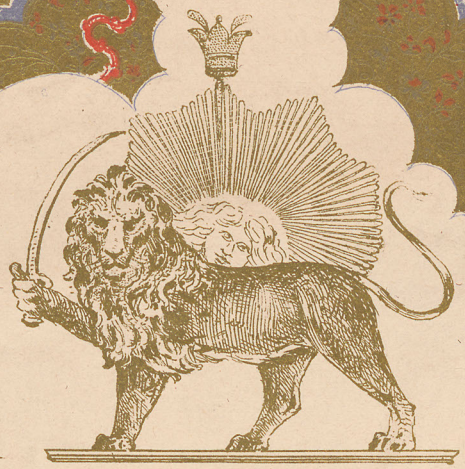

آواز و تصنیف ایرانی

مطابق پیانو

بتوسط

1918-19. 110.

لمر

مدیر کل موزیک قشون ایران

Avâz et Tèsnîf

Persans

arrangés pour le **PIANO**

PAR

A. LEMAIRE

Directeur Général des Musiques de l'Armée Persane.

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NOTE DE L'AUTEUR

Les *âvâz* persans (préludes ou mélopées sans accompagnement) datent de l'antiquité. Le célèbre ʿAbd ol-Qâdèr qui a écrit au XIV.e siècle les meilleurs ouvrages sur la musique persane et arabe fait une description très détaillée et très savante de ces *âvâz* qui ont été composés pour être chantés ou joués dans les *dèst-gâh* (cycles) de *mâhoûr, tchèhâr-gâh, homâyoûn, choûr, nèvâ* et *sègâ*. Pour chacun de ces cycles qui a une gamme différente, on a composé dans l'antiquité un assez grand nombre d'*âvâz* qui n'ont été notés qu'en 781 de l'hégire(=1379 de notre ère), par ʿAbd ol-Qâdèr. Cette notation n'est malheureusement plus connue depuis plusieurs siècles ni par les persans, ni par les arabes; mais les mélodies de ces *âvâz* qui étaient très-populaires, comme du reste elles le sont encore actuellement, ont été conservées par tradition.

La gamme persane comprend dix-sept notes, la dix-huitième étant l'octave de la 1re, elle a donc cinq notes de plus que notre gamme, ce qui explique que la plupart des airs persans ne peuvent être joués ni sur nos instruments à vent, ni sur le piano. Ils ne pourraient être fidèlement rendus que sur le violon ou les autres instruments à archet, et encore, faudrait-il un artiste connaissant à fond les différents intervalles existant entre chacune de ces dix-huit notes de la gamme persane. Ces dix-sept notes ne sont jamais toutes employées dans un cycle quelconque.

Chaque cycle n'en contient ordinairement que de neuf à douze, mais, comme dans ces dix ou douze notes employées, il y en a quelques unes qui ne se trouvent pas dans notre gamme, il est impossible de rendre exactement avec nos instruments toutes les mélodies que nous entendons journellement en Perse. Nous n'avons donc transcrit pour ce recueil, de même que pour les deux recueils qui suivront, que certains *âvâz* et *tèsnîf* des cycles de *mâhoûr, homâyoûn* et de *tchèhâr-gâh* et avons choisi des *âvâz* et *tèsnîf* ne contenant que des notes comprises dans notre gamme européenne.

Nous avons déjà noté et fait paraître des *tèsnîf* (chansons) persans, mais c'est pour la première fois que nous publions des *âvâz*, qui jusqu'à présent, n'avaient jamais été notés et surtout exactement notés.

Un *âvâz* d'un cycle quelconque est joué ou chanté un grand nombre de fois de suite, sans accompagnement et ce n'est que lorsqu'il a été longtemps répété, que l'exécutant termine par un *tèsnîf* (chanson) avec accompagnement de *dombèk* (tambourin) et de *dâyèrè* (grand tambour de basque), ou par un *rèng* (chant très animé et spécial à la danse) également avec accompagnement de *dombèk* et de *dâyèrè*.

C'est sur l'ordre de S. M. I. Mozaffèr èd-Dîn Châh que pour la première fois nous avons écrit un accompagnement sous des *âvâz* et fait exécuter une suite d'*âvâz* sans les répéter, mais en les intercalant de *tèsnîf*.

Cette innovation dans l'exécution des *âvâz*, qui rompt la monotonie des mélodies indéfiniment répétées et que nous devons au goût éclairé de S. M. I. le Châh pour la musique, a obtenu un très grand succès en Perse.

Nous tenons à constater en terminant que la plupart de nos élèves du Conservatoire de Tèhèrân sont arrivés à transcrire fidèlement les mélodies persanes, notamment le général Arsalân-khân *Nâsèr homâyoûn*, chambellan de Sa Majesté.

Tèhèrân, le 10 Juin 1900

AVÂZ ET TÈSNÎF PERSANS

Transcrits pour le Piano

Par A. LEMAIRE
Directeur général des musiques de l'armée persane

1re PARTIE

جزء اول

Dèst-gâh Tchèhâr-gâh

دستگاه چهارگاه

Allegro (♩ = 186)

INTROD.

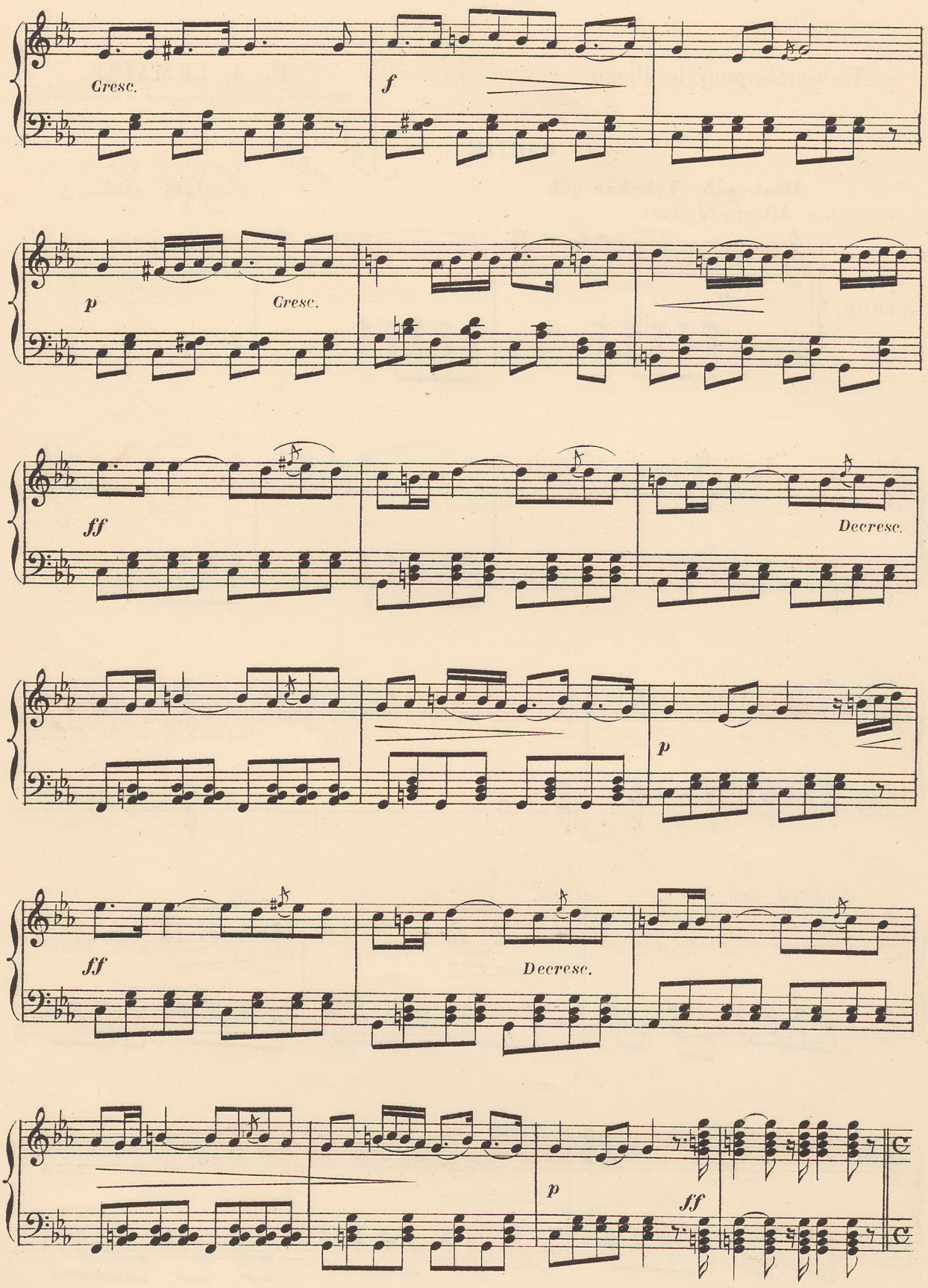
ff

And.te (♩ = 56)

p

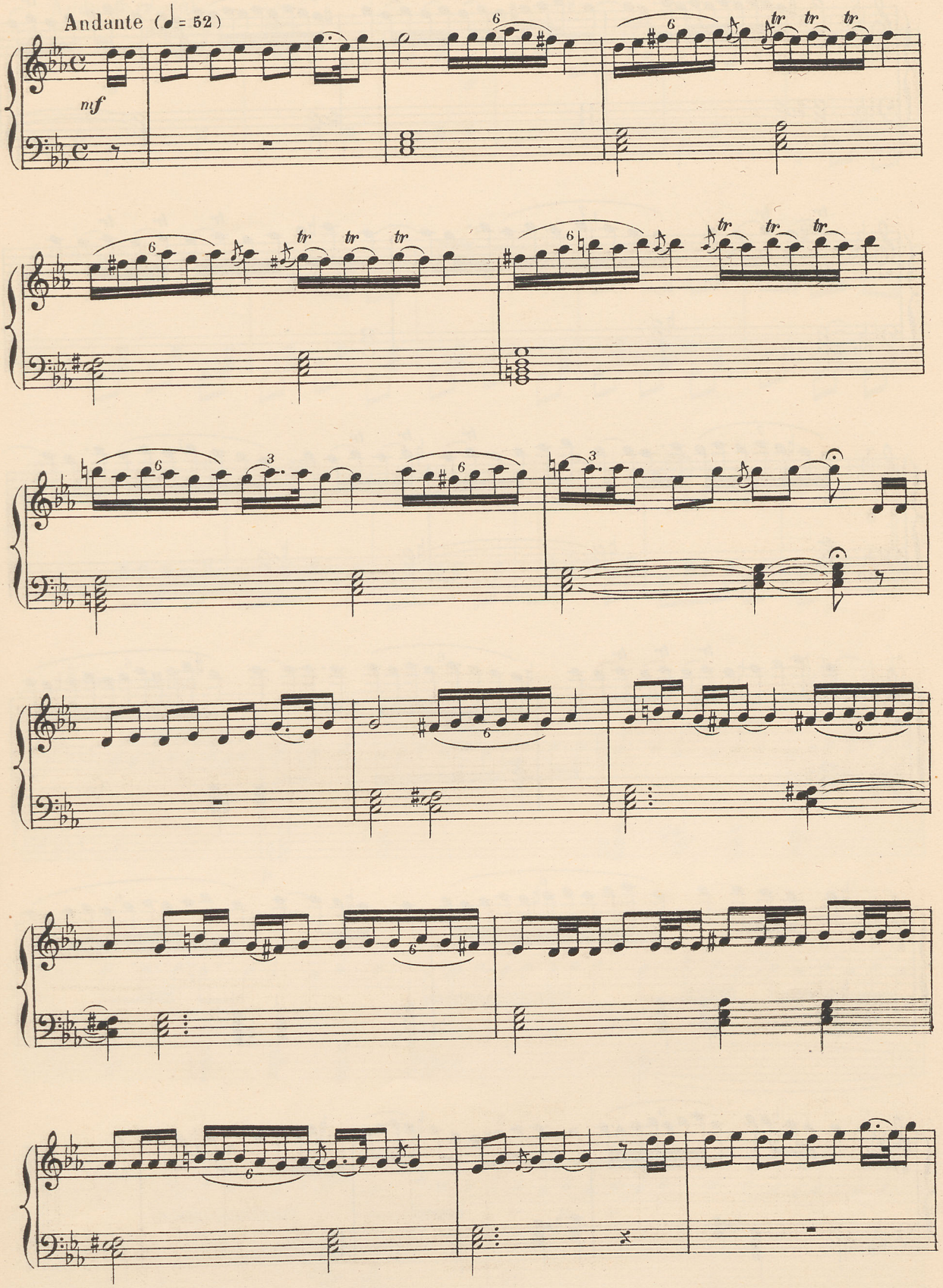
p

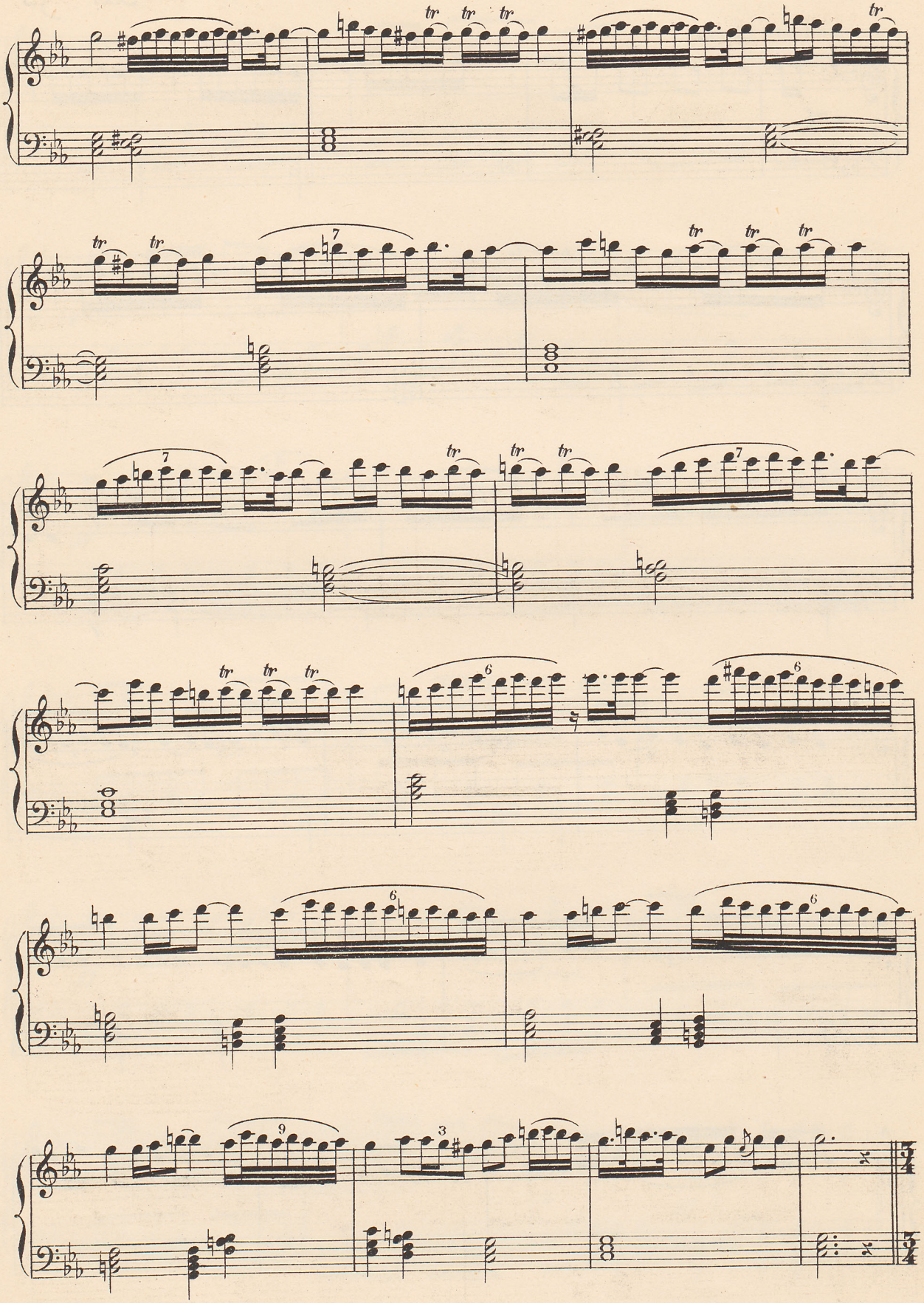
Droits d'Exécution et Reproduction réservés


Cresc.
f
p
Cresc.
ff
Decresc.
p
ff
Decresc.
p
ff

dèr âmèd در آمد

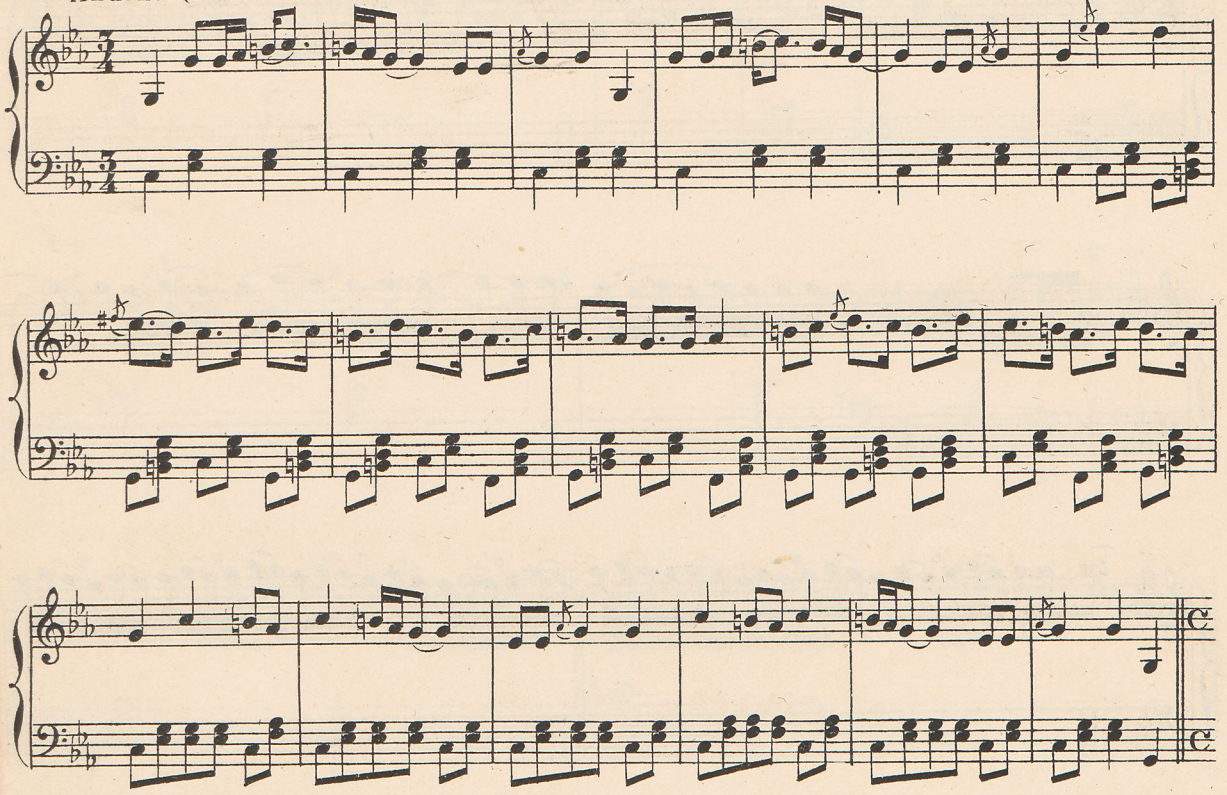
Andante (♩ = 52)





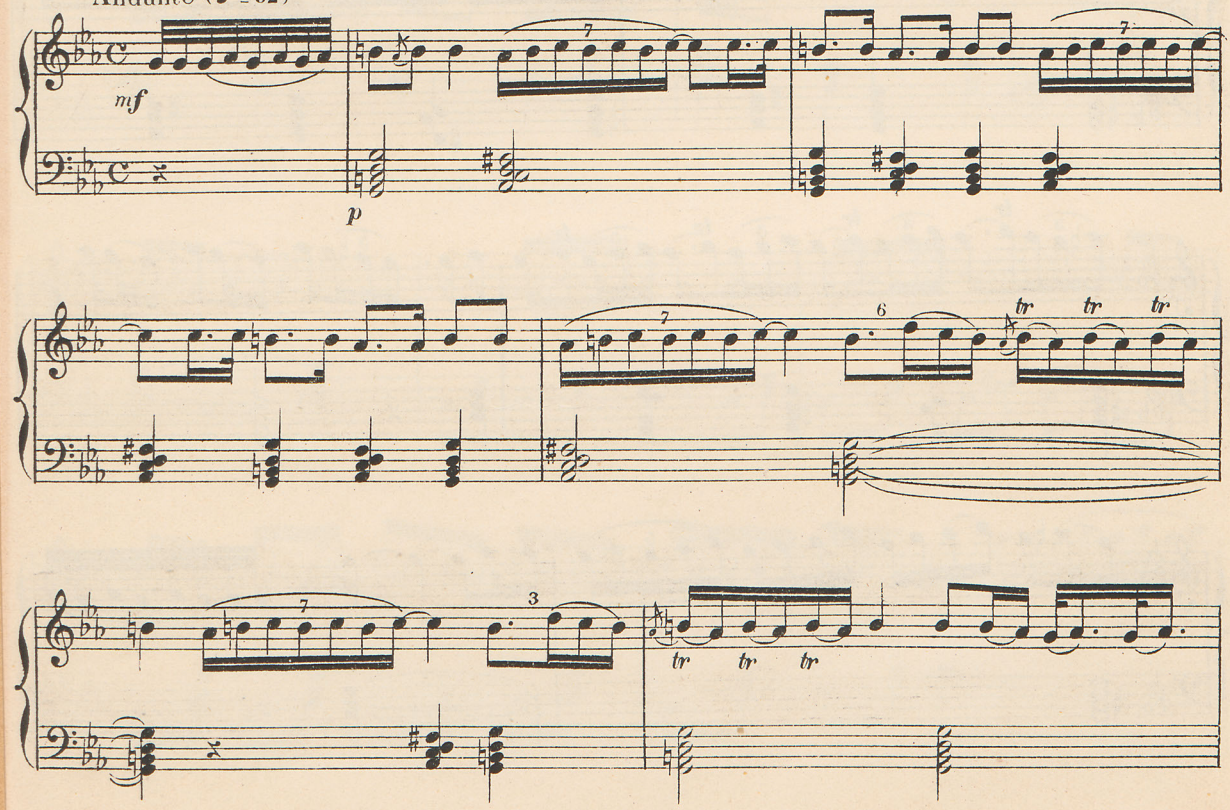
Tèsnîf: "dî-chèb kodjâ mèï khordî" تصنیف (دیشب کجا می خوردی)

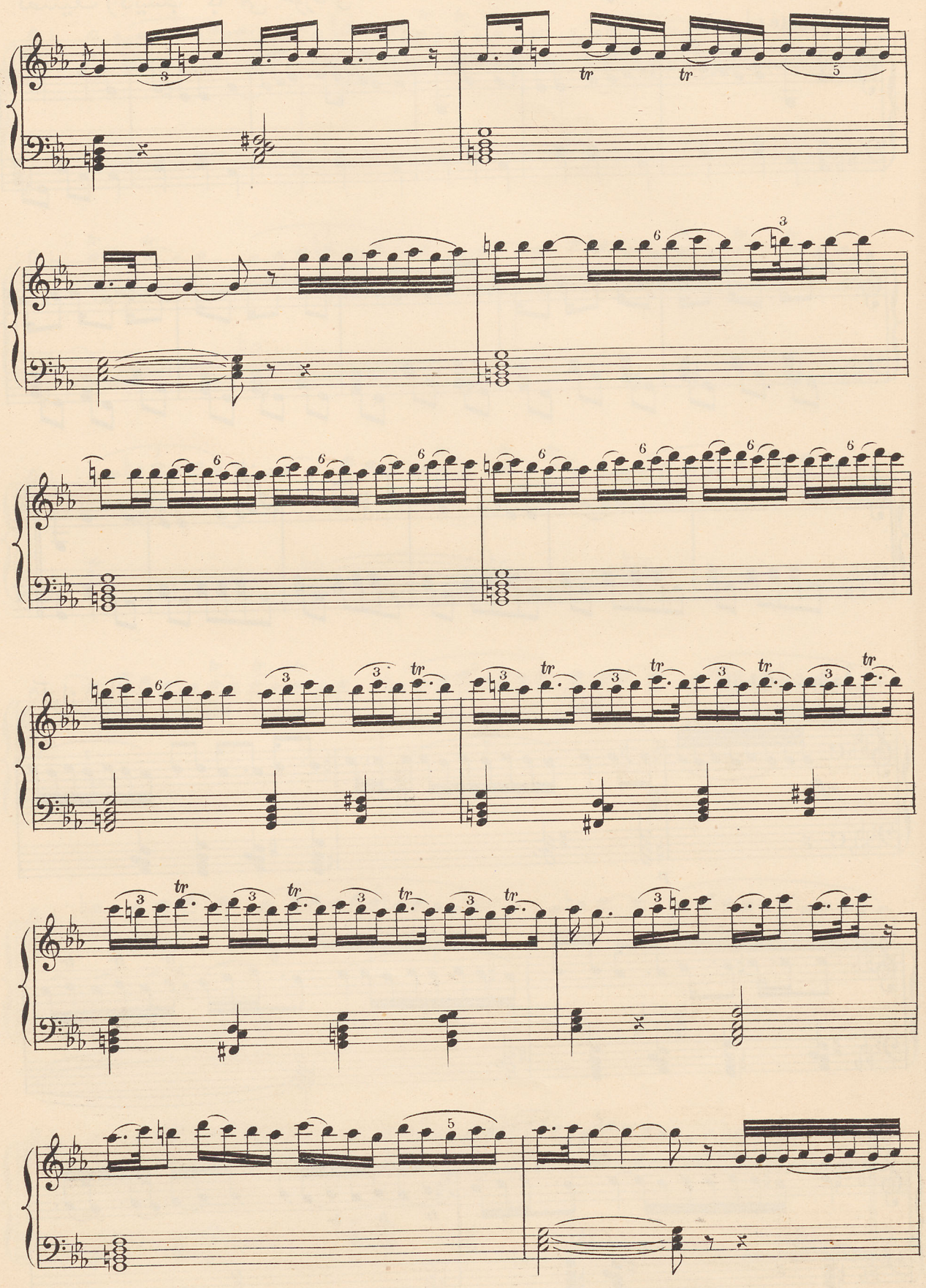
Andante (♩=60)

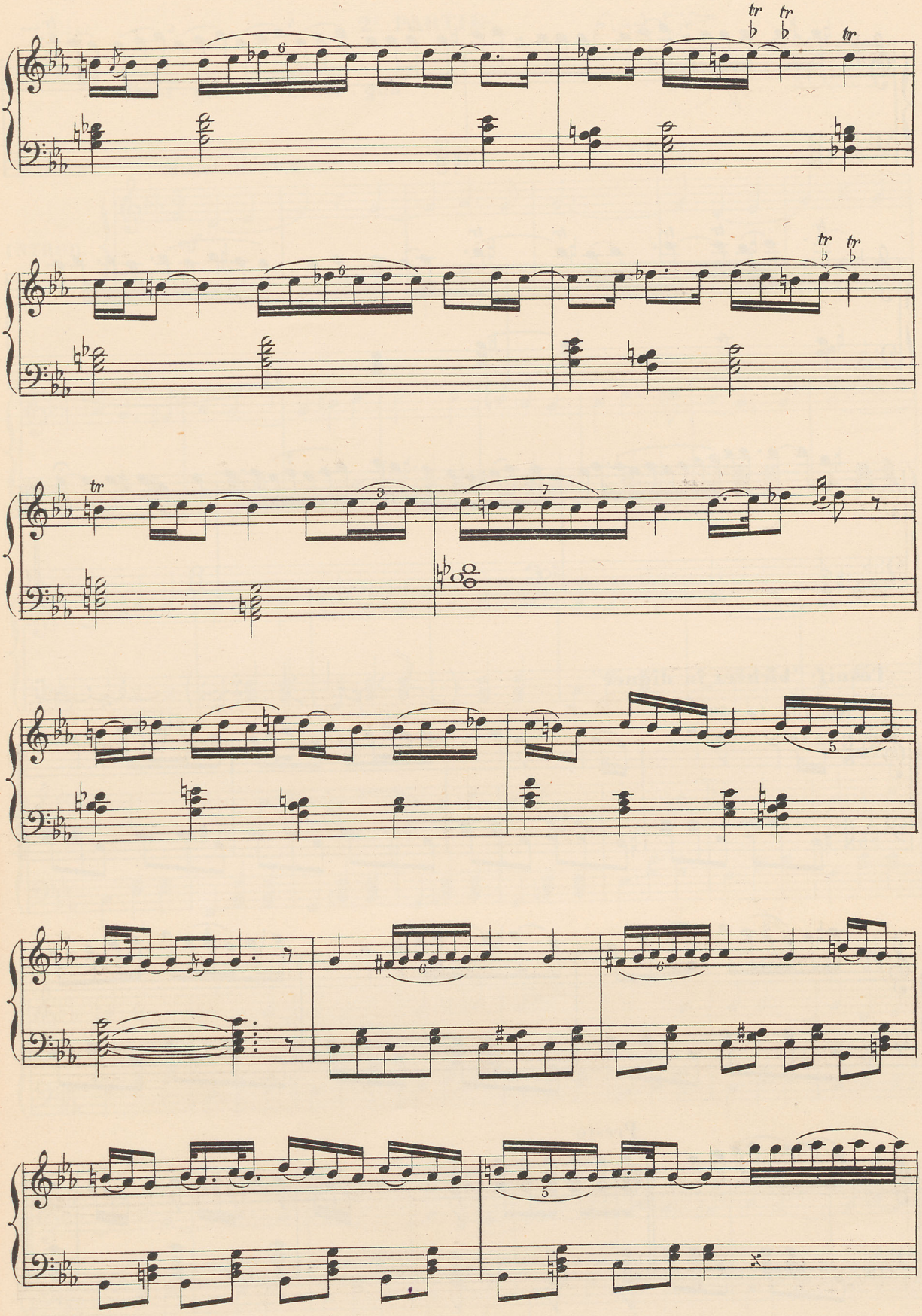


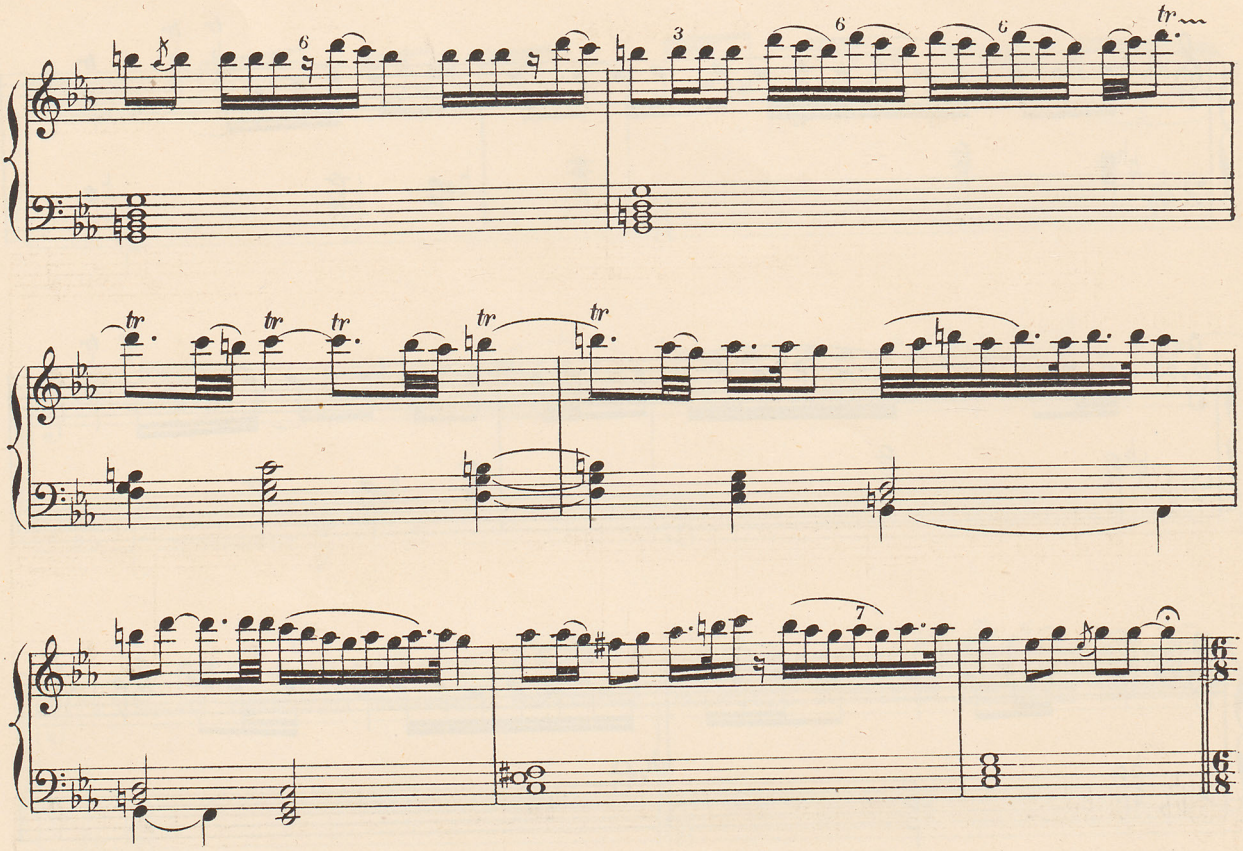
Âvâzè zâbol آواز زابل

Andante (♩=52)



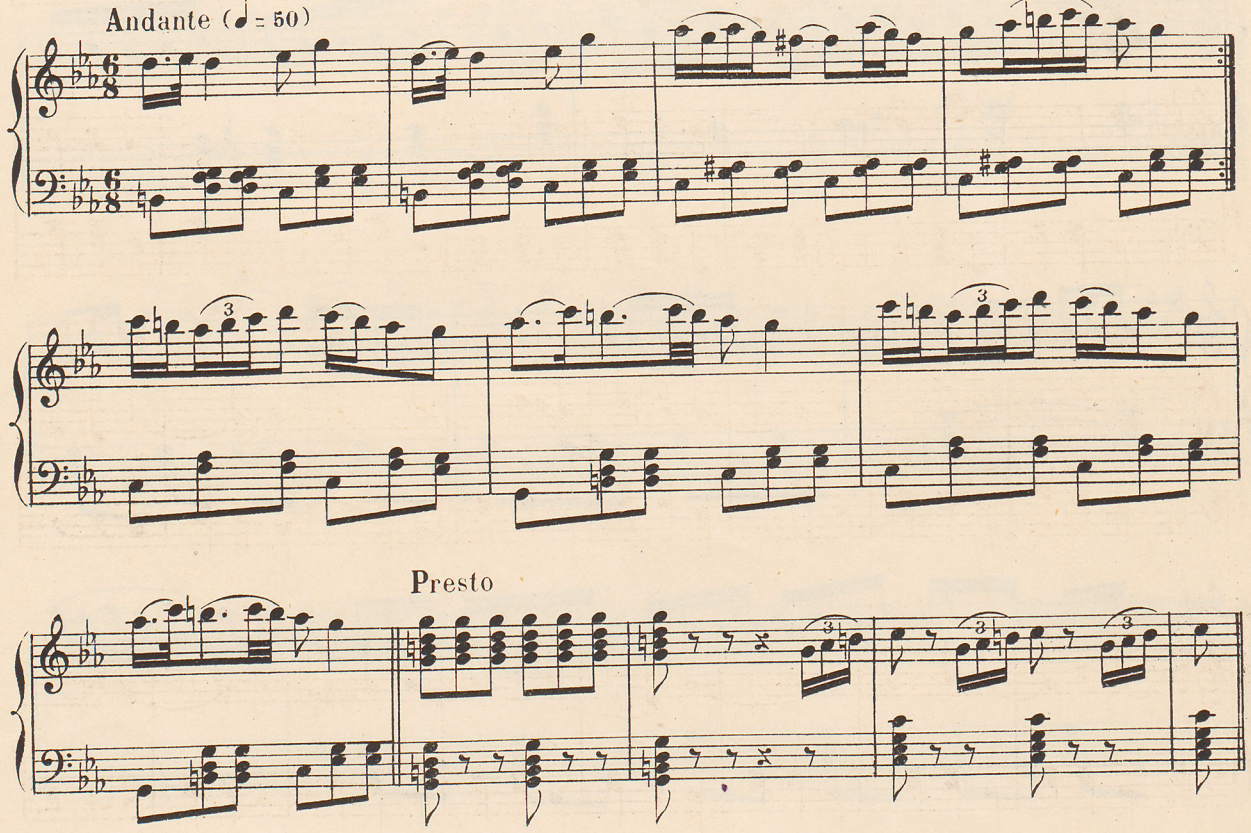






Tèsnif: "bîch èz în dîguèr" تصنیف (بیش از این دیگر)

Andante (♩ = 50)



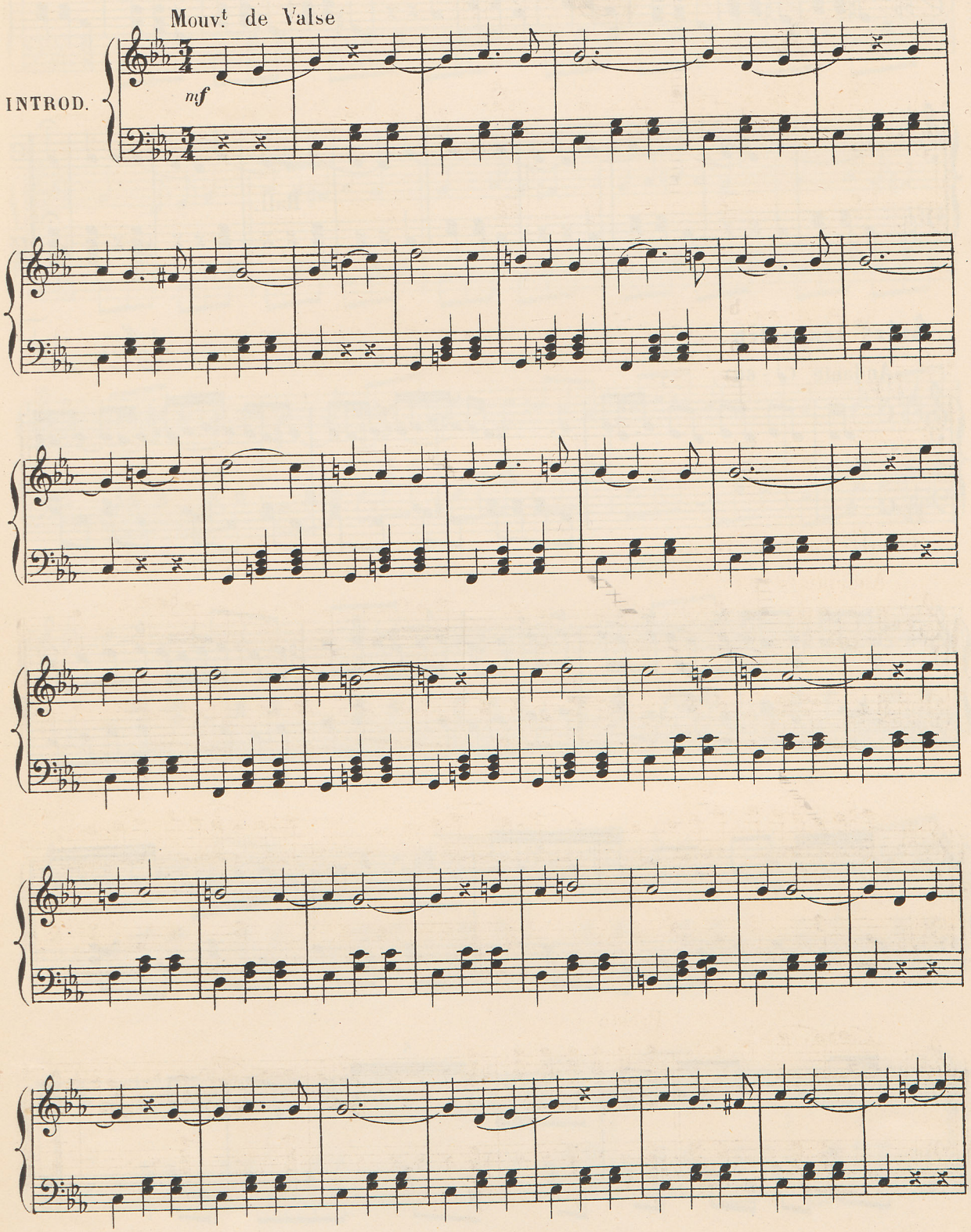
Presto

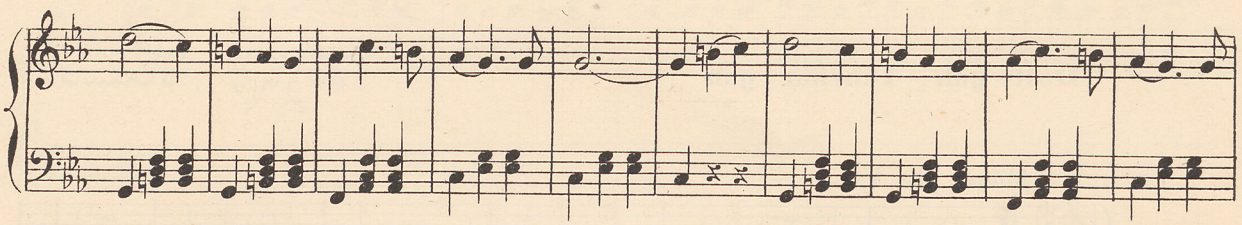
2e PARTIE

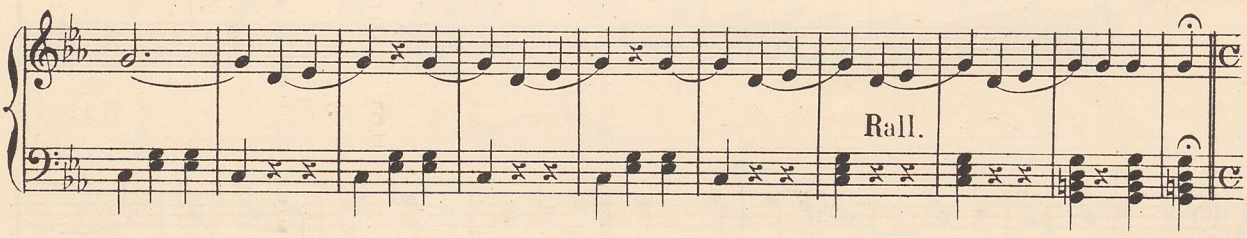
جزء دوم

Dèst - gâh Tchèhâr - gâh

دستگاه چهارگاه



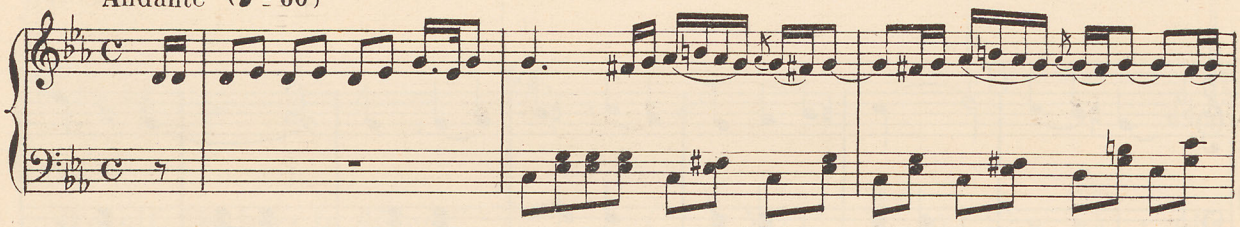


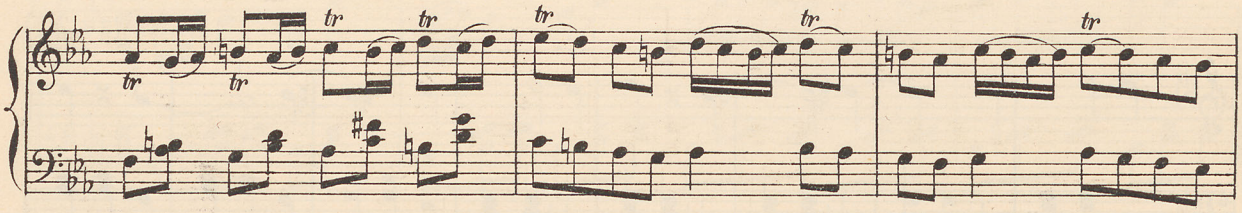


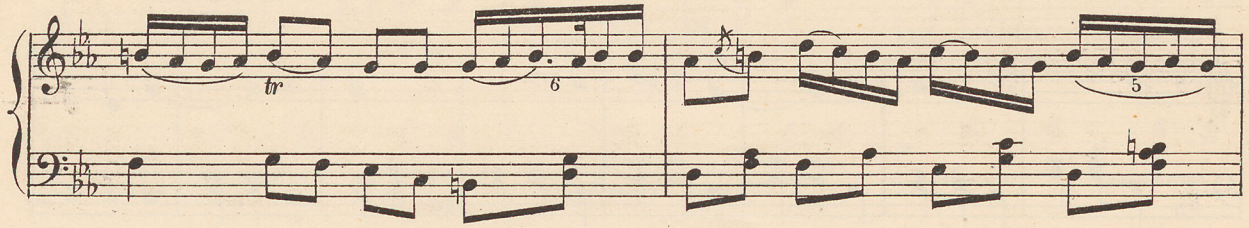
Âvâzè zèngoulèh

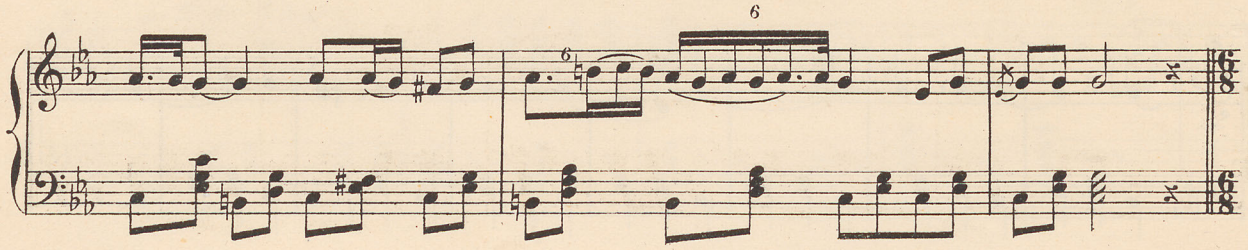
آواز زنگوله

Andante (♩ = 60)



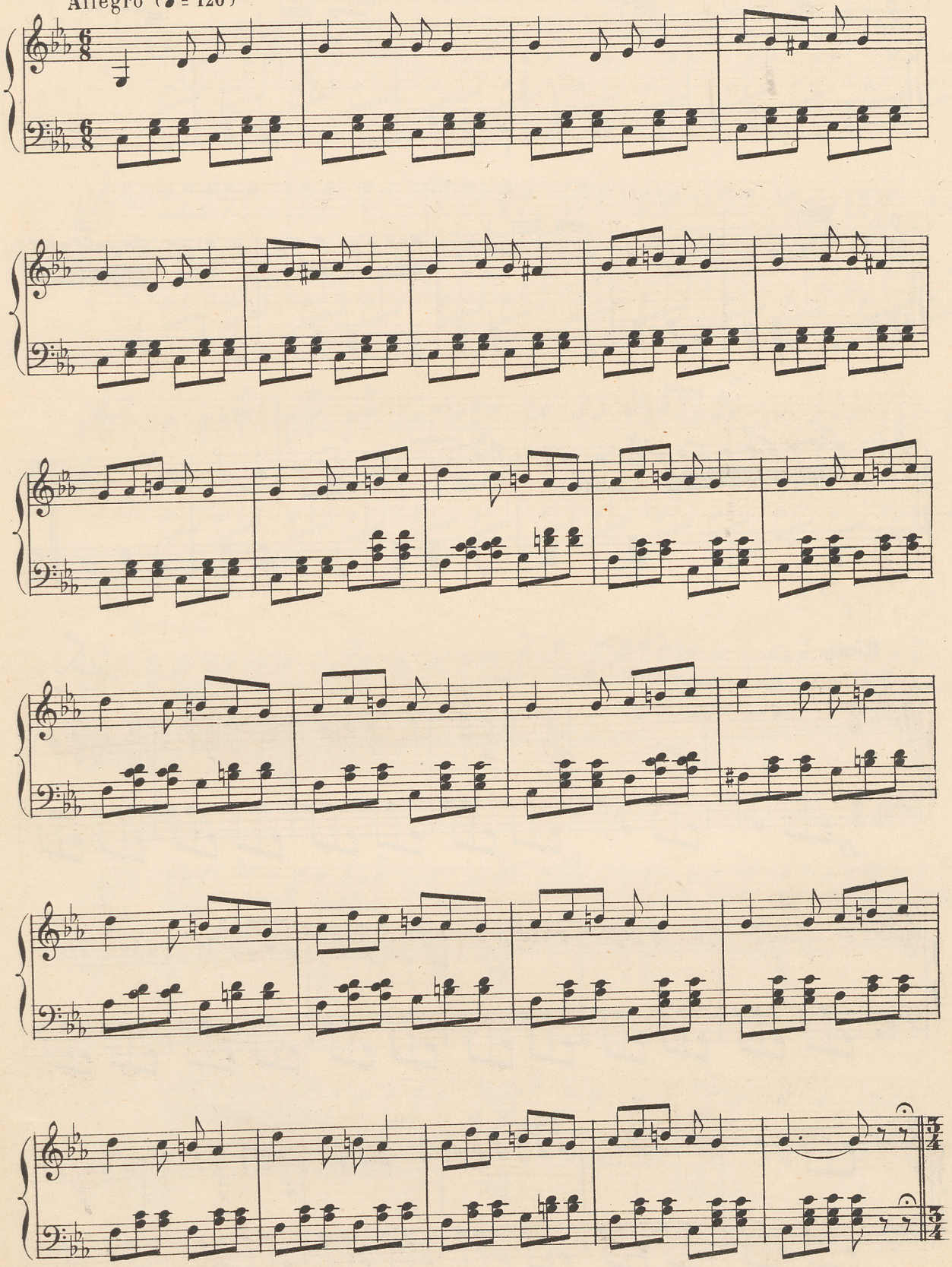






Rèng رنگ

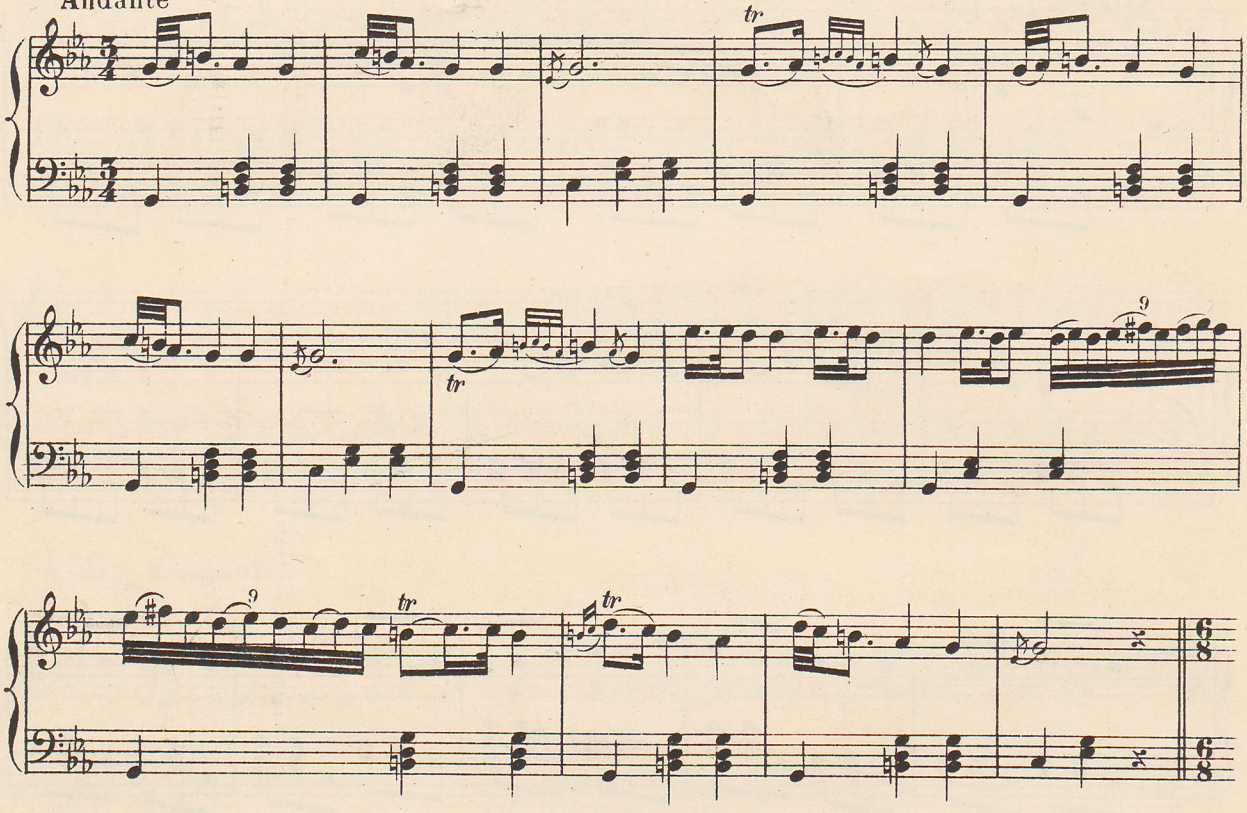
Allegro (♩ = 120)



Âvâz-é Hodî

آواز هدی

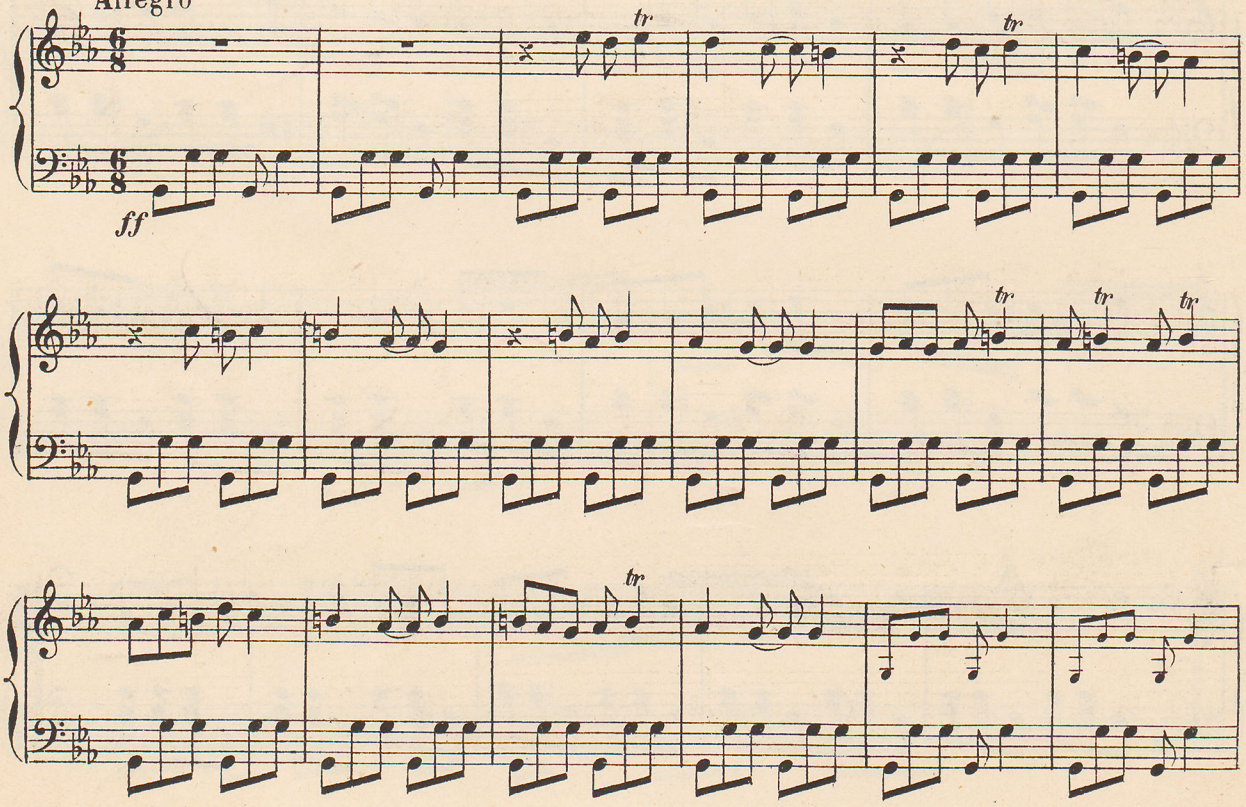
Andante

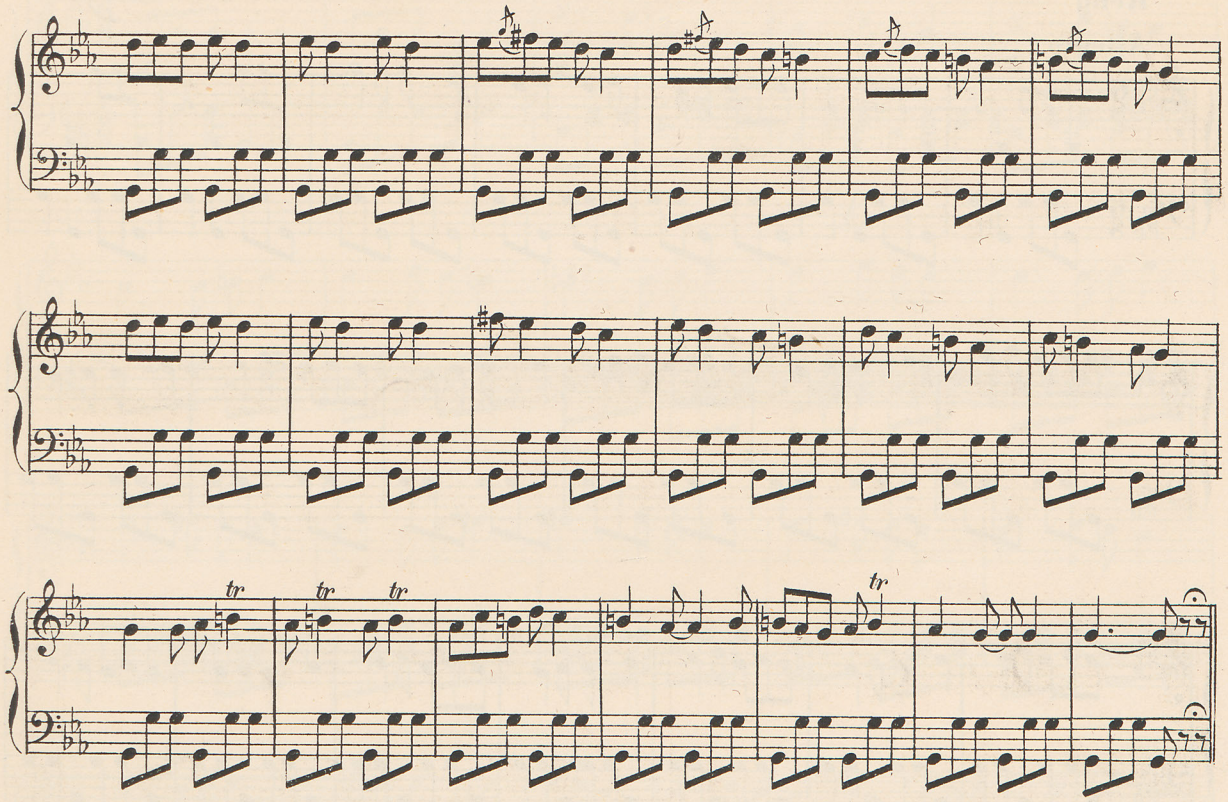


Rèng

رنگ

Allegro

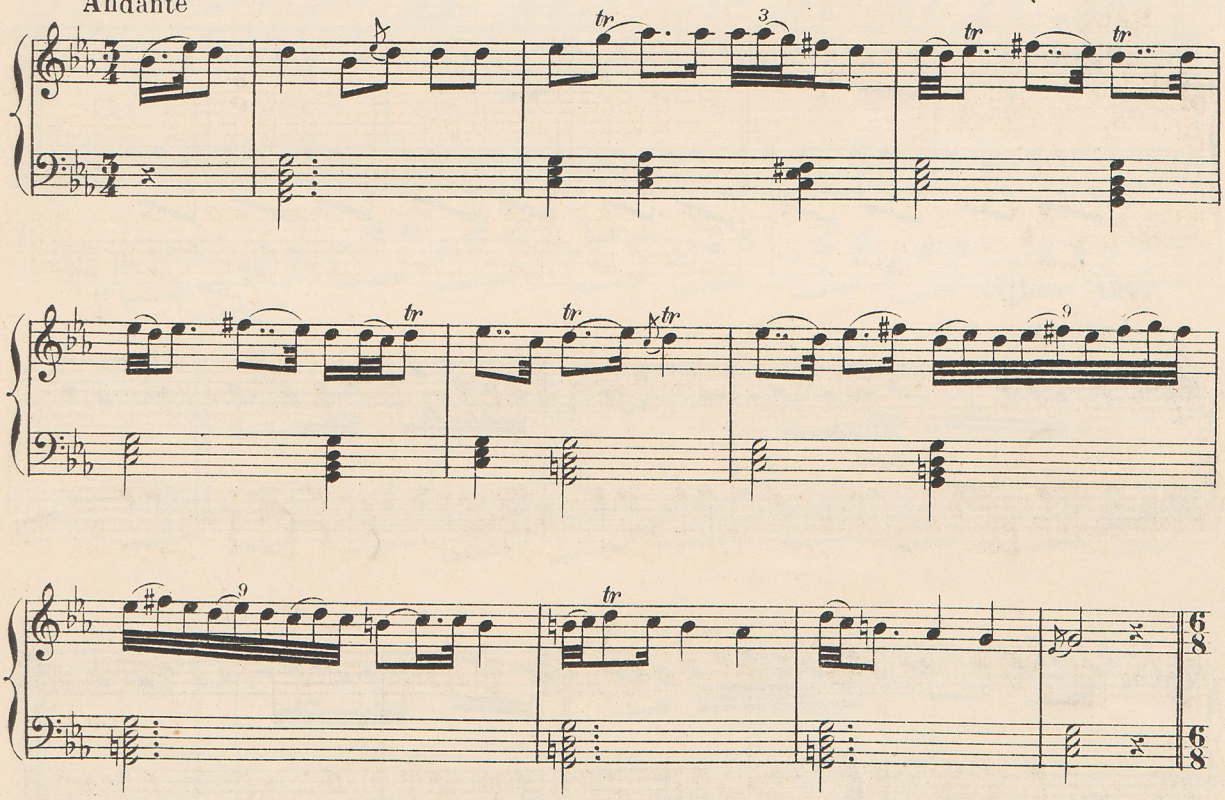




Âvâz è pèhlèvî

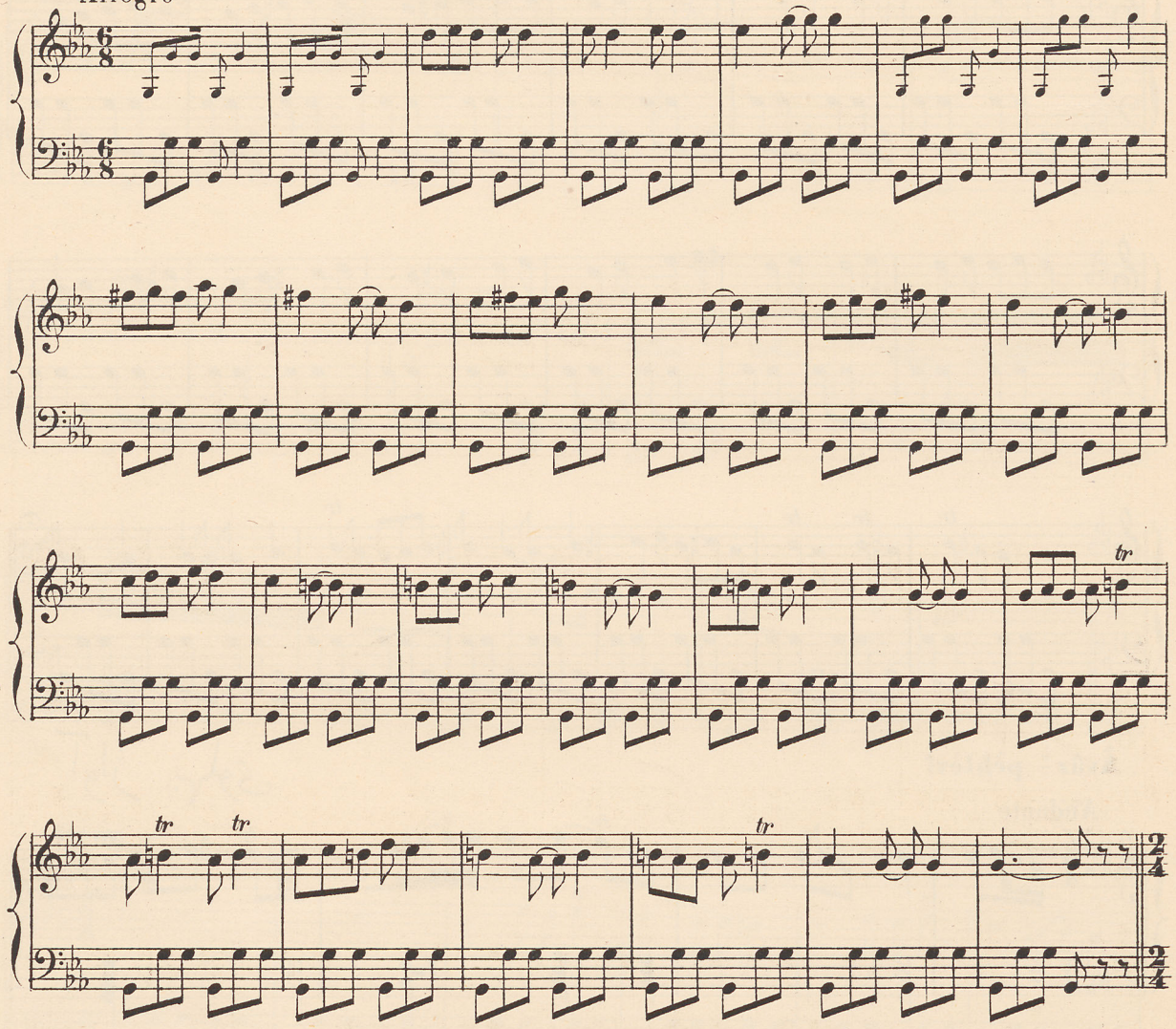
آواز پهلوی

Andante



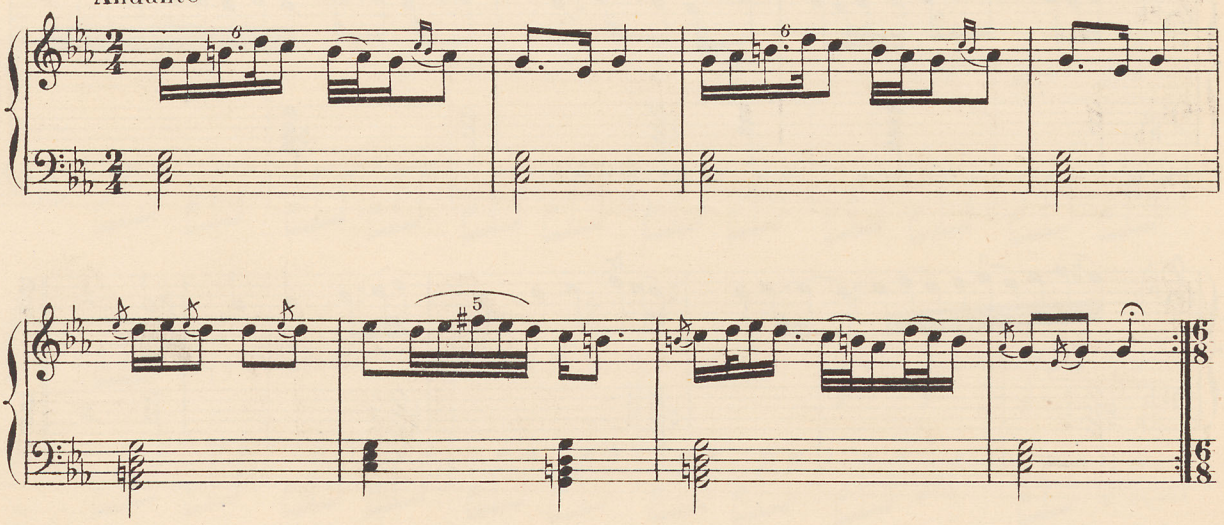
Rèng رنگ

Allegro



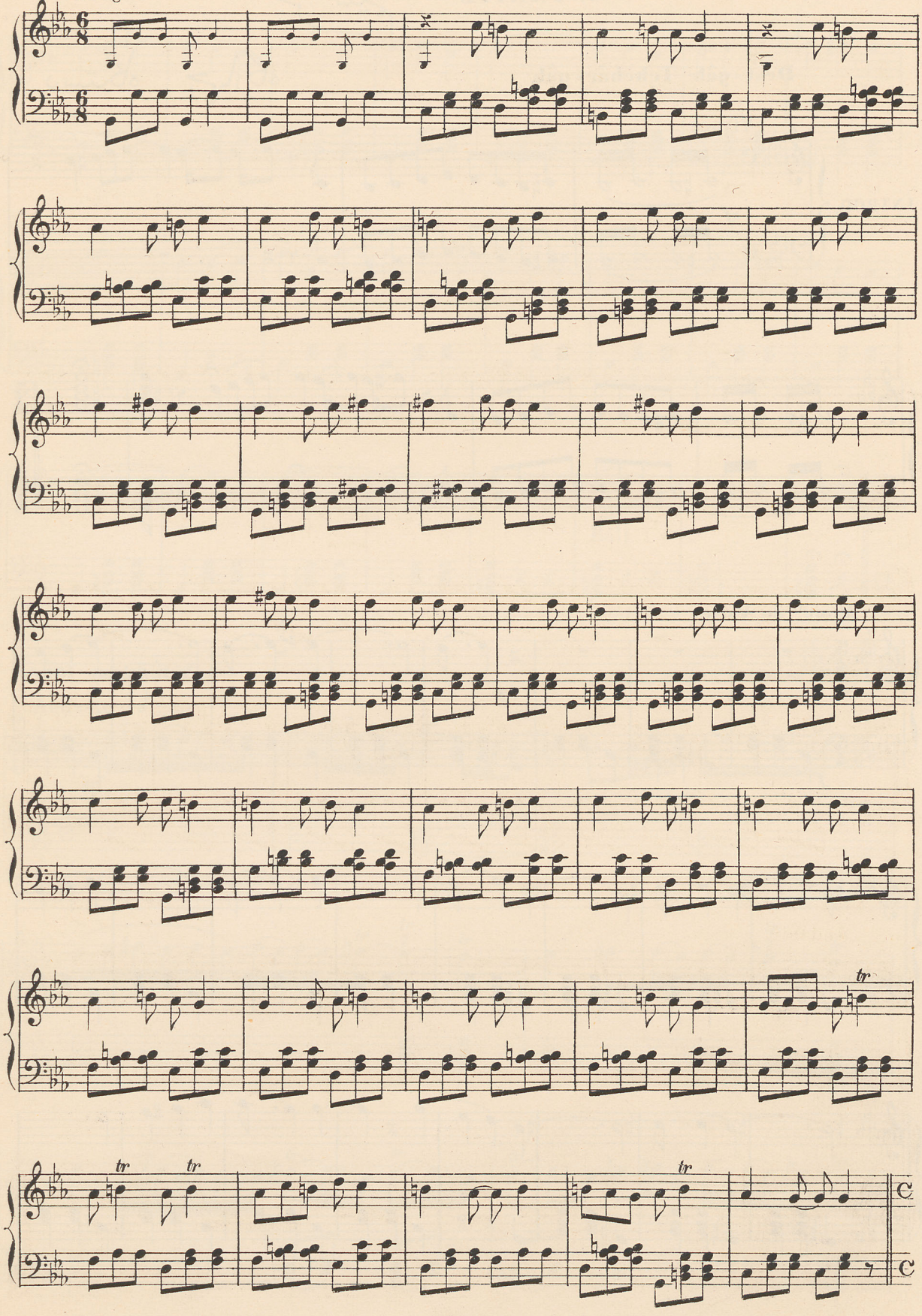
Âvâzè rèdjèz آواز رجز

Andante



Reng رنگ

Allegro



3e PARTIE

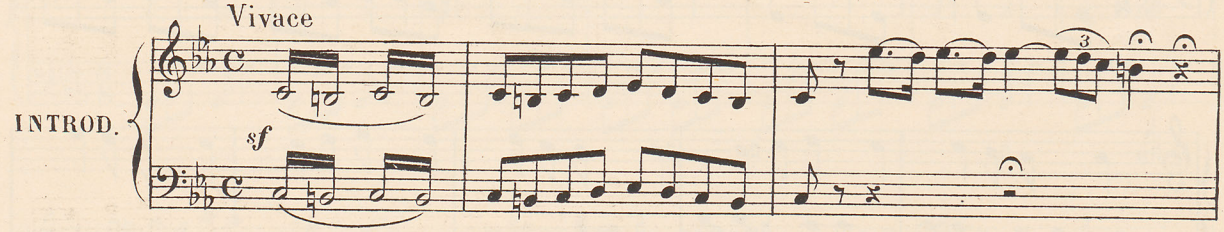
جزء سیم

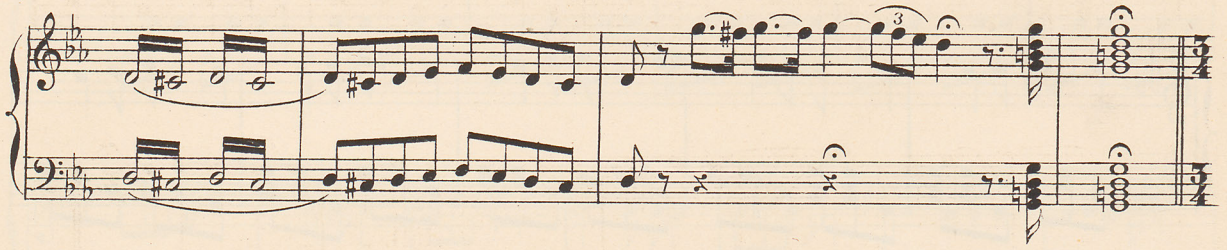
Dèst-gâh Tchèhâr-gâh

دستگاه چهارگاه

Vivace

INTROD.





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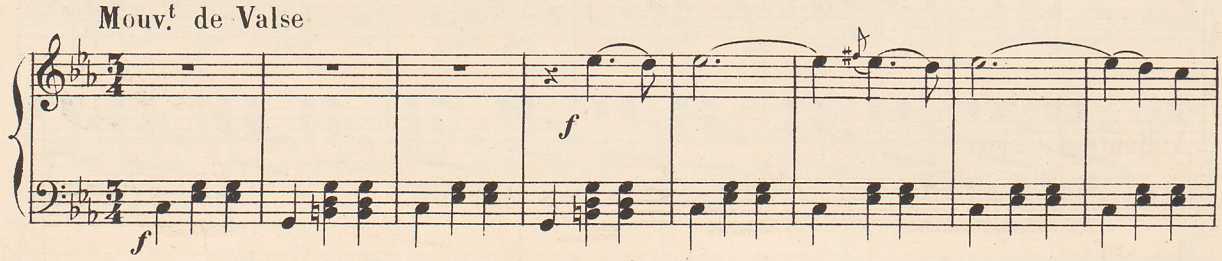
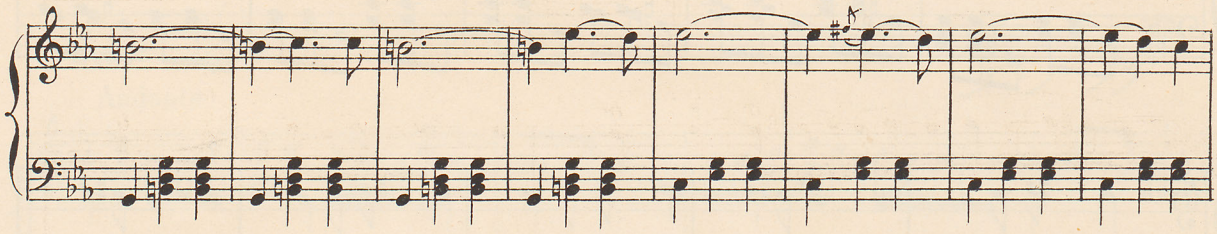
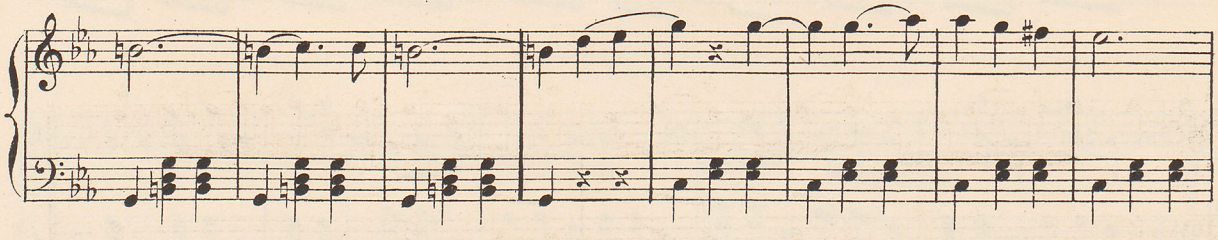
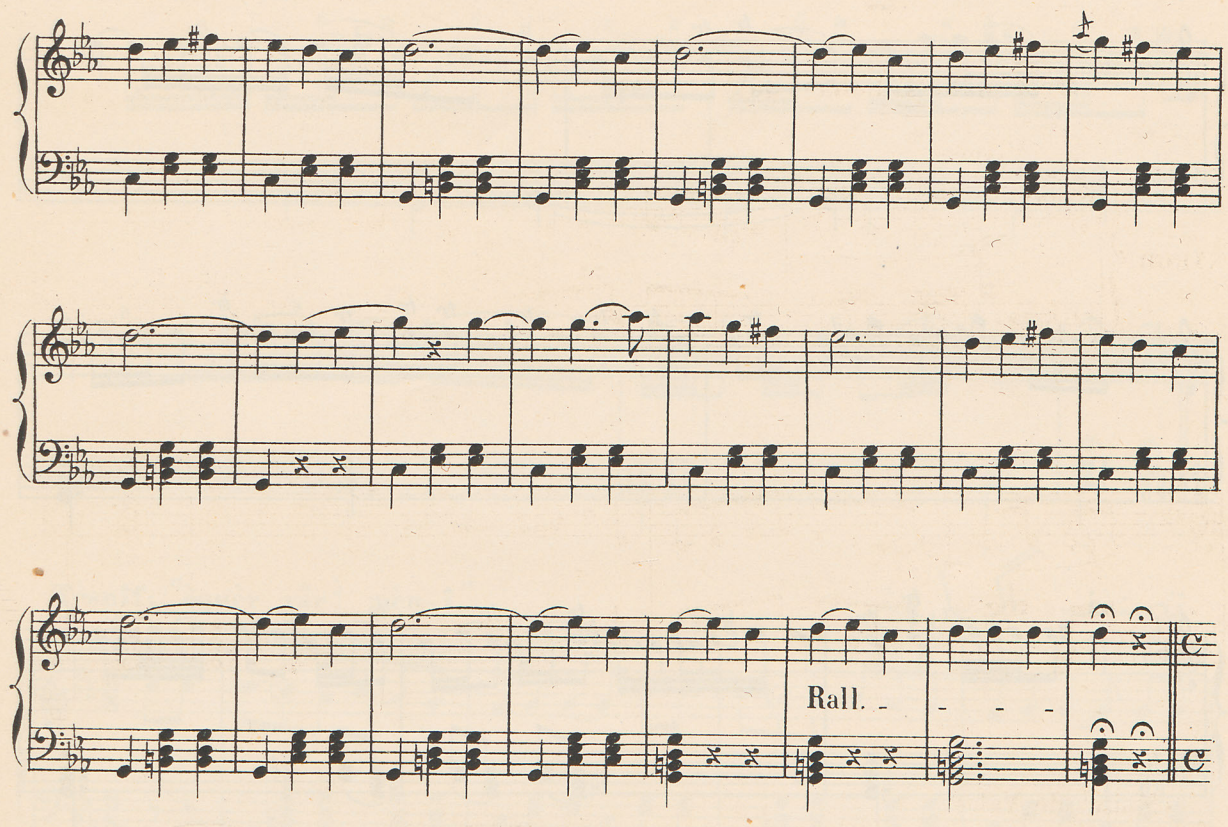


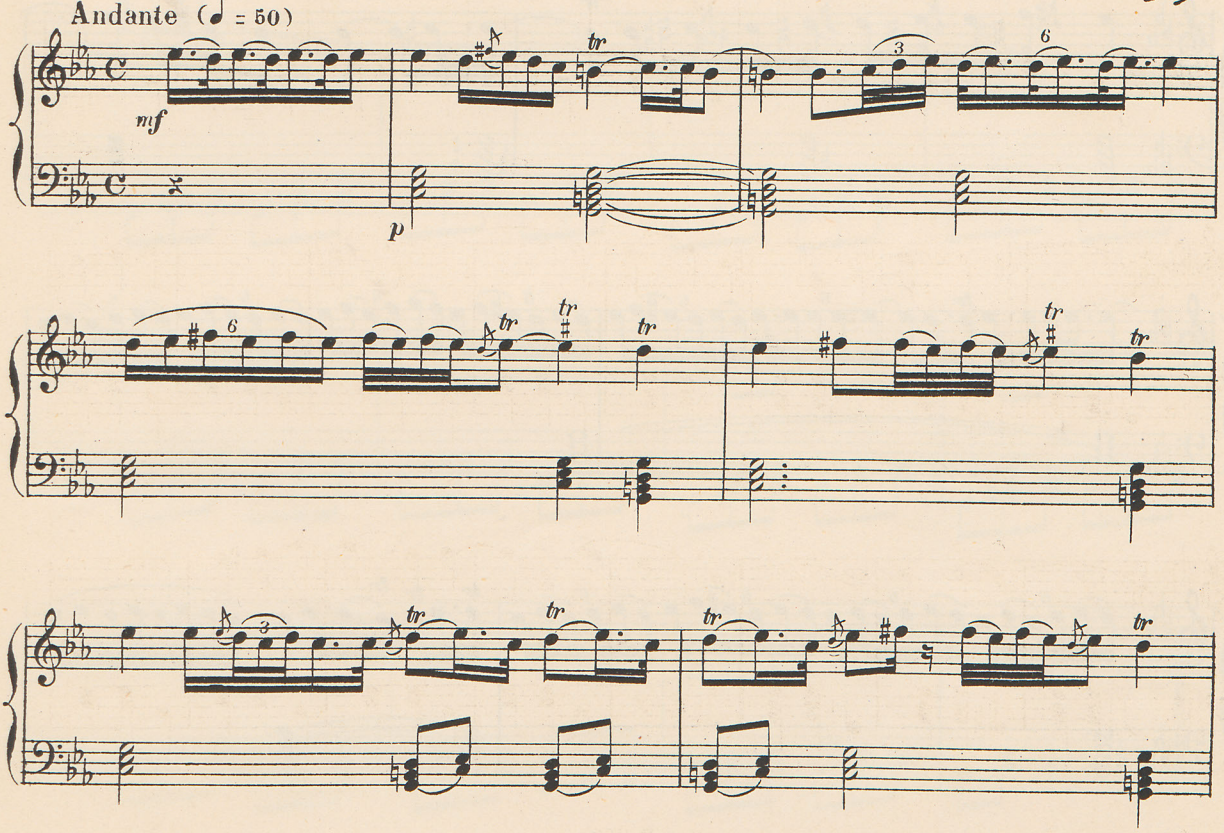


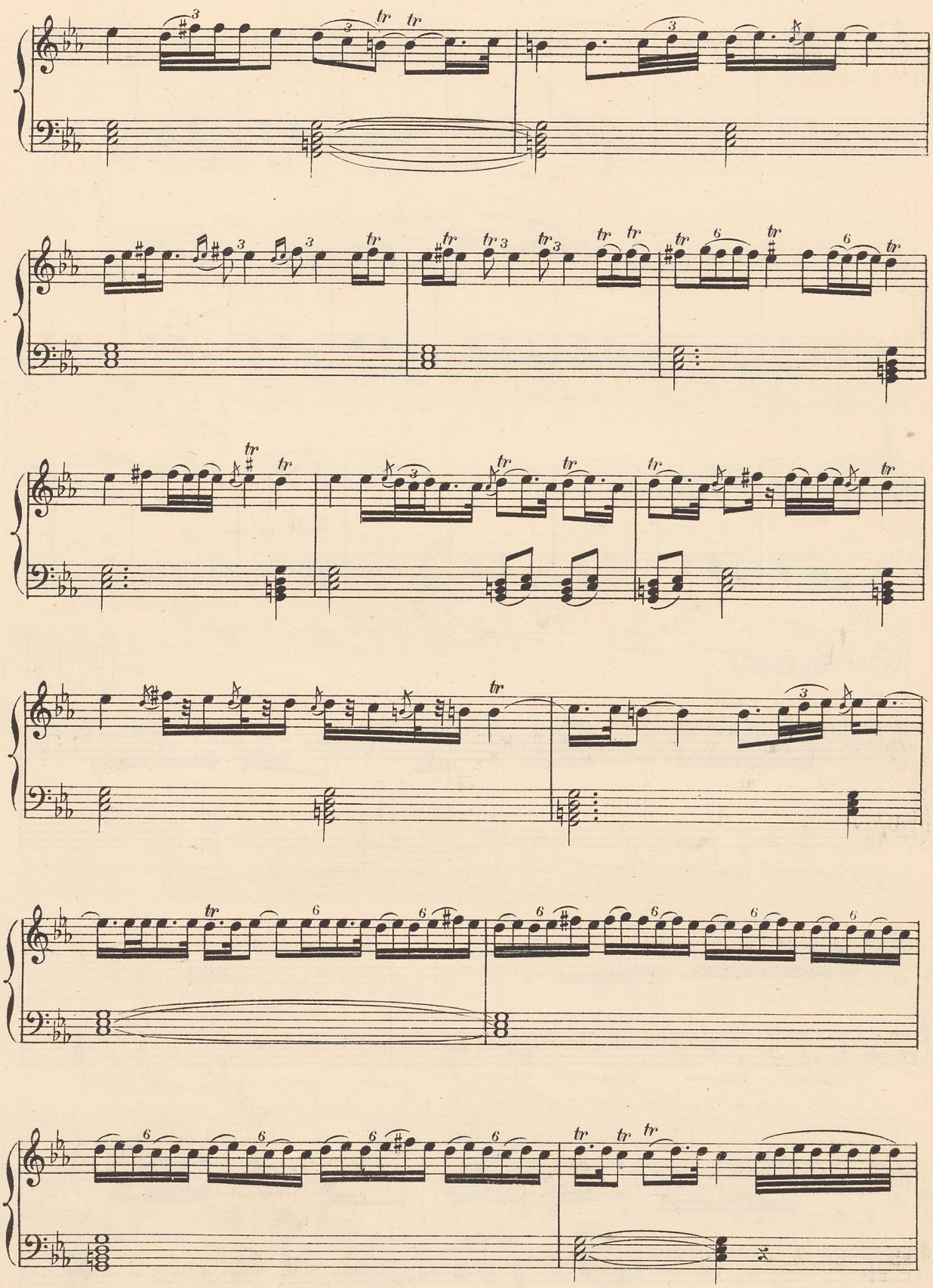


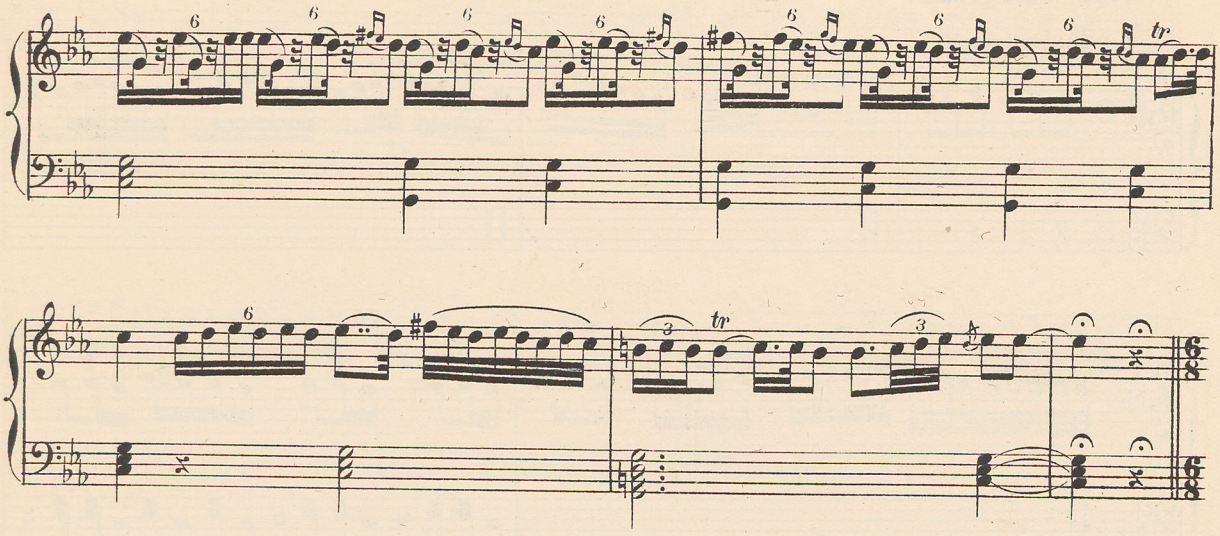


Âvâzè mokhâlèf آواز مخالف

Andante (♩ = 50)

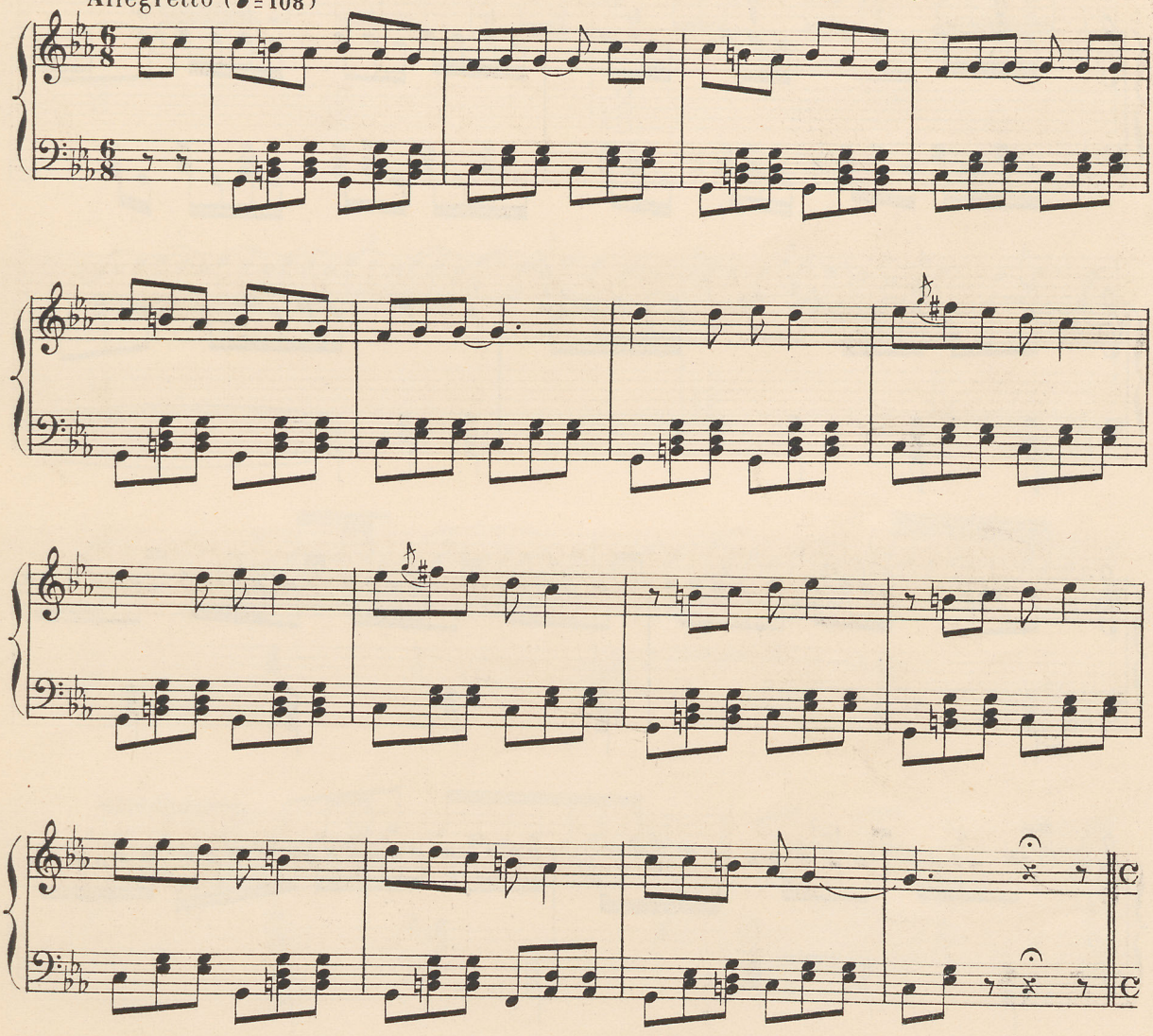






Tèsnîf: "èguèr yâr è mèn-î" تصنیف اگر یار منی

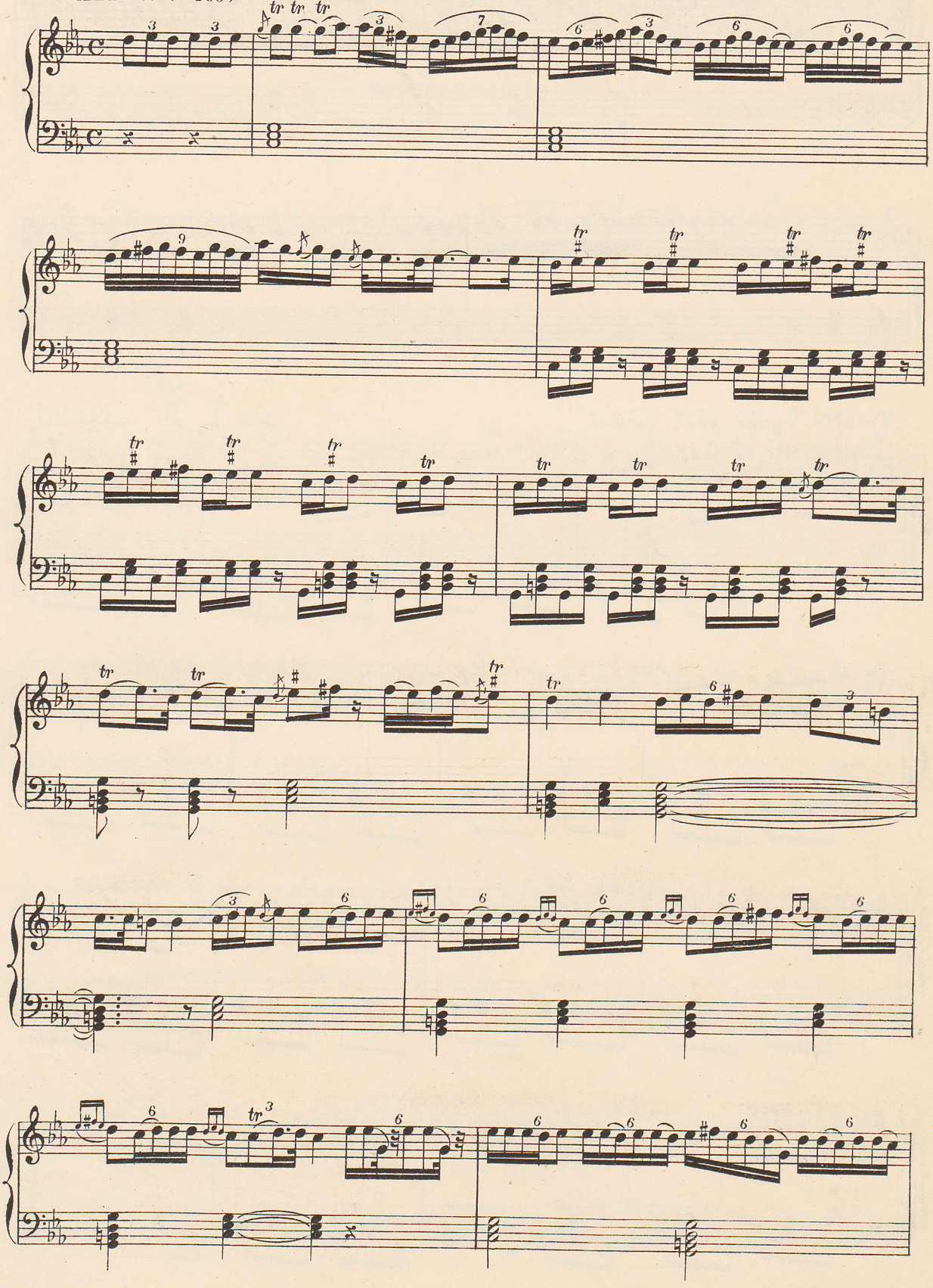
Allegretto (♩= 108)

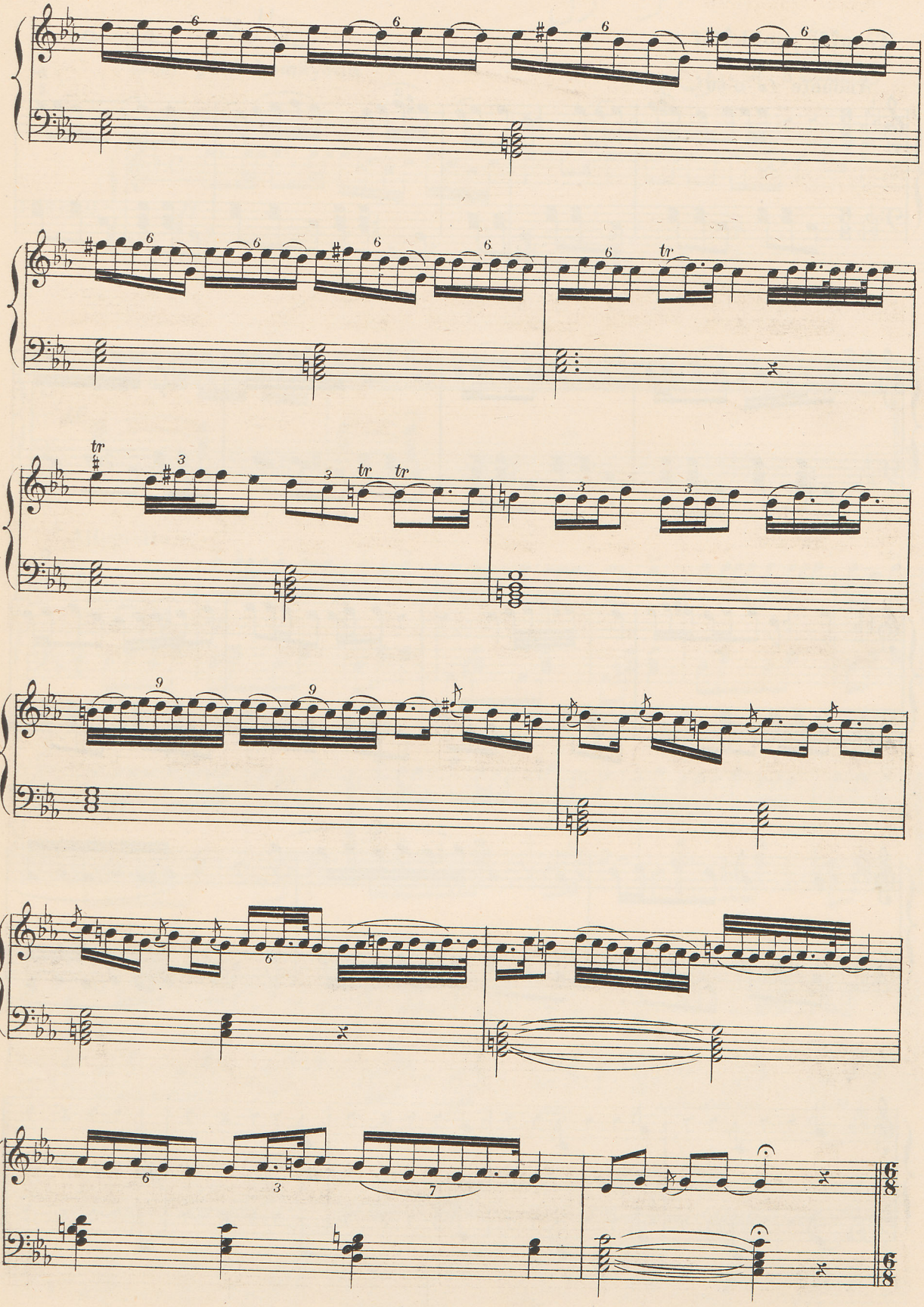


Âvâzè magloûb

آواز مغلوب

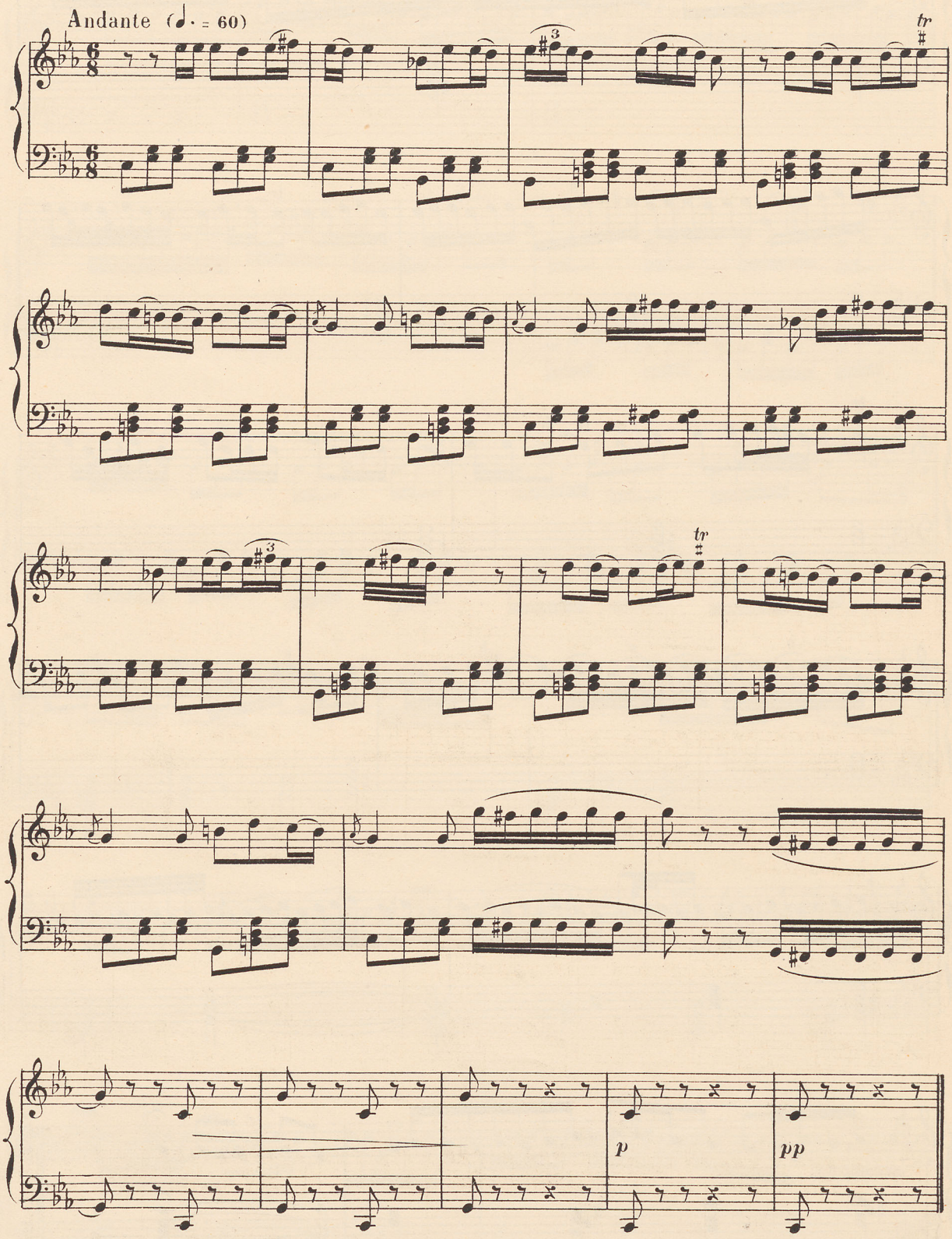
Andante (♩=56)





Tèsnîfè mokhâlèf تصنيف مخالف

Andante (♩. = 60)

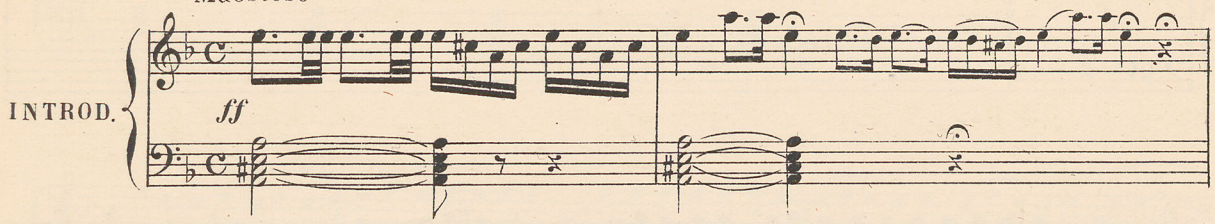


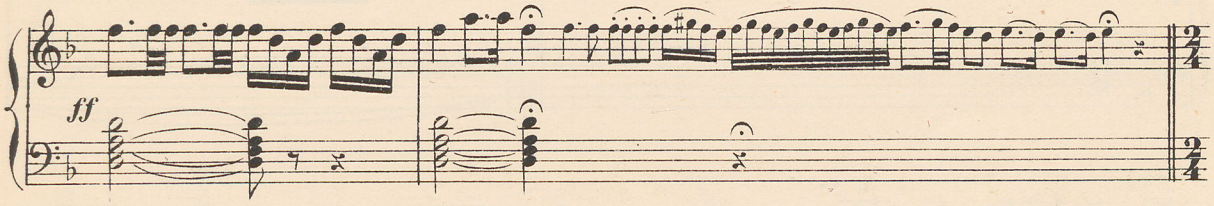
1re PARTIE جزء اول

Dèst-gâhè homâyoûn دستگاه هومایون

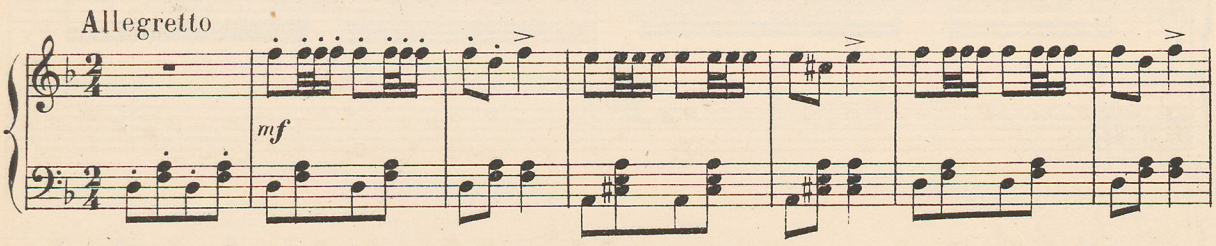
Maestoso

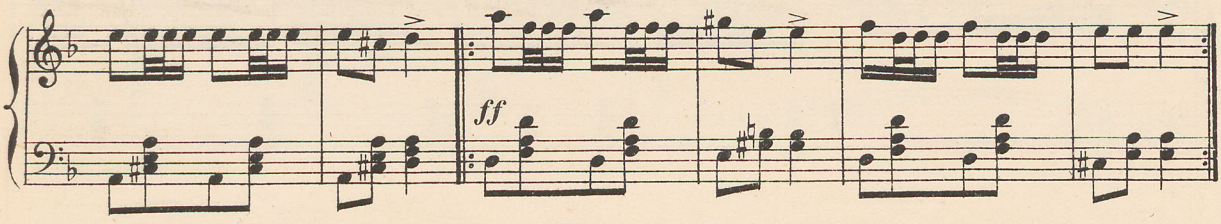
INTROD.

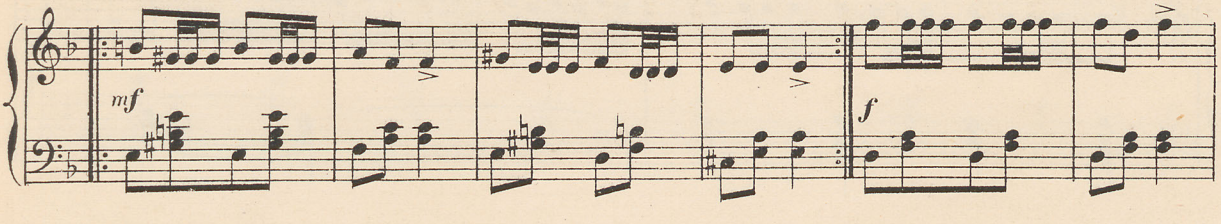


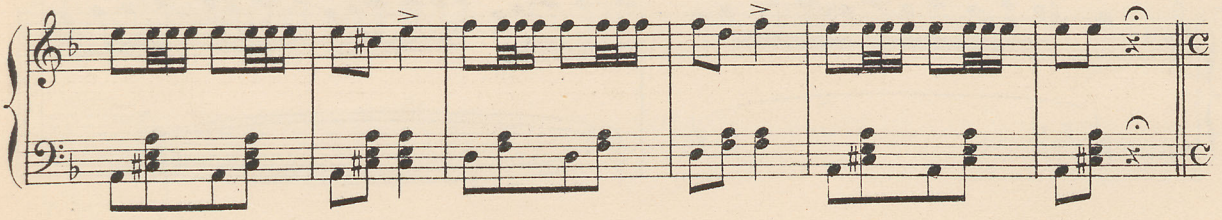


Allegretto





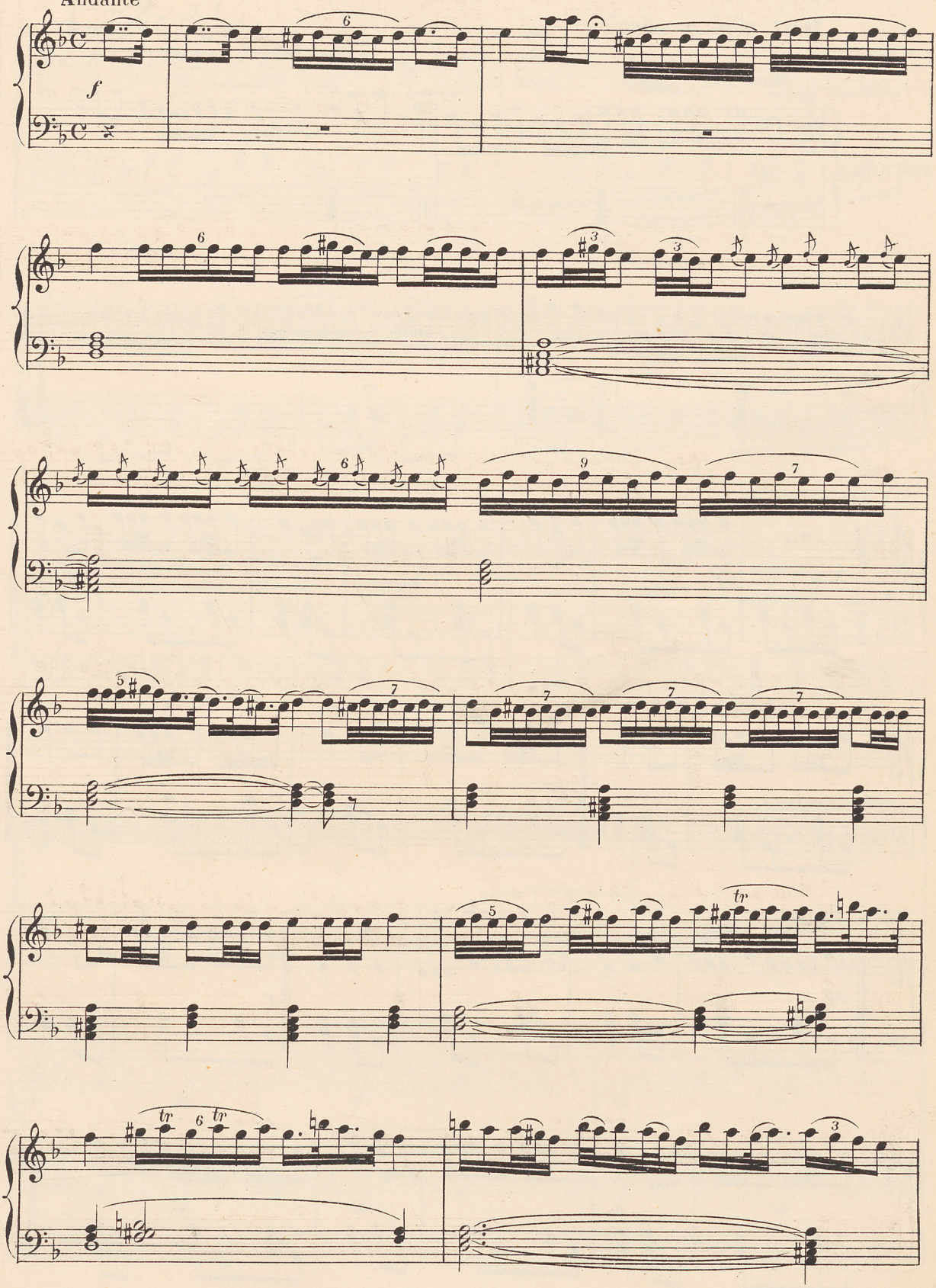


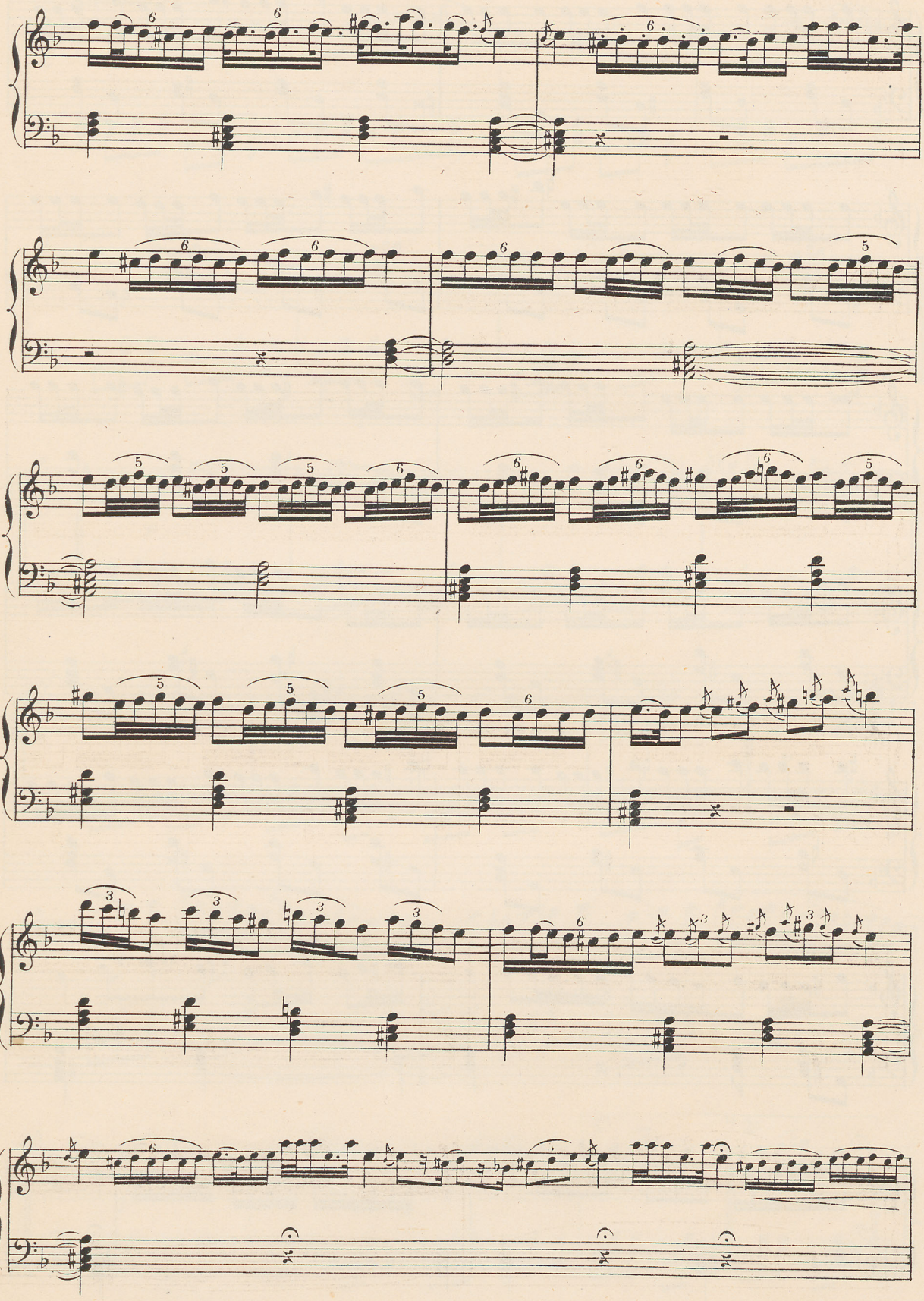


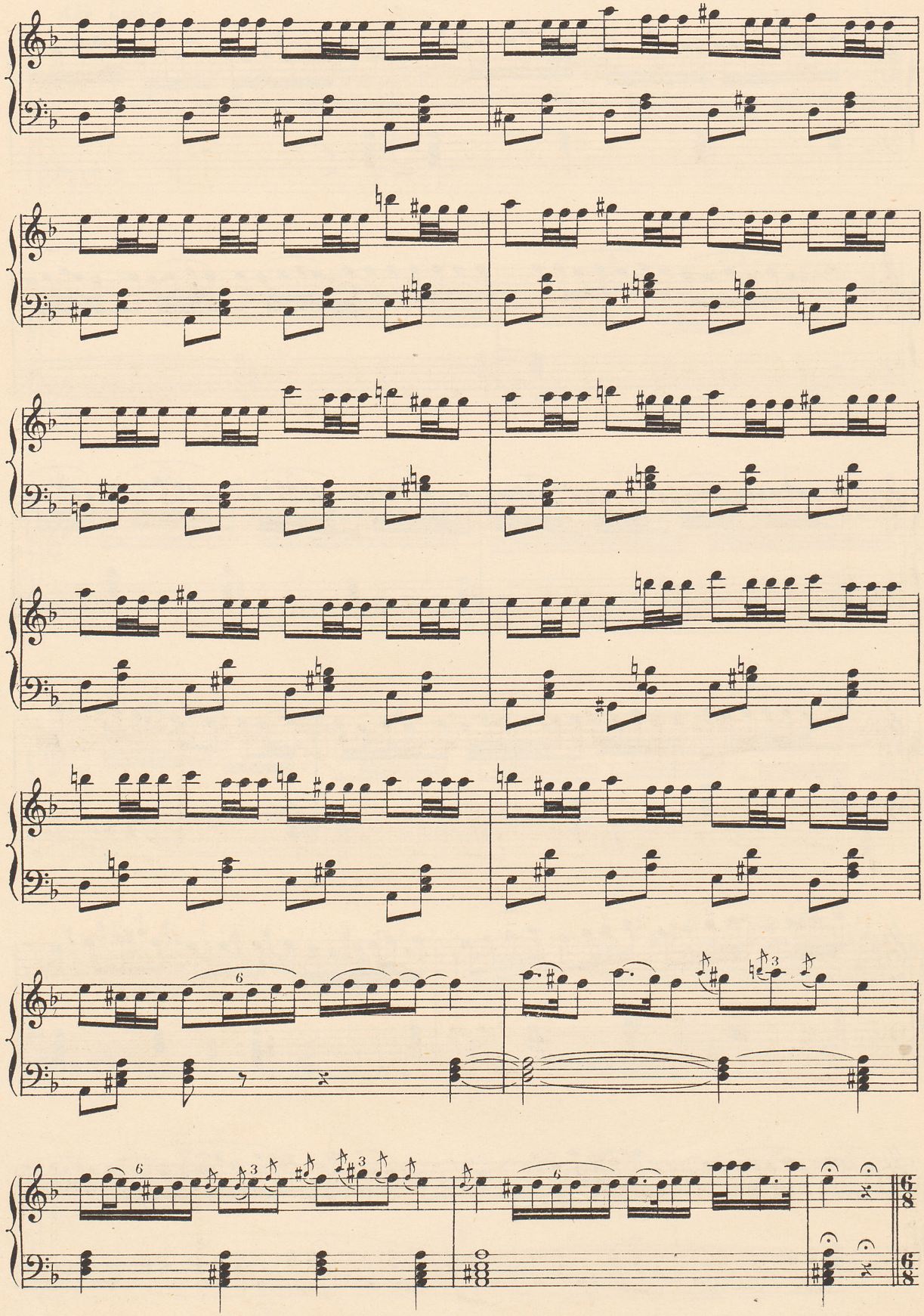
dèr âmèd

در آمد

Andante

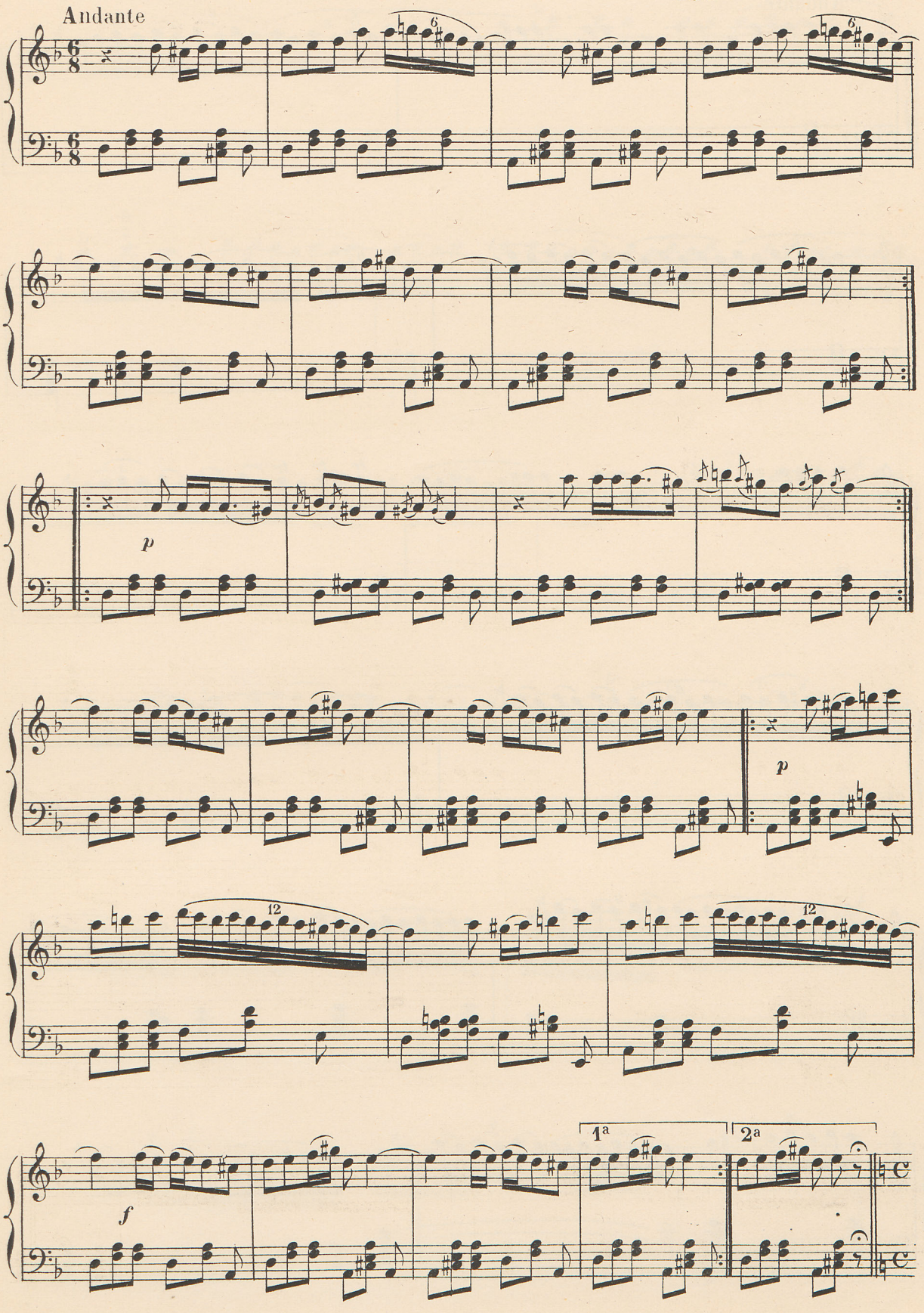






Tèsnîfè homâyoûn تصنيف هايون

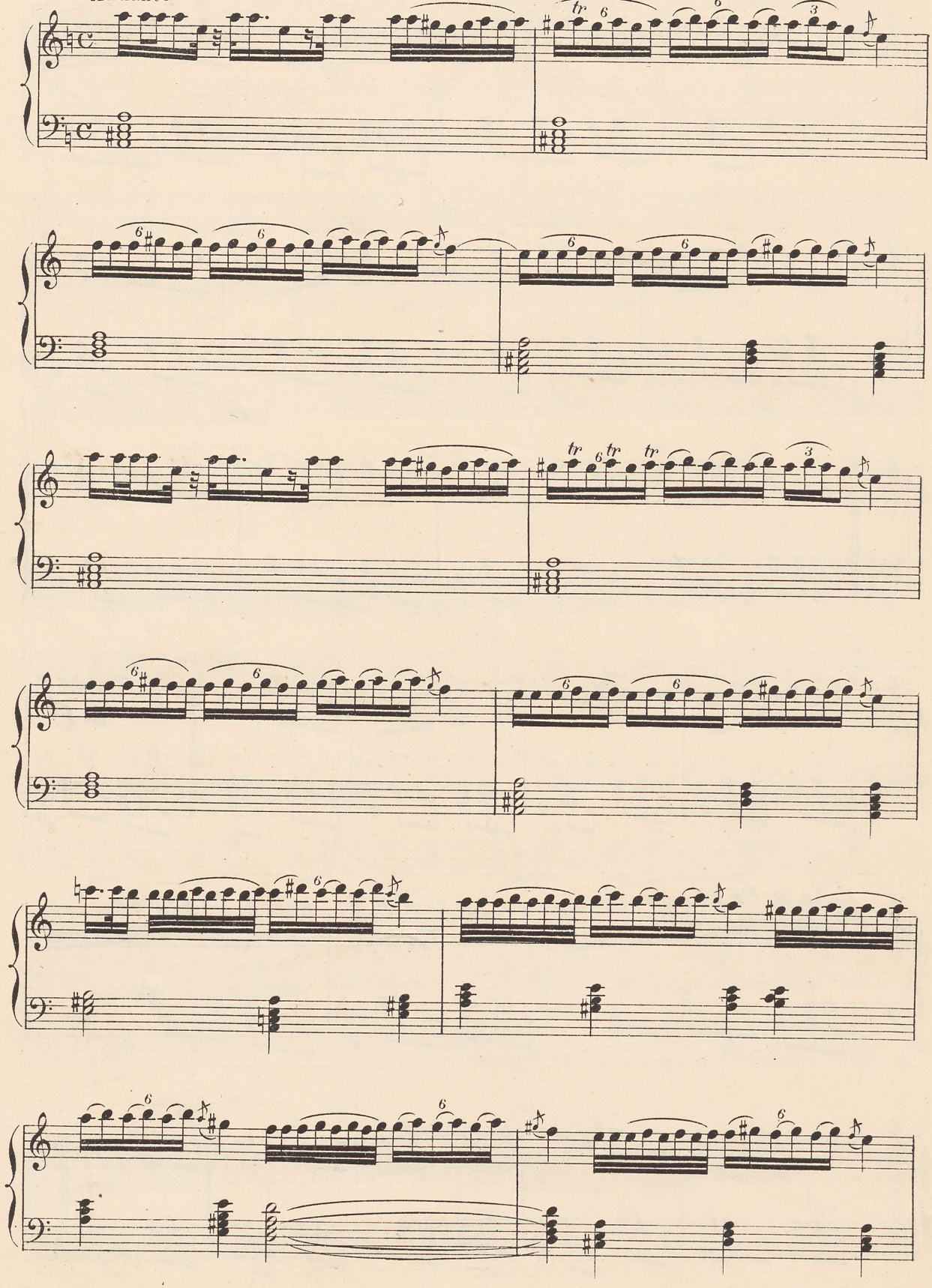
Andante

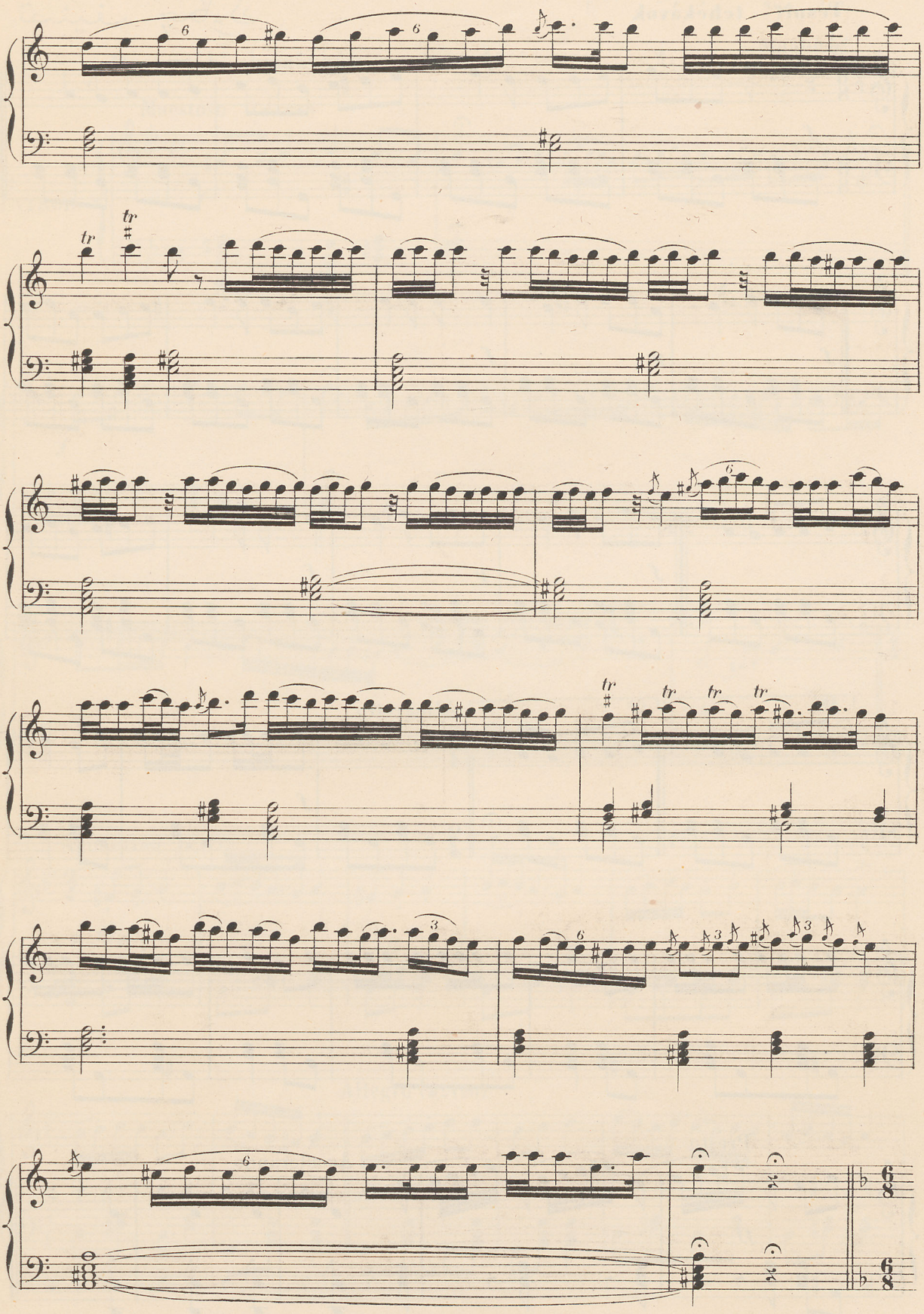


Âvâzè tchèkâvok

آواز چکاوک

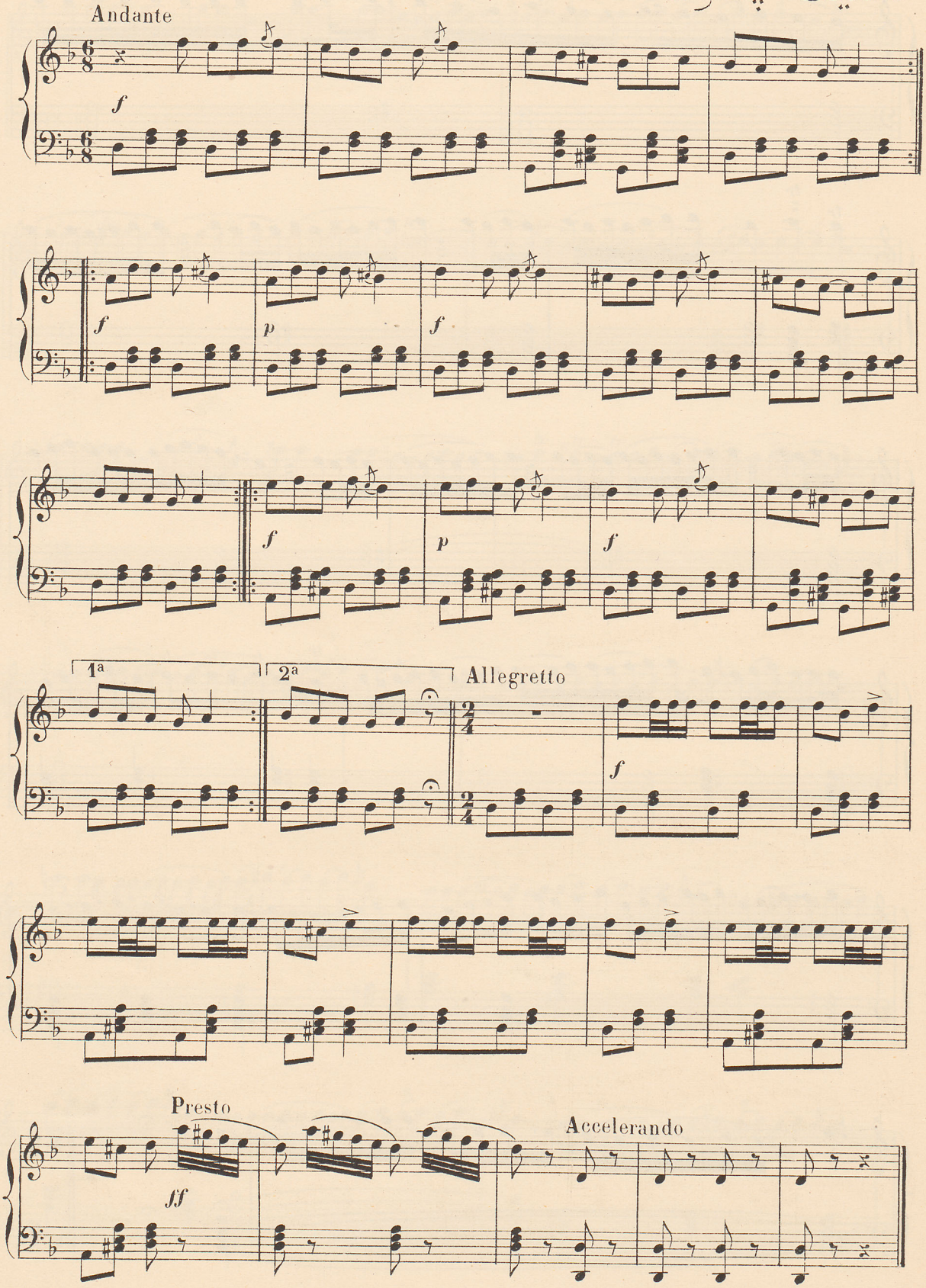
Andante





Tèsnîf$^{\underline{\text{è}}}$ tchèkâvok تصنيف چكاوك

Andante



2e PARTIE

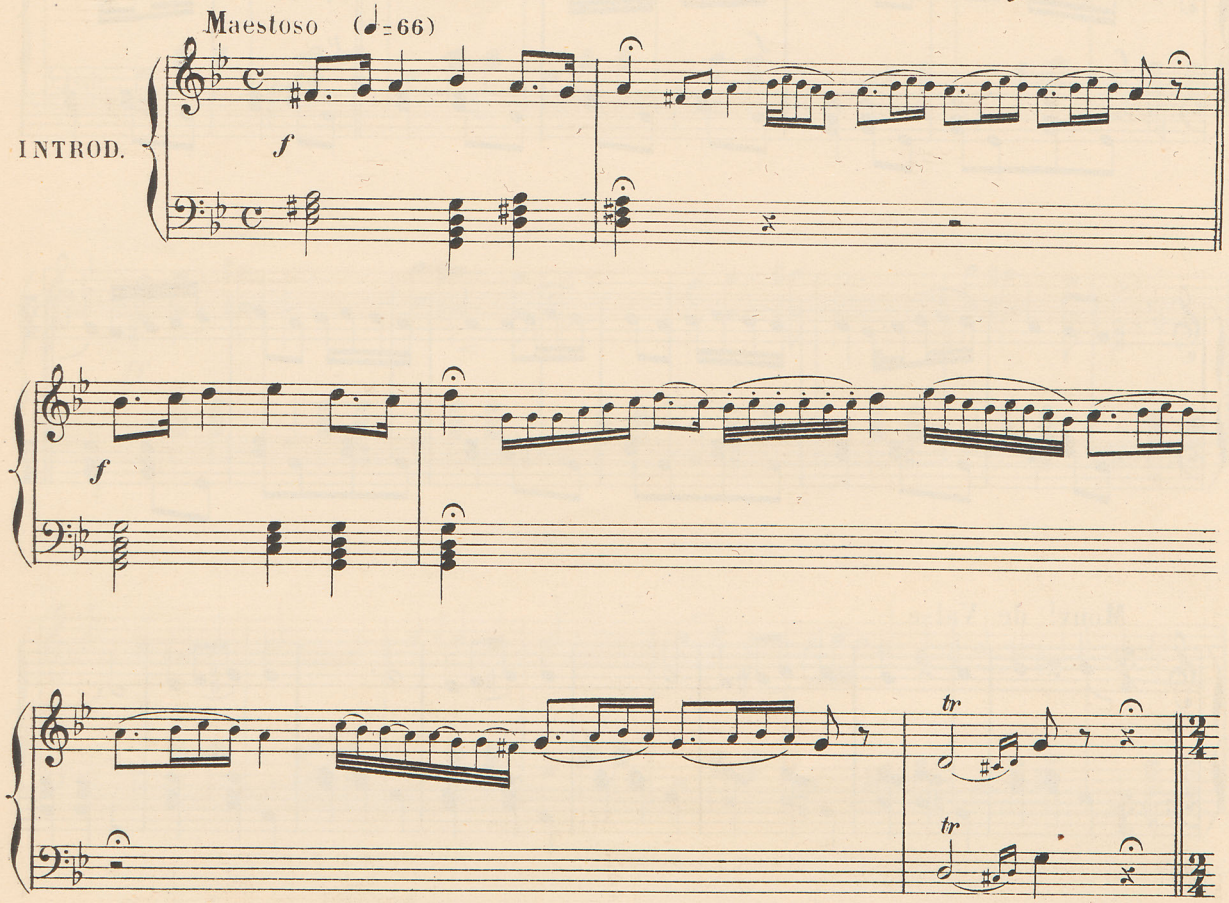
جزء دوم

Dèst-gâhè homâyoûn

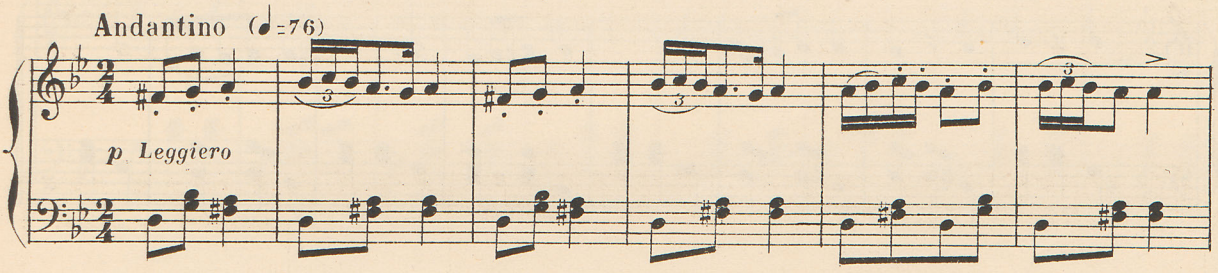
دستگاه همایون

Maestoso (♩=66)

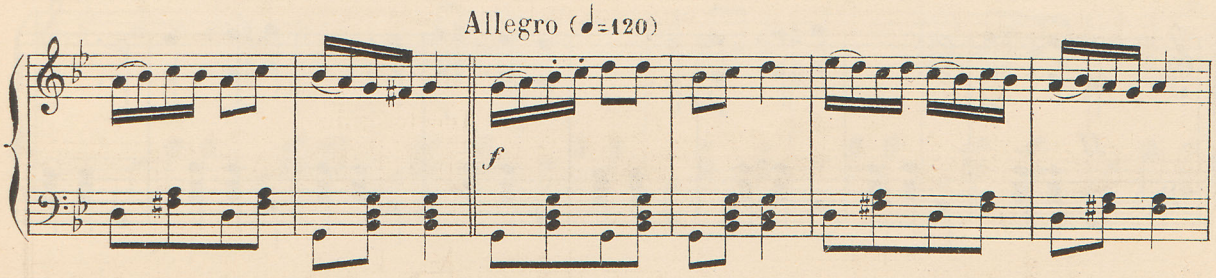
INTROD.

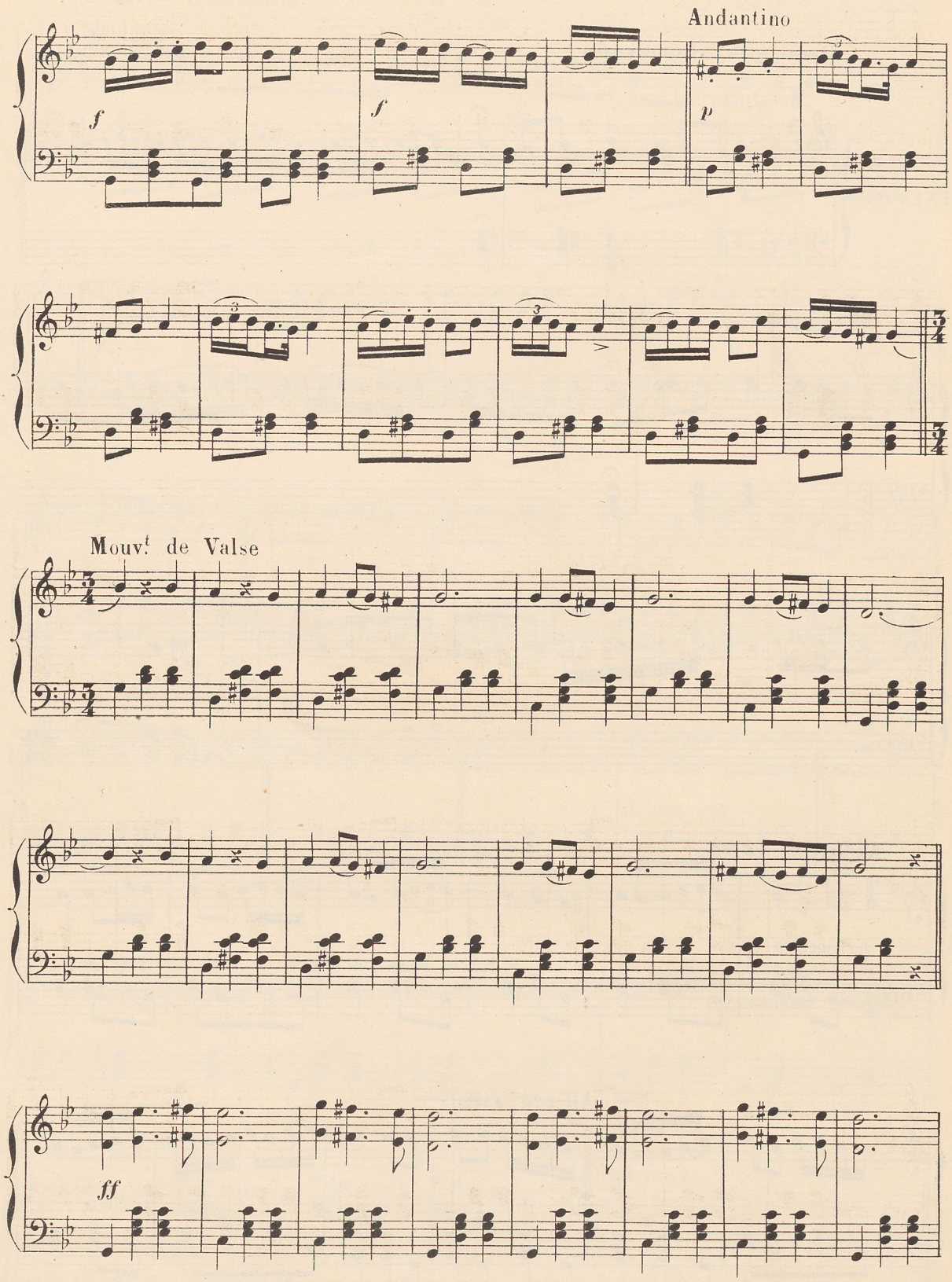


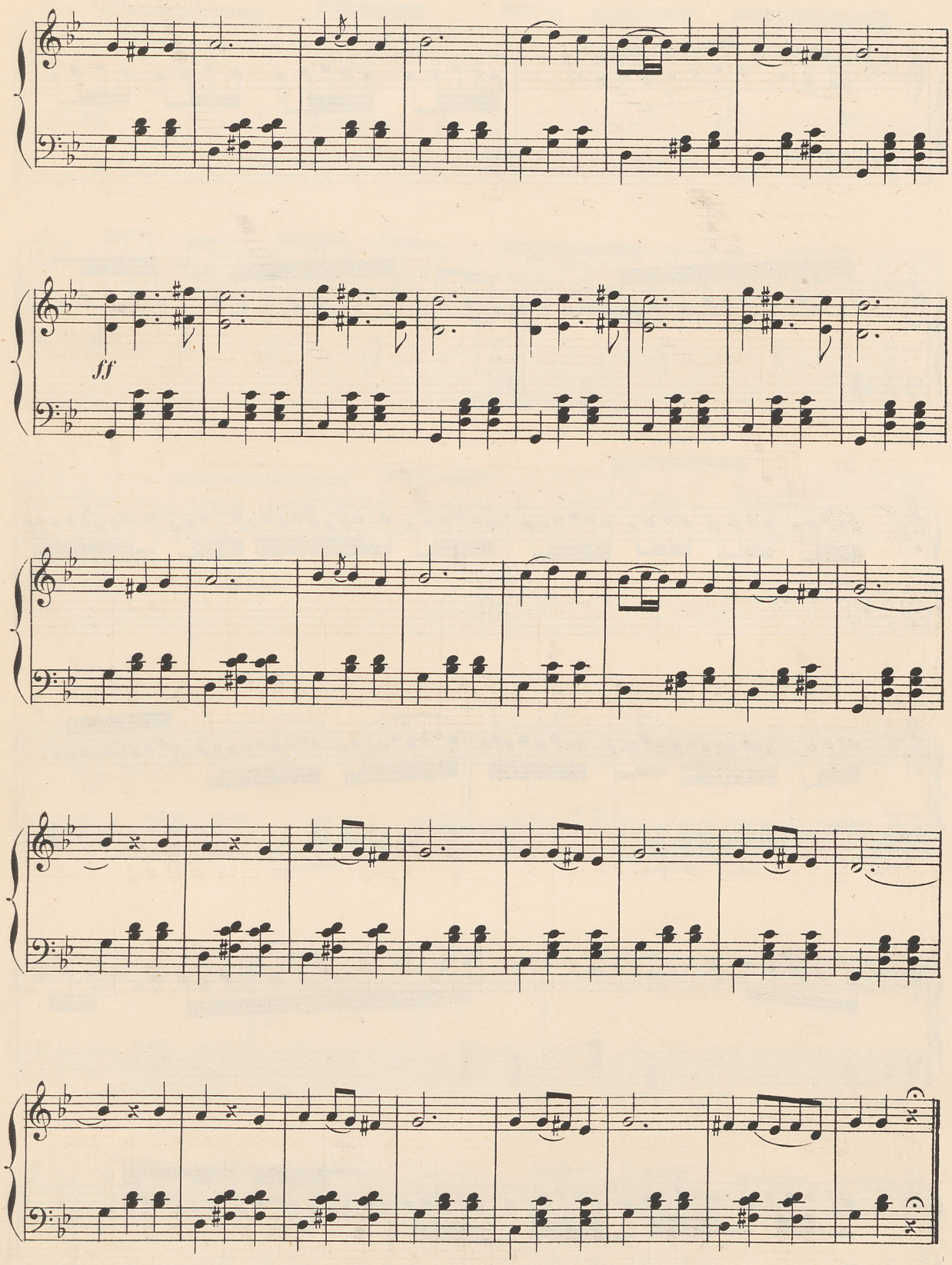
Andantino (♩=76)



Allegro (♩=120)



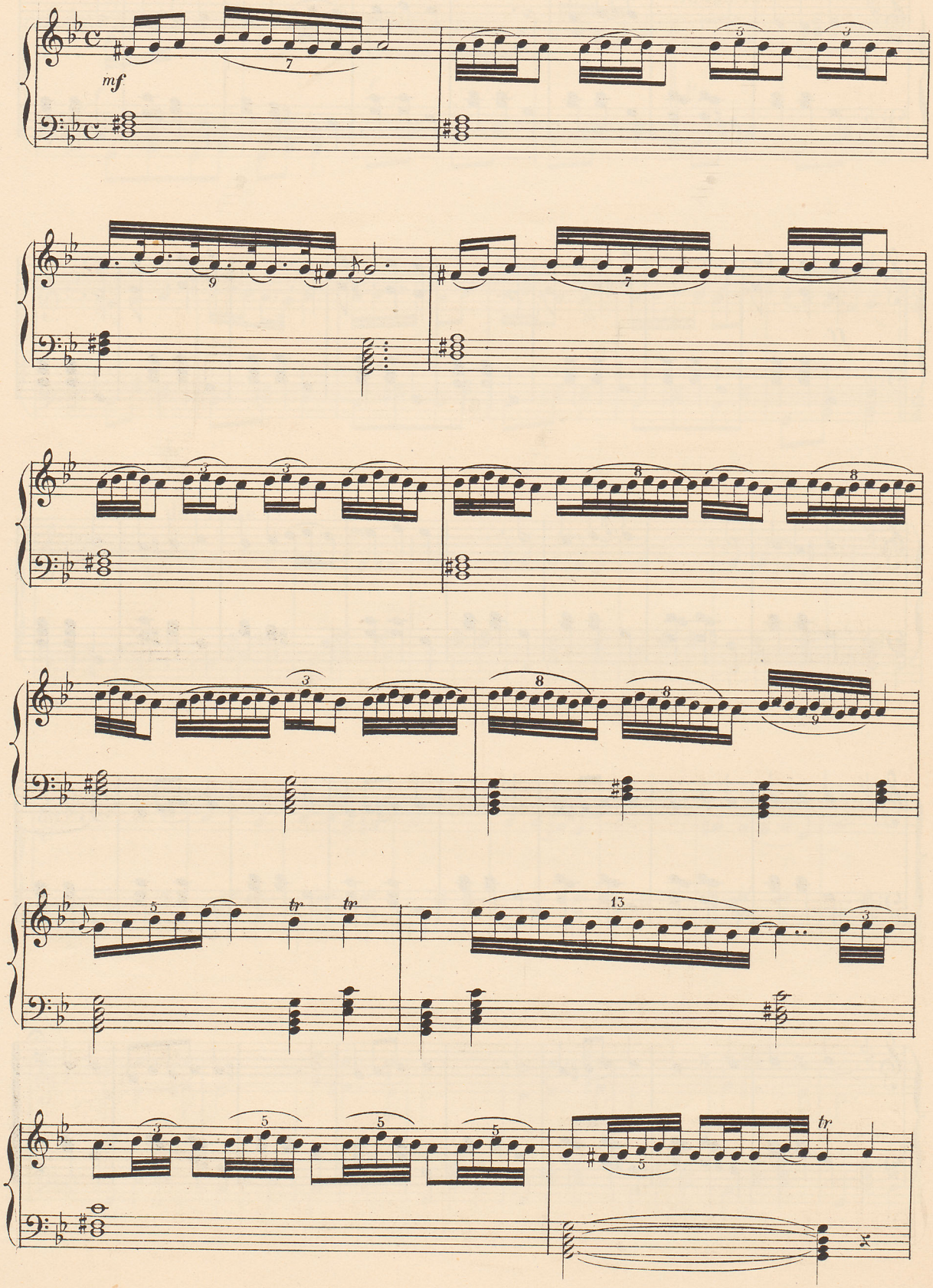

Andantino
f
f
p
Mouv.t de Valse
ff

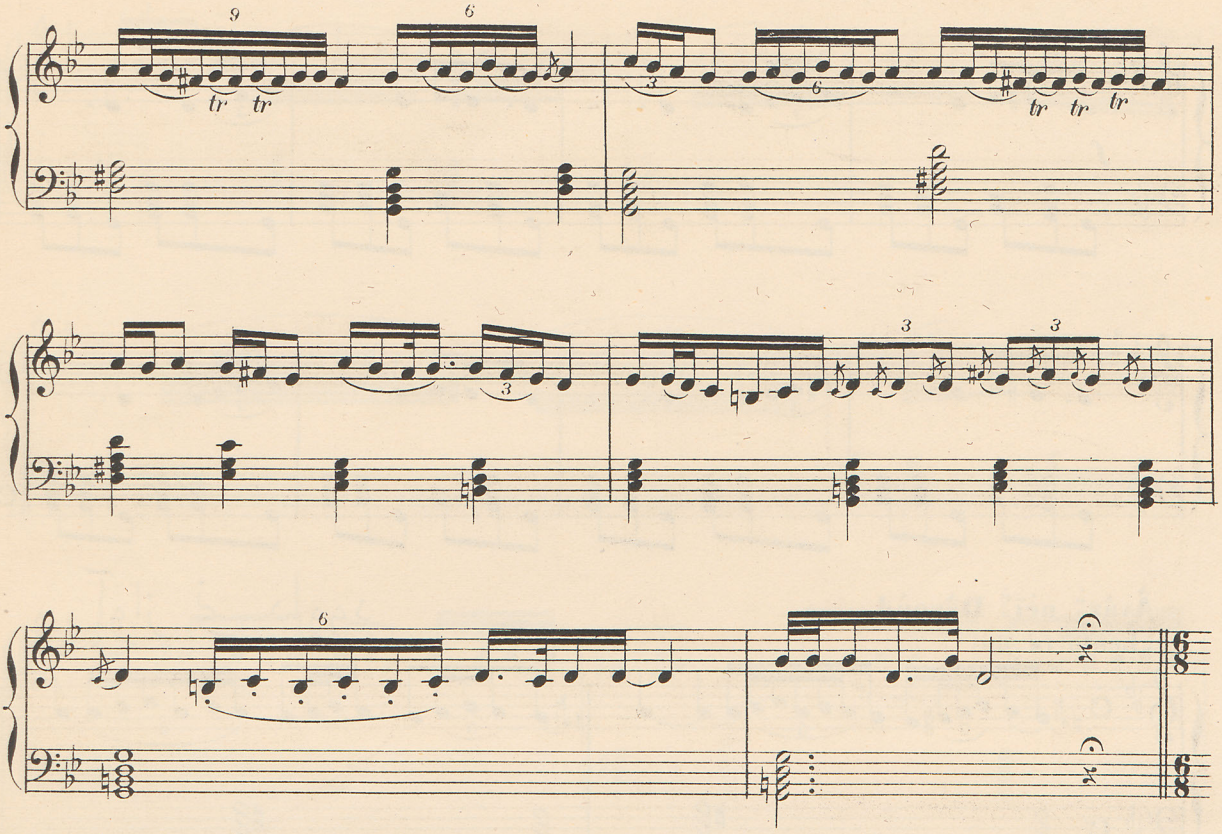

ff

Âvâz-è bî-dâd

آواز بیداد

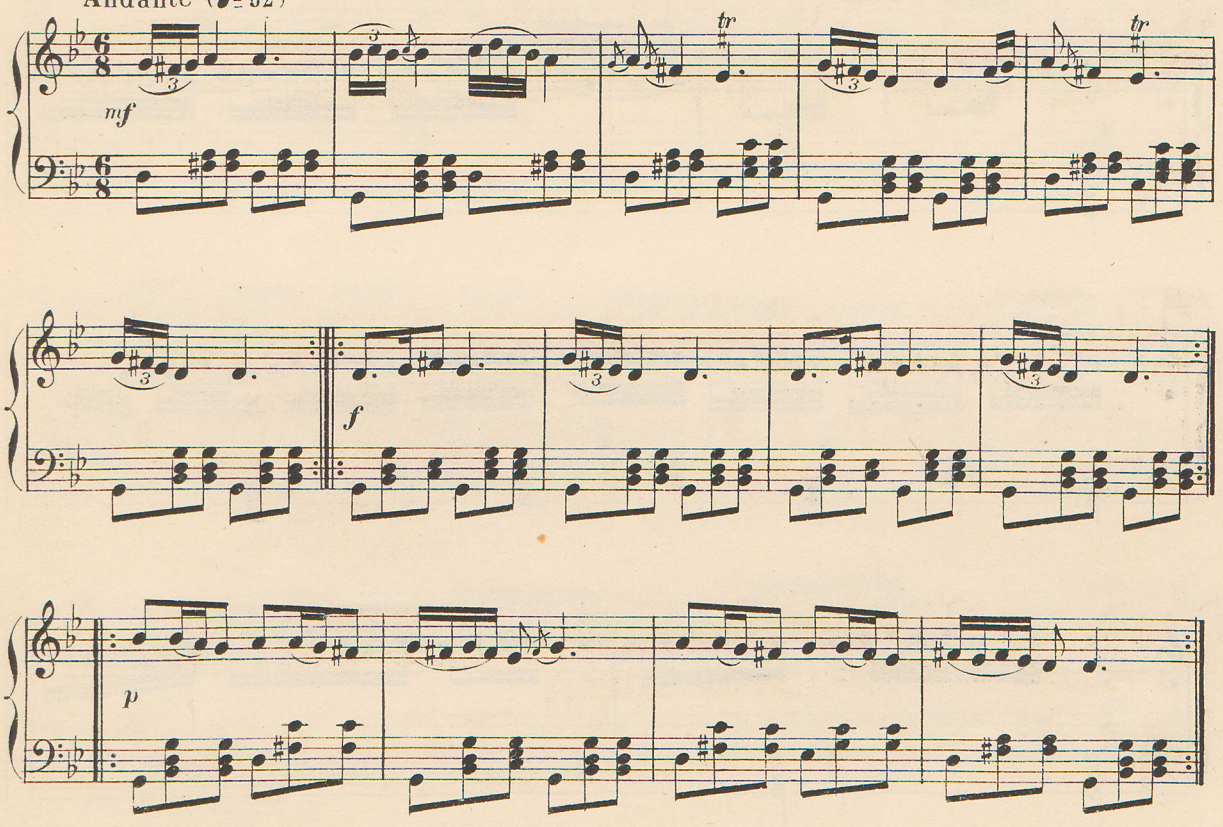
Lento (♩=60)

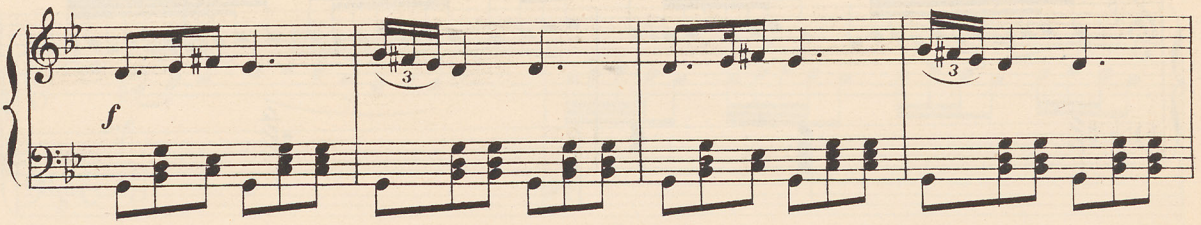


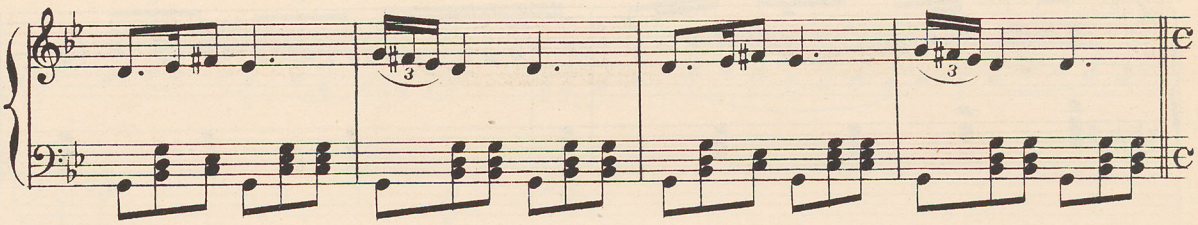


Tèsnîf تصنيف

Andante (♩= 52)

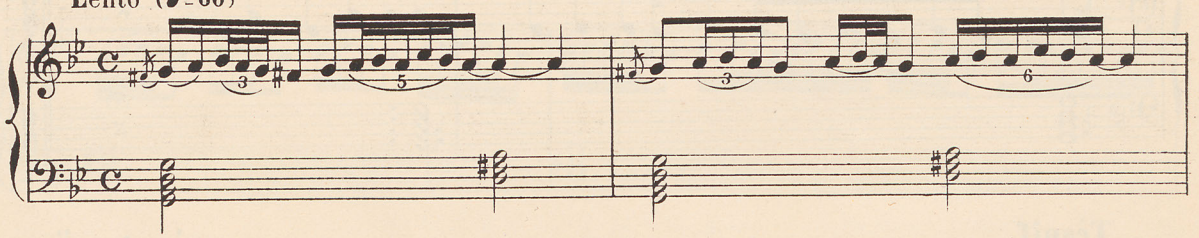


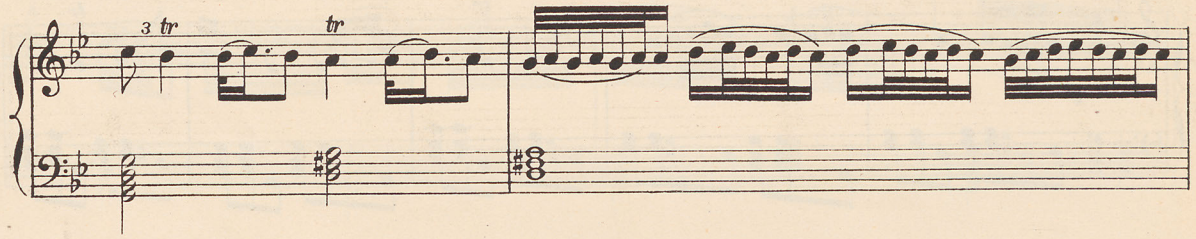


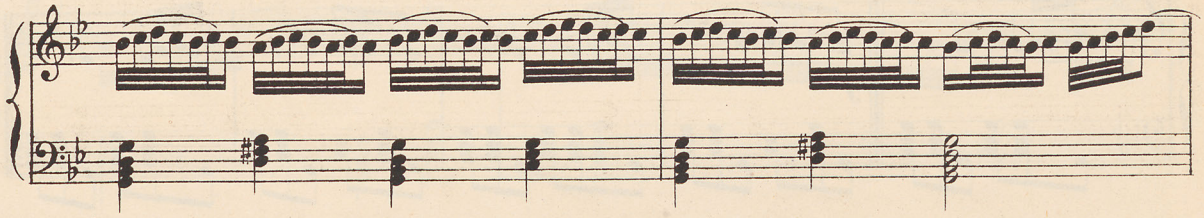


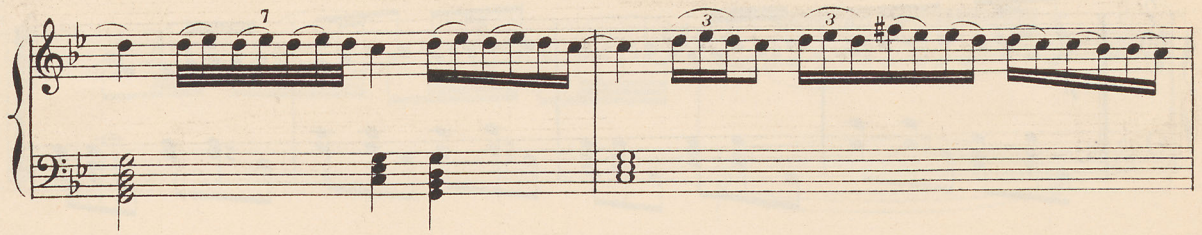
Âvâz-e nèï-è Dâvoûd آواز نی داوود

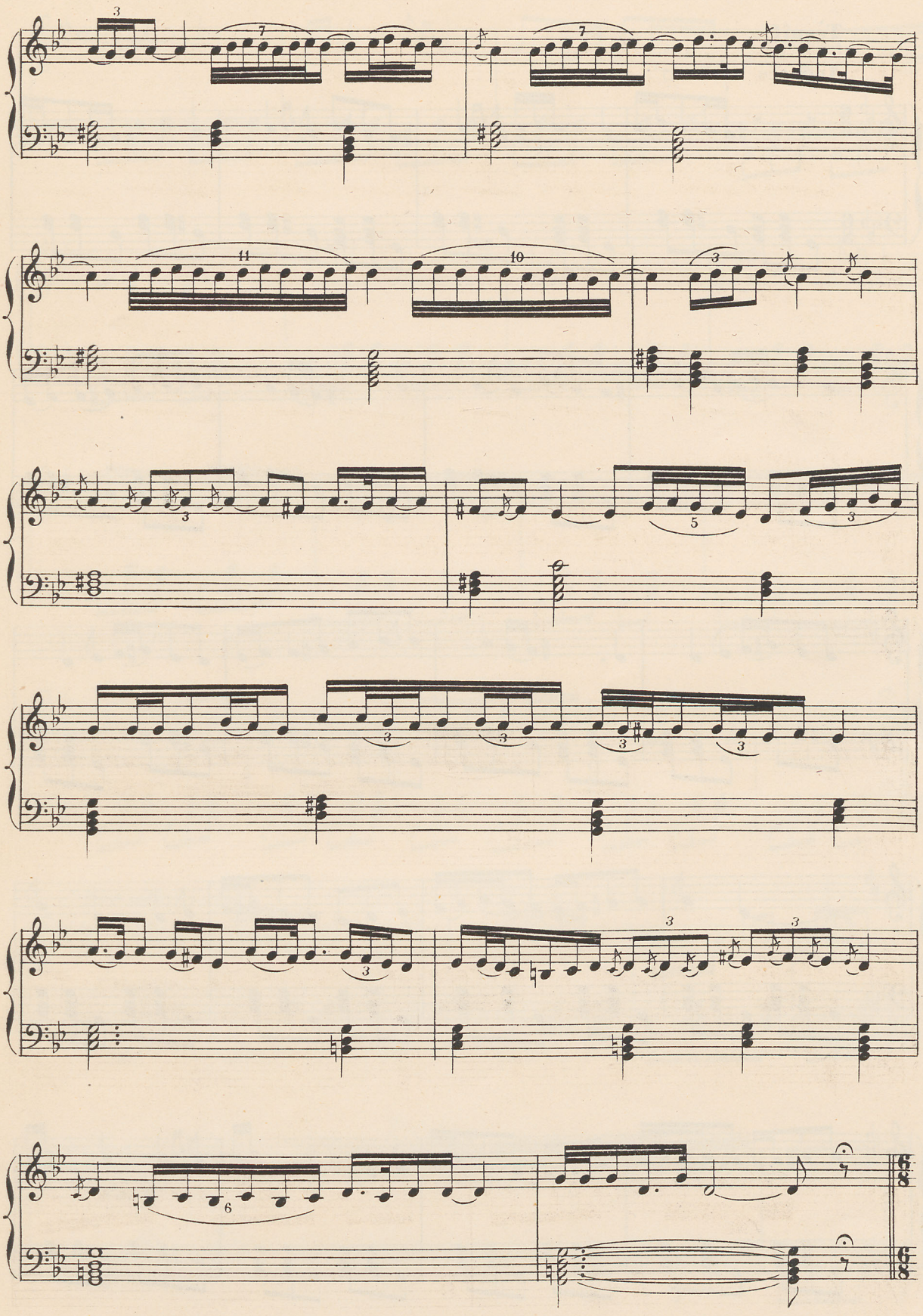
Lento (♩=60)





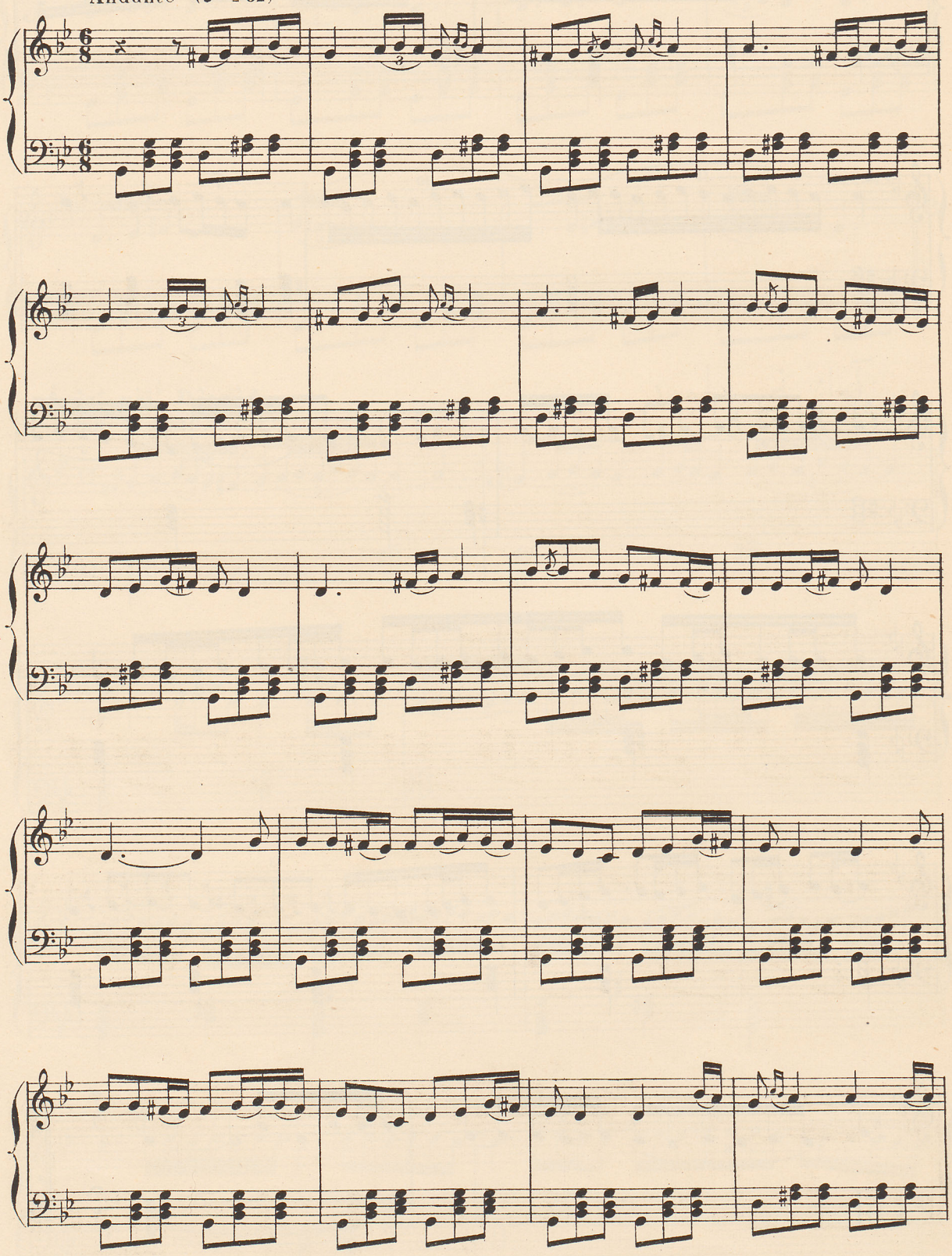


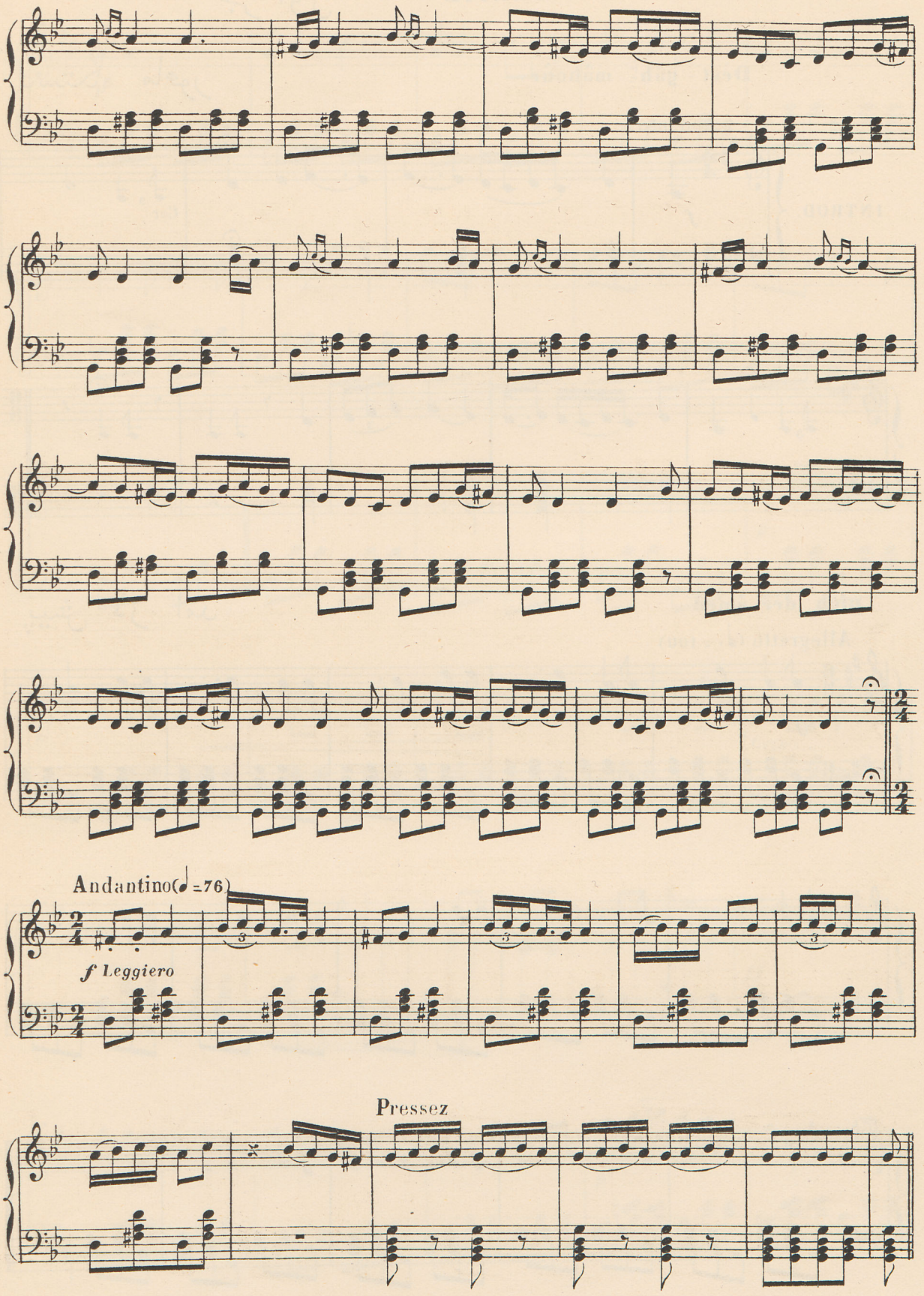




Tèsnîf تصنيف

Andante (♩. = 32)



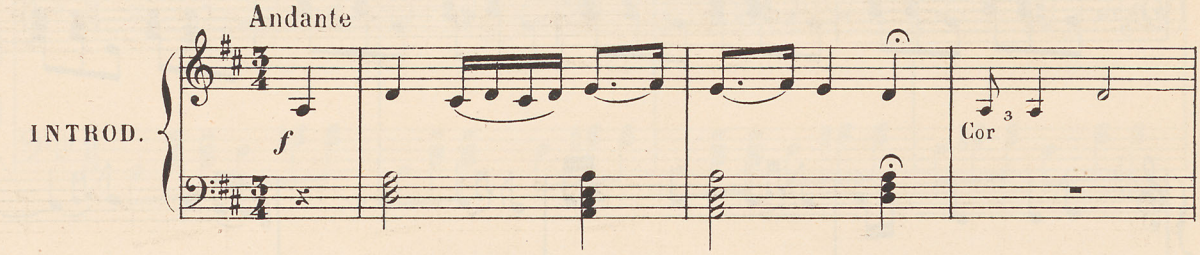

Andantino(♩=76)
f Leggiero
Pressez

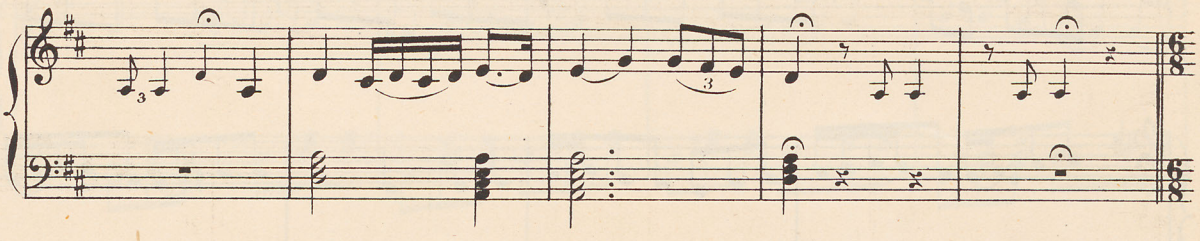
1re PARTIE جزء اول

Dèst - gâhè mâhoûr دستگاه ماهور

Andante

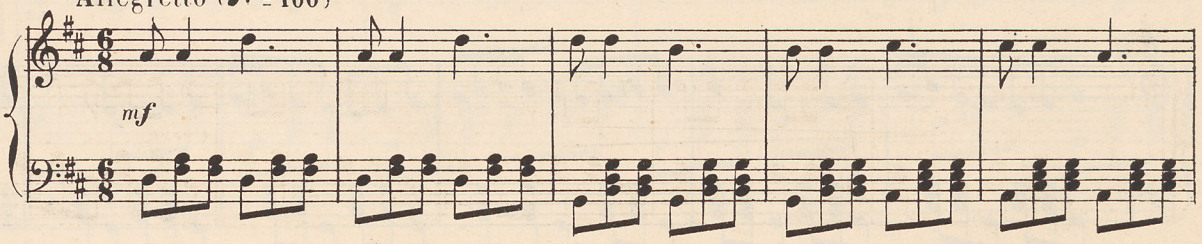
INTROD.

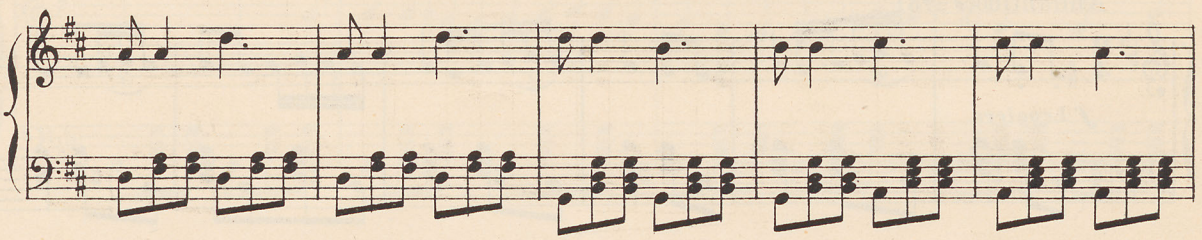


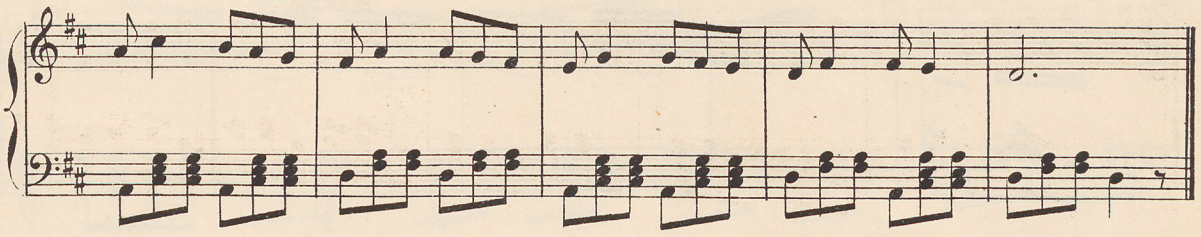


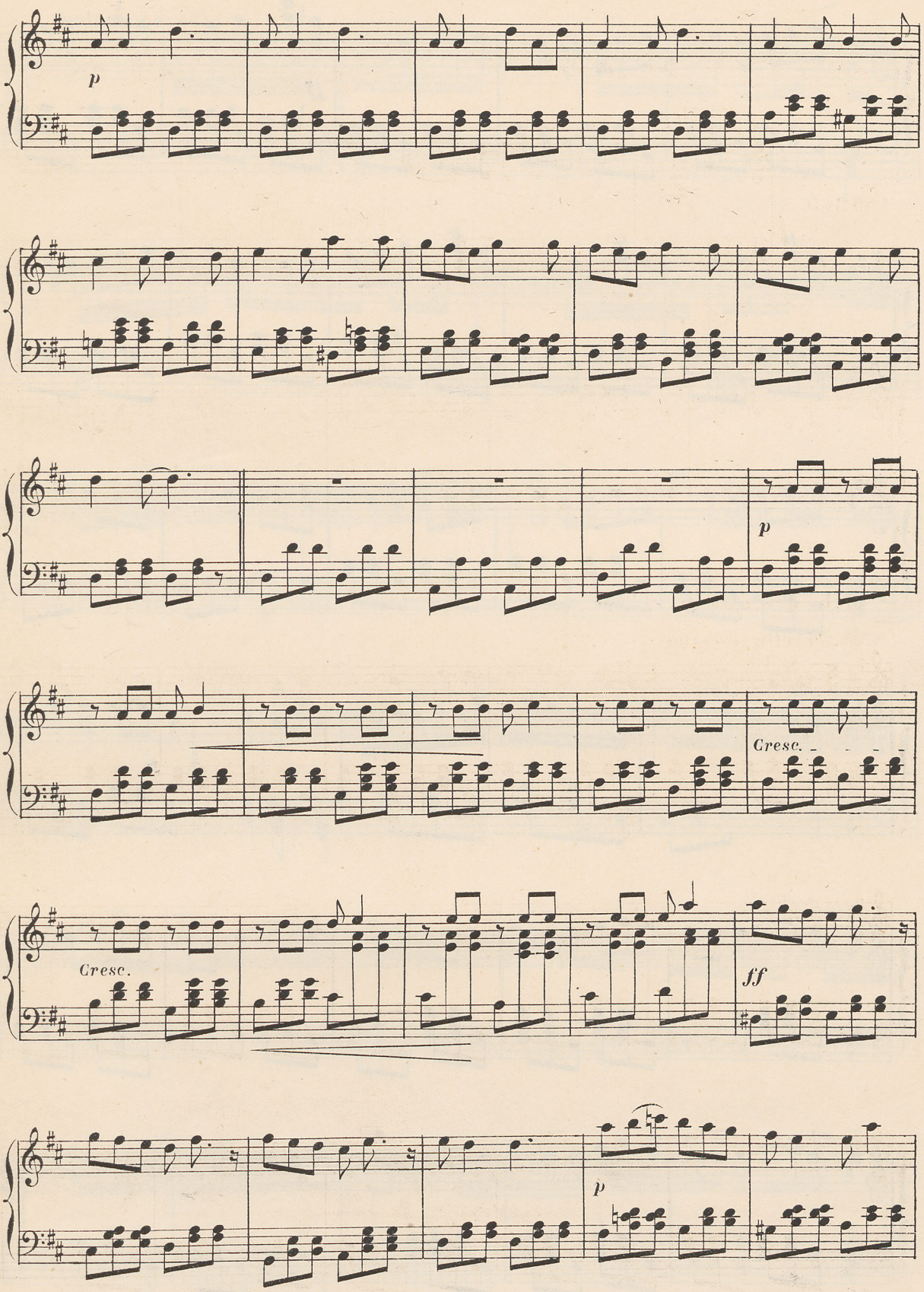
pîch dèr âmèd پیش در آمد

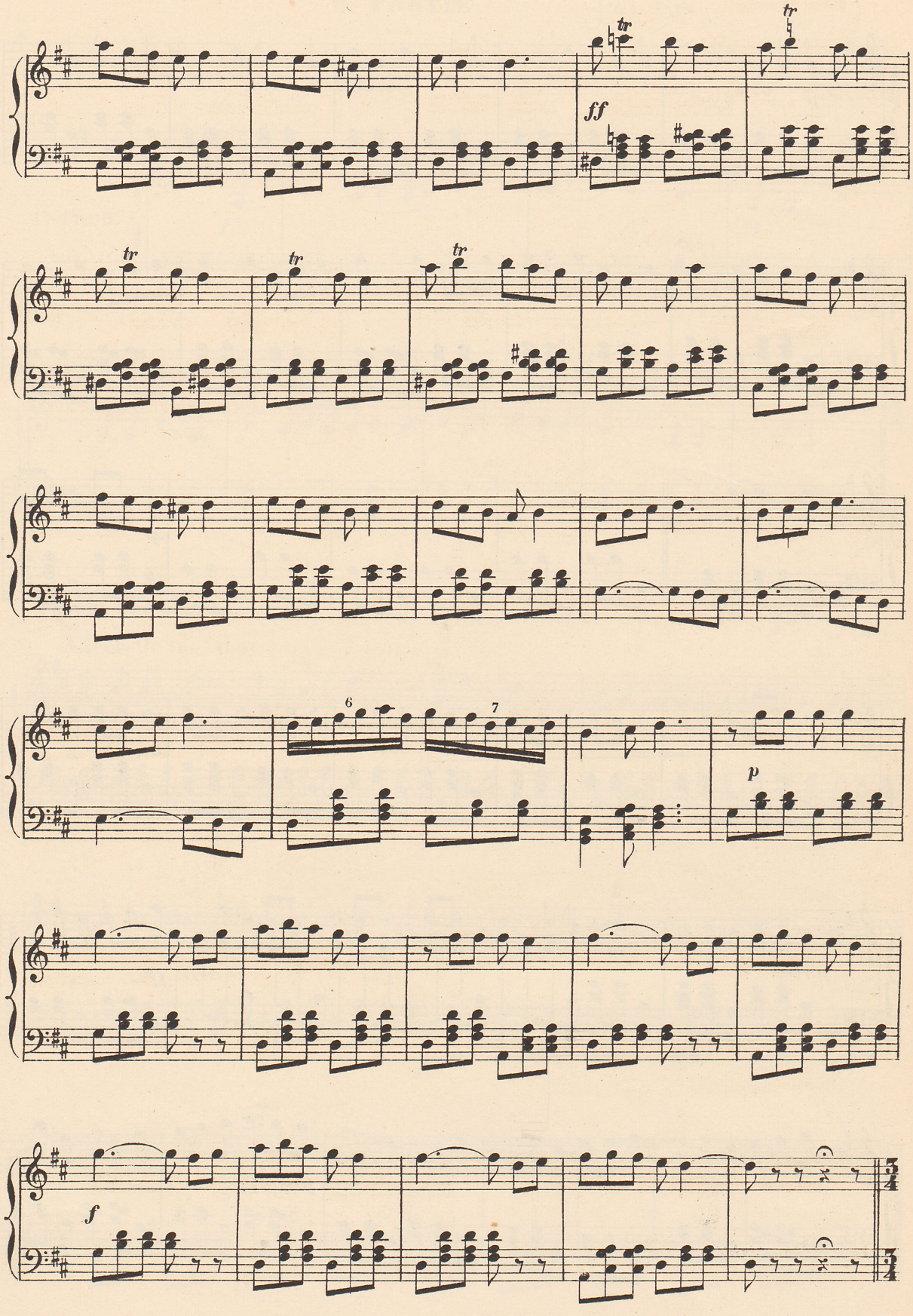
Allegretto (♩. = 100)







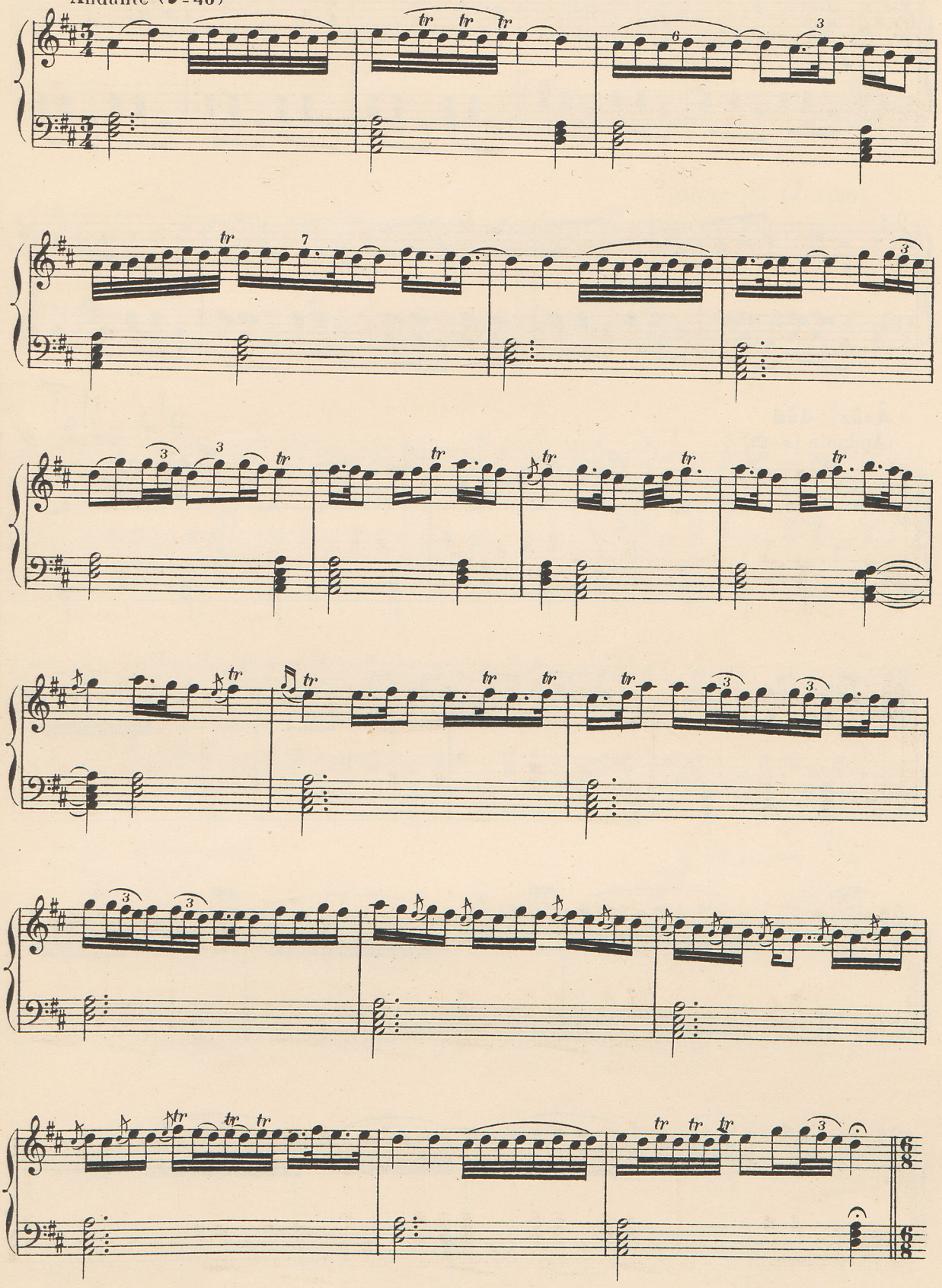

p
p
Cresc.
Cresc.
ff
p


tr
tr
ff
tr
tr
tr
tr
6
7
p
f

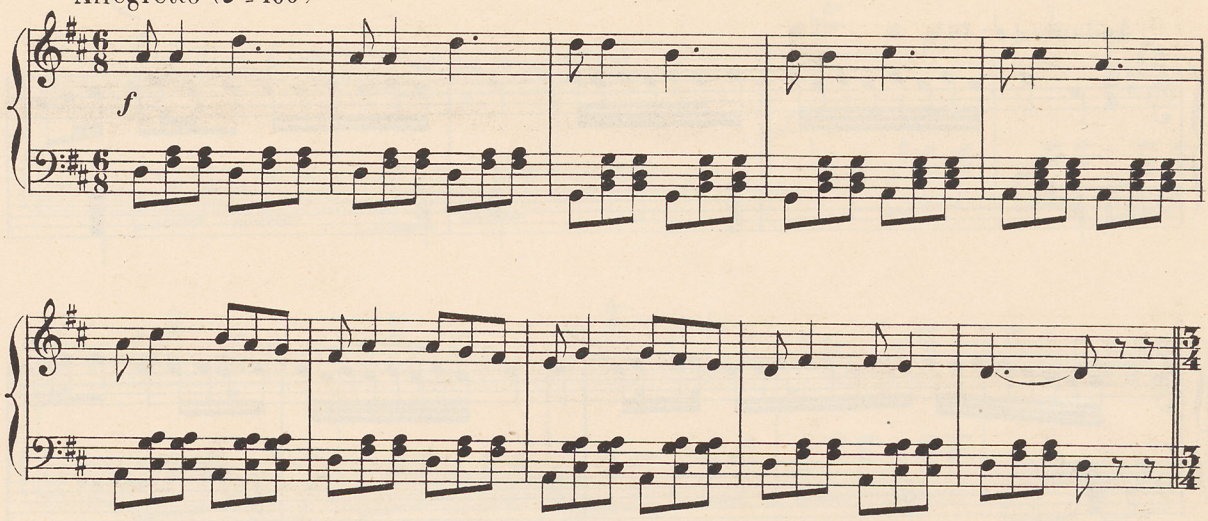
dèr âmèd

در آمد

Andante (♩=46)

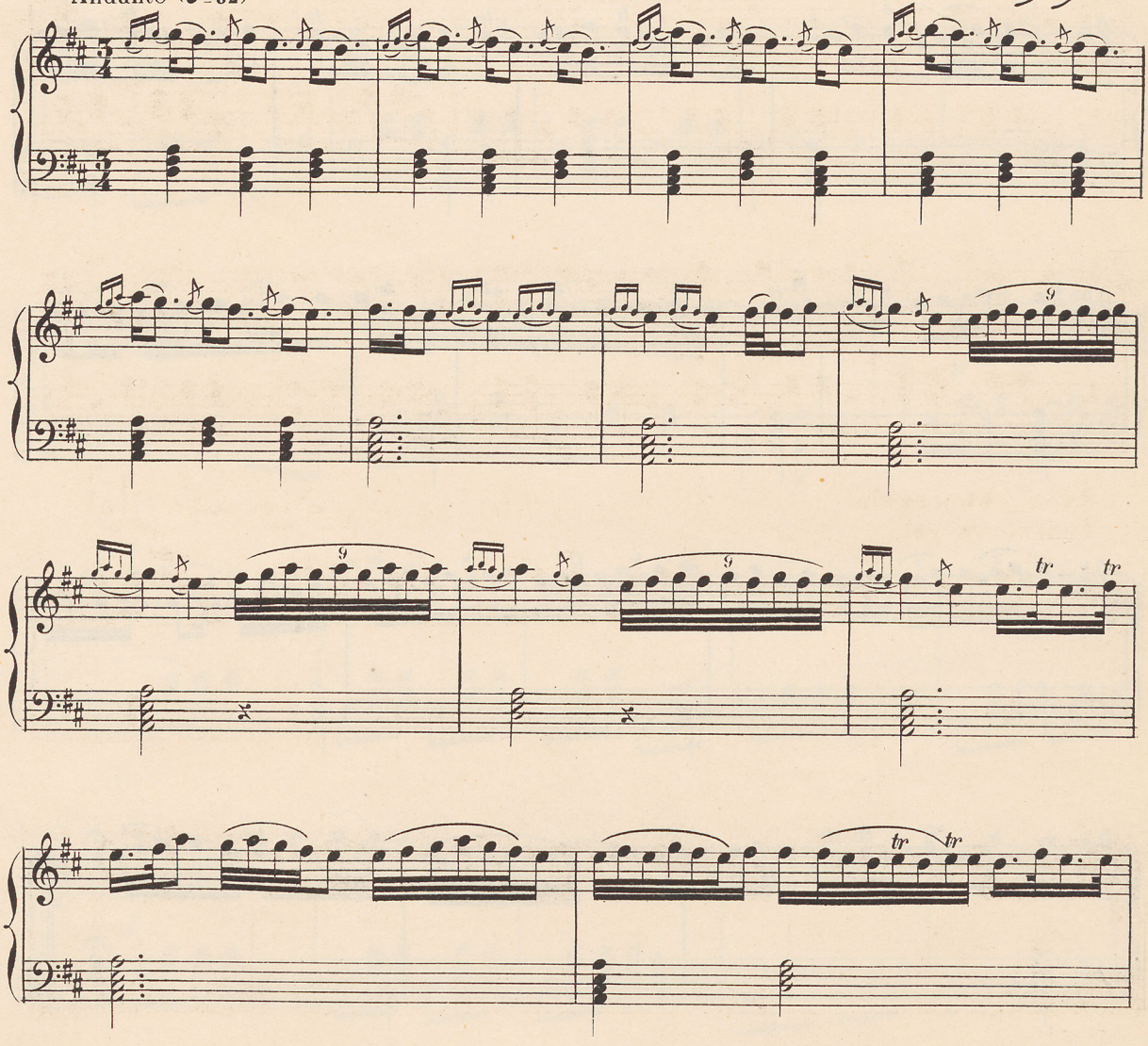


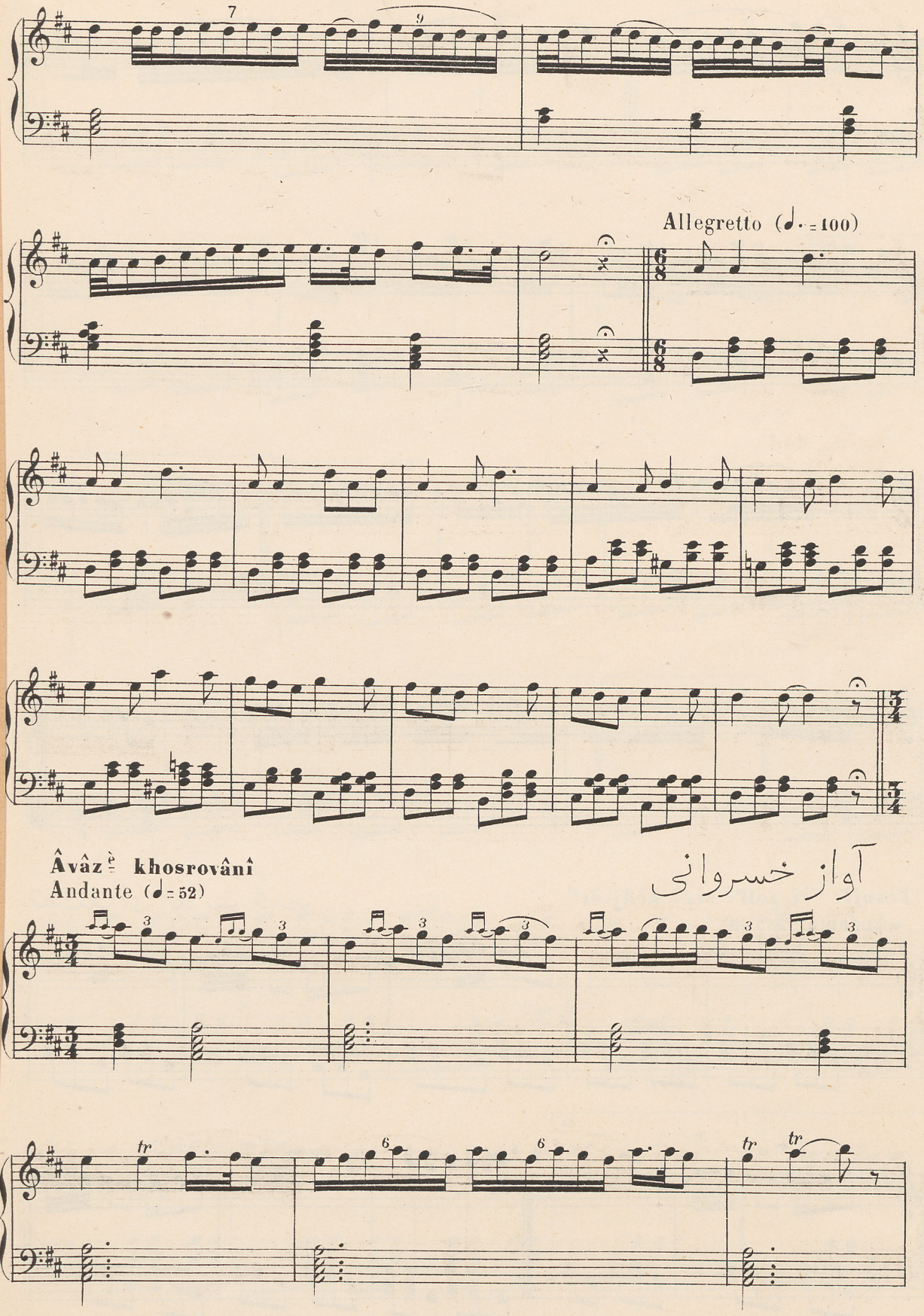
Allegretto (♩ = 100)

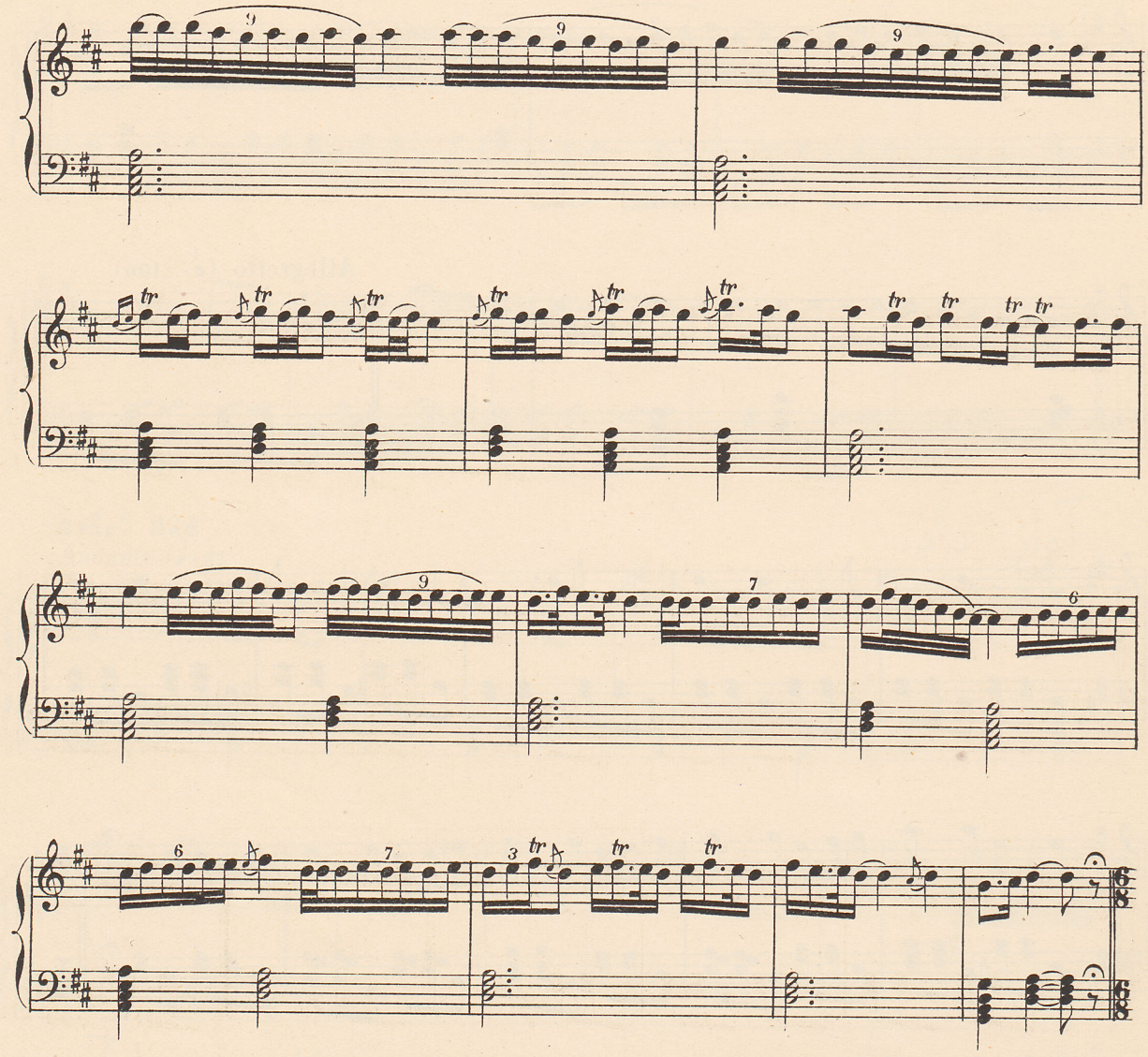


Âvâz dâd آواز داد

Andante (♩ = 52)



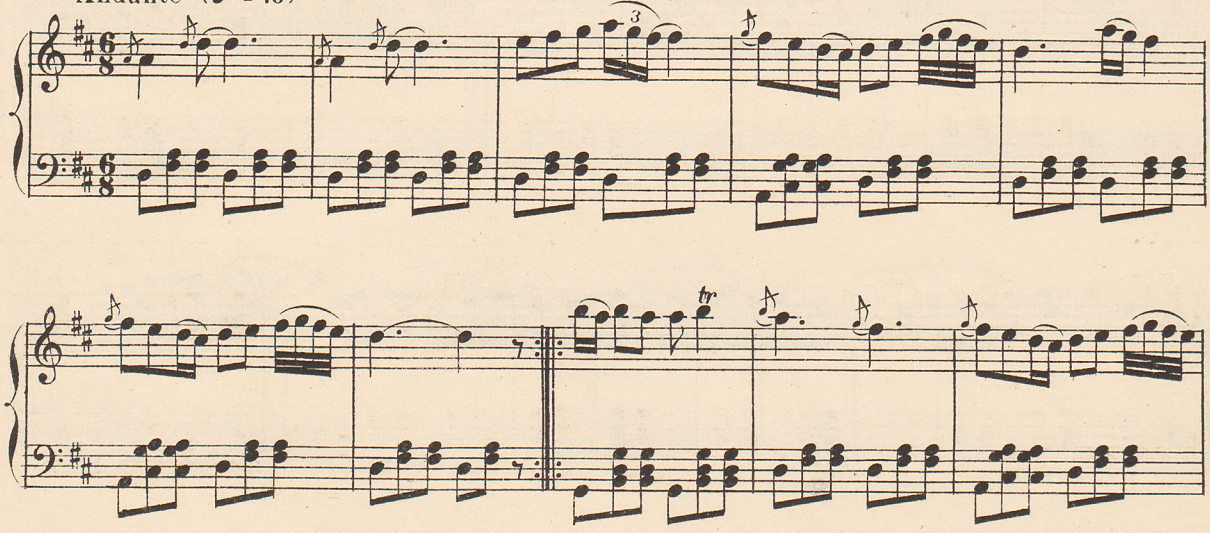

Allegretto (♩. = 100)
Âvâz è khosrovânî
Andante (♩ = 52)
آواز خسروانی

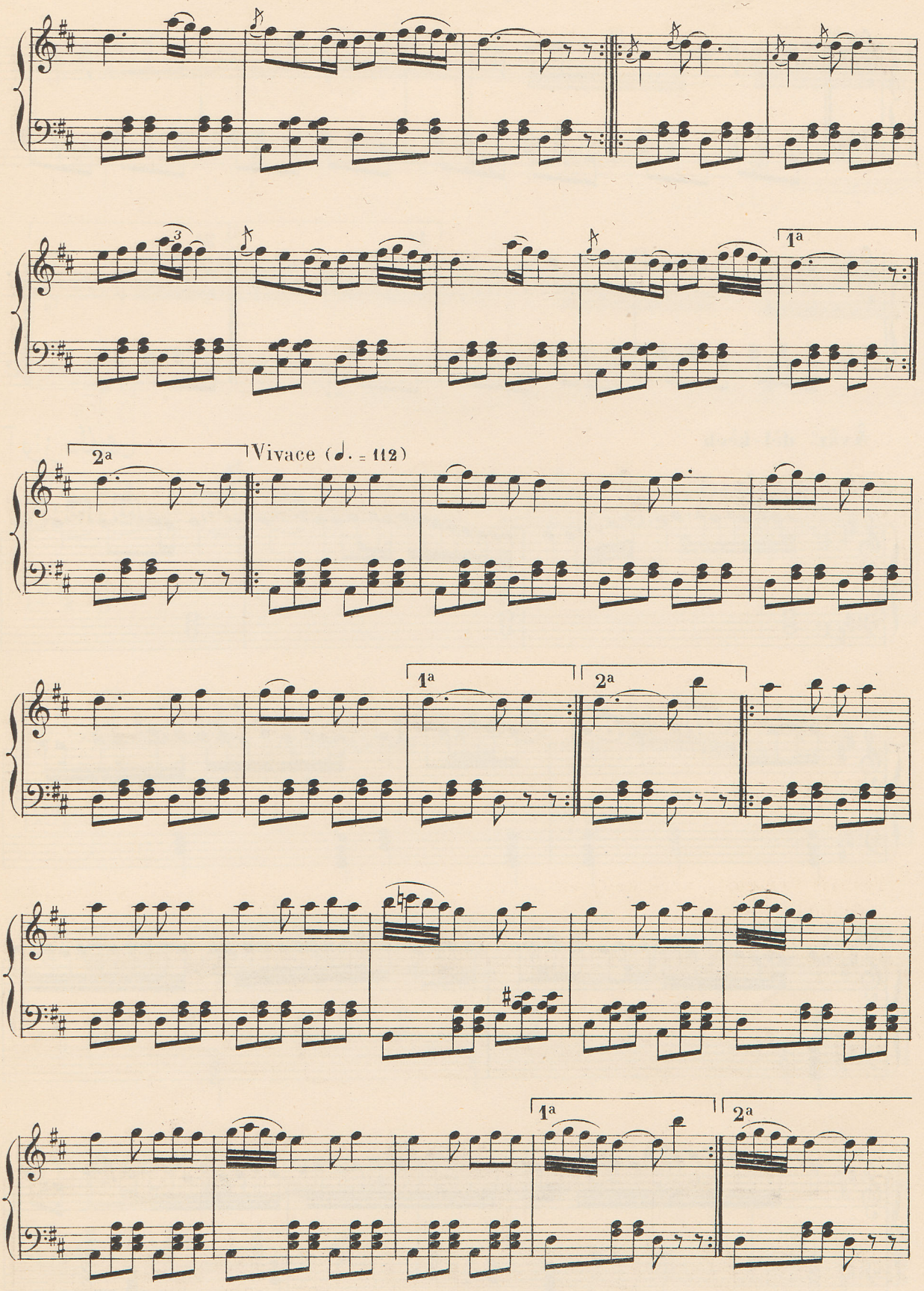


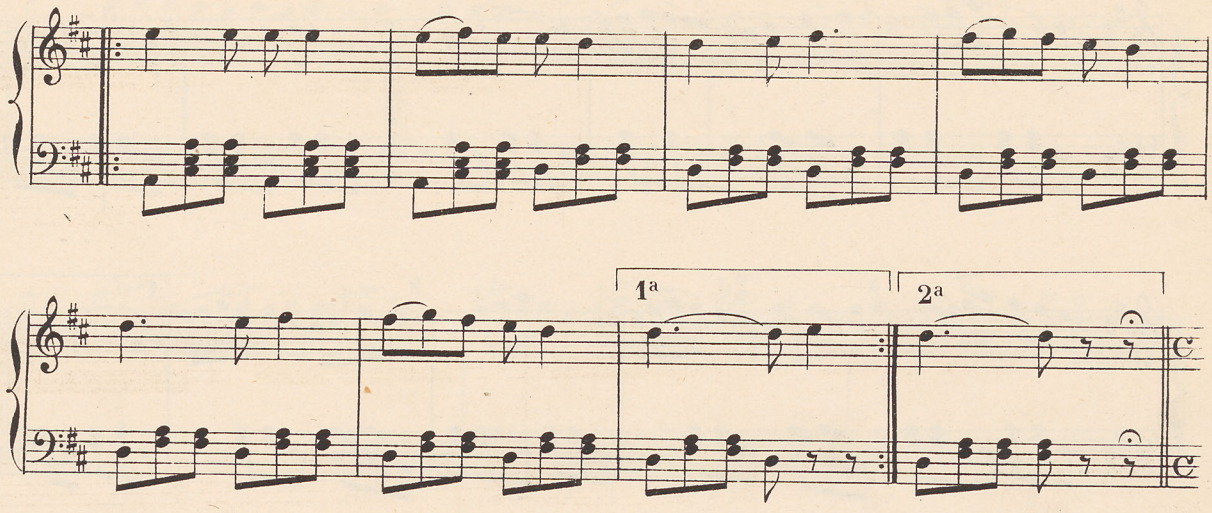
Tèsnîf: "èï zolf^{è} sèr^{è} kèdj-èt"

تصنيف اى زلف سر كجت

Andante (♩. = 48)



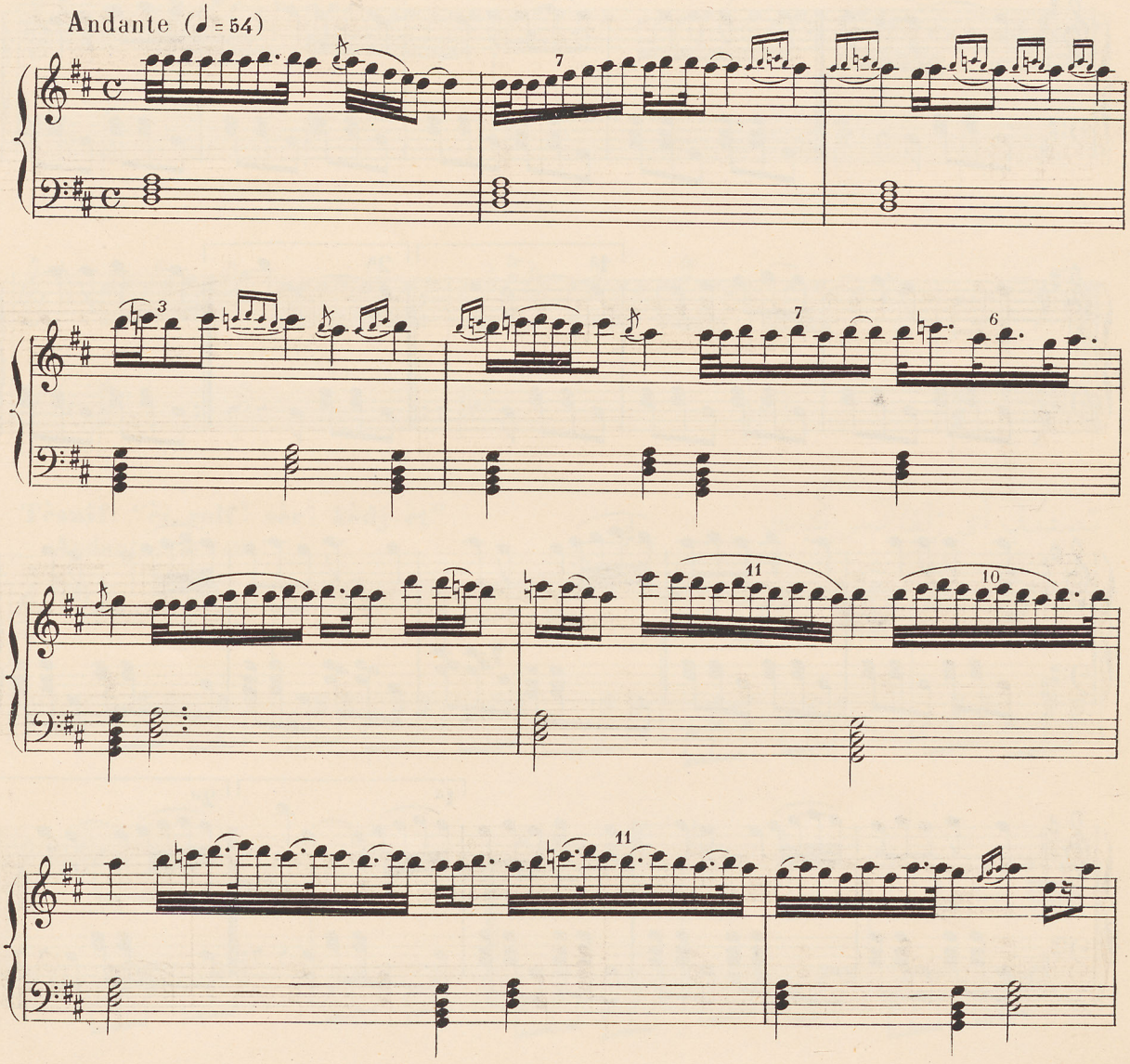

1ª
2ª
Vivace (♩. = 112)
1ª
2ª
1ª
2ª
1ª
2ª

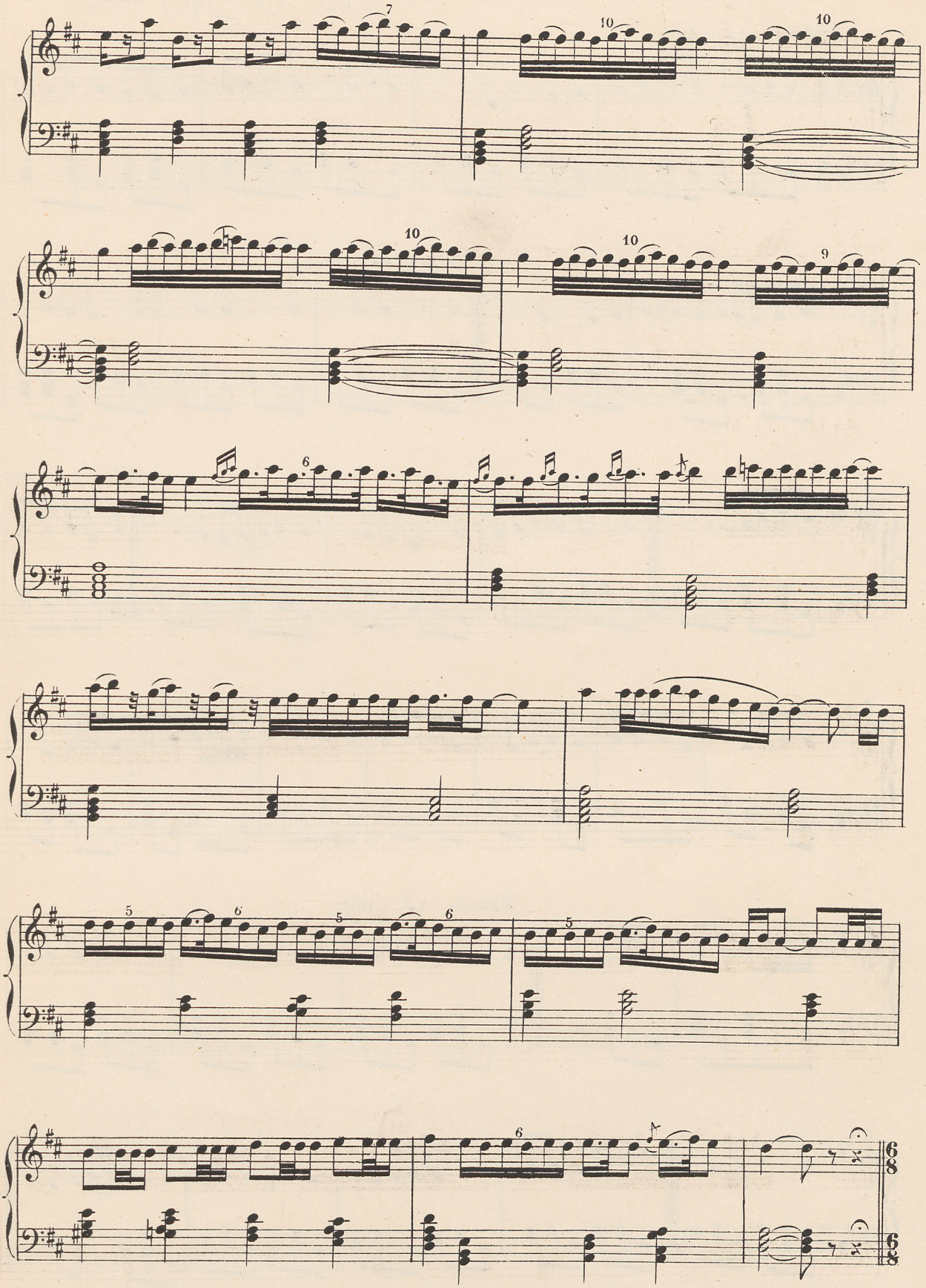


Âvâzè dèl-kèch

آواز دلکش

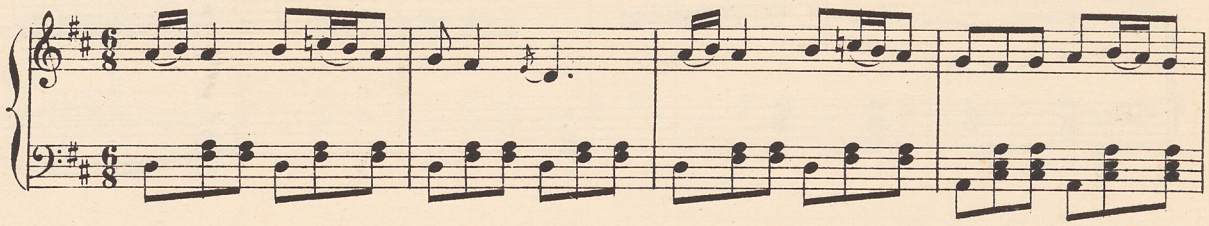
Andante (♩= 54)



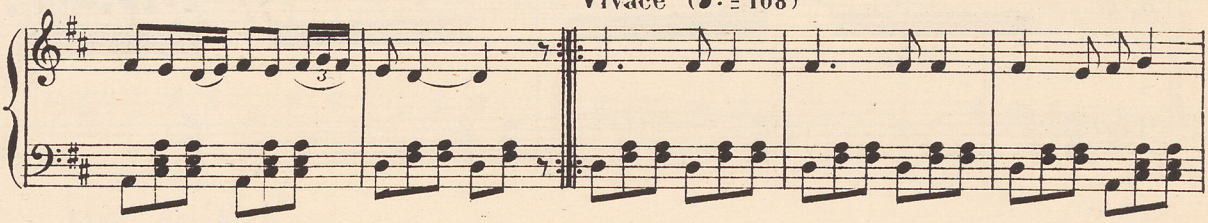

7
10
10
10
10
9
6
5
6
5
6
5
6
6
8
6
8

Tesnif: "tchèhèrè$^{è}_{=}$ khoûb$^{è}_{=}$ to-râ" تصنیف (چهره حوب تورا)

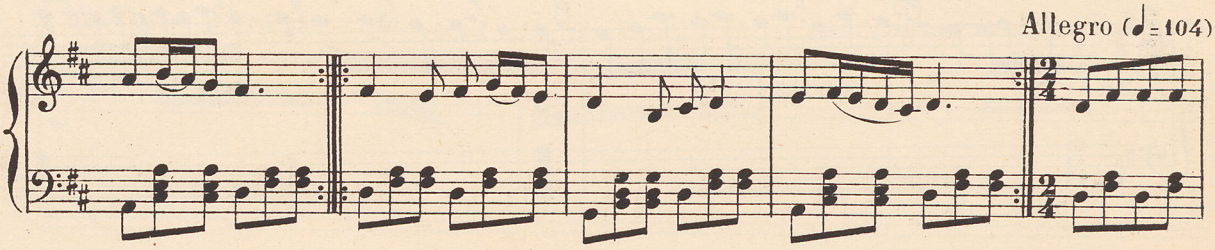
Andante (♩. = 48)

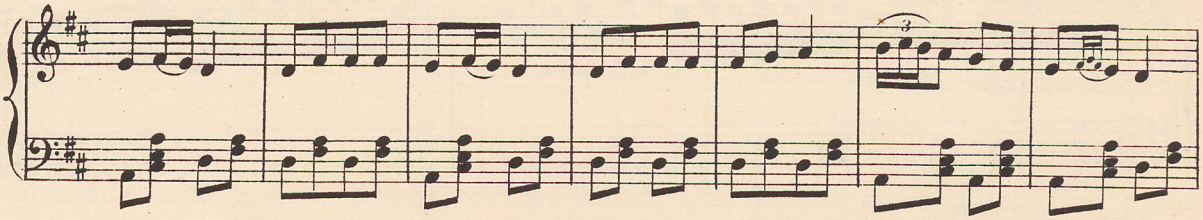


Vivace (♩. = 108)

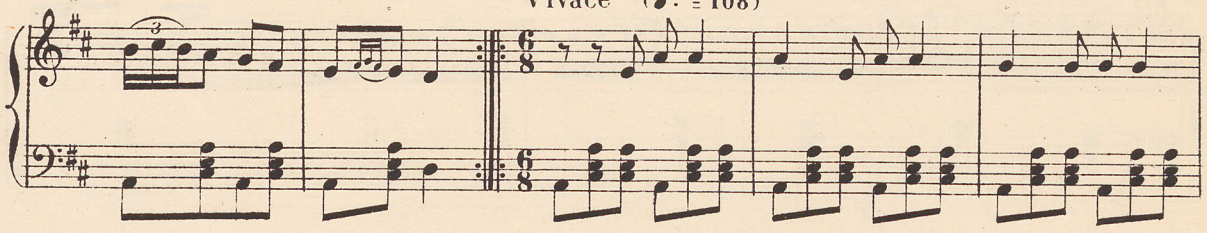


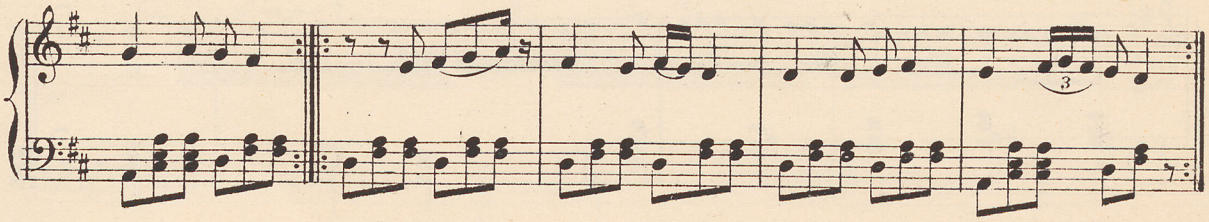
Allegro (♩ = 104)





Vivace (♩. = 108)





anda