

D E T
K G L
B I B
L I O
T E K



PAUL VON KLENAU

SONATE FOR KLAVER
F-MOL

SONATA FOR PIANO
F MINOR



DCM

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EDITED BY

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PAUL VON KLENAU

Paul von Klenau (1883-1946) var født i København men tilbragte størstedelen af sit voksne liv i Tyskland og Østrig. Han studerede først musikteori og violinspil i København og rejste derpå i 1902 til Berlin for at studere komposition hos Max Bruch og violin hos Carl Halír. Fra 1904 fortsatte han kompositionsstudierne i München hos Ludwig Thuille, og fra 1908 tog han undervisning hos Max von Schillings i Stuttgart. I årene 1907-14 bestred han forskellige poster som kapelmester og repetitør ved teatre i Tyskland, hvor han endelig i 1913 ansattes som første kapelmester ved operaen i Freiburg. Fra 1919 arrangerede Klenau tillige koncerter i København, og han var i 1920 medstifter og indtil 1926 leder af Dansk Filharmonisk Selskab. Her opførtes moderne orkestermusik af alle retninger; i 1923 kunne han endog præsentere Arnold Schönberg, der dirigerede en koncert med egne værker. Sideløbende med engagementer som dirigent i Wien fra 1922 virkede Klenau indtil 1930 som kordirigent ved *Konzert-hausgesellschaft*. Han udnævntes i 1929 til professor og havde som dirigent og komponist Frankfurt og Wien som sine faste holdpunkter, indtil han i vinteren 1939-40 vendte tilbage til Danmark, hvor han døde i 1946. Klenaus musikalske produktion omfatter musik i næsten alle genrer: operaer, symfonier, instrumentalkoncerter, kammermusik, klavermusik og sange. Hertil kommer, at han skrev en række musiklitterære artikler, ligesom han holdt foredrag.

Klenaus samling i Det Kongelige Bibliotek

Det Kongelige Bibliotek købte i 2005 en meget stor samling af Klenau-manuskripter.

Samlingen havde gennem mere end 30 år ligget ukendt og ubenyttet, dels i et sommerhus i Tyrol, dels i en herskabslejlighed i Wien og indeholder en række værker af Paul von Klenau, som ikke kendes fra andre kilder. Enkelte af værkerne blev opført ved en Klenau portrætkoncert i Dronningesalen i maj 2008. Langt størstedelen af det store materiale er endnu ikke gennemarbejdet.

Klenaus klavermusik

Klenaus klavermusik omfatter en række afsluttede værker, der fordeler sig over hele hans produktive periode. Tidligst komponerede han de to klaversonater i Es-dur og E-dur, der ligesom de to sene arbejder, *Sonate i f-mol* og *Sonatine i E-dur*, forblev utrykt. De øvrige klaverværker tæller samlingerne *Barndoms-Minder* og *Geschichten von der Vierjährigen*, der blandt andet rummer en fantasi over den danske børnesang "Tingelingelater, Tinsoldater", *Klein Ida-Walzer*, der er komponeret på grundlag af motiver fra Klenaus balletmusik til H.C. Andersens eventyr "Den lille Idas Blomster", samlingerne *Drei Stimmungen* og *Vier Klavierstücke* samt to hefter med hver seks *Præludier* og *Fugaer* i 12 forskellige tonearter.

Sonate i f-mol

Det forhold, at sonaten i f-mol og sonatinen i E-dur er overleveret i lustryk med copyright-angivelsen 1944, kunne tyde på, at Klenau planlagde en udgivelse af dem, men af ukendte årsager blev de ikke publiceret. Begge sonater bygger på det i samtidens danske musikliv forkætrede tolvtoneprincip, som komponisten anså for at være en væsentlig udvidelse og berigelse af de musikalske udtryksmidler. Tolvtonemusikken betød efter hans mening ikke et brud med den harmonilære, der byggede på dur-mol-tonaliteten, og det var et vigtigt anliggende for ham at vise, at man kunne komponere lytteværdig tolvtonemusik, hvad han blandt andet realiserede i tre store operaer, opført på tyske scener i 1930'erne. Sonaten i f-mol, der ligesom sonatinen i E-dur er et eksempel på hans såkaldte "toneartsbestemte" tolvtonemusik, er i fire satser. Begge indgår i den samling af Klenaus trykte noder, manuskripter og personalia, Det Kongelige Bibliotek købte i 2005, og udgives i Dansk Center for Musikudgivelse.

Lisbeth Ahlgren Jensen

PAUL VON KLENAU

Paul von Klenau (1883-1946) was born in Copenhagen but spent most of his life in Germany and Austria. Klenau originally studied music theory and violin in Copenhagen, and in 1902 he travelled to Berlin to study composition with Max Bruch and violin with Carl Halír. From 1904 he took composition lessons in Stuttgart with Max von Schillings. During the period between 1907 and 1914 he was engaged as conductor and rehearsal at various German theatres, and in 1913 he was employed as chief conductor at the Freiburg Opera. In addition Klenau organised concerts in Copenhagen from 1919, and in 1920 he became co-founder – and until 1926 leader – of The Danish Philharmonic Society. Here modern orchestral music of all kinds was performed; in 1923 he even managed to introduce Arnold Schönberg, who conducted a concert with his own works. Parallel with engagements as a conductor in Vienna from 1922, Klenau also worked as choral conductor at the Konzerthausgesellschaft. In 1929 he was made a professor, and as a conductor and composer he held Frankfurt and Vienna as his fixed points, until in the winter of 1939-40 he returned home to Denmark, where he died in 1946. Klenau's musical production covers almost all genres: operas, symphonies, instrumental concerts, chamber music, piano music and songs. To this should be added that he wrote a great number of articles on musical subjects, some of which were also given as talks in various places and connections.

Klenau's collection at The Royal Library

In 2005 The Royal Library bought a large collection of manuscripts by Klenau. During the previous more than thirty years the manuscripts had been kept in a summer house in Tyrol and a flat in Vienna. The collection contains a number of works by the Danish composer Paul von Klenau that are not known from other sources. A few of these works were given their first Danish performance at a concert in the library in May 2008. The material has so far only received scant attention.

Paul von Klenau's Piano Music

Klenau's piano music consists of a number of completed works, covering his whole period as an active composer. Klenau wrote four piano sonatas and sonatines: two of them date from his early period (Sonatas in E flat major and E major), and two works from his more mature years (Sonata in F minor and Sonatine in E major). His other piano works are: *Barndoms-Minder* (Childhood Memories); *Geschichten von der Vierjährigen* (Stories of a Four-Year Old), which among other pieces contains a phantasy on the Danish children's song "Tingelingelater, Tinsoldater"; *Klein Ida-Walzer* (Little Ida's Waltz) based on themes from Klenau's music to the ballet on Hans Christian Andersen's fairy tale "The Flowers of Little Ida"; *Drei Stimmungen* (Three Sentiments), *Vier Klavierstücke* (Four piano pieces); two volumes containing preludes and fugues in twelve different keys.

Sonata in F minor

The fact that the Sonata in F minor and the Sonatina in E major are handed down as dyeline prints, copyrighted in 1944, indicates that Klenau originally planned to have them published, but for unknown reasons this never happened. Both sonatas are based on the dodecaphonic technique, which in those days was highly controversial in Danish musical circles, but which the composer considered an important increase in and enrichment of the musical means of expression. According to Klenau, 12-note serial composition did not indicate a break away from the theory of harmony based on major/minor tonality, and it was important for him to show that it was possible to compose 12-note serial music worth listening to. This he also showed in three grand operas, performed on German stages in the 1930s.

The Sonata in F minor, which like the Sonatina in E major is an example of his so-called "12-note serial composition in a fixed key", is in four movements. Both works are included in the collection of music, manuscripts and personal material, which were bought by The Royal Library in 2005. The two works are published by Danish Centre for Music Publication.

Lisbeth Ahlgren Jensen

SONATE I F-MOL

SONATA IN F MINOR

I

Allegro molto vivace e appassionata a la breve (♩ = 80)

pp

f mit grosser Kraft

f

dim.

p *crescendo* *ff* *dim. e. rit.*

*Ped. **

*Ped. ** *Ped. **

26

p *espressivo* (*leidenschaftlich, nicht weichlich*)

30

cre *scen*

34

do *f* *pp*

38

cre *scen*

41

do *f* *pp*

46

cre *scen* *do*

50

50

f

*Ped.....**

Measures 50-53: Treble and bass staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *f* and *Ped.....**.

54

54

f

Measures 54-57: Treble and bass staves with sustained chords and melodic lines. Dynamics include *f*.

58

58

dim . . . i- nuendo.

p

Measures 58-62: Treble and bass staves with a gradual decrease in volume. Dynamics include *dim . . . i- nuendo.* and *p*.

63

63

ff dim. molto

rit. molto

a tempo (a tre battute)

pp

Measures 63-67: Treble and bass staves with a significant dynamic and tempo change. Dynamics include *ff dim. molto*, *rit. molto*, *a tempo (a tre battute)*, and *pp*.

68

68

Measures 68-72: Treble and bass staves with sustained chords and melodic lines.

73

73

Measures 73-76: Treble and bass staves with sustained chords and melodic lines.

78

PPP

pp

Ped. *

Detailed description: This system contains measures 78, 79, and 80. Measure 78 features a piano introduction with a *PPP* dynamic. Measure 79 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 80 continues the accompaniment with a *pp* dynamic. Pedal markings are present at the end of measures 78 and 80.

81

p

mf

Ped. *

Detailed description: This system contains measures 81, 82, and 83. Measure 81 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 82 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 83 has a treble clef with a melodic line and a bass clef with accompaniment. Dynamics are *p* and *mf*. Pedal markings are present at the end of measures 81 and 83.

84

f

p

cresc.

Detailed description: This system contains measures 84, 85, and 86. Measure 84 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 85 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 86 has a treble clef with a melodic line and a bass clef with accompaniment. Dynamics are *f*, *p*, and *cresc.*

87

cresc.

ff

Ped. *

Detailed description: This system contains measures 87, 88, and 89. Measure 87 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 88 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 89 has a treble clef with a melodic line and a bass clef with accompaniment. Dynamics are *cresc.* and *ff*. Pedal markings are present at the end of measures 87 and 89.

90

Ped. *

Detailed description: This system contains measures 90, 91, and 92. Measure 90 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 91 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 92 has a treble clef with a melodic line and a bass clef with accompaniment. Pedal markings are present at the end of measures 90 and 92.

93

Detailed description: This system contains measures 93, 94, and 95. Measure 93 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 94 has a treble clef with a melodic line and a bass clef with accompaniment. Measure 95 has a treble clef with a melodic line and a bass clef with accompaniment.

96

p *cne - - - scen*

99

risoluto *do* *f* *8va sub.*

103

8va sub. *8va sub.* *8va sub.* *Ped.*

108

ff *Ped.* *Ped.* *Ped.*

111

Ped. *Ped.* *Ped.*

114

ff *Ped.* *Ped.*

leidenschaftlich bewegt

117

gva sub.

Detailed description: This system contains measures 117, 118, and 119. The right hand features a melodic line with a long slur over measures 118 and 119. The left hand has a rhythmic accompaniment with triplets and slurs. A dynamic marking of *f* is present in measure 118. The tempo marking *gva sub.* is written below the bass staff.

120

Detailed description: This system contains measures 120, 121, 122, and 123. The right hand continues the melodic line with slurs. The left hand maintains the rhythmic accompaniment. A dynamic marking of *p* is visible in measure 121.

124

cre...scen...

Detailed description: This system contains measures 124, 125, and 126. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in measure 126. The text *cre...scen...* is written above the right hand in measure 126.

127

do...

ff

p

Detailed description: This system contains measures 127, 128, and 129. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present in measure 128, and a *p* marking is in measure 129. The text *do...* is written above the right hand in measure 127.

130

Detailed description: This system contains measures 130, 131, and 132. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

133

f

pp

f

pp

p

cre...

Detailed description: This system contains measures 133, 134, 135, and 136. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings of *f* and *pp* are present in measures 133, 134, 135, and 136. The text *cre...* is written above the right hand in measure 136.

139

... scen ... do ...

142

mit grösster Energie

ff

146

151

dim ... *nuendo* ... *poco meno rall...*

155

a tempo

p

158

risoluto
cre... scendo...

f

161

8va sub. 8va sub. 8va sub. 8va sub.

166

8va...
Ped. * Ped. * Ped. *

fff

170

8va sub.

175

8va sub.

179

mf crescendo ff

182

sf senza rit.

Andante sostenuto (♩ = 60)

II

L.H.

p

pp

p

4

pp

R.H

pp

crescendo

8

pp subito

p cresc.

mf cre.

Ped. * Ped. * Ped. *

12

scen. do

f

crescen.

do

Ped. *

Ossia

crescen.

do

15

ff

p

ff

p

p

20

20

p

23

p

Detailed description: This system contains measures 20 through 23. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a harmonic accompaniment with chords and some moving lines. Dynamics include piano (*p*) and accents.

24

24

p

mf

espr.

27

p

espr.

Detailed description: This system contains measures 24 through 27. The right hand has a rhythmic pattern of eighth notes with slurs. The left hand has a steady accompaniment. Dynamics include piano (*p*), mezzo-forte (*mf*), and accents (*espr.*).

28

28

cre... scen... do...

f

Detailed description: This system contains measures 28 through 30. The right hand has a melodic line with slurs. The left hand has a harmonic accompaniment. Dynamics include forte (*f*). There are lyrics: *cre... scen... do...*

31

31

f

f

gva...

fz

Detailed description: This system contains measures 31 through 33. The right hand has a complex melodic line with many accidentals. The left hand has a complex accompaniment with many accidentals. Dynamics include forte (*f*), fortissimo (*fz*), and a fermata (*gva...*).

34

34

f

dim... molto

p

pp

L.H.

Detailed description: This system contains measures 34 through 38. The right hand has a melodic line with slurs. The left hand has a harmonic accompaniment. Dynamics include forte (*f*), piano (*p*), and pianissimo (*pp*). There is a marking *dim... molto* and *L.H.* above the right hand.

39

39

mf

espr.

espr.

Detailed description: This system contains measures 39 through 42. The right hand has a melodic line with slurs. The left hand has a harmonic accompaniment. Dynamics include mezzo-forte (*mf*) and accents (*espr.*).

43

46

49

ossia

52

57

III

Allegretto (♩ = 84)

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The first system shows the beginning of the piece with a piano (*p*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 6-10. The piece continues with a piano-piano (*pp*) dynamic marking. The melody features a series of eighth notes and quarter notes, with some slurs. The bass line consists of chords and single notes.

Musical notation for measures 11-16. The piece continues with a piano (*p*) dynamic marking. The melody is more active, featuring sixteenth notes and eighth notes. The bass line has a steady accompaniment of chords.

Musical notation for measures 17-22. The piece continues with a piano (*p*) dynamic marking. The melody is characterized by slurs and ties. The bass line features a prominent *fz* (forzando) marking in measure 20.

Musical notation for measures 23-28. The piece continues with a piano-piano (*pp*) dynamic marking. The melody is more melodic, with a series of eighth notes. The bass line has a steady accompaniment of chords.

Musical notation for measures 29-34. The piece continues with a *cresc.* (crescendo) marking in measure 29, leading to a forte (*f*) dynamic marking in measure 33. The melody is more active, with a series of eighth notes. The bass line has a steady accompaniment of chords.

34

fz *p* *fz*

1. 2.

39

3. *Fine* *TRIO*

fz *fz* *fz*

FINE.

*Ped. **

44

fz *fz* *fz* *fz* *pp*

1. 2.

49

fz

54

fz *pp* *fz*

senza Ped.

60

p *f* *p*

1. 2.

D.C. al Fine.

IV

Allegro molto ($\text{♩} = 88$)

Musical score for measures 1-4. The piece is in 2/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings are present at the beginning and end of the first measure, with an asterisk indicating a specific pedal effect.

Musical score for measures 5-8. The dynamics remain forte (*f*). The melodic line in the right hand continues with more complex rhythmic patterns, including triplets. Pedal markings are present at the beginning and end of the first measure of this system.

Musical score for measures 9-14. The dynamics vary, including fortissimo (*ff*) and piano (*p*). The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. A marking "8va sub..." is present in the lower register of the left hand.

Musical score for measures 15-19. The dynamics include piano (*p*) and fortissimo (*ff*). The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

Musical score for measures 20-24. The piece concludes with a forte (*f*) dynamic. The tempo and mood change to "Leidenschaftlich bewegt" (passionately moved).

24

24

28

28

32

32

36

36

40

40

44

Fuge (sempre a la breve)

44

50

p

Musical score for measures 50-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 50 starts with a whole rest in the treble and a half note in the bass. A piano (*p*) dynamic marking is placed above the treble staff in measure 51. The music features a mix of eighth and sixteenth notes, with some beamed eighth notes in the bass line.

55

p

Musical score for measures 55-58. The system consists of two staves. The treble staff contains a series of beamed eighth notes, while the bass staff has a more rhythmic accompaniment. A piano (*p*) dynamic marking is present in measure 56. The key signature remains one flat.

59

cre. scen. do...

Musical score for measures 59-62. The system consists of two staves. The treble staff has a vocal line with lyrics: "cre. scen. do...". The bass staff provides accompaniment. The key signature changes to two flats (B-flat and E-flat) in measure 59.

63

f

Musical score for measures 63-67. The system consists of two staves. The treble staff features a melodic line with eighth notes, and the bass staff has a steady accompaniment. A forte (*f*) dynamic marking is placed above the treble staff in measure 64. The key signature remains two flats.

68

Musical score for measures 68-72. The system consists of two staves. The treble staff has a melodic line with some slurs, and the bass staff has a rhythmic accompaniment. The key signature remains two flats.

73

Musical score for measures 73-76. The system consists of two staves. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature remains two flats.

78

ff

This system contains measures 78 through 81. The music is written for piano in a key with two flats (B-flat major or D minor). The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. A fortissimo (ff) dynamic marking is present in the second measure.

82

ff

This system contains measures 82 through 87. The right hand continues with intricate melodic patterns. The left hand has a more active role with moving bass lines. A fortissimo (ff) dynamic marking is present in the second measure.

88

This system contains measures 88 through 92. The right hand has several slurs and accents. The left hand features a melodic line with some slurs. There are several accents (v) and slurs (v) in the right hand.

93

p subito
espr.

This system contains measures 93 through 96. The right hand has a series of chords and rests. The left hand has a melodic line. A piano subito (*p subito*) dynamic marking is present in the second measure, along with an expressive (*espr.*) marking.

97

p

This system contains measures 97 through 100. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs. A piano (*p*) dynamic marking is present in the second measure.

101

This system contains measures 101 through 104. The right hand has a melodic line with slurs. The left hand has a melodic line with slurs.

105

Musical score for measures 105-108. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs.

109

Musical score for measures 109-112. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs. A dynamic marking *p* is present in the lower staff.

113

Musical score for measures 113-116. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs. The lyrics "cre... scen... do..." are written below the lower staff.

117

Musical score for measures 117-120. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs. The tempo marking *a tempo* is above the upper staff, and the dynamic marking *f* is below the lower staff. The instruction *un poco rall. ...* is written in the lower staff.

121

Musical score for measures 121-125. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs. Dynamic markings *f* and *p* are present in the lower staff. The instruction *8va sub...* is written at the end of the lower staff.

126

Musical score for measures 126-130. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef with a key signature of one flat, featuring a bass line with quarter and eighth notes, some beamed together, and slurs. Dynamic markings *p* and *f* are present in the lower staff. The instruction *8va sub...* is written at the end of the lower staff.

130

Musical score for measures 130-133. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in a key with one flat (B-flat major or D minor). Measure 130 starts with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays block chords. The system ends with a fermata over a chord in the right hand.

134

Musical score for measures 134-137. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature changes to two sharps (D major or F# minor). Measure 134 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords. The system ends with a fermata over a chord in the right hand.

138

Musical score for measures 138-141. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature changes to one flat (B-flat major or D minor). Measure 138 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a fermata over a chord in the right hand.

142

Musical score for measures 142-145. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature changes to two sharps (D major or F# minor). Measure 142 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a fermata over a chord in the right hand.

146

Musical score for measures 146-150. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature changes to one flat (B-flat major or D minor). Measure 146 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a fermata over a chord in the right hand.

151

Musical score for measures 151-154. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The key signature changes to two sharps (D major or F# minor). Measure 151 starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The system ends with a fermata over a chord in the right hand.

156 *Allargando*

Musical score for measures 156-160. The system consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). Measure 156 starts with a fortissimo (*ff*) dynamic. The tempo marking *Allargando* is at the top. Measure 158 includes the instruction *dim. molto*. Measure 160 ends with the instruction *p a tempo*.

161

Musical score for measures 161-165. The system consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The music continues with various melodic and harmonic developments.

165

Musical score for measures 165-169. The system consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The music features intricate melodic lines and harmonic textures.

169

Musical score for measures 169-173. The system consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The music includes complex rhythmic patterns and dynamic markings, with a piano (*p*) dynamic in measure 173.

173

Musical score for measures 173-177. The system consists of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The music concludes with a series of chords and melodic fragments.

177

p

p

p

181

p

p

p

pp

185

p

p

p

p

189

p

p

p

p

vorwärts cresc. molto

193

Presto
gva...

ff

ff

ff

197 *peitschend*

201

204

208

212 *Allargando a tempo*

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

A Score, dyeline print

B Score, autograph

A Score, dyeline print.

DK-Kk, Paul v. Klenaus Samling No. 136.

Title on first music page: "SONATE, F MOL / Paul von Klenau 1943" [printed in gold].

30x22.5 cm, dyeline print, 22 numbered pages, not stabled.

Few additions in pencil; p. 1 cut in two between second and third systems.

"Copyright 1944 / by Professor Paul von Klenau / A/S Dansk Lyskopi".

B Score, autograph.

DK-Kk, Paul v. Klenaus Samling No. 136.

Title on first music page: "Sonate, f moll / für / Klavier. / Paul v. Klenau".

34.4x26.7 cm, five bifolios, numbered 1-19, one unnumbered page; written in ink, additions in pencil and blue crayon, not stabled. Includes a separate slip (c.13.1x26.8 cm, written in pencil) with corrections to p. 19, fifth system, bb. 3, 5.

Paper: "Beethoven Papier Nr. 35 (20 Linien) 1942" (20 staves). Fourth movement written before third movement. "Frederiksen: se Side 19" (Frederiksen, please look at p. 19) added in pencil above top staff of p. 16. A number of bars cancelled, and an alternative version of the final bars written on p. 19, and the first bars of the third movement written on pp. 16-17.

FILIATION AND LIST OF EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

The dyeline print (**A**), which was copyrighted in 1944, has been elected as copy text for the present edition. It was proofread and revised by the composer, but apparently not published during his lifetime (1883-1946). In connection with the proofreading, Klenau made a number of revisions (mainly in blue crayon) in the autograph fair copy (**B**), on which the dyeline copy was based, e.g. changes in articulation, change of chord positions, and additions of accidentals. Most of the revisions were included in **A** and are therefore part of the present edition; some of them, however – written either in pencil or in blue crayon – are not included in **A**, either because they were forgotten or because Klenau may have regretted them. Finally, some revisions are made directly in **A** without the composer afterwards having them added to **B**. In these cases the present edition follows **A**.

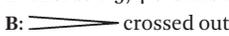
Klenau's use of articulation and accidentals needs a special comment. Thus, for the four introductory bars of the sonata, which present the 12-note series in unison, Klenau adds only one slur, though the phrase is written for two parts with both up-

wards- and downwards stems. This also goes for the transposed and incomplete series in bb. 5-7. In the following, unison bars, however, he adds a slur for *each* of the parts. The same inconsistency is observed concerning accidentals; the principle seems to be that an accidental is valid only in the very octave and in the very part in which it is added; on the other hand, a cautionary accidental is often added in a different part or in a different octave from the one in which the altered note occurred. However, it seems to be a principle – not necessarily used in every case – that accidentals are not to be repeated for notes tied to a previous note following a bar line. Finally, it should be emphasized that Klenau's piano notation is not bound to strict part writing and that some parts are thus defective; hence, sometimes the same phrase may be notated with a different use of stem direction.

In the present edition, errors have been emended (e.g. pitches), and articulation and dynamics have been added partly with reference to **B** and partly by analogy with parallel instances in **A**. No revision has been made in those instances in which the editor has not been able to fully interpret an addition in **B**; however, the addition is registered as a variant. The editor has tacitly omitted superfluous accidentals and added a number of cautionary ones in accordance with an understanding of Klenau's practice; accidentals, which imply a change of pitch, are in all cases followed by a comment. No attempt has been made to adjust the composer's part writing, and only incomplete bars (not incomplete *parts*) are emended as to the missing note values. Information about the writing utensils in the sources may reveal the different "layers" of the sources when it comes to changes and revisions.

Bar numbers are added by the editor. The present edition is based on a scanned version of **A**, revised by means of image editing software.

I	Bar	Part	Comment
	10	pf.1	first crotchet (bottom note): stacc. added by analogy with upper note
	11	pf.2	B : last chord: marc. added in pencil
	12	pf.2	B : chords 1-2: marc. added in pencil
	13	pf.2	B : chord 1: marc. added in pencil
	16	pf.2	chord 4: marc. added by analogy with pf.1 and b.57
	17	pf.2	chord 1: marc. added by analogy with pf.2 and b.58 (note 1)
	17	pf.1	chord 2, lower part of chord: marc. added by analogy with upper part of chord
	26		<i>Espressivo (leidenschaftlich, nicht weichlich)</i> added as in B ; B : above system: "Espressivo (leidenschaftlich, nicht weichlich) / Espressivo (<i>LEIDENSCHAFTLICH, NICHT WEICHLICH</i>)"
	29	pf.2	fourth crotchet (upper part): 4-rest added; (B : bar incomplete)
	33	pf.1	chord 1: <i>b'</i> emended to <i>b^{b'}</i> by analogy with pf.2 (note 3)
	50	pf.1, 2	<i>f</i> added because of crescendo bb.47-49 and as in B
	58	pf.1	chord 2, lower part of chord: marc. added by analogy with upper part of chord
	65		above system: <i>tempo</i> emended to <i>a tempo</i> by analogy with b.156
	66		above system: (<i>a tre battute</i>) emended to (<i>a tre battùte</i>) according to correction in A
	66	pf.1	pp added by analogy with b.65 (pf.2, note 3) and as in B

71	pf.1	note 2: stacc. added as in B	30	pf.1,2	B : third crotchet: p crossed out in pencil
78, 80	pf.1	B : chords 1-3, 4-6: slurs crossed out in blue crayon	31	pf.1,2	B : third crotchet: f
78	pf.2	B : chords 1-3, 4-6: slurs	36	pf.2	B (upper part): note 2: ten.
80	pf.2	B : chords 1-3, 4-6: slurs erased	47	pf.1	third crotchet note 2: b' emended to b^b by analogy with note 2 chord 1
81	pf.1	B : notes 1-9: slur crossed out in blue crayon			
82, 84	pf.1	B : chords 1-3, 4-6: slurs crossed out in blue crayon			
82	pf.2	B : slurs crossed out in black ink	III		
83, 85	pf.1	B : notes 1-9: slur	Bar	Part	Comment
87	pf.1,2	note 11: \sharp added (g^{\sharp} fitting the structure of the 12-note series correctly)			B : above system: "Allegretto ($\text{♩} = 72$ 84) / Variation über eine Klassische Form." added in black ink
88	pf.2	B : chords 1-3, 4-6: slurs	5	pf.2	stacc. added by analogy with bb.4,6 and as in B
88, 90,			40 ^{II}	pf.2	≡ added; A , B : bar empty
92	pf.1	B : chords 1-3, 4-6: slurs crossed out in blue crayon	58	pf.2	B : stacc.
90	pf.2	B : chords 1-6:	60	pf.2	B : c , a^b
					
		chords 1-3, 4-6: slurs crossed out in black ink	IV		
92	pf.2	B : chords 1-3, 4-6: slurs crossed out in blue crayon	Bar	Part	Comment
93	pf.1	B :  crossed out			B : addition in pencil at top of page: "Fredriksen 3 ^{die} Del se Side 16" (Frederiksen, see Part 3 on p. 16); above system: number of movement indicated as "IIII";
94	pf.1,2	B : chords 1-3, 4-6: slurs crossed out in blue crayon and black ink			"Presto" before " $\text{♩} = 88$ " crossed out, "Allegro molto" added in pencil; time signature, ♩ , added in pencil
98	pf.1	B : chords 3, 4, 6 (lower notes) and chords 5, 7 (upper notes): crossed out in red crayon; fourth crotchet: ten. added in blue crayon	1	pf.2	A : chord 1: A changed to A^b in pencil
99	pf.1,2	note 1: marc. and notes 1-6: slurs added by analogy with b.159 and as in B	1	pf.1,2	B :
99	pf.1	B : note 1: marc. added in blue crayon			
102-105	pf.1	B : chords 1-3: ten. changed to marc. in blue crayon	5	pf.1	B : chords 2-3: slur
102	pf.2	8^{va} <i>sub</i> added by analogy with bb.103-105 and as in B	7	pf.1	chord 1, lower part of chord: stacc. added by analogy with upper part of chord
106, 107	pf.1,2	B : chords 1-4: ten. changed to marc. in blue crayon	8	pf.1	chord 3 (top note): b^b emended to b by analogy with bottom note
108, 110	pf.1,2	B : chords 1-3, 4-6: slurs crossed out in blue crayon	8	pf.2	chord 3: B^b emended to B by analogy with pf.1 (bottom note)
110	pf.1,2	chords 1, 3-4, 6: stacc. added by analogy with b.108 and as in B	12	pf.1	note 1 (lower part): ♩ emended to ♩ by analogy with b.14 and as in B
110	pf.2	B : chords 1-6: f , c	20	pf.1	note 6: a' emended to a^b by analogy with pf.2
112,114	pf.1,2	B : chords 1-3, 4-6: slurs crossed out in blue crayon	23	pf.2	B : note 5: ♩
114	pf.2	notes 1, 3-4, 6: stacc. added by analogy with b. 108 and as in B	24, 25,		
117	pf.2	B : notes 8-10: marc. added in black ink and emphasized in blue crayon	43	pf.2	B : third crotchet: ♩ (bar incomplete)
131	pf.2	note 7: b emended to b^b by analogy with pf.1	44	pf.2	\sharp added; A , B : bar incomplete
139	pf.1	B : third crotchet: g , b^b , e^b , a	72	pf.1	B : fourth crotchet: 4 2 (fingerings) added in pencil
144-145		<i>mit grösster Energi</i> emended to <i>mit grösster Energie</i>	78	pf.2	A : note 3: E changed to E^b in pencil
144	pf.1	B : chords 1-2: ten. changed to marc. in blue crayon	82	pf.1	note 3 (upper part): g'' emended to f'' by analogy with the melodic movement in bb.80-81, 83 and as in B
144	pf.2	B : chord 1: ten. and marc. changed to marc. in blue crayon; chord 2: ten. changed to marc. in blue crayon	84	pf.1,2	B : ff corrected to fff or f in blue crayon (illegible)
145	pf.1	chords 2-4: marc. added by analogy with b.148 (pf.2) and as in B ; B : chords 2-4: ten. changed to marc. in blue crayon	90	pf.2	chord 1: e^b emended from f' by analogy with pf.1 as in B ; A : below the system: pencil marc added
146	pf.1	B : chord 3: ten. and marc. changed to marc. in blue crayon	107	pf.1	note 5: d'' emended to c'' by analogy with the triads in bb.108-109 and as in B
147, 148	pf.1,2	B : ten. and marc. changed to marc. in blue crayon	118	pf.2	chord 4: stacc. added by analogy with pf.1 and as in B
174	pf.1	B : chord 4: a' , d'' , $f^{\sharp''}$	120	pf.1	first crotchet, lower part of chord 1: stacc. added by analogy with upper part of chord and as in B
178-179	pf.2	b.178 note 1 to b. 179 note 1: slur added by analogy with pf. 1	124-125	pf.1,2	B : b.124 note 2 to b.125 note 2:  crossed out in blue crayon
185-		end-dating below the system: "16/ Juli/ 43"	125	pf.1	note 1 (lower part): ♩ emended to ♩ by analogy with pf.2 and as in B
II			136	pf.1	B : notes 1-4: slur crossed out in blue crayon
Bar	Part	Comment	136, 138	pf.1,2	B : third crotchet: slur and ten. above note 1 crossed out in blue crayon
11	pf.1	A : fourth crotchet, note 3: e'' emended to e^b in pencil	148	pf.1	B : chord 1: notated an octave lower with the addition of 8^{va} <i>sub</i> ; chord 2: notated an octave lower with the addition of 8^{va} ; B (separate slip): written as in A
19	pf.1	B : p corrected to pp in pencil			
20	pf.2	B : added in pencil in margin: "Prikker over til e'et" (dots to be drawn to the e)			

148	pf.2	B: chord 1: written an octave lower with the addition of <i>8^{va}</i> ; chord 2: written an octave lower with the addition of <i>8^{va} sub</i> ; B (separate slip): written as in A
157	pf.1	notes 3-5: ten. added as in B ; B: notes 3-5: ten. emphasized in blue crayon
172	pf.1	B (upper part): notes 1-2: ten. and marc.
191		<i>vorwärts</i> emended to <i>vorwärts</i>
194		B: above system: "Prestissimo." changed to "Presto" in pencil
194	pf.1,2	B: third crotchet: slur crossed out in blue crayon
215		B: <i>ff</i>

