György Ligeti

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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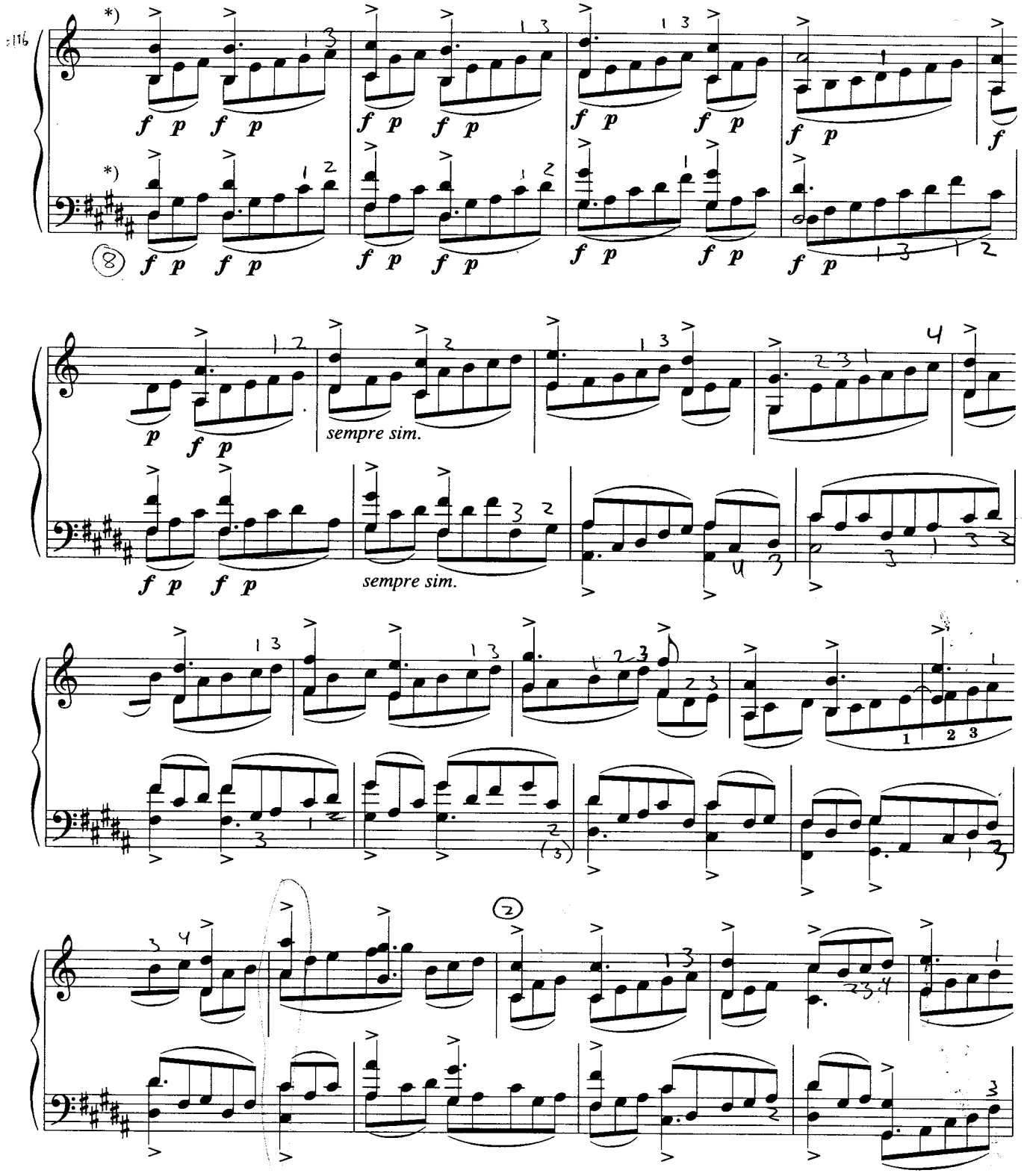
Durata: ca. 20'

dédiée à Pierre Boulez

Étude 1: Désordre

György Ligeti

Molto vivace, vigoroso, molto ritmico, ♩ = 63



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

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

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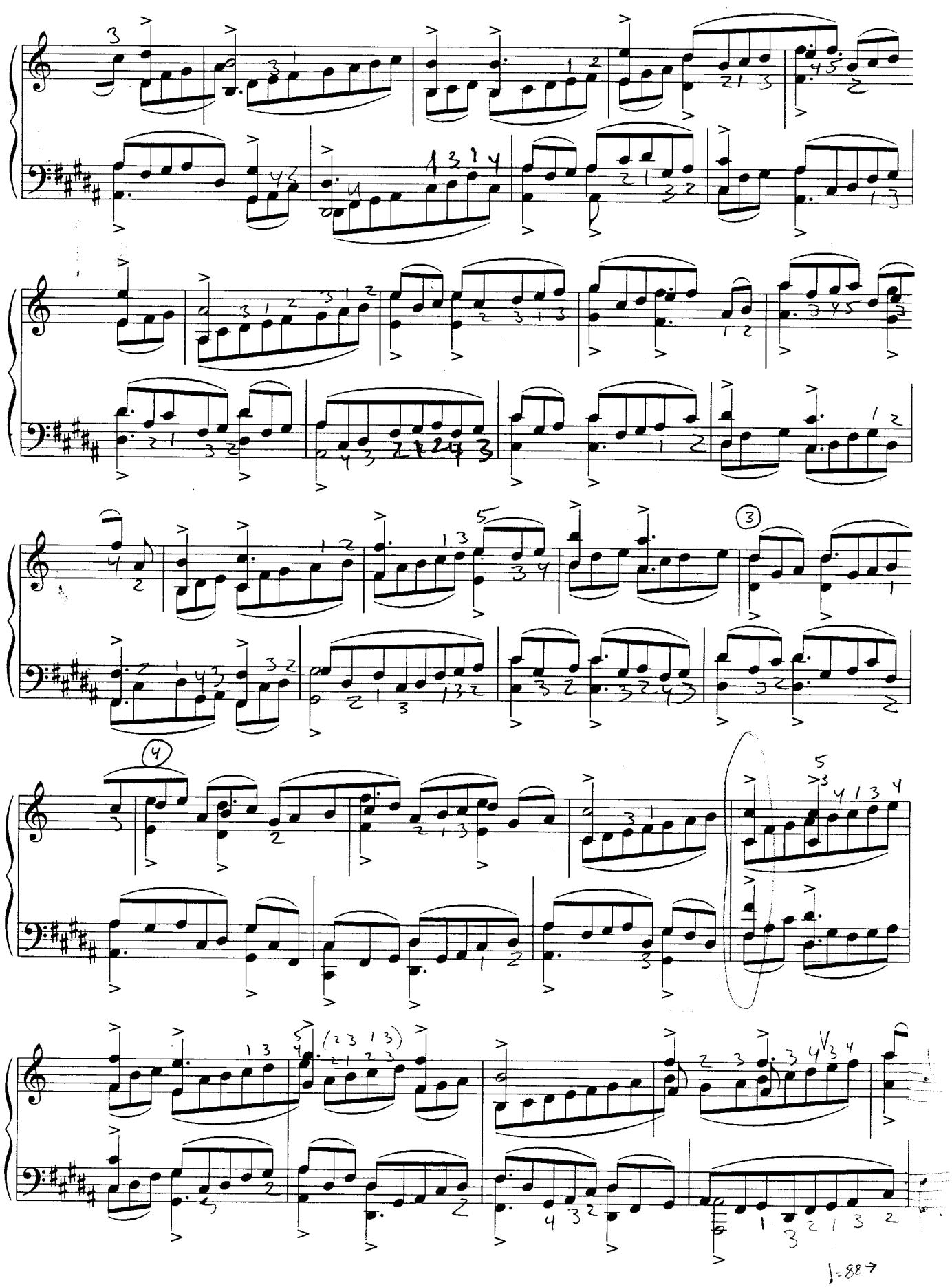
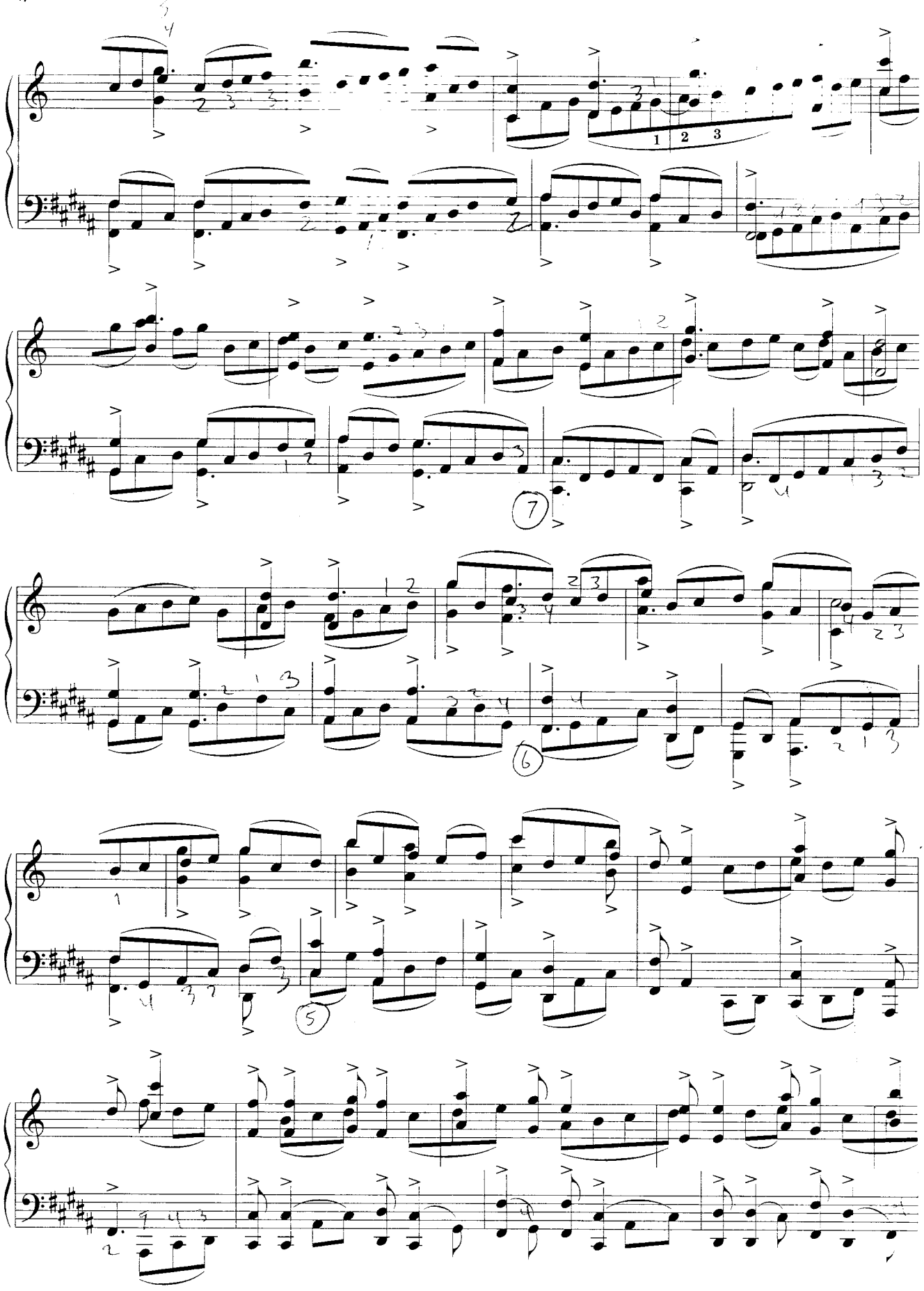
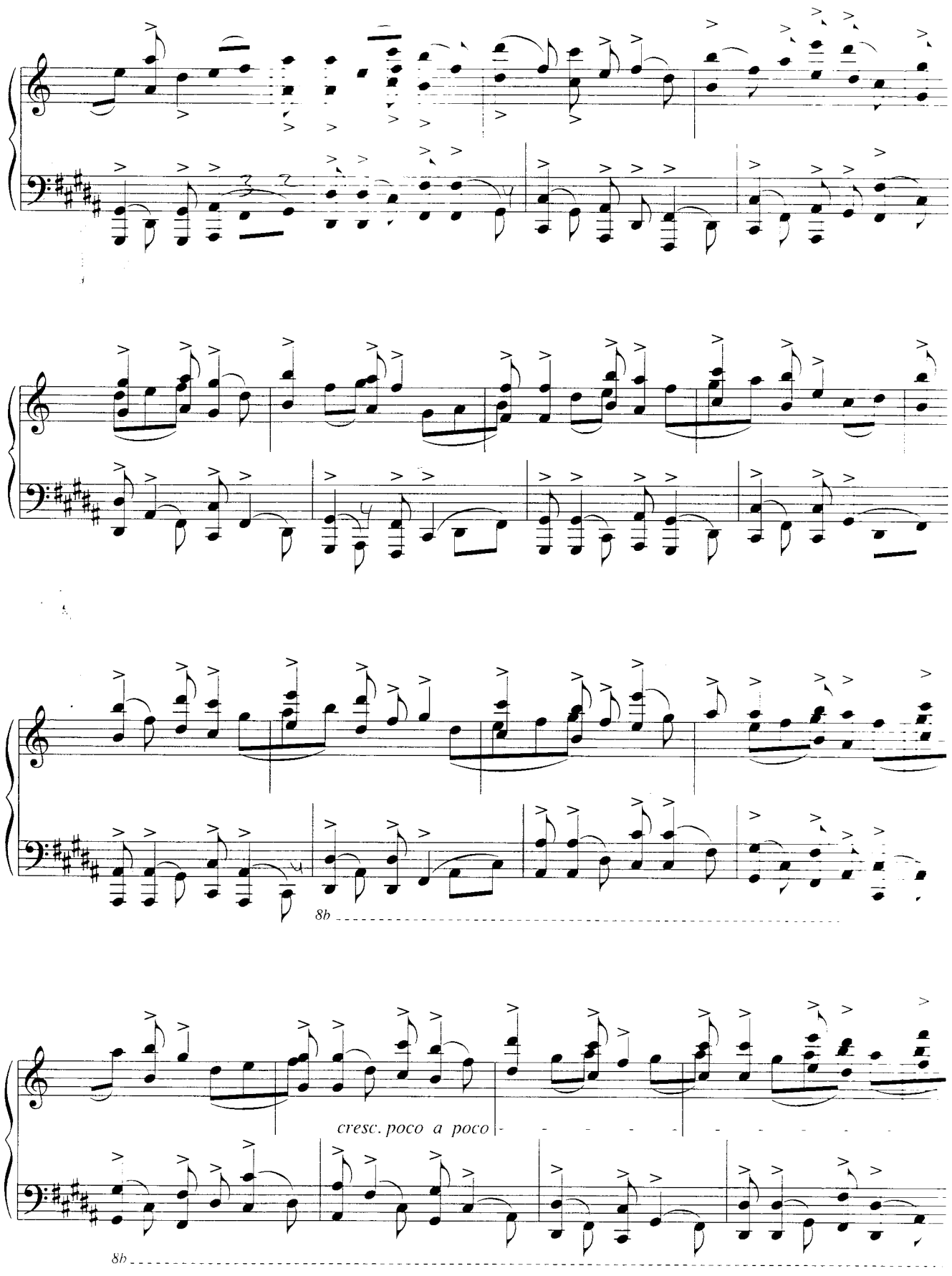
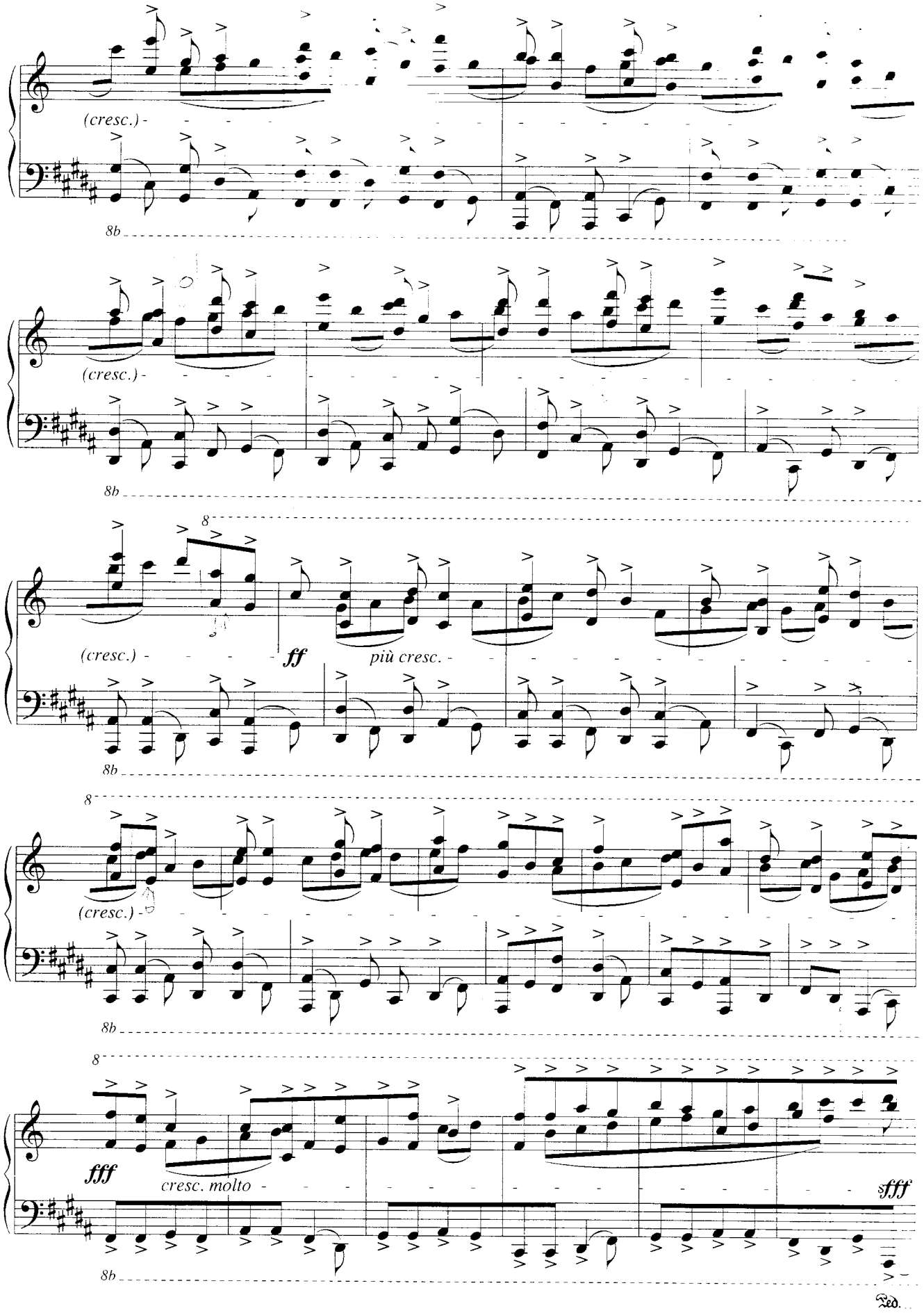
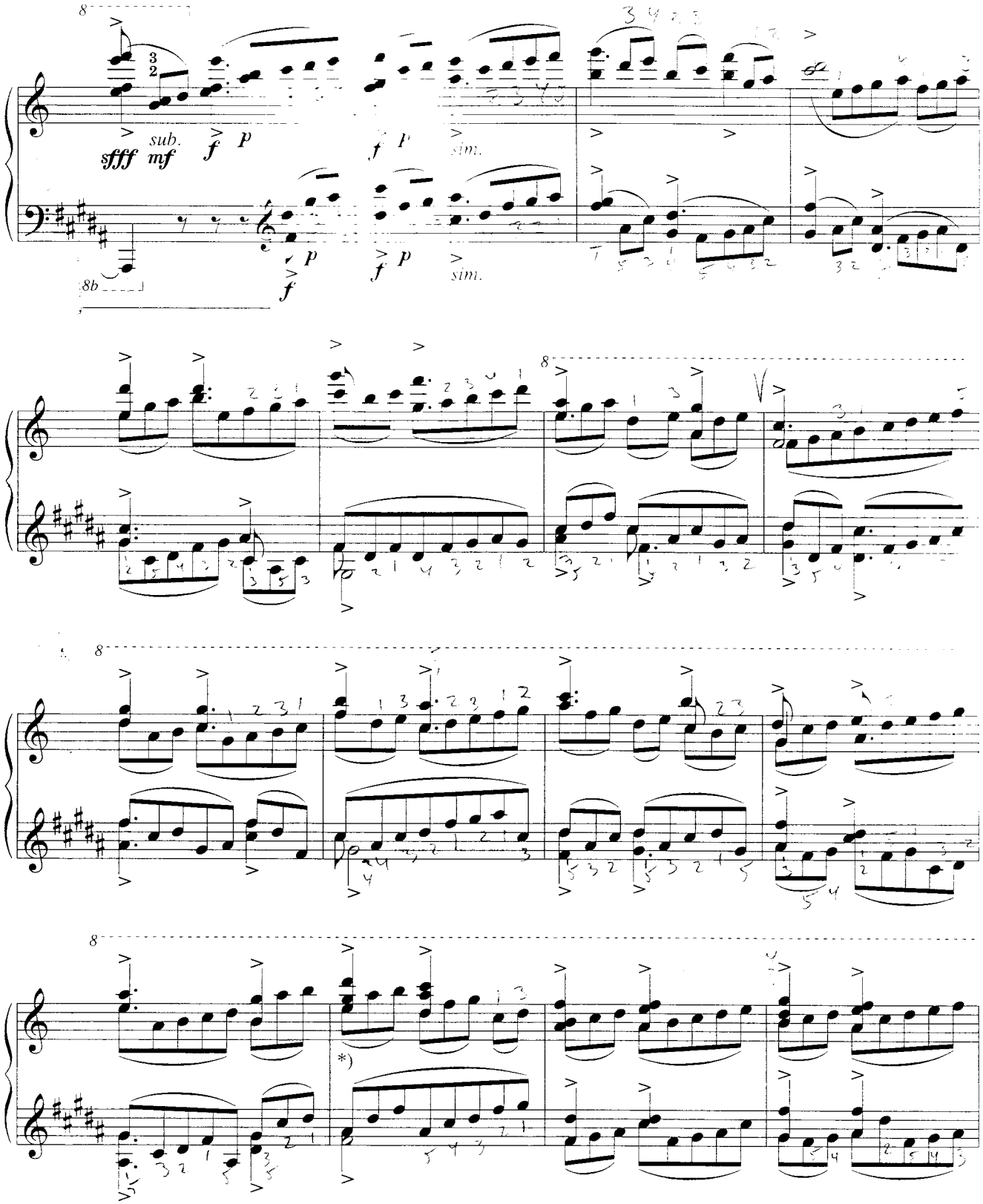

(3)
(4)
(2 3 1 3)
♩=88



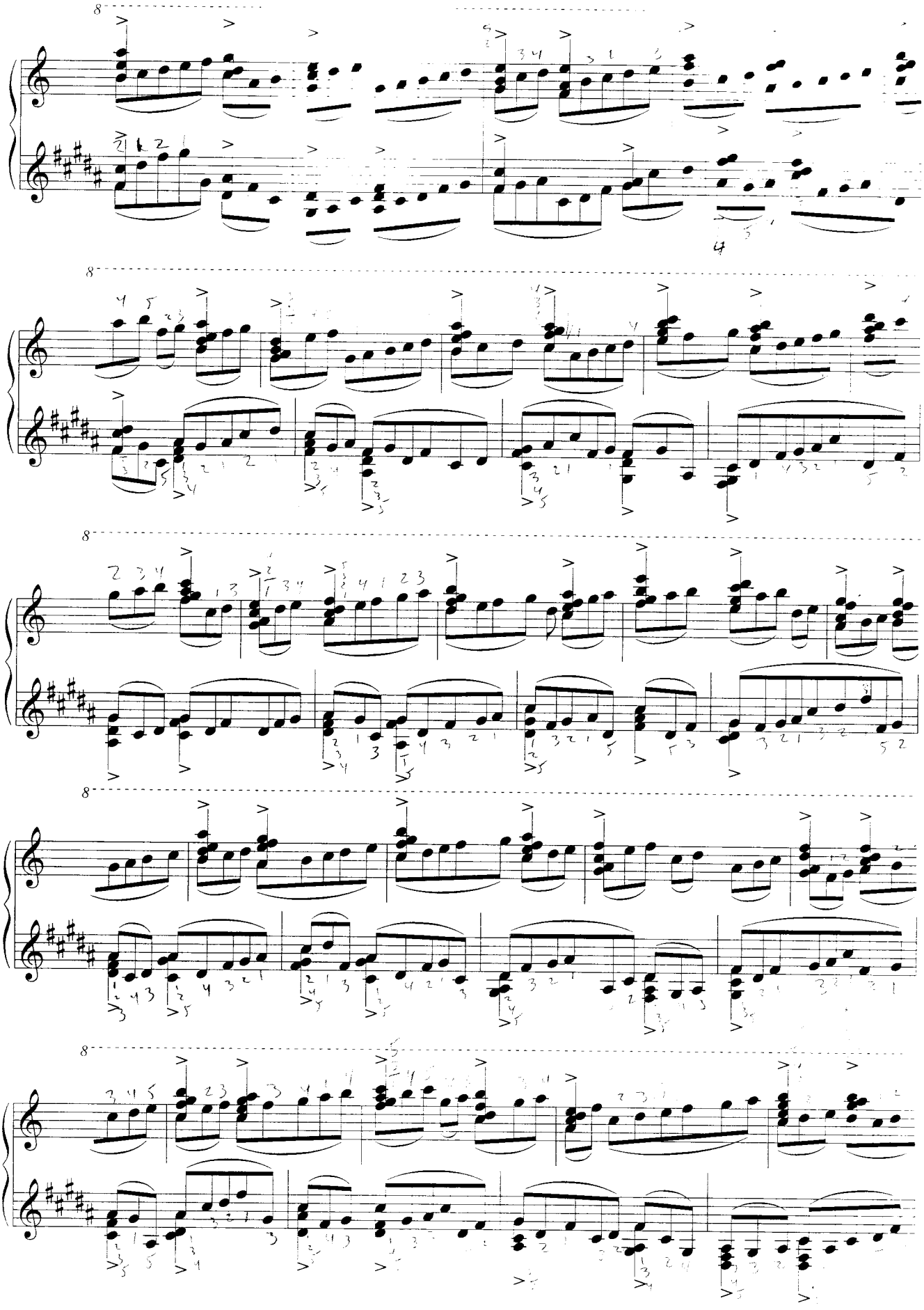

8b
cresc. poco a poco
8b

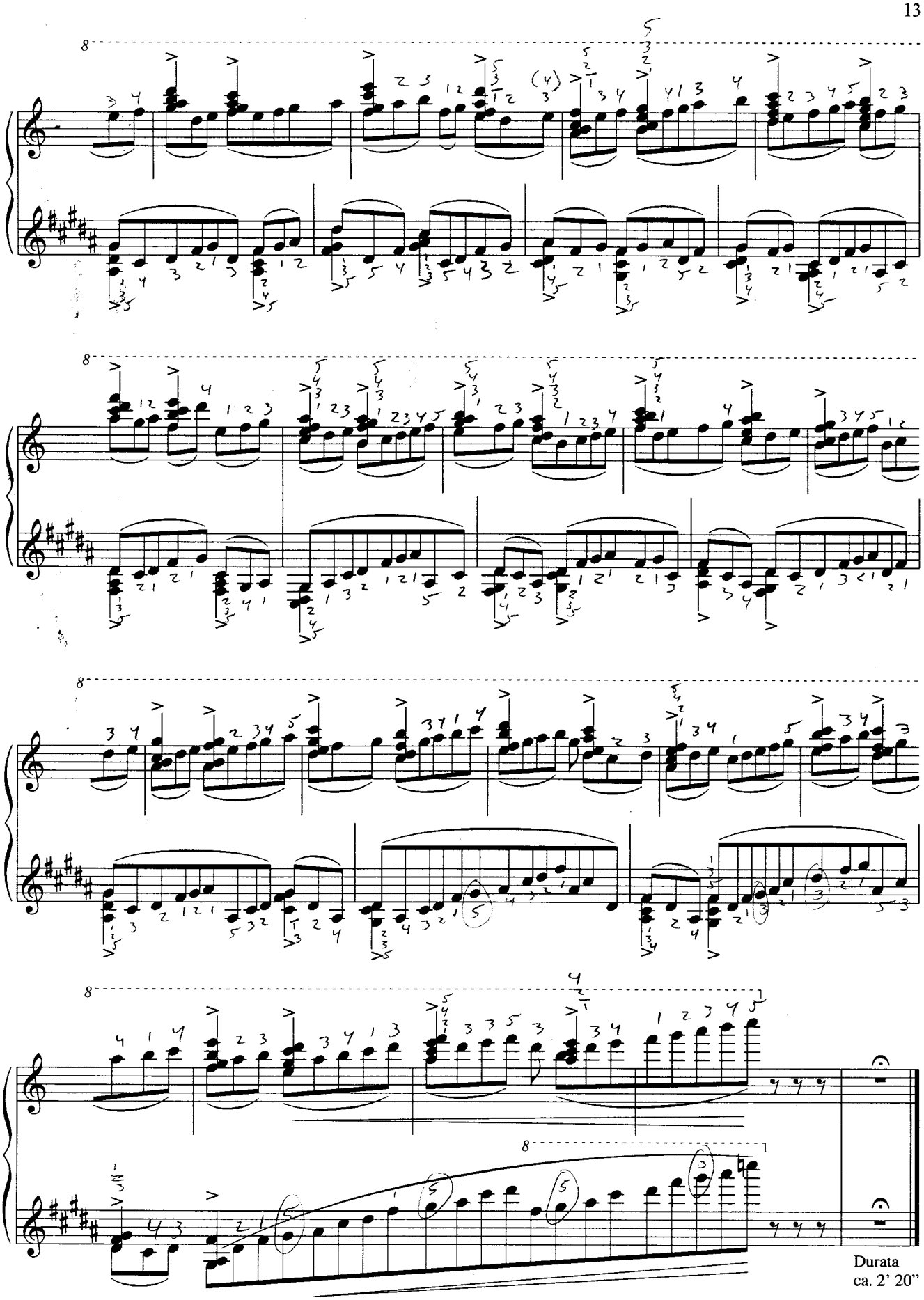

(cresc.)
8b
(cresc.)
8b
8
(cresc.)
ff
più cresc.
8b
8
(cresc.)
8b
8
fff
cresc. molto
sfff
8b
Ped.



*) 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.*





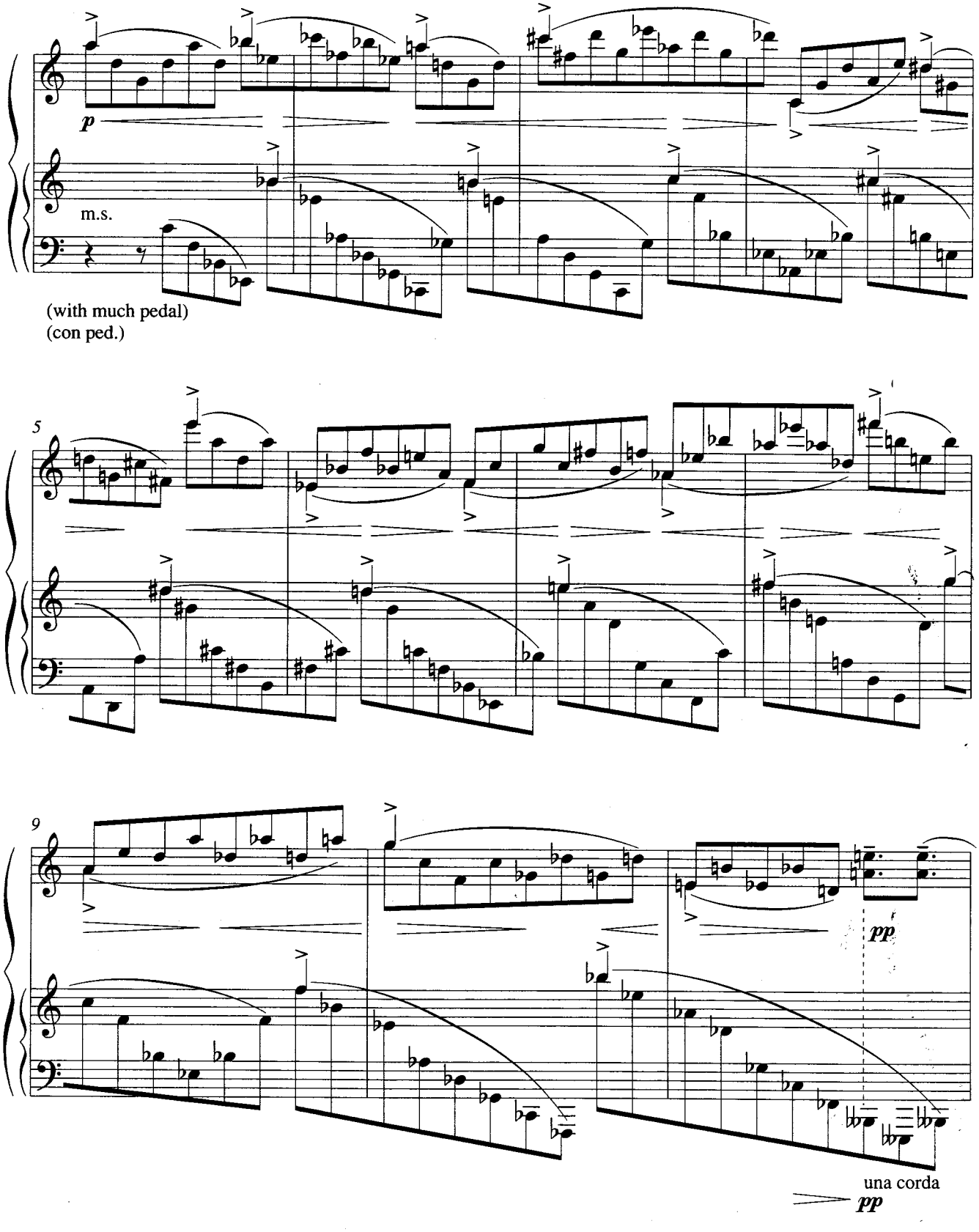
Durata
ca. 2' 20"

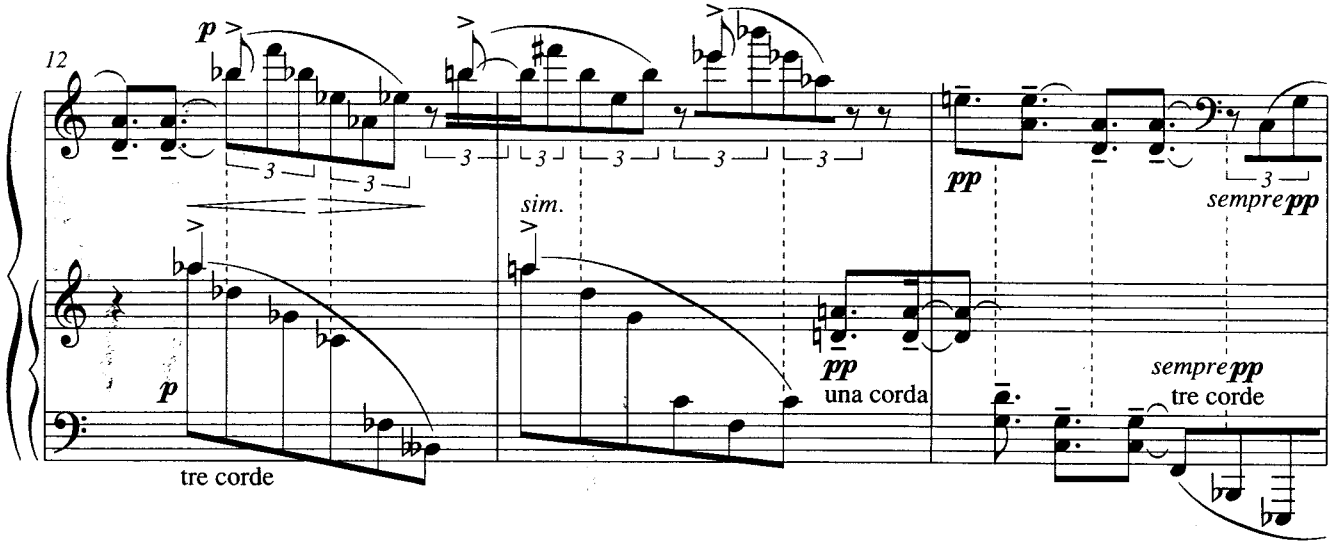
dédiée à Pierre Boulez

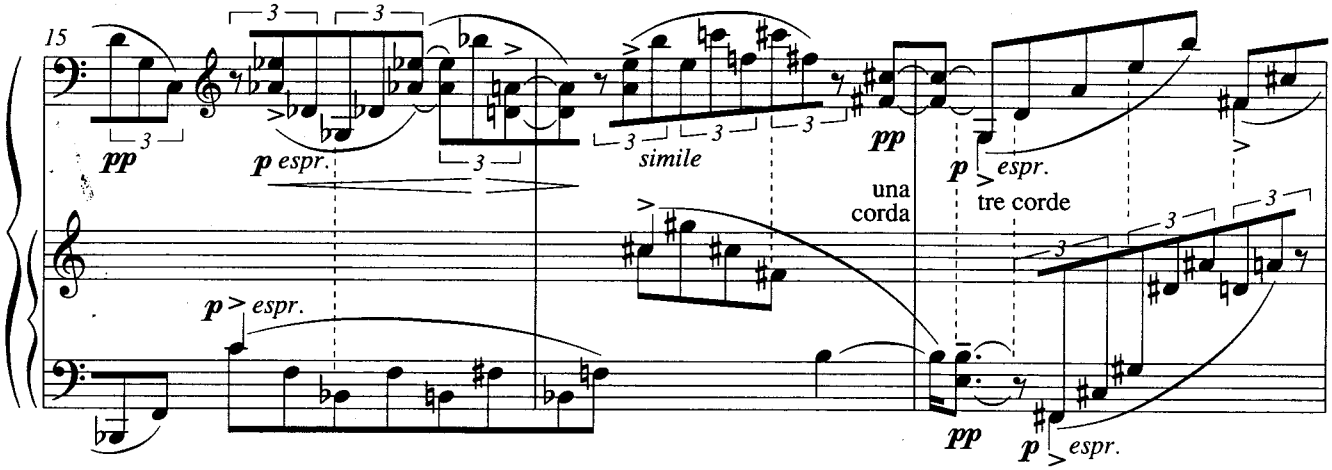
Étude 2: Cordes à vide

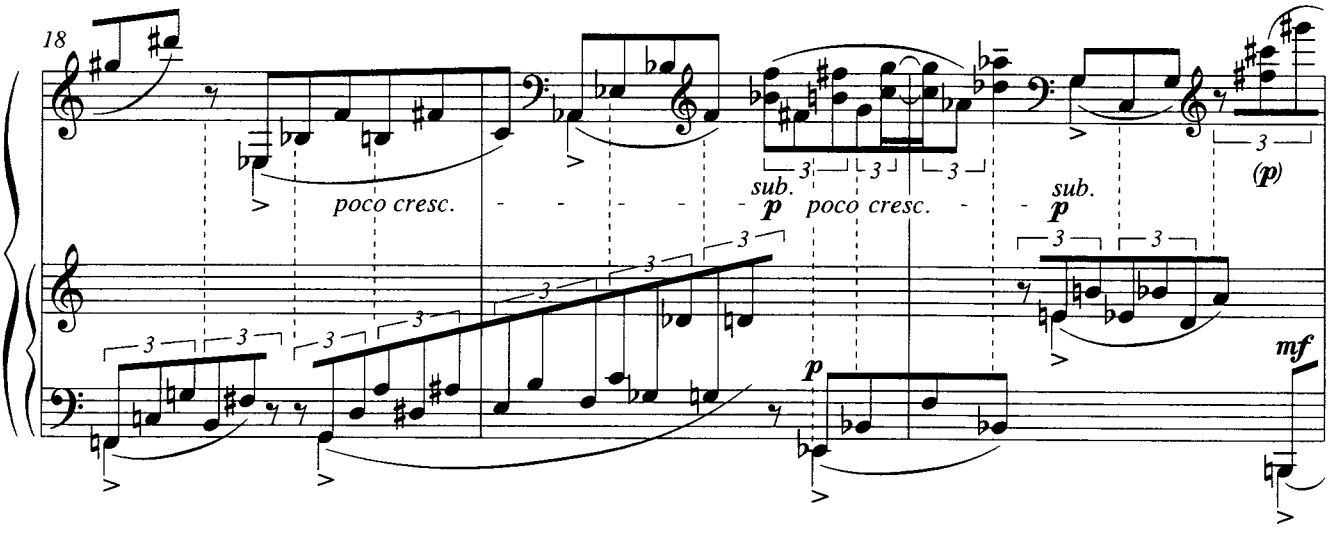
Andantino rubato, molto tenero, ♪ = 96

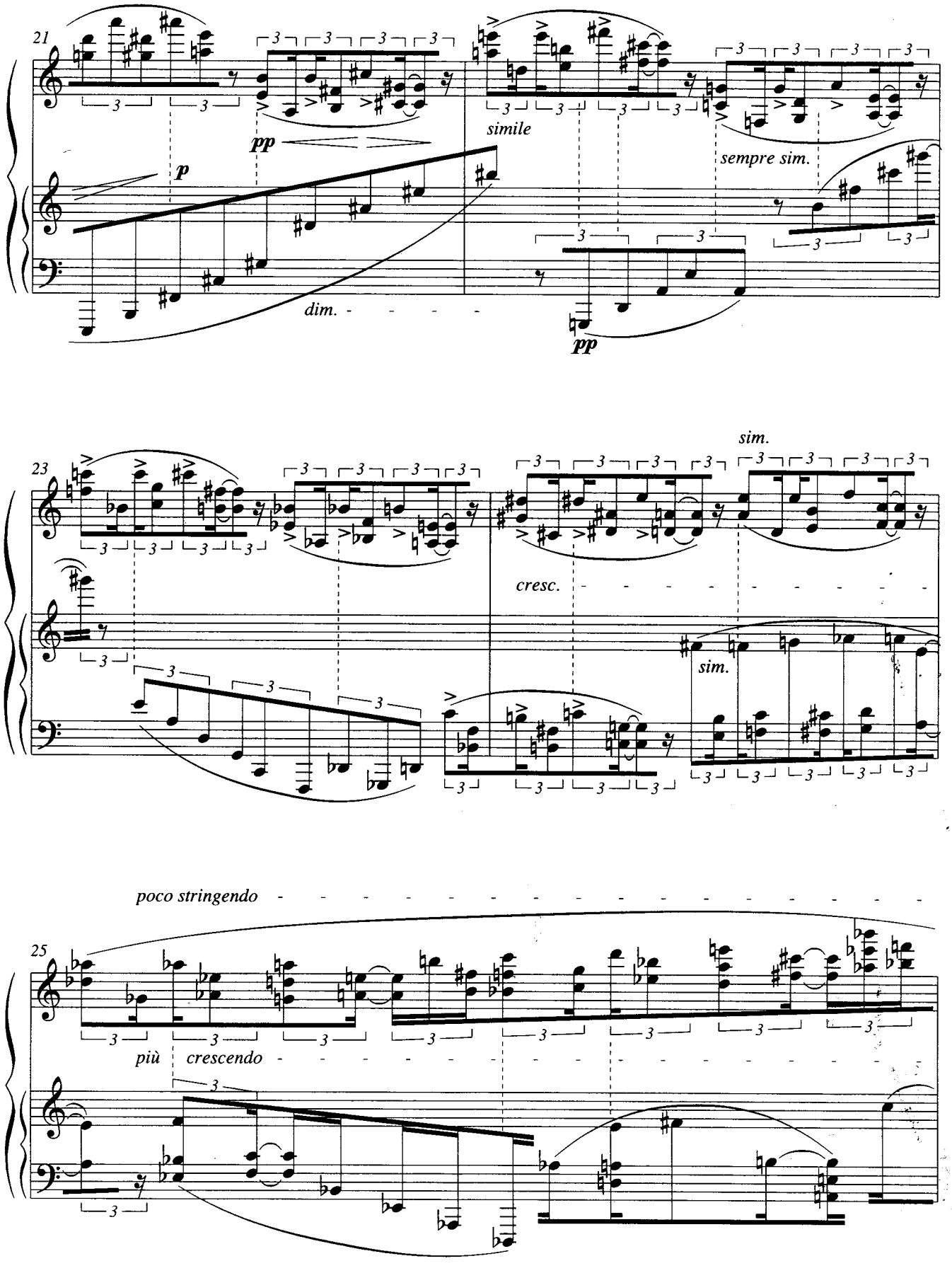
dolce espr., sempre legatiss.

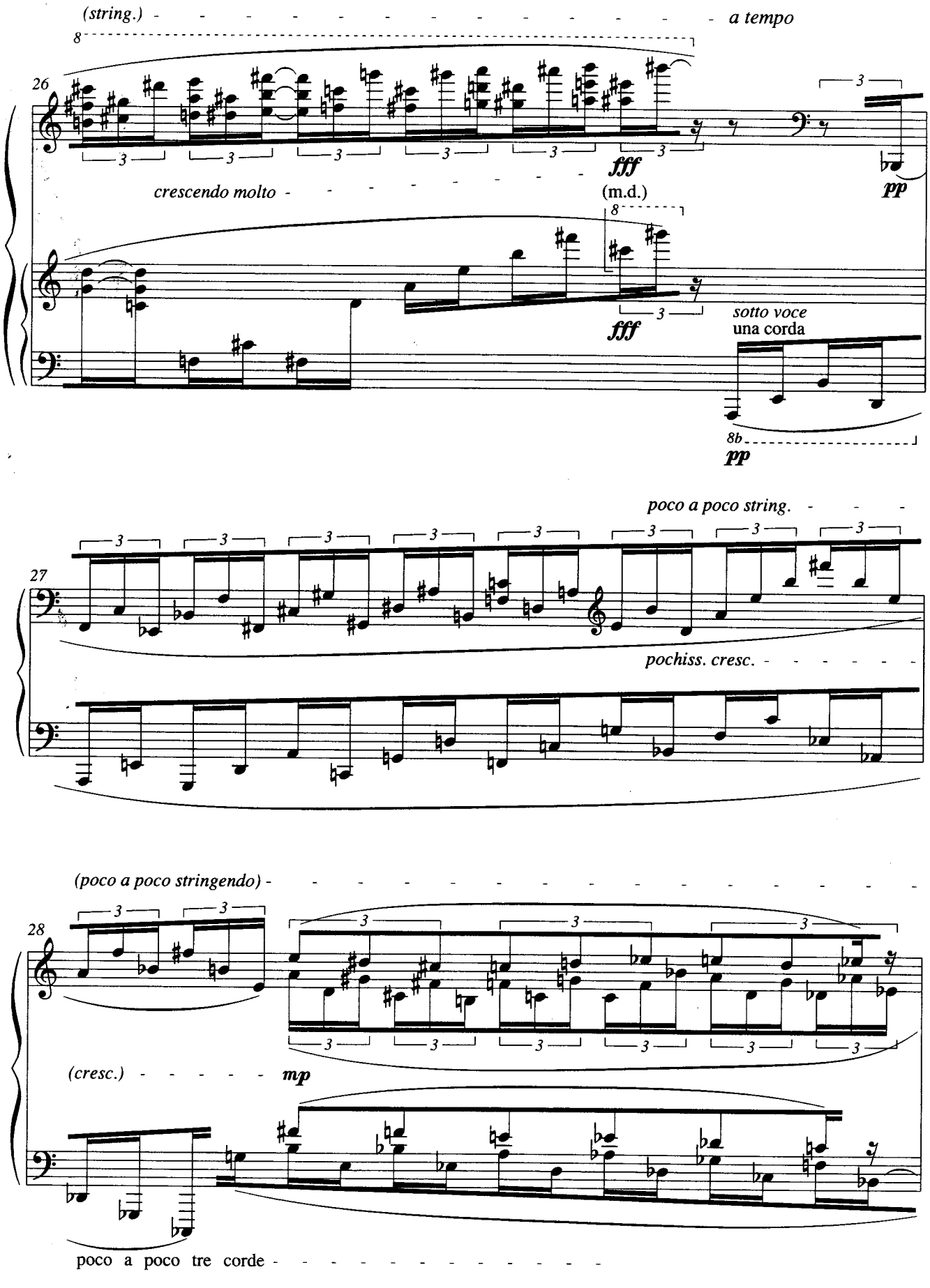


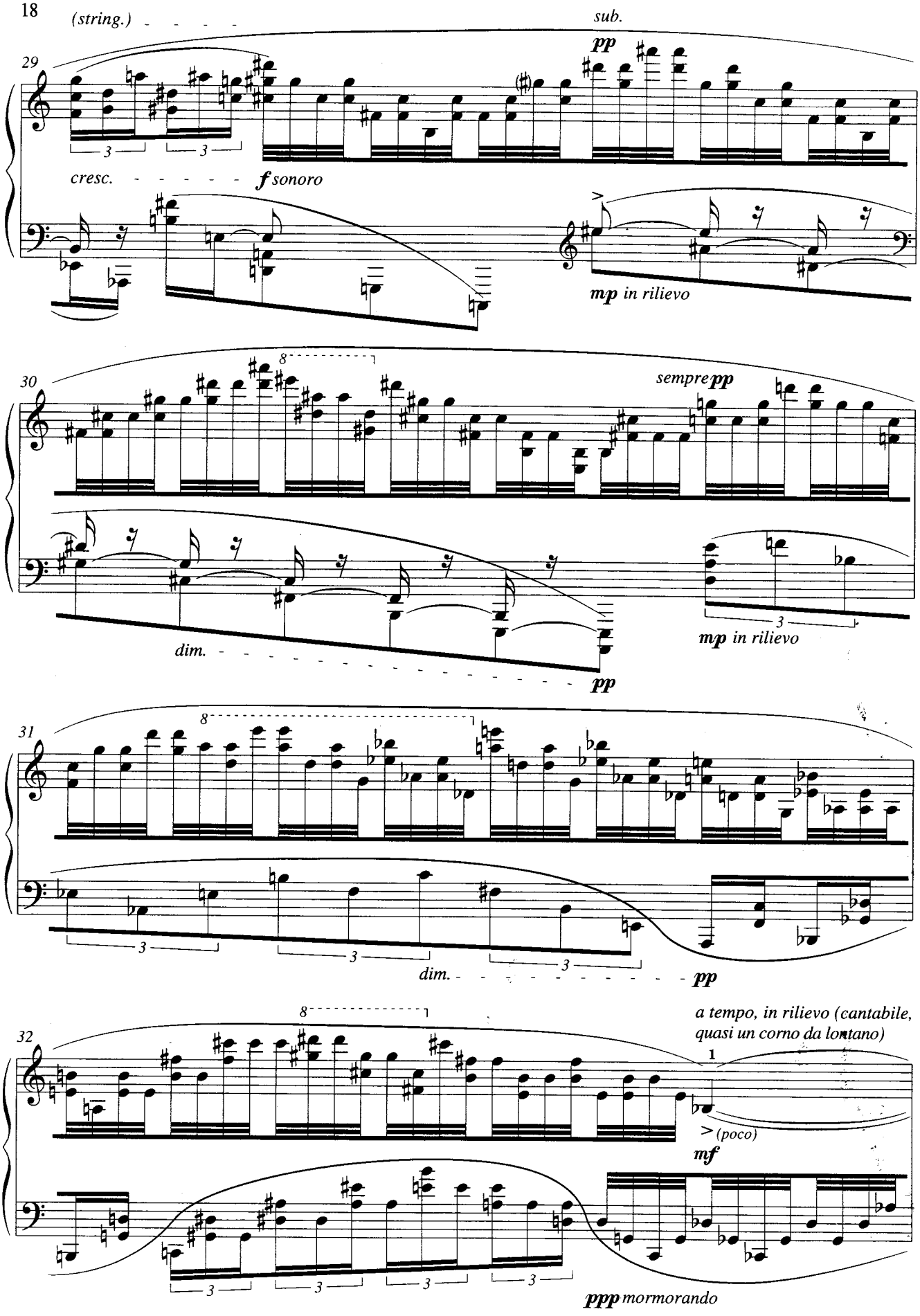

12
p
sim.
pp
una corda
sempre pp
tre corde
p
tre corde
pp
sempre pp
tre corde

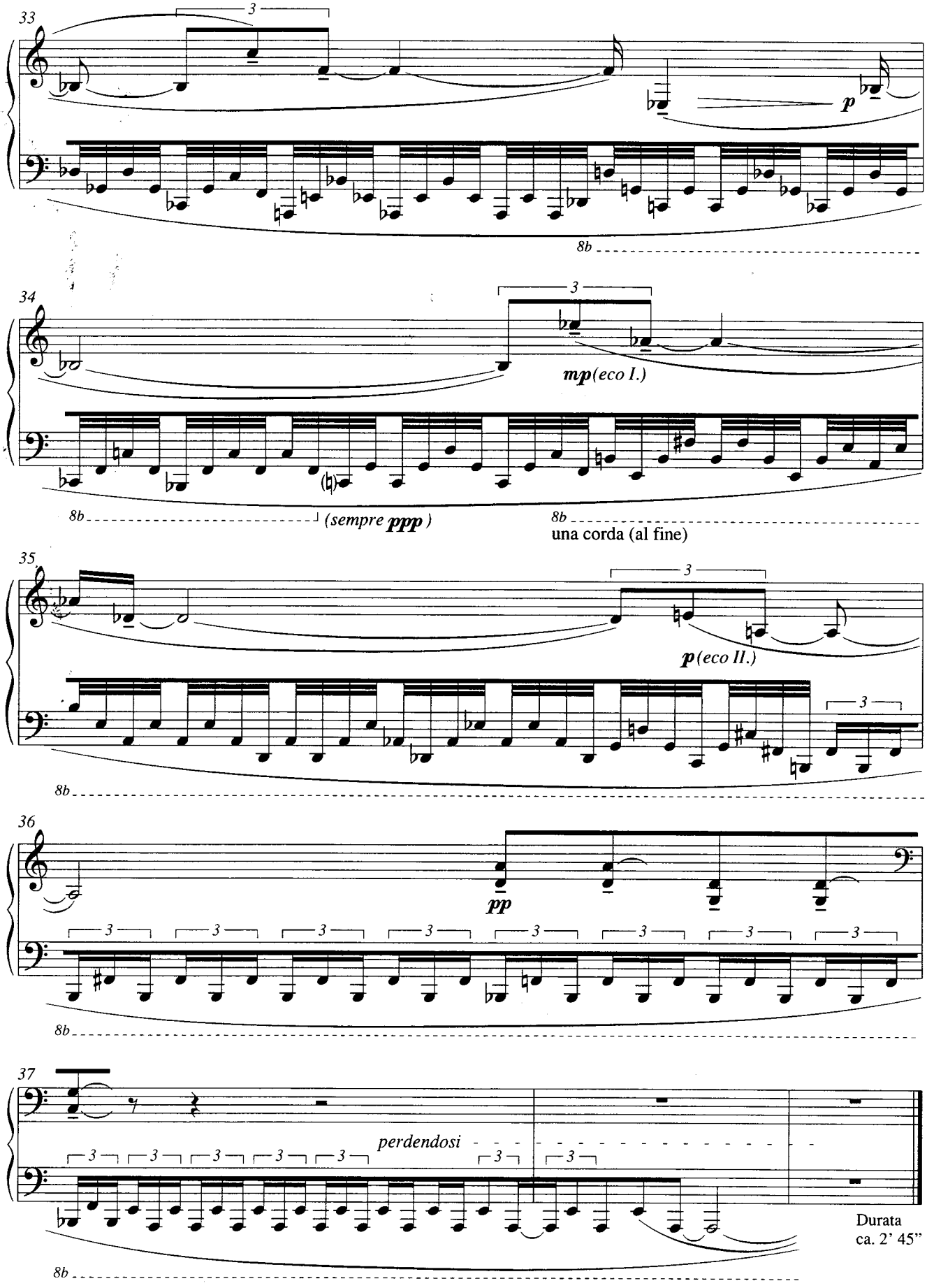

15
pp
p espr.
simile
pp
una corda
p espr.
tre corde
p espr.
p espr.
pp
p espr.


18
poco cresc.
sub. p poco cresc.
sub. p
(p)
p
mf


21
pp
p
simile
sempre sim.
dim.
pp
23
sim.
cresc.
sim.
poco stringendo
25
più
crescendo


(string.)
a tempo
26
fff
pp
crescendo molto
(m.d.)
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.
pp
29
cresc.
f sonoro
mp in rilievo
30
sempre pp
dim.
pp
mp in rilievo
31
dim.
pp
32
a tempo, in rilievo (cantabile,
quasi un corno da lontano)
(poco)
mf
ppp mormorando


33
3
p
8b
34
3
mp(eco I.)
8b
(sempre ppp)
8b
una corda (al fine)
35
3
p(eco II.)
3
8b
36
pp
3
3
3
3
3
3
3
3
8b
37
perdendosi
3
3
3
3
3
3
3
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.

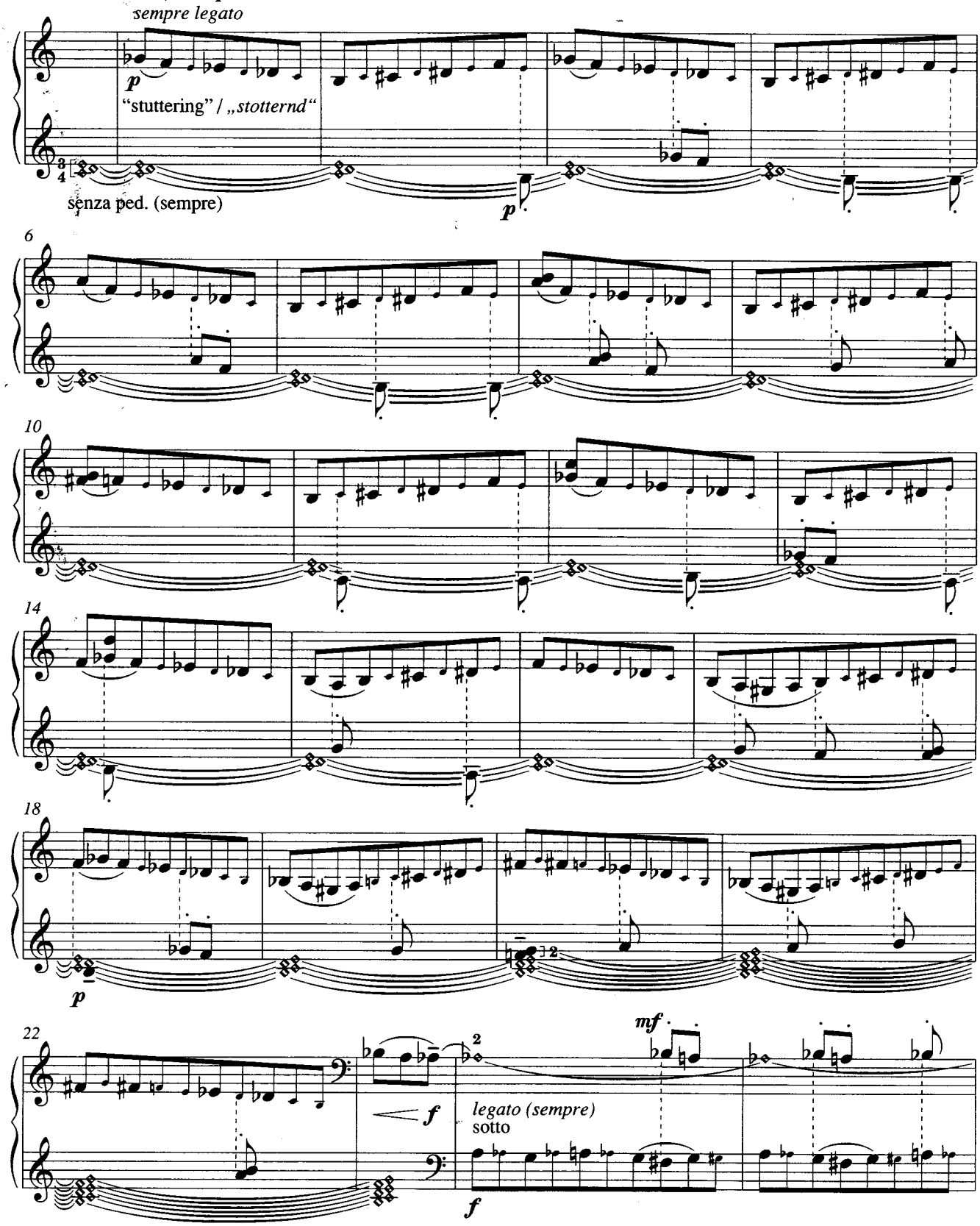
Die Achtel-Tonfolgen werden so schnell wie möglich gespielt (bzw. „noch schneller"). Die Tonfolgen werden überall dort unterbrochen, wo kleine Notenköpfe die nicht-klingenden Tasten anzeigen. Klingende und nicht-klingende Tasten werden mit gleicher Geschwindigkeit angeschlagen, so daß die entstandene 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.)

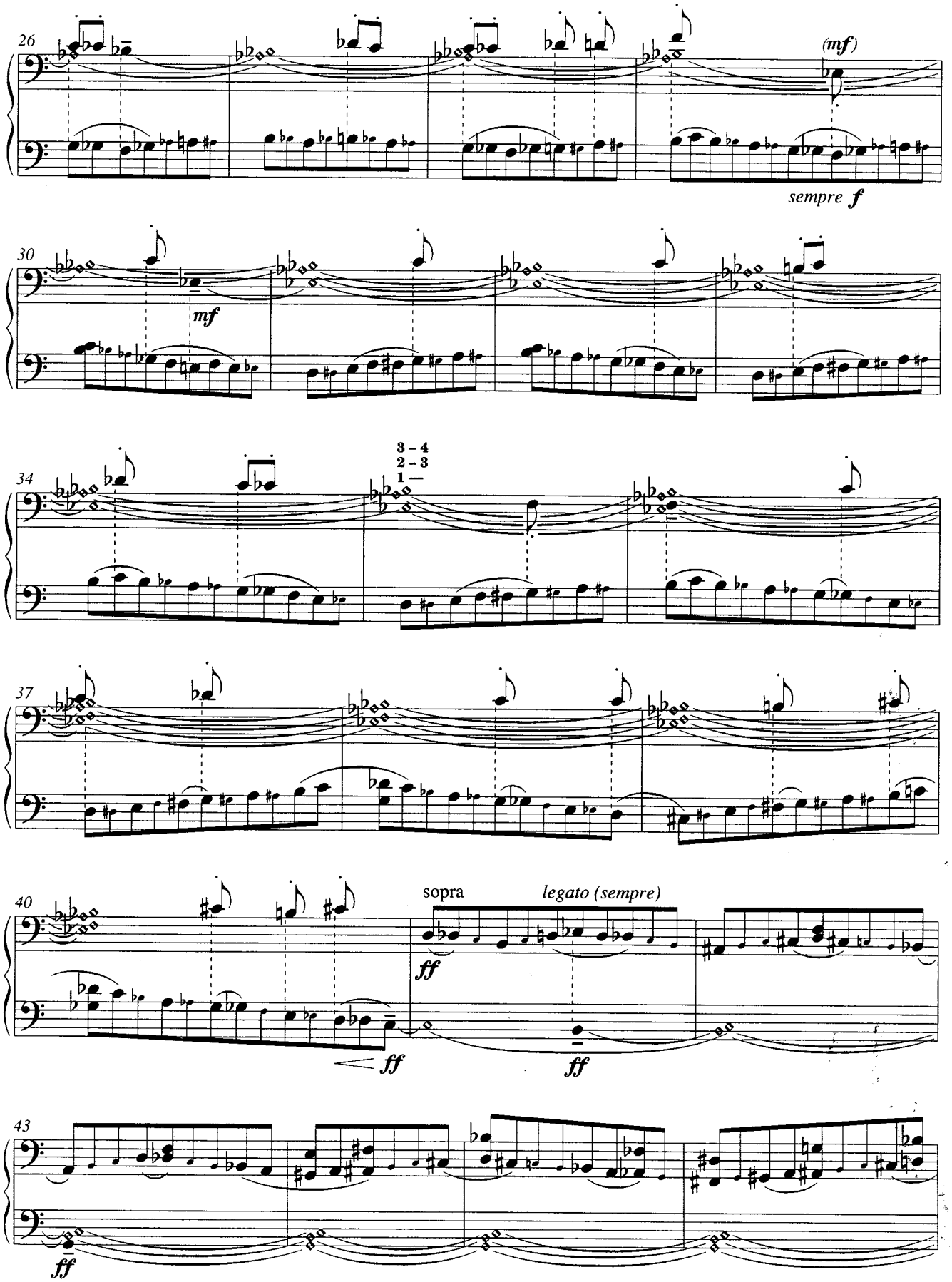
Eine Taktmetrik ist in diesem Stück nicht vorhanden, die Taktstriche dienen nur zur Orientierung, sie haben weder eine metrische Funktion noch dienen sie der Artikulation. Die Dauer der einzelnen „Takte" ergibt sich allein aus der Anzahl der hintereinander erfolgten Anschläge von klingenden und nicht-klingenden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

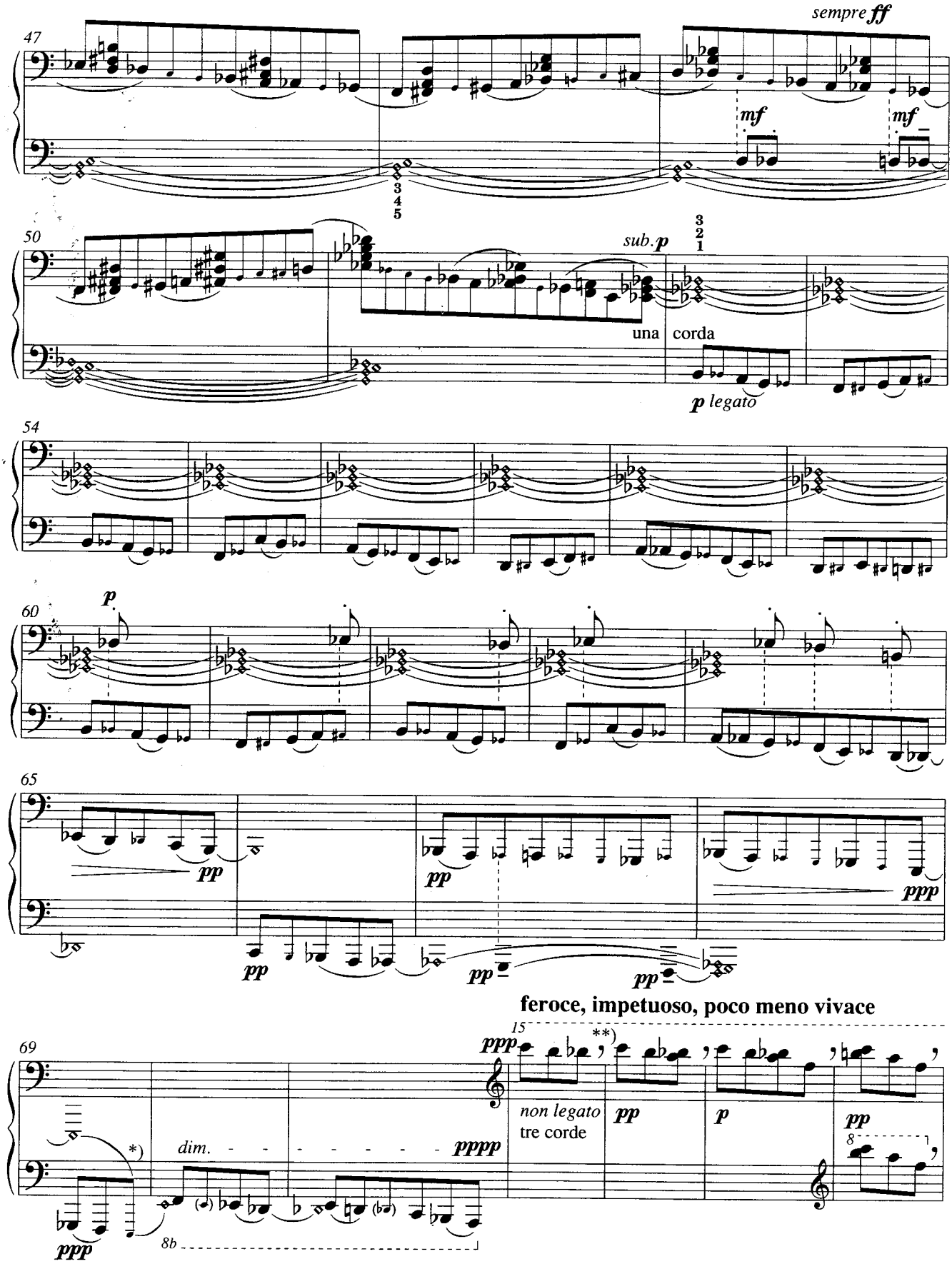
dédiée à Pierre Boulez

Étude 3: Touches bloquées

Vivacissimo, sempre molto ritmico

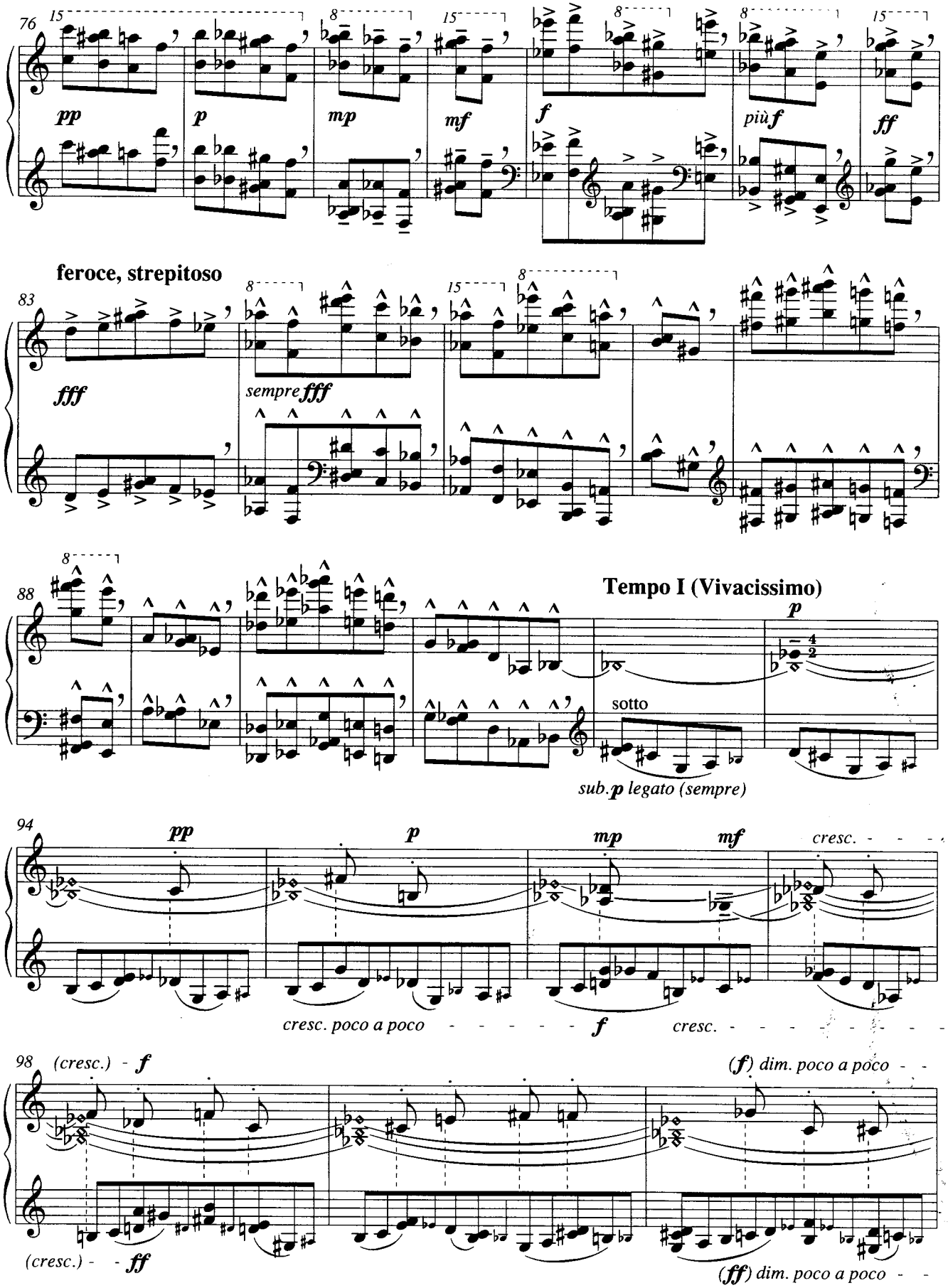


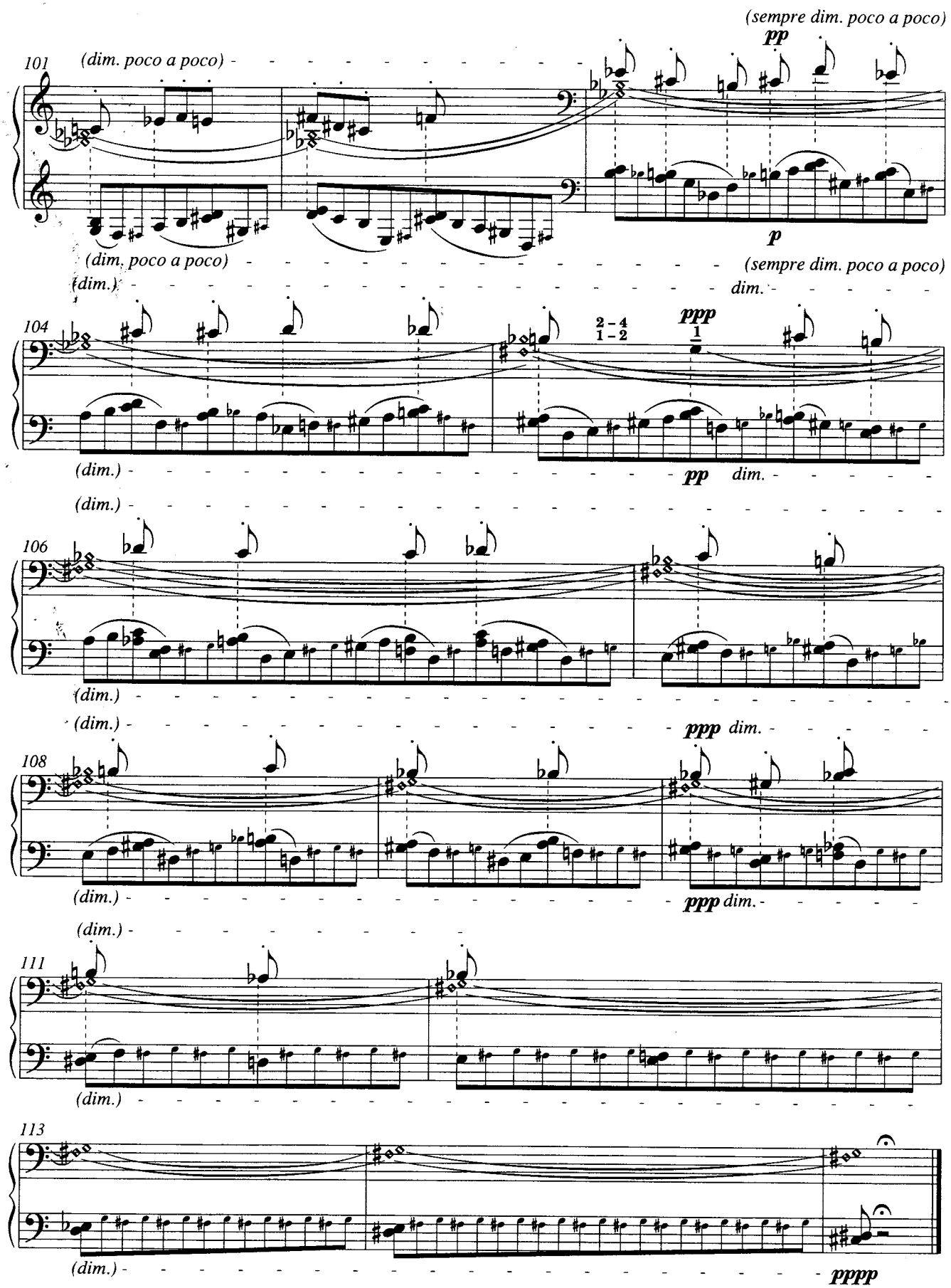

26
(mf)
sempre f
30
mf
34
3 – 4
2 – 3
1 —
37
40
sopra
legato (sempre)
ff
ff
ff
43
ff



*) 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
feroce, strepitoso
83
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



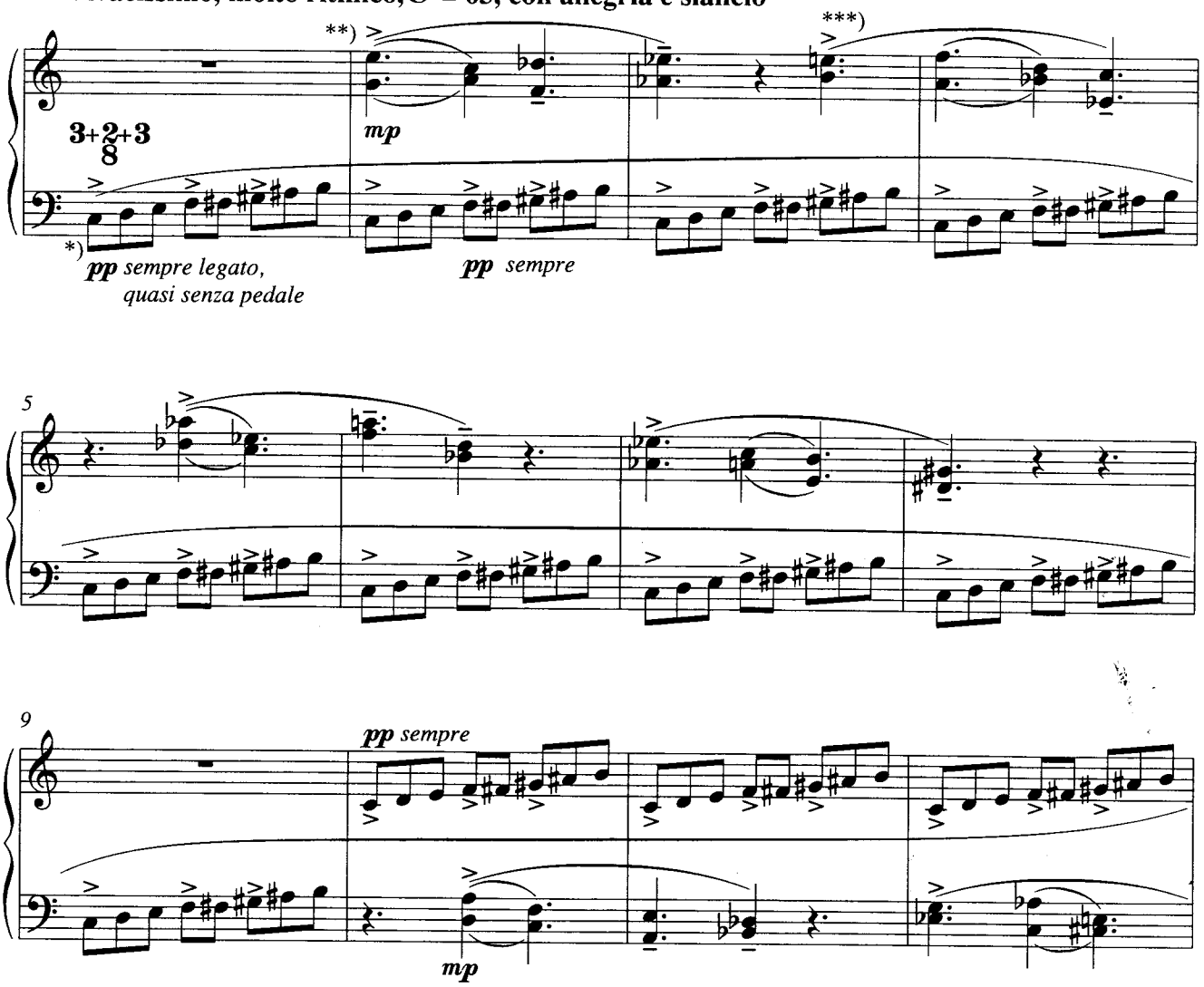
Durata
ca. 1' 40"

dédiée à Volker Banfield

Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½- Konzerte in Hamburg

Vivacissimo, molto ritmico, o = 63, con allegria e slancio



*) 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.

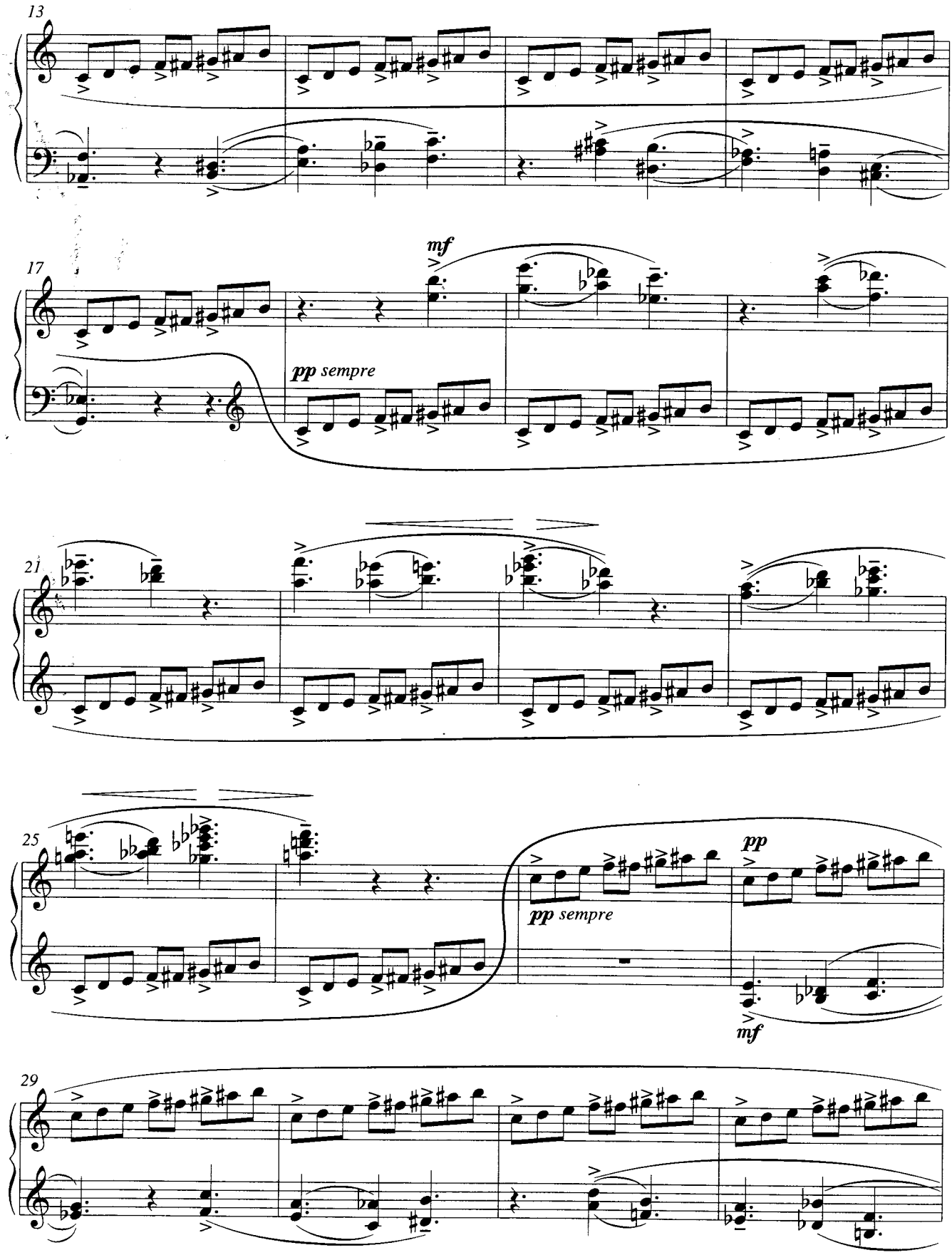
**) Dynamic balance: always bring out the melodic phrases. The ostinato movement remains in the background throughout. The accentuation of the two-part motif is always stronger than that of the ostinato.

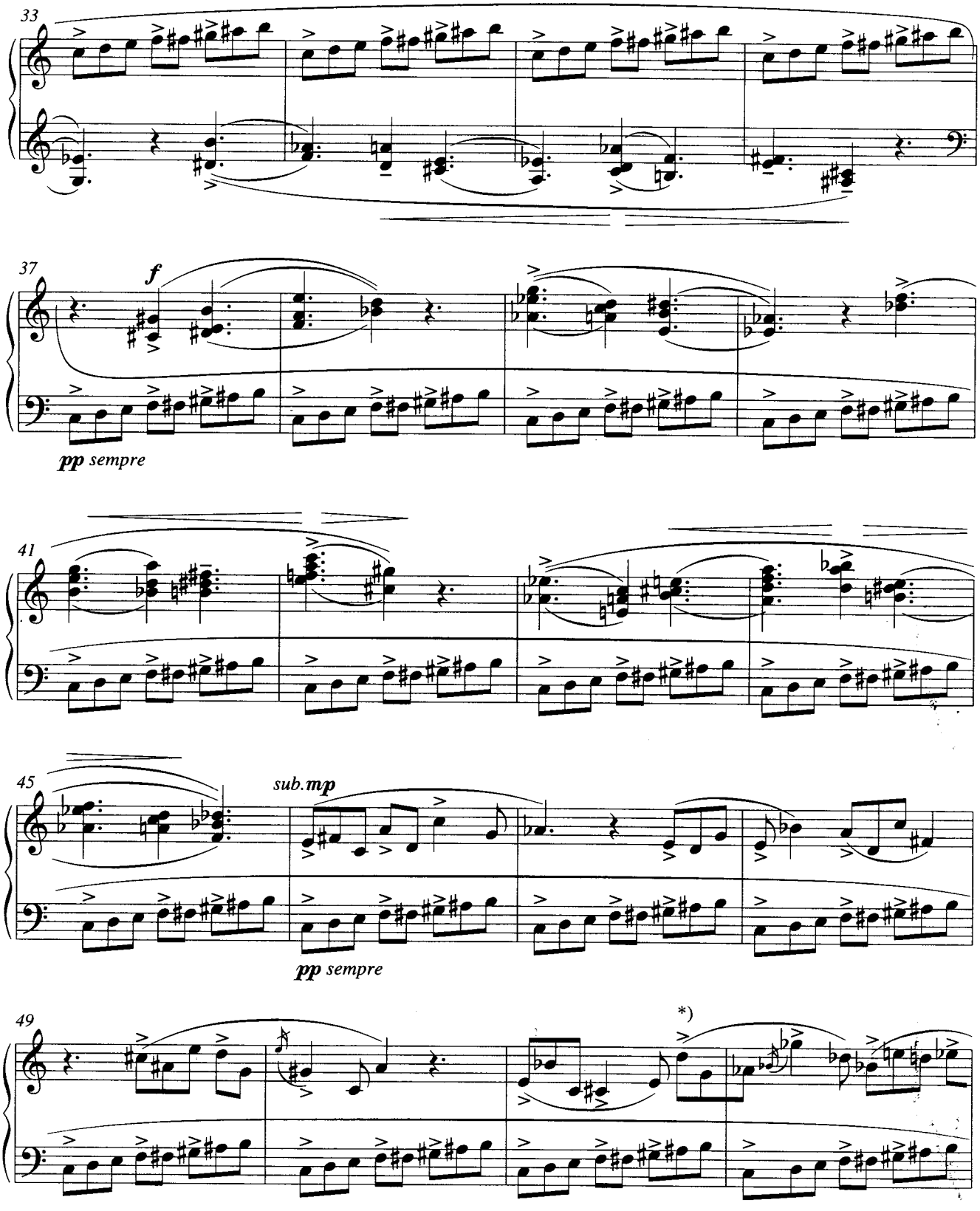
***) The initial tones of the two-part motifs should be accentuated, so that the impression is made that the point of accentuation is the beginning of a bar. This applies to motifs in the right and left hands until the end of the piece

*) *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.*

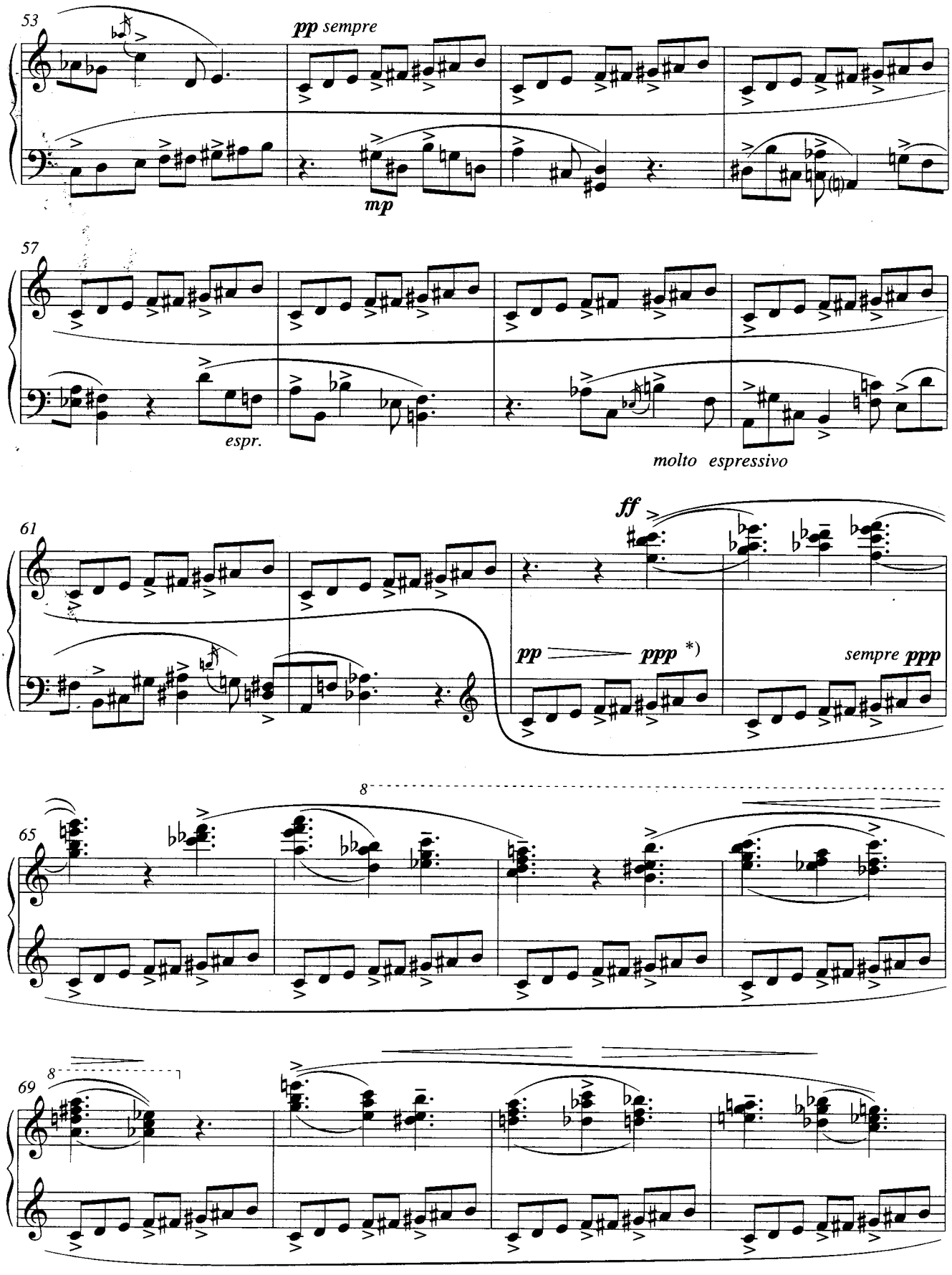
***) *Die Anfangstöne der zweistimmigen Motive so betonen, daß der Eindruck entsteht, als ob die betonten Stellen der eigentliche Taktanfang wären. Dies gilt für Motive sowohl in der rechten als auch in der linken Hand bis zum Schluß des Stückes.*


13
17
mf
pp sempre
21
25
pp
pp sempre
mf
29



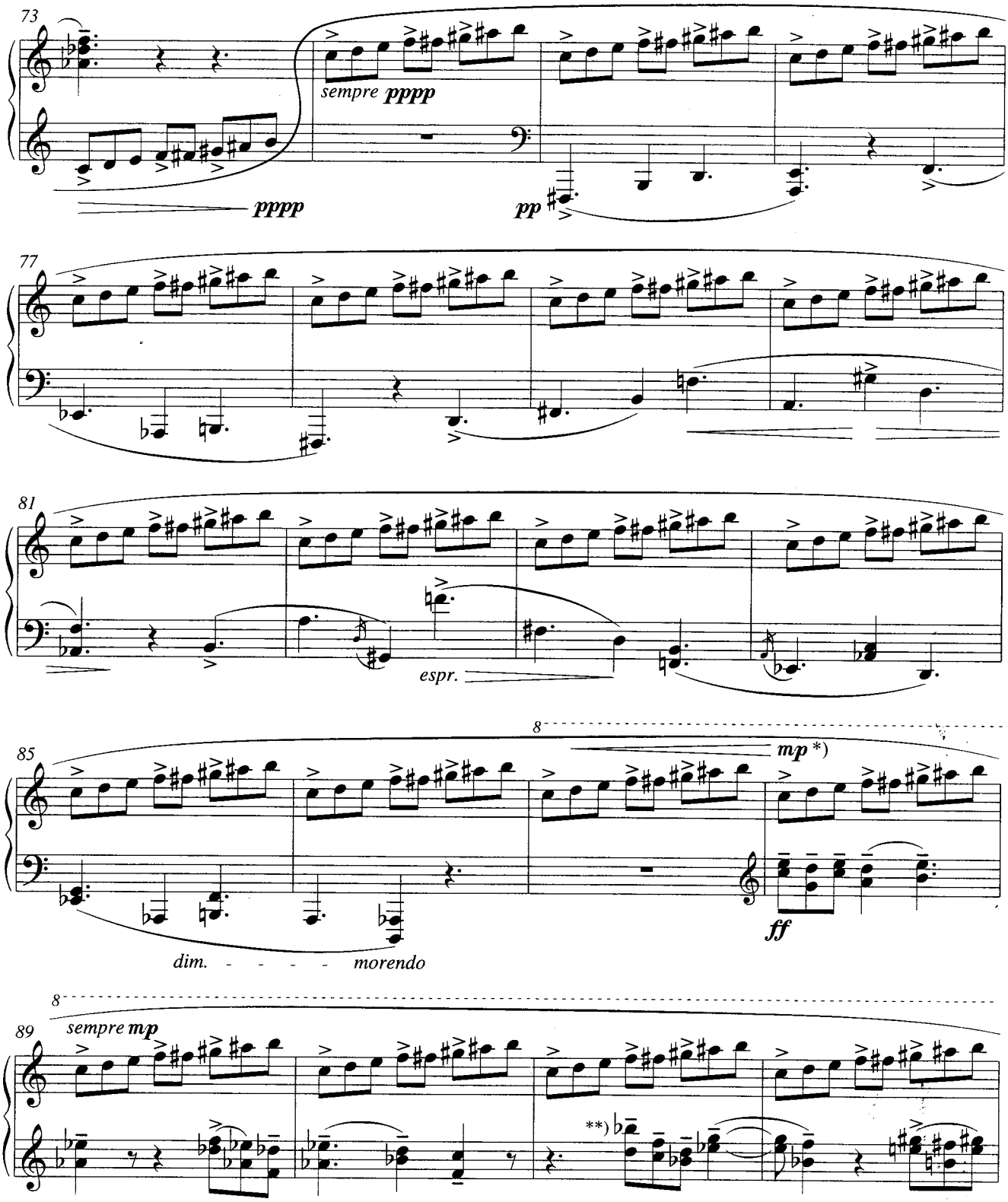
*) From here onwards the barlines are only meant to help the synchronisation of the hands. The articulation of the motifs does not depend on the bar-division (the ostinato, however, continues to be accentuated as $\frac{3+2+3}{8}$, independently of the motifs.)

*) *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).*



*) Ostinato *completely* in the background.

*) *Das Ostinato* ganz *im Hintergrund.*

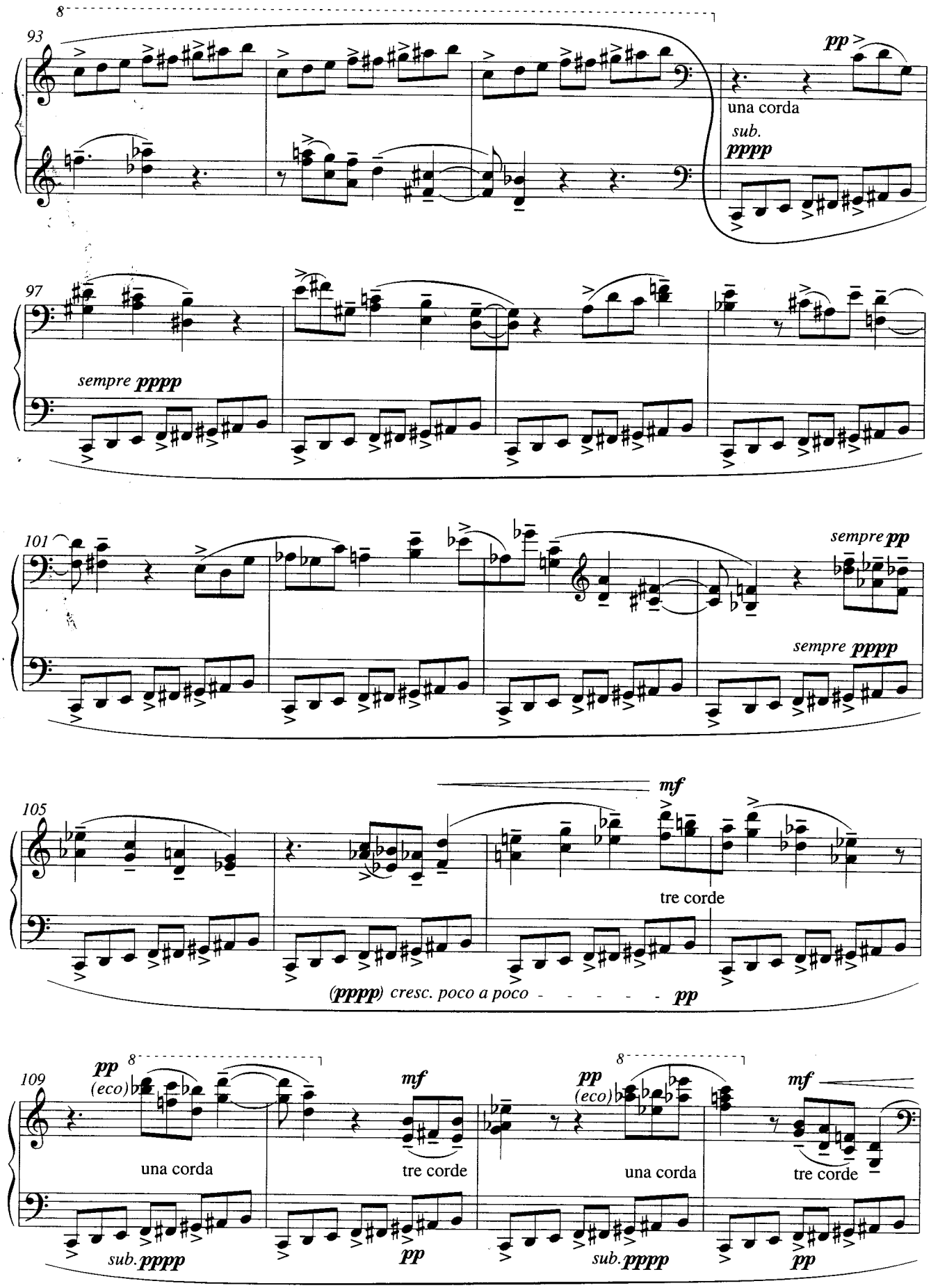


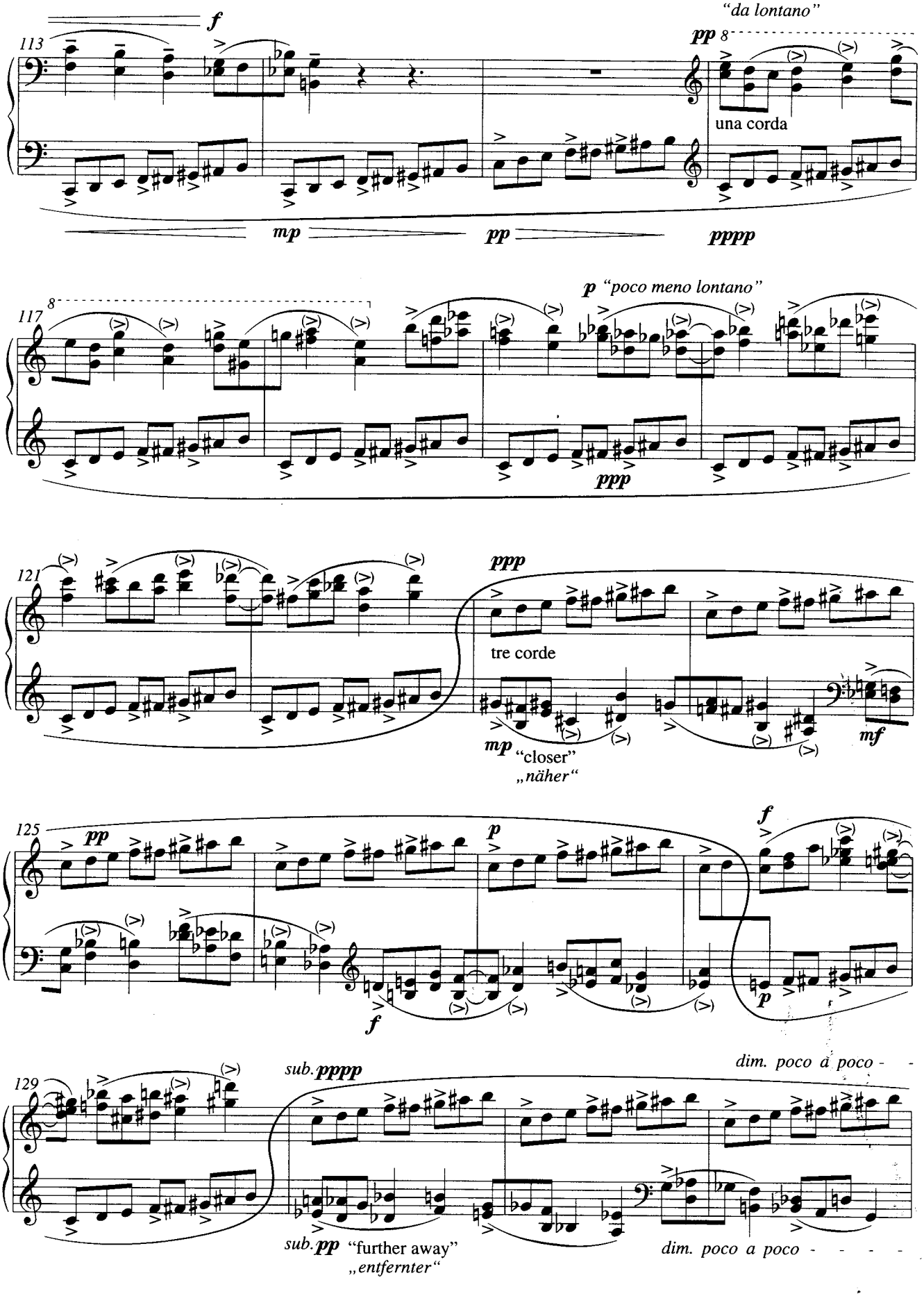
*) The ostinato slightly "closer".

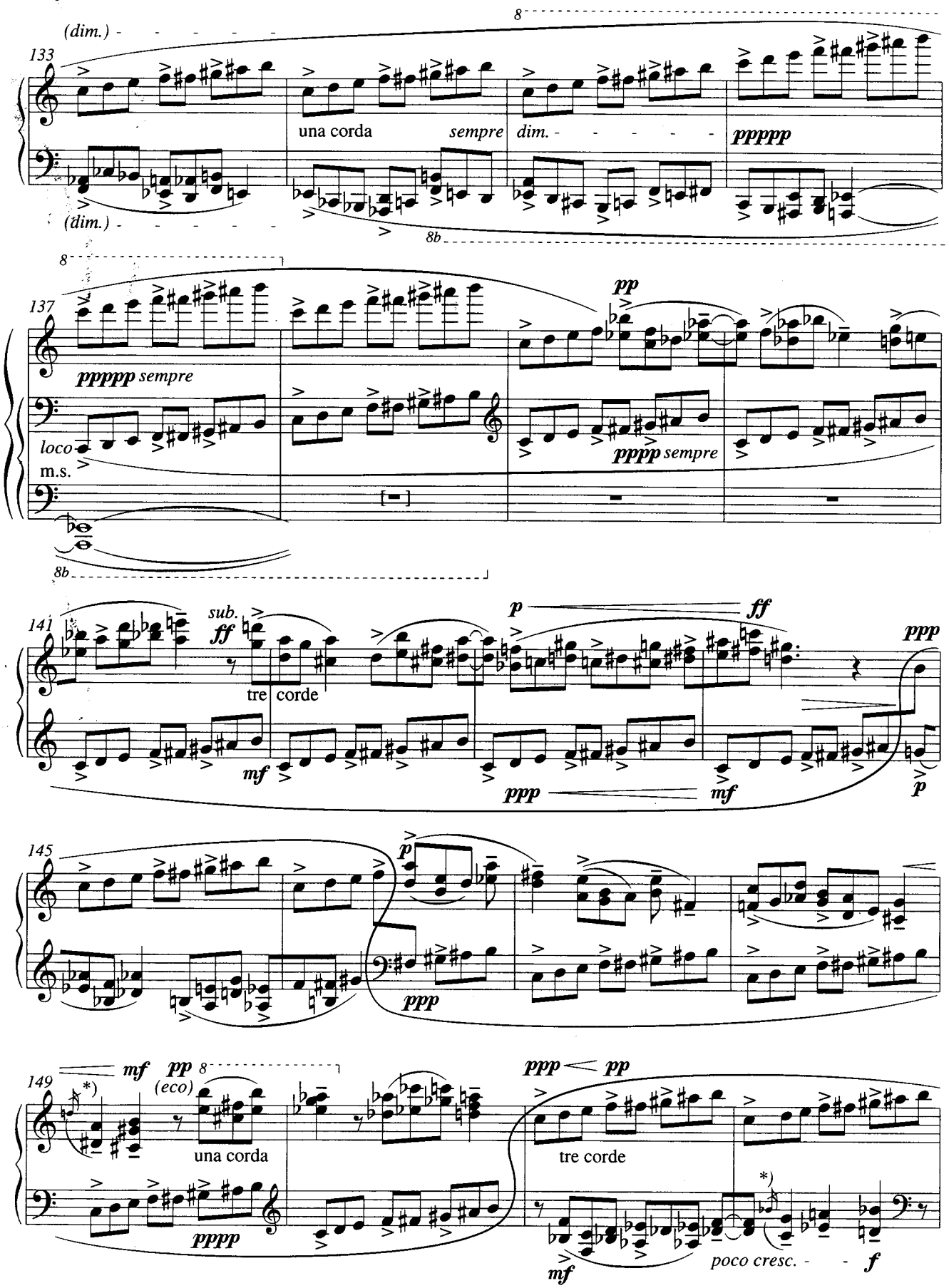
**) From here onwards until the end of the piece the barlines serve only to help synchronise the two hands. The articulation of the motif does not depend on the bar-division (the ostinato, however, continues to be accentuated as $\frac{3+2+3}{8}$, independently of the motifs).

*) *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.*

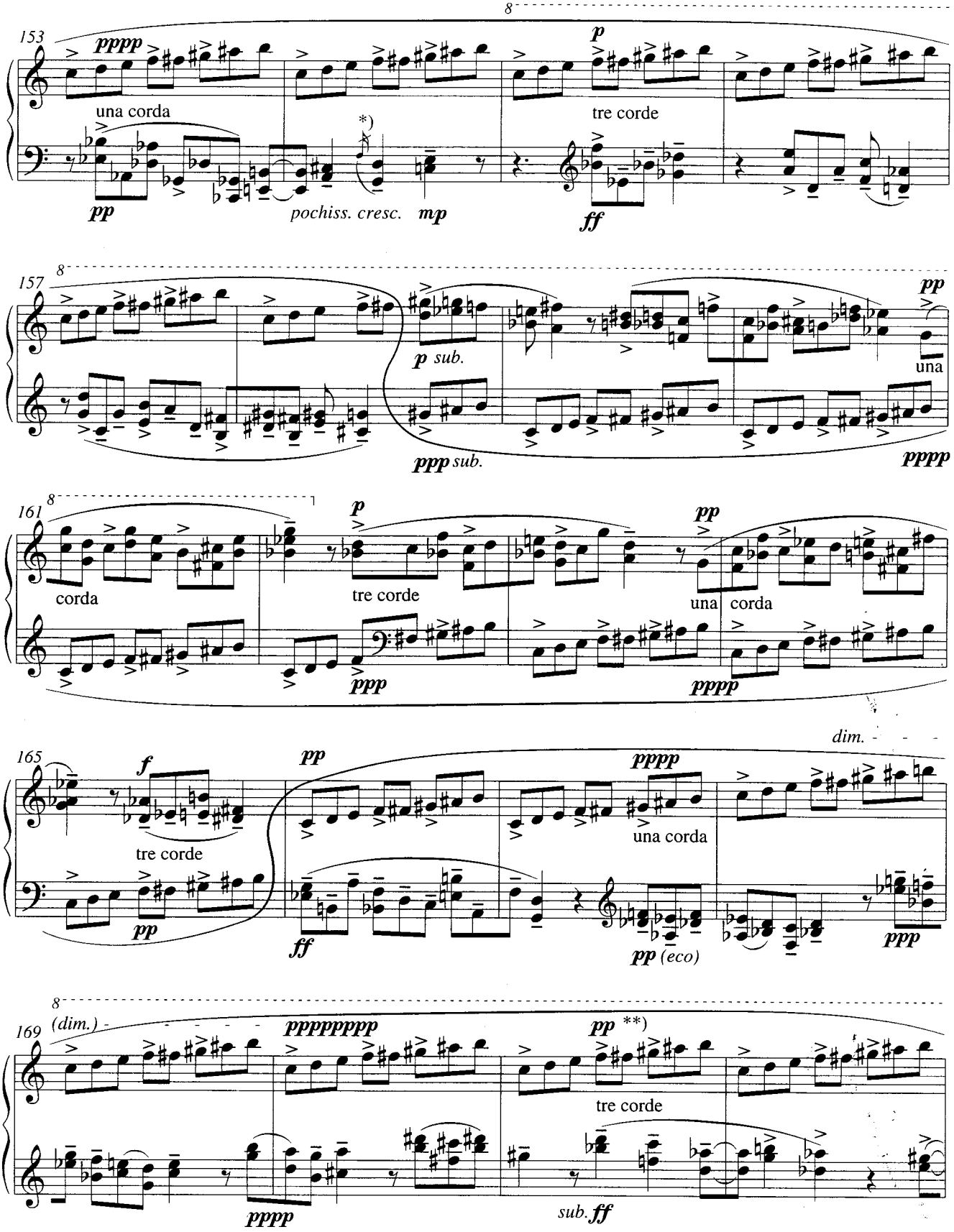

93
8
pp
una corda
sub.
pppp
97
sempre pppp
101
sempre pp
sempre pppp
105
mf
tre corde
(pppp) cresc. poco a poco - - - - - pp
109
pp
(eco)
8
una corda
sub. pppp
mf
tre corde
pp
pp
(eco)
8
una corda
sub. pppp
mf
tre corde
pp


113
f
"da lontano"
pp
una corda
mp
pp
pppp
117
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 - - - - -



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

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

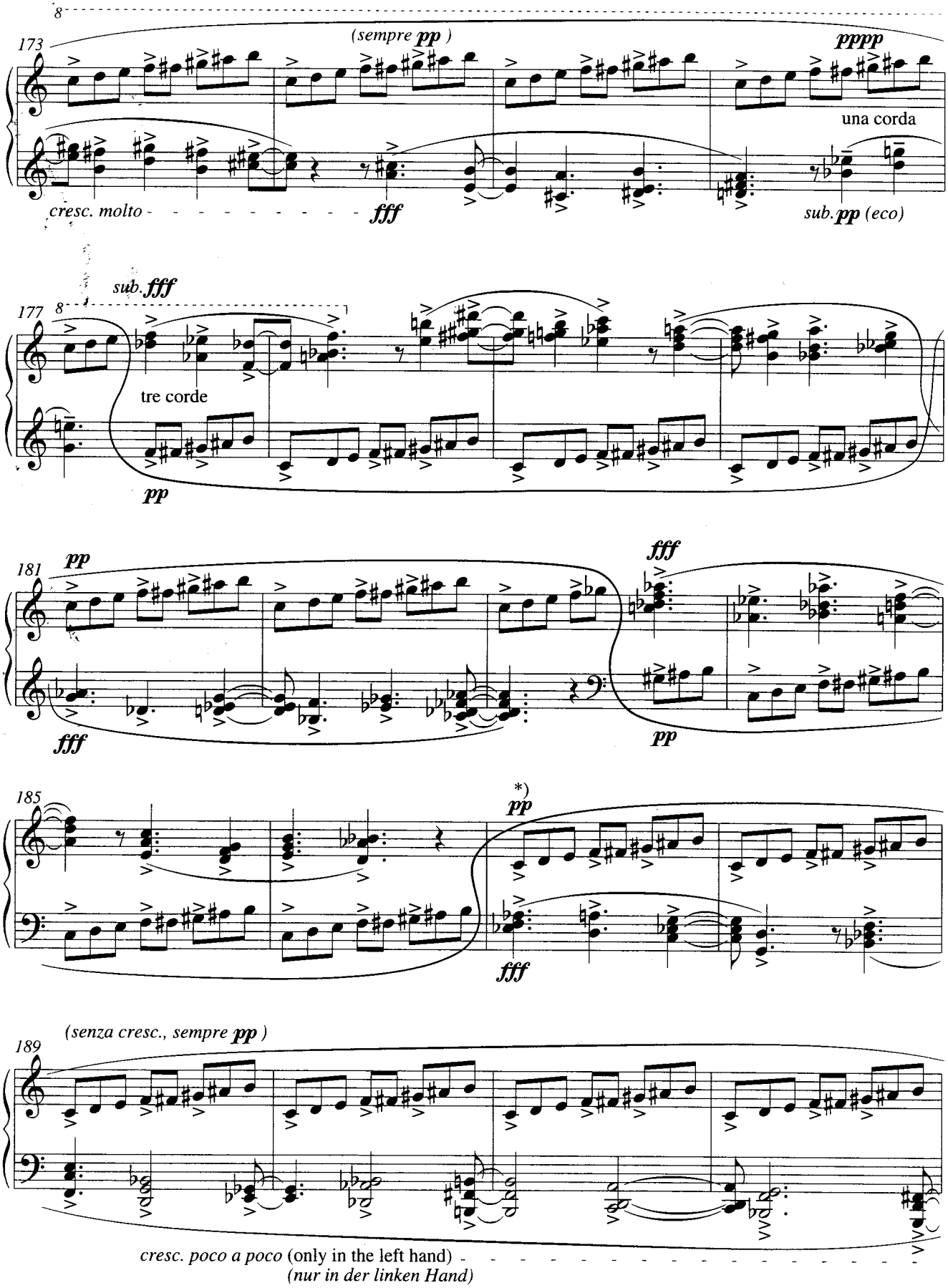


*) Play the grace note together with the lower note of the chord.

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

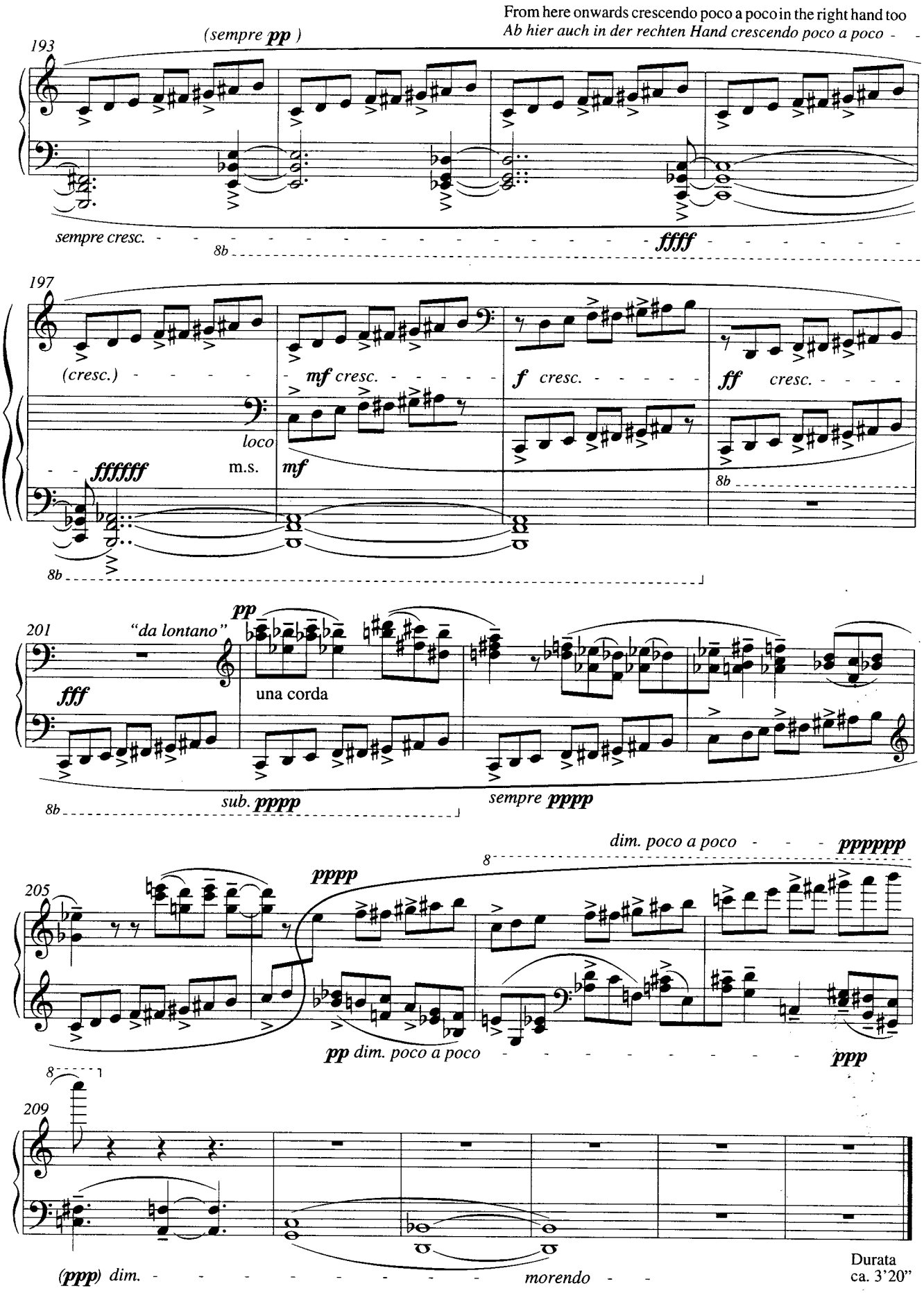
*) *Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.*

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



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

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

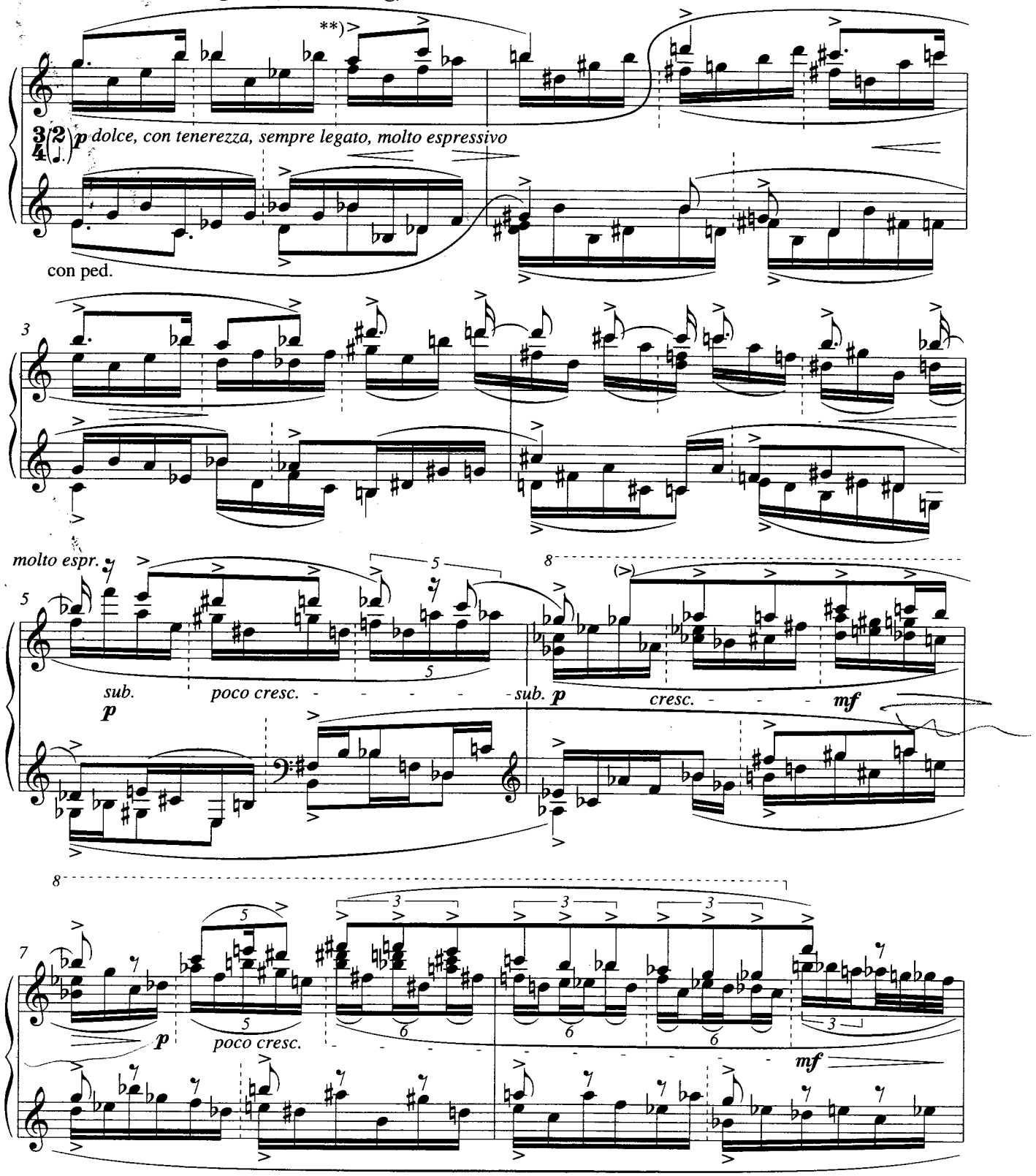

From here onwards crescendo poco a poco in the right hand too
Ab hier auch in der rechten Hand crescendo poco a poco
(sempre pp)
193
sempre cresc.
8b
ffff
197
(cresc.)
mf cresc.
f cresc.
ff cresc.
loco
m.s.
mf
ffffff
8b
201
"da lontano"
pp
fff
una corda
sub. pppp
sempre pppp
205
pppp
dim. poco a poco
pppppp
pp dim. poco a poco
ppp
209
(ppp) dim.
morendo
Durata
ca. 3'20"

dédiée à Louise Sibourd

Étude 5 : Arc-en-ciel

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

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

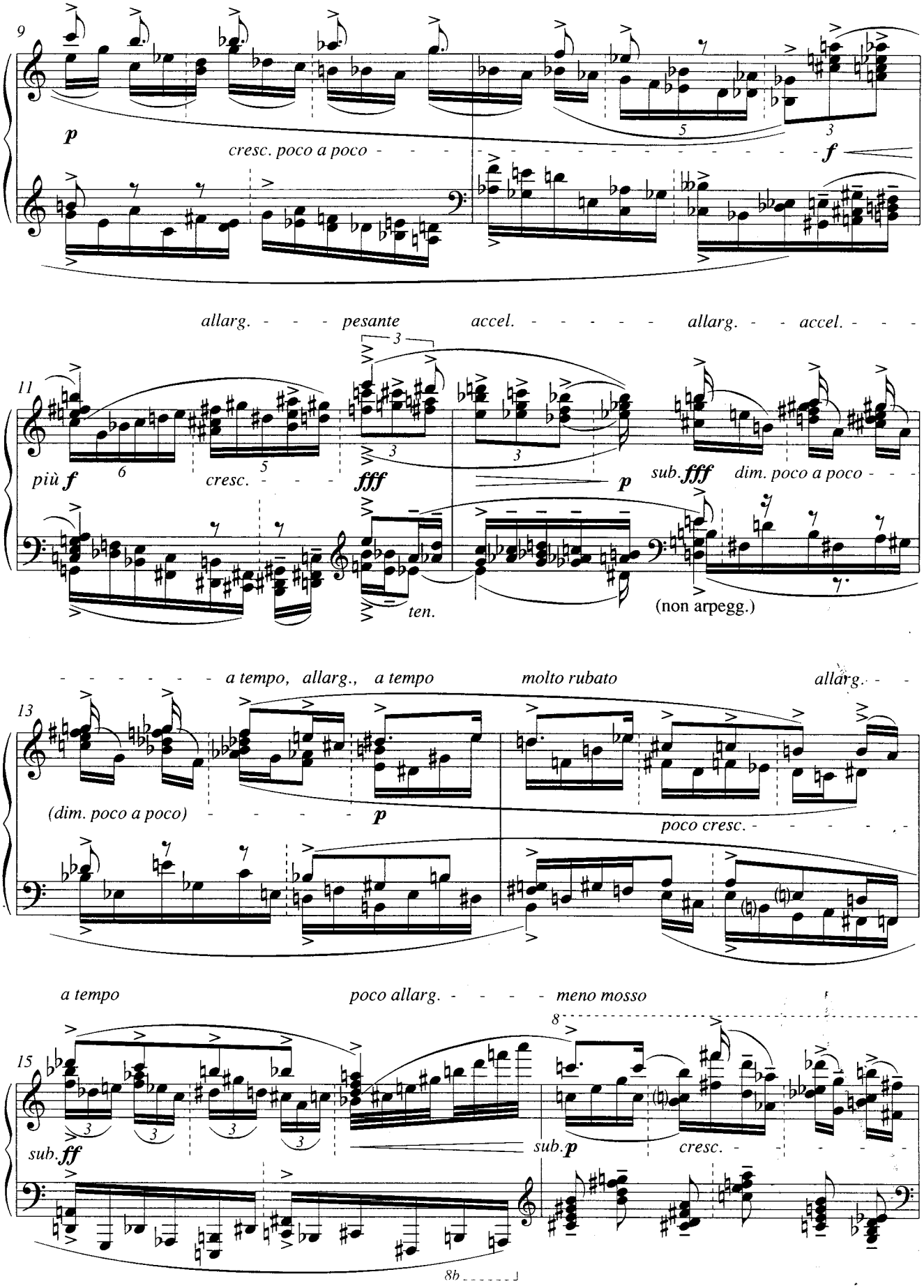


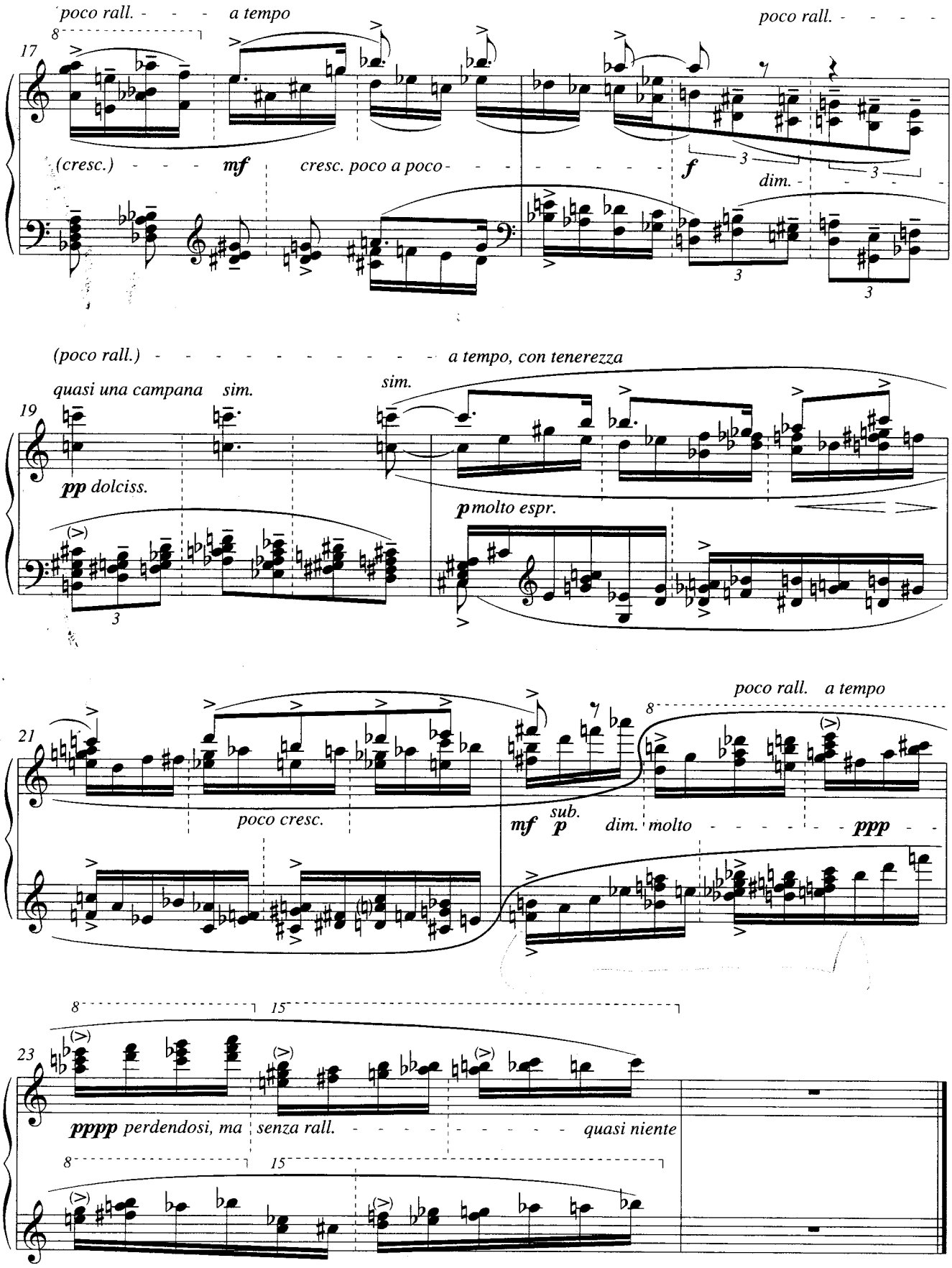
*) Varying tempo: The metronome mark represents an average, the semiquaver movement fluctuating freely around this average tempo, as in jazz.

**) 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.*

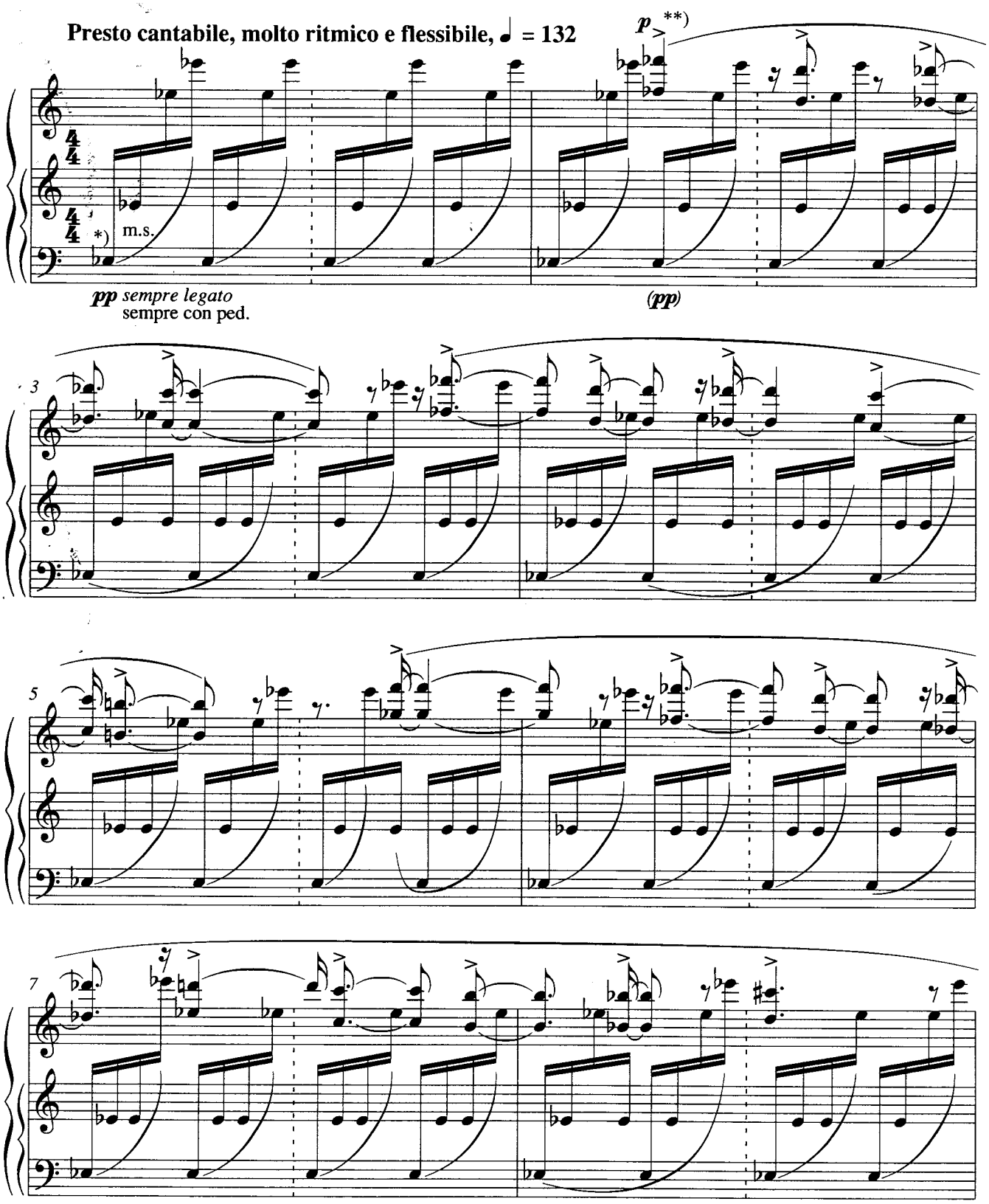

9
p
cresc. poco a poco
f
allarg. pesante accel. allarg. accel.
11
più f
cresc.
fff
p
sub. fff
dim. poco a poco
ten.
(non arpegg.)
a tempo, allarg., a tempo
molto rubato
allarg.
13
(dim. poco a poco)
p
poco cresc.
a tempo
poco allarg.
meno mosso
15
sub. ff
sub. p
cresc.
8b



Durata
ca. 3'45"

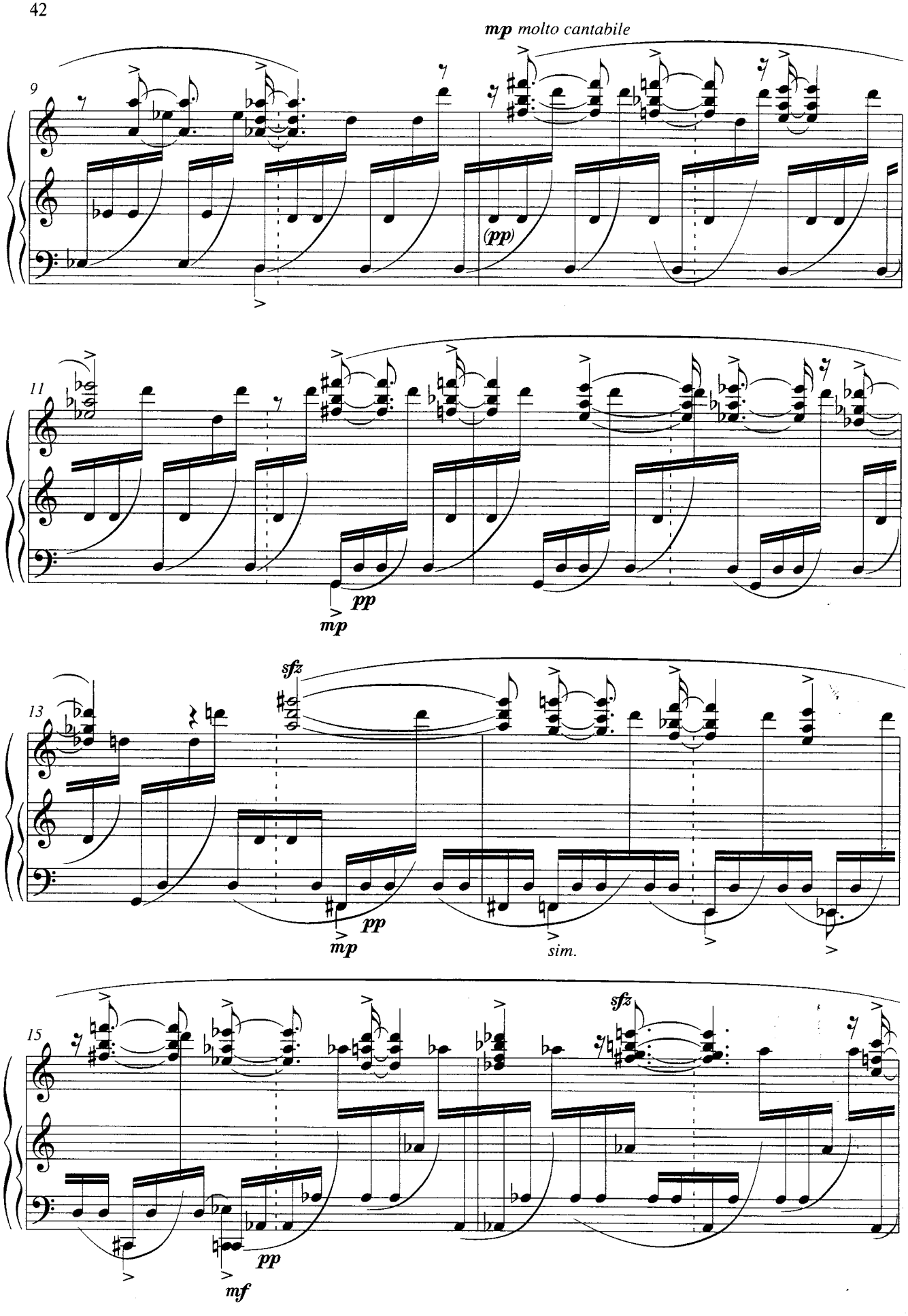
dédiée à mes amis Polonais

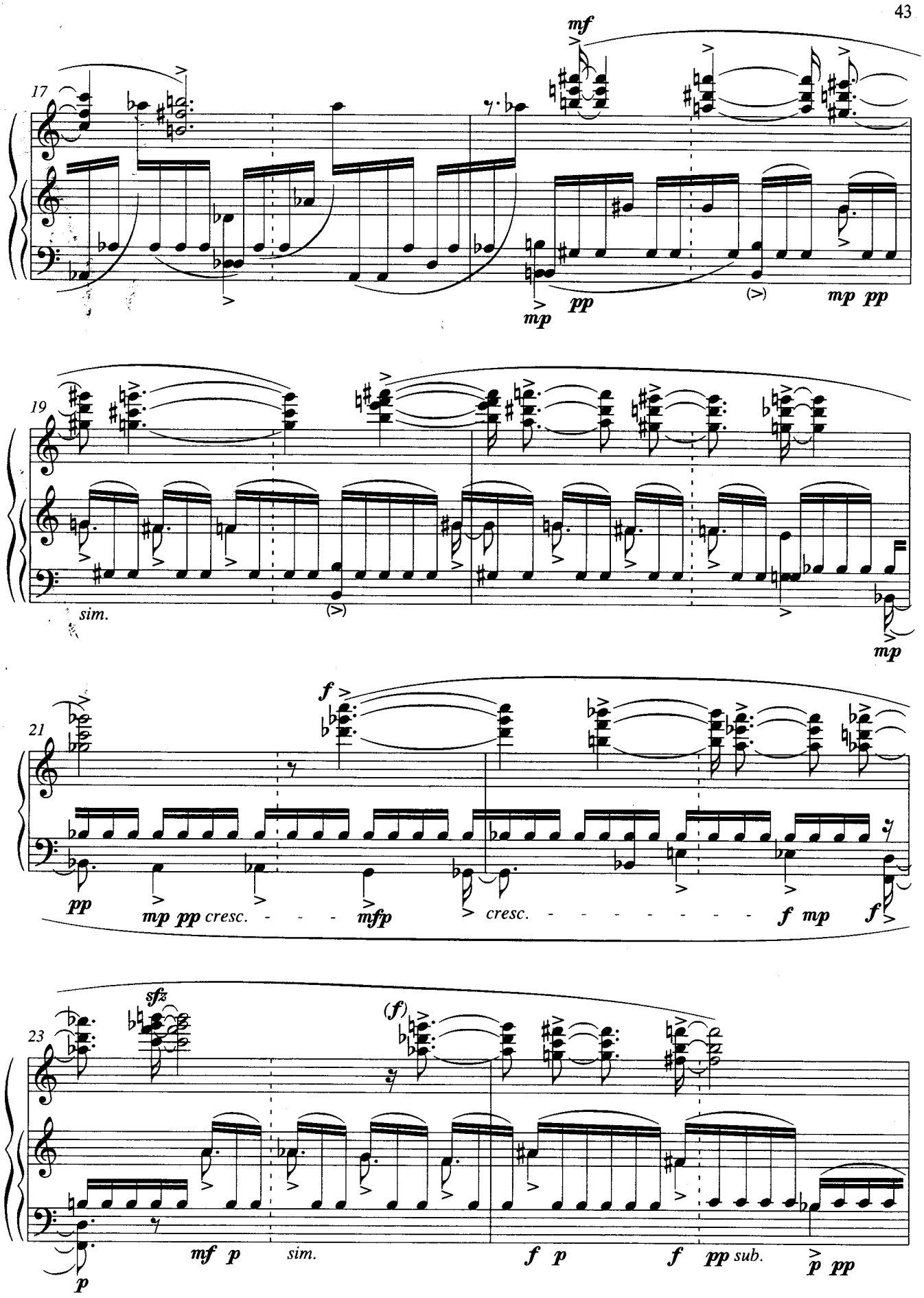
Étude 6: Automne à Varsovie

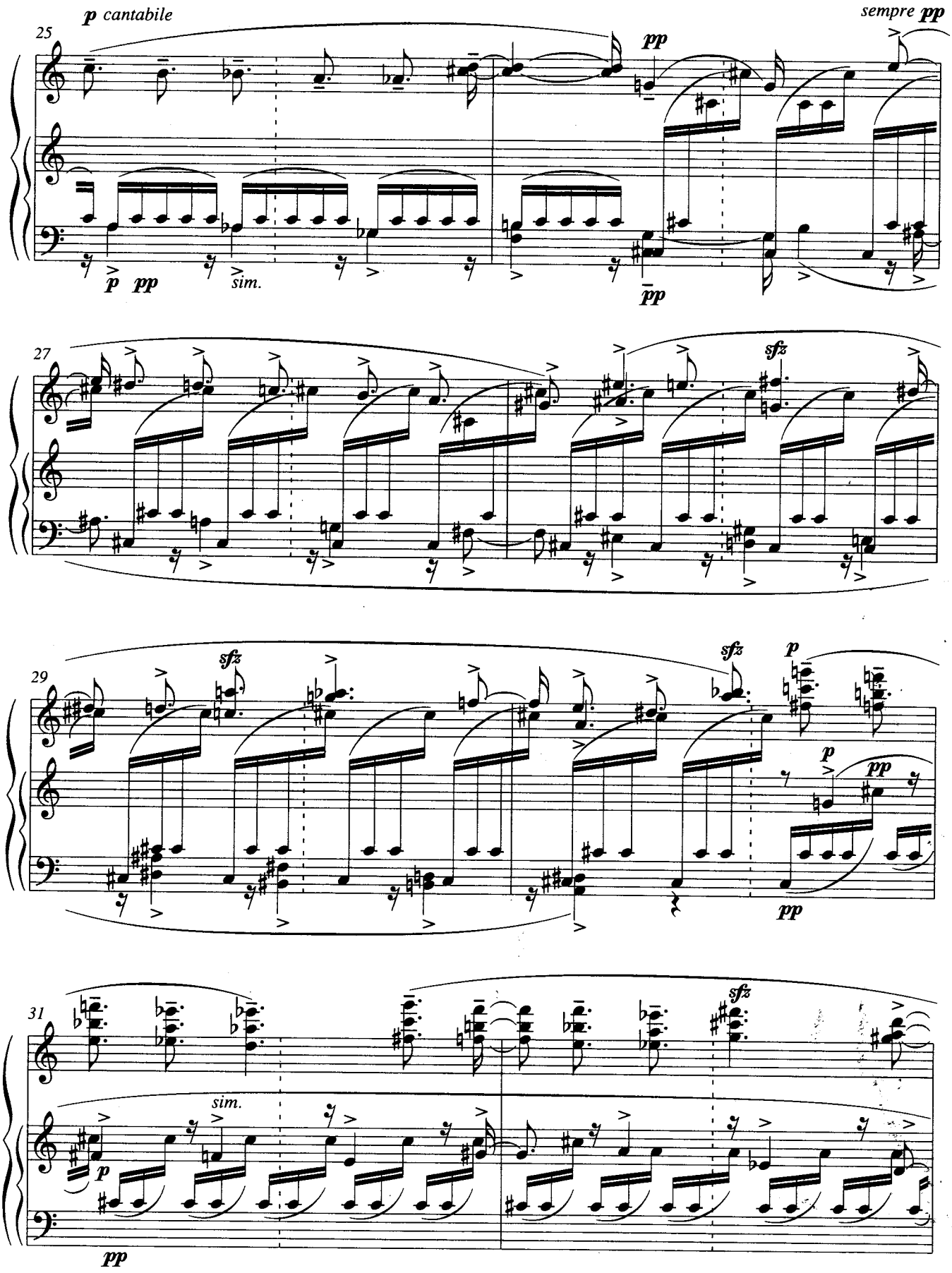


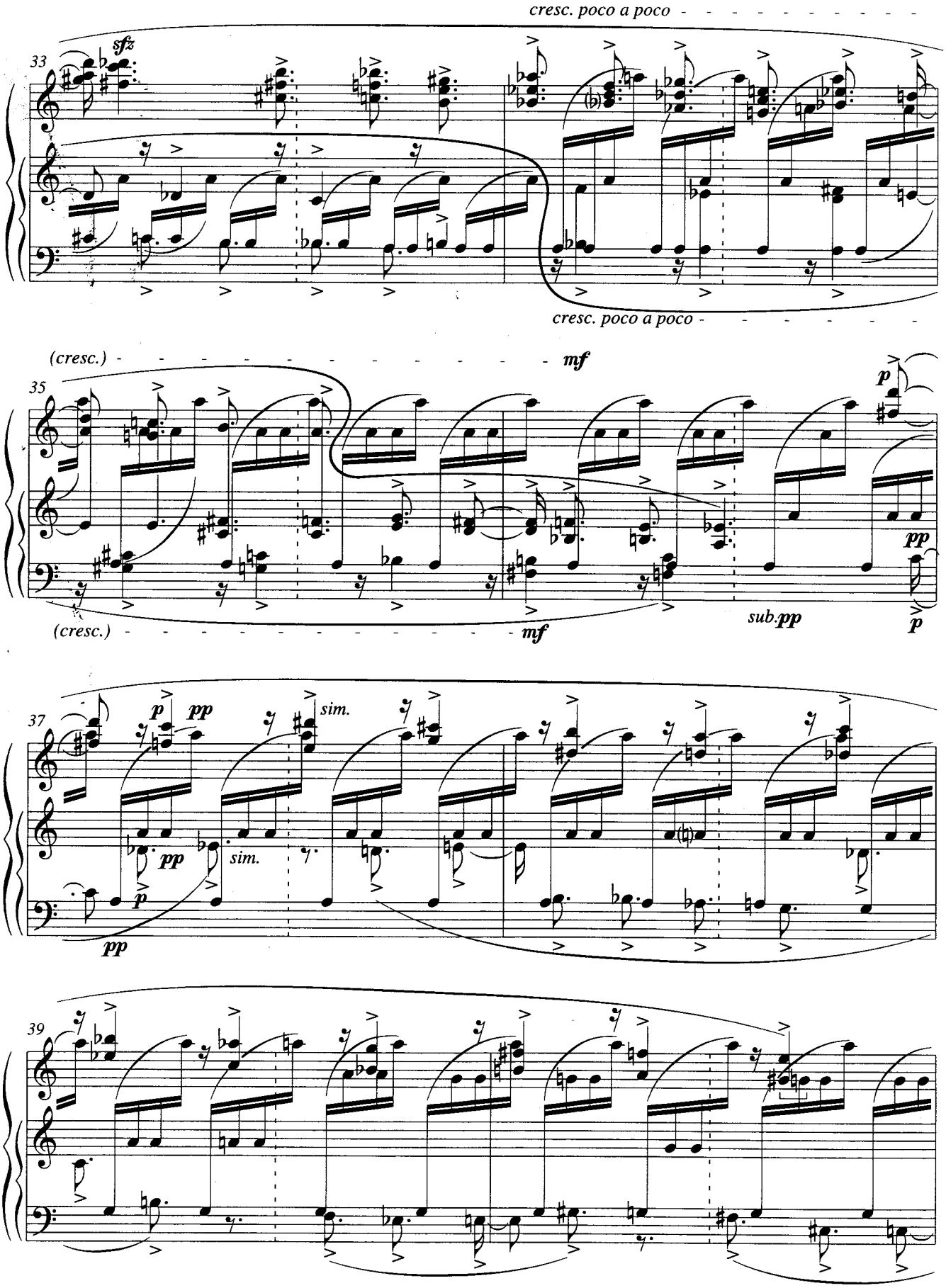
*) NB. ♯ and ♭ apply to the whole bar.
**) Bring out the melody throughout.

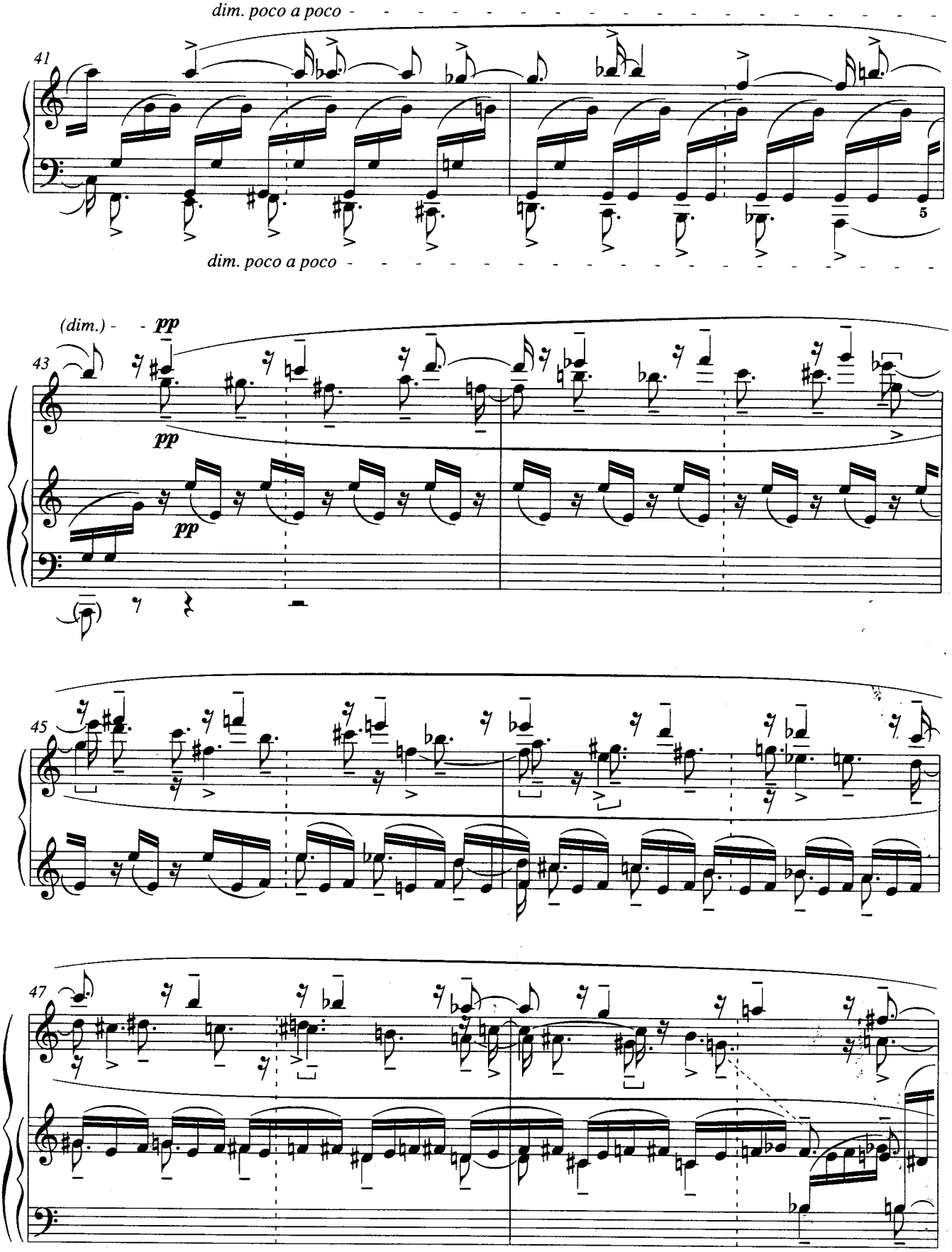
*) *NB. ♯ und ♭ gelten für den ganzen Takt.*
**) *Die Melodie stets deutlich hervorheben.*

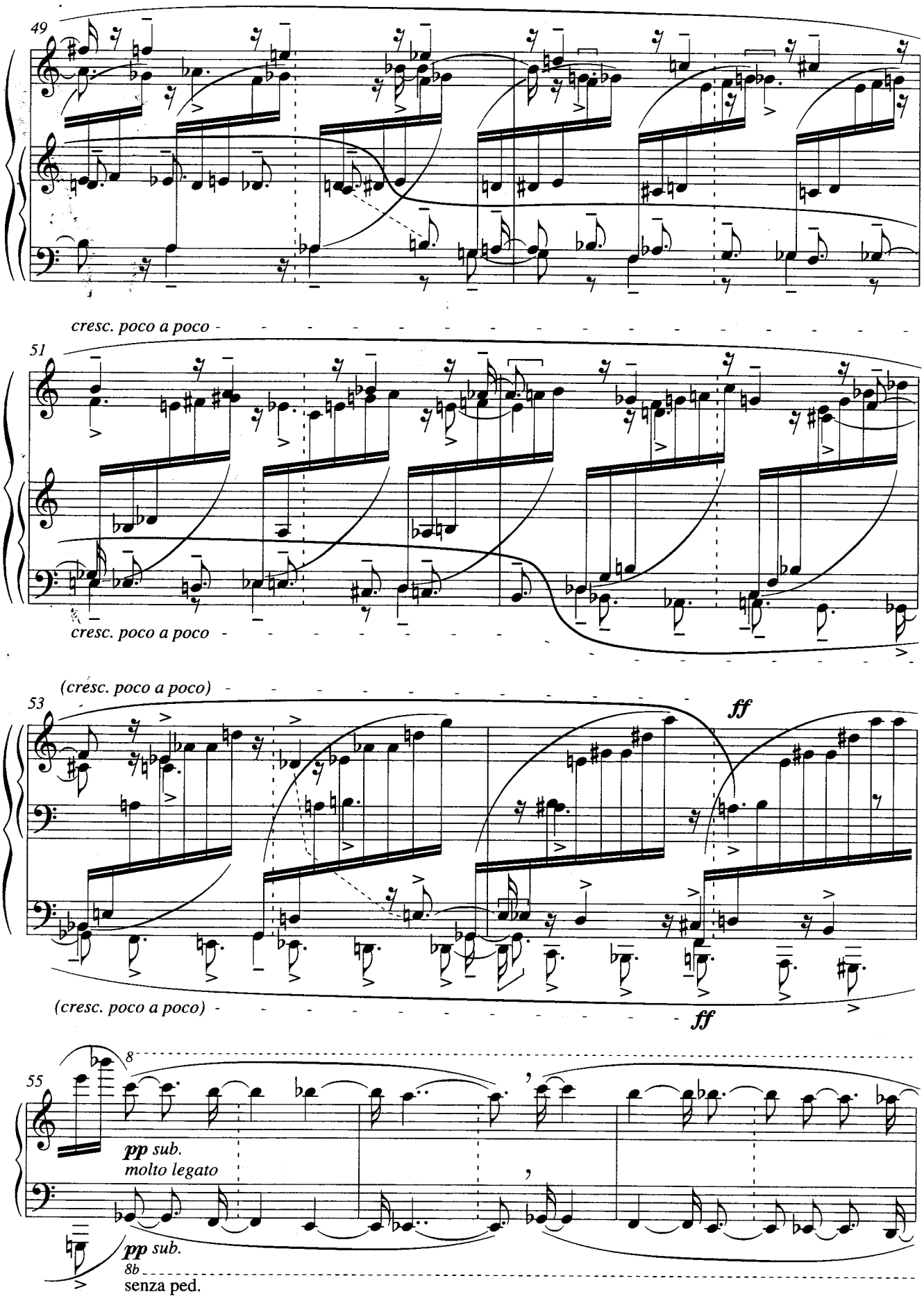

mp molto cantabile
9
(pp)
11
pp
mp
13
sfz
pp
mp
sim.
15
sfz
pp
mf

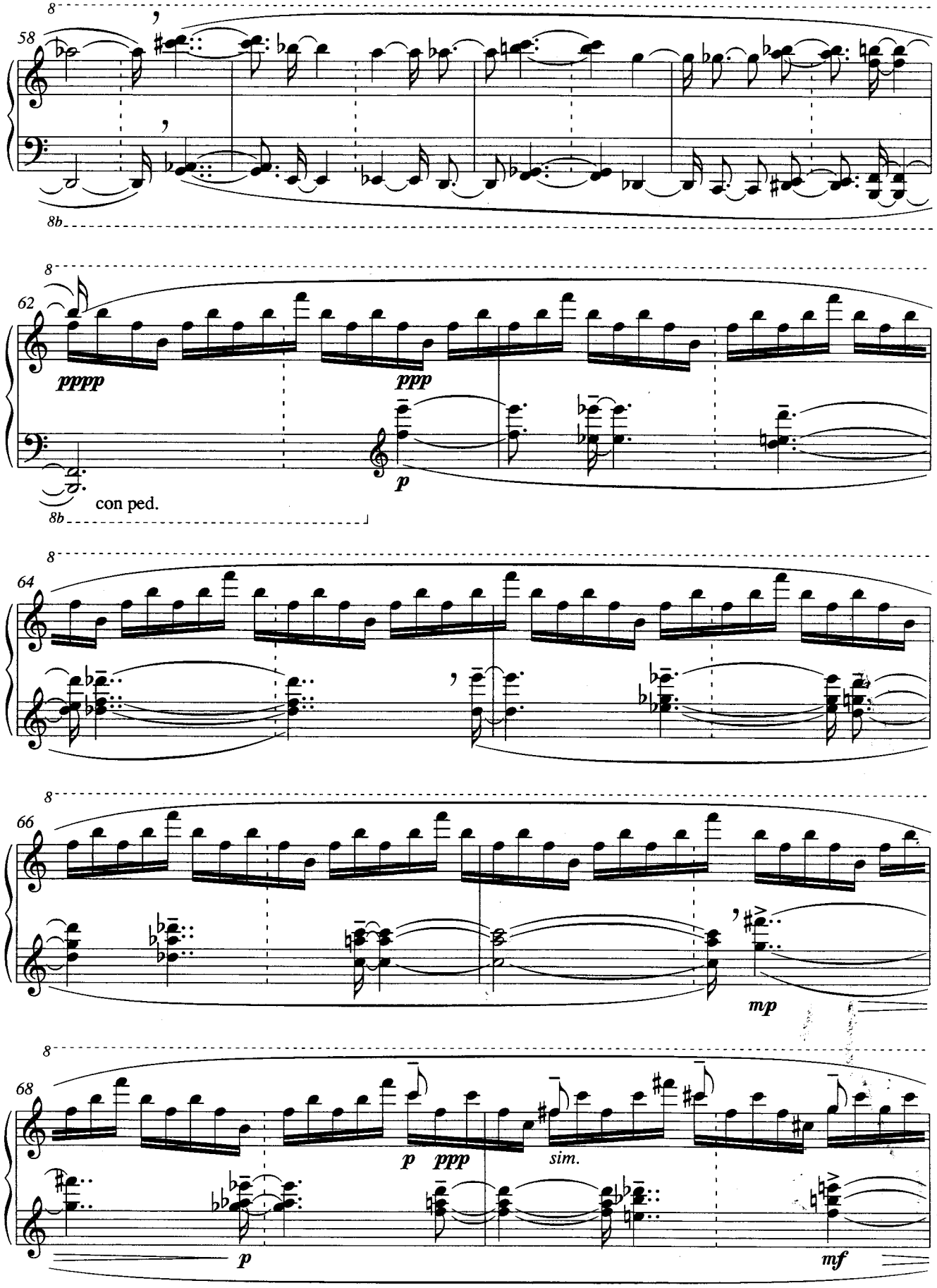

17
mf
mp
pp
(>)
mp pp
19
sim.
(>)
mp
21
f
pp
mp pp cresc.
mfp
cresc.
f mp
f
23
sfz
(f)
mf p
sim.
f p
f
pp sub.
p pp
p

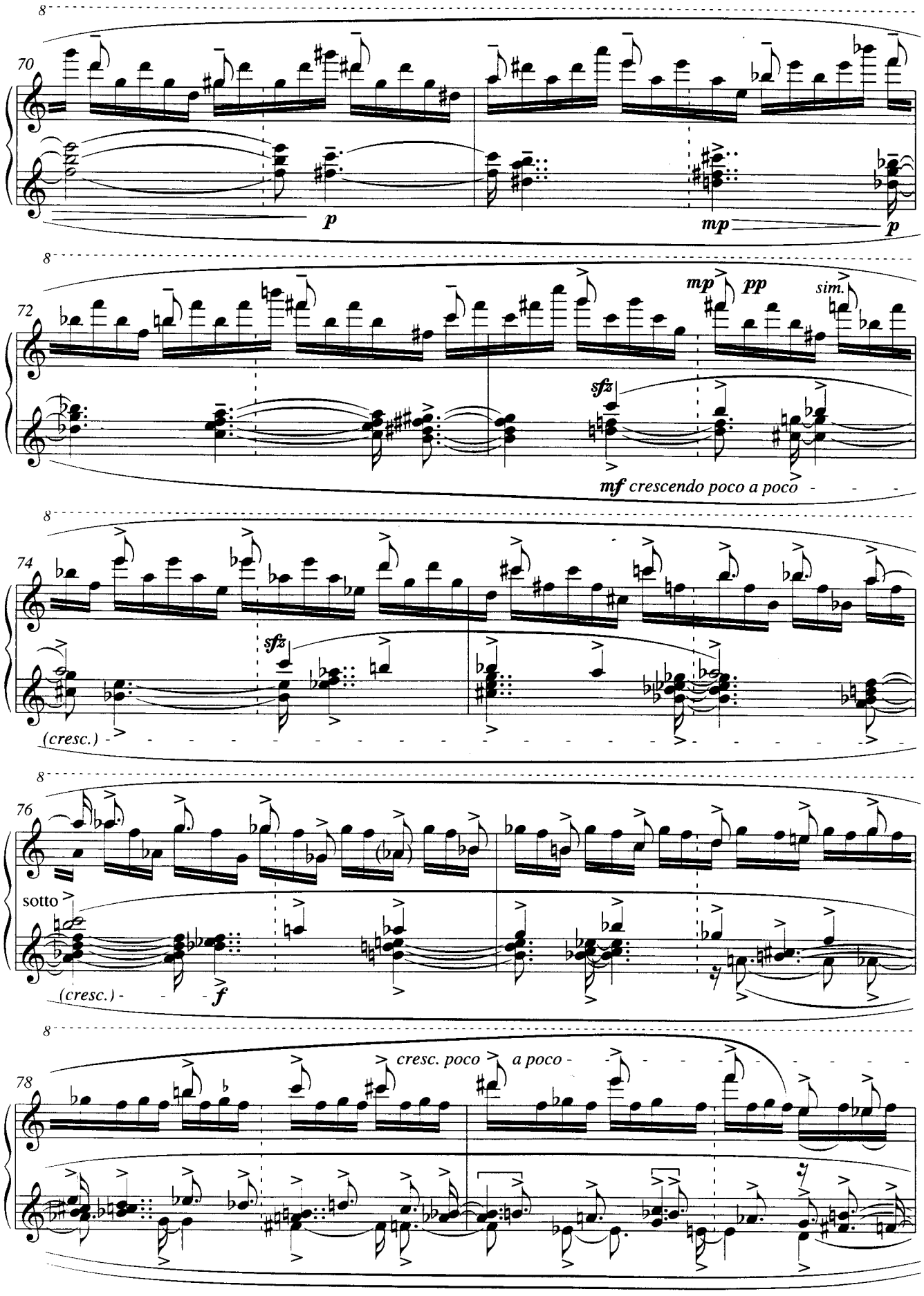

p cantabile
sempre pp
25
pp
p pp
sim.
pp
27
sfz
29
sfz
sfz
p
p
pp
pp
31
sfz
sim.
p
pp

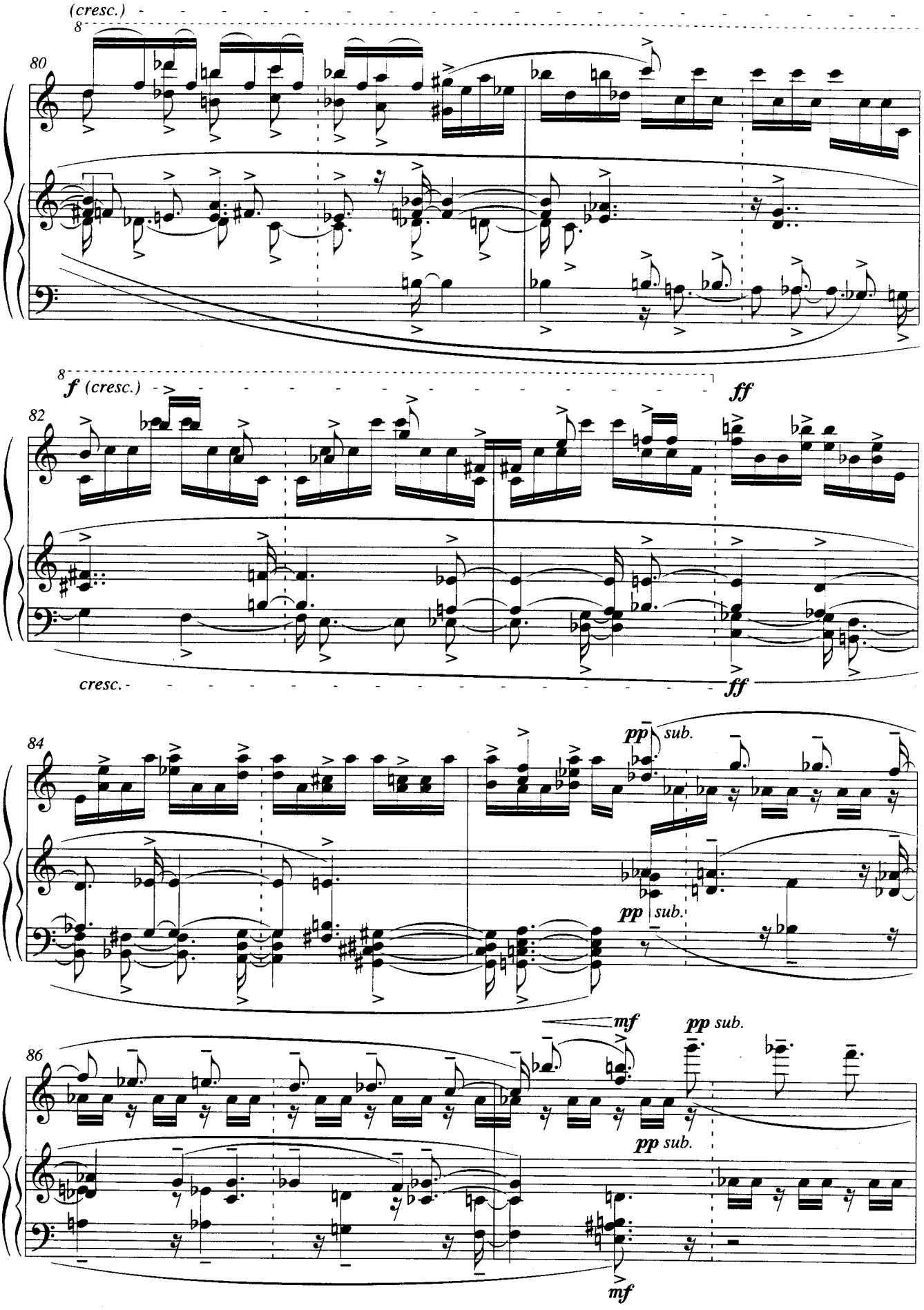

cresc. poco a poco
33
sfz
cresc. poco a poco
(cresc.)
mf
35
p
pp
(cresc.)
mf
sub.pp
p
37
p
pp
sim.
pp
sim.
p
pp
39

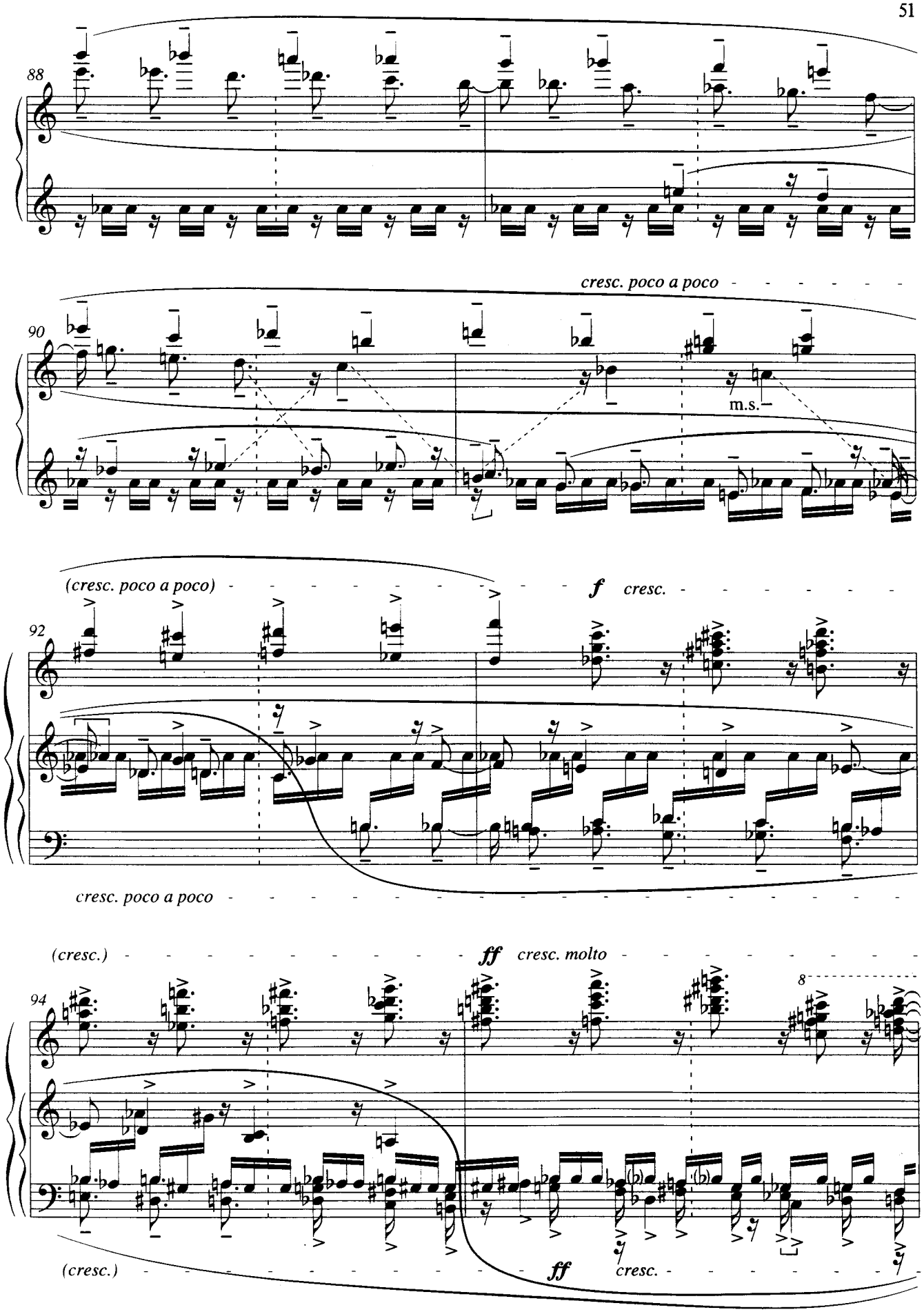

dim. poco a poco
41
5
dim. poco a poco
(dim.)
pp
43
pp
pp
45
47

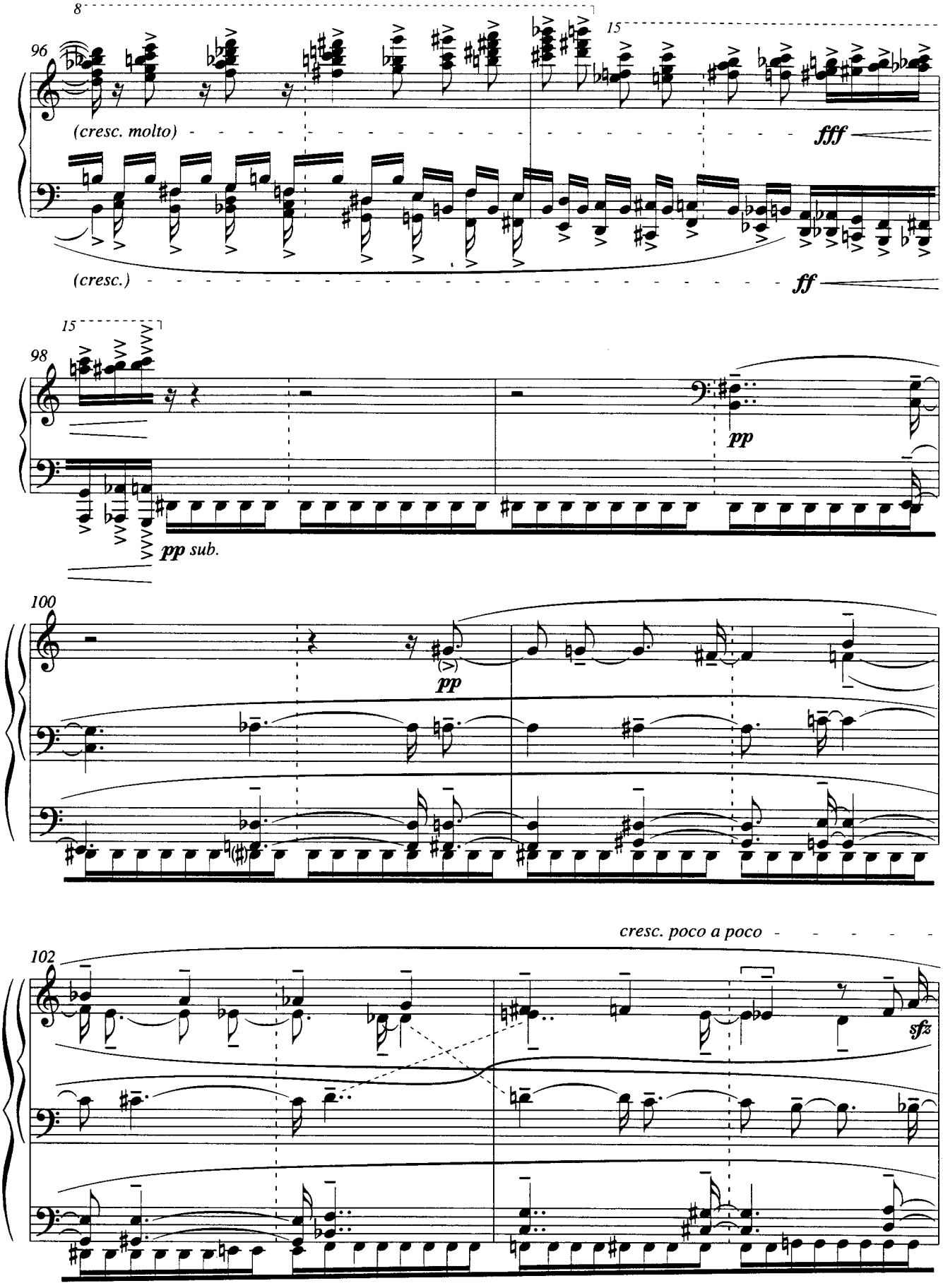

49
cresc. poco a poco
51
cresc. poco a poco
(cresc. poco a poco)
53
ff
(cresc. poco a poco)
ff
55
8
pp sub.
molto legato
pp sub.
8b
senza ped.

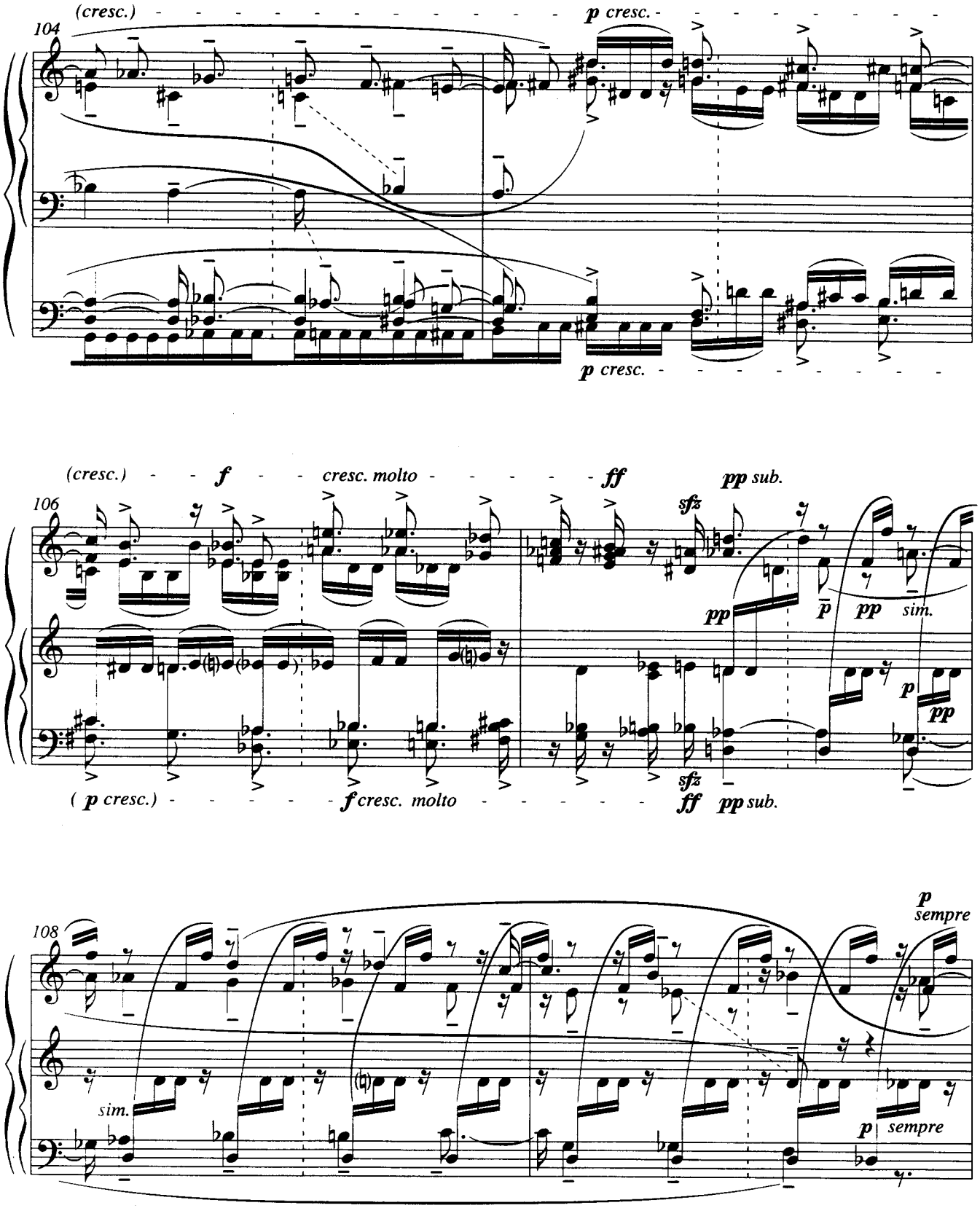

58
8
8b
62
pppp
ppp
p
con ped.
64
66
mp
68
p
ppp
sim.
p
mf

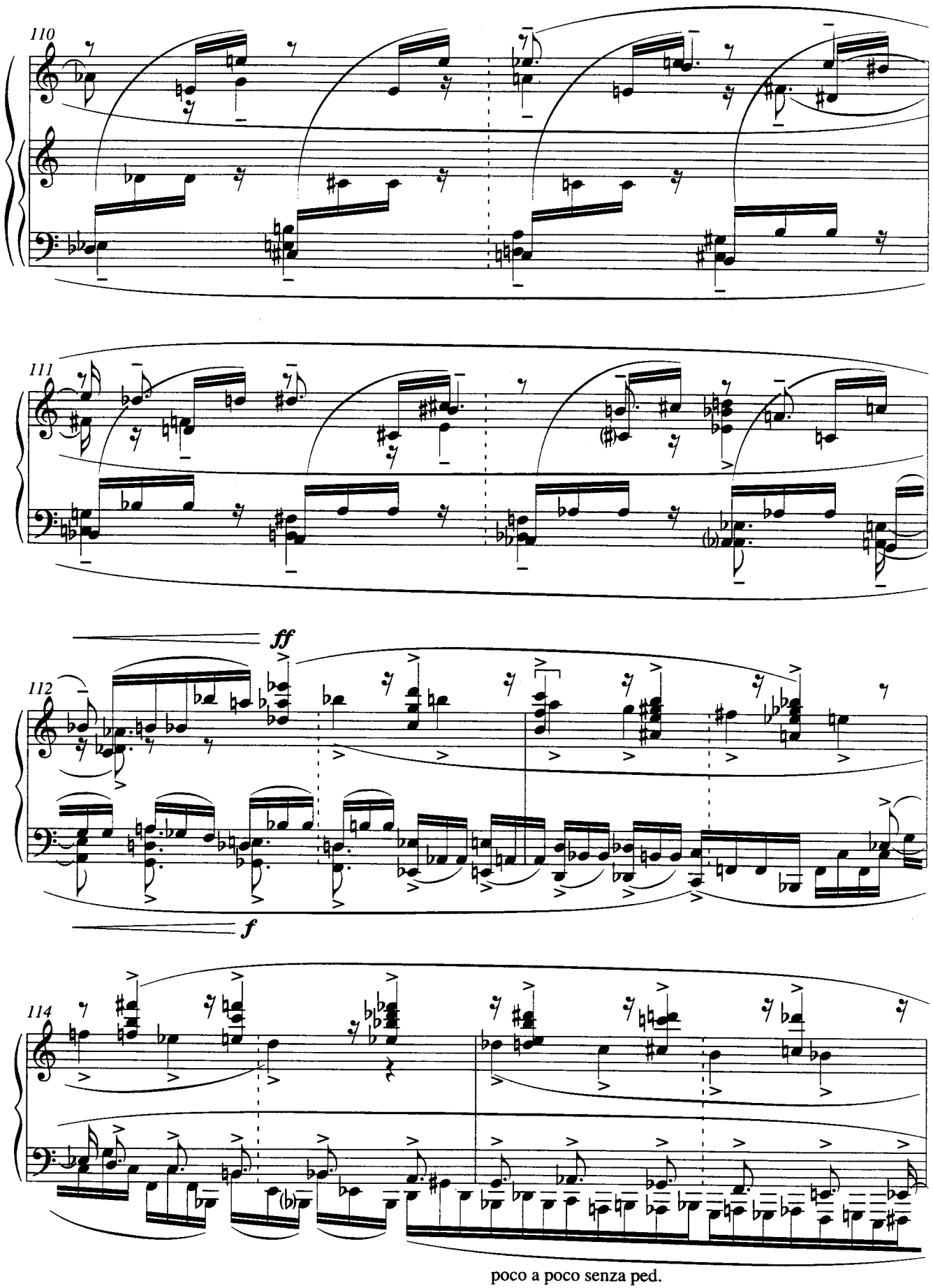

8
70
p
mp
p
8
72
mp
pp
sim.
sfz
mf crescendo poco a poco
8
74
sfz
(cresc.)
8
76
sotto
(cresc.)
f
8
78
cresc. poco
a poco

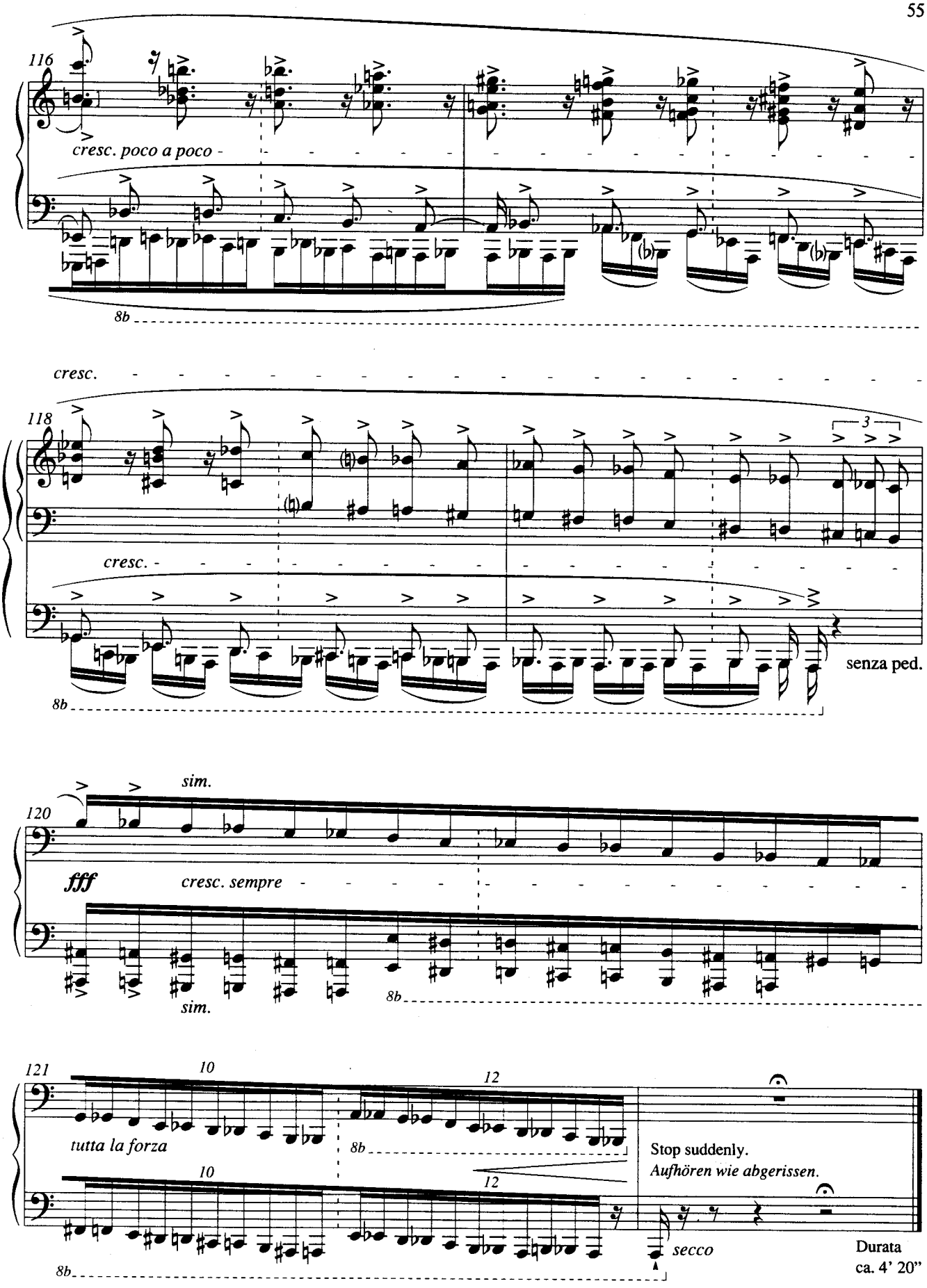

(cresc.)
8
80
8
f (cresc.)
ff
82
cresc.
ff
84
pp sub.
pp sub.
mf
pp sub.
86
pp sub.
mf


88
cresc. poco a poco
90
m.s.
(cresc. poco a poco)
f cresc.
92
cresc. poco a poco
(cresc.)
ff cresc. molto
94
8
(cresc.)
ff cresc.


8
15
96
(cresc. molto)
fff
(cresc.)
ff
15
98
pp
pp sub.
100
pp
cresc. poco a poco
102
sfz


104
(cresc.)
p cresc.
p cresc.
106
(cresc.)
f
cresc. molto
ff
pp sub.
sfz
pp
p
pp
sim.
(p cresc.)
f cresc. molto
ff
pp sub.
108
p
sempre
sim.
p
sempre


110
111
ff
112
f
114
poco a poco senza ped.


116
cresc. poco a poco
8b
cresc.
118
3
cresc.
senza ped.
8b
sim.
120
fff
cresc. sempre
sim.
8b
121
10
12
tutta la forza
8b
10
12
Stop suddenly.
Aufhören wie abgerissen.
secco
8b
Durata
ca. 4' 20"