

György Ligeti Lontano

4 SOSTENUTO ESPRESSIVO rit

$\frac{4}{4}$ ($\text{♩} = 64$)

Musical score for measures 1-4 of 'Lontano'. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), and Violoncello/Double Bass (Vcl. Sc.). The tempo is marked '4 SOSTENUTO ESPRESSIVO rit' with a metronome marking of $\frac{4}{4}$ ($\text{♩} = 64$). The score features various dynamics such as *pppp*, *cresc.*, *dim.*, *morendo*, and *pp*. Performance instructions include *dolce, sempre esp.*, *senza sord.*, and *con sord.*. The woodwinds and strings play with specific articulation and dynamics throughout the measures.

4 SOSTENUTO ESPRESSIVO rit

$\frac{4}{4}$ ($\text{♩} = 64$)

Musical score for measures 5-8 of 'Lontano'. The score continues with the same orchestration and tempo markings as the previous section. It includes performance instructions such as *con sord.*, *senza sord.*, and *senza vibr.*. The dynamics and articulation continue to be carefully notated.

*) Das Tempo $\text{♩} = 64$ ist nur ein Hinweis. Das Stück soll mit vielem Ausdruck gespielt werden; außer den angegebenen *ritardandi* und *accelerandi* können weitere Tempowechselungen ad lib. erfolgen.

*) The tempo marking $\text{♩} = 64$ is only a general indication. The piece must be played with great expression; apart from the indicated *ritardandi* and *accelerandi* other fluctuations in tempo are permissible.

*) *Fogati - sordino*: ein Tuch in die Schallöffnung gesteckt.

Bulldozer mute: a cloth placed in the bell of the horn/mute.

NB. Sämtliche Vn. I, Vn. II und Vcl. nehmen Sordino, die Vcl. ebenfalls, außer den 4 ersten Bratschisten, die *senza sord.* beginnen und erst ab Takt 79 *con sord.* spielen.

All Vn. I, Vn. II and Vcl. are muted, as are the Vcl., except for the first four Violas, which begin *senza sord.* and play *con sord.* from bar 79 onwards.

Musical score for measures 5-8 of 'Lontano' with detailed performance instructions. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr.), and Violoncello/Double Bass (Vcl. Sc.). The tempo is marked '4 SOSTENUTO ESPRESSIVO rit' with a metronome marking of $\frac{4}{4}$ ($\text{♩} = 64$). The score features various dynamics such as *pppp*, *cresc.*, *dim.*, *morendo*, and *pp*. Performance instructions include *dolce, sempre esp.*, *senza sord.*, *con sord.*, *senza vibr.*, and *unmerklich einströmen* (attack imperceptibly). The woodwinds and strings play with specific articulation and dynamics throughout the measures.

■ Vla., Vc.: kein Bogenwechsel beim Tonhöhenwechsel. Vla., Vc.: no change of bow when moving from one pitch to another.

■ Vn. I, Vc.: Tremolo so dicht wie möglich. Vn. I, Vc.: tremolos as dense as possible.

D

●●● Seltzliche Streicher - Tremol' so dicht wie möglich.
 All tremolos in the strings as dense as possible.

•• Sämtliche Streicher-Tremoli so dicht wie möglich.
 All tremolos in the strings as dense as possible.

This page of a musical score, labeled 'E' at the top, contains the following instruments and parts:

- Picc.** (Piccolo): 1 and 2 staves.
- Fl.** (Flute): 1 and 4 staves.
- Cl.** (Clarinet): 1, 2, 3, 4, and 5 staves.
- Fg.** (Bassoon): 1, 2, and 3 staves.
- Viol.** (Violin): 1, 2, 3, 4, 5, 6, 7, 8, and 9 staves.
- Vi.** (Viola): 1, 2, 3, 4, 5, and 6 staves.
- Cel.** (Cello): 1, 2, 3, 4, 5, and 6 staves.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'morendo' (diminuendo) and 'pp' (pianissimo). Performance instructions like 'auf port.' (auf portamento) and 'Cresc.' (Crescendo) are used throughout. The page is densely packed with musical notation and includes a rehearsal mark 'E' at the top.

■ unmerklich einsetzen; tenuto: sehr gleichmäßig, senza vibrato. attack imperceptibly; tenuto: very even, senza vibrato.
 see also Seite 6. See page 6.

Woodwind section score including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.).

Woodwind section score including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The score is written for multiple parts of each instrument. Dynamic markings include *pp*, *ppp*, *p ten.*, *poco cresc.*, and *ppp*. The Piccolo part has a *partitura* marking.

Cornet (Cor.) section score.

Cornet (Cor.) section score. Includes parts for *senza sord.* and *via sord.* with dynamic markings *ppp ten.*

String section score including Violin I (Vn. I), Violin II (Vn. II), Viola (Vc.), Violoncello (Cb.), and Double Bass (Cb. Sol.).

String section score including Violin I (Vn. I), Violin II (Vn. II), Viola (Vc.), Violoncello (Cb.), and Double Bass (Cb. Sol.). The score includes parts for *gli altri* and *Ch. 5 cagli altri*. Performance instructions include *morendo*, *pp ten., senza vibr.*, *pp cresc.*, *ord.*, *and.*, *pp*, *ppp*, and *ppp cresc.*

• unmerklich einsetzen; tenuto: sehr gleichmäßig, senza vibrato
 attack imperceptibly; tenuto: very even, senza vibrato

Picc. 1 mufa in Fl. 2

Picc. 2 mufa in Fl. 3

Cl. 3 mufa in Cl. basso

Cl. 4 mufa (ad lib.) in Cl. contrab.

con sord. (on no account play an octave higher)
(niemals flöte Oktave höher spielen!)

senza sord. sehr gleichmäßig, very even

es unmerklich einsetzen; *senza*: sehr gleichmäßig, *senza vibrato*. attack imperceptibly; *senza*: very even, *senza vibrato*.
 Tutti (außer Vn. I Soli 1, 2): ohne diminuendo halten, dann plötzlich aufhören wie abgerissen (ohne Akzent); Tutti (except Vn. I Soli 1, 2): sustain without diminuendo, then stop suddenly as though broken off (without accentuation); the Tuba entrance follows the Tutti quasi legato, so that there is no contrast whatever.
 Die Lautstärke der Tuba wird dem nächsten Einsatz des Kontrabaßes (Takt 43) angeglichen. Tuba *pp* annähernd gleich *ff* des *ppppp*.
 The dynamic level of the Tuba matches the next entrance of the Contrabassoon. Tuba *pp* approximately equal to *ff* of *ppppp*.

☐ Hörner und Tuba quasi legato zum Passagenereinsatz. Cor. and Tuba quasi legato to Trbn. entrance.

☐ Kfag., Hörner 2, 4, Trompete, Passagen, Tuba quasi legato zum Streichereinsatz, es darf nicht die mindeste Zäsur entstehen.

☐☐ Viol. I. Soli 1, 2: den Ton unterbrechen (aber nicht gleichzeitig, sodass der Ton kontinuierlich scheint); Dämpfer auf und unmerklich wieder-einsetzen. Im Takt 58 haben bereits beide Solisten Dämpfer.

☐☐ Viol. I.: Bogenwechsel *legatissimo* ausführen, Auftrich an der Spitze.
Vn. I.: change of bow *legatissimo*, up-bow at the tip.

☐☐ Cfg., Cor. 1, 4, Tr., Trbn. and Tuba quasi legato to string entrance; there must not be any *caesura* whatever.

Vn. I. Soli 1, 2: interrupt the tone (but not simultaneously, so that there is no break in its continuity), take mute and re-enter imperceptibly. Both soloists have taken mutes by bar 58.

Fl. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

no ten. solange die Luft ausreicht, dann morendo
sustain as long as the breath allows, then morendo

ppp ten.

dim.

dim.

dim.

dim.

amore ppp

amore ppp

amore ppp

16. Solo 5 & 6
cogli altri

1
2
3
4
Fl.

1
2
3
4
Ob.

1
2
Cl.

Cl. basso
Cl. contrab.

1
2
3
4
Fg.

1
2
3
4
Cor.

1
2
3
4
Sol.

1
2
3
4
Vn. I

1
2
3
4
gli altri div.

1
2
3
4
Vn. II

1
2
3
4
gli altri div.

1
2
3
4
Vcllo

1
2
3
4
gli altri div.

1
2
3
4
Vc.

1
2
3
4
gli altri div.

1
2
3
4
Cb.

1
2
3
4
gli altri

76

Fl. 1, 2, 3, 4

Ob. 1, 2

Cl. 1, 2

Cl. Basson 1, 2

Fg. 1, 2, 3

Cor. 1, 2

Tr. 1, 2, 3

Trbn. 1, 2, 3

Sax. 1, 2, 3, 4

Vn. I 1, 2, 3, 4

gl. alt. div.

Soli 1, 2, 3, 4

Vn. II 1, 2, 3, 4

gl. alt. div.

Sole 1, 2, 3, 4

Vie. 1, 2, 3, 4

le alt. div.

Vc. 1, 2, 3, 4, 5, 6

gl. alt. div.

Cb. 1, 2, 3, 4

gl. alt. div.

Dynamic markings: *ppp*, *dim.*, *cresc.*, *p*, *mf*, *f*, *ff*, *poco cresc.*, *poco cresc., espr.*, *f pp sub., ma espr.*

Performance instructions: *unmerklich einsetzen*, *staccato*, *stacc imperceptibly*

This page of a musical score, numbered 60 in the top left and 23 in the top right, contains 23 staves of music. The score is organized into two systems: the first system covers staves 1 through 10, and the second system covers staves 11 through 23. The notation is dense, featuring a variety of note values, rests, and slurs. Dynamic markings are prominent throughout, including *ppp*, *p*, *mf*, *dim*, *sf*, and *cresc.*. Performance directions such as "senza sord." and "stopped" are included in the first system. The second system features repeated markings of "(poco cresc.)" and "pp sub., no espr." across several staves. The page concludes with a *dim.* marking and a *ppp* marking on the final staff.

falls nicht vorhanden, siehe Cb. Solo 5, cassio
 if not available, see Cb. Solo 5, cassio

halten, solange die Luft ausreicht, dann morando
 hold as long as the breath allows, then morando

Solo 5: (cassio) ist nur gespielt, falls keine Kontrabaßklarinete vorhanden ist (sonst spielt Cb. 5 cogl. altri)
 Solo 5: (cassio) is played only if no Contrabass Clarinet is available (otherwise Cb. 5 plays cogl. altri)

8) Falls nur 6 Kontrabaßklarinete und keine Kontrabaßklarinete vorhanden sind, so spielt Cb. 5 cogl. altri.
 If there are only 6 Contrabass Clarinets and no Contrabass Clarinet available, then Cb. 5 plays cogl. altri.

T

704

Solo

Vie.

le altre div. in 4

Soli

Vc.

gli altri div. in 4

Cb. Soli

U

709

C. basso

Vc. Soli

Cb. Soli

* wie eine plötzliche Eruption
 (plötzlich aufhören, wie abgerissen)
 like a sudden eruption (etop
 suddenly, as though broken off)

POCO RALL. - - -

W

*

☐ Tutti: sehr gleichmäßig halten, ohne diminuendo weich aufhören: der Übergang zu den Flageolett-Tönen (Vc.-Soli 1,2,3, Cb.-Soli 1,2) erfolgt quasi legato.

Tutti: sustain very evenly and come to a gentle stop without diminuendo. The transition to the harmonica (Vc. Soli 1,2,3, Cb. Soli 1,2) takes place quasi legato.

☐☐ Cb. 2. Solo: ab hier der frühere zweite Solist (nicht unbedingt identisch mit dem Solo 2 mit X-Saite)

Cb. 2. Solo: from here onwards the earlier second Solo (not necessarily identical to the Solo 2 with 5th string)

130

Picc. 1
 Picc. 2
 Fl. 1
 Fl. or F. 1
 Ob. 2
 C. Ing. 1
 Cl. 2
 Cl. Basson. 1
 Fg. 2
 Tr. 1
 Tr. 2
 Tr. 3
 Trbn. 2
 Trbn. 3
 Soli
 Vn. I 1
 Vn. I 2
 Vn. I 3
 Vn. I 4
 gl. str. div.
 Vn. II 1
 Vn. II 2
 Vn. II 3
 Vn. II 4
 gl. str. div.
 Vcl. div. in 4
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4
 Vc. 5
 Vc. 6
 gl. str. div.
 Soli
 Soli 1
 Soli 2
 Cb. 1
 Cb. 2
 gl. str. div. in 4

sehr leicht
 strahlend
 lebhaft
 v. leicht

sehr leicht
 strahlend
 lebhaft
 v. leicht

sehr stark, unruhig, ohne Leid, sondern wieder strahlend
 If intensely cheerful, unacceptably and, certainly, unrepentant
 or more

The musical score is a page from a symphony, numbered 134. It features a full orchestral ensemble. The instruments listed on the left are: Picc., Fl. 1, Fl. alt., Ob. 1, Ob. 2, C. Ing., Cl. 1, Cl. 2, Cl. basso, Fg. 1, Fg. 2, Fg. 3, Tr. 1, Tr. 2, Tr. 3, Trbn. 1, Trbn. 2, Trbn. 3, Soli, Vn. I (1-6), Vn. II (1-6), gl. altr. div., Vcl. div. in 4, Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, gl. altr. div., Soli, and Cb. The score includes various musical notations such as notes, rests, and dynamic markings. On the right side of the page, there are vertical labels for each instrument group, including 'dim.' and 'morendo'. At the bottom of the page, there are two footnotes in German and English explaining the crescendo markings for the strings.

1) Viol. I, II, Vcl. Crescendo so auführen, daß bei dem Verstummen der Bläser keine Lautstärkeverminderung entsteht, vielmehr erfolgt eine weitere Steigerung (allmählich cresc. molto to **fff**)

Viol. I, II, Vc.: play the crescendo so that there is no reduction in the dynamic level when the winds die away; on the contrary, there is a further intensification (gradual cresc. molto to **fff**)

Z ACCELERANDO POCO A POCO

Cl. basso

Fg. 1 2 3

Soli 1 2 3 4

Vn. I 1 2 3 4 5 6

gli altri div. 1 2 3 4

Vn. II 1 2 3 4 5 6

gli altri div. 1 2 3 4

Vie. div. in 4 1 2 3 4

Vc. 1 2 3 4 5 6

gli altri div. 1 2

Cl. gli altri div. in 4

(cresc. poco a poco)

viel. Bogenschuel. change bow often

*) Vn. I, II: Kein Bogenswechsel bei sub. ppp
 Vn. I, II: no change of bow at sub. ppp

Picc. 1
2
Fl. 1
Fl. alt.
Fg. 2
Cfg.

Cor. 1
2
3
4
Trbn. 2
3
Tbn.

VN. I: TENUTO: SEHR GLEICHMÄSSIG, SENZA VIBR., SENZA DIM.

1
2
3
4
5
6
Sol.
Vn. I
gl. or. div.

VN. II: TENUTO: SEHR GLEICHMÄSSIG, SENZA VIBR., SENZA DIM.

1
2
3
4
5
6
Sol.
Vn. II
gl. or. div.

Vcl. div. in 4

Vc. tutti mettere sord.

