

BALÁZS HORVÁTH

FROM 3 TO 10

FOR TWO PIANOS

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to Marcell Dargay and Dániel Dinyés

From 3 to 10

for two pianos

Balázs HORVÁTH

1. $\text{♩} = 100$

2. $\text{♩} = 100$

3

3. $\text{♩} = 96$ $\text{♩} = 90$

1. $\text{♩} = 96$ $\text{♩} = 96$

2. $\text{♩} = 96$ $\text{♩} = 96$

♩ = 60

1. *mf*

sempre veloce

2. *mf*

sempre veloce

8^{va}

8^{vb}

♩ = 75

1. *f*

2. *f*

♩ = 80

8^{va}

8^{vb}

♩ = 50

1. *mf*

2. *mf*

♩ = 50

8^{va}

8^{vb}

8 *(8^{va})*

1.

10 $\frac{10}{4}$

2.

10 $\frac{10}{4}$

9 *(8^{va})*

1.

$\text{♩} = 39$

f

10 $\frac{3}{4}$

2.

$\text{♩} = 40$ *(8^{va})*

f

10 $\frac{3}{4}$

10 *(8^{va})*

1.

mf

10 $\frac{8}{4}$

2.

$\text{♩} = 72$

mf

10 $\frac{8}{4}$

12 $\text{♩} = 104.6$ *f* *8^{va}*

1. *f*

2. $\text{♩} = 108$ *f* *8^{va}* *8^{vb}*

13 $\text{♩} = 60$ *mf* *8^{va}*

1. *mf*

2. $\text{♩} = 60$ *mf* *8^{va}* *8^{vb}*

15 *poco rit.* *8^{va}*

1. *poco rit.*

2. *poco rit.* *8^{va}*

17 $\text{♩} = 108$

1. *mp* *sf* *f* *mp* *f*

2. *mp* *mf* *p* *mf*

23

1. *mp* *mf* *mf*

2. *mp* *mf* *p* *mf*

27

1. *mp* *f*

2. *mp* *f*

29

1. *p* *mp* *p* *mf* *mp* *mf*

2. *p* *mp* *p* *mf* *mp* *mf*

35

1. *p*

2. *p*

36

1. *f*

2. *f*

* Both pianists (1. and 2.) play the same music independently from each other.
 The grace notes must be played as quickly as possible while the measures with the ordinary notes are to be played in the given tempo. Because of the different tempi of the grace notes of the two performers there will be a slight shift away between the parts. The break at the end of each bar is the "meeting point"; the players must wait for each other here then start the next grace-note group together with the same speed difference. If the same speed is chosen accidentally the players should not change anything so figures to be played together unexpectedly is part of the game.
 (The last break can be found at the end of bar 36. The following meeting point will be at the end of the section, that is bar 45.)

37 *8va*

1. *f* *ff* *fff* *calando f* *mf* *mp* *p*

2.

46 $\text{♩} = 40$

1. *pp dolce*

2. *ppp* 3 5 3

(*scd.*) 5

50

1.

2. 3 6 3 6 5 6

53

1.

2.

Musical score for measures 53-56. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of two systems, labeled 1. and 2. System 1 contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System 2 also contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various chords, eighth notes, and sixteenth notes. Measure numbers 53, 54, 55, and 56 are indicated at the beginning of each measure. Fingerings are indicated by numbers 1-5. A trill is present in measure 54 of system 2.

57

1.

2.

Musical score for measures 57-60. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of two systems, labeled 1. and 2. System 1 contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System 2 also contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various chords, eighth notes, and sixteenth notes. Measure numbers 57, 58, 59, and 60 are indicated at the beginning of each measure. Fingerings are indicated by numbers 1-5. A trill is present in measure 58 of system 2.

61

1.

2.

Musical score for measures 61-64. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of two systems, labeled 1. and 2. System 1 contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. System 2 also contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music includes various chords, eighth notes, and sixteenth notes. Measure numbers 61, 62, 63, and 64 are indicated at the beginning of each measure. Fingerings are indicated by numbers 1-6. A trill is present in measure 63 of system 2.

64

1.

2.

$\text{♩} = 90$

68

1.

2.

mp

p

pp

mp

con sord.

senza sord.

Pochissimo meno mosso

74

1.

2.

pp secco

p

vary these elements freely in their rhythm and timbre

pp

p

con sord.

senza sord.

"morse"

tempo fluttuato

78

1. *mp* 5

2.

tempo stabile

81

1. *sf mf* "morse" *sfz pp*

2.

$\text{♩} = 90$

84

1. *mp* "morse" *mf* *ff marcato*

2. *mf* *ff marcato*

87 $\text{♩} = 88$

1. *f*

poco *♩* *♩* *♩* simile

2. *f*

poco *♩* *♩* *♩* simile

91

1.

2.

94

1.

2.

97

1.

2.

100

1.

2.

103

1.

2.

121

1. *sempre f*

2.

Musical score for measures 121-123, system 1. It features two grand staves (1. and 2.) with treble and bass clefs. The music consists of dense chords and triplets, marked 'sempre f'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The notation includes numerous triplets and slurs across the staves.

124

1.

2.

Musical score for measures 124-126, system 2. It features two grand staves (1. and 2.) with treble and bass clefs. The music continues with dense chords and triplets. The notation includes numerous triplets and slurs across the staves.

127

1.

2.

Musical score for measures 127-129, system 3. It features two grand staves (1. and 2.) with treble and bass clefs. The music continues with dense chords and triplets. The notation includes numerous triplets and slurs across the staves.

130

1.

2.

♩ = 66

133

1.

2.

come campane

simile

136

1.

2.

poco a poco dim.

simile

139

1. *simile* *quasi p*

2. *quasi p* *simile*

142

1.

2.

145

1. *ancora un poco dim.* STOP

2. *ancora un poco dim.* STOP