

découverte

János BALI
(2007)

free, ♩ = ca 100 – 112

mf (don't move at all during the rests: stay motionless) *mf*

(flz) *sf* (= always *sforzato*, not *subito forte*)

sf p mf p mf p mf sf

(flag.: pinched thumb-hole, fingered as a lower note)

p mf pp (echo) mf pppp mf

p sf (vibr.) f p with fear f p sf

f p f p f p f

(two different fingerings) *p sf f sf p sf*

dolce

stony and motionless *pppp* (flag.)

mf sf

sf

f p f p, leggero

f; crudo p f p f p f p f molto crudo

p f f pp f pp sf pp, amaro molto

labium-vibr. -----

ppp

lab.-v. -----

p f pp sf f sf p f p f p f p f p

sf p f p f p f p f p

sf p mf p sf mf sf f

p mf f p sf f sf p sf sf

f mf f p f p mf f

sp mf sf p mf p sf f sf mf (gliss.) p sf mf (gliss. e vibrato lento) ---

sf f f simile

accelerando alla fermata

semplice, mp sempre

(cresc. up just to touch the multiphonic; always be in tune, use shading) (down to single b flat) (more and more loud upper sounds)

pp

(totally overblown)

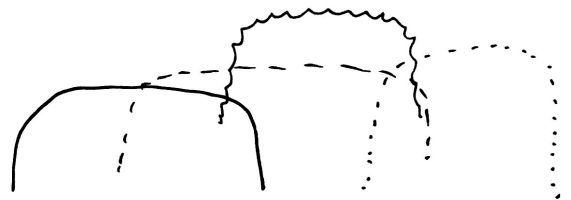
molto

mf

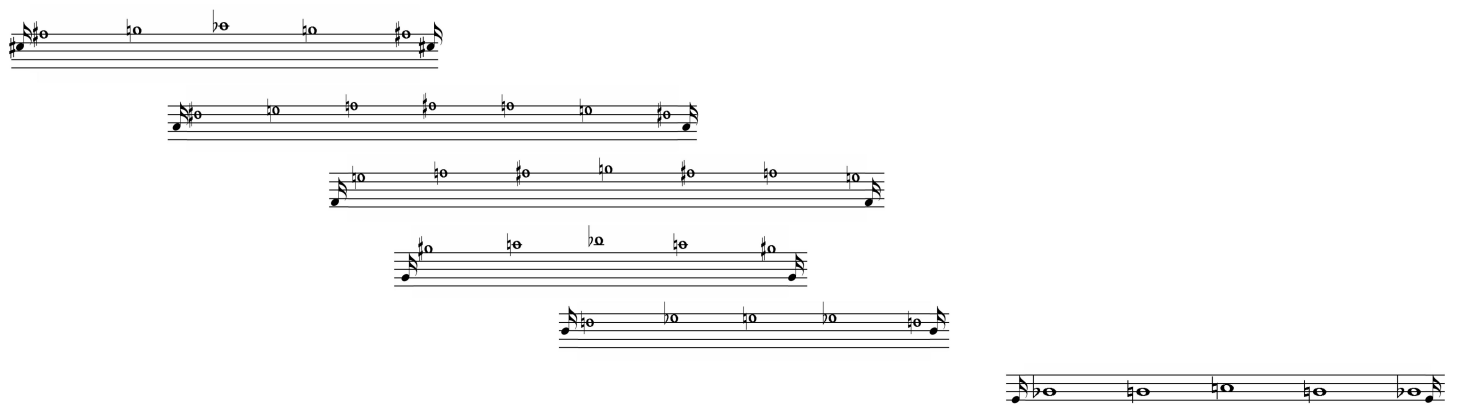


I've composed this piece for the opening ceremony of the exhibition of *Ilona Lovas* (Bibracte, FR, 2007); it was played by *Dorottya Kis*.

One of the ancestors of the artist was a hatter-master; the sizing forms inherited from he play an important role in the art of Ilona Lovas. I've transformed the shapes of this wooden objects into symmetrical musical lines, consisting of two jumps and a chromatic (or sometimes microtonal) surface between them. Their time-positions were determined by a random-number generator. The musical material is the result of the intersection of the hat-shapes,



see for example the systems 2–4, where the following six motives were merged, each of them played differently: mezzoforte, flutter tongue, mezzoforte, short marcatos, piano, flageolet-tons.



The player have to emphasize the inner coherence of this motives during the whole piece and show their polyphony (as in the case of playing a *recercare* on a keyboard instrument). The realization must be very in *hard edge* style: tones absolutely nonvibrato (with the exception of the vibratos marked in the score), dinamic changes suddenly and very exact in volume. The formes are exploding-disperzing during and shortly before the *accelerando* passage near to the end; and the last quarter of the piece formes a strong contrast both with its musical material and the performance-style required.