

**Balázs HORVÁTH**

**Kitsch**

(source: [http://en.wikipedia.org/wiki/Kitsch\\_art](http://en.wikipedia.org/wiki/Kitsch_art))

for mixed choir

2014

*to the Óbuda Chamber Choir and Ákos Erdős*

**Vocal Score**

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Durata / Duration: ca. 3 min.

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*According to Walter Benjamin, kitsch is, unlike art, a utilitarian object lacking all critical distance between object and observer; it "offers instantaneous emotional gratification without intellectual effort, without the requirement of distance, without sublimation"*

*Hermann Broch argues that the essence of kitsch is imitation: kitsch mimics its immediate predecessor with no regard to ethics – it aims to copy the beautiful, not the good.*

**World premiere:** Kodály Chamber Hall of ELTE, Trefort Kert, Budapest. May 15, 2015.  
Óbuda Chamber Choir conducted by Ákos Erdős

# Kitsch

(source: [http://en.wikipedia.org/wiki/Kitsch\\_art](http://en.wikipedia.org/wiki/Kitsch_art))

Balázs HORVÁTH  
(\*1976)

**1** *sempre legato e con emozione*

Soprano 1      Soprano 2      Alto 1      Alto 2

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

**8** *sempre legato e con emozione*

Tenore 1      Tenore 2      Basso 1      Basso 2

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

Ac - cor - ding to Wal-ter Ben - ja-min, kitsch is, un - like art,

**9** G. P.

S 1      S 2      A 1      A 2

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

G. P.

T 1      T 2      B 1      B 2

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

u - ti - li - ta - rian ob - ject la - cking all cri - ti - cal dis - tance

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17 *f*

S 1 bet - - - between ob - - - object and ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

S 2 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

A 1 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

A 2 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

T 1 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

T 2 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

B 1 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

*f*

B 2 bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

G. P. *pp* *p* *pp* *p*

bet - - - between ob - - - object and ob - - - ob - - - ser - - - ver; it "of-fers in - stan ta-neous

in - stan ta-neous

26 *pp* *mf* *mf* *poco* *mf*

S 1 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion in - - - tel - - - lec - - - tual wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

S 2 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion wi - - - thout in - - - tel lec - - - tual wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

A 1 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion wi - - - thout in - - - tel lec - - - tual ef - - - fort, wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

A 2 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion in - - - tel - - - lec - - - tual ef - - - fort, wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

T 1 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion in - - - tel - - - lec - - - tual wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

T 2 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion wi - - - thout in - - - tel lec - - - tual wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

B 1 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion in - - - tel - - - lec - - - tual wi - - - thout the re - - - quire -

*pp* *mf* *mf* *poco* *mf*

B 2 e - - - em - - - o - - - mot - - - io - - - nal - - - gra - - - ti - - - fi - - - ca - - - tion in - - - tel - - - lec - - - tual wi - - - thout the re - - - quire -

**34**

**Poco meno mosso** ( $\text{♩} = \text{c. } 72$ )

The musical score consists of eight staves, each representing a different voice or part. The voices are labeled S1, S2, A1, A2, T1, T2, B1, and B2 from top to bottom. The music is in common time, with a key signature of one flat. The vocal parts are primarily in soprano, alto, tenor, and basso ranges. The lyrics are in English and German, with some words underlined. The vocal parts are mostly in unison, with occasional harmonic doubling. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions like "3" over groups of notes and various slurs and grace notes. The vocal parts are positioned above a piano-vocal staff, which is mostly blank except for a few notes in the basso part.

S 1  
ment of dis - tance, wi - thout ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

S 2  
ment of dis - tance, wi - thout ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

A 1  
ment of dis - tance, wi - thout ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence of

A 2  
ment of dis - tance, wi - thout ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

T 1  
8 ment of dis - tance, wi - thout sub - li - ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

T 2  
8 ment of dis - tance, wi - thout sub - li - ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

B 1  
ment of dis - tance, wi - thout sub - li - ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence of

B 2  
ment of dis - tance, wi - thout sub - li - ma - tion".  
Her - mann Broch  
ar - gues that the e - ssence

*mf* ————— *f* ————— *mp*

S 1 kitsch i - mi ta - tion: its im - me - diate pre - de - ces - sor with no e - thics,  
*mf* ————— *f* ————— *mp*

S 2 kitsch i - mi ta - tion: its im - me - diate pre - de - ces - sor no e - thics,  
*mf* ————— *f* ————— *mp*

A 1 kitsch i - mi ta - tion: kitsch mi - mics its im - me - diate pre - de - ces - sor no re - gard to e - thics,  
*mf* ————— *f* ————— *mp*

A 2 kitsch is i - mi ta - tion: its im - me - diate pre - de - ces - sor with no e - thics,  
*mf* ————— *f* ————— *mp*

T 1 8 kitsch is i - mi ta - tion: its pre - de - ces - sor with no e - thics,  
*mf* ————— *f* ————— *mp*

T 2 8 kitsch is i - mi ta - tion: kitsch mi - mics its pre - de - ces - sor with no re - gard to e - thics,  
*mf* ————— *f* ————— *mp*

B 1 kitsch i - mi ta - tion: its pre - de - ces - sor with no e - thics,  
*mf* ————— *f* ————— *mp*

B 2 kitsch i - mi ta - tion: its pre - de - ces - sor with no e - thics,  
*mf* ————— *f* ————— *mp*

*p* ————— *pp*

S 1 aims to co - py the beau - ti ful.  
*p* ————— *pp*

S 2 it aims to co - py the beau - ful.  
*mf* ————— *p* ————— *pp*

A 1 it aims to co - py the beau, not the good.  
*p* ————— *pp*

A 2 it aims to co - py the beau, not the good.  
*p* ————— *pp*

T 1 8 it aims to co - py the beau, not the good.  
*mf* ————— *p* ————— *pp*

T 2 8 it aims to co - py the beau, not the good.  
*p* ————— *pp*

B 1 aims to co - py the beau, not the good.  
*p* ————— *pp*

B 2 to co - py the beau, not the good.