

György Ligeti

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Études pour piano  
– premier livre –

(1985)

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György Ligeti received in 1986 the Grawemeyer Award, Louisville, Kentucky,  
for his „Études pour piano – premier livre –“

György Ligeti wurde für seine „Études pour piano – premier livre –“  
mit dem Grawemeyer Award 1986, Louisville, Kentucky, ausgezeichnet.

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Durata: ca. 20'

dédicée à Pierre Boulez  
Étude 1: Désordre

György Ligeti

**Molto vivace, vigoroso, molto ritmico,  $\omega = 63$**

\*) Use the pedal sparingly throughout.  
Play the melody legato in both hands.

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verboten und kann privat- und strafrechtlich verfolgt werden.

\*) *Stets sparsamer Gebrauch des Pedals.*  
*Die Melodie in beiden Händen legato.*

Handwritten musical score for two staves (Treble and Bass) in 3/4 time with a key signature of two sharps. The score is divided into six systems, each starting with a measure of three eighth notes. Measures are separated by vertical bar lines. Fingerings are indicated above the notes, and grace notes are marked with 'v'. Measures 13, 23, and 34 are circled in various places, and a brace groups measures 13, 23, and 34 in the final system.

8

Handwritten musical score for two staves (treble and bass) in common time. The key signature is A major (no sharps or flats). The score consists of six measures. Measure 1: Treble staff has eighth-note pairs with 'v' under the first note of each pair and '2 3 3' under the second note of the first pair. Bass staff has eighth-note pairs with 'v' under the first note of each pair. Measure 2: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 3: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 4: Treble staff has eighth-note pairs with 'v' under the first note of each pair and '1 2 3' under the second note of the first pair. Bass staff has eighth-note pairs with 'v' under the first note of each pair. Measure 5: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 6: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 7: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 8: Both staves have eighth-note pairs with 'v' under the first note of each pair. Measure 9: Both staves have eighth-note pairs with 'v' under the first note of each pair and circled '7' under the second note of the first pair. Measure 10: Both staves have eighth-note pairs with 'v' under the first note of each pair and circled '6' under the second note of the first pair. Measure 11: Both staves have eighth-note pairs with 'v' under the first note of each pair and circled '5' under the second note of the first pair.



A continuation of the musical score from the previous page. The staves remain the same: treble and bass clefs, common time, and three sharps. The music continues with eighth-note patterns and slurs.

A continuation of the musical score. The bass staff includes a measure number "8b". The music continues with eighth-note patterns and slurs.

A continuation of the musical score. The bass staff includes a measure number "8b" and a dynamic instruction "cresc. poco a poco". The music continues with eighth-note patterns and slurs.

8b  
*(cresc.)*  
*8b*  
*(cresc.)*  
*8b*  
*(cresc.)* - *ff* *più cresc.*  
*8b*  
*8b*  
*(cresc.)*  
*8b*  
*8b*  
*fff* *cresc. molto* - *ffff*  
*8b*

The sheet music consists of four staves of musical notation for piano, arranged in two systems separated by a dashed line. The first system starts at measure 8 and ends at measure 11. The second system begins at measure 12 and ends at measure 15. The notation includes treble and bass clefs, common time, and various dynamic markings such as *fff*, *mf*, *f*, *p*, and *sim.*. Fingerings are indicated above the notes, and performance instructions like "Gradually use rather more pedal" and "Allmählich etwas mehr Pedal" are present. The music features complex chords and rhythmic patterns, with the right hand often playing more prominent parts than the left.

\*) Gradually use rather more pedal. Dynamic balance: the right hand plays somewhat stronger than the left one, so that by the end of the study the accented chords in both hands sound equally loud. Gradual crescendo until the end of the study: the accents gradually become *ff*, then *fff* (the right hand always being more prominent), the quaver (8th note) figures gradually become *mp*, then *mf*.

\*) Allmählich etwas mehr Pedal. Dynamische Balance: die rechte Hand spielt etwas kräftiger als die linke Hand, so daß bis zum Schluß der Etüde die akzentuierten Akkorde in beiden Händen gleich laut klingen. Allmähliches crescendo (bis zum Schluß der Etüde): die Akzente werden allmählich *ff*, dann *fff* (mit stets stärkerer rechten Hand), die Achtel-Figuren allmählich *mp*, dann *mf*.

The sheet music consists of six systems of musical notation, each starting with a measure number '8-' above the staff.

- System 1:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated above the notes.
- System 2:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated below the notes.
- System 3:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated below the notes.
- System 4:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated below the notes.
- System 5:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated below the notes.
- System 6:** Treble staff has eighth-note pairs with stems pointing right. Bass staff has eighth-note pairs with stems pointing left. Fingerings like 12, 21, 34, 43, etc., are indicated below the notes.

8 -

8 -

8 -

8 -

8 -

8 -

8 -

8 -

8 -

Durata  
ca. 2' 20"

dédicée à Pierre Boulez

## Étude 2: Cordes à vide

**Andantino rubato, molto tenero, ♩ = 96**  
*dolce espr., sempre legatiss.*

(with much pedal)  
 (con ped.)

5

9

pp

una corda  
 > pp

12

*p*

*sim.*

*pp una corda*

*sempre pp tre corde*

*tre corde*

15

*pp*

*p > espr.*

*simile*

*pp una corda*

*p > espr.*

*tre corde*

*pp*

*p > espr.*

18

*poco cresc.*

*sub. p poco cresc.*

*sub. p*

*mf*

21

*p*

*dim.*

*pp*

*simile*

*sempre sim.*

*pp*

23

*cresc.*

*sim.*

*poco stringendo*

25

*più crescendo*

(string.) -

*a tempo*

8

26

*crescendo molto*

**fff**

(m.d.)

8

**pp****pp****fff***sotto voce  
una corda*

8b

**pp***poco a poco string.*

27

*pochiss. cresc.*

*poco a poco stringendo*) -

28

(cresc.) - - - - - **mp**

*poco a poco tre corde* - - - - -

(string.)

sub.

29

*cresc.* - - - *f sonoro*

*mp in rilievo*

30

*sempr **pp***

*dim.* - - - *pp*

*mp in rilievo*

31

*dim.* - - - *pp*

32

*a tempo, in rilievo (cantabile,  
quasi un corno da lontano)*

*mf*

*ppp mormorando*

33

*p*

8b

34

*mp* (echo I.)

8b (sempre *ppp*)

8b una corda (al fine)

35

*p* (echo II.)

8b

36

*pp*

8b

37

*perdendosi*

Durata ca. 2' 45"

8b

## Étude 3: Touches bloquées

Performance notes / *Spielanweisungen*

- ◊ = Depress the key silently and hold.
- = Depress the key, sounding the note, and hold.
- — ◊ = Depress the key, sounding the note, and hold. The sounded note is joined on to the ‘silent note’ in the next bar with a tie (even if the tone continues to sound).

Normal-sized note head: sounding note.

Small note head: the note does not sound since the same key has already been depressed and held by the other hand.

Play the quaver (eighth note) sequences as fast as possible (or ‘even faster’). The note sequences are interrupted wherever small note heads indicate the non-sounding keys. Sounding and non-sounding keys should be struck at the same speed so that the resulting pause, represented by a small note head, has the same duration as the sounding note, represented by a normal note head. Longer pauses occur when several non-sounding keys are struck in immediate succession. In this way, the length of the pauses is automatically regulated. (The idea of movable key blocks comes from Henning Siedentopf. See his essay “Neue Wege der Klaviertechnik”, Melos, Mainz, XL/3 (1973), pp. 143-146.)

A bar-line metre is not intended in this piece. The bar-lines only serve as a means of orientation. They have no metric function nor do they indicate any articulation. The duration of individual ‘bars’ results only from the number of sounding and non-sounding keys struck in succession between two bar-lines; i.e. the ‘bars’ differ in duration.

- ◊ = Taste stumm anschlagen und halten.
- = Taste klingend anschlagen und halten.
- — ◊ = Taste klingend anschlagen und halten. Die angeschlagene Note wird mit einem Haltebogen an die „stumme Note“ im nächsten Takt gebunden (auch wenn der Ton weiterklingt).

Normaler Notenkopf mit Hals: klingender Ton.

Kleiner Notenkopf: der Ton klingt nicht, da die entsprechende Taste von der anderen Hand bereits angeschlagen wurde und gehalten wird.

Die Achtel-Tonfolgen werden so schnell wie möglich gespielt (bzw. „noch schneller“). Die Tonfolgen werden überall dort unterbrochen, wo kleine Notenköpfe die nicht-klingenden Tasten anzeigen. Klingende und nicht-klingende Tasten werden mit gleicher Geschwindigkeit angeschlagen, so daß die entstandene Pause, dargestellt durch einen kleinen Notenkopf, die gleiche Dauer hat wie der klingende Ton, dargestellt durch einen normalen Notenkopf. Längere Pausen entstehen durch das Anschlagen mehrerer unmittelbar nacheinander folgender nicht-klingender Tasten. Die Dauer der Pausen wird auf diese Weise automatisch geregelt. (Die Idee der mobilen Tastenblockierung stammt von Henning Siedentopf. Siehe seinen Aufsatz „Neue Wege der Klaviertechnik“, Melos, Mainz, 40. Jahrg. 1973 Heft III, Seiten 143-146.)

Eine Taktmetrik ist in diesem Stück nicht vorhanden, die Taktstriche dienen nur zur Orientierung, sie haben weder eine metrische Funktion noch dienen sie der Artikulation. Die Dauer der einzelnen „Takte“ ergibt sich allein aus der Anzahl der hintereinander erfolgten Anschläge von klingenden und nicht-klingenden Tasten innerhalb zweier Taktstriche, das heißt, die „Takte“ dauern unterschiedlich lang.

dédiée à Pierre Boulez

## Étude 3: Touches bloquées

**Vivacissimo, sempre molto ritmico**  
*sempre legato*

**p**  
 "stuttering" / „stotternd“  
*senza ped. (sempre)*

6

10

14

18

**p**

22

*f*

*mf.*

*legato (sempre) sotto*

26

(mf)

*sempre f*

30

*mf*

34

*3 - 4*  
*2 - 3*

37

40

*sopra*      *legato (sempre)*

*ff*

*ff*

*ff*

43

*ff*

sempre ***ff***

47

***feroce, impetuoso, poco meno vivace***

69

\*) The left hand takes over the silently struck key.

\*\*) ' = very short pause, corresponding to approximately two beats (♩).

\*) Die linke Hand übernimmt die stumm angeschlagene Taste.  
\*\*) ' = sehr kurze Pause, entspricht etwa zwei Anschlägen (♩).

76 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - -

*pp* *p* *mp* *mf* *f* *più f* *ff*

**feroce, strepitoso**

83 8 - - - - 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - -

*fff* *sempre fff*

**Tempo I (Vivacissimo)** *p*

88 8 - - - - 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - - 8 - - - - 15 - - - -

*sotto*

*sub. p legato (sempre)*

94 *pp* *p* *mp* *mf* *cresc.* - - - -

*cresc. poco a poco* - - - - *f* *cresc.* - - - -

98 (cresc.) - *f* (f) dim. poco a poco - - - -

(cresc.) - - *ff* (ff) dim. poco a poco - - - -

(sempre dim. poco a poco)

***pp***

101 (dim. poco a poco) - - - - -

102 (dim. poco a poco) - - - - -

103 (dim.) - - - - -

104 (dim.) - - - - -

105 (dim.) - - - - -

106 (dim.) - - - - -

107 (dim.) - - - - -

108 (dim.) - - - - -

109 (dim.) - - - - -

110 (dim.) - - - - -

111 (dim.) - - - - -

112 (dim.) - - - - -

113 (dim.) - - - - -

***p***

(sempre dim. poco a poco)

dim. - - - - -

***ppp***

dim. - - - - -

***ppp***

dim. - - - - -

***ppp***

dim. - - - - -

***pppp***

Durata  
ca. 1' 40"

dédicée à Volker Banfield

## Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½-Konzerte in Hamburg

**Vivacissimo, molto ritmico,  $\sigma = 63$ , con allegria e slancio**

$3+2+3$   
8

*pp sempre legato,  
quasi senza pedale*

*pp sempre*

9

*pp sempre*

*mp*

\*) The ostinato figure should be clearly accentuated as  $\frac{3+2+3}{8}$  throughout (even in *pp*). Do not accentuate the first beat of the bar any more than the subdivisions: there should be no feeling of entire bars.

\*\*) Dynamic balance: always bring out the melodic phrases. The ostinato movement remains in the background throughout. The accentuation of the two-part motif is always stronger than that of the ostinato.

\*\*\*) The initial tones of the two-part motifs should be accentuated, so that the impression is made that the point of accentuation is the beginning of a bar. This applies to motifs in the right and left hands until the end of the piece

\*) Die Ostinatofigur stets deutlich als  $\frac{3+2+3}{8}$  betonen (selbst im *pp*). Den Taktanfang nicht stärker betonen als die Taktunterteilungen: es soll kein Taktgefühl entstehen.

\*\*) Dynamische Balance: die melodischen Phrasen stets hervorheben; die Ostinatobewegung bleibt stets im Hintergrund. Die Betonungen innerhalb der zweistimmigen Motive stets stärker als die des Ostinato.

\*\*\*) Die Anfangstöne der zweistimmigen Motive so betonen, daß der Eindruck entsteht, als ob die betonten Stellen der eigentliche Taktanfang wären. Dies gilt für Motive sowohl in der rechten als auch in der linken Hand bis zum Schluß des Stücks.

13

17

21

25

29

33

37 *f*  
*pp semper*

41  
*pp semper*

45 *sub. mp*  
*pp semper*

49 \*)

\*) From here onwards the barlines are only meant to help the synchronisation of the hands. The articulation of the motifs does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $\frac{3+2+3}{8}$ , independently of the motifs.)

\*) Ab hier dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $\frac{3+2+3}{8}$  betont, unabhängig von den Motiven).

53 *pp sempre*  
*mp*

57 *espr.*  
*molto espressivo*

61 *ff*  
*pp* — *ppp* \*) *sempre ppp*

65 8

69 8

\*) Ostinato completely in the background.

\*) Das Ostinato ganz im Hintergrund.

73      *sempre pppp*

77

81      *espr.*

85      *mp* \*)  
          *ff*  
dim. - - - morendo

89      *sempre mp*

\*) The ostinato slightly "closer".

\*\*) From here onwards until the end of the piece the barlines serve only to help synchronise the two hands. The articulation of the motif does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $3+2+3$ , independently of the motifs).

\*) Das Ostinato etwas „näher“.

\*\*) Ab hier bis Ende des Stückes dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $3+2+3$  betont, unabhängig von den Motiven).

8

93

una corda  
sub.  
**pppp**

*sempre pppp*

*sempre pp*

*sempre pppp*

*mf*

*tre corde*

*(pppp) cresc. poco a poco - - - - pp*

*pp (eco)*

*una corda*

*tre corde*

*una corda*

*tre corde*

*sub. pppp*

*pp*

*sub. pppp*

*pp*

113 *f*

*da lontano*

117 8 *poco meno lontano*

121 *tre corde*

*closer*  
„näher“

125 *pp* *p* *f*

*dim. poco a poco*

129 *sub. pppp* *sub. pp* “further away”  
„entfernter“

*dim. poco a poco*

133 (dim.) - - - - - 8 - - - - -

una corda      sempre      dim. - - - - - **ppppp**

(dim.) - - - - - > 8b - - - - -

137 **ppppp** sempre      **ppp** sempre

loco m.s. > - - - - -

141 **sub.** **ff**      tre corde      **p** - - - - - **ff**      **ppp**

**mf** > - - - - - **ppp** - - - - - **mf** - - - - - **p**

145 > - - - - - **p** - - - - - > - - - - - > - - - - - > - - - - -

> - - - - - **ppp** - - - - - > - - - - - > - - - - - > - - - - -

149 **mf** **pp** 8 - - - - - **(eco)**      una corda      **ppp** < **pp**

**pppp** - - - - - > - - - - - > - - - - - > - - - - - > - - - - -

tre corde      **poco cresc.** - - - - - **f**

\*) Play the grace note together with the lower note of the chord.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.

153 8

una corda      \*  
pochiss. cresc. mp  
ff  
tre corde

157 8  
p sub.  
una  
ppp sub.  
pppp

161 8  
corda  
tre corde  
una corda  
pppp

165 f  
pp  
tre corde  
una corda  
pp (eco)  
ppp

169 (dim.) -  
pppppppp  
\*\*)  
sub. ff  
tre corde

\*) Play the grace note together with the lower note of the chord.

\*\*) The ostinato remains completely in the background in spite of the *ff* in the left hand.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.

\*\*) Das Ostinato bleibt – trotz des *ff* in der linken Hand – ganz im Hintergrund.

8

173 (sempre *pp*) *pppp*  
*cresc. molto* - - - - *fff* una corda  
*sub. pp (eco)*

177 8 *sub. fff* *tre corde* *pp*

181 *pp* *fff* *pp* *fff*

185 *pp* *fff*

189 (senza cresc., sempre *pp*)

*cresc. poco a poco* (only in the left hand) - - - -  
(nur in der linken Hand)

\* The ostinato completely in the background throughout;  
"quasi lontano".

\*) Das Ostinato stets ganz im Hintergrund, „quasi lontano“.

From here onwards crescendo poco a poco in the right hand too  
*Ab hier auch in der rechten Hand crescendo poco a poco*

193 (sempre ***pp***)

197 (cresc.) - - - - - *mf* cresc. - - - - - *f* cresc. - - - - - *ff* cresc. - - - - -  
*loco* *mf* - - - - - 8b - - - - -

201 "da lontano" *pp* - - - - - una corda - - - - -  
*fff* - - - - - *sub. pppp* - - - - - *sempre pppp* - - - - -  
*8b* - - - - -

205 *pppp* - - - - - *dim. poco a poco* - - - - - *ppppppp* - - - - -  
*pp dim. poco a poco* - - - - - *ppp* - - - - -  
*8* - - - - -

209 ( *ppp* ) dim. - - - - - morendo - - - - -

Durata  
ca. 3'20"

## Étude 5 : Arc-en-ciel

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½- Konzerte in Hamburg

**Andante con eleganza, with swing, ♩ ca. 84 \*)**

*p dolce, con tenerezza, sempre legato, molto espressivo*

*con ped.*

*molto espr.*

*sub. p*   *poco cresc.*   *cresc.*   *mf*

*8*

\*) Varying tempo: The metronome mark represents an average, the semiquaver movement fluctuating freely around this average tempo, as in jazz.

\*\*) Play all the accents very clearly.

\*) Schwankendes Tempo: Die Metronomangabe stellt einen Mittelwert dar, die Sechzehntelbewegung oszilliert frei um diesen Mittelwert herum, wie im Jazz.

\*\*) Alle Akzente sehr deutlich.

9

*p* cresc. poco a poco - - - - - *f*

*allarg.* - - - - - *pesante* 3  
6 5 3 3

*più f* cresc. 5 *fff* *p* sub. *fff* dim. poco a poco - - - - -  
*ten.* (non arpegg.)

a tempo, allarg., a tempo molto rubato allarg.  
(dim. poco a poco) *p* poco cresc. - - - - -

*a tempo* poco allarg. - - - - meno mosso  
*sub. ff* 3 3 3 sub. *p* cresc. - - - - -

8b

17      *poco rall.* - - - - -      *a tempo* - - - - -      *poco rall.* - - - - -

*(cresc.)* - - - - -      *mf* - - - - -      *cresc. poco a poco* - - - - -      *f* - - - - -      *dim.* - - - - -

*3* - - - - -      *3* - - - - -      *3* - - - - -      *3* - - - - -      *3* - - - - -

*(poco rall.)* - - - - -      *a tempo, con tenerezza* - - - - -

*quasi una campana* - - - - -      *sim.* - - - - -      *pp dolciss.* - - - - -

*p molto espr.* - - - - -      *poco rall. a tempo* - - - - -

*3* - - - - -      *3* - - - - -      *3* - - - - -      *3* - - - - -      *3* - - - - -

*poco cresc.* - - - - -      *mf sub. p dim. molto* - - - - -      *ppp* - - - - -

*8* - - - - -      *15* - - - - -      *8* - - - - -      *15* - - - - -

*pppp perdendosi, ma senza rall.* - - - - -      *quasi niente* - - - - -

Durata  
ca. 3'45"

dédiée à mes amis Polonais

## Étude 6: Automne à Varsovie

Presto cantabile, molto ritmico e flessibile,  $\text{♩} = 132$

$\text{♩} = 132$

$\text{pp}$  sempre legato  
sempre con ped.

( $\text{pp}$ )

1

3

5

7

\*) NB.  $\sharp$  and  $\flat$  apply to the whole bar.

\*\*) Bring out the melody throughout.

\*) NB.  $\sharp$  und  $\flat$  gelten für den ganzen Takt.

\*\*) Die Melodie stets deutlich hervorheben.

*mp molto cantabile*

Musical score page 42, measures 9-10. The score consists of three staves (treble, middle, bass) with a common key signature of one flat. Measure 9 starts with a dynamic *v*. Measure 10 begins with a dynamic *(pp)*.

Musical score page 42, measures 11-12. The score continues with three staves. Measure 11 starts with a dynamic *pp*. Measure 12 starts with a dynamic *mp*.

Musical score page 42, measures 13-14. The score continues with three staves. Measure 13 starts with dynamics *sffz* and *pp*. Measure 14 starts with a dynamic *sim.*

Musical score page 42, measures 15-16. The score continues with three staves. Measure 15 starts with a dynamic *v*. Measure 16 starts with a dynamic *pp*, followed by *mf*.

17

18

19

*sim.*

20

*mp*

21

*pp*

*mp pp cresc.*

*mfp*

*cresc.*

*f mp*

*f*

23

*p*

*mf p*

*sim.*

*f p*

*f pp sub.*

*p pp*

This block contains four systems of musical notation. System 1 (measures 17-20) features a treble clef in the first staff and a bass clef in the second staff. Measure 17 includes dynamic markings *mf*, *mp*, *pp*, and *mp pp*. Measures 18 and 19 consist of eighth-note patterns. Measure 20 begins with *sim.* and ends with *mp*. System 2 (measures 21-24) also features a treble clef in the first staff and a bass clef in the second staff. Measure 21 includes dynamics *pp*, *mp pp cresc.*, *mfp*, *cresc.*, *f mp*, and *f*. Measures 22 and 23 begin with *sfz* and *f* respectively. Measure 24 concludes with *p pp*.

*p cantabile*

25

*pp*

*sempr. pp*

*p pp* *pp*

*sim.*

*sffz*

*p* *pp*

*pp*

*sffz*

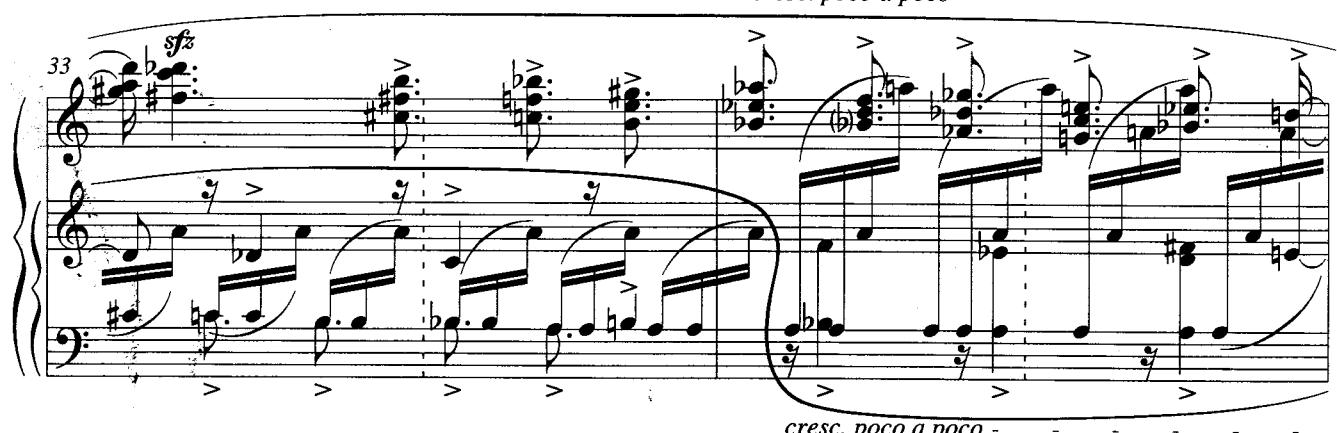
*p*

*pp*

*sim.*

This musical score page contains four staves of music for orchestra, spanning measures 25 to 32. The first staff uses a treble clef, and the second staff also uses a treble clef. The third and fourth staves use bass clefs. The key signature changes frequently, moving between B-flat major and A major. Measure 25 begins with a dynamic marking of *p cantabile*. Measures 26 through 28 feature eighth-note patterns with dynamics *pp*, *sempr. pp*, *p pp*, *pp*, and *sim.*. Measures 29 and 30 continue with eighth-note patterns, this time with dynamics *sffz* and *p*. Measures 31 and 32 conclude the section with eighth-note patterns and dynamics *pp* and *sim.*.

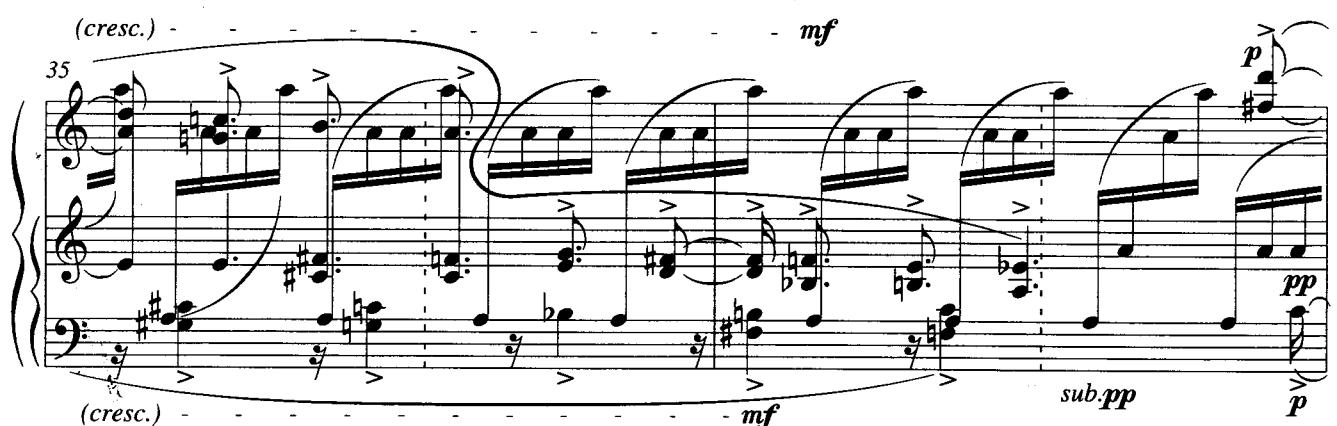
*cresc. poco a poco*

33 

*cresc. poco a poco*

(cresc.) - 

- *mf*

35 

(cresc.) - 

*pp*

37 

*sim.*

39 

*dim. poco a poco -*

Musical score page 46, measures 41-42. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 41 starts with a sixteenth-note pattern followed by eighth notes. Measure 42 continues with a similar pattern. The key signature changes from one sharp to two sharps. Measure 42 ends with a fermata over the last note.

*dim. poco a poco -*

Musical score page 46, measures 43-44. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, dynamic markings (dim., pp), and slurs. The bottom staff shows a harmonic line with eighth and sixteenth notes. Measure 44 begins with a dynamic of *pp*.

Musical score page 46, measures 45-46. The score consists of two staves. The top staff features eighth and sixteenth-note patterns with slurs and dynamic markings. The bottom staff shows a harmonic line with eighth and sixteenth notes.

Musical score page 46, measures 47-48. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic line with eighth and sixteenth notes.

49

*cresc. poco a poco*

51

*cresc. poco a poco*

53

(*cresc. poco a poco*)

*ff*

55 8

*pp sub.*  
*molto legato*

*pp sub.*  
*8b*  
*senza ped.*

58 8  
58 8b

62 8  
62 8b con ped.

64 8

66 8  
66 mp

68 8  
68 p ppp sim. mf

Detailed description: The image shows five staves of musical notation for piano. Staff 1 (top) consists of treble and bass staves, starting at measure 58. It features a series of eighth-note patterns with various accidentals (flat, sharp, natural) and dynamic markings like 'p' and 'pp'. Staff 2 starts at measure 62, continuing the eighth-note patterns with dynamic 'pp' and 'p'. Measure 62 also includes a instruction 'con ped.'. Staff 3 starts at measure 64. Staff 4 starts at measure 66, with a dynamic marking 'mp'. Staff 5 starts at measure 68, with dynamics 'p', 'ppp', and 'sim.' followed by 'mf'.

8

70

p      mp      p

8

72

mp pp sim.  
mf crescendo poco a poco

8

74

(cresc.)

8

76

sotto  
(cresc.) - f

8

78

cresc. poco a poco

(cresc.)

80

*f* (cresc.) - >

ff

cresc. - ff

84

pp sub.

pp sub.

mf pp sub.

pp sub.

mf

88

*cresc. poco a poco*

90

*m.s.*

(*cresc. poco a poco*)

*f cresc.*

92

*cresc. poco a poco*

*(cresc.)*

*ff cresc. molto*

94

*ff cresc.*

52

8

(cresc. molto)

(cresc.)

15

*fff*

15

98

*pp*

*pp sub.*

100

*pp*

cresc. poco a poco

102

*sfz*

104 (cresc.) - - - **p cresc.** - - -

**p cresc.** - - -

(cresc.) - - - **f** - - - **cresc. molto** - - - **ff** - - - **pp sub.**

106 (p cresc.) - - - **f cresc. molto** - - - **ff** **pp sub.**

**pp** **p** **pp sim.**

108 **p sempre**

**sim.**

**p sempre**

110

111

112

114

poco a poco senza ped.

116

*cresc. poco a poco -*

8b

*cresc.*

118

*cresc. -*

8b

senza ped.

120

*sim.*

*fff*

*cresc. sempre -*

8b

*sim.*

121

10

12

*tutta la forza*

8b

10

12

Stop suddenly.  
Aufhören wie abgerissen.

secco

Durata  
ca. 4' 20"

8b

## Étude 7: Galamb Borong

### Performance Notes / Spielanweisungen

The notes played by each hand remain completely separate throughout the whole piece: the right hand plays only notes of the whole tone scale of B, A, G, F, Eb, Db, the left only notes of the whole tone scale of E, D, C, Bb, Ab, Gb. This also applies to the places where the left hand crosses over the right.

Rhythm, Accentuation: The time signature of  $\frac{12}{16}$  only acts as a guideline; the piece has no proper metre and the bar lines do not indicate any structure. The piece is to be played evenly and legato throughout. Only the  $\text{♪}$ ,  $\text{♩}$  and  $\text{♩}$  notes of the melody are accentuated (always *molto cantabile*), including the  $\text{♪}$ ,  $\text{♩}$  and  $\text{♩}$  notes which have neither tenuto nor accent signs (= and > signify an even more pronounced accentuation). The  $\text{♪}$ ,  $\text{♩}$  and  $\text{♩}$  melodies should form (rhythmically independent) coherent, self-contained lines in both hands.

Although legato slurs have not been notated, the melodic lines should be played as if joined by slurs. Here the phrasing can be interpreted freely according to the melodic sense and continuity.

NB 1. Instead of a bar metre the piece has a structure of additive pulsations, whereby the constant, even pulsation of semiquavers (sixteenth notes) remains in the background. The melodic-rhythmic lines (two independent rhythmic strands in the right and left hand) are based on whole number multiples of semiquavers:  $\text{♪}$ ,  $\text{♪}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ , etc.

NB 2. Concerning rehearsal of the piece: it is advisable to practise the left and right hands separately more than is usual.

7

*Das Tonmaterial der einzelnen Hände bleibt im ganzen Stück jeweils streng getrennt; die rechte Hand spielt ausschließlich im Ganztonbereich H, A, G, F, ES, DES, die linke im Ganztonbereich E, D, C, B, AS, GES. Diese Trennung gilt auch für die Stellen, bei denen die linke Hand die rechte kreuzt.*

Rhythmus, Akzentuierung: Die Angabe  $\frac{12}{16}$  dient nur als Orientierungshilfe: das Stück hat eigentlich kein Metrum, die Taktstriche bedeuten keine Gliederung. Es wird stets gleichmäßig und legato gespielt. Akzentuiert werden nur die  $\text{♪}$ -,  $\text{♩}$ - und  $\text{♩}$ -Melodietöne (stets *molto cantabile*) und zwar auch die  $\text{♪}$ -,  $\text{♩}$ - und  $\text{♩}$ -Töne, die weder Tenutozeichen noch Akzentzeichen haben (= und > bedeuten dann stärkeres Herausheben). Die  $\text{♪}$ -,  $\text{♩}$ - und  $\text{♩}$ -Melodien sollen in beiden Händen (voneinander rhythmisch unabhängig) zusammenhängende, selbständige Linien bilden.

*Legatobögen wurden nicht notiert, doch soll gespielt werden, als ob die melodischen Linien mit Bögen zusammengehalten wären. Die Phrasierung kann dabei frei gestaltet werden, je nach melodischem Sinnzusammenhang.*

NB. 1. Statt einer Taktmetrik hat das Stück eine additive Pulsationsstruktur, wobei die stete, gleichmäßige Sechzehntelpulsation im Hintergrund bleibt. Das hervortretende melodisch-rhythmisiche Lineament (zwei unabhängige Rhythmusverläufe in der rechten bzw. linken Hand) basiert auf den ganzzahligen Mehrfachen des Sechzehntels ( $\text{♪}$ ,  $\text{♪}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ ,  $\text{♩}$ , etc.).

NB. 2. Zur Einstudierung: Es empfiehlt sich, mehr als sonst, die linke und die rechte Hand separat einzüben.

dédicée à Ullrich Eckhardt

5

## Étude 7: Galamb Borong

Auftragswerk der Berliner Festwochen

György Ligeti

Vivacissimo luminoso, legato possibile,  $\text{♩} = 40$  or faster / oder schneller

una corda, poco ped.

(4)

(7)

pochissimo cresc. - - - - - p

tre corde

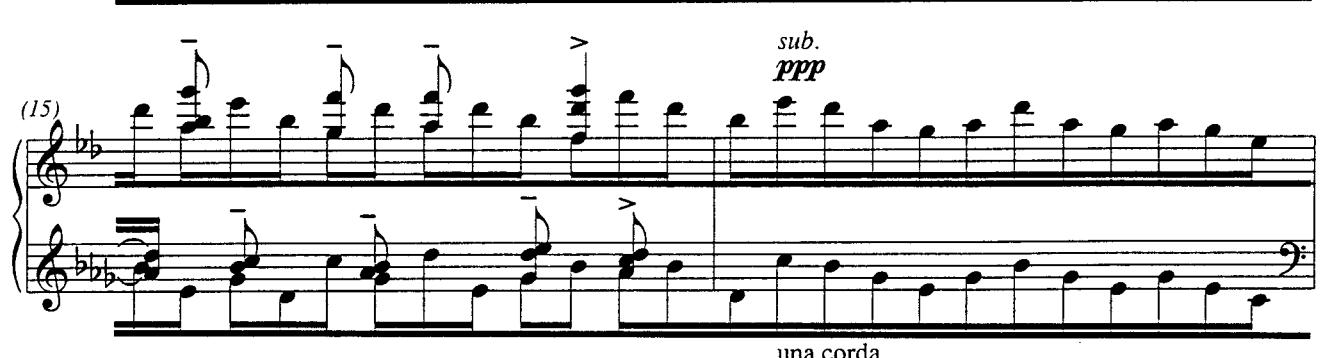
(10)

mp poco cresc. - - - - - mf sub. > pp p dolce

una corda

tre corde

(13) 

(15) 

(17) 

(19) 

(22) 

8

(25) *ff cresc.* - - - - - *fff sempre ff*

(sostenuto pedal / Tonhaltepedal)

*ff non legato*

*f cresc.* - - - - - *ff (più ped.)*

8

(28) *fff sim.* *fff*

15

(31) *sempre ff*

*ffff sim.*

8b

(34) *ff*

8b

15 -

(37) 15 - 8 -

8b -

(40) 15 - 8 - 1 - cresc. molto, poco a poco -

release sostenuto pedal very gradually (sustaining pedal remains)

Tonhaltepedal sehr allmählich aufheben  
(rechtes Pedal bleibt)

8b -

(43) 8 - 1 - - - - - - - - ffff

(cresc.) - - - - - - - -

(46) pp in rilievo

subito misterioso, molto cantabile ppp

una corda, quasi senza ped.

(49)

8b

*sub.  
ppp sempre legato*

*sempre ppp*  
*poco a poco con ped.*

5

*cresc. molto*  
*poco a poco tre corde*

8b

*cresc.*  
*pochiss. ped.*

(64)

ff  
cresc.  
fff

più cresc. - - - fffff radiante ancora più cresc.

(cresc.) - - - fffff

poco ped., più ped.

sostenuto pedal (with the right foot)  
Tonhaltepedal (mit dem rechten Fuß)  
sopra  
sub. pp  
8b dim. ppp  
sopra  
8b lasciar vibrare  
meno ped. senza ped. una corda (al fine)  
poco ped., più ped.  
pp  
8b

(76)

*ppp*

*pp* *lasc. vib.* *pp* *lasc. vib.* *pp* *lasc. vib.* *pp*

*lasc. vib.*

*8b*

*lasc. vib.*

*ppp semper*

*pp*

*ppp* *8b*

*dim. poco a poco*

*pppp sempre dim.*

*lasc. vib.*

*8b*

*poco a poco morendo al niente*

*lasc. vib.* *lunga*

Here so soft, that the transition to the final rest is imperceptible.  
Hier schon so leise, daß man eine Grenze zur Schlußpause nicht wahrnehmen kann.

release pedal very gradually  
*Pedal sehr allmählich aufheben*

*lasc. vib.* *lunga*

Durata ca. 2'40"

## Étude 8: Fém

### Performance Notes / Spielanweisungen

Play very rhythmically and springy (with swing) so that the polyrhythmic diversity comes to the fore. (There is no real metre here; the bar lines are only to help synchronisation). Use pedals sparingly (the **p** and **pp** sections are played almost without pedal).

Articulation: always play “legato leggiero” with a variety of accentuations ad lib. Always hard and metallic (until “semplice da lontano”)!

*Sehr rhythmisch und elastisch vortragen (mit „Swing“), so daß die polyrhythmische Vielfalt zum Vorschein kommt. (Eine Taktmetrik existiert nicht, die Taktstriche dienen nur zur Synchronisierung). Sparsame Pedalbehandlung (die **p** und **pp** Stellen werden fast ohne Pedal gespielt).*

*Artikulation: stets ein „legato leggiero“ spielen, mit vielfältiger Akzentuierung ad lib. Stets metallisch hart (bis „semplice da lontano“).*

*dédicée à Volker Banfield*

## Étude 8: Fém

Kompositionsauftrag der Berliner Festwochen

Vivace risoluto, con vigore,  $\text{C} = 30$  ( $\text{♩} = 180$   $\text{♪} = 120$ )

(1)

(2)

(3)

(4)

(5)

(7)

(9)

(11) 8 - 1

(13) *p*  
una corda

(15)

(17)

(19)

*ff*

tre corde

8

*fff*

(*ff*)

8

1

*p*

una corda

(27)

(29)

(31)

ff

tre corde

8

fff

(ff)

8

pp

una corda

(pp)

(pp) sub ff

tre corde

pp

(43)

(55) 8

*cresc. molto* - - - - *fff cresc.* - - - - *fffff (cresc.)* - - - - 8

(57) 15

*cresc. tutta la forza* - - *attacca subito pp*

una corda (al fine)

(61)

(65)

*dim. poco a poco* - - - -

*poco rall.* - - - - *al d. = 100*

(73) *(non arp.)*  
- (dim.) - - *ppp dim.* - - - - - - - - *pppp*

Durata ca. 3'05"

## Étude 9: Vertige

Performance Notes / *Spielanweisungen*

\*) So fast that the individual notes – even without pedal – almost melt into continuous lines.

\*\*) The piece has no rhythmic metre – it consists of a continuous flow – therefore the bar lines only serve as a guideline.

\*\*\*) The first four “bars” serve as a model indicating the compositional structure of the whole piece. After this point consistent notation has been dispensed with in order not to complicate the appearance of the music unnecessarily. The whole piece, however, should be interpreted as shown in the first four “bars”: the chromatic runs break over each other like waves from different directions, and the interference pattern is irregular i.e. the time intervals between the entry points of the runs vary constantly. In addition, legato slurs have been omitted with one exception: everything should be played legato according to the example of “bars” one to four.

\*) So schnell, daß die Einzeltöne auch ohne Pedal fast zu kontinuierlichen Linien verschmelzen.

\*\*) Das Stück hat keine Metrik – sie besteht aus einem kontinuierlichen Fluss –, deshalb dienen die Taktstriche nur zur Orientierung.

\*\*\*) Die ersten vier „Takte“ dienen als Modell: sie deuten die kompositorische Struktur des gesamten Stücks an. Im Folgenden wurde auf eine konsistente Notation verzichtet, um das Notenbild nicht unnötig zu komplizieren. Man soll aber das ganze Stück so auffassen, wie es die ersten vier „Takte“ zeigen: die chromatischen Läufe überschlagen sich wie interferierende Wellen, und das Interferenzmuster ist unregelmäßig, d.h. die zeitlichen Abstände zwischen den Einsatzpunkten der Läufe variieren ständig. Auch auf Legatobögen wurde – mit einer Ausnahme – im Weiteren verzichtet: alles soll legato gespielt werden, gemäß dem Muster der „Takte“ 1 - 4.

*dedicée à Mauricio Kagel*  
**Étude 9: Vertige**  
 Auftragswerk der Stadt Gütersloh

Prestissimo \*) sempre molto legato,  $\textcircled{O} = 48$  (very even / sehr gleichmäßig) \*\*)

*ppp*

una corda  
senza ped.

(4) \*\*\*)

(7)

(10)

(13)

(16)

(19)

(22)

(25)

*emphasize the melody / die Melodie hervorheben*

(28) 

(cresc.) - - - - *mf* *pp sub.*  
*una corda pp*

(cresc.) - - - - *f* *quasi senza ped.*

(31)

(32)

*f* emphasize the melody / *die Melodie hervorheben*

(34) *(pp sempre)*

poco ped. (>)  
*tre corde mp*

*mp*

*mp* ped.

*f*

*mp*

*mp*

*p* *una corda*

*p* (>)

(37)

(38)

(39)

(40)

*p* (>)

*p* (>)

(43)

cresc. poco a poco - -

*mf* tre corde  
emphasize the melody  
*die Melodie hervorheben*

(cresc.) - - - - - - - - *mp*

pì ped.

(*mp*) cresc. - - - - - - - - *mf*

cresc. - - - - - - - - *mf*

*cresc. poco a poco*

*cresc. poco a poco* - - - - - - - -

(cresc.) *f* - - - - - - - - *ff*

*non arp.*

*f*

*ff*

*ffff*

(55) 8

*f*

*ff*

*>*

*ff*

*ff*

*non arp.*

*cresc.*

*fff*

*(A - F# simultaneously)*  
*(A - Fis simultan)*

*dim. poco a poco*

*p dim.*

*pp*

*fff* emphasize the melody  
die Melodie hervorheben

*ff dim.*

*poco a poco*

*f*

*p*

*p*

*pp*

*mf*

*mp*

*mp*

*poco a poco meno ped.*

*pp semper*

*poco ped.*

8

(67)

8

(70)

8

(73)

15

(76) 15

8

(79) 15

(82) 15

*ppp sempre*

*pppppp pochiss. cresc. poco a poco al -*

The bass entry at the lowest limit of audibility (una corda) senza ped.  
*Baß an der Grenze des Hörbaren einsetzen* 8b

(85) 15

*cresc.* - - *ppp*

*cresc. poco a poco -*

*pp cresc. -*

8b

(88) 15

*cresc.* - - *p cresc.* - - - *mp cresc.* - - - *mf cresc.* - - - *f cresc.*

8b

(91) 15

*cresc.* - - - - - *ff cresc. molto*

*poco a poco con ped.*

(94) 15

*sempre cresc.* - - - - -

(97) 8 -

(cresc.) - - - - - *ffff cresc.* - - - - - *ffff cresc.* - - - -

(100) 8 -

(cresc.) - - - - - *sempre cresc., tutta la forza*

(103) 8 -

*(sempre cresc., tutta la forza)*

(105) 8 -

*(sempre cresc., tutta la forza)*

(107) 8 -

*molto pp sub.*

*poco ped.*

(109) 8

*cresc. poco al - - - - p cresc. al - - -*

*cresc. molto al - - - - - - - - -*

> emphasize the melody  
die Melodie hervorheben >

poco a poco più ped. > > > > v

(112)

*mf (cresc.) - - - f cresc. molto al - - - - - - - - - fff*

> emphasize the melody  
die Melodie hervorheben >

*(cresc.) - ff 8 cresc. molto al - - - - - - - - - ff < fff*

emphasize the melody  
die Melodie hervorheben > >

fff (o) (o)

(115)

*sub. (b) pp - - - (mp) cresc. al - - - - - fff*

*fff sempre > > > >*

ffff (o) (o)

*fff sempre > > > >*

*fff sempre*

(118) 8

(121) 8

fff sempre

always emphasize the melody  
die Melodie stets hervorheben

[—]

semper con ped.

ffff

dim. - - - - p - mf - mp - - p dim. - - -

(124) 8

ff dim. - f - - mf p dim. - - - -

poco ped.

meno ped.

cresc. -

8

ppp

(127)

poco ped.

meno ped.

una corda

cresc. -

8

(130) (cresc.) - *f* *mf* *mf*

(cresc.) - *f* più ped.  
tre corde

*ff*

*mf cresc. al* -

*f* *f*

emphasize the melody  
*die Melodie hervorheben*

8

cresc. al - *f*

(133) (cresc.) - *f*

*ff cresc.*

*pp sub.* *ppp* *pppp dim. al* -

*pp sub.* *dim.* - una corda dim. - pochiss. ped. *ppp dim.* -

8

(136) (dim.) -

(dim.) - *pppp dim. poco a poco* - 8b

15

15

(139) (dim.) - quasi niente

*pppppp quasi niente*

8b

dim. al „niente“ - veramente niente *ppppppppp* *ff*. *pppppp*

release pedal very gradually \_\_\_\_\_

Pedal sehr allmählich heben \_\_\_\_\_

Durata ca. 3'03"

dédicée à Pierre-Laurent Aimard

**Étude 10: Der Zauberlehrling**  
Commande du Festival «Musica», Strasbourg

Prestissimo, staccatissimo, leggierissimo \*)

*sempre simile*

12/8 *p*

4      sempre senza ped.

7

10

13

16

sopra

19

\*) The player should attempt almost to reach the tempo of "Continuum".

\*) Der Spieler soll versuchen, fast das Tempo von „Continuum“ zu erreichen.

22

25

28

31

34

37

40

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a bass clef. The first system starts at measure 43 and ends at measure 49. The second system starts at measure 52 and ends at measure 55. The music is primarily composed of eighth-note patterns. Measure 43 includes dynamic markings and a performance instruction "(sempre staccatissimo)". Measures 46 and 49 feature melodic lines with sustained notes and slurs. Measure 52 begins with a key signature change to one flat. Measure 55 concludes the piece.

43

(sempre staccatissimo)

46

49

52

55

58 *dim. poco a poco*

61 (dim.) - - - *pp dim.* - - -

*8b*

*8b* *poco a poco una corda*

64 *ppp*

*8b*

*15*

*sempre ppp*

*15*

*cresc. poco a poco*

*pp*

*15*

*poco a poco tre corde* - - -

70

*15*

*8*

*15*

*(cresc.) p*

73

8

76

8

79

82

*cresc. poco a poco*

84

(*cresc.*)

*mp* *cresc. poco a poco*

8b

Musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of four flats.

**Measure 86:** The first staff begins with a dynamic of *(cresc.)*. The second staff begins with a dynamic of *mf cresc. sempre*. Measure 86 concludes with a measure repeat sign and the instruction *8b.*

**Measure 88:** The first staff begins with a dynamic of *(cresc.)*. The second staff begins with a dynamic of *f cresc. sempre*.

**Measure 90:** The first staff begins with a dynamic of *(cresc.) f cresc. sempre*. The second staff begins with a dynamic of *poco allarg.*

**Measure 92:** The first staff begins with a dynamic of *(cresc.)*. The second staff begins with a dynamic of *(cresc.) ff cresc.*

96 (allarg.) - *subito a tempo*  
 (cresc.) - *fff cresc.* - *ffff* *pp sub.*  
*una corda*

98

101

104

107  $\frac{16}{8}$

109 (sempre staccatiss.)  $\frac{16}{8}$   
*cresc. poco a poco* - - - - - - - - - - - - *p*

pochiss. rall. - - - sub. a tempo

111 (p) *sempre cresc.* - - - - - *mf* *sub. pp* *una corda*

*legato*  
*tre corde*

113 *sub. pochiss. meno presto \** *sub. a tempo* *sub. meno presto* *a tempo* *sub. meno presto*

*sub. mf cresc.* - - - - *f* *sub. pp* *sub. f cresc.* *sub. pp* *sub. ff cresc.* - - -

*tre corde* *una corda* *tre corde* *una corda* *tre corde*

8-----1

115 *(cresc.)* - - - - - *fff* *cresc. molto* - - - *ffff p* *sub.* *accel.* - - - - -

- *al tempo primo*

117 *cresc.* - - - - - *f cresc. molto* - - - *fff* *fff*

Durata ca. 2'20"

\*) corresponds to the previous "rallentando"

\*) entspricht dem vorherigen „rallentando“

*dédicée à György Kurtág*  
**Étude 11: En Suspens**  
Commande du Festival «Musica», Strasbourg

**Andante con moto,  $\text{♩} = 98$ , «avec l'élégance du swing»**

The musical score consists of four staves of music, each with a different dynamic and articulation instruction:

- Staff 1:** Measure 1 starts with  $6(12)$  over  $4(8)$ . The dynamic is  $p$  grazioso. Measure 2 starts with  $mp \rightarrow p$ . The instruction  $pp$  sempre pochiss. ped. is given below the staff.
- Staff 2:** Measures 3-4 show  $mp \rightarrow p$  followed by  $mp \rightarrow p$ .
- Staff 3:** Measures 5-6 show  $mp \rightarrow p$  followed by  $mp \rightarrow p$ . The instruction non arp. is given below the staff.
- Staff 4:** Measures 7-8 show  $mp \rightarrow p$ . The instruction  $p$  sempre  $8b$  is given below the staff.
- Staff 5:** Measures 9-10 show  $mp \rightarrow p$ . The instruction  $pp$  is given below the staff.
- Staff 6:** Measures 11-12 show  $mp \rightarrow p$ . The instruction  $pp$  is given below the staff.
- Staff 7:** Measures 13-14 show  $gliss. leggiero$  with a sixteenth-note glissando pattern. The instruction  $ppp \rightarrow p$  is given below the staff.

34

17

*gliss. leggiere*

sotto

*mp*

*p*

*ppp*

*p*

18

*pp*

*p*

*pp*

*non arp.*

*non arp.*

*p*

*pp*

22

*non arp.*

*non arp.*

*mp*

*pp*

*p*

*mp*

*p*

*mp*

*> p*

*mp*

*p*

25

*mp*

*> p*

*mfpp sim.*

*mfpp*

*sim.*

*mp*

*p*

*mfpp*

*sim.*

*>*

40

28

*non arp.*

*pp*      *p*

30

*non arp.*

*pp*      *p*

*pp*      *p*

32

*cresc. poco a poco -*

*4*

*poco rall., più rall.*

34

*(cresc.)* -      8 -      f      dim. -      5 -      pp

dédiée à Pierre-Laurent Aimard

## Étude 12: Entrelacs

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Vivacissimo molto ritmico,  $\text{♩} = 100$  ( $\text{♩.} = 65$ )<sup>\*)</sup>  
sempre legato con delicatezza

<sup>\*)</sup> Play very evenly; the barlines only serve as a guideline.

<sup>\*\*) The "minims" (half notes) should be held as long as fingering allows: this applies to both hands.</sup>

<sup>\*)</sup> Sehr gleichmäßig spielen: die Takte dienen nur zur Orientierung.

<sup>\*\*) Die „halben Noten“ so lange liegen lassen, wie der Fingersatz es zuläßt: das gilt für beide Hände.</sup>

(13)

*pp*

*- pp*

*sim.*

*mf*

(16)

(*pochissimo cresc.*) - - - -

(19)

- - - - *cresc. poco a poco* - - - -

(22)

(*cresc.*) - - - *f* \*)

8 - - - -

(25)

*sempre cresc. poco a poco* - - - -

8 - - - -

\*) Accents always louder, the "background" relatively quieter.

\*) Akzente stets lauter als der Hintergrund.

8 .....

(28) *cresc. molto* - - - - - - - - *fff*  
*sempre legato*      *pp sub.*

(31) \* )

(34) *poco f cantabile, in rilievo* .....

*pp* (sempr. legato)  
*mf*      *sim.*

(37)

(40)

\*) Accents *mf*, background *pp*\*) Akzente *mf*, Hintergrund *pp*

(43)

(55) *mf*  
*pp* sim.

(58)

(61) *cresc. poco a poco* *f cresc.* *ff*  
*cresc.*

(64) *ff sempre* *non arp.* \*)  
*(cresc.)* *ff* *mf* *mf* *f* *ff* *ff* *mf* *mf* *f*

\*) The right hand louder than the left.

\*) Die rechte Hand lauter als die linke.

Musical score for piano, four staves, measures 67, 70, 73, and 76.

**Measure 67:** Treble staff: dynamic  $\text{v}$ , bass staff: dynamic  $\text{sim.}$ , instruction: *ossia*.

**Measure 70:** Treble staff: dynamic *cresc. molto*, bass staff: dynamic *non arp.* (non arpeggiated), instruction: *sim.*

**Measure 73:** Treble staff: dynamic *dim. poco a poco*, bass staff: dynamic *mf dim.* (mezzo-forte dim.), instruction: *poco  $\frac{f}{z}$  pp* (poco forte/pizzicato piano).

**Measure 76:** Treble staff: dynamic *pp*, bass staff: dynamic *mf*, instruction: *sim.*; Treble staff: dynamic *mf f pp*, bass staff: dynamic *sim.*, instruction: *dim. poco a poco*.

\*) Gradually adjust the dynamic in each hand to the same level.

\*) Die Dynamik der beiden Hände einander anpassen.

(79)

(dim.) - - - - - - - -

(82)

(dim.) - - - - - - - -

ppp dim. sempre poco a poco - - - - - - - -

(85)

(dim.) - - - - - - - -

una corda - - - - - - - -

pppp

(88)

pp

pp

Durata ca. 2'56"

dédicée à Volker Banfield

### Étude 13: L'escalier du diable

Auftragswerk des Süddeutschen Rundfunks Stuttgart für die Schwetzingen Klavierakademie

Presto legato, ma leggiero,  $\text{C} = 30$

(1)

$\text{C} = 30$

$*) \frac{12}{8}$  pp

una corda  
quasi senza ped.

cresc. poco a poco - - - - -

(2)

sempre cresc. poco a poco - - - - -

(3)

tre corde

(cresc.) - - - - - sin al  $\overline{p}$  sempre cresc. poco a poco - - - - -

(4)

(cresc.) - - - - -

$*) \frac{12}{8}$  only serves as a guideline, the actual metre consists of 36 quavers (three "bars"), divided asymmetrically.

$*) \frac{12}{8}$  ist nur ein Orientierungstakt, es besteht aus 36 Achteln, die in 7 Gruppen unterteilt sind.

A musical score page containing five staves of music. The top two staves are in common time, featuring treble and bass clefs. The bottom three staves are in 6/8 time, featuring bass, alto, and tenor clefs. The music consists primarily of eighth-note patterns. Various dynamics are indicated throughout, including crescendos and decrescendos. Measure numbers 7, 8, and 18 are visible above the staves. Measure 7 starts with a dynamic of *f cresc.*, followed by *ff* and *fff p sub.*. Measure 8 begins with *cresc. poco a poco*, followed by *mp cresc.*. Measure 18 starts with *(cresc.)*, followed by *mf cresc.*, *f*, and *f sempre*.

(cresc.) - - - - - ff cresc. sempre, poco a poco - - - - -

(cresc.) - - - - - 8 - - - - -

(cresc.) - - - - - 8 - - - - -

(10) 8 - - - - - p

ffff una corda

8b 8b - - - - - ppp sub. - - - - - ff cresc. semper, poco a poco - - - - - pp cresc. - - - - -

(II) capriccioso tre corde mp (11) (12) mf

(cresc.) - - - - - p cresc. - - - - -

f (12) mf (cresc.) - - - - - mp cresc. - - - - - mf cresc. - - - - -

(13) *f*  
*(cresc.)* *f cresc.* *più f cresc.*  
*fff*  
*p sub. cresc. poco a poco*  
*ff cresc.* *fff*
  
  
 (14) *(cresc.)*  
  
 (15) *ff*  
*ff sempre*

fff

(16)

fff

ff cresc.

8

fff cresc.

(17) (cresc.) - fff fff ffff fffff ffffff

8  
staccato molto leggiere e secco

fffff p sempre p sub.

staccato molto leggiere e secco

(18) p

(19) cresc. poco a poco

(cresc.) - - - - - *mp cresc. poco a poco* -

(20) 8 (cresc.) - - - - - *mf cresc.* -

8 (21) (cresc.) - - - - - *f cresc.* -

(22) 15 (cresc.) - - - - - *ff cresc.* -

15

(sempre cresc.) - - - - - fffff cresc. - - - - -

(23) - - - - - fffff cresc. - - - - -

15

(cresc.) - - - - - fffff cresc. - - - - -

8 - - - - - ffffff

15

(24) tutta la forza, feroce

8 - - - - - fffff

15

8 - - - - - 15 - - - - - fffff

15

15 - - - - - sempre tutta la forza, estremo - - - - -

15 - - - - - fffff

continue without caesura  
*ohne Zäsur anschließen*

(26)

*sempre fff ruvido, con tutta la forza*

*non arp.*

*subito: 20.*

*sim.*

*non arp.*

*subito: 20.*

*sim.*

*non arp.*

*non arp.*

(wild ringing of bells)  
*wildes Glockengeläute*

*non arp.*

*sempre non arp.*

+ sost. pedal / Tonhaltepedal

\*)  $\wedge$  Whole pedalling,  $\sim$  1/2 pedalling

\*\*) The small notes e, c', c'' continue to sound – with C – held by the sostenuto pedal.

\*\*\*) No pedal change here.

\*\*\*\*) The notes in brackets barely continue to sound (half-pedalling).

\*)  $\wedge$  Ganzer Pedalwechsel,  $\sim$  1/2 Pedalwechsel

\*\*) Die kleinen Noten e, c', c'' klingen weiter – samt C – mit dem Tonhaltepedal.

\*\*\*) Hier kein Pedalwechsel.

\*\*\*\*) Die mit Klammern versehenen Noten klingen nur ange deutet weiter (Halb-Pedalwechsel).

(30)

sempe non arp. (fff)

sim.

fffff

fff sempre

ffffffff

+ sost. ped. / Tonhaitepedal

(31)

tutta la forza, minaccioso e maestoso

fffff

fffff

(sostenuto pedal / Tonhaitepedal)

(32)

sub.  
ppp \*

sub.  
ppp

\*) molto legato with change of fingering on the same key

*sempre non arp.*

33

*(ppp)* 8  
*pppp*

*pp* *ppp* *p*

*Red.*

15 134

*pppp* *(pp)* *pp* *sempre*

*pp* *ppp* *pp*

*pp* *pp sempre* *p* *pp sempre*

*legato ma leggiero*

*less and less pedal*  
*immer weniger Pedal*

35

*pp sempre*

*cresc. poco a poco*

*sempre pp*

*poco a poco quasi senza ped.*

37

*(cresc.)* *p* *tre corde* *mp* *mf*

*poco ped., change frequently*  
*oft wechselnd*

8

(37)

cresc. molto - - - - > ff cresc. - - - - > fff cresc. - - - -

(cresc.) - - - - ffff sempe ffff tutta la forza

ffff minaccioso rividio

*Reo.* Ped.: change with each chord  
Ped.: bei jedem Akkord wechseln

15

(38)

sempe non arp.

like a stadium  
wie ein Schauspiel  
ppp sus.  
legato sempre

poco cresc. - - - - pp - - - - p. - - - - mp - - - - dim. p - - - -

sempe ffff - - - - non arp. - - - - (sempe ffff) - - - -

(40) *pp dim.* - - *PPP*

*mp* > *PPP*

*una corda*      *non arp.*

*sub. PPP*

(Ped. continue to change with each chord)  
(Ped. weiterhin bei jedem Akkord wechseln)

(41)

*mp*      *PPP*      *pp* *cresc. poco a poco* - *p*      *mp*      *mf*      *f* - *cresc. molto* -

*tre corde*

*(PPP)*      *pp*      *p*      *mp*      *mf*      *f*

(42)

*cresc. molto* - - - *ff più cresc.* - - - *ffff cresc. estremo* - - - *fffff*

(43)

*fffff*      *p legato ma leggero*

*8b*      *quasi senza ped.*

(44)

*pochiss. cresc.* - - - *mp cresc. poco a poco* - - - *mf* -

*8b* - - - - -

\*) While playing non legato slur the chords with the pedal, however without overlapping.

\*) Zwar non legato spielen, die Akkorde jedoch mit dem Pedal binden, aber ohne jede Überlappung.

(45) (cresc.) - - - - - *f cresc. molto* - - - - -

poco a poco ped. (change frequently)  
(stets wechselnd)

(46) 8 - - - - - *ff cresc.* - - - - - *fff cresc.* - - - - - *ffff*

(poco a poco ped.) *ff*

8 - - - - - *ffff semper* like bells, gongs, tamtams / wie Glocken, Gongs, Tamtamns *semper non arp.* *ff*

*(non arp.)* *ffff* + sostenuto pedal / + Tonhaltepedal

8 - - - - - *semper fffff tutta la forza al fine*

(47) *minaccioso mestissimo* - - - - - *semper fffff tutta la forza*

cresc. - - - - - *al fffff tutta la forza, estremo* (48) *ffff*

8 15

(49) *non arp.* 15 *fffff ffff* sempre tutta la forza al fine

15 150

(52) (ad lib.) silenzio assoluto  
Durata ca. 5'16"

release pedal very gradually  
Pedal sehr allmählich aufheben

*dédiée à Vincent Meyer*

## Étude 14: „Columna infinită“

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Presto possibile, tempestoso con fuoco,  $\text{♩} = 105$  \*)

16/8 *fff sempre con tutta la forza, legato possibile*

very little pedal \*\*)  
wenig ped.

3

4

6

\*) play very evenly

\*\*) changing frequently: play with full sonority but never sounding blurred

\*) sehr gleichmäßig spielen

\*\*) oft wechseln: mit voller Sonorität spielen, doch nie verschwommen

A musical score consisting of two staves, each with a treble clef and a bass clef. The music is divided into four systems by vertical bar lines. The first system starts at measure 7. The second system starts at measure 9. The third system starts at measure 10. The fourth system starts at measure 12. Measures 7 through 11 are in common time, while measures 12 through 15 are in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Measure 7: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 8: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 9: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 10: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 11: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 12: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 13: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 14: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines. Measure 15: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, third, and fifth lines.

13

15

16

18

*cresc. poco a poco*

The image shows four staves of musical notation. The first three staves (measures 13, 15, and 16) are grouped by a brace on the left. The fourth staff (measure 18) is also grouped by a brace on the left. Measure 13 starts with a treble clef, followed by a bass clef. Measures 15 and 16 start with a bass clef. Measure 18 starts with a treble clef. Measures 13 and 15 have a common time signature, while measures 16 and 18 have a different time signature indicated by a '2' above the staff. Measures 13 and 15 show melodic lines with various note heads and stems. Measures 16 and 18 show more complex harmonic structures with multiple voices and rests. Measure 18 concludes with a dynamic instruction *cresc. poco a poco*.

19

(cresc.) - - - - -

21

(cresc.) - - ffff

22

semre cresc. - - -

24

(cresc.) - - - - -

25

(cresc.)

ffffff

molto ravidio e ritmico,  
non legato ma pesante

27

cresc. molto ffffff

ffffff

(3+2+2+2)+(3+2+2)

8 8

28

cresc. molto

non arp.

16 8

ffffffff fffff

(m.s.: 16)  
8

(sempre fffff)

8+6  
8 (30)

4 8

cresc. molto - - - - - ffffff

(m.s.: 16)  
8

(fffff)

*ruvido e ritmico, come prima*

$(3+2+2+2)+(3+2+2)$

8

8

*non arp.*

(31)

*cresc. molto*

*sempre ffffff senza cresc.*

$(3+2+2+2)+7$

8

8

(cresc.)

*ffffffff cresc.*

*cresc. molto*

*ffffffff*

*fffff*

35  $\frac{16}{8}$

(m.d.:  $\frac{16}{8}$ )

*sempre ffffff*

$8+(3+2+2)$

*cresc. -*

$(3+2+2+2)+(3+2+2)$

8

8

*cresc. molto*

(cresc.) - *fffffff molto ruvido e ritmico, non legato, ma pesante*

8

38

(3+2+2+2)+(3+2+3)

8

(cresc. molto)

non arp.

fffff

sempre tutta la forza, al fine,  
cresc. ancora più - - -

(16)

fffff

15

(cresc.)

8

40

15

(cresc.)

15

fffff forza estrema al fine

15

43

(forza estrema al fine)

15

\*)

\*\*) Durata ca. 1'41"

\*) Stop suddenly as if broken off.  
\*\*) Suddenly release pedal; total silence.

\*) Plötzlich aufhören, wie abgerissen.  
\*\*) Pedal plötzlich heben; totale Stille.

## Étude 14A: „Coloana fără sfârșit“

### Performance Notes / Spielanweisungen

\*) The title of the study is a reference to a sculpture by Constantin Brâncuși the “Infinite Column” which stands in the town of Târgu-Jiu, Oltenia, Romania. The two titles are synonymous: “*Columna infinita*” = “Infinite Column”, “*Coloana fără sfârșit*” = “Column Without End”. Brâncuși used the first title which I employ for the Study No. 14.

\*\*) The Study 14A is the first version of the Study No. 14 for piano. Played presto as prescribed this version is best performed on a mechanical piano (or on a Yamaha Disklavier). With appropriate preparation, a performance by a live pianist is also possible.

\*\*\*) Play very evenly (except for the accentuated chords in the second part of the work).

\*\*\*\*) Play the accentuated chords non legato, martellato.

\*\*\*\*\*) Use the pedal sparingly, changing frequently; play with full sonority but never sounding blurred.

\*) Der Titel der Étude bezieht sich auf die Plastik von Constantin Brâncuși, die „Unendliche Säule“, die sich in der Stadt Târgu-Jiu, Oltenia, Rumänien, befindet. Die zwei Titel sind synonym: „*Columna infinita*“ = „Unendliche Säule“, „*Coloana fără sfârșit*“ = „Säule ohne Ende“. Brâncuși verwendete den ersten Titel, den ich für die Étude 14 gebrauche.

\*\*) Die Étude 14A ist die erste Fassung der Étude 14 für Klavier. Im erwünschten Presto ist diese Fassung eher auf einem mechanischen Klavier zu realisieren. Ebenso kann sie vom Yamaha Disklavier gespielt werden. Die Aufführung durch einen lebendigen Pianisten ist ebenfalls, bei entsprechendem Arbeitsaufwand möglich.

\*\*\*) Sehr gleichmäßig spielen (bis auf die akzentuierten Akkorde in der zweiten Hälfte des Stücks).

\*\*\*\*) Die akzentuierten Akkorde non legato, martellato spielen.

\*\*\*\*\*) Pedal sparsam verwenden und oft wechseln: mit voller Sonorität spielen, doch nie verschwommen.

dédiée à Vincent Meyer

Étude 14A: „Coloana fără sfârșit“\*)

for player piano (ad lib. live pianist) \*\*)

Presto possibile, tempestoso con fuoco,  $\text{♩} = 105$  \*\*\*)

16/8 *fff sempre con tutta la forza, legato possibile \*\*\*\*)*

*ped. \*\*\*\*\*)*

*sopra*

3

4

6

7

9

10

12

13

15

16

18

19

cresc. molto -

21

(cresc.) - *fffff al fine*

22

The musical score consists of five systems of piano music. System 16 starts with a treble clef, two sharps, and a common time signature. It features two staves with continuous eighth-note patterns. System 18 begins with a bass clef, one sharp, and common time, continuing the eighth-note patterns. System 19 starts with a treble clef, one sharp, and common time, with dynamic instructions "cresc. molto -". System 21 starts with a treble clef, one sharp, and common time, with dynamic "(cresc.) - *fffff al fine*". System 22 starts with a treble clef, one sharp, and common time, concluding the piece.

$(3+2+2)$   
 $8$

*molto ravidio e ritmico  
non legato, ma pesante*

25

*ffff*  
*ffff sempre*

*non arp.*

(27)

*cresc. molto*

(28)

*(cresc.)*

*ffff*

$16$   
 $8$

30

(m.d.:  $\frac{16}{8}$ )

31

$(3+2+2)+(3+2+2)$   
8  
fffff  
*molto ruvido e ritmico  
non legato, ma pesante*

33

sempre ffff  
cresc. molto  
8

8

fffff forza estrema al fine  
16  
8

15- 36

stop suddenly as if broken off  
plötzlich aufhören, wie abgerissen

(pedal also raised)  
(auch Pedal weg)  
Durata ca. 1'41''

(3<sup>e</sup> Livre)  
ÉTUDE 15 : «WHITE ON WHITE» dédiée à M. Étienne Courant.

Commissioned by the Royal Conservatory, Den Haag

[15]

György Ligeti  
1995

N.B. The vertical broken lines are not bar lines, they serve merely for orientation.

Andante con tenerezza d-

--simile al fine

The score consists of six systems of music, each with three staves. The first system starts with dynamic *p*, followed by *f*, then *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. It includes performance instructions: 'sempre p, sempre molto legato, cantabile espressivo' above the top staff, 'Ped.' with a curved arrow pointing to the bass staff, and 'sempre simile' below the middle staff. The second system starts with *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The third system starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The fourth system starts with *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The fifth system starts with *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*, *f*. The sixth system starts with *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

{ *p* | *f* |

{ *f* | *p* | *p* | *p* | *p* | *p* | *f* | *p* | *p* |

{ *p* | *p* | *f* | *p* | *p* | *p* | *f* | *p* | *p* | *f* | *p* | *p* | *p* | *p* | *p* |

*poco A poco RALLENTANDO*

{ *f* | *f* |

{ *p* | *p* |

{ *p* | *p* | *f* | *p* | *p* | *p* | *f* | *p* | *p* | *f* | *p* | *p* | *p* | *p* | *p* |

(?)

{ *f* | *f* |

(?)

{ *p* | *p* |

at  
ta  
ca  
su  
bi  
to

*Viracissimo con brio d=*

*- simile al fine*

{ *ff sempre legatissimo possibile* | *tempo sempre simile* | *tempo sempre simile* |

{ *quasi senza ped.* | *- simile al fine* |

{ *3 4 3 2 1 4 2 3 2 1* | *3 2 1 4 3 2 1 4 3 2 1* |

{ *1 2 1 3 2 1 4 3 2 1 4 3 2 1* | *1 2 1 3 2 1 4 3 2 1 4 3 2 1* |

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score consists of two systems of music.

**System 1:**

- Staff 1 (Soprano): Treble clef, 4/4 time. Notes are primarily eighth notes with various slurs and grace notes. Rehearsal marks include "4 3 1", "4 1 2 4 5", "1 2 3 4", "8 4 3 2 1", and "2".
- Staff 2 (Alto): Treble clef, 4/4 time. Notes are eighth notes with slurs. Rehearsal marks include "4 2 1" and "4 3 2".
- Staff 3 (Bass): Bass clef, 4/4 time. Notes are eighth notes with slurs. Rehearsal marks include "1 3".
- Staff 4 (Soprano): Treble clef, 4/4 time. Notes are eighth notes with slurs. Rehearsal marks include "1 3".
- Staff 5 (Alto): Treble clef, 4/4 time. Notes are eighth notes with slurs. Rehearsal marks include "8 5".

**System 2:**

- Staff 1 (Soprano): Treble clef, 4/4 time. Notes are eighth notes with slurs. Rehearsal mark "8 5" is present.
- Staff 2 (Alto): Treble clef, 4/4 time. Notes are eighth notes with slurs.
- Staff 3 (Bass): Bass clef, 4/4 time. Notes are eighth notes with slurs.
- Staff 4 (Soprano): Treble clef, 4/4 time. Notes are eighth notes with slurs.
- Staff 5 (Alto): Treble clef, 4/4 time. Notes are eighth notes with slurs. A dynamic marking "sub. pp (ad lib. una corda)" is written near the end of this staff.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano.

**Section 1:**

- Three staves for Soprano, Alto, and Bass.
- Piano part (right hand) consists of eighth-note chords.
- Alto part includes dynamic markings: *sempre pp*, *non arpa*, and *Ped.*

**Section 2:**

- Three staves for Soprano, Alto, and Bass.
- Piano part (right hand) consists of eighth-note chords.
- Alto part includes dynamic markings: *bd.*, *pp*, and *13*.

**Section 3:**

- Three staves for Soprano, Alto, and Bass.
- Piano part (right hand) consists of eighth-note chords.
- Alto part includes dynamic markings: *diminuendo poco a poco*, *ppp*, *sempre*, *diminuendo*, *pppp*, *non*, *arp.*, and *8 bassa*.

**Section 4:**

- Three staves for Soprano, Alto, and Bass.
- Piano part (right hand) consists of eighth-note chords.
- Alto part includes dynamic markings: *non #*, *arp.*, *#*, *pp*, *non arpa*, *777*, *loc*, and *8 bassa*.
- Bottom staff (Bass) includes dynamic marking *Ped.*

ÉTUDE 16: «POUR IRINA»

dédicée à Irina Kataeva

György Ligeti (1996-97)

KOMPOSITIONSAUFTAG DES SÜDWESTFUNKS BADEN-BADEN FÜR DIE DONAUESCHINGER MUSIKTAGE 1997

Andante con espressione, poco rubato

The image shows a handwritten musical score for 'Etude 16: Pour Irina' by György Ligeti. The score consists of six systems of music, each with two staves. The top staff of each system is in treble clef and the bottom staff is in bass clef. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 8/8. The music features complex rhythmic patterns with many sixteenth-note figures. Measure numbers are present at the beginning of the first and second systems. The score is written on five-line staff paper with large, expressive hairpins and slurs indicating dynamics and phrasing.

8

pochissimo (<sup>></sup>) attacca  
poco (poco)

attacca

Allegro, con moto, legato, ma leggiero  $\delta=$

16

7 3 2 1

p

sempre simile

3

5

4

3

2

1

5

4

3

2

1

5

4

3

2

1

4

5

4

3

2

1

5

4

3

2

1

5

4

3

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4

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1

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1

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4

3

2

1

5

4

3

2

2

1

4

3

2

1

5

4

3

2

1

5

4

3

2

diminuendo poco a poco

2

1

4

3

2

1

5

4

3

2

1

5

4

3

2

1

2

3

4

5

1

2

3

4

5

1

2

3

4

5

p

crescendo

1

2

3

4

5

2

3

4

5

1

2

3

4

poco cresc.

più forte

2

3

4

5

3

4

5

2

1

2

3

4

5

1 2 3 4 5

3 2 1 3 5

16 | L

1 2      ff > sempre forte      2      4 3

ff > (sempre forte)      5      5

crescendo --- >      più f >

Più mosso (allegro vivace)

[dauernd, sehr lang mit bisschen]

(sempre legato leggero) >      crescendo a poco a poco > cresc.

(ad lib. nostra corda)      (tre corde)

Ancora più mosso (molto vivace)  
16 | 5  
dauernd so lang wie vorhin  
nach zu beginn

(poco a poco crescendo) quasi sub. una corda

sforzando pianissimo

diminuendo poco a poco non arpeggiare

(senza raff.)

8va (cad. lib.)

al niente (Ped.) P. sehr allmählich heben.

ÉTUDE 17: "À BOUT DE SOUFFLE"  
commissioned by the BBC

, dédiée à Heinz-Otto Peitgen

György Ligeti 1997 | 17/1

(sempre legato)

Presto con bravura  $\text{J} =$

ben forte  $\text{sforzando}$   $\text{sforzando}$  (sempre legato)  $\text{sforzando}$  (sempre simile)

$\text{sfz}$   $\text{sfz}$  (sempre simile)

Handwritten musical score for two staves, page 17/2. The score consists of eight systems of music.

- System 1:** Treble clef, one sharp, common time. Measures 1-2.
- System 2:** Bass clef, one sharp, common time. Measures 3-4.
- System 3:** Treble clef, one sharp, common time. Measures 5-6.
- System 4:** Bass clef, one sharp, common time. Measures 7-8.
- System 5:** Treble clef, one sharp, common time. Measures 9-10.
- System 6:** Bass clef, one sharp, common time. Measures 11-12.
- System 7:** Treble clef, one sharp, common time. Measures 13-14.
- System 8:** Bass clef, one sharp, common time. Measures 15-16.

The score features various note heads, stems, and rests, with some notes having arrows pointing upwards or downwards. There are also several measure repeat signs and a circled 'G.F.' (Gigue Fine) at the end of the score.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of four sharps, and a common time signature. It features a series of eighth-note patterns with various slurs and grace notes. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains eighth-note patterns with slurs and grace notes. The score is divided into measures by vertical bar lines. There are several large brace-like brackets on the left side of the page, grouping different sections of the music. A circled number '1' is placed above the first measure of the bottom staff. The paper has some horizontal lines near the bottom edge.

8 -> >>> >>> >>> >>> >>> >>> >>> >>>

una pp senza colore

pp senza colore

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

(mf) in rilievo  
canf. labile  
tre corde

(sempre legato)

(sempre pp = ppp senza colore,  
only a shadow)

*(sempre ppp legato)*
  
*simile*
  
*cresc. poco a poco*
  
  
*mp cresc. poco a poco*
  
*mp cresp. poco a poco*
  
  
*f*
  
*ff*
  
*al ben forte*
  
  
*(sempre legato)*
  
*al ben forte*
  
  
*Cresc.*

5

4 crescendo piano a piano ffcc

crescendo piano a piano ffcc

5 3

subito ppp (ma sempre tre corde), senza dim.

subito ppp (ma sempre tre corde), senza dim.

ped

lunga ffz

lunga ffz

ÉTUDE 18: « CANON » Kompositionsauftrag & Commande  
des Wiener Konzerthauses de Radio France

[18] 1

dedicée à Fabienne Wyler

György Ligeti  
April 2001

Prima volta: Vivace poco rubato (X)

Seconda volta: Prestissimo (XX)

*sempre legato possibile*

The score is handwritten on six staves of five-line music paper. It begins with a dynamic of *p dolce*. The first two staves are grouped together. The third staff starts with *p dolce*, followed by a measure of *8va*. The fourth staff begins with *8va*. The fifth staff starts with *p dolce*, followed by a measure of *8va*. The sixth staff begins with *8va*. The music consists of complex rhythmic patterns with many eighth and sixteenth notes, and frequent key changes indicated by sharps and flats.

(X) Tempo-Schwankungen ad lib., z.B. bei Fingersatz-Schwierigkeiten.  
(D.h. die „Maschine“ stockt manchmal)

(XX) Nach Möglichkeit gleichmäßiges Tempo „schneller als möglich“:  
geringe Tempoveränderungen nur falls unvermeidbar (nach  
Möglichkeit keine Stockungen).

8va

*Loco*

ff p ff p

ff p ff p

ff p

ff p

crescendo poco a poco - mf fff mf ff mf

ff p ff p ff p ff p ff p

ff p

mf ff mf fff

18 | 3

*Lento con tenerezza*

attacca <sup>c' poi</sup> subito  
la  
se  
conduta  
volta

*Cresc. molto* *f*

*m*

*ppp* *p* *d* *pp* *p* *d*

*ppp* *p* *d* *pp* *p* *d*

This image shows two systems of handwritten musical notation on a five-line staff. The first system begins with a dynamic instruction 'Cresc. molto' followed by a forte dynamic 'f'. This is immediately followed by a decrescendo, indicated by a series of smaller note heads. The second system begins with a dynamic instruction 'ppp' followed by a piano dynamic 'p'. This is followed by another decrescendo, indicated by a series of smaller note heads.