

# Pete Rose

(\*1942)

## TALL P.

– 1992 –  
for recorder quartet

Partitur und vier Stimmen

**MOECK**

**Pete Rose** ist Amerikas führender Interpret der Blockflötenliteratur des 20. Jahrhunderts. Er hat Konzerte in zahlreichen Konzertreihen der USA gegeben und ist Herausgeber des Journals *American Recorder Magazine*. In den Jahren 1990 und 1992 vertrat er die USA beim *Internationalen Blockflöten Symposium* in Karlsruhe, Deutschland. Pete Rose ist Begründer und Direktor des *Westminster Choir College Recorder Workshop* und ist regelmäßiges Fakultätsmitglied des *Amherst Early Music Festivals / Instituts*. Schallplatten bzw. CD-Einspielungen hat er bei Opus One, New Wilderness Audiographics und Pitch veröffentlicht.

## Vorwort

*Tall P.* wurde während des *Internationalen Blockflöten Symposiums* in Karlsruhe am 31. August 1990 uraufgeführt. Das Stück, im Jazz-Idiom *Bebop* komponiert, ist Paul Leenhouts, einem Mitglied des Amsterdam Loeki Stardust Quartet gewidmet. Das zugrundeliegende Material des Stücks ist äußerst einfach gehalten: ein 12taktiges *Blues*-Schema in C-Dur. Die Idee des Gesamtkonzeptes ist es, möglichst nah an den Klang einer kleinen *Jazz-Combo* heranzukommen. Obwohl es verschiedene *Tutti*-Stellen im Stück gibt, sind die einzelnen Solopartien Stützpfeiler des Werkes.

## Anmerkungen des Komponisten

Der Herzschlag des Stücks ist in der Baßflötenpartie zu finden. Dieses Instrument fungiert sowohl als *Kontrabass* (wie in der *Jazz-Combo*) als auch als vierte Stimme in den Ensemble (*Tutti*)-Stellen. Während der *Kontrabass*-Stellen soll dieser Part mit *Swing* gespielt werden und somit das Ensemble antreiben. Ein gewisser *Bij* und eine deutliche Artikulation sind hier erforderlich. Die Achtelnoten, die gelegentlich innerhalb längerer Sequenzen von Viertel-Noten vorkommen, sollten *stolpernd* gespielt werden. In nahezu jedem Abschnitt lassen sich versteckte Zitate bekannter Melodien finden. Die Ensemble- und Solostellen sollten ebenso ausdrucksvooll gestaltet werden wie die Melodien, harmonischen Abfolgen, Improvisationen usw. Das Ende des Stücks muß in halbem Tempo gespielt werden. Der letzte Takt endet mit dem *tag* (im Jazz eine Art kleine Coda), der von dem Jazzmusiker Charlie **Bird** Parker (1920-1955) benutzt wurde, um dem Publikum zu signalisieren, daß das Ende seiner Darbietung gekommen war. Kenner werden diesen *tag* als Erkennungsmelodie einer Werbeserie für eine bestimmte Tiefkühlkost im amerikanischen Rundfunk jener Jahre erkennen, nämlich *Better Buy Bird's Eye*.

Deutsch von S. Corbett

**Pete Rose** is America's leading performer of 20th-century recorder music. He has given recitals in numerous concert series in the USA and is a contributing editor to the *American Recorder Magazine*. In 1990 and 1992 he represented the USA at the *Internationales Blockflöten Symposium* in Karlsruhe, Germany. Pete Rose is the founding director of the *Westminster Choir College Recorder Workshop* and has been a regular faculty member of the *Amherst Early Music Festival / Institut*. He has recorded for Opus One, New Wilderness Audiographics and Pitch.

En Amérique, **Pete Rose** est l'interprète principal de la littérature du 20eme siècle pour la flûte à bec. Il a donné de nombreux concerts aux USA et est l'éditeur du journal *American Recorder Magazine*. En 1990 et 1992, il représente les USA au *Internationales Blockflöten Symposium* à Karlsruhe en Allemagne. Pete Rose est fondateur et directeur du *Westminster Choir College Recorder Workshop* et il est membre constant de la faculté des *Amherst Early Music Festival / Institut*. Il a publié divers CDs chez Opus One, New Wilderness Audiographics et Pitch.

## Foreword

*Tall P.* received its first concert performance on August 31, 1990 during the *Internationales Blockflöten Symposium* in Karlsruhe. The piece, written in jazz idiom known as *Bebop*, is dedicated to Paul Leenhouts, a member of the Amsterdam Loeki Stardust Quartet. The fundamental material in *Tall P.* is extremely basic; it is a twelve bar *Blues* in C. The idea behind the overall concept is to come as close as possible to *small group jazz* playing. Although there are several ensemble sections, the solos for each single instrument are the main feature.

## Composer's introduction to the work

The heartbeat of the piece can be found in the part for the Great Bass recorder. This instrument functions alternately as an imitation *string bass* and a fourth line ensemble wind instrument. During the *string bass* sections, it should be played in a *swinging* and propelling manner. A bit of *chif* in the sound, together with a strong articulation is called for. The eighth notes that occasionally appear among long sequences of quarters should be played as *stumbles*. In almost every section you will find hidden quotes of well-known melodies. Be sure to give expression to the different ensemble and solo parts, as well as to ingredients such as riff-like melodies, harmonic sequences, improvisations and so on. The ending of the piece must be played at half tempo. The last bar ends with a little *tag* that Charlie **Bird** Parker (1920-1955) used to indicate to the audience that they were hearing the last tune of a set. Connaisseurs will recognize it as the jingle from a frozen food commercial on radio: *Better Buy Bird's Eye*.

## Préface

*Tall P.* fut joué pour la première fois le 31 aout 1990 à Karlsruhe durant le *Internationales Blockflöten Symposium*. La pièce, composée dans le style *Jazz bebop*, est dédiée au membre du Quatuor Loeki Stardust Paul Leenhouts. Le matériel de la pièce est assez simple: un schéma *blues* de 12 mesures en do-majeur. L'idée est de s'approcher le plus possible à la sonorité d'une petite *combo Jazz*. Bien qu'il y a différentes tutti, l'important dans la pièce sont les parties solo.

## Annotations du compositeur

Le battement de cœur se trouve dans la voix de la flûte à bec basse. Cet instrument joue le rôle de la *contrebasse* (comme dans une *combo Jazz*) ainsi que la quatrième voix dans les parties tutti. Pendant les parties de la *contrebasse*, la flûte à bec basse devrait jouer avec du *swing* pour pousser l'ensemble. À ces moments-là, il doit y avoir un peu de *punch* et l'articulation doit être très claire. Les croches qui parviennent parfois pendant des séquences de noires assez longues, doivent être jouées *trébuchantes*. Dans presque chaque passage, on peut trouver des citations cachées de mélodies connues. Il faudrait jouer les passages de l'ensemble et des soli avec autant d'expression que les mélodies, les suites harmoniques et les improvisations. La fin de la pièce doit être jouée à demi-tempo. La dernière mesure se termine par le *tag* (dans le *Jazz* une sorte de petite coda), lequel le musicien de *Jazz* Charlie **Bird** Parker (1920-1955) utilisait pour annoncer au public la fin de sa représentation. Les connaisseurs vont reconnaître ce *tag* en tant que mélodie de reconnaissance d'une série de publicité pour une certaine nourriture frigorifiée à la radio américaine de ces années, à savoir *Better Buy Bird's Eye*.

Traduction: E. Pirlich

## Zeichenerklärung

## Explanation of symbols

## Explication des signes



-



even



> — Akzent, scharfe Artikulation

accent, sharp articulation



> — kurzer Akzent

short accent



accent, articulation précise

↗ , ↘ — Glissando

glissando

accent bref

F.v. — Fingervibrato

finger vibrato

glissando

Flz. — Flatterzungue

flutter tongue

vibrato des doigts

— mit Fuß auftippen

foot tap

articulations double

— spiele mit zusätzlichen Vokalnoten

play with added vocal notes

frapper du pied

— singe genaue Tonhöhe mit der Blockflöte

sing exact pitch with recorder

jouez avec des notes vocaliques ajoutées

~~~~~ — Improvisation

improvisation

chantez dans l'hauteur exacte du ton avec la flûte à bec



improvisation

# Tall P.

for recorder quartet

A  $\text{♩} = \text{ca. } 200$  ( $\text{♩} = \frac{\text{♩}}{3}$ )

8  
Großbaßblockflöte

like a Jazz Bass

Pete Rose (1992)

B lightly

8  
Altblockflöte

8  
Tenorblockflöte

8  
Baßblockflöte

8  
Großbaßblockflöte

8

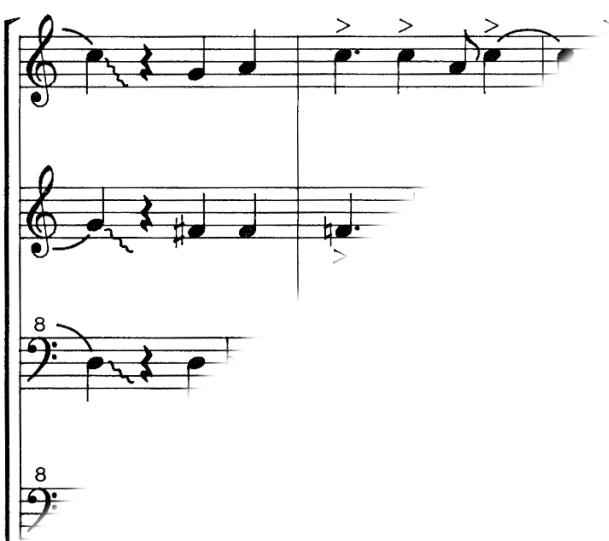
C



Musical score page C, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure numbers 8 and 9 are present above the staves. Various performance markings such as slurs, grace notes, and dynamic signs (>, >>) are included. The music consists of eighth and sixteenth note patterns.



Continuation of musical score page C. The staves and clefs remain the same. Measures 10 through 13 are shown, with measure 10 starting with a dynamic >. The music includes slurs, grace notes, and dynamic signs (>, >). The bass staff shows a bass clef with a '8' below it.



Continuation of musical score page C. The staves and clefs remain the same. Measures 14 through 17 are shown, with measure 14 starting with a dynamic >. The music includes slurs, grace notes, and dynamic signs (>, >). The bass staff shows a bass clef with a '8' below it.

D

E

even

propelling

propelling

Musical score for three staves (Treble, Bass, and a third staff) across three systems.

**System 1:**

- Treble Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note pattern, and ends with a sixteenth-note休止符 (rest).
- Bass Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).
- Third Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).

**System 2:**

- Treble Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).
- Bass Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).
- Third Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).

**System 3:**

- Treble Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).
- Bass Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).
- Third Staff:** Starts with eighth-note pairs. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with eighth-note pairs, followed by a sixteenth-note休止符 (rest).

**Annotations:**

- A small square bracket labeled **F** is positioned above the first measure of the Treble staff in System 2.
- The word **sustained** appears twice below the Bass staff in System 2, once under the first measure and once under the third measure.

G

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. Measure 1: Soprano and Alto play eighth-note patterns, Tenor and Bass provide harmonic support. Measure 2: Soprano and Alto sustained notes, Tenor and Bass provide harmonic support. Measure 3: Soprano and Alto sustained notes, Tenor and Bass provide harmonic support. Measure 4: Soprano and Alto sustained notes, Tenor and Bass provide harmonic support. Dynamics: **p** (piano).

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. Measures 5-8: Soprano and Alto play eighth-note patterns, Tenor and Bass provide harmonic support. Articulation marks (>) are present on several notes. Dynamics: **tr.** (trill).

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. Measures 9-12: Soprano and Alto play eighth-note patterns, Tenor and Bass provide harmonic support. Articulation marks (>) are present on several notes.

H

8

8

8

I

8

sustained

sustained

J

Musical score page 11, measures 1-7. The score consists of four staves. Measures 1-2 show melodic lines in treble and bass clef with various dynamics and articulations. Measure 3 begins with a bass note followed by a treble line. Measures 4-7 continue the melodic development.

Musical score page 11, measures 8-14. The score shows sustained notes in the bass and treble staves. Measure 8 has a dynamic of *p*. Measures 9-10 have dynamics of *p*, >, >. Measures 11-12 have dynamics of >, >, >. Measure 13 has a dynamic of *p*. Measure 14 ends with a dynamic of > *p*.

Musical score page 11, measures 15-18. The score shows melodic lines in treble and bass clef. Measure 15 starts with a bass note followed by a treble line. Measures 16-17 continue the melodic development. Measure 18 ends with a bass note.

L

Musical score page 12, system 1. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 12 starts with eighth-note patterns. Measure 13 continues with eighth-note patterns. Measure 14 begins with a dynamic *f*. The bass staff has a marking "solo" above it. Measure 15 concludes with a "foot tap" indicated by a square with an 'x' and a downward arrow. Measures 16 and 17 continue the pattern.

Musical score page 12, system 2. This system continues the eighth-note patterns from the first system. The bass staff features a "foot tap" marking in measure 16. Measures 17 and 18 conclude the section.

Musical score page 12, system 3. This system shows the continuation of the eighth-note patterns. The bass staff begins with a dynamic *f*.

M

B

GB

N

A

T

B

GB

sustained

tacet

sustained

tacet

B

GB

**O**

tacet

8

8

solo

GB

**P**

8

8

voice

8

8

8

**R**

A

T

B

GB

Detailed description: This is a musical score for four voices: Alto (A), Tenor (T), Bass (B), and Bassoon (GB). The score consists of five measures. Each measure contains four notes per voice. Measures 1-4 have a common time signature, while measure 5 has a 2/4 time signature. Dynamics include *p* (piano) and *tr* (trill). Articulations are marked with '>' and '>'. Slurs are present in measures 1, 2, and 5. Measure 5 includes a bassoon part.

Musical score for three staves (treble, alto, bass) over eight measures. The treble staff begins with a dynamic *tr* and a wavy line above the first measure. Measure 1: Treble staff has eighth notes followed by sixteenth-note pairs. Alto staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 7: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes. Measure 8: Treble staff has eighth notes. Alto staff has eighth notes. Bass staff has eighth notes.

A musical score consisting of three staves. The top staff is in treble clef, the bottom staff is in bass clef, and the third staff begins with a bass clef and the number '8'. The score features dynamic markings such as '>' and '>>' above the notes. A key signature change is indicated by a square containing the letter 'C' in the top right corner.

Musical score for two staves, treble and bass, showing six measures of music. The treble staff starts with a melodic line, while the bass staff begins with a rhythmic pattern. Measure 1 ends with a fermata over the bass. Measure 2 starts with a melodic line in the treble. Measures 3-6 show alternating melodic patterns between the two staves. Measure 6 ends with a fermata over the bass.

Musical score for three voices (T, S, B) showing measures 1-8. The T and S parts play eighth-note patterns with grace notes and slurs. The B part plays eighth-note patterns with grace notes and slurs. Measure 8 concludes with a fermata over the bass staff.

Musical score page 8, featuring three staves of music. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. Measure 1 consists of a single note followed by a rest. Measure 2 begins with a dynamic instruction 'F.v.' above a wavy line, followed by a note. Measure 3 shows a series of eighth-note patterns: the first two notes have stems pointing up, the third has a stem pointing down, and the fourth has a stem pointing up. Measure 4 continues this pattern. Measure 5 starts with a dynamic 'p.' followed by a note. Measure 6 shows a sixteenth-note pattern: the first two notes have stems pointing up, the third has a stem pointing down, and the fourth has a stem pointing up. Measure 7 starts with a dynamic 'p.' followed by a note. Measure 8 shows a sixteenth-note pattern: the first two notes have stems pointing up, the third has a stem pointing down, and the fourth has a stem pointing up. Measure 9 shows a sixteenth-note pattern: the first two notes have stems pointing up, the third has a stem pointing down, and the fourth has a stem pointing up. Measure 10 shows a sixteenth-note pattern: the first two notes have stems pointing up, the third has a stem pointing down, and the fourth has a stem pointing up.

17

A handwritten musical score page featuring four systems of music. The top two systems are in treble clef and have measure numbers 8 and 9 above them. The bottom two systems are in bass clef and also have measure numbers 8 above them. Each system consists of five horizontal lines with wavy vertical strokes representing note heads.

V

sub **p**

sub **p**

sub **p**

sub **p**

3

3

3

3

3

W

3

3

3

3

3