Balázs HORVÁTH

Poème Canonique – Trgll

for melodic instruments and one triangle

to VENI Academy, 2016

2007/2016

PERFORMING SCORE

© Balázs Horváth, 2016

The piece was composed for 4x4 workshop of the VENI Academy in 2016. The original material of the piece is borrowed from the 3rd movement of POLY (2007).

Duration of present version is ca. 4 minutes.

World premiere: Radio_Head Awards festival – Closing concert of 4x4 workshop of VENI Academy, Bratislava (SK), Slovak Radio, 12 March 2016. Students of the Academy is conducted by Marian Lejava.

Performance instructions

Each musician uses a metronome that can be any kind (e.g., an old Mälzel-type with two or three legs, a more recent analogue or digital one). Each musician must selects a tempo between MM 56 and 63 before the beginning of the piece. The "conductor" gives a sign for the very first bar with beating a Triangle. The end of the piece is also signed by the Triangle sound of the conductor. The metronome beats can be seen in the whole score.

There are two sections of the piece:
–1st section (m. 1-114) the instruments are divided into two groups. The higher (and possibly quicker) instruments play the top staff (scales), the lower and slower instruments play the second staff from the top. The score is notated in C, so the sound the lowest pitch of this section is C4. Those who play on lower string instruments may play flageolets to get the absolute register.
– 2nd section (m. 115-220) has only one staff for playing. Here you may select any performing mode here but definitely play in the given register.

The score is a performing score so it is the actual part for each musician. Play your music individually from this part following your own tempo of your metronome and ignoring the others' tempo.

There are three versions of performing the piece:

VERSION 1:

1st section: Each player plays individually and all of them has his/her own metronome. Each musician must select a tempo between MM 56 and 63 before the beginning of the piece. Switch on your metronome onto the conductor's beat. (Some metronomes start beating or clicking slightly later than one might think, therefore there will be a little shift already in the first bar. However, try to be sharply on the beat.) After the first eight beats of the metronome are heard (measure 1-8 in the score) the tempo of each musician is clear for him/her, so they must play following their metronome and their own tempo. Everybody is playing individually, without synchronisation from the very first moment, namely the Triangle beat of the conductor. (Nobody should try either to follow or to shift away from the others. Actual simultaneities can occur.) There will be slight shifts in the sound, depending on how late the metronomes start to click after they were switched on and what tempo the performer selected. The slight shift-away will increase approaching the end of the 1st section.

It is possible to "clear" 1-4 bars, so "play" rest instead of notes. This can be done a few times in the 1st section to have rest, turn the page or just simply make the texture more porous. (Complete silences of instrumental materials can occur.) Don't use this chance too often.

2nd section: After the last notes have been played in measure 114 the players must leave their metronomes clicking 20 times. Then start playing from measure 135. All notes should be played in this section!

Arriving to measure 201 keep the sixteenth rhythm and play glissando down to measure 202 (A-flat3, quartertone high G-sharp3 or G-sharp – decision of the player). Measure 201 can be played between 1,5 and 4 seconds. (Pretend playing glissando if you can not play a real one – repeat the notes for a few times than step down.) In measure 202 play ritardando until reaching the rhythm of measure 203 (one note in each bar – complementary with the beat of the metronome). Measure 202 can be any long (possibly not longer than 20 seconds).

As soon as you arrive to measure 203 and your tempo is strict, move to following bars. Repeat the note 8 times (measure 204-211) then stop playing. Leave your metronome clicking 8 more times (measure 212-219) then switch it off.

When the last note of the slowest performer is heard (played by the performer to whom the metronome of the slowest tempo belongs), the conductor must wait for eight more clicks of this player then give a sign to this musician to switch off his/her metronome with beating the Triangle.

VERSION 2:

1st section: There are 4-5 groups on stage, each group is built up of 4-5 musicians. Create the groups so that each of them contains higher and lower, faster and slower instruments and musicians.

Each group plays together but independently from the other groups. There is one metronome for one group. There should be one leading person for a group that must select a tempo between MM 56 and 63 before the beginning of the piece. Switch on your metronome onto the conductor's beat.

From this the piece is played the same way as in Version 1 but the groups should play together in strict synchronization.

VERSION 3:

1st section: Each player plays individually and all of them has his/her own metronome. Each musician must select a tempo between MM 56 and 63 before the beginning of the piece. Do NOT switch on your metronome until you played measure 114. The conductor will give a tempo for the beginning. In this version the musicians must start playing in measure 9 together with the first beat of the conductor (measure 1 – triangle).

Everybody is playing individually, without synchronisation from the very first moment, namely the Triangle beat of the conductor. (Nobody should try either to follow or to shift away from the others. Actual simultaneities can occur.) Always try to remember the tempo of the beginning and follow your inner tempo feeling. There will be slight shifts in the sound, depending on the differences of your inner feeling. The slight shift-away will increase approaching the end of the 1st section.

It is possible to "clear" 1-4 bars, so "play" rest instead of notes. This can be done a few times in the 1st section to have rest, turn the page or just simply make the texture more porous. (Complete silences of instrumental materials can occur.) Don't use this chance too often.

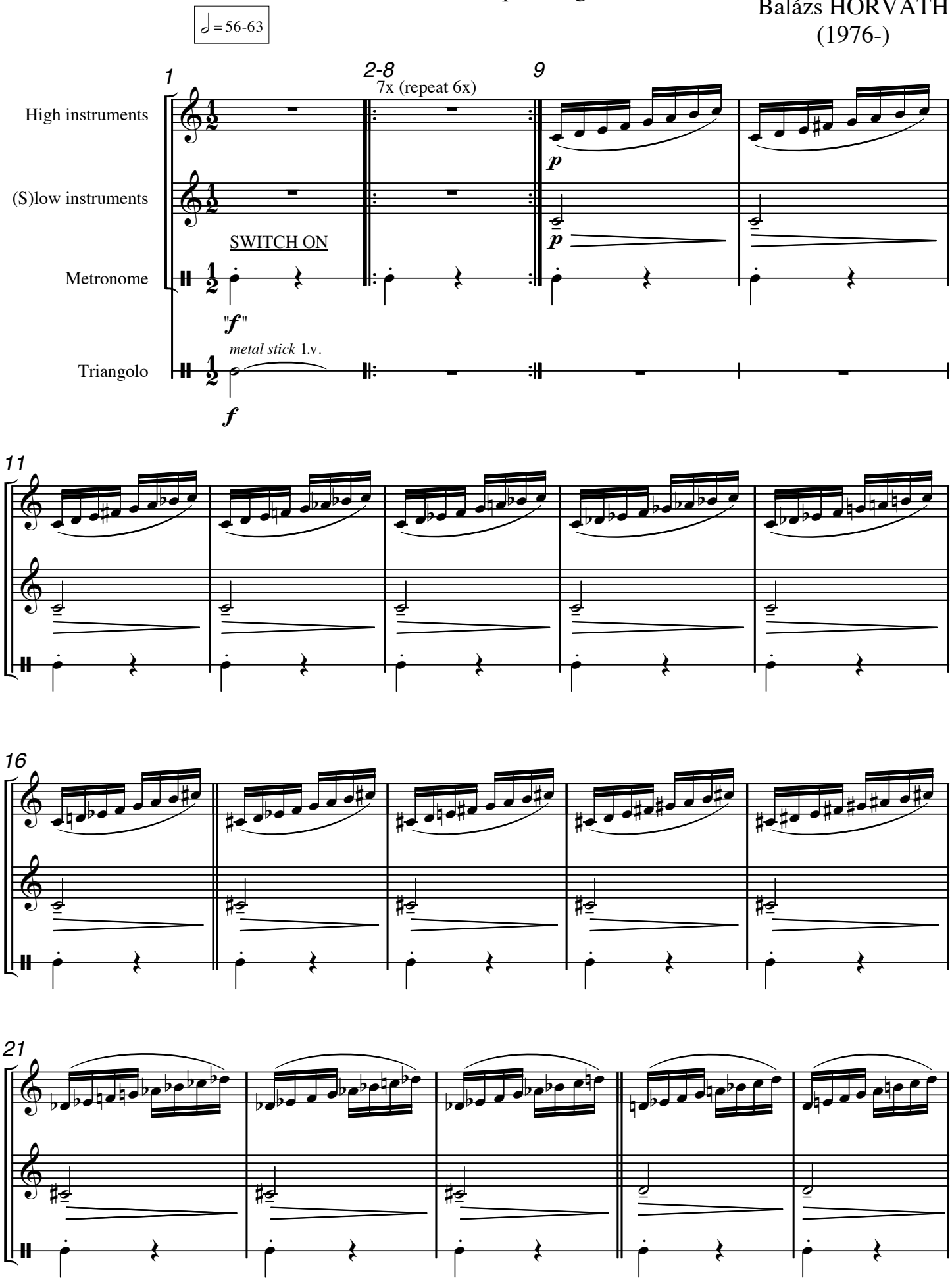
2nd section: After the last notes have been played in measure 114 the players must switch on their metronomes and wait for clicking 20 times. Then start playing from measure 135. Follow the tempo of your metronome individually. All notes should be played in this section!

From this bar the piece works the same way as in Version 1.

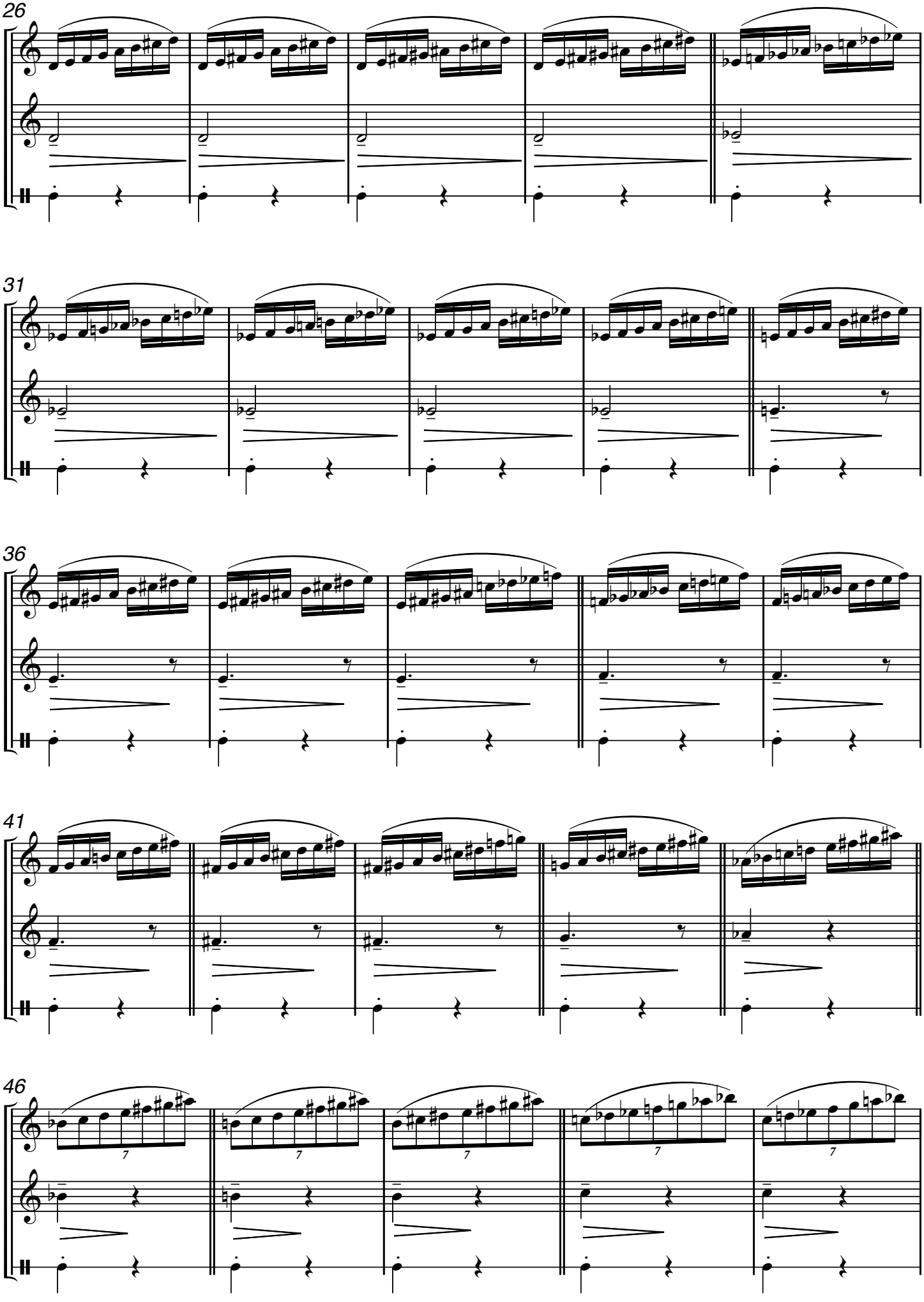
for VENI Academy, 2016

Poème Canonique - Trgll

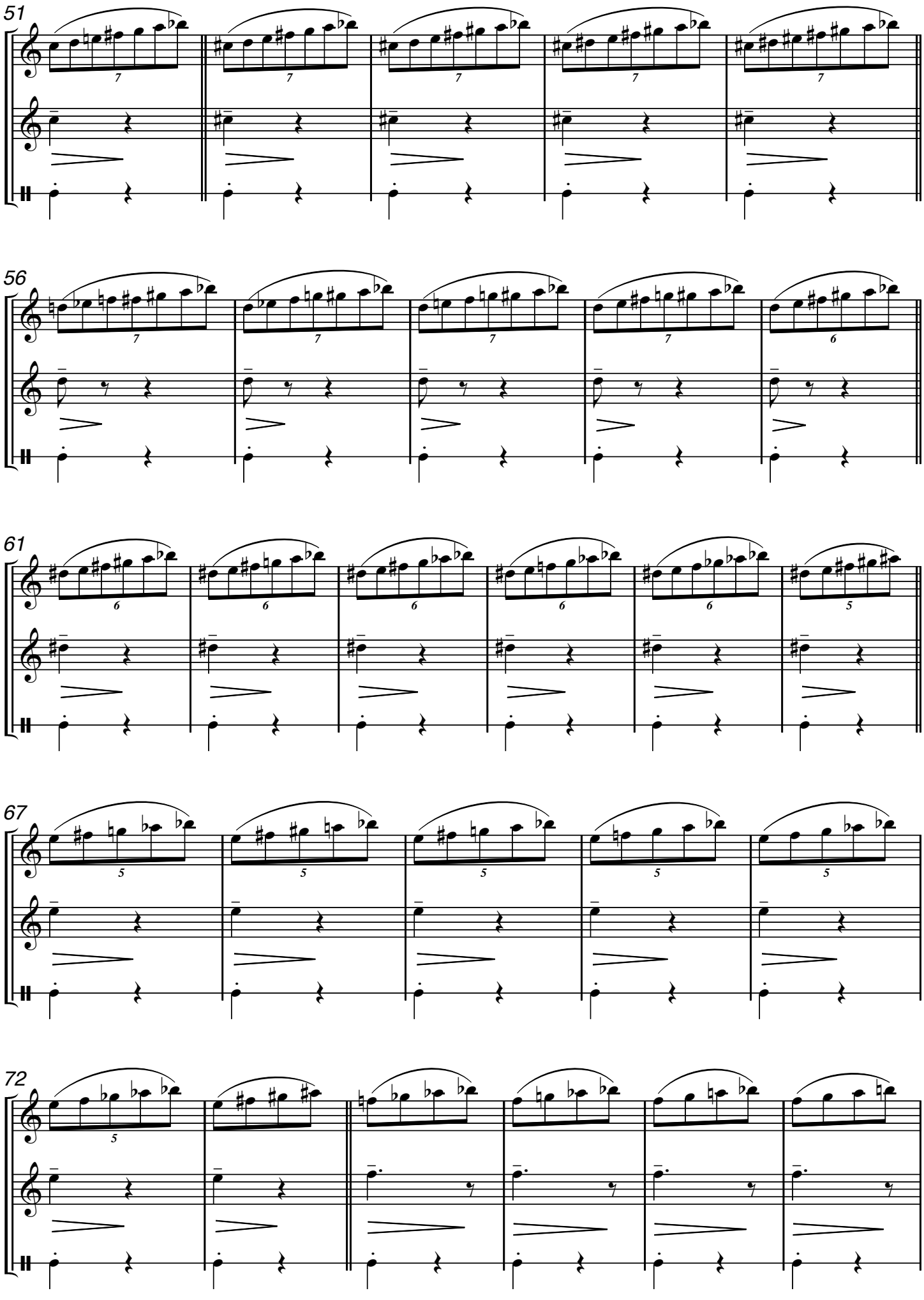
Balázs HORVÁTH
(1976-)



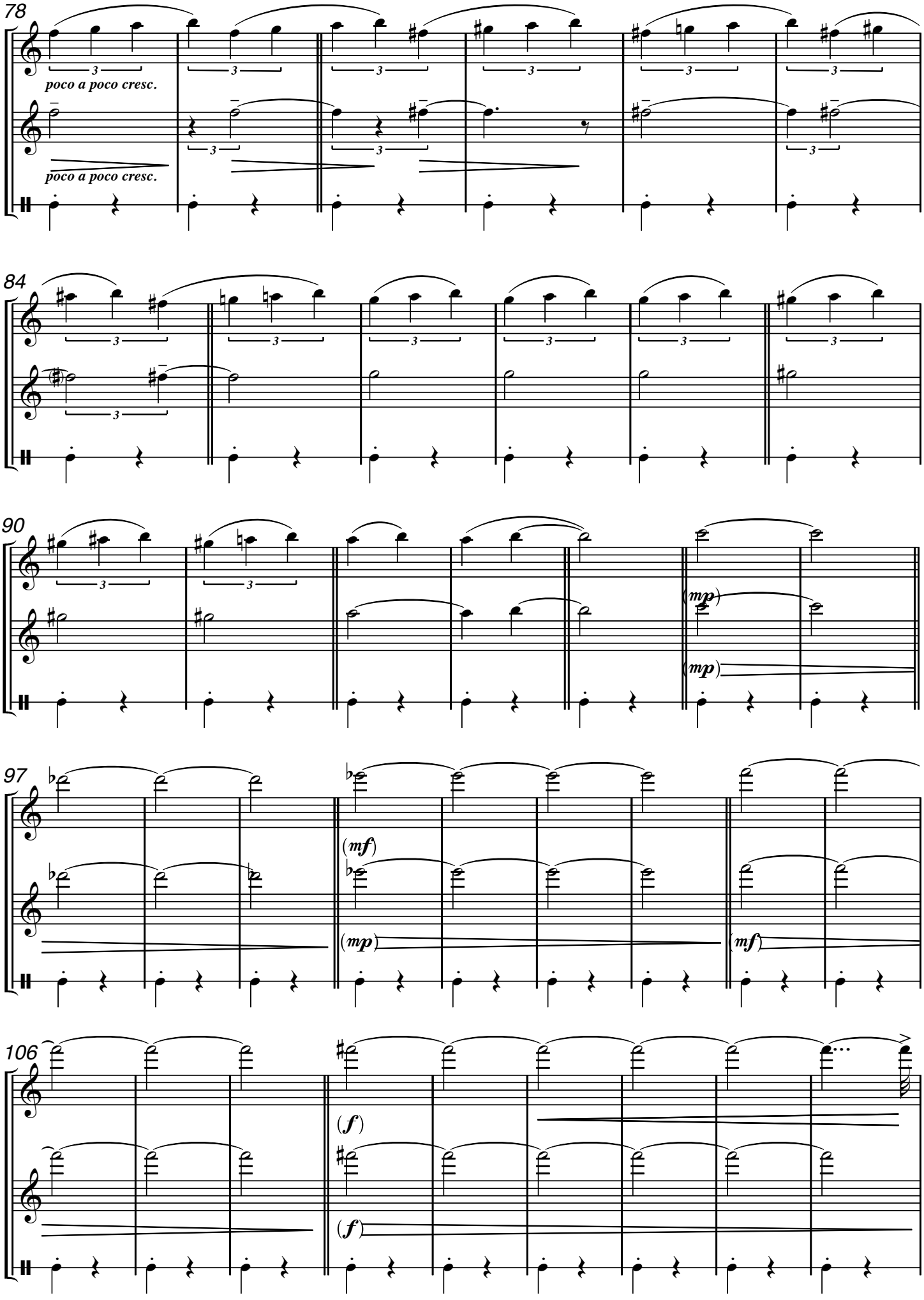
© Balázs HORVÁTH, 2016



© Balázs HORVÁTH, 2016

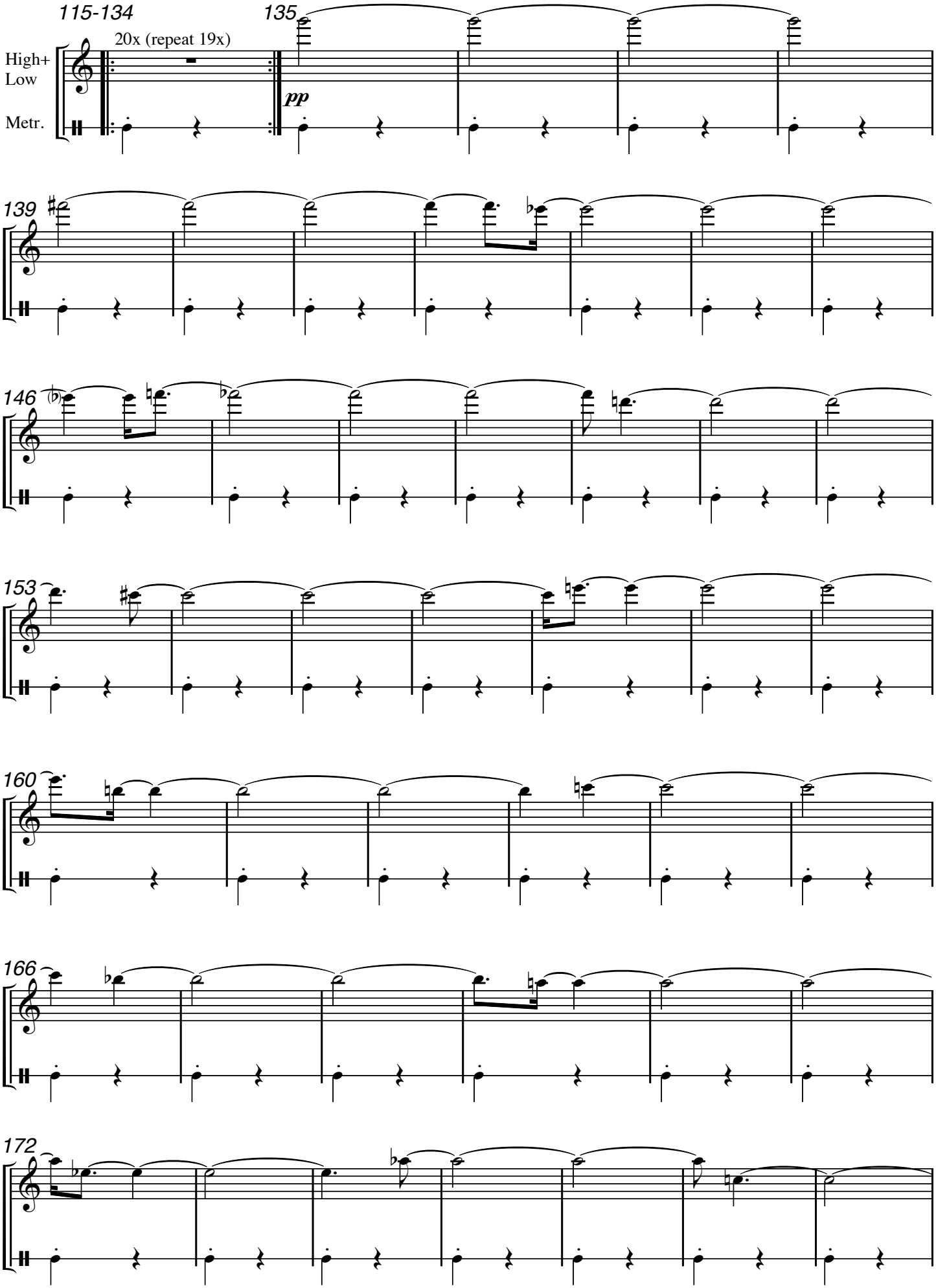


© Balázs HORVÁTH, 2016

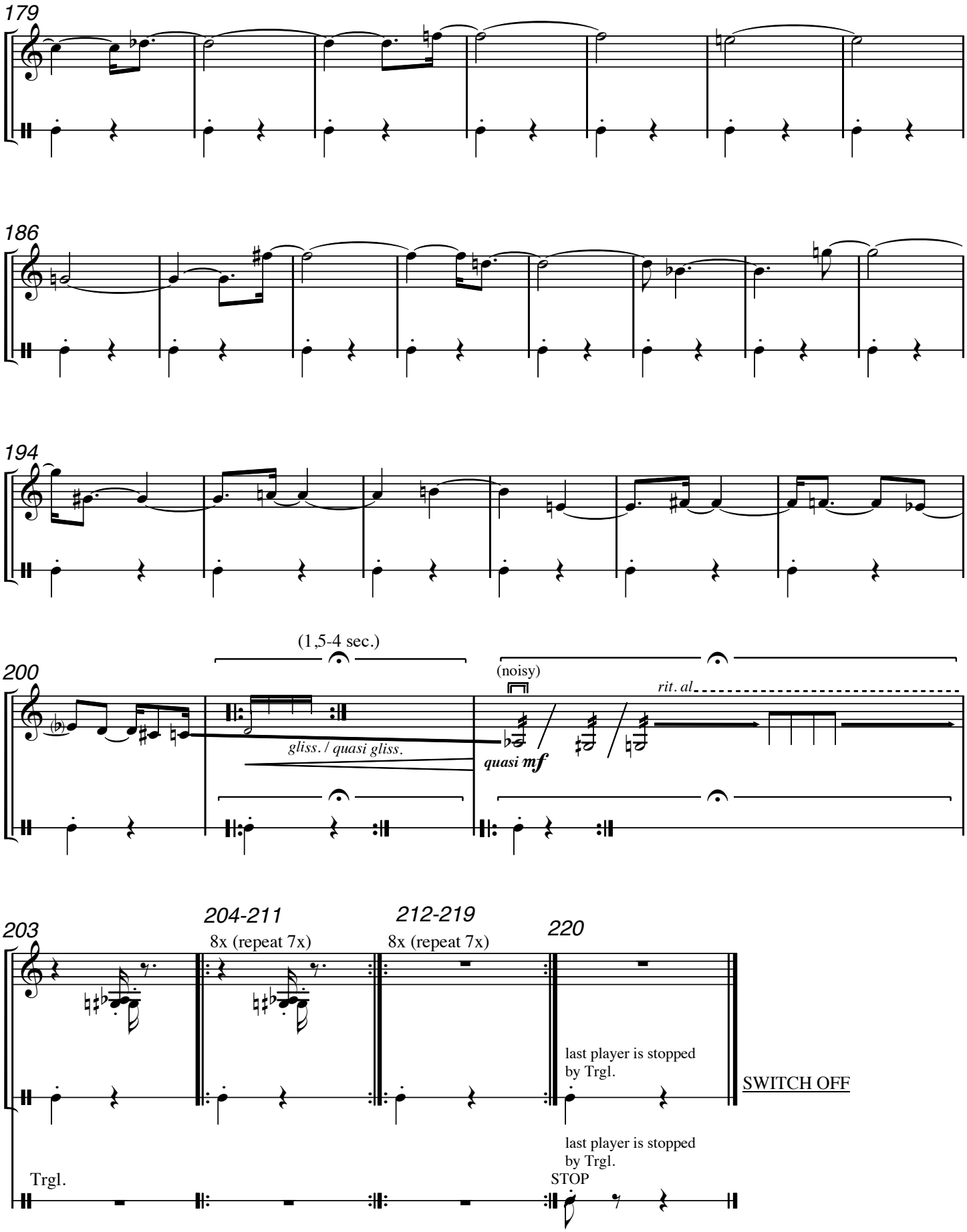


© Balázs HORVÁTH, 2016

tremolo/normal, flageolet/breathy/frull., **sul pont./ord.**, **con sord./senza sord.**,
vibr./senza vibr. - **SELECT ANY OF THESE MODES**



© Balázs HORVÁTH, 2016



Budapest, March, 2007 / Les 2Alpes, January, 2016

© Balázs HORVÁTH, 2016