



# Klaus Heidtmann

Arranger, Interpreter, Publisher

Germany, Hamburg

## About the artist

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.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-kheidtmann.htm>

## About the piece

<b>Title:</b>	Dreams, Träume [The Child's Birthday, Des Kindes Geburtstag, 20 leichte Charakterstücke, op. 20, no. 20]
<b>Composer:</b>	Bolck, Oskar
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Heidtmann, Klaus
<b>Instrumentation:</b>	Piano solo
<b>Style:</b>	Romantic

Klaus Heidtmann on [free-scores.com](https://www.free-scores.com)



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# Dreams, Träume

## The Child's Birthday

Des Kindes Geburtstag, 20 leichte Charakterstücke, op. 20, no. 20

Oskar Bolck

Andante

sempre *pp* e molto legato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a melodic line with a long slur over measures 1 through 8. The lower staff is in bass clef with a common time signature (C), providing a harmonic accompaniment with chords and some rhythmic patterns. The tempo marking 'Andante' and the performance instruction 'sempre pp e molto legato' are placed to the left of the first staff.

The second system of musical notation continues from measure 9. It also consists of two staves. The upper staff continues the melodic line with a slur, and the lower staff continues the accompaniment. The piece concludes with a double bar line at the end of measure 16. There are fermatas over the final notes of both staves.