

Clever Hans

sonata for violin, cello, & harpsichord

**with parts
12 minutes**

Dave Soldier, 2005

- 1. Waltz**
- 2. Arioso**
- 3. Mazurka**
- 4. Minuet**
- 5. Fancy Shawl**
- 6. Melancholia**

version February 14, 2010

Clever Hans

I wrote this in 2005 as a short ballet for a group in New York. The piece accompanied the story “Clever Hans” as told by the Grimm brothers, with six variations of the same story, each with a different ending, and this piece uses six “variatos” after sonatas by Biber, although I admit to stretching the idea.

The Fancy Shawl is a competitive dance in Native American powwows. I suspect it developed from a Spanish dance brought by missionaries, as I have seen a similar dance in Andalusia, but in the powwows it is highly transformed.

The 2007 recorded version of *Clever Hans* differs from the order of movements here: this order is to facilitate the violinist and cellist who retune their low strings, just before the 5th movement.

The score for the harpsichordist and has the violin and cello parts in concert even when they play in scordatura in the last two movements.

I find that some violinists and cellists, have trouble with the tradition of displaying scordatura parts with where the fingers would fall if the instrument were in conventional tuning, although those used to performing Biber may prefer it. Given that the first group has been more vocal, the string parts are in concert pitch, but if this is troublesome, I have prepared Biber-like scordatura parts, and contact me for them.

Accidentals: Sharps and flats carry only for the stave they are on.

Tempos are only suggestions, for instance the Waltz could certainly be more rapid if it swings a bit, and the Melancholia even slower.

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Clever Hans

Score

Sonata in six variations

Dave Soldier

Variatio I
Waltz (M.M. ♩ = c. 140)

The musical score is presented in three systems, each with three staves. The first system includes Violin, Solo Cello, and Harpsichord. The second system includes Violin (Vln.), Solo Violoncello (S.Vlc.), and Harpsichord (Hpschd.). The third system also includes Violin (Vln.), Solo Violoncello (S.Vlc.), and Harpsichord (Hpschd.). The music is in 3/4 time and begins with a *mf* dynamic. The Violin part features a melody with dynamics ranging from *mf* to *f*, and includes a *pizz* (pizzicato) instruction. The Solo Cello part provides a bass line with a dynamic of *f*. The Harpsichord part consists of chords and arpeggios, starting with a *mf* dynamic. Measure numbers 9 and 17 are indicated at the beginning of the second and third systems, respectively.

Vln. ²⁵

S.Vlc. *arco*

Hpschd. ²⁵

Vln. ³⁴

S.Vlc.

Hpschd. ³⁴

Vln. ⁴²

S.Vlc.

Hpschd. ⁴²

49

Vln.

S.Vlc.

Hpschd.

57

Vln.

S.Vlc.

Hpschd.

Variato II
Arioso

Adagio ♩ = 40

no vib, compress and stretch phrases
ala' Biber

ppp

63

Vln.

S.Vlc.

Hpschd.

65

Vln.

S.Vlc.

Hpschd.

69

Vln.

S.Vlc.

Hpschd.

71

Vln.

S.Vlc.


Hpschd.

Vln. 
S.Vlc. 
Hpschd. 

Variato III
Mazurka
(M.M. ♩ = c. 120)

M.M. ♩ = c. 80

Vln. 
S.Vlc. 
Hpschd. 

Vln. 
S.Vlc. 
Hpschd. 

Vln. 
S.Vlc. 
Hpschd. 

Vln. 
S.Vlc. 
Hpschd. 

Vln. 
S.Vlc. 
Hpschd. 

99

Vln.

S.Vlc.

Hpschd.

pizz

103

Vln.

S.Vlc.

Hpschd.

arco

sfz

108

Vln.

S.Vlc.

Hpschd.

9

This musical score is for the piece "Clever Hans" and covers measures 112 to 120. It is arranged for Violin (Vln.), Viola (S.Vlc.), and Harpsichord (Hpschd.).

- Measures 112-115:** The Violin part features a melodic line with a trill in measure 112 and a series of sixteenth-note runs. The Viola part provides a steady accompaniment with eighth notes. The Harpsichord part consists of block chords in the left hand and a simple bass line in the right hand.
- Measures 116-119:** The Violin part continues with a melodic line, including a trill in measure 116 and a descending eighth-note scale. The Viola part continues with eighth-note accompaniment. The Harpsichord part features block chords in the left hand and a bass line with some eighth-note movement.
- Measure 120:** This measure is marked with a forte (*ff*) dynamic. The Violin part has a long note followed by a trill. The Viola part has a melodic line starting with a trill and a descending eighth-note scale. The Harpsichord part has a block chord in the left hand and a bass line with a trill.

125

Vln.

S.Vlc.

Hpschd.

129

Vln.

S.Vlc.

Hpschd.

134

Vln.

S.Vlc.

Hpschd.

Vln. *138*

S.Vlc.

Hpschd. *138*

Vln. *143*

S.Vlc.

Hpschd. *143*

Vln. *149* (with hrpschrd) *ff*

S.Vlc. *ff*

Hpschd. *149* (with vln) (with Vcl)

154

Vln. *taps*

S.Vlc.

Hpschd. *taps*

158

Vln.

S.Vlc. *mp* *roll* *pp*

158

Hpschd.

Variato IV
Minuet (M.M. ♩ = c. 100)

162

Vln. *pp* *p*

S.Vlc. *pp*

162

Hpschd. *pp*

Vln. ¹⁶⁸

S.Vlc.

Hpschd.

Vln. ¹⁷⁴

S.Vlc.

Hpschd.

Vln. ¹⁸¹

S.Vlc.

Hpschd.

189

Vln.

S.Vlc.

Hpschd.

pp

ff

detune with pizz

tune G to F#

Variato V
Fancy Shawl (M.M. ♩ = c. 120)

199

Vln.

S.Vlc.

Hpschd.

mf

p

p

205

Vln.

S.Vlc.

Hpschd.

210

Vln. *f*

S.Vlc. *f*

Hpschd. *f*

215

Vln. *mf*

S.Vlc. *mf*

Hpschd. *mf*

220

Vln. *f*

S.Vlc. *f*

Hpschd. *f*

224

Vln.

S.Vlc.

f

Hpschd.

This system covers measures 224 to 226. The Violin and Viola parts play a rhythmic pattern of eighth notes in a 3/4 time signature. The Violin part has a melodic line with eighth notes, while the Viola part provides a harmonic accompaniment with chords and eighth notes. The Harpsichord part is silent, indicated by a whole rest in both staves. A dynamic marking of *f* (forte) is present at the beginning of the system.

227

Vln.

S.Vlc.

expressive

Hpschd.

This system covers measures 227 to 229. The Violin part features a melodic line with a slur over measures 227-228 and a dynamic marking of *expressive*. The Viola and Harpsichord parts continue their rhythmic accompaniment. The Harpsichord part has a pattern of chords and eighth notes.

230

Vln.

S.Vlc.

Hpschd.

This system covers measures 230 to 232. The Violin part features a melodic line with a slur over measures 230-231. The Viola and Harpsichord parts continue their rhythmic accompaniment. The Harpsichord part has a pattern of chords and eighth notes.

233

Vln.

S.Vlc.

Hpschd.

Measures 233-235. Violin and Viola parts are mostly whole notes. Harpsichord has a rhythmic eighth-note accompaniment.

236

Vln.

S.Vlc.

Hpschd.

Measures 236-238. Violin and Viola parts have some sixteenth-note runs. Harpsichord continues with eighth-note accompaniment.

239

Vln.

S.Vlc.

Hpschd.

Measures 239-241. Violin and Viola parts feature sixteenth-note runs. Harpsichord continues with eighth-note accompaniment.

242

Vln.

S.Vlc.

Hpschd.

expressive

248

Vln.

S.Vlc.

Hpschd.

Variato VI
Melancholia (♩ = c. 90)

255

Vln.

S.Vlc.

Hpschd.

mf

262

Vln.

S.Vlc.

Hpschd.

mf

269

Vln.

S.Vlc.

Hpschd.

fp

274

Vln.

S.Vlc.

Hpschd.

ppp

mf

279

Vln. *ppp* *mf*

S.Vlc. *ppp* *mf*

Hpschd.

284

Vln. *p* *slow: sepulchral*

S.Vlc.

Hpschd.

291

Vln.

S.Vlc.

Hpschd.

Violin

Clever Hans

Sonata in six variations

Dave Soldier

Variato I

Waltz (M.M. ♩ = c. 140)

mf *f*

9

19

29

38

48

Variato II

Arioso

Adagio ♩ = 40

no vib, compress and stretch phrases
ala' Biber

ppp

59

64

66

69

71

73

**Variato III
Mazurka**

M.M. ♩ = c. 80

75

(M.M. ♩ = c. 120)

81

86

90

94

100

105

sfz

109

113

118

2

122-123

ff

125

128

ff

133

137

141

145

150

(with hrpschrd)

ff

taps

155

Variato IV
Minuet (M.M. ♩ = c. 100)

160

mp *pp* *p*

165

171

178

185

pp

Variato V

Fancy Shawl (M.M. ♩ = c. 120)

195

ff

tune G to F#

mf

200-215

16

Detailed description: This musical staff covers measures 195 to 217. It begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a half note G4, followed by a half note F#4. A fermata is placed over the F#4. The tempo is marked 'ff' (fortissimo). The time signature changes to 4/4. The music continues with a half note G4, followed by a half note F#4. A fermata is placed over the F#4. The tempo is marked 'mf' (mezzo-forte). The measure numbers 200-215 are indicated below the staff. A large number '16' is placed above the staff.

218

Detailed description: This musical staff covers measures 218 to 222. It continues with the same key signature and tempo as the previous staff. The music consists of a series of eighth and quarter notes.

223

f

Detailed description: This musical staff covers measures 223 and 224. It features a treble clef and a key signature of two sharps. The music consists of a series of eighth notes. The tempo is marked 'f' (forte).

225

expressive

Detailed description: This musical staff covers measures 225 to 228. It continues with the same key signature and tempo. The music consists of a series of eighth notes. The tempo is marked 'expressive'.

229

Detailed description: This musical staff covers measures 229 to 235. It continues with the same key signature and tempo. The music consists of a series of eighth notes. A fermata is placed over the final note of the staff.

Variato VI
Melancholia (♩ = c. 90)

236

13

243-255

Detailed description: This musical staff covers measures 236 to 256. It begins with a treble clef and a key signature of two sharps. The music consists of a series of half notes. A large number '13' is placed above the staff. The measure numbers 243-255 are indicated below the staff.

257

mf

Detailed description: This musical staff covers measures 257 to 262. It begins with a treble clef and a key signature of two flats (Bb and Eb). The music consists of a series of half notes. The tempo is marked 'mf' (mezzo-forte).

263

3

266-268

Detailed description: This musical staff covers measures 263 to 270. It continues with the same key signature and tempo. The music consists of a series of half notes. A large number '3' is placed above the staff. The measure numbers 266-268 are indicated below the staff.

271

Detailed description: This musical staff covers measures 271 to 276. It continues with the same key signature and tempo. The music consists of a series of eighth notes. The measure numbers 271-276 are indicated below the staff.

276

280

slow: sepulchral

286

292

Clever Hans

Solo Cello

Sonata in six variations

Dave Soldier

Variato I

Waltz (M.M. $\text{♩} = \text{pizz} 140$)

1-3

f

11

19

27

arco

36

46

Variato II

Arioso

Adagio $\text{♩} = 40$

56

66

Clever Hans
Variato III
Mazurka

M.M. ♩ = c. 80
thumb pizz (F rings)

(M.M. ♩ = c. 120)

73

f *mf*

Detailed description: This system contains measures 73 through 78. Measure 73 starts with a bass clef, a key signature of one flat, and a 5/4 time signature. It features a half note chord (F2, C3) with a fermata. Measure 74 continues with a half note chord (F2, C3) with a fermata. Measure 75 is a 3/4 time signature with a whole rest. Measure 76 has a quarter rest followed by a quarter note G2 with a fermata. Measure 77 is a 9/8 time signature with a quarter note G2. Measure 78 is a 9/8 time signature with a quarter note G2. Dynamics *f* and *mf* are indicated.

79

arco *pp* *ff*

Detailed description: This system contains measures 79 through 83. Measures 79-82 are in 9/8 time, featuring a continuous eighth-note bass line with chords. Measure 83 is in 9/8 time and features a half note chord (F2, C3) with a fermata. Performance instructions *arco*, *pp*, and *ff* are present.

84

pizz *mf*

Detailed description: This system contains measures 84 through 88. All measures are in 9/8 time and feature a continuous eighth-note bass line with chords. The instruction *pizz* is at the beginning, and the dynamic *mf* is at the end.

89

arco

Detailed description: This system contains measures 89 through 93. All measures are in 9/8 time and feature a melodic line with slurs and accents. The instruction *arco* is at the beginning.

94

Detailed description: This system contains measures 94 through 99. All measures are in 9/8 time and feature a melodic line with slurs and accents.

100

pizz

Detailed description: This system contains measures 100 through 104. Measures 100-104 are in 9/8 time and feature a continuous eighth-note bass line with chords. The instruction *pizz* is at the beginning.

105

arco

Detailed description: This system contains measures 105 through 109. All measures are in 9/8 time and feature a melodic line with slurs and accents. The instruction *arco* is at the beginning.

110

Detailed description: This system contains measures 110 through 114. All measures are in 9/8 time and feature a melodic line with slurs and accents.

116

Musical staff 116: A single staff of music in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes.

121

Musical staff 121: A single staff of music in bass clef with a key signature of one flat. It begins with a *ff* dynamic marking. The staff contains a complex texture of chords and moving lines.

125

Musical staff 125: A single staff of music in bass clef with a key signature of one flat. It features a series of chords with a $\frac{12}{8}$ time signature.

128

Musical staff 128: A single staff of music in bass clef with a key signature of one flat. It includes a *ff* dynamic marking and a $\frac{3}{4}$ time signature. The staff contains chords and moving lines with accents.

133

Musical staff 133: A single staff of music in bass clef with a key signature of one flat. It features a *ff* dynamic marking and a $\frac{6}{8}$ time signature. There are rests marked with 'x' and a $\frac{6}{8}$ time signature change.

135-140

144

Musical staff 144: A single staff of music in bass clef with a key signature of one flat. It includes a *ff* dynamic marking and a $\frac{3}{4}$ time signature. There are rests marked with 'x' and a $\frac{3}{4}$ time signature change.

146-148

153

Musical staff 153: A single staff of music in bass clef with a key signature of one flat. It includes a *ff* dynamic marking and a $\frac{3}{4}$ time signature. It features rests marked with 'x' and the word 'taps' above the staff.

158

Musical staff 158: A single staff of music in bass clef with a key signature of one flat. It includes a *pp* dynamic marking and a $\frac{3}{4}$ time signature. It features rests marked with 'x' and a $\frac{3}{4}$ time signature change.

pp

164

pp

Musical notation for measures 164-170. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation starts with a bass clef and a whole rest, followed by a melodic line in the bass clef. The dynamics are marked *pp*.

171

Musical notation for measures 171-177. The notation switches to a treble clef for measures 171-173 and then back to a bass clef for measures 174-177. The dynamics are not explicitly marked in this system.

178

Musical notation for measures 178-184. The notation is in a bass clef and features a complex, rhythmic melodic line with many slurs and ties.

185

pp

Musical notation for measures 185-195. The notation is in a bass clef and consists of a series of half notes and quarter notes with slurs. The dynamics are marked *pp*.

196

detune with pizz

ff

2

200-201

Musical notation for measures 196-204. The notation is in a bass clef and includes a section with a 4/4 time signature. The dynamics are marked *ff*. There are markings for a double bar line and a fermata over measures 200-201.

205

2

208-209

Musical notation for measures 205-212. The notation is in a bass clef and includes a section with a 4/4 time signature. There are markings for a double bar line and a fermata over measures 208-209.

213

Musical notation for measures 213-218. The notation is in a bass clef and features a melodic line with many slurs and ties.

219

Musical notation for measures 219-225. The notation is in a bass clef and consists of a series of quarter notes and half notes.

224

f

227

230

234

239

242

247

253

266

mf fp

3

Detailed description: This system contains measures 266 through 273. It begins with a bass clef and a key signature of two flats. Measure 266 starts with a *mf* dynamic and a sequence of eighth notes. A triplet of eighth notes is marked with a '3' and a bracket. The piece concludes with a 5/4 time signature and a *fp* dynamic marking over a series of five tied half notes.

274

ppp mf

Detailed description: This system contains measures 274 through 278. It starts with a bass clef and a key signature of two flats. Measure 274 is a whole rest. Measure 275 is a whole rest. Measure 276 begins with a quarter rest followed by eighth notes. Measure 277 features a *ppp* dynamic marking over a pair of tied eighth notes. Measure 278 ends with a *mf* dynamic marking over a pair of tied eighth notes. The system concludes with a 7/4 time signature.

279

ppp mf

Detailed description: This system contains measures 279 through 286. It starts with a bass clef and a key signature of two flats. Measure 279 begins with a *ppp* dynamic marking over a pair of tied eighth notes. Measure 280 is a whole rest. Measure 281 is a whole rest. Measures 282 through 286 consist of a series of whole notes, with the first note in measure 282 marked with a *mf* dynamic. The system concludes with a 4/4 time signature.

287

Detailed description: This system contains measures 287 through 292. It starts with a bass clef and a key signature of two flats. Measure 287 is a whole rest. Measure 288 is a whole rest. Measure 289 is a whole rest. Measure 290 begins with a quarter rest followed by eighth notes. Measure 291 is a whole note. Measure 292 is a whole note. The system concludes with a 4/4 time signature.

293

Detailed description: This system contains measure 293. It starts with a treble clef and a key signature of two flats. The measure consists of a single whole note. The system concludes with a double bar line.