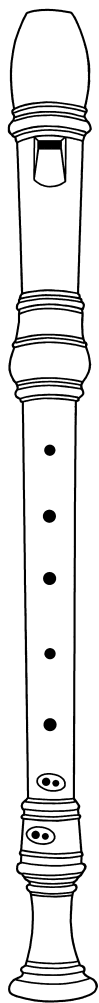


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ZEITSCHRIFT FÜR SPIELMUSIK

HERBERT NOBIS

SIEBEN PHASEN
für Altblockflöte

SEVEN PHASES
for Treble Recorder solo

SEPT PHASES
pour flûtes à bec alto solo

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

Die „Sieben Phasen“ sprechen durch ihren klaren Aufbau und ein geschickt dosiertes Wechselspiel von Klangfarben, das auf intensive Beschäftigung des Komponisten mit dem Instrument Blockflöte schließen läßt, sowohl fortgeschrittene als auch technisch weniger versierte Spieler gleichermaßen an.

In der Tat sind die technischen Anforderungen so bemessen, daß bereits nach wenigen Jahren Blockflötenspiel mit der Arbeit an diesen Stücken begonnen werden kann, ohne daß künstlerische Aspekte vernachlässigt werden müßten. Andererseits brauchen sich aber auch versierte Blockflötenspieler nicht unterfordert zu fühlen. Dem verantwortungsbewußten Blockflötenlehrer wie auch dem zeitgenössischer Musik aufgeschlossenen Spieler wird hier ein Werk an die Hand gegeben, das das unabdingbare Kennenlernen neuer Spieltechniken wesentlich erleichtert, zumal ähnliche Stücke in der Blockflötenliteratur geringeren Schwierigkeitsgrades zu den Raritäten zu zählen sind.





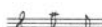
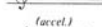

Aus einem Kommentar von Christian Seher, Dozent für Blockflöte am Grenzlandinstitut Aachen der Staatl. Hochschule für Musik Rheinland, Köln.

The „Seven Phases“, with their clarity of structure and skilful alternation of tone colours, from which it may be concluded that the composer has acquainted himself thoroughly with the potentialities of the instrument, should appeal equally to advanced and less advanced recorder players.

The technical requirements are indeed, of such a kind that a recorder player who has been learning the instrument for only a few years can begin to study these pieces without having to neglect the artistic aspects. On the other hand, even experienced recorder players need not to feel that too little is being demanded of them. For the responsible recorder teacher, as well as for the recorder player interested in contemporary music, this is a work which can considerably facilitate the indispensable acquisition of familiarity with new playing techniques, especially as similar pieces of modest difficulty are among the rarities of the recorder literature.

From a commentary by Christian Seher, teacher of the recorder at the Grenzlandinstitut Aachen of the Staatliche Hochschule für Musik Rheinland, Cologne.

Zeichenerklärung

-  — Flageolett
-  — In Flageolett übergehen
-  — portamento
-  — Umspielung der Hauptnote mit stufenloser Frequenzänderung bis zu einem Halbton auf- und abwärts
-  — Ungefähr a
-  — Triller beschleunigen
-  — Zunehmende Impulsdichte

Explanation of symbols

- harmonic
- gradually change into harmonics
- portamento
- a note of continuously frequency reaching up to a semitone above and below the main (pivotal) note
- approximately a
- accelerating trill
- increasing impuls frequency

SIEBEN PHASEN

für Altblockflöte solo

I. Sostenuto

Herbert Nobis, 1977

The musical score is written for Alto Flute solo in C major, 4/4 time. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and a slur over the first four measures. The second staff starts with an *accel.* marking and a slur over the first four measures. The third staff begins with *a tempo* and features a dynamic shift from *f* to *sf* (sforzando) over a complex rhythmic passage. The fourth and fifth staves continue the melodic line with slurs and dynamic markings.

II. Giocoso (d.)

The musical score for "II. Giocoso (d.)" is written in treble clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a *stacc.* marking. The second staff includes *rall.* and *a tempo* markings. The third staff features *rall.* and *legato* markings. The fourth staff continues the melodic line. The fifth staff is marked *rall.* and ends with a fermata. The sixth staff shows a bass clef with a flat sign, likely indicating the beginning of the bass line.

III. Andante „e”

The musical score consists of five staves of music in treble clef, common time (C). The first staff begins with a dynamic marking of *f* and features a melodic line with a triplet of eighth notes. The second staff starts with *mf* and includes a *rall.* marking. The third staff is marked *p* and *mf*, with the instruction *sempre accel.* above it. The fourth staff concludes with a *rit.* marking. The fifth staff is a short melodic phrase. The score concludes with a double bar line and a fermata.

IV. Cantabile

p

a tempo

V. Presto

The musical score consists of five staves of music in treble clef, 2/4 time signature, and the key of D major. The first staff begins with a dynamic marking of *mf* and the instruction *non legato*. The second staff features an *accel.* marking. The third staff includes an *accel.* marking over a slur, followed by an *a tempo* marking and a dynamic marking of *mf*. The fourth staff contains a slur with a fermata and a fingering of 5. The fifth staff begins with a dynamic marking of *mf*. The score concludes with a double bar line and a fermata.

VI. Adagio

The musical score consists of five staves of music in treble clef, common time (C). The first staff begins with a *pp* dynamic marking and includes two *(accel.)* markings. The second staff contains a triplet of eighth notes and a quintuplet of eighth notes. The third staff features a *quasi gliss.* marking and an *un poco accel* instruction. The fourth staff is marked *a tempo*. The fifth staff shows a final melodic phrase.

VII. Allegro con grazia

The musical score consists of six staves of music in treble clef, common time (C). The key signature has one sharp (F#). The first staff begins with a series of eighth notes and includes slurs and accents. The second staff features a *rall.* (rallentando) section followed by an *a tempo* section. The third staff contains two triplet markings (3). The fourth staff is marked *a tempo* and includes slurs and accents. The fifth staff continues the melodic line with slurs and accents. The sixth staff concludes the piece with a final note and an accent.