

Bernhard Thomas Klein

K L A P L U

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

Klavier vierhändig
Piano for four hands

achmusik

ACH 1116-1

Inhalt

Contents

Fröhliche Berge - <i>Happy mountains</i>	1
Der Prinz vom Kongo - <i>The Prince from Kongo</i>	4
Im Regen - <i>Through the rain</i>	6
Im Sessellift - <i>Chairlifting</i>	8
Lagerfeuergeschichten - <i>Campfirestories</i>	10
Der verträumte Pinguin - <i>The dreamy penguin</i>	12
Der grüne See - <i>Green lake</i>	14
Die freche Spinne - <i>The cheeky spider</i>	16
Die Eis Prinzessin - <i>The Princess of E sharp</i>	18
Karawanserei - <i>Caravansary</i>	20

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>
------------------------	-------------------------	---------------------	------------------------------	-----------------------------

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>
--	--------------------------	--	--	----------------------------	---------------------	-----------------------------------	----------------------------------

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>

Klavier vierhändig
Piano for four hands

Fröhliche Berge

Happy mountains

Bernhard Thomas Klein

fröhlich - happy (8^{tes}) 4

Klavier-leicht
Piano-easy

2. Stimme
part 2

3

5

2

9

5

Der Prinz vom Kongo

The prince from Kongo

Bernhard Thomas Klein

witzig - witty
witziges Geräusch
- witty noise

(8^{va})
3

5

9

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 (8^{va}) 1

1

6

1

11

1

Lagerfeuergeschichten

Campfirestories

Bernhard Thomas Klein

geheimnisvoll - mysterious

The musical score is written for voice and piano. It begins with a tempo and mood marking of "geheimnisvoll - mysterious". The key signature is G minor (three flats) and the time signature is 4/4. The score is divided into four systems, each starting with a measure number (1, 8, 16, 23). The piano accompaniment is characterized by dense, often chromatic chordal textures. The vocal line is melodic and expressive, with various phrasing slurs and dynamic markings. Fingerings (1-5) and articulation marks (accents, slurs) are provided for both parts. The score concludes with a final cadence in the piano part.

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) starts with a whole rest in measure 1, followed by a melodic line in measures 2-4. The left hand (LH) plays a steady eighth-note accompaniment. Fingerings are indicated: (8^{va}) 1 in the RH of measure 1, and 2 in the RH of measure 2. A '1' is written below the LH staff in measure 1.

Musical notation for measures 5-8. The RH continues the melodic line. The LH accompaniment remains consistent. A '5' is written above the RH staff in measure 5.

Musical notation for measures 9-11. The RH continues the melodic line. The LH accompaniment remains consistent. A '9' is written above the RH staff in measure 9. A '1' is written below the LH staff in measure 9, and another '1' is written below the LH staff in measure 11.

Musical notation for measures 12-15. The RH continues the melodic line. The LH accompaniment remains consistent. A '12' is written above the RH staff in measure 12. Fingerings are indicated: 3 5 in the RH of measure 12, 2 3 in the RH of measure 13, and 4 in the RH of measure 14. A '1' is written below the LH staff in measure 13.

Der grüne See

Green lake

Bernhard Thomas Klein

tiefgründig - profound

5

9

12

(8va)

2

1

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, a piano accompaniment line, and a bass line. The vocal line starts with a rest, followed by a melodic line with eighth-note patterns and a slur over the first four measures. The piano accompaniment features chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The bass line has a similar rhythmic pattern. A measure rest symbol is present in the bass line for measures 2, 3, and 4. A finger number '2' is written below the first measure of the bass line.

Musical score for measures 35-39. The system continues with three staves. The vocal line has a rest in measure 35, followed by a melodic line with eighth-note patterns and a slur over measures 36-39. The piano accompaniment continues with chords and eighth-note patterns. The bass line has a rhythmic pattern with measure rests in measures 35, 37, 38, and 39. A finger number '4' is written above the first measure of the piano accompaniment.

Musical score for measures 40-44. The system continues with three staves. The vocal line has a rest in measure 40, followed by a melodic line with eighth-note patterns and a slur over measures 41-44. The piano accompaniment continues with chords and eighth-note patterns. The bass line has a rhythmic pattern with measure rests in measures 40, 42, 43, and 44. Finger numbers '3', '1', '2', '3', '5', and '2' are written above the piano accompaniment staff for measures 40 through 44.

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 two vocal staves and a piano accompaniment. The piano part includes a treble clef staff with an 8va marking and a bass clef staff. The vocal lines start with a whole rest for the first four measures, followed by a double bar line and a repeat sign. The piano accompaniment consists of a rhythmic pattern of eighth notes in the treble and chords in the bass.

Musical score for measures 7-10. The score continues with two vocal staves and a piano accompaniment. The piano part includes a treble clef staff with a repeat sign and a bass clef staff with a long note. The vocal lines continue with eighth and quarter notes.

Musical score for measures 11-13. The score continues with two vocal staves and a piano accompaniment. The piano part includes a treble clef staff with a repeat sign and a bass clef staff with a long note. The vocal lines continue with eighth and quarter notes.

Karawanserei

Caravansary

Be

orientalisch - oriental

Musical notation for measures 1-5. Measure 5 includes a first ending bracket labeled (8^{va}) and a finger number 3.

Musical notation for measures 6-10. Measure 7 includes a finger number 1.

Musical notation for measures 11-14. Measure 13 includes finger numbers 1 and 2.

Musical notation for measures 15-18. Measure 17 includes finger numbers 1 and 2. Measure 18 includes finger numbers 4, 3, 1, and 2.

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.

