

PIANO PROJECT

new pieces
for piano

conceived and coordinated by / conçu et coordonné par
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works by
œuvres de

Georges Aperghis

Pierre Boulez

Peter Eötvös

Ivan Fedele

Cristóbal Halffter

Michael Jarrell

György Kurtág

Luis de Pablo

Salvatore Sciarrino

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EXPLANATIONS


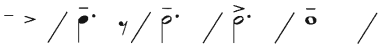

Aperghis: Très lent = very slowly

Boulez:

Libre	Freely
Modéré	Moderately
ralentir	becoming slower
laisser résonner longtemps	allow to resonate for long time
Lent, très librement	slowly, very freely
(mais avec le sens des proportions)	(but with a sense of proportion)
(assez espacé)	(rather separated)
(un peu moins espacé)	(less separated)
(plus resserré)	(closer)
(plus espacé)	(more separated)
(espacé)	(separated)
Assez rapide	Rather fast
accél. très peu	very small accel.
Un peu plus rapide	A little faster
Encore un peu plus rapide	Again a little faster
très progressivement	progressing slowly
Toujours un peu plus rapide	Still a little faster
jusqu'au	until
Aussi rapide que possible	As fast as possible
attendre que la résonance ait suffisamment diminué	wait until the lingering sound fades away
ne pas relever la Péd.	don't release the pedal
Lent, libre	Slowly, freely
les petites notes assez souples ainsi que les arpèges	ornaments and arpeggios rather relaxed
Rapide	Fast
(ralentir la pulsation)	(slow down the pulsation)
un peu plus lent	a little slower
les petites notes un peu plus serrées ainsi que les arpèges	ornamental notes and arpeggios a little tighter
les petites notes assez serrées ainsi que les arpèges	ornamental notes and arpeggios rather tight
les petites notes encore plus serrées ainsi que les arpèges	ornamental notes and arpeggios even tighter
la petite note toujours plus serrée ainsi que l'arpège	ornamental note and arpeggio always tighter
la petite note très serrée	ornamental note very tight
laisser résonner longuement	allow to resonate for long time

Fedele: Chromatic cluster between the two given notes.

Halfiter: Above all else, consider the following aspects:

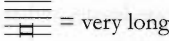
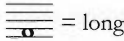
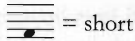
- 1) The duration of the sound 
- 2) The various forms of touch 
- 3) The use of the pedal 
- 4) Bring a particular focus on the sound by emphasizing on the isolated sounds

Jarrell: Three aspects were selected for this study:

- Sound (bell chimes)
- Movement over the whole keyboard
- Irregular rhythmic groupings.

The numbers indicate how to count irregular note groupings.

Kurtág: Generally, white notation (○) indicates a long note and black notation (●) a shorter note value. Note values are relative and in proportion to the chosen tempo of the individual piece.

 = very long  = long  = short

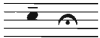
Signs affecting the duration over notes (or rests):

 = much longer

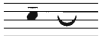
 = longer

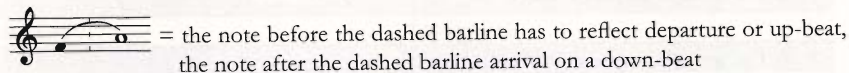
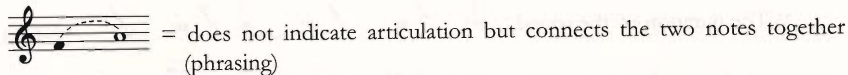
 = shortened

Signs for rests:

 = very long (fermata)

 = long

 = short



⏏ = weighted tenuto

De Pablo: Almost without pedal, legato with the fingers.

Sciarrino: The intention in this exercise, which has been developed for youngsters, is not to move the individual fingers. The keyboard functions here as a kind of percussion instrument: the fingers, together, press down a single key and in addition the whole wrist should be moved and the elbows slightly lifted. For the very young a bolster cushion is recommended so that the arms and hands are in a relaxed position. Playing with resonances is reserved for older or musically advanced students; for this, only the keys need to be pressed, without making a sound. These clusters are for the white keys.

N.B. The curved lines between the individual notes do not indicate legato, rather, they indicate the melody line shared between the players.

sollevare bruscamente raise abruptly
brusco brusquely

PRÉFACE

C'est pour nous une grande joie de présenter ici ce projet qui est l'aboutissement de plusieurs années de travail. Cet ouvrage est une réponse à une préoccupation essentielle : pianistes et enseignantes, la démarche consistant à faire connaître à nos élèves la musique de leur temps nous a toujours semblé fondamentale.

Or, force est de constater que ce répertoire est difficilement accessible à ceux qui n'ont que quelques années de pratique.

Notre projet vise donc à réunir dans ce volume des œuvres qui permettront aux jeunes musiciens d'avoir très vite accès au style des compositeurs marquants de notre époque. Il s'avère qu'un langage intégré tôt dans l'apprentissage sera mieux compris par la suite, même dans des œuvres plus complexes. Une fois les bases acquises, les habitudes d'écoute joueront leur rôle.

Dans cet esprit, nous avons donc décidé de solliciter plusieurs compositeurs particulièrement représentatifs du langage musical contemporain.

Pour leur engagement et leur précieuse collaboration, nous tenons à saluer ici Georges Aperghis, Pierre Boulez, Peter Eötvös, Ivan Fedele, Cristóbal Halffter, Michael Jarrell, György Kurtág, Luis de Pablo et Salvatore Sciarrino. Nous les remercions très chaleureusement d'avoir accepté de soutenir ce projet et de s'y être associés en composant une pièce originale avec la nécessité d'écrire pour jeunes pianistes.

Ces pièces, créées sous une même impulsion et réunies dans ce volume, pourront ainsi accompagner les jeunes musiciens tout au long de leur parcours musical et contribueront à leur ouvrir de nouvelles perspectives vers la musique d'aujourd'hui.

Nous n'avons pas souhaité faire « œuvre pédagogique » au sens habituel du terme mais plutôt œuvre d'initiation comme l'avaient fait Webern dans *Kinderstück* et Bartók dans nombre de ses compositions.


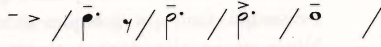

Notre vœu le plus cher est que les pianistes qui joueront ces œuvres les abordent avec le même enthousiasme que celui qui fut le nôtre durant la réalisation de ce projet.

Anne-Lise Gastaldi & Valérie Haluk


EXPLICATIONS


Fedele: Cluster chromatique entre les deux notes indiquées.


Halffter: Nous serons particulièrement attentifs:

- 1) A la durée du son 
- 2) Aux différentes formes de toucher 
- 3) A l'utilisation de la pédale 
- 4) Au soin porté à la sonorité en faisant ressortir les notes isolées.

Kurtág: Les signes blancs (○) indiquent généralement des valeurs longues et les signes noirs (●) des valeurs plus courtes. Ces durées sont relatives. Elles dépendent du tempo choisi pour chaque pièce.

 = très long

 = long

 = court


Signes affectant la durée des sons (et des pauses):

 = très prolongé


 = prolongé

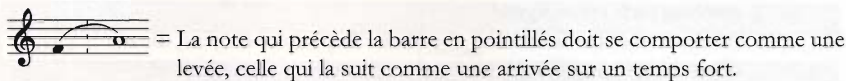
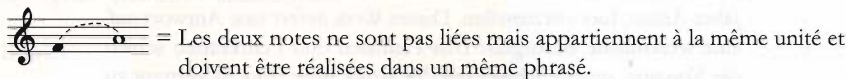
 = écourté

Signes indiquant les pauses:

 = pause très longue (point d'orgue)

 = long

 = court



⊥ = tenuto appuyé

De Pablo: Presque sans pédale, lié avec les doigts.

Sciarrino: Écrit spécialement pour de très jeunes élèves, cet exercice évite à dessein l'articulation des doigts. L'approche du clavier est limitée à la percussion: les doigts réunis doivent tomber ensemble sur une seule touche avec un mouvement de tout le poignet et en tenant les coudes légèrement soulevés. Pour des enfants vraiment petits, il est conseillé d'ajouter un coussin sur le siège afin que les exécutants soient dans une position confortable.

L'usage des résonances est réservé aux enfants plus âgés ou plus avancés musicalement, pour les obtenir il suffit d'enfoncer les notes sans produire de son. Ces clusters se jouent sur les touches blanches.

Nota Bene: les lignes courbes qui réunissent les sons conjoints ne sont pas des liaisons mais elles aident à suivre la succession des sons.

sollevare bruscamente soulever brusquement
brusco brusquement

VORWORT

Es ist uns eine große Freude, dieses Projekt, das Ergebnis mehrerer Jahre Arbeit, hier vorzustellen. Dieses Werk liefert eine Antwort auf eine wesentliche Besorgnis: Uns Pianisten und Lehrkräften schien der Vorgang, unsere Schüler mit der Musik ihrer Epoche vertraut zu machen, stets grundlegend.

Aber wir mussten feststellen, dass dieses Repertoire für jene, die nur über wenige Jahre Übung verfügen, recht schwer zugänglich ist.

Mit unserem Projekt bezwecken wir daher, in diesem Band Werke zusammenzustellen, über die junge Musiker schnell Zugang zu dem Stil der bedeutendsten Komponisten unserer Zeit bekommen. Es ist erwiesen, dass eine früh in den Lernprozess eingegliederte Sprache anschließend besser verstanden wird, selbst bei komplexeren Werken. Sobald die Grundlagen gelegt wurden, spielen die Hörgewohnheiten ihre Rolle.

In diesem Sinne haben wir beschlossen, mehrere Komponisten zu bemühen, die besonders charakteristisch für die zeitgenössische Musiksprache sind.

Wir möchten hier Georges Aperghis, Pierre Boulez, Peter Eötvös, Ivan Fedele, Cristóbal Halffter, Michael Jarrell, György Kurtág, Luis de Pablo und Salvatore Sciarrino unseren Dank für ihren Einsatz und ihre wertvolle Zusammenarbeit aussprechen. Wir danken ihnen herzlich für ihre Unterstützung bei diesem Projekt und ihre Mitarbeit durch die Komposition eines Originalstückes für junge Pianisten.

Diese Stücke, die aus derselben Veranlassung heraus erschaffen und in diesem Band zusammengestellt wurden, können so die jungen Musiker auf ihrem musikalischen Werdegang begleiten und dazu beitragen, ihnen neue Sichtweisen auf die zeitgenössische Musik zu eröffnen.

Unser Ziel war es nicht, ein „pädagogisches Werk“ im üblichen Sinne zu schaffen, sondern eher ein Einführungswerk, in der Art von Weberns *Kinderstück* und zahlreichen Kompositionen von Bartók.

Es ist unser innigster Wunsch, dass die Pianisten, die diese Werke spielen werden, sie mit der gleichen Begeisterung angehen wie wir die Verwirklichung dieses Projektes.

Anne-Lise Gastaldi & Valérie Haluk

ERKLÄRUNGEN


Aperghis: Très lent = sehr langsam

Boulez:

Libre	Frei
Modéré	Mäßig
ralentir	langsamer werden
laisser résonner longtemps	lange nachklingen lassen
Lent, très librement	langsam, sehr frei
(mais avec le sens des proportions)	(aber mit Sinn für Proportionen)
(assez espacé)	(ziemlich voneinander getrennt)
(un peu moins espacé)	(etwas weniger voneinander getrennt)
(plus resserré)	(enger)
(plus espacé)	(mehr voneinander getrennt)
(espacé)	(voneinander getrennt)
Assez rapide	Ziemlich schnell
accél. très peu	sehr kleines accel.
Un peu plus rapide	Ein wenig schneller
Encore un peu plus rapide	Noch ein wenig schneller
très progressivement	ganz allmählich
Toujours un peu plus rapide	Immer noch ein wenig schneller
jusqu'au	bis zu
Aussi rapide que possible	So schnell wie möglich
attendre que la résonnance ait suffisamment diminué	warten, bis der Nachklang ausreichend nachgelassen hat
ne pas relever la Péd.	Pedal nicht loslassen
Lent, libre	Langsam, frei
les petites notes assez souples ainsi que les arpèges	kurze Noten und auch Arpeggios recht nachgiebig
Rapide	Schnell
(ralentir la pulsation)	(den Pulsschlag verlangsamen)
un peu plus lent	ein wenig langsamer
les petites notes un peu plus serrées ainsi que les arpèges	kurze Noten und auch Arpeggios etwas enger
les petites notes assez serrées ainsi que les arpèges	kurze Noten und auch Arpeggios recht eng
les petites notes encore plus serrées ainsi que les arpèges	kurze Noten und auch Arpeggios noch enger
la petite note toujours plus serrée ainsi que l'arpège	kurze Note und auch Arpeggio immer enger
la petite note très serrée	kurze Note sehr eng
laisser résonner longuement	lange nachklingen lassen

Fedele: Chromatischer Cluster zwischen den beiden angegebenen Noten.

Halffter: Es gilt vor allem die folgenden Aspekte zu berücksichtigen:

- 1) Dauer des Klangs $d \cdot / \circ / d \cdot \text{---} d / \circ \cdot /$
- 2) Verschiedene Anschlagsformen $- > / \bar{p} \cdot / \bar{p} \cdot / \bar{p} \cdot / \bar{o} \cdot /$
- 3) Benutzung des Pedals 
- 4) Pflege der akustischen Sensibilität mittels Hervorhebung des isolierten Klangs.

Jarrell: Drei Aspekte wurden für diese Studie ausgewählt:

- Der Klang („Glockenklänge“)
- Die Bewegungen über das ganze Klavier
- Die sogenannten irrationalen Werte.

Die angegebenen Ziffern dienen dem Erlernen von irrationalen Notenwerten.

Kurtág: Im allgemeinen bedeuten die weißen Notenköpfe (○) einen längeren, die schwarzen Notenköpfe (●) einen kürzeren Wert. Die Dauern der Werte sind relativ. Sie richten sich nach dem gewählten Tempo des einzelnen Stückes.

 = sehr lang  = lang  = kurz


Folgende Zeichen verändern Notenwerte (oder Pausen):

 = sehr stark verlängert

 = stark verlängert

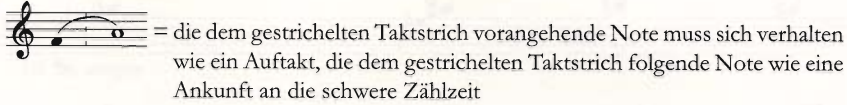
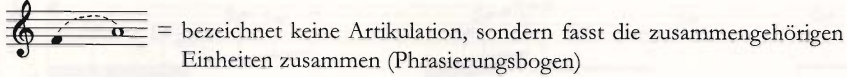
 = gekürzt

Pausenzeichen:

 = sehr lang (Fermate)

 = lang

 = kurz



⏏ = betontes tenuto

De Pablo: Fast ohne Pedal, verbunden mit den Fingern.

Sciarrino: Bei diesem Übungsprogramm, das eigens für die Kleinsten entwickelt wurde, geht es absichtlich nicht darum, die einzelnen Finger zu bewegen. Die Klaviertastatur fungiert hier als eine Art Schlaginstrument: Die Finger drücken zusammen eine einzelne Taste nieder, dabei soll das ganze Handgelenk bewegt und der Ellbogen leicht angehoben werden. Für die Allerkleinsten empfiehlt sich eine Sitzunterlage, damit sich Arme und Hände in einer entspannten Position befinden. Das Spiel mit Resonanzen ist den älteren oder musikalisch schon fortgeschritteneren Schülern vorbehalten; dafür müssen nur die Tasten niedergedrückt werden, ohne eine Melodie zu spielen. Diese Clusters gibt es für die weißen Tasten.

Nota Bene: die gebogenen Linien zwischen den einzelnen Tönen sollen kein Legato darstellen, sondern nur die Tonfolge abbilden.

sollevare bruscamente abrupt anheben
brusco heftig

Pièce pour jeunes pianistes (2004)



Georges Aperghis
(* 1945)

Très lent

First system of musical notation, measures 1-2. Treble and bass clefs. Treble clef starts with a piano (p) dynamic. The music features a melodic line in the treble and a supporting bass line.

1/2 *And.* sempre

Second system of musical notation, measures 3-4. Continuation of the melodic and bass lines from the first system.

Third system of musical notation, measures 5-6. The piece concludes with a final cadence in the treble clef.

Presto

Fourth system of musical notation, measures 7-9. The tempo changes to Presto. The music is characterized by rhythmic patterns and chords.

Fifth system of musical notation, measures 10-14. Continuation of the rhythmic and harmonic material.

Sixth system of musical notation, measures 15-19. Final system of the piece, ending with a strong cadence.

19

23

26

29 **Très lent**

30

31

laisser vibrer

Une page d'éphéméride

pour piano (2005)

Pierre Boulez

(* 1925)

Libre
accél. molto

Modéré

The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and a melodic line that transitions into a series of chords. The lower staff provides a harmonic accompaniment. A dynamic marking of *fff* (fortissimo) is placed between the staves. The tempo markings 'Libre accél. molto' and 'Modéré' are positioned above the staves, with a dashed line indicating a change in tempo. The system concludes with a fermata over a chord.

ralentir

accél.

The second system continues the piece with two staves. The upper staff features a melodic line with a 'ralentir' (ritardando) marking above it. The lower staff has a more active accompaniment. A dynamic marking of *f* (forte) is present. The tempo marking 'accél.' (accelerando) is placed above the second half of the system. The system ends with a fermata over a chord.

(accél.) molto

laisser résonner longtemps

The third system consists of two staves. The upper staff has a melodic line with an '(accél.) molto' marking above it. The lower staff features a complex accompaniment with a *fff* dynamic marking. The system concludes with a 'laisser résonner longtemps' (let ring for a long time) instruction and a fermata over a chord. A small asterisk (*) is located at the bottom right of the system.

Lent, très librement
(mais avec le sens des proportions)

(assez espacé)

fff *mf* *p* *<* *>* *ten.* *ten.*

ped.

Ped. sost. _____ ***

(un peu moins espacé)

ff *f* *mp* *f* *mf* *<* *>* *ten.* *ten.* *ten.* *ten.*

ped.

Ped. sost. _____ ***

(plus resserré)

f *ff* *mf* *f* *mf* *<* *>* *ten.* *ten.* *ten.* *ten.*

1/2 ped. *ped.*

Ped. sost. _____ ***

ten. *f* *ff* *f*

mp ten. *f*

1/2 *ped.* *ped.* *

(Ped. sost.) *

Ped. sost. *8...* *

(plus espacé)

f *ff* *mf* *mp*

ten. ten. ten. ten.

ten. ten.

8... *

(Ped. sost.) *

ff *fff* (espacé) *p*

1/2 *ped.* *ped.* *

8... *

Ped. sost. *

Assez rapide (♩ = 152)

accél. très peu - - - - -

Un peu plus rapide

accél. très peu - - - - -

Encore un peu plus rapide

accél. - - - - -

(accél.) très progressivement

Musical score for the first system. The piano staff (top) contains a sequence of triplets of eighth notes, with accents (>) above each triplet. The bass staff (bottom) contains a sequence of triplets of eighth notes, with accents (>) below each triplet. The key signature has one flat (B-flat).

Toujours un peu plus rapide

Musical score for the second system. The piano staff (top) contains a sequence of eighth notes with accents (>) above them. The bass staff (bottom) contains a sequence of eighth notes with accents (>) below them. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The key signature has one flat (B-flat).

accél. très progressivement

Musical score for the third system. The piano staff (top) contains a sequence of triplets of eighth notes with accents (>) above them. The bass staff (bottom) contains a sequence of triplets of eighth notes with accents (>) below them. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The key signature has one flat (B-flat).

(accél.)

Musical score for the fourth system. The piano staff (top) contains a sequence of triplets of eighth notes with accents (>) above them. The bass staff (bottom) contains a sequence of triplets of eighth notes with accents (>) below them. Dynamic marking includes *(cresc.)* (crescendo). The key signature has one flat (B-flat).

Encore un peu plus rapide

Musical score for the first section, 'Encore un peu plus rapide'. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat major). The piece starts with a forte (*f*) dynamic and includes markings for *ff* and *mf*. The music features a series of chords and melodic lines with various articulations like accents and slurs.

accél. très progressivement

Musical score for the second section, 'accél. très progressivement'. It consists of two staves with a key signature of one flat. The piece starts with a forte (*f*) dynamic and includes markings for *mf* and *p*. The music features a series of chords and melodic lines with various articulations like accents and slurs. The section ends with a *cresc.* marking.

(accél.)

Musical score for the third section, '(accél.)'. It consists of two staves with a key signature of one flat. The piece starts with a *cresc.* marking and includes markings for *f* and *mf*. The music features a series of chords and melodic lines with various articulations like accents and slurs.

Toujours un peu plus rapide

Musical score for the fourth section, 'Toujours un peu plus rapide'. It consists of two staves with a key signature of one flat. The piece starts with a *ff* dynamic and includes markings for *f* and *mf*. The music features a series of chords and melodic lines with various articulations like accents and slurs.

First system of musical notation. The piano part (left) starts with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The bass part (right) has a melodic line with some grace notes.

accél.

Second system of musical notation. It begins with a piano (*p*) dynamic and features a series of triplets in both hands. The dynamics increase, marked as *cresc.* (crescendo).

(accél.) — — — — — jusqu'au

Third system of musical notation. It continues the triplet pattern. The piano part is marked *(cresc.)* and *molto*. The bass part has a steady accompaniment.

Aussi rapide que possible (♩ = 196/200)
martellato

Fourth system of musical notation. It features a rapid sixteenth-note triplet pattern in both hands, marked *fff* (fortississimo). The dynamics fluctuate between *fff* and *f* (forte). The tempo is indicated as "Aussi rapide que possible" with a metronome marking of 196/200.

attendre que la résonance ait suffisamment diminué (⌞)

(ne pas relever la Péd.)

First system of musical notation, piano and bass staves. Dynamics: *f*, *ff*.

accél.

Second system of musical notation, piano and bass staves. Dynamics: *p*, *cresc.*. Includes the instruction "accél." above the system.

(accél.) — — — — — jusq'au

Third system of musical notation, piano and bass staves. Dynamics: *(cresc.)*, *molto*. Includes the instruction "(accél.)" above the system.

Aussi rapide que possible (♩ = 196/200)

martellato

Fourth system of musical notation, piano and bass staves. Dynamics: *fff*, *f*, *fff*. Includes the instruction "Aussi rapide que possible (♩ = 196/200)" and "*martellato*" above the system.

attendre
que la résonance ait
suffisamment diminué

(ne pas relever la Péd.)

Lent, libre

les petites notes assez souples
ainsi que les arpèges

p *ppp*

Red. (ne pas relever la Péd.)



Rapide

(ralentir la pulsation)

ff *f* *ppp*

sim.

Un peu plus lent

les petites notes un peu plus serrées
ainsi que les arpèges

p *mp* *p*

Red. *sim.*



Rapide

(ralentir la pulsation)

Encore un peu plus lent

Musical score for the first system. The piano part (top two staves) begins with a triplet of eighth notes, followed by another triplet, and then a single eighth note. Dynamics are marked *f*, *mf*, and *f*. The bass part (bottom two staves) features a triplet of eighth notes, followed by a quarter note and a half note. Dynamics are marked *mp*, *mf*, and *mp*. A fermata is placed over the final notes of both parts.

*les petites notes assez serrées
ainsi que les arpèges*

Musical symbols: *f*, *mf*, *f*, *mp*, *mf*, *mp*, fermata, *rit.*, *tr.*

Rapide

(ralentir la pulsation)

Toujours plus lent

Musical score for the second system. The piano part (top two staves) begins with a triplet of eighth notes, followed by another triplet, and then a quarter note. Dynamics are marked *mf*. The bass part (bottom two staves) features a triplet of eighth notes, followed by a quarter note and a half note. Dynamics are marked *mf* and *f*. A fermata is placed over the final notes of both parts.

*les petites notes encore plus serrées
ainsi que les arpèges*

Musical symbols: *mf*, *mf*, *f*, fermata, *rit.*, *tr.*

Rapide

(ralentir)

Toujours plus lent

Pulsation lente

Très lent

Musical score for the third system. The piano part (top two staves) begins with a triplet of eighth notes, followed by a quarter note. Dynamics are marked *p*. The bass part (bottom two staves) features a triplet of eighth notes, followed by a quarter note and a half note. Dynamics are marked *ppp*, *ff*, and *f*. A fermata is placed over the final notes of both parts.

*les petites notes assez serrées
ainsi que l'arpège*

*la petite note
très serrée*

laisser résonner longuement

Musical symbols: *p*, *ppp*, *ff*, *f*, fermata, *ten.*, *rit.*, *tr.*

Antipodes

per pianoforte

Ivan Fedele
(* 1953)

$\text{♩} = 48$

pp

5

9

pp

13

mp > ppp *mp >* *pp*

18

ppp *mp > pp*

21

(pp) *ppp* *mp >*

p

25

p mp > ppp mp p

ppp

29

mp > ppp mp > p > ppp mp

33

p mp p > ppp ppp

cluster* (ord.)

36

p > ppp mp pp mp ppp p > ppp

cluster (ord.)

40

mp pp mp pp mf ppp mf ppp ppp

cluster (ord.)

45

mf mp mp pp mf pp

*) Cluster cromatico tra le due note indicate.

El juguete olvidado

[Solo XIII] breve estudio para piano
para niños o principiantes (2006)

Cristóbal Halffter

(* 1930)

Calmo ♩ = 50

*)

Measures 1-5: 3/4, 4/4, 5/4, 4/4. Dynamics: *p*, *mp*, *mf*, *mp*, *p*, *mp*.

6

Measures 6-10: 4/4, 3/4, 4/4, 3/4, 4/4. Dynamics: *p*, *mp*, *mf*, *p*, *mp*.

11

Measures 11-15: 3/4, 5/4, 4/4, 4/4, 4/4. Dynamics: *p*, *mf*, *p*, *mp*, *p*.

16

rit. - - -

Measures 16-20: 4/4, 4/4, 4/4, 4/4, 4/4. Dynamics: *mf*, *mp*, *p*, *mf*.

*) see preliminary page III / voir préface page VI / siehe Vorwort Seite X

21 (rit.) ————— ♩ = 50

Musical score for measures 21-24. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mf* and *p*. The tempo is marked as "rit." and the metronome is set to 50. The music includes various chordal textures and melodic lines in both hands.

25 rit. ————— ♩ = 50

Musical score for measures 25-29. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mf*, *p*, and *mp*. The tempo is marked as "rit." and the metronome is set to 50. The music includes various chordal textures and melodic lines in both hands.

30

Musical score for measures 30-34. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mp* and *p*. The tempo is marked as "rit." and the metronome is set to 50. The music includes various chordal textures and melodic lines in both hands.

35

Musical score for measures 35-38. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mf* and *p*. The tempo is marked as "rit." and the metronome is set to 50. The music includes various chordal textures and melodic lines in both hands.

39

Musical score for measures 39-42. The score is in 4/4 time and features a piano accompaniment with dynamic markings of *mp* and *p*. The tempo is marked as "rit." and the metronome is set to 50. The music includes various chordal textures and melodic lines in both hands.

1 2 3 ⊕ ① ② 3 1 2 3 1 ② ③ ④ 5

15

17

20

23

27

30

pour Jean Sébastien Dureau

... feuilles mortes ...
pour piano

György Kurtág
(* 1926)

tristement, lointain

pp flottant

The first system of music consists of two staves. The upper staff contains a melodic line with quarter and eighth notes, some with slurs. The lower staff provides harmonic accompaniment with chords and moving lines. The dynamic marking is *pp* and the instruction is 'flottant'. There are some handwritten markings below the first few notes of the lower staff.

The second system continues the piece with similar melodic and harmonic textures. It features a mix of quarter and eighth notes with various slurs and phrasing marks.

(legato)

The third system of music shows a continuation of the melodic and harmonic themes. The instruction '(legato)' is placed below the lower staff. The notation includes slurs and phrasing marks across both staves.

più lontano

The fourth system of music features a change in mood with the instruction 'più lontano'. The melodic line in the upper staff has a more distant, ethereal quality. There is a circled '8' with a '1' below it, possibly indicating an octave or a specific fingering.

Choral
più largamente

in tempo

p-mp *pp*

The fifth system is the 'Choral' section, marked 'più largamente' and 'in tempo'. It features wide intervals and a slower, more spacious feel. The dynamic markings are *p-mp* and *pp*. The notation includes large slurs and phrasing marks.

für Renee und die ganze Familie Jonker

Consolation seraine

per pianino con supersordino

György Kurtág

(* 1926)

Molto tranquillo, parlando

pp *leggiere* *pesante* *leggiere*

con ~~no.~~ quasi al fine

pesante *leggiere* *pesante*

leggiere *pesante* *poco rin.*

ppp lontano *pesante, più vicino*

pachissimo *sub. pppp, quasi in sogno*

Hommage à Jehuda Elkana 70 pour piano

György Kurtág
(* 1926)

Sostenuto, ben pulsato

p dolce
con ped.
ppp
pochissimo

ppp
ppp

[scorrevole]
[espr.]
p, dolce
p dolce
ppp sempre
poco

9

ppp

pichissimo

11

ppp

8^{va}

14

[scorrevole]

[espr.]

p, dolce

ppp sempre

poco

mp - p

[mp - p]

17

ppp

8^{va}

ppp

Un taxi l'attend, mais Tchékhov préfère aller à pied

für Klavier

Peter Eötvös

(* 1944)

(♩ = 48)

1 *f* *p* *f* *p* *f* *p*

6 *mf*

9 *f* *mf*

13 *p*

16 *mf* *p*

20 *pp*

Acrobacias

Dos piezas fáciles para piano (2004)

Luis de Pablo

(* 1930)

I. Tonada

♩ = ± 60

p
p
p
senza ped.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *p*
Ped. sost.

f subito [1] *pp*
♩ = ± 54

[1] "Tonada" de la provincia de Segovia (España):
"La Navaja de Guillermo".

mp cantabile
casi sin ped., ligado con los dedos

12 *pp*

mp

15

18 *p* *mf* rit. poco $\bullet = +54$

una corda
mp, cantabile
* [1]

21 *p, dolce*

Red. * *Red.* * *Red.* * *Red.*

25 *p dolce*

* come prima *Red.* * *Red.* * *Red.* *

29 $\bullet = +60$

tre corde
mf Red. * *Red.* *

32

mf

mf, assai meccanico

poco

33

34

mf

sempre poco *red.*

35

36

37

una corda, assai meccanico sempre

p sempre poco *red.*

II. Saludo a Albéniz

Il più presto possibile

minimo : ♩. = ± 72 (♩ = ± 108)

senza *ped.*, assolutamente regolare, tutte uguale, staccato

4

8

12

16

20

24

28

32

36

sost. Ped.
al segno

40

45

ff *p* *f* *sf*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

49

ff *p*

Red. * *Red.* * *Red.* * *Red.* *

sost. Ped. al segno

53

p *mp*

Red. * *Red.* * *Red.* * *Red.* *

sost. Ped. al segno

57

staccatiss.

p

Albéniz: "Asturias [Leyende]"

fin de la cita

62

67

stacc.

p

ff
sost. Ped.
al segno

72

staccatiss., marcato

*f*_{sub.}

pp

*
Albéniz: "El Albaicin"

Dita unite a quattro mani

per pianoforte (2000)

Salvatore Sciarrino
(* 1947)

Primo

Secondo

m.d.

ff sempre

m.s.

m.d.

ff sempre

sopra

m.s.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various rhythmic patterns and dynamics. A specific instruction is written above the second staff: *(sollevare bruscamente)* with an arrow pointing to a note. A bracket is placed under the notes in the second staff that correspond to this instruction.

Second system of musical notation, consisting of four staves. Similar to the first system, it features complex rhythmic patterns. An instruction *(sollevare bruscamente)* is written above the third staff with an arrow pointing to a note. A bracket is placed under the notes in the third staff corresponding to this instruction. The system concludes with a double bar line and a fermata symbol.

Third system of musical notation, consisting of four staves. The music continues with similar rhythmic patterns. An instruction *^ (simile)* is written above the top staff, and another *^ (simile)* is written above the second staff, both with arrows pointing to notes. A vertical dashed line is drawn through the system, and a bracket is placed under the notes in the bottom staff that precede this line.

First system of a musical score. It consists of four staves: two treble clefs (top and third) and two bass clefs (second and fourth). The top staff contains a melodic line with several rests and notes. The second staff features a long, sustained chord with a dynamic marking of (d) . The third staff continues the melodic line, and the fourth staff provides a bass accompaniment with chords and rests.

Second system of the musical score. It follows the same four-staff layout. The top staff has a melodic line ending with a fermata. The second staff has a long chord with a dynamic marking of (d) . The third staff continues the melodic line with a fermata at the end. The fourth staff provides a bass accompaniment.

Third system of the musical score. It follows the same four-staff layout. The top staff has a melodic line ending with a fermata and a dynamic marking of p . The second staff has a long chord with a dynamic marking of (d) . The third staff continues the melodic line with a fermata at the end. The fourth staff provides a bass accompaniment.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a series of rests followed by a dynamic marking of *ff* (fortissimo) and a melodic phrase in the right hand. The left hand has a few notes and rests. A fermata is present over the final notes of the system.

Second system of musical notation, consisting of four staves. The music continues with a melodic line in the right hand and accompaniment in the left hand. The dynamic marking *ff* is present. The system concludes with a fermata.

Third system of musical notation, consisting of four staves. The music continues with a melodic line in the right hand and accompaniment in the left hand. The dynamic marking *mp* (mezzo-piano) is present in the right hand, and *ff* (fortissimo) is present in the left hand. The system concludes with a fermata.

First system of musical notation, consisting of four staves (two treble and two bass clefs). The music features a series of chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the first measure of the upper staves. The notation includes various note values and rests.

Second system of musical notation, consisting of four staves. This system continues the musical piece with similar chordal and melodic structures. The notation includes various note values and rests.

Third system of musical notation, consisting of four staves. This system concludes the musical piece, ending with a final chord and a fermata. The notation includes various note values and rests.

The first system of the musical score consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a sustained chordal accompaniment. The third staff is a treble clef with a rhythmic accompaniment. The bottom staff is a bass clef with a bass line. The music is in a key with one flat and a 3/4 time signature.

The second system of the musical score consists of four staves. It continues the piece from the first system. The top staff has a melodic line with a fermata. The second staff has a sustained chordal accompaniment with a fermata. The third staff has a rhythmic accompaniment. The bottom staff has a bass line. The system ends with a repeat sign.

The third system of the musical score consists of four staves. It continues the piece from the second system. The top staff has a melodic line with a fermata. The second staff has a sustained chordal accompaniment with a fermata. The third staff has a rhythmic accompaniment. The bottom staff has a bass line. The system ends with a repeat sign.

First system of a musical score. It consists of four staves: two treble clefs and two bass clefs. The top two staves are connected by a brace on the left. The bottom two staves are also connected by a brace on the left. The music features various notes, rests, and dynamic markings. A fermata is placed over a note in the second staff. A slur connects notes across the first and second staves. A dynamic marking *p* is present in the fourth staff. The word "(brusco)" is written above the fourth staff with a downward arrow pointing to a specific note.

Second system of the musical score, continuing from the first. It features the same four-staff layout. The music continues with various rhythmic patterns and dynamics. A slur connects notes across the first and second staves. A dynamic marking *p* is present in the fourth staff. The word "(brusco)" is written above the fourth staff with a downward arrow pointing to a specific note.

Third system of the musical score, concluding the page. It features the same four-staff layout. The music concludes with various notes and rests. A dynamic marking *p* is present in the fourth staff. The word "(brusco)" is written above the fourth staff with a downward arrow pointing to a specific note.