

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](http://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](http://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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(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

*cresc.*

34

*cresc.*

*cresc.*

39

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

44

48

54

*cresc.*

*cresc.*

*cresc.*

59

*calmo nostalgico, tempo rubato, ♩ ca. 92*

*ff*

*fp*

(„wie aus alten Zeiten“)

*p*

*l. v.*

*mp lirico*

*p*

*mp*

*ff*

*fp*

*p*

66

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

*pp*

*ppp*

*più*

*espr.*

*sempre l. v.*

*p*

*ten.*

*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*

*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*,  $\text{♩}$  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. <sup>3</sup> 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*

*ten.*

*p*

130

136

## II • La Romance

*tranquillo*, ♩ = 84

(Violoncello eine Oktave tiefer)

Flöte  
(oder  
Violoncello)

Gitarre

*p*

*mp*

5

*mp*

*p*

9

*più*

③

12

*mp* *p*

8 *mf*

15

*dimin.*

*mp* *port.*

8

18

*tr* (*langsam beginnen*) *un poco rit.*

8 *l. v.*

### 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 a grand staff (treble and bass clefs). It features a complex rhythmic accompaniment with frequent changes in time signature (7/8, 8/8, 2/4, 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 pattern 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

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 a piano accompaniment with a 7/8 time signature. The separate staff contains a melodic line with a 7/8 time signature. Dynamics include *pp espr.*, *mf*, and *p*. Performance markings include *un poco cresc.* and *cresc.*

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 a piano accompaniment with a 7/8 time signature. The separate staff contains a melodic line with a 7/8 time signature. Dynamics include *p*. Performance markings include *un poco cresc.*

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 a piano accompaniment with a 3/4 time signature. The separate staff contains a melodic line with a 3/4 time signature. Dynamics include *f*, *mp*, and *p*. Performance markings include *un poco cresc.*

Musical score for measures 35-40. The system includes a grand staff with treble and bass clefs. Measure 35 is marked with a piano (p) dynamic. The music features a complex rhythmic pattern with eighth and sixteenth notes. A *cresc.* (crescendo) marking is present in measure 38. The system concludes with a fermata over a whole note chord.

Musical score for measures 41-47. The system includes a grand staff with treble and bass clefs. Measure 41 is marked with a piano (p) dynamic. A *lunga* (long) marking is placed over a note in measure 42. The music features a complex rhythmic pattern with eighth and sixteenth notes. A *mp* (mezzo-piano) dynamic is marked in measure 43, followed by a *cresc.* (crescendo) marking. The system concludes with a fermata over a whole note chord.

Musical score for measures 48-54. The system includes a grand staff with treble and bass clefs. Measure 48 is marked with a piano (p) dynamic. The music features a complex rhythmic pattern with eighth and sixteenth notes. A *f* (forte) dynamic is marked in measure 52. The system concludes with a fermata over a whole note chord.

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 both piano parts and *sempre l.v.* (sempre leggiero) in the vocal line. 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 vocal line. 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

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

*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*

11/8 *f* *f* *ff* *f* *ff* *sfz* *f* *ff*

1. 16/8 15/8

15

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

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

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

23/8 28/8

17

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

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

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

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

21 (8va)-----

ff f ff f ff sfz

sfz sfz sfz sfz sfz sfz

ff f ff f ff f ff sfz

27

ff

meno mosso, liberamente (ca. 138)

attacca sempre l. v.

mp sempre espr.

p vibr.

mp vibr.

p

pp

pp

mp

pont. ord. vibr.

p

p

p

pp

pp espr.

pp

tr. (langsam beginnen)

(Duo-Fsg. Vc+Git)

# 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 *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 half note G4. The Middle staff has asterisks under measures 14, 16, 18, and 20. Measure 21 ends with a fermata.

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 with the same melodic and accompanimental patterns. Measure 22 starts with a half note G4. The Middle staff has asterisks under measures 22, 24, 26, and 28. Measure 28 ends with a fermata. The dynamic marking *mf* appears in measure 26.

29

Musical score for measures 29-36. 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 concludes with a series of chords in the Treble staff and a final half note in the Bass staff. Measure 29 starts with a half note G4. The Middle staff has asterisks under measures 29, 31, 33, and 35. Measure 36 ends with a fermata. Performance instructions include *un poco rit.* above measure 35 and *ten.* above measure 36. The instruction *gradatamente sul pont.* is written above the Middle staff starting in measure 33.