

Balázs HORVÁTH

Nachtmusik (ein Traum)

für Streichquartette

László Tihanyi gewidmet

2026

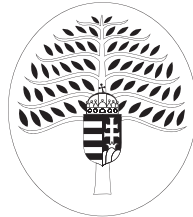
Supported by the National Cultural Fund, Hungary



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Nachtmusik (ein Traum) is dedicated to my composer fellow and former teacher, László Tihanyi for his 70th birthday. Tihanyi describes himself as a “night-composer”, not just for his regular working and inspirational term is by night but also for his inner feelings, emotions and favourite films. It was therefore obvious that I compose this piece for him as a ‘Night Music (a Dream)’.

The piece was composed on the request of CentriFUGA (Fuga, Budapest) in 2026 and supported by the National Cultural Fund.



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Duration: ca. 9 min.

World premiere: Tihanyi 70, CentriFUGA concerts, FUGA, Budapest (H),
02/05/2026

Éva Osztrosits, Oskar Varga – vl., Péter Tornyai – vla., Sebestyén Ludmány – vlc.

Special signs

Most of the special performance technics are explained in the score although there are some basic ones that are often used in the piece.

Notes without ledger lines and with the indication "any pitch", "any high pitch" or "any high flageolet" may be any pitch in the high register. Follow the relative pitch direction.

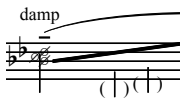
From m. 178. A regular **pencil** must be used instead of the bow. A relatively long pencil is recommended. (You need to slide on the strings with l.h. nails in the previous bars and you can put the bow down and take the pencil during these bars.)



Flageolet sounds always specify the hand position. Most of these sounds have no clear overtone result, they are rather noisy or whistling.



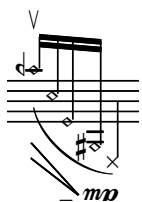
Lengthwise motion with the bow on string (col legno or arco = with wood or hair)
The arrow follows the pitch direction
– arrow upwards: towards the bridge; arrow downwards: towards the left hand.
Ricochet is also used with the bow direction change.



Damp the string with more fingers. The actual pitches represent that there must be more fingers placed on the same string. It results a noisy filtered sound.



Two sections are based on this technique: place your l.h. on the bridge following its shape. Put the wood of the bow between two metacarpal bones and play the music as if it would be an exact melodic material. The result is totally silent music, but the activity must be as if being absolutely real.



Play regular arpeggio on the four strings (but add two more virtual "strings" – one below and one above. The body of the instrument serves as imaginary strings.

The most important and unusual elements of the piece are the dynamic markings. Everything should be performed between **pppppppp** and **mp** in the piece. At the same time the characters, articulations, emotions should be as if it were louder – just as sounds by night are always perceived louder even if they are very soft.

The dynamic markings in the piece are between **ppp** and **ff** which therefore always represent a much softer and detailed scale. E.g.

- **ff** in the score should not be louder than **mp** in reality,
- **mf** should be as ca. **pp**,
- **p** should be as ca. **pppp**,
- **pp** should be as ca. **pppppppp**.

Nachtmusik (ein Traum)

Balázs HORVÁTH
(*1976)

♩ = 80

The score is divided into three systems, each with four staves. The first system (measures 1-5) features dynamics of *f* and *fp*. Performance instructions include *sul II flag.*, *sul II-III*, *sul III flag.*, *sul II-III*, *f spicc.*, *flag.*, *sul I-II*, and *sul tasto flautando*. The second system (measures 6-10) features dynamics of *mp* and *p*. Performance instructions include *lengthwise (always with some normal bow direction)*. The third system (measures 11-15) features dynamics of *f*, *fp*, *mf*, and *p*. Performance instructions include *ord.*, *sul IV sul tasto 1/2 flag.*, *nat.*, and *come prima*. The bass line includes *f*, *pp*, and *p* dynamics.

16 *come prima*

mf $\xrightarrow{3}$ *p*

mf $\xrightarrow{6}$ *p*

mf $\xrightarrow{6}$ *p*

mf $\xrightarrow{6}$ *p*

any high flag.

sul III damp

sul I damp

1/2 flag.

nat. V

damp

mf $\xrightarrow{6}$ *pp*

p

20

sul I-II
col legno
tratto

mf $\xrightarrow{5}$ *mp*

sul I
arco
any high flag.

any pitch

sul II

sul III

any pitch

25

sul II
col legno
tratto
any pitch

mf spicc.

mp

col legno
tratto

col legno
(trem.)
any pitch

sul II-III

vibr.

vibr.

ord.
any pitch

(lift two fingers (2-3) so that one accidental note becomes audible with one finger)

♩ = 92

l.h. touch strings halfway beyond the bridge
r.h. place and move the wood of the bow between metacarpal bones

Silent play col legno

43

mf 3 5 3

col legno *sf pp*

pizz. sul pont. *pp* *molto sul pont.* *col legno*

sf pp *sf pp* *pp* *sf pp*

sf pp *sf pp*

50

sf pp *sf* *pp* *sf sf sf pp*

sf pp *sf* *pp* *sf pp*

sf sf sf sf pp *sf pp* *sf sf pp*

sf sf pp *sf pp* *sf sf*

57

sf sf sf pp *sf* *pp* *sf sf* *sf sf* *sf pp* *sf sf* *pp*

sf sf pp *sf* *pp* *sf* *pp* *pp* *sf pp* *sf pp*

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

pp *sf sf* *pp* *arco on the bridge* *p*

senza trem. *senza trem.*

pull your l.h. from underneath the bow and play arco on the bridge, then l.h. slide down to position of m. 66

poco ad lib., senza misura (♩ = 76)

80

sul II (col legno) ricochet damp

legno+arco any high flag.

1 2 3 4 3 4 3 1 2

trem. rit. arco damp

col legno come prima ricochet ric. gliss.

pp

p

on the bridge col legno batt.

p

(arco) damp

sul I

poco ad lib.

pp

in tempo (♩ = 76)

84

(col legno) batt. tratto

pp

(col legno) batt. 3 tratto

pp

(col legno) batt. tratto

pp

sul III

5

trem. rit. (senza sincr.)

mp > pp

trem. rit. (senza sincr.)

mp > pp

on the bridge col legno batt.

p

G. P.

mp

89

sul III col legno batt.

any high flag.

arco glissando

I.h.: nail-pizz. r.h.: place the screw on the string and slide + sul I, come prima

♩ = 72

col legno

mp < f

col legno

mp < f

(col legno)

mp < f

f

sul I-II

sul IV pizz.

p

sul I nail-pizz.

p

damp col legno ricochet (trem.)

pp

arco flautando

pppp

arco any high flag. gliss.

damp col legno ricochet

mp

sul IV (arco) 1/2 flag.

mf >

arco sul tasto 1/2 flag.

mf

sul III-IV sul tasto 1/2 flag.

mf

sul pont.

pp < p > pp

pp < p > pp

pp < p >

94 (col legno) *f* sul II *p* (col legno) *f*

(col legno) *f* sul III sul II *p* (col legno) sul II sul III *mf* *p*

col legno ossia: only 1 finger
 sul I sul II sul III sul IV
 1 2 1 2

arco sul tasto → sul pont. on the bridge
 1/2 flag.

pp *pp* *mf* *p*

♩ = 90

(col legno) ossia: only 1 finger
 sul I sul II sul III sul IV
 2 1 2 1

start on the body of the instrument below IV
 and move up on the body above I

97 *f* arco sul tasto → sul pont. on the tuning peg *mp* *f* *mp* *f*

1/2 flag. *mf* *p*

pp

102 *mp* *p* *mp* *f* *mp* *f*

ricochet damp come prima

diagonal bow flag. sim.

p

107

ff

col legno batt. 1/2 flag.

p

damp ric. gliss.

mp 5

col legno batt. 1/2 flag.

p

col legno ricochet 1/2 flag.

mf > p *mf > p* *mf > p*

tratto

p

any high flag.

G. P.

112

ff

p spicc.

nail-pizz. 0

pp

arco 1/2 flag.

p

(col legno) damp ric. gliss.

p *pp*

ric. gliss.

♩ = 76

*All arpeggio sounds should start on the beat. Chords are always augmented triads.
 vl.1, 2, vla.: pizz. downwards: sul tasto with flat of nail; upwards: sul pont. with finger (index finger!)
 vlc.: pizz. upwards: sul tasto with flat of nail; downwards: sul pont. with finger (index finger!)

nail-pizz. / sul pont. pizz.*

119

mp nail-pizz. / sul pont. pizz.*

mp nail-pizz. / sul pont. pizz.*

mp nail-pizz. / sul pont. pizz.*

mp nail-pizz. / sul pont. pizz.*

mp nail-pizz. / sul pont. pizz.*

123

Musical score for measures 101-104. The score is written for four staves (two treble clefs and two bass clefs) in 3/4 time. It features complex rhythmic patterns with many sixteenth notes and triplets. The key signature has one flat (B-flat). Measure 101 starts with a treble clef and a bass clef. Measure 102 has a treble clef and a bass clef. Measure 103 has a treble clef and a bass clef. Measure 104 has a treble clef and a bass clef. There are triplets in measures 101, 102, and 103.

127

Musical score for measures 125-128. The score is written for four staves (two treble clefs and two bass clefs) in 3/4 time. It features complex rhythmic patterns with many sixteenth notes and triplets. The key signature has one flat (B-flat). Measure 125 starts with a treble clef and a bass clef. Measure 126 has a treble clef and a bass clef. Measure 127 has a treble clef and a bass clef. Measure 128 has a treble clef and a bass clef. There are triplets in measures 125, 126, and 127.

130

Musical score for measures 129-132. The score is written for four staves (two treble clefs and two bass clefs) in 3/4 time. It features complex rhythmic patterns with many sixteenth notes and triplets. The key signature has one flat (B-flat). Measure 129 starts with a treble clef and a bass clef. Measure 130 has a treble clef and a bass clef. Measure 131 has a treble clef and a bass clef. Measure 132 has a treble clef and a bass clef. There are triplets in measures 129, 130, and 131. A five-measure rest is present in measure 132. A tempo marking $\text{♩} = 76$ is located above measure 132. Performance instructions include "arco on the bridge" in the bass staff and "col legno tratto" in the third staff, with dynamics *pp* and *p* indicated.

134 *come prima*

mp
come prima
mp
STOP
STOP
STOP
pp \triangleleft *p*
STOP
STOP
p *p*

138

mp
mp
STOP
p
STOP
ppp
col legno
1/2 flag.
col legno
1/2 flag.
p
sul II
col legno
1/2 flag.

(♩ = 76)

142 *arco nat. col legno 1/2 flag.* *come prima* *Lunga* *poco a poco accel. -----*

p
arco nat.
col legno
1/2 flag.
come prima
arco nat.
col legno
1/2 flag.
come prima
arco col legno nat.
1/2 flag.
come prima
arco nat.
col legno
1/2 flag.
come prima
sul III
come prima

Lunga

r.h. *moltiss sul pont.*
l.h. very close to the bow

148

poco a poco cresc. *al ff*

poco a poco cresc. *al ff*

poco a poco cresc. *al ff*

poco a poco cresc. *al ff*

♩ = 80

Silent play

l.h. touch strings halfway beyond the bridge
r.h. place and move the wood of the bow between metacarpal bones

155

f

f

f

f

160

f

4:3

3

5

3

3

5

5

(Normal play)

vlc.: m. 174, vla.: m. 175, vl.2: m. 176, vl.1: m. 177

l.h. **finger nail** scratch the strings meanwhile

r.h. **col legno** lengthwise scratch paralel

(+a bit diagonal) and very close to the l.h.

(♩ = 80)

ca. 4 sec.

ca. 3 sec.

ca. 3 sec.

ca. 2 sec.

ca. 2 sec.

181 put the bow down and take pencil

pencil! tratto

batt. 0

tratto

mf

mp

(gracenotes always on beat)

ricochet sul IV

on the bridge ricochet

pencil! batt. 0

ricochet

mp

mf

(gracenotes always on beat)

dead stroke

come prima

p f (sul tasto)

mp

p f

on the bridge ricochet

on the bridge batt.

come prima ord.

on the bridge batt.

p

mp

p

mp

186

batt. 0

mf

dead stroke

ricochet

p f (sul tasto)

mp

mf

mf

tratto

ricochet

p f

mp

p f

on the bridge batt.

ord.

on the bridge batt.

ord.

on the bridge batt.

p

mp

p

mp

p

192

G. P.

tratto - with pencil

pp \leftarrow *mp*

circular bowing (slow) - with pencil damp QQ

p

tratto - with pencil

pp \leftarrow *mp*

circular bowing (slow) - with pencil damp QQ

p

mf

mf

p f

p f

p

p