

dédicée à Pierre Boulez
Étude 1: Désordre

György Ligeti

Molto vivace, vigoroso, molto ritmico, $\infty = 63$

The musical score for Etude 1: Désordre by György Ligeti is presented in four systems of music for piano. The score is written in common time with a key signature of three sharps. The piano has two staves: a treble staff and a bass staff. The music is characterized by its rhythmic complexity and density. The first system begins with dynamic *f*, *p*, *f*, *p*. The second system includes the instruction *sempre sim.*. The third system features a dynamic marking of *f*, *p* followed by *sempre sim.*. The fourth system contains a dynamic marking of *f*, *p* and includes the instruction *1 2 3*. The score is filled with various note heads, stems, and beams, creating a complex web of sound. The overall style is minimalist and abstract, typical of Ligeti's experimental approach to composition.

*) Use the pedal sparingly throughout.
Play the melody legato in both hands.

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*) Stets sparsamer Gebrauch des Pedals.
Die Melodie in beiden Händen legato.

dédicée à Volker Banfield

Étude 4: Fanfares

Kompositionsauftrag der Bayerischen Vereinsbank für die 8½- Konzerte in Hamburg

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

*) 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.