

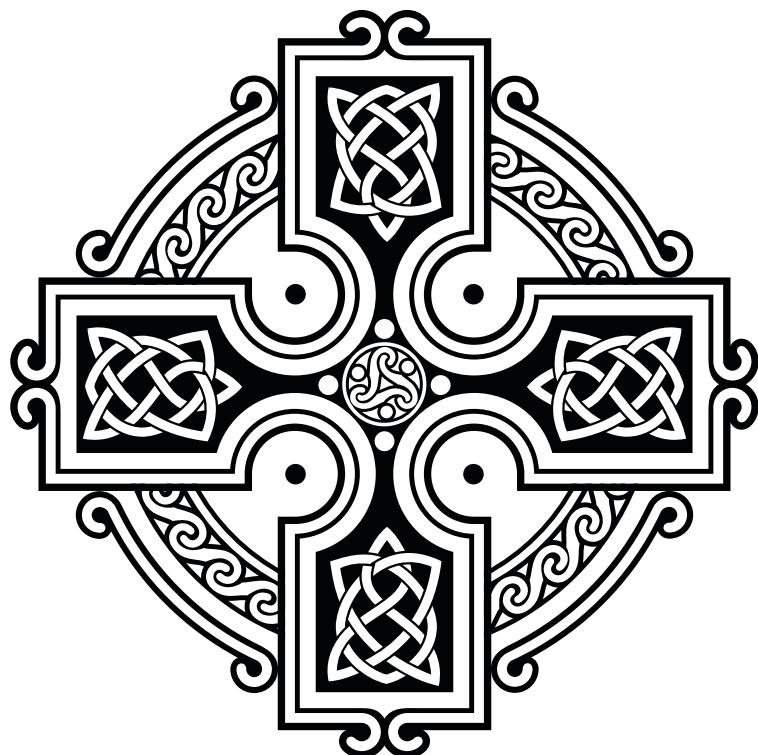
S A^T B

Edition Moeck Nr. 2149

TURLOUGH O'CAROLAN
(1670–1738)

Carolan's Concerto

und andere Melodien von Turlough O'Carolan
bearbeitet für drei Blockflöten (S A^T B)
von Sylvia Corinna Rosin



MOECK

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Partitur und 3 Stimmen

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MOECK VERLAG CELLE



Sylvia Corinna Rosin (*1965) ist Mitglied des international bekannten Blockflötenensembles *Ensemble DreiKlang Berlin*, für das sie Stücke arrangiert und komponiert.

Sie unterrichtet Blockflöte an der *Musikschule City West* 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, Edition Tre Fontane*) und auf CD eingespielt (*hänssler Classic, Profil* und *primTON*). Ihre Kompositionen für Blockflötenorchester sind oft von der Musik der nordamerikanischen Indianer inspiriert.

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 school *City West* 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, Edition Tre Fontane*) and have been recorded at *hänssler Classic, Profil* and *primTON*. Her compositions for recorder orchestra are often inspired by the music of the Native Americans.

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 *City West* 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, Tre Fontane* entre autre) et ont été enregistrés sur CD (*hänssler Classic, Profil* et *primTON*). Ses compositions pour orchestre de flûtes à bec s'inspirent souvent de la musique des Amérindiens.

Traduction: A. Rabin-Weller

Carolan (Turlough O'Carolan, 1670–1738) war irischer Harfenist und Komponist. Er erblindete infolge einer Pockenerkrankung im Alter von 18 Jahren, erlernte die Irische Harfe und führte ein Leben als Wandermusiker. Auf dem Weg zu einem neuen Gastgeber komponierte er ein Stück, das dessen Namen im Titel trug und bei der Ankunft aufgeführt wurde. Carolans Stil stellt eine individuelle Vermengung irischer Folklore mit italienischem Barock dar und findet sich heute immer noch im Repertoire von Folkloregruppen. Aus seinen über 200 überlieferten Melodien habe ich sieben ausgewählt und unter dem Titel *Carolan's Concerto* für Blockflötentrio arrangiert.

Carolan (Turlough O'Carolan, 1670–1738) was an Irish harp player and composer. He lost his sight due to smallpox at the age of 18. He learnt to play the Irish harp and earned his keep as a troubadour. When he was on his way to a new host, he composed a piece, the title of which was his new master's name. When he arrived, he performed the new piece. Carolan's style is an individual blend of Irish folklore and Italian Baroque and to this day, is still to be found in the repertoire for folklore groups. I have chosen seven melodies out of a possible 200 which have survived and have arranged them as a recorder trio under the title, *Carolan's Concerto*.

Translation: A. Meyke

Carolan (Turlough O'Carolan, 1670–1738) était un harpiste et compositeur irlandais. Ayant contracté la variole, il perdit la vue à l'âge de 18 ans, apprit à jouer de la harpe et devint musicien itinérant. Sur la route qui le menait vers un nouvel hôte, il composa un morceau dont le titre comportait le nom de cet hôte et qu'il interpréta à son arrivée. Le style musical de Carolan est un mélange de folklore irlandais et de baroque italien ; on le retrouve encore de nos jours dans le répertoire de groupes folkloriques. Parmi les 200 mélodies et plus qu'il a composées, j'en ai choisi sept pour en faire un arrangement pour trio de flûtes à bec, que j'ai intitulé *Carolan's Concerto*.

Traduction: A. Rabin-Weller

1. Carolan's Welcome
2. Sheebeg and Sheemore
3. Carolan's Concerto (Mrs Power)
4. Fanny Power
5. Cremona
6. Ode to Whiskey
7. One Bottle More

Sylvia Corinna Rosin
März/March/mars 2020

1. Carolan's Welcome

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

Con spirito

Soprano (S), Alto (A^T), Bass (B) parts are shown. The piano part is implied by the bass line.

Measure numbers: 1, 7, 13, 20, 27.

2. Sheebeg and Sheemore

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

s Andantino

Soprano (S), Alto (A), Bass (B)

8

17

25

3. Carolan's Concerto (Mrs Power)

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

The musical score consists of three staves, each representing a different voice: Soprano (S), Alto (A), and Bass (B). The music is written in common time (indicated by 'C'). The vocal parts are separated by vertical bar lines, and each staff begins with a clef (G-clef for Soprano, A-clef for Alto, and F-clef for Bass) and a key signature of one sharp (F#). The vocal parts are primarily composed of eighth and sixteenth note patterns, with occasional quarter notes. The bass part includes several rests and sustained notes. The score is divided into four measures per staff, with measure numbers 8, 9, and 13 visible above the staves.

17

Measures 17-20: Treble clef, 8th note time signature. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs.

21

Measures 21-24: Treble clef, 8th note time signature. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs.

25

Measures 25-28: Treble clef, 8th note time signature. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs.

29

Measures 29-30: Treble clef, 8th note time signature. The first measure has eighth-note pairs. The second measure has eighth-note pairs.

4. Fanny Power

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

Grazioso
Strophe 1

The musical score consists of four systems of music for three voices: Soprano (S), Alto (A), and Bass (B). The key signature is one sharp (F#). The time signature is 8/8 throughout. The vocal parts are arranged in a treble, alto, and basso continuo style. The first system (measures 1-5) is labeled "Grazioso" and "Strophe 1". The second system (measures 6-10) begins with a melodic line for the soprano, followed by two endings (1. and 2.) for the alto and bass. The third system (measures 11-14) continues the melodic line for the soprano. The fourth system (measures 15-18) concludes the piece.

17 8 Strophe 2

17 8 Strophe 2

21 8

21 8

25 8

25 8

29 8

29 8

5. Cremonea

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

Andante

Musical score for three voices (Soprano, Alto, Bass) in 3/4 time, key signature one flat. The soprano part features eighth-note patterns and sixteenth-note grace notes. The alto and bass parts provide harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score in 3/4 time, key signature one flat. The soprano part continues with eighth-note patterns, and the bass part provides harmonic support with sustained notes.

Final measures of the musical score in 8/8 time, key signature one flat. The soprano part concludes with a melodic line, and the bass part provides harmonic support.

6. Ode to Whiskey

Turlough O'Carolan (1670-1738)
Arr.: S. C. Rosin

Giocoso

8

Soprano (S), Alto (A), Bass (B)

5

1. 2.

9

13

7. One Bottle More

Turlough O'Carolan (1670-1738)

Arr.: S. C. Rosin

Vivace

Soprano (S) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Alto (A^T) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Bass (B) staff: Bass clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Soprano (S) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Alto (A^T) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Bass (B) staff: Bass clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Soprano (S) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Alto (A^T) staff: Treble clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

Bass (B) staff: Bass clef, 8/8 time, key of G major. Notes include eighth-note pairs and sixteenth-note pairs.

