György Ligeti

Musica ricercata

per pianoforte
(1951–1953)

ED 7718
ISMN M-001-08036-1

Durata: ca. 23′

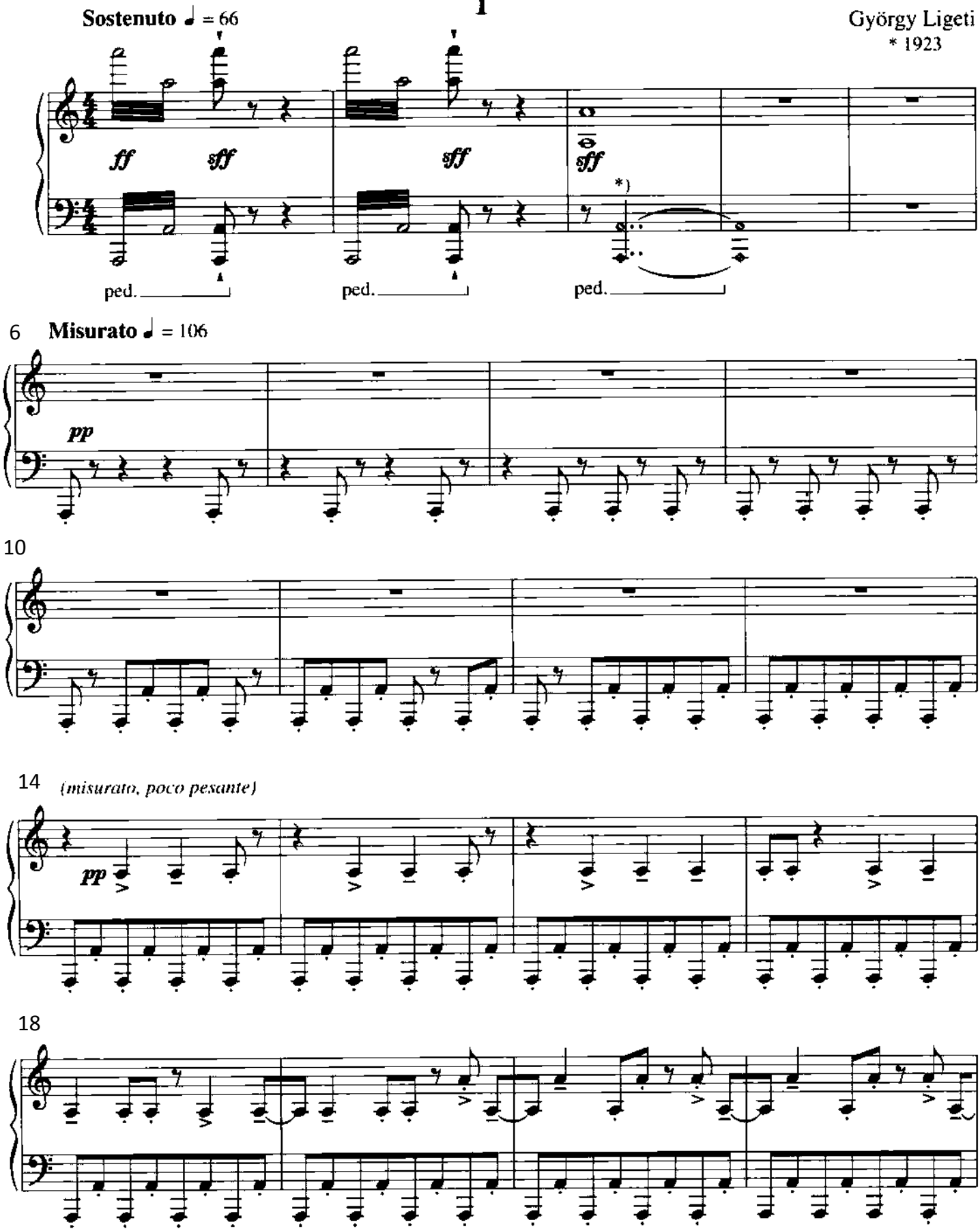
Musica ricercata

per pianoforte

(1951 - 53)

I

György Ligeti
* 1923



*) Tasten stumm niederdrücken / *depress keys without sounding.*

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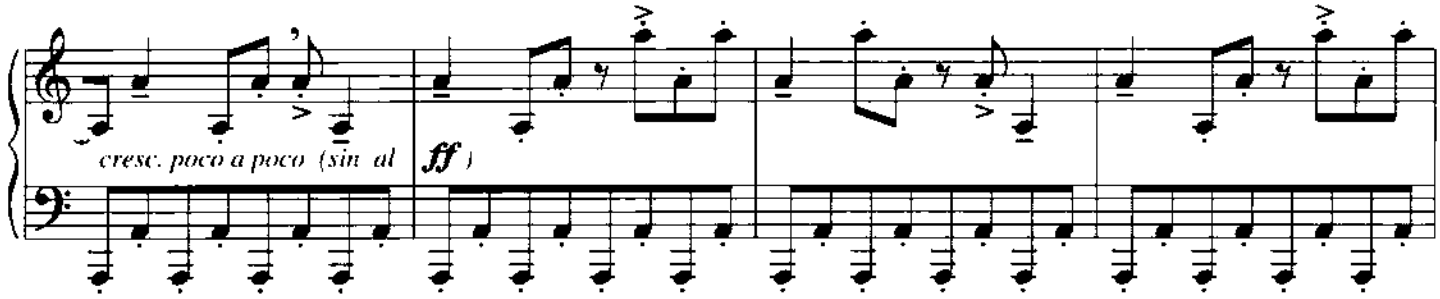
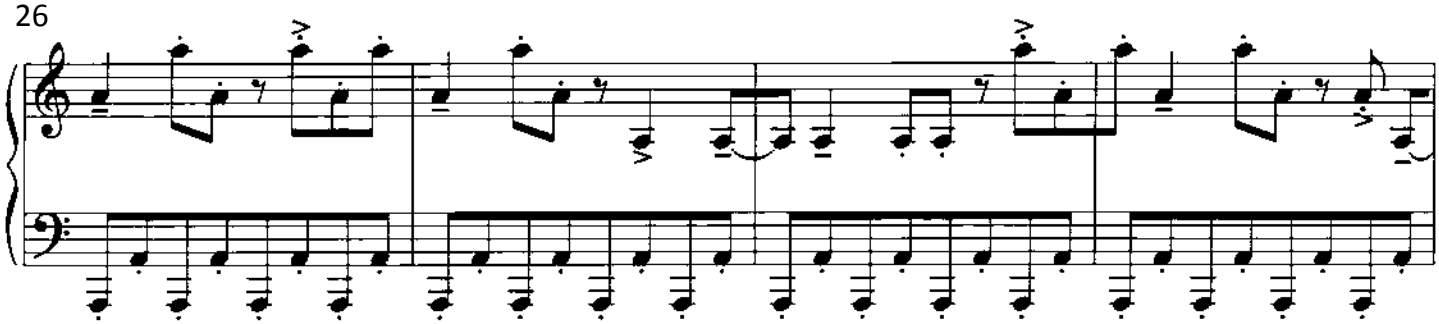
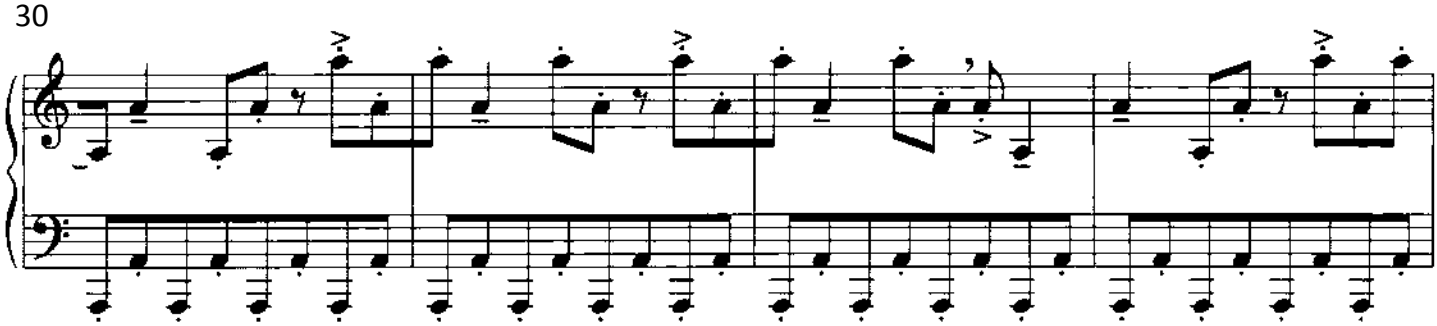
22 *stringendo poco a poco sin al Prestissimo*



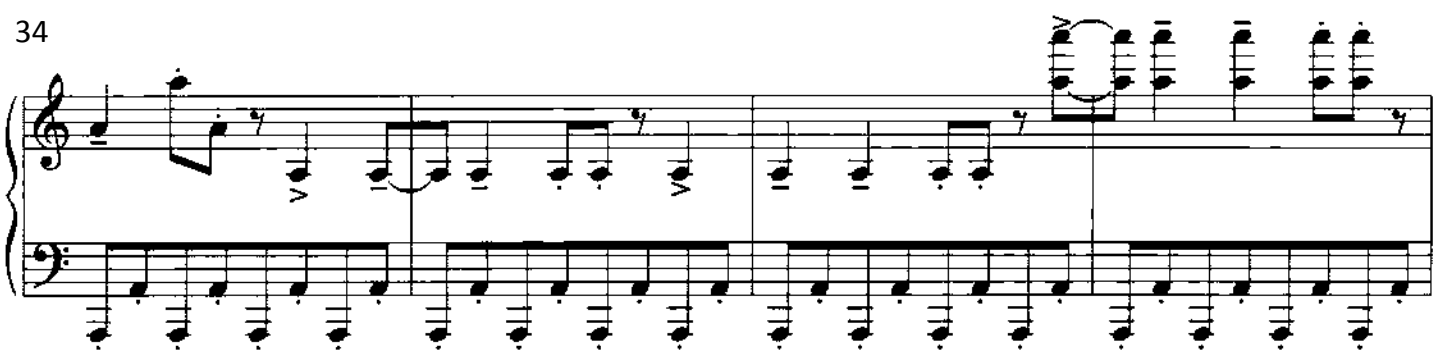
26



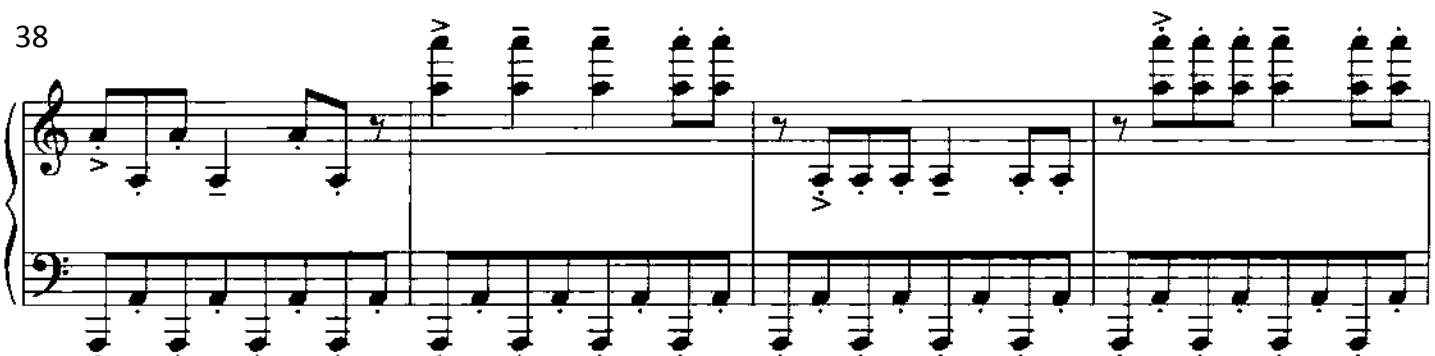
30

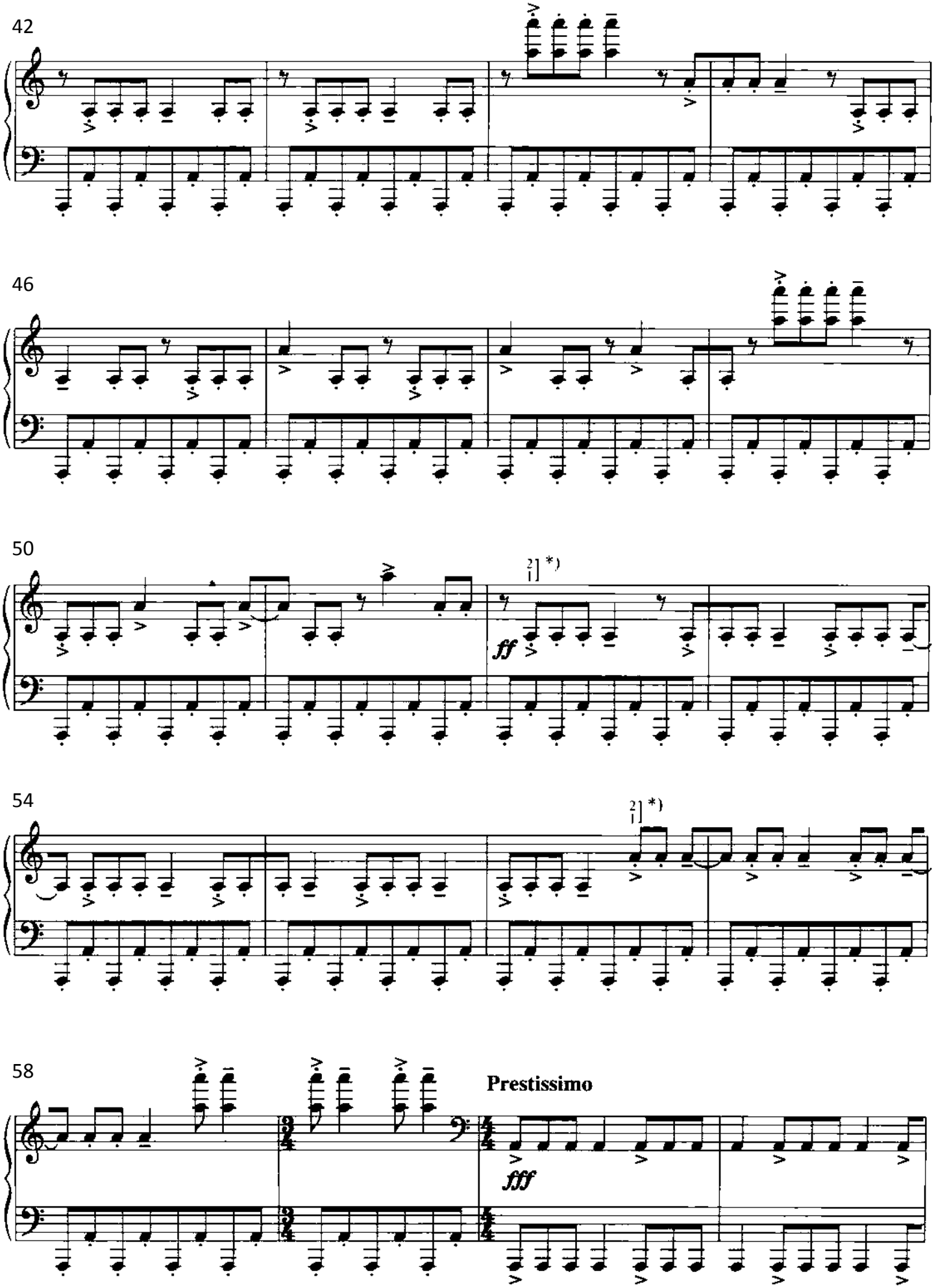


34

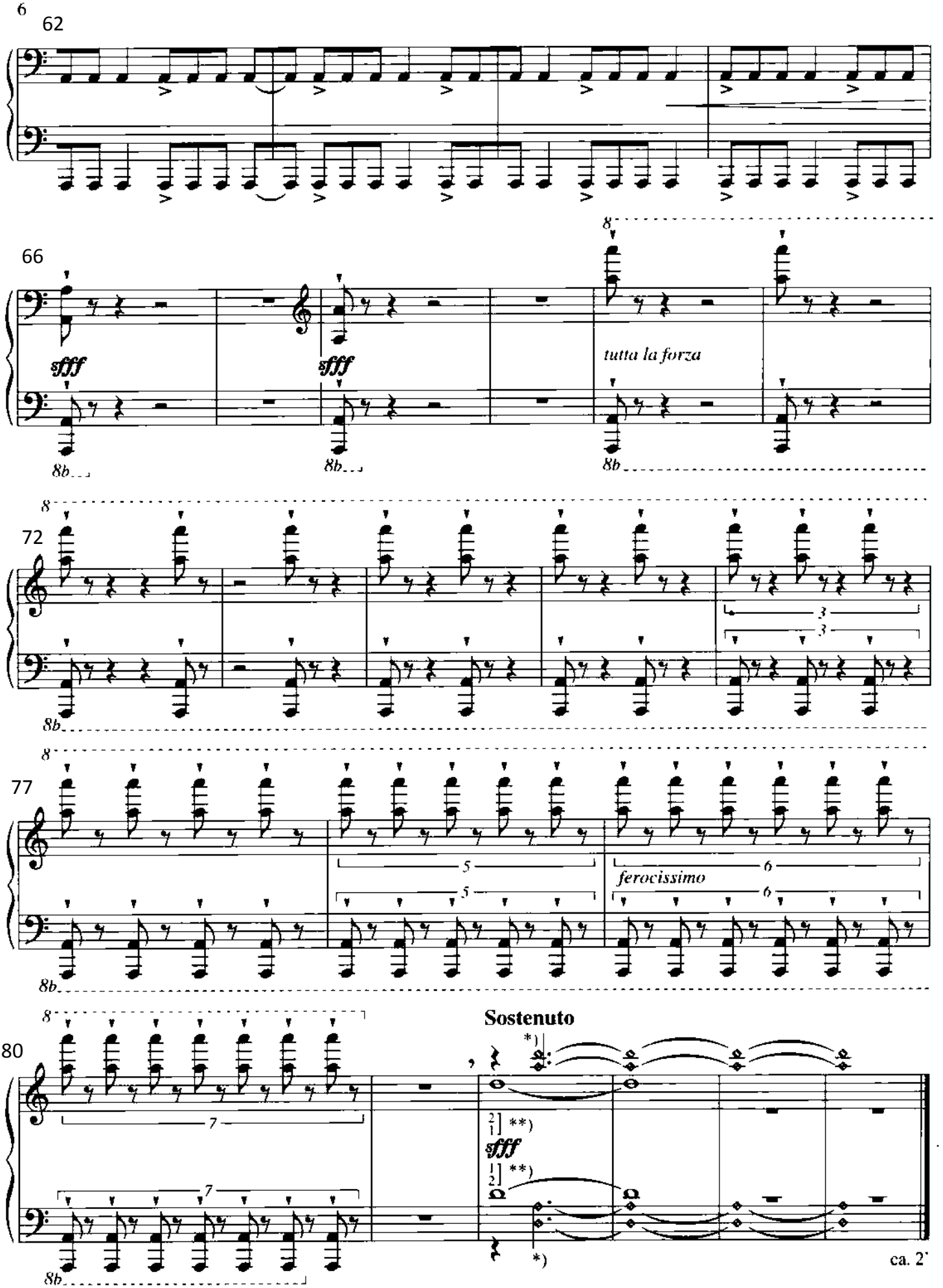


38





*) mit beiden Fingern zugleich anschlagen / *play note with both fingers at once.*

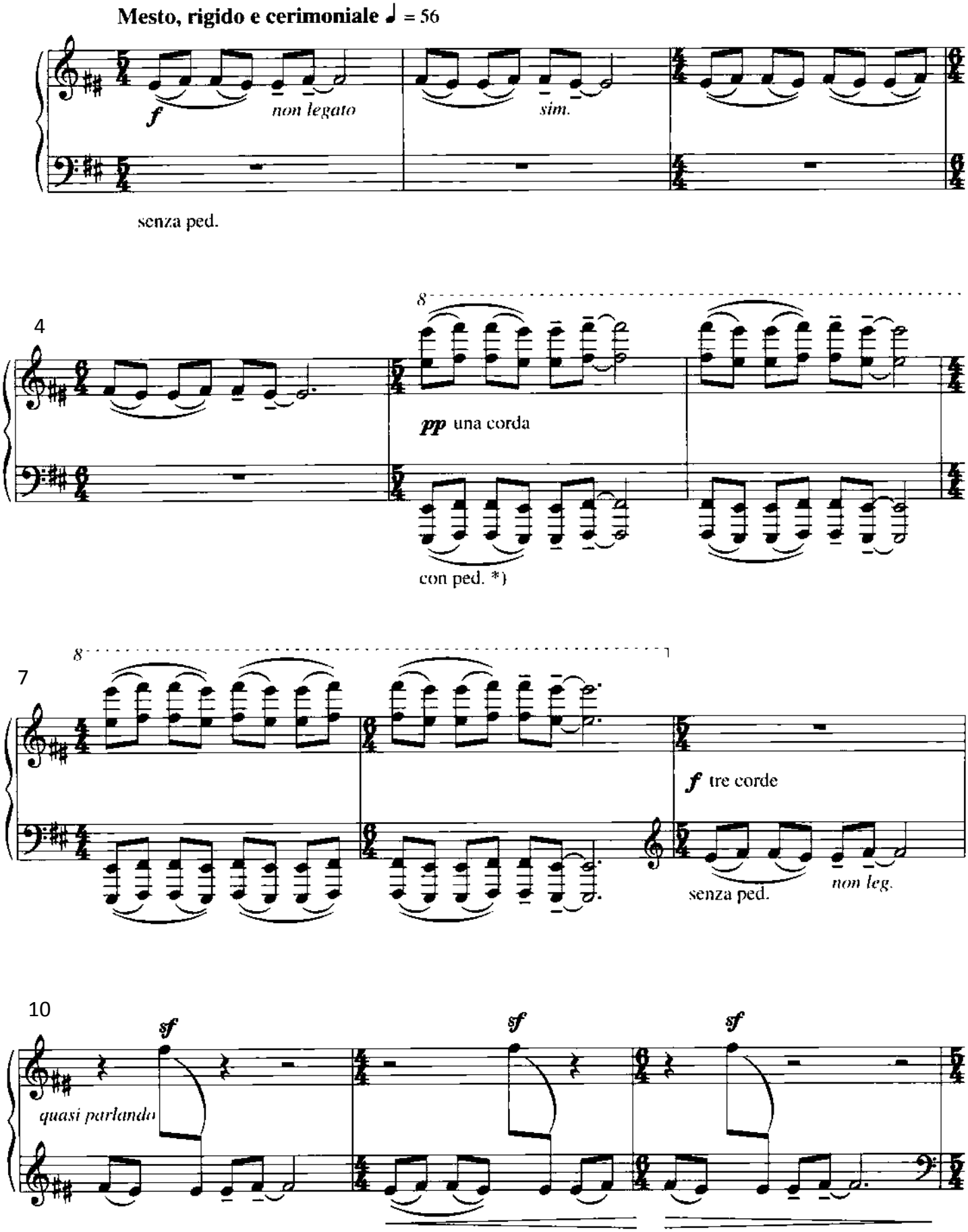


*) Tasten stumm niederdrücken / *depress keys without sounding.*

**) Mit beiden Fingern anschlagen, dann mit einem Finger halten. / *Play note with both fingers then hold with one.*

II

Mesto, rigido e cerimoniale ♩ = 56



*) Pedalwechsel bei jedem Ton / *change pedal on each note.*

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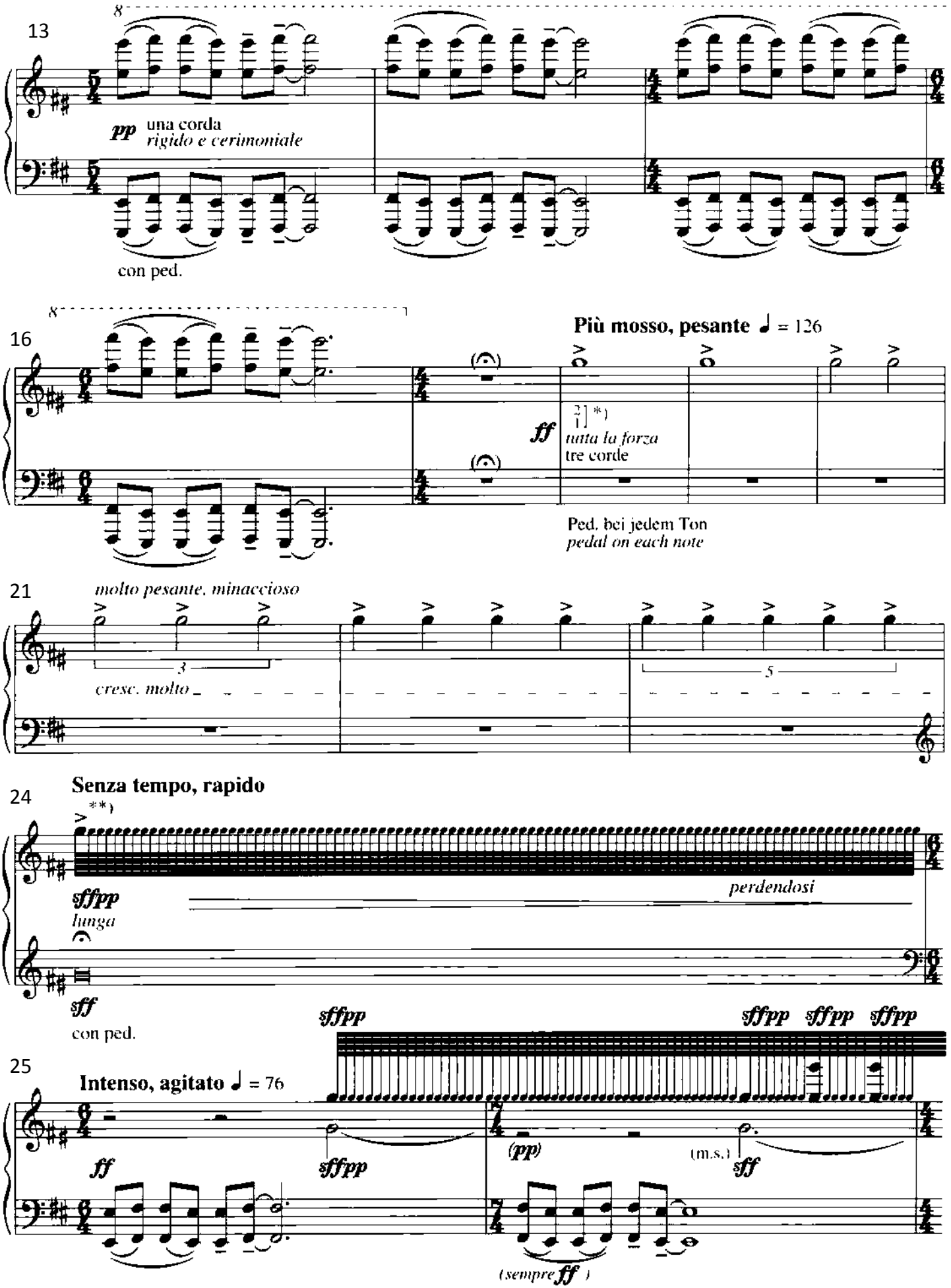
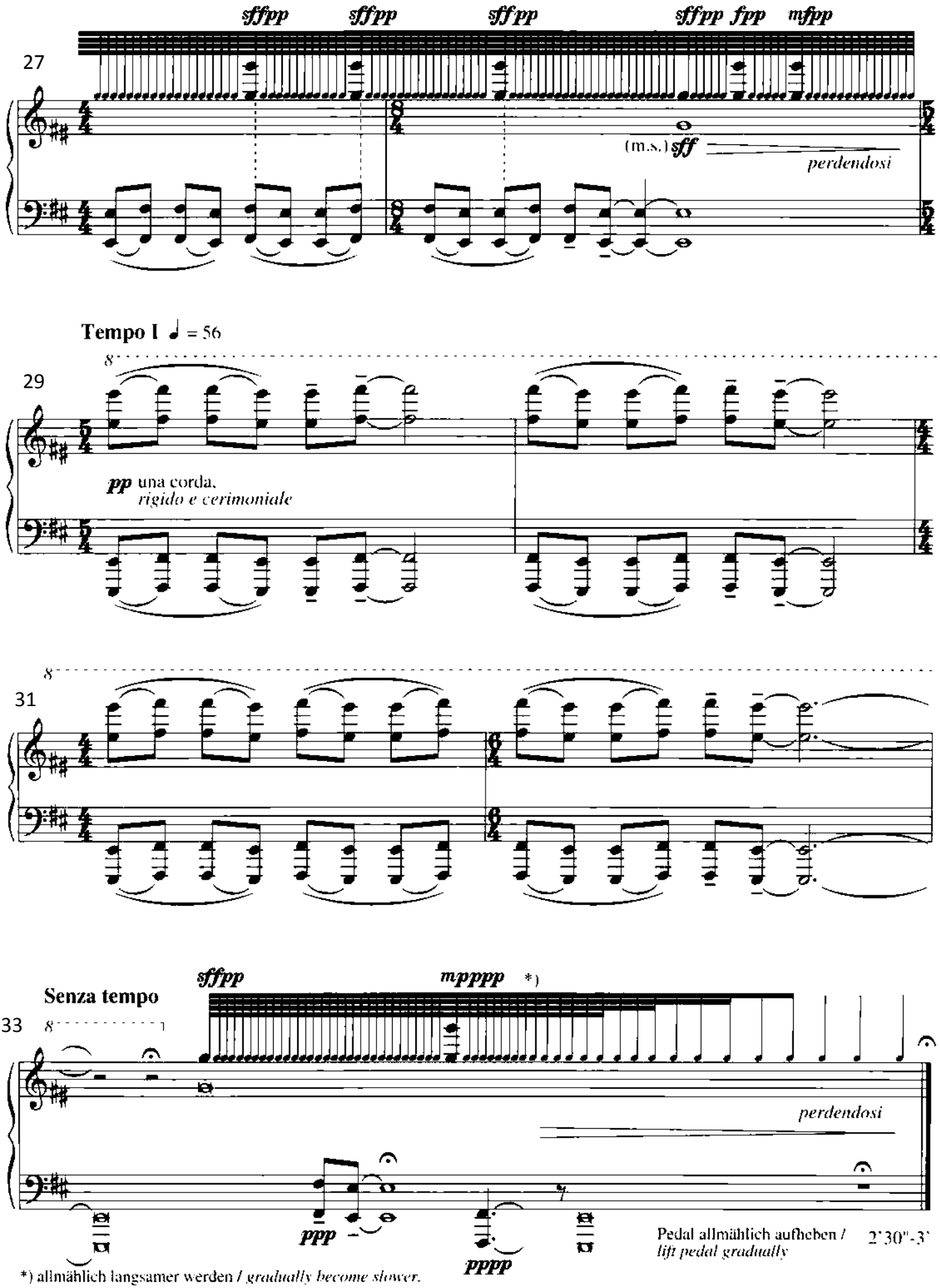
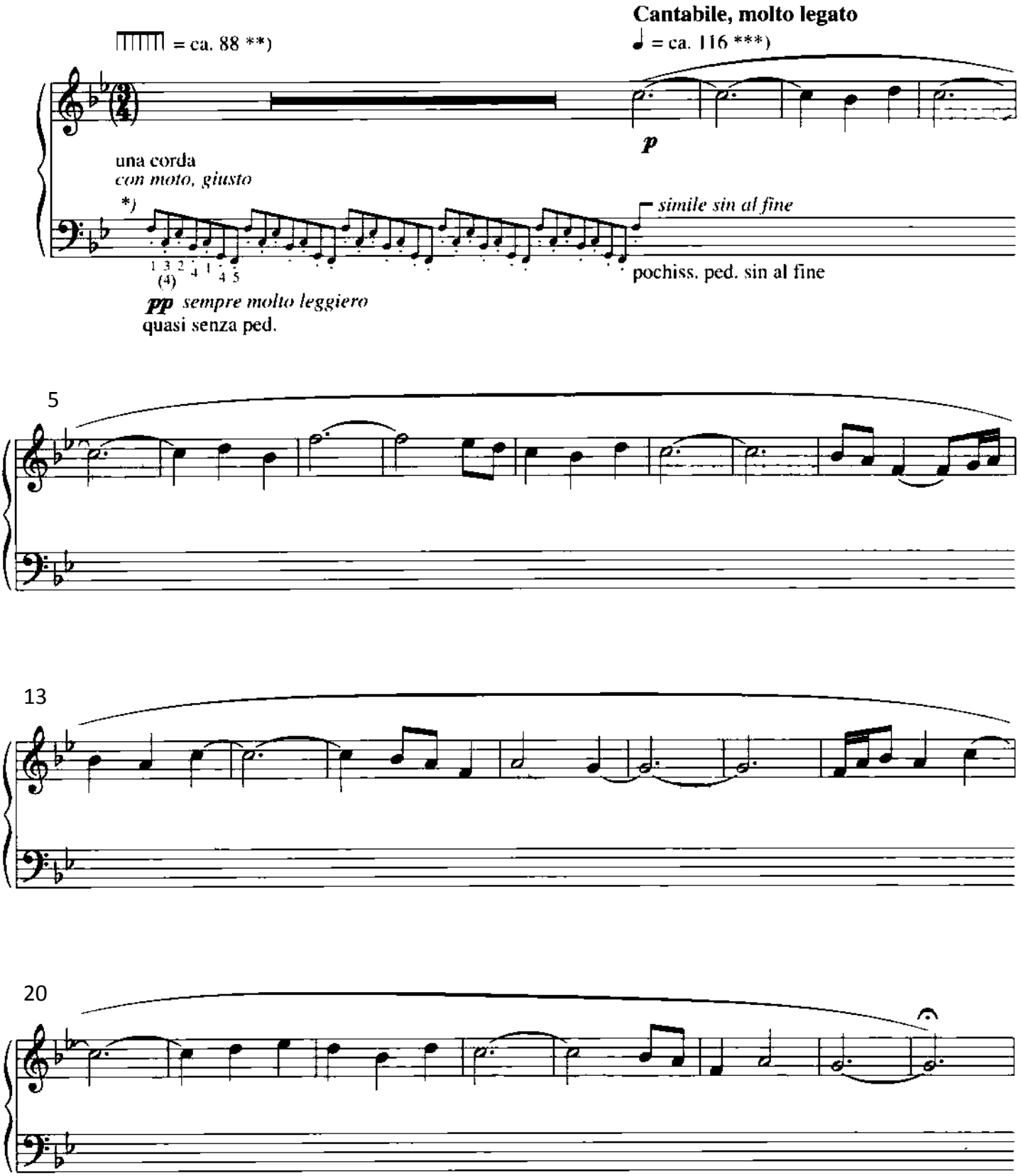


*) Mit beiden Fingern zugleich anschlagen / *play note with both fingers at once.*

**) Tonrepetition so dicht wie möglich / *repetition of tones as dense as possible.*


sffpp
sffpp
sffpp
sffpp fpp
mfpp
27
(m.s.) sff
perdendosi
Tempo I ♩ = 56
29
pp una corda,
rigido e cerimoniale
31
sffpp
mpppp *)
Senza tempo
33
perdendosi
ppp
pppp
Pedal allmählich aufheben /
lift pedal gradually
2'30"-3'
*) allmählich langsamer werden / gradually become slower.

VII



*) Die Figuration der linken Hand wird gleichmäßig, akzentlos und unabhängig vom Rhythmus der rechten Hand gespielt.

*) *The figuration in the left hand is to be played very evenly, without any accent and independently of the right hand's rhythm.*

**) Nur für die linke Hand (für eine Gruppe) / *only for the left hand (for one group).*

***) Nur für die rechte Hand / *only for the right hand.*

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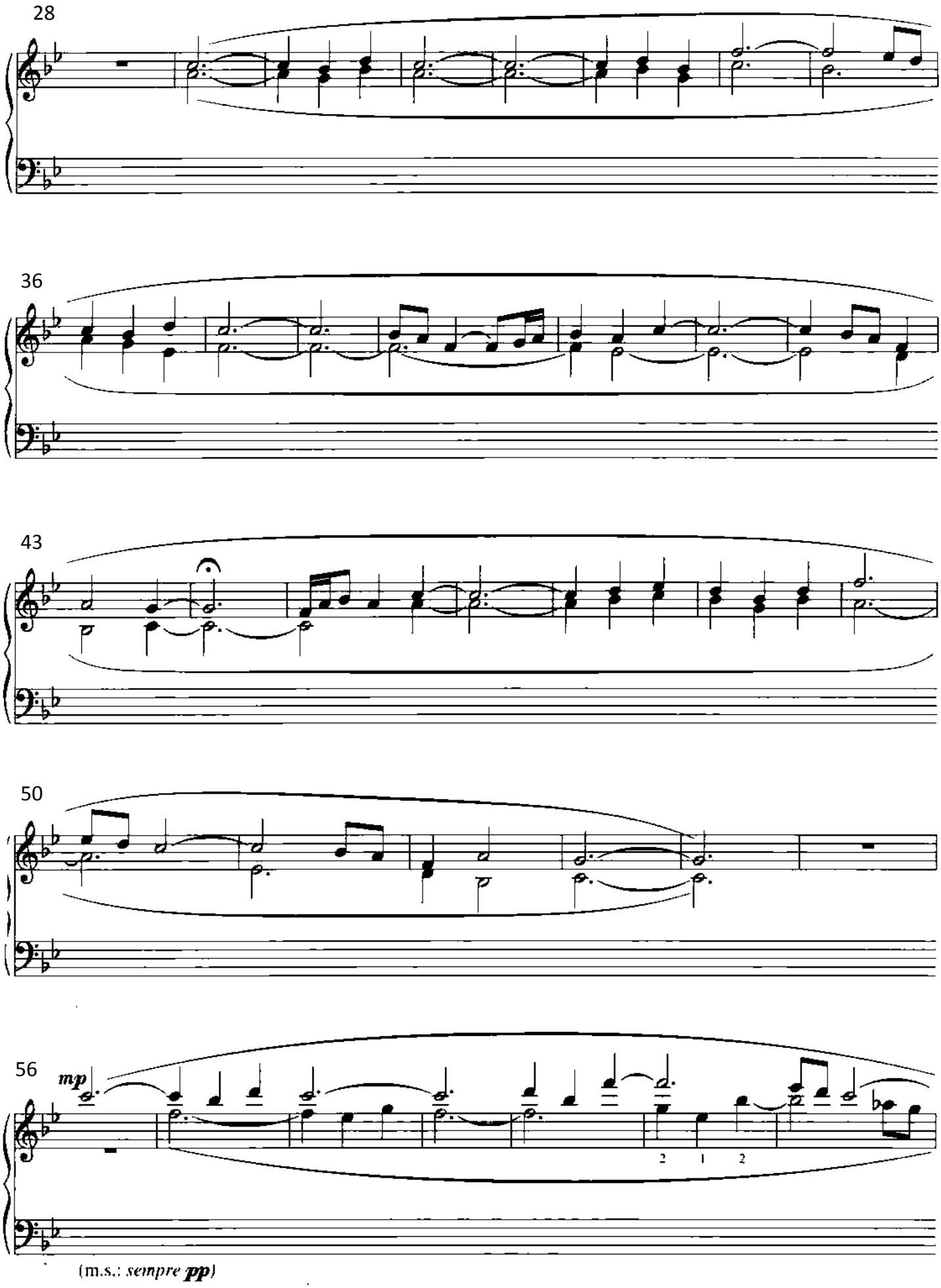
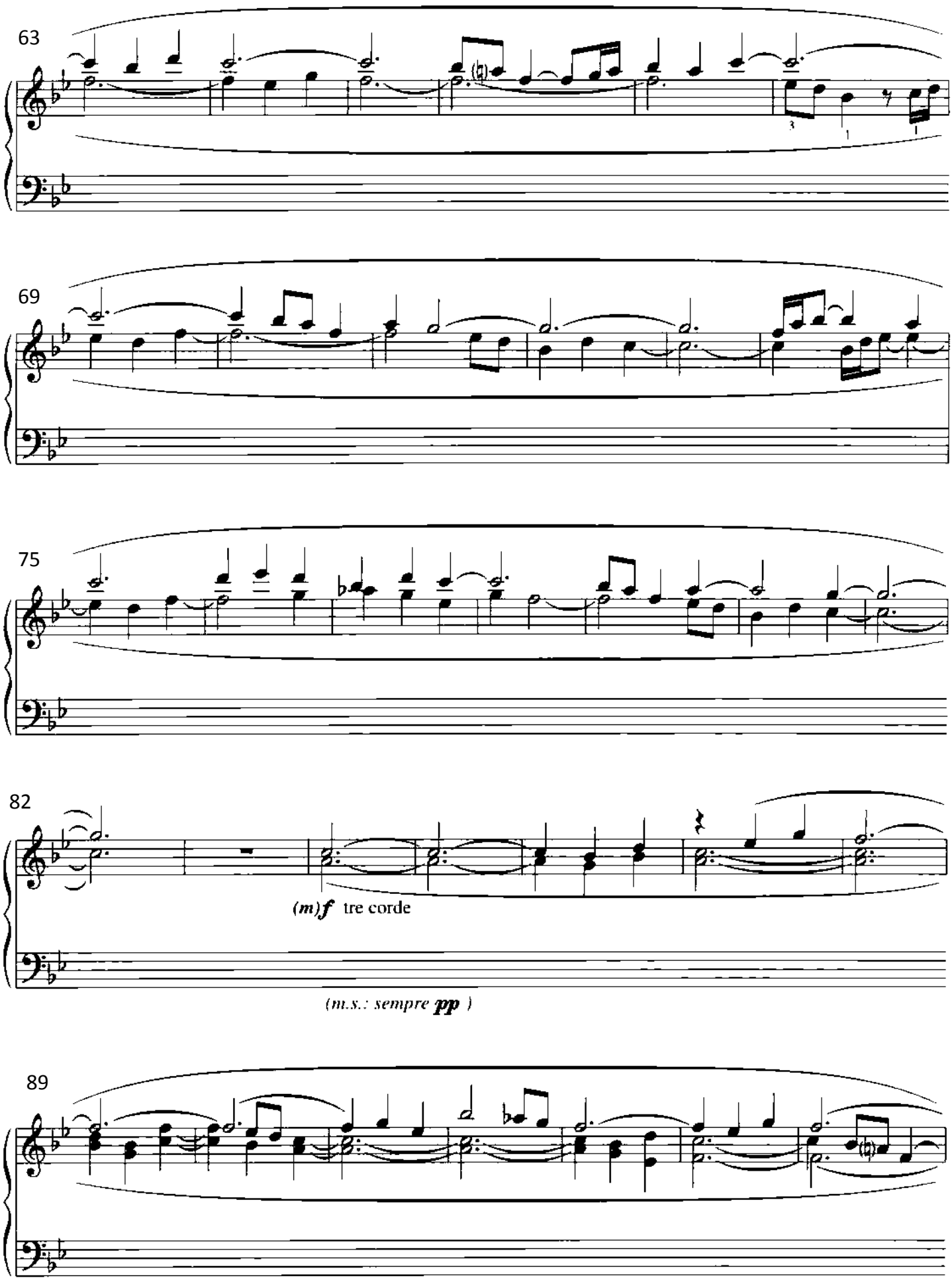
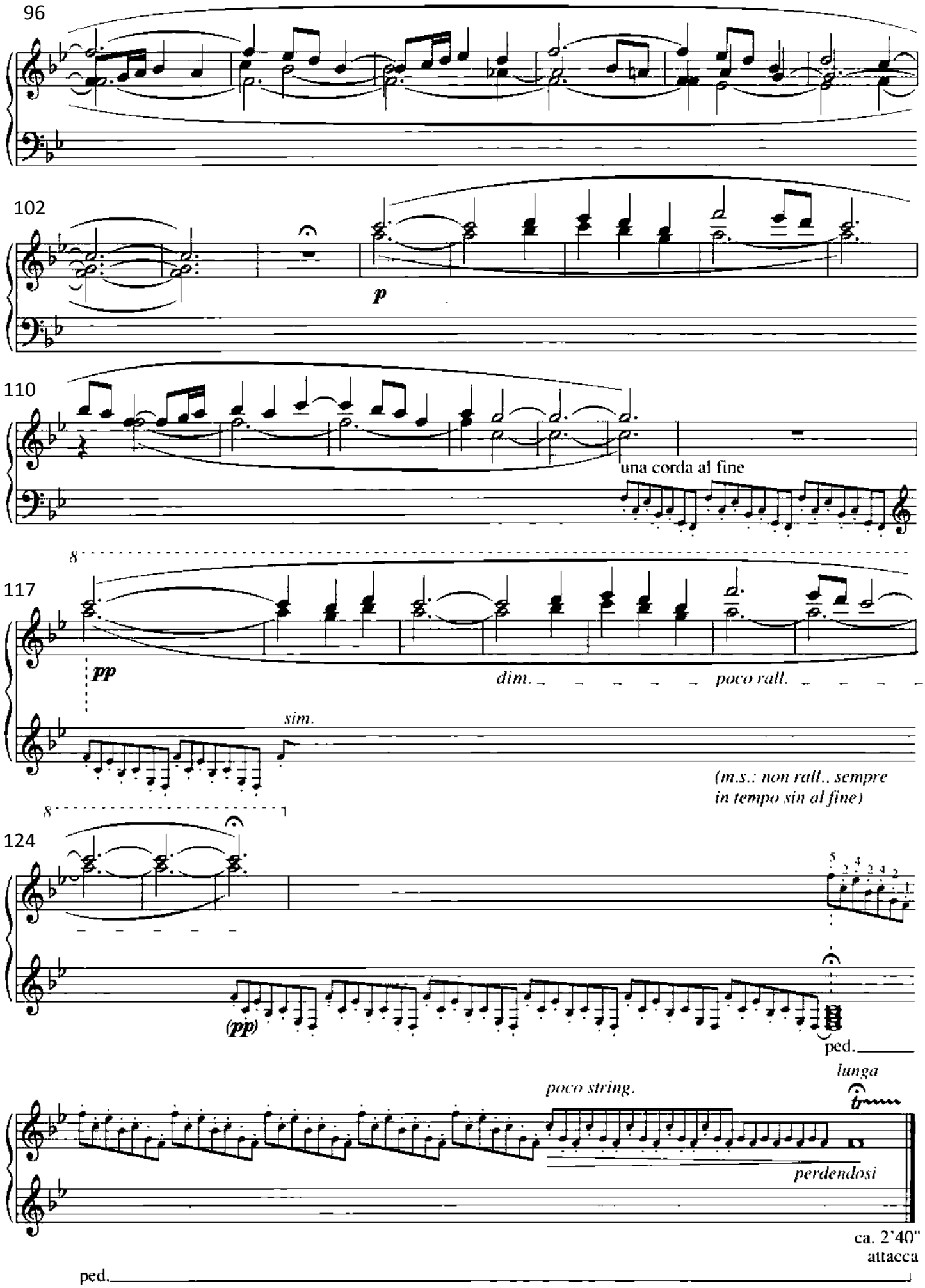
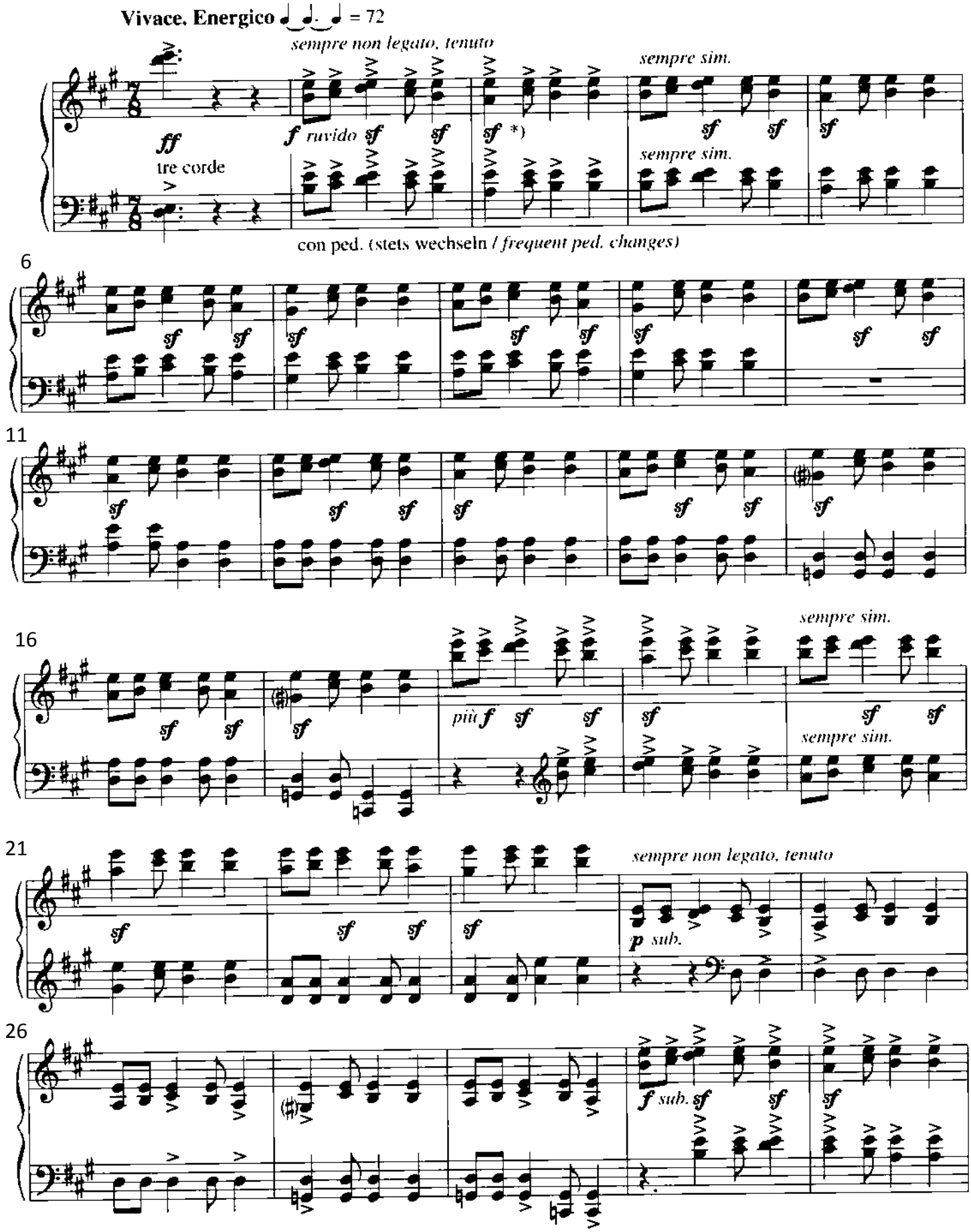

28
36
43
50
56
mp
2 1 2
(m.s.: sempre pp)


63
69
75
82
(m)f tre corde
(m.s.: sempre pp)
89


96
102
p
110
una corda al fine
8
117
pp
dim.
poco rall.
sim.
(m.s.: non rall., sempre
in tempo sin al fine)
8
124
(pp)
ped.
lunga
poco string.
perdendosi
ca. 2'40"
attacca
ped.

VIII



*) Das ganze Stück soll sehr tänzerisch und im Tempo sehr rigoros gespielt werden. Die drei *sf* sollen durchgehend stark betont werden (auch im piano - in relativer Lautstärke).

*) *The whole piece should be very dance-like and played rigorously in tempo. The three sforzandi should be strongly accented throughout (and relatively accented in dynamics of* piano).

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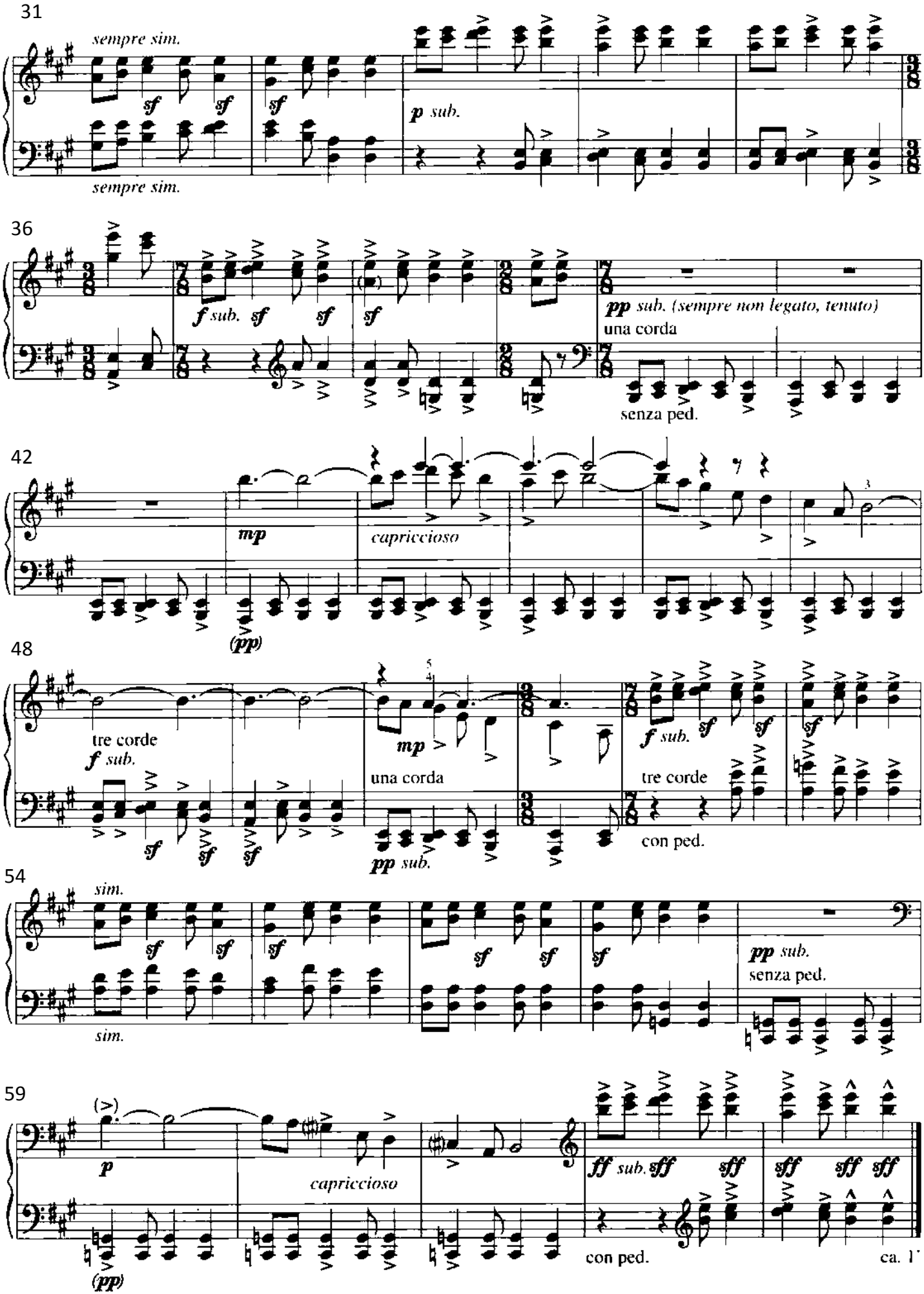
31
sempre sim.
sempre sim.
p sub.
36
f sub.
pp sub. (sempre non legato, tenuto)
una corda
senza ped.
42
mp
capriccioso
(pp)
48
tre corde
f sub.
una corda
mp
tre corde
con ped.
pp sub.
54
sim.
sim.
pp sub.
senza ped.
59
(>)
p
capriccioso
ff sub.
con ped.
ca. 1'
(pp)