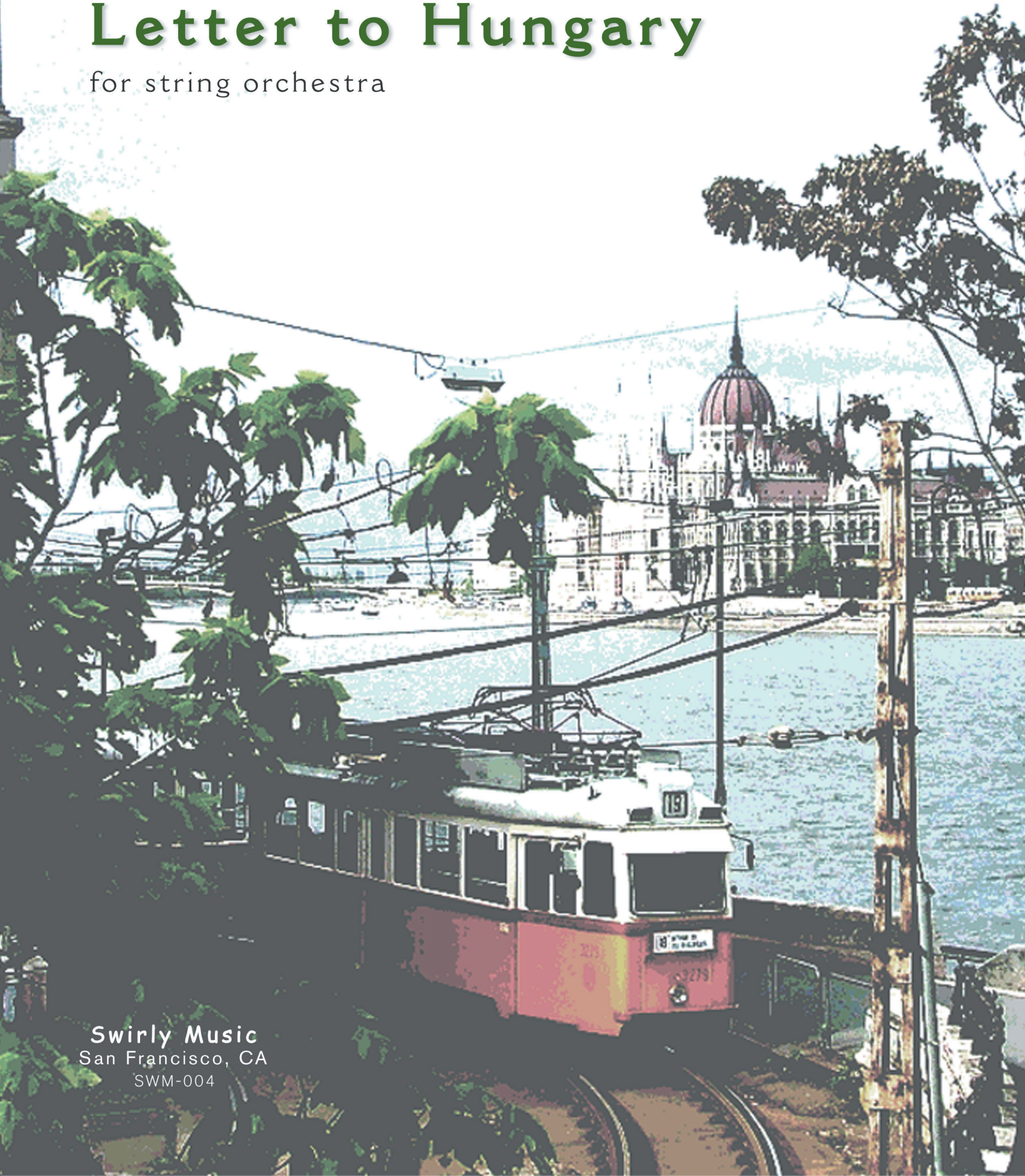


Michael Kaulkin

Letter to Hungary

for string orchestra



Swirly Music
San Francisco, CA
SWM-004

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Instrumentation

Violin I (div. in 4)
Violin II (div. in 4)
Violas (div. In 4)
Cellos (div. in 3)
Basses (div. in 2)

Duration: 15 minutes

Letter to Hungary was premiered in Budapest, Hungary in November, 2005, by the Hungarian Chamber Symphony Orchestra, conducted by Alberto Santana. The HCSO commissioned the work to open their inaugural “American Composers' Podium”.

Orchestra parts are available for rent from Swirly Music.
(415) 386-2201 | scores@swirlymusic.com

About the Composer

San Francisco-based composer Michael Kaulkin has written several works for orchestra, chorus and the musical stage. He holds a Master of Music from the San Francisco Conservatory, and previously studied at the Franz Liszt Academy in Budapest, Hungary.

More information is available at www.michaelkaulkin.com.

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Program Note

Since even before living in Budapest in the early 1990's, I have loved Hungarian music for its enigmatic melodies and infectious rhythms. With *Letter to Hungary* I've taken the opportunity to explore what can be achieved by mixing these elements with my own style and sensibilities. This is a playful piece, in which Hungarian rhythms and instrumental styles appear unexpectedly and then recede into the background. Although most of the material is original, my hope is that the Hungarian listener will be convinced he or she has heard these tunes before.

The emotional core of this 15-minute piece is the well-known folksong *Madárka, madárka*, in which a little bird is asked to deliver a letter home to the singer's beloved Hungary. To me, this suggests someone in exile, living outside Hungary against his/her will, and so it's a song about homesickness. Fragments of the tune are woven into the texture of the plaintive, chorale-like introduction, and it becomes the main focus of the slow middle section. The final minutes consist of a vigorous *scherzo* that eventually becomes a gentle backdrop for one last majestic statement of the *madárka* theme, culminating in a wild *csárdás* coda.

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*Madárka, madárka
Csácsogó madárka
Vidd el a levelem,
Vidd el a level
Szép magyar hazámba*

*Ha kérdi, ki küldte,
Mondd csak, hogy az küldte
Kinek bánatában
Szíve fájdalmában
Meghasad a szíve*

— Hungarian folksong

“Dear little bird, please bring this letter to my beloved
Homeland.

If she asks who sent it, tell her it is from one with a broken
heart.”

— translation, Michael Kaulkin

Letter To Hungary

Michael Kaulkin
(2005)

Adagio

8^{va}
con sord.
div. in 3

Musical score for measures 1-6. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a dynamic marking of *pp* and includes the instruction *con sord. div. in 3*. The music features a complex rhythmic pattern with triplets and various note values.

Musical score for measures 7-12. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a dynamic marking of *p* and includes the instruction *con sord. div.*. The music features a complex rhythmic pattern with triplets and various note values.

Musical score for measures 13-16. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a dynamic marking of *p* and includes the instruction *con sord. div.*. The music features a complex rhythmic pattern with triplets and various note values.

19

Vln. I *f* *mf* *pp* *p*

Vln. II *f* *mf* *p*

Vla. *f* *mf* *p* *pp* *p*

Vc. *f* *p* *pp* *p*

Cb. *pp*

25

Vln. I senza sord. div. *pp* *p*

Vln. II senza sord. *pp* *p*

Vla. *p*

Vc. non div.

Div. *p*

Cb. *p*

31

A

Poco Più Mosso (♩=66)

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. senza sord. *mf* robust senza sord. *mf* robust

Cb. senza sord. Hungarian folk-style pulsating *mf*

p *mp* *p* *mp* *sim.* *mf*

50 **Più mosso** (♩=144)

Vln. I
Vln. II
Vla.
Vc.
Cb.

55 *div.*

f

Vln. I
Vln. II
Vla.
Vc.
Cb.

non div.

59 **B**

non div.

non div.

unis.

unis.

Vln. I
Vln. II
Vla.
Div.
Vc.
Cb.

63

Vln. I *mp* *mf* *mp* pizz (alla chitarra)

Vln. II *mf* *p* pizz

Vla. *p* *mf* *mp* pizz

Vc. *f* *p* *mf* *mp* pizz

Cb. *p* *mf* *mp* pizz arco

68

Vln. I *f* *mf* arco

Vln. II *f* arco

Vla. *f* *mp* arco

Vc. *f* *mp* arco

Cb. *f* *mp* arco pizz

73

Vln. I *f* *p*

Vln. II *mf* *f* *p* pizz (alla chitarra)

Vla. *mf* *f* *pp*

Vc. *mf* *f* *p*

Cb. *mf* *f* *mp* arco pizz

91

Vln. I

Vln. II Div.

Vla. Div.

Vc.

Cb.

ord.

mp

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

arco unis.

mp arco non div.

96 ord.

Vln. I *mf*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f* arco

Cb. *mf* *f* pizz



100

Vln. I *f*

Vln. I Div. *f*

Vln. II arco *f*

Vln. II Div. arco *f*

Vla. *f*

Vc. arco div. *f*

Cb. *f*

103

Vln. I Div.

Vln. II Div.

Vla. Div.

Vc.

Cb.

arco

arco

f

f

106

Vln. I Div.

Vln. II Div.

Vla.

Vc.

Cb.

arco

f

f

f

C

Largo e lamentando (♩=54)

108

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.
Div. in 4

Vc.

Cb.

The musical score consists of ten staves. The first six staves are for Violins I and II, each divided into four parts. The next three staves are for Violas, also divided into four parts. The final two staves are for Violoncello and Contrabass. The score is in 4/4 time and features a dynamic shift from fortissimo (ff) to mezzo-forte (mf) in measures 108-110. The woodwinds (Vc. and Cb.) enter in measure 111 with a mezzo-piano (mp) dynamic. The score concludes with a repeat sign in measure 113.

113

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.
Div. in 4

Vc.

Cb.

The musical score for measures 113-116 is arranged in a system with five staves. The top four staves are for Violins I and II (Div. in 4) and Violas (Div. in 4). The bottom two staves are for Violoncello (Vc.) and Contrabass (Cb.).

- Violins I and II / Violas:** All parts begin with a rest in measure 113. In measure 114, they play a melodic line starting on G4, moving to A4, B4, and C5. The first measure of this line is marked *con sord.* and *p non vibr.*. The second measure contains a triplet of eighth notes (G4, A4, B4) marked with a '3'. In measure 115, the music continues with a portamento (port.) from C5 to B4, marked *pp*. In measure 116, it continues with a portamento from B4 to A4, marked *p*.
- Violoncello and Contrabass:** Both parts play a sustained low note (C2) in measure 113, marked *< pp*. In measure 114, they continue with the same note, marked *p non vibr.*. In measure 115, they play a portamento from C2 to B1, marked *pp*. In measure 116, they play a portamento from B1 to A1, marked *p*. The Contrabass part has a *div.* (divisi) marking in measure 116.

118

con sord.
p non vibr.
senza espressione

con sord. *port.*
p non vibr.

con sord. *port.*
p non vibr.

con sord. *port.*
p non vibr.

pp *port.* *port.* *port.* *port.* *port.* *pp* *pp* *pp* *pp*

pp *port.* *port.* *port.* *port.* *port.* *pp* *pp* *pp* *pp*

pp *port.* *port.* *port.* *port.* *port.* *pp* *pp* *pp* *pp*

pp *port.* *port.* *port.* *port.* *port.* *pp* *pp* *pp* *pp*

p *port.* *pp* *port.* *port.* *port.* *port.* *port.* *pp* *pp*

p *port.* *pp* *port.* *port.* *port.* *port.* *port.* *pp* *pp*

p *port.* *pp* *port.* *port.* *port.* *port.* *port.* *pp* *pp*

p *port.* *pp* *port.* *port.* *port.* *port.* *port.* *pp* *pp*

con sord.
pp non vibr. *p*

con sord.
pp non vibr. *p*

con sord.
pp non vibr. *p*

p *p* *p*

122

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.
Div. in 4

Vc.
Div. in 3

Cb.

This page contains the musical score for measures 122 through 125. The score is divided into several parts: Violin I (Div. in 4), Violin II (Div. in 4), Viola (Div. in 4), Violoncello (Div. in 3), and Contrabass. The music is written in a key with one sharp (F#) and a common time signature. The Violin I part features a melodic line with a triplet of eighth notes in measure 123. The Violin II and Viola parts play a rhythmic pattern of eighth notes, often with a 'port.' (portamento) marking. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and some rhythmic movement. Dynamics include *p* (piano), *pp* (pianissimo), and *port.* (portamento). The score includes various musical notations such as slurs, ties, and articulation marks.

127 unis.
sempre non vibr. lontano e senza espr.

Vln. I

div.
p sempre non vibr.

Vln. II
Div.

div.
p sempre non vibr.

Vla.
div. in 4
p sempre non vibr.

Vc.
div.
p sempre non vibr.

Cb.
div.
p non vibr. *pp*

133

Vln. I

Vln. II
Div.

Vla.

Vc.
div. in 3
senza sord.
pp con vibr. *mp* *p*

Cb.

unis. senza sord.
pp con vibr.

138 *senza sord.* *div.* **Più mosso** (♩=72) *unis.*

Vln. I *mp* *mf* *p* *mp* *p*

Vln. II *mp* *mf* *p* *mp* *p* *div.*

Vla. *mp* *mf* *p* *mp* *p*

Vc. *pp* *mp* *mf* *mp* *molto espr.*

Cb. *mp* *mf* *senza sord.*

144 *div.* *rit.* ♩=66 *div.*

Vln. I *mp* *mf* *mp* *mf* *mf* *mf*

Vln. II *mp* *mf* *pp* *mf*

Vla. *mp* *mf* *pp* *mf* *div.*

Vc. *mf* *mp* *mf* *p* *div.*

Cb. *arco* *p* *mp* *mf* *pp* *mf* *pizz.*

150 *rit.* ♩=54 *unis.*

Vln. I *mf* *f* *p*

Vln. II *f* *p*

Vla. *arco* *mf* *f* *p*

Vc. *mf* *f* *unis.* *p*

Cb. *arco* *f* *p*

D

158 ♩=132 Scherzando

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

mp

mp

non div.

felső szolam *sul G*

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

f

non div.

div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

f

non div.

non div.

167

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempre non div.

ff

mp

non div.

ff

f

div.

non div.

171

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

non div.

p

179

Vln. I *mp* *p* sul. pont. gradually

Vln. II *mp* *p* sul. pont. gradually

Vla. *mp* *p* sul. pont. gradually

Vc.

Cb.

181

Vln. I *ff* *mp sub.* (sul. pont.)

Vln. II *ff* *mp sub.* (sul. pont.)

Vla. *ff* *mp sub.* (sul. pont.)

Vc. *mp sub.* sul. pont.

Cb. *pizz.* *mf*

184

Vln. I *f* **E** ord.

Vln. II *ff* ord.

Vla. *ff* ord.

Vc. *ff* ord.

Cb. *ff*

188

Vln. I *p* *mp*

Vln. II *mf* *p* *non div.*

Vla. *mp* *div.* *mf*

Vc. *mp cantabile* *mf* arco

Cb. *mf*

Detailed description: This system covers measures 188 to 192. Vln. I starts with a *p* dynamic and moves to *mp*. Vln. II begins with *mf*, then *p*, and includes the instruction 'non div.'. Vla. starts at *mp* and moves to *mf* with 'div.'. Vc. is *mp cantabile* and moves to *mf* with 'arco'. Cb. is *mf*.

193

Vln. I *mp* *mf*

Vln. II *mp* *p* *mp* *mf* *div.* *unis.*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Detailed description: This system covers measures 193 to 196. Vln. I starts at *mp* and moves to *mf*. Vln. II starts at *mp*, moves to *p* and back to *mp*, then to *mf* with 'div.' and 'unis.'. Vla. starts at *mp* and moves to *mf*. Vc. starts at *mp* and moves to *mf*. Cb. starts at *mp* and moves to *mf*.

197

Vln. I *mf* *f*

Vln. II *mp* *p* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *f*

Cb. *mp* *f*

sempre div.

Detailed description: This system covers measures 197 to 200. Vln. I starts at *mf* and moves to *f*. Vln. II starts at *mp*, moves to *p*, then *mf*, *mp*, and *mf*. Vla. starts at *mp* and moves to *mf* and back to *mp*. Vc. starts at *mp* and moves to *mf* and *f*. Cb. starts at *mp* and moves to *f*. The instruction 'sempre div.' is present above the Vln. I staff.

201

Musical score for measures 201-204. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 201 starts with a dynamic of *mf*. The Violin I part has a melodic line with a slur. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with a slur. The Contrabasso part has a melodic line with a slur. Dynamics include *mp*, *mf*, and *mf*.

205

Musical score for measures 205-208. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 205 starts with a dynamic of *f*. The Violin I part has a melodic line with a slur. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with a slur. The Contrabasso part has a melodic line with a slur. Dynamics include *f*, *mp*, *mp*, and *pizz*. There are also markings for *div. pizz*.

F
210

Musical score for measures 210-212. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 210 starts with a dynamic of *f*. The Violin I part has a melodic line with a slur. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello part has a melodic line with a slur. The Contrabasso part has a melodic line with a slur. Dynamics include *f*, *p*, and *pizz*. There are also markings for *arco*.

213

Vln. I *mf* *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* arco

Cb.

216

Vln. I *f* *mp* *p* *f*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

Cb. *ff*

219

Vln. I *mf*

Vln. II *mf* *mf* *mp* *mf* *mp*

Vla. *ff* *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *ff* *mf* *mp* *mf* *mp* *mf*

Cb. *mf*

234

Vln. I *f* robust *port.*

Vln. II *mp*

Div. *non div.* *mp* *mf* *mf* *mp* *mp* *mf* *mp*

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Cb. *arco* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

239

Vln. I *p* *div. in 3* *f*

Vln. II *f* *mp* *mp* *mp* *mp*

Div. *f* *mp* *mp* *mp* *mp*

Vla. *f* *pizz (alla chitarra)* *p* *mp*

Vc. *f* *pizz* *mf*

Cb. *f* *pizz* *mf*

242

Vln. I *mp* *mf* div. in 2

Vln. II *mp* *mp* *mp* *mp* *mp* *mp*

Vla. *p* *mp* *p*

Vc.

Cb.

245

Vln. I *mp* *mf*

Vln. II Div. *mp* *mp* *mf* *mf*

Vla. *mp* arco *mf*

Vc. arco *mf*

Cb. *f*

G

248

Vln. I *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

Cb. *p*

252

Vln. I *mf* *p* *p*

Vln. II *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *arco* *mf* *p*

Cb. *mf*

256

Vln. I *mf*

Vln. II *mp* *mf* *mp*

Vla. *mf* *mp* *mf*

Vc. *mf*

Cb. *mf*

260

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *mp* *mf* *f*

Detailed description: This system contains measures 260 through 263. Vln. I has a melodic line with slurs. Vln. II plays a rhythmic pattern of eighth notes. Vla. has a similar rhythmic pattern. Vc. has a melodic line with slurs. Cb. has a rhythmic pattern of eighth notes. Dynamics range from *mf* to *f*.

264

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. 1. 2. 1. 2.
pp molto leggero
p pizz *p*

Detailed description: This system contains measures 264 through 267. Vln. I has a melodic line with slurs and first/second endings. Vln. II has a rhythmic pattern. Vla. has a rhythmic pattern. Vc. has a rhythmic pattern. Cb. has a rhythmic pattern. Dynamics include *pp* molto leggero, *p*, and pizz.

268

Vln. I
Div.
Vln. II
Vla. Div.
Vc.
Cb.

H
arco *pp* molto leggero arco *pp* molto leggero (sempre pizz.)

Detailed description: This system contains measures 268 through 271. Vln. I has a melodic line with slurs. Div. (Violin) has a rhythmic pattern. Vln. II has a melodic line with slurs. Vla. Div. has a rhythmic pattern. Vc. has a rhythmic pattern. Cb. has a rhythmic pattern. A section marker 'H' is present. Dynamics include *pp* molto leggero and arco.

273

Vln. I Div.

Vln. II Div.

Vla. Div.

Vc.

Cb.

pp molto leggero

mp

pp

arco

p molto espr.

277

Vln. I Div.

Vln. II Div.

Vla. Div.

Vc.

Cb.

p

pp

p

pp

p

pp

pp

mp

p

mp

p

mp

288

Vln. I
Div.

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

291

Vln. I
Div. in 4

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

294

Vln. I
Div. in 4

Vln. II
Div.

Vla.

Vc.

Cb.

p

p

p

mp

mf

p

mp

mf

297

Vln. I
Div. in 4

Vln. II
Div.

Vla.

Vc.

Cb.

p

p

p

mp

mf

mf

300

Vln. I
Div. in 4

Vln. II
Div.

Vla.

Vc.

Cb.

303

I

L'istesso Tempo

Vln. I
Div. (in 2)

Vln. II
Div.

Vla.

Vc.

Cb.

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

f *mf* *p*

f *f* *f*

309 *sempre div.* **Maestoso** (♩=60)

Vln. I *f* *p*

Vln. II *f*

Div. *div.* *mp*

Vla. *div.* *mf* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

315

Vln. I *mf*

Vln. II *mf*

Vla. *non div.* *mf*

Div. *non div.* *mf*

Vc. *mf*

Cb. *mf*

321 *rit.*

Vln. I *f*

Vln. II *f*

Vla. *div.* *f*

Vc. *f*

Cb. *f*

J Vivace (♩=150)

327

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *f* pizz

332

Vln. I *ff*

Vln. II *ff* div.

Vla. *ff*

Vc. *ff*

Cb. *ff*

mp

mp

mp

mp

338

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* pizz

344

div.

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

Cb. *ff* *pp* arco

350

Vln. I *f*

Vln. II *div.* *f*

Vla. *f*

Vc. *f*

Cb. *f*

356

Vln. I *ff* *div. in 3*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

361

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 361 through 364. The Vln. I part features a complex, multi-measure rest followed by a series of chords. The Vln. II part plays a steady eighth-note accompaniment. The Vla. part has a rhythmic pattern of eighth notes with accents. The Vc. part plays a similar eighth-note pattern with accents. The Cb. part has a simple bass line with accents.

365

div. in 2

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 365 through 368. Measure 365 is marked 'div. in 2'. The Vln. I part has a complex, multi-measure rest followed by a series of chords. The Vln. II part plays a steady eighth-note accompaniment. The Vla. part has a rhythmic pattern of eighth notes with accents. The Vc. part plays a similar eighth-note pattern with accents. The Cb. part has a simple bass line with accents.

369

Poco Pesante (♩=112)

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system contains measures 369 through 372. The tempo is marked 'Poco Pesante' with a quarter note equal to 112 beats per minute. The Vln. I part has a complex, multi-measure rest followed by a series of chords. The Vln. II part plays a steady eighth-note accompaniment. The Vla. part has a rhythmic pattern of eighth notes with accents. The Vc. part plays a similar eighth-note pattern with accents. The Cb. part has a simple bass line with accents.

Vivace (♩=150)
non div.

374

Vln. I
pp
molto!
ff

Vln. II
p *molto!*
ff

Vla.
p *molto!*
ff

Vc.
mp *molto!*
ff

Cb.
mp *molto!*
ff

San Francisco
October 28, 2005