

**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 Hörmeyer, 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 create 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 techniques are based on instrumental and electronic music techniques. These techniques used to be called „pasticcio“, re-orchestration, transcription, remix in the earlier centuries and decades. But PLAYLIST is a much 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.)

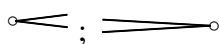
These remarks are also valid for the last movement ("2018") since the materials are played quickly after each other as done by a DJ.

## 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



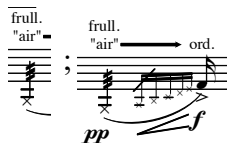
shorten the duration of the actual note a little bit



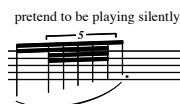
continuous change from one position to the other



repeat the actual motive and modulate it into the next one



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



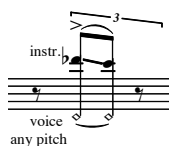
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (*pppp*) dynamic with the same motive.



slap tongue with the defined fingering

### STOP

be motionless as if a freeze on a film

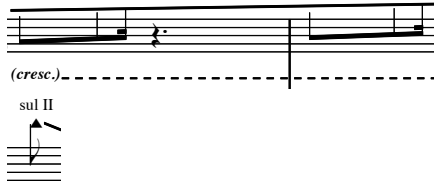


play the higher pitches meanwhile singing/humming

## Strings

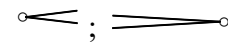


change bow on each note during the glissando



continue glissando on with any high but undefined 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



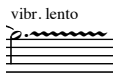
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (*pppp*) dynamic with the same motive.

**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)*

"hotel"-sord.

Violino 2

*f (=p)*

"hotel"-sord.

Viola

*f (=p)*

"hotel"-sord.

Violoncello

*f (=p)*

"hotel"-sord.

5

muta in Cl. in Si $\flat$

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

$\text{♩} = 72$  ("Un poco Allegro")

Cl. in Si $\flat$

come un Chalumeau

Clarinetto in Si $\flat$

*f*

senza sord.

Violino 1

senza sord.

sim.

*ff*

Violino 2

*mf* poco marcato

*glissando*

*glissando*

Viola

senza sord.

sim.

*mf* poco marcato

Violoncello

senza sord.

sim.

*mf* poco marcato

7

G. P.

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

STOP do NOT move!

STOP do NOT move!

STOP do NOT move!

STOP do NOT move!

STOP do NOT move!

*f*

*ff*

*mf*

*mf*

*mf*

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

13



42

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

(cresc.) (*mf*) (*f*)

(cresc.) (*mf*) (*f*)

(cresc.) (*mf*) (*f*)

(cresc.) (*mf*) (*f*)

48

(cresc.) (*f*) (*f*) (*f*) *ff* *mp*

(cresc.) (*ff*)

(cresc.) (*ff*)

(cresc.) (*ff*)

(cresc.) (*ff*)

52 lunga

do NOT move!

poco a poco accel. - -

*p* *glissando* *p* *glissando* *p* *glissando* *p*

do NOT move!

do NOT move!

do NOT move!

do NOT move!

(poco a poco accel.)

accel. molto

5

57

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

(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.

(poco accel.)

$\text{♩} = 162, \text{♪} = 108$

87

frull.

cresc.)

f

pocco

f

sim.

acc.

sempre frull.

(accel.) ca. 4 sec.  
 ----- **il più presto possibile** ca. 4 sec.  
 rit. 5  
 dim. al. dim. al.  
 trem. rit. trem. rit.  
 dim. al. dim. al.  
 trem. rit. trem. rit.  
 dim. al. dim. al.  
 trem. rit. trem. rit.  
 dim. al. dim. al.  
 trem. rit. trem. rit.

ca. 4 sec. ca. 4 sec. ca. 4 sec. ca. 6 sec. 7

100 (rit.) "air" al

(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.

<f pp <f pp <f sim.

110 (poco a poco accel.)

pp <f ff sim.

pp <f ff sim.

pp <f ff sim.

pp <f ff sim.

116

123

129

[illegible][illegible][illegible]

 = 100

182

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185

185

*p* *mp* *pp* *p*

*p* *mp* *pp* *p*

*p* *mp* *pp* *p*

*p* *mp* *pp* *p*

*p* *mp* *pp* *p*

187

187

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

*ppp* *pp* *ppp* *ppp*

*ppp* *pp* *ppp* *ppp*

*ppp* *pp* *ppp* *ppp*

*ppp* *pp* *ppp* *ppp*

key-clicks

G. P.

♩ = 144

190

190

*pp* *cresc. al.* *ord.*

*pp* *cresc. al.* *ord.*

*pp* *cresc. al.* *ord.*

*pp* *cresc. al.* *ord.*

*pp* *cresc. al.* *ord.*

1/2 "air" vibr.

5

vibr. sim.

6

pretend to be playing silently pont.

glissando

ord.

pretend to be playing silently pont.

glissando

ord.

pretend to be playing silently pont.

glissando

ord.

pretend to be playing silently pont.

glissando

ord.

[illegible]

202 *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*)

206

$\text{♩} = 96$   
 $\text{♩} = 144$

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

*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*

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*

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

*(trem. rit.) glissando* *f* *fff* *sub. poco marcato ppp* STOP

*(trem. rit.) glissando* *f* *fff* *sub. poco marcato ppp* STOP

*(trem. rit.) glissando* *f* *fff* *sub. poco marcato ppp* STOP

*ppp poco marcato*

*Play as modified electronic repetitions and tempo changes*

♩ = 72  
Cl. in La

Clarinetto in La

Violino 1

Violino 2

Viola

Violoncello

*mf* *p* *mf* *glissando* *glissando* *ricochet*

4

*mf* *mf* *mf* *mf* *mf* *mf*

7

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

*glissando* *glissando* *glissando* *glissando* *glissando* *glissando* *glissando* *glissando*



Musical score for measures 16-23. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The tempo is marked *p* (piano). The dynamics are marked *p*, *mf*, and *f*. The first staff has a *p* dynamic at measure 16, *mf* at measure 17, and *f* at measure 18. The second staff has a *p* dynamic at measure 16, *mf* at measure 17, and *f* at measure 18. The third staff has a *p* dynamic at measure 16, *mf* at measure 17, and *f* at measure 18. The fourth staff has a *p* dynamic at measure 16, *mf* at measure 17, and *f* at measure 18. The fifth staff has a *p* dynamic at measure 16, *mf* at measure 17, and *f* at measure 18. The first staff has a *p* dynamic at measure 19, *mf* at measure 20, and *f* at measure 21. The second staff has a *p* dynamic at measure 19, *mf* at measure 20, and *f* at measure 21. The third staff has a *p* dynamic at measure 19, *mf* at measure 20, and *f* at measure 21. The fourth staff has a *p* dynamic at measure 19, *mf* at measure 20, and *f* at measure 21. The fifth staff has a *p* dynamic at measure 19, *mf* at measure 20, and *f* at measure 21. The first staff has a *p* dynamic at measure 22, *mf* at measure 23, and *f* at measure 24. The second staff has a *p* dynamic at measure 22, *mf* at measure 23, and *f* at measure 24. The third staff has a *p* dynamic at measure 22, *mf* at measure 23, and *f* at measure 24. The fourth staff has a *p* dynamic at measure 22, *mf* at measure 23, and *f* at measure 24. The fifth staff has a *p* dynamic at measure 22, *mf* at measure 23, and *f* at measure 24.

Musical score for measures 27-30. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The tempo is marked *f* (forte). The dynamics are marked *f*, *mf*, and *p*. The first staff has a *f* dynamic at measure 27, *mf* at measure 28, and *p* at measure 29. The second staff has a *f* dynamic at measure 27, *mf* at measure 28, and *p* at measure 29. The third staff has a *f* dynamic at measure 27, *mf* at measure 28, and *p* at measure 29. The fourth staff has a *f* dynamic at measure 27, *mf* at measure 28, and *p* at measure 29. The fifth staff has a *f* dynamic at measure 27, *mf* at measure 28, and *p* at measure 29. The first staff has a *f* dynamic at measure 30, *mf* at measure 31, and *p* at measure 32. The second staff has a *f* dynamic at measure 30, *mf* at measure 31, and *p* at measure 32. The third staff has a *f* dynamic at measure 30, *mf* at measure 31, and *p* at measure 32. The fourth staff has a *f* dynamic at measure 30, *mf* at measure 31, and *p* at measure 32. The fifth staff has a *f* dynamic at measure 30, *mf* at measure 31, and *p* at measure 32.

Musical score for measures 31-34. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The tempo is marked *sub. p* (subito piano). The dynamics are marked *sub. p*, *sempre p*, and *p*. The first staff has a *sub. p* dynamic at measure 31, *sempre p* at measure 32, and *p* at measure 33. The second staff has a *sub. p* dynamic at measure 31, *sempre p* at measure 32, and *p* at measure 33. The third staff has a *sub. p* dynamic at measure 31, *sempre p* at measure 32, and *p* at measure 33. The fourth staff has a *sub. p* dynamic at measure 31, *sempre p* at measure 32, and *p* at measure 33. The fifth staff has a *sub. p* dynamic at measure 31, *sempre p* at measure 32, and *p* at measure 33. The first staff has a *sub. p* dynamic at measure 34, *sempre p* at measure 35, and *p* at measure 36. The second staff has a *sub. p* dynamic at measure 34, *sempre p* at measure 35, and *p* at measure 36. The third staff has a *sub. p* dynamic at measure 34, *sempre p* at measure 35, and *p* at measure 36. The fourth staff has a *sub. p* dynamic at measure 34, *sempre p* at measure 35, and *p* at measure 36. The fifth staff has a *sub. p* dynamic at measure 34, *sempre p* at measure 35, and *p* at measure 36.

$\text{♩} = 108$

36

$\text{♩} + \text{♩} = \text{♩}$   $\text{♩} = \text{c. } 62$   $\text{♩} = 108$   $\text{♩} = \text{♩}$

41

$\text{♩} = 72$   $\text{♩} = 72$

46

*vibr. molto*

*pp* *p* *pp*

*vibr. molto*

*pp* *p*

*vibr. molto*

*pp* *p*

*vibr. molto*

*pp*

pp p pp pp p pp p pp

pp p pp pp p pp p pp

("Lebhaft, leicht.")

pp pp p pp pp mf pp mf

p pp pp mp pp pp mf pp mf

p pp pp mp pp p > pp

pp mp p > p >



21

28

28

ord. *fff* *fff* *frull.* *fff*

vibr. lento *pppp* *pizz.* *arco (tasto) → ord.* *glissando* *gliss.* *vibr. accel.*

*fff* *pppp* *<fff* *pppp* *5* *fff* *pppp* (senza cresc.)

vibr. lento *pppp* *pizz.* *arco (tasto) → ord.* *gliss.* *(b)* *fff* *pppp* *vibr. accel.*

*fff* *pppp* *<fff* *pppp* *gliss.* *fff* *pppp* (senza cresc.)

vibr. lento *pppp* *pizz.* *arco → ord.* *glissando* *gliss.* *0* *fff* *pppp* *vibr. accel.*

*fff* *pppp* *<fff* *pppp* *gliss.* *fff* *pppp* (senza cresc.)

vibr. lento *pppp* *arco (tasto) → ord.* *gliss.* *gliss.* *vibr. accel.*

*pppp* *<fff* *pppp* *fff* *pppp* (senza cresc.)

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

*glissando*

39

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

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

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

*arco vibr. lento* *p 3 < ff pppp* *vibr.* *senza vibr.* *pizz.* *arco*

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

*arco vibr. lento* *p 3 < ff pppp* *vibr.* *senza vibr.* *pizz. sul IV* *arco*

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

*arco* *glissando* *vibr. lento* *vibr.* *senza vibr.* *pizz.* *arco*

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

51

frull. *ff* *sf* *ff* *ff* slap

*ff* *pppp* *sf* spicc. *pppp* *ff* *pppp* *ff* *pppp* *ff*

batt. ord. *glissando* pont. (tasto) pizz.

*ff* *pppp* *sf* spicc. *pppp* *ff* *pppp* *ff* *pppp* *ff*

batt. ord. *glissando* pont. (tasto) pizz.

*ff* *pppp* *sf* spicc. *pppp* *ff* *pppp* *ff* *pppp* *ff*

batt. ord. *glissando* pont. (tasto) pizz.

*ff* *pppp* *sf* spicc. *pppp* *ff* *pppp* *ff* *pppp* *ff*

[illegible]

*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>

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

sul II *ff* *glissando* 0 *ppp* < *mf* (*ff*) (sul II)

sempre *ff* (*ff*) (*ff*) *ff* (*ff*) (sul III)

sempre *ff* (*ff*) (*ff*) (*ff*) > *f* (*ff*) (sul III)

sempre *ff* (*ff*) (*ff*) (*ff*) > *f* (*ff*) (sul II)

♩ = 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.) *sempre f* *glissando*

sub: *ppp* *sempre f* *glissando*

(non trem.) *sempre f*

sub: *ppp* *sempre f*

(non trem.) *sempre f*

sub: *ppp* *sempre f*

[illegible]



37  $\text{♩} = 108$

*p* *mf* *p* *mf* *ff* *p* *mf* *p*

*mp* *f* *ff* *mf* *mp* *mp* *f* *mp*

*f* *p* *ff* *mf* *p* *mf*

*f* *p* *mf* *ff* *f* *mp* *f*

*arco*  
*ff* *>* *f* *p* *mf* *ff* *>* *f* *ff* *>* *f* *ff* *>* *mf*

(rit. molto, indiv. - senza sincr.).

. al

Il. molto, indiv. - senza sincr.

41

move on the next bar, do NOT wait for the others

mf p poco a poco con vibr. mf p mp p mp

mf p mf p poco a poco con gliss. mp (gliss.) pp

pp mf pp mp poco a poco con gliss. ppp mp (gliss.) ppp

mp f poco a poco con gliss. p mf (gliss.) mp (gliss.) pp

move on the next bar, do NOT wait for the others sul III

f mp mf p mp pp p

move on the next bar, do NOT wait for the others

**Lentissimo, tempo individuale (senza sincr.)**

42 *vibr. lento*

*pp* *p*

*sul II* *gliss.* *gliss.* *glissando* *gliss.* *gliss.* *glissando* *glissando* *glissando*

*p*

*pretend to be playing silently*

*glissando* *gliss.*

*sempre gliss.*

*glissando* *glissando*

*p* *ppp* *p*

*pretend to be playing silently*

*sul III* *sempre gliss.*

*p* *ppp* *pp*

*pretend to be playing silently*

*sul II* *sempre gliss.*

*0* *sul IV*

*p* *ppp* *pp*

*pretend to be playing silently*