

PREVIEW

Low Resolution

Werner Füssel

1972 · 12 pages

Swing and Sing

Tanzsuite

for small band (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 violins, 2 violas, 2 cellos, 2 double basses, Kammerchor)

and large Rhythmusgruppe (12 instruments)

(1972)

Partitur

ED 6572

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Chorpartitur

ED 6572-01

Stimmen

ED 6572-11

Hinweise für die Aufführungspraxis:

1. Diese „Tanz-Suite“ bringt verschiedene Tanzformen aus dem 16.-20. Jh. Die Chorsätze sind in Anlage und Wiedergabe instrumentalis zu verstehen; daher auch durchweg für die Chorstimmen die Verwendung von Vokal.
2. *Die Besetzung der Rhythmusgruppe:*
Piano, Bass, Schlagzeug und Gitarre (ad lib.)
3. Für die Nummern 1 - 4 sind zum Chor nur Bass und Schlagzeug vorgesehen. Die angegebene Piano-Stimme ist nur für die Einstudierung bestimmt.
4. Nummer 5 (Polka) ist instrumental mit Piano, Bass und Schlagzeug.
5. Zu den Nummern 6 - 10 soll bei der Rhythmusgruppe das Gitarre hinzugesetzt werden. Bei diesen Titeln kann – bis auf die ersten beiden – ein Trompete oder Klarinettist (freely improvising, perhaps) hinzutreten. Hier könnten in den Zwischenabschnitten des Werks wiederum die Rhythmusgruppe (+ Solo-Instrument) oder Chor und Klavier auftreten. Der Pianist sollte dann möglichst auf die im Klavier eingesetzten Vokale achten.
6. Die bei den einzelnen Titeln angeführten Vokale sind nur als Lösungen vorhanden und können durch andere Vokale ersetzt werden.

Die Vokalinformationen:

1. The 16 Dance Suites (Tanz-Suite) bring different forms from the 16th to the 20th century. The choral parts are to be considered instrumentally as regards structure and performance, and the singers should make use of vowel sounds throughout.
2. The instrumentation of the Chorus consists of bass and drums (ad lib.).
3. In movements 1 - 4 the piano is to be added to the choral forces in Numbers 1 - 4. The piano part is to be used only for rehearsal purposes.
4. Movement 5 (Polka) is to be performed by an instrumental group comprising piano, bass and drums.
5. In movements 6 - 10 the guitar should be added to the rhythm group in numbers 6 - 10. Provided there are good players available, a trumpeter or a clarinettist (freely improvising, perhaps) can also take part in these movements. In the episodes or repeated sections, the rhythm group (+ solo instrument) and the choir respectively might possibly appear alone; in this case, the pianist should eliminate the improvisatory playing as far as possible.
6. Provided that better solutions have been found, the vowel sounds provided for the separate movements can be exchanged or varied.

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Werner Fussan

1 Bourrée

Vivace (\dot{d} = etwa 90) 4 Takte - 5 Sekunden

The musical score consists of five staves: Soprano, Alto, Tenor, Bass, and Piano. The Soprano, Alto, and Tenor staves are in treble clef, while the Bass and Piano staves are in bass clef. The time signature is common time. The piano part provides harmonic support with sustained notes and chords. The vocal parts feature rhythmic patterns typical of a Bourrée, such as eighth-note pairs and sixteenth-note figures. The piece concludes with a forte dynamic.

Bourrée aus einer Lautensuite von Joh. Seb. Bach

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Musical score page 4. Four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. Measures 1-3 show eighth-note patterns with dynamic markings 'dim.'. Measure 4 shows a sustained note followed by eighth-note patterns with dynamic markings 'dim.' and 'rit.'

Musical score page 5. Four staves (Soprano, Alto, Tenor, Bass) in common time, key signature of one sharp. Measure 1 starts with a rest followed by eighth-note patterns. Measure 2 shows eighth-note patterns with dynamic marking 'mf'. Measure 3 shows eighth-note patterns with dynamic marking 'mf'. Measure 4 shows eighth-note patterns with dynamic marking '(hervor)'. Measure 5 shows eighth-note patterns with dynamic marking 'mf'. Measure 6 shows eighth-note patterns with dynamic marking 'mf'. Measure 7 shows eighth-note patterns with dynamic marking 'mf'. Measure 8 shows eighth-note patterns with dynamic marking 'mf'. Measure 9 shows eighth-note patterns with dynamic marking 'mf'. Measure 10 shows eighth-note patterns with dynamic marking 'mf'.

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S A T B Soprano Alto Tenor Bass

15 (hervor) decresc.

poco rit.

1'50" FINE

Vokalisen: La - da - da, la - da - da la - da - da - da - da, la la - da - da - da oder: la da da da

Da Capo al Fine
(diese Wiederholungen)

2 Gavotte

Allegretto ($\text{J} = 120$) 4 Takte - 7 Sekunden

The image shows a musical score for five voices (Soprano, Alto, Tenor, Bass, and Clavicembalo/Bassoon) and bassoon. The music is in common time, with a key signature of B-flat major. The tempo is Allegretto ($\text{J} = 120$). The piece consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) sing eighth-note patterns, while the Clavicembalo/Bassoon and Bassoon provide harmonic support. The vocal parts enter sequentially, creating a layered texture.

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10

f

S

A

T

B

rit.

FINE

Der Tag ist fine
ohne Wiederholungen;
BASS:

Vokalisen: du - bi - bi du - bi du - bi do - bi do - bi bi du - bi - bi du - bi - bi

8

3 Rigaudon

Vivace ($\text{J} = \text{etwa } 90$) 4 Takte = 5 Sekunden

Musical score for Rigaudon, page 8, measures 1-4. The score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (B). The key signature is one sharp. Measure 1 starts with a forte dynamic (f) in the soprano and alto staves. Measure 2 begins with a forte dynamic in the tenor and bass staves. Measure 3 starts with a forte dynamic in the bassoon staff. Measure 4 ends with a fermata over the bassoon staff. The tempo is Vivace ($\text{J} = \text{etwa } 90$), 4 Takte = 5 Sekunden. A dynamic marking '(herror)' is placed above the tenor staff in measure 2.

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Musical score for Rigaudon, page 8, measures 5-8. The score continues with the same five staves (Soprano, Alto, Tenor, Bass, Bassoon). The key signature changes to no sharps or flats. Measures 5-8 show a continuation of the melodic line, with dynamics including forte and piano. The bassoon staff features sustained notes and grace notes. The bassoon staff also contains a dynamic marking '(herror)' in measure 6.

Rigaudon aus einer Klaviersonate von Joh. Ludwig Krebs