

# ZEITSCHRIFT FÜR SPIELMUSIK



Franz Müller-Busch  
(\*1963)

## **Acht einseitige Stücke**

für zwei Sopranblockflöten

## **Eight one-page pieces**

for two soprano recorders

# MOECK

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## Franz Müller-Busch

wurde 1963 in Pforzheim geboren. Er studierte Blockflöte bei Prof. Dr. Ulrich Thieme an der Hochschule für Musik und Theater Hannover und unterrichtete danach sechs Jahre lang Blockflöte an der Musikschule Calw. 1995 gründete er den *Girolamo Musikverlag* und arbeitet heute freiberuflich als Verleger, Herausgeber, Lektor und Notengrafiker. Ab und zu kann man ihn auch in öffentlichen Konzerten als Blockflötist hören.

## Franz Müller-Busch

was born in 1963 in Pforzheim. He studied recorder with Prof. Dr. Ulrich Thieme at the Hochschule für Musik und Theater in Hannover, after which he taught recorder for six years at the music school in Calw. In 1995 he founded the *Girolamo Musikverlag* and he now works as a freelance publisher, editor, reader and sheet music designer. Now and again one can hear him in public concerts as a recorder player.

*Translation: R. Grocock*

## Franz Müller-Busch

est né à Pforzheim en 1963. Il a étudié la flûte à bec auprès de Prof. Dr. Ulrich Thieme à la Hochschule für Musik und Theater d'Hanovre, il a ensuite enseigné la flûte à bec pendant six ans à l'école de musique de Calw. En 1995, il a fondé la maison d'éditions musicales *Girolamo Musikverlag* et travaille aujourd'hui en indépendant comme éditeur, lecteur et graphiste de partitions. De temps à autre, il donne des concerts publics de flûte à bec.

*Traduction: A. Rabin-Weller*



## Vorwort

Die acht „einseitigen Stücke“ sind für meine Schüler entstanden. Sie sind gedacht als Versuch, Anfänger spätestens nach Beenden einer Blockflötenschule an die Notation der zeitgenössischen Musik heranzuführen, Ängste abzubauen und dem Unterricht frische Impulse zu geben. Aufgrund meiner guten Erfahrungen mit den Stücken und des Mangels an entsprechender Literatur habe ich mich zur Veröffentlichung entschlossen.

Schüler brauchen zum Erlernen der Stücke eine kundige und geduldige Anleitung. Die fünf ersten Stücke sind sehr leicht gehalten, die drei letzten sind etwas anspruchsvoller. Die Form des Duos verlangt die Wahrnehmung der jeweils anderen Stimme.

## Preface

The eight “one-page pieces” were written for my students. They are intended as an attempt to acquaint beginners who have completed a recorder course with the notation of contemporary music. The positive experiences I have made with these pieces, coupled with the lack of such literature led to the decision to publish them.

In order to learn these pieces, students need patient and competent instruction. The first five pieces are kept very easy, the last three are more demanding. The duo form requires that both parts be heard.

*English by S. Corbett*

## Préface

J'ai écrit les huit «pièces d'une page» pour mes élèves. Ces pièces ont comme but de permettre aux élèves de connaître la notation de la musique contemporaine après avoir fini une méthode de flûte à bec: de perdre la «peur» de cette musique et de donner des impulsions nouvelles à l'enseignement. Dû à mes bonnes expériences avec ces pièces et au manque de cette littérature, j'ai décidé de les publier.

Pour apprendre ces pièces, l'élève a besoin d'un enseignement bien guidé et patient. Les cinq premières pièces sont assez faciles, les trois dernières sont plus exigeantes. La forme du Duo demande l'écoute de l'autre voix.

*Traduction: E. Pirlich*

*Franz Müller-Busch*  
Calw, im September 1993

# Acht einseitige Stücke

für zwei Sopranblockflöten  
-1992/1993-

Franz Müller-Busch (\*1963)

## 1. Der Streit

The musical score for '1. Der Streit' is written for two soprano block flutes. It consists of six systems of music. The first system shows the beginning of the piece with two staves. The second system continues the melody with various articulations. The third system features a complex texture with a dense, tremolo-like passage in the right hand and a more melodic line in the left hand, marked 'Flz.'. The fourth system contains the lyrics 'Ver - flix - ter E - sel' and 'Zum Kuckuck'. The fifth system shows a series of upward-pointing arrows above the staff, indicating a specific performance technique. The sixth system is a single staff with a few notes.

## 2. Die Biene

The musical score for 'Die Biene' is written for piano and flute. It consists of several systems of staves. The first system shows a piano introduction with tremolos in both hands, starting at *pp* and ending at *f*. The second system features a flute melody with a 'Flz.' marking and a wavy line in the piano accompaniment. The third system continues the piano accompaniment with a wavy line. The fourth system shows the piano accompaniment with a 'Aua!' marking and a wavy line. The fifth system shows the piano accompaniment with a wavy line. The sixth system shows the piano accompaniment with a wavy line.

*pp* *f*

*f* *ff*

Flz.

Aua!

\*) In die Hände klatschen

## 3. Die Uhr

**8 Allegro**

**8** \*) Kräftig auf den Boden stampfen

**8 Presto**

# 4. Wellen

The musical score for '4. Wellen' is presented in five systems, each consisting of two staves (treble and bass clef). The first system shows a melodic line in the treble staff with a wavy, dashed line above it, and a bass line with a similar wavy line. The second system features a treble staff with a series of eighth notes and a bass staff with a similar eighth-note pattern, both marked with 'sss' (sustained) and a dashed vertical line. The third system continues the eighth-note patterns in both staves, with a dashed vertical line and a wavy line above the treble staff. The fourth system shows a treble staff with a melodic line and a bass staff with a similar line, both marked with 'sss'. The fifth system features a treble staff with a melodic line and a bass staff with a similar line. The sixth system shows a treble staff with a melodic line and a bass staff with a similar line. The seventh system shows a treble staff with a melodic line and a bass staff with a similar line.

## 5. Wo geht's bloß nach Avignon?

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system shows a melodic line in the treble clef and a bass line in the bass clef. The second system features a more complex bass line with a series of sixteenth notes. The third system includes fingerings (01234567 and 0123) and dynamic markings (V). The fourth system has a 'Lauter!' marking and a *pp* dynamic marking. The fifth system is in 2/4 time and features a rhythmic pattern. The sixth system is a single treble clef staff.

## 6. Idylle?

8  $\text{♩} \sim 120$

8

8

8 Flz. ord.

8 *presto*

8

The musical score is written for piano and flute. It begins with a tempo marking of approximately 120 beats per minute. The piano part consists of two staves, and the flute part is on a single staff. The score is divided into several systems. The first system shows the beginning of the piece. The second system continues the piano part. The third system introduces the flute part, marked 'Flz. ord.'. The fourth system features a 'presto' section with a more rapid tempo. The fifth system shows the end of the piece.



# 7. Übergänge

The musical score consists of six systems of two staves each. The first system features a piano introduction with dynamics *p* and *mf*, and a section marked *sss*. The second system includes a *Flz.* (flourish) marking and a sequence of notes labeled 012 456. The third system is marked *ord.* (order). The fourth system also features a *Flz.* marking. The fifth system shows a melodic line with a sharp sign. The sixth system is partially visible at the bottom of the page.

## 8. Corelli in Marokko

The image displays a musical score for a piece titled "8. Corelli in Marokko". The score is written for a grand piano, with a treble and bass clef on each staff. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into five systems, each with a treble and bass staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the melodic line with some trills and ornaments. The third system features a section marked "Allegro" in 2/2 time, with a change in the bass line. The fourth system returns to the 8/8 time signature and includes a section marked "rit." (ritardando) and "a tempo". The fifth system continues the "rit." section. The score includes various musical notations such as slurs, accents, and dynamic markings like "V" (forte).

## Erklärung der Zeichen




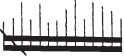











Leere Stellen sind wie Pausen zu lesen. Vorzeichen gelten in den modern notierten Abschnitten, außer bei direkter Tonwiederholung, nur für den Ton vor dem sie stehen.

## Explanation of the signs

Empty places to be read as rests. Accidentals apply in the passages in modern notation only to the note they directly precede, except in the case of a direct pitch repetition.

## Explication des signes

Les passages vides sont à lire comme de silences. Les signes d'altération sont uniquement valables (dans les parties notées en forme moderne) pour la note suivante, sauf aux répétitions directes d'une note.

	Space notation: Ton halten. Die Augen verfolgen langsam die Linie	Space notation: held tone. The eyes follow the line slowly	Space notation: tenir le son. Les yeux suivent lentement la ligne
	Glissando: Finger gleiten auf die Löcher oder von den Löchern	Glissando: finger slides on the hole or from the hole	Glissando: les doigts glissent sur les trous ou s'éloignent des trous
	So schnell wie möglich, aber nicht schneller	As fast as possible, but not faster	Aussi rapide que possible, mais non pas plus rapide
	Schnelle Finger- und Zungenbewegung, wie Gezwitscher	Fast finger and tongue movements, like chirping	Mouvement rapide des doigts et de la langue, comme un ramage d'oiseaux
Flz. 	Flutterzunge: rrrrrr	Fluttertongue: rrrrrr	Flutterzunge: rrrrrr
ord. 	alles wieder normal	Normal playing	Tout normalement
	Tremolo: wie ein Triller	Tremolo: like a trill	Tremolo: comme un trille
	Rechte Hand über dem Labium wellenartig bewegen	Wave-like movement of the right hand over the labium	Mouvoir la main droite en forme de vagues au-dessus du labium
	Sehr hoher Ton, Labium mit der rechten Hand fast ganz abdecken	Very high pitch, labium almost completely covered by the right hand	Son très aigu, couvrir le labium par la main droite
	Schneller werden, wie ein Ball, der auf den Boden fällt	Accelerate, like a ball that has fallen on the floor	Accélérer, comme un ballon qui tombe par terre
	Wilde Fingerbewegung, Zunge bleibt faul	Wild movements of the finger, the tongue remaining lazy	Mouvement farouche des doigts, la langue ne fait rien
	Gleichzeitig mit dem Flötenton summen	Hum along with the recorder pitch at the same time	Bourdonner en jouant
	Mit Luftgeräusch, Mund nicht ganz schließen	With air sounds, mouth not completely closed	Ne pas fermer la bouche complètement, produire un son d'air
	Sehr langer Ton	Very long tone	Son très long
01234567 	Numerierung der Finger	Numbering of the fingers	Numérotage des doigts
	Pralltriller	"Pralltriller" (A rapid trill of four notes, beginning with the upper auxiliary)	Mordant