

# HOWARD HANSON

SONATA IN A MINOR  
FOR PIANO, OP. 11 (1918)

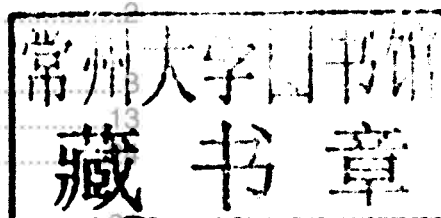
CARL FISCHER®

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## ABOUT THE SONATA IN A MINOR

Most listings of Howard Hanson's works include a reference to a "Piano Sonata, Opus 11" written in 1918. However, only incomplete versions of the manuscript were known to exist, so the work had been essentially unknown to the world for nearly eighty years.

In 2007, the Eastman School of Music acquired a manuscript of the Piano Sonata that had been in private hands since Mrs. Hanson's death in 1996. The manuscript, entitled by Hanson "Pianoforte Sonata in A minor, Opus 11 (1918)," was complete, and Carl Fischer Music set out to make this edition available to the general public.

The manuscript seems to be a copy that he took with him to Rome in 1921 when he began his three-year fellowship at the American Academy in Rome. In addition, the manuscript indicated the titles of the movement in Italian and included a prefatory note about how the composer, the piece and its movements should be listed.

Hanson provided an interesting note on the first page of the manuscript regarding the third movement:

It is possible and—to me—desirable to omit the last movement entirely as the first two are in perfect harmony and the third is unnecessary and even anti-climactic. I have lately always omitted it myself and the work is big enough without it. However, this is of course at the artist's discretion.

—Howard Hanson

Before anyone might consider that the third movement, *Triumphal Ode*, is weaker music, take into account the fact that Hanson made an arrangement of the movement for concert band. In fact, *Triumphal Ode* is considered the first symphonic-type composition for band by an American composer. More information on the band arrangement may be found in a wonderfully written essay by James C. Ripley, the editor of the Carl Fischer Music publication (catalog number J760), which was released in 2008.

Carl Fischer Music is honored to add the Sonata for Piano (and the *Triumphal Ode*) to the body of Howard Hanson's work and hopefully to add to the knowledge of this seminal American composer.

—The Publisher

# SONATA IN A MINOR

3

for Piano, Op. 11 (1918)

1. Andante espressivo

HOWARD HANSON

(1896–1981)

Quietly, with sincerity

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15

18

21

23

P3322

26 *rit.* *a tempo* *sfz with breadth*

29 *sfz* *f*

32 *Quietly* *p* *L.H.* *R.H.* *L.H.* *R.H.*

35 *L.H.* *L.H.*

38 *f* *R.H.* *f* *f*



Slightly faster

42

*mf*

6

6

6

45

*cresc.*

6

3

48

*[f]*

6

*hurry*

51

(8)

*mf*

*p*

53

*p*

*rit.*

*dim.*

*pp*

*Slowly, with expression*

3

3

*p* (melody above)

55

L.H. R.H.

*p*

8<sup>ba</sup>

58

L.H. R.H.

61

*p*

8<sup>ba</sup>

64

*p*

*p*

*p*

67

*p*

*dim. e rit.*

*a tempo*

L.H.

70

L.H. L.H.

*p*

73

*rall.* *as at first*

*pp*

8<sup>ba</sup>

76

*p*

79

*rit.* *a tempo*

*p*

82

*f*

8<sup>ba</sup>

85 *cresc.* *8va* *hurry*

88 (8) *ff* *sfz* *8va*

90 *sfz* *rit. e dim.* *a tempo cantabile* *p* *8va*

93 *p* *pp* *p*

96 *rit.*

99 *a tempo**hurry*

Musical score for measures 99-102. The piece is in 2/4 time and B major. Measure 99 starts with a piano (*pp*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A crescendo hairpin is visible across measures 100 and 101. Measure 102 ends with a 'hurry' instruction.

8<sup>00</sup>

103

*cresc.**f*

Musical score for measures 103-105. Measure 103 continues the melodic and harmonic development. Measure 104 features a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 105 contains triplets in both hands, with the left hand playing sixteenth notes and the right hand playing eighth notes.

106 (8)<sup>-1</sup>

Musical score for measures 106-108. Measure 106 begins with a 9th measure rest, indicated by a bracket and the number 9. The melody in the right hand is a descending scale. Measure 107 features a 9th measure rest in the right hand and a 6th measure rest in the left hand. Measure 108 contains triplets in both hands, with a forte (*f*) dynamic.

109

Musical score for measures 109-110. Measure 109 features a forte (*f*) dynamic and a 6th measure rest in the right hand. Measure 110 contains a 6th measure rest in the right hand and a 3rd measure rest in the left hand.

111

Musical score for measures 111-112. Measure 111 features a 6th measure rest in the right hand. Measure 112 contains a 6th measure rest in the right hand and a 3rd measure rest in the left hand.

113

116

*accel.*

122

*ff*

127

*broaden*

*ff*

*sfz*

R.H.

L.H.

130

*ff*

*sfz*

(8)

132 *sfz* *8va* 3

134 *sfz* *8va* 3 *sfz* 5

136 *hurry* 3 3 3 3 *ff* 3 3 3 3 *rall.*

138 *a tempo* *sfz* *sfz* *f* *sfz* *sfz* *8va* 3

141 *sfz* *ff* *ff* *f* *sfz*

## 2. Elegie heroique

Slowly, quietly but with finality

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). The tempo and mood are indicated as "Slowly, quietly but with finality". The score is divided into five systems, each with a measure number (1, 4, 7, 10, 13) at the beginning of the first staff.

- System 1 (Measures 1-3):** The right hand (RH) plays a series of chords, starting with a half note F#4 and a quarter note G#4, followed by a half note A4 and a quarter note B4. The left hand (LH) plays a triplet of eighth notes (F#2, G#2, A2) followed by a quarter note (B2). The dynamic is marked *p*.
- System 2 (Measures 4-6):** The RH continues with chords, including a half note B4 and a quarter note C#5. The LH continues with triplets of eighth notes. A crescendo hairpin is shown between measures 5 and 6.
- System 3 (Measures 7-9):** The RH features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 8. The LH continues with triplets of eighth notes. A crescendo hairpin is shown between measures 8 and 9.
- System 4 (Measures 10-12):** The RH has a melodic line with a triplet of eighth notes in measure 11. The LH continues with triplets of eighth notes. The dynamic is marked *p* in measure 10 and *f* in measure 11. A crescendo hairpin is shown between measures 11 and 12.
- System 5 (Measures 13-15):** The RH has a melodic line with a triplet of eighth notes in measure 14. The LH continues with triplets of eighth notes. The dynamic is marked *p* in measure 14. A crescendo hairpin is shown between measures 14 and 15.



Musical score for measures 14-15. The piece is in B-flat major (two flats). The right hand features a melodic line with a long slur spanning both measures. The left hand plays a continuous eighth-note accompaniment, with each measure containing a sixteenth-note beamed pair marked with a '6'. The dynamic marking *mf* is present at the beginning of measure 14.

Musical score for measures 16-17. The right hand continues the melodic line with a slur. The left hand maintains the eighth-note accompaniment with beamed sixteenth-note pairs marked with a '6'.

Musical score for measures 18-19. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment with beamed sixteenth-note pairs marked with a '6'.

Musical score for measures 20-21. The key signature changes to D major (two sharps). The right hand features a melodic line with a slur. The left hand continues the eighth-note accompaniment with beamed sixteenth-note pairs marked with a '6'. The dynamic marking *sfz* appears at the end of measure 21 in both staves.

Musical score for measures 22-23. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment with beamed sixteenth-note pairs marked with a '6'. The dynamic marking *f* is present at the beginning of measure 23.