

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.

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Kontaktadresse / *Contact*:

Memeler Str. 40 – 76227 Karlsruhe (Germany) – Tel. & Fax: +49-721-493589 • Jogailos g. 8-14a – 2001 Vilnius (Litauen / Lithuania) – Tel.: +370-5-2618479

E-Mail: kontakt@andreas-gruen.de

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I • L'Ouverture

Andreas Grün
(*1960)

vivace, ♩ = 160

Gitarre

mf *energico* *sempre l. v.*

5

sempre un poco cresc.

9

14

(f) *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 lirico *p* *mp*

l. v.

ff *fp* *p*

66

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

pp *ppp*

più *espr.* *p* *ten.*

sempre l. v.

pp *ppp*

75

8

ten.

82

8

p *mp* *pp* *p*

(f betonen)

90

tempo I

Duo-Fsg. Vc+Git: T.90-98 entfallen

f *f*

sempre l. v. *(l. v.)*

96

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

(Duo-Fsg. Vc+Git: ohne c)

f

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

124 *(8va)* *ten.* *tempo I, ♩ = 168*

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

130

p

136

p

II • La Romance

tranquillo, ♩ = 84

(Violoncello eine Oktave tiefer)

Flöte
(oder
Violoncello)

Gitarre

p

mp

5

mp

p

9

più

③

12

mp

p

mf

8

15

dimin.

mp

port.

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)

7

③ *sempre*

8 *mp un poco cresc.*

sempre sim. un poco cresc.

cresc.

12

calmo, tempo libero, ♩ = 160-168

Musical score for measures 18-22. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains piano accompaniment with chords and moving lines. The separate staff contains a melodic line with notes and rests. Dynamics include *pp espr.* and *mf un poco cresc.*. The tempo is marked as *calmo, tempo libero* with a quarter note equal to 160-168 bpm.

Musical score for measures 23-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains piano accompaniment with chords and moving lines. The separate staff contains a melodic line with notes and rests. Dynamics include *p un poco cresc.* and *cresc.*. The tempo is marked as *calmo, tempo libero* with a quarter note equal to 160-168 bpm.

Musical score for measures 29-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff contains piano accompaniment with chords and moving lines. The separate staff contains a melodic line with notes and rests. Dynamics include *f*, *mf un poco cresc.*, *mp*, and *p un poco cresc.*. The tempo is marked as *calmo, tempo libero* with a quarter note equal to 160-168 bpm.

35

cresc.

cresc.

Detailed description: This system contains measures 35 through 40. The top staff features a melodic line with a long slur over measures 35-40. The middle staff has a complex accompaniment with frequent chord changes and eighth-note patterns. The bottom staff provides a steady bass line with eighth notes. Dynamics include *cresc.* in both the middle and bottom staves.

41

lunga

mp *cresc.*

p

Detailed description: This system contains measures 41 through 47. The top staff has a melodic line with a slur over measures 41-47. The middle staff has a complex accompaniment with frequent chord changes and eighth-note patterns. The bottom staff provides a steady bass line with eighth notes. Dynamics include *mp*, *cresc.*, and *p*.

48

f

mp

Detailed description: This system contains measures 48 through 54. The top staff has a melodic line with a slur over measures 48-54. The middle staff has a complex accompaniment with frequent chord changes and eighth-note patterns. The bottom staff provides a steady bass line with eighth notes. Dynamics include *f* and *mp*.

Musical score for measures 54-60. The score is written for 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 a slur over measures 54-60. The piano accompaniment consists of eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings: *dimin.* (diminuendo) in the piano parts and *sempre l.v.* (sempre leggiero) in the vocal part. Measure numbers 54 and 58 are indicated on the left side of the piano staves.

Musical score for measures 61-67. The score is written for 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 a slur over measures 61-67. The piano accompaniment continues with eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings: *rit.* (ritardando) and *sul pont.* (sul ponticello) in the piano parts. Measure numbers 61 and 65 are indicated on the left side of the piano staves.

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

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

Gitarre
sfz *sfz* *sfz* *sfz* *sfz* *sfz*

Violoncello
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

1.

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

23/8

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

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

17 25

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

21 (Sva)

ff f ff f ff f ff sfz

sfz sfz sfz sfz sfz sfz

ff f ff f ff f ff sfz

27

ff

attacca meno mosso, liberamente (ca. 138)

sempre l. v. sempre espr.

p vibr. mp vibr. p

pp

mp

XV

pont. ord. vibr.

p p p pp tr. (langsam beginnen)

XIII

(Duo-Fsg. Vc+Git)

pp

V • La Chansonnette

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

Violoncello (oder Flöte)

con sord.

p

Gitarre

mp dolce *(sempre sim.)*

8

7

Flöte: *8va*

8

13

(8va)

8

mp

20

Flöte: *8va*

8

p

pp

VI • La Fin

tranquillo, ♩ = 100

Flôte *pp*

Gitarre *p* *sempre l. v.* *cresc.*

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

8

14

Musical score for measures 14-21. The score is written for three staves: Treble, Middle, 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 numbers 14, 15, 16, 17, 18, 19, 20, and 21 are indicated at the end of each measure.

22

Musical score for measures 22-28. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a melodic line in the Treble staff, a rhythmic accompaniment in the Middle staff, and a bass line in the Bass staff. Measure numbers 22, 23, 24, 25, 26, 27, and 28 are indicated at the end of each measure. A dynamic marking of *mf* is present in measure 25.

29

Musical score for measures 29-35. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues with a melodic line in the Treble staff, a rhythmic accompaniment in the Middle staff, and a bass line in the Bass staff. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated at the end of each measure. Performance instructions include *un poco rit.* above measure 30, *gradatamente sul pont.* above measure 33, and *ten.* above measure 35.