

THOMAS HAMPICH

Von Elfen, Skateboardern & Co



Klavierstücke für Anfänger und leicht Fortgeschrittene

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Band 1



CEFES



Das Känguru

First system of musical notation for 'Das Känguru'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Fingering numbers 1, 3, 1, and 3 are placed above the first four notes of the melody.

Second system of musical notation for 'Das Känguru'. The melody continues with quarter notes D5, E5, F#5, and G5. The bass clef accompaniment continues with quarter notes D2, E2, F#2, and G2. A fingering number 1 is placed below the first note of the bass line.



Elfentanz

First system of musical notation for 'Elfentanz'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment starts with a half note G2. A fingering number 3 is placed above the first note of the melody.

Second system of musical notation for 'Elfentanz'. The melody continues with quarter notes C5, B4, and A4. The bass clef accompaniment continues with half notes G2, F#2, and E2. Fingering numbers 2 and 3 are placed above the second and third notes of the melody. The system ends with a double bar line and repeat dots.



Der Skateboarder

First system of musical notation for 'Der Skateboarder'. It consists of two staves. The upper staff is in treble clef with a 4/4 time signature. The lower staff is in bass clef. The music features a simple melody in the right hand and a bass line in the left hand. Fingering numbers 1, 2, 3, and 4 are indicated above notes in the right hand, and 1 and 3 are indicated below notes in the left hand.

Second system of musical notation for 'Der Skateboarder', continuing the melody and bass line from the first system. It features the same two-staff structure with treble and bass clefs, and includes fingering numbers 1, 2, 3, and 4.



Die Tänzerin

First system of musical notation for 'Die Tänzerin'. It consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef. The music features a melody in the right hand and a bass line in the left hand. Fingering numbers 3, 5, 1, 2, 3, 4, and 1 are indicated above notes in the right hand, and 5, 3, 1, 2, 3, 4, and 1 are indicated below notes in the left hand.

Second system of musical notation for 'Die Tänzerin', continuing the melody and bass line. It features the same two-staff structure with treble and bass clefs. The word 'rit.' (ritardando) is written above the right hand in the final measure. Fingering numbers 2 and 4 are indicated above notes in the right hand, and 4 is indicated below a note in the left hand.



Sonnentag



Heiter

mf

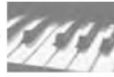
rit.

Regentag

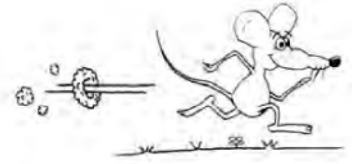


Betrübt

mp



Die kleine Maus



Allegro

mp *legato*

5 2 3

7

mf

2 5 3 4

13

rit. *a tempo* *mp*

19

rit.

Detailed description: This is a piano score for a piece titled 'Die kleine Maus'. The music is in 6/8 time and consists of four systems of two staves each. The first system starts with the tempo marking 'Allegro' and dynamics 'mp' and 'legato'. It features a melody in the right hand with fingerings 5, 2, and 3, and a steady eighth-note accompaniment in the left hand. The second system begins at measure 7 with a dynamic change to 'mf'. The third system starts at measure 13 and includes a 'rit.' (ritardando) marking with a wedge, followed by 'a tempo' and 'mp'. The fourth system starts at measure 19 and also features a 'rit.' marking with a wedge. The score concludes with a double bar line.



Thomas Hampich

Nachdem ihn die Musik, im Besonderen das Klavierspiel, seine gesamte Kindheit und Jugend begleitete, studierte er von 1995-2000 Klavierpädagogik am Richard-Strauss-Konservatorium in München. Er erhielt dort eine umfassende musikalische und pädagogische Ausbildung.

Seit mehr als 15 Jahren arbeitet er als selbständiger Privatlehrer in Vagen und unterrichtet dort jede Altersstufe vom Anfänger bis hin zum angehenden Musikstudenten.



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THOMAS HAMPICH

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