

# Lila akác

HORVÁTH Balázs  
(\*1976)

♩ = 160-180

Cl. in Si $\flat$

Clarinetto in Si $\flat$  /  
Clarinetto basso in Si $\flat$

Zimbalo ungherese

Musical notation for measures 1-3. The top staff is for Clarinet in B-flat and the bottom staff is for Hungarian Zither. Both parts start with a mezzo-forte (mf) dynamic. The music is in 7/8 time and features a melodic line with eighth and sixteenth notes.

Musical notation for measures 4-8. The piece continues with the same melodic and rhythmic patterns, showing some changes in the bass line.

Musical notation for measures 9-12. The melody and accompaniment continue, with some chromatic movement in the upper staff.

Musical notation for measures 13-19. The piece maintains its rhythmic drive and melodic flow.

Musical notation for measures 20-24. The final section of the page shows the continuation of the piece's melodic and rhythmic motifs.

25

Musical notation for measures 25-30, consisting of two staves. The music features a complex rhythmic pattern with frequent changes in time signature (3/8, 7/8, 2/4, 3/8) and various accidentals (sharps, flats, naturals). The notes are primarily eighth and sixteenth notes, often beamed together.

31

Musical notation for measures 31-36, consisting of two staves. The notation continues with complex rhythmic patterns and time signature changes (3/8, 2/4, 3/8, 2/4, 3/8, 2/4). The melodic lines are intricate, with many accidentals.

37

Musical notation for measures 37-42, consisting of two staves. The music continues with similar complex rhythmic and melodic structures, including time signature changes (2/4, 3/8, 3/8, 2/4, 3/8, 3/8).

43 **Rubato**

Musical notation for measures 43-44. The upper staff shows a chordal structure with a **ff** dynamic marking and the instruction "metal stick". The lower staff features a melodic line with a **f** dynamic marking and a *Leg.* (legato) marking. The music is characterized by long, sweeping phrases.

45

Musical notation for measures 45-46. The notation continues with complex melodic and harmonic structures, including a *Leg.* (legato) marking in the lower staff.

46

(Leo.)

ord. beater

Tempo I ( $\text{♩} = 160-180$ )

48

frull. *mf*

slap *f >*

ord. *mf*

sim. *f > mf*

*p*

52

<*f*>*mf*

bisbigl. *f > mf*

frull. *f*

frull. *mf*

56

<*f*>*mf*

bisbigl. <*fp*>

<*f*>

frull. *mf*

60

<*f*>*mf*

frull. <*f*>*mf*

frull. *f > mf*

<*f*>*mf*

64 frull. frull.

<f>mf <f>mf <f>

68 frull. frull. frull.

mf f>mf f>mf f>mf

72 frull. frull. bisbigl. frull. bisbigl.

f>mf <f>mf f>mf

76 frull.  $\text{♩} = \text{♩}$   $\text{♩} = 80-90$  muta in Cl. b. Cl. b. *ppp* echoton

<f>mf f f *ppp* echoton

soft beater

Red. mf

81

3 3 3 3 3

slap

bisbigl.

*mp* *p* *mf*

1. lap behúzása (g'-f#"-ig)

*p* *mp* *f* ord. beater

(Ped.)

87

slap

*mp* *ppp* echoton *ppp*

3. lap behúzása (g-d#"-ig)

*mp* soft beater *p*

(Ped.)

92

slap

bisbigl.

muta in Cl. in Si $\flat$  Cl. in Si $\flat$

*mp* *pppp* echoton *p* *mf*

2. lap behúzása (c'-g"-ig)

*p* *mp* *f* ord. beater

g-g"-ig a húrok lapokkal letakarva, a megütéskor létrejövő hibalehetőség bekalkulálva

(Ped.)

97

$\text{♩} = 20-22,5$  poco a poco accel. al.

*mf* *pp* dolce

pizz. STOP STOP STOP pizz.

*f* *mf* *p* (secco)

4. lap ráhúzni

mindig a hangszer bal feléről jobbra vagy fordítva húzni a lapot

(Ped. mindig hang tartamának végéig tartson)

(Ped.)

(*accel. al.*)

100

*pizz.* STOP *pizz.* *pizz.* STOP STOP *pizz.* *pizz.*

*f*

*Leo* *Leo* *Leo*

(*accel. al.*)

104

*pizz.* STOP STOP STOP STOP

*Leo* *Leo* *Leo*

(*accel. al.*)

108

STOP *pizz.* STOP STOP *pizz.* *pizz.* STOP

*Leo* *Leo* *Leo* *Leo*

(*accel. al.*)

112

STOP *pizz.* STOP STOP *pizz.* *pizz.* STOP *pizz.*

valamilyen tárgyat verj le a hangszerről véletlenül, amikor a húrhoz nyúlsz \*

*Leo* *Leo* *Leo* *Leo*

\*Hommage à Vidovszky

(accel. al)

115

STOP STOP STOP STOP

Led. Led. Led. Led.

(accel. al)

118

mute STOP pizz. mute STOP mute

STOP STOP

Led. Led. Led. Led.

(accel. al)

122

STOP STOP STOP mute

pizz. STOP STOP pizz.

STOP

Led. Led. Led. Led.

(accel. al)

126

STOP STOP

Led. Led. Led. Led.

(*accel. al.*)-----

130 STOP STOP STOP STOP

(*Leo.*)-----

(*accel. al.*)-----

133 STOP STOP

(*Leo.*)-----

(*accel. al.*)-----

136 STOP STOP STOP

(*Leo.*)-----

(*accel. al.*)-----

140 STOP STOP STOP

(*Leo.*)-----



(*accel. al*)-----

144

STOP STOP STOP STOP

(Led.) Led. Led. Led.

(*accel. al*) - **Tempo I** (♩ = 160-180) ♩ = 40-45

148

Cl. b. muta in Cl. b. G. P. 3

pp pp

ppp STOP ppp

a szivacsot húzd végig a húron

Led. Led.

154

frull. G. P. slap

pp pp pp < mp

STOP

ppp mf

ord. 1 beater! 3

161

G. P. frull. 10 ord. G. P. ord. 3

mp f sf ppp < p > ppp

szivacs ord. beater

mp p

Led. Led.

166 ord.  $\phi$  ord. klapnizőrej / noise of the finger-keys  $\text{♩} = \text{♩}$   $\text{♩} = 80-90$

pp mf p ppp

STOP pizz. mute

(Led.)----- mf (Led.)----- mf (Led.)-----

171 slap ord. frull. ord. frull.

p p < mf pp p

STOP szivacs ord. pp p<sup>3</sup>

mp f (Led.)----- pp (Led.)-----

176 G. P.  $\phi$  6 slap ord.

p mf p

wooden beater pizz. lap húzása ord. beater STOP

p sf pp ppp < p

(Led.)----- (Led.)-----

180  $\phi$   $\phi$  frull.  $\phi$   $\phi$  G. P. muta in Cl. in Sib

p < mf p < mf mp p p sf

STOP lap húzása ord. STOP ord. mute STOP

mp mp < p p sf

(Led.)----- (Led.)-----

185 Cl. in Sib ord. slap

mp mp ppp pp mp sub. ppp

echoton slap

lap húzása ord. STOP STOP

mp sf mp p (Led.)-----

190

ord. *pp* *pp* *ppp* *pp* ord. frull. slap

3. lap lerántani *pizz.* *mp*

4. lap lerántani *< sf* *p* *mp* *mp*

195 G. P.

*p* *p* *p* *p*

2. lap lehúzni *p* *f* *p* *pp*

ord. *pp*

199

*p* *mp* *mp*

1. lap lehúzni *ord.* STOP *mp* *mp* *pp* *sf* *mp*

2. lap lehúzni *ord.*

*poco accel. al* -----

203 frull. *frull.* *frull.*

2. lap oldalra *STOP* *ord.* *STOP*

*f* *frull.*

(accel. al)-----poco più mosso

206

*sf* *p* *mf* *mf*

lap húzása ord. lap húzása ord. lap húzása

209

breath-in breath-out ord. breath-in breath-out

*mf* *sf* *sf* *sf* *sf*

lap húzása ord. lap húzása

*mf* *sf* *sf* *sf* *sf*

215

sim. sim.

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

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

220

*sf* *sf* *sf*

*sf* *sf* *sf*

226

*sf* *sf* *sf*

*sf* *sf* *sf*

231

*sf sf*

*sf sf*

236

*sf sf*

*sf sf*

242

*sf sf*

*sf sf*

247

*sf sf*

*sf sf*

252

*sf sf sf*

*sf sf secco sf*

259

*sf*

*sf*

This system contains measures 259 through 264. It features two staves of music. The upper staff begins with a treble clef and a key signature of one flat. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. The lower staff mirrors this complexity with similar rhythmic patterns. A dynamic marking of *sf* (sforzando) is present at the beginning of both staves.

265

*sf sf*

*sf sf*

This system contains measures 265 through 270. The upper staff continues with the dense sixteenth-note texture, featuring slurs and accents. The lower staff also maintains this texture. Dynamic markings of *sf* are placed below the staves in measures 266 and 267.

271

This system contains measures 271 through 276. The musical texture remains consistent with the previous systems, featuring rapid sixteenth-note passages and slurs in both staves.

277

*sf sf*

*sf sf*

This system contains measures 277 through 282. The upper staff shows a continuation of the sixteenth-note texture. The lower staff has a more sparse texture in some measures, with rests. Dynamic markings of *sf* are placed below the staves in measures 278 and 281.

283 ♩ = 60

(húrtartó mögött)  
wooden beater

(mf) p

glissando

lap húzása

**"f"**

288

*p cantabile* *ad lib.* *fp* *f*

fokozatosan helyezd el a lapokat!

**Tempo I** (♩ = 160-180) *molto rit. al.*

291

*sub. p dolce* frull. + voice ord. slap frull.

STOP lap húzása ord. STOP lap húzása ord. STOP

*p* *mp* *p* *mp* *p*

295 ♩ = 60

(Led.)

glissando

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