

passages

tenor or great bass recorder in C

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passages

tiefe blockflöte in C – tenor oder großbass

low recorder in C – tenor or great bass recorder

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2013

for ruth walser.

bei der einmal gewählten flöte bleiben.

drei ebene –

- eine mittlere: ○, ●
- eine eher hohe: •[~]
- eine eher tiefe: ○

die klänge der **mittleren** ebene sind eher lang (○) und eher kurz (●); beide klänge sind eher leise. diese klänge erzeugen die „spur“, sie lassen es immer weitergehen.

die eher langen klänge hören unterschiedlich auf:

- a) sie verschwinden – decrescendo – im nichts;
veränderungen der intonation sind frei (○[~]);
- b) sie werden in der intonation gehalten, finden so ein ende und verhalten im raum (○).

bei mehreren aufeinander folgenden eher kurzen klängen sind phrasierung und artikulation frei.

die klänge der **hohen** ebene (•[~]) sind kurz, sehr leicht. sie verhalten in der stille der erinnerung (ein mehr oder weniger kurzes innehalten und verweilen nach jedem klang).

die klänge der **tiefen** ebene (○) sind kaum richtig da. sie werden hervorgebracht, indem man die flöte schräg hält und einen teil der luft an der flöte vorbei streichen lässt.

die nummerierung der seiten gibt die reihenfolge der abschnitte an. diese sind als „schleife“ angeordnet: der spieler / die spielerin kann mit irgendeinem abschnitt (z. b. mit III) anfangen, dann in der vorgegebenen reihenfolge fortfahren und schließlich mit irgendeinem abschnitt (z. b. mit I) aufhören.

three levels –

- medium: ○, ●
- higher level: •~
- lower level: ◉

the sounds at **medium** level are rather long (○) and rather short (●); both sounds are rather soft. these sounds create a “trail”, they allow to go on and on.

the rather long sounds decay differently:

- c) they disappear – decrescendo – into nearly nothing; the intonation may change freely (○~);
- d) the intonation is maintained. the sounds find an end and vanish in the wide space (○).

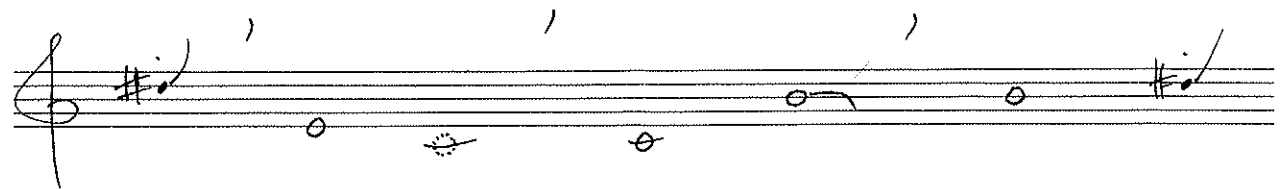
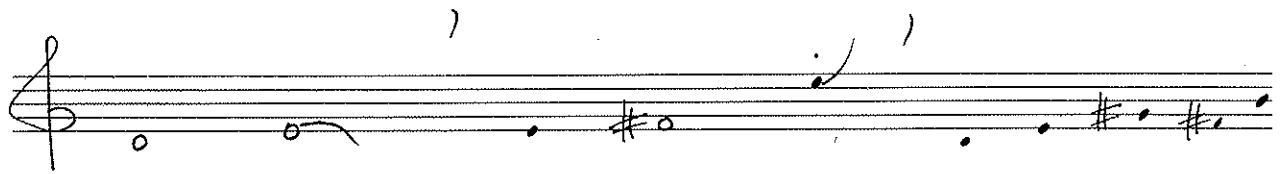
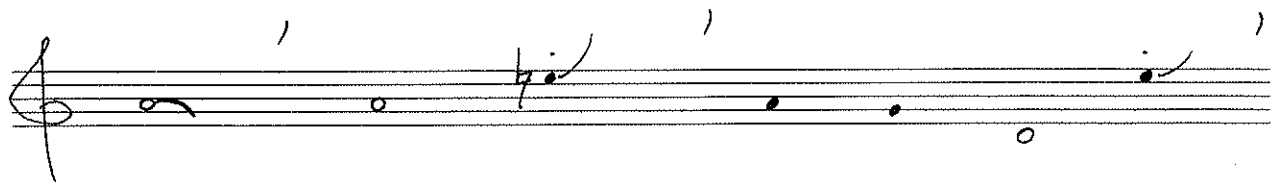
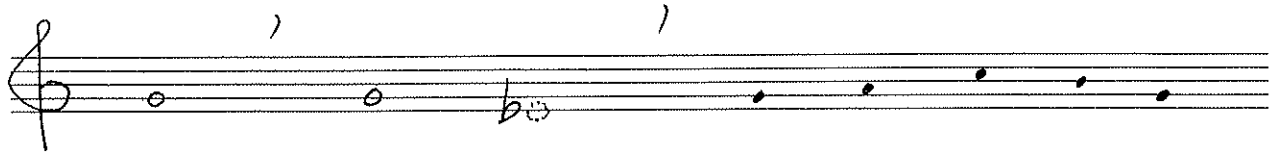
you can play several rather short sounds following each other in free phrases and free articulation.

the sounds at the **high** level (•~) are short, very delicate. they decay in the silence of remembrance.

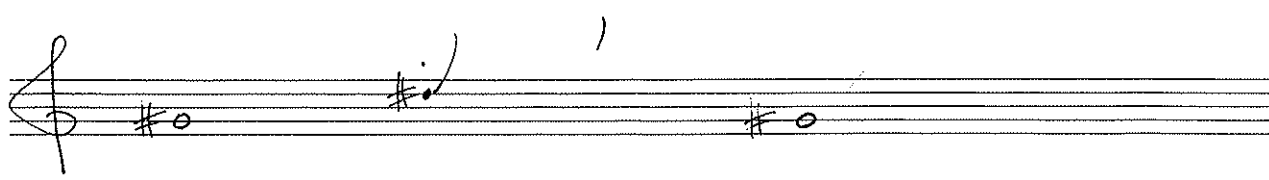
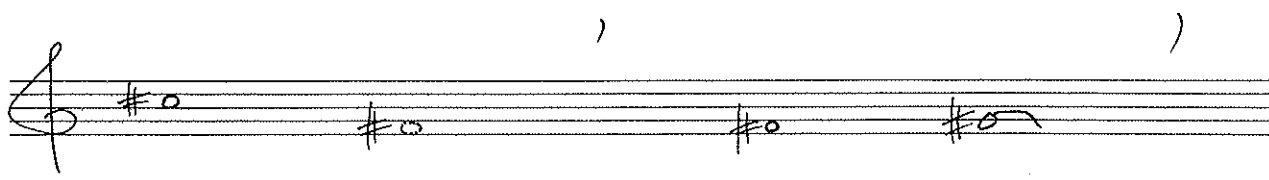
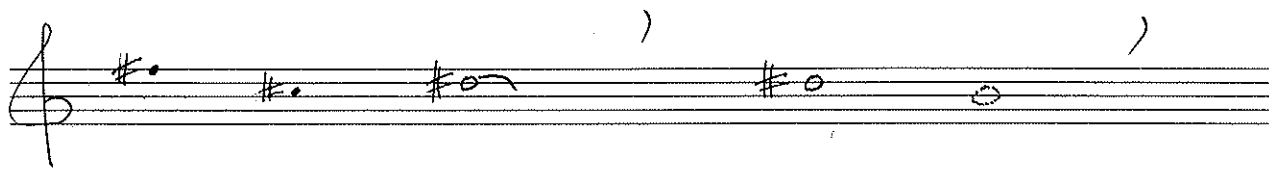
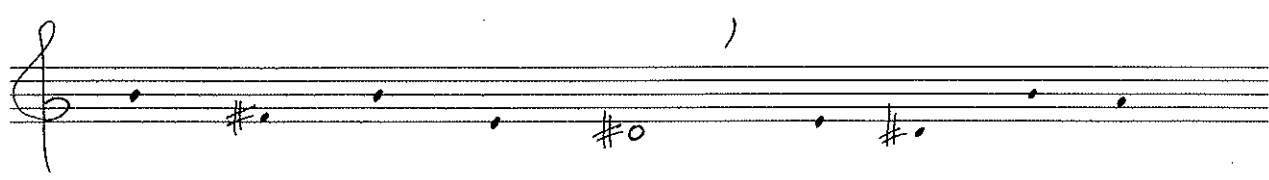
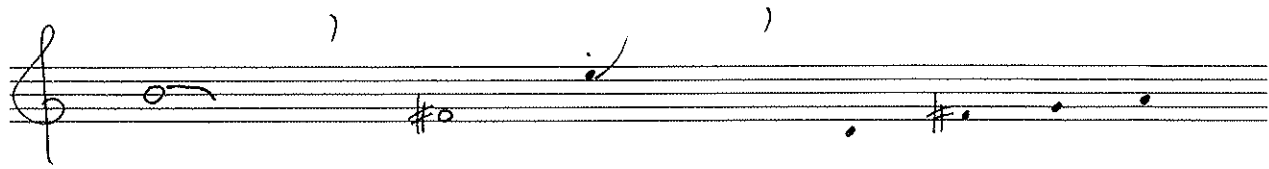
the sounds at the **low** level (◉) are barely existent. you can play them by keeping the recorder slantingly, so that sounds with a great amount of air appear.

the roman numerals (I, II, III and so on) indicate the order of the sections. the sections are arranged as a loop: the player may begin at any section (for example at III), may continue in the given order und finish at any section (for example at I).

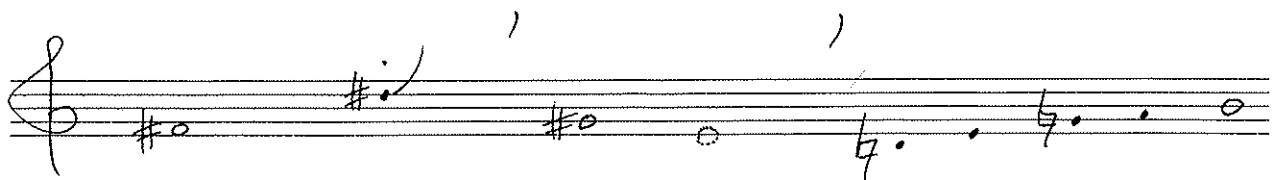
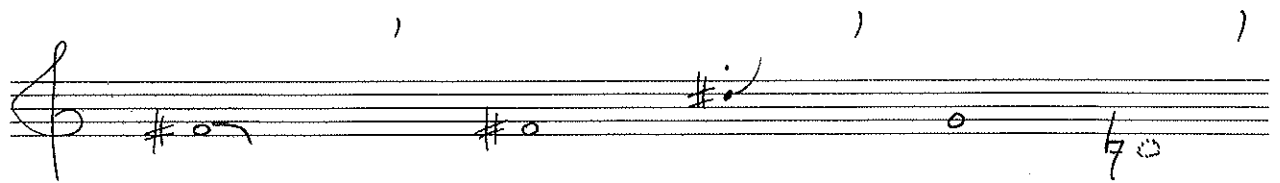
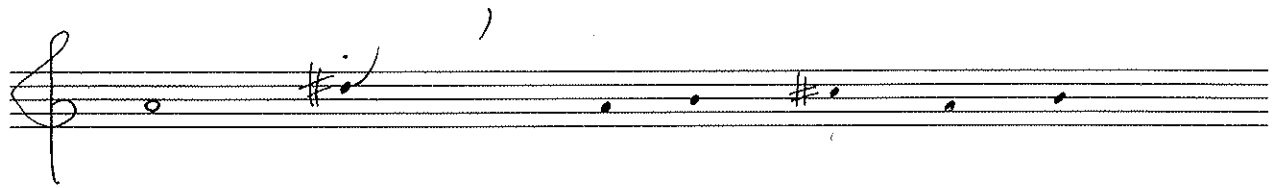
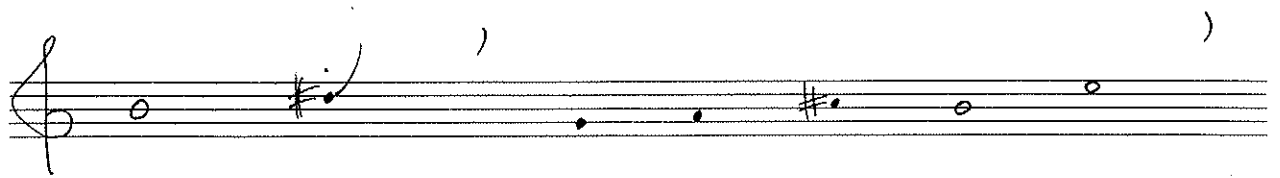
I



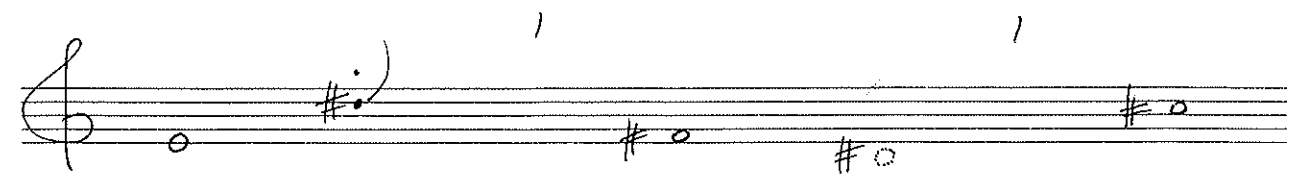
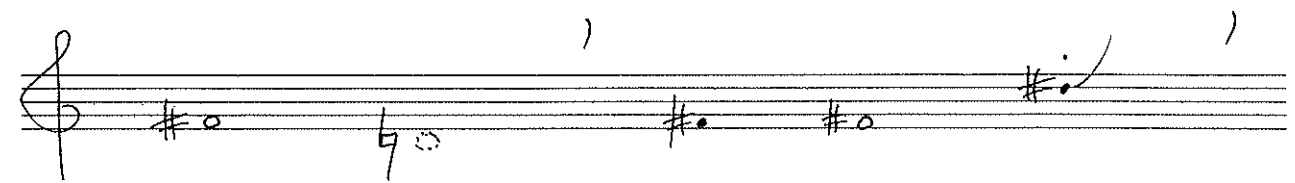
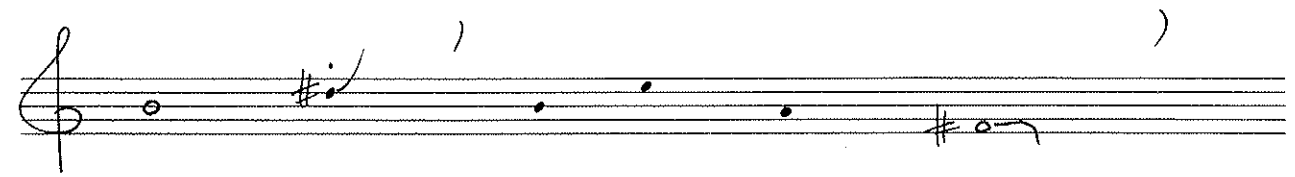
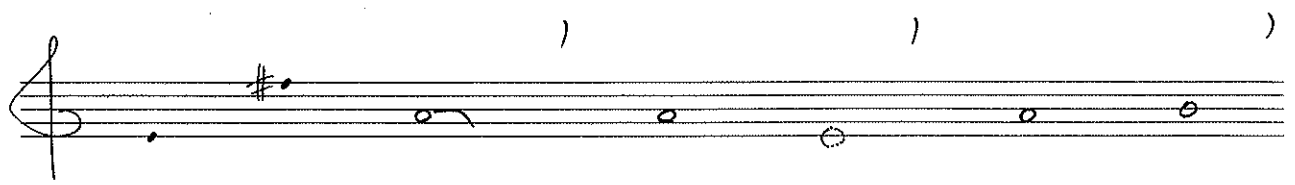
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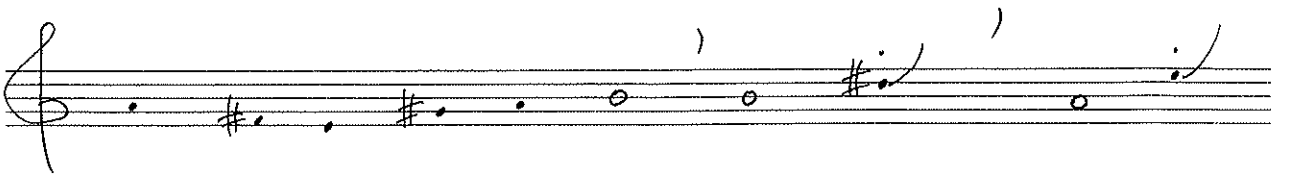
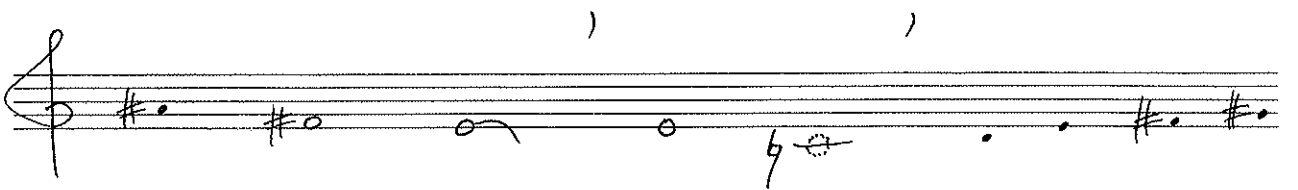
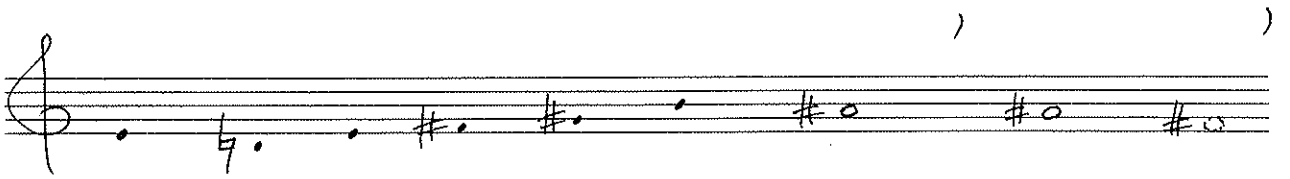
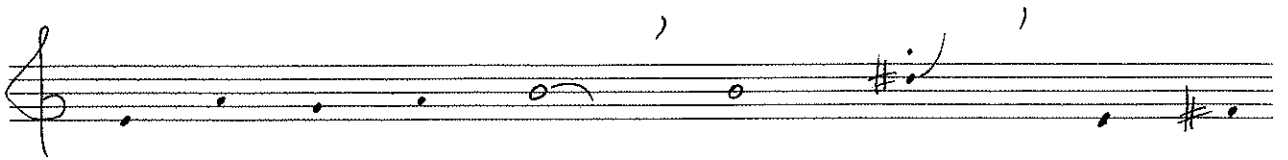
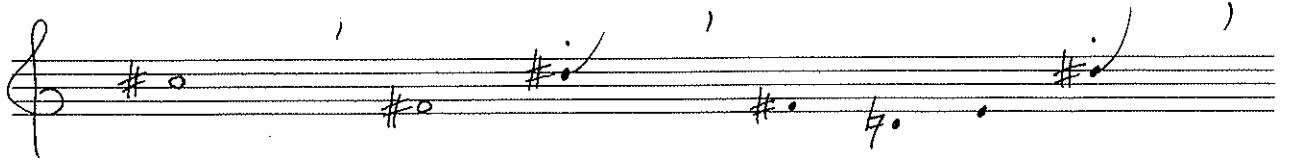
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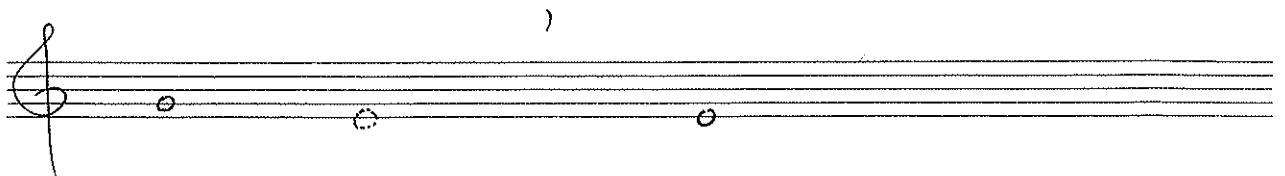
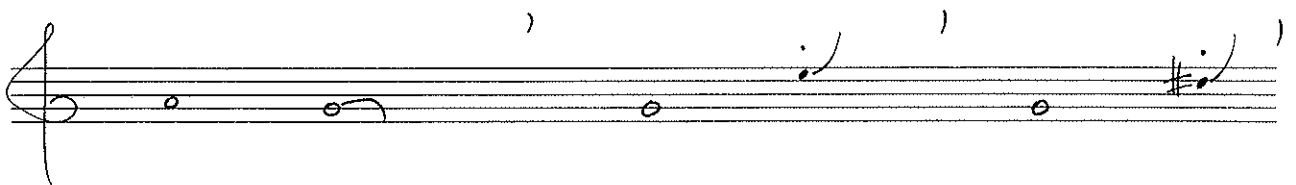
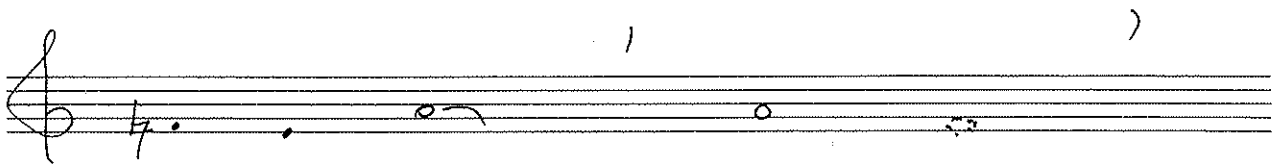
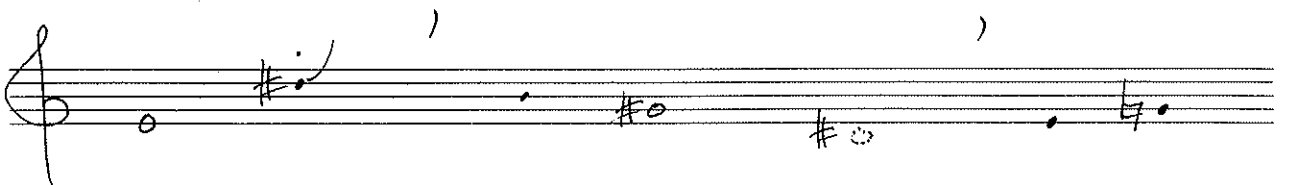
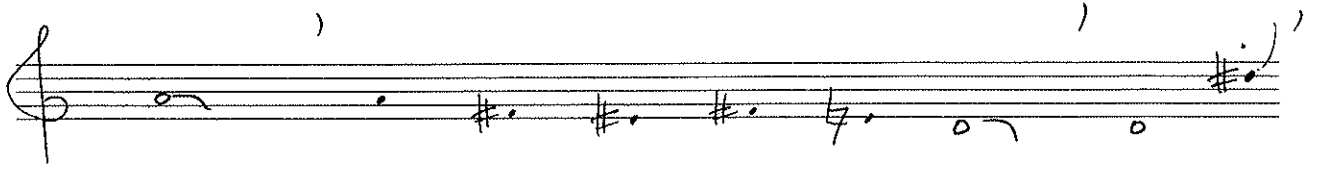
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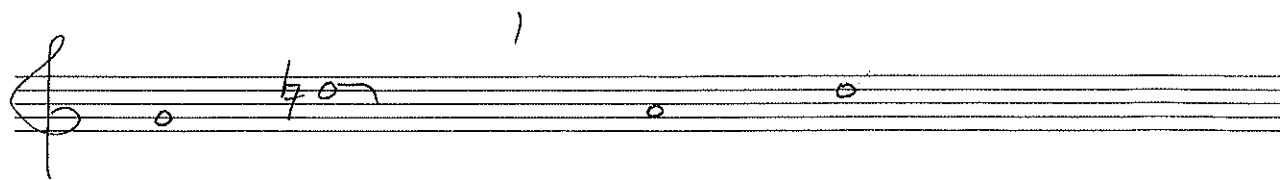
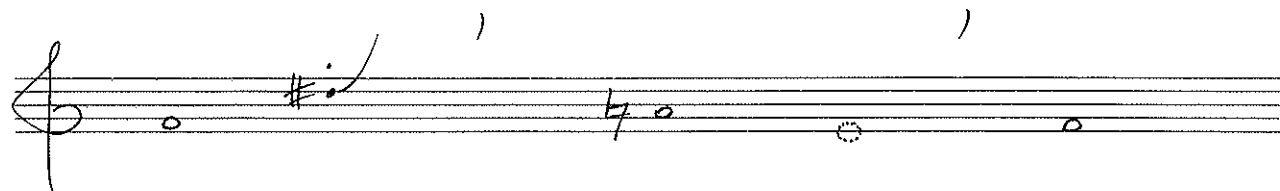
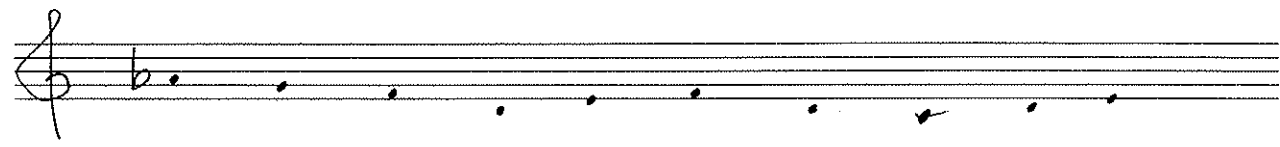
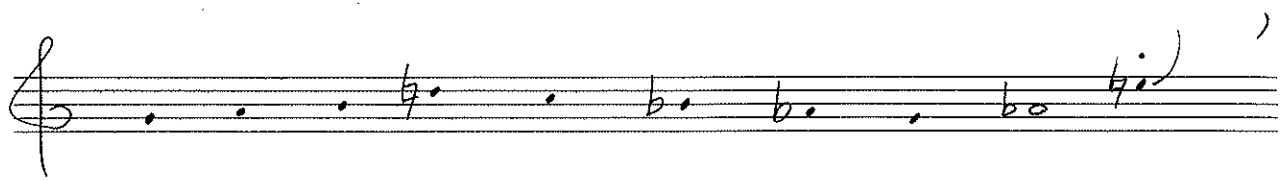
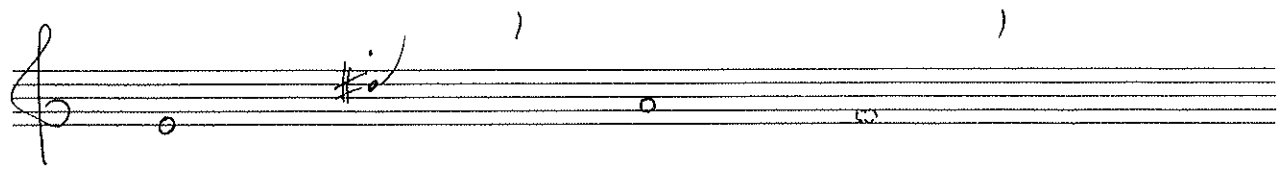
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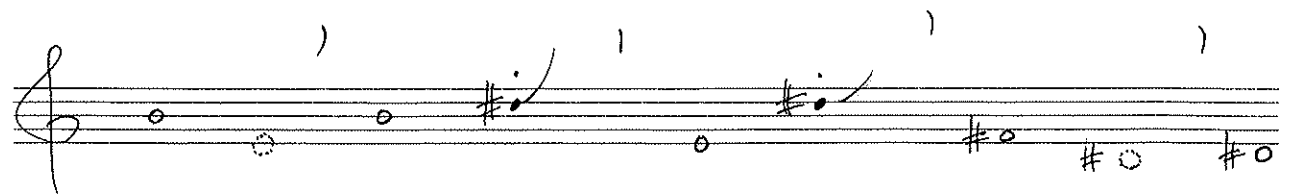
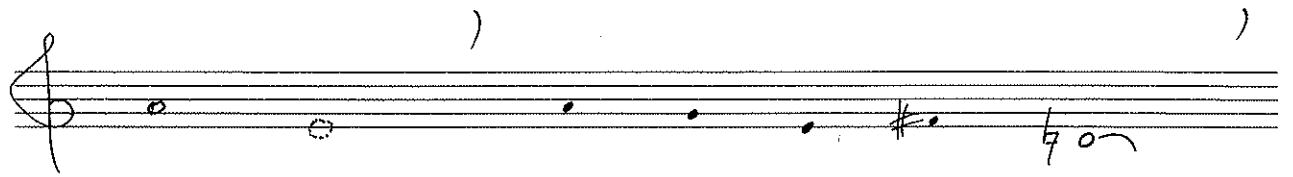
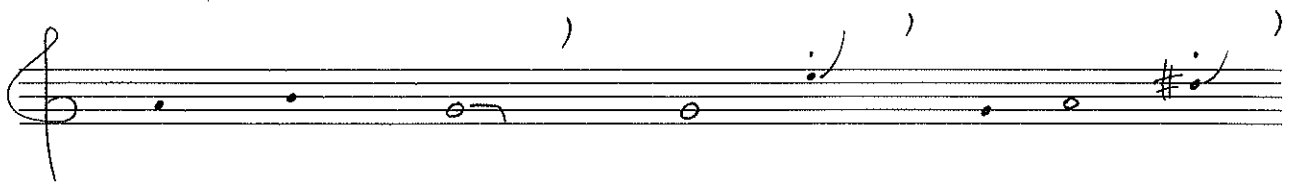
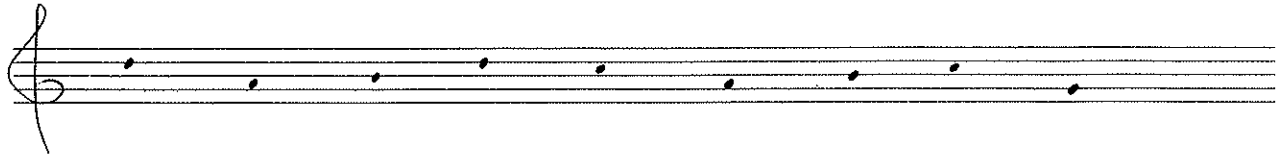
VI



VII



VIII



IX

