

**Balázs HORVÁTH**

**Charleston for Rozsda**

(Hommage à Endre Rozsda)

for small ensemble

2023

*dedicated to Erika Bági*

**SCORE**

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### Instrumentation

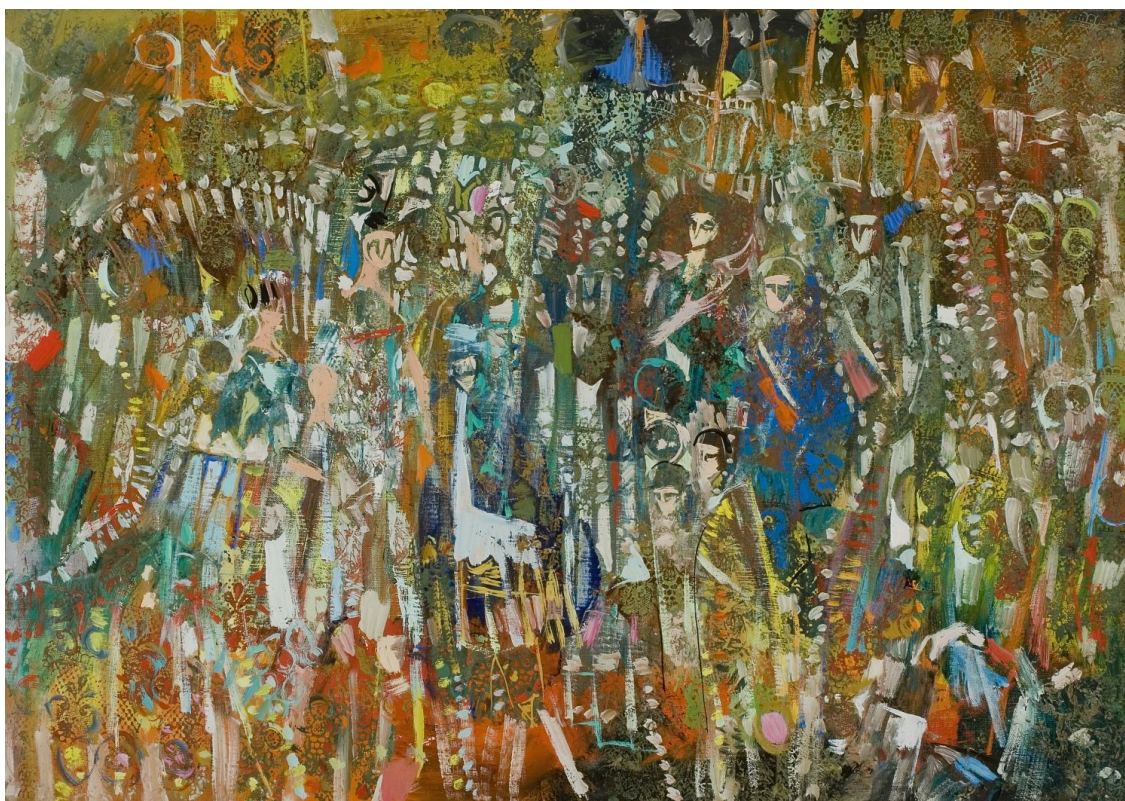
Flauto grande (anche Flauto piccolo e flauto alto)	Fl. (Picc., Fl. alto)
Clarinetto in Sib (anche Clarinetto basso in Sib)	Cl. (Cl. basso)
Violino	VI.
Violoncello	Vlc.
Percussioni	Perc.

Partitura in Do / All the parts are written in C (concert pitch)

Durata / Duration: ca. 10 min.

*Charleston for Rozsda* (Hommage à Endre Rozsda) was composed for the 110th anniversary of the birth of Endre Rozsda (Hungarian artist living in Paris). The piece was commissioned by **Várfok Galery, Budapest** and **Krisztina Kovács** with the kind support of **Erika Bágyi**.

The piece is based on Rozsda's *Charleston* (oil on canvas, 65x92 cm, 1992)



#### **Non public world premiere:**

Endre Rozsda retrospective exhibition at Várfok Galery, Budapest. May 24, 2023

Zsófia Réman – fl., Zsolt Bartek – cl., Oskar Varga – vl., Ditta Rohmann – vlc., János Nevelő – perc., cond. by Balázs Horváth

#### **Public world premiere:**

Endre Rozsda homage concert at House of Music, Hungary, Budapest. May 30, 2023

Zsófia Réman – fl., Zsolt Bartek – cl., Oskar Varga – vl., Ditta Rohmann – vlc., János Nevelő – perc., cond. by Balázs Horváth

## Legend

### Tutti

- Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.
- Swinging articulation and rhythm to be performed when "swing" or (walking bass) is written.
- Charleston allusions must be performed with feeling (even when totally hidden in the structure or slowed down).

### Woods

Watch out for

- key-click, tongue-pizz., slap, dry slap noises
- air, ½ air noises
- bisbiglando speed (basically fast but the pace is changed meanwhile playing – see the score: bisbigl. *rit.* / bisbigl. *accel.*)
- quarter-tones
- irreg. whistle tones, jet-whistle (flute)
- tongue-STOP
- humming into the instrument (voice+instr. sign; hum/sing any pitch)
- space notation
- quick instrument changes
- Flute: if no alto flute is available, play m. 80-81 and last note of m. 87+first note of m. 88 sounding an octave higher. In this case clarinet play m. 80-first note of m. 82 also an octave higher.

### Archi

Watch out for

- ricochet bow positions (transition from ord. to sul tasto/sul pont.)
- glissando combined with other technics (trill, trem, bow changing)
- col legno actions (batt., tratto, trem., ricochet)
- flageolet and ½ flageolet motions (two flag. signs in second interval mean to touch two notes on the SAME string)
- damped string
- pressured bow
- string notifications

### Percussion

Watch out for performing all sections (all "instruments") absolutely visibly.

- pouring champagne (use sparkling water) into glasses (use extra glasses for this action to save the three crystal ones tuned in)
- place the instruments in the order of their appearance
- use a comfortable table or flat surface for all instruments and a Wooden plate as well as instrument. The table may be the wooden plate itself if it has a good sound.

## Percussion instruments

*Glass of "Champaigne" (+glasses)* (pour water into one glass then from this one into another one. Later pour water from one glass into two other ones), *3 chrysal Glasses* (beat with beater or rub the edge with finger), *2 Bonghi* (beat at different points of the skin), *Toy-piatti* (place the Toy-cymbal – or two cymbals on each other – on a flat surface and beat on them to create a strange Hi-hat sound), *Vibraslap*, *2 Cow-bells* (f-sharp4, a-sharp4; beat them on well resonating point and also create dry sound near holder. A transition between them is also needed to play), *Cabaza* (turn regularly and also beat on the chains), *Jar (bottle)* (with plastic or metal cover. Place the jar on its cover upside down – see the drawing – and beat at four different points. The cover can be beaten when the jar is either in hand or placed on its bottom. Lifting and turning the jar is also part of the role of this instrument), *Wooden plate* (e.g. book-shelf: beat the plate with four different beaters) *2 Shoes* (use a pair of shoes to "step" on or rub the wooden plate. Select a plate and shoes with rough sole of shoe to make a well audible noise. Place your hands into the shoes and "dance" a charleston at the end of the piece with two hands)

Beaters: *fingers* (Glasses, Bonghi, Cabaza), *soft marimba mallet* (Cow-bells), *handle of mallet* (Cow-bells, Glasses), *wooden stick* (snare drum stick: Jar, 2 Bonghi+Toy-ptti.), *wooden stick+hard rubber+hard xylophone beater+ soft marimba mallet* (Wooden plate)

## Notation

The notation consists of three staves of music, each representing a different instrument or technique. The first staff is for 'Glass of "Champaigne" (+glasses)' and '3 Glasses (chrysal)'. The second staff is for 'Vibraslap', 'Cow-bells (f# - a#)', and 'Cabaza'. The third staff is for 'Jar (bottle)', 'Wooden plate', and '2 Shoes (on wooden plate)'. A small diagram of a jar is included at the bottom left of the third staff.

**Glass of "Champaigne" (+glasses)**  
 3 Glasses (chrysal)  $f''' - e''' - c'''$   
 2 Bonghi  
 Toy-piatti

**Vibraslap**  
 Cow-bells ( $f\# - a\#$ )  
 Cabaza

**Jar (bottle)**  
 Wooden plate  
 1 wooden stick  
 2 hard rubber  
 3 hard xylo. beater  
 4 soft mar. mallet  
 2 Shoes (on wooden plate)

Annotations for Jar (bottle):  
 1 (top)  
 2 (side)  
 3 (bottom)  
 4 (cover)  
 edge of the cover  
 put down jar on the cover  
 put down jar on the bottom

Annotations for Bonghi: center, edge → extreme edge, edge → extreme edge

Annotations for Cow-bells: ord., dry, at a dry point (e.g. near the holder), at the ordinary (most resonating point or edge)

Annotations for Cabaza: beat, (turn)

Annotations for Wooden plate: r.h., l.h.

# Charleston for Rozsda

HORVÁTH Balázs  
(\*1976)

## 1 (Hommage à Endre Rozsda)

**1 in 1** Lunga  $\text{♩} = 120$  key-clicks 3 4 air frull.

Flauto grande (anche Flauto piccolo)

Clarinetto in Si<sub>♭</sub> (anche Clarinetto basso in Si<sub>♭</sub>)

Violino

Violoncello

Glass of "Champagne"  
pour champagne (sparkling water) from the bottle into a glass /öntés pezsgőt (ásványvizet) egy pezsgősüvegből üvegpohárba  
(maybe pour that liquid into another glass) / (májd esetleg azt tovább egy másik pohárba)

Percussioni

*f*

5 6 7 8

Fl. key-clicks air frull. ord. b. ord.

Cl. air 6 6 6 6 6 6 6 6 sul pont. damp glissando 2 fingers flag. ricochet flagolet glissando

VI. molto sul pont. 2 fingers flag. 1/2 flag. 1/2 flag.

Vcl. sul pont. 2 fingers flag. 1/2 flag. 1/2 flag.

(Glass of "Champagne")

Perc.

9 10 11 12 in 1 13  $\text{♩} = 120$

Fl. *pp* 3

Cl. *pp*

VI. (molto sul pont.) 1/2 flag. 5 *p*

Vcl. molto sul pont. 1/2 flag. *p*

3 Glasses (chrystal) *f<sup>ma</sup> - es<sup>ma</sup> - c<sup>ma</sup>* fingers circular motion on the edge of the glass (wet finger before) l.v.

Perc. *p*

14  $\text{♩} = 100$  15 16 17

Fl. *mp* *pp* *mp*

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

VI. *mp* *mp* *f* *mp*

Vlc. *mp* *mp* *mp* *f* *mp*

Perc.

nat. sul pont. (sul pont.) pizz. (sul pont.) arco

ord. flag. flag. gliss. sul pont. pizz. détaché (sul pont.) arco

détaché détaché détaché

18 19 20 21 22

Fl. *ppp* *mp* *p* *p* *mp*

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

VI. *mp* *p* *p* *mp* *f*

Vlc. *p* *pp* *mp* *mp*

Perc.

frull. air ord. frull. frull. 1/2 air

1/2 air bisbigl. veloce

ord. ricochet (sul pont.) nat. ric. trem. ord. pizz.

frull. 1/2 air

23  $\text{♩} = 100$  24 25 26

Fl. whistle-tones (irreg.) *f* *f* *mf* *mp*

Cl. bisbigl. slap sim. *f* *p* *f* *mf*

VI. ord. arco ric. *f* *f* *f*

Vlc. ord. ric. *f* *f* *f*

Perc. *f*

Vibraslap

ord. sul pont. ord. ric. ricochet

détaché sul pont. détaché

27 ord. frull. bisbigl. 28 29 bisbigl.

Fl. *f* *mf* *f*

Cl. *f* *mf*

Vl. *f* *mf* *f*

Vlc. ric. trem. ord. *f* *mf* *ff*

Perc. Glass of "Champaigne" open bottle *f*

30 in 1  $\text{♩} = 120$  31 Lunga 32 33 34 air frull.

Fl. *p* *f* *mf*

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

Vl. sul II *pp*

Vlc.

Perc. (Glass of "Champaigne")  
pour champagne (sparkling water) from the bottle into a glass / önts pezsgót (ásványvizet) egy pezsgősüvegből üvegpohárba  
(maybe pour that liquid into another glass) / (majd esetleg azt tovább egy másik pohárba)

35 key-clicks 36 air frull. 37 38 ord.

Fl. *p* *f* *mf* *p* *pp*

Cl. *p* *mp* *p* *mp* *p* *mp* *pp*

Vl. sul pont. damp *pp* glissando *mp* 2 fingers flag. *pp* *mp* *pp* *mp* molto sul pont. 1/2 flag. *p* 2 fingers flag. *f* 1/2 flag. *p* 2 fingers flag. *f*

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

Perc. (Glass of "Champaigne")

4 39 40 41 42 43

Fl. *mf* *p* *mf* *p* *mf* *p*

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

VI. *p* *f* *mp* *f* *mp* *f* *sim.*

Vlc. *p* *f* *mp* *f* *mp* *f* *mp*

Perc. 2 Bonghi fingers *pp*

3

rit. ----- al. ♩ = 100

44 45 46 47

Fl. *mf* *p* *sub. mf*

Cl. *p* *pp* *p* *sub. mf*

VI. *pp* *p* *spicc.* *sim.* *ricochet* *mf* *ord.*

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

Perc. (2 Bonghi) *mp* *p* *mf* *p* *fp*

48 49 50 51

Fl. *f* *f* *p* *p* voice

Cl. *f* *f* *p* *p* instr. *mf*

VI. *pp* *mp* *f* *mp* *ric.*

Vlc. *pp* *mp* *f* *mp* *ric.* *sul pont.* *vibr.*

Perc. (2 Bonghi) *mf* *ff* *fp* *mf* *p*

52 53 54 55 *rit. .... al 5*  
*muta in Fl. pic.*

Fl. *ppp*

voice  
 instr. *mf* *ppp* *ppp*

VI. *f* *mp* *mp* *mp* *mp*  
*ord.* *sul pont.* *sul I e II ord.*

Vcl. *f* *mp* *mp*  
*ord.* *sul pont.* *sul II e III ord.*

Perc. *mf* (2 Bonghi)

$\text{♩} = 90$  "swing"

56 57 58 59

Picc. *mp* *FL. pic.*

Cl. *mp* *1/2 air vibr.* *vibr.* *vibr.* *p*

VI. *f*

Vcl. *f* (pizz.) + *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Perc. (2 Bonghi) *tremolo ritardando* *tremolo accelerando* *trem. rit.* *tremolo accelerando* *tremolo ritardando*  
*mf* *pp* *mf* *pp* *mf*

$\text{♩} = 60$  "swing"

60 61 62 63

Picc. *mf* *vibr.* *vibr.* *p* *pochiss. senza sincr.!*

Cl. *mf* *vibr.* *vibr.* *p* *pochiss. senza sincr.!*  
*ord.*

VI. *f* *mp* *f*

Vcl. *mf* *mf* *f*  
*sul III* *pizz.* *sul IV* *vibr.* *vibr. lento*

Perc. (2 Bonghi) *tremolo accelerando* *4 fingers* *Cow-bells* *soft mar. mallet* *trem. rit.*  
*pp* *f* *sempre legato*



7

accel. ----- al  $\text{♩} = 100$  rit. ----- al  $\text{♩} = 60$

80 81 82 83 84 85

Fl. alto  
*mf* (swing)  
 ossia: Fl. grande  
 (8<sup>va</sup>)

Cl.  
*mf* (swing)  
 ossia: in case of no Fl. alto  
 (8<sup>va</sup>)  
 muta in Cl. basso

VI.  
 Vlc.

Perc.  
 (Cow-bells)  
*p*

5

$\text{♩} = 80$   $\text{♩} = 60$

86 87 88 89 90

Fl. alto  
*p*  
 muta in Fl. picc.

Cl. b.  
 Cl. basso  
*p* (walking bass)  
 1/2 air vibr.  
 ord.  
*p*  
 muta in Cl. in Si<sup>b</sup>

VI.  
 Vlc.  
*<f* *p*  
 arco  
 8<sup>va</sup>

Perc.  
 3 Glasses  
 handle of mallet  
*f*

91 92 93 94 95 96

Picc.  
*p*  
 Fl. picc.

Cl.  
 Cl. in Si<sup>b</sup>  
*ppp* ("sinetone")

VI.  
 Vlc.  
*<f* *p* *f* *mf*

Perc.  
 (3 Glasses)  
*f* *mp* *f*

97 **in 1** 98 **in 1** 99 **in 1** 100 **in 1** free (ca. 3-6 sec.) 101 **in 1** free (ca. 3-6 sec.)

Picc. *p* *ppp* ("sinetone") *ppp* subtone

Cl. *p* *ppp* ("sinetone") *ppp* subtone

VI. *pp* < *mp* < *f* *p* arco on the bridge STOP

Vlc. *pp* < *mp* < *f* *p* on the bridge

Perc. (3 Glasses) *f* fingers *p* damp *p*

*muta in Fl. grande*

102 **in 1** free (ca. 3-6 sec.) 103 **in 1** ca. 2 sec. 104 **in 1** ca. 6-8 sec. 105 **in 1** Lunga 106 **in 1** ca. 5-6 sec.

Picc. *ppp* subtone

Cl. *ppp* subtone *vibr.* *pppp*

VI. *p* *ppp* on a tuning peg *ord.* *p*

Vlc. *STOP* *sim.* *p* *ord.* *p*

Perc. (3 Glasses) *STOP* *p* damp *p* "p" *pour champagne (sparkling water) / önts pezsgőt (ásványvizet) egyszerre from two glasses into a third one at the same time / két pohárból a harmadikba*

6 *Fl. grande* *♩ = 76*

107 *frull.* *f* *mp* *pp* *mp* *pp* *mp* *frull.* *f* *mp* *pp* *mp* *frull.* *f* *mp* *pp* *mp*

Cl. *pp* *mp* *mf* *f* *mp* *frull.* *f* *mp* *pp* *mp*

VI. *col legno tratto* *mf* *p* *mf* *sul III ricochet* *sul tasto*

Vlc. *col legno tratto* *p* *mf*

Perc. Cabaza *sim.* *mp* *mf*

110 111 112 frull. 9

Fl. *mf* 3 3 5:3 *f* *mf* *f*

Cl. *mf* 3 5:3 *f* *mf*

VI. *mf* *mp* *tratto* 3 3  
(col legno) batt.

Vlc. *p* *mf* *p* *mf* *mf* *mf* *mf*  
(Cabaza) beat

Perc. 6 6 9 6 6 6 6 6 6 6 6

113 114 115

Fl. *ff* *ff* *ff* *f* 3 *ff* *f* 3

Cl. *ff* *ff* *f*

VI. *ff* *mf* *f*  
sul II e III sul III ricochet sul tasto  
(col legno) ricochet sul pont. *tratto*

Vlc. *ff* *f* *f*  
(Cabaza) *batt.* sul IV

Perc. 6 5 6 7 6 6 6 6 6 6

116 117 frull. 118 jet-whistle

Fl. *ff* *ff* *ff* *f* *mp* *f* *p*

Cl. *p* *f* *mf* *frull.* *mf*

VI. *mp* *f* *mf* 3 *mf* *batt.*

Vlc. *batt.* *mf* 3 *mf* 3

Perc. 6 6 6 3 6 6 6 6 6 3 6 6 3 6 6 3 6



**in 1** ca. 6-8 sec.

128 129 130 131 132 11

Picc. whistle-tones (irreg.) muta in Fl. grande

Cl. b.

VI. (arco) come prima (m. 126) sul II sul pont. (p) ord.

Vlc. (arco) come prima (m. 126) ric. ....

Perc. (Jar) *mf* *ppp* *mf*

**in 1** ca. 5-6 sec.

133 134 135 136 137 138

Picc. Fl. grande jet-whistle muta in Fl. picc.

Cl. b. muta in Cl. in Si<sup>b</sup> Cl. in Si<sup>b</sup>

VI. sul pont. (trill + stacc.) ord. come prima (m. 126) pizz.

Vlc. ric. .... come prima (m. 126) (arco) flag. 1/2 flag trem.

Perc. (Jar) *pp* *pp* *pp* *pp* *pp* *pp*

**in 1** ca. 4 sec.

139 140 141 142 143 144 ca. 4 sec.

Picc. frull. whistle-tones (irreg.) ord. frull.

Cl. *mf* *pp* *mf* *pp* *mf* *pp*

VI. sul II arco sul II sul pont. (p) ord. sul pont. (trill + stacc.) ord. sul III

Vlc. flag. ric. .... ric. .... flag. *mf* *pp* *f* *mf* *f*

Perc. (Jar) lift the jar (beat the cover at the bottom) put down jar on the cover

*ppp* *mf* *ppp* *mf* *f* *mf*

Picc. *f* *mf* *pp* *mp* *pp* *mp* whistle-tones (irreg.) "p"

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

VI. *f* *mf*

Vcl. *f* *mf*

Perc. (Jar) lift the jar come prima put down jar on the cover *mf* *mf*

**in 1** ca. 6-8 sec.

Picc. 151 152 153 154 155 *MPh*

Cl. muta in Fl. grande Fl. grande jet-whistle *p < mf* *p < mf* *f* harmonic (overblow)

VI. come prima (m. 126) *mf* *ppp* *f* *f* *f* *p > pp*

Vcl. come prima (m. 126) *mf* *ppp* *mf* *f* *mf* *f* *mf*

Perc. (Jar) *fp* *mf* lift the jar put down jar on the bottom *mf* *f*

**in 3** ca. 8-10 sec.

Fl. 156 157 158 bisbigl. bisbigl. tongue-pizz. *pp* *f*

Cl. *pp* *mf* *mp* *p*

VI. come prima (m. 126) *ppp* *ppp* *p* *pp*

Vcl. come prima (m. 126) *ppp* *ppp* *p* *pp* *pp*

Perc. (Jar) edge *mp*

"swing"

159 160 161

Fl. *mp* *p* *f* *p* *mf* *fp*

Cl. *mf* *f* *p* *mf* *fp*

VI. *pp* *mf* *ord.*

Vcl. *pp* *mf* *mp*

Perc. *mf*

2 Bonghi+Toy-ptti.  
wooden stick

bisbigl. frull. frull. frull. ricochet

162 163 164

Fl. *f* *mf* *<f* *<f* *<f*

Cl. *f* *mf* *<f* *<f* *<f*

VI. *pp* *mf*

Vcl. *pp* *mf*

Perc. *mf*

(2 Bonghi+Toy-ptti.)

sul pont. sul I ricochet sul II

165 166 167 168

Fl. *fp* *f* *f* *f*

Cl. *fp* *f* *f* *f*

VI. *mf* *p* *mf* *p* *mf* *ord.* *ord.* *mf* *mp* *mp*

Vcl. *mf* *p* *mf* *p* *mf* *ord.* *ord.* *mf* *mp*

Perc. *mp* *f* *mf*

(2 Bonghi+Toy-ptti.)

voice instr. voice instr. voice instr. air

sul pont. sul tasto sul tasto ord. ord. sul pont. sul III sul pont.

169 170 171 172

rit. ----- al  $\text{♩} = 80$  "swing"

bisbigl. lento, accel. *lip glissando*

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

sul I e II ord. *mp* *f*

sul II e III ord. *f* (pizz.) pizz. arco pizz. (walking bass)

(2 Bonghi+Toy-ptti.) extreme edge -----

*mf*

173 174 175 176

rit. ----- al

*p* *mf* *p* *mp*

bisbigl. rit. *frull. bisbigl.* *bisbigl. rhythm 3* *sim.* *mp*

*f* *vibr.*

arco pizz. arco 0 pizz. arco pizz. sul III pizz. sul IV 3 vibr.

(2 Bonghi+Toy-ptti.)

center ----- extreme edge *pp* *mf* *pp*

9

subito  $\text{♩} = 100$

177 178 179 180

*mp* *pp* *pp* *mp*

sul pont. rit. *mp* *mp* *f* *mp*

ord. flag. flag. gliss. *mp* *mp* *mp* *f*

sul pont. *pizz.* (sul pont.) arco *détaché* 6 3 *mp*

*détaché* *pizz.* (sul pont.) arco *détaché* 5 5 *mp*

181 182 183 184 15

Fl. *frull.* *ppp* *mp* *p* *ord. frull.* *p* *air* *p* *ord. frull.*

Cl. *mp* *p* *ord.* *mp* *air* *p* *ord.* *mp*

Vi. *mp* *ord. ricochet* *p* *ord.* *p* *ord.* *f*

Vcl. *ord.* *p* *ricochet* *pp* *sul pont. 1/2 flag.* *free 6 3* *mp* *(sul pont.) nat. ric.* *trem.* *sul II flag. nat. trem.* *mp*

Perc. *mp*

Wooden plate  
 1 wooden stick  
 2 hard rubber  
 3 hard xylo. beater  
 4 soft mar. mallet

185 186 187 188

Fl. *air frull.* *mp* *mp* *1/2 air* *p* *air* *p* *ord. frull.* *p*

Cl. *pp* *mp* *mp* *mp* *ord.* *mp*

Vi. *sul IV arco* *pizz.* *f* *arco molto sul pont. 1/2 flag.* *ord. ricochet* *p* *ric.* *sul IV*

Vcl. *col legno* *ricochet* *p* *détaché 6 3* *mp* *molto sul pont. 1/2 flag.* *p* *(molto sul pont.) 1/2 flag.* *mp* *sul pont. 1/2 flag.* *free 6 3* *mp* *(sul pont.) nat. ric.*

Perc. *(Wooden plate)* *f* *mp* *f* *mp* *f* *mp*

189 190 bisbigl. 191

Fl. *f* *pp* *tongue-pizz.*

Cl. *f* *pp*

Vi. *f* *ord.* *pp*

Vcl. *ord.* *ff* *pp*

Perc. *(Wooden plate)* *take shoes* *mf* *Shoes (on wooden plate) - 2 "pitches"!* *r.h.* *l.h.* *pp*

in 1

192 193 194 195 196 197

Fl. tongue-pizz. + f p air 5 ord. pp

Cl. dry-slap p mf p air p ord. pp

VI. sul pont. flag. 3 p spicc. sul pont. flag.

Vlc. p

Perc. (2 Shoes) beat tratto

198 199 200 201 202

Fl. air frull. 7 mf p mf "f" key-clicks

Cl. air 6 p mp p mp

VI. molto sul pont. 1/2 flag. p p <f> sul pont. damp pp mp p mf

Vlc. molto sul pont. flag. 2 fingers flag. p p <f> mf p mf p f

Perc.

203 204 205 206 207 208

Fl. air frull. 7 mf p key-clicks "f" in 1 in 1

Cl. dry-slap p mf p mf

VI. p

Vlc. p

Perc. (2 Shoes) beat rit. 3 5 p STOP senza dim.