

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'

dédicée à Pierre Boulez
Étude 1: Désordre

György Ligeti

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

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

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verboten und kann privat- und strafrechtlich verfolgt werden.

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

A handwritten musical score consisting of six measures of music for two staves: Treble and Bass. The music is written in common time. The Treble staff uses a treble clef, and the Bass staff uses a bass clef. The key signature is A major (no sharps or flats). The score includes dynamic markings such as > (upward arrow) and > (downward arrow), and various fingerings like 1, 2, 3, 4, 5, and 6. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 features a sixteenth-note pattern. Measure 3 includes a grace note and a sixteenth-note cluster. Measure 4 shows a sustained note with a sixteenth-note run. Measure 5 contains a sixteenth-note pattern with a grace note. Measure 6 concludes with a sixteenth-note pattern.

8

1 2 3 4

1 2 3 4

1 2 3 4 5 6 7

1 2 3 4 5 6 7

1 2 3 4 5

1 2 3 4 5 6 7



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

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

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

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

The sheet music consists of four staves of musical notation for piano, arranged in two systems separated by a dashed line. The first system starts at measure 8 and ends at measure 11. The second system begins at measure 12 and ends at measure 15. The notation includes treble and bass staves, with some measures featuring both hands playing simultaneously. Various dynamics are indicated, such as *fff*, *sub.*, *f*, *p*, *sim.*, and *3 2 1*. Fingerings like 3, 2, 1 and 3 2 1 are shown above the keys. Performance instructions include accents (>) and slurs. Measure 8b is labeled with a bracket under the bass staff. Measure 12 is labeled with a bracket under the bass staff. Measure 13 is labeled with a bracket under the bass staff. Measure 14 is labeled with a bracket under the bass staff. Measure 15 is labeled with a bracket under the bass staff.

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

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

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

- System 1:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.
- System 2:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.
- System 3:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.
- System 4:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.
- System 5:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.
- System 6:** Treble staff has a standard key signature. Bass staff has a key signature of $\#^{\# \# \#}$. Both staves feature eighth-note patterns with right-pointing arrows under many notes.

8 -

8 -

8 -

8 -

8 -

8 -

8 -

8 -

8 -

Durata
ca. 2' 20"

dédicée à Pierre Boulez

Étude 2: Cordes à vide

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

(with much pedal)
 (con ped.)

5

9

pp

una corda
 > pp

12

p

sim.

pp una corda

sempre pp tre corde

tre corde

15

pp

p > espr.

simile

pp una corda

p > espr.

tre corde

pp

p > espr.

18

poco cresc.

*sub. *p* poco cresc.*

*sub. *p**

mf

21

p

dim.

pp

simile

sempre sim.

pp

23

cresc.

sim.

poco stringendo

25

più crescendo

(string.)

sub.

29

cresc. - - - *f sonoro*

mp in rilievo

30

sempr pp

dim. - - - *pp*

31

dim. - - - *pp*

32

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

mf

ppp mormorando

33

p

8b

34

mp (echo I.)

8b (sempre *ppp*)

8b una corda (al fine)

35

p (echo II.)

8b

36

pp

8b

37

perdendosi

Durata ca. 2' 45"

8b

Étude 3: Touches bloquées

Performance notes / *Spielanweisungen*

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

Normal-sized note head: sounding note.

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

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

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

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

Normaler Notenkopf mit Hals: klingender Ton.

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

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

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

dédiée à Pierre Boulez

Étude 3: Touches bloquées

Vivacissimo, sempre molto ritmico
sempre legato

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

6

10

14

18

p

22

f

mf.

legato (sempre) sotto

Musical score for bassoon part, measures 26-43. The score consists of six systems of music. Measure 26 starts with a dynamic of *(mf)*. Measure 30 begins with *mf*. Measure 34 features a rhythmic pattern with counts 3-4, 2-3, and 1- over three measures. Measure 37 continues the rhythmic pattern. Measure 40 includes dynamics *sopra*, *legato (sempre)*, *ff*, and *< ff*. Measure 43 concludes the page.

Musical score for cello and piano, page 10, measures 47-69.

Measure 47: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Dynamics: *sempre ff*. Measure 48: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 49: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 50: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 51: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 52: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 53: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 54: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 55: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 56: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 57: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 58: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 59: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 60: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 61: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 62: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 63: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 64: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 65: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 66: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 67: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 68: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Measure 69: Bass clef, 4 sharps. Cello part consists of eighth-note chords. Piano part: Measures 47-50: 4 sharps. Measures 51-54: 4 sharps. Measures 55-58: 4 sharps. Measures 59-62: 4 sharps. Measures 63-66: 4 sharps. Measures 67-70: 4 sharps. Measure 47: *mf*, *mf*. Measure 50: *sub. p*, $\frac{3}{2} \frac{1}{1}$, *una corda*, *p legato*. Measure 60: *p*. Measure 65: *pp*, *pp*, *ppp*. Measure 69: *dim.*, *pppp*, *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 (P P).

^{*)} Die linke Hand übernimmt die stumm angeschlagene Taste.

**)) = sehr kurze Pause, entspricht etwa zwei Anschlägen (¶).

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

pp *p* *mp* *mf* *f* *più f* *ff*

feroce, strepitoso

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

fff *sempre fff*

Tempo I (Vivacissimo)

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

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 - - - -

Musical score for orchestra and piano, featuring six systems of music. The score includes two staves for the piano (treble and bass) and multiple staves for the orchestra, primarily woodwind instruments. The key signature changes frequently, including B-flat major, A major, and G major. The time signature varies between common time and 2/4. Dynamic markings include *dim.*, *poco a poco*, *pp*, *p*, *ppp*, and *pppp*. Articulation marks like dots and dashes are present on many notes. Measure numbers 101 through 113 are indicated at the beginning of each system. The score is written in black ink on white paper.

Durata
ca. 1' 40"

dédicée à Volker Banfield

Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½-Konzerte in Hamburg

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

$3+2+3$
8

*pp sempre legato,
quasi senza pedale*

pp sempre

9

pp sempre

mp

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

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

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

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

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

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

13

17

mf

pp semper

21

25

pp

pp semper

mf

29

33

37 *f*
pp semper

41
pp semper

45 *sub. mp*
pp semper

49 *)

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

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

53 *pp sempre*

57 *espr.* *molto espressivo*

61 *ff* *pp* — *ppp* *) *sempre ppp*

65 8

69 8

*) Ostinato completely in the background.

*) Das Ostinato ganz im Hintergrund.

73 *sempre pppp*

77

81 *espr.*

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

89 *sempre mp*

*) The ostinato slightly "closer".

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

*) Das Ostinato etwas „näher“.

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

8

93

una corda
sub.
pppp

sempre pppp

sempre pp

sempre pppp

mf

tre corde

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

pp (eco)

una corda

tre corde

una corda

tre corde

sub. pppp

pp

sub. pppp

pp

113 *f*

da lontano

117 8 *poco meno lontano*

121 *tre corde*

closer
„näher“

125 *pp* *p* *f*

dim. poco a poco

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

dim. poco a poco

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

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

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

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

loco m.s. > - - - - - ***ppp*** sempre >

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

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

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

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

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

una corda tre corde *)

pppp - - - - - *) poco cresc. - - ***f***

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

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

153 8

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

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

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

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

8

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

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

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

185 *pp* *fff*

189 (senza cresc., sempre *pp*)

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

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

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

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

193 (sempre ***pp***)

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 cresc. 8b ffff

197

(cresc.) - - - mf cresc. - - - f cresc. - - - ff cresc. - - -
 loco m.s. mf 8b

201 "da lontano" pp una corda sub. pffff sempre pffff

205 pffff pp dim. poco a poco 8 - - - ppp

209 dim. poco a poco - - - morendo - - - Durata ca. 3'20"

Étude 5 : Arc-en-ciel

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½- Konzerte in Hamburg

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

*) 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.* - - -

più f 6 cresc. 5 *fff* *p* sub. *fff* dim. poco a poco - - - - - (non arpegg.)

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

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

a tempo poco allarg. - - - meno mosso

sub. ff 8 - - - - - *sub. p* cresc. - - - - -

8b

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

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

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

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

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

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

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

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

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

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

Durata
ca. 3'45"

dédiée à mes amis Polonais

Étude 6: Automne à Varsovie

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

$\text{p} > ^{**})$

$^{**})$ m.s.

pp sempre legato
sempre con ped.

(pp)

3

5

7

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

**) Bring out the melody throughout.

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

**) Die Melodie stets deutlich hervorheben.

mp molto cantabile

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

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

Musical score page 42, measures 13-14. The score continues with three staves. Measure 13 ends with a dynamic *sim.* Measure 14 begins with a dynamic *v*.

Musical score page 42, measures 15-16. The score continues with three staves. Measure 15 ends with a dynamic *mf*. Measure 16 begins with a dynamic *v*.

17

19

21

23

p cantabile

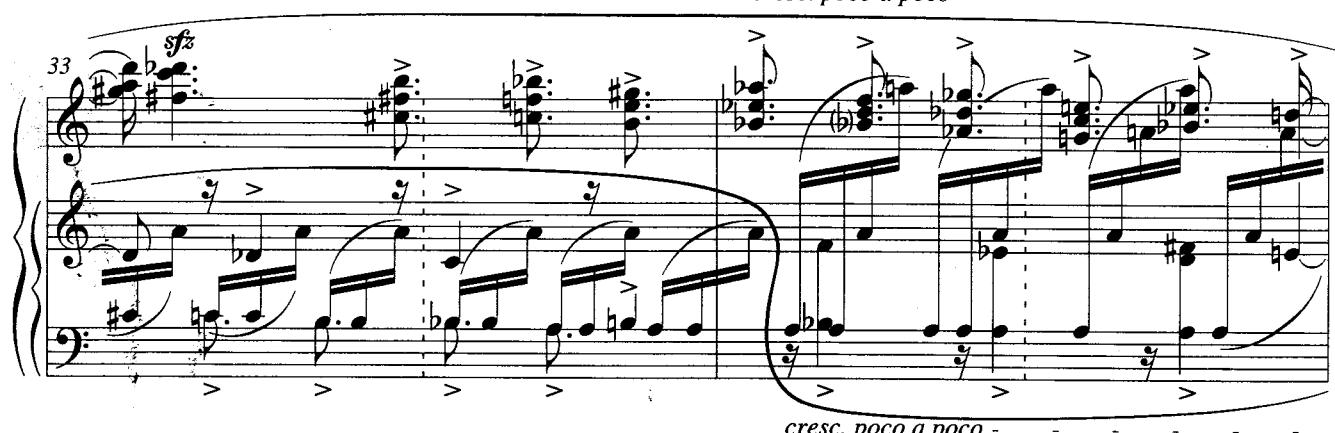
25 *pp* *sim.* *pp* *pp* *sempre pp*

27 *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

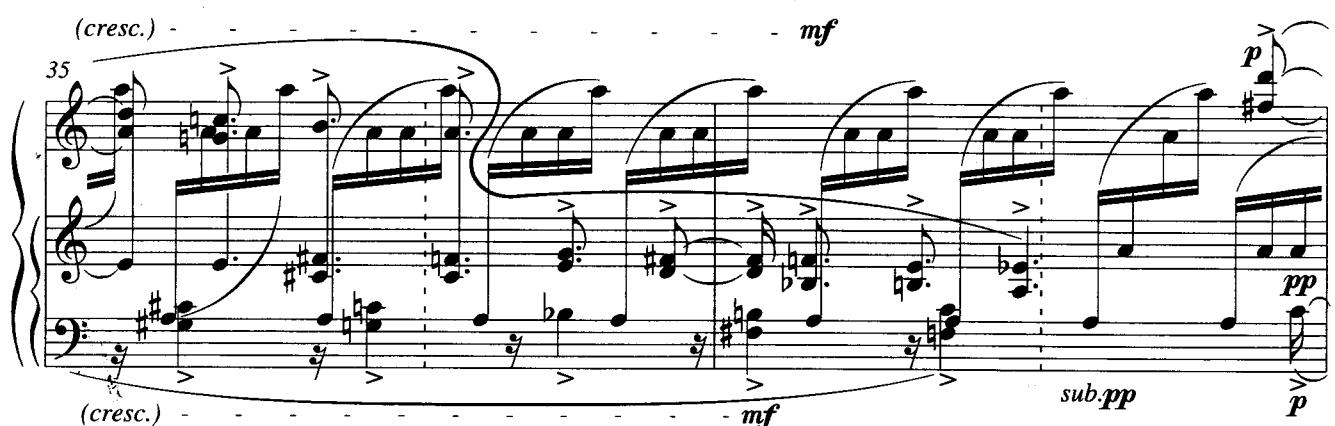
29 *sffz* *sffz* *sffz* *p* *p* *pp*

31 *sim.* *p* *sffz*

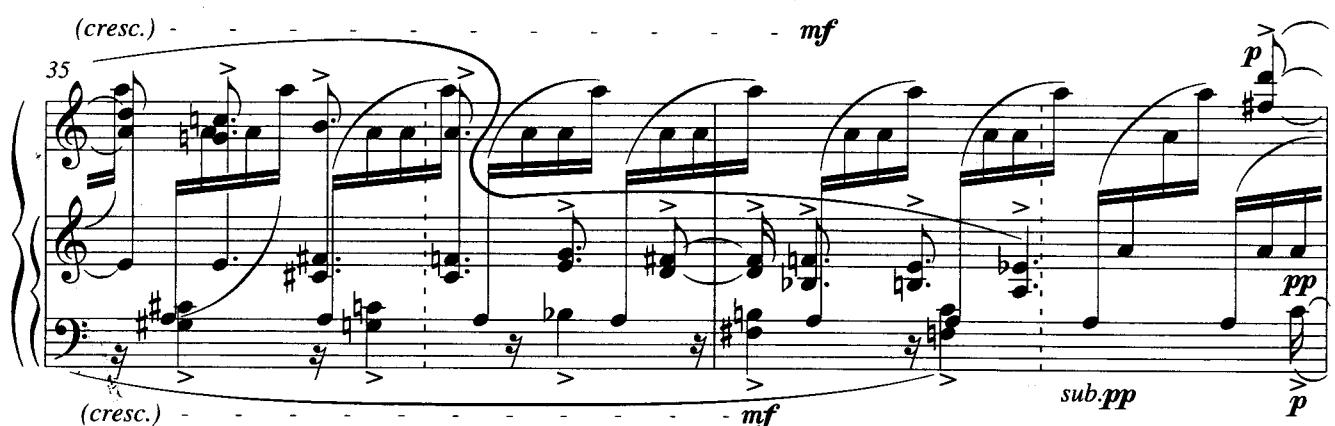
cresc. poco a poco

33 

cresc. poco a poco

(cresc.) - 

- *mf*

35 

(cresc.) - 

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

37 

pp



39

dim. poco a poco -

Musical score page 46, measures 41-42. The score consists of two staves: treble and bass. Measure 41 starts with a sixteenth-note pattern followed by eighth notes. Measure 42 continues with a similar pattern. The bass staff provides harmonic support with sustained notes and changes in bass line. Measure numbers 41 and 42 are indicated above the staves.

(dim.) - pp

Musical score page 46, measures 43-44. The score continues with two staves. Measure 43 shows a dynamic change to *pp*. Measure 44 follows with a continuation of the melodic line. Measure numbers 43 and 44 are indicated above the staves.

Musical score page 46, measures 45-46. The score continues with two staves. Measure 45 shows a dynamic change to *pp*. Measure 46 follows with a continuation of the melodic line. Measure numbers 45 and 46 are indicated above the staves.

Musical score page 46, measures 47-48. The score continues with two staves. Measure 47 shows a dynamic change to *pp*. Measure 48 follows with a continuation of the melodic line. Measure numbers 47 and 48 are indicated above the staves.

49

cresc. poco a poco

51

cresc. poco a poco

53

(*cresc. poco a poco*)

ff

55 8

pp sub.
molto legato

pp sub.
8b
senza ped.

58 8
58 8b

62 8
62 8b con ped.

64 8

66 8
66 mp

68 8
68 p ppp sim. mf

Detailed description: The image shows five staves of musical notation for piano. Staff 1 (top) consists of treble and bass staves, starting at measure 58. It features a series of eighth-note patterns with various accidentals (flat, sharp, natural) and dynamic markings like 'p' and 'pp'. Staff 2 starts at measure 62, continuing the eighth-note patterns with dynamic 'pp' and 'p'. A 'con ped.' instruction is placed below this staff. Staff 3 starts at measure 64. Staff 4 starts at measure 66, with a dynamic marking 'mp'. Staff 5 starts at measure 68, with dynamics 'p', 'pp', and 'sim.', followed by 'mf' at the end. Measure numbers 58, 62, 64, 66, and 68 are indicated above their respective staves. Measure numbers 8, 8b, and 8 are placed between staves to indicate measure length.

8

70

p mp p

8

72

mp pp sim.
mf crescendo poco a poco

8

74

(cresc.)

8

76

sotto
(cresc.) - f

8

78

cresc. poco a poco

(cresc.)

80

f (cresc.) - >

ff

cresc. - ff

84

pp sub.

pp sub.

mf pp sub.

pp sub.

mf

88

cresc. poco a poco

90

m.s.

(*cresc. poco a poco*)

f cresc.

92

cresc. poco a poco

(cresc.)

ff cresc. molto

94

ff cresc.

52

8

(cresc. molto)

(cresc.)

15

fff

15

98

pp

pp sub.

100

pp

cresc. poco a poco

102

sfz

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

p cresc. - - -

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

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

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

108 **p sempre**

sim.

p sempre

110

111

112

114

poco a poco senza ped.

116

cresc. poco a poco -

cresc.

8b

118

cresc. -

cresc.

sim.

8b

senza ped.

120

fff

cresc. sempre -

sim.

8b

121

tutta la forza

10

8b

12

*Stop suddenly.
Aufhören wie abgerissen.*

secco

Durata
ca. 4' 20"

8b