

POÈME RÉCURSIF

*In appreciation Stephen Wolfram,
Han-Wen Nienhuys & Jan Nieuwenhuizen*

*for 64 pieces of percussion
(2005)*

TREVOR BAČA

POÈME RÉCURSIF (2005) models a massive network of timepoints in constant transformation, definition and reformation. The 31,189 different attacks in the piece group into many hundred rhythmic cells which, in turn, build up an overlapping series of different rhythmic constructions. The horizontal density of the score — 64 parts — supplies an important part of the piece's character in the form of overt, constant concord together with overt, constant dissolution in both the horizontal and vertical directions.

Realization. The piece works best for orchestra or large ensemble, one part per player; contact the composer for parts. Instrumentation is, of course, unspecified, and many different combinations of instrument should work; mixed combinations of actual percussion instruments — whether Western, Asian, Latin, African — will create one sound, while found collections of wood, stone, metal will create a different sound. The score specifies no pitches and so all instruments should either be unpitched or contribute only a very marginal sense of pitch to the overall texture. In the end, base the choice of instrumentation on the players, hall and other resources available for the performance, but work to make sure that the instrumentation reinforces the precise, shifting character of the musical surface.

The sustained parts of the durations here are meaningless — notes are just attackpoints and none of the notes should sustain past initial attack; everything is staccati and there is no difference between a quarter note, on the one hand, and, on the other, a sixteenth note followed by three sixteenth rests.

Duration. 6 to 7 minutes.

*First versions of **POÈME RÉCURSIF** were written in 1993 and 2003. The version here was worked out in 2005 and is appreciatively dedicated to Stephen Wolfram, Han-Wen Nienhuys and Jan Nieuwenhuizen || Austin, 2005.*

POÈME RÉCURSIF

In appreciation Stephen Wolfram, Han-Wen Nienhuys & Jan Nieuwenhuizen

$$J = 38 - 44$$

*Trevor Bača (*1975)*

This image shows a page of musical notation for guitar, numbered 1 to 64 on the left margin. Each line contains a staff with notes, rests, and various musical symbols including slurs, ties, and dynamic markings. The notation is dense and covers the entire page.

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing complex rhythmic patterns indicated by numbers (e.g., 3, 6, 7, 14, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64) and slurs. The notation is dense and covers the entire page.

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, along with numerical annotations (e.g., 5:6, 7:6, 10, 14:12) indicating specific measures or time signatures. The score is organized into measures across the staves.

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, along with numerical annotations (e.g., 3, 5, 6, 7, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64) indicating measures or groups of notes. The score is organized into measures across the staves.

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, with some staves featuring specific markings like "7", "3", "6", "10", "12", "14", "16", "18", "20", "22", "24", "26", "28", "30", "32", "34", "36", "38", "40", "42", "44", "46", "48", "50", "52", "54", "56", "58", "60", "62", and "64".

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes or rests. The notation is written in black ink on a white background. The staves are numbered 1 through 64 on the left side. The score includes various musical symbols such as notes, rests, and dynamic markings. The notation is written in black ink on a white background. The staves are numbered 1 through 64 on the left side. The score includes various musical symbols such as notes, rests, and dynamic markings. The notation is written in black ink on a white background. The staves are numbered 1 through 64 on the left side.

This image shows a page of musical notation, likely for guitar, consisting of 64 numbered staves. The notation is dense and includes various musical symbols such as notes, rests, and brackets with numbers (e.g., 3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64) indicating fingerings or techniques. The notation is written in black ink on a white background.

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, along with numerical annotations (e.g., 7, 9, 12, 3, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64) indicating measures or groups of notes. The score is written in black ink on white paper.

Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams, along with numerical annotations (e.g., 6, 7, 10, 12, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65) indicating measures or groups of notes. The score is organized into measures across the staves.

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing complex rhythmic patterns or accidentals. The notation is written in black ink on a white background.

Key features of the notation include:

- Notes: Quarter, eighth, and sixteenth notes are visible.
- Rests: Various durations of rests are present.
- Accidentals: Sharps, flats, and naturals are used throughout.
- Dynamic markings: Symbols like mf , f , and ff are present.
- Rhythmic markings: Numbers like 11, 14, 10, 12, 13, 14, 10, 9, 12, 7, 6, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64 are used to indicate specific rhythmic values or measure counts.

Handwritten musical score for 64 staves. The notation includes various musical symbols such as notes, rests, and beams, along with numerical annotations (e.g., 7:6, 3, 6, 7, 9, 5:6, 10:12) indicating specific musical concepts or performance instructions. The score is organized into measures across the staves.

