

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 ♩ , ♪ and ♫ notes of the melody are accentuated (always *molto cantabile*), including the ♩ , ♪ and ♫ notes which have neither tenuto nor accent signs (– and > signify an even more pronounced accentuation). The ♩ , ♪ and ♫ 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: ♩ , ♪ , ♫ , ♩ , ♪ , ♫ , etc.

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

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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 ♩ -, ♪ - und ♫ -Melodietöne (stets *molto cantabile*) und zwar auch die ♩ -, ♪ - und ♫ -Töne, die weder Tenutozeichen noch Akzentzeichen haben (– und > bedeuten dann stärkeres Herausheben). Die ♩ -, ♪ - und ♫ -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-rhythmische Lineament (zwei unabhängige Rhythmusverläufe in der rechten bzw. linken Hand) basiert auf den ganzzahligen Mehrfachen des Sechzehntels (♩ , ♪ , ♫ , etc.).*

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

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

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

una corda, poco ped.

tre corde

una corda

tre corde

(13)

Musical score for measures 13-14. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a series of chords, each with a dynamic accent (>) above it. The left hand plays a steady eighth-note accompaniment.

(15)

Musical score for measures 15-16. The right hand continues with chords and accents. The left hand has a melodic line with accents. The dynamic marking *sub. ppp* is placed above the right hand in measure 15. The instruction *una corda* is written below the left hand in measure 16.

(17)

Musical score for measures 17-18. The right hand has a melodic line with a dynamic marking of *mp dim.* in measure 17, which transitions to *pp* in measure 18. The left hand has a steady accompaniment. The instruction *tre corde* is below the left hand in measure 17, and *poco a poco una corda, tre corde* is below the right hand in measure 18.

(19)

Musical score for measures 19-21. The right hand has a melodic line with a dynamic marking of *ppp* in measure 19, which changes to *p* in measure 20. The instruction *molto cantabile* is written above the right hand in measure 19. The left hand has a steady accompaniment.

(22)

Musical score for measures 22-24. The right hand has a melodic line with dynamic markings of *cresc.* in measure 22, *mf* in measure 23, and *f cresc.* in measure 24. The left hand has a steady accompaniment with dynamic markings of *meno cresc.* in measure 22, *mp* in measure 23, and *mf cresc.* in measure 24. A 4-measure rest is indicated above the right hand in measure 24.

8

(25)

ff cresc. - - - - - fff sempre ff

f cresc. - - - - - ff (più ped.)

(sostenuto pedal / Tõnahalpeedal) ff non legato

(28)

fff sim. fff

(31)

sempre ff

ffff sim.

8b

(34)

ff

8b

15

(37)

15

8

8b

15

(40)

8

8

8b

cresc. molto, poco a poco -

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

8

(43)

(cresc.) - - - - - *fff*

(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. -

(58)

5

cresc. molto - - - -

poco a poco tre corde -

(61)

f

cresc. - - - -

pochiss. ped.

(64)

ff cresc. fff

Detailed description: This system contains measures 64, 65, and 66. The music is in a minor key with two flats. It features a continuous sixteenth-note pattern in both hands. Dynamic markings include fortissimo (ff) at the start, a crescendo (cresc.) in the middle, and fortississimo (fff) towards the end. There are also accents and hairpins throughout.

(67)

più cresc. - - - ffff radiante ancora più cresc.

8

Detailed description: This system contains measures 67, 68, and 69. The sixteenth-note pattern continues. Dynamic markings include 'più cresc.' (more crescendo), fortississimo (ffff) with the instruction 'radiante' (radiant), and 'ancora più cresc.' (even more crescendo). An 8-measure rest is indicated above the staff in measure 69.

(70)

(cresc.) - - - ffff

1 3

più ped.

Detailed description: This system contains measures 70, 71, and 72. The sixteenth-note pattern continues. Dynamic markings include '(cresc.)' and fortississimo (ffff). Fingerings '1' and '3' are shown in measure 71. The instruction 'più ped.' (more pedal) is written below the staff.

(73)

sostenuto pedal (with the right foot)
Tonhaltepedal (mit dem rechten Fuß)
sopra

sub. pp p 8b dim. ppp sopra 8 lasciar vibrare

meno ped. senza ped. poco ped., più ped.

una corda (al fine)

pp 8b

Detailed description: This system contains measures 73, 74, and 75. Measure 73 has an 8-measure rest. Measure 74 features a 'sub.' (sub-octave) marking with 'pp' dynamics and a 'p' dynamic with an 8b (octave below) marking. Measure 75 features a 'dim.' (diminuendo) marking with 'ppp' dynamics and a 'sopra 8' (above 8th octave) marking with the instruction 'lasciar vibrare' (let vibrate). Pedal instructions include 'meno ped.' (less pedal), 'senza ped.' (without pedal), and 'poco ped., più ped.' (a little pedal, more pedal). A 'una corda (al fine)' instruction is also present. The system ends with a 'pp 8b' marking.

(76)

ppp

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

lasc. vib.

8b.

(79)

lasc. vib. *ppp sempre* *ppp*

ppp

8b.

(82)

dim. poco a poco - - - - *pppp sempre dim.* - - - -

lasc. vib.

8b.

(86)

poco a poco morendo al niente - - - - *lasc. vib.*

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.

lunga
 release pedal very gradually
 Pedal sehr allmählich aufheben

lasc. vib. *lunga*

8b.