

Bálint Karosi

# Existentia

Written in the Fall of 2014 for Gil Rose and the  
Boston Modern Orchestra Project

In memory of Sándor Weöres  
(1913-1989)

- I. Prae-Existentia
- II. Existentia
- III. Post-Existentia

*Existentia* is a symphonic poem in three movements, inspired by three short poems by Sándor Weöres. I attempt to reflect the qualities I most appreciate in his works: rhythm, lyricism, simple forms and his sensitivity to the unique sonorities of the Hungarian language. The *cimbalom* is prominently featured in all movements, and a Transylvanian folk song from *Gyimes* appears in the second and third movements. The folk melody is heard briefly towards the end of “Existantia” and is featured in its original form in “Post Existentia,” a movement is based on the opening motive of Liszt’s last symphonic poem “From the Cradle to the Grave.” The concluding movement also features a solo violin and a soprano quoting the words of Post-existentia.

Weöres Sándor: Existentia

### I. PRAE-EXISTENTIA

Isten gondol öröktől fogva téged, elméjében léted mint szikla áll. Mi ehhez mérve habfodornyi élted? És mit változtat rajtad a halál?

*To God you are a thought for eternity, your existence a steady rock. But here your life is like the sea foam. What could death then bring you?*

### II. EXISTENTIA

Felébredek: nem az vagyok, ki voltam. Elalszom: holnap megint más leszek. De élve, holtan, utcán, kriptaboltban én emlékezem és én feledek.

*I wake up, I am not who I was. I fall asleep, tomorrow I will be different/someone else. But alive, dead, on the streets and in the crypt, I remember and I forget.*

### III. POST-EXISTENTIA

Nem nyughatsz addig, se halva, se élve, míg át nem szótted árnyad és színed a szerelem végtelen szóttésébe, a béke aztán lesz csak a tied.

*You will not rest, dead or alive until you saw your shade and color into the eternal homespun of love. Peace will only be with you then.*

### KELET FELE VAN EGY HOMÁLY

(Gyimesi lassú Magyaros folk tune)

Kelet fele van egy homály  
Az én rózsám allatta vár  
Gyere ki rózsám alóla  
Megver az eső alatta  
(Haj da da da)

Ölelnék egy óráig  
Úgysem látlak már sokáig  
Gyere ide jer ide hogy üljek az ölödbe  
Hogy néztek a két ragyogó szemedbe  
(Haj da da da)

A rózsámhoz elkerülek  
A hegyeken fölkereslek  
Minnél inkább tiltak tőled  
Annál inkább szólok véled  
(Haj da da da)

Instrumentation:

Soprano Solo  
Flute, change to piccolo  
Oboe  
Clar I in Bb  
Clar II change to Bass Clarinet and Eb  
Bassoon  
Horn in F  
Trumpet  
Tenor Trombone

Rough translation:

*There is a cloud in the East  
My rose is waiting for me beneath  
Come away my rose  
Lest the rain lash against you  
(Haj da da da)*

*I would hug you for an hour  
I won't see you for much longer  
Come here, right here, so I may sit on your lap  
So I may look into your brilliant eyes  
(Haj da da da)*

*To my rose I would go  
I seek you in the mountains  
The more they forbid us  
The more I speak of you  
(Haj da da da)*

Percussion I:

Vibraphone, Cymbals, Bass Drums, Xylo,  
Glockenspiel, Crotales, Tam-Tam, 2 timpani

Percussion II:

Cimbalom, susp. cymbal  
Harp  
Celesta  
Violin I-II  
Viola  
Cello  
Double Bass

I. Prae-Existentia

Balint Karosi  
(1972)

**Calm**  $\text{♩} = 50 - 52$  **Vib** bowed, always let it ring, ped. down

Vibraphone *ppp*  $\leftarrow$  *p*  $\leftarrow$  *p* simile, never exceed *p* *pp*  $\leftarrow$  *poco*  $\rightarrow$  *Fast, unmeasured always*

Cimbalom *mf*  $\leftarrow$  *ff* *hard m.* *unmeasured always*

Harp *pp*  $\leftarrow$  *poco* *(bish., alternate between enharmonics when possible)*

Celesta *pp*  $\leftarrow$  *poco* *Fast, unmeasured trem.*

Violin 1 *pp dolce* *pp*  $\leftarrow$  *p*  $\leftarrow$  *espr* *pp*

Violin 2 *pp*  $\leftarrow$  *pochiss.*  $\leftarrow$  *p*  $\leftarrow$  *espr* *pp*

Viola *pp*  $\leftarrow$  *p*  $\leftarrow$  *espr* *pp* *molto sul pont*

Violoncello *pp*  $\leftarrow$  *p*  $\leftarrow$  *espr* *pp* *molto sul pont*

13 *non vibr.*

Fl. *pp*  $\leftarrow$  *p*  $\leftarrow$  *mp*

Cl. I *pp*  $\leftarrow$  *p*  $\leftarrow$  *mp*

B. Cl. *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp*

Bsn. *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp*

Tpt. *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp* *straight mute*

Vib. *pp*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *mp*  $\leftarrow$  *pp*  $\leftarrow$  *mp*

Cim. *p*  $\leftarrow$  *pp*  $\leftarrow$  *p*  $\leftarrow$  *poco sfz*  $\leftarrow$  *p*  $\leftarrow$  *p*  $\leftarrow$  *pp*  $\leftarrow$  *p*  $\leftarrow$  *p*

Hrp. *p*  $\leftarrow$  *Lr.*  $\leftarrow$  *poco sfz*  $\leftarrow$  *p*  $\leftarrow$  *p*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp*

Cel. *pp*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *mp*  $\leftarrow$  *pp*  $\leftarrow$  *mp* *unmeasured always*

Vln. 1 *p*  $\leftarrow$  *pp*  $\leftarrow$  *espr*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp* *piu espr.*

Vln. 2 *p*  $\leftarrow$  *n*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *mp*  $\leftarrow$  *mp* *piu espr.*

Vla. *pp*  $\leftarrow$  *n*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *p* *sempre molto sul pont*

Vcl. *p*  $\leftarrow$  *mp*  $\leftarrow$  *p*  $\leftarrow$  *mp*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *n*  $\leftarrow$  *p*

D.b. *p*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *n*  $\leftarrow$  *p* *Sul A* *Sul E*

22 *norm. vibr.* *non vibr.* 3

Fl. *p* *pp* *mp* *mp* *p*

Ob. *pp* *p* *p* *mp*

Cl. I *p* *pp* *p* *p* *mp* *p*

B. Cl. *pp* *mp* *mp*

Vib. *p* *mp* *pp* *n* *pp* *n*

Cim. *n* *mp* *f* *p* *p*

Hp. *mp* *p* *p* *mf* *n* *pp* *n*

Cel. *p* *mp* *pp*

Vln. 1 *p* *n* *pp* *pp* *p poco espr.* *mp* *pp*

Vln. 2 *p* *pp* *n* *p poco espr.* *mp* *pp*

Vla. *n* *pp* *n* *pizz.* *mp*

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

D.b. *n*

29

Fl. *non. vibr* *p* *norm vibr.* *mp* *mf* *espr.* *mp* *f* *p* *p*

Ob. *p* *mf* *mp* *f* *p* *p* *mp*

Cl. I *p* *p* *mf* *mp* *pp* *p* *p*

B. Cl. *mp* *mf* *p* *mf* *p* *pp* *pp*

Bsn. *mp* *mf* *p* *mf*

Hn. *mp* *mf* *p*

Tpt. *cup mute* *mp* *mf* *p*

Tbn. *cup mute* *mp* *mf* *p*

Vib. *mf* *pp*

Cim. *pp* *mf* *f* *mp* *f* *p* *f*

Hp. *p* *mf* *f*

Cel. *p* *mf* *pp* *f*

Vln. 1 *mp* *mf* *f* *espr.* *f* *p* *mute off*

Vln. 2 *mp* *mf* *f* *espr.* *f* *p*

Vla. *arco sul pont* *pp* *n* *mf* *f* *espr.* *f* *p*

Vc. *pp* *n* *norm* *mp* *mf* *div.* *pp* *gliss.* *mf*

D.b. *norm* *mp* *mf* *pp*

II. Existentia

Fast ♩ - 144

148 [Vib]

Vib. *pp* *mp*

Cim./Perc. *pp* *mf*

Hp. *p* *mf*

Cel. *pp* *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *ppp*

158

Ob.

B. Cl.

Bsn. *mf* *mf*

Vib. [Xyl] *p*

Cim./Perc.

Hp. *let it ring*  
*mp poco cresc*

Cel.

Vln. 1 *ppp*

Vln. 2

Vla.

Vc. *ppp*

Fl. *mf*

Ob. *mf*

Cl. I *mf*

B. Cl. *mf* *f* *mf* *decresc.*

Bsn. *mf* *f* *mf* *decresc.*

Tbn. *str mute.* *mf* *f* *mp*

Xyl. *f*

Cim./Perc. *short, dry and percussive* *mf* *f*

Hp. *short, dry and percussive* *mf*

Cel. *short, dry and percussive* *mf*

Vln. 1 *pizz* *mf* *f* *div.* *mf*

Vln. 2 *pizz* *mf* *f* *div.* *mf*

Vla. *pizz* *mp* *poco cresc* *mf*

Vcl. *pizz* *p* *mp* *poco cresc* *mf*

Dbl. *pizz* *p* *mp* *poco cresc* *mf*

178 *molto legato, not to interrupt line with phrasing or breath*  
*non vibr*

Fl. *mf* *f* *mp*

Ob. *molto legato, not to interrupt line with phrasing or breath*  
*mf* *f* *mp*

Cl. 1 *molto legato, not to interrupt line with phrasing or breath*  
*mf* *f* *mp*

B. Cl. Clarinet in Bb *mp*

Vib. *Vib* *short, percussive*  
*p* *mf*

Cim./Perc. *short, percussive*  
*p* *f*

Hp. *p* *f*

Cel. *f* *mf* *pp*

Vln. 1 *pp* *f* *mp*

Vln. 2 *f* *mp*

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

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

D.b. *f* *p* *f* *mf*



Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. *f*

Hr. *pp* *p* *p*

Tpt. *p* *f*

Tbn. *cup mute* *pp* *p* *p* *f*

Vib. *f* *f* *p*

Cim./Perc. *mf* *f* *f* *p*

Hp. *f* *p*

Cel. *f*

Vln. 1 *f* *p* *f* *arco non vibr. -> molto vibr.*

Vln. 2 *f* *p* *f* *arco non vibr. -> molto vibr.*

Vla. *f* *mf* *f* *mf* *f* *mf* *mf* *simile*

Vc. *f* *mf* *f* *mf* *f* *mf* *mf* *simile*

D.b. *f* *mf* *f* *mf* *f* *mf* *mf* *simile*

197

Fl. *mp*

Ob. *mp*

Cl. I *mp*

Cl. *mp*

Bsn. *mp*

Hrn. *poco sfz*

Tbn. *poco sfz*

Vib. *mf* *let it ring*

Cim./Perc. *mp*

Hrp. *mf*

Cel. *mf*

Vln. 1 *non vibr.* *pp*

Vln. 2 *non vibr.* *pp*

Vla. *mf*

Vcl. *piu f marcato* *mf*

D.b. *piu f marcato* *mf*

Detailed description: This page of a musical score covers measures 197 to 200. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinets, Bassoon), brass (Horn, Trombone, Vibraphone, Cymbals/Drums, Trumpet, Trombone, Celesta), strings (Violins 1 & 2, Viola, Violoncello, Double Bass), and percussion (Bass Drum). The score includes dynamic markings such as *mp*, *poco sfz*, *mf*, *pp*, and *piu f marcato*. Performance instructions like *non vibr.* and *let it ring* are also present. The music is written in a key with one flat and a 3/4 time signature. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide rhythmic support.

205

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Cl. I *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

B. D. *mp* [Vib]

Cim./Perc. *mf* *cresc.* *ff*

Hrp. *mf* *cresc.* *ff*

Cel. *mf* *cresc.* *ff*

Vln. 1 *pizz.* *mf*

Vln. 2 *mp*

Vla. *poco cresc.* *f*

Vc. *poco cresc.* *f*

D.b. *poco cresc.* *f*

Detailed description: This page of a musical score covers measures 205 to 208. The woodwind section (Flute, Oboe, Clarinets I and II, Bassoon) features a melodic line with triplets and a dynamic increase from *cresc.* to *f*. The brass section (Bass Drum) has a rhythmic pattern with a *mp* dynamic and a vibrato effect. The percussion section (Cymbals/Drum) and Harp play a complex rhythmic accompaniment that grows from *mf* to *ff*. The string section (Violins 1 and 2, Violas, Cellos, Double Basses) provides a harmonic and rhythmic foundation, with some strings playing *pizz.* (pizzicato) and others *mf* or *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

50 Più mosso  $\text{♩} = 72$

Fl. *mf* *p* *ppp* *pp* *p* *mf* *fp*

Ob. *mf* *p* *ppp* *pp* *p* *mf* *fp*

Cl. I *mf* *p* *mf espr.* *pp* *p* *mf* *fp*

Cl. II *mf* *p* *ppp* *pp* *p* *mf* *fp*

Bsn. *mf* *p* *ppp* *mf* *p* *mf* *fp*

Hrn. *fp* *mf* *mp blend with strings* *p*

Tpt. *p* *mf* *muted off* *p*

Tbn. *p* *mf* *p* *mf* *p* *mf* *p*

Vib. *mf* *f* *f* *p*

Cim. *p*

Hrp. *p*

Cel. *p* *f* *p*

Vln. 1 *mp* *mf espr.* *f* *p*

Vln. 2 *mp* *mf espr.* *f* *p*

Vla. *p* *mf espr.* *f* *p*

Vcl. *p* *pp* *p*

D.b. *p* *p* *mp*



39

Fl. *cresc.* *f* *p* *mf*

Ob. *f* *p* *mf*

Cl. I *f* *p*

Cl. II *f* *p*

Bsn. *f* *p*

Hn. *mf* *p*

Vib. *f*

Cim. *mf* *f* (Use ped. as necessary)

Hrp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *p*

Vc. *f* *p*

D.b. *f* *p*

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Vib.

Cim.

Hp.

Cel.

Solo vln.

Vln. 1

Vln. 2

Vla.

Clarinet in E<sub>b</sub>

*pp* *ppp* *pp* *simile*

*pp* *ppp* *pp* *simile*

*pp* (*rec.*)

*mp* (*trem.*)

*p*

*mf* *pp* *sil pont*

*arco sil pont* *p* *pp* *6* *3* *6* *3*

*sil pont* *arco* *p* *pp* *6* *3* *6* *3*



Meno mosso, quasi cadenza - 60

Fl.

Ob.

Cl. I

Es. Cl.

Vib.

Cim.

Hp.

S. Solo

Cel.

Solo vln.

Vln. 1

Vln. 2

Vla.

Piccolo

*non vibr.* *ppp* *pp* *pp* *poco* *ppp*

*no vibr.* *ppp* *pp* *pp* *poco* *ppp*

*no vibr.* *ppp* *pp* *ppp* *poco* *ppp*

*pp* *ppp* *ppp* *poco*

*Crotales* *bowed* *ppp* *simile, never exceed p*

*bliss.* *pp*

*unmeasured, blurred* *Nem nyug latsz a dög sem lal - va sem él - ve.* *ppp*

*no vibr.* *pp* *p ethereal* *ppp*

*ppp* *pp*

385

Picc. *pp*

Ob.

Cl. I *pp*

Es-Cl. *pp*

Vib. *pp*

Perc. *pp*

Hp. *pp*

S. Solo  
 níg a nem szó - tted ár - nyad és szí - ned a sze - re lem - vég - te len szót - te sé - be -

Cel. *pp*

Solo vln. *pp*

Vln. 1

Vln. 2

Vla.



391

Picc. *p*

Vib. *morendo*

Perc. *dim.*

Hp. *morendo*

S. Solo  
 a bé - ke az - tén lesz csak a ti - ed

Cel. *pp*

Solo vln. *decresc.* *ppp* *morendo*

Vln. 1 *morendo* *morendo*

Vln. 2 *ppp* *morendo* *morendo*

Vla. *morendo*

Vc. *ppp*