

# GITARREMUSIK FÜR DIE JUGEND

empfohlen von

SIEGFRIED BEHREND

Heft 14

## Conversation Piece (1976)

für Altblockflöte  
und Gitarre  
for treble recorder  
and guitar

John Griffiths



ZIMMERMANN-FRANKFURT

SOLE AGENTS FOR USA: C. F. PETERS CORPORATION, NEW YORK · FOR THE BRITISH COMMONWEALTH OF NATIONS: NOVELLO & CO. LTD., LONDON

ZM 2073

## V o r w o r t

John Griffiths wurde im Dezember 1952 in Melbourne (Australien) geboren.

1961 bis 1973 hatte er Privatgitarreunterricht in Melbourne. Gleichzeitig studierte er Musikwissenschaft an der Monash Universität wo er 1974 promovierte mit einem Spezialpreis für außergewöhnliche Leistung.

1975 Stipendiat der Australischen Regierung für wissenschaftliche Arbeit über spanische Vihuelamusik.

1976 Stipendiat der Australischen Regierung für Fortbildungsstudien im Fach Gitarre bei Siegfried Behrend auf der Rosenberg in Riedenburg sowie bei Jose Luis Lopategui in Barcelona und im Fach Vihuela bei Hopkin Smith in Basel.

Conversation Piece ist ein Dialog zwischen den beiden Instrumenten Flöte und Gitarre. Die Komposition ist ein Resultat des Meisterkurses auf der Rosenberg in Riedenburg und wurde am 22. August 1976 von Ros Bandt-Griffiths und John Griffiths im Konzertsaal Schloß Eggersberg im Rahmen des Musikfestivals im Altmühltal uraufgeführt.

## P r e f a c e

John Griffiths was born in December 1952 in Melbourne (Australia). From 1961 to 1973 he had private guitar tuition in Melbourne. At the same time he studied musicology at Monash University and in 1974 graduated with a special prize for outstanding achievement. In 1975 scholarship from Australian government for research in Spanish vihuela music.

In 1976 scholarship from Australian government for further study in guitar playing with Siegfried Behrend at Rosenberg in Riedenburg and also with Jose Luis Lopategui in Barcelona and in vihuela with Hopkin Smith in Basel.

Conversation Piece is a dialogue between the two instruments - flute and guitar. The composition is a result of the master class at Rosenberg in Riedenburg and was first performed on 22nd August 1976 in the concert hall of Schloß Eggersberg by Ros Bandt-Griffiths and John Griffiths as part of the Altmühltal music festival.

*John Griffiths*

# GITARREMUSIK FÜR DIE JUGEND

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JOHN GRIFFITHS

## CONVERSATION PIECE

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## 1. Ausführungszeichen

Die Notendauer werden in Sekunden an-  
gezeichnet. Etwas Freiheit wird erlaubt.  
Vorzeichen (#, b) sind nur auf die Töne zu-  
treffend, vor denen sie geschrieben werden.

## 1. Performance instructions

Time measurements are indicated in seconds.  
Some liberty is permitted.  
Accidentals (#, b) affect only the notes  
before which they stand.



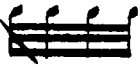
ausgehaltener Klang  
sustained sound



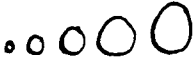
schneller werden  
becoming faster



langsamer werden  
becoming slower



so schnell wie möglich  
as fast as possible



nachhallende Klänge  
resonant sounds

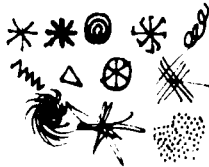


gedämpfte Klänge  
muffled sounds

dynamisch von pp bis ff eingeteilt  
dynamically graduated pp to ff



Reihenfolge von nachhallenden Klängen  
succession of resonant sounds



Klänge, die man selbst auswählt und spielt  
whatever sounds one may be inspired to produce



kurze Fermata  
short fermata



lange Fermata  
long fermata



Flutterzunge  
Flutter tongue



Glissando  
Glissando

### Gitarre · Guitar

Tambor, Tonhöhen werden durch einen Schlag  
auf den Steg mit dem Daumen der R.H. gegeben  
Tambor, pitches are sounded by striking the  
bridge with the right hand thumb



Schläge auf Instrumentkörper  
Blows to the body of the instrument



Tremolo von schwankender Geschwindigkeit  
Tremolo of fluctuating speed



nachhallende Cluster von 2 oder 3 Klängen  
resonant cluster of 2 or 3 sounds



kraftvoller Reiben der Saiten mit beiden Händen  
violent rubbing of the strings with both hands

for Ros

# CONVERSATION PIECE (1976)

für Altblockflöte und Gitarre

JOHN GRIFFITHS (geb. 1952)

ALTBLOCKFLÖTE

Time

GITARRE

The musical score consists of three systems of staves. The first system shows the initial entry of the instruments. The Altblockflöte part begins with a melodic phrase marked *mp*. The Gitarre part provides accompaniment with chords and a melodic line, marked *mp* and *pp*, and includes a *diss.* (dissolve) marking. A time signature of 9" is indicated. The second system continues the piece, with the Gitarre part marked *p* and *f*, and a 20" time signature. The third system features a *CI* (Crescendo) marking and a 15" time signature, with dynamics ranging from *pp* to *mp*.

PP

16"

(tambor) PP mp mf F

Flz. PPF

9"

gliss.

P PPP dolce

20"

ci ci

mp

irregularly

20"

PP sfz.

crescendo poco a poco

First system of musical notation. The upper staff contains a melodic line starting with a **PPP** dynamic marking. The lower staff contains a bass line with various articulations and dynamics including **PPP**, **PP**, and **PP**. A double bar line with 'x' marks is placed between the staves, with a **12"** measurement below it.

Second system of musical notation. The upper staff continues the melodic line with dynamics **PP** and **P**. The lower staff continues the bass line with dynamics **PP** and **P**. A double bar line with 'x' marks is placed between the staves, with a **10"** measurement below it.

Third system of musical notation. The upper staff continues the melodic line with a **mp** dynamic marking. The lower staff continues the bass line with a **mp** dynamic marking. A double bar line with 'x' marks is placed between the staves, with a **20"** measurement below it.

Fourth system of musical notation. The upper staff continues the melodic line with a **mf** dynamic marking. The lower staff continues the bass line with a **mf** dynamic marking. A double bar line with 'x' marks is placed between the staves, with a **15"** measurement below it.

12"

This system contains two staves of musical notation. The upper staff features a melodic line with various intervals and accidentals. The lower staff contains a more complex rhythmic and harmonic accompaniment with many beamed notes. A horizontal line with arrows at both ends spans the width of the system, with the number "12" written above it.

5" 10" 4"

This system contains two staves of musical notation. The upper staff begins with a phrase enclosed in a large slur, with the number "(4)" written above it. The lower staff continues the melodic and harmonic development. A horizontal line with arrows at both ends spans the width of the system, with the numbers "5", "10", and "4" written above it at different intervals.

8" 2" 8"

*ff* *>*

This system contains two staves of musical notation. The upper staff includes dynamic markings such as *ff* and *>*. The lower staff features a complex rhythmic pattern with many beamed notes. A horizontal line with arrows at both ends spans the width of the system, with the numbers "8", "2", and "8" written above it.

2" 7" 2" 6"

*ff* *>*

This system contains two staves of musical notation. The upper staff includes dynamic markings such as *ff* and *>*. The lower staff features a complex rhythmic pattern with many beamed notes. A horizontal line with arrows at both ends spans the width of the system, with the numbers "2", "7", "2", and "6" written above it.



ff fff fff

2'' 5'' 2'' 4'' 2'' 6''

flz.

ffff mf (subito)

a. p.

mf (subito)

4'' 2'' 11''

15'' 5''

mp

18''

mp

1)

mf p mf p mf

3'' 4'' 3'' 6'' 3''

mf p mf p mf

p mp p mp pp mp

7'' 2'' 5'' 2'' 5'' 2''

p mp p mp pp mp

pp mp pp

5'' 2'' 26''

pp mp p

Tranquillo sempre

ppp

1 2 3 4 5

System 1: Two staves. The upper staff contains a melodic line with a slur over the final notes. The lower staff contains a bass line with several chords, some marked with circled numbers 3 and 2. A bracket above the lower staff is labeled "35''".

System 2: Two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a chord marked with circled numbers 4, 3, and 2. A double bar line with an 'x' is present in the middle of the system.

System 3: Two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a dense, fast-moving passage. A bracket above the lower staff is labeled "17''". A double bar line with an 'x' is present in the middle of the system.

System 4: Two staves. The upper staff has a melodic line with a slur. The lower staff has a bass line with a fast-moving passage. A bracket above the lower staff is labeled "12''". The dynamic marking "PPP" is written above the upper staff. A double bar line with an 'x' is present in the middle of the system.

25"

mf PP

This system contains two staves. The upper staff features a melodic line with a 25-second duration bracket. The lower staff contains a piano accompaniment with chords and a dynamic range from *mf* to *pp*.

30"

(4)

This system contains two staves. The upper staff has a melodic line with a 30-second duration bracket and a circled number 4. The lower staff shows piano accompaniment with a circled number 3 and a circled number 4.

morendo

15"

CIII

PP PPP

This system contains two staves. The upper staff has a melodic line with a *morendo* marking and a 15-second duration bracket. The lower staff includes piano accompaniment with a circled number 3, a circled number 4, and a section marked *CIII* with a dynamic range from *pp* to *ppp*.

# GITARRENMUSIK

## GITARRE SOLO

**J.de Freitas Antunes**  
Sighs  
ZM 1975

**S.Behrend**  
Rhythmische Studien  
ZM 1920 Heft 1  
ZM 1921 Heft 2

**S. Behrend**  
Postkarten-Suite  
ZM 1896

**P.B. Cameron**  
Perspectivas  
ZM 1976

**F. PilsI**  
Gitarrestücke für die Jugend  
ZM 1963

**F. PilsI**  
Miniaturproblematicos  
ZM 1964

**L.P.C. Silvestre**  
Estilhacos  
ZM 1977

**St. Weiner**  
Sonata No.I  
ZM 1914

## ZWEI GITARREN

**S. Behrend**  
Leipziger Suite  
ZM 1966

**S. Behrend**  
Stierkampfmusik  
ZM 1951

**W.A. Mozart**  
Drei Scherzduette  
ZM 1960 (S. Behrend)

**Tinazoli, Reggio,  
Campioni**  
Musik italienischer Meister  
ZM 1908 (A. Schmidt)

## FLÖTE UND GITARRE

**J.S. Bach**  
Sonata I  
ZM 1936 (S. Thomatos)

**E.G. Baron**  
2 Konzerte  
ZM 1904 (S. Behrend)

**S. Behrend**  
Haiku-Suite  
ZM 1962

**J.F. Reichardt**  
Sechs Stücke  
ZM 1959 (A. Schmidt)

## VIOLINE UND GITARRE

**J. Kuffner**  
Drittes Potpourri  
aus der Oper "Tancred" op.103  
ZM 1992 (S. Behrend)

**N. Paganini**  
12 Duette  
ZM 1987 Heft 1  
ZM 1988 Heft 2 (P. Bulatoff)

**N. Paganini**  
Serenata  
ZM 1906 (P. Bulatoff)

## GESANG UND GITARRE

**Ph.F. Böddeckers**  
Natus est Jesus  
(Weihnachtskonzert)  
ZM 1899 (S. Behrend)

**S. Fink**  
Tangents CSB  
für Stimme und Gitarre  
ZM 1970

## KAMMERMUSIK MIT GITARRE

**Anonymus**  
Trio F-Dur  
für Violine, Gitarre und Violoncello  
ZM 1953 (A. Schmidt)

**F. Schubert**  
Beliebte Walzer und moment musical  
für zwei Flöten und Gitarre  
(oder 2 andere Melodieinstrumente)  
ZM 1965 (F. Walter)

**F. Walter**  
Vier kleine Stücke  
für zwei Flöten und Gitarre  
ZM 1873

# Zeichenerklärung - Explanatoin of Signs - Explication des signes

## Fingersatzbezeichnungen

linke Hand:

- 1 – 1. Finger (Zeigefinger)
- 2 – 2. Finger (Mittelfinger)
- 3 – 3. Finger (Ringfinger)
- 4 – 4. Finger (Kleiner Finger)

rechte Hand:

- i – 1. Finger (Zeigefinger)
- m – 2. Finger (Mittelfinger)
- a – 3. Finger (Ringfinger)
- p – Daumen

## Notation of Fingering

left hand:

- 1 – 1st finger (index finger)
- 2 – 2nd finger (middle finger)
- 3 – 3rd finger (ring finger)
- 4 – 4th finger (little finger)

right hand:

- i – 1st finger (index finger)
- m – 2nd finger (middle finger)
- a – 3rd finger (ring finger)
- p – thumb

## Désignation des doigts

main gauche:

- 1 – 1. doigt (index)
- 2 – 2. doigt (médius ou majeur)
- 3 – 3. doigt (annulaire)
- 4 – 4. doigt (auriculaire)

main droite:

- i – 1. doigt (index)
- m – 2. doigt (médius ou majeur)
- a – 3. doigt (annulaire)
- p – pouce

## Saitenbezeichnungen

- leere Saite
- ① – erste Saite (e)
- ② – zweite Saite (h)
- ③ – dritte Saite (g)
- ④ – vierte Saite (D)
- ⑤ – fünfte Saite (A)
- ⑥ – sechste Saite (E)

## Notation of Strings

- open string
- ① – first string (e)
- ② – second string (b)
- ③ – third string (g)
- ④ – fourth string (D)
- ⑤ – fifth string (A)
- ⑥ – sixth string (E)

## Désignation des cordes

- corde à vide
- ① – première corde (mi)
- ② – deuxième corde (si)
- ③ – troisième corde (sol)
- ④ – quatrième corde (RE)
- ⑤ – cinquième corde (LA)
- ⑥ – sixième corde (MI)

## Die Quergriffbezeichnungen

- C.2 – Quergriff 2. Bund  
oder
- C.7. – Quergriff 7. Bund  
oder
- 1/2 C.5 – ein halber Quergriff  
5. Bund (e-h-g Saiten)

## Notation of the Barlock

- C.2 – Barlock 2nd fret  
or
- C.7 – Barlock 7th fret  
or
- 1/2 C.5 – partial Barlock 5th fret  
(e-b-g strings)

## Désignation du barré

- C.2 – barré à la deuxième case  
ou
- C.7 – barré à la septième case  
ou
- 1/2 C.5 – barré à la moitié de la case  
(les 3 ou 4 premières cordes)

Wichtig: Nur diese Bezeichnungen sind international üblich und müssen unbedingt auswendig gelernt werden!

N.B.: Since these are the only notations which are used internationally, they **must** be memorized!

Observation: Ces signes, étant d'un usage international, doivent être absolument appris par coeur!

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