

Juraj Vajó
7 Underground Settings

for Piano Solo

2021

7 Underground Settings consists of a series of piano miniatures dedicated to my friends and loved ones.

Born in an underground garage, at a place where they were composed and where they sounded. Before they became piano pieces, *4 Songs*, *Perpetuum mobile*, *Prayer* and *Meditation* existed in multiple vocal and instrumental arrangements, they were annotated and performed in a free, often “comprovisational” manner.

The original score has a specific “illustrated” form. Liturgic source of the songs as “cantus firmus” usually covered the middle vocal range, which brings them to the tradition of “trojestrochnoye peniye”. So far, they have not been performed in the conventional liturgical period of the year. On the other hand, they could be heard on many stages, even in nature, deep in the mountains (UmUm Festival in 2020).

The collection of piano miniatures hence contains melodic quotes extracted from various liturgical traditions – Western and Eastern Catholic, Jewish, Unitarian – but it also includes a “Buddhist” mantra and one emblematic citation from Beethoven’s work.

Depending on performer’s consideration, the collection can be played in a conservative fashion, or as an open score that follows the modus operandi based on the quote by an old master: “Muss es sein?”

EXPLANATIONS

- The sections marked with the last letters of the alphabet could last ad libitum.
- The red notes should be a bit louder than the black ones.

7 Underground Settings pozostáva z radu klavírnych miniatúr dedikovaných priateľom a blízkym.

Spája ich garáž v podzemí, miesto v ktorom vznikali a zneli. *4 piesne*, ale aj *Perpetuum mobile*, *Modlitba* alebo *Meditácia s variáciou*, predtým ako sa stali klavírnymi skladbičkami, existovali v rôznych vokálno-inštrumentálnych zostavách, zapisovali a realizovali sa otvoreným, miestami „komprovizačným“ spôsobom.

Pôvodný zápis má špecifický „obrázkový“ rámeček. Liturgický zdroj piesní, ako cantus firmus znel spravidla v strednom hlase, čo ich približuje ku tradícii tzv. „trojestročného peňija“. Zatiaľ nezazneli v konzervatívnom liturgickom čase, priestor si však našli na rôznych pódia, dokonca v prírode, hlboko v horách (UmUm 2020).

Celok klavírnych miniatúr teda obsahuje melodické citáty z liturgických tradícií, západnej i východnej katolíckej, zo židovskej, ale aj z unitárnej, „budhistickú“ mantru a jednu emblematickú citáciu z Beethovenovho diela.

Interpret môže podľa vlastného uváženia uchopiť cyklus konzervatívne, alebo ako otvorenú partitúru, v ktorej „modus operandi“ je práve citát spojený s odkazom na starého majstra: „Muss es sein?“.

For JURAJ BARTUSZ

←-----V-----→

♩ = 50-72

sfz 7:4
energico, non leg.
p 6:4
mp (ma pesante)
perdendosi *pp*
loco
con Δ ed
8ba
mf

Più mosso ma calmando

7:4
mp
ff *pp*
p
3

Comodo e leggero

13:8
mf *mp* *f*
6:4 3 3 3

sfz
p *sfz*
10:8

For ANNA POPPEROVÁ (Var. I)

Placido $\text{♩} = 40$

f
non leg.
p (sempre)
mp
pp
p (sempre)
con *Red*

W

più mf
f p sub.
p
X
Y
Z

f
ff
aprox.
mf
mp sempre
gva

Z
(8)

For MATEJ SLOBODA

←-----W-----→

♩ = ca. 60

lasciare sonare

p

mf

mp

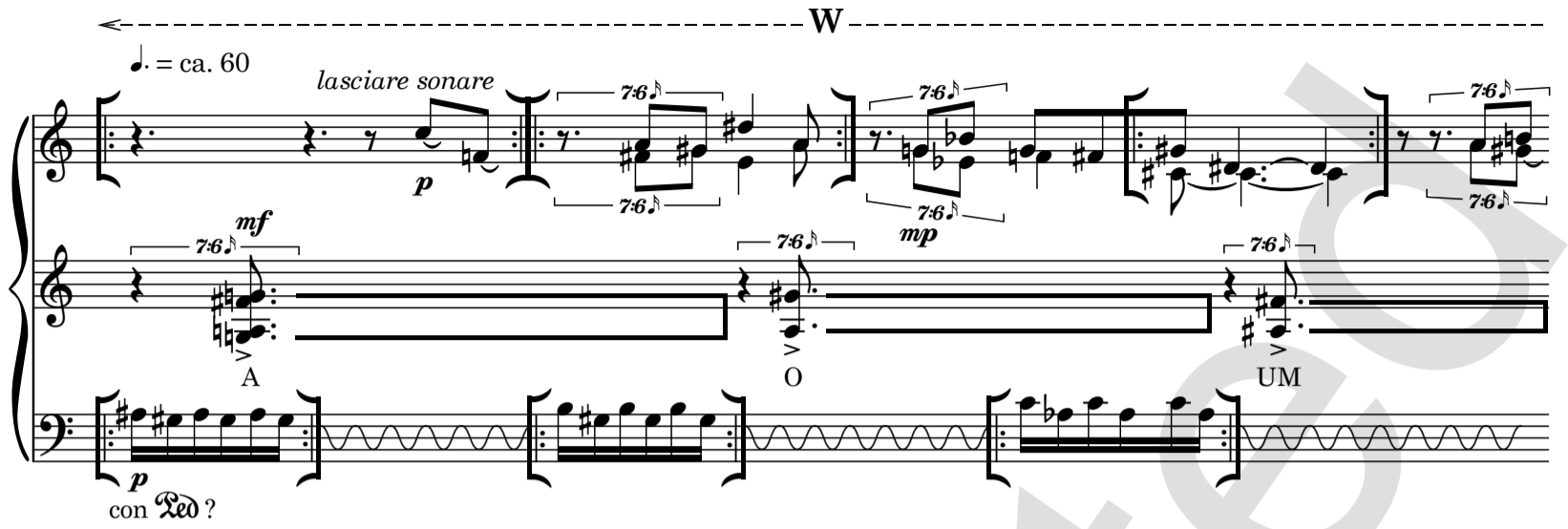
p

con *Red?*

A

O

UM

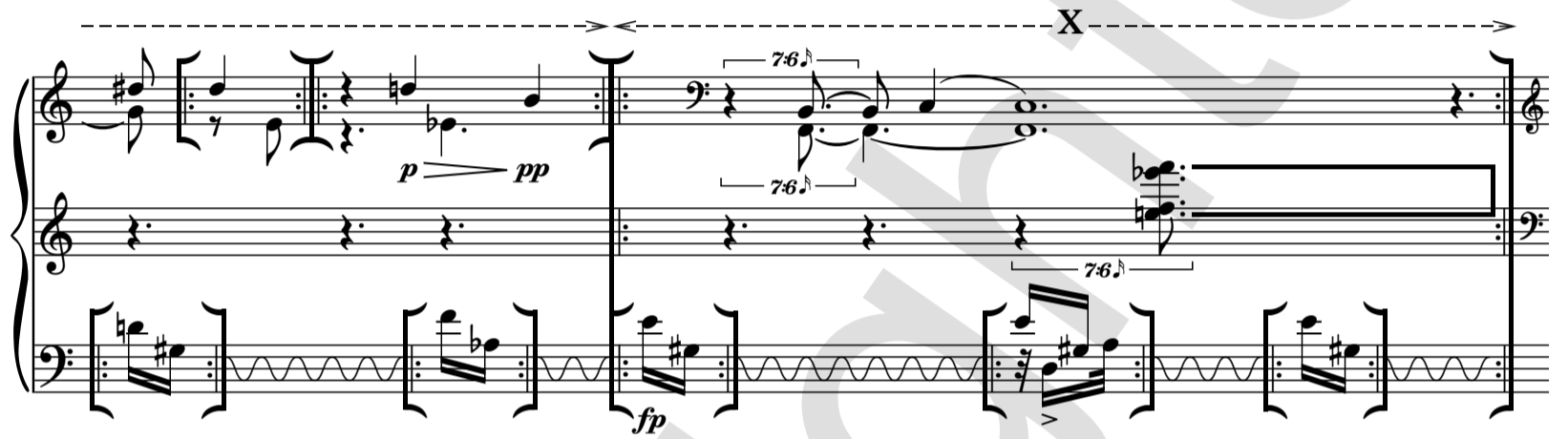


-----X-----→

p

pp

fp



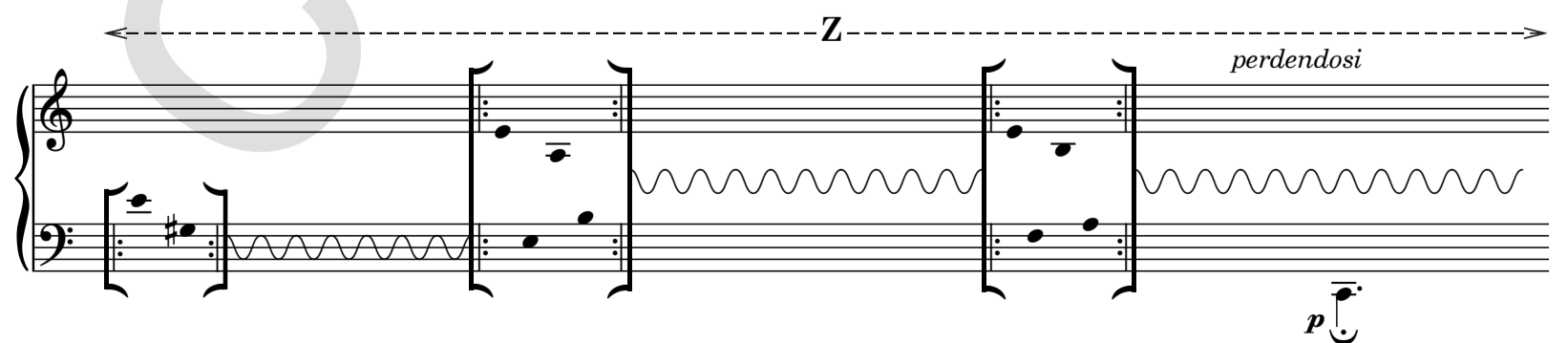
-----Y-----→



-----Z-----→

perdendosi

p



For PETER MARKOVIČ

Lietamente? **Un poco più mosso?** *alla danza*

♩ = ca. 120 cantabile

con Ped *poco alla campana*

This system contains the first two systems of the score. The first system is marked 'Lietamente?' and 'Un poco più mosso?'. It features a piano introduction with a 'Y' bracket over the first few notes. The right hand has a melodic line with a 'cantabile' marking and a tempo of approximately 120. The left hand provides harmonic support with a 'poco alla campana' effect. The second system is marked 'alla danza' and continues the melodic and harmonic development.

Un poco meno mosso? **A tempo**

This system contains the third and fourth systems of the score. The third system is marked 'Un poco meno mosso?' and the fourth is marked 'A tempo'. The melodic line in the right hand continues with various rhythmic patterns, and the piano accompaniment in the left hand provides a steady harmonic foundation.

Un poco meno mosso? **A tempo**

This system contains the fifth and sixth systems of the score. The fifth system is marked 'Un poco meno mosso?' and the sixth is marked 'A tempo'. The right hand features a complex melodic passage with a '5' fingering and a '3:2' time signature change. The piano accompaniment continues to support the melody.

This system contains the seventh and eighth systems of the score. The seventh system continues the melodic and harmonic development, and the eighth system concludes the piece with a final melodic flourish in the right hand and a sustained chord in the left hand.

For BORIS VAITOVIČ

Piacere?

leggero
p - mp
cantabile
mp - mf
leggero
p - mp
con Ped

aprox. 8^{va}

rit..... a tempo *rit..... a tempo*

5

14:8

14:8

14:8

14:8

14:8

9:4

7:4

14:8

14:8

For PETER KALMUS

Serioso? *portato*

$\text{♩} = \text{ca. } 144$ *espressivo*

con Ped

8_{ba}

Agitato? **Tenere?**

8_{ba}

Y

7:4

mf

14:8

Z

Appendix: For ANNA POPPEROVÁ (Theme)

It is possible to play any part (or system) of this Theme: – somewhere before the Var. I
– or either the “...pathétique” or the “Прогулка” manner throughout the whole piece.

Giustamente

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first system begins with a treble clef staff containing a whole rest and a dotted quarter note with a sharp sign, followed by a piano introduction in the right hand. The second system continues the piano introduction with a similar rhythmic pattern. The third system features a more complex piano introduction with a dotted quarter note marked '(h)' and a quarter note with a flat sign. The fourth system concludes the piano introduction with a final melodic phrase in the right hand and a bass line. A large, faint watermark 'Copyright' is visible across the page.