

S Klav

Edition Moeck Nr. 2146

Black Nag

für Sopranblockflöte und Klavier

arrangiert von
SYLVIA CORINNA ROSIN



MOECK

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Partitur und 1 Stimme

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MOECK VERLAG CELLE

Die Melodie von *Black Nag* (Takt 1-24/II) erscheint in John Playfords *Dancing Master* (1651–ca. 1728) unter dem Titel *Black nag or The galloping nag*. Inspiration für den Titel war wohl weniger ein alter Klepper als vielmehr ein äußerst munteres, galoppierendes (schwarzes) Pferd.

Ich habe die Klavierbegleitung sowie drei Variationen hinzugefügt. Zusätzlich kann man das Stück auch mit einer Trommel begleiten (Tamburin, Snare drum oder Große Trommel).

The melody of *Black Nag* (bars 1-24/II) appears in John Playford's *Dancing Master* (1651–ca. 1728) entitled with *Black nag or The galloping nag*. The title was presumably inspired by a very lively galloping (black) horse rather than an old nag.

I have added a piano accompaniment as well as three variations. One could also accompany the piece with a drum (tambourine, snare drum or big drum).

Translation: J. Whybrow

La mélodie de *Black Nag* (mesures 1 à 24/II) apparaît dans le recueil de contredanses *Dancing Master* de John Playford (1651–1728 environ) sous le titre *Black nag or The galloping nag*. Le titre de la danse a été inspiré par l'image d'un fougueux cheval (noir) lancé au galop plutôt que par celle d'un vieux canasson.

J'ai ajouté la partie d'accompagnement de piano ainsi que trois variations. On peut également envisager un accompagnement par un tambour (tambourin, snare drum ou grosse caisse). Traduction: A. Rabin-Weller

Sylvia Corinna Rosin
Oktober / October / octobre 2010



Sylvia Corinna Rosin (*1965) ist Mitglied des international bekannten Blockflöten-trios *Ensemble Dreiklang Berlin*, für das sie Stücke arrangiert und komponiert.

Sie unterrichtet Blockflöte an der *Musikschule Charlottenburg-Wilmersdorf* und der *Musikschule Paul-Hindemith Neukölln* in Berlin.

Ihre Arrangements, die sie auch für ihre Schüler schreibt, sind in zahlreichen Notenausgaben und pädagogischen Lehrwerken veröffentlicht (*Moeck, Breitkopf & Härtel, Universal Edition Wien*) und auf CD eingespielt (*hänssler Classic* und *Profil*).

In ihrer Freizeit spielt S. C. Rosin leidenschaftlich gern Fußball.

Sylvia Corinna Rosin (*1965) is member of the renowned recorder trio *Ensemble Dreiklang Berlin*, for which she composes and arranges pieces.

She teaches at the music schools *Charlottenburg-Wilmersdorf* and *Paul-Hindemith Neukölln* in Berlin.

Her arrangements that she also writes for her students have been published in numerous editions and tutors (*Moeck, Breitkopf & Härtel, Universal Edition Wien*) and have been recorded at *hänssler Classic* and *Profil*.

Playing soccer is S. C. Rosin's favourite hobby.

Translation: J. Whybrow

Sylvia Corinna Rosin (*1965) est membre du trio de flûtes à bec *Ensemble Dreiklang Berlin*, de renommée internationale, pour lequel elle compose et réalise des arrangements.

Elle enseigne la flûte à bec à l'école de musique *Charlottenburg-Wilmersdorf* ainsi qu'à celle *Paul-Hindemith Neukölln* à Berlin.

Ses arrangements, qui sont aussi dédiés à ses élèves, sont publiés dans divers partitions et manuels pédagogiques (aux éditions *Moeck, Breitkopf & Härtel, Universal Edition Wien* entre autre) et ont été enregistrés sur CD (*hänssler Classic* et *Profil*).

Pendant ses loisirs, S. C. Rosin s'adonne avec passion au football.

Traduction: A. Rabin-Weller

Black Nag

für Sopranblockflöte und Klavier

Thema: aus John Playfords „Dancing Master“ (1651 – ca. 1728)

Arrangement: Sylvia Corinna Rosin

Lebhaft (♩. = ca. 110)

S

Klavier

mit Pedal

System 1: Treble clef, 8 measures. The melody consists of eighth and quarter notes. The bass line starts at measure 25 with chords and single notes.

System 2: Treble clef, 8 measures. First ending (1.) and second ending (2.) are shown. The bass line continues with chords and single notes.

System 3: Treble clef, 8 measures. The melody continues with eighth and quarter notes. The bass line continues with chords and single notes.

System 4: Treble clef, 8 measures. The melody continues with eighth and quarter notes. The bass line continues with chords and single notes.

System 5: Treble clef, 8 measures. The melody continues with eighth and quarter notes. The bass line continues with chords and single notes.

8

49

8

56

8

63

8

69

8

76

This musical score is for piano and voice, spanning measures 81 to 101. It is written in treble and bass clefs with a key signature of one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the piano part.

- System 1 (Measures 81-85):** The piano part consists of a single melodic line in the right hand. The voice part consists of a single melodic line in the right hand.
- System 2 (Measures 86-90):** The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The voice part consists of a single melodic line in the right hand.
- System 3 (Measures 91-95):** The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The voice part consists of a single melodic line in the right hand.
- System 4 (Measures 96-100):** The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The voice part consists of a single melodic line in the right hand.
- System 5 (Measures 101-105):** The piano part features a complex rhythmic pattern with many beamed sixteenth notes. The voice part consists of a single melodic line in the right hand.



System 1: Treble clef, measure 8. Bass clef, measure 105. The system contains five measures of music.



System 2: Treble clef, measure 8. Bass clef, measure 110. The system contains five measures of music, including first and second endings.



System 3: Treble clef, measure 8. Bass clef, measure 114. The system contains five measures of music.



System 4: Treble clef, measure 8. Bass clef, measure 119. The system contains five measures of music.



System 5: Treble clef, measure 8. Bass clef, measure 125. The system contains two measures of music.