

Meditation to Infinity

Katalin Pócs

for flute

(2004)

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Preface

I composed this piece of music at Hungarian flutist Iren Mór 's request in 2004. First, she performed it in Hungary at my composer's evening in 2005.

The first motifs that are left open refer to the title. What is infinity? Are we searching for it in ourselves or in a distant world? This piece reveals the virtuoso elements of flute.

Following the fast opening section a more melodic middle part comes, which gradually accelerates and eventually culminates in a climax. After the returning period, the fragmented pieces diminish and the piece remains open.

Vorwort

Ich habe das Werk im Auftrag der ungarischen Fl tistin Ir n M r  2004 komponiert, die es 2005 im Konzert aus meinen Werken in Ungarn uraufgef hrt hat.

Die offen bleibenden Motive am Anfang weisen auf den Titel des St cks hin. Was ist in der Wirklichkeit die Unendlichkeit? Sollen wir sie in uns selbst oder in der weiten Welt suchen?

Das St ck l sst die virtuoson Elemente der Fl te aufblitzen. Nach dem Anfangsteil aus schnellen Materialien folgt ein mehr melodischer Mittelteil, der sich allm hlich beschleunigt und in einen Gipfelpunkt m ndet. Nach der Reprise geht das bruchst ckhafte Material aus und das Werk bleibt offen.

Meditation in die Unendlichkeit - für Flöte

Meditation to Infinity - for Flute

Durata: 6'

Katalin PÓCS

Flöte **Moderato**

mp

4 *mf*

7 *simile* *mf*

11 *mp* *simile* 5

14 5

17 *cresc. sempre* 5 *f*

20 7 *mf*

23 *f*

26 *simile*

Meditation in die Unendlichkeit - für Flöte
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69

74

78

81

84

87

89

91

95

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99 *f* *8va* *simile* *p*

102 *mp* *simile* *5*

106 *5* *5* *5* *5* *5* *cresc.*

108 *(cresc.)* *5* *5* *5* *5* *5* *ff*

110 *mf* *8va* *simile* *8va* *mp*

115 *mf* *8va* *mf*

119 *(8va)* *mp*

124 *mf* *8va* *mp*

131 *(8va)* *f* *ff*

Detailed description: This is a page of a musical score for flute, numbered 6. It contains nine staves of music, numbered 99 to 131. The score is written in treble clef and includes various time signatures: 8/8, 3/4, 4/4, 2/4, 3/4, 6/8, and 2/4. The music features a variety of dynamics, including *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also markings for *cresc.* (crescendo) and *8va* (octave). The piece includes several passages of sixteenth-note runs, often marked with a '5' for fingering. A 'simile' marking is used to indicate that a subsequent passage should be played in a similar style to the preceding one. The score concludes with a final *ff* dynamic marking.