

Jörg Sommerfeld

Addizio!

Bläserunterricht in Klassen,
Gruppen und Ensembles

Lehrer-Klavierstimme



BREITKOPF & HÄRTEL

zu BV 449

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Addizio!

Lehrer-Klavierstimme
mit Melodiestimme Flöte 1*

Jörg Sommerfeld

1 Drei erste Lieder

J. S.

A

Heu-te spie-le ich drei Lie-der.

Bbmaj7

Klavier

B

Ich und du Müllers Kuh, Müllers E-sel, der bist du!

F sus F F sus

C

Hier kommt ein neu - er Ton! Hört mal, ich spiel ihn schon!

Bbmaj7

2 Die Schnecke

J. S.

Sehr langsam

Lang - sam, lang - sam kommt die Schne - cke an!

Bb F

* Abweichend von den Schülerausgaben wird die Melodiestimme hier in normaler Schlüsselung, aber der Bläserdidaktik folgend ohne Taktart notiert. Die Notenschlüssel werden für die Schüler erst in Nr. 8, die Taktartangabe wird in Nr. 9 eingeführt. Näheres dazu siehe im Lehrerhandbuch die Fußnoten, Seite 63 und die Hinweise zu Nr. 1 auf Seite 53.

11 Eislaufen

J. S.

First system of musical notation for 'Eislaufen'. It consists of a vocal line and a piano accompaniment. The piano part includes chords F7 and Gm.

Second system of musical notation for 'Eislaufen'. It continues the vocal line and piano accompaniment. The piano part includes chords F7, Gm, F, and Bb.

12 Merrily We Roll along

T./M.: aus England
Arr.: J. S.

First system of musical notation for 'Merrily We Roll along'. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chords Bb and F.

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

Second system of musical notation for 'Merrily We Roll along'. It continues the vocal line with lyrics and piano accompaniment. The piano part includes chords Gm, Gm/C, Bb, F7, and Bb.

mer - ri - ly we roll a - long o'er the dark blue sea.

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13 Feierlich

J. S.

Musical score for '13 Feierlich' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is simple and melodic.

Chords: B \flat /F, F, B \flat /F, F sus, B \flat , B \flat /F, F, B \flat /F, F sus, F, B \flat

14 Erste Fanfare

J. S.

Musical score for '14 Erste Fanfare' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is simple and melodic.

Chords: B \flat , F, Gm, F7sus, B \flat

15 Die Welle

J. S.

Musical score for '15 Die Welle' in 4/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is simple and melodic.

Chords: B \flat , F, B \flat , F7sus, F, F7, B \flat , F, B \flat , F, B \flat

16 Filibuster's Music

J. S.

Musical score for '16 Filibuster's Music' in 3/4 time, key of B-flat major. The score consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The vocal line is simple and melodic.

Chords: C m , B \flat , C m , G5

Musical score for 'Sommerfeld: Addizio!'. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols Cm, Bb, Cm, Bb, Cm are placed above the piano staff. The piece ends with a double bar line.

17 Zweite Fanfare

J. S.

Allegretto

First system of the musical score for '17 Zweite Fanfare'. It features a vocal line and a piano accompaniment in 4/4 time. The key signature has two flats. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble. Chord symbols Bb, F, Bb, F, Bb, F, Bb are placed above the piano staff.

Second system of the musical score for '17 Zweite Fanfare'. It continues the vocal and piano parts. Chord symbols F, Bb, F, Bb, F are placed above the piano staff.

Third system of the musical score for '17 Zweite Fanfare'. It concludes the piece. Chord symbols Bb, F, Bb are placed above the piano staff.

21 Beats

A 1. St. divisi

F7

B J. S.

F7sus F7

C

Bb F7

D

F7sus

E

Fsus

F

Bbadd2

G

Bb

H

Bb

25 Gaillarde

nach einem flämischen Tanz, 16. Jh.
Arr.: J. S.A $\text{♩} = 144$

Treble clef, 3/4 time, key signature: two flats.
 Melody: G (half), C (quarter), Bb (quarter), Eb (half).
 Piano accompaniment: G , Cm , Bb , Eb .
 Dynamics: f , f .

Treble clef, 3/4 time, key signature: two flats.
 Melody: G (half), Cm (quarter), G (quarter), Eb (half).
 Piano accompaniment: G , Cm , Bb , Eb , Bb , Cm , Gsus , G , Cm .
 Dynamics: p , p .

B

Treble clef, 3/4 time, key signature: two flats.
 Melody: Bb (half), Eb (quarter), Bb (quarter), Cm (half).
 Piano accompaniment: Bb , Eb , Bb , Cm , Bb , Eb , Bb , Eb , Bb , Cm , Gsus , G , Cm .
 Dynamics: f , p .

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26 La Plata

J. S.

$\text{♩} = 100$

A

p

Cm Cm G/B

Gm/D G/D

B

mf

Cm G/B Eb

Dsus D Gm add9 Gm

p

32 Wer will fleißige Handwerker sehn

Trad.
Arr.: J. S.

Allegretto

mf

mf

B \flat B \flat maj 7 B \flat sus B \flat

A

B \flat F

B

F 7 B \flat *f* Cm 7 F 9 B \flat F B \flat

f

Wer will fleißige Handwerker sehn,
 der muss zu uns Kindern gehn!
 Stein auf Stein, Stein auf Stein,
 das Häuschen wird bald fertig sein.

Für das Arrangement: © 2016 by Breitkopf & Härtel, Wiesbaden

34 Soul City Blues

J. S.

First system of musical notation for 'Soul City Blues'. It includes a vocal line and piano accompaniment. The piano part features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f* and *Gm*.

Second system of musical notation for 'Soul City Blues'. The piano part continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. Dynamics include *Cm*, *Gm*, and *f*.

Third system of musical notation for 'Soul City Blues'. The piano part continues with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. Dynamics include *Dm*, *Cm*, *Gm*, and *f*.

First solo section, labeled "Solo 1". It consists of two staves of music in 4/4 time, featuring a melodic line with slurs and accents.

Second solo section, labeled "Solo 2". It consists of two staves of music in 4/4 time, featuring a melodic line with slurs and accents.

Solo 1 kann von verschiedenen Instrumenten gleichzeitig gespielt werden. Solo 2 sollte ein Spieler allein aufführen. Beide Solos passen zu den Begleitstimmen (siehe auch Lehrerhandbuch, Seite 58).

38 Trinidad

J. S.

$\text{♩} = 130$

The first system of the score consists of three staves. The top staff is the vocal line in 4/4 time, featuring a melody with eighth and quarter notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Chord symbols are placed above the right-hand staff: B \flat , Gm, Cm7, and F7sus F7.

A



Section A is marked with a repeat sign. It consists of three staves. The vocal line has a melody with dotted notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols B \flat , Gm, Cm7, and F7 are indicated above the right-hand staff.

B

Section B consists of three staves. The vocal line has a melody with dotted notes and rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols B \flat , Gm, Cm7, F7sus, F7, B \flat , and Gm are indicated above the right-hand staff.

The end of section B consists of three staves. The vocal line has a melody with dotted notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols Cm7 and F7 are indicated above the right-hand staff.

D.S. al Coda

The Coda section consists of three staves. The vocal line has a melody with dotted notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A chord symbol B \flat is indicated above the right-hand staff.

39 Europahymne

M.: Ludwig van Beethoven (1770–1827)

Arr.: J. S.

Nicht zu langsam

Solovariation*

rit. - - - - -

First system of the musical score. It consists of three staves: a vocal line (treble clef) which is mostly empty, and two piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The piano part starts with a piano (*p*) dynamic. Chords are indicated above the treble staff: D, N.C.** (No Chord), Dm, N.C., and F/C. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

A A tempo

Second system of the musical score, starting with a box 'A' and the tempo marking 'A tempo'. The vocal line (treble clef) begins with a forte (*f*) dynamic and features triplet eighth-note patterns. The piano accompaniment (treble and bass clefs) also starts with a forte (*f*) dynamic. Chords are indicated above the treble staff: F, F/C, C7, F, C, F/C, F/C, and C. The piano part continues with the eighth-note accompaniment and chordal support.

Third system of the musical score. The vocal line continues with triplet eighth-note patterns. The piano accompaniment continues with the same accompaniment and chordal support. Chords are indicated above the treble staff: F, B^b/F, F7, B^b_{sus}, B^b, F/A, Gm/B^b, F/C, C7, F/C, C7, and F. The system concludes with a double bar line.

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* Zur Solovariation siehe das Lehrerhandbuch, Seite 59. Um eine nur vom Klavier begleitete Ausführung der Solovariation – etwa im Rahmen eines Arrangements – zu ermöglichen, ist hier die Solovariation aus der Schülerausgabe für Flöte abgedruckt. Die eigentliche Melodiestimme entspricht derjenigen des Klaviers (ab A eine Oktave höher).

** N.C. = No Chord = unisono

B

C F C F/C F C F/C A/C# A7 Dm G C F/C
mf

F7 Bb/F F7sus Bbsus Bb F/Bb Bb F/C Gm/C F/C C7 F/C F

C

C F5 Bb/F F Bb/F Gm/F F
mf *ff*

45 Berlin Radio Song

Ein Spieler solo

A Pop-Ballade ♩ = 93

J. S.

First system of section A. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The chords are F, Fmaj7, B \flat /F, Fadd9, and C7.

Second system of section A, continuing the vocal and piano parts with the same dynamics and chord progression.

Section B. The piano accompaniment features a sequence of chords: B \flat , C, B \flat , C, and B \flat .

Final system of section B. The piano accompaniment includes chords C, B \flat , C7sus, and C7. The section concludes with a Coda section featuring the chord Fadd2.

D.C. al Coda