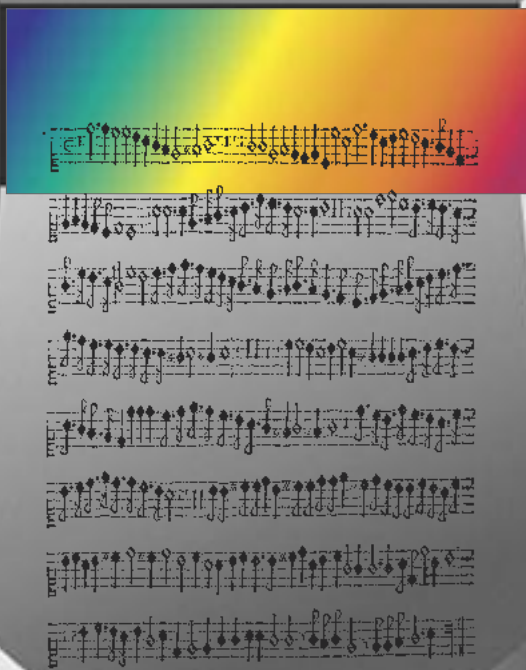


ZEITSCHRIFT FÜR SPIELMUSIK



Zwei Vocalisen

nach Präludien von
Johann Sebastian Bach

für Altblockflöte (Quer-
flöte, Violine) und
Cembalo (Klavier)

eingrichtet von
Martin Nitz

for alto recorder and
keyboard instrument

MOECK

Vorwort

Die beiden Präludien von Johann Sebastian Bach, die als Grundlage für die vorliegenden Bearbeitungen dienten, sind Cembalo- bzw. Klavierspielern vertraut. (Das erste Präludium wurde hier aus naheliegenden Gründen von Cis-Dur nach C-Dur transponiert.)

Der Titel *Vocalise* verdeutlicht die Absicht der Bearbeitung: Die Oberstimme soll ein gesangliches „Gegengewicht“ zum „Perpetuum mobile“ der Begleitung setzen. (In der 1. *Vocalise* erscheint das von J. S. Bach ab T. 25 komponierte Fugato auf beide Instrumente verteilt.)

Beide Bearbeitungen stellen gewissermaßen eine „Hommage“ an Charles Gounod (1818–1893) dar. Seine Version des C-Dur-Präludiums aus dem 1. Teil von J. S. Bachs *Wohltemperiertem Klavier* – erschienen 1853 – wurde unter dem Titel *Ave Maria* weltberühmt.

Preface

Both of the preludes by Johann Sebastian Bach, which were used as the basis for these arrangements are familiar to harpsichord players and pianists. (The first prelude was transposed from C-sharp major to C major for obvious reasons).

The title *Vocalise* makes the intention of the arrangement clear: The upper line is intended to give a vocal counter balance to the “perpetuum mobile” of the accompaniment. (In the first *Vocalise* the Fugato composed by Johann Sebastian Bach as from bar 25 is distributed in both instrument lines).

Both these arrangements are intended as an “hommage” to Charles Gounod (1818–1893). His version of the C major prelude from the first part of J. S. Bach’s *The Well-Tempered Clavier* – published in 1853 – became world famous, titled as *Ave Maria*. Translation: A. Meyke

Préface

Les deux préludes de Jean Sébastien Bach qui ont servi de base aux présents arrangements sont bien connus des clavecinistes et des pianistes (pour des raisons évidentes, le premier prélude a été transposé de Do dièse majeur en Do majeur).

Leur titre, *Vocalise*, met en exergue le but recherché dans cet arrangement : la voix du haut se veut être un « contrepoids » chanté au « perpetuum mobile » de l’accompagnement (dans la première *Vocalise*, la fugue composée par J. S. Bach à partir de la mesure 25 est répartie sur les deux instruments).

Les deux arrangements constituent, dans une certaine mesure, un hommage à Charles Gounod (1818–1893). Sa version du prélude en Do majeur tiré du premier livre du *Clavier bien tempéré* de J. S. Bach, parue en 1853, a acquis une notoriété mondiale sous le titre de *Ave Maria*. Traduction: A. Rabin-Weller

Martin Nitz
2018

Vocalise I

nach Johann Sebastian Bach *Preludio* BWV 872
für Altblockflöte und Cembalo (Klavier)
eingrichtet von Martin Nitz

Johann Sebastian Bach (1685–1750)
arr. Martin Nitz

(♩ = ca. 60)

Altblfl.

Cembalo (Klavier)

3

3

6

6

8

5

11

11

13

13

15

15

Musical score for piano and voice, measures 17-23. The score is written in treble clef for the voice and grand staff for the piano. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The voice part consists of a melodic line with some rests and a final note in measure 23.

Measures 17-18: The piano part has a steady eighth-note accompaniment in the bass and a more active treble part with sixteenth-note patterns. The voice part has a long note in measure 17 and a melodic line in measure 18.

Measures 19-20: The piano part continues with similar rhythmic patterns. The voice part has a melodic line in measure 19 and a long note in measure 20.

Measures 21-22: The piano part has a more complex rhythmic pattern with sixteenth and thirty-second notes. The voice part has a melodic line in measure 21 and a long note in measure 22.

Measure 23: The piano part has a final melodic phrase. The voice part has a final note.

Allegro (♩ = ca. 52)

25

33

39

45

Vocalise II

nach Johann Sebastian Bach *Preludio* BWV 999
für Altblockflöte und Cembalo (Klavier)
eingrichtet von Martin Nitz

Johann Sebastian Bach (1685–1750)
arr. Martin Nitz

(♩ = ca. 72)

Altblfl.

Cembalo (Klavier)

5

9

12

15

Musical notation for measures 15-17. The top staff shows a melodic line with a long note and a slur. The middle and bottom staves show piano accompaniment with rhythmic patterns and rests.

18

Musical notation for measures 18-20. The top staff shows a melodic line with a slur and a sharp sign. The middle and bottom staves show piano accompaniment with rhythmic patterns and rests.

21

Musical notation for measures 21-23. The top staff shows a melodic line with a slur and a sharp sign. The middle and bottom staves show piano accompaniment with rhythmic patterns and rests.

24

Musical notation for measures 24-26. The top staff shows a melodic line with a slur and a sharp sign. The middle and bottom staves show piano accompaniment with rhythmic patterns and rests.

27

Musical notation for measure 27. The top staff shows a melodic line with a slur. The bottom staff shows piano accompaniment with a single note and a slur.

Musical score for guitar and piano, measures 30-42. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The guitar part is on the top staff, and the piano part is on the bottom two staves.

Measures 30-32: The guitar part features a long note with a glissando (marked "Gliss.") and a fermata. The piano part has a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Measures 33-35: The guitar part has a trill (marked "tr") and a long note with a fermata. The piano part continues with the same rhythmic accompaniment.

Measures 36-38: The guitar part has a long note with a fermata. The piano part continues with the same rhythmic accompaniment.

Measures 39-41: The guitar part has a triplet of eighth notes (marked "3") and a long note with a fermata. The piano part continues with the same rhythmic accompaniment.

Measure 42: The guitar part has a long note with a fermata. The piano part has a final chord.

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