Máté

BELLA

(*1985)

SOUNDS of GENERATION Y

PART II

(2018)

SAMPLE EXTRAIT AUSZUG

Orchestra parts on rental | Matériel d'orchestre en location | Orchestermaterial Leihweise:
Ref. ORCH87 c

Instrumentation

4 Flutes (flute 3 & 4 + piccolo)
4 Bb Clarinets (clarinet 3 & 4 + bass clarinet)
4 Bassoons (bassoon 3 & 4 + contrabassoon)
6 Horns in F
2 Tenor Trombones
1 Bass Trombones
1 Tuba
Timpani (4)
Percussions (2 players)
Percussion 1 bass drum, tam-tam, 2 tom-toms, vibraphone
Percussion 2 bass-drum, clash cymbals, crotales (contrabass bow)
marimba, suspended cymbal, tubular bells, 2 tom-toms
2 Harps
Cimbalom (2 mics, 2 speakers, mixer)
Violin I (10)
Violin II (8)
Violas (6)
Cellos (4)
Contrabasses (2)

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Editions Bim

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About the work

Sounds of Generation Y Part II was commissioned by Theater & Philharmonie Thüringen in 2018. Stylistically the piece is a sequel to a previous orchestral work of mine; I was approached by the Hungarian Radio Symphony Orchestra to compose an orchestral piece for them in 2015. This was when I produced Sounds of Generation Y with the intent to explore whether it is possible to incorporate popular music into classical music the same way Béla Bartók or Zoltán Kodály did so with folk music.

The reason behind this concept is that I am witnessing the audience of contemporary classical music dwindling, and seeing every day how challenging is it to address and engage young people. However, they will be the audience filling concert halls in the future. Literature refers to the population born between 1980 and 1995 as Generation Y, while Generation Z means people born between 1995 and 2010. I am also part of Generation Y, a generation that was born into digital culture. We are the first generation to grow up with the internet as the main source of information, the platform where we take care of our everyday errands and where we communicate with our friends. Digital culture is the watershed between Generation Y and other generations, and they are the youth of today. Therefore, it is increasingly important for me to discover how to address them with classical music and awaken their interest for this genre.

In my composition, I divided the orchestra into two smaller ones – consisting of almost the same instruments – that work as two speakers. Sometimes the sound material comes from the right, tim[illegible] om the l[illegible] ting [illegible]her a[illegible] poin[illegible] e[illegible] n[illegible] g the sound-s[illegible] o[illegible] he ie[illegible] s[illegible] t[illegible] eas [illegible] the [illegible] rches [illegible] aterial [illegible] my [illegible] ce, [illegible] by the [illegible] usic [illegible] ials. Th[illegible] [illegible] plays mechanical arpeggio of the chords throughout the whole piece, the chords appear in the orchestra material as well, sometimes in the form of soft horizontal sound blocks and at times as vertically fragmented rhythms. I saw the solo instrument as a digital keyboard that controls the whole orchestra, neglecting its folksy character.

The musical structures used in the composition are characteristic of the American minimalism in many of their aspects, making the piece more comprehensible even for an audience less familiar with contemporary classical music. Swedish pop music had a strong influence on the direction of chords sequences and the rhythmic ideas of my composition. However, it is important to note that my main purpose was not to make the orchestra play popular or dance music but to explore how the musical elements found in popular music can be integrated into the orchestral sounding.

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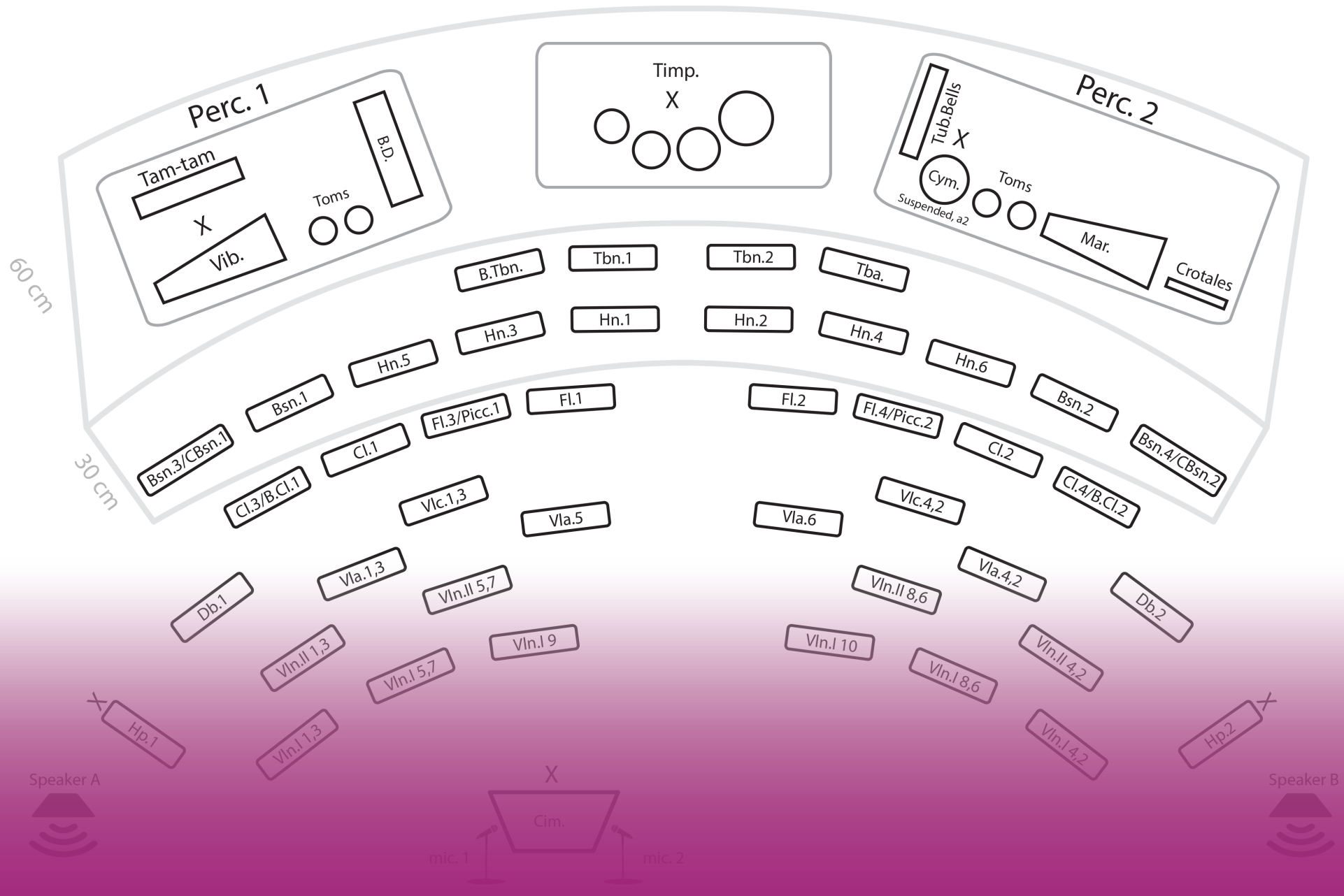
Stage setup



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Commissioned by the Theater & Philharmonie Thüringen. To Miklós Lukács

Sounds of Generation Y, Part II

for Cimbalom and Orchestra (2018 - 15')

Máté BELLA (*1985)

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25

B. Cl. 1
B. Cl. 2
Bsn 1
Cbsn 1
Bsn 2
Cbsn 2
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Tam.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)
Vc. (right)

senza vib.

To Vib.

soft mallets

p cresc.
mp dim.
p cresc.
simile

1
ord.
trem. as fast as possible
3
ord.
trem. as fast as possible

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28

33

B. Cl. 1
B. Cl. 2
Bsn 1
Cbsn 1
Bsn 2
Cbsn 2
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Tub. Bells
Cim.
Vln (left) I
Vln (left) II
Vla (left)
1 Vc. (left) 3
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)
2 Vc. (right)

straight mute
con sord.
ord.

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34

Fl. 1
Fl. 3
Fl. 2
Fl. 4
Cl. 1
B. Cl. 1
Cl. 2
B. Cl. 2
Bsn 1
Cbsn 1
Bsn 2
Cbsn 2
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Vib.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

frull.
trem. as fast as possible
To Cl.
To Bsn
To Bs
fast arp.
(ord.)
ord.
Cy

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41

43

Fl. 1
Fl. 3
Fl. 2
Fl. 4
Cl. 1
Cl. 2
Vib.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
1
Vc. (left)
3
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)
2
Vc. (right)

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48

49

Fl. 1
Fl. 3
Fl. 2
Fl. 4
Cl. 1
Cl. 2
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Vib.
Cim.
Vln (left) I
Vln (left) II
Vla (left)
1
Vc. (left)
3
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)
2
Vc. (right)

molto vib. sempre

Bsn

SAMPLE
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99

103 ♪ = 120

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Hp 1
Hp 2
Vln a) I (1.3)
Vln a) I (5.7.9)
Vln a) II (1.3)
Vln a) II (5.7)
Vla a) (1)
Vla a) (3.5)
1 Vc. (left) 3
D. B. (left)
Vln b) I (2.4)
Vln b) I (6.8.)
Vln b) II (2.4)
Vln b) II (6.8)
Vla b) (2)
Vla b) (4.6)

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107

109

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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115

116

122

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

SAMPLE
EXTRAIT
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129 ♪ = 120

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

To Fl.
To Fl.
To B. Cl.
To B. Cl.
To Sus. Cym.
with bow
Sus. Cym.
To Tam.
To Mar.
hard mallets
bisbigliando
bisbigliando

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133

137

Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Mar.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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142

147

Cl. 1
B. Cl. 1
Cl. 2
B. Cl. 2
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Mar.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

SAMPLE
EXTRAIT
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150

155

Cl. 1
B. Cl. 1
Cl. 2
B. Cl. 2
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Mar.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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SAMPLE
EXTRAIT
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158

163

167

Fl. 1
Fl. 3
Fl. 2
Fl. 4
Cl. 1
B. Cl. 1
Cl. 2
B. Cl. 2
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
Tam.
Mar.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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260 ♪ = 120

257

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Timp.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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265

268

3/8

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

SAMPLE
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276

284

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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287

288

292

5/8

3/8

4/8

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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300

305

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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306

311

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Cl. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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317

319

325

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

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328

331

5/8

4/8

Fl. 1
Picc. 1
Fl. 2
Picc. 2
Cl. 1
Cl. 3
Cl. 2
Cl. 4
Bsn 1
Bsn 3
Bsn 2
Bsn 4
Hn 1
Hn 3
Hn 5
Hn 2
Hn 4
Hn 6
T. Tbn 1
B. Tbn
T. Tbn 2
Tba
Timp.
B. Dr.
Sus. Cym.
Cim.
Hp 1
Hp 2
Vln (left) I
Vln (left) II
Vla (left)
Vc. (left)
D. B. (left)
Vln (right) I
Vln (right) II
Vla (right)

secco

secco sempre

simile

(non arp.)

non div.

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