

JOHN KLEEB

# Daydreams

6 Lyric Impressions for Piano

Intermediate Level

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# DAYDREAMS

## 6 Lyric Impressions for Piano

von Jean Kleeb | *by Jean Kleeb*

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# VORWORT

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

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

Kleeb's unprätentiöses Klavierspiel über seine perlende Anschlag und die Prägnanz sei-ner Phrasierungen transportieren die klassische Musik mit all ihren Schattierungen direkt in unser Ohr. Ein jeder möge sich das selbst beugen, 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 die Ausführenden inspirierende musikalische Begegnungen mit den sechs nachfolgenden „Tagträumen“, sei es hörend oder eigenhändig musizierend. Zur Unterstützung der Lesenden sind in den Noten alle wichtigen Angaben zu Tempo, Dynamik, Artikulation undagogik enthalten. Die notierten Fingersätze und Pedalisierungs-zeiche sind eher als Vorschläge aufzufassen – die Verwendung des rechten Pedals ist in vielen Fällen weiterhin recht frei und interpretationsabhängig.

Alvorada und Serenata serena von 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 music frequently comprises 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 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, piano melody passages—in part derived from an ostinato harmonic-rhythmical base—evoke a sense of impressionist tonal language. The sporadically occurring secondary melodies 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 slides on the front inside cover and the free HELBLING Media App, these recordings can be downloaded 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 technique, dynamics, articulation, and agogic have been included for additional support. The notated fingering and pedalizations are meant only as suggestions—the use of the right pedal is generally quite free and open to interpretation.*

Manuel KleeB and Matthias Rinderle

# 1. Alvorada (Morgendämmerung | Break of Dawn)

Jean KleeB  
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Lento ♩ = 60

3  
*p* *p sffz*  
Ped. \* Ped. \* simile

4  
*mp*  
\* Ped.

7  
*p*  
Ped. \* Ped. \*

9  
*pp* *mf*  
Ped. \* Ped. \* Ped. \* Ped. \*

Alvorada

11

1 3

Ped. \* Ped. \* simile

13

5 2

15

*p* *pp*

17

*mf* 1 3

19

*rit.* *p*

Ped. \*

Alvorada

*a tempo*

21 *mf*

Ped. \* Ped. \* simile

23

25

28 *f*

30 *mf*



Alvorada

32

35

37

39

42

## 2. Encanto (Zauber | Magic)

Moderato ♩ = 92  
*liberamente*

Jean KleeB  
© HELBLING



*p* *sempre legato* *mf*

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

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

*p* *cresc.*

*Ped.* \*

Encanto

♩ = 104

23 *Rubato passionato*

Musical score for measures 23-26. The piece is in G major and 7/8 time. The tempo is *Rubato passionato*. The dynamic is *mf*. The score includes fingerings (1, 2, 3, 1, 2, 5) and pedaling instructions: *Ped.*, *\* Ped.*, and *\* simile*.

Musical score for measures 27-30. The piece is in G major and 7/8 time. The tempo is *Rubato passionato*. The dynamic is *mf*. The score includes fingerings (1, 2, 3, 1, 5) and the instruction *l. h.* (left hand).

Musical score for measures 31-34. The piece is in G major and 7/8 time. The tempo is *Rubato passionato*. The dynamic is *mf*. The score includes a *Ped.* instruction and a fermata.

35 *Allegretto deciso* ♩ = 112

Musical score for measures 35-38. The piece is in G major and 6/8 time. The tempo is *Allegretto deciso*. The dynamic is *mf*. The score includes fingerings (2) and pedaling instructions: *Ped.*, *\* Ped.*, and *\* simile*.

Musical score for measures 39-42. The piece is in G major and 6/8 time. The tempo is *Allegretto deciso*. The dynamic is *mf*. The score includes fingerings (1, 2, 3, 1, 2) and a fermata.

Encanto

43

*mf*

48

*p*

Ped. \*

♩ = 104

53

*Rubato passionato*

*mf*

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

57

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

Ped. \*

61

*rit.*

*p*

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 7/8 time with a key signature of one sharp (F#). 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 include 'Ped.' and '\* simile'.

69

*mf*

l. h.

2

Detailed description: This system contains measures 69 to 72. The music is in 7/8 time. The right hand has a melodic line with slurs and a 'l. h.' marking. The left hand has a rhythmic accompaniment with a '2' marking. The dynamic is marked 'mf'. The system ends with a 4/4 time signature change.

73

l. h.

l. h.

Ped. \*

Detailed description: This system contains measures 73 to 75. The music is in 4/4 time. The right hand has a melodic line with slurs and a 'l. h.' marking. The left hand has a rhythmic accompaniment with a 'l. h.' marking. Pedal markings include 'Ped.' and '\*'. The system ends with a 7/8 time signature change.

Lento

76

*p*

*p*

Ped. \* Ped. \* Ped.

Detailed description: This system contains measures 76 to 79. The music is in 7/8 time. The right hand has a melodic line with slurs and a '3' marking. The left hand has a rhythmic accompaniment. Dynamics are marked 'p'. Pedal markings include 'Ped.', '\*', and 'Ped.'. The system ends with a 4/4 time signature change.

80

*al niente*

\* Ped. 8vb \*

Detailed description: This system contains measures 80 to 83. The music is in 7/8 time. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The dynamic is marked 'al niente'. Pedal markings include '\* Ped.' and '8vb'. The system ends with a double bar line.

# 3. Encontro (Begegnung | Encounter)

Andante espressivo ♩ = 66  
*rubato*

Jean KleeB  
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*p molto legato*

*mp*

*mf*

*l. h.*

*mp*

*simile*

Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Encontro

16

*mf*

2 1 1 1

2/4 4/4

20

*mf*

1 2 1 2

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

23

*accel.* *tempo*

*mf*

1 3

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

26

*rit.*

*mf*

1

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

29

1. 2. *molto rall.* *molto rall.*

*mp*

r. h. 2 3 4 5  
l. h. 1 4

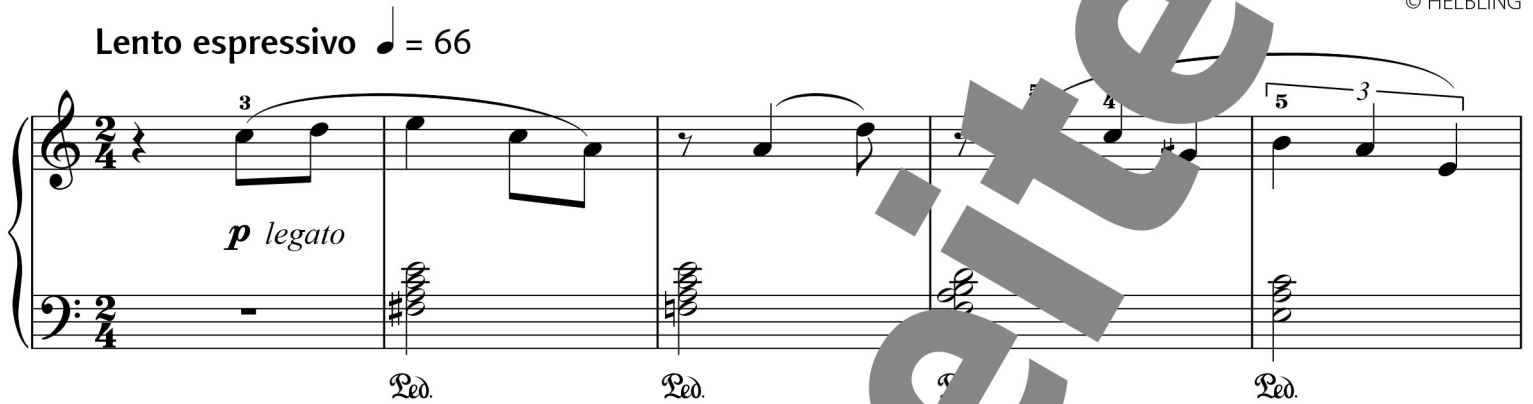
Ped. \* Ped. \*

# 4. Entre o céu e o mar

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

Jean Kleeb  
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Lento espressivo ♩ = 66



*p legato*

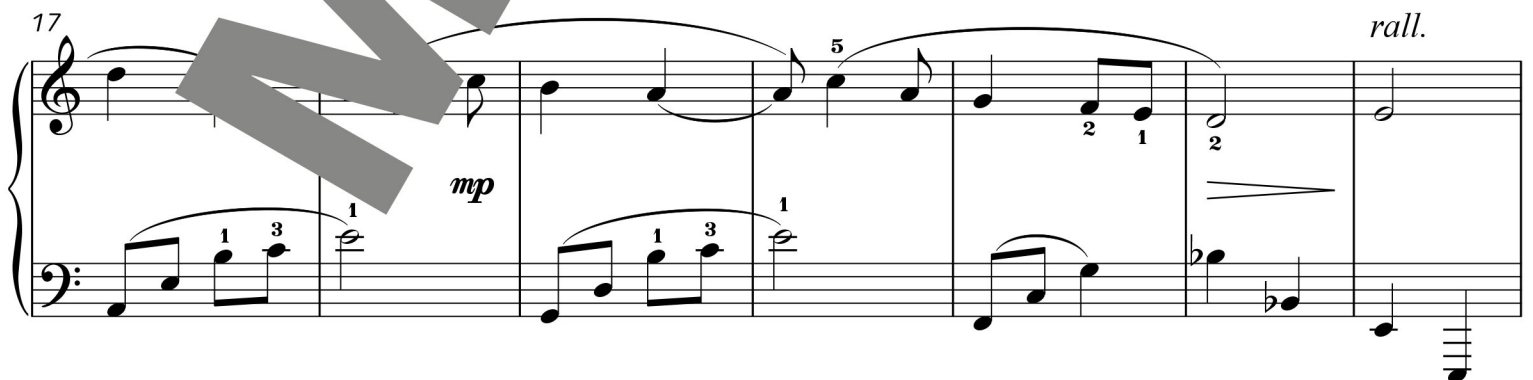
Ped. Ped. Ped.



*simile*



*mf*



*mp* *rall.*



Entre o céu e o mar

24 *a tempo*

*p*

30

*cresc.*

36

*f*

42

*p*

50

*p*

**Coda**

*rall.*

*p*

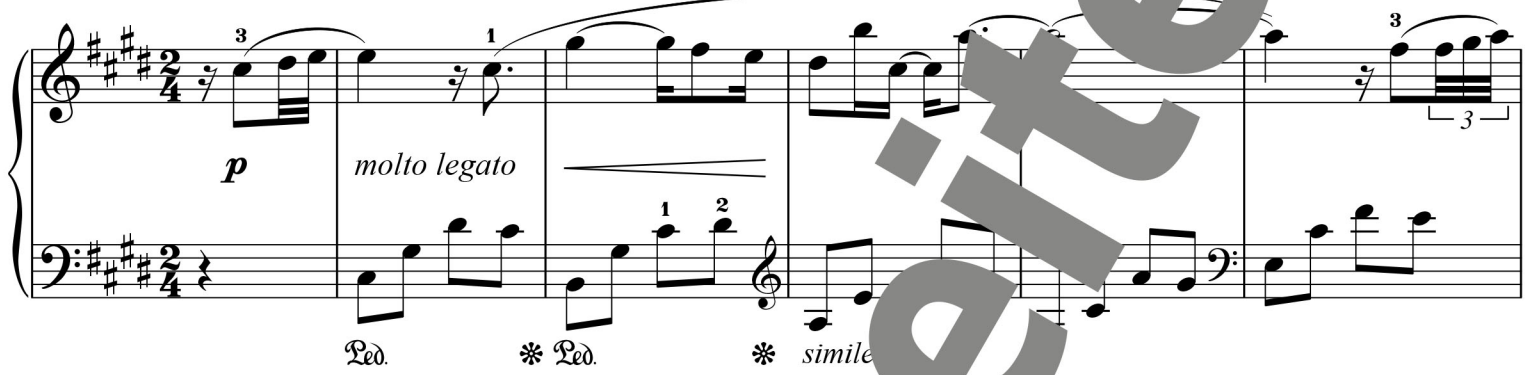
Ped. \*

D.C. al

# 5. Esperança (Hoffnung | Hope)

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Andante espressivo ♩ = 66




Measures 1-5 of the piano score. 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 2, *\* Ped.* under measure 3, and *\* simile* under measure 4.



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



Measures 11-15 of the piano score. Measure 11 has a first and second finger fingering (1 2). Measure 12 has a first and second finger fingering (1 2). Measure 13 has a first and second finger fingering (1 2). Measure 14 has a triplet of eighth notes with a fifth finger fingering (5) and a first, second, and first finger fingering (3 1 3). Measure 15 has a first, second, and first finger fingering (3 1 3).



Measures 16-20 of the piano score. 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

*rall.*

4-5

*pp*

3

32

*a tempo*

*mf rubato espressivo*

3 1 3 2

Ped. \* Ped. \* simile

37

*f*

1 2 1 3

6

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

41

*rall.*

1 1 2

3

Ped. \* Ped. \*

Esperança

*a tempo*  
*mf* *simile*

45

*p*  
*mf*

49

*Leg.* \*

53

*Leg.* \*

57

*p* *p* *molto legato*

*Leg.* \* *Leg.* \* *Leg.* \*

62

*simile*

Esperança

67

*p*

72

76

*mf*

81

86

*molto rall.*

*pp*

Ped.

\*

# 6. Serenata serena

(Abendmusik | *Evening Music*)

Jean KleeB  
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Andante ♩ = 104



mp

mf

Ped.

rit.

rall.

2. volta

2. volta al Coda

f

p

pp

Ped.

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Serenata serena

27 *a tempo* *mf* *rit.*

Ped. \* Ped. \* simile

32 *a tempo*

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

37 *f*

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







41 *mf* *mf* *all.* *a tempo* D.S. al  $\oplus - \oplus$

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

$\oplus$  Coda 46 *p* *pp*

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

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

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