

Partitur

Maurice Ravel
(1875-1937)

Tzigane

Rapsodie de Concert
(1924)

für Solovioline, Cymbal (oder Harfe) und
Streicher (4/4/3/2/1)

Bearbeitung: Matthias Kuhn (2006)

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Die Bearbeitung der "Tzigane" von Maurice Ravel ist als Auftragswerk der Camerata Bern entstanden.

Die Uraufführung war am 18/2/2007 in Bern.

Hyunjong Kang, Violine

Camerata Bern

Als Vorlage diente ausschliesslich die 1924 entstandene Fassung für Violine und Klavier bzw. Luthéal (Éditions Durand). Die Solostimme habe ich ohne Veränderung übernommen. Ebenso entsprechen sämtliche Alterationszeichen (Ausnahme: Harfe) dem Original von Maurice Ravel.

Cymbal

Auf eine Bezeichnung der Pedalisierung habe ich bewusst verzichtet. Teilweise geben Legatobögen Hinweise, ansonsten ist der Gebrauch des Pedals dem Interpretierenden überlassen.

In den Takten 129 und 131 ist eine vereinfachte "ossia"-Fassung notiert. Sollte die Setzweise des Cymbals auch an andern Stellen über die Spielbarkeitsgrenze (Tempo) gehen, bitte ich die Interpretierenden sinnfällige Vereinfachungen vorzunehmen.

Harfe

Sollte kein Cymbal (und -SpielerIn) zur Verfügung stehen, kann als Alternative eine Harfe verwendet werden.

Die Harfenstimme bezieht sich teilweise auf Ravels Orchesterfassung.

Die Pedal-Einstellungen sind aus Gründen der Übersichtlichkeit nur in der Harfenstimme, nicht aber in der Partitur zu finden.

Streicher

Die Flageolett-Töne sind ohne Ausnahme als Griff-Notation geschrieben.

+ = pizz. mit der linken Hand (Violine I und Viola T121ff)

Bern, im Novemer 2006
mk

Tzigane

Rapsodie de Concert

1

Maurice Ravel (1924)
Bearbeitung: Matthias Kuhn (2006)

Lento, quasi cadenza

v sul Sol sin al segno *

Violine solo

Cymbal

Harfe

Lento, quasi cadenza

Violine 1

Violine 1

Violine 1

Violine 1

Violine 2

Violine 2

Violine 2

Violine 2

Viola

Viola

Viola

Violoncello

Violoncello

Kontrabass

5 **Tempo rubato**
 VI. solo *espressivo*

11 **Accel. Vivo** **a Tempo**
 VI. solo *p espress.*

17 **V**
 VI. solo *mf sempre cresc.*

23 **V**
 VI. solo *tr*

29 **2**
 VI. solo *ff*

34 **Rubato**
 VI. solo *6*

39 **V**
 VI. solo

41 **tr**
 VI. solo *espress.*

43 **Molto espressivo, portando**
 VI. solo

49 **arco** **pizz.**
 VI. solo *3*

54 **V**
 VI. solo

58 **4** Quasi cadenza

VI. solo *p*

Cymb. *mf*

Hfc. *mf*

Kb. **4** Quasi cadenza
pizz. (nur in der Fassung mit Cymbal. Mit Harfe tacet bis Takt 120)
f

60

VI. solo

Cymb.

Hfc.

61

VI. solo

Cymb.

Hfc.

Kb.

63

VI. solo

Cymb.

Hfc.

64

VI. solo

Cymb.

Hfc.

Kb.

Accel.

65

VI. solo

Cymb.

Hfc.

VI. 1

ff

68 **5** Moderato **6**

Vl. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

Vla.

pp

pp

pp

pp

f

mf

p

ppp

mp

sul pont., ohne Bogengewicht (75% Schab-Geräusch, 25% Ton)

II

solo Vla 3 pizz.

79

Vl. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

Vla.

mf

p

mp

sul Ré

87 **7**

Vl. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

Vla.

Vla.

p

p espressivo

solo Vla 1

95 **Accelerando** **Allegro**

Vi. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

VI. 2

VI. 2

VI. 2

Vla.

The musical score consists of nine staves. The top staff is for the Violin solo, starting at measure 95 with a treble clef and a key signature of two sharps (F# and C#). It features a series of sixteenth-note patterns with a '+' sign above the first measure. The tempo and dynamics change from **Accelerando** to **Allegro** at measure 98. The second staff (VI. 1) and third staff (VI. 1) have a treble clef and a key signature of two sharps. They enter at measure 98 with sixteenth-note patterns, marked *mf* and *f* respectively. The fourth staff (VI. 1) has a bass clef and a key signature of two sharps, featuring a *mp* dynamic and a *f* dynamic. The fifth staff (VI. 1) has a bass clef and a key signature of two sharps, featuring a *mf* dynamic and a *f* dynamic. The sixth staff (VI. 2) has a treble clef and a key signature of two sharps, featuring a *p* dynamic and a *f* dynamic. The seventh staff (VI. 2) has a treble clef and a key signature of two sharps, featuring a *p* dynamic and a *f* dynamic. The eighth staff (VI. 2) has a treble clef and a key signature of two sharps, featuring a *mp* dynamic and a *f* dynamic. The ninth staff (Vla.) has a treble clef and a key signature of two sharps, featuring a *f* dynamic. Performance instructions include 'Flageolett-Gliss. sul II' in the fifth and eighth staves.

102

8

VI. solo *p*

Cymb. *f* 9

Hf.

8

VI. 1 so schnell wie mögl., (wenn nötig freie Bogenwechsel) *pizz.* *p*

VI. 1 so schnell wie mögl., (wenn nötig freie Bogenwechsel) *pizz.* *p*

VI. 1 *pizz.* *p*

VI. 1 *pizz.* *p*

VI. 2 so schnell wie mögl., (wenn nötig freie Bogenwechsel) *col legno batt. sehr nahe am Steg* *p*

VI. 2 so schnell wie mögl., (wenn nötig freie Bogenwechsel) *col legno batt. sehr nahe am Steg* *p*

VI. 2 II *ppp*

VI. 2 II *ppp*

Vc. solo Vc 1 II *ppp*

108

VI. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

VI. 2

VI. 2

VI. 2

Vc.

114

VI. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

VI. 2

VI. 2

VI. 2

Vc.

119 **9**

VI. solo *espressivo* **Accel.**

Cymb. *mf*

Hic. *mf*

VI. 1 *mp* **9** *unis arco* **Accel.**

VI. 2 *mp* **9** *unis*

Vla. *mp* **9** *tutti arco*

Vc. *mp* **9** *tutti arco*

Kb. *mp* **9**

10 **Allegro**

127

VI. solo *f* *pizz.* *arco* 5 5

Cymb. *ossia*

Hic.

VI. 1 *mf* **10** *Allegro* 3 II II 3

VI. 2 *mf* 3 II II 3

Vla. *mf* 3 I I 3

Vc. *f*

Kb. *f*

131

VI. solo

pizz.

arco

Cymb.

Hic.

VI. 1

VI. 2

Vla.

Vc.

Kb.

133

VI. solo

Cymb.

Hic.

VI. 1

VI. 2

Vla.

Vc.

Kb.

11 Tempo primo

134 pizz. *f*

VI. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

mp

11 Tempo primo

142

VI. solo

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

6 GP

12 Allegro

150

Cymb.

Hfc.

12 Allegro

unis arco

VI. 1

VI. 2

Vla.

Vc.

Kb.

mf

156

13

Cymb.

Hr.

13

VI. 1

VI. 2

Vla.

Vc.

Kb.

161

VI. solo

Cymb.

Hr.

VI. 1

VI. 2

Vla.

Vc.

Vc.

Kb.

pizz. *ff*

Ritenu-
arco

Ritenu-
to

14 Tempo 1°

168

The image shows a musical score for a violin section, measures 168-177. The score is written for nine staves: one for a solo violin (VI. solo) and eight for a section of violins (VI. 1 and VI. 2). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo 1°'. The solo violin part begins at measure 168 with a dynamic of *p* and features a melodic line with slurs and accents. The section violins play a rhythmic accompaniment of chords, starting at measure 168 with a dynamic of *pp*. The section parts are marked 'arco batt. (crini)' and 'simile'. The score concludes at measure 177.

15
Allegro

178

Vi. solo

Cymb.

Hf.

gliss. mit Finger über alle Saiten
pizz.

gliss.

Watte-Schlägel

mf

f

15
Allegro

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

VI. 2

VI. 2

VI. 2

Vc.

Vc.

mf

f

gliss.

gliss.

mf

f

185

Vl. solo

Vc.

divisi a 2

Vc.

16

192

Vl. solo

Cymb.

Hr.

16

sul pont.

Vl. 1

Vl. 1

Vl. 1

Vl. 1

Vl. 2

Vl. 2

Vl. 2

Vl. 2

Vl. 2

17 *Meno vivo. Grandioso*

202 *8^{va}*
VI. solo *sempre ff*
Cymb.
Hic.

17 *Meno vivo. Grandioso*

solo Vla 1

Vla. *f*
Vc. *f*
Vc. *f*



18

210
VI. solo
Cymb. *f*
Hic. *f*
secco

18

Vla. *f*
Vla. *f*
Vla. *f*
Vc. *f*
Vc. *f*
Kb. *f*

217 **19**

Vi. solo

Cymb.

Hfc.

19

ord.
ff
ord.
ff
divisi a 4
pizz.
ff
pizz.

ord.
ff
ord.
ff
divisi a 4
pizz.
ff
pizz.

Vla.
divisi a 3
ff

Vla.
divisi a 3
ff

Vc.
divisi a 2
ff

Vc.

Kb.

ff

222

Cymb.

Hic.

VI. 1

VI. 1

VI. 1

VI. 1

VI. 2

VI. 2

VI. 2

VI. 2

Vla.

Vla.

Vla.

Vc.

Vc.

Kb.

This page of a musical score contains measures 222 through 225. The score is arranged in a system with the following parts from top to bottom: Cymb., Hic., VI. 1 (three staves), VI. 2 (three staves), Vla. (three staves), Vc. (two staves), and Kb. The key signature is one sharp (F#) and the time signature is 3/4. The Cymb. part features a melodic line with slurs and accents. The Hic. part provides harmonic support with chords. The string parts (VI. 1, VI. 2, Vla., Vc., Kb.) play a variety of rhythmic and melodic patterns, including sixteenth-note runs and sustained notes. The woodwinds (Vla.) play a melodic line with slurs and accents. The score concludes with a double bar line and repeat signs at the end of each staff.

227 **20** Moderato

VI. solo *p*

VI. 1 *pp* unis arco
II II III II II II III II III IV IV IV IV III IV III IV IV II

VI. 2 *pp* unis arco
III III IV III III III ----- IV IV IV IV IV II IV II II III

Vla. *p*

Vla. *p*

Vla. *p*

Vc. *p*

Vc. *p*

21 Esitando Accel. Vivo Rall. - - - Allegro Accel.

236

VI. solo

Cymb. *mp*

Hic.

21 Esitando Accel. Vivo Rall. - - - Allegro Accel.

VI. 1 III II III

VI. 2 III -----

Vla.

Vla.

Vla.

Vc.

Vc.

243 V (pizz.) **22** Moderato arco **Accel.** *cresc.*

Vl. solo

Cymb.

Hfc.

22 Moderato **Accel.** II II *cresc.*

Vl. 2

Vla. *cresc.*

Vla. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Vc. *cresc.*

Kb. *cresc.*

Vivo

250

Vl. solo

Cymb.

Hic.

Vl. 1

Vl. 1

Vl. 1

Vl. 1

Vl. 2

Vl. 2

Vl. 2

Vl. 2

Vla.

Vc.

Vc.

Kb.

23 **Meno vivo**

253

VI. solo *ff*

Cymb.

Hr.

VI. 1 *f*

VI. 1 *f* gli altri

VI. 2 *f*

Vla. *f* arco >

Vla. *f* arco >

Vla. *f* arco >

Vc. *f*

Vc. *f*

Kb. *f*

tutti IV

gliss. gliss.

gliss. gliss.

gliss. gliss.

259

VI. solo

Vla.

Vla.

Vla.

Vc.

Vc.

Kb.

263 **24**

VI. solo *p* *Accel. 6* *6* *6* *Vivo pizz.*

Cymb. *p*

Hfe. *p*

VI. 1 **24** *Accel.* *mp* *Vivo*

VI. 2 *pp* III IV III III III

Vla. *p*

Vla. *p*

Vla. *p*

270

VI. solo *ff*

Cymb. *f* 3

Hfe. *f* 3

VI. 1 *f*

Vla. *f*

Vla. *f*

Vla. *f*

273 **25** **Meno vivo**

Vi. solo

Cymb. *ff* *p*

Hfe. *ff* *p*

VI. I **25** *p* **Meno vivo**

Vla. *pizz.* *pp* *pizz.*

Vla. *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Vc. *pp*

276 **26** **Accel. poco a poco**

Vi. solo (arco) sul Sol *p*

Cymb.

Hfe.

Vla. **26** **Accel. poco a poco**

Vla.

Vla.

Vc.

Vc.

284 27

VI. solo
Vla.
Vla.
Vla.
Vc.
Vc.
Kb.

pizz.
pp

292 28

VI. solo
Cymb.
Hic.
VI. 1
VI. 1
VI. 1
VI. 1
VI. 2
VI. 2
VI. 2
VI. 2
Vla.
Vla.
Vla.
Vc.
Kb.

p
Holz-Schlägel
pp
secco, sur la Table
pp
sf
p
pizz.
sf
pp
pp
pp
sf
pp
sf
p
pp
pp
pp
sf
pp
sf
p

301 29

VI. solo *mf* *f*

Cymb. Watte-Schlägel *mf*

Hfc. ordinario *mf*

29

VI. 1 *mf*

VI. 1 *mf*

VI. 1 *mf*

VI. 1 *mf*

VI. 2 *mf*

VI. 2 *mf*

VI. 2 *mf*

VI. 2 *mf*

Vla. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *p* *mf*

Vc. *p* *mf*

Kb. *p* *mf*

309 **30**

VI. solo

Cymb.

Harp.

mf *sf*

This section of the score features a Violin solo in the upper staff, playing a melodic line with various dynamics including *sf*. The Cymbal and Harp parts are positioned below, with the Harp part marked *mf*.

30

VI. 1

VI. 1

VI. 2

VI. 2

Vla.

Vla.

Vla.

Vc.

Vc.

Kb.

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

This section of the score is for a string ensemble, including Violins 1 and 2, Violas, Violas, Violas, Violins, Violins, and a Cello. Each part is marked with *mf* and *sf* dynamics. A rehearsal mark **30** is present at the beginning of this section.

316 **31** *Sempre accel.* **Poco meno vivo**

VI. solo *ff*

Cymb. *f*

Hic.

31 *Sempre accel.* **Poco meno vivo**

VI. 1 *mf* arco *gliss.* *ff*

VI. 1 *mf* arco *gliss.* *ff*

VI. 1 *mf* arco *gliss.* *ff*

VI. 1 *mf* arco *gliss.* *ff*

VI. 2 *f* *gliss.* *ff* arco *IV*

VI. 2 *f* *gliss.* *ff* arco *IV*

VI. 2 *f* *gliss.* *ff* arco *IV*

VI. 2 *f* *gliss.* *ff* arco *IV*

Vla. *f* *gliss.* *ff* arco *IV*

Vla. *f* *gliss.* *ff* arco *IV*

Vla. *f* *gliss.* *ff* arco *IV*

Vc. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff* arco

322 **32**

VI. solo

Cymb.

Hic.

32

VI. 1
solo pizz.
ff

VI. 1
gli altri
f 3

VI. 2
solo pizz.
ff

VI. 2
gli altri
f 3

Vla.
f

Vla.
f

Vla.
f

Vc.
arco
f

Vc.
arco
f

Kb.
f

327

VI. solo

VI. 1

VI. 1

VI. 2

VI. 2

Vla.

Vla.

Vla.

Vc.

Vc.

Kb.

The musical score for measures 327-329 is written for a string ensemble. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into ten staves: Violin Solo, Violin I (VI. 1), Violin I (VI. 1), Violin II (VI. 2), Violin II (VI. 2), Viola I (Vla.), Viola I (Vla.), Viola II (Vla.), Violin (Vc.), Violin (Vc.), and Double Bass (Kb.).

- Violin Solo:** Features a melodic line with slurs and accents, starting on a half note and moving through eighth notes.
- Violin I (VI. 1):** Plays a rhythmic pattern of eighth notes with slurs.
- Violin I (VI. 1):** Features triplet eighth notes with slurs.
- Violin II (VI. 2):** Plays a rhythmic pattern of eighth notes with slurs.
- Violin II (VI. 2):** Features triplet eighth notes with slurs.
- Viola I (Vla.):** Plays a rhythmic pattern of eighth notes with slurs.
- Viola I (Vla.):** Features a half note with a second finger (II) marking.
- Viola II (Vla.):** Plays a rhythmic pattern of eighth notes with slurs.
- Violin (Vc.):** Plays a rhythmic pattern of eighth notes with slurs.
- Violin (Vc.):** Plays a rhythmic pattern of eighth notes with slurs.
- Double Bass (Kb.):** Plays a simple rhythmic pattern of eighth notes.

330

VI. solo

VI. 1

VI. 1

VI. 2

VI. 2

Vla.

Vla.

Vla.

Vc.

Vc.

Kb.

Accel.

Accel.

arco tutti

ff

arco tutti

ff

333

VI. solo

Cymb.

Hr.

VI. 1

VI. 2

Vla.

Vc.

Vc.

Kb.

33

Presto

Presto

ff

ff

337

VI. solo

Cymb.

Hf.

VI. 1

VI. 1

VI. 2

VI. 2

Vla.

Vc.

Vc.

Kb.

pizz.

3

3

pizz.

This page of a musical score contains measures 337 through 341. The score is arranged in a system with ten staves. The top staff is for Violin solo (VI. solo), followed by Cymbal (Cymb.), Horns (Hf.), Violins 1 (VI. 1), Violins 2 (VI. 2), Viola (Vla.), Cellos (Vc.), and Double Basses (Kb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 337 features a dense texture with the Violin solo playing a sixteenth-note pattern, the Cymbal and Horns playing melodic lines, and the strings providing harmonic support. Measure 338 continues this texture. Measure 339 shows the Violin solo playing a pizzicato (pizz.) chord. Measure 340 features a triplet (3) in the Cymbal and Horns parts. Measure 341 concludes the system with a final chord in the Violin solo and a sustained note in the Cello/Double Basses.