

**BALÁZS HORVÁTH**

**From miles away**

for trumpet solo

*to Bence Horváth*

2004.

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The piece is suggested to be played by heart. If score is used one can be placed on the floor or on a music stand in front of the performer (between the performer and the audience) and another one behind the performer. This score is used when he/she turns back and plays back to the audience.

*From miles away* is a short stage activity that shows two musical and personal characters both of which are referring to Miles Davis's performing attitude. Therefore it is worth imitating his style of performance.

The first basic character of the piece introduces someone who is hesitating and does not exactly know what and how to play – these sections are to be played as if experimenting. This first character is notated quite strictly though the rhythm is a bit free. (However the tempo should be understood seriously.) The performer mostly plays this character facing the audience, often nods his/her head down and plays in that position as Miles Davis did it.

The second basic character is mainly quicker and built on a strict pulsation that is beaten by his/her foot as it often happens with jazz musicians. The performer mostly plays these sections back to the audience as it often happens with jazz musicians again.

(The motion between the two characters is shown by an arrow.)



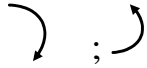


The piece is dedicated to Bence Horváth trumpeter.

Duration: ca. 5-6 min.

First performance: Hommage á Bartók – Hangversenyciklus 2006, Hungarian Rádió Studio, Bence Horváth – trumpet

## Explanation of signs:

All the body motions, characters, directions of playing, trumpet motions, etc. are written in the score and they must be followed exactly. Some texts in brackets and/or quotation marks are representing the ideas of the performer that must be "performed" as actor/actress.

	blow air into the instrument without pitch (no lip resonance).
	the mouthpiece must be slightly removed from the lips that some of the air run away beside the lips.
ord.	normal playing – the end of special technics..
vibr.	jazzy vibrato; shake at harder sections.
<b>con sord. wawa,</b>	harmon sordino with tube: full circle: closed open circle: open
<b>con sord. harmon</b>	harmon sordino: no tube (still it is possible to close and open the harmon).
	turn back and play back to the audience (valid until the next sign); turn to front and play towards the audience (valid until the next sign)
	the sign shows the rhythmic articulation of the musical materials ("swinging") – the rhythm is not a triple!
	short, acute glissandi up from the given notes (shake).

# From miles away

per tromba sola

HORVÁTH Balázs

LIBERAMENTE

5 sec. Head nodded down

raise the trumpet to the mouth slowly

$\text{♩} = 80$

1/2 Luft

pull the trumpet away from the mouth

*p*

Draws oneself up slowly, sighs ("this idea is not so good")

8-10 sec.

ord.

*p* *mp* *p*

Gliss.

Moves the head down again

Draws oneself up quickly, shake one's head, then moves the head down again.

3-4 sec.

ord.

*p* *mp* *mp* *f*

vibr.

ord.

away from mouth

back to mouth

ord.

Motionless

pull the trumpet away from the mouth

pull the trumpet away from the mouth

*mp* *mp* *molto* *f*

(the lips keep vibrating)

Draws oneself up, turn the neck (gymnastic-like)

Stares at the audience fixed, only the eyes move

3-5 sec.

7 sec.

Nods (thinking: "I know what you receive") then moves the head down abruptly to the first position

Draws oneself up slowly

Standing up

pull the trumpet away from the mouth

*mf* *poco* *f*

vibr.

Full of confidence

con sord. wawa

Buzzing with lips, taking rest

4 sec

*sf* *f* *f*

vibr.

(turns back)

(turns to front)

Turning the head  
(thinking:  
"it doesn't work")  
2-3 sec.

pull the trumpet  
away from  
the mouth  
ord.

*mp* *mf* *sf* *mp*

con sord. harmon

(*accel.*)  
Luft  $\phi$  non legato a legato poco a poco ord.

*p*

(turns back slowly)

sempre vibr. *rit.*

*mp* *cresc.* *f* *mf*

(Morse)

*p* *mp* *f*

$\text{♩} = 120$

METRICO

con sord. wawa

metric feeling:

*mf*

(repeat if needed)

beat the tempo  
with one foot

*p* *mf*

*p* *f* *f* vibr.

*mf*

*ff* *gliss.* *mp* *f* *mp*

the instrument remains on the lips *mf* *f* *mf* pull the trumpet away from the mouth

*ff* *f > mf* *ppp*

*mf* *vibr.*

*pp* *pp*

pull the trumpet away from the mouth

vibr.

pull the trumpet away from the mouth

*mf* *f* *f* *mf*

close completely

(close ordinarily)

(half closed)

*"ff" possibile*

*mf* < *fp* < *mf* < *f* *fp* < *mf* < *f* <sup>3</sup> *subp* *mp*

marcato marcato

senza sord.

*mf* *f* *f* *f* *dim.* *sim.*

(repeat if needed - following the diminuendo)

con sord. harmon

improvisation: the number and the frequency of the inner pitches can be freely chosen

*(mp)* *p* *mp* *p*

(repeat if needed)

the keep on playing only with the fingers as if playing

*f* *mp*

the fingers keep on moving

the fingers keep on moving

*mp* *mp*

the inner, improvised pitches: as before, but with more air blown (instrument slightly removed from the lips) - the main pitches played ordinarily

the fingers keep on moving

**senza sord.**

(repeat if needed)

(remain facing the audience)

*mp* *mf*

LIBERAMENTE

the corpus must be moved toward the ceiling

corpus upwards!

pull the trunk away from the mouth

*mf*

*cresc. molto*

(turns back slowly)

*fff*

10 sec.

5-6 sec.

vibr.

(turns to front)

Moves the instrument in front of the body

Stares at the audience, slowly reaches the beginning position of the piece

Remains nodded as in the beginning

*p*