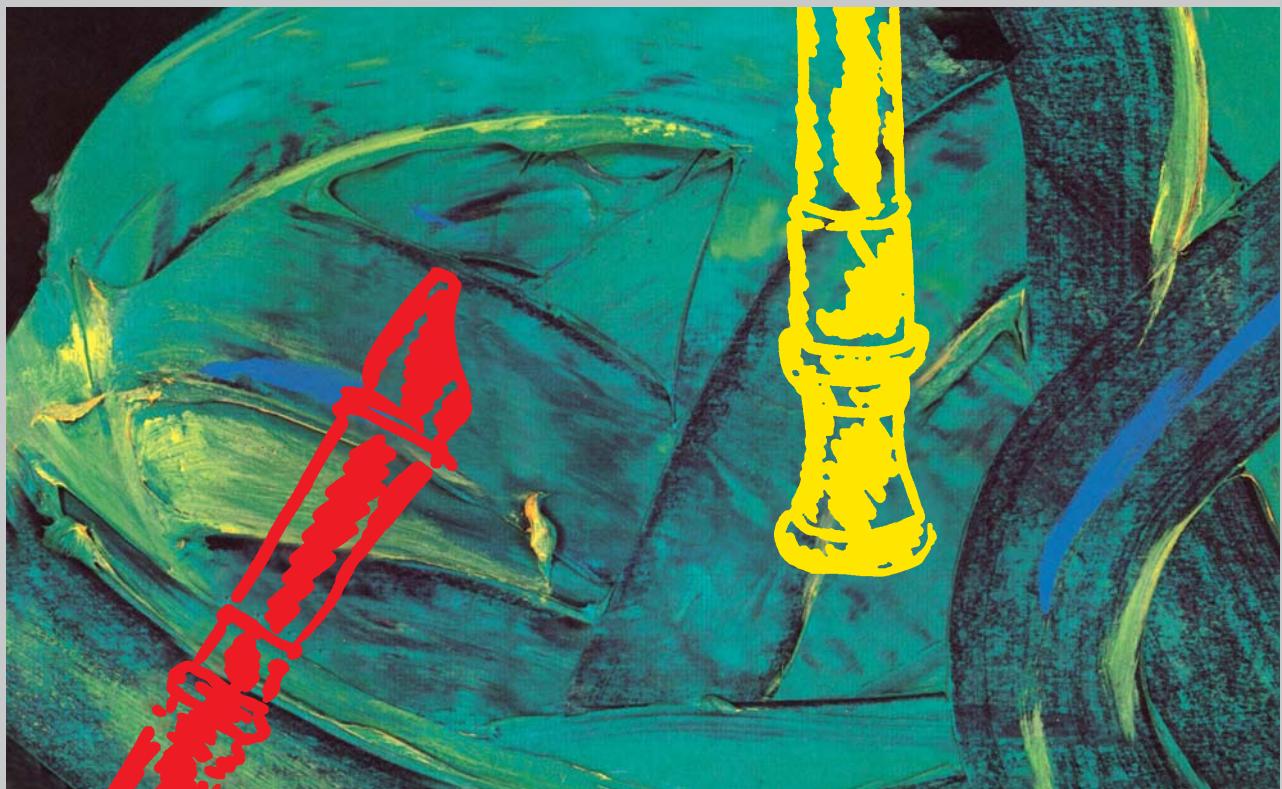


Edition Moeck Nr. 1562



GEORG KRÖLL • ROUND OF TALKS

## 3 Altblockflöten

MOECK

GEORG KRÖLL  
(\*1934)

# Round of Talks

für drei Altblockflöten  
1994

Edition Moeck Nr. 1562

MOECK VERLAG CELLE

**D**er Titel ROUND OF TALKS enthält zwei Begriffe, die für das Verständnis der Komposition hilfreich sein könnten:

ROUND ist im musikalischen Sprachgebrauch das englische Wort für Rondellus. So nannte man im Mittelalter ein Kompositionsverfahren, das auf Stimmaustausch beruht; das heißt, daß ein Melodiemodell – einem Rotationsprinzip folgend – durch alle Stimmen wandert.

ROUND ist also ein Hinweis auf die innere Struktur des Stücks. TALK dagegen soll den sprachähnlichen Ausdruck der Komposition unterstreichen.

Die drei Blockflötisten als Ensemble bilden die Gesprächsrunde, in der eine immer lebhafter werdende *Diskussion* anhebt (ein rezitativischer erster Formteil), die sich nach einem Höhepunkt allmählich in einem *ariosen Terzetto* (zweiter Formteil) beruhigt und schließlich in einer dorischen Melodiefloskel (Coda), die vielleicht ein – wenn auch eher resignatives – Einvernehmen ahnen läßt, endet. Dieses (nachträgliche) Programm war weder für den Komponisten bestimmt noch ist es für den Hörer bindend.

**T**he title ROUND OF TALKS embodies two ideas which could be helpful for a better understanding of the composition:

In musical terms, ROUND is the English word for Rondellus. In the Middle Ages this was the name for a method of composition which was based on the exchange of parts; that is to say, a particular melody is passed through all the parts, following a principle of rotation.

ROUND is therefore an indication of the inner structure of the piece, whereas TALK is intended to underline the composition's language affinity.

The three recorder players form the round of talks which gradually develops into an ever more lively *discussion* (the first part is quasi recitative). After a climax this calms down into an *arioso trio* (second part), and finally ends in a meaningless phrase in the dorian mode (Coda), which could suggest a rather resigned willingness to find agreement.

This subsequent programme was neither decisive for the composer, nor should it be regarded as binding for the listener.

*Translation: R. Grocock*

**L**e titre ROUND OF TALKS contient deux concepts, dont l'explication peut aider à comprendre la composition:

ROUND est le mot anglais utilisé dans le domaine de la musique pour désigner un rondellus. C'est ainsi qu'on l'on appelait au moyen-âge un type de composition qui repose sur un jeu de changement de voix. Ainsi, la mélodie, suivant un principe de rotation, passe de voix en voix. Le mot ROUND fait donc référence à la structure interne du morceau.

Le mot TALK, quant à lui, (qui signifie «parler» en anglais) a pour fonction de souligner l'expression de la composition, expression rappelant la parole.

Les trois flûtistes, réunis en un ensemble, sont donc les acteurs d'une conversation de laquelle s'élève une *discussion* de plus en plus animée (une première partie purement récitative), qui, après un point culminant, s'apaise peu à peu pour devenir un *terzetto mélodieux* (deuxième partie) et se terminer en un ornement mélodique dorien (la coda) faisant supposer que les acteurs de la discussion sont peut-être parvenus à un accord – même si cet accord semble plutôt être une résignation.

En rajoutant cette dernière partie, le compositeur ne l'a pas considérée comme un élément vraiment important; l'auditeur, quant à lui, pourra l'interpréter à sa guise.

*Traduction: A. Rabin*

# Georg Kröll · Round of Talks

*gewidmet dem Trio Diritto*

Uraufführung am 16. Juni 1995 durch das Trio Diritto

Ines Rasbach  
Jeremias Schwarzer  
Martin Hublow

im Rahmen des 3. ERTA Kongresses in Karlsruhe

## Zeichenerklärung

- ‘ sehr kurze, unbestimmte Pause
- ♪ kurze Fermate
- ♫ normale Fermate
- † Vierteltonerhöhung
- ↓ Vierteltonerniedrigung
- ♭ Dreivierteltonerniedrigung
- d— Ton um einen Viertelton absinken lassen und wieder anheben

Grundsätzlich gilt ein Vorzeichen nur für die Note, vor der es steht

Round of Talks (1994)

(tamquam concertantes)

für 3 Altblockflöten

Georg Kröll (\*1934)

Blockflöten · Recorders  
Flûtes à bec

scorrevole, poco rubato (ca. 72)

Georg Kröll (\*1934)

A 1

A 2

A 3

\*) Alle Vorschlagsnoten liegen außerhalb der Zählzeit

\*) Alle Vorschlagsnoten liegen außerhalb der Zählzeit

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a dynamic of *f*. It features a sixteenth-note pattern followed by rests. The middle staff shows a treble clef, a key signature of one flat, and a dynamic of *mf*. It includes a fermata over the first note and a measure with a 3/8 time signature. The bottom staff shows a treble clef and a dynamic of *f p*, with a sustained note and a sixteenth-note pattern.

A musical score page featuring a treble clef staff. The first measure shows a dynamic instruction 'mf' followed by a slur over two notes. The second measure shows a single note with a short horizontal bar below it.

Sheet music for a band instrument, page 2. The score consists of six staves. The top four staves feature various dynamic markings like *ff*, *f*, *p*, *sp*, and *mf*, along with performance instructions such as '(A)' and '(B)'. The bottom two staves show vocal parts with lyrics in Italian (ba, be, e, ba, be, be, ba, #e). The score concludes with a final staff showing a single note.

1

Musical score page 4 featuring three staves of music for a woodwind instrument. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes between measures. Dynamics include *f*, *mf*, *p*, *s>p*, and *s*. Articulation marks like *<*, *>*, and *=* are present. Measure 11 contains a melodic line with grace notes and slurs. Measure 12 includes a dynamic instruction *p* followed by *f*, *mf*, and *s*. Measures 13-14 show a melodic line with grace notes and slurs. Measure 15 contains a dynamic instruction *mf* followed by *><*, *><*, *s*, and *<*. Measure 16 contains a dynamic instruction *s* followed by *><*, *><*, and *s*.

tempo giusto (♩ ca. 92; ♩ ca. 46)

Musical score page 4 featuring three staves of music for a woodwind instrument. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes between measures. Dynamics include *poco f, espr.*, *mp*, and *p*. Articulation marks like *<*, *>*, and *=* are present. Measure 17 contains a melodic line with grace notes and slurs. Measure 18 contains a melodic line with grace notes and slurs. Measure 19 contains a melodic line with grace notes and slurs. Measure 20 contains a melodic line with grace notes and slurs.

Musical score page 4 featuring three staves of music for a woodwind instrument. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes between measures. Dynamics include *p* and *p*. Articulation marks like *<*, *>*, and *=* are present. Measure 21 contains a melodic line with grace notes and slurs. Measure 22 contains a melodic line with grace notes and slurs. Measure 23 contains a melodic line with grace notes and slurs.

Musical score page 4 featuring three staves of music for a woodwind instrument. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The key signature changes between measures. Dynamics include *p* and *p*. Articulation marks like *<*, *>*, and *=* are present. Measure 24 contains a melodic line with grace notes and slurs. Measure 25 contains a melodic line with grace notes and slurs. Measure 26 contains a melodic line with grace notes and slurs.