

KURTÁG

Signs, Games and Messages

Jelek, játékok és üzenetek
Zeichen, Spiele und Botschaften

for Viola / mélyhegedűre / für Viola



EDITIO MUSICA BUDAPEST

Z. 14 221



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Jelek I

Zeichen I
Signes I

Agitato [$\text{♩} = \text{ca } 100-96$]

The musical score consists of five systems of notation, each enclosed in a dashed-line oval. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Starts with *non vibr.* and *f*. Includes a *[quasi nitrito]* section with *poco a poco vibr. molto*. Dynamics range from *f* to *pp*. Includes a *ruvido* section with *ff*.
- System 2:** Features a *string.* section. Dynamics include *f*, *p*, *mf*, and *f*.
- System 3:** Starts with *tempo* and *mf, dolce*. Includes *pizz.* and *arco* sections. Dynamics range from *mp* to *sf*.
- System 4:** Includes *poco rit.* and *calando molto* sections. Dynamics range from *mf* to *ffff*. Includes *tr.* and *pizz.* markings.
- System 5:** Starts with *[risoluto]* and *f*. Includes *[esitando]* and *gliss.* markings. Dynamics range from *ppp* to *ffff*. Includes a *gliss. tutta la corda e molto vibrato* section.

Jelek II

Zeichen II
Signes II

Giusto [♩ = ca 144-138]

[♩ = ca 126-132]

pp, senza colore *f sub.* *ppp* *[sempre pp]*

[♩ = ca 142-148]

f *mp, dolce* *f*

pizz. *arco* *pizz.*

[♩ = ca 132-126]

P *f* *P* *f*

arco

Hommage à John Cage

Elakadó szavak

Stockende Worte
Faltering words

per Viola

Molto moderato [$\text{♩} = 132-126$]

p, poco dolce

pp *più pp, dolce* *p, come prima*

sub. in tempo

meno p, poco a poco dim. e calando

1987. IV.
rev.: 1991. VIII. 6.

* $\text{♩} \neq \text{♩}$ Le pause molto ineguali - irregolari. I gruppi sempre giusti.

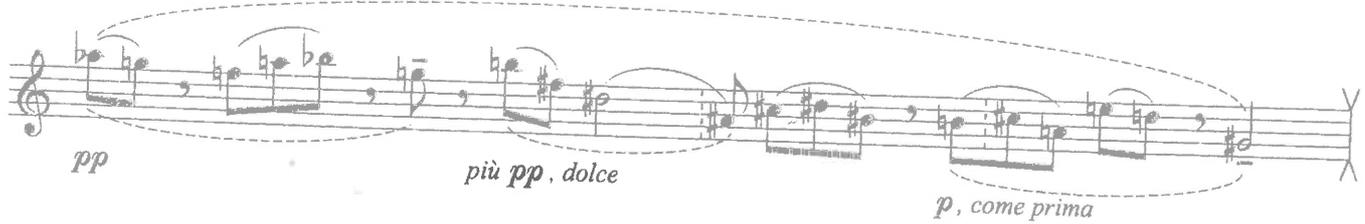
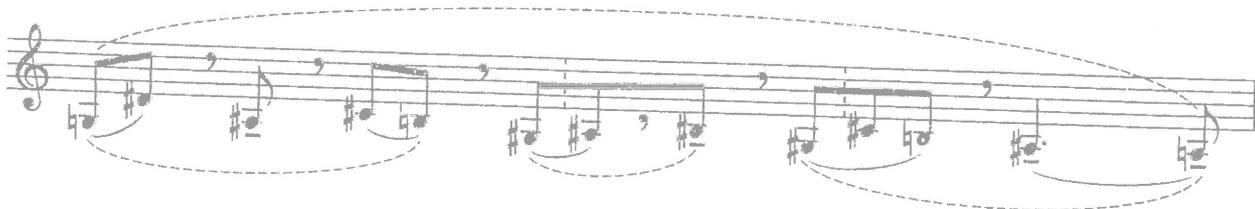
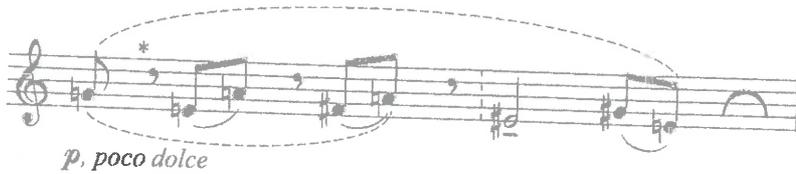
Hommage à John Cage

Elakadó szavak

Stockende Worte
Faltering words

per Violino o Viola o Violoncello

Molto moderato [♩ = 132-126]



1987. IV.
rev.: 1991. VIII. 6.

* ♯, ♯, ♯ = ♩ Le pause molto ineguali - irregolari. I gruppi sempre giusti.

Perpetuum mobile

Ouverture
Vivo

commodo, poco a poco string. — molto

erstarren erstarren

f *più f*

poco a poco cresc.

ad lib. rep. più volte

segue a) o b)

Perpetuum mobile

Allegro comodo ♩ = ca 108-104

[♩ = ♩]

a) *p, ma sonore* *sub. f*

p, come prima *sub. f*

p, come prima *sub. f*

p, come prima

sub. f *più f*

Allegro comodo ♩ = ca 108-104

[♩ = ♩]

b)

p, sonore

♩ = 112
(dét.)

poco f, cantabile

come prima

sub. molto f *p, sonore*

come prima

poco f, cantabile

sub. molto f

p, come prima

come prima
(dét.)

poco f, cantabile

sub. molto f *p, come prima*

come prima
(dét.)

poco f, cantabile

sub. molto f

più f

ossia:

[9]

*vi- -de

Vivo

commodo, poco a poco string. — molto

ad lib. rep. più volte

erstarren erstarren

f *più f* *molto*

Allegro comodo ♩. = ca 108-112 [116]

[♩ = ♩]

p, come prima

sub. f *p, come prima*

poco f, cantabile *sub. f* *p, come prima*

sub. f

(dét.) *poco f, cantabile*

sub. f *più f*

ossia:

1987
rev.: 1991

* Ha ez a tétel a trió-változat előtt kerül előadásra, a „vi-de” kihagyandó.
Wenn dieser Satz vor der Trio-Version gespielt wird, „vi-de” soll nicht gespielt werden.
If played before the Trio version, “vi - de” should not be played.

Panaszos nóta

Klagendes Lied

Lento, parlando, molto rubato ♩ = ca 40-44

The musical score is written in bass clef and consists of several systems of music. The first system begins with the instruction 'sul IV' and features a series of slurs and ties. Below the staff, there are markings for 'p, molto espr.' and 'poco'. The second system continues with 'più sonore [sempre simile]' and 'poco', followed by 'più' and '(quasi gliss.)'. The third system includes 'ancora più sonore', 'rinf. cresc.', and 'f'. The fourth system is divided into sections with 'sul pont.', 'ord.', 'sul pont.', 'pizz.', 'arco sul pont.', 'ord.', and 'sul pont.' markings, with dynamics ranging from 'ppp' to 'ppp secco'. The fifth system starts with 'poco sostenuto [♩ = 102-106] sul tasto' and 'pp quasi senza espressione', followed by 'espr., doloroso', 'pochiss.', 'pp, giusto', and 'p, cantabile'. The sixth system includes 'batt.', 'ord. III', 'pp, giusto', 'mp, cantabile', 'batt.', 'pp, giusto', 'con slancio', 'ord. II', 'f', 'molto più f', and 'largamente'. The seventh system features 'batt.', 'ord. [8]', 'pp, giusto', 'p, cantabile', 'II-III', 'batt.', and 'pp, giusto'.

ad lib.

diminuendo

a tempo, risoluto, misurato

ord.

f *cresc. al fine*

-al niente

[↑] [↓]

molto acuto
(élesen)

sempre più cresc.

Mátyásföld, 1987. IV. 16-20.
 rev.: Verőce, 1991. VIII. 16.
 rev.: Berlin, 1994. II. 9-21.

Vagdalkozós

Zerren-reissen
Flapping-slapping

Vivo, feroce

f *molto*

[ossia: q]

8

pizz.

molto [troppo] espr. [quasi Wa-wa]

ff *fff*

*molto pressato, ruvido [csúnyán szóljon]**

pp minaccioso

pochiss.

pppp

*fff kapart hang***

1987. IV.
rev.: 1991. VIII. 11

* soll häßlich klingen /ugly sound

** gekratzt /scraping sound

Népdalféle

Im Volkston

Largamente ♩ = ca 72-68

3 2 3

sonore, ben marcato

Detailed description: The first system of the musical score is on a single staff in bass clef. It contains six notes: G2, A2, B2, C3, D3, and E3. Above the notes are fingerings: '3' above G2, '2' above A2, and '3' above B2. A dashed line groups the first three notes (G2, A2, B2), and another dashed line groups the last three notes (C3, D3, E3). The instruction 'sonore, ben marcato' is written below the staff.

4 2 3 2

più f

Detailed description: The second system of the musical score is on a single staff in bass clef. It contains ten notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, and B3. Above the notes are fingerings: '4' above G2, '2' above A2, '3' above B2, '2' above C3, '3' above D3, and '2' above E3. A dashed line groups the first four notes (G2, A2, B2, C3), and another dashed line groups the last six notes (D3, E3, F3, G3, A3, B3). The instruction 'più f' is written below the staff.

2 4 2 4

ancora più f

Detailed description: The third system of the musical score is on a single staff in bass clef. It contains ten notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, and B3. Above the notes are fingerings: '2' above G2, '4' above A2, '2' above B2, and '4' above C3. A dashed line groups the first four notes (G2, A2, B2, C3), and another dashed line groups the last six notes (D3, E3, F3, G3, A3, B3). The instruction 'ancora più f' is written below the staff.

4 3

sub. meno f cresc. al fine

Detailed description: The fourth system of the musical score is on a single staff in bass clef. It contains ten notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, and B3. Above the notes are fingerings: '4' above G2 and '3' above B2. A dashed line groups the first four notes (G2, A2, B2, C3), and another dashed line groups the last six notes (D3, E3, F3, G3, A3, B3). The instruction 'sub. meno f cresc. al fine' is written below the staff.

Mátyásföld, 1987. IV. 6-11.
 Berlin, 1994. II. 3.
 Amsterdam, 1998. II.

H.J.-nóta

H.J.-Lied
H.J.-songLargamente [$\text{♩} = \text{ca } 72-68$]

3 2 3

sonore, ben marcato

4 2 3

più f

2 4

ancora più f

[9]

*sub.
meno f, cresc.*

sub. p, cresc. molto *poco string.*

a tempo

f

Horváth Juditnak
Mátyásföld, 1987. IV. 6-11.
Berlin, 1994. II. 3.
Amsterdam, 1998. II.

The Carezza Jig

Brisk and wild ♩ = ca 126-120

ossia:

poco f, sonore, dolce *pesante* *più f*

pesante *sub. p* *sonore, dolce* *pesante* *pochiss.* *sub. rinf.*

(quasi più mosso) ♩ = ca 132-138

molto f, acuto
(mint egy vércsevijjogás)* *mp sub. p, leggiero*

sempre p *f*

(quasi a tempo)

(come prima)

p, sonore, dolce *pesante* *pochiss.* *sub. rinf.* *sub. f, acuto*

mp *sub. p, leggiero*

sempre p *f*

(quasi a tempo)

con bravura

p, sonore, dolce *pesante* *f* *molto ff*

* Wie das Gekreisch eines Raubvogels
Like the screeching of a bird of prey.

Четыре сплетённых тела ...
Gerlóczy Sári kiállítására

zur ausstellung von Sári Gerlóczy
to the exhibition of Sári Gerlóczy

Molto tranquillo [♩ = ca 100]

[V]

p, dolce

mp *pochiss.*

[VI]

ancora più sonore *pochiss.* *pp*

[VII]

p, dolce *poco dim.* *pizz.*

H. J. kezébe
1991. VIII. 6.

In memoriam Aczél György

Largo, desolato

p, dolce, sonore
[ossia: senza colore, quasi senza espressione]

più sonore, espr., legato

più p, dolce, espr.

Verőce, 1991. XII. 15.
Berlin, 1994. II. 2-5.

In memoriam Blum Tamás

Thomas Blum in memoriam

Calmo, sereno

p, dolce, semplice, tenuto, pulsato

poco *simile*

poco più *p* *sub. f* *sub. p*

**(sempre in tempo)
molto sul tasto**

poco a poco ord.

sub. ppp *cresc. molto*

ff stridente *molto*

(az unisonókat feltűnően hamisan, az alsó húron kb. negyed hanggal mélyebben! A cresc. végéig egyre kellemetlenebb, éles, talán kapart hangon)*

sempre cresc.

ezt tisztán intonálni [élesen]
hier genau intonieren [scharf]
should be intoned accurately [sharp]

Arioso, molto sostenuto

p, dolce, legato

più dolce *pochiss.* *molto*

... már Blum Tamás is odaát vár ...

Horváth Juditnak
Verőce, 1992. I. 30.

* Die Unisono-Stellen auffallend falsch – die untere Saite soll ungefähr eine Viertelton tiefer gespielt werden. Bis Ende des crescendos immer unangenehmer, schärfer, vielleicht kratzender Klang.
Unisons should be markedly discordant, the lower string played nearly a quarter-tone lower. The sound quality should become increasingly sharp and uncomfortable, even scraping towards the end of the cresc.

Doloroso Garzulyéknak

Lento, parlando ♩. = ca 48

The musical score is written in bass clef with a 12/8 time signature. It consists of seven staves of music. The first staff begins with a *pp, senza colore* dynamic and includes an *eco* marking. The second staff continues with *ppp* and *p, dolce, poco espr.* dynamics. The third staff features *ppp*, *pppp*, and *pp dolce* dynamics, with a *pochiss.* marking. The fourth staff includes *ppp*, *[sub. mf]*, *sub. mp*, *dolce, espr.*, and *molto* markings. The fifth staff starts with *pp delicatissimo* and *molto sul tasto*, followed by *[p] molto espr.* and *ord.* The sixth and seventh staves conclude the piece with *molto* dynamics.

Samuel Beckett: le nain Hommage à Roland Moser

Lentement, très fatigué

*voce bianca,
senza colore
legatissimo*

le nain non - a - ge - nai - re dans un ul -

con sordino di metallo

Scordatura I

con sordino di metallo

Scordatura II

5

ti - me mur - mu - re de grâ - ce

*quasi cantabile
espr.*

7

au moins la biè - re gran - deur na - tu - re

pochiss.

ossia:

ossia:

Brief an Vera Ligeti
Letter to Vera Ligeti

Szelíden, csendesen* [$\text{♩} = \text{ca } 48-44$]

The musical score consists of ten staves of music in bass clef with a 3/4 time signature. The notes are mostly quarter and eighth notes, often beamed together and connected by long, sweeping slurs. The key signature has one flat (B-flat). The score includes various performance instructions and dynamic markings:

- Staff 1: *p, semplice, poco espr.* (piano, simple, little expression). A hairpin indicates a gradual increase in dynamics towards the end of the staff, labeled *pochiss.*
- Staff 2: Continuation of the melodic line with similar slurs.
- Staff 3: Continuation of the melodic line. A dynamic marking *f* (forte) appears, followed by a hairpin labeled *molto* (much).
- Staff 4: Continuation of the melodic line. A dynamic marking *fpp* (fortissimopiano) is present. Below the staff, Roman numerals III and IV indicate fingerings. A dynamic marking *[p, leggiero]* (piano, light) is shown. The staff ends with *[poco espr.]* (poco expression).
- Staff 5: Continuation of the melodic line. A dynamic marking *molto p, dolce* (much piano, sweet) is present. The instruction *poco più scorrevole* (poco more flowing) is written above the staff.
- Staff 6: Continuation of the melodic line. A dynamic marking *molto p, dolce* is present.
- Staff 7: Continuation of the melodic line. A dynamic marking *poco a poco perdendosi al fine* (poco a poco fading to the end) is written below the staff.
- Staff 8: Continuation of the melodic line, ending with a final flourish.

* Sanft, leise
Gently, quietly

Verőce, 1993. II. 14.
Berlin, 1994. II. 6.
Amsterdam, 1998. II. 9-11.

Zöld erdőből magyar nóta

a 60 éves Földes Imrének

für Imre Földes zum 60.
for Imre Földes at 60

Parlando, poco rubato, con moto ♩ = ca 88-84 [92]

sonore, dolce

largamente

sonore, espr.

pp, molto dolce
ossia: *f molto*

ossia:

In Nomine - all'ongherese

Damjanich emlékkő

Parlando, rubato, con slancio

sonore [sul IV]

ossia: più sonore

poco string. p, dolce

molto vibr. molto f ppp

string. e cresc assai mp poco [cominciando sostenuto]

disperato sempre cresc. e marcato sub. pp, egualmente

calando, dim.

sonore 5 poco a poco acc. e cresc.

[quasi cadenza]
più sonore

[quasi a tempo]
p

dolcissimo
sempre dim.
p-pp

tranquillo

5
string.
: ad lib.

6
5
6
6
subito calmandosi

6
3

poco a poco

molto

doloroso, intenso, poco augmentando

5

dim.

largamente

poco

poco più scorrevole

più intenso sempre p-mp

poco

largamente

pochissimo

dolcissimo

poco più risoluto

Ken-nek
 Saint André de Cubzac, 2004. X. 6-10
 rev. Paris-St. Anár; 2001.XII.5-11

Virág – Zsigmondy Dénesnek

... in memoriam Anneliese Nissen-Zsigmondy

Mesto

o = ca 20

ossia:

ppp
con sord di metallo

Folyamatos és egyenletesen lassú vonómozgás és vonóváltás.

A V-vonások töltsék ki az egész szünetet lelki-fizikai előkészületként a következő □-nyögésre emlékeztető hangzáshoz.

Kontinuierliche und gleichmäßig langsame Bewegung des Bogens [und des Bogenwechsels!]

Die Aufstriche sollen die Pausen – als psychophysische Vorbereitung zum nächsten stöhnenden Abstrich – ausfüllen.

Don't stop the continuity of the very slow bow movements.

The up-bow should fill out the rest a psychophysical preparation to the next groaning down-bow sound.

ossia:

sf *ppp* *pppp* non vibr.

o = ca 32-36 [• = ca 64]

ppespr.

[Choral]

o = ca 30

ppp, dolce, semplice

o = ca 20

ossia:

rinf. *ppp, come prima* *espr.* *lunga*

Berlin, 1994. X. 8
rev.: 2005

*) **) sempre quasi:

Negyed hangnyi, vagy még kisebb elmozdulás, hajlítás. Inkább nagyon lassú vibrato, mint igazi elmozdulás a hangról. Nyögésre emlékeztessen. Quasi vibrato lento, in beide Richtungen, nicht mehr als ungefähr ein Viertelton.

Eher ein übermäßig langsames Vibrato, als ein Entfernen vom Ton. Wie ein Stöhnen.

Quasi vibrato lento. In a slow vibrato, shift away from the main note by a quartertone or less. Should resemble groaning.

... eine Blume für Tabea ...

Leicht, flüchtig, zart ♩ = ca 92-84 [96]

II I
pp
lunga

ossia:
molto sul tasto
simile
I I I I II
[IV]

simile
ossia:
simile
I II III I
[IV]

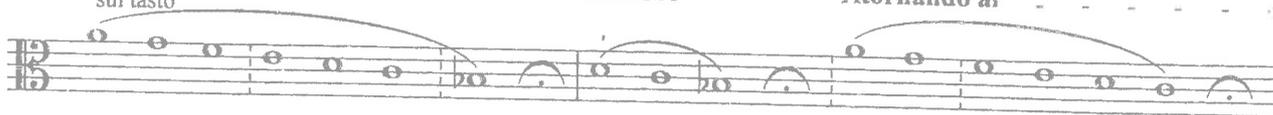
ppp
III
äusserst zart

Larghissimo [♩ = ca 35-40]

con sordino di metallo*
sul tasto

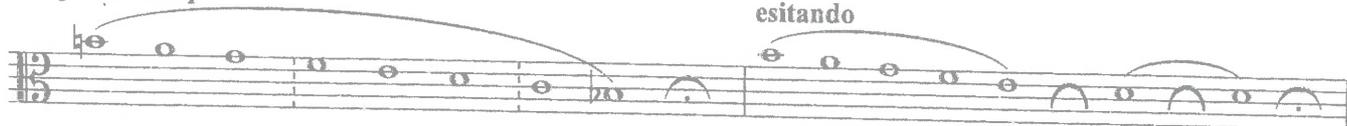
esitando

ritornando al

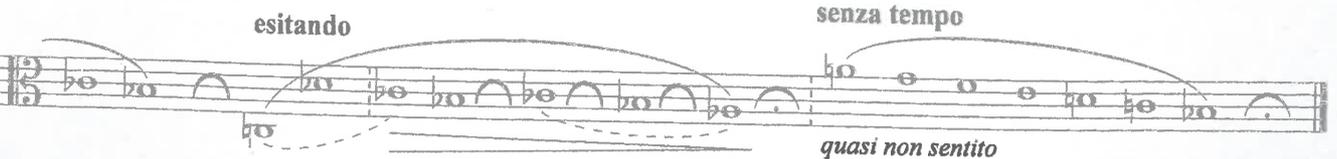
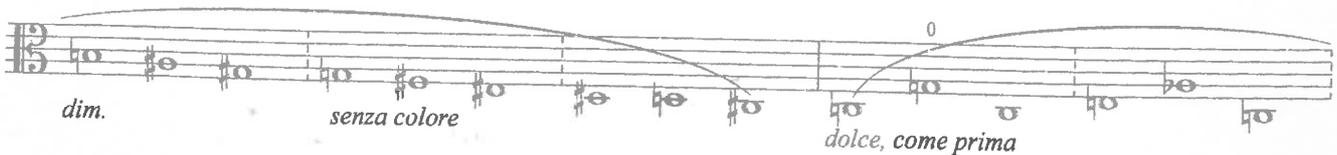
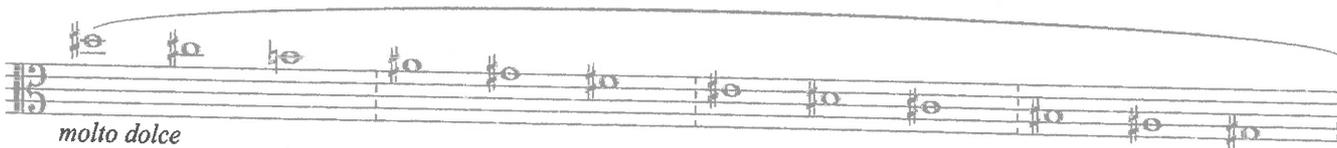
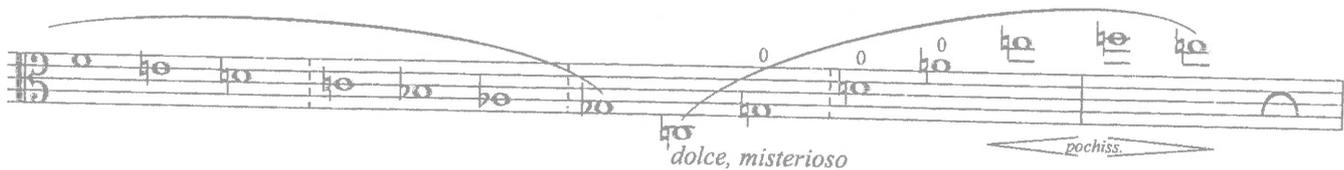


quasi a tempo

esitando



quasi a tempo



Amsterdam, 1997. XI. 27.

* Majdnem teljesen tapadás nélkül, végig alig hallhatóan, a kötőíveken belül észrevétlen vonóváltással.
Quasi ohne Kontakt, kaum hörbar, Bogenwechsel unter dem Legatobogen unmerklich.
Almost without contact and barely audible; bow changes under the slurs should be imperceptible.

Jelmagyarázat / Zeichenerklärung / The Signs Used

1. A „relatív”, nem hagyományos notáció hangértékei / Tonwerte in der „relativen” nicht-traditionellen Notation / Sound values in “relative”, non-traditional notation:

- rövid / kurz / short
- hosszú / lang / long
- ⊗ nagyon hosszú / sehr lang / very long

2. Időtartamot módosító jelek (hangok vagy szünetek felett) / Zeichen für die Veränderung der Zeitdauer (über den Noten oder Pausen) / Signs affecting duration (over notes or rests):

- ⌒ rövidítés / gekürzt / shortened
- ⌒ hosszabb nyújtás / stark verlängert / longer or even long prolongation
- ⌒ nagyon hosszú nyújtás / sehr stark verlängert / very long prolongation

NB. Ezek a jelek a hagyományosan lejegyzett ritmusértékekkel is előfordulhatnak, illetve önmagukban is állhatnak, szünetjelként / Diese Zeichen können auch bei der traditionellen Notation vorkommen, bzw. können als unabhängige Pausezeichen gelten / These signs can also be used in combination with traditional notation, or may serve as rest-signs by themselves:

- ⌒ rövid szünet / kurze Pause / short rest
- ⌒ hosszabb szünet / längere Pause / long rest
- ⌒ nagyon hosszú szünet / sehr lange Pause / very long rest

3.  crescendo - diminuendo kis, agogikus tempó-módosítással (a nyíl irányában gyorsul - lassul) / crescendo bzw. diminuendo mit kleine agogische Tempoänderung (Beschleunigung bzw. Verlangsamung in der Richtung des Pfeiles) / crescendo and diminuendo with slight agogical tempo-modification (moving ahead or holding back in the direction indicated by the arrow)

4. A hosszú ívek frazeálási jelek, nem vonást jelölnek! / Die lange Bogen sind nur Frasierungszeichen, keine Bogenstriche! / Long slurs mean phrasing, not bowing!

5. A frazeálási egységek vége / Ende der Frasierungseinheiten / Ends of phrasing units:

- ☞ cezúra / Zäsur / caesura sign
- ☞ a legrövidebb, előke hosszúságú cezúra / die kürzeste Zäsur, von Wert eines Vorschlags / the shortest caesura, the length of an appoggiatura
-  motívumokat illetve frázisokat elválasztó ütemvonalat jelöl / bezeichnet einen Taktstrich, der Motiven oder Phrasen trennt / marks the bar lines, which form a boundary between motifs or phrases

6. - egyszerű tenuto / einfaches tenuto / simple tenuto

> marcato

Λ marcatissimo

NB. > és Λ = mindig tenuto - kivéve, ha staccato-ponttal együtt szerepel (☞ vagy Λ). Ha a marcato-tenuto különösen fontos, külön jel jelöli: ≥ vagy Δ. / > und Λ = immer tenuto, falls ohne Staccato-punkt (☞ oder Λ). Wenn das marcato-tenuto äußerst wichtig ist, wird es mit ≥ oder Δ gekennzeichnet. / > and Λ = always tenuto if not combined with a staccato-point (☞ or Λ). If the marcato-tenuto is very important, it is sometimes notated ≥ or Δ.



A karikával ellátott kottafejek az üveghangok hangzó magasságát jelölik. / Der kleine Kreis über den Notenkopf heisst, dass die Flageoletnote klingt, wie notiert. / A small circle above the note means that the note indicates the sounding pitch of the harmonics.