

# KURTÁG



## JÁTÉKOK SPIELE GAMES V

zongorára – für Klavier – for piano

EDITIO MUSICA BUDAPEST

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# Kurtág György

## Játékok

## Spiele Games

# V

zongorára – für Klavier – for piano

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



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# Postface à Kocsis Zoltán

KURTÁG György

Inesorabile • = cca 148-156

**System 1:** Piano (ppp), Violin (p). Dynamics: *fff*, *p*. Tempo: *Inesorabile*.

**System 2:** Piano (ppp), Violin (p). Dynamics: *fff*, *pp*. Tempo: *Inesorabile*.

**System 3:** Piano (ppp), Violin (p). Dynamics: *sub. fff*. Tempo: *Inesorabile*.

**System 4:** Piano (p), Violin (p). Dynamics: *f*. Tempo: *(tempo di Walzer)*.

**Tempo I**

*sub. pp* *poco*

8

*pp, cresc.* *f*

8

*(poco sost.)* *(a tempo)*

*fff* *ffff*

8

8

# Hommage à Kadosa 75

**Pesante, vivo** (♩ = 120)

The score is written for piano in a key with two flats (B-flat and E-flat). It consists of three systems of staves. The first system has a treble and bass staff. The second system has a bass staff and a treble staff. The third system has a bass staff and a treble staff. The music is characterized by heavy chords and a driving rhythm. Dynamics include *f*, *mp*, *mf*, *sub. f*, *p*, *ff*, and *sub. p*. There are also markings for *8va* and *poco*. The piece ends with a final chord marked *8va*.

1978. VIII. 31.  
(1978. IX. 6-ra)

## Virág a Virág...

The score is written for piano in a key with two flats (B-flat and E-flat). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is characterized by long, flowing lines and a gentle, lyrical quality. Dynamics include *dolce, espr.*, *poco*, *dolcissimo*, and *espr.*. There are also markings for *con Ped.* and *Ped.*. The piece ends with a final chord marked *8va*.

1979. III. 6.

# Köszöntő Hermann Imre 90. születésnapjára

Gruß – Imre Hermann zum 90. Geburtstag

Greeting – for Imre Hermann's 90th birthday

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics and articulations, such as *f, dolce*, *meno f*, *più f*, *p subito*, *pp*, *p*, *mp, pesante*, *poco*, *poco sostenuto*, and *f, cantabile*. The score also features slurs, ties, and breath marks.

*f, dolce*

*meno f*

*più f*

*p subito*

*pp*

*p*

*mp, pesante*

*poco*

*poco sostenuto*

*f, cantabile*

1979. V. 22.  
(1979. XI. 13-ra)



## Kondor-kő

(a késői Liszt modorában)

## Kondor-Stein

(im Manier des späten Liszt)

## Kondor Rock

(in the manner of the aging Liszt)

**Pesante, molto semplice**

First system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first measure is marked with a circled 2 and a forte *f* dynamic. The second measure is marked with a circled 3 and a crescendo hairpin. The third measure is marked with a circled 2 and a *poco* decrescendo hairpin. The music features complex chords and melodic lines with various articulations like accents and slurs.

Second system of the musical score. It continues with three staves. The first measure is marked with a circled 2 and a *molto* crescendo hairpin. The second measure is marked with *più f* and a *Parlando* marking. The third measure is marked with a *poco* decrescendo hairpin. The fourth measure is marked with a *sf* (sforzando) dynamic. The music continues with complex textures and dynamic contrasts.

Third system of the musical score. It continues with three staves. The first measure is marked with a circled 2 and a *pp* (pianissimo) dynamic. The second measure is marked with a *ppp* (pianississimo) dynamic. The third measure is marked with a *rinf. molto* (rinforzando molto) marking. The fourth measure is marked with a *pp* dynamic. The fifth measure is marked with a *ppp* dynamic. The system concludes with a *con Ped.* (con Pedal) instruction. The music features dense chordal textures and dynamic shifts.

## Aus der Ferne

(Alfred Schlee zum 80. Geburtstag)

## Hang a távolból

(Alfred Schlee 80)

## A Voice in the Distance

(for Alfred Schlee's 80th birthday)

Sehr leise, äußerst langsam

*(auch die Melodie kaum hörbar)*

con Ped.

noch leiser

*[poco] rinf.*

*ppp*

*(m. s.)*

# A megvadult lenhajú lány

La fille aux cheveux de lin – enragée

**Presto, feroce**

*ff, martellato*

*più ff*

*meno f cresc.*

*simile*

*sempre cresc. molto*

*martellato*

*molto*

8

*poco stentato*

*pp, à la Debussy*

[quasi non arpeggio]

8

*poco a poco a tempo*

*cresc.*

*simile*

*sempre cresc. molto*

5 5 1 1

8

8

*ff, martellato*

*più ff*

*martellato*

8

8

8

8

8

8

8

*sub. pp*

Mária darabja  
1979, VII. 17.

## Kettős vigasztaló

(Szendrei Jankának és magamnak)

Doppel Consolation

(für Janka Szendrei und mich selbst)

Double Consolation

(for Janka Szendrei and myself)

*rinf. molto*

*p poco espr.*

*poco rinf. pesante*

*pesante*

*ppp, secco*

*fff*

*p poco espr.*

*pp*

*fff*

*mp, indifferente*

*sub. pp molto espr.*

*ppp*

*pppp*

*quasi eco espr.*

Virág az ember...

(Illés Árpád emlékére)

Blumen die Menschen...

(in memoriam Árpád Illés)

Flowers we are...

(in memoriam Árpád Illés)

Nagyon lassan, alig hallhatóan\*

ppppp

8<sup>8</sup>

1980. IV. 3.

\* Sehr langsam, kaum hörbar / Very slow, scarcely audible

## Les Adieux

m. d.\*

5 2 2 4 2 2 4

1 1 2 4

ossia:

Ped. rinf.

R. M. darabja 1979. VII. 11.

\* jobb kézre / für die rechte Hand / for right hand

# Preludium és korál

Präludium und Choral

Prelude and Chorale

## 1. Preludium\*

**Molto agitato**

4 *f* m. d. m. s. *poco più f* *più f*

$\frac{1}{4}$  Red.  $\frac{1}{2}$  Red.  $\frac{1}{4}$  Red.

**Più agitato**

$\frac{1}{4}$  Red.  $\frac{1}{8}$  Red.

**Tempo I (più calmo)**

*ff* *f, dolce* *mf* *p dolce* *poco*

**calando** **subito a tempo**

*mf* *rinf.* *f, cresc. molto* *poco*

\* Szálkák op. 6d/I

2. Korál Rajeczky Benjamin 80. születésnapjára
2. Choral Benjamin Rajeczky zum 80. Geburtstag
2. Chorale for Benjamin Rajeczky's 80th birthday

*Dolce, sostenuto, quasi legato*

The musical score is composed of four systems, each representing a system of piano accompaniment. Each system is written on a grand staff with a treble clef and a bass clef. The music is characterized by dense, sustained chords and arpeggiated textures. The first system includes fingering numbers (1, 2, 3, 4, 5) for the right hand. The score is written in a key with one sharp (F#) and a common time signature. The tempo/style marking is 'Dolce, sostenuto, quasi legato'.



# Előhang egy Bálint-kiállításhoz

Vorklänge zu einer Bálint-Ausstellung

Preface to a Bálint exhibition

**Molto agitato** ♩ = cca 176

*f, disperato*

*più f*

*sub. ff*

*ancora più f*

*sub. pp minaccioso*

*sub. f*

una corda

tre corde

sub. *pp*  
come prima

sempre *pp* cresc. molto

una corda [sempre una corda]

tutta forza

doloroso  
sempre *ff*, legatissimo

tempo di  
"alla danza tedesca"

*ppp*, dolce

tre corde una corda

*p* dolce

rinf.

*pp*, secco

tre corde

*pp*, dolce  
[quasi chitarra]

*pp*, secco

1981. XII. 5-30.  
(rev. 1982. VII. 2. / IX. 26.)

# Virág – Garzó Gabinak

Eine Blume für Gabriella Garzó

A Flower for Gabriella Garzó

Vi - rág az em - ber... jaj!

a/ *Ped. al fine* 5 9 3b 8b 6b 1981. XI. 28.

b/ *con Ped.* *Ped. al fine* *Ped.* *poco rinf.*

c/ *Ped. al fine* *rinf.*

d/ [per coro] Vi - rág az em - ber... jaj!  
Vi - rág az em - ber... Ó, jaj!

e/ [per coro] Vi - rág az em - ber... jaj!  
Vi - rág az em - ber... Ó, jaj!

# Jubilate

Vivo, con slancio

*f*

con Ped.

*sf*

*sf*

*meno f*

*rinf.*

*più f*

Ossia

tutta  
forza  
ma  
sempre  
dolce

*8*

$\frac{1}{2}$  Ped.

A. + D. darabija  
1981. IV. 5-re

## A kis zivatar

Kocsis Zolinak

## Das kleine Gewitter

(für Zoltán Kocsis)

## The Little Squall

(for Zoltán Kocsis)

**Vivo**

8

*f*

*f*

*più f*

*ancora più f*

*ff*

*rinf.*

*tutta forza*  
(3 2 1 3 2 1)

8

1981. XII. 31.

# Mándy Margit harangjai

Glocken für Margit Mándy

Bells for Margit Mándy

**Sostenuto**

*p, sonore, dolce*

*ppp, lontano*

*p, sonore*

*ppp, lontano*

ad lib.: una corda

Ped.

*p, pochiss. cresc.*

*poco f*

*pppp, ancora più lontano*

*con dolore*

*mp, espr.*

*secco*

*pp*

*fff*

[una corda]

(tre corde)

senza ped.

Ped. (teljes kicsengésig)

al estinzione

1982. II. 9. / III. 26.

# Harang-fanfár Veress Sándornak

Glocken-Fanfare für Sándor Veress

Bell-fanfare for Sándor Veress

**Lassan, ünnepélyesen**  
3

*f, dolce, ben marcato*

con Ped.

5 3 8

(rev. 1993, VII. 8.)

## Virág az ember...

(Bornemisza Péter mondásaiból, III. 3.)

Blumen die Menschen...

(aus den Sprüchen des Péter Bornemisza, III. 3.)

Flowers we are...

(from the Sayings of Péter Bornemisza, III. 3.)

*p, dolce*

con Ped.

\* \*\*

*pp (quasi eco)*

*più pp (eco de l'eco)*

A darab játszható 1. végig; 2. a \*-gal, vagy 3. a \*\*-gal jelölt ütemmel befejezve.

Das Stück kann 1. bis zum Ende, oder 2. bis zum Takt\*, oder 3. bis zum Takt\*\* gespielt werden.

The piece may be performed right to the end, or alternatively, it may be brought to a close at either of the bars marked\* and \*\*.

# Néhány fűszál Martyn Klára emlékezetére

Grashalme für Klára Martyn in Gedächtnis

Grassblades in memory of Klára Martyn

Ophelia: There's rosemary,  
that's for remembrance...  
and there is pansies,  
that's for thoughts.

**Vivo**

*f, leggiero, dolce*

(con Ped.)

*f, come prima*

*Poco più vivo*

[sempre *f*]

[sempre *p*]

\* (via Ped.)

*pppppp*

*pppppp*

Ped.

Ped.

1982. IV. 2.



## Mint az mezei viragoc...

In memoriam Ligeti Ilona

Wie die Blumen der Wiese...

Like the flowers of the field...

Mint az mezei viragoc,  
mint az arnyekoc,  
mint az buburec  
mint az alom,  
csak ollyac vagyunc...

**Nagyon lassan\***  
*legatissimo possibile*

The musical score is written for piano and consists of four systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamics and performance instructions:

- System 1:**
  - Right staff: *mf, dolce, espr.* (first measure), *ppp* (measure 9).
  - Left staff: *con Ped.* (first measure), *mp, sempre dolce* (measure 9).
- System 2:**
  - Right staff: *mf, come prima* (measure 10).
  - Left staff: *mf, come prima* (measure 10).
- System 3:**
  - Right staff: *sub. f* (measure 11), *[sempre legatiss.]* (measure 12), *sub. pp, senza colore* (measure 13).
  - Left staff: *sub. pp, senza colore* (measure 13), *una corda [sempre con ped.]* (measure 14).
  - Below the left staff: *molto* (with a wedge-shaped dynamic marking).
- System 4:**
  - Right staff: *mp, espr.* (measure 15).
  - Left staff: *mp, espr.* (measure 15), *tre corde* (measure 16).

The score includes various musical notations such as slurs, ties, and dynamic markings.

\* Sehr langsam / Very slow

giusto, poco più mosso a tempo

1982. IV. 11.

# Búcsú Kadosa Páltól

Abschied von Pál Kadosa

Farewell to Pál Kadosa

con ped.

1983. IV. 17.

# Maros Judit és az anyakönyv (Fanfárok)

Hochzeitsfanfaren an Judit Maros

Fanfare to Judit Maros' wedding

**Luminoso, con slancio** **Vivacissimo [tempo II]**

*f, sonore, dolce* *ff*

con Ped.

**Tempo I** **Allegretto di Papageno**

*f* *ppp, lontano*

**poco calando** **a tempo** **Tempo II**

*ff* *più ff*

The musical score is written for piano and consists of four systems. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature. It features a melody in the treble and a bass line in the bass. The tempo is 'Luminoso, con slancio' and the dynamics are 'f, sonore, dolce'. The second system continues the melody and bass line, with a tempo change to 'Vivacissimo [tempo II]' and a dynamic of 'ff'. The third system starts with a tempo change to 'Tempo I' and a dynamic of 'f'. It includes a section marked 'Allegretto di Papageno' with a tempo change to 'Allegretto di Papageno' and a dynamic of 'ppp, lontano'. The fourth system continues the melody and bass line, with a tempo change to 'Tempo II' and a dynamic of 'più ff'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

più presto

*meno f, cresc. ed acc. molto* (itt Maros Gyuri tobzódhat!)

Largamente, con slancio Più sostenuto

*fff*

1982. V. 14-re  
(V. 19-én)

## Kósa György emlékére

In memoriam György Kósa

Semplice, con dolore

*sonore, dolce*

molto espr.

più dolce

*molto espr.*

*più dolce*

1984. VIII. 24.  
(rev. 1991. VII. 7.)

**Lassan, tűnődve\***

m. s.

*pp*

Ped. al fine  
(lehetőleg végig azonos ujjal)\*\*

*ppp*

*rinf.*

*molto*

*pp*

*rinf.*

*più rinf.*

*pp*

*poco*

1982. VII. 24.

... utoljára beszélgetünk, drága barátom, Dörnyei Laci  
(hangokat pengetek közben, de a te hangodat hallgatom)

Letztes Gespräch mit László Dörnyei

The very last conversation with László Dörnyei

\* Langsam, nachdenklich / Slowly, meditatively

\*\* Womöglich durchwegs mit dem selben Finger  
To be played with the same finger throughout the piece

# Orgonaszó és harangok Prof. Dr. Dobszay László emlékére

Orgelklänge und Glocken in memoriam Prof. Dr. László Dobszay

Organ and bells in memory of Doctor László Dobszay

*p, dolce sostenuto, quasi organo*

con Ped.

*poco rinf.*

*pp, quasi campane*

Ped.

*pochiss. rinf.*

*ppp*

Ped.

1983. IV. 18.

# Czövek Erna emlékezete

In memoriam Erna Czövek

Semplice, dolente

a)

*p, legato*

*pp, pesante*

1983. IV. 18.

Semplice

b)

*p, dolce, quasi non legato*

ossia

*pp, pesante*

1983, rev. 1992

# Guillaume Apollinaire: L'Adieu

*dolce, espr.*  
con ped.  
(J'ai cueilli...)

*dolce, più p* *espr.* *pp*  
(... plus sur terre...)

*molto espr.* *ppp*  
(... et souviens-toi...)  
(... odeur du temps...)

Szervánszky Vali darabja  
1984. VIII. 26-28. / X. 22.

## Fellobban – ellobban

Aufflackern – verflackern

Flaring up – dying down

**Vivo** *f, dolce*  
fellobban  
ellobban

Marcsek Sárának  
1984. XI. 7.



# Fanfárok

Fanfaren

Fanfares

**Vivo** [ $\text{♩.} = 100-96$ ]

$\frac{9}{4} + \frac{2}{4}$

*f, ben marcato*

$\frac{9}{4} + \frac{2}{4}$

$\frac{12}{4} + \frac{2}{4}$

*più f*

$\frac{3}{2} + \frac{3}{4}$

*sub. meno f*

*f*

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Time signature changes from 3/2 to 3+3/4. Dynamics: *meno f*, *f*, *meno f*. The music features chords and single notes with accents.

System 2: Treble and bass staves. Treble clef, key signature of two sharps. Time signature changes from 2+3/4 to 5/2. Dynamics: *f*, *sub. p*, *pp*, *p*, *pp*. The system includes crescendo and decrescendo markings over the bass line.

System 3: Treble and bass staves. Treble clef, key signature of two sharps. Time signature changes from 3+1/4 to 3/4. Dynamics: *ppp*, *sub. f, con jubilo*. The music features eighth-note patterns in the bass line and chords in the treble.

System 4: Treble and bass staves. Treble clef, key signature of two sharps. Time signature changes from 5+2+6/4 to 3/4. Dynamics: *più f, cresc.*, *sf*, *ff*. The system concludes with a final chord marked with a fermata.

Julinák - Lacinák  
1984, VIII. 9.

# An apocryphal hymn (in the style of Alfred Schnittke)

for Yvar Mikashoff

**Alla breve, tranquillo**

*f, dolce*

*p*

ossia:

ossia:

*f*

*v*

*pp*

*pp*

*mp*

(una corda)

(tre corde)

ppp

8

pppp

(appena sentito)

pp, perdendosi al fine

C

8

8

1985, II. 27.  
(rev. 1990, II. 19.)

## Aus der Ferne II

(Hommage à Alfred Schlee 85)

## Hang a távolból II

## Voice in the Distance II

Äusserst langsam und leise

pp  
con ped.

pochiss., rinf. pppp p (gläsern) ppp

Ped. al estinzione

1986. VIII. 9.

Detailed description: This musical score is for a piano piece titled 'Aus der Ferne II'. It consists of two systems of music. The first system is marked 'Äusserst langsam und leise' (Extremely slow and soft) and 'pp' (pianissimo). It features a treble and bass staff with complex, sustained chords and some melodic lines. The second system continues the piece, marked 'pochiss., rinf.' (very little, very soft), 'pppp' (pianississimo), 'p (gläsern)' (piano, glassy), and 'ppp' (pianissimo). It includes a 'Ped. al estinzione' (pedal to extinction) instruction. The score is dated '1986. VIII. 9.' on the right margin.

## Helyettem kis virág

(... lovely greetings to Grete Spinnrad)

Allegretto

sonore, dolce, espr. poco

poco

Detailed description: This musical score is for a piano piece titled 'Helyettem kis virág'. It is marked 'Allegretto' and 'sonore, dolce, espr.' (sonorous, sweet, expressive). The score consists of two systems. The first system features a treble and bass staff with a lively melody in the treble and a supporting bass line. The second system continues the piece, marked 'poco' (a little) and 'poco' (a little). The score is dated '1987' on the right margin.

calando al fine

pp pochiss.

1987

Detailed description: This musical score is for a piano piece titled 'Helyettem kis virág'. It is marked 'calando al fine' (slowing down to the end) and 'pp' (pianissimo). The score consists of two systems. The first system features a treble and bass staff with a melody in the treble and a supporting bass line. The second system continues the piece, marked 'pochiss.' (pianississimo). The score is dated '1987' on the right margin.

# Capriccioso – luminoso

Szervánszky Jenő 80. születésnapjára  
für Jenő Szervánszky zum 80. Geburtstag  
for Jenő Szervánszky's 80th birthday

**Vivo - rubato**

*f, dolce*

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

**più vivo, giusto**

*luminoso*

**tempo I (poco rubato)**

*rinf.*

*(giusto)*

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

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

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

1986. IX. 15-18.

## Tartozkodó kérdés

Eine schüchterne Frage

Reticent Question

*p, dolce*  
*poco*  
*ppp*  
*ppp*  
*pp dolce, espr.*  
 $\frac{1}{2}$  Ped. al fine  
8  
1987. IV. 2.

## Valcer

(az áhítatos szöcske avagy a szelidített imádkozó sáska)

Walzer

Waltz

Lento, non strascinato

*mp, leggiero*  
*f*  
*sub. p*  
*dim.*  
1987. IV. 2.

## Tartozkodó kérdés

## Eine schüchterne Frage

## Reticent Question

**à Denise Anet**

ad lib.  
m. d.  
solamente

*p, dolce*

*poco*

*ppp*

*ppp*

*pp dolce, espr.*

$\frac{1}{2}$  Ped. al fine

8

1987

# Valse (la sauterelle dévote)

**Lento, non strascinato**

m. d. *mp, leggiero*

con Ped.

The first system of the musical score is for the first system of the piece. It features a grand staff with a treble and bass clef. The tempo is 'Lento, non strascinato'. The dynamics are 'mp, leggiero' and 'con Ped.'. The music consists of a series of chords and single notes, with a prominent bass line.



# Ölelkező hangok

Sich umschlingende Töne

Enfolding Sounds

**Misterioso**

*p, dolce*

con ped.

*legatissimo*

*p, dolce*

*poco*

*più intenso*

*molto espr.*

*sub. ppp*

*ppp*

# Párbeszéd Mihály András 70. születésnapján

(avagy: mit lehet ugyanarra a 4 hangra 3 hanggal válaszolni)

("... aber ist das eine Antwort?")

## Dialog am 70. Geburtstag von András Mihály

(oder: Wie können dieselben 4 Töne mit 3 Tönen beantwortet werden)

## Dialog for the 70th birthday of András Mihály

(or: how can one answer to the same 4 sounds with only 3)

### Tranquillo

*p, dolce*

*sempre dolce*

Ped. quasi al fine

*poco marcato*

*poco a poco  
più marcato*

*poco*

*molto*

*legato-tenuto*

*poco*

*molto*

*dim.*

*rinf.*

*più*

*pp, dolce*

*legato*

*ppp*

*ppp*

(1987. VI. 10.)  
(1987. XI. 6.)

# Bogáncs és virág W. S.-nak

## Distel und Blumen für S. W.

Flower and Thistle to S. W.

The musical score is divided into two sections: **Vivo** and **Molto sostenuto**. The **Vivo** section is marked *f* (forte) and features a lively tempo. The **Molto sostenuto** section is marked *p* (piano) and features a slow tempo. The score includes a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). The key signature is one flat (B-flat), and the time signature is 4/4.

Isten veled W. S.

Lebewohl, S. W.

Farewell, S. W.

[illegible]

# 3 in memoriam

1. Szoltsányi György emlékezete

1. In memoriam György Szoltsányi

**Sostenuto**

m. d.

con ped.  
sonore, dolce, semplice, tenuto

quasi eco

come prima

pesante

poco a poco  
cantabile

cresc.  
tenuto

cantabile

tenuto

pesante

dolente  
quasi *f*

*f*, molto espr.

dim.

molto dim.  
più e più lontano

1988. VIII. 21.

## 2. Hommage tardif à Karskaya

**Agitato**

\* *ppp* *molto* *ff* *pp, non cresc.* *sub. f* *ff* *pp* *fff* *mf secco*

*p, poco dolce* *ppp* *f, marcatis.* *ff*

$\frac{1}{2}$  Ped. 3

**più agitato**

*ff* *mf, dolce* *pp* *ff* *ppp* *mp espr.* *legatiss.*

*pp* *mp* *poco* *pp* *pochiss.* *sff* *p* *ppp* *f*

Ped.

The musical score is written for piano and consists of four systems. The first system is marked 'Agitato' and begins with a key signature of one sharp (F#) and a common time signature. It features complex rhythmic patterns with eighth and sixteenth notes, often beamed together. Dynamics range from ppp to fff. The second system continues the 'Agitato' tempo, with dynamics like p, poco dolce, ppp, f, marcatis., and ff. It includes fingerings (1-5) and a half-pedal marking. The third system is marked 'più agitato' and shows a variety of dynamics including ff, mf, dolce, pp, and mp, with a 'legatiss.' marking. The fourth system continues the 'più agitato' tempo, with dynamics like pp, mp, poco, pp, pochiss., sff, p, ppp, and f. It includes fingerings (1-8) and a full pedal marking.

**Molto agitato**

First system of the musical score, marked **Molto agitato**. It features a piano (p) introduction with a crescendo to *molto* (mp), then *f*, and *più f*. The music is characterized by rapid, arpeggiated figures in both hands. The system concludes with a decrescendo to *pp* and a final *ppp* chord.

**poco rubato**  
**non strascinato, quasi scorrevole**

Second system of the musical score, marked **poco rubato** and **non strascinato, quasi scorrevole**. The music is extremely soft (*pppp*) and delicate, with a *leggerissimo* and *delicatissimo* character. It features flowing, arpeggiated patterns. The system ends with a *ped. al fine* instruction.

Third system of the musical score, marked **poco in rilievo, legato**. It includes a *pochiss.* (very little) marking. The music is more prominent and legato. A *terza mano ad lib.* (third hand ad libitum) instruction is present. The system concludes with a repeat sign and the instruction *rep. 2-3 volte* (repeat 2-3 times).

Fourth system of the musical score, marked **calando** (diminishing) and **smorzando** (fading). The music features complex arpeggiated figures with fingerings indicated (e.g., 5, 4, 3, 2, 1, 4, 5). The system ends with a *quasi niente* (almost nothing) marking.

## 3. In memoriam Maurice Fleuret

**Largamente**

m. s.

*ff, dolce*

*mp*

*poco rinf.*

*poco in rilievo*

*p, espr. doloroso*

*poco rinf.*

1990. IV. 6.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largamente'. The first system contains four measures of music, starting with a forte dynamic (*ff, dolce*) and ending with a mezzo-piano dynamic (*mp*). The second system also contains four measures, starting with a piano dynamic (*poco rinf.*) and ending with a mezzo-piano dynamic (*poco in rilievo*). The third system contains four measures, starting with a piano dynamic (*p, espr. doloroso*) and ending with a mezzo-piano dynamic (*poco rinf.*). The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some numerical markings (1, 2, 3, 4, 5) and a vertical line indicating a section change.

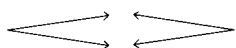
## Jelmagyarázat

Időtartam módosítására szolgálnak (hang vagy szünet fölött):



= nagyon hosszú nyújtás  
= hosszú nyújtás  
= rövidítés

(Ezek a jelek szünetjelként is szerepelhetnek)



= kis tempómódosítás a nyíl irányában erősítéssel ill. halkítással

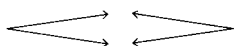
## Zeichenerklärung

Die folgende Zeichen (über der Note oder Pause) zeigen eine Veränderung der Zeitdauer an:



= extreme Verlängerung  
= große Verlängerung  
= Verkürzung

(Diese Zeichen können auch als Pausenzeichen gelten.)



= kleine Tempoänderung mit *crescendo* bzw. *diminuendo*

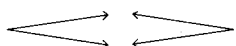
## The Signs Used

Signs affecting duration (over notes or rests):



= very long  
= long  
= shortening

(These signs are also used as rests signs.)



= slight tempo modifications with *crescendo* and *diminuendo*



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 Wilhelm András  
A kottagrafikát Ámon Ilona készítette  
A fedélterv Kass János munkája – A fedélfotók Sulyok Miklós felvételei

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