

## Kvintett három előadóra

## I.

1  $\text{♩} = 40$  2  $\text{♩} = 40$  HORVÁTH Balázs  
(\*1976)

Clarinetto (suono reale) G. P. ( $\text{♩} = 40$ )

Violoncello

Pianoforte

3 8  $\text{♩} = 60$

G. P. ( $\text{♩} = 60$ )

*f* secco

sul I

*f* secco

*f* secco

*f* secco



6

(♩ = 40)

31 *mp* sul I pizz. con vibr. *quasi f*

21 14

34 G. P. (♩ = 40)

9

7

38 ♩ = 60 frull. *mf* arco *mf* *p*

mf mf mf mf mf mf mf

8

43 frull.  $(\text{trill}) = \text{trill}$ ,  $\text{♩} = 90$

*mf* *f marcato*

sul G pizz.

*mf* *f marcato*

*mf* *f marcato*

*(p)* *mf* *f marcato*

9

48 G. P.  $(\text{slap}) = \text{slap}$ ,  $\text{♩} = 60$

*sf* *pp* *sf* *pp*

slap echoton slap echoton

sul I pizz. arco

sul pont. pizz. arco

*sf ppp* *sf ppp*

*sf ppp* *sf ppp*

*sf ppp* *sf ppp*

*sf ppp* *sf ppp*

53 slap echoton slap echoton slap echoton slap echoton G. P.

*sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

slap echoton slap echoton slap echoton slap echoton

pizz. arco pizz. arco pizz. arco pizz. arco

*sf ppp* *sf ppp* *sf ppp* *sf ppp*

*sf ppp* *sf ppp* *sf ppp* *sf ppp*

*sf ppp* *sf ppp* *sf ppp* *sf ppp*

*sf ppp* *sf ppp* *sf ppp* *sf ppp*

(♩ = 60)

58 *come le campane*  
*mf*

*come le campane*  
ord. sul I  
*mf*

*come le campane*  
*mf*

64 *sul I*

70

## II. (à Péter Eötvös)

 = 100

Cl. basso

frull.

\* *pp* marcato

pizz. batt.

arco col legno ricochet

Violoncello

\* *pp* marcato

Pianoforte

\* *pp* marcato

bal tenyérrel lefogni a jobb kéz által játszott regiszter húrjait  
hold the strings of the register of the right hand-material with the left hand

6

*pp*

pizz. batt.

*pp*

*p*

*pp*

*p*

simile

simile

10

*sfp*

*sfp*

*mf*

*mp*

pizz. pizz. ord. batt.

*mp*

*sfp*

*sfp*

*mf*

*mp*

15 G. P.

*pp*

*pp*

*mf*

*pp*

simile

simile

simile

Lunga  
G. P.

20

*ff*

slap

pizz.

*ff*

5

*ff*

1.v.

simile

Led.

Lunga  
G. P.

25

*pp*

ord.

*pp*

arco sul IV

*pp* detaché

*mp*

pizz.

*mp*

*pp*

*mp*

Led.

\* Az F-húr 3. felhangját (4. összetevő: "f") érinteni, amennyiben tenyérrel vannak a húrok lefogva.  
(Ha tárgyat helyeztünk a húrokra, akkor csak pedál kell.)

\* Touch the 3rd overtone (4th partial: "f") on the F-string in case the strings are hold by the left hand.  
(If there is an object put on the strings simply hold the pedal.)



G. P.

♩ = 90

44

44

*p*

*pizz.*

*mp*

*mp*

49

*pp*

*p*

*pp.*

*p*

Lunga  
G. P.

53

*mp*

*mp*

5

\*)

Ped.

\*) A nehezéket eltávolítani a húrokról (a papír marad)

\*) Remove the weight from the strings (the paper remains)



74

Cl. basso "distorted"

arco *mf cresc.* *mp* *mp*

sul pont.

*mf cresc.* *f*

78

senza sincronia

frull.  $\text{♩} = 120$   $\text{♩} = 240$  ca. 6 sec

ord. *fff*  $\text{♩} = 245-250$  ca.

ord. *f*  $\text{♩} = 230-235$  ca.

*f* *fff*  $\text{♩} = 220$  ca.

insieme

senza sincronia

insieme

senza sincronia

81

$\text{♩} = 120$   $\text{♩} = 240$  ca. 6 sec  $\text{♩} = 120$   $\text{♩} = 240$  ca. 5 sec

$\text{♩} = 245-250$  ca.  $\text{♩} = 245-250$  ca.

$\text{♩} = 230-235$  ca.  $\text{♩} = 230-235$  ca.

$\text{♩} = 220$  ca.  $\text{♩} = 220$  ca.

insieme      senza sincronia      insieme      senza sincronia

85 ♩ = 120      ♩ = 240 ca.      4 sec      ♩ = 120      ♩ = 240 ca.      8 sec

"Macskaszerenád" / "Cat-Serenade"

ad lib.

ca. 20-30 sec\*

ca. 3 sec

89 a nád szorításával és a billentyűk segítségével / with touching the reed and using the keys

*ppp ma intenso*

lassú, kissé préselt vonó; gyors gliss./slow, a bit pressed bow against the string; fast gliss.

*ppp ma intenso*

(8<sup>va</sup>)

a papírlapot eltávolítani a húrokról\*\*  
remove the paper from the strings\*\*

ca. 6 sec

ca. 2 sec

91

Cl.

Vlc.

*f*

*f*

\*) várni, amíg a zongorista minden tárgyat levesz a húrokról  
wait until the pianist takes away all the objects off the strings

\*\*\*) Ld. a jelmagyarázatot / See the preface

♩ = 100

93

muta in Clar.

\*a kapszokat eltávolítani a húrokról  
\*remove the clips from the strings

*f dim.*

*pp*



♩ = 90

97

Clar. ord. frull.

*pp < mf*

*p < fp < fp <*

*mf*

(arco ord.)

*pp < mf*

*p < f*

*mf*

*pp < mf*

*ppp (echo)*

*fp < fp <*

*mf ppp mf ppp*

*ppp (echo) mf*

*p < ppp*

*mf ppp mf*



101

*p*

*mf*

l.v.

*ppp*

Musical notation for measures 95-98. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 6/16 to 5/16, then to 4/16, and finally to 5/16. The dynamics are marked *mp* in both staves.

Musical notation for measures 99-102. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 6/16 to 5/16, then to 4/16, and finally to 5/16. The treble staff has a *ppp* (echo) dynamic marking, while the bass staff is marked *mp*.



109

Musical notation for measures 109-112. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 6/16 to 3/8, then to 3/8, and finally to 4/16. The bass staff has a *ppp* dynamic marking.

Musical notation for measures 113-116. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 6/16 to 3/8, then to 3/8, and finally to 4/16. The treble staff has a *mp* dynamic marking, and the bass staff has a *ppp* dynamic marking.



114

Musical notation for measures 117-120. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 4/16 to 4/16, then to 4/16, and finally to 2/4. The dynamics are marked *mp* in both staves.

Musical notation for measures 121-124. The score consists of two staves: a treble staff and a bass staff. The time signature changes from 4/16 to 4/16, then to 4/16, and finally to 2/4. The dynamics are marked *mp* in both staves.



Lunga  
G. P.

♩ = 80



131

Musical score for measures 131-134. The top system contains violin and viola staves. The bottom system contains piano staves. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 16. The music features melodic lines in the strings and harmonic accompaniment in the piano.

Musical score for measures 131-134, featuring flute and clarinet parts. The top staff is for flute and the bottom staff is for clarinet. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 16. The music features melodic lines in both instruments.

135

Musical score for measures 135-140. The top system contains violin and viola staves. The bottom system contains piano staves. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 16. The music features melodic lines in the strings and harmonic accompaniment in the piano. Dynamics include *mf*, *sub.f*, and *ppp* (echo).

muta in Cl. basso

Musical score for measures 143-146. The top system is for Clarinet Bass (Cl. basso) with dynamics *f*, *frull.*, *frull.*, and *simile*. The middle system is for strings with dynamics *f*, *batt.*, *vibr.*, *batt.*, *vibr.*, *batt.*, and *simile*. The bottom system is for piano with dynamics *f* and *p*. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 100. The music features rhythmic patterns in the strings and clarinet.

145

*mf dim. al niente*  
ord.  
*mf dim. al niente*  
*ppp* (echo)  
*p*

151

*Lunga*

némán lenyomni/press silently

una corda

$\bullet = 40-44$

156 solo

ped.

ped.

160

$\bullet = 66$

(ped.) ped. ped. ped.

165 ♩ = 76 l.v.

170

175 l.v.

♩ = 50 **poco rall.** ..... **a tempo (subito)** l.v.

180

♩ = 60-66 **poco a poco accel.**

185 **veloce**

**(accel.)** ..... **molto accel.** ..... **al**

189 **8va** **marcato** **8va** **molto**

22

$\text{♩} = 150$

193 <sup>8<sup>va</sup></sup>

*ff* marcato

tre corde

8<sup>ub</sup>

197  $\text{♩} = 108$

"distorted"

*fff* *ff* *f* secco

"distorted"

*fff* *ff* *f* secco

sempre simile

poco

*fff* *ff* *f* spicc.

poco

*fff* *ff* *f* spicc.

sempre simile

200

203

206

209

212

Musical notation for measures 212-214. The top staff is in treble clef and the bottom staff is in bass clef. Measure 212 features a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 213 has a quarter rest, a quarter note, and a quarter note. Measure 214 contains a quarter rest, a quarter note, and a quarter note. The bottom staff has a complex rhythmic pattern of eighth and sixteenth notes.

215

Musical notation for measures 215-217. The top staff continues the melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 216 has a quarter rest, a quarter note, and a quarter note. Measure 217 contains a quarter rest, a quarter note, and a quarter note. The bottom staff continues with eighth and sixteenth notes.

218

Musical notation for measures 218-220. The top staff has a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 219 has a quarter rest, a quarter note, and a quarter note. Measure 220 contains a quarter rest, a quarter note, and a quarter note. The bottom staff features a triplet of eighth notes in measure 220.

221

Musical notation for measures 221-223. The top staff has a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 222 has a quarter rest, a quarter note, and a quarter note. Measure 223 contains a quarter rest, a quarter note, and a quarter note. The bottom staff continues with eighth and sixteenth notes.

224

Musical notation for measures 224-226. The top staff has a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 225 has a quarter rest, a quarter note, and a quarter note. Measure 226 contains a quarter rest, a quarter note, and a quarter note. The bottom staff continues with eighth and sixteenth notes.

227

Musical notation for measures 227-229. The top staff has a dotted quarter note, an eighth note, and a quarter note, followed by a half note with an accent. Measure 228 has a quarter rest, a quarter note, and a quarter note. Measure 229 contains a quarter rest, a quarter note, and a quarter note. The bottom staff features a triplet of eighth notes in measure 229 and a five-measure rest in measure 230.

230

Musical notation for measures 230-232. The top staff contains a melody with eighth notes and triplets. The bottom staff contains a bass line with a continuous eighth-note pattern and some triplets. A double bar line is present at the end of measure 232.

233

Musical notation for measures 233-235. The top staff has a melody with some rests and eighth notes. The bottom staff features a complex bass line with eighth notes, triplets, and a double bar line at the end of measure 235.

236

Musical notation for measures 236-238. The top staff shows a melody with eighth notes and triplets. The bottom staff has a bass line with eighth notes and triplets. A double bar line is at the end of measure 238.

239

Musical notation for measures 239-241. The top staff contains a melody with eighth notes and triplets. The bottom staff has a bass line with eighth notes and triplets. A double bar line is at the end of measure 241.

242

Musical notation for measures 242-244. The top staff has a melody with eighth notes and triplets. The bottom staff features a bass line with eighth notes and triplets. A double bar line is at the end of measure 244.

III.  
(à Zoltán Jeney)

1

♩ = 120

Clarinetto

Violoncello

Pianoforte

9

17

G. P. (♩ = ♩)

2

26  $\text{♩} = 60$   $(\text{♩} = \text{♩})$   $\text{♩} = 160$   $(\text{♩} = \text{♩})$   $\text{♩} = 120$   $(\text{♩} = \text{♩})$   $\text{♩} = 96$   $(\text{♩} = \text{ca. } \text{♩})$   $\text{♩} = 68$   $(\text{♩} = \text{ca. } \text{♩})$   $\text{♩} = 44$   $(\text{♩} = \text{ca. } \text{♩})$

*p dolce*

*p dolce*

*p dolce*

*p dolce*

(m.d.)

*p dolce*

3

32  $\text{♩} = 90$

*mf stacc. sempre (ma non secco)*

*sempre sul I*

*mf stacc. sempre (ma non secco)*

*simile*

*mf stacc. sempre (ma non secco)*

*mf stacc. sempre (ma non secco)*

37

42

42

43

44

45

46

47

47

48

49

50

51

4

♩ = 60

frull. ord. echoton ord. frull.

*ff* *ppp* *ff*

*ff* *ppp* *ff*

*ff* *ppp* *ff*

(con Ped.)

51

52

53

54

55

58 frull. ord. echoton ord. frull.



62 frull. ord. echoton ord. frull.



66 frull. ord. echoton ord. frull.

70 frull. ord. echoton ord. frull.

*ff* *ppp* *ff*

sul I

*ff* *ppp* *ff*

*ff* *ppp* *ff*

74 frull. ord. echoton ord. frull. G. P.

*ff* *ppp* *ff*

*ff* *ppp* *ff*

*ff* *ppp* *ff*

5

79 ♩ = 100

*f marcato* *f marcato* *f marcato*

84

84

92

6 \*)

(♩ = ca. ♩) ♩ = 56 (♩ = ca. ♩)

92

99

♩ = 80 (♩ = ca. ♩) ♩ = 102 (♩ = ca. ♩) ♩ = 80 (♩ = ♩)

99

\*) A 6. szakaszban a staccato nyolcadok és tizenhatodok hosszúsága megegyezik.

\*) In the 6th section the length of the staccato quavers and semiquavers are the same.



♩ = 60

128

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

sul III  
spiccato tratto spiccato tratto

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

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

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

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

(con Ped.)

133

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

simile

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

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

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

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

\*) Az előkék mindig a súlyon játszandók.

\*) The grace notes must always be played on the beat.

9

138  $(\text{♩}=\text{♩})$ ,  $\text{♩} = 120$

sempre col legno tratto batt. tratto sfppp

ppp sfppp

ppp sf ppp

ppp sf ppp

ppp sf ppp

ppp sf ppp

143 11 sec. 7 sec.

ppp sfppp ppp sfppp

batt. tratto sul I batt. tratto

ppp sf ppp ppp sf ppp

ppp sf ppp ppp sf ppp

ppp sf ppp ppp sf ppp

ppp sf ppp

151 5 sec. 4 sec.

ppp sfppp ppp sfppp

batt. tratto batt. tratto

ppp sf ppp ppp sf ppp

ppp sf ppp ppp sf ppp

ppp sf ppp ppp sf ppp

ppp sf ppp

\*) 1/4 vagy 1/2 ped., 4 ütemenkénti váltással. A sf utáni hang visszahangszerű hangzása érdekében a halk hangot célszerű újrajtás helyett óvatosan benntartani.  
 \*) 1/4 or 1/2 ped., changed in every 4 bars. The soft note after the sf should preferably be held in carefully for the long echoing sound.

158

3 sec. ————— 8 sec. ————— ca. 6 sec. —————

(in tempo) (♩ = ♩)

*sfppp* *ppp* *sfppp*

sul I batt. tratto

*ppp* *sf ppp*

*ppp* *sf ppp*

*sf ppp* *sf ppp*

8

10

165 ♩ = 100

come le campane ord. Lunga Lunga Lunga

*mf* *mf* *mf*

come le campane ord. *mf* *mf* *mf*

come le campane *mf* *mf* *mf*

*mf* *mf* *mf*

*mf* *mf* *mf*

8

171

Lunga Lunga Lunga

*mf* *mf* *mf*

*mf* *mf* *mf*

*mf* *mf* *mf*

*mf* *mf* *mf*

8

\*) Minden akkordot a zongora teljes elhalkulásáig kell tartani. A Cl. és a Vlc. tehát a Pf. halkulási sebességét kell, hogy kövesse.

\*) All the chords must be kept until the complete silence of the piano. So the Cl. and the Vlc. must follow the speed of the softening of the Pf.