

György Ligeti in memoriam
Ventral
para quinteto de vientos

Partitura en sonido real.

Toda la obra senza vibrato, a no ser que se indique localmente. Ligaduras segmentadas indican respiraciones opcionales.

I. Corale Alevi Peña
2022 rev. 2023

Flauta $\text{♩} = 50 \text{ max.}$
senza vib. *legato poss.* poco vib. \longrightarrow senza vib. p.v. \longrightarrow s.v.

Oboe senza vib. *legato poss.*

Clarinete en Sib senza vib. *legato poss.*

Corno en Fa *solo cantabile* senza vib. + $\text{p} > \text{pp}$ 5:4 $\text{p} > \text{pp}$ $\text{p} > \text{pp}$ $\text{p} > \text{pp}$

Fagot senza vib. *legato poss.* pp



6 p.v. \longrightarrow s.v.

Flauta $\text{p} > \text{pp}$ ppp $\bar{\text{pp}}$

Oboe pp

Clarinete en Sib $\text{p} > \text{pp}$ ppp pp

Corno en Fa solo 3:2 pp p mf pp sub.

Fagot mp ppp pp

12

Violin 1: Measure 12 ends with a sustained note. Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**.

Violin 2: Measure 12 ends with a sustained note. Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**.

Cello: Measure 12 ends with a sustained note. Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**.

Double Bass: Measure 12 ends with a sustained note. Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**.

Piano: Measure 12: Sustained notes. Dynamic: **p**. Measure 13: Sustained notes. Dynamic: **p**. Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**. Measure 13 ends with a grace note followed by eighth notes. Dynamic: **p**.

Measure 13 begins with a grace note followed by eighth notes. Dynamic: **p**. Measure 13 ends with a grace note followed by eighth notes. Dynamic: **p**.

3:2

Violin 1: Measure 13 ends with a sustained note. Dynamic: **p**.

Violin 2: Measure 13 ends with a sustained note. Dynamic: **p**.

Cello: Measure 13 ends with a sustained note. Dynamic: **p**.

Double Bass: Measure 13 ends with a sustained note. Dynamic: **p**.

Piano: Measure 13 ends with a grace note followed by eighth notes. Dynamic: **p**.

solo

pp

pp

3:2

mp

ppp

p > **pp**



15

rit.

lungo poss.

mp

3:2

pp

pp

pp

pp

pp

lungo poss.

II. Corrente

$$\text{♩} = 180$$

A page of musical notation for a string quartet, featuring five staves of 8/8 time. The staves are: Violin 1, Violin 2, Cello, Double Bass, and Double Bass (bassoon). Each staff consists of three measures. Dynamics 'ff' (fortissimo) are indicated at the beginning of each measure, followed by a dynamic line leading to 'f' (forte). The notation uses a mix of common and sharp symbols for pitch, and the Double Bass staff includes a bass clef.

2

A musical score for piano, page 16, featuring 16 measures of music. The score is divided into five staves. The first staff (treble clef) starts with a dynamic of *f* and ends with a dynamic of *p*. The second staff (treble clef) starts with *ff* and ends with *f*. The third staff (treble clef) starts with *ff* and ends with *f*. The fourth staff (treble clef) starts with *ff* and ends with *f*. The fifth staff (bass clef) starts with *f* and ends with *p*. The score includes measure numbers 4, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8, 9, 8. The music consists of eighth-note patterns with various accidentals and measure endings.



2





28

10/8 10/8 10/8 10/8 10/8

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

==

31

10/8 10/8 5/8 5/8

ff *f* *f* *p*

ff *f* *f* *p*

ff *f* *f* *p*

ff *f* *f* *p*



Musical score for piano, page 10, measures 41-48. The score consists of five staves. The first three staves are in 8/8 time, with measure 41 starting in C major (no sharps or flats) and measures 42-43 in G major (one sharp). Measure 44 begins in A major (two sharps). The fourth staff starts in 8/8 time with a sharp, followed by a staff change to 10/8 time with a sharp. The fifth staff starts in 8/8 time with a sharp, followed by a staff change to 10/8 time with a sharp. Dynamics are marked as ff (fortissimo) for the first three staves and f (forte) for the last two staves. Measure 41 ends with a fermata over the first three staves.

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

3:2

3:2

3:2

3:2

=

11

3:2

5:4

5:4

5:4

3:2

5:4

=

attacca

15

3:2

3:2

3:2

3:2

IV. Elegía

 $\text{♩} = 72$

smorzato

smorzato

5:4 5:4

ff p

smorzato

3:2 3:2

ff p

5

5:4

ppp

con sord.

smorzato

5:4

ff p

smorzato

7:4

ff p



3

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

open

6

7:4

ff p

6

7:4

ff p

5

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 7:4 p

ff 7:4 p

=

7

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 7:4 p

ff 7:4 p

9

ff 5:4 5:4 p

ff 3:2 3:2 p

ff 3:2 3:2 p

ff 3:2 3:2 p ppp

ff 5:4 5:4 p

ff 5:4 5:4 p

≡

12

ff 7:4 p

ff p

ff p

ff 3:2 3:2 p ppp

ff 3:2 3:2 p ppp

ff 5:4 5:4 p

ff 5:4 5:4 p ppp

14

ff 7:4 p

ff 3:2 3:2 p

ff 5:4 5:4 pp

ff p

ff p

ff p

ff 3:2 3:2 +

ff p ppp

ff 5:4 5:4 #f p

ff p

ff p



16

ff 3:2 3:2 p

ff 3:2 3:2 p

ff 5:4 5:4 pp

ff p

ff p

ff 7:4 p

ff 7:4 p

ff p

ff p

18 $d = 63$

ff 3:2 3:2 **p** **pp** *sempre*

ff 5:4 5:4 **p** **pp**

ff **p** **pp** *sempre*

ff **p** **pp** *sempre*

ff **p** **pp** *sempre*

ff **p** **pp** *sempre*

15

20

rit.

$\text{J} = 54$

smorz.

7:4 7:4 7:4 5:4

cantabile e vibrato

$3:2$

mf

6:4 6:4 6:4 7:4

$3:2$

ppp

fermo

5:4 5:4 5:4 6:4

ppp

5:4 5:4 5:4 6:4

ppp

23

ppp

ppp

tr

ppp

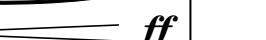
bisb.

V. Quodlibet

$\downarrow = 90$
Tpo.  rit.

Type rit.

Tpo.  fit.

4 $\text{b}\ddot{\text{o}}$.  4 - 4 $\text{b}\ddot{\text{o}}$.  4 - 5 $\text{b}\ddot{\text{o}}$.  2/4

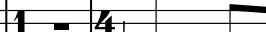
sfzp ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff*

5:4

3:2

3:2

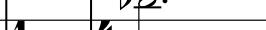
3:2

4 - 4 $\text{b}\ddot{\text{o}}$.  4 - 5 $\text{b}\ddot{\text{o}}$.  2/4

sfzp ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff*

4 - 4 $\text{b}\ddot{\text{o}}$.  4 - 5 $\text{b}\ddot{\text{o}}$.  2/4

sfzp ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff*

4 - 4 $\text{b}\ddot{\text{o}}$.  4 - 5 $\text{b}\ddot{\text{o}}$.  2/4

sfzp ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff* *sfzp* ————— *ff*

13/4

6

1 p. 6

2 4 6 4 1 4 7

2 4 6 4 1 4 7

2 4 6 4 1 4 7

2 4 6 4 1 4 7

2 4 6 4 1 4 7

2 4 6 4 1 4 7

2 4 6 4 1 4 7

3:2

sfz p ff

5:4

sfz p ff

3:2

sfz p ff

3:2

sfz p ff

3:2

sfz p ff

3:2

sfz p ff

9

Tpo.

molto rit. → $\text{♩} = 90$

$\text{sfz} \gg p$ ff

$5:4$

$3:2$

$5:4$

$6:4$

ff *sost.*

f

$mp \ll f$

$5:4$

$sfz \gg p$ ff

$3:2$

$6:4$

ff p

$3:2$

$6:4$

$4:4$

$4:4$

$4:4$

$4:4$

ff

$sfz \gg p$ ff

$3:2$

$6:4$

$4:4$

$4:4$

$4:4$

$4:4$

$sfz \gg p$ ff

12

f sost.

ff

5:4

3:2

p

f

5:4

ff

mf

f

≡

14

ff

mf

3:2

5:4

sffz

ff

5:4

3:2

mf

ff

6:4

mp

sffz

f

ff

5:4

16

5:4

f *mp*

f *ff*

ff

ff

17

5:4

ff

ff

ff

18

3:2

ff

f

19

5:4

ff

ff

ff

20

18

$7:4$

$f < ff f < ff$

$6:4$

mf

$5:4$

mp

f

f

ff

$3:2$

ff

mf

ff

p

mf

p

$5:4$

f

mf

p

$5:4$

21

f = *mp*

mf

p = *f*

f

f = *mp*

mf = *f*

f = *mp*

p = *mf*

=

23

p

f

p

f

mp

f

p

mf = *f*

mp

p

pp

p

pp

mp

25

doble stacc.

p *f*

p

f *ff*

p *mf* *mf*

f *p* *mf*

f

f *p* *mf*

rit. *pp*



27

pp

pp

pp

doble stacc.

solo cantabile

p *sfz p*

f *p*

pp

p

p

pp

p *sfz p*

31

p

5:4

fp *fp*

sfz p

5:4

fp

sfz p

5:4

fp

36

fp

sfz p

sfz p

ff

ff

ff

ff

ff

ff

Musical score for orchestra and piano, page 24, measures 45-13.

The score consists of six staves:

- Measures 45-13:** The score is divided into two systems of six measures each. The first system starts with a dynamic of ***ff*** and a time signature of **7/4**. The second system starts with a dynamic of ***ff*** and a time signature of **9/4**.
- Measure 45:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **7/4**. The second staff (treble clef) has a dynamic of ***ppp*** and a time signature of **5:4**.
- Measure 9:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 13:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 12:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 11:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 10:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 9:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 8:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 7:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 6:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 5:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 4:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 3:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 2:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.
- Measure 1:** The first staff (treble clef) has a dynamic of ***ff*** and a time signature of **3:2**. The second staff (treble clef) has a dynamic of ***ff*** and a time signature of **5:4**.

Flauta

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

I. Corale

Alevi Peña
2022 rev. 2023

p.v. —

2022.10.20.25

$\text{♩} = 50$ max. *legato poss.*

poco vib. \longrightarrow senza vib. p.v. \longrightarrow s.v. p.v. \longrightarrow

4

senza vib.

8 \longrightarrow s.v.

13

rit. *lungo poss.*

$$\text{J} = 180$$

II. Corrente

The image shows a musical score for piano, consisting of four staves of music. The first staff (measures 1-3) is in 8/8 time, treble clef, and has a key signature of one sharp. It features a continuous eighth-note pattern with dynamic markings: ff, f, ff, f, ff, f. The second staff (measures 4-6) is in 4/4 time, treble clef, and has a key signature of one sharp. It also features an eighth-note pattern with dynamics: f, p, ff, f, ff, f. The third staff (measures 7-9) is in 9/8 time, treble clef, and has a key signature of one sharp. The dynamics here are f, p, mf, p, mf, p. The fourth staff (measures 10-11) is in 8/8 time, treble clef, and has a key signature of one sharp. The dynamics for this staff are mf, p, mf, pp, mf, p.

Flauta

2

20 3 10 - 8 | 10 - 8 | ff f ff f

27 ff f f p ff f

30 ff f ff f f ff f 3 10 5:8 | 5

36 pp ff ff f ff f

43 ff f f pp f

♩ = 54

III. Monodia (Canzona)

p poss. sotto voce

6 3:2

10 3:2 5:4

15 attacca

$\bullet = 72$
smorzato

IV. Elegía

Flauta

4

19

rit.

$\text{♩} = 54$

smorz.

21

$7:4$

$5:4$

ppp

ppp

24

fff

fff

V. Quodlibet

$\text{♩} = 90$

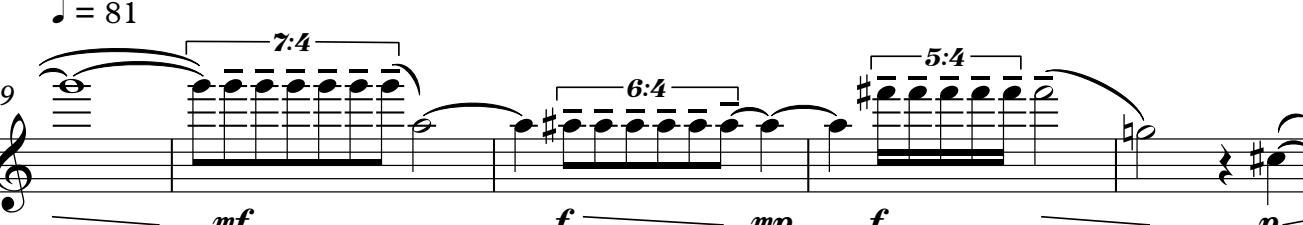
rit.

rit.

Flauta

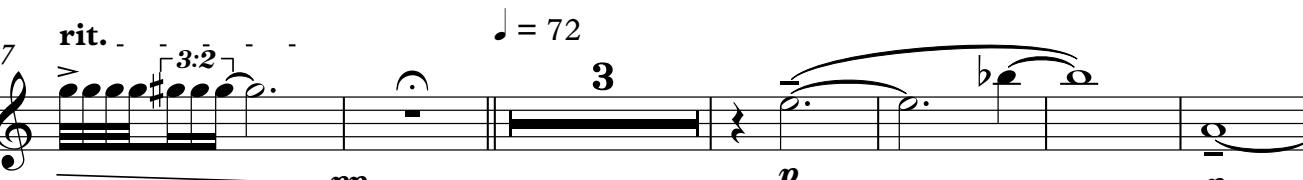
5

$\text{♩} = 81$

19 

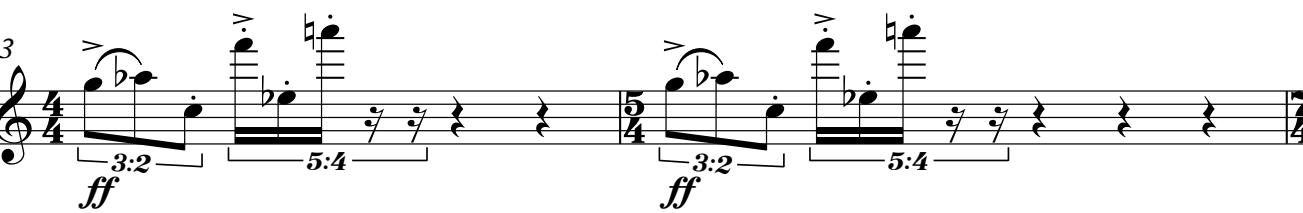
24 

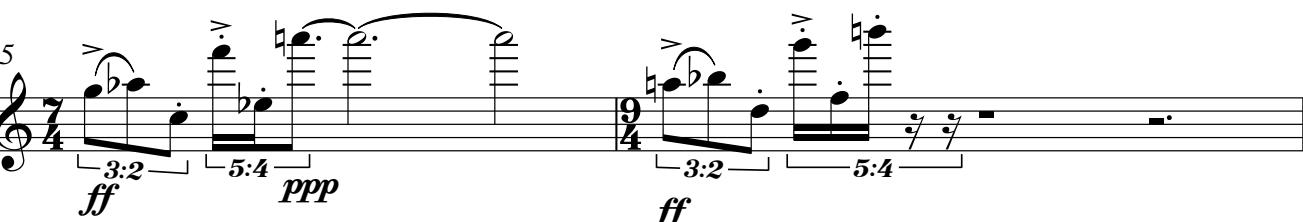
27 rit. $\text{♩} = 72$

3 

36 

40 

43 

45 

Oboe

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

György Ligeti in memoriam

Ventral

Alevi Peña
2022 rev. 2023

I. Corale

$\text{♩} = 50$ max.
senza vib.

legato

poss.

1000

3

$$\downarrow = 180$$

II. Corrente

The image shows six staves of musical notation for a solo instrument, possibly a flute. The music is in common time (indicated by '8') throughout. The first staff begins with a dynamic of 'ff' and a tempo of 'f'. The second staff starts with 'f', followed by 'p', 'ff', 'f', 'ff', 'f', 'ff', and 'f'. The third staff begins with 'f', followed by 'p', 'mf', 'p', 'mf', and 'p'. The fourth staff begins with 'mf', followed by 'p', 'mf', 'pp', 'mf', and 'p'. The fifth staff begins with 'mf', followed by 'p', 'mf', and 'p'. The sixth staff begins with 'mf', followed by 'pp', and ends with a measure of '7' followed by a measure of '10' (indicated by '8'). The number '3' is written above the '7' measure. The dynamic 'mf' is also present in the first staff.

Oboe

22

pp *p* ff f ff f

27

ff f f p ff f

30

ff f ff f f p 3

36

pp ff ff f

42

ff f ff f

44

f pp f

 $\text{♩} = 54$

III. Monodia (Canzona)

p poss. sotto voce

6 3:2

10 3:2 5:4

15 3:2 5:4 attacca

$\text{♩} = 72$

IV. Elegía

smorzato

smorzato

3:2 3:2

3:2 3:2

3:2 3:2

ff *p* *ff* *p* *ff* *p*

6/4

4

6/4

ff p

ff p

ff p

5/4

7

A musical score for piano. The first three measures are in 5/4 time, indicated by a treble clef and a '5/4' signature. Each measure contains ten eighth-note pairs. Below each measure, a bracket indicates a '3:2' hemiola, meaning each measure is equivalent to three half notes. The dynamic is 'ff' (fortissimo) for the first two measures and 'p' (pianissimo) for the third. The fourth measure begins with a '3/4' time signature, indicated by a '3' over a '4' in the top right corner. The dynamic is 'p' (pianissimo) for this measure as well.

11

13

15

18

18 ff p pp mf

$\text{cantabile e vibrato}$

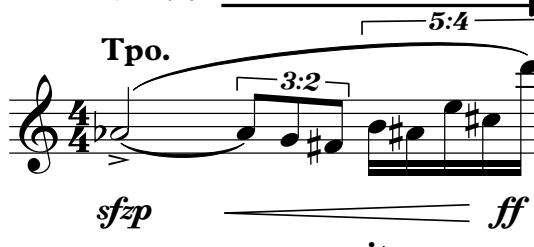
$3:2$

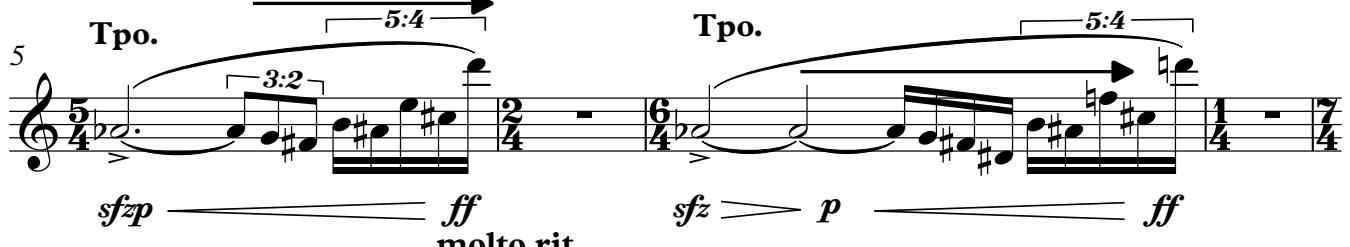
6:5

21

Oboe

V. Quodlibet

$\text{♩} = 90$ rit. $\overbrace{\text{5:4}}$  

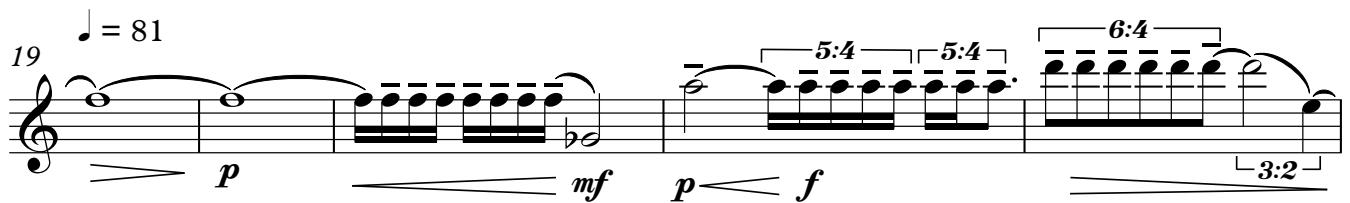
5 Tpo. $\overbrace{\text{3:2}}$ $\overbrace{\text{5:4}}$  Tpo. $\overbrace{\text{5:4}}$ $\text{sfz} \gg p$ $\overbrace{\text{ff}}$

molto rit. Tpo. $\overbrace{\text{5:4}}$ $\text{sfz} \gg p$ ff sost. $\text{f} \gg \text{mp} \ll \text{f}$

9 ff $\text{f} \gg \text{mf}$ $\overbrace{\text{3:2}}$ $\overbrace{\text{5:4}}$ 

12 $\text{p} \gg \text{f}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{3:2}}$ $\overbrace{\text{5:4}}$ $\text{ff} \gg \text{mf}$

16 f $\text{ff} \gg \text{ff}$ $\text{ff} \gg \text{mf}$ $\overbrace{\text{6:4}}$

$\text{♩} = 81$  doble stacc.

24 $\text{p} \gg \text{f}$ $\gg \text{p} \gg \text{f}$ $\text{f} \text{ ff}$ $\overbrace{\text{7:4}}$ $\overbrace{\text{5:4}}$ $\overbrace{\text{6:4}}$ $\overbrace{\text{3:2}}$

27 rit. $\overbrace{\text{5:4}}$ pp 2 p sfz p $\overbrace{\text{5:4}}$

Oboe

5

Musical score for Oboe, measures 33-42. The score is in common time (indicated by a '6' over a '4') and consists of three staves. Measure 33 starts with a dynamic *fp* and a tempo of $\text{♩} = 108$. Measure 34 begins with a dynamic *sfz* and a tempo of $\text{♩} = 108$. Measure 35 starts with a dynamic *p* and a tempo of $\text{♩} = 108$. Measure 36 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$. Measure 37 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$. Measure 38 starts with a dynamic *ppp* and a tempo of $\text{♩} = 108$. Measure 39 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$. Measure 40 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$. Measure 41 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$. Measure 42 starts with a dynamic *ff* and a tempo of $\text{♩} = 108$.

Clarinete en Sib

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

I. Corale

$\text{♩} = 50$ max.
senza vib.

9

14

rit.

lungo poss.

II. Corrente

$\text{♩} = 180$

5

9

10

12

15

3

10

7

8

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

Clarinete en Sib

2

21

25

28

31

35

41

44

III. Monodia (Canzona)

 $\text{♩} = 54$

p poss. sotto voce

6

10

15

$3:2$

$3:2$

$5:4$

$3:2$

$5:4$

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

V. Quodlibet

$\text{♩} = 90$

rit. $\text{Tpo.} \xrightarrow{3:2}$ $\text{Tpo.} \xrightarrow{3:2}$

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

$\text{sfp} \xrightarrow{\text{ff}}$ $\text{sfp} \xrightarrow{\text{ff}}$

rit. $\text{Tpo.} \xrightarrow{3:2}$ $\text{Tpo.} \xrightarrow{3:2}$

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

$\text{sfp} \xrightarrow{\text{ff}}$ $\text{sfz} \geq p \xrightarrow{\text{ff}}$

4

9

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

sfz $\geqslant p$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{ff}$ f $\overbrace{\hspace{1cm}}^{ff}$ $\overbrace{\hspace{1cm}}^{5:4}$

13

mf f $\overbrace{\hspace{1cm}}^{3:2}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{6:4}$ $\overbrace{\hspace{1cm}}^{ff}$ $\overbrace{\hspace{1cm}}^{sffz}$ $\overbrace{\hspace{1cm}}^{ff}$ $\overbrace{\hspace{1cm}}^{5:4}$

18

mp f $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{3:2}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{f}$

23

mp f $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{p}$ $\overbrace{\hspace{1cm}}^{mf}$ $\overbrace{\hspace{1cm}}^{f}$ $\overbrace{\hspace{1cm}}^{mf}$

26

rit. $\overbrace{\hspace{1cm}}^{7:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{pp}$

29

$\text{♩} = 72$

p $\overbrace{\hspace{1cm}}^{sfz}$ $\overbrace{\hspace{1cm}}^{p}$ $\overbrace{\hspace{1cm}}^{fp}$ $\overbrace{\hspace{1cm}}^{fp}$ $\overbrace{\hspace{1cm}}^{p}$ $\overbrace{\hspace{1cm}}^{sfz}$ $\overbrace{\hspace{1cm}}^{fp}$

36

$\text{♩} = 108$

$\overbrace{\hspace{1cm}}^{6:4}$ $\overbrace{\hspace{1cm}}^{3:2}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{ff}$ $\overbrace{\hspace{1cm}}^{4:4}$ $\overbrace{\hspace{1cm}}^{3:2}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{ff}$

40

$\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{3:2}$ $\overbrace{\hspace{1cm}}^{5:4}$ $\overbrace{\hspace{1cm}}^{ppp}$

44

Corno en Fa

22

27

30

34

39

III. Monodia (Canzona)

$\text{♩} = 54$

TACET

attacca

 $\text{♩} = 72$ con sord.
smorzato

IV. Elegía

$\text{♩} = 72$

con sord.
smorzato

3

5

8

Corno en Fa

3

12

15

18

$\text{♩} = 63$

21

rit. $\text{♩} = 54$

V. Quodlibet

$\text{♩} = 90$

Tpo. \rightarrow rit. Tpo. \rightarrow rit. Tpo. \rightarrow rit.

7

Tpo. \rightarrow rit. Tpo. \rightarrow molto rit.

10

$\text{♩} = 90$

6

Corno en Fa

17 $\text{J} = 81$

22

26 rit. doble stacc. solo *cantabile*

29 $\text{J} = 72$

37 $\text{J} = 108$

40

43

45

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

I. Corale

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

2022 rev. 2023

12 4 **pp**

9 **ppp** **pp** **rit.** **p > pp** **lungo poss.**

14

$$\bullet = 180$$

II. Corrente

The image shows a musical score for a string instrument, likely a cello, consisting of six staves of music. The score is written in 13/8 time. The first three staves are in 13/8 time, with measures 1-3, 4-6, and 8-10. The fourth staff begins with a measure in 13/8 time, followed by a measure in 3/8 time, then a measure in 10/8 time, and finally a measure in 8/8 time. The fifth staff begins with a measure in 10/8 time, followed by a measure in 7/8 time, then a measure in 13/8 time, and finally a measure in 10/8 time. The sixth staff begins with a measure in 13/8 time, followed by a measure in 8/8 time, then a measure in 13/8 time, and finally a measure in 10/8 time. The music features various dynamics, including ff (fortissimo), f (forte), p (pianissimo), and sforzando (sf). The score is written on a five-line staff with a bass clef, and the key signature changes frequently, indicated by sharp and flat symbols.

2

Fagot

30

ff f ff f f p

33

5/8

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

5:4

IV. Elegía

$\text{J} = 72$

V. Quodlibet

$\text{♩} = 90$

Tpo. rit.

Tpo. rit. 

Tno. rit.

sfzp < *ff*

sfzp < *ff*

sfzp  *ff*

Tpo.

rit.

molto rit.

sfz

40 Fagot

