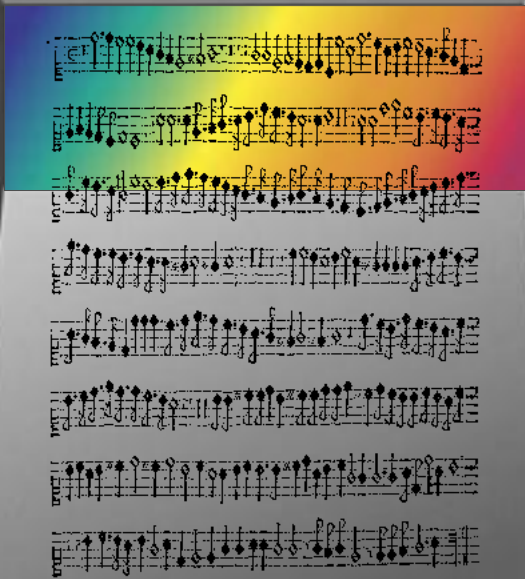


ZEITSCHRIFT FÜR SPIELMUSIK



Inés Zimmermann
(*1965)

Out And About – Duette für jeden Tag

– Band 2 –
für zwei Blockflöten

for two recorders

MOECK

Vorwort

Snaky – Schlängeln

Die übermäßige Sekunde gibt dem Stück die besondere Farbe, häufige Vorzeichenwechsel wollen geübt werden.

Nordic – Nordisch

Melancholische Achteltriolen wechseln sich mit abgezogenen, d. h. triolisierten Achtelpaaren ab. Der Klang ist weich.

Dance – Tanz

Ein ostinater Bass auch *Ground* genannt, hat etwas Beruhigendes. Die Altblockflötenstimmen sind dicht miteinander verwoben.

Waves – Wellen

4/4 Takt in unregelmäßiger Einteilung: die Betonung wechselt zwischen Halbtaktigkeit und Synkopierung.

Move It – Mach mit

In diesem Stück beschränken sich die Synkopierungen auf die 2. und 3. Zählzeit des Taktes. In den Takten 13, 15, 17 und 19 sind die beiden Stimmen gegenläufig.

Take Five Add Two – Sieben auf einen Streich
7/4 Takt, der Anleihen an den Klassiker *Take 5* von Dave Brubeck nimmt, aber bewusst vereinfacht, um als Anfangsübung für ungerade Takte zu dienen.

Last Round – Zum Schluss

Das 12-taktige Bluesschema in B

Eingängige Stücke in leichten Tonarten mit kleinen rhythmischen Herausforderungen.

Preface

Snaky – Schlängeln

The augmented second gives the piece an exceptional hue, the frequently changing key requires some practice.

Nordic – Nordisch

Melancholic quaver triplets alternate with uneven quaver couplets played as triplets. The sound is mellow.

Dance – Tanz

An ostinato bass also called *Ground*, lends a tranquil effect. The alto recorder lines are densely interwoven.

Waves – Wellen

The 4/4 beat is arranged irregularly: the emphasis alternates between half bars and syncopation.

Move It – Mach mit

In this piece, the syncopation is confined to the second and third beat of the bar. In bars 13, 15, 17 and 19, both lines run in opposition.

Take Five Add Two – Sieben auf einen Streich
The 7/4 beat is taken from the classic *Take 5* by Dave Brubeck but is deliberately simplified as a beginners exercise for irregular rhythms.

Last Round – Zum Schluss

The 12 bar blues concept in b major.

Comforting tunes in easy keys, which put up a bit of struggle rhythmwise.

Translation: A. Meyke

Préface

Snaky – Schlängeln (Serpentin)

La seconde augmentée confère à la pièce sa couleur particulière, les changements constants au niveau des altérations nécessitent un peu de pratique.

Nordic – Nordisch (Nordique)

Alternance de triolets de croches mélancoliques et de paires de croches dont la deuxième a une valeur quelque peu diminuée par rapport à la première. Timbre doux.

Dance – Tanz (Danse)

Basso ostinato appelé également *Ground*, qui apporte à la pièce un certain calme. Les voix de flûte à bec alto sont étroitement imbriquées les unes dans les autres.

Waves – Wellen (Vagues)

Mesure à 4/4 qui revient de façon irrégulière: alternance au niveau de l'accentuation entre demi-mesures et syncopes.

Move It – Mach mit (Avec entrain)

Dans cette pièce, les syncopes se situent uniquement sur les 2ème et 3ème temps de la mesure. Au niveau des mesures 13, 15, 17 et 19, les rythmes de chaque voix s'opposent les uns aux autres.

Take Five Add Two – Sieben auf einen Streich (Sept d'un coup)

Mesure à 7/4, qui reprend, mais sur un mode simplifié à dessein, certaines caractéristiques de *Take 5*, cette oeuvre composée par Dave Brubeck devenue désormais un classique, et qui servira de base d'entraînement aux mesures irrégulières.

Last Round – Zum Schluss (Pour terminer)

Schéma de blues à 12 mesures en si bémol majeur

Des pièces réconfortantes, aux tonalités simples, mais comportant de petites difficultés rythmiques.

Traduction: A. Rabin-Weller

Inés Zimmermann
Juli / July / juillet 2014

Inés Zimmermann (*1965)

Out And About – Duette für jeden Tag

Band 2, für zwei Blockflöten (AA)

Snaky – Schlangeln

Frei im Zeitmaß bis Fermate

A

A

6

11

16

21

26

Nordic – Nordisch

$\text{♪} = \text{♪}^{\text{3}} \text{♪}^*$

The musical score is written for two staves, both labeled 'A'. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a tempo marking $\text{♪} = \text{♪}^{\text{3}} \text{♪}^*$. The first system (measures 1-5) shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (measures 6-10) features several triplet markings (indicated by a '3' below the notes) and slurs. The third system (measures 11-15) continues with more triplet markings and slurs. The fourth system (measures 16-20) shows a continuation of the melodic and bass lines. The fifth system (measures 21-26) concludes the main section. The sixth system (measures 27-28) shows the final notes of the piece.

Dance – Tanz

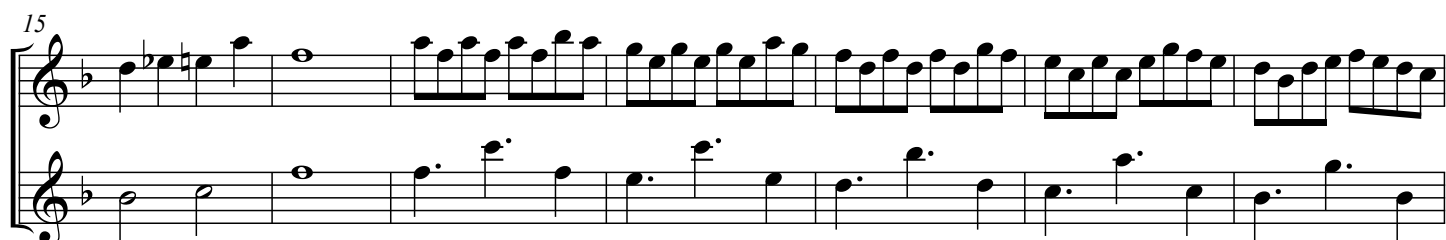
A



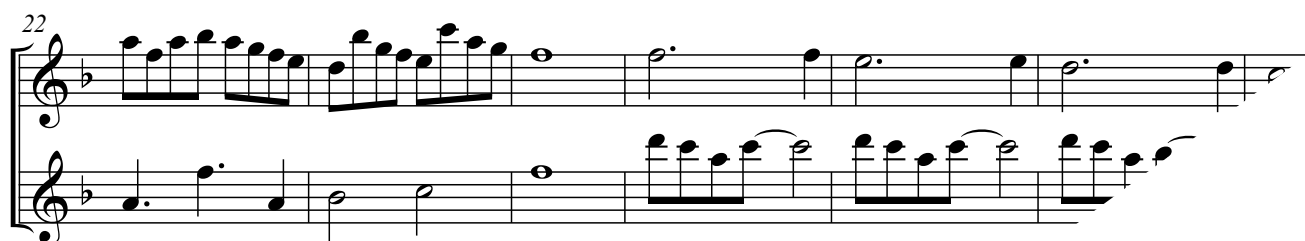
8



15



22



29



36



43



Waves – Wellen

The musical score for 'Waves – Wellen' is presented in two systems, each with two staves. The first system is labeled with 'A' on both staves. The music is in a key with one flat (B-flat) and a common time signature (C). The melody in the upper staff features a series of eighth notes and quarter notes, often beamed together, with some notes marked with a sharp sign. The lower staff provides a rhythmic accompaniment with eighth and quarter notes. Measure numbers 5, 10, 15, 20, and 26 are indicated at the beginning of their respective systems. The notation includes various note values, rests, and phrasing slurs.

Move It – Mach mit

A

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody in the upper staff starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line in the lower staff starts with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes.

6

Musical notation for measures 6-10. The melody continues with eighth and sixteenth note patterns. The bass line provides a steady accompaniment with quarter and eighth notes.

11

Musical notation for measures 11-15. The melody features a mix of eighth and quarter notes. The bass line includes a half note and quarter notes.

16

Musical notation for measures 16-20. The melody continues with eighth and quarter notes. The bass line features a half note and quarter notes.

21

Musical notation for measures 21-25. The melody includes eighth notes with slurs. The bass line continues with quarter notes.

26

Musical notation for measures 26-27. The melody consists of eighth notes. The bass line has a few notes at the end of the piece.

Take Five Add Two – Sieben auf einen Streich

The musical score is written for two staves, both in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 7/4. The piece is divided into several systems, each starting with a measure number:

- System 1:** Measures 1-4. Both staves are marked with an 'A' at the beginning. The music consists of eighth and quarter notes.
- System 2:** Measures 5-7. Measure 5 is marked with a '5'. The first staff features a melodic line with slurs and a sharp sign (#) above a note. The second staff has a bass line with accents (>) over the final notes of measures 6 and 7.
- System 3:** Measures 8-10. The first staff continues the melodic line, while the second staff provides a steady bass accompaniment.
- System 4:** Measures 11-12. The first staff has a more active melodic line with slurs, while the second staff continues the bass accompaniment.
- System 5:** Measures 13-14. The first staff has a melodic line with a slur, and the second staff continues the bass accompaniment.
- System 6:** Measures 15-16. The first staff has a melodic line with a slur, and the second staff continues the bass accompaniment.
- System 7:** Measures 17-18. The first staff has a melodic line with a slur, and the second staff continues the bass accompaniment.

Last Round – Zum Schluss

A

7

13

19

25

31



Inés Zimmermann (*1965) studierte Blockflöte und Traversflöte in Berlin, Amsterdam, Bologna und Kopenhagen und lebt in Freiburg i. Br. Neben ihrer Unterrichtstätigkeit tritt sie als Solo- und Ensemblemusikerin in Europa auf, arbeitet als Musikjournalistin und Autorin und komponiert für ihre Schüler. Diese Kompositionen sind auf die Bedürfnisse der Schüler zugeschnitten und ausgewogen, was das Verhältnis zwischen Übeaufwand und Spielfreude betrifft.

Inés Zimmermann (born 1965) studied recorder and flute in Berlin, Amsterdam, Bologna and Copenhagen and lives in Freiburg, close to the German-Swiss border. In addition to her work as a music teacher and lecturer she performs as a solo and ensemble player throughout Europe and works as a music journalist and writer. Her compositions are tailor-made for her pupils, containing a “twist” which does the trick of making even the difficult parts enjoyable to practise.

Inés Zimmermann (*1965) a étudié la flûte à bec et la flûte traversière à Berlin, Amsterdam, Bologne et Copenhague. Elle vit à Fribourg-en-Brisgau, en Forêt Noire. En plus des cours de flûte qu'elle dispense, elle se produit dans toute l'Europe à l'occasion de concerts en soliste ou avec des ensembles, travaille comme journaliste musicale, écrit des ouvrages et compose pour ses élèves. Ses compositions sont conçues en fonction des besoins de ses élèves et renferment de petites astuces qui rendent même les passages difficiles à interpréter agréables à travailler.

Traduction: A. Rabin-Weller