

# Op. 17, 3 Progressive Sonatas for Piano

OPHAVSPERSON/NØGLEPERSON

Henning Christiansen

## FAKTA

Dokumenttype:

Partitur

Omtalte værker:

Op. 17, 3 Progressive Sonatas for

Piano

**KILDER TIL  
DANSK  
KUNSTHISTORIE**

NY CARLSBERGFONDET

Salgsvarer?  
Hvem har ret?  
Hils mig dit  
Fælles  
for  
Henning

TRE  
PROGRESSIVE  
SONATER  
FOR  
KLAVER

Tilgnet  
maleren  
Wilhelm Freddie

Henning Christiansen (1962-63)  
Jenslev pr. Kirke-Hyllinge

SONATE for klaver ( 1 )

Henning Christiansen 62

1. sats

Ferdyb Dem foran flyglet.  
Ned paa alle fire. Kravl nu rundt  
om hvert af flyglets tre ben.  
Gør Dem umage.

2. sats

Ferdyb Dem foran flyglet.  
Læg højre haand paa flygellaaset.  
Hop nu, saa nydeligt som muligt,  
højre om flyglet.

3. sats

Ferdyb Dem foran flyglet.  
Løb nu pludseligt og saa hurtigt som  
muligt højre om flyglet.  
Vælt flyglet i forbifarten.

Modtag bukkende publikums hyldest.

SONATE for klaver (2)  
firehændig.

Henning Christiansen 63

Mand og kvinde kommer nøgne ind, bykker for publikum og sætter sig ved flyglet. Hun ved diskanten, han ved bassen.

1. sats

De fordyber sig.  
Glider ned paa alle fire, og kravler nu saa tæt til hinanden som muligt rundt om hvert af flyglets tre ben.

2. sats

De fordyber sig atter siddende foran flyglet.  
Begge lægger højre haand paa flygellsaget og hopper med mindst et par meters afstand 2 gange højre om flyglet.

3. sats (Aaben flyglet)

De fordyber sig atter siddende foran flyglet.  
Begge løber nu saa hurtigt som muligt efter hinanden højre om flyglet. De forsaager et samleje, Hun liggende under flyglet, han oppe i dette.

Naar begge har indset det usulige i denne form for samleje, er sonaten færdig og de modtager bukkende publikums hyldest.

SONATE for klaver (3)  
firhændig.

Henning Christiansen 63

Mand og kvinde kommer nøgne ind, bukker for publikum og sætter sig ved flyglet. Hun ved diskanten, han bassen.

1. sats

De fordyber sig.  
Glider ned paa alle fire, og kravler nu saa tæt til hinanden som muligt rundt om hvert af flyglets tre ben.

2. sats

De fordyber sig atter siddende foran flyglet.  
Begge lægger højre haand paa flyglets sæt og hopper saa tæt til hinanden som muligt 2 gange højre om flyglet.

3. sats

De fordyber sig atter siddende foran flyglet.  
Begge løser nu saa hurtigt og lystigt som muligt efter hinanden højre om flyglet. Satsen kulminerer med et vidunderligt samleje oven paa flyglet.

Naar begge udmattede synker sammen, dækker publikum dem nensomt med forhaandenverende beklædningsdele og parret sover, saa længe det vil, mens koncerten fortsætter.

Denne 3. version opføres først naar menneskene tilfulde fatter ordene: Elsker hverandre.

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NY CARLSBERGFONDET

TRE PROGRESSIVE  
SONATER  
FOR  
KLAVER

Tilsgnet  
maleren  
Wilhelm Freddie

Henning Christiansen (1962-63)  
Jenslev pr. Kirke-Hyllinge

Op. 17

SONATE for klaver ( 1 )

Henning Christiansen 62

1. sats

Ferdyb Dem foran flyglet.  
Ned paa alle fire. Kravl nu rundt  
om hvert af flyglets tre ben.  
Gør Dem umage.

2. sats

Ferdyb Dem foran flyglet.  
Læg højre haand paa flygellaaget,  
Hop nu, saa nydeligt som muligt,  
højre om flyglet.

3. sats

Ferdyb Dem foran flyglet.  
Løb nu pludseligt og saa hurtigt som  
muligt højre om flyglet.  
Vælt flyglet i forbifarten.

Modtag bukkende publikums hyldest.

SONATE for klaver ( 3 )  
firhændig.

Henning Christiansen 63

~~flyglets læder~~ *Luksus flyglets*

Mand og kvinde kommer nøgne ind, bukker for publikum og sætter sig ved flyglet. Hun ved diskanten, han ved bassen.

1. sats

De fordyber sig.  
Glider ned paa alle fire, og kravler nu saa tæt til hinanden som muligt rundt om hvert af flyglets tre ben.

2. sats

De fordyber sig atter siddende foran flyglet. Begge lægger højre haand paa flygellaaget og hopper saa tæt til hinanden som muligt 2 gange højre om flyglet.

3. sats

De fordyber sig atter siddende foran flyglet. Begge løber nu saa hurtigt og lystigt som muligt efter hinanden højre om flyglet. Satsen kulminerer med et vidunderligt samleje oven paa flyglet.

Naar begge udmattede synker sammen, dækker publikum dem nænsomt med forhaandenværende beklædningsdele og parret sover, saa ~~længe~~ længe det vil, mens koncerten fortsætter.

~~Denne 3. version opføres først naar menneskene tilfulde fatter ordene: Elsker hverandre.~~

*Det er en blødt  
Denne 3. version opføres for menneskene  
tilfulde fatter ordene: Elsker hverandre.*

SONATE for klaver ( 2 )

Henniøjg Christiansen 63

firhændig

~~flyglet åbent som åbent.~~  
flyglet åbent som åbent.

Mand og kvinde kommer nøgne ind, bukker for publikum og sætter sig ved flyglet. Hun ved diskanten, han ved bassen.

1. sats

De fordyber sig.  
Glider ned paa alle fire, og kravler nu saa tæt til hinanden som muligt rundt om hvert af flyglets tre ben.

2. sats

De fordyber sig atter siddende foran flyglet.  
Begge lægger højre haand paa flygellaaget og hopper med mindst et par meters afstand 2 gange højre om flyglet.

3. sats ( Aaben flyglet )

De fordyber sig atter siddende foran flyglet.  
Begge løber nu saa hurtigt som muligt efter hinanden højre om flyglet. De forsøger et samleje, hun liggende under flyglet, han oppe i dette.

Naar begge har indset det umulige i denne form for samleje, er sonaten færdig og de modtager bukkende publikums hyldest.

SONATE for piano ( 1 )

Henning Christiansen 62

1. movement

Sit before the piano, absorbed in deepest meditation.  
Get down on all fours. Now crawl around  
each of the three legs of the piano.  
Painstakingly.

2. movement

Sit before the piano, absorbed in deepest meditation.  
Put your right hand on the piano-lid.  
Now hop, (like a rabbit) as gracefully as possible,  
around the piano, to your left.

3. movement

Sit before the piano, absorbed in deepest meditation.  
Now dash to the right around the piano,  
as quickly as possible.  
Turn the piano over as you pass it.

Bowing, receive the ovations from the audience.

KILDER TIL  
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KUNSTHISTORIE

NY CARLSBERGFONDET

THREE  
PROGRESSIVE  
SONATAS  
FOR  
PIANO

Henning Christiansen (1962-63 )  
Jenslev pr. kirke-Hyllinge  
Denmark

Op. 17

Translated by John Garvey

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ERIC ANDERSEN - HENNING CHRISTIANSEN  
JENSLEV PR. KIRKE-HYLLINGE  
DENMARK

SONATA for piano ( 3 )  
for four hands.  
the lid must be closed.

Henning Christiansen 63

Man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement:

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
as close to each other as possible.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both gambol as quickly and as merrily  
as possible one after the other, the right around  
the piano. The movement culminates in a marvellous  
copulation on top of the piano.

As soon as both are collapsed together in oblivion, the audience  
gently covers them with available articles of clothing, and the  
couple sleeps, as long as they wish, while the concert continues.

He is a wise man who does not perform this Sonata (3) until  
the human race has fully understood the meaning of the words:

LOVE ONE ANOTHER

SONATA for piano (2)  
for four hands.  
the lid must be open.

Henning Christiansen 63

A man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
at least two yards apart.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both run as quickly as possible, one after  
the other, to the right around the piano.  
They attempt a copulation, she, lying  
under the piano, he, up inside it, then crawl  
as close to each other as possible  
As soon as both have seen that this method of copulation  
is impossible, the sonata is over, and, taking bows, they  
acknowledge the applause.

KILDER TIL  
DANSK  
KUNSTHISTORIE

NY CARLSBERGFONDET

THREE  
PROGRESSIVE  
SONATAS  
FOR  
PIANO

*W. Freddie*  
Dedicated to  
the painter  
Wilhelm Freddie

Henning Christiansen (62-63)  
Jenslev pr. kirke-Hyllinge  
Denmark

Op. 17

SONATE for piano ( 1 )

Henning Chræstiansen 62

1. movement

*sit before the piano, absorbed in deepest meditation,*  
~~Absorb yourself in front of the piano.~~

*all*  
Get down on four ~~legs~~. Now, crawl around  
each of the three legs of the piano.

*Spair no Pains. Painstakingly*

2. movement

~~Absorb yourself in front of the piano.~~

Put *your* the right hand on the piano *lid* ~~cover~~.

*hop (like a rabbit)*  
Now jump, as *nice* as possible

*right* ~~left~~ *gracefully*  
walk around the piano, to your left. (*difficult to do clockwise*)

3. movement

*to the right*  
~~Absorb yourself in front of the piano.~~

*Now, Dash clockwise around the piano*  
~~Now, run as quickly as possible~~

~~right around the piano.~~

Turn the piano over *as you pass it* ~~when passing it~~.

*bowing,* ~~receive~~ *receive* the ovations from the audience.

SONATA for piano ( 3 )

Henning Christiansen 63

for four hands.

*The lid must be closed*

Man and woman <sup>enter</sup> come in, naked. They bow to the audience and ~~sit~~ <sup>seat</sup> themselves ~~down~~ at the piano, ~~she~~ at the treble, he at the bass.

1. movement

~~They absorb themselves.~~

Slide down on four legs and crawl now  
as close to each other as possible  
round each of the three legs of the piano.  
Spair no pains.

2. movement

Again they absorb themselves in front of the piano.

Both put there right hand on the pianocover and jump  
*staying* as close to each other as possible twice ~~around~~ the piano.

3. movement

Again they absorb themselves in front of the piano.

Now both ~~run~~ <sup>gambol</sup> as quickly and <sup>as</sup> merrily as possible ~~after~~ <sup>one after the</sup>

~~each~~ other, right around the piano. The movement culminate <sup>in</sup> ~~s~~

~~in~~ <sup>in</sup> ~~a~~ <sup>in</sup> ~~wonderful~~ <sup>marvellous</sup> copulation <sup>on top of</sup> ~~above~~ the piano. ~~oblivion~~

*As soon as both are collapsed together in exhaustion*  
~~When both exhausted~~ <sup>exhausted</sup> sink together, the audience gently  
cover them with ~~present~~ <sup>available</sup> articles of clothing and the ~~pair~~ <sup>couple</sup> sleeps,  
as long as they ~~want~~ <sup>wish</sup>, while the concert continues. ~~quite~~

This 3. version must not be performed until the human race <sup>completely</sup> ~~quite~~  
understands the words: Love ~~each other.~~ <sup>one another</sup>

*This 3. version  
He is a wise man who does not perform  
until the human race has fully understood  
the meaning of the words: Love one another.*

SONATA for piano ( 2 )

Henning Christiansen 63

for four hands.

*Open* The lid must be open  
*enter.*

*a* Man and woman ~~come in~~, naked. They bow to the audience and ~~set~~ *ice seal themselves*  
down at the piano, *she* at the treble, he at the bass.

1. movement

*They sit before the piano, absorbed in deepest meditation*  
They absorb themselves, ~~in front of the~~ *all then*

*They* Slide down on ~~four legs~~ *all then* and crawl now  
as close to each other as possible

around each of the three legs of the piano.

*Painstakingly*  
Spair no pains.

2. movement

*again*  
Again ~~they~~ absorb themselves in front of the piano,

*each puts his*  
Both put ~~there~~ right hand on the piano ~~cover~~ *lid* and jumps  
*(like rabbits)* toward ~~the left~~ *hop*  
twice around the piano at least two yards apart.

3. movement

Again ~~they~~ absorb themselves in front of the piano.

Now both run as quickly as possible ~~after each other~~ *one the*

*to the* right, around the piano. They ~~try~~ *attempt* a copulation, she,

lying under the piano, he, up *inside* it.

*at soon as*  
When both had ~~seen~~ *method of* that this ~~form for~~ a copulation is impossible,  
the sonata is over, and ~~they~~ *take* ~~respective~~ *bowing* the ovation ~~from~~ *of*  
the audience. *taking bows, they acknowledge the applause*

*both* both put right hands on the  
manoliel and hop (like rabbits) toward the left  
twice around the piano, staying at least  
two yards apart -

SONATE for piano ( 1 )

Henning Christiansen 62

1. movement

Sit before the piano, absorbed in deepest meditation.  
Get down on all fours. Now crawl around  
each of the three legs of the piano.  
Painstakingly.

2. movement

Sit before the piano, absorbed in deepest meditation.  
Put your right hand on the piano-lid.  
Now hop, (like a rabbit) as gracefully as possible,  
around the piano, to your left.

3. movement

Sit before the piano, absorbed in deepest meditation.  
Now dash to the right around the piano,  
as quickly as possible.  
Turn the piano over as you pass it.

Bowing, receive the ovations from the audience.

KILDER TIL  
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KUNSTHISTORIE

NY CARLSBERGFONDET

THREE  
PROGRESSIVE  
SONATAS  
FOR  
PIANO

Henning Christiansen (1962-63 )  
Jenslev pr. kirke-Hyllinge  
Denmark

Op. 17

Translated by John Garvey

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DENMARK

SONATA for piano (2)  
for four hands.  
the lid must be open.

Henning Christiansen 63

A man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
at least two yards apart.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both run as quickly as possible, one after  
the other, to the right around the piano.  
They attempt a copulation, she, lying  
under the piano, he, up inside it.

As soon as both have seen that this method of copulation  
is impossible, the sonata is over, and, taking bows, they  
acknowledge the applause.

SONATA for piano ( 3 )  
for four hands.  
the lid must be closed.

Henning Christiansen 63

Man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
as close to each other as possible.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both gambol as quickly and as merrily  
as possible one after the other, the right around  
the piano. The movement culminates in a marvellous  
copulation on top of the piano.

As soon as both are collapsed together in oblivion, the audience  
gently covers them with available articles of clothing, and the  
couple sleeps, as long as they wish, while the concert continues.

He is a wise man who does not perform this Sonata (3) until  
the human race has fully understood the meaning of the words:

LOVE ONE ANOTHER

KILDER TIL  
DANSK  
KUNSTHISTORIE

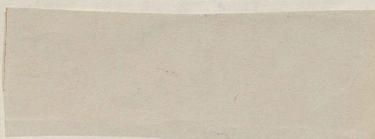
NY CARLSBERGFONDET

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PROGRESSIVE  
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FOR  
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Hening Christiansen (1962-63 )  
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Denmark

Op. 17

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SONATE for piano ( 1 )

Henning Christiansen 62

1. movement

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Get down on all fours. Now crawl around  
each of the three legs of the piano.  
Painstakingly.

2. movement

Sit before the piano, absorbed in deepest meditation.  
Put your right hand on the piano-lid.  
Now hop, (like a rabbit) as gracefully as possible,  
around the piano, to your left.

3. movement

Sit before the piano, absorbed in deepest meditation.  
Now dash to the right around the piano,  
as quickly as possible.  
Turn the piano over as you pass it.

Bowing, receive the ovations from the audience.

SONATA for piano ( 3 )  
for four hands.  
the lid must be closed.

Henning Christiansen 63

Man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement:

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
as close to each other as possible.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both gambol as quickly and as merrily  
as possible one after the other, to the right around  
the piano. The movement culminates in a marvellous  
copulation on top of the piano.

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gently covers them with available articles of clothing, and the  
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SONATA for piano (2)  
for four hands.  
the lid must be open.

Henning Christiansen 63

A man and woman enter, naked. They bow to the audience and seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
at least two yards apart.

3. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Now both run as quickly as possible, one after  
the other, to the right around the piano.  
They attempt a copulation, she, lying  
under the piano, he, up inside it.

As soon as both have seen that this method of copulation  
is impossible, the sonata is over, and, taking bows, they  
acknowledge the applause.

SONATE for piano ( 1 )

Henning Christiansen 62

1. movement

Sit before the piano, absorbed in deepest meditation.  
Get down on all fours. Now crawl around  
each of the three legs of the piano.  
Painstakingly.

2. movement

Sit before the piano, absorbed in deepest meditation.  
Put your right hand on the piano-lid.  
Now hop, (like a rabbit) as gracefully as possible,  
around the piano, to your left.

3. movement

Sit before the piano, absorbed in deepest meditation.  
Now dash to the right around the piano,  
as quickly as possible.  
Turn the piano over as you pass it.

Bowing, receive the ovations from the audience.

SONATA for piano ( 3 )  
for four hands.  
the lid must be closed.

Henning Christiansen 63

Man and woman enter, naked. They bow to the audience and  
seat themselves at the piano, she at the treble, he at the bass.

1. movement

They sit before the piano,  
absorbed in deepest meditation.  
They slide down on all fours and then crawl  
as close to each other as possible  
around each of the three legs of the piano.  
Painstakingly.

2. movement

Again they sit before the piano,  
absorbed in deepest meditation.  
Both put right hands on the piano-lid  
and hop ( like rabbits ) toward the left  
twice around the piano, staying  
as close to each other as possible.

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Again they sit before the piano,  
absorbed in deepest meditation.  
Now both gambol as quickly and as merrily  
as possible one after the other, to the right around  
the piano. The movement culminates in a marvellous  
copulation on top of the piano.

As soon as both are collapsed together in oblivion, the audience  
gently covers them with available articles of clothing, and the  
couple sleeps, as long as they wish, while the concert continues.

He is a wise man who does not perform this Sonata (3) until  
the human race has fully understood the meaning of the words:

LOVE ONE ANOTHER