

dédiée à Volker Banfield  
 Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½-Konzerte in Hamburg

Vivacissimo, molto ritmico,  $\text{♩} = 63$ , con allegria e slancio

The musical score is written for piano in 3/8 time. It consists of two staves. The right hand (treble clef) plays a melodic line with accents and dynamic markings. The left hand (bass clef) plays a rhythmic ostinato pattern. The score includes performance instructions such as 'pp sempre legato, quasi senza pedale' and 'pp sempre'. The tempo is Vivacissimo, molto ritmico, and the mood is con allegria e slancio. The score is divided into measures 1-4, 5-8, and 9-12.

\*) The ostinato figure should be clearly accentuated as  $\frac{3+2+3}{8}$  throughout (even in *pp*). Do not accentuate the first beat of the bar any more than the subdivisions: there should be no feeling of entire bars.

\*\*) Dynamic balance: always bring out the melodic phrases. The ostinato movement remains in the background throughout. The accentuation of the two-part motif is always stronger than that of the ostinato.

\*\*\*) The initial tones of the two-part motifs should be accentuated, so that the impression is made that the point of accentuation is the beginning of a bar. This applies to motifs in the right and left hands until the end of the piece

\*) Die Ostinatofigur stets deutlich als  $\frac{3+2+3}{8}$  betonen (selbst im *pp*). Den Taktanfang nicht stärker betonen als die Taktunterteilungen: es soll kein Taktgefühl entstehen.

\*\*) Dynamische Balance: die melodischen Phrasen stets hervorheben; die Ostinatobewegung bleibt stets im Hintergrund. Die Betonungen innerhalb der zweistimmigen Motive stets stärker als die des Ostinato.

\*\*\*) Die Anfangstöne der zweistimmigen Motive so betonen, daß der Eindruck entsteht, als ob die betonten Stellen der eigentliche Taktanfang wären. Dies gilt für Motive sowohl in der rechten als auch in der linken Hand bis zum Schluß des Stückes.

13

Musical score for measures 13-16. The right hand plays a continuous eighth-note melody with slurs and accents. The left hand provides a harmonic accompaniment with chords and some melodic fragments.

17

*mf*

*pp sempre*

Musical score for measures 17-20. Measure 17 features a dynamic change to *mf* in the right hand. The left hand continues with a steady eighth-note accompaniment. Measure 18 is marked *pp sempre*.

21

Musical score for measures 21-24. The right hand features a series of chords with slurs and accents. The left hand continues with the eighth-note accompaniment.

25

*pp*

*pp sempre*

*mf*

Musical score for measures 25-28. Measure 25 has a dynamic change to *pp* in the right hand. The left hand has a rest in measure 25. The right hand returns to *pp sempre* in measure 26. Measure 28 has a dynamic change to *mf* in the left hand.

29

Musical score for measures 29-32. The right hand plays a continuous eighth-note melody with slurs and accents. The left hand provides a harmonic accompaniment with chords and some melodic fragments.

33

37 *f*

*pp sempre*

41

45 *sub. mp*

*pp sempre*

49 \*)

\*) From here onwards the barlines are only meant to help the synchronisation of the hands. The articulation of the motifs does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $\frac{3+2+3}{8}$ , independently of the motifs.)

\*) Ab hier dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $\frac{3+2+3}{8}$  betont, unabhängig von den Motiven.)

53 *pp sempre*

*mp*

57

*espr.* *molto espressivo*

61

*ff* *pp* *ppp \** *sempre ppp*

8

65

8

69

\*) Ostinato completely in the background.

\*) Das Ostinato ganz im Hintergrund.

73

*sempre pppp*

*pppp* *pp*

77

81

*espr.*

85

*mp\**

*ff*

*dim. - - - - morendo*

89

*sempre mp*

*\*\*)* *b*

\*) The ostinato slightly "closer".

\*) Das Ostinato etwas „näher“.

\*\*\*) From here onwards until the end of the piece the barlines serve only to help synchronise the two hands. The articulation of the motif does not depend on the bar-division (the ostinato, however, continues to be accentuated as  $3+2+3$ , independently of the motifs).

\*\*\*) Ab hier bis Ende des Stückes dienen die Taktstriche nur zur Synchronisierung der beiden Hände. Die Artikulation der Motive ist unabhängig von der Takteinteilung (das Ostinato wird aber auch weiterhin als  $3+2+3$  betont, unabhängig von den Motiven).

8

93

*pp* >

una corda  
sub.  
*pppp*

97

*sempre pppp*

101

*sempre pp*

*sempre pppp*

105

*mf*

tre corde

*(pppp) cresc. poco a poco - - - - - pp*

109

8

*pp (eco)*

una corda

*mf*

tre corde

*pp (eco)*

una corda

*mf*

tre corde

sub. *pppp*

*pp*

sub. *pppp*

*pp*

113 *f* *pp* 8 *“da lontano”*  
*una corda*  
*mp* *pp* *pppp*

117 8 *p* *“poco meno lontano”*  
*ppp*

121 *ppp*  
*tre corde*  
*mp* *“closer”*  
*„näher“* *mf*

125 *pp* *p* *f*  
*f* *p*

129 *sub. pppp* *dim. poco a poco*  
*sub. pp* *“further away”*  
*„entfernter“* *dim. poco a poco*

(dim.) - 8

133

una corda sempre dim. - - - - - ppppp

(dim.) - 8b

137

ppppp sempre

loco m.s.

pppp sempre

8b

141

sub. ff

tre corde

p

ff

ppp

mf

mf

p

145

p

ppp

149

mf pp 8

(eco)

una corda

pppp

ppp < pp

tre corde

mf

poco cresc. - - f

\*) Play the grace note together with the lower note of the chord.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.



8

153 *pppp* *una corda* *pp* *pochiss. cresc. mp* *p* *tre corde* *ff*

157 *p sub.* *ppp sub.* *pp* *una* *pppp*

161 *corda* *p* *tre corde* *pp* *una corda* *pppp*

165 *f* *pp* *pppp* *una corda* *pp* *tre corde* *pp (eco)* *ppp* *dim.*

169 *(dim.)* *pppppppp* *pp (\*\*)* *tre corde* *pppp* *sub. ff*

\*) Play the grace note together with the lower note of the chord.

\*\*) The ostinato remains completely in the background in spite of the *ff* in the left hand.

\*) Den Vorschlag zusammen mit dem unteren Ton des Akkordes spielen.

\*\*) Das Ostinato bleibt – trotz des *ff* in der linken Hand – ganz im Hintergrund.

8

173 *(sempre pp)* *pppp*

*cresc. molto* *fff* *sub. pp (eco)*

*una corda*

177 *sub. fff*

*pp*

*tre corde*

181 *pp* *fff*

*fff* *pp*

185 *pp* *pp*

*fff* *fff*

189 *(senza cresc., sempre pp)*

*cresc. poco a poco (only in the left hand) - (nur in der linken Hand)*

\*) The ostinato completely in the background throughout; "quasi lontano".

\*) Das Ostinato stets ganz im Hintergrund, „quasi lontano“.

From here onwards crescendo poco a poco in the right hand too  
Ab hier auch in der rechten Hand crescendo poco a poco -

193 *(sempre pp)*

*sempre cresc.* - - - 8b - - - *ffff*

197

*(cresc.)* - - - *mf cresc.* - - - *f cresc.* - - - *ff cresc.* - - -

*loco* *m.s.* *mf* 8b

8b

201 *pp* *"da lontano"*

*fff* *una corda* *sub. pppp* *sempre pppp*

8b

205

*pppp* *dim. poco a poco* - - - *pppppp* *ppp*

8

209

*(ppp) dim.* - - - *morendo* - - -