

György Ligeti in memoriam
Ventral
para quinteto de vientos

Toda la obra senza vibrato,
a no ser que se indique lo-
calmente. Ligaduras segmen-
tadas indican respiraciones
opcionales.

Partitura en sonido real.

I. Corale

Alevi Peña
2022 rev. 2023

$\text{♩} = 50 \text{ max.}$

Flauta: senza vib.
Oboe: senza vib.
Clarinete en Sib: senza vib.
Corno en Fa: solo cantabile senza vib.
Fagot: senza vib.

legato poss.
poco vib. → senza vib. p.v. → s.v.



6

p.v. → s.v.

Musical score for orchestra and piano, page 12, measures 1-4. The score consists of five staves. The top three staves are for the orchestra (two violins, viola, cello/bass) and the bottom two staves are for the piano. Measure 1: Violin 1 starts with a melodic line. Measure 2: Violin 2 enters with a melodic line. Measure 3: Cello/bass enters with a melodic line. Measure 4: Piano part includes dynamic markings *p*, *p>pp*, *mp*, *3:2*, *ppp*, *pp*, *solo*, and *p*. Measure 5: Violin 1 continues. Measure 6: Violin 2 continues. Measure 7: Cello/bass continues.



15

rit.

lungo poss.

mp *3:2*

pp

pp

lungo poss.

pp

lungo poss.

II. Corrente

 $\text{J} = 180$

Musical score for section II, Corrente, in 8/8 time. The score consists of six staves of music. The first five staves are in G major (one sharp), and the last staff is in B-flat major (two flats). Dynamics are marked ff (fortissimo) and f (forte). Measures show eighth-note patterns with grace notes.



Continuation of the musical score for section II, Corrente, starting with a repeat sign. It continues in 8/8 time, G major (one sharp), with dynamics ff (fortissimo) and f (forte). Measures show eighth-note patterns with grace notes.

8

f — *p*

mf — *p*

mf — *p*

f — *p*

mf — *p*

mf — *p*

f — *p*

f — *p*

=

11

mf — *p*

mf — *pp*

mf — *p*

mf — *p*

mf — *pp*

mf — *p*

p

14

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

+

mf

f

f



17

p

p

p

Musical score for piano showing measures 21-22. The score consists of five staves. Measure 21 starts with a treble clef, 7/8 time, and a dynamic of *p*. It features eighth-note patterns in the bass and middle voices. Measure 22 begins with a dynamic of *pp*, followed by a measure of *pp* with eighth-note patterns. The tempo changes to 10/8, indicated by a measure with a single note. The dynamics transition from *pp* to *f* and then to *p*. Measures 23-24 show eighth-note patterns in the bass and middle voices, with dynamics of *p* and *pp*.



Musical score for orchestra, page 25, measures 1-6. The score consists of five staves. Measures 1-3 are in 8/8 time, measures 4-5 in 10/8 time, and measure 6 in 13/8 time. The key signature changes frequently, indicated by various sharps and flats. Dynamics are marked as ff (fortissimo) and f (forte). Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with ff dynamics. Measures 4-5 continue with ff dynamics. Measure 6 concludes with ff dynamics.

28

10
8

f ————— *p*

ff ————— *f*

ff ————— *f*

10
8

f ————— *p*

ff ————— *f*

ff ————— *f*

10
8

f ————— *p*

ff ————— *f*

ff ————— *f*

10
8

f ————— *p*

ff ————— *f*

ff ————— *f*

10
8

f ————— *p*

ff ————— *f*

ff ————— *f*





Musical score for orchestra, page 41, measures 1-3. The score consists of five staves. The top three staves are in 8/8 time, and the bottom two staves are in 10/8 time. Measure 1: All staves play eighth-note patterns. Measure 2: All staves play eighth-note patterns. Measure 3: All staves play eighth-note patterns. Measure 4: The top three staves rest. The bottom two staves play eighth-note patterns. Measure 5: All staves play eighth-note patterns.

44

f

pp *f*

f

pp *f*

f

pp *f*

mp *ff*

f

pp *f*



$\text{♩} = 54$

III. Monodia (Canzona)

p poss. sotto voce

p poss. sotto voce

p poss. sotto voce

p poss. sotto voce

5:4

6

=

11

=

attacca

15

IV. Elegía

 $\text{♩} = 72$

smorzato

smorzato

$5:4$ $5:4$

ff p

$3:2$ $3:2$

ff p

5

b $dotted$

ppp

con sord.

smorzato

5

ff p

smorzato

$7:4$

ff p



$5:4$ $5:4$

ff p

$3:2$ $3:2$

ff p

$(,)$

6

$5:4$ $5:4$

ff p

6

$3:2$ $3:2$

ff p

6

b $dotted$

b $dotted$

via sord.

6

open

6

ff p

$7:4$

ff p

5

ff 5:4 5:4 *p*

ff 3:2 3:2 *p*

b $\ddot{\sigma}$. *b* $\ddot{\sigma}$.

ff 5:4 *p*

ff 7:4 *p*

b $\ddot{\sigma}$.

=

7

ff 5:4 5:4 *p*

ff 3:2 3:2 *p*

(,)

b $\ddot{\sigma}$. *b* $\ddot{\sigma}$.

ff 5:4 *p*

ff 7:4 *p*

b $\ddot{\sigma}$.

9

ff 5:4 5:4 *p*

ff 3:2 3:2 *p*

ff 5:4 5:4 *p*

ff 3:2 3:2 *p*

ff 5:4 5:4 *p*

ff 3:2 3:2 *p*

ff 5:4 5:4 *p*



12

ff 7:4 *p*

ff 5:4 *p*

ff 7:4 *p*

ff 5:4 *p*

ff 3:2 3:2 *p*

ff 3:2 3:2 *p*

ff 5:4 5:4 *p*

ff 5:4 5:4 *p*

14

ff $\overbrace{\hspace{1cm}}$ p

ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p pp

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p ppp

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

≡

16

ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p pp

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p pp

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

$\overbrace{\hspace{1cm}}$ ff $\overbrace{\hspace{1cm}}$ p

Musical score page 18-19, featuring six staves of piano music. The top staff (treble clef) starts with a dynamic ***ff*** and a 3:2 time signature, followed by a ***p*** dynamic and a ***pp* sempre** instruction. The second staff (treble clef) starts with ***ff*** and a 5:4 time signature, followed by a ***p*** dynamic and a ***pp*** instruction. The third staff (treble clef) starts with ***ff*** and a ***p*** dynamic, followed by a ***pp* sempre** instruction. The fourth staff (treble clef) starts with ***ff*** and a 7:4 time signature, followed by a ***p*** dynamic and a ***pp* sempre** instruction. The bottom two staves (bass clef) start with ***ff*** and a ***p*** dynamic, followed by a ***pp* sempre** instruction. The score includes various time signatures (3:2, 5:4, 7:4, 6:4, 4:4, 5:4, 5:4) and dynamics (***ff***, ***p***, ***pp***, ***ppp* sempre**). Measure numbers 18 and 19 are indicated at the beginning of the section.

23



V. Quodlibet

$\text{♩} = 90$ rit. Tpo. rit. Tpo. rit. Tpo.

rit.

17

Tpo.

6

rit.

sfz p ff



Tpo.

molto rit.

 $\text{♩} = 90$

9

sfz > p ff

sfz > p

sfz > p ff

sfz > p ff

ff sost. f mp

ff f

ff

ff

ff

12

f sost.

ff

f

mf

f

ff

ff

f

≡

14

ff

mf

sffz

ff

mf

mp

ff

sffz

f

ff

Musical score page 16, measures 16-19. The score consists of five staves. Measure 16 starts with a dynamic *f*, followed by *mp*. Measure 17 starts with *f*, followed by *ff*. Measure 18 starts with *ff*. Measure 19 starts with *f*, followed by *ff*. Measure 20 starts with *mf*, followed by *ff*.

Measure 16: 5:4 time signature. Dynamics: f, mp.

Measure 17: 5:4 time signature. Dynamics: f, ff.

Measure 18: 3:2 time signature. Dynamics: ff.

Measure 19: 7:4 time signature. Dynamics: f, f, ff.

Measure 20: 5:4 time signature. Dynamics: ff.

Musical score page 18, featuring five staves of music. The top staff uses a treble clef and a key signature of one sharp. The second staff uses a bass clef. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef. The bottom staff uses a bass clef. Measure 18 begins with a dynamic of **f**, followed by **ff**, **f**, and **ff**. The first measure has a time signature of **7:4**. The second measure has a time signature of **6:4**. The third measure has a time signature of **3:2**. The fourth measure has a time signature of **5:4**. The fifth measure has a time signature of **5:4**. The tempo is indicated as **♩ = 81**.

21

f — *mp*

mf

p — *f*

f — *mp*

mf — *f*

f

p — *mf*



23

f

p — *f*

6:4

3:2

p — *f*

mf — *f*

5:4

mp

f — *p*

p

pp

p

5:4

mp — *f*

mf — *f*

p

mf — *f*

p

pp

p

mf — *f*

p

25

doble stacc.

p *f*

p

f *ff*

p *mf* *mf*

f *p* *mf*

f

f *p* *mf*



rit.

27

pp

pp

pp

doble stacc.

solo cantabile

p *sfz p*

f *p*

pp

p

p *sfz p*

31

p

$\text{>} 5:4$

$\text{sfz } p$

fp

fp

$\text{sfz } p$

sfz

fp

$\text{sfz } p$

fp

36

fp

$\text{sfz } p$

$\text{sfz } p$

$\text{sfz } p$

ff

ff

ff

ff

ff

ff

Musical score page 24, featuring six staves of music. The score includes dynamic markings such as **ff** (fortissimo) and **ppp** (pianississimo), and time signatures including 7/4, 9/4, and 13/4. Measure 45 starts with a forte dynamic (**ff**) followed by a piano dynamic (**ppp**). Measure 9 shows a change in time signature from 7/4 to 9/4. Measure 13 continues with a forte dynamic (**ff**). Measure 17 shows a change in time signature from 9/4 to 13/4.

Flauta

Toda la obra senza vibrato,
a no ser que se indique lo-
calmente. Ligaduras segmen-
tadas indican respiraciones
opcionales.

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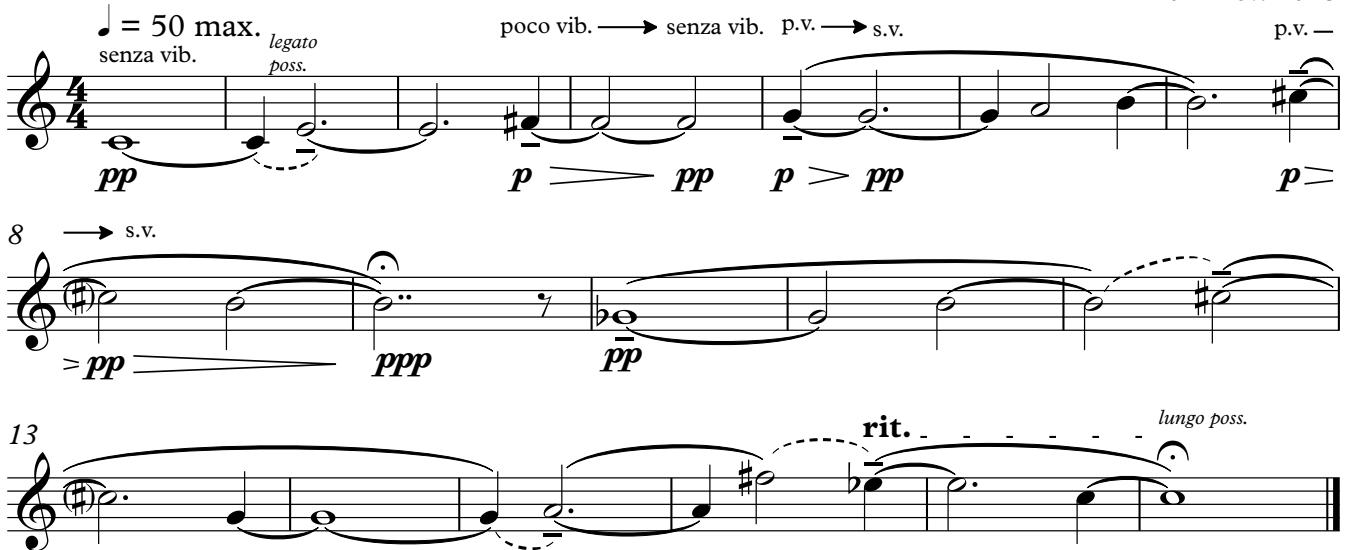
I. Corale

Alevi Peña
2022 rev. 2023

p.v. —

$\text{♩} = 50$ max. *legato*
senza vib. poss.

poco vib. → senza vib. p.v. → s.v. p.v. —



$\text{♩} = 180$

II. Corrente

$\text{♩} = 180$



Flauta

2

Sheet music for Flute, page 2, featuring six staves of musical notation. The music consists of six measures, numbered 20 through 25, 27, 30, 36, and 43. Measure 20 starts with a 10/8 time signature, followed by a 7/8 measure, then a 3/8 measure. Measures 21-25 follow a similar pattern of 10/8, 7/8, 3/8, 10/8, 7/8, 3/8. Measure 27 begins with a 27/8 measure, followed by 10/8, 8/8, and 5/8 measures. Measure 30 ends with a 3/8 measure. Measure 36 starts with a 36/8 measure, followed by 8/8, 8/8, and 5/8 measures. Measure 43 ends with a 43/8 measure.

 $\text{♩} = 54$

III. Monodia (Canzona)

Sheet music for Flute, section III. Monodia (Canzona), featuring five staves of musical notation. The music consists of five measures, numbered 1 through 5, 6, 10, and 15. Measure 1 starts with a 4/4 time signature, followed by a 5/4 measure. Measure 2 starts with a 3:2 measure. Measure 3 starts with a 5/4 measure. Measure 4 starts with a 3:2 measure. Measure 5 starts with a 5/4 measure. Measure 6 starts with a 6/8 time signature. Measure 10 starts with a 3:2 measure. Measure 15 starts with a 3:2 measure, followed by an "attacca" instruction.

Flauta

3

$\text{♩} = 72$
smorzato

IV. Elegía

Sheet music for a solo instrument, likely a woodwind or brass, featuring 16 staves of music. The music is in 5/4 time for most of the piece, with various dynamics (ff, p) and performance instructions (sempre). Measure numbers 1-16 are indicated on the left. Measure 16 concludes with a tempo marking of = 63 and a dynamic of pp sempre.

Flauta

4

19

rit.

$\text{d} = 54$

smorz.

21

24

V. Quodlibet

$\text{♩} = 90$

rit.

1

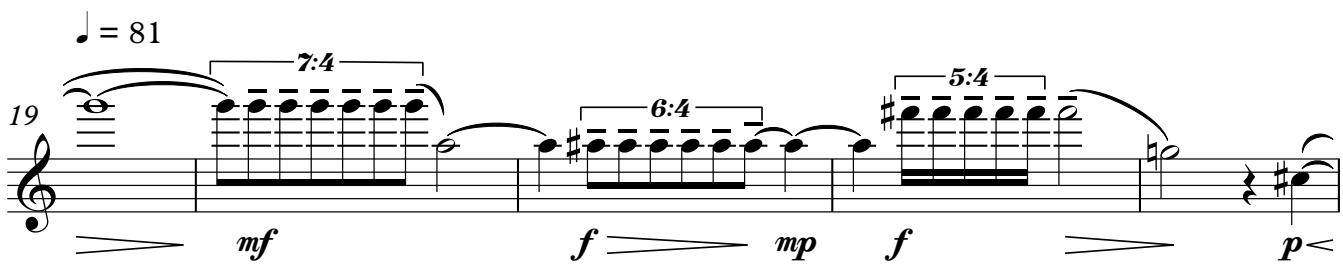
rit.

Musical score for Tuba part, page 5, measures 5-17. The score consists of six staves of music. Measure 5 starts with a dynamic *sfp* followed by *ff*. Measure 6 begins with *sfp* followed by *ff*, with a *rit.* instruction. Measure 7 starts with *sfp* followed by *ff*, then transitions to *sfz* followed by *p*, with a *3:2* ratio bracket. Measure 8 starts with *Tpo.* followed by *molto rit.* and a tempo marking of $\text{♩} = 90$. Measure 9 starts with *sfz* followed by *p*, with a *5:4* ratio bracket, followed by *ff*. Measure 10 starts with *mp* followed by *f* with a *sost.* instruction. Measure 11 starts with *ff*, followed by *ff*, *mf*, and *sffz*. Measures 12-13 show rhythmic patterns with *5:4*, *3:2*, and *5:4* ratios. Measures 14-15 continue the rhythmic patterns with *5:4* and *7:4* ratios. Measure 16 concludes with *f*, *mp*, *f*, *ff*, *f*, *f*, *ff*, *f*, *ff*, *f*, and *ff*.

Flauta

5

$\text{♩} = 81$

19 

24 doble stacc.

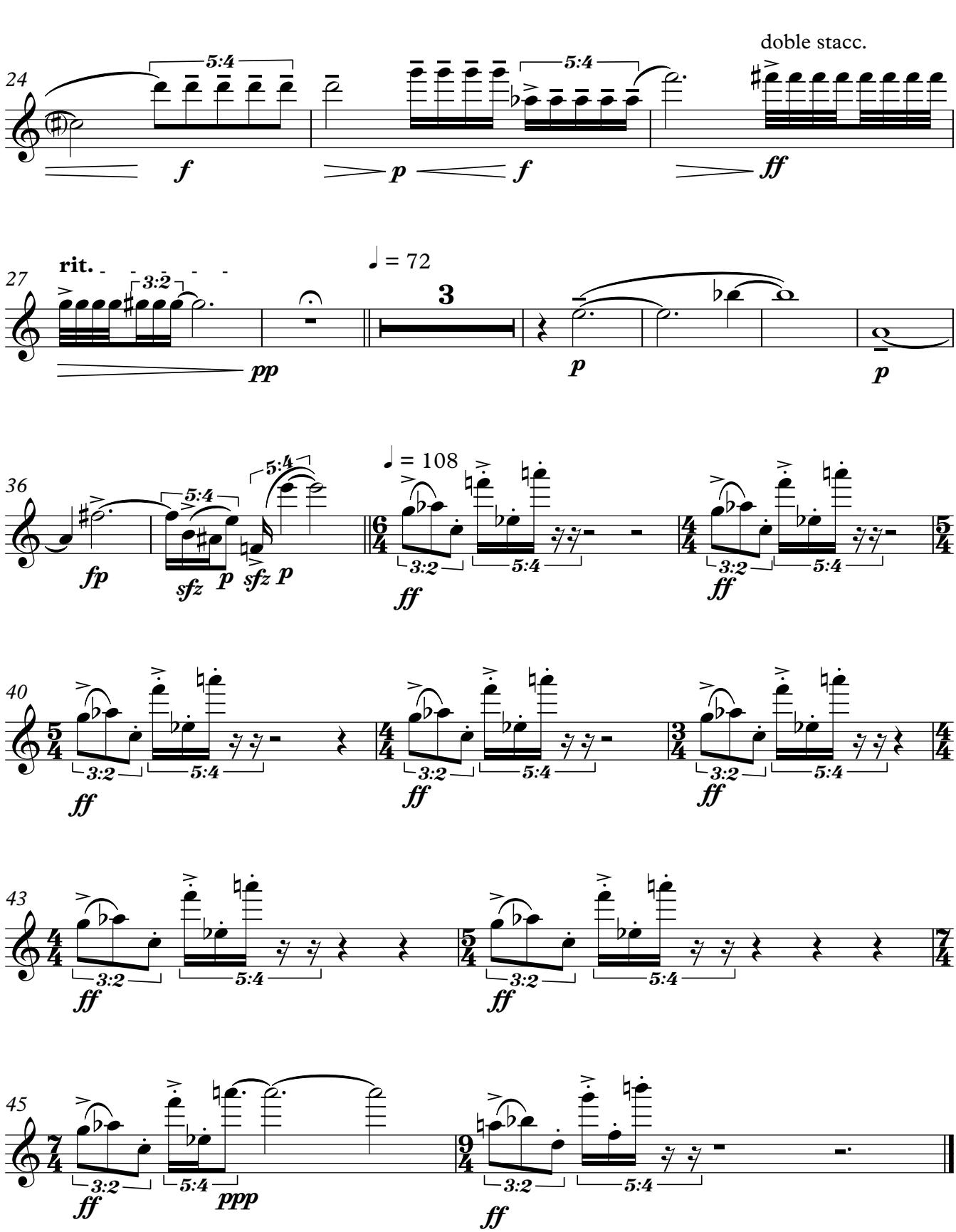
27 rit. $\text{♩} = 72$ 3 $\text{♩} = 108$

36 fp sfsz p sfsz p ff ff

40 ff ff ff

43 ff ff

45 ff ppp ff



Oboe

Toda la obra senza vibrato,
a no ser que se indique lo-
calmente. Ligaduras segmen-
tadas indican respiraciones
opcionales.

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Ventral

para quinteto de vientos

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2022 rev. 2023

$\text{♩} = 50 \text{ max.}$
senza vib.

legato poss.

3

10 solo

15 rit.

3:2

ppp pp

mp **pp**

II. Corrente

$\text{♩} = 180$

ff f ff f ff f

4 **f p ff f ff f ff f**

8 **f p mf p mf p**

11 **mf p mf pp mf p**

14 **mf p mf pp 10/8 p**

16 **mf pp**

3

7 10/8 7 8

Oboe

A musical score for piano, featuring six staves of music. The score includes measure numbers 22, 27, 30, 36, 42, and 44. Measure 22 starts with a treble clef, a key signature of one sharp, and a tempo of $\frac{10}{8}$. It consists of eighth-note pairs followed by a sixteenth-note pattern. Measures 23-25 show a dynamic transition from pp to f , then to ff , then to f , then back to ff , and finally to f . Measure 27 begins with a dynamic of p . Measures 28-30 continue the rhythmic pattern with dynamic changes between ff , f , p , and ff . Measure 30 concludes with a measure of $\frac{5}{8}$. Measures 31-35 show a continuous eighth-note pattern with dynamics ff , f , ff , f , f , and p . Measure 36 features a dynamic of pp followed by ff , ff , and f . Measures 37-40 show a dynamic transition from ff to f , then to ff , then to f , and finally to f . Measure 41 begins with a dynamic of ff . Measures 42-44 show a dynamic transition from ff to f , then to pp , and finally to f .

$\text{♩} = 54$

III. Monodia (Canzona)

Musical score for piano, page 15, measures 1-15. The score consists of four staves of music. Measure 1 starts with a dynamic **p** and a tempo marking *poss. sotto voce*. Measure 2 shows a melodic line with eighth-note patterns. Measure 3 begins with a 5:4 time signature. Measure 4 starts with a 3:2 time signature. Measure 5 begins with a 5:4 time signature. Measure 6 starts with a 3:2 time signature. Measure 7 begins with a 5:4 time signature. Measure 8 starts with a 3:2 time signature. Measure 9 begins with a 5:4 time signature. Measure 10 starts with a 3:2 time signature. Measure 11 begins with a 5:4 time signature. Measure 12 starts with a 3:2 time signature. Measure 13 begins with a 5:4 time signature. Measure 14 starts with a 3:2 time signature. Measure 15 ends with a dynamic **f** and a tempo marking *attacca*.

$\text{♩} = 72$

IV. Elegía

smorzato

$\text{♩} = 63$

cantabile e vibrato

$\text{♩} = 54$ *fermo*

$\text{♩} = 54$ *fermo*

Oboe

V. Quodlibet

$\text{♩} = 90$

rit. $\xrightarrow{5:4}$

Tpo. $\xrightarrow{3:2}$

sfp \xrightarrow{ff}

rit. $\xrightarrow{5:4}$

Tpo. $\xrightarrow{3:2}$

sfp \xrightarrow{ff}

rit. $\xrightarrow{5:4}$

Tpo. $\xrightarrow{3:2}$

sfp \xrightarrow{ff}

sfp \xrightarrow{ff}

p $\xrightarrow{molto rit.}$

$\text{♩} = 90$ $\xrightarrow{5:4}$

$sfp \xrightarrow{p}$

ff $\xrightarrow{sost.}$

$f \xrightarrow{ff}$

$mp \xrightarrow{f}$

$p \xrightarrow{f}$

$ff \xrightarrow{ff}$

$mf \xrightarrow{mf}$

$3:2$ $\xrightarrow{5:4}$

$f \xrightarrow{ff}$

$ff \xrightarrow{ff}$

$mf \xrightarrow{mf}$

$\text{♩} = 81$

$p \xrightarrow{p}$

$mf \xrightarrow{mf}$

$p \xrightarrow{f}$

$3:2 \xrightarrow{6:4}$

doble stacc.

$p \xrightarrow{f}$

$f \xrightarrow{ff}$

$5:4 \xrightarrow{5:4}$

$rit. \xrightarrow{5:4}$

$\text{♩} = 72$

2

pp

$p \xrightarrow{sfz p}$

Oboe

5

Musical score for Oboe, page 5. The score consists of three staves of music.

Measure 33: Treble clef. Key signature of one sharp. Time signature 6/4. Dynamics: *fp*, *sforzando* (*sfz*), *p*. Fingerings: 5:4 over two groups of four notes. Key change to 6/4 at the end.

Measure 38: Treble clef. Key signature of one sharp. Time signature changes between 6/4, 4/4, 5/4, 4/4, 3/4. Dynamics: *ff*, *ff*, *ppp*.

Measure 42: Treble clef. Key signature of one sharp. Time signature changes between 3/4, 4/4, 5/4, 7/4, 9/4, 3/2. Dynamics: *ff*.

Tempo: $\text{♩} = 108$

Clarinete en Sib

Toda la obra senza vibrato,
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calmente. Ligaduras segmen-
tadas indican respiraciones
opcionales.

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Alevi Peña
2022 rev. 2023

I. Corale

$\text{♩} = 50 \text{ max.}$
senza vib.

9

14

II. Corrente

$\text{♩} = 180$

5

9

12

15

3

Clarinete en Sib

21

25

28

31

35

41

44

III. Monodia (Canzona)

 $\text{♩} = 54$

p poss. sotto voce

6

10

15

3:2

3:2

5:4

attacca

IV. Elegía

$\text{♩} = 72$

7 (.) $\frac{5}{4}$ (.) $\frac{6}{4}$ $\frac{5}{4}$

ppp

12 (.) $\frac{5}{4}$ (.) $\frac{3}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

$\text{ff} \geq p$

15 $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

$\text{ff} \geq p$ $\text{ff} \geq p$ $\text{ff} \geq p$ $\text{mp} \geq$

18 $\text{ff} \geq p$ pp sempre $\frac{6:4}{6:4}$ $\frac{6:4}{6:4}$

rit. $\frac{7:4}$ $\frac{54}{7:4}$

21 $\frac{6:4}{6:4}$ $\frac{3:2}{3:2}$

ppp

23 $\frac{3:2}{3:2}$ $\frac{3:2}{3:2}$ $\frac{3:2}{3:2}$ $\frac{3:2}{3:2}$ tr

V. Quodlibet

$\text{♩} = 90$

rit.

Tpo. $\frac{3:2}{3:2}$

sfzp ff

rit.

Tpo. $\frac{3:2}{3:2}$

sfzp ff

rit.

Tpo. $\frac{3:2}{3:2}$

sfzp ff

5 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{1}{4}$ $\frac{7}{4}$

sfzp ff $\text{sfz} \geq p$ ff

4 **Tpo.** **molto rit.** Clarinete en Sib $\text{♩} = 90$
9

13 $\text{♩} = 81$
18
23
26 **rit.** $\text{♩} = 72$
29 $\text{♩} = 108$
36
40
44

2

Corno en Fa

Musical score for piano, featuring five staves of music:

- Measure 22:** Treble clef. Dynamics: pp , f , ff , f . Time signature: $10/8$.
- Measure 27:** Treble clef. Dynamics: ff , f , f , p , ff , f . Time signature: $10/8$.
- Measure 30:** Treble clef. Dynamics: ff , f , ff , f , f , p , p . Time signature: $10/8$, $5/8$.
- Measure 34:** Treble clef. Dynamics: ff . Time signature: $5/8$.
- Measure 39:** Treble clef. Dynamics: ff , mp , ff . Time signature: $3/8$, $10/8$.

III. Monodia (Canzona)

$\text{J} = 54$

TACET

attacca

• = 72

con sord.
smorzato

IV. Elegía

Corno en Fa

3

12

15

18

$\text{♩} = 63$

21

rit. $\text{♩} = 54$

V. Quodlibet

$\text{♩} = 90$

Tpo. \longrightarrow rit. Tpo. \longrightarrow rit. Tpo. \longrightarrow rit.

7

Tpo. \longrightarrow rit. Tpo. \longrightarrow molto rit.

10

$\text{♩} = 90$

6

Corno en Fa

17 $\begin{array}{c} 5:4 \\ \text{f} \end{array}$ $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ mf \end{array}$ $\begin{array}{c} 5:4 \\ p \end{array}$ $\begin{array}{c} 5:4 \\ f \end{array}$ $\begin{array}{c} 5:4 \\ mp \end{array}$

22 $\begin{array}{c} 6:4 \\ mf \end{array}$ $\begin{array}{c} 6:4 \\ =f \end{array}$ $\begin{array}{c} 5:4 \\ mp \end{array}$ $\begin{array}{c} 6:4 \\ pp \end{array}$ $\begin{array}{c} 6:4 \\ p \end{array}$ $\begin{array}{c} 6:4 \\ f \end{array}$ $\begin{array}{c} 6:4 \\ p \end{array}$ $\begin{array}{c} 6:4 \\ mf \end{array}$

26 $\begin{array}{c} 5:4 \\ f \end{array}$ rit. doble stacc. $\begin{array}{c} solo \\ cantabile \end{array}$ $\begin{array}{c} 5:4 \\ p \end{array}$

29 $\begin{array}{c} 5:4 \\ pp \end{array}$ $\begin{array}{c} 5:4 \\ p \end{array}$ $\begin{array}{c} 5:4 \\ sfz \end{array}$ $\begin{array}{c} 5:4 \\ p \end{array}$ $\begin{array}{c} 5:4 \\ sfz \end{array}$ $\begin{array}{c} 5:4 \\ p \end{array}$

37 $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$ $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$

40 $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$ $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$

43 $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$ $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ppp \end{array}$

45 $\begin{array}{c} 3:2 \\ ff \end{array}$ $\begin{array}{c} 5:4 \\ ff \end{array}$

Fagot

Toda la obra senza vibrato,
a no ser que se indique lo-
calmente. Ligaduras segmen-
tadas indican respiraciones
opcionales.

György Ligeti in memoriam
Ventral
para quinteto de vientos

Alevi Peña
2022 rev. 2023

$\text{♩} = 50 \text{ max.}$
senza vib.
 Bassoon

I. Corale

Bassoon

$\text{♩} = 180$

II. Corrente

Bassoon

Bassoon

$\text{♩} = 180$

II. Corrente

Bassoon

$\text{♩} = 180$

II. Corrente

Bassoon

$\text{♩} = 180$

II. Corrente

Bassoon

2

Fagot

30

Fagot

ff f ff f f p

33

p

39

ff **ff** **f** **ff** **f**

43

ff **f** **f** **pp** **f**

III. Monodia (Canzona)

 $\text{♩} = 54$

p poss. sotto voce

5:4

6

3:2

10

3:2 **5:4**

15

3:2 **attacca**

$$\bullet = 72$$

IV. Elegía

Fagot

$$\text{♩} = 90$$

V. Quodlibet

1 rit. Tpo. rit. Tpo. rit. Tpo. rit.

Fagot

40

ff

ff

ff

ff

43

ff

ff

45

ff

ppp

ff