

6 sonaten für klavier

sonata 3

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für klavier / for piano

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SONATA III

- **allegro patetico**
- **andante molto. con una certa espressione parlante**
- **moderato e grazioso**

allegro patetico

impulse bei etwa 64 MM.

eine vorschlagsfigur wird gänzlich frei auf einen impuls verteilt – molto rubato.
die dauer eines jeden akkordes entspricht etwa 5 impulsen.

rechtes pedal auf einer vorschlagsfigur.

dann pedalwechsel auf dem nachfolgenden akkord.

zu beginn der nächsten vorschlagsfigur wiederum pedalwechsel.

kräftig und bestimmt – durchaus forte.

a soft beat about 64 MM.

the appoggiatura is distributed on one beat in a very free way: molto rubato.
the duration of one six-tone chord corresponds roughly with 5 beats.

right pedal on the grace note.

then change of the pedal on the following chord.

again change of the pedal at the beginning of the next appoggiatura – and so on.

stout and strong – by all means forte.

8va - 1

15

8vb - 1

8

andante molto. con una certa espressione parlante

eventuell linkes pedal.

es gibt zweiton-, dreiton- und fünftongruppen.

eine neue gruppe meist erst dann spielen, wenn die vorige fast oder gänzlich verklungen ist.

die klänge einer gruppe wie ein ganz langsames arpeggio spielen. dann die tasten bis zum gänzlichen verklingen halten.

die gliederung einer zeile in gruppen deutlich werden lassen.

dabei jede zeile für sich zusammenhängend spielen.

zeile für zeile spielen.

zwischen zwei zeilen bleibt es vielleicht ein wenig länger still als bei einer zäsur zwischen zwei gruppen.

schwebend und zart, unangestrengt leise.

perhaps left pedal.

there are two-tone, three-tone and five-tone groups.

a new group mostly occurs when the group before nearly or entirely faded away.

play the sounds of a group as a slow arpeggio.

then keep the keys pressed down until all sounds have disappeared.

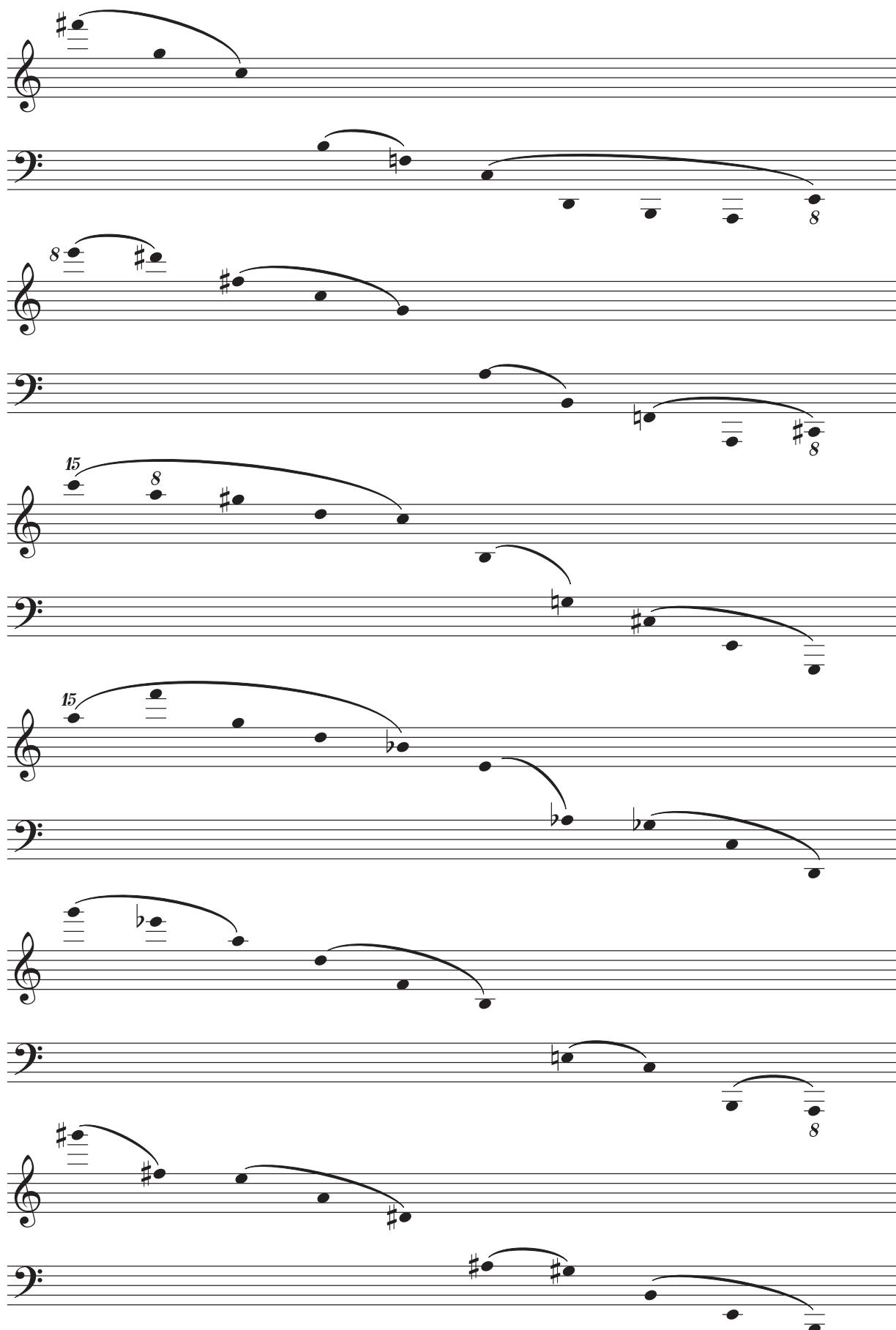
keep the structure of a line, diveded into several groups.

each line has his own coherence.

play line by line.

between two lines there may be a pause, perhaps somewhat longer than the pause between two groups.

pending and tender, soft without any effort.



Musical score for two voices (Treble and Bass) in common time (15). The score consists of six systems of music.

System 1: Treble voice starts on B-flat, followed by a bass note on B-flat. Measures 2-3: Treble voice on A, bass on G. Measures 4-5: Treble voice on G, bass on F-sharp. Measure 6: Treble voice on E, bass on D.

System 2: Treble voice on D, bass on C. Measures 3-4: Treble voice on C, bass on B-flat. Measures 5-6: Treble voice on A, bass on G.

System 3: Treble voice on G, bass on F-sharp. Measures 4-5: Treble voice on E, bass on D. Measures 6-7: Treble voice on D, bass on C.

System 4: Treble voice on C, bass on B-flat. Measures 5-6: Treble voice on A, bass on G. Measures 7-8: Treble voice on E, bass on D.

System 5: Treble voice on G, bass on F-sharp. Measures 6-7: Treble voice on D, bass on C. Measures 8-9: Treble voice on A, bass on G.

System 6: Treble voice on D, bass on C. Measures 7-8: Treble voice on A, bass on G. Measures 9-10: Treble voice on E, bass on D.

System 7: Treble voice on G, bass on F-sharp. Measures 8-9: Treble voice on D, bass on C. Measures 10-11: Treble voice on A, bass on G.

System 8: Treble voice on D, bass on C. Measures 9-10: Treble voice on A, bass on G. Measures 11-12: Treble voice on E, bass on D.

System 9: Treble voice on G, bass on F-sharp. Measures 10-11: Treble voice on D, bass on C. Measures 12-13: Treble voice on A, bass on G.

System 10: Treble voice on D, bass on C. Measures 11-12: Treble voice on A, bass on G. Measures 13-14: Treble voice on E, bass on D.

Musical score for two voices (Treble and Bass) showing a continuous eighth-note pattern across ten measures. The music is written on five-line staves.

Treble Voice:

- Measure 1: Starts with a slur over two notes. The first note has a sharp accidental.
- Measure 2: Continues with a slur over two notes.
- Measure 3: Continues with a slur over two notes.
- Measure 4: Continues with a slur over two notes.
- Measure 5: Continues with a slur over two notes.
- Measure 6: Continues with a slur over two notes.
- Measure 7: Continues with a slur over two notes.
- Measure 8: Continues with a slur over two notes.
- Measure 9: Continues with a slur over two notes.
- Measure 10: Continues with a slur over two notes.
- Measure 11: Continues with a slur over two notes.
- Measure 12: Continues with a slur over two notes.
- Measure 13: Continues with a slur over two notes.
- Measure 14: Continues with a slur over two notes.
- Measure 15: Continues with a slur over two notes.

Bass Voice:

- Measure 1: Starts with a slur over two notes.
- Measure 2: Continues with a slur over two notes.
- Measure 3: Continues with a slur over two notes.
- Measure 4: Continues with a slur over two notes.
- Measure 5: Continues with a slur over two notes.
- Measure 6: Continues with a slur over two notes.
- Measure 7: Continues with a slur over two notes.
- Measure 8: Continues with a slur over two notes.
- Measure 9: Continues with a slur over two notes.
- Measure 10: Continues with a slur over two notes.
- Measure 11: Continues with a slur over two notes.
- Measure 12: Continues with a slur over two notes.
- Measure 13: Continues with a slur over two notes.
- Measure 14: Continues with a slur over two notes.
- Measure 15: Continues with a slur over two notes.

Accidentals and Measure Numbers:

- Measure 1: Sharp on first note.
- Measure 2: Sharp on second note.
- Measure 3: Sharp on first note.
- Measure 4: Sharp on second note.
- Measure 5: Sharp on first note.
- Measure 6: Sharp on second note.
- Measure 7: Sharp on first note.
- Measure 8: Sharp on second note.
- Measure 9: Sharp on first note.
- Measure 10: Sharp on second note.
- Measure 11: Sharp on first note.
- Measure 12: Sharp on second note.
- Measure 13: Sharp on first note.
- Measure 14: Sharp on second note.
- Measure 15: Sharp on first note.

moderato e grazioso

das rechte pedal bleibt niedergedrückt.

dem tiefen klang nachhören; irgendwann den hohen klang hineinspielen und wiederholen.

am ende des tiefen clangs mit der wiederholung aufhören.

der tiefe klang ist satt, glockenartig – aber nicht stark und laut.

der hohe klang ist ganz zart und leise schwebend – wie eine begleitmusik zum verschwinden des tiefen.

auf der zweiten seite irgendwo aufhören.

keep the right pedal down.

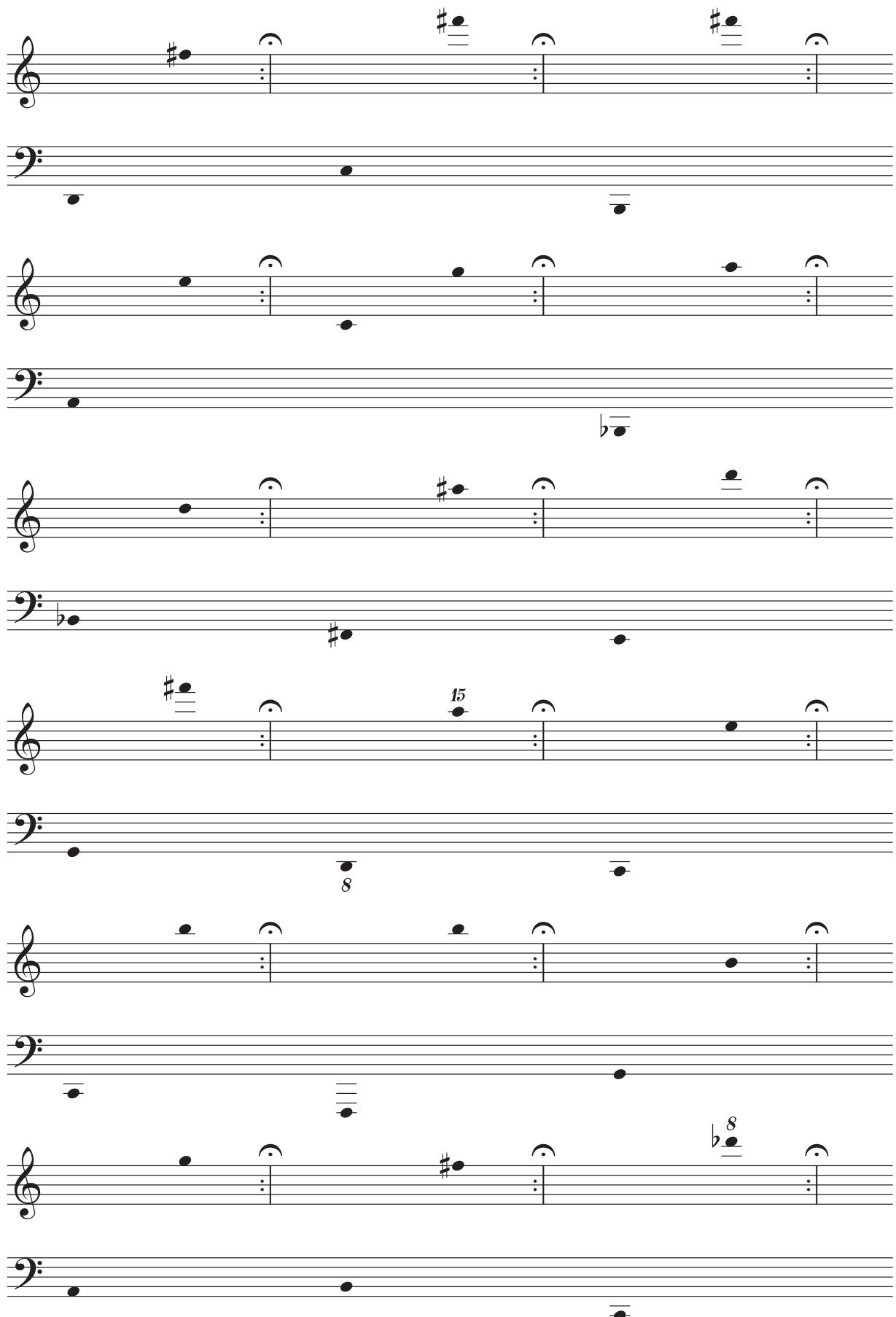
listen to the low sound; play the high sound at any time – and repeat again and again.

after the decay of the low sound you finish the repetition.

the low sound is sonorous, like a bell – but not aggressive.

the high sound is very soft and softly pending – like an escorting music for the decaying sound.

finish anywhere on the second sheet of the score.



8

15

8