

**Balázs HORVÁTH**

**PLAYLIST für meine Reise nach Gera, 2018**

per clarinetto e quartetto d'archi

2018

**SCORE**

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**Instrumentation**

Clarinetto in *Sib* / *La* / piccolo in *Mib*

Violino 1

Violino 2

Viola

Violoncello

Transposed score (for the Clarinet)

Duration: ca. 15 min. (1645/1655-57 – 16”; 1727-34 – 7’30”; 1849 – 2’10”; 1916 – 2’20”;  
”2018” – 3’)

The piece was commissioned by **Bühnen der Stadt Gera, Landestheater Altenburg** on the occasion of the series **Zukunftsmusik ostwärts (Exzellente Orchesterlandschaft Deutschland)** in 2018.

World premiere: 265. Foyerkonzert, Konzertsaal Gera (D), 18 November 2018.

Hendrik Schnöke – cl., Maximilian Hörmeier, Anne-Sophie Kühne – vl., Robert Hartung – vla., Ji In Choi – vlc.

The basic idea and topic of the piece is to pastiche/reorchestrate/recompose/transcribe/remix compositions by composers who are related and connected to Gera and its circumstances. The selected composers are Heinrich Schütz (1585-1672), Johann Friedrich Fasch (1688-1758), Robert Schumann (1810-1856) and Max Reger (1873-1916). The selected compositions are all written for clarinet or chalumeau (or the only known instrumental movement from Schütz's oeuvre).

By 2018 many people creates playlists for himself/herself to be entertained. These playlists mostly contain simple tracks, often only movements, so the romantic European tradition of the "unity of a composition" is totally destroyed. Many young people even cut sections from tracks and they listen to those favourites only without any overall context. This was the starting point of *PLAYLIST für meine Reise nach Gera, 2018* – a few measures were selected from the below mentioned compositions and recomposed.

The recomposition technics are based on instrumental and electronic music technics. These technics used to be called „pasticcio“, re-orchestration, transcription, remix in the earlier centuries and decades. But PLAYLIST is a must more fashionable expression and habit these days for the given situation.

#### Movements of the piece

1645/1655-57

1727-34

1849

1916

"2018"

There are two options for the order of the movements.

1) "2018" must be the final movement but the other four movements can be played in any order by the decision of the performers.

2) The above given order. This is not simply a chronological order but also preference of the composer. (However, option 1) is also suggested to try out.)

The selected sections for the Playlist are:

1645/1655-57: Heinrich Schütz: *Die Sieben Worte Jesu Christi am Kreuz* – Symphonia.

1727-34: Johann Friedrich Fasch: Concerto for chalumeau in B flat major – mov. 2, m. 40-48

1849: Robert Schumann: *Phantasiestücke*, Op. 73 – mov. 1, m. 29-31 and mov. 2, m. 27-28

1916: Max Reger: Quintett, Op.146 – mov. 1 (dissonant chords and m. 43-47)

At the actual quotations you will find the original tempi and character markings. However the remixed characters may request a new sound. The overall characters are described shortly under the title of each movement.

– For the Schütz-quotation (1645/1655-57): try to play the original character with the feeling of listening to a strongly speeded up LP player.

– For the Fasch-quotation (1727-34): when the original measures are heard, play it with a leggiero feeling as originally. Anyway be very strict with the feeling of the repetitions as in the case of a loop-player.

– For the Schumann-quotation (1849): there are two quotations in the piece. Play both of them as you did for the original piece. Since there are variations towards the original quotations, try to catch the character step by step.

– For the Reger-quotation (1916): play as electronically strongly distorted material. (The whole movement is built on the original chords in a distorted form.)

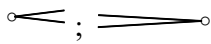
These remarks are also valid for the last movement ("2018") since the materials are played quickly after each other as done by a DJ.

## Preface, explanations of the special signs

**Dynamics:** The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. *f* (= *p*). This means that the musician must play forte, which will sound piano in the given circumstances (mute).

**Glissandi:** the slides are to be played at the complete duration between the starting and the arriving notes.

### Clarinet



crescendo; diminuendo dal/al niente



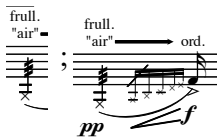
shorten the duration of the actual note a little bit



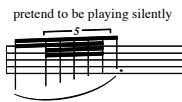
continuous change from one position to the other



repeat the actual motive and modulate it into the next one



blow only air into the tube;  
change from breathy sound to normal



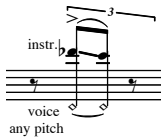
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (*pppp*) dynamic with the same motive.



slap tongue with the defined fingering

### STOP

be motionless as if a freeze on a film



play the higher pitches meanwhile singing/humming

## Strings



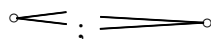
change bow on each note during the glissando



continue glissando on with any high but undifined pitch



the highest possible pitch on the defined string



crescendo; diminuendo dal/al niente



shorten the duration of the actual note a little bit



continuous change from one position to the other



pressured bow (distorted sound)



touch with more fingers to create a soft noisy sound (no harmonics). Repeat the actual motive and modulate it into the next one



change to harmonics (flageolet) as soon as you get to high note



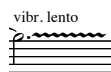
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (**pppp**) dynamic with the same motive.

**pont.; tasto; legno batt.**

sul ponticello; sul tasto; col legno battuto (beaten with wood)

**STOP**

be motionless as if a freeze on a film



VERY slow vibrato (sometimes only 1-2 waving motion)



Bartók-pizz.



# PLAYLIST für meine Reise nach Gera, 2018

1645/1655-57

*Play as if an LP player is speeded up*

Balázs HORVÁTH  
(\*1976)

$\text{♩} = 136$  oppure il più presto possibile ("Symphonia.")

Cl. picc. in Mi $\flat$

Clarinetto piccolo in Mi $\flat$   
*p*

Violino 1  
*f (=p)*

Violino 2  
*f (=p)*

Viola  
*f (=p)*

Violoncello  
*f (=p)*

"hotel"-sord.

5

muta in Cl. in Si

*f (=p)*

Play mostly as run-out grooves and speeding up or down of an LP player

♩ = 72 ("Un poco Allegro")

Cl. in Si<sub>b</sub>

come un Chalumeau

Clarinetto in Si<sub>b</sub>

*f*  
senza sord.

Violino I

senza sord.

Violino II

*mf* poco marcato

senza sord.

Viola

*mf* poco marcato

senza sord.

Violoncello

*mf* poco marcato

7

G. P.

*poco a poco accel.*-----

STOP do NOT move!

Musical score for measures 7-12. The Clarinet part features sixteenth-note runs with dynamic markings *f* and *ff*. The string parts (Violino I, Violino II, Viola, Violoncello) play a rhythmic accompaniment with dynamic markings *mf* and *ff*. The Violino II and Violoncello parts include glissando markings. A rehearsal mark 'G. P.' is placed above measure 8, with a 'STOP do NOT move!' instruction above measures 8-10. The tempo marking *poco a poco accel.* is indicated at the top right.

13

*(poco a poco accel.)*-----

Musical score for measures 13-17. The Clarinet part continues with sixteenth-note runs. The string parts continue with glissando markings and dynamic markings *mf*. The tempo marking *(poco a poco accel.)* is indicated at the top left.



(cresc.) *(mp)* - *sub. f* - *(mp)* - *sub. f* - *(mf)* - *sub. f* > - *(mf)* - *sub. f* > - *(mf)* - *sub. f* > - *(f)*  
*glissando lento*  
 (cresc.) - *(mf)* - *(f)*  
*glissando lento*  
 (cresc.) - *(mf)* - *(f)*  
*glissando lento*  
 (cresc.) - *(mf)* - *(f)*  
*glissando lento*  
 (cresc.) - *(mf)* - *(f)*

(cresc.) *(f)* - *(f)* - *(f)* - *ff* - *mp*  
*glissando lento*  
 (cresc.) - *ff*  
*glissando lento*  
 (cresc.) - *ff*  
*glissando lento*  
 (cresc.) - *ff*  
*glissando lento*  
 (cresc.) - *ff*

do NOT move!  
*p*  
*glissando*  
 sul II  
*p*  
*glissando*  
 sul III  
*p*  
*glissando*  
 sul II  
*p*  
 do NOT move!  
 do NOT move!  
 do NOT move!  
 do NOT move!  
*poco a poco accel. - - -*

(poco a poco accel.)

accel. molto

try to play each note but do NOT worry in case of no success

57

(accel. molto)

al il più veloce (senza sincr., senza misura

G. P.

64

68 Lento (♩ = 50)

accel. molto

al

74 Tempo I (♩ = 72, ♩ = 144)

poco accel.

80 *(poco accel.)*

*(cresc.)*

*(cresc.)* *glissando*

*(cresc.)* *glissando lento*

*(cresc.)*

87 *(poco accel.)*  $\text{♩} = 162, \text{♩} = 108$  *accel.*

*(cresc.)* *f* *poco* *f* *sim.* *sempre frull.*

*(cresc.)* *f* *nat.*

*(cresc.)* *f* *nat.*

*(cresc.)* *glissando lento* *f*

*(cresc.)* *f*

94 *(accel.)* *ca. 4 sec.* *il più presto possibile* *ca. 4 sec.*

*(accel.)* *rit.* *dim. al.* *trem. rit.*

*(accel.)* *rit.* *dim. al.* *trem. rit.*

*(accel.)* *rit.* *dim. al.* *trem. rit.*

*(accel.)* *rit.* *dim. al.* *trem. rit.*

*(accel.)* *rit.* *dim. al.* *trem. rit.*

100 (rit.) ca. 4 sec. ca. 4 sec. ca. 4 sec. ca. 6 sec.

"air" (dim. al) *pppp*

(trem. rit.) touch with more fingers Ord. (noise) al

(dim. al) *pp*

(trem. rit.) touch with more fingers Ord. (noise) al

(dim. al) *pp*

(trem. rit.) touch with more fingers Ord. (noise) al

(dim. al) *pp*

(trem. rit.) touch with more fingers Ord. (noise) al

(dim. al) *pp*

♩ = 60

104 frull. "air" Ord. frull. "air" Ord. frull. "air" Ord. slap *poco a poco accel.*

*pp* *f* *pp* *f* *pp* *f* *ff* sim.

*f* *pp* *f* *pp* *f* sim.

*f* *pp* *f* *pp* *f* sim.

*f* *pp* *f* *pp* *f* sim.

110 (*poco a poco accel.*)

*pp* *f* sim.

*pp* *f* *ff* sim.

*pp* *f* *ff* sim.

*pp* *f* *ff* sim.

8 (poco a poco accel.)  $\text{♩} = 100$

116

*pochissimo* *poco*

*pp* *f* *pp* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

*pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *f* *pp* *mf*

123

*ppp* *mp* *ppp* *p* *pppp* *pp* *pppp* *ppp*

*ppp* *mp* *ppp* *p* *pppp* *pp* *pppp* *ppp* pretend to be playing silently

*ppp* *mp* *ppp* *p* *pppp* *pp* *pppp* *ppp* pretend to be playing silently

*ppp* *mp* *ppp* *p* *pppp* *pp* *pppp* *ppp* pretend to be playing silently

*ppp* *mp* *ppp* *p* *pppp* *pp* *pppp* *ppp* pretend to be playing silently

G. P.

129  $\text{♩} = 50, \text{♩} = 150$

pretend to be playing silently

pretend to be playing silently

pretend to be playing silently

pretend to be playing silently

*p* *legno batt.* *arco* *legno batt.*

*p* *legno batt.* *arco* *legno batt.*

*p* *legno batt.* *arco* *legno batt.*

*p* *legno batt.* *arco* *legno batt.*





185

187

♩ = 144

190 1/2 "air" vibr.

pretend to be playing silently pont.

glissando

cresc. al.

ord.

ord

(cresc. al).....*f* *mp* *sub.f*

glissando

(cresc. al).....*f*

glissando

(cresc. al).....*f*

glissando

(cresc. al).....*f*

(sul II)

accel. molto

*mp* *f* *mp* *sub.f* *mp*

*sub.mp* *f* *mp* *f* *p* *mf* *p*

*sub.mp* *f* *mp* *f* *p* *mf* *p*

*sub.mp* *f* *mp* *f* *p* *mf* *p*

*sub.mp* *f* *mp* *f* *p* *mf* *p*

(accel. molto)

*mf* *p* *mp* *pp* *mp* *ppp* *p* *pppp*

*mf* *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

*mf* *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

*mf* *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

*mf* *pp* *mp* *pp* *mp* *ppp* *p* *pppp* *pp* *pppp*

$\text{♩} = 96$

$\text{♩} = 144$

211

*p* *pppp*

*pp* *pp* *ppp* *pppp*

*pp* *pp* *ppp* *pppp*

*pp* *pp* *ppp* *pppp*

*pp* *pp* *ppp* *pppp*

216  $\text{♩} = 72$  *rit. molto* ..... *al*  $\text{♩} = 72$  G. P.  $\text{♩} = 72$

pretend to be playing silently sul IV

spicc. *p* *glissando*

pretend to be playing silently

spicc. *p* *glissando*

pretend to be playing silently sul IV

spicc. *p* *glissando*

pretend to be playing silently sul IV

spicc. *p* *glissando*

sul III *trem. rit.* *glissando*

sul III *trem. rit.* *glissando*

sul III *trem. rit.* *glissando*

sul III *trem. rit.* *glissando*

225 <sup>13</sup> *f* *fff* *muta in Cl. in La*

*f* *fff* *muta in Cl. in La*

*f* *fff* *sub. poco marcato* *ppp* STOP

*f* *fff* *sub. poco marcato* *ppp* STOP

*f* *fff* *sub. poco marcato* *ppp* STOP

*f* *fff* *sub. poco marcato* *ppp* STOP

*ppp* *poco marcato*



11

*p* *p* *p* *mf* *sub.f* *mp*

*fp* *mf* *fp* *mf* *fp* *<f* *p* *<f* *p*

*fp* *mf* *fp* *mf* *fp* *<f* *p* *<f* *p*

*fp* *mf* *fp* *mf* *fp* *<f* *p* *<f* *p*

*fp* *mf* *fp* *mf* *fp* *<f* *p* *<f* *p*

15

*f* *mp* *sub.f* *pp* *sub.f* *mp* *<f*

*<f* *f* *pp* *f* *f* *mp* *<f*

*<f* *f* *pp* *f* *mp* *<f*

*<f* *f* *pp* *f* *mp* *<f*

*<f* *f* *pp* *f* *sub. mp* *<f*

20

*p* *f* *p* *f* *f* *p* *f* *p*

*f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *mp* *f* *mp* *f* *mp*

Violin I: *p*, *f*, *mf*

Violin II: *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, *p*

Viola: *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, *p*

Cello: *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, *p*

Double Bass: *p*, *mf*, *p*, *mf*, *p*, *mf*, *f*, *mf*

Flautando: *p*

Pizzicato: *pizz.*

Violin I: *f*, *mf*, *p*, *molto*

Violin II: *ff*, *f*, *mf*, *p*, *molto*

Viola: *<f*, *p<f*, *p<f*, *f*, *mf*, *p*, *molto*

Cello: *f*, *p<f*, *p*, *f*, *mf*, *p*, *molto*

Double Bass: *ff*, *f*, *mf*, *p*, *molto*

Arco: *arco*

8va: *8va*

Violin I: *sub p*, *sempre p*

Violin II: *sempre p*

Viola: *sempre p*

Cello: *sempre p*

Double Bass: *sub p*, *sempre p*

Tempo: *♩ = 108 ("Zart und mit Ausdruck.")*, *♩ = 162*, *♩ = 108*, *♩ = c. 85*

♩ = 108

36

♩ + ♩ = ♩

♩ = c. 62

♩ = 108

♩ = 108

♩ = ♩

41

♩ = ♩

♩ = 72

♩ = 72

46

51

Musical score for measures 51-53. The score consists of five staves: four treble clefs and one bass clef. The music is written in a key with one sharp (F#) and a 12/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings include *pp* (pianissimo) and *p* (piano), with hairpins indicating crescendos and decrescendos. Slurs are used to group phrases of notes.

54

Musical score for measures 54-56. This system continues the musical material from the previous system, maintaining the same five-staff structure and complex rhythmic patterns. Dynamic markings of *pp* and *p* are used throughout, with hairpins and slurs indicating phrasing and volume changes.

57

("Lebhaft, leicht.")

Musical score for measures 57-60. This system introduces a change in tempo and mood, indicated by the marking "Lebhaft, leicht." (Allegretto, light). The time signature changes to 3/8. The music becomes more rhythmic and dance-like. Dynamic markings include *pp*, *p*, *mp* (mezzo-piano), and *mf* (mezzo-forte), with hairpins and slurs. The bass clef staff shows a more active accompaniment pattern.





34

*ff marc.* *p < ff* *ff* *sf* *sf* *sf*

*pont.* *ord. sul II* *pizz.* *arco* *pizz.* *arco* *pizz.*

*ff* *3* *p < ff* *pppp* *ff* *pppp* *sf* *pppp* *sf* *pppp* *sf*

*pont.* *ord. sul III* *pizz.* *arco* *pizz.* *arco* *pizz.*

*ff* *3* *p < ff* *pppp* *ff* *pppp* *sf* *pppp* *sf* *pppp* *sf*

*pont.* *ord. sul III* *pizz.* *arco* *pizz.* *arco* *pizz.*

*ff* *3* *p < ff* *pppp* *ff* *pppp* *sf* *pppp* *sf* *pppp* *sf*

*pont.* *ord.* *pizz.* *arco* *pizz.* *arco* *pizz.*

*ff* *3* *p < ff* *pppp* *ff* *pppp* *sf* *pppp* *sf* *pppp* *sf*

*glissando* *glissando*

39

*gliss.* *p < ff* *sf* *instr.* *voice any pitch fff*

*arco vibr. lento* *pppp* *0* *3* *vibr.* *senza vibr.* *pizz. sul III arco*

*pppp* *p < ff* *pppp* *< > p* *pppp* *sf* *pppp* *fff*

*arco vibr. lento* *pppp* *vibr.* *senza vibr.* *pizz. arco*

*pppp* *p < ff* *pppp* *< > p* *pppp* *sf* *pppp* *fff*

*arco vibr. lento* *pppp* *vibr.* *senza vibr.* *pizz. sul IV arco*

*pppp* *p < ff* *pppp* *< > p* *pppp* *sf* *pppp* *fff*

*arco vibr. lento* *pppp* *vibr.* *senza vibr.* *pizz. arco*

*pppp* *glissando* *p < ff* *pppp* *< > p* *pppp* *sf* *pppp* *fff*

*gliss.*



Play as fragmented Playlist (with the modifications of the earlier movements)

il più presto possibile, **senza sincr.**

(play this measure - 5 motives - as fast as possible without syncr., then wait for the others on m. 2)

Cl. picc. in Mi<sup>b</sup>

Clarinetto piccolo in Mi<sup>b</sup> / Clarinetto in Si<sup>b</sup>

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

sempre *ff* (*ff*) come un Chalumeau (*ff*) *mf* *ff*

sempre *ff* *ff* *ppp* < *mf* *ff*

sempre *ff* (*ff*) (*ff*) *ff* (*ff*)

sempre *ff* (*ff*) (*ff*) > *f* *ff*

sempre *ff* (*ff*) (*ff*) > *f* *ff*

♩ = 72

CL. in Si<sup>b</sup> *sempre f*

keep playing until each strings arrive at this measure - play the tremolo meanwhile clarinet changes instrument then move on

(non trem.) *sub ppp* *sempre f*

(non trem.) *sub ppp* *sempre f* *glissando*

(non trem.) *sub ppp* *sempre f*

(non trem.) *sub ppp* *sempre f* *glissando*

8 ♩ = 88 ♩ = 108 ♩ = ♩

13 ♩ = 72 ♩ = 72 ♩ = ♩

17 ♩ = 72 ♩ = 108 ♩ = 72 ♩ = ♩

22

$\text{♩} = 72$   $\text{♩} = 108$

*f* *mp* *f* *f* *f*

*mp* *f*

*f* *f*

*f* *ff > f*

27

$\text{♩} = 72$   $\text{♩} = 108$   $\text{♩} = 72$

*f* *mp* *f*

*f*

*mp* *f*

*f*

*f* *ff > f*

33

$\text{♩} = 108$   $\text{♩} = 72$   $\text{♩} = 72$

*f* *mp* *f* *mp* *f*

*f* *mp* *f*

*f* *f*

*f* *f*

*f* *ff > f* *f*

