

BORNEFELD

Sonatine

für Klavier
1978



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HELMUT BORNEFELD

SONATINE
für Klavier (1978)

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SONATINE

Helmut Farnefeld
1978

I

Etwas eilig gehend (♩ = ca. 76-80)

The first system of the sonatina consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a half rest in the upper staff, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff starts with a half note G3, followed by a half note A3, and a half note B3. The first measure is marked with a 'mf' dynamic. The second measure continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the upper staff, and a half note C4, followed by a half note D4 in the lower staff. The system ends with a double bar line.

The second system contains measures 3 and 4. Measure 3 features a quarter note G4, a quarter note A4, and a quarter note B4 in the upper staff, and a half note G3, followed by a half note A3 in the lower staff. Measure 4 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the upper staff, and a half note B3, followed by a half note C4 in the lower staff. The system ends with a double bar line.

The third system contains measures 5 and 6. Measure 5 features a quarter note G4, a quarter note A4, and a quarter note B4 in the upper staff, and a half note G3, followed by a half note A3 in the lower staff. Measure 6 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the upper staff, and a half note B3, followed by a half note C4 in the lower staff. The system ends with a double bar line.

The fourth system contains measures 7 and 8. Measure 7 features a quarter note G4, a quarter note A4, and a quarter note B4 in the upper staff, and a half note G3, followed by a half note A3 in the lower staff. Measure 8 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the upper staff, and a half note B3, followed by a half note C4 in the lower staff. The system ends with a double bar line.

The fifth system contains measures 9 and 10. Measure 9 features a quarter note G4, a quarter note A4, and a quarter note B4 in the upper staff, and a half note G3, followed by a half note A3 in the lower staff. Measure 10 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the upper staff, and a half note B3, followed by a half note C4 in the lower staff. The system ends with a double bar line.

poco.

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12

poco marcato

15

18

21

24

allmählich etwas

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29 nachlassen

ein wenig ruhiger

Musical score for measures 29-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 29 features a triplet of eighth notes in the upper staff and a corresponding bass line. Measure 30 continues the melodic line with a dynamic marking of *p* (duftig) and includes a fermata over the final note.

30

Musical score for measures 30-32. The system consists of two staves. Measure 30 continues from the previous system. Measure 31 features a triplet of eighth notes in the upper staff. Measure 32 concludes the phrase with a fermata over the final note.

33

Musical score for measures 33-35. The system consists of two staves. Measure 33 begins with a fermata over the first note. Measures 34 and 35 continue the melodic and harmonic development.

36

Musical score for measures 36-38. The system consists of two staves. Measure 36 features a fermata over the first note. Measures 37 and 38 continue the melodic line.

39

wieder

und steigern

Musical score for measures 39-41. The system consists of two staves. Measure 39 begins with a fermata over the first note. Measures 40 and 41 continue the melodic line, ending with a dynamic marking of *poco marcato*.

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42

Musical notation for measures 42-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 42 starts with a treble clef and a bass clef. Measure 43 has a treble clef and a bass clef. Measure 44 has a treble clef and a bass clef. The notation includes various note values, rests, and accidentals.

45

Musical notation for measures 45-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 45 starts with a treble clef and a bass clef. Measure 46 has a treble clef and a bass clef. Measure 47 has a treble clef and a bass clef. The notation includes various note values, rests, and accidentals. A dynamic marking 'poco f' is present in measure 47.

48

Musical notation for measures 48-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 48 starts with a treble clef and a bass clef. Measure 49 has a treble clef and a bass clef. Measure 50 has a treble clef and a bass clef. The notation includes various note values, rests, and accidentals.

51

Musical notation for measures 51-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 51 starts with a treble clef and a bass clef. Measure 52 has a treble clef and a bass clef. Measure 53 has a treble clef and a bass clef. The notation includes various note values, rests, and accidentals.

54

Musical notation for measures 54-56. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 54 starts with a treble clef and a bass clef. Measure 55 has a treble clef and a bass clef. Measure 56 has a treble clef and a bass clef. The notation includes various note values, rests, and accidentals.

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57

60

63

66

68

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beruhigend zum ersten Zeitpunkt

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71 wie zu Beginn

Musical notation for measures 71-73. Treble clef, bass clef. Dynamics include *mf*. Includes various notes, rests, and slurs.

Musical notation for measures 74-76. Treble clef, bass clef. Includes various notes, rests, and slurs.

Musical notation for measures 77-79. Treble clef, bass clef. Dynamics include *poco f*. Includes various notes, rests, and slurs.

Musical notation for measures 80-82. Treble clef, bass clef. Includes various notes, rests, and slurs.

Musical notation for measures 83-85. Treble clef, bass clef. Includes various notes, rests, and slurs.

allmählich etwas ruhiger werden

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86

89

zart beschwingt

p (duftig)

5

(Bo)

92

95

mf

f

98

wieder zurücksinken lassen

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101

Musical score for measures 101-103. The system consists of two staves. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes. A dynamic marking of *poco f* is present at the end of the system.

104

Musical score for measures 104-106. The system consists of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and rests. A large watermark 'PROBEKOPPIERTUR' is visible across the page.

107

Musical score for measures 107-109. The system consists of two staves. The upper staff has a melodic line starting with a dynamic marking of *mp*. The lower staff has a bass line with chords and rests, with a dynamic marking of *mf* at the end.

110

Musical score for measures 110-112. The system consists of two staves. The upper staff has a melodic line with a dynamic marking of *mp* and the instruction *allmählich immer*. The lower staff has a bass line with chords and rests.

113

Musical score for measures 113-115. The system consists of two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff has a bass line with chords and rests.

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II

Fantasie über „Ach Elslein, liebes Elslein“

Sehr ruhig und frei (♩ zunächst = ca. 72)

poco sf

3 wenig dehnen (bis ♩ = ca. 63)

Cantus gut gehalten

(Ranföne in kürzestem Staccato)

sp.

(lange)

etwas

regium

poco sf

(wenig dehnen)

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10 *einspielen zu $\downarrow = ca. 80$ * *mf* Ach Els — lein,*

14 lie — bes El — se — lein mein —, wie gern wär

18 ich bei dir — ! (ruhi

22 (zart deklari (zurück zum

26 Liedzeitmaß) ei lie — fe Was —

uz: *solstrophien dieses Satzes gehen auf*
icke von 1951/53 zurück.



30-er wohl zwi- schen dir und mir .

34 (nachlassen, wie vorher)

38 *pp* (gewünscht) (zart hervor)

42 *rit.* (wie zu Beginn)

43 noch ruhiger wie plötzlich auspringend

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46 *allmählich steigern*

50 bis ♩ = 112 *Das bringt mir*

54 *grosse Schmerzen*

58 *liebster Gs. red ich von*

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62 gan — zem Her — zen, (wieder nachlassen) habs für groß

66 Un — ge — fäll —

70 merklich verla (ganz frei)

74 wie zu zart einspielen zum Schlußzeitmaß

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78 (♩ = ca. 86) Hoff, Zeit werd es wohl en—den, hoff, Glück werd¹⁵

84 Kommen drein—, sich in alls Guts verwen—

90 den—, Herzlieb—stes El—se—lei— (Langsamem)

96 Frei, ,Klingen lassen

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III

Schnell und äußerst präzise (♩ mindestens = 112)

mf (trocken = Klopferndes non legato)

Musical notation for measures 1-4, featuring a treble and bass staff with notes and rests.

Musical notation for measures 5-8, continuing the piece with treble and bass staves.

Musical notation for measures 9-12, including dynamic markings like *f* and *ff*.

Musical notation for measures 13-16, showing complex rhythmic patterns.

Musical notation for measures 17-20, concluding the section with various dynamics.

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20

Musical notation for measures 20-23. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 20, 21, 22, and 23 are indicated at the beginning of their respective staves.

24

Musical notation for measures 24-27. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes. Measure numbers 24, 25, 26, and 27 are indicated at the beginning of their respective staves.

28

Musical notation for measures 28-31. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes. Measure numbers 28, 29, 30, and 31 are indicated at the beginning of their respective staves. The annotation "ganz wenig nach" is written above the staff in measure 29.

32

Musical notation for measures 32-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes. Measure numbers 32, 33, 34, and 35 are indicated at the beginning of their respective staves.

36

Musical notation for measures 36-39. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes. Measure numbers 36, 37, 38, and 39 are indicated at the beginning of their respective staves.

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40

Musical score for measures 40-43. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many beamed notes and rests.

44

recht zierlich, etwas grotesk

Musical score for measures 44-47. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by a staccato texture. A dynamic marking of *mp* is present. A handwritten note below the bass staff reads "(sehr Kurzes staccato)".

48

Musical score for measures 48-51. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a staccato texture. A dynamic marking of *mp* is present. A handwritten note above the treble staff reads "2".

52

Musical score for measures 52-55. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a staccato texture. A dynamic marking of *mp* is present.

56

Musical score for measures 56-59. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a staccato texture. A dynamic marking of *mp* is present. A handwritten note above the treble staff reads "5". A handwritten note above the treble staff reads "wieder etwas".

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60 schneller werden

den Zweiertaktgruppen immer
daß "pastellfarben" verwischt !)

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81

Musical notation for measures 81-84. Treble clef, bass clef. Includes slurs and accidentals.

85

Musical notation for measures 85-88. Treble clef, bass clef. Includes slurs and accidentals.

89

Musical notation for measures 89-92. Treble clef, bass clef. Includes slurs and accidentals.

93

Musical notation for measures 93-96. Treble clef, bass clef. Includes slurs and accidentals.

97

Musical notation for measures 97-100. Treble clef, bass clef. Includes slurs and accidentals.

ein wenig zurücksinken lassen

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101

105

109

113

mit allmählich beruhigen

117

des Beginns

poco?

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121

Musical notation for measures 121-124. The system consists of two staves. The upper staff contains a melodic line with various intervals and accidentals (flats and naturals). The lower staff contains a rhythmic accompaniment with eighth and sixteenth notes.

125

Musical notation for measures 125-128. The system consists of two staves. The upper staff continues the melodic line, showing some chromatic movement. The lower staff continues the rhythmic accompaniment.

129

Musical notation for measures 129-132. The system consists of two staves. The upper staff features a series of chords, some with multiple accidentals. The lower staff continues the rhythmic accompaniment.

133

Musical notation for measures 133-136. The system consists of two staves. The upper staff continues the chordal texture. The lower staff continues the rhythmic accompaniment.

137

ganz wenig

Musical notation for measures 137-140. The system consists of two staves. The upper staff begins with a melodic phrase. The lower staff continues the rhythmic accompaniment. A dynamic marking *mf* is present above the second staff.

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141

145

149 (etwas grotesk)

153

157

ein wenig nachlassen

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bis zum Schluß zunehmend drängen

161

165

169

173

177

Heidenheim - Breuz, am 15. März 1978

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Anmerkung

Die vorliegende Ausgabe von Helmut Bornefelds *Sonatine für Klavier* (BoWV 147)* ist eine verkleinerte Reproduktion des Autographs, das sich im Besitz von Frau Waltrud Bornefeld (Heidenheim) befindet.

Beschreibung: Titel und Werk sind mit Tusche auf Pergamentpapier geschrieben, und zwar jeweils zwei Seiten auf einem Bogen. Die Bogen haben das Format 33 x 55 cm und sind gefalzt, so daß sich eine Seitengröße von 33 x 27,5 cm ergibt. Die Notenlinien sind einzeln gezogen.

Einige geringfügige Errata des sehr sorgfältig geschriebenen Autographs wurden in der Reproduktionsvorlage berichtigt; das Exemplar des Unterzeichneten gibt darüber genaue Auskunft. Bei zwei Fehlern allerdings wurde aus graphischen Gründen von einer Korrektur abgesehen: 1) Seite 5, Takt 54, oberes System: Die übergebundene Sekunde heißt nicht *g-a*, sondern *a-h*. 2) Seite 10, Takt 6, oberes System: Die Triolenklammern sind verschoben; sie müssen jeweils drei zusammengebalkte Achtel umfassen (vergleiche die vorausgehenden Takte).

Die Anmerkung auf Seite 11 unten bezieht sich auf eine frühere Klavierbearbeitung des Elslein-Liedes, bestehend aus Thema und sieben Variationen. Die drei Liedstrophen des II. Satzes gehen auf die Variationen 2, 5 und 7 dieser Bearbeitung zurück.

Schornbach, im März 1996

Gerhard

*L... folgt dem „Systematischen Werkverzeichnis“ von... was, enthalten in dessen Buch *Helmut Bornefeld, Studien... dem „Choralwerk“; mit einem Verzeichnis seiner Werke*, Frankfurt am Main, Verlag Peter Lang (Reihe 36, Band 72), 1991. Der Carus-Verlag übernimmt diese Werknummern in seiner Reihe 29 (Helmut-Bornefeld-Reihe) als Verlagsnummern.

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