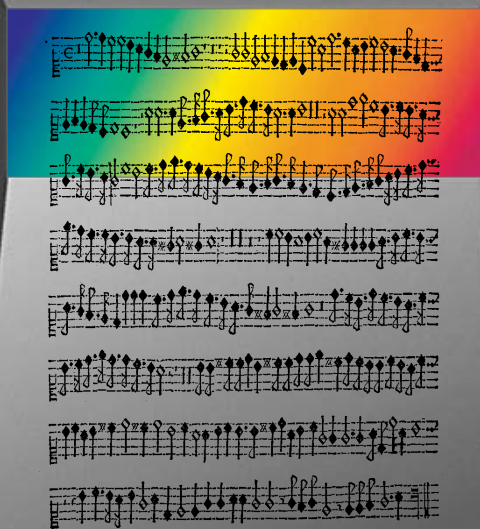


ZEITSCHRIFT FÜR SPIELMUSIK



Konrad Lechner
(1911–1989)

Traum und Tag
Zwölf Impressionen
für Sopranblockflöte allein

Twelve impressions
for descant recorder solo

MOECK

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Carl Orff zum 80. Geburtstag

Traum und Tag

Zwölf Impressionen für Sopranblockflöte allein
– 1975 –

1. How do you do, Mr. Byrd?

Konrad Lechner (1911–1989)

(d. ~ 68-72)

The musical score for 'How do you do, Mr. Byrd?' is written for soprano recorder in 3/4 time. It consists of six staves of music. The first staff begins with a tempo marking '(d. ~ 68-72)'. The piece features a mix of eighth and sixteenth notes, with some rests and a final fermata. The key signature has one sharp (F#).

2. Traumflug

Sehr frei (♩ = 85)

The musical score for 'Traumflug' is written for soprano recorder in 5/4 time. It consists of three staves of music. The first staff begins with a tempo marking 'Sehr frei (♩ = 85)'. The piece features a mix of eighth and sixteenth notes, with some rests and a final fermata. The key signature has one sharp (F#). The second staff includes the marking 'gliss.' above a note. The third staff includes the marking '5' above a note.

3. Bonjour, M. de la Halle!

Rondeau varié (♩ ~ 84)

The musical score for 'Bonjour, M. de la Halle!' is written in 3/4 time with a tempo of quarter note = 84. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often beamed together. There are several measures with slurs and accents, and a fermata over a final note in the second staff. The piece concludes with a final cadence on the fifth staff.

4. Leggiero

(♩ ~ 200)

simile

1. 2.

simile

The musical score for 'Leggiero' is in 3+2/4 time with a tempo of quarter note = 200. It features a treble clef and a key signature of one sharp. The piece is marked 'leggiero' and includes a first and second ending. The first ending is marked '1.' and the second ending is marked '2.'. The tempo is indicated as 'simile' (similar) in two places. The score consists of three staves, with the first staff containing the main melody and the second and third staves providing accompaniment.

5. Hello, Mr. Dvořák!

Leggiero (♩ ~ 128)

The musical score for 'Hello, Mr. Dvořák!' is in 3/4 time with a tempo of quarter note = 128. It is marked 'leggiero' and features a treble clef and a key signature of one sharp. The piece is characterized by frequent triplet markings (indicated by a '3' in a box) over various note values. The score consists of three staves, with the first staff containing the main melody and the second and third staves providing accompaniment.

6. Schwarzer Schwan
Sehr frei (♩ ~ 95)

Musical score for 'Schwarzer Schwan' (Sehr frei, ♩ ~ 95). The score consists of three staves. The first staff is in treble clef, 4/4 time, starting with a piano (*p*) dynamic. It features a melodic line with a 5-fingered scale-like passage and a 7-fingered passage. The second staff is in bass clef, 4/4 time, starting with a forte (*f*) dynamic, playing a rhythmic accompaniment. The third staff is in bass clef, 4/4 time, continuing the accompaniment.

7. Good morning, Mr. Gibbons!

Musical score for 'Good morning, Mr. Gibbons!' (♩ max. 84). The score consists of three staves. The first staff is in treble clef, 4/4 time, starting with a tempo marking of (♩ max. 84). The second and third staves are in bass clef, 4/4 time, providing a rhythmic accompaniment with various articulations.

8. Ferner Vogelsang

Musical score for 'Ferner Vogelsang' (Frei, ♩ ~ 90). The score consists of three staves. The first staff is in treble clef, 3/8 time, starting with a piano (*p*) dynamic. The second and third staves are in bass clef, 3/8 time, providing a rhythmic accompaniment.

9. Fuge

(♩ ~ 130)

Musical score for '9. Fuge' in 4/4 time, marked with a tempo of approximately 130 quarter notes per minute. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex, rhythmic melody with many slurs and accents. The second and third staves continue the melodic line with various articulations. The fourth staff concludes the piece with a final flourish.

10. Ferne Stunde

Quasi improvvisando (♩ ~ 82)

Musical score for '10. Ferne Stunde' in 3/4 time, marked 'Quasi improvvisando' with a tempo of approximately 82 quarter notes per minute. The score consists of three staves. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It includes dynamic markings such as *p* (piano), *gliss.* (glissando), and *flatt.* (flattened). The second staff continues the piece with similar markings. The third staff ends with a triplet of eighth notes marked with a '3' above it.

11. Doppia misura

(♩ ~ 200)

Musical score for '11. Doppia misura' in 8/8 time, marked with a tempo of approximately 200 quarter notes per minute. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and an 8/8 time signature. It features a fast, rhythmic melody with many slurs and accents, starting with a dynamic marking of *f* (forte). The second and third staves continue the piece with similar articulations. The fourth staff concludes the piece with a final flourish.

12. Es sungen drei Engel

Breit fließend (♩~84)

Anmerkungen

1. How do you do, Mr. Byrd?

Zu den bekannten Symbolen für kurz ♩ (staccato) und getragen ♩ (portato) kommt noch das Zeichen für leicht ♩ (leggiero). Die in Klammern gesetzten Schlusstakte sind zwei verschiedene Zitate aus William Byrd, *La Volta* (Fitzwilliam Virginal Book).

2. Traumflug

Vibratobewegung nie gleichförmig (leichte Tonschwabungen, aperiodisch); Atemzäsuren sind möglichst zu vermeiden (Schnappatem). Charakteristisch für die Gesamtform sind ineinander verschlungene Tondauern im Sinne von Waagebalken, z. B.

die eine Art sich ständig verändernder Balance darstellen.

3. Bonjour, M. de la Halle

Das Stück variiert die Oberstimme eines dreistimmigen Rondeau von Adam de la Halle: „Tant que je vivrai“. Die sehr kurzen Vorschläge müssen separat geübt werden. Die „Kadenz“-Formen sind dem gotischen Gestus angenähert. Das bedeutet eine gewisse Freiheit und Eleganz ohne manieristische Übertreibung.

Instructions

1. How do you do, Mr. Byrd?

The familiar signs for short ♩ (staccato) and sustained ♩ (portato) are supplemented by a sign for lightly ♩ (leggiero). The closing bars in brackets are two different quotations from William Byrd's *La Volta* (Fitzwilliam Virginal Book).

2. Traumflug

(Dream-flight)

Vibrato motion never uniform (slight, aperiodic, fluctuations in pitch); pauses for breath are to be avoided as far as possible (snatched breaths). The overall form is mainly characterised by durations which notch into one another like the arms of weighing-scales e. g.

representing a sort of continually changing balance.

3. Bonjour, M. de la Halle

The piece consists of variations of the upper part of a three-part rondeau by Adam de la Halle: “Tant que je vivrai”. The very short grace notes must be practised separately. The “cadence” formulae allude to the Gothic style. This implies a certain freedom and elegance without mannered exaggerations.

Indications d'exécution

1. How do you do, Mr. Byrd?

(comment allez-vous, M. Byrd?)

Aux symboles déjà connus pour « détaché » ♩ (staccato) et « porté » ♩ (portato), s'ajoute le symbole pour « léger » ♩ (leggiero). Les mesures de fin entre crochets représentent deux citations tirées de *La Volta* de William Byrd (Fitzwilliam Virginal Book).

2. Traumflug

(vol en rêve)

Le mouvement de vibrato n'est jamais uniforme (battements légers et aperiodiques du son). Dans la mesure du possible, éviter les césures des respiration (respiration rapide). La forme générale est caractérisée par la durée des sons qui se glissent les uns dans les autres comme les bras d'une balance en mouvement, représentant ainsi un équilibre en constante évolution.

3. Bonjour, M. de la Halle

La pièce est composée de variations de la voix supérieure d'un rondeau à trois voix écrit par Adam de la Halle et intitulé « Tant que je vivrai ». Les brèves appoggiatures doivent faire l'objet d'un exercice séparé. Les formes de « cadence » se rapprochent du style gothique. Ceci implique une certaine liberté et une élégance , sans exagération maniérée.

4. Leggiero (tänzerisch leicht)

Möglich wäre eine Trommelbegleitung (Tambourin) im Sinne von Ruhe gegen Bewegung und umgekehrt, z. B.



Die letzten neun Coda-Takte quasi in einem Atem.

4. Leggiero (light and dance-like)

It would be possible to have a drum (tambourine) accompaniment, with rest against movement and vice versa, e. g.



The last nine bars of coda as if in one breath.

4. Leggiero (léger et dansant)

Un accompagnement au tambourin serait possible, pour marquer le contraste entre les moments de calme et de mouvement, et vice-versa, par exemple:



Les neuf dernières mesures de la coda sont à jouer dans un seul souffle.

5. Hello, Mr. Dvořak

Unbeschwert und leicht (leggiero) über das Zitat aus dem Cellokonzert (rhythmisch verändert) [] [] hinwegmusizieren.

5. Hello, Mr. Dvořak

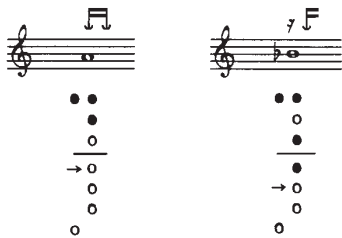
Play lightly (leggiero) and unconcernedly through the quotation from the Cello Concerto (rhythmically altered) [] [] .

5. Hello, Mr. Dvořak

(bonjour, M. Dvořak)
Jouer de façon insouciant et légère (leggiero) la reprise du concerto pour violoncelle (rythme modifié) [] [] .

6. Schwarzer Schwan

Die Klangfarbe der langen Töne wird durch rasche Gleitbewegungen über freie Griff-löcher beeinflusst, z. B. (↓ = gleiten).

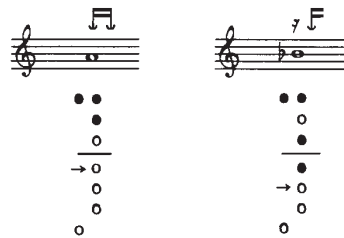


Rasche Glissandi im mikrotonalen Raum z. B. (↓ = Vertiefung).

6. Schwarzer Schwan

(Black Swan)

The timbre of the long notes is affected by rapid sliding movements over unfingered holes e. g. (↓ = slide).

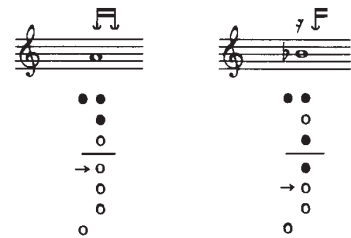


Rapid glissandi in a microtonal range, e. g. (↓ = lowered).

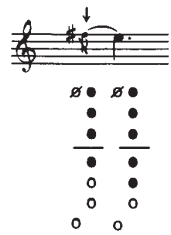
6. Schwarzer Schwan

(Le cygne noir)

Le timbre des notes longues est modifié par des mouvements de glissements rapides sur les trous non bouchés, par exemple (↓ = glissement).



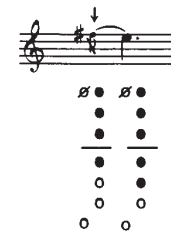
Glissandi rapides dans le domaine microtonal, par exemple: (↓ = vers le bas).

**7. Good morning, Mr. Gibbons**

Die ersten 5 Takte entstammen einer dreistimmigen Fantasie von Orlando Gibbons.

**7. Good morning, Mr. Gibbons**


The first 5 bars are taken from a three-part fantasia by Orlando Gibbons.


**7. Good morning, Mr. Gibbons**


(bonjour, M. Gibbons)
Les cinq premières mesures sont tirées d'une fantasia en trois parties composée par Orlando Gibbons.

8. Ferner Vogelsang

 – Viermal den Atemdruck verringern

 – Doppelzunge

 – Kurz vor Anblasen des b Flatterzunge (auf fis)

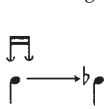
 – Flatterzunge (sehr kurz) auf b

9. Fuge

Fuge nicht im Bachschen Sinne, wohl aber ein auf verschiedenen Tonstufen durchgeführtes und figurativ gestaltetes Thema.

10. Ferne Stunde

Quasi improvvisando. Um Haupttöne kreisende Figuren (Traumflug).

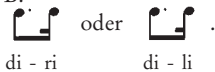

 Zweimal mit der rechten Hand vom 3. vorderen Griffloch aus über die Tonlöcher gleiten. Anschließend glissando.

11. Zwiefacher


im 7/8-Takt, der auf 4/8 + 3/8 bzw. 2/4 + 3/8 oder aus 3/8 + 2/4 zusammengesetzt ist. Doppelzunge und Flatterzunge blitzschnell ausführen.


12. Es sungen drei Engel


Trotz sehr rascher Zweiunddreißigstel-Bewegung muss die Ruhe der breit strömenden Viertel voll ausgeschöpft werden. Vibrato variabel. Ligaturen (wenn sie nicht sehr schnelle Töne verbinden) mit extrem leichter Zungenbewegung (quasi legato) ausführen, z. B.


 oder 

8. Ferner Vogelsang
(Distant Birdsong)

 – reduce air pressure four times

 – double-tongued

 – flutter-tongue just before blowing the B^b (on F sharp)

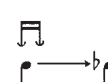
 – flutter-tongue (very brief) on B^b

9. Fuge

(Fugue)
Not a fugue in the Bachian sense, but a theme shaped with a view to its use as figuration, and developed at different pitches.

10. Ferne Stunde
(Distant Hour)

Quasi improvvisando. Figures circling around main notes (Dream-flight).

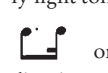

 With the right hand, slide away twice from the 3rd stopped hole at the top over the other holes. Then glissando.

11. Zwiefacher
(Duples)


in 7/8 metre, made up of 4/8 + 3/8 or 2/4 + 3/8 or 3/8 + 2/4. Double-tongue and flutter-tongue executed very fast.


12. Es sungen drei Engel
(Three Angels Sang)

Despite the very rapid demisemiquaver motion, the calm of the broadly flowing crotchets must come across clearly. Varied vibrato! Slurs (unless associated with very fast notes) are to be performed with extremely light tongue movements (quasi legato) e. g.


 or 

8. Ferner Vogelsang
(chant d'oiseau dans le lointain)

 – réduire la pression de l'air à 4 reprises

 – double articulation

 – Flatterzunge juste avant de jouer le si bémol (sur le fa dièse)

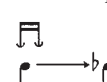
 – Flatterzunge (très court) sur le si bémol

9. Fuge

(fugue)
Il ne s'agit pas d'une fugue dans le sens où l'on entend les fugues de Bach, mais d'un thème développé sur différents tons de façon figurative.

10. Ferne Stunde
(heure lointaine)

Quasi improvvisando. Objets tournant autour des notes principales (vol en rêve).

 Avec la main droite, glisser deux fois à partir du troisième trou avant, en passant sur les autres trous. Ensuite, glissando.

11. Zwiefacher

en 7/8, composé de mesures en 2/4 + 3/8 ou de 3/8 + 2/4. Articulation double et Flatterzunge doivent être exécutés très rapidement.

12. Es sungen drei Engel
(trois anges chantaient)

Malgré le mouvement de triples croches, le calme résultant des noires qui s'écoulent lentement doit apparaître clairement. Vibrato variable. Les liaisons (dans la mesure où elles ne relient pas entre elles des notes très rapides) sont à exécuter avec un coup de langue extrêmement léger (quasi legato), par exemple:

 ou 