

KURTÁG

Signs, Games and Messages

Jelek, játékok és üzenetek
Zeichen, Spiele und Botschaften

for Violin / hegedűre / für Violine



EDITIO MUSICA BUDAPEST

Z. 14 220

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Kurtág György

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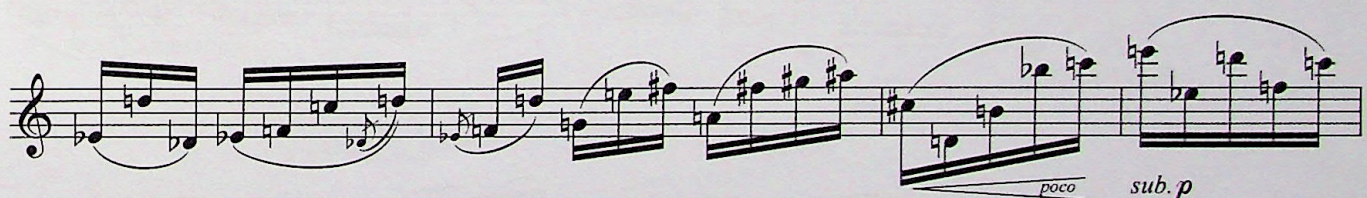
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Hommage à J. S. B.

Calmo, scorrevole



Perpetuum mobile

Vadas Ágnesnek

für Ágnes Vadas
for Ágnes Vadas

Ouverture
Vivo

erstarren

erstarren

commodo, poco a poco string — molto

ad lib. rep. più volte

f *più f*

poco a poco cresc.

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*

ossia:

Allegro comodo ♩. = ca 108-104

b) [♩ = ♩]

p, sonore

♩. = cca 112

(dét.)

come prima

poco f, cantabile

sub.
molto *f*

p, sonore

come prima

poco f

sub.
molto *f*

p, come prima

come prima

(dét.)

poco f, cantabile

sub.
molto *f*

p, come prima

come prima

(dét.)

poco f, cantabile

molto f

più *f*

ossia:

molto f

**vi-* *-de*

Vivo commodo, poco a poco string — molto

erstarren ad lib. rep. più volte

c)* *f* *più f* *molto*

Allegro comodo ♩. = ca 108–104 [112]
[♩. = ♩.]

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
(vibrato előtanulmány)

Klagendes Lied (Vibrato Vorstudie)

Lento, parlando, molto rubato $\text{♩} = \text{ca } 40\text{--}44$

[illegible]

sul pont. ord. sul pont. ord. sul pont. []
 ppp pp ppp p ppp

sul tasto

ord.

sul pont.

pp
quasi senza espressione

mp
doloroso

pochiss.

pp

1987. IV. 20

Kromatikus feleselés

Zank-Kromatisch

Presto, agitato

sul pont. *pp* *f, ruvido* *pp* *ord.* *sul pont.*
 batt. *sempre pp* *ord.* *sul pont.* *ord. (ossia: batt.)*
più f ruvido *pp* *sempre pp* *f ruvido* *ff*
 ** *tutta forza (toporzékolva)****

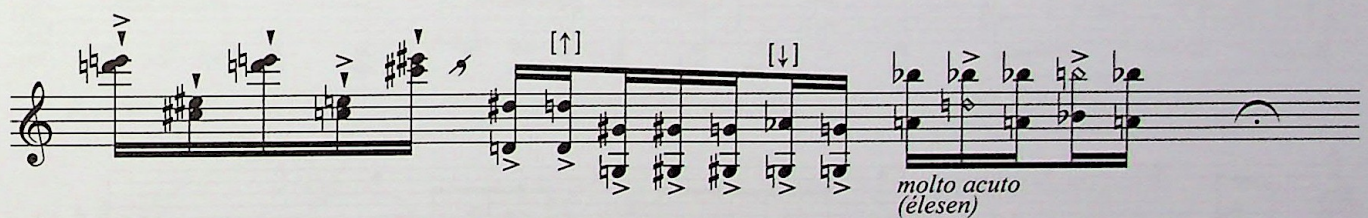
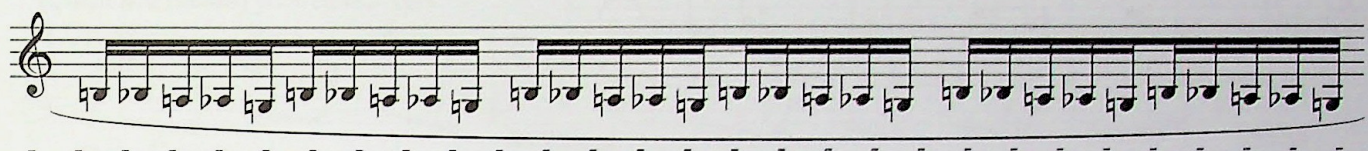
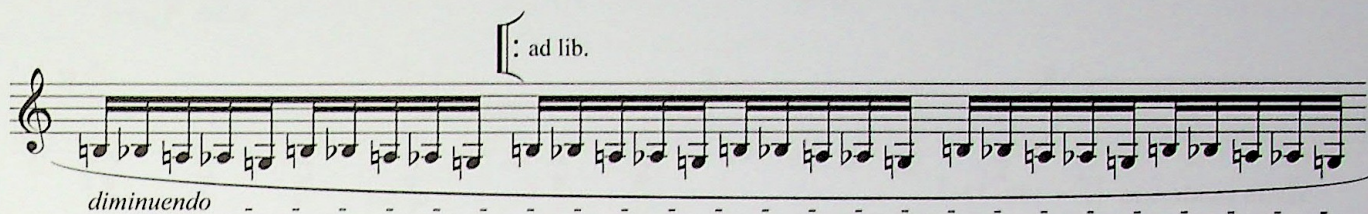
poco esitando – stringendo al – – Prestissimo

mp *pp (sempre <> <> etc. irregolare)* *ad lib.*
ad lib.

*, ≠,

** sempre quasi

*** wütend, fußstampfend
raging, like foot-stamping



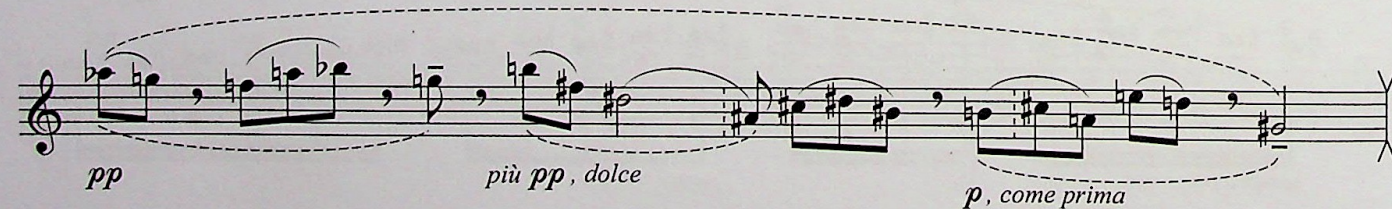
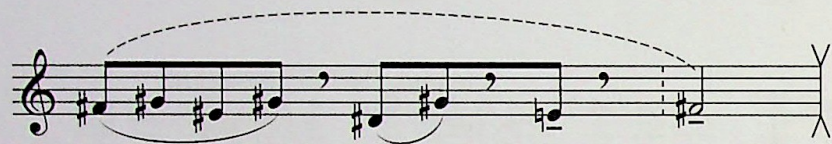
Mátyásföld, 1987. IV. 16–20.
rev.: Verőce, 1991. VIII. 16.
rev.: Berlin, 1994. II. 9–21.

Hommage à John Cage

Elakadó szavak

Stockende Worte
Faltering words

Molto moderato [♩ = 132–126]



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

* ♩ ≠ ♩ Le pause molto ineguali – irregolari. I gruppi sempre giusti.

The Carenza Jig

13

Brisk and wild ♩. = ca 126-120

ossia:

(quasi più mosso) ♩. = ca 132-138

(quasi a tempo)

(come prima)

(quasi a tempo)

con bravura

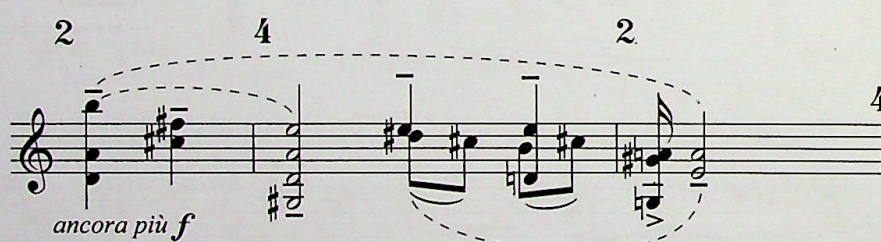
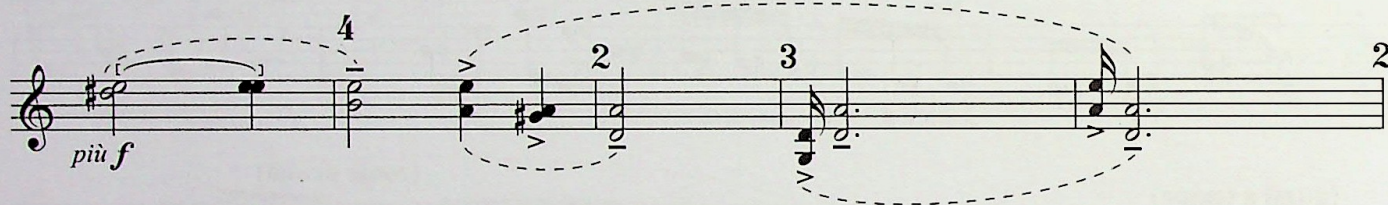
Penberth, 1989. IV. 2.
Prussia Cove, 1989. IV. 8.
Verôce, 1991. VIII. 11.
Berlin, 1994. III. 9.
Amsterdam, 1997. II. 26.

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

Népdalféle

Im Volkston

Largamente ♩ = ca 72-68



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

Doloroso

Garzulyéknak

Lento, parlando ♩. = ca 48

pp, senza colore *ppp* *p dolce, poco espr.* *eco* *pppp*

pp, senza colore *p, dolce, espr. [mp]*

eco *ppp* *IV* *pppp* *pp* *pochiss.*

eco *ppp* *II sub. mp[mf] dolce, espr. pochiss.* *molto*

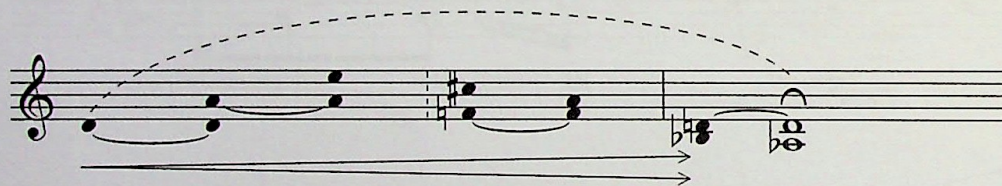
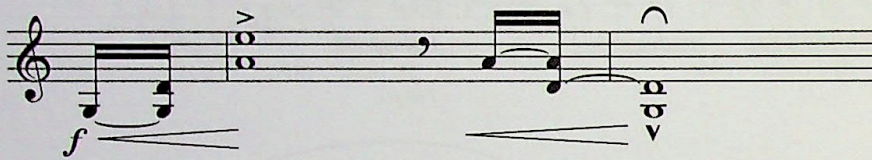
pp delicatissimo *molto sul tasto* *ord.* *[p] molto espr.*

molto

Verőce, 1992. IX. 16–24

Mensáros László emlékére

In memoriam László Mensáros

Con slancio

1993. II. 13.

Anzikszt Kellerannának

Ansichtskarte an Anna Keller
Postcard to Anna Keller

Vivace ♩ = cca 108-112

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Vivace' with a note indicating a range of 108-112 beats per minute. The first measure is marked *f, dolce*. The score is divided into several measures, with dynamic and performance markings including *poco*, *simile*, *più sonore*, *ancora più f*, *sempre più f*, *come prima*, *poco string.*, *cresc. al fine*, *a tempo*, and *molto*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

1993. III. 12
rev.: 1993. X. 10

In memoriam Blum Tamás

Thomas Blum in memoriam

Calmo, sereno
[V]
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

(az unisonókat feltűnően hamisan, az alsó húr 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*

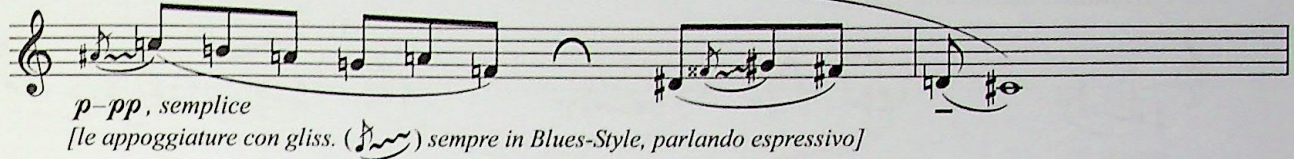
1995. IV. 7.
Pauk Györgynek

* 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.*

Calmo, sognando

Stefan Romascanu in memoriam

♩. = 48-46



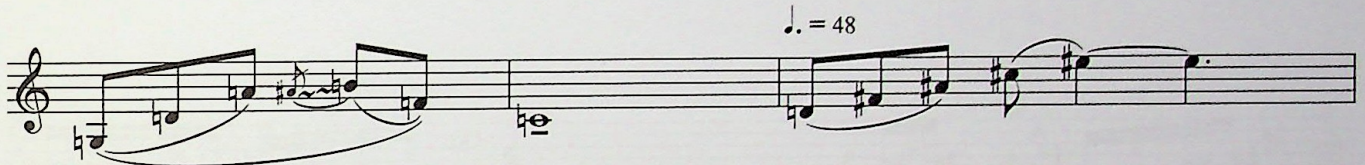
esitando

[]

a tempo



♩. = 48

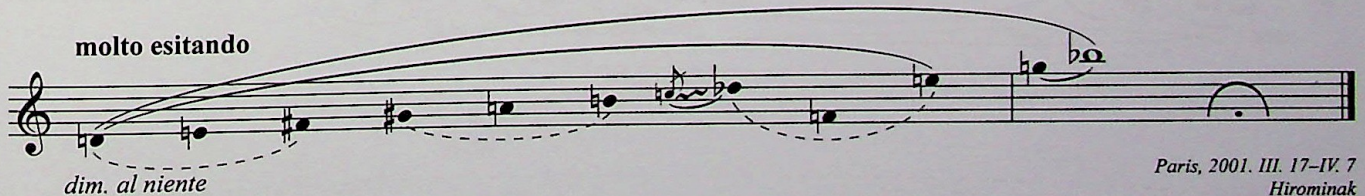


♩. = 52



molto esitando

dim. al niente



Paris, 2001. III. 17-IV. 7
Hirominak

In Nomine – all'ongherese

Damjanich emlékkő

Parlando, rubato, con slancio

sonore
[sul IV]

ossia:

più sonore

poco string.

pp

p, dolce

molto vibr.

molto

f

mp

poco

string. e cresc assai

[cominciando sostenuto]

disperato

sempre cresc. e marcato

sub. pp, egualmente

[illegible]

A musical score for a piano piece, specifically a section labeled "[quasi cadenza]". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score begins with a series of eighth and sixteenth notes, followed by a section of sixteenth notes. A bracketed section of sixteenth notes is circled and labeled "più sonore". The final section of the score is marked "raddolcendo" and consists of a series of eighth and sixteenth notes. The score is annotated with "quasi cadenza" and "raddolcendo".

[illegible]

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A large, sweeping slur covers the entire piece. Above the staff, the tempo 'Allegretto' is written. The lyrics 'The Rose Tree' are written below the staff. The score includes a repeat sign with first and second endings. The first ending is marked '5' and leads back to the beginning. The second ending is marked 'ad lib.' and leads to a final cadence. The word 'string.' is written above the staff, indicating the instrument.

The final section of the musical score is marked "subito calmandosi" (suddenly becoming calmer). It features a single melodic line on a treble clef staff. The music is in 6/8 time and consists of a series of eighth and sixteenth notes, some beamed together. Above the staff, there are four groups of notes, each with a bracket and the number "6" above it, indicating a sixteenth-note pattern. The notes are mostly natural, with some flats and sharps. The piece ends with a final note on a dashed line, followed by the instruction "subito calmandosi".

6

3

poco a poco

5

doloroso, intenso, poco augmentando

5

5

5

dim.

largamente

poco

poco più scorrevole

3

3

3

3

*più intenso
sempre p—mp*

poco

largamente

pochissimo

dolcissimo

poco più risoluto

Hirominak
Saint André de Cubzac, 2001. X. 6–10
rev. Paris–St. André, 2001. XII. 5–11

... für den, der heimlich lauschet ...

hommage à Iván Nágel 70

Ruhig, schwebend*

p-pp

molto vibr.

poco rinf.

leggiere, grazioso

p-mp, pesante

pp

dim. e calando

Paris, 2001. V. 14-15.
VI. 28-ra

* calmo, sognando

... féerie d'automne ...

Calmo, scorrevole [$\text{♩} = 56-60$]

con sord. di metallo

The musical score is written for a single melodic line on a treble clef staff. It consists of seven staves of music. The key signature has one flat (B-flat). The tempo is marked 'Calmo, scorrevole' with a metronome indication of 56-60 beats per minute. The performance instruction 'con sord. di metallo' (with muffled metal) is given at the beginning. The score includes various musical notations: slurs, ties, and dynamic markings. The first staff begins with a *pp* (pianissimo) marking. The second staff has a *come prima* marking. The third staff also has a *come prima* marking. The fourth staff features a *poco rinf.* (poco rinforzando) marking. The fifth staff has a *pesante* marking. The sixth staff has an *eco* marking and a *come prima* marking. The seventh staff has a *lunga* marking. The score concludes with the instruction *lontano-lontano, poco a poco perdendosi* (far-off, gradually fading away).

pp

eco

come prima

eco

come prima

poco rinf.

come prima

pesante

eco

come prima

pesante

lunga

lontano-lontano, poco a poco perdendosi

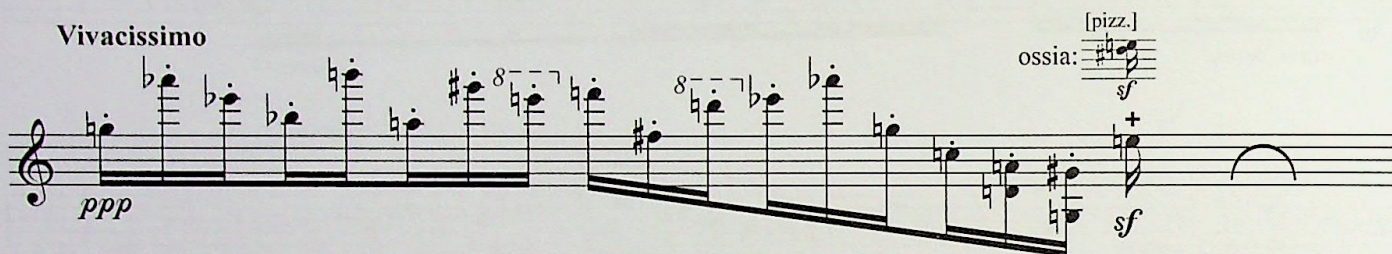
Hirominak szeptember 20-ra
2004. VII. 9-16
rev.: 2004. VIII. 28

Antifóna Hirominak

Con slancio



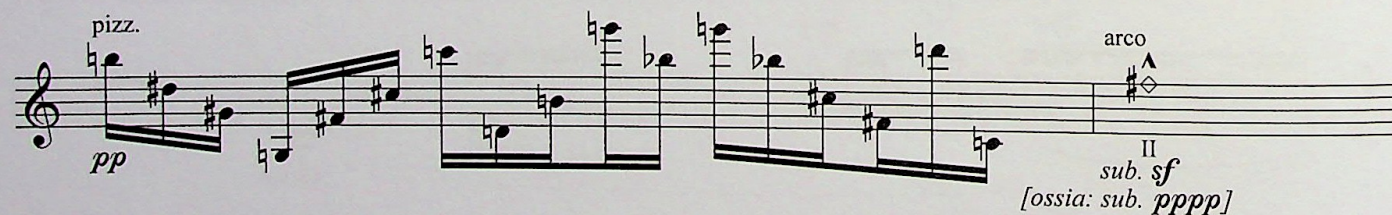
Vivacissimo



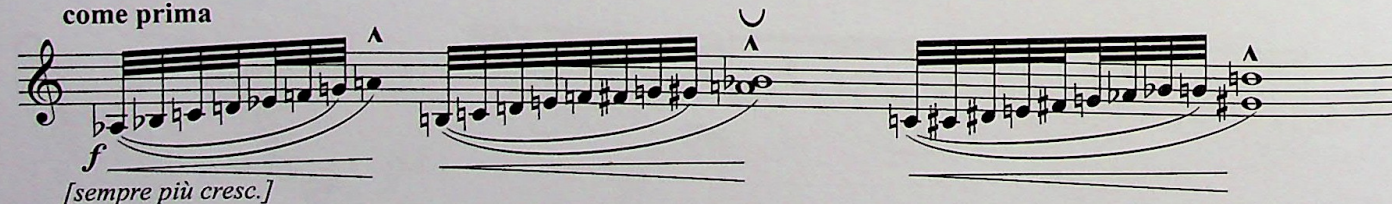
come prima



Vivo



come prima



ossia: *mp*

calmo, scorrevole

p-pp

più calmo

pp *ppp*

calando

pizz., dolce, armonioso

arco molto sul tasto, quasi ohne Kontakt

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:

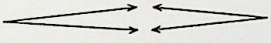
- rövid / kurz / short
- ◯ hosszú / lang / long
- ⊗ nagyon hosszú / sehr lang / very long

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:

- 9 cezúra / Zäsur / caesura sign
- 9 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.

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A kottagrafikat Csatkai Miklós készítette

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