

Piano Sonata Nr. 2

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Christian Blaha

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1997

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Christian Blaha

Dedicated to my professor of composition **Alexandru Hrisanide** (1936-2018).

Composed between March – April 1997 (part 2) and September – October (part 1) 1997.

Duration: c. 16'

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Piano Sonata Nr. 2

dedicated to my always enthusiastic mentor: Alexandre Hrisanide

I. Stabat Mater *

Christian Blaha

Andante espressivo (♩ = 66)

p *quasi molto rubato* *mf* *p* *f subito*

poco rit. *Sva* *loco* *a tempo non rubato* *(pp)* *loco*

(sotto voce) *Sva* *espress.* *loco* *pp*

poco sfz *Red.* *poco rit.* *a tempo* *poco a poco dim.* *ppp* *pp* *pp*

Sva *Red.* *loco* *Sva* *Red.* *loco* *Sva* *Red.* *loco* *Sva* *Red.* *loco*

Sva *Red.* *loco* *Sva* *Red.* *loco* *Sva* *Red.* *loco* *Sva* *Red.* *loco*

* = the text of the Stabat Mater and Ave Maria formed the base/the structure of the first part of this Sonata

21

lunga

Moderato (♩ = 86)
quasi un recitativo
con dolore legato
loco

p *mf* *mp*

ppp *poco*

mf *Red.* *lunga* *

25

poco rit.

Red. *

29

a tempo *poco rit.* *a tempo*

Red. *

ppp con ped. *Red.* *loco*

34

poco

Red. *

37 (♩. = ♩)

poco

Red. *

41

ppp

ppp

pp

sfz

Red. *

45

poco a poco cresc.

Red. *

49

(poco a poco cresc.)

sfz

Red. *

8va

poco

51

Ped. * Ped. * Ped.

(8va)

poco a poco martellato

53

martellato

* Ped. * Ped. * Ped.

(8va)

poco rit.

55

loco

lunga

a tempo

ff

p

* Ped.

57

p legato

portato

staccato

mf

f

loco

ppp

8va

senza ped. sempre

ppp

60

martellato

portato

f subito

mp

pp
8va

poco a poco cresc.

63

sfz ff

sfz

mf

mf

loco

(poco a poco cresc.)
(8va)

65

mp

mp

ff

poco a poco dim.

(poco a poco cresc.)

67

loco

mp

(poco a poco dim.)

8va

portato

mp

(poco a poco dim.)

68 (8va)-----
(poco a poco dim.)
mp
p
legato
mp

70 (8va)-----
pp
pp
legato
p
pp
8va-----

72 (8va)-----
poco espress.
ppp sempre
ppp
Red.

74 (8va)-----
loco
poco espress.
ppp
loco
Red.
Red.
Red.
Red.

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77 *S^{va}* *loco*

S^{va} *loco* *Ped.* *Ped.*

80

Ped. *Ped.*

83

poco sfz *Ped.*

86 *quasi un recitativo con dolore*

pp *ppp* *poco* *poco* *S^{va}*

91 *in rilievo sempre*

(8va) loco poco pp ppp Red.

96

* Red. sfz Red.

100

sfz poco a poco cresc. ppp Red. *

8va

(poco a poco cresc.) legato (sotto voce) p sfz (con ped.) Red.

(8va)-----

107

poco a poco cresc.

sfz

portato

staccato

mf

f

poco a poco cresc.

(8va) * Red. * Red.

(8va)-----

109

sfz

sfz

legatissimo

f

a poco dim.

trillato tenuto

sfz

(8va) * secco * Red. * Red.

(8va)-----

111

(poco a poco dim.)

legato

pp subito

(8va) * Red. *

112

(8va)----- loco

(poco a poco dim.)

staccato

legato

(8va)----- senza ped. sempre

f subito

p poco a poco cresc.

114

(poco a poco dim.)

pp

poco a poco cresc.

legato

(8va)----- (poco a poco cresc.)

mf

poco a poco dim.

loco

116

(poco a poco cresc.)

staccato

pp

(poco a poco cresc.)

portato

pp

118

fff subito

poco a poco dim.

legato

ppp

(poco a poco cresc.)

mf

* getting 'poco a poco' through legato over portato to staccato
 ** getting 'poco a poco' through staccato over portato to legato

119

poco a poco cresc.

martellato

fff

ff

Sva

Red.

120

poco a poco dim.

sfz sfz sfz (sfz sfz sfz)

loco

p

Sva

Red.

121

pp

poco a poco cresc.

pp

loco

poco a poco dim.

Sva

Red.

123

poco a poco cresc.

f

p

pp

poco a poco cresc.

mp

mf

poco a poco dim.

loco

Sva

Red.

* = getting 'poco a poco' from martellato through staccato and portato to legato

125 *(8va)* - *loco*
(poco a poco cresc.) *mf*
(poco a poco dim.) *pp* *pp*

127 *8va*
p *pp* *poco a poco cresc.* *p*
mp *poco a poco dim.* *Red.*

129 *rit.* *(8va)* - *loco* *(+ 2')* *a tempo*
pp *pp* *delicatissimo*

131 *(+ 4)* *8va* *rit.*
mp *poco* *legato* *p* *poco*
sfz *senza ped.*

* = the different dynamics of both hands come together

a tempo
8va

133

pp sfz mf

Red. Red.

This system contains measures 133 and 134. Measure 133 features a right-hand melody with triplets and a left-hand accompaniment. Dynamics include *pp* and *sfz*. Measure 134 continues the right-hand melody with *mf* dynamics. A redaction mark is present in the right hand of measure 134.

(8va) (+- 3')

134

espress. pp sempre

Red. Red.

This system contains measures 135 and 136. Measure 135 has a right-hand melody with *espress.* dynamics and a left-hand accompaniment with *pp sempre*. Measure 136 continues the right-hand melody with *pp sempre*. Redaction marks are present in both hands of measure 135 and the right hand of measure 136.

(8va) loco

136

Red. Red.

This system contains measures 137 and 138. Measure 137 has a right-hand melody with *loco* dynamics and a left-hand accompaniment. Measure 138 continues the right-hand melody with *loco* dynamics. Redaction marks are present in both hands of measure 137 and the right hand of measure 138.

138

poco Red. Red.

This system contains measures 139 and 140. Measure 139 has a right-hand melody with *poco* dynamics and a left-hand accompaniment. Measure 140 continues the right-hand melody with *poco* dynamics. Redaction marks are present in both hands of measure 139 and the right hand of measure 140.

* = the different dynamics of both hands come together
** the long notes in the right hand have to be played 'in rilievo'

140 *mp* *Sva*

Red. *pp* *Red.* *p*

142 *(Sva)* *loco*

Red. *Red.* *Red.*

144

poco *Red.*

146 *sotto voce* *poco*

Red. *Red.* *in rilievo* *pp* *Sva* *Red.* *poco* *Red.*

* the long notes in have to be played 'in rilievo'

148

(Sva) ————— * loco *pp* * *poco*
Red. *Red.*

151

poco *poco* *poco*
Red. *Red.*

154

(15 ma) *poco* *poco* *poco*
Sva *Red.* *Red.*

157

(Sva) ————— * (loco) *poco* (sotto voce) *poco a poco dim.* * *Red.* *

161

(poco a poco dim.)

Sva

Red.

loco

166

(poco a poco dim.)

Sva

Red.

171

rit.

Tempo primo: Andante espressivo (♩ = 66)

(poco a poco dim.)

pppp

p

mf

p

pp

lunga

Sva

Red.

loco

177

f subito

mf

sfz

sffz

sfz

mf

lunga

Sva

Red.

loco

II

Allegro misterioso (♩ = 108)

espressivo e delicatissimo

Musical score for measures 1-3. The piece is in 4/4 time. The right hand features a melodic line with triplets and slurs, marked *sotto voce*. The left hand has a bass line with triplets and slurs, marked *in rilievo*. Dynamics include *pp* and *ppp*. A *Red.* (Reduction) symbol is present at the bottom left.

Musical score for measures 4-6. The right hand continues with triplets and slurs, marked *sotto voce*. The left hand has a bass line with triplets and slurs, marked *in rilievo*. Dynamics include *ppp* and *pp*. A *poco* dynamic marking is present at the beginning and end of the system. *Red.* symbols are at the bottom left and right.

Musical score for measures 7-9. The right hand has a melodic line with triplets and slurs, marked *sotto voce*. The left hand has a bass line with triplets and slurs, marked *in rilievo*. Dynamics include *pp*. A *Sva* (Sustained) marking is present at the end of the system. A *Red.* symbol is at the bottom right.

Musical score for measures 10-12. The right hand has a melodic line with triplets and slurs, marked *loco*. The left hand has a bass line with triplets and slurs, marked *pp*. Dynamics include *sfz*. A *Sva* marking is at the beginning. A *(+ 2')* marking is at the end. *Red.* symbols are at the bottom left and right.

12 *cantabile e espressivo* (*poco rubato*) *pp* *poco rit.* (+- 1') *a tempo* *poco a poco cresc.*

con ped. sempre

16 *(poco a poco cresc.)*

pp *poco a poco cresc.*

19 *8va* *p* *pp* *poco a poco cresc.*

pp *8va*

22 (*8va*) *loco* *sotto voce* *in rilievo* *in rilievo* *loco* *pp*

pp *8va*

25

8va

28

secco

poco

6

(8va)

loco

31

tempestoso

(8va)

loco

sfz molto dim

p

pp

tremolando

con ped.

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35 *tremolando*

pp *p* *pp*

40

pp *poco a poco cresc.*

44 *molto espress.* *poco rit.* *a tempo*

mf *p* *mf*

con ped. sempre

48

mp *pp* *mp*

- * tremolando between the inner fingers
- ** tremolando between the outer fingers
- *** from bar 44 until 52 'torn apart' meters are visually marked with a vertical dashed line

in rilievo (+- 1')

mf 3

in rilievo

* *sotto voce*

mf

sotto voce

Sva - - - - - *loco*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

56

f

ff

f

ff

loco

Red. * *Red.* * *Red.* * *Red.* *

59

ffz *molto dim.* *pp* *sotto voce*

senza ped.

in rilievo

Sva - - - - - *in rilievo*

6 6 3 3 3

* = the little motives always have to be played 'in rilievo', the 'sotto voce' tremoli to be executed as much as possible

61 *(S^{va})*

poco

64 *(S^{va})* *sotto voce*

pp

in rilievo *S^{va}* *delicatissimo (like birds by dawn)*

mp *con poco per.*

loco

66 *(S^{va})* *in rilievo*

mp *ppp* *poco sfz*

sotto voce *tr.*

< pp

(+ 2')

68 *S^{va}*

mp *pp**

p

(=)

tr.

* = from bar 65 until 69 'torn apart' meters are visually marked with a vertical dashed line
 * * the different dynamics of both hands come together

(8^{va}) *sotto voce*

70

pp 3

mp 8^{va}

in rilievo ben marcato 3

(8^{va})

73

secco 3

loco 3

in rilievo 3

mp

sotto voce 3

loco

p

76

secco 3

mf 3

p (+ 1')

rit.

pp (+ 2')

ppp (+ 1')

a tempo *poco rit.* *a tempo*

molto espress. (poco rubato)

80

pp 3

pp (+ 2')

83

83

(8va) *rit.* *G.P.* (+ 5')

86

mp *pp* (non trem.)

ped. *ped.*

86

a tempo loco

89

pp sempre

ped. *ped.*

89

(sotto voce)

92

in rilievo

sotto voce con ped.

92

95

Sva

19/16

98

(*Sva*)

sfz

19/16

100

loco

102

(8va)

poco

marcato in rilievo

104

8va

legato

senza ped.

ped. *p* *

106

8va

in rilievo

p cantabile

senza ped.

loco

like a walking bass, 'à la jazz'

8va

108

(8va)

loco

* = from bar 107 until 108 'torn apart' meters are visually marked with a vertical dashed line

110 *8va* *poco a poco cresc.*
con ped. sempre

112 *(8va)* *poco a poco cresc.* *8va.*

114 *(8va)* *poco a poco cresc.* *8va*

116 *legato, tempestoso* *loco* *ff* *sffz* *f* *loco* *ff*

118 *f* *ff* *sffz* *poco rit.* *8va* *martellatissimo* *ffz seccissimo*

Fine, Middelburg, 4-6-1997

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