

# Inhalt

## 1. Ganze Noten

Au clair de la lune	6
Fuchs, du hast die Gans gestohlen	8

## 2. Vorzeichen $\flat$

Alle meine Entchen	10
Hänschen klein	12
Largo	14
Meine Laterne, die leuchtet	16
Lento	18
Nebel, Nebel, weißer Hauch	20

## 3. Punktierter Halbe Noten

Taubenhaus-Party	22
Im Tickitackitucki-Land	22
Hänsel und Gretel	24
Juche, der erste Schnee	26
Der Mond ist aufgegangen	28

## 4. Pausen

Eine kleine Hexe	30
Das Heimweh des Matrosen	30
Fingerfarben	32
Andante	34
Hopp, hopp und Galopp	36
Leise wie ein Kätzchen schleichen	36
Gut, good, bien, bene	38
Abend wird es wieder	40
Das Weizenkorn muss sterben	42
Auch die Blümlein gehen abends schlafen	44

## 5. Vorzeichen $\sharp$

Heute ist Kindergeburtstag	46
Mitten in der Nacht	46
Mission zum Mars	48
Rudi, das rote Auto	50
Freestyle Rider	52
Kalenderlied	54
Grave	54

# Content

## 1. Whole Notes

Au clair de la lune	6
Fox, You Stole the Goose	8

## 2. Key Signature $\flat$

All My Lucklings	10
Little Hans	12
Largo	14
My Lantern, It Shines	16
Lento	18
Fog, Fog, White Breeze	20

## 3. Dotted Half Notes

Dovecote Party	22
In Tickitackitucki Land	22
Hansel and Gretel	24
Yup, the First Snow	26
The Moon has Risen	28

## 4. Rests

A Little Witch	30
The Sailor's Homesickness	30
Finger Paints	32
Andante	34
Hop, Hop and Gallop	36
Sneak Quietly Like a Kitten	36
Gut, good, bien, bene	38
Evening It Will Be Again	40
The Grain of Wheat Must Die	42
Even the Little Flowers Go to Sleep in the Evening	44

## 5. Key Signature $\sharp$

Today Is Children's Birthday Party	46
In the Middle of the Night	46
Mission to Mars	48
Rudi, the Red Car	50
Freestyle Rider	52
Calendar Song	54
Grave	54

# Vorwort

Dieses Werk kann jeder Lehrer für jeden Schüler jederzeit benutzen. Auch für die Kombination Könner-Anfänger ist es bestens geeignet ...

1. als Schule des Prima-Vista-Spieles allgemein.
2. zur Schulung des Tast(en)sinnes.
3. als Training für schnelles Erfassen der Noten und direktes Umsetzen in Musik.
4. als Basisübung für jede Form gemeinsamen Musizierens.
5. um schöne Melodien kennenzulernen.
6. für fortgeschrittene Schüler am Anfang der Klavierstunde zum Warmspielen.
7. als Grundlage für gemeinsames Musizieren von Schüler und Lehrer und damit als ideales Training von Sensibilität und Einfühlungsvermögen.
8. als Möglichkeit, verbleibende Zeit der Klavierstunde sinnvoll zu nutzen.
9. für Vorspielabende von Anfängern zur klanglichen Bereicherung des ansonsten etwas dürftigen einstimmigen Schülervortrags.
10. als Training für den Lehrer, sich pianistisch fit zu halten und seine Fähigkeiten im Vereinfachen zu fördern.

Der Schülerpart erklingt eine Oktave höher als notiert, was für den Anfänger keinerlei Rolle spielt.

Der Aufbau dieses Werkes gliedert sich nach methodischen Gesichtspunkten.

Der Schüler wird sehr behutsam und kontinuierlich mit den Anforderungen des Klavierspiels vertraut gemacht. Auf neu hinzukommende Schwierigkeiten (Terzschritte, Vorzeichen, freie Pausen) wird gesondert hingewiesen, um dem Lehrer die Möglichkeit zu geben, helfend einzugreifen. Durch das methodisch durchdachte Fortschreiten wird versucht zu verhindern, dass der Schüler nach fünf oder sechs gut bewältigten Stücken plötzlich „ins Schleudern gerät“, wodurch sich aufkeimender Musizierspaß in Frust verwandeln würde.

In dem vorliegenden Heft musiziert der Schüler im Bereich der Quintritime (ausgehend vom eingestrichelten C), mit denen er durch jede gute Klavierschule von Anfang an vertraut ist.

Ein Wort noch an meine Lehrerkollegen: Eure Parts sind zum Teil pianistisch recht anspruchsvoll, schon auf Grund der polyphonen Satzweise. Ich gehe davon aus, dass der Lehrer Klavier spielen kann und Erfahrung im Prima-Vista-Spiel hat. Hierin liegt auch eine Herausforderung für den Lehrer. Das klangliche Ergebnis spricht für sich. Bitte nicht böse sein, dass die vier- bis fünfstimmigen polyphonen Sätze teilweise nach satztechnischen und nicht nach pianistischen Gesichtspunkten notiert sind.

Mit Ausnahme der Volksliedmelodien stammen sämtliche Kompositionen und Arrangements vom Autor, sofern nicht anders vermerkt. Diese im klassisch-romantischen Stil gehaltenen Miniaturen erheben keinerlei Anspruch auf musikhistorische Gültigkeit, überzeugen aber durch ihren klanglichen Reiz.

Das vorliegende Werk hat sich in meiner eigenen Unterrichtspraxis schon hundertfach bewährt. Vor allem von Jugendlichen oder erwachsenen Schülern kommt immer wieder die Bitte, „Christoph, können wir heute nicht vierhändeln, ich hab' leider keine Zeit zum Üben gehabt?“

Statt langatmige Vorträge über Artikulation, Phrasierung und Ähnliches zu halten, ist es wirklich sinnvoller, mit dem Schüler gemeinsam zu musizieren. Der pädagogische Effekt ist enorm, das Zusammengehörigkeitsgefühl zwischen Schüler und Lehrer wird gestärkt, und das Ganze macht einfach Spaß. Nun bleibt mir nur noch übrig, meinen Kollegen und ihren Schülern viel Freude mit diesem Band zu wünschen.

*Christoph Busching*

# Foreword

This work can be used by any teacher for any student at any time. It is also suitable for the combination of beginners and experts ...

1. as school of the Prima Vista playing in general.
2. for the training of the sense of touch.
3. as training for fast realizing of notes and direct conversion into music.
4. as a basic exercise for every form of playing music together.
5. to get to know beautiful melodies.
6. for advanced students at the beginning of the piano lesson for a warm up.
7. as a basis for making music together by pupils and teachers and thus as an ideal training for sensitivity and empathy.
8. as a possibility to use the remaining time of the piano lesson sensibly.
9. for auditions of beginners to enrich the otherwise poor sound of the otherwise somewhat poor unanimous school recital.
10. as training for the teacher to keep fit on the piano and to promote his abilities in simplifying.

The student part sounds an octave higher than notated, which plays no role for the beginner.

The structure of this work is structured according to methodological aspects.

The student is made very cautiously and continuously familiar with the requirements of playing the piano. New difficulties (steps in thirds, key signatures, free rests) are pointed out separately in order to give the teacher the opportunity to help. The methodically thought-out progression attempts to prevent the student from suddenly “skidding” after five or six well mastered pieces, which would turn budding music-making fun into frustration.

In this book, the pupil plays in the area of the perfect fifths (starting with the C), with which he is familiar from the beginning through every good piano school.

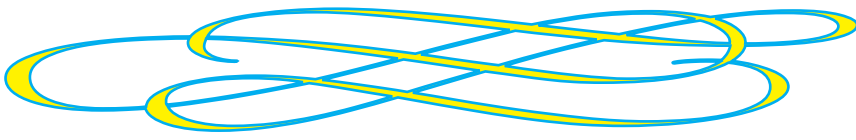
A word to my teacher colleagues: Some of your parts are quite demanding pianistically, already because of the polyphonic movement. I assume that the teacher can play the piano and has experience in Prima Vista playing. This is also a challenge for the teacher. The tonal result speaks for itself. Please don't be angry that the four- to five-voice polyphonic movements are partly notated according to technical and not pianistic aspects.

With the exception of the folk song melodies, all compositions and arrangements are by the author, unless otherwise noted. These miniatures, kept in the classical-romantic style, do not claim any validity in music history, but convince by their tonal charm.

This work has been preserved a hundred times in my own teaching practice. Especially from teenagers or adult pupils the request comes again and again: “Christoph, can't we play four hands today, unfortunately I didn't have the time to practice?”

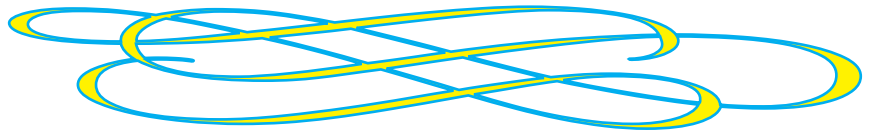
Instead of giving lengthy lectures on articulation, phrasing and the like, it really makes more sense to make music together with the pupil. The pedagogical effect is enormous, the feeling of togetherness between student and teacher is strengthened and the whole thing is simply fun. Now all that remains is for me to wish my colleagues and their students much joy with this volume.

*Christoph Busching*



# Au clair de la lune

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the right hand consists of whole notes, while the left hand provides harmonic support with chords and single notes. The piece concludes with a double bar line.



## Au clair de la lune

Diese Schülerparts (jeweils rechte Seite) werden eine Oktave höher gespielt als notiert. /  
These pupil parts (each right side) are played one octave higher than written down.

The first system of musical notation for 'Au clair de la lune' is in 4/4 time. The right-hand part (treble clef) begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The left-hand part (bass clef) begins with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a whole rest in the right hand and a whole note G2 in the left hand.

The second system of musical notation continues the piece. The right-hand part (treble clef) starts with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The left-hand part (bass clef) starts with a whole rest, followed by a quarter rest, then a quarter note G2, a quarter note A2, and a quarter note B2. The system concludes with a whole rest in the right hand and a whole note G2 in the left hand.

The third system of musical notation concludes the piece. The right-hand part (treble clef) starts with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The left-hand part (bass clef) starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a whole rest in the right hand and a whole note G2 in the left hand.



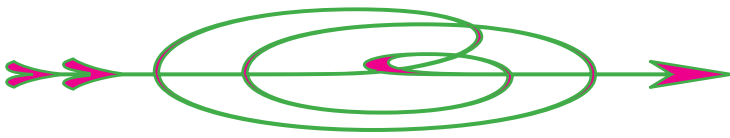
# Hänschen klein / Little Hans

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The first system shows the initial melody in the right hand and a simple bass line in the left hand. The second system continues the melody with some chromatic movement. The third system features a more complex texture with a melodic line in the right hand and a rhythmic bass line. A large, diagonal watermark is overlaid across the score, reading: "Copyright 2020 by AMA Musikverlag Prima Vista Vol. 2 Beispielseiten/Samples".



# Hänschen klein / Little Hans

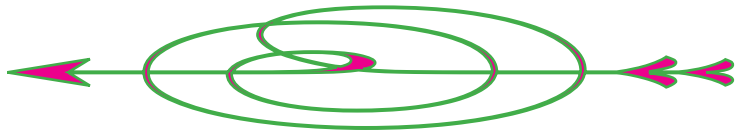
The first system of musical notation for the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 4/4. The treble staff contains four whole rests. The bass staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, 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Der Mond ist aufgegangen / The Moon has Risen

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of dotted half notes, while the bass clef provides a harmonic accompaniment. A large, diagonal watermark is overlaid across the score, reading: 'Copyright 2020 by AMA Musikverlag, Beispielseiten/Samples, Prima Vista Vol. 2'.





Der Mond ist aufgegangen / The Moon has Risen

