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Title

Ferne

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Ferne

chamber music
for
Piano, String Trio and 2 Percussionists

*commissioned by and dedicated to
Klangforum Wien*

2018-2019
Budapest

*Ein Kompositionsauftrag des Klangforum Wien
(Commissioned by Klangforum Wien)*

Uraufführung: Klangforum Wien, am 10. Oktober 2019 in Budapest
(Premiere: Klangforum Wien, October 10, 2019 in Budapest)

"an die ferne, geliebte Tonalität"

Instrumentation

Piano

Violin* (also with normal- and Hotel-sord.)

Viola* (also with Hotel-sord.)

Violoncello* (also with normal- and Hotel-sord.)

Percussion A

Timpani (D[♯]-G[♯], B[♯]-g[♯])

Crotal (e[♯]"")

Suspended Cymbal (large)

3 Temple Blocks (high, different pitches; preferably b[♯], c[♯]", d[♯]"")

Triangle

Maracas (small, for very soft continuous sound)

Percussion B [behind the scenes**]

Vibraphone (motor OFF, also with bow)

2 Bell Plates (g[♯], c[♯])

Gran Cassa (large, also with superball)

Suspended Cymbal (medium)

Triangle

* Violin, Viola and Violoncello should be tuned **quarter tone lower** compared to the Piano (and the pitched percussion instruments).

(a' = 429 Hz if Piano's a' = 442 Hz.)

The tuning should be done before the performance out of the stage. Do not tune on stage!

** Percussion B should be located out of the stage - behind the scenes or at a distant, separated point of the (back-)stage. The player and the instruments should be invisible for the audience, and the sounds always come *da lontano*.

Anyway, Percussion B player has to hear and perceive well the other musicians's notes for an efficient synchronization. Good solution can be locating Perc.B at the rear part of the stage separated by a curtain or folding screen. Use a stage-monitor-speaker for Perc.B if needed.

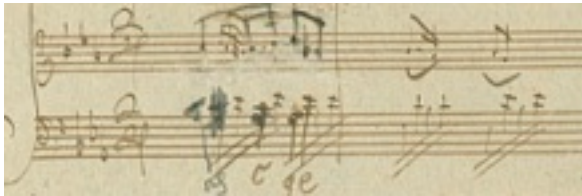
(Notated dynamics in Perc.B part of the score are "absolute" values in the sense that the notation shows the relations and proportions of the volumes as the audience has to perceive them. The relative dynamics - what the player practically plays - depend on Perc.B's current position and the acoustic conditions of the venue.)

As the material of the piece is highly based on close relations of the instruments - in both senses of pitches and time (coordination), it is preferably played as chamber music, without conductor.

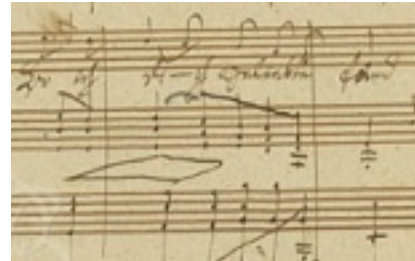
Preface

"Are sounds just sounds or are they Beethoven?" (John Cage)

Each unit or momentum of the piece is connected to two short extracts from the song cycle 'An die ferne Geliebte' by Beethoven, however these quotations - which represent a distant, 200-year-old musical language more than a special, concrete opus - appear only in a fragmented, remembrance-like way. Interpreters and listeners should search for the new correlations of these notes!



(start of the theme of the 6th song)



(cadence of the theme of the 1st song)



'Ferne' is not a paraphrase of the Beethoven piece's music, rather of its subject: the insuperable distance from the Closest, the most longed-for.

The effective expressivity of the old functional tonality lies in its more-dimensionality. Two sounds (sonorities) can be very close and very far from each other at the same time. Close in frequencies and far in the harmonic space, or vice versa.

The interpretation should highlight the extremity of this paradox; the sounds of the two tonal groups (piano and percussion vs. strings) touch each other as close as possible (in the microtonal dimension), but the harmonic layers - just because of the different tunings - are in endless distance: there is no common point, common space to meet.

Notation, signs

The circled number at a repeated bar shows how many times the unit should be played in total. However, in the Percussion parts the content of the bar may change repetition by repetition. These versions are marked with numbers referring to the sequence number of the loop.

"time signature" for free, non-metric, *colla parte* bars.

l.v. (lasc.vibr.): let the sound resonate

⊖ : mute the sound at the given time

Notation of resonance sounds and overtones in the Piano part:

diamond notehead: Press key silently.

grey rectangular notehead: Sounds caused by resonance of other notes.
(Do not hit or press.)

to Klangforum Wien

Ferne

chamber music
for Piano, String Trio and 2 Percussionists

"an die ferne, geliebte Tonalität"

Péter TORNyai
(*1987)

(tempo) ≈ 80

1 (C)

Piano

Percussion A

Cymbal

r.h.*: mallet up!

l.h.*: scratch with metal

r.h.* (mallet) Stopschlag

$\infty p < sf$ mp

*(hands: or inversely)

Bell Plates

Start during applause (when the other players are going to stage)

Percussion B (behind the scenes)

ad lib., molto irregolare

ppp^*

*absolute dynamics (see Instructions)

pochiss. cresc.

(damp)

(tempo) ≈ 80

Violin

ff (\leftarrow) (\leftarrow) ff sonore mf

[dal pizz. di Vla]

Viola

come campane (non ruvido!) (pizz.) arco

fff f p

* left-hand finger-hit

Violoncello

[sounding pitches]

[played fingerings]

mf (\leftarrow) ff mf

quasi pizz.

4

Pno. (loco) *mp* (secco) (press siletly) (resonance) *mf* (*p*)

Perc.A trem. (mallet) *mp* l.v. *poco* *f* Sost. Ped. *mp* 8^{va}

Perc.B Cymbal *pppp* *p* Vibraphone cogli archi *p*

Vln. *ff* molto legato non dim.

Vla. *ff* sonore molto legato non dim.

Vc. con sord. *ppp* lontano *fp* poco press. *ff*

9

Pno. *f* *pp* 8^{va} *mf*

Perc.A Timpani

Perc.B *p*

Vln. [inton. to Pno] *pp* *f* poco rall. *f* *f* sonore più largo quasi senza tempo non vibr.

Vla. [inton. to Pno] *pp* *f* *pp* *f* *f* sonore più largo quasi senza tempo non vibr.

Vc. senza sord. *pp* *f* *f* sonore

[un po' di sovrapposizione con la risonanza di Vln. e Vc.] **like a music box (poco "rubato meccanico")***

♩ ≈ 58

13

Pno. *pp ma ma molto chiaro*

Perc.A *mf* **Triangle** *p* *very soft, continuous sound (not shaking!)* *pp* **Maracas**

Perc.B

Vln. *lasc.vibr.*

Vla. *pizz. poco libero arco* *ff mp p*

Vc. *lasc.vibr.*

* (The music box plays little changes of the tempo according to its mechanism but not purposely.)

15

Pno. **stop suddenly, motionless** *poco rit.* *più pp*

Perc.A **stop suddenly, motionless**

Perc.B **Vibr.** *poco rit. rinf. l.v.* *pp col Pno.*

(tempo) ♩ ≈ 80

[come campana] lasc. vibr. al niente

18

Pno. *fff* poss. *ff* *rapidiss.* (*p*) *p* *ff* (*p*)
pp *ppp* *mf* *pppp* *mf*

Perc.A Timp. light wooden stick saltato, close to the edge *pp*

Perc.B Gran Cassa *mf*

Vln. saltato, quasi sopra la corda *ppp*

Vla. on the body of the instr. (*p*) *dim. con Pno.* *f* *mp* > *pp*

Vc. on the body of the instr. (*p*) *dim. con Pno.* *f* *mp* > *pp*

Sost. Ped.

(poco sostenuto)

22

Pno. *mf* più dolce *pp* *Sost. Ped.* *mf* *pp* *g.p.* *pp* *sempre quasi triangolo*

Perc.A timp.mallet *p* *mf* Triangle *pp* *l.v.*

Perc.B Vibr. *mf* *mp*

Vln. pizz. *p* *pp* (pizz.) *p* (*poco sostenuto*) *ppp* ma chiaro *g.p.* *arco* *g.p.*

Vla. pizz. arp. *pp* arco *pp* *ppp* ma chiaro

Vc. *p dolce* *3* *punta d'arco* *p*

27 **(tempo)** *poco marcato* **più mosso** $\text{♩} \approx 132$

Pno. *p morbidissimo* *pp* *[keep pressed]* *sf (mp)* *mp* ** release the key rhythmically* *Sost. Ped. ...*

Perc.A **Timp.** ① [2-3. tacet] *very soft mallet* *pp*

Perc.B **Gr.C.** ② [1., 3. tacet] *pp*

Vln. **(tempo)** $\text{♩} \approx 132$ **più mosso**

Vla. *p* *ppp* *pp*

Vc. *pp* *pp* *pp*

rall. $\text{♩} \approx 80$ **meno mosso** $\text{♩} \approx 58$ **pochiss. più mosso**

33 Pno. *pp* *mf* *ppp* *mp* *p* *pp* *p*

with finger *continuando i pizzicati* *mallet* ① [4-5. tacet] **tune down to each repet.* **Cym. Marac.** *secco* *mf* *pp*

Perc.A *pp* *mf* *pp*

Perc.B **(Gr.C.)** *secco* *mp* *ppp* *p* *pp* [1-3. tacet] [4⑤]

Vln. **rall.** $\text{♩} \approx 80$ **meno mosso** $\text{♩} \approx 58$ **pochiss. più mosso**

Vla. *pp* *pp* *f* *trem. sul tasto* *pp*

Vc. *pp* *pp* *f* *saltato poco sul pont.* *pp*

Vln. *pp* *pp* *f* *trem. sul tasto* *pp*

Vla. *pp* *pp* *f* *saltato poco sul pont.* *pp*

Vc. *pp* *pp* *f* *saltato poco sul pont.* *pp*

39

eco degli Archi *poco in ril.* *lasc.vibr.* *mp* *(ppp)*

Pno. *p* *3* *pppp* *mp* *(mp)sub f* *pp*

Perc.A Temple Blocks *p* Crotal I.v. *mp* Sost. Ped.

Perc.B *f* *pp* *p* Trgl.

Vln. *pp* *oggettivo* *p* *3*

Vla. *f* *arco* *oggettivo* *p* *3*

Vc. *pizz.* *arco* *oggettivo* *libero* *svanito il suono di Pno.* *pizz.* *arco* *rinf* *pp*

43

pizz. *(ossia: ord., quasi pizz.)* *(ord.)* *poco esitando*

Pno. *mf (pp)* *pp* *(p)* *p*

Perc.A Timp. *mp* *secco*

Perc.B *p* *I.v.* *Vibr.* *gliss. on the bars* *pp*

Vln. *pizz.* *arco* *non vibr.* *vibr.* *molto sul tasto* *poco sul tasto* *poco f* *pp* *pp* *mp* *p*

Vla. *p* *ppp* *f* *pizz.* *arco* *vibr.* *molto sul tasto* *poco sul tasto* *p* *mp* *p*

Vc. *mf* *p* *come Pno.* *vibr.* *molto sul tasto* *mp* *pp*

46

Pno. *(p)* *mf* *Sost. Ped.* *ppp* *(ord.) pp* *2x p* *mp* *(tempo)* *p* *pp*

Perc.A *Timp.* *poco* *pp* *Cym.*

Perc.B *Gr.C.* *mp* *s sf* *Cym.* *p*

Vln. *molto sul tasto III* *pp* *2x* *p* *8va* *(loco)* *tenuto*

Vla. *molto sul tasto III* *pp* *pp* *tenuto*

Vc. *saltato* *ppp* *pp* *tenuto*

51

Pno. *p* *(ppp)* *pp* *gliss.* *poco rall.* *poco libero* *subf* *p dolce*

Perc.A *quasi timp.* *(ossia: loco)* *8va* *Sost. Ped.* *pp ma sonore* *Timp.* *(gliss. and hit 4 notes)* *pppp* *pp* *mp* *scratch* *Cym.* *l.v.* *p*

Perc.B *Gr.C.* *hard mallet* *secco* *f* *Vibr.* *soft mal.*

Vln. *p* *poco rall.* *poco libero* *< p* *mf*

Vla. *p* *fpp* *< p* *p* *mf*

Vc. *sul tasto* *pp* *< p* *pp* *mf*

meno mosso
♩ ≈ 58

Pno. *p* *ppp*

Perc.A **Maracas** (come prima) *ppp* stop **Timp.** *p quasi valse*

Perc.B **Cym.** *pp* 1.v.

Vln. **meno mosso** ♩ ≈ 58 *pp* *pp* *mp* poco sul pont.

Vla. *p* *ppp* *pp* *f* *p* *pp* *libero*

Vc. *p* *ppp* *pp* *p*

4x

Pno. *leg. con Vc.* *p* *pp* *p* *mp*

Perc.A **Trgl.** [1. tacet] [234] [4.:] 1.v. *p*

Perc.B [1-4. tacet] **Trgl.** 1.v. *p*

Vln. **4x** *pp* *mp* *pp*

Vla. *pp* *mp* *mp* *p* poco libero

Vc. *leg. con Pno.* *p* *pp*

(complem. con gli Archi)

Pno. *p* *mf* (*pp*) *p* *pp* *[3]*

Sost. Ped.

Perc.B *Bell Pl.* [start in 2. repetition of the bar] *ad lib., come prima* *ppp* *l.v.*

Vln. *mp* *p* *pp ma sonore*

Vla. *mp* *p*

Vc. *pizz.* *mf sonore* *p* *arco* *p*

8^{va} *4x* *6* *8^{va}*



molto sostenuto *8^{va}* *quasi fermata* *tempo* *ff*

Pno. (*suoni reali; produce as harmonics of lower strings - depending on the actual piano*) *(ossia: ord.)* *con Vln.* *pp dolce* *ppp poss.* *mf* *hit secco* *mp*

Perc.A *Mar.*

Perc.B *pp < sf*

3 *5*

molto sostenuto *8^{va}* *quasi fermata* *tempo* *mf* *p*

Vln. *melodico con Vc.* *p* *pp* *5* *5* *5* *5* *5* *5* *5* *5*

Vla. *melodico con Vla.* *p* *mp* *p*

Vc. *p* *mp* *p* *5* *5* *5* *5*

3 *3*

77

Pno. *p* *mf acuto (p)* *pp* *Sost. Ped.*

Vln. *dim.* *transition to ord.* *(pp)* *accel. al tr.* *con sord.* *p espr.*

Vla. *dim.* *transition to harmonics* *(p)*

Vc. *dim.* *transition to harmonics* *(p)*

81

Pno. *p* *mp* *Sost. Ped.* *molto sostenuto* *(tempo)* *mp*

Perc. B *Vibr.* *mp*

Vln. *subpp non espr.* *mf* *molto sostenuto vibr.* *(tempo)*

Vla. *p espr.* *subpp non espr.* *(non cresc.)* *p* *con Pno. pizz.* *p*

Vc. *nella risonanza del pizz. arco* *pizz. arco* *p* *pp* *(non cresc.)* *p* *to Pno.* *p espr.*

86

appena sentito (sincr.)

Temp.Bl.

ppp *p* *mp* *p*

Sost. Ped.

Vibr. *coll'arco*

pp *p*

mosso $\text{♩} \approx 80$

(ord.) *senza sord.*

mp *f* *p*

molto flautato poco sul pont. *pizz.* *arco*

pp *f* *p*

molto flautato *pizz.* *01*

pp *p* *mp*

mosso $\text{♩} \approx 80$

90

poco espr.

Temp.Bl. *arp. rapido*

ppp *p* *pp*

pp

sim. *pp*

pizz. *arco* *5*

f *p* *ppp* *5* *p*

pizz. *arco* *5*

f *p* *mp* *5* *pp* *pp*

in rilievo

ossia: 7

3 *3* *3* *pp* *p*

arco *pizz.* *arco*

f *p* *mp* *3* *pp* *p*

sul pont. *ord.*

94

Pno. *mp* *p* *sf* *(mp)* *poco ritard.* *mp* *≈ 58*

Perc.A *f* *Trgl.*

Perc.B *pp* *trem. (mallet)*

Vln. *mf* *pp* *mp* *p* *poco ritard.* *≈ 58*

Vla. *mf* *pizz.*

Vc. *mf* *pp* *mp* *p*

98

Pno. *p* *pp* *p* *legato con gli Archi* *molto rall.* *pp*

Perc.A *p* *p* *3* *Timp.*

Vln. *p* *legato con Pno.* *poco sul pont.* *molto rall. ord.* *p*

Vla. *p* *pizz.* *poco sul pont. arco* *ord.* *pp*

Vc. *p* *pizz.* *arco* *poco sul pont.* *pizz.* *p*

103 *tempo, quasi libero* *p* *pp* *pp* *pp* *f* *mp* *Sost. Ped.*

116 *mosso*

Perc.A *Cym.* *scratch* *poco* *sf* *Timp.* *Crot.* *pp*

Perc.B *Gr.C.* *mp* *quasi eco di Pno.* *hard mallet* *f*

Vln. *tempo, quasi libero* *mosso* *pp* *mf* *pp*

Vla. *pp* *arco* *pp* *(f)*

Vc. *pp* *pp* *(f)*

107 *poco adagio* *canto di angeli, quasi celesta* *pp* *8^{va}* *pp* *mp* *pp* *ppp* *press cluster silently with palm or arm, and release gradually*

116 *accompagnando* *con Vc. 5* *pp*

133 *(in rilievo)* *8^{va}*

Perc.A *Timp.* *gliss. e saltato (mallet)* *pp*

Perc.B *Trgl.* *pp*

Vln. *poco adagio* *legatissimo ma chiaro* *(pp)* *(in rilievo)* *8^{va}* *ppp*

Vla. *on the body of the instr.* *(pp)* *p* *sul tasto₅*

Vc. *on the body of the instr.* *(pp)* *con Pno.* *mp*

accel. $\text{♩} \approx 80$

gliss. (ossia: quasi gliss.)

poco adagio $\text{♩} \approx 58$

Pno. *pp quasi niente*

Perc.A (2 mallets) *pp* *mf* *hard mal.*

Perc.B *Vibr.* *f* *p*

Vln. *in ril.* *mp* **poco adagio** $\text{♩} \approx 58$

Vla. *flag. gliss.* *p* *pp quasi niente*

Vc. *pp quasi niente* *ppp* *p* [N.B.]

poco più fluente $(\text{♩} \approx 70)$

113 *accompanando*

Pno. *pp* *p* *ppp* *legato con Vc.*

Perc.A *soft mal. gliss. trem.* *pp*

Perc.B *ombra del Pno.* *ppp* *4:3*

Vln. *legato con Pno.* **poco più fluente** $(\text{♩} \approx 70)$ *3*

Vla. *legato con Pno.* *p* *pp* *lasc. vibr. al Vc. pizz.*

Vc. *in ril.* *p* *pizz.* *arco* *pp* *arco*

rall.
117 *molto legato*
Pno. *legato con Vc.* *pp*
Perc.A *quasi tam-tam* *mp*
Perc.B *Bell Pl.* *pp dolce (ombra di Pno.)* *Vibr.* *cogli archi* *pp* **senza tempo**
Vln. *pp* *molto sul tasto legato con Pno.* *rall.* *pppp* *trem.*
Vla. *arco* *pppp*
Vc. *pizz.* *p* *arco* *portamento* *lasc. vibr.* *pp dolcissimo* *(damp pizz.)* *pizz. morbidi.* *ppp* *arco* *pppp*

121 *trem. denso poss.* *ppp* *p*
Pno. *con Ped.*
Perc.B *(mallet)* *ppp* *con Ped.* *quasi più vicino* *mp* *p* *Sost. Ped.*
Vln. *p*
Vla. *p* *trem.*
Vc. *p* *trem.*

(tempo)
124 *come campane*

Pno. *ff* *f* *(sub mf)* *(pp)* *ff di nuovo*

Perc. A *f* Trgl. scratch Cym. damp Temp. Bl.

Perc. B *ff* *ppp appena sentito nella risonanza di Pno.* Trgl. *pp*

Vln. *f* trem. *mf* saltato *fff* pizz. arco *poco rinf*

Vla. *f* *mf* saltato *pp* *p*

Vc. *f* *mf* saltato *pp* *p*

pp

meno mosso
128 $\text{♩} \approx 58$

Pno. *p* *semplice* *f* con Ped.

Perc. A Crotal *poco* *f*

Perc. B *f* Vib. *pp* *f* *p* *mf*

Vln. *pp* *mf* quasi molto vibr. con flag. *f*

Vla. *pp* *f* quasi molto vibr. con flag. *8va*

Vc. *pp* *mf* *f*

(ab, f# dal niente) 2x

132

Pno. *mp* *mf* *f* *mp* *p* *quasi silenzio denso* *ppp*

Perc.A *f* *p* *(pp)*

Perc.B *Gr.C.* *pppp* *quasi silenzio denso*

Vln. *mf* *mettere Hotel-sord.*

Vla. *mf* *mettere Hotel-sord.*

Vc. *mf* *mettere Hotel-sord.*

quasi senza tempo

lento ma in tempo $\text{♩} \approx 52$

136

Pno. *p semplice* *pp* *(pp)* *quasi nell' accordo' degli. Archi*

Perc.A *Mar.* *ppp*

Vln. *ppp* *p poco espress.* *dal suono di Pno* *<p*

Vla. *ppp* *p poco espress.* *quasi arpeggio*

Vc. *ppp* *p poco espress.* *nota solitaria* *sub ppp*

quasi inintenzionale (non #fig.)

con Hotel-sord.

138

Pno. *p* *ppp* *p* *pp* [remain motionless!]

Perc.B *very soft mallet* *Vib.* *Red.* *ppp*

Vln. *p* *pp* [remain motionless!]

Vla. *p* *pp* *pizz.* *morbidissimo* [remain motionless!] *damp*

Vc. *p* *pp* *solo* *lasc.vibr.* *morbidissimo* [remain motionless!]



141 **lentissimo, senza tempo**

Pno.

Perc.A *very soft mallet trem., gliss. lentissimo* *(senz'accento)* *ppp*

Perc.B *Bell Pl.* *l.v.* *Gr.C.* *with superball* *lunga* *ad lib.* *ppp - p*

Vln.

Vla.

Vc.