

JEAN KLEEB

Day dreams

6 Lyrics Impressions for Piano

Intermediate Level

HELBLING

Innsbruck • Esslingen • Bern-Belp

Impressum | Imprint

Redaktion | *Editor*: Dr. Matthias Rinderle

Umschlaggestaltung | *Cover Design*: Marinas Werbegrafik (Veronika Kofler), Innsbruck

Layout und Satz | *Layout and Typesetting*: Katja Rinderle, Immenstadt

Notensatz | *Music Engraving*: Silke Wittenberg, Bautzen

Übersetzung | *Translations*: John Christensen, Dornbirn

Druck | *Print*: Athesia Druck, Innsbruck

Pianist | *Performer*: Jean KleeB, Marburg

Aufnahmeleitung, Digitaledit und Mastering | *Recording, Mixing, and Mastering*: Jean KleeB, Marburg

Gesamtleitung und Produktion | *General Management and Production*: Markus Spielmann,

HELBLING, Innsbruck • Esslingen • Bern-Belp

I8964

ISBN 978-3-99069-252-3

ISMN 979-0-50276-379-4

1. Auflage | *1st Edition A1¹/2019*

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DAYDREAMS

6 Lyric Impressions for Piano

von Jean Kleeb | *by Jean Kleeb*

Vorwort <i>Preface</i>	4
1. Alvorada (Morgendämmerung <i>Break of Dawn</i>)	6
2. Encanto (Zauber <i>Magic</i>)	10
3. Encontro (Begegnung <i>Encounter</i>)	14
4. Entre o céu e o mar (Zwischen Himmel und Erde <i>Between Heaven and Earth</i>)	16
5. Esperança (Hoffnung <i>Hope</i>)	18
6. Serenata serena (Abendmusik <i>Evening Music</i>)	22
 Media App Inhalte (Gesamtaufnahmen) <i>Media App Contents (Complete Recordings)</i>	24

VORWORT

In seinen sechs *Daydreams* für Klavier begibt sich der zeitgenössische deutsch-brasilianische Komponist Jean Kleeb auf eine pianistische Reise zwischen Wachen und Träumen. Seine lyrischen, teils quasi-improvisatorischen Impressionen stehen in der Tradition romantischer Charakterstücke, deren grundlegende poetische Idee bereits durch den jeweiligen Werk-titel eingefangen wird. Zudem bilden hier das erste und das letzte Stimmungsbild eine sinn-fällige inhaltliche Klammer: *Morgendämmerung (Alvorada)* – *Abendmusik (Serenata serena)*.

Jean Kleeb ist ein feinfühler und weltoffener Künstler. Dementsprechend werden in den *Daydreams*, wie so oft in seiner Musik, unterschiedliche stilistische Einflüsse bzw. Anknüp-fungspunkte spürbar. Abgesehen von der Charakterstück-Tradition des 19. Jahrhunderts lassen die oft zeit- und schwerelos pulsierenden Melodiepassagen – teils über ostinater harmonisch-rhythmischer Grundierung – an impressionistische Klangsprache denken. In diese Richtung tendieren auch die vereinzelt eingesetzten Sekundfärbungen. Darüber hi-naus meint man aber auch immer wieder Anklänge an Klavierballaden der Popular- und Filmmusik zu erkennen.

Kleeb's unprätentiöses Klavierspiel, der feine, perlende Anschlag und die Prägnanz sei-ner Phrasierungen transportieren seine Tastenmusik mit all ihren Schattierungen direkt in unser Ohr. Ein jeder möge sich davon überzeugen, wenn er sich die vom Komponisten eingespielten *Daydreams* anhört. Diese Gesamtaufnahmen können bei der eigenen Inter-pretation eine große Motivation bzw. Inspiration sein. Mithilfe des Codes auf der vorderen Umschlagsinnenseite und der kostenlosen HELBLING Media App können sie bequem ab-gerufen und auf einem Smartphone oder Tablet abgespielt werden.

In diesem Sinne wünschen wir den Ausführenden inspirierende musikalische Begegnungen mit den sechs nachfolgenden „Tagträumen“, sei es hörend oder eigenhändig musizierend. Zur Unterstützung der Erarbeitung sind in den Noten alle wichtigen Angaben zu Tempo, Dynamik, Artikulation und Agogik enthalten. Die notierten Fingersätze und Pedalisierungs-zeichen sind eher als Vorschläge aufzufassen – die Verwendung des rechten Pedals ist in vielen Fällen ohnehin recht frei und interpretationsabhängig.

Manuela Karras und Matthias Rinderle

PREFACE

In his six Daydreams for piano the contemporary German-Brazilian composer Jean Kleeb sets out on a pianistic journey between waking and dreaming. His lyric, frequently improvised impressions are embedded in the tradition of Romantic character pieces, whose basic poetic ideas are already evident in the titles of the works. Moreover, the first and last mood pieces—Break of Dawn (Alvorada) and Evening Music (Serenata serena)—provide an obvious topical framework for the other pieces.

Jean Kleeb is a sensitive, cosmopolitan artist. As so often in his music, various stylistic influences and references can be sensed in his Daydreams. Apart from the character piece tradition of the nineteenth century, the many timeless and weightless, pulsating melody passages—in part derived from an ostinato harmonic-rhythmical base—evoke a sense of impressionist tonal language. The sporadically occurring secondary tonal hues also add to this sentiment. Again and again, echoes of piano ballads from popular and film music can be recognized.

Kleeb's unpretentious piano playing, his delicate, sparkling touch, and the conciseness of his phrasing carry his richly nuanced keyboard renditions of Daydreams smoothly into the listener's ear. The complete recordings are highly motivating, providing unique inspiration for the music learner's interpretations. With the help of the codes on the front inside cover and the free HELBLING Media App, these recordings can easily and conveniently be accessed and played on a mobile device or tablet.

We wish learners exciting and inspirational musical encounters, whether just listening to or actively playing along with the six "daydreams" presented in this booklet. All of the important instructions relating to tempo, dynamics, articulation, and agogic have been included for additional support. The notated fingerings and pedalizations are meant only as suggestions—the use of the right pedal is generally quite free and open to interpretation.

Manuela Karras and Matthias Rinderle

1. Alvorada (Morgendämmerung | Break of Dawn)

Jean Kleeb
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Lento ♩ = 60

p *péd.* * *péd.* * *simile*

mp *péd.* * *péd.*

p *péd.* * *péd.* *

pp *mf* *péd.* * *péd.* * *péd.* * *péd.* *

Alvorada

32

3 1 4 1 4 1 5 1

3 1 4 1 5 1

4 1 5 1

Ped.

35

p

Ped.

37

p

p

Ped.

39

p

p

p

Ped. * *Ped.* *

42

p

p

pp

Ped. * *Ped.* *Ped.* *Ped.* *8vb* *

2. Encanto (Zauber | Magic)

Moderato ♩ = 92
liberamente

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p *sempre legato* *mf*

l. h. *l. h.* *l. h.* *l. h.* *r. h.* *l. h.*

ped. * *ped.* * *simile*

p *cresc.*

ped. *

Encanto

Tempo I

un poco rubato

65

p sempre legato

Ped. * simile

1 3 2

1 3 2 1 2 1

Detailed description: This system contains measures 65 to 68. The music is in G major and 7/8 time. The right hand features a melodic line with slurs and fingerings (1, 3, 2). The left hand has a rhythmic accompaniment with slurs and fingerings (4, 1, 3, 2, 1, 2, 1). Pedal markings and a 'simile' instruction are present.

69

mf

l. h.

2

Detailed description: This system contains measures 69 to 72. The music continues in G major and 7/8 time. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A 'mf' dynamic marking and 'l. h.' (left hand) instruction are present. A '2' fingering is shown in the right hand.

73

l. h.

l. h.

Ped. *

Detailed description: This system contains measures 73 to 75. The music changes to 4/4 time. The right hand has a melodic line with slurs and 'l. h.' (left hand) markings. The left hand has a rhythmic accompaniment. Pedal markings and an asterisk are present.

Lento

76

p

p

Ped. * Ped. * Ped.

Detailed description: This system contains measures 76 to 79. The music is in G major and 7/8 time. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand has a rhythmic accompaniment. Dynamic markings 'p' and 'Ped.' are present.

80

al niente

* Ped. 8vb *

Detailed description: This system contains measures 80 to 83. The music is in G major and 7/8 time. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The instruction 'al niente' is present. Pedal markings and an asterisk are present. An '8vb' marking is at the bottom.

3. Encontro (Begegnung | Encounter)

Andante espressivo ♩ = 66
rubato

Jean KleeB
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p molto legato

mp

mf

l. h.

mp

simile

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

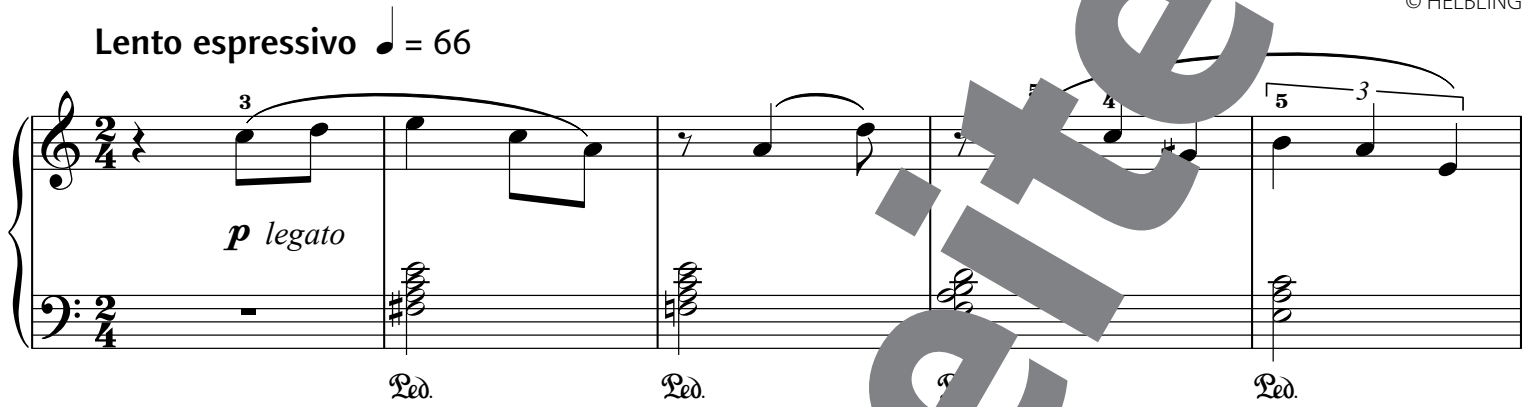
Ped. * Ped. * simile

4. Entre o céu e o mar

(Zwischen Himmel und Erde | *Between Heaven and Earth*)

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Lento espressivo ♩ = 66



p legato

Ped. Ped. Ped.



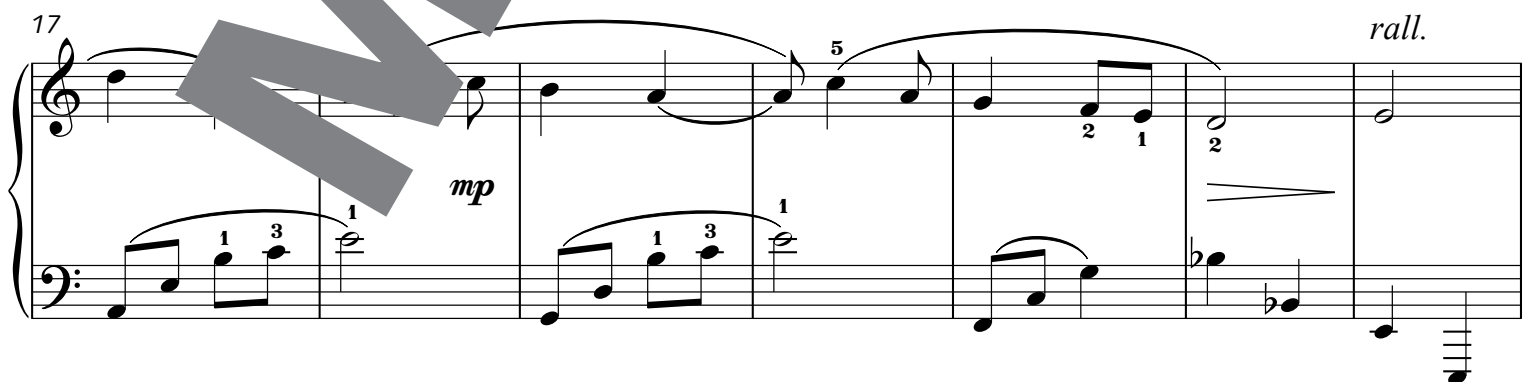
6

simile



11

mf



17

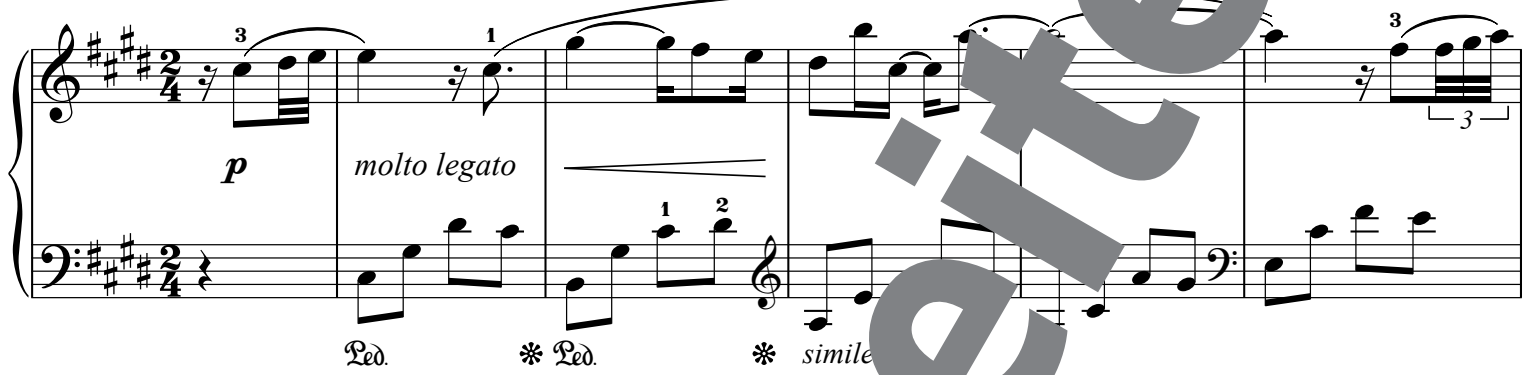
mp

rall.

5. Esperança (Hoffnung | Hope)

Jean Kleeb
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Andante espressivo ♩ = 66



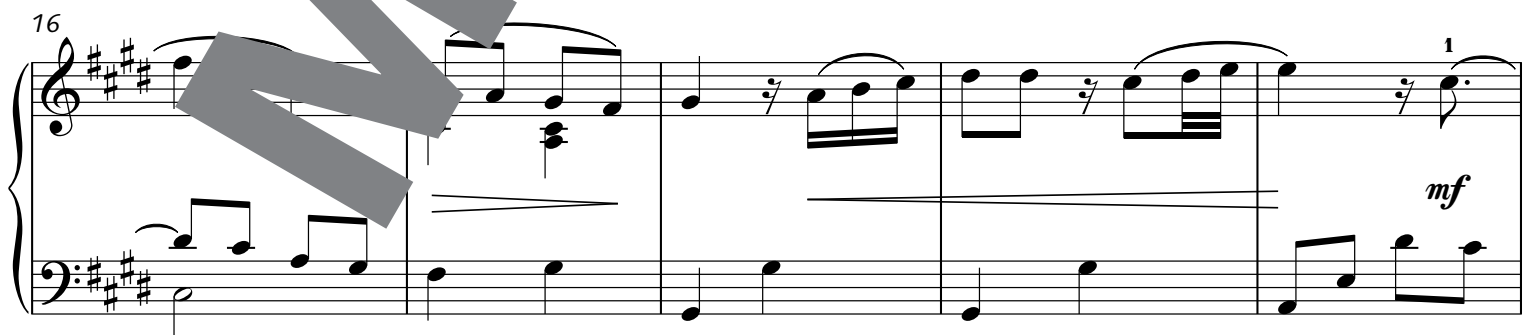
Measures 1-5 of the piece. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante espressivo at 66 beats per minute. The first measure starts with a piano (*p*) dynamic and a triplet of eighth notes. The second measure is marked *molto legato*. The third measure has a first finger fingering (1). The fourth measure has a first and second finger fingering (1 2). The fifth measure has a triplet of eighth notes with a third finger fingering (3). Pedal markings are present: Ped. under measure 1, * Ped. under measure 2, and * simile under measure 3.



Measures 6-10 of the piece. Measure 6 has a triplet of eighth notes with a first finger fingering (3 1) and a fourth finger fingering (4). Measure 7 has a second finger fingering (2). Measure 8 has a first and fourth finger fingering (1 4). Measure 9 has a piano (*p*) dynamic. Measure 10 has a first and fourth finger fingering (1 4).



Measures 11-15 of the piece. Measure 11 has a first finger fingering (1). Measure 12 has a first finger fingering (1). Measure 13 has a first finger fingering (1). Measure 14 has a triplet of eighth notes with a fifth finger fingering (5) and a first finger fingering (1). Measure 15 has a triplet of eighth notes with a fourth finger fingering (4), a third finger fingering (3), and a first finger fingering (1).



Measures 16-20 of the piece. Measure 16 has a first finger fingering (1). Measure 17 has a first finger fingering (1). Measure 18 has a first finger fingering (1). Measure 19 has a first finger fingering (1). Measure 20 has a first finger fingering (1) and a mezzo-forte (*mf*) dynamic.

Esperança

21

26

4-5

rall.

pp

Ped.

*

32

a tempo

mf rubato espressivo

3 1 3 2

Ped.

*

Ped.

*

simile

37

f

2 1 3

6

Ped.

Ped.

Ped.

Ped.

*

Ped.

*

41

rall.

1 1 2

3

Ped.

*

Ped.

*

6. Serenata serena

(Abendmusik | *Evening Music*)

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Andante ♩ = 104



mp

mf

Ped.

rit.

simile

2. volta

a tempo

mf

Ped.

simile

2. volta al Coda

rall.

f

p

pp

l. h.

r. h.

Ped.

Media App Inhalte (Gesamtaufnahmen) Media App Contents (Complete Recordings)

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- | | | |
|---|--|------|
|  1 | Alvorada (Morgendämmerung <i>Break of Dawn</i>) 6 | 3:16 |
|  2 | Encanto (Zauber <i>Magic</i>) 10 | 3:12 |
|  3 | Encontro (Begegnung <i>Encounter</i>) 14 | 3:51 |
|  4 | Entre o céu e o mar
(Zwischen Himmel und Erde <i>Between Heaven and Earth</i>) 16 | 2:22 |
|  5 | Esperança (Hoffnung <i>Hope</i>) 18 | 3:13 |
|  6 | Serenata serena (Abendmusik <i>Evening Music</i>) 22 | 2:39 |