

**Balázs HORVÁTH**

**mačka vo vreci**

for accordion solo

*to Peter Katina*

2024-2025

The piece was supported by the National Cultural Fund,  
Hungary.



Nemzeti  
Kulturális  
Alap

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The five movements are not representing a fix order. The order of the movements follow EITHER the imagination of the performer, OR the performer can ask members of the audience to help creating the order right before the performance. For this the performer should prepare little cards with the letters of the movements that must be put in a sack and audience members could pick them up one by one to specify the order of the movements. Whatever order is created, the movements need to be performed *quasi attacca*.

The written pitches are actual pitches, so the registration marked are NOT changing the given pitches. The left-hand manual is either M.B. (only individual pitches) or S.B. (chords). In the latter case the represent ONLY chords, so no melodic bass is given to it.

Duration: ca. 14'

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Nemzeti  
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World premiere: 00/00/2025. Occasion, place, city, HX)  
Peter Katina – accordion



# mačka vo vreci

Balázs HORVÁTH  
(\*1976)

(a)

ca. 5-6 sec. ca. 4 sec. ca. 3 sec.

**Presto**  
*ppp* repeat until next info

S.B. *sub. ff* *sub. ppp*

freely improvised chords in any order (max. 4-5 fundamentals)  
M / m / 7 / o single pitches only (NO chords) chords (come prima)

4 ca. 4-5 sec. ca. 4 sec. ca. 3 sec.

**più presto**

change fundamentals (ca. 4 buttons up) *sub. ff* *sub. ppp*

single pitches only (NO chords) chords (come prima)

7 ca. 2 sec. (♩ = c. 50) cluster

**Tempo I.** *sub. ff* *f* *fff rit.*

(chords) follow the pitch direction!

change fundamentals (ca. 2 buttons down = 2 higher than meas. 1)

11 ca. 5-6 sec. ca. 5 sec. *gva* ca. 2 sec.

cluster *cluster glissando* *p* *ppp*

*ppp* **più lento** *gliss. with nail ("guiro") on buttons (NO pitch!)*

orig. chords (mp)

14 *gva* ca. 4-5 sec. (♩ = c. 50)

*rit.* M.B. *p*

17 cluster *cluster glissando* *gva* (◡)

*ppp* *p* *mf* *pp* poco ad lib. (◡)

*gliss.* *gliss.* *gliss.*

20 *8va* "morse" - quick *vibr.* 3 S.B.

23 *8va* *sub. ff* cluster *vibr.* ord. bellow-shake

chords only: a<sup>♯</sup>m+b<sup>♭</sup>m+C+D

ord. cluster *vibr.* *mp*

33 (a, c, e<sup>♭</sup>, f<sup>♯</sup> via) (g<sup>♯</sup>, b, d, f via) *A<sup>♯</sup>°* (A<sup>♯</sup>°)+G<sup>♯</sup>° (A<sup>♯</sup>°+G<sup>♯</sup>°)+G<sup>♯</sup>°

37 *ppp* M.B. *poco* "morse" - quick *ppp* air-sound *sf* *quasi attacca*

♩ = 100

M.B.

*f marcato*

cluster any pitch

vibr.

4

8

*ff*

*mf*

11

vibr.

ca. 4-5 sec.

15

cluster

*fff*

*pppp*

key-noise

*sub.mf*

*ff*

19 *ff* *f* *(f)* *ff*<sub>3</sub>

cluster any pitch 5

22 (loco) *mp* *sub. ff*

cluster (Et via)

27 *p* *f marcato*

31 *mf* *ff*

34 *fff* *pppp* *fffpp*

vibr. any pitch cluster

cluster

ca. 4-5 sec.

39 *vibr. prestissimo* *come prima* *vibrato rit.*

*quasi attacca*

$\text{♩} = 50$

vibr. prestissimo

come prima

*mf*

M.B.

$\text{♩} = 40$

8

(F#) (Bb) (E+Gb) (D#)

*p < mf >*

(Bb) (G#) (C#) (E#)

15

(G#+D#) (E#+G#) (F#+B#+D#) (A#+C#+E#)

*p < mf >*

(C#) (E#+G#) (C#+E#) (G#)

21

(F#+E#) (C#) (A#) (G#) (A#+C#+D#+F#) (F#) vibrato accel...

*p < mf >*

(D#+F#) (C#) (A#) (F#) (E#) (B#+D#)

28

*mp*

*sim.*

*mp*

*f*

*8va*

(loco)

$\text{♩} = 40$

31

key-noise ord. sim. rit.

"mp" ppp "mp" "mp" "mp" "mp" "mp"

(E $\flat$ ) (C $\sharp$ ) (A $\flat$ ) (F $\sharp$ +A $\sharp$ )

37

rit. accel.

"mp" "mp" "mp" f f "mp" ppp

(G $\sharp$ +B $\flat$ ) (A $\sharp$ +C $\sharp$ ) (B $\flat$ +D $\flat$ ) (F $\sharp$ )

42

vibr. prestissimo sim.

p mfp pp

3 (B $\sharp$ +D $\sharp$ +F $\sharp$ )

49

ca. 9-10 sec. ca. 6 sec.

key-noise

sim. bisbigl. "mp"

a $\sharp$ m chord! quasi attacca

♩ = 50

M.B.

*mf p sim.*  
clusterord.

7

11

*glissando*

*mf*

12

*glissando*

10

cluster ord.

*(mf) p*

S.B.

*mp*

3

3

chords only:  
C+D      b♭m+D♭      em+g♯m dm+gm      D7+A

15

*e♭m+am*      *D♭7+G*      *E+F♯*      *gm E+F♯ sim.*      5

♩ = 50



19

ca. 5-6 sec.

*pp*

*mf > p*

*mf > p*

*sim.*

M.B.

freely improvised chords in any order  
(any number of fundamentals)  
M / m / 7 / o

free order and speed  
legato!

23 <sup>(8<sup>va</sup>)</sup> 9

27 <sup>(8<sup>va</sup>)</sup> 13 14

S.B. *mf* *p*

E° F#° e:m

(only diminished 7; sounds octave higher)

29 <sup>3</sup> *sub.ppp*

freely improvised chords in any order  
(any number of fundamentals)  
M / m / 7 / o

30 (♩ = 50) *p*

rhythm for timbre change with CHIN  
both hands

37 *pp* *mp > pp* *mp > pp* *mp* *pp*

5:3 5:3

quasi attacca

— 1 sec. —  
(space notation)

*f*

This system contains measures 1 through 6. It features space notation, where notes are represented by dots on a staff. A bracket above the first measure indicates a duration of 1 second. The dynamic marking *f* (forte) is present. The notation is spread across two staves, with various chordal structures and melodic fragments.

7

This system contains measures 7 through 13. It continues the space notation style. A large circle is drawn around the notes in measures 8 and 9, highlighting a specific harmonic or melodic progression. The notation is spread across two staves.

14

This system contains measures 14 through 20. It continues the space notation style. A large circle is drawn around the notes in measures 19 and 20, highlighting a specific harmonic or melodic progression. The notation is spread across two staves.

21

This system contains measures 21 through 28. It continues the space notation style. A large circle is drawn around the notes in measures 27 and 28, highlighting a specific harmonic or melodic progression. The notation is spread across two staves.

29

$\text{♩} = 40$

*p* *f* *p*

(E<sub>3</sub>) (F $\sharp$ +A $\sharp$ +C $\sharp$ ) (C<sub>3</sub>) (G $\flat$ -B $\flat$ ) (A $\flat$ +E $\flat$ )

This system contains measures 29 through 34. It features a tempo marking of quarter note = 40. Dynamic markings *p* (piano) and *f* (forte) are used. Chord labels are provided below the staves: (E<sub>3</sub>), (F $\sharp$ +A $\sharp$ +C $\sharp$ ), (C<sub>3</sub>), (G $\flat$ -B $\flat$ ), and (A $\flat$ +E $\flat$ ). The notation is spread across two staves.

34 ┌── 2 sec. (!) ──┐  
(space notation)

38 *gva*

42 ca. 4 sec. sim. ca. 4 sec. ca. 4 sec.

(*pp*) "morse" - quick  
bisbigl.

45 ┌── 0.5 sec. ! ──┐  
(space notation) (loco)

(*pp*) *pp* > *pp* > *pp* > *pp*

54 ♩ = c. 50 ad lib, il più presto possibile

S.B. *p*

12

56 (◡)(◡)

*poco a poco cresc. al*

A: chord! \_\_\_\_\_

G: \_\_\_\_\_ e:m \_\_\_\_\_

59

♩ = c. 75

(ossia: octave higher until m. 68)

*(cresc. al)* *f*

fm (+e:m+G+A) \_\_\_\_\_

C#: M - m - 7 - ° F#: M - m - 7 - ° B#: M-m-7° A#: M-m-7 - °  
E: M-m-7°

63

D#: M - m - 7 - ° C#: M - m - 7 - ° F#: M-m-7 - ° E#: M-m-7 - ° B#: M-m-7 - ° A#: M-m-7 - °  
G#: M-m-7 - ° B#: M-m-7° E#: M-m-7 - °

66

D#: M - m - 7 - ° G#: M-m-7 - ° C#: M - m - 7 - ° F#: M - m - 7 - ° B#: M - m - 7 - ° C#: M - m - 7 - °

cluster ,

Meno mosso

change with CHIN

LUNGA

69

*fff* > *p* < *fff* > *p* < *fffff*

M.B. >

Ócsa, September-December, 2024