MUSIK FÜR GITARRE

Herausgegeben von

KARL SCHEIT

Ordentlicher Hochschulprofessor

an der Hochschule für Musik und darstellende Kunst in Wien

ALEXANDRE TANSMAN

MUSIQUE DE COUR

pour guitare et orchestre de chambre
d'après les thèmes de Robert de la Visée

Réduction pour guitare et piano

UE 17555

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Ich hörte Segovia im Jahr 1925 anläßlich eines privaten Konzertes bei Henri Prunières, Direktor der berühmten „Revue Musicale", der zum Dinner geladen hatte. Ich war hingerissen von Segovias Kunst, von den ungeahnten Möglichkeiten des Instruments, die er offenbarte, von der Poesie seiner Interpretation der Werke eines Bach, Vivaldi und spanischer Meister.

So bin ich stolz darauf, für ihn das erste Originalwerk eines lebenden Komponisten geschaffen zu haben (Mazurka, 1925-26). Von da an datiert unsere Zusammenarbeit und Freundschaft – ich schrieb seitdem vielerlei Werke für ihn, und bis zum heutigen Tag betrachte ich ihn ebenso groß als Künstler wie als persönlichen Freund.

Vor Jahren entschloß ich mich, ein Werk für Gitarre und Kammerorchester zu schreiben – eine Suite im barocken Stil, welche dem Instrument angemessen ist und Themen der französischen Gitarristen des 17. Jahrhunderts verwendet, vor allem von Robert de la Visée, und die, ohne die originale musikalische Sprache zu „modernisieren", deren Struktur erweitert.

A. T.

I heard Segovia in 1925 at a private concert at Henri Prunières, Director of the famous "Revue Musicale" at dinner. I was completely fascinated by Segovia's art, by the unknown possibilities of the instrument, he disclosed, by the poetry of his interpretation of transcriptions of Bach, Vivaldi, Spanish masters.

So I am proud to have composed (1925 - 26) the first original work by a living composer for him (Mazurka). Since then our collaboration and friendship developed – I wrote many works for him and since 1926 to now consider him as great an artist as a personal friend.

Years ago, I decided to compose a work for guitar and chamber orchestra. I choose to write a Suite in a baroque style, which suits most the instrument and used themes of the french guitarists of the 17th century particularly Robert de la Visée, without "modernizing" the original language, but by developing their structure.

A. T.

à Andres Segovia

Musique de cour

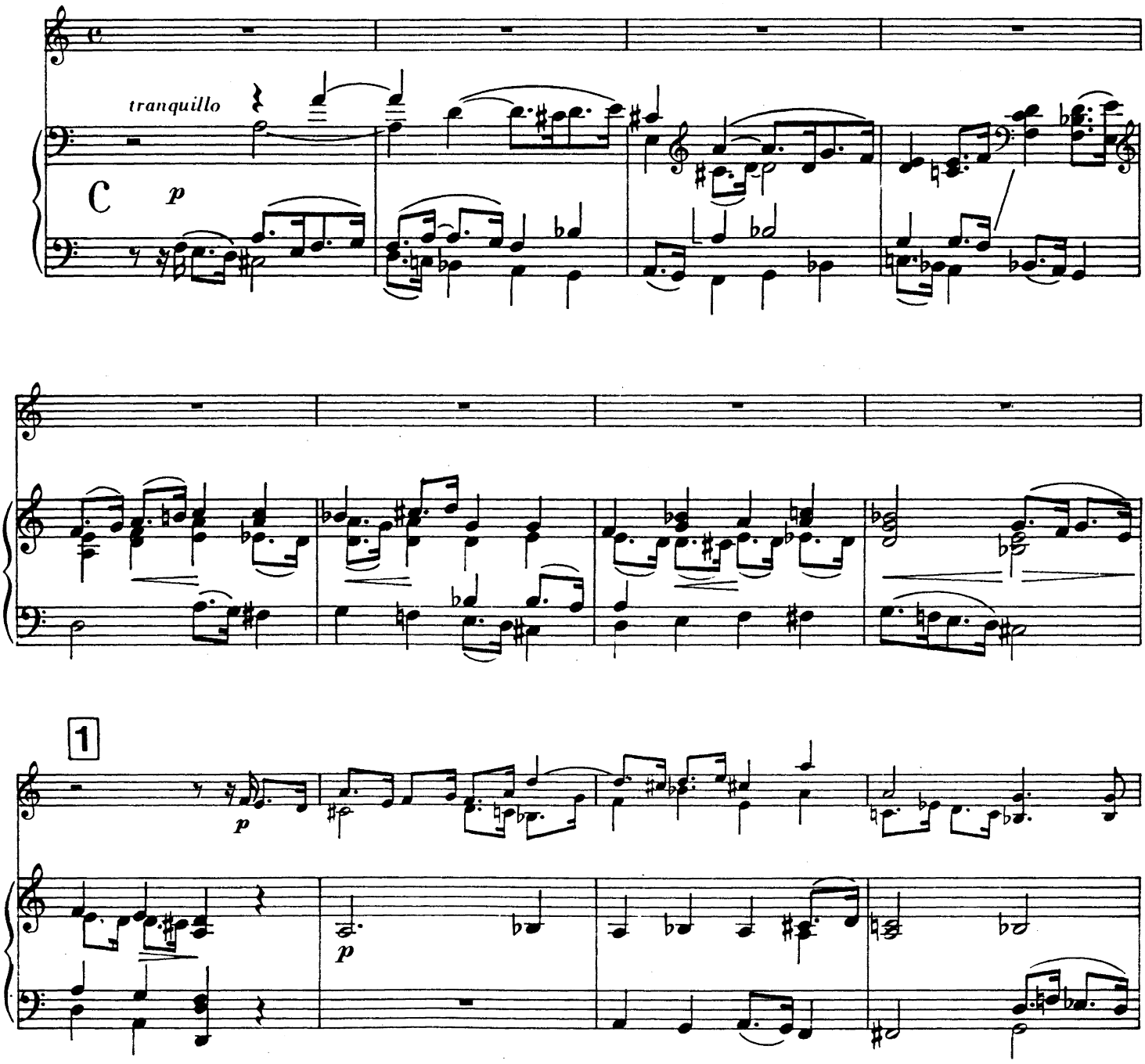
pour guitare et orchestre de chambre
d'après les thèmes de Robert de la Visée

Réduction pour guitare et piano

Alexandre Tansman
(*1897)

1. Entrée

Lento (♩=ca 72)



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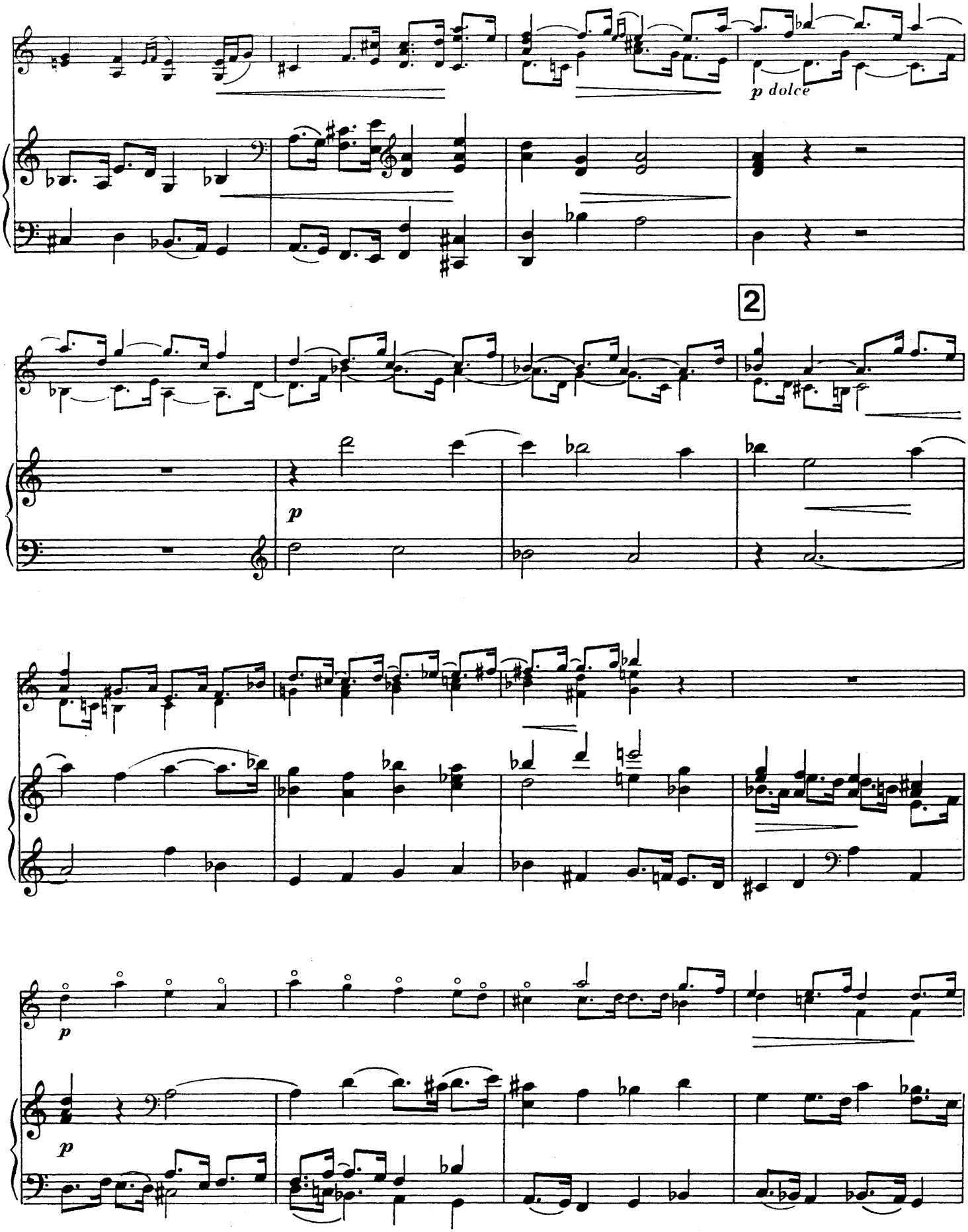
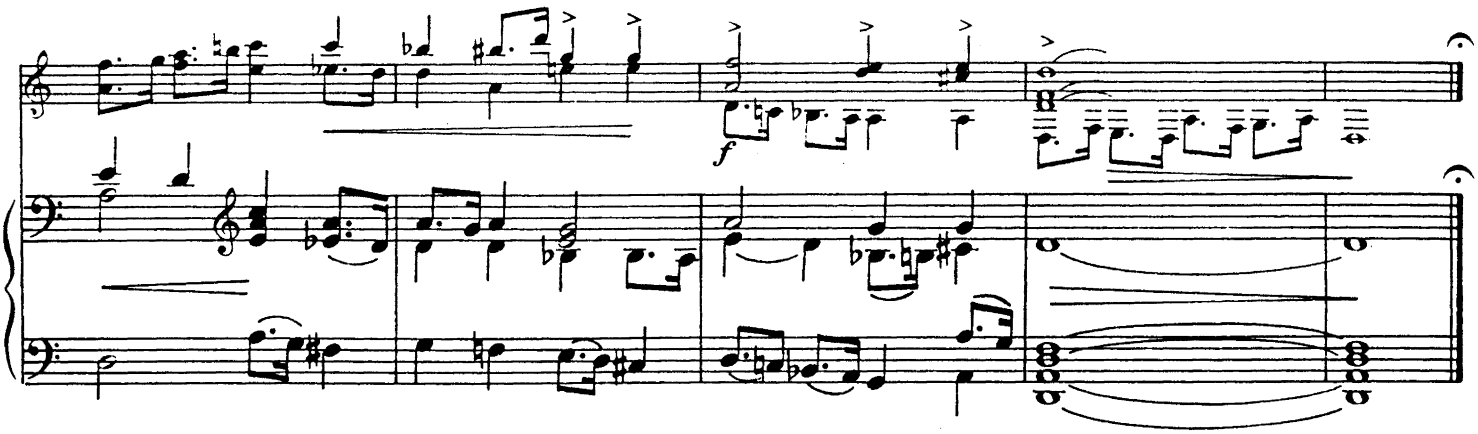
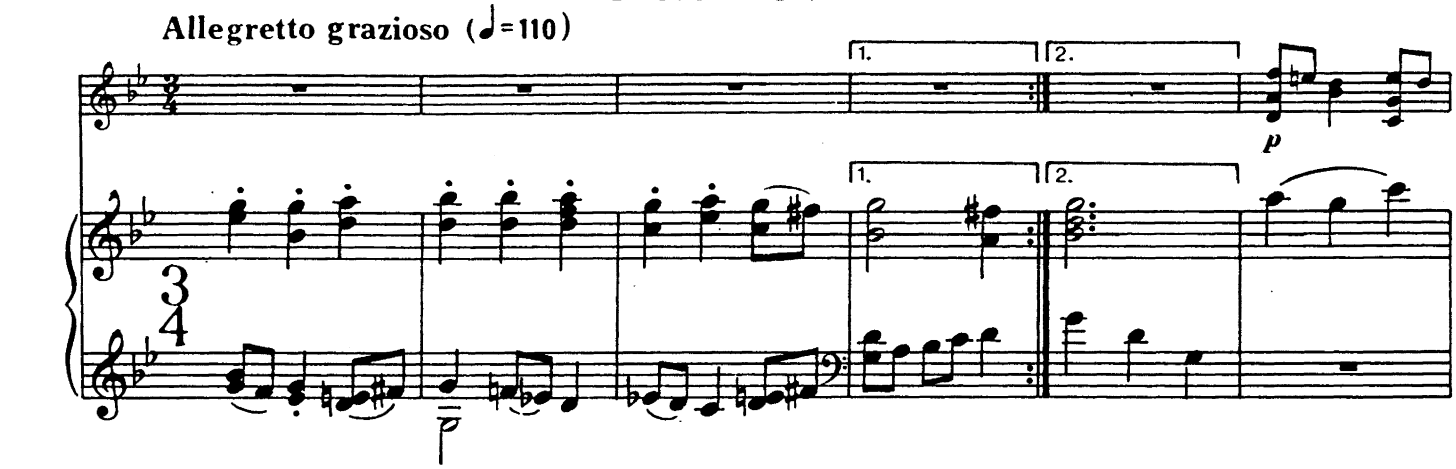
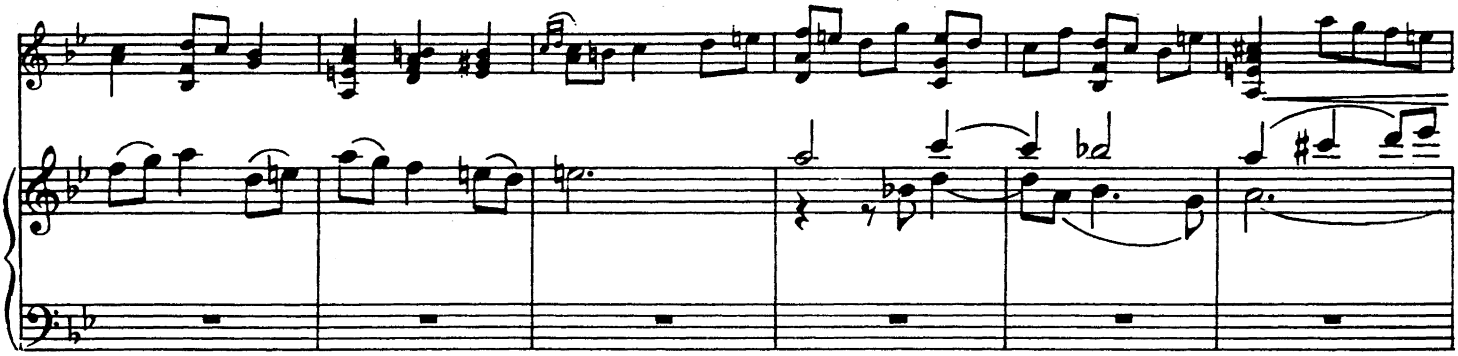

p dolce
2
p
p
p

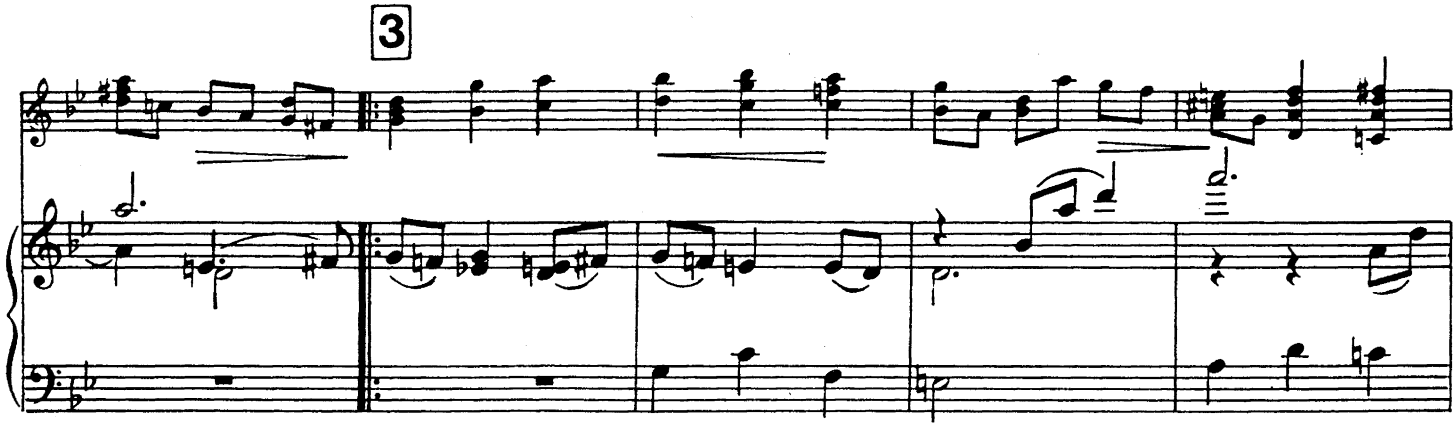


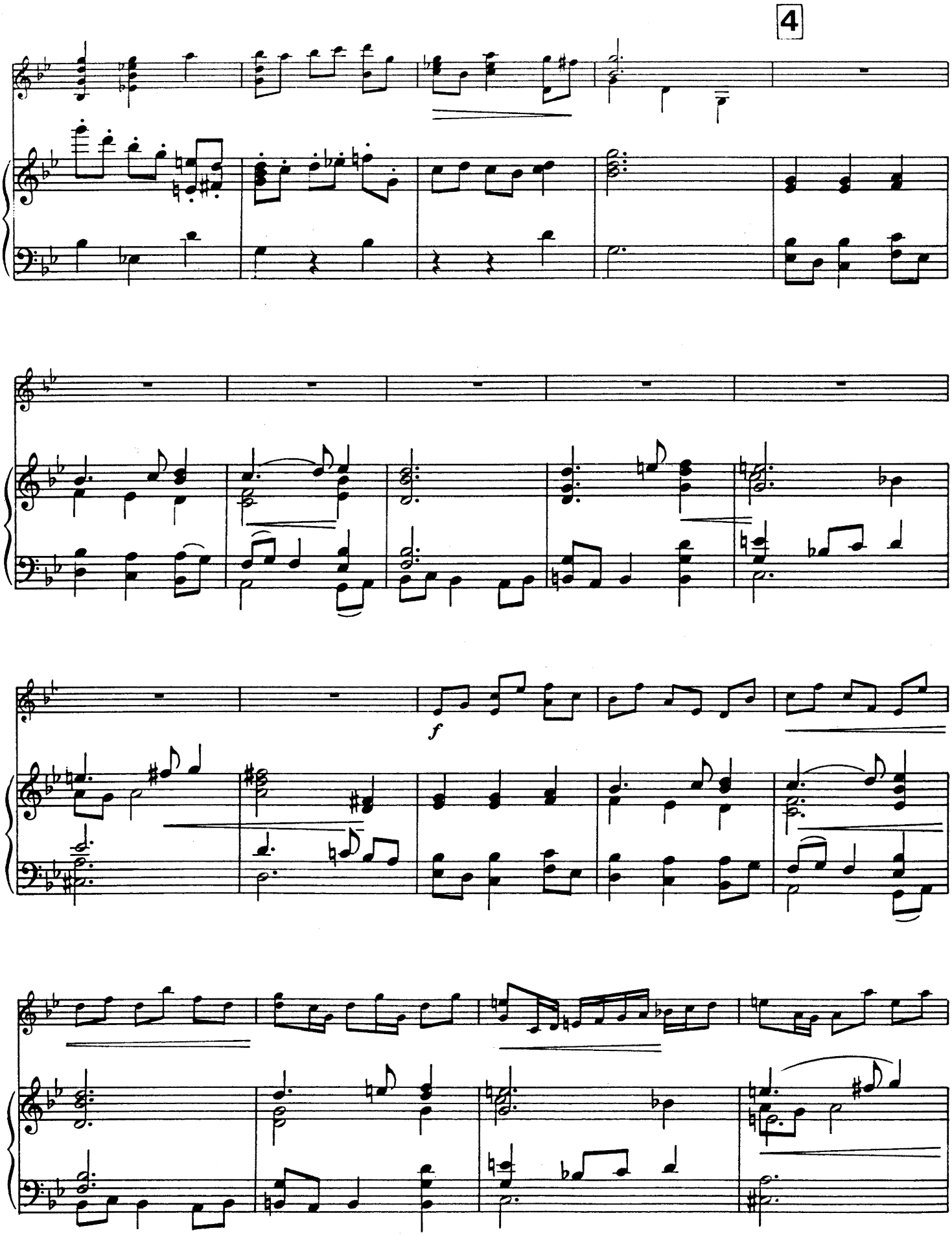
2. Menuet

Allegretto grazioso (♩=110)








4
f

5

rall.

sub. p

pp

3. Sarabande

Lento cantabile (♩=ca 63)

p legato

p

pp

6

pp

f

8

7

pp

pp

f

p tranquillo

p

rall.

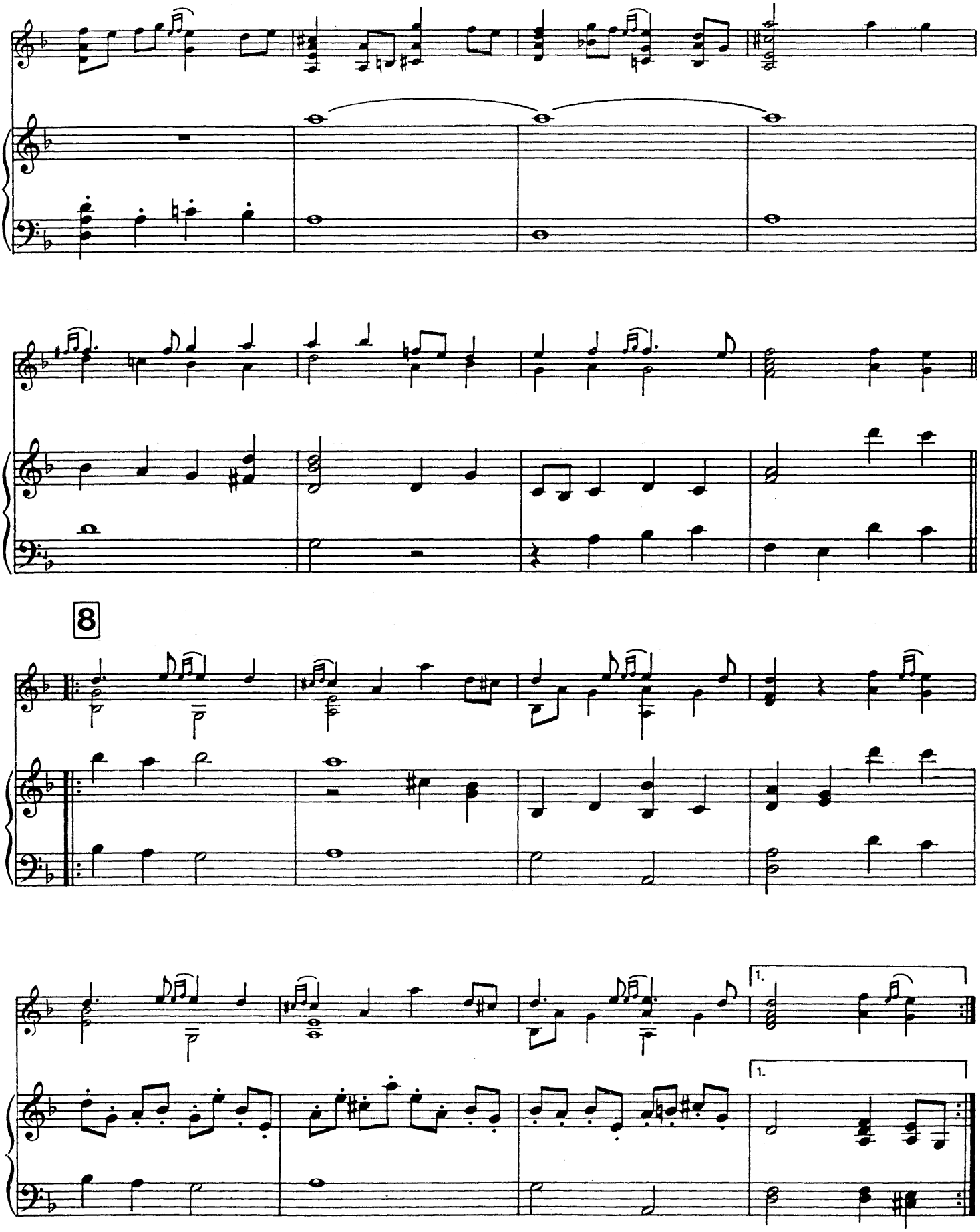
4. Gavotte et Musette

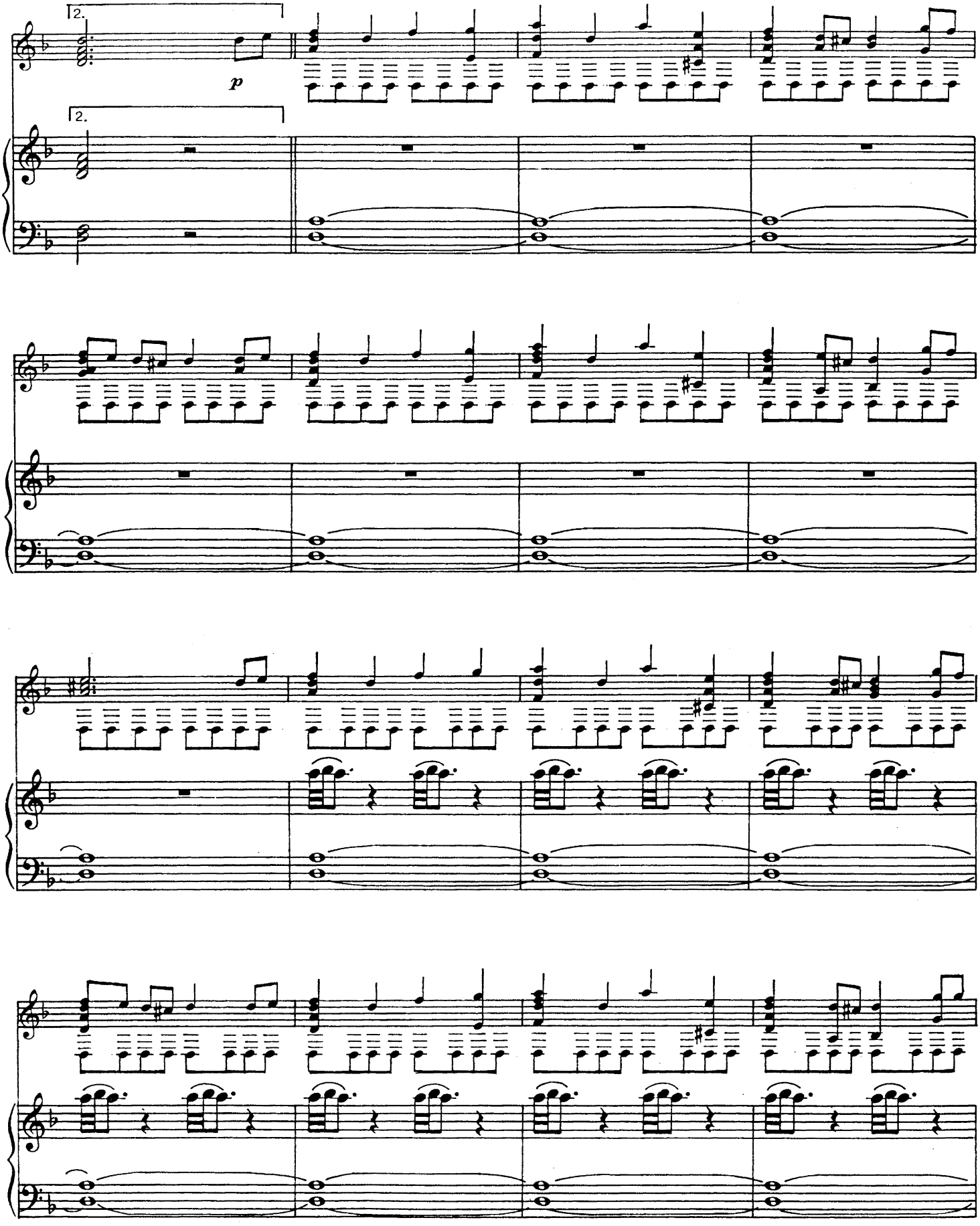
Allegro ma non troppo (♩=ca 112)

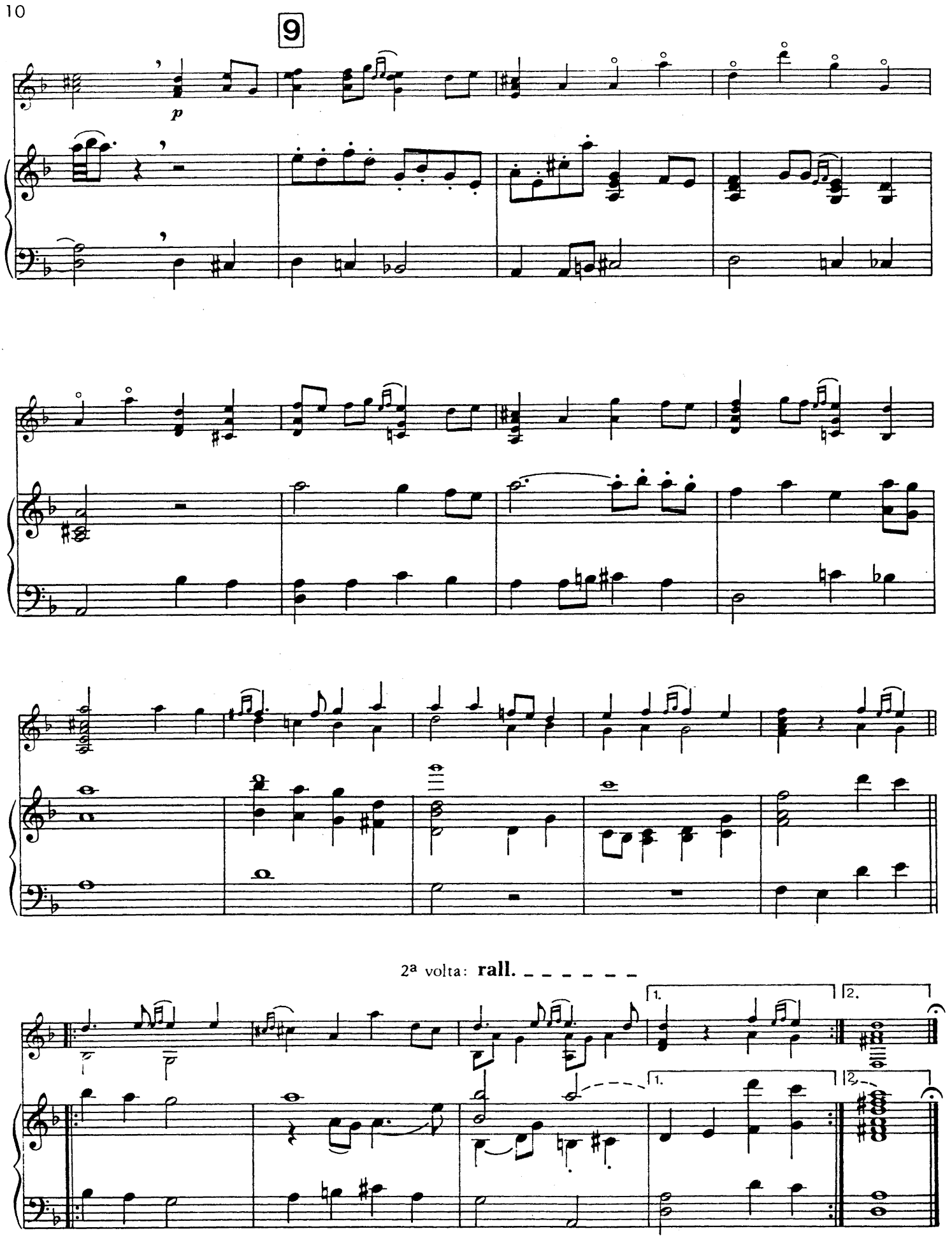
grazioso

p

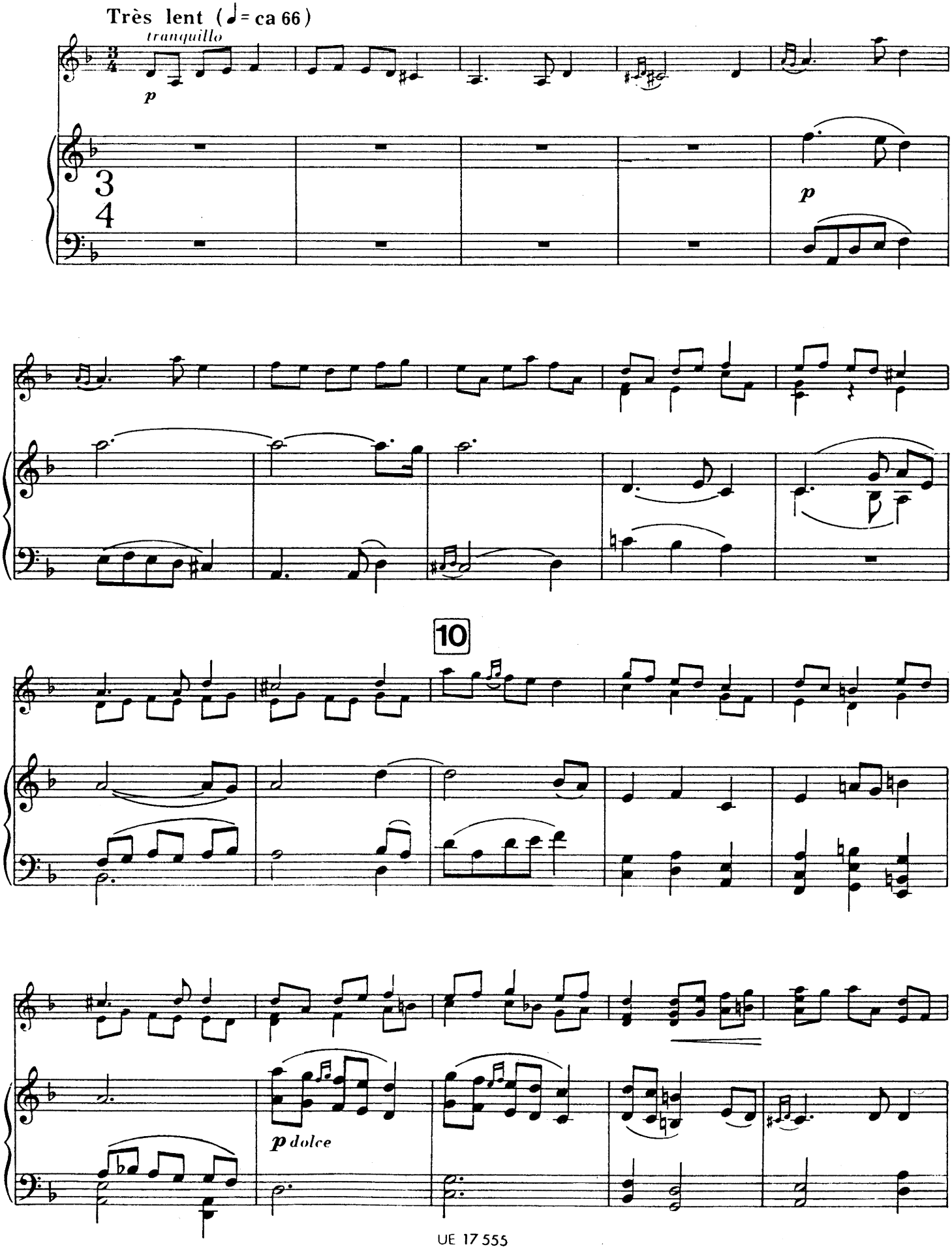
C p

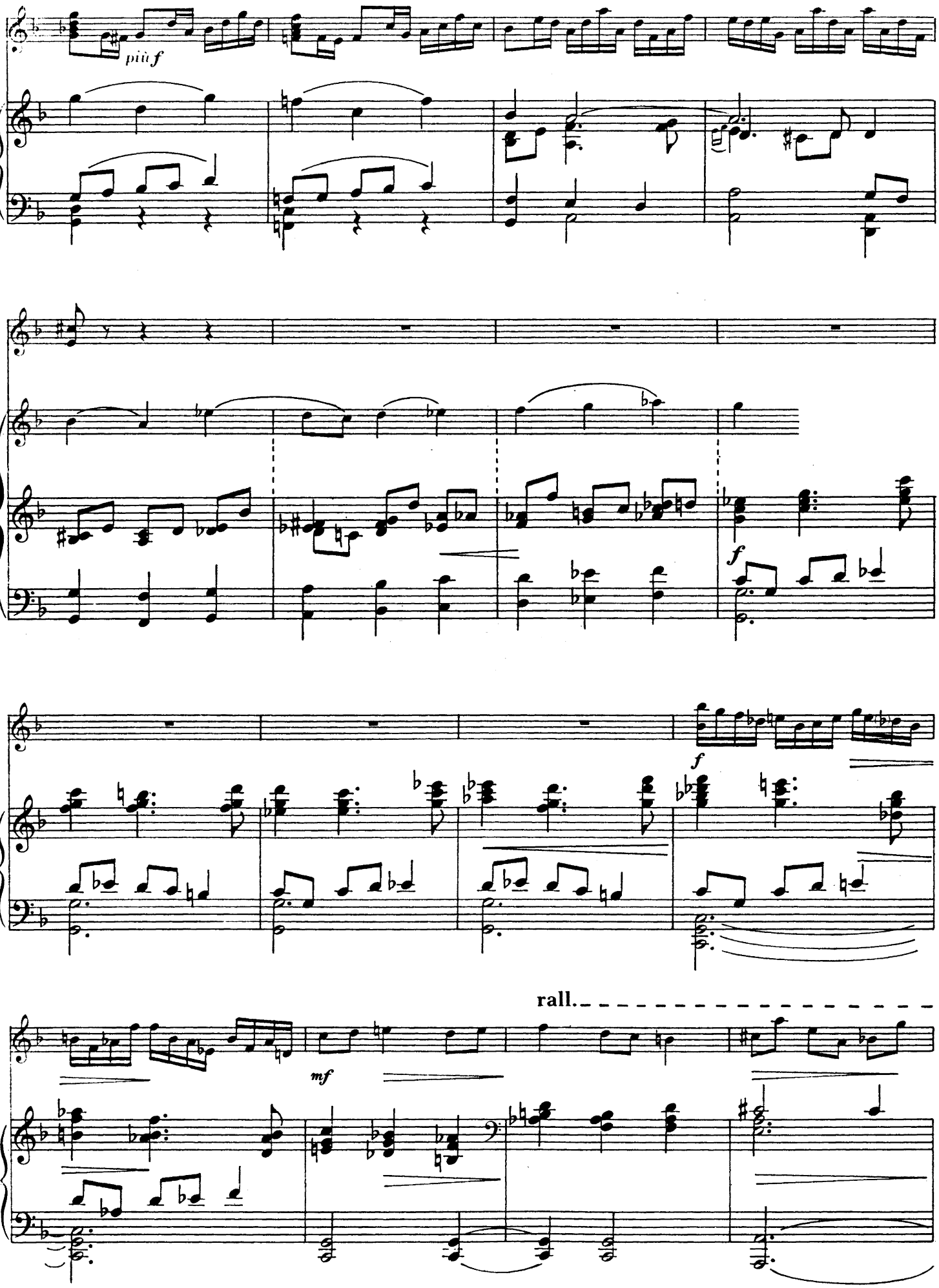

8
1.
1.


2.
p
2.


9
p
2ª volta: rall.
1.
2.

5. Passacaille




più f
f
f
rall.
mf

a tempo

p

p

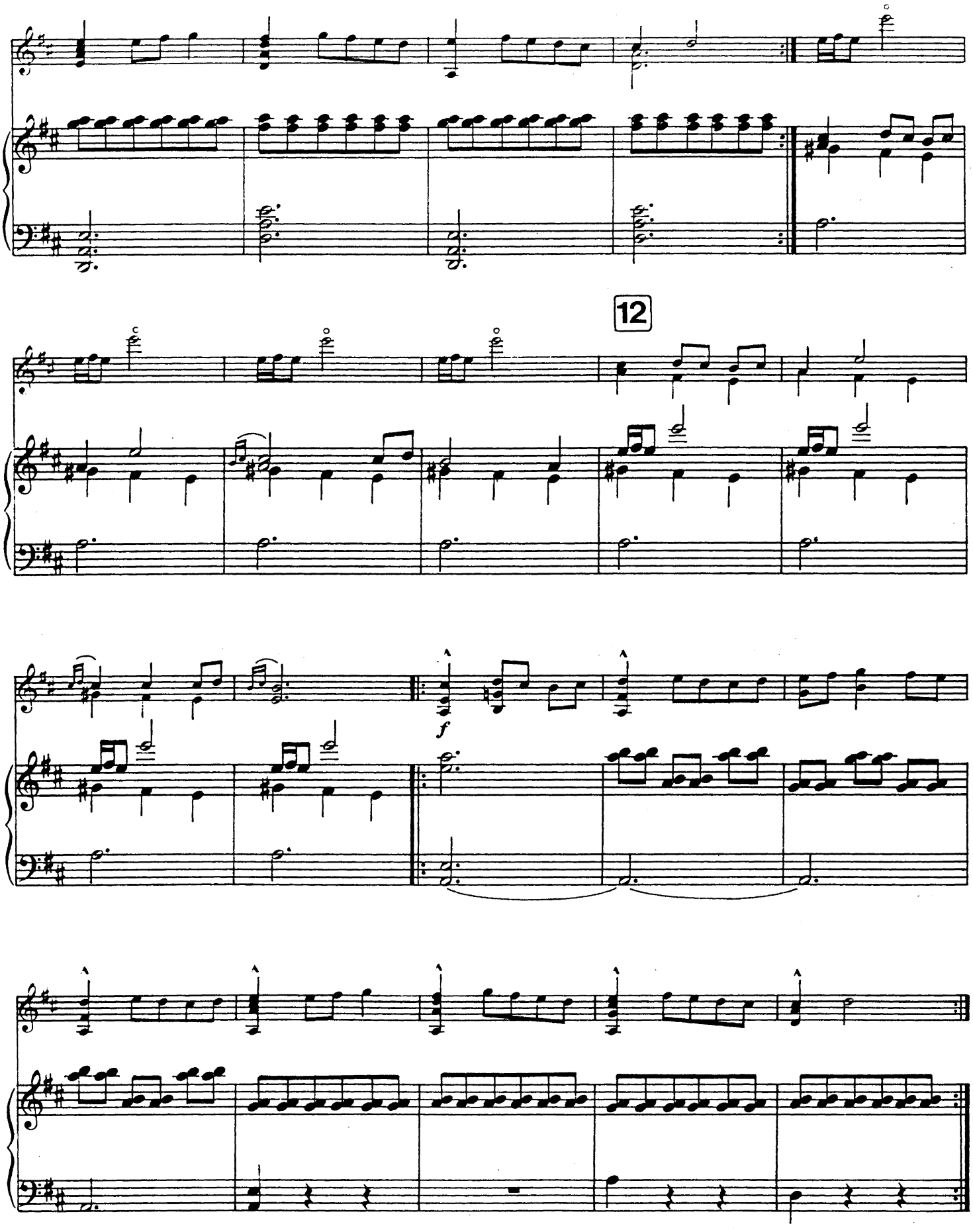
rall.

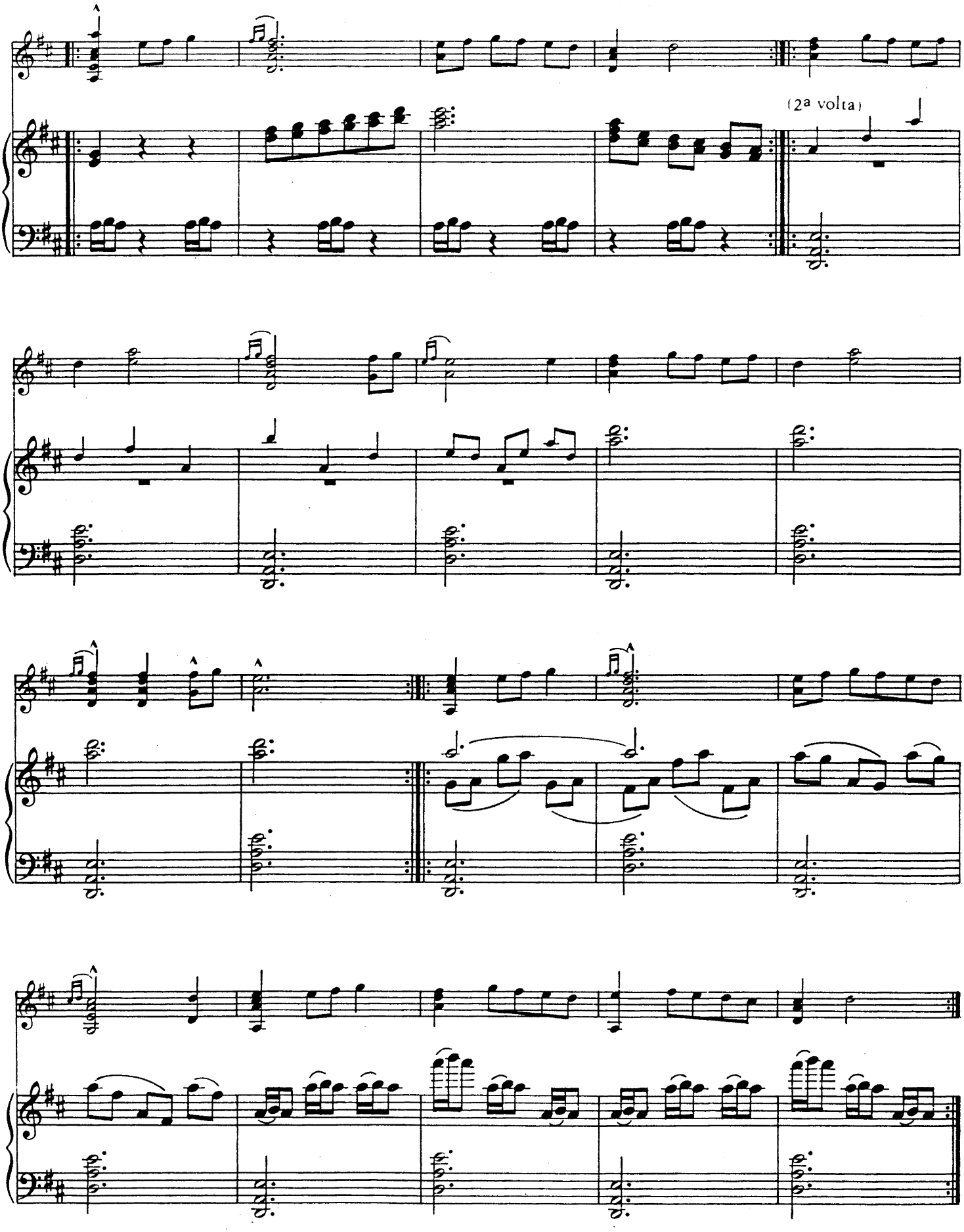
6. Gigue

Vivo (𝅗𝅥. = ca 72)

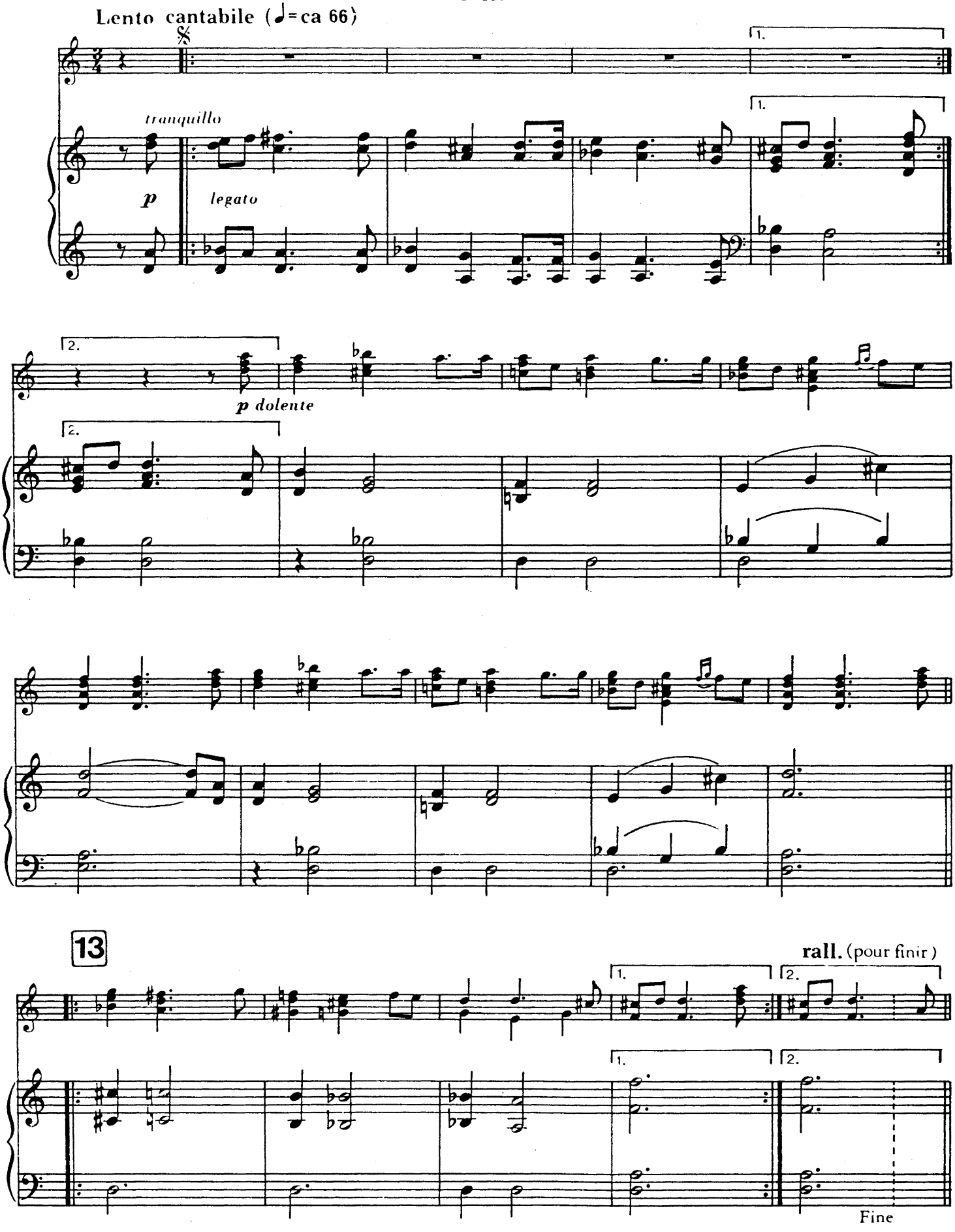
f giocoso

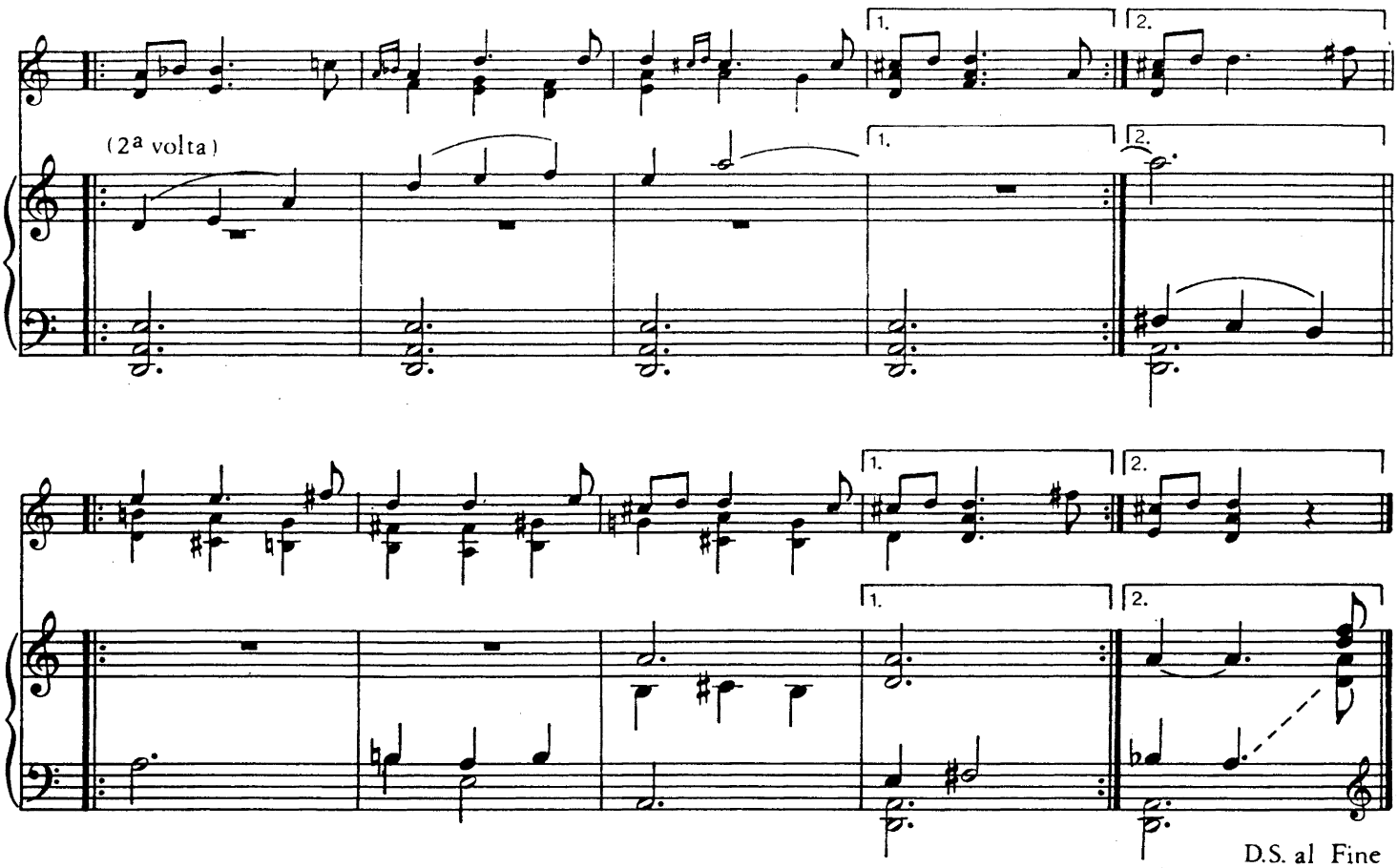
f


12
f


(2ª volta)

7. Air

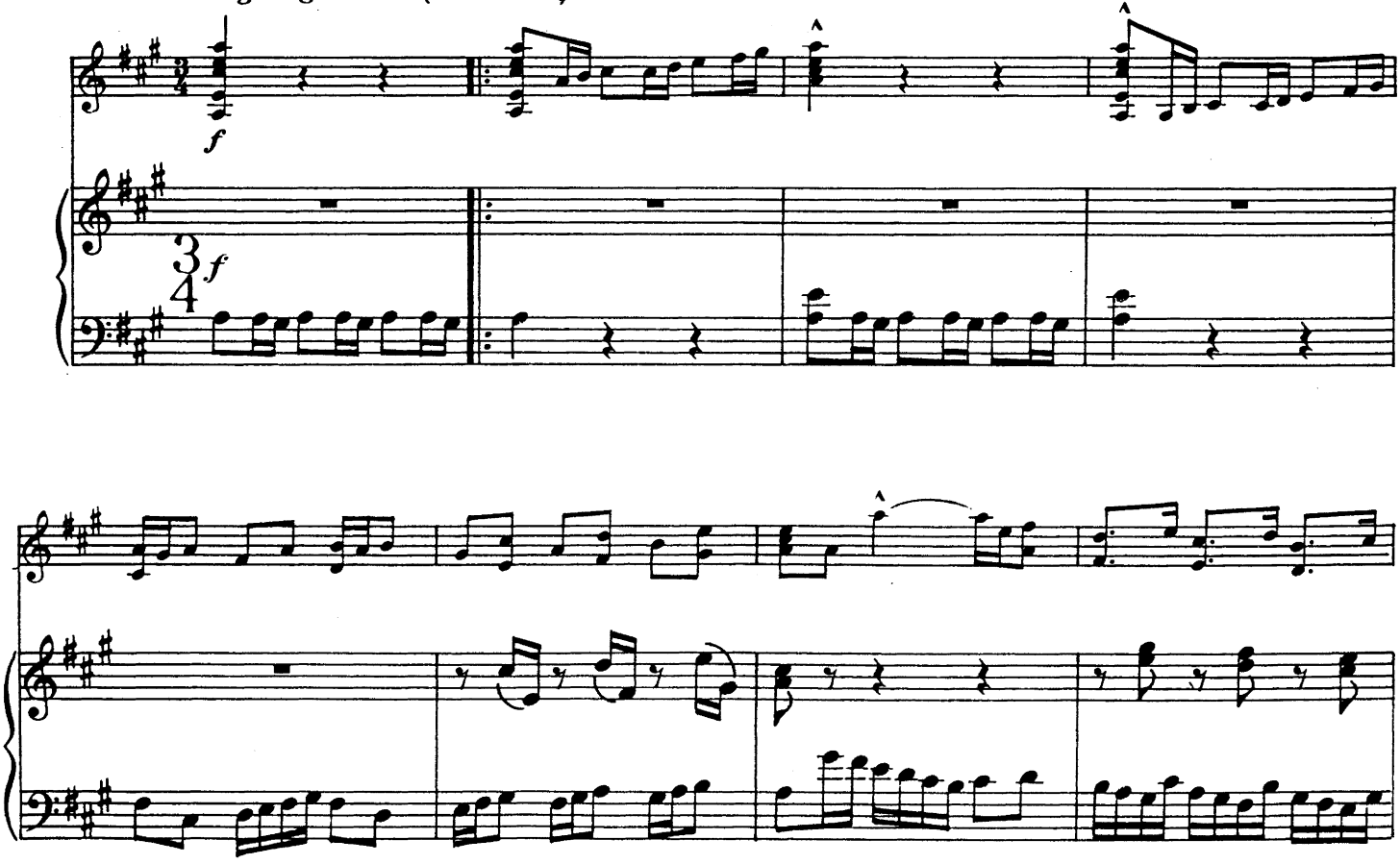

Lento cantabile (♩=ca 66)
tranquillo
p
legato
p dolente
13
rall. (pour finir)
Fine

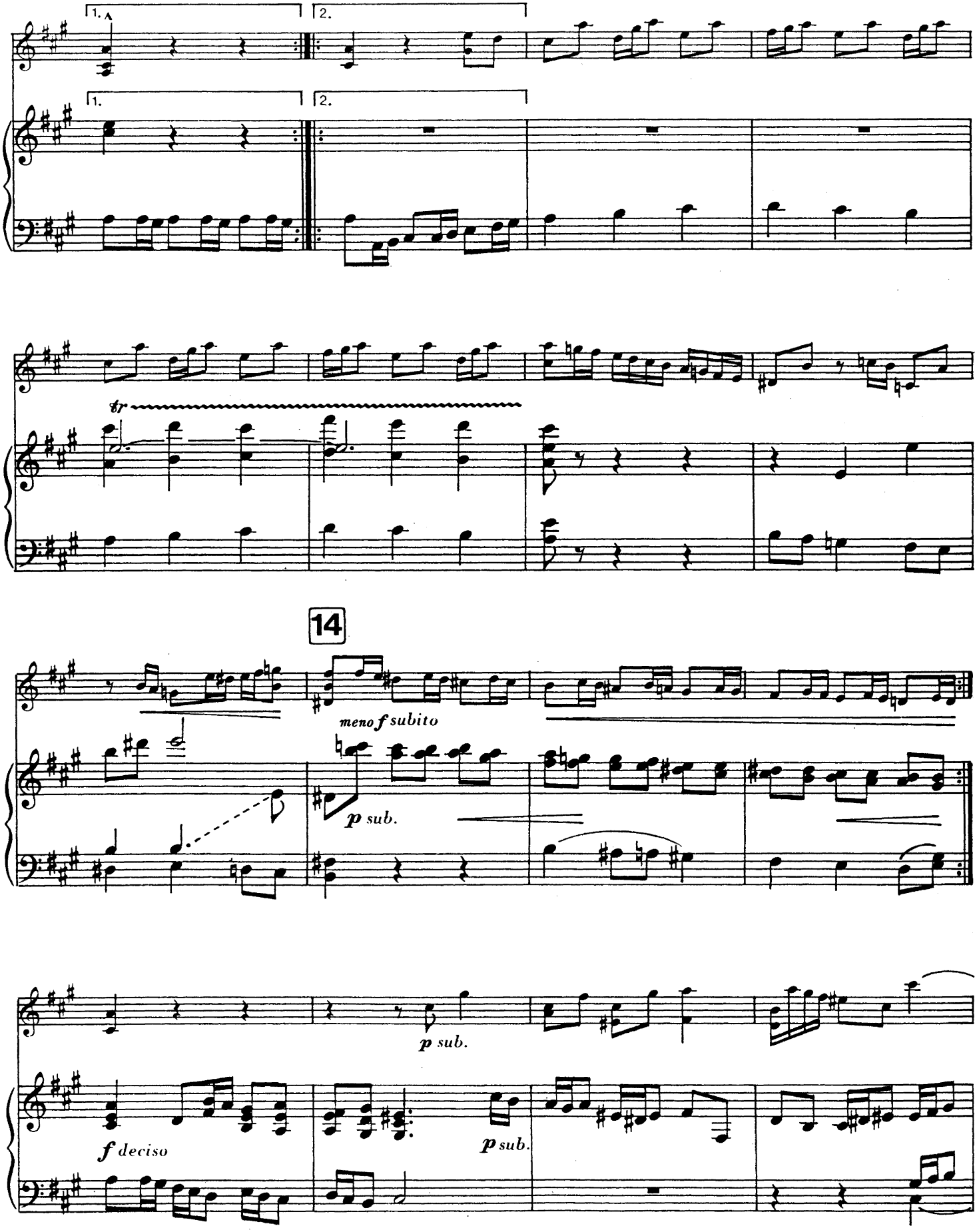


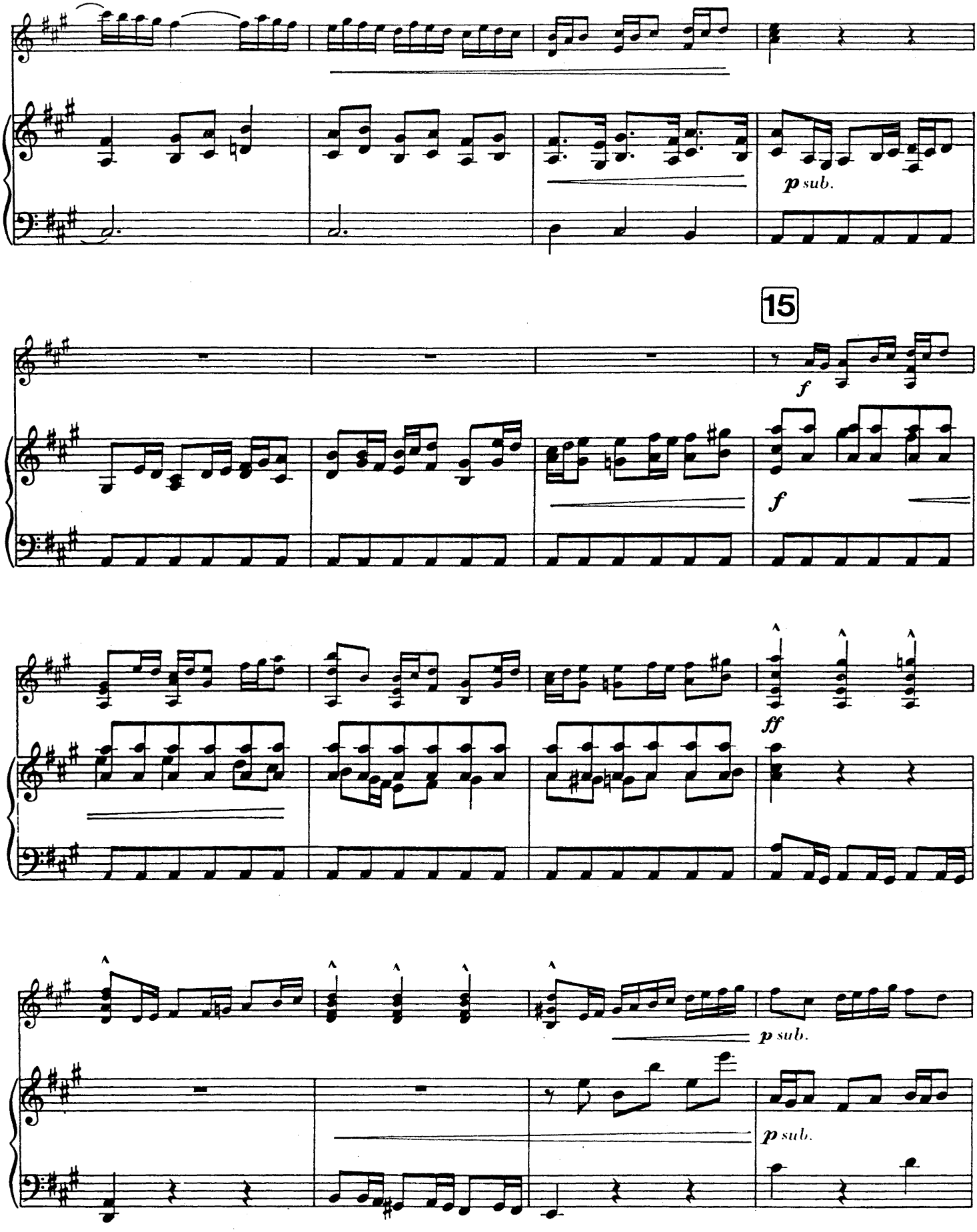
D.S. al Fine
(senza repetizione)

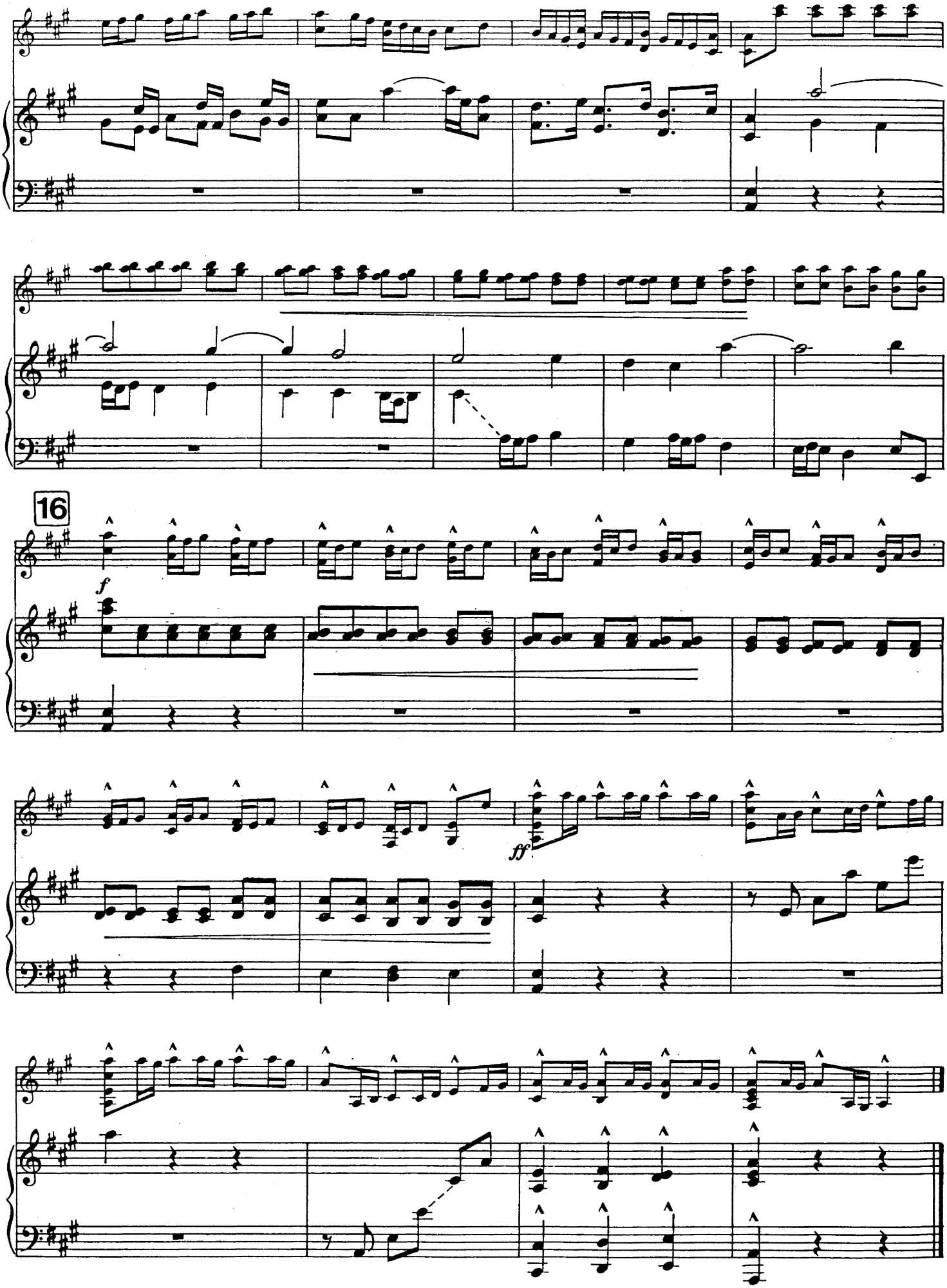
8. Finale

Allegro giocoso (♩ = ca 136)




1.
2.
1.
2.
tr
14
meno f subito
p sub.
p sub.
f deciso
p sub.


p sub.
15
f
f
ff
p sub.
p sub.


16
f
ff

à Andres Segovia

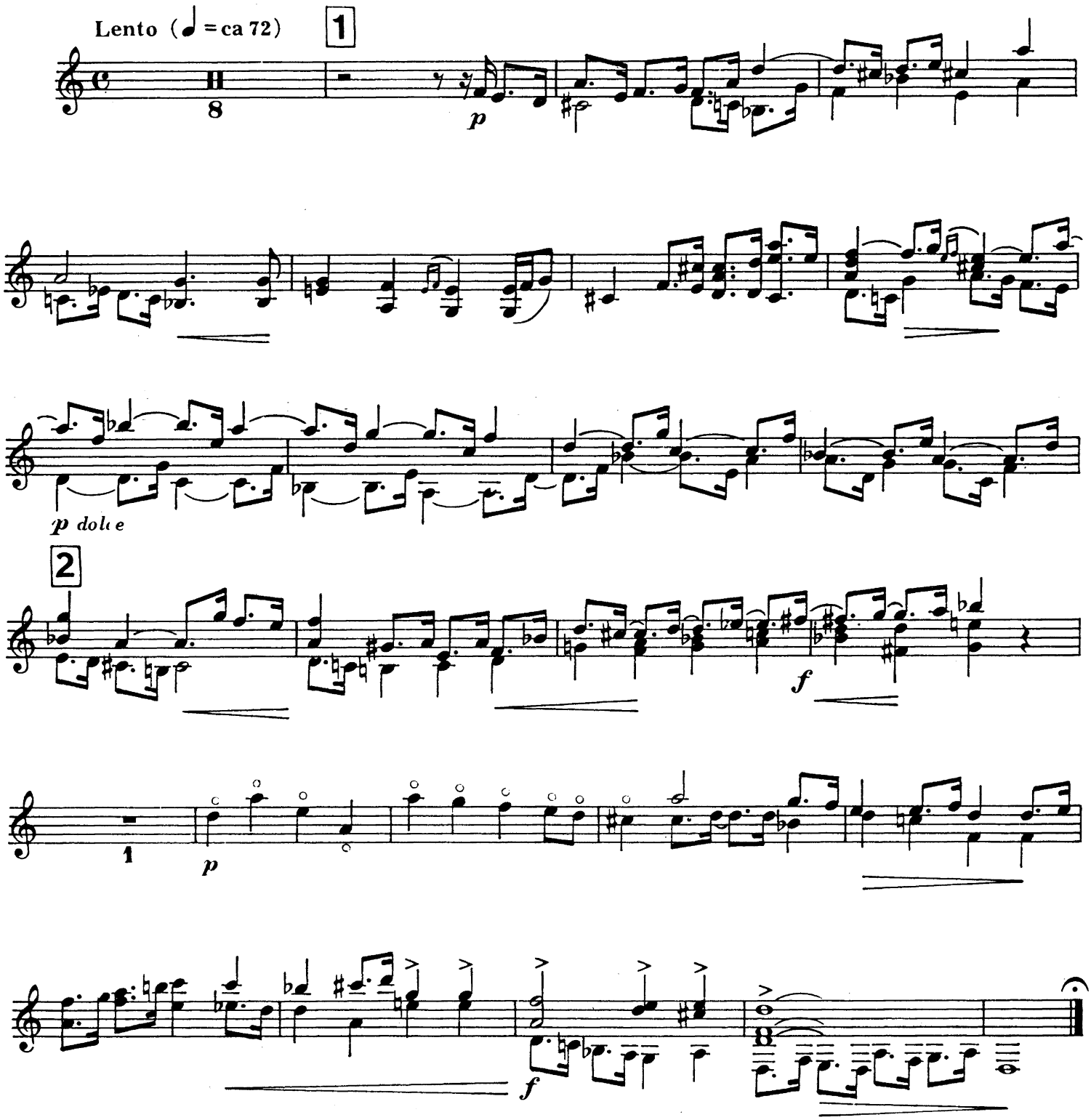
Guitare

Musique de cour

pour guitare et orchestre de chambre
d'après les thèmes de Robert de la Visée

Alexandre Tansman
(*1897)

1. Entrée



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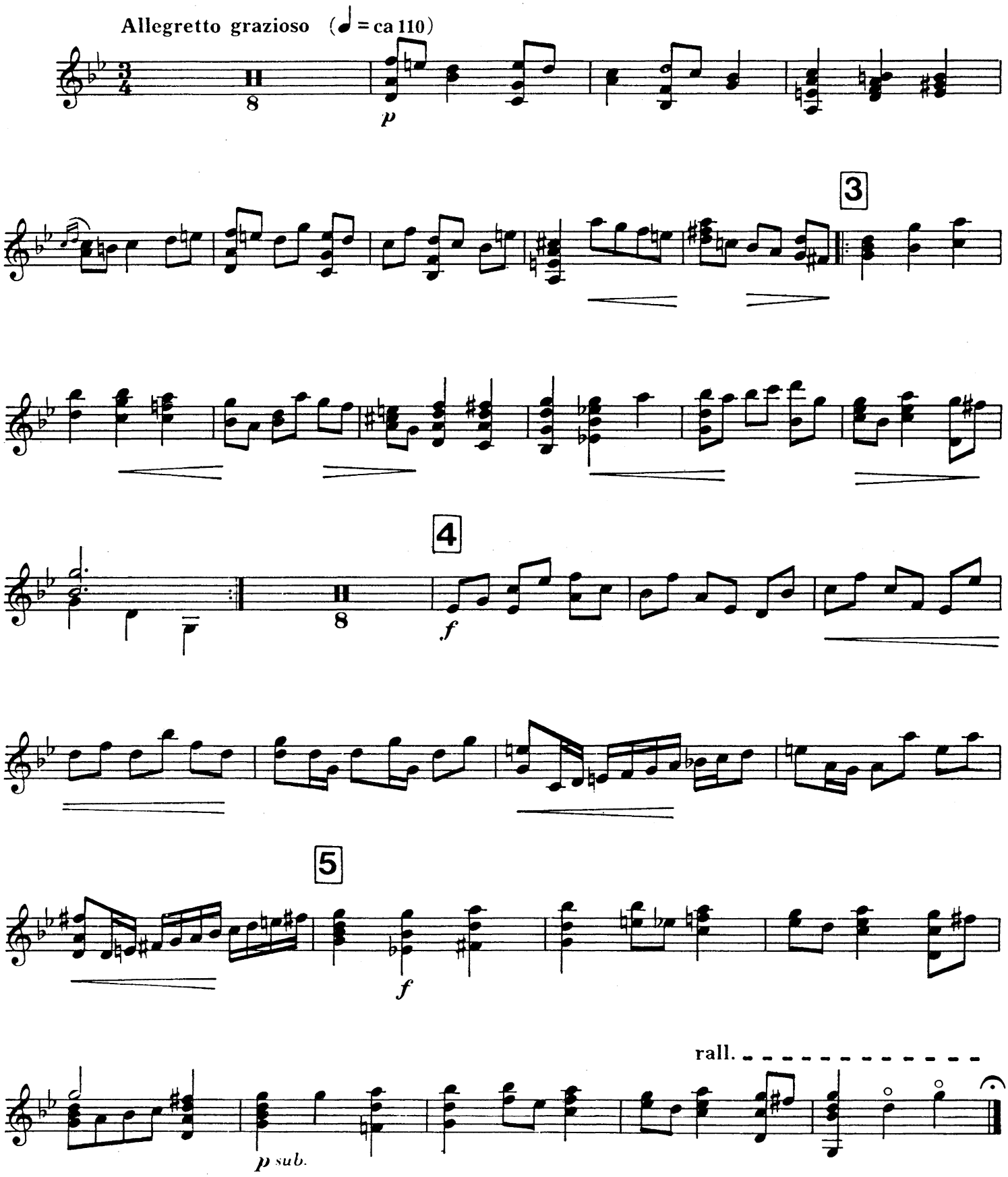
2. Menuet



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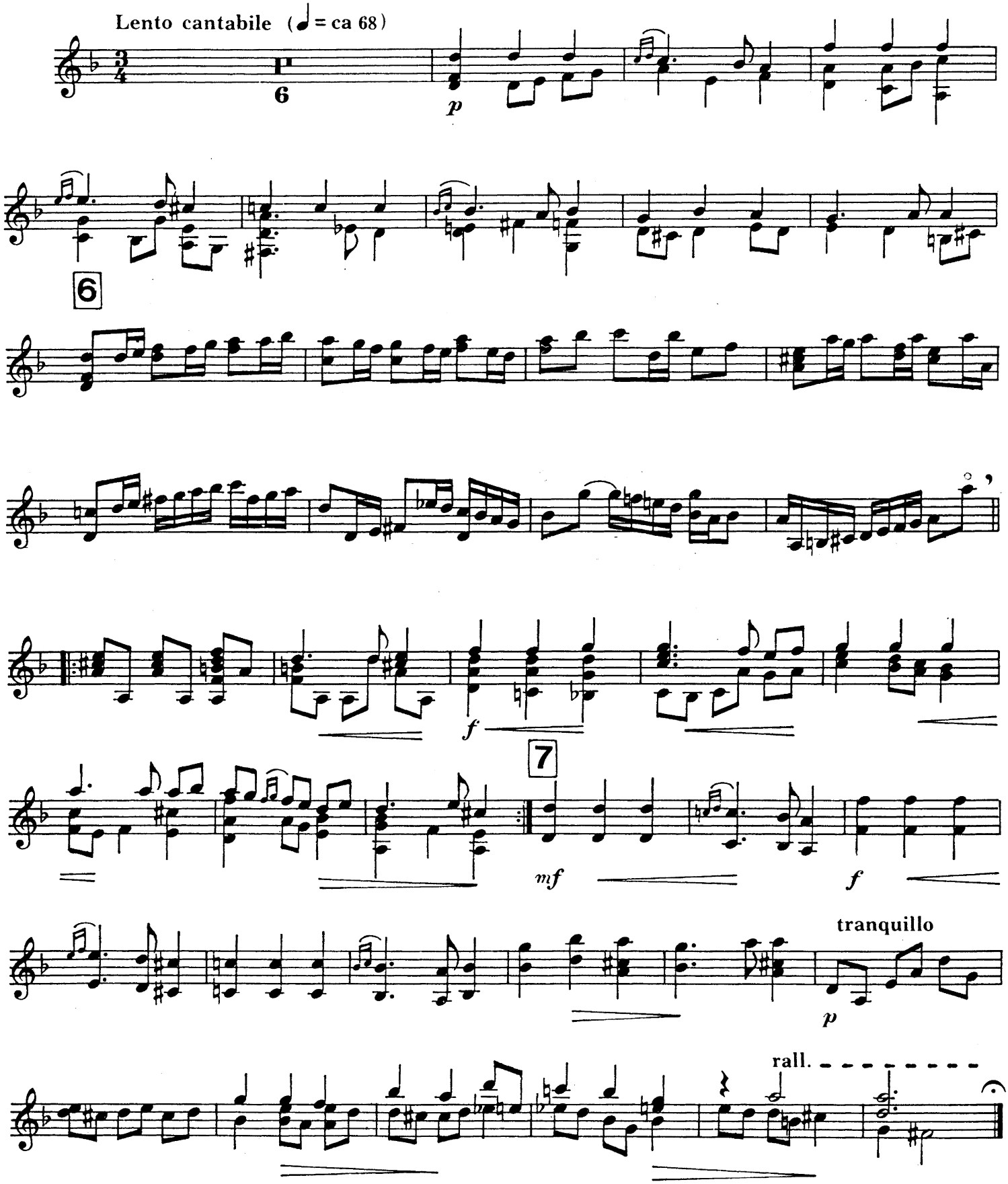
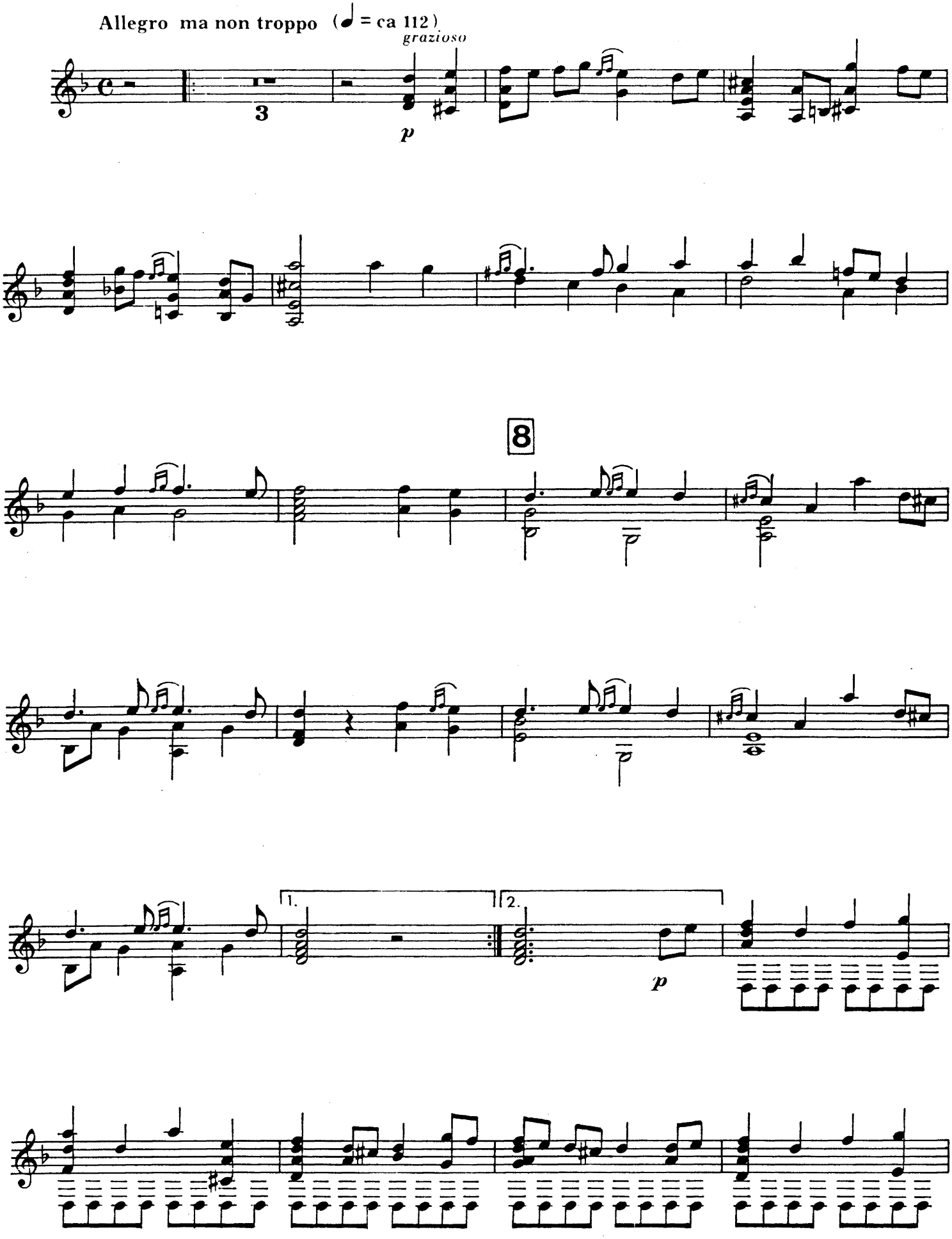
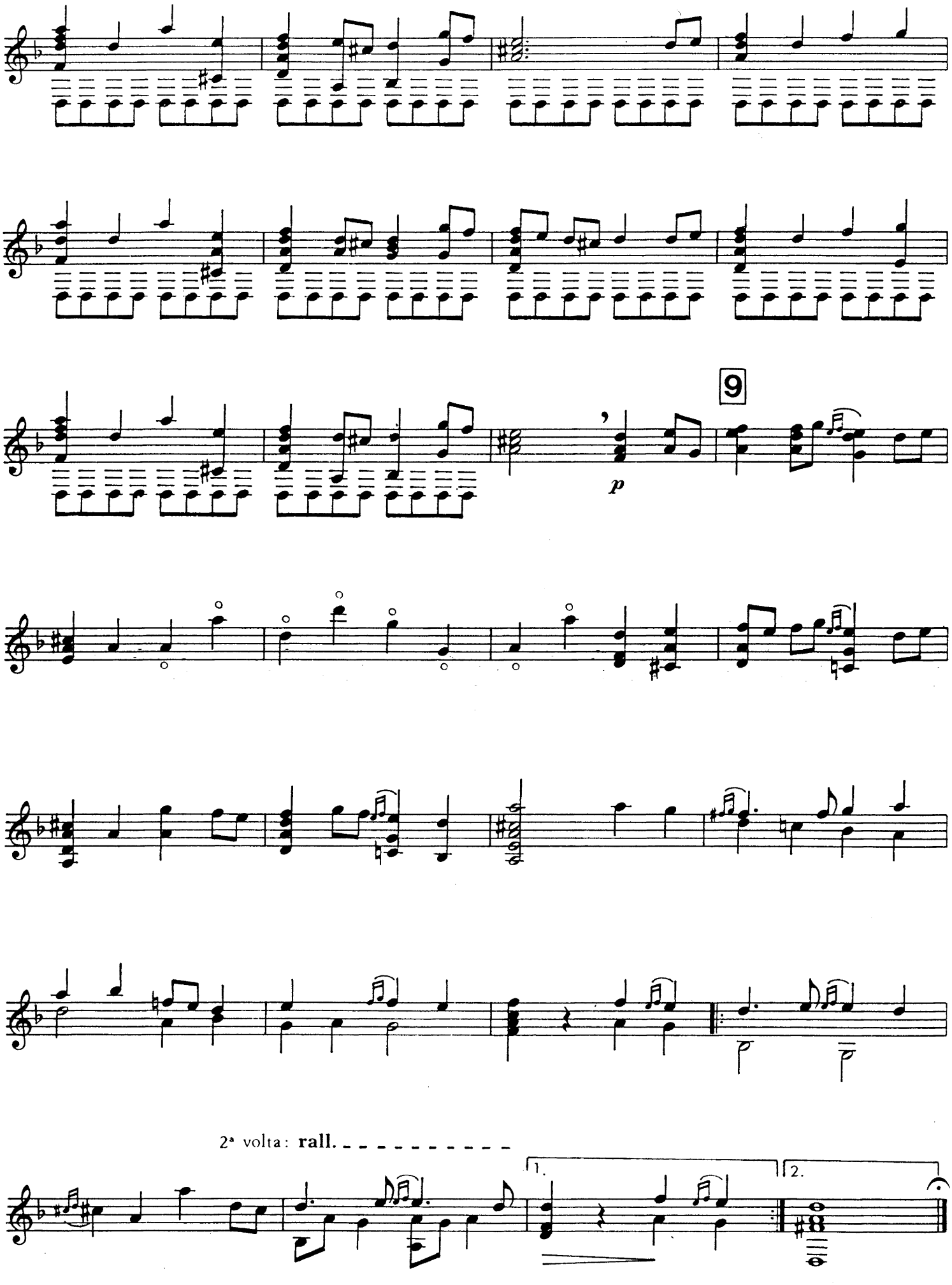
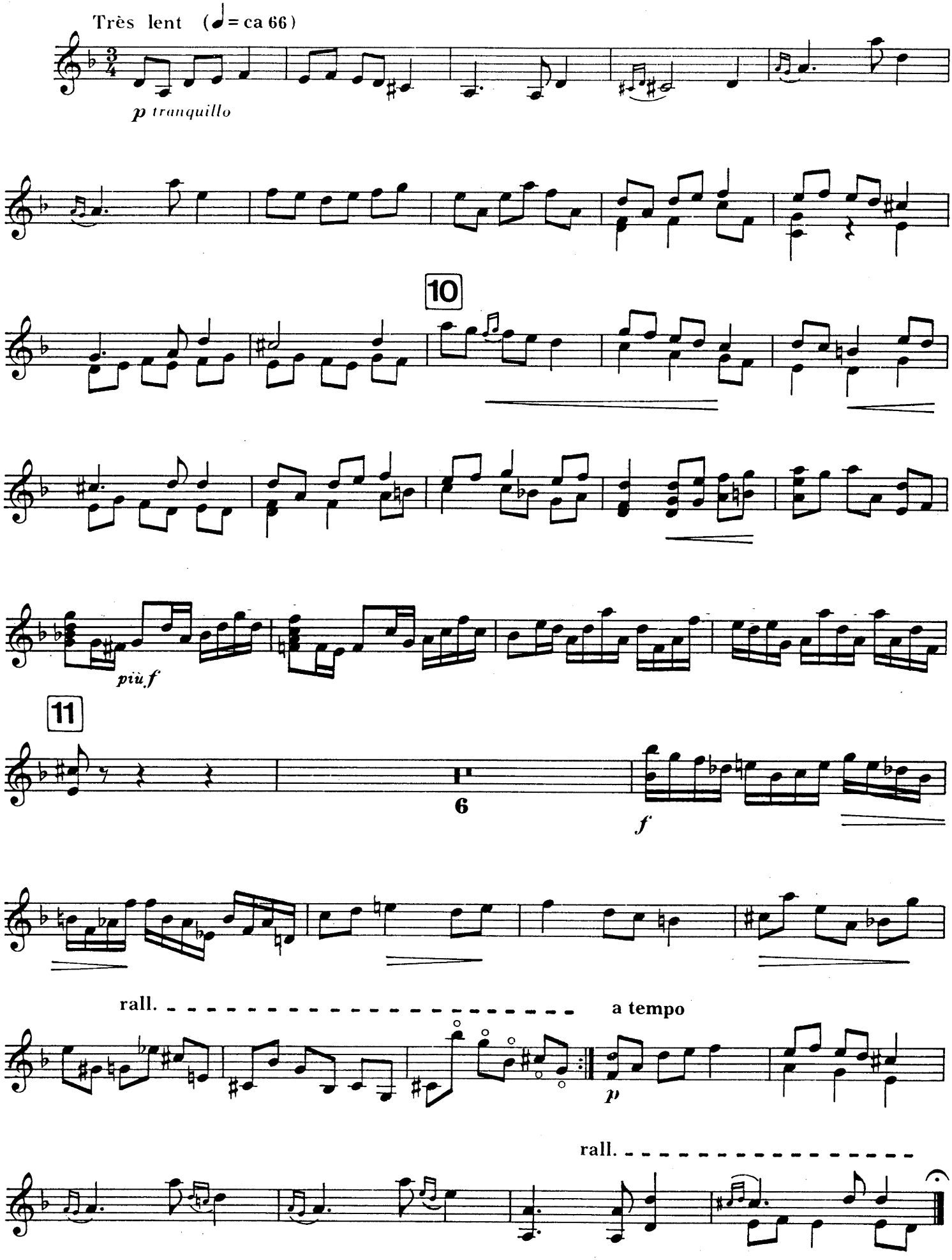


4. Gavotte et Musette

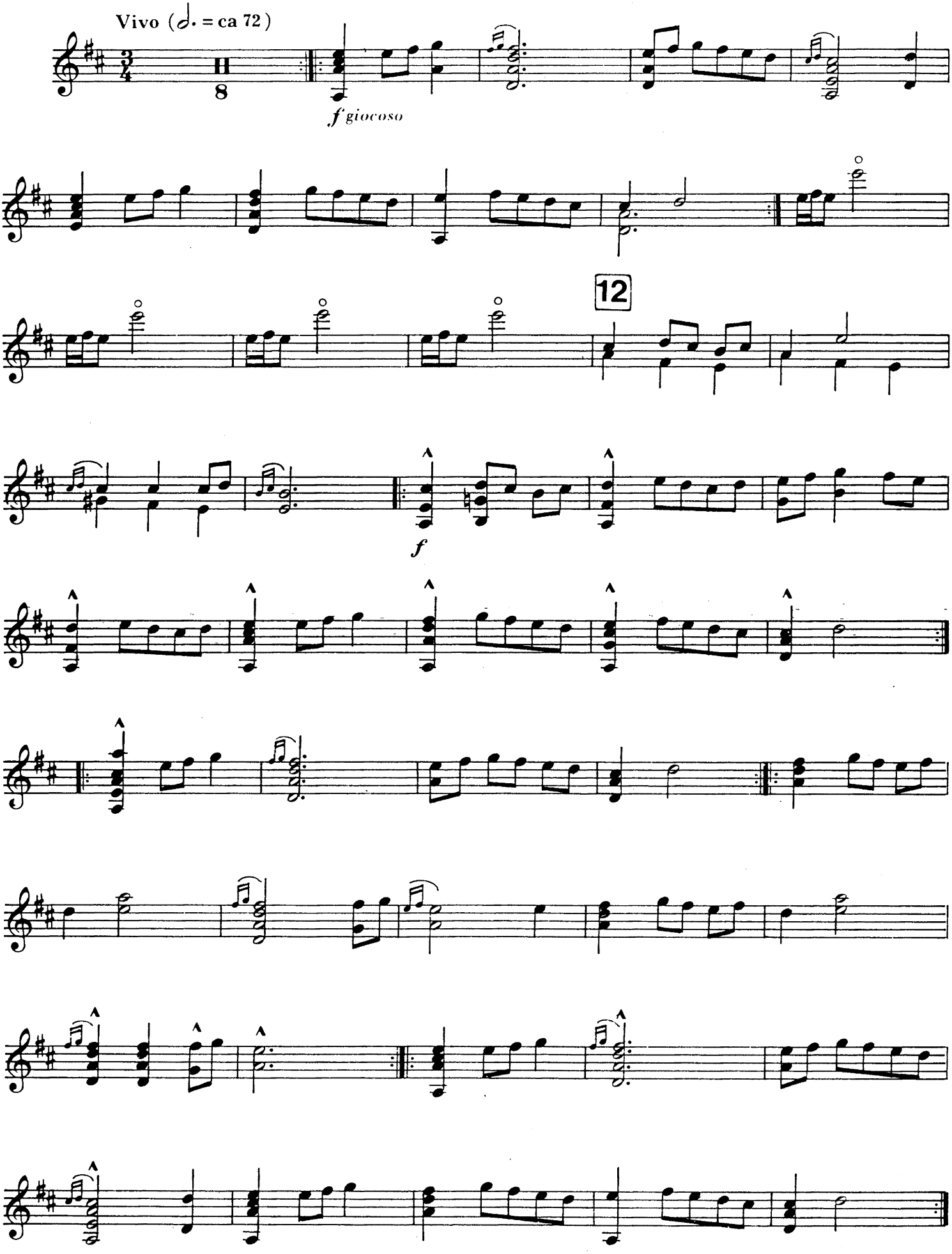



9
p
2ª volta: rall.
1.
2.

5. Passacaille



6. Gigue



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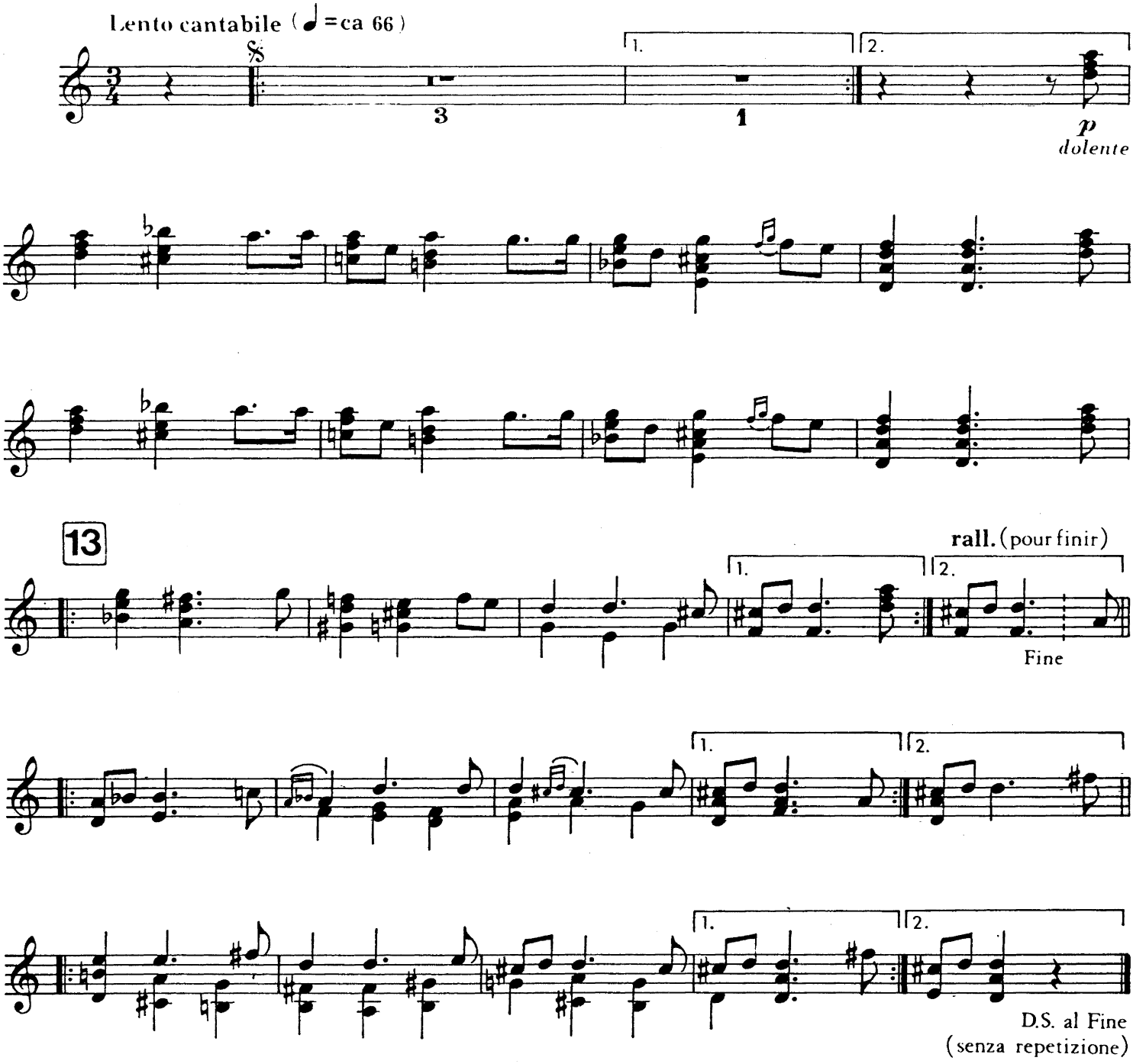
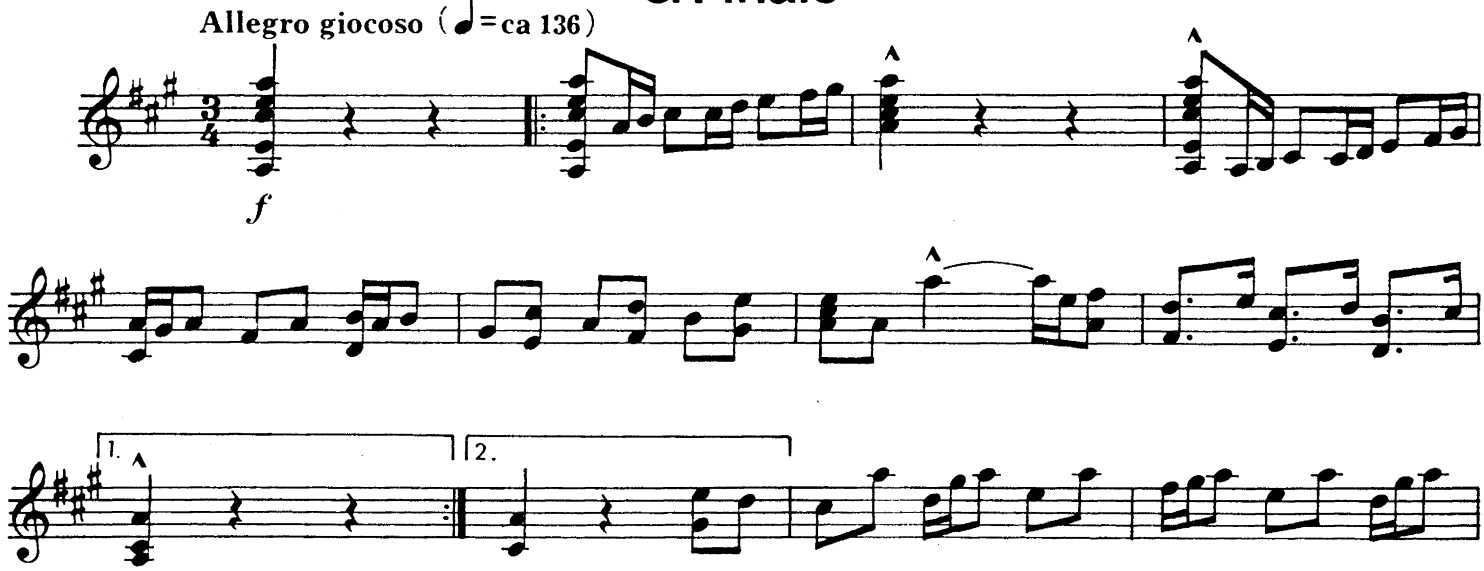
8. Finale