

Étude 7: Galamb Borong

Performance Notes / Spielanweisungen

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

Rhythm, Accentuation: The time signature of $\frac{12}{16}$ only acts as a guideline; the piece has no proper metre and the bar lines do not indicate any structure. The piece is to be played evenly and legato throughout. Only the ♪ , ♩ 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.

7

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

Rhythmus, Akzentuierung: Die Angabe $\frac{12}{16}$ dient nur als Orientierungshilfe: das Stück hat eigentlich kein Metrum, die Taktstriche bedeuten keine Gliederung. Es wird stets gleichmäßig und legato gespielt. Akzentuiert werden nur die ♪ -, ♩ - 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-rhythmisiche 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 einzüben.

dédicée à Ulrich Eckhardt

Étude 7: Galamb Borong

Auftragswerk der Berliner Festwochen

György Ligeti

Vivacissimo luminoso, legato possibile, $\sigma. = 40$ or faster / oder schneller

8

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

(sostenuto pedal / Tonhaltepedal)

ff non legato

f cresc. - - - - - *ff (più ped.)*

8

(28) *fff sim.* *fff*

15

(31) *sempre ff*

ffff sim.

8b

(34) *ff*

15

15

8b

(37) 15

15 8b

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

8b 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

5

(52)

8b

(55)

sub.
ppp sempre legato

sempre ppp

8b

poco a poco con ped.

(58)

5

cresc. molto

8b

poco a poco tre corde

(61)

f

cresc.

pochiss. ped.

(64)

ff
cresc.
fff

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

(cresc.) - - - fffff

poco ped., più ped.

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

(76) *ppp* 8 - 1 8 - 1 *pp* *lasc. vib.* *pp* *lasc. vib.* *pp* *lasc. vib.* *ppp*
lasc. vib.
8b

(79) *lasc. vib.* *ppp sempre* *pp* *8b* *ppp* *8b*

(82) *dim. poco a poco* - - - - *pppp sempre dim.* - - - -
lasc. vib.
8b

(86) *poco a poco morendo al niente* - - - - *lunga*
release pedal very gradually
Pedal sehr allmählich aufheben
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*
lasc. vib. *lunga*

Durata ca. 2'40"

Étude 8: Fém

Performance Notes / Spielanweisungen

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

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

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

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

dédicée à Volker Banfield

Étude 8: Fém

Kompositionsauftrag der Berliner Festwochen

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

(7)

(9)

(11) 8-----1

(13) *p*
una corda

(15)

(17)

(19)

ff

tre corde

8

fff

(*ff*)

8

1

p

una corda

(27)

(29)

(31)

ff

tre corde

(33)

8

fff

(ff)

8

pp

una corda

(37)

pp

(39)

sub ff

tre corde

(41)

pp

una corda

(43) 

(49) 

(51) 

(53) 

(55) 8

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

(57) 15

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

una corda (al fine)

(61)

(65)

dim. poco a poco - - - -

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

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

Durata ca. 3'05"

Étude 9: Vertige

Performance Notes / *Spielanweisungen*

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

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

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

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

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

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

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

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

ppp

una corda
senza ped.

(4) ***)

(7)

(10)

(13)

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. Measure 16 starts with a half note on the first staff followed by eighth-note pairs. Measures 17-18 show eighth-note patterns primarily on the second staff. Measures 19-20 continue the eighth-note patterns, with measure 20 ending on a half note. Measure 21 begins with a half note on the first staff.

Musical score for orchestra, page 19, measures 1-4. The score consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. The middle staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features various note heads and stems, with some notes having accidentals such as flats and sharps.

(22)

poco a

poco tre corde

ff

(25)

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

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

poco ped.

emphasize the melody / die Melodie hervorheben

(28)

(55) 8

f

ff

>

ff

ff

non arp.

cresc.

fff

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

dim. poco a poco

p dim.

pp

fff emphasize the melody
die Melodie hervorheben

ff dim.

poco a poco

f

p

p

pp

mf

mp

mp

poco a poco meno ped.

pp semper

poco ped.

8

(67)

8

(70)

8

(73)

15

(76)

dim. poco a poco al -

8

poco a poco una corda

15

(79)

ppp

8

15

Musical score for orchestra and piano, page 15, measures 82-83. The score consists of three staves: Violin 1, Violin 2, and Cello/Bass. The Violin 1 staff has a dynamic of ***ppp*** *sempre*. The Violin 2 staff has a dynamic of ***pppppp*** *pochiss. cresc. poco a poco al - - - -*. The Cello/Bass staff has a dynamic of ***pp***.

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

(91) 15

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

poco a poco con ped.

(97) 8 -

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

(100) 8 -

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

(103) 8 -

(sempre cresc., tutta la forza)

(105) 8 -

(sempre cresc., tutta la forza)

(107) 8 -

molto pp sub.

poco ped.

(109) 8

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

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

*emphasize the melody
die Melodie hervorheben*

poco a poco più ped.

(118) 8

(121) 8

fff sempre

always emphasize the melody
die Melodie stets hervorheben

fffff *sempre con ped.*

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

(124) 8

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

ppp

(127) 8

poco ped. *meno ped.* *cresc.* -

ppp
meno ped.
una corda

cresc. -

8

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

(cresc.) - *f* più ped.
tre corde

ff

mf cresc. al -

f *f*

emphasize the melody
die Melodie hervorheben

8

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

(cresc.) - - - - *f*

ff cresc.

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

pp sub. *dim.* - - - - *ppp dim.* - - -

una corda *dim.* - - - - *ppp dim.* - - -

pochiss. ped.

8

(136) *dim.* - - - -

(dim.) - - - -

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

15

8b

15

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

pppppp quasi niente

8b

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

pppppp

release pedal very gradually _____

Pedal sehr allmählich heben _____

Durata ca. 3'03"

dédicée à Pierre-Laurent Aimard

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

Prestissimo, staccatissimo, leggierissimo *)

sempre simile

12/8 *p*

4 sempre senza ped.

7

10

13

16 sopra

19

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

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

22

25

28

31

34

37

40

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

43

(sempre staccatissimo)

46

49

52

55

58 *dim. poco a poco*

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

8b

8b *poco a poco una corda*

64 *ppp*

8b

15

sempre ppp

15

cresc. poco a poco

pp

15

poco a poco tre corde - - - -

70 *15*

8

15

(cresc.) p

86

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

8b

88

(cresc.) - - - - -

90

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

92

(cresc.) - - - - -

poco allarg. - - - - -

94

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

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

98

101

104

107 $\frac{16}{8}$

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

pochiss. rall. - - - sub. a tempo

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

legato
tre corde

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

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

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

8-----1

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

- *al tempo primo*

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

Durata ca. 2'20"

*) corresponds to the previous "rallentando"

*) entspricht dem vorherigen „rallentando“

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

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

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

- Staff 1:** Measure 1 starts with $6(12)$ over $4(8)$. The dynamic is p grazioso. Measure 2 starts with mp followed by p . Below the staff, it says pp sempre pochiss. ped.
- Staff 2:** Measure 5 starts with mp followed by p . Measures 6-7 start with mp followed by p . Below the staff, it says non arp.
- Staff 3:** Measure 9 starts with mp followed by p . Below the staff, it says p sempre $8b$. Measures 10-11 start with pp .
- Staff 4:** Measure 13 starts with pp . Measures 14-15 start with p . Between measures 14 and 15, there is a glissando instruction: *gliss. leggiero* with a sixteenth-note scale pattern. Below the staff, it says $8b$.

34

17

gliss. leggiro

sotto

mp

p

ppp

p

18

pp

p

pp

non arp.

non arp.

p

pp

pp

22

non arp.

non arp.

mp

pp

p

mp

p

mp

> p

mp

p

25

mp

> p

mfpp

sim.

mp

p

mfpp

sim.

>

40

28

30

32

poco rall., più rall.

34

dédicée à Pierre-Laurent Aimard

Étude 12: Entrelacs

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

Vivacissimo molto ritmico, $\text{♩} = 100$ ($\text{♩} = 65$)^{*)}
sempre legato con delicatezza

The sheet music consists of four staves of piano music. Staff 1 (top) starts with mf and pp , followed by mf and pp , then $sim.$. Staff 2 (second from top) starts with pp (**), followed by pp , then mf and mf , then $sim.$. Staff 3 (third from top) starts with $sim. al fine$, followed by $sim.$, then $sim. al fine$, then $sim.$. Staff 4 (bottom) starts with $sim.$, followed by $sim.$, then $sim.$. Measure numbers 12 and 16 are indicated above the first two staves. Measure number 4 is indicated above the third staff. Measure number 7 is indicated above the fourth staff. Measure number 10 is indicated above the bottom staff. Various dynamics like mf , pp , pp (**), and $sim.$ are used throughout the piece. Fingerings are also present.

*) 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.

^{*)} Accents always louder, the "background" relatively quieter.

^{*)} Akzente sind hier zu verstehen als

8

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

(31) *)

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

(37)

(40)

*) Accents *mf*, background *pp*

^{*)} Akzente *mf*, Hintergrund *pp*

Musical score for piano, page 14, measures 44-52. The score consists of two staves. Measure 44: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 45: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 46: Treble staff starts with ff, followed by fff, then dynamic markings p sub., mp p, mf p, sforz., and ends with sempre legato. Bass staff has eighth-note pairs. Measure 47: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 48: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 49: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 50: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 51: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 52: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, four staves:

- Staff 1 (Top):** Dynamics: *mf*, *pp*. Articulation: >. Measure number: (55). Performance instruction: *sim.*
- Staff 2 (Second from Top):** Measure number: (55). Performance instruction: *sim.*
- Staff 3 (Third from Top):** Measure number: (58).
- Staff 4 (Bottom):** Measure number: (61). Dynamics: *cresc. poco a poco*, *f*, *cresc.*, *ff*. Articulation: >. Measure number: (61). Dynamics: *cresc.*. Articulation: >.
- Staff 5 (Second from Bottom):** Measure number: (64). Dynamics: *ff sempre*, *non arp.*, *(cresc.)*. Articulation: >. Measure number: (64). Dynamics: *ff*, *mf*, *f*, *mf*, *f*, *ff*, *ff*, *f*.

*) The right hand louder than the left.

*) *Die rechte Hand lauter als die linke.*

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

Measure 67: Dynamics: sim. , v . Performance instruction: *ossia*.

Measure 70: Dynamics: *cresc. molto*, fff , f , ff , *non arp.*, *sempre f*, ff , f , sim. , sim.

Measure 73: Dynamics: *dim. poco a poco*, mf , *dim.*, *poco ff pp*.

Measure 76: Dynamics: pp , mf , 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 einander anpassen.

(79)

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

(82)

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

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

(85)

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

una corda - - - - - - - -

pppp

(88)

pp

pp

Durata ca. 2'56"

dédicée à Volker Banfield

Étude 13: L'escalier du diable

Auftragswerk des Süddeutschen Rundfunks Stuttgart für die Schwetzingen Klavierakademie

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

(1)

$\text{C} = 30$

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

una corda
quasi senza ped.

cresc. poco a poco - - - - -

(2)

sempre cresc. poco a poco - - - - -

(3)

tre corde

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

(4)

(cresc.) - - - - -

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

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

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

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

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

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

(10) 8 - - - - - p

ffff una corda

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

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

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

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

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems. The top system shows the piano part with a treble clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$ (eighth note). The piano part features eighth-note chords and sustained notes. The bottom system shows the orchestra part with a bass clef, a key signature of one sharp, and a tempo marking of $\frac{1}{8}$. The orchestra part consists of two staves: strings (violin I, violin II, viola, cello) and woodwinds (oboe, bassoon). The strings play eighth-note chords, while the woodwinds play sustained notes. Dynamics include *f*, *cresc.*, *feresc.*, *ff*, and *più cresc.*.

Musical score for piano, page 13, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic (ff) and a crescendo instruction (ff cresc.). Measure 2 begins with a piano dynamic (p sub.) followed by a crescendo instruction (poco a poco). The music features various chords and rhythmic patterns.

(cresc.) -

10

(15)

ff

fff

ff sempre

fff

(16)

ff

fff

ff cresc.

8

fff cresc.

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

8
staccato molto
leggiero e secco

fffff p sempre p sub.

(18) staccato molto
leggiero e secco

p

(19) cresc. poco a poco

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

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

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

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

Musical score page 15, measures 15 and 25. The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 15 starts with a sixteenth-note rest followed by a sixteenth-note B-flat. Measure 25 starts with a sixteenth-note A-sharp. The bottom staff begins with an eighth-note rest, followed by a sixteenth-note G-sharp, a sixteenth-note F-sharp, and a sixteenth-note E-sharp. Measures 15 and 25 conclude with a double bar line.

15

sempre tutta la forza, estremo

15

continue without caesura
ohne Zäsur anschließen

(26)

sempre fff ruvido, con tutta la forza

non arp.

subito: 20.

sim., non arp.

subito: 20. + sost. pedal / Tonhaltepedal

non arp.

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

sempre non arp.

+ sost. pedal / Tonhaltepedal

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

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

***) No pedal change here.

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

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

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

***) Hier kein Pedalwechsel.

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

(30)

semper non arp. (fff)

sim.

fffff

fff sempre

ffff fffff

+ sost. ped. / Tonhaitepedal

(31)

tutta la forza, minaccioso e maestoso

fffff

fffff (fff)

(sostenuto pedal / Tonhaitepedal)

(32)

*sub. ppp **)

sub. ppp

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

sempre non arp.

33

(ppp)

pppp

p

Red.

134

pppp

(pp) *pp* *sempre*

pp

pp

pp

pp sempre

p

pp sempre

*less and less pedal
immer weniger Pedal*

135

pp sempre

cresc. poco a poco

sempre pp

poco a poco quasi senza ped.

35

(cresc.)

p

tre corde

mp

mf

poco ped.. *change frequently
oft wechselnd*

8

(37)

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

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

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

(38)

15
sempe non arp.

like a stadium
wie ein Schauspiel
ppp sub.
legato sempre

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. weiterhin bei jedem Akkord wechseln)

(41)

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

tre corde

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

(42)

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

(43)

fffff *p legato ma leggero*

8b

quasi senza ped.

(44)

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

8b

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

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

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

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

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

(poco a poco ped.) *ff*

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

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

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

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

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

8 15
 149
non arp.
fff ffffff
sempre tutta la forza al fine
8b
 15
 150
 152
 153
ad lib.
release pedal very gradually
Pedal sehr allmählich aufheben
silenzio assoluto
Durata ca. 5'16"

dédiée à Vincent Meyer

Étude 14: „Columna infinită“

Kompositionsauftrag der westfälischen Wilhelms-Universität, Münster

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

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

very little pedal **)
wenig ped.

3

4

6

*) play very evenly

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

*) sehr gleichmäßig spielen

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

A musical score consisting of two staves, each with a treble clef and a bass clef. The music is divided into four systems by vertical bar lines. The first system starts at measure 7, the second at 9, the third at 10, and the fourth at 12. Measures 7 through 10 are in common time, while measures 11 through 12 are in 2/4 time. The score features complex harmonic progressions with frequent changes in key signature, indicated by sharp and flat symbols. Measure 7 begins with a treble clef staff showing a sequence of eighth notes and sixteenth-note chords. The bass clef staff follows with a similar pattern. Measure 9 begins with a bass clef staff showing a sequence of eighth notes and sixteenth-note chords. The treble clef staff follows with a similar pattern. Measure 10 begins with a treble clef staff showing a sequence of eighth notes and sixteenth-note chords. The bass clef staff follows with a similar pattern. Measure 12 begins with a bass clef staff showing a sequence of eighth notes and sixteenth-note chords. The treble clef staff follows with a similar pattern.

13

15

16

18

cresc. poco a poco

The musical score consists of four systems of music. System 13 (measures 13-14) features two staves: treble and bass. Measure 13 starts with a treble note followed by a bass note. Measure 14 begins with a bass note. System 15 (measures 15-16) also has two staves. Measure 15 starts with a treble note followed by a bass note. Measure 16 begins with a bass note. System 18 (measures 18-19) continues with two staves. Measure 18 starts with a treble note followed by a bass note. Measure 19 begins with a bass note. The score includes dynamic markings: a crescendo from measure 13 to 18, and a specific instruction "cresc. poco a poco" in measure 18.

A musical score page featuring two staves of music. The top staff is for the strings (Violins I, Violins II, Violas, Cellos) and the bottom staff is for the Double Basses. The music consists of six measures. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth-note pairs followed by eighth-note pairs. Measures 4-5 continue this pattern. Measure 6 concludes with a forte dynamic. The score includes various accidentals such as flats, sharps, and naturals. Measure numbers 19 and 20 are visible at the top left.

21

(cresc.) - - fffff

A musical score page featuring two staves of piano music. The top staff uses treble clef and the bottom staff uses bass clef. The music consists of six measures. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show a more complex pattern of eighth and sixteenth notes. Measure 4 begins with a sharp sign above the staff, indicating a key change. Measures 5-6 continue the rhythmic pattern. The dynamic instruction "sempre cresc." is placed between the third and fourth measures. The page number "22" is located in the top left corner.

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of eighth-note patterns. Measure 24 begins with a dynamic instruction '(cresc.) -' followed by a series of eighth-note chords. The music continues with a sustained note on the first staff and a rhythmic pattern on the second staff.

25

(cresc.)

ffffff

molto rivelto e ritmico,
non legato ma pesante

27

cresc. molto ffffff

28

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

cresc. molto

non arp.

ffffffff

16/8

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

(sempre ffffff)

$\frac{8+6}{8} (30)$

cresc. molto - - - - - ffffff

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

(fffff)

$\frac{4}{8}$

ruvido e ritmico, come prima

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

8

8

non arp.

(31)

cresc. molto

sempre ffffff senza cresc.

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

8

8

(cresc.)

ffffffff cresc.

cresc. molto

ffffffff

fffff

35 $\frac{16}{8}$

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

sempre ffffff

$8+(3+2+2)$

cresc.

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

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

8

cresc. molto

8

38

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

8

(cresc. molto)

non arp.

fffff

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

(16)

fffff

15

(cresc.)

8

40

15

(cresc.)

15

fffff forza estrema al fine

15

43

(forza estrema al fine)

15

*)

**) Durata ca. 1'41"

*) Stop suddenly as if broken off.

**) Suddenly release pedal; total silence.

*) Plötzlich aufhören, wie abgerissen.

**) Pedal plötzlich heben; totale Stille.

Étude 14A: „Coloana fără sfârșit“

Performance Notes / Spielanweisungen

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

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

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

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

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

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

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

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

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

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

dédiée à Vincent Meyer

Étude 14A: „Coloana fără sfârșit“*)

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

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

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

*ped. *****)*

sopra

3

4

6

7

9

10

12

13

15

16

18

19

cresc. molto -

21

(cresc.) - *fffff al fine*

22

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

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

*molto ravidio e ritmico
non legato, ma pesante*

25

ffff
ffff sempre

(ms: $\frac{16}{8}$)

non arp.

(27)

cresc. molto

(28)

(cresc.) - - - *ffffffff*

ffff

$\frac{16}{8}$

30

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

31

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

33

sempre ffff
cresc. molto
8

8

34

fffff forza estrema al fine
stop suddenly as if broken off
plötzlich aufhören, wie abgerissen
16
8

15

36

stop suddenly as if broken off
plötzlich aufhören, wie abgerissen

(pedal also raised)
(auch Pedal weg)

Durata ca. 1'41"