



Klaus Heidtmann

Arrangeur, Interprete, Editeur

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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 :	Les Anges dans nos campagnes, Angels we have heard on high, Hört der Engel helle Lieder [French Carol]
Compositeur :	Traditional
Droit d'auteur :	Copyright © Klaus Heidtmann
Editeur :	Heidtmann, Klaus
Instrumentation :	1 Piano, 4 mains (duo)
Style :	Noel

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Carol Les Anges dans nos campagnes

French Carol

Traditional

Primo

mf

mp

1.

5

2.

f

f

9

1.

2.

mp

mf

ff

Primo *mp*

Secondo *mp*

6

mf

11

15

Musical score for measures 15-18. The score is written for piano in a key signature of one flat (B-flat major or D minor). It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The first two staves are grouped by a brace on the left. The first staff of the right hand begins with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes in the right hand, and mostly quarter and eighth notes in the left hand. The piece concludes with a double bar line at the end of measure 18.

19

Musical score for measures 19-21. The score continues from the previous page in the same key signature and instrument. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The first two staves are grouped by a brace on the left. The music features a mix of quarter and eighth notes. In the third measure, the left hand has a *rit.* (ritardando) marking. The piece concludes with a double bar line at the end of measure 21.