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ZEITSCHRIFT
FÜR SPIELMUSIK

Egon Ziesmann
(*1953)

Fantasia ritmica
für Blockflötenquartett

for recorder quartet

MOECK

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Fantasia ritmica

für Blockflötenquartett

-1998-

Egon Ziesmann (*1953)

ca. 112-144

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-4. The score is in common time (C) and features a rhythmic pattern of eighth and quarter notes. The Soprano part starts with a treble clef and a key signature of one flat. The Alto, Tenor, and Bass parts also use treble clefs, with the Bass part having a bass clef. The Soprano part has a '8' above the first measure, indicating an octave. The Alto, Tenor, and Bass parts have a '8' above the first measure, indicating an octave. The Soprano part has a '7' above the first measure, indicating a quarter note. The Alto, Tenor, and Bass parts have a '7' above the first measure, indicating a quarter note.

5

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 5-8. The score continues the rhythmic pattern from the previous system. The Soprano part has a '8' above the first measure, indicating an octave. The Alto, Tenor, and Bass parts have a '8' above the first measure, indicating an octave. The Soprano part has a '7' above the first measure, indicating a quarter note. The Alto, Tenor, and Bass parts have a '7' above the first measure, indicating a quarter note.

9

Musical score for Soprano (S), Alto (A), and Tenor (T) parts, measures 9-12. The score continues the rhythmic pattern from the previous system. The Soprano part has a '8' above the first measure, indicating an octave. The Alto and Tenor parts have a '8' above the first measure, indicating an octave. The Soprano part has a '7' above the first measure, indicating a quarter note. The Alto and Tenor parts have a '7' above the first measure, indicating a quarter note.

13

Musical score for measures 13-16. The score is written for four staves: two treble clefs and two bass clefs. Measure 13 starts with a treble clef and a key signature of one flat. The first two staves have eighth-note patterns. The third staff has a dotted quarter note followed by eighth notes. The fourth staff has a bass clef and eighth-note patterns. Measure 14 continues the patterns. Measure 15 features a trill (tr) in the first staff and a trill (tr) in the third staff. Measure 16 has an accent (^) in the first staff and a flat (b) with an accent (^) in the second staff.

17

Musical score for measures 17-20. The score is written for four staves: two treble clefs and two bass clefs. Measures 17 and 18 are mostly empty staves with some notes in the lower staves. Measures 19 and 20 show more activity in the lower staves, with eighth-note patterns in the second and fourth staves.

21

Musical score for measures 21-24. The score is written for four staves: two treble clefs and two bass clefs. Measures 21 and 22 are mostly empty staves. Measures 23 and 24 show notes in the second and third staves, with a flat (b) in the second staff of measure 24.

25

Musical score for measures 25-28. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of eighth and quarter notes with stems up and down. Measure 25 starts with a treble clef and a bass clef, both with an '8' above them. The first staff has a treble clef and the second has a bass clef. The music continues through measures 26, 27, and 28.

29

Musical score for measures 29-32. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of eighth and quarter notes with stems up and down. Measure 29 starts with a treble clef and a bass clef, both with an '8' above them. The first staff has a treble clef and the second has a bass clef. The music continues through measures 30, 31, and 32.

33

Musical score for measures 33-35. The score is written for three staves, all with treble clefs. The key signature has one flat (B-flat). The time signature is 4/4. The music consists of eighth and quarter notes with stems up and down. Measure 33 starts with a treble clef and an '8' above it. The music continues through measures 34 and 35.

37

Musical score for measures 37-41. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various rests and ties.

42

Musical score for measures 42-45. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various rests and ties. Performance markings include *rit.* (ritardando) and *a tempo* (return to original tempo).

46

Musical score for measures 46-48. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of eighth and sixteenth notes with various rests and ties.

51

Musical score for measures 51-55. The score is written for four staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, and Bass Clef. A double bar line is present after measure 52. The music consists of eighth and quarter notes with various rests.

56

Musical score for measures 56-60. The score is written for four staves: Treble Clef 1, Treble Clef 2, Treble Clef 3, and Bass Clef. A double bar line is present after measure 57. The music consists of eighth and quarter notes with various rests.

61

Musical score for measures 61-63. The score is written for three staves: Treble Clef 1, Treble Clef 2, and Treble Clef 3. The music consists of eighth and quarter notes.

Diese Komposition im *Latin Style* ist ideal dazu geeignet, ein wenig Fröhlichkeit und Spritzigkeit in ein Konzertprogramm einfließen zu lassen. Sie hat eine rondoartige Form mit dem wiederkehrenden, in sehr leichtem Charakter zu spielenden Hauptthema.

Charakteristisches rhythmisches Merkmal ist der häufig hervorgehobene Off-beat auf 2 und, entweder als kurz gespielter Schlussston eines Motivs oder als vorgezogene 3. Wichtig ist, dass dieser Ton jeweils präzise rhythmisch übereinander gespielt wird.

Mit ein wenig Jazzgefühl wird es beim Einstudieren wenig Schwierigkeiten geben, und das Gespür für betonte und unbetonte Noten stellt sich fast von allein ein, wodurch das Stück den rechten Fluss erhält. Viel Spaß bei diesen lateinamerikanisch anmutenden Klängen und Rhythmen!

This composition in *Latin Style* is ideally suited to livening up a concert program with a little good humour and sparkle. It is written in rondo-like form and the recurring main theme has a light, easy-going character.

A characteristic rhythmical feature is the frequent emphasis of the off-beat on the 2 and, either as the final short note of a motif or as an anticipated 3rd beat. It is important that this note is played together precisely.

With a little jazz feeling there should be no difficulty in learning this piece. The understanding of the stressed and unstressed notes should come of its own and this should help give the piece the necessary flow. Have fun with these Latin-American-sounding harmonies and rhythms!

Translation: R. Grocock

Cette composition qui s'inspire du *Latin Style* est tout à fait appropriée pour entrer dans un programme de concert et lui apporter gaieté et humour. Elle revêt une forme de rondo avec un thème principal qui revient sans cesse et qui doit être interprété de façon légère.

Sa caractéristique rythmique est le off-beat marqué sur 2 et, soit sur la note de fin d'un motif, jouée brièvement, soit en tant que 3 anticipé. L'important est que cette note soit jouée de façon précise du point de vue du rythme.

Si l'on y apporte quelques effets de jazz, le travail de ce morceau posera peu de difficultés, et le musicien sentira rapidement de lui-même quelles sont les notes accentuées et non accentuées qui donnent à la pièce tout son entrain. Amusez-vous bien pendant l'interprétation de ces sons et de ces rythmes qui sentent bon l'Amérique latine!

Traduction: A. Rabin-Weller

Egon Ziesmann

Egon Ziesmann



1953 in Celle geboren und aufgewachsen, war schon in der Schulzeit als Chorleiter in der Jugendarbeit und als Liedermacher tätig, erste Arrangements von Spirituals und anderen Liedern entstanden bereits zu jener Zeit.

Ausbildung an der Staatlichen Hochschule für Musik und Theater in Hannover bei Willi Träder in Sing- und Chorleitung, Pädagogik, Liedkunde, Liedsatz, Komposition u. a. Seit dieser Zeit besteht eine enge Verbindung zur Form des Offenen Singens und die intensive Beschäftigung mit internationalem Volksliedgut. Instrumentale Ausbildung im Fach Konzertgitarre.

Nach dreijähriger Musikschularbeit in Celle mit den Fächern Musikalische Früherziehung, Grundausbildung sowie Gitarre und Singgruppen begann er als Schulmusiker am Hölty-Gymnasium Celle mit dem Aufbau von zwei Schulchören, einer Bigband (Gewinner mehrerer Förderpreise) und Betreuung eines Kammerorchesters. Schulmusikstudium in Hannover mit dem instrumentalen Hauptfach Klarinette.

Gründung des *Jugendsingkreises Celle* im Jahr 1977 (seit 1995 Namensänderung in *Junger Chor Celle*), seitdem mehrere Auslandskonzertreisen (England, Frankreich, Israel, Dänemark, Italien, Polen) und eine Tonträgerproduktion. Langjähriger Leiter der Internationalen Jugendmusikwoche des *amj* im Internationalen Haus Sonnenberg im Harz. Mehrfach Leiter von Ateliers bei *amj*-Großveranstaltungen (Euro-Treffs u. a.). Referent für Singarbeit in Kindergärten und Sonderschulen bei verschiedenen Fortbildungsveranstaltungen. Haupttätigkeitsbereiche neben der Musikpädagogik sind das Arrangieren, Komponieren und die Verbreitung von Chorliteratur aus dem populären Musikbereich sowie aus dem Jazz.

1996 Gründung des Musikverlages *Vivacelle*, zuerst mit dem Vertrieb eigener Kompositionen und Bearbeitungen. Die Werkpalette umfaßt Kinderliederbücher, Singspiele, ein abendfüllendes Musical *EMIL* (Kästners *Emil und die Detektive*), Geistliche Chorliteratur und neue geistliche Lieder, Arrangements von Spirituals und folkloristischen Gesängen aus aller Welt, Rhythmicals, populäre Arrangements zu Stücken aus den 20er Jahren bis zur Gegenwart u. a. m.

Egon Ziesmann

was born in 1953 in Celle and grew up there. While still at school he began gaining experience as a choir conductor and song-writer as well as making his first arrangements of spirituals and other songs.

As a student at the Staatliche Hochschule für Musik und Theater in Hanover he had tuition amongst other subjects from Willi Träder in choir-conducting, theory of education, history of song, song-writing, composition. He has also studied to be a concert guitar player.

After a period of three years teaching at the Music School in Celle in the subjects primary music education, basic training and singing classes, he took on a post as music teacher at secondary level at the Hölty-Gymnasium in Celle. Here he set up two school choirs, a big band (winner of several grants) and directed a chamber orchestra. He then completed his studies in Hanover as a secondary-school music teacher with clarinet as his main instrument.

In 1977 he founded a youth choir in Celle (since 1995 officially called *Junger Chor Celle*) which has made frequent tours abroad (England, France, Israel, Denmark, Italy, Poland) and a CD recording. For many years Egon Ziesmann has been director of the International Youth Music Week of the *amj* in the Internationales Haus Sonnenberg in the Harz district. Also director for many years of work-shops at *amj* mass-meetings (Euro-meetings etc.). Musical advisor at various postgraduate courses for singing in kindergartens and special schools. Besides his work in musical education, his main activities are making arrangements, composing, and propagating choral music derived from popular music as well as from jazz.

In 1996 he founded the *Vivacelle* Music Publishing Company, initially in order to market his own compositions and arrangements. It now offers a large range of works including childrens' song-books, musical comedies, a full-length musical called *EMIL* (from Kästner's *Emil und die Detektive*), sacred choral music and new sacred songs from all over the world, rhythmicals, popular arrangements of pieces from the twenties up to the present day, and much more besides.

Translation: R. Grocock

Egon Ziesmann

Né en 1953 à Celle où il a également grandi, il fut, durant sa scolarité, chef de chorale dans le cadre d'animations pour la jeunesse, et chansonnier. Ses premiers arrangements de spirituals et autres chants remontent également à cette époque.

Il fit ses études à la Staatliche Hochschule für Musik und Theater de Hanovre auprès de Willi Träder pour ce qui est de la chorale et du chant, et suivit entre autre des cours de pédagogie, de théorie du chant, de structure musicale du chant et de composition.

Depuis cette époque, il affectionne tout particulièrement le chant ouvert et s'intéresse beaucoup au répertoire des chansons populaires internationales. Sa formation instrumentale s'est axée sur la guitare de concert.

Après avoir travaillé trois ans à l'école de musique de Celle où il dispensait des cours d'éveil musical, de formation musicale de base, de guitare et de chant de groupe, il devint professeur de musique au lycée Hölty de Celle où il fonda deux chorales d'élèves, un big-band (qui remporta plusieurs prix) et s'occupa d'un orchestre de chambre. Il fit ensuite des études d'enseignement de la musique en milieu scolaire à Hanovre, avec la clarinette comme matière principale.

En 1977, il fonda le *Jugendsingkreis Celle* (qui devint le *Junger Chor Celle* en 1995) avec lequel il fit plusieurs tournées pour des concerts donnés en Angleterre, en France, en Israël, au Danemark, en Italie et en Pologne, et enregistra un disque. Durant de nombreuses années, il fut directeur de la Jugendmusikwoche du *amj* qui se déroule à l'auberge internationale Sonnenberg dans le Harz. Il fut également à plusieurs reprises directeur des ateliers de grandes manifestations du *amj* (rencontres européennes entre autres). Dans le cadre de la formation continue, il fut responsable de travaux de chants dans des écoles maternelles et spécialisées. Hormis la pédagogie musicale, son activité tourne autour de l'arrangement, de la composition et de la diffusion de partitions pour chorales dans le domaine de la musique populaire et du jazz.

En 1996, il fonda la maison d'éditions musicales *Vivacelle* qui s'est concentrée dans un premier temps sur la commercialisation de ses propres compositions et arrangements. Sa palette d'œuvres comprend entre autres des livres de chansons pour enfants, des jeux de chants, le long conte musical *EMIL* (du roman de Kästner *Emil und die Detektive*), de la littérature pour chorales de musique sacrée, des arrangements de spirituals et de chansons folkloriques du monde entier, des «rhythmicals», des arrangements populaires de morceaux allant des années 20 jusqu'à présent.

Traduction: A. Rabin-Weller