

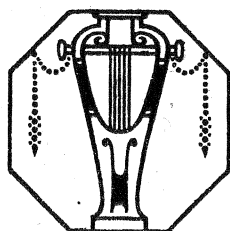
# DREI STIMMUNGEN

FÜR

KLAVIER ZU ZWEI HÄNDEN

VON

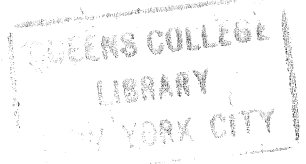
# PAUL VON KLENAU



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# Drei Stimmungen.

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*Droits d'exécution réservés.*

Paul von Klenau.

## I.

Es schlummert ein Lied in der Aue  
im kühlen, nächtlichen Hain.

(J. P. Jacobsen.)

Ruhig fließend. (Andante non troppo tranquillo.) (♩ = 66)

Klavier.

*p*  
Ped. u. Dämpfer \* Ped.

Tempo  
*pochissimo rall.* \* Ped.

*mit viel und verständigem Pedalgebrauch*

*pp* \* Ped.

\*) Kurz aber weich anschlagen und klingen lassen.

Etwas bewegter.

First system of musical notation. The right hand (r.H.) plays a melody with a slur. The left hand (l.H.) plays a rhythmic accompaniment of sixteenth notes, with three groups of six notes each, indicated by a '6' above the notes. Dynamics include *ped.* (pedal) and *p* (piano), with a *cresc.* (crescendo) marking.

Second system of musical notation. The right hand continues the melodic line. The left hand continues the sixteenth-note accompaniment. Dynamics include *mp* (mezzo-piano) *dimin.* (diminuendo) and *p* (piano) *cresc.* (crescendo).

(Ruhiges Arpeggio.)

Third system of musical notation. The right hand plays a melodic line with a slur. The left hand plays arpeggiated chords, with a '6' below the notes indicating six notes per chord. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

Fourth system of musical notation. The right hand plays a melodic line with a slur. The left hand plays a rhythmic accompaniment. Dynamics include *molto* and *l.H.* (left hand).

Fifth system of musical notation. The right hand plays a melodic line with a slur. The left hand plays a rhythmic accompaniment. Dynamics include *ped.* (pedal), *l.H.* (left hand), and *espress.* (espressivo).

Sixth system of musical notation. The right hand plays a melodic line with a slur. The left hand plays a rhythmic accompaniment. Dynamics include *ppp* (pianissimo) and *mp* (mezzo-piano).

*mf* *f dim.*

*Ped.* \*

*dim. molto rall. poco* *pp* *ppp (gläsern)*

*tempo* *(rall.)* *espress.*

*Ped.* \*

*rit. molto ganz verklingen lassen* *ppp*

# II.

Von gaukelnden Wogen  
 hinunter gezogen,  
 zwei schimmernde Schwäne, sie schiffen daher

-----  
 -----  
 Laßt ruhn das Gefieder!  
 Ihr seht euch nicht wieder.  
 Der Tag ist vorüber, es dämmt die Nacht.

(Fr. Hebbel.)

Leidenschaftlich bewegt. (Appassionato.) (♩ = 80)

The musical score is written for piano in a 3/4 time signature. It consists of five systems of staves. The first system includes dynamic markings such as *p*, *f*, *ff*, and *ff* (scharf). Performance instructions include *r.H.* (right hand), *Ped.*, and *Ped. segue*. The second system features a *dim.* (diminuendo) marking. The third system has *ff* markings. The fourth system includes *ff* and *p* markings. The fifth system has a *dim.* marking. The score is characterized by flowing, arched accompaniment figures in the bass and treble staves.

Anmerkung: Es ist vor allem auf die Klangfarbe der Begleitungsfiguren zu achten. Das Pedal muß gleich nach der ersten Note des zweiten und vierten Taktteils losgelassen werden. Man werde nicht müde, die Crescendi der Begleitungsfiguren durch das ganze Stück durchzuführen, mehr oder weniger stark, je nach den dynamischen Hauptbezeichnungen.



First system of musical notation. Treble clef, key signature of one flat (B-flat), 3/4 time signature. Dynamics: *f* (first measure), *ff* (second measure). The bass line features a continuous eighth-note triplet pattern.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics: *ff* (first measure), *dim.* (second measure). The bass line continues with eighth-note triplets.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics: *p* (first measure), *cresc.* (second measure), *molto* (third measure). The bass line features eighth-note triplets, with some measures marked *f* and *ff*.

Fourth system of musical notation. Treble clef, key signature of one flat. Performance directions: *(schreiend)* (first measure), *(reißen)* (second measure). Dynamics: *ff* (first measure), *f* (second measure). The bass line features eighth-note triplets.

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics: *ff* (first measure). The bass line features eighth-note triplets.

Sixth system of musical notation. Treble clef, key signature of one flat. Dynamics: *fff* (first measure). Performance direction: *r.H. 3* (second measure). The bass line features eighth-note triplets. The system ends with *Red.* and an asterisk.



First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *fff*, *ff*. Pedal markings: *ped.*, *\**. Includes triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*. Pedal markings: *\**. Includes triplets and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *p*, *mf*, *p*, *dim.*. Pedal markings: *\**. Includes triplets and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Pedal markings: *ped.*. Includes slurs.

*poco, ma non troppo, meno mosso*  
*espressivo (Melodie gut herausheben, weich und klangvoll)*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *poco cresc.*. Pedal markings: *ped.*, *\**. Includes triplets and slurs.

\*) Die Pedal-Verwendung ist hier sehr wichtig. Die Bewegung soll jedesmal durch das Pedal gebunden werden, Pedal dann aufgehoben, während die Melodie weitersingt.  
 U. E. 5963.



*poco dim.*

Ped. \* Ped. \* Ped. \* Ped. \*

*mf*

*l.H.*

*(äußerst klangvoll)*

*p*

*ppp*

*p*

Ped. \* Ped. \* Ped. \*

*(p aber etwas scharf in der Tongebung)*

Ped.\* \* Ped. \* Ped. \* Ped. \*

*p*

*dim. molto rall.*

*senza Ped.*

Ped. \* Ped. \*

\*) Siehe Anmerkung Seite 8.

### III.

Süßes, leicht beschwingtes Leben,  
Dem ich selig hingegeben,  
Rinnst vorüber wie ein Traum,  
Silbermond auf Wellenschaum.

(H. S.)

Leicht. (scherzando) (♩ = 184)

(♩ = ♩)

(poco animato)

*p*  
*senza Ped.* *Ped.* *\** *Ped.*

Con espressione, grazioso.

Tempo poco tranquillo. (♩ = ♩)

*poco rall.*  
*Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

1. 8... 8... 8... 2.  
*l. H.* *mf*  
*Ped.* *\** *Ped.* *\** *Ped.* *\** *Ped.* *\**

(absetzen)

*dim.* *poco rall.* *p*  
*legato*

*rallent.*

*p* (aber mit viel Ton)

(à la Chopin)  
*f* (non troppo)

Ped. \* Ped. \* Ped. \* Ped.

*p*

*p*

*p*

\* Ped. Ped.

*p* rall.

Tempo

*p*

Ped. \* Ped.

*poco rall.*

Con espressione, grazioso.  
Tempo poco tranquillo.

\* Ped.

(nicht zurückhalten)

*p*

*rit.*

Ped. \* senza Ped. Ped. \*

