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ZEITSCHRIFT
FÜR SPIELMUSIK

**Tänze und Lieder
aus Südamerika – II**

für Blockflötenquartett

Gitarre und Schlagwerk ad lib.

herausgegeben von

Herbert Schneider

for recorder quartet

guitar and percussion ad lib.

MOECK

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Vorwort

Die Sätze sind für Blockflöten-Quartett oder -Chor bestimmt, jedoch sind auch andere Besetzungen möglich. Die Altstimme ist dann gegebenenfalls eine Oktave tiefer zu spielen als notiert.

Mehrere Wiederholungen einzelner Abschnitte ermöglichen hier und da Variationen der Melodie. Stimmweiser Aufbau des Satzes kann probiert werden: die Melodie beginnt, vielleicht auch der Baß oder aber die Rhythmusgruppe. Für Schlagwerk gelten die „rhythmischen Bausteine“. Sie können aber auch der Begleitung durch Gitarre oder Tasteninstrument zugrunde gelegt werden.

Gemeinsames Ausprobieren verschiedener Möglichkeiten kann dazu führen, die Eigenart und Schönheit dieser südamerikanischen Weisen noch bewußter zu erleben.

Preface

These movements are intended for recorder quartet or for recorder choir, however other instrumental combinations are possible. If necessary, the alto part can be played an octave lower than notated.

Frequent repeats of single melodic segments allow for occasional variation of the melody. For example, a staggered entrance of voices could be tried, in which the melody begins alone, or perhaps even the bass or the rhythm-group. For the percussion instruments, the “rhythmic building-blocks” apply. These “building blocks” could also form the basis for a guitar or keyboard accompaniment.

Trying out the various possibilities together could help the performers to more consciously experience the uniqueness and beauty of these South American melodies.

English by S. Corbett

Préface

Les pièces sont prévues pour un quatuor ou un chœur de flûtes à bec, mais il est également possible de les jouer dans une autre version. Dans ce cas, la voix d’alto devrait être jouée une octave plus bas que noté.

Plusieurs répétitions de certaines parties permettent parfois des variations de la mélodies. Il est possible de commencer par la mélodie, peut-être par la basse ou par le groupe rythmique, ainsi on obtient une constructions successive. Pour la percussion, les «éléments rythmiques» sont importants. Ils peuvent également être la base pour l’accompagnement d’un guitar ou d’un instrument à clavier.

En essayant ensemble les différentes possibilités, les joueurs peuvent faire d’avantage la connaissance de ces airs sudaméricains qui sont pleins de beauté et de diversité.

Traduction: E. Pirlich

Herbert Schneider

Tänze und Lieder aus Südamerika – II

für Blockflötenquartett

(Gitarre und Schlagwerk ad lib.)

Escondido

herausgegeben von Herbert Schneider

Argentinien

Blockflöten · Recorders · Flûtes à bec

8

S

A

T

B

F C C7 F F C

Detailed description: This system contains the first six measures of the piece. It features four staves for woodwinds: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano staff has a melodic line starting on G4. The Alto and Tenor staves have accompaniment. The Bass staff has a bass line. Chord symbols F, C, C7, F, F, and C are placed below the Bass staff. A rehearsal mark '8' is at the beginning.

8

1. 2.

C7 F F

Detailed description: This system contains measures 7-12. It features four staves for woodwinds. Measures 7-8 are the first ending, and measures 9-12 are the second ending. Chord symbols C7, F, and F are placed below the Bass staff. A rehearsal mark '8' is at the beginning.

8

Detailed description: This system contains measures 13-16. It features four staves for woodwinds. A rehearsal mark '8' is at the beginning.

Schlagwerk

Detailed description: This system contains the drum part for the piece, consisting of a single staff with a rhythmic pattern of eighth and sixteenth notes.

Negrinho do patoreio

Brasilien

8

G G D7 C G D G G D7 D7 D7 D a a

3

D6 a D D D5# G

8

8

G C C D a6 a7 D7 D D7 G G G G C C

8

D a6 a7 D7 D7 D7 G G G

8

Schlagwerk

a) b)

Adeus, Sarita

Brasilien

8

F C e a e F/G e gis⁰ d A7 d

Detailed description: This system contains the first four measures of the piece. It features four staves: three treble clefs and one bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the first treble staff, with a starting octave sign '8'. The bass line is in the bottom staff, also starting with an octave sign '8'. Chord symbols are placed below the bass staff.

8

A7 d d65 e F G7

Detailed description: This system contains the next four measures. It follows the same four-staff layout as the first system. The melody continues in the first treble staff, and the bass line continues in the bottom staff. Chord symbols are placed below the bass staff.

8

Detailed description: This system contains the final two measures of the piece. It follows the same four-staff layout. The melody concludes in the first treble staff, and the bass line concludes in the bottom staff.

8

G d C d65 a d C F C e G7 C

8

d G7 C G7 F C

8

Schlagwerk

a)

b)

El cóndor pasa (Trotte)

Bolivien

The first system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a repeat sign and contains a series of eighth and quarter notes, including a sharp sign (F#) in the second measure. The second and third staves are accompaniment parts, also in treble clef, with similar rhythmic patterns. The fourth staff is the bass line, starting with a bass clef and a repeat sign. Below the bass line, there are chord symbols: g, g, g F, B, B F, B, g.

The second system of the musical score continues the piece. It features four staves. The top staff has a treble clef and contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second and third staves are accompaniment parts. The fourth staff is the bass line, starting with a bass clef and a repeat sign.

8

1.

Es Es Es Es B d B Es d g d

8

2.

Schlagwerk

a) b) Schluß:

Noites gaúchas

Brasilien

Musical score for 'Noites gaúchas' in G major, 2/4 time. The score consists of four staves: three treble clefs and one bass clef. A double bar line is placed after the fourth measure. Below the bass staff, the following chords are indicated: G, C, D, D7, G.

Continuation of the musical score for 'Noites gaúchas', starting at measure 8. It features three treble clefs and one bass clef.

Schlagwerk: (ab Takt 5)

a) b)

Two drum patterns labeled 'a)' and 'b)' are shown on a single staff. Pattern 'a)' consists of a quarter note followed by a quarter rest. Pattern 'b)' consists of a quarter note followed by an eighth note, an eighth rest, and a quarter note.

Coco peneruê

8

D a D7 G D a D7 G

8

Schlagwerk

a) b)

Minha mãe deu-me um tesouro

Brasilien

8

a E7 a d a d F E

8

Schlagwerk

A floreira

Brasilien

Musical score for 'A floreira' in 6/8 time. The score consists of four staves: three treble clefs and one bass clef. The melody is written in the first treble staff, and the bass line is in the bottom staff. The lyrics 'a E a E7 a d E4 3 a' are placed below the bass staff. A rehearsal mark '8' is located at the beginning of the first staff.

A faded version of the musical score for 'A floreira', showing the same four-staff arrangement as above. It includes the treble and bass staves with musical notation and a rehearsal mark '8' at the start.

Schlagwerk

Drum notation for 'Schlagwerk' with two variations, labeled 'a)' and 'b)'. Variation 'a)' shows a sequence of eighth notes and quarter notes. Variation 'b)' shows a sequence of eighth notes and quarter notes with a different rhythmic pattern. The notation includes stems and beams for the notes.

La bamba

Mexiko

8 A B

G C D7 G C D7 sempre G C D7

8

8 C

Teil A dann Teil C

Schlagwerk a) b)