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Sospiro Congelato

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SOSPIRO CONGELATO

— Passacaglia senza passi —

for orchestra

a Magyar Rádió Szimfonikus Zenekarának

2015
Budapest, Siena

Apparátus

Flute 1 (+Harmonica in F)
Flute 2 (+Harmonica in E)
Flute 3 (+Harmonica in D)
Oboe 1 (+Harmonica in B $\flat$)
Oboe 2 (+Harmonica in A)
Oboe 3 (+Harmonica in G)
Clarinet 1 in B $\flat$
Clarinet 2 in A
Clarinet 3 in A
Bassoon 1
Bassoon 2
Bassoon 3

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3

Percussion A (2 játékos)

Timpano*
Marimba
Cymbal (a2) [nagy vagy közepes, mint Perc.B-nél]
Wind-chimes [kagylóból, ossia: fából]
Wood-block [magas hang]
Triangle

Percussion B (2 játékos)

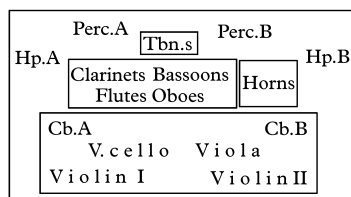
Timpano*
Crotal**
Gong [mély hang, pontos hangmagasság nincs meghatározva]
Cymbal (a2) [nagy vagy közepes, mint Perc.A-nál]
Small Cymbal (a2) ["zill"]
Rain-stick

Harp A***

Harp B***

Violin I (12 játékos)
Violin II (10 játékos)
Viola (8 játékos)
Violoncello (6 játékos)
Contrabass (4 játékos)

Színpad elhelyezkedés:



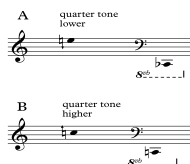
* A 2 Timpani hangterjedelme (a színpad két különböző pontján):



** 1 crotal szükséges a következő hangmagassággal:



*** Mindkét hárfa 1-1 húrtól el kell hangolni negyedhanggal. (Az adott hangmagassághoz tartozó többi húr tiszta marad.)
A legalsó húr hangolása különböző (lásd alább).



A darab végén a két hárfás (hegedű-) **vonóval** szólaltatja meg a legalsó húrt.

Harmonica notáció

+ : fújni; —: szívni; a lyukak számokkal jelölve (1=legmélyebb hang; 10=legmagasabb)
(Pl. + 3,4 = fújj a 3. és 4. lyukba egyszerre.)

Divisi

A vonós színek osztozása a pultok sorszámaival vannak jelölve.

Pl. Vln.I/1 = az I. hegedű 1. pultja (2 játékos), stb.

"Solo" = 1 játékos a 2-ből; "a2" = mindkettő.

Glissandók

Az összes glissando folyamatos és egyenletes, kitöltve a leírt ritmus-értéket. A hosszú vonós-glissandóknál az összes közbeeső félhang jelezve van, ami nem jelent megállást a glissandóban, csak intonációs, tájékoztató segítséget. Egyazon divisi-szólamban (=egy pultban) a vonóváltások és (szükséges) húr-váltások különböző helyeken kell hogy történjenek, sosem egyszerre.

A "Passacaglia senza passi" szakaszban minden ütem elején megszólal egy harmónia, amit tisztán meg kell hallgatni, anélkül, hogy a glissandók megszakadnának. Az egész szakaszban a fő anyag ("Hauptstimme") a vonósoknál van. A fúvósok, ütők, hárfák csak színezik ezt, sosem szabad fölé kerekedniük hangerőben.

Instrumentation

Flute 1 (+Harmonica in F)
 Flute 2 (+Harmonica in E)
 Flute 3 (+Harmonica in D)
 Oboe 1 (+Harmonica in B $\flat$)
 Oboe 2 (+Harmonica in A)
 Oboe 3 (+Harmonica in G)
 Clarinet 1 in B $\flat$
 Clarinet 2 in A
 Clarinet 3 in A
 Bassoon 1
 Bassoon 2
 Bassoon 3

Horn in F 1
 Horn in F 2
 Horn in F 3
 Horn in F 4
 Trombone 1
 Trombone 2
 Trombone 3

Percussion A (2 players)

Timpano*
 Marimba
 Cymbal (a2) [large or medium, the same size as Perc.B]
 Wind-chimes [of shell, ossia: wooden]
 Wood-block [high sound]
 Triangle

Percussion B (2 players)

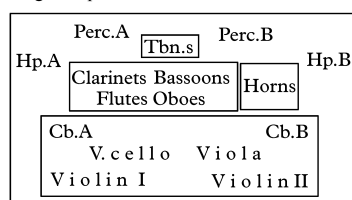
Timpano*
 Crotal**
 Gong [low sound, pitch not defined]
 Cymbal (a2) [large or medium, the same size as Perc.A]
 Small Cymbal (a2) ["zill"]
 Rain-stick

Harp A***

Harp B***

Violin I (12 players)
 Violin II (10 players)
 Viola (8 players)
 Violoncello (6 players)
 Contrabass (4 players)

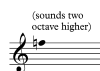
Stage setup:



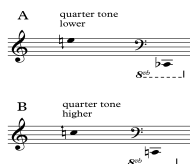
* Ranges of the 2 Timpani (located at different points of the stage):



** 1 crotal needed with the pitch:



*** One string of each harp should be detuned quarter tone higher/lower. (The other strings of the same pitch class remain in tone.)
 The tuning of the lowest string is also different (see below).



At the end of the piece Harpists use (violin) **bow** to sound the lowest string.

Harmonica notation

+ : blowing; —: drawing; holes marked with numbers (1=lowest pitch; 10=highest)
 (E.g. + 3,4 means blowing into the 3rd and 4th holes at the same time.)

Divisi

Divisions of the strings are marked with the numbers of desks.

Vln.I/1 means the first desk (2 players) of Violin I, etc.

"Solo" means 1 player of the 2, "a2" means both.

Glissandi

All the glissandi are continuous and even, filling the whole written time (rhythm-value). In the long glissandi for strings all intermediate semitones are notated, which do not mean any stop in the gliss., just a help for intonation. In one divisi-part (=one desk) the bow-changes and chord-changes (if needed) should be played always in different points, never at the same time.

In the "*Passacaglia senza passi*" section on the first moments of each bar there is a harmony which should be listened clearly, without breaking the continuous glissandi. In the whole section the main material ("Hauptstimme") is in the strings. Winds, percussion and harps should only colour it but never overtake.

SOSPIRO CONGELATO

— Passacaglia senza passi —

"...Mi sóhajtott?
Ki sóhajtott?... "

TORNyai Péter

Preludi
lento, quasi libero

score in C

3 ♩ ≈ 60

9 10 11 12 13 14 15

Fl.1 Fl.2 Fl.3 Cl.1 Cl.2 Hn.1 Hn.2 Hn.3 Hn.4 Tbn.1 Tbn.2 Tbn.3 Perc.A Perc.B Hp.A Hp.B Vln.I /div. Vln.II /div. Vla. /div. Vc. /1 Vc. /2 Vc. /3

3/4 4/4 3/4

(in tempo)

whistle-tone p whistle-tone p whistle-tone p

pppp (appena sentito) non dim. ppp

air only mp pp

Cymbal a2 l.v. mf mp p Wind-chimes

bish. (densest) p mf

punta* pp

1/1-2-3 /4-5-6 /1-2-3 /4-5 /1-2 /3-4

16 17 **4/4** 18 19 20 **5/4**

Fl.1 *bish.* *pp* < *p* *f* key only

Fl.2 *bish.* *pp* < *p* *f* key only

Fl.3 *trem.* *mf* *f* key only

Ob.1 *bish.* *pp* < *p* *f* key only

Ob.2 *bish.* *pp* < *p* *f* key only

Ob.3 *trem.* *mf* *f* key only

Cl.1 *pochis.* *pp* *pp* key only (tr.) ord. (blow)

Cl.2 *pochis.* *pp* *pp* *mf* = *pp* (*pp*)

Cl.3 *bish.* *pp* < *p* *f* key only

Bsn.1 *bish.* *pp* < *p* *f* key only

Bsn.2 *trem.* *mf* *f* key only

Bsn.3 *bish.* *pp* < *p* *f* key only

Perc.A *Wood-block* *sf* *p* *mf* *glass with 2 mallets* *(solo)* *Triangle* *p*

Perc.B *Crotal* *l.v.* *mp* *Crotal* *p* *Rain-stick* *mf*

Hp.A *mf* *in rilievo espressivo*

Hp.B *bish.* *p* *pp* *mf*

[illegible]

* Touch the string at the given pitch like a flageolet.
Produce noise without clear pitch.

* *Érintsd a húrt a megadott helyen, mint egy flageoletnél.*
Nem konkrét hangmagasság, hanem zaj szól.

rit. 3 ≈ 52 a tempo ≈ 60

26 27 28 29 30 31

Cl.1 *ppp* *p*

Cl.2 *p*

Hn.1 *mp* *p*

Hn.2 *mp* *p*

Hn.3 *mp* *p*

Hn.4 *mp* *p*

Tbn.1 con sord. *in rilievo ma mp* *p*

Tbn.2 con sord. *in rilievo ma mp* *p*

Tbn.3 con sord. *in rilievo ma mp* *p*

Perc.A Timpani *pppp quasi ombra* *mp* (non trem.) *p*

Cymbal mallet *mp*

Perc.B Timpani *pppp quasi ombra* *poco f* Small Cymbal a2 Gong *mp*

Hp.A *mp*

rit. 3 ≈ 52 a tempo ≈ 60

26 27 28 29 30 31

Cb. /1(A) *pp*

Cb. /2(B) *pp*

poco meno mosso (in 5) **5/8** **5/4** **4/4** a tempo ≈ 60 **3/4** **5/4** **poco rit.** **3/4**

Cl.1. *pp* *mp* *p*

Cl.2. *pp* *mp* *p*

Cl.3. *pp* *mp* *p*

Bsn.1. *pp* *mp* *p*

Bsn.2. *mp* *p*

Bsn.3. *mp* *p*

Hn.1. *mp* *p* *poco f*

Hn.2. *mp* *p* *poco f*

Hn.3. *mp* *p* *poco f*

Hn.4. *mp* *p* *poco f*

Tbn.1. senza sord. *p* *poco f*

Tbn.2. senza sord. *p* *poco f*

Tbn.3. senza sord. *p* *poco f*

Perc.A. *mp* *p* *sub pppp* *mf* *p* *f > p* [Wood-block]

Perc.B. *mp* *p* *sub pppp* *mf* *p* *p* [Gong] [Rain-stick]

Hp.A. *mf* *(mp)* *pp* *damp*

Hp.B. *mf* *(mp)* *pp* *damp*

Vln.I /div. *mp* *mp* *mp* tutti col legno ricochet

Vln.II /div. *mp* *mp* *mp* tutti (arco) ricochet

Vla. /div. *mp* *mp* *mp* tutti (arco) ricochet

Vc. /div. *mp* *mp* *mp* tutti col legno ricochet

Cb. /1(A) *mp*

Cb. /2(B) *mp*

a tempo (poco più) $\frac{3}{4} \approx 70$ **4** **a tempo** ≈ 60 **3** **4** **3** **4** **4**

37 38 39 40 41 42 43 44 45

Fl.1 *p*

Fl.2 *p*

Fl.3 *p*

Ob.1 *p*

Ob.2 *p*

Ob.3 *p*

Cl.1 *ppp* senza espr.

Cl.2 *ppp* senza espr.

Cl.3 *p*

Tbn.1 *mf* *mp* poco espr. *mp* *p* *pp*

Tbn.2 *mf* *mp* poco espr. *mp* *p* *pp*

Tbn.3 *p* *pp*

Perc.A *p* (l.v. vibr. lento) Triangle *mf* Marimba *mf*

Perc.B *p* (l.v. vibr. lento) Crotal damp

Hp.A *p* *mf* *mf*

Hp.B *p* *mf* *mf*

a tempo (poco più) $\frac{3}{4} \approx 70$ **4** **a tempo** ≈ 60 **3** **4** **3** **4** **4**

37 38 39 40 41 42 43 44 45

Vc. *mp*

Cb. /1(A) *pp* *f*

Cb. /2(B) *mp* *pp* *f*

quasi più lento

3/4 4/4 3/4 4/4 accel. ♩ ≈ 100 accel. (possibile). . .

52 53 54 55 56 57 58 59 60

Ob.1 *p*

Ob.2 *p*

Tbn.1 *pp* *f* *pp*

Tbn.2 *pp* *f* *pp*

Tbn.3 *mp*

Perc.A *ppp* quasi ombra Triangle *p*

Perc.B *mf ppp* quasi ombra Small Cymbal *p* a2

Hp.A *p* ma in rilievo sempre secco *f*

Hp.B l.v. *p* ma in rilievo sempre secco *f*

quasi più lento

3/4 4/4 3/4 4/4 accel. ♩ ≈ 100 accel. (possibile). . .

52 53 54 55 56 57 58 59 60

Vln.I /div. *pizz.* */1-2 sf* */3 pizz.* */4 sf* */5* */6*

Vln.II /1 *pp* *< mf*

Vln.II /2 *pp* *< mf*

Vln.II /3 *pp* *< mf*

Vln.II /4 *pp* *< mf*

Vln.II /5 *pp* *< mf*

Vla. /1 *pp* *< mf*

Vla. /2 *pp* *< mf*

Vla. /3 *pp* *< mf*

Vc. /div. *pizz.* */1 sf* */2*

67 68 **4/4** 69 70 **3/4** **4/4**

Fl.1

Fl.2

Fl.3

Ob.1

Ob.2

Ob.3

Cl.1

Cl.2

Cl.3

Bsn.1

Bsn.2

Bsn.3

Hn.1

Hn.2

Hn.3

Hn.4

change to Harm.

This musical score page contains measures 67 through 70. The instruments are arranged in a standard orchestral layout. Measures 67 and 68 are in 4/4 time, while measures 69 and 70 are in 3/4 time. The woodwind section (Flutes 1-3, Oboes 1-3, Clarinets 1-3) and the first three Bassoons play complex melodic lines with many triplets. The Horns (1-4) have simpler parts, often playing sustained notes or short phrases. The fourth Bassoon part is empty. A 'change to Harm.' instruction is placed above the third Oboe staff at the end of measure 70.

15

This page of the musical score contains the following elements:

- Woodwinds:** Flutes 1, 2, and 3 (Fl.1, Fl.2, Fl.3) and Oboes 1 and 2 (Ob.1, Ob.2). The oboes have a "change to Harm." instruction at measure 72.
- Strings:** Violins I and II (Vln.I /1-6, Vln.II /1-5), Violas (Vla. /1-4), and Double Basses (Vc. /1-3).
- Tempo and Dynamics:** The score transitions from *larghissimo* to *accel.* (measures 71-73), then to *a tempo* (measures 74-75), and back to *accel.* (measures 76-77), ending with a *rall.* (measure 78). Dynamics include *ppp* (pianississimo) and *p* (piano).
- Performance Instructions:** "glissando, sempre legato" is written for the strings, and "non flag." (non flagella) is written for the double basses.
- Time Signatures:** The score uses 4/4, 6/4, 2/4, and 3/4 time signatures.

più lento
 3/4 ~ 42
 Fl.1
 Fl.2
 Fl.3
 Cl.1
 Cl.2
 Cl.3
 Perc. A
 Perc. B
 Hp. A
 Hp. B
 Vln. I /1
 Vln. I /2
 Vln. I /3
 Vln. I /4
 Vln. I /5
 Vln. I /6
 Vln. II /1
 Vln. II /2
 Vln. II /3
 Vln. II /4
 Vln. II /5
 Vla. /1
 Vla. /2
 Vla. /3
 Vla. /4
 Vc. /1
 Vc. /2
 Vc. /3

[illegible]

4/4 *accel.* *rall.* $\text{♩} \approx 64$ $\text{♩} \approx 50$ **3/4** **2/4**

106 107 108 109 110

Fl.1 (non frull.) *p* *quasi gliss.* *pp* *p* *quasi gliss.* *pp* *change to Harm.*

Fl.2 (non frull.) *pp* *change to Harm.*

Fl.3 (non frull.) *pp* *change to Harm.*

Cl.1 *sim.* *pp* *sim.*

Cl.2 *pp* *sim.*

Cl.3 *pp* *sim.*

Bsn.2 *pp* *sim.*

Bsn.3 *pp* *sim.*

Hn.1 *pp* *sim.*

Hn.3 *pp* *sim.*

4/4 *accel.* *rall.* $\text{♩} \approx 64$ $\text{♩} \approx 50$ **3/4** **2/4**

106 107 108 109 110

Vln.I /1 *p* *mp* *pp* *mp*

Vln.I /2 *pp* *mp* *pp* *mp*

Vln.I /3 *pp* *mp* *pp* *mp*

Vln.I /4 *pp* *mp* *pp* *mp*

Vln.I /5 *pp* *mp* *pp* *mp*

Vln.I /6 *pp* *mp* *pp* *mp*

Vln.II /1 *p* *mp* *pp* *mp*

Vln.II /2 *pp* *mp* *pp* *mp*

Vln.II /3 *pp* *mp* *pp* *mp*

Vln.II /4 *pp* *mp* *pp* *mp*

Vln.II /5 *pp* *mp* *pp* *mp*

Vln.II /6 *pp* *mp* *pp* *mp*

Vla. /1 *mp* *pp* *mp*

Vla. /2 *pp* *mp*

Vla. /3 *pp* *mp*

Vla. /4 *pp* *mp*

Vc. /1 *p* *pp* *p*

Vc. /2 *pp* *p*

Vc. /3 *pp* *mp* *p*

2/4 111 112 113 5/4 accel. rall. 2/4 ≈ 58 3/4 ≈ 52 5/4

Cl.1 *p* *sim.*

Cl.2 *p* *sim.*

Cl.3 *p* *sim.*

Bsn.1 *p* *sim.*

Bsn.2 *p* *sim.*

Bsn.3 *p* *sim.*

Hn.1 *p* *sim.*

Hn.2 *p* *sim.*

Hn.3 *p* *sim.*

Tbn.1 *pp* *ossia: con sord.*

2/4 111 112 113 5/4 accel. rall. 2/4 ≈ 58 3/4 ≈ 52 5/4

Vln.I /1

Vln.I /2

Vln.I /3

Vln.I /4

Vln.I /5

Vln.I /6 *pp*

Vln.II /1

Vln.II /2 *mp*

Vln.II /3 *mp*

Vln.II /4

Vln.II /5 *mf*

Vla. /1 *p* *mf*

Vla. /2 *mp*

Vla. /3 *mp* *pp* *mf*

Vla. /4 *pp* *mf*

Vc. /1 *mp* *pp*

Vc. /2 *mp* *p*

Vc. /3 *p*

acc. $\text{♩} \approx 100$

5/4 6/4 7/4 3/4

116 117 118

Cl.1 *mp* *sim.* *mf* *sim.*

Cl.2 *mp* *mf* *sim.*

Cl.3 *mp* *mf* *sim.*

Bsn.1 *mp* *mf* *sim.*

Bsn.2 *mp* *mf* *sim.*

Bsn.3 *mp* *mf* *sim.*

Hn.1 *mp* *mf*

Hn.2 *mp* *mf* *sim.*

Hn.3 *mp* *mf* *sim.*

Hn.4 *mp* *mf* *sim.*

Tbn.1 *pp*

Tbn.2 *pp*

ossia: con sord.

acc. $\text{♩} \approx 100$

5/4 6/4 7/4 3/4

116 117 118

Vln.I /1 *mf* *f*

Vln.I /2

Vln.I /3

Vln.I /4 *mf* *f*

Vln.I /5 *mf* *mf*

Vln.I /6 *mf*

Vln.II /1

Vln.II /2

Vln.II /3

Vln.II /4

Vln.II /5 *f*

Vla. /1 *f*

Vla. /2 *mf* *mf*

Vla. /3 *mf*

Vla. /4 *mf*

Vc. /1 *p* *mp*

Vc. /2 *mp*

Vc. /3 *mf*

[illegible]

This page of the musical score covers measures 125 to 128. The tempo is marked 'rall.' with a metronome marking of approximately 70. The time signature changes from 6/4 to 4/4 at measure 127 and back to 5/4 at measure 128. The woodwind section includes Flutes 1, 2, and 3; Oboes 1, 2, and 3; and a Clarinet in Bb. The percussion section includes a Crotal and a Marimba. The harp section consists of two harps, A and B. The string section includes Violins I and II, Violas, and Cellos/Double Basses. The score features various dynamic markings such as *p*, *pp*, *ppp*, and *sim.* (sforzando). There are also performance instructions like 'L.v.' (left hand) and 'Crotal'.

4/4 ≈ 50 **accel.** **5/4** ≈ 60 **(poco più fluente)** **3/4**

129 130 131 132 133

FL.1 (Harm.in F)
FL.2 (Harm.in E)
FL.3 (Harm.in D)
Ob.1 (Harm.in Bb)
Ob.2 (Harm.in A)
Ob.3 (Harm.in G)
Perc.A
Hp.A
Hp.B

4/4 ≈ 50 **accel.** **5/4** ≈ 60 **(poco più fluente)** **3/4**

129 130 131 132 133

Vln.I /1
Vln.I /2
Vln.I /3
Vln.I /4
Vln.I /5
Vln.I /6
Vln.II /1
Vln.II /2
Vln.II /3
Vln.II /4
Vln.II /5
Vla. /1
Vla. /2
Vla. /3
Vla. /4
Vc. /1
Vc. /2
Vc. /3

rall.

$\text{♩} \approx 52$

139 140 141 142 143

2 **3**
4 **4**

Vln.I /1 *mp*

Vln.I /2

Vln.I /3 *mp*

Vln.I /4

Vln.I /5

Vln.I /6

Vln.II /1 *pp*

Vln.II /2 *mf*

Vln.II /3 *mf*

Vln.II /4

Vln.II /5 *mf*

Vla. /1

Vla. /2

Vla. /3 *1 trem. dense* *3* *pp*

Vla. /4 *1 trem. dense* *pp*

Vc. /1 *pp* *mf*

Vc. /2 *pp*

Vc. /3 *mf*

accel. $\text{♩} \approx 60$ accel. $(\text{♩} \approx 60)$ accel. $(\text{♩} \approx 60)$ accel. $(\text{♩} \approx 60)$

3/4

144 Perc.A 145 [Timpani] quasi continuamente accelerare 147 148 149 150 151 152

pp ppp pp ppp p

145 [Timpani] quasi continuamente accelerare

pp ppp pp

144 3/4 145 146 147 $(\text{♩} \approx 60)$ 148 149 $(\text{♩} \approx 60)$ 150 151 $(\text{♩} \approx 60)$ 152

Vln.I /1 mf

Vln.I /2

Vln.I /3 mf

Vln.I /4

Vln.I /5

Vln.I /6

Vln.II /1 mf

Vln.II /2 mf

Vln.II /3

Vln.II /4 mf

Vln.II /5

Vla. /1

Vla. /2

Vla. /3 (non trem.) mf

Vla. /4 (non trem.) mf

Vc. /1

Vc. /2 mf

Vc. /3

per finire

lento

accel.

≈ 60

162 163 164 165 166 167

3 **4** **5** **6** **4**

Hn.1 *pp*

Hn.2 *pp*

Hn.3 *pp*

Hn.4 *pp*

Tbn.1 (senza sord.) *f* *p*

Tbn.2 (senza sord.) *f* *p*

Tbn.3 *f* *p*

Perc.A *f* *p*

Perc.B *f* *mp* *p*

Gong l.v.

Vln.I /1 *fp* *pp*

Vln.I /2 *f*

Vln.I /3 *fp*

Vln.I /4 *f*

Vln.I /5 *fp*

Vln.I /6 *f*

Vln.II /1 *fp* *pp*

Vln.II /2 *f* *pp*

Vln.II /3 *fp*

Vln.II /4 *f*

Vln.II /5 *fp*

Vla. /1 *f* *pp*

Vla. /2 *f* *pp*

Vla. /3 *f* *pp*

Vla. /4 *f* *pp*

Vc. /1 *f*

Vc. /2 *f*

Vc. /3 *f*

Cb. /1(A) *p* div.: ord.(legato) + trem. (non dim.)

Cb. /2(B) *p* div.: ord.(legato) + trem. (non dim.)

larghissimo **(a tempo)**

4/4 $\approx$ max. 60

168 169 170 171 172 173

3/4 **4/4**

Hn.1

Hn.2

Hn.4

Perc.A

Perc.B

Hp.A

Hp.B

coll'arco (p/v)

damp

coll'arco (p/v)

damp

larghissimo **(a tempo)**

4/4 $\approx$ max. 60

168 169 170 171 172 173

3/4 **4/4**

Cb. /1(A)

Cb. /2(B)

[Cymbal]

a2 secco

p

Wind-chimes

p

p

p