

BALÁZS HORVÁTH

Escalator

per tromba in Do e pianorte / for trumpet in C and piano

*Original version for trumpet and orchestra was composed for the final round of the
International Trumpet Competition, Debrecen, 2011*

Version for tumpet and piano

Ócsa, 2010/2018

© Balázs HORVÁTH, 2018

Durata: ca. 7-8 min.

Escalator was written for the final round of the International Trumpet Competition, Debrecen, 2011.

First performances played by the competitors of the competition.

This version is the slightly varied transcription of the original one for trumpet and piano.

The premier of the trumpet-piano version was played by Tamás Dávida and Thiago Bertoldi at the DLA concert by Tamás Dávida at the Liszt Academy of Music, Solti Hall, Budapest on Sept. 20, 2018.

Solo trumpet part: the soloist must use two kind of mutes: a straight mute and plunger mute.

●, ○ means closed and open by hand. If a line connects the two signs or leads to a sign the change must be continuous, anyway direct. This way of playing is used with plunger mute and also with fingers or palm of hand when there is no mute. So put your hand in front of the corpus and cover it with the palm or plunger.

The tuning ring is used in the piece. The numbers in brackets – e.g. [3] in measure 17, 19, etc.– shows the fingering (valve) of the given pitch. Use this fingering (valve) combination so that you can lower the pitch approx. a quartertone as the arrow shows. With moving the tuning ring to the basic position, you can play the glissando.

Any other signs are explained in the score.

for the final round of the International Trumpet Competition, Debrecen, 2011

Escalator

Version for trumpet and piano based on *Escalator* for trumpet and orchestra

Balázs HORVÁTH
(*1976)

$\text{♩} = 108$

senza sord.
frull.

Musical score for measures 1-5. The trumpet part (top staff) begins with a forte (*f*) flourish and continues with a melodic line marked *mp*. The piano accompaniment (bottom staves) starts with a fortissimo (*ff*) marcato (*marc. secco*) accompaniment.

Musical score for measures 6-10. The trumpet part features a flourish (*frull.*) and dynamic markings *f* and *mp*. The piano accompaniment continues with a rhythmic accompaniment.

Musical score for measures 11-14. The trumpet part includes an *ossia:* section and dynamic markings *f*, *p*, and *mp*. The piano accompaniment features a triplet of eighth notes marked *mf*.

Musical score for measures 15-18. The trumpet part includes a flourish (*frull.*) and dynamic markings *f*, *mp*, and *mf*. The piano accompaniment includes a triplet of eighth notes and a *glissando* effect.

2
21

ppp
p cantabile
mp
mf
p
pp
f
3
secco

26

mf
mf
p
f
p
3
secco

30

mf
p
f
p
3
secco

34

full
f
mp
ff secco marc.

38 *frull.* *f* *mp* *f* *p* *mp* *f* *pp*

42 *frull.* *f* *f* *frull.* *mp* *in 1 ad lib. (veloce)*

46 *in 1* *f* *poco più lento* *mf > p* *in 1* *mf* *ancora poco più lento* *mf leggiero* *in 1* *p* *l.v.*

49 *p* *p* *8va*

54 *con sord. plunger*

p mp mp mf

vibr.

poco

8va

(*ped.*)

58

ppp p f mf mp

8va

(*ped.*)

62

(*ped.*)

68

prepare sord. straight

push mute in → *con sord. straight*

mp > p mf

p mf > p

(*ped.*)

73

gliss. *p* *mf* *p* *mf* *p* *f*

frull.

mf *f*

(Led.)

77

ff *mp* *mf*

(*p*) *p* *mp*

(Led.)

81

senza sord.

pp < mp
cantabile

mfp

(Led.)

85

con sord. straight

G. P.

mp *mp*

(Led.)

89 senza sord. vibr.

p *mf* *mp*

mfp *mfp* *mfp*

92

mf *f*

mfp *mfp*

(Led.)

95

non arp. *mf* *p* *mf*

mfp

(Led.)

98

f *p* *mp* *mf*

mfp *mf* *p*

(Led.)

101

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

(Ped.)

105

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

p *mfp* *mfp* *mp*

(senza Ped.)

108 $\text{♩} = 108$

f *mf* *mf* *ff*

p *mp* *p* *mp*

111

mf *mp < f* *f* *f*

sf *sf* *sf* *sf*

p

115 *frull.* *ff* *f* *f* *mf*

120 *f* *mf* *mp* *mf* *p* *mf* G. P.

125 *p* *f* *mf* *f* *mf*

129 *frull.* *f* *p* *f* *ff* *marc. secco*

134

ff
mp *f* *p*

138

mf *f* *mf* *mp* *f* *mp* *f* *p* *f*
f *8vb-* *sf*

142

mf *f* *p* *f* *sf* *pppp*
frull. *8vb-*

147 *con sord. straight*

p *mp* *pp*

151

mp *mf* *mf*

poco a poco cresc. al...

155

mf *mf*

(cresc. al) *(p)*

159

mf

(cresc. al)...(mp) *(mf)*

163

any high pitch
ossia: B \flat

sf *ff*

(ff)

167

(Led.)

171

poco rit. **in 3**

turn towards the piano strings and play into piano /
fordulj a zongora húrjai felé, és a zongora belsejébe fújj *senza sord.*

mp dolce

1 2 3

"whistle" any pitch (blow and suck the air between your lips as if whistling with the vowels "U", "Ü", "O", "Ö") /
"füttyülj" bármilyen hangot (szívd be és fújd ki a levegőt az ajkaid között "U", "Ü", "O", "Ö" hangzókkal)

pp

f

pp

l.v.

(Led.) *Led. al Fine*

in 1

keep playing until you have enough breath (ca. 6-10 sec.) /
addig tartsd a hangot, amíg el nem fogy a levegőd (ca. 6-10 sec.)

poco f

in 2

breath-in (suck the air through the instrument to achieve a bit whistling, windy sound) /
belégzés (szívd be a levegőt a hangszeren át, hogy egyfajta sipoló, szélzajszerű hang jöjjön létre)

1 2

"mp"

174

(Led.)

BALÁZS HORVÁTH

Escalator

per tromba sola in Do ed orchestra / for trumpet solo in C and orchestra

for the final round of the International Trumpet Competition, Debrecen, 2011

Tromba sola in Do

Ócsa, 2010

© Balázs HORVÁTH, 2010

Solo trumpet part: the soloist must use two kind of mutes: a straight mute and plunger mute.

●, ○ means closed and open by hand. If a line connects the two signs or leads to a sign the change must be continuous, anyway direct. This way of playing is used with plunger mute and also with fingers or palm of hand when there is no mute. So put your hand in front of the corpus and cover it with the palm or plunger.

Szóló trombita szólam: kézféle sordinot kell használni: straight sordino és plunger.

●, ○ kézzel csukva nyitva. Ha a jeleket egyenes vonal köti össze vagy egy jelhez egyenes vonal vezet, a váltás átmenete folyamatos legyen, egyébként direkt. A csukás és nyitás játékmódja plunger sordinoval és kézzel (tenyérrel) is előfordul, utóbbi esetben tehát sordino nélkül. A corpuszt tehát vagy kézzel, vagy plungerral kell takarni.

The tuning ring is used in the piece. The numbers in brackets – e.g. [3] in measure 17, 19, etc.– shows the fingering (valve) of the given pitch. Use this fingering (valve) combination so that you can lower the pitch approx. a quartertone as the arrow shows. With moving the tuning ring to the basic position, you can play the glissando.

A darabban a hangológyűrűt időnként negyedhangos glissandok létrehozásához kell használni. A zárójeles számok – pl. [3] a 17., 19. ütemben, stb.– a billentyűk számát, tehát az adott hanghoz rendelt fogást mutatják. Ezt a billentyűkombinációt használd ahhoz, hogy a hangot kb. negyedhanggal mélyebbre tudd játszani, ahogy a nyíl mutatja az előjegyzésnél. A glissandot a hangológyűrű alaphelyzetbe történő húzásával játszd el a megadott idő alatt.

The special signs for the soloist and the orchestra can be seen in the score. The numbers above certain bars (e.g. measure 175) shows the beats of the bar when the musical material is not metric.

A szólistára és a zenekari szólamokra vonatkozó speciális jelek magyarázatát ld. a kottában. Az ütemek feletti számok a nem metrikus anyagokkal kitöltött ütemek ütéseit jelzik.

Tromba sola in Do

Escalator

♩ = 108

HORVÁTH Balázs
(*1976)

senza sord.

frull. 5

f *mp*

6 frull. frull. frull.

f *mp*

10 ossia: *gva-*

f *mp*

14 ossia: *gva-* frull. [3] frull.

f *mp* *mf* *mp*

19 [1 3] gliss. *ppp* *p cantabile* *mp*

mf *mp* *ppp* *p cantabile* *mp*

24 *mf* *p* *mf* *mf*

mf *p* *mf* *mf*

29 *mf*

mf

34 *frull.* *f* *mp*

38 *frull.* *f* *mp* *f* *p* *mp* *f* *pp*

42 *frull.* *f* *f* *frull.*

in 1 *ad lib. (veloce)* **in 1** *poco più lento*

45 *mp* *f* *mf* *p*

in 1 *ancora poco più lento* **in 1** $\text{♩} = 72$ **4**

47 *mf* *mf* *leggero* *p*

con sord. plunger *vibr.*

54 *p* *mp* *mp* *poco* *mf*

58 *ppp* *p* *f* *mf* *mp*

Tromba sola in Do

62 *prepare sord. straight* **5** **67** **2** **70** *push mute in* *con sord. straight* **6**

72 **3** **2** **3** *gliss.* *gliss.* *frull.* **3** *mf* *p* *mf* *p* *mf* *p*

76 *f* *ff* **6** **6** *mp* *mf*

80 *senza sord.* *pp* *mp* *cantabile* **3**

85 *con sord. straight* *G. P.* *mp*

89 *senza sord.* *p* *mf* *mp* *vibr.* **3**

94 *mf* *f* **3** **3** *tr* *mf* *p* *mf*

98 *frull.* **3** **6** **3** **3** **3** *frull.* *f* *p* *mp* *mf* *mf*

102 *p* *f* *mf* *p* *mp* *f* G. P.

106 *mf* *mf* *mp* *pp* *f* *mf* = 108

109 *mf* *mf* *ff* *mf* *mp < f*

112 *f* *f* *f* *ff*

116 *f* *f* *mf*

121 *f* *mf* *p* G. P.

126 *f* *mf* *f* *p*

130 *f* *f* *f* *f*

Tromba sola in Do

142 *frull.*

147 *con sord. straight*

151

156

161

166 *poco rit.*.....
 turn towards the piano strings and play into piano /
 fordulj a zongora húrjai felé, és a zongora belsejébe fújj

(rit.)..... **in 3**
 172 *senza sord.*

in 1 keep playing until you have enough breath (ca. 6-10 sec.) /
 addig tartsd a hangot, amíg el nem fog a levegő (ca. 6-10 sec.)
in 2 breath-in (suck the air through the instrument to achieve a bit whistling, windy sound) /
 belégzés (szívd be a levegőt a hangszeren át, hogy egyfajta sípoló, szélzajszerű hang jöjjön létre)
 174 *poco f*