

Andreas Grün

d'autres jeux interdits

ein Trio für zwei Duos

für Gitarre und Flöte und/oder Violoncello

2002-03

„Ein Trio für zwei Duos“ bedeutet, dass das Werk sowohl als Trio als auch als Duo (Flöte/Gitarre oder Violoncello/Gitarre) aufgeführt werden kann. Bei Trio-Aufführungen wird Nr. 2 von Flöte, Nr. 5 von Violoncello gespielt. Die für die Duofassungen nötigen Änderungen sind in der Partitur vermerkt. Der Untertitel „ein Trio für zwei Duos“ sollte nur bei Trio-Aufführungen verwendet werden.

"A trio for two duos" means, that you can perform the work as a trio or as a duo (flute/guitar or cello/guitar). In trio performances No. 2 is played by flute, No. 5 by cello. The changes for the duo versions are noted down in the score. The subtitle "a trio for two duos" should be used only for trio performances.

Mit dem Film *Jeux interdits (Verbotene Spiele)* von René Cléments (1952) haben meine *d'autres jeux interdits* („weitere verbotene Spiele“) nicht viel gemeinsam, insbesondere wäre jede Ähnlichkeit „meiner“ *Romanze* mit der berühmten, von Narciso Yepes gespielten („Spanischen“) *Romanze* aus diesem Film rein zufällig. Gemeinsam sind dagegen der nachlässige Umgang mit fremdem geistigen Eigentum: genauso wenig wie die *Spanische Romanze* von Narciso Yepes stammt (allen gegenteiligen Behauptungen zum Trotz), genauso wenig stammt in meinem Werk alles von mir. Geklaut habe ich nämlich eine Harmoniefolge von Charles Aznavour, aus einem seiner schönsten Lieder aus den frühen 60ern, das später auch von vielen anderen Interpreten dargeboten wurde, so wie in jüngster Zeit etwa von Marla Glen (aber das merkt sowieso keiner) ...

Für Frank, um ihn anlässlich seines 60. Geburtstages ein wenig aufzuheitern

Dauer / *duration*: ca. 15 min.

Uraufführungen / *premières*:

Triofassung 25.1.2003 Karlsruhe (Sibylle Hermann, Flöte; Annerose Mai, Violoncello; Andreas Grün, Gitarre)

Duofassung Cello/Gitarre 31.1.2003 Weisenheim am Berg (dito)

Andreas Grün, geboren 1960 in Pforzheim, studierte Schulmusik, Gitarre und Komposition (bei Wolfgang Rihm und Rudolf Kelterborn) in Karlsruhe, Wien und Basel. Lebt heute freischaffend in Karlsruhe und Vilnius.

Weitere Informationen im Internet: www.andreas-gruen.de. – Hier stehen neben der Partitur auch Stimmen für Flöte, Gitarre und Violoncello als PDF-Dokumente zum Download bereit.

Andreas Grün, born 1960 in Pforzheim, studied music education, guitar and composition (with Wolfgang Rihm and Rudolf Kelterborn) in Karlsruhe, Vienna and Basel. He lives in Karlsruhe and Vilnius.

More information on the internet: www.andreas-gruen.de. – There you also can download both the score and all three parts as pdf files.

Das Werk ist urheberrechtlich geschützt. Alle in- und ausländischen Aufführungen, auch solche bei freiem Eintritt, in Lehrer- oder Schülerkonzerten usw. sind unbedingt der GEMA (oder der entsprechenden Gesellschaft des jeweiligen Landes) zu melden. Nur so ist gewährleistet, dass der Komponist die ihm zustehenden Tantiemen erhält. Außerdem bittet der Komponist um eine Mitteilung (möglichst mit Programmheften und Rezensionen) an ihn persönlich.

This work is protected by copyright laws. Play fair – notify your copyright society of any performance, also if admission is free! Please inform also the composer!

kontakt@andreas-gruen.de

Stand / *updated*: 28.3.2004

d'autres jeux interdits

ein Trio für zwei Duos
für Gitarre und Flöte und/oder Violoncello
(2002-03)

I • L'Ouverture

Andreas Grün
(*1960)

vivace, ♩ = 160

Gitarre

mf energico sempre l. v.

sempre un poco cresc.

(f) cresc.

19 Flöte

Duo-Fsg. Vc+Git: T.21-40 entfallen

mf energico

mf

24

sempre sim.

sempre un poco cresc.

(cresc.)

28

34

cresc.

cresc.

39

Duo-Fsg. Vc+Git: T.21-40 entfallen

mf

(ff)

quasi f

mf energico

44

(cresc.)

(cresc.)

sempre sim.

sempre un poco cresc.

48

54

7/8 9/8 6/8 11/8 10/8

cresc.

cresc.

cresc.

59

calmo nostalgico, tempo rubato, ♩ ca. 92

10/8 11/8 4/4

ff *fp* *p*

(„wie aus alten Zeiten“)

mp *l. v.* *mp*

ff *fp* *p*

66

un poco più mosso, ma calmo (♩ ca. 104)

3/4 3/4

pp *ppp* *p* *ten.*

più *espr.* *sempre l. v.*

pp *ppp*

102

Duo-Fsg. Fl+Git: T.99-107 entfallen

cresc.

cresc.

cresc.

108

dim. al niente

dim. al niente

dim. al niente (poco al poco sul pont.)

113 *calmo, rubato*, ♩ ca. 88

Duo-Fsg. Fl+Git: ad lib. 8va

senza vibr.

pp

pp

p

ppp

come prima

espr.

sul tasto, senza vibr.

pp

pp

p

ppp

121 *tempo libero*

senza vibr.

pp
improvisando, ♩ = 104-116

p ⑤ ③ ④

(über den Akkord improvisieren, dabei alternierend zu den leeren Saiten g und h unregelmäßig d' und g' greifen)

pp

pp

sempre simile

calmo, ♩ ca. 84

Duo-Fsg. Fl+Git: ad lib. $\overbrace{3}^{8va}$ -----

tempo rubato

mp *mf* *espr.*

dimin.

p

124 *(8va)* *ten.* *tempo I, ♩ = 168*

p *pizz. (ad lib.)*
(l'istesso tempo, ♩ = 84)
espr.
pont., sul G
p

130

136

II • La Romance

tranquillo, ♩ = 84

(Violoncello eine Oktave tiefer)

Flöte
(oder
Violoncello)

Gitarre

p

mp

5

mp

p

9

più

③

③

12

mp

p

mf

8

15

dimin.

port.

mp

8

18

tr (langsam beginnen)

un poco rit.

l. v.

8

III • La Danse

inquieto, ♩ = 164
sul tasto, ma sempre marcato, secco (ma non staccato)

Violoncello

p

(Duo-Fsg. Fl+Git: T.1-6 entfallen)

The cello part consists of a single melodic line on a bass clef staff. It begins with a 7/8 time signature and changes to 8/8, 7/8, 8/8, 2/4, 8/8, and 7/8. The music is marked *p* and includes dynamic markings *mp* and *cresc.* in the subsequent system.

7

③ *sempre*

8 *mp un poco cresc.*

sempre sim. un poco cresc.

cresc.

cresc.

The piano part is written for grand staff (treble and bass clefs). It features a complex rhythmic accompaniment with frequent changes in time signature (7/8, 8/8, 7/8, 8/8, 7/8, 8/8). The music is marked *mp* and includes dynamic markings *un poco cresc.* and *cresc.* in both hands.

12

The piano part continues with measures 12-16. It maintains the complex rhythmic accompaniment with time signature changes (8/8, 2/4, 7/8, 2/4, 3/4, 7/8). The music is marked *mp* and includes dynamic markings *un poco cresc.* and *cresc.* in both hands.

calmo, tempo libero, ♩ = 160-168

18

pp espr.

mf un poco cresc.

p un poco cresc.

cresc.

cresc.

23

p

mp

p

mp

29

f

mp

mf un poco cresc.

p un poco cresc.

35

cresc.

cresc.

This system contains three staves. The top staff is a treble clef with a long melodic line consisting of several half notes and whole notes, some with slurs. The middle staff is a piano accompaniment with eighth notes and chords. The bottom staff is a bass clef with eighth notes and chords. Dynamic markings include *cresc.* in the middle and bottom staves.

41

lunga

mp *cresc.*

p

This system contains three staves. The top staff has a melodic line with a slur and a fermata over a note, marked *lunga*. The middle staff has piano accompaniment with dynamic markings *mp* and *cresc.*. The bottom staff has a bass clef with piano accompaniment and a dynamic marking *p*. There are various time signature changes throughout the system.

48

f

mp

This system contains three staves. The top staff has a melodic line with a slur. The middle staff has piano accompaniment with a dynamic marking *f*. The bottom staff has a bass clef with piano accompaniment and a dynamic marking *mp*. There are various time signature changes throughout the system.

Musical score for measures 54-60. The score consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The vocal line features a long melisma with notes in G4, A4, B4, and C5, tied across measures. The piano accompaniment is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Performance markings include *sempre l.v.* (sempre leggiero) and *dimin.* (diminuendo) in both the piano parts.

Musical score for measures 61-67. The score consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The vocal line features a melisma with notes in G4, A4, B4, and C5, tied across measures. The piano accompaniment is in 2/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Performance markings include *rit.* (ritardando) and *sul pont.* (sul ponticello) in the piano parts.

IV • Le Refrain

agitato, ♩ = 184

*)

Flöte
ff (*sempre con tutta la forza*) *f* *ff* *ff* *sfz* *ff* *sfz* *f* *ff*

Gitarre
sempre con tutta la forza *sfz* *sfz* *sfz* *sfz* *sfz*

Violoncello
ff (*sempre con tutta la forza*) *f* *ff* *ff* *sfz* *ff* *sfz* *f* *ff*

6

ff *ff* *mf* *cresc.* *ff* *f* *ff*

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

ff *ff* *mf* *cresc.* *ff* *f* *ff*

*) bei sehr halliger Akustik können alle Pausen etwas verlängert werden

10

11/8

f *f* *ff* *f* *ff* *sfz* *f* *ff*

8 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

10 16 15

15

15/8 *f* *ff* *mf* *cresc.* *ff*

8 *sfz* *sfz* *sfz* *sfz* *cresc.* *sfz* *sfz*

15 23 28

f *ff* *mf* *cresc.* *ff*

17

28/8 *f* *ff* *lunga* *ff* *ff* *f* *ff*

8 *sfz* *sfz* *sfz* *sfz* *p* *sfz*

28 25

2. Duo-Fsg. Fl+Git.
8va

f *ff* *ff* *f* *ff*

21 (8va)-----

ff f sfz sfz sfz sfz

27

meno mosso, liberamente (ca. 138)
 attacca sempre l. v.
 sempre espr.
 vibr. vibr.
 XV pont. ord.
 pp mp

p p p pp
 (Duo-Fsg. Vc+Git)
 tr. (langsam beginnen)

V • La Chansonnette

calmo, ♩ = 69-72, „mit innigem Ausdruck“

Violoncello (oder Flöte)

con sord.

p

Gitarre

mp dolce *sempre l. v.* *(sempre sim.)*

7

Flöte: *8va*

8

p *mp*

13

(8va)

8

p *mp*

20

Flöte: *8va*

8

p *pp*

VI • La Fin

tranquillo, ♩ = 100

Flôte

pp

Gitarre

8 *p* *sempre l. v.* *cresc.*

Violoncello

con sord. (Duo-Fsg. Vc+Git: senza sord.)

pp

8

14

Musical score for measures 14-21. The system consists of three staves: Treble, Middle (8va), and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music features a melodic line in the Treble staff, a rhythmic accompaniment in the Middle staff, and a bass line in the Bass staff. Measure 14 starts with a treble clef and a key signature of one sharp. The Middle staff has an 8va marking. The Bass staff has a bass clef. The music concludes with a double bar line at measure 21.

22

Musical score for measures 22-28. The system consists of three staves: Treble, Middle (8va), and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues from the previous system. A dynamic marking of *mf* appears in the Middle staff at measure 25. The system concludes with a double bar line at measure 28.

29

Musical score for measures 29-35. The system consists of three staves: Treble, Middle (8va), and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues from the previous system. Performance instructions include *un poco rit.* above the Treble staff at measure 31, *gradatamente sul pont.* above the Middle staff at measure 32, and *ten.* above the Treble staff at measure 34. The system concludes with a double bar line at measure 35.