

Dietrich Lohff

# **Was mir mein Klavier erzählt**

Leichte Klavierstücke  
Band 2

**HY 11.012.2**

hayo

## Band 2

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### Gebrauchsanweisung

Diese Sammlung bietet Ihnen die Möglichkeit, ein Klaviervorspiel einmal ganz anders, nämlich abwechslungsreich, unterhaltsam und amüsant zu gestalten.

Stellen Sie sich vor, Sie haben 10 Schüler ausgewählt und jedem von ihnen etwa 5 oder 6 dieser Stücke zugeteilt. Jeder Schüler stellt, bevor er spielt, zunächst die Überschrift des jeweiligen Stückes - quasi als Programm - vor.

Die Schüler spielen dann nacheinander eines der ihnen zugeteilten Stücke.

Das ist ein bisschen wie die „Reise nach Jerusalem“. Für die Schüler ist es eine schöne Gelegenheit, ihren Vortrag witzig und fantasievoll zu präsentieren.

## 1

## Zaghafte Schritte ins Ungewisse....

*(.....und gleich wieder zurück)*

$\text{♩} = 96$

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked as quarter note = 96. The key signature has one flat (B-flat). The score features a mix of eighth and sixteenth notes, with some measures containing slurs and ties. A large, semi-transparent watermark with the letters 'h' and 'y' is centered over the middle of the page. The final system includes a double bar line and a fingering sequence '1 2 3 1' above a sixteenth-note triplet in the right hand.

## 2

*Amelie hat Geburtstag*

♩=66

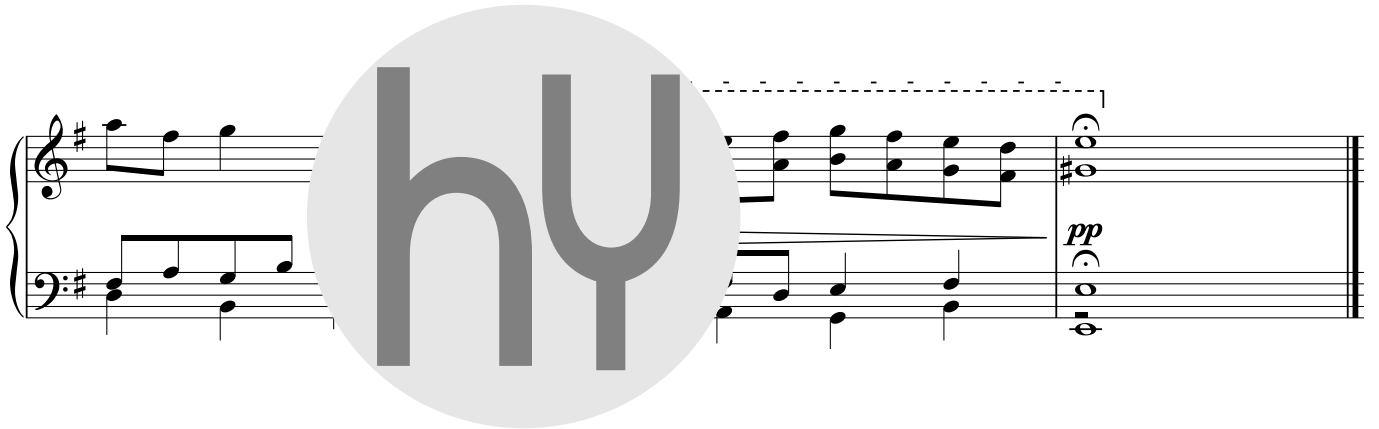
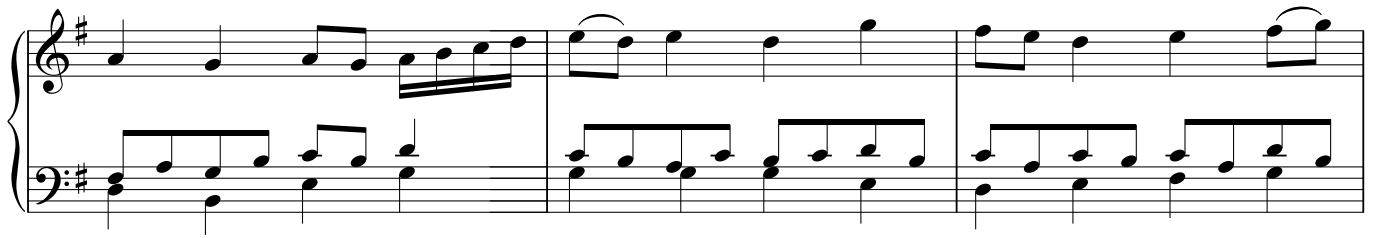
The image shows a piano score for the piece 'Amelie hat Geburtstag'. It consists of five systems of music. The first system shows the beginning with a tempo marking of ♩=66. The right hand (r. H.) is mostly silent, while the left hand (l. H.) plays a rhythmic accompaniment of eighth notes. The second system introduces a melody in the right hand. The third system continues the melody in the right hand. The fourth system features a large watermark 'HY' in the center, partially obscuring the notation. The fifth system concludes the piece with a final cadence in both hands.

r. H.

l. H.

l. H.

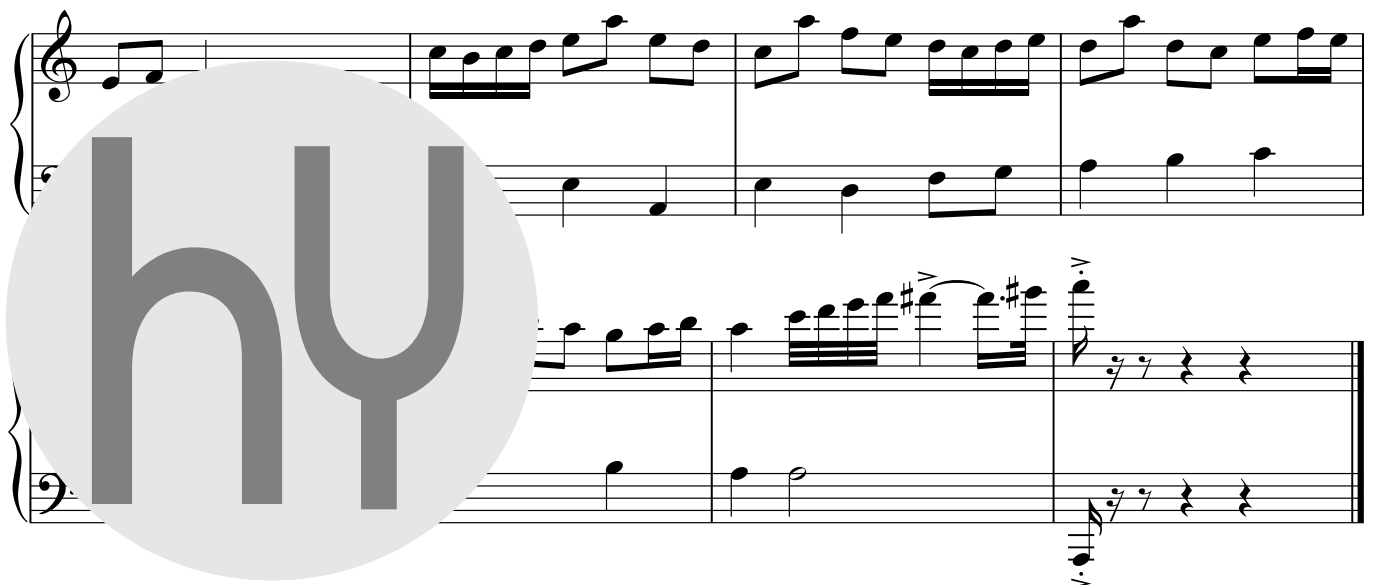
HY



3

*Das kurze Leben einer Seifenblase*

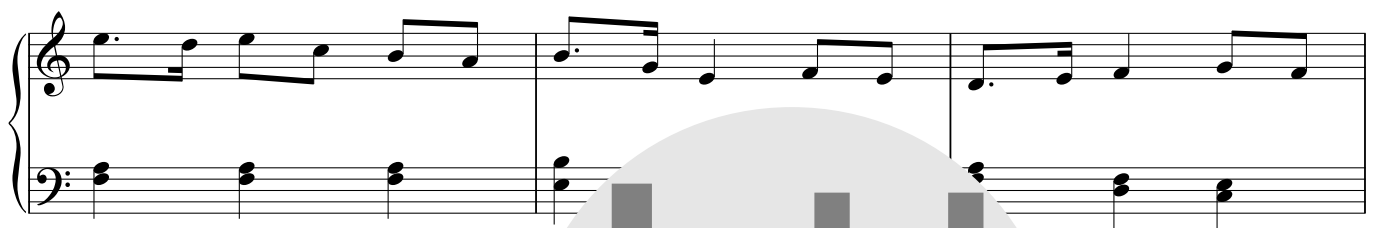
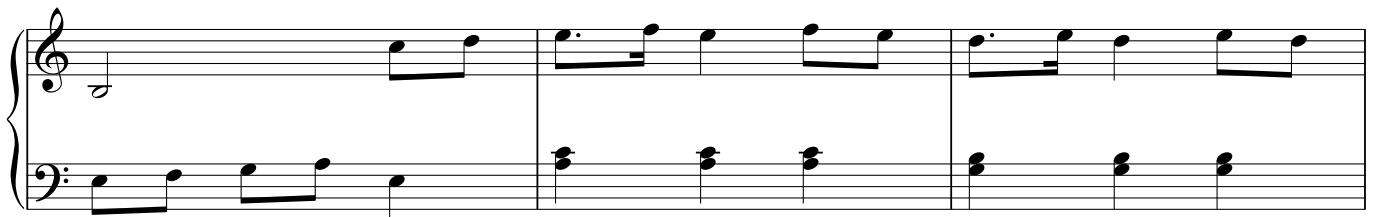
Schnell ♩ = 104



## 4

*Biene Maja, leicht beschwipst,  
auf dem Heimweg von einem  
Bienengeburtstag*

♩=98



# 5

## Besorgte Gedanken am Ende eines anstrengendes Tags

♩=120  
*mf*

rit. . . . .

*pp*

♩=120 - a tempo

*mf*

rit. . . . .

0:51

*Es ist Sonntag. Papa sitzt am Frühstückstisch  
und singt eine Hymne auf das gekochte Landei*

♩ = 66 Genüßlich

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a melody with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a triplet of eighth notes in the right hand's melody. The left hand continues with a steady accompaniment. A hairpin crescendo is visible in the right hand towards the end of the system.

The third system of musical notation is partially obscured by a large, semi-transparent watermark in the shape of a circle containing the letters 'h' and 'y'. The watermark is centered over the right-hand staff. The music continues with a triplet of eighth notes in the right hand.

The fourth system of musical notation shows the continuation of the melody and accompaniment. It includes a triplet of eighth notes in the right hand and a hairpin crescendo leading to the end of the system.

The fifth system of musical notation is partially obscured by a large, semi-transparent watermark in the shape of a circle containing the letters 'h' and 'y'. The watermark is centered over the right-hand staff. The music continues with a triplet of eighth notes in the right hand.

The sixth system of musical notation is partially obscured by a large, semi-transparent watermark in the shape of a circle containing the letters 'h' and 'y'. The watermark is centered over the right-hand staff. The music concludes with a triplet of eighth notes in the right hand and a final chord in the left hand.



7

*Eine sanfte Frühlingsmelodie  
schwebt über unserem Garten*

♩=82

*f*  
*mp*

*p*  
*p*

*p*  
*p*

*p*  
*p*

*p*  
*p*

*p*  
*p*

*Auf einem fliegenden Teppich  
über den Schulhof und die Köpfe der Lehrer*

Schnell ♩=144

The image shows a musical score for a piece titled "Auf einem fliegenden Teppich über den Schulhof und die Köpfe der Lehrer". The score is in 4/4 time and is marked "Schnell" with a tempo of 144 beats per minute. The music is written for piano and features a prominent melodic line in the right hand and a supporting bass line in the left hand. The score is divided into five systems. The first system starts with a treble clef and a key signature of one flat. The second system includes a large, semi-transparent watermark with the letters "h" and "y" in a stylized font. The third system continues the melodic development. The fourth system features a dynamic marking of *pp* (pianissimo) and a fermata over a measure. The fifth system concludes with a dynamic marking of *ppp* (pianississimo) and a final cadence. The score ends with a double bar line and a time signature of 0:28. A small watermark with the letters "h" and "y" is also visible in the lower right quadrant of the score.

## 9

*Sanft und ruhig strömt  
der nächtliche Fluss*

Ruhig fließend

♩=116

The image displays a musical score for a piano piece. It consists of five systems of music, each with a treble and bass clef staff. The tempo is marked 'Ruhig fließend' with a metronome marking of ♩=116. The music is written in a simple, flowing style. A large, semi-transparent watermark with the letters 'h' and 'y' is overlaid on the right side of the score, appearing in two locations.

## 10

*Blumen und Vögel  
haben den Frühling beschlossen.  
Unser Garten ist einverstanden*

Etwas hüpfig

♩=148

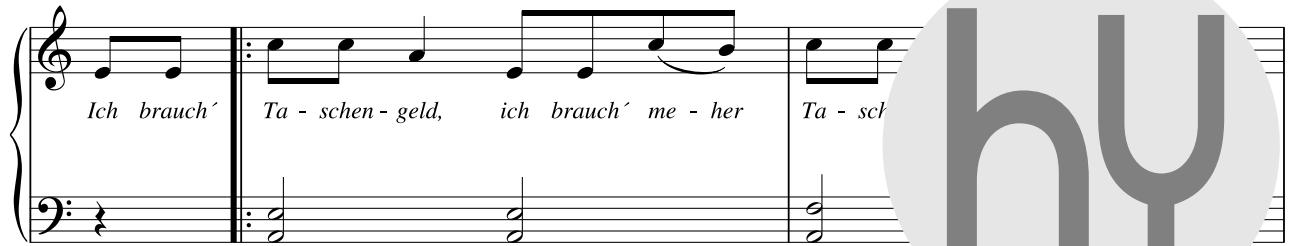
The musical score is written for piano in 4/4 time. It consists of five systems of music. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a melodic line with eighth and sixteenth notes, while the left-hand part provides a rhythmic accompaniment with quarter and eighth notes. Two large, semi-transparent circular watermarks with the letters 'h' and 'y' are overlaid on the score, one on the first system and one on the fourth system.

## 11

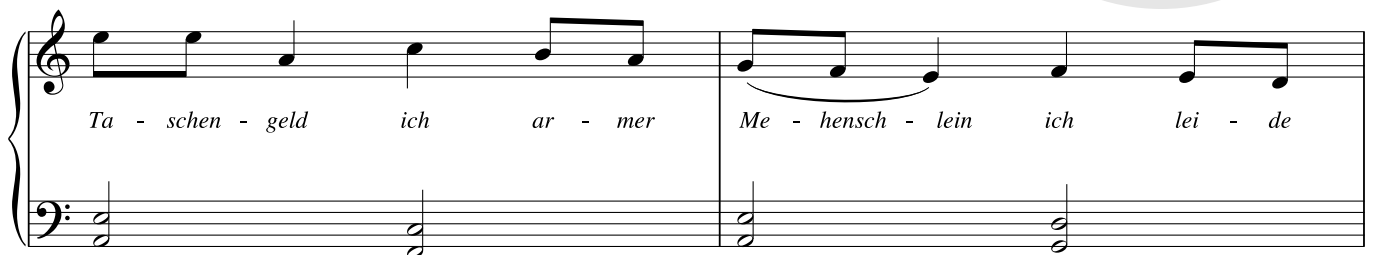
*Intensive Bitte  
um Taschengelderhöhung*

Flehentlich

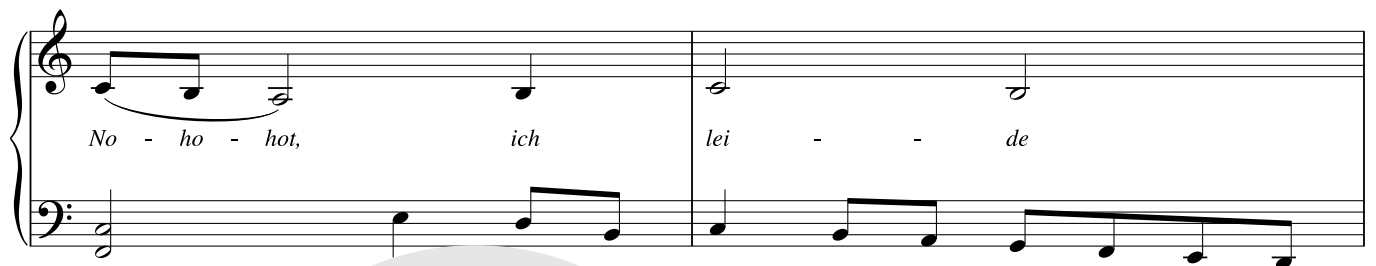
♩=104



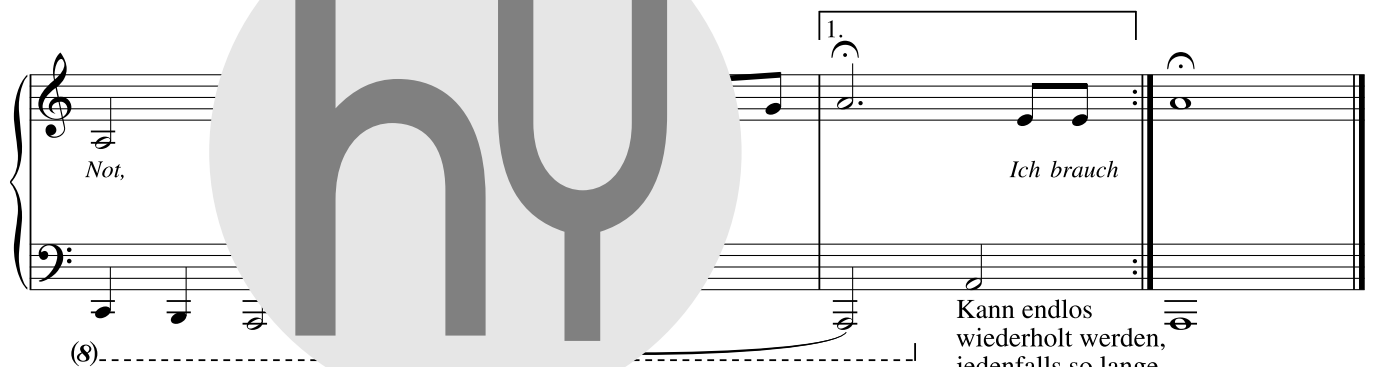
Ich brauch' Ta - schen - geld, ich brauch' me - her Ta - sch



Ta - schen - geld ich ar - mer Me - hensch - lein ich lei - de



No - ho - hot, ich lei - - de



Not, Ich brauch

(8)-----

1.  
Kann endlos  
wiederholt werden,  
jedenfalls so lange,  
bis die Eltern  
mürbe sind

## 12

*Bei Regen ist unsere Katze  
immer ganz traurig*

Nicht zu schnell

♩=84



Erstes Tempo

♩=84

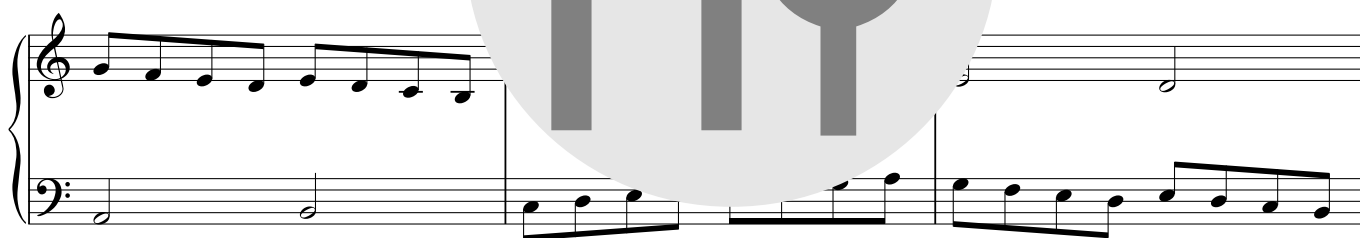
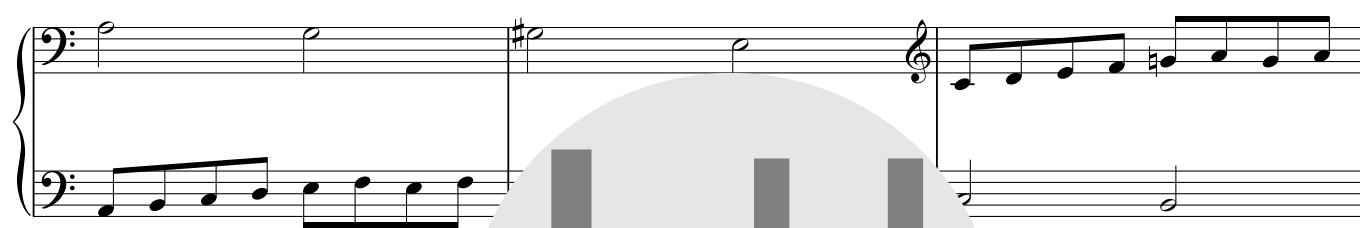
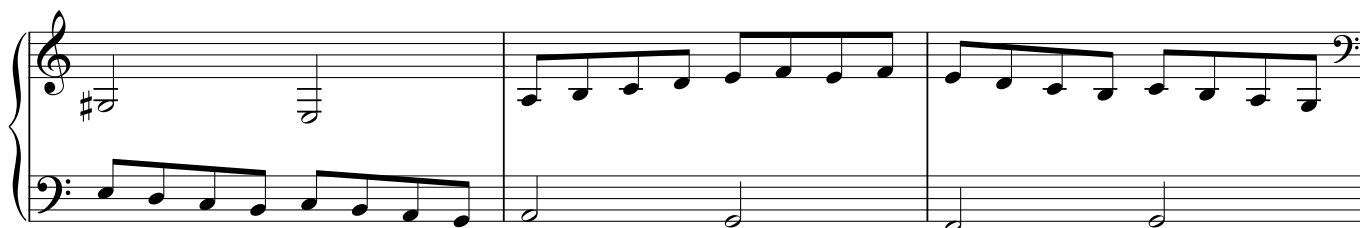
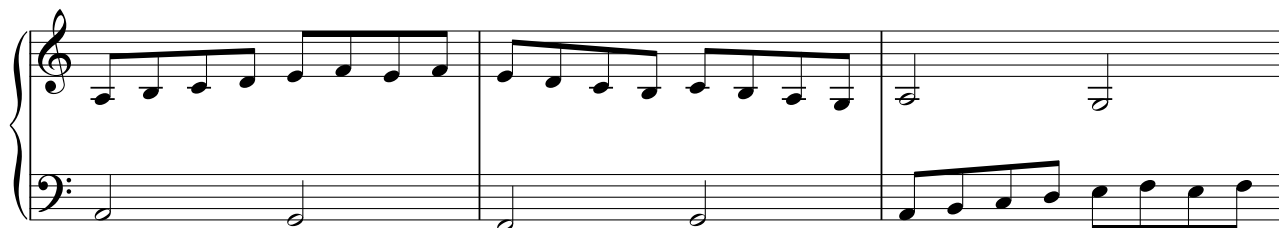
rit. . . . .



## 13

*Schock deine Eltern,  
und üb Klavier!*

♩=144

*Sollte wie eine langweilige  
Etude klingen*

# Marschlied für eine Gurkentruppe

oder

*Soldaten ohne Befehl laufen  
orientierungslos durch die Gegend*

♩=114

*ff*

0:38

The image shows a piano score for a march. It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked as quarter note = 114. The first system starts with a forte (*ff*) dynamic. The score includes various musical notations such as notes, rests, and slurs. Two large, semi-transparent circular watermarks with the letters 'HY' are overlaid on the score, one in the middle-right and one in the bottom-middle.



*Norwegischer Hirtenknabe - einsam und 2000 m  
über dem Meeresspiegel befindlich -  
singt ein Lied, das Edvard Grieg für ihn  
geschrieben haben könnte, wenn er ihn gekannt hätte.*

Moderato

♩=120

The first system of the musical score is in 3/4 time, marked Moderato with a tempo of 120 beats per minute. It begins with a mezzo-piano (mp) dynamic. The right hand plays a melody of quarter and eighth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. A large, semi-transparent watermark with the letters 'HY' is overlaid on the left side of the system.

The third system continues the piece. A large, semi-transparent watermark with the letters 'HY' is overlaid on the left side of the system.

The fourth system continues the piece. A large, semi-transparent watermark with the letters 'HY' is overlaid on the right side of the system.

The fifth system concludes the piece. A large, semi-transparent watermark with the letters 'HY' is overlaid on the right side of the system. A digital timestamp '0:50' is visible in the bottom right corner.

*Der Bäckerei und Konditorei Göbes von einem seiner  
eifrigsten Kaffeetrinker gewidmet*

# 16

*Gerne würde ich einmal in einer  
Konditorei übernachten,  
aber man lässt mich nicht*

**Etwas weinerlich**

**♩=88**

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *pp*. The key signature has one sharp (F#). The music is in 4/4 time. The first measure contains a half note G4 in the treble and a half note F#3 in the bass. The second measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The third measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The fourth measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass.

The second system of musical notation continues the piece. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *pp*. The key signature has one sharp (F#). The music is in 4/4 time. The first measure contains a half note G4 in the treble and a half note F#3 in the bass. The second measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The third measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The fourth measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass.

The third system of musical notation continues the piece. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *pp*. The key signature has one sharp (F#). The music is in 4/4 time. The first measure contains a half note G4 in the treble and a half note F#3 in the bass. The second measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The third measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass. The fourth measure contains a quarter note A4, a quarter note G4, a quarter note F#4, and a half note G4 in the treble, with a half note F#3 in the bass.

## 17

*Der unaufhörliche Redefluss meiner  
Schwester am Telefon*

$\text{♩} = 154$

*mf*

# 18

## *Trauriger Walzer*

Walzertempo

$\text{♩} = 180$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures of music, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ending with a quarter note G4. The lower staff is in bass clef with the same key signature and time signature. It contains six measures of music, starting with a quarter rest, followed by quarter notes G2, A2, and B2, then a half note A2, and ending with a quarter note G2.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, with a half note B4 in the second measure and a half note A4 in the third measure. The lower staff continues the accompaniment, with quarter notes G2, A2, and B2 in the second measure, and quarter notes G2, A2, and B2 in the third measure.

The third system of musical notation consists of two staves. The upper staff continues the melody with quarter notes G4, A4, and B4 in the first measure, and quarter notes C5, B4, and A4 in the second measure. The lower staff continues the accompaniment with quarter notes G2, A2, and B2 in the first measure, and quarter notes G2, A2, and B2 in the second measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with quarter notes G4, A4, and B4 in the first measure, and quarter notes C5, B4, and A4 in the second measure. The lower staff continues the accompaniment with quarter notes G2, A2, and B2 in the first measure, and quarter notes G2, A2, and B2 in the second measure.

The fifth system of musical notation consists of two staves. The upper staff continues the melody with quarter notes G4, A4, and B4 in the first measure, and quarter notes C5, B4, and A4 in the second measure. The lower staff continues the accompaniment with quarter notes G2, A2, and B2 in the first measure, and quarter notes G2, A2, and B2 in the second measure.



a tempo  
♩=180

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand has a whole rest in the first measure, followed by quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the eighth-note sequence: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the eighth-note sequence: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand continues the eighth-note sequence: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The staff concludes with a *rit.* (ritardando) marking and a *Chord* marking.



a tempo  
♩=180

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. A large, semi-transparent watermark with the letters 'HY' in a bold, sans-serif font is overlaid on the left side of the system, partially covering the first two staves.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. A large, semi-transparent watermark with the letters 'HY' in a bold, sans-serif font is overlaid on the right side of the system, partially covering the second staff. The system concludes with a double bar line and a time signature of 2:04.



Lohff, 1941 als Sohn eines Pfarrers in der Nähe von Berlin geboren, erhielt mit 5 Jahren den ersten Klavierunterricht und begann mit 6 Jahren die ersten Kompositionsversuche. Studium der Kirchenmusik, Schulmusik und Germanistik. Kompositionsunterricht bei Heinz Werner Zimmermann und Georg von Albrecht.

Nach dem Examen Gründung der Rockgruppe "heaven on earth", mit der er fünf Jahre lang (von 1969 - 1974) durch Deutschland tourte. Für diese Gruppe schrieb er auch die "Mass in Rock". Später war er Gründer und Kopf der Gruppe "Golem".

1967 - 1970 im Vorstand des SDS (Sozialistischer deutscher Studentenbund). Herausgeber einer Zeitschrift "Die rote Schülerpresse". Wegen dieser regen politischen Betätigung zunächst Berufsverbot. Danach doch noch seit 1970 Musiklehrer an einem privaten Heidelberger Gymnasium. Daneben war er Buchhändler, Fußballtrainer, Leiter einer Musikschule, Verlagslektor und v. a. m. Stipendiat der Darmstädter Ferienkurse für neue Musik. und des Richard-Wagner-Verbandes. Mehrere Kompositionsaufträge.

Zunächst viel experimentelle Musik: wie z. B. "Sakrophonie, optische Musik für einen kirchlichen Raum" und "Eintracht Frankfurt", Kantate für Sportreporter, Synthesizer und Fan-Chor". Nach langer Schaffenspause radikale Abwendung von avantgardistischer Musik und eine durch die Rockmusik beeinflusste Hinwendung zur Tonalität.

Bekannt wurde vor allem sein "Requiem für einen polnischen Jungen" nach Texten von Opfern des Faschismus, das 1998 in sechs deutschen Städten gleichzeitig uraufgeführt wurde. 1999 erklangen Teile des Werkes anlässlich einer Feierstunde im Bundestag. Mittlerweile erlebte dieses Werk über 50 Aufführungen in Deutschland und Österreich. Die polnische Erstaufführung ist für 2004 in Wroclaw geplant. Das Requiem wurde mehrfach im Rundfunk gesendet ist auf CD erschienen.

## **Was mir mein Klavier erzählt**

Leichte Klavierstücke

Band 1, Best. Nr. HY 11.012.1

Band 3, Best. Nr. HY 11.012.3