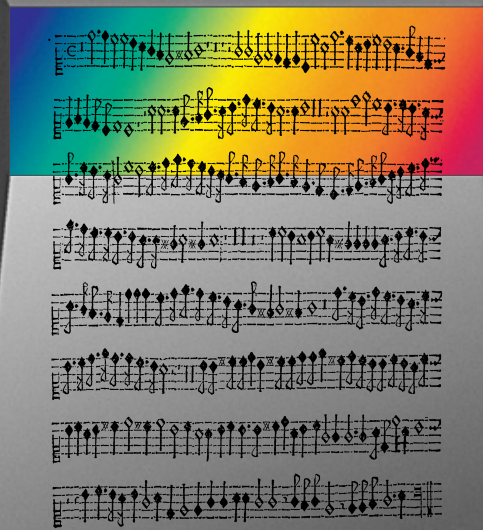


# ZEITSCHRIFT FÜR SPIELMUSIK



Klaus Miehling  
(\*1963)

**Variazioni sopra  
una canzona tedesca**  
für drei Blockflöten

for three recorders

**MOECK**

Ende 2001 bat mich Ingrid Paul, Leiterin des im Saarland beheimateten Blockflötenensembles „Lingua Musica“, um Variationen für drei Blockflöten über das Kinderlied „Hänschen klein“. Damit das Opus nicht allzu klein wird, fügte ich noch Variationen über „Hänsel und Gretel“ hinzu. Diese beiden *Variazioni sopra due canzoni tedesche* für drei Blockflöten (ATB) op. 87 wurden am 2. April 2003 in Schloss Buseck (Bubach/Gemeinde Eppelborn) uraufgeführt. Im vorliegenden Heft der *Zeitschrift für Spielmusik* wird die zweite dieser Variationenfolgen veröffentlicht, transponiert von C-Dur nach G-Dur für die häufiger verfügbare Besetzung Sopran, Alt und Tenor.

End of 2001, I was asked by Ingrid Paul, director of the Saarland recorder ensemble “Lingua Musica”, to write variations on the children’s song “Hänschen klein” for three recorders. The composition turned out to be rather small so I added variations on “Hänsel und Gretel”. These two *variazioni sopra due canzoni tedesche* for three recorders (ATB) op.87 were first performed on 2nd April 2003 at the Schloss Buseck (Bubach/community of Eppelborn). In this edition of the *Zeitschrift für Spielmusik* the second part of the variations have been published. Due to the fact that the instrumentation descant, treble, tenor is more common in use, they have been transposed from C major to G major.

Translation: J. Whybrow

Fin 2001, Ingrid Paul, directrice de l’ensemble de flûtes à bec «Lingua Musica» originaire de la Sarre, m’a demandé de réaliser des variations sur la chanson enfantine «Hänschen klein». Afin que l’opus ne soit pas trop petit, j’y ai ajouté des variations sur «Hänsel und Gretel». Ces deux *variazioni sopra due canzoni tedesche* pour trois flûtes à bec (ATB) op. 87 ont été présentées pour la première fois le 2 avril 2003 au château Buseck (Bubach, commune d’Eppelborn). La seconde de ces suites de variations est publiée dans ce numéro du *Zeitschrift für Spielmusik*, et a été transposée de do majeur en sol majeur afin de permettre une interprétation par la distribution assez courante qu’est soprano, alto et ténor.

Traduction: A. Rabin-Weller

Freiburg i. Br., August 2003  
Klaus Miehling

## Klaus Miehling

geboren 1963 in Stuttgart, erwarb 1988 an der Schola Cantorum Basiliensis das Diplom für alte Musik mit Hauptfach Cembalo und promovierte 1993 an der Universität Freiburg i. Br. in Musikwissenschaft, Kunstgeschichte und Historischen Hilfswissenschaften. Er ist Autor der Bücher *Das Tempo in der Musik von Barock und Vorklassik* (Wilhelmshaven 1993, 3. überarb. Aufl. 2003) und *Handbuch der frühneuenglischen Aussprache für Musiker* (Hildesheim 2002) sowie zahlreicher Aufsätze vor allem zu aufführungspraktischen Themen. Sein Werkverzeichnis umfasst derzeit (2003) 96 Kompositionen, vokal und instrumental, teils für historische, teils für moderne Instrumente. 1999 erschien die *Suite in g* op. 33 für Blockflötenquartett beim Tonger-Verlag in Köln. Weitere Kompositionen sind beim Goldbach-Verlag St. Ingbert erschienen. Klaus Miehling lebt als freiberuflicher Musiker und Musikwissenschaftler in Freiburg i. Br.

## Klaus Miehling

was born in 1963 in Stuttgart. He holds a degree in ancient music and harpsichord from the Schola Cantorum Basiliensis. He also holds a doctorate in the subjects musicology, history of art and historic complementary science from the University of Freiburg i. Br. He has written the following books: *Das Tempo in der Musik von Barock und Vorklassik* (The Tempo in the Music of Baroque and Early Classical Music, Wilhelmshaven 1993, 3 revised edition 2003) and *Handbuch der frühneuenglischen Aussprache für Musiker* (Handbook on the Early Modern English Pronunciation for Musicians, Hildesheim 2002) along with numerous essays on historical performance practice. He has so far written 96 compositions including vocal and instrumental works, both for historical and modern instruments. In 1999 the *Suite in g* op. 33 for recorder quartet was published at the Tonger publishers in Cologne. Other compositions have been published at the Goldbach publishers, St. Ingbert. Klaus Miehling lives as freelance musician and musicologist in Freiburg i. Br.

Translation: J. Whybrow

## Klaus Miehling

est né en 1963 à Stuttgart. En 1988, il a obtenu son diplôme de musique ancienne (clavecin) à la Schola Cantorum Basiliensis, et en 1993 son doctorat en musicologie, histoire de l’art et sciences historiques à l’Université de Fribourg en Breisgau. Il est l’auteur des ouvrages *Das Tempo in der Musik von Barock und Vorklassik* (Wilhelmshaven 1993, 3<sup>ème</sup> édition revue en 2003) et *Handbuch der frühneuenglischen Aussprache für Musiker* (Hildesheim 2002) ainsi que de nombreux essais concernant essentiellement des sujets relatifs à l’interprétation. Son œuvre comprend actuellement (2003) 96 compositions, vocales et instrumentales, destinées en partie à une interprétation par des instruments d’époque et en partie à des instruments modernes. En 1999, la *suite en sol* opus 33 pour quatuor de flûtes à bec est parue aux éditions Tonger de Cologne. D’autres compositions sont parues aux éditions Goldbach de Sankt-Ingbert. Klaus Miehling vit à Fribourg en Breisgau où il exerce une activité de musicien indépendant et de musicologue.

Traduction: A. Rabin-Weller

# Variationen sopra una canzona tedesca

– 2002 –  
für drei Blockflöten

Klaus Miehling (\*1963)  
op. 87/2

I.  $\text{♩} = 76$

7

II.

13

III.

19

24 **IV.**

30 **V.**

36

42

49 **VI.**

6

55

VII.

Musical notation for measures 55-60 of section VII. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

61

Musical notation for measures 61-66 of section VII. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common clef. The music continues with rhythmic patterns similar to the previous system.

67

Musical notation for measures 67-72 of section VII. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have a common clef. Dynamic markings *p* and *f* are present. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

73

VIII.

Musical notation for measures 73-78 of section VIII. The system consists of three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The middle and bottom staves have a common clef. The music features a steady rhythmic pattern.

79

Musical notation for measures 79-84 of section VIII. The system consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff has a common clef. The music continues with the same rhythmic pattern.

85

Musical score for measures 85-90. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a similar melodic line. The bottom staff contains a bass line with eighth notes and rests. The piece concludes with a double bar line and a key signature change to one flat (Bb).

91 X. Risoluto, Tempo I

Musical score for measures 91-95. The score is in treble clef with a key signature of one flat (Bb). It consists of three staves. The top and middle staves feature a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The bottom staff provides a steady bass line. The piece ends with a double bar line.

96

Musical score for measures 96-100. This section continues the rhythmic pattern from the previous system. It consists of three staves with a forte (*f*) dynamic. The piece concludes with a double bar line.

101

Musical score for measures 101-105. The score is in treble clef with a key signature of one flat (Bb). It consists of three staves. The top and middle staves feature a rhythmic pattern of eighth notes. The bottom staff provides a steady bass line. The piece concludes with a double bar line.

106

XI. (se

Musical score for measures 106-110. The score is in treble clef with a key signature of one flat (Bb). It consists of three staves. The top and middle staves feature a rhythmic pattern of eighth notes. The bottom staff provides a steady bass line. The piece concludes with a double bar line.

111

Musical score for measures 111-115. The score is written for three staves (treble, alto, and bass clefs) in a key signature of one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

116

Musical score for measures 116-120. The score continues with the same three-staff format and key signature. The upper staves show more intricate melodic patterns, while the lower staves provide a steady accompaniment.

121

XII.

Musical score for measures 121-126. This section is marked 'XII.' and features a prominent melodic line in the upper staves. The lower staves continue with the accompaniment. The music concludes with a double bar line.

127

y'

Musical score for measures 127-132. The score continues with the same three-staff format and key signature. The upper staves show a melodic line that ends with a fermata. The lower staves provide a rhythmic accompaniment.

133

Musical score for measures 133-134. The score concludes with a final melodic phrase in the upper staves and a final chord in the lower staves.

139 XIV. ♩ = ♩.

Musical score for XIV, measures 139-144. The score is in 3/8 time and consists of three staves. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the lower staves and a more active melody in the upper staves.

145

Musical score for XIV, measures 145-151. The score continues with three staves in 3/8 time. The melody in the upper staves concludes with a final cadence in measure 151.

152 XV.

Musical score for XV, measures 152-156. The score is in common time (C) and consists of three staves. It features a complex, rhythmic accompaniment in the lower staves and a melody in the upper staves with some rests.

157

Musical score for XV, measures 157-161. The score continues with three staves in common time. The upper staves feature a melodic line with a *riten.* (ritardando) marking above the final measure. The lower staves provide a rhythmic accompaniment.

162 Coda

Musical score for Coda, measures 162-165. The score consists of three staves in common time. It features a simple, descending melodic line in the upper staves and a few notes in the lower staves.