Vi.) part has a melodic line with a fermata at the end of measure 199. The Viola (Vlc.) part has a melodic line with vibrato markings. The Percussion (Perc.) part is silent throughout the measures.

200

Cond.

Cl.

Trb.

VI.

Vcl.

Perc.

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

mf

mp

p

mp

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. *mf*

Crot. arco

ét

medium hard mallet

arco

Detailed description of the musical score: The score is for measures 207-210 in 3/4 time. The conductor's part (Cond.) is a simple rhythmic pattern. The Clarinet (Cl.) part features a melodic line with accents and dynamics ranging from *mf* to *mf*. The Trombone (Trb.) part is marked 'con sord. wawa' and features a melodic line with accents and dynamics ranging from *mf* to *mf*. The Violin (Vi.) part features a melodic line with accents and dynamics ranging from *mf* to *mf*. The Viola (Vlc.) part features a melodic line with accents and dynamics ranging from *f (= mf)* to *mf*. The Percussion (Perc.) part includes three parts: Perc. 1. (Crot. arco) with dynamics *f* and *mf*; Perc. 2. (Timp. I. medium hard mallet) with dynamic *mf*; and Perc. 1. (Crot. arco) with dynamic *mf*. 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 features a melodic line with slurs and accents, marked *mf*. The Trombone (Trb.) staff has a bass clef and a key signature of one sharp (F#). It includes slurs, accents, and markings for *glissando* and *mf*. The Violin (VI.) staff has a treble clef and a key signature of one sharp (F#). It includes markings for *sul pont. → ord.*, *nat.*, *gliss.*, and dynamics *mf* and *p*. The Viola (Vlc.) staff has a bass clef and a key signature of one sharp (F#). It includes markings for *mf*, *6*, and *(= flag. mf)*. The Percussion (Perc.) staff has a treble clef and a key signature of one sharp (F#). It includes markings for *f*, *mp*, *STOP*, and *arco*. The conductor's part (Cond.) is a simple line with bar lines. The page number 211 is at the top left, and the page number 38 is at the top left of the page.

219

Conducting score for measures 219-224. The score includes parts for Conductor (Cond.), Clarinet (Cl.), Trombone (Trb.), Violin (Vi.), Viola (Vlc.), Percussion 1 (Perc. 1.), and Percussion 2 (Perc. 2.).

Cond.: *mf* (measures 219-224). A bracket above measures 223-224 indicates a duration of "ca. 5-6 sec." with a fermata symbol.

Cl.: Tongue-STOP (measures 219-224). *f* (measures 223-224).

Trb.: *mf* (measures 219-220), *glissando* (measures 220-221), *f* (measures 223-224). Instructions: "via sord." (measure 221), "put sord. cup in noisily" (measures 223-224).

Vi.: *mf* (measures 219-220), *glissando* (measures 220-221), *mf > p* (measures 221-222), *mf* (measures 223-224). Instructions: "sul pont. → ord." (measures 219-220), "sul III nat." (measures 221-222), "arco-STOP" (measures 223-224).

Vlc.: *mf* (measures 219-220), *mf* (measures 221-222), *mf* (measures 223-224). Instructions: "arco gliss." (measures 219-220), "batt. *da*" (measures 223-224).

Perc. 1.: *mp* (measures 219-220), STOP (measures 221-222). Instruction: "Crot. medium hard mallet".

Perc. 2.: Timp. I. *mf* (measures 223-224). Instruction: "STOP" (measures 223-224).

Other markings include "arco" (measures 219-220), "gliss." (measures 219-220), "3" (measures 221-222), and "3" (measures 223-224).

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. Pcco. sosp. wooden stick alla campana del Pcco. 1.v. *p*

Perc. 2. Timp. I. superb. *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*

Vlc. *mf* *col legno batt. STOP* *nat.* *mf* *sulla corda I.v.* *mf*

Perc. 1. (Ptto. sosp.) *sim.* *ét* *ll* *p*

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

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

238

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

Cond.: Measures 238-243 with dynamic markings *mp* at measures 238 and 243.

Cl.: Measures 238-243. Includes dynamic markings *mp*, *mf pp*, *mf*, and *mf*. Performance instructions include *ord.*, *ord. vibr.*, and *senza vibr.*.

Trb.: Measures 238-243. Includes dynamic markings *p*, *mf*, *p*, *mf*, and *p*. Includes performance instruction *gliss.*

Vl.: Measures 238-243. Includes performance instruction *glissando*.

Vlc.: Measures 238-243. Includes dynamic markings *mf*, *mf*, *mp*, and *mp*. Includes performance instructions *nat.*, *sulla corda*, *l.v.*, and *ét (l.h. finger beat on the string)*.

Perc.: Measures 238-243. Includes dynamic markings *p* and *p*. Includes performance instruction *poco* and *Timp. II. superbomb*.

253

Cond. *mp*

Cl. ϕ ord. vibr. *mf* 5 ϕ

Trb. *gliss* *p < mf > p* *mp* *p < mp > p < mp > p* (half-closed)

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

Vlc. *mp* molto vibr. *sf* *glissando+vibrato* *glissando* *mp* 3 *sf* molto vibr.

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

260

Cond. *mp*

Cl. *ord. vibr.* *mf* *accenti irregolari*

Trb. *voice free pitches* *(60-70% closed)* *gliss.* *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. *Timp. II.*

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

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.* *V molto vibr.* *nat.* *ord. gliss.+vibr.* *mp* *sf*

Perc. 1. *Timp. II. superball* *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 *5*

Vl. *mf* *p* *mf*
gliss. (or hold note)

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

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

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. superb. 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. 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. *come prima*

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

Vi. *glissando* *0 sul II* *sul III* *sul II* *sim.* *3* *5* *3* *ponticello*

Vlc. *flag.* *gliss. + vibr.* *glissando* *gliss.* *gliss.* *molto vibr.* *col legno batt.* *arco ord.* *glissando + vibrato* *p* *mf* *STOP*

Perc. *Perc. 2. Sizzle fingertips* *p* *ét* *Perc. 1. (wooden stick) sim.* *p* *3* *p* *sim.* *superball* *Perc. 1. Timp. II.* *mp* *mp*

299

Cond.

Cl.

Trb.

Vl.

Vlc.

Perc.

p

come prima

senza sord.

inhale

p

inhale

p

come prima

1 2 3

arco ponticello

pp

arco flag.

glissando+vibrato

(sempre flag.)

gliss.

gliss.

gliss.

molto vibr.

col legno batt.

mf

p

sim. ét

p

sim.ét

p

Detailed description of the musical score: The score is for page 299 and includes parts for Conductor (Cond.), Clarinet (Cl.), Trumpet (Trb.), Violin (Vl.), Viola (Vlc.), and Percussion (Perc.). The woodwinds and strings play a melodic line with various articulations and dynamics. The Clarinet part includes breath marks like 'inhale' and 'come prima'. The Trumpet part has 'senza sord.' and 'inhale' marks. The Violin part features 'arco ponticello' and 'arco flag.' markings. The Viola part includes 'col legno batt.', 'glissando+vibrato', and 'molto vibr.' instructions. The Percussion part has 'sim. ét' and 'sim.ét' markings. Dynamics range from *pp* to *mf* and *p*. The score is written in 3/4 time with a key signature of one sharp (F#).

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. X

arco flag.

glissando+vibrato

STOP

mp

p

p

gliss.

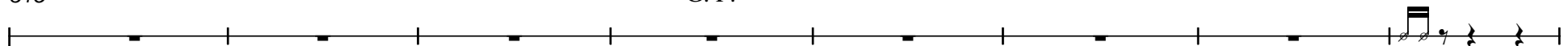
p

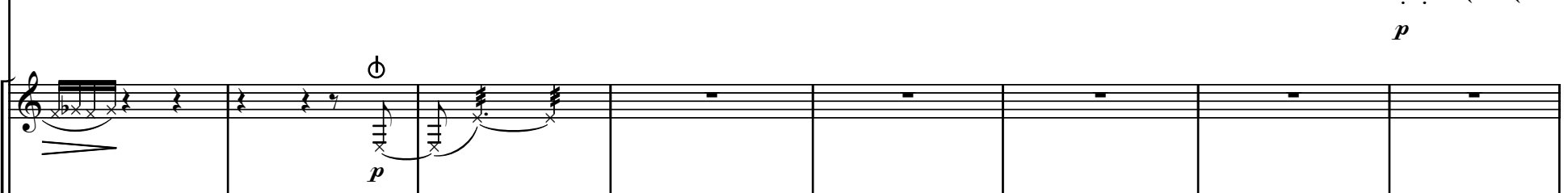
sim. ét

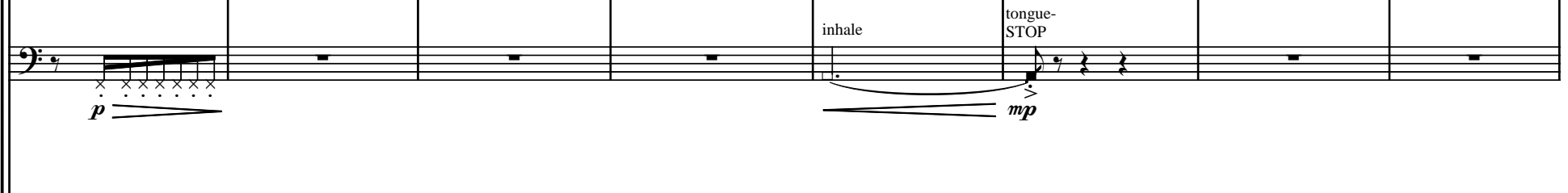
p

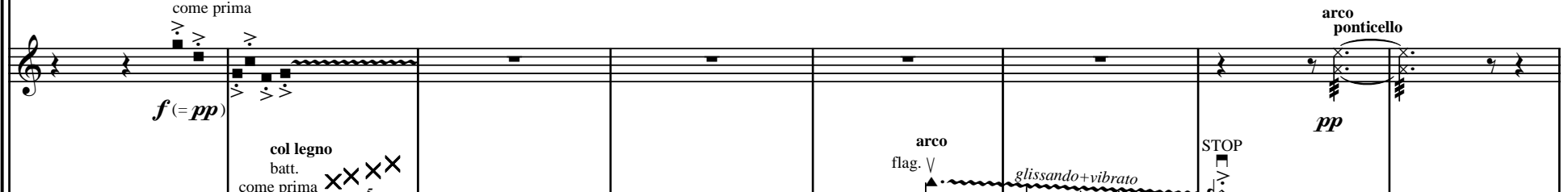
315

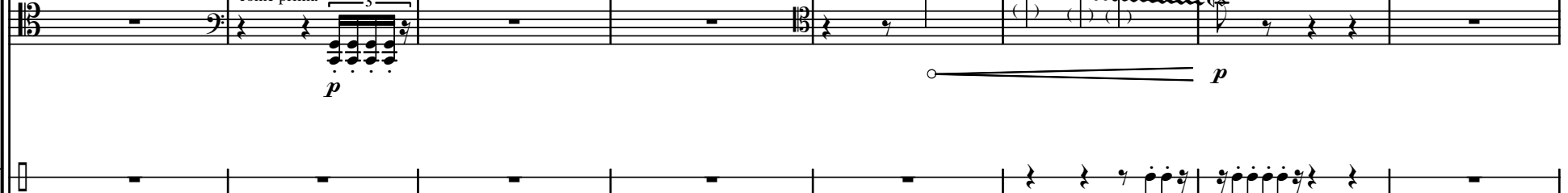
G. P.

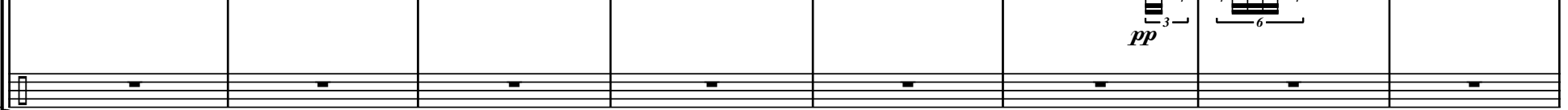
Cond. 

Cl. 

Trb. 

Vi. 

Vlc. 

Perc. 

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

ca. 9 sec. ——— ca. 15 sec. ——— ca. 8 sec. ———

347 G. P. G. P. G. P. G. P. G. P. G. P.

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

put the baton down quietly

Conc.

Cl.

Trb.

VI.

Vlc.

Perc.

ppp

pppp

molto sul pont.

pppp

knock the bridge with
the flat of the fingernail

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

5

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