

P 327

# Trilogie

voor piano

Jan van Dijk

opus 1197

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Voor Aartje

"Trilogie voor piano"

Drie composities

I De eerste is een fugato in de proporties 27 - 1 - 10  
(als  $\frac{2}{4}$  maten geteld)

Het thema:

AA R T J E

uitsluitend witte toetsen gebruikt.

II Een landschap met de volgende plattegrond:

$20 + (10+1)$  3 maten

Daarin zweven de volgende tonen:

AA R T J S B R A N D

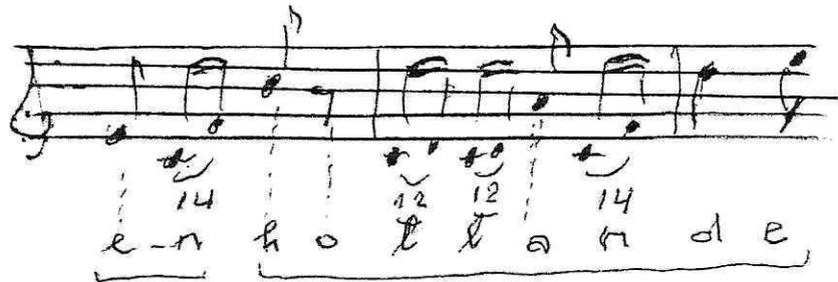
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III Het derde piano stukje heeft als "lengte"

$6 + 6 + 6$   $\frac{2}{4}$  maten

(1)

De tonen van deze compositie zijn:



„en hollande” dus. —

Dit stuk eindigt met, in de bovenstem:



caelos -  
formule

en N° I eindigde met, in de  
onderstem:



(Voor de linkerhand dus). —

Deze drie piano composities lijken symbolen voor „onself.” Tweestemmig, de essentie van de symbolen, de harmonie als resultaat van de zich voltrekkende melodische lijnen.

Polyphonizēn in relatie met de soms  
weerd - lijkende samenklanken.

spelen  
en  
kwistiken

Deze kleine trilogie lijkt een vervolg op de klavierstukjes opus 1162, de *Pieces mélodiques*.

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voor Aartje

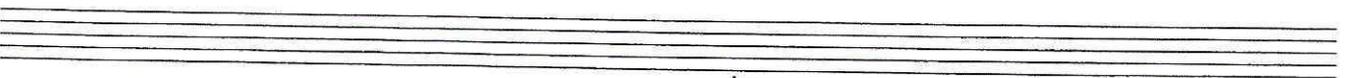
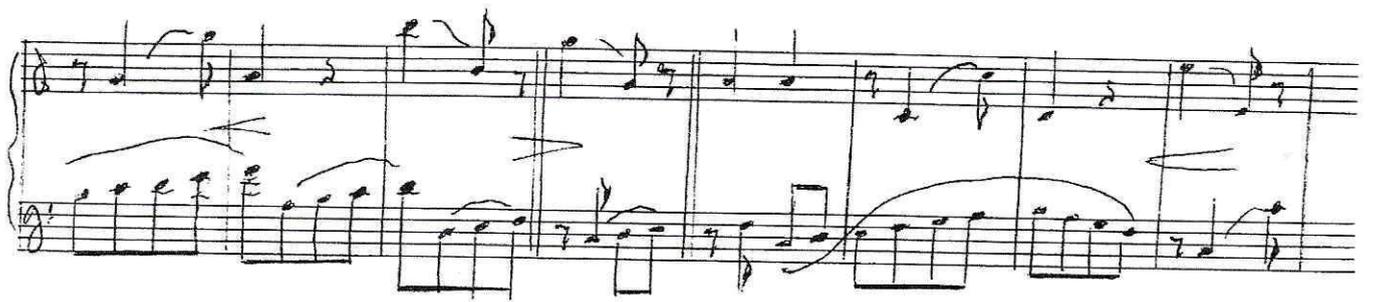
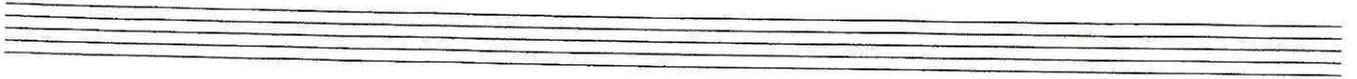
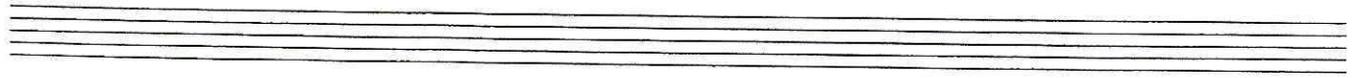
I

$\text{♩} = \text{ca. } 90$

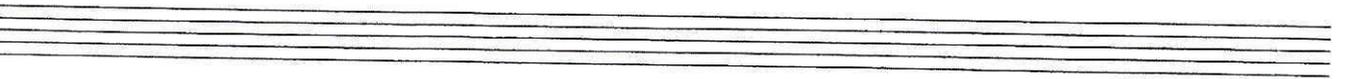
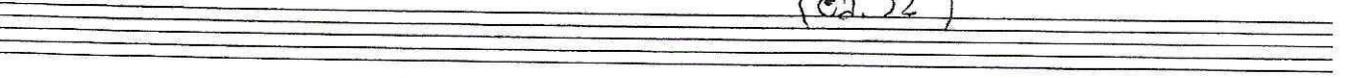
Jan van Dijk

Handwritten musical notation for the first system. It consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef. The music begins with a piano dynamic marking '(p)'. The upper staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a bass line with chords and single notes.

Handwritten musical notation for the second system. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The upper staff features a melodic line with a long slur over the final few notes. The lower staff contains a bass line with chords and single notes, including some sixteenth-note patterns.



(ca. 52")



II

$\text{♩} = \text{ca. } 40$

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. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music features a melody with slurs and ties, and a bass line with chords and single notes. A dynamic marking 'p' is present in the first measure of the bass line.

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. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music continues the melody and bass line from the first system, with slurs and ties.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes, rests, and dynamic markings like 'f'.

Handwritten musical notation for the second system, including the instruction *dolce* and various musical notations.

Handwritten musical notation for the third system, including the instruction *piu mosso* and various musical notations.

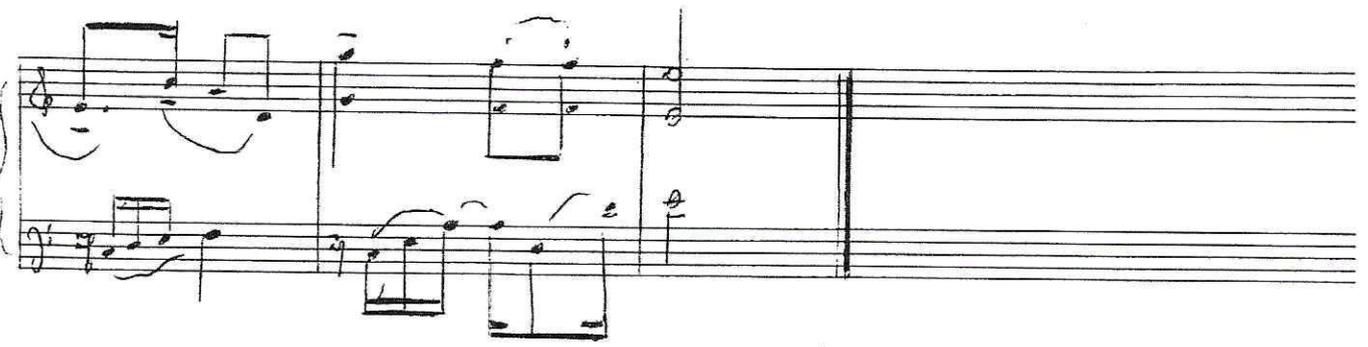
(ca. 45")

III

$\text{♩} = 60.48$

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several measures of music, including quarter and eighth notes, and rests. A large slur covers the first three measures. The lower staff is in bass clef and contains accompaniment, primarily consisting of quarter notes and rests.

The second system of handwritten musical notation also consists of two staves. The upper staff continues the melodic line from the first system, with a large slur covering the first four measures. The lower staff continues the accompaniment, featuring chords and moving lines.



(ca. 45")

