

STEPHEN WATKINS
(*1954)

Quartet for Recorders

– 2003 –

Blockflötenquartett (SATB)

Partitur und vier Stimmen

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Stephen Watkins

(geb. 1954) studierte an der Guildhall School of Music in London bei Phillip Picket (Blockflöte), Peter Gane

(Posaune), Patrick Stanford und Cary Blyton (Komposition). Er lebt in Celle und ist Leiter einer kleinen Musikschule in Norddeutschland. In den letzten Jahren hat sich Stephen Watkins neben den Instrumenten, die er studiert hat, auch noch begeistert mit dem Cello befasst und einige Kompositionen für Streicher und Blasinstrumente sowie für Blockflöten geschrieben. *Übersetzung: S. Haase-Moock*

Stephen Watkins

was born in 1954. He graduated from the Guildhall School of Music where his professors included Phillip Picket (recorder) Peter Gane (trombone) and Patric Stanford and Carey Blyton (composition). Currently he lives in Celle and is the director of a small music school in northern Germany. In addition to the instruments mentioned above Stephen has become in recent years an enthusiastic cellist and has written extensively for strings and wind instruments as well as for recorder.

Stephen Watkins

(né en 1954) a étudié à la Guildhall School of Music de Londres auprès de Phillip Picket (flûte à bec), Peter Gane (trombone), Patrick Stanford et Cary Blyton (composition). Il vit à Celle et est directeur d'une petite école de musique dans le Nord de l'Allemagne. Au cours des dernières années, et en plus des instruments qu'il maîtrisait déjà, Stephen Watkins s'est consacré avec grand enthousiasme au violoncelle, et a composé divers morceaux pour instruments à cordes et à vent ainsi que pour la flûte à bec. *Traduction: A. Rabin-Weller*

Vorwort

„Suite“ meint heutzutage nur noch eine Sammlung von Stücken. Die hier vorliegende Suite ist aber im ursprünglichen Sinn gemeint, nämlich als Sammlung von Tänzen. Mein Interesse gilt mehr der musikalischen als der technischen Herausforderung, und deshalb sind die Stücke technisch nicht wirklich fordernd, wenn auch nicht leicht (ausgenommen das Scherzo, das versierte Spieler mit guten, verlässlichen Instrumenten benötigt).

1. Intrada Nervosa

Dieses Stück ist wie einer meiner Freunde. Er wäre gern ein Mann von Wichtigkeit, ist aber nicht selbstsicher genug, die Rolle durchzuhalten. Spielen Sie die Stellen im $\frac{3}{4}$ -Takt mit Entschlossenheit, aber lassen Sie die Passagen mit den Taktwechseln nervös hin und herspringen.

2. Lament

In Kontrast zum ersten Stück ist dies das Porträt des Fährmanns über den Styx. Lassen Sie in den unteren Stimmen die rhythmischen Bewegungen eines Ruderers deutlich werden, und gebe Sie mit der trostlosen Melodie einer düsteren Atmosphäre Ausdruck.

Preface

Nowadays the title Suite has come to mean just a collection of pieces. I intend this to be a suite in the original sense that it is a collection of dances. I am far more interested in challenging musicality rather than technique and so although pieces are not easy they are not all that technically demanding except perhaps the scherzo which calls for good players well in practice playing good reliable instruments.

1. Intrada Nervosa

This piece portrays a friend of mine who would love to be pompous but isn't actually sure enough of himself to carry it off. Play the three four bars quite firmly but let the nervousness of the bars with the cross rhythms really bounce.

2. Lament

In contrast to the first piece this was meant as a portrayal of the ferryman crossing the Styx. Really let the rhythm of the lower parts give the feeling of pulling on oars and allow the bleak melody to portray a gloomy atmosphere.

Avant-propos

Le terme «Suite» ne désigne plus aujourd'hui qu'une collection de morceaux. La suite que voici doit être comprise dans son sens d'origine, à savoir une collection de danses. Je me suis intéressé plus au défi musical qu'au défi technique qu'elle représente. C'est pour cette raison que les différents morceaux ne sont pas d'une technicité poussée, sans pour autant être faciles (mis à part la partie scherzo qui nécessite une interprétation par des musiciens expérimentés sur des instruments fiables).

1. Intrada Nervosa

Ce morceau me rappelle l'un de mes amis. Il aimerait être quelqu'un d'important, mais n'a pas assez de confiance en lui-même pour assumer ce rôle. Les mesures en $\frac{3}{4}$ doivent être interprétées avec détermination, mais les passages comportant des changements de mesure doivent rebondir avec une certaine nervosité.

2. Lament

Ce morceau qui contraste avec le premier constitue le portrait du capitaine du bateau qui traverse le Styx. Dans les voix de basse, les mouvements rythmiques effectués par un rameur doivent être perceptibles, et la mélodie triste doit se faire l'expression d'une atmosphère lugubre.

3. Hoe Down

Dies Stück beginnt wie ein Hoe Down (ähnlich dem amerikanischen Square Dance) beginnen sollte. Die rhythmischen Windungen zeigen, dass mein Freund aus dem ersten Satz wieder aufgetaucht ist. Die harmonischen und rhythmischen Verschiebungen sollten betont werden, damit ein möglichst großer Kontrast zwischen den einfachen Hoe Down Stellen und den nervös-gereizten Passagen entsteht.

4. Wiegenlied

die meisten Wiegenlieder sind im $\frac{3}{4}$ - oder $\frac{6}{8}$ -Takt geschrieben. Das vorliegende im $\frac{5}{8}$ -Takt. Die Asymmetrie dieser Taktart sollte nicht darüber hinwegtäuschen, dass es sich hier um einen sanft wiegenden Rhythmus handelt. Beachten Sie Takt 36: die 16tel-Noten sollen in zwei gleichmäßigen Schlägen zu je 5 Sechzehnteln gespielt werden. Andere Schwierigkeiten gibt es in diesem Stück nicht, das eine hübsche Melodie mit Variationen darstellt.

5. Scherzo

Dieses Stück ist der rechtschaffene Versuch, jedem Spieler einen gleichwertigen Part zu geben. Es wurde inspiriert von einem Bericht über die Frühzeit der Demokratie, demzufolge man – wenn sich nicht genügend Menschen für eine Abstimmung fanden – ein langes Seil um eine Menschenmenge legte und sich die Wähler sozusagen mit dem Lasso einfieng. In diesem Stück hat jeder gleiches Stimmrecht, ob er will oder nicht. Es macht nichts, wenn ein oder zwei der höchsten Töne danebengehen: es trägt zu der Atmosphäre vieler geschäftiger Menschen in quirligem Getümmel bei. Übersetzung: S. Haase-Moock

3. Hoe Down

This piece starts off as a hoe down is meant to. The rhythmic twists soon show that actually my friend of the first movement has surfaced again the shifts in harmony and rhythm should be emphasised so as to make as much contrast as possible between the simple hoe down sections and the nervy edgy passages.

4. Wiegenlied

Most cradle songs are in simple three four or six eight rhythm. This one is in five. Don't let the five time signature stop their being a gentle rocking rhythm. Although look very carefully at bar 36 the intention is that their should be two equal beats each worth 5 semi-quavers in the bar. Other than that there is no complication and the piece is a pretty theme with variation.

5. Scherzo

This piece genuinely tries to give everyone an equal part. It was inspired by an account of early democracy where if not enough people were available for a vote a long rope was ran around a crowd and they were literally roped in to vote. Here everyone has an equal vote – whether they want it or not. Don't worry if one or two of the really high notes split it all adds to the atmosphere of lots of people in a busy crowd.

3. Hoe Down

Cette pièce débute de la façon dont devait commencer comme un Hoe Down (semblable au Square Dance américain). Les écarts rythmiques indiquent que l'ami dont je parlais dans le premier morceau est de retour. Il convient d'accentuer les décalages harmoniques et rythmiques afin d'obtenir un contraste aussi important que possible entre les passages de Hoe Down simples et les passages nerveux.

4. Wiegenlied (berceuse)

La plupart des berceuses sont écrites en $\frac{3}{4}$ ou en $\frac{6}{8}$. Notre berceuse est en $\frac{5}{8}$. L'asymétrie de cette forme de mesure ne doit pas faire oublier que nous avons affaire ici à un rythme doux de berceuse. Reportez-vous à la mesure 36: les doubles-croches doivent être jouées sur deux pulsations égales comportant chacune 5 doubles-croches. Ce morceau, que constitue une jolie mélodie avec des variations, ne présente aucune autre difficulté.

5. Scherzo

Ce morceau se veut être équitable et attribue à chaque musicien une part égale. Il a été inspiré par un rapport rédigé au sujet des balbutiements de la démocratie. Selon ce rapport, lorsque le nombre de personnes n'était pas suffisant pour réaliser un référendum, on prenait une longue corde que l'on entourait autour d'un groupe de personnes, tel un lasso. Dans ce morceau, chacun dispose du même droit de vote, qu'il le veuille ou non. Cela n'a pas d'importance si une ou deux notes très aigües ne sonnent pas juste. Cela contribue à recréer l'atmosphère de personnes très affairées au beau milieu de la foule. Traduction: A. Rabin-Weller

Stephen Watkins, September/September/Septembre 2007

Quartet for Recorders

1 – Intrada

Stephen Watkins (*1954)

$\text{♩} = 130$

S
poco f *mp* *poco f* *mp* *poco f*

A
poco f *mp* *poco f* *mp* *poco f*

T
poco f *mp* *poco f* *mp* *poco f*

B
poco f *poco f* *poco f*

8

S
poco f *mp* *poco f*

A
poco f *mp* *poco f*

T
poco f *mp* *poco f*

B
poco f *mp* *poco*

17

S
p

A
pp

T
p

B
p

26

poco f *mp* *poco f* *mp* *poco f*

poco f *mp* *poco f* *mp* *poco f*

poco f *mp* *poco f* *mp* *poco f*

poco f *poco f* *poco f*

34

poco f *mp* *poco f*

poco f *mp* *poco f*

poco f *mp* *poco f*

poco f *mp* *poco f*

42

p *f* *p*

p *f* *p*

p *f* *p*

p *f*

49

f

f

58

Musical score for measures 58-67. The score is in 2/4 time and consists of four staves. It features a complex rhythmic pattern with frequent changes in meter and key signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'p' and 'pp'.

68

Musical score for measures 68-74. The score is in 2/4 time and consists of four staves. It features a complex rhythmic pattern with frequent changes in meter and key signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'pp', 'poco f', and 'mp'.

75

Musical score for measures 75-82. The score is in 2/4 time and consists of four staves. It features a complex rhythmic pattern with frequent changes in meter and key signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'poco f' and 'mp'.

83

Musical score for measures 83-86. The score is in 2/4 time and consists of four staves. It features a complex rhythmic pattern with frequent changes in meter and key signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'poco f' and 'poc'.

2 – Lament

$\text{♩} = 46$

p

pp

pp

p

9

pp

18

mf

27

Musical score for measures 27-35. The score consists of four staves (treble and bass clefs). Dynamics include forte (*f*) and crescendo/decrescendo hairpins. The music features a mix of eighth and sixteenth notes with some rests.

36

Musical score for measures 36-44. The score consists of four staves. Dynamics range from piano (*p*) to molto forte (*molto f*). The music includes a variety of note values and rests, with some notes tied across measures.

45

Musical score for measures 45-52. The score consists of four staves. Dynamics include piano (*p*) and pianissimo (*pp*). The tempo marking *poco rit.* is present. The music features long note values and rests.

53

Musical score for measures 53-58. The score consists of four staves. The music continues with eighth and sixteenth notes, showing some melodic development.

3 – Hoe Down

$\text{♩} = 100$

Measures 1-16: *f*, *p*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *p*, *mp*, *f*, *p*, *mp*, *f*, *p*, *mp*.

10

Measures 10-16: *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*.

17

Measures 17-18: *f*, *f*, *f*, *f*.

24

Musical score for measures 24-31. The score consists of four staves: Treble, Violin, Viola, and Bass. The dynamics are marked as *f*, *mp*, and *p*.

32

Musical score for measures 32-39. The score consists of four staves: Treble, Violin, Viola, and Bass. The dynamics are marked as *pp*, *mf*, and *ff*.

40

Musical score for measures 40-46. The score consists of four staves: Treble, Violin, Viola, and Bass. The dynamics are marked as *pp cresc.*.

47

Musical score for measures 47-50. The score consists of four staves: Treble, Violin, Viola, and Bass. The dynamics are marked as *mp* and *p*.

54

pp pp pp pp pp f pp mf

This system contains measures 54 through 60. It features four staves: two treble clefs and two bass clefs. The music is in a minor key. Measures 54-55 are marked *pp*. Measure 56 has a *f* dynamic. Measure 57 has a *mf* dynamic. The piece concludes with a fermata over the final notes of the system.

61

This system contains measures 61 through 67. It features four staves: two treble clefs and two bass clefs. The music continues in the same minor key. The system concludes with a fermata over the final notes.

68

pp

This system contains measures 68 through 72. It features four staves: two treble clefs and two bass clefs. The music continues in the same minor key. Measures 70-72 feature triplet markings over the notes in the second and third staves. The system concludes with a fermata over the final notes.

73

mp

This system contains measures 73 through 75. It features four staves: two treble clefs and two bass clefs. The music continues in the same minor key. The system concludes with a fermata over the final notes.

80

Musical score for measures 80-86. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature changes from 6/8 to 2/4 and back to 6/8. Dynamics include *pp*, *mf*, and *f*. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes, and some slurs.

87

Musical score for measures 87-94. The score is written for four staves. The key signature is one flat. The time signature changes from 6/8 to 2/4 and back to 6/8. Dynamics include *mf* and *f*. The music continues with complex rhythmic patterns and slurs.

95

Musical score for measures 95-102. The score is written for four staves. The key signature is one flat. The time signature is 2/4. Dynamics include *mp*, *p*, and *f*. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes, and some slurs.

103

Musical score for measures 103-106. The score is written for four staves. The key signature is one flat. The time signature is 2/4. Dynamics include *mf* and *f*. The music continues with complex rhythmic patterns and slurs.

4 – Wiegenlied

♩ = 100

The score is divided into three systems. The first system (measures 1-9) features a melody in the right hand with dynamics *pp*, *p*, and *mf*, and accompaniment in the left hand with *pp*. The second system (measures 10-17) includes performance instructions like *poco f* and *poc* with hairpins, and dynamics *mf* and *pp*. The third system (measures 18-20) features a *molto f* dynamic marking.

24

Musical score for measures 24-28. The score is written for four staves (treble and bass clefs). The key signature has one flat. The music features a complex texture with multiple melodic lines and dynamic markings. The first two staves have a melodic line with a slur. The third staff has a rhythmic pattern of eighth notes. The fourth staff has a bass line with a slur. Dynamic markings include *p* (piano) in the second and third staves.

29

Musical score for measures 29-34. The score is written for four staves. The first staff has a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte). The second and third staves have a rhythmic pattern of eighth notes. The fourth staff has a bass line with a slur and a dynamic marking of *pp* (pianissimo). Dynamic markings include *mf* in the first, second, and third staves, and *pp* in the fourth staff.

35

Musical score for measures 35-38. The score is written for four staves. The first staff has a melodic line with a slur and a dynamic marking of *mf*. The second and third staves have a rhythmic pattern of eighth notes. The fourth staff has a bass line with a slur and a dynamic marking of *mf*. Dynamic markings include *mf* in the first, second, and fourth staves.

39

Musical score for measures 39-42. The score is written for four staves. The first staff has a melodic line with a slur. The second and third staves have a rhythmic pattern of eighth notes. The fourth staff has a bass line with a slur. Dynamic markings include *mf* in the second and third staves.

45

8

poco f

poco f

mf

mf

Musical score for measures 45-50. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff has a dynamic marking of *poco f*. The second staff also has *poco f*. The third staff has *mf*. The fourth staff has *mf*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

51

8

p

mf

pp

p

pp

pp

Musical score for measures 51-59. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff has a dynamic marking of *p*. The second staff has *mf*. The third staff has *pp*. The fourth staff has *pp*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

60

8

poco f

mf

mf

poco f

poco f

mf

mf

pp

Musical score for measures 60-66. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff has a dynamic marking of *poco f*. The second staff has *mf*. The third staff has *mf*. The fourth staff has *pp*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

67

8

mp

mf

Musical score for measures 67-69. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The first staff has a dynamic marking of *mp*. The second staff has *mf*. The music features complex rhythmic patterns with many sixteenth and thirty-second notes.

5 – Scherzo – Democracy

$\text{♩} = 150$

The musical score is written for four staves in 12/8 time. The first system (measures 1-3) features a piano (*p*) melody in the upper two staves and a mezzo-forte (*mf*) accompaniment in the lower two staves. The second system (measures 4-6) continues the piece, with a mezzo-forte (*mf*) melody in the upper two staves and a piano (*p*) accompaniment in the lower two staves. The third system (measures 7-9) shows a piano (*p*) melody in the upper two staves and a mezzo-forte (*mf*) accompaniment in the lower two staves. The score includes various musical notations such as rests, notes, and dynamic markings.

11

Musical score system 11-14, consisting of four staves. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) between measures 12 and 13. Dynamic markings include accents (^) and a piano (p) marking in measure 14.

15

Musical score system 15-18, consisting of four staves. The music continues with the same rhythmic complexity. Dynamic markings include piano (p) in measures 16 and 17, and mezzo-forte (mf) in measure 18.

19

Musical score system 19-22, consisting of four staves. The music continues with the same rhythmic complexity. Dynamic markings include mezzo-forte (mf) in measure 20 and piano (p) in measure 21.

23

Musical score system 23-26, consisting of four staves. The music continues with the same rhythmic complexity.

27

f

31

f *p* *mf*

35

mf

39

42

Musical score for measures 42-45. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.

46

Musical score for measures 46-48. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, featuring slurs and accents.

49

Musical score for measures 49-51. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, featuring slurs and accents.

52

Musical score for measures 52-54. The system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, featuring slurs and accents.

56

p

59

p

p

p

mf

62

mf

p

p

mp

65