

# ERWIN SCHULHOFF

## Jazz-like

Partita für Klavier  
Partita for piano

[www.bnote.de](http://www.bnote.de)

BN-17509

ISMN



9 790206 511431

## B-Note

MUSIKVERLAG

WWW.BNOTE.DE

# ERWIN SCHULHOFF BEI B-NOTE

Partita für Klavier (BN-17509)  
Cinq Études de Jazz für Klavier (BN-17283)  
Fünf Pittoresken für Klavier op. 31 (BN-17284)  
Daraus einzeln: „In futurum“ (BN-17285)  
Esquisses de Jazz - Sechs leichte Stücke für Klavier (BN-17286)  
Suite dansante en Jazz für Klavier (BN-17288)  
Suite Nr. 2 für Klavier (BN-17314)  
Hot Music – Zehn synkopierte Etüden für Klavier (BN-17289)  
Fünf Grotesken für Klavier op.21 (BN-17290)  
Duo für Violine und Violoncello (BN-17287)  
Sonate für Violine solo (BN-17291)  
Fünf Stücke für Streichquartett (Partitur) (BN-17293)  
Fünf Stücke für Streichquartett (Stimmen) (BN-17294)  
Streichquartett Nr. 1 (Stimmen) (BN-17295)  
Sonate für Flöte und Klavier (BN-17292)  
Hot-Sonate für Saxophon und Klavier (BN-17305)

**WEITERE INFORMATIONEN UND BEISPIELSEITEN UNTER  
FURTHER INFORMATION AND SAMPLE PAGES ON**

**[WWW.BNOTE.DE](http://WWW.BNOTE.DE)**



# ERWIN SCHULHOFF

1894-1942

## Jazz-like

Partita für Klavier  
Partita for piano

Erwin Schulhoff, geboren 1894 in Prag, war ein deutsch-böhmischer Pianist und Komponist. Auf Empfehlung Dvoràks trat er schon mit Zehn Jahren ins Prager Konservatorium ein. Später studierte er in Wien und Leipzig. Schulhoff bekannte sich zur Wiener Schule und galt als Anhänger radikaler Richtungen, etwa Jazz und Dadaismus. John Cages berühmtes Stück "4'33'" nahm er schon in seinen Pittoresken vorweg. Eines der Stücke besteht nur aus Pausen.

Schulhoff war lange Jahre vergessen. Seine unschätzbare Bedeutung für die frühmoderne Musiktradition wird mittlerweile wieder erkannt. Zahlreiche seiner Werke, etwa die Streichquartette, erleben seit Jahren eine nachhaltige Renaissance.

[www.bnote.de](http://www.bnote.de)

Gestatteter Nachdruck der Erstausgabe / Allowed reprint of the first edition  
(Universal Edition, Wien, 1925)

---

Verzeichnet in der Deutschen Nationalbibliothek  
Nähere bibliografische Informationen unter [www.dnb.de](http://www.dnb.de)

Recorded in the German National Library  
Further bibliographical details on [www.dnb.de](http://www.dnb.de)

BN-17509  
[www.bnote.de](http://www.bnote.de)

**B-Note**  
MUSIKVERLAG

# PARTITA FÜR KLAVIER

all art is useless....

## I

Erwin Schulhoff

Piano

Tempo di Fox (♩ = 92)

*mp sempre*

*sfz sfz sfz*

[www.bnote.de](http://www.bnote.de)

*mp sempre*

r.H. 3  
l.H. r.H.  
l.H. 3  
l.H.

# II

Jazz-like (♩ = 120)

*f sempre*

*ff* *f* *ff*

[www.bnote.de](http://www.bnote.de)

*martel.*

## III

**Tango-Rag** ( $\text{♩} = 64$ )

*mp*

*simile*

*mf*

*rit. - - - tempo*

*mp*

[www.bnote.de](http://www.bnote.de)

*poco più mosso*

*mf*

# IV

Tempo di fox à la Hawaï (♩ = 80)

*mp sempre* *sempre staccatissimo*

The first system of musical notation for the piece. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. The upper staff begins with a series of eighth notes, followed by a series of quarter notes. The lower staff provides a simple harmonic accompaniment with quarter notes. The tempo is marked as 'Tempo di fox à la Hawaï' with a quarter note equal to 80 beats per minute. The dynamics are marked as 'mp sempre' and 'sempre staccatissimo'.

The second system of musical notation. The upper staff continues with eighth and quarter notes, including some slurs. The lower staff continues with quarter notes. The music maintains the same tempo and dynamic markings.

The third system of musical notation. The upper staff features a mix of eighth and quarter notes. The lower staff continues with quarter notes. A watermark 'www.bnote.de' is visible in the center of the system.

The fourth system of musical notation. The upper staff includes a first ending bracket labeled '1.' with a dynamic marking of *f* followed by *mp*. The lower staff continues with quarter notes.

The fifth system of musical notation. The upper staff includes a second ending bracket labeled '2.' with a dynamic marking of *p*. The lower staff continues with quarter notes.

# V

C'était  
dans une petite chambre  
au quartier latin.....

Boston (tempo rubato) (♩. = 48-50)

The first system of musical notation for 'Boston' is in 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a *rit.* (ritardando) marking.

The second system continues the piece, marked with *rubato - tempo*. It features similar melodic and harmonic textures to the first system, with a *rit.* marking at the end of the system.

The third system includes a large orange watermark reading [www.bnote.de](http://www.bnote.de). The notation is marked with *poco rub.* (poco rubato) in two places, indicating a slight tempo fluctuation. The melodic and harmonic patterns continue.

The fourth system shows the continuation of the musical piece, featuring a triplet in the right hand and a corresponding triplet in the left hand. The notation includes various slurs and articulation marks.

The fifth and final system of notation on this page includes markings for *rit.* (ritardando) and *tempo*. It concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.



# VI

o Alexander, Alexander  
you are a salamander...

Tempo di Rag (♩ = 80)

The musical score consists of six systems of piano accompaniment. The first system includes dynamics *mp* and *mf*, and the instruction *sempre staccato*. The second system includes *quasi Cello*, *r.H.*, and *l.H.*. The third system includes *mp*, *p*, *r.H.*, and *l.H.*. The fourth system includes *f*, *mf*, and *dim.*. The fifth system includes *mp*. The sixth system includes *mf* and *f*. The score features various musical notations such as slurs, ties, and dynamic markings.

## VII

**Tango** (♩ = 68-70)

*sempre pp* *p dolce* *simile*

*pp* *mp*

*dolciss.*

\*) 8.....

\*) immer ohne Oktave zu spielen  
*play always without octave*  
 à jouer sans octave  
 hráti bez oktava

# VIII

joli tambour\_  
donne moi ta rose....

**Shimmy-Jazz** (♩ = 96)

*f sempre*

*portamento sempre*

www.bnote.de

www.bnote.de

www.bnote.de

www.bnote.de

www.bnote.de