

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.

|                                      |    |
|--------------------------------------|----|
| Étude 1: Désordre. . . . .           | 6  |
| Étude 2: Cordes à vide . . . . .     | 14 |
| Étude 3: Touches bloquées . . . . .  | 21 |
| Étude 4: Fanfares . . . . .          | 26 |
| Étude 5: Arc-en-ciel . . . . .       | 37 |
| Étude 6: Automne à Varsovie. . . . . | 41 |

Durata: ca. 20'

dédiée à Pierre Boulez

Étude 1: Désordre

György Ligeti

**Molto vivace, vigoroso, molto ritmico,  $\text{♩} = 63$**

[illegible]

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

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

Handwritten musical score for piano, featuring six systems of treble and bass staves. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various rhythmic values (eighths, sixteens, and dotted notes), slurs, and dynamic markings (accents). Fingerings are indicated by numbers 1-5. Some measures contain circled numbers (3, 4) and a circled measure in the fifth system. The score concludes with a tempo marking of  $\text{♩} = 88 \rightarrow$ .

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, slurs, and fingerings. Circled numbers 5, 6, and 7 are placed below the bass staves of the first three systems respectively, likely indicating specific measures or techniques. The music is written in a clear, professional style with standard musical notation.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex, rhythmic melody in the treble clef, with many eighth and sixteenth notes, and a more active bass line in the bass clef, also containing many eighth and sixteenth notes. There are several slurs and accents throughout the system.

The second system of musical notation continues the piece. It maintains the same key signature and complex rhythmic patterns. The treble clef part has a series of slurs and accents, while the bass clef part continues with a steady, active rhythm.

The third system of musical notation shows the continuation of the musical piece. The treble clef part features a series of slurs and accents, and the bass clef part continues with a steady, active rhythm. A measure rest is present in the bass clef at the end of the system.

The fourth system of musical notation is the final system on the page. It includes the instruction *cresc. poco a poco* in the bass clef. The music continues with the same complex rhythmic patterns and key signature. A measure rest is present in the bass clef at the end of the system.

First system of a musical score. The treble staff contains a melody with eighth and sixteenth notes, many with accents. The bass staff features a steady eighth-note accompaniment. A crescendo hairpin is positioned above the treble staff, starting with the instruction *(cresc.) -*. A dashed line with the label *8b* is located below the bass staff.

Second system of the musical score, continuing the melodic and accompanimental patterns. A crescendo hairpin is present above the treble staff, labeled *(cresc.) -*. A dashed line with the label *8b* is positioned below the bass staff.

Third system of the musical score. The treble staff includes an octave trill marked with an '8' above it. The system contains two crescendo hairpins: the first is labeled *(cresc.) -* and the second is labeled *più cresc. -*. A *ff* (fortissimo) dynamic marking is placed between the two hairpins. A dashed line with the label *8b* is located below the bass staff.

Fourth system of the musical score. It continues with the same musical textures. A crescendo hairpin is located above the treble staff, labeled *(cresc.) -*. A dashed line with the label *8b* is positioned below the bass staff.

Fifth system of the musical score. The treble staff features a rapid sixteenth-note passage. The system includes a *fff* (fortississimo) dynamic marking at the beginning and another *fff* at the end. A large crescendo hairpin spans the system, labeled *cresc. molto -*. A dashed line with the label *8b* is located below the bass staff.



The image displays four systems of piano sheet music, each consisting of a grand staff (treble and bass clef). The music is written in D major (two sharps). The first system includes dynamics such as *sfff*, *sub. mf*, *f*, and *p*, along with a bracket labeled '8b' spanning the first two systems. The second system continues the melodic and harmonic development. The third system shows further rhythmic complexity with many eighth and sixteenth notes. The fourth system concludes the piece, marked with an asterisk (\*) indicating a performance instruction. Fingerings are indicated by numbers 1-5 throughout the score.

\*) 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*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Fingering numbers (1-5) are present above and below notes. A dashed line with the number 8 is at the top.

Second system of musical notation. Continues the piece with similar melodic and harmonic textures. The right hand has more complex rhythmic patterns with slurs. The left hand maintains a steady accompaniment. Fingering is clearly marked throughout.

Third system of musical notation. The right hand features a series of slurred eighth notes. The left hand has a more active line with many slurs and ties. Fingering numbers are extensive, indicating specific fingerings for each note.

Fourth system of musical notation. The right hand continues with a melodic line, while the left hand has a more complex, syncopated accompaniment. Slurs and ties are used extensively in both hands.

Fifth system of musical notation. The final system on the page, showing the conclusion of the piece. The right hand has a descending melodic line, and the left hand provides a final accompaniment. Fingering numbers are present for the final notes.

Handwritten musical score for "The Rose Tree" on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various ornaments and fingerings. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various ornaments and fingerings. The score is handwritten and includes a page number "8" at the top left.

8<sup>o</sup>

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The melody is written in the top staff, and the accompaniment is in the bottom staff. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment consists of quarter and eighth notes, often beamed together. The score includes fingerings (1-5) and breath marks (v) above the notes. The piece ends with a double bar line.

Handwritten musical score for the song "L'Espresso" by Francesco De Gregori. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various fingerings (1, 2, 3, 4, 5) and a final measure with a fermata. The bottom staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with a long, sweeping line and several measures circled in red. The score is dated 1977 and includes the text "Durata ca. 2' 20''".

Durata  
ca. 2' 20''

dédiée à Pierre Boulez  
Étude 2: Cordes à vide

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

Measures 1-4 of the musical score. The piece is in G major (one sharp). The tempo is Andantino rubato, molto tenero, with a metronome marking of ♩ = 96. The performance instruction is *dolce espr., sempre legatiss.* The score is written for piano (p) and includes a marking *m.s.* (maestro's score) in the bass staff. The music features a melodic line in the right hand and a supporting line in the left hand, both characterized by a legato style and a rubato tempo.

(with much pedal)  
(con ped.)

Measures 5-8 of the musical score. The melodic line in the right hand continues with a series of eighth and sixteenth notes, while the left hand provides a harmonic foundation with sustained chords and moving lines. The tempo remains Andantino rubato.

Measures 9-12 of the musical score. The piece concludes with a final chord in the right hand, marked *pp* (pianissimo). The left hand continues with a descending melodic line. The tempo remains Andantino rubato.

una corda

*pp*

12

*p* *pp* *sempre pp*

*sim.* *pp una corda* *sempre pp tre corde*

tre corde

15

*pp* *p espr.* *simile* *pp* *p espr.*

una corda tre corde

18

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

21

*p* *pp* *simile* *sempre sim.* *dim.* *pp*

23

*cresc.* *sim.* *sim.*

*poco stringendo*

25

*più crescendo*

(string.) - - - - - a tempo

8

26

*crescendo molto* - - - - - **fff** (m.d.) **pp**

*sotto voce una corda*

**8b** **pp**

27

*poco a poco string.* - - - - -

*pochiss. cresc.* - - - - -

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

28

*(poco a poco stringendo)* - - - - -

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

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

(string.)

sub.

29

*cresc.* *f* *sonoro*

*pp*

*mp* in rilievo

30

*dim.* *pp*

*sempre 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(eco I.)*

8b (sempre *ppp*)

8b una corda (al fine)

35

*p(eco II.)*

8b

36

*pp*

8b

37

*perdendosi*

8b

Durata  
ca. 2' 45"

## 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* *legato (sempre) sotto* *mf* *f*

26 *(mf)*

*sempre f*

30 *mf*

34

3-4  
2-3  
1-

37

40 *sopra* *legato (sempre)*

*ff*

*ff*

43 *ff*

47 *sempre ff*

50 *sub. p* *una corda* *p legato*

54

60 *p*

65 *pp* *pp* *ppp*

69 *dim.* *pppp* *feroce, impetuoso, poco meno vivace* *non legato tre corde* *pp* *p* *pp*

8b

\*) 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 *pp* *p* *mp* *mf* *f* *più f* *ff*

83 *feroce, strepitoso* *fff* *sempre fff*

88 *Tempo I (Vivacissimo)* *p* *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) - - - - -

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

(sempre dim. poco a poco)  
dim. - - - - -

104  $\frac{2-4}{1-2}$  *ppp*  
(dim.) - - - - - *pp* dim. - - - - -

(dim.) - - - - -

106 *ppp* dim. - - - - -

108 *ppp* dim. - - - - -

(dim.) - - - - -

111 (dim.) - - - - -

113 (dim.) - - - - - *pppp*

dédiée à Volker Banfield

## Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8 ½-Konzerte in Hamburg

**Vivacissimo, molto ritmico,  $\text{♩} = 63$ , con allegria e slancio**

The musical score consists of three systems of staves. The first system (measures 1-4) shows a piano introduction with a 3+2+3 time signature and a melodic phrase in the right hand. The second system (measures 5-8) continues the melodic phrase. The third system (measures 9-12) shows the melodic phrase concluding. The left hand plays a continuous 3+2+3 ostinato pattern throughout. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and *pp sempre* (pianissimo throughout). Performance instructions include *quasi senza pedale* (almost without pedal) and *pp sempre legato* (pianissimo throughout, legato).

\*) 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 Stückes.



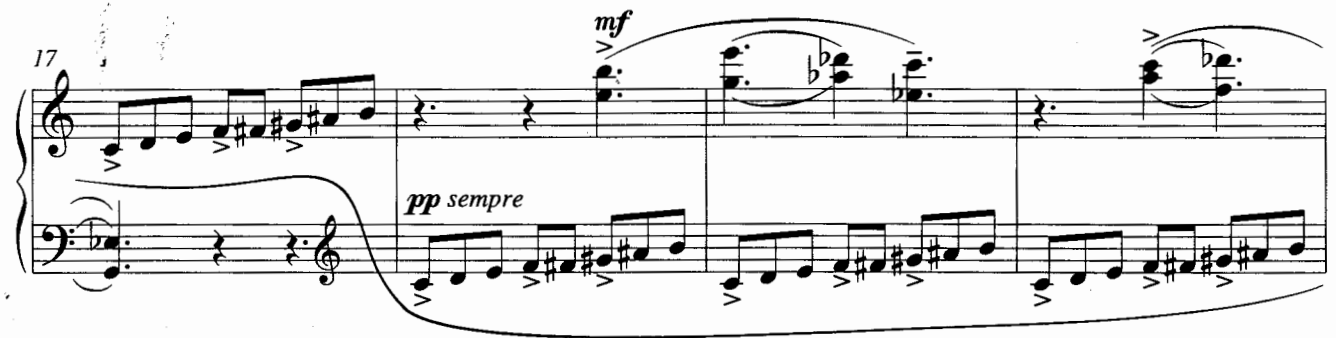
13



17

*mf*

*pp sempre*



21

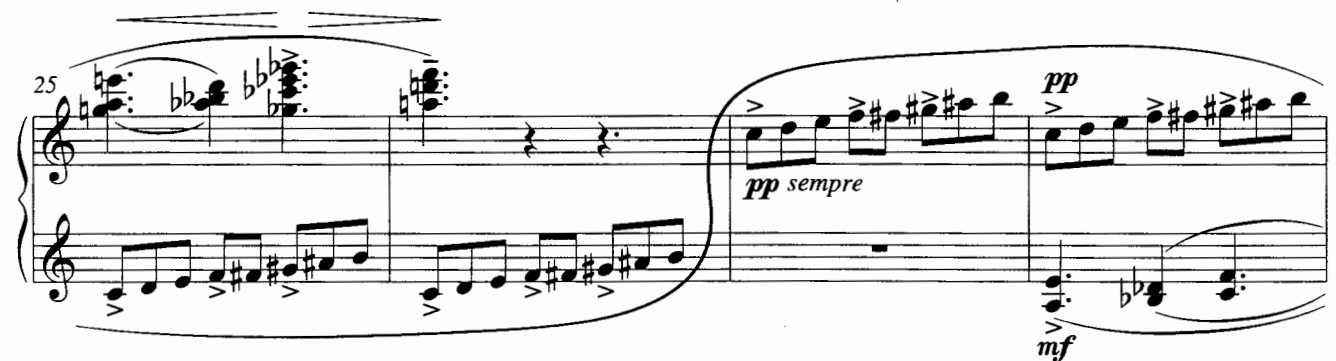


25

*pp sempre*

*pp*

*mf*



29



33

37 *f*

*pp sempre*

41

45 *sub. mp*

*pp sempre*

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

69

\*) Ostinato completely in the background.

\*) Das Ostinato ganz im Hintergrund.

73 *sempre pppp*

*pppp* *pp*

77

81 *espr.*

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

89 *sempre mp* *\*\*) b*

\*) 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  $\frac{3+2+3}{8}$ , 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  $\frac{3+2+3}{8}$  betont, unabhängig von den Motiven).

8

93 *pp* *una corda* *sub. pppp*

97 *sempre pppp*

101 *sempre pp* *sempre pppp*

105 *mf* *tre corde* *(pppp) cresc. poco a poco - - - - - pp*

109 *pp (eco)* *una corda* *sub. pppp* *mf* *tre corde* *pp (eco)* *una corda* *sub. pppp* *mf* *tre corde* *pp*

113 *f* *pp* 8 *“da lontano”*  
*una corda*  
*mp pp pppp*

117 8 *p* *“poco meno lontano”*  
*ppp*

121 *ppp*  
*tre corde*  
*mp “closer” „näher” mf*

125 *pp* *p* *f*  
*f* *p*

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

133 (dim.) - 8

una corda sempre dim. - ppppp

137 ppppp sempre

loco m.s.

8b

141 sub. ff tre corde p ppppp

mf ppp mf p

145 ppp

149 mf pp (eco) 8 una corda ppppp

tre corde ppp < pp

mf 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 *pppp* *una corda* *pp* *pochiss. cresc.* *mp* *p* *tre corde* *ff*

157 *p sub.* *ppp sub.* *pppp* *una*

161 *corda* *tre corde* *una corda* *pp* *pppp*

165 *f* *pp* *pppp* *una corda* *pp* *tre corde* *pp* *ff* *pp (eco)* *ppp* *dim.*

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

\*) 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* *una corda*  
*cresc. molto* *fff* *sub. pp (eco)*

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

181 *pp* *fff* *pp*

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)*

*sempre cresc.* - - - 8b - - - *fff*

197

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

*loco*  
*m.s.* *mf*

8b

201 *pp* *"da lontano"*  
*una corda*

*fff*

8b *sub. pppp* *sempre pppp*

*dim. poco a poco* - - - *pppppp*

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

8 - - - 1


209

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

Durata  
 ca. 3'20"

# Étude 5 : Arc-en-ciel

Kompositionsauftrag der Bayerischen Vereinsbank für die 8 ½- Konzerte in Hamburg

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



\*) 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* *accel.* - - - *allarg.* - - *accel.* - - -

11 *più f* 6 *cresc.* 5 *fff* *p* *sub.fff* *dim. poco a poco* - - -

*ten.* (non arpegg.)

- - - *a tempo, allarg., a tempo* *molto rubato* *allarg.* - - -

13 (dim. poco a poco) *p* *poco cresc.* - - -

*a tempo* *poco allarg.* - - - *meno mosso*

15 *sub. ff* 3 3 3 3 *sub. p* *cresc.* - - -

8b

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

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

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

19 *quasi una campana* *sim.* *pp dolciss.* *sim.* *p molto espr.*

21 *poco cresc.* *mf sub. p* *dim. molto* - - - *ppp* *poco rall.* *a tempo*

23 *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, ♩ = 132

*pp* sempre legato  
 sempre con ped.

*p* \*\*)

*pp*

3

5

7

\*) NB. # and b apply to the whole bar.

\*\*) Bring out the melody throughout.

\*) NB. # und b gelten für den ganzen Takt.

\*\*) Die Melodie stets deutlich hervorheben.

*mp molto cantabile*

9

System 9: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A *pp* dynamic marking is present in the bass staff.

11

System 11: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. A *pp* dynamic marking is present in the bass staff, and an *mp* dynamic marking is present in the treble staff.

13

System 13: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A *sfz* dynamic marking is present in the treble staff. A *pp* dynamic marking is present in the bass staff, and an *mp* dynamic marking is present in the treble staff. A *sim.* dynamic marking is present in the bass staff.

15

System 15: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs. A *sfz* dynamic marking is present in the treble staff. A *pp* dynamic marking is present in the bass staff, and an *mf* dynamic marking is present in the treble staff.

17

*mf*  
*mp* *pp* (*>*) *mp pp*

19

*sim.* (*>*) *mp*

21

*pp* *mp pp cresc.* - - - *mfp* *cresc.* - - - *f mp f*

23

*sfz* *p* *mf p* *sim.* *f p* *f* *pp sub.* *p pp*



*p cantabile* *sempre pp*

25 *pp*

*p pp sim. pp*

27 *sfz*

29 *sfz p p pp pp*

31 *pp sim. sfz*

The musical score consists of four systems of staves. The first system (measures 25-26) shows a melody in the right hand with a long note in measure 25 and a half-note melody in measure 26, while the left hand plays a steady eighth-note accompaniment. The second system (measures 27-28) continues the melody with eighth-note runs in the right hand and a more complex accompaniment in the left hand. The third system (measures 29-30) features a crescendo leading to a fortissimo (sfz) chord in measure 29, followed by a piano (p) section in measure 30. The fourth system (measures 31-32) begins with a piano (pp) section in measure 31, followed by a final fortissimo (sfz) chord in measure 32.

*cresc. poco a poco*

33 *sfz*

*cresc. poco a poco*

35 *(cresc.)* *mf* *p* *pp* *sub.pp* *p*

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

39

*dim. poco a poco* - - - - -

41

*dim. poco a poco* - - - - -

*(dim.) - - pp*

43

*pp*

*pp*

45

47

49

*cresc. poco a poco* -

51

*cresc. poco a poco* -

53

*ff*

*(cresc. poco a poco)* -

*ff*

55

*pp sub.  
molto legato*

*pp sub.  
8b  
senza ped.*

8

58

8b

8

62

*pppp*

*ppp*

*p*

con ped.

8b

8

64

8

66

*mp*

8

68

*p* *ppp* *sim.*

*p* *mf*

8

70

*p* *mp* *p*

8

72

*mp* *pp* *sim.*  
*mf* crescendo poco a poco

8

74

*sfz* *(cresc.)*

8

76

*(cresc.)* *f*

8

78

*cresc. poco* *a poco*

*(cresc.)*  
8

80

*f (cresc.)*  
8

82

*cresc.**ff*

84

86

88

*cresc. poco a poco*

90

*cresc. poco a poco*

m.s.

92

*(cresc. poco a poco)*

**f** *cresc.*

*cresc. poco a poco*

94

*(cresc.)*

**ff** *cresc. molto*

*(cresc.)*

**ff** *cresc.*

8



96 *(cresc. molto)* - *fff*

15 *ff*

*(cresc.)* - *ff*

98 *pp*

*pp sub.*

100 *pp*

*cresc. poco a poco* - - - -

102 *sfz*

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

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

108 *sim.* *p sempre*

110

111

112

*ff*

114

*f*

poco a poco senza ped.

116

*cresc. poco a poco -*

8b

*cresc.*

118

*cresc. -*

senza ped.

8b

*sim.*

120

**fff** *cresc. sempre*

*sim.*

8b

121

*tutta la forza*

10 12

8b

10 12

*secco*

Stop suddenly.  
Aufhören wie abgerissen.

Durata  
ca. 4' 20"

## 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, E $\flat$ , D $\flat$ , the left only notes of the whole tone scale of E, D, C, B $\flat$ , A $\flat$ , G $\flat$ . 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:  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ , etc.

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

9

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

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

dédiée à Ulrich Eckhardt  
**Étude 7: Galamb Borong**  
 Auftragswerk der Berliner Festwochen

György Ligeti

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

una corda, poco ped.

*pochissimo cresc.* - - - - *p*

tre corde

*mf poco cresc.* - - - - *mf sub. pp*

*p dolce*

una corda tre corde

(13)



(15)

*sub.  
ppp*

una corda



(17)

*mp dim.* - - - - - *pp*

tre corde poco a poco una corda, tre corde



(19)

*molto cantabile*

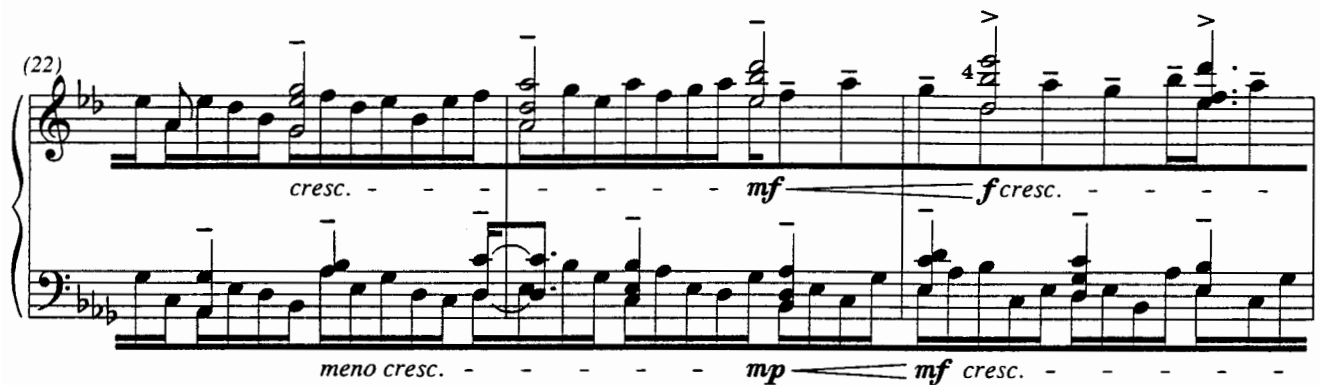
*ppp* *p*



(22)

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

*meno cresc.* - - - - - *mp* *mf cresc.*



(25)

8

*ff cresc.* *fff sempre ff*

(sostenuto pedal / Tonhaltepedal)

*ff non legato*

*f cresc.* *ff (più ped.)*

(28)

8

*fff sim.* *fff*

(31)

15

8

*sempre ff*

*ffff sim.*

8b

(34)

15

15

*ff*

8b



15

(37)

15

8

8b

(40)

15

8

8b

*cresc. molto, poco a poco -*

release sostenuto pedal very gradually (sustaining pedal remains)  
Tonhaltepedal sehr allmählich aufheben (rechtes Pedal bleibt)

(43)

8

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

(46)

*pp in rilievo*

*subito misterioso, molto cantabile*  
*PPP*

una corda, quasi senza ped.

(49)

8b

(52)

8b

(55)

sub.  
**ppp** sempre legato

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

8b

(58)

5

cresc. molto -

8b

poco a poco tre corde -

(61)

f

cresc. -

8b

pochiss. ped.

(64)

*ff* *cresc.* *fff*

(67)

*più cresc.* *ffff radiante* *ancora più cresc.*

(70)

*(cresc.)* *ffff* *più ped.*

(73)

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

(76)

*ppp*

*pp* *lasc. vib.*

*pp* *lasc. vib.*

*ppp*

*lasc. vib.*

8b

(79)

*lasc. vib.*

*ppp* *sempre*

*ppp*

8b

8b

(82)

*dim. poco a poco*

*pppp* *sempre dim.*

*lasc. vib.*

8b

(86)

*poco a poco morendo al niente*

*lasc. vib.*

*lunga*

8b

8b

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

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“).*

dédiée à Volker Banfield

## Étude 8: Fém

Kompositionsauftrag der Berliner Festwochen

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

The musical score for Étude 8: Fém consists of three systems, each with a piano (left) and right-hand staff. The first system begins with a 12/8 time signature and a forte (*f*) dynamic. The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, creating a dense, polyrhythmic texture. The second system is marked with a (3) above the first measure, and the third system with a (5) above the first measure, indicating specific rhythmic groupings. The key signature is one flat (B-flat), and the overall tempo is marked as Vivace risoluto, con vigore.

(7)

(9)

(11)

(13)

*p*

una corda

(15)

(17)

(19)

*ff*

tre corde

(21)

*fff*

*(ff)*

8

(23)

8

(25)

*p*

una corda

(27)

(29)

(31)

*ff*

tre corde

(33)

*fff*

(*ff*)

8

(35)

*pp*

una corda

8

(37)

(*pp*)

(39)

(*pp*) *sub. ff*

tre corde

(41)

*pp*

una corda



(43)

*sub ff*  
*ff*  
tre corde

(45)

*fff*  
*fff*

(47)

8

(49)

*ppp*  
una corda

(51)

*cresc. poco a poco*

(53)

*f cresc.*  
*ff*  
poco a poco tre corde

(55) *cresc. molto* - - - - - *fff cresc.* - - - - - *ffff (cresc.)* -

(57) *cresc. tutta la forza* - - *attacca subito* *pp*

*semplice, da lontano (lo stesso tempo)*

*una corda (al fine)*

(61)

(65)

(69) *dim. poco a poco* - - - - -

*poco rall.* - - - - - *al ♩. = 100*

(73) *(dim.)* - - *(non arp.)* *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 Stückes an. Im Folgenden wurde auf eine kosequente 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.*

dediée à Mauricio Kagel  
 Étude 9: Vertige  
 Auftragswerk der Stadt Gütersloh

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

*ppp*  
 una corda  
 senza ped.

(4) \*\*\*

(7)

(10)

(13)

(16)

(19)

(22)

poco a poco tre corde

(25)

*(ppp)* *cresc. poco a poco*

*mp* *cresc. poco a poco*

poco ped.  
emphasize the melody / die Melodie hervorheben

(28)

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

una corda *pp*

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

(31)

(>)

emphasize the melody / die Melodie hervorheben

(34)

*f* *f* *f* *f*

(*pp* sempre)

poco ped. (>) tre corde *mp* *mp* ped.

(37)

*f* *f* *f* *f*

*mp* *mp* *ppp*

*p* una corda *p* (>)

(40)

*p* (>) *p* (>)

(43)

*cresc. poco a poco - -*

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

(46)

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

*più ped.*

*(mf)*

(49)

*cresc. - - - - - mf*

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

*cresc. poco a poco*

**f**

(52)

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

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

*f*

*non arp.*

**fff**

(58)

(cresc.) - - - *ff*

*ff*

*fff*

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

dim. poco a poco - - - - - p dim. - - - - - pp

(61) 8

*ff*

*fff* emphasize the melody  
die Melodie hervorheben

*ff* dim. - - - *f* - -  
poco a poco

*p* *p* *pp*

*mf* - - - *mp* - *mp*  
poco a poco meno ped.



(67) 8

(70) 8

(73) 8 15

(76) 15

*dim. poco a poco al - - - - -*

poco a poco una corda

(79) 15

*ppp*

(82) <sup>15</sup>

*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) <sup>15</sup>

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

poco a poco tre corde

8b

(88) <sup>15</sup>

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

8b

(91) <sup>15</sup>

(cresc.) - - - - - *ff* cresc. molto - - - - -

poco a poco con ped.

8b

(94) <sup>15</sup>

sempre cresc. - - - - -

8

(97) 8

(cresc.) - - - - - *fff 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) <sup>8</sup>

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

*cresc. molto al - - - - -*

emphasize the melody  
die Melodie hervorheben

poco a poco più ped.

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

(112)

emphasize the melody  
die Melodie hervorheben

*(cresc.) - ff*

*f cresc. molto al - - - - - ff < fff*

emphasize the melody  
die Melodie hervorheben

*fff*

(115)

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

*fff sempre*

*fff*

(118) 8

(121) 8

*fff* *sempre*

*fff* *sempre con ped.*

always emphasize the melody  
die Melodie stets hervorheben

(124) 8

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

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

(127) 8

*ppp*

*meno ped.*

*una corda*

*poco ped.*

*meno ped.*

*cresc. -*

*cresc. -*

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

*(cresc.) - f più ped. tre corde* *ff* *f* *f*

emphasize the melody  
die Melodie hervorheben

(133) *cresc. al - - - f* *cantabile*

*(cresc.) - - - f* *pp sub.* *ppp* *pppp dim. al -*

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

(136) *(dim.) - - -* *15* *(dim.) - - -* *8b*

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

(139) *(dim.) - - -* *quasi niente*

*pppppp quasi niente*

8b *dim. al „niente“ - - - veramente niente pppppppp* *release pedal very gradually* *Pedal sehr allmählich heben*

*ppppppp*

Durata ca. 3'03"

dédiée à Pierre-Laurent Aimard  
**Étude 10: Der Zauberlehrling**  
 Commande du Festival «Musica», Strasbourg

**Prestissimo, staccatissimo, leggierissimo \*)**

*sempre simile*

**12**  
**8**  
*p*

*sempre senza ped.*

**4**

**7**

**10**

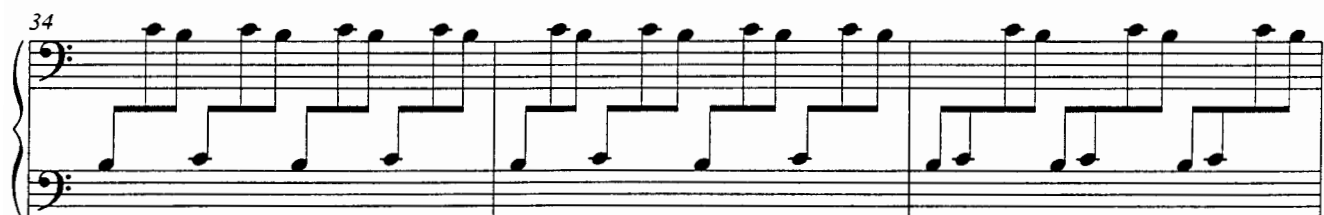
**13**

**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.





43

Measures 43-45 of a musical score. The right hand (treble clef) features a whole note chord in measure 45, marked *(sempre staccatissimo)*. The left hand (bass clef) plays a continuous eighth-note pattern. The key signature has one flat (B-flat).

46

Measures 46-48 of a musical score. The right hand (treble clef) features a whole note chord in measure 46, marked *(sempre staccatissimo)*. The left hand (bass clef) plays a continuous eighth-note pattern. The key signature has one flat (B-flat).

49

Measures 49-51 of a musical score. The right hand (treble clef) features a whole note chord in measure 49, marked *(sempre staccatissimo)*. The left hand (bass clef) plays a continuous eighth-note pattern. The key signature has one flat (B-flat).

52

Measures 52-54 of a musical score. The right hand (treble clef) features a whole note chord in measure 52, marked *(sempre staccatissimo)*. The left hand (bass clef) plays a continuous eighth-note pattern. The key signature has one flat (B-flat).

55

Measures 55-57 of a musical score. The right hand (treble clef) features a whole note chord in measure 55, marked *(sempre staccatissimo)*. The left hand (bass clef) plays a continuous eighth-note pattern. The key signature has one flat (B-flat).

58 *dim. poco a poco* - - - - -

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

8b  
poco a poco una corda

64 **ppp**

8b  
sempre **ppp**

67 *cresc. poco a poco* **pp**

15  
poco a poco tre corde - - - - -

70 *(cresc.) p*

73

8

76

8

79

82

*cresc. poco a poco*

84

*(cresc.)*

*mp cresc. poco a poco*

8b

86

(cresc.) - - - - - *mf cresc. sempre* - - - - -

8b. ....

88

(cresc.) - - - - - *mf cresc. sempre* - - - - -

90

(cresc.) *f cresc. sempre* - - - - -

92

(cresc.) - - - - - *f cresc. sempre* - - - - -

94

(cresc.) *ff cresc.* - - - - - *poco allarg.* - - - - -

(allarg.) - *cresc.* - **fff** *cresc.* - **ffff** - subito a tempo

*pp sub.*

una corda

98

101

104

107

16  
8

109

(sempre staccatiss.)

16  
8

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

111 *pochiss. rall.* - - - *sub. a tempo*

*(p) sempre cresc.* - - - *mf* *sub. pp*

*legato*  
*tre corde*

*una corda*

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

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“

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

Andante con moto, ♩ = 98, «avec l'élégance du swing»

6/4 (12/8) *p* *grazioso*

*pp* *sempre*  
*pochiss. ped.*

*mp* *p*

5

*mp* *p* *mp* *p* *mp* *p*

*non arp.*

9

*mp* *p*

*p* *sempre* *8b*

*pp*

13

*mp* *p*

*pp*

*8b*

*gliss. leggero*

*ppp* *p*

25

8

*mp* *p*

*mfpp* *sim.*

*mp* *p*

*mfpp* *sim.*



28

*non arp.*

*non arp.*

30

*pp*

*p*

*non arp.*

*pp*

*p*

32

*cresc. poco a poco*

*cresc. poco a poco*

34

*poco rall. più rall.*

*(cresc.)*

*f*

*dim.*

*pp*

dédiée à Pierre-Laurent Aimard

41

## Étude 12: Entrelacs

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Vivacissimo molto ritmico, ♩ = 100 (♩. = 65) \*)

*sempre legato con delicatezza*

The musical score is written for piano and grand staves. It begins with a tempo marking of 'Vivacissimo molto ritmico' and a metronome indication of 100 beats per minute for the quarter note, with a note that half notes equal 65. The instruction 'sempre legato con delicatezza' is given. The score is divided into measures by bar lines, with some measures containing multiple notes. Dynamics include *mf*, *pp*, *sim.*, *mf*, *pp*, *mf*, and *mp*. Articulations include *con ped.* and *sim. al fine*. The score is marked with (4), (7), and (10) at the beginning of certain sections. The piece concludes with a *mp* dynamic.

\*) Play very evenly: the barlines only serve as a guideline.

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

\*) Sehr gleichmäßig spielen: die Takte dienen nur zur Orientierung.

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

(13)

*pp* *mf* *mp* *sim.*

(16)

*(pochissimo cresc.)*

(19)

*- cresc. poco a poco -*

(22)

*(cresc.) - f \**

(25)

*sempre cresc. poco a poco -*

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

\*) Akzente stets lauter als Hintergrund

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

(31) *mf sub.*

(34) *poco f cantabile, in rilievo* *pp* *mf* *(sempre legato)* *sim.*

(37)

(40)

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

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

(43)

*cresc.* - - - - *pizz.*

(*mf* sempre)

(46)

*ff* *fff* *p* sub. *mp p* *mf p* *sim.*

*mf mp p* *sim.*

(49)

*ff (mf)* *sempre cresc., rigoroso* - - -

(*mf*)

(52)

*pp sub.* *fff*

*fff cresc.* - - - - *pp sub.* *mf* *pp*

55 *mf* *pp* *sim.*

*sim.*

(58)

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

*cresc.*

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

*(cresc.)* *ff*

\*) The right hand louder than the left.

\*) Die rechte Hand lauter als die linke.

(67) *ossia*

*sim.*

(70) *cresc. molto* *fff* *f* *ff* *f* *sim.*

*non arp.* *f*

*sempre f* *ff* *sim.*

(73) *dim. poco a poco* *mf dim.* *poco sf* *pp*

(76) *mf* *pp* *sim.* *mf* *f* *pp* *sim.* *dim. poco a poco*

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

\*) Die Dynamik der beiden Hände

(79)

*(dim.)* - - -

(82)

*(dim.)* - - - *ppp dim. sempre poco a poco* - - -

(85)

*(dim.)* - - - *una corda* - - - *PPPP*

(88)

*pp* *pp*

Durata ca. 2'56"



dédiée à Volker Banfield

# Étude 13: L'escalier du diable

Auftragswerk des Süddeutschen Rundfunks Stuttgart für die Schwerzinger Klavier

Presto legato, ma leggero,  $\text{♩} = 30$

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

una corda  
quasi senza ped. *cresc. poco a poco*

(2)

*sempre cresc. poco a poco*

(3)

tre corde  
(cresc.) - - - - - sin al *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 Orientierungshinweis, es besteht aus 36 Achteln (drei "Takte"), die asymmetrisch sind.*

First system of a musical score. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. The dynamic marking *(cresc.)* is placed above the treble staff, and *mp cresc.* is placed below the bass staff.

Second system of the musical score. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The dynamic marking *(cresc.)* is above the treble staff, and *mf cresc.* is below the bass staff.

Third system of the musical score. The treble staff features a melodic line with some notes marked with accents. The bass staff continues the accompaniment. The dynamic marking *f cresc.* is below the treble staff, *ff* is below the bass staff, and *fff p sub.* is placed further to the right below the bass staff.

Fourth system of the musical score, starting with a measure number (7) in the treble staff. The treble staff has a melodic line, and the bass staff has a complex accompaniment with many beamed notes. The dynamic marking *cresc. poco a poco* is below the treble staff, and *mp cresc.* is below the bass staff.

Fifth system of the musical score, starting with a measure number (8) in the treble staff. The treble staff has a melodic line, and the bass staff has a complex accompaniment. The dynamic marking *(cresc.)* is below the treble staff, *mf cresc.* is below the bass staff, *f* is below the treble staff, *f sempre* is below the bass staff, and *f cresc. sempre* is placed further to the right below the bass staff.

System 1: Treble and bass staves. Treble staff has a fermata over a chord marked (9). Bass staff has a fermata over a chord marked (8). Dynamics: *(cresc.)* and *ff cresc. sempre, poco a poco*.

System 2: Treble and bass staves. Treble staff has a fermata over a chord marked (8). Bass staff has a fermata over a chord marked (8). Dynamics: *(cresc.)*.

System 3: Treble and bass staves. Treble staff has a fermata over a chord marked (10). Bass staff has a fermata over a chord marked (8b). Dynamics: *fff*, *ffff*, *una corda*, *ppp sub.*, *cresc. poco a poco*, *pp cresc.*, *p*.

System 4: Treble and bass staves. Treble staff has a fermata over a chord marked (11). Bass staff has a fermata over a chord marked (11). Dynamics: *capriccioso*, *tre corde*, *mp*, *(cresc.)*, *p cresc.*, *mf*.

System 5: Treble and bass staves. Treble staff has a fermata over a chord marked (12). Bass staff has a fermata over a chord marked (12). Dynamics: *(cresc.)*, *mp cresc.*, *f*, *mf cresc.*.

First system of the musical score. The treble staff features a melodic line with a crescendo leading to a fortissimo (**ff**) section. The bass staff provides a harmonic accompaniment. Dynamic markings include *f*, *cresc.*, *f cresc.*, and *più f cresc.*.

Second system of the musical score, starting at measure 13. The treble staff begins with a fortissimo (**fff**) chord and then transitions to a piano (*p*) section with a gradual crescendo. The bass staff continues with a fortissimo (**ff**) accompaniment. Dynamic markings include *fff*, *p sub. cresc. poco a poco*, *ff cresc.*, and *fff*.

Third system of the musical score. The treble staff shows a melodic line with a crescendo. The bass staff provides a steady accompaniment. Dynamic markings include *(cresc.)*.

Fourth system of the musical score. The treble staff features a melodic line with a crescendo leading to a fortissimo (**fff**) section. The bass staff provides a harmonic accompaniment. Dynamic markings include *(cresc.)*, *mf cresc.*, *f cresc.*, *ff*, and *(ff)*.

Fifth system of the musical score, starting at measure 15. The treble staff features a melodic line with a fortissimo (**ff**) section. The bass staff provides a harmonic accompaniment. Dynamic markings include *ff*, *ff sempre*, and *ff*.

fff (16)

ff fff ff cresc. - fff cresc. -

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

staccato molto leggero e secco

fff p sempre p sub.

(18) staccato molto leggero e secco

p

(19) cresc. poco a poco

First system of a musical score. The treble and bass staves are connected by a brace on the left. The treble staff contains a series of chords with upward-pointing accents. The bass staff contains a series of chords with downward-pointing accents. The dynamic marking *(cresc.)* is written below the treble staff, and *mp cresc. poco a poco* is written below the bass staff.

Second system of a musical score. The treble staff contains a series of chords with upward-pointing accents. The bass staff contains a series of chords with downward-pointing accents. The dynamic marking *(cresc.)* is written below the treble staff. A measure rest of 8 is indicated above the treble staff.

Third system of a musical score. The treble staff contains a series of chords with upward-pointing accents. The bass staff contains a series of chords with downward-pointing accents. The dynamic marking *(cresc.)* is written below the treble staff, and *mf cresc.* is written below the bass staff. A measure rest of 8 is indicated above the treble staff.

Fourth system of a musical score. The treble staff contains a series of chords with upward-pointing accents. The bass staff contains a series of chords with downward-pointing accents. The dynamic marking *(cresc.)* is written below the treble staff, and *f cresc.* is written below the bass staff. A measure rest of 8 is indicated above the treble staff.

Fifth system of a musical score. The treble staff contains a series of chords with upward-pointing accents. The bass staff contains a series of chords with downward-pointing accents. The dynamic marking *(cresc.)* is written below the treble staff, and *ff cresc.* is written below the bass staff. A measure rest of 15 is indicated above the treble staff.

15

(23)

*(sempre cresc.) - - fff cresc. - - - ffff cresc. - - -*

15

*(cresc.) - - - fffff cresc. - - - ffffff*

8

15

(24)

*tutta la forza, feroce*

8

15

(25)

8 15

15

*sempre tutta la forza, estremo*

15

continue without caesura  
ohne Zäsur anschließen

(26)

*sim.* *sim.*

*sempre fff ruvido. con tutta la forza*

*non arp.* *sim.* *non arp.*

subito: *ped.*

*sempre non arp.*

*sostenuto pedal / Tonhaltepedal*

*non arp.* *ffff*

*(wild ringing of bells)*  
*(wildes Glockengeläute)*

*sempre non arp.*

*+ sost. pedal / Tonhaltepedal*

\*)  $\wedge$  Whole pedalling,  $\wedge$  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,  $\wedge$  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 undeutlich weiter (Halb-Pedalwechsel).



(30)

*sempre non arp. (fff)*

*fff sempre*

*sim. fffff*

+ sost. ped. / Tonhaltepedal

(31)

*tutta la forza, minaccioso e maestoso*

*fffff*

*fffff*

(sostenuto pedal / Tonhaltepedal)

(32)

*sub. ppp \**

*sub. ppp*

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

*sempre non arp.*

pp ppp p pppp Ped.

pppp (pp) pp ppp pp pppp

pp pp sempre p pp sempre

p tre corde mp mf

*poco ped.. change frequently  
oft wechselnd*

8 (37)

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

8 15

(*cresc.*) - - *ffff* *sempre ffff tutta la forza*  
*ffff minaccioso rivido*

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

15 (38)

*like a shadow*  
*wie ein Schatten*  
*ppp sus.*

*sempre non arp.* *legato sempre*

(39)

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

*sempre ffff* *non arp.* (*sempre ffff*)

(40) *pp* *dim.* - - *ppp* *mp* *ppp*

*una corda* *non arp.*

*sub. ppp*  
 (Ped. continue to change with each chord)  
 (Ped. weiter-hin bei jedem Akkord wechseln)

*pp* *ppp*

(41) *mp* *ppp* *pp* *p* *mp* *mf* *f*

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

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

(42) *(cresc. molto)* - - - *ff più cresc.* - - - *ffff cresc. estremo* - - - *ffffff*

(43) *ffffffffff* *p* *leza: 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) *ff cresc. - - - - - fff cresc. - - - - - ffff*

*(poco a poco ped.)*

*legato sin al fine*

*ffff sempre* like bells, gongs, tamtams / wie Glocken, Gongs, Tamtams *sempre non arp.*

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

*sempre fffff tutta la forza al fine*

(47) *minaccioso maestoso* *sempre fffff tutta la forza*

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

*fffff*

First system of the musical score, featuring treble and bass staves with complex arpeggiated figures and sustained chords.

Second system of the musical score, featuring treble and bass staves with arpeggiated figures and sustained chords. Includes the instruction *non arp.* and *sempre tutta la forza al fine*.

Third system of the musical score, featuring treble and bass staves with arpeggiated figures and sustained chords. Includes the instruction *8h*.

Fourth system of the musical score, featuring treble and bass staves with arpeggiated figures and sustained chords. Includes the instruction *ad lib.* and *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 **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

7

Measures 7 and 8 of a musical score. Measure 7 features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a complex chordal accompaniment. Measure 8 shows a continuation of the bass line and a new treble staff entry with a melodic phrase.

9

Measures 9 and 10 of a musical score. Measure 9 continues the bass line with dense chordal textures. Measure 10 introduces a new treble staff with a melodic line, while the bass staff continues its accompaniment.

10

Measures 11 and 12 of a musical score. Measure 11 shows the treble staff with a melodic line and the bass staff with a complex accompaniment. Measure 12 continues the melodic development in the treble and the accompaniment in the bass.

12

Measures 13 and 14 of a musical score. Measure 13 features a treble staff with a melodic line and a bass staff with a complex accompaniment. Measure 14 continues the melodic development in the treble and the accompaniment in the bass.



13

Measures 13 and 14 of a musical score. Measure 13 features a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. Measure 14 continues the piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. A crescendo hairpin is present over the piano introduction.

15

Measures 15 and 16 of a musical score. Measure 15 features a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. Measure 16 continues the piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. A crescendo hairpin is present over the piano introduction.

16

Measures 17 and 18 of a musical score. Measure 17 features a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. Measure 18 continues the piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. A crescendo hairpin is present over the piano introduction.

18

Measures 19 and 20 of a musical score. Measure 19 features a piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. Measure 20 continues the piano introduction with a treble clef staff containing a whole note chord and a bass clef staff with a descending eighth-note scale. A crescendo hairpin is present over the piano introduction. The text *cresc. poco a poco* is written below the piano introduction in measure 20.

19

Measures 19 and 20 of a musical score. The piece is in a key with one flat (B-flat major or D minor). Measure 19 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. A crescendo hairpin spans both staves. Measure 20 continues the melodic and harmonic development, ending with a B-flat accidental on the treble staff.

21

Measures 21 and 22. Measure 21 begins with a treble staff containing a whole rest, followed by a melodic line. A crescendo hairpin is present, and the dynamic *ffff* (fortississimo) is marked. Measure 22 continues the melodic and harmonic progression.

22

Measures 23 and 24. Measure 23 shows a treble staff with a melodic line and a bass staff with a chordal accompaniment. A crescendo hairpin is present. Measure 24 continues the melodic and harmonic development, ending with a whole rest in the bass staff. The instruction *sempre cresc.* (always crescendo) is written across the measures.

24

Measures 25 and 26. Measure 25 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. A crescendo hairpin is present. Measure 26 continues the melodic and harmonic development, ending with a whole rest in the bass staff.

25

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

27

*molto rapido e ritmico, non legato ma pesante*

*cresc. molto fffff*

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

8 8 8 16 8

28

*cresc. molto*

*non arp.*

*ffffffffff* *fffff*

(m.s.: 16/8)

(sempre *fffff*)

8+6 4

8 (30) 8

*cresc. molto - - - - - fffff*

(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 *fffff* senza cresc.

$(3+2+2+2)+7$   
8 8

(cresc.) - *ffffffffff* cresc. - - - *cresc. molto* - - *ffffffffff*

*fffff*

35  $\frac{16}{8}$

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

sempre *fffff*

*fffff*

$\frac{8+(3+2+2)}{8}$

*cresc.*

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

37

*cresc. molto*

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

(*cresc. molto*)

*non arp.*

*ffffff*

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

(18)

*ffff*

40

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

(*cresc.*)  
g - - - - -

*ffffff* forza estrema al fine

(forza estrema al fine)

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

\*) 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 Târga-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 Stückes).
- \*\*\*\*) 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

Measures 9 and 10 of a musical score. The score is written for two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals (sharps and flats) and ties. Measure 9 starts with a treble clef and a bass clef, both with a key signature of two flats. Measure 10 continues the complex harmonic structure.

10

Measures 11 and 12 of a musical score. The score is written for two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals (sharps and flats) and ties. Measure 11 starts with a treble clef and a bass clef, both with a key signature of two flats. Measure 12 continues the complex harmonic structure.

12

Measures 13 and 14 of a musical score. The score is written for two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals (sharps and flats) and ties. Measure 13 starts with a treble clef and a bass clef, both with a key signature of two flats. Measure 14 continues the complex harmonic structure.

13

Measures 15 and 16 of a musical score. The score is written for two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals (sharps and flats) and ties. Measure 15 starts with a treble clef and a bass clef, both with a key signature of two flats. Measure 16 continues the complex harmonic structure.

15

Measures 17 and 18 of a musical score. The score is written for two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features complex chordal textures with many accidentals (sharps and flats) and ties. Measure 17 starts with a treble clef and a bass clef, both with a key signature of two flats. Measure 18 continues the complex harmonic structure.



16

18

19

*cresc. molto* -

21

*(cresc.) - ffff al fine*

22

This musical score is for a piano piece, spanning measures 16 to 22. The notation is in G major (one sharp) and 4/4 time. The score is written for piano, with a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo and dynamics are indicated by the markings *cresc. molto* and *(cresc.) - ffff al fine*. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a final chord in measure 22.

$(3+2+2) + (3+2+2+2)$   
 $\frac{8}{8}$

*molto ravello e ritmico  
non legato, ma pesante*

$\text{fffff}$   
 $\text{ffff}$  sempre  
 (ms:  $\frac{16}{8}$ )

*non arp.*  
 (27)  $\text{cresc. molto}$

(28)  $\text{cresc.}$  - - -  $\text{fffff}$   
 $\text{ffff}$

30  $\text{cresc.}$

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

31

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

**fffff**  
molto ruvido e ritmico  
non legato, ma pesante

33

*sempre ffff*

*cresc. molto*

8

8

34

**fffffff** forza estrema al fine

$\frac{16}{8}$

36

stop suddenly as if broken off  
*plötzlich aufhören, wie abgerissen*

15

8

(pedal also raised)  
(auch Pedal weg)

Durata ca. 1'41"

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

Commissioned by the Royal Conservatory, Den Haag

György Ligeti

1995

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

*Andante con tenerezza*  $\text{♩} =$

--- simile al fine

*sempre p, sempre molto legato, cantabile espressivo*

Ped. --- simile

--- simile al fine

Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

Handwritten musical score system 2, featuring a grand staff. The music continues with a series of notes. Above the staff, the instruction "poco A poco RALLENTANDO" is written.

Handwritten musical score system 3, featuring a grand staff. The music consists of a series of notes, some with slurs. To the right of the staff, the words "al ta ca su bi to" are written vertically.

Handwritten musical score system 4, featuring a grand staff. The music is more complex, with many sixteenth and thirty-second notes. Above the staff, the instruction "Viracissimo con brio d = sfz" is written. Below the staff, the instruction "ff sempre, legatissimo possibile" is written. There are also some handwritten notes like "sempre simile" and "simile al fine".

Handwritten musical score system 5, featuring a grand staff. The music continues with a series of notes. Above the staff, the instruction "quasi senza ped." is written. Below the staff, the instruction "simile al fine" is written.

Handwritten musical score for "The Rose Tree" by J. S. Zerkow. The score is written on ten systems of staves, each with a treble and bass clef. The music features a melody in the treble and a bass line in the bass. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Rose Tree" is written at the top, and the composer's name "J. S. Zerkow" is written below it. The score is divided into two parts by a double bar line. The first part ends with a double bar line and the second part begins with a double bar line. The score is written in a clear, legible hand.

sempre *pp*  
non arp.  
Ped.

5  
2  
diminuendo poco a poco - - - *ppp*  
sempre diminuendo - - - *ppp*  
non arp.  
8 bassa

non arp.  
*pp*  
non arp.  
loco  
Ped.

ÉTUDE 16: «POUR IRINA»

dédiée à Irina Kataeva

György Ligeti (1996-97)

KOMPOSITIONSAUFTRAG DES SÜDWESTFUNKS BADEN-BADEN FÜR DIE DONAUESCHINGER MUSIKTAGE 1997

Andante con espressione, poco rubato

Handwritten musical score for Étude 16: «Pour Irina» by György Ligeti. The score is written on five systems of three staves each (treble, alto, and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is 'Andante con espressione, poco rubato'. The score features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and various rests. There are several large curved lines (phrasing slurs) spanning across measures. A dynamic marking 'p' (piano) is present in the first system. A fermata with an '8' above it is visible in the fourth system. The handwriting is in dark ink on a white background.



Handwritten musical score for the first system, measures 1-4. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The upper staff features a melodic line with a slur over measures 1-4 and a fermata over measure 4. The lower staff provides a harmonic accompaniment.

Handwritten musical score for the second system, measures 5-8. The music continues in the same key and time signature. The upper staff has a slur over measures 5-8 and a fermata over measure 8. The lower staff continues the accompaniment.

Handwritten musical score for the third system, measures 9-12. The music continues in the same key and time signature. The upper staff has a slur over measures 9-12 and a fermata over measure 12. The lower staff continues the accompaniment. Handwritten annotations include "pochissimo" and "allargando" above the staff, and "poco" and "(poco)" below the staff.

Handwritten musical score for the fourth system, measures 13-16. The music continues in the same key and time signature. The upper staff has a slur over measures 13-16 and a fermata over measure 16. The lower staff continues the accompaniment. Handwritten annotations include "quinto" above the staff, "pp" below the staff, and "attacca" at the end of the system.

Allegro, con moto, legato ma leggero  $\text{♩} =$

16

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is marked with a tempo of 'Allegro, con moto, legato ma leggero' and a metronome marking of  $\text{♩} =$ . The page number '16' is in the top right corner.

**System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with a slur and the instruction 'sempre simile'. The left hand has a bass line with fingerings. A crescendo hairpin is present.

**System 2:** Continues the melodic and bass lines. Dynamics include *mf* and *p*. Fingerings are clearly marked throughout.

**System 3:** Features a piano (*p*) dynamic at the start, followed by a crescendo to *mp*. The right hand has a melodic line with a slur.

**System 4:** Continues the melodic and bass lines. Dynamics include *mf* and *f*. A 'diminuendo poco a poco' (decrescendo) instruction is written above the right hand.

**System 5:** Starts with a piano (*p*) dynamic, followed by a 'crescendo poco a poco' (crescendo poco a poco) leading to *f*. The right hand has a melodic line with a slur and the instruction 'più forte'.

**System 6:** Continues the melodic and bass lines. Dynamics include *f* and *pp*. The score ends with a final chord.

3 2 1 3 5

16

*ff* *sempre forte*

*ff* (*sempre forte*)

*crescendo* *più f*

*Più mosso (allegro vivace)*

[II] *dauerl. so lang wie bicher*

*(sempre legato leggero)* *con a poco cresc.*

*(ad lib. una corda)*

*(tre corde)*

Ancora più mosso (molto vivace)

[III] dament so lang wie Vortän und zu Beginn II

(poco a poco crescendo) quasi f sub. pp (die Akzente mf) una corda

sempre pianissimo

diminuendo poco a poco non arpegg.

(senza rall.) (ad lib.) dim. al niente (Ped.)

8va

Ped. sehr allmählich heben.

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

György Ligeti 1997  
, dédiée à Heinz-Otto Peitgen

17/1

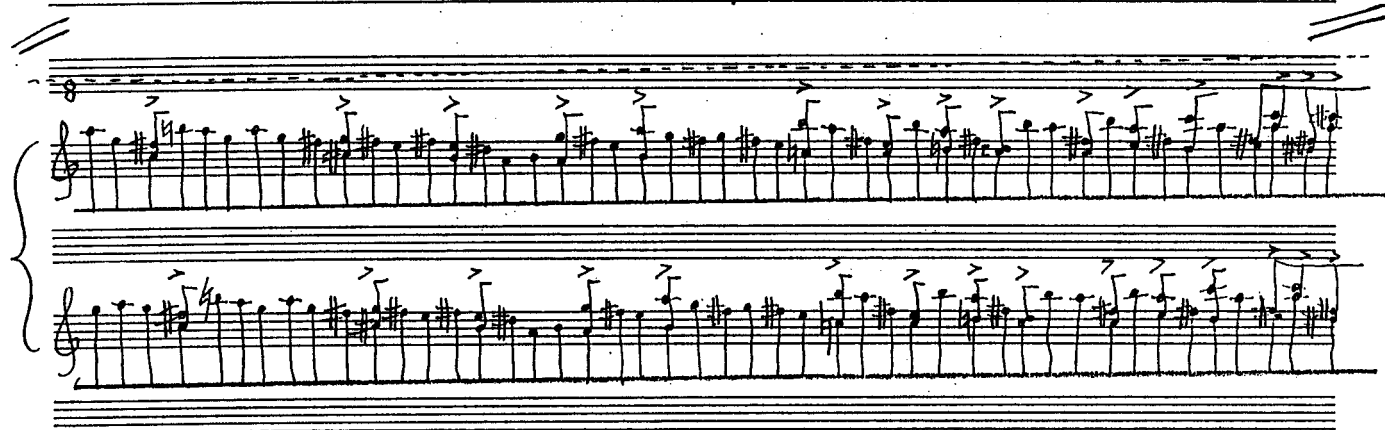
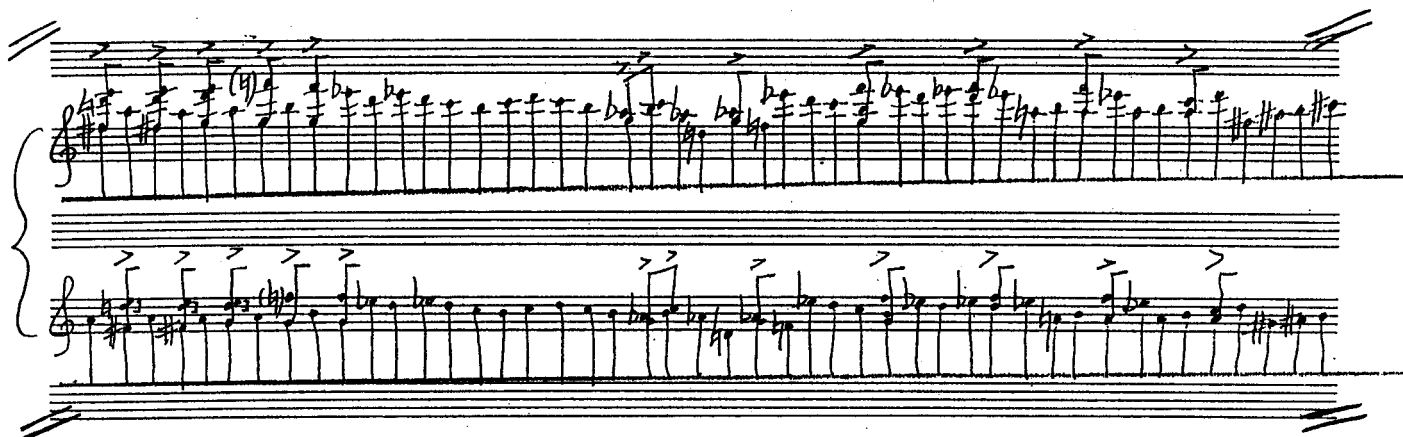
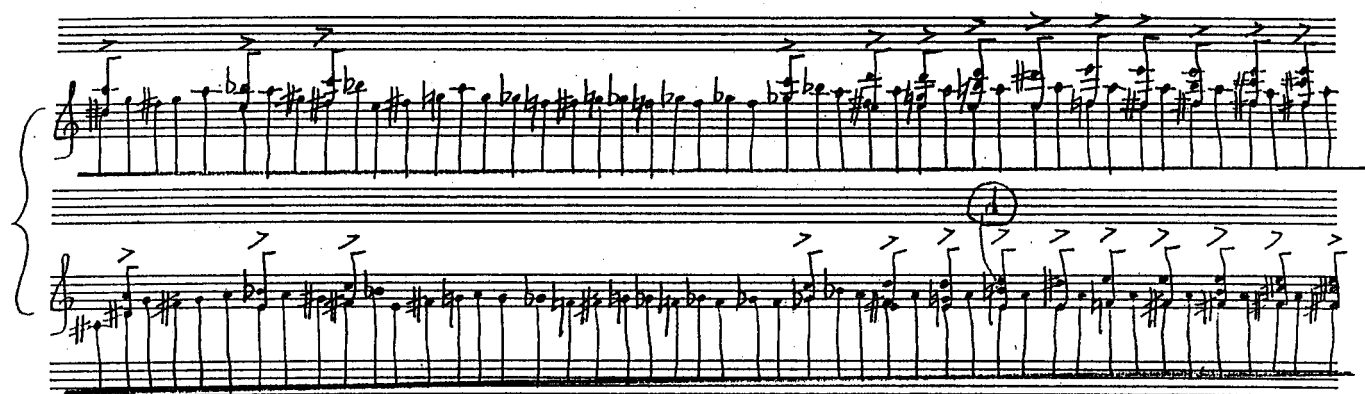
*(sempre legato)*

**Presto con bravura** ♩ =

*ben forte sfz* *(sempre legato)* *(sempre simile)*

*sfz* *sfz* *(sempre simile)*

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The first system is for the vocal melody, with a treble clef on the top staff and a bass clef on the bottom staff. The second system is for the piano accompaniment, with a treble clef on the top staff and a bass clef on the bottom staff. The third system is for the vocal melody, with a treble clef on the top staff and a bass clef on the bottom staff. The fourth system is for the piano accompaniment, with a treble clef on the top staff and a bass clef on the bottom staff. The fifth system is for the vocal melody, with a treble clef on the top staff and a bass clef on the bottom staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are some corrections and annotations in the score, including a circled 'g.s.' in the fourth system and a circled 'f.' in the fifth system. The handwriting is in ink on aged paper.





una pp senza  
corda colore  
pp senza colore

2 3 2

*mf en rilievo*  
*pp can. t'abile*  
tre corde  
(sempre legato)  
(sempre pp = ppp  
senza colore,  
only a shadow)



Handwritten musical score for the first system. It features a grand staff with two systems of staves. The top system includes a treble clef staff with a key signature of one flat and a 7/8 time signature. It contains a melodic line starting with a piano (*p*) dynamic and a crescendo hairpin, followed by a section marked *simile*. The bottom system consists of two staves with a continuous melodic line marked *(sempre ppp legato)* and a crescendo hairpin ending with the instruction *cresc. poco a poco*.

Handwritten musical score for the second system. The top system has a treble clef staff with a melodic line marked *mp cresc. poco a poco*. The bottom system has two staves with a melodic line marked *mp cresc. poco a poco*. Both systems include various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for the third system. The top system has a treble clef staff with a melodic line marked *(sempre legato)* and *al ben forte*. The bottom system has two staves with a melodic line marked *(sempre legato)* and *al ben forte*. Both systems include various musical notations such as slurs, ties, and dynamic markings.

*crescendo poco a poco*

*decrescendo poco a poco*

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

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

*ped.*

*lunga*

*lunga*

ÉTUDE 18: << CANON >> Kompositionsauftrag & Commande  
des Wiener Konzerthausen de Radio France  
dedicé à Fabienne Wyler

18/1

György Ligeti  
April 2001

Prima volta: Vivace poco rubato(\*)

Seconda volta: Prestissimo(\*\*)

*sempre legato possibile*

*8va*

*p dolce*

*p dolce*

*8va*

*8va*

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

(\*\*) Nach Möglichkeit gleichmäßiges Tempo „schneller als möglich“:  
geringe Tempo-Schwankungen nur falls unvermeidbar (nach  
Möglichkeit keine Stockungen).

Handwritten musical score for a piano piece, featuring multiple systems of staves with notes, rests, and dynamic markings.

The score is written on five systems of staves, each system consisting of a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- gva.* (Guitar) at the beginning of the first system.
- loco* (loco) above the first staff of the first system.
- ff* (fortissimo) and *p* (piano) markings throughout the score.
- crescendo poco a poco* (crescendo poco a poco) written across the middle of the fourth system.
- mf* (mezzo-forte) markings at the end of the fourth system.
- ff* (fortissimo) and *p* (piano) markings at the end of the fifth system.

*attacca subito* *c. poi subito* *Lento con tenerezza*

*subito*  
la  
ce-  
condu  
volta

*cresc. molto*

*ppp*

*ppp*

*Ped.* *simile*