

# György Ligeti

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## Sonate

for Viola Solo / für Viola solo / pour alto solo

(1991–1994)

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# Sonata

für Tabea Zimmermann

## 1. Hora lungă

(1994)

György Ligeti  
\* 1923

Lento rubato e molto dolente, ♩ = 76

\*)  $\frac{12}{16}$  sempre sul IV - al fine

*p molto espr.* *mf* *p* *mf* *p*

*poco f* *p* *mf*

*f* *p* *mf*

*f* *più f* *meno f*

*più f* *p* *pp*

*p* *mf* *f* *mf*

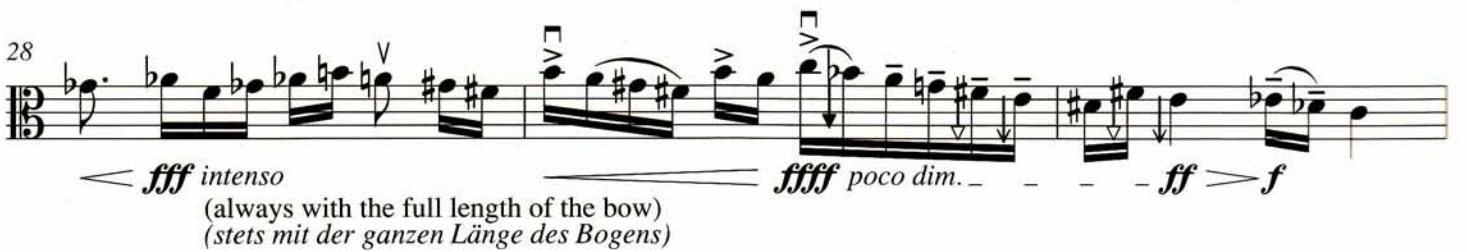
\*) ↓, ↓, ↓ indicate downward microtonal departures from normal intonation: ↓ is about a quarter tone lower, as with the 11th harmonic (which is 49 cents lower); ↓ is about a sixth of a tone lower, as in the 7th harmonic (which is 31 cents lower); ↓ the very slight deviation (14 cents lower) which is the difference between the major third of the tempered scale and the natural scale. (The harmonics of the C string serve here as a model for the harmonic series of F).

\*) ↓, ↓, ↓ zeigen mikrotonale Intonationsabweichungen nach unten an: ↓ entspricht etwa einer Vierteltonvertiefung, wie beim 11. Oberton (49 cent tiefer); ↓ entspricht etwa einer Sechsteltonvertiefung, wie beim 7. Oberton (31 cent tiefer); ↓ entspricht etwa der sehr kleinen Abweichung (14 cent tiefer), dem Unterschied zwischen temperierter großer Terz und Naturterz. (Die Flageolett-Töne der C-Saite dienen hier als Modell für die Obertöne von F.)

19  *p* *mf* *f* sempre molto espr.

22  *più f* *appassionato dolente* *ff*

25  *cresc.* *fff* *f* *ff*

28  *fff* *intenso* (always with the full length of the bow)  
(stets mit der ganzen Länge des Bogens) *ffff* *poco dim.* *ff* *f*

31  *ff* *mf* *p* „da lontano” *senza vibr.*

34  *poco a poco dim.*

37  *ppp* *morendo*

Durata ca. 4'50"

(play even if the uppermost harmonics hardly sound)  
(spielen, auch wenn die obersten Flageolets kaum mehr klingen)

## 2. Loop

(1991)

Molto vivace, ritmico - with swing, ♩ = 320

8  $\left[ \begin{smallmatrix} 5+3 \\ 16 \end{smallmatrix} \right]$       10  $\left[ \begin{smallmatrix} 4+6 \\ 16 \end{smallmatrix} \right]$       8  $\frac{8}{16}$       10  $\frac{10}{16}$

*p*

changing of bar  
5 *sim: Taktwechsel*

*mf sub.*

9

13 *ff sub.*

17 *p sub.*

21 *mf sub.*

25

29 *ff sub.*      *p sub.*

Double stoppings always with one open string.  
Accentuate each note.

Doppelgriffe stets mit einer leeren Saite.  
Jeden Ton akzentuiert spielen.

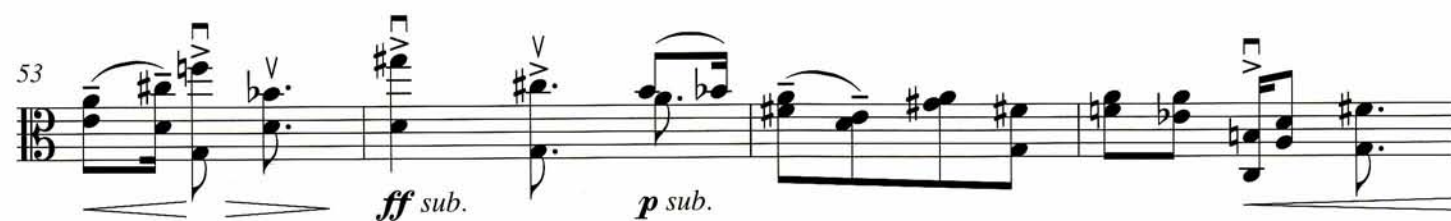
33  *mf sub.*

37 

41  *ff sub.* *p sub.*

45  *f*

49 

53  *ff sub.* *p sub.*

57  *f*

61  *ff sub.* *p sub.*

65 *f*

69 *ff sub. p sub.*

73 *f*

77 *ff sub. p sub.*

81 *f*

85 *ff sub. p sub. f*

89 *ff p sub.* as if torn off  
wie abgerissen


93 silenzio assoluto

Veress Sándor emlékére

## 3. Facsar

(1992)

Andante cantabile ed espressivo,

with swing,  ca. 84sul IV sin al segno  $\oplus$ 

*mf legato*

5

9

13

17

21

25

29

33

37

41

45

49

53

57

**Più mosso**

61

\*) The chord is broken downwards.

\*) Den Akkord nach unten brechen.



## Tempo I

65 *mf*

69 *mf cresc.* *fff*

73

77 *dim. poco a poco*

81 *(dim.)* *al mf* *dim. poco a poco*

85 *(dim.)* *al p molto*

89

93 *f* *mf* *pp*

Durata ca. 6'

\*) The chord is broken downwards.

\*) Den Akkord nach unten brechen.

für Klaus Klein

## 4. Prestissimo con sordino

(1994)

So schnell wie möglich

 $\frac{12}{4} \left[ \frac{7+5}{4} \right]$ 

alla corda

$\square \nabla \square \nabla$  *sim.* <sup>\*)</sup>

*pp* *mfpp* *mfpp* *sempre sim.*

*f p* *f p* *>pp* *mfpp* *mfpp* *sim.* *mfpp* *<mf* *>pp* *mf* *pp* *sim.*

*<mf p* *f p* *< f p* *>pp* *mf pp* *sim.* *f = ff* *> p* *f p*

*f p* *ppmfpp* *sim.*

*f = ff p* *f p* *mf p* *f p* *sim.*

*ff* *p sub.* *pp* *<mf* *f p*

\*) Double stoppings always with one open string.

\*) Doppelgriffe stets mit einer leeren Saite.

12

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

13

*cresc.* *fff* *f p* *pp* *mfpp* *mfpp* *mf p* *f p*

14

*f p* *f* *ff p* *ff* *p* *f p* *f p* *mf p* *f* *ff* *fff*

15

*cresc.* *ffff* *pp sub.* *mf pp sim.* *f* *ff* *pp*

16

*mf* *f* *ff* *fff* *pp sub.* *mf pp sim.* *f p* *f p* *f p*

17

*f p f p f p* *sim.* *ffp f p* *sim.*

18

*ff p f p* *f p* *sim.* *ff p* *f p* *ff p*

19

*f p* *sim.* *ff p* *f p* *sim.*

20

*f p* *sim.* *ff p* *f p* *sim.*

24

*mfpp sim. f p f p sim.*

25

*f p f p f p mfpp sim. <f p f p sim. mfpp f ff fff mf*

27

*sub. pp sim. f p f p sim. ff*

28

*f p f p sim. ff*

30

*mf pp mf pp <f p mf pp <f p mf pp <f p sim.*

31

*ff p ff pp mf pp sim. f p <f p f ff p mf pp mf pp*

32

*f p <f ff pp sub. mf pp mf p f p ff mf pp*

33

*ff p ff pp sub. mf pp mf pp ffff sub. ff p ff pp sub. mf pp mf pp ffff sub.*

via sord. \*)  
(very quickly / sehr schnell)

attacca il Lamento

Durata ca. 1'15"

\*) Simply throw the mute away.

\*) Den Dämpfer einfach wegwerfen.

für Louise Duchesneau

## 5. Lamento

(1994)

Tempo giusto, intenso e barbaro, ♩ = 152

senza sord., alla corda

\*)

subito: **fff** con tutta la forza, feroce

7

sul tasto, flautando

ord.

*pp* da lontano

sub. **fff** (feroce)

13

19

sul tasto, flautando

*pp*

25

ord.

sub. **fff**

31

sul tasto, flautando

**fff**

**fff**

*pp*

Meno mosso, ♩ = 112

37

suoni reali

arm., ord. III

IV

*pp*

\*) Double stoppings with one open string where possible.

\*) Doppelgriffe mit einer leeren Saite, überall wo möglich.

43

49

a tempo

Meno mosso

sub. *ffff* tutta la forza

*p*

55

poco rall. - -

sempre *pp*

60 (rall.) - -

sul tasto, flautando

*PPP*

attacca. ord.

Durata ca. 2'50"

für Tabea Zimmermann  
 6. Chaconne chromatique  
 (1994)

Vivace appassionato (molto ritmico e feroce), \*) ♩ ≈ 144

1  
*p* misterioso

7  
*mp*

13

19

25  
*mf*

31  
*cresc. poco a poco*

\*) Bring out the impetuous, dance-like character with copious, differentiated accentuation.

\*) Den wilden Tanzcharakter mit reicher und differenzierter Akzentuierung zur Geltung bringen.

36 *(cresc.)* - - - - - *f cresc.* - - - - -

42 *(cresc.)* - - - - - *ff*

47 *f*

52 *= più f* *ff* *cresc. espr.* - - - - -

56 *(cresc.)* - - - - - *fff* *tutta la forza*

61 *ffff grandioso*

66 *fffff intenso*



70

73

76

79

*allarg.* - - - **Meno mosso, molto cantabile**

sul tasto

84

90

*con espressione*

95

*rall.* - - -

Durata ca. 2'40"