

Juan María Solare

Himmelsrichtungen

sechs kleine Klavierstücke

(Puntos cardinales - seis pequeñas piezas para piano)

1. Siesta norteña
2. Viento del este
3. Un poco más al oeste
4. La voz del sur
5. Cenit
6. Nadir

Duración total: 20' 10"

Worpswede & Köln, septiembre - octubre 2004

der Familie Dehning gewidmet

Himmelsrichtungen (sechs kleine Klavierstücke)

Worpswede, 16 SEP 2004
Correcciones: Köln 9 OCT 2004
Duración total: 20'10"
Primera pieza: 3'15"

para piano * für Klavier

I. Siesta norteña

(an Maria Dehning)

Juan María Solare

Andante

$\text{♩} = 63$

♩ = Octava sopra sempre (mano destra)

♩ = Oktave höher immer (rechte Hand)

pp *cresc. molto lento*
sino al mp, battuta 9

Ped. non legato ma pedal sempre

3

5

7

mp *dim.* *pp*

senza pedal *Ped.*

Himmelsrichtungen (sechs kleine Klavierstücke)

Worpswede, 30 Sep 2004
Bus WW-Bremen, 1 Oct 2004
Tren Bremen - Köln, 3 Oct 2004
Worpswede 7 Oct 2004
Köln 9 Oct, WW 19 Oct
Köln 20 Oct 2004
Duración: 3'30"

*para piano * für Klavier*

II. Viento del Este

(an Christian Dehning)

Juan María Solare

♩=120

f
pp *eco * Echo*
f *sin dureza*
mp *sans dureté*
mf

Senza Pedal
Ped.
una corda (tre corde)

6

a Tempo

♩=120

sopra

f
mp
f
pp *eco * Echo*
f

Ped.

10

gliss divergente

Resonancias Nachhall

chromatic cluster - toneless
cluster cromático - mudo

mp
mp
mf

senza pedal
una corda
Ped.

16 sopra

f *p* *f* *pp* *f* *ppp* *mp*

*eco * Echo*

Queda el MI solo
Das E bleibt allein

una corda

22

mf *f* *f* *p*

gliss convergente

toneless - mudo

Senza Pedal

27

f *pp* *mf* *mp dim. lento*

*eco * Echo*

una corda

31

p

gliss ascendente

lascivo

Ped.

tre corde

36 sopra

f *p* *f* *pp* *f*

*eco * Echo*

chromatic cluster - toneless
cluster cromático - mudo

Ped.

40 *staccatissimo* **Plaqué (senza gliss)**

mp cluster toneless - mudo *mf* *mf*

una corda tre corde

45 *sopra* (B \flat - Sib) *8va*

f *p* (D \flat) *f* *pp* *eco * Echo* *f* *mp* *pp*

Ped. *sólo DO C alone* *Ped.* *8vb*

50 **plaqué (no gliss.)**

mp *mf* *mp*

toneless - mudo *senza pedal* *Senza Pedal*

una corda

56 *rall. molto* *gliss descendente, molto lento*

pp *eco * Echo* *pp* *mp*

8va *15ma*

Ped. *Senza Pedal* *una corda*

Himmelsrichtungen (sechs kleine Klavierstücke)

Worpswede, 7 Oct 2004
Bremen, 8 Oct 2004
Köln 22 Oct
Tren Köln → Bremen, 23 Oct 2004
Duración: 4'30"

para piano * für Klavier

III. Un poco más al oeste

(an Johannes Dehning)

Juan María Solare

Lento y reposado

♩=50

Se trata de ciclos de 7 ♩ escritos 4+3 para simplificar la lectura
Es geht um Zyklen von 7 ♩, geschrieben als 4+3, um die Lektüre zu vereinfachen.

Con bastante pedal, pero sin superponer los acordes
Mit ziemlich Pedal aber ohne die Akkorde zu überlappen

Poco più presto

18

♩=60

Tempo primo

21 $\text{♩} = 50$

TALEA

25

29

33

36

Poco più presto

40 $\text{♩} = 60$

4/4 3/4 2/4 4/4

43

4/4 3/4 4/4 3/4 4/4

47

4/4 3/4 4/4 3/4 4/4

51

4/4 3/4 4/4 3/4 4/4

56

3/4 4/4 3/4 4/4 4/4 4/4 4/4 4/4

Himmelsrichtungen (sechs kleine Klavierstücke)

Worpswede, 15 Octubre 2004
Duración: 2'30"

*para piano * für Klavier*

IV. La voz del sur

(an Juliane Dehning)

Juan María Solare

Pno.

$\text{♩} = 66$

mf

mp

legatissimo, molto pedal

4

8

senza pedal

12

16

20

24

28

32

35

senza pedal

Himmelsrichtungen (sechs kleine Klavierstücke)

*para piano * für Klavier*

Worpswede, 17 Oct,
Köln 19-20 Oct 2004
Duración: 3'00"

V. Cenit

(an Friederike Langkrär)

Juan María Solare

$\text{♩} = \text{ca. } 120$

$\overset{5}{\text{♩}}$ = dos octavas más agudo (mano derecha)
 $\overset{5}{\text{♩}}$ = zwei Oktaven höher (rechte Hand)

15 *ff*

5

9

13 *ff*

17 *Poco più lento*

mf duro hart *p zart* *mf hart* *zart p* *mf hart* *p*

Tempo Primo

24 ¹⁵

ff

29 ¹⁵

34 ¹⁵

ff

loco (es la misma nota que el compás anterior - ist die gleiche Note wie im vorherigen Takt)

38

mp
mf

1/3 1/4 2/5

42

SI / B \flat

1/4 2/4 1/5

47

mp
mf

2
5

1
2

1
3

2
4

51

LA / A \flat

SI / B \natural

sf

56

LA / A \flat

p

8^{va}

sopra

mp äußerst zart
extremadamente delicado

60

(mano derecha dos octavas más agudo - rechte Hand zwei Oktaven höher)

64

f

68 ¹⁵

pp subito *cresc.*

72 ¹⁵

ff *pp*

76 ¹⁵

pp *mf*

81 ¹⁵

f

85 ¹⁵

cresc. molto

88 ¹⁵

Rall. molto

fff *pp m.d.*

Himmelsrichtungen (sechs kleine Klavierstücke)

*para piano * für Klavier*

Köln, 19-20 Octubre 2004

Duración: 3'15"

VI. Nadir

Juan María Solare

Grave

(an Ulrike Dehning)

$\text{♩} = 52$

nobile, pesante

pp *sempre*

No abusar del pedal
Nicht zu viel Pedal

Detailed description: This system contains measures 1 through 6. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a series of chords and dyads, while the left hand plays a simple bass line. A tempo marking of $\text{♩} = 52$ and the instruction *nobile, pesante* are present. A performance instruction at the bottom reads 'No abusar del pedal' and 'Nicht zu viel Pedal'.

7

Ped.

Detailed description: This system contains measures 7 through 10. Measure 7 starts with a box containing the number '7'. The right hand has a melodic line with a slur over measures 8 and 9. The left hand has a rhythmic pattern with slurs and a 'Ped.' marking. The time signature changes to 3/4 in measure 9 and back to 4/4 in measure 10.

11

Ped.

Detailed description: This system contains measures 11 through 15. Measure 11 starts with a box containing the number '11'. The right hand has a melodic line with a slur over measures 12 and 13. The left hand has a rhythmic pattern with a 'Ped.' marking. The time signature changes to 3/4 in measure 12 and back to 4/4 in measure 13.

16

Detailed description: This system contains measures 16 through 19. Measure 16 starts with a box containing the number '16'. The right hand has a melodic line with a slur over measures 17 and 18. The left hand has a rhythmic pattern with a slur over measures 18 and 19.

20

Musical score for measures 20-24. The piece is in a minor key (one flat). The right hand features a melodic line with eighth and quarter notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines, including some grace notes.

25

Musical score for measures 25-29. The right hand continues with a melodic line, showing some chromatic movement. The left hand has a steady eighth-note accompaniment in the lower register, with occasional chords and rests.

30

Musical score for measures 30-34. This section includes a change in time signature from 3/4 to 4/4. The right hand features a more complex melodic line with slurs and accents. The left hand has a bass line with some chords and rests, including two instances of 'Ped.' (pedal) markings.

35

Musical score for measures 35-39. The right hand has a melodic line with a large slur across the final two measures. The left hand has a bass line with chords and rests, ending with a final chord in the right hand.