

POÈME RÉCURSIF

In appreciation György Ligeti & Benoît Mandelbrot

for 64 pieces of percussion
(2003)

TREVOR BAČA

POÈME RÉCURSIF establishes a network of events that build up and tear down pieces of rhythmic structure at one and the same time. The piece's thousands of attack points structure hundreds of differently overlapping rhythmic cells; moment-to-moment changes in the piece's surface result from interplay of material in the horizontal and vertical directions at once.

Realization. The number of players is unspecified. Parts may be assigned one to a player, more than one to a player or shared between players. Instrumentation is unspecified beyond the designation of sixty-four untuned parts as written into the score. A battery of African, Asian or Western percussion instruments will give the piece a certain character; found collections of wood, stone or metal will give the piece another character; the repurposing of objects in the concert hall, street or studio will give the piece a different character still. Choices of instrumentation, performance space and the distribution of parts should all be made so as to reinforce the shifting, dense character of the musical surface and the many attack points that make it up. Attacks are all to be precise, well-articulated and of exactly equal duration; the sustained parts of durations written into the score are meaningless and there should be no difference between, for example, a quarter note, on the one hand, and, on the other, a sixteenth note followed by three sixteenth rests. The piece can be played either uniformly quietly or uniformly loudly. In either case, changes in perceived dynamic are to be effected through the entrance and exit of groups of players as indicated in the score. Contrast dense sections of the piece with thinner sections and let the massiveness of the rhythmic patterning vary accordingly. Tempo, once chosen, must remain constant for any one performance but may vary from performance to performance as indicated.

Duration. 6 to 7 minutes.

Poème récursif was written in 2003. The piece is dedicated to György Ligeti and Benoît Mandelbrot.

POÈME RÉCURSIF

Trevor Bača (*1975)

$$J=40$$

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams. Fingerings are indicated by numbers 1-5 above notes. Slurs and ties are used to group notes. The score is organized into measures across the staves.

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Handwritten musical score for 64 staves, numbered 1 to 64 on the left margin. The score is written in a single system across 16 measures. The notation includes various musical symbols such as notes, rests, and beams, with some measures containing specific markings like '7', '3', and '5' above the notes. The staves are arranged in a continuous column, with the first staff at the top and the 64th staff at the bottom. The handwriting is in black ink on a white background.

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A complex musical score for 16 staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a single system, with each staff containing a sequence of musical notes and rests. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together in groups. There are also dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout the score. The overall structure is a single system of 16 staves, with each staff containing a sequence of musical notes and rests. The notation is dense and intricate, with many beamed notes and rests, suggesting a fast and complex piece of music. The score is written in a single system, with each staff containing a sequence of musical notes and rests. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes beamed together in groups. There are also dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout the score. The overall structure is a single system of 16 staves, with each staff containing a sequence of musical notes and rests. The notation is dense and intricate, with many beamed notes and rests, suggesting a fast and complex piece of music.

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Handwritten musical score on 64 staves. The notation includes various musical symbols such as notes, rests, and beams. The score is organized into measures across the staves. The notation is dense and covers the entire page.

Handwritten musical score for 64 staves, numbered 1 to 64 on the left margin. The notation includes various musical symbols such as notes, rests, and beams, with some measures containing fingerings (e.g., 3, 5, 7) and slurs. The score is organized into measures across the staves, with some measures containing multiple notes and others being empty.

Handwritten musical score on 64 staves, numbered 1 to 64 on the left margin. The notation includes various musical symbols such as notes, rests, and beams, with some notes marked with numbers (e.g., 3, 5, 7) indicating fingerings or specific 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 dynamic markings (e.g., *mf*, *f*, *ff*). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The notation is dense and covers the entire page.

