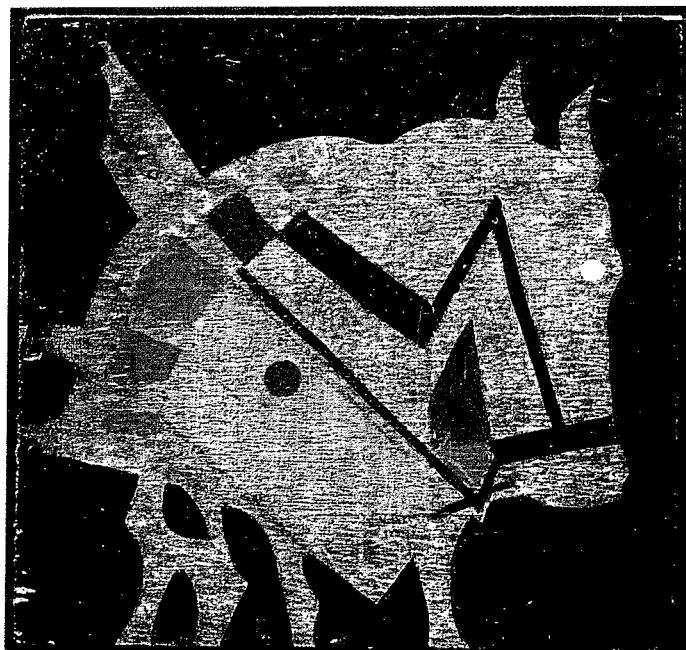


# KURTÁG



## JÁTÉKOK SPIELE GAMES VII

zongorára – für Klavier – for piano

EDITIO MUSICA BUDAPEST  
Z. 14 069

# Kurtág György

## Játékok

## Spiele Games

## VII

zongorára – für Klavier – for piano

Naplójegyzetek, személyes üzenetek  
Tagebucheintragungen, persönliche Botschaften  
Diary entries, personal messages



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# Geburtstagsgruss für Kurt Wölfel

Kurt Wölfel születésnapjára

For Kurt Wölfel's birthday

a)

*p dolce, semplice*

b)

*Berlin, 1994. V. 24.*

c) = a + b

# Geburtstagsgruss für Georg Kröll

Georg Kröll születésnapjára

For Georg Kröll's birthday

**Calm, sereno**

*p, lontano*

Ped. al Fine

The musical score is written for piano in G major, 4/4 time. It consists of three systems of music. The first system begins with a treble clef and a bass clef. The treble staff contains a series of chords and single notes, with a fermata over the final measure. The bass staff contains a single note, a whole rest, and then a series of chords. A pedal point is indicated by a line with a fermata and the text 'Ped. al Fine'. The second system continues the melody in the treble staff with various ornaments and a fermata. The bass staff continues with chords and a whole rest. The third system concludes the piece with a final chord in the treble staff and a whole rest in the bass staff. A dashed line with the number '8' is at the bottom left.

Berlin, 1994. II. 6.  
für den 3. V. 1994

# Un brin de bruyère à Witold

*in memoriam Witold Lutosławski*

**Lentement, rêveur**

*un peu plus près, fluide*

*lointain, presque rien*

*pochiss.*

Pianoforte  
(ossia:  
Cimbalom)

Ped. al fine

*de nouveau très lointain*

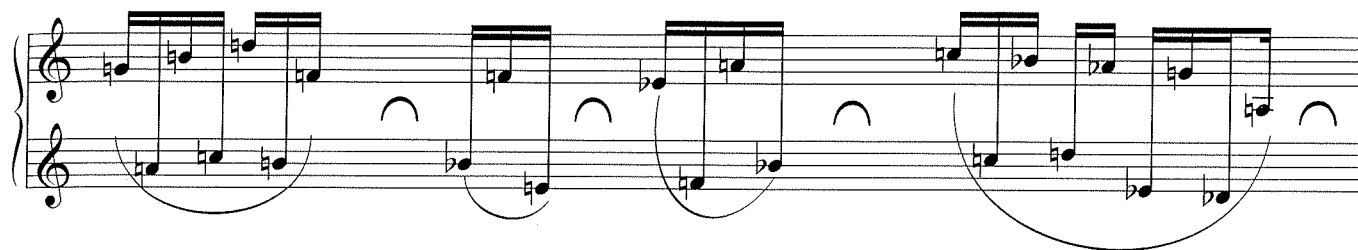
*comme un écho*

*plus sonore, toujours fluide*

*pochiss.*

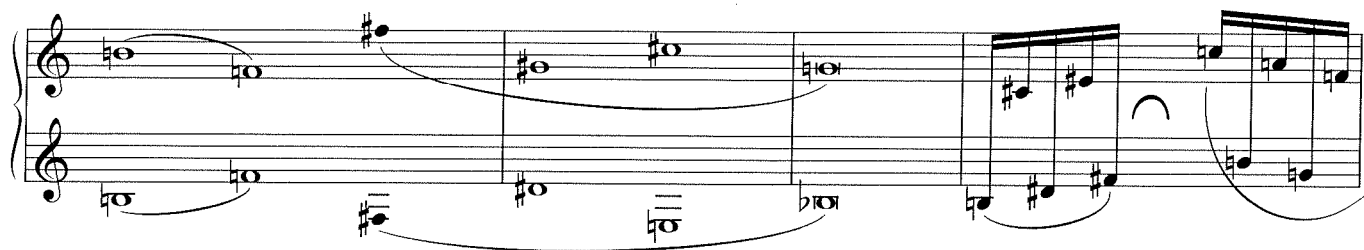
\*

*lointain*

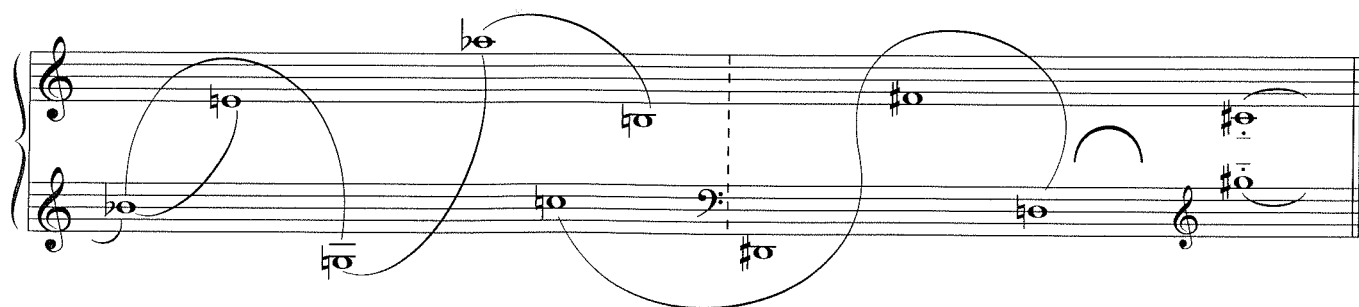


*fluide, sonore*

*lointain, hésitant*



*fluide, sonore, en s'éloignant*



*Berlin, 1994. VIII. 18-20.*



# Teöke Marianne-nak

Für Marianne Teöke

For Marianne Teöke

*m. d.* *ff* *ppp*

*m. s.* *ff* *ppp*

Ped. [ $\frac{1}{2}$ – $\frac{1}{4}$  etc.] quasi al fine

*pp* *pp*

# Egy igaz ember emlékére

Szunyogh István in memoriam

**Molto strascinato**

Pianino  
con  
supersordino

*pppp, legatissimo*

*ff*

*p*

*pppp*

Verőce, 1995. VIII. 28.

... még egyszer: Árnyjáték

... und noch einmal: Schattenspiel

... and once again: Shadow-play

Somlyó Györgynek

**Vivo**

The musical score consists of two systems of music for piano. The first system begins with a **Vivo** tempo marking. It features a right-hand melody starting with a forte (*f*) dynamic, followed by a *molto* crescendo leading to a pianissimo (*pppp*) section. The left hand provides harmonic support. A *[in fretta]* marking appears above the right hand. The system concludes with a *f, cantabile* section. The second system starts with a fortissimo (*ff*) dynamic in the right hand. It includes a *pppp, a piacere* section in the left hand. The right hand features a *poco più sonore, cantabile* section, followed by a *sub. f, dolce* section marked with an accent (^).

*poco più calmo*

*p, intenso*

*pochiss.*

*poco*

3

*calando, molto dim.*

**Vivo di più**

*quasi in fretta  
[poco esitando]*

*pppp*

*doloroso*

*fff*

8

**Sostenuto [non troppo]**

*p, pesante*

*pp*

8

Veröce, 1995. X. 20-23.

## Hommage à Farkas Ferenc 90

Calmò, poco andante, molto semplice

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and the instruction *poco dolce*. The bass clef staff includes the instruction *con ped.* (con pedal). The system consists of two measures, each containing complex chordal textures with moving lines in both staves.

Second system of musical notation. The treble clef staff begins with a pianissimo (*ppp*) dynamic. The bass clef staff includes the instruction *p, come prima*. The system consists of two measures, featuring sustained chords and melodic fragments.

Third system of musical notation. The treble clef staff begins with a pianissimo (*pp*) dynamic. The bass clef staff includes the instruction *poco più sonore*. The system consists of two measures, with the first measure featuring a large circle around the initial chords and the second measure featuring a large oval around the sustained chords.

*f sub.*

*p, leggiero*

*p, dolce*

*ppp*

Bécs, 1995. X. 23-29.

ossia:

*p, dolce*

*ppp*

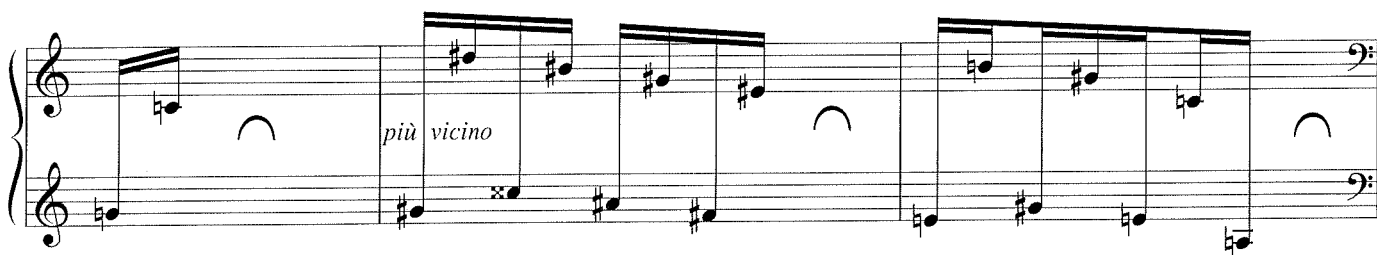
# Kósza gondolatok az Alberti-basszusról

Einige flüchtige Gedanken über den Alberti Bass

Fugitive thoughts about the Alberti bass

Szőllősy Andrásnak  
tisztelettel és nagy szeretettel

Lassan, álmodozva — Lento, come in sogno



\*  $\frown \neq \smile$

First system of the musical score. It consists of two staves. The left staff begins with a *ppp* dynamic marking. The right staff begins with a *pp* dynamic marking. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of the musical score. The left staff has a *ppp* dynamic marking. The right staff has a *sub. f* dynamic marking. Above the right staff, there are markings  $8^{-1}$  and  $8^{-1}$ . The system concludes with a double bar line and a fermata over a final note.

Third system of the musical score. The left staff has a *pp* dynamic marking. The right staff has a *pp* dynamic marking. The music continues with various note values and rests, ending with a double bar line.

Fourth system of the musical score. The left staff has a *pp* dynamic marking. The right staff has a *pp* dynamic marking. Above the right staff, there is a marking  $8^{-1}$ . The system concludes with a double bar line and a fermata over a final note.

Kerkade, 1995. VII.  
Bécs, 1996. I. 4-6.



# Aus der Ferne IV

Hommage à Alfred Schlee 95

**Sehr ruhig, leise, pulsierend**

Musical score for "Lullaby" by Frédéric Chopin, Op. 29, No. 2. The score is for piano and includes a vocal line. The piano part is in G major, 3/4 time, and features a lullaby melody. The vocal line is in G major, 3/4 time, and features a melody that is a variation of the piano melody. The score includes a key signature change from G major to G minor at the end. The tempo is marked "Andante" and the dynamics are "pp" (pianissimo). The score is for a single system and includes a repeat sign at the end.

musical score for "L'Espresso" by Debussy, measures 1-4. The score is in 3/4 time and features a piano (p) and a double bass (db). The piano part has a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The double bass part has a bass line with a slur over measures 1-2 and a slur over measures 3-4. The tempo is marked "moderato" and the mood is "espr."

8

*mp, pesante* *mf* *più f*

8

*pppp* *pochiss.*

8

*perdendosi*

Amsterdam, 1996. XI. 10-12.

## All'ongherese

Hommage à Gösta Neuwirth 60

Parlando, rubato, con moto

First system of musical notation. It consists of a grand staff with three staves: two treble staves and one bass staff. The key signature has two sharps (F# and C#). The tempo/mood is 'Parlando, rubato, con moto'. The first staff begins with a piano (*p*) dynamic and a 'poco' (poco) marking with a double-headed arrow. The music features flowing, connected notes with various articulations and slurs. The second staff continues the melodic line, and the third staff provides a harmonic accompaniment. The system concludes with a final note on the third staff.

Molto rubato, con slancio

Second system of musical notation. It continues the grand staff from the first system. The tempo/mood is 'Molto rubato, con slancio'. The first staff has a 'poco rinf.' (poco rinforzando) marking. The second staff includes markings for 'sub. pppp' (subito pianissimo) and '[eco] [misterioso]'. The third staff has a '7:3' marking. The system includes various dynamics such as *f* (forte), *sub. pppp*, and *più f* (più forte). There are also markings for '[come prima]' and 'sonore' (sonorous). The music is characterized by rapid, slurred passages and a 'poco rinf.' marking. The system concludes with a final note on the third staff.

*[f]*

*5*

*in rilievo* *5*

*rinf. molto*

*5*

*7:5*

*6:5*

*V*

*f*

*con bravura e passionato*

*8*

*15*

*8*

*sub. pppp*

*8*

*[con ped.]*

*[Aria]*

*p, espr. parlando*

*pp*

*3*

*3*

*3*

*poco rinf. [parlando]*

*perdendosi*

*perdendosi*

*perdendosi*

*perdendosi*

...вы развейтесь, ветры буйны,  
раскатитесь белы камушки...

В память Эдисона Денисова  
In memoriam Edison Denisov

Misurato, con slancio

The first system of the musical score consists of four staves. The top two staves are for the right hand (m. d.) and the bottom two for the left hand (m. s.). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'Misurato, con slancio'. Dynamics include 'ff' (fortissimo) and 'più f' (più forte). There are numerous slurs, ties, and accents. Pedal markings are present at the bottom, including '[1/2!]' and 'simile sempre'. An '8va' marking indicates an octave shift.

The second system continues the musical piece with four staves. It features similar complex chordal textures and melodic lines. Dynamics include 'molto' (marked with a wedge) and '8va' (octave shift). The notation includes many slurs, ties, and accents, maintaining the 'Misurato, con slancio' character.

## Andante giusto, ben tenuto

sub. *ppp*, lontano

sub. *mp*

*ppp*

8

8

[sempre con ped.]

*pp pesante*

*pppp* [словно с высоты]

## Tempo I

sub. *ff*

ancora più *f*

8

8

8

8

[ped. come prima]

## in tempo

sub. *ppp* senza colore  
legatissimo

*pppp*

*pppppp*

Ped. \_\_\_\_\_

... aus tiefer Not ...

un message à Madeleine Santchi 80

**Senza tempo** **Molto strascinato**

[cca 10"]

[cca 6"]

*sfff* *pp*

[con ped.]

*ppp*

*poco* *poco*

**molto più sostenuto**

*misterioso, appena sentito*

[come l'ombra dalla melodia]

*cupo*

[verklärt]

Amsterdam, 1996. XII. 2.

# Studie zu Büchners „Lenz“

a Luigi Pestalozza

Largo

Pianoforte  
ossia  
pianino con  
supersordino

*pp, senza colore, espr.*

G. P.

*ppp*

*legatissimo*

*legatissimo*

*rinf. sempre dolce*

*pp*

*dolcissimo*

*poco*

Amsterdam, 1997. II. 7.



## Egy szál viola Mártának

Eine Blume für Márta

A flower for Márta

Lebsegue, csendesen — Alleggiando, silenzioso

Pianino  
con  
supersordino

*ppp*, *lontano*

con ped. al fine

Amsterdam, 1997. V. 14.

# Ὑμέναιος

## Hymenæus

für Susanne und Mark Sattler

Munter, lebhaft

flüchtig

*f, dolce sub.p* *pp ppp* *pp* *sub.f* *sub.ppp* *ppppp*

Ped. 8

kräftig, frisch

noch lebhafter, taumelnd

*f* *più f* *non f dolce, sonore [legato - tenuto]*

[sempre con ped.]

[flüchtig]

*pppp*

ossia: . o | o . |

schmetternd [gehalten, aber stets mit Schwung]

*sub. molto f* *ff* *sf* *molto*

Amsterdam, 1997. V. 14-15.

## Kalandozás a múltban

Ligatura Ligetinek  
születésnapra szeretettel

Ligatura für Ligeti

Ligatura for Ligeti

Sostenuto, semplice, con intimità [♩ = ca 44]

Pianino  
con  
supersordino

*p - pp, dolce, lontano*

*pochiss.*

*espr.*

*poco più sonore*

*legato*

*ppppp, appena sentito*

*poco*

*ancora più sonore*

*poco a poco più intenso, ma sempre lontano*

*pesante*

*rinf. molto espr.*

*sempre aumentando e poco allargando*

8 *m.d.* *m.s.*

*ppppp*

*p - pp, dolce, come prima*

*pochiss.*

8

8

*pp* *molto*

*ppp, lontano*

*pochiss. rinf.*

8

*ppppp*

8

*sognando*

8

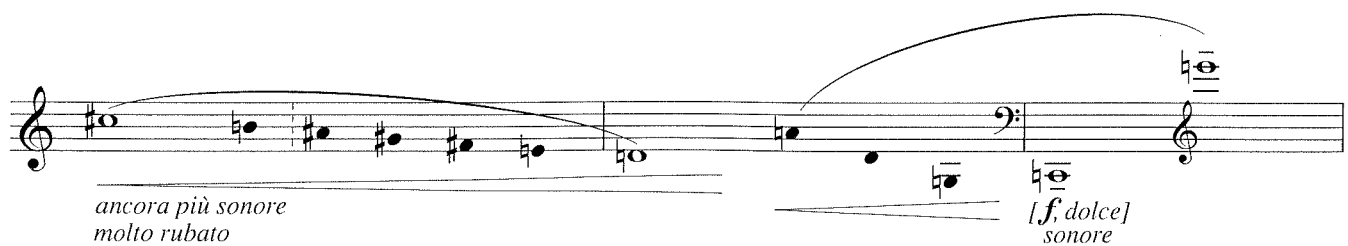
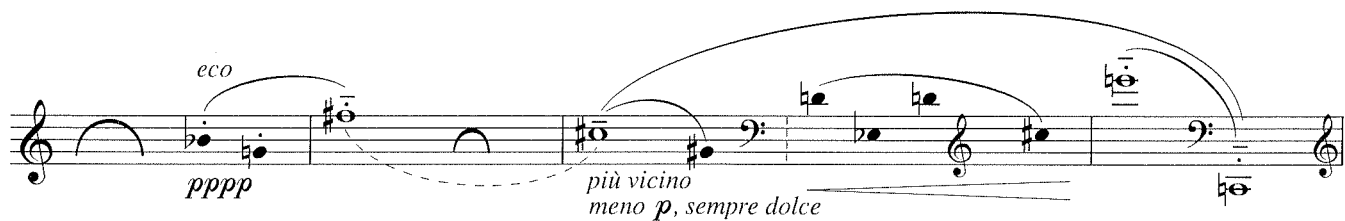
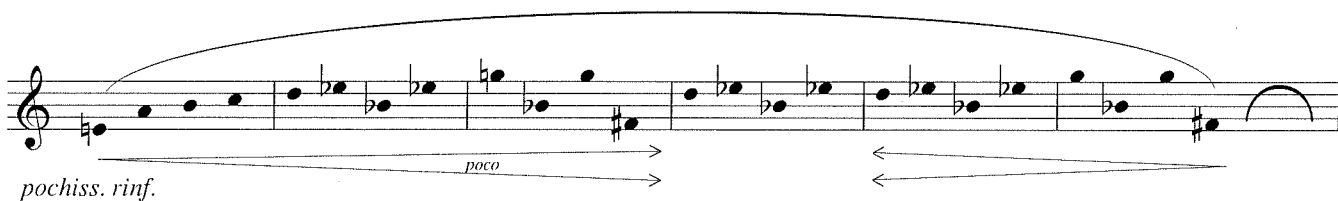
Mariboro, 1997. VIII. 14.  
Amsterdam, 1998. IV. 9.  
rev. Paris, 2000. III. 4-13.

# Hommage à Berényi Ferenc 70

## Mikes Kelemen mondja:

Csendesen, álmodozva — Silenzioso, come in sogno

Cimbalom  
(ossia:  
Pianoforte,  
o pianino con  
supersordino)



\* a szüneteket mindig hosszan kívárni [de nem egyenletesen]

*tompán – sordo*

*mp – p*  
*dim. poco a poco*

*sempre dim.* [ *pppp* ]

*ppp, come prima* *molto* *eco*  
*pppp, delicatissimo*

*rinf.* [ *mp – mf* ] *pppp* *p* *molto* *eco* *pppp*

*poco rinf.* [ *p – mp* ] *pppp* *ppp* *ossia:*

*più lontano* *pochiss.*

## Keringő (2) [A II. kötet darabjának javított változata]

Walzer

[Revidierte Fassung des Stückes aus Band 2.]

Marianne darabja

Waltz

[Revised version of the same piece of Book 2.]

**\* Allegretto grazioso**

*p, dolce poco legato*

una corda, con ped.

*pochiss. calando*

**a tempo**

*poco rinf.* *poco* *più* *mp, poco più rinf.*

*rinf. assai* *sub. p dolce, legato*

**in tempo**

*calando* *poco rinf.*

\* tenyéréllal (dobverő ujjakkal)  
with the edge of the palm (or fingers held like drumsticks)  
mit hochgestellter, flacher Hand (oder mit Fingern wie Trommelstöcke)

... de már elfelejtettem ...

Hommage à Rozsnyai Mária

3 Tétován, nagyon lassan  $\text{♩} = 56-60$

Pianino con supersordino

*p-pp*

*pp-ppp*

Ped.

quasi giusto

1+12

1+6

1+12

8

1+8  $\text{♩} = 66-72$

8

*quasi secco*

V.



## Rozsnyai Ilona emlékezete

In memoriam Ilona Rozsnyai

Molto adagio, sciolto

Pianino  
con  
supersordino

*pppp*

[sempre 8va bassa]

*poco espr.*

*pesante*

*cantabile con intimità*

*poco*

*pppp*

*pppp*

*augmentando*

*molto*

*più pulsato*

*f*

*molto*

8

[loco!] *f*

*pppp* *come prima*

8

[sempre 8va bassa al fine]

*con tenerezza*

8

8

... și încă două cuvinte lui Anatol ...

... és még két szó Anatolnak ...

În amintirea lui Anatol Vieru  
In memoriam Anatol Vieru

♩ = 44

*m.s.*

*pp, lontano*  
con ped. quasi al fine

[pesante]

8\_ [sempre pesante]

♩ = 48-52

*pp, più vicino*

[pesante]

*pppp*

♩ = 40

*poco rinf.*

*pochiss.*

Paris, 1999. XI. 24-25

... eine Blume für Ulrike Schuster ...

Äusserst langsam, getragen

*p, senza colore*

8\_

una corda, con ped.

Amsterdam, 1998. IV. 23.

## Tears

Quasi senza tempo

Pianino *pppp*

con 1/4 ped  
(1/2)

*poco espr.*

*espr.*

*poco rinf.* *pppp*

Amsterdam,  
1998. VI. 2, VIII. 9-10.  
rev. Mondsee, IX. 2.

# Hommage à Hanny Brunner-Pohl

Calmo, sereno • = 72-68

Pianino con supersordino

*p-pp*

con ped.

*m. d.*

*m. s.*

6 4 7

*più sonore, cantabile*

*parlando*

4 3

*pp*

*ppp*

**Più mosso** ♩ = 92-96

[largamente]

**quasi tempo I.**  
[poco più moto]

[m. s.]

**perdendosi**

\*  
\*      \*

[Mártáról mesélek anyámnak]

*esitando*

*ppp, lontano*

*scorrevole*

*pp*

*sempre simile*

con ped. quasi al fine

*sempre simile*

*lm.d.]*

*più vicino*  
*ancora più vicino,  
 poco a poco aumentando*  
 [m.d.] [m.s.]

This system contains the first two measures of the piece. The right hand features a melodic line with a slur over the first measure and a crescendo hairpin. The left hand has a single bass note in the first measure and a descending eighth-note scale in the second measure, with a slur and a crescendo hairpin.

*più sonore*  
 8...  
 pppppp

This system contains measures 3 and 4. The right hand continues the melodic line with a slur and a crescendo hairpin. The left hand has a single bass note in measure 3 and a descending eighth-note scale in measure 4, with a slur and a crescendo hairpin.

*sub. ppp*  
 8...

This system contains measures 5 and 6. The right hand continues the melodic line with a slur and a crescendo hairpin. The left hand has a single bass note in measure 5 and a descending eighth-note scale in measure 6, with a slur and a crescendo hairpin.

*quasi niente*  
 8...  
 pppp

Z. 14 069  
 Berlin, 1999, V. 16-24.

This system contains measures 7 and 8. The right hand continues the melodic line with a slur and a crescendo hairpin. The left hand has a single bass note in measure 7 and a descending eighth-note scale in measure 8, with a slur and a crescendo hairpin.



## Bozay Attila emlékére

In memoriam Attila Bozay

*Nagyon lassan*  $\text{♩} = \text{ca } 30$

Pianino  
con  
supersordino

*ppp, lontano*

*pp, poco più vicino*

*pppp, mint egy árnyék*

Ped. \_\_\_\_\_

1/2 Ped.

*calando e dim.*

[1/2 Ped.]

Ped.

*a tempo [alla breve]*  $\text{♩} = \text{ca } 48$

*molto p, più vicino*

*tompán, súlyosan*

[con ped.]

*dim.*

[quasi pizz.]

*secco*

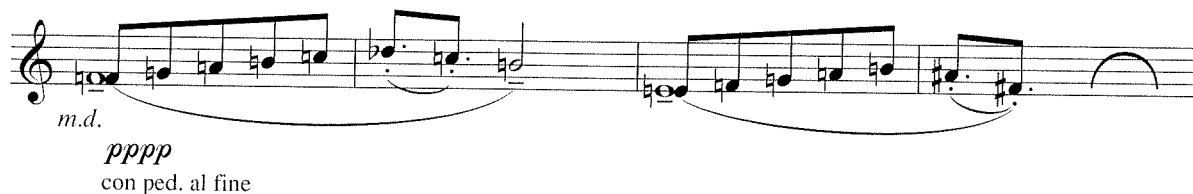
Ped. \_\_\_\_\_

Paris, 1999. IX. 23–24.

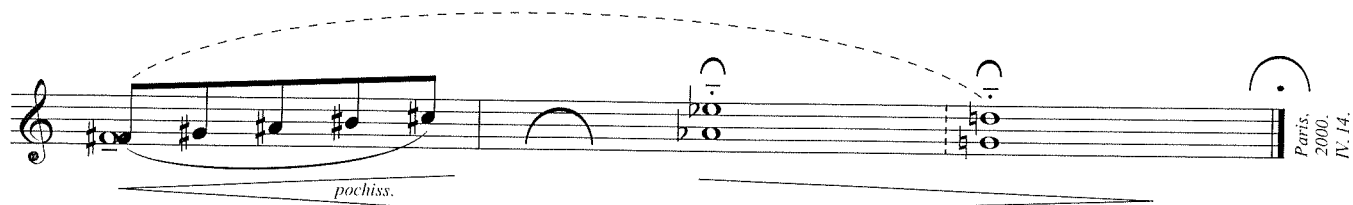
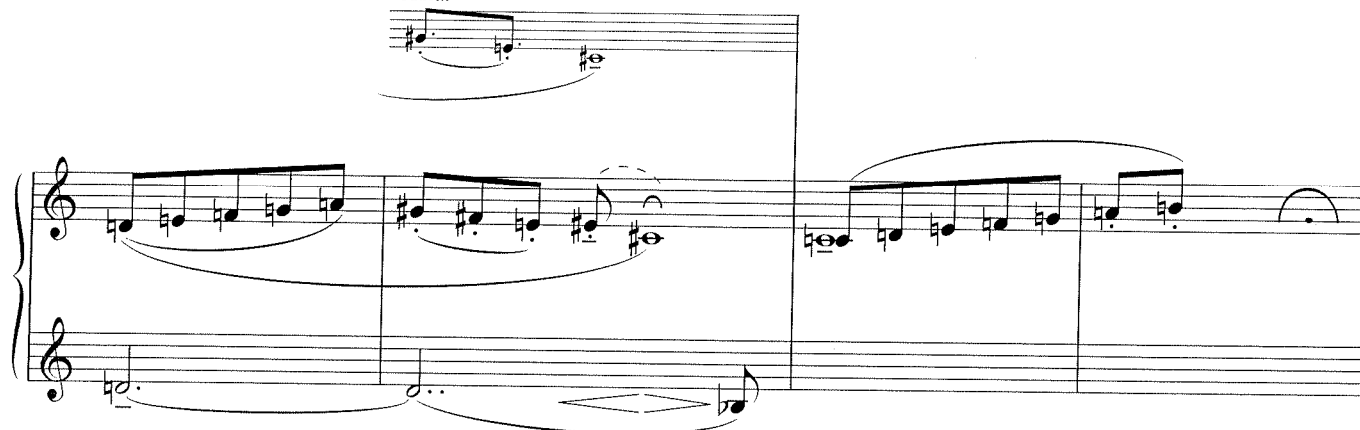
## Virág az ember ...

Mijakónak

Lassan, tétován, szabadon

Pianino  
con  
supersordino

ossia:



## Hommage à Beatrice Stein

[für den 1. II. 2000]

Vivo, luminoso [ $\text{♩} = 112-108$ ]

The first system of the musical score consists of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. It begins with a dynamic marking of *f dolce*. The second staff is in bass clef, also with a key signature of two sharps. It features a crescendo leading to a dynamic marking of *meno f*. The third staff is in treble clef with a key signature of two sharps and a 2/2 time signature. It begins with a dynamic marking of *rinf.* and includes a section marked *[m.d.]* with a *pp* dynamic. The system concludes with a dynamic marking of *più f* and a 2/2 time signature.

The second system of the musical score consists of three staves. The first staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It begins with a dynamic marking of *sempre cresc.*. The second staff is in bass clef, also with a key signature of two sharps. It features a crescendo leading to a dynamic marking of *sempre cresc.*. The third staff is in treble clef with a key signature of two sharps and a 2/2 time signature. It begins with a dynamic marking of *sempre cresc.* and includes a section marked *sempre cresc.* with a *sub. pp* dynamic.

Agitato, capriccioso [ $\text{♩} = \text{del precedente}$ ]

The third system of the musical score consists of three staves. The first staff is in treble clef with a key signature of two sharps and a 2/2 time signature. It begins with a dynamic marking of *sub. pp*. The second staff is in bass clef, also with a key signature of two sharps. It features a dynamic marking of *ancora più f*. The third staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It begins with a dynamic marking of *sub. pp* and includes a section marked *sub. pp*.

[ossia: m. d. - 15va; m. s. - 8va.]

[più tranquillo]

poco allegretto, lontano  
senza rigore

pppp

pp

[ped. quasi al fine]

pppp

pp

poco

poco

poco sostenuto

calando

poco

più sonore, ma fluido

pp, misterioso

Molto sostenuto [♩ = cca 36]

[poco più andante, pulsato] [♩ = cca 48]

poco sostenuto

calando

poco

più sonore, ma fluido

pp, misterioso

Molto sostenuto [♩ = cca 36]

[poco più andante, pulsato] [♩ = cca 48]

# Hommage à Pierre Boulez

Vivo, con slancio [ $\text{♩} = 108-104$ ]

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 4/2. The music is marked with dynamic levels: *f*, *ppp*, *f*, *ppp*, and *poco f*. There are slurs and phrasing marks throughout. A dashed line with the number 8 indicates an octave transposition for the right hand in the first measure.

Second system of the musical score. It continues the grand staff with treble and bass clefs. The key signature remains three sharps. The time signature is 4/2. Dynamic markings include *pp*, *ff*, *ff*, *ppp*, and *poco*. Slurs and phrasing marks are present. A dashed line with the number 8 indicates an octave transposition for the right hand in the third measure.

[CHORAL]  
Sostenuto [ $\text{♩} = 48-52$ ]

Third system of the musical score, marked [CHORAL] and Sostenuto. It features a grand staff with treble and bass clefs. The key signature has three sharps. The time signature is 4/2. Dynamic markings include *sub. ff*, *pp*, and *poco*. Slurs and phrasing marks are present. A dashed line with the number 8 indicates an octave transposition for the right hand in the first measure.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three sharps. The time signature is 4/2. The music is marked *più lontano*. Slurs and phrasing marks are present.

subito  
Vivo, come prima

subito  
Sostenuto, come prima

The musical score is written for piano and consists of four systems of music. The first system is in 4/2 time and features a complex, syncopated rhythmic pattern with dynamic markings of *ff* and *ppp*. The second system continues this pattern, with a *pp, pesante* marking. The third system introduces a *legato* section with a *pochiss. rinf.* marking. The fourth system begins with a *quasi in fretta* marking and a *legato* section, followed by a *Sempre molto sostenuto* section with a *sonore, cantabile [poco f]* marking. The score includes various time signatures (4/2, 5/4, 3/4, 2/4) and dynamic markings (*ff*, *ppp*, *pp*, *p*, *f*).

subito  
Vivo, come prima

subito  
Sostenuto, come prima

*ff* *ppp* *ff* *ff* *ppp* *ff* *pp*

*pp, pesante* *pp* *ppp*

*pp* *ppp* *ppp* *pp* *legato* *pochiss. rinf.* *legato*

*quasi in fretta* *legato* *molto p* *pochiss.* *Sempre molto sostenuto* *sonore, cantabile [poco f]* *legato* *legato*

**Largo, misterioso**  
*ppp, come ombra*

*poco rinf.* [quasi corno]

[quasi tuba]

*sub. pp* [di Gesualdo]

*pppp*  
[ombra dell'ombra]

**Molto tranquillo, poco andante**

*pp, pesante*

*pp*

*legatissimo quasi gliss.*

*dim. molto*

*quasi secco*

Paris, 2000. II. 8-21.  
 pour le 26. III. 2000

... emlékek, kicsi ólomkatonák ...

Mártának X. 1-re

Quasi in sogno

*pp*

*ppp*

*sempre con ped.*

*legatissimo*

*pppp*



First system of a musical score. The treble clef staff contains a melodic line with a slur over the first four measures and a fermata in the fifth. The bass clef staff contains a bass line with a slur over the first four measures and a fermata in the fifth. The tempo/mood marking *più lontano* is written above the treble staff.

Second system of a musical score. The treble clef staff features complex chords with an 8-measure rest, followed by a melodic line with a slur and a fermata. The bass clef staff features a bass line with a slur and a fermata. The tempo/mood marking *ppp, lontano* is written above the treble staff. The dynamic marking *pppp* is written below the bass staff. The tempo/mood marking *rinf.* is written above the treble staff.

Third system of a musical score. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff features a bass line with a slur and a fermata. The dynamic marking *pppppp* is written above the treble staff.

Paris, 2000. IX. 28-30.  
rev. 2000. X. 16.

## Johan van der Keuken in memoriam

Csalog Gábornak

Sostenuto, parlando [♩ = 54]

4 2 4 1 2 4

*mp, quasi secco* *poco rinf.*

4 2 4 3 1

*come prima*

1 4 1 2 1

*mp* *pochiss.* *simile* *pp* *mp*

1 3 2 1

*[sonore]*

3 4 2

*[sempre pp]* *[sempre sonore]* *poco* *poco*

2

*f*

*rinf.*

*sonore, cantabile*

*più*

molto parlando

senza rigore  
*p*, sonore, cantabile

[CHORAL]  
molto strascinato  $\text{♩} = 35-30$

2

sub. *pp*, dolce

poco più andante [♩ = 44-40]

3

*molto rinfor.*

*pp - ppp*

ossia:

Paris, 2001. I. 11-12.

## Rodica lui Ionescu – Marta lui Kurtág

2001 X. 1-re

**Teneramente, tempo di „English-waltz”**

Pianino con sordino

*pp*

con ped. [quasi] al fine

**[tempo II]**

*di lontano*

*pppp*

*parlando quasi in fretta*

**[tempo I]**

*pp* *come prima*

**[tempo II]**

*più lontano*

*pppp*

*parlando, come prima*

**[tempo I]**

*più vicino*

*p, con grazia*

*mp*  
*più intenso*  
*espr.*

[tempo II] *lontano* *più p, parlando* *pochiss.* [tempo I] *come prima*

*semplice*

[cominciando senza colore e poi sempre più espr.]

[scorrevole]

*pp, leggero*

*espr. parlando, sonore*

[pesante]

[sempre più sostenuto al fine]

[leggero]

Saint André de Cubzac,  
2001. IX. 29-30.

# Geburtstagsgruss für Nuria

[... etwas verspätet ...]

The musical score is written for piano and consists of three systems. The first system begins with a tempo marking of  $\text{♩} = 56$  and a 4/2 time signature. The right hand starts with a half note G#4, followed by a dotted half note G#4, and then a half note F#4. The left hand plays a half note G#3, followed by a dotted half note G#3, and then a half note F#3. The dynamic is marked *pp-ppp*. The second system continues with the right hand playing a half note E#5, followed by a dotted half note E#5, and then a half note D#5. The left hand plays a half note C#4, followed by a dotted half note C#4, and then a half note B#3. The dynamic is marked *pppp*. The third system begins with a 3/2 time signature. The right hand plays a half note G#4, followed by a dotted half note G#4, and then a half note F#4. The left hand plays a half note G#3, followed by a dotted half note G#3, and then a half note F#3. The dynamic is marked *cantabile, legato*. The fourth system continues with the right hand playing a half note E#5, followed by a dotted half note E#5, and then a half note D#5. The left hand plays a half note C#4, followed by a dotted half note C#4, and then a half note B#3. The dynamic is marked *pesante*. The score includes various musical notations such as notes, rests, and dynamic markings.

$\text{♩} = 56$

*pp-ppp*

*pppp*

*cantabile, legato*

*pesante*

*ppp*  
[ped: più ricco in sonorità]

*poco augmentando*

Ped.

*semplice, con intimità*

ossia:

*m. d.*

*poco*

Saint André de Cubzac,  
2002, V. 18-19.  
rev. 2002 X. 8.

# Merran's Dream

(Caliban detecting-rebuilding Miranda's dream)

**Lento placido** ♩ = ca 36 [40]

**4/♩ [pulsato]**

Pianino  
con  
supersordino  
[ad lib. Pf.]

*poco a poco più scorrevole*

**quasi giusto**

*più sciolto, ma sempre pulsato*

♩ = ♩

♩ = ♩

• = ♩

— = legato, con sensibilità, molto espr.



3/4 2/4 7/4 4/4

*sempre cresc.*

*rinf. sonore* *dim.*

*f*

quasi Tempo I [4/4]

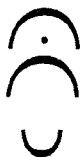
*ff sub.* *pppp* *poco f* *pp*

in tempo al fine

*pppppp* *pppppp* *pppp* *pppp* *pppppp* *pppppp*

## Jelmagyarázat / Zeichenerklärung / The Signs Used

Időtartam módosítására szolgálnak (hang vagy szünet fölött) / Die folgende Zeichen (über der Note oder Pausen) zeigen eine Veränderung der Zeitdauer an / Signs affecting duration (over notes or rests):

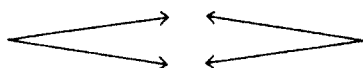


= nagyon hosszú nyújtás / extreme Verlängerung / very long

= hosszú nyújtás / große Verlängerung / long

= rövidítés / Verkürzung / shortening

(Ezek a jelek szünetjelként is szerepelhetnek / Diese Zeichen können auch als Pausenzeichen gelten / These signs are also used as rest signs)



= kis tempómódosítás a nyíl irányában erősítéssel ill. halkítással /  
kleine Tempoänderung mit *crescendo* bzw. *diminuendo* /  
slight tempo modification with *crescendo* and *diminuendo*

## Glossarium

p.

21 **сЛОВНО С ВЫСОТЫ** / mintha magasból / wie aus der Höhe / from high on

28 **a szüneteket mindig hosszan kívárni [de nem egyenletesen]** / die Pausen sind immer lang anzuhalten (aber nicht gleichmässig) / rests should be long (but not even)

31 **Tétován, nagyon lassan** / Zögernd, sehr langsam / Hesitating, very slowly

40 **Nagyon lassan** / Sehr langsam / Very slowly

**mint egy árnyék** / schattenhaft / like a shadow

**tompán, súlyosan** / dumpf, mit Gewicht / muffled, heavy

41 **Lassan, tétován, szabadon** / Langsam, zögernd, frei / Slowly, hesitating, freely

A fedél I. és IV. oldalán Bálint Endre festménye szerepel.  
(Cím nélkül, 1961. A festmények mérete 12 × 11,5 cm).  
Bálint István szíves hozzájárulásával.

★

On the cover paintings by Endre Bálint.  
(Without title, 1961. The size of each painting is 120 × 115 mm.)  
By the courtesy of István Bálint.

Szerkesztette Bali János  
A kottagrafikát Csatkai Miklós készítette  
A fedélterv Kass János munkája – A fedélfotók Sulyok Miklós felvételei

★

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