

P305

Quattro pezzi

per pianoforte  
o armonio

Jan van Dijk

opus 1156

Y 2010

Quattro pezzi

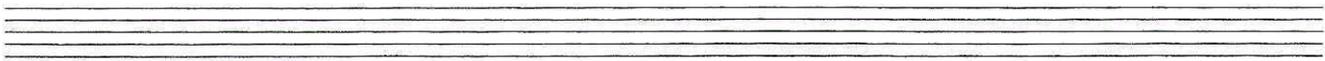
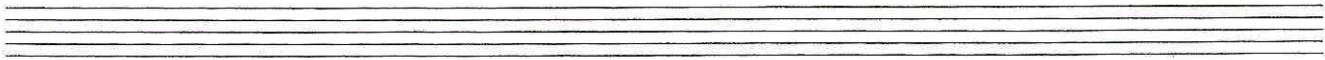
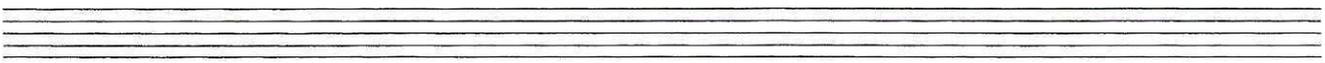
N° 1 Intrada

Jan van Dijk  
op. 1156

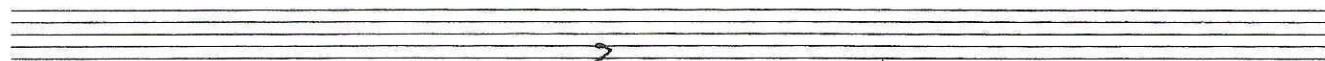
Andante poch. maestoso

Handwritten musical notation for the first system of 'Intrada'. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes a piano introduction with a 'poco f' dynamic marking. The right hand plays a melodic line with a long slur, while the left hand provides harmonic support with chords and moving lines.

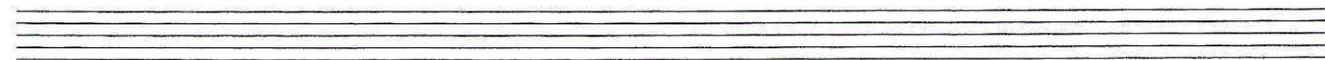
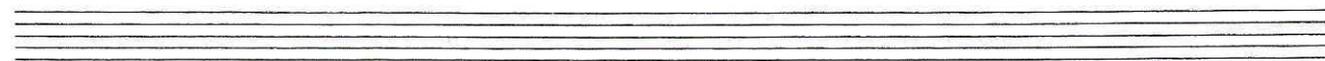
Handwritten musical notation for the second system of 'Intrada'. It continues the piece with a 'mf' dynamic marking. The notation shows further development of the melodic and harmonic themes, with various articulations and dynamics like 'f' and '(p)'. The piece concludes with a final chord and a fermata.



Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings. A first ending bracket is present in the treble staff. Dynamic markings include *f* and *(poco f)*.



Handwritten musical notation for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings. A first ending bracket is present in the treble staff. Dynamic markings include *(poco f)* and *allarg.*.



Handwritten musical notation at the bottom of the page, consisting of two staves. The first staff contains the number "305" and the second staff contains a stylized "3".

N° 2 Scherzando

Allegretto

Handwritten musical notation for the first system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a 3/8 time signature and contains accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo). There are various articulation marks and slurs throughout the system.

Handwritten musical notation for the second system. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains several measures of music, including a triplet of eighth notes. The lower staff is in bass clef with a 3/8 time signature and contains accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). There are various articulation marks and slurs throughout the system. The word "allarg." (allargando) is written above the second staff.

*a tempo* *rit.* *a tempo*

Handwritten musical score for the first system. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music begins with a piano (*p*) dynamic. The first measure has a fermata over the notes. The second measure has a slur over the notes. The third measure has a *rit.* marking. The fourth measure has an *a tempo* marking. The piece ends with a fermata over the notes.

*pp* *(mp)* *poch. rit.* *a tempo* *rit.* *f*

Handwritten musical score for the second system. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music begins with a *pp* dynamic. The first measure has a slur over the notes. The second measure has a *(mp)* dynamic. The third measure has a *poch. rit.* marking. The fourth measure has an *a tempo* marking. The fifth measure has a *rit.* marking. The piece ends with a *f* dynamic and a fermata over the notes.

*a tempo* *p* *(pp)*

Handwritten musical score for the third system. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music begins with a *p* dynamic. The first measure has a slur over the notes. The second measure has a *(pp)* dynamic. The piece ends with a double bar line.

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N° 3 Duetto

Andante con moto

Handwritten musical notation for the first system. It consists of two staves joined by a brace on the left. The top staff is in treble clef and the bottom in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. There are dynamic markings like 'p' and 'f' and various phrasing slurs.

Handwritten musical notation for the second system, continuing the two-staff format. The melody in the right hand continues with similar rhythmic patterns. The left hand provides harmonic support with steady quarter notes. Dynamic markings and phrasing slurs are used throughout.

Handwritten musical notation for the third system. This system includes more complex rhythmic figures and dynamic contrasts, with markings for 'f' and 'p'. The phrasing slurs indicate the continuation of musical ideas from the previous systems.

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rit. a tempo agitato

Handwritten musical score for the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one sharp (F#) and a common time signature. The first measure has a dynamic marking of *rit.* (ritardando). The second measure has *a tempo*. The third measure has *agitato*. The fourth measure has *mf* (mezzo-forte). The fifth measure has *ff* (fortissimo). The piece ends with a double bar line.

rall. a tempo

Handwritten musical score for the second system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the first system. The first measure has a dynamic marking of *rall.* (ritardando). The second measure has *a tempo*. The third measure has *mf*. The piece ends with a double bar line.

Handwritten musical score for the third system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues from the second system. The first measure has a dynamic marking of *pp* (pianissimo). The piece ends with a double bar line.

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Handwritten musical score for the fourth system. The staves are mostly blank, with the text "P 305" written on the first staff and the number "7" written on the second staff.

N° 4 Fuga a due voci

Moderato

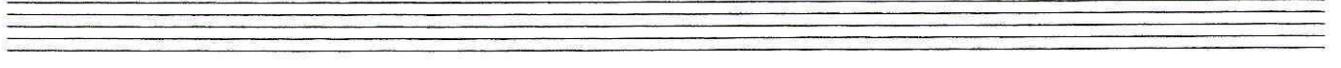
Handwritten musical notation for the first system of 'Fuga a due voci'. It features a grand staff with two staves. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of two voices, with various notes, rests, and accidentals.

Handwritten musical notation for the second system of 'Fuga a due voci'. It continues the two-voice setting with complex rhythmic patterns and accidentals.

Handwritten musical notation for the third system of 'Fuga a due voci'. The notation shows intricate melodic lines for both voices.

B

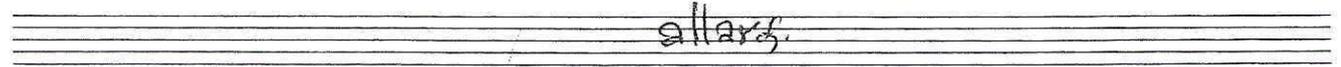
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Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and accidentals.

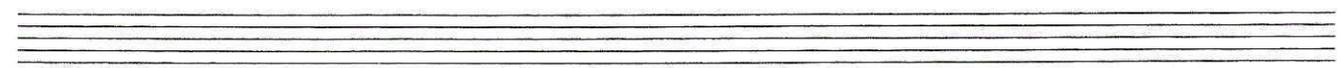


Handwritten musical notation for the second system, including a treble clef and a complex bass line with many notes.



allarg.

Handwritten musical notation for the third system, ending with a double bar line, and including a dynamic marking '(f)'.



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9

Handwritten

Opus 1156

Quattro pezzi

per piano forte

o armonio.

Intrada (Andante poch. maestoso),

Scherzando (Allegretto),

Duetto (Andante con moto),

Fuga a 2 voci (Moderato).

Deze vier kleine composities ontstonden in de (voor)zomer van het jaar 2010, het jaars waarin een paar oudere mensen een toekomst bereikten en grepen, om van daaruit de minuten van hun voorafgaand verleden te kunnen beleven, e.g. genieten...

Daarom is het eerste stuk een voorspel op dat nieuwe gebeuren, terwijl het tweede stuk de wijze pret symboliseert, die zulks met zich mee kan brengen.

Hoë is een ernstig discours niet afwezig - luster maar naar N° 3, het Duetto. Het vierde stuk is een klankvorm, die de twee-eenheid van een dubbelster "als zodanig geslaagd" symboliseert.

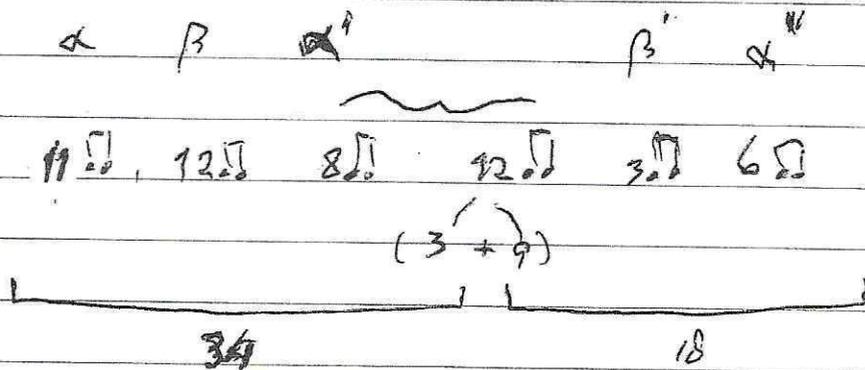
De tijdstructuren zijn veelal gebaseerd op 2:1 verhoudingen in de tijd. In N° 1 als volgt:  
7 vierkwartsmaat gevolgd door 3½ vierkwartsmaat

Meer gedetailleerd:

$$\underbrace{2 + 1\frac{1}{2} \quad 1\frac{1}{2} \quad 1 + 1}_{7} \quad \underbrace{2 + 1\frac{1}{2}}_{3\frac{1}{2}}$$

Het Scherzando laat 52 achtsten horen. De "herkenbaarheid" voor de luisteraar is redelijk mogelijk en zo kan een  $34 + 18$ , d.i. de 2:1 verhouding in de tijd worden waargenomen.

"Plattegrond":



Al is het ook veel vormiger dan N°1, toch bestaat ook dit klankstukje door de hoorbare gulden snede tijdverhoudingen.

N°3 werd voltooid op 3 Juli 2010. Van begin tot eind in  $\frac{2}{4}$  maat bevogend. Gesproepen, maar globaal:  $16 + 8 + 2$  metrische eenheden. Nauwkeurig beluistera:

$$\underbrace{5 + 5 + 6 \quad 3 + 5 \quad 2 + 2}_{(3+3)}$$

Materiaal zijn het dynamisch en tijd - gulden snede punt ...

N<sup>o</sup> 4 een tweestemmige fuga.

Inzetten op b f'' ↓ d''' ↓ e'

e' a'' ↓ b

↓ betekent thema gespiegeld, <sup>stretto</sup>

thema "recht" ↑

↑ ↓ ↓ ↑ ↓ ↓

(zeven inzetten)

Acht plus vijf vierkwartsnoten, laatste twee  
inzetten een stette vormend.

Door het modaal doekatoon lijnenspel is er  
weinig kans over te horen welke samenklanken  
steunpunten in deze fuga zijn. — Het "stet'accord"  
de tonen e', d', b'' toont weinig associaties met  
e mineur, maar  
sluit wel — steunend — het  
chromatische zingen af.

Deze fuga ontstond, was althans voltooid, op  
6 augustus 2010

J. 2010

De melodische lijnen overschaduwen het verticale beeld, wat maar soms waarneembaar is en een vorm-nal speelt. Ergo: een melodische ABA-cora,

[Kan klanksymbool voor het als titel aangeduide? ...

Y '10

N°4

Een vorm met de tonen van het geslacht  
 $3^3 5$  (f, fis) plus twee "uitlopers":  
Bes (ais) en dis (des).

Alaus:

a - b - fis - dis  
| | | |  
Bes - f - c - g - d

Ergo: acht dan wel tien tonen.

Door het "klank gebeuren" in zeer traag tempo ontstaat wellicht "iets" als in de titel aangeduide

De plattegrond:  $9 + (3+2) + 4$  driekwarts maken.

Y, 2010