

MAARTEN ALTENA
(*1943)

ROEP

für Tenorblockflöte solo

Edition Moeck Nr. 1554
MOECK VERLAG CELLE

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

© 1994 by Moeck Musikinstrumente + Verlag, Celle, Germany · Edition Moeck Nr. 1554 (Noteninfo)

Vorwort

Vor neun Jahren erschien mehrere Wochen lang täglich eine Amsel auf meinem Balkon. Ich lauschte dem Vogel, und sobald er weggeflogen war, wartete ich auf seinen nächsten Besuch.

Eines Tages stellte ich mir vor, wie es wäre, wenn die Amsel Noten lesen und spielen könnte. Welche Musik würde ich für sie schreiben? Das ist in kurzen Worten die Idee, die hinter ROEP steht.

ROEP ist insgesamt ein langsames Stück mit einzelnen schnellen Elementen, die diese sich langsam entwickelnde Komposition strukturieren. Das Spiel erfordert rhythmische und dynamische Präzision.

Die schnellsten Passagen sollten eher *von fern* angegangen werden. Sie sind Phrasen in einem musikalischen Satz, aber nicht Mittelpunkt.

ROEP wurde dem Blockflötisten Walter van Hauwe gewidmet und ist eine Auftragsarbeit des „Fonds voor de Scheppende Toonkunst“, Holland.

Uraufführung im Juni 1988 durch Walter von Hauwe.

Übersetzung: S. Seidel

Preface

Nine years ago a blackbird appeared on my balcony every day for several weeks. I would listen to the bird, and as soon as it flew away, would wait for its next visit.

One day I had the following fantasy: What if a blackbird would be able to read and perform written music; what composition would I write for it? That, in short, is the idea of ROEP.

ROEP is a slow piece, with fast details. The performance requires rhythmic and dynamic precision. Eventually these details become recognizable elements in a slowly developing composition.

The fastest passages need a rather *distant* approach. They are phrases in a musical movement rather than its focus.

ROEP was written for Walter van Hauwe and commissioned by “Fonds voor de Scheppende Toonkunst”, Holland.

First performance in June 1988 by Walter van Hauwe.

Maarten Altena, Dezember 1993

Préface

Il y a neuf ans, un merle vint se poser chaque jour sur mon balcon, des semaines durant. J'écoutais l'oiseau chanter, et dès qu'il s'était envolé, j'attendais sa prochaine visite.

Un jour, un rêve m'est venu: j'imaginai un merle qui pourrait lire et chanter des notes écrites. Quelle sorte de musique pourrais-je alors composer pour lui? C'est à ces questions que l'on peut résumer l'idée qui se dissimule derrière ROEP.

ROEP est un morceau lent qui comprend des détails rapides. L'exécution de la pièce exige une précision rythmique et dynamique. En effet, ces détails sont des éléments reconnaissables inclus dans une composition dont l'évolution est lente.

Les passages les plus rapides doivent être abordés *de loin*. Ils représentent des phrases dans un mouvement musical, mais ils ne sont pas au centre de la pièce.

C'est le «Fonds voor de Scheppende Toonkunst», Hollande qui a commandé ROEP. La pièce a été composée pour le joueur de flûte à bec, Walter van Hauwe.

Walter van Hauwe en a effectué la première présentation en juin 1988.

Traduction: A. Rabin

ROEP

— 1988 —
für Tenorblockflöte solo

Maarten Altena (*1943)

$\text{♩} = \pm 84$

f *p* *f* *p* *mf* *f* *p*

p *mf* *f* *mf* *f* *p* *mf* *p* *mf*

mf *p* *mf* *f*

pp

②

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various dynamics. Dynamics include *p*, *mf*, *p*, *p*, *mf*, *p*, *mf*, and *p*.

Musical staff 2: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various dynamics. Dynamics include *p*, *p*, *f*, *p*, *p*, *mf*, *p*, *p*, and *f*.

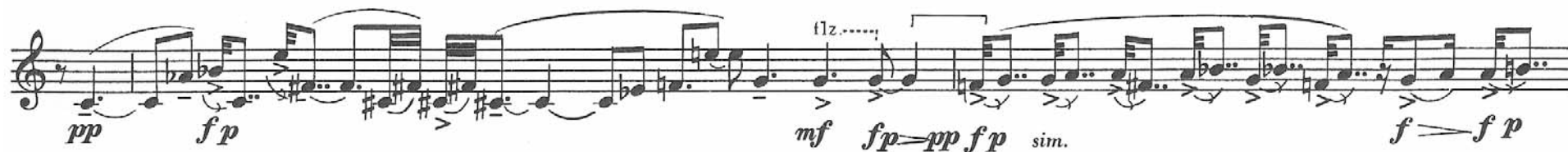
Musical staff 3: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various dynamics. Dynamics include *f*, *mf*, *f*, *p*, *f*, *p*, *f*, *mp*, *fp*, *f*, and *ff*.

Musical staff 4: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various dynamics. Dynamics include *p*, *p*, *p*, *p*, and *sf*. The instruction *un poco più* is written above the staff.

Musical staff 5: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various dynamics. Dynamics include *f*, *fp*, and *mf*.



③



Musical staff 1: Treble clef, key signature of two flats. The staff contains a complex melodic line with many slurs and accents. Dynamics include *pp*, *fp*, *mf*, *fp=pp fp sim.*, and *f=fp*. A *flz.....* marking is present above the staff.



Musical staff 2: Treble clef, key signature of two flats. The staff contains a complex melodic line with many slurs and accents. Dynamics include *fp*, *f sub.p non dim.*, *f=f=f ff=pmf=mp sim.*, and *f=mf p*. A *flz.....* marking is present above the staff.



Musical staff 3: Treble clef, key signature of two flats. The staff contains a complex melodic line with many slurs and accents. Dynamics include *f p fp mf ff r*. A *flz.....* marking is present above the staff.



Musical staff 4: Treble clef, key signature of two flats. The staff contains a complex melodic line with many slurs and accents. Dynamics include *mf pp mf pp mf r*.



④

Musical staff 1: Treble clef, key signature of one flat. Dynamics: *mf*, *f*, *fp*, *fp*, *fp*, *mf*, *fp*, *sim.*, *f*, *f*, *p*. Performance markings: *vibr.* (first and last phrases), *flz.* (first phrase).

Musical staff 2: Treble clef, key signature of one flat. Dynamics: *f p*, *f*, *pp*, *f p*, *ff p*, *f p*, *f p f*. Performance marking: *flz.* (first phrase).

Musical staff 3: Treble clef, key signature of one flat. Dynamics: *f*, *sub.p pp*, *f p*, *f*, *p*, *mf*. Performance markings: *flz.* (first and second phrases).

Musical staff 4: Treble clef, key signature of one flat. Dynamics: *f*, *mf p*, *sim.*



⑤

mf pp mf p p ppp f p f p f p p

mf p p f mf mf

mf f f f ff p f p f p fe

f f mf f p p

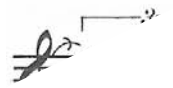
flz.

Musical staff 1: Treble clef, starting with a first ending bracket. Dynamics include *ff*, *p*, and a crescendo line leading to *ff*.

Musical staff 2: Treble clef, featuring "flz." markings and a dynamic sequence: *sub. ff* \Rightarrow *mp* \Rightarrow *f* \Rightarrow *mp* *f* *mp* *f* \Rightarrow *pp* *mf* \Rightarrow *f* \Rightarrow *mf* *f* *p*

Musical staff 3: Treble clef, with dynamics *sf* *p* *sim.* *ff* *mf* and a crescendo line leading to *f*.

Musical staff 4: Treble clef, with dynamics *sf* *p* and a "sim." marking.



7

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth and sixteenth notes with various dynamics and articulations. Dynamics include *f*, *mf*, *mp*, and *f mp*. Articulations include *flz.* (flautando), *flz.---*, and *flz.---*. There are several triplet markings (*3*) over groups of notes.

Musical staff 2: Treble clef, key signature of one flat. Dynamics include *f*, *mp*, *p*, *f mp*, *f*, *mp*, *f mp*, *f*, *p*, *f*, *p sf*, and *f mp f mp*. Articulations include *flz.*, *flz.---*, and *flz.*. Triplet markings (*3*) are present.

Musical staff 3: Treble clef, key signature of one flat. Dynamics include *f*, *fp*, *fp*, *ff*, *ff*, *p*, *mf*, *mf*, and *f*. Articulations include *flz.* and *flz.---*. Triplet markings (*3*) are present.

Musical staff 4: Treble clef, key signature of one flat. Dynamics include *pp*, *ppp*, *pp*, and *p*. The instruction *sub. non vibr.* is written above the first few notes. Triplet markings (*3*) are present.

Musical staff 5: Treble clef, key signature of one flat. Dynamics include *p*. Triplet markings (*3*) are present.



⑧

flz.--- 1 flz.--- 1 3 flz.--- 1 flz.--- 1 3

f *mf* *sub. pp* *pp* *ff* *ff* *fmp* *mfmp* *fmp*

Detailed description: This is the first staff of music. It begins with a treble clef and a key signature of one flat. The first measure contains a sixteenth-note triplet with a 'flz.' (flautando) marking above it. The second measure has a dotted quarter note with a 'flz.' marking. The third measure has a quarter note with a '3' (triple) marking. The fourth measure has a sixteenth-note triplet with a 'flz.' marking. The fifth measure has a dotted quarter note with a 'flz.' marking. The sixth measure has a quarter note with a '3' marking. The seventh measure has a dotted quarter note. The eighth measure has a quarter note. The ninth measure has a dotted quarter note. The tenth measure has a quarter note. The eleventh measure has a dotted quarter note. The twelfth measure has a quarter note. The thirteenth measure has a dotted quarter note. The fourteenth measure has a quarter note. The fifteenth measure has a dotted quarter note. The sixteenth measure has a quarter note. The dynamic markings are: *f*, *mf*, *sub. pp*, *pp*, *ff*, *ff*, *fmp*, *mfmp*, *fmp*.

f *mp* *fmp* *mf* *mp* *f=mf* *f* *mf* *f* *mf* *fmp* *fmp* *ff* *fmp* *f*

Detailed description: This is the second staff of music. It continues from the first staff. The first measure has a dotted quarter note with a '3' marking. The second measure has a quarter note with a '3' marking. The third measure has a dotted quarter note with a 'flz.' marking. The fourth measure has a quarter note with a '3' marking. The fifth measure has a dotted quarter note with a 'flz.' marking. The sixth measure has a quarter note with a '3' marking. The seventh measure has a dotted quarter note. The eighth measure has a quarter note. The ninth measure has a dotted quarter note. The tenth measure has a quarter note. The eleventh measure has a dotted quarter note. The twelfth measure has a quarter note. The thirteenth measure has a dotted quarter note. The fourteenth measure has a quarter note. The fifteenth measure has a dotted quarter note. The sixteenth measure has a quarter note. The dynamic markings are: *f*, *mp*, *fmp*, *mf*, *mp*, *f=mf*, *f*, *mf*, *f*, *mf*, *fmp*, *fmp*, *ff*, *fmp*, *f*.

ff *fff* *f* *mf* *sf* *ff* *pp* *f* *ff* *ff*

Detailed description: This is the third staff of music. It continues from the second staff. The first measure has a dotted quarter note with a 'flz.' marking. The second measure has a quarter note with a 'flz.' marking. The third measure has a dotted quarter note. The fourth measure has a quarter note. The fifth measure has a dotted quarter note. The sixth measure has a quarter note. The seventh measure has a dotted quarter note. The eighth measure has a quarter note. The ninth measure has a dotted quarter note. The tenth measure has a quarter note. The dynamic markings are: *ff*, *fff*, *f*, *mf*, *sf*, *ff*, *pp*, *f*, *ff*, *ff*.

ff *mf* *f* *mp*

Detailed description: This is the fourth staff of music. It continues from the third staff. The first measure has a dotted quarter note. The second measure has a quarter note. The third measure has a dotted quarter note. The fourth measure has a quarter note. The fifth measure has a dotted quarter note. The sixth measure has a quarter note. The seventh measure has a dotted quarter note. The eighth measure has a quarter note. The dynamic markings are: *ff*, *mf*, *f*, *mp*.

f

Detailed description: This is the fifth staff of music. It continues from the fourth staff. The first measure has a dotted quarter note. The second measure has a quarter note. The third measure has a dotted quarter note. The fourth measure has a quarter note. The fifth measure has a dotted quarter note. The sixth measure has a quarter note. The dynamic marking is: *f*.

Detailed description: This is the sixth staff of music. It continues from the fifth staff. The first measure has a dotted quarter note. The second measure has a quarter note. The third measure has a dotted quarter note. The dynamic marking is: *f*.

9

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of sixteenth notes with slurs and accents, marked with dynamics *f* and *mp*. A bracket labeled '6' indicates a sextuplet. The second staff continues with similar rhythmic patterns, including slurs and accents, with dynamics *f*, *mf*, and *f*. A *flz.* (ritardando) marking is present. The third staff shows a change in dynamics to *mf*, *mf*, *f*, *mf*, *mp*, *f*, *f*, *p*, *fmp*, and *f*. It includes a *flz.* marking and a bracket labeled '6'. The fourth staff continues with dynamics *f*, *f*, and *f*, and a *flz.* marking. The fifth staff concludes with dynamics *mf* and a triplet of eighth notes, followed by a double bar line.

The musical score consists of five staves of music. The first staff begins with a dynamic of *ff* and includes a triplet of eighth notes. The second staff starts with *p* and features a triplet of eighth notes, followed by a *poco accel.* marking and an *a tempo* instruction. The third staff continues with dynamics ranging from *f* to *ff*. The fourth staff starts with *ff* and includes a *flz.* marking. The fifth staff begins with *ff* and includes a *flz.* marking. The score is filled with various musical notations including slurs, accents, and dynamic hairpins.