

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.

B

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

C

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

2 Die Schnecke

J. S.

Sehr langsam

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

* 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.

3 Schwalben

J. S.

1 2 3, 1 2 3 Schwal - ben flie - gen hier vor - bei.

B \flat /C F B \flat /C F B \flat /C F B \flat /C Fadd9

The score consists of three staves. The top staff is a vocal line with lyrics and fingerings. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

4 Rauf und runter

J. S.

Rauf und run - ter spiel ich schon, im - mer auch den ho - hen Ton.

B \flat F7sus B \flat F7sus B \flat F7sus B \flat F7sus B \flat F7sus B \flat F7sus B \flat F7sus B \flat

The score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

5 Eis für alle!

J. S.

Scho - ko - la - de, Erd - beer, Strac - cia - tel - la, Ing - wer,

E \flat F Gm F sus E \flat F Gm F sus

The score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dashed line with an asterisk is at the end of the vocal line.

* Die gestrichelte Linie innerhalb der Flötenstimme markiert immer einen Zeilenumbruch in den Schülerausgaben und der Zusatzstimme für das Drumset, um die Probenkommunikation zu erleichtern (siehe auch die Fußnote auf Seite 67 im Lehrerhandbuch).

Ka - ra - mell und A - na - nas, so viel Eis, das macht mir Spaß!

E \flat F Gm F sus F7 B \flat

6 Rock in acht Takten

J. S.

B \flat 5 F5

B \flat 5 N.C.* B \flat 5

7 Schneck im Haus

Trad.
Arr.: J. S.

Schneck im Haus, komm he - raus, stre - cke dei - ne Füh - ler aus!

F B \flat F

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* N.C. = No Chord = unisono

Lehrer-Klavierstimme
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8 Gehen und Stehen

J. S.

Komm, wir gehn, das wird schön! Kannst du's sehn? Ich bleib stehn!

B \flat Gm Cm 7 F7 B \flat Gm F7sus

The score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features chords in the right hand and a simple bass line in the left hand.

9 Wirbelwind

J. S.

Schnell!

Schnell!

B \flat F sus B \flat

The score is for a piano piece in 4/4 time. It features a single melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats. The tempo is marked 'Schnell!'.

10 Mach mal Pause!

J. S.

Mach mal Pau - se! Bleib zu - - - hau - se!

B \flat F sus B \flat

The score is for a piano piece in 4/4 time. It features a single melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats. The tempo is marked 'Schnell!'.

Trin - ke ei - nen Tee, es liegt Schnee!

B \flat F sus B \flat

The score continues the piano piece from the previous block. It features a single melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats.

11 Eislaufen

J. S.

4/4

F7 Gm F7 Gm

4/4

F7 Gm F Bb

12 Merrily We Roll along

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

4/4

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

Bb F Bb

4/4

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

Gm Gm/C Bb F7 Bb

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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 follows the chord changes.

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 follows the chord changes.

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 follows the chord changes.

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 follows the chord changes.

Chords: C \flat m, B \flat , C \flat 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', concluding the piece. Chord symbols Bb, F, Bb are placed above the piano staff.

18 ABC, die Katze lief im Schnee

T./M.: aus Thüringen, 19. Jh.
Arr.: J. S.

The image shows a piano arrangement of the song 'ABC, die Katze lief im Schnee'. It consists of two systems of music. Each system has three staves: a vocal line in the treble clef, a right-hand piano accompaniment in the treble clef, and a left-hand piano accompaniment in the bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system contains six measures, and the second system contains six measures. Chord symbols (Bb, F7) are placed above the piano accompaniment staves. The vocal line is simple, with lyrics written below it. The piano accompaniment features chords and moving lines in both hands, with some notes marked with accents (>).

ABC, die Katze lief im Schnee.
Und als sie wieder raus kam,
da hatt' sie weiße Stiefel an.
Ojemine! Die Katze lief im Schnee!

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19 Taler, Taler, du musst wandern

Trad.
Arr.: J. S.

Andante

Chords for the first system: B \flat , B \flat /D, F, B \flat , B \flat , B \flat /D, F7, B \flat

Chords for the second system: B \flat , E \flat , F^{sus}, B \flat , B \flat , F^{sus}, F, F/A, B \flat

Taler, Taler, du musst wandern
 von der einen Hand zur andern.
 Das ist schön, das ist schön,
 niemand darf den Taler sehn!

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

20 Ist ein Mann in' Brunn' gefallen

T./M.: aus Süddeutschland
Arr.: J. S.

A ♩ = 100

The musical score is arranged in three systems. The first system (A) features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (Bb), and the time signature is 4/4. The tempo is marked as ♩ = 100. The piano part starts with a forte (f) dynamic. The second system (B) begins with a repeat sign and a 'Fine' marking above the vocal line. The piano part continues with a piano (p) dynamic. The third system concludes with a 'D.C. al Fine' instruction. Chord symbols are provided for the piano accompaniment: F7, Bb, Cm, Cm/Bb, Am7b5, Cm, Cm/Bb in the second system; Am7b5, Cm, Cm/Bb, Am7b5, G7, Cm in the third system.

B Fine

F7 Bb Cm Cm/Bb Am7b5 Cm Cm/Bb

Fine

D.C. al Fine

Am7b5 Cm Cm/Bb Am7b5 G7 Cm

D.C. al Fine

Ist ein Mann in' Brunn' gefallen,
 hab ihn hören plumpsen.
 Wär er nicht hineingefallen,
 wär er nicht ertrunken.

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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

22 Summ, summ, summ

T.: Heinrich Hoffmann v. Fallersleben (1798–1874)
M.: aus Böhmen
Arr.: J. S.

A $\text{♩} = 100$

Ein Instrument solo

p < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Gm add9 Gm add9

B

mf

B \flat Cm7 B \flat F7 B \flat B \flat F F7

mf

B \flat F7 B \flat F \sharp 7 Gm F7 B \flat

Summ, summ, summ,
Bienen, summ herum!
Ei, wir tun dir nichts zuleide,
flieg nur über Wald und Heide!
Summ, summ, summ,
Bienen, summ herum!

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23 Almeria

J. S.

A Schnell

B

C

24 Auf der Mauer, auf der Lauer

T./M.: deutsches Kinderlied
Arr.: J. S.

$\text{♩} = 100$

B \flat F7 B \flat B \flat F7 B \flat B \flat

simile

F7 B \flat B \flat E \flat F7 B \flat B \flat F7 B \flat

Auf der Mauer, auf der Lauer
sitzt 'ne kleine Wanze.
Auf der Mauer, auf der Lauer
sitzt 'ne kleine Wanze.
Seht euch mal die Wanze an,
wie die Wanze tanzen kann!
Auf der Mauer, auf der Lauer
sitzt 'ne kleine Wanze.

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25 Gaillarde

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

G Cm Bb Eb G Cm Bb Eb Bb Cm

G Cm G Cm Bb Eb Bb Cm Gsus G Cm

B

Bb Eb Bb Cm Bb Eb Bb Eb Bb Cm Gsus G Cm

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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

27 Drei Chinesen mit 'nem Kontrabass

Trad.
Arr.: J. S.

Musical score for 'Drei Chinesen mit 'nem Kontrabass'. The score is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has four measures with chords Bb, F, F7, and Bb. The second system has four measures with chords Eb, Bb/F, F7, and Bb. The melody is written in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs).

Drei Chinesen mit 'nem Kontrabass saßen auf der Straße und erzählten sich was.
Da kam die Polizei, „Ja, was ist denn das?“ Drei Chinesen mit 'nem Kontrabass!

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28 Minimal

Begleitpattern*

J. S.

Musical score for 'Minimal'. The score is in 4/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has four measures with chords Bb, Bb/A, Bb/Ab, and Eb/G. The second system has four measures with chords F sus, Gm, and Ab add2. The melody is written in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The first system is marked 'Ped.' and the second system is marked 'simile'.

* Zur Ausführung siehe Lehrerhandbuch, Seite 57.

29 Meine Biber haben Fieber

Trad.
Arr.: J. S.

Swing ♩ = 110

mf *cresc.*

F B \flat 6 F7 *cresc.*

f

B \flat 6 B \flat 7/A \flat Eb/G C7 F7 F13 B \flat

Meine Biber haben Fieber, o, die Armen!
 Will sich keiner denn der armen Tier' erbarmen?
 Meine Biber haben Fieber, sagt der Farmbesitzer Sieber,
 hätt' ich selber lieber Fieber und den Bibern ging' es gut.

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30 Get that Jazz

Felix Janosa (* 1962)
Arr.: J. S.

A Swing ♩ = 120

Musical score for section A, measures 1-4. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked "Swing" with a quarter note equal to 120 beats per minute. The dynamics are marked "f". The chords are Dm7, Am7, Dm7, and Am7.

Musical score for section B, measures 5-8. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked "mf". The chords are Dm, Dm/C, Dm/B, and Bbmaj7.

Musical score for section C, measures 9-12. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked "f". The chords are Am7, Dm7, Gm7, and C7.

Musical score for section C, measures 13-16. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamics are marked "f". The chords are F, Am7, Gm7, C7, and Fmaj9.

© by Sonaja Music Felix Janosa, Stolberg

31 Basic Blues

J. S.

Swing ♩ = 100

The score is written in 4/4 time with a key signature of two flats (B-flat major/D minor). It consists of three systems of music. The first system includes a melody line and a piano accompaniment with a *mf* dynamic. The second system continues the piano accompaniment with *mf* dynamics. The third system includes a melody line with first and second endings and a piano accompaniment with *mf* dynamics. Chord changes are indicated above the piano parts: Bb13, Eb9, Bb13, F9, Eb9, Bb13, F9, and Bb13.

32 Wer will fleißige Handwerker sehn

Trad.
Arr.: J. S.

Allegretto

mf

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

mf

A

B \flat F

mf

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.

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33 Grün, grün, grün sind alle meine Kleider

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

$\text{♩} = 110$

System 1: F sus4, C7, F, G7, C7, F

System 2: F, G7, C7, F, F, B \flat , C7, F, Dm, B \flat 6

System 3: C7, F, F, B \flat , C7, F, Dm, B \flat 6, C7, F

Grün, grün, grün sind alle meine Kleider;
grün, grün, grün ist alles, was ich hab.
Darum lieb ich alles, was so grün ist,
weil mein Schatz ein Jäger, Jäger ist.

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34 Soul City Blues

J. S.

Solo 1

Solo 2

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).

35 Hey, hello, bonjour, guten Tag!

Trad.
Arr.: J. S.

Auf Zeichen:

Musical score for 'Hey, hello, bonjour, guten Tag!' in 4/4 time, tempo 100. The score includes a vocal line with three first endings and a piano accompaniment. The piano part features chords F and C7 in the right hand and a bass line in the left hand. The piece concludes with a fermata on the final chord F.

Hey, hello, bonjour, guten Tag!
 Welcome, welcome, welcome, welcome!
 Buenos dias, buenos dias!

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36 Come and Go to that Land

Gospel
Arr.: J. S.

Musical score for 'Come and Go to that Land' in 4/4 time, tempo 112, marked 'Swing'. The score includes a vocal line starting with a box 'A' and a piano accompaniment. The piano part features chords F, F7, Bb, and F in the right hand and a bass line in the left hand. The piece concludes with a fermata on the final chord F.

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B

The musical score is in B-flat major and 4/4 time. It consists of two systems of piano accompaniment. The first system has four measures with chords F, F7, Bb, and F. The second system has six measures with chords F, F/C, C7, F, Bb/F, and F. The melody is in the right hand, and the piano accompaniment is in the left hand.

Come and go to that land,
 come and go to that land,
 come and go to that land,
 where I'm bound, where I'm bound.
 Come and go to that land,
 come and go to that land,
 come and go to that land,
 where I'm bound.

37 Old MacDonald

T./M.: aus den USA
Arr.: J. S.

$\text{♩} = 70$

mf

F B \flat F C7 F

A

F B \flat F F C7 F F

B

f F B \flat /F F F B \flat /F F *p* B \flat F B \flat F F *mf* F

B \flat F G9 C7 F

Old MacDonald had a farm, E-I-E-I-O.
 And on that farm he had a cow, E-I-E-I-O.
 With a moo moo here and a moo moo there,
 here a moo, there a moo, everywhere a moo moo.
 Old MacDonald had a farm, E-I-E-I-O.

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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, starting with a treble clef and a key signature of two flats. The middle and bottom staves are for piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Chord labels above the piano part are B \flat , Gm, Cm7, and F7sus F7.

A



Section A is marked with a repeat sign. It consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Chord labels above the piano part are B \flat , Gm, Cm7, and F7.

B

Section B consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Chord labels above the piano part are B \flat , Gm, Cm7, F7sus, F7, B \flat , and Gm.

The end of section B consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Chord labels above the piano part are Cm7 and F7.

D.S. al Coda

The Coda section consists of three staves. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and dotted eighth notes in the left hand. Chord labels above the piano part are B \flat .

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'. 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 eighth-note accompaniment and chordal support. Chords are indicated above the treble staff: F, B \flat /F, F7, B \flat sus, B \flat , F/A, Gm/B \flat , F/C, C7, F/C, C7, and F. The system concludes with a final chord in the piano part.

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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

mf

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

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

C

rit. - - - -

mf

C F5 Bb/F F Bb/F Gm/F F ff

40 I Like the Flowers

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

Swing ♩ = 100

Vorspiel

Kanon

1. *f*

F Dm Gm C F Dm Gm C

2. *mf*

F Dm Gm C F Dm Gm C

3. *mf*

F Dm Gm C F Dm Gm C

4. *f*

F Dm Gm C F 6

Auf Zeichen:

I like the flowers, I like the daffodils,
 I like the mountains, I like the rolling hills,
 I like the fireside, when the lights are low,
 dumdidadi, dumdidadi, dumdidadi, dumdidadi.

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41 Abendlied

T.: Johann Abraham Peter Schulz (1747–1800)

M.: Matthias Claudius (1740–1815)

Arr.: J. S.

Andante

p

F C F B \flat F C F Am/E Dm F7 B \flat Dm7 C7 F A

p

Dm F B \flat F C F C F B \flat F C F Am/E

Dm F7 B \flat Dm7 C7 F A Dm F B \flat F C C/E F

Der Mond ist aufgegangen,
 die goldnen Sternlein prangen
 am Himmel hell und klar,
 der Wald steht schwarz und schweiget,
 und aus den Wiesen steigt
 der weiße Nebel wunderbar.

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

42 Choral

J. S.

Andante

Choral score for '42 Choral' by J. S. Sommerfeld. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The piano part has dynamics of *mp* and *f*. Chords are indicated below the piano part: F, B \flat , F, F Dm/F Gm/D F, B \flat , F, B \flat , F.

Continuation of the musical score for '42 Choral'. It features a vocal line and a piano accompaniment. The piano part has dynamics of *mp*, *f*, and *p*. Chords are indicated below the piano part: F Dm 7 Gm E $^\circ$ F, C, B \flat F Gm F C 7 F Dm F C 7 , F.

43 Montuno

J. S.

Choral score for '43 Montuno' by J. S. Sommerfeld. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The tempo is marked with a quarter note equal to 130. The score is divided into two sections, A and B. The piano part has dynamics of *f*. Chords are indicated below the piano part: Cm 7 /B \flat , F 7 /A, Cm, Cm/B \flat , Cm/A.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Chords are labeled: $A\flat\text{maj } 7$, C , Cm , $Cm/B\flat$, Cm/A , and $A\flat\text{maj } 7$. A box labeled 'C' is placed above the vocal line at the start of the second measure.

Second system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Chords are labeled: $G7\text{sus}$, Cm , and ff . A box labeled 'D' is placed above the vocal line at the start of the first measure, and a box labeled 'E' is placed above the vocal line at the start of the third measure.

44 Pavane

M.: Thoinot Arbeau (1519–1595)
Arr.: J. S.

First system of the musical score for '44 Pavane'. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Chords are labeled: f , Fm , C , Fm , $E\flat$, $A\flat$, $Gm/B\flat$, $A\flat/C$, $B\flat m7/D\flat$, $E\flat$, and $A\flat$. A question mark '?' is placed above the vocal line in the fifth measure.

Second system of the musical score for '44 Pavane'. It consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Chords are labeled: p , $A\flat$, $E\flat$, Cm , Fm , $B\flat m$, C , f , $A\flat$, $B\flat$, Fm , $C\text{sus}4$, C , F , and $F5$. First and second endings are indicated by '1.' and '2.' above the vocal line.

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45 Berlin Radio Song

Ein Spieler solo

A Pop-Ballade ♩ = 93

J. S.

First system of musical notation for 'Berlin Radio Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a forte (*f*) dynamic. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat). The first system includes the following chords: F, Fmaj7, B \flat /F, Fadd9, and C7.

Second system of musical notation for 'Berlin Radio Song'. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady bass line with chords. The second system includes the following chords: F, Fmaj7, B \flat /F, Fadd9, and C7.

Third system of musical notation for 'Berlin Radio Song', marked with a 'B' section. The vocal line continues with a melodic phrase. The piano accompaniment features a steady bass line with chords. The third system includes the following chords: B \flat , C, B \flat , C, and B \flat .

Fourth system of musical notation for 'Berlin Radio Song'. The vocal line concludes with a melodic phrase. The piano accompaniment features a steady bass line with chords. The fourth system includes the following chords: C, B \flat , C7sus, and C7. The system concludes with a Coda section, marked 'D.C. al Coda', which includes a final chord of Fadd2.

46 The Mug of Brown Ale

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

A ♩. = 88

mf

G F

G F G

B

f

G F

G F G

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Drei Lieder für Sankt Martin und Weihnachten

47 Durch die Straßen

T.: Lieselotte Holzmeister
M.: Richard Rudolf Klein (1921–2011)
Arr.: J. S.

Andante

- | | | |
|--|---|---|
| 1. Durch die Straßen auf und nieder
leuchten die Laternen wieder:
rote, gelbe, grüne, blaue,
lieber Martin, komm und schau! | 2. Wie die Blumen in dem Garten
blühen Laternen aller Arten:
rote, gelbe, grüne, blaue,
lieber Martin, komm und schau! | 3. Und wir gehen lange Strecken
mit Laternen an den Stecken:
rote, gelbe, grüne, blaue,
lieber Martin, komm und schau! |
|--|---|---|

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48 Stern über Bethlehem

T./M.: Alfred Hans Zoller (1928–2006)

Arr.: J. S.

The image shows a musical score for the song 'Stern über Bethlehem'. It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line and piano accompaniment. The piano accompaniment includes chord symbols: Eb6, Bb, Eb6, Bb in the first system, and Cm, Gm, Fm9, Bb7, Eb6, Ab/Eb, Eb in the second system. The music is in 4/4 time and the key signature has two flats (Bb and Eb).

1. Stern über Bethlehem, zeig uns den Weg,
führ uns zur Krippe hin, zeig, wo sie steht.
Leuchte du uns voran, bis wir dort sind,
Stern über Bethlehem, führ uns zum Kind.

2. Stern über Bethlehem, bleibe nicht stehn.
Du sollst den steilen Pfad vor uns hergehn.
Führ uns zum Stall und zu Esel und Rind,
Stern über Bethlehem, führ uns zum Kind.

3. Stern über Bethlehem, nun bleibst du stehn.
Und lässt uns alle das Wunder hier sehn,
das da geschehen, was niemand gedacht,
Stern über Bethlehem, in dieser Nacht.

4. Stern über Bethlehem, wir sind am Ziel,
denn dieser arme Stall birgt doch so viel.
Du hast uns hergeführt, wir danken dir.
Stern über Bethlehem, wir bleiben hier.

5. Stern über Bethlehem, kehrn wir zurück,
steht doch dein heller Schein in unserm Blick,
und was uns froh gemacht, teilen wir aus.
Stern über Bethlehem, schein auch zuhaus.

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49 Rudolph, the Red-Nosed Reindeer

T./M.: Johnny Marks (1909–1985)

Arr.: J. S.

A Swing $\text{♩} = 65$

First system of the musical score for section A. It features a vocal line in 4/4 time and a piano accompaniment. The piano part has two systems of chords: F and C.

Second system of the musical score for section A. It features a vocal line with first and second endings and a piano accompaniment. The piano part has chords F, C, and F.

B

Section B of the musical score. It features a vocal line and a piano accompaniment. The piano part has chords B \flat , F, B \flat , F, G, and C.

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The first system of the musical score 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 one flat (B-flat). It begins with a box containing the letter 'C'. The piano accompaniment is in two staves (treble and bass clefs) and features a steady bass line with chords in the right hand. Chord symbols 'F', 'C7', and 'F' are placed above the piano part. The system concludes with a double bar line.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same rhythmic and harmonic structure. Chord symbols 'C7' and 'F' are placed above the piano part. The system concludes with a double bar line.

Rudolph, the red-nosed reindeer
 Had a very shiny nose.
 And if you ever saw him,
 You would even say it glows.
 All of the other reindeer
 Used to laugh and call him names.
 They never let poor Rudolph
 Join in any reindeer games.

Then one foggy Christmas Eve
 Santa came to say
 "Rudolph, with your nose so bright,
 Won't you guide my sleigh tonight?"
 Then all the reindeer loved him
 As they shouted out with glee:
 "Rudolph, the red-nosed reindeer,
 You'll go down in history!"