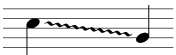






Hinweise zur Notation

Sopran:		Glissando
		Sprechgesang
Gitarre:		Glissando
		Glissando
		Im Wirbelkasten
		Höchster Ton auf der Saite
		Tremolando
		Fingernägel auf den Corpus
		Saite spannen und auf das Griffbrett schnellen lassen
		Schlag mit der flachen Hand auf die Saiten
		Schlag auf den Corpus
		Die 5. und 6. Saite überkreuzen und loslassen
		Metallico (nahe am Steg)
		Rasgueado
		Tambora (Trommelschlag nahe dem Steg auf die Saiten)
Akkordeon:		Glissando
		Balgvibrato
		Bellows shake (korrekte Notenwerte)
		Cluster
		Cluster-Glissando
		Schlag auf den Balg, das Verdeck oder die Tastatur
		Luftgeräusch
		Leiser werdend bis zum Erstummen

Vier Struwwelpeter-Lieder

für Sopran, Gitarre und Akkordeon

Musik: Helmut Reinbothe

Text: Heinrich Hoffmann

1. Hans Guck-in-die-Luft

Alla marcia

Musical score for the first system of 'Hans Guck-in-die-Luft'. It features three staves: Sopran, Gitarre, and Akkordeon. The Sopran staff is empty. The Gitarre staff has a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). It contains a rhythmic accompaniment starting with a forte (*f*) dynamic and *sempre staccato* articulation, transitioning to a mezzo-forte (*mf*) dynamic. The Akkordeon part is written in grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of one sharp. It features a melodic line in the right hand starting with a forte (*f*) dynamic.

Musical score for the second system of 'Hans Guck-in-die-Luft'. It features three staves: Sopran, Gitarre, and Akkordeon. The Sopran staff contains the vocal line with the lyrics: "Wenn der Hans zur Schu - le ging, stets sein Blick am Him - mel hing." The Gitarre staff continues the rhythmic accompaniment with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The Akkordeon part continues the melodic line in grand staff with a mezzo-forte (*mf*) dynamic. The system begins with a measure number '4' in the Sopran staff.

2. Der fliegende Robert

Tranquillo, con moto

Mit Fingernägeln auf den Corpus prasselnde Geräusche erzeugen

f trem. *f*

4 *mf*

Wenn der Re - gen nie - der - braust, wenn der

f *p* *f* *p*

8

Sturm das Feld durch - saust, blei - ben

f *p* *mf*

3. Der Zappel-Philipp

Allegretto

The musical score is for the piece 'Der Zappel-Philipp' by Helmut Reinbothe. It is in 4/4 time and marked 'Allegretto'. The score consists of three systems of music.

System 1: Features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a 'B.S.' (Basso Continuo) line with figured bass notation. The first two measures of the piano part are marked with 'g' and 'f' below the bass line. The dynamic marking *mf* is present in the vocal line.

System 2: The vocal line begins with measure 5, marked with a forte *f* dynamic. The lyrics are: „Ob der Phi-lipp heu-te still wohl bei Ti-sche sit-zen wil-lig? Al-iso sprach in ern-stem Ton der Pa-". The piano accompaniment continues with chords and a bass line.

System 3: The vocal line continues with measure 9, marked with a forte *f* dynamic. The lyrics are: pa-zu-er-nem Sohn, und die Mut-ter blik-ket stumm auf dem. The piano accompaniment features a prominent bass line with a forte *f* dynamic.

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4. Der böse Friederich

Lento

Der Frie-de- rich, der

Frie- de- rich, das war ein ar- ger wu- te- rich. Er fing die Flie- gen

in dem Haus und riß ih- nen die Flü- gel aus. Er

p *mf* *f* *fp* *poco a poco cresc.* *f* *mf*

R.J. 09.06

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