

Balázs HORVÁTH

**playing the actual piece at the concert
but practicing other ones as well at the
same time**

for flute solo

to Lisa Bost-Sandberg and the 'Fifteen-Minutes-of-Fame'

2024

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playing the actual piece at the concert but practicing other ones as well at the same time is piece for solo flute composed especially for ‘Fifteen-Minutes-of-Fame with flutist Lisa Bost-Sandberg’ and is dedicated to her.

The idea is that the present piece is performed at a concert (at least the preparation for starting the piece should look like that) but unexpectedly the flutist turns to practicing for another concert coming in a few days. The piece to practiced is the last movement (Badinerie) of Overture in B-minor by J. S. Bach, one of the most well-known “top-hits” of classical repertoire. Right after the first measures of the Bach-piece the experiencing of time changes and things slow down or speed up quickly. Therefore the tempo changes strongly meanwhile pitches are transposed (gliss. down and up). This must be shocking for the performer himself/herself as well. Instead of playing the actual piece a destroyed Bach-movement is heard... So the real situation and inner worlds mix up in the performers mind and time feeling becomes very personal and unique.

Technical instructions:

- any time you run into the Bach-quotation, play as if you would play it “normally” (i.e. historical articulations, tempo etc., or as if you would do it yourself)
 - *molto rit.* or *accel.* must be a LARGE tempo change until the next tempo marking. At one place (m. 6-10) you should follow the tempo curve.
 - to achieve glissandi or waving pitch changes turn the instrument in or out (away from your lips). Turning in (downwards) can help gliss. down.
- Example: m. 2: turn flute inwards to slide pitch down, then move it slowly in and out to shake the actual pitches freely (m. 2-3). The same waving can be seen in m. 8 (plus trill), m. 25 (semitone up and back with the specified rhythm). (M. 18 turn together with frull and trill.)

Tempo markings are approximative, but the duration of the whole piece should not be more than one minute. M. 22-24 should be as fast as possible (as if a totally accelerated tape or LP player). Very slow sections (m. 2-4, ca. 6-9, 26-27) should sound as if a slowed down tape or LP player. (M. 26 *Lentissimo* can be as slow as you wish.)

Duration: 1 min.

World premiere:

Lisa Bost-Sandberg – flute

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Tempo ORIGINALE
(Badinerie of Overture b-minor by J. S. Bach)

Balázs HORVÁTH
(*1976)

molto rit. ----- $\text{♩} = 72$ turn instrument back and slowly forth irregularly *accel.* -----

(*mf*)

4 (*accel.*)- *a tempo* *molto rit.* ----- $\text{♩} = 60$ *ord.*

9 *a tempo* *frull.*

13 *ff(mf)* *ff(mf)* *ff* *mf* *sub.mf* *frull.*

19 *bisbigl.* $\text{♩} = 144$ **il più veloce possibile**

23 *rit.* -----

(*rit.*) ----- **Lentissimo** turn instrument back and forth *accel.* ----- *a tempo*

25 5 *molto rit.* -----

29 3