



R O Y A L

C O L L E G E

O F M U S I C

London

KARL RANKL

SEVEN SONGS FOR BARITONE OP. 6

RCM EDITIONS

RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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RCM Editions of Songs Op. 5-10 by Karl Rankl

Created for research and performances at the Royal College of Music, these performing editions are faithful transcriptions of the manuscripts. Digital reproductions of Rankl's manuscripts are available publicly on the website of the KUG Library:

<https://phaidra.kug.ac.at/>

Editorial interventions have been kept to a minimum. Below is a small list of corrections made by editor Louis Stanhope:

Op/No.	Bar	Change
Op. 7/2		Spelling of Sara Teasdale – h removed on Sara.
Op. 7/3	9	B-flat changed to dotted quaver in piano right hand.
Op. 7/3	18	5 th quaver rest changed to dotted quaver in piano left hand.
Op. 7/3	38	Minim changed to dotted minim.
Op. 7/5	26	Spelling of 'being' corrected.
Op. 7/9	70	C changed from crotchet to dotted crotchet in piano left hand.
Op. 7/9	74	Spelling of 'physic' corrected.
Op. 7/9	74	Added staccatos to the whole bar.
Op. 7/9	93	Quaver rest changed to semiquaver.
Op. 8/5		Spelling of Mendez corrected.
Op. 8/5	49	Changed crotchet tied to minim to dotted minim.
Op. 9/6	14	C-sharp changed to semiquaver.
Op. 10/7	4	Added hyphen to 'amaze' to show it is one word.
Op. 10/7	4	Semiquavers changed to demisemiquavers on beat 1 left hand piano.
Op. 10/7	14	The word 'a' changed to 'an'.
Op.10/10	4	B-flat minim changed to dotted minim in baritone

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Karl Rankl's Songs Op. 5-10

by Norbert Meyn

Born near Vienna in 1898, Karl Rankl studied privately with Arnold Schoenberg and Anton Webern from 1918-1921, often together with his close friend Hanns Eisler. From 1922 to 1925 Rankl was répétiteur and chorus master for the Volksoper Vienna. He later worked as conductor and répétiteur at Liberec, Königsberg and finally at the Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz as Music Director from 1933 to 1937 and finally to Prague from 1937 to 1939.

Rankl was persecuted by the Nazis for political reasons due to his known association with socialist worker choirs during the 1920s. He was forced to emigrate to Britain via Prague in August 1939. Following his escape from the Nazis, Rankl and his wife Adele first settled in Bristol, but like most German, Austrian, and Italian nationals in Britain during this period, he was interned as an "enemy alien" during the summer of 1940. By the time he was released his health had declined, and, unable to accept paid employment because of his refugee status, Rankl turned to composition, in particular to setting English texts by British and American authors. All the English songs in Op. 5-10 date from this period, written in Oxford between 1941 and 1942. The German songs in Opus 6 and 10 were written in Bristol in 1939.¹ Some of the songs were performed in Oxford at the time, and the cycle *A Chinese Picture Book* was submitted to the BBC in 1944 but rejected.

After that, things started to improve for Rankl as he was offered opportunities to conduct the London Philharmonic Orchestra toward the end of the war. In 1946 he was appointed music director of the Royal Opera House at Covent Garden, one of the most important positions in post-war British musical life. He held this position until 1951 and afterward conducted several other leading orchestras in Britain and Australia. Rankl later orchestrated some of his songs for his oratorio *Der Mensch* (1963/64), but none of these songs were ever published. Eventually, their manuscripts were donated to the Kunstuniversität Graz, where they have been digitized and made available to the public. Rankl's compositions in Britain during and after the war included, in addition to *Der Mensch*, eight symphonies and an opera, *Deirdre of the Sorrows*. Unlike most migrant musicians of his generation, and despite the fact that he spent less than a third of his life in Britain and re-migrated to Austria toward the end of his life, Rankl is characterized as a "British conductor and composer of Austrian birth" in the *New Grove Dictionary of Music and Musicians*. This forms a stark contrast with the views of many at the time of his

¹ For a list of all the songs with dates of composition see:
Nicole Ristow, *Karl Rankl*, von Bockel Verlag, Neumünster, 2017, p. 514-522

appointment at Covent Garden who criticized the selection of an Austrian refugee and foreigner rather than a British artist.

Attempts to place the English Songs within a clear national or geographical context can lead to similar tensions. Their style of composition demonstrates clear roots in the Second Viennese School, unsurprisingly since Rankl studied with Arnold Schoenberg and Anton von Webern in Vienna. His treatment of harmony and atonality is associative and rather free, reminiscent sometimes of the earlier works of Schoenberg and of those of Zemlinsky. At other times, the songs feature elements of the more rhetorical style of his friend Hanns Eisler, a representative of the socialist art of Bertolt Brecht's circle in Berlin, where both musicians lived and worked for a number of years. This music arguably sounds more "Austro-German" than "English" to a majority of listeners, yet their English-language texts, consisting of poems by Siegfried Sassoon and Thomas Lisle as well as a number of twentieth-century American authors, locate the songs within an Anglo-American cultural context.

About twenty of these songs were performed during a 2017 student workshop at the Austrian Cultural Forum (with Austrian pianist Joseph Breinl), London and in concerts by Ensemble Émigré in London and Oxford in 2019. Then, in late 2022 and early 2023, 18 songs were recorded by advanced students and recent graduates of the Royal College of Music as part of the Music, Migration and Mobility project. Musicians and audiences found them well-crafted as well as engaging, humorous, and approachable. However, several performers commented on the occasional oddity of the text setting, sometimes felt to be more German than English. A similar observation could apply to Handel's English oratorios and Britten's settings of German and French poetry, which likewise reflect the mobility of these composers, but in the case of a less familiar composer such as Rankl, the discrepancy engenders another obstacle to appreciation of the music. If one maintains the ingrained habit of evaluating music with reference to fixed geographical location, then these songs may easily be regarded as deficient, "not really German" or "not really English," difficult to place exactly. However, if they are regarded as constituted not only by fixity but also by movement, then the path opens toward a favourable assessment of their stylistic hybridity and innovative nature, and to acceptance of Rankl as a positive agent of cultural mobility, rather than dismissal of him as a historical anomaly.

An earlier version of this text and further information about the research of the AHRC project Music, Migration and Mobility can be found in: Meyn, N. and Grosch, N. and Adey, P. (2023) *Foregrounding mobility rather than belonging: a conceptual framework for engaging with music shaped by transnational migration*. *Acta Musicologica*, 95 (1) pp. 4-20.

Seven Songs for Baritone, Op.6

No. 1: Up-hill

Christina Georgina Rosetti (1830 - 1894)

Karl Rankl (1898 - 1968)

Andante

Baritone

Does the road wind_ up - hill all the

Piano

mf *p*

5

Bar.

way? Yes, to the ve - ry end. Will the day's_

Pno.

mf espr. *p* *mf* *p*

9

Bar.

jour - ney take the whole long day?_ From morn to night, my

Pno.

13

poco rit. **a tempo**

Bar.

friend. But is there

poco rit. **a tempo**

Pno.

dim. *ppp* *p*

17

Bar.  for the night a res - ting - place? A ___ roof for when ___ the

Pno.  *pp*

21

Bar.  slow, ___ dark hours ___ be - gin May not the

Pno.  *p espr. sempre*

25

Bar.  dark - ness hide it from my face? You can - not ___

Pno. 

30 *poco rit.* *a tempo*

Bar.  miss ___ that inn. Shall I meet other ___ way - far - ers

Pno.  *p espr.*

34 rit. poco pesante

Bar. *at night? Those who have gone be - fore.*

Pno. *mf*

rit. poco pesante

38 **a tempo**

Bar. *Then must I knock, or call when just in sight? They will not*

Pno. *p* *p espr.*

a tempo

42

Bar. *keep you wai - ting at that door.*

Pno. *f* *p cresc.* *f*

46

Bar. *Shall I find com - fort, tra - vel - sore and weak?*

Pno. *p subito*

50 poco maestoso - - - poco rit - - - a tempo

Bar.

Pno. *cresc.* *poco maestoso* *poco rit* *a tempo* *f* *p*

53

Bar.

Pno. *pp* *p espr.* *poco a poco*

57

Bar.

Pno. *cresc.* *f* *p*

61

rit. - - -

Bar.

Pno. *f* *dim.* *p*

No. 2: If...

Rudyard Kipling (1865-1936)

Karl Rankl (1898-1968)

Allegro pesante

poco rit. . . . a tempo

Baritone

Piano

Allegro pesante

poco rit. . . . a tempo

f

p sempre

If you can

6

Bar.

Pno.

keep your head _____ when all a - bout you are lo - sing theirs and bla - ming it on

11

Bar.

Pno.

you; If you can trust _____ your - self when all _____ men _____

espr. sempre

16

Bar.

Pno.

doubt you, but make al - low - ance for their doubt - ing too;

21

Bar. *mf poco marcato*

If you can wait and not be ti - red by wait - ing or be - ing

Pno. *p*

26

Bar. lied a - bout, don't deal in lies or be - ing

Pno. *cresc.*

30

Bar. ha - - ted don't give way to ha - ting

Pno. *f*

33

Bar. and yet don't look too good, not

Pno. *dim.* *mf*

36

Bar. *talk too wise;*

Pno. *dim.* *p* *dim.*

40 *poco rit.* . . . *A tempo*

Bar. *If you can dream and not make dreams your mas - ter;*

Pno. *poco rit.* . . . *A tempo* *pp* *p espr.*

45

Bar. *if you can think, and not make thoughts your aim; If you can*

Pno. *espr.* *f* *energico*

50

Bar. *meet with tri - umph and Di - sas - ter and*

Pno.

53

Bar. 

Pno. 

f sempre

57

Bar. 

Pno. 

p

leggero


61

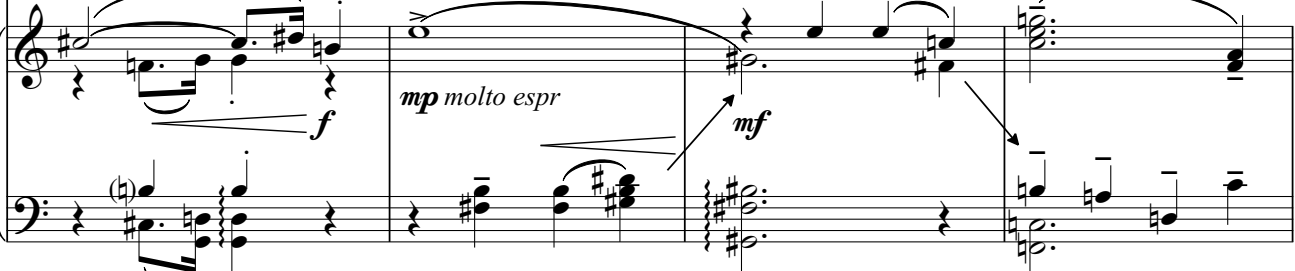
Bar. 

Pno. 

p *f* *p* *f* *mf*

64

Bar. 

Pno. 

f *mp molto espr* *mf*

68 rit.

Bar. *and stoop_____ and build 'em up with worn - out*

Pno. *cresc.* rit.

71 **molto pesante.** **a tempo**

Bar. *tools;*

Pno. **molto pesante.** **a tempo** *f>* *p espr*

75

Bar. *If you can make ine heap_____ of all your*

Pno. *leggiere* *mf*

78

Bar. *win - - nings and risk it*

Pno. *leggiere sempre*

80

Bar. *on one turn of pitch and toss,*

Pno. *cresc. f p*

83 **poco pesante** **a tempo**

Bar. *and lose, and start a - gain at your be -*

Pno. *f espr*

86

Bar. *gin - nings and ne - ver breathe a word*

Pno. *f*

89

Bar. *a - bout your loss; If you can force your*

Pno. *f energico*

93

Bar. heart and nerve and si - new to serve your turn long af - ter

Pno. *p cresc.*

97

Bar. they are gone, and so hold on

Pno. *f*

100

Bar. when there is no - - thing in you ex -

Pno.

rit. *molto.*

103

Bar. cept the will which says to them: "Hold

Pno. *mf* *f*

A tempo

105 -

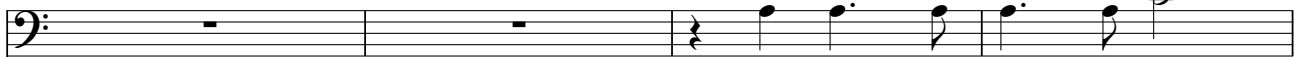
Bar. 

on!"

A tempo


Pno. 

108 **poco rit. a tempo**


Bar. 

If you can talk with crowds


poco rit. a tempo

Pno. 


112

Bar. 


and keep your vir - tue, or walk with kings... nor lose the com - mon

Pno. 

116

Bar. 

touch, if nei - ther foes nor lo - ving friends can

Pno. 

121

Bar. hurt you, If all men count with you, but none too

Pno.

125

Bar. much; If you can fill the un-for-gi-ving min-ute

Pno. *mf poco maestoso*

130

Bar. with six-ty sec-onds worth of dis-tance run,

Pno. *p*

134

Bar. yours is the Earth and e-very thing that's

Pno. *crescendo*

137

Bar. *f* *sempre*

in it, and which is

140

Bar. *rit.* *molto pesante.*

more you'll be a Man,

rit. *molto pesante.*

ff

143

Bar. *& molto rit.* *A tempo* *rit.*

my son!

& molto rit. *A tempo* *rit.*

f *sempre*

146 **pesante. . . . molto rit. . . . Maestoso**

Bar.

pesante. . . . molto rit. . . . Maestoso

Pno.

ff

fff

No. 3: To a lady (asking him, how long he would love her)

Sir George Etherege (1636 - 1692)

Karl Rankl (1898 - 1968)

Moderato

Baritone

It is not, Celi - a, in our power

Piano

p

3

poco rit. . . . a tempo

Bar.

to say how long our love will last; it may be with - in this

Pno.

poco rit. . . . a tempo

6

Bar.

hour may lose those joys we now do

Pno.

p espr.

8

molto rit. . . . a tempo

Bar.

taste; the Bless - èd, that im - mor - tal

Pno.

dim. . . . pp *f*

11 **poco rit.**

Bar. *b* be, from change in love are on - ly **poco rit.**

Pno. *p*

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

Bar. free.

Pno. **a tempo** *mf espr. molto* **rit.** *f*

16 **A tempo**

Bar. Then since we mor - tal lov - ers are, ask not how long our love will

Pno. **A tempo** *p*

18 **poco rit.**

Bar. last; But while it does, let us take **poco rit.**

Pno.

20 **a tempo**

Bar. *care each mi-nute be with plea - sure pass'd*

Pno. *a tempo espr. p espr.*

23 **rit. a tempo**

Bar. *Were it not mad-ness to de - ny to live be - cause we're sure to*

Pno. *rit. a tempo rit. cresc. f dim.*

26 **poco rit.**

Bar. *die?*

Pno. *p mp espr. poco rit. pp*

No. 4: Cities and Thrones and Powers

Rudyard Kipling (1865-1936)

Karl Rankl (1896- 1968)

Maestoso

Baritone

Ci - ties and Thrones and Po - wers,

Maestoso

Piano

f poco marcato

4

Bar.

stand in time's eye al - most as long as flo - wers, which

Pno.

p

8

Bar.

dai - ly die. — But, as new buds put

Pno.

cresc. *mf* *p*

12

Bar.

forth to glad new — men, out of the

Pno.

poco cresc. *mf*

16 *b.e.*

Bar. *b.e.*

spent and un - con - si - dered

Pno. *cresc.*

18 *b.e.*

Bar. *b.e.*

Earth, the ci - - ties

Pno. *ff* *f marcato*

20

Bar. *b.e.*

rise a - again.

Pno.

23

Bar.

Pno. *cresc.* *ff*

26 **un poco piu mosso**

Bar. *un poco piu mosso* This sea - son's Daff - o - dil, she ne - ver

Pno. *p espr. sempre*

30

Bar. hears, what change, what chance, what chill, cut down last

Pno. *cresc.*

poco rit. **a tempo**

34

Bar. year's: But with bold coun - te - nance, and

Pno. *mf* *p*

37

Bar. know - ledge small, es - teems her

Pno. *p leggiero*

40

Bar. *se - ven days con - tin - u - ance to be per -*

Pno. *cresc. f*

43

Bar. *pe - tu - al. So*

Pno. *mf espr. molto p*

poco rit.

47 **a tempo (Tempo I°)**

Bar. *time that is o'er kind to all that*

Pno. *p espr*

a tempo (Tempo I°)

50

Bar. *be, or - dains us e'en as blind, as bold as*

Pno. *espr.*

54

Bar. she: That in our ve - ry death, and

Pno. *mf* *p*

58

Bar. bu - - rial sure, sha - - dow to

Pno. *mf*

61

Bar. sha - - - dow, well per - sua - ded,

Pno. *cresc.*

63

Bar. saith, "See how our

Pno. *f cresc.* *ff* *f*

65

Bar.

Pno.

f sempre marcato

works en - dure!"

68

Bar.

Pno.

cresc.

rit.

rit.

71 **Pesante** *rit.*

Bar.

Pno.

Pesante *ff* *rit.*

fff

No. 5: Death

Thomas Flatman (1635 - 1688)

Karl Rankl (1898 - 1968)

Adagio

Baritone

Oh the sad day, when friends shall shake their

Piano

p

3

Bar.

heads and say of mi-se-ra-ble me, hark how he

Pno.

espr. *mf* *dim.* *p*

5

Bar.

groans, look how he pants for breath see how he

Pno.

7

Bar.

strug - gles with the pangs of Death!

Pno.

mf *f*

9

Bar. *p*

When they shall say of _____ these poor _____ eyes, how

Pno.

11

Bar. *mp espr.*

hollow, _____ and how dim they be! Mark

Pno.

13

Bar. *p*

how his breast does swell and rise, a - gainst this

Pno.

15

Bar. *mf* *cresc.* *f* *p*

po - tent E - ne - my! _____ When some old _____

Pno.

18

Bar. friend shall step to my bed - - side,

Pno. *mp espr.*

20

Bar. touch my chill_ face, and thence shall gent - ly slide,___

Pno. *dim.* *pp dim.*

23

Bar. and when his next com - pa - nions say, how does he

Pno. *ppp* *p* *espr.*

25

Bar. do? What hopes? Shall turn___ a - way, an - swer - ing

Pno.

27

Bar. *3/4* *4/4* *3/4*
 on - ly with a lift up hand, _____ Who can his _____

Pno. *cresc.* *p sub.*

30

Bar. *Poco animando* *poco rit.* *a tempo*
 fate with-stand? Then shall a gasp or two_ do__ more than e'er my

Pno. *Poco animando* *poco rit.* *a tempo*
mf *dim.* *p*

33

Bar. *3/4*
 Rhe - to - rick could__ be - fore, per - suade the

Pno.

35

Bar. *3/4*
 pee - vish world to trou - ble me no more!

Pno. *cresc.* *f* *f espr.*

37

Bar.

Pno.

dim.

39

Bar.

Pno.

p

pp

No. 6: The Whim

Thomas Flatman (1635 - 1688)

Karl Rankl (1898 - 1968)

Allegro, molto moderato

Baritone

Allegro, molto moderato

Why so se - ri - ous,

Piano

mf *P*

4

Bar.

why so grave? Man of busi - ness, who so mud - dy?

Pno.

mf *f*

7

Bar.

Thy - self from Chance

Pno.

f *ff* *mf*

10

Bar.

— thou canst not save with all thy

Pno.

f

13

poco meno mosso

Bar. *(b)* care and stu - dy. Look mer - ri - ly then, and

Pno. *(b)* *f* *p*

17

Bar. take thy re - pose; For

Pno. *mf* *espr.*

20

rit. a tempo (Tempo I°)

Bar. 'tis to no pur - pose to look so for - lorn, since the world was as

Pno. *p* *p*

rit. a tempo (Tempo I°)

23

Bar. bad _____ be - fore thou wert born, _____

Pno. *f*

26

poco rit.

Bar.

and when it will mend who knows?—

poco rit.

Pno.

espr. *p*

29

a tempo

poco

Bar.

And a thou - sand years hence 'tis all one, if you

a tempo

poco

Pno.

f *f*

32

pesante

rit.

a tempo

Bar.

lay'st on a dung - hill or — sat'st on a throne.

pesante

rit.

a tempo

Pno.

ff

35

Bar.

Pno.

dim.

38

Bar. *To be trou - bled, to be sad, cark - ing mor - tal,*

Pno. *p* *mf*

41

Bar. *'tis a fo - lly, for a pound _____ of*

Pno. *f* *ff*

44

Bar. *plea - - - - sure's not so bad _____ as an*

Pno. *mf*

47

Bar. *ounce _____ of me - - - lan - cho - ly* **rit.**


Pno. *f* *dim.*


50 - - - - - **meno mosso (much slower than the first time)**

Bar.  Since all our lives long we tra - vel towards Death

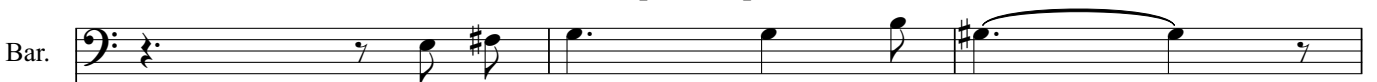
Pno.  *p* *mf*

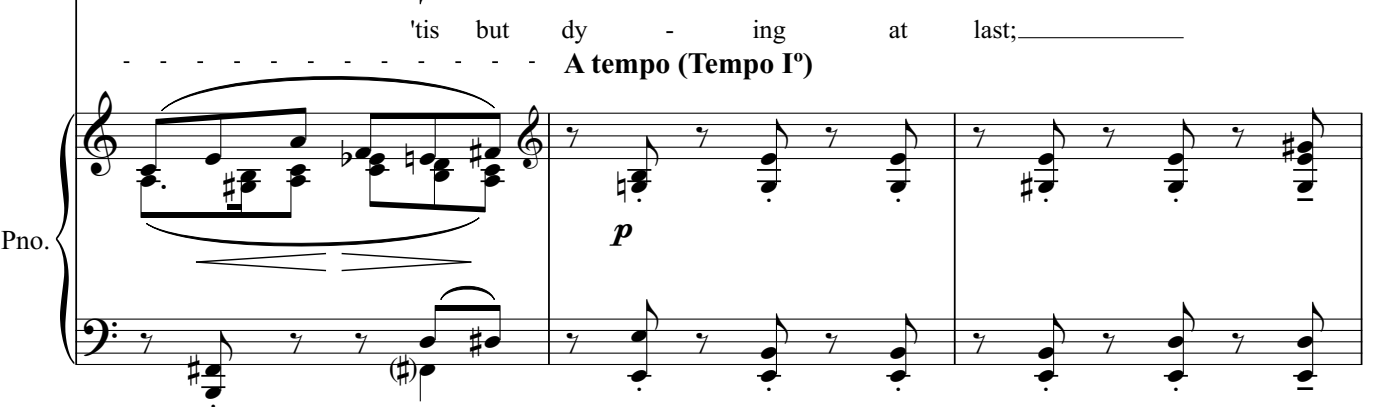
53 **rit.** - - - - -

Bar.  let us rest us some-times, and bait by the way, -

Pno.  *espr.* *p*

56 - - - - - **A tempo (Tempo I°)**

Bar.  'tis but dy - ing at last; -

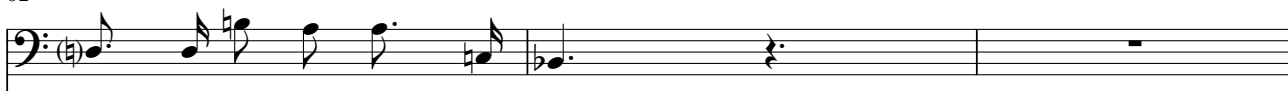
Pno.  *p*

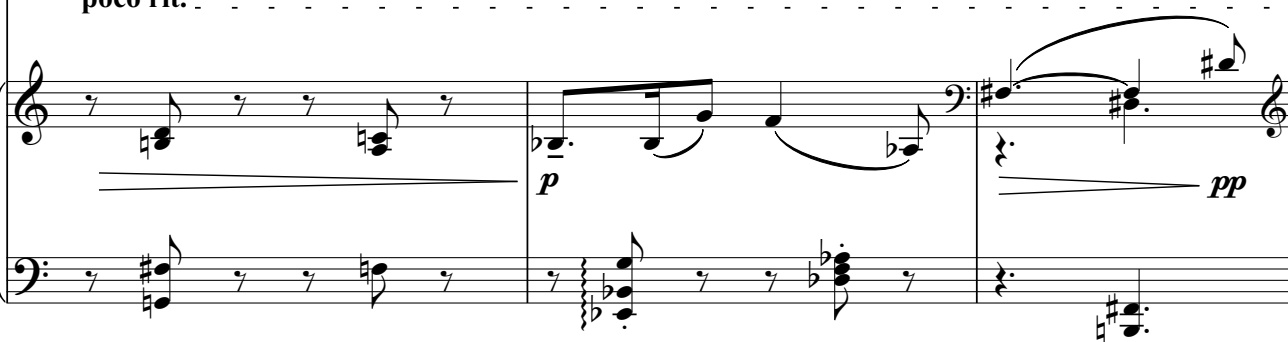
59

Bar.  In our race let us stay, and we

Pno.  *espr.*

62 **poco rit.**

Bar.  **poco rit.**


Pno. 

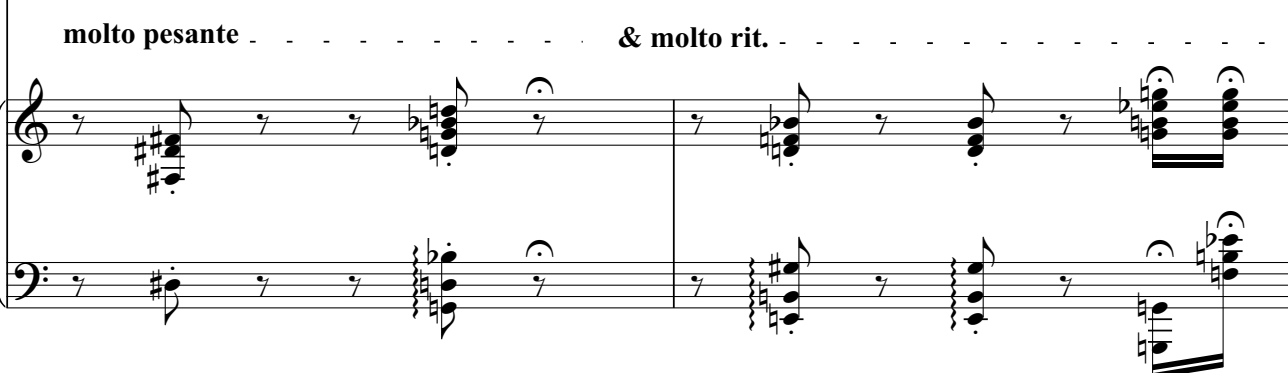
65 **a tempo**

Bar.  **a tempo**

Pno. 

68 **molto pesante** **& molto rit.**

Bar.  **molto pesante** **& molto rit.**

Pno. 

70 **a tempo**

Bar. 

down.
a tempo
ff

Pno.

73

Bar. 

f *mf* *p*

Pno.

No. 7: Abschied
(Anton Ulrich, Herzog zu Braunschweig-Lüneberg)
(übertragen von Harzdörffer)

Karl Rank (1898-1968)

Langsam und getragen

Baritone

Es ist ge - nug!

Langsam und getragen

Piano

p *mp* *mf espr. molto* *cresc.*

4

Bar.

Mein mat - ter Sinn

Pno.

dim. *p espr. sempre*

Zeit lassen!

6

Bar.

sehnt sich da - hin, wo mei - ne Vä - ter schla - fen.

Zeit lassen!

Pno.

8

A tempo

Bar.

Ich hab' es end - lich gu - ten

A tempo

Pno.

dim. *p*

10

Bar. *Fug, es ist ge - nug! Ich muß mir Rast ver -*

Pno. *molto espr.*

12

Bar. *scha - fen. Ich bin er - müdt,*

Pno. *p espr.*

14

Bar. *ich hab ge - führt des Ta - - - ges Bürd, es*

Pno.

16

Bar. *muß einst A - bend wer - den. Er - lös' mich, Herr, spann*

Pno. *dim. pp*

Ped. *

19

Bar. aus den Pflug, es ist ge - nug!

Pno. *p* *mp* *mf*

21

Bar. Nimm von mir die Be - schwer - den.

Pno. *espr.* *f* *p espr. molto* *f*

Ped. *

23 **molto rit.** **a tempo, fließender** **zögernd**

Bar. Nun gu - te Nacht, ihr mei - ne

molto rit. **a tempo, fließender** **zögernd**

Pno. *mf* *p* *pp* *p*

25 **a tempo** **zögernd** **sehr Zeit lassen**

Bar. Freund, ihr mei - ne Feind, ihr gu - - ten und ihr

Pno. **a tempo** **zögernd** **sehr Zeit lassen**

27 **A tempo** **zögernd** **A tempo** **zögernd**

Bar. Bö - - sen.

Pno. **A tempo** **zögernd** **A tempo** **zögernd**

p espr.

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

Bar. Euch folgt die Treu, euch folgt der Trug, es

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

p

31

Tempo I

Bar. *ist ge - nug!* *Mein*

Pno. *mf* *f* *Tempo I*

33

Bar. *Gott will mich auf - - lö - - sen.*

Pno. *f espr.* *dim.* *p*

35 **Sehr ausdrucksvoll**

Bar. *Sehr ausdrucksvoll*

Pno. *p espr. sempre*

37

Bar.

Pno. *f* *f*


39 **poco rit.**

Bar.  So

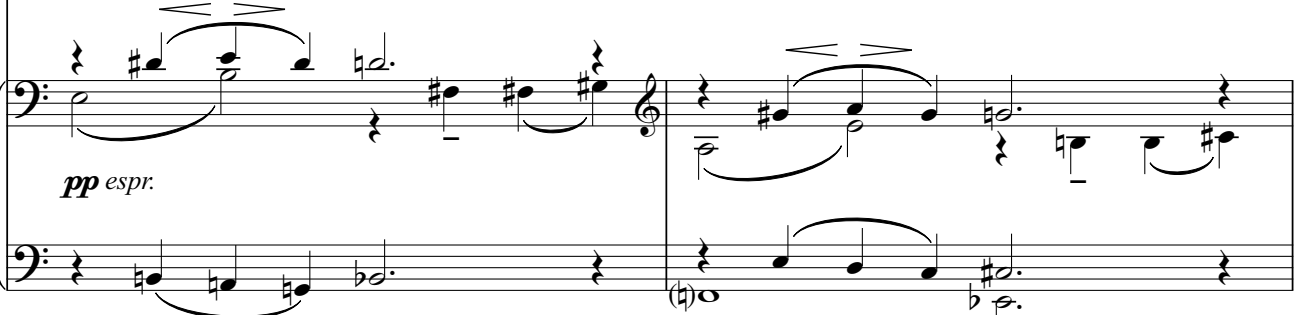
poco rit.

Pno.  *dim.* *mf* *mf* *p* *p* *mf*


41 **Sehr ruhig und schlicht**


Bar.  nimm nun, Herr, hin — mei - ne Seel, die ich be -

Sehr ruhig und schlicht

Pno.  *pp espr.* *pp espr.*

43

Bar.  fehl — in dei - ne Hand — und Pfl - ge.

Pno.  *mf* *p*

45

Bar. Schreib ein sie in dein Le - bens - buch, es

Pno. *pp* *p*

Ped. * Ped. * Ped. *

48

Bar. ist ge - nug!

Pno. *mf* *f espr.*

50

Bar. Daß ich mich schla - fen le - ge.

molto rit. - - - - - sehr ruhig und ausdrucksvoll

Pno. *p* *p espr.* *f*

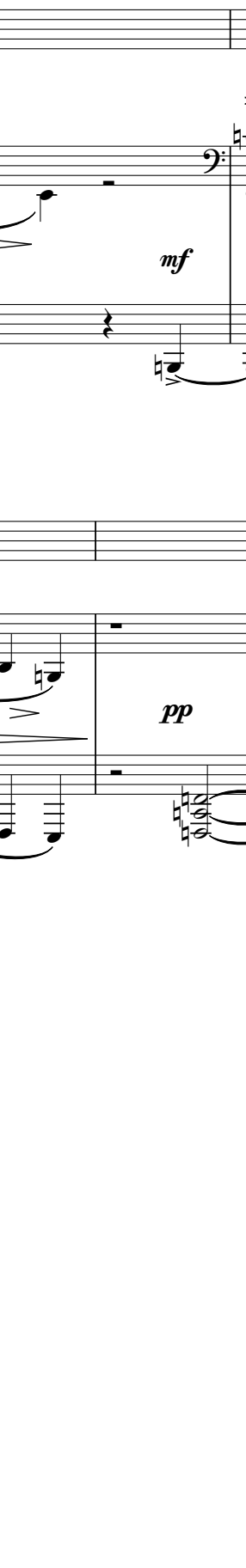
molto rit. - - - - - sehr ruhig und ausdrucksvoll

52

Bar. 

Pno. *mf* *mp*

54

Bar. 

Pno. *p dim.* *pp* *ppp*