

Balázs HORVÁTH

**gyakorlatok egy színpadon felejtett
hegedűre
exercices for a violin left on stage**

for violin solo

Nagy Bálintnak tisztelettel

Ócsa, 2021

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A *gyakorlatok egy színpadon felejtett hegedűre* Nagy Bálint, a FUGA vezetőjének tiszteletére íródott 2021-ben a CentriFUGA felkérésére.

A darabban néhány jellemző hegedűtechnika kipróbálása történik úgy, hogy a hangszer I és IV (e'' és g) húrja Bartók: *Kontrasztok* c. művének utolsó tételét követve el van hangolva. A darabot célszerű úgy előadni, mintha az előadó csak betévedt volna a színpadra, ahol ott felejtették egy széken az elhangolt hegedűt. E hegedűn kísérletezve, érdeklődve keres különböző hangzásokat a darab előadója. Mintha csak gyakorlatokat végezne...

A mű metrikai leírása többnyire kötetlen, ez esetben csak a tempót (ha van megadva), a – másodpercben jelzett – időt és a ritmust kell követni. Ahol szerepel metrumjelzés, az csak a ritmus olvasását könnyíti. Kivétel ez alól a 4-5. oldal, ahol a metrum a lüktetést is sejtetheti.

Scordatura:

gisz-d'-a'-esz – ld. a kotta elején

A scordaturából adódó hangzásbeli eltérések végett a kotta kétsoros. Az alsó sor mutatja a fogásokat, a felső sor a hang eredményt, ahol az elhangolás következtében módosuló hangok egészértékű kottafejjelek láthatók.

'*exercises for a violin left on stage*' was composed honour to Bálint Nagy, (director of FUGA, Budapest) in 2021 by the request of CentriFUGA.

In the piece, some typical violin techniques are tested with the string I and IV (E5 and G3) of the instrument follows the scordatura of the last movement of *Contrasts* by Béla Bartók. The piece should be performed as if the performer had just wandered onto the stage, where the distuned violin was forgotten on a chair. Experimenting on this violin, the performer of the piece is looking for different sounds with interest. It's like you're just doing exercises ...

The notation of the piece is mostly non-metric, in this case follow the tempo only (if given), or the time indicated in seconds. The rhythm must adjust to timing and the tempo. Time signatures helps reading the rhythm. An exception is where the time signature also suspects dance-like pulsation (page 4-5).

Scordatura:

G-sharp3-D4-A4-E-flat5 – see the beginning of the score

The differences due to scordatura required a two-stave notation. The bottom staff represents the notes to be played, the top staff represents the actual sound result, where the pitched that change as a result of scordatura are shown with a whole-note head.

Bemutató: Rácz József – vl.

Hommage à Nagy Bálint CentriFUGA, Fuga, Budapest, 2021.05.24.

Nagy Bálintnak tisztelettel

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(*1976)

- whole notes always represent the scordatura strings - G3=A-flat3/G-sharp3; E5=E-flat5/D-sharp5
- tie represents the unchanging pitch

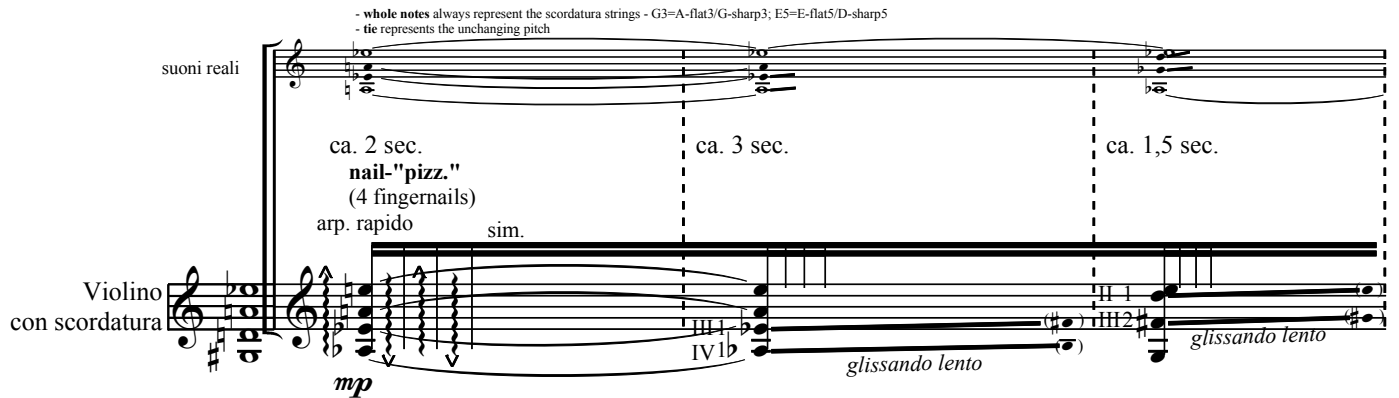
suoni reali

ca. 2 sec. ca. 3 sec. ca. 1,5 sec.

nail-"pizz."
(4 fingernails)
arp. rapido sim.

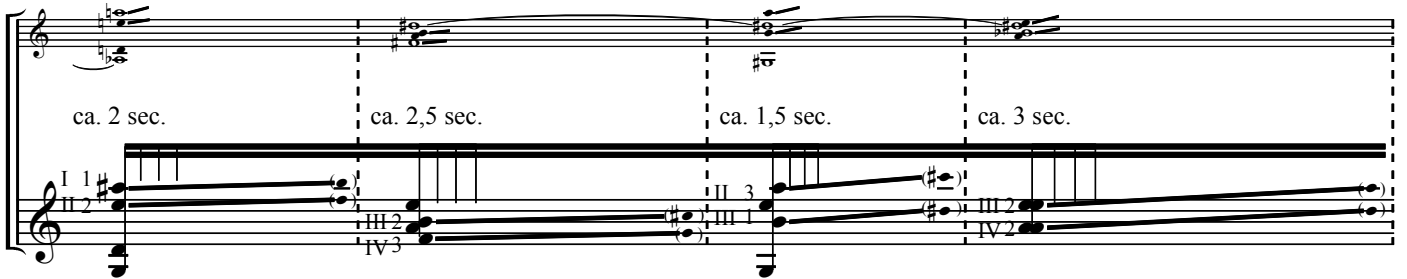
Violino
con scordatura

mp *glissando lento* *glissando lento*



ca. 2 sec. ca. 2,5 sec. ca. 1,5 sec. ca. 3 sec.

I 1 1
II 2 2
III 2
IV 3

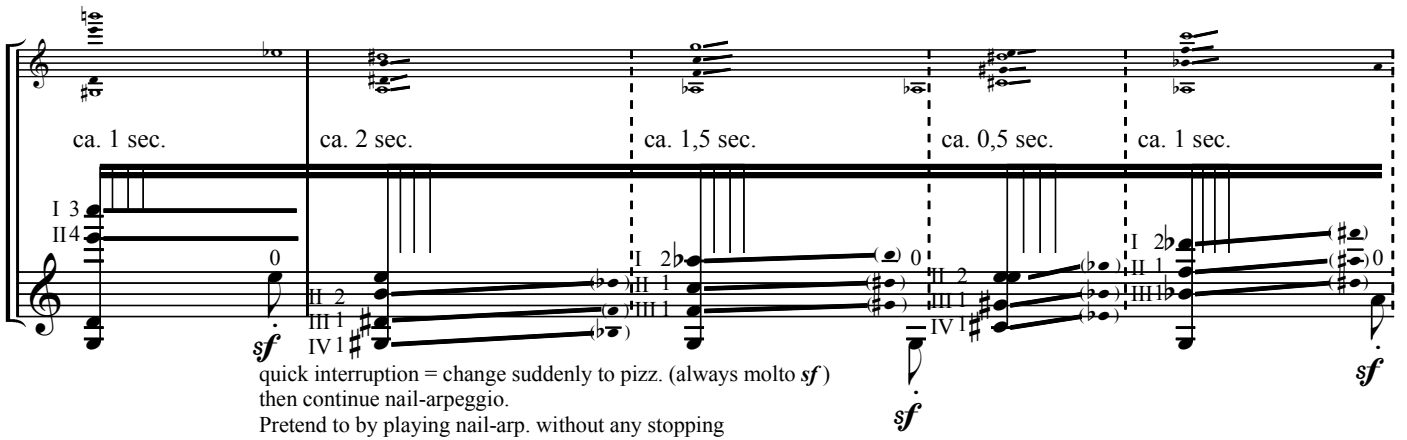


ca. 1 sec. ca. 2 sec. ca. 1,5 sec. ca. 0,5 sec. ca. 1 sec.

I 3
II 4
III 1
IV 1

sf *sf* *sf*

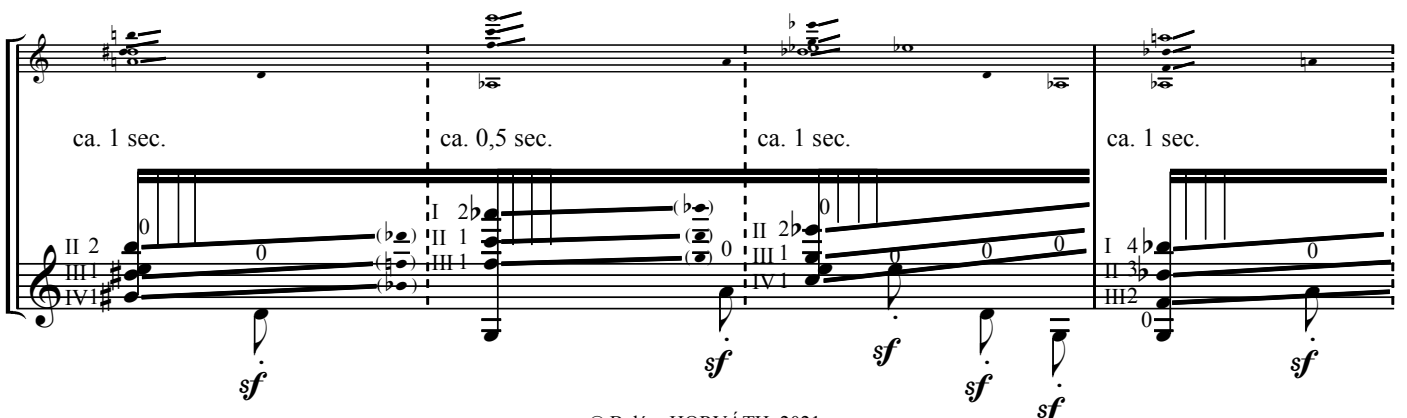
quick interruption = change suddenly to pizz. (always molto *sf*)
then continue nail-arpeggio.
Pretend to by playing nail-arp. without any stopping



ca. 1 sec. ca. 0,5 sec. ca. 1 sec. ca. 1 sec.

II 2
III 1
IV 1

sf *sf* *sf* *sf* *sf*



ca. 1,5 sec. ca. 1 sec. ca. 1 sec. ca. 0,3 sec. ca. 0,3 sec.

sf *sf* *sf* *sf* *sf*

0 I 4 II 3 III 2 IV 2

Detailed description: This system contains five measures of music. The first measure is marked 'ca. 1,5 sec.' and features a guitar solo with a tremolo effect. The second measure is marked 'ca. 1 sec.' and contains a guitar solo with a tremolo effect. The third measure is marked 'ca. 1 sec.' and contains a guitar solo with a tremolo effect. The fourth measure is marked 'ca. 0,3 sec.' and contains a guitar solo with a tremolo effect. The fifth measure is marked 'ca. 0,3 sec.' and contains a guitar solo with a tremolo effect. The bass line consists of quarter notes, each marked with a forte dynamic (*sf*). Fingering numbers are provided for the guitar solo: 0, I 4, II 3, III 2, IV 2.

ca. 0,3 sec. ca. 9-10 sec.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

I 4 II 3 III 2 IV 1

Detailed description: This system contains two measures. The first measure is marked 'ca. 0,3 sec.' and features a guitar solo with a tremolo effect. The second measure is marked 'ca. 9-10 sec.' and contains a guitar solo with a tremolo effect. The bass line consists of quarter notes, each marked with a forte dynamic (*sf*). Fingering numbers are provided for the guitar solo: I 4, II 3, III 2, IV 1.

ca. 4-5 sec. ca. 2-3 sec.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

I 4 II 3 III 2 IV 1

Detailed description: This system contains two measures. The first measure is marked 'ca. 4-5 sec.' and features a guitar solo with a tremolo effect. The second measure is marked 'ca. 2-3 sec.' and contains a guitar solo with a tremolo effect. The bass line consists of quarter notes, each marked with a forte dynamic (*sf*). Fingering numbers are provided for the guitar solo: I 4, II 3, III 2, IV 1.

ca. 9-10 sec.
rit. poco a poco al - (♩ = c. 100)

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

0 I 4 II 3 III 2 IV 1

Detailed description: This system contains one measure marked 'ca. 9-10 sec.' with the instruction '*rit. poco a poco al*' and a tempo marking '(♩ = c. 100)'. The measure features a guitar solo with a tremolo effect. The bass line consists of quarter notes, each marked with a forte dynamic (*sf*). Fingering numbers are provided for the guitar solo: 0, I 4, II 3, III 2, IV 1.

♩ = 90

sul tasto
col legno
ricochet

ord.
arco

p

sul tasto
col legno
ricochet

p

sul III

ord.
arco
sul III

mf

sul tasto
col legno
ricochet

mp

trem.

sim.

tratto

gliss.

cresc. al.

sul III

ord.
arco
sul III

sul II

sul I+II

f

ff

sul tasto
 col legno
 ricochet

(col legno)
 tratto

mf cresc. al.

ord.
 arco

(cresc. al.)

ff

Lunga
 poco sul tasto

Lunga

Lunga

ffff

glissando lento

♩ = 72

(poco sul tasto)
 alla corda

ca. 10-12x
 sim.

f

glissando lento

sim.

sim.

First system of musical notation, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The staff contains a series of chords and melodic lines, with some notes beamed together and slurs indicating phrasing.

Second system of musical notation, continuing the piece with similar chordal and melodic structures. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, showing further development of the musical themes. The staff includes complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring more intricate melodic lines and chordal accompaniment. The notation is dense with notes and rests.

Fifth system of musical notation, including a triplet of eighth notes marked with the numbers "1 2 3 3". The staff continues with complex rhythmic and melodic passages.

Sixth system of musical notation, the final system on the page. It includes a triplet of eighth notes marked "2 3 4 4" and a "flag." marking with an arrow pointing to a specific note. The staff concludes with a final chord and melodic flourish.

→ **molto sul pont.** → on the bridge (noise) → behind the bridge

gru

♩ = c. 60

search for flageolet overtones
(stop for a moment if you find one and listen)

glissando lento trem. rit.

repeat min. 8x

pppp

→ 1/2 flag.

(trem. rit.)

0 1 4 1 0 1 4 1

p

flag.

misurato

sim.

→ nat.

6 6 6 6 6 6 6 6

6

6

6

rit.

Lento

pizz.

col legno tratto

2 1 1 0

mp

mp