

Balázs HORVÁTH

Compass

for violoncello and 2 percussionists

2024

to the Holló family

PLAYING SCORE

Supported by the National Cultural Fund, Hungary



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Compass is a three-movement piece composed for the wonderful musicians' family, Judit Szabó, Aurél Holló, Mátvás Holló.

The basic idea of the piece is a circle of percussion instruments within which the two players are turning, waving or playing in one position. The cellist is sitting in front of the circle, facing the audience or back to them.

The three movements are each inspired by musicians/composers from present or past.

I. *Second and third circles* is an homage – Pat Metheny whose 1993 album (*On the Road*) was listened to many times by my children before composing. Track 2 (*First circle*) that was always sung by them is based on a metric series of (3+2)-(3+2+2)-(3+3+2+2) with long melodic notes. Therefore my piece is doing more circles literally. At the same time the metric series are longer and a bit different in each of the three instruments. (For details see the score). In this movement the percussionists slowly turn around in different speed so that one of them turns three times, the other one only twice, so they catch up each other by the end of the movement.

II. *Pillangó / Butterfly* was composed as an homage to Péter Eötvös – master of my musical life. Eötvös composed a butterfly motion for the conductor in his *Insetti galanti* in which I was singing under his direction when we met the first time in my life. It was important for me to refer to that memory and motion in this movement since the percussionists move and wave as if they were butterflies meanwhile the cellist plays the music as if being improvised. After the movement was finished I described it to Péter Eötvös who tragically passed away ten days after our last encounter. So it became an 'in memoriam' movement.

III. *Corsa / Run* is a fast and short "running" movement in the end as b-flat minor Sonata by F. Chopin has a similar movement in the end. This piece is an homage to Chopin.

The instrument are to be set up in a circle following the photo on the next page.

Instrumentation:

– 1 cello

– 2 percussionists: Vibraphone (3 octaves), Glockenspiel (2 octaves), 5 Wood-blocks, Log Drum+3 Toms, Marimba (5 octaves), 3 Suspended Cymbals (Splash, Crash, Ride – or just three different size), 2 Bonghi, 4 Cow-bells (F3, D-flat4, G-flat4, C5).

The cello may be amplified to create a volume balance with the percussions, also to make it a bit soloistic.

Total duration: ca. 12 min. (6'+5'+1') – to be played attacca

The composition was realized with the financial help of the National Cultural Fund, Hungary.



World premiere: 07/14/2024, Family Concert, Búzaszem School, Göd (H).
Judit Szabó – vlc., Aurél Holló, Mátvás Holló – perc.

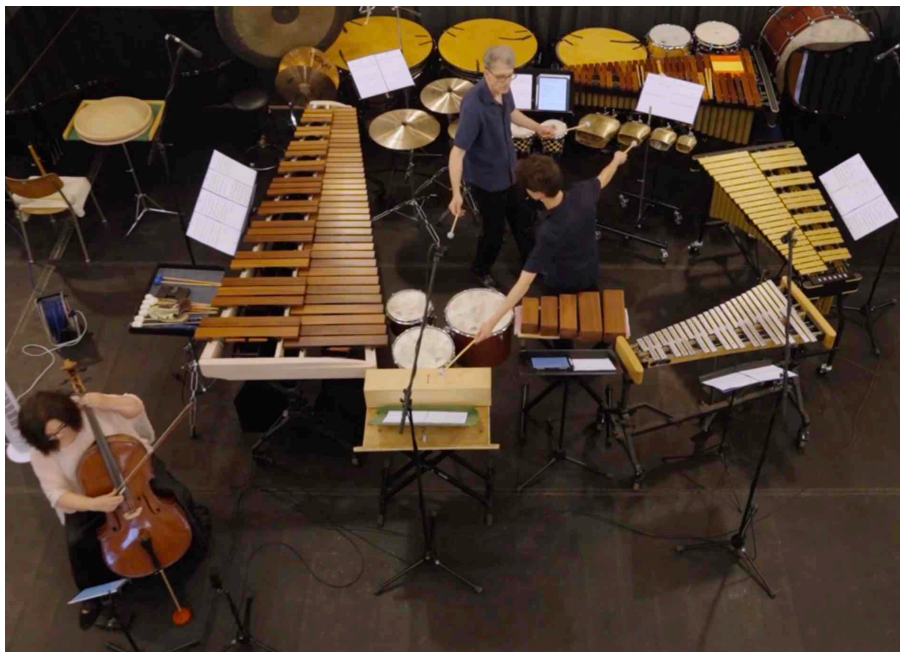
Percussion (and cello setup) – see below. (The cello solo may be placed in other position but the players may need to see each other. It can be behind and above the percussions or totally in front of them, etc.)

I. Second and third circles (Hommage á Pat Metheny)



II. Pillangó (in memoriam Péter Eötvös)

1a, 1b



2a, 2b, 2c, 2d

Move towards the specified instruments

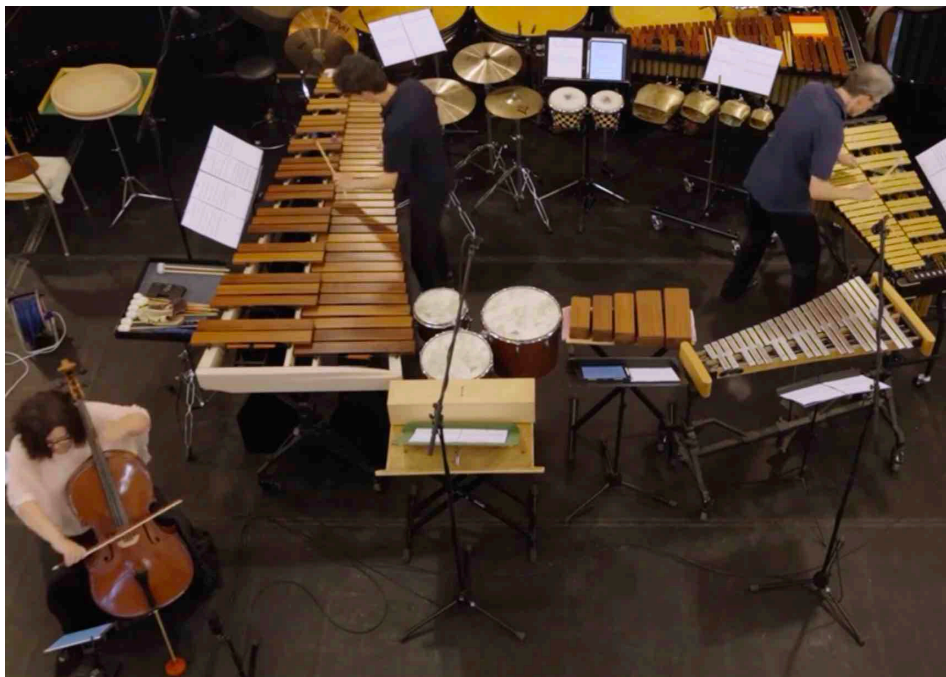
3a, 3b, 3c, 3d, 3e, 3f, 3g



III. Corsa (Hommage á Frederic Chopin)

Perc. 1: vibraphone, Cow bells, Glockenspiel

Perc. 2: marimba



Compass

Balázs HORVÁTH
(*1976)

I Second and third circles (Hommage á Pat Metheny)

♩. = 108, ♩ = 162, (♩) = 324

any high pitch
flag. gliss.
11 vibr. ord. 15 17

Violoncello

f

Vibr.
rubber headed mallet
5 8 7 11

Percussion 1

f p f p f p f p

Vibr.
rubber headed mallet
8 10 16

Percussion 2

f p f p f sim. p

5 14 vibr. ord. 26

p < f

12 9 10 6 4

f p f p f p f p f p

14 11 13

f p f p f p

10 23 28 vibr. ord.

p < mf

f p f p f p f p f p

f p f p f p

15 21
vibr. ord.

f p f p f p f

Glsp.

20 12 25 24

sempre ét. for *p* notes
ét

p f p f p f p

25 sul II 0 pizz. arco 0 sul IV pizz.

sub. p mp < f (f) > p quasi mf f > p mf

(pizz. sempre quasi *mf* al m. 51)

5 W-bl.

Glsp.

31 arco 0 pizz. arco 0 pizz. arco

f > p mf f > p mf f > p

Log Dr. + 3 Tom

5 W-bl.

Mar.

4
54

sempre sul IV ric. ord. sul pont. vibr.

flagolet glissando

f > mp

f p

f p

f p

f p

Log Dr. + 3 Tom

f pp

f pp

f pp

pp 4:3

pp 3

pp 4:3

59

ord. ric. sul pont. vibr.

flagolet glissando

f > mp

f p

f p

f p

f p

f pp

pp 4:3

pp 4:3

f pp

pp 3

f pp

pp 4:3

pp 4:3

63

(sul pont.) vibr.

flagolet glissando

flagolet glissando

f 3

f

f p

f p

f pp

pp 4:3

f pp

pp 4:3

f pp

pp 4:3

3 Ptti. sosp. (Splash, Crash, Ride)

mf pp

accented *mf*: beat always at half of the cymbal

pp notes: beat always on the dome

68

ord. sul pont. ord. sul pont.

flag. gliss.

flagolet glissando

flagolet glissando

f > mp

f > mp

mf pp

mf pp

mf pp

f pp

mf pp

Mar.

f pp

f p

f p

f p

pp

handle of mallet

f pp

X-headed note: beat always at the edge

73 (sul pont.)

5

73 (sul pont.)

flageolet glissando

vibr.

flageolet glissando

vibr.

flageolet glissando

2 Bonghi

4 Cow Bells

78

78

flageolet glissando

sul III

flageolet glissando

sul II

sul I

82

82

ord. ric.

f > mp

Vibr.

f

sim.

86

86

ord. ric.

f > p

f

f

f

f

61

f p f p f p f p

95 ric. ord.

f p f p f p f p f p

100

Glsp. sempre ét. for *p* notes

3 Ptti. sosp. (Splash, Crash, Ride)

accented *mf*: beat always at half of the cymbal
pp notes: beat always on the dome

f p f p f p f p

f pp mf pp mf pp mf pp

105 ric. ord.

5 W-bl.

2 Bonghi

handle of mallet

f p f p f p f p

f pp mf pp f p

110 *p* *io* *sul II* *f* \triangleright *p* *sul III* *f* \triangleright *p* 7

114 *sul IV* *f* \triangleright *p* *f* \triangleright *p*

4 Cow Bells

118 *f* \triangleright *p* *f* \triangleright *p*

Log Dr. + 3 Tom

123 *f* \triangleright *p* *f* \triangleright *p* *Mar.*

Vibr.

Mar.

sim.

8

128

Musical score for measures 128-131. The bass line begins with a trill on G₂, followed by a descending line. The treble line features complex rhythmic patterns. Dynamics range from *f* to *p*. A *sul III* marking is present above the bass line in measure 129.

132

Musical score for measures 132-136. The bass line starts with a trill on G₂, followed by a descending line. The treble line has complex rhythmic patterns. Dynamics range from *f* to *p*. A triplet marking is present above the bass line in measure 135.

137

Musical score for measures 137-140. The bass line starts with a trill on G₂, followed by a descending line. The treble line has complex rhythmic patterns. Dynamics range from *f* to *p*. *4:3* ratio markings are present above the bass line in measures 137, 138, and 139.

141

Musical score for measures 141-145. The bass line starts with a trill on G₂, followed by a descending line. The treble line has complex rhythmic patterns. Dynamics range from *f* to *p*. A triplet marking is present above the bass line in measure 142.

146

9

3 Ptti. sosp. (Splash, Crash, Ride)
come prima

Glsp. dead stroke

150

handle of mallet

154

2 Bonghi

158

4 Cow Bells

10

161

sul pont. → ord.

(ord.)

p *f* *f*

Vibr.

5 W-bl.

mf *p* *mf* *p* *f* *sim.*

p *f* *p* *f* *p* *f*

166

sul pont. → ord.

f *p* *f*

f *f* *f*

p *f* *p* *f* *p*

169

f *f*

f *f* *f* *f* *f*

f *p* *f* *p* *f* *p*

174

sul pont. → ord.

p *f*

f *f* *f* *f*

Log Dr. + 3 Tom

f *p* *f* *pp* 4:3 4:3 *f* *pp*

178 11

sul pont. ord.

p *f* *f*

Glsp. dead stroke

183 ord.

sul pont.

f *p* < *f*

187 (pizz.)

sul pont. ord. pizz.

p < *f* *mp* secco *f*

5 W-bl.

Mar. dead stroke

mf *pp* *mf* *pp*

192

sul pont. arco ord. pizz.

mp *f* *mp* *p* < *f* *mp* secco

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

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

Musical score for measures 196-200. The score is written for three staves: Bass, Treble, and Bass. Measure 196 starts with a dynamic of *f* and *mp*. A box labeled "Log Dr. + 3 Tom" is positioned above the second staff. Dynamics include *f*, *mp*, *mf*, and *pp*. Accents and slurs are present throughout the passage.

Musical score for measures 201-203. Measure 201 begins with a dynamic of *mp*. Performance instructions include "sul pont. arco" and "ord. pizz.". Dynamics range from *f* to *pp*. A hairpin crescendo is shown in measure 202. Measure 203 features a triplet of eighth notes with a 4:3 ratio.

Musical score for measures 204-208. Measure 204 starts with a dynamic of *mp*. Performance instructions include "sul pont. arco" and "ord. pizz.". Dynamics include *f*, *pp*, and *mf*. A hairpin crescendo is shown in measure 205. Measure 208 includes a box labeled "Mar." above the staff.

Musical score for measures 209-213. Measure 209 begins with a dynamic of *f* and *mp*. Performance instructions include "(pizz.)". Dynamics range from *f* to *pp*. The score concludes with a final dynamic of *pp*.

musical score for measures 212-214

measures 212-214: *sul pont. arco* (measures 212-213), *ord. pizz.* (measures 213-214). Dynamics: *f*, *mp*, *mf*, *pp*.

musical score for measures 215-219

measures 215-219: *arco ric.* (measures 215-216), *ord.* (measures 216-217), *pizz.* (measures 217-218), *arco* (measures 218-219). Dynamics: *f*, *mp*, *f*, *mp*, *mf*, *pp*.

musical score for measures 220-222

measures 220-222: *pizz.* (measures 220-221), *arco* (measures 221-222), *ric.* (measures 222-223), *ord.* (measures 223-224). Dynamics: *f*, *mp*, *f*, *mp*, *mf*, *pp*. Includes instruction: **3 Ptti. sosp. (Splash, Crash, Ride) come prima**.

musical score for measures 223-227

measures 223-227: *pizz.* (measures 223-224), *arco* (measures 224-225), *pizz.* (measures 225-227). Dynamics: *f*, *mp*, *f*, *mf*, *pp*, *f*, *pp*, *mf*, *pp*.

228 arco

ric. ord.

mp *f* *mp*

3 Ptti. sosp. (Splash, Crash, Ride)
> come prima

2 Bonghi

f *p* *f* *p* *f* *p*

232

ric. ord. pizz.

f *mp* *f*

handle of mallet

2 Bonghi

mf *pp* *f* *pp* *mf* *pp* *f* *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

237

arco pizz. arco ric. ord.

mp *f* *mp cresc. al.* *f* *(mf)*

4 Cow Bells

f *p* *f* *p* *(mp)* *mp*

cresc. al.

4 Cow Bells

mf *p* *mf* *p* *f* *mp*

p cresc. al.

II

Pillangó / Butterfly (in memoriam Péter Eötvös)

1a

Lento, poco rubato

Egymással szemben állva, szinkron ütés, de a VIc-től függetlenül (!) - 2-5 hang.
 Válassz egy hangszertípust, és a váltásig csak ezt használd, de mindig másik hangszeren a típuson belül. Váltás hangszertípust közös jelre - 3-5 hangonként.
medium soft mallet

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medium soft mallet

16 **1b**

ord. pizz. arco ric. trem. ric.

mp *pp* *mf* *mp*

Egymással szemben állva; szinkron ütés, majd aszinkron mozgás, a Vlc-tól függetlenül (!).

A szimpla ütés minden alkalommal másik hangszertípuson; a változó figurát ugyanazon hangszertípus másik hangján játssz, és csak 3-5 hangonként válts hangszertípust közös jelre.

(L) (R) (R) (L)

p *p*

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A szimpla ütés minden alkalommal másik hangszertípuson; a változó figurát ugyanazon hangszertípus másik hangján játssz, és csak 3-5 hangonként válts hangszertípust közös jelre.

(L) (R) (R) (L)

p *p*

trem. sul pont. ric. trem. (sul pont.) sim. lunga

mf *mp* spicc.

più mosso

col legno

tratto

trem. lento

quasi misurato

p

sul II e III sul I e II lunga

fordulj a következő pozícióba!

fordulj a következő pozícióba!

2a quasi synchr. synchr.!

arco
ricochet accel. (◡)
trem. alla punta

Musical notation for section 2a, top staff. It features a bass clef and a series of notes with dynamic markings *mf*, *pp*, and *p*. There are triplets and a quintuplet indicated by the number 5. A fermata is present over the first few notes.

szinkron!
Minden ütem végén fordulj a következő két hangszerhez, míg a 3a szakasz előtt végül háttal lesztek egymásnak

5 W-bl. Log Dr.

Musical notation for section 2a, middle staff. It features a bass clef and a series of notes with dynamic marking *mp*. A fermata is present over the first few notes.

szinkron!
Minden ütem végén fordulj a következő két hangszerhez, míg a 3a szakasz előtt végül háttal lesztek egymásnak

3 Ptti. sosp. (Splash, Crash, Ride) 2 Bonghi

Musical notation for section 2a, bottom staff. It features a bass clef and a series of notes with dynamic marking *mp*. There are triplets and a quintuplet indicated by the number 3.

2b quasi synchr. synchr.!

sul IV
col legno
batt. tratto
sul I
batt.
bow position on string

Musical notation for section 2b, top staff. It features a bass clef and a series of notes with dynamic markings *mf*, *p*, and *mf*. There are triplets and a quintuplet indicated by the number 3. A fermata is present over the first few notes. The word "tratto" is written at the end.

3 Tom 5 W-bl.

Musical notation for section 2b, middle staff. It features a bass clef and a series of notes with dynamic marking *mp*. A fermata is present over the first few notes.

4 Cow Bells 3 Ptti. sosp. (Splash, Crash, Ride)

Musical notation for section 2b, bottom staff. It features a bass clef and a series of notes with dynamic marking *mp*. A fermata is present over the first few notes.

2c quasi synchr. synchr.!

sul II e III
(col legno)
tratto rit. (◡)
sul tasto
molto sul tasto
arco

Musical notation for section 2c, top staff. It features a bass clef and a series of notes with dynamic markings *f* and *p*. There are triplets and a quintuplet indicated by the number 3. A fermata is present over the first few notes. The word "nails" is written at the beginning.

Log Dr. 3 Tom

Musical notation for section 2c, middle staff. It features a bass clef and a series of notes with dynamic marking *mp*. A fermata is present over the first few notes.

4 Cow Bells 2 Bonghi

Musical notation for section 2c, bottom staff. It features a bass clef and a series of notes with dynamic marking *mp*. A fermata is present over the first few notes.

18 **2d** quasi synchr.

(sul tasto) tapping

vibr. 1/2 flag.

synchr.!

sul I pizz.

"p"

mp

3 Ptti. sosp. (Splash, Crash, Ride)

Log Dr.

mp

2 Bonghi

5 W-bl.

mp

Tempo flessibile, ma (quasi) lento

3a

col legno batt. 3

ric. trem.

(col legno) batt. 3

ric. trem.

p

p

Egymásnak háttal állva! Ennek ellenére az első hang mindig egyszerre szólaljon meg.

A következő frázist indítsd egyszerre és az előző szakasz tempóját "tartva" játssz el 5-10 negyed értéknyi figurát. Az egyes sebességekből játszott mennyiséget te döntöd el, de kb. 2-4 féle szerepeljen minden ütemben.

Amelyik játékos előbb befejezi az anyagát, várja meg a társát. A később megszűnő szólam után kb. egy negyedszünettel lehet továbblépni.

Azonban kövesd a Vlc szólamát, minden új ütemet vele együtt kellene indítani.

(R)

L only / R only - válassz oldalt, és csak egyféle hangszerezen játszd az ismétlődő figurát.
(A szinkron ütés az ütemek elején mindkét oldalon szólaljon meg, a karokat kitarva.)

sim.

(L)

p

Egymásnak háttal állva! Ennek ellenére az első hang mindig egyszerre szólaljon meg.

A következő frázist indítsd egyszerre és az előző szakasz tempóját "tartva" játssz el 5-10 negyed értéknyi figurát. Az egyes sebességekből játszott mennyiséget te döntöd el, de kb. 2-4 féle szerepeljen minden ütemben.

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Azonban kövesd a Vlc szólamát, minden új ütemet vele együtt kellene indítani.

(R)

L only / R only - válassz oldalt, és csak egyféle hangszerezen játszd az ismétlődő figurát.
(A szinkron ütés az ütemek elején mindkét oldalon szólaljon meg, a karokat kitarva.)

sim.

(L)

p

3b

mf

pizz.

1/2 flag.

p

3c

3d

arco
0
ric. ord.
vibr.
mf > p
pizz.
1/2 flag.
mf

3e

3f

nat.
sul pont.
pizz., quasi tapping
"p" 3
gliss.
gliss.
gliss.
glissando
5
ord.
pizz.
1/2 flag.
mf > p
p

3g

arco
ric. ord.
mf > p < f
p
p
3
4:3
p
lassan fordulj a következő tétel pozíciójába
lassan fordulj a következő tétel pozíciójába

attacca

III Corso (Hommage á Frederic Chopin)

Presto possibile (♩ = c. 180, ♩. = c. 120)

4 Cow Bells
hard vibra mallet
ff sempre marcato
Vibr.
Mar.
hard mar. mallet
ff sempre marcato

4 Cow Bells
sempre sim.
Vibr.

Detailed description: This system contains the first four measures of the piece. It features three staves: a bass staff at the top, a treble staff in the middle, and a bass staff at the bottom. The top and bottom staves are marked with 'ff sempre marcato'. The middle staff is marked with 'ff sempre marcato' and includes performance instructions for '4 Cow Bells' (hard vibra mallet), 'Vibr.', and 'Mar.' (hard mar. mallet). The piece begins in 8/8 time, changes to 4/8 in the second measure, and then to 6/8 and 7/8 in the subsequent measures.

5

5♩:6♩

Detailed description: This system covers measures 5 through 9. It continues with the three-staff format. Measure 5 starts with a bass line in 8/8 time. Measures 6 and 7 are in 4/8 time. Measures 8 and 9 are in 6/8 time. The notation includes various rhythmic patterns and slurs. A '5♩:6♩' annotation is placed above the treble staff in measure 8, indicating a 5-measure phrase in 6/8 time.

10

4♩:3♩

Detailed description: This system covers measures 10 through 14. It continues with the three-staff format. Measure 10 is in 10/8 time. Measures 11 and 12 are in 7/8 time. Measures 13 and 14 are in 8/8 time. The notation includes various rhythmic patterns and slurs. A '4♩:3♩' annotation is placed above the treble staff in measure 13, indicating a 4-measure phrase in 3/8 time.

14

nat.

0

sl:3

p

ff secco

18

secco

secco

23

Glsp.

V

28

sul I

Vibr.

sl:6

sl:6

sl:6

22

32

37

41

Ócsa, Budapest, 2024. január-március