



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

Title:	Waltz [12 Ländler and Walzer op. 97, no. 6]
Copyright:	Public Domain
Publisher:	Heidtmann, Klaus
Style:	Romantic
Comment:	ABRSM Grade 5 (Associated Board of the Royal Schools of Music, 1997)

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



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Waltz

12 Ländler and Walzer op. 97, no. 6

Ein bischen traurig, a little sad

Stephan Heller

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features a series of eighth notes with slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *p*.

Musical notation for measures 8-13. The melody continues with slurs and accents. The left hand accompaniment includes some arpeggiated figures. Dynamics include *p*.

Musical notation for measures 14-20. This section includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece. The second ending concludes the section. Dynamics include *rit.* and *Red.* (ritardando).

Musical notation for measures 21-25. The piece concludes with a final cadence. Dynamics include *rit.*, *cresc.*, and *a tempo*. A fermata is placed over the final note of the melody.