



GYÖRGY KURTÁG

VIER LIEDER AUF GEDICHTE VON JÁNOS PILINSZKY
FOUR SONGS COMPOSED TO JÁNOS PILINSZKY'S POEMS

OP. 11

TUR/SCORE



0 0 1 3 0 8 4 4 5 4
Πανεπιστήμιο Μακεδονίας

UNIVERSAL EDITION NO. 16841

o/s

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1979

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PARTITUR — SCORE



UE 16841

UNIVERSAL EDITION A. G., WIEN
EDITIO MUSICA BUDAPEST

STRUMENTI

- 1 citara bassa [o viola da gamba o contrabbasso]
- 2 violino, violoncello (con scordatura) [o contrabbasso]
- 3 violino, viola, violoncello
- 4 cimbalom 1 , corno in fa, clarinetto in la, citara bassa
(muta in „Bozay-citera”), violino, viola, violoncello, cimbalom 2

Deutsche Übersetzung von G. Engl
Translated by L. T. András

NÉGY DAL PILINSZKY JÁNOS VERSEIRE

VIER LIEDER AUF GEDICHTE VON JÁNOS PILINSZKY

FOUR SONGS TO POEMS BY JÁNOS PILINSZKY

1 ALKOHOL ALCOHOL

KURTÁG György
Op 11

Canto

(szápadlás) ** *mf* (préselt hang) *** [(vibrato molto)]

Eee Eee Eeeee
Eee Eee Eeeee
Ey Ey Ey

Basso ad lib *)

ppp

arco

C.

mf

E - lö - hí - vom a le - he - tet - lent,
Ich ruf her bei das Un - denk - ba - re,
I con - jure up the im - poss - ib - le,

B. ad lib

C

mf

Eeee
Eeee
Eh

B. ad lib.

C

mf

egy ház áll raj - ta
drauf steht ein Haus und
a house stand on it

B ad lib

*)Citara bassa, vagy viola da gamba, vagy Cb con sord, sul pont A bemutató előadáson a basszus-citara az előadókat fogadó taps alatt indult észrevétlenül A dal hangszerkíséret nélkül is előadható

*)Citara bassa oder Viola da gamba, oder aber Kontrabass con sord, sul pont Bei der Erstaufführung begann die Bass-Zither während des Applauses, der die Interpreten empfing, unbemerkt zu spielen Das Lied kann übrigens auch ohne Instrumentalbegleitung gesungen werden

*)Citara bassa or viola da gamba, or double bass con sord, sul pont At the premiere, the bass zither was sounded imperceptibly during the applause greeting the musicians The song can also be performed without any instrumental accompaniment

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Printed in Hungary

Z 7939

f

C

Eae_____ u - o - a - eee_____ s egy bo - kor,
E.aee_____ u - o - a - eee_____ steht em Busch,
 Eh_____ a - i - o - u - ch_____ and a bush,

B ad lib

(torokhangon)****)

mp (mf) dolce

C

áá_____ poco a poco_____ [mmmm]_____

aa_____ poco a poco_____ [mmmm]_____

i_____ poco a poco_____ [mmmm]_____

B. ad lib

pp

C.

egy né - ma, né - ma ál - lat és egy
ein stum - mes, stum - mes Un - tier und ein
 a si - lent, si - lent crea - ture and a

B ad lib

ppp

C.

nad - rág - szár a szur - ku - let - hen
Ho - sen - bein im tru - ben Dam - mern
 trou - ser leg in fall - ing dark - ness

B ad lib

pppp

ppppp

C

uu
 uu
 oo

B. ad lib.

ppppp

attacca

**) am Gaumen

***) gepreßter Ton

****) Kehllaut

**) On the palate

***) pressed sound

****) guttorally

IN MEMORIAM F. M. DOSZTOJEVSZKIJ

IN MEMORIAM F. M. DOSTOJEVSKI — IN MEMORIAM F. M. DOSTOEVSKY

Canto

Hajoljon le
Verbeugen Sie sich
Bend down

(Földig hajol.)
(Er beugt sich tief)
(Bends to the ground)

Violino

f pizz *meno f*

Basso*)

f *meno f*

C

All- jon föl
Stehen Sie grad
Stand e- rect.

(Fölemelke - dik)
(Er richtet sich auf)
(Rises slowly up)

VI.

f *meno f*

B

f *meno f*

C.

(tompán)**)

Vegye le az ingét, gatyáját
Hemd und Hose her- unter
Take off your shirt and underpants

(Mindkettőt leveszi)
(Beides laszt er fallen)
(Takes them off one by one.)

VI

f *meno f*

B

f *meno f*

*) Violoncello (con scordatura) o Contrabasso

**) dumpf

**) hollow, dull

f *meno f* [C]

C

Nézzen szembe.
Blick grad- aus
Turn and face me

(Elfordúl
(Dreht sich weg
(Turns away.

Szembenéz.)
Blickt dann hin)
Faces him.)

VI.

f

B

f *più f*

(quasi falsetto)

C

Öltozzon fol.
Ziehn Sie sich an
Put on your clothes

(Feloltozik)
(Er zieht sich an)
(Puts them back on)

VI

p quasi dolce

arco

B*)

p dolce

C.

VI.

B

1974 IX 7 Bárdos Lajosnak

attacca

*) ad lib citara bassa (arco) o viola da gamba al fine

HÖLDERLIN

Molto agitato

Canto

Violino

Viola

Violoncello

con sord
sul pont
 $\frac{1}{2}$ c | t

con sord
sul pont

con sord
sul pont
c | b

pp

C

De- cem- ber hö- ie, nya- rak
De- zem- bers Glu- ten, Som- mers
De- cem- ber's fer- vour sum-mer's

VI.

Vla

Vlc

pp

poco rinf

pp

arco, sempre sul pont

c | b

pp

poco rinf

c | = col legno
b = battuto
t = tratto

poco - - - a - - - poco - - -

C
 jég - ve - ré - se, drót - [ót] - vég - re
 Ha - gel schla - ge, Vo - gel, ge -
 flai - ling hail - storm, wild bird en -

VI.
 poco - - - a - - - poco -

Vla.
 $\frac{1}{2}$ c | b ord $\frac{1}{2}$ c | b $\frac{1}{4}$ c | t c | b
 poco rinf pp rinf p pp

Vlc.
 poco rinf pp rinf p pp

- cresc - - - - - f

C
 cso - mó - zott ma -
 ma(bar)r - (har) - tert am
 cum(um) - be - red with

VI.
 - - - - cresc - - - -

Vla.
 ord ($\frac{1}{4}$ c | t) cresc - - - - molto - - - -

Vlc.
 ord ($\frac{1}{4}$ c | t) cresc - - - - molto - - - -

C. *dár, mi nem vol- tam én?*
Pfahl All das war ich mal
clogs, this and more I've been.

VI *f* *ord (sempre sul pont)* *ppp*

Vla *f* *ord (sempre sul pont)* *ppp*

Vlc. *f* *ord (sempre sul pont)* *ppp*

C. *suttogva*)* [9]

Bol- do- gan ha- lok
Nun ist ster- ben gut
Will- ing- ly I die

VI *pp* *ppp*

Vla *pp* *ppp*

Vlc *pp* *ppp* *attacca*

1975 | 7 Szegő Katalin

*) flusternd
 *) whispered

VERÉS

SCHLAGE ← BEATING

Pesante, con moto

Canto

Cimbalom 1. (con sord ad lib) ****) *f*

Corno in fa *f* (sempre sim)

Clarinetto in la *f*

Citara bassa e „Bozay-citera” *f* *) (sempre sim)

Violino *f*

Viola *f*

Violoncello *f* ***)

Cimbalom 2 **) *f*

*) A megpengetett húrt oldalmozgással felfelé elhangolni.
Die gezupfte Saite durch Seitenbewegung nach oben hin verstimmen
Tune upwards, moving the plucked string sideways

***) Minél messzebb az 1. cimbalomtól, de nem elválasztva a többi hangszertől
Möglichst weit von dem ersten *cimbalom*, jedoch nicht getrennt von den anderen Instrumenten
As far as possible from the 1st *cimbalom* but not separated from the rest of the instruments

****) A vonosok összesített ritmusképlete, *quasi giusto*
Der zusammengefaßte Rhythmus der Streicher, *quasi giusto*.
The joint rhythm of the strings, *quasi giusto*.

C.
Cmb. I.
Cor
Cl
Cit. B.
VI
Vla
Vlc

(meno *f*)

8

8

Detailed description: This is a page of a musical score for a symphony orchestra, page 11. The score is arranged in a system with eight staves. From top to bottom, the staves are labeled: C. (Cello), Cmb. I. (Cymbal I), Cor (Cor Anglais), Cl (Clarinet), Cit. B. (Citone Bass), VI (Violin I), Vla (Viola), and Vlc (Violoncello). The C. staff is mostly empty. The Cmb. I. staff has a melodic line with notes and rests, ending with a dynamic marking '(meno f)'. The Cor staff has a melodic line with notes and rests. The Cl staff has a rhythmic pattern of eighth notes. The Cit. B. staff has a melodic line with notes and rests. The VI, Vla, and Vlc staves have a melodic line with notes and rests. There are two '8' markings above the VI staff. The bottom of the page shows a double bar line and some small markings.

f

C.
Most el - vi - sel -
Jetzt ist er -
Now I can en -

Cimbr.

Cor.

Cl.
rinf

Cit B.

VI

Vla

Vlc

8^{va}

8^{va}

Detailed description: This is a page of a musical score for page 12. It features eight staves: C. (Cello), Cimbr. (Cymbals), Cor. (Cor Anglais), Cl. (Clarinet), Cit B. (Cello/Bass), VI (Violin I), Vla (Viola), and Vlc (Violoncello). The C. staff has lyrics: 'Most el - vi - sel -', 'Jetzt ist er -', 'Now I can en -'. The Cl. staff has the marking 'rinf'. The VI and Vla staves have '8^{va}' markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

C

he - tö
trag-lich
dure it

Most
Jetzt
Now

más -
denk
oth -

meno f

Cimb r

(più scorrevole)

p poco rinf *p*

Cor

Cl

Cit B.

VI

Vla

Vlc

Detailed description of the musical score: The score is for page 13 of a musical work. It features a vocal line at the top with lyrics in German and Italian. The instruments include Cimb r (Cymbals), Cor (Cor Anglais), Cl (Clarinets), Cit B. (Cello/Bass), VI (Violins), Vla (Violas), and Vlc (Violoncello). The vocal line has lyrics: 'he - tö / trag-lich / dure it' followed by 'Most / Jetzt / Now' and 'más - / denk / oth -'. The Cimb r part has dynamic markings *p*, *poco rinf*, and *p*, with the instruction '(più scorrevole)'. The Cor part has a long note with a slur. The Cl part has three groups of sixteenth notes. The Cit B. part has a long note with a slur. The VI, Vla, and Vlc parts have long notes with slurs and accents. The dynamic marking *meno f* is placed above the vocal line.

The musical score for page 14 consists of eight staves. The top staff is for the vocal line (C.), with lyrics in three languages: German (ra ich er), Italian (gon - do - lok), and English (thoughts oc - cur). The second staff is for the first timpani (Cimb.I.), marked *poco rinf* and *rinf*. The third staff is for the cor (Cor.), the fourth for the clarinet (Cl.), and the fifth for the bassoon (Cit B.). The bottom three staves are for the string section: VI. (Violin I), Vla. (Viola), and Vlc. (Violoncello). The string parts begin with a *p* dynamic and build to *ffff* by the end of the phrase. Vertical dashed lines connect the lyrics to the corresponding notes in the instrumental parts.

pp *ppp* *f* [9]

C
 Most sem - mi since
Jetzt *al - les* still
 Now noth - ing is.

Cimb. I

Cor.

Cl.

Cit. B.

VI.

Vla.

Vlc.

Detailed description of the musical score: The score is for page 15 and includes a vocal line and seven orchestral parts. The vocal line (C) starts with a *pp* dynamic, followed by *ppp* for the first two measures, and then *f* for the final measure, which is marked with a repeat sign [9]. The lyrics are: "Most sem - mi since / *Jetzt al - les* still / Now noth - ing is." The Cymbals I (Cimb. I) part begins in the second measure with a *f* dynamic. The Cor. (Coronet) part has a *f* dynamic in the second measure. The Cl. (Clarinet) part has a *f* dynamic in the second measure. The Cit. B. (Cymbal Bass) part has a *f* dynamic in the second measure. The VI. (Violin I) part has a *f* dynamic in the second measure. The Vla. (Viola) part has a *f* dynamic in the second measure. The Vlc. (Violoncello) part has a *f* dynamic in the second measure. The score uses various musical notations including slurs, ties, and dynamic hairpins.

sub *p dolce*

C
 én va - gyok.
 spur ich mich
 I ex - ist.

Cimb I
pp
 sub *ff*

Cor
 sub *ff*

Cl
pp
ff

Cit.B
 ord
ff

VI
p
 sub *ff* 5

Vla
p
ff 5

Vlc
p
ff

mf *legatissimo*
molto (troppo) espr

C
ff
Most min - den van Most
Jetzt stuzt die Welt *Jetzt*
Now eve - ry thing Now

Cimb 1
pp

Cor

Cl

Cit B.

VI.

Vla
pp

Vlc.
pp

Detailed description: This is a page of a musical score, page 17. It features a vocal line at the top and an orchestral accompaniment below. The vocal line is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are in German and English. The orchestral parts include Cymbals 1, Cor (Trumpet), Cl (Clarinet), Cit B. (Cello/Bass), VI. (Violin), Vla (Viola), and Vlc. (Violoncello). The score is marked with dynamics such as *ff* (fortissimo) and *pp* (pianissimo), and performance instructions like *legatissimo* and *molto (troppo) espr* (molto/troppo expressive). There are also fermatas and slurs throughout the score.

Sostenuto, giusto, alla breve

C. Most, most pe - dig, most és
Jetzt, *jetzt* a - ber, *jetzt* und
 Now fi - nal - ly, now in

Cimb.1 *poco rinf* *pp* *sim*

Cor (+ sempre) *poco rinf* *mp*

Cl *poco rinf* *mp*

Cit *poco rinf*
vibr possibile

Vl. *ppp* *poco cresc*

Vla arco *mp*

Vlc arco *mp*
molto

poco più sost.

C

e - gye - dü!, itt és most, vég - képp,
 nur al - lein, jetzt und hier, e - wig,
 lone - li - ness, now in ul - ri - mate,

Camb I

poco

Cor

solo
ppp poco

Cl

ppp

Ctt.

ppp

VI

solo
poco

Vla

ppp

Vlc

ppp

dolce, legato

C. [9] *b₀*

vég - képp e - gye - dül
 e - wig ganz al - lein
 ut - ter lone - li - ness,

Cimb I. *ppp* *poco* *ppp*
con ped *con Ped al fine*

Cor *

Cl solo

Cit

Vl. 8

Vla

Vlc *pizz*

*) Ha e három hangszer már közösen képes mintázni ritmus-csoportjait, szabadon eltérhetnek az alap-tempótól (lassabb fele) vagy az utemen belül alakíthatják szabálytalanabbá szüneteiket

*) Wenn die drei Instrumente ihre rhythmischen Formeln schon gemeinsam gestalten können, dürfen sie frei vom Grundtempo (eher verlangsamend) abweichen, oder innerhalb der einzelnen Takte die Pausen unregelmässig gestalten

*) Once the three instruments can shape their rhythmic patterns together, they are free to deviate from the basic tempo (towards a slower one), or, they can also render the pauses within bars more irregular

dolcissimo

C

csak te meg én.
Nur du und ich
just you and I.

Cimb. 1.

5 5 5 5 6 7

dolcissimo (imitando)

Cor

Cl

Cit

3

VI

espr

espr

Vla

espr

Vlc.

Cimb 2.

5 5 5

ppp
con ped al fine

C.

Cimb 1

Cor

Cl.

Cit.

VI

Vla

Vlc

Cimb 2

dolcissimo (imitando)

arco

dolcissimo (imitando)

5

5

5

5

6

3

5

5

5

5

Detailed description: This page of a musical score contains eight staves. The top staff is for Cimb 1, featuring a complex melodic line with multiple five-measure rests and a six-measure rest. The second staff is for Cor, showing a series of chords with vertical dashed lines indicating articulation. The third staff is for Cl., with notes and slurs. The fourth staff is for Cit., with notes and slurs. The fifth staff is for VI, with notes and slurs. The sixth staff is for Vla, with notes and slurs. The seventh staff is for Vlc, with notes and slurs, and includes the instruction 'arco' above a slur and 'dolcissimo (imitando)' below. The eighth staff is for Cimb 2, with notes and slurs, and includes five-measure rests. The score is written in a key with one sharp (F#) and a common time signature.

C.

Cimb. I

Cor.

Cl.

Cit.

VI

Vla

Vlc

Cimb. 2

poco più f

perdendosi
(Ped.)

pizz

dolcissimo
(imitando)

arco

poco più f
(Ped.)

dolcissimo
(imitando)

The musical score is arranged in a system of staves. The top staff is for Cimbalo I, and the bottom staff is for Cimbalo II. The Cimbalo parts feature complex rhythmic patterns with fingerings (5) and pedaling instructions. The string parts (VI, Vla, Vlc) include dynamic markings like *pizz* and *arco*, and phrasing like *dolcissimo (imitando)*. The woodwinds (Cor, Cl, Cit) have sparse entries. The score is divided into two measures by a vertical bar line.

C

Cimb 1

al niente

(Ped)

Cor

Cl.

Cit.

VI

poco secco

Vla

Vlc.

Cimb 2

(Ped)

Detailed description: This page of a musical score contains eight staves. The top staff is for C (bass clef) and is empty. The second staff is for Cimb 1 (treble clef), featuring a complex melodic line with many accidentals and a fermata. Below it, the text 'al niente' is written with a dashed line underneath. The third staff is for Cor (treble clef) and is empty. The fourth staff is for Cl. (treble clef) and is empty. The fifth staff is for Cit. (bass clef) and is empty. The sixth staff is for VI (treble clef), showing three chords with fermatas. Below this staff, a hairpin indicates a dynamic change from 'poco' to 'secco'. The seventh staff is for Vla (bass clef) and is empty. The eighth staff is for Vlc. (bass clef) and is empty. The bottom staff is for Cimb 2 (bass clef), showing a few notes with a fermata. Below it, '(Ped)' is written.

