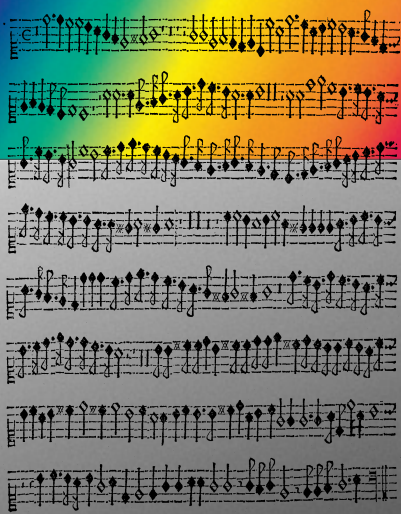


ZEITSCHRIFT FÜR SPIELMUSIK



Modest Mussorgskij
(1839 – 1881)

3 Bilder einer Ausstellung

für Blockflötentrio

3 Pictures at an Exhibition

for three recorders

MOECK

Vorwort

Die *Bilder einer Ausstellung* von Modest Mussorgskij entstanden 1874. Als Vorlagen dienten dem Komponisten Aquarelle und Zeichnungen seines Freundes Viktor Hartmann (gest. 1873). Ursprünglich für Klavier komponiert, erfuhr das Werk bald nach seiner Veröffentlichung (1886) etliche Bearbeitungen (in erster Linie Orchestrierungen), die in der bekannten Orchesterfassung von Maurice Ravel (1922) gipfeln. Daneben wurden in jüngerer Zeit Arrangements für zwei Klaviere, für Orgel, zwei Marimbas und sogar für Gitarre solo auf CD eingespielt.

Die vorliegende Auswahl beschränkt sich auf die für Blockflöten geeigneten Stücke, die in passende Tonarten transponiert wurden. Sämtliche Legato-Bögen des Originals wurden übernommen, wobei die nach Meinung des Herausgebers nur bedingt für eine Ausführung auf Blockflöten geeigneten in dieser Ausgabe gestrichelt erscheinen.

Martin Nitz

1946 in Oldenburg (Oldenburg) geboren; Abitur am Humanistischen Gymnasium (1966); Studium an der damaligen PH Oldenburg (Hauptfach Musik); Anschluß-Studium an der Musikhochschule Hamburg (Hauptfächer: Klavier und Komposition; daneben Blockflöte, Cembalo und Aufführungspraxis Alter Musik).

1972 Lehrauftrag für Blockflöte ebenda, seit 1975 Professor. Herausgebertätigkeit bei verschiedenen deutschen, österreichischen und Schweizer Verlagen seit 1980.

Die Tuilerien
(Kinder in lebhaftem Spiel)

Der Marktplatz von Limoges
(Keifende Marktfrauen)

Ballett der Küken in ihren Eierschalen

Preface

Pictures at an Exhibition by Modest Mussorgsky was written in 1874 and inspired by watercolours and drawings of his friend Viktor Hartmann who had died the year before. After being published in 1886, countless arrangements (especially orchestrations) were made of this work culminating in the version for orchestra by Maurice Ravel (1922). Recently CD recordings have been made of arrangements for two pianos, organ, two marimbas and even for guitar solo.

The selection presented here results from the pieces most suitable for the recorder. These have been transposed to appropriate keys. All legato slur marks have been transmitted from the original. Slurs that according to the editor seemed difficult to perform on recorders are indicated by dotted lines. *Translation: J. Whybrow*

Martin Nitz

Martin Nitz

born in 1946 in Oldenburg; school leaving-certificate ("Abitur") at classical secondary school (1966); studies at the PH Oldenburg (main subject: music); studies at the Musikhochschule in Hamburg (main subjects: piano and composition; in addition recorder, harpsichord and performing practice of ancient music).

1972 teaching position at the Hamburg Musikhochschule, since 1975 professor there. Editorial work for various German, Austrian and Swiss publishing companies since 1980.

Translation: R. Grocock

The Tuileries
(Dispute between children at play)

The market place at Limoges
(Bickering market women)

Ballet of the chicks in their shells

Préface

Les *Tableaux d'une exposition* de Modest Moussorgski ont été composés en 1874. Le compositeur s'est inspiré d'aquarelles et de dessins de son ami Viktor Hartmann (mort en 1873). Composée à l'origine pour piano, l'œuvre fut rapidement, dès sa parution en 1886, l'objet de divers arrangements (et notamment d'orchestration), dont le plus célèbre fut celui réalisé par Maurice Ravel en 1922. Plus récemment, des arrangements pour deux pianos, pour orgue, pour deux marimbas et même pour guitare solo ont été enregistrés sur CD.

La sélection que voici se limite aux morceaux qui permettent une interprétation à la flûte à bec et qui ont été transposés vers les tonalités correspondantes. Toutes les liaisons de l'original ont été reprises, l'éditeur ayant indiqué en pointillés celles qui ne lui semblent pas appropriées pour une interprétation à la flûte à bec. *Traduction: A. Rabin-Weller*

Martin Nitz

né à Oldenburg en 1946. Baccalauréat en 1966 au lycée classique. Etudes à l'ancienne université de pédagogie d'Oldenburg (matière principale : musique). Poursuite des études au Conservatoire de Hambourg (matières principales : piano et composition, options : flûte à bec, clavecin et technique d'exécution de musique ancienne).

1972 : chaire de flûte à bec à ce même Conservatoire, professeur depuis 1975. Publications auprès de différentes maisons d'éditions en Allemagne, Autriche et Suisse depuis 1980. *Traduction: A. Rabin-Weller*

Les Tuileries
(Dispute d'enfants après jeux)

Au marché de Limoges
(Les cris des marchandes)

Ballet de poussins dans leur coques

3 Bilder einer Ausstellung

für Blockflöten trio
bearbeitet von Martin Nitz

Die Tuilerien (Kinder in lebhaftem Spiel)

Allegretto non troppo, capriccioso (♩ ca. 112)

Modest Mussorgskij (1839 – 1881)

Sopran

Alt

Tenor

Measures 1-4 of the vocal score. The Soprano part features a melodic line with eighth and sixteenth notes. The Alto part has a similar melodic line with some rests. The Tenor part provides a steady accompaniment with eighth notes.

5

Measures 5-8 of the vocal score. The Soprano part continues with a melodic line. The Alto part has a more active line with eighth notes. The Tenor part continues with eighth notes.

9

Measures 9-12 of the vocal score. The Soprano part has a melodic line. The Alto part has a melodic line with some rests. The Tenor part has a melodic line with eighth notes.

13

legato

Measures 13-16 of the vocal score. The Soprano part has a melodic line. The Alto part has a melodic line with some rests. The Tenor part has a melodic line with eighth notes.

17

Measures 17-20 of the vocal score. The Soprano part has a melodic line. The Alto part has a melodic line with some rests. The Tenor part has a melodic line with eighth notes.

21

24

27

Der Marktplatz von Limoges (Keifende Marktfrauen)

Allegretto vivo, sempre scherzando (♩ ca. 88)

Alt

Tenor (Alt)

Tenor

4

Musical score system 1, measures 7-9. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). Measure 7 starts with a treble clef and a key signature change to one flat. The music features complex rhythmic patterns with many sixteenth notes and slurs. Measure 8 has a whole rest in the top staff. Measure 9 continues the rhythmic patterns.

Musical score system 2, measures 10-12. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat. Measure 10 continues the rhythmic patterns. Measure 11 has a whole rest in the top staff. Measure 12 features a key signature change to two sharps (F# and C#).

Musical score system 3, measures 13-15. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. Measure 13 starts with a treble clef and a key signature change to two sharps. The music features complex rhythmic patterns with many sixteenth notes and slurs. Measure 14 has a whole rest in the top staff. Measure 15 continues the rhythmic patterns. The word "legato" is written above the bottom staff in measures 13 and 15.

Musical score system 4, measures 16-18. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. Measure 16 starts with a treble clef and a key signature change to two sharps. The music features complex rhythmic patterns with many sixteenth notes and slurs. Measure 17 has a whole rest in the top staff. Measure 18 continues the rhythmic patterns. A first ending bracket labeled "1)" is shown above the top staff in measure 16.

Musical score system 5, measures 19-20. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. Measure 19 starts with a treble clef and a key signature change to two sharps. The music features complex rhythmic patterns with many sixteenth notes and slurs. Measure 20 continues the rhythmic patterns.

22

25

28

31

34

37 **meno mosso, sempre capriccioso** (♩ ca. 66)

Musical score for measures 37-38, featuring three staves (treble, alto, and bass clefs) with complex rhythmic patterns and dynamic markings.

Musical score for measures 39-40, continuing the three-staff arrangement with intricate melodic and harmonic developments.

Ballett der Küken in ihren Eierschalen

Scherzino vivo, leggiero (♩ ca. 104)

Vocal score for Soprano, Sopran, and Alto parts, including lyrics and musical notation. The Soprano part features a melodic line with a first ending bracket. The Alto part includes a *marcato* marking.

Piano accompaniment for measures 8-14, showing the instrumental texture for the vocal pieces.

Piano accompaniment for measures 15-16, concluding the instrumental section.

23 **Trio**

Musical score for measures 23-30 of the Trio section. The score is in 3/4 time and B-flat major. It features three staves: a treble staff with trills (tr) and a sharp sign (#) above notes, a middle treble staff with a legato line, and a bass staff with a legato line. The key signature has one flat (B-flat).

Musical score for measures 31-38 of the Trio section. The score is in 3/4 time and B-flat major. It features three staves: a treble staff with triplets (3) and a sharp sign (#) above notes, a middle treble staff with a legato line, and a bass staff with a legato line. The key signature has one flat (B-flat).

39 **Scherzino**

Musical score for measures 39-46 of the Scherzino section. The score is in 3/4 time and B-flat major. It features three staves: a treble staff with a marcato line, a middle treble staff with a marcato line, and a bass staff with a marcato line. The key signature has one flat (B-flat).

Musical score for measures 47-54 of the Scherzino section. The score is in 3/4 time and B-flat major. It features three staves: a treble staff with a marcato line, a middle treble staff with a marcato line, and a bass staff with a marcato line. The key signature has one flat (B-flat).

Musical score for measures 55-58 of the Scherzino section. The score is in 3/4 time and B-flat major. It features three staves: a treble staff with a marcato line, a middle treble staff with a marcato line, and a bass staff with a marcato line. The key signature has one flat (B-flat).