

Balázs HORVÁTH

(untitled)

for marimba and piano

2016

to Gábor Palotás and Bálint Baráth

PLAYING SCORE

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Az *(untitled)* Palotás Gábor és Baráth Bálint (Marimbiano duo) felkérésére íródott marimbára és zongorára, a darab ajánlása is nekik szól.

A négytétéles mű címe a festészetben a XX. század második felére gyakran jellemző címadásra utal, amikor az alkotók vagy maguk sem akartak címet találni munkájuknak, esetleg nem volt olyan cím, mely a mű absztrakt jellegét ideálisan kifejezhette, megközelítette volna. Az absztraktság a zenében nem merül fel kérdésként, hiszen a legtöbb zenei kompozíció nem verbalizálható vagy vizualizálható. Gyakori a képzőművészeknél az is, hogy egy témát nem egy munkában, hanem alkotások sorozatában járnak körbe, mert egy-egy probléma, kérdésfelvetés alapos vizsgálatához nem elegendő számukra egy verzió. A zenében a többoldalról való megvizsgálás a többtétélesség formáját szokta magára öltetni.

E címadás tehát részben a zenemű absztraktságának bemutatására, részben arra a tényre utal, hogy a darab négy tétele között olyan motivikus átjárás található, mely szintén jellemző a képzőművészek ciklikus gondolkodására.

Horváth Balázs

Ócsa, 2018. április

(untitled) was composed by the request of Marimbiano duo (Gábor Palotás and Bálint Baráth) for marimba and piano. The piece is dedicated to them.

The title of this four-movement piece refers to a typical entitling of the fine-arts in the 20th century. The artists often did not want to give any title for their work or could not find any adequate one that could have expressed or define the abstract outfit of their paintings. Being abstract is not an unusual thing in music since since most of the Western pieces cannot be described with words or visualized literally. It is also typical for artists that they create more works or a series of works for one topic because one version is not enough for them to examine the actual issue. To examine something from several aspects is typically the case of a multi-movement piece in music.

So the title of my piece refers to its abstraction on one hand and the motivic connections between the four movements that characterizes the cyclic thinking of the artists on the other hand.

Balázs Horváth

Ócsa, April, 2018

Durata / Duration: ca. 7-8 min.

(untitled) was composed with the financial help of the National Cultural Fund, Hungary.



Nemzeti
Kulturális
Alap

Bemutató: 2017.11.22., Szombathelyi Művészeti Szakgimnázium, Szombathely (H). Marimbiano Duo (Palotás Gábor – marimba, Baráth Bálint – zongora)

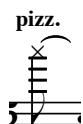
Piano (lid open to play inside the piano)

– put (paper) **masking tape** across the strings of F-sharp7-C8 – the highest tritone of the piano. The result is a dry click or knock at roughly the normal pitch. You must play much softer than the resulting dynamics is needed.

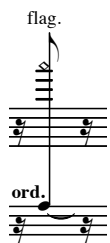
– use a **small metal tube** to place it across the lowest strings in mov. 4. You need to get a metallic noise.

– *Pedal* signs are carefully created, so take attention to use *Pedal* and *Sostenuto Pedal* exactly as it is written.

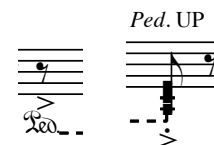
– **2 plectrums** (plastic shoehorn – ca. 10-12 cm long; glissando on the keys with the "tip" of the shoehorn)



pizz. – pluck the string with finger (or nail)



Touch the given overtone while playing the bottom key. (Sometimes any overtone can be played – see the score)



Press *Ped.* with accent; release *Ped.* with strong accent



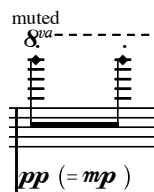
Gliss. across the strings. No pedal here. (Play an octave lower if the metal bar is on your way.)



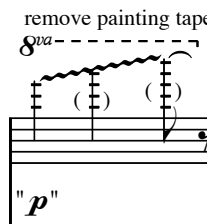
Mute the string for the given duration (knocking, dry sound). (Occasionally you see it after the note. In this case kill the resonance with after pressing). Use one (or maybe more) finger(s). ('4 fingers' order mean to use more fingers for noise.)



Touch the string softly with one finger (resonating sound).



Muted by the paiting tape. Play normally.



“black”, “white”

Remove painting tape from the strings with a calm motion. One needs to hear the *glissando* on the triple strings.

Black keys (c-sharp, d-sharp, f-sharp, g-sharp, a-sharp), white keys (diatonic keys without key signature) – *gliss.* on the surface of the key WITHOUT pressing the keys (no pitch)

Percussion – Marimba (5 octaves)

Beaters:

- **hard mallet, very hard mallet, soft mallet** (yawn headed marimba mallets. The wooden/bamboo handle of the beater is often used).
- **superball** (rubber ball used by children fixed on the tip of a metal stick. It is used for rubbing or scraping the surface of Tam-tams and Timpani. Here it is also used to rub the surface of Marimba keys. The sound is basically not the resonance of the instrument but that is of the superball)
- **plectrum** (plastic shoehorn – ca. 10-12 cm long; glissando on the keys with the ”tip” of the shoehorn)

Mallet beaters used by Gábor Palotás for the Hungarian performances:

I. *soft mallet* – Innovative Percussion IP240; *hard mallet* – Innovative Percussion IP405

II. (*very*) *hard mallet* – Innovative Percussion IP405

III. *hard mallet* – Innovative Percussion IP504

IV. *medium hard mallet* – Innovative Percussion NJZ4; *very soft mallet* – Innovative Percussion NJZ1



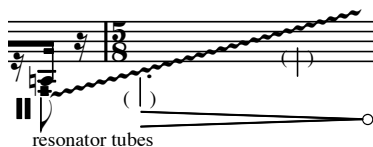
Rub the key (with a circular motion).

STOP
+

Stop-beat (dead-stroke)
(Dead-stroke vertical handle position means to knock on the key with the tip of the beater)



Mute the sound / keep the instrument muted (with the other beater)



Glissando on the resonator tubes (head of mallet) meanwhile the other hand plays the last note (low C)

“black”, “white”

Black keys (c-sharp, d-sharp, f-sharp, g-sharp, a-sharp), white keys (diatonic keys without key signature)

on the side of keys
handle
vertical

Keep stick vertically and hit the side flat of the keys (mouv. 4, m. 29-30)

(untitled)

I

HORVÁTH Balázs
(*1976)

♩ = 72

soft mallet

Musical score for measures 1-4. The score is in 7/8 time, changing to 3/16 and then 4/4. The marimba part (top staff) starts with a *p* dynamic and features a series of chords. A glissando is marked with a dashed line and labeled "glissando". A "black" note is indicated with a flat symbol and a double-headed arrow. A "white" note is indicated with a double-headed arrow. The piano part (bottom staves) includes *pp* dynamics, a *pizz.* (pizzicato) marking, a *flag.* (flag) marking, and an *ord.* (order) marking. The score ends with a *mf* dynamic and a *ped.* (pedal) marking.

5

come prima

G. P.

Musical score for measures 5-9. The marimba part (top staff) starts with a *ppp* dynamic and features a glissando. A *p* dynamic is marked. A *flag.* (flag) marking is present. The piano part (bottom staves) includes *pp* dynamics, a *ped. UP* (pedal up) marking, and a *mf touch* (mf touch) marking. The score ends with a *mf* dynamic and a *ped.* (pedal) marking.

10

Musical score for measures 10-14. The marimba part (top staff) starts with a *mf* dynamic and features a glissando. A *p* dynamic is marked. A *flag.* (flag) marking is present. The piano part (bottom staves) includes *mf* dynamics, a *pp* dynamic, and a *mp* dynamic. A *gliss. across strings* (gliss. across strings) marking is present. The score ends with a *mp* dynamic and a *secco* marking.

turn to the piano and play the B♭5 together with your part (pianist mutes the strings)

14

mf *Pf.* *pp* *hard mallet* *any flag!* *pp*

(mute softly)
(percussionist play the keys)

seco

18

marcato sub.f sempre *marcato f sempre* *gliss. across strings*

$\text{♩} = 90$

seco

22

(f) *(f)* *secco*

seco

26

(f) *(f)* *ord.*

seco

sost. *seco*

30 $\text{♩} = \text{♩}$

(f) (poco Ped.) *ped.*

34 $\text{♩} = 120$ $\text{♩} = \text{♩}$

(f) *poco* *f poco* *f poco* *ped.*

turn to the piano and gently touch the C2 string (pianist presses the key normally)

38 $\text{♩} = 60$

(f) *glissando lento* *f p* *mf* *ped.*

touch (⊕)

(percussionist turns to the piano strings and touches the C2 string) *mf* (⊕)

♩ = 120

II

very hard mallet

Musical score for measures 1-2. Treble and bass clefs. Dynamics: *p*, *sub.f*. Includes a 9-dot-2 slur and a 5-fingered passage.

Musical score for measures 3-4. Treble and bass clefs. Dynamics: *p*, *f*. Includes a 5-fingered passage and a 9-fingered passage.

Musical score for measures 5-6. Treble and bass clefs. Dynamics: *f*. Includes a STOP sign, a 6-fingered passage, and a 5-fingered passage.

Musical score for measures 7-8. Treble and bass clefs. Dynamics: *p*, *f*. Includes a STOP sign, a 6-fingered passage, and a 5-fingered passage.

13

p *f*

16

p *f*

17

p *f*

19

p *f*

6
22

STOP

f

f

24

f

f

p

p

3

6

8vb

26

f

p

f

p

3

6

8vb

28

f

6

6

6

6

5

3

3

8vb-----

30

pp

f

pizz.

p

tr

34

pp

6

6

6

3

resonator tubes

muted

8va-----

pp (= mp)

sf

III

♩ = 90

hard mallet

handle vertical

STOP

f *mf* *ff* *f* *mf* *ff*

mf *p* *sf* *mf* *p* *sf*

mf *ff* *f* *mf* *ff*

sf *mf* *p* *sf* *sf*

3 5 6 6 3

8vb 8vb 8vb 8vb 8vb

Ped. UP

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7

f *mf* *ff* *f* *mf*

mf *p* *sf* *sf* *mf* *p* *sf* *sf*

8vb 8vb 8vb

10

(*mf*) *ff* *f*

mf *pp* *mf* *mf* *pp*

8vb 8vb

14

mf (*mf*) *p* *mf*

p *sf* *mf*

(Ped.) 8vb 8vb

G. P.

10
18

G. P.

mp (1 beater)
f
p on the side of keys handle "white"
glissando lento

22

mp (1 beater)
f
p on keys
plectrum "white"
accel.

26

"black"
f
p
mf
glissando lento
glissando lentissimo
irreg. accel./rit.
"white"
"black"

31

resonator tubes handle
pitch goes up with the cresc.)
p
fff
p
"black" *p*
glissando lento
"white"
"white"
mf
drop down plectrum

IV

♩ = 54

hard mallet

ff ffff fff

press silently (chrom. cluster) fff

sost. Leg.

4

very soft mallet

ppp

place a small metal tube across the lowest strings

sost. Leg.

8

medium hard mallet

very soft mallet

fff ppp

(muted: painting tape)

8va

pppp (= pp) pppp

5

sost. Leg.

Musical score for measures 12-16. The bass clef part features a melodic line with triplets and a dynamic marking of *ppp*. The treble clef part has chords with dynamics *pppp* and includes an *8va* marking. The time signature changes from 3/4 to 2/4 and then to 4/4.

Musical score for measures 17-20. The bass clef part has triplets and dynamics *ppp*. The treble clef part has chords with dynamics *pppp* and includes an *8va* marking. The time signature changes from 2/4 to 4/4.

lunga (min. 8 sec.)
G. P.

Musical score for measures 21-25. The bass clef part starts with a *sf* dynamic and includes *8va* markings. The treble clef part has chords with dynamics *pppp*, *sf*, *f*, *fff*, and *f*. The time signature changes from 8/8 to 7/8 and then to 4/4. There are *Lea* annotations and a note: "sost. Lea... press silently (chrom. cluster)".

25

resonator tubes
3

fff *f* *fff*

5 3

8va

7

fff *fff*

5

Lea. (sost. Lea.) Lea.

lunga (min. 8 sec.)
G. P.

28

very soft mallet

on the side of keys
handle
vertical

3 5

ppp *pppp*

8va

G. P. very soft mallet ord.

pppp

(sost. Lea.)

33

G. P. superball

p

8va

remove painting tape

stand up and step to Mar.

Mar. knock

finger

pppp "p" *p*

