

Bernhard Thomas Klein

K L A P L U

10 Stücke für 2 Stimmen und Begleitung
10 pieces for 2 parts and accompaniment

Horn in F und Klavier
F Horn and Piano

Grade 2-3

achmusik

ACH 1109-1

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Melodiestimmen und Begleitung sind für die aufgeführten Instrumente bearbeitet und untereinander kompatibel. *Melodic parts and accompaniment are arranged for the listed instruments and compatible at each other.*

Melodie (1./2. Stimme) *melody (1./2. part)*

Blockflöte - <i>Recorder</i>	Trompete - <i>Trumpet</i>	Gesang - <i>Chant</i>	Klavier (leicht) - <i>Piano (easy)</i>
Flöte - <i>Flute</i>	Horn - <i>Horn</i>	Violine - <i>Violin</i>	Klavier - <i>Piano</i>
Oboe - <i>Oboe</i>	Tenorhorn - <i>Tenorhorn</i>	Bratsche - <i>Viola</i>	Gitarre - <i>Guitar</i>
Klarinette - <i>Clarinet</i>	Bariton - <i>Baritone</i>	Violoncello - <i>Violoncello</i>	Harfe - <i>Harp</i>
Saxophon - <i>Saxophone</i>	Posaune - <i>Trombone</i>	Kontrabass - <i>Double Bass</i>	Akkordeon - <i>Accordion</i>
Fagott - <i>Bassoon</i>	Tuba - <i>Tuba</i>		Stabspiele - <i>Mallets</i>

Begleitung *accompaniment*

Klavier - <i>Piano</i>	Gitarre - <i>Guitar</i>	Harfe - <i>Harp</i>	Akkordeon - <i>Accordion</i>	Stabspiele - <i>Mallets</i>
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Basstimme in C - B - Es *bass part in C - Bb - Eb*

Bassblockflöte <i>Bass Recorder</i>	Fagott <i>Bassoon</i>	Bassklarinette <i>Bass Clarinet</i>	Baritonsaxophon <i>Baritone Saxophone</i>	Posaune <i>Trombone</i>	Tuba <i>Tuba</i>	Violoncello <i>Violoncello</i>	Kontrabass <i>Double Bass</i>
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spielbar als *playable as*

Duo (1. und 2. Stimme)	<i>Duet (1. and 2. part)</i>
Duo (1. Stimme und Basstimme)	<i>Duet (1. part and bass part)</i>
Trio (1./2. Stimme und Basstimme)	<i>Trio (1./2. part and bass part)</i>
Solo mit Begleitung (1. Stimme und Begleitung)	<i>Solo with accompaniment (1. part and accompaniment)</i>
Duo mit Begleitung (1./2. Stimme und Begleitung)	<i>Duet with accompaniment (1./2. part and accompaniment)</i>
Duo mit Begleitung (1. Stimme, Basstimme und Begleitung)	<i>Duet with accompaniment (1. part, bass part and accompaniment)</i>
Trio mit Begleitung (1./2. Stimme, Basstimme und Begleitung)	<i>Trio with accompaniment (1./2. part, bass part and accompaniment)</i>

Horn in F 1-2 und Klavier
F Horn 1-2 and Piano

Fröhliche Berge

Happy mountains

Bernhard Thomas Klein

fröhlich - happy

3

2

5

Der Prinz vom Kongo

The prince from Kongo

Bernhard Thomas Klein

witzig - witty

witziges Geräusch
- witty noise

Im Regen

Through the rain

Bernhard Thomas Klein

regnerisch - rainy

4 2 4 2 4 2 3 2

Im Sessellift

Chairlifting

Bernhard Thomas Klein

schwebend - hovering

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 4/4 time, starting with a whole rest followed by a melodic line of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The lower staff is a piano accompaniment in G major, 4/4 time, with a bass line of whole notes: G2, G2, G2, G2, G2, G2, G2, G2. The piano part features a consistent harmonic accompaniment of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G5-A5-B5, and G5-B5-D5.

1

The second system continues the musical score. The vocal line (upper staff) continues with quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The piano accompaniment (lower staff) continues with whole notes: G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2. The piano part features a consistent harmonic accompaniment of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G5-A5-B5, and G5-B5-D5.

1

The third system continues the musical score. The vocal line (upper staff) continues with quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6. The piano accompaniment (lower staff) continues with whole notes: G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2, G2. The piano part features a consistent harmonic accompaniment of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G5-A5-B5, and G5-B5-D5.

1

1

Lagerfeuergeschichten

Campfirestories

Bernhard Thomas Klein

geheimnisvoll - mysterious

The musical score is presented in five systems, each containing a vocal line and a piano accompaniment. The key signature is G minor (two flats) and the time signature is 4/4. The tempo/mood is marked 'geheimnisvoll - mysterious'. The score includes various musical notations such as rests, notes, chords, and fingerings (1-5). There are also breath marks in the vocal line. The systems are numbered 1, 8, 16, and 23 at the beginning of their respective vocal lines.

Der verträumte Pinguin

The dreamy penguin

Bernhard Thomas Klein

träumerisch - dreamful

First system of musical notation, measures 1-4. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo/mood is indicated as 'träumerisch - dreamful'. A measure rest is present in the vocal line at the beginning.

1

Second system of musical notation, measures 5-8. Continuation of the piece with vocal and piano parts.

Third system of musical notation, measures 9-12. Continuation of the piece with vocal and piano parts.

1

1

Fourth system of musical notation, measures 13-16. Continuation of the piece with vocal and piano parts. Fingerings are indicated with numbers 1-5.

3 5

2 3

4

1

Der grüne See

Green lake

Bernhard Thomas Klein

tiefgründig - profound

The musical score is written for voice and piano. It is in 4/4 time and the key signature has one sharp (F#). The tempo/mood is indicated as 'tiefgründig - profound'. The score is divided into six systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line is sparse, with notes appearing in the second, fourth, sixth, and eighth measures of each system. The score includes repeat signs and a fermata over the final measure of the eighth system.

Die freche Spinne

The cheeky spider

Bernhard Thomas Klein

umtriebig - busy

Musical score for measures 1-5. The piece is in 4/4 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a melodic line of eighth notes. The bass staff begins with a whole rest, followed by a bass line of quarter notes. A finger number '2' is written below the first bass note.

Musical score for measures 35-40. The piece is in 4/4 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a melodic line of eighth notes with accidentals. The bass staff begins with a whole rest, followed by a bass line of quarter notes with accidentals. A finger number '4' is written above the first bass note.

Musical score for measures 49-54. The piece is in 4/4 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a melodic line of eighth notes with accidentals. The bass staff begins with a whole rest, followed by a bass line of quarter notes with accidentals. Fingerings are indicated: '3' above the first treble note, '1' above the second, '3' above the third, '2' above the fourth, '5' above the fifth, and '2' above the sixth.

Die Eis Prinzessin

Princess of E sharp

Bernhard Thomas Klein

kühl - chilly

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is E major (one sharp) and the time signature is 4/4. The first system includes the tempo marking 'kühl - chilly'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some notes marked with '8va' and slurs. The second system continues the vocal and piano parts. The third system concludes the piece with a final vocal phrase and piano accompaniment.

Karawanserei

Caravansary

Be

orientalisch - oriental

The musical score is written for a single melodic instrument and piano accompaniment. It consists of five systems of music. The first system includes a melodic line and a grand staff (treble and bass clefs). The second system has a melodic line and a grand staff. The third system has a melodic line and a grand staff. The fourth system has a melodic line and a grand staff, with fingerings '1 2' and '1 2' indicated below the bass line. The fifth system has a melodic line and a grand staff, with a fingering '4 3 1 2' indicated below the bass line. The piano accompaniment features a steady eighth-note bass line and block chords in the treble clef.

KLAPLU leitet sich von “Klavier plus” ab. Die zehn Stücke entstanden für die Durchführung eines Kammermusikkonzertes mit meinen Klavierschülern: Witzige und spielbare Begleitsätze mit einer Streicher- oder Bläsermelodie.

Inzwischen gibt es eine zweite Melodiestimme und eine Bassstimme (angelehnt an die linke Hand des Klaviersatzes).

Melodiestimmen, Bassstimme und Begleitsatz sind für zahlreiche Instrumente bearbeitet und untereinander kompatibel. Die Melodiestimmen können auch von Sängern bzw. Chor ausgeführt werden. Variable Besetzungen sind mit und zwischen allen Instrumentengruppen möglich.

Die einzelnen Stücke sind von unterschiedlicher Schwierigkeit. Oft ist die 2. Stimme leichter und ermöglicht ein Zusammenspiel von Schülern mit unterschiedlichem Leistungsstand.

Auf Dynamik und genauere Tempoangaben wurde verzichtet. Ich sehe die Stücke als Ausgangspunkt für kreative Interpretation, für Improvisation und szenische Gestaltung.

KLAPLU fördert den Umgang mit Versetzungszeichen, mit Querständen und nicht alltäglichen Modulationen.

Liedtexte und weitere Spielideen sind unter www.klaplu.de zu finden.

Viel Spaß beim Klapluieren - der Komponist.

KLAPLU derives from “Klavier plus”. The ten pieces were developed for my pianostudents: Funny and playable accompaniments with a melodic part for a string or a wind player.

In the meantime, a second melodic part and a bass part, adapted to the left hand piano accompaniment, have been added.

The melodic parts, bass part and accompaniment are arranged for all instruments and are compatible. The melodies are also performable by singers or choir. The instrumentation is variable.

The second part is often more simple so that the pieces are playable by musicians at different technical levels.

There are no declarations for dynamics and tempo. The pieces should be the starting-point for musical creativity, improvisation and dramatic development.

KLAPLU supports the use of accidentals, dissonant intervals and unusual modulations.

Lyrics and proposals for performance can be found on www.klaplu.de.

Have fun with klapluing - the composer.

