

Bernhard Thomas Klein

K L A P L U

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

Violine und Klavier  
*Violin and Piano*

Grade 2-3

achmusik

ACH 1112-1

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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>

Violine 1-2 und Klavier  
Violin 1-2 and Piano

# Fröhliche Berge

## Happy mountains

Bernhard Thomas Klein

fröhlich - happy

Measures 1-4 of the musical score. The score is in 2/2 time with a key signature of one sharp (F#). It features two staves for Violins 1 and 2, and a grand staff for the Piano. The piano part includes a triplet of eighth notes in the right hand and a simple bass line in the left hand.

Measures 5-8 of the musical score. The score continues with the same instrumentation. The piano part features a more active right hand with eighth-note patterns and a steady bass line. A fermata is placed over the final note of measure 8.

Measures 9-12 of the musical score. The score concludes with the same instrumentation. The piano part maintains its rhythmic patterns. A fermata is placed over the final note of measure 12. The number '5' is written below the piano staff at the end of the system.

# Der Prinz vom Kongo

## The prince from Kongo

Bernhard Thomas Klein

witzig - witty

witziges Geräusch  
- witty noise

witziges Geräusch  
- witty noise

Musical notation for measures 1-4. It consists of two vocal staves and a piano accompaniment. The vocal staves are in 4/4 time and contain a melody of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical notation for measures 5-8. It continues the vocal and piano parts from the previous system. The piano accompaniment maintains its rhythmic pattern.

Musical notation for measures 9-12. It concludes the vocal and piano parts shown on this page. The piano accompaniment continues with the same rhythmic structure.

# Im Regen

## Through the rain

Bernhard Thomas Klein

**regnerisch - rainy**

4 2      4 2      4 2      3 2

5

9

13

# Im Sessellift Chairlifting

Bernhard Thomas Klein

schwebend - hovering

Musical score for measures 1-5. The score is in 4/4 time and consists of three systems. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure numbers 1, 2, 3, 4, and 5 are indicated below the piano part.

Musical score for measures 6-10. The score continues with three systems. The piano accompaniment maintains its rhythmic pattern. Measure numbers 6, 7, 8, 9, and 10 are indicated below the piano part.

Musical score for measures 11-15. The score continues with three systems. The piano accompaniment maintains its rhythmic pattern. Measure numbers 11, 12, 13, 14, and 15 are indicated below the piano part.

# Lagerfeuergeschichten

## Campfirestories

Bernhard Thomas Klein

geheimnisvoll - mysterious

8

16

23

# Der verträumte Pinguin

## The dreamy penguin

Bernhard Thomas Klein

träumerisch - dreamful

Musical notation for measures 1-4. The score is in 4/4 time. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The RH starts with a whole rest in the first measure.

1

Musical notation for measures 5-8. The RH melody continues: G4, A4, B4, C5, B4, A4, G4. The LH bass line continues: G2, A2, B2, C3, B2, A2, G2. The RH starts with a whole rest in the fifth measure.

Musical notation for measures 9-11. The RH melody continues: G4, A4, B4, C5, B4, A4, G4. The LH bass line continues: G2, A2, B2, C3, B2, A2, G2. The RH starts with a whole rest in the ninth measure.

1

1

Musical notation for measures 12-15. The RH melody continues: G4, A4, B4, C5, B4, A4, G4. The LH bass line continues: G2, A2, B2, C3, B2, A2, G2. The RH starts with a whole rest in the twelfth measure.

1



# Der grüne See

## Green lake

Bernhard Thomas Klein

tiefgründig - profound

The musical score is presented in four systems, each containing three staves. The top staff is for the vocal line, the middle two are for the piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a double bar line and a repeat sign. The first system is marked 'tiefgründig - profound'. The second system starts at measure 5, the third at measure 9, and the fourth at measure 12. The piano accompaniment features a consistent rhythmic pattern of chords and eighth notes.

# Die freche Spinne

## The cheeky spider

Bernhard Thomas Klein

umtriebig - busy

Musical score for measures 1-34. The piece is in 4/4 time. The first system consists of three staves: a vocal line with a melodic line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is placed over the end of the piano part in measures 2, 3, and 4. A small number '2' is written below the first measure of the piano part.

Musical score for measures 35-39. The piece continues in 4/4 time. The first system consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is placed over the end of the piano part in measures 35, 37, and 39. A small number '4' is written above the first measure of the piano part.

Musical score for measures 40-44. The piece continues in 4/4 time. The first system consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is placed over the end of the piano part in measures 40, 42, and 44. Fingerings are indicated with numbers 1, 2, 3, and 5 above the notes in the piano part.

# Die Eis Prinzessin

## Princess of E sharp

Bernhard Thomas Klein

kühl - chilly

Musical score for measures 1-6. The score is in 4/4 time and E major. It features a vocal line and a piano accompaniment. The piano part includes a trill in the right hand and a sustained bass line in the left hand.

Musical score for measures 7-10. The score continues with vocal and piano parts. The piano part features a trill in the right hand and a sustained bass line in the left hand.

Musical score for measures 11-13. The score continues with vocal and piano parts. The piano part features a trill in the right hand and a sustained bass line in the left hand.

# Karawanserei

## Caravansary

Be

orientalisch - oriental

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Musical notation for measures 6-10. The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Musical notation for measures 11-14. The vocal line has a more active melodic line. The piano accompaniment includes some chordal changes. Fingerings '1 2' are indicated under the vocal line in measures 12 and 14.

Musical notation for measures 15-18. The vocal line continues. The piano accompaniment features a prominent chord in measure 17. Fingerings '4 3 1 2' are indicated under the vocal line in measure 18.

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](http://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](http://www.klaplu.de).

Have fun with klapluing - the composer.

