

Máté BALOGH

SONG BOOK 2021

NOTES by the composer

My **Song Book 2021** can be regarded as a collection of individual choral pieces were composed during the COVID pandemic as part of the PRESTO Transnational project. The collection contains pieces in various languages (English, Italian, French, Japanese and relative sol-fa syllables) using a multifarious genre of voicing (mixed choir with or without solo, female choir, shouting choir).

One of the compositional goals of the pieces is to offer a repertoire of music that is able to be rehearsed and learnt online. In **Nonsense Botany** and **Choral Under Water Nr. 1**, the choir's material is based on the idea of the constant glissando. In every case, the individual glissandi meet in a point where a well-known chord-structure (major, minor, 7th) is described. In a relatively slow tempo, the final meeting points can be easily found with an approximate synchronization (i.e. in an online situation).

Choral Under Water Nr. 2 is composed for 9-voice female choir and can be regarded as the development of the slow glissando idea: an extremely dense and complex soundscape is associated with a slow and constant change in the harmonic background. By its nature, it doesn't need an exact synchronization. That piece contains a glissando choral in its CODA.

Hoquet-Song counts with the idea of the approximate-synchronization too, using the well-known 'hoquet' technique. In that piece, every individual action is only an element of a divided horizontal happening and can be defined only by the context of the whole. The lyrics of the individual notes are relative SOL-FA names, describing tonal functional chords in the approximate space.

Recitativo and **Chanson** represent the Schoenbergian idea of *Sprechgesang*. The whole range of the individual singers (relatively) visualized by a 10-line system in the score. These shouting choir pieces were inspired by the Finnish *Mieskuoro Huutajat*. When there are enough people to join, their chanting is going to create an approximate space of the text, which can be regarded as a reminiscence of a mass meeting.

In the middle of the collection, four **Haikus** can be found. They were composed on the text of the Japanese Kató Kóko.

All the pieces can be interpreted offline, too.

I Nonsense Botany

Edward LEAR
(1812-1888)

Máté BALOGH
(*1990)

1 $\text{♩} = 60$ *mp sempre parlando, in rilievo*

Soli (any) *3* *(mp)* *3*

Co - cka - too - ca, co - cka - too - ca,

Soprano *pp* a

Alto *pp* a

Tenor *pp* a

Bass *pp* a

4 *mf sempre*

Soli *7* *5* *5*

Co-cka - too - ca su - per - ba, co - cka - to - o - ca su - per - ba, co - cka - to - o - ca,

S.

A.

T.

B.

Soli

fi-shi-a ma - ri - na, co-cka-too-ca, fi - - shi-a, fi -

S. *mp*

A. *mp*

T. *mp*

B. *mp*



Soli

(non dim.)

2

- shi-a ma-ri-na, bot-tle phor-ki-a

S. *pp sempre*
a _____

A. *pp sempre*
a _____

T. *pp sempre*
a _____

B. *pp sempre*
a _____

13 *mp* 3 6 5 3

Soli

Guit-ta - ra gui - i-it-ta-ra pen-si-lis, Pol-ly bir-di-a sin-gu-la-ris,

S.

A.

T.

B.



16 *f* (non dim.) 3

Soli

Pig-gia-wig-gia py - ra - mi - da - lis.

S. *mp* (non gliss.) *pp*

A. *mp* (non gliss.) *pp*

T. *mp* (non gliss.) *pp*

B. *mp* (non gliss.) *pp*

3

19 *p* *mf* *f*

Soli

Ma - ny-pee-li - a up-si-dow ni-a, plum-bun-ni-a nut ri - ti - o - sa, pha-att-fa-ci-a

S. *mp* *f*

A. *mp* *f*

T. *mp* *f*

B. *mp* *f*

22 *mf*

Soli

stu-pen-da, nas - ti - cree - chi - a kror-lup-pia, en - ko-o-pi-a chi-cka-bid-di-a jing-li - a hoo-woo,

S. *mp*

A. *mp*

T. *mp*

B. *mp*

24 *mp* *p* *pp* (non gliss.) 3

Soli *p* *pp* (non gliss.) 3

S. *p* *pp* (non gliss.) 3

A. *p* *pp* (non gliss.) 3

T. *p* *pp* (non gliss.) 3

B. *p* *pp* (non gliss.) 3

bar - ki - a how-la-lou - di-a, mins - py-si-i - a de - li - ci - o - sa

Detailed description: The image shows a page of a musical score for five voices. The top staff is for the Soli voice, starting at measure 24. It features a melodic line with lyrics: "bar - ki - a how-la-lou - di-a, mins - py-si-i - a de - li - ci - o - sa". The Soli part begins with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes, followed by a five-measure phrase, and then another triplet. The other four voices (Soprano, Alto, Tenor, Bass) provide harmonic support. They start with a piano (*p*) dynamic and move to pianissimo (*pp*) in the second measure. Each of these parts includes a triplet of notes in the final measure, with the instruction "(non gliss.)" above it. The score is written in a common time signature and uses a key signature with one sharp (F#).

II Hocket-Song

Máté BALOGH
(*1990)

Largo, ma giusto al fine

$\text{♩} = 56$

1 *p al fine, senza espressività*

S. *p al fine, senza espressività*
so re la so

A. *p al fine, senza espressività*
do re fa ti

T. *p al fine, senza espressività*
mi la do fa ti so

B. *p al fine, senza espressività*
do fa so re



8

S. mi do so

A. do mi do mi mi la

T. so so mi do

B. la la

14

S. re la do so re la re so ti fa

A. do ti fi re

T. la fi la do so

B. fi re re re ti

20

S. do mi re do re ti fa

A. so mi mi re la re

T. mi so mi ti do fa fa so re

B. so do so do si la la so fa la so

26

S. mi so fa fa lu la so mi do la re

A. do do so fa do ma do fi la do so

T. mi do mi so ma ti so

B. do ta lu do fi so la fi fa mi

32

S. do ta la do la re ti si di la fa ti

A. mi so do fa la re fi re

T. do do mi do la fa ti mi mi do

B. mi so fa fa ti mi la mi re so

36

S. mi la fa

A. do re fa ti

T. do la mi re do

B. la la do fa la fa re so

III Recitativo

Rudyard KIPLING
(1865-1936)

Máté BALOGH
(*1990)

Parlando al fine, veloce

f sempre con tanta espressività

I
I keep six ho-nest ser-ving - men,(they taught me all I knew); Their

II
Their



I
names are What and Why and When and How and Where and Who. I

II
names: What, Why, When, How, Where, Who.



I
send them o-ver land and sea, I send them east and west; But

II
send them o-ver land and send them east and

7 *f* *pp* *murmurando*

I af - ter they have worked for me, I give them all a rest. I

II *p*

west af - ter they have worked for

9 *p* (*più f*)

I let them rest from nine till five, for I am bu - sy then, as well as

II *p*

a

11 *crescendo* *mf* (*più f*)

I break - fast, lunch and tea, for they are hung - ry men. But

II *mp* *mf*

13 *crescendo* *mf* *f* *sf* *ff* (*più f*)

I dif - fe - rent folk has dif - fe - rent views; I know a per - son small: She

II *mf* *f* *sf* *ff* (*più f*)

She

15 *ff* *pppp appena sentito*

I keeps ten - mil - lion ser - ving - men, who get no rest at all! She

II keeps ten - mil - lion ser - ving - men, who get no rest at all!

17 *p*

I sends' em ab-road on her own af-fairs, from the se-cond she o-pens her eyes,

II a m

19 *pp* *pppp murmurando* To Bar.

I One mil-lion Hows, and two mil-lion Wheres, and se-venmil-lion Whys!

II se-venmil-lion Whys!

IV Choral Under Water Nr. 1

Máté BALOGH
(*1990)

Moltissimo largo ♩=60

S. *p sempre*
m

A. *p sempre*
m

T. *p sempre*
m

B. *p sempre*
m



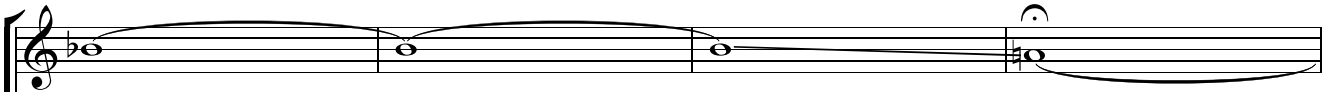
4
S. m

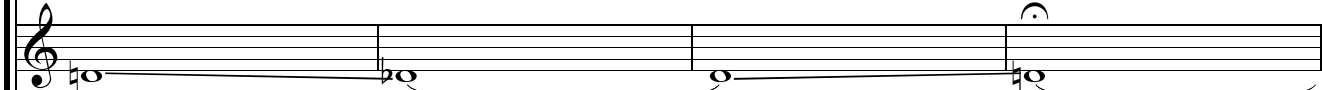
A. m


T. m


B. m

7

S. 

A. 

T. 

B. 



11

S. 

A. 

T. 

B. 

V Haiku Nr. 1

Kató KÓKO
(*1931)

Máté BALOGH
(*1990)

Tempo unificato, non veloce

$\text{♩} = 150$

1

A. *f* *mf* *mp*

u - su - mu - ra - sa - ki ni ka - ze no a - ki

T. *f* *f* *mf*

Ko - to ta - te - te u - su - mu - ra - sa - ki ni

B. *f* *p*

Ko! Ta! U! Ni ka! A - ki!

The musical score is written for three voices (A, T, B) and piano. It is in 7/8 time and D minor. The tempo is 'Tempo unificato, non veloce' with a metronome marking of 150 quarter notes per minute. The score begins with a first ending bracket. The vocal lines are: Soprano (A) starts with a whole note rest, then a half note 'u' and eighth notes 'su - mu - ra - sa - ki ni ka - ze no a - ki'; Tenor (T) starts with a half note 'Ko - to' and eighth notes 'ta - te - te', then a half note 'u' and eighth notes 'su - mu - ra - sa - ki ni'; Bass (B) starts with eighth notes 'Ko! Ta!' and eighth notes 'U! Ni ka! A - ki!'. Dynamics range from *f* (forte) to *mp* (mezzo-piano). The piano accompaniment consists of eighth notes in the right hand and eighth notes with accents in the left hand.

VI


Haiku Nr. 2

Kató KÓKO
(*1931)

Máté BALOGH
(*1990)

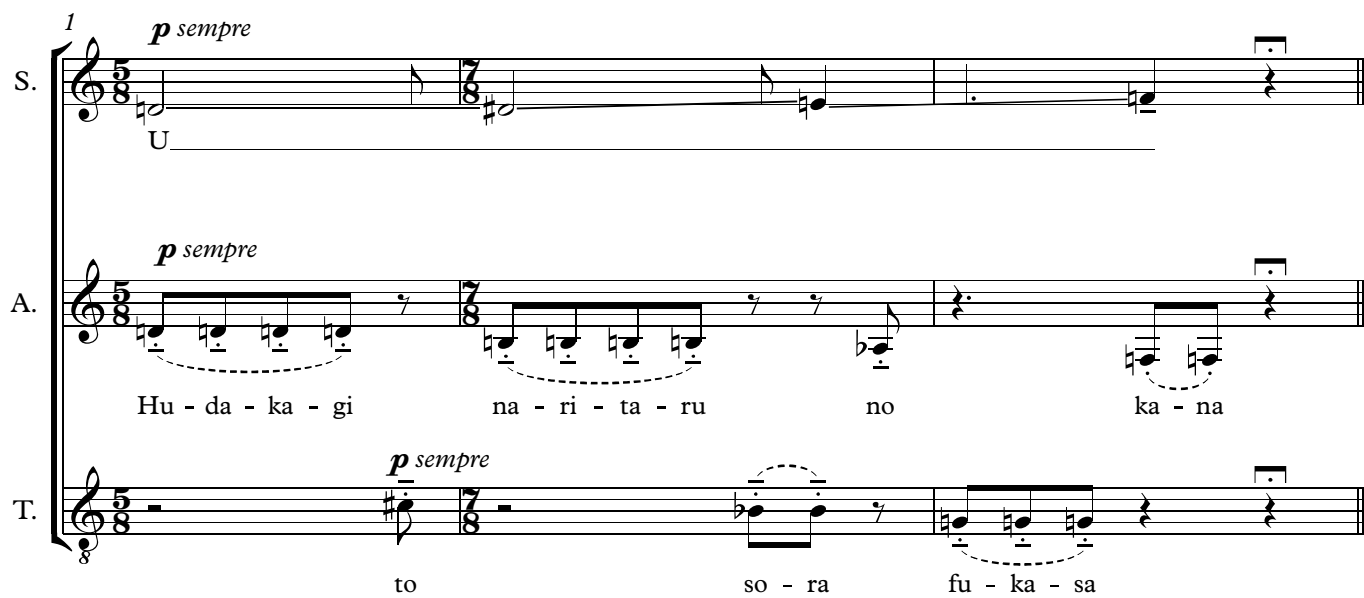
Un poco più mosso (♩=180)

1 *p sempre*

S.  U

A. *p sempre*
Hu - da - ka - gi na - ri - ta - ru no ka - na

T. *p sempre*
to so - ra fu - ka - sa



Detailed description of the musical score: The score is for three voices: Soprano (S.), Alto (A.), and Tenor (T.). It is in 5/8 time and consists of 8 measures. The tempo is 'Un poco più mosso' with a quarter note equal to 180 beats per minute. The dynamic is 'p sempre' (piano). The Soprano part starts with a fermata on the first measure, followed by a melodic line. The Alto part has lyrics in Italian and Japanese: 'Hu - da - ka - gi na - ri - ta - ru no ka - na'. The Tenor part has lyrics: 'to so - ra fu - ka - sa'. There are various musical markings such as slurs, ties, and fermatas throughout the score.

VII Haiku Nr. 3

Kató KÓKO
(*1931)

Máté BALOGH
(*1990)

Veloce possibile, con pause molto lunghe

(♩=150)

1

S. *mf sempre*
na-ni-mo na-ki

A. *pp* *ppp*
yo-kan ka-na

T. *mf sempre*
Hi-ra-ki mi-ru te ni na-ni-mo na-ki

B. *mf sempre*
Hi-ra-ki mi-ru te ni

VIII

Haiku Nr. 4

Kató KÓKO
(*1931)

Máté BALOGH
(*1990)

Veloce, ♩=133 *mp non cresc. o dim.*

1

S. gu ta - ma - go no ka - ta - chi ha

A. *mp sempre*
A - sa no ta - gu ta - ma - go no ka - ta - chi ha - ru ki - za - su

T. *mp sempre* *non dim.*
A - sa no ta - gu ta - ma - go no ka - ta - chi ha - ru ki - za - su

B. *mp non cresc.* *mp non dim.*
A - sa no ta - gu ha - ru ki - za - su

IX

Choral Under Water Nr. 2

Sul testo di Cecco ANGIOLIERI
[XIII. sec.]

Máté BALOGH
(*1990)

Tempo giusto al fine, con tanta espressività, ♩=50

1 *p*

S1 *p* Sed_ i' a - ve - se mil - le lin - gue in__ boc - ca, E fos - ser__ tut -

S2

S3

M1

M2

M3

A1 *p* 3 ...in__ boc - ca, E fos - ser__ tut -

A2

A3

5 *cresc.*

S1 *3* *3* *3*
 te d'an - dà - ni - c'o_ ac - cia - io, E'l pre - di - car del buon fra - te

S2 *mp 3* *3*
 E'l pre - di - car del buon fra - te

S3

M1 *p cresc.* *3* *3* *3* *3*
 ...d'an - dà - ni - c'o_ ac - cia - io, E'l pre - di - car del buon fra - te

M2 *mp 3* *3*
 ...fra - te

M3

A1 *cresc.* *3* *3* *3* *3*
 te d'an - dà - ni - c'o_ ac - cia - io, E'l pre - di - car del buon fra - te

A2

A3

9 *mp*

S1
pa - glia - io, Non pot - re' fa - re si, ch'un fil³ di

S2
pa - glia - io, Non pot - re' fa - re si, ch'un fil³ di

S3
mp
...ch'un fil di

M1
mp
pa - glia - io, Non pot - re' fa - re si, ch'un fil di

M2
mp
pa - glia - io, Non pot - re' fa - re si, ch'un fil di

M3
mp
...si, ch'un fil di

A1
mp
pa - glia - io, Non pot - re' fa - re si, ch'un fil di

A2
mp
Non pot - re' fa - re si, ch'un fil di

A3
mp
...fil di

12

cresc.

S1
roc - ca. Po - tes - se a - ver da que' che vi - ver

S2
roc - ca. Po - tes - se a - ver da que' che vi - ver

S3
roc - ca. Po - tes - se a - ver da que' che vi - ver

M1
roc - ca. Po - tes - se a - ver da que' che vi - ver

M2
roc - ca. Po - tes - se a - ver da que' che vi - ver

M3
roc - ca. Po - tes - se a - ver da que' che vi - ver

A1
roc - ca. Po - tes - se a - ver da que' che vi - ver

A2
roc - ca. Po - tes - se a - ver da que' che vi - ver

A3
roc - ca. Po - tes - se a - ver da que' che vi - ver

15

S1
loc - ca Più, che non fa l'o - sor -

S2
loc³ - ca Più, che non fa l'o - sor -

S3
loc - ca Più, che³ non fa l'o - sor -

M1
loc - ca Più, che non³ fa l'o - sor -

M2
loc - ca Più,³ che³ non fa l'o - sor -

M3
loc - ca³ Più, che non fa³ l'o - sor -

A1
loc - ca Più, che non fa l'o - sor -

A2
loc - ca Più, che non fa l'o - sor -

A3
loc - ca Più, che non fa l'o - sor -

17 *mf*

S1
-rie - ri'l da - na - io; E que³ - gli³

S2
-rie³ - ri'l da - na³ - io; E que³ - gli³

S3
-rie - ri'l da³ - na - io; E que - gli³

M1
-rie - ri'l da - na - io; E que - gli

M2
-rie - ri'l da - na - io; E que - gli

M3
-rie - ri'l da - na - io;³ E que - gli

A1
-rie - ri'l da - na - io; E que - gli

A2
-rie - ri'l da - na - io; E que - gli

A3
-rie - ri'l da - na - io; E que - gli

19

S1
 è'l ⁵ gua - den - te, cu' febb - re ⁵ non

S2
 è'l gua - den - te, cu' febb - re ³ non

S3
 è'l ³ gua - den - te, ³ cu' febb - re ³ non ³

M1
 è'l ³ gua - den - te, ³ cu' febb - re ³ non

M2
 è'l gua - den - te, ³ cu' febb - re ³ non

M3
 è'l gua - den - te, ³ cu' febb - re ³ non ³

A1
 è'l ³ gua - den - te, ³ cu' febb - re ³ non

A2
 è'l ³ gua - den - te, ³ cu' febb - re ³ non

A3
 è'l ³ gua - den - te, ³ cu' febb - re ³ non

21 *cresc.*

S1
 toc - ca! Ché la mor - te paur' ha

S2
cresc.
 toc - ca! Ché la mor - te paur' ha

S3
cresc.
 toc - ca! Ché la mor - te paur' ha

M1
cresc.
 toc - ca! Ché la mor - te paur' ha

M2
cresc.
 toc - ca! Ché la mor - te paur' ha

M3
cresc.
 toc - ca! Ché la mor - te paur' ha

A1
cresc.
 toc - ca! Ché la mor - te paur' ha

A2
cresc.
 toc - ca! Ché la mor - te paur' ha

A3
cresc.
 toc - ca! Ché la mor - te paur' ha

25 *f*

S1 -ras - se in lui, i' son si - cu -

S2 -ras - se in lui, i' son si - cu -

S3 -ras - se in lui, i' son si - cu -

M1 -ras - se in lui, i' son si - cu -

M2 -ras - se in lui, i' son si - cu -

M3 -ras - se in lui, i' son si - cu -

A1 -ras - se in lui, i' son si - cu -

A2 -ras - se in lui, i' son si - cu -

A3 -ras - se in lui, i' son si - cu -

Detailed description of the musical score: The score is for a choral piece, likely a Mass, on page 27. It features ten vocal parts: Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), Tenor 1 (M1), Tenor 2 (M2), Tenor 3 (M3), and Bass 1 (A3). The music begins at measure 25 with a forte (*f*) dynamic. The lyrics are: "-ras - se in lui, i' son si - cu -". The score includes various musical notations: slurs, ties, and specific fingerings (5, 3, 6) are indicated above notes. There are also triplet markings (3) and a sextuplet (6) in the Soprano 1 part. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

27

S1
-ro Ch'el - la mor - rebb' e lu' fa -

S2
-ro Ch'el - la mor - rebb' e lu' fa -

S3
-ro Ch'el - la mor - rebb' e lu' fa -

M1
-ro Ch'el - la mor - rebb' e lu' fa -

M2
-ro Ch'el - la mor - rebb' e lu' fa -

M3
-ro Ch'el - la mor - rebb' e lu' fa -

A1
-ro Ch'el - la mor - rebb' e lu' fa -

A2
-ro Ch'el - la mor - rebb' e lu' fa -

A3
-ro Ch'el - la mor - rebb' e lu' fa -

Detailed description of the musical score: The score is for nine voices, labeled S1, S2, S3, M1, M2, M3, A1, A2, and A3. Each voice part is on a separate staff. The lyrics are: -ro Ch'el - la mor - rebb' e lu' fa -. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical ornaments such as triplets (3), sixths (6), and sevenths (7). The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The page number 27 is written at the top left of the first staff.

29 *cresc.*

S1
-ri - a - gua - ri - re; ³ Ch'e - gli ⁵ ha ⁶

S2
cresc.
-ri - a - gua - ri - re; ³ Ch'e - gli ha ³

S3
cresc.
-ri - a - gua - ri ³ - re; Ch'e - gli ⁵ ha

M1
cresc.
-ri ⁵ - a - gua - ri - re; ⁶ Ch'e - gli ha ⁵

M2
cresc.
-ri - a - gua - ri - re; Ch'e - gli ha ⁵

M3
cresc.
-ri - a - gua - ri - re; Ch'e - gli ha

A1
cresc.
-ri - a - gua - ri - re; Ch'e - gli ha ³ ⁵ ⁶ ⁷

A2
cresc.
-ri - a - gua - ri - re; Ch'e - gli ha ⁵ ⁵ ³ ⁵

A3
cresc.
-ri - a - gua - ri - re; Ch'e - gli ha ⁵ ³ ³

Detailed description: This is a page of a musical score for a choral or vocal ensemble. It features ten staves, each representing a different voice part: Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Mezzo 1 (M1), Mezzo 2 (M2), Mezzo 3 (M3), Alto 1 (A1), Alto 2 (A2), and Alto 3 (A3). The music is written in a common time signature with a key signature of one flat (B-flat). The lyrics are: '-ri - a - gua - ri - re; Ch'e - gli ha'. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'cresc.' (crescendo) marking is present at the beginning of each staff. Numerical figures (3, 5, 6, 7) are placed above certain notes, likely indicating fingerings or specific rhythmic values. The lyrics are aligned with the notes on each staff.

31

S1 su' cuo - io sì

S2 su' cuo - io sì

S3 su' cuo - io sì

M1 su' cuo - io sì

M2 su' cuo - io sì

M3 su' cuo - io sì

A1 su' cuo - io sì

A2 su' cuo - io sì

A3 su' cuo - io sì

Detailed description: This page contains a musical score for nine voices, labeled S1 through A3. The lyrics are 'su' cuo - io sì'. The score is written in a single system with nine staves. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are placed below each staff, with hyphens indicating that the syllables 'cuo' and 'io' are spread across multiple notes. Various musical notations are used, including slurs, ties, and fingerings (e.g., 7, 6, 5, 3). The first measure of the first staff is marked with the number 31. The lyrics 'su' cuo - io sì' are repeated across all staves. The notes are mostly quarter and eighth notes, with some slurs indicating phrasing. Fingerings are indicated by numbers 3, 5, 6, and 7 above the notes.

32 *ff*

S1 'nfe - - ri - - gno du - ro,

S2 *ff* 'nfe - - ri - - gno du - ro,

S3 *ff* 'nfe - - ri - - gno du - ro,

M1 *ff* 'nfe - - ri - - gno du - ro,

M2 *ff* 'nfe - - ri - - gno du - ro,

M3 *ff* 'nfe - - ri - - gno du - ro,

A1 *ff* 'nfe - - ri - - gno du - ro,

A2 *ff* 'nfe - - ri - - gno du - ro,

A3 *ff* 'nfe - - ri - - gno du - ro,

CODA**Tempo di testo (moderato)**

(Tutti)

34 *ppp al fine*

S1 Che chi al tor - re al ciel vo - les - se gi - re, in lui fon - dar

S2 Che chi al tor - re al ciel vo - les - se gi - re, in lui fon - dar

A1 Che chi al tor - re al ciel vo - les - se gi - re, in lui fon - dar

A2 Che chi al tor - re al ciel vo - les - se gi - re, in lui fon - dar



40

S1 si con - ver - reb - be il mu - ro.

S2 si con - ver - reb - be il mu - ro.

A1 si con - ver - reb - be il mu - ro.

A2 si con - ver - reb - be il mu - ro.

X Chanson

Pierre Louÿs
(1870-1925)

Máté BALOGH
(*1990)

1 Tempo di testo (parlando, ♩=90-100)

*sempre recitando come 'sprechgesang', sempre **mf** e con tanta espressione*

Soli (Any)

Une femme s'en-ve-loppe de laine blanche Une aut-re se vêt de soie et

S. *pp al fine*
a _____

A. *pp al fine*
a _____

T. *pp al fine*
a _____

B. *pp al fine*
a _____

Soli (Any)

d'or. Une aut-re se couv-re de fleurs, de feuilles vertes et de

S. *pp al fine*

A. *pp al fine*

T. *pp al fine*

B. *pp al fine*

7

2

Soli (Any)

3

3

3

rai-sins. Moi, je ne sau-rai viv-re que nue. Mon a-mant,

S.

A.

T.

B.



11

Soli (Any)

3

3

3

3

3

prends-mo-i comme je suis: sans robes ni bi-joux ni san dales vo-i-

S.

A.

T.

B.

16

Soli (Any)

ci Bi li tis tout seule. Mes che-veux sont noirs de leur noir et mes lèv res

S.

A.

T.

B.

3

21

Soli (Any)

rouges de leur rouge. Mes bouc-les flot-t'au-tour de moi, lib - res et

S.

A.

T.

B.

3

rapidamente

4

25

Soli (Any)

f sempre

ron - des comme des plumes. Prends mo - i telle que ma mère ma

S.

A.

T.

B.



28

Soli (Any)

fait dans une nuit d'a - mour lo - in - taine

S.

A.

T.

B.

ff, rapidamente

30

5

3

Soli
(Any)

et si je te plais ain - si n'oub-lie pas de me le dire.

S.

A.

T.

B.