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In the penprints of György Ligeti in Basle – historical aspects of performance notes in piano études 1–6

THE LIGETI COLLECTION AT THE PAUL SACHER FOUNDATION

The Paul Sacher Foundation in Basle is a treasure trove for the contemporary music researcher. An extensive collection of material related to twentieth-century composers can be found in the archives. The Foundation has exclusive rights to the manuscripts and sketches of György Ligeti, as well as other material related to or owned by him. However, several of the sketches were donated for auction during his lifetime. For example, eight sketches for the piano études ended up in the Northwestern University Library in Illinois (Steinitz 2011, 171).

Visitors at the archives are kindly received, but they are expected to strictly adhere to the Foundation's rules. For example, although it would make work easier, photocopies and cell phone photos may not be taken of the materials, but researchers may take notes with pencil. Patience and concentration are needed, especially when deciphering handwritten, multicoloured sketches.

I visited Basle for the first time while I was working on my artistic doctoral thesis. At that time I was searching for answers to questions concerning Ligeti's piano music. I focused on Ligeti's eighth piano étude, *Fém*, which I looked at from several perspectives. During the process, it became obvious to me that Ligeti had invested much painstaking time and effort editing, finishing and formulating the performance notes (Järvi 2011, 116–117).

After Ligeti's death, and starting even in the years before, the music in his and in his acquaintances' possession was gradually transferred to Basle to complete the archive collection. The archive material includes scores and preliminary prints containing revisions and notes made by the composer himself. In this article, I refer

mainly to the scores which Ligeti's longtime secretary, Louise Duchesneau, sent to the Foundation in 2009. Fortunately, I was still able at that time to view the original scores, drafts, and manuscripts. Nowadays most of the material has been micro-filmed, and viewing archival material up close is no longer possible.

PIANO ÉTUDES: THE SHEET MUSIC

Ligeti's *Études for solo piano* are published in three volumes. The first book (1985) contains six études, the second volume (1988–1994) contains eight études, and the third volume (1995–2001) four études. All three volumes are printed by the Schott publishing company (Ligeti 1997, 1998, 2005). Prior to the first computer-engraved publication of the first collection, a facsimile edition was released (Ligeti 1986). The first page of this edition bears an inscription in Ligeti's own hand: "*Die vorliegende Fassung stellt eine vorläufige Fassung der Étüden dar. György Ligeti*".¹

In some libraries a rare unpublished photocopy of the manuscript of the second volume can be found. It contains études from number 7 to 15 and also includes *White on White*, which was intended for the third volume (Ligeti 1997?). This "preliminary facsimile score" is a photocopy of the final manuscript in A3 format. It has a yellow paper cover and a white label stating "*Unveröffentlichtes Manuskript. Mainz: Schott*". Two copies of this score, which probably date from 1997, can be accessed in the library at the Sibelius Academy. Two reprints have been made of the computer-engraved second volume. In spite of tiny differences, all three editions have the same year of publication, 1998, and Schott code number ED 8654. In my doctoral thesis (Järvi 2011, 74–75) I approached the eighth piano étude *Fém* from a historical perspective and pointed out some differences between these editions and the facsimile edition.

The four études belonging to the third set of piano études were first published separately, in 1995, 1997, 1998, 2001, as copies of the manuscript. They were published as a single computer-engraved volume in 2005 (Schott ED 8541; Ligeti 2005).

FROM CHAOS TO CHRONOMETER

"Das Endprodukt muß sauber sein und so verarbeitet sein, wie ein guter Uhrmacher ein Präzisionschronometer macht. [...] Aber vorher ist Schmutz und Chaos. Und ich brauche das." (Ligeti 1996.)

¹ This is a preliminary print of the piano études. György Ligeti.

² The final product must be as clean and well-crafted as a good, accurate chronometer. But before that is dirt and chaos, and I need that.

Ligeti's composing process while working on the piano études, from sketches to the finished work, developed as follows:

- 1) *Skizze* (sketch; delicate, hurried handwriting; also written notes, charts or numbers)³
- 2) *Reinschrift* (final manuscript handwritten with soft pencil)
- 3) *Reinschrift, Probedruck* (photocopy of the final manuscript, in A3 format)⁴
- 4) *Faksimile-Ausgabe* (facsimile edition by Schott, ED 7428; Ligeti 1986)
- 5) Final edition (computer-engraved Schott publication, ED 7989; Ligeti 1997)

The first three categories correspond to the German-language indexing terminology used by the Sacher Foundation (SGLM 2016). The terminology used in categories 4) and 5) is used by Schott in their publications. Both the facsimile edition and the computer-engraved edition are referred to as *Reinschrift, Musikdruck* in the Sacher Foundation archive catalogue.

I focused on the “from chaos to reflection” aspect of Ligeti's composition process, examining the multicoloured drafts and original manuscripts of the études in the archives, as well as the preliminary copies of the manuscripts. I also studied the facsimile editions that were in Ligeti's possession (Schott ED 7428), to which he had added comments and corrections.

Ligeti's own markings can be divided into two categories: a) careful corrections that the composer intended to be read by others, and b) narrowly-spaced and unclear handwritten notes and observations which he jotted down for his own use. The annotations falling into the first category most probably served as corrections of errors in the printed scores, or as wishes for further revisions. He often marked these passages with a clear “X” in the margin. According to the archival sources, pianists Pierre-Laurent Aimard and Florent Boffard also helped the composer by sending him suggestions for corrections (PSSb).⁵

Notes and comments belonging to the latter category seem to have been written extremely quickly in the margin, using whatever language that first sprang to mind – probably while Ligeti was listening to a musician playing.

Both kinds of markings prove that the composer chose words and expressions with great care for his performance notes. He seems also to have changed his mind several times when, for example, choosing the correct tempo marking. Fortunately,

³ Ligeti's sketches can be subdivided into five basic types: jottings, drawings, charts, tables, musical notation (see, e.g. Bernard 2011, 149–159).

⁴ The copies are faded, greenish-brown and almost A3 size. The paper is rough, yellowing and of poor quality. The first and third pages are marked with a bluish stamp: “© B. Schott's Söhne, Mainz. Unveröffentlichtes Manuskript. Nur für den persönlichen Gebrauch. Not for sale”.

⁵ Recently Aimard has contributed to the contemporary music online-project “Explore the Score” by Klavier-Festival Ruhr. He discusses études, 2, 8, 12 and 13 from a performer's point of view and also tells about his cooperation with Ligeti (Stiftung Klavier-Festival Ruhr).

he used coloured pencils or coloured felt-tip pens, making it possible for the researcher to work out the chronological order of the modifications.

SOLVING THE TIME PUZZLE

In this article, I introduce and discuss the most significant modifications to the performance notes and performance instructions in the first volume of piano études. I compare differences between the first preliminary copies of the manuscript (*Probe-druck*) from 1985, the facsimile edition (Schott ED 7428) from 1986 and the final edition (Schott ED 7989) published in 1997. I also present the composer's own markings and comments. It is possible, even probable, that Ligeti's own markings and corrections date from the years following publication, although he was still taking notes and adding comments using a preliminary copy of the études, perhaps while working with musicians. Many of these markings are not found in the final edition.

It is not my intention to point out printing errors in this article. Rather, I wish to give the reader a glimpse into the history of the études and to demonstrate how the performance instructions have evolved. It is still possible that the published scores lack corrections that Ligeti intended for print. Examining and comparing the various versions helps to illuminate what the composer was trying to achieve and what manner of interpretation he may have had in mind. I have ignored some linguistic errors which Schott corrected in later editions. Hence, the main focus is the performance notes and tempo markings and how they evolved over time. I have reproduced Ligeti's expressions in the German language according to the grammatical rules in that language. Sometimes Ligeti writes words using capital letters and sometimes nouns in lowercase letters. This is irrelevant. The composer's handwriting occasionally demands interpretation on the part of the reader.

Lengthy sentences in the German language are translated in the footnotes. Commonly-used phrases in German, French or Italian, e.g. *kein Pedal*, do not require translation. Ligeti's own expressions are written in italics but without quotation marks, except in cases where quotation marks have been added by the composer himself, such as "*lontano*".

For the sake of clarity, the information is presented in bullet-point style, so that the reader can easily see and compare specific facts and figures referring to a certain bar. The presentation also indicates which markings did not, for one reason or another, make it to the published editions.

DIAMOND GRINDING: MODIFICATIONS AND COMMENTS IN THE PERFORMANCE NOTES

My review is based on the following preliminary prints and facsimile editions. I refer to the specific proof sheets, volumes and personal copies in question with a letter-number combination in parentheses, e.g. (A1) or (B2). I include information concerning the actual location of the original materials in the archival folders. The materials are clearly labelled, and the information is based on the 2013 archive register (PSSa & PSSb). Nowadays the Ligeti collection is accessible digitally in the form of computer scans at the Paul Sacher Foundation. The inventory catalogue was compiled and published in 2016 (SGLM 2016).

(A1) Probedruck, containing etudes I–III.

Location: SGL Ligeti Mappe 3/3 2008 11/04 / HZ paper folder 2 "Rs. (Probedruck) von Nr. 1–3". (PSSb.)

(A2) Probedruck, etudes I–VI.

Location: SGL Ligeti Mappe 3/3 2008 11/04 / HZ paper folder 1 "Rs. (Probedruck) von Nr. 1–6". (PSSb.)

(A3) Probedruck, etude VI.

Location: SGL Ligeti, Mappe 3/3 paper folder 4. (PSSb.)

(A4) Fotokopie und Korrekturen, etudes I–III / V–VI. Large A3-format copies of the manuscript. *Location: SGL Ligeti, Mappe 2/3 paper folder 3 "Fotokopie und Korrekturen nr 1–3 / 5–6." (PSSa.)*

(B1) Facsimile edition (ED 7428), etudes I–VI.

Location: SGL Ligeti, Mappe 2/3 paper folder 1 "Etüden (Kl; Buch 1; 1985) Reinschrift. Musikdruck: Faksimile mit hss. Korrekturen und anderen Eintragungen von György Ligeti". (PSSa.)

(B2) Facsimile edition (ED 7428), etudes I–VI. Markings only in etudes I and II.

Location: SGL Ligeti Mappe 3/3 2008 11/04 / HZ, paper folder 5 "Rs. (Musikdruck: Faks)". (PSSb.)

(B3) A copy of the facsimile edition, etude No. I as loose paper sheets.

Location: SGL Ligeti Mappe 3/3, paper folder 3 "Rs. (Probedruck) von Nr. 1". (PSSb.)

The études' titles are followed by the titles and tempo markings as they appeared in the published editions of 1986 and 1997.

Meaning of the symbols:

→ = The previous marking or digit is replaced with the new version after the arrow.

Sometimes there is a continual chain of modifications and arrows. In the case of metronome markings, for example, the most recent marking is in bold type.

□ = The marking or comment appears in the latest publication of the first book of piano études ED-7989 (1997), but is not printed in the facsimile edition ED-7428 (1986).

■ = The marking or comment does not appear in either of the editions.

I Désordre – *Molto vivace, vigoroso, molto ritmico* ◦ = 63(1986)
– *Molto vivace, vigoroso, molto ritmico* ◦ = 76[ca. 2'20''] (1997)

(A1) ◦ = (♩ =), no duration indicated

■ Pedalling: *fast kein Ped*

(A2) Still no metronome marking indicated; duration 2'30''

■ Ligeti's handwriting with red pencil: *Senza ped*

■ Around bar 70: at the dynamic indication *crescendo poco a poco* ... an additional performance suggestion: *poco a poco ein wenig Pedal (stets sehr sparsam) wechseln bei jeder Abfahrt ----- ped stets sehr sparsam (al fine)*

(A4)

■ *Molto vivace, vigoroso, molto ritmico* → **Presto, vigoroso, molto ritmico**

■ *Akzent[e] stark hervorheben den Rest [im] Hintergrund.*⁶ As well as this, an arrow indicating the middle voices with a delicately-written suggestion in pencil: überall pp.

■ The last dynamic markings of the final performance instruction corrected:

Allmähliches crescendo [...], die Achtel-Figuren allmählich pp, dann mp.

(B1) ◦ = 76 → 66 → 72 → 66 (bleibt) → **63** (See Ex.1.)

At the top of the page, faint, coloured pencil markings 69, 71; these were later crossed out.

Duration: *max.* 2'30'' → 2'40'' → **2'20''**

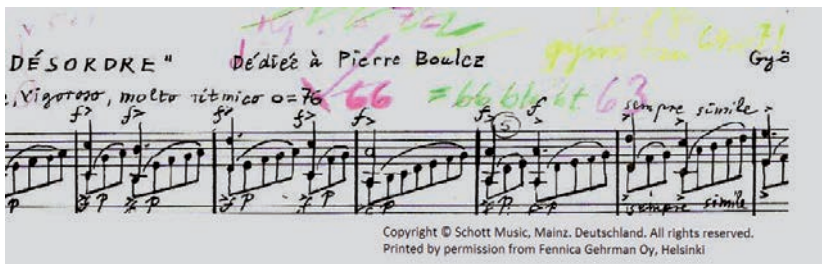
Other markings:

□ *Stets sehr sparsamer Gebrauch [...]* → *Stets sparsamer Gebrauch des Pedals*

□ *Melodie in beiden Händen legato*

□ Some linguistic clarifications (bar ~113), e.g. *bis Ende* → *bis zum Schluss der Etüde*

⁶ Accents clearly emphasised, the rest in the background.



Example 1. Comments and modifications of the metronome marking for the first étude *Désordre* in the facsimile edition. (Markings handcopied by the author, PSSb.)

(B2)

Ligeti has added some structural and analytical remarks, such as “the right hand cycle 26 notes and the left hand cycle 33 notes”. Nonetheless, these observations are not related to performance notes.

(B3)

■ Ligeti (presumably) indicated some bar numbers separately for each hand. The bar numbers are indicated every few bars, in particular at the beginning of every rhythmic pattern, as in bars 1, 5, and 9. The bar numbers clearly indicate at which point the right-hand and left-hand bar units are no longer synchronised. For instance, at right hand bar 33, the left-hand bar number notated directly beneath it is not bar 33, but bar 32. Likewise, at bar units 57 and 55, the two hands already have a discrepancy of two bars. Both of the published editions lack the bar numbers in *Désordre*.

II *Cordes vides* – *Andantino con moto, molto tenero* ♩ = 120 [2'30''] (1986)
Cordes à vide – *Andantino rubato, molto tenero* ♩ = 96 [2'45''] (1997)

(A1) ♩ = 120, duration 2'30''

Agogics:

- Before *espr[essivo]* written in blue pencil: *molto*
- Bar 28: *rall[entando]*, returning to *a tempo* on the second crotchet of bar 29

Dynamics:

- Wedge-like crescendo on the first slur and diminuendo on the second slur both in the left [!] and right hand parts and suggestion *nach Gefühl!*.

⁷ with feeling

- Bars 11–12, 13–14 and 17: even softer dynamic indication *ppp* for the vertical fifths, returning to pianissimo *pp* at the linear fifths. At the end of bar 14 *sempre pp* is crossed out, only *pp* remains.
- Starting end of bar 21: accent on every quaver in the right hand part
- Bar 28 upper voice: *Melodie heraus*
- End of bar 29: each of the last three notes in the left-hand part has an accent in parentheses.
- Bars 34, 35 and 36: new dynamic markings for the right hand *p* → *mp*, *pp* → *p* and *ppp* → *pp*
- Bar 32: left hand softer *ppp* → *pppp*
- *una corda (al fine)* indication from bar 34 shifted to end of bar 35 for E–A in the right hand

Apparently, before the computer-engraved edition was published, Ligeti had wished to differentiate between the right and left hands by indicating differing dynamic levels and balance instructions: the right-hand part louder and the left hand softer.

Pedalling:

- Beginning: indications modified: (*con ped*) is partly and (*viel ped*) entirely crossed out → (*ped*) remains
- Last bar: *ped* and stroke-like indication above the bar, rising gradually towards the end of the bar / .

(A2) ♪ = 120, duration 2'30''

Markings with red pencil:

- Beginning: (*viel Pedal*) → (*con ped.*)
- At the barline separating bars 11–12 and 13–14 and also in bar 17 below the vertical fifths „*lontano*” in quotation marks.

Dynamics:

- At the top of the page crescendo/diminuendo wedges and a note in Hungarian < > *kidolgoz*⁸
- The first bar contains no dynamic wedges.
- Bar 12: dynamic wedges in the right hand < > above the beamed triplet
- At the barline between bars 20–21: (*p*) → *mp*
- Starting middle of bar 21: accents in parentheses in the right-hand part (>) and *sim[ile]*
- Bar 28: upper voices accentuated in both hands, and added indication *rilievo*

⁸ to be worked on

- Bars 30 and 31: more dynamic contrasts: right hand *pp* and left hand *mp*
- Bar 34: markings *una corda* and (*eco I*) crossed out.
- Bar 35: right hand (*eco II.*) → (*eco I.*)
- Bar 34–36: modifications in dynamic markings in the right hand: *p* → *mp*, *pp* → *p*, *ppp* → *pp*
- Bar 35: A diminuendo in the left hand starting from the indication *dim. main gauche* in bar 35, to *pppp dim.* in bar 36

Written with a brown felt-tip pen on the same score:

- Bars 11–12, 13–14 and 17: below the vertical fifths *una corda*, as well as the indication “*lontano*” by the first fifths until *tre corde*
- Bar 28: The indication *rilievo* referring to the upper voices in both hands

(A4)

- Above the title of the étude are unclear markings written with a fine-tip pen and an arrow pointing to the first note. *Akzente immer deutlich hervorheben, das Sonstige fließend und im Hintergrund*⁹
< > *espr...*

Pedalling:

- At the beginning (*viel Pedal*) crossed out → (*con ped.*) left
- Between bars 11–12, 13–14 and 16–17: *Ped* —| so that the pianissimo vertical fifths are held under one pedal

Changes in octave registers:

- Bar 33 left-hand part: *8 bassa ab d* = the left hand plays an octave lower than notated, starting from D natural
- Bar 34: *bleiben 8 bassa* = left hand remains in the lower register, unlike what appears in the published score

Other markings:

- Bar 19: on the third quaver in the left hand (F¹): *noch Bass[schlüssel]*, on the first vertical fifth in the right hand (B flat – F) *ab hier* ♩ (i.e. treble clef). This comment above the staff appears to be a mistake, due to its perfunctory writing style and content. If the bass clef (*Bassschlüssel*) were still valid, the progression of ascending fifths would be broken and the right hand would have to play the unrelated pitch A beneath the left hand part, instead of F.
- Bars 34–35, after the (*eco I.*) in the right-hand part: (*ma in rilievo, cantabile*)

⁹ Accents clearly emphasised, the rest flowing and in the background.

(B1) ♩ = 120 → ca.120 → 88 → NEU:104 → 96 (See Example 2.)
 Duration: 2'30'' → 2'45'' → ca.2'55'' → 2'40'' +end → 2'45''

- Title: "Cordes vides" → "Cordes à vide"
- *Andantino con moto, molto tenero* → *Andantino con rubato, molto tenero*
- (con ped.) (viel Pedal) → (viel Pedal)
- crescendo/diminuendo wedges < > follow the phrasing
- Bars 11–17: additional markings *una corda* and *tre corde*
- Bar 21: an arrow indicates that the wedges have moved above the right hand part...
- Bar 21 right hand and bar 24 left hand: accents on every quaver
- Bar 25: *poco stringendo*end of bar 26: *a tempo*
- Bar 28: *poco stringendo*end of bar 32: *a tempo*
- Bar 29 left hand: *p, die linke Hand hervorheben* → *mp, in rilievo*
- Bars 34, 35, 36 changes in dynamics in the right hand: *p* → *mp*, *pp* → *p*, *ppp* → *pp*
- Bar 36: *una corda* added to the *pp* dynamic marking

Consequently, the dynamic levels have evolved in such a way that the two hands are differentiated. The longer notes are prominent and have a greater importance. These meticulous markings in coloured-pencil were clearly intended for the Schott publication ED 7989.

(B2) ♩ = 120 → 88 → 84 → 92 (No other hand-written comments.)

The image shows a handwritten musical score for "CORDES À VIDES" by György Ligeti. The title is written in pink and blue ink. The dedication "Dédiée à Pierre Boulez" is in black. The tempo is marked as "ca. 120" in red, with "88" written below it. The score includes dynamic markings like "p", "mp", "pp", and "ppp" in black ink. There are also markings for "una corda" and "tre corde" in pink. The score is for two staves, with various notes and rests. The copyright information at the bottom right reads: "Copyright © Schott Music, Mainz, Deutschland. All rights reserved. Printed by permission from Fennica Gehrman Oy, Helsinki".

Example 2. Changes and corrections for the second étude in the facsimile edition. (Handcopied by the author, PSSb.)

- III Touches bloquées** – *Presto possibile, sempre molto ritmico* (1986)
– *Vivacissimo, sempre molto ritmico*¹⁰ [ca. 1'40] (1997)

(A1) No tempo indication, no duration

Pedalling:

- Below the first stave: with blue pencil *absolut*; emphasising the printed suggestion *senza ped.*

(A2) No metronome marking, duration: 2'

Tempo:

The word *Presto* in the performance notes is accompanied by an arrow pointing towards the enquiring note *Met[r...]?*. Probably Ligeti was considering various metronome indications at this stage.

Dynamics:

- Accents, written in coloured pencil, added to the first notes of bars 6, 8, and 12, at the beginning of every slur in the right hand. The same applies to the second quaver in bar 14. Similar accents are written above the top notes of the chords in bars 46 (G flat), 49 (G flat) and 51 (B flat and E flat).
- Crescendo/diminuendo wedges notated in bars 83 and 84, after which is written *etc.* The same crescendo/diminuendo pattern would therefore continue in the powerful octave-passages, separated by breath marks.
- Crescendo in bars 98–100 is made even more effective by adding one *f* to each dynamic marking: left hand *fff*, right hand *ff*.

Pedalling:

- Bar 73: *poco ped*
- Bar 92: *senza ped*

Other markings:

- An arrow pointing to the barline between bars 71 and 72, and, unclearly written *ohne Zäsur weiter*

(A4)

Above the title, unclear writing: *überall stacc leise[...]*

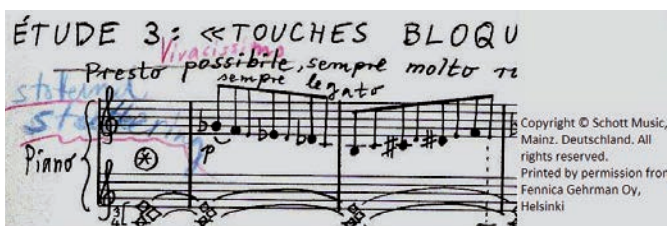
¹⁰ Études No. 3, 17 and 18 are published without any metronome marking.

Corrections to dynamic markings in coloured pencil:

- Bar 3: *p* → *pp*
- Bar 24, right hand: (*mf*) → (*mp*)
- Bar 60, right hand: *p* → *pp*: left hand: *p sempre*
- Bar 96, right hand: *mp* → *p*

(B1) Duration: 1'30'' → 1'40''

- *Presto possibile, sempre [...]* → *Vivacissimo, sempre [...]*
- Underlined description in coloured pencil: *stotternd, stuttering*
- Several linguistic corrections to the performance notes in German
- Bar 72: *poco meno presto* → *feroce impetuoso*
- Bar 92: (*Presto possibile*) → (*Vivacissimo*)



Example 3. Ligeti's own corrections for *Touches bloquées* in the first facsimile edition. (Handcopied by the author.)

IV Fanfares - *Vivacissimo molto ritmico, con allegria e slancio* ° = 63 [3'25''] (1986)
- *Vivacissimo molto ritmico, con allegria e slancio* ° = 63 [3'20''] (1997)

(A2) ° = 63, duration: 3'

- Bar 1: *una corda*
- Bar 54: *tre corde*

(B1)

Duration: 3'25'' → 3'20'' → *NEU* 3'30'' and *NEU* 3'20''–3'30''

- Dynamic wedges < > added in purple pencil to bars 22–23, 25, 41–42, 68–69, 70–73, etc. That indication is still in the middle of the staff, and later on it was moved above the right-hand part.

V Arc-en-ciel – *Andante molto rubato, con eleganza, with swing* ♩ = ca. 56 [2'45''] (1986)
– *Andante con eleganza, with swing* ♩ = ca. 84 [3'45''] (1997)

(A2) ♩ = ca. 54–55 → ca. 54 → **ca 50**, duration: 2'45''

Tempo and agogics:

- End of bar 6: (*pocchissi[mo] rall[entando]*)
- Bar 7: *a tempo*
- Bar 8: *pocchissimo accel[erando]*
- Bar 9: *a tempo*
- Bar 10: (*pocchissim. rall~*) and on the last accentuated chord *a tempo*
- End of bar 16: the right-hand part *cantabile*, in the middle of the stave *molto espress*
- Bar 22: after *a tempo* the instruction: (*poco meno mosso als Haupttempo*)

These markings do not appear in the published editions.

It may be that Ligeti had written these comments on the preliminary print, even though another, more up-to-date publication already existed. He may also have accepted several distinctive ways to perform *rubato*, and, in the end, decided on the performance instruction: *schwankendes Tempo*.¹¹

(A4) ♩ = 96 → **100** (*aber nur im Durchschnitt*) *sehr frei im [T]empo!*

Duration: written in pencil at the end of the composition: *ca 3'*

Agogic markings:

- Bar 13: The first *a tempo* marking crossed out with blue pencil. Thus *accelerando* would be followed by a short *allargando* until *a tempo* at the last crotchet of the bar.
- Bar 17: Above A flat the word *molto* written in blue pencil. Apparently, Ligeti wanted to emphasise the *rallentando*. The marking could also be understood as a suggestion to pay attention to the top voice (Ex. 4.).

Other remarks:

- Bar 19 left hand: written in blue pencil *quasi lontano* → *wie aus der Ferne*

¹¹ fluctuating tempo.



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Example 4. Detail of the performance notes in bar 17 of the fifth étude. (Marking handcopied by the author.)

(B1) ♩ = ca.56 → 84 → 86 → 96 → **84;5** ?¹²

In the right margin: ♩ **96 is tempo**

Duration: *Durata* ca 2'45 → ca 3'30'' – 3'40'' → ca 3'35'' → 3'40''

→ *Dauer*: ca. 3'45''

Interpretation:

■ In the right margin *Play it like Bill Evans* (Ex. 5.)

□ *Andante molto rubato, con eleganza, with swing* → ***Andante, con eleganza, with swing***

□ Additionally, handwritten at the bottom of the page is the same instruction in German as in the final edition, as follows: *Varying tempo: The metronome mark represents an average, the semiquaver movement fluctuating freely around this average tempo, as in jazz.*



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Example 5. Performance instructions in the margin "96 is tempo" and "Play it like Bill Evans" for the fifth étude. (Marking handcopied by the author.)

Corrections:

- Bar 1: the B flat on the second beat also belongs to the top voice.
- Bar 2: quotation marks added
- Bar 5: F6 also belongs to the top voice.

¹² Tempo markings of 84 and above: presumably referring to a semiquaver.

VI *Automne à Varsovie* – *Presto cantabile, molto ritmico e flessibile*

♩ = 144 [ca. 3'30''] (1986)

– *Presto cantabile, molto ritmico e flessibile*

♩ = 132 [ca. 4'20''] (1997)

(A2) ♩ = 144, duration: 3'30''

(A3) Durata: durata ca. 3'30''

Other markings:

■ This print gives the number 4 as the serial number. That was crossed out and the number 6 was later added with a black marker.

■ At the top of the first page written in large letters and with unclear but firm handwriting:

Da[s] gan[ze] Stück ohne Pausen (keine Zäsur) – ausser'

Akzent bleibt ohne Pause

keine Akzente

■ Bars 8–9: right hand C sharp sustained over the bar line, the legato slur continues until the accented A flat.

■ Bar 98: *ohne jeglich[e] Zäsur*

The following markings were written on the same score in a lighter and more rapid style. They were probably made at another time, perhaps during a rehearsal session.

■ At the top of the (first?) page: *Anfang mehr AKZ[ente]*

■ Bar 108: above the stave: *allmählich*

■ Bars 109–110: above the stave: *allarg[ando] all[mählich]*

■ Bars 112–113: written above the stave: *meno mosso unisono Melodie genauso laut wie die Akkorde*

(A4) Page 37, bar 110: Two ambiguous notes in pencil: *für Takthälfte andere Punkte als für Koordination*¹³ and another, even more cryptic message: *allgeme... gebel... hum... ...illogish.*

The last computer-engraved edition has left out the synchronised barlines.

(B1) ♩ = 144 → 132, duration 3'30'' → 4'25'' → Dauer ca. 4'20''

¹³ Different kinds of dots for the bar-halves than for co-ordination.

THE PENPRINTS DISAPPEAR

The source material substantiates the long and painstaking work process involved in Ligeti's piano études. There is a substantial number of markings and corrections referring particularly to the musical interpretation. In general, many of the added indications sharpen and brighten the first-written expressions, such as contrasting dynamics, tempo changes and articulation. The composer also seems to have been extremely careful with placing the indications clearly in the perfect spot on the score.

The grinding of the markings and the performance indications (and their nuances) continued in Ligeti's mind even after the collection had already been printed. The interpretation of the works and the formulating of the performance notes were clearly of great importance to him.

The composer or publisher likely needed to get the music on the market as soon as possible after the first concert performance. In the latest edition, minor errors have been corrected, and some changes and additions have been made to performance notes. However, some of the markings Ligeti had added to his own copy of the music seem to be corrections and suggestions for further amendments, but they didn't appear in the final edition.

According to the sources, Ligeti changed his mind about the tempo several times and attached great importance to the nuances in the written performance notes. It remains open whether more corrections and comments were intended to be published than are seen nowadays in the available editions. Perhaps the busy composer did not participate in the publishing process of the computer-engraved edition in 1997. It is also possible that the publisher did not consider a new edition necessary, or – more likely – a new revised edition is still unfinished and awaiting publication.

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