

Erwin Schulhoff

1894–1942

11 Inventionen

für Klavier/for Piano

Werk 36/op. 36
(1921)

Herausgegeben von/Edited by
Josef Bek

ED 8066



SCHOTT

Mainz · London · Madrid · New York · Paris · Tokyo · Toronto

© 1993 B. Schott's Söhne, Mainz · Printed in Germany

Preface

The *II* (originally 12) *Inventions* were composed after a pause of ten months in Schulhoff's creative output – during this period he left Dresden and moved to Saarbrücken to take up a post at Bornschein's Conservatory in the Autumn of 1920. But he felt discontented there and could only concentrate on his composition with great difficulty. For this reason the *Inventions* did not come to him lightly. The sketches show more corrections than were usual for him; in certain passages his impetuous delections are emphasised by verbal expressions which reveal to us his agitated state of mind.

The *II Inventions* were completed on the 23rd of March 1921. They belong to a period of search for identity and of diverse compositional pathways. In these pieces he takes up the direction he had followed in 1920 with the 1st movement of the *String sextet*: atonality, perfect fourths diminished fifths, the loosening of metrical rigidity, a tendency to short forms and concentrated expression. It was a reaction to the works of Schoenberg and Skriabin and nonetheless to those of the French Impressionists, who had fascinated Schulhoff during his studies. In all probability he had taken composition lessons with Debussy in 1913.

This reminiscence was of decisive importance: in using the new techniques his interest lay not so much in structural combination as in the intoxicating timbre of their resultant sound. His interest in sonority was also evidenced by the pianistic details he calls for, by unusual pedalling etc.

This work was premiered by Schulhoff himself on the 11th of March 1922 in Prague.

Josef Bek

Inhalt/Contents

1.	Lento	5
2.	Allegro molto	6
3.	Lento	7
4.	Allegretto	8
5.	Allegro ma non troppo. .	9
6.	Andantino rubato	10
7.	Moderato.	11
8.	Adagio espressivo	12
9.	Presto leggioso	13
10.	Andantino sempre	14
11.	Moderato brutalmente .	16

Jedes Versetzungszeichen gilt nur für die diesbezügliche Note.

Aufführungsduer: ca. 10 Minuten
Duration: approx. 10 minutes

à Maurice Ravel

11 Inventionen

(1921)

1

Erwin Schulhoff
1894 - 1942

Lento

ppp sempre

molto rit.

Allegro molto

mp
con sordino

pp *gliss.*
weiße Tasten

f

espr.

sforzando *quasi tremolo* *pppp*

ppp

3

Lento*molto espr., sonore*

molto rit. e dim.

pppp

8b *8b* *8b*

Allegretto

mp

f

p *f*

string. e cresc.

fff

Tempo I

p *p*

5

Deciso

Allegro ma non troppo

ff

pp

mf

f *cresc.*

8b

sfiss.

fff

ppp sempre sin al fine

rit.

a tempo

ppp

Rit.

*)

6

Andantino rubato

mp

dim.

ppp

mp

pp

dim.

etwas bewegter

ppp

8b

ppp

dim.

*) In den Skizzen "gliss."

7

Moderato

mp sehr kurz

mf

8

pp

dim.

mp

f

rit.

pp sempre

Red.

Adagio espressivo

sonore e espr.

poco più mosso

ppp sempre
con sordino

legatissimo

Adagio espressivo

ppp

Presto leggiero

pp *sempre*

rit. *a tempo*

quasi flageolett

Andantino

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measure 1 consists of six measures of eighth-note patterns. Measure 2 begins with a measure of eighth notes followed by a measure of sixteenth-note pairs. Measures 3 through 6 show various eighth-note patterns with some grace notes and slurs. Measures 7 through 10 continue with eighth-note patterns, with measure 8 featuring a bass line consisting of eighth-note pairs. Measures 11 through 14 show eighth-note patterns with grace notes and slurs. Measures 15 through 18 continue with eighth-note patterns, with measure 16 featuring a bass line of eighth-note pairs. Measures 19 through 22 show eighth-note patterns with grace notes and slurs. Measures 23 through 26 continue with eighth-note patterns, with measure 24 featuring a bass line of eighth-note pairs.

Musical score for two voices (Treble and Bass) in G minor (two flats). The vocal parts are separated by a brace. Measure 1: Treble has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 2: Treble has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass has eighth-note pairs (C, B), (A, G), (F#, E), (D, C).

Musical score for two voices (Treble and Bass) in G minor (two flats). Measure 3: Treble has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 4: Treble has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass has eighth-note pairs (C, B), (A, G), (F#, E), (D, C).

Musical score for two voices (Treble and Bass) in G major (one sharp). Measure 5: Treble has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 6: Treble has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass has eighth-note pairs (C, B), (A, G), (F#, E), (D, C).

Musical score for two voices (Treble and Bass) in G major (one sharp). Measure 7: Treble has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 8: Treble has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass has eighth-note pairs (C, B), (A, G), (F#, E), (D, C).

un pochettino ritenuto

Musical score for two voices (Treble and Bass) in G major (one sharp). Measure 9: Treble has eighth-note pairs (B, A), (G, F#), (E, D), (C, B). Bass has eighth-note pairs (D, C), (B, A), (G, F#), (E, D). Measure 10: Treble has eighth-note pairs (A, G), (F#, E), (D, C), (B, A). Bass has eighth-note pairs (C, B), (A, G), (F#, E), (D, C).

Moderato brutalmente

ff

3 *tr.* *>* *vi..*

3 *tr.* *>* *vi.* *vi.* *vi.* *vi.*

3 *tr.* *>*

3 *tr.* *>* *dim.* *secco* *vi.* *vi.* *vi.*

ff *, fff pesante* *senza Ped.* *vi.*

secco