Edition Schott

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Burkhard Wolters

* 1961

12 Konzertetüden

12 Concert Etudes

(2012)

für Gitarre
for Guitar
pour Guitare

opus 41

Herausgegeben und spieltechnisch eingerichtet von /
Edited and arranged for performance by
Gerhard Reichenbach

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Vorwort

Die vorliegenden 12 Etüden für Konzertgitarre opus 41 des deutschen Komponisten und Gitarristen Burkhard (Buck) Wolters stellen einen neuen Meilenstein im Repertoire der Konzertgitarre dar. Sie sind einerseits der Tradition großer Etüdenzyklen wie z.B. den 12 Etüden von Frédéric Chopin opus 10 und opus 25 und vor allem den 12 Etüden für Gitarre von Heitor Villa-Lobos verpflichtet, zeigen aber andererseits eine ganz und gar eigenständige Tonsprache und Erfindungskraft. Kompositorische Parallelen zu den 12 Etüden des großen brasilianischen Komponisten finden sich immer wieder: Etwa in der Gestaltung der ersten zwei Etüden beider Komponisten als Arpeggiostudien oder in der Einbeziehung vieler Tonrepetitionen in der jeweils vierten Etüde; solche und andere reizvolle Referenzen stellen in souveräner Weise und fern jeder Epigonalität dem interessierten und geschulten Betrachter interessante Bezüge zu Villa-Lobos her.

Neben den in der Vergangenheit schon häufig behandelten gitarristischen Techniken wie z.B. Arpeggien, Tonleitern oder Bindungen in der linken Hand, werden im vorliegenden Zyklus auch ungewöhnlichere gitarristische Aufgabenstellungen zum Anlass einer Etüde. Als Beispiel seien die Bewältigung konsequenter polyphoner Zweistimmigkeit in hohem Tempo, die Trillertechnik über zwei Saiten oder die Kombination von Arpeggiotechnik und künstlichem Flageolett genannt. Einige der Etüden gehen an Länge und akrobatischer Schwierigkeit weit über das bisher gekannte und gewohnte Maß hinaus.

Was den Zyklus gleichermaßen interessant wie auch abwechslungsreich macht, ist das Panorama an verwendeten musikalischen Stilen und Ausdrucksformen. Anklänge an barocke Musiktradition und Tonsprache erklingen in den Etüden 3 und 4, während in den ersten beiden Etüden sowie in der Etüde 8 Elemente aus der Jazzmusik verwendet werden. Zwei weitere Etüden, Nr. 7 und Nr. 11, bedienen sich einer lateinamerikanisch geprägten Tonsprache, während die Etüden 5 und 12 eine verblüffende folkloristische Farbigkeit aufweisen. Auch Etüden mit asymmetrischen Taktarten, wie oft in der osteuropäischen Volksmusik verwendet, fehlen nicht. Die Harmoniefolgen bestechen durch eine moderne, originelle Interpretation der Dur-/Molltonalität. Darüber hinaus finden verschiedene Modi Verwendung wie z.B Lydisch, Dorisch oder Mixolydisch. Auch hierdurch entstehen reizvolle Kadenzen und Wendungen. Die Frische und Reinheit der Inspiration dürften wesentlich zu einer großen zukünftigen Beliebtheit des Zyklus bei Musikern und Publikum beitragen; vielleicht aber auch die Tatsache, dass sich verschiedenste gitarristische Spielertypen und Temperamente in diesem Werk wiederfinden können: An langsamen und ausdrucksvollen Stücken interessierte Musiker werden sich vielleicht zuerst mit den Etüden Nr. 3, 7 und 10 beschäftigen wollen, Spieler, die Virtuosität und Brillanz lieben, finden reichlich Beschäftigung in den Nummern 2, 5, 9 und 11, während Gitarristen auf der Suche nach vertrackten Schwierigkeiten sicher beim Studium der Etüden Nr. 4, 6 und 8 Anregung finden werden.

Gerhard Reichenbach

Für die Unterstützung bei der Entstehung und Verwirklichung dieses Werkes möchte ich mich bei drei Personen ganz besonders bedanken: Bei Gerhard Reichenbach für die vielen Anregungen und die großartige spielpraktische Umsetzung, bei Andreas Stevens für die gründliche und aufmerksame Korrekturlesung, welche das Werk noch vor etlichen Fehlern bewahrt hat; und schließlich gilt mein außerordentlicher Dank meiner Frau Petra Hartmann, für ihr großes Verständnis und ihre warmherzige, menschliche Unterstützung.

Burkhard Wolters

Preface

These twelve concert studies for guitar opus 41 by the German composer and guitarist Burkhard (Buck) Wolters represent a new milestone in the concert repertoire for guitar. They follow in the tradition of great cycles of studies such as Frédéric Chopin's twelve Études opus 10 and opus 25 and in particular the twelve studies for guitar by Heitor Villa-Lobos, yet still have their own musical language and inventive character. There are many parallels with the great Brazilian composer's twelve studies, such as the arpeggios that form the basis of the first two studies by both composers and the inclusion of numerous repeated notes in the fourth study in both instances. These and other charming parallels will suggest possible links to Villa-Lobos for the educated observer, offering interesting points of reference with no question of inferior imitation.

Besides guitar techniques often used in the past such as arpeggios, scales or left-hand slurs, this cycle also takes more unusual challenges for the guitar as the focus of a study: for instance, playing two parts in polyphonic texture sustained at a rapid tempo, playing trills across two strings or combining arpeggios with artificial harmonics. A few of these studies go far beyond the familiar in terms of length and acrobatic challenges.

This cycle is made interesting and varied by a wide range of musical styles and expressive forms. Echoes of Baroque musical tradition can be heard in studies 3 and 4, while elements of jazz music are used in the first two studies and in No. 8. Two other studies, Nos. 7 and 11, draw on Latin American musical influences, while studies 5 and 12 reflect amazingly colourful folk traditions. Asymmetric time signatures such as are often used in Eastern European folk music also feature here. Captivating harmonic sequences give a fresh modern interpretation of major/minor tonality and use is made of other tonal patterns such as the Lydian, Dorian or Mixolydian modes, resulting in charming cadences and turns of phrase. Such freshness and clarity of inspiration should do much to ensure the future popularity of this cycle with musicians and audiences alike, with pieces likely to appeal to guitarists of many different types and temperaments: musicians who enjoy slow and expressive pieces may wish to turn first to studies 3, 7 and 10; players who love showing off with virtuoso displays will find plenty to keep them busy in numbers 2, 5, 9 and 11, while guitarists looking for intricate challenges are sure to find interesting material in studies 4, 6 and 8.

Gerhard Reichenbach
Translation: Julia Rushworth

I would like to express my special thanks to the following three persons for their assistance and support in the creation and realisation of this work: Gerhard Reichenbach for his numerous suggestions and successfully putting them into practice, Andreas Stevens for his thorough and careful proof-reading, which prevented the work from containing quite a few errors, and finally and most especially my wife Petra Hartmann for her great understanding and her warm and personal support.

Burkhard Wolters

Gerhard Reichenbach gewidmet

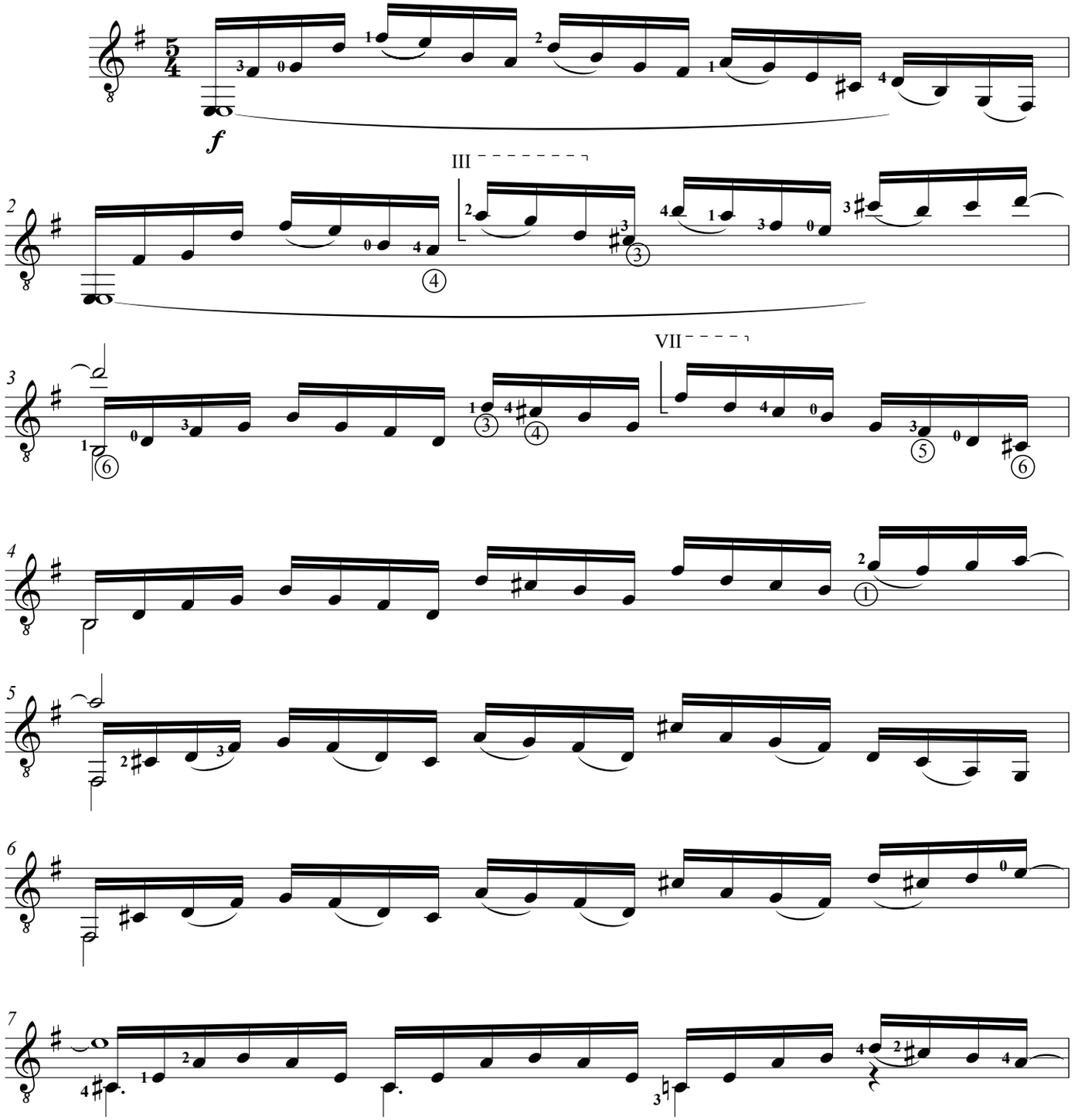
12 Konzertetüden

12 Concert Etudes

Burkhard Wolters
*1961

I

Allegro



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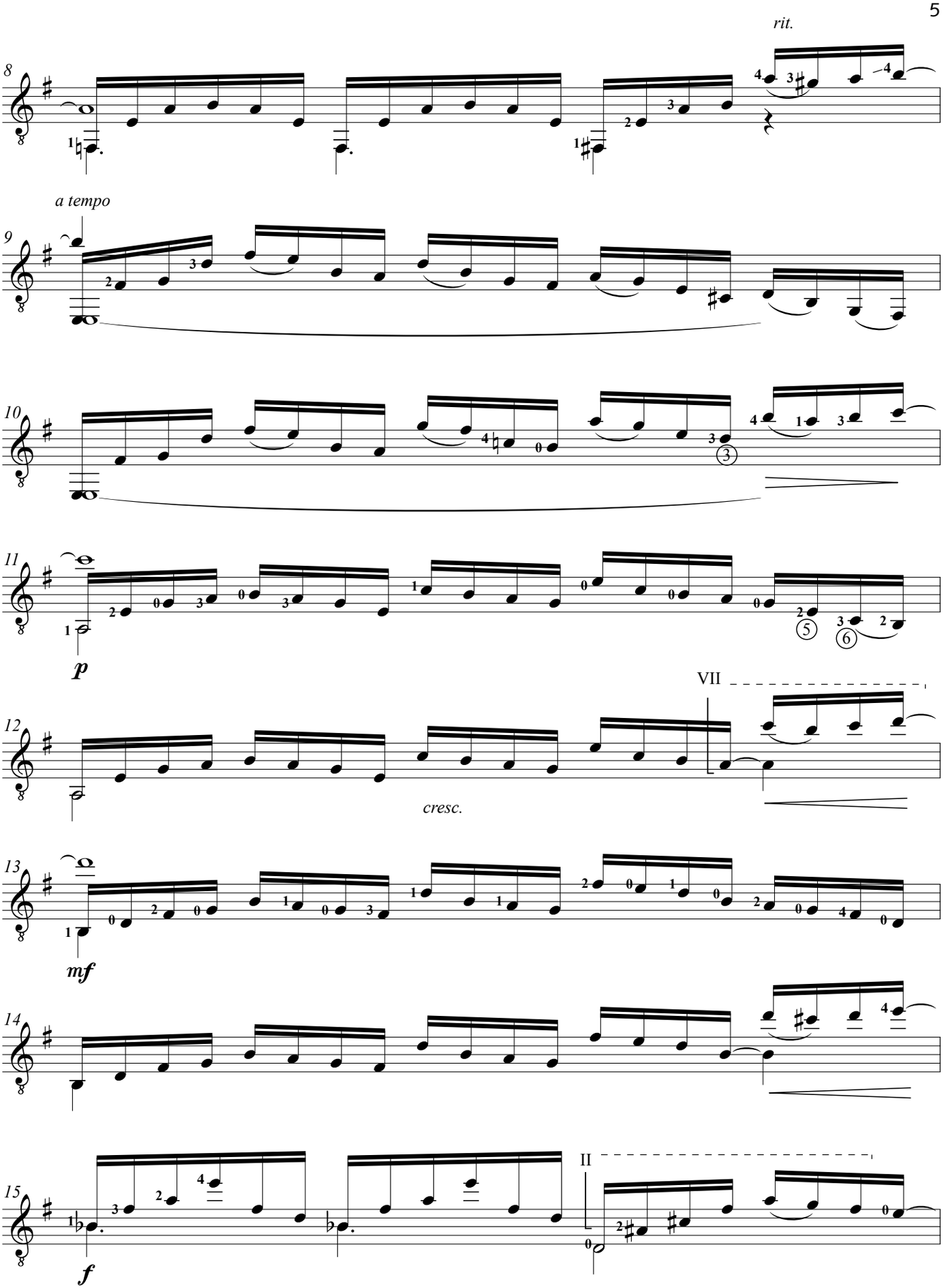
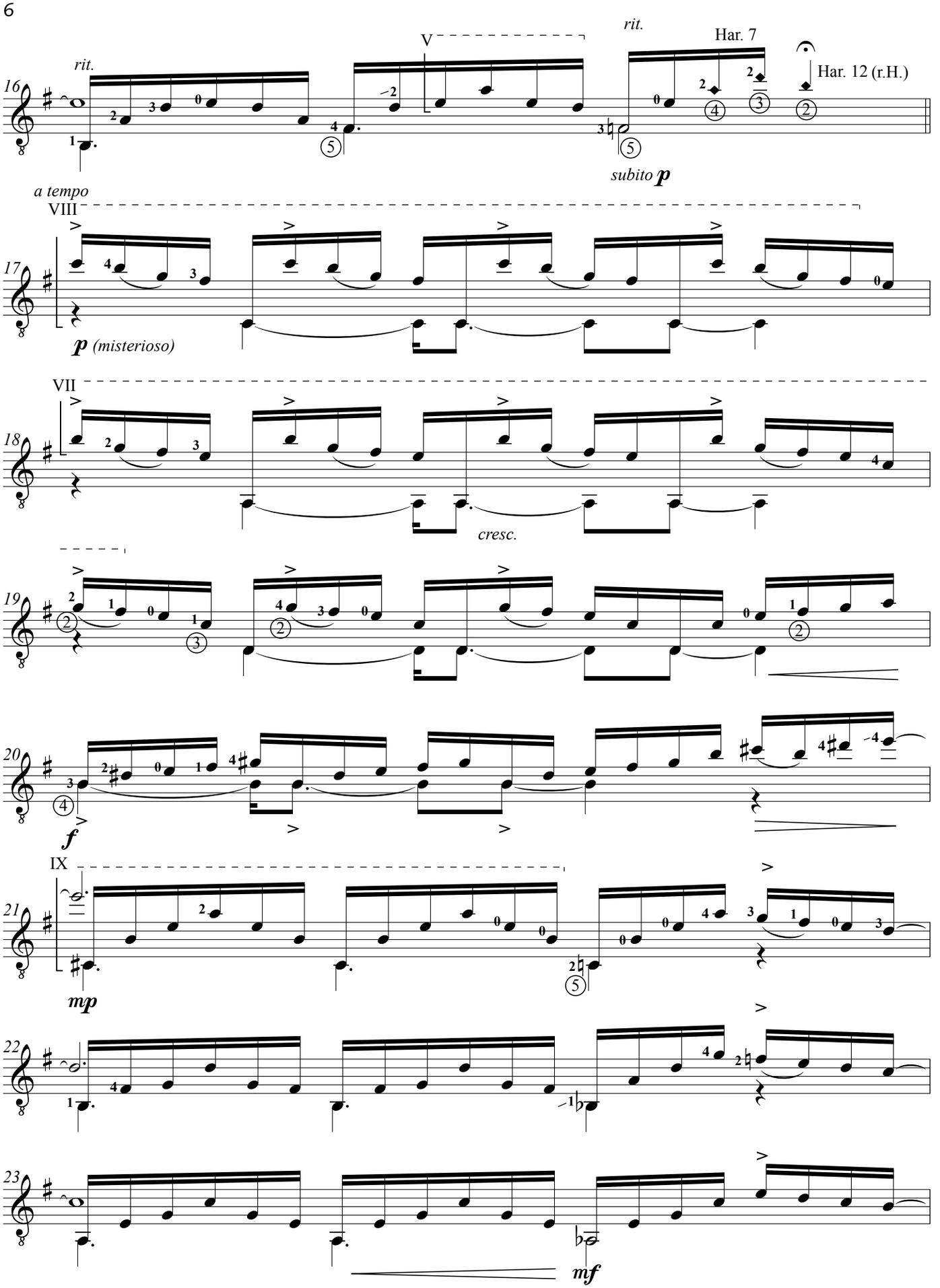
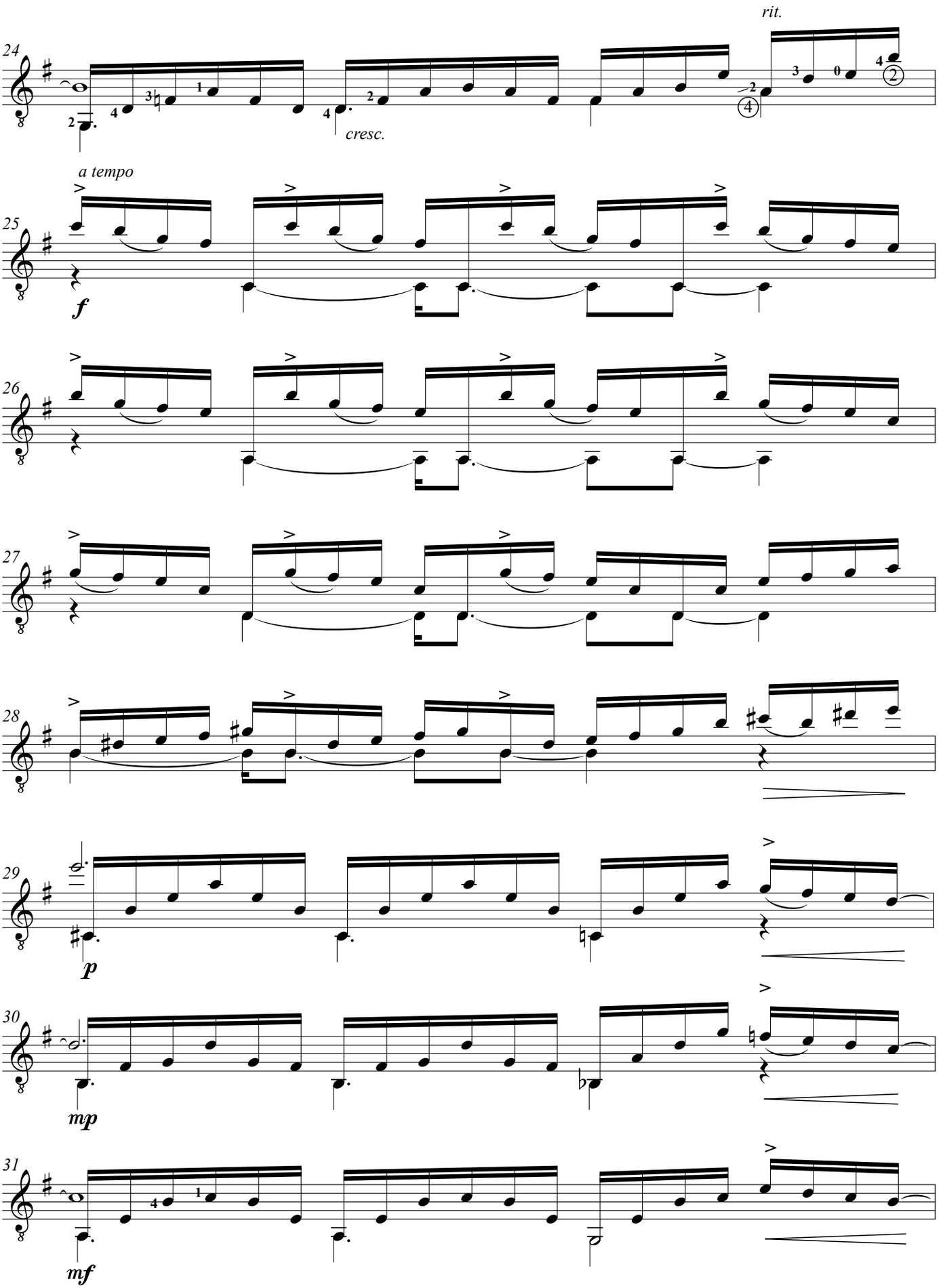
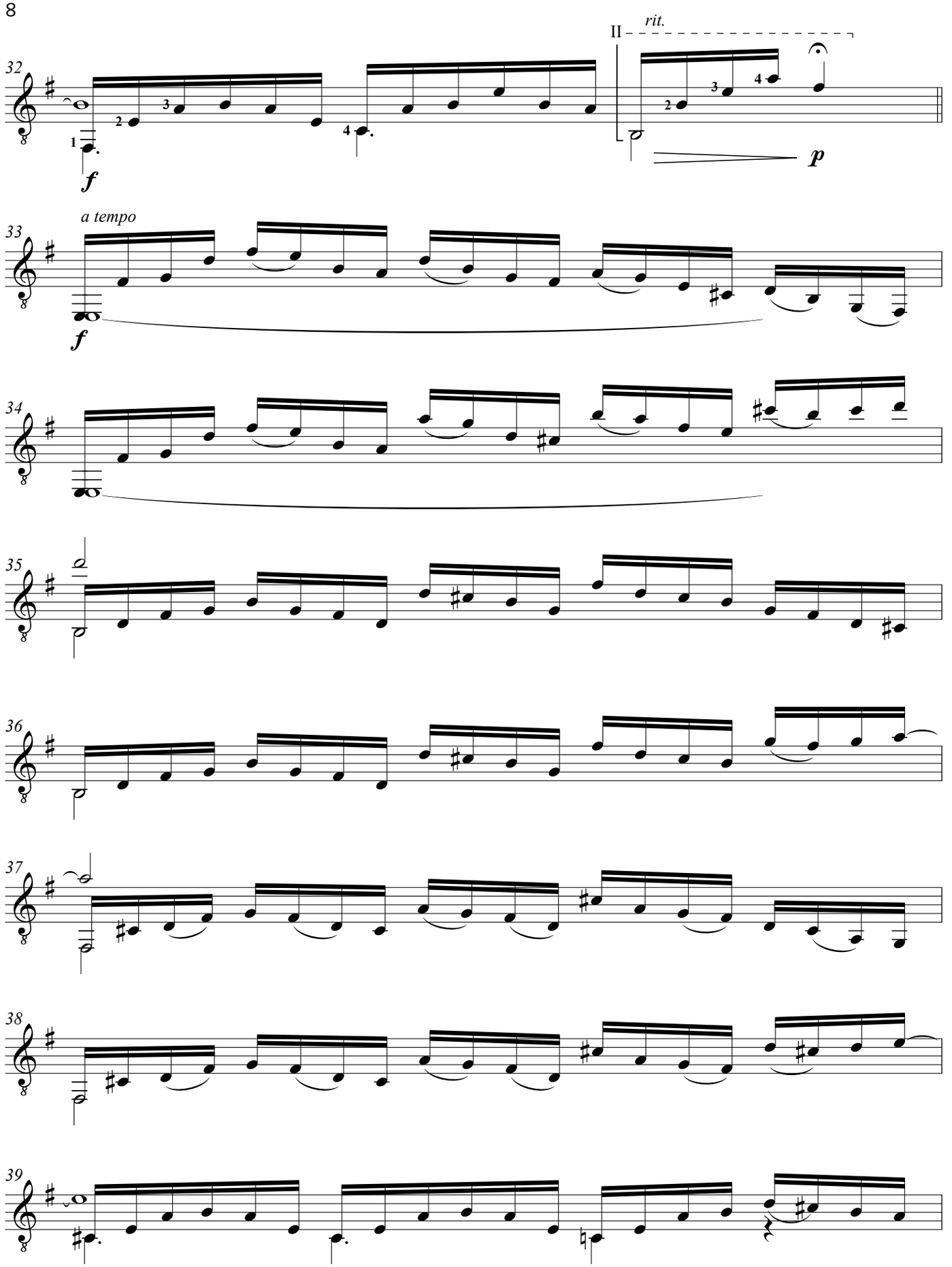
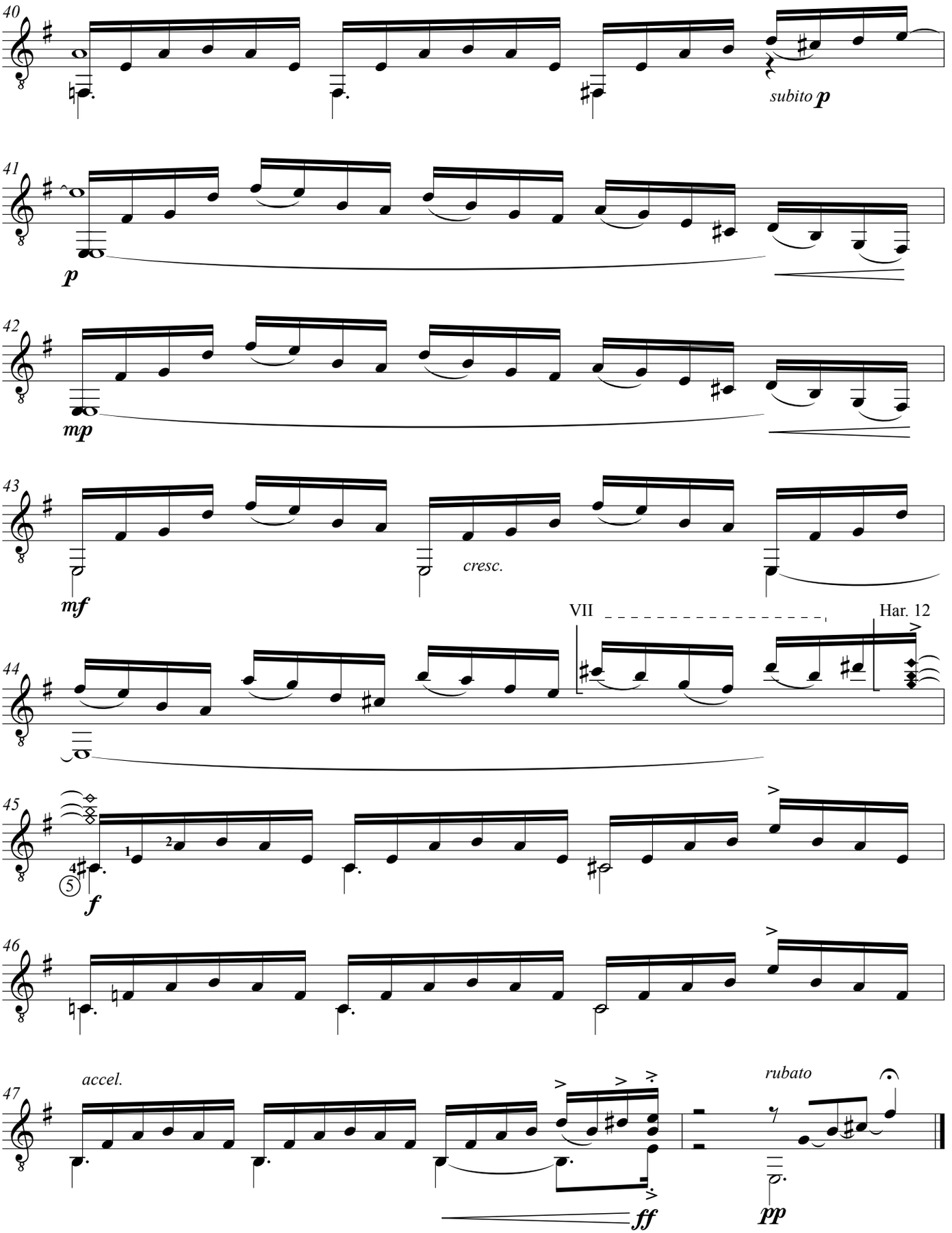

rit.
8
a tempo
9
10
11
p
12
VII
cresc.
13
mf
14
15
II
f


rit.
V
rit.
Har. 7
Har. 12 (r.H.)
subito p
a tempo
VIII
p (misterioso)
VII
cresc.
f
IX
mp
mf

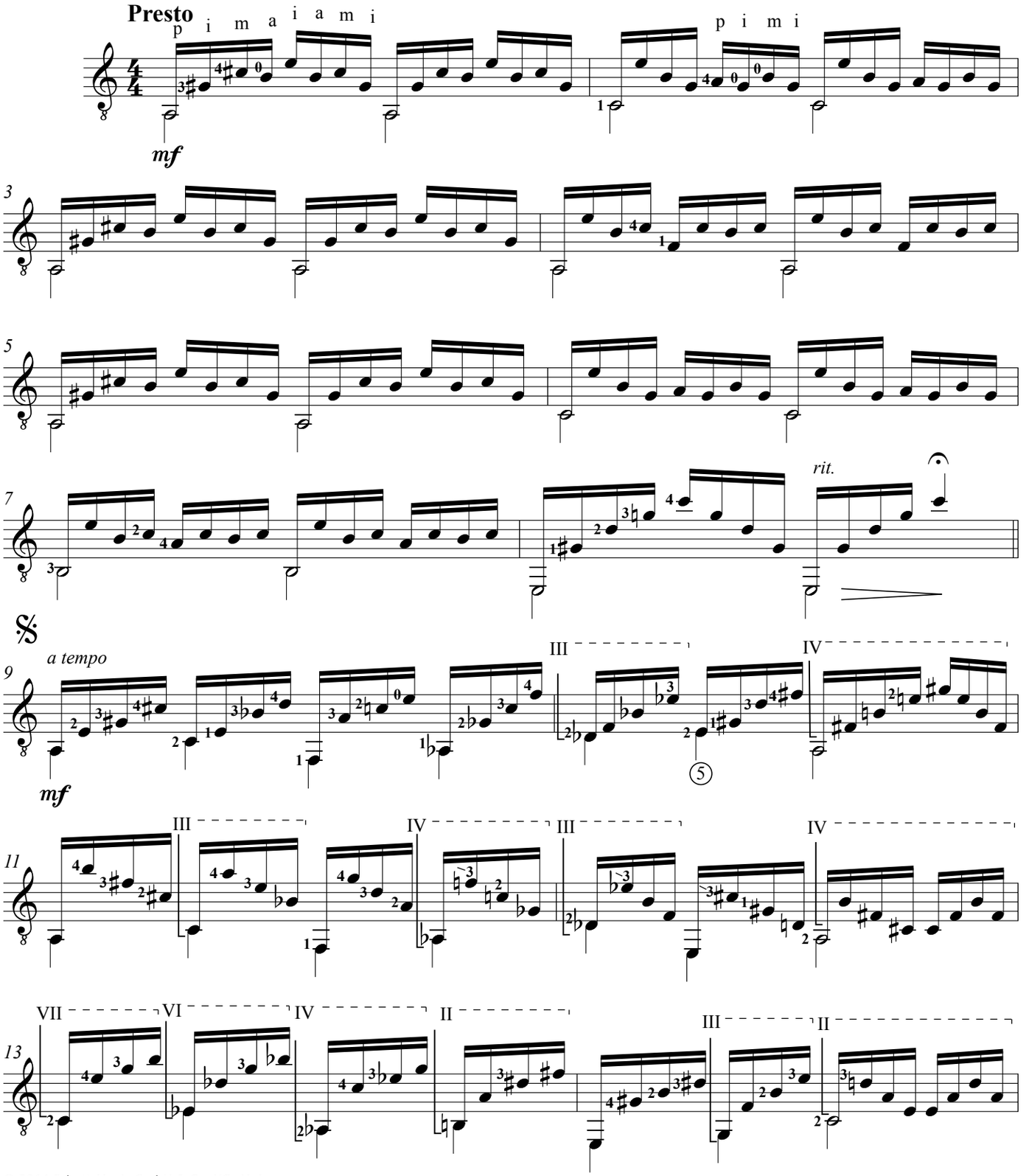

24
rit.
cresc.
a tempo
25
f
26
27
28
29
p
30
mp
31
mf


32
II
rit.
f
p
33
a tempo
f
34
35
36
37
38
39


40
subito p
41
p
42
mp
43
mf
cresc.
VII
Har. 12
44
45
5
f
46
47
accel.
ff
rubato
pp

II

Burkhard Wolters



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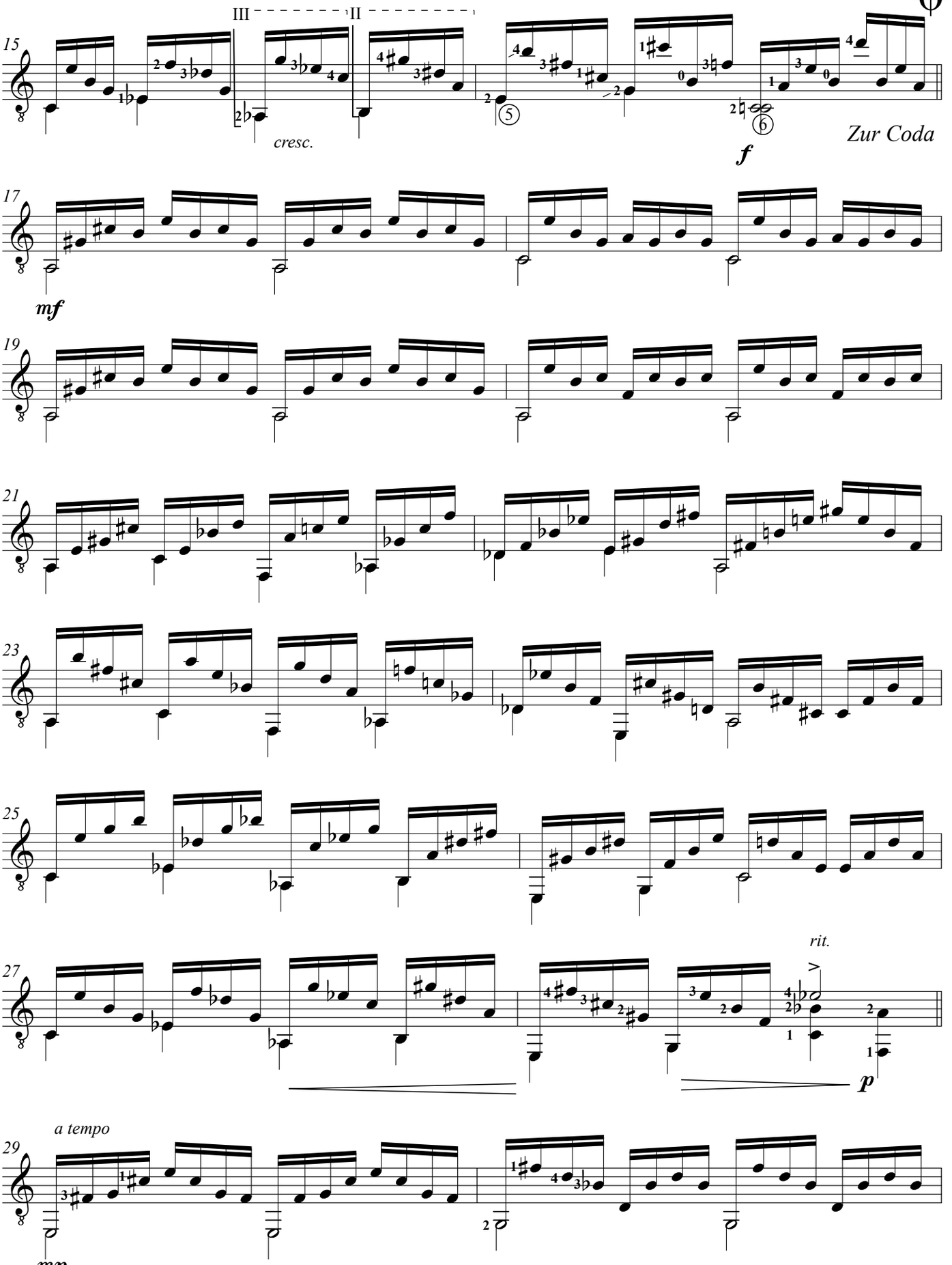
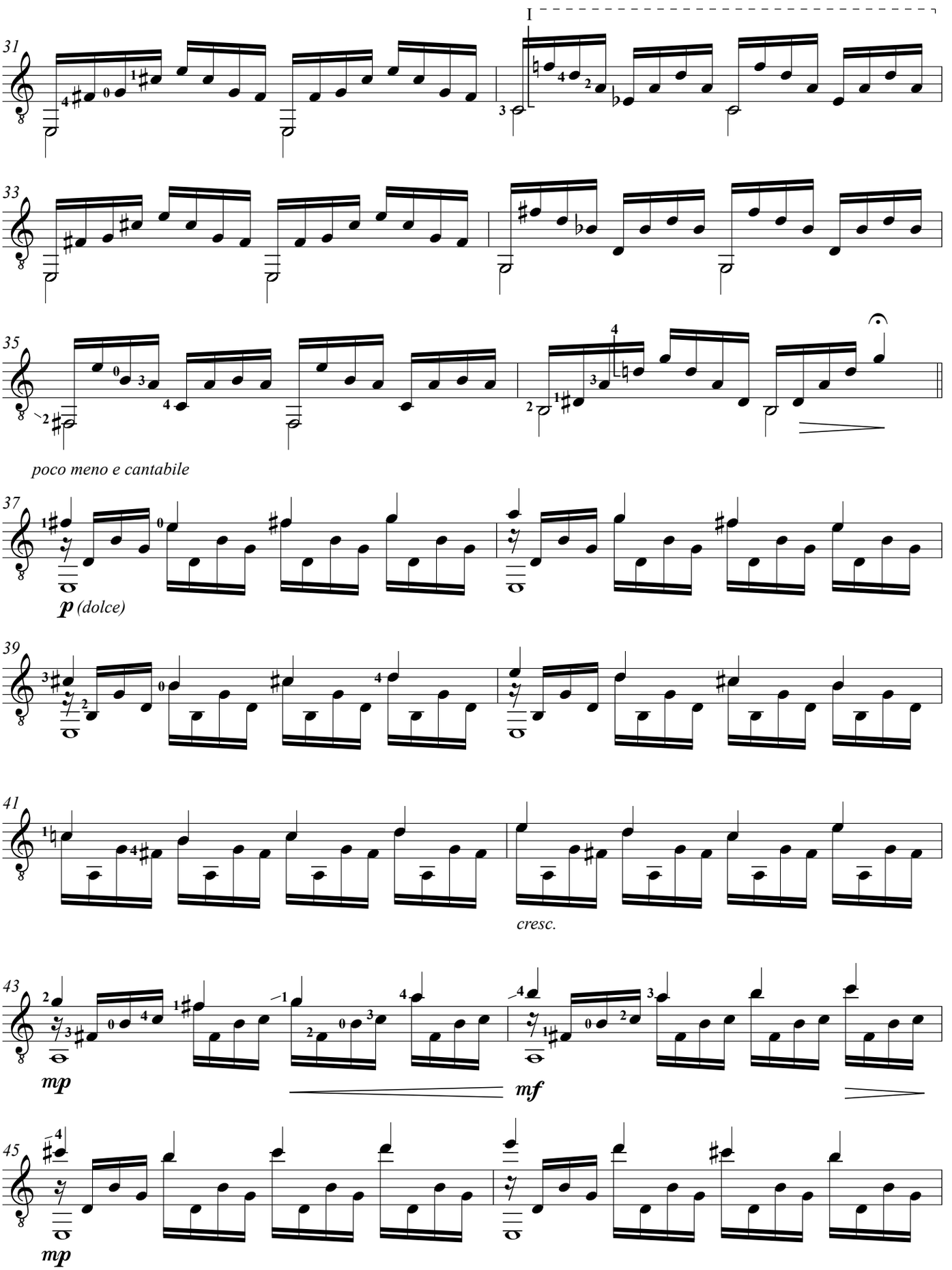
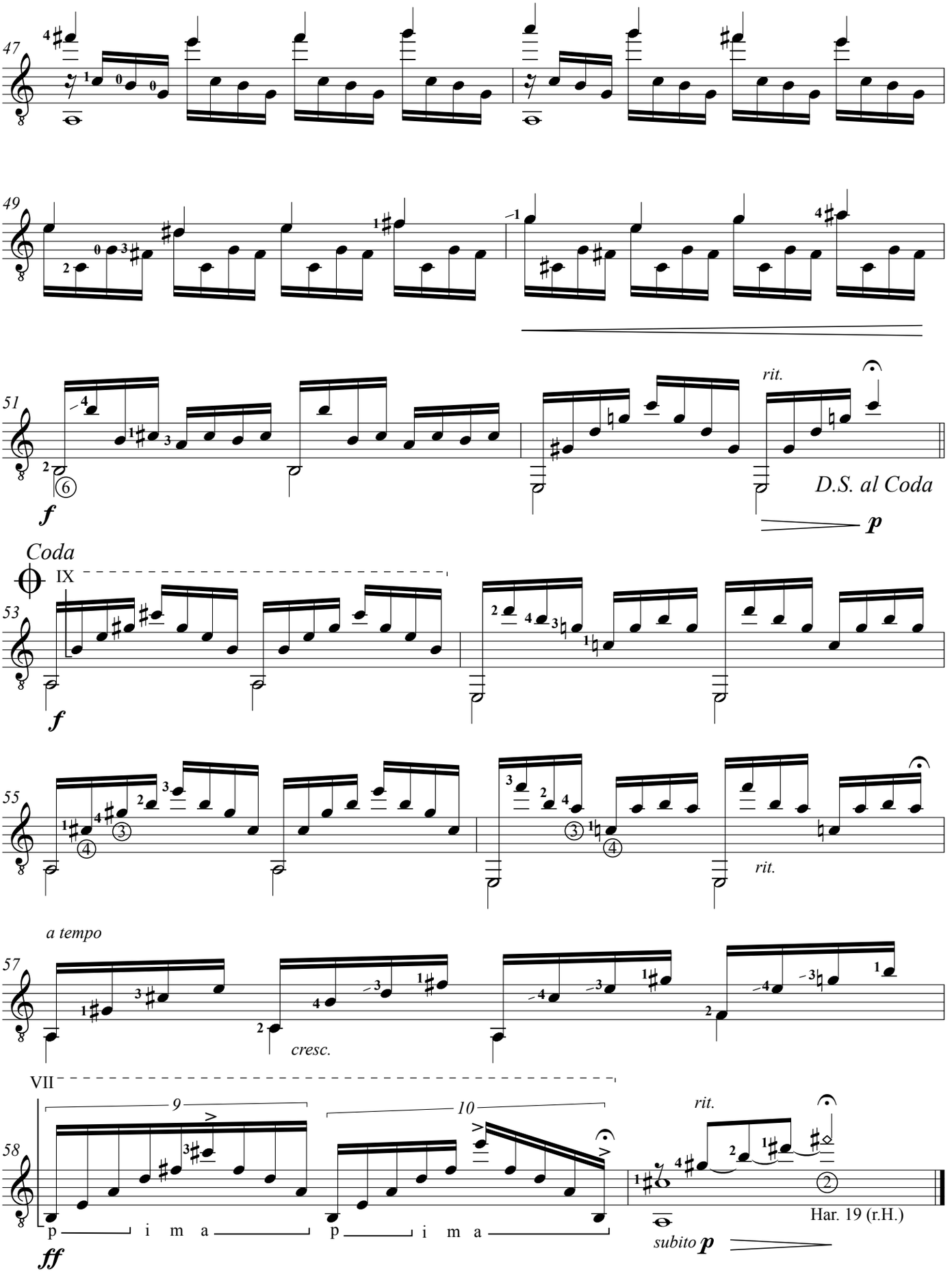

15
III
II
cresc.
f
Zur Coda
17
mf
19
21
23
25
27
rit.
p
29
a tempo
mp


I
poco meno e cantabile
p (dolce)
cresc.
mp
mf
mp


47
49
51
rit.
D.S. al Coda
Coda
IX
53
55
rit.
a tempo
57
cresc.
VII
9
10
58
rit.
p i m a
p i m a
Har. 19 (r.H.)
subito p

III

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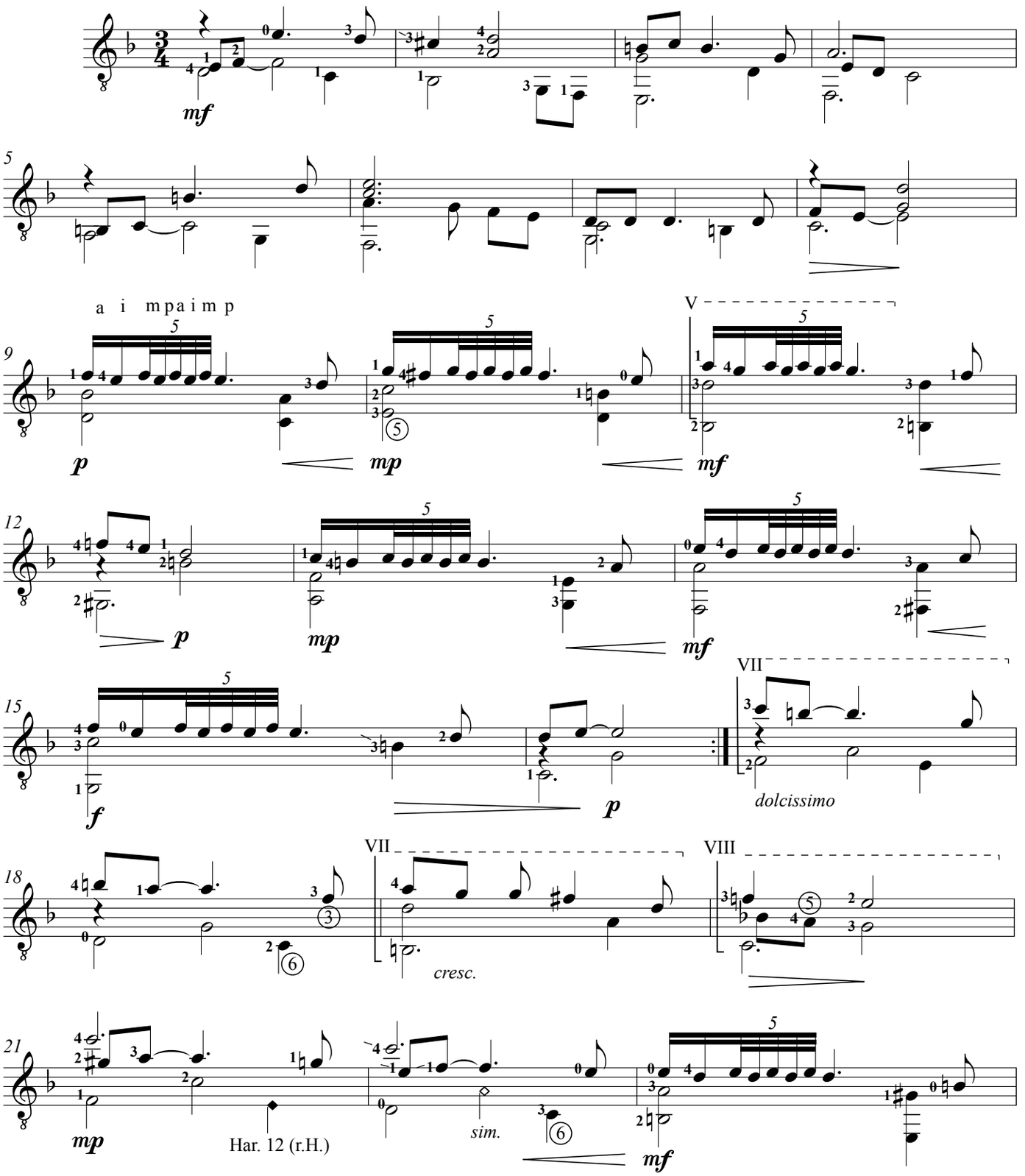
Adagio (come una sarabanda)



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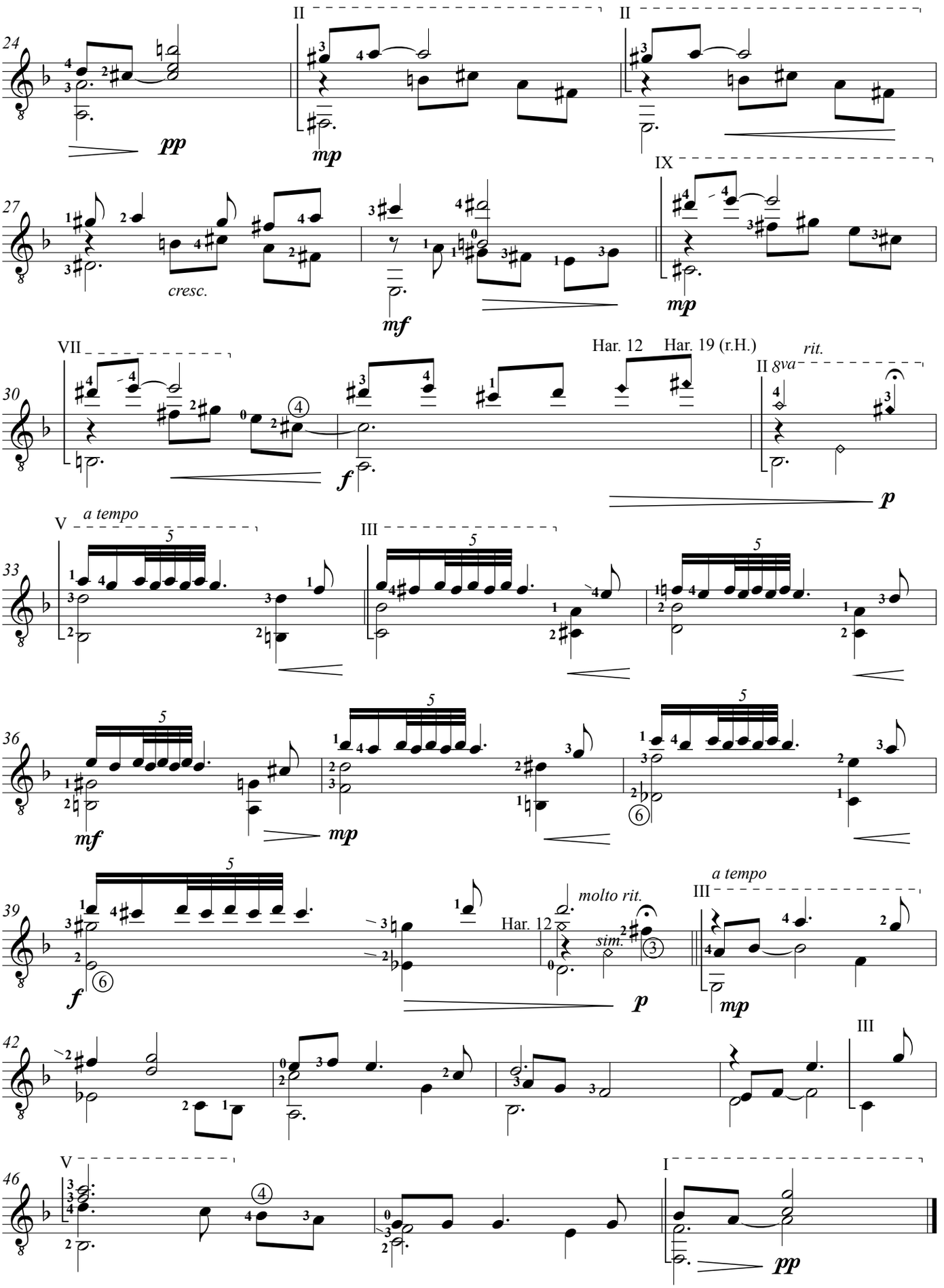
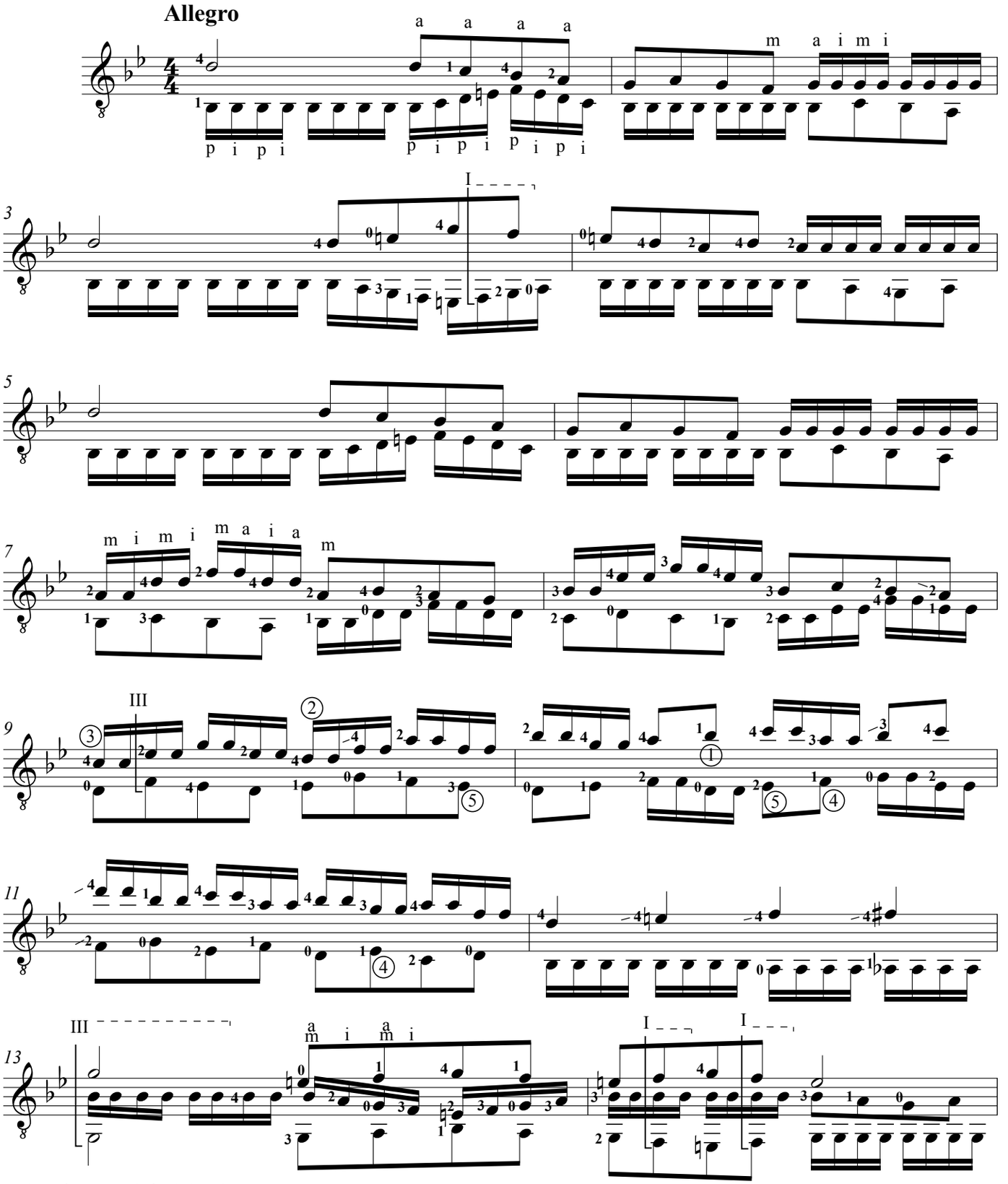

24
II
II
pp
mp
27
IX
cresc.
mf
mp
30
VII
Har. 12
Har. 19 (r.H.)
rit.
II 8va
f
p
33
V
a tempo
III
mf
mp
36
mf
mp
39
molto rit.
Har. 12
sim.
III
a tempo
f
p
mp
42
III
46
V
I
pp

IV

Burkhard Wolters



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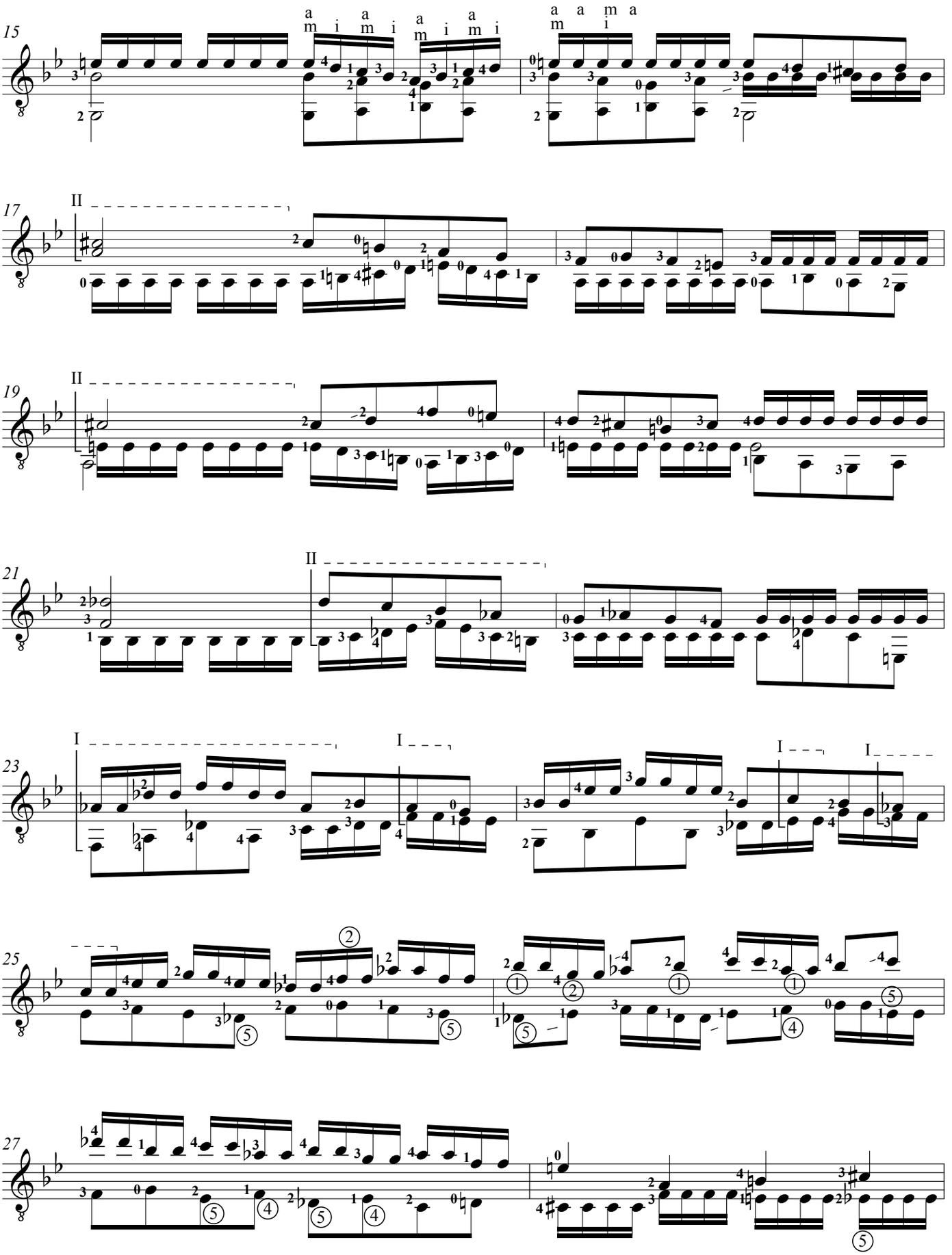
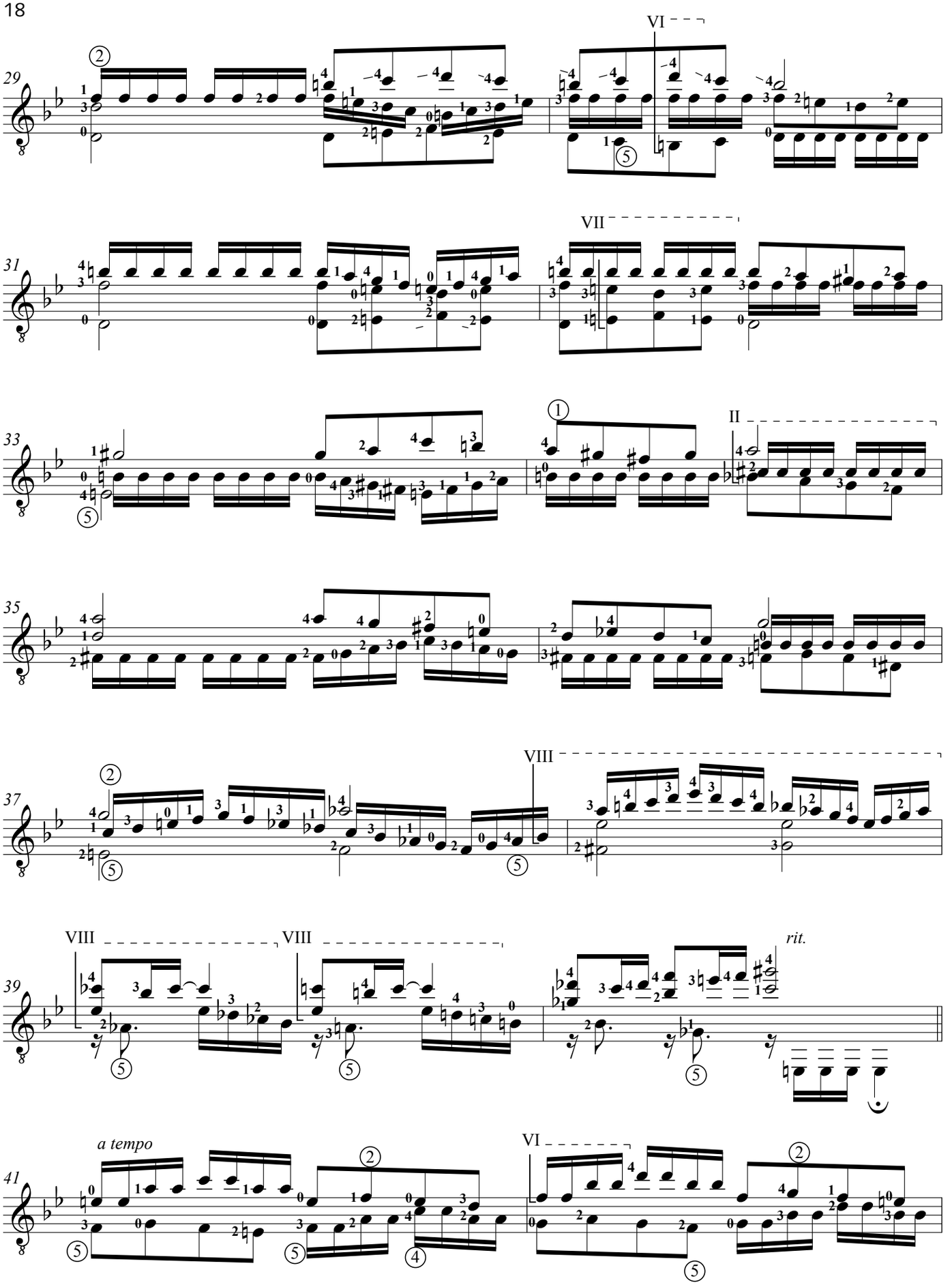
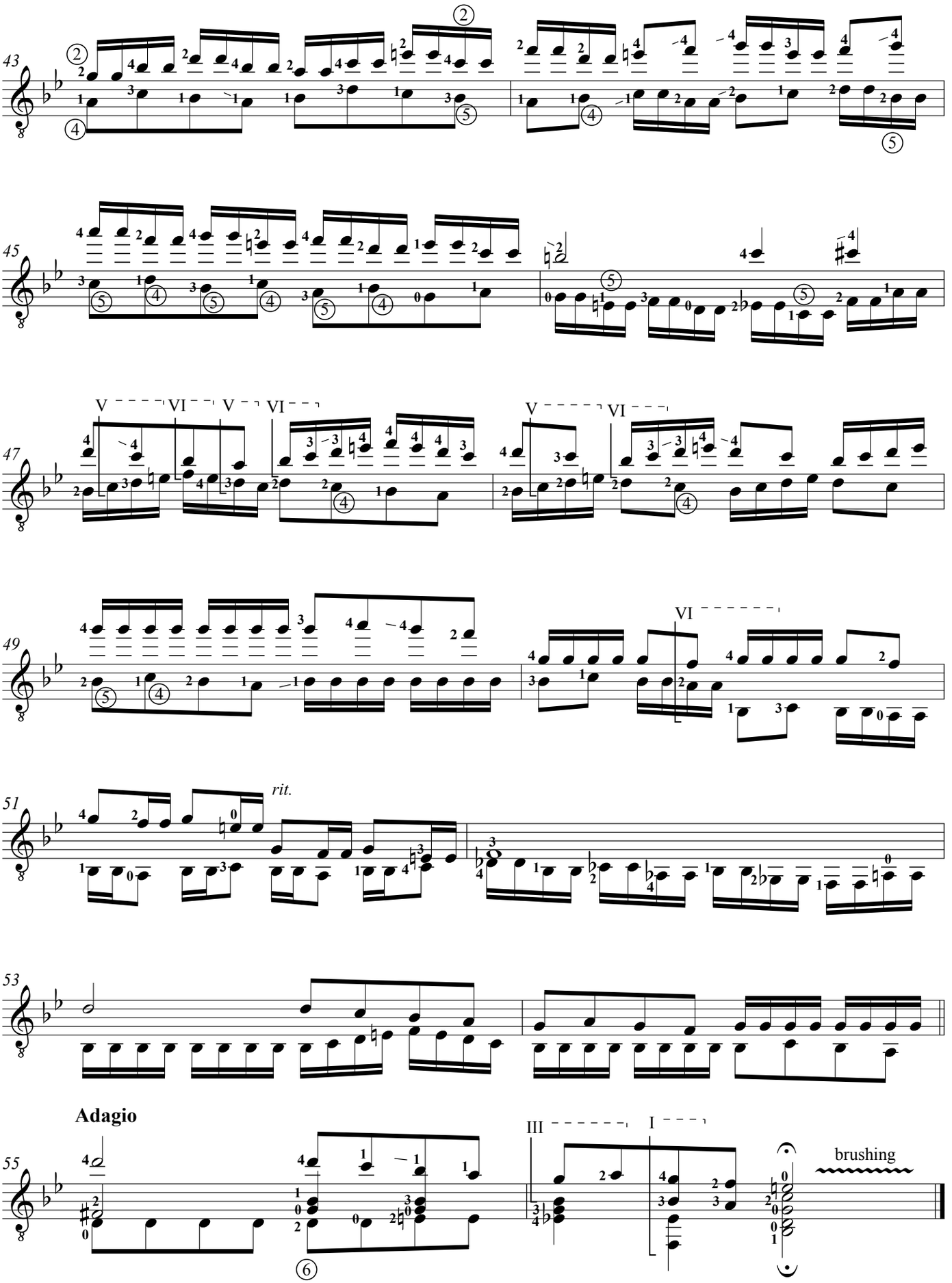

15
a a a
m i m i m i a m
a a m a
m i
17
II
19
II
21
II
23
I
I
I
I
25
27


29
VI
31
VII
33
II
35
37
VIII
39
VIII
VIII
rit.
41
a tempo
VI


43
45
47
49
51
53
55
rit.
Adagio
brushing

V

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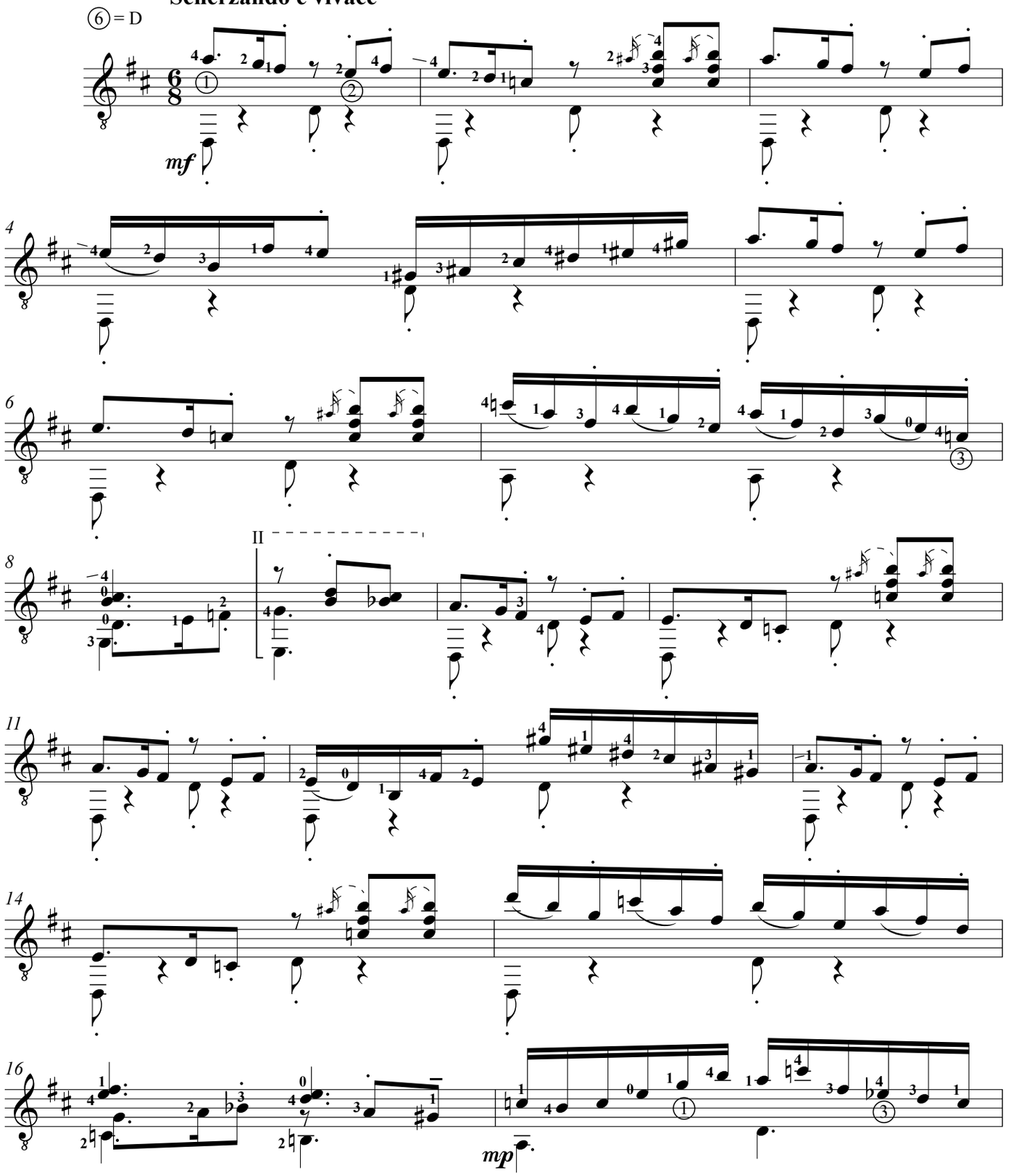
Scherzando e vivace



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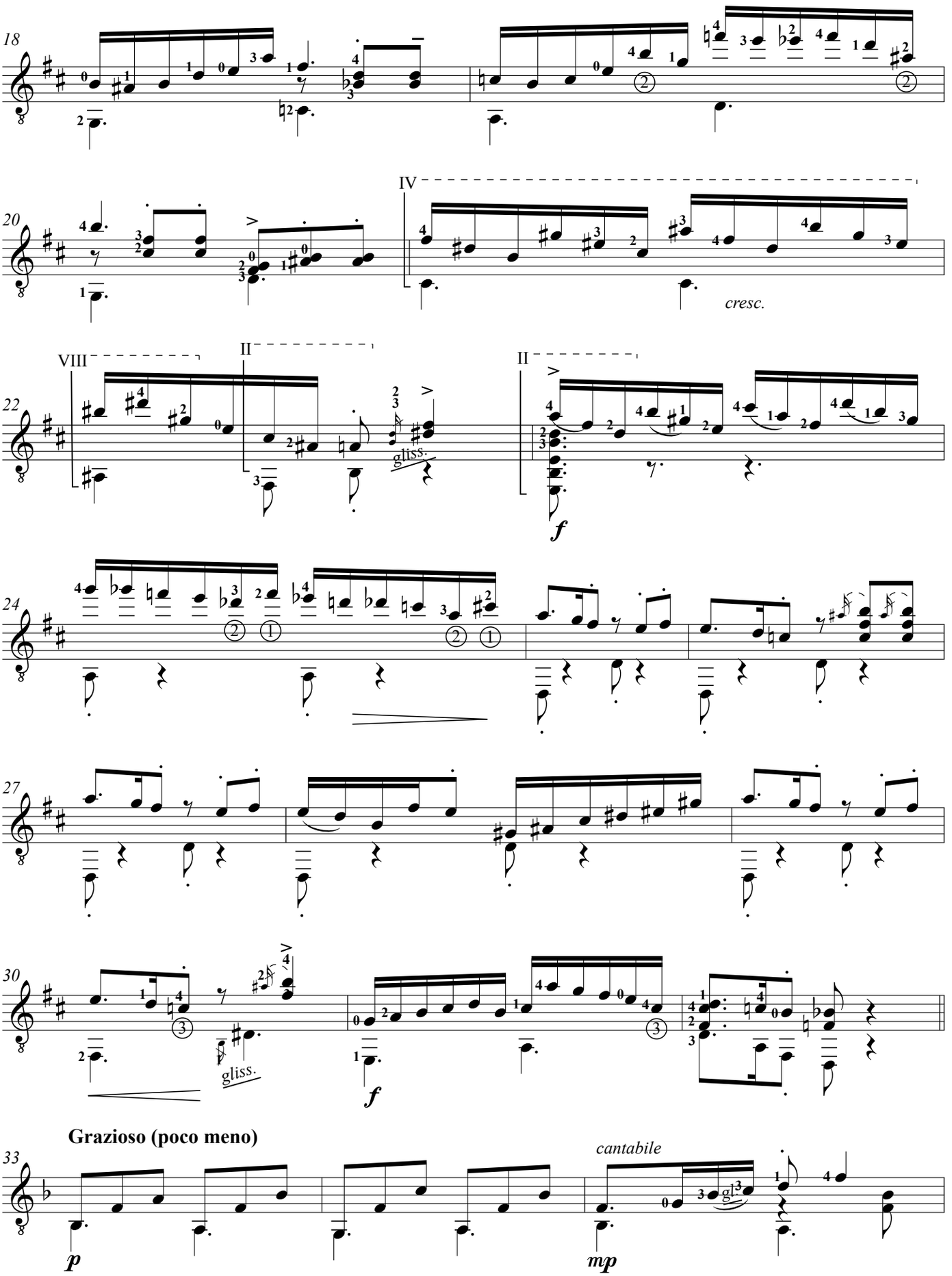
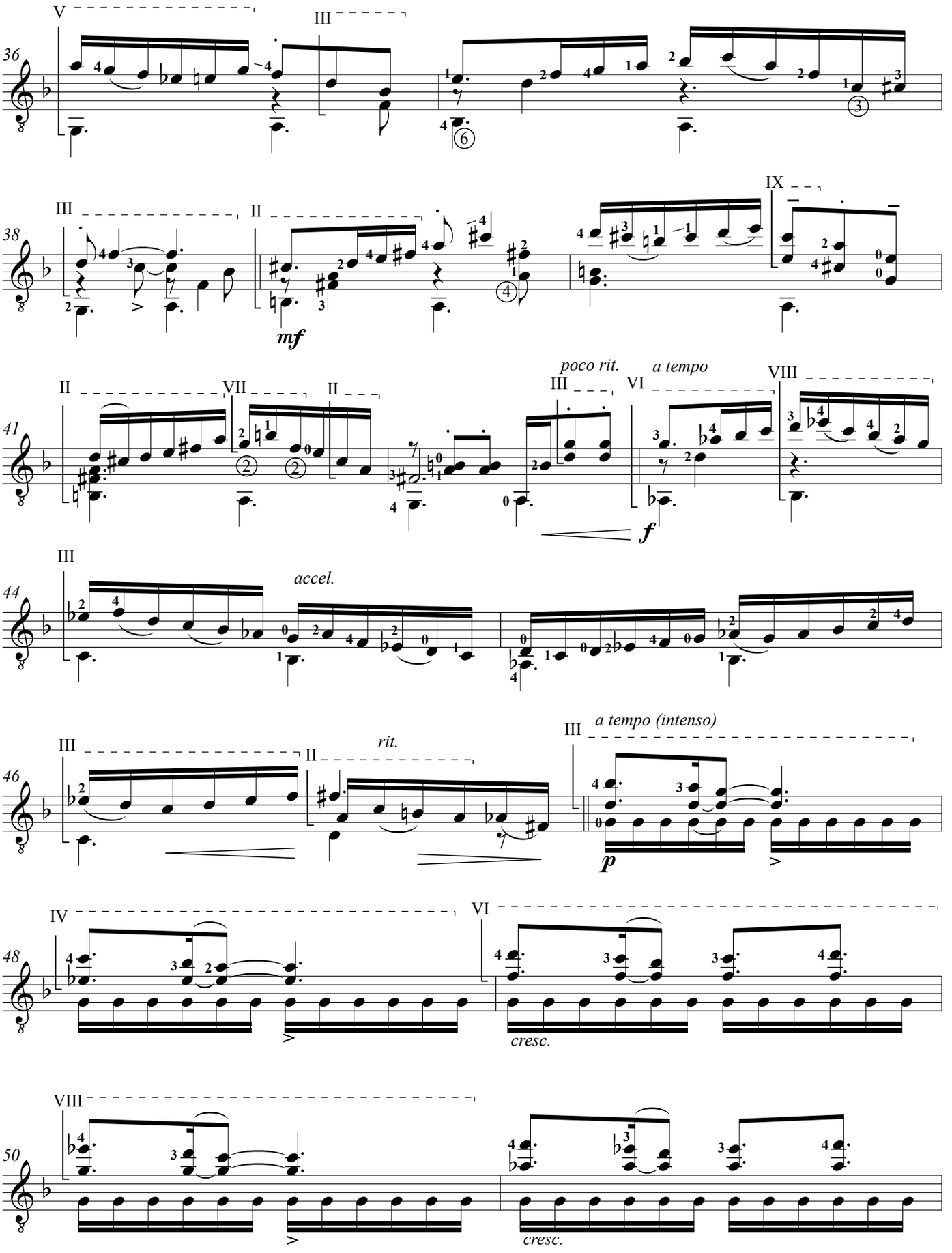
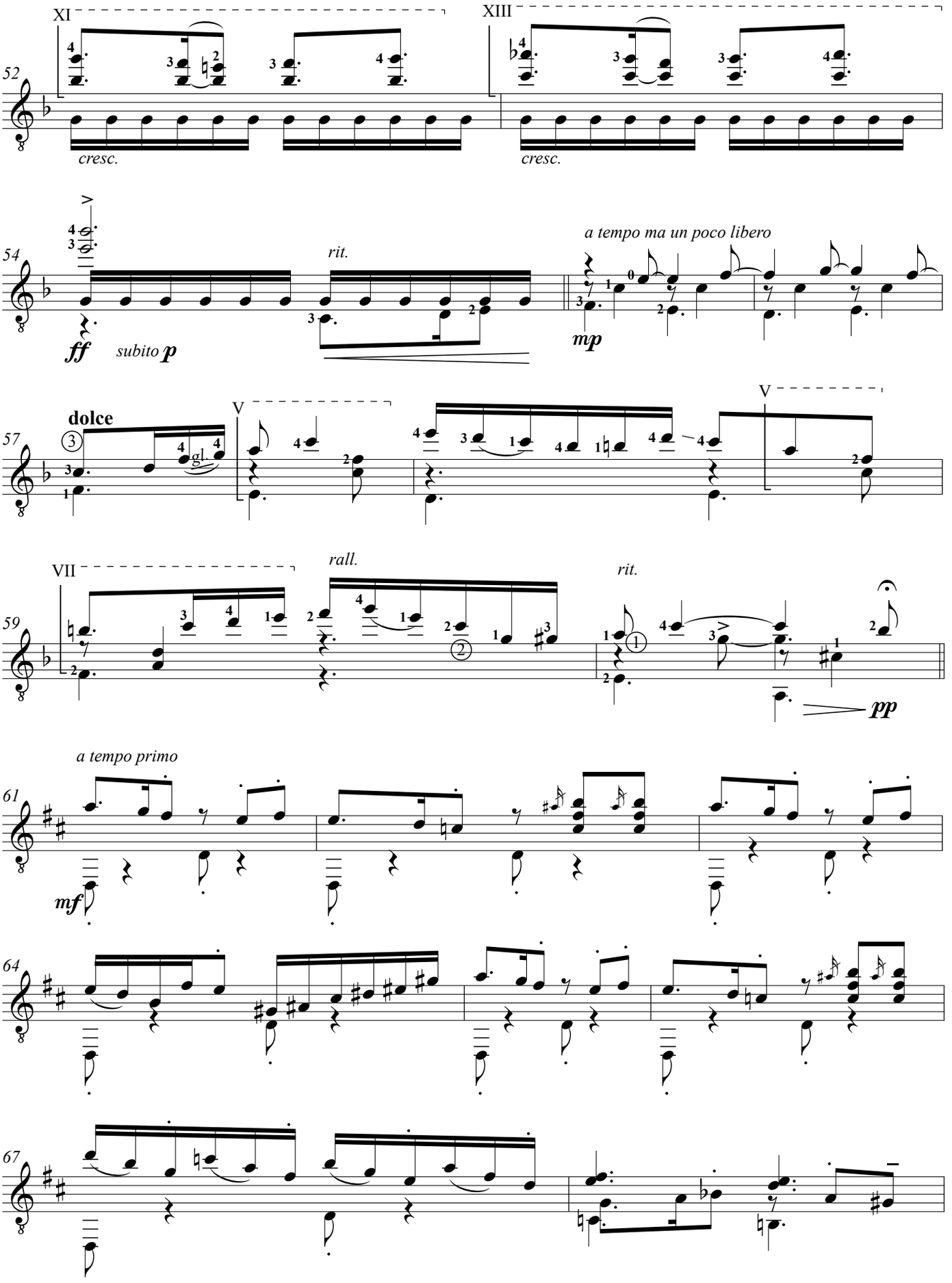
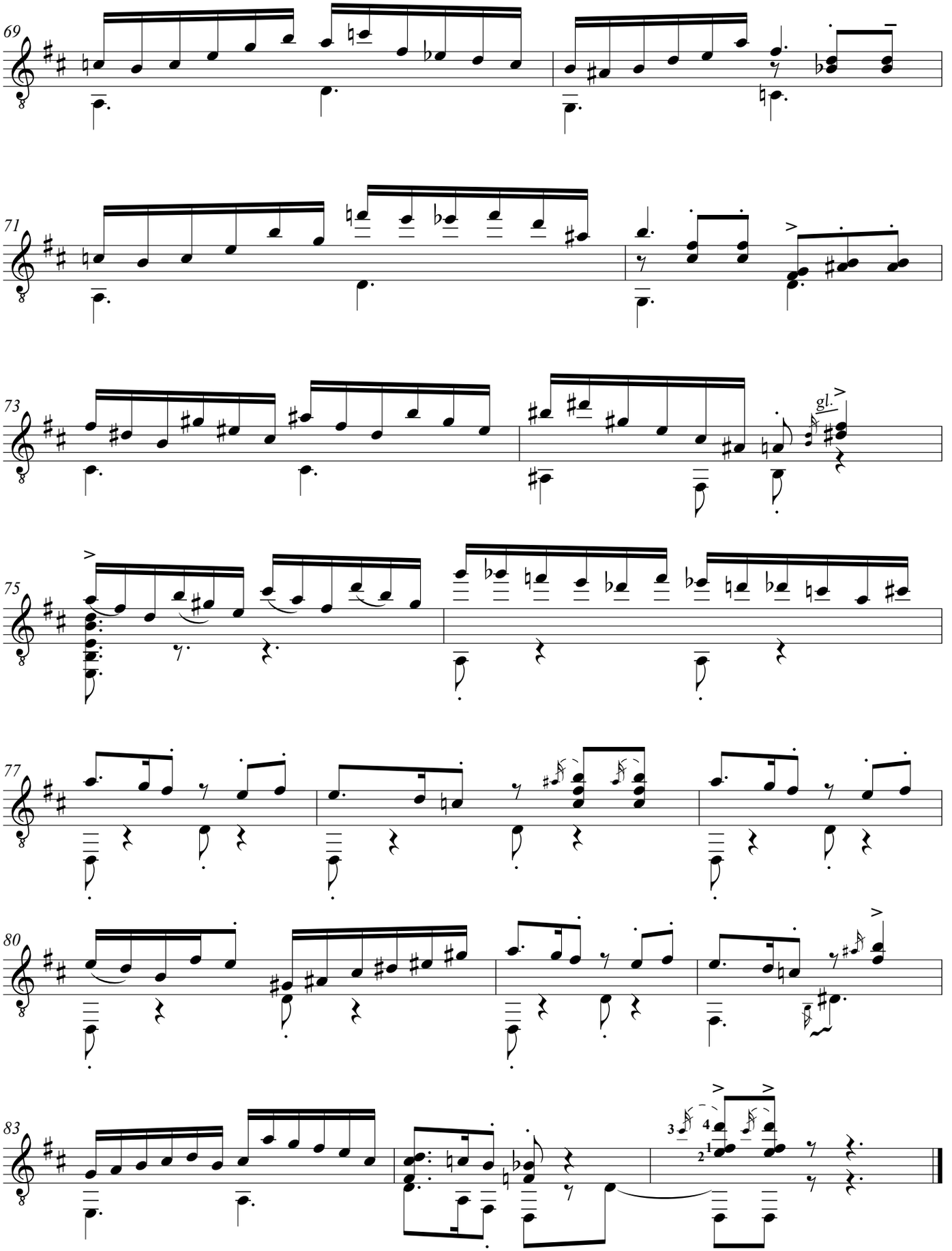

18
IV
cresc.
20
VIII
II
gliss.
22
II
f
24
27
30
gliss.
f
Grazioso (poco meno)
cantabile
33
p
mp


36
V
III
38
III
II
mf
IX
41
II
VII
II
III
poco rit.
VI
a tempo
VIII
f
44
III
accel.
46
III
II
rit.
III
a tempo (intenso)
p
48
IV
VI
cresc.
50
VIII
cresc.


XI
XIII
52
cresc.
cresc.
54
ff
subito p
rit.
a tempo ma un poco libero
mp
57
dolce
V
V
59
VII
rall.
rit.
pp
a tempo primo
61
mf
64
67


69
71
73
gl.
75
77
80
83

VI

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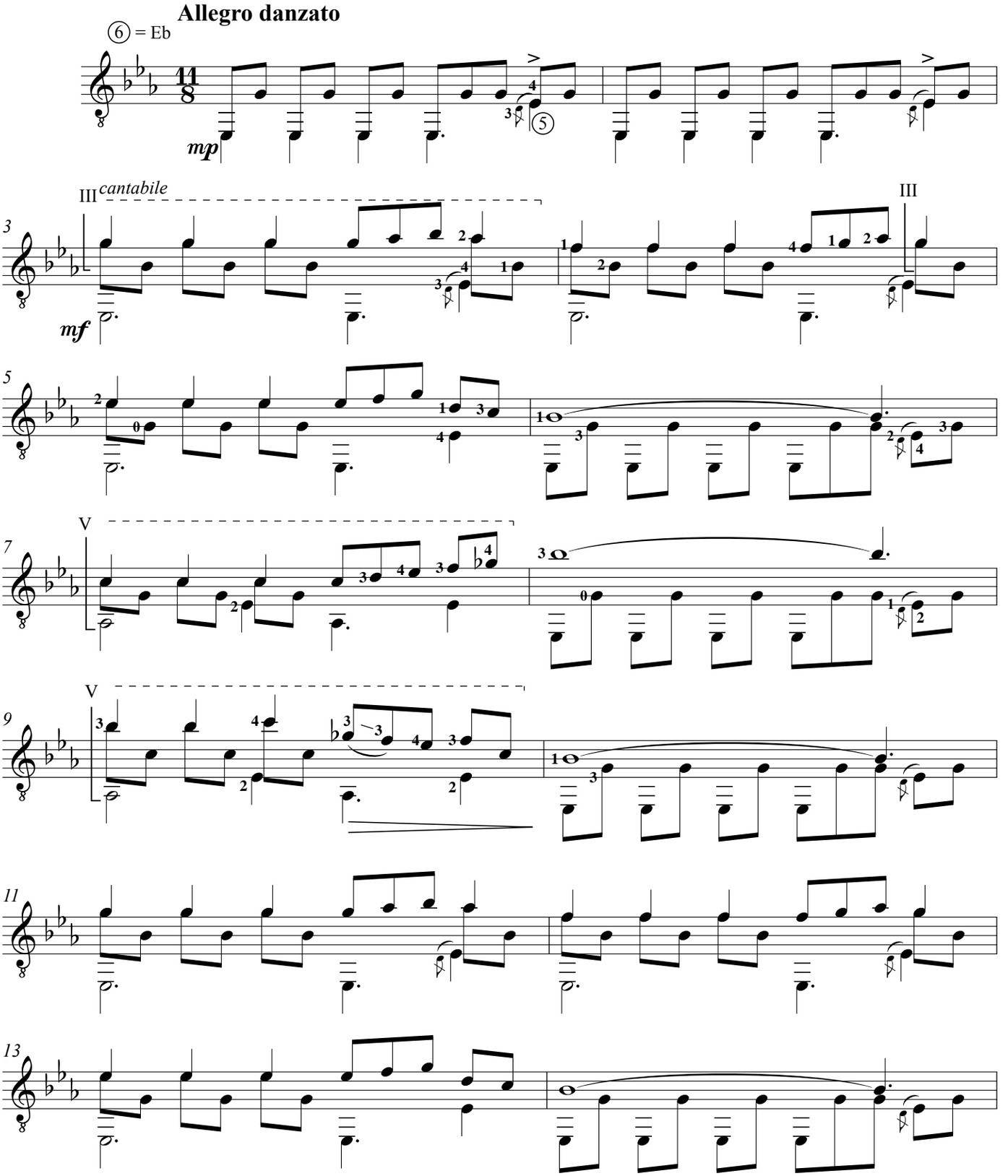

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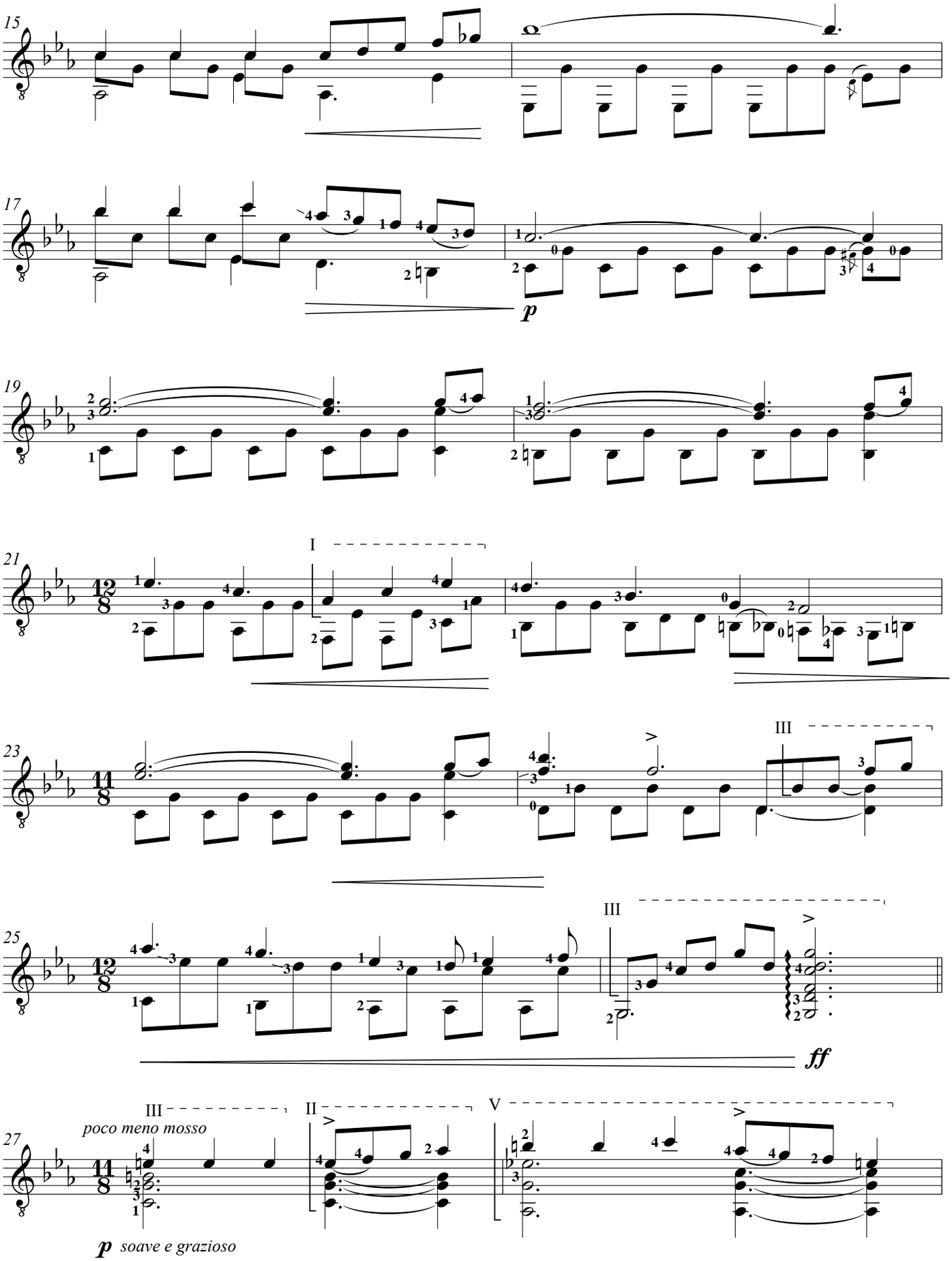
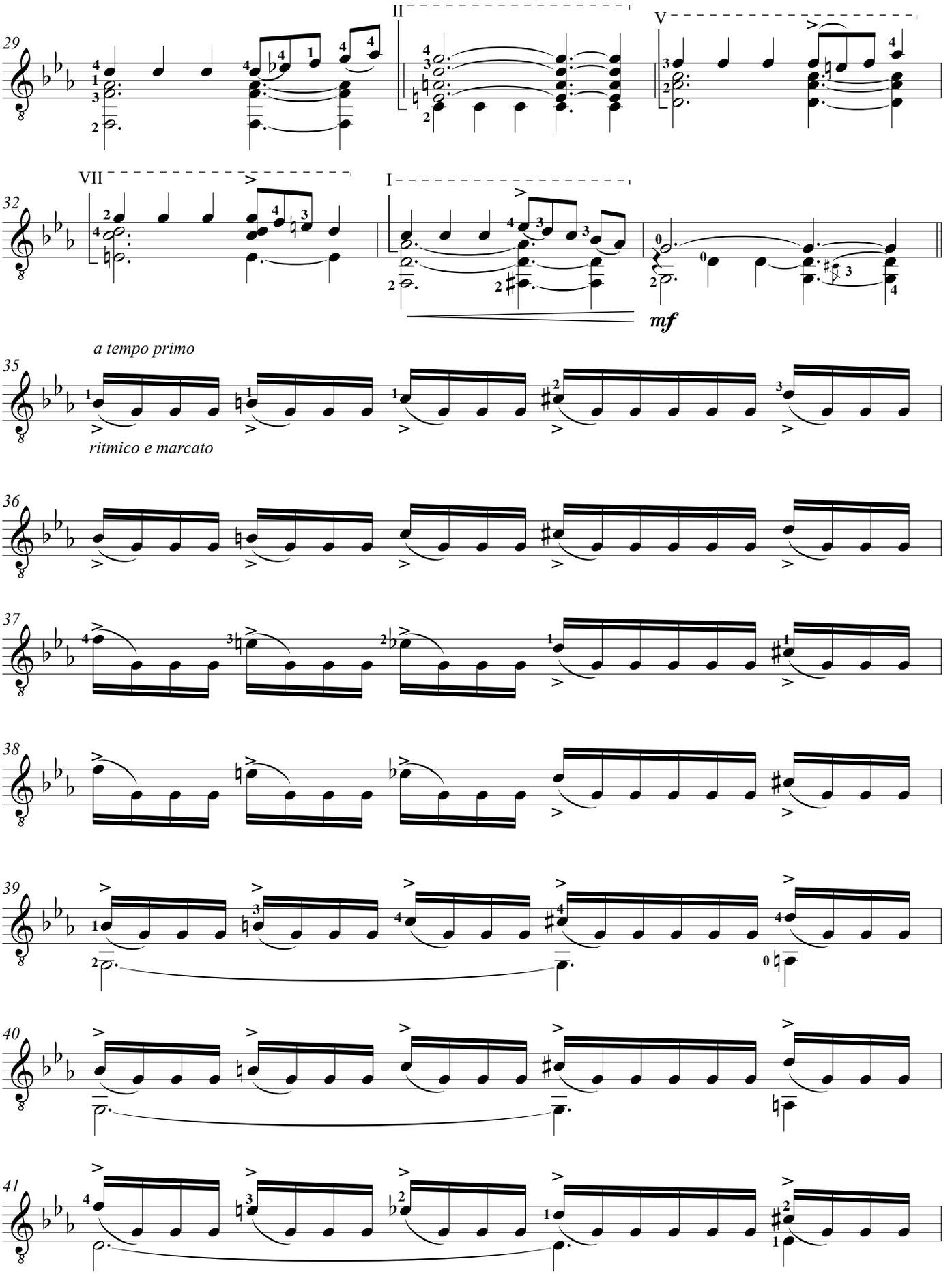
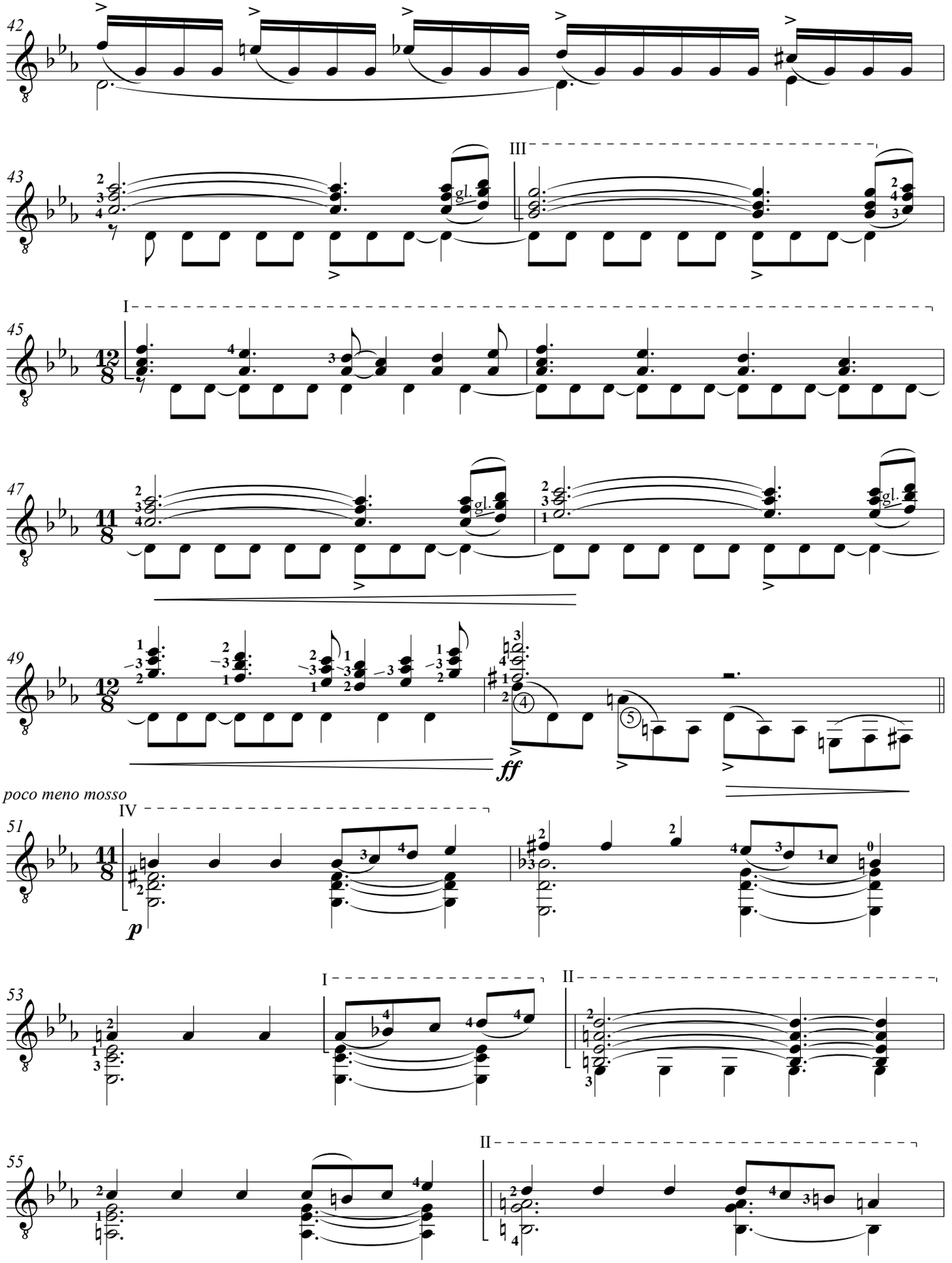
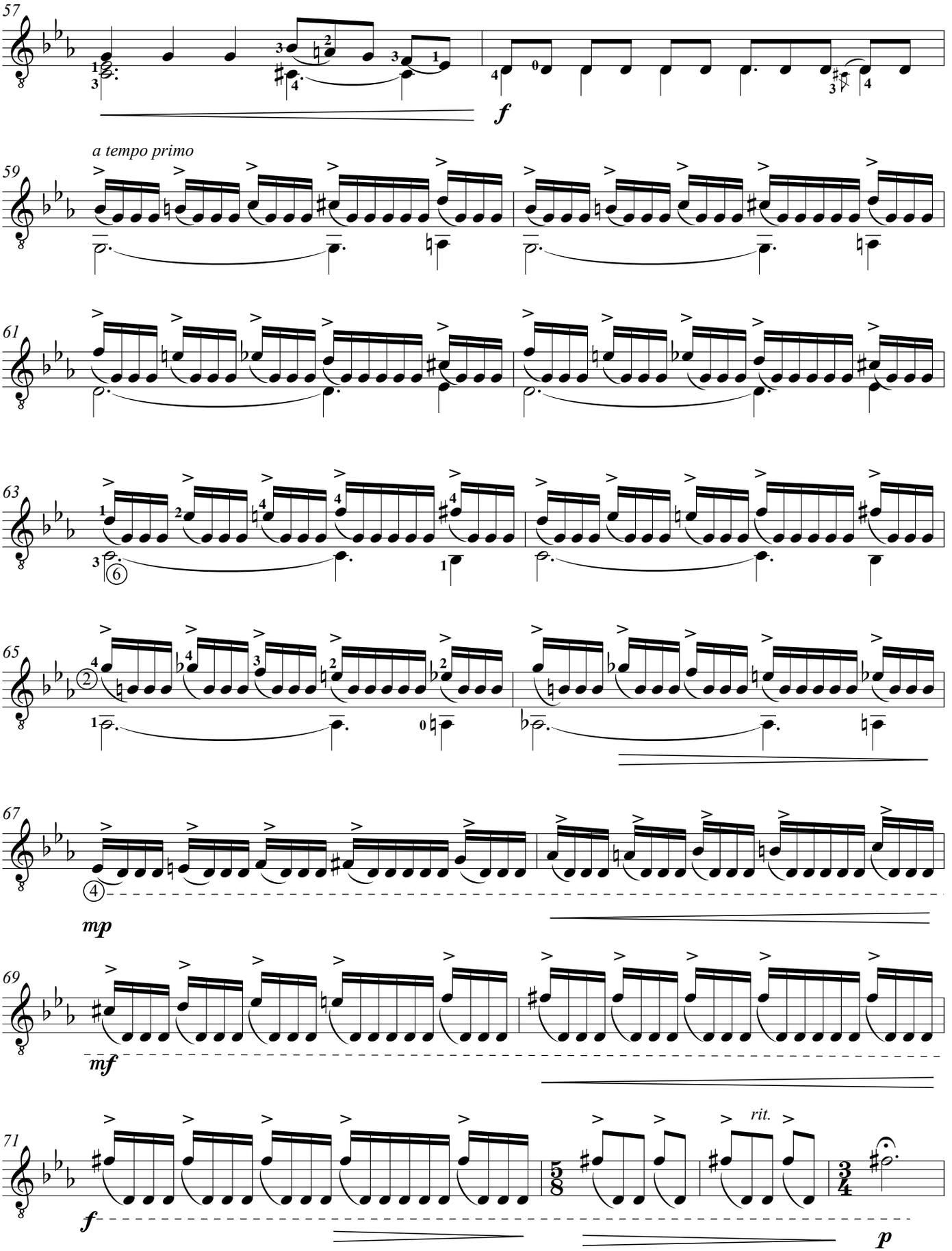
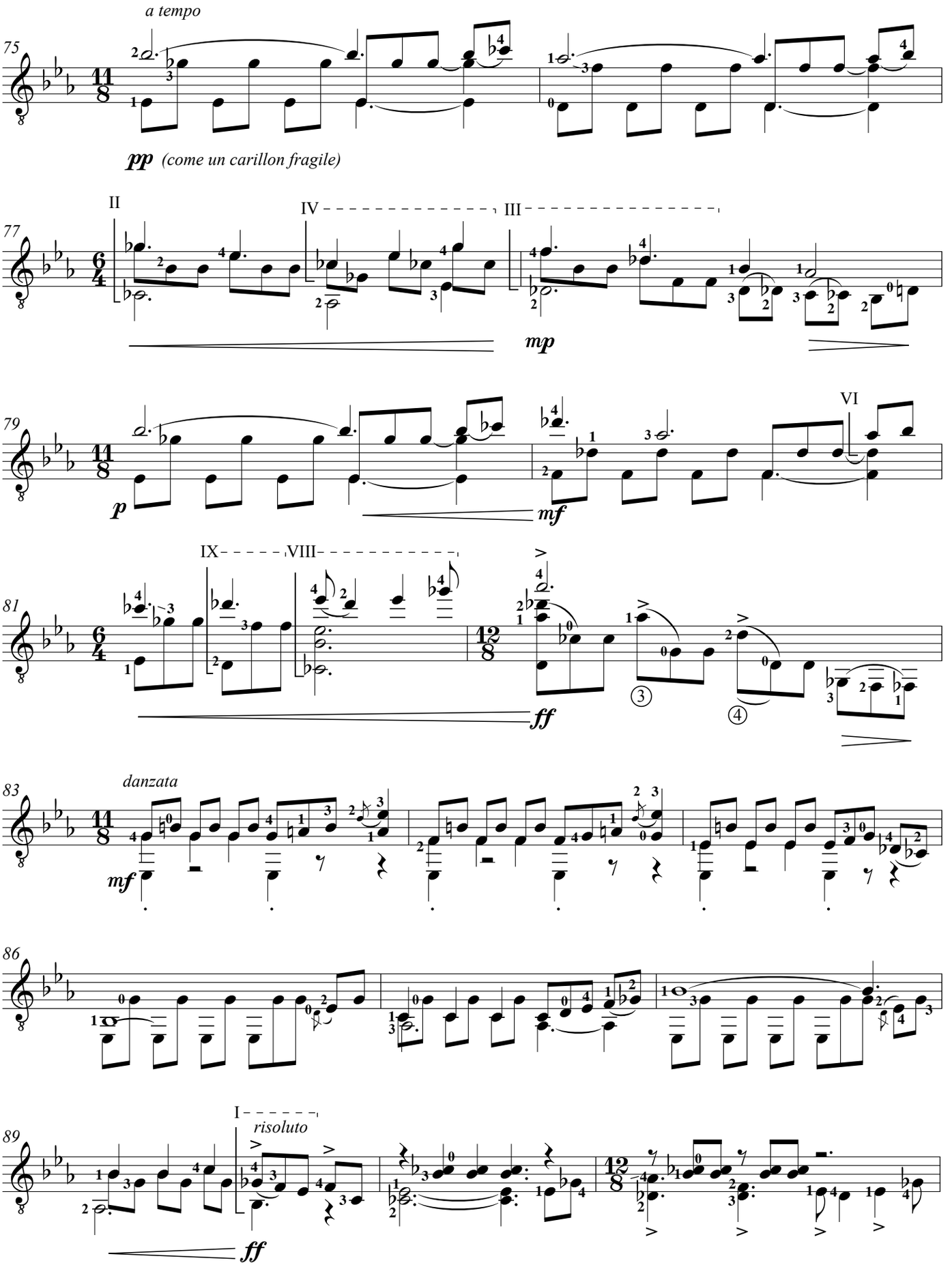
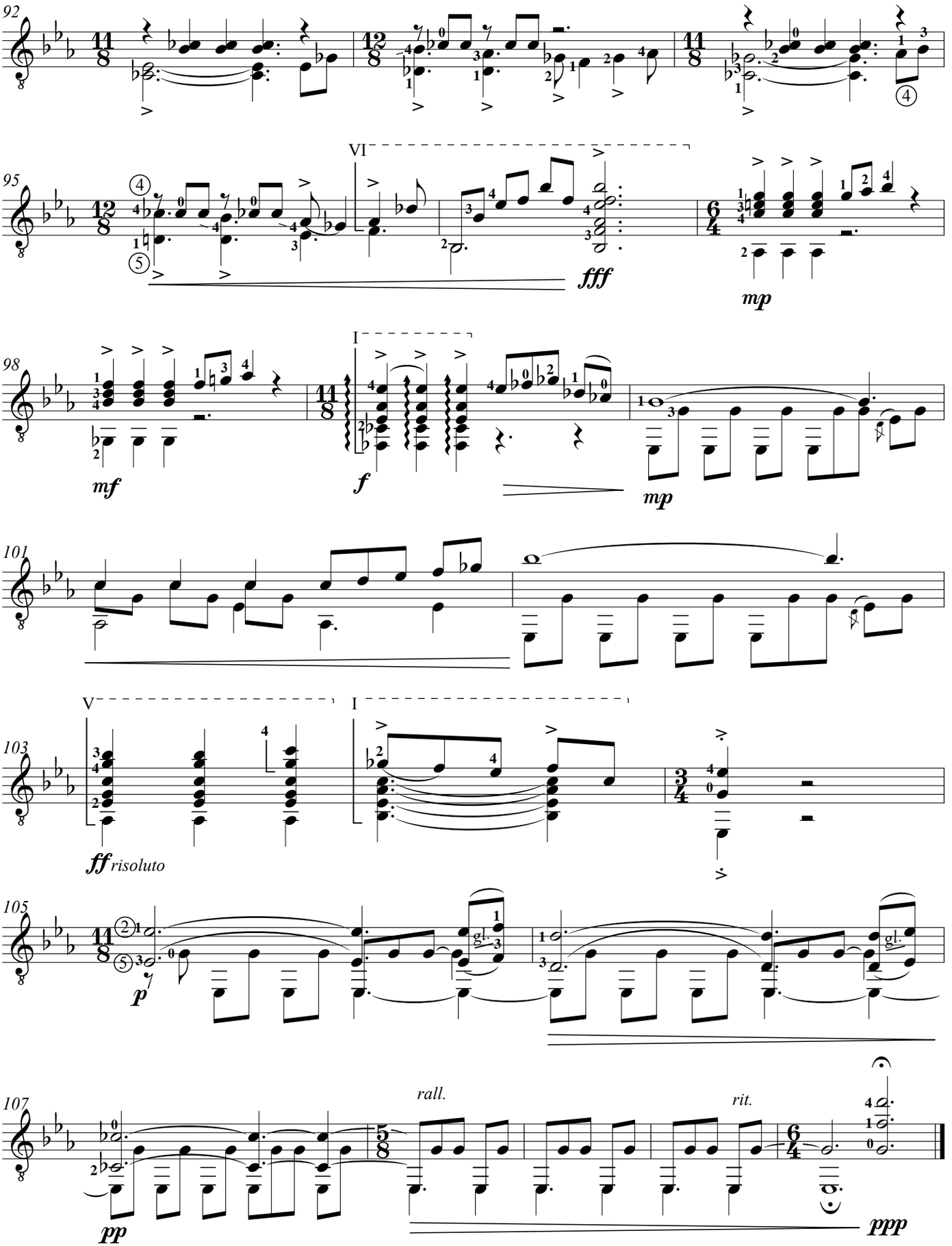

15
17
p
19
21
I
23
III
25
III
ff
27
III
poco meno mosso
II
V
p soave e grazioso


29
II
V
32
VII
I
mf
a tempo primo
35
ritmico e marcato
36
37
38
39
40
41


42
43
III
gl.
45
I
47
gl.
49
ff
poco meno mosso
51
IV
p
53
I
II
55
II


57
f
a tempo primo
59
61
63
65
67
mp
69
mf
71
rit.
5/8
3/4
p

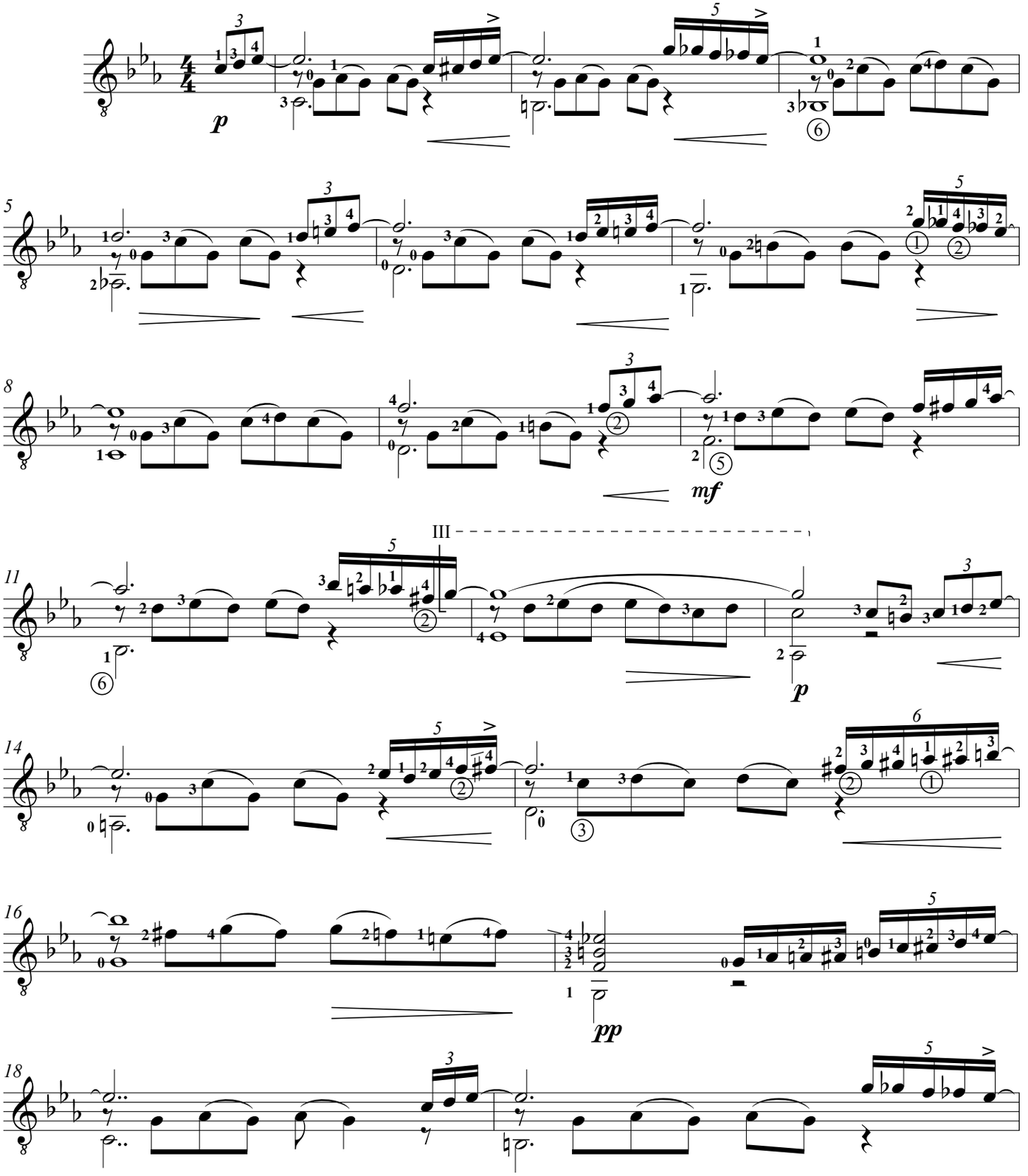

a tempo
75
pp (come un carillon fragile)
II
IV
III
77
mp
79
p
mf
VI
IX
VIII
81
ff
danzata
83
mf
86
I
risoluto
89
ff


92
95
VI
fff
mp
98
I
mf
f
mp
101
103
V
I
ff risoluto
105
p
107
rall.
rit.
pp
ppp

VII

Burkhard Wolters

Andante sostenuto con affetto (come una milonga)



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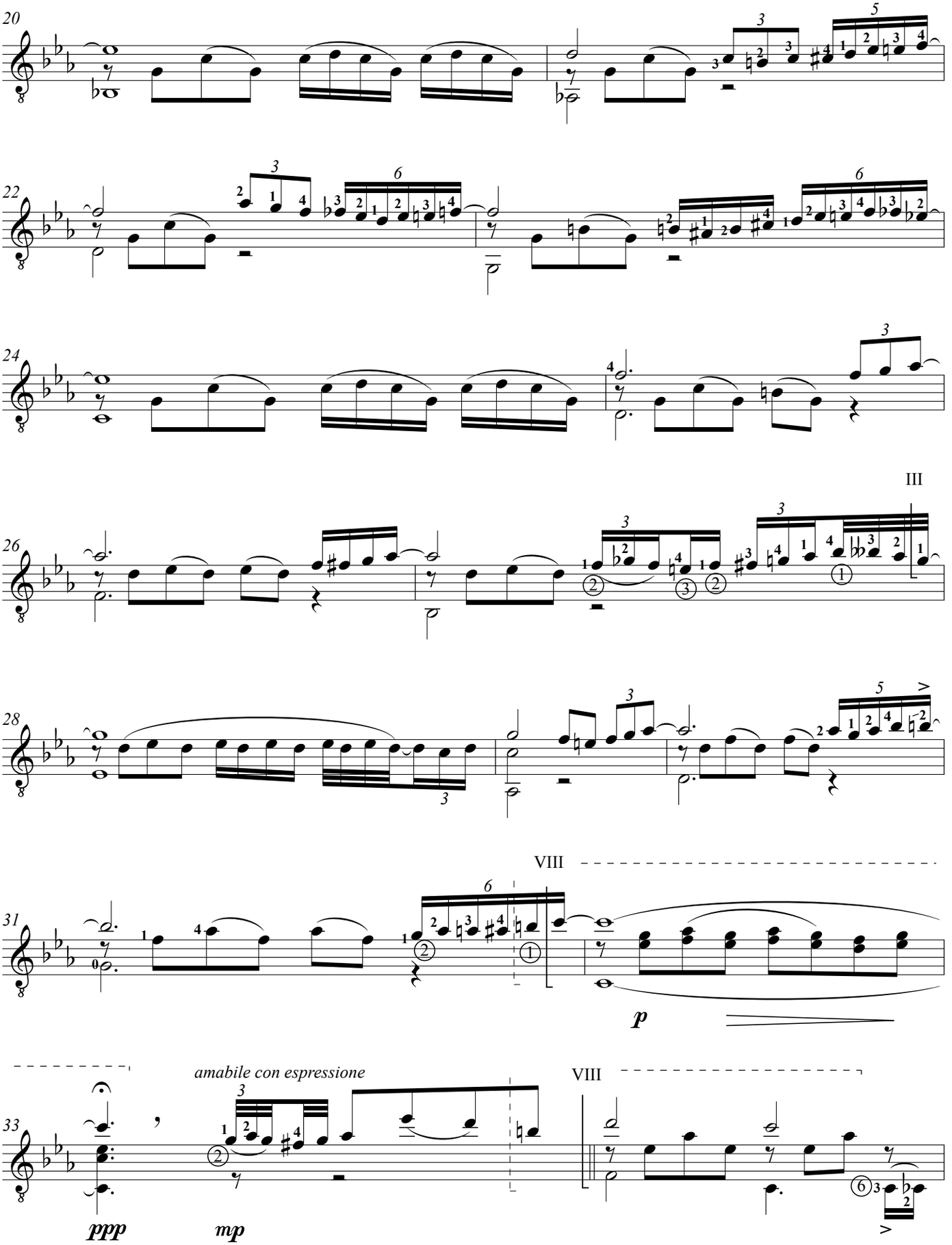
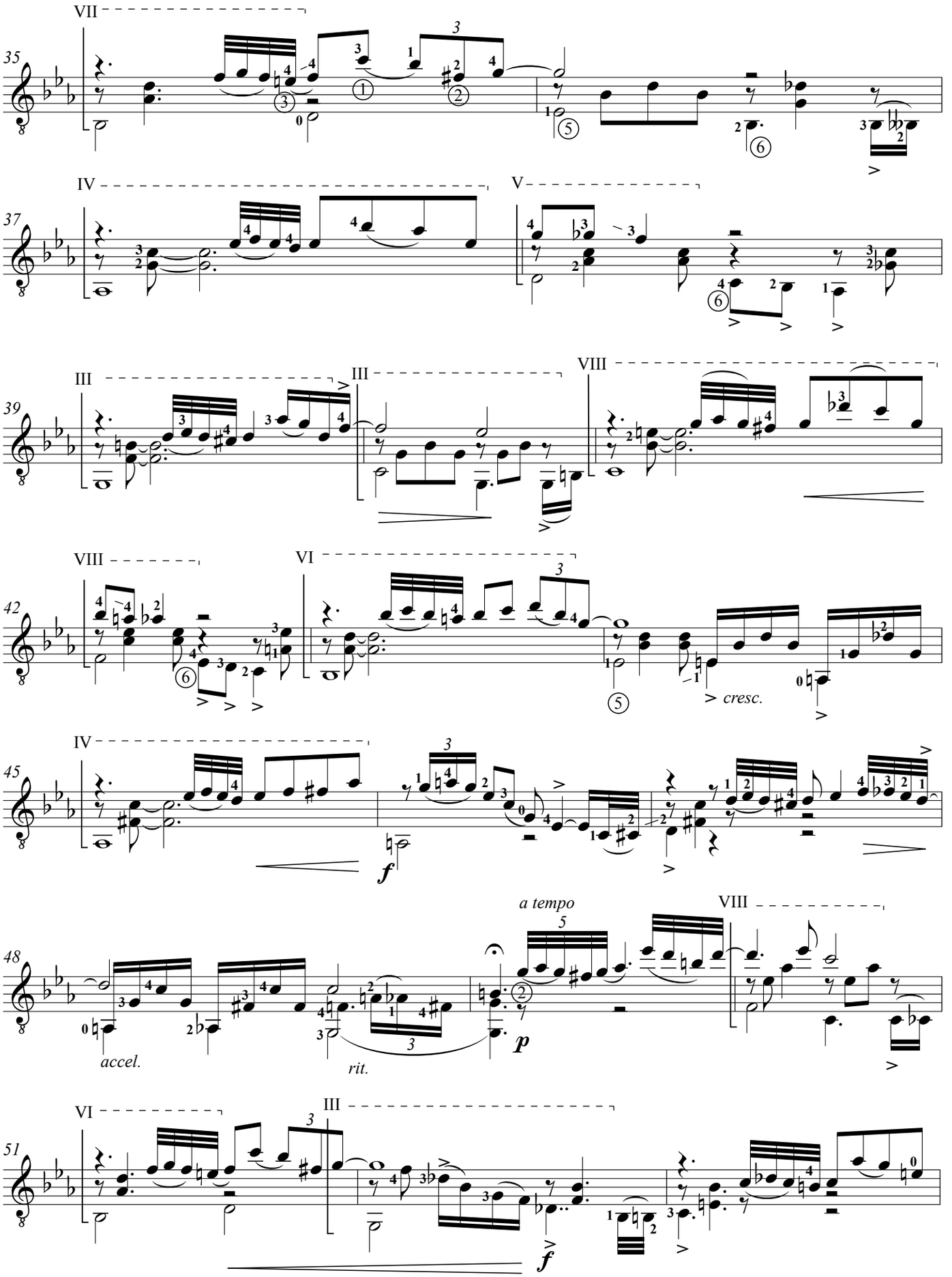
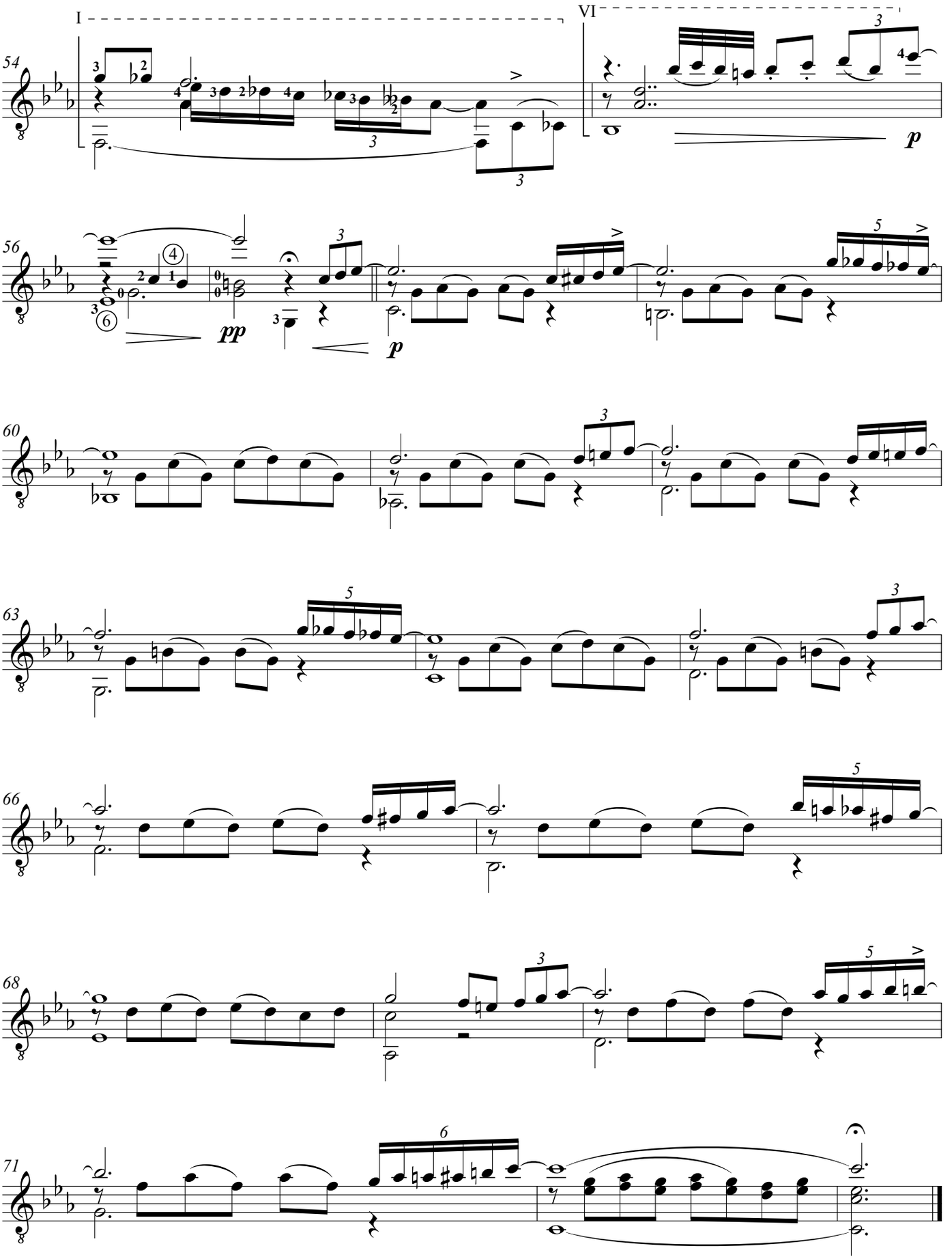

20
22
24
III
26
28
VIII
31
p
amabile con espressione
33
ppp
mp
VIII

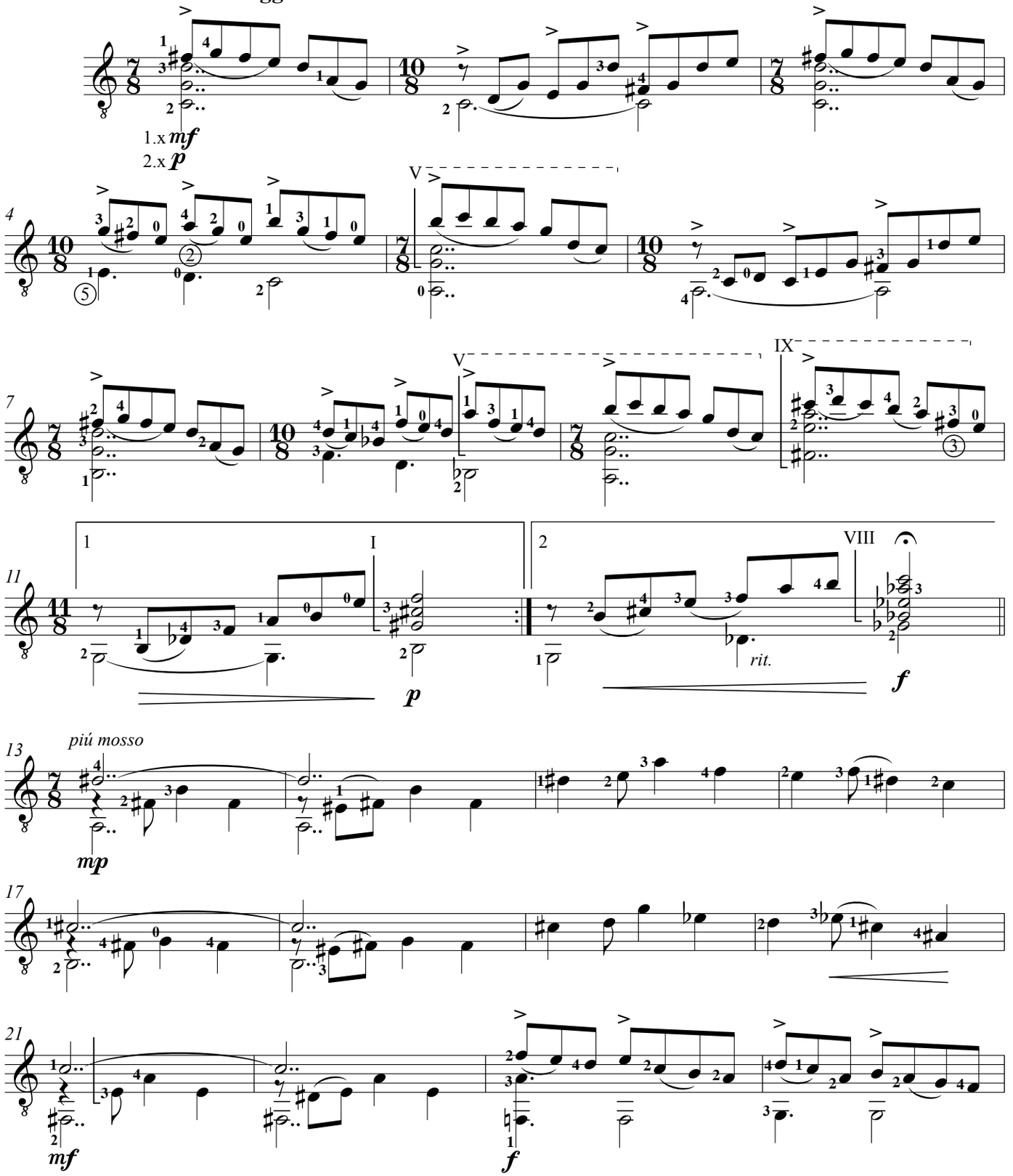

VII
35
IV
V
37
III
III
VIII
39
VIII
VI
42
cresc.
IV
45
f
a tempo
VIII
48
accel.
rit.
p
VI
III
51
f


I
VI
54
56
60
63
66
68
71
pp
p
p

VIII

Burkhard Wolters

Moderato e leggero ma ritmico



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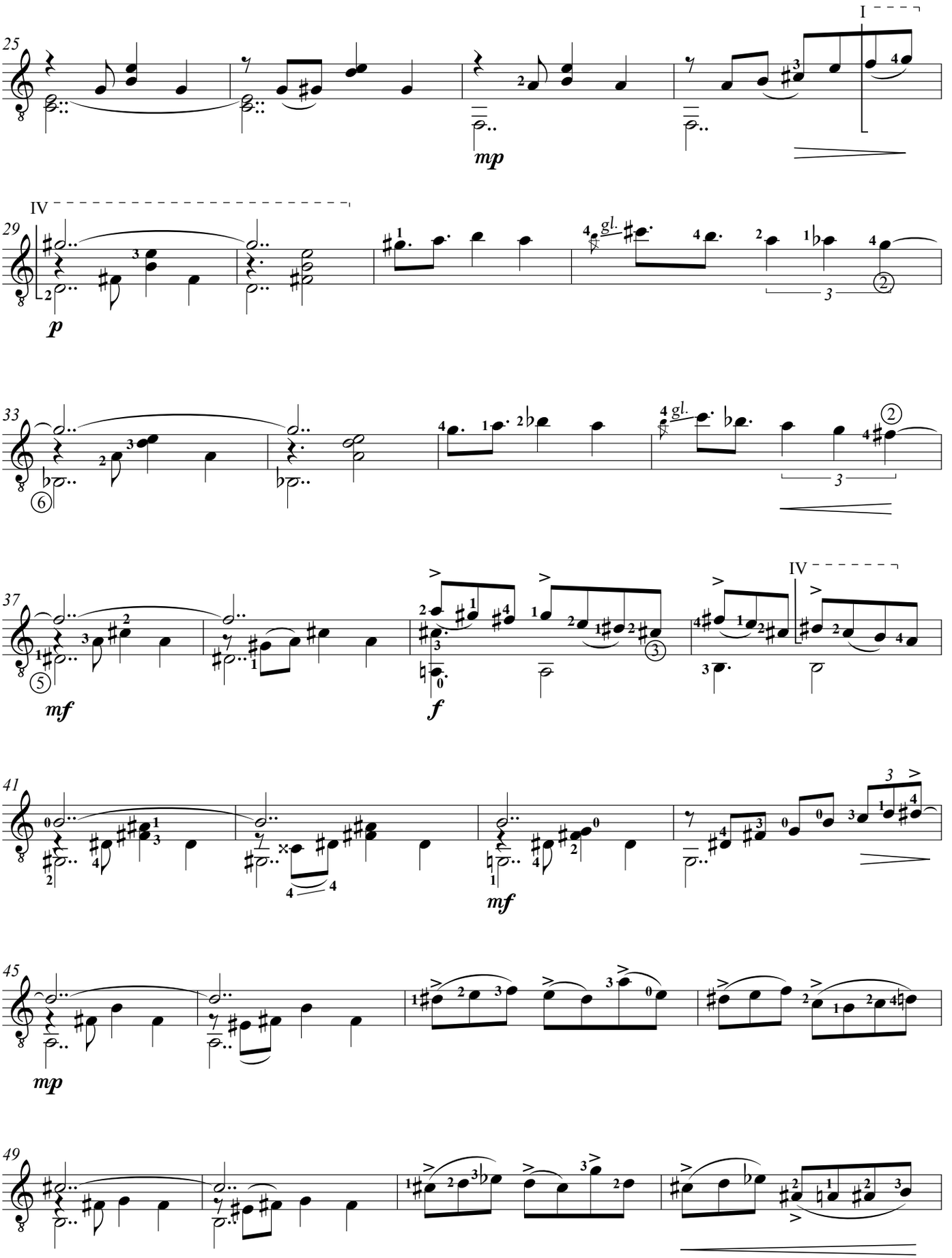
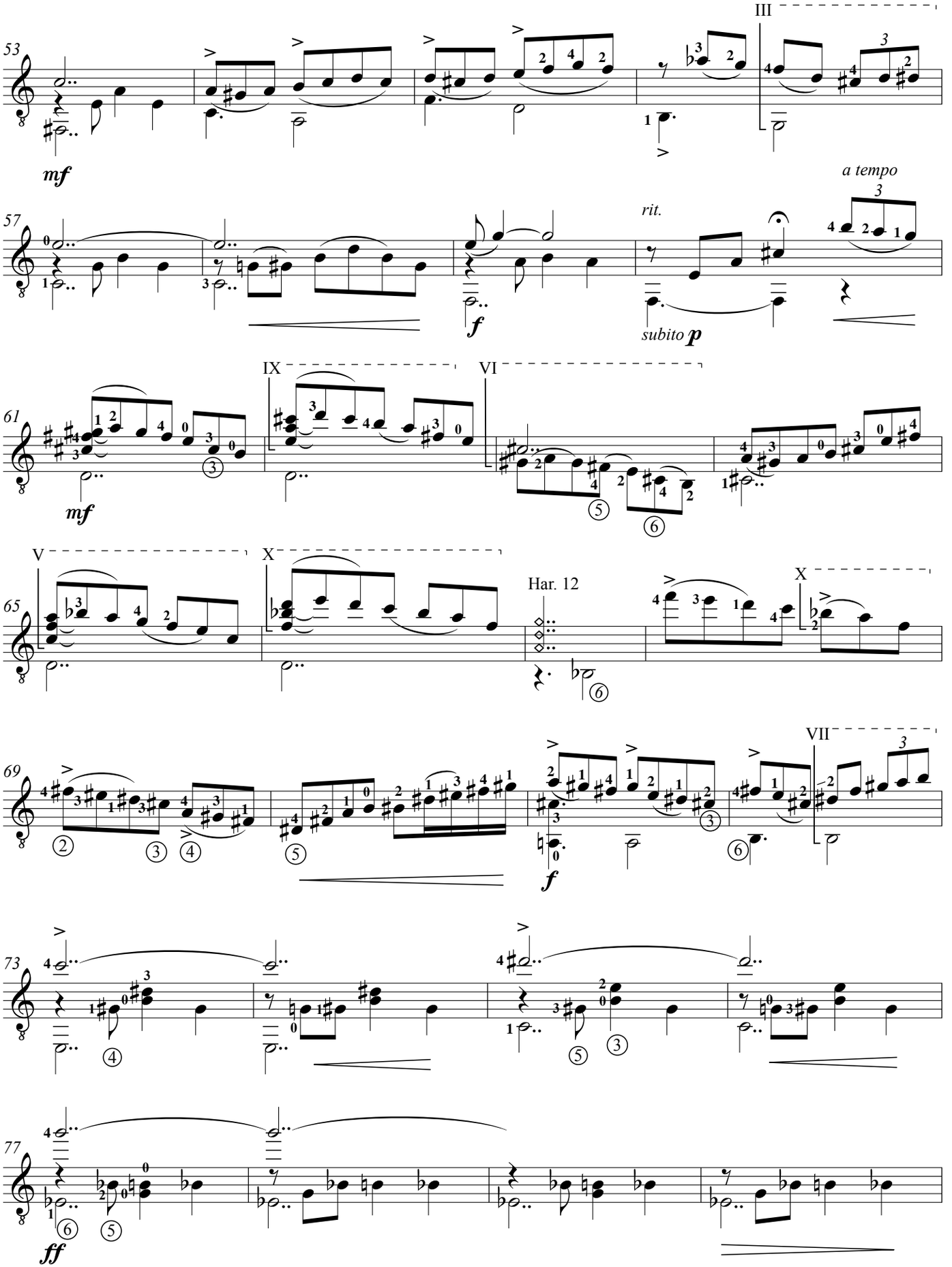
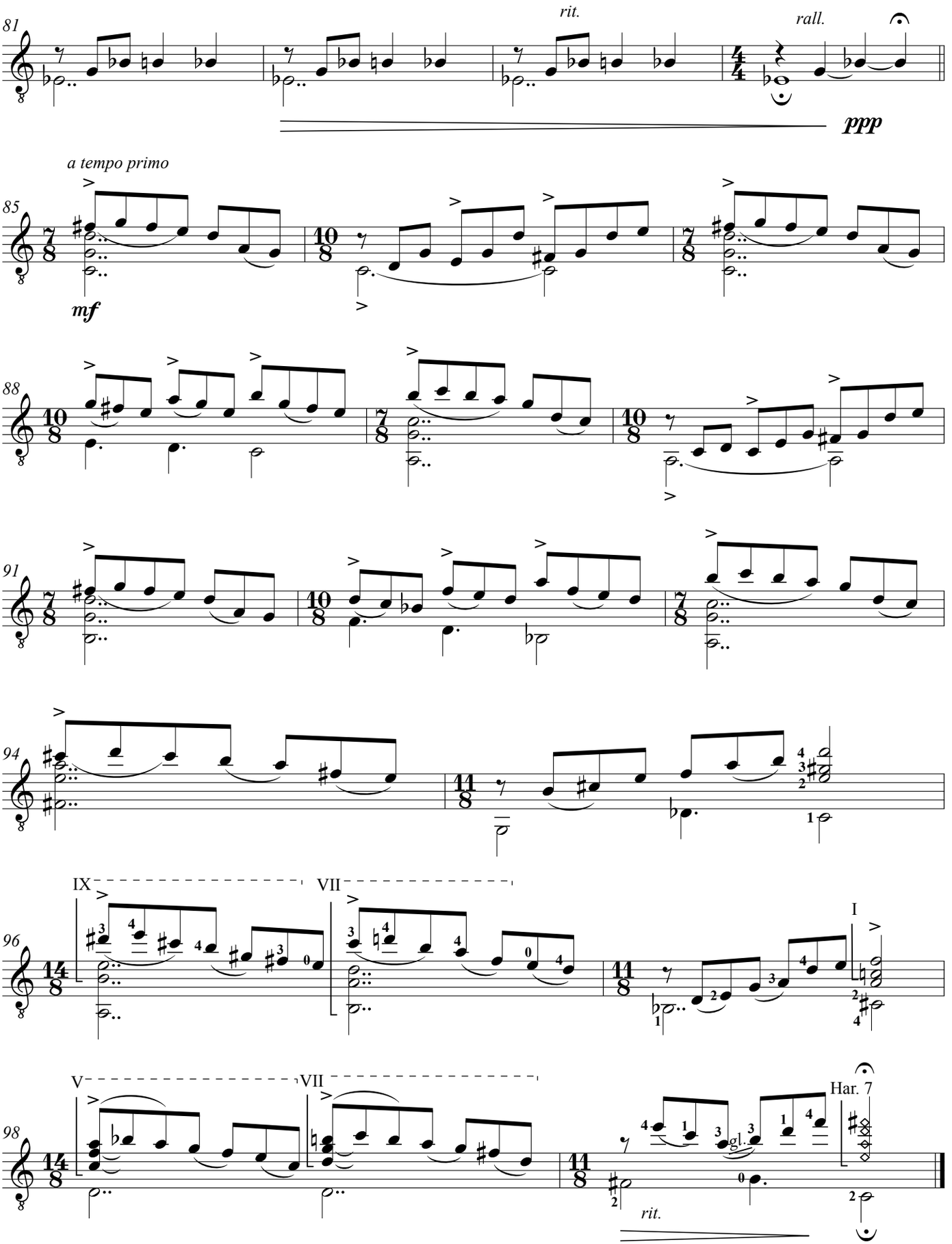

25
I
mp
IV
29
p
gl.
33
gl.
37
mf
f
IV
41
mf
45
mp
49

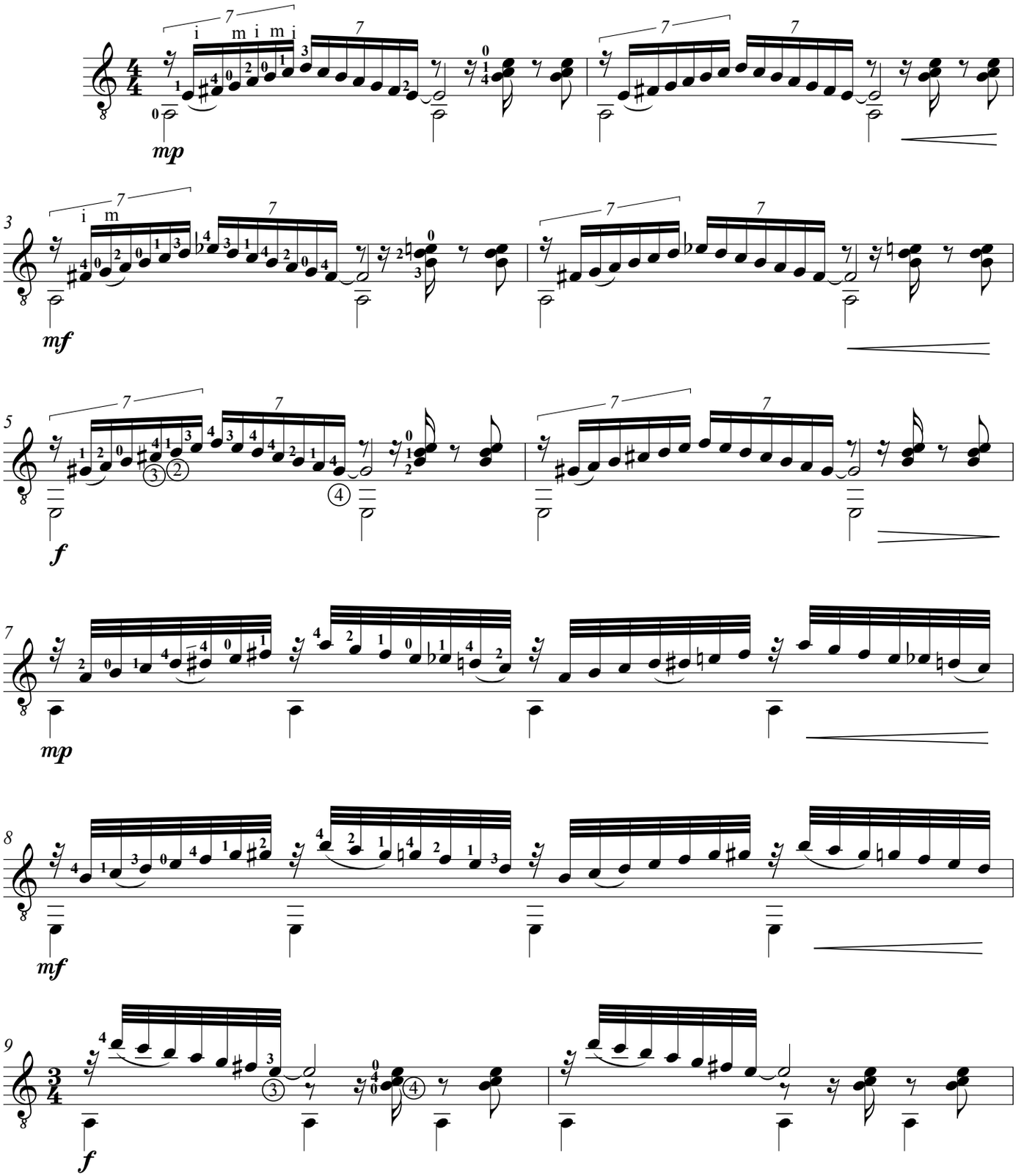

53
III
mf
57
rit.
a tempo
f
subito p
61
IX
VI
mf
65
V
X
Har. 12
X
69
VII
f
73
77
ff


81
rit.
rall.
ppp
a tempo primo
85
mf
88
91
94
96
IX
VII
I
98
V
VII
Har. 7
gl.
rit.

IX

Burkhard Wolters

Allegro brillante



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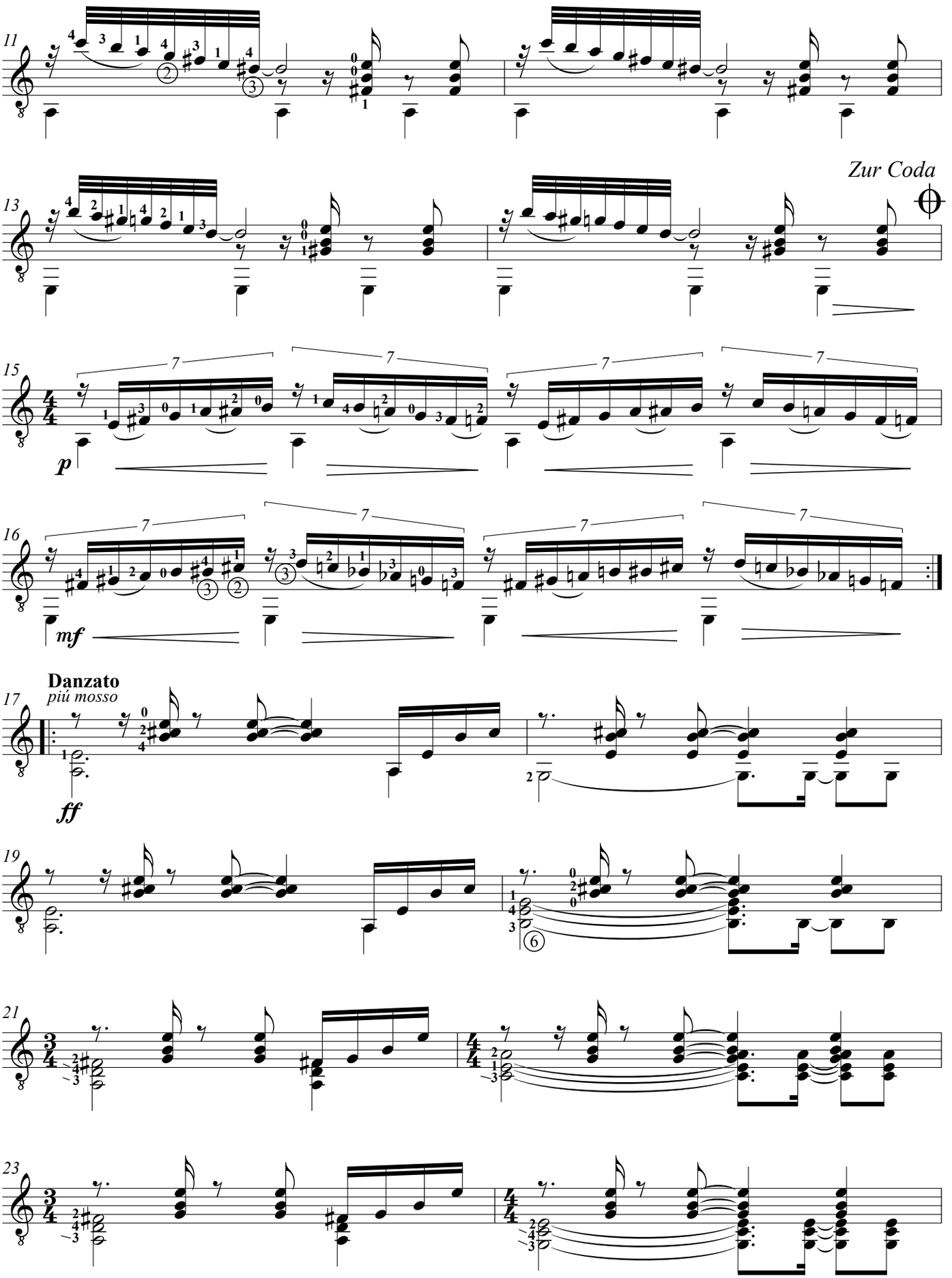
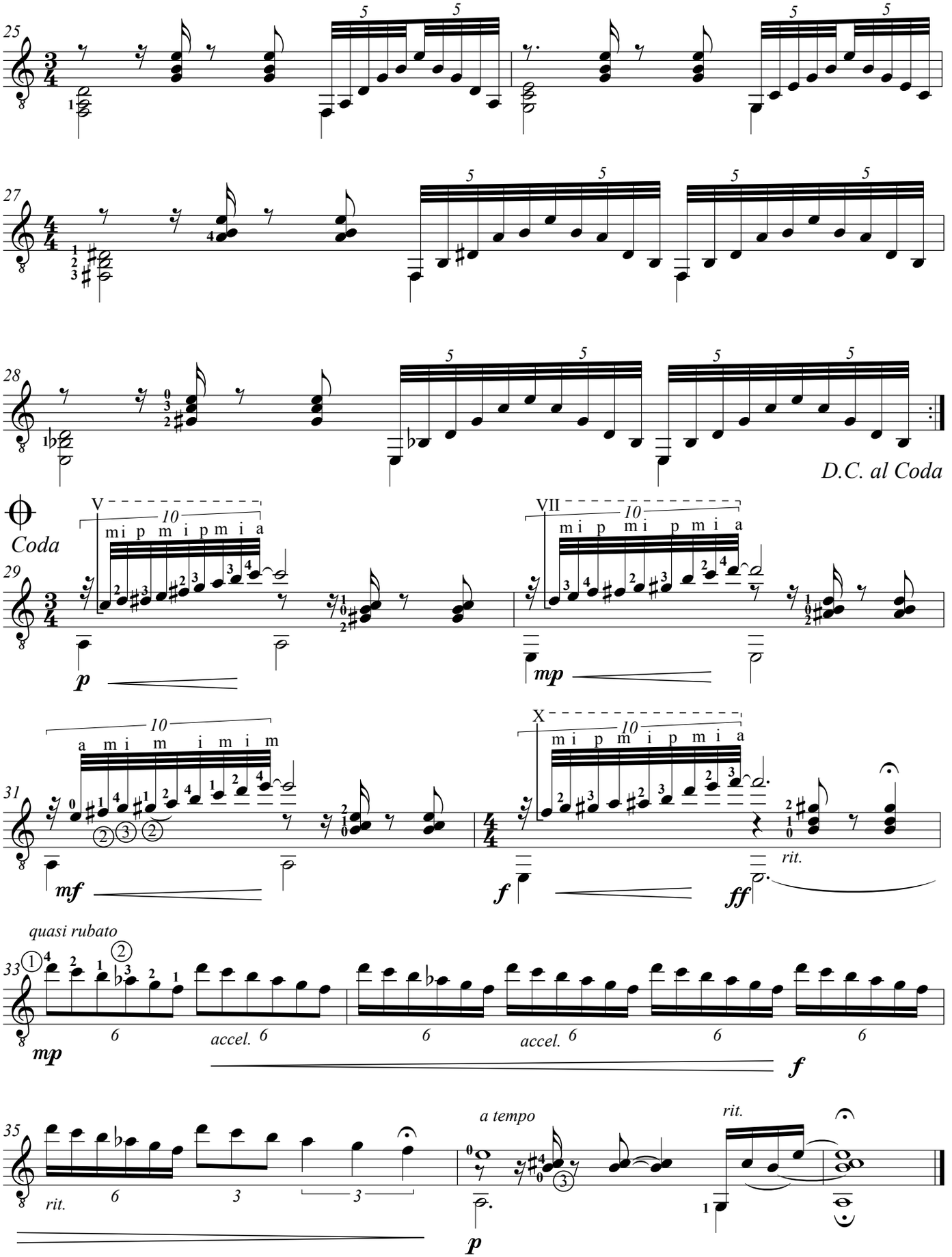
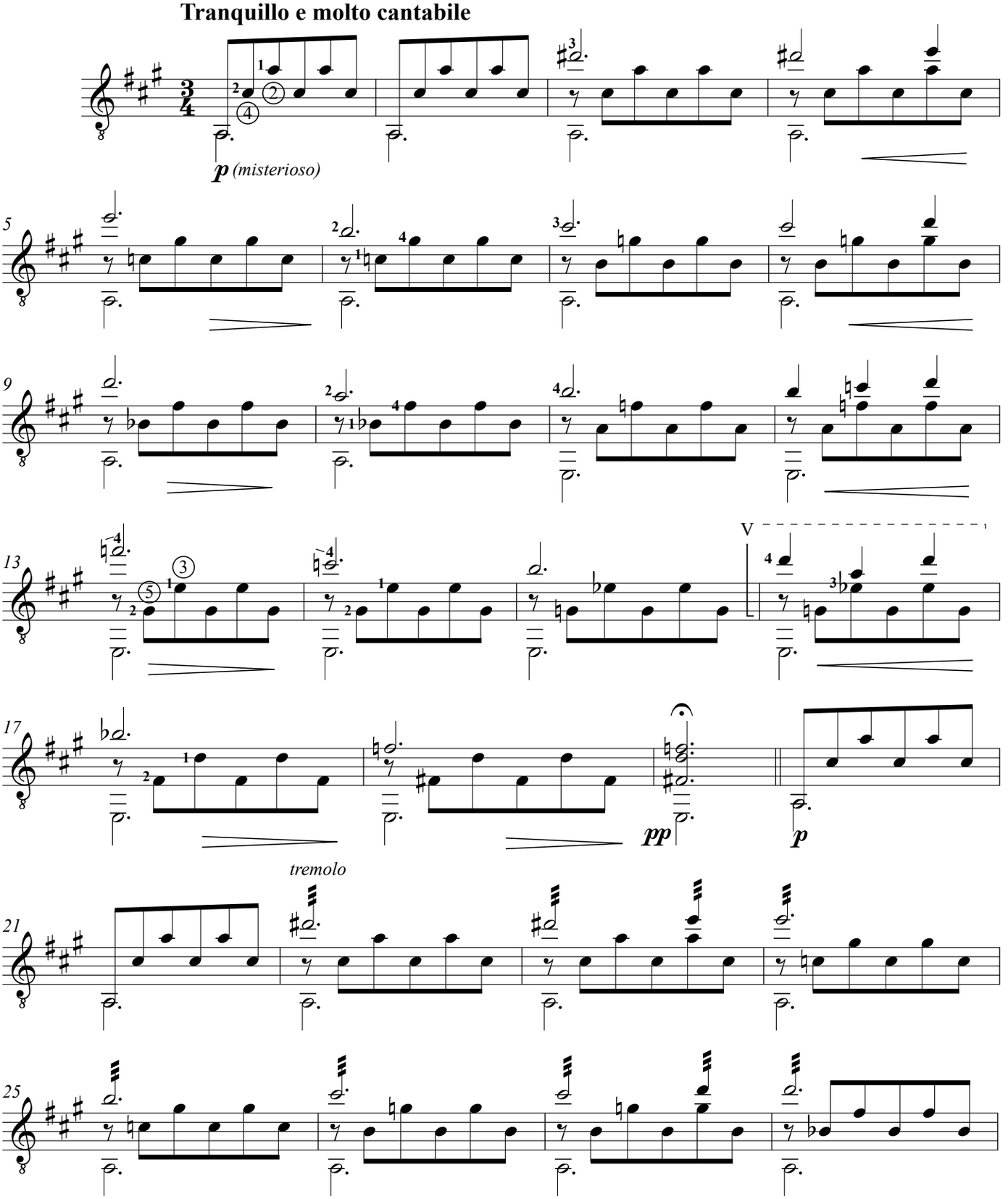

11
13
Zur Coda
15
p
16
mf
Danzato
piú mosso
17
ff
19
21
23


25
27
28
D.C. al Coda
Coda
29
V
VII
10
m i p m i p m i a
p
mp
31
a m i m i m i m
mf
X
f
ff
rit.
quasi rubato
33
mp
accel.
f
35
rit.
a tempo
p

X

Burkhard Wolters

Tranquillo e molto cantabile



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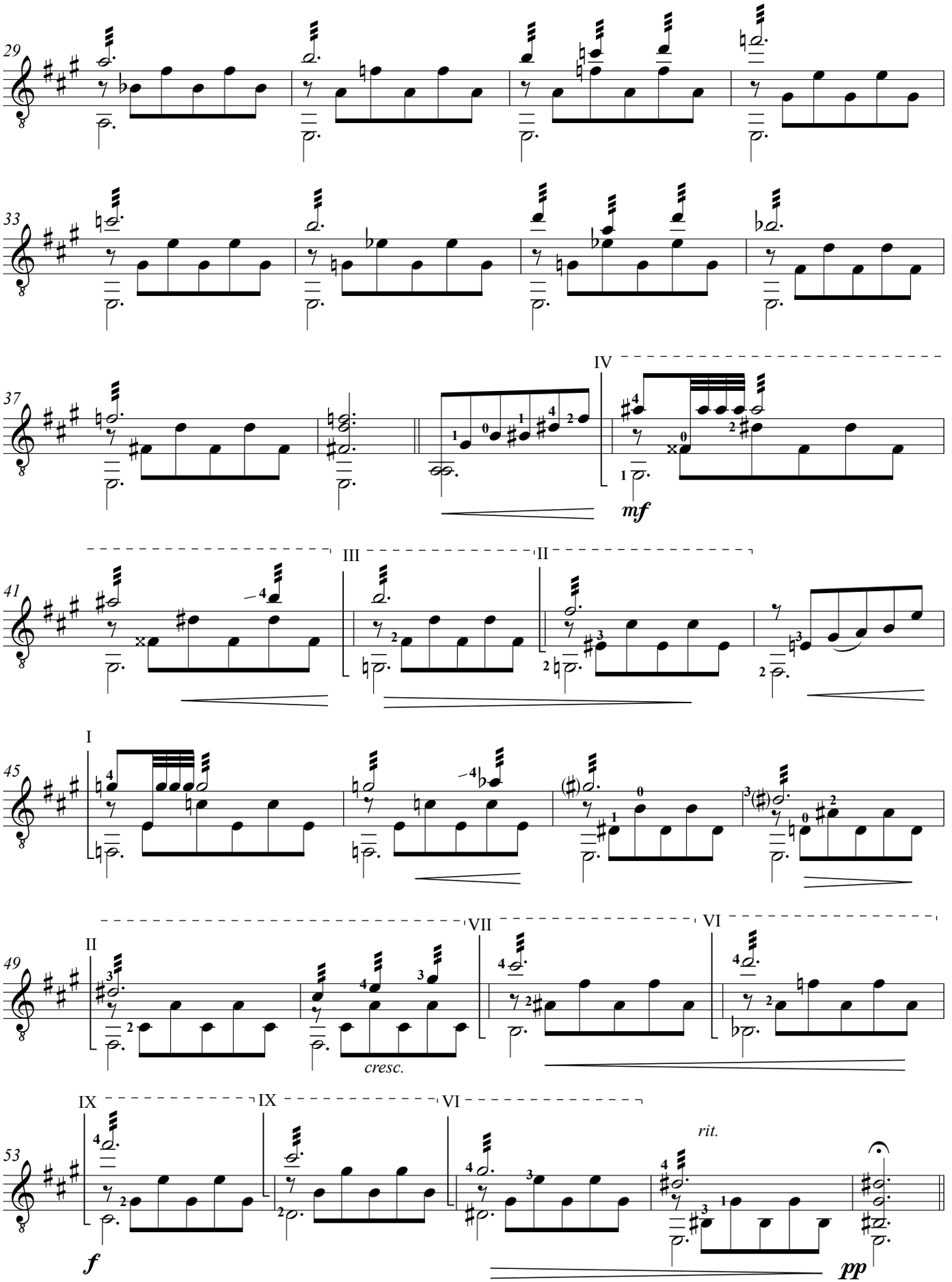
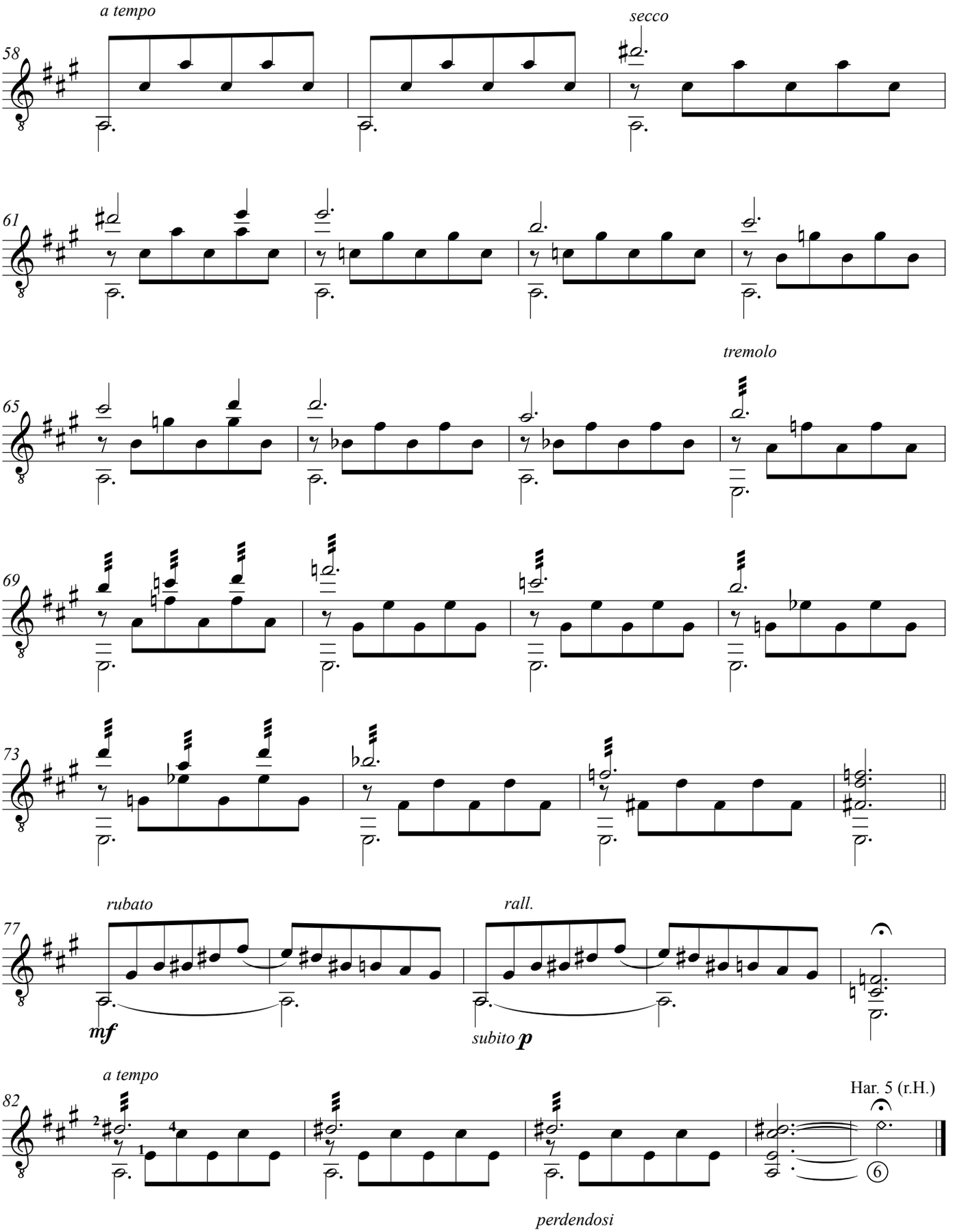
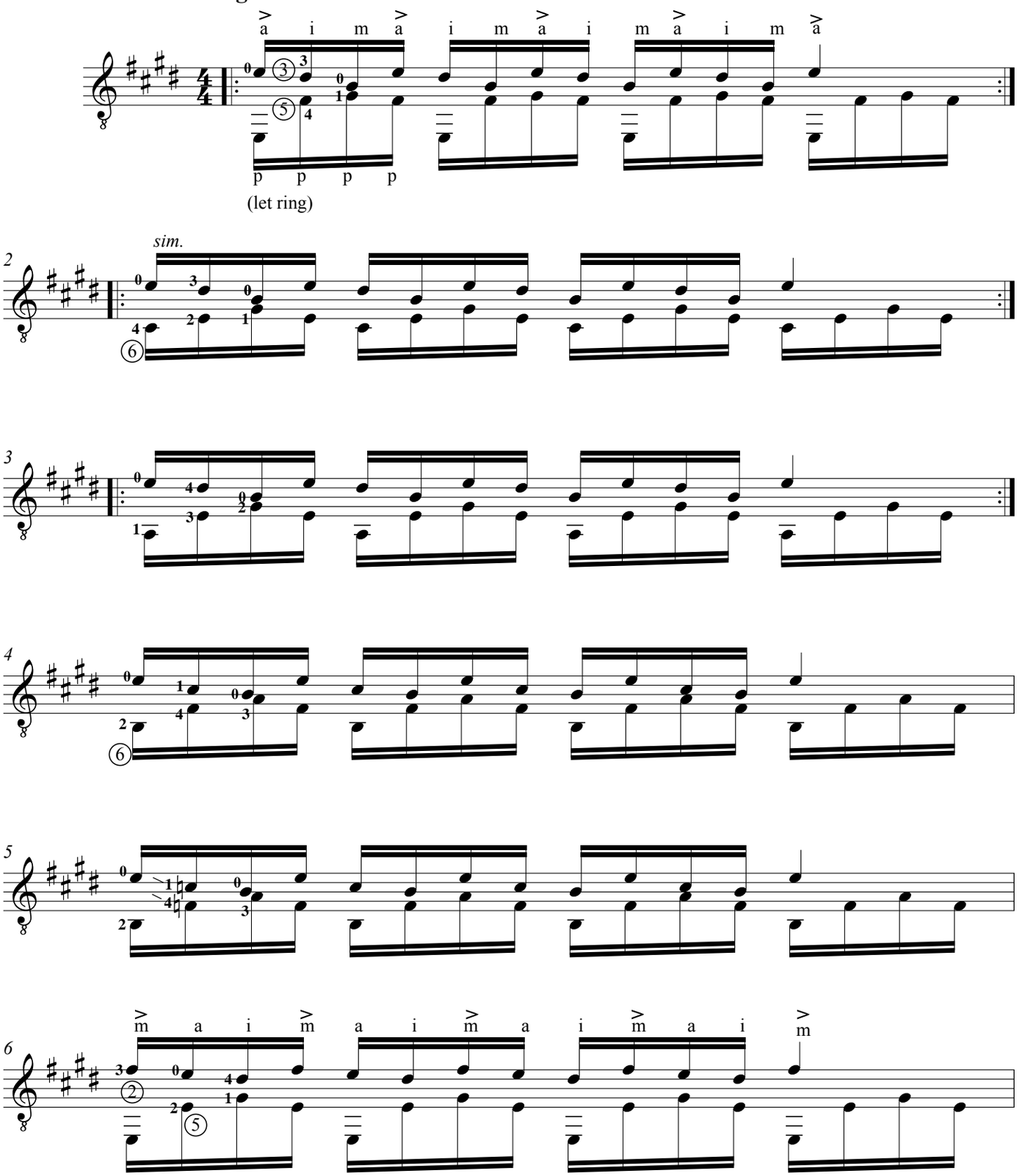

29
33
37
IV
mf
41
III
II
45
I
49
II
VII
VI
cresc.
53
IX
IX
VI
rit.
f
pp


a tempo
secco
tremolo
rubato
rall.
mf
subito p
a tempo
Har. 5 (r.H.)
perdendosi

XI

Burkhard Wolters

Allegro fluido e ritmico



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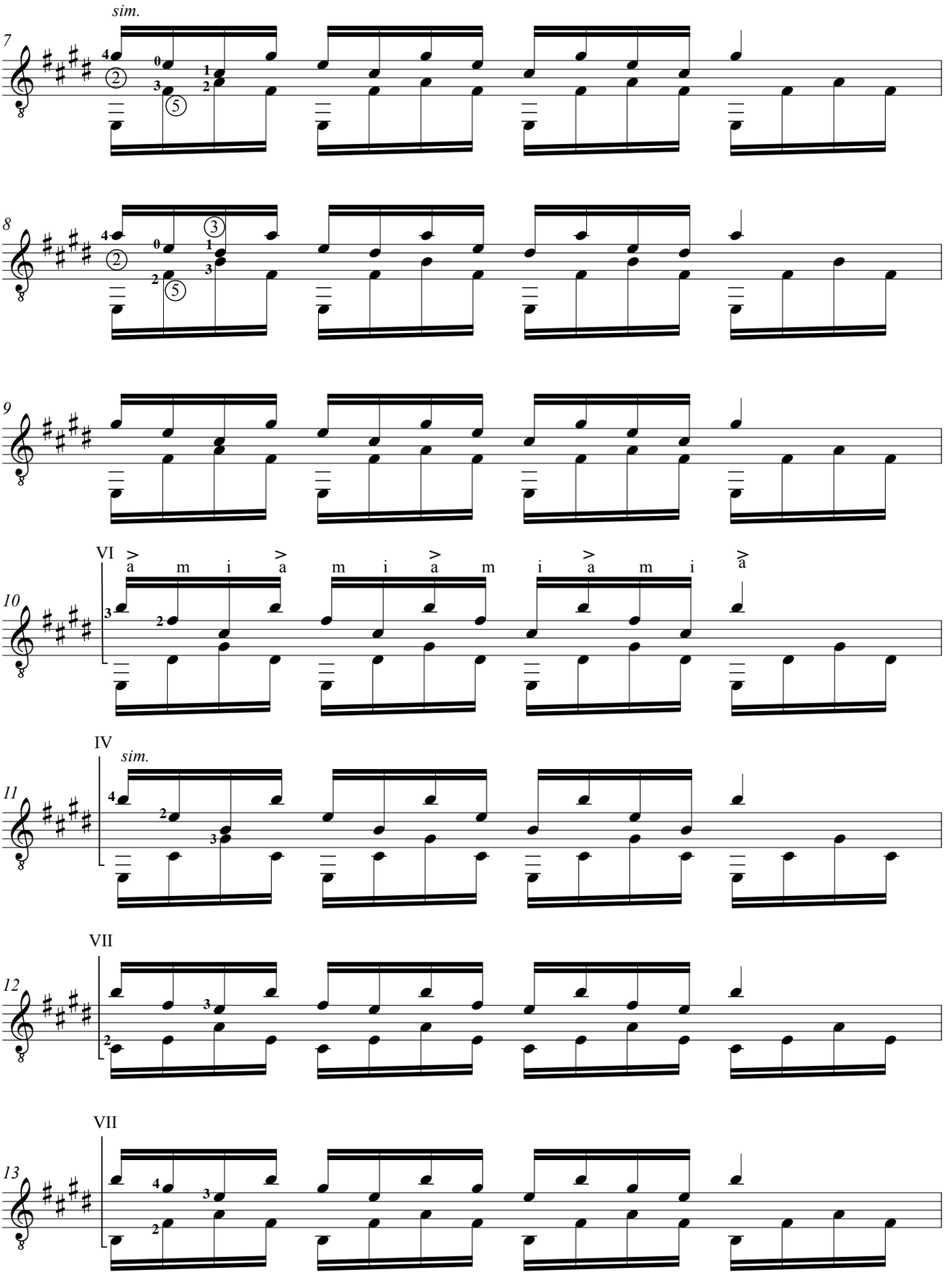
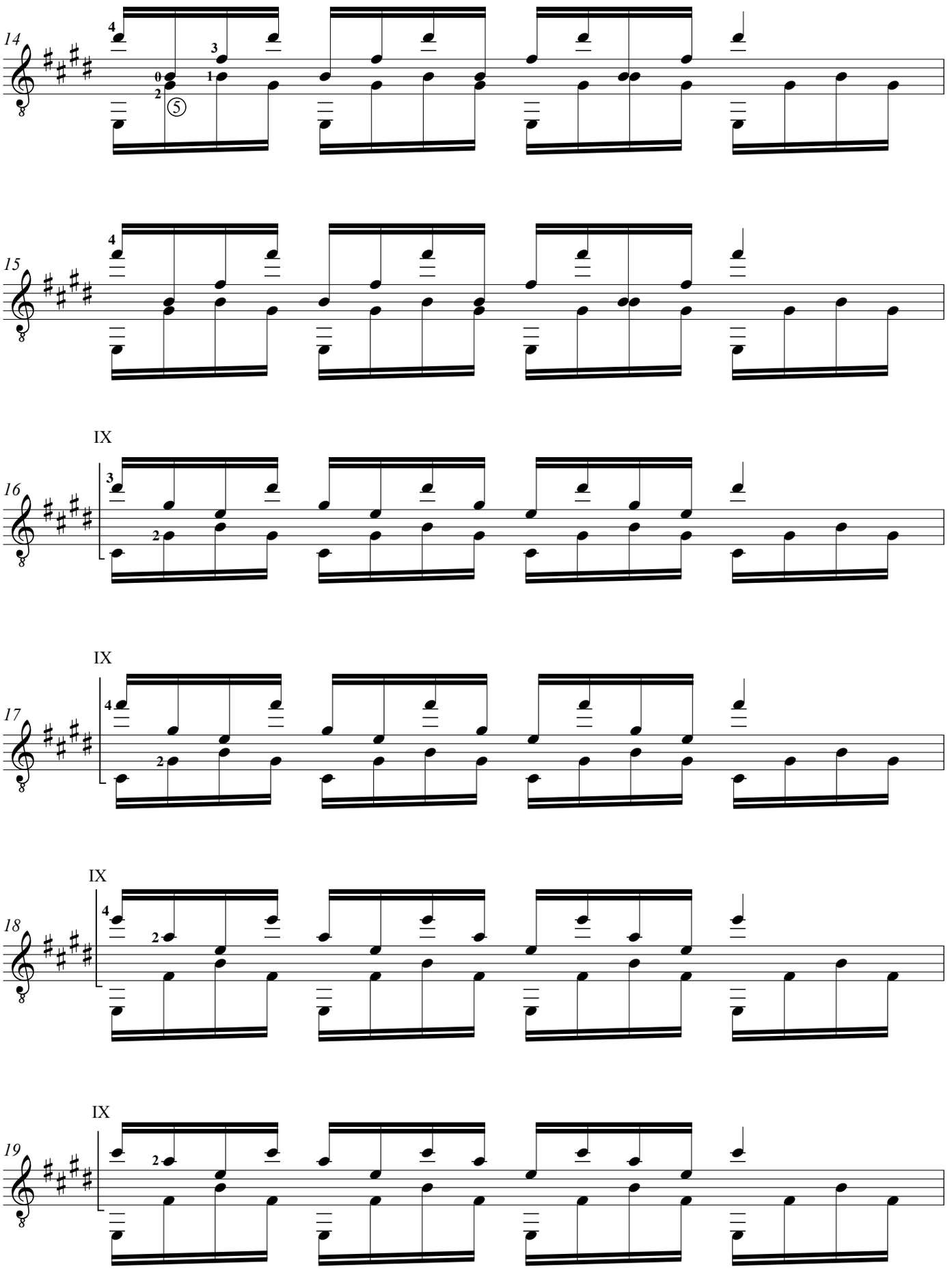
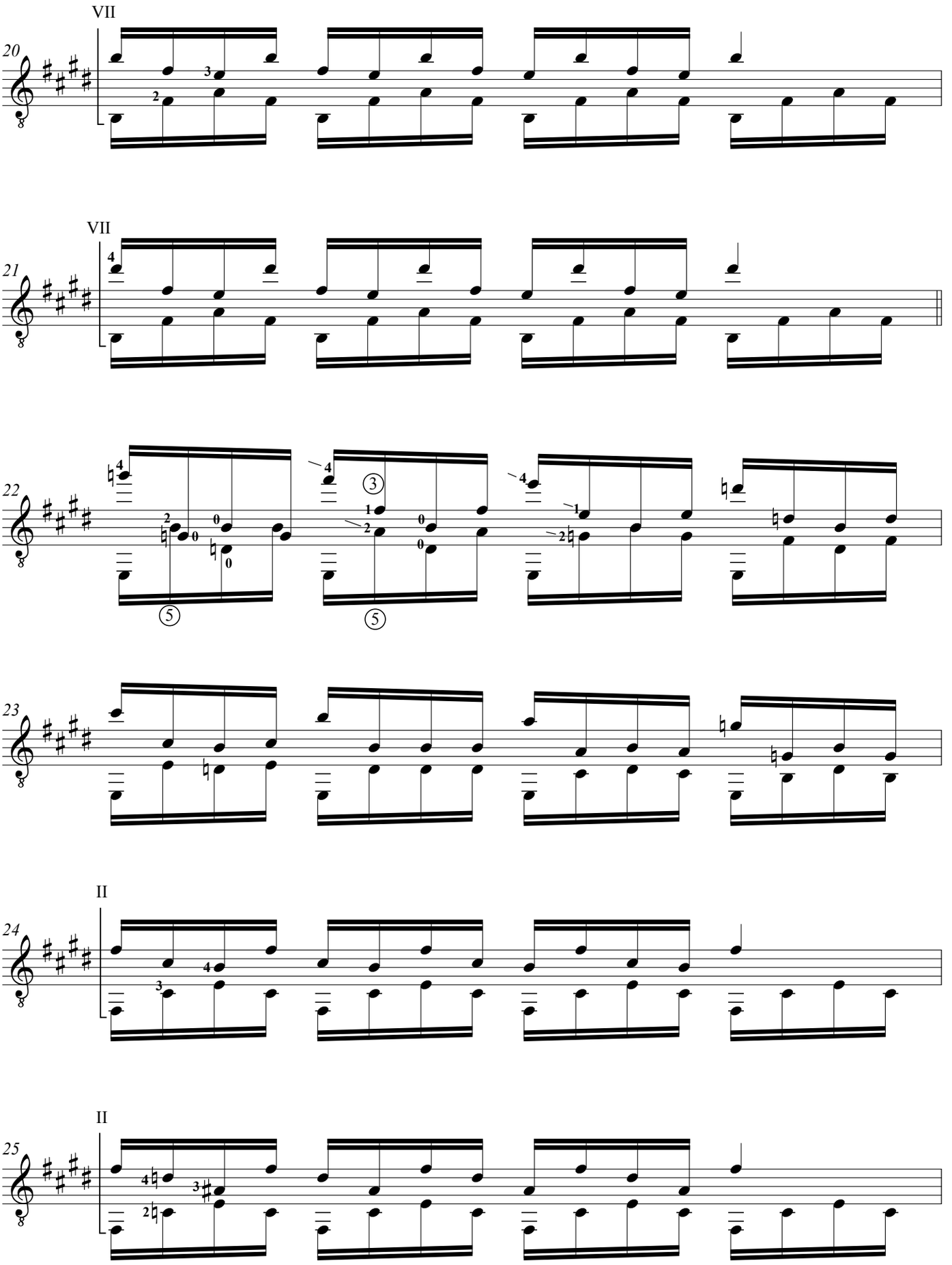
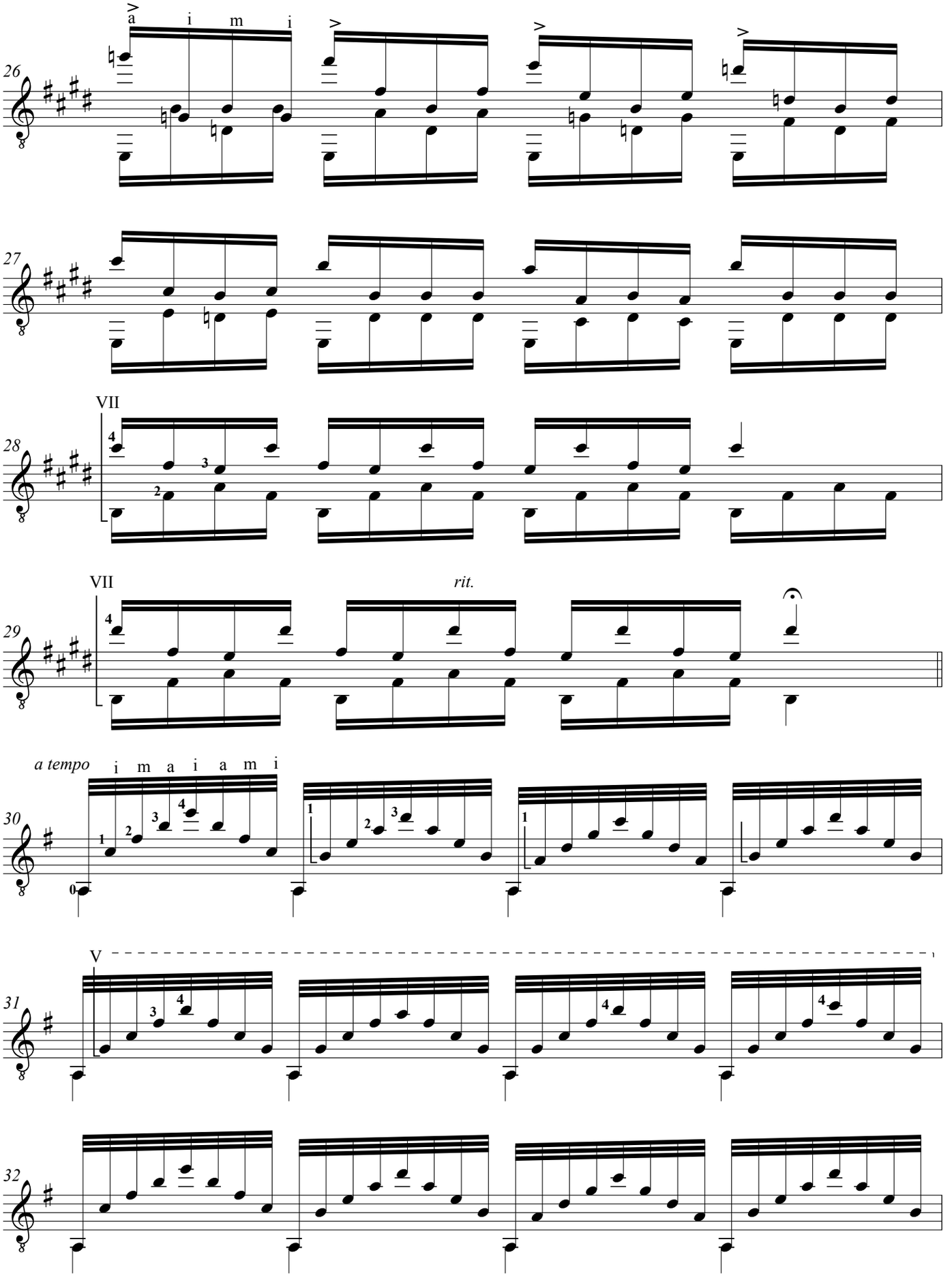
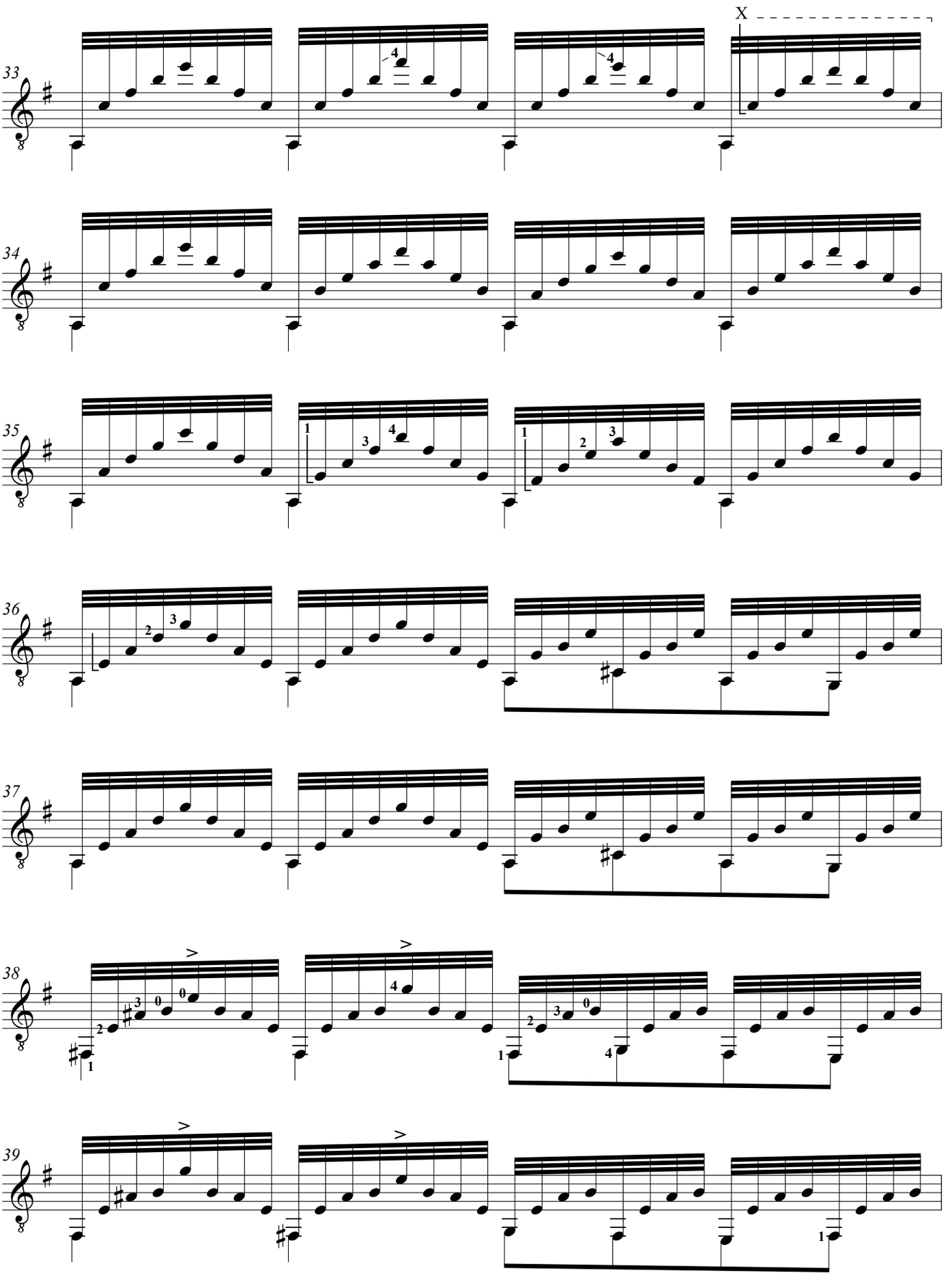
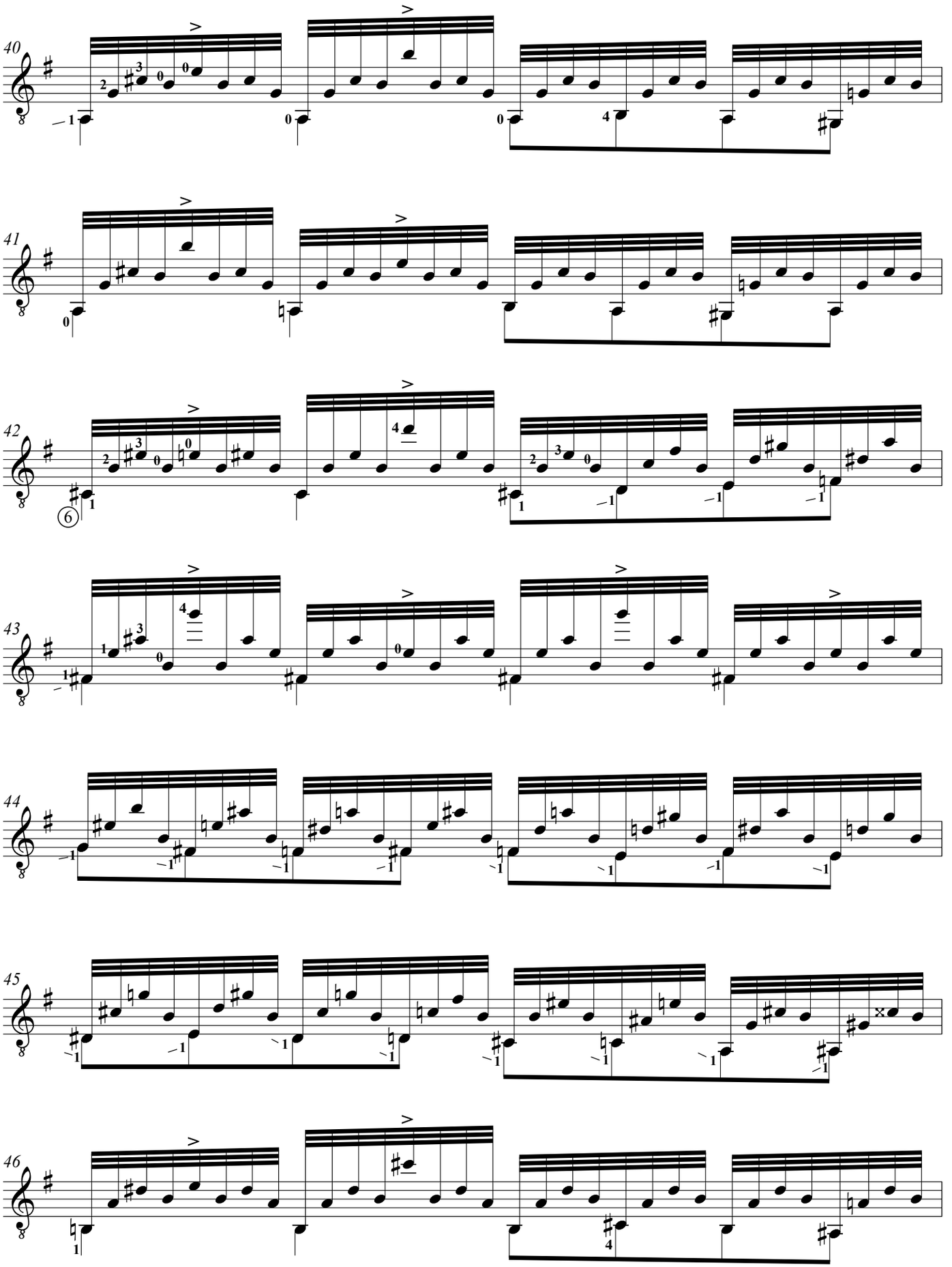

sim.
7
8
9
VI
a m i a m i a m i a m i a
10
IV
sim.
11
VII
12
VII
13

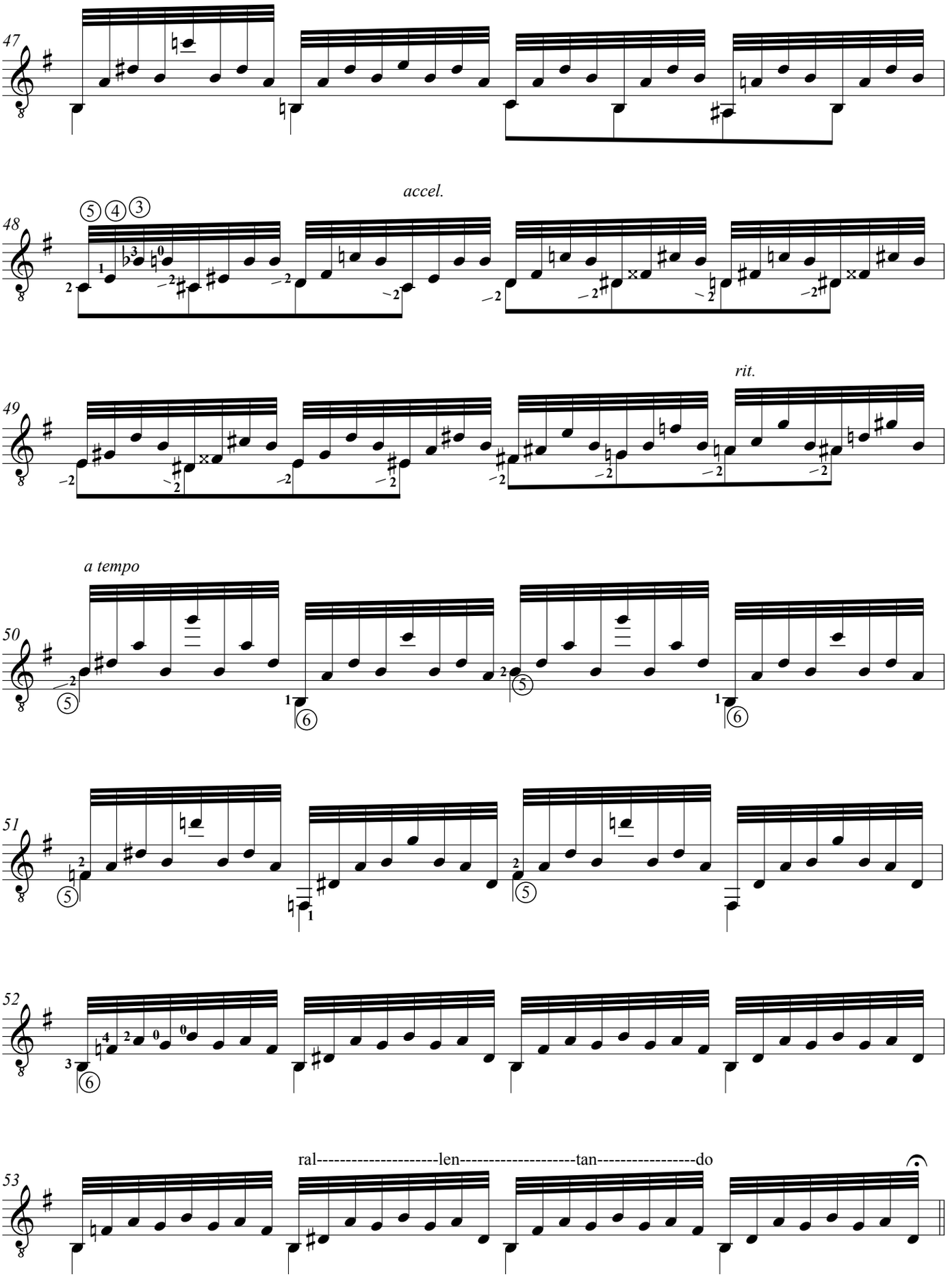

14
15
IX
16
IX
17
IX
18
IX
19


VII
20
VII
21
22
23
II
24
II
25

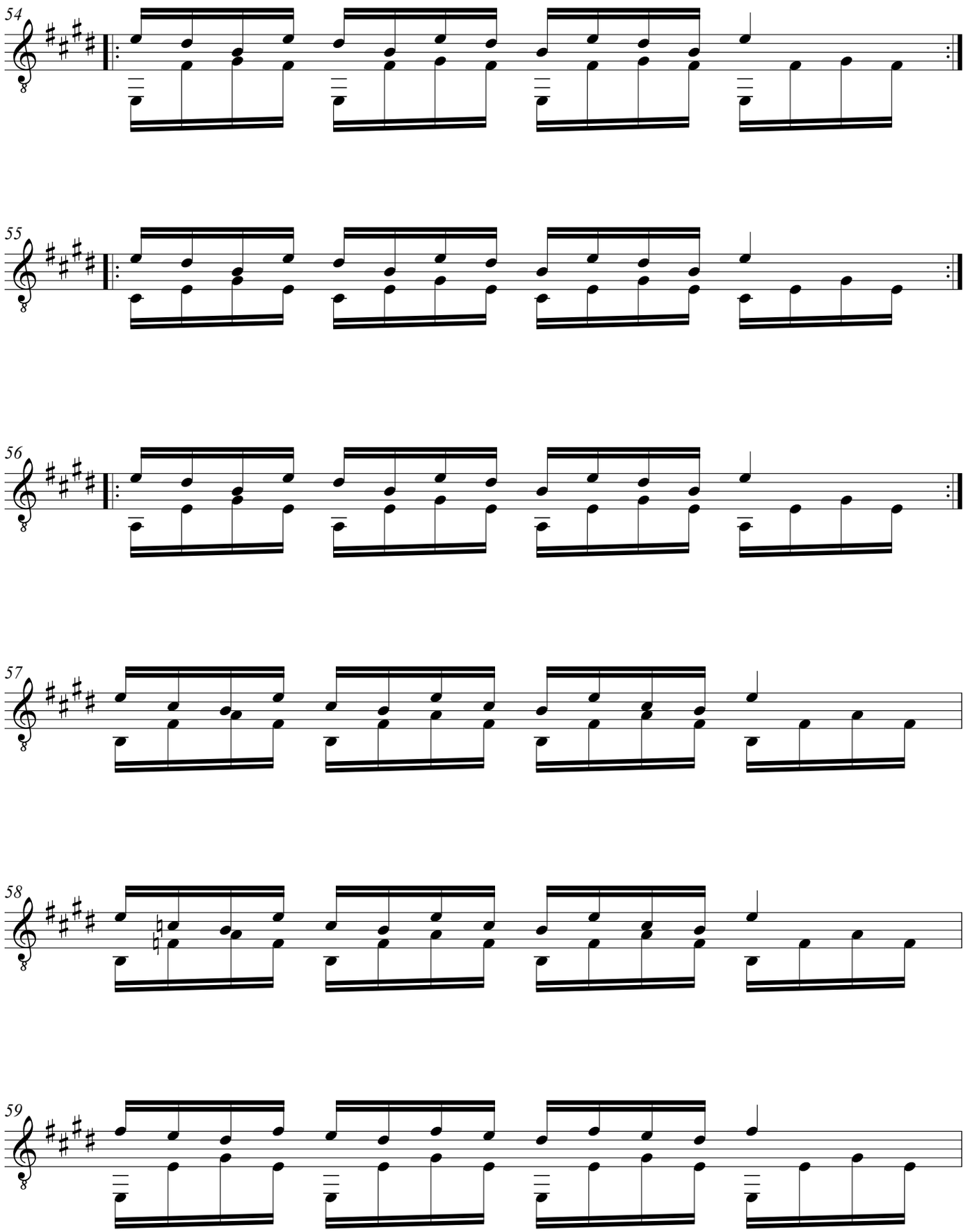

a i m i
26
27
VII
28
VII
rit.
29
a tempo
i m a i a m i
30
V
31
32

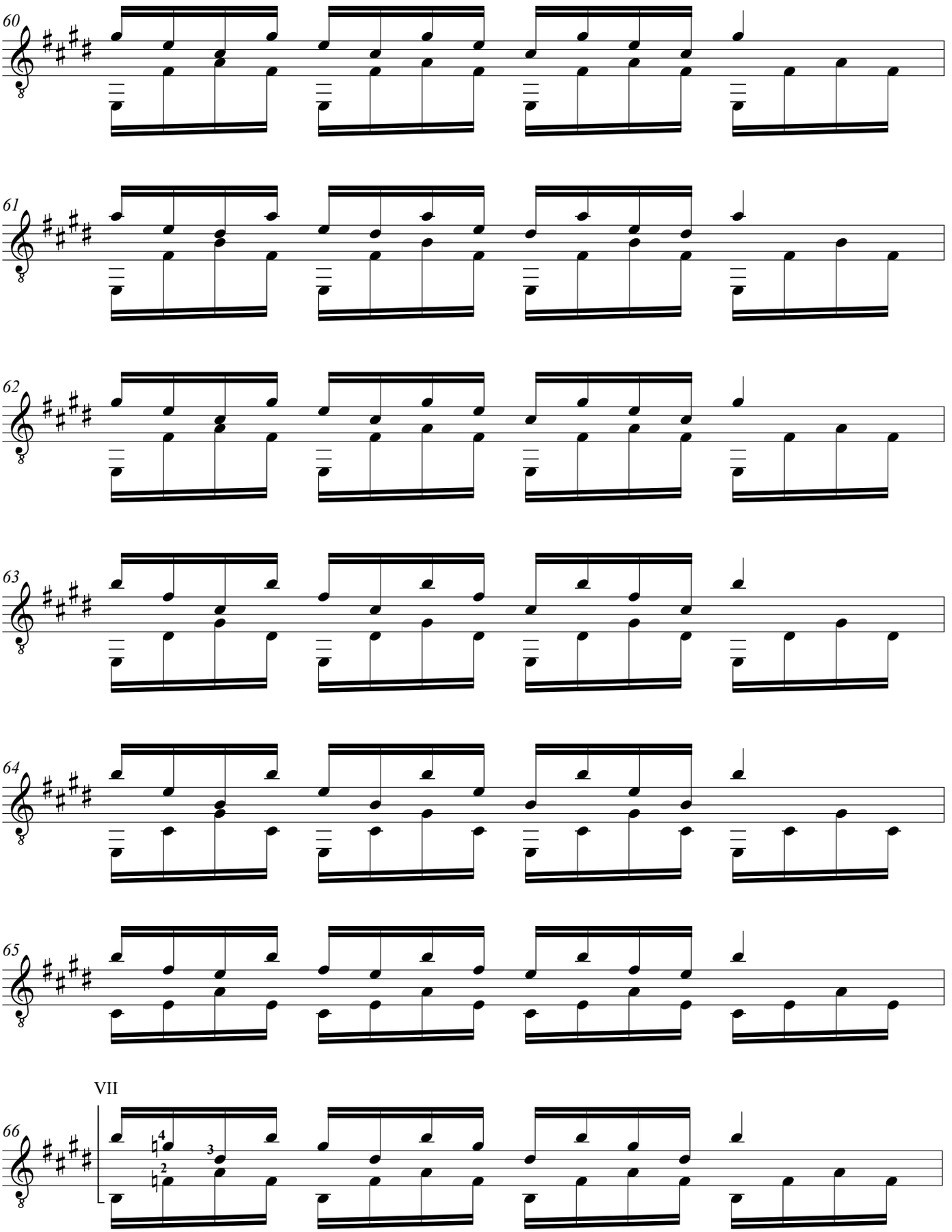

X
33
34
35
36
37
38
39

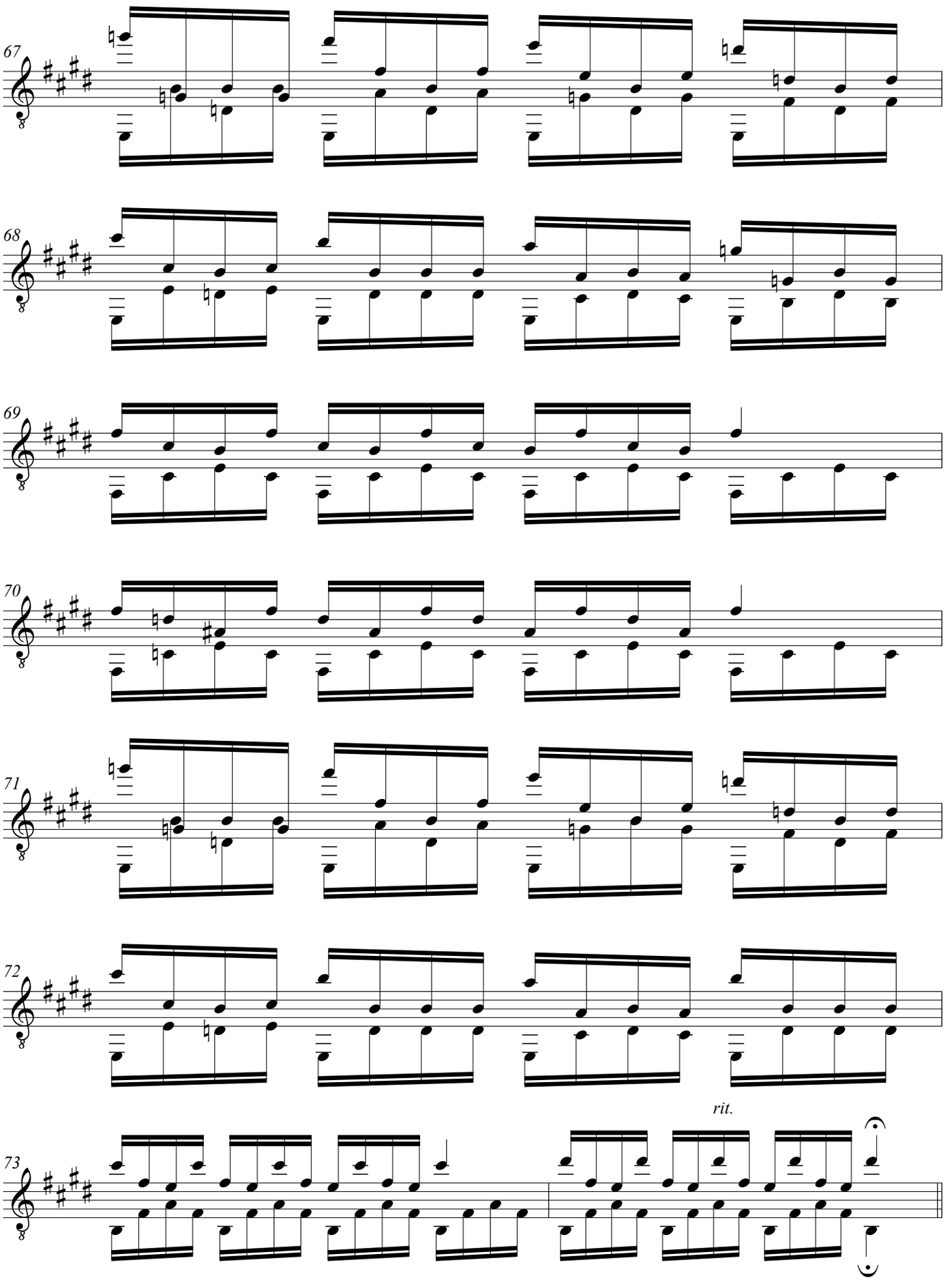

40
41
42
43
44
45
46

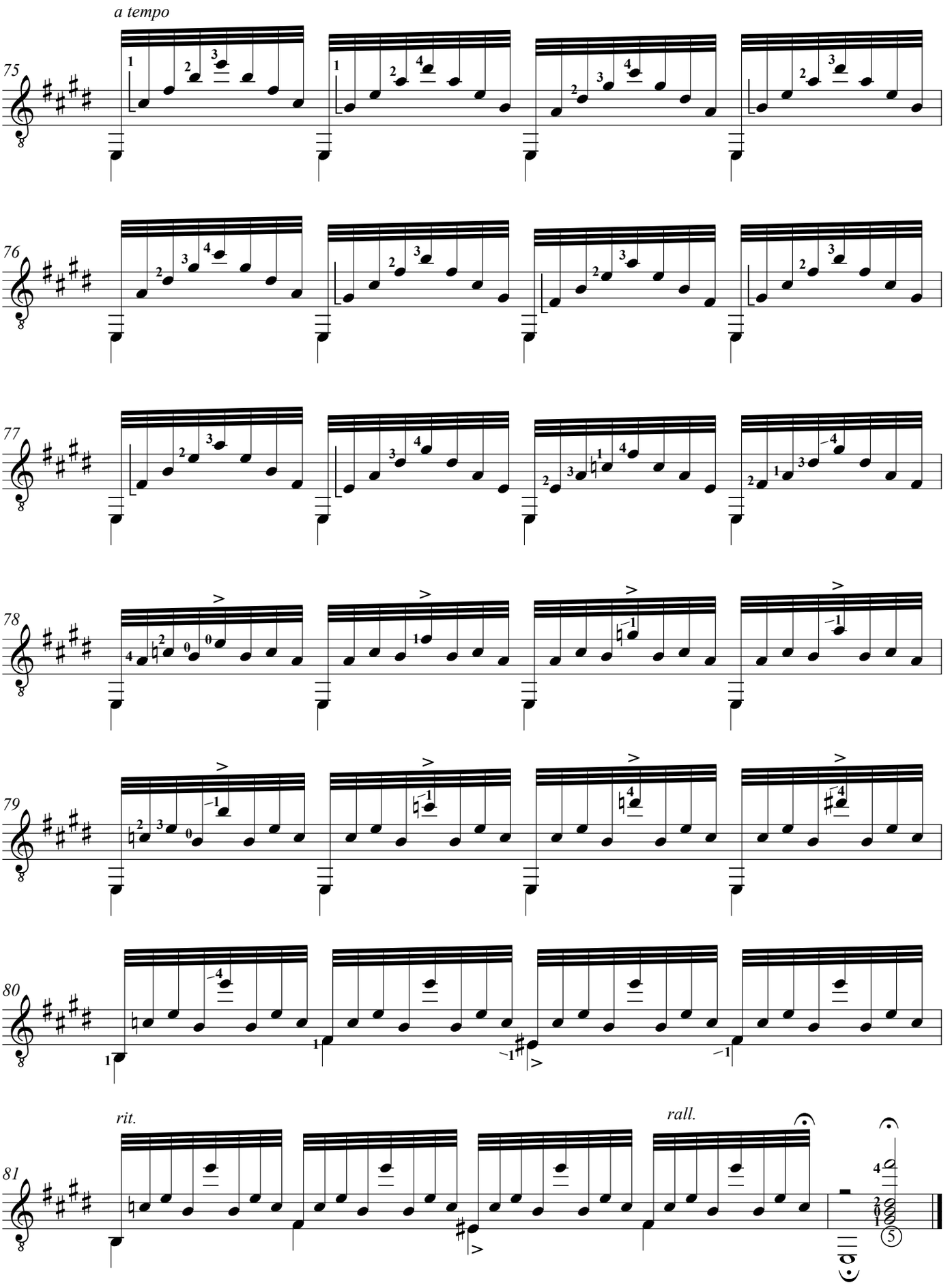

47
48
accel.
49
rit.
a tempo
50
51
52
53
ral----------len----------tan----------do

a tempo




60
61
62
63
64
65
VII
66

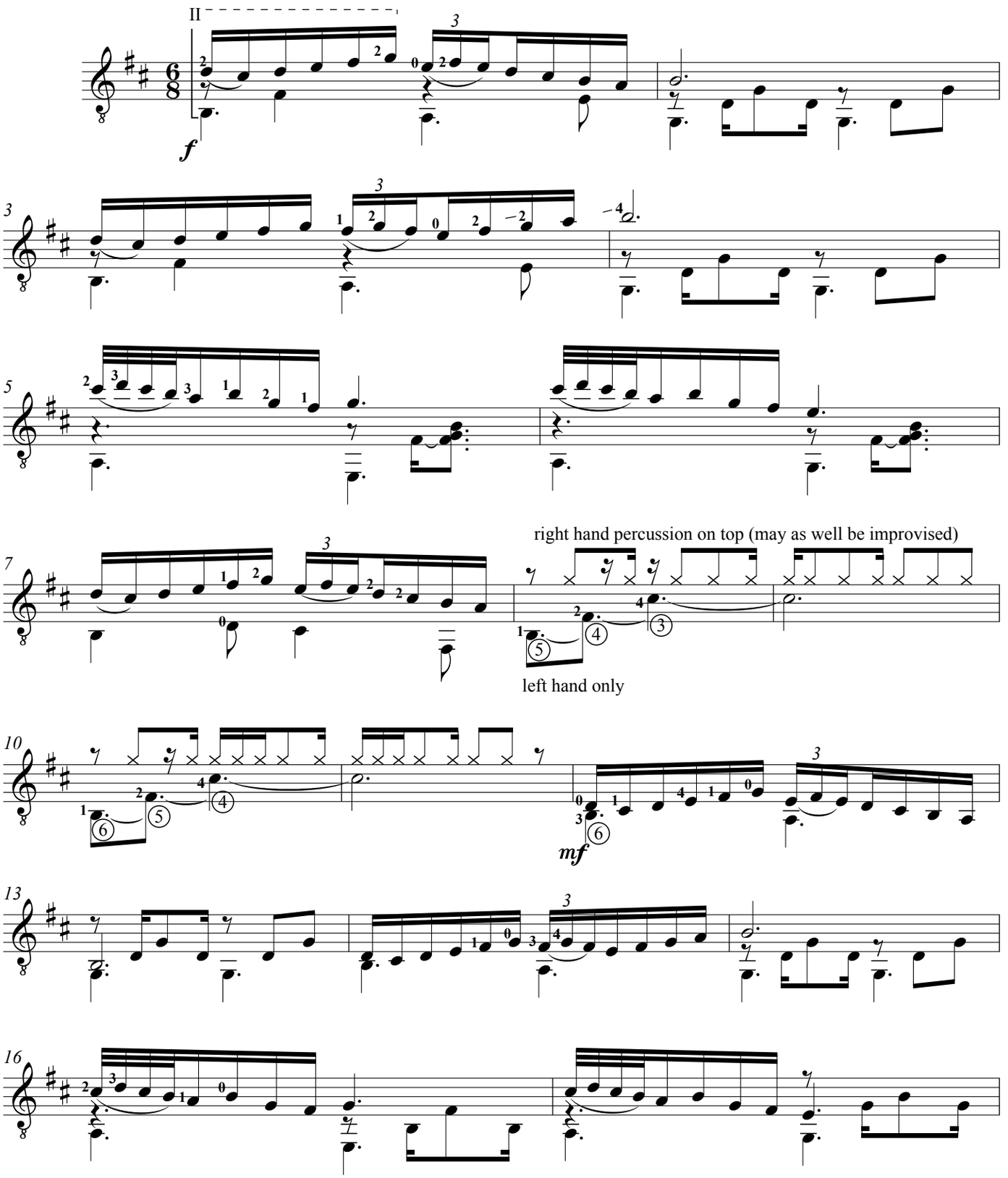

67
68
69
70
71
72
rit.
73


a tempo
75
76
77
78
79
80
rit.
rall.
81

XII

Allegro danzato

Burkhard Wolters



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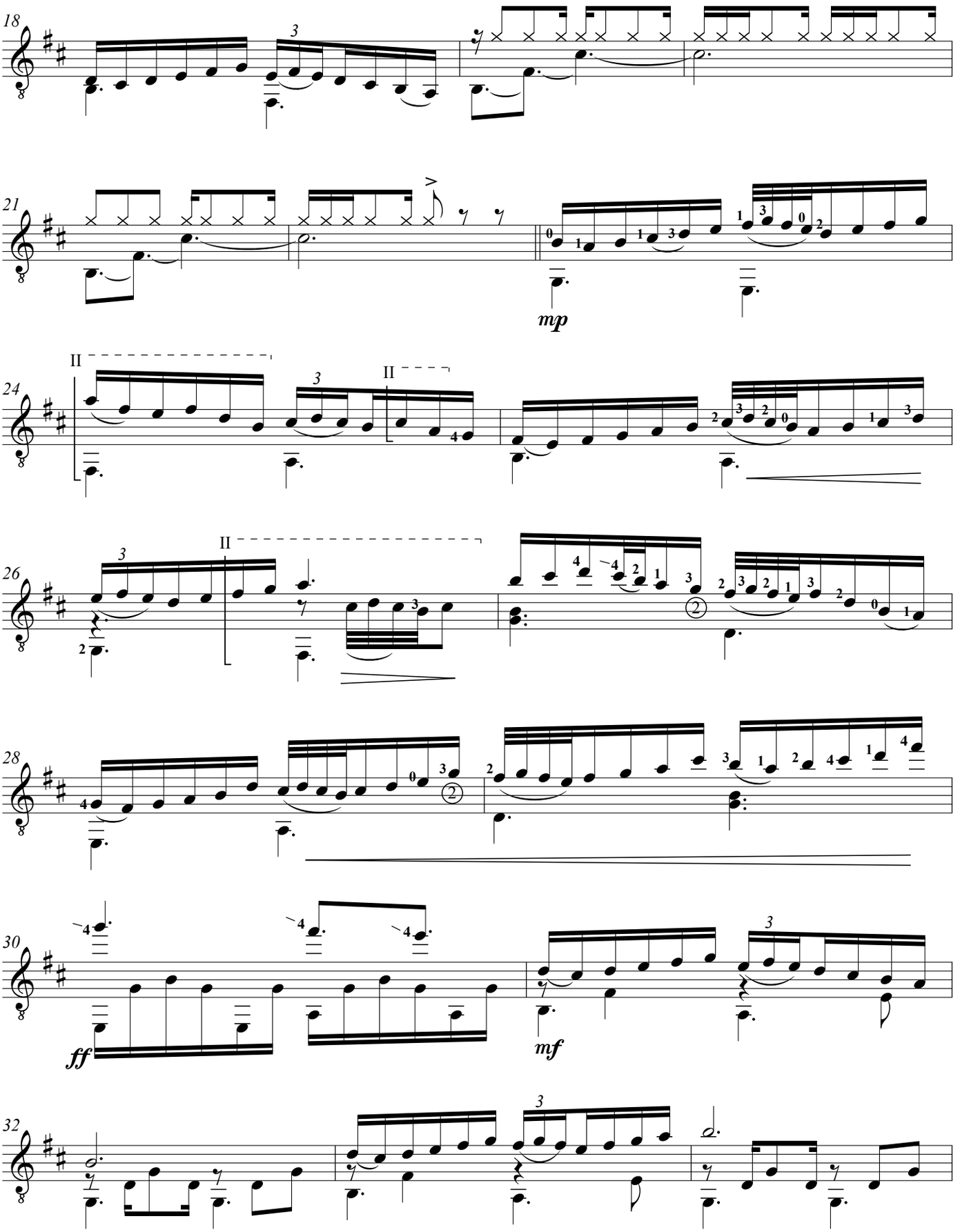
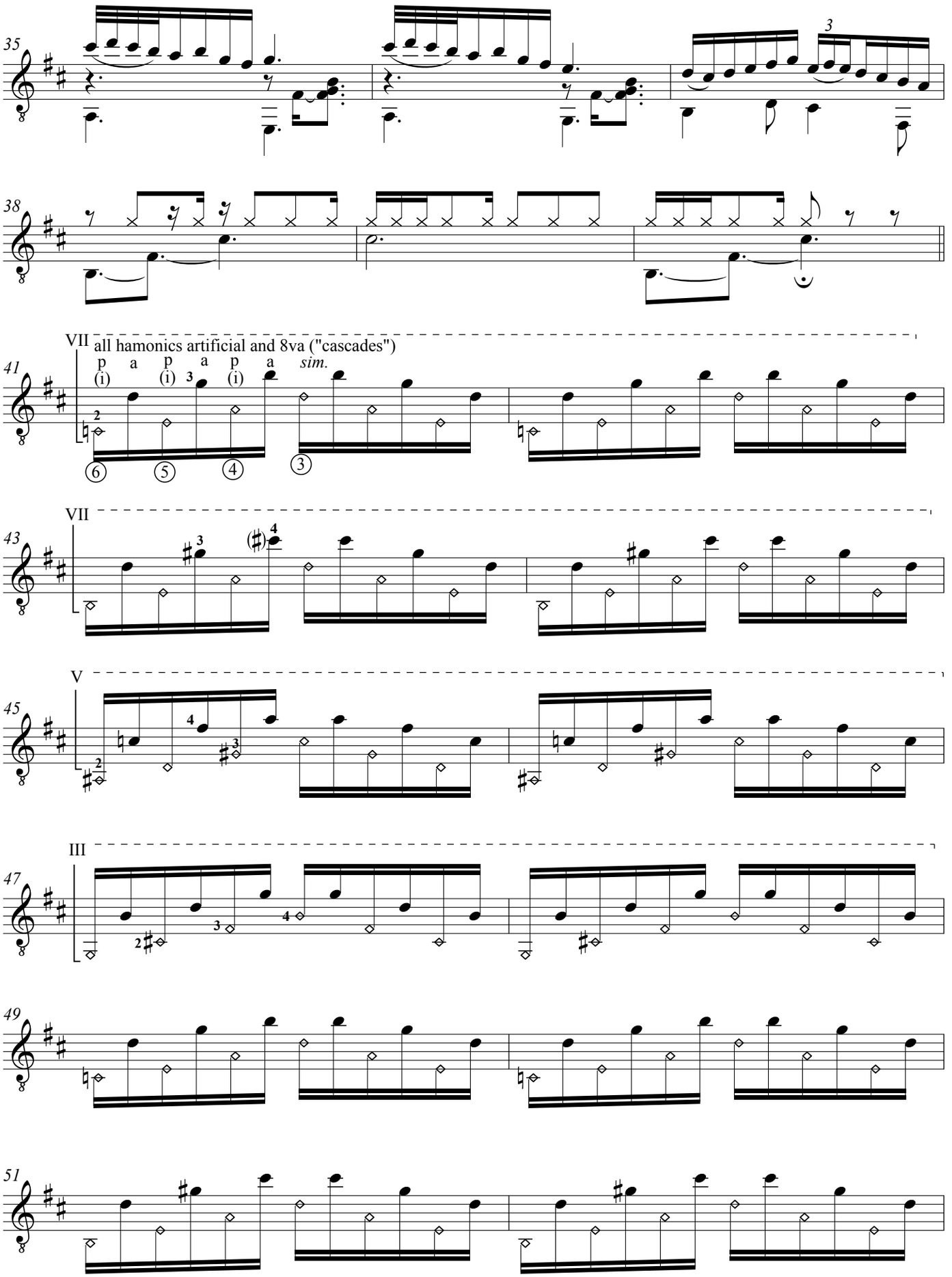
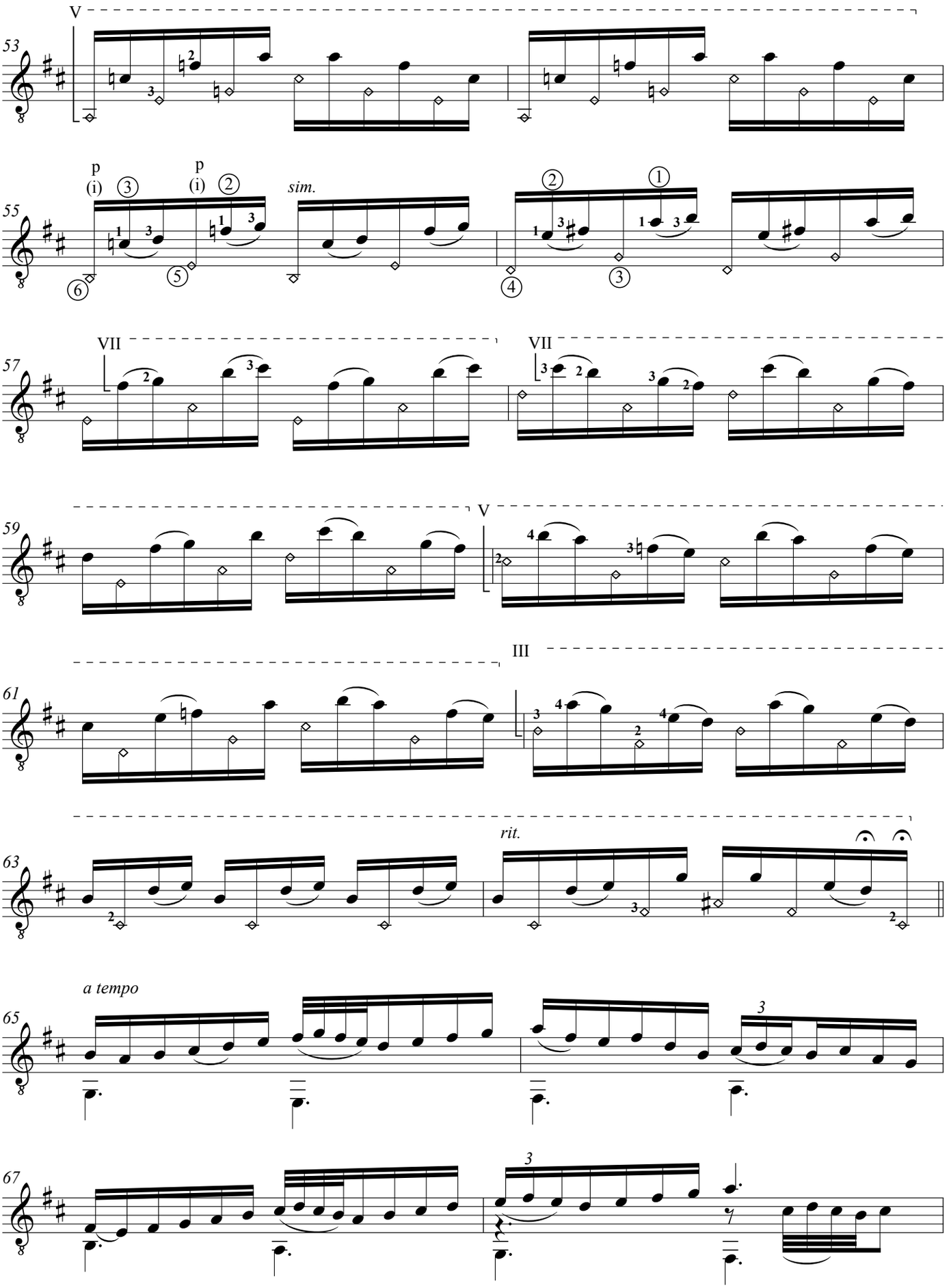
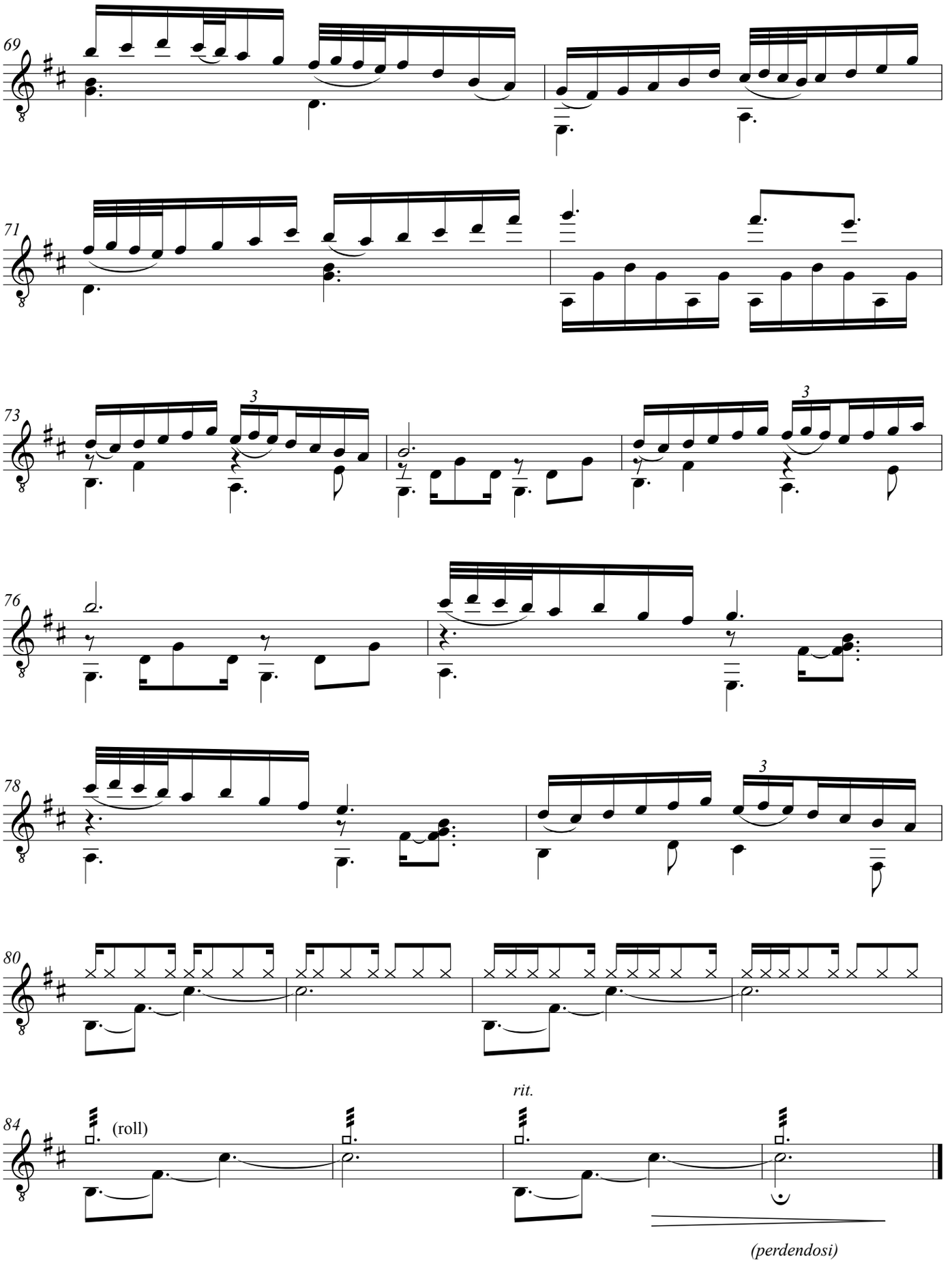

18
21
mp
24
II
26
28
30
ff
mf
32


35
3
38
VII
all hamonics artificial and 8va ("cascades")
p a p a p a sim.
(i) (i) (i)
41
VII
43
V
45
III
47
49
51


V
53
p
(i)
p
(i)
sim.
55
VII
57
VII
V
59
III
61
rit.
63
a tempo
65
67


69
71
73
3
3
76
78
3
80
rit.
84
(roll)
(perdendosi)