Autour des duos pour violons de **Bartók** et de **Berio**

Transcription pour altos

Oeuvres didactiques

Académie de Saint-Gilles
Lundi 14 décembre 2019

Analyse : Jean-Marie Rens
Altos : Elise Rens et Maxime De Petter

Béla Bartók

1881 - 1945

44 duos de violons S.Z. 98

1931

Transcription de Peter Bartok

Luciano Berio

1925 - 2003

34 duos de violons

1979 - 1983

Béla Bartók

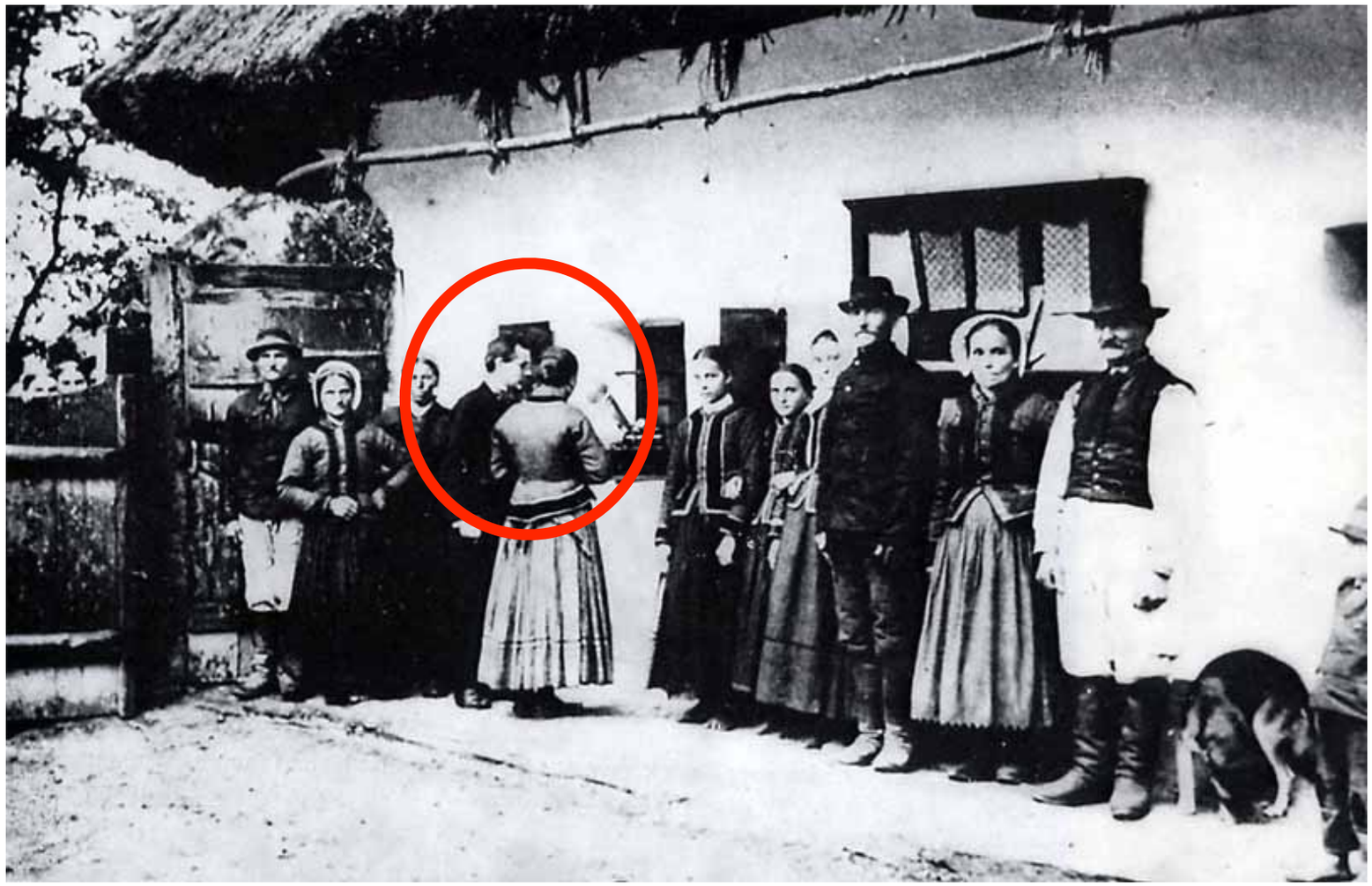
44 duos de violons S.Z. 98

A partir de musiques « paysannes »

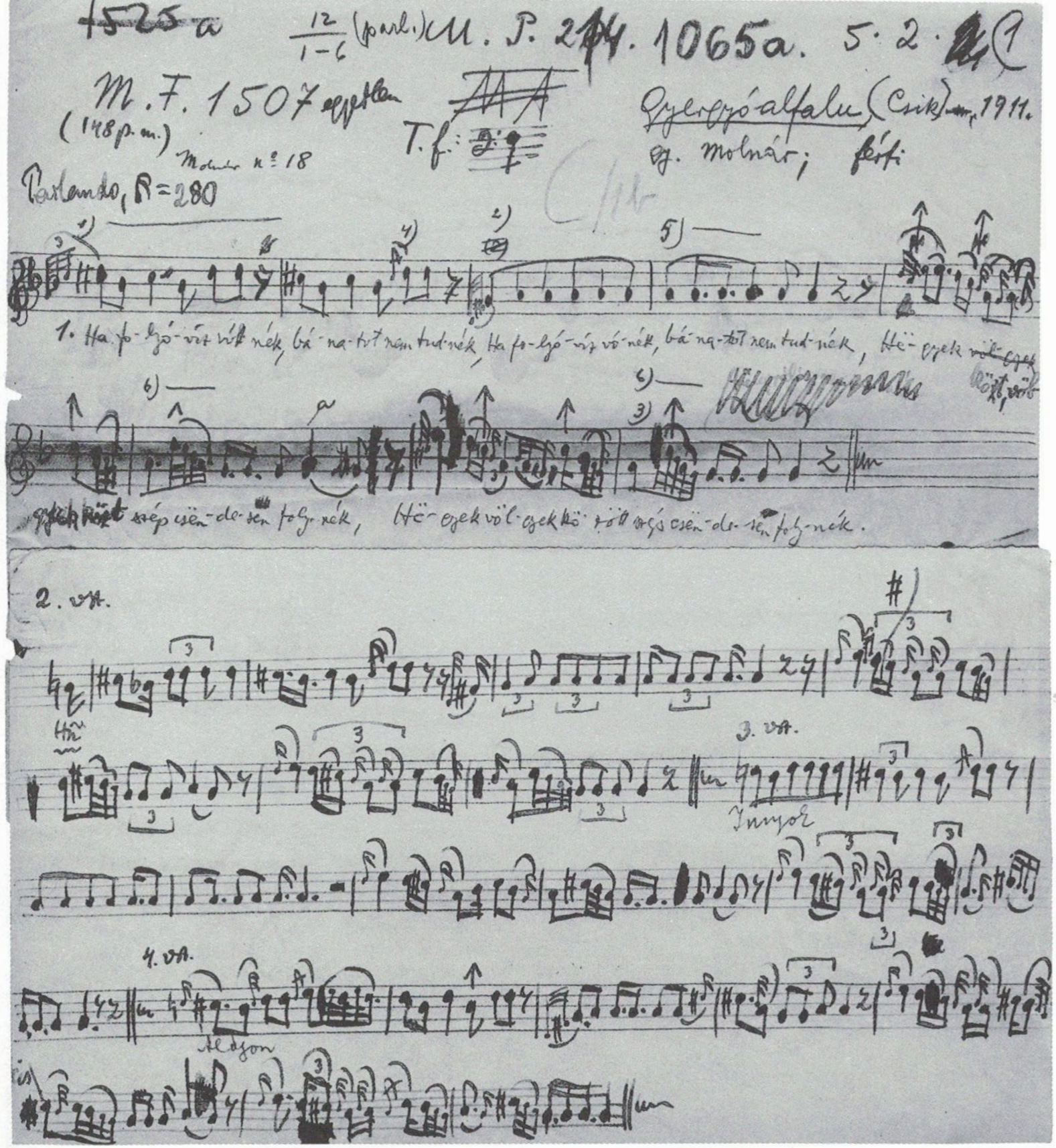
La récolte des musiques sur le terrain

10.000 musiques paysannes notées et/ou enregistrées (Edison)

Ethnomusicologue



Les récolter sur le terrain est essentiel.



Facsimile 11. Master sheet from the end of the 1910s, Bartók System A-I 1065a (03172): transcription of melody no. 239. The revision and the transcription of the second and third stanzas are from the 1930s.

« Cette musique paysanne offre les formes les plus parfaites et les plus variées. Elle dispose d'une puissance d'expression admirable; elle est exempte de toute sentimentalité, de toute fioriture inutile; simple et parfois primitive, elle n'est jamais simpliste. On ne peut imaginer meilleur point de départ pour une renaissance musicale; cette sorte de musique paysanne est le modèle rêvé du compositeur »

Influence de la musique paysanne sur
la musique savante contemporaine - 1931

« … chacune de nos mélodies populaires est un véritable modèle de perfection artistique. Je les considère comme des chefs-d'oeuvres en miniature au même titre que les sont, dans le domaine des formes plus importantes, une fugue de Bach ou une sonate de Mozart »

Musique populaire hongroise et nouvelle musique hongroise

1928

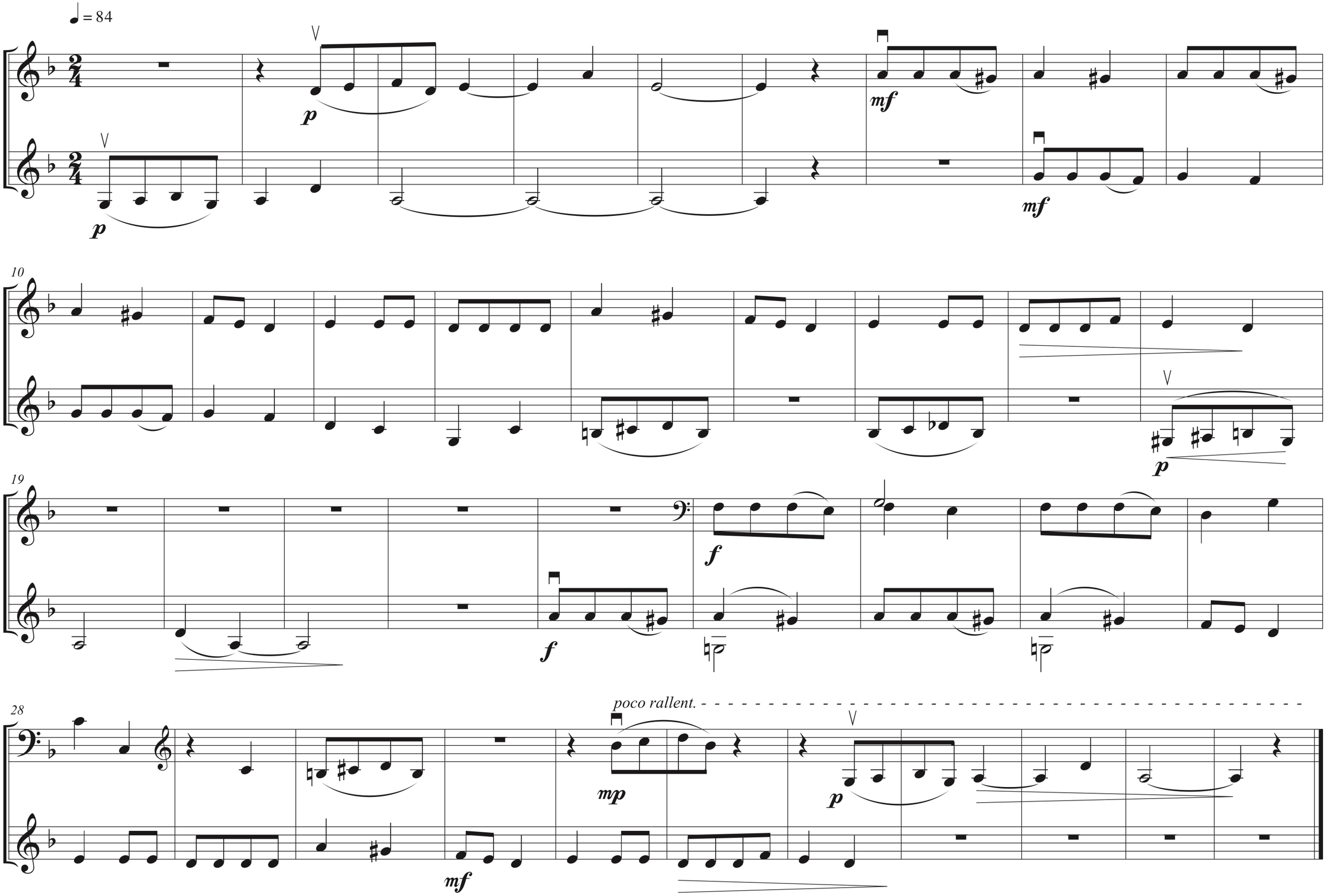
« L'air populaire est une sorte d'exergue secondaire,
l'essentiel étant ce qui l'entoure et le soutient ».

« … ce qui importe toujours, c'est que l'enveloppe dont nous habillons la mélodie soit assortie, qu'elle soit en harmonie avec son caractère et ses particularités musicales, apparentes ou cachées ; en d'autres termes, que la mélodie et ses annexes donnent l'impression
d'une unité indissociable ».

Bartók

SLOVAKIAN SONG

Duo n°8 - livre 1

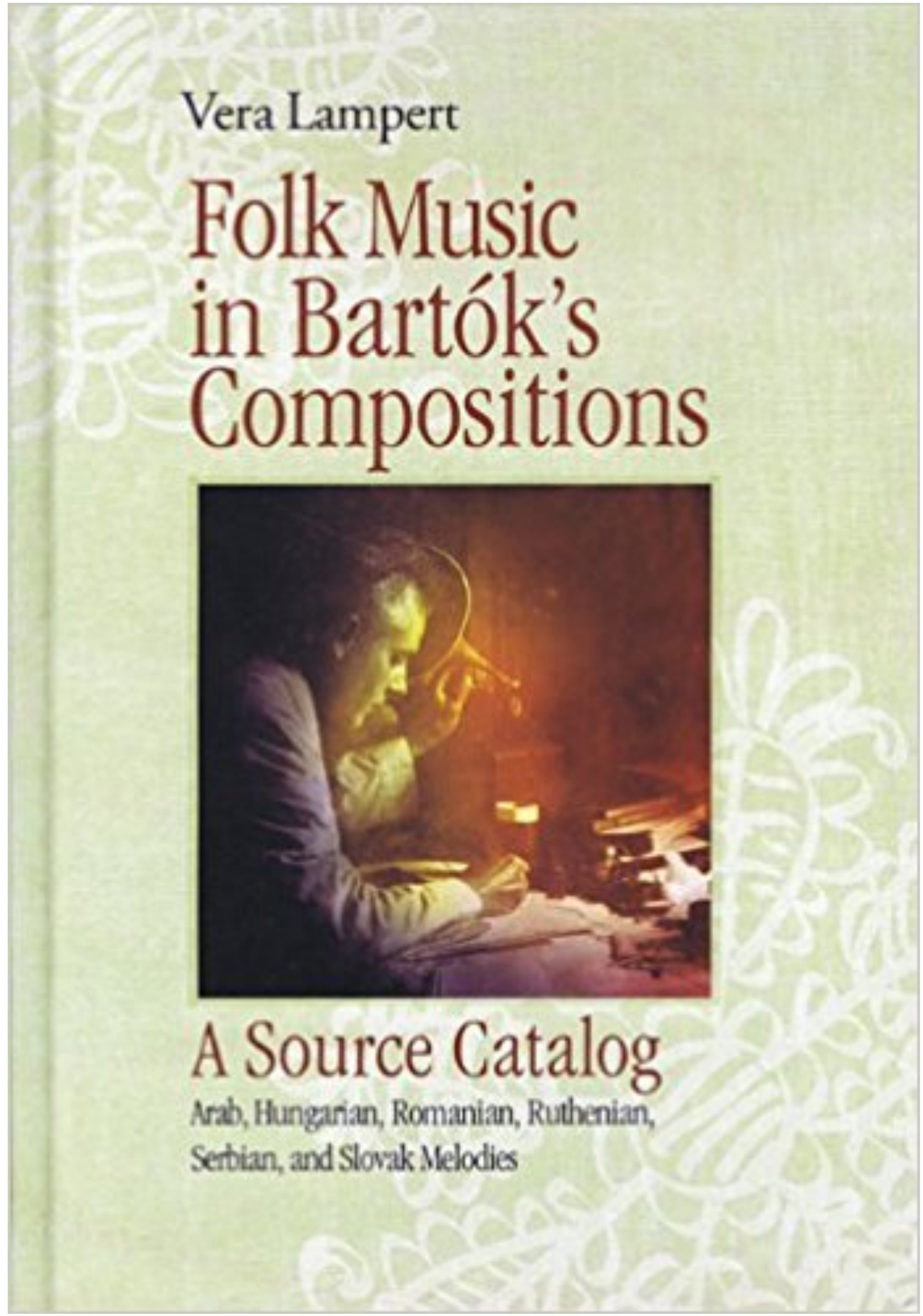

♩ = 84
p
p
mf
mf
10
p
19
f
f
28
poco rallent.
mp
p
mf

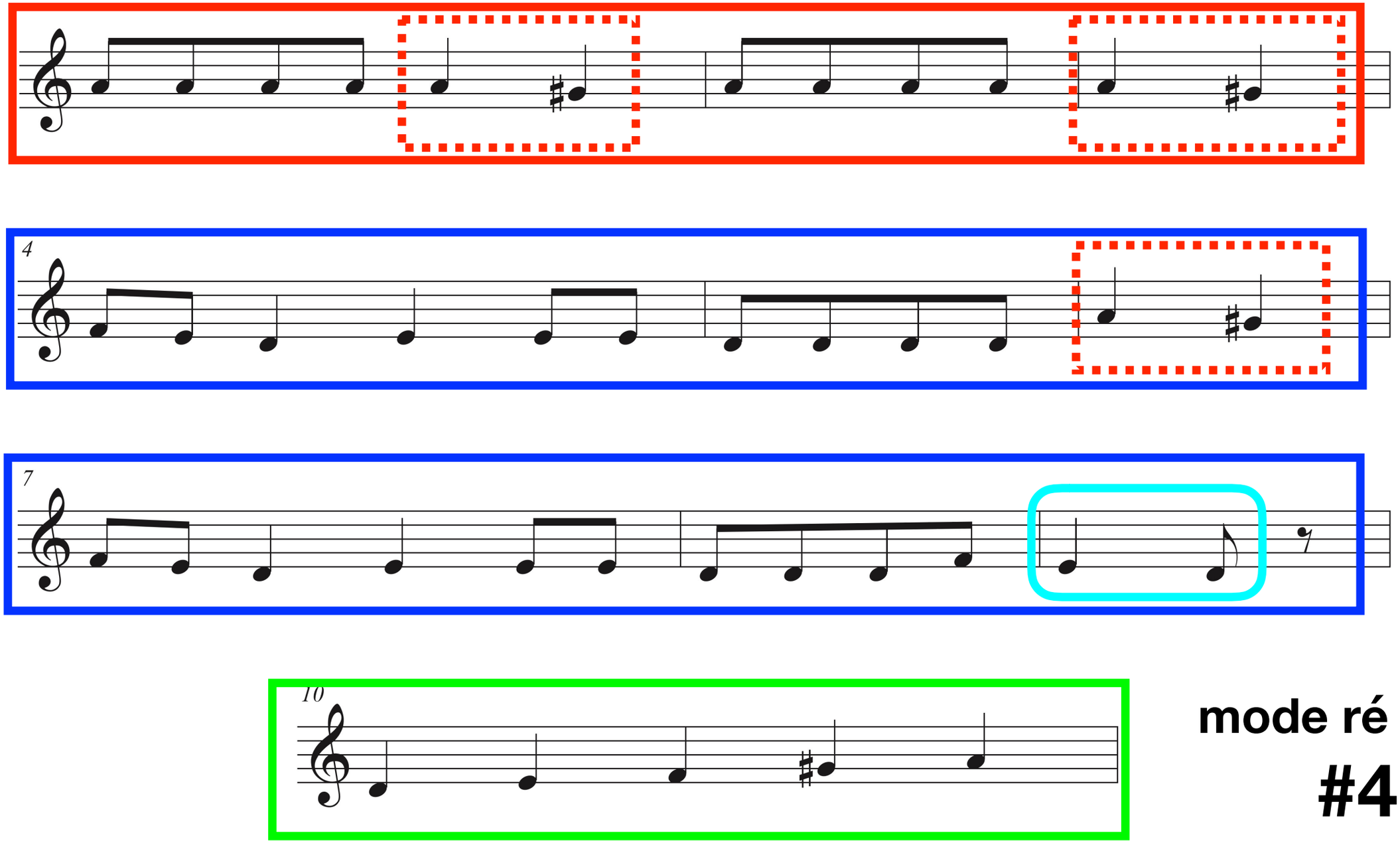
La chanson « paysanne »

Hé, ma belle Marishka,
ne va pas à Komarno!
les gens te connaissent là-bas,
ils te flagelleront!

Vera Lampert and
Laszlo Vikarius

Budapest
2008





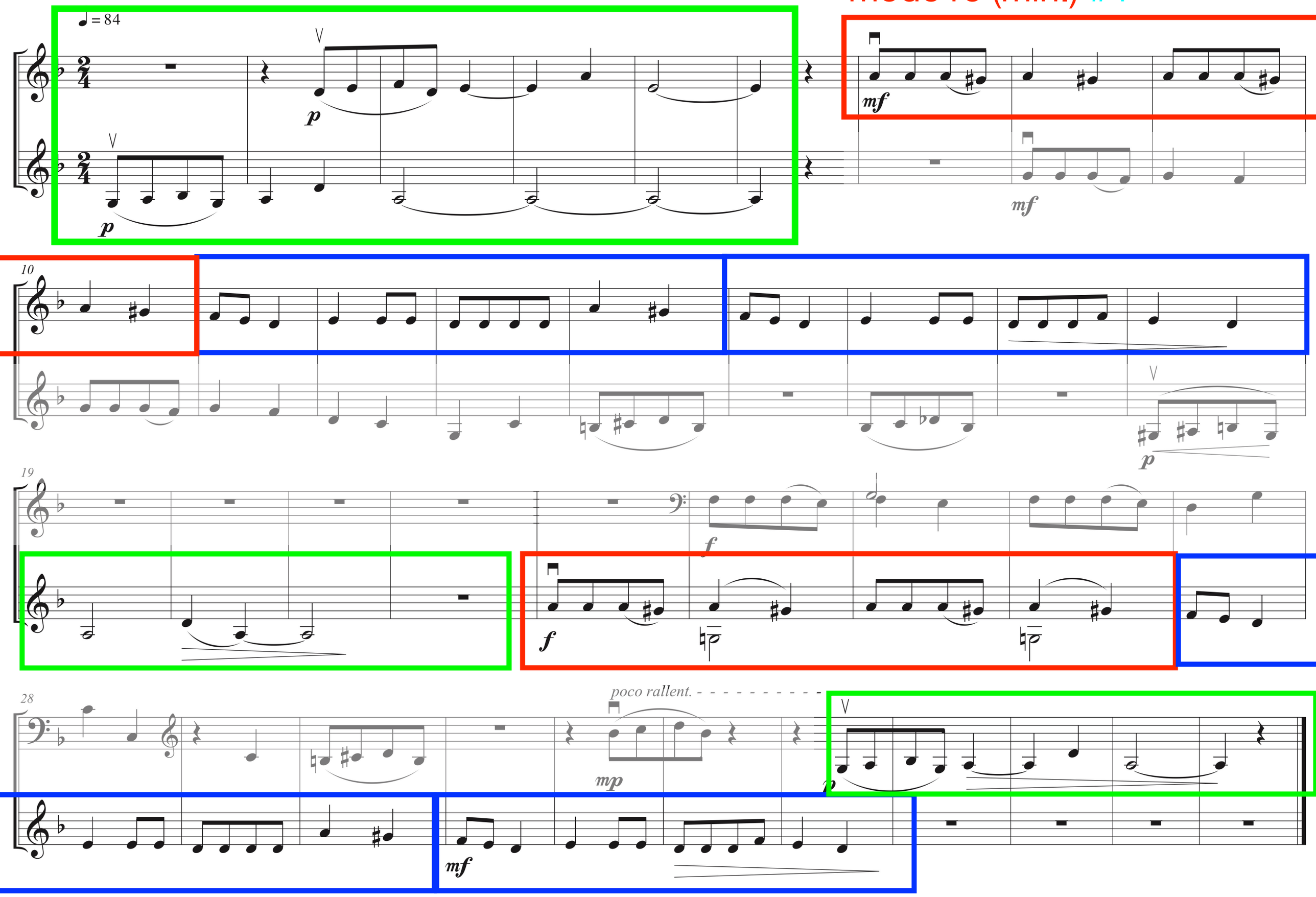
mode ré (min)

#4

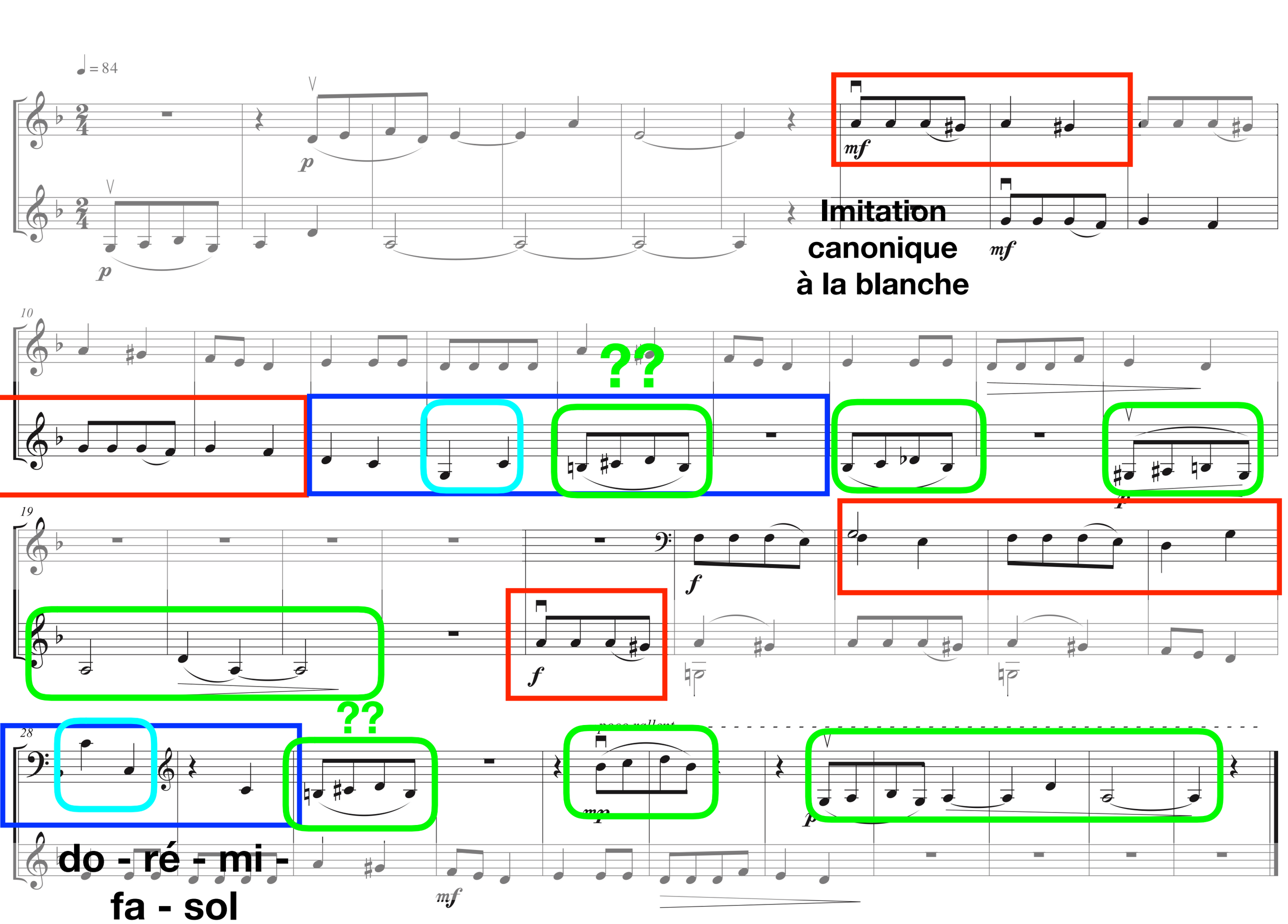
Forme

Introduction

mode ré (min.) #4



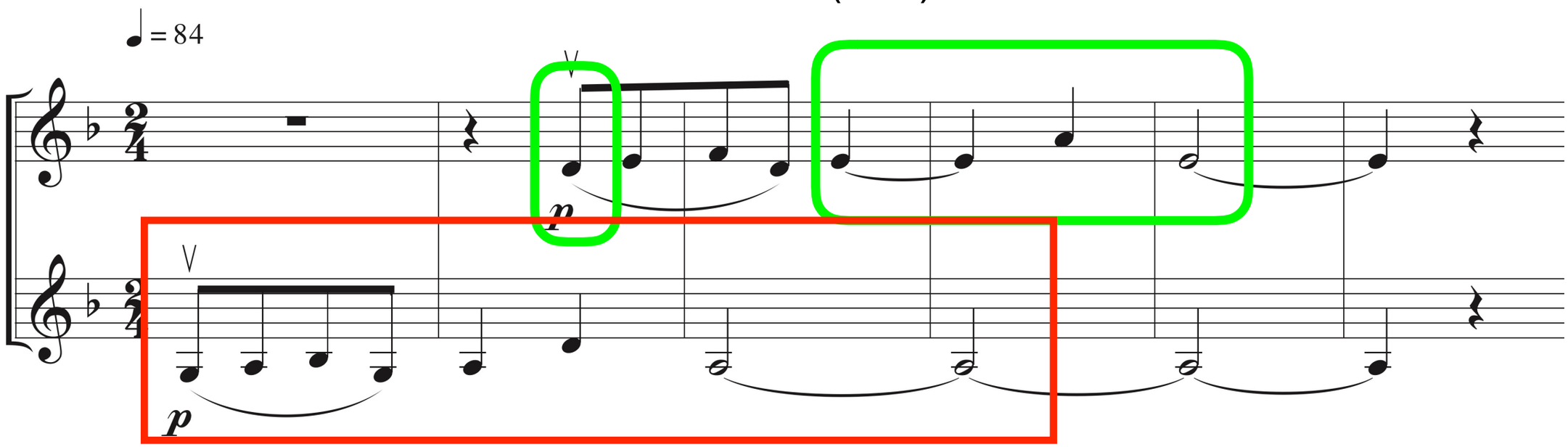
Accompagnement (2ème voix) de la chanson


♩ = 84
p
p
mf
Imitation canonique à la blanche
mf
10
??
19
f
f
f
28
??
poco rallent
mp
p
mf
do - ré - mi - fa - sol

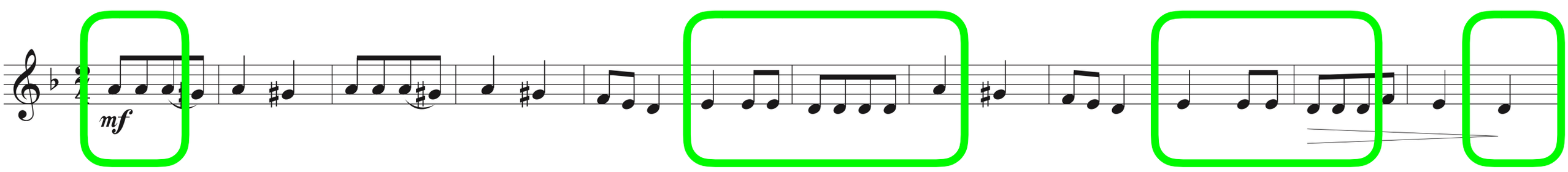
L’introduction …

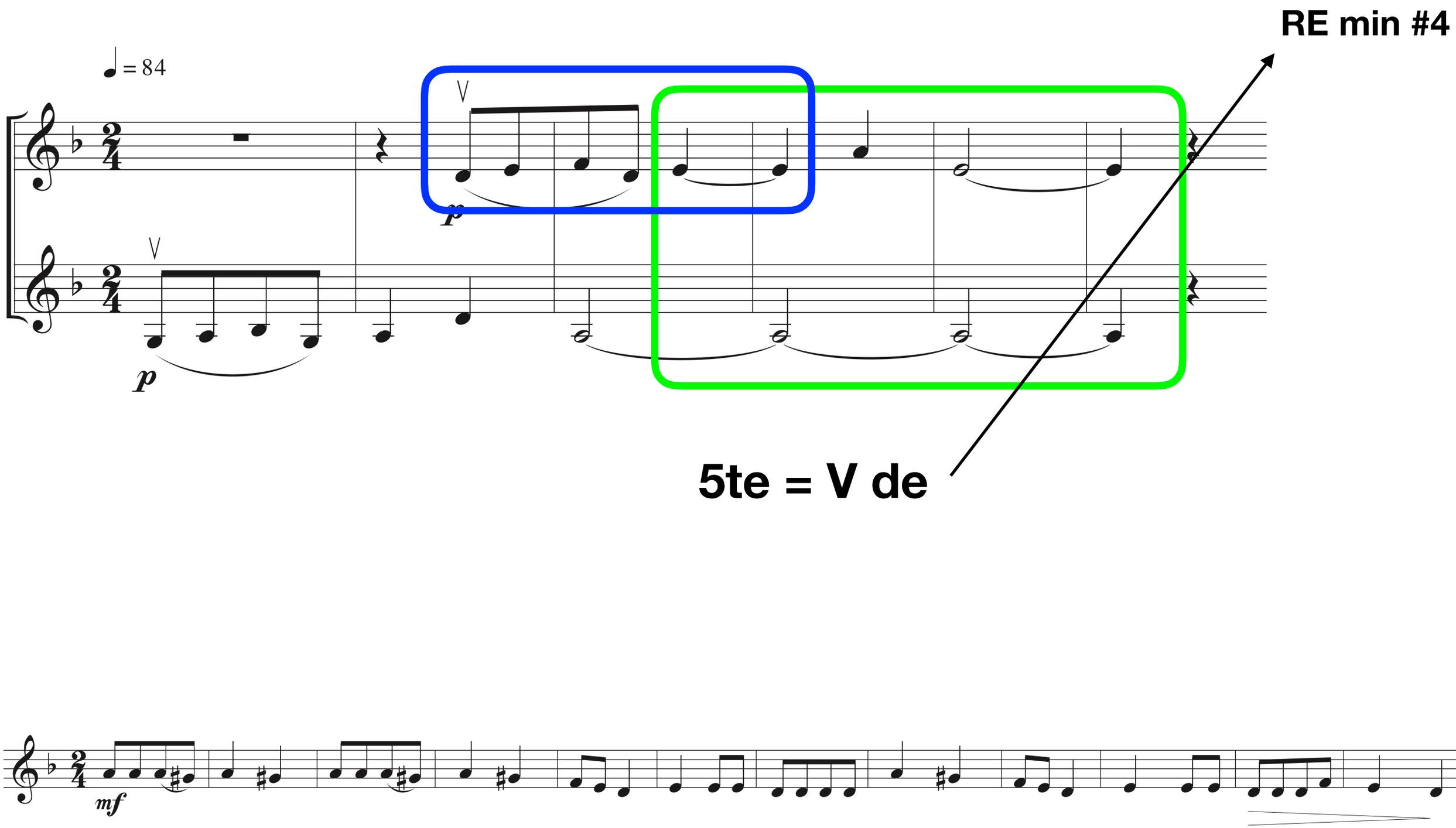
Imitation canonique
à distance de 3 noires

ré - mi - fa - (sol#) **- la**



sol - la - sib - (do ? - do#?) **- ré**




RE min #4
5te = V de
= 84
p
p
mf

LIMPING DANCE

Duo n°27 - livre 2

Allegro non troppo ♩ = 126

f *sf*

9

sf *ff*

17

rit.

25

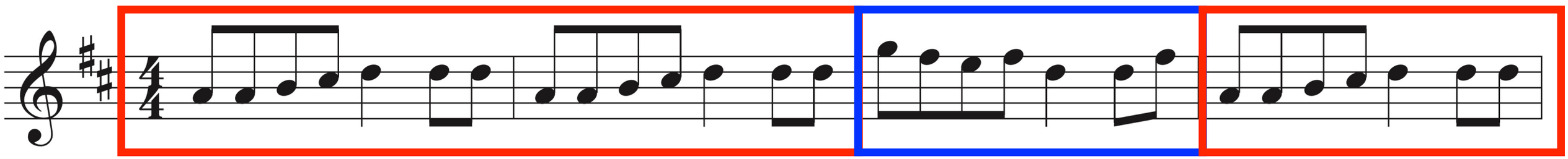
Più mosso

ff *sf*

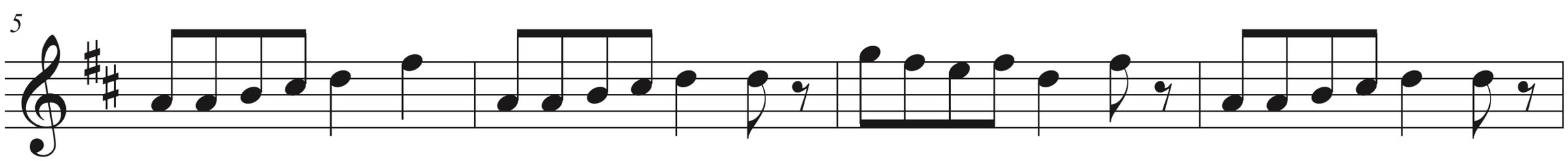
La chanson « paysanne »

Hé, vas-y, vas-y,
Gimpy Beke, avance.
Hé, vas-y, vas-y,
Gimpy Beke, avance.

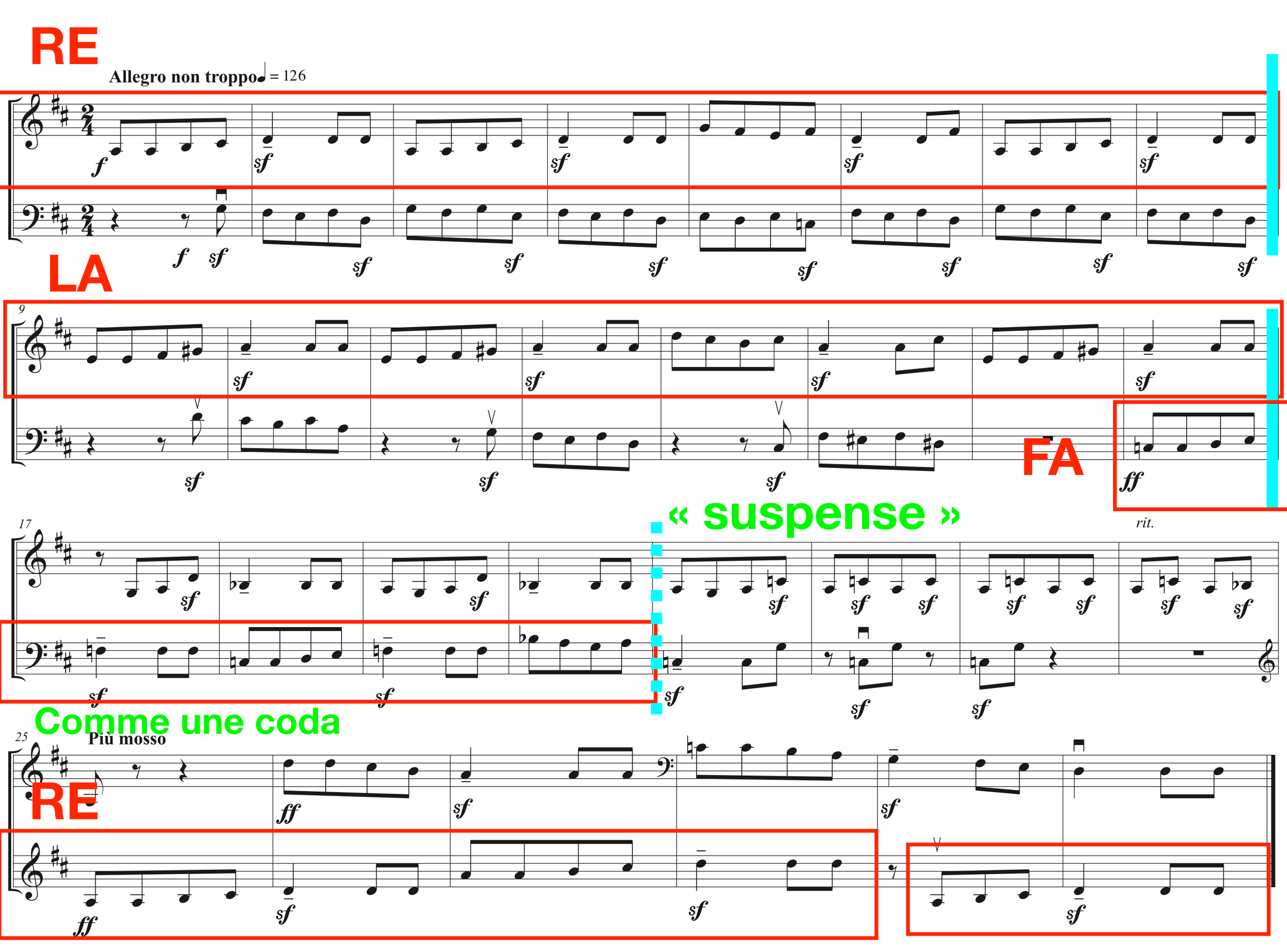
RE majeur



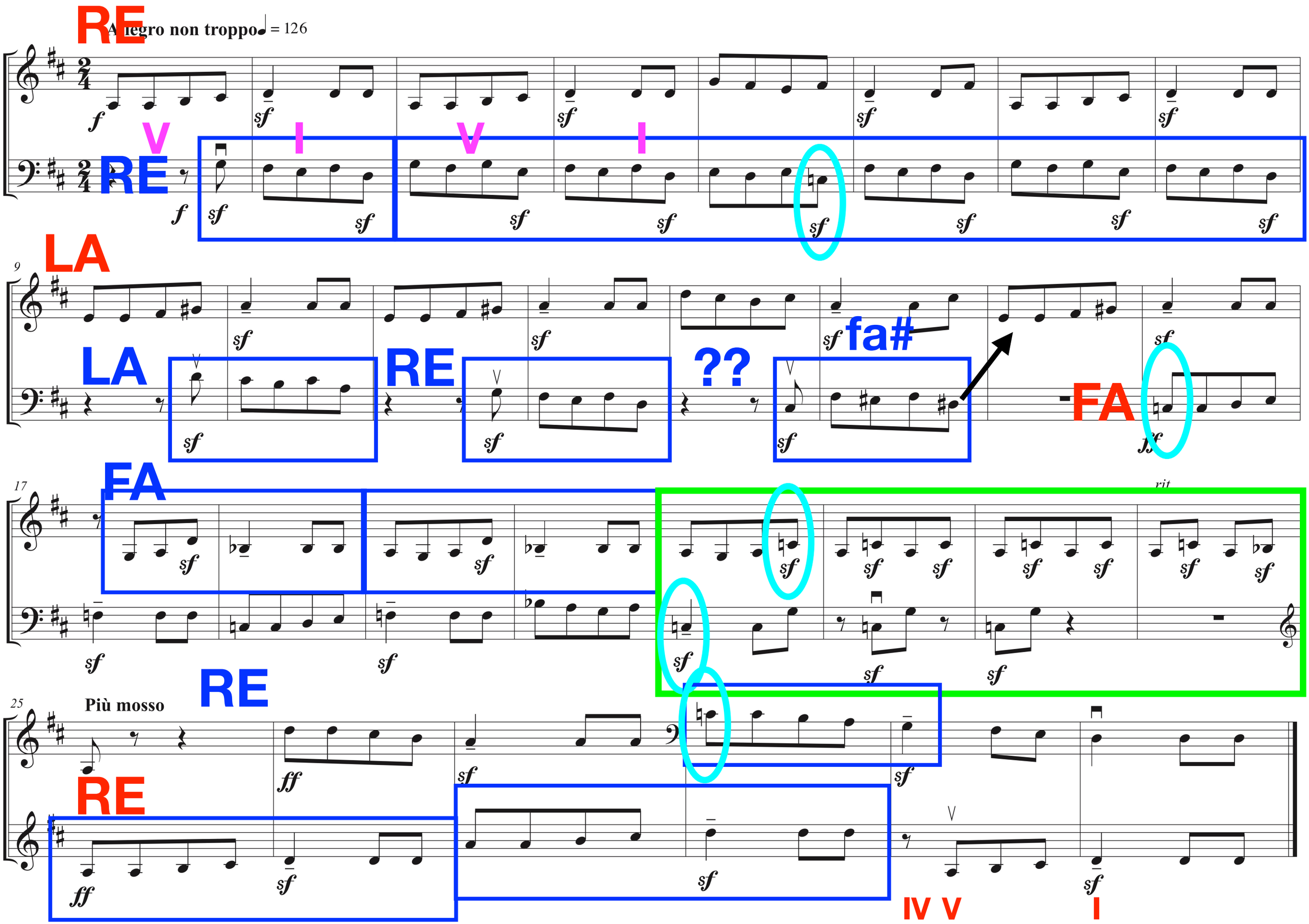
Variation



Forme


RE
Allegro non troppo ♩ = 126
LA
FA
« suspense »
rit.
Comme une coda
Più mosso
RE

Rapports entre les 2 altos


RE
Allegro non troppo ♩ = 126
V
I
V
I
RE
LA
9
LA
RE
??
fa#
FA
17
FA
rit
RE
25
Più mosso
RE
IV V
I

Allegro non troppo ♩ = 126

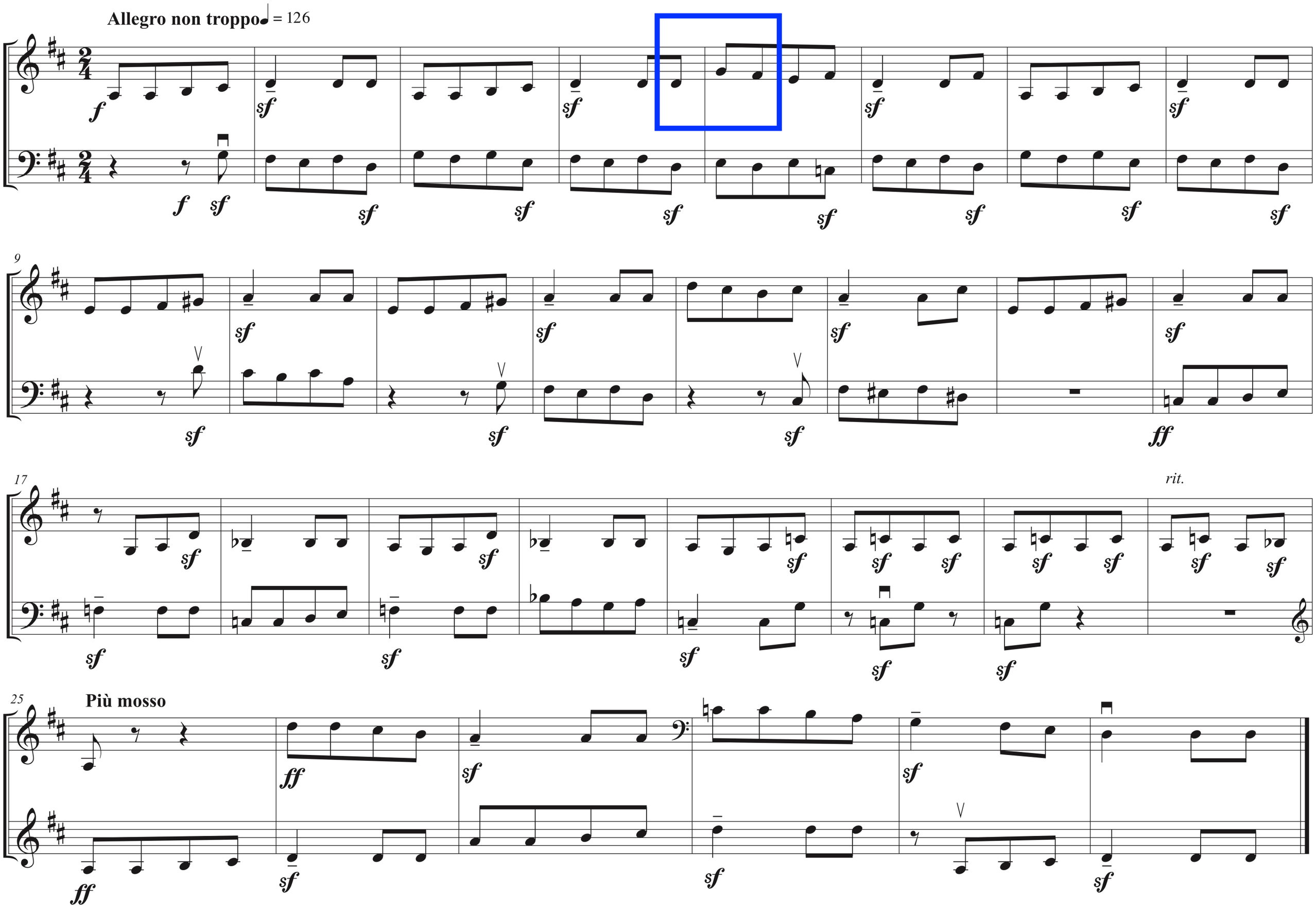
9

17

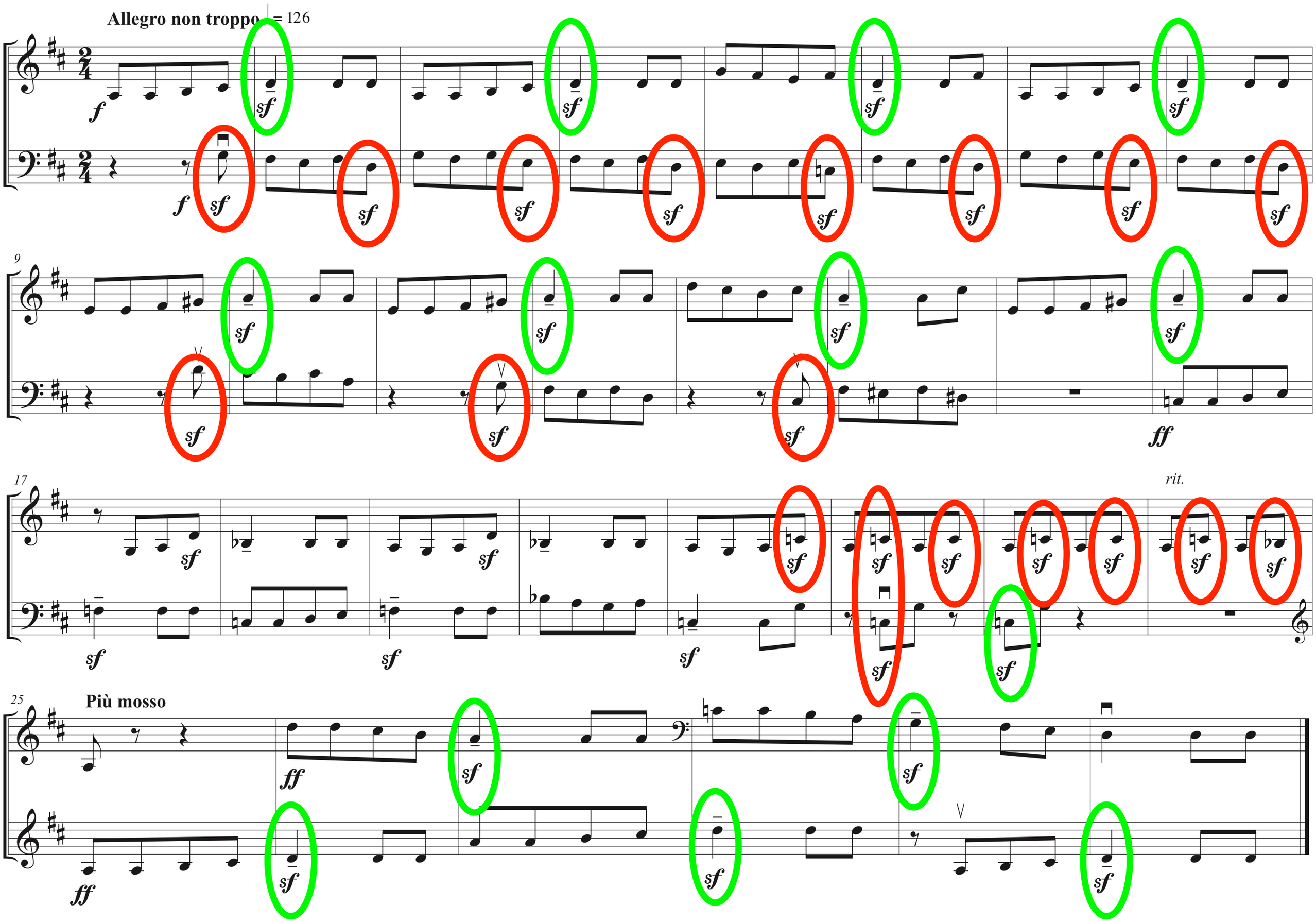
rit.

25

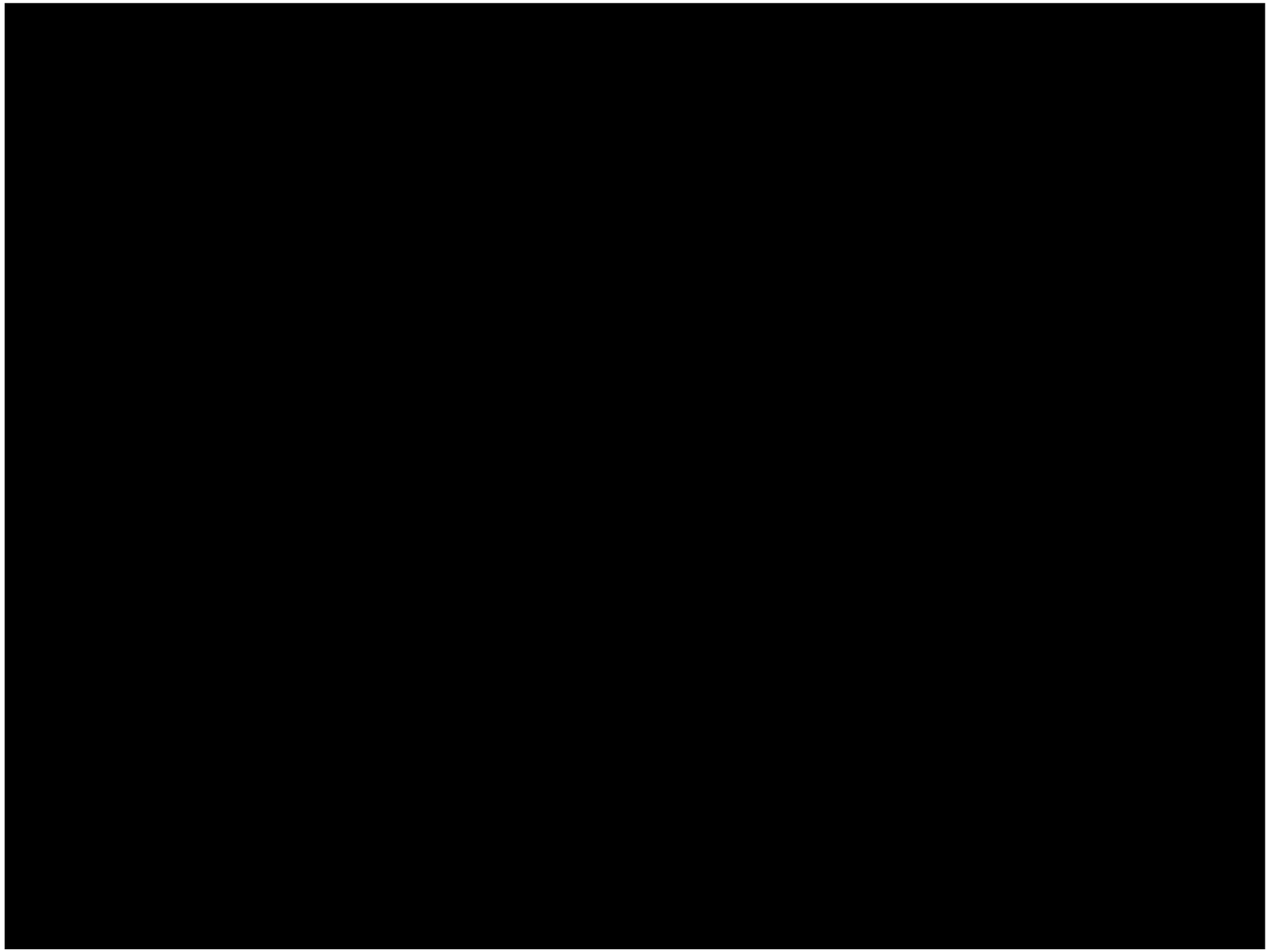
Più mosso


Allegro non troppo ♩ = 126
9
17
rit.
25
Più mosso

Rythme « boiteux »

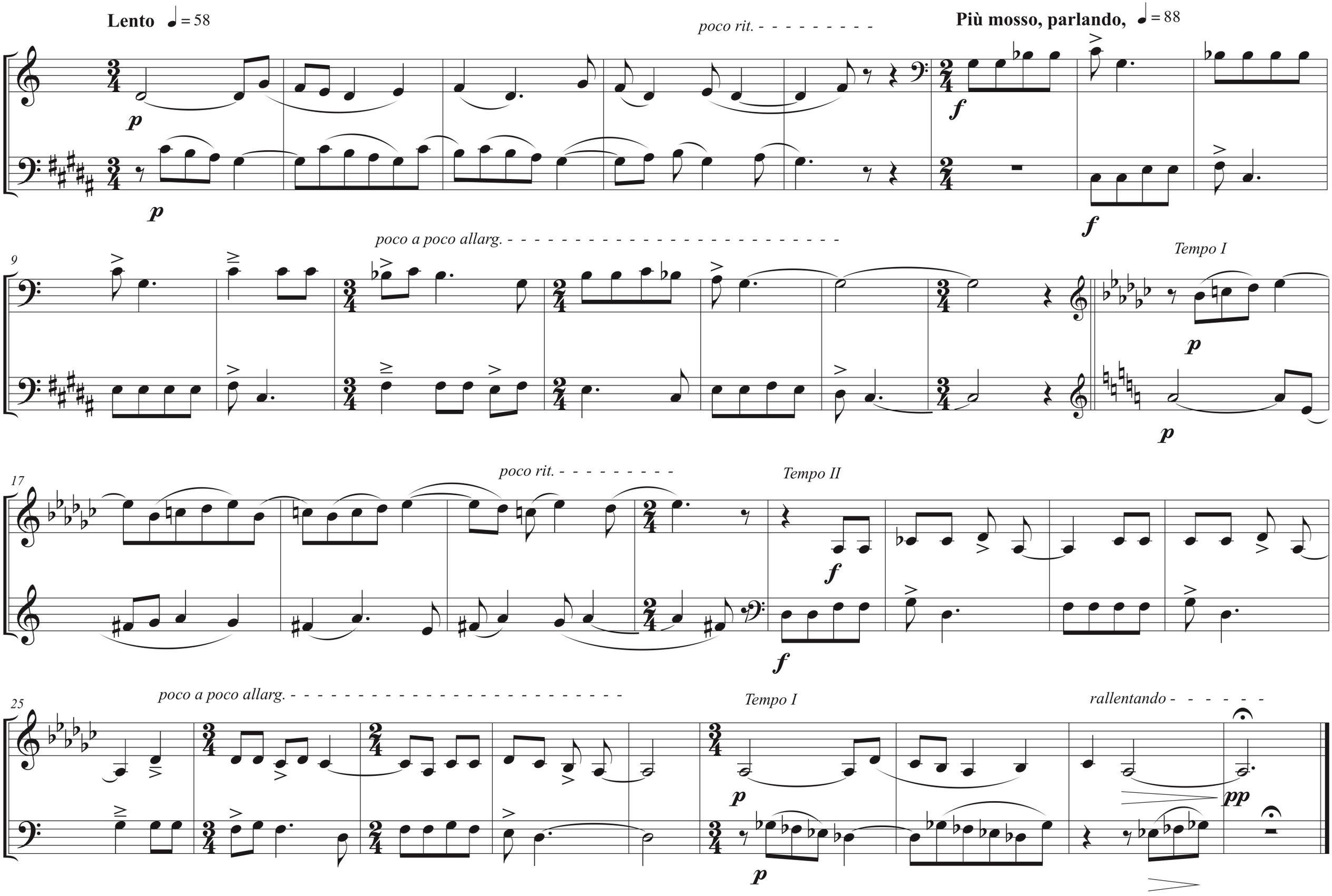

Allegro non troppo ♩ = 126
9
17
rit.
25
Più mosso

Rapports avec la musique populaire ?



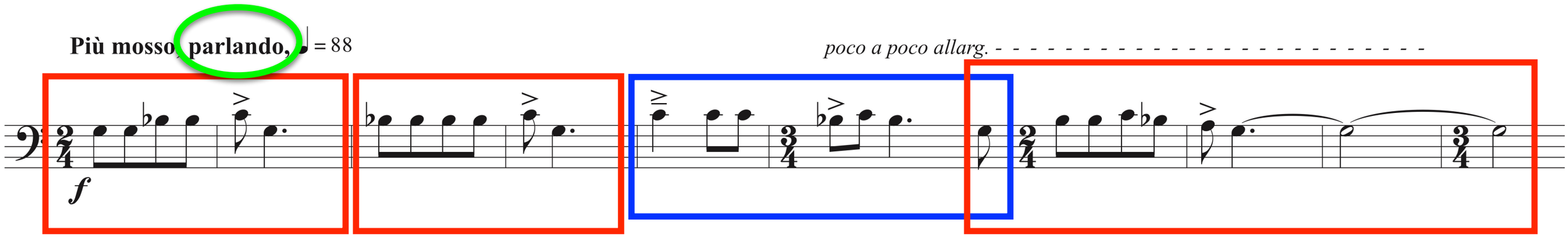
HARVEST SONG

Duo n°33 - livre 2


Lento ♩= 58
p
p
poco rit.
Più mosso, parlando, ♩= 88
f
f
9
poco a poco allarg.
Tempo I
p
p
17
poco rit.
Tempo II
f
f
25
poco a poco allarg.
Tempo I
rallentando
p
p
pp

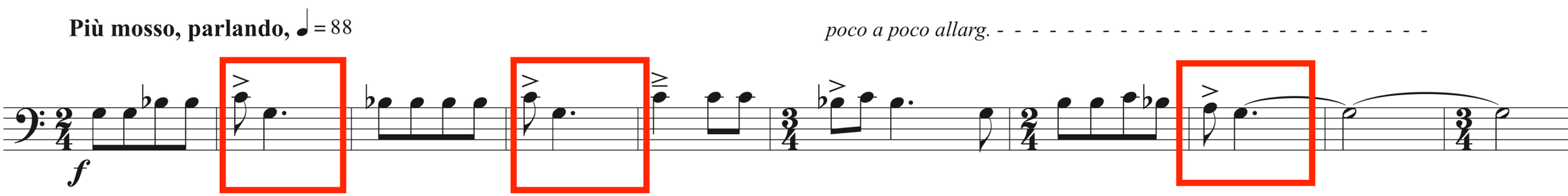
La chanson « paysanne »

Mes chansons, Mes chansons,
J’en connais beaucoup;
Hé, mais je les mets toutes
dans mon cercueil.

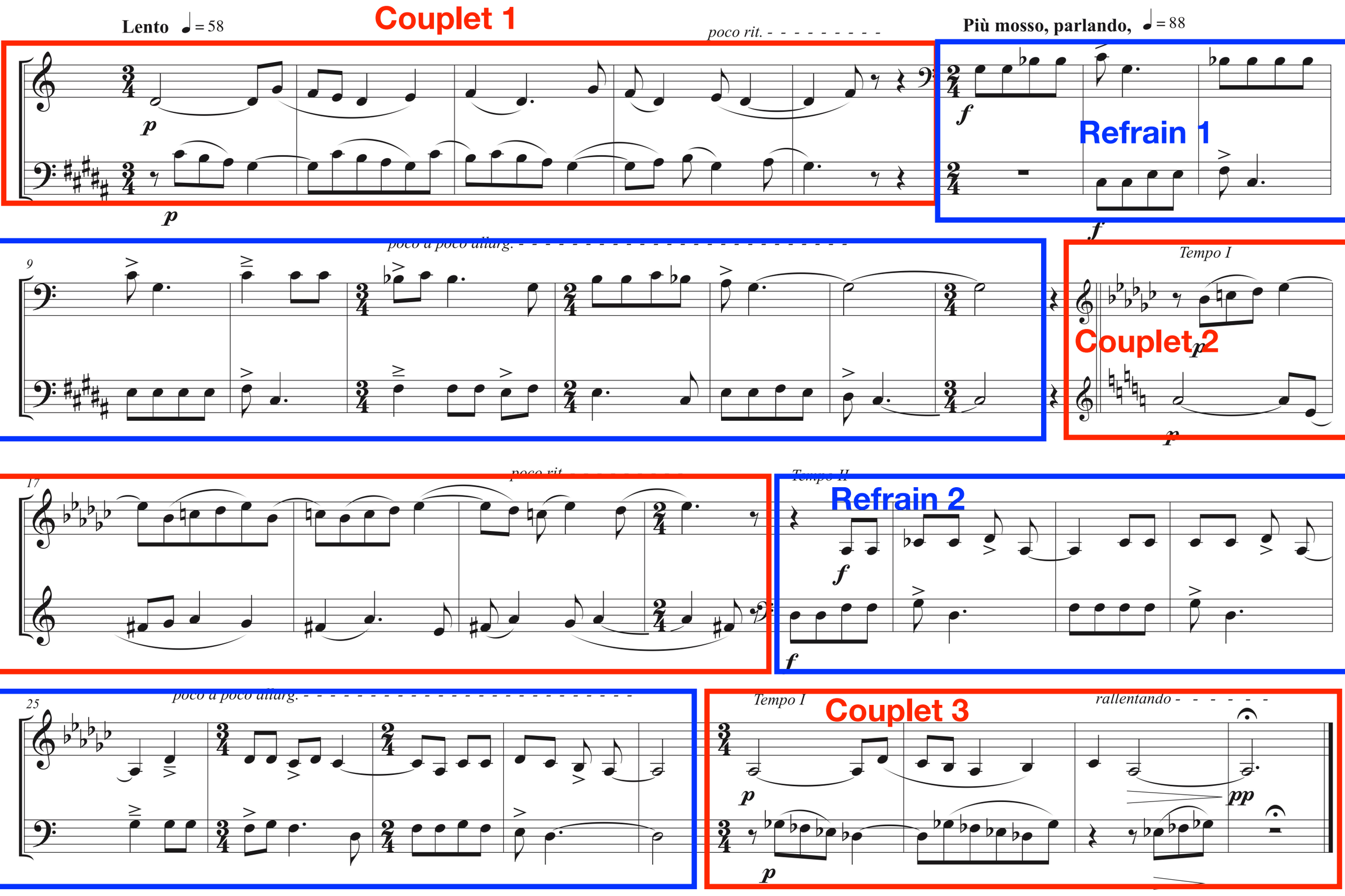


SOL - LA - SIb - DO

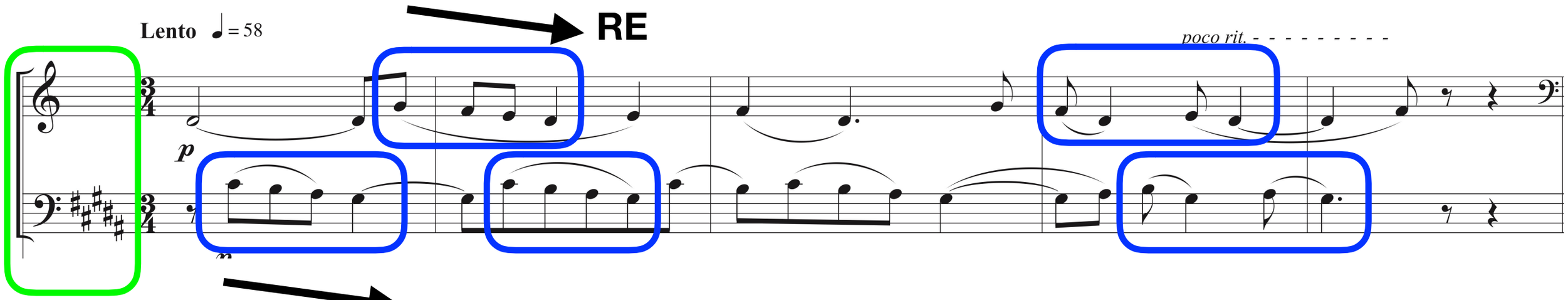
2 1 2



Forme


Lento ♩ = 58
Couplet 1
poco rit.
Più mosso, parlando, ♩ = 88
Refrain 1
poco a poco allarg.
Tempo I
Couplet 2
poco rit.
Tempo II
Refrain 2
poco a poco allarg.
Tempo I
Couplet 3
rallentando

Imitations « libres »

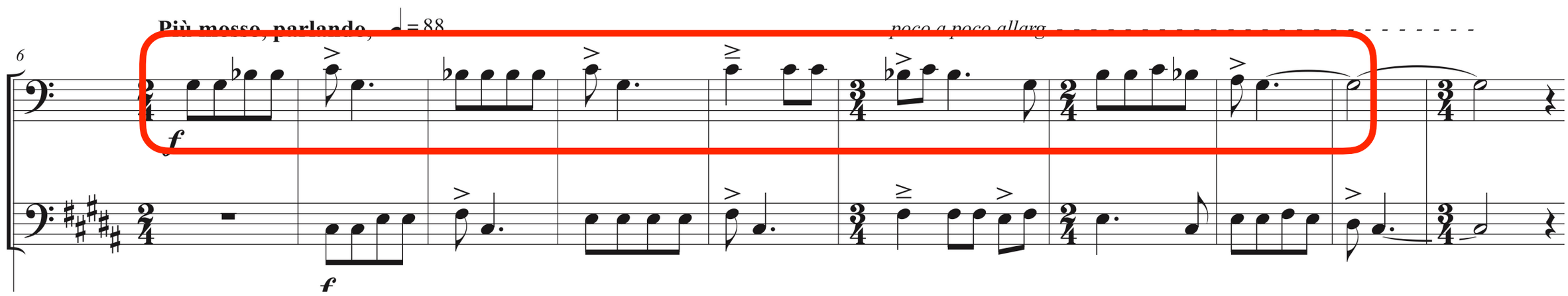


SOL#

SOL# - LA# - SI - DO#

2 1 2

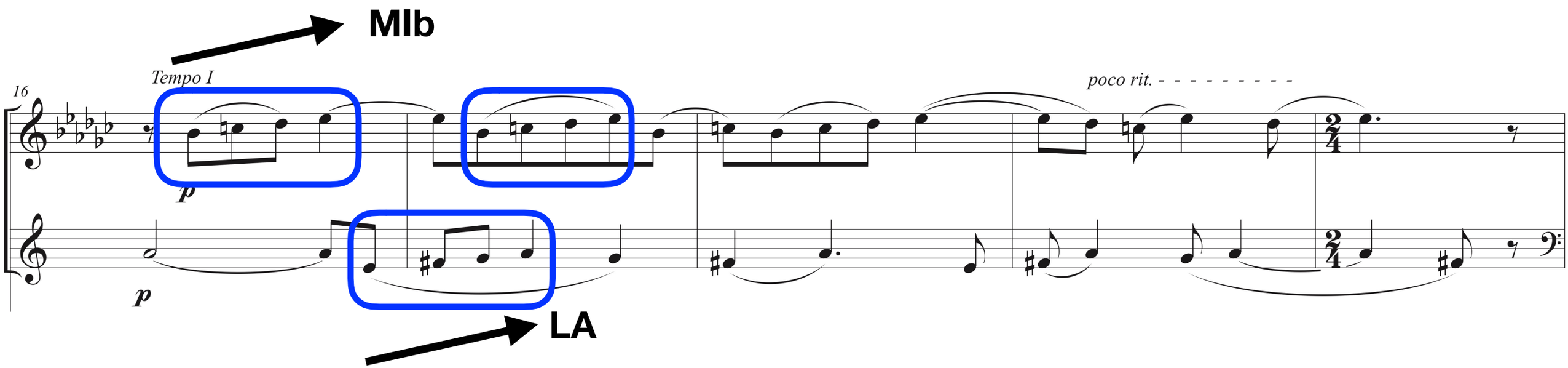
SOL



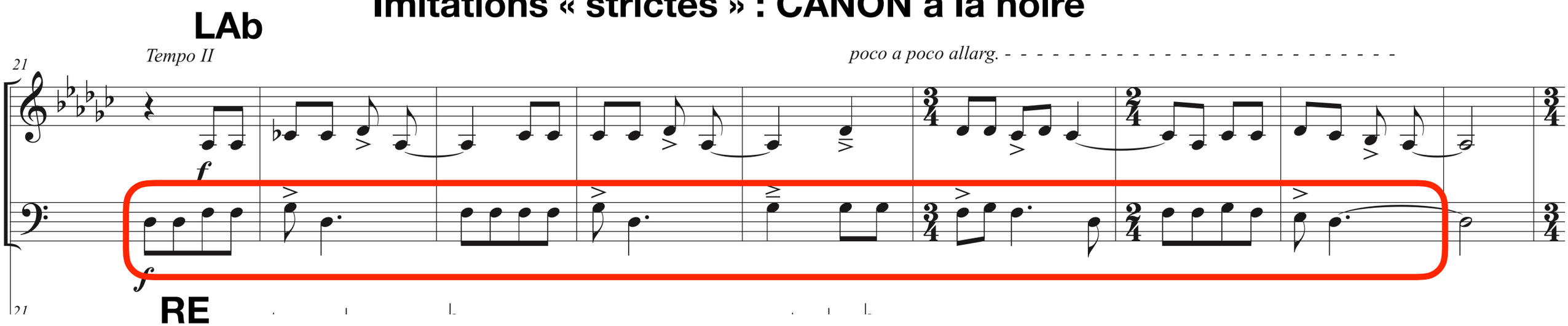
DO#

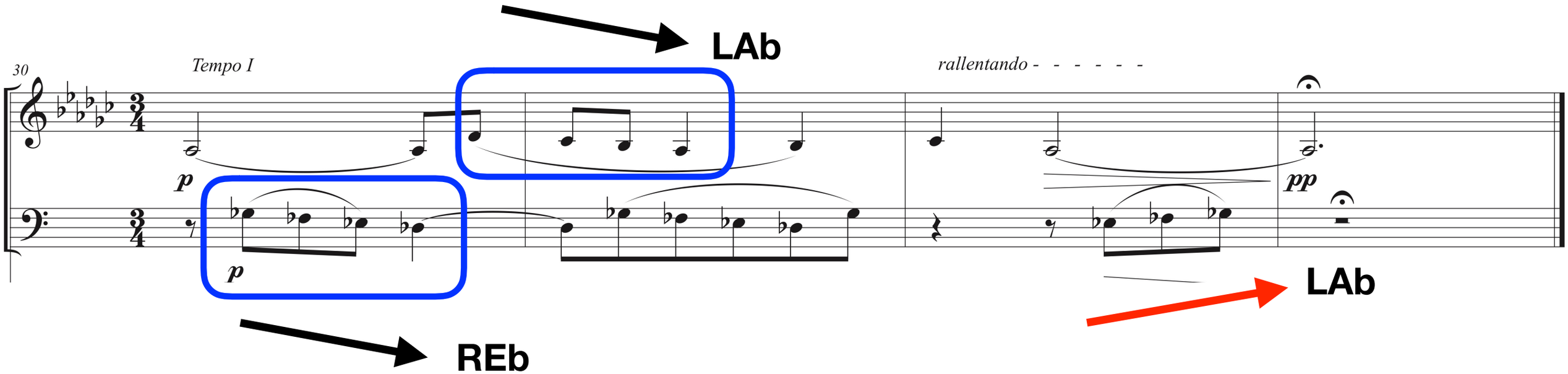
Imitations « strictes » : CANON à la blanche

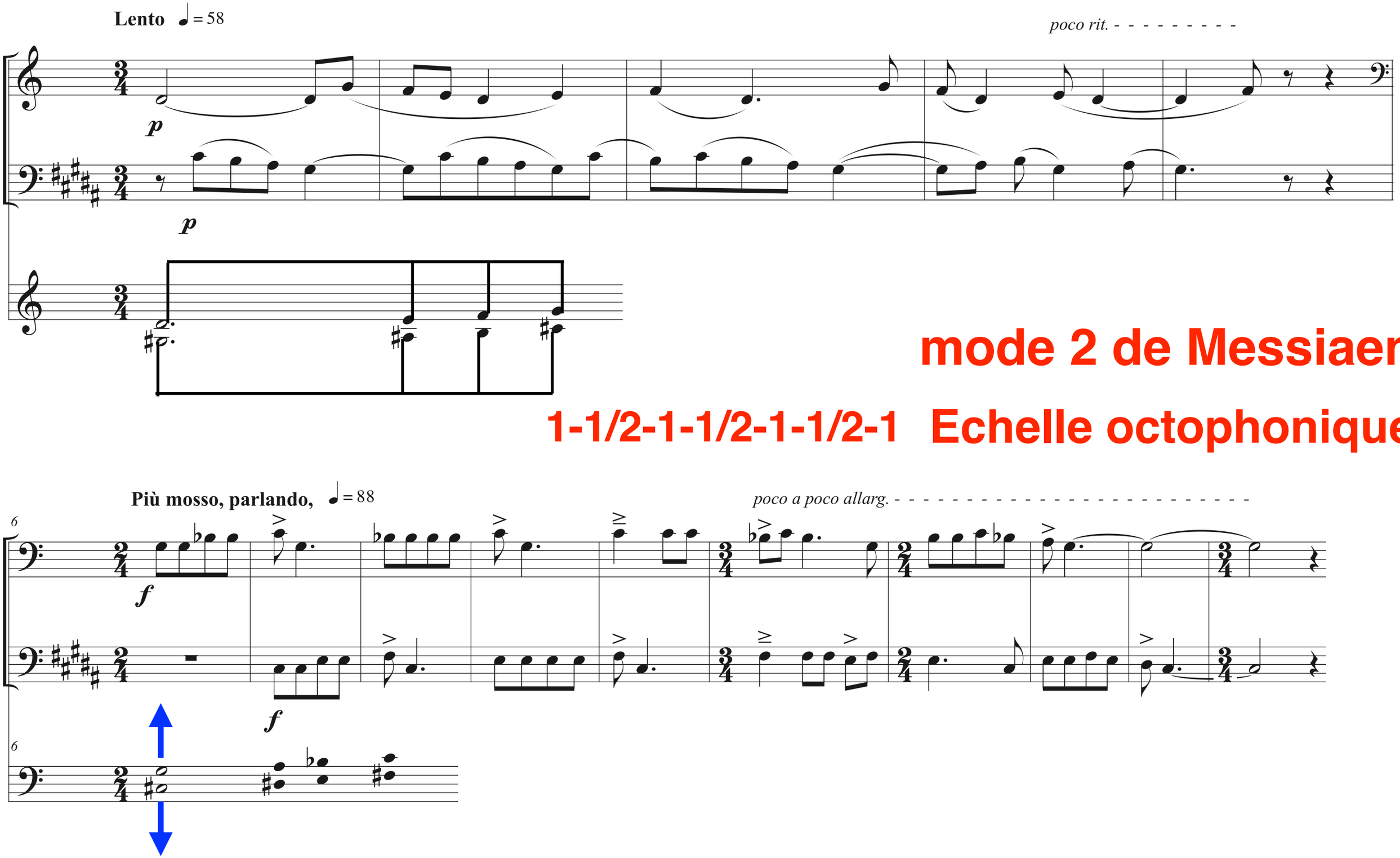
Renversement : Imitations « libres »



Imitations « strictes » : CANON à la noire

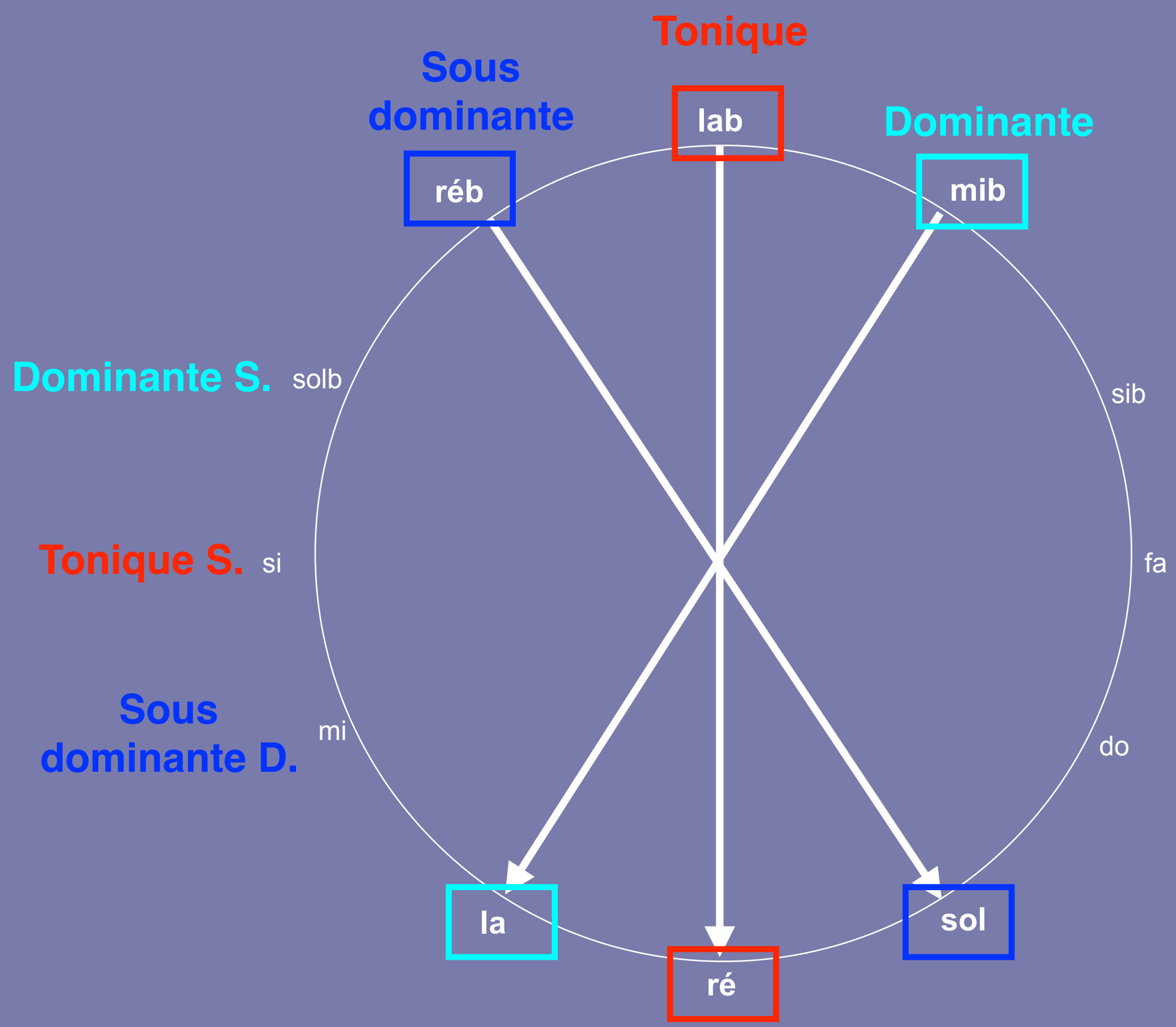



30
Tempo I
p
p
rallentando
pp
LAb
LAb
REb


Lento ♩ = 58
poco rit.
p
p
mode 2 de Messiaen
1-1/2-1-1/2-1-1/2-1 Echelle octophonique
Più mosso, parlando, ♩ = 88
poco a poco allarg.
f
f

FORME

C1	R1	C2	R2	C3
ré-mi-fa-sol	**sol**-la-sib-do	**mib**-réb-do-sib	**sol#**-la#-si-do#	mib-fab-solb-**lab**
sol#-la#-si-do#	**do#**-ré#-mi-fa#	**la**-sol-fa#-smi	**ré**-mi-fa-sol	lab-sib-dob-**réb**
Tonique	**Sous dominante**	**Dominante**	**Tonique**	**Finale sur lab (sol#)**


Tonique
lab
Sous dominante
réb
Dominante
mib
Dominante S.
solb
sib
Tonique S.
si
fa
Sous dominante D.
mi
do
la
ré
sol

DANSE RUTHENIENNE

Duo n°35 - livre 2

Allegro, ♩ = 132

mf

mf

15

f

f

29

ff

simile

ff

41

Meno mosso, ♩ = 104

p

p

f

sf

più p

rallentando - - - - - -

pp

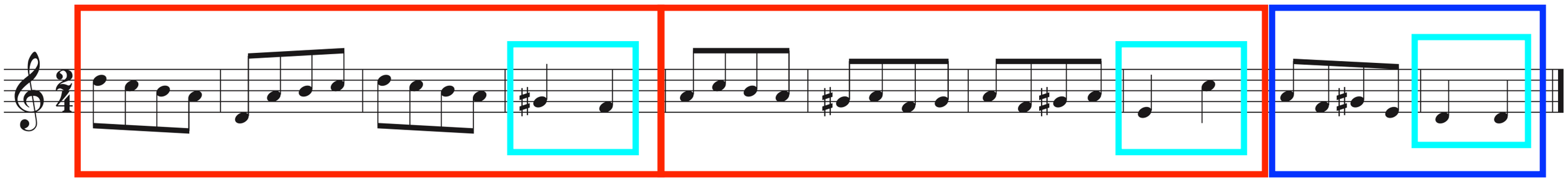
pp

Tempo I

f

f

La chanson « paysanne »



ré - mi - fa - sol# - la - si - do - ré

Mode de ré #4

Forme

Allegro, ♩ = 132

mf

mf

15

f

f

29

ff

simile

ff

41

Meno mosso, ♩ = 104

p

p

f

sf

più p

rallentando - - - - - -

pp

pp

Tempo I

f

f

Allegro, ♩ = 132

mf

mf

15

f

f

29

ff

simile

ff

transposé sur sol

Meno mosso, ♩ = 104

41

p

p

SOL ?

f

sf

en ré

più p

rallentando - - - - - -

pp

pp

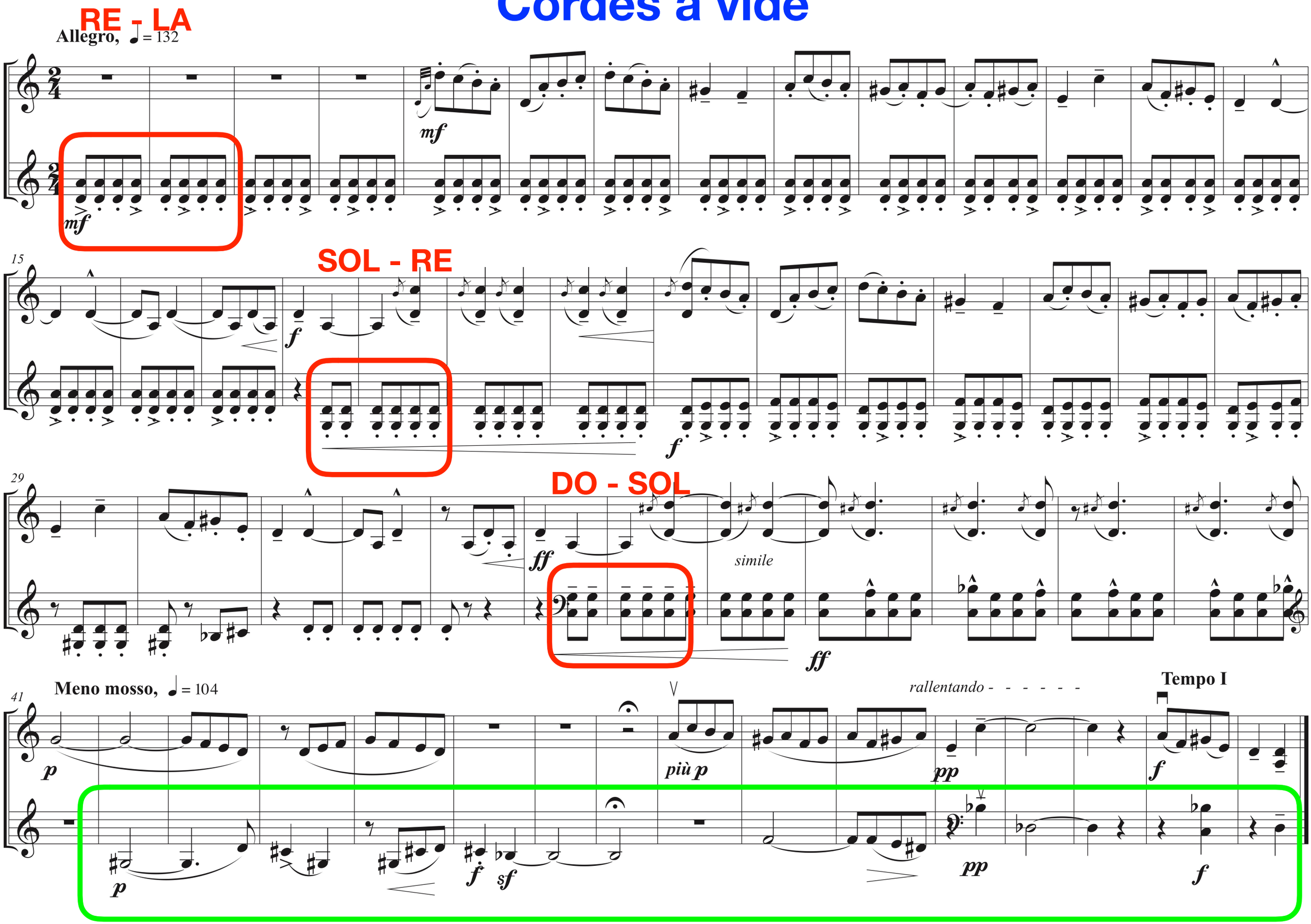
Tempo I

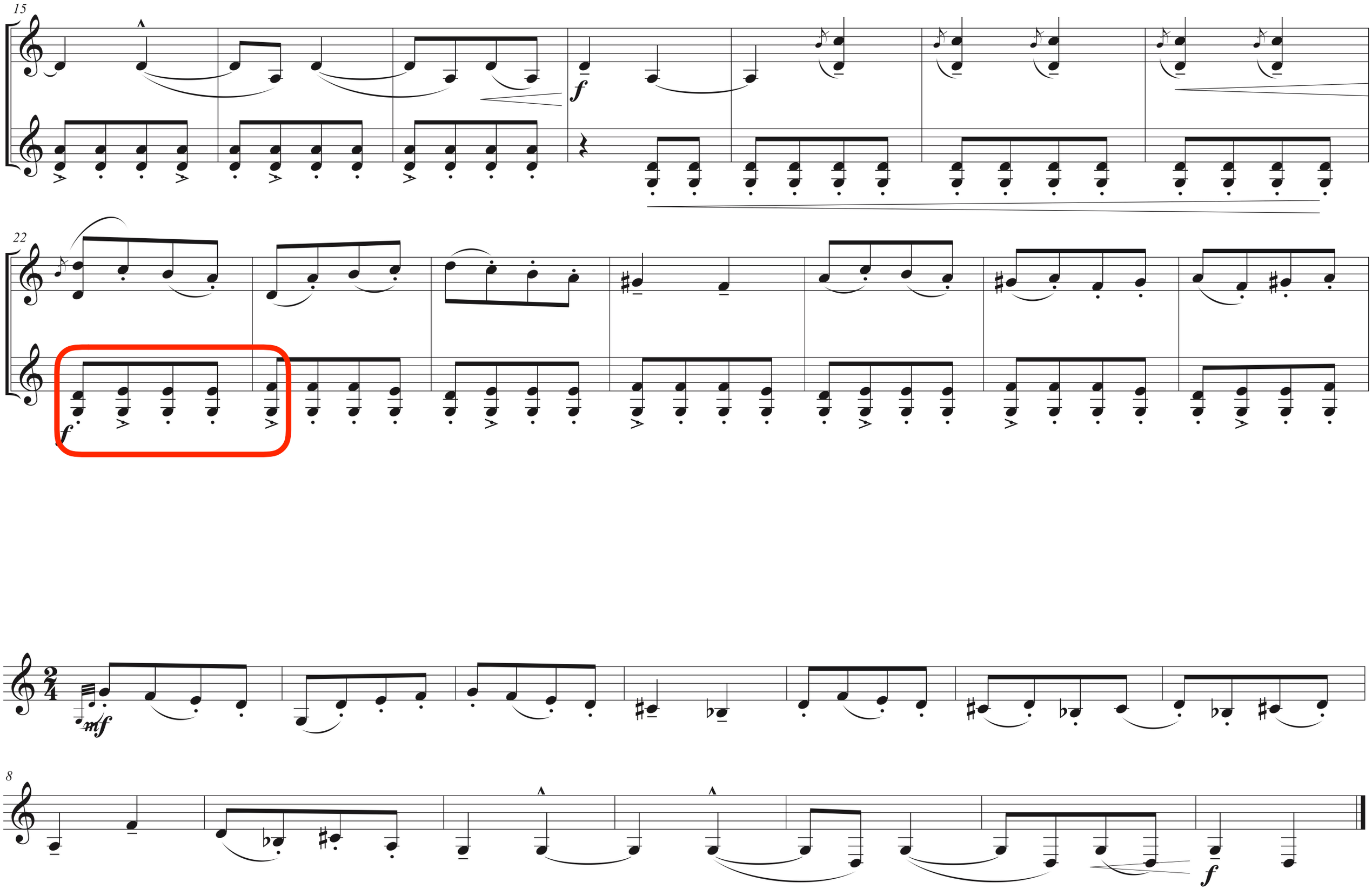
f

f

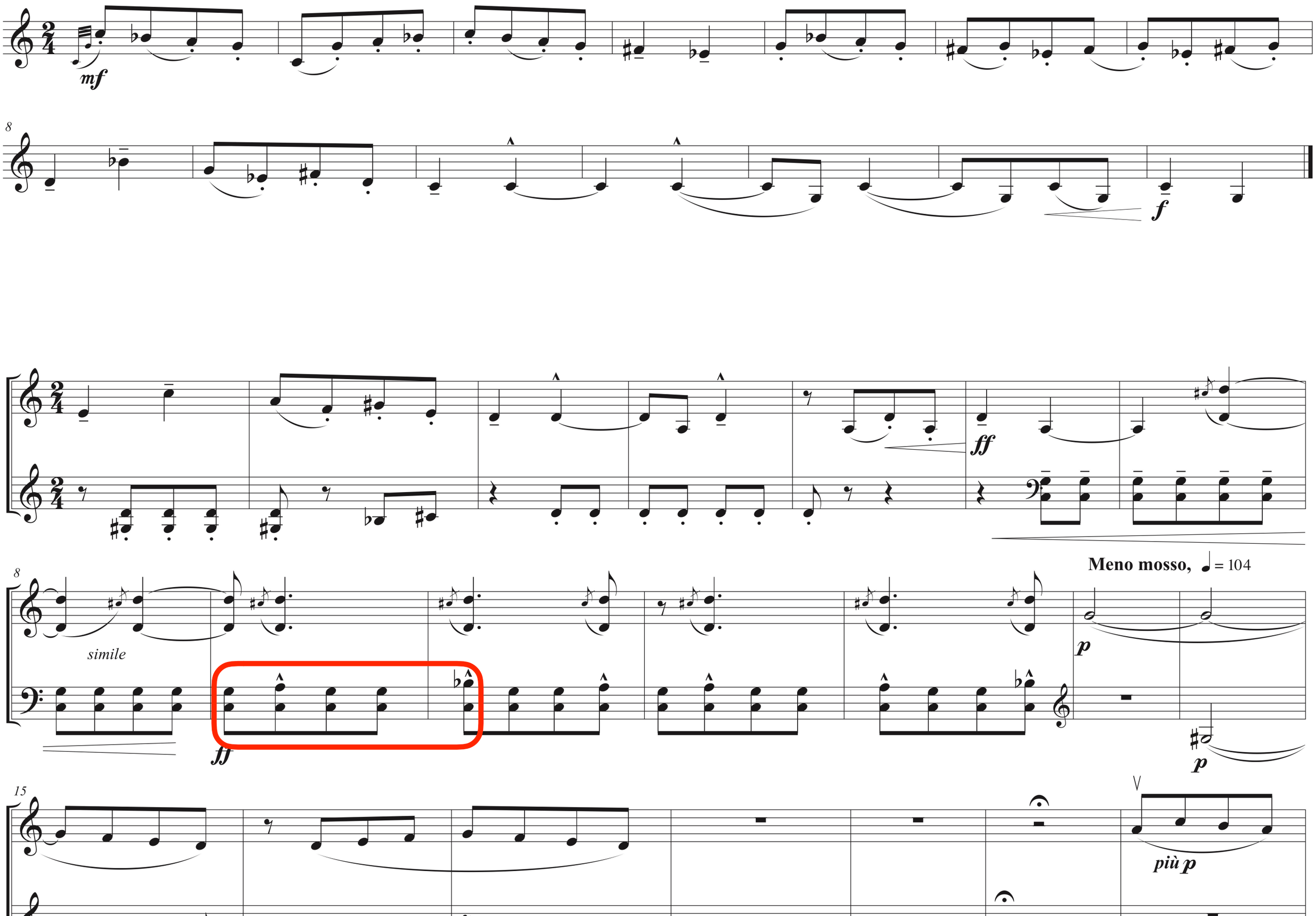
Accompagnement

Cordes à vide

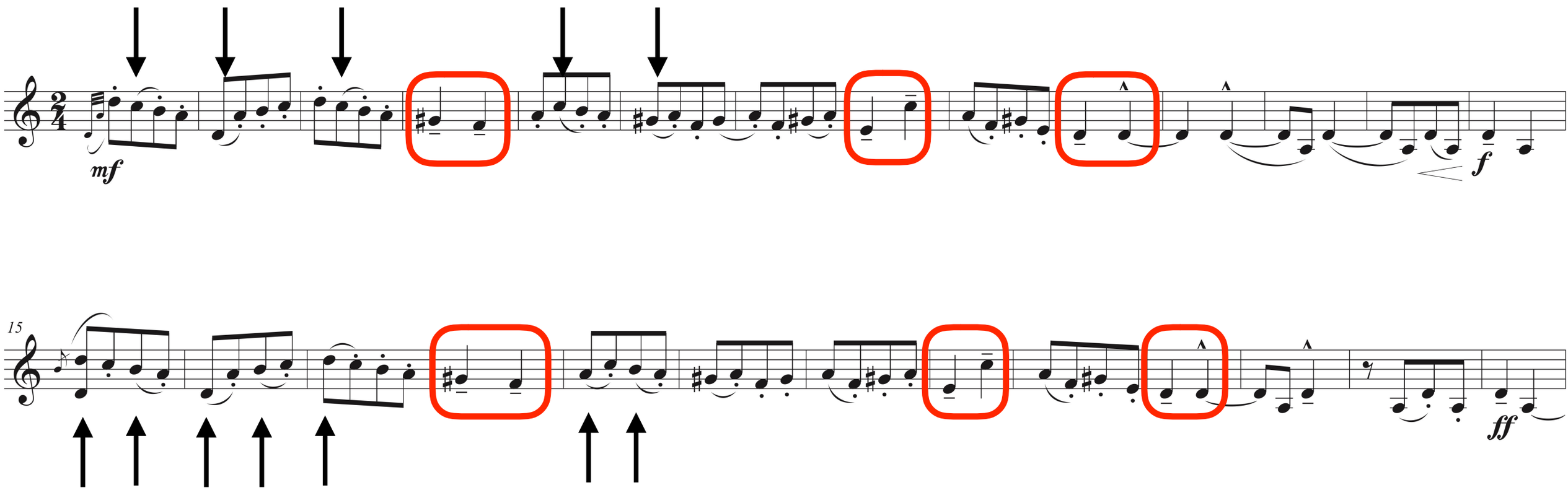



15
f
22
f
mf
8
f

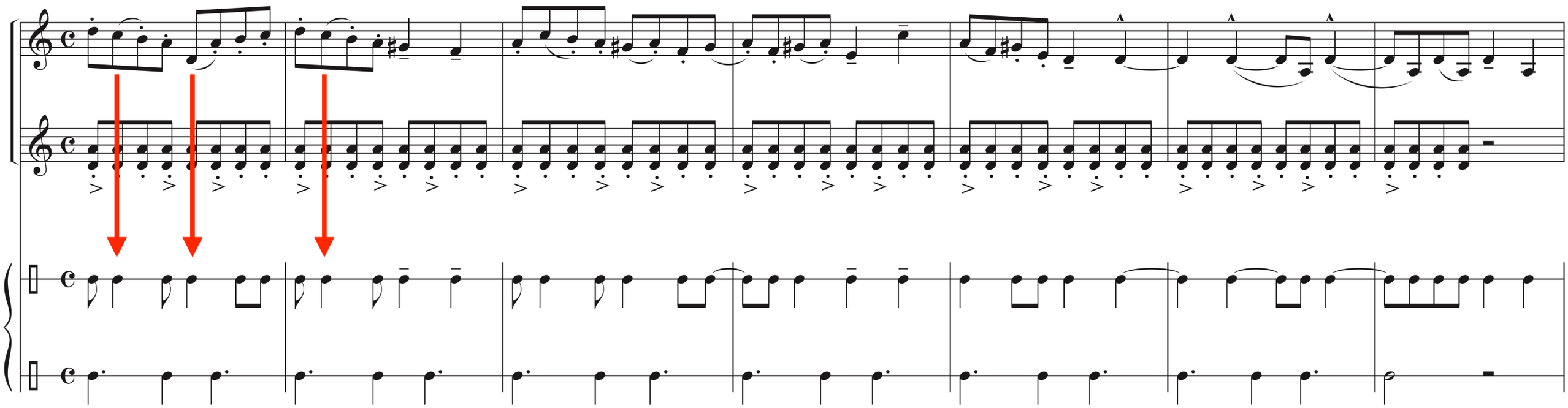
mf
8
f
triton de ré
ff
Meno mosso, ♩ = 104
8
simile
ff
p
p
15
più p

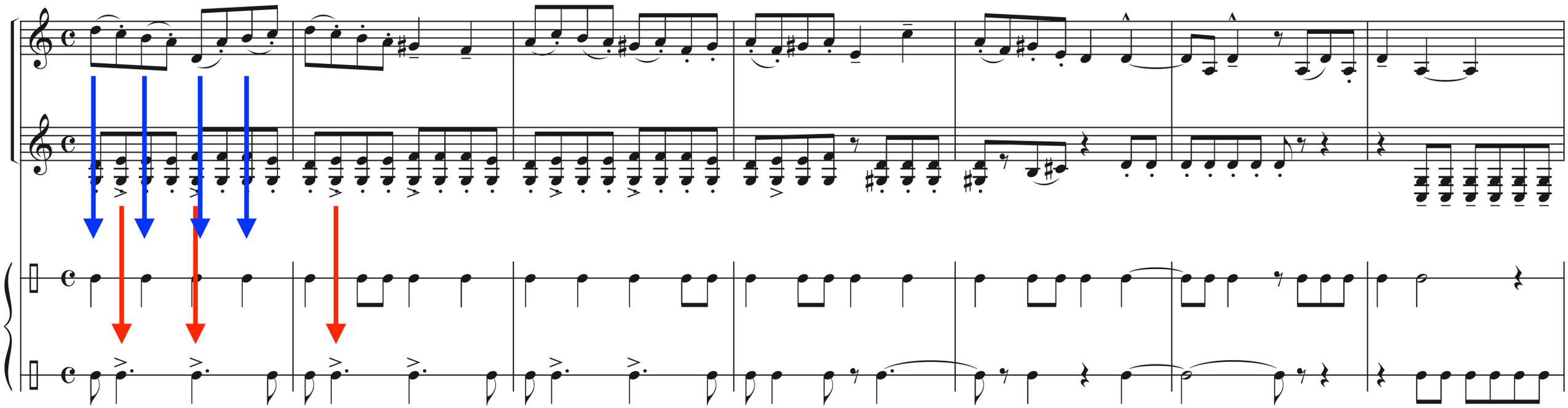

mf
8
f
ff
Meno mosso, ♩ = 104
8
simile
ff
p
p
15
più p

Articulations


mf
f
15
ff

Rapports rythmiques entre les deux altos





DANSE DE MARAMAROS

Duo n°32 - livre 2

Hé, mon petit amant,
Hé, mon petit amant,
Ne frissonne pas si fort,
Ne frissonne pas si fort,

Allegro giocoso, ♩ = 132

pizz.

arco

f

f *sf*

sf

8

poco rit.- - - - - - - - - *a tempo*

più f *sf*

sf

più f *sf*

sf

p

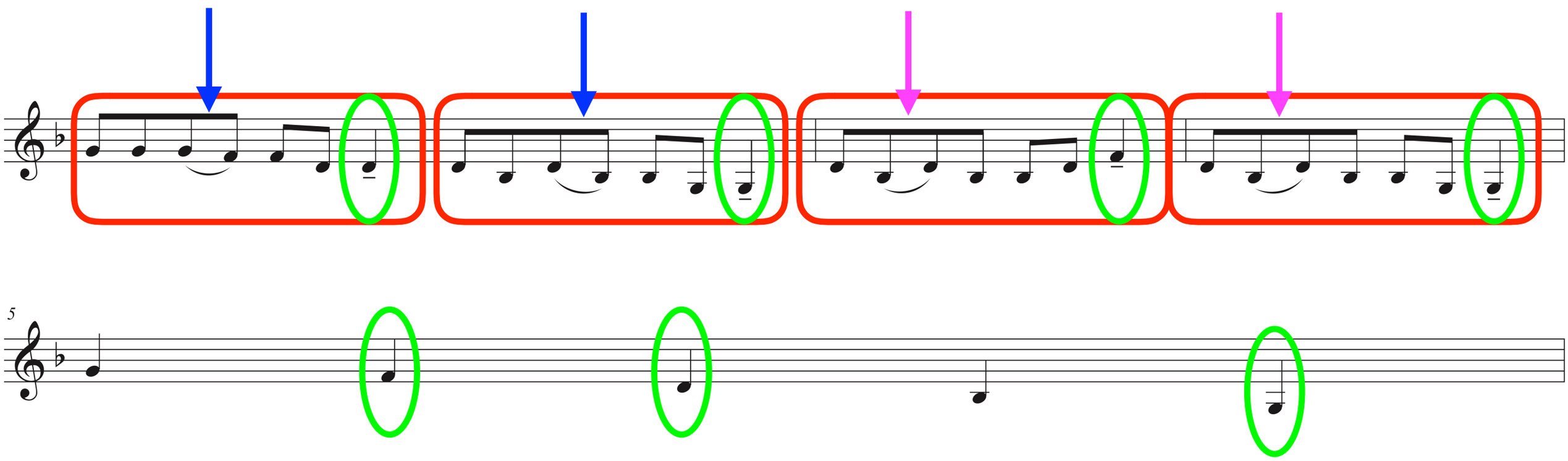
pizz.

15

f

arco

La chanson « paysanne »



mode mineur sur sol

Accord de sol min 7

Forme

Allegro giocoso, ♩ = 132

sur sol

sur ré

sur

pizz.

arco

poco rit.

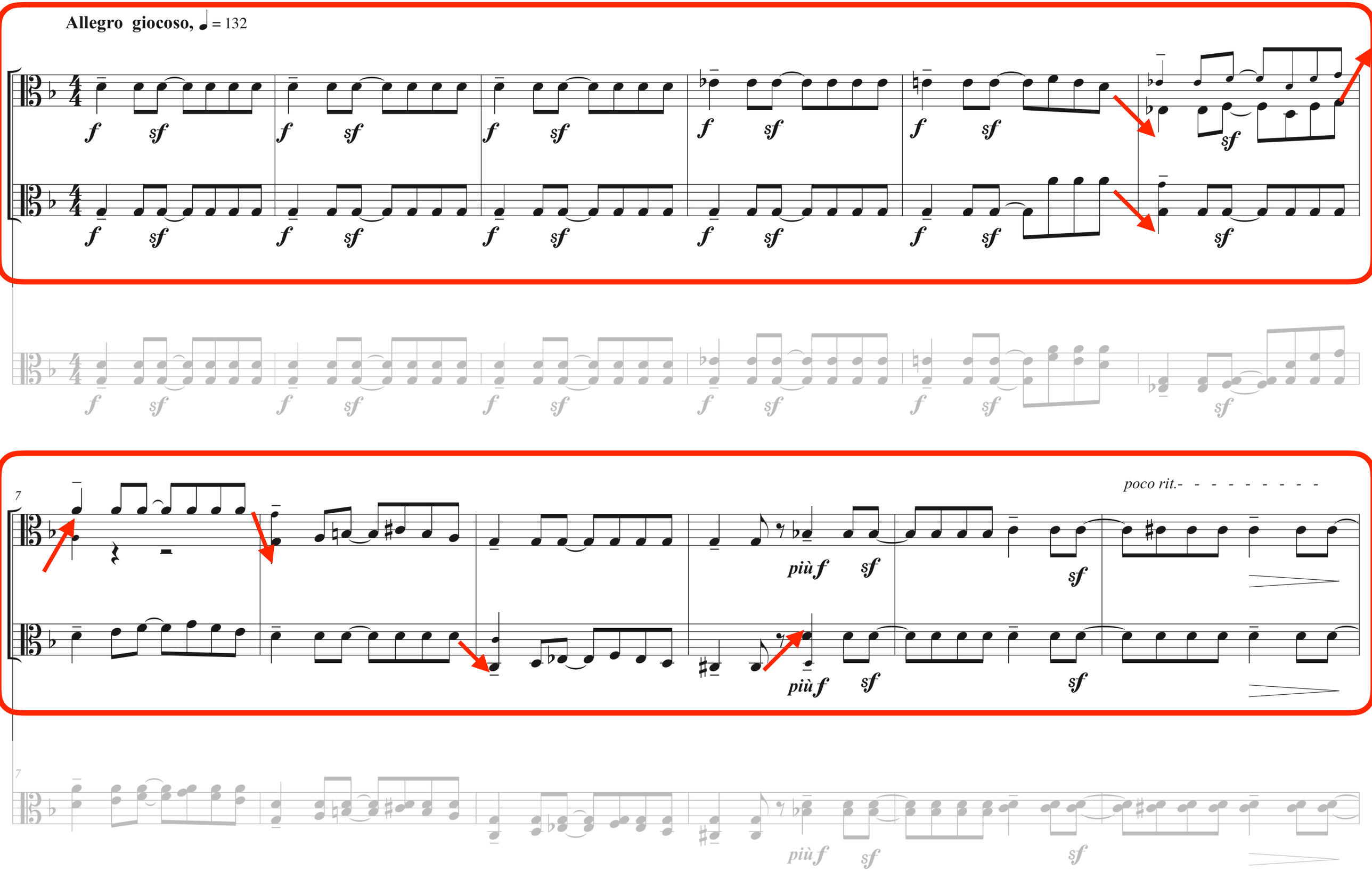
a tempo

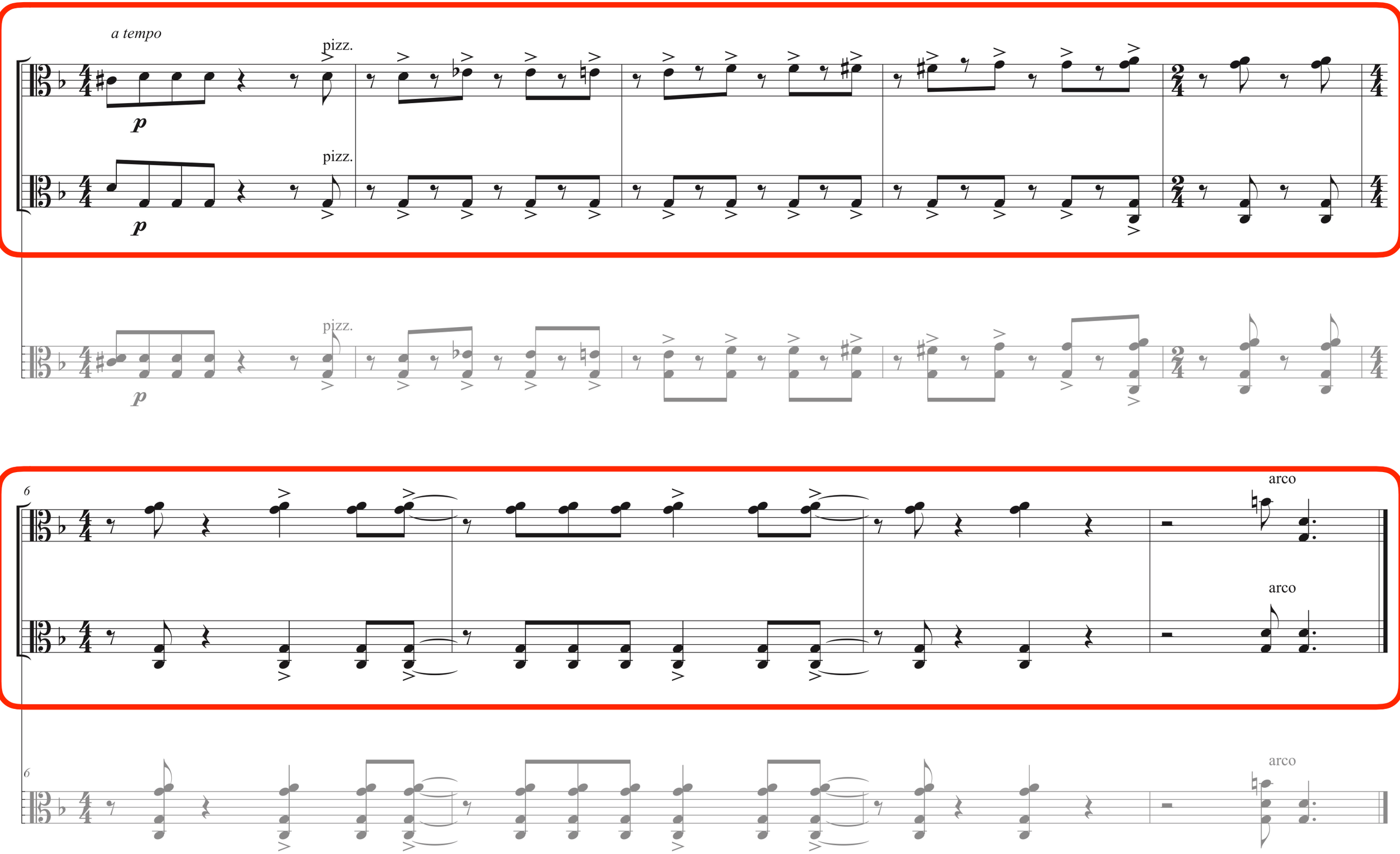
pizz.

arco

Alto 2 : polyphonie à 2 voix

Pédales et gammes


Allegro giocoso, ♩ = 132
f
sf
7
poco rit.-
più f


a tempo
pizz.
p
pizz.
p
pizz.
p
6
arco
arco
6
arco

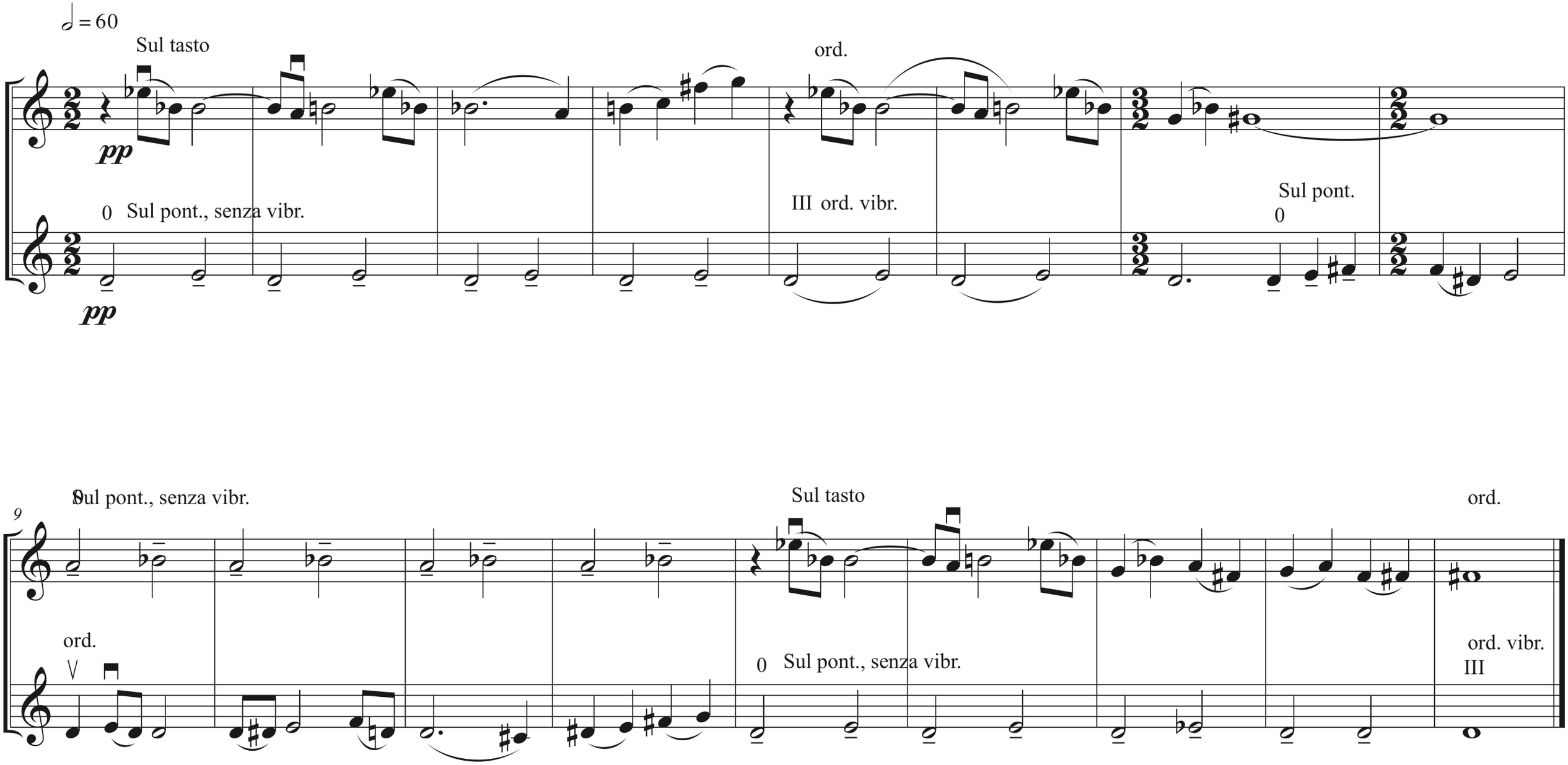
Luciano Berio

34 duos de violons

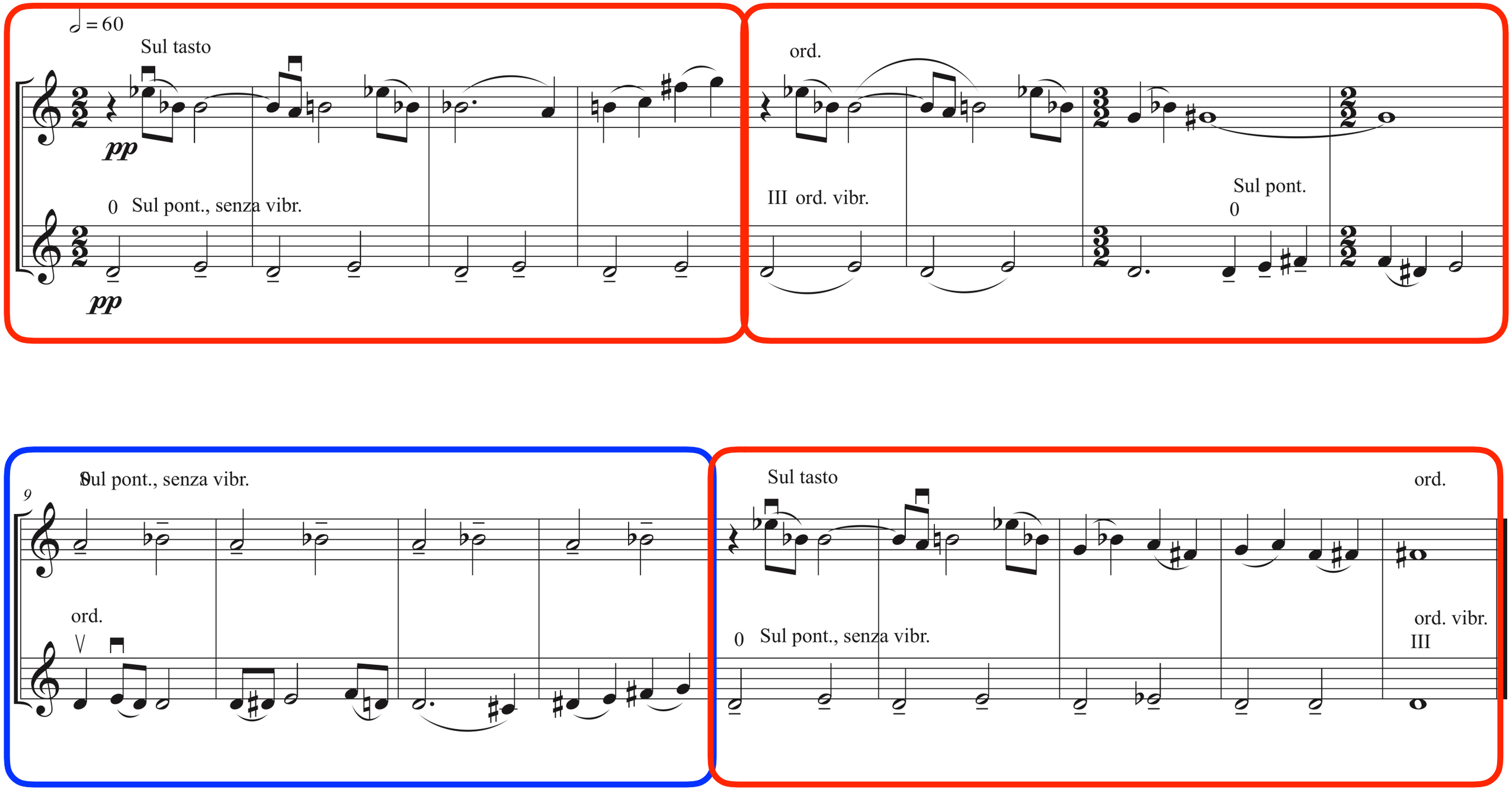
1979 - 1983

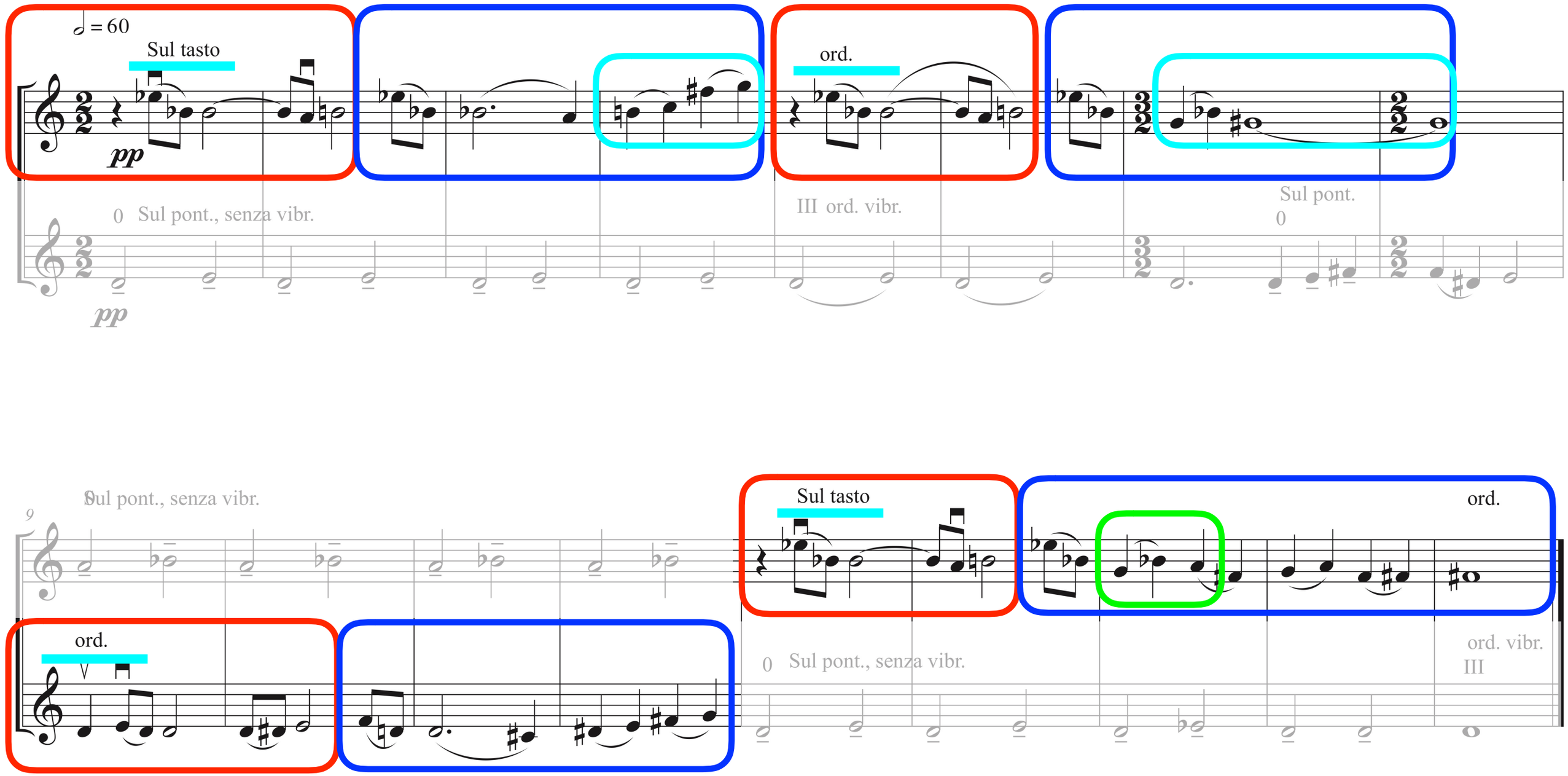
Béla

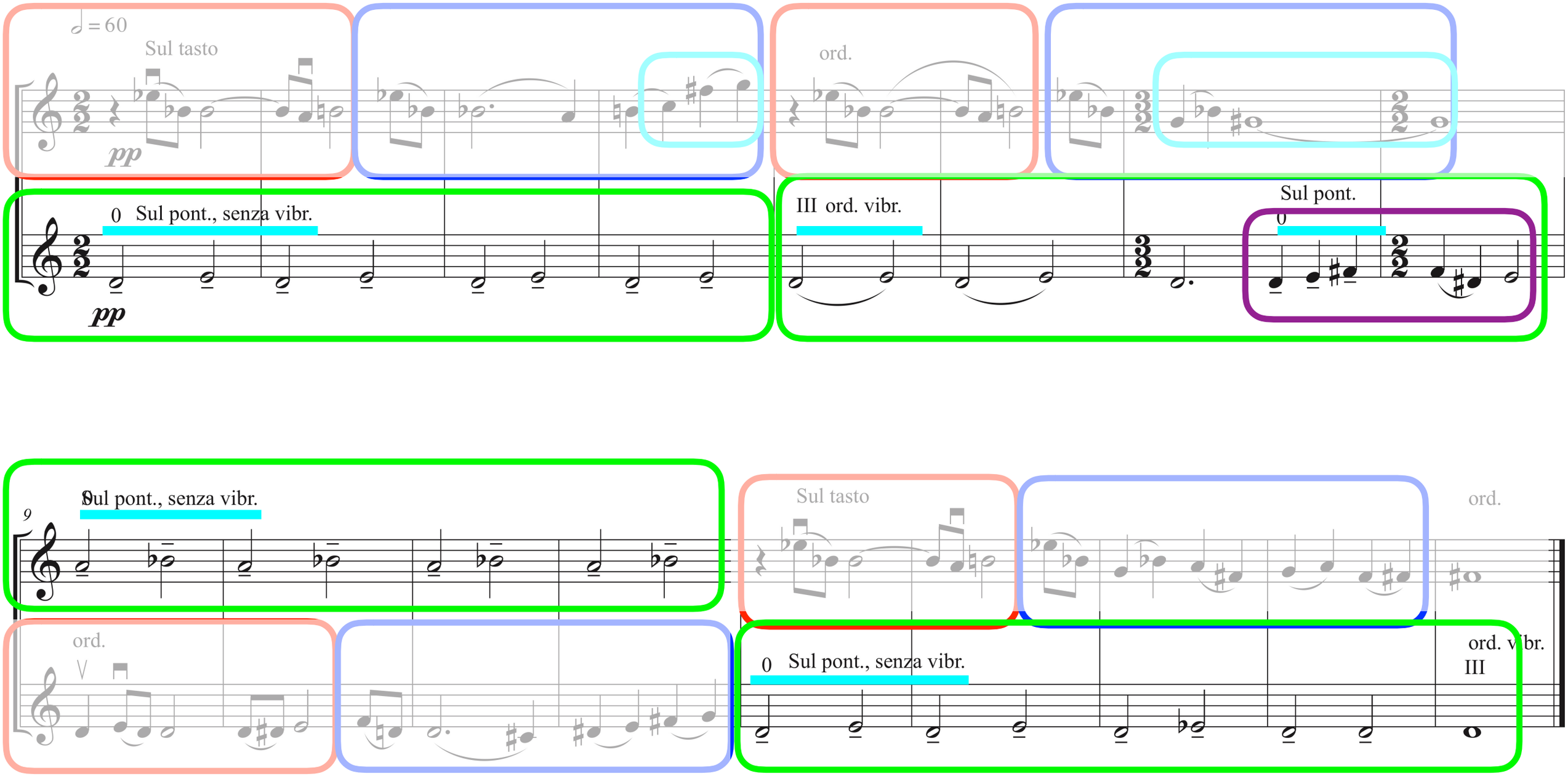
Duo n°1

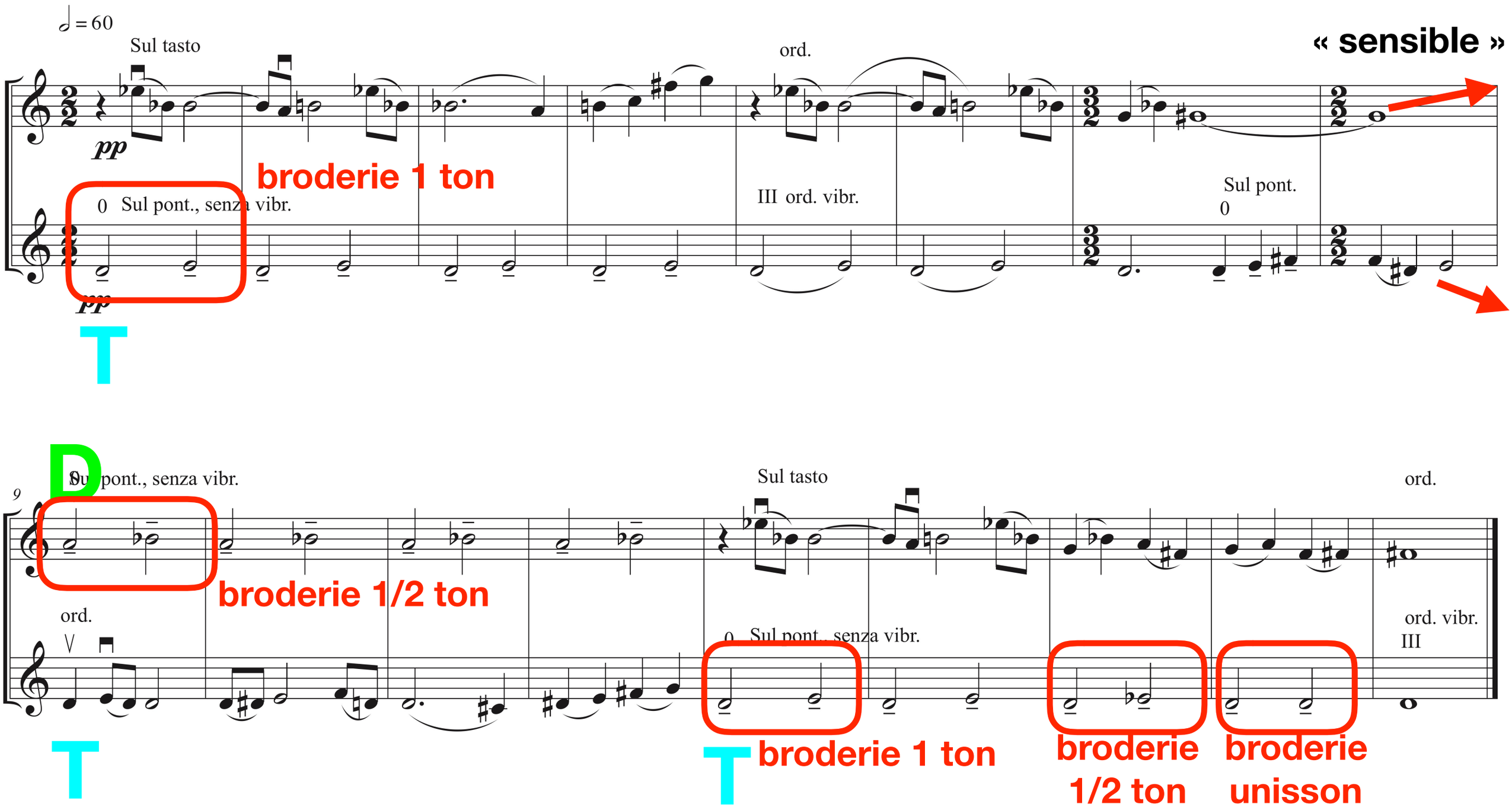

= 60
Sul tasto
pp
ord.
0 Sul pont., senza vibr.
III ord. vibr.
Sul pont.
0
pp
9
Sul pont., senza vibr.
Sul tasto
ord.
ord.
0 Sul pont., senza vibr.
ord. vibr.
III

Forme


= 60
Sul tasto
pp
0 Sul pont., senza vibr.
pp
ord.
III ord. vibr.
Sul pont.
0
9
Sul pont., senza vibr.
ord.
Sul tasto
ord.
0 Sul pont., senza vibr.
ord. vibr.
III


= 60
Sul tasto
pp
0 Sul pont., senza vibr.
pp
ord.
III ord. vibr.
Sul pont.
0
9
Sul pont., senza vibr.
ord.
Sul tasto
ord.
0 Sul pont., senza vibr.
ord. vibr.
III


= 60
Sul tasto
pp
ord.
0 Sul pont., senza vibr.
pp
III ord. vibr.
Sul pont.
0
9
Sul pont., senza vibr.
Sul tasto
ord.
ord.
0 Sul pont., senza vibr.
ord. vibr.
III


♩ = 60
Sul tasto
pp
broderie 1 ton
0 Sul pont., senza vibr.
pp
T
ord.
III ord. vibr.
Sul pont.
0
« sensible »
9
D
0 Sul pont., senza vibr.
broderie 1/2 ton
ord.
T
Sul tasto
0 Sul pont., senza vibr.
T
broderie 1 ton
ord.
ord. vibr.
III
broderie 1/2 ton
broderie unisson

Camilla

Duo n°7

« Musique répétitive »

♩ = 84

p

p

9

f

f

p

p

16

f

f

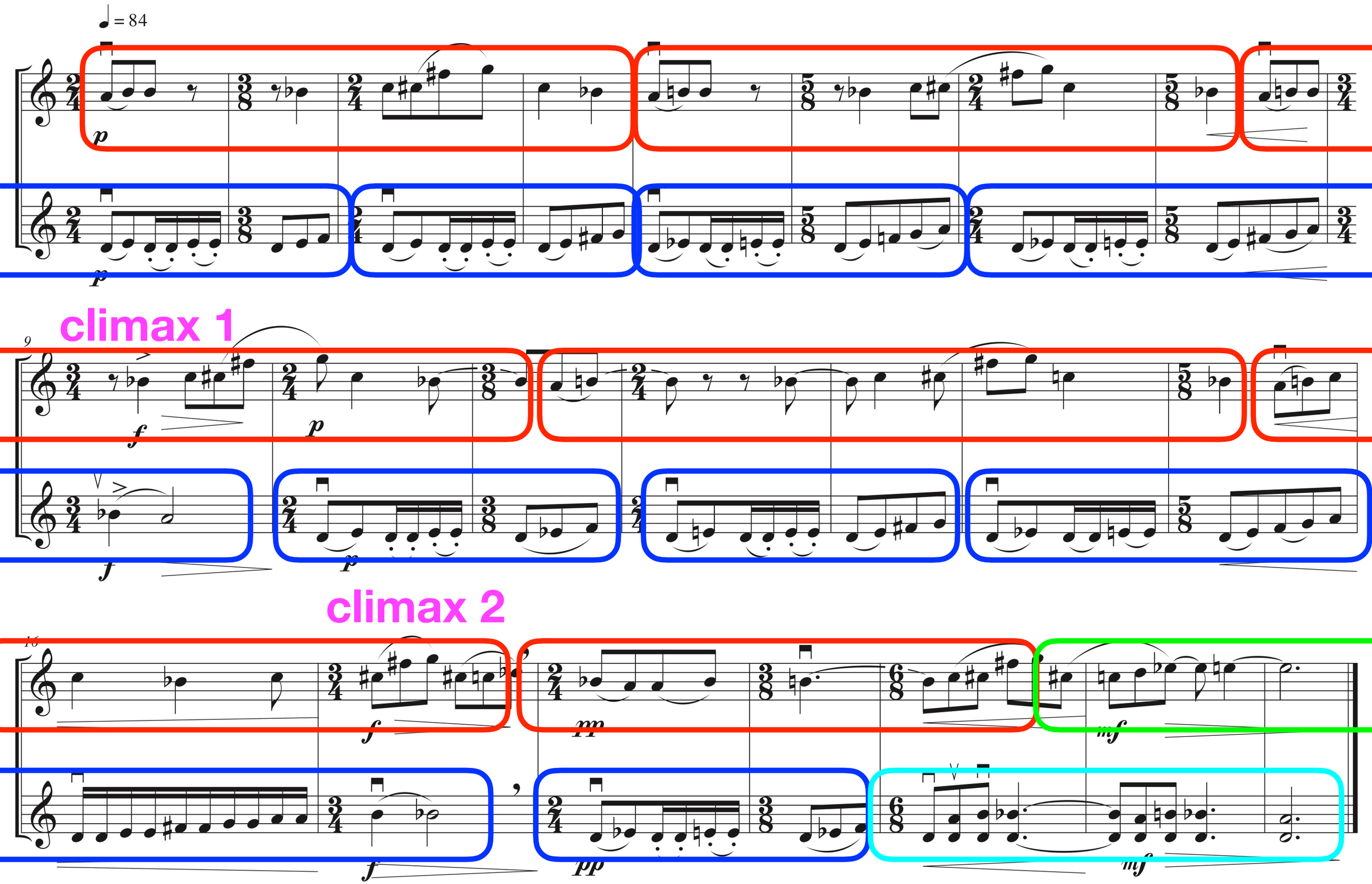
pp

pp

mf

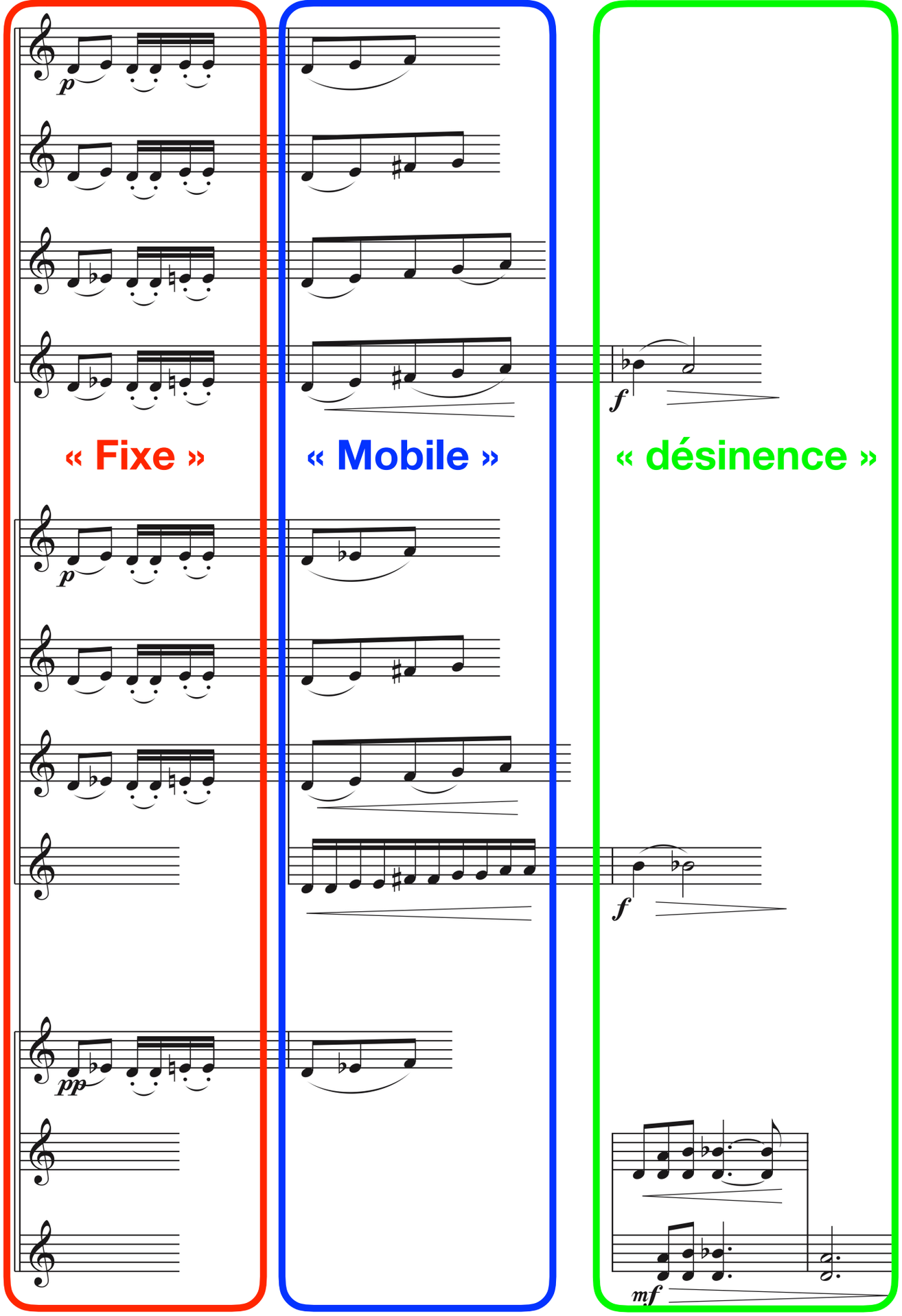
mf

Forme

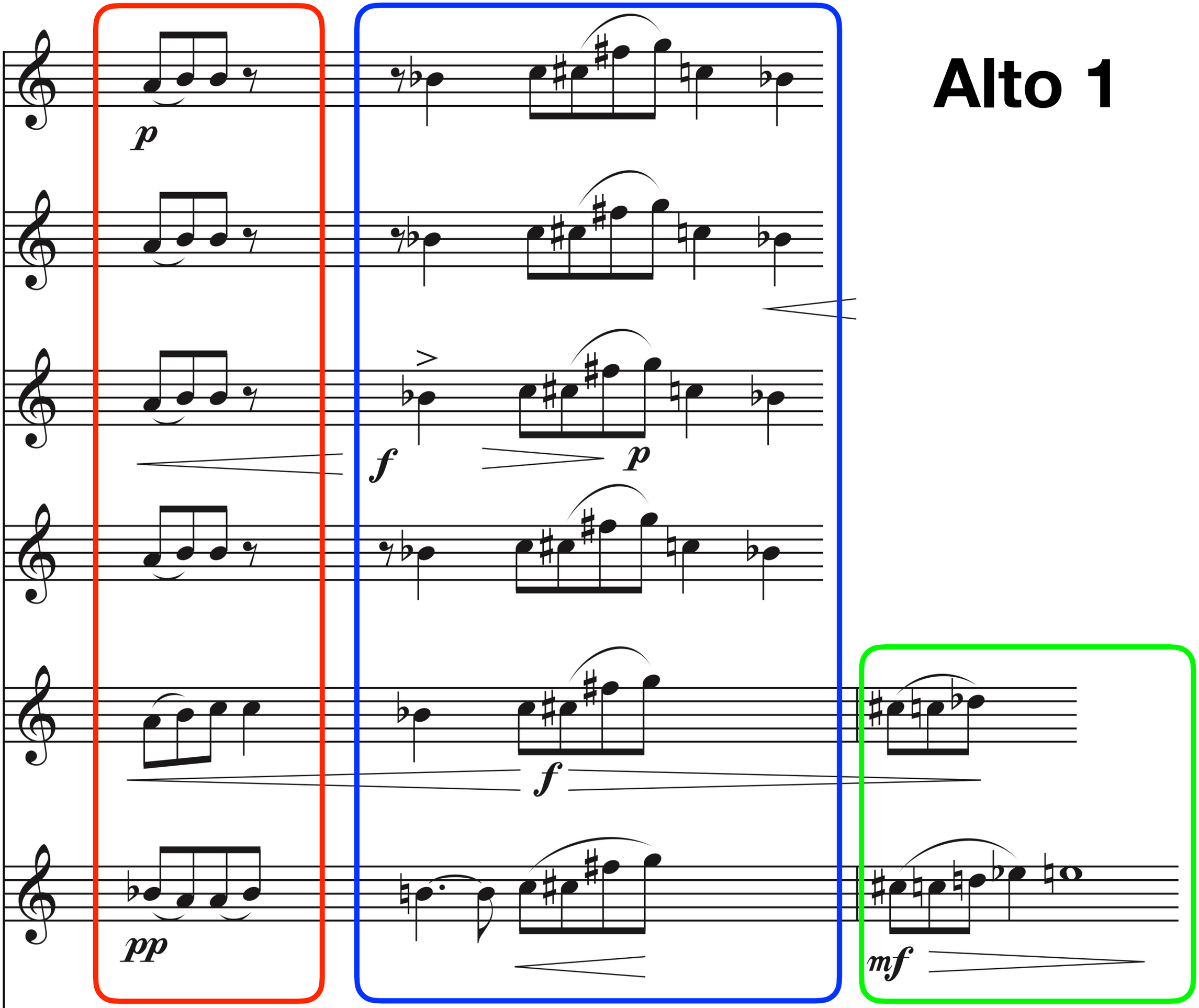

♩ = 84
p
p
climax 1
9
f
p
f
p
climax 2
16
f
pp
f
pp
mf
mf

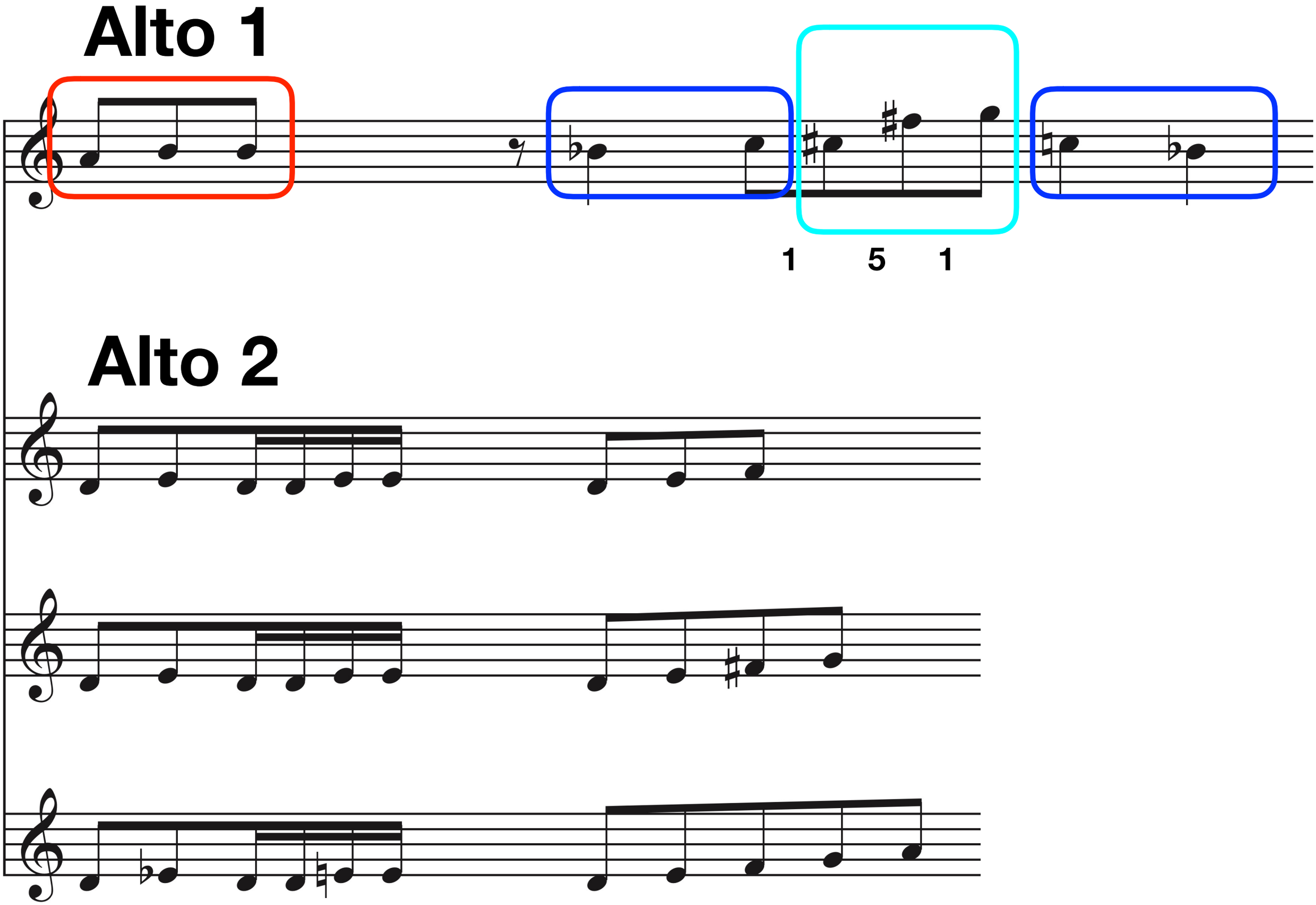
Détail des parties

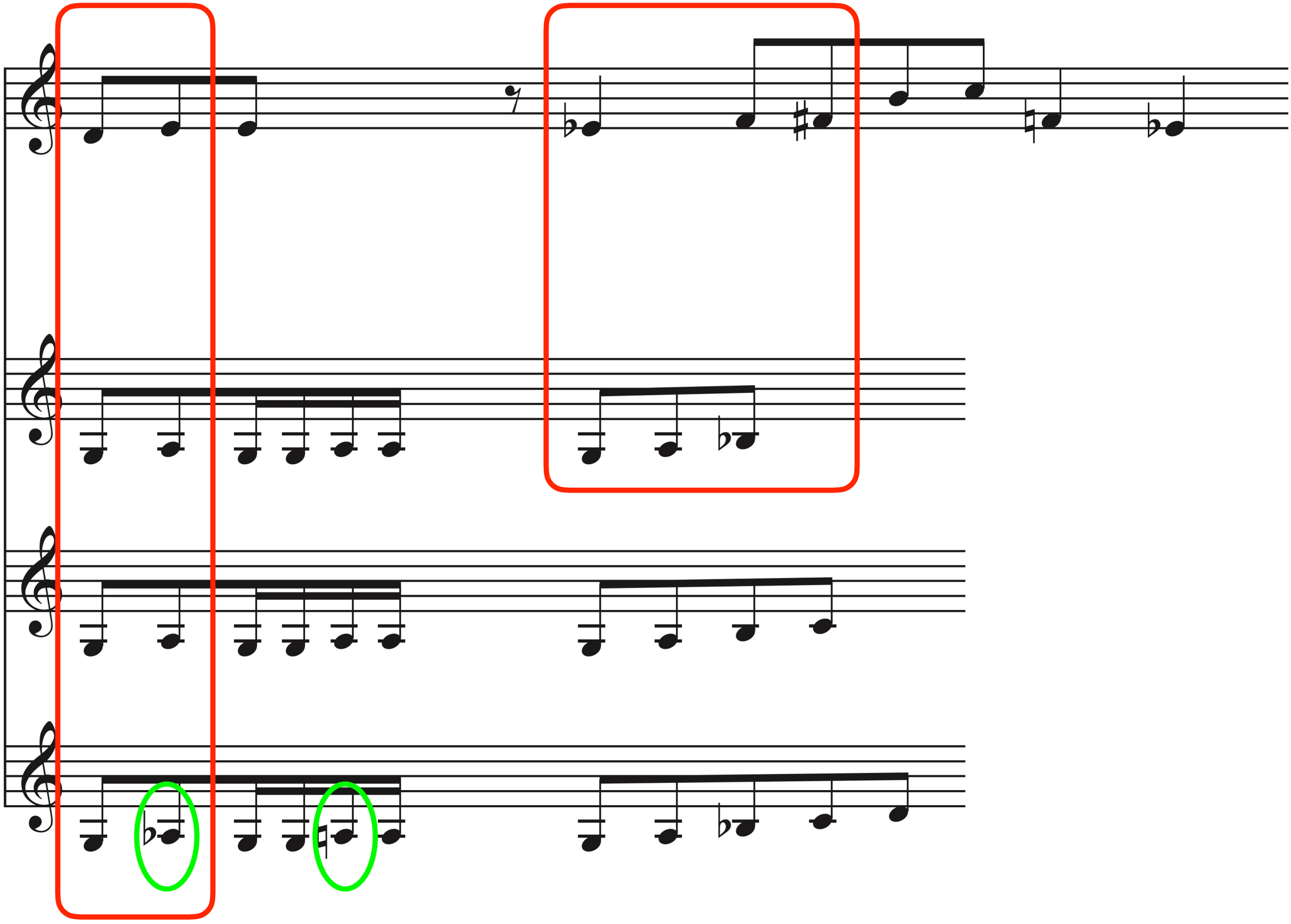
Alto 2



Alto 1

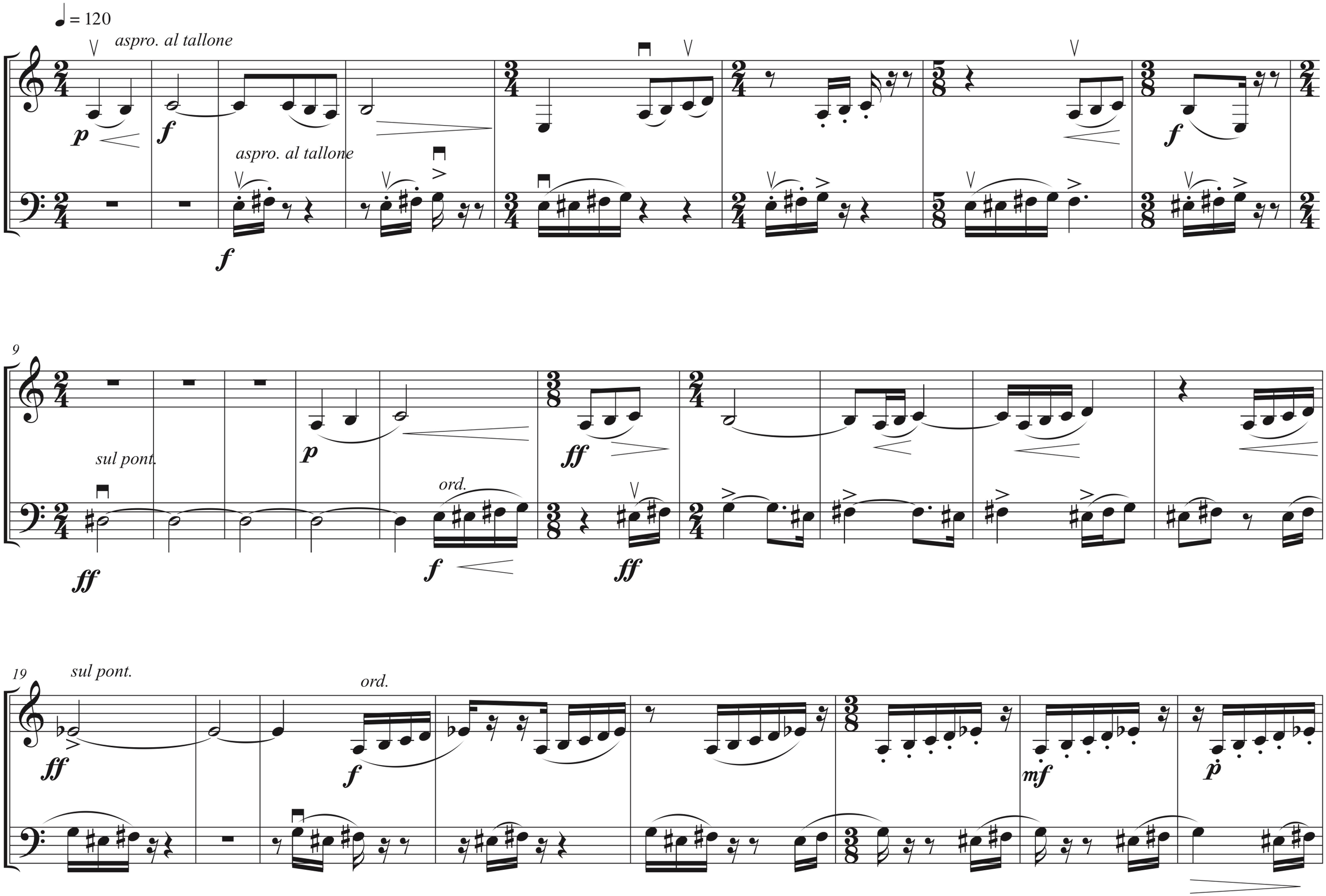



Alto 1
1
5
1
Alto 2

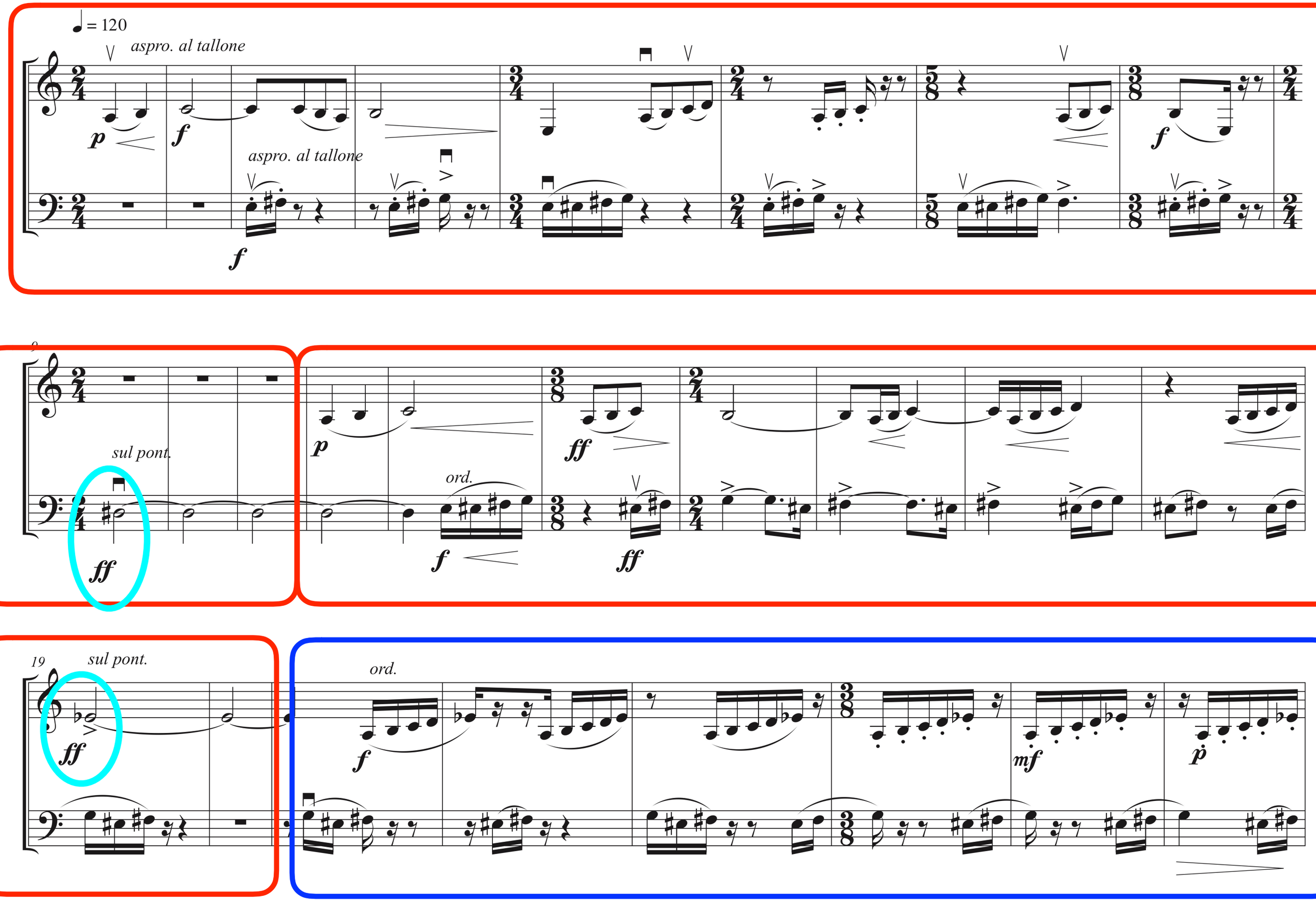


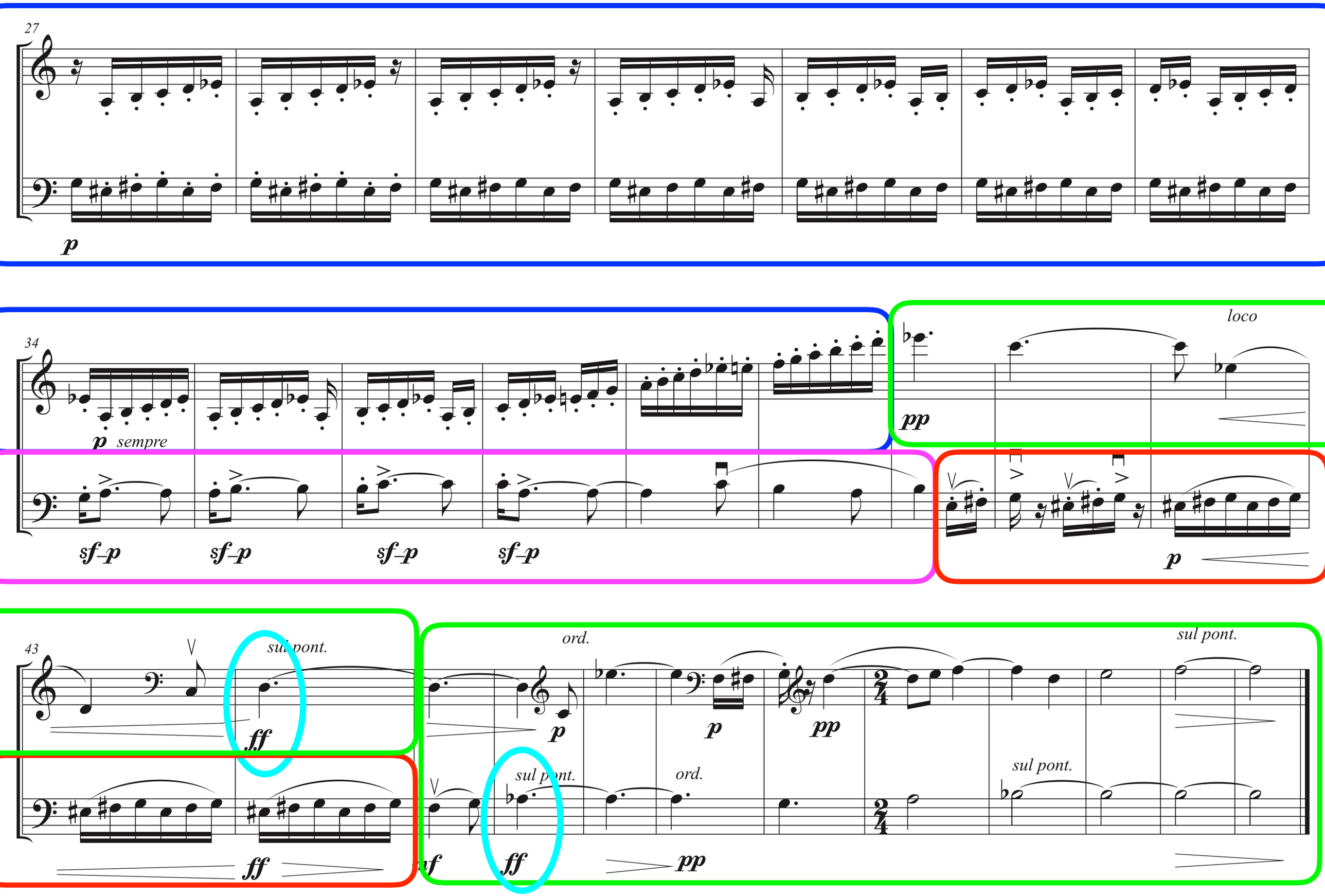
MAJA

Duo n°5


♩ = 120
aspro. al tallone
p
f
aspro. al tallone
f
f
9
sul pont.
ff
p
ff
ord.
f
ff
19
sul pont.
ff
ord.
f
mf
p

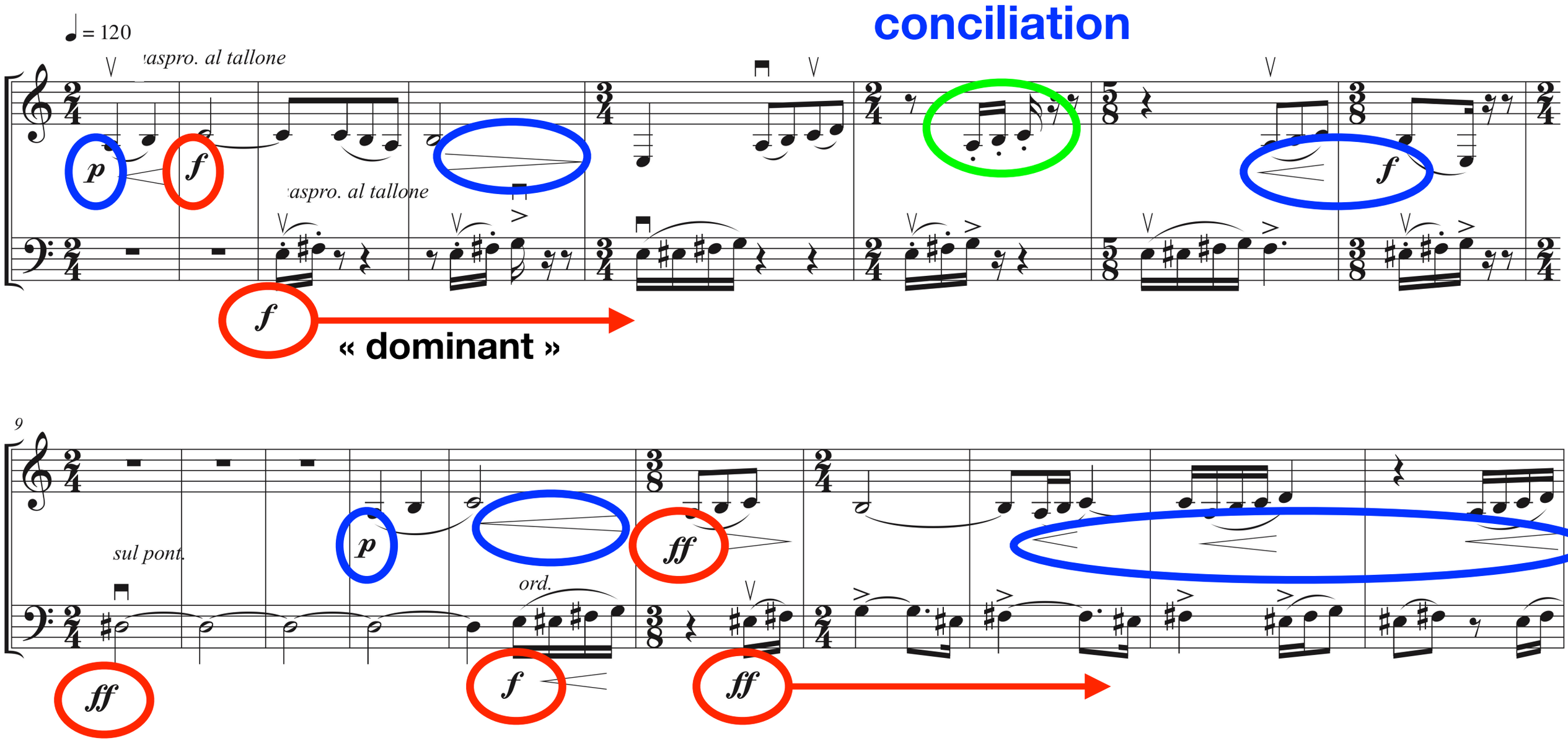
Forme


= 120
aspro. al tallone
p
f
aspro. al tallone
f
f
sul pont.
ff
p
ff
ord.
f
ff
19
sul pont.
ff
ord.
f
mf
p


27
p
34
p sempre
sf–p
sf–p
sf–p
sf–p
pp
loco
p
43
sul pont.
ff
ff
ord.
p
p
pp
sul pont.
sf
ff
sul pont.
ord.
pp
sul pont.

Opposition

conciliation


conciliation
= 120
aspro. al tallone
p
f
aspro. al tallone
f
« dominant »
9
sul pont.
p
ff
ord.
f
ff
ff

conciliation

19

sul pont.

ff

ord.

f

mf

p

27

p

34

p *sempre*

sf–p *sf–p* *sf–p* *sf–p*

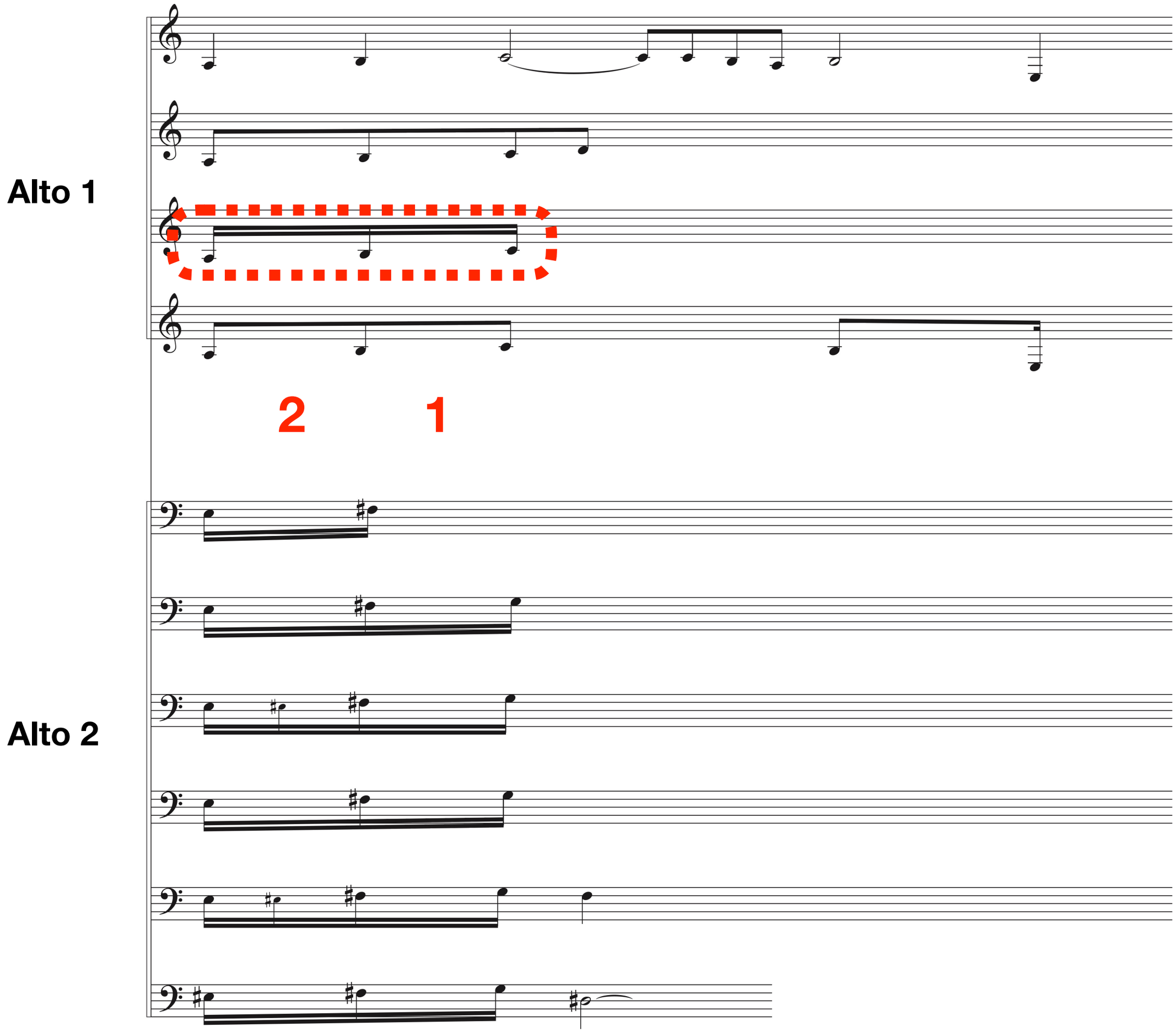
pp

loco

p

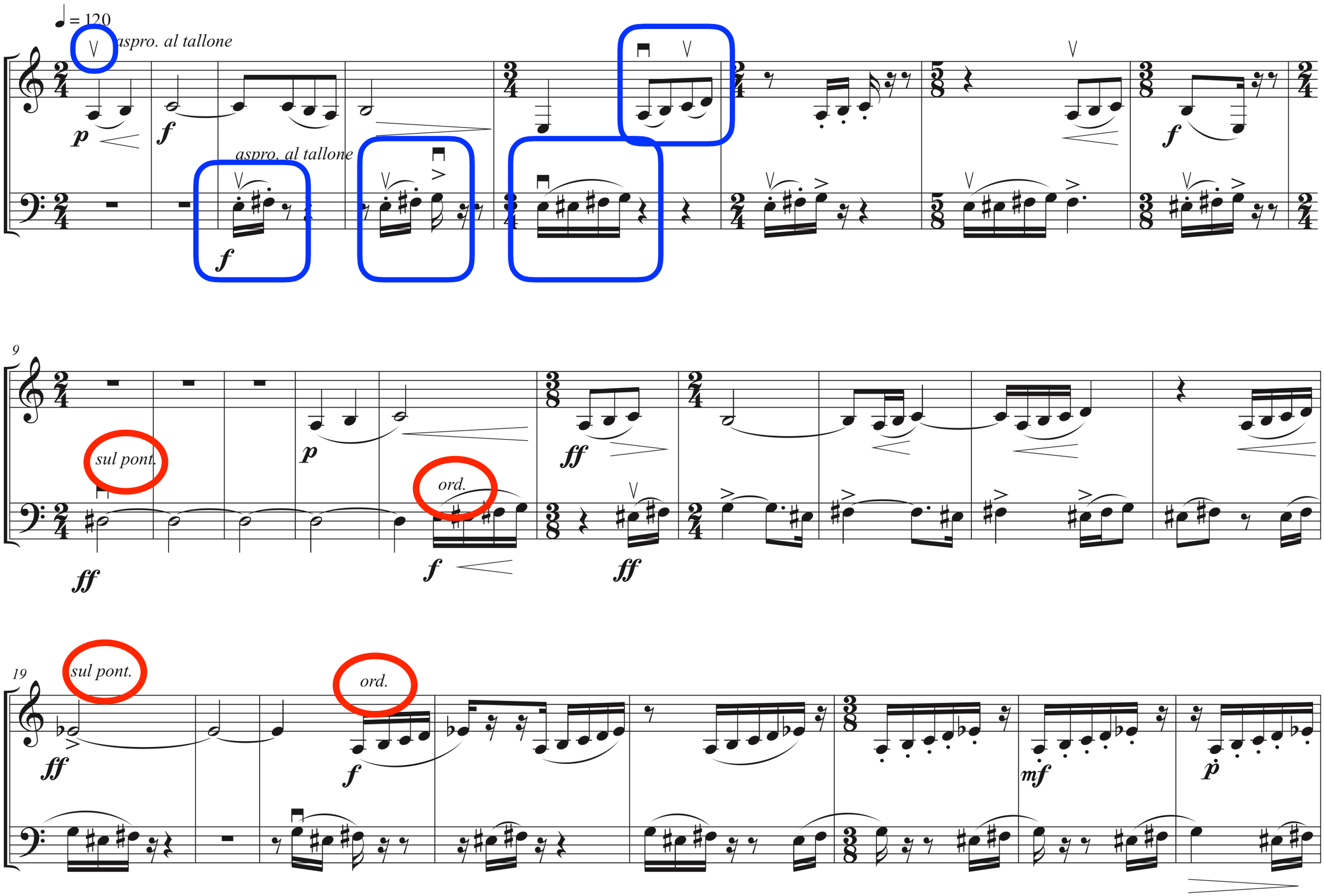
Le matériau

prémisses de le conciliation


Alto 1
2
1
Alto 2

Le timbre

Les articulations


♩ = 120
aspro. al tallone
p
f
aspro. al tallone
f
f
9
sul pont.
ff
p
ff
ord.
f
ff
19
sul pont.
ff
ord.
f
mf
p