

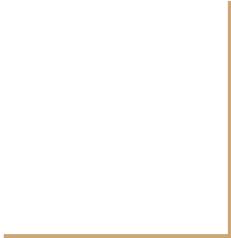


# Tracing Tradition Ligeti's Horn Trio

Claudio Olivera

Isabel Ong

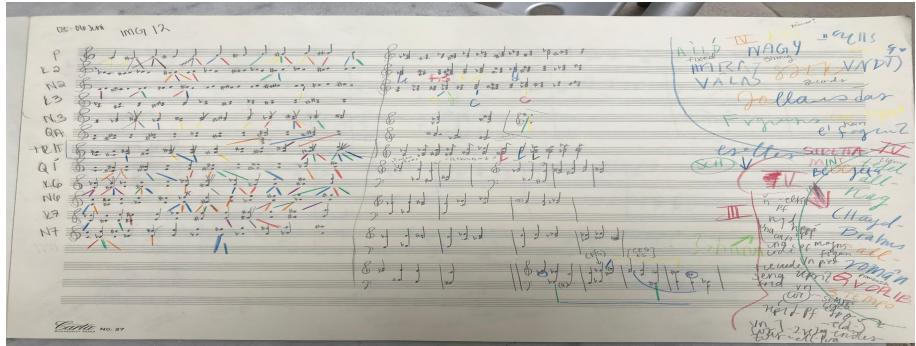
Danielle Wood



# Introduction

- Magellan Scholar Grant, Ceny Walker Undergraduate Scholarship, School of Music Travel Grant
- Visited Paul Sacher Stiftung – archive filled with musical sketches from hundreds of composers
  - Transcribed sketches of György Ligeti's Horn Trio

# Paul Sacher Stiftung In Basel, Switzerland



# Historical Background

- Hungarian composer forced out of his homeland in 1956 due to the Hungarian Revolution
- Fled to Austria, eventually moved to Hamburg, Germany becoming a professor at the Hamburg Hochschule in 1973
- Wrote his only opera, *Le Grand Macabre*, in 1977
  - Filled with classical idioms
- Experienced a compositional crisis immediately after
  - Surrounded by avant-garde composers, who had an “allergy” to tonality
  - Claimed everyone was having a compositional crisis
- Wrote two harpsichord pieces in 1978
  - *Hungarian Rock* contributed to the “one-bar pattern chaconne” later used in the horn trio
  - Amongst chaos, glimmers of tonality

# Historical Background

- Premiered Horn Trio in 1982
  - Written as an homage to Johannes Brahms, who composed his own Horn Trio in 1865
  - Original trio members: prolific horn player Hermann Baumann, Ligeti's close friend, violinist Saschko Gawriloff, and fellow Hamburg professor, pianist, Eckart Besch
- Composers around this time were John Adams, David Del Tredici, George Rochberg, Joan Tower
- Influenced by Béla Bartók – Hungarian composer
  - Followed Bartok in using Hungarian folk tunes – a nostalgia for his homeland
  - Trio's second movement is reminiscent of Bartok's *Six Dances in Bulgarian Rhythm* with oddly-divided measures

# Ligeti, the Composer

- Well known for his piece *Atmospheres*, used in Stanley Kubrik's film, *2001: A Space Odyssey*
- Disassociated himself from the “avant-garde” composers of his time such as Karlheinz Stockhausen and Pierre Boulez
- Most likely fits within postmodernism due to his constant quotations of tonality and classical idioms
  - Uses dialects of tonality and non-tonality
- Obsessed with avoiding particular labels
  - Used double negatives by calling his opera an anti-anti-opera
  - Called his works non-atonal
  - Creates collages of previous composers while his colleagues rejected anything tonal

# Pre-compositional Process

- Ligeti's supermarket list before each composition

ri<sup>o</sup> Saschko Gawriloff, Hermann Baumann, Eckart Besch  
(in memoriam Johannes Brahms) Hämäläinen-Stiftung, NDR Schleswig-Holstein  
zépgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lassu, 6. Caccia

~~Tibor Károly - vezérigazgató - ELTOLÓDÉS~~ MONTAGE? ca. 4'  
zépgyors: politonális, polimétriakus. Gyermekek  
szignálak = Román koncert): havasi kúrt, Kódkúrt, "Puck-Oberon"  
ü: kúrtkvintek. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
etrika 5-4-5 (10-8-6), a rétegek eltolódva.

len megfutamodások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok. k-harmóniák. tritonus is. ~~NEMOLDJÁT-HÉLYRÜZSÖTT~~ <sup>1910</sup> ~~EMLÉK~~ IN DER WALDGL

non: lassu, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység

non: lassu, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor" egyseg  
és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?

atosan többszólamú: Vn, Cor, és zong.ban egyre több szólam,

~~rák. "Beeth. cis-moll q. elsö tétel". VAGY "Himnusz"~~ ca. 4'

aconne: = "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8,

*Spietor* 2 + Virtuose madrigale "Zorn und Zorn" bayn' Heg  
"Wohl gefügt" mit einer Festlichkeit und einem kleinen Schlußstück.

*kariböl-bolgar*" RIM. Esetleg ez a lyadási kisztároló tetel? -  
Csatley V. B. Békeföldi *színes* *szín* *mix* *golyó*)?

~~ssu: beszél~~ = Schubert B-zong-trio lassu t. 9.51  
lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.

tükörzések, trillák, zong.-zsongások, hegedü-figurációk, üveghang.  
erdő-echok, tavak, láposok.

ES/VAN: Tom H - reg. 215  
FONER: grand  
sord? *hurt by the*

ccia: gyors, esetleg sok metrum-váltás, polimetr. Kreisleriana-elán.

Kürt: hangismétlések, flatterzg. s.g., gyors szignálok. ("vadász-  
kürt") Er-  
Hegedű pizza!

amokban Macabre-Coloratua-szerü helyek., Szaggatott. Zongor.

ú: románs táncdallamok, Covasint. Duda-hegedü, duda-kürt. Collage!

ca. 171 etc. 20s

herzo: gyors, corrente, részint sord cor, vn., pf. "ZONGV" 4. 3/  
nemli" dallamok. № NT-ksk. Nagyterc-parallelek.

elek "Puck-Oberon", echok. vagy utózónáforma

num-szere, benne szövetségi államok. Tukroszek, kódok, MT-kSXP, veghangok? 2 2 ~~Ts-2 - Ruzsa M7~~

Chlorophyll is the best colorant

① 4  
② 1  
③ 1

Ca. 24 minima! Id est 24.



# Pre-compositional Process

- Polymetric ideas in the first movement
    - 5-lets in the piano
    - 16ths in the violin
    - Triplets in the horn

Saschko Gawriloff, Hermann Baumann, Eckart Beschling, Bogdan Bojanić  
(in memoriam Johannes Brahms) Hauni-Stiftung, NDR, Schleswig-Holstein7  
szépgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lasso, 6. Caccia

Több hangszerrel eltoltozva MONTAGE? ca. 4'

szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon"  
új kúrtkvintet. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
sztriká 5-4-3 (10-8-6), a rétegek eltolódása.

ellen megfutamodások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok.  
k-harmoniák, tritonus is. ~~Nem kúrt-hegedű-sor!~~

KAROLI RITMUS: ~~noch ein Fünf-Klang-Ersatz in den Waldbach~~  
non: lasso, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység  
és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?

atossan többszílamu: Vn, Cor, és zongban egyre több szílam,  
rák. = "Beeth. cis-moll q. első tétele". VAGY "Himnusz"  
k-harmoniák, trit. és NASK is. ~~Zongorák~~ ca. 4'

accone: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
Lynette(?) + Virtuose madrigale" ~~Zongorák~~ "hangszerei  
"karibi-bolgár" ritm. Esetleg ez a lyd. - kisterelöl tétel?  
issu: "beseitelt" Schubert B-zong-trio lasso t. ca. 5'  
lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
tükörzések, trillák, zong.-zsóngások, hegedű-figurációk, üveghang.  
erdő-echok, tavak, láposok. ES / VAGY: tömör - leg kívántabb  
r sord? ZONGR. gondolat - általában

caccia: gyors, esetleg sok metrum-váltás, polymetrikus. Kreisleriana-elán.  
Kürt: hangismétlések, flatterzg. s.g., gyors szignálók. ("vadász-  
Hegedű pizza! kurt") Erdei Janich Innsbruck dö.  
amokban Macabre-Coloratura-szerű helyek., Szaggatott. ZONGR.  
ú: románs táncdallamok, Covásint. Duda-hegedű, duda-kúrt. Collage!  
1. "Vigado" ca. 3'

benzo: gyors, corrente, részint sord cor, vn., pf. ZONGR. ca. 3'  
intallá dallamok, NT-ksk. Nagyterc-parallelek. Zongorával  
elek "Puck-Oberon", echok. Vagy "Zongraformas".  
szum-szerű, benne szövödött dallamok. Tükörzések, ködök, NT-ksk.  
üveghangok? Zongorával. Zongorával. Zongorával. Zongorával. Zongorával.  
ab" "kukurb." Zongorával. Zongorával. Zongorával. Zongorával. Zongorával.  
① 4 ②  
③ 3 1  
④ 2 2  
⑤ 1 3  
⑥ 3 4  
Ca. 21' Minimum! Ideális 24'.



# Pre-compositional Process

- Canon – imitative counterpoint found in multiple movements
  - Chaconne – repeated bass in 2nd movement with moving lines above it

Saschko Gawriloff, Hermann Baumann, Eckart Beschling  
 (in memoriam Johannes Brahms) Hauni-Stiftung, NDR, Schleswig-Holstein  
 Szépgyors, 2. Scherzo, 3. Canon, 4. Chaconne, 5. Lasso, 6. Caccia

Több hangszerrel eltolódva MONTAGE? ca. 4'  
 szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon"  
 kúrtkvintek. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
 trikája 5-4-5 (10-8-6), a rétegek eltolódva.  
 minden megfutamások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok.  
 k-harmoniák, tritonus is. ~~Hegedű-kúrt-hegedű~~ in der Wallaby

KAROLI RITMUS: ~~noch ein Fasching~~ in der Wallaby

non: lasso, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység  
 és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?  
 atosan többszílamu: Vn, Cor, és zongban egyre több szílam,  
 frák. = "Beeth. cis-moll q. első tétele". VAGY "Himnusz"  
 k-harmoniák, trit. és NASK is. ~~Zongorák~~ ca. 4'

aconnet: "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
 virtuose(?) + Virtuose madrigale" ~~Zongorák~~ "Balogh-heg"  
 "karibi-bolgár" ritm. Esetleg ez a lyd. - kisterelöl tétel?  
 esetleg v. Béla Bartók "Székely népdalok"?

issu: "beseelt" = Schubert B-zong-trio lasso t. ca. 5'  
 lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
 tükrözések, trillák, zong.-zsóngások, hegedű-figurációk, üveghang.  
 erdő-echok, tavak, láposok. ES / VAGY: fő műt - leg körülhetőbb

ZONGRÁK: gondolat - alakul

caccia: gyors, esetleg sok metrum-váltás, polymetrikus. Kreisleriana-elán.  
 Kurt: hangismétlések, flatterzg. s.g., gyors szignálók. ("vadász-kúrt") Er.  
 Hegedű pizza! ~~Egy darab Introdu~~ dö.

amokban Macabre-Coloratua-szerű helyek., Szaggatott. ZONGRÁK

i: románs táncdaláink, Covásint. Duda-hegedű, duda-kúrt. Collage!

1. "Vigado" ~~Tanulás~~ ca. 3'

hanzo: gyors, corrente, részint sord cor, vn., pf. ZONGRÁK ca. 3'  
 intallá dallamok, NT-ksk. Nagyterc-parallelek.  
 elek "Puck-Oberon", echok. VAGY ZONGRÁK

unum-szerű, benne szövödött dallamok. Tükörjések, ködök, NT-ksk.  
 üveghangok? Zongorák

ab" "kukurb." ~~DP77~~ Zongorák

① 4' ~~2'~~  
 ② 3' ~~1'~~  
 ③ 4' ~~2'~~  
 ④ 2' ~~1'~~  
 ⑤ 3' ~~1'~~

Ca. 21' Minimum! Ideális 24'.

# Pre-compositional Process

- Lydian clusters – influenced second mvt
  - Montage and collage – pairing classical elements alongside Ligeti elements

rió Saschko Gawriloff, Hermann Baumann, Eckart Beschung  
(in memoriam Johannes Brahms) Händl-Stiftung, NDR, Schleswig-Holstein?  
zépgyors, 2. Scherzo, 3. Canon, 4. Chaccone, 5. Lasso, 6. Caccia

TÖBB KÜRT = VAGY = POLYMETRÍKUS = ELTOLÓDÉS MONTAGE? ca. 4'  
zépgyors: politonalis, polymetrikus.  
szignálók = Román koncert): havasi kúrt, ködkúrt, "Puck-Oberon"  
új kúrtkvintek. Hegedű-kúrt: kúrtkvintek. Zongora: kúrtkvintek.  
striká 5-4-5 (10-8-6), a rétegek eltolódása.

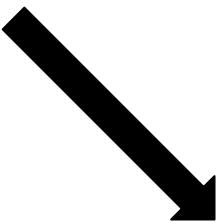
len megfutamodások, ingadozó tempo. Nagyterc-kisszkszt párhuzamok.  
k-harmoniák, tritonus is. WENIG KÜRT - HEGEDŰ SORLÁST  
WAGY (VAGY) ca. 4'  
non: lasso, polymetrikus. Előbb Vn-Cor 2 sz., majd Vn-Cor egység  
és ez ellen zong nagyon magas-nagyon mély okt. Vn-Cor sord?  
atossan többszínam: Vn, Cor, és zong.ban egyre több szólalom,  
rák. = "Beeth. cis-moll q. első tétele". VAGY "Himnusz"  
k-harmoniák, trif. és NASK is. VAGY ca. 4'  
accone: = "Monteverdi, Zeffiro torna, IX p. 9, Leppard p. 8, ca. 2'  
+ Virtuose madrigale" ZONGR ca. 2'  
, "karibi-bolgán" ritm. Esetleg ez a lyda - kistereltektől tétel?  
ritm v. Béethoven "Aldous Huxley" ZONGR ca. 2'  
ssu: "beseitelt" = Schubert B-zong-trio lasso t. ca. 5'  
lusterek, lyd akkordeltolás négy kister szerint. + NT-ksk-harm.  
tükörzések, trillák, zong.-zsongások, hegedű-figurációk, üveghang.  
erős echok, tavak, láposok. ES / VAGY: tömít - beg kúrt  
r sord? VAGY: tömít - beg kúrt  
ccia: gyors, esetleg sok strum-váltás, polymetr. Kreisleriana-elán.  
Kúrt: hangismétlések, flatterzg. S. g., gyors szignálók. ("vadász-  
hegedű pizza") | Fazan-író Intermezzo dö.  
amokban Macabre-Coloratura-szerű helyek., Szaggatott ZONGR.  
i: román táncdallamok, Covásin. Duda-hegedű, duda-kúrt Collage!  
("Vigado") Tancsikca ca. 3'  
Cvi. LLL Tancsikca  
herzo: gyors, corrente, részint sord cor, vn., pf. ZONGR ca. 3'  
nivali" dallamok, NT-ksk. Nagyterc-parallelek.  
ezek "Puck-Oberon", echok. VAGY ZONGR  
num-szerű, benne szövödött dallamok. Tükörzések, ködök, NT-ksk.  
veghangok? 2. TRÖ-DURAH Hosszú DURAH  
ab"kerülve" DURAH illatokkal, művészeti "Gitarra" 2. Művész Zongr, Cor  
① 4' ② 5' ③ 4' ④ 5' ⑤ 5' ⑥ 3' ca. 21' minimum! Időtiszt 24!

# Pre-compositional Process

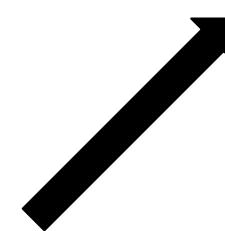
- Very particular on timing - wanted it to be 21 minutes *at least*
  - Resulted in 21 minutes, 30 seconds
    - Puts duration of each mvt below each final measure

# The Trio

Movement I



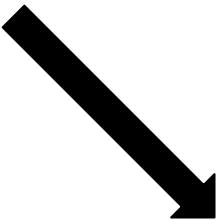
Movement IV



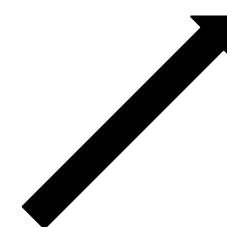
Movement II → Movement III

# The Trio

Movement I



Movement IV



Movement II → Movement III

# The Trio

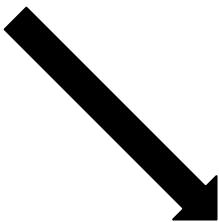
Movement I

Movement IV



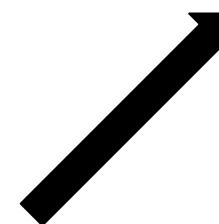
# The Trio

Movement I



Movement II → Movement III

Movement IV



# Movement I - Andante con tenerezza

A ————— B ————— A'

# Movement I - A section

A1 —————→ A2

# Movement I - A Section 1

- Shimmering, ethereal, floating
- Similar to an expressionistic painting
- Hommage to numerous works and time periods
- Opening intervals are minor 3rd and tritone – both important in tonal harmony
  - This interval pattern occurs in each movement either as direct quotation or imitation
- Major or minor 3rd form the foundation of triads
- Tritone defines a particular diatonic scale
- Ligeti was very keen to find this perfect pairing of the opening notes, trying numerous ideas

pro-came 1st

Andante

+ LYD cluster  
MIX TURAK

POLY NOTR

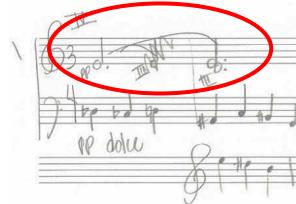
NTSK-NT

d  
w  
(clis d, 3")

qui-ks-qui+dUREg+tyih + NT

KURT-TRIO I

ii-Dec 1981



NITMIZAL!

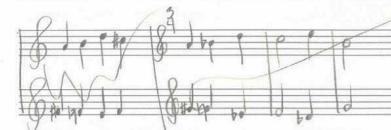
Vn f g

gi

ELLEN-  
MENTI

I melodic

HUNG  
ROCK?



Lyd XIV.

Andante

ELV



1981 Karlsruhe Ede 21

Dei  
Zunahme  
V-L mden?

AVI  
DVRN?

+ LYD  
MINOR

Vagabund

legato  
mf  
pp  
pp  
pp  
pp

poly metric  
semit  
& pulsing



vi PRO-CAME 1<sup>st</sup>  
 Andante  
 II  
 1 LYD cluster  
 MIX TURAK PLY NOTR  
 d  
 (is d. 3")  
 RITMIZAL! Vn & DURG + tyih + NT  
 NT SK-NL  
 ou-ks-ou + DURG + tyih + NT  
 ELLEN-  
 MENT!  
 I melodic  
 HUNGRY  
 ROCK?

Andante  
 ELV Vn  
 (r) legato all  
 (r) (real) mft  
 1981 Karlovy Vary  
 Dei V-L modern?  
 Zunahme V-L modern?  
 AXI DURN  
 + LYD MINOR  
 Vn  
 legato  
 mf  
 pp  
 pp  
 poly metric  
 semit  
 & pulsing  
 3



ante kurt - trio  
bato?) Pritunjalai!

Kareiay 1981

A handwritten musical score for a three-part ensemble (Kurt-Trio). The score consists of six systems of music, each with three staves. The instruments are likely piano (top), cello/bass (middle), and violin (bottom).

**System 1:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**System 2:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**System 3:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**System 4:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**System 5:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**System 6:** Dynamics:  $p$ ,  $f$ . Measure 1: Violin has eighth-note pairs. Measure 2: Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs. Measure 4: Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs. Measure 6: Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs. Measure 8: Cello has eighth-note pairs.

**Annotations:**

- System 1, Measure 1:** The first measure is circled in red.
- System 2, Measure 1:** The first measure has a large circle around it.
- System 3, Measure 1:** The first measure has a large circle around it.
- System 4, Measure 1:** The first measure has a large circle around it.
- System 5, Measure 1:** The first measure has a large circle around it.
- System 6, Measure 1:** The first measure has a large circle around it.

**Bottom Left:** Includes "N.W.D.", "K.U.", "W.M.", "P.F.", "N.W.D.", and "K.U.". There is also a "dim" instruction above a staff.

**Bottom Right:** Includes "W.M.", "P.F.", "N.W.D.", and "K.U.". There is also a "WINTEK" instruction above a staff.

07 Jun

**15**  $\beta =$   
~~scritto iniz!~~ Allego foto contenenza

*dolce*

*mf*

*legato*

*legato*  
(0.0.0.)

D: sacra in end

eng-parallel

Vn-Eh parallel

ante kurt - trio  
bato?) Pritungjala!

Karelay 1981

A handwritten musical score for a three-part ensemble (likely piano trio) on eleven staves. The score includes dynamic markings such as  $p$ ,  $f$ ,  $pp$ , and  $sf$ . The first staff is for the piano, featuring a basso continuo part with various markings like  $\text{N.W.D}$ ,  $\text{W.M.D}$ , and  $\text{W.M.D.}$ . The second staff is for the violin, and the third staff is for the cello. The music consists of measures in common time, with some sections in 3/4 time indicated by a '3' above the staff. A red circle highlights a section of sixteenth-note patterns in the bassoon or cello part. The score concludes with a section labeled "WINTER! winter".

1st - TNO 1982 Jan 3

$$20^\circ = 1^\circ \quad 120^\circ = 6^\circ$$

07 Jan

11 4 Moderate 1:00

This image shows the handwritten musical score for orchestra and piano, page 11, containing ten staves of music. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, Percussion, and Piano. The music is divided into measures numbered 1 through 10. Measure 1 features a prominent bassoon line with a circled measure 1. Measures 2-4 show various woodwind entries with dynamic markings like pp, poco cresc, ff, and mf. Measures 5-7 continue with woodwind and brass parts, including a section for 'pianissimo' (pp) and 'poco crescendo' (mf). Measures 8-10 conclude the page with a mix of woodwind, brass, and percussion parts, including a section for 'pianissimo' (pp) and 'poco crescendo' (mf).

Hegedu - Kurt - Zongura trio

Hamburg - Beis 1982 feb 17 -

25 Talm = 7' [

$d=100$  vagy 'mire' appell?

## F. Andantino con tenerezza

A handwritten musical score on lined paper. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. Several notes are circled in red ink, and some have small numbers above them (e.g., 1, 2, 3, 5). There are also some crossed-out markings and a section of the score underlined with the label "P susseus".

THE BOSTONIAN

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff paper. The score includes dynamic markings like 'p' (pianissimo), 'f' (fortissimo), and 'ff' (fortississimo), and performance instructions such as 'pizzicato' (pizz.) and 'arco' (arco). Various numbers in red and blue ink, likely rehearsal marks or performance notes, are scattered throughout the score. The first system features a melodic line with grace notes and dynamic markings. The second system contains a rhythmic pattern with a 'twist' instruction. The third system includes a dynamic 'ff' and a performance note 'ord'. The fourth system has a dynamic 'p' and a performance note 'L3'. The fifth system concludes with a dynamic 'f'.

# Movement I - A Section 1

- Consistent ambiguity, lacking downbeats
- Violin begins on an upbow rather than a downbow, further obscuring tempo
- Horn plays “lopsided fifths” as Ligeti scholar, Amy Bauer, calls it
  - Somewhat fifth

Trio  
für Violine, Horn und Klavier  
for Violin, Horn and Piano

György Ligeti  
(1923–2006)

I. Andante con tenerezza ( $\text{♩} = 100$ )<sup>1)</sup>

Violine  
Violin

Horn  
in F

# Movement I - Section 1

- Moments with unison downbeats between the horn and violin marked as flautando and gestopft or shimmering and stopped



# Movement I - A Section 2

- Angular and pointed
  - Similar to a cubist painting
  - Increased frequency of accents and color
  - More tension between instruments
  - First section where the entire trio is working together as one unit
  - Increased rhythmic overlap but still obscurs downbeats
  - Antecedent - consequent motion

Musical score for piano and strings, page 41, measures 10-11. The score consists of two staves. The top staff is for the strings, showing a bass line with eighth-note patterns and sustained notes. The bottom staff is for the piano, featuring a treble clef and a bass clef. The piano part includes dynamic markings like *mf*, *p*, and *ten.*. The strings part includes dynamic markings like *mf* and *v*. The score is annotated with various performance instructions such as *offen / open*, *Hfb<sup>3</sup>*, *leggiero*, *6*, *ten.*, and *D leggiero*.

# Movement I - A Section 2

- Piano transitions into second section followed by the horn
- Introduces natural horn harmonics
  - Another homage to Brahms - Brahms Trio written for natural horn
  - Ligeti hoped to “solve the problem of intonation,” by “listening to a great deal of ethnic music” such as New Guinea music
  - Fascinated by the pairing of horn just-intonation with piano equal temperament
- More cohesive in trio texture rather than a duet between the horn and violin
- Sections focuses on ascension reiterated three times between the horn and piano or the horn and violin

# Movement I - B Section

B1 → B2 → B1 → B2 → B1

# Movement I - B Section

- B1 – involves piano and violin – faster tempo
- B2 – involves horn and violin – returns to tempo primo (first tempo)
- Transitional section
- Combination of ascending and descending motives
- Returns to the stratosphere

# Movement I - B Section 1

- Balkan rhythms and odd meters
- Piano partners with violin, who displays numerous extended techniques
  - Written as pizz. and sul. pont. creating an immediate attack and decay which mimics the piano
- Violin returns to stratosphere in the third iteration

60 **Più mosso ( $\text{♩} = 112$ )**  
pizz. molto vibr., *espr.*  
*mf*



Più mosso ( $\text{♩} = 112$ )  
*p legatissimo*

(*a tempo*) 8  
*sempre pp*

*sound play with a breathy tone*  
*(G)* *(G)* *(G)*  
*perdendosi* - - -



# Movement I - B Section 2

- Horn enters, immediately slowing the tempo
  - Horn and violin share similar contour
    - Horn ascends and the violin follows

# Movement I - A Section Return

- Return of beginning thematic material with a few changes:
  - Piano plays underneath rather than entering later on
  - Horn and violin omit the first phrase, beginning together on the second phrase of A
  - Piano plays at a faster tempo than the horn and violin
    - Written for quarter note = 112 whereas horn and violin are written for 100
    - Inaudible to the audience
  - Metrical shift – horn and violin play different and shorter groupings of their initial phrases
    - Potentially to resemble an echo of the A section

# Movement I - A section



- Shimmering, ethereal, floating
- Minor third, tritone, minor sixth
- Ambiguous

# Movement I - A section



- Angular, pointed
- More dynamic contrast
- Increased tension
- Imitative lines
- Natural horn

# Movement I - B Section

B1→B2→B1→B2→B1

- Balkan rhythms
- Violin and piano

# Movement I - B Section

B1 → **B2** → B1 → B2 → B1

- Floating, ambiguous
- Horn and violin

# Movement I - B Section

B1 → B2 → **B1** → B2 → B1

- Balkan rhythms
- Violin and piano

# Movement I - B Section

B1 → B2 → B1 → **B2** → B1

- Floating, ambiguous
- Horn and violin

# Movement I - B Section

B1 → B2 → B1 → B2 → **B1**

- Balkan rhythms
- Violin and piano

# Movement I - A section



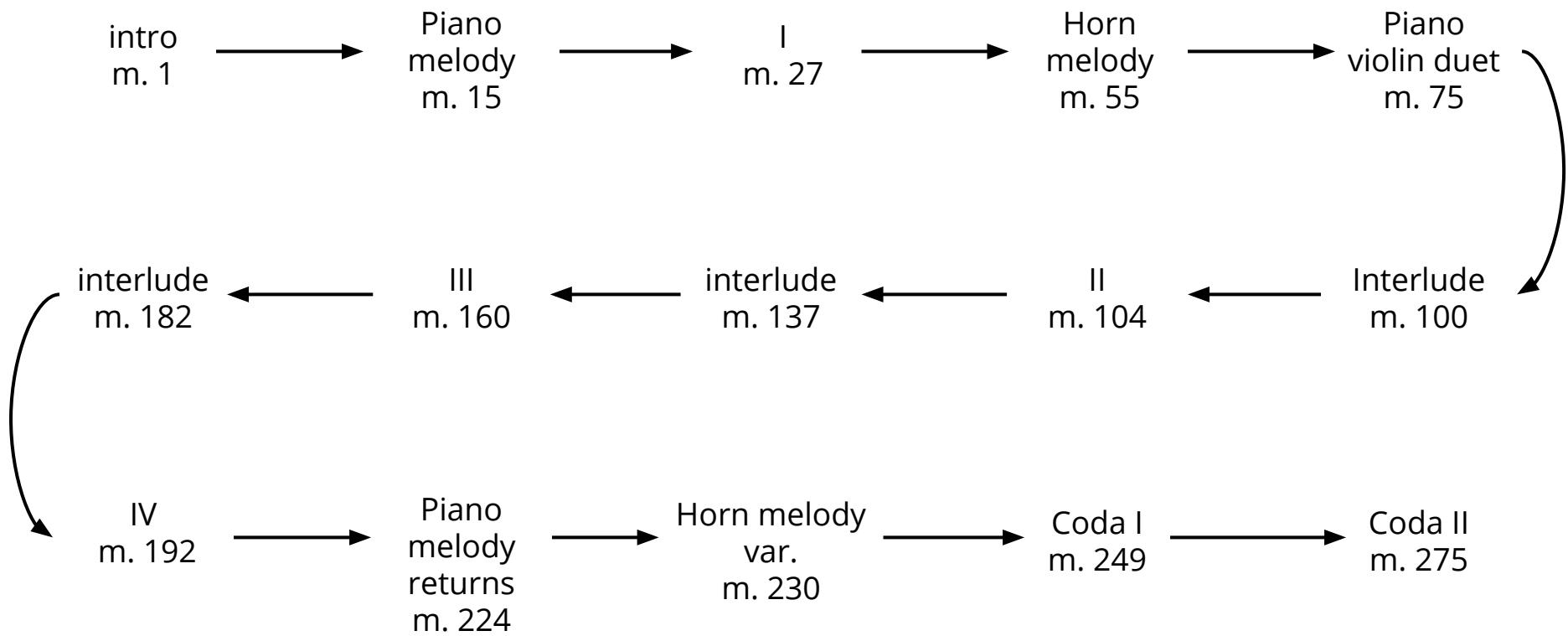
- Shimmering, ethereal, floating
- Minor third, tritone, minor sixth
- Ambiguous

# Movement I - A section



- Angular, pointed
- More dynamic contrast
- Increased tension
- Imitative lines
- Natural horn

# Movement II - Vivacissimo molto ritmico



# Movement II

- Odd meter groupings created by accents
- Begins in violin as 3+3+2
- Later involves 2+3+3 or 4+4
- This ostinato is a constant throughout the entire movement and moves throughout the group
- Sometimes has accents groupings different between instruments such as 3+2+3 in the piano with 3+3+2 in the horn
- Palindrome in the accents in the piano

# Movement II - Thematic Sections

- Multiple layers:
- Violin
  - Melodic motives with overarching ascending contour
  - Frequently plays (0124), (0258), (0247)
- Horn
  - Background – either as ostinato groove or sustained
  - Fourth iteration - imitates violin, playing (0258)
- Piano
  - Ostinato with occasional embellishments

The image shows two pages of a musical score for Movement II. The top page features three staves: Violin (top), Horn (middle), and Piano (bottom). The Violin staff has a red circle highlighting a melodic line starting with a grace note followed by an eighth note. The Horn staff has another red circle highlighting a sustained note. The Piano staff shows an ostinato pattern. Measure numbers 0124 and 0258 are circled in red. Dynamic markings like *con eleganza, sempre II.*, *con dolce, espr., cantabile*, and *sempre leggiero, grazioso* are visible. The bottom page continues the score with similar staves and markings, including measure 0247 and dynamic instructions like *poco p* and *sotto*.

# Movement II - Thematic Sections

- (0258) introduced in horn melody,  
reoccurs in thematic sections

(0258)

62

a poco - - - - - mp expr.

(A)

Es / Eb

214

poco dim. f (0258)

(E)

As / A<sup>b</sup>

f molto expr. più f

pp

(0247)

206

(F)

ff (0247) meno f

(Des / D<sup>b</sup>)

p f sim.

210

Es / Eb

E

# Movement II - Thematic Sections

- Imitative counterpoint – violin, piano, horn

206

(ff) *sempre*

(F)

Des / Eb

*molto esp.*

*ff*

*meno f*

210

(Des / Eb)

Es / Eb

E

*p*

*f sim.*

214

poco dim.

As / A

*più f*

*pp*

*f molto esp.*

*più f*

218

(A)

*mf*

*dim..*

(legato)

*pp*

*cresc..*

(sempre non legato e'

# Movement II - Thematic Sections

- Imitative counterpoint – violin, piano, horn

210

(F) Des / D $\flat$   
ff sempre  
molto espr.

ff meno ff

(Des / D $\flat$ ) Es / E $\flat$

214

(E) poco dim. f  
As / A $\flat$   
f molto espr. più f

218

(A) mf dim.  
(legato)  
pp cresc.  
(sempre non legato e)

# Movement II - Thematic Sections

- Imitative counterpoint – violin, piano, horn

206

(F)

Des / D♭

molto espr.

ff

meno ff

210

(Des / D♭)

Es / Eb

f sim.

214

(E)

poco dim.

f

A

piano

B

AS / R

f molto espr.

piano

218

(A)

mf

dim.

(legato)

pp

cresc.

(sempre non legato e)

# Movement II – Piano Melody / Piano + Violin Duet

## Piano Melody

- Occurs twice in the piece
  - m. 15, m. 224
- Second iteration is octave higher
  - Slight variation on notes
- Constant displacement of accents in ostinato

## Duet

- Violin plays harmonics, very top of register
- Piano plays in lowest part of register
- Unison rhythm and pitches

Die Melodie soll stets hervortreten, während das Ostinato im Hintergrund bleibt.  
The melody should always be in the foreground whereas the ostinato remains in the background.

The musical score consists of two staves. The top staff is for the piano, featuring a melodic line with various dynamics (mf, p, mp) and performance instructions like 'grazioso' and 'sempre molto legato'. The bottom staff is for the violin, showing a constant eighth-note bass line. A bracket groups the two staves, with the explanatory text above them.

A close-up view of the musical score starting at measure 78. It shows two staves: the piano's bass line and the violin's harmonic melody. The piano part includes dynamic markings (pp, pp leggiero, mf, p, mp) and performance instructions like 'leggiero'. The violin part consists of short, sustained notes with vertical stems. The page number '8b.' is visible at the bottom left.

# Movement II - Horn Melody

- Violin
  - Ostinato eighths from introduction or sustained
- Horn
  - Natural horn harmonics
  - Sliding throughout horn range
  - Second iteration natural horn marking begins tritone higher than first iteration
  - Motivates trio into new section
- Piano
  - Echos horn rhythmically
  - i.e. m. 55, horn has upward eighths slur, piano follows in m. 56 with a downward eighths slur

The image shows two staves of musical notation. The top staff is for the violin, starting with a dynamic of  $p$  and a marking of "pizz. secco". It features eighth-note patterns and slurs. The bottom staff is for the piano, starting with a dynamic of  $p$  and a marking of "cantabile, dolce, espr.". Both staves continue with eighth-note patterns and slurs. Measure 58 begins with a dynamic of  $mp$  and a marking of "miente". The piano staff continues with eighth-note patterns and slurs. The score includes various dynamics like  $pp$ ,  $p$ ,  $mp$ , and  $cresc. poco$ , and markings like "senza sord.", "A-", and "Bb". The piano staff also includes a dynamic of  $p$  and a marking of "sempre in rilievo".

# Movement II - Interludes

- Violin
  - Lengthy passages
  - Usually ascending, competing with piano ostinato
  - Devil's Staircase
  - Builds tension until finally reaching a descending line in final interlude, m. 182
- Horn
  - Sustained pitches
  - Sparse in texture until m. 182
- Piano
  - Pairs violin part and horn part by playing ostinato rhythm and sustained pitches
  - Changes to a more static rhythm with dotted quarter notes in the final interlude

# Movement II – Codas

- Two codas – two entirely separate and different sections of material
- Coda I
  - Horn and violin are in unison and both are sliding throughout their ranges
  - Piano has to fit nine-lets into a single bar while disregarding the horn and violin duet
  - Ends with three grand pauses
- Coda II
  - Begins with piano – introductory intervals from movement I
  - Violin and horn climb up to some of the highest notes of the piece in unison
  - Ending the movement as if evaporating into nothingness

A  
 249 249 allez pinta sed put.  
 arco + bsn vln vcl vbr  
 cresc.  
 252 253 254 255 256 257 258  
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 magasa  
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51 IT?

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251 252 253 254 255 256 257 258 259 260

C O D A

1

C

MG 163

275 276 277 278 ✓ 279 5 280 281 282, 283 284 285, 286, 287 288 289- 293 294

C O D A

2

C  
O  
D  
A

2

MG 163

Handwritten musical score for strings (Coda) page 2, measures 275-294. The score consists of four staves (C, O, D, A) in common time, with a key signature of one flat. Measure numbers 275 through 294 are written above the staves. Measure 275 starts with a dynamic of  $\text{ff}$ . Measures 276 and 277 show sixteenth-note patterns with dynamics  $\text{f}$  and  $\text{mf}$ . Measures 278 and 279 continue the sixteenth-note patterns. Measure 280 begins with a dynamic of  $\text{pp}$ . Measures 281 through 284 show eighth-note patterns with dynamics  $\text{f}$  and  $\text{ff}$ . Measures 285 through 288 show eighth-note patterns with dynamics  $\text{f}$  and  $\text{ff}$ . Measures 289 through 294 show eighth-note patterns with dynamics  $\text{f}$  and  $\text{ff}$ . A red box highlights measures 277 through 280.

C

O

D

A

2

MG 163

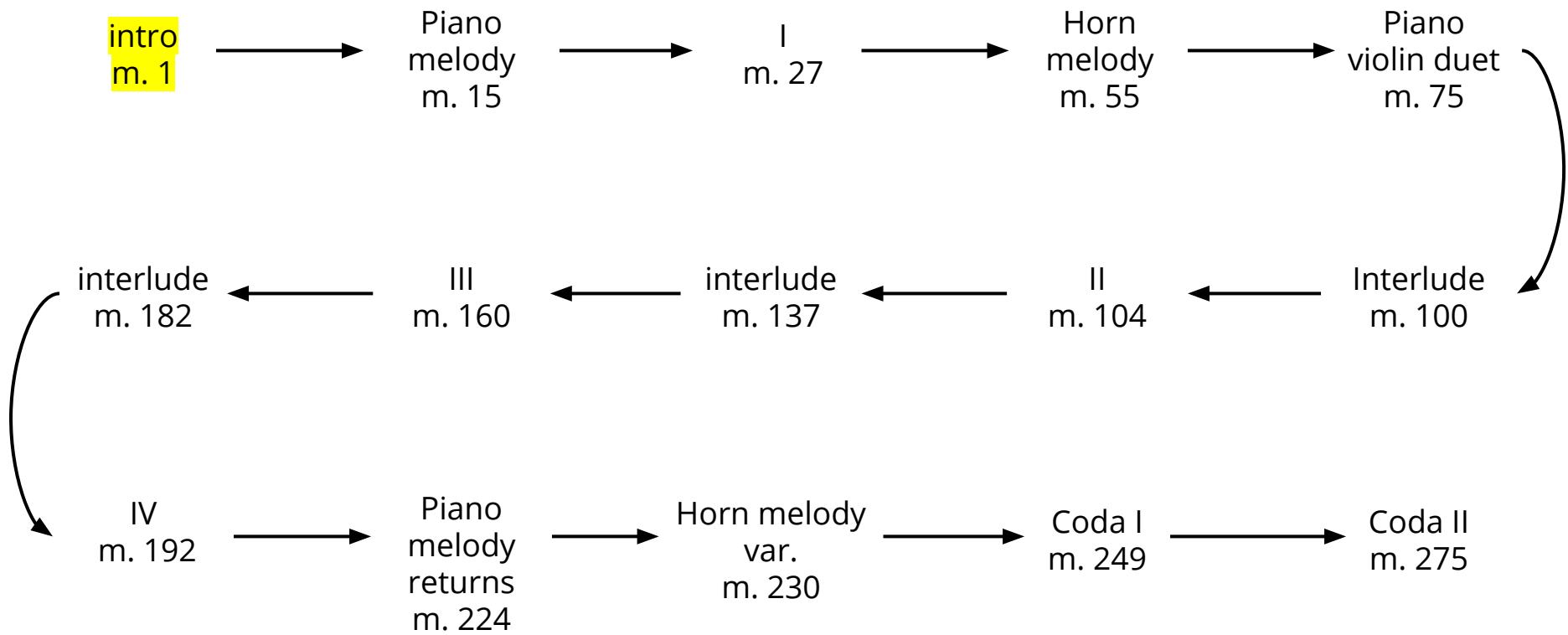
275 276 277 278 ✓ 279 5 280 281 f f 282, 283 284 f 285, 286, 287 288 289- 293 294

mf = 10 pp

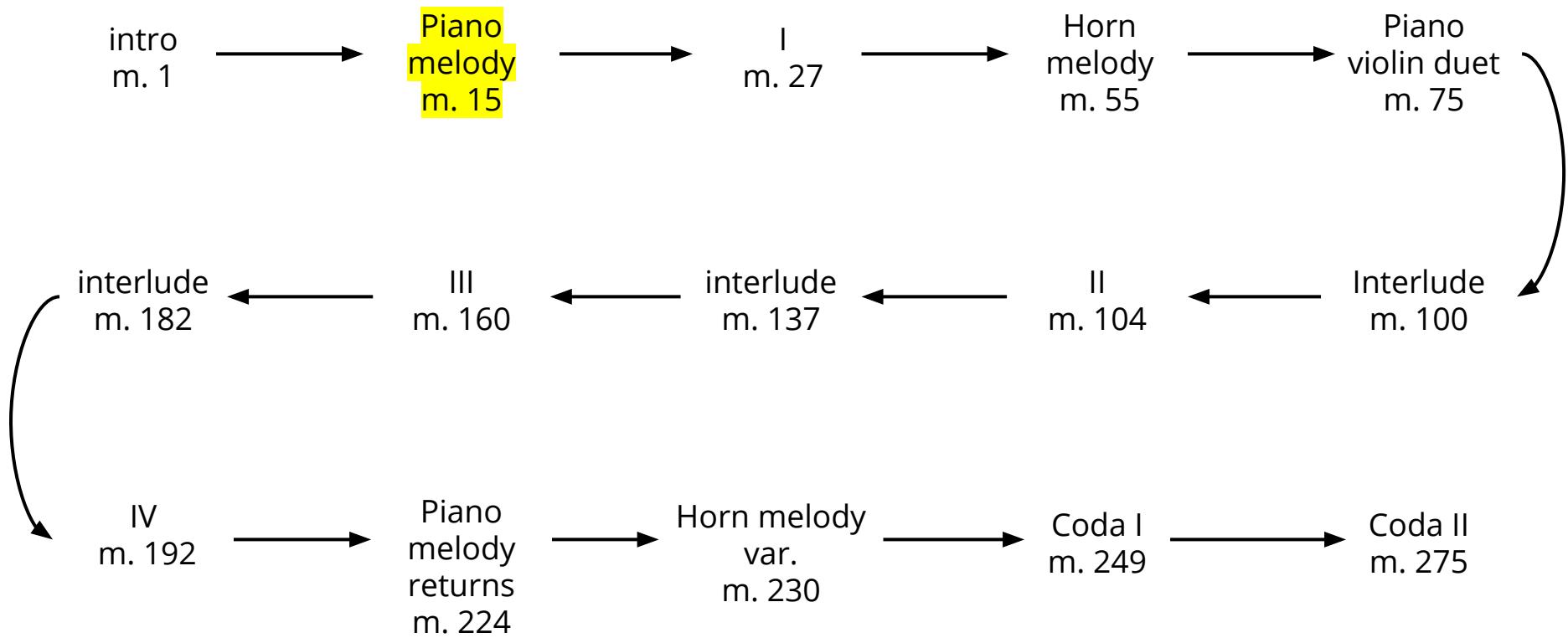
p mf = 10 pp

-38#

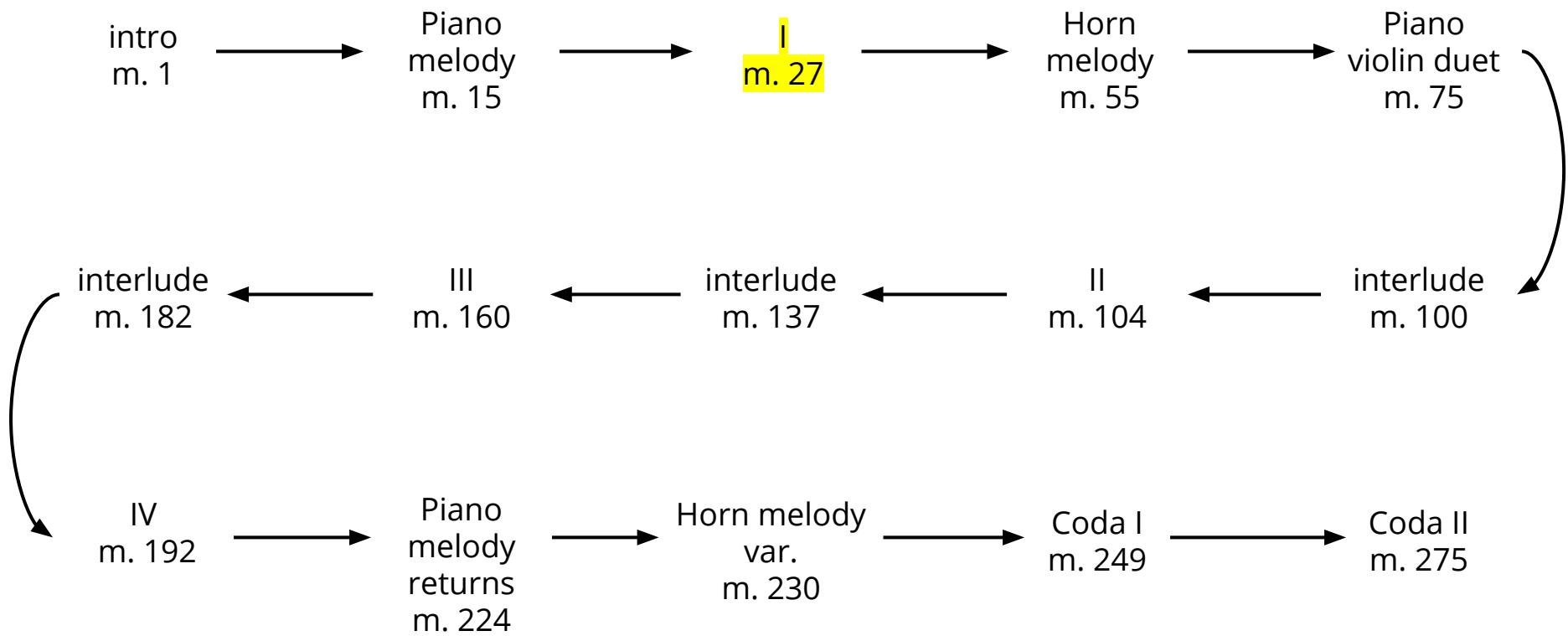
# Movement II - Vivacissimo molto ritmico



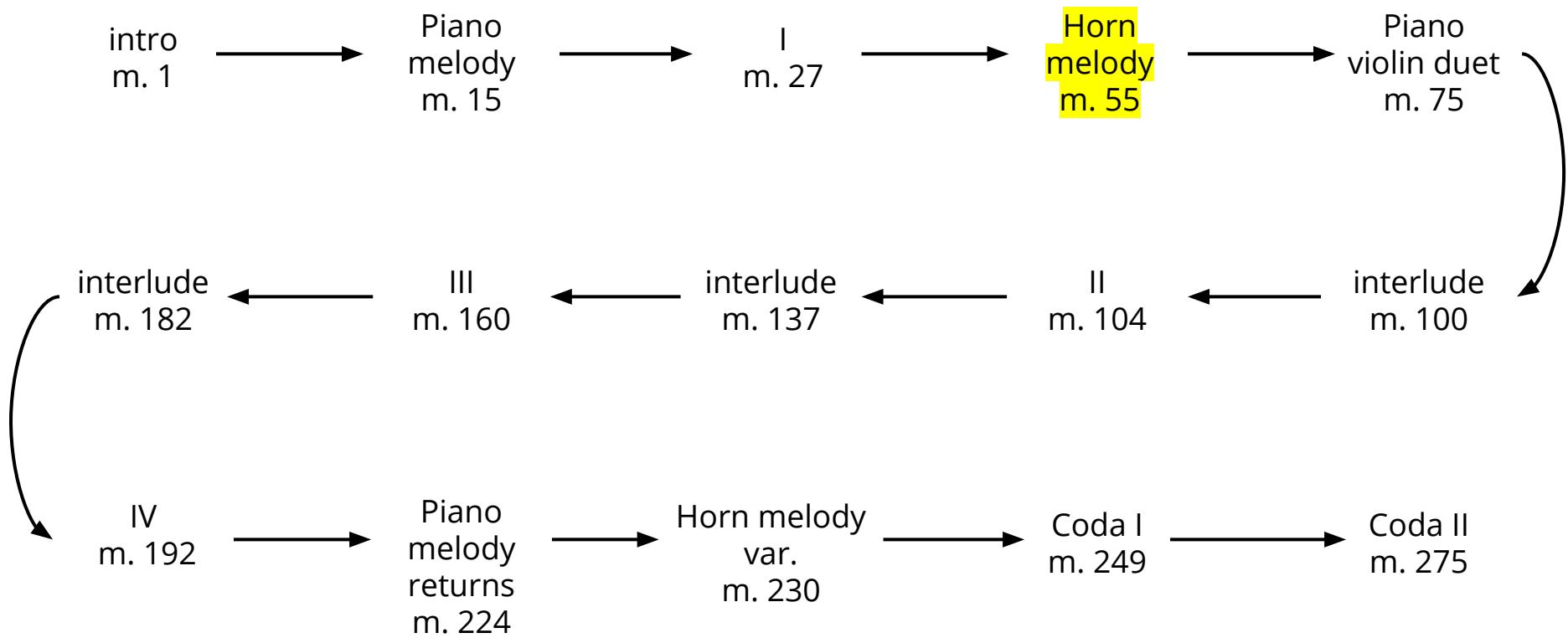
# Movement II - Vivacissimo molto ritmico



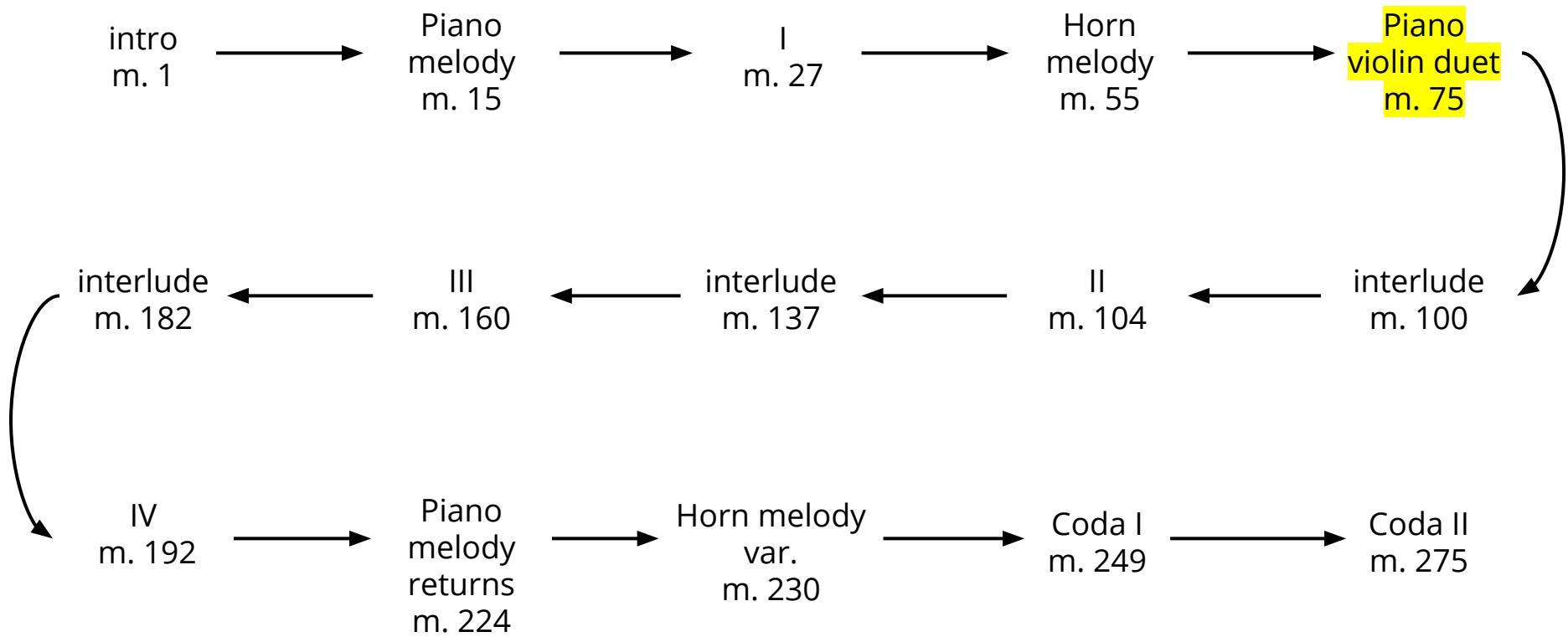
# Movement II - Vivacissimo molto ritmico



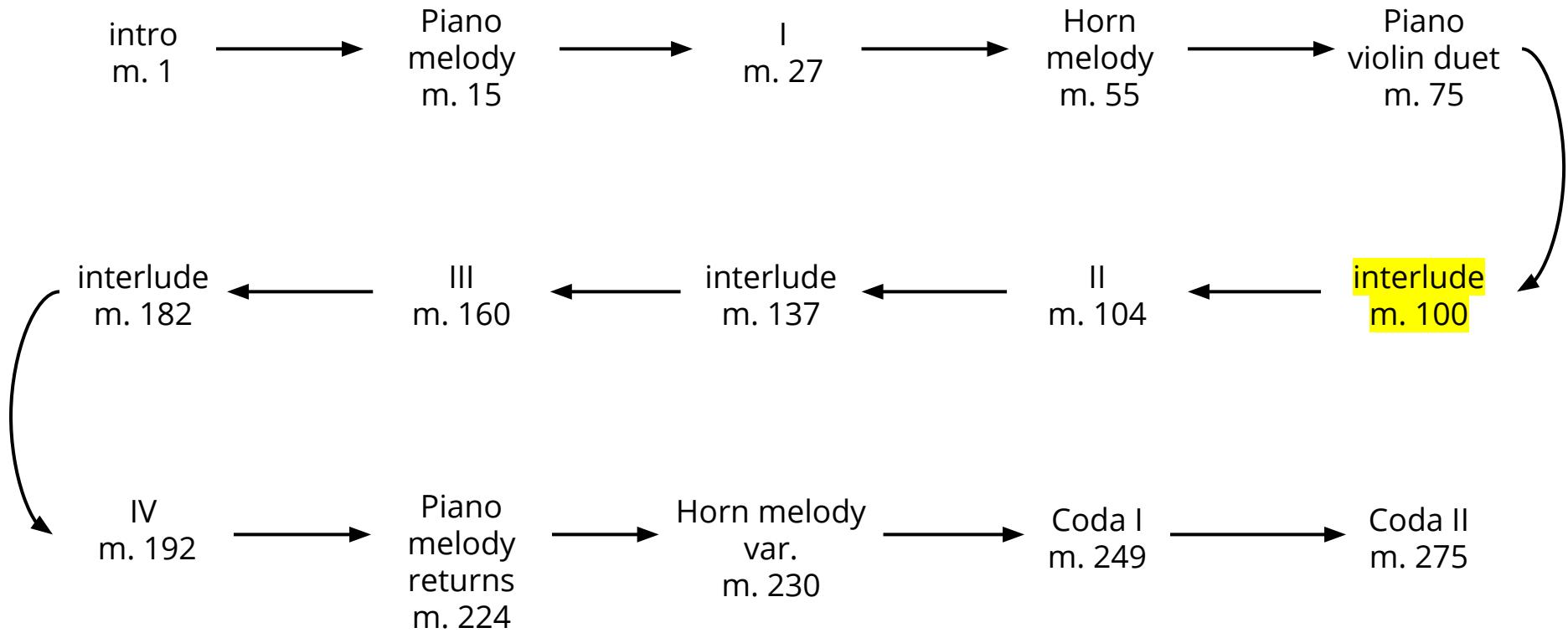
# Movement II - Vivacissimo molto ritmico



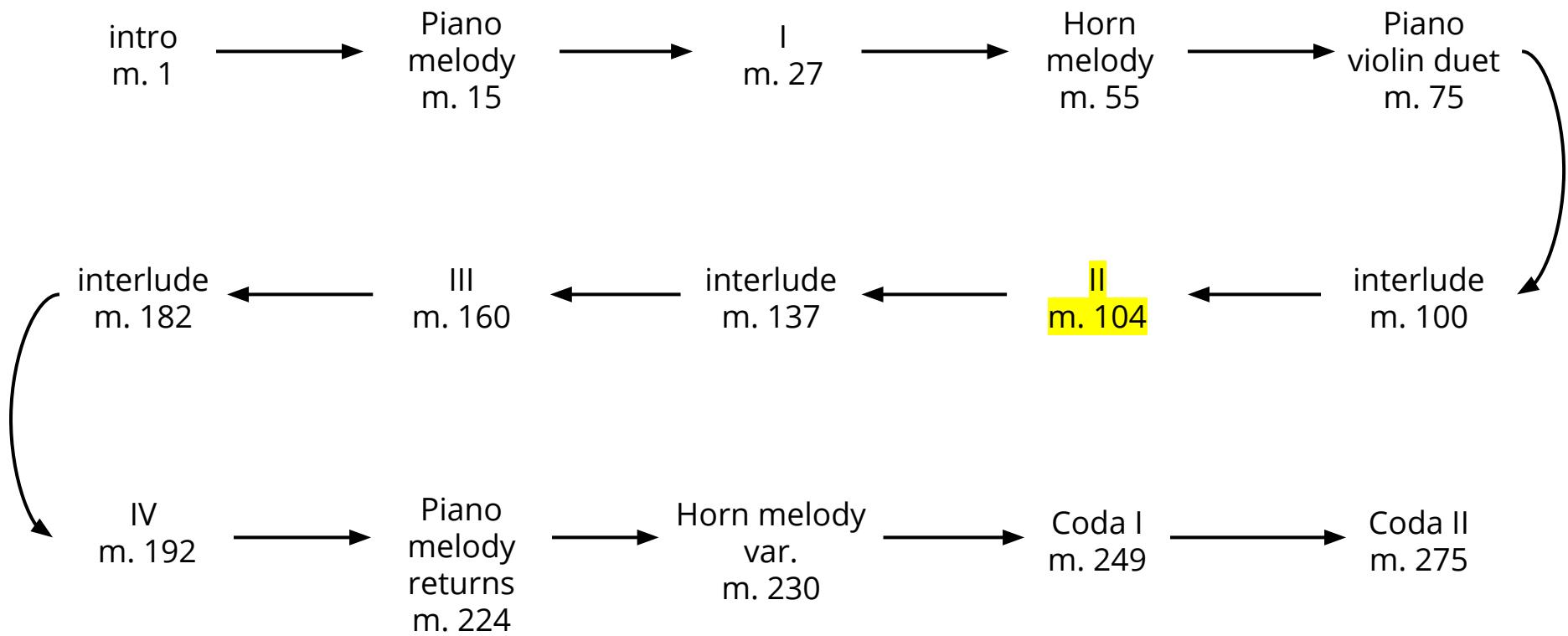
# Movement II - Vivacissimo molto ritmico



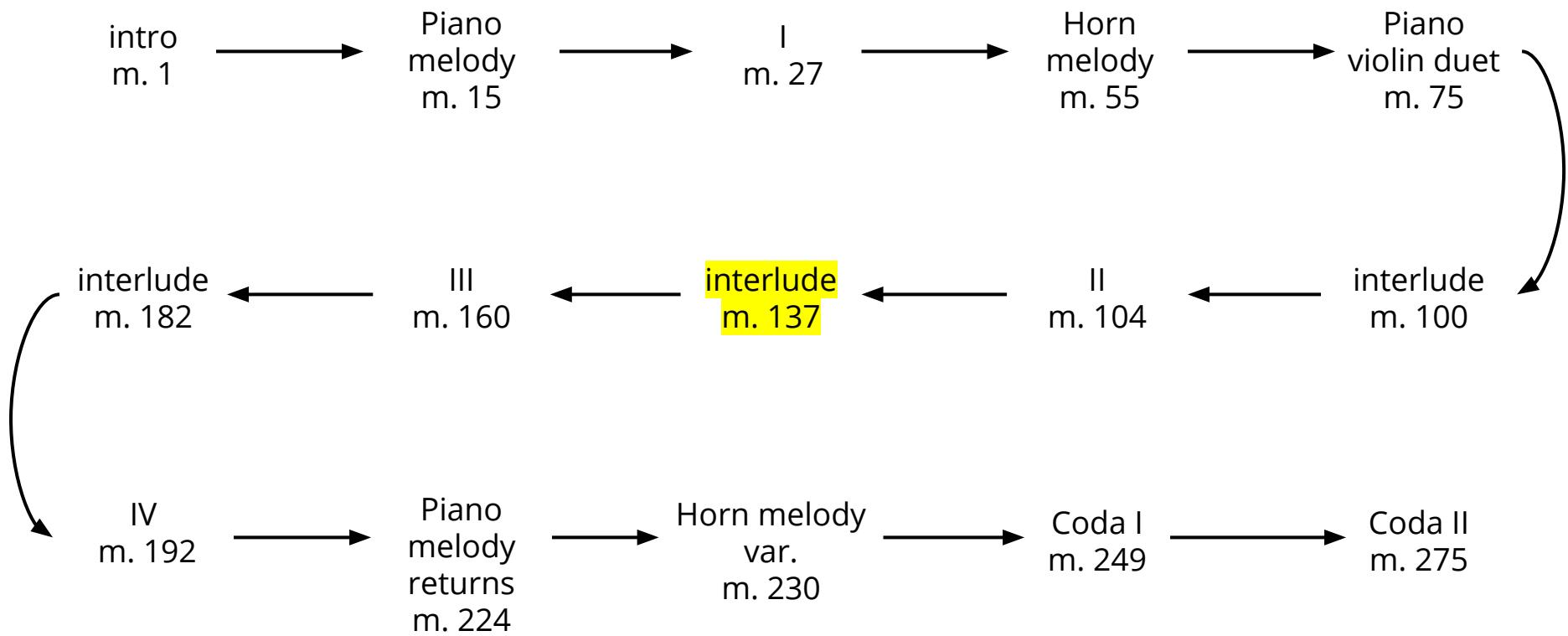
# Movement II - Vivacissimo molto ritmico



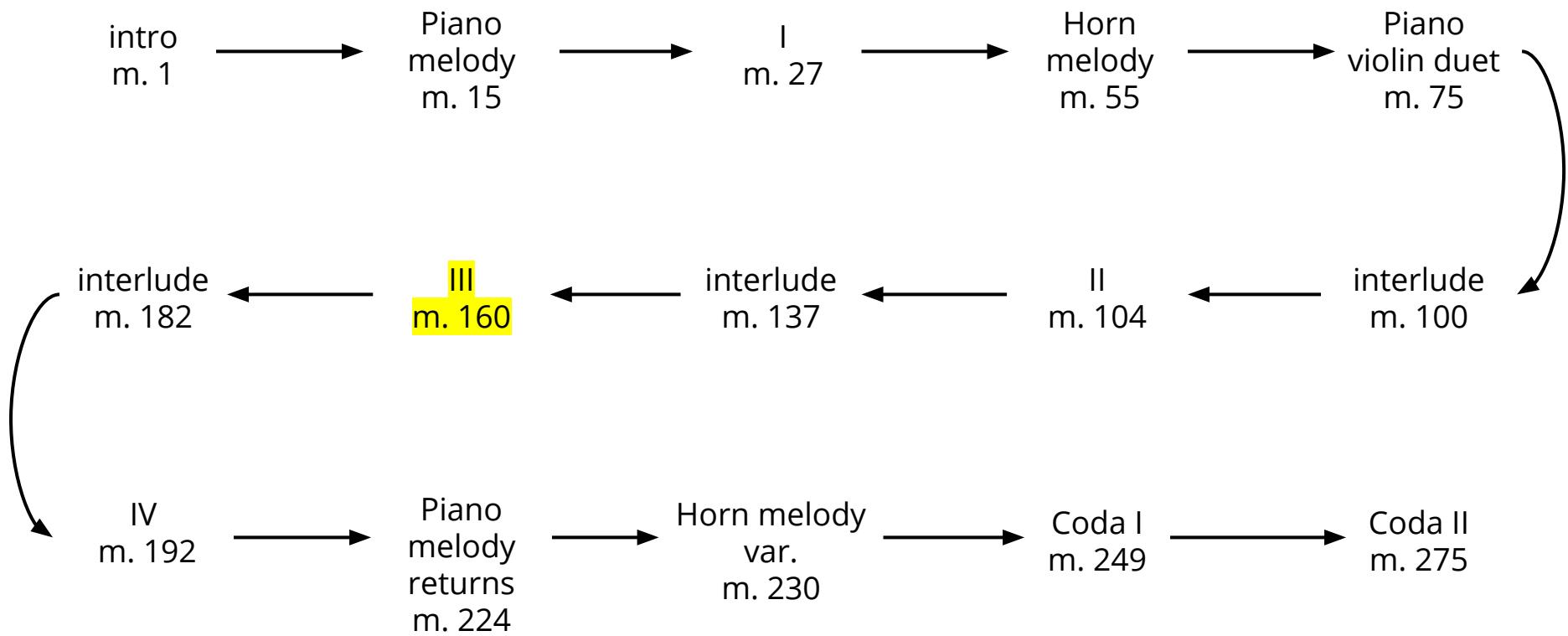
# Movement II - Vivacissimo molto ritmico



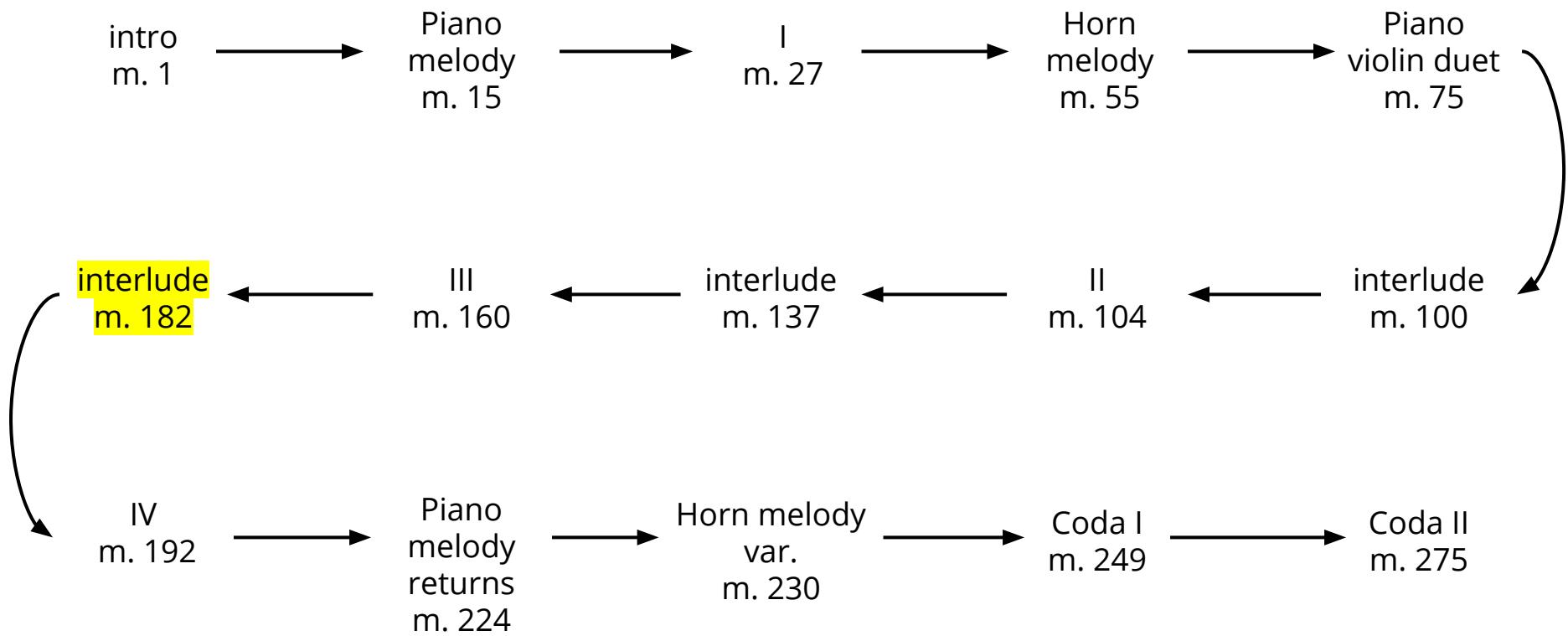
# Movement II - Vivacissimo molto ritmico



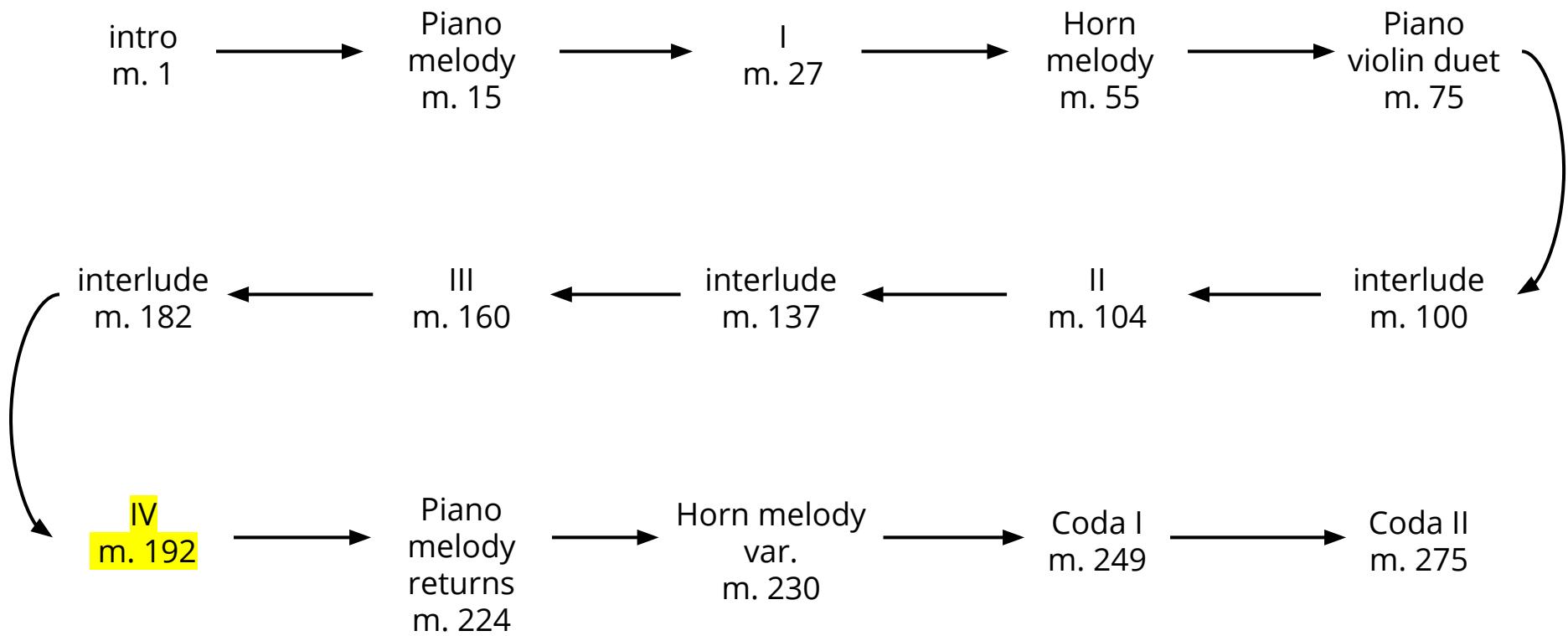
# Movement II - Vivacissimo molto ritmico



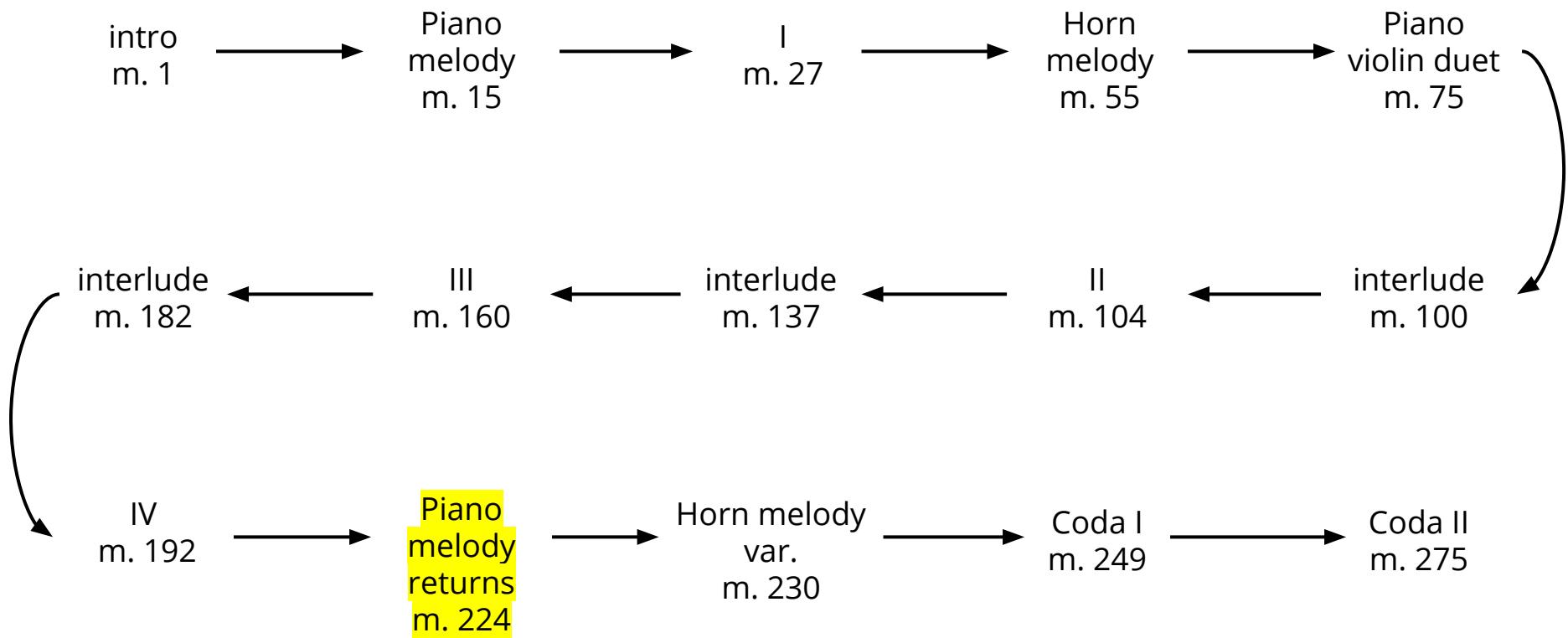
# Movement II - Vivacissimo molto ritmico



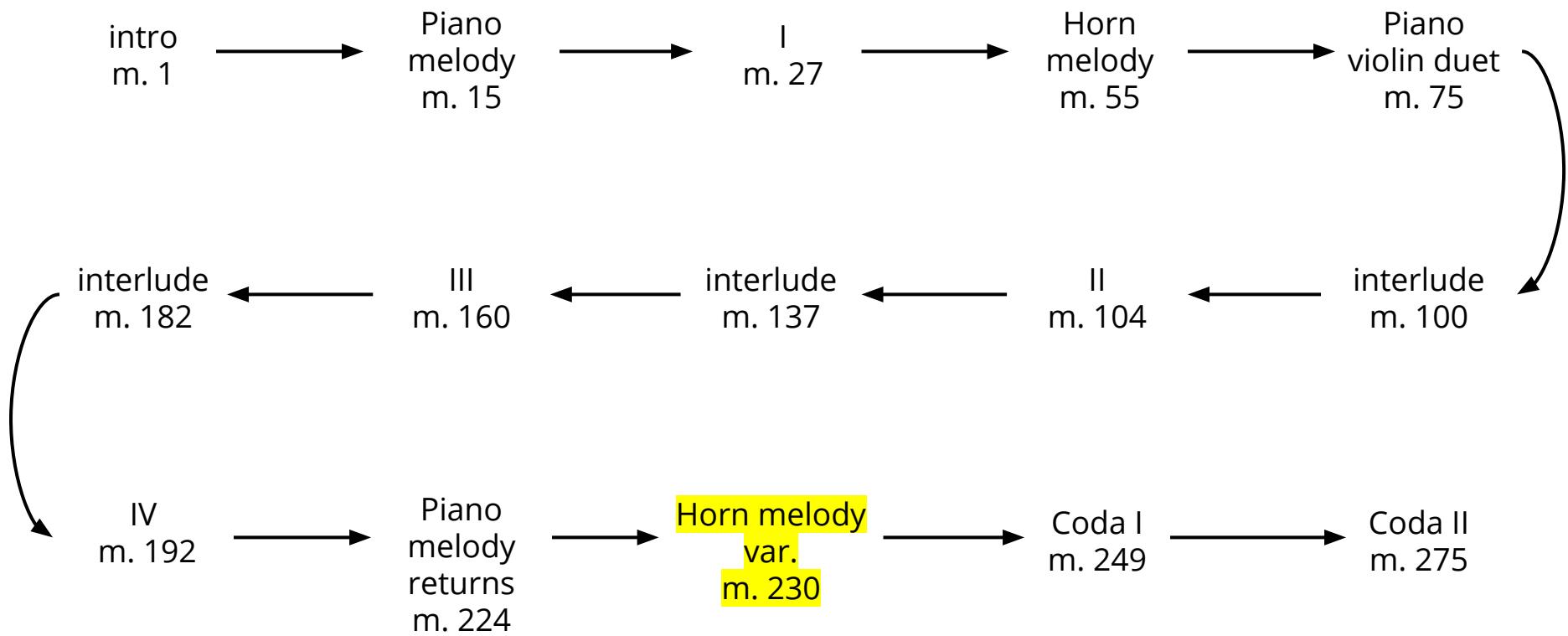
# Movement II - Vivacissimo molto ritmico



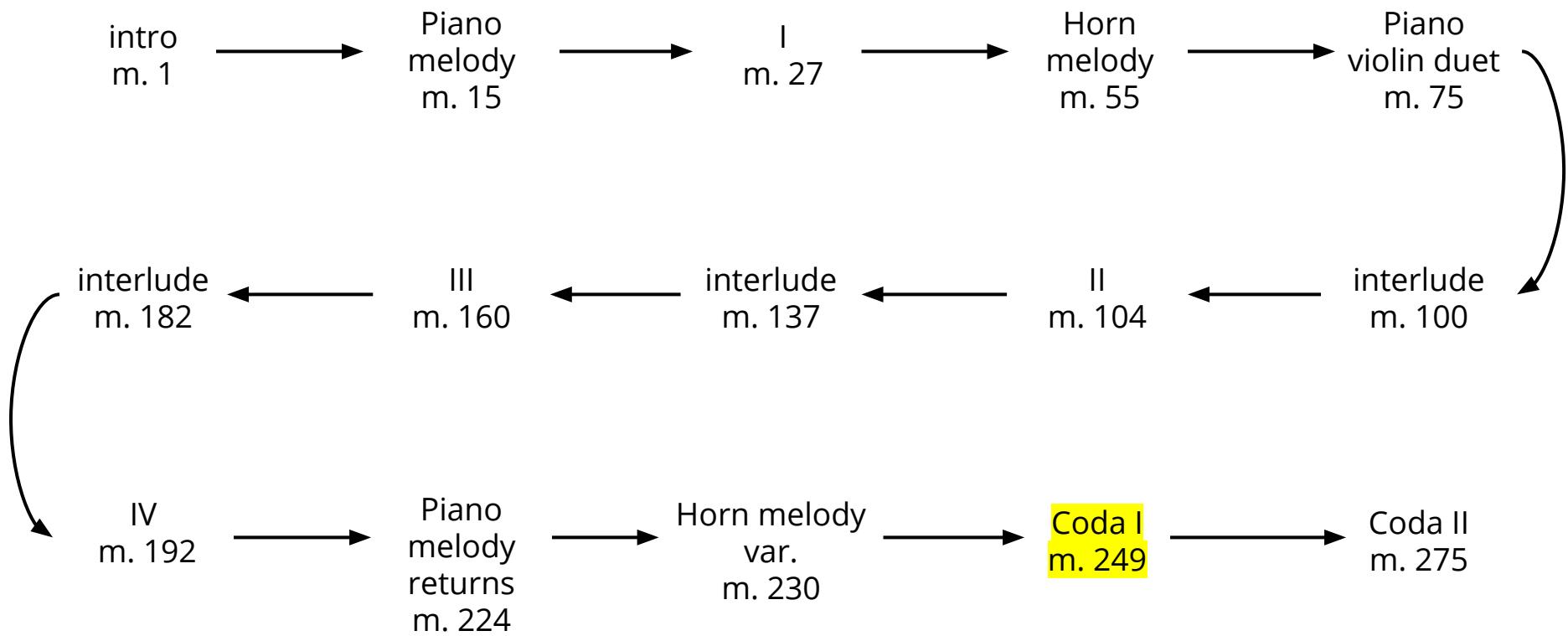
# Movement II - Vivacissimo molto ritmico



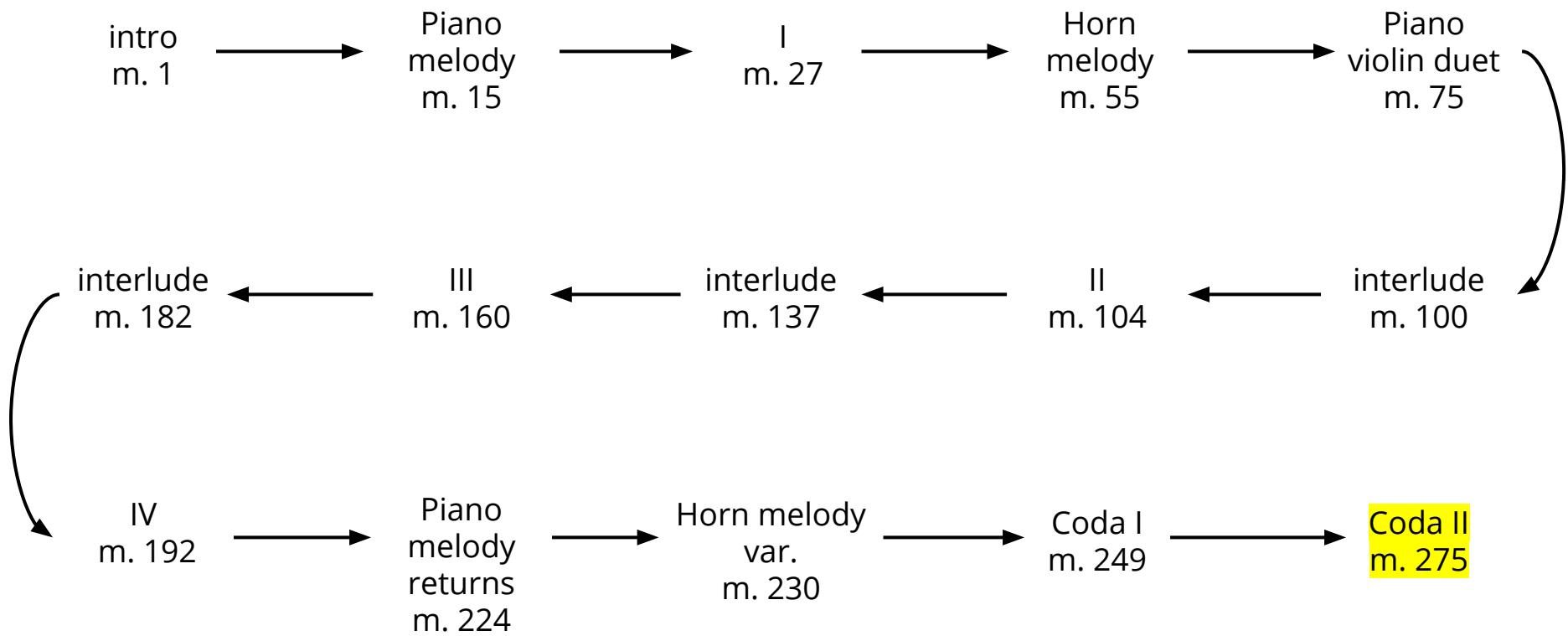
# Movement II - Vivacissimo molto ritmico



# Movement II - Vivacissimo molto ritmico



# Movement II - Vivacissimo molto ritmico



# Movement IV – Lamento



# Movement IV

- Sonic masterpiece
- Overwhelming grief
- Represents his compositional crisis following his opera
- Loss, lament
  - For Brahms, his mother
  - For Ligeti, his homeland
- Inspiration from Conlon Nancarrow
  - Soundscape changes with the increase of note frequency
  - “Increased” tempo through the higher note density
  - Stretching time when note frequency decreases

# Nancarrow - Etude 21 for Player Piano



0:35-0:50

2:30-2:50

# Movement IV

- Overlapping melodies, similar to overdubbing of an electronic recording
  - Violin begins with a 6-bar melody, repeated in a second phrase, then transferred to the piano
- Interwoven web of ideas and motives, similar to the web entangling Ligeti in his dream
- Descending contour – a contrast to the ascending contour of movement II

IV. Lamento. Adagio ( $\text{♩} = 78$ )  
on sord.

dolciss., legatiss., Strich für Strich / separate bowing

gestopft / stopped

PP (gilt für alle lang gehaltenen Töne: wo nötig, unmerklich atmen / applies to all long sustained notes: breathe imperceptibly where necessary)

rossa: pp

# Movement IV – Violin

- Introductory intervals are a slight variance movement I intro
  - Third, tritone, sixth
  - Particular on both the specific notes and intervals constructing his three-note motif

IV. Lamento. Adagio ( $\text{♩} = 78$ )

con sord.

*p* *unconscious, regressive, stretching, stretch separating breathing*

*gestopft / stopped*

*pp* (gilt für alle lang gehaltenen Töne: wo nötig, unmerklich atmen / applies to all long sustained notes: breathe imperceptibly where necessary)

6

*fossia: ppp*

The musical score consists of two staves of violin music. The first staff starts with a measure of eighth notes, followed by a measure of sixteenth notes. A red box highlights the first measure. The second staff continues with measures of sixteenth notes. The score includes dynamic markings like *p*, *pp*, and *fossia: ppp*, and performance instructions such as "con sord.", "*p* unconscious, regressive, stretching, stretch separating breathing", and "*gestopft / stopped*". Measure numbers 6 and 7 are indicated above the staves.

# Movement IV

- Chromatic descents from minor seconds
  - Tension and release
- Similar to Bartok, considered wedge progressions in his sketches

The image shows two pages of a musical score for Movement IV. The top page (page 22) starts with a dynamic of *dim.*, followed by a piano dynamic (*ppp*) and the instruction *morendo al niente*. A red circle highlights a chromatic descent in the upper voice over a bassoon line. The score then transitions through dynamics *pianissimo vibrato*, *pianissimo crescendo*, *mp*, *dim.*, and *p*, with the instruction *atmen / breathe*. The bottom page (page 27) begins with *espr.* and a dynamic of *p*. A red circle highlights another chromatic descent. The score continues with *mp*, *moltol dolente*, and *pianissimo dolente*. The music features multiple voices, including soprano, alto, tenor, and bass, with various dynamics and performance instructions like *vibr.* and *atmen / breathe*.

7 (pt 2) 11 Juni

Kirttno 82. jan 8.

# Movement IV - A

- Violin and piano are at the forefront of importance
  - Rhythms focused around duples until triplets enter to increase rhythmic complexity
  - Imitative counterpoint
- Horn is just chilling

The musical score consists of two staves. The top staff is for the Violin, which starts with a sustained note and then plays eighth-note patterns. The bottom staff is for the Piano, which also plays eighth-note patterns. Measure 7 ends with a fermata over the Violin's eighth-note pattern. Measure 8 begins with a forte dynamic (f) in both parts. Red circles highlight specific rhythmic patterns in the Violin and Piano parts, particularly in the eighth-note sequences. The score is in common time, with a key signature of one sharp (F#). Dynamics include *mf*, *f*, and *mp*. Articulation marks like dots and dashes are present on the notes.

# Movement IV – B

- Horn enters
    - Increases tension
    - Loud dynamic with natural horn harmonics
      - Emotional distress
    - Horn enters, high in tessitura, with a loud dynamic, and triplets
  - Electronic music similarities
    - Stretching of time
    - Looping
    - Layering
  - Violin and horn duet
    - Accents, rapid bow changes, very angular
  - Tension releases slowing as the violin lands on a sustain and horn descends in tessitura
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# Movement IV - C

- Piano striking extremely low melody
  - Last notes reveal the horn playing “in the basement”
  - With “utmost ferocity”
- Violin – floating with extremely high pitches
- Horn – plays lowest notes of piece (and that she can play)
- Fades away into nothingness just as it began

100

(dim.) morendo al niente

(dim.) morendo al niente

*p* rall. ad lib.

Durata  
7' - 720°

Schott Music, Mainz 46 928

# Movement IV

- Ligeti was obsessed with mathematically determining the timing of this movement
  - Mathematically calculating different measure lengths to fit his specific time requirements
- Focused on the destination of the movement rather than the contents within – would fill in the gaps once the timing fit





F. Adagio Lamento (1 Taakt = 4 sec.)

= Beweerdust legato pizz.

① v un sord ② (17) ③ ④ ⑤ ⑥ ⑦ ⑧ (17) ⑨ ✓

17 27 37 47 57 67 77 87 97

ppp pp pp

un sord un sord

N=30

pizz

N=40

pizz ten

N=50

N=60

N=70

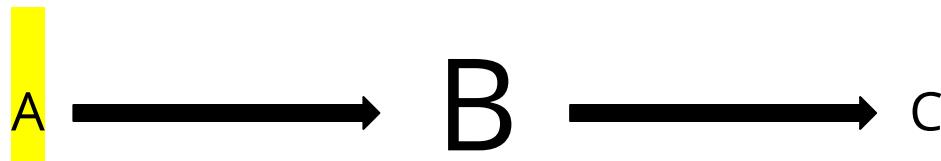
N=80

N=90

$$\frac{100}{10} = \frac{100}{10} = \frac{70}{70} = \frac{90}{90}$$

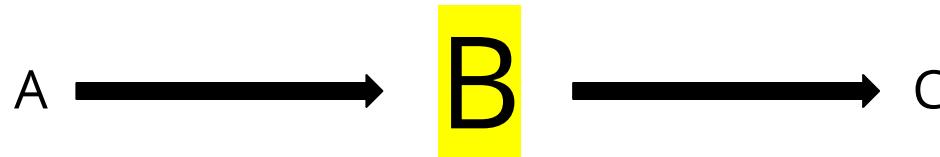
$$7,2 \approx t = \frac{82}{800}$$

# Movement IV - Lamento



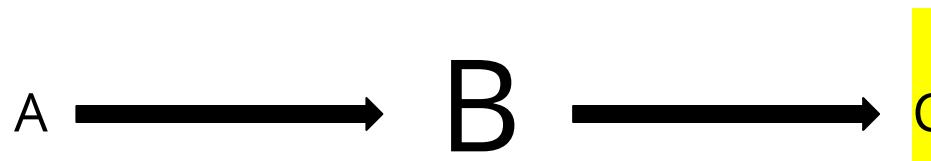
- Overlapping melodies
- Electronic music
- Descending contour
- Sparse texture

# Movement IV - Lamento



- Horn enters
- Tape looping
- Tension increases
- Accentuated by violin and horn

# Movement IV – Lamento



- Piano plays low melody with utmost ferocity
- Violin – floating with extremely high pitches
- Horn – plays lowest notes of piece
- Fades away into nothingness

Thank you!