

Meditation

Katalin Pócs

for violin and piano

(1986)

www.verlag433.de

cover: Urte Girnatis



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vierdreiunddreissig

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ISMN M-50098-198-5

Preface

I composed this work in 1986 and in the same year, won first prize with this piece at a composers' competition in memory of Franz Liszt.

The starting theme of the work is developed from the first four notes of *Sunt lacrimae rerum* (a piano piece of Franz Liszt). After the first dramatic climax, the theme of the slow part is linked to the very first theme. Further intensification leads to a new dramatic culmination.

The composition was recorded by the Hungarian Radio and it has often been played in concert in Budapest.

Vorwort

Ich komponierte dieses Werk 1986 und gewann damit im selben Jahr den ersten Preis des Komponistenwettbewerbs zum Gedächtnis von Franz Liszt.

Das Anfangsthema der Komposition entwickelt sich aus den ersten vier Tönen des Klavierstücks *Sunt lacrimae rerum* von Liszt. Nach dem ersten dramatischen Gipfelpunkt ist das Thema des langsamen Teils mit dem des Anfangs verwandt. Eine weitere Steigerung führt zu einem neuen Gipfelpunkt.

Das Werk wurde vom Ungarischen Rundfunk aufgenommen und mehrere Male in Budapest aufgeführt.

Katalin Pócs (2009)

Meditation

Katalin PÓCS

Duo for Violin and Piano
Duo für Violine und Klavier

Moderato

The musical score is divided into three systems, each with a Violin (Vln.) and Piano (Pno.) part. The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 1, 3, and 5 are indicated at the start of each system.

- System 1 (Measures 1-2):** The Violin part is mostly silent. The Piano part features a melodic line in the right hand and a rhythmic accompaniment of eighth notes in the left hand. Dynamics include *mp* and *p*. A *con ped.* marking is present in the left hand.
- System 2 (Measures 3-4):** The Violin part begins with a melodic phrase. The Piano part continues with the rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *mf*.
- System 3 (Measures 5-6):** The Violin part has a melodic line. The Piano part features a melodic line in the right hand and rhythmic accompaniment in the left hand. Dynamics include *dim.* and *p*. A *sub-* marking is present in the left hand.

Meditation

4
8

Vln. *legato*
p

Pno. *p* *mf* *subp* *p* *mf*
(8^{vb})

11

Vln.

Pno. *tr*
subito p

13

Vln. *mp*

Pno. *animato*
con ped. sempre

15

Vln. *cresc. sempre*

Pno. *cresc. sempre*

Meditation

Vln. *mf* *cresc.*

Pno. *mf* *animato sempre*

Vln.

Pno. *cresc. sempre*

Vln. *f*

Pno.

Vln. *cresc.*

Pno. *cresc.*

6

Meditation

Vln. *ff*

Pno. *ff sempre*

25

27

Vln. *cresc.*

Pno.

30

Vln. *marcato* *molto appassionato* *(cresc.)*

Pno.

33

Vln. *fff* *fff*

Pno. *fff*

8^{va}

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Vln. 36

Pno. 36

(8vb)

Detailed description: This system contains measures 36 and 37. The violin part (Vln.) is in treble clef with a 3/4 time signature. It features a melodic line with various accidentals and dynamics. The piano part (Pno.) is in grand staff. The right hand has a complex rhythmic pattern with sixteenth notes and slurs, including a triplet of sixteenth notes. The left hand has a simple bass line with a dotted half note. A dashed line labeled '(8vb)' indicates an octave transposition for the left hand.

Vln. 38

Pno. 38

(8vb) marcato 8vb

Detailed description: This system contains measures 38 and 39. The violin part (Vln.) is in treble clef. Measure 38 has a triplet of eighth notes marked 'fff'. Measure 39 has a long note with a wavy line above it. The piano part (Pno.) is in grand staff. The right hand has a complex rhythmic pattern with sixteenth notes and slurs. The left hand has a simple bass line. A dashed line labeled '(8vb)' indicates an octave transposition for the left hand. The word 'marcato' is written below the piano part.

Vln. 40

Pno. 40

(8vb) pp

Sostenuto legato molto

fff *accel. appassionato* *6* *dim. rit.* *p* *molto dolce cantabile*

molto dolce *pp*

Detailed description: This system contains measures 40, 41, and 42. The violin part (Vln.) is in treble clef. Measure 40 has a triplet of eighth notes marked 'fff'. Measure 41 has a long note with a wavy line above it. Measure 42 has a long note with a wavy line above it. The piano part (Pno.) is in grand staff. The right hand has a complex rhythmic pattern with sixteenth notes and slurs. The left hand has a simple bass line. A dashed line labeled '(8vb)' indicates an octave transposition for the left hand. The word 'Sostenuto legato molto' is written above the violin part. The words 'molto dolce cantabile' and 'molto dolce' are written below the piano part. The word 'pp' is written below the piano part.

Meditation

8
44

Vln.

Pno.

mp

pp

p

rubato

con ped.

48

Vln.

Pno.

pp

p

cantabile

Sostenuto

52

Vln.

Pno.

dim.

pp

ppp

rit.

echo

p

legato sempre

cresc. sempre

mp

con ped. sempre

58

Vln.

Pno.

dolce

cresc.

cresc.

con ped.

64 Vln. *mf* Meditation *>*

Pno.

66 Vln. *f* *molto animato* *f*

66 Pno. *f*

69 Vln. *f* *dim.* *mf*

69 Pno. *f*

72 Vln. *ff* *marcato sempre*

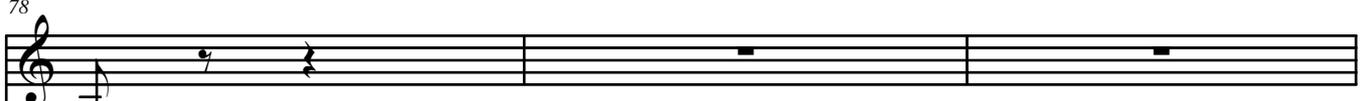
72 Pno. *ff*

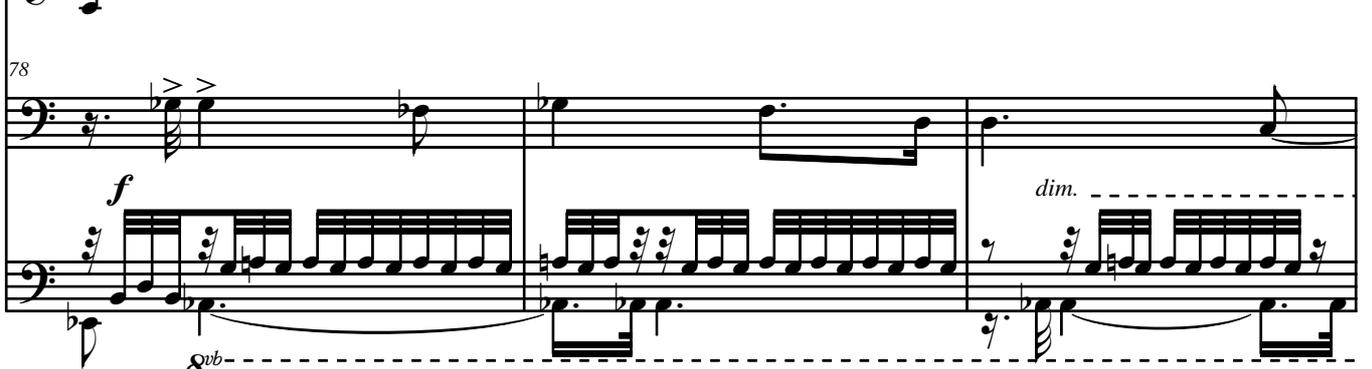
Meditation

Vln. 

Pno. 

ff

Vln. 

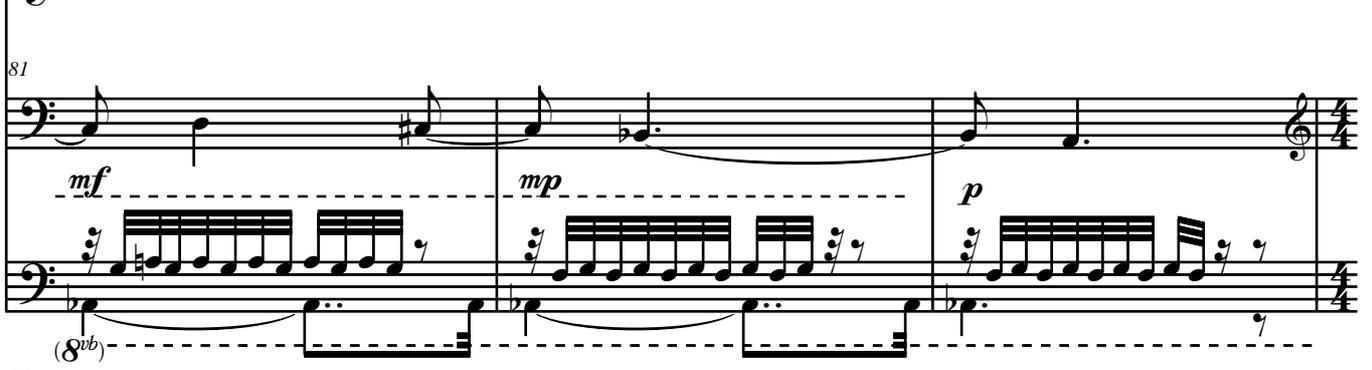
Pno. 

f

dim.

8vb

Vln. 

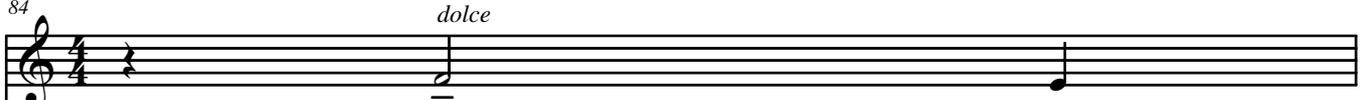
Pno. 

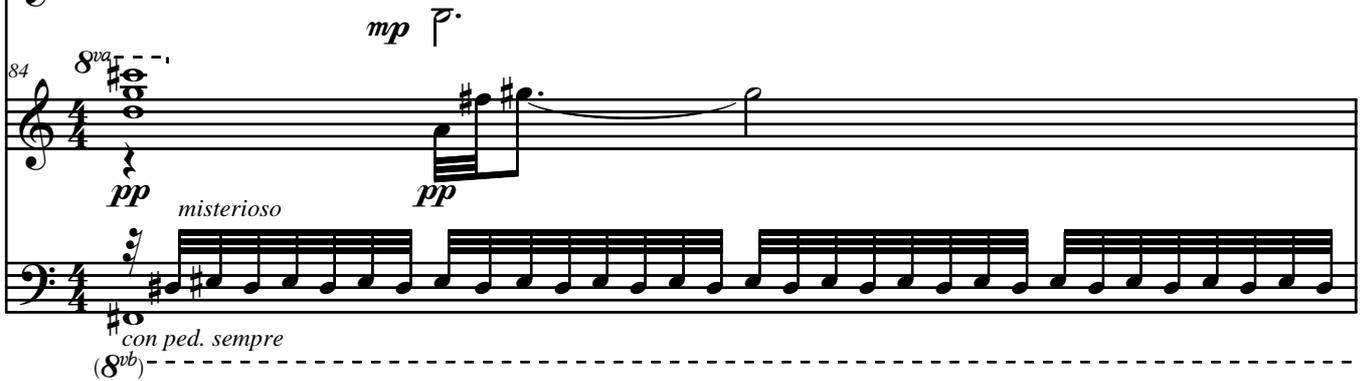
mf

mp

p

8vb

Vln. 

Pno. 

dolce

mp

pp

misterioso

pp

con ped. sempre

8va

8vb

85

Vln.

Pno.

87

Vln.

Pno.

8va

8vb

89

Vln.

Pno.

8va

8vb

91

Vln.

Pno.

8va

8vb

morendo

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Violin

Meditation

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Duo for Violin and Piano
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Moderato

7 *legato*
p

12 *mp* *cresc. sempre*

17 *mf cresc.*

21 *cresc.*

25 *f* *ff* *cresc.*

31 *marcato* *molto appassionato (cresc.)* *fff* *fff*

36 *fff*

40 *accel.* *rit.* **Sostenuto legato molto**
fff appassionato *dim.* *p* *molto dolce cantabile*

2
46 *mp* *rubato* Meditation *pp* *p*

51 *dim.* Sostenuto

62 *mf*

66 *molto animato* *f* *f* *f* *dim.* *mf*

72 *marcato sempre* *ff* *ff*

79 *dolce* *mp* *p* *p* *3*

89