



Piano

Peter Ludwig

Piano to go

30 kleine Klavierstücke

30 Little Piano Pieces

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Low Resolution

## Vorwort

*Piano to go* ist ideal für Menschen, die eigentlich gar keine Zeit haben, die gerade mal Zeit finden, sich einen Kaffee zu holen und zwei, drei Minuten, ja, da könnten sie ganz leicht zwei oder drei Stücke zu spielen.

Diese zwanzig Klavierstücke sind, jedes für sich, nur das Vorübergehen spielen kann. Sie sind wie ein nachdenklicher Blick aus dem Fenster, bringen Träume zurück, wie ein seltenes *Souvenir* aus dem Ausland zu spielen, leicht zu hören und man kann sie ganz einfach überall hin nehmen, man damit zu Freunden und spielt eine Hand voll davon, werfen die Augen auf die Straße, einen Blick aus dem Fenster. Mal sehen sie einen *Mauersegler* fliegen, mal einen Blick auf *Juliette*, weil doch gerade *Vollmond* ist.

Keine dieser Klavier-Minuten ist länger als eine Minute und versierte Klavierspieler können sie vom Blatt spielen, wenn sie es versuchen, den rasenden TGV aus den Tasten zu zaubern und sie zu spielen, ganz genau, wie man *Abschied* spielt. Auch für abgelegene Orte geeignet, wo man findet dort *Tapas* und *Caffè Coretto* und wundert sich, dass es kein Piano gibt, das eine *Piano Player* spielt. Abends wird getanzt, es gibt ja den *Mambo*, den *Samba* und sogar einen Walzer, aber nur für Tenöre, die man nicht zaubern wie *Merlin* verzaubern und *Frühlingserwachen* mit einem Piano, die ihren ersten Frühling verschlafen haben und jetzt in den ersten Frühling dem ersten *Rendezvous* entgegenfiebern.

Mit den letzten Intzten der zwanzig Stücke macht sich aber auch eine gewisse Enttäuschung breit, denn der Kaffee ist jetzt, nach zwanzig Minuten, eiskalt. Ja, das ist vielleicht die kleine Schwäche von *Piano to go*: Man vergisst dabei die Zeit.

Viel Spaß bei *Piano to go* wünscht

Peter Ludwig

## Preface

*Piano to go* is ideal for people who really don't have time to play. They just find time to get a cup of coffee: in the two or three minutes while they wait at the desk, they can easily play two or three pieces from *Piano to go*.

Each one of these twenty piano pieces is so short that it can be played in a moment. Like a contemplative gaze through a window they will be forgotten and recall dreams, like a strange *Souvenir* from *Itaparica*. They are easy to play, and easy to take anywhere. If you play a few of them to your friends, you will see them and your friends gazing out of the window... They may be watching a Swiss Alps landscape, or remembering *Suaveletta*, because tonight is a *Full Moon*.

None of these piano miniatures is more than a minute – and proficient pianists will be able to play them at the *TCV* speed across the keys – and you don't have to be a virtuoso to play *Farewell*. These pieces will do for remote islands, too. You will hear *Tea* and *Caffè Corretto* and marvel to hear a *Little Piano Player* in a room where there is dancing, with the *Magnetique Tango*, *Belleville* and even a *Waltz*, but only *For Tenors*. *L'après-midi* will cast its spell even on those who are still sleeping. *Spring Awakening* is a piece for older pianists who slept through their youth. *September*, are full of *Impatience* as they await their first *Revolution*.

As the twenty pieces die away there is a slight sense of disappointment as now, after the coffee, the coffee is stone cold. Well, that may be the drawback of *Piano to go*. Time goes by so fast. Have a good day!

Peter Ludwig  
Translation Julia Rushworth

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# Magnetique Tango

Peter Ludwig  
\*1951

$\text{♩} = 120$

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in common time (C) and begins with a tempo marking of quarter note = 120. The score is divided into measures, with measure numbers 1, 4, 8, 12, 16, and 20 indicated. The first measure (1) starts with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *rit.* (ritardando). A large, semi-transparent watermark reading "PREVIEW Low Resolution" is overlaid diagonally across the entire page.

# Juliette

Peter Ludwig

♩ = 120

2

*mf*

4

8

11

15

*p*

*pp*

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The piece is in common time (C) and has a tempo of 120 beats per minute. The score begins at measure 2 and ends at measure 15. The first system (measures 2-4) features a melody in the treble clef with a dynamic marking of *mf* and a fermata over the first measure. The bass clef provides a simple harmonic accompaniment. The second system (measures 4-8) continues the melodic line with some grace notes and maintains the *mf* dynamic. The third system (measures 8-11) shows the melody becoming more active with sixteenth-note patterns. The fourth system (measures 11-15) introduces a key change to a minor key, indicated by a key signature change to two flats. The dynamics shift to *p* and then *pp* towards the end of the piece. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the entire score.

# Vollmond / Full Moon

Peter Ludwig

The image displays a musical score for the piece "Vollmond / Full Moon" by Peter Ludwig. The score is presented in a piano arrangement, consisting of a treble clef staff and a bass clef staff. The music is written in common time (C) and begins with a piano (*p*) dynamic. The score is divided into systems, with measure numbers 3, 5, 9, and 13 clearly marked. The notation includes various rhythmic values, slurs, and accents. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the center of the page. At the end of the piece, there are tempo markings: *poco rit.* (ritardando) and *al tempo* (return to tempo). The score concludes with a double bar line and a *Red.* (ritardando) marking.

## Abschied / Farewell

Peter Ludwig

♩ = 88

4 *p*

5

9

13 *mf* *r.H.*

17 *p*

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