

Erwin Schulhoff

1894–1942

3. Suite

Klavier linke Hand / Piano left hand

(1926)

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Otakar Hollmann zu eigen

Vorwort

Die 3. *Suite* komponierte Erwin Schulhoff für den Kriegsinvaliden Otakar Hollmann. Die Reinschrift wurde am 6. Mai 1926 in Prag beendet. Die Uraufführung durch Hollmann, der die Suite in sein Repertoire aufnahm, fand am 19. November 1927 in Belgrad statt.

Die Entstehung der 3. *Suite* fällt in die von 1924 bis 1930 währende, außerdentlich fruchtbare Schaffensperiode, in der Schulhoff leicht und mit viel Phantasie komponierte, und in der sich seine am Anfang der zwanziger Jahre etwas sprunghafte Schreibweise zugunsten eines eigenen Stils stabilisierte. Die aus dieser Periode stammenden Werke zeichnen sich durch ihre Unmittelbarkeit, ihren Witz und ihren lebhaften Rhythmus aus, und sie verfügen über ihren je eigenen Tonfall und über ihre eigene Spannung. Aus ihnen dringt eine optimistische Auffassung von der Welt und ihren Freuden an unser Ohr. Formal und satztechnisch steht die 3. *Suite* der zwei Jahren älteren 2. *Suite* nahe. Hinsichtlich des Ausdrucks ähnelt sie der kurz darauf entstandenen 2. und der 3. *Klaviersonate*.

Obwohl durch die Beschränkung auf eine Hand begrenzt, erreicht Schulhoff auch in der 3. *Suite* den Fluß der musikalischen Ideen und die Klangfülle des Satzes, der die oben erwähnten Klavierwerke auszeichnet. Besonders hervorzuheben sind das kontrastierende Tanzelement der *Zingara* und die explosive Motorik im *Finale*.

Josef Bek

Preface

Erwin Schulhoff composed the *Third Suite* for the war invalid Otakar Hollmann. The final draft was completed in Prague on the 6th. of May 1926. The premiere, performed by Hollmann, who then eagerly took the Suite into his repertoire, took place on the 19th. of November 1927 in Belgrade.

The genesis of the *Third Suite* belongs to Schulhoff's extraordinarily fruitful creative period between 1924 and 1930, during which time he was composing easily and with great imagination. His rather erratic style of the beginning of the Twenties stabilised itself, moulding a more personal language. The works of the period are distinguished by their immediacy, their wit and their animated rhythm, each having its own tone of voice and peculiar tension. A view of the world emanates from these pieces which is optimistic, striving to impress joy on the listening ear. Formally and technically the *Third Suite* is related to the *Second Suite* of two years earlier. The mode of expression is similar to that of the 2nd. and 3rd. *Piano Sonatas* which arose shortly afterwards.

Despite the limitations of composing for one hand, Schulhoff achieves an abundance of colour in the movements and a flow of musical ideas, which is commensurate with these piano works for two hands, in particular in the contrasting dance elements of the *Zingara* and the expositively motor-like rythm of the *Finale*.

Josef Bek

Préface

Erwin Schulhoff composa la *Troisième Suite* pour l'invalid de guerre Otakar Hollmann. La mise au propre en fut achevée à Prague le 6 mai 1926. Hollmann, qui intégra cette suite à son répertoire, en fit la création le 19 novembre 1927 à Belgrade.

La *Troisième Suite* vit le jour durant la période créatrice extraordinairement productive qui s'étendit de 1924 à 1930, période durant laquelle Schulhoff composa avec facilité et une grande imagination, et qui stabilisa son écriture, quelque peu primesautière, du début des années 20 au profit d'un style propre. Les œuvres datant de cette période se distinguent par leur caractère direct, leur esprit et la vivacité de leur rythme, et elles disposent respectivement d'un ton particulier et d'une tension propre. Il en ressort une conception du monde et de ses joies optimiste qui parvient à notre oreille. Sur le plan formel et phraséologique, la *Troisième Suite* est proche de la *Deuxième Suite*, plus vieille de deux ans. Pour ce qui est de l'expression, elle ressemble aux *Deuxième* et *Troisième Sonates pour Piano* écrivées peu après.

Bien que limité à une main, Schulhoff atteint également dans la *Troisième Suite* le flux d'idées musicales et la plénitude tonique de la phrase caractéristiques des œuvres pour piano citées ci-dessus. L'élément de danse contrastant de la *Zingara* et la motorique explosive du *Finale* doivent faire l'objet d'une mention toute particulière.

Josef Bek

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3. Suite

I Preludio

Allegretto con moto $\text{♩} = 80$

Erwin Schulhoff
1894 - 1942

Musical score for the first page of the Preludio. The score consists of two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The tempo is Allegretto con moto, with a note value of $\text{♩} = 80$. The dynamic instruction is *mp dolce, legato sempre*.

Musical score for the second page of the Preludio. The score continues with two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The dynamic instruction is *mp dolce, legato sempre*.

Musical score for the third page of the Preludio. The score continues with two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The dynamic instruction is *f*.

Musical score for the fourth page of the Preludio. The score continues with two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The dynamic instruction is *dim.*

Musical score for the fifth page of the Preludio. The score continues with two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature (indicated by a '3'). The dynamic instruction is *p*.

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16 *pochiss. rit.* - - - - - *a tempo*

mp

19 *poco a poco*

mf

22 *cresc.* - - - - -

f cresc.

28 *(cresc.)* *ff* 8th

31 *poco a poco dim.*

34

(dim.)

37

(dim.)

40

(dim.)

poco rit.

43 *a tempo*

pp sempre

una corda

46

49

mp

52

55

58

61

a tempo

p

64

pp smorz. ma non riten.

8

pppp quasi flag.

II Air

Andantino ♩ = 60

p dolce e semplice

5

9 *poco piú mosso*

pp

13

17 *allarg.* - - - - - *a tempo*
 sost.

sub p *dolce*

21

25

dim. e riten.

mf

29

(dim. e riten.)

Tempo I

pp

semplice (una corda)

33

37

poco rit.

ppp

III Zingara

Allegro $\text{♩} = 120$

4

7

10

13

16

19

23

26

30

34

mp sub.

8b...

37

staccatiss.

40

43

46

49

53

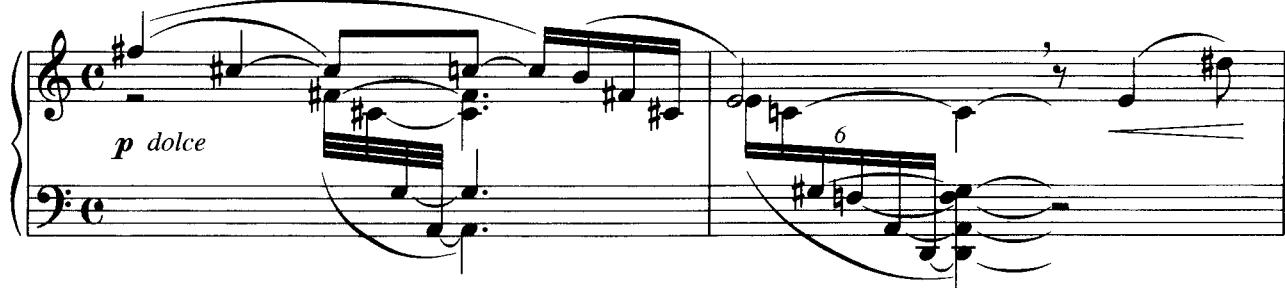
57

62

66

IV Improvisazione

Andante molto rubato ♩ ca. 44



Musical score page 18, measures 6-10. Treble and bass staves. Key signature changes to F# minor. Dynamics: *poco string.*, *mp*. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 18, measures 11-15. Treble and bass staves. Key signature changes to D major. Dynamics: *cresc.*, *rit.* Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 18, measures 16-20. Treble and bass staves. Key signature changes to A major. Dynamics: *f*, *dim.*, *rit.*, *più mosso*. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 18, measures 21-25. Treble and bass staves. Key signature changes to E major. Dynamics: *p*, *ben marcato*. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth notes.

15 *string.* - - -

17 (string.) - - - Allegro cresc. - - -

19 (cresc.) - - - f 6 6 b 6

Tempo I
pp dolce

21 ff pesante molto dim. lunga pppp rit.

27 a tempo strictiss. in tempo

30 mp dolce molto rubato dim. 3 3 3 3 smorz.

V Finale

Molto maestoso $\text{♩} = \text{allegro}$ 144

The musical score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of 8/8. Measure 1 starts with a dynamic of *mf* and a crescendo, indicated by a dashed line above the staff. Measure 2 shows eighth-note patterns in both treble and bass staves. Measure 3 begins with a dynamic of *cresc.*, followed by a section of eighth-note chords in the treble staff. Measures 4-5 show eighth-note patterns continuing in the treble staff. Measure 6 starts with a dynamic of *f* and a marking *ben ritmico*. Measures 7-8 continue the eighth-note patterns. Measure 9 begins with a dynamic of *ff*. Measures 10-11 continue the eighth-note patterns. Measure 12 ends with a dynamic of *meno f* and a marking *8b*.

15

18

21

24

27

30

33 *marcatiss.*
ff

8b
8b

36

sub. meno f
marc.

8b
8b
8b

39 *poco più mosso*
ff

8b
8b
8b

42

marcatiss.

8b

45

poco string.
sub. meno f
cresc. molto

8b

48 (string.) - - - sub. pesante
 (cresc. molto) - - - ff
 8b - - - 8b - - -

51 marc.
 meno f
 8b - - - 8b - - -

54 ff
 8b - - - 8b - - - 8b - - -

57 ff
 8b - - - 8b - - -

60 con tutta forza
 fff
 sec.
 8b - - - 8b - - -