

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 trumpet and piano

Ócsa, 2010/2018

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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)

The musical score consists of five staves of music. The top staff is for the trumpet, starting with a dynamic of *f* and a tempo of $\text{♩} = 108$. It includes markings for *senza sord.*, *frull.*, and *ff marc. secco*. The piano part is in the lower four staves, featuring bass and treble clefs, common time, and various key signatures. The score includes dynamics like *f*, *mp*, *mf*, and *giassando*, as well as performance instructions such as *frull.*, *secc.*, and *ossia:*. Measure numbers 5, 6, 11, and 15 are indicated at the beginning of their respective staves.

2

21

p cantabile

pp

f

p

26

26

mf

p

f

p

(26)

30

mf

f

(26)

34

f

mp

ff secco marc.

ff

38 frull.
f *mp* frull.
f *p* *mp* *f* *pp*
8va *ff* *f* *mf*

in 1 ad lib. (veloce)

42 frull. 5
f *ff*
l.v. *f*

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

49 *p* *p* *8va* *Reo*

54 *con sord. plunger* vibr. \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright

p *mp* $\diamond\diamond$ *mp* \circlearrowleft *poco* *mf* \circlearrowleft \circlearrowright

8va *8va*

(*Reed.*)

58 \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright

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

8va *mp*

(*Reed.*)

62 \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright \circlearrowleft \circlearrowright

8va *Reed.*

(*Reed.*)

68 *push mute in* *con sord. straight*

prepare sord. straight

mp>p *mf* *6* \circlearrowleft *mf*

p *mf* \circlearrowleft *mf>p*

Reed.

73

frull.

8va

mf

f

(*Reo.*)

77

ff

mp

mf

(*Reo.*)

p

Reo.

mp

p

81

senza sord.

pp < mp

cantabile

mf < p

(*Reo.*)

Reo.

G. P.

85

con sord. straight

mp

mp

(*Reo.*)

6

89 senza sord.

92

95

98

frull.

101

G. P.

(Ped.)

frull.

mf *p* *f*

mf *p*

mfp

Ped.

105

mp *f*

mfp *mfp* *gliss.*

mfp

mp

Ped.

(senza Ped.)

Ped.

(senza Ped.)

Ped.

108 *= 108*

f

mf

mf

ff

p

mp

p

mp

8va

111

mf

mp < f

frull. *3*

f

f

sf

sf

sf

p

sf

sf

115 frull. 3

120 G. P.

125 [3]

129 frull. 3

134

138

142

147 con sord. straight

151

poco a poco cresc. al...

155

(cresc. al)

(p)

159

(cresc. al) (mp)

(mf)

163

any high pitch
ossia: B \sharp

sf

ff

ff

(ff.)

(ff.)

167

(Rwd.)

poco rit.

171

senza sord.

in 3

① ② ③

mp dolce

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

l.v.

pp

Rwd. al Fine

in 1

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

174

poco f

in 2

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

Ócsa, November-December, 2010 / September, 2018

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 corpust 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 ahoz, 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 ütésein jelzik.

Tromba sola in Do

Escalator

$$\text{♩} = 108$$

HORVÁTH Balázs
(*1976)

senza sord. ● frull. 5

f

mp

HORVATH Balazs
(*1976)

6

frull.

frull.

frull.

f mp

Musical score for page 10, ossia section. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with grace notes. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with grace notes. The dynamic marking *f* is placed above the first measure of the bottom staff. The dynamic markings *p*, *mp*, *f*, and *mp* are placed below the second measure of the bottom staff. The tempo instruction "8va" is written above the top staff, and the word "ossia:" is written above the bottom staff.

Musical score for page 14, ossia section. The score consists of two staves. The first staff starts with a treble clef, followed by a bass clef, and then a treble clef. It features a dynamic marking of *f* and *mp*. The second staff starts with a bass clef, followed by a treble clef, and then a bass clef. It features a dynamic marking of *mf* and *mp*. The score includes various performance instructions such as "ossia:", "8va - -", "frull.", and a measure number "14". A bracket above the second staff indicates a measure of 3.

19

mf

glissando

mp

ppp

[1 3]

p cantabile

24

mf > *p*

<*mf*

mf

29

f

mf

Tromba sola in Do

3

34

38

42

in 1 ad lib. (veloce)

45

in 1 ancora poco più lento

47

con sord. plunger

54

58

Tromba sola in Do

Tromba sola in Do

5

102 G. P.

106 $\begin{bmatrix} 1 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 2 \\ 3 \end{bmatrix}$ gliss. $\begin{bmatrix} 3 \end{bmatrix}$

108

109

112 frull. $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 3 \end{bmatrix}$ ff $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 3 \end{bmatrix}$

116

121 $\begin{bmatrix} 1 \\ 3 \end{bmatrix}$ G. P. $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 6 \end{bmatrix}$ $\begin{bmatrix} 6 \end{bmatrix}$

126 $\begin{bmatrix} 3 \end{bmatrix}$ frull. $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 3 \end{bmatrix}$ $\begin{bmatrix} 3 \end{bmatrix}$

130 frull. $\begin{bmatrix} 5 \end{bmatrix}$

Tromba sola in Do

142 *frull.*

147 *con sord. straight*

151

156

161 any high pitch
ossia: B \natural

165

170 *poco rit.*

(rit.)

172 *senza sord.*

in 3

in 1 keep playing until you have enough breath (ca. 6-10 sec.) / addig tartsd a hangot, amíg el nem fogya a levegőt (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)

in 3

174 *poco f*

> "mp"