KURTÁG

JÁTÉKOK

III

zongorára

für Klavier for piano

EDITIO MUSICA BUDAPEST

Z. 8379

Kurtág György

Játékok
Spiele Games
III

ZONGORÁRA

FÜR KLAVIER FOR PIANO

EDITIO MUSICA BUDAPEST

H–1370 Budapest • P.O.B. 322 • Telex: 22 5500 • Telefax: (361) 138-2732
© Copyright 1979 by Editio Musica, Budapest

Printed in Hungary

Pedagógiai munkatárs
Pädagogische Mitarbeiterin
Pedagogical Collaborator

TEÖKE Marianne

Tartalom – Inhalt – Contents

Abbamaradós – Spiel mit Unterbrechungen – Stop and Go 1

Játék a végtelennel – Spiel mit dem Unendlichen – Play with Infinity

két kézre – zweihändig – for two hands 2

négykézre – vierhändig – for piano duet 3

Az elme szabad állat... – Der Geist ist freies Wildtier... – The Mind Will Have its Freedom... 4

(így történt...) – (...und so geschah es...) – (thus it happened...) 6

(csendes beszélgetés az ördöggel) – (leises gespräch mit dem teufel) – (quiet talk with the devil) 7

(ötujjas-kromatikus gyakorló) – (fünffingerübung – chromatisch) – (five-finger play – chromatic exercise) 8

(scherzo) 9

Sirató (1) – Klagegesang (1) – Dirge (1) 10

Tollrajz, búcsúzóul Schaár Erzsébetnek – Federzeichnung, Erzsébet Schaár zum Abschied – Pen Drawing, Valediction to Erzsébet Schaár 11

Arckép (2a, b) – Bildnis (2a, b) – Portrait (2a, b) 12

Orosz tánc – Russischer Tanz – Russian Dance 13

Bogáncs – Distel – Thistle 14

Elégia balkézre – Elegie für die linke Hand – Elegy for the left hand 15

Hempergős – Hampeln-Strampeln – Tumble-bunny 16

(keserves nóta) – (bitteres lied) – (sorrowful tune) 17

Árnyjáték (3) – Schattenspiel (3) – Shadow-play (3) 18

Hommage à Ránki György 19

Hommage à Zenon 20

(...és forog a korong) – (...und fort und fort dreht sich die Scheibe) – (...and round and round it goes) 21

Kettősfogások, kiegészítés Bartók Mikrokozmoszához – Doppelgriffe, Ergänzung zu Bartóks Mikrokosmos – Double-notes, addition to Bartók's Mikrokosmos 22

Jelek feketében – Zeichen in Schwarz – Signs in Black 24

Csökönyös csomók – Widerspenstige Knoten – Stubborn Knots 25

Hommage à Schubert 26

Hommage à Petrovics 27

Hommage à Farkas Ferenc (2) (foszlányok egy kolinda emlékképéből) – (Erinnerungsbrocken aus einer Kolindenmelodie) – (Scraps of a colinda-melody–faintly recollected) 28

Hommage à Farkas Ferenc (3) (Petruska idézése) – (Petruschkas Beschwörung) – (evocation of Petrushka) 30

Hommage à Farkas Ferenc (4) (Szerelem, szerelem, játkozott gyötrelem...) – (Liebe im Herzen, bittere Schmerzen) – (Adoration, adoration, accursed desolation...) 32

Hommage à Muszorgszkij – Hommage à Mussorgski – Hommage à Moussorgsky 35

Hommage à Szervánszky

két kézre – zweihändig – for two hands 36

négykézre – vierhändig – for piano duet 37

Sirató (2) – Klagegesang (2) – Dirge (2) 38

Hommage à Christian Wolff (Félálomban) – (Im Halbschlaf) – (Half-asleep) 39

Hommage à Domenico Scarlatti 40

Hommage à Borsody László (Harmonika) – (Harmonika) – (Harmonica) 41

Hommage à Varèse 42

Nyuszicsökönyös – Häschen Trotzig – Stubbunny 44

Felhangjáték (4) – Spiel mit Obertönen (4) – Play with Overtones (4) 46
Ötujjas veszekedős – Die fünf Finger zanken – Five-finger Quarrel 47
Arckép (3) – Bildnis (3) – Portrait (3) 48
Hommage à Kurtág Márta 50

12 új mikrolúdium – 12 neue Mikroludien – 12 new microludes
1. 51
2. 52
3. Útvesztő Dé – D-Labyrinth – Labyrinthine D 53
4. 54
5. Hommage à Szabó Ferenc – (Nóta – Lied – Tune) 55
6. Hommage à Somlyó György – (Árnyjáték 4 – Schattenspiel 4 – Shadow-play 4) 56
7. Hommage à Mihály András 58
8. 59
9. Konok Ász – Das starrsinnige As – Obstinate A flat 60
10. 62
11. Hommage à J. S. B. 62
12. Hommage à Stockhausen 63

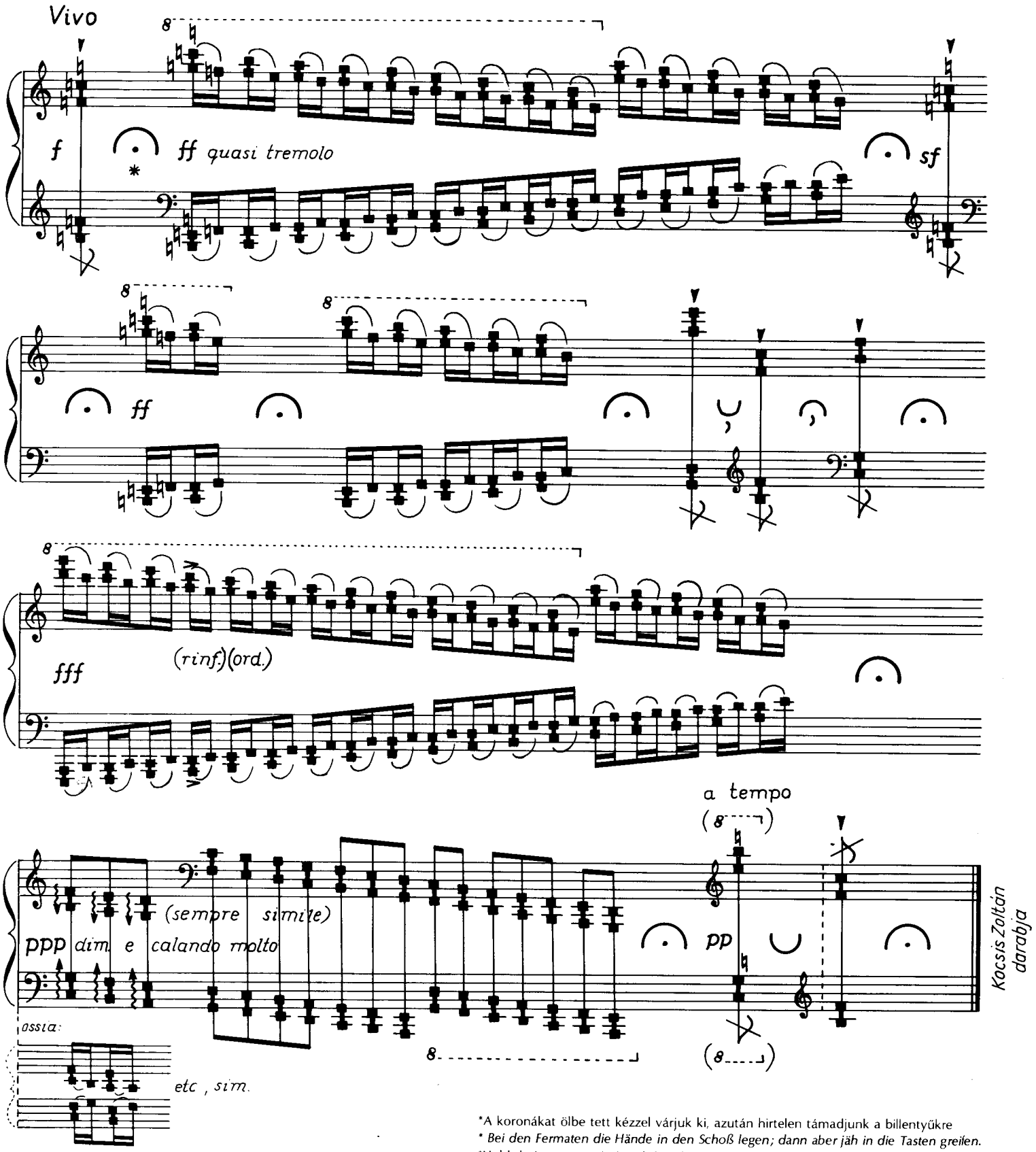
in memoriam Kardos Magda

Játékok
Spiele Games
III

KURTÁG György

Abbamaradós

Spiel mit Unterbrechungen Stop and Go

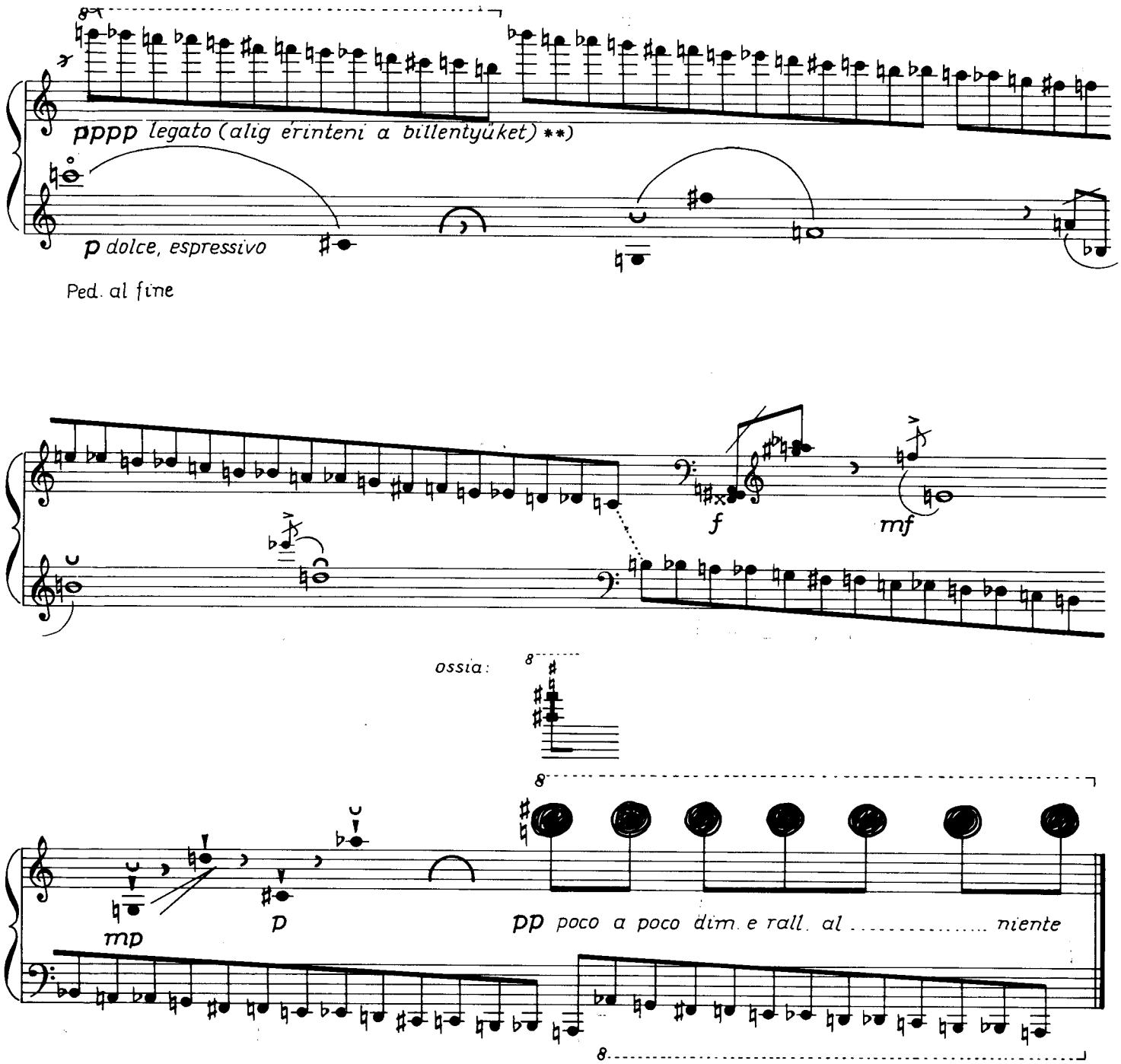


*A koronákat ölbe tett kézzel várjuk ki, azután hirtelen támadjunk a billentyűkre
* *Bei den Fermaten die Hände in den Schoß legen; dann aber jäh in die Tasten greifen.*
*Hold during pauses (𝄐) with hands in lap, then suddenly attack keyboard

Játék a végtelennel

Spiel mit dem Unendlichen Play with Infinity

a) Moderato, tranquillo

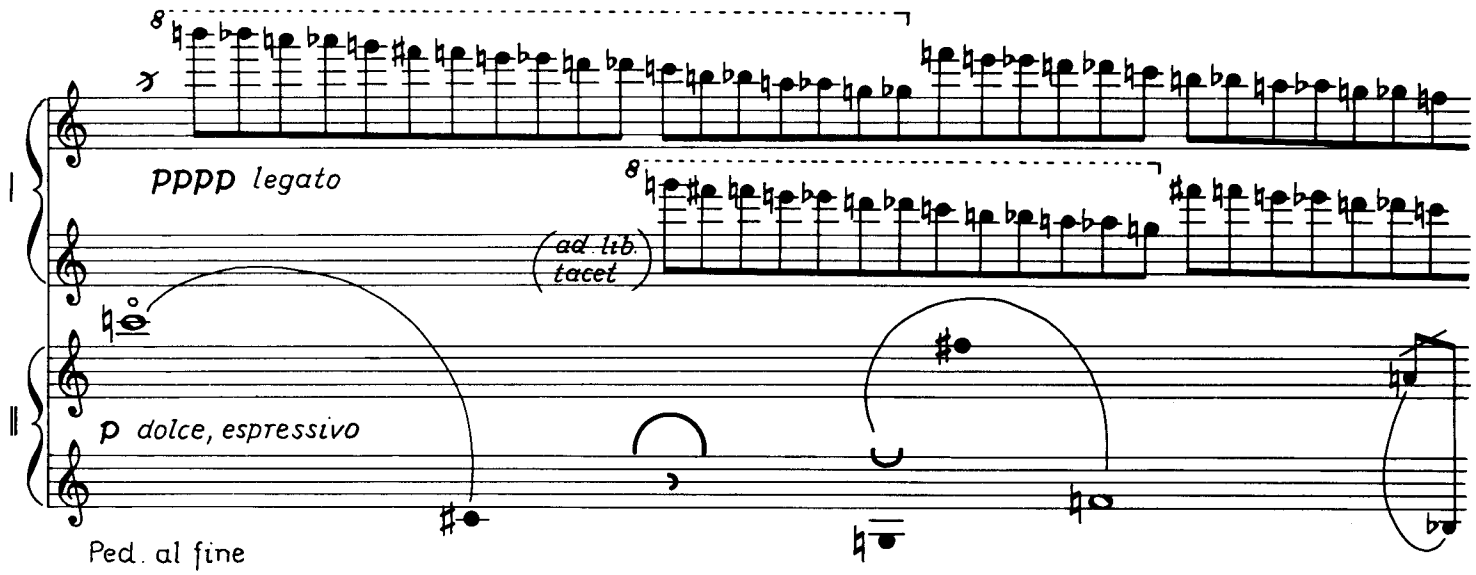


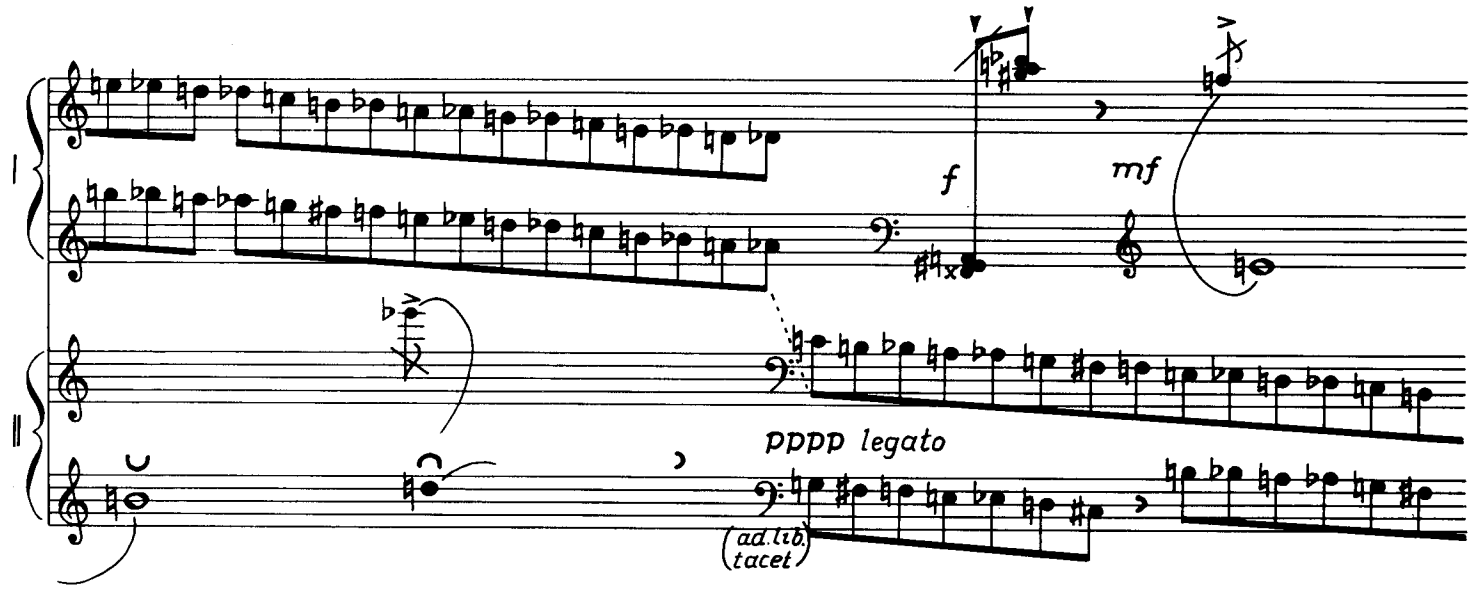
* quasi flageolet

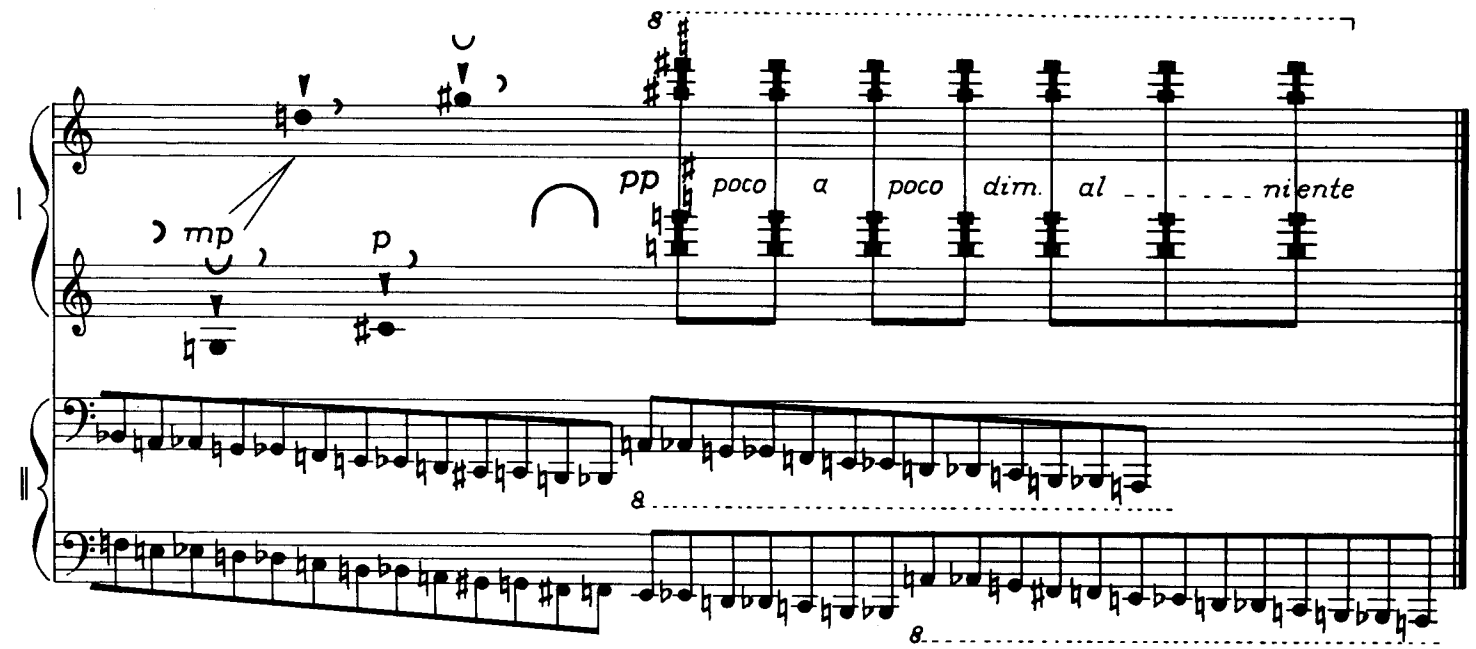
** *(die Tasten kaum berühren)*

** (hardly touch the keys)

b) Moderato, tranquillo

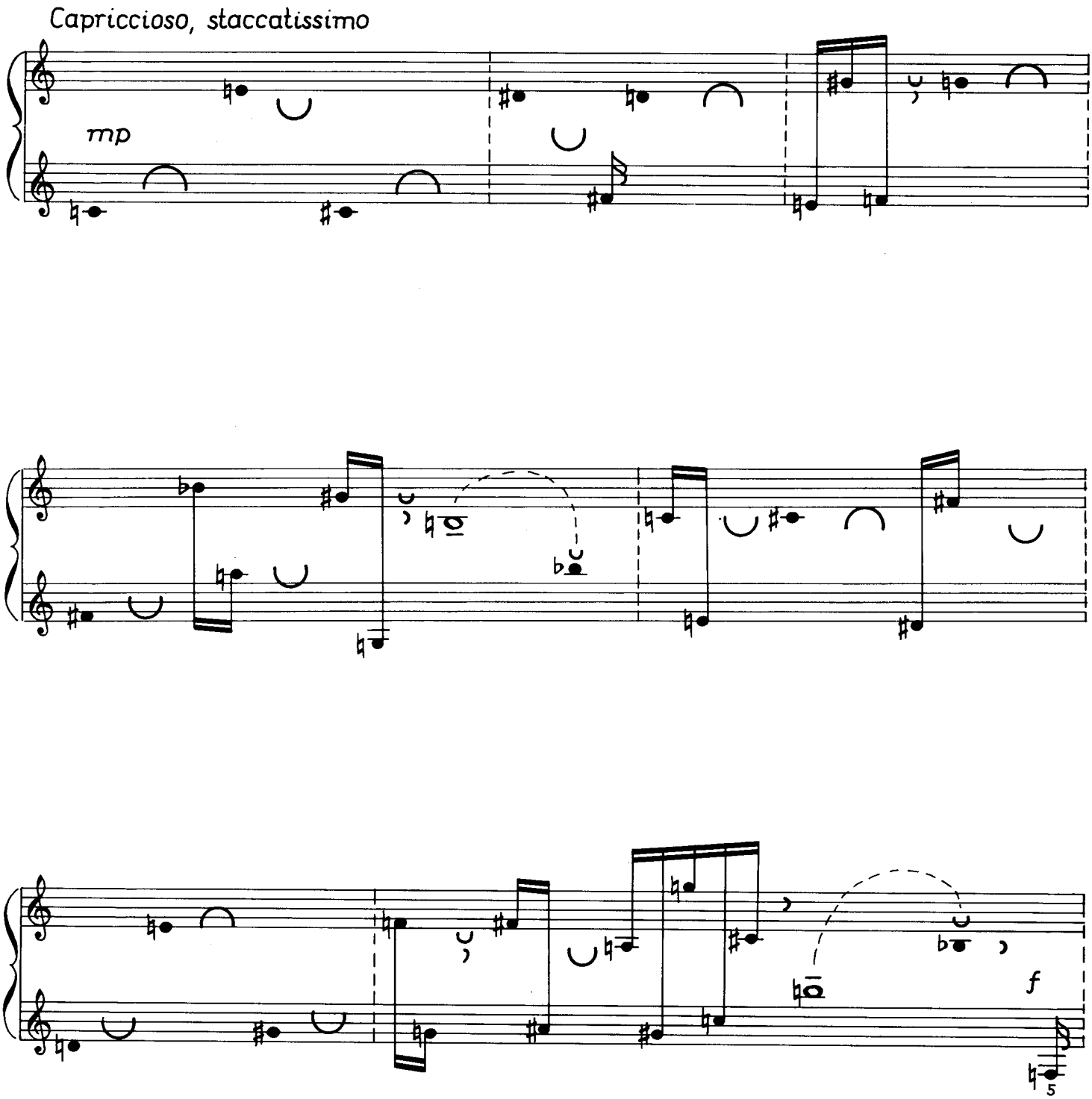


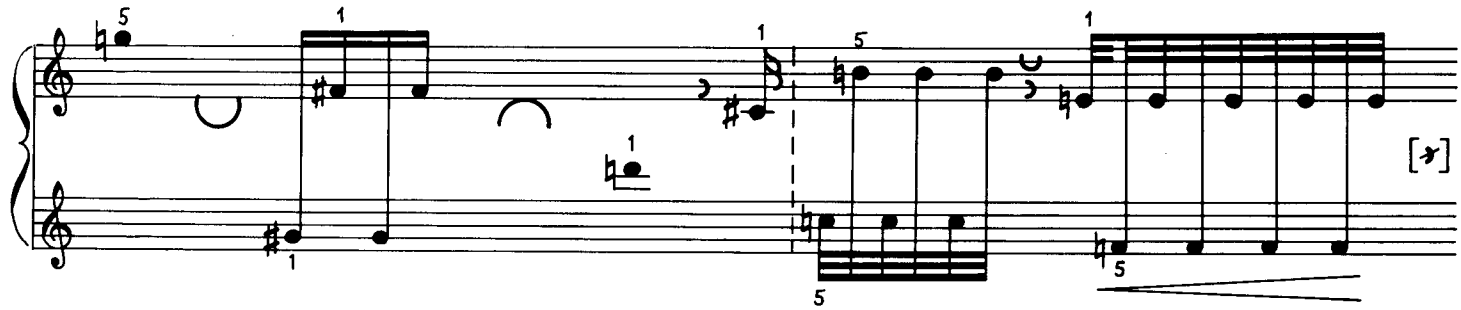


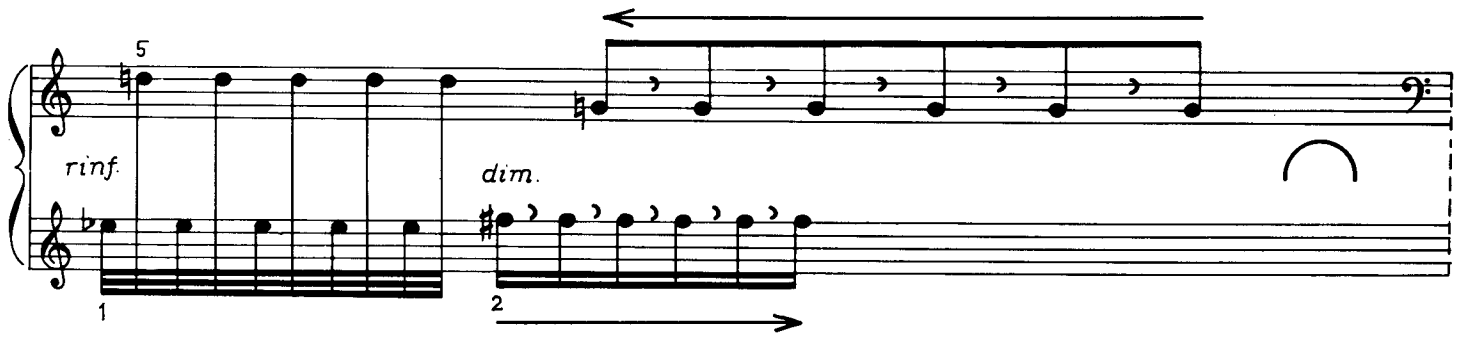


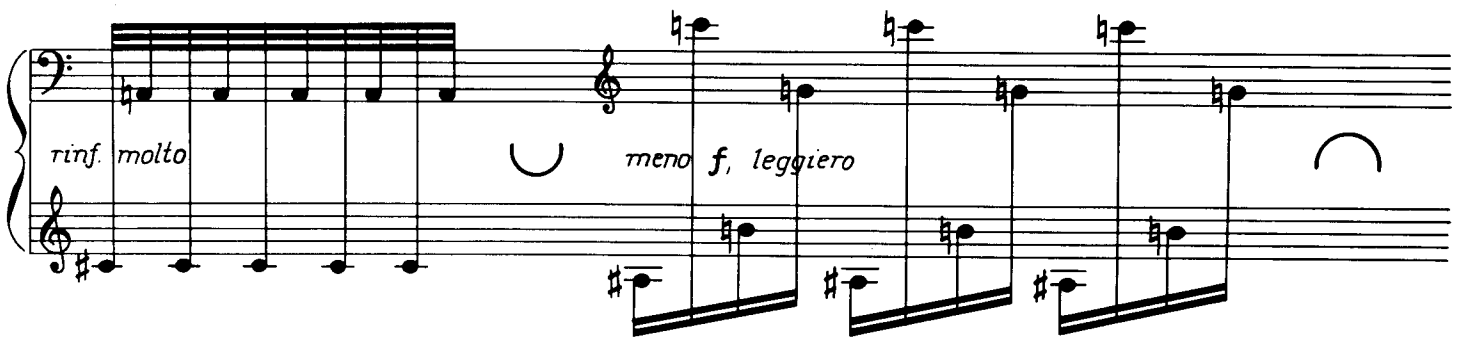
Az elme szabad állat...

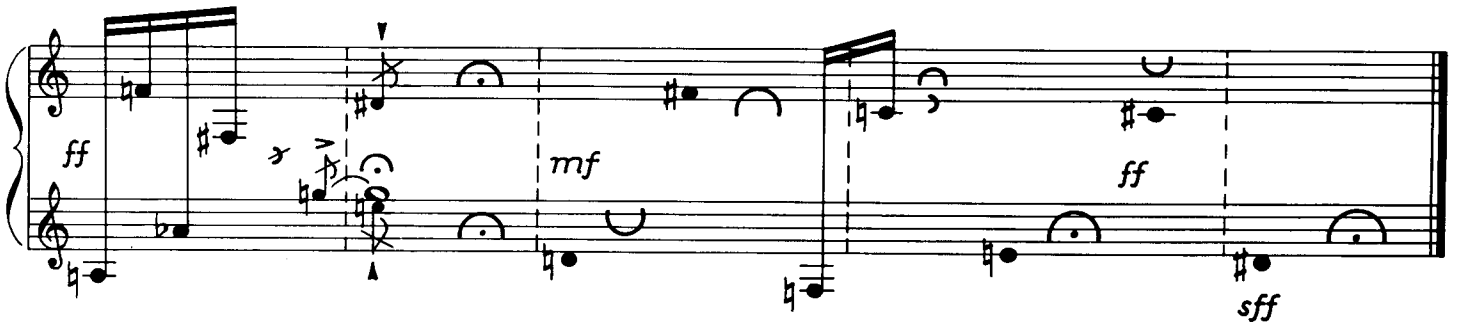
Der Geist ist freies Wildtier. . . The Mind Will Have its Freedom. . .





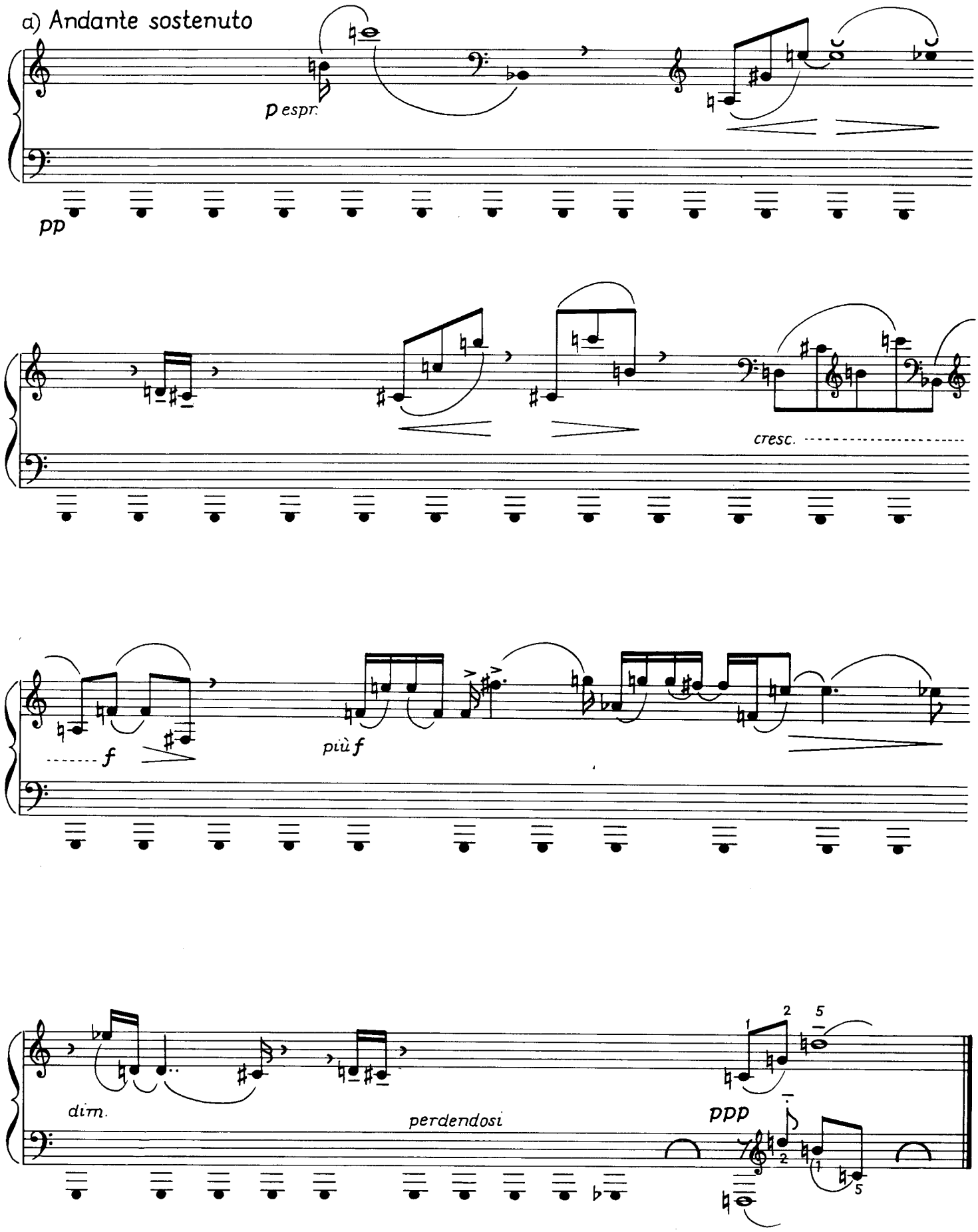

rinf.
dim.


rinf. molto
meno f, leggiero


ff
mf
ff
sff

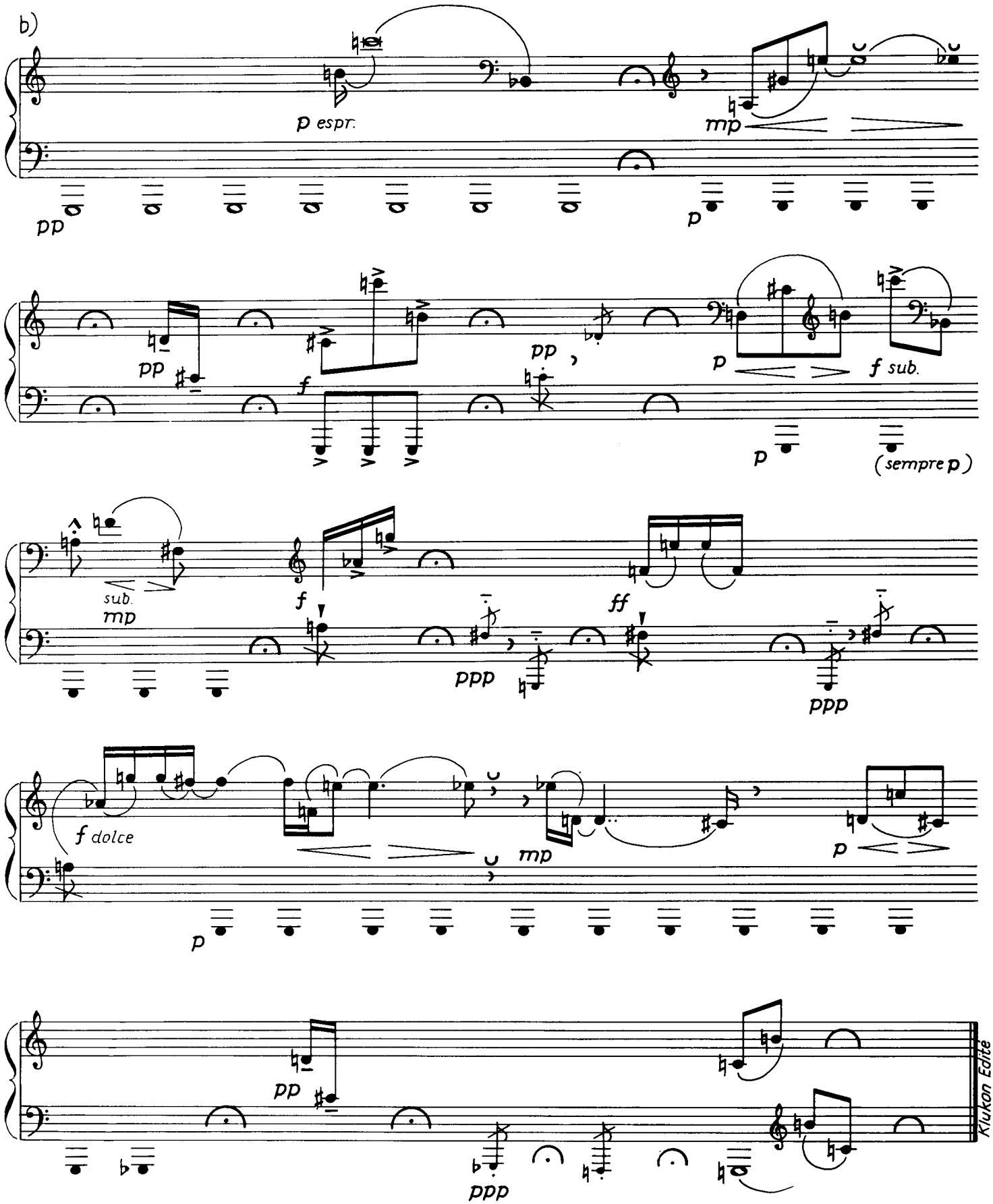
(így történt . . .) (. . . und so geschah es . . .) (thus it happened . . .)

a) Andante sostenuto



(csendes beszélgetés az ördöggel)

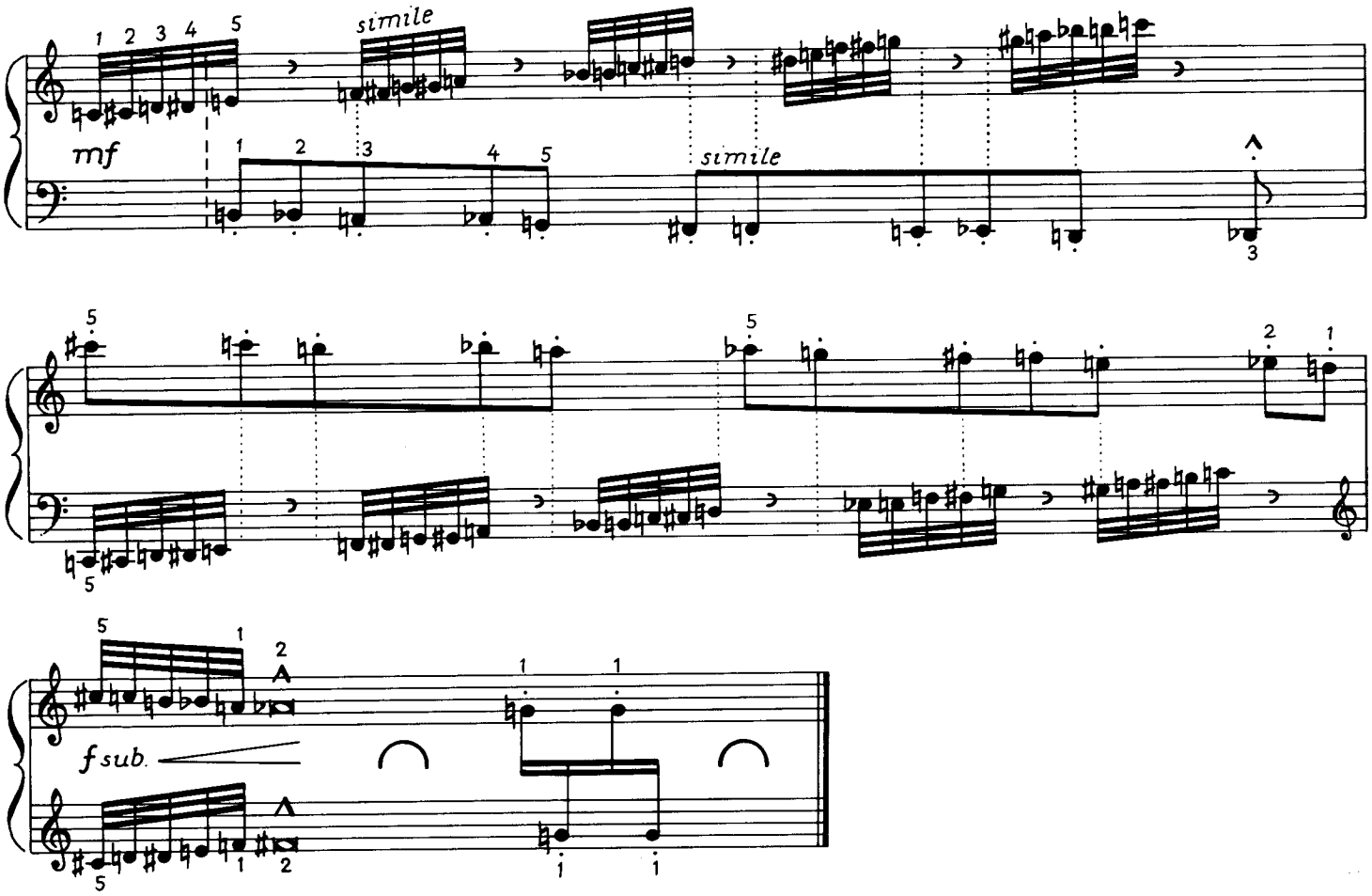
(leises gespräch mit dem teufel) (quiet talk with the devil)



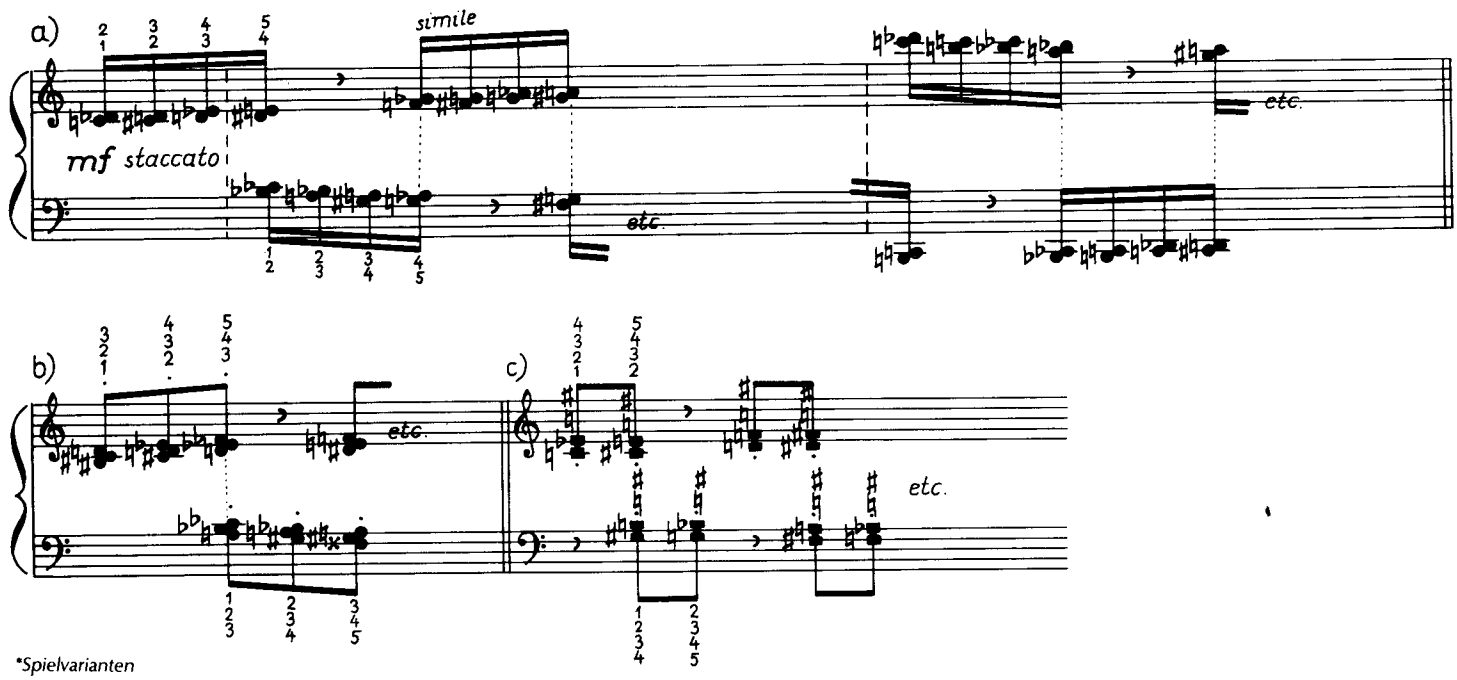
Klukon Edité

(ötujjas – kromatikus gyakorló)

(fünffingerübung — chromatisch) (five-finger play — chromatic exercise)

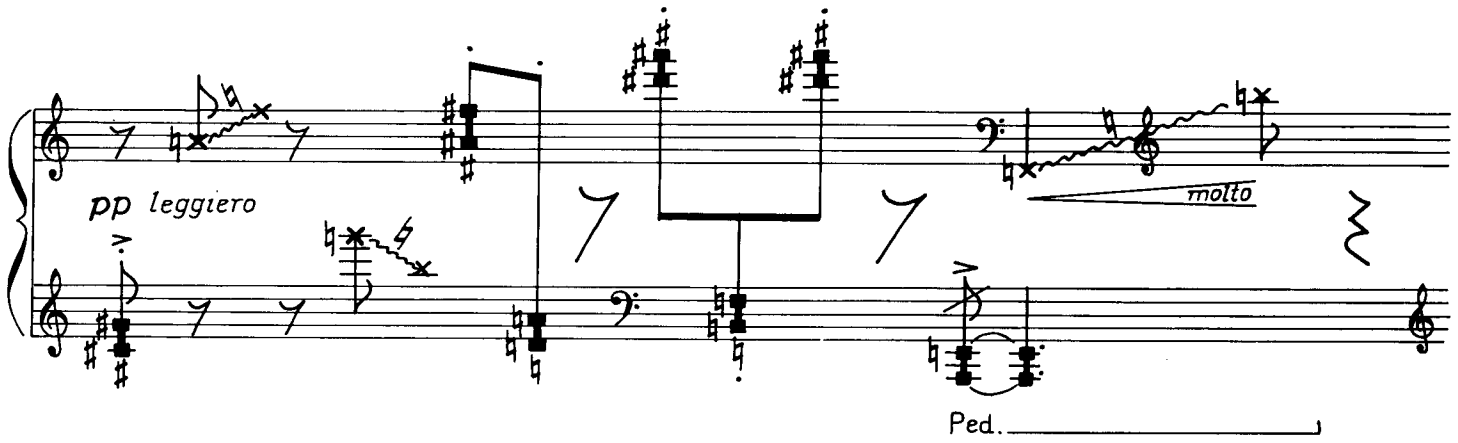


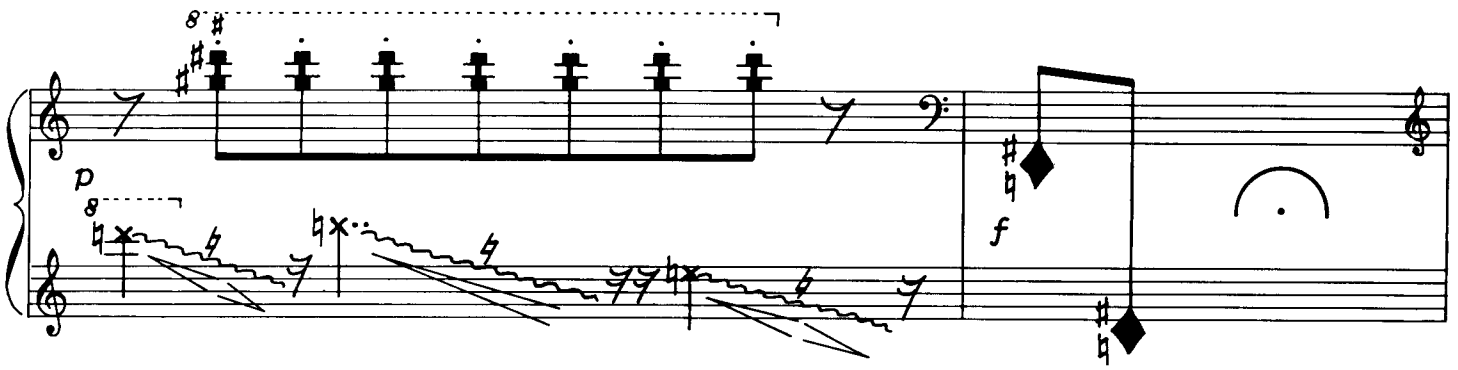
Variáns játékok *

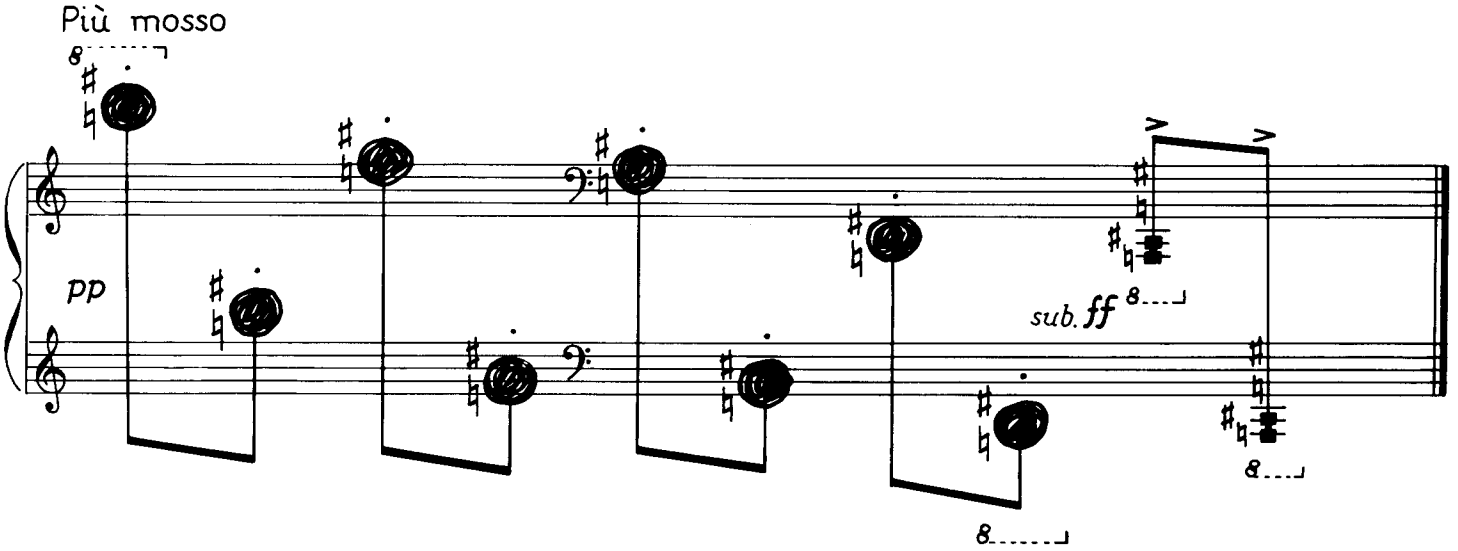


*Spielvarianten
*Variants

(Scherzo)

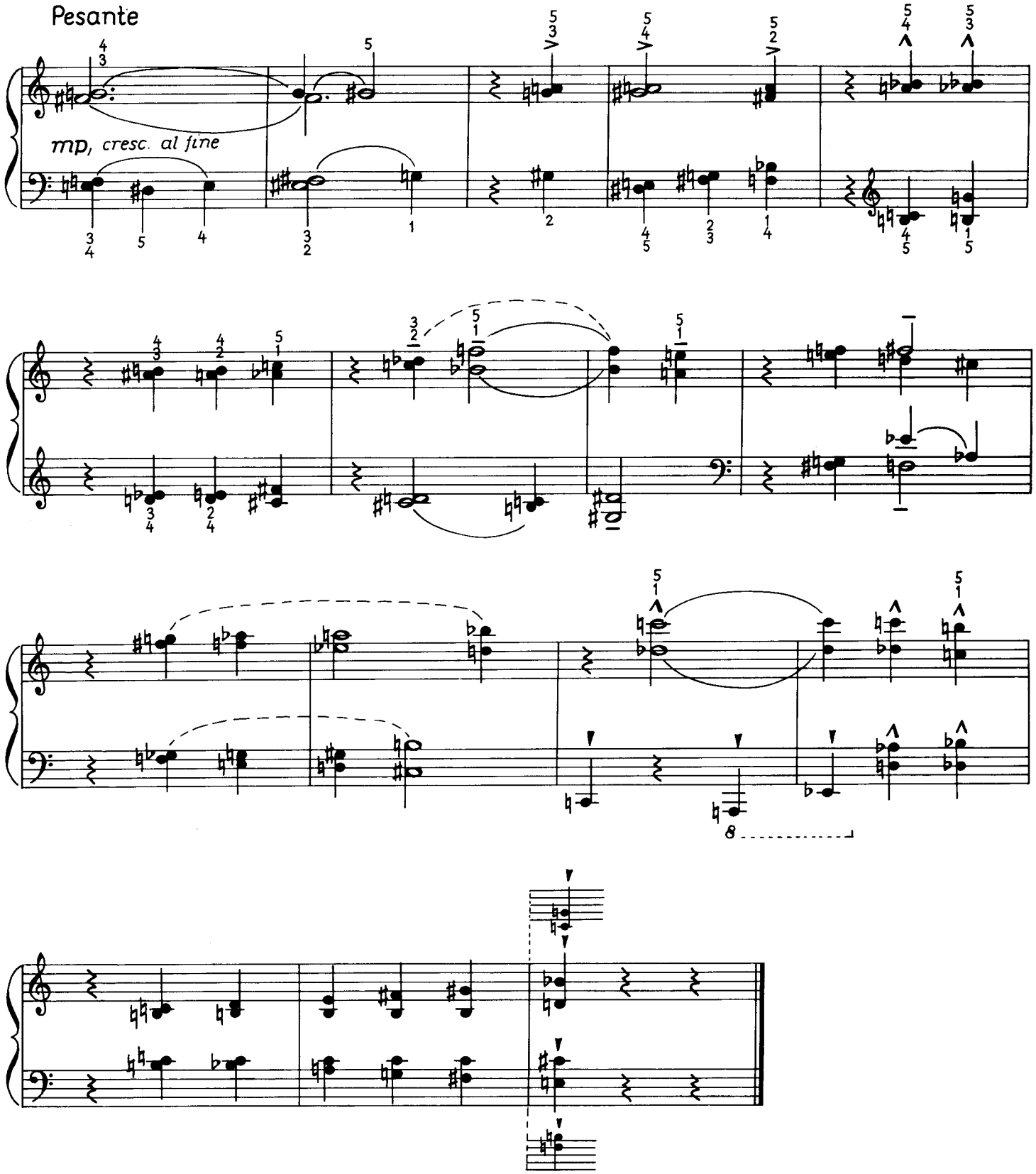






Sirató (1)

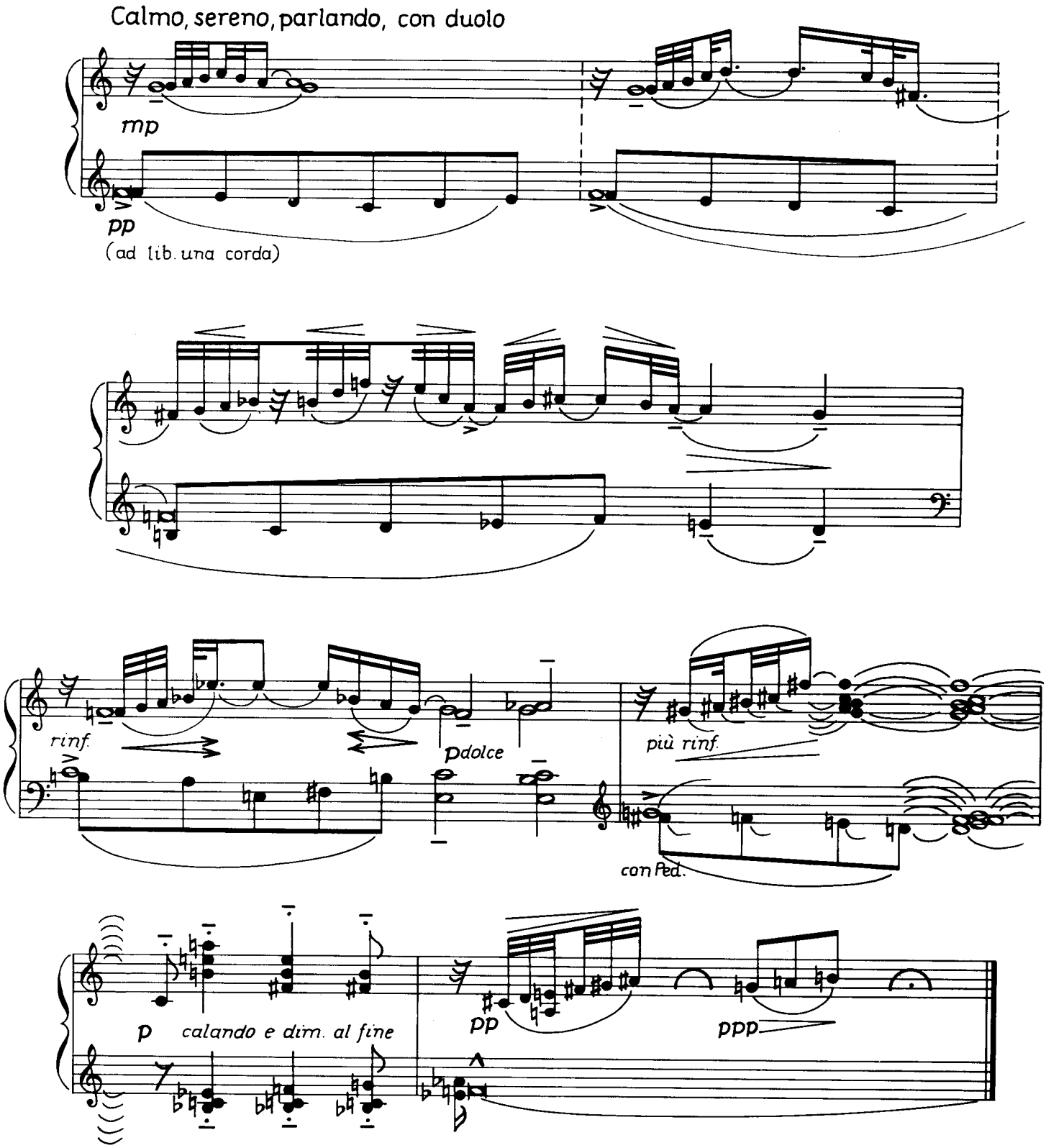
Klagegesang (1) Dirge (1)



Tollrajz, búcsúzóul Schaár Erzsébetnek

Federzeichnung, Erzsébet Schaár zum Abschied

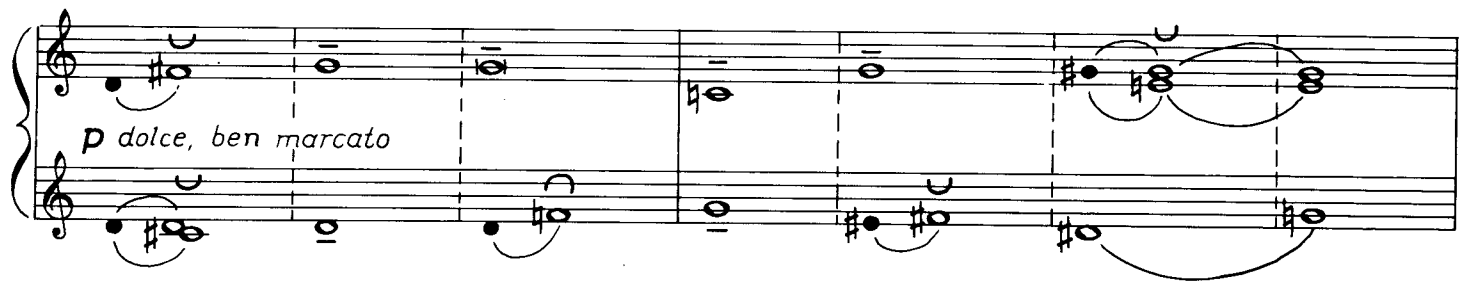
Pen Drawing, Valediction to Erzsébet Schaár

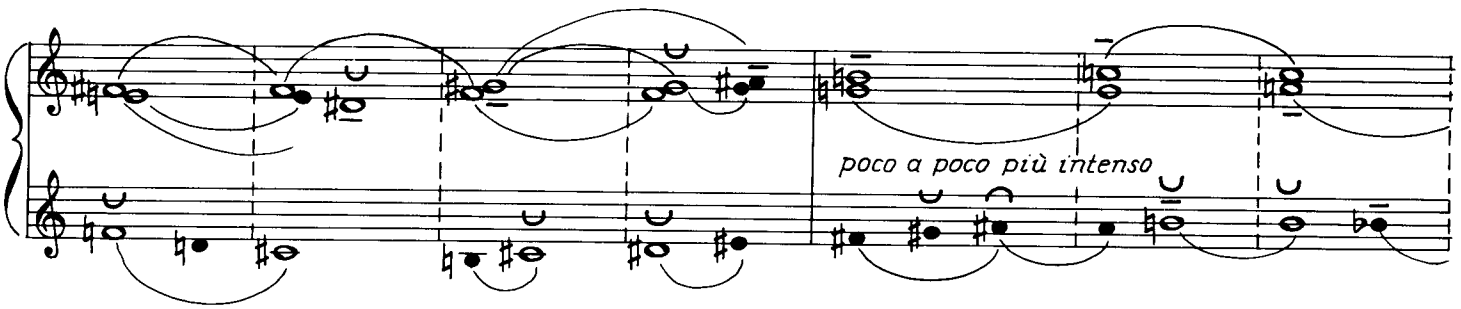


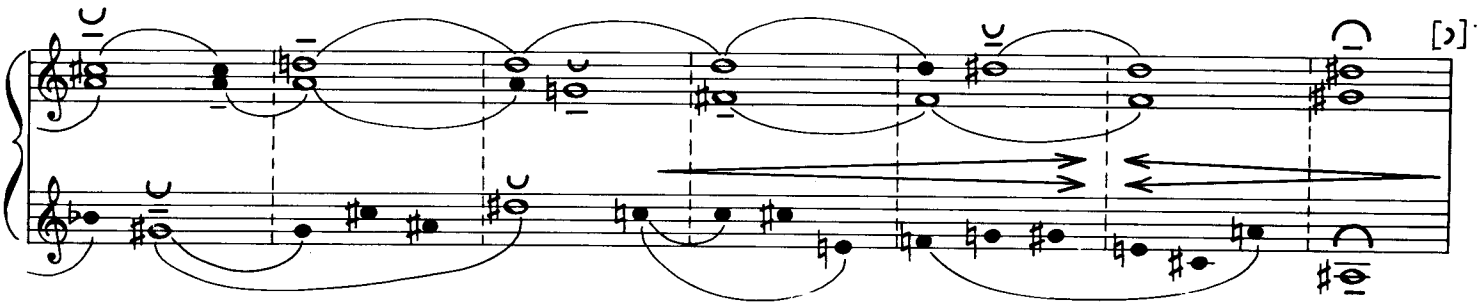
Arckép (2)

Bildnis (2) Portrait (2)

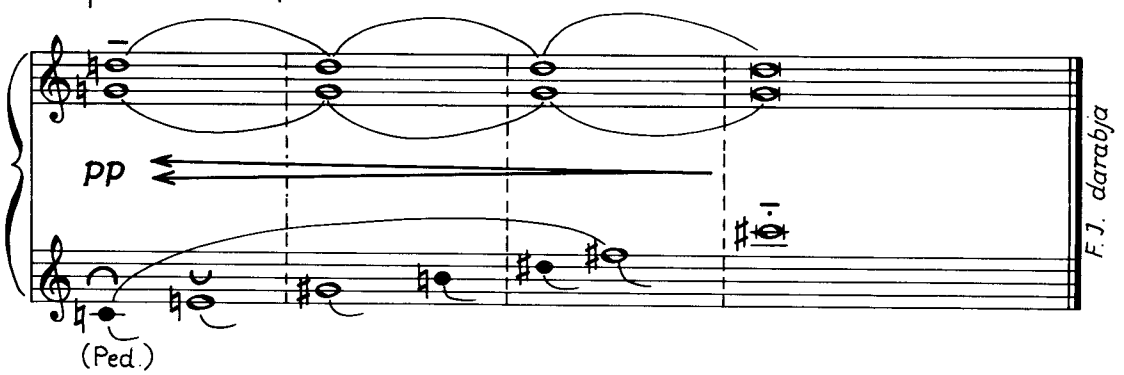
a) Sostenuto



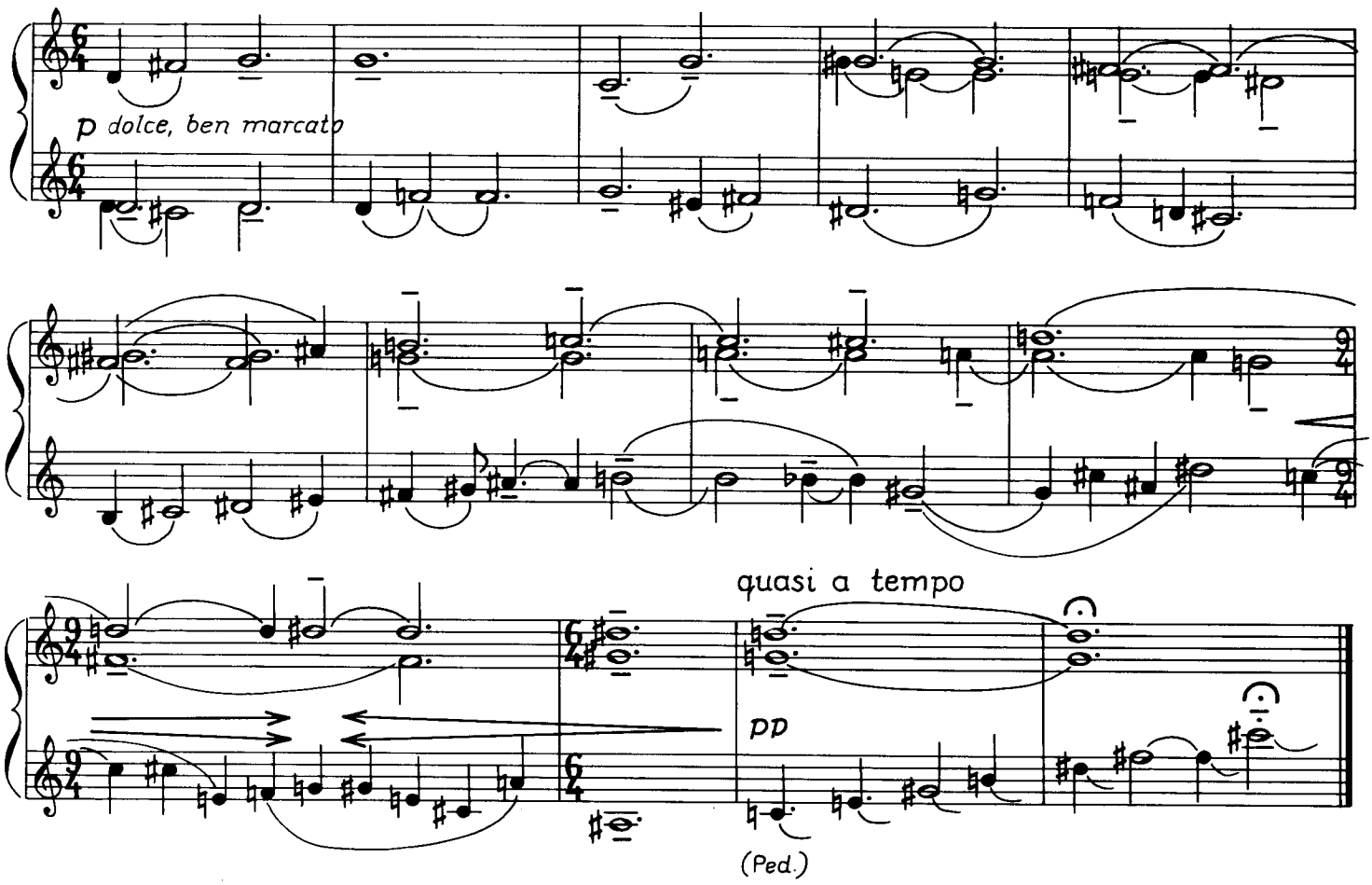




quasi a tempo

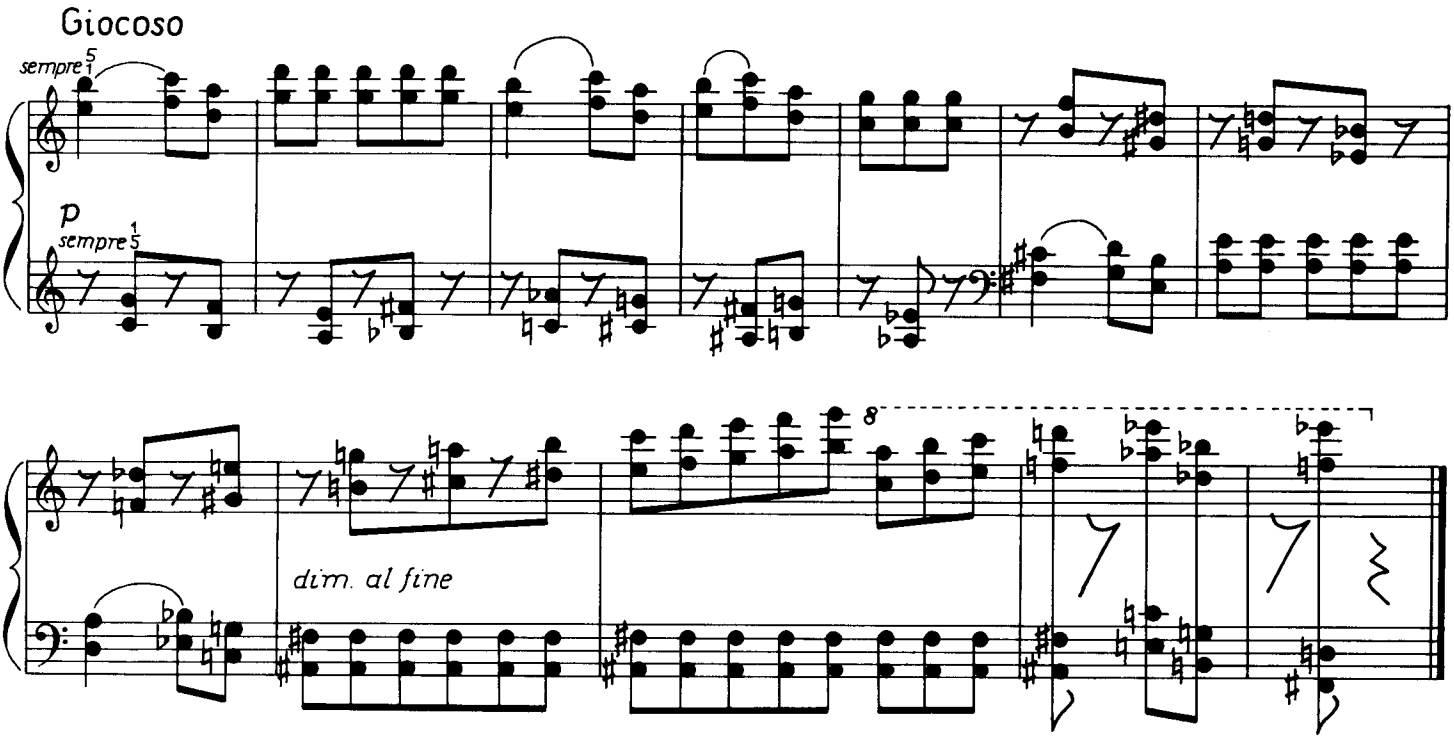


b)



Orosz tánc

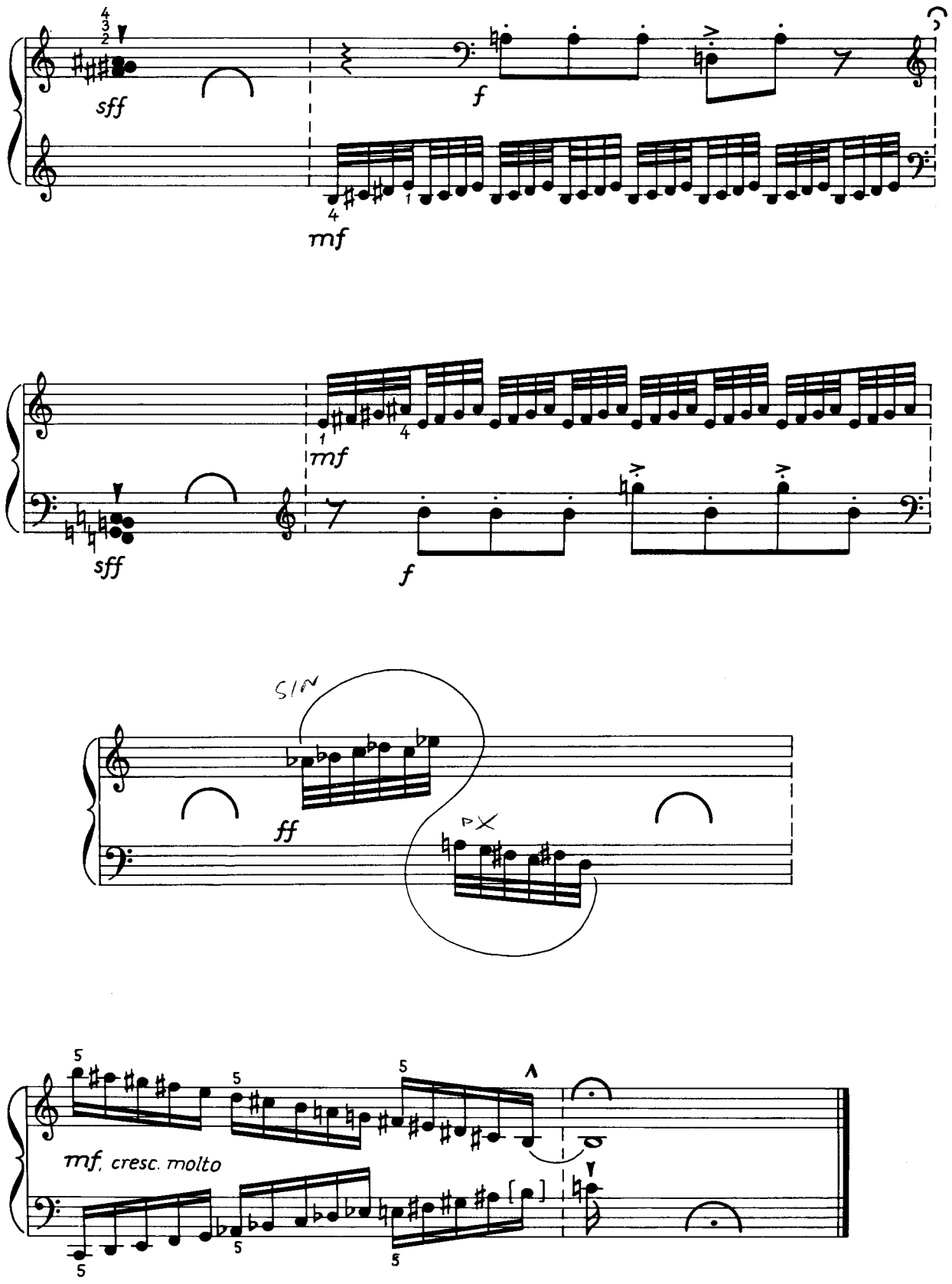
Russischer Tanz Russian Dance



Bogáncs

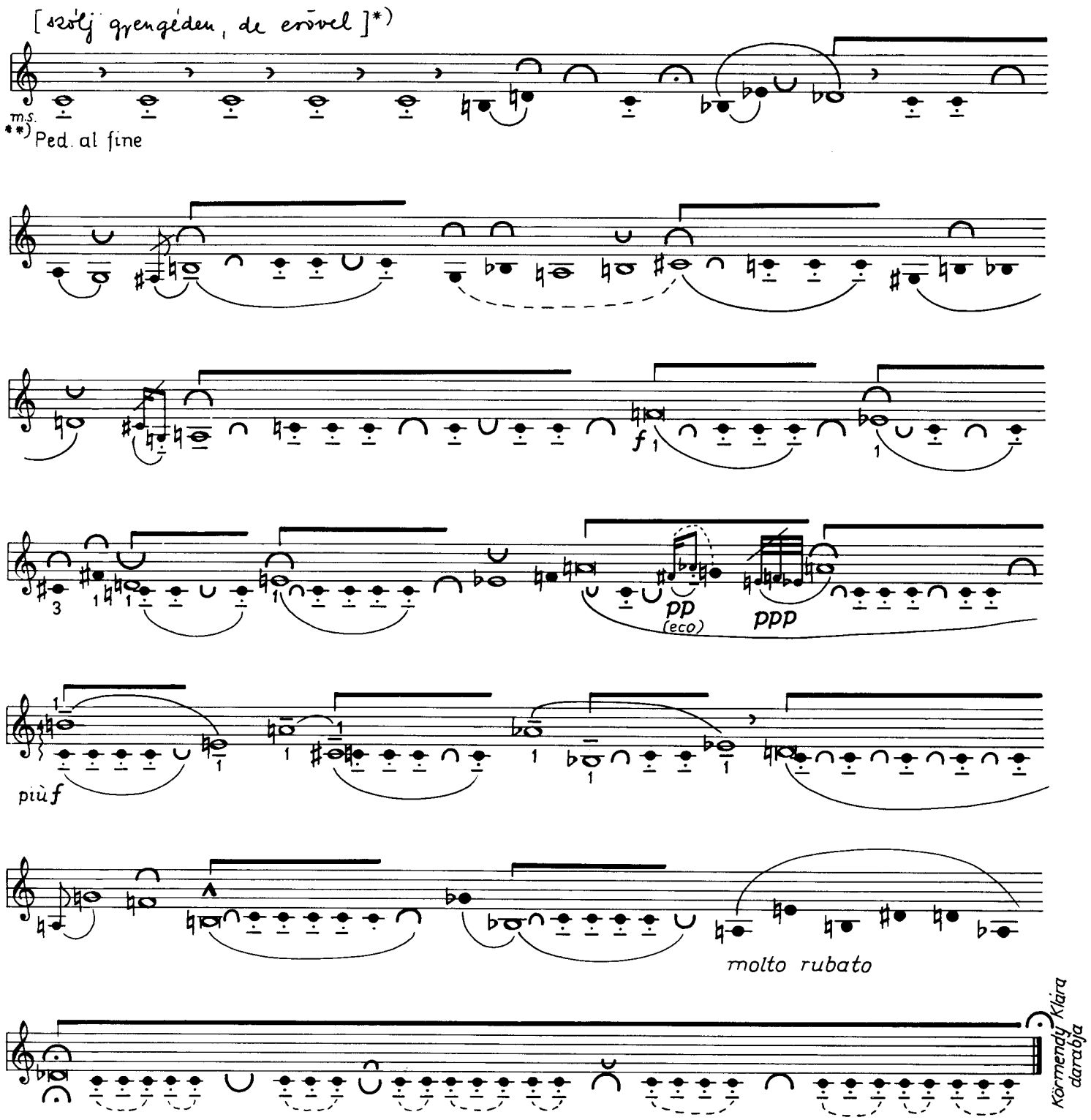
Distel Thistle

Con bravura



Elégia balkézre

Elegie für die linke Hand Elegy for the left hand



(* *sanft aber mit Nachdruck)*

(* tenderly yet vigorously)

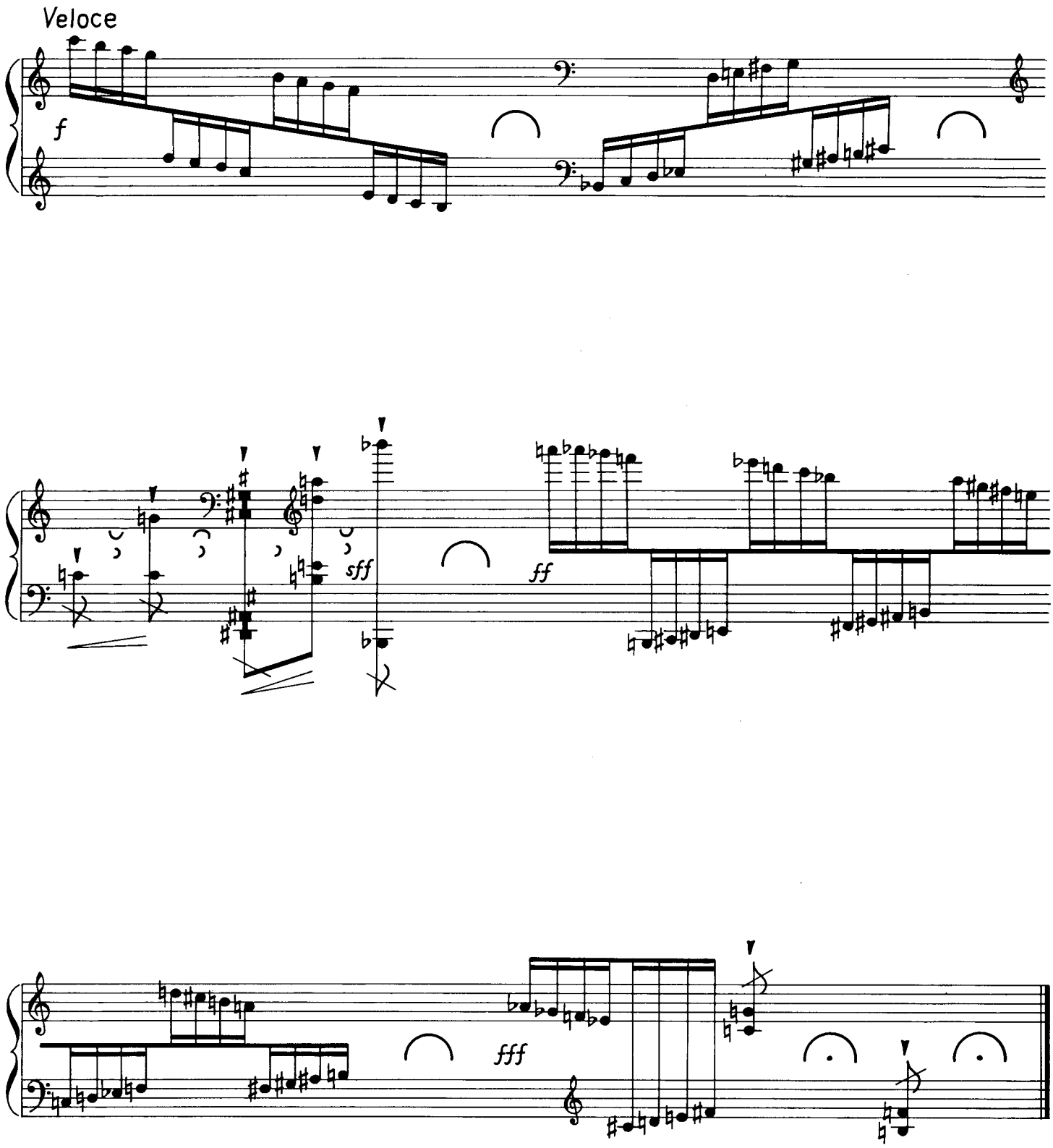
** A c' hangokat a dallamtól hangszínnel különböztessük meg. Variánsok: 1) a c hangokat végig jobb kézzel, a dallamot ballal játsszuk; 2) játsszuk az egész darabot bal kézzel, a jobb kéz – mindig más regiszterben – kitartott c hangokat játsszék a c' hangokhoz.

** *Die Wiederholungstöne sollen in ihrer Klangfarbe von den anderen Tönen unterschieden werden. Vorschläge: 1) die C's werden alle mit der rechten Hand gespielt, die linke spielt die Melodietöne. 2) Das ganze Stück wird mit der linken Hand ausgeführt, während die rechte Hand lange C-Töne in jeweils anderen Oktavlagen zu den C_1-Tönen spielt.*

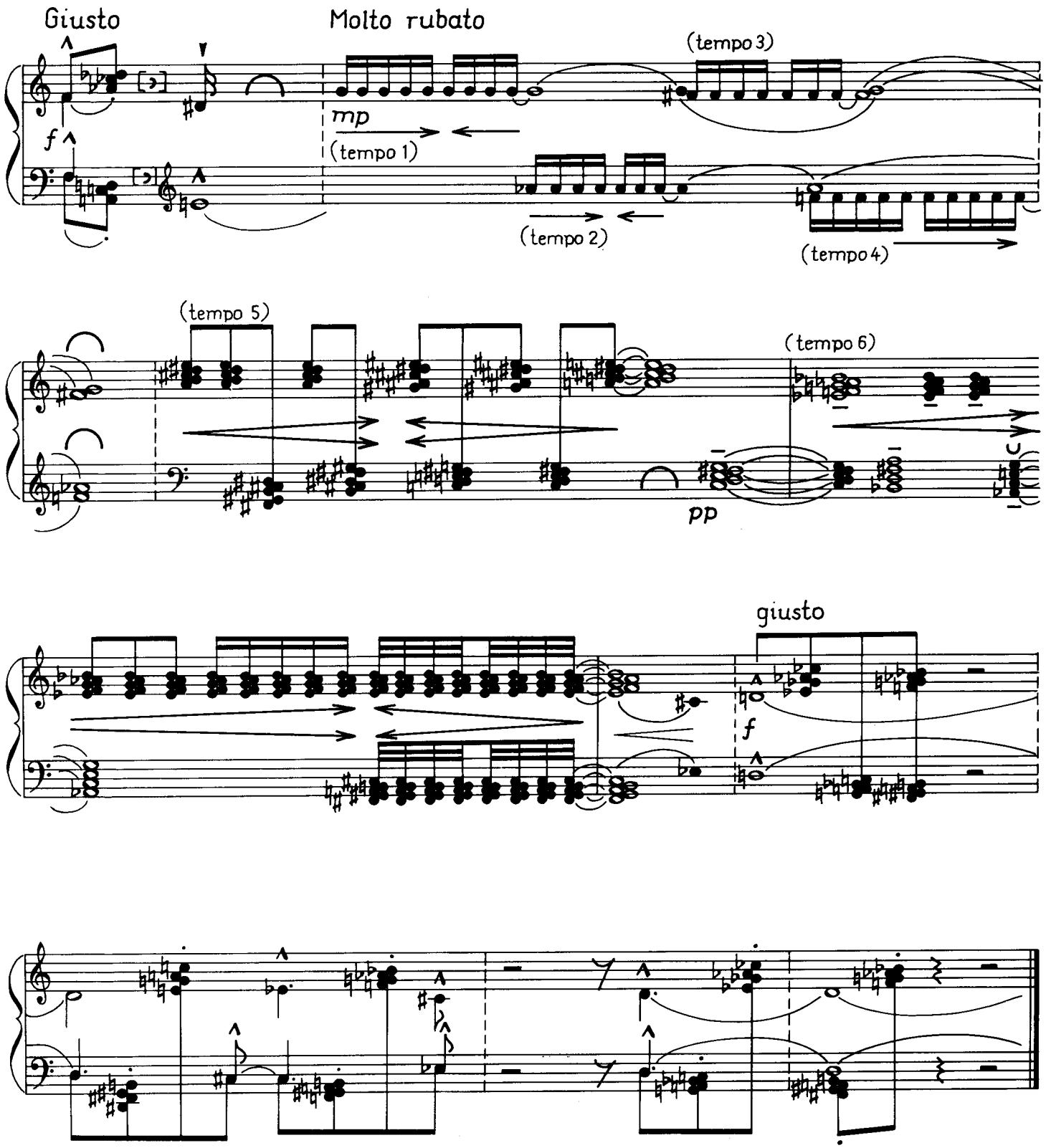
** The c' notes should be differentiated from the melody with timbre. Variants: 1) c notes are to be played to the end with the right hand, the melody with the left; 2) the whole piece should be played with the left hand, the right hand – always in another register – should add sustained c notes to the c' notes.

Hempergős

Hampeln-Strampeln Tumble-bunny

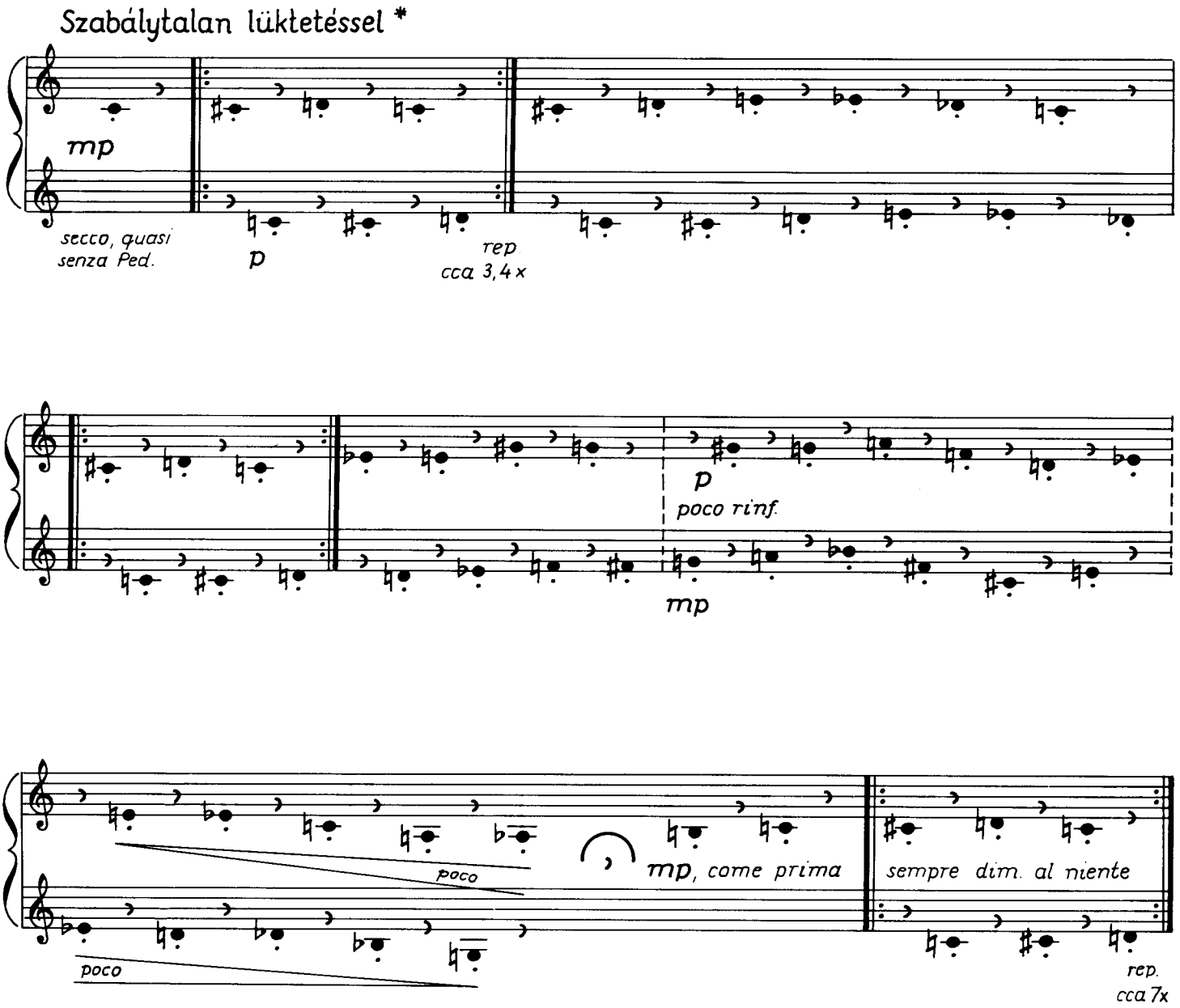


(keserves nóta) (bitteres lied) (sorrowful tune)



Árnyjáték (3)

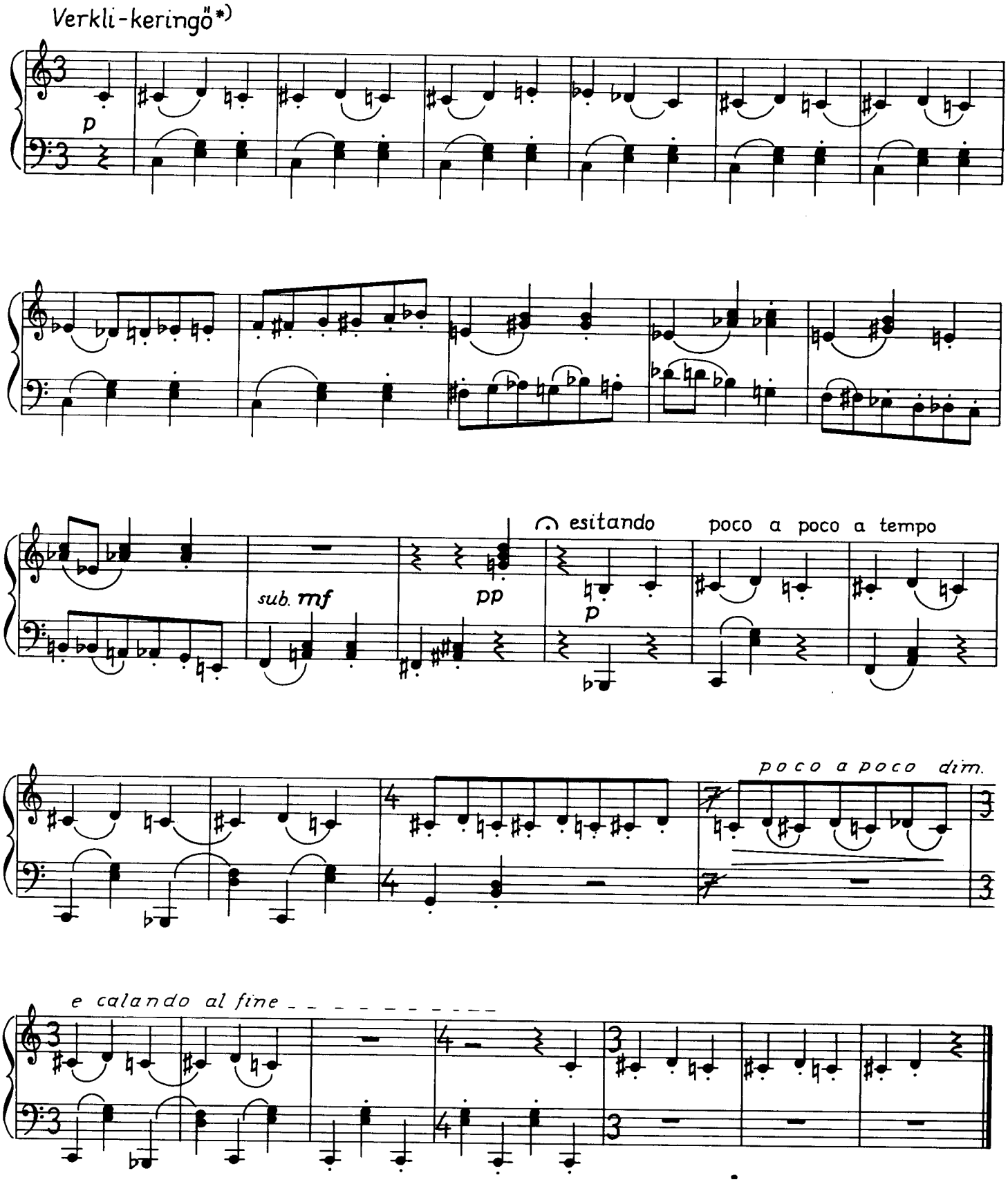
Schattenspiel (3) Shadow-play (3)



*Unregelmässig
*With irregular pulsation

A két kéz váltakozása és az azonos kézzel játszott hangok egymásutánja is legyen minél szabálytalanabb – a tempó bátran, akár hirtelen is változtatható.
Die Folge der Töne in beiden Händen sei möglichst unregelmäßig. Das Tempo ist frei, es kann ganz nach Laune auch plötzlich geändert werden.
The interchange of the two hands and the succession of notes played by the same hand should be as irregular as possible – the tempo may also be boldly, even suddenly altered

Hommage à Ránki György



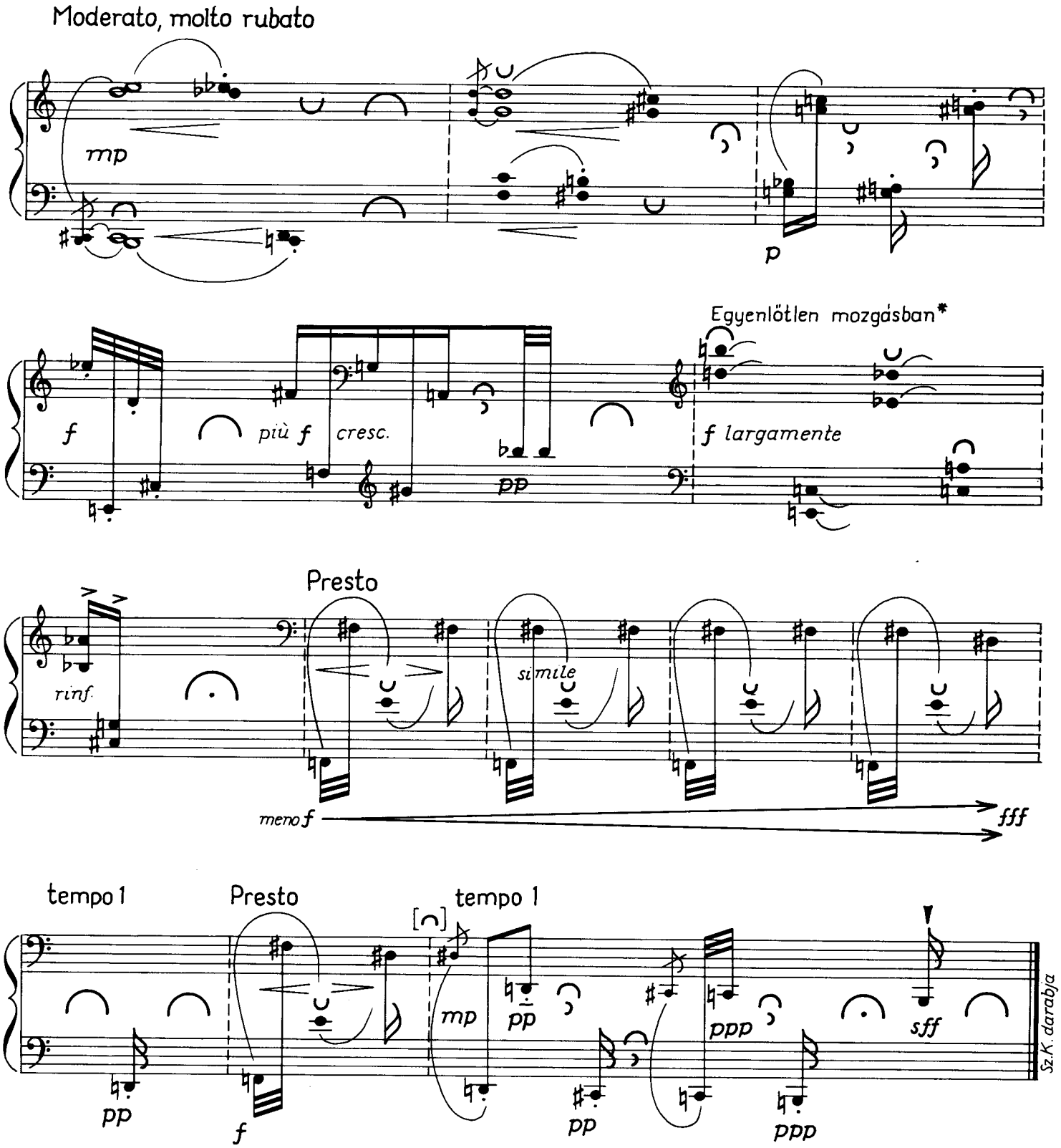
*) (Wie ein Leierkastenwalzer)
*) (Hurdy – gurdy waltz)

Hommage à Zenon

(Achilles és a teknősbéka, avagy: érd utól a másik kezedet)

(Achilles und die Schildkröte, oder: überhol die andere Hand)

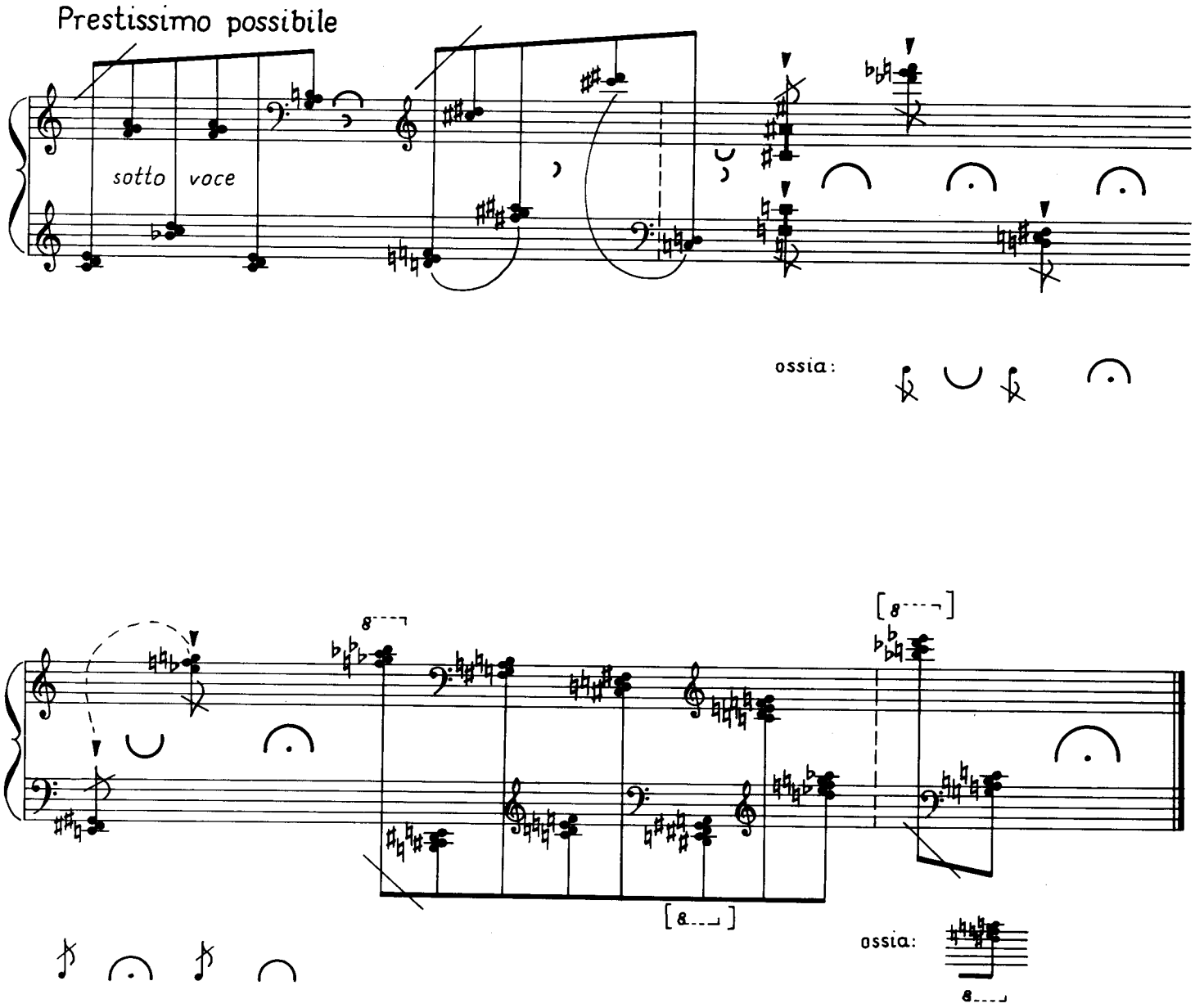
(Achilles and the tortoise, or overtake your other hand)



* Mit unregelmäßiger Bewegung
*Uneven movement

(. . . és forog a korong)

(. . .und fort und fort dreht sich die Scheibe) (. . . and round and round it goes)



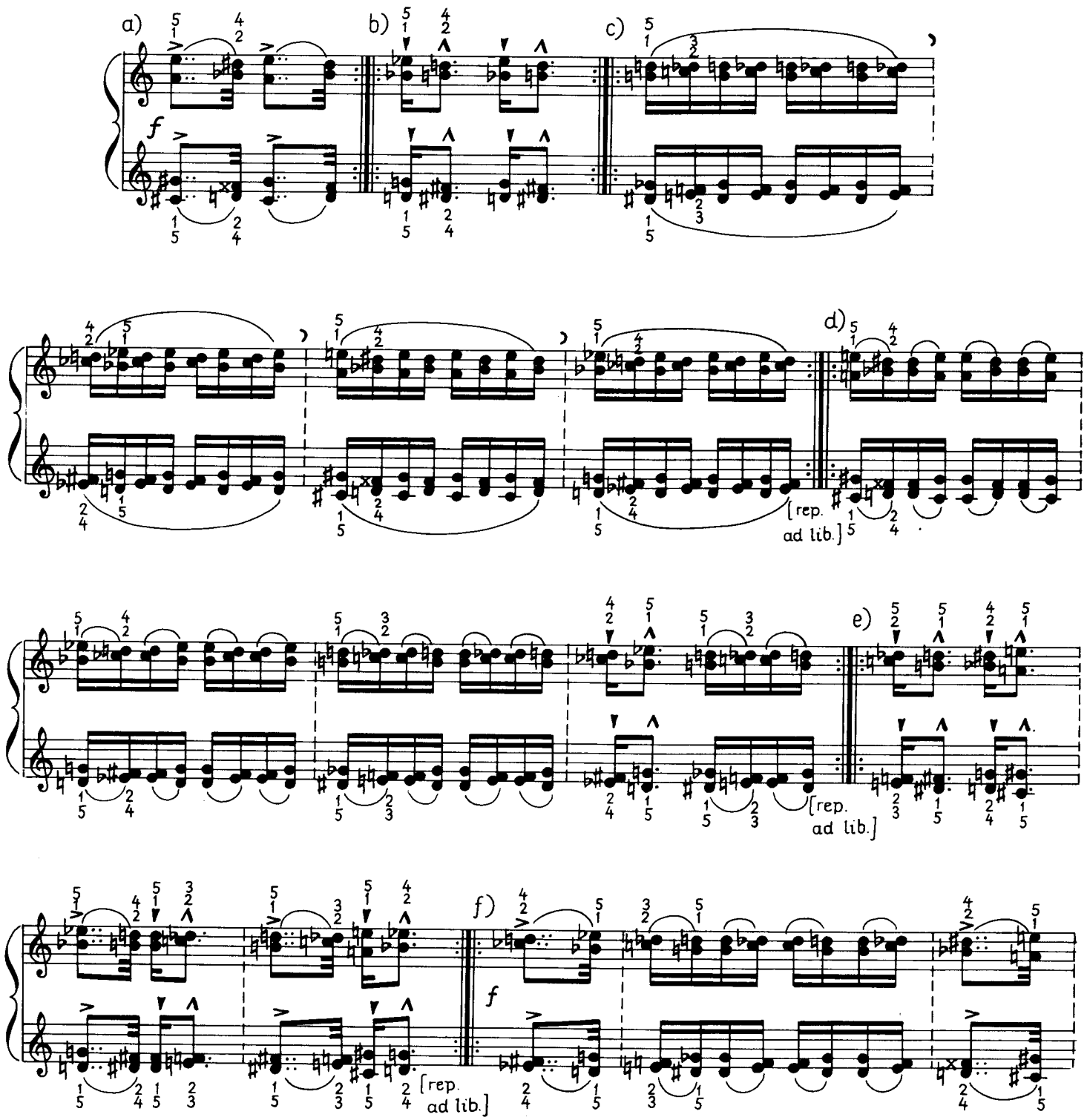
Kettősfogások

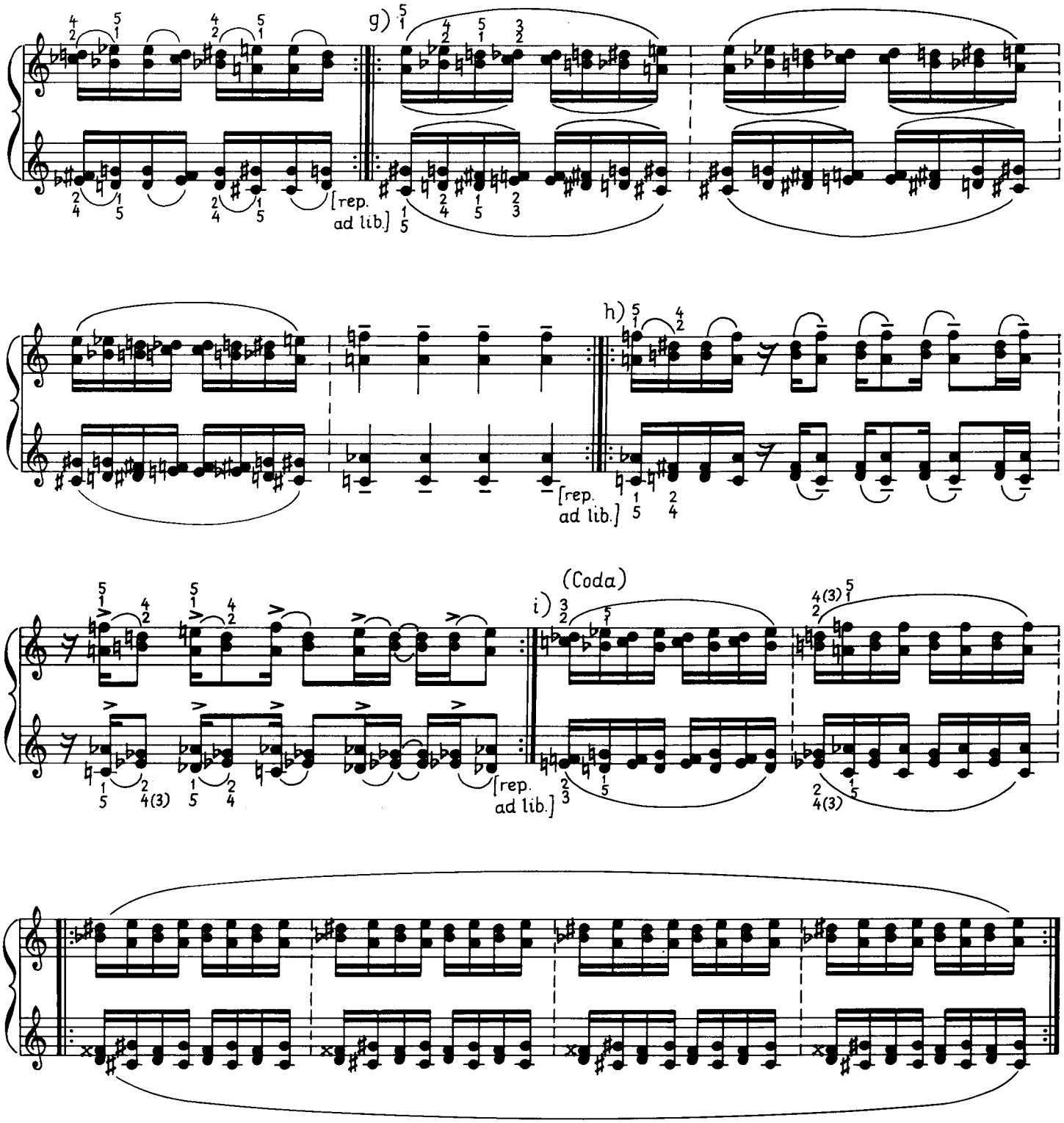
Doppelgriffe Double notes

(Kiegészítés a Mikrokozmosz 66 és függeléke, valamint a 134—135. darabokhoz)

(Ergänzung zu Nr. 66 mit Anhang und Nr. 134—135 aus Bartóks Mikrokosmos)

(Addition to pieces Nos 66 and its appendix, and to 134—135 from Bartók's Mikrokosmos)





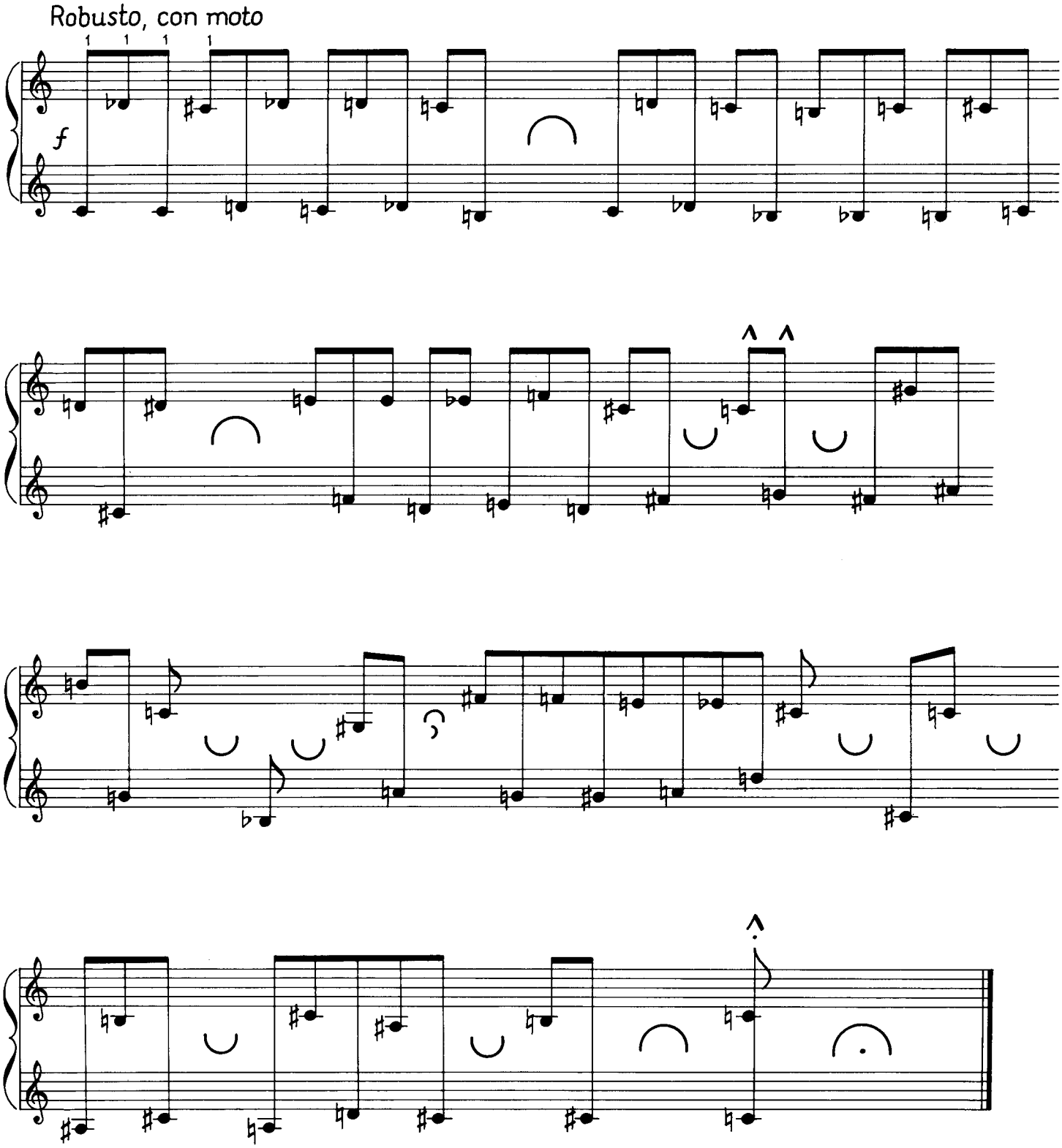
Folyamatos előadás esetén a)-tól i)-ig ismétlés nélkül játsszuk el. Ha gyakorlatként használjuk, minden egység külön játszható, de célszerű legalább 2–2 gyakorlatot összekapcsolni.

Beim Vortrag des gesamten Stückes spiele man von a) bis i) ohne Wiederholung. Zum Üben können alle Einheiten einzeln gespielt werden. Es empfiehlt sich aber, jeweils zwei Übungen miteinander zu verbinden.

In case of continuous performance the pieces from a) to i) should be performed without repeats. When applied for purposes of exercise each unit may be played separately, but it is expedient to link together at least two at a time.

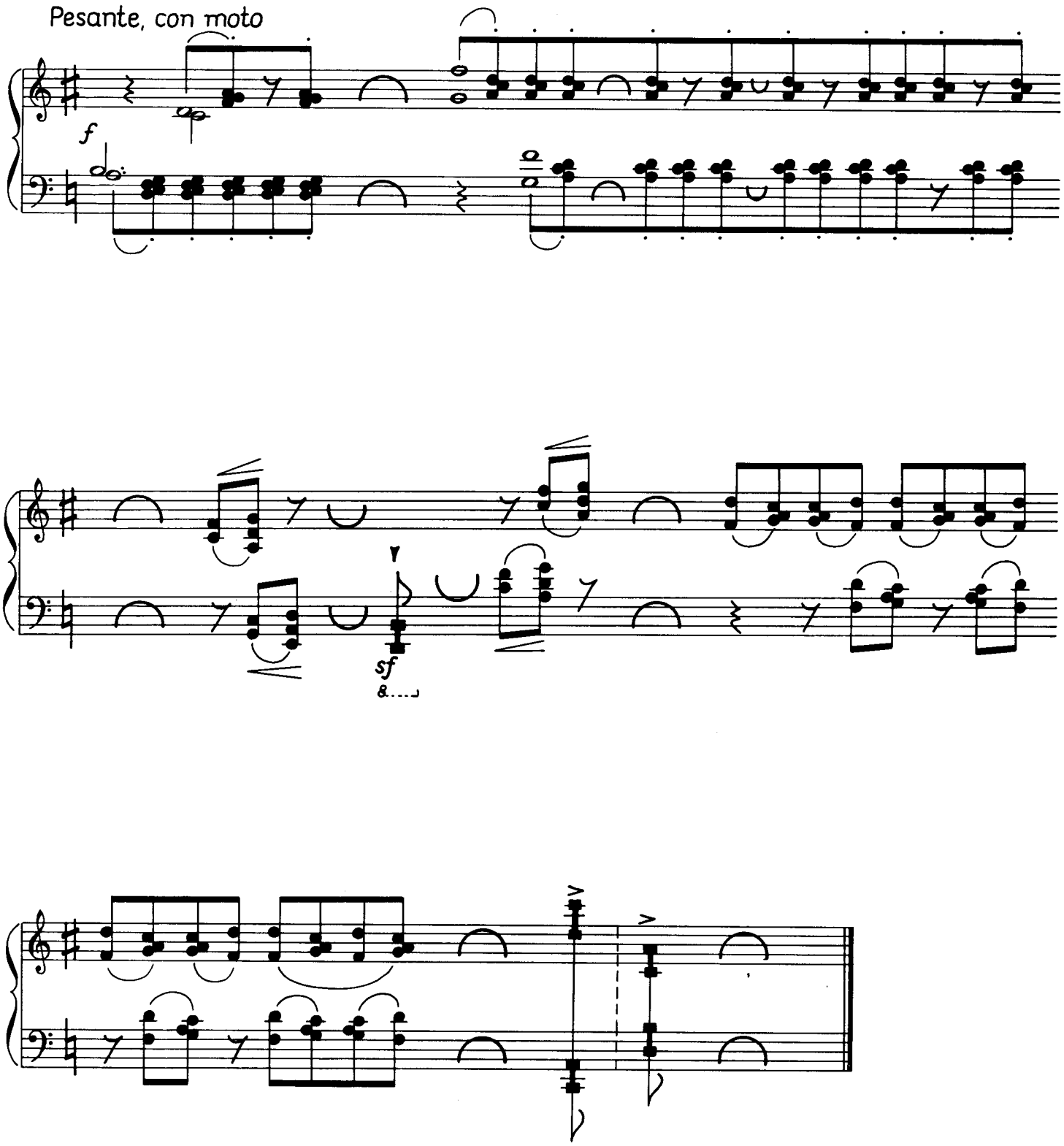
Jelek feketében

Zeichen in Schwarz Signs in Black



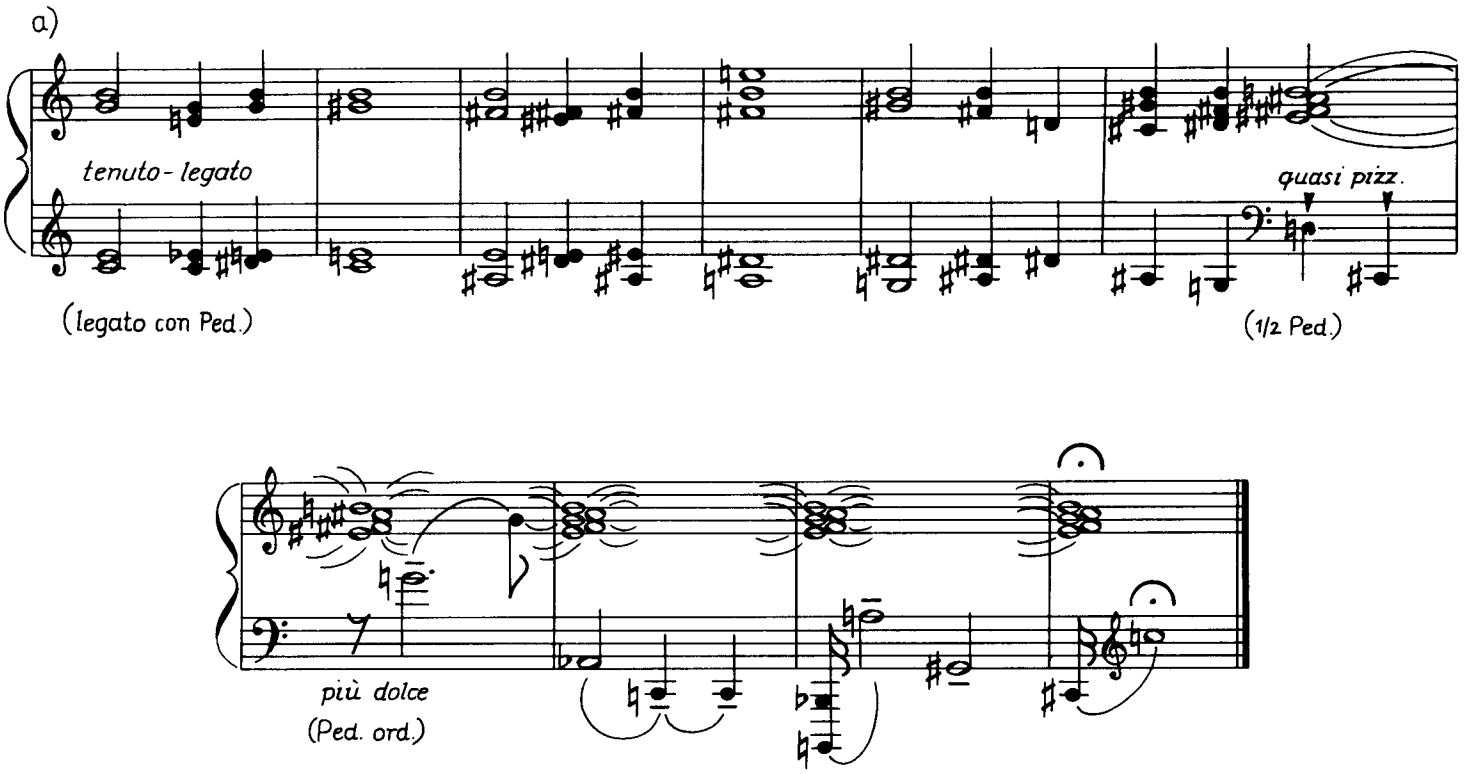
Csökönyös csomók

Widerspenstige Knoten Stubborn Knots

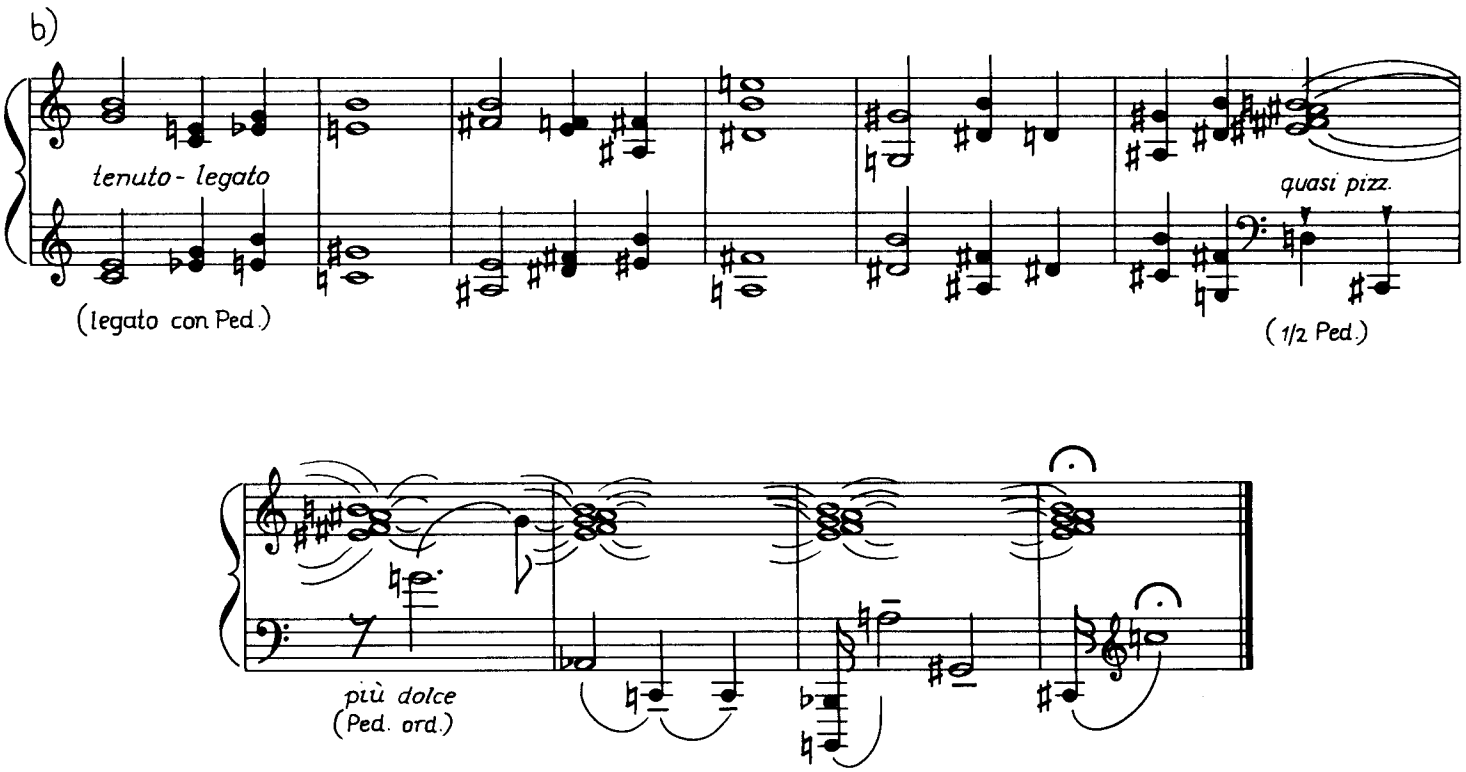


Hommage à Schubert

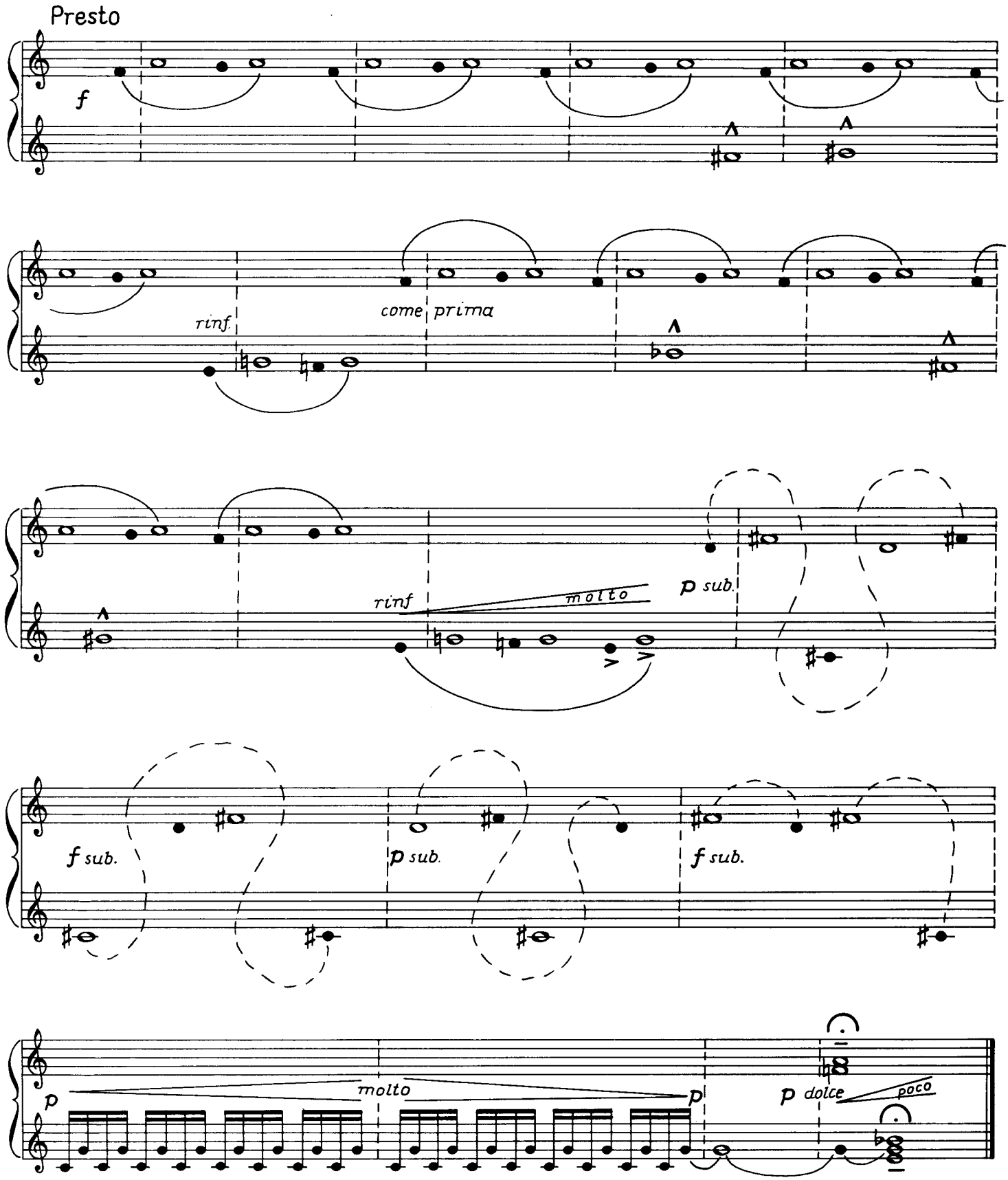
a)



b)

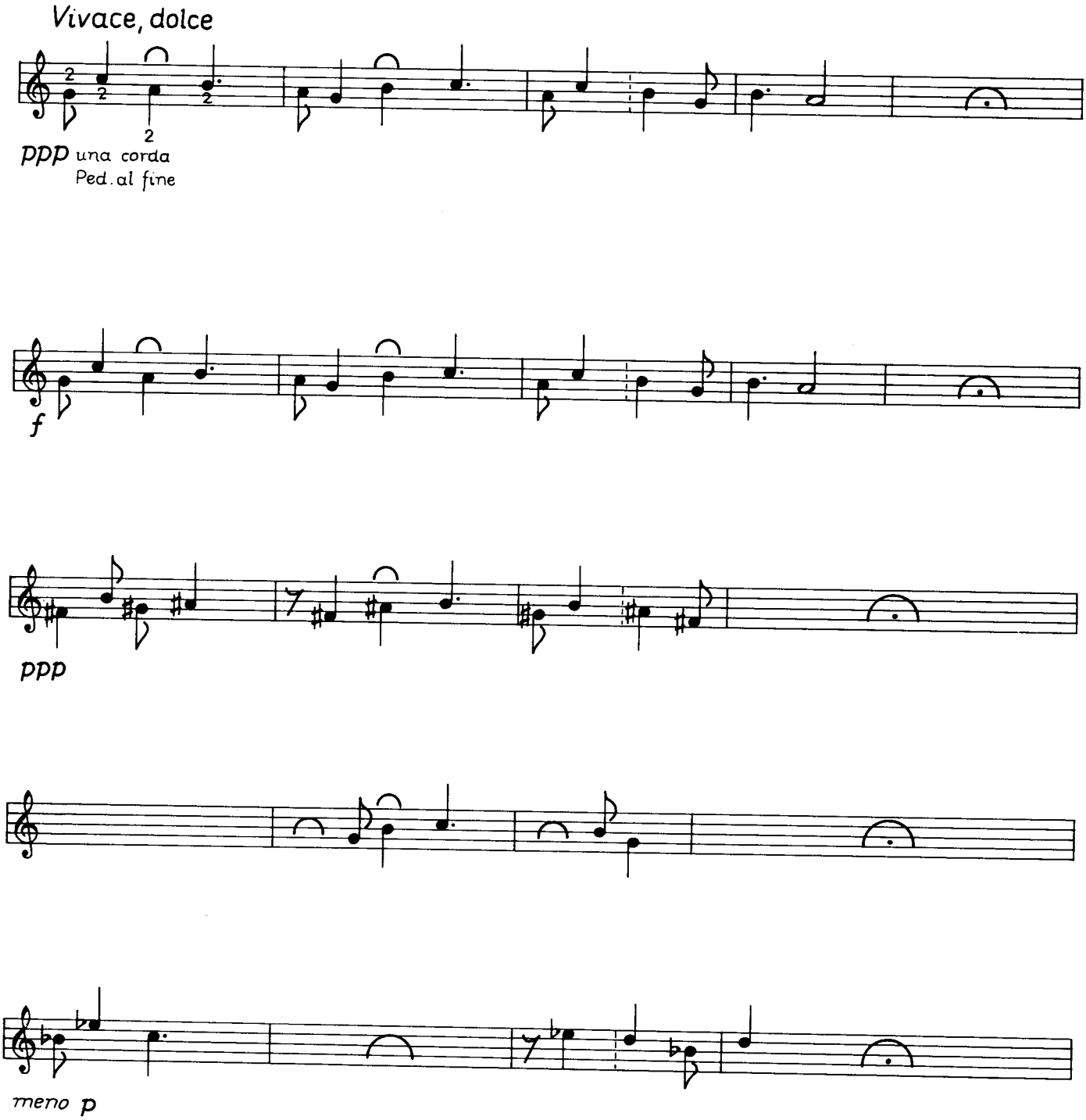


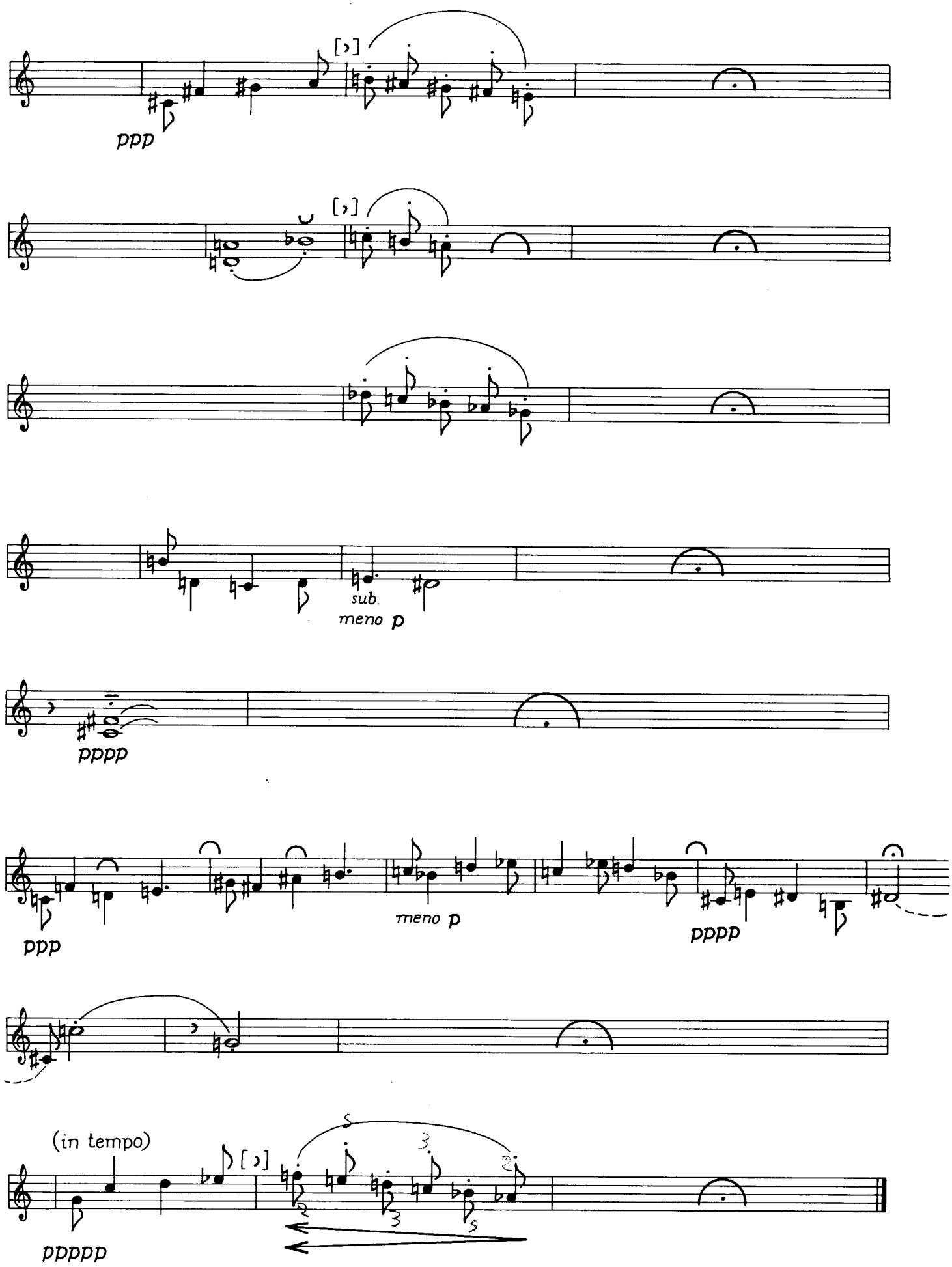
Hommage à Petrovics



Hommage à Farkas Ferenc (2)

foszlányok egy kolinda emlékképéből
Erinnerungsbrocken aus einer Kolindenmelodie
Scraps of a colinda melody—faintly recollected

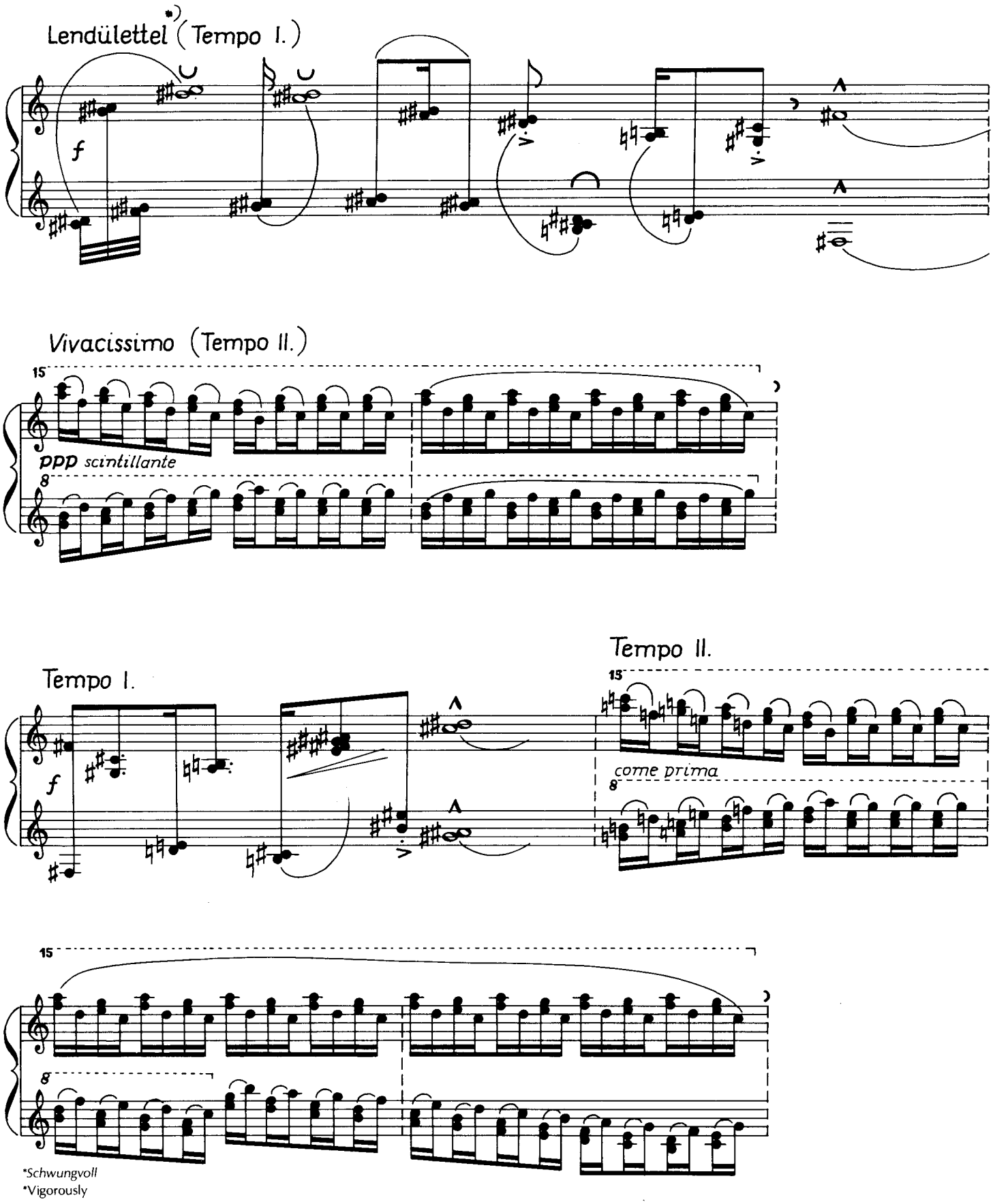



ppp
sub.
meno p
pppp
ppp
meno p
pppp
(in tempo)
ppppp

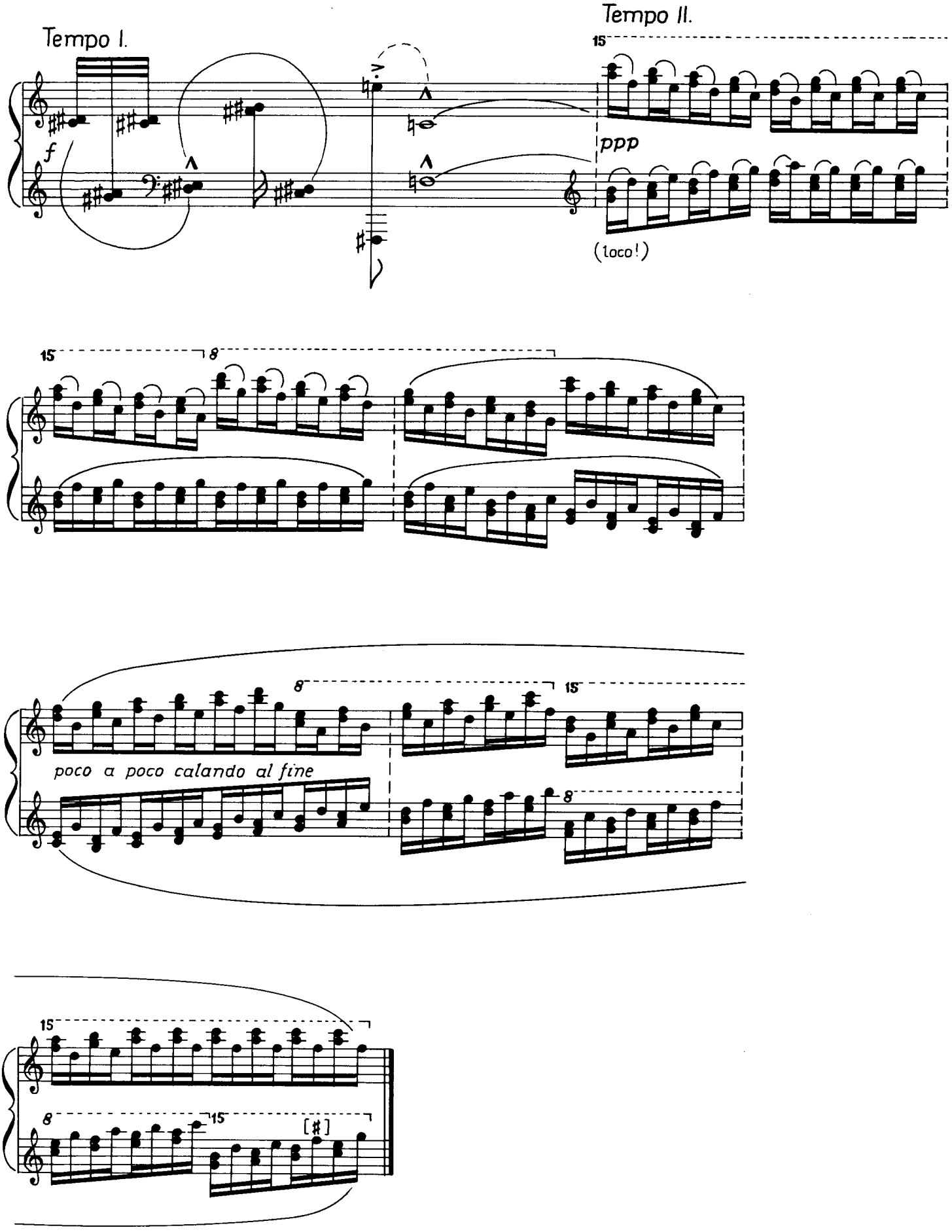
Hommage à Farkas Ferenc (3)

(Petruska idézése)

(Petruschkas Beschwörung) (evocation of Petrushka)



*Schwungvoll
*Vigorously

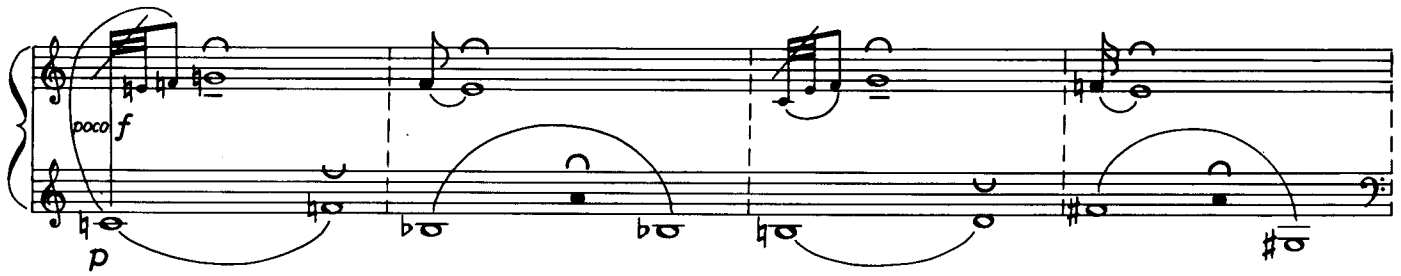

Tempo I.
Tempo II.
f
ppp
(loco!)
15
8
poco a poco calando al fine
[♯]

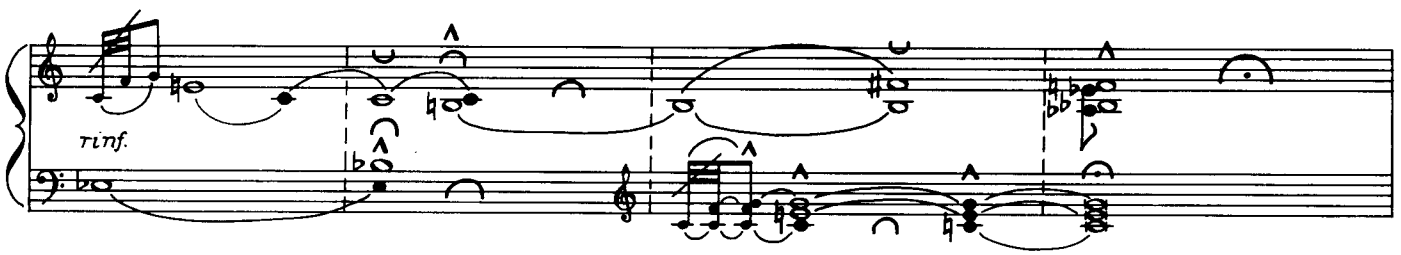
Hommage à Farkas Ferenc (4)

(Szerelem, szerelem, játkozott gyötrelem...)
(Liebe im Herzen, bittere Schmerzen)
(Adoration, adoration, accursed desolation . . .)

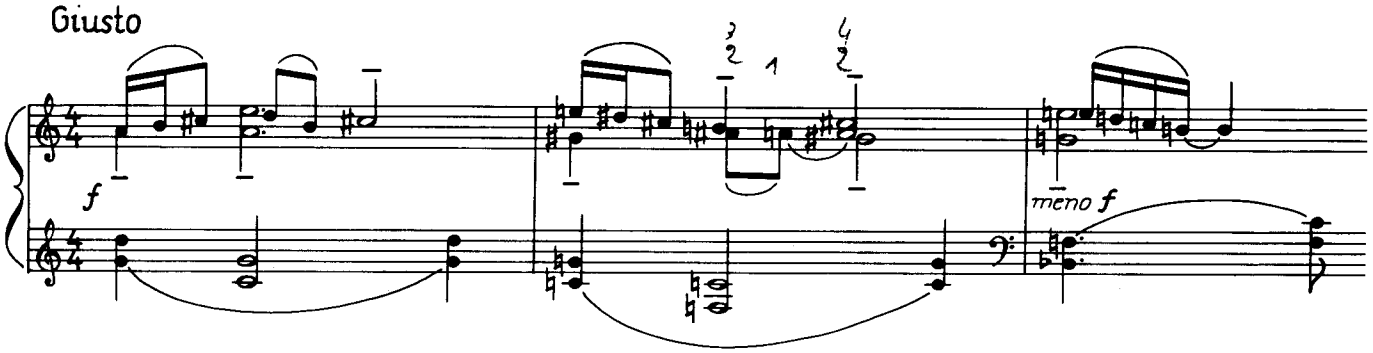
ossia:
Vi—

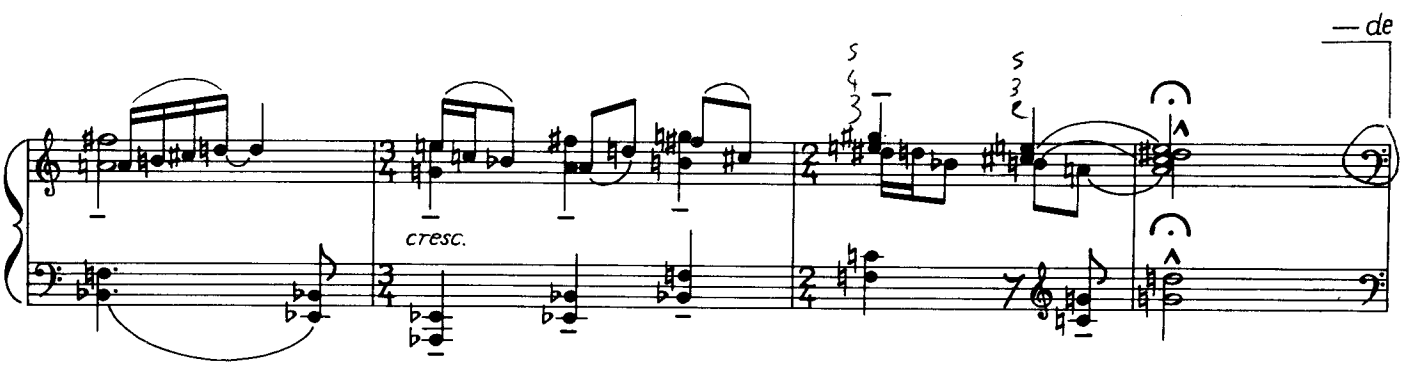
Parlando

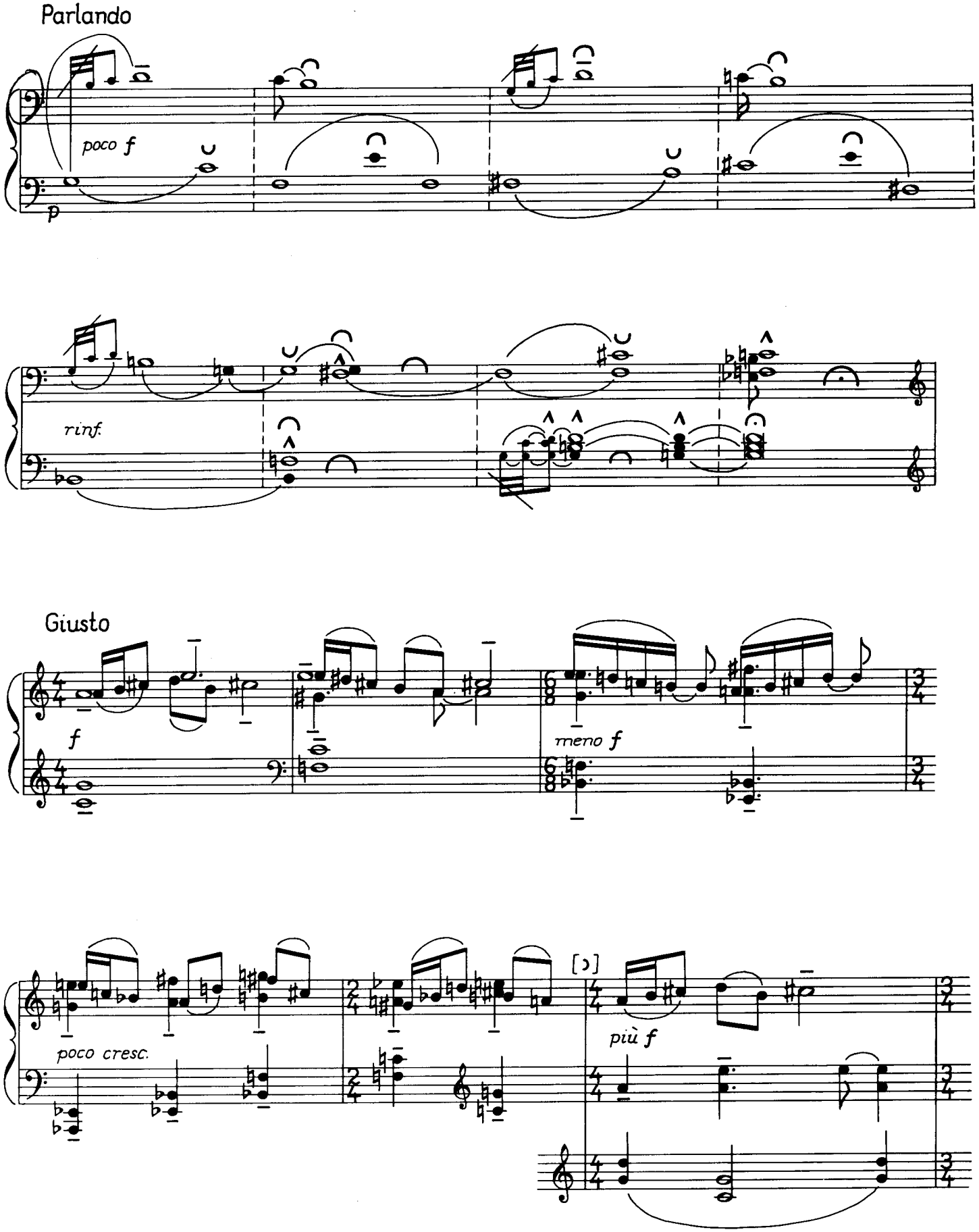


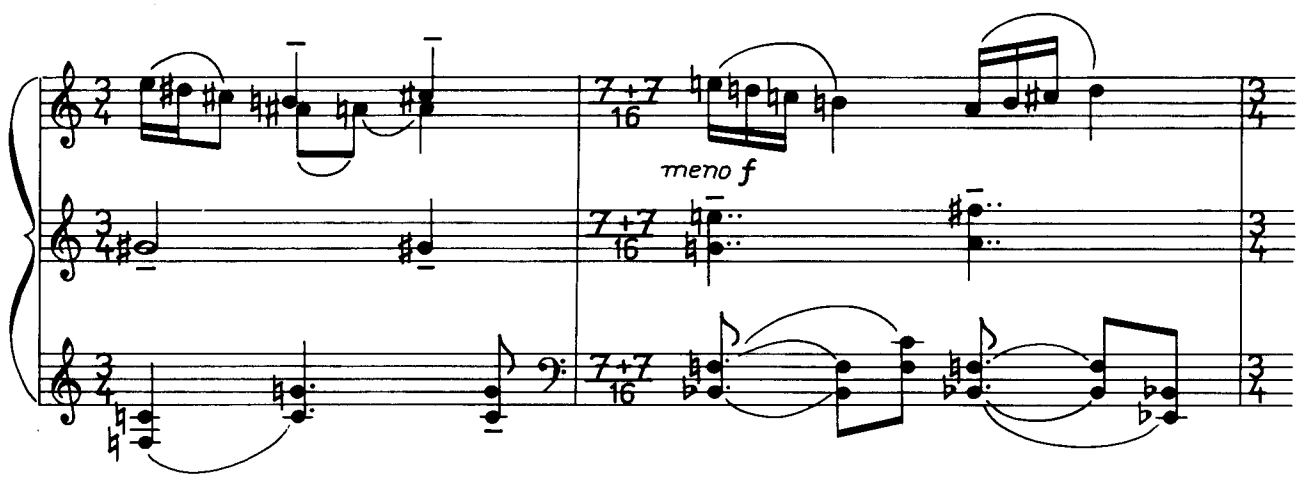


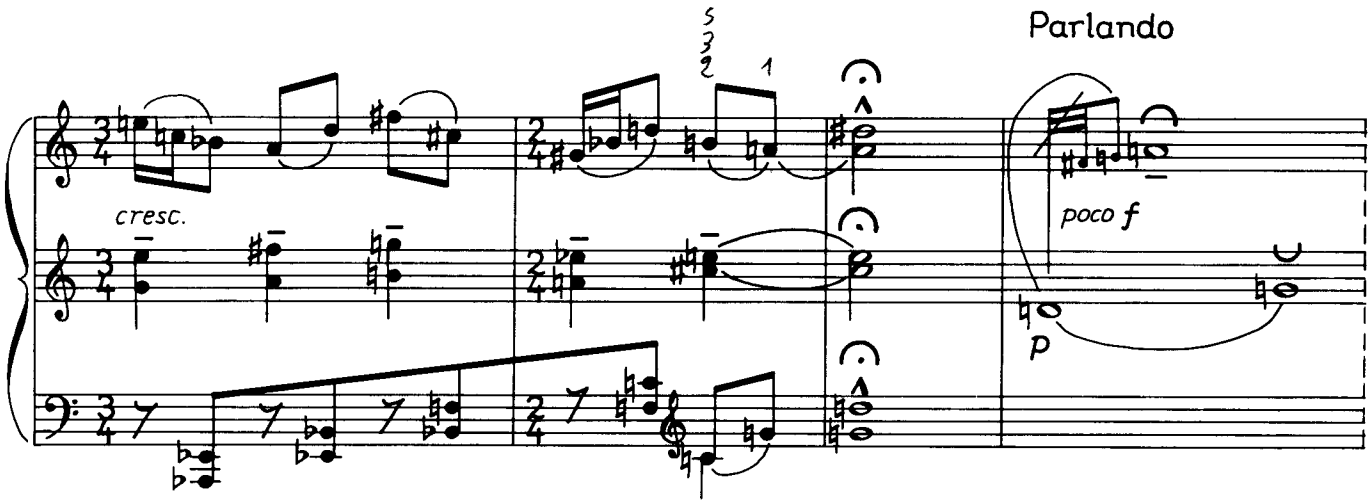
Giusto

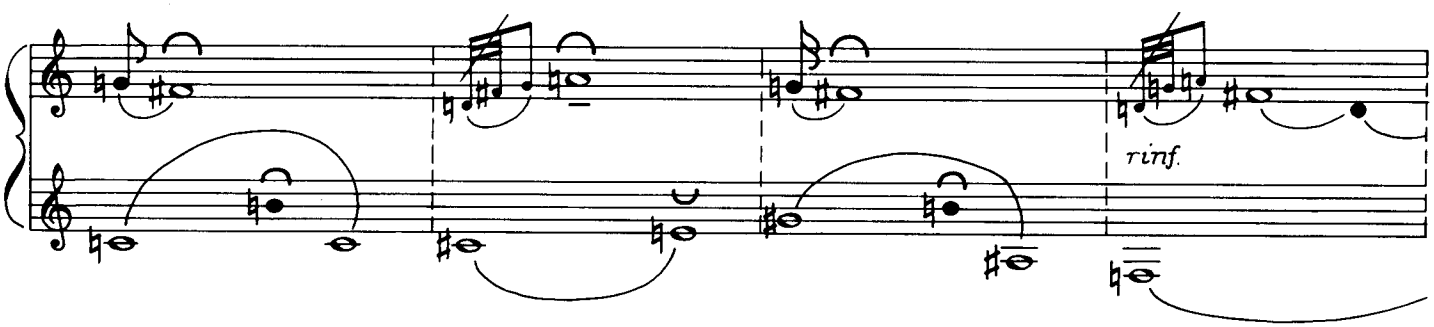


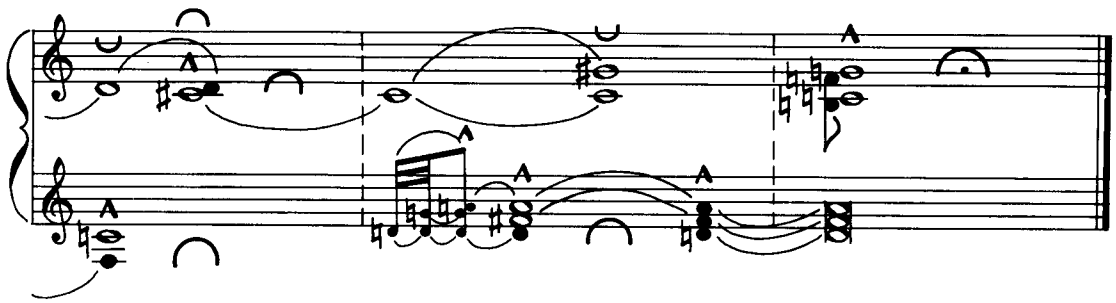



Parlando
poco f
p
rinf.
Giusto
f
meno f
poco cresc.
più f


meno f

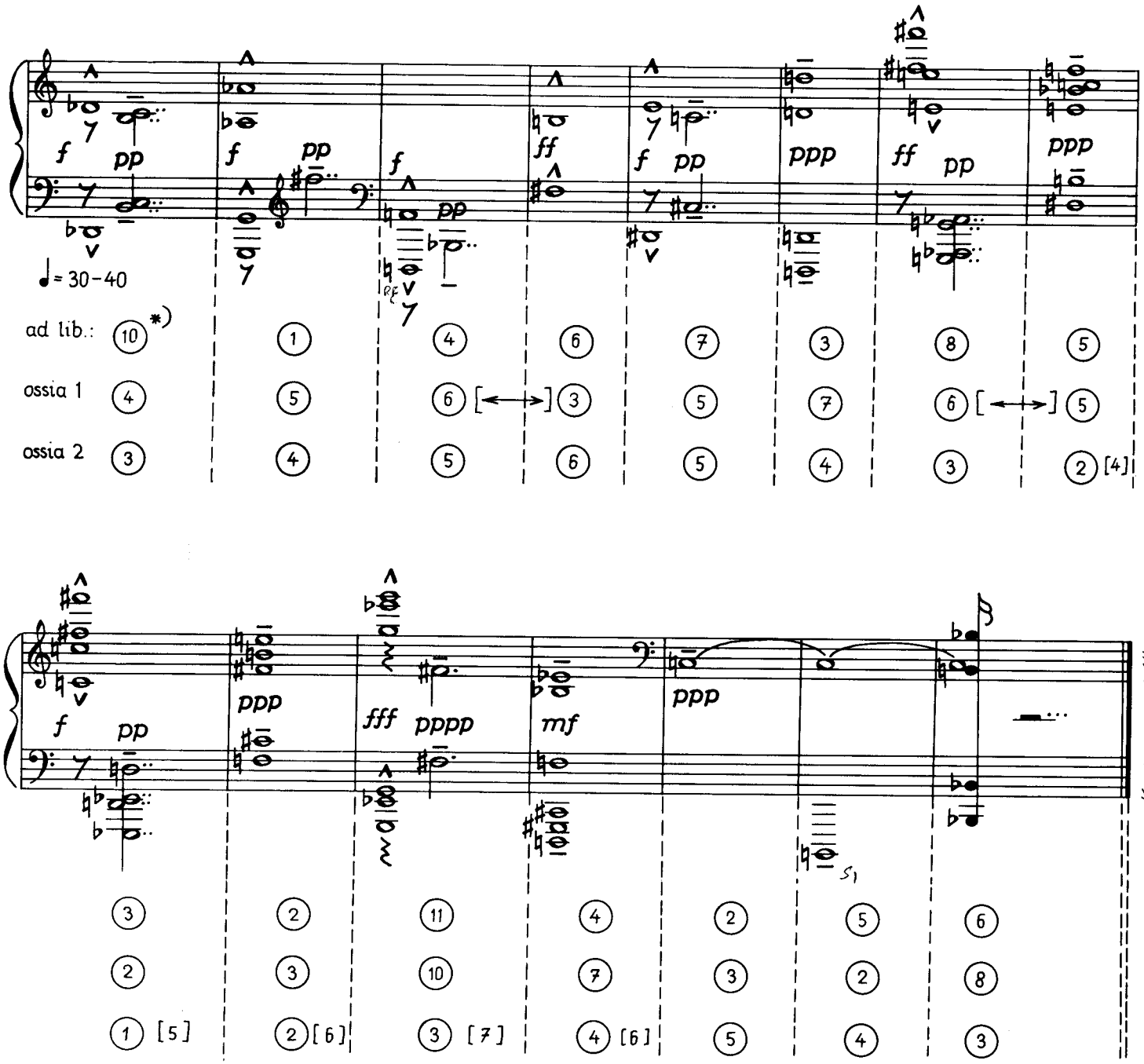

Parlando
cresc.
poco f
p


rinf.



Hommage à Musszorgszkij

Hommage à Mussorgski Hommage à Moussorgsky



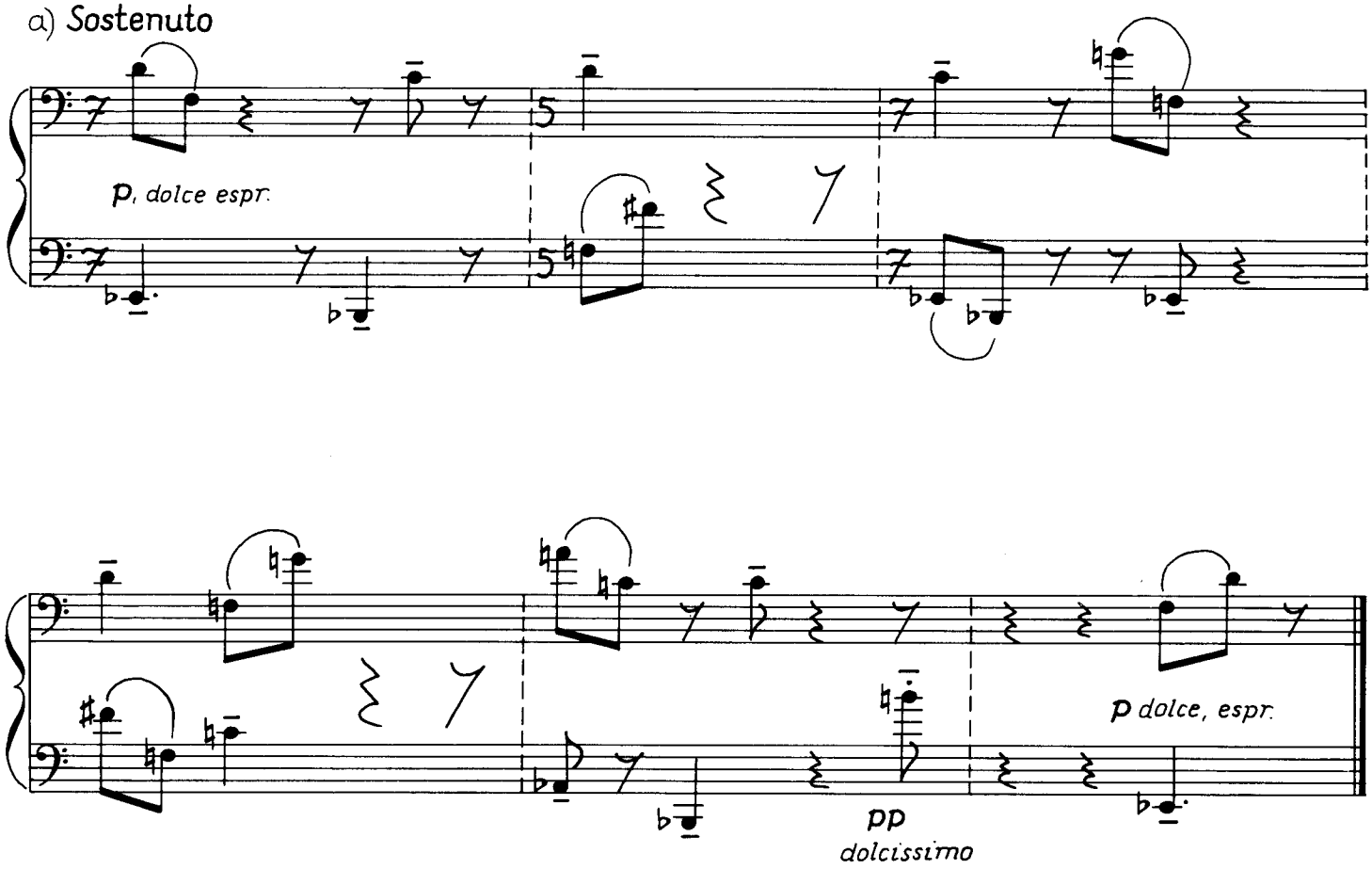
*) (10) = $\frac{10}{4}$, (1) = $\frac{1}{4}$, (4) = $\frac{4}{4}$, *etc.*

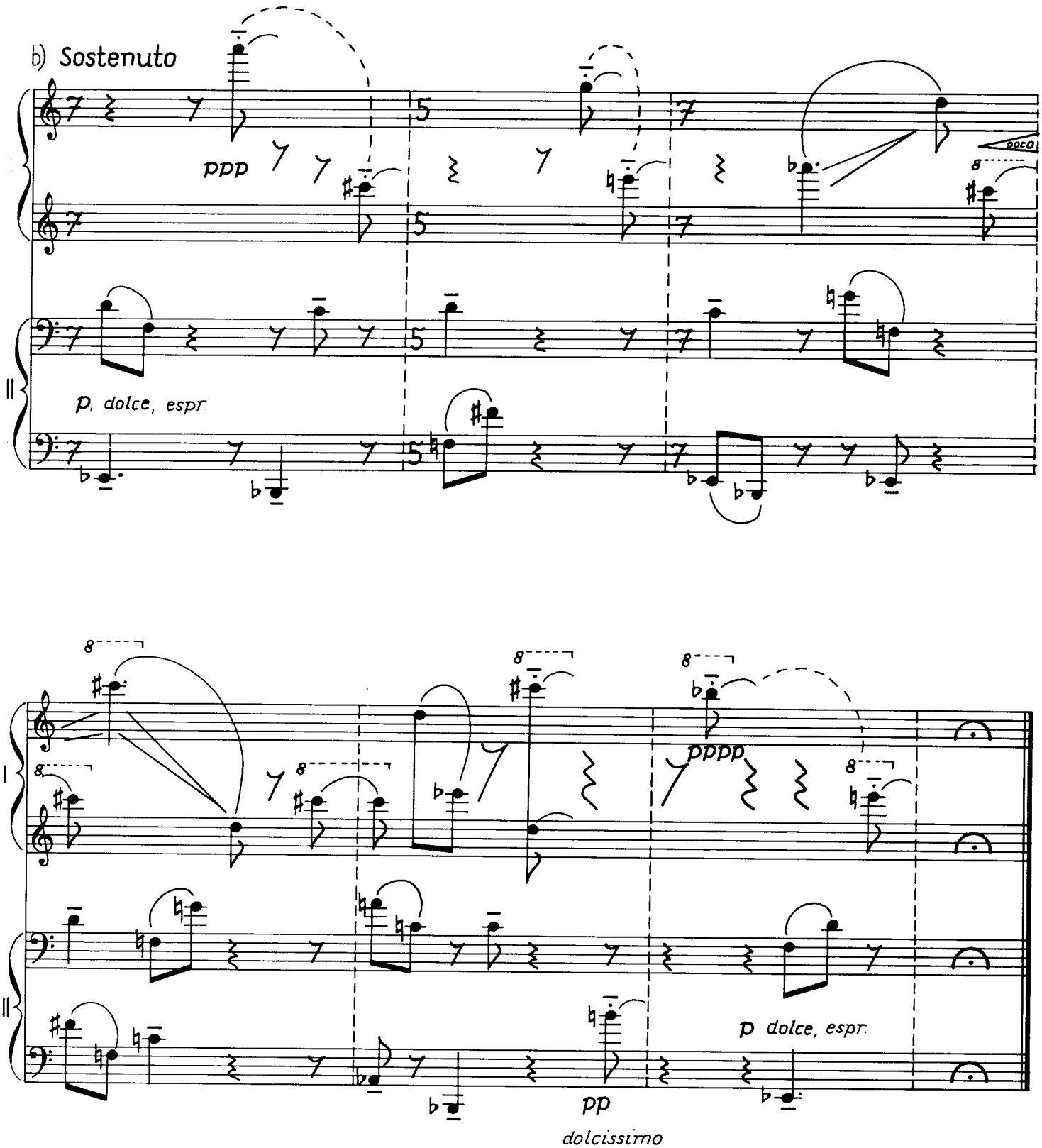
Hommage à Szervánszky

Csend

Stille Silence

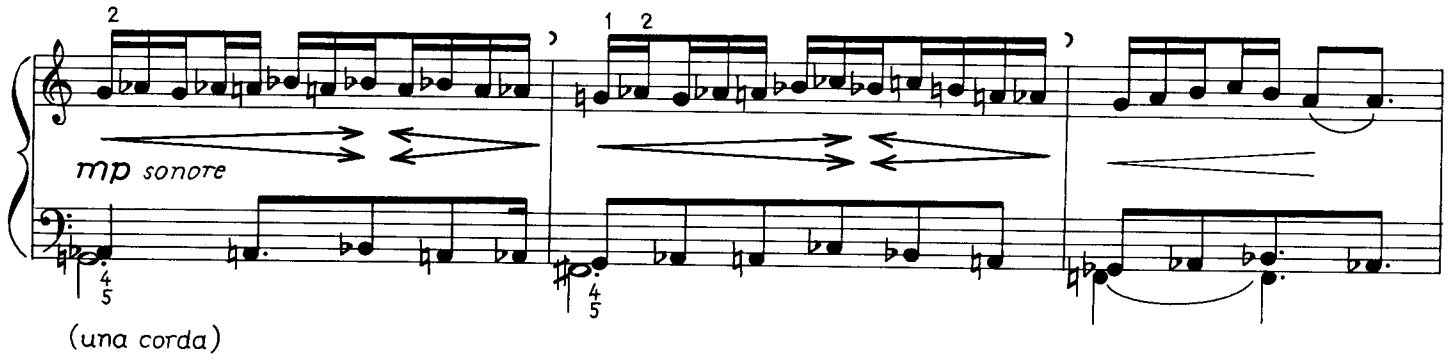
a) *Sostenuto*

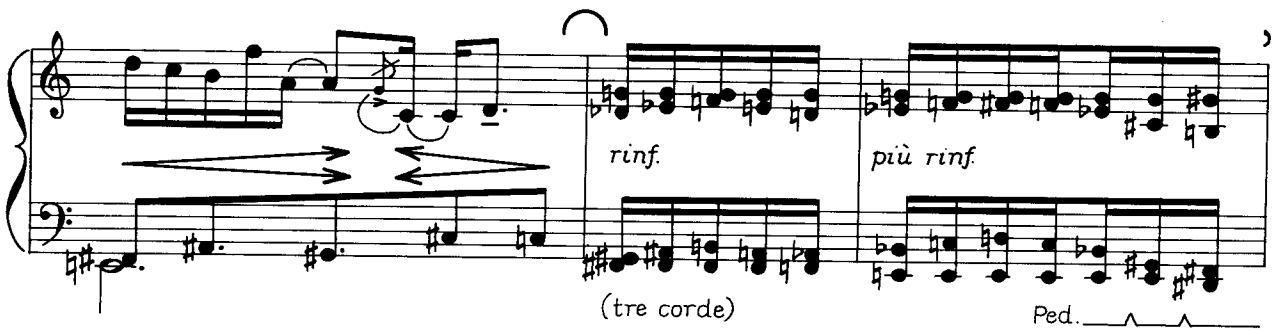



b) Sostenuto
ppp
poco
p, dolce, espr.
pppp
p dolce, espr.
pp
dolcissimo

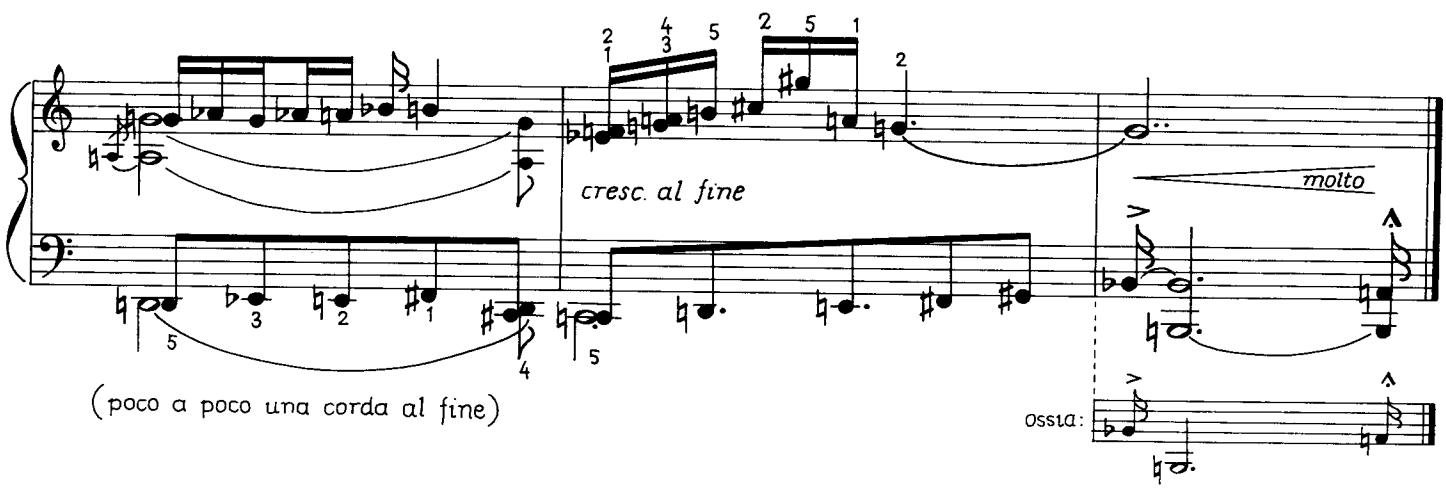
Sirató (2)

Klagegesang (2) Dirge (2)





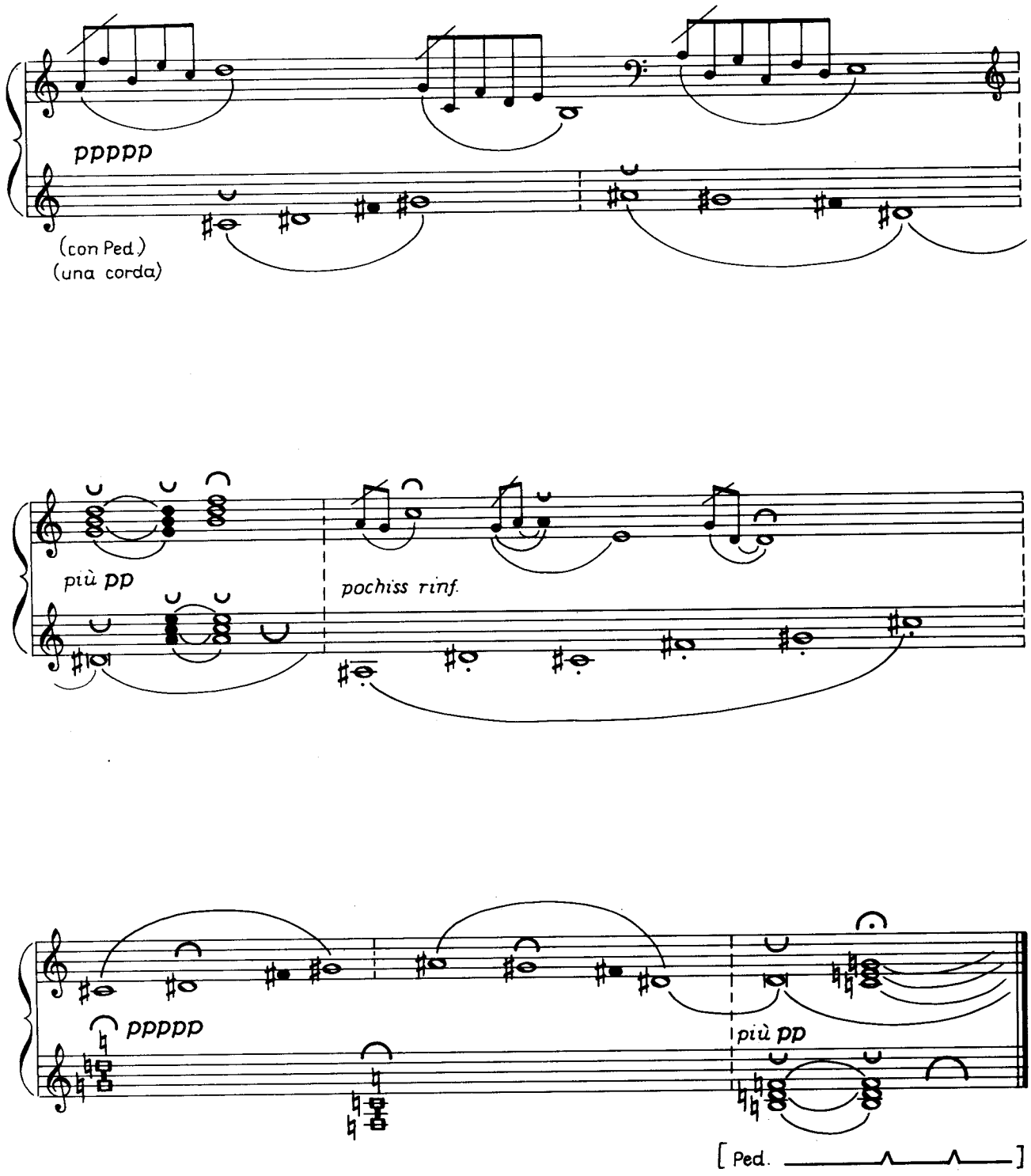
(poco allargando)



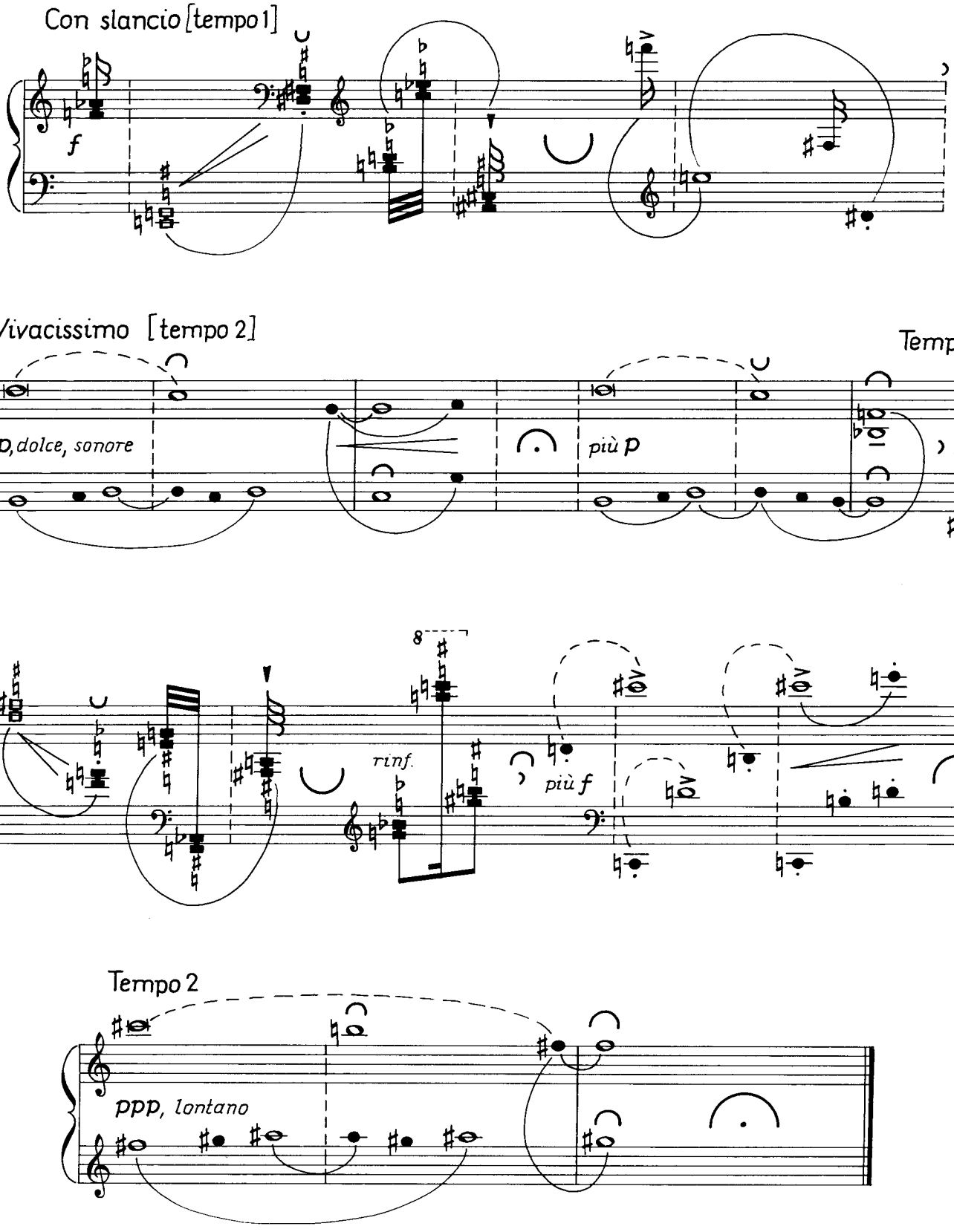
Hommage à Christian Wolff

(Félálomban)

(Im Halbschlaf) (Half-asleep)

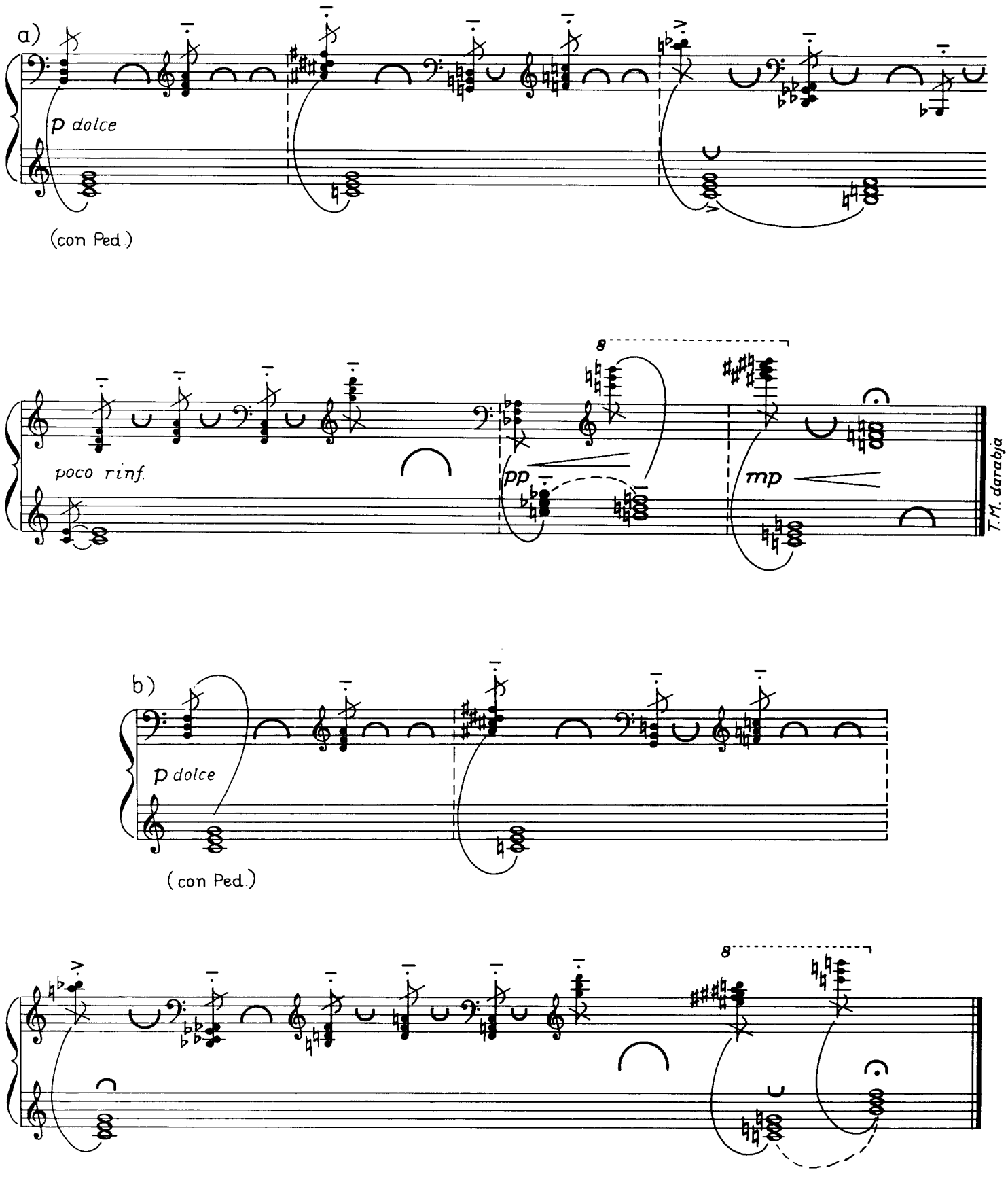


Hommage à Domenico Scarlatti

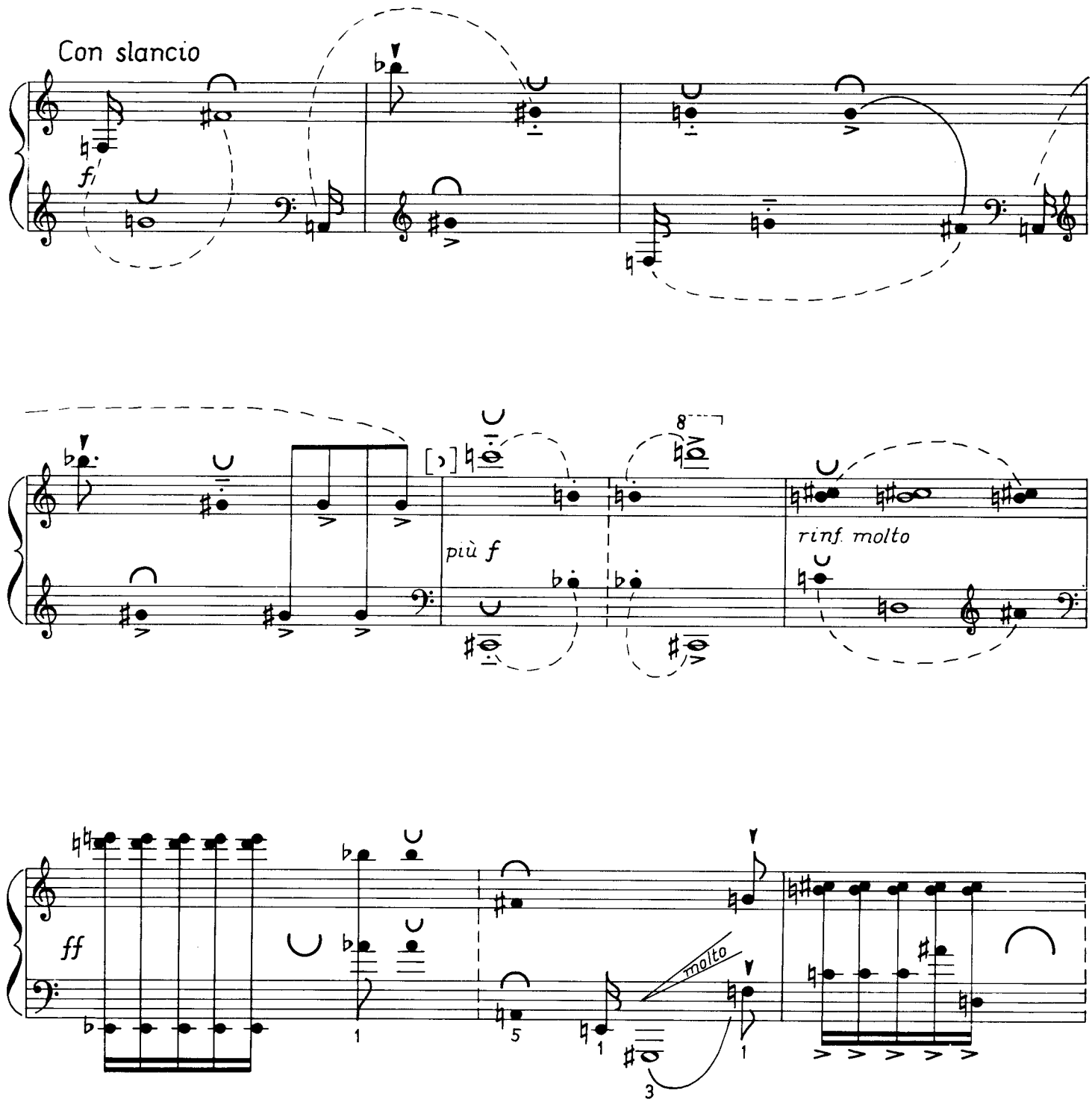


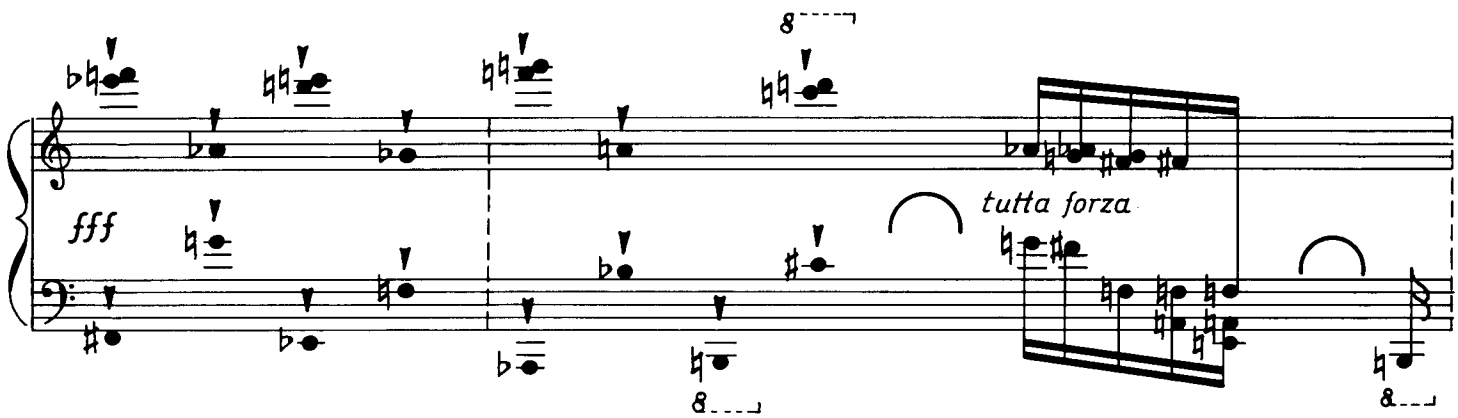
Hommage à Borsody László

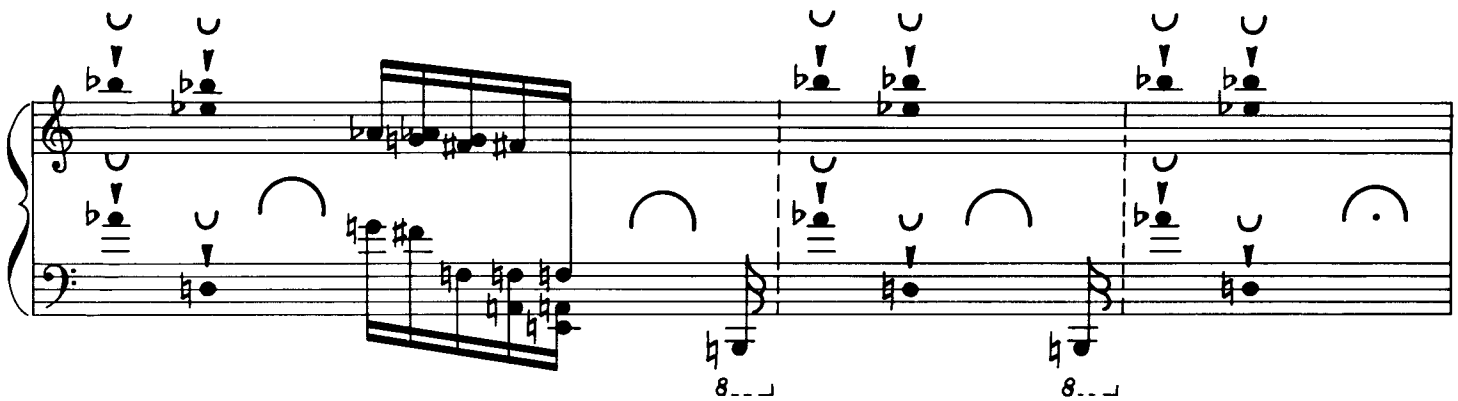
(Harmonika) (Harmonica)

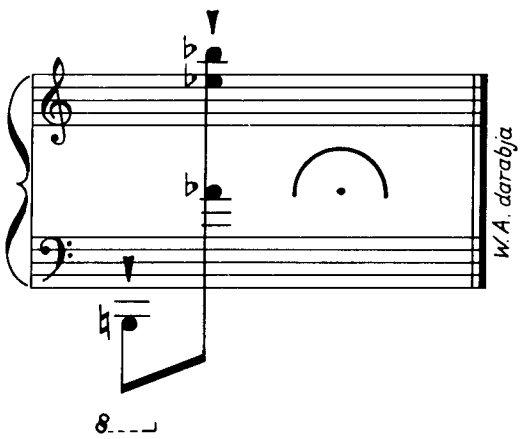


Hommage à Varèse



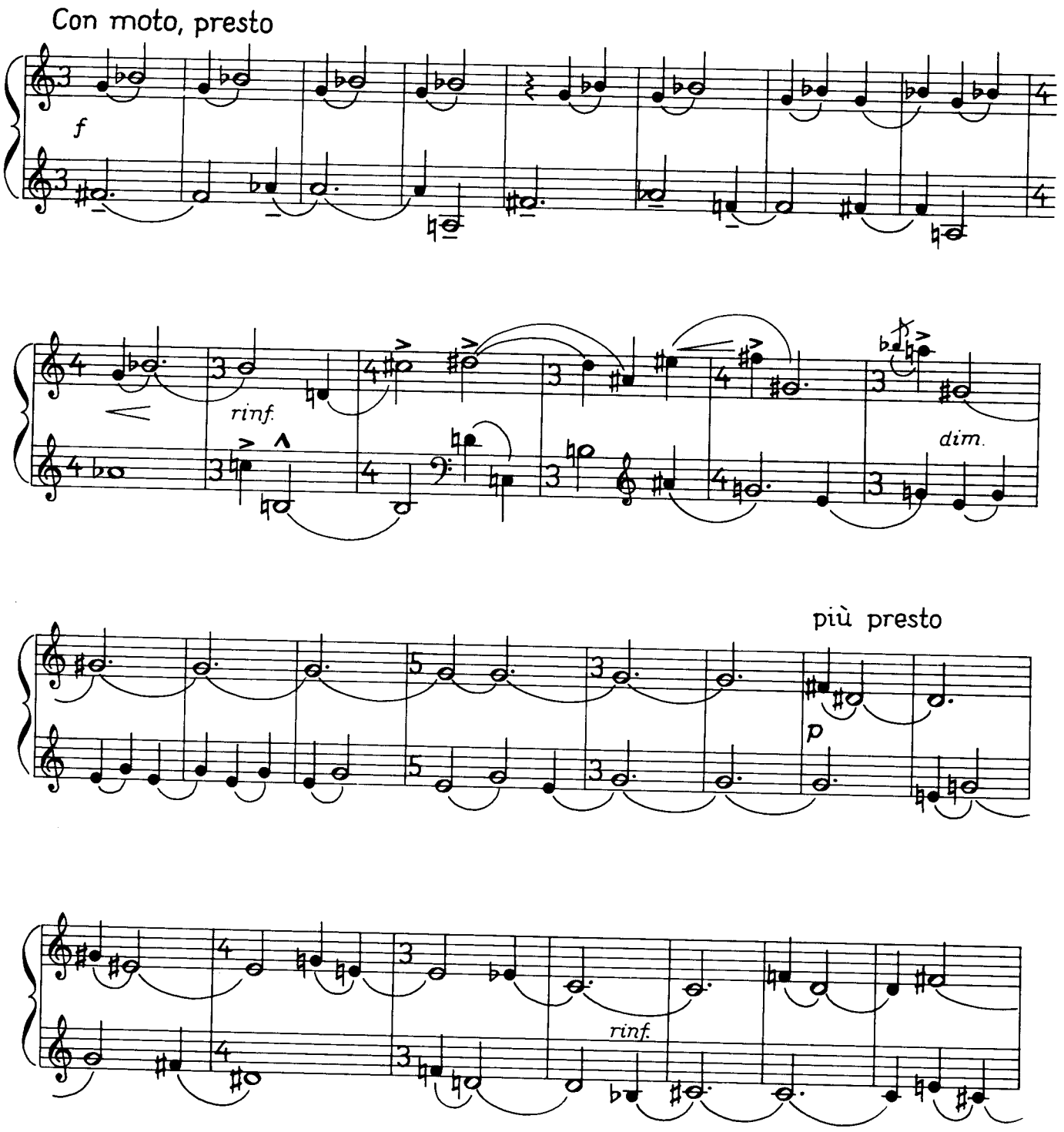

fff
tutta forza

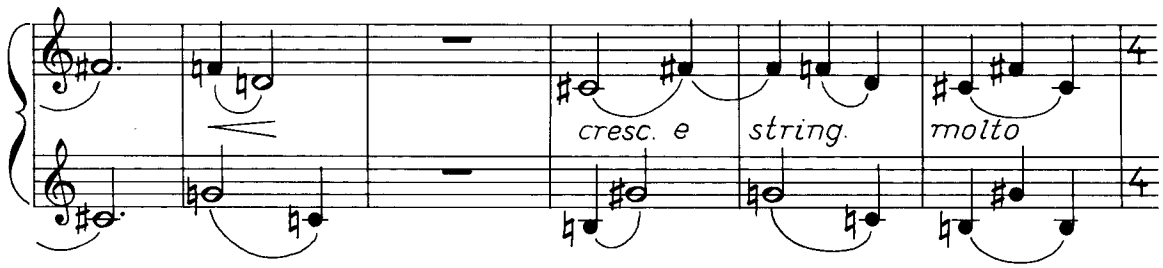


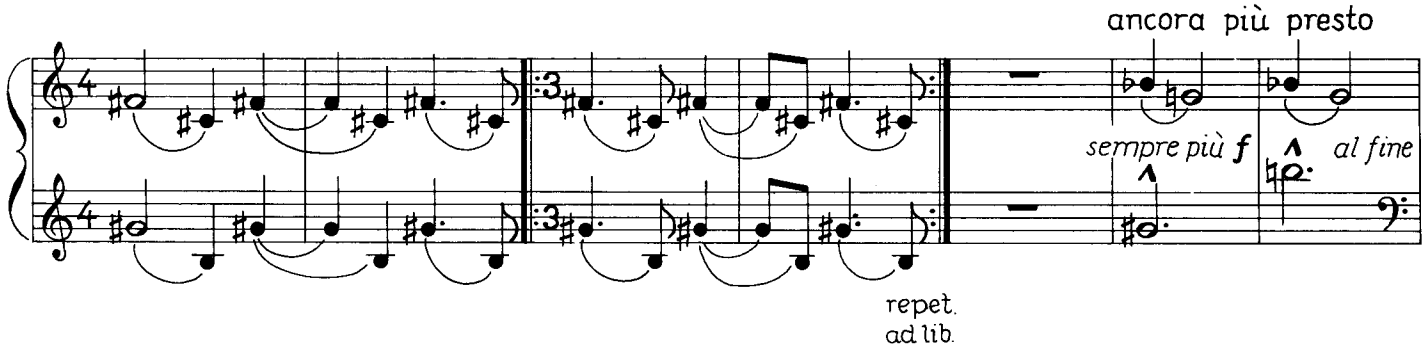

W.A. darabja

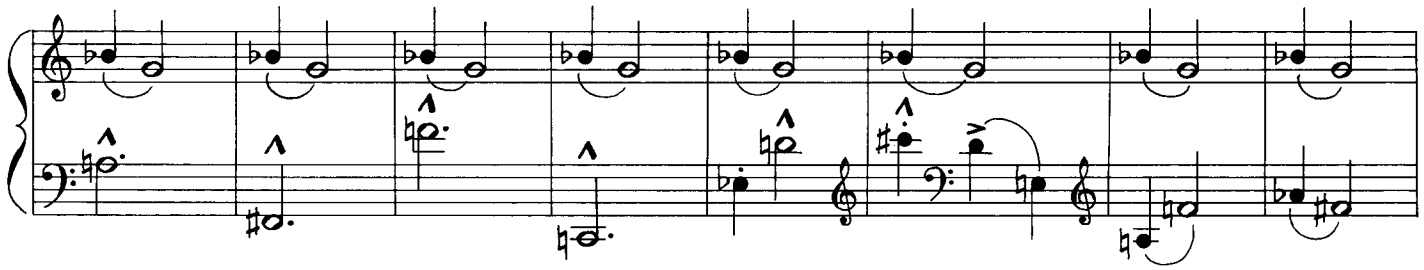
Nyuszicsökény

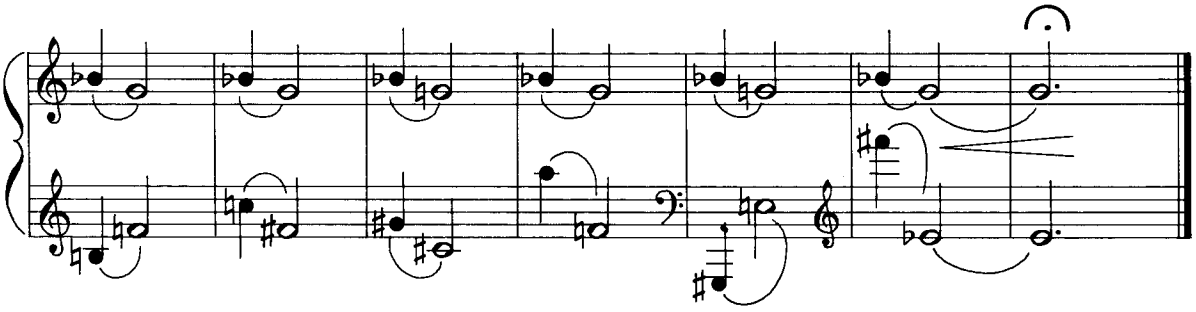
Häschen Trotzig Stubbunny




cresc. e
string.
molto

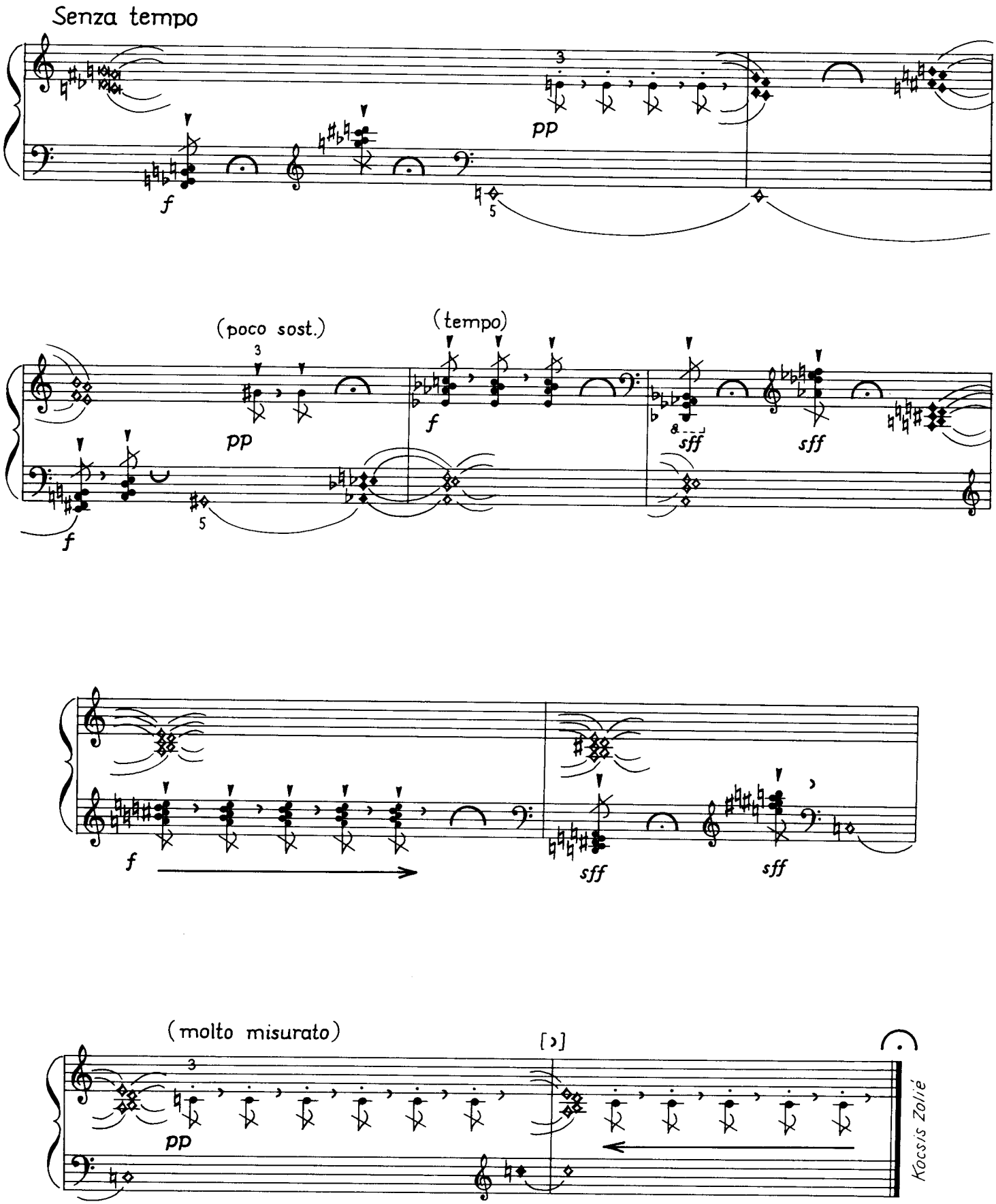

ancora più presto
sempre più f
al fine
repet.
ad lib.





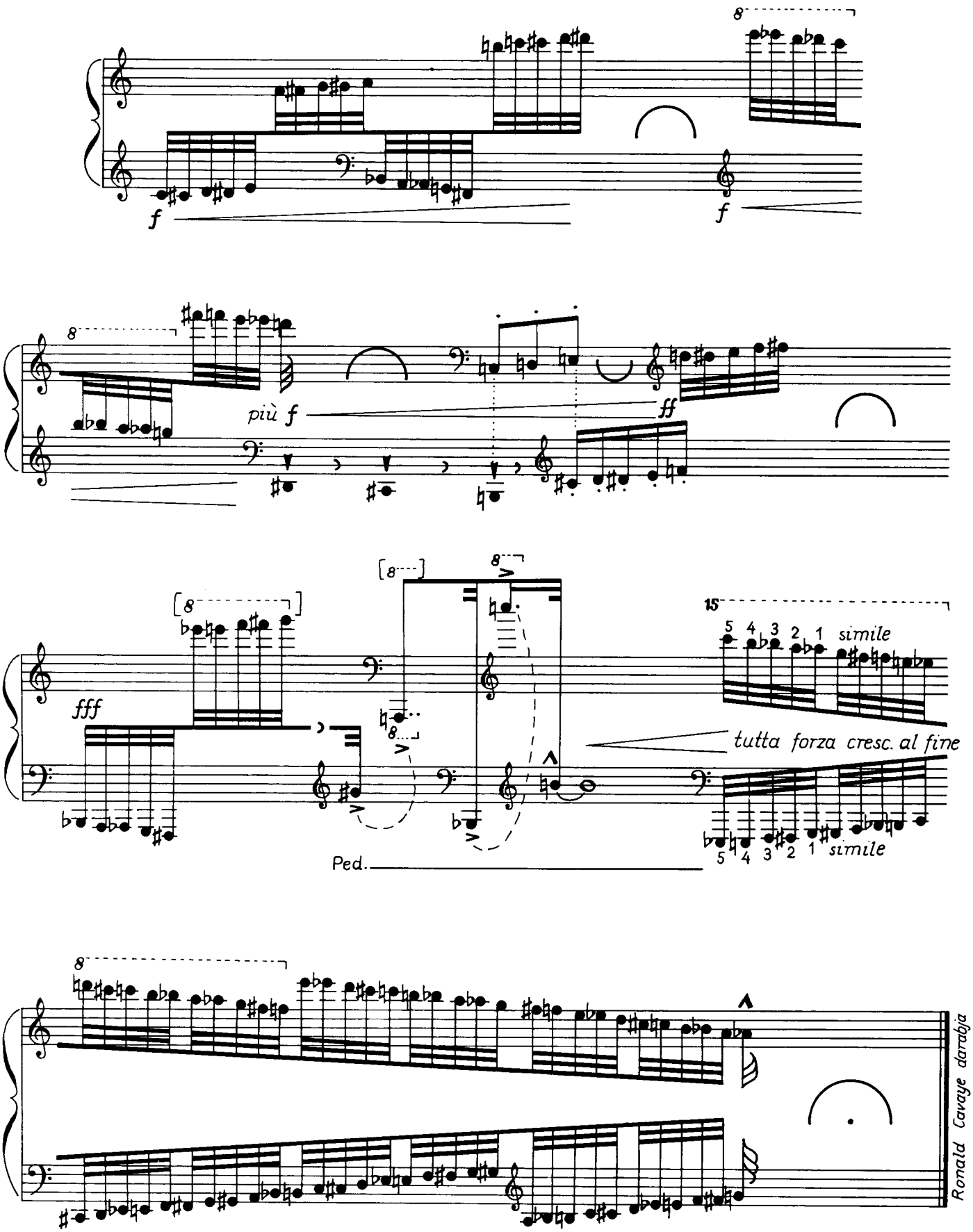
Felhangjáték (4)

Spiel mit Obertönen (4) Play with Overtones (4)



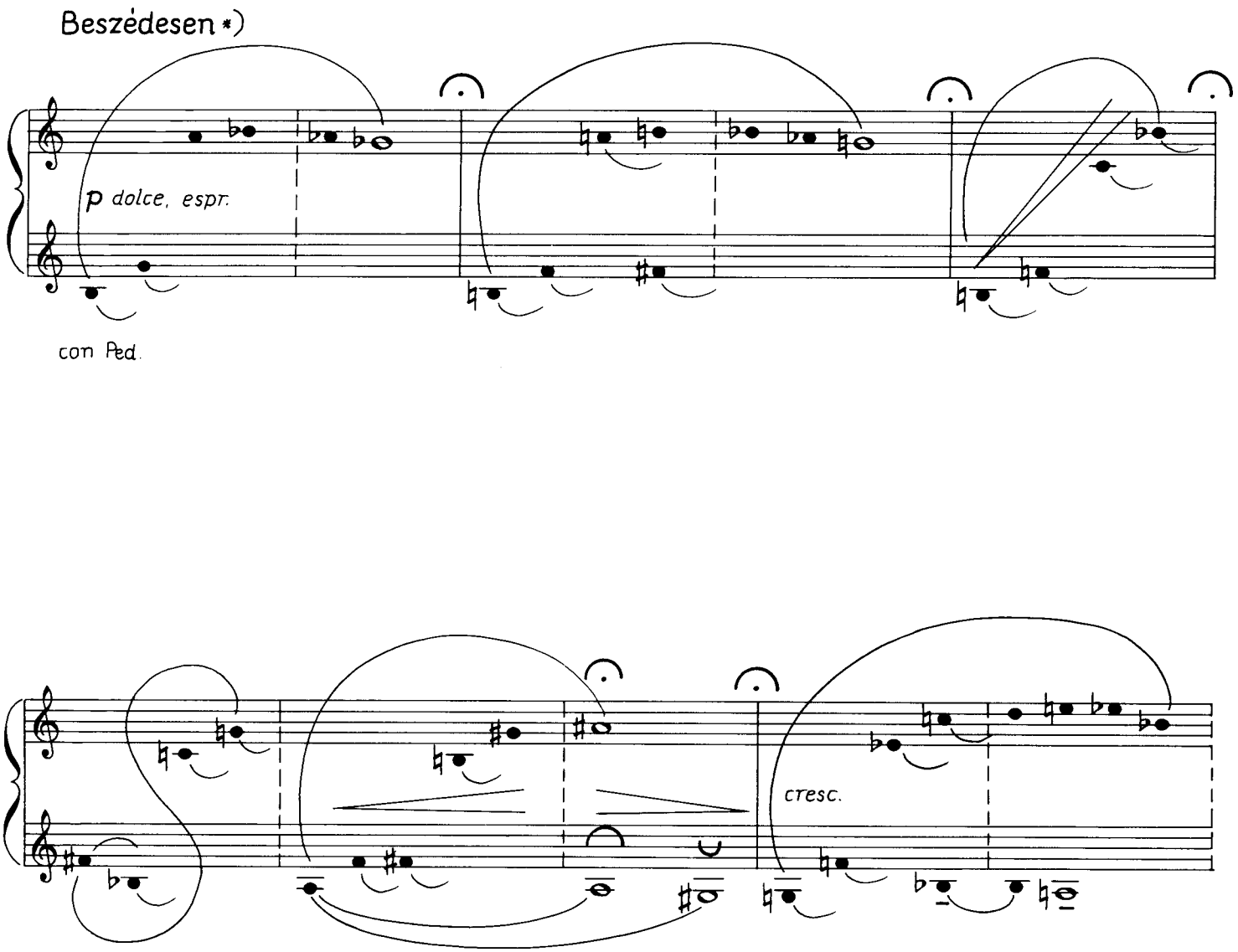
Ötujjas veszekedős

Die fünf Finger zanken Five-finger Quarrel

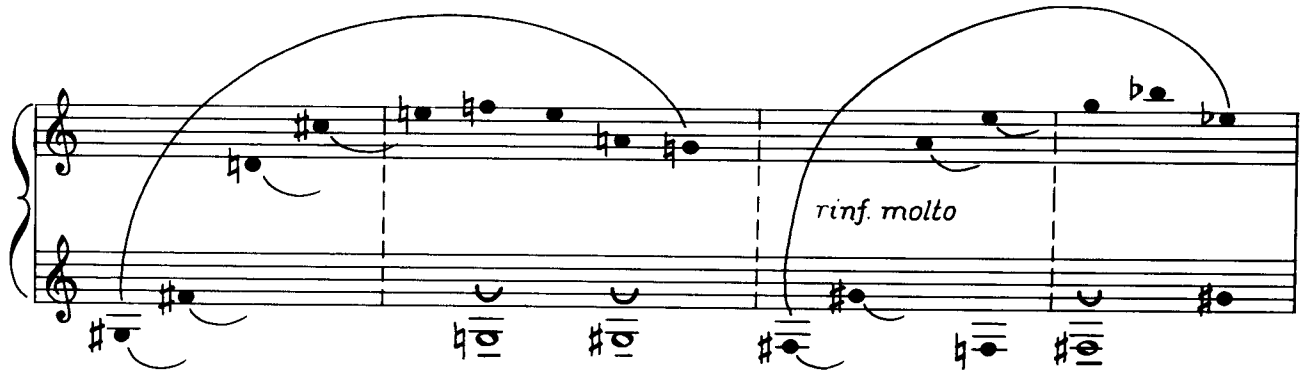


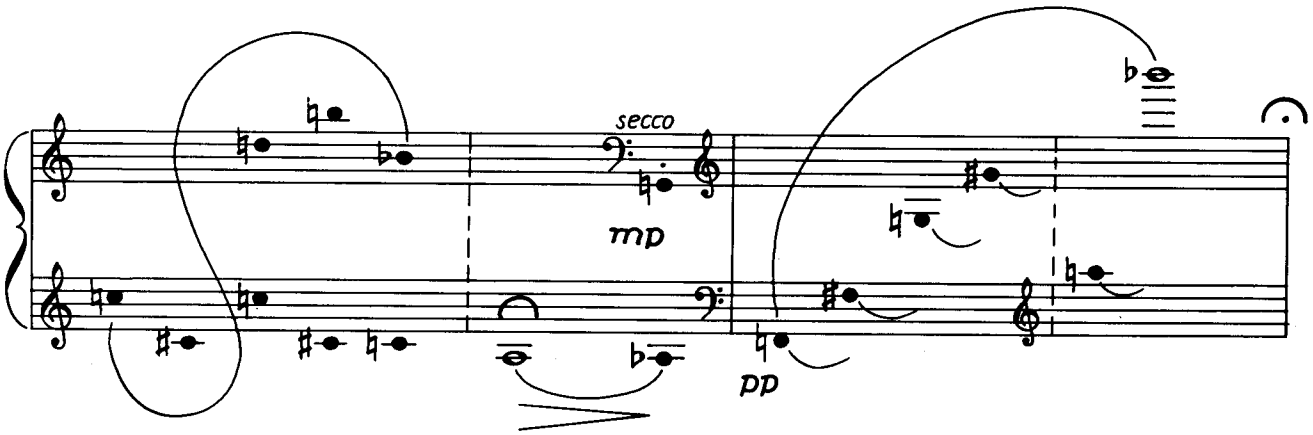
Arckép (3)

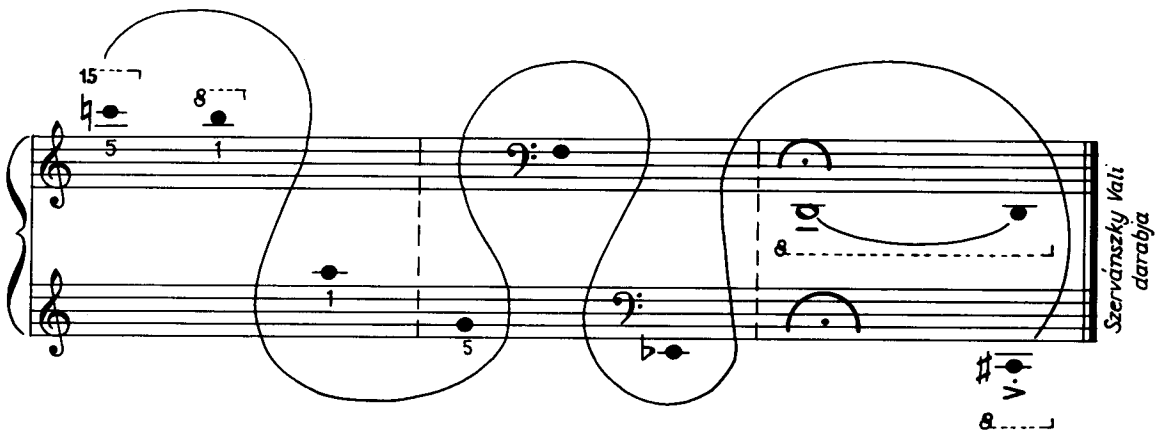
Bildnis (3) Portrait (3)



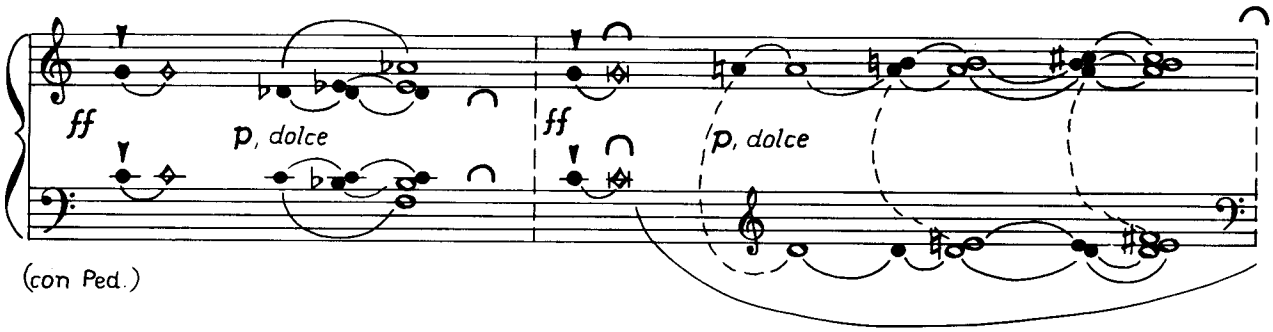
* *Parlando, sensibile*

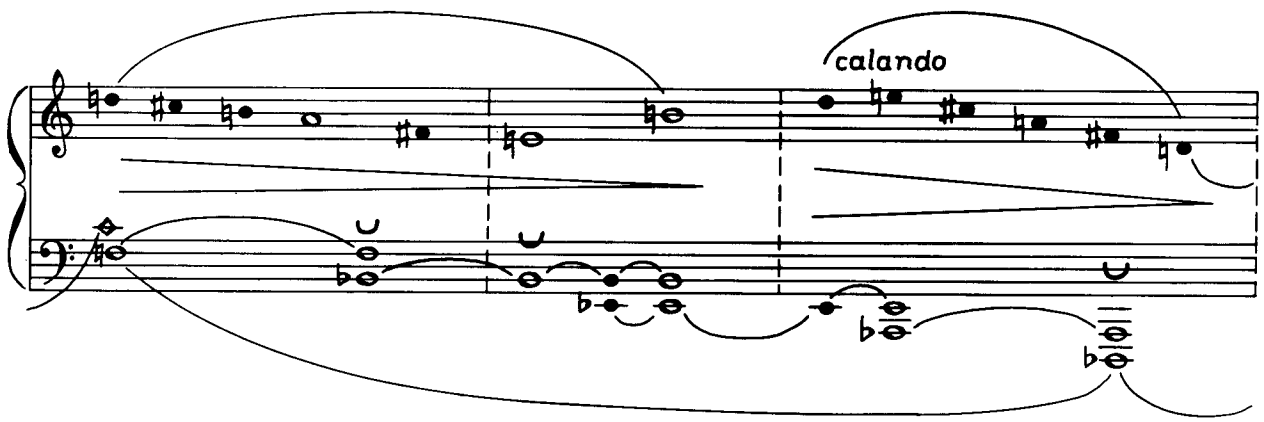

rinf. molto

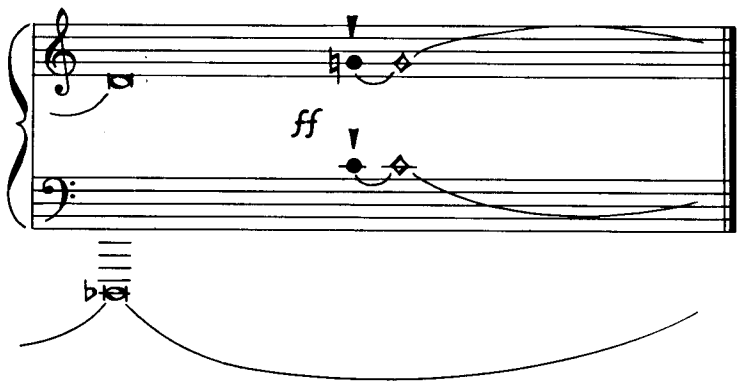

secco
mp
pp


15
8
5
1
1
5
8
Szervánszky Vali darabja

Hommage à Kurtág Márta

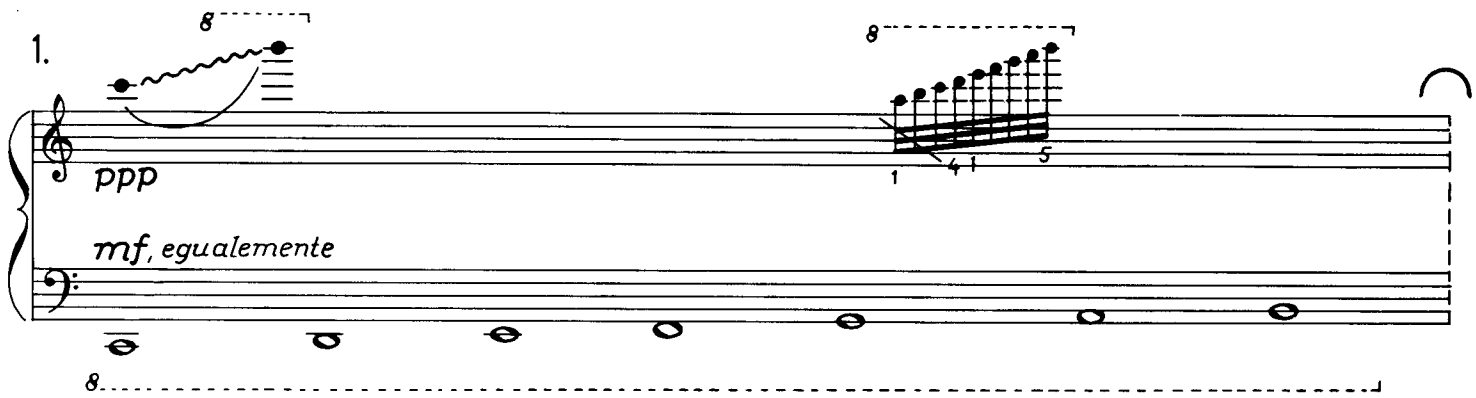


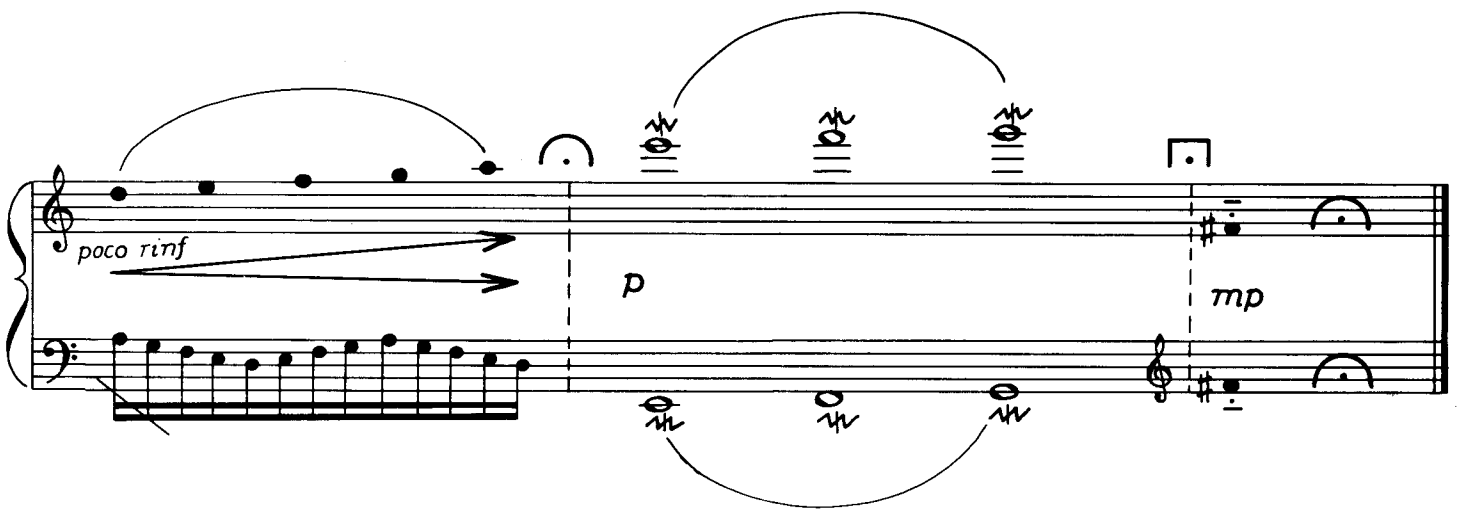




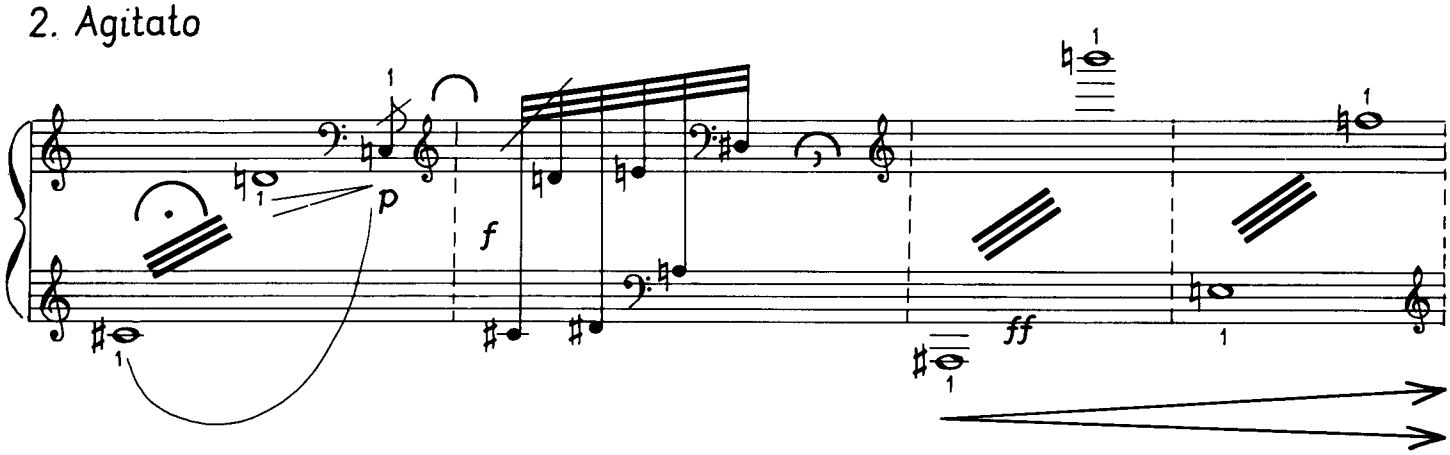
12 új mikrolúdium

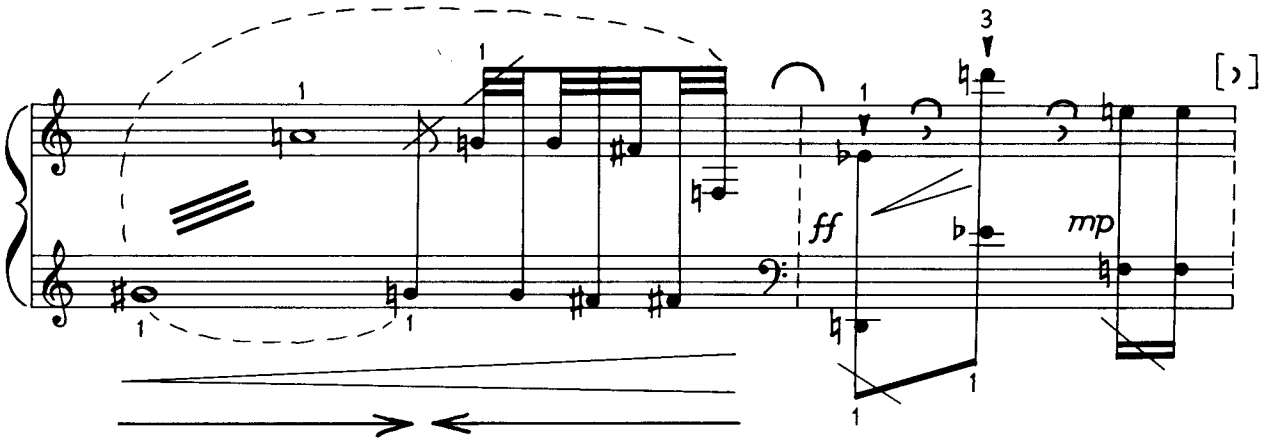
12 neue Mikroludien 12 new microludes

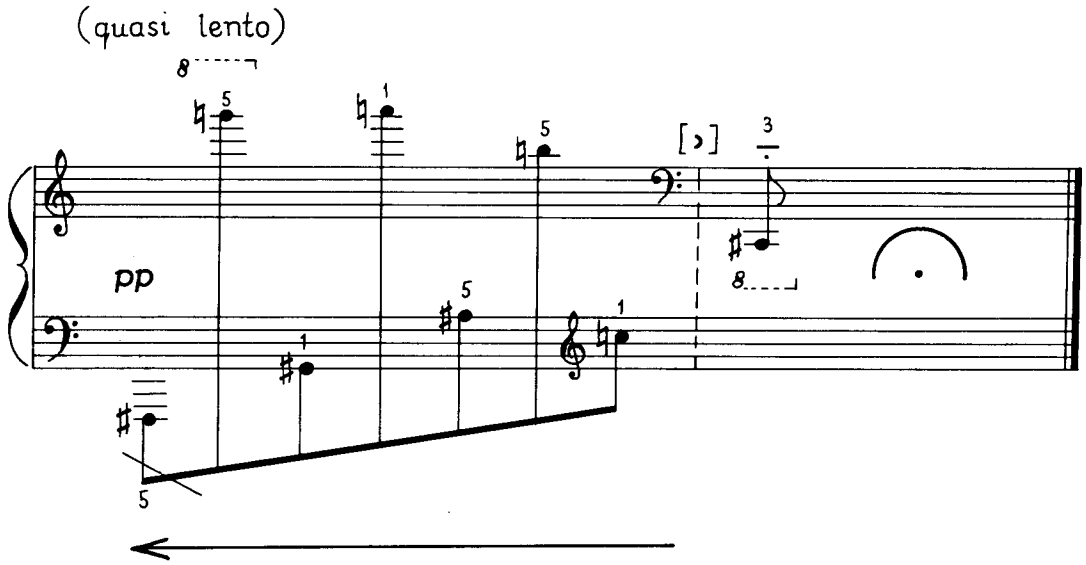




2. Agitato



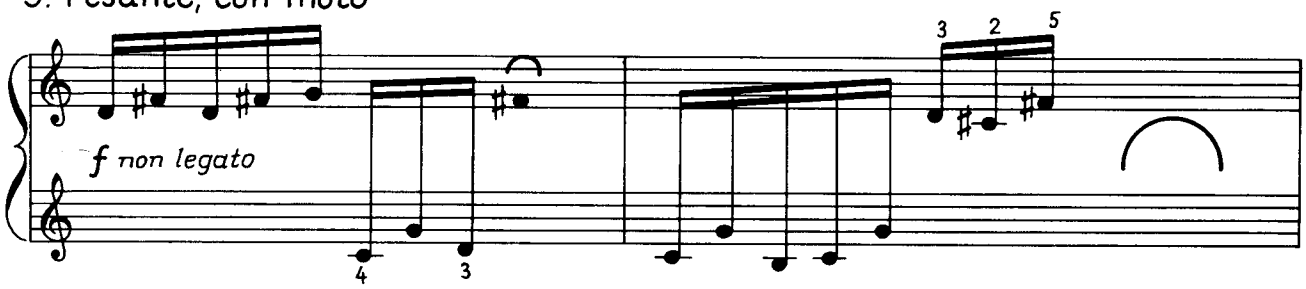


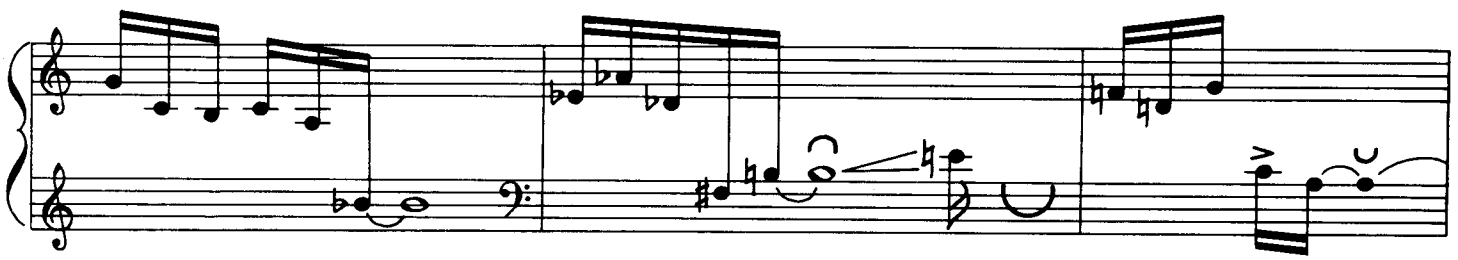


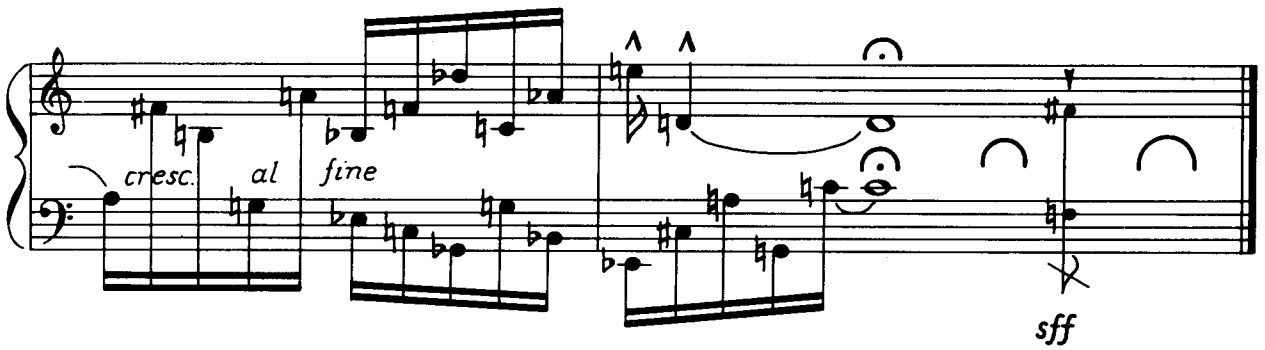
Útvesztő Dé

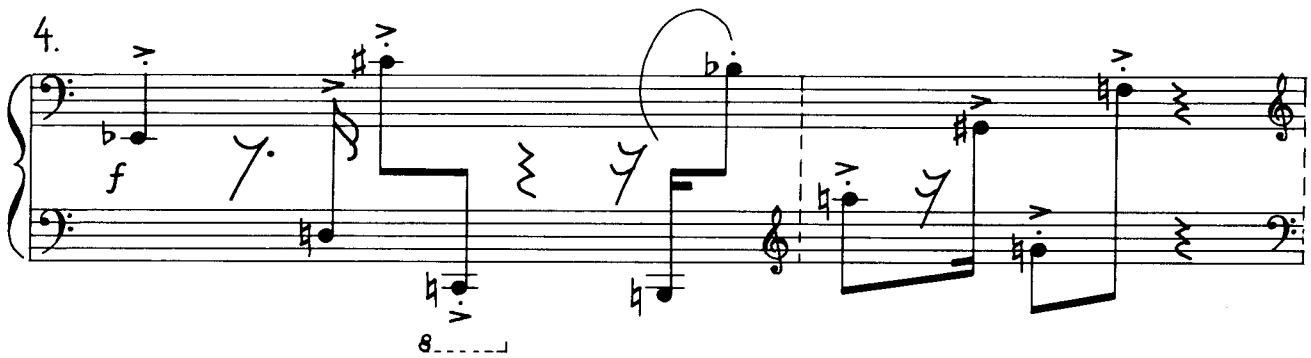
D-Labyrinth Labyrinthine D

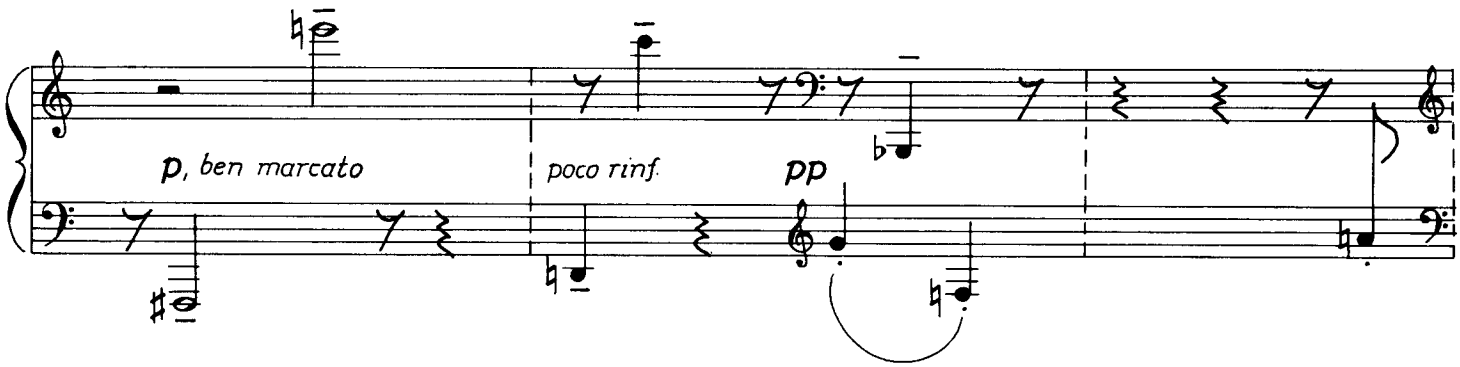
3. Pesante, con moto

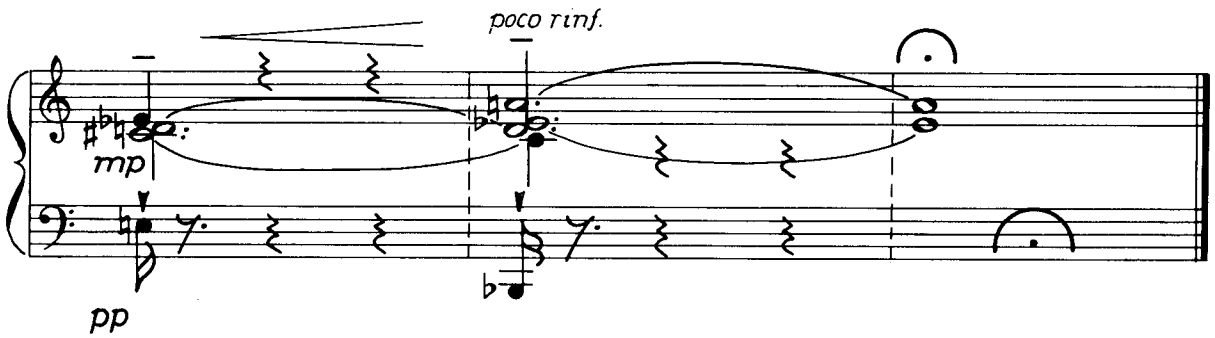







4.
f
8


p, ben marcato
poco rinf.
pp

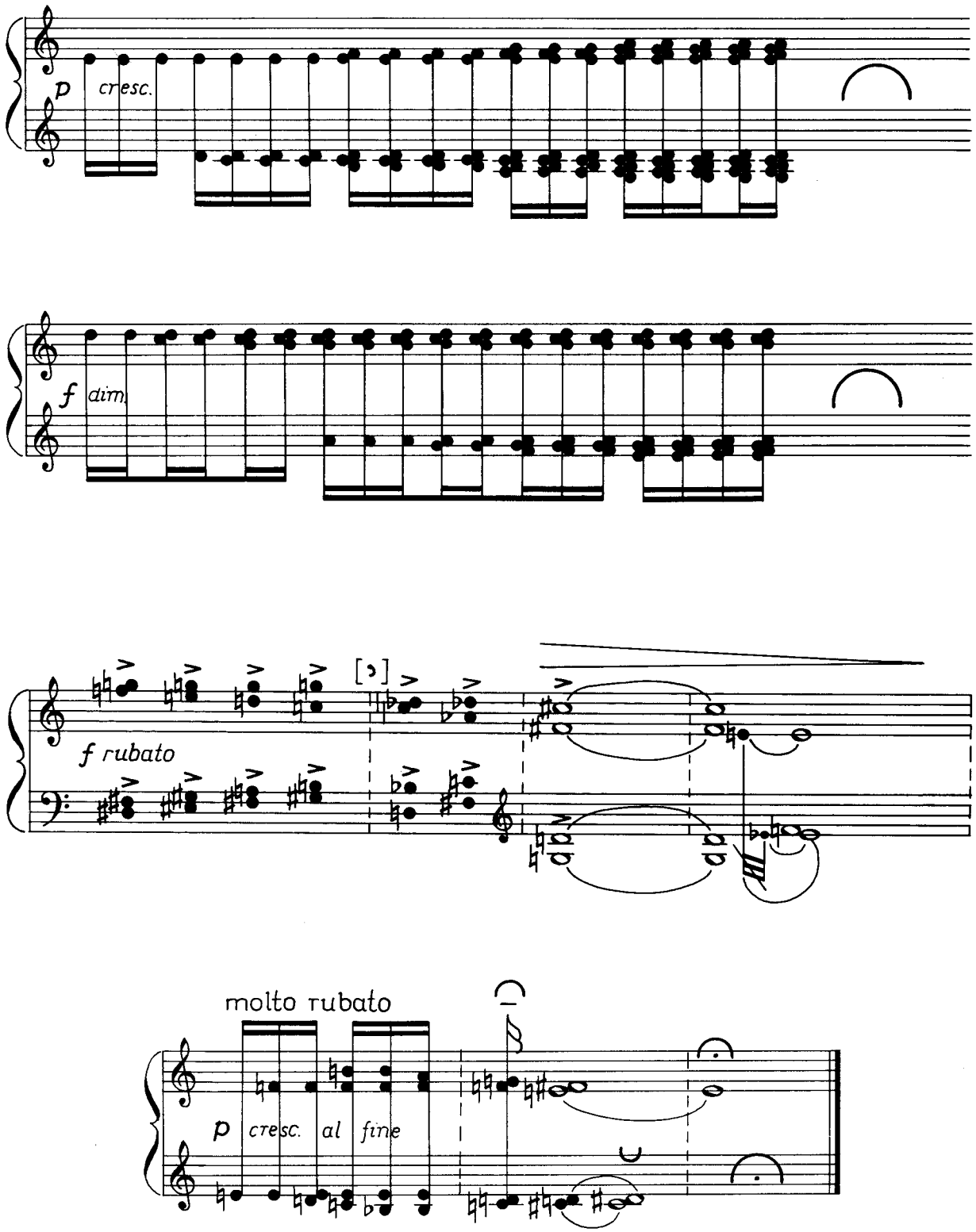

poco rinf.
mp
pp

Hommage à Szabó Ferenc

(Nóta)

(Lied) (Tune)

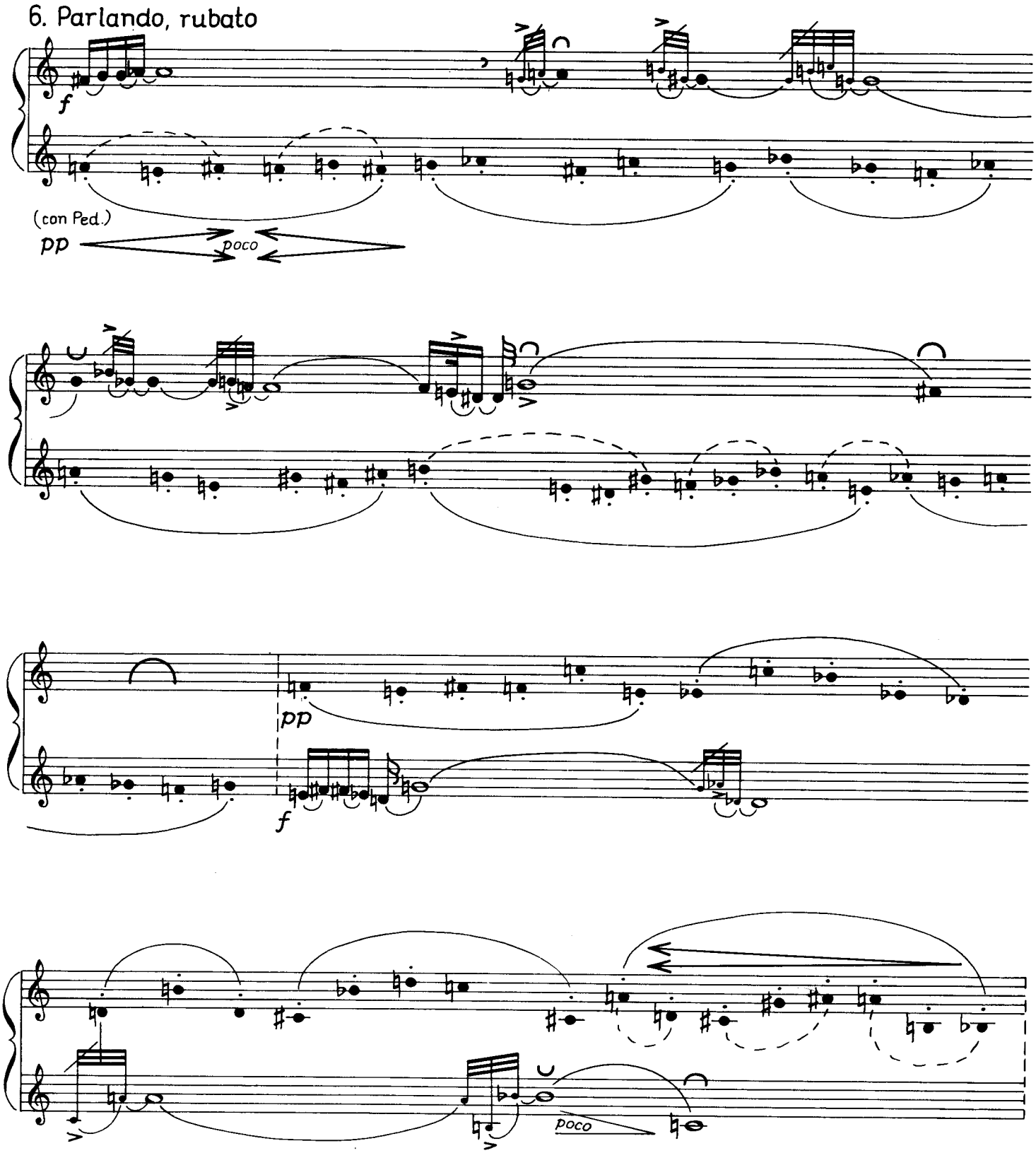
5.

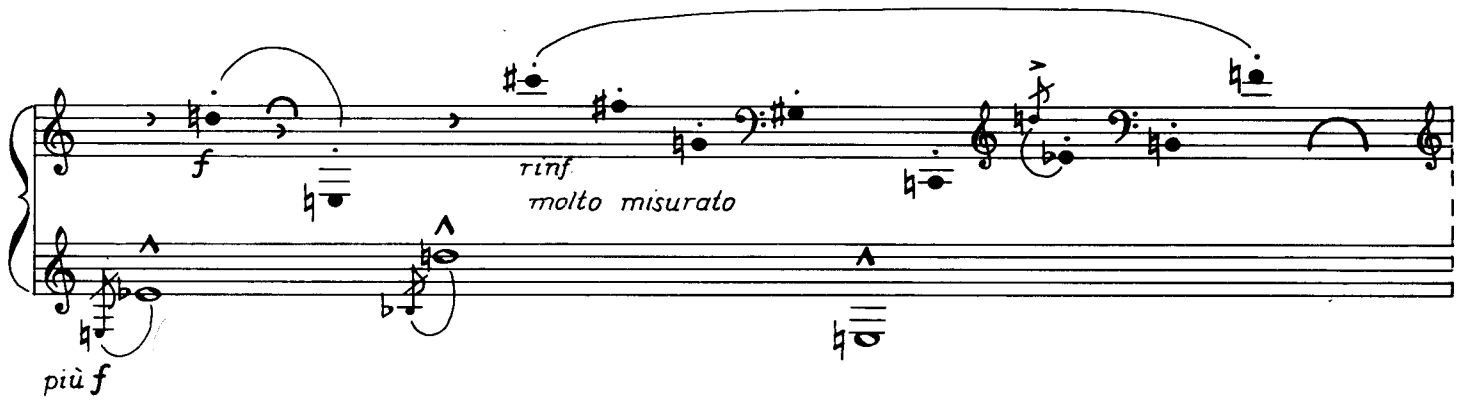


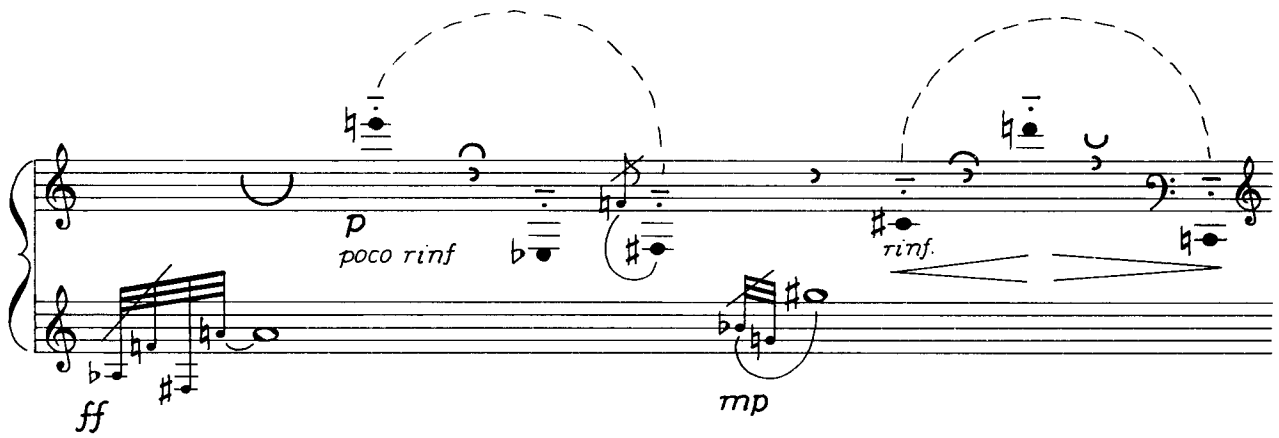
Hommage à Somlyó György

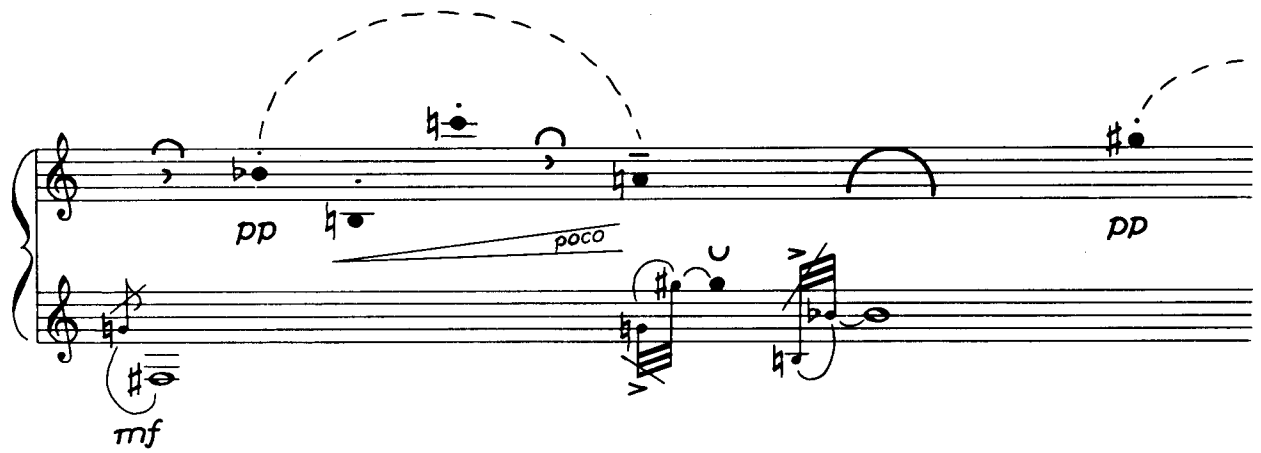
Árnyjáték (4)

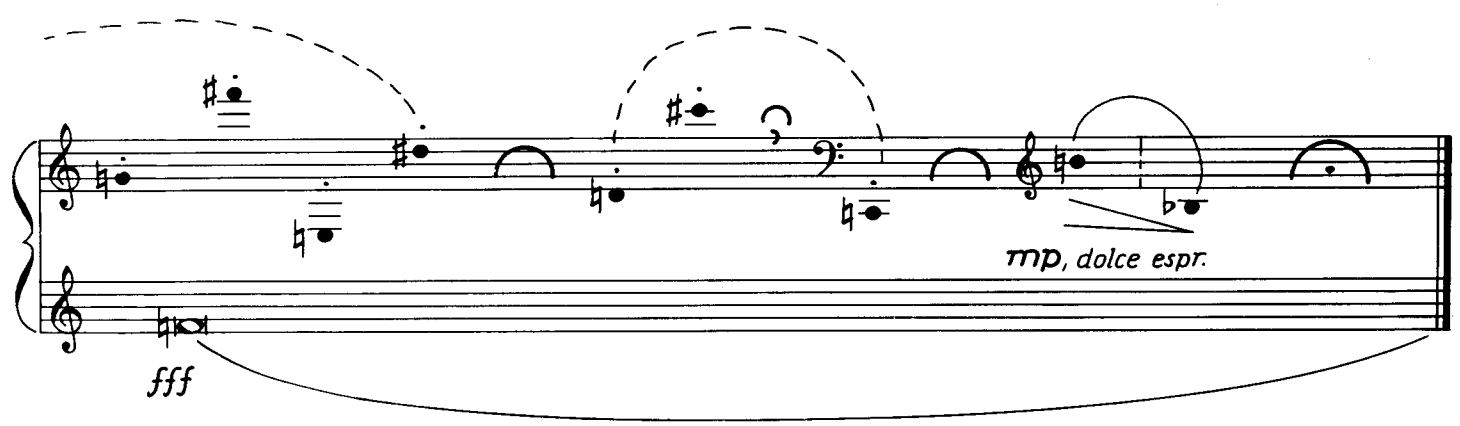
Schattenspiel (4) Shadow-play (4)



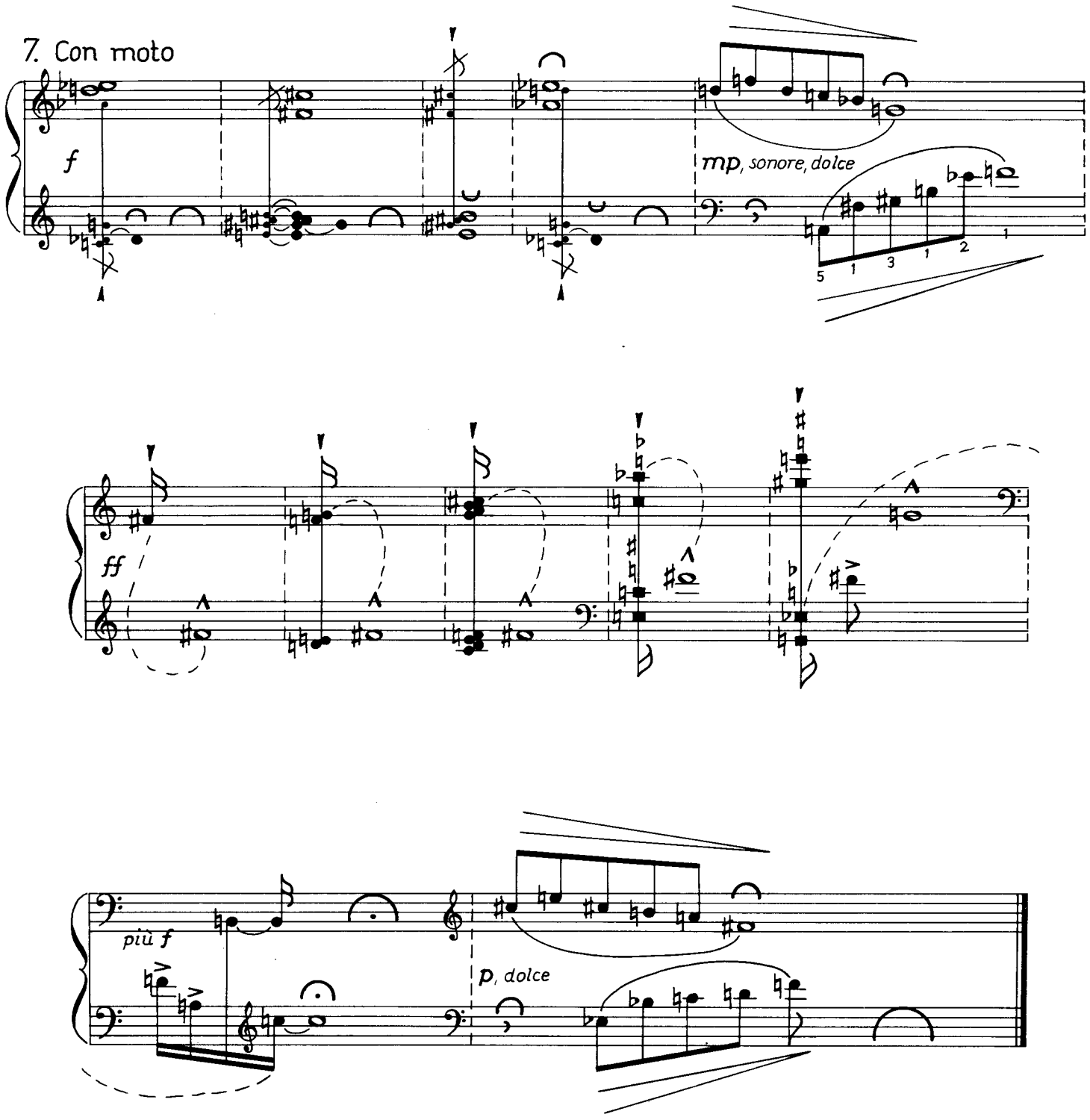

f
rinf
molto misurato
più f


p
poco rinf
rinf.
ff
mp

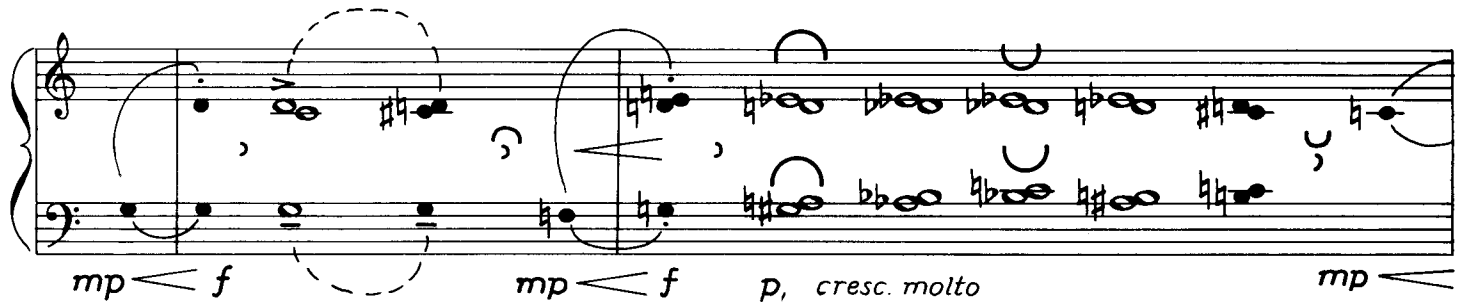

pp
poco
pp
mf

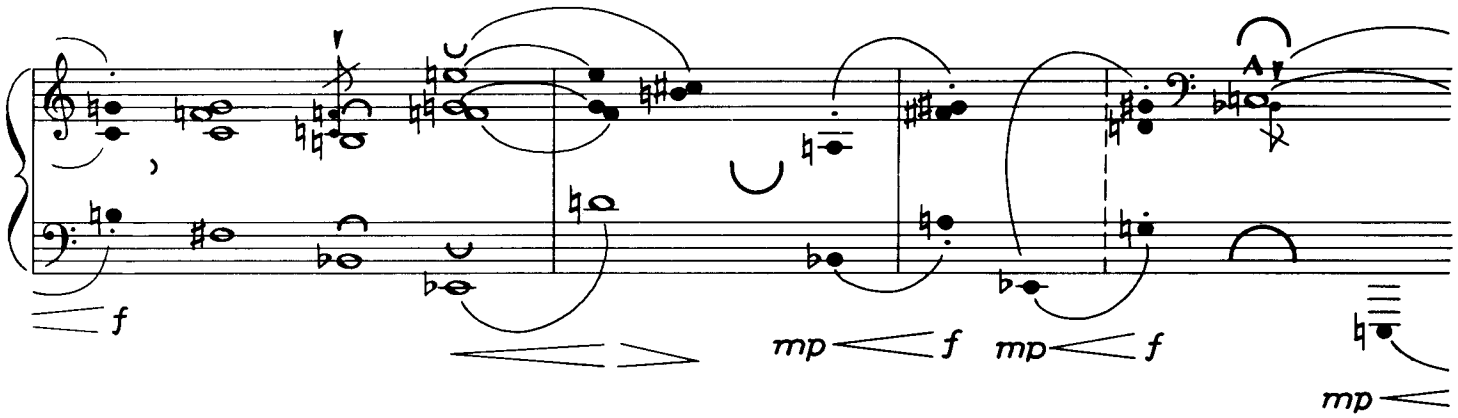

mp, dolce espr.
fff

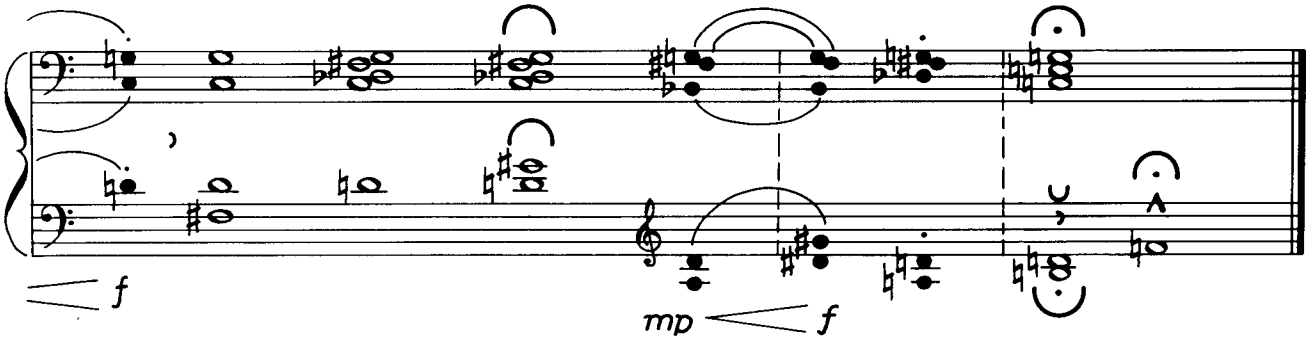
Hommage à Mihály András



8. Con slancio



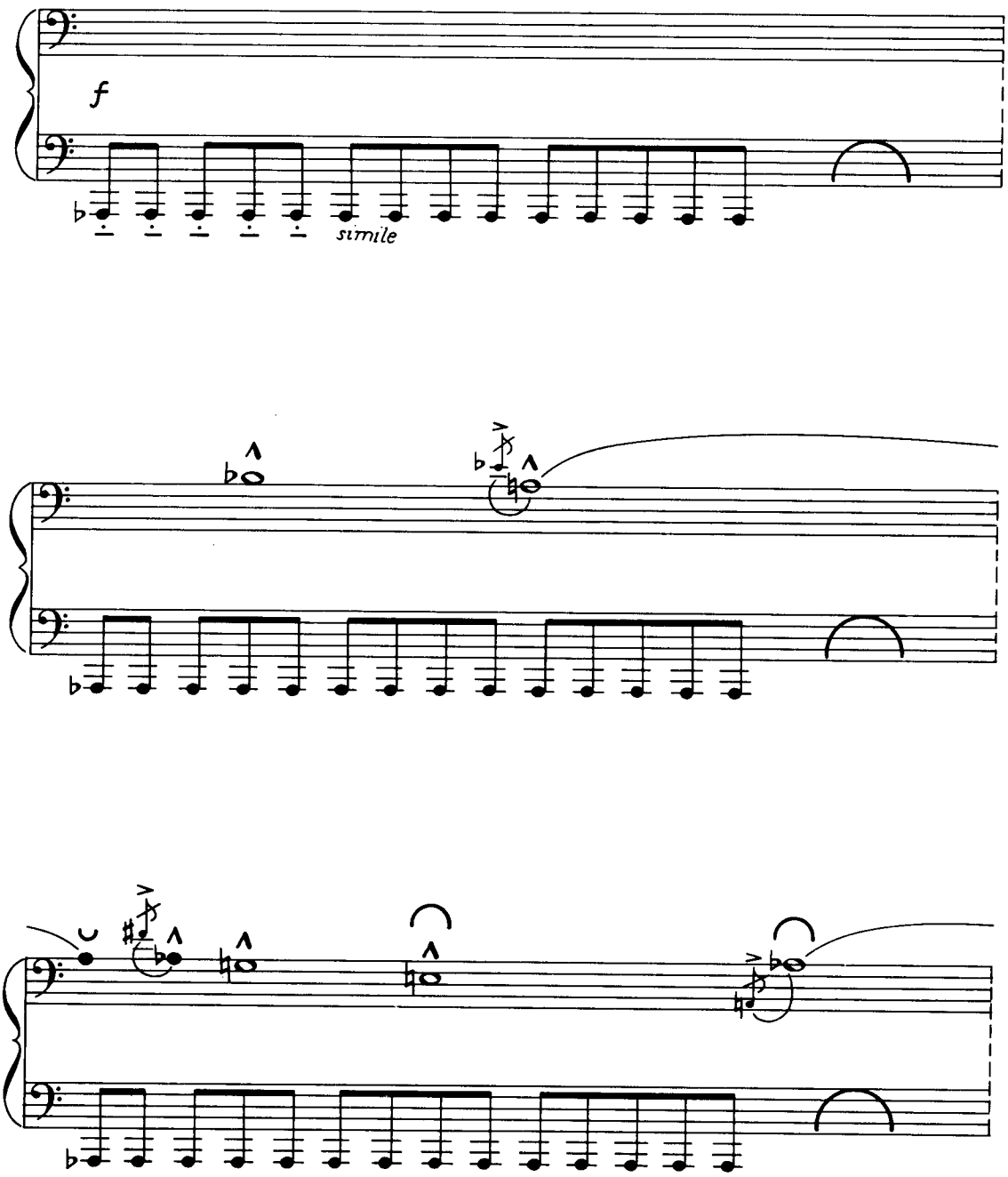


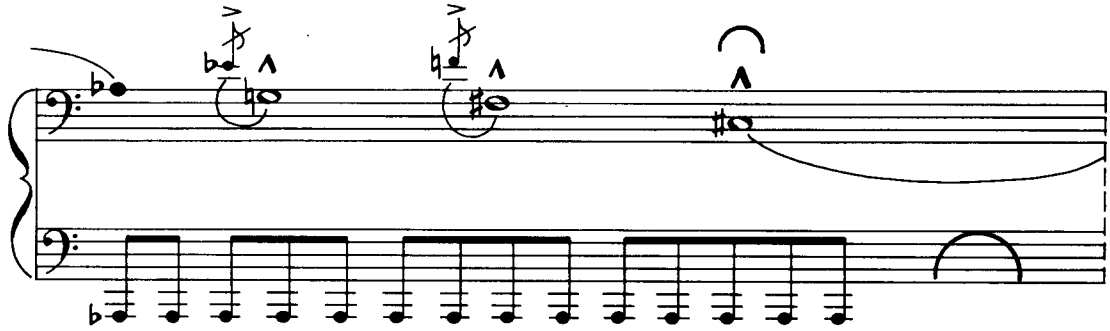


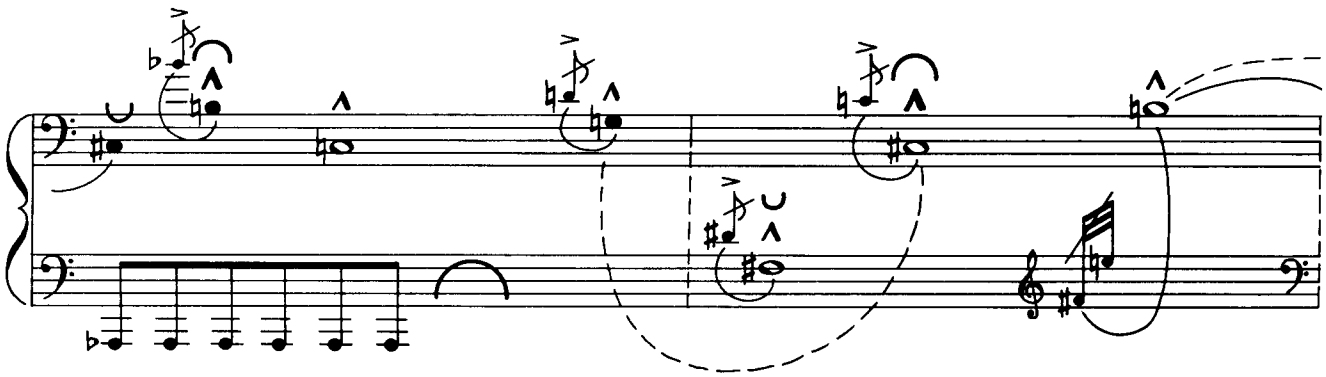
Konok Ász

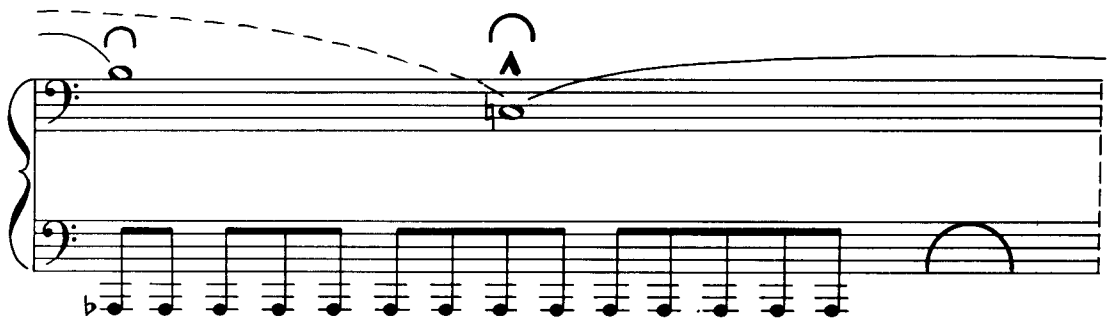
Das starrsinnige As Obstinate A flat

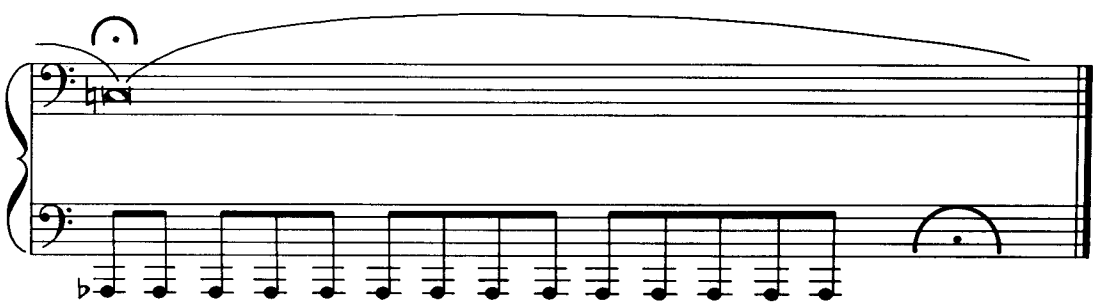
9. Pesante, con moto

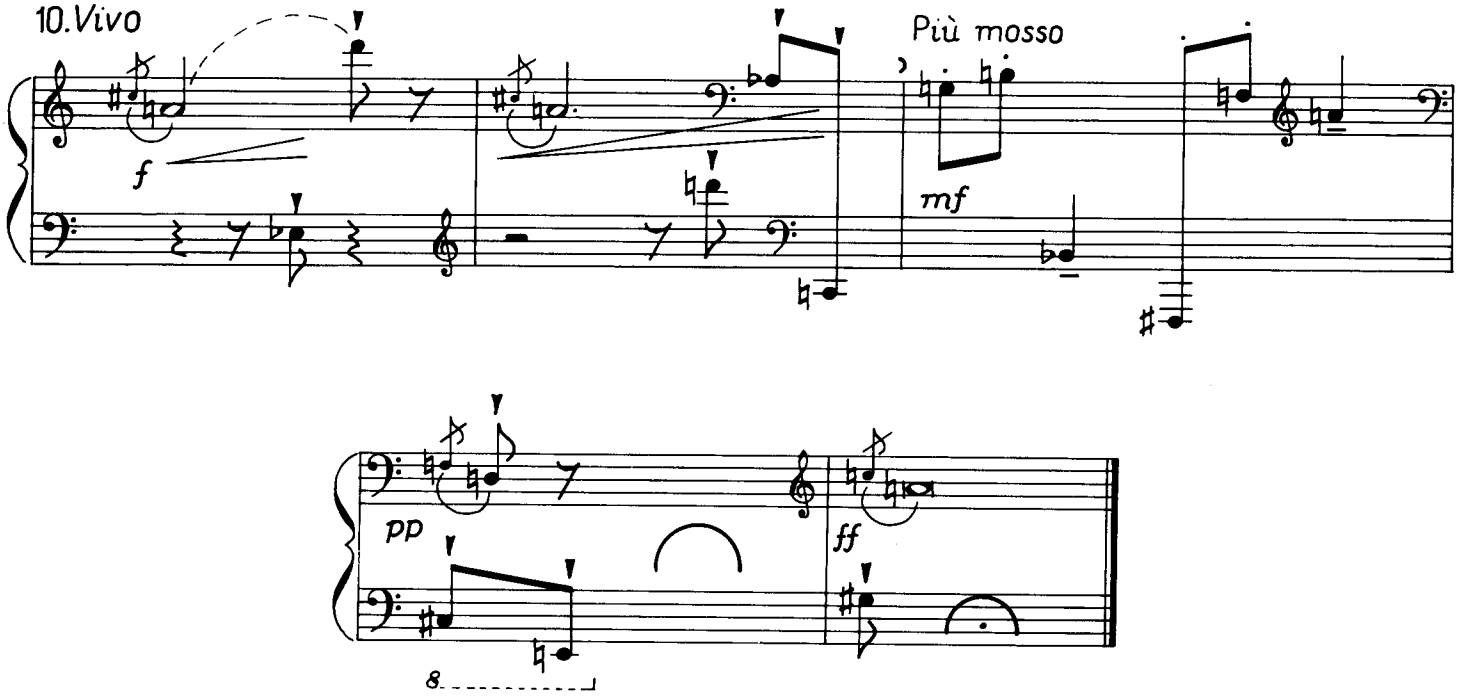




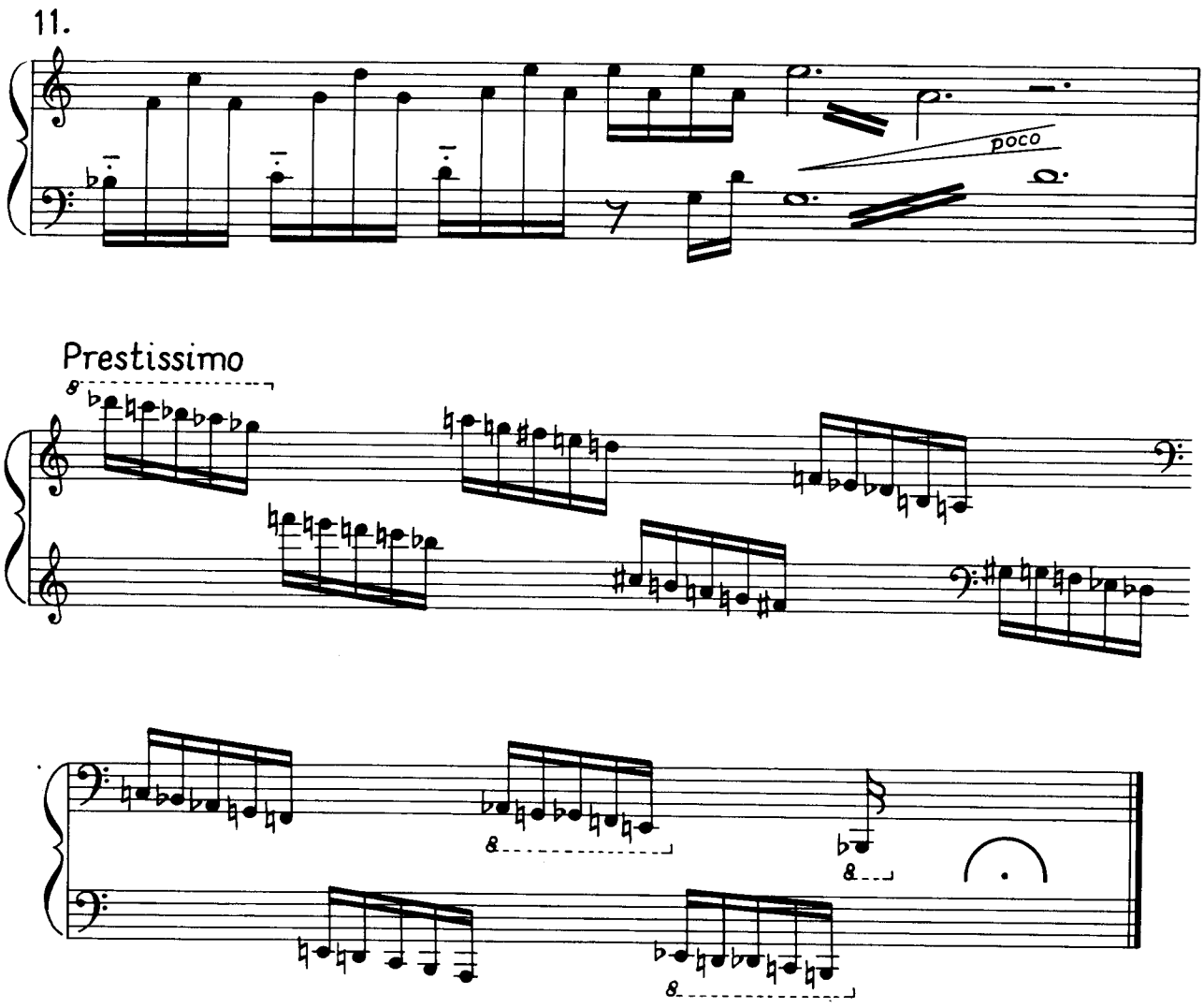




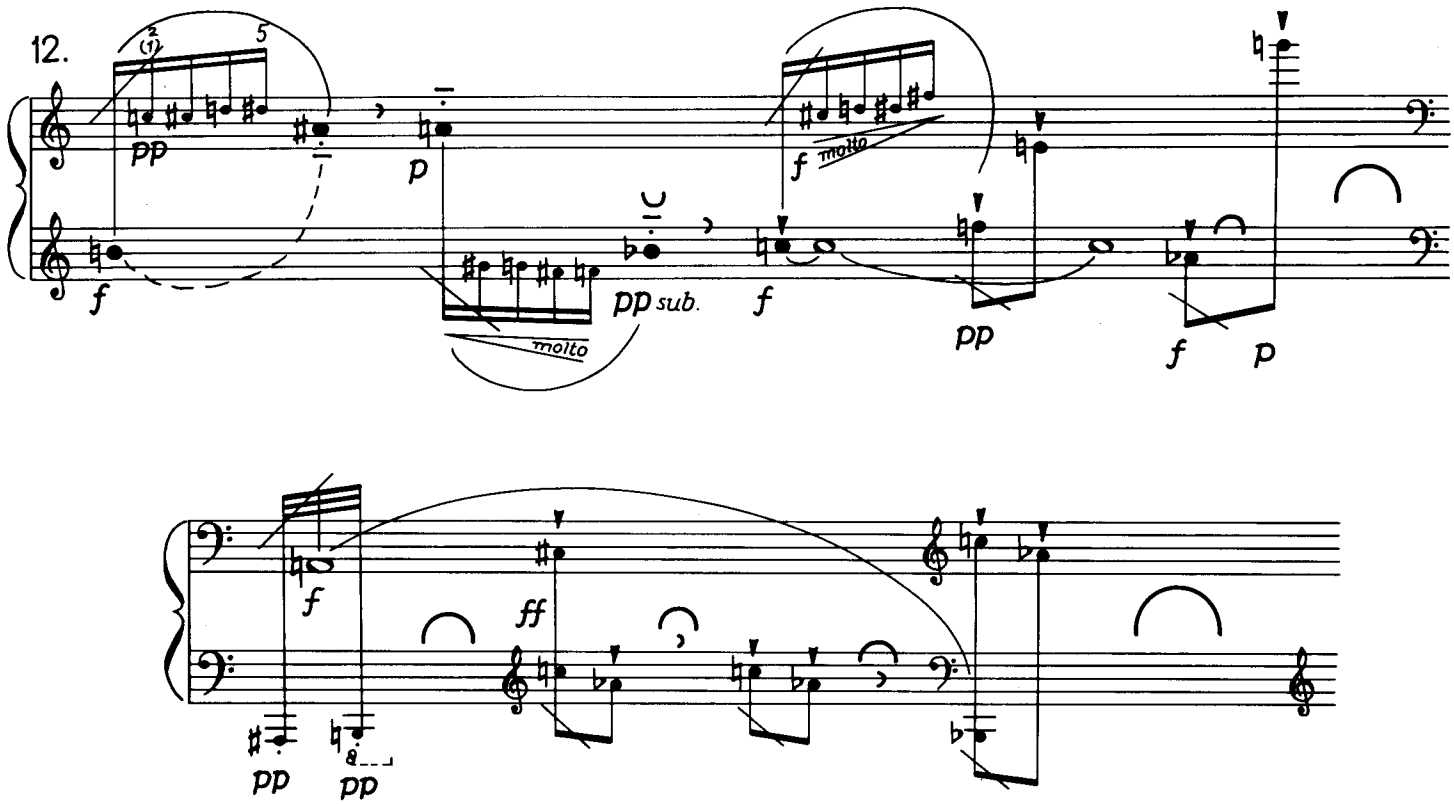


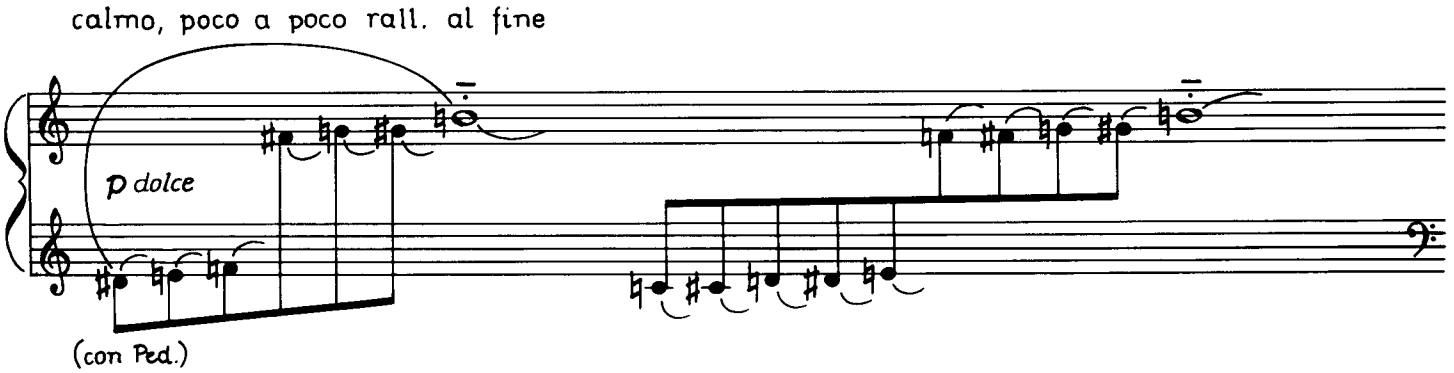


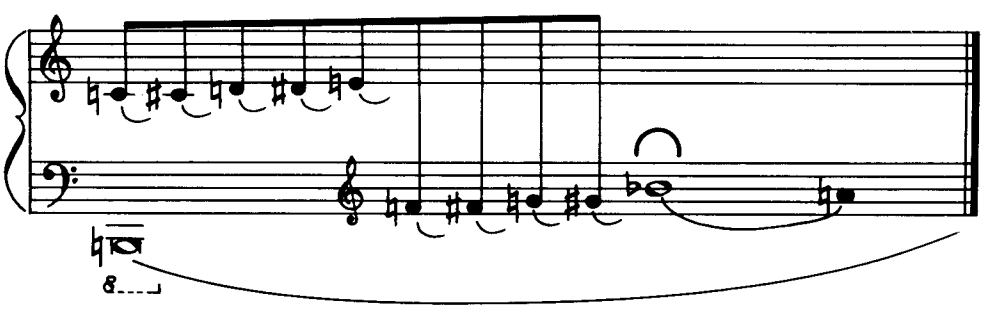
Hommage à J. S. B.



Hommage à Stockhausen







Felelős kiadó az Editio Musica Budapest igazgatója.
Z. 8379/6 (14,7 A/5 ív) 92/49 876 Zenemű Nyomda Kft., Budapest. Felelős vezető Tóth Béláné ügyvezető igazgató.
A sorozatcímlapot Scherter Judit festményének felhasználásával Kass János tervezte.

The idea of composing "Games" was suggested by children playing spontaneously, children for whom the piano still means a toy. They experiment with it, caress it, attack it and run their fingers over it. They pile up seemingly disconnected sounds, and if this happens to arouse their musical instinct they look consciously for some of the harmonies found by chance and keep repeating them.

Thus this series does not provide a tutor, nor does it simply stand as a collection of pieces. It is a possibility for experimenting and not for learning "to play the piano".

Pleasure in playing, the joy of movement–daring and if need be fast movement over the entire keyboard right from the first lessons instead of clumsy groping for keys and the counting of rhythms–all these rather vague ideas lay at the outset of the creation of this collection.

Playing–is just playing. It requires a great deal of freedom and initiative from the performer. On no account should the written image be taken seriously but the written image must be taken extremely seriously as regards the musical process, the quality of sound and silence. We should trust the picture of the printed notes and let it exert its influence upon us. The graphic picture conveys an idea about the arrangement in time of even the most free pieces.

We should make use of all that we know and remember of free declamation, folk-music parlando-rubato, of Gregorian chant and of all that improvisational musical practice has ever brought forth.

Let us tackle bravely even the most difficult task without being afraid of making mistakes: we should try to create valid proportions, unity and continuity out of the long and short values–just for our own pleasure!

Key to the Signs Used

I. Signs indicating value

1. Sound values

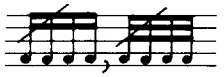
White(o)signs indicate generally longer, black(●)signs shorter values. Each sign indicating value is relative in proportion to the chosen tempo of the individual piece.

= very long

= long

= short

= like an appoggiatura

 = quasi in brackets: to be performed quickly or as if incidentally, sometimes with melodic importance

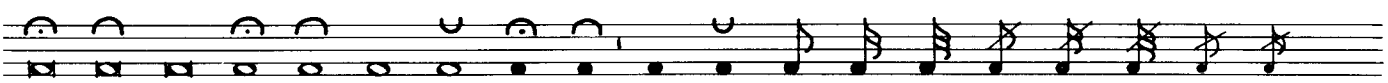
1a) Signs affecting the duration (over notes or rests)

= very long prolongation

= long prolongation

= shortened

1b) The range of sound values, in decreasing order:



2. Signs indicating pauses

= very long (fermata)

= long

= short

= rest of caesura value and its modifications: = longer, = shorter, = uneven

= rest of appoggiatura value

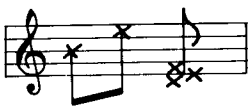
II. Accidentals

Accidentals (♯ ♭ ♮) apply only to the notes which they precede. In case of repetitions the accidental before the first note is valid throughout. Natural signs have often been inserted for the sake of easier reading. Signs written before, over or under a cluster, glissando or group of notes apply to all their notes. ♮ indicate white keys, while ♯ or ♭ black ones.

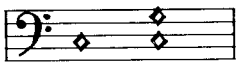
= Accidentals written larger than usual indicate that all notes in that stave should be treated as sharps, flats or naturals

III. Signs for the different manners of performance

1. Single notes

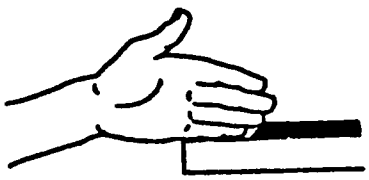


= notes of approximate pitch



= keys depressed silently for playing overtones

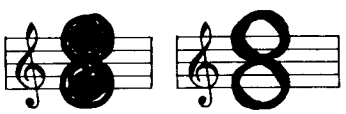
= to be played with the edge of the palm (or fingers held like drumsticks) (see also the note in Vol. I, p. VI/B)



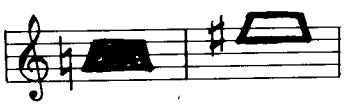
2. Clusters

a) with an approximative range;
the sign refers to the manner of performance, the range of cluster is indicated by accidentals. (The range of any cluster without accidental may be freely chosen.)

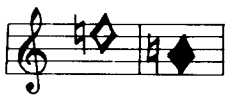
= with the palm, perhaps with five fingers



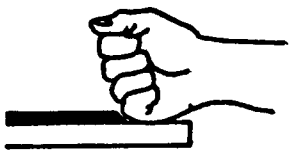
= with both palms laid side by side

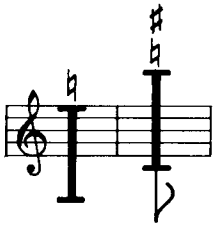


= with the fist laid flat

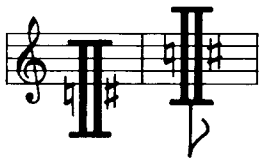


= with the edge of the fist



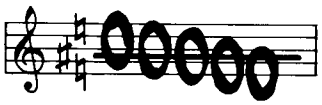


= with the forearm (elbow)

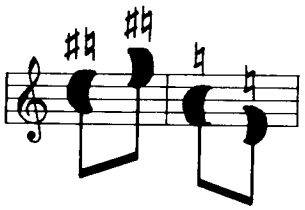


= with both forearms together, one on the white, the other on the black keys (the second accidental stands here exceptionally behind the sign).

The above-mentioned six manners of performance as well as the range of the cluster (♮ ♯ ♭) may be freely interchanged in the course of practice and improvisation.

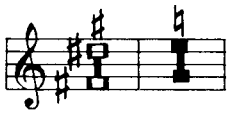


= with "circling" palm;
The palm on the white keys turns in the indicated direction. While doing so the fingers should attempt to remain on the same black keys (shown by the black line and ♯).

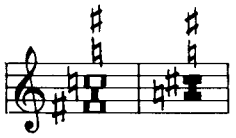


= with "rotating" palm;
The two edges of the palm play with a rotating movement of the forearm.

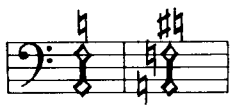
b) with a definite range;
the extreme notes are indicated with square note heads and the range is indicated by accidentals above, under or before the clusters.



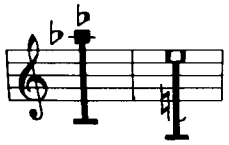
= all the black or white keys between the two extreme notes are to be struck with the fingers or the palm.



= the same with chromatic range



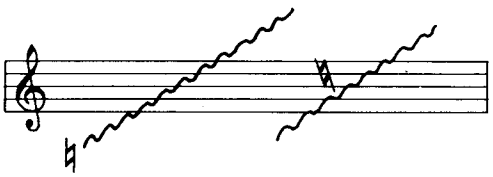
= clusters consisting of soundlessly depressed keys



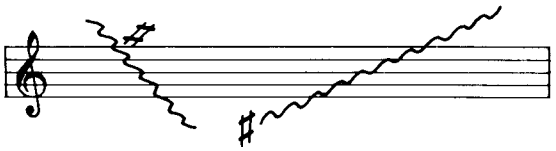
= clusters sounded with the forearm (elbow). Only the upper extreme note is given, its range is determined by the length of the performer's forearm.

3. Glissandos

= between certain defined notes



= on the white keys (first and last notes are given approximately)



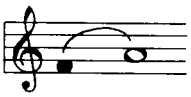
= on the black keys (with the palm)

If no other instructions are given the glissando is played upwards by the right hand and downwards by the left, or they may be played in both directions with the thumb. The mastery of its technique should be acquired first silently over the entire keyboard, then practised by wearing gloves and sounding the notes.

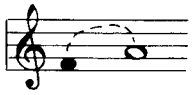
IV. Other signs

= slight tempo modifications (move ahead or hold back in the direction indicated by the arrow)

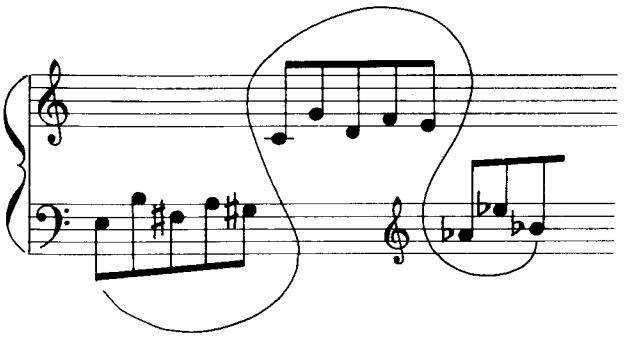
= the same with crescendo and diminuendo



= legato

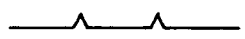


= does not indicate touch but holds together units belonging together (phrasing)



= these convolvulus-like curves indicate the units belonging together when played with alternate hands.

"con Ped." = calls for very subtle, colourful use of the pedal. Harmony must be created from the melodic succession of notes but this must not happen at the expense of phrasing. Thus the pedal should be used as required from simple echo-production (c. ⅛ Ped.) to the creation of full resonance, while constantly being controlled by the ear. Particular attention should be given at the phrase endings to the nuances/shadings of releases and redepressions (½, ¼, etc. Ped.). All this is valid even for the "sempre con Ped." The pedal kept depressed deeply all the way leads to chaotic sound effects and the superfluous accumulation of dynamics.
In pieces without pedal markings the pedal may be used according to the foregoing (except, of course, where "senza Ped." is indicated.)



= continuous use of the pedal, without complete release

= with complete release

= gradual depression and release