

klaviersonate nr. 9

piano

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klaviersonate nr. 9
sonata for piano no. 9

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für alle sätze:

die noten geben die taste an, auf welcher der daumen liegt.

die übrigen vier finger einer hand sind frei auf den tasten über dem daumen (rechte hand) und unter dem daumen (linke hand) zu verteilen.

jeder klang ist also fünftönig.

I:

es spielt nur die rechte hand.

in sanft schwebender bewegung.

gleichmäßig; ohne hast, doch immer zügig weiter.

bei einer fermate verweilen und den klang verklingen lassen.

eine phrase – vom jeweils ersten ton (nach einer fermate) bis zum nächsten ton unter einer fermate – entweder mit rechtem pedal spielen oder ganz ohne pedal.

das tempo der bewegung bei einem wechsel (von con ped. zu senza ped. bzw. umgekehrt) beibehalten.

mezzoforte – auch leiser und ab und zu lauter (doch immer zart im anschlag).

II:

beide hände spielen: für die rechte hand (den fünftonklang also von der gegebenen note aus nach oben hin verteilen) gelten die noten im ersten system, für die linke die noten im zweiten (der fünftonklang geht also von der notierten note aus nach unten).
so spielen, dass keine pause entsteht.

klänge dürfen einander überlappen und gleichzeitig erklingen.
die tasten so lange gedrückt halten, bis der klang verschwunden ist: ohne pedal spielen.

(ab und zu gibt es griffkreuzungen: eine hand greift über die andere.)

eingeklammerte klänge können gespielt werden, müssen aber nicht gespielt werden.

die dynamik darf changieren: insgesamt zwar leise bis mezzoforte, doch auch ab und zu etwas lauter – je nach ausschwingverhalten eines klangs in einer bestimmten oktavlage.

III:

es spielt nur die linke hand.

den klang etliche male wiederholen.

das rechte pedal bleibt die ganze zeit niedergedrückt.

erst neu anschlagen, wenn der klang gänzlich verschwunden ist.

die dynamik changiert zwischen p und mf.

the notes indicate the key pushed down by the thumb.

the other four fingers of this hand may be distributed freely on the keys above the thumb (right hand) and beneath the thumb (left hand).

each sound therefore consists of five tones.

I:

only the right hand is playing.

in a soft pending motion.

equally; without any haste, but always speedily.

take your time at a fermata; let the sound die away.

play one phrase – beginning with the first tone after a fermata, ending with the next tone with fermata – either with right pedal or completely without pedal.

the tempo is steady – even at a change (con ped. to senza ped or – converse – senza ped. to con ped.).

mezzoforte – even softer and off and on somewhat louder (but always soft attack).

II:

both hands are playing: the right hand (the thumb lies on the lowest key and the other four fingers naturally on keys above) plays the notes in the first system, the left hand the notes in the second system (the thumb lies on the highest key and the other four fingers naturally on keys below).

there will be no pause while you are playing.

sounds may overlap.

keep the keys until the sound has disappeared: without pedal!

(off and on one hand grabs over the other.)

sounds in brackets may be played; you are free to play or to ignore.

the mouvement is calm and soft; you may play some sounds a bit louder – in reference to the duration of their decay,

III:

only the left hand is playing.

repeat the sound several times.

the right pedal is kept down during the performance.

a new attack not until the sound has completely disappeared.

dynamics change between p and mf.

I

15

A musical score for guitar, consisting of ten staves. The score begins at measure 15, indicated by an arrow pointing to the first staff. The music is written in treble clef and features a series of chords and single notes. The notes are primarily quarter notes and half notes, with some chords consisting of two notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into two systems of five staves each. The first system contains measures 15 through 19, and the second system contains measures 20 through 24. The notes are as follows:

Staff	Measure 15	Measure 16	Measure 17	Measure 18	Measure 19	Measure 20	Measure 21	Measure 22	Measure 23	Measure 24
1	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
2	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
3	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
4	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
5	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
6	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
7	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
8	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
9	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4
10	G4	A4	B4	C5	B4	A4	G4	F#4	E4	D4

II

Musical score for guitar, system II, page 1. The score consists of 10 staves in pairs, with treble and bass clefs. The music is sparse, featuring single notes and chords with fingering numbers (8, 15) and accents.

Staff 1 (Treble): Notes on the 1st, 2nd, 3rd, 4th, and 5th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 2 (Bass): Notes on the 1st, 2nd, 3rd, and 4th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 3 (Treble): Notes on the 1st, 2nd, 3rd, 4th, and 5th lines. Fingering: 8 (3rd line), 15 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 4 (Bass): Notes on the 1st, 2nd, 3rd, and 4th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 5 (Treble): Notes on the 1st, 2nd, 3rd, 4th, and 5th lines. Fingering: 8 (3rd line), 15 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 6 (Bass): Notes on the 1st, 2nd, 3rd, and 4th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 7 (Treble): Notes on the 1st, 2nd, 3rd, 4th, and 5th lines. Fingering: 8 (3rd line), 15 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 8 (Bass): Notes on the 1st, 2nd, 3rd, and 4th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 9 (Treble): Notes on the 1st, 2nd, 3rd, 4th, and 5th lines. Fingering: 8 (3rd line), 15 (4th line), 15 (5th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Staff 10 (Bass): Notes on the 1st, 2nd, 3rd, and 4th lines. Fingering: 8 (3rd line), 8 (4th line), 8 (5th line). Accents: 3rd line, 4th line, 5th line.

Musical notation system 1: Treble and Bass clefs. Treble clef notes: G⁸, F, E, D, C. Bass clef notes: G, F, E, D, C. Chords: G⁸, (b G⁸), #G⁸.

Musical notation system 2: Treble and Bass clefs. Treble clef notes: G⁸, (G⁸), F, E, D. Bass clef notes: G, F, E, D, C. Chords: G⁸, #G⁸.

Musical notation system 3: Treble and Bass clefs. Treble clef notes: 15 G⁸, 15 (G⁸), F, E, D. Bass clef notes: G, F, E, D, C. Chords: #G⁸.

Musical notation system 4: Treble and Bass clefs. Treble clef notes: G, F, E, D, C. Bass clef notes: G, F, E, D, C. Chords: #G⁸, (G⁸), G⁸.

Musical notation system 5: Treble and Bass clefs. Treble clef notes: #G, F, E, D, C. Bass clef notes: G, F, E, D, C. Chords: #G⁸, #G⁸.

Musical notation system 6: Treble and Bass clefs. Treble clef notes: G, F, E, D, C. Bass clef notes: G, F, E, D, C. Chords: #G⁸, (G⁸), #G⁸, G⁸, (G⁸).

8

15 15

8 15

8 15

8 15

III

