

Michael Kaulkin

LETTER TO HUNGARY

for large string orchestra



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for string orchestra

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”.



Michael Kaulkin (b. 1967) is a graduate of the San Francisco Conservatory having previously studied at the Franz Liszt Academy of Music in Budapest, Hungary. He is active in the San Francisco Bay Area as a teacher and as a composer of works for chorus, orchestra, film and the musical stage. His music has been described as “exceptionally beautiful on many counts.”

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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.

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

Ha kérde, 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

Commissioned by the Hungarian Chamber Symphony Orchestra
Alberto Santana, Music Director

Letter To Hungary

Adagio

$\frac{8}{8}$
con sord.
div. in 3

Violin I

pp

con sord.
div.

Violin II

pp

Viola

Violoncello

Contrabass

Michael Kaulkin
(2005)

Vln. I

Vln. II

p
con sord.

Vla.

Vc.

Cb.

7

div.

p

Vln. I

Vln. II

p

Vla.

Vc.

Cb.

13

unis.

p

19

Vln. I f mf pp p

Vln. II f mf p

Vla. f mf p pp p

Vc. f p

Cb. -

pp

25

Vln. I -

Vln. II -

Vla. 6/4 pp p senza sord.

Vc. non div. 6/4 p

Cb. p -

senza sord. p

A

32 Poco Più Mosso ($\text{♩}=66$)

Vln. I -

Vln. II -

Vla. 6/4 mp p senza sord.

Vc. -

Cb. senza sord.
Hungarian folk-style pulsating mp mf robust senza sord.
Hungarian folk-style pulsating sim. mf

accel.

36 (tr) tr tr tr tr

Vln. I

Vln. II *mf robust*

Vla.

Vc. div. Hungarian folk-style pulsating
< > <> <> <> sim.
unis. (pulsating continues)

Cb. <> <> sim.

=72 **accel.**

41

Vln. I f

Vln. II f

Vla. f (tr)

Vc. f

Cb. f

=112 **accel.**

45

Vln. I

Vln. II

Vla.

Vc. non div.
f

Cb. div. unis.

Più mosso ($\text{♩} = 144$)

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

55 *div.* *spicc.* *mf* *mp* *non div.* *mp* **B** *non div.* *f* *unis.* *f* *f* *f*

59 *non div.* *5* *f* *unis.* *f* *f* *f*

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz (alla chitarra)

pizz

pizz.

arco

pizz. arco

pizz

p

mf

mp

68

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

mp

arco

arco

arco

pizz

f

mp

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

pizz (alla chitarra)

pp

p

arco

pizz

mf

f

mp

78

Vln. I pizz
Vln. II arco
Vla. arco
Vc.
Cb.

83

Vln. I mf mf mf mf f
Vln. II mf mf mf mf f
Vla. mf mf mf mf f
Vc. mf mf mf mf f div. pizz
Cb. mf mf mf mf f

87

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

p sul tasto pp
pp sul tasto pp
sul tasto pp
sul tasto pp
unis. pp
div. pizz p

91

Vln. I

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

ord.
mp

ord.
mp

94

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

arco unis

f

mf

mf

arco non div.

96 ord.

Vln. I *mf*

Vln. II pizz *f* *mf*

Vla. *f* pizz *mf*

Vc. pizz *mf*

Cb. div. *mf*

arco
f
pizz
f

=

100

Vln. I Div. *f*

Vln. II Div. *f*

Vla. arco *f*

Vc. arco *f*

Cb. arco div. *f*

103

Vln. I
Div.

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

arco

f

arco

arco

f

arco

f

106

Vln. I
Div.

Vln. II
Div.

Vla.

Vc.

Cb.

f

f

arco

f

C

Largo e lamentando ($\text{♩} = 54$)

108

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.

Vc.

Cb.

113

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.
Div. in 4

Vc.

Cb.

con sord.
p
non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

con sord.
p non vibr.

pp

port. port. port. port.

pp p

div.

p

pp

122

Vln. I
Div. in 4

Vln. II
Div. in 4

Vla.
Div. in 4

Vc.
Div. in 3

Cb.

127 unis.
 Vln. I *sempre non vibr.* *lontano e senza espr.*
 div.
 Vln. II *p* *sempre non vibr.*
 Div. *p*
 div.
 Vla. *p* *sempre non vibr.*
 div. in 4
 Vcl. *p* *sempre non vibr.*
 div.
 Cb. *p* *non vibr.* *pp*

133
 Vln. I *unis.* *senza sord.*
 Vln. II *pp* *con vibr.*
 Div. *p* *con vibr.*
 Vla. *div. in 3* *senza sord.*
 Vcl. *pp* *con vibr.* *mp* *p*
 Cb. *pp* *con vibr.* *p*

150

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.
div. in 3

54

unis.

p

unis.

p

div

unis.

p

D

158 ♩=132 Scherzando

Vln. I

Vln. II

Vla.

Vc.

Cb.

non div.
upper voice sul G

mf

mp

p

mf

mp

p

mf

mp

non div.

161

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

f

mf

f

div.
pizz.

mf

f

pizz.

f

164

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

non div.

f

f

non div.
(pizz.)

f

167

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

f

ff

mf

non div.

div. arco

ff

f

non div.

171

Vln. I

Vln. II

Vla.

Vc.

Cb.

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

p

p

p

p

pizz.

p

arco

179

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Cb.

sul. pont. gradually

arco

p

sul. pont. gradually

p

sul. pont. gradually

p

184

Vln. I

Vln. II

Vla.

Vc.

Cb.

E ord.

f

pizz

ff

ord.

ff

ord.

ff

ord.

ff

arco

188

Vln. I *p* arco

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

Vla. *mp*

Vc. *mp* *cantabile*

Cb.

tr..... tr..... tr..... tr..... tr.....

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. *mp* *div.* *mp* *div.* *unis.* *mf* *div.*

mp *p* *mp* *mf*

mp *mf*

pizz. *mf* *mf* *mf*

mf *mf* *mf* *mf*

197

Vln. I

Vln. II

Vla.

Vc.

Cb.

sempr. div. *mf* *f*

mp *p* *mf* *mp* *mf*

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

mp *mf* *f*

pizz. *mf* *mf*

mf *arco* *f*

201

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

205

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

F

210

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

213

Vln. I *mf* *pp*

sul pont.

Vln. II *mp*

sul pont.

Vla. *mp*

sul pont.
arco

Vc. *mp* *mf*

Cb.

216

Vln. I *f* *mp*

p *f*

ord.

Vln. II

ff ord.

Vla.

ff ord.

Vc.

ff arco

ff

219

Vln. I

mf

Vln. II

mf *mp*

mf *mp*

Vla.

ff

mf *mp*

mf *mp*

Vc.

ff

mf *mp*

mf *mp*

Cb.

mf

222

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

f

pizz

225

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

mp

pp

p

229

Vln. I

Vln. II

Vla.

Vc.

Cb.

port.

mf robust

pizz div.

pp

mp

mp

mp

port.

port.

port.

mp

mp

mp

mp

mp

mp

mp

mp

234

Vln. I *mf robust* — *f* *mf* — *f* *mf* — *f* *mf*

Vln. II Div. non div. *mp* — *mf* *mf* — *mp* *mp* — *mf* *mp*

Vla. arco *mp* — *mf* — *mp* — *mf* — *mp* — *mf* — *mp*

Vc. arco *mp* — *mf* — *mp* — *mf* — *mp* — *mf* — *mp*

Cb. (sempre pizz) *mp* — *mf* — *mp* — *mf* — *mp* — *mf* — *mp*

239

Vln. I *p* *tr* ~~~~~

Vln. II Div. *f* *mp* — *mp* — *mp* — *mp* — *mp* — *mp*

Vla. *f* *mp* — *mp* — *mp* — *mp* — *mp* — *mp*

Vc. *f* *p* — *pizz* (alla chitarra) *mp*

Cb. *f* *mf* — *pizz* *b* — *b* — *b* — *b*

242

Vln. I *mp*

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

Vla. *p* *mp*

Vc.

Cb.

div. in 2 *mf*

245

Vln. I *port.* *port.* *f*

Vln. II *mp* *mp*

Vln. II Div. *mf*

Vla. *mp* *mp*

Vc.

Cb.

mf arco *mf* arco *mf*

f

G

248

Vln. I *p leggiero*

Vln. II *f* *p leggiero*

Vla. *f* *p leggiero*

Vc. *f*

Cb. *p leggiero*

252

Vln. I *mf*

Vln. II

Vla. *mp* *mf*

Vc. arco *mf*

Cb. *mf* *ma sempre leggiero*

256

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

260

Vln. I
Vln. II *mf* *mp* *mf* *f*
Vla. *mf* *mp* *f* *molto*
Vc.
Cb.

264

Vln. I *div.* 1. *pp* *molto leggiero* 2. *pizz*
Vln. II *p* *p sub.*
Vla. *p*
Vc. *p*
Cb.

268

Vln. I Div. *sul pont.*
Vln. II *arco*
Vla. Div. *sfz* *mf* *pp* *molto leggiero*
Vc. *sfz* *mf* *arco* *pp* *molto leggiero* *pizz.*
Cb.

H

273

Vln. I
Div.

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

sul pont.

pp molto leggiero

sul pont.

pp molto leggiero

mp

pp

mp

pp

arco

p molto espr.

281

Vln. I
Div.

Vln. II
Div.

sul tasto

Vla.
Div.

Vc.

Cb.

p pp p pp p pp

mp

mp

mf

285

Vln. I
Div.

Vln. II
Div.

Vla.
Div.

Vc.

Cb.

pp p

pp p

pp p

pp p

mp

288

Vln. I
Div.

Vln. II
Div. *ppp*

Vla.
Div.

Vc. *p*

Cb.

291

Vln. I
Div. in 4

Vln. II
Div. *p*

Vla.
Div.

Vc.

Cb.

niente

niente

294

Vln. I
Div. in 4

Vln. II
Div.

Vla.

Vc.

Cb.

arco
p
arco
p

p

p

mp — *mf*

mp — *mf*

mp — *mf*

297

Vln. I
Div. in 4

Vln. II
Div.

Vla.

Vc.

Cb.

p

p

p

p

p

p

mp

mp

mp

mf

mf

mf

300

Vln. I

Div. in 4

Vln. II

Div.

Vla.

Vc.

Cb.

I

303

Vln. I

Vln. II

Vla.

Vc.

Cb.

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307

Vln. I

Vln. II f

Vla. f

Vc. mf

Cb. -

Maestoso ($\text{d}=60$)

314

Vln. I

Vln. II Div. f subito

Vla. non div.

Vc. mf

Cb. -

rit.

321

Vln. I

Vln. II f div.

Vla. f

Vc. f

Cb. f

J

Vivace ($\text{♩}=150$)

333

Vln. I

Vln. II

Vla.

Vc.

Cb.

338

Vln. I

Vln. II

Vla.

Vc.

Cb.

f pp sub.

f pp sub.

f pp sub.

f pp sub.

344 div.

Vln. I *ff sub.*

Vln. II *ff sub.*

Vla. *ff sub.*

Vc. *ff sub.*

Cb. *ff sub.*

pp

pp

pp

pp

arco

pp

350

Vln. I

Vln. II div.

Vla.

Vc.

Cb.

f

f

v.

f

f

f

f

356

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. in 3

ff

ff

ff

ff

361

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. in 2

365

Vln. I

Vln. II

Vla.

Vc.

Cb.

Poco Pesante ($\text{♩}=112$)

369

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vivace ($\text{d}=150$)

374 non div.

Instrumentation: Vln. I, Vln. II, Vla., Vc., Cb.

Dynamics:

- Measures 1-2: **Vln. I:** *pp*, *molto!*
- Measures 3-4: **Vln. II:** *p*, *molto!*
- Measures 5-6: **Vla.:** *p*, *molto!*
- Measures 7-8: **Vc.:** *mp*, *molto!*
- Measures 9-10: **Cb.:** *ff* non div.
- Measures 11-12: **Vln. I:** *ff* non div.
- Measures 13-14: **Vln. II:** *ff* non div.
- Measures 15-16: **Vla.:** *ff* non div.
- Measures 17-18: **Vc.:** *ff* non div.
- Measures 19-20: **Cb.:** *ff* non div.
- Measures 21-22: **Vln. I:** *ff*

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