

JEAN KLEEB

TOQUETE DE BOCCA

PIANO SUITE

MEDIUM LEVEL

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VORWORT

In der vorliegenden Latin Piano Suite greift der deutsch-brasilianische Komponist Jean Kleeb mit Bossa Nova, Tango und Samba verschiedene lateinamerikanische Stile auf und verarbeitet sie in sechs attraktiven Genrestücken für Klavier solo. Dabei verbindet er authentisches Tanz- und Rhythmus-Feeling aus Brasilien und Argentinien mit ausgesprochen pianistischen und „gut in der Hand liegenden“ Spielmustern. Auch die Melodik mit ihren oft chromatischen Wendungen und die farbige Harmonik sind den zugrunde liegenden Stilen verpflichtet. So bringen die mittelschweren Kompositionen authentischen südamerikanischen Tastenzauber in jeden Unterrichtsraum und jedes Wohnzimmer.

Beim Einstudieren helfen die durchgehenden Fingersatz- und Pedalationsvorschläge. Auch zu Charakter, Dynamik und Artikulation finden sich immer wieder hilfreiche Angaben. Eine Besonderheit zeigt der Titel *Cores do sul* in Form eines kurzen Improvisationsteils. Eine Möglichkeit diesen zu meistern, verrät die von Jean Kleeb eigenhändig eingespielte Audioaufnahme. Auch zu den übrigen fünf Latin Pieces stehen professionell produzierte Gesamtaufnahmen zur Verfügung, die mit der kostenlosen HELBLING Media App bequem abgerufen werden können. Eine detaillierte Anleitung zum Installieren und Streamen des Inhalts findet sich auf der vorderen Umschlagsinnenseite.

Noch ein abschließendes Wort zu den portugiesischen Titeln: *toque* heißt „Gefühl“, *choro* bezeichnet einen stilistischen „Vorreiter“ des Samba, *gingando* bedeutet hier „groovend“ und *cores do sul* ist mit „Farben des Südens“ zu übersetzen.

Matthias Rinderle

PREFACE

In this Latin piano suite, the German-born composer Jean Kleeb integrates various Latin American music styles—including bossa nova, tango, and samba—into six charming genre pieces for solo piano. He blends the excitement of authentic dance and rhythmic songs from Brazil and Argentina with distinctive pianistic passages designed to ensure a comfortable playing feeling in the hands. The melodies, with their typically chromatic phrasing and colorful harmonics, are also an integral part of these Latin styles. These moderately difficult compositions convey a genuine South American keyboard magic, suitable for both classroom instruction and amateurs at home.

Fingering and pedaling suggestions accompany all of the exercises. Throughout the book there are also numerous helpful tips dealing with musical character, dynamics, and articulation. The piece Cores do sul has a short improvisational section as a special feature. Jean Kleeb's personal rendition in the audio recording provides a motivational boost for mastering this piece. The other five Latin pieces are accompanied by professionally produced complete recordings, which can easily be accessed with the free HELBLING Media App. Detailed instructions on installing the app and streaming the content can be found on the inside front cover.

*A closing word on the Portuguese titles: *toque* means “feeling”, *choro* describes a stylistic “pioneer” of the samba, *gingando* means “grooving” in this context, and *cores do sul* can be translated as “colors of the south”.*

Matthias Rinderle

1. Toque de tango

for Farnoush

Jean Kleeb
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Tango ♩ ca. 116



3 1 2 4

mf

Ped. * Ped. *

4

3 2 1 5 3 2 1 5 3 2

simile

8

1. rit. 2. rit. *mpo*

3 2 1 3 5

12

rit.

2 1 2

16

a tem

mp

4 5

Toque de tango

20

mp dolce

Ped. * Ped. * Ped. *

23

simile

26

1

29

2.

mf

33

1

5 2 5 5

Toque de tango

37

40 *rit.* *a tempo*

43

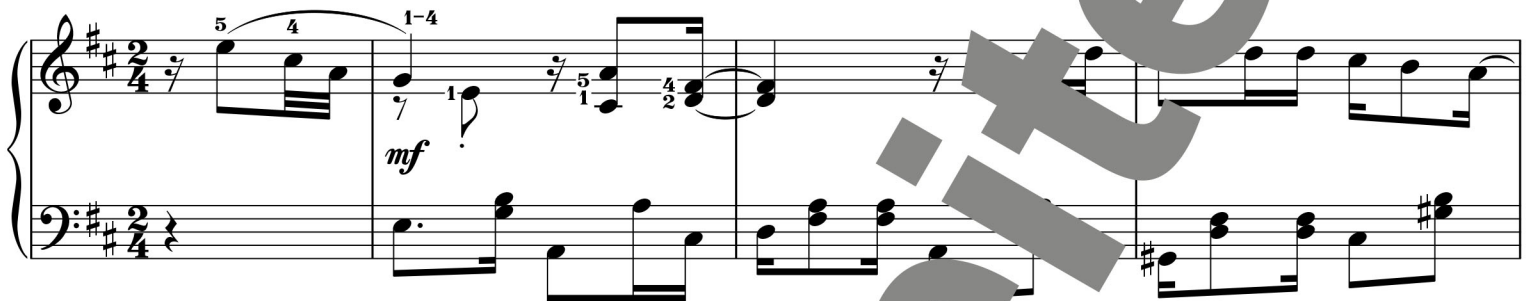
46 *rit.*

49 **Coda** *rall.*

2. Toque de bossa

Jean Kleeb
© HELBLING

Bossa Nova Samba  ca. 78



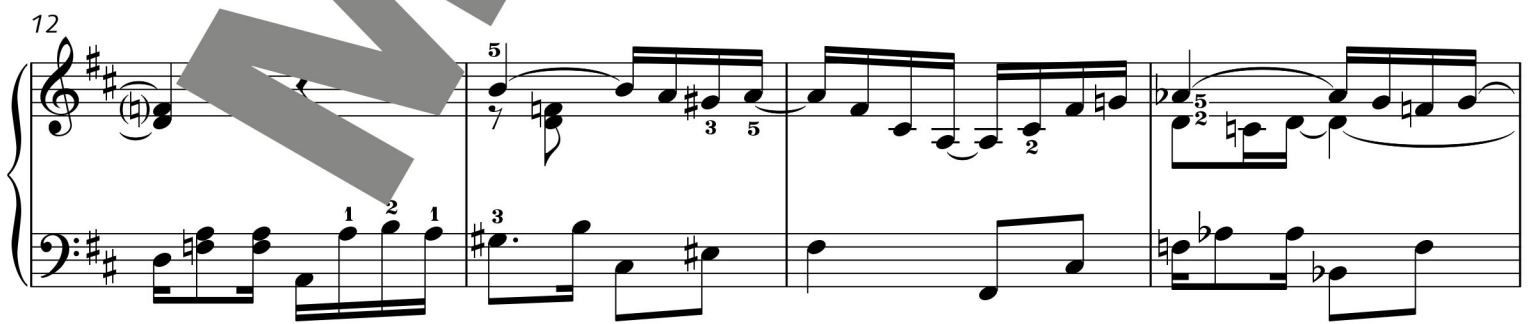
The first system of musical notation for 'Toque de bossa' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a measure containing a quarter note G4, a quarter note A4, and a quarter note B4, with a slur over them and fingerings 5, 4, and 1-4 indicated above. The second measure starts with a half note G4, followed by a quarter note F#4, and a quarter note E4. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by a quarter note A2, and a quarter note B2. A dynamic marking of *mf* is placed between the staves.



The second system of musical notation continues from the first. The upper staff starts with a quarter note G4, a quarter note A4, and a quarter note B4, with a slur and a '3' below. The second measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with a '3' below. The lower staff starts with a half note G2, followed by a quarter note A2, and a quarter note B2, with a '5' above. The second measure has a half note G2, followed by a quarter note A2, and a quarter note B2, with a '3' above.



The third system of musical notation continues. The upper staff starts with a quarter note G4, a quarter note A4, and a quarter note B4, with a slur and a '1 3 5' below. The second measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with a '7' below. The lower staff starts with a half note G2, followed by a quarter note A2, and a quarter note B2, with a '1' above. The second measure has a half note G2, followed by a quarter note A2, and a quarter note B2, with a '3' above.



The fourth system of musical notation continues. The upper staff starts with a quarter note G4, a quarter note A4, and a quarter note B4, with a slur and a '5' above. The second measure has a quarter note G4, a quarter note F#4, and a quarter note E4, with a '3 5' below. The lower staff starts with a half note G2, followed by a quarter note A2, and a quarter note B2, with a '1 2 1' above. The second measure has a half note G2, followed by a quarter note A2, and a quarter note B2, with a '3' above.

Toque de bossa

16

Musical notation for measures 16-18. The piece is in G major (one sharp) and 4/4 time. Measure 16 starts with a treble clef and a key signature of one sharp. The bass line features a steady eighth-note accompaniment. Fingerings are indicated with numbers 1, 2, 1, 2, 4.

19

Musical notation for measures 19-21. Measure 19 begins with a forte (*f*) dynamic. The melody in the treble clef includes a triplet of eighth notes. The bass line continues with eighth notes. Fingerings include 3, 1, 3, 2, 4, 5, 1, 2.

22

Musical notation for measures 22-24. Measure 22 features a mezzo-forte (*mf*) dynamic. The treble clef has a triplet of eighth notes. The bass line has a steady eighth-note accompaniment. Fingerings include 3, 1, 1, 1, 5, 4, 3, 3, 4.

25

Musical notation for measures 25-28. Measure 25 starts with a first ending bracket labeled '1.'. The treble clef has a triplet of eighth notes. The bass line has a steady eighth-note accompaniment. Fingerings include 1, 2, 1, 1, 2, 1, 2, 3, 1.

29

Musical notation for measures 29-31. Measure 29 begins with a second ending bracket labeled '2.'. The piece concludes with a ritardando (*rit.*) and a mezzo-forte (*mf*) dynamic. The bass line features a triplet of eighth notes. Pedal markings include 'Ped.' with a '3' and two asterisks with 'Ped.'.

3. Samba do Hans

Jean Kleeb
© HELBLING

Samba  ca. 72



The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Samba' and the approximate duration is 'ca. 72'. The score is divided into five systems, each with a measure number (1, 4, 8, 12, 16) at the start of the first staff. The first system starts with a dynamic marking of *mf*. The second system includes fingering numbers 1 and 3. The third system includes first and second endings. The fourth system includes the instruction 'r. h.: 1. volta → legato | 2. volta → portato'. The fifth system also includes first and second endings. A large watermark 'Musterseite' and the URL 'www.helbling.com' are overlaid diagonally across the score.

Samba do Hans

19

Musical notation for measures 19-23. Treble clef, bass clef, key signature of two flats. Fingerings: 1, 3, 1, 3.

24

Musical notation for measures 24-28. Treble clef, bass clef, key signature of two flats. Fingerings: 5, 1 4, 1.

29

Musical notation for measures 29-33. Treble clef, bass clef, key signature of two flats. Fingerings: 1 3. D.C. marking.

Coda

34

Musical notation for measures 34-37. Treble clef, bass clef, key signature of two flats. Dynamics: *f (mf)*. Coda symbol.

2. volta

38

Musical notation for measures 38-41. Treble clef, bass clef, key signature of two flats. Dynamics: *p*. Repeat sign.

Red. *

4. Toque de choro

Jean Kleeb
© HELBLING

Samba  ca. 88



The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The key signature has one flat (B-flat). The score is divided into five systems, each with a measure number (1, 5, 9, 13, 18) at the start of the first staff. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piece concludes with the instruction *leggero*. Fingerings are indicated by numbers 1-5. A large watermark 'Musikseite' and the URL 'www.helbling.com' are overlaid on the score.

Toque de choro

23

mf

28

mf

33 *a tempo*

mf

37

1.

rit.

41

2.

rit.

D.S. al Fine

Fine

5. Bossa gingando

Jean Kleeb
© HELBLING

Bossa Nova ♩ ca. 66



5

8 *poco meno mosso*

12

Bossa gingando

17

5 5 5

Ped. *

22 1.

Ped. * Ped. * Ped. *

26 2.

1 2 4 1

Ped. *

ca. 72
più mosso

30

mf

2 1 2-1 2 1 3 1 1

34

5 2 4 1 4 3 1 2 1 4 1 3

Bossa gingando

39

44

49

53

57

Bossa gingando

62

f
Ped.

ca. 66
a tempo

66

Ped. *

69

Ped. *

72 Coda

mp *molto rall.*
Ped. * Ped. * Ped. *

75

Ped. * Ped. * Ped. * Ped. *

6. Cores do sul

Jean Kleeb
© HELBLING

Bossa Nova ♩ ca. 120



mf

rit.

mp

a tempo

mf

ritmico

r. h.

r. h.

Cores do sul

21

r. h. l. h. r. h. r. h.

26

r. h. r. h. r. h. f mf r. h. ritmico

31

r. h.

35

2 5 3 1 3 1 4

39

r. h. r. h. f 2 5 3 1 3 1

44

f 4 1 5

Allegro ca. 132

Cores do sul

2. volta: improvvisare

49

Ped. * Ped. * Ped.

53

Ped. * Ped. * Ped.

57

3 4 2 1 4 1

Ped. * Ped. *

62

Tempo I = 120

f mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

67

rit. a tempo

rit. a tempo rit.

Ped. * Ped. * Ped. * Ped. *

72

Cod

mf molto rallentando

mf molto rallentando

Ped. * Ped. * Ped. * Ped. *