

Christian Thosold

# PIANO I Dreamland

2 Fantasy Pieces

EASY LEVEL

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## Impressum | Imprint

Redaktion | *Editor*: Matthias Rinderle  
Umschlaggestaltung | *Cover Design*: Helbling Werbegrafik (Patrycia Lach), Innsbruck  
Covermotiv | *Cover Image*: Adobe Stock  
Layout und Satz | *Layout and Typesetting*: Helbling Rinderle, Immenstadt  
Notensatz | *Music Engraving*: Helbling Rinderle, Bautzen  
Übersetzungen | *Translations*: John Spielmann, Dornbirn  
Druck | *Print*: Athene, Innsbruck  
Pianist | *Performer*: Ludger Sauer, Augsburg  
Aufnahmeleitung, Digitalisierung und Mastering | *Recording, Mixing, and Mastering*: Ludger Sauer (ISSA Musik, Augsburg)  
Gesamtleitung und Produktion | *General Management and Production*: Markus Spielmann,  
HELBLING, Innsbruck • Esslingen • Bern-Belp

ISBN 978-3-99069-281-1  
ISMN 979-0-50276-415-9  
1. Auflage | *1<sup>st</sup> Edition* A11/2020

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# VORWORT

Als Klavierlehrer stehe ich immer wieder vor der Herausforderung, passende Stücke für Heranwachsende auszusuchen. Sie sollen ansprechend klingen, aber nicht schwer zu spielen sein. Kein einfacher Spagat! Deshalb habe ich mich selbst am Klavier gesetzt und Stücke für meine Schüler/innen ab dem 2./3. Unterrichtsjahr geschrieben, die ihrem Geschmack entsprechen, sich aber nicht anbiedern und über hinaus typische Spieltechniken vermitteln sollen. Die fünf zusätzlichen angebotenen Mini-Workshops widmen sich aufbauend und effizient eben solchen Techniken (z.B. Akkordzerlegungen, Sprünge).

Und tatsächlich: Die zehn träumerischen, an Film- und Popmusik angelehnten Stücke im Heft haben den Jugendlichen gefallen und sie motivieren mehr zu üben. Denn auch im *Piano Dreamland* sind nicht alle Titel leicht zu spielen. Wer aber mit den leichten Stücken beginnt (z.B. *Eternity*), wird sich mit der Zeit auch an die etwas anspruchsvolleren (z.B. *Locomotion*) heranwagen.

Ich würde mich freuen, wenn Sie oder Ihre Schüler/innen mir Rückmeldungen zu meinen Stücken geben würden (christhosold@gmx.at). Welche Titel kommen am besten an? Diese Kritik hilft mir beim Komponieren attraktiver Stücke für Unterricht, Freizeit oder Vortragsabende. Dafür bedanke ich mich jetzt schon und heiße Sie nun in meinem *Piano Dreamland* willkommen!

Christian Thosold

# PREFACE

*As a piano teacher, I have always been keen on finding pieces suitable for young learners. The music should be appealing, but not too difficult to play. Easier said than done! So I decided to sit at the piano myself and compose a set of pieces for students in their second or third years of instruction. These works have been tailored to adolescent tastes without necessarily trying to chum up to them. The pieces are simply meant to convey and play techniques as skillfully as possible. The five additional Mini-Workshops accompanying the teaching method emphasize an efficient and structured approach to learning a large variety of playing techniques (e.g., arpeggios, jumps/leaps).*

*And here they are! The ten dreamy pieces in this booklet, inspired by film and popular music, have gained enthusiastic acceptance among young people and increased their motivation for practicing. Not all of the pieces in Piano Dreamland are totally easy to play, but if the learner begins with the simpler pieces (e.g., *Eternity*), the somewhat more difficult pieces (e.g., *Locomotion*) can gradually be learned within a short time.*

*I would be grateful if you or your students could provide me with feedback on my compositions (christhosold@gmx.at). Which pieces have been most successful? These comments and criticisms will help me to continue to compose interesting pieces for the classroom, leisure time playing, or evening recitals. Thank you very much, and welcome to my Piano Dreamland!*

Christian Thosold





# 1. ETERNITY

Christian Thosold  
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Steadily ♩ = ca. 120

Musical score for "1. ETERNITY" by Christian Thosold. The score is in 4/4 time and consists of four systems of piano music. The first system starts with a piano (*p*) dynamic and includes fingerings (5, 2, 1) and pedaling (*Ped.*) markings. The second system starts at measure 5 and includes a *simile* marking. The third system starts at measure 9 and includes a mezzo-piano (*mp*) dynamic. The fourth system starts at measure 13. A large diagonal watermark "Musterseite www.helbling.com" is overlaid on the score.

Musical score for measures 17-20. The piece is in a minor key. Measure 17 features a melodic line in the right hand with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 18 continues the melodic line with a slur and a dotted quarter note. Measure 19 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 20 concludes with a melodic line featuring a triplet of eighth notes and a bass line with eighth notes. The dynamic marking *mf* is present in measure 20.

Musical score for measures 21-24. Measure 21 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 22 continues the melodic line with a slur and a dotted quarter note. Measure 23 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 24 concludes with a melodic line featuring a triplet of eighth notes and a bass line with eighth notes.

Musical score for measures 25-28. Measure 25 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 26 continues the melodic line with a slur and a dotted quarter note. Measure 27 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 28 concludes with a melodic line featuring a triplet of eighth notes and a bass line with eighth notes. The dynamic marking *mf* is present in measure 27, and the tempo marking *a tempo* is present in measure 28.

Musical score for measures 29-32. Measure 29 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 30 continues the melodic line with a slur and a dotted quarter note. Measure 31 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 32 concludes with a melodic line featuring a triplet of eighth notes and a bass line with eighth notes. The dynamic marking *p* is present in measure 29.

Musical score for measures 33-36. Measure 33 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 34 continues the melodic line with a slur and a dotted quarter note. Measure 35 has a melodic line with a slur and a dotted quarter note, and a bass line with eighth notes. Measure 36 concludes with a melodic line featuring a triplet of eighth notes and a bass line with eighth notes. The dynamic marking *mf* is present in measure 36.

37

41

45

49

53



## 2. DEEP WATER

Christian Thosold  
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Fluently ♩ = ca. 124

*p*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*simile*

*rit.* *a tempo*

*ped.* *ped.* *ped.* *ped.*

*simile*

*ped.* *ped.* *ped.* *ped.*

The image shows a piano score for the piece '2. DEEP WATER' by Christian Thosold. The score is in 4/4 time and consists of four systems of music. The first system starts with a piano (*p*) dynamic and includes fingerings (4, 1, 2, 3, 4, 5) and pedaling instructions (*ped.*). The second system begins with a *simile* instruction. The third system includes tempo markings for *rit.* and *a tempo*. The fourth system also begins with a *simile* instruction. A large watermark 'Musterseite' and the URL 'www.helbling.com' are overlaid on the score.

17 *rit.*

*Ped.* *Ped.* *simile*

*a tempo* *poco a poco accel.*

21 *mf*

*Ped.* *Ped.* *Ped.* *simile*

25

*Ped.* *simile*

29 *rit.*

*rit.*





# 3. DREAMINGS

Christian Thosold  
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Dreamfully ♩ = ca. 120

Musiknoten für das Stück "3. DREAMINGS" von Christian Thosold. Das Stück ist in 4/4-Metrik und D-Dur geschrieben. Die Noten sind in fünf Systemen angeordnet, jeweils mit einer Treiblinie (T) und einer Basslinie (B). Die Dynamik beginnt mit *pp* (pianissimo) und führt über *p* (piano) zu *mp* (mezzo-piano). Die Pedalmarkierungen (*Ped.*) sind durchgehend vorhanden. Die Noten sind durchgehend mit *v* (accents) versehen. Die Fingeringsangaben sind: 3 1, 5 1, 2 3, 3 1, 2 5 4, 3 1. Die Markierung *simile* ist ebenfalls vorhanden.

21

*Ped.* *mf* *simile*

25

*mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

29

*simile*

32

*p* *Ped.* *Ped.* *Ped.*

35

*poco a poco decresc.* *Ped.* *Ped.* *Ped.* *Ped.*

39

*molto rit.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

43 *a tempo*

48

53

58

63

68

*pp*

# Mini-Workshop 1: Akzente werden Melodie | Accents Become Melodies

## → 3. Dreamings

Das Stück *Dreamings* lebt von den betonten Noten (>) im Achtelfluss der rechten Hand. Zusammengenommen ergeben sie eine Melodie. Um die Akzente entsprechend hervorzuheben, muss man jeweils etwas mehr Gewicht in die Hand bzw. den Finger legen. Dabei sinkt die Hand ein wenig.

The piano piece *Dreamings* gets its energy from the accented notes (>) in the eighth notes in the right hand. Putting all of this together creates the melody. To properly emphasize the accents a little bit more pressure must be put on the hand and finger. While doing this, the hand will slightly sink downward.

- 1 Hebe die Töne mit Akzent hervor (immer auf Zählzeit 1). Spiel auch ruhiger Noten sehr locker, leise, mit ganz kleinen Fingerbewegungen.

Emphasize the notes using accents (always on beat 1). Play the notes very loosely and softly, with only slight movements of the fingers.

- 2 Nun liegt die „Akzentmelodie“ ein Stück höher. Zudem haben sich die Betonungen auf Zählzeit 2 verschoben.

Now the "accent melody" is placed a little higher. Also, the accents have been shifted to beat 2.

Als du Übung 2 sicher beherrschst, kannst du noch die eingeklammerten Bass-Akzente ergänzen oder auch eigene Akzente eintragen und spielen.

As soon as you feel you have mastered exercise 2, try adding the bass accents in brackets, or write your own accents and play them.





# 4. FANTASY

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With Emotion ♩ = ca. 76

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*p*

2 3 4 3 2 1 2 3 4 5

Ped. Ped. Ped. Ped. Ped. Ped.

5

2 2 4 5 1 2 1-3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

9

5 3 1 4 5 2 1 4 5 5

*mf*

1-3 3 3 4 1 3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

12

5 3 1 5 3 2 5 3 2

*fp*

8<sup>va</sup>

2 2 2 2 2

Ped. Ped. Ped. Ped. Ped. Ped.

*rit.*

5



15

*p*

*Ped.* *simile*

19

5 2 1

23

*mf*

27

*f* *8va* *rit.*

## Mini-Workshop 2: Überkreuzte Hände | *Crossed Hands*

### → 4. Fantasy

Manchmal reichen fünf Finger nicht aus, um alles zu spielen, was in den Noten steht. Dann muss man zu „Tricks“ greifen, z. B. zum „Spiel mit überkreuzten Händen“ wie im Stück *Fantasy*. Du kannst du mit den beiden Übungen unten trainieren, ebenso wie das Melodiespiel der linken Hand, während die rechte Hand „nur“ begleitet.

*Sometimes five fingers are not enough to play everything that is written in the music, so you have to resort to “tricks”, for example, “playing with crossed hands”, as in the piece *Fantasy*. You can learn to play this way using both of the exercises below, including playing the melody with the left hand while “only” accompanying it with the right hand.*

- 1 Sieh dir die Noten aufmerksam an, bevor du sie langsam und genau spielst. Erkenne das gleichbleibende Bewegungsmuster in der linken Hand und die absteigende Basslinie von Maß zu Maß (stufenweise von F bis Kontra-G). Spiel die linke Hand lauter als die rechte.

*Have a close look at the notes before you begin playing them slowly and exactly. Become aware of the uniform, steady pattern of movement in the left hand, and the descending bass line—measure by measure (gradually from F to G<sub>1</sub>). Play the left hand louder than the right.*

- 2 Nun überkreuzen sich die Spielhände, wobei die Melodie im Grunde gleich bleibt: Die rechte Hand spielt eine Oktave tiefer und überkreuzt die drei Viertel auf den Zählzeiten 2, 3 und 4 jeweils in die hohe Lage (Violinschlüssel). Führe die linke Hand in einer weichen, fließenden Bewegung über die rechte Hand und wieder zurück.

*Now cross over the playing hands, basically keeping the melody the same: The right hand plays an octave lower and the left hand crosses each of the three quarter notes on the beats 2, 3, and 4 up into the higher register (treble clef). Guide the left hand—in a soft, flowing movement—over the right hand and back again.*



# 5. LUCY

Christian Thosold  
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Like a Pop Ballad ♩ = ca. 116

23

28

32

37

41 *p* *più mosso*

45 *molto rit.*

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Tempo 1

49 *mp*

55 *mf*

60

64

68

72 *rit.*





# 6. IF YOU

Expressively ♩ = ca. 82

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5

10

14

18

*8va*

*8va*

*simile*

*(8)*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

22 *più mosso*

25

28 *molto rit.*

31 *Tempo 1*

36 *8va*

40 *rit.*



# 7. MIRROR

Mystically  $\text{♩} = \text{ca. } 60$

Christian Thosold  
© HELBLING

11

Musical notation for measures 11 and 12. The right hand features a melodic line with grace notes and fingerings (1, 2, 4). The left hand plays a steady eighth-note accompaniment.

13

Musical notation for measures 13 and 14. The right hand continues the melodic line with grace notes and fingerings (1, 3). The left hand maintains the eighth-note accompaniment.

15

Musical notation for measures 15 and 16. The right hand has a melodic line with grace notes and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with fingerings (5, 3). Performance markings include *poco rit.* and *sfz*.

17

*a tempo*

Musical notation for measures 17 and 18. The right hand has chords with fingerings (5, 4, 2, 1) and (3, 1). The left hand has a bass line with fingerings (2, 1, 3, 1) and (5, 3, 1). Performance markings include *f* and *ped.* (pedal).

19

Musical notation for measures 19 and 20. The right hand has chords with fingerings (5, 4, 2, 1) and (5, 4, 2, 1). The left hand has a bass line with fingerings (3, 3, 1, 3, 1). Performance markings include *ped.* and *simile*.

21

5 2 1

5 4 3 2 1

rit.

23

4

1

*p*

5 4

Ped. Ped. Ped. simile

25

27

29

*molto rit.*



### Mini-Workshop 3: Akkordzerlegungen | Arpeggios

#### → 7. Mirror

Lass dich von den vielen Achtelnoten in *Mirror* nicht abschrecken: Es handelt sich um die Zerlegungen von vierstimmigen Akkorden, die „gut in der Hand liegen“. Wenn du sie langsam und genau spielst, bereiten dir die Zerlegungen im Stück sicherlich keine Probleme. Achtung: Die rechte Hand ist hier immer eine Oktave höher zu spielen als notiert (8<sup>va</sup>-----).

*Don't worry about the large number of eighth notes in Mirror: These are merely arpeggios of four-note chords, which "fit the hand well". If you do both of the following exercises slowly and exactly, the arpeggios will definitely be no problem for you. But be careful: The right hand must always be played an octave higher than notated (8<sup>va</sup>-----).*

- 1 Spiel die Töne der ersten acht Takte zunächst als gleichzeitig geschlagene Akkorde.

*To begin with, play the notes of the first eight measures as simultaneously struck chords.*

- 2 Zerlege die Vierklänge in die archaischen Achtelnoten.

*Arpeggiate the four-note chords in continuous eighth notes.*

**Impuls:** Vielleicht fallen dir zu den Akkorden noch andere Möglichkeiten der Zerlegung ein. Beispiel: Die linke Hand spielt wie notiert, die rechte Hand spielt den zerlegten Akkord von oben nach unten.

**Suggestion:** *You might even be able to imagine other ways of arpeggiating chords! For example, while the left hand plays the notes as given above, the right hand plays the arpeggiated chord from top to bottom.*



# 8. LOCOMOTION

Christian Thosold  
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Pulsating ♩ = ca. 124

21

Musical notation for measures 21-25. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass line. A dynamic marking of *f* is shown at the end of the system.

Ped. Ped. Ped. Ped. Ped.

25

Musical notation for measures 25-29. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal markings are present. The word *simile* is written at the end of the system.

Ped. Ped. Ped. simile

29

Musical notation for measures 29-33. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped.

33

Musical notation for measures 33-37. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped.

37

Musical notation for measures 37-41. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for piano, measures 41 to 63. The score is in B-flat major and 4/4 time. It consists of six systems of two staves each (treble and bass clef).  
Measure 41: Treble clef starts with a series of eighth notes, some beamed together. Bass clef has a steady eighth-note accompaniment. Markings: *mf legato*, *Ped.*, *simile*.  
Measure 45: Treble clef continues with eighth notes. Bass clef continues with eighth notes. Marking: *poco rit.*  
Measure 49: Treble clef has dotted half notes. Bass clef has eighth notes. Marking: *a tempo*.  
Measure 54: Treble clef has chords and eighth notes. Bass clef has eighth notes. Markings: *Ped.*, *Ped.*, *Ped.*.  
Measure 59: Treble clef has chords. Bass clef has eighth notes. Markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.  
Measure 63: Treble clef has chords. Bass clef has eighth notes. Markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*.  
A large diagonal watermark 'Musterseite' and 'www.helbling.com' is overlaid on the score.



# Mini-Workshop 4: Let's Get the Rhythm! (Clave)

## → 8. Locomotion

Ein typisch lateinamerikanisches Rhythmusmuster ist die sogenannte Clave. Sie hat Betonungen auf den Zählzeiten 1, 2+ und 4 im 4/4-Takt. Zum Üben stellt man sich gleichmäßig durcheinandergeschaltete Achteln vor und gliedert sie in 3 + 3 + 2 „Achtel-Pakete“.

A typical Latin American rhythmic pattern is the so-called clave. In this pattern, accents are placed on beats 1, 2+, and 4, in 4/4 time. To practice this, visualize a steady progression of eighth notes and group them in 3 + 3 + 2 "eighth-note packages".

- 1 Klopfe mit der linken Hand einen stabilen Achtel-Puls auf dein linkes Oberschenkel, sprich den Text dazu; betone dabei die Silben mit Akzent. Spiel dann zusätzlich mit deiner rechten Hand auf dem rechten Oberschenkel nur die betonten Noten. Lass schließlich den Text weg.

With the left hand, tap a steady eighth-note beat on your left thigh, while speaking the text aloud; stress the accented syllables. Then, additionally, play only the accented notes with your right hand on your right thigh. Finally, leave out the text.

- 2 Übertrage nun die Clave auf das Klavier. Lass die eingeklammerten Akzente mit der Zeit weg.

Now, transfer the clave onto the piano. Leave out the bracketed accents.

- 3 Tausche die Hände ihre Rollen. | Now, the hands change playing roles.





# 9. FEELINGS

Freely Flowing ♩ = ca. 112

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The musical score for 'Freely Flowing' consists of four systems of piano music. Each system has a treble and bass clef staff connected by a brace. The first system (measures 1-4) begins with a *p* dynamic. The second system (measures 5-8) continues the piece. The third system (measures 9-13) includes a *mp* dynamic and fingerings such as *sva-1* and *l. h.*. The fourth system (measures 14-17) concludes with the instruction *un poco rit.* and various fingering markings.

*a tempo*

19 *ff* *Ped.* *simile*

23 *un poco rit.*

27 *a tempo* *Ped.* *simile*

31

35 *rit.* *Ped.* *\* Ped.*

## Mini-Workshop 5: Sprünge (linke Hand) | Jumps (Left Hand)

→ 9. Feelings

Weite Sprünge in der linken Hand wie im Spielstück *Feelings* sind schon eine Herausforderung. Du musst sie nämlich automatisieren, um deine Aufmerksamkeit auch auf die Melodie der rechten Hand richten zu können. Hier hilft nur ein sorgfältiges und regelmäßiges Üben der Bewegungen der linken Hand, um ein sicheres Gefühl für die Abstände bekommen.

*Making wide jumps with the left hand as in the piano piece feelings is a real challenge. Here you have to play automatically in order to be able to keep your attention focused on the melody in the right hand. It is therefore necessary to practice these left hand movements very carefully and regularly in order to develop a secure feeling for the intervals.*

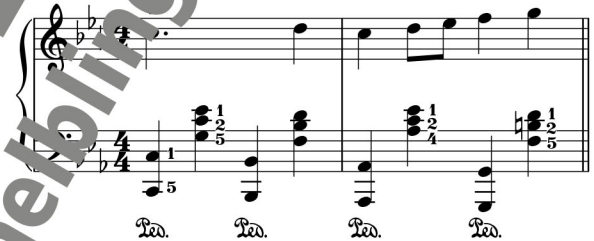
- 1 Versuch mal diese Übung: Spiel die linke Hand so oft, bis du sie mit geschlossenen Augen ausführen kannst.

*Try this exercise: Play with your left hand repeatedly until you can do the exercise with eyes closed.*



- 2 Bei Sprüngen zwischen Oktaven und Chordgriffen verkrampft die linke Hand mit der Zeit mehr und mehr. Du kannst das vermeiden, indem du nach dem Anschlag des Basses die Hand weich abfedern lässt, während du zum nächsten Chord sprichst. Spiel die folgende Übung sehr langsam und denk an kurze Entspannungen. Das Pedal hilft dir dabei.

*When jumping between octave positions and chord voicings, your left hand may become cramped after a while. You can avoid this by lightly cushioning and relaxing your hand after striking the bass notes, while moving to the next chord. Play the following exercise very slowly, remembering the need for short relaxation. The pedal will help you with this.*





# 10. MAYBE

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Dreamy ♩ = ca. 88

*a tempo*

19 *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *simile*

23 *4* *1*

27 *mf* *5* *1* *2-5* *2-5* *1* *3*

30 *2* *1* *2* *1* *3* *1* *3*

33 *Ped.* *Ped.* *Ped.*



36

*p* simile

39

8va

42

45

48

rit.

## MEDIA APP INHALTE (GESAMTAUFNAHMEN) | MEDIA APP CONTENTS (COMPLETE RECORDINGS)

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