



Klaus Heidtmann

Arrangeur, Interprete, Editeur

Allemagne, Hamburg

A propos de l'artiste

Starting from childhood I played trumpet and clarinet in a brass band and later on also in a school band. Additionally I played violin and trumpet in a youth orchestra and subsequently in a student orchestra. As an adult I joined several amateur symphony orchestras including some university orchestras. Sometimes I played beat and soul music as well as jazz in a band of up to ten musicians. I started singing in the school's boys choir and was a member of several amateur choirs, especially of the Hamburger Singakademie. I studied mathematics, computer science, philosophy and musicology ending up with the highest degree and was full-time teaching and researching at several universities for more than 40 years.

Page artiste : https://www.free-scores.com/partitions_gratuites_kheidtmann.htm

A propos de la pièce

Titre :	Der Gute Kamerad, Ich hatt' einen Kameraden [Folk Song]
Compositeur :	Traditional
Arrangeur :	Silcher, Friedrich
Droit d'auteur :	Public Domain
Editeur :	Heidtmann, Klaus
Instrumentation :	Piano seul
Style :	Folk

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Der Gute Kamerad, Ich hatt' einen Kameraden

Text: Ludwig Uhland, 1809
during the Wars of Liberation against Napoleon

Melody: Folk Song
arr. Friedrich Silcher

The first system of musical notation consists of two staves, a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and common time (C). The melody is primarily in the treble clef, featuring a mix of quarter and eighth notes with some rests. The bass clef provides a simple accompaniment of quarter notes.

The second system of musical notation continues the piece from measure 6. It features similar melodic and accompaniment patterns to the first system, with the treble clef carrying the main melody and the bass clef providing harmonic support.

The third system of musical notation begins at measure 11. The melody in the treble clef continues with a series of chords and moving lines, while the bass clef accompaniment remains steady.

The fourth system of musical notation continues the composition. The treble clef features more complex chordal textures and melodic runs, while the bass clef maintains a consistent rhythmic accompaniment.

The fifth system of musical notation concludes the piece. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef, ending with a double bar line.