

Ne la città dolente

Concerto pour piano & ensemble instrumental en 9 *images*.

Tristan-Patrice Challulau
Op.33#B (1991/2009)

La clarinette, trompette, cor & trombone seront instalés autour du piano ouvert, afin de faire résonner ses cordes.
Ainsi les 4° et 8° mouvements prendront leur valeur propres.

Ce concerto (1° Grand Prix du Concours Reine Elisabeth *composition* Belgique 1991) à été écrit pour être appris en huit jours (*clause importante du règlement du concours de composition*) par les 12 finalistes du Concours Reine Elisabeth *piano* 1991, et dont le lauréat fut Frank Braley. L'été 2009, j'en fait une version pour ensemble instrumental, *ajoutant les quelques notes & phrases musicales que j'avais rajouté en l'été 1991, trouvant surtout la 8ème image trop peu polysémique*.

Pour Cyril HUVÉ & Daniel KAWKA

Ne la città dolente...

Concerto pour un ensemble instrumental & piano solo en *9 images*:

Nomenclature :

- 1 flûte (piccolo)
1 hautbois
1 clarinette sib (près du piano)
1 basson
 1 cors (près du piano)
 1 trompette (près du piano)
 1 trombone (près du piano)
Percussion 1 : 2 timbales aigue/médium, Tam-tam grave, Vibraphone
Percussion 2 : 2 timbales médium/grave, cloches tubes, 3 toms aigu/médium/grave
Piano Solo.
Quintette à cordes : 1/1/1/1/1

Notes :

On veillera à la clarté de la polyphonie polysémique de la VII^e image. C'est l'une de mes premières œuvre polysémique aboutie. Ici, j'ai réorchestré les trois "sémies" ainsi :
Monème 1 : piano, contrebasse & basson (*énergique, obsédante*)
Monème 2 : clarinette, hautbois, flûte (*énergique mais plus poétique que militaire*)
Monème 3 : Violons 1 & 2, alto, tp & cor avec sourdine (*lamentoso*)

Dans la VIII^e image, le pianiste devra tenir ses doigts et non utiliser la pédale, sinon les cor, trompette, trombone qui jouent au dessus des cordes du piano ne pourront pas faire entrer en résonance les harmonies déterminées, ...et s'il relâche ses doigts aucun dialogue ne se produira...

NE LA CITTÀ DOLENTE...

Conducteur en Ut

Tristan-Patrice Challulau

1991 (Version 2009)

— 2 — (Continued)

Lento

Percussion: Cloches tubes **fff**

Piano: **Lento** **fff** **ppp pp p mp mf f ff** **pp p mp mf f ff fff** **ffff fff ff f mf mp p pp**

Hb.: **Lento (Tpo 1°)** **f**

Cl. Sib.: **Lento (Tpo 1°)** **fff**

Cor.: **Lento (Tpo 1°)** **ff** [jouer au dessus des cordes du piano] **ff** **espress. molto**

Percu.: **Lento (Tpo 1°)** **fff**

Pno.: **Lento (Tpo 1°)** **fff** **ppp pp mp f ff fff** **fff** **espress.** **ffff fff ff f mf mp p pp**

Fl.: **rit.....assai**

Hb.: **rit.....assai**

Cl. Sib.: **rit.....assai**

Cor.: **più express.** **pp** **dolce** **mp** **rit.....assai**

Percu.: **rit.....assai**

Pno.: **ffff m.d.** **mg** **f** **sfz** **mf** **rit.....assai**

12 *a Tpo*

Fl. *a Tpo*

Hb. *a Tpo*

Cl. Sib. *a Tpo*

Bsn. *a Tpo*

Cor. *a Tpo*

Pno. *a Tpo (poco più mosso)*
 II

Vln. I *a Tpo*

Vln. II 1 *a Tpo*

Alt. *a Tpo*

Vc. *a Tpo*

18

Fl.

Hb.

Cl. Sib.

Bsn.

Pno.

Vln. I

Vln. II 1

Alt

Vc.

Cb.

Rall.....

Rall.....

Rall.....

Attacca.

(C.B. sonne à l'octave basse dans toute cette partition.)

2 : La bufera infernal...

Vivo $\text{d} = 132$

26

Pno.

non legato (quasi stacc.)

*8-----

sempre simile

Vivo $\text{d} = 132$

Alt

Vivo $\text{d} = 132$

Vc.

Vivo $\text{d} = 132$

Cb.

pp

30

Pno.

Vln. II 1

Alt

Vc.

Cb.

35

Tbn. Solo *f* *pp* *mf* *f* *p* *ff*
gliss.

35

Pno. *mp* *sempre non legato (quasi stacc.)*

35

Vln. I *pp*

Vln. II 1 *pp*

Alt *pp*

Vc. *pp*

Cb. *pp*

40

Tbn. Solo *mf*

Pno.

Vln. I

Vln. II 1

Alt

Vc.

Cb.

The musical score page 7 consists of seven staves. The first staff (Tbn.) has a bass clef and a dynamic marking of *mf*. The second staff (Pno.) has a bass clef and a dynamic marking of *f*, with a crescendo line and a 'o' at the end. The third staff (Vln. I) has a treble clef and a dynamic marking of *pp*. The fourth staff (Vln. II 1) has a treble clef and a dynamic marking of *pp*. The fifth staff (Alt) has a bass clef and a dynamic marking of *pp*. The sixth staff (Vc.) has a bass clef and a dynamic marking of *pp*. The seventh staff (Cb.) has a bass clef and a dynamic marking of *pp*. Various performance instructions are present, such as 'solo' over the Tbn. staff and 'loco' under the Pno. staff.

45

Tbn.

Percu.

Perc.

Pno.

Vln. I

Vln. II 1

Alt.

Vc.

Cb.

45

Vibraphone *f*

3 toms

sub *f* e martellato

cresc.

Tbn. 52

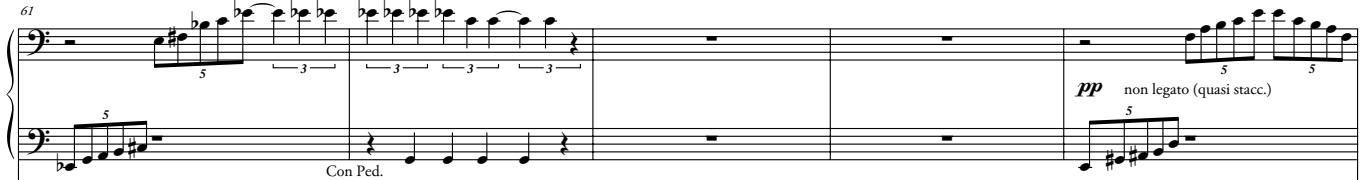
Pno. 52

Alt.

Vc.

Cb.

61

Pno. 

Vln. I 

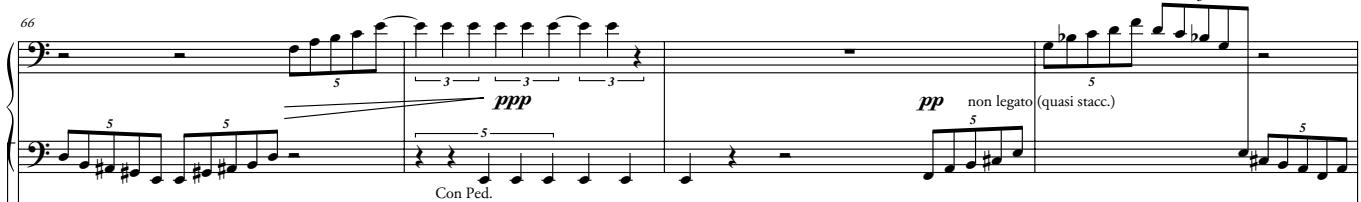
Vln. II 1 

Alt 

Vc. 

Cb. 

66

Pno. 

Vln. II 1 

Alt 

Vc. 

Cb. 

Fl. 74

Pno. 74 7 11 13 ppp flatt. 3
Piu lento & rall--- molto ---
Pno. 8^{vib.} 8^{vib.} ppp Attacca

Vln. I 74 Più lento & rall--- molto ---
pizz. 3 pp 3

Vln. II 1 5 Più lento & rall--- molto ---
pizz. 3 pp 3

Alt. 3 Più lento & rall--- molto ---
pizz. pp 3

3 : Gran ferze...

Sans lenteur, tendu (66=)

Pno. *Suivre la nuance de la contrebasse*

Vc. *arco 3 col legno battuto (c.l.batt) 5 arco*

Cb. *col legno battuto (c.l.batt) (Répéter avec les mêmes altérations)*

Hb.

Bsn.

Cor.

Tpt. Sib.

Tbn.

Pno. *Suivre la nuance de la contrebasse* *Suivre la nuance de la contrebasse* *f p* *ff mg* *Con Ped.*

Vc. *3 c.l.batt arco 3 c.l.batt 5* *fp*

Cb. *c.l.batt 3 fp c.l.batt 3* *arco c.l.batt 3 fp*

82

Fl. f — pp

Hb. ff — pp

Cl. Sib. ff — pp

Bsn. f — pp

Cor. f — pp

Tpt. Sib.

Tbn. f — pp

Pno. ff (Répéter avec les mêmes altérations) Leo. — f — ff (mfp) — 5 —

Vc. — f — 3 —

Cb. — f — 3 —

85

Bsn. — 7 —

Tbn. — 8 — sf — 3 —

Pno. — 5 — (Répéter avec les mêmes altérations) 6 — 7 — ff — 8 — Cadenza rubato

Vc. — 3 — sfz — 3 — sfz —

Cb. — 3 — sfz — 3 — sfz —

Allonger les accords qui ont ce signe. ↓ 3^{me} Ped →

88

Hb. *a Tpo*
f p — *sfz*

Cl. Sib. *a Tpo*
f p — *sfz*

Bsn. *a Tpo*
f p — *sfz*

Cor. *a Tpo*
f p — *sfz*

Tbn. *a Tpo*
f p — *sfz*

Pno. *a Tpo*
f — *sfz*

Vc. *a Tpo*
f p — *sfz*

Cb. *a Tpo*
f p — *sfz*

91

Fl.

Hb.

Cl. Si.

Cor

Tpt. Sib

Tbn.

Pno.

Vln. I

Vln. II 1

Alt.

Musical score for orchestra and piano, page 10, measures 94-95.

Measure 94:

- Flute (Fl.): ff
- Horn (Hb.): ff
- Clarinet in B-flat (Cl. Si.): ff
- Cor (Cor): f
- Trombone (Tpt. Sib.): f
- Tuba (Tbn.): -
- Piano (Pno.): ff (measures 1-3), pp (measures 4-5)
- Violin I (Vln. I): ff
- Violin II (Vln. II 1): ff
- Alto (Alt.): ff

Measure 95:

- Flute (Fl.): pp
- Horn (Hb.): pp
- Clarinet in B-flat (Cl. Si.): pp
- Cor (Cor): pp
- Trombone (Tpt. Sib.): pp
- Tuba (Tbn.): pp
- Piano (Pno.): ff (measures 1-3), p Cadenza (measures 4-5), 1/2 Ped (measures 6-7)
- Violin I (Vln. I): pp
- Violin II (Vln. II 1): pp
- Alto (Alt.): pp

99

Fl.

Hb.

Cl. Si^b

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Vibraphone

3 toms

Perc.

(Swa)

loco

inégaliser

p sub.

fff — sffz

Vln. I

Vln. II 1

Alt

Vc.

Cb.

trem.

trem.

trem.

fff — sffz

4 : Parole e sangue...

Fl. Libre (172=)

Hb. Libre (172=)

Cl. Si. Libre (172=) [jouer au dessus des cordes du piano]

Bsn. Libre (172=)

Cor. Libre (172=)

Tpt. Sib. Libre (172=)

Tbn. Libre (172=)

Percu. Libre (172=)

Percu. Libre (172=)

Perc. Libre (172=)

Pno. Libre (172=) pp (Répéter avec les mêmes altérations) harm. rall. a Tpo harm. (harm. suono recale !) rall. o sim.

Vln. I Libre (172=) pp (Répéter avec les mêmes altérations) harm. rall. a Tpo harm. (harm. suono recale !) rall. o sim.

Vln. II 1 Libre (172=) pp (Répéter avec les mêmes altérations) harm. rall. a Tpo harm. (harm. suono recale !) rall. o sim.

Alt. Libre (172=) pp (Répéter avec les mêmes altérations) harm. rall. a Tpo harm. (harm. suono recale !) rall. o sim.

Vc. Libre (172=) pp (Répéter avec les mêmes altérations) harm. rall. a Tpo harm. (harm. suono recale !) rall. o sim.

Cb. Libre (172=) rall. a Tpo rall.

108

Hb. a Tpo rall.

Cl. Sib. a Tpo rall.

Pno. a Tpo rall. a Tpo ppp 5 a Tpo ppp 5 a Tpo pp accel.

Vln. I harm. 108 a Tpo harm. sim. rall. Dans ce mouvement toujours jouer en harm. a Tpo harm sempre... a Tpo harm sempre... accel.

Vln. II 1 a Tpo harm. harm. sim. rall. Dans ce mouvement toujours jouer en harm. a Tpo harm sempre... a Tpo harm sempre... accel.

Alt. a Tpo harm. harm. sim. rall. Dans ce mouvement toujours jouer en harm. a Tpo harm sempre... a Tpo harm sempre... accel.

Vc. a Tpo harm. harm. sim. rall. Dans ce mouvement toujours jouer en harm. a Tpo harm sempre... a Tpo harm sempre... accel.

114 a Tpo

Hb. a Tpo

Cl. Sib.

Pno. a Tpo ppp pp ppp rall.

Vln. I harm sempre... a Tpo rall.

Vln. II 1 harm sempre... a Tpo rall.

Alt. harm sempre... a Tpo rall.

Vc. a Tpo rall.

119

Hb. a Tpo pp

Cl. Sib. a Tpo pp rubato espress.

Pno. a Tpo ppp

Vln. I a Tpo harm sempre... rall. a Tpo

Vln. II 1 a Tpo harm sempre... rall. a Tpo

Alt. a Tpo harm sempre... rall. a Tpo

Vc. a Tpo harm sempre... rall. a Tpo

124 a Tpo p

Cl. Sib. a Tpo p

Pno. a Tpo pp

Vln. I a Tpo harm sempre... 8va

Vln. II 1 a Tpo harm sempre... 8va

Alt. a Tpo harm sempre... 8va

Vc. a Tpo harm sempre... 8va

5 : Vespe...

Vivo assai (126=)

Fl.

Hb.

Cl. Sib.

Pno.

Vln. I

Vln. II 1

Alt.

Vc.

Gliissando

trem.

Dans ce mouvement tous les glissandi seront joués arco c trem.

Gliissando

trem.

Dans ce mouvement tous les glissandi seront joués arco c trem.

Gliissando

trem.

Dans ce mouvement tous les glissandi seront joués arco c trem.

Gliissando

trem.

Dans ce mouvement tous les glissandi seront joués arco c trem.

±1/3 ton (molto vib.)

±1/3 ton (molto vib.)

±1/3 ton (molto vib.)

±1/3 ton (molto vib.)

138

Fl. *p*

Hb. *p*

Cl. Sib. *p* *#* *mp*

Bsn.

Cor. *sourd.* *p*

Tpt. Sib. *sourd.* *p*

Tbn. *sound.* *p*

Cloches tubes

Percu. *p*

Pno. *138* *p* *trem.* *Glissando* *poco*

Vln. I *p* *trem.* *Glissando*

Vln. II 1 *p* *trem.* *Glissando*

Alt. *p* *trem.* *Glissando*

Vc. *p* *trem.* *Glissando*

Cb. *p*

This musical score page contains ten staves of music for an orchestra. The instruments listed are Flute (Fl.), Horn (Hb.), Clarinet in Sib (Cl. Sib.), Bassoon (Bsn.), Cor (Cor), Trombone (Tbn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II 1), Alto (Alt.), Cello (Vc.), and Bass (Cb.). The score is divided into two measures, 138 and 139. Measure 138 begins with dynamic markings for each instrument. Measure 139 starts with a piano dynamic for the piano, followed by tremolo and glissando markings for the strings (Violin I, Violin II, Alto, Cello) and bassoon. The piano part continues with a poco dynamic. The strings play sustained notes with tremolo and glissando. The bassoon also plays sustained notes with tremolo and glissando. The piano part concludes with a forte dynamic.

141

Fl.

Hb.

Bsn. *mf* *b>* *b>*

Cor

Tpt. Sib

Tbn. *p* *b>* *b>*

Percu.

Pno. *sempre F, net* [1]

Vln. I

Vln. II 1

Alt. *±1/3 ton (molto vib.)* *b>* *b>* *b>* *b>*

Vc. *±1/3 ton (molto vib.)* *b>* *b>* *b>* *b>*

Cb. *p* *b>* *b>* *b>* *b>* *b>*

144

Fl. *p*

Hb. *p*

Cl. Sib. *p*

Bsn.

Cor *p o*

Tpt. Sib. *p*

Tbn. *p b*

Percu.

Pno. *p* *b* *sfz*

Vln. I *p*

Vln. II 1 *p*

Alt. *p*

Vc. *trem.* *Gissando* *fp*

Cb. *b*

147

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Pno.

Vln. I

Vln. II 1

Alt

Vc.

Cb.

f

p trem.

Gliissando

sfz

sfz

p trem.

Gliissando

sfz

sfz

p trem.

Gliissando

sfz

sfz

f

150

Fl. *p*

Hb. *p*

Cl. Sib. *p*

Pno.

Vln. I *p*

Vln. II 1 *p*

Alt. *p*

Vc.

152

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Tbn.

Percu.

Pno.

Vln. I

Vln. II 1

Alt

Vc.

Cb.

Detailed description: This is a page from a musical score. It features ten staves of music, each with a different instrument name above it. From top to bottom, the instruments are: Flute (Fl.), Horn (Hb.), Clarinet in Sib (Cl. Sib.), Bassoon (Bsn.), Cor (Cor), Trombone (Tbn.), Percussion (Percu.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II 1). The score is divided into measures by vertical bar lines. Measure 152 starts with a rest for most instruments, followed by eighth-note patterns for Flute, Horn, Clarinet, Bassoon, and Cor. Measure 153 begins with a rest for Bassoon, followed by eighth-note patterns for Cor, Trombone, Percussion, and Violin I. Measures 154 and 155 show more complex patterns, including sixteenth-note figures and rests. Measure 156 features a piano part with a treble clef and a bass clef, containing a series of chords. Measure 157 continues the pattern of eighth-note figures. Measure 158 shows a return to the earlier patterns. Measure 159 concludes with a final set of eighth-note figures. Dynamic markings include 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 152 through 159 are printed above the staff lines.

154

Fl. *p*

Hb. *p*

Cl. Sib. *p*

Bsn.

mf

Cor

Tpt. Sib.

Tbn.

mf

Percu.

mf

Pno. *f* *più F*

Vln. I *p* *mf*

Vln. II 1 *p* *mf*

Alt. *p* *mf*

Vc. *mf*

Cb. *mf*

157

Bsn.

Cor.

Tpt. Sib.

Tbn.

Percu.

Pno.

Vln. I

Vln. II 1

Alt.

Vc.

Cb.

m.d.

ff molto

ff

Fl. *pp* *f* *mp*

Hb. *pp* *f* *mp*

Cl. Sib. *pp* *f* *mp*

Bsn. *o.*

Cor. *o.*

Tpt. Sib.

Tbn. *o.*

Percu. *fff p sub.* *f*

Pno. *1* *5* *8va* *2* *[1]*

Vln. I *pp* *f* *mp*

Vln. II 1 *o.*

Alt. *o.*

Vc. *o.*

Cb. *o.*

163

Fl.

Hb.

Cl. Sib.

Pno.

Vln. I

Vln. II 1

Alt.

F sempre

$\frac{2}{3} \dots \frac{2}{4}$ [1]

$\frac{3}{4} \dots \frac{2}{4}$ [1] $\frac{2}{4}$ [1]

p trem.

Gliessando

p trem.

Gliessando

p trem.

Gliessando

p trem.

166

Fl.

Hb.

Cl. Sib.

Pno.

Vln. I

Vln. II 1

Alt.

sforzando

$\frac{3}{4} \dots \frac{2}{4}$ [1] $\frac{2}{3} \dots \frac{2}{4}$ [1]

sforzando

Gliessando

sforzando

169

Fl. - *p* *f*

Hb. - *p* *f*

Cl. Sib. - *p* *f*

Bsn. - *f*

Cor. - *f*

Tpt. Sib. - *f*

Tbn. - *f*

Percu. - *f*

Pno. *f* *sempre* *f* *assai*

Vln. I *p trem.* *Glissando* *f*

Vln. II 1 *p trem.* *Glissando* *f*

Alt. *p trem.* *Glissando* *f*

Vc. *p trem.* *Glissando* *f*

Cb. *f*

176 **F** sempre

Fl. **F** sempre **pp** sub.

Hb. **F** sempre **pp** sub.

Cl. Sib. **F** sempre **pp** sub.

Bsn. **F** sempre **pp** sub.

Cor. **F** sempre **pp** sub.

Tpt. Sib. **F** sempre **pp** sub.

Tbn. **F** sempre **pp** sub.

Percu. **F** sempre **pp** sub.

Pno. **F** sempre cresc. cresc. molto **fff** **p** sub.

Vln. I f **pizz.** ff

Vln. II 1 f **pizz.** ff

Alt. f **pizz.** ff

Vc. f **pizz.** ff

Cb. **mp arco**

179

Fl. *p*

Hb. *p*

Cl. Sib. *p*

Bsn.

Cor

Tpt. Sib

Tbn.

Percu.

Pno.

Vln. I *p* *arco c trem. Glissando* *trem.* *Glissando* *trem.* *Glissando*

Vln. II 1 *p* *arco c trem. Glissando* *trem.* *Glissando* *trem.* *Glissando*

Alt. *p* *arco c trem. Glissando* *trem.* *Glissando* *trem.* *Glissando*

Vc. *p*

Cb.

182

Fl. P sempre

Hb. P sempre

Cl. Sib. P sempre

Bsn. *mp*

Cor. 182 *mp*

Tpt. Sib. *mp*

Tbn. *mp*

Percu. *mp*

Pno. 182

Vln. I *Glissando* trem. *Glissando*

Vln. II 1 *Glissando* trem. *Glissando*

Alt. *Glissando*

Vc. *Glissando*

Cb. *mp*

Fl. 185

Hb.

Cl. Sib.

Bsn. *mp*

Cor 185 *mp*

Tpt. Sib. *mp*

Tbn. *mp*

Percu.

Pno. *ff* *loco*

Vln. I 185 *f pizz.* *arco*

Vln. II 1 *f pizz.* *arco*

Alt *f pizz.*

Vc. *f pizz.*

Cb. *mp arco*

188

Fl. **p** dim.

Hb. **p** dim.

Cl. Sib **p** dim.

Tpt. Sib **p** dim. *oter sourd.*

Percu.

Pno. 188

Vln. I *mp* molto dim. *arco c trem.* *Glissando*

Vln. II 1 *mp* molto dim. *arco c trem.* *Glissando*

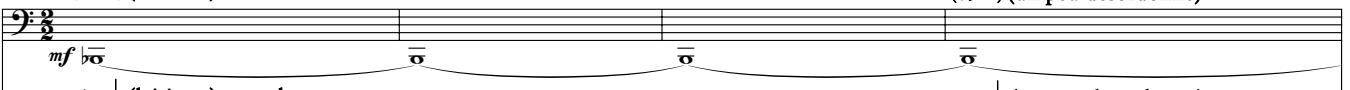
Alt. *mp* molto dim. *arco c trem.* *Glissando*

Vc. *mp* molto dim. *arco c trem.* *Glissando*

6 : Nere cagne...

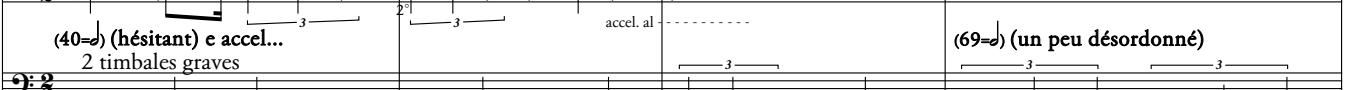
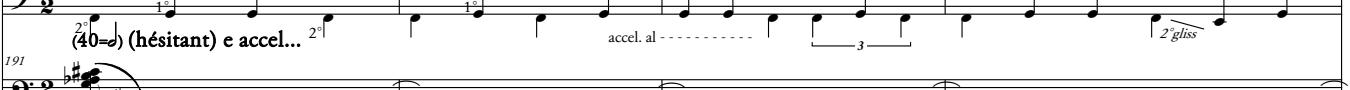
(40=♩) (hésitant) e accel...

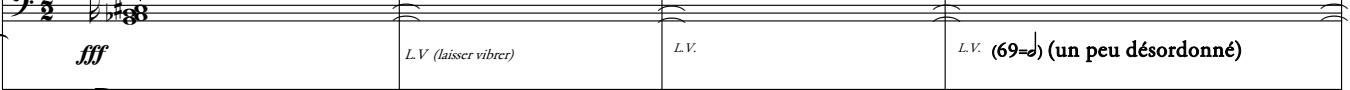
(69=♩) (un peu désordonné)

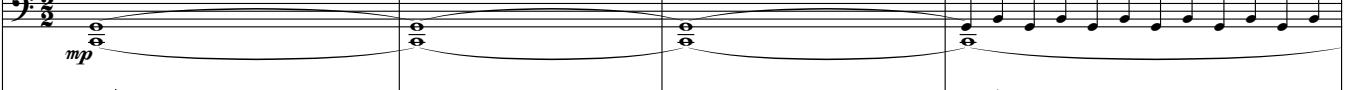
Bsn. *mf* 

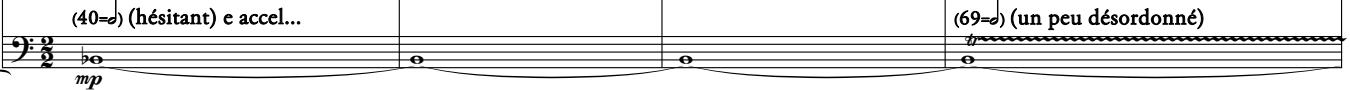
Cor. *mf* 

Tbn. *mf* 

Percu. *2 timbales aigues* 
(40=♩) (hésitant) e accel... 
2 timbales graves 

Percu. *2(=♩) (hésitant) e accel...* 

Pno. *fff* 
L.V. (laisser vibrer) 
L.V. 
L.V. (69=♩) (un peu désordonné) 

Alt. *mp* 

Vc. *mp* 

Cb. *mp* 

→ Sempre Ped →

(40=♩) (hésitant) e accel... *(69=♩) (un peu désordonné)*

199

Bsn. Cor Tbn. Percu. Percu. Pno. Alt. Vc. Cb.

Measures 6-10:

- Percussion 1:** ff, cresc. molto, 1st gliss., 2nd gliss., Trille à 2 timb., Glissando, 2nd gliss., Uniss. 2 timbales.
- Percussion 2:** ff, cresc. molto, 2nd gliss., 2nd gliss., Trille à 2 timb., Glissando, 1st gliss., Con tutta la forza, ffff.
- Piano:** L.V., Ad lib., Con forza, rall., L.V.
- Alto:** L.V., →Sempre Ped→
- Double Bass:** →Sempre Ped→

201 **Appassionato (168=)**

Fl. **Appassionato (168=)**

Hb. **Appassionato (168=)**

Cl. Si. **Appassionato (168=)**

Bsn. **Appassionato (168=)**

Cor. **Appassionato (168=)**

Tpt. Sib. **Appassionato (168=)**

Tbn. **Appassionato (168=)**

Percu. **Cloches tubes**

Perc. **Tam-tam**

Pno. **Appassionato (168=)**

Vln. I **al talone Appassionato (168=)**

Vln. II 1 **al talone Appassionato (168=)**

Alt. **al talone Appassionato (168=)**

Vc. **al talone Appassionato (168=)**

Cb. **al talone Appassionato (168=)**

206

Fl. ff dim. ff 3 ppp

Hb. ff dim. ff 3 ppp

Cl. Sib. ff dim. ff 3 ppp

Bsn. ff dim. ff 3 ppp

Cor. f 3

Tpt. Sib. f 3

Tbn. f 3

Perc. Cloches tubes mf pp

Perc. pp

Pno. ff 8va loco ff 3 p * Leo. 3 Leo.

Vln. I ff al talonc f 3 ppp

Vln. II 1 ff al talonc f 3 ppp

Alt. ff al talonc f 3 ppp

Vc. ff al talonc f 3 ppp

Cb. ff f 3 ppp

Fl. *f ff*

Hb. *f ff*

Cl. Sib. *f ff*

Bsn. *f ff*

Cor. *f*

Tpt. Sib.

Tbn. *f*

Percu. *p ff*

Perc. *f*

Pno. *ff fff*
15^{ma} *senza rall.*
Xeo. Xeo. Xeo. → Sempre Ped→

Vln. I *ff*

Vln. II 1 *ff*

Alt. *f*

Vc. *f*

Cb. *f*

214

Fl. f

Hb. f

Cl. Sib. f

Bsn. f

Cor. f

Tpt. Sib. f

Tbn. f

Percu.

Percu. ff

Perc. 214

Pno. ff sempre 8va senza dim. (ff) → Sempre Ped. → ♫ ♪ ♪ ♪ mi

Vln. I f

Vln. II 1 f

Alt. f

Vc. f

Cb. f

3 toms

7 : Stipa di serpenti...

Poco Vivo (60=)

Fl.

Hb.

Cl. Sib. *mf cantando*

Bsn. *MF/F stacc. sempre*

Cor. *sourd.*

Tpt. Sib.

Tbn.

Percu. *3 toms*

Sempre P et les accents MF. Jouer avec les mains ou des baguettes douces.

Vibrphone *mp cantando*

Pno. *mf* Les accents doivent être joués avec force

Vln. I *mf cantando*

Vln. II 1 *mf cantando*

Cb. *MF/F pizz. sempre!* *Pizz. sempre !*

223

Hb. 3

Cl. Sib. 3

Bsn. stacc. sempre

223

Cor

Tpt. Sib sound. bol pp

223

Percu.

Percu.

Pno. 3 3 3 sfz
(8th)

223 Vln. I 3 3 3

Vln. II 1 3 3 3

Cb. Pizz. sempre!

229

Hb.

Cl. Sib.

Bsn.

stacc. sempre

229

Cor

Tpt. Sib

229

Percu.

Percu.

Pno.

(8vb)

229

Vln. I

Vln. II 1

Alt

mf

subf

3

Cb.

Pizz. sempre!

235

Fl. *mf* espress. *f* espress. 6 3 6

Hb. *mf* espress. *f* espress. 3 6

Cl. Sib. *f* espress. 3

Bsn. stacc. sempre

Cor. *p* 3

Tpt. Sib.

Percu.

Percu.

Pno. 235 3 3 5

(8^{vb})

Vln. I

Vln. II 1 3 5

Alt. *mf* espress. 3 3

Cb. stacc. sempre

240

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib

Percu.

Percu.

Pno.

Vln. I

Vln. II 1

Alt

Cb.

5

stacc. semplic.

3

p sub.

p

(8vb)

Pizz. semplic!

intenso espress.

mf espress.

3

5

mf espress.

3

5

mf espress.

Fl.

Hb.

Cl. Sib.

Bsn.

stacc. sempre

Percu.

F sempre

Pno.

(8vb)

Vln. I

scmpre MF espress.

Vln. II 1

Alt.

Cb.

f crié

mf espress.

Fl.

Hb.

Cl. Sib.

Bsn.

Tpt. Sib

Percu.

Percu.

Pno.

Vln. I

Vln. II 1

Alt

Cb.

254

Fl.

Hb.

Cl. Sib.

Bsn.

Cor

Tpt. Sib.

Percu.

Percu.

Pno.

Vln. I

Vln. II 1

Alt.

Cb.

mp espress.

sfs

otter sourd.

sfs *sfs* secco

(8vb)

pizz Bartok

pizz *sempre!* L.V (laisser vibrer)

8 : Ombre dolenti...

Intenso, non lento

Tbn. 258

Pno. 258 **Intenso, non lento**

(Répéter avec les mêmes altérations)

Alt.

Vc.

Cb.

Intenso, non lento

Intenso, non lento

Intenso, non lento

Intenso, non lento

R = laisser du temps pour les résonances
mf Solo au dessus des cordes du piano (Pas vite)
R = laisser du temps pour les résonances
f **R** = laisser du temps pour les résonances
f **R** = laisser du temps pour les résonances
R = laisser du temps pour les résonances
R = laisser du temps pour les résonances
f **R** = laisser du temps pour les résonances

Non troppo vivo, espress, rubato

Pno. 262 **Cadenza**

(Répéter avec les mêmes altérations)

(→3°Ped→sempre)

R (Répéter avec les mêmes altérations) [tenir enfoncé toutes les touches]

Poco Allegro

Cor. 263 Solo au dessus des cordes du piano

Tpt. Sib. **Poco Allegro**

Tbn. **Poco Allegro** Solo au dessus des cordes du piano

Pno. **Poco Allegro** [tenir enfoncé tous les doigts] (R) Senza Ped (tenir enfoncé tous les doigts)

(→3°Ped→sempre)

Vln. I. **Poco Allegro** Solo **f** cantando Solo : Tempo allegro moderato, sans rapport avec les autres !

270

Poco Allegro

Cor

Tpt. Sib

Tbn.

Pno.

Vln. I

[enfoncer peu à peu et tenir tous les doigts]

5

(→3° Ped → *sempre*)

f

mf

mf

mf

f

solo

f cantando

solo : Tempo allegro moderato, sans rapport avec les autres !

273

Tpt. Sib Solo au dessus des cordes du piano

Tbn.

Pno. [tenir enfoncé tous les doigts] [tenir avec les doigts] R

Vln. I Gliss. trem. Glissando

Sul IV p (Répéter avec les mêmes altérations)

278 Poco Allegro

Tpt. Sib

Tbn.

Vibrphone Baguettes dures

Percu.

Pno.

Vln. I

Solo au dessus des cordes du piano
mf in relivo — 3 — 3 — 3 — 3 —

laisser vibrer jusqu'à la fin du son.

[Enfoncer peu à peu & tenir tous les doigts]

[tenir enfoncé tous les doigts]

[tenir enfoncé tous les doigts]

(→ 3° Ped → sempre)

Le Violon I jouant solo, & un peu plus vite que les autres devrait finir avant cette mesure 278... (ne pas tenir compte de la graphie)

Le Violon I jouant solo, & un peu plus vite que les autres devrait finir avant cette mesure 278... (*ne pas tenir compte de la graphie*)

282

Fl. R

Cl. Sib R

Solo au dessus des cordes du piano
(Sans traîner)

282 R

Tbn. R

Pno. R

$\rightarrow 3^{\circ}$ Ped \downarrow $\downarrow 3^{\circ}$ Ped \rightarrow

Notes (extraits de l'accord répété) à mettre en relief.

Vln. I R

Vln. II 1 R

Alt R

Vc. R

Lento

$\frac{3}{4}$ *ppp* Lento

$\frac{3}{4}$ *ppp* Lento

$\frac{3}{4}$ Lento

$\frac{3}{4}$ Lento

$\frac{3}{4}$ *mp* *a 2 mani* *f* *p*

$\frac{3}{4}$ *sound.* *ppp* Lento

$\frac{3}{4}$ *sourd.* *ppp* Lento

$\frac{3}{4}$ *sourd.* *ppp* Lento

$\frac{3}{4}$ *sourd.* *ppp*

Fl. *p*

Cl. Si^b *p*

Tpt. Sib *p*

Pno. 285 *f* *fp* Solo au dessus des cordes du piano
[tenir enfoncé tous les doigts]

Vln. I *trem. fp*

Vln. II 1 *trem fp*

Alt *trem fp*

Vc. *trem fp*

Cb. *f* cantando Solo : *Tempo allegro moderato, sans rapport avec les autres !* *gliss.*

290

mf Solo

Cor

Tpt. Sib

Pno.

Cb.

[enfoncer peu à peu et tenir tous les doigts]

[tenir enfoncé tous les doigts]

[enfoncer peu à peu et tenir tous les doigts]

[tenir avec les doigts]

(→3°Ped→sempre)

(→3°Ped→sempre)

ff

ffz

Solo *mp*

ff fff

ffz

R

ff

ffz

Glissando

Glissando

Glissando

La contrebasse jouant solo, un peu plus vite que les autres doit finir avant la fin de cette mesure à 7/4

Vivo *ff* *mf*

Fl. 293 *Vivo* *ff* *mf* R 5

Hb. *Vivo* *ff* *mf* R 8

Cl. Si♭ *Vivo* *ff* *mf* R 8

Bsn. **Vivo** R Solo *mf*

Cor 293 **Vivo** R Solo *ff* R 8

Tpt. Sib **Vivo** Solo R 8

Pno. 293 **Vivo** (Répéter avec les mêmes altérations) *fff* R [tenir enfoncé toutes les touches] R 5
mf 6 6 *sforzando* 3 R [tenir avec les doigts] f
mf 3 * (→ 3rd Ped → *sempre*)

Vln. I 293 **Vivo** R 8

Vln. II 1 **Vivo** *ff* *mf* R 8

Alt **Vivo** *ff* *mf* R 8

Vc. **Vivo** *mf* R 8

Cb. **Vivo** *mf* R 8

296

Fl. Solo : Tempo allegro moderato, sans rapport avec les autres !

Bsn.

Cor Solo au dessus des cordes du piano

Tbn.

Pno. Poco Allegro
Cadenza [enfoncer peu à peu et tenir tous les doigts]

(→3°Ped→sempre)

R Solo

Senza misura R

Senza misura R

6 R

→3°Ped→ 3°Ped→

La Flûte jouant solo, & beaucoup plus vite que les autres
devrait finir avant le milieu de cette mesure 300.
(Ne pas tenir compte de la graphie !)

299 Solo : Tempo allegro moderato, sans rapport avec les autres !

Fl. più espress.

Tpt. Sib R

Tbn. Quasi lento

Pno. Quasi lento f

Notes (extraits de l'accord répété) à mettre en relief.

a 2 mani rall.

Gliss avec l'embouchure (Commencer avec doigté FA, embouchure tournée)

Quasi lento (Quasi lento)

Gliss. flat. Glissando Gliss.

(→3°Ped→sempre)

mf pp

301 Notes (extraits de l'accord répété) à mettre en relief.

piano più dolce

a tempo

Pno. Ped→ al fine

9 : Uscimmo !

Trillez avec les petites notes

Lento e accel. (40→92=)

Percu.

Vibrphone Baguettes douces Ped sempre (sans en changer) **(92=)**

Pno. Lento e accel. (40→92=) Trillez avec les petites notes **(92=)**

Vln. I Lento e accel. (40→92=) Dans ce mouvement tous les trilles un poco sul pont **p** Trillez avec les petites notes **(92=)**

Vln. II 1 Lento e accel. (40→92=) Dans ce mouvement tous les trilles un poco sul pont Trillez avec les petites notes **(92=)**

Alt. Lento e accel. (40→92=) Dans ce mouvement tous les trilles un poco sul pont **p** Trillez avec les petites notes **(92=)**

Vc. Lento e accel. (40→92=) Trillez avec les petites notes **Dans ce mouvement tous les trilles un poco sul pont** **(92=)**

accel. al ----- Ped sempre (sans en changer)

accel. al ----- senza cresc.

307

Percu.

Percu. cresc. Ped sempre (sans en changer)

Pno. cresc. (Répéter avec les mêmes altérations) → Sempre Ped →

Vln. I cresc. 307 ff

Vln. II 1 cresc. ff

Alt cresc. f pp

Vc. cresc. f >

Cadenza à 2 (piano/piccolo)
Cloches tubes

L.v Cadenza à 2 (piano/piccolo)

p sub. 8va accel.

Cadenza à 2 (piano/piccolo)

Cadenza à 2 (piano/piccolo)

Cadenza à 2 (piano/piccolo)

Cadenza à 2 (piano/piccolo)

harm.

Cadenza à 2 (piano/piccolo)

Tempo libre (52 \approx ♩)
Au signe
du soliste.

Fl. 311 (8va) - 15ma - Piccolo (sonne à l'8va alta)
Pno. p sub 8va - mf cantando 9.2J poss. ma cantando 3 faire signe au Picc. Tempo libre (52 \approx ♩) 3 come un uccello

Trillez avec la petite note

Fl. 314 15ma - repet. 3 come un uccello mf

Fl. 317 (15ma) - 8va - Au signe du soliste. faire signe au Picc.

Pno. 320 (8va) - p Un poco Allegro e accel al "Molto vivo" 15ma Molto vivo, sonoro 4 2 [1] 17.8J Clair, leggerissimo pp 8va f dim. 2 [1] 17.8J [1] 2 [1]

cluster de sol à do

Fl. 322 (15ma) Rall..... 3 2 [1] 3 Rall... molto --- au Picc. pp

Pno. f (8va)

L'apprentissage du concerto sera facilité par la connaissance de la série d'accords suivante :
Et il sera bon également, de travailler les 12 transpositions des accords A & B.

324

Pno.

Cette série de quatorze accords, suffisamment longue pour que l'auditeur ne soit pas tenté de l'apprendre par coeur et ne puisse pas entrer dans une écoute technique toujours ennuyeuse, est l'origine des neuf variations de ce concerto.

Les 12 transpositions de l'accord A.

325

Pno.

Les 12 transpositions de l'accord B.

326

Pno.

Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est disciple de Louis Saguer et de Franco Donatoni pour la composition.

Il a été élevé au rang de pianiste par Monique Oberdoerffer et Claude Helffer & au rang de claveciniste par Brigitte Haudebourg.

Membre de la Casa Velázquez à Madrid, il est lauréat de plus de 30 concours internationaux de composition dont le Wiener-Mozart-Hauptpreis lors du bicentenaire de Mozart, le 1^o prix du Concours Andrès Segovia à l'occasion de son centenaire avec un concerto pour guitare & orchestre et le Premier Grand Prix du prestigieux 1^o Grand Prix Reine Elisabeth à Bruxelles avec son 4^{ème} concerto pour piano & orchestre. Compositeur auteur de plus de 150 œuvres - qui ont été jouées en Europe, Asie et Amériques -.

...Son travail de compositeur tend à maîtriser une écriture polysémique...

Et il est désormais l'inventeur du "dansé musical" tout comme Maurizio Kagel fut en son temps l'inventeur du "théâtre musical".

Son répertoire pianistique va de Frescobaldi, Byrd, Couperin à Berio et aux études de Ligeti en passant par les variations Goldberg de J.S Bach, les variations Diabelli de Beethoven, les 12 études transcendantes de Liszt & les 12 études de Debussy ... & bien sûr concertiste de sa propre musique.

Tristan-Patrice CHALLULAU (World, at the dawn of the 60ies) is a pupil of Louis Saguer and Franco Donatoni. He is a member of the Casa Velázquez in Madrid, and laureate of more than 30 international composition competitions including the Vienna-Mozart-Hauptpreis and the Premier Grand Prix of the prestigious Queen Elizabeth Prize in Brussels.

As a composer he has written more than 150 works - which have been played in Europe, Asia and in the Americas -.

...For a number of years, his work has been directed towards mastering a polysemic style...

And now he is the inventor of the "musical dance" as M. Kagel is the inventor of the "musical theater". As pianist he plays Froberger, Couperin, Bach, Liszt, Chopin, the Scriabin sonatas 7 & 9, the entire work of Schönberg , Webern and Berio ... and naturally he plays his own music.

La Presse :

...Beau. A découvrir! (Les cahier de la guitare)

" Flinke Musik für flinke Ohren... " (Wiener Zeitung)

" Obra muy interesante, con una rica orquestación y con momentos de unas veladuras sonoras que llevaron a mi imaginación las delicadas texturas de un Zobel... " (Ritmo , Madrid)

" C'est de l'authentique et de la belle musique... " (Le Maine)

" Musique descriptive qui laisse opportunément une grande marge à l'imagination. " (Le Soir , Bruxelles)

" ...Eine Art Bekenntnis zur Klangsschönheit... " (Kronen Zeitung)

" Each Challulau's work had differences as well as his own personal stamp of an almost naïve and open-eared appraisal of the endless musical possibilities of sound. " (B.C Eagle, TX. USA)

" ...il est en plus un excellent pianiste... " (Dauphiné Libéré)

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Flûte (ou Piccolo)

NE LA CITTÀ DOLENTE...

Flûte

Tristan-Patrice Challulau

(Version 2009)

Lento

Un poco meno mosso

Lento (Tpo 1°)

8 *rit.....assai a Tpo*

17 *pp*

26 **Vivo** $\text{d} = 122$

35

49 *sforzando* *pp*

55

73 *ppp flatt.* *Più lento & rall--- molto ---*

The musical score consists of six staves of music for piano. The first staff starts with a treble clef, a 9/4 time signature, and a dynamic of 8. It transitions through time signatures 4/4, 6/4, 3/4, and 5/8. The second staff begins at measure 8 with a dynamic of ffff, followed by a ritardando instruction (rit.....assai) and a tempo change (a Tpo). The third staff starts at measure 17 with a dynamic of pp. The fourth staff begins at measure 26 with a tempo of Vivo (d = 122). The fifth staff starts at measure 35. The sixth staff begins at measure 49 with a dynamic of sforzando (sforz.) and pp. The final staff begins at measure 55. Measure 73 concludes with a dynamic of ppp, a flattening sign, and a tempo instruction of Più lento & rall--- molto ---. Measures 74 and 75 follow, ending with a 5/8 time signature and a dynamic of 5.

77 Sans lenteur, tendu (66=)

84 a Tpo

92

97

102 Libre (172=)

rall. a Tpo rall. a Tpo

109 rall. a Tpo accel. a Tpo

rall. a Tpo accel. a Tpo

116 rall. a Tpo rall. a Tpo rall. a Tpo

rall. a Tpo rall. a Tpo rall. a Tpo

123 rall. a Tpo

rall. a Tpo

128 rall. a Tpo rall. a Tpo

rall. a Tpo rall. a Tpo

Vivo assai (126=)

135

p

138

p

141

p

145

p

f

149

p

153

156

161

pp

f

mp

164

p

167 *sfz*

p

171

f

ff senza dim.

p sub.

176 F sempre

pp

p sub.

180

p

183 P sempre

p

187

p dim.

191 (40=♩) (hésitant) e accel..(69=♩) (un peu désordonné)

f

201 Appassionato (168=♩)

ff

ff

f

dim.

209

ff

ppp

f

p

217 Poco Vivo (60=)

Musical score for flute, page 6, measures 217-226. Measure 217: Treble clef, 4/4 time, dynamic ff. Measure 226: Treble clef, 4/4 time, dynamic ff.

226

235

239

Intenso, espress.

242

f crié

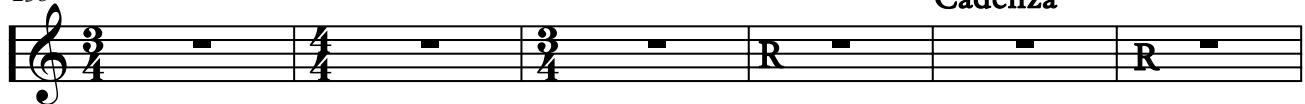
247

254

R = laisser du temps pour les résonnances

258 Intenso, non lento

Cadenza



264 Poco Allegro

Poco Allegro



273 Poco Allegro



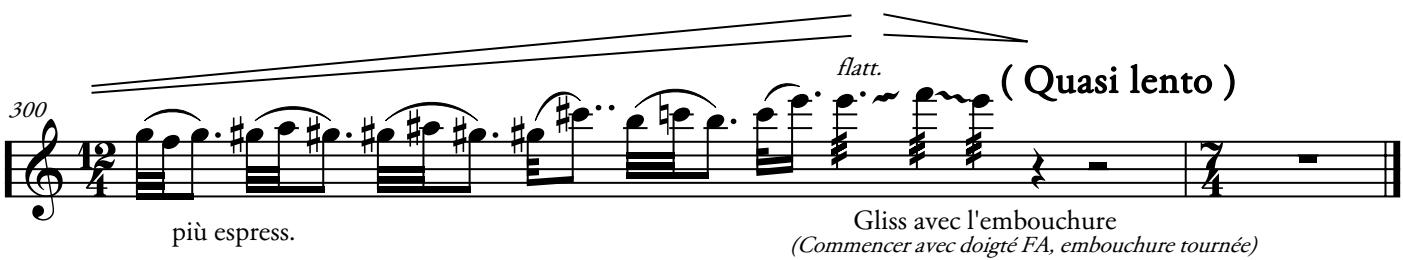
Lento

Poco Allegro



Vivo

ff → *mf*



302 Lento e accel. (40→92=♩) (92=♩)

310 Cadenza à 2 (piano/piccolo) Piccolo

Tempo libre (52 ≈ ♩)
Au signe

p poss. ma cantando come un uccello

Trillez avec la petite note

314

Au signe

318

Au signe

pp

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Hautbois

NE LA CITTÀ DOLENTE...

Hautbois

Tristan-Patrice Challulau

(Version 2009)

Lento Un poco meno mosso Lento (Tpo 1°)

8

17

26

34

49

54

Più lento & rall--- molto ---

77 Sans lenteur, tendu (66=)

102 Libre (172=)

116

A musical score fragment in treble clef. The tempo is marked as '130'. A dynamic instruction 'rall.' is placed above the staff. The key signature is 'a Tpo' (A major). The time signature is '16'. The melody consists of eighth-note pairs connected by slurs, with grace notes preceding the main notes. The first measure shows two pairs of eighth notes. The second measure begins with a grace note followed by a main note, with a vertical bar line separating them. The third measure shows another pair of eighth notes. The fourth measure begins with a grace note followed by a main note, with a vertical bar line separating them. The fifth measure shows another pair of eighth notes.

135 **Vivo assai** (126=)

p

Musical score for orchestra, page 137, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries. Measure 4 features a prominent bassoon line. Measures 5-6 show woodwind entries. Measures 7-8 feature a bassoon line. Measures 9-10 show woodwind entries.

10

140

147

f

A musical score for piano, page 152. The score consists of two staves. The top staff uses a treble clef and shows a melodic line starting with a half note followed by an eighth-note pattern of B, A, C, B, A, C. The bottom staff uses a bass clef and shows a sustained half note. The music is in common time.

A musical score for piano, page 155. The score consists of two staves. The top staff uses a treble clef and shows a continuous melodic line starting with a dotted half note followed by eighth notes. The bottom staff uses a bass clef and provides harmonic support with sustained notes and chords. The music is in common time.

160

164

167 | *sffz*

171

177

180

183

186

199

Appassionato (168=)

205

dim.

210

224

A musical score for piano, page 237, showing measures 3 through 6. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 3 starts with a quarter note followed by eighth-note pairs. Measure 4 begins with a half note. Measure 5 starts with a half note. Measure 6 starts with a half note.

A musical score for piano, showing a single staff with a treble clef. The key signature is one sharp. The measure consists of a series of eighth-note chords: G major (G-B-D), E minor (E-G-B), C major (C-E-G), A minor (A-C-E), F major (F-A-C), D minor (D-F-A), B major (B-D-F#), and G major (G-B-D). The measure ends with a fermata over the final G note. The page number '5' is centered below the staff.

Musical score for piano, page 266, section Poco Allegro. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The time signature changes between common time (4/4) and three-quarter time (3/4). The tempo is Poco Allegro. The first measure shows a rest followed by a 3/4 time signature and a note labeled 'R'. The second measure shows a rest followed by another note labeled 'R'. The third measure shows a rest followed by a 4/4 time signature and a rest. The fourth measure shows a rest followed by a 3/4 time signature and a rest.

Musical score for piano, page 274, section Poco Allegro. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music features a repeating pattern of eighth-note chords: G major (G-B-D), C major (C-E-G), and F major (F-A-C). The section is labeled "Poco Allegro".

282 Lento Poco Allegro

R - | $\frac{3}{4}$ - - - - | $\frac{4}{4}$ - - | $\frac{5}{4}$ -

10

290

291

Vivo
ff → mf

295

Quasi lento

5/8 - | 10/4 - | 4 - R | - | - | 12/4 - | 7/4 - |

302 Lento e accel. (40→92= ♩) (92= ♩)

Measure 302: Rests (7 measures)

Measure 303: (92= ♩) (1 measure)

309 Cadenza à 2 (piano/piccolo)

Measure 309: Rests (2 measures)

317

Measure 317: Rests (6 measures)

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Clarinette Sib

NE LA CITTÀ DOLENTE...

Clarinette sib

Tristan-Patrice Challulau

(Version 2009)

Lento

Un poco meno mosso

Lento (Tpo 1°)

7

rit.....assai a Tpo

14

Rall.....

a Tpo

espress.

20

Rall.....

26

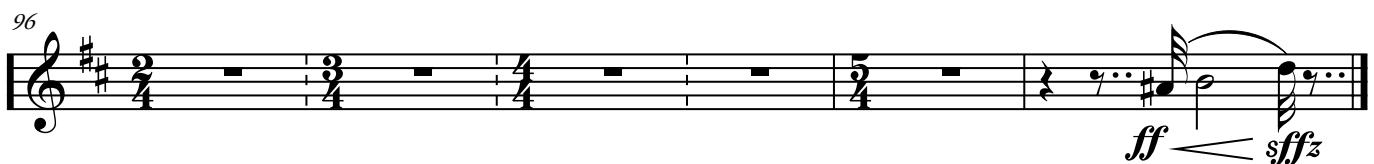
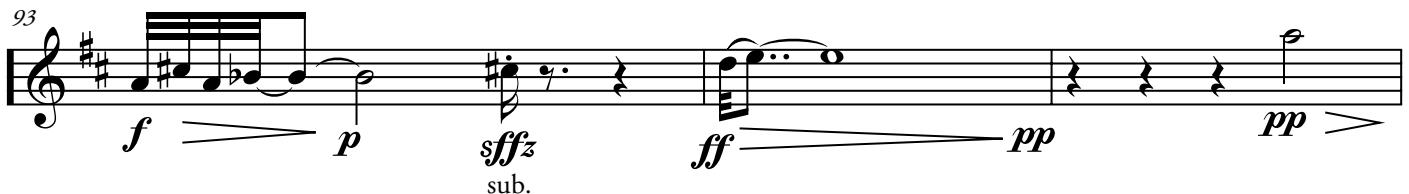
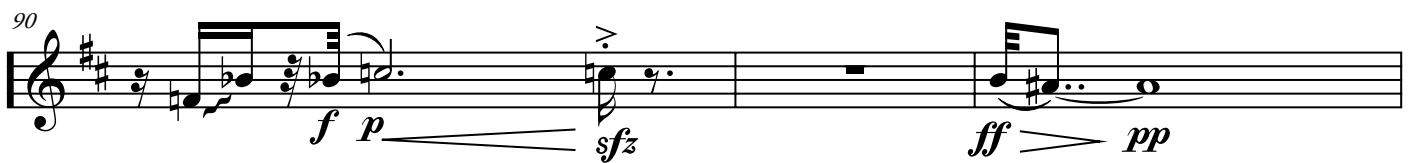
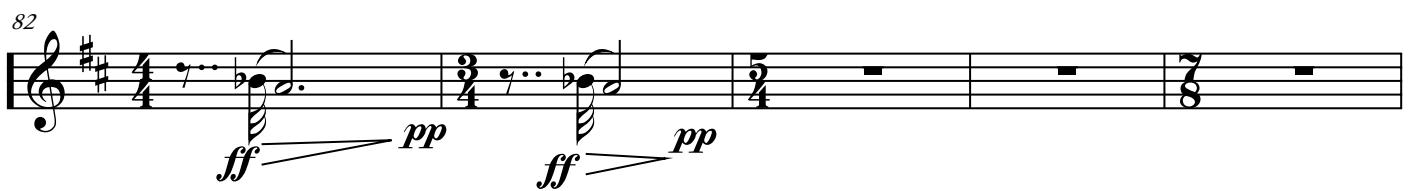
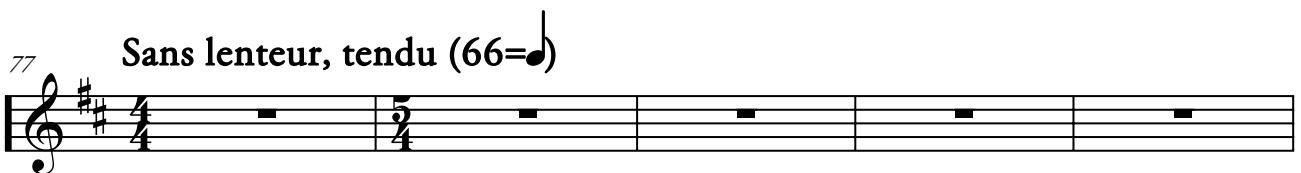
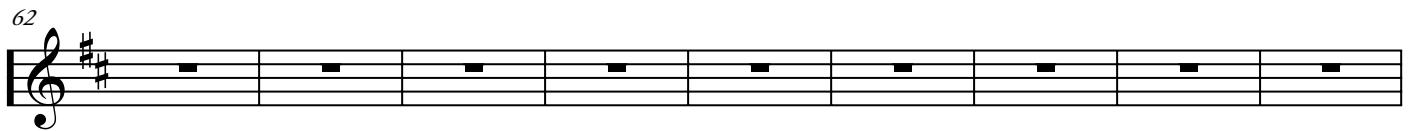
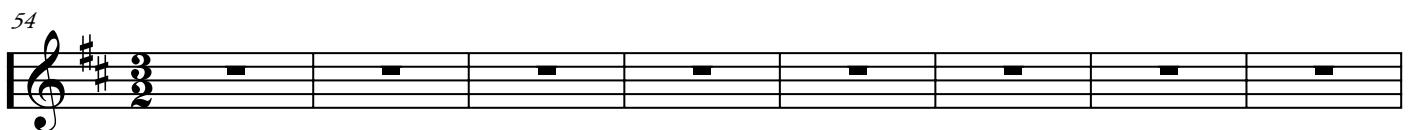
Vivo $\text{d} = 132$

33

42

49

sforzando pp



Libre (172=)

102 7 16 *pp* [Jouer au dessus des cordes du piano]

105 a Tpo rall.

108 a Tpo rall.

111 a Tpo accel. a Tpo

116 rall. a Tpo *pp*

121 *pp* rubato espress. rall. a Tpo *p*

126 *p* rall. 4:5:5

129 a Tpo rall. 7

132 a Tpo *repet ad lib. ...* rall.

135

Vivo assai (126=)

p

Measure 135: Rest, then 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 136: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 137: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

138

p

Measure 138: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 139: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 140: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

141

p

Measure 141: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 142: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 143: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

146

p

f

Measure 146: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 147: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 148: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

150

p

Measure 150: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 151: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 152: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

153

Measure 153: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 154: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 155: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

156

Measure 156: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 157: 1 eighth note (E) followed by 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern. Measure 158: 6 sixteenth notes (F#-G#-A#-B#-C#-D#) in a descending pattern.

161

pp *f* *mp*

164

p

166

sfz

p

170

f

ff $\# \text{--}$

174

$\sim \# \text{--}$ senza dim. *p* sub. F sempre *pp* sub.

179

p

182

P sempre

185

p dim.

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

Measure 191: Rest, Rest, Rest | Rest, Rest, Rest | Measure 192: Rest, 3/2 time | Rest, Rest, Rest | 3/2 time

197

Measure 197: Rest, Rest, Rest | 3/2 time

201 Appassionato (168=♩) >

Measure 201: Rest, Rest, Rest, Rest, Rest, Rest | 8/8 | Rest, Rest, Rest | 4/8 | 8/8 | 8/8 | Measure 202: Rest, Rest, Rest | 4/8 | 8/8 | 8/8 | ff | ff | ff

206

Measure 206: Rest, Rest, Rest, Rest, Rest, Rest | 8/8 | Rest, Rest, Rest | 3/8 | 8/8 | 8/8 | Measure 207: Rest, Rest, Rest | 3/8 | 8/8 | 8/8 | ff | ff | ff | ppp

210

Measure 210: Rest, Rest, Rest, Rest, Rest, Rest | 3/8 | Rest, Rest, Rest | 8/8 | 8/8 | Measure 211: Rest, Rest, Rest | 8/8 | 8/8 | 8/8 |

214

Measure 214: Rest, Rest, Rest, Rest, Rest, Rest | 3/8 | Rest, Rest, Rest | 8/8 | 8/8 | Measure 215: Rest, Rest, Rest | 8/8 | 8/8 | 8/8 | f | f | f | p | p | p

217 Poco Vivo (60= d)

mf cantando

3

222

3

228

— 3 —

234

f espress.

3

240

mf espress.

246

(f)

— 3 —

253

mp espress.

— 3 —

sffz

258 Intenso, non lento

R = laisser du temps pour les résonnances

Cadenza

264 Poco Allegro

Poco Allegro

273 Poco Allegro

Lento

Poco Allegro

ppp

Vivo

290 Quasi lento

302 Lento e accel. (40→92=)

(92=)

308 Cadenza à 2 (piano/piccolo)

314

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Basson

NE LA CITTÀ DOLENTE...

Basson

Tristan-Patrice Challulau

(Version 2009)

8

rit.....assai a Tpo

16

pp 3 3 3 3

21

Rall..... 3

26

Vivo $\text{d} = 132$

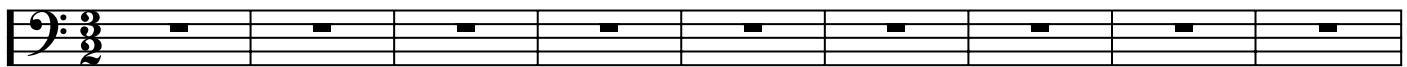
32

41

49

sfs *pp*

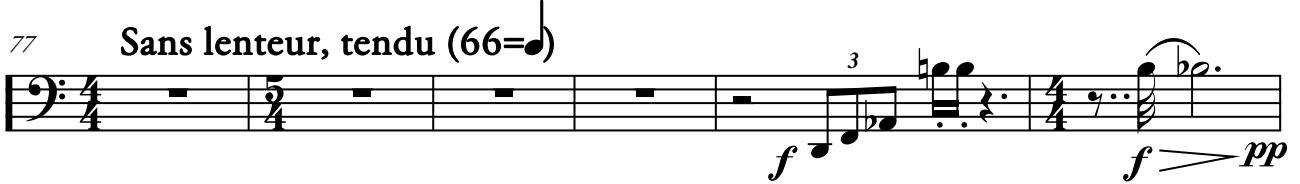
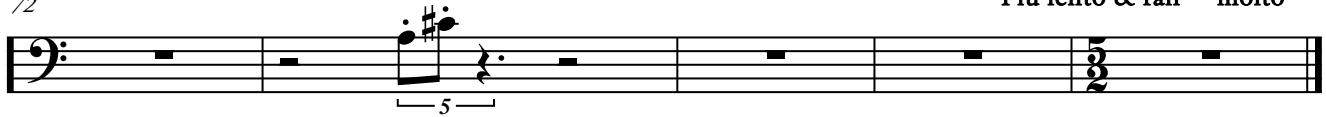
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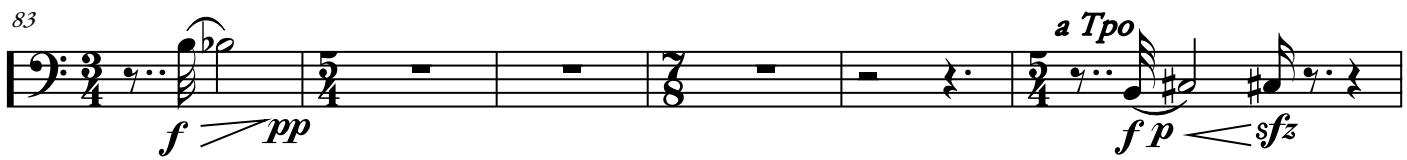
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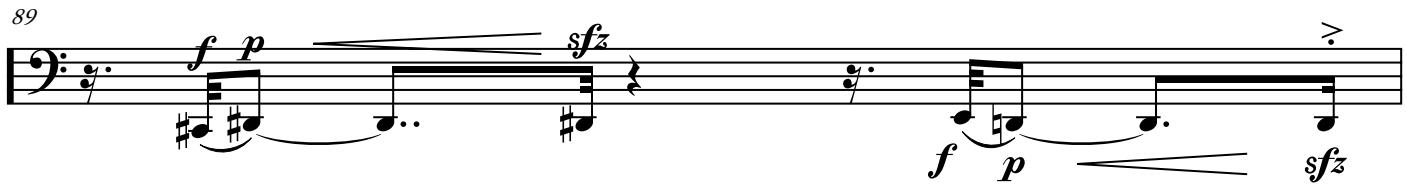
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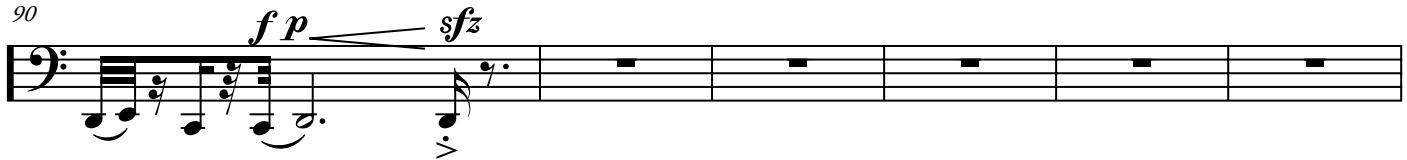
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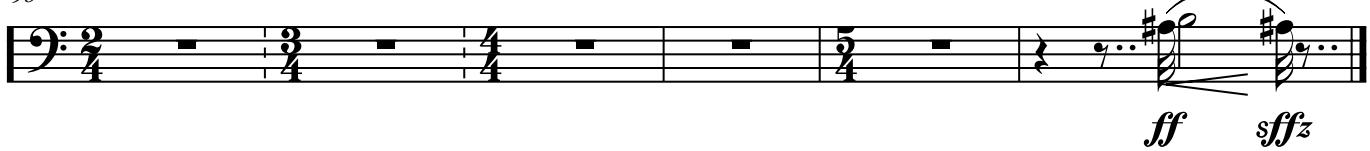
89



90



96



102 **Libre** (172=)

rall. a Tpo rall. a Tpo rall.

111 a Tpo accel. a Tpo rall.

a Tpo

119 a Tpo rall. a Tpo rall. a Tpo

a Tpo

126 rall. a Tpo rall. a Tpo

rall. a Tpo rall. a Tpo

135 **Vivo assai** (126=)

mp

mp

141 *mf* *b* *p* *b* *p* *p*

mf *b* *p* *b* *p* *p*

147 *f* *#* *p* *p* *f*

f *#* *p* *p* *f*

154 *mf* *f* *mf*

mf *f* *mf*

160 *f*

f

169

F sempre

senza dim. **p** sub.

176

pp sub.

182

mp

mp

187

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

197

Appassionato (168=♩)

203

dim. >

ff

fff

ppp

210

f

ff

f

p

217 Poco Vivo (60=)

Bassoon part for measure 217. Key signature: F major (one sharp). Time signature: 4/4. Dynamics: MF/F. Articulation: stacc. sempre.

221

Bassoon part for measure 221. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

225

Bassoon part for measure 225. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

229

Bassoon part for measure 229. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

233

Bassoon part for measure 233. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

237

Bassoon part for measure 237. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

241

Bassoon part for measure 241. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

245

Bassoon part for measure 245. Key signature: F major (one sharp). Time signature: 4/4. Articulation: >.

249

Bassoon part for measure 249. Key signature: F major (one sharp). Time signature: 4/4. Articulation: stacc. sempre.

253

Bassoon part for measure 253. Key signature: F major (one sharp). Time signature: 4/4. Articulation: -.

258 Intenso, non lento

R = laisser du temps pour les résonances
Cadenza



264 Poco Allegro



273

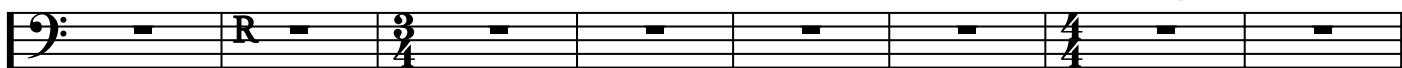
Poco Allegro



281

Lento

Poco Allegro



289

Vivo

R

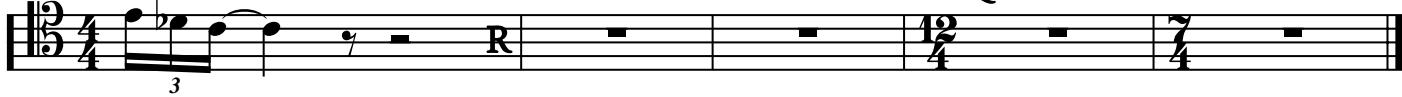


Solo : Tempo allegro moderato, sans rapport avec les autres !



297

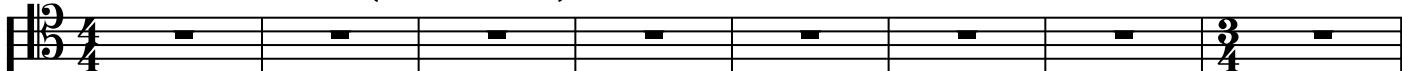
Quasi lento



302

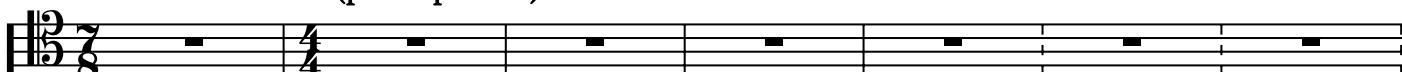
Lento e accel. (40→92=)

(92=)

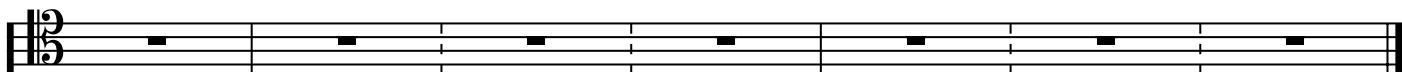


310

Cadenza à 2 (piano/piccolo)



317



NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Cor en Fa

NE LA CITTÀ DOLENTE...

Cor en FA

Tristan-Patrice Challulau

(Version 2009)

Lento

Un poco meno mosso

[Jouer au dessus des cordes du piano]

Lento (Tpo 1°)

ff espress. molto

6

più espress.

11 rit.....assai a Tpo

mp dolce

19

26 Vivo $\text{d} = 132$

37

48

59

69 Più lento & rall--- molto ---

77 **Sans lenteur, tendu (66=)**

82 *f* *pp* *f* *pp*

88 *a Tpo*
f p *sfsz* *f p* *sfsz* *f p* *sfsz* *f p* *sfsz*

92 *ff* *> pp* solo in rilievo
f > p *mf* 3 5 *sffz* *f* *pp*

95 *pp* *>* *f < sffz*

102 **Libre (172=)** rall. *a Tpo* rall.

108 *a Tpo* rall. *a Tpo* accel. *a Tpo*

115 rall. *a Tpo*

121 rall. *a Tpo* rall. *a Tpo*

127 rall. *a Tpo* rall. *a Tpo*



Vivo assai (126=)

135

sourdine

sourd.

142

148

156

162

171

177

182

187

ôter sourd.

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

197 Appassionato (168=♩) ff

203 f

210 f

217 Poco Vivo (60=♩) sourd. pp

224

232 p

240

249

258 **Intenso, non lento**

R = laisser du temps pour les résonances
Cadenza

264 **Poco Allegro**
Solo au dessus des cordes du piano

268 **Poco Allegro**

273 **Poco Allegro**

Solo au dessus des cordes du piano
(Sans traîner)

282 **Lento**

287 **Poco Allegro**

Solo
mf

293 **Vivo**

Solo

ff

297 **Solo au dessus des cordes du piano**

Quasi lento

f Senza misura

302 Lento e accel. (40→92=♩) (92=♩)

The score shows two staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. Both staves contain six measures of rests.

310 Cadenza à 2 (piano/piccolo)

The score shows two staves. The first staff begins with a treble clef, a key signature of one sharp, and an 8/8 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. Both staves contain six measures of rests.

318

The score shows two staves. The first staff begins with a treble clef, a key signature of one sharp, and an 8/8 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. Both staves contain six measures of rests.

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Trompette Sib

NE LA CITTÀ DOLENTE...

Trompette si b

Tristan-Patrice Challau

(Version 2009)

Lento

Un poco meno mosso

Lento (Tpo 1°)

8 rit.....assai a Tpo

16

26 Vivo $\text{d} = 132$

33

42

51

59

68 Più lento & rall--- molto ---

The musical score is composed of eight staves of music for a single trumpet. The key signature is one sharp. The tempo changes frequently, including Lento, Un poco meno mosso, Lento (Tpo 1°), rit.....assai a Tpo, Vivo d=132, and Più lento & rall--- molto ---. Measure numbers 1 through 68 are indicated at the beginning of each staff. The music features various time signatures such as 9/4, 8/4, 6/4, 3/4, 5/8, 2/4, 3/8, 4/8, 3/2, 4/3, and 3/2.

77 Sans lenteur, tendu (66=)

83 a Tpo

90 mp solo in rilievo
(Répéter avec les mêmes altérations)

93 f p sffz f pp pp

98 f sffz

102 Libre (172=) rall. a Tpo rall.

108 a Tpo rall. a Tpo accel. a Tpo

115 rall. a Tpo rall.

122 a Tpo rall. a Tpo

128 rall. a Tpo rall. a Tpo

Vivo assai (126=♩)

A musical score page with a treble clef and two sharps. The staff contains eight short vertical dashes. A dynamic marking 'f' with a triangle symbol is located at the end of the staff.

Musical score for piano, page 156, measures 1-2. The score consists of two staves. The top staff starts with a rest, followed by a half note with a sharp symbol below it, a whole note, a dotted half note, a quarter note with a sharp symbol above it, a whole note with a sharp symbol above it, a half note with a sharp symbol above it, a whole note with a sharp symbol above it, and a half note with a sharp symbol above it. The bottom staff starts with a whole note with a sharp symbol above it, followed by a measure of rests.

A musical staff in G major (one sharp) and common time (indicated by 'C'). The key signature is one sharp. The staff consists of five horizontal lines and four spaces. A treble clef is at the beginning. The first note is a quarter note (two vertical stems). This is followed by eight eighth notes, each consisting of a vertical stem with a short horizontal bar across it. The eighth notes are evenly spaced along the staff.

177

pp sub. *mp*

183

mp

187

p dim.

ôter sourd.

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

198 Appassionato (168=♩)

205

212

217 Poco Vivo (60=♩) Sourd. BOL

225

232

240

250 ôter sourd.

Intenso, non lento

258

R = laisser du temps pour les résonances
Cadenza

Sans sourd.

Solo au dessus des cordes du piano

263

Poco Allegro

Solo au dessus des cordes du piano

268

f 3 R f

Solo au dessus des cordes du piano

271

Poco Allegro 3 6 sfz

Solo au dessus des cordes du piano

276

Poco Allegro 7 ff

Lento

282

R f 3 3

Poco Allegro

Solo au dessus des cordes du piano

288

3 ff 5 3

Musical score for piano, page 5, measures 292-293. The score shows two staves. The top staff uses a treble clef and a 7/4 time signature. It features a melodic line with various dynamics: *mp*, *Solo*, *ff*, *fff*, *Vivo*, and *Solo*. The bottom staff uses a bass clef and a 4/4 time signature. Measure 292 ends with a fermata over the bass note. Measure 293 begins with a bass note followed by a rest. The score includes measure numbers 292 and 293, and a page number 5 at the bottom center.

295

Senza misura

Quasi lento

f

302 Lento e accel. (40→92=♩) (92=♩)

4 3 4

Musical score for piano/piccolo, page 310. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The score begins with a measure of common time (indicated by a 'C') followed by a measure of common time (indicated by a 'C'). The music then continues with a series of measures, each consisting of a common time measure (indicated by a 'C') followed by a common time measure (indicated by a 'C'). The score ends with a final measure of common time (indicated by a 'C'). The title 'Cadenza à 2 (piano/piccolo)' is written above the staff.

A musical staff in A major (two sharps) and common time. It features a treble clef and six measures. Each measure contains a single vertical tick mark on the second line of the staff.

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Trombone

NE LA CITTÀ DOLENTE...

Trombone

Tristan-Patrice Challulau
(Version 2009)

Lento Un poco meno mosso Lento (Tpo 1°)

8

rit.....assai a Tpo

16

26 Vivo $\text{d} = 122$

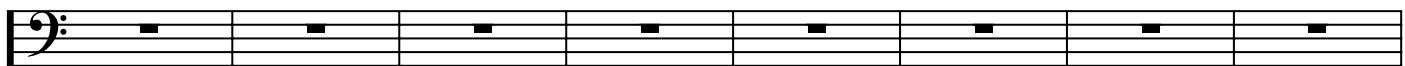
36 Solo f pp mf f p ff gliss.

41 Solo mf f o

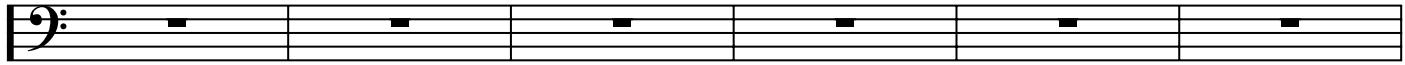
46 f Solo ppp ff gliss. sfz

52 ff p gliss. o o

57

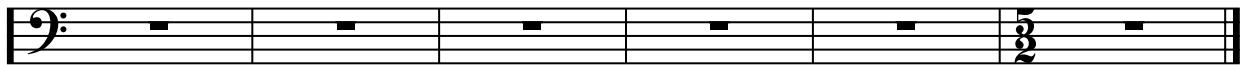


65

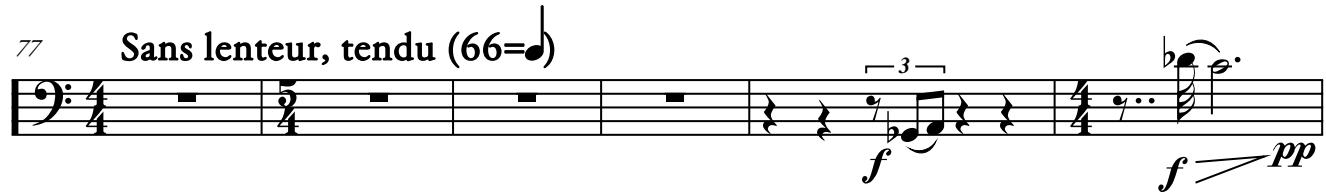


71

Più lento & rall--- molto ---



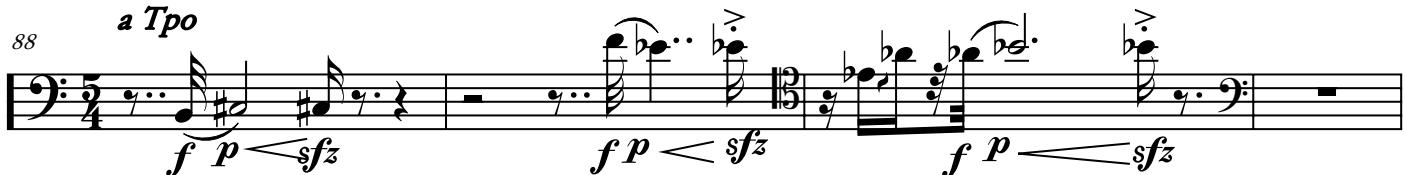
77 Sans lenteur, tendu (66=)



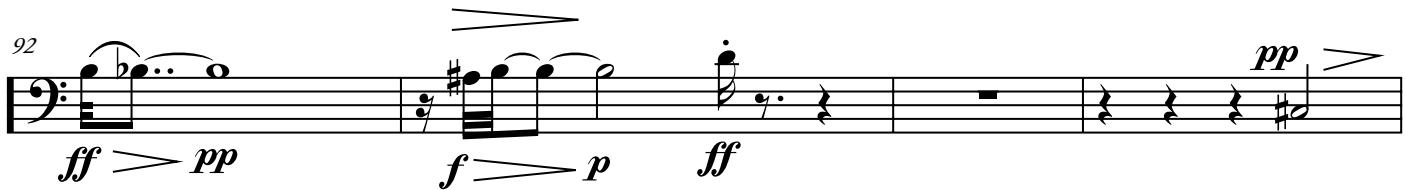
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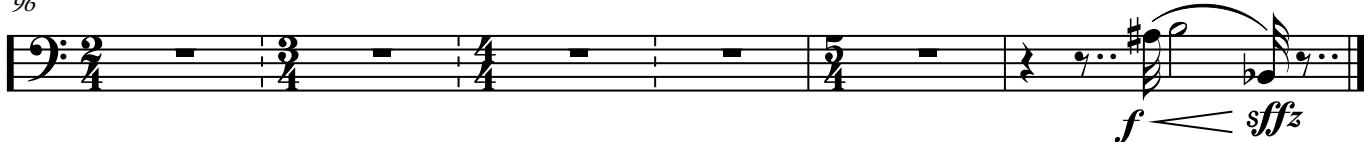
88



92



96



102 **Libre** (172=♩) rall. a Tpo rall. a Tpo rall.

Trombone

111 a Tpo accel. a Tpo rall.

119 a Tpo rall. a Tpo rall. a Tpo

128 rall. a Tpo rall. a Tpo

102 **Libre** (172=♩) rall. a Tpo rall. a Tpo rall.

111 a Tpo accel. a Tpo rall.

119 a Tpo rall. a Tpo rall. a Tpo

128 rall. a Tpo rall. a Tpo

135 **Vivo assai** (126=♩)

sourd.

sourdine

p

141

p

147

f

f

154

mf

f

mf

160

A musical score for bassoon, page 182. The score consists of two staves. The first staff begins with a dynamic marking 'mp' below the staff. It features a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The second staff continues the bassoon line, also starting with 'mp'. It includes various performance instructions such as 'f' (forte), 'b' (bend), and 'r' (roll). The bass clef, key signature, and common time signature remain consistent throughout both staves.

A musical score for page 187. It features a bass clef on the left. In the center, the text "ôter sourd." is written above a staff of six horizontal lines. The first line contains a single eighth note. The subsequent five lines each contain a short vertical bar followed by a small dash, representing an eighth-note rest.

191 (40=) (hésitant) e accel... (69=) (un peu désordonné)

197

Appassionato (168=)

ff

203

f

210

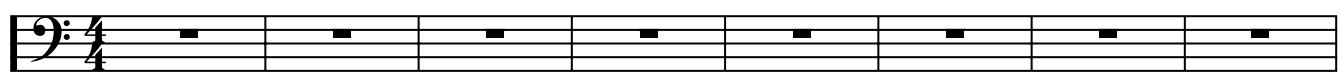
f

Bassoon Part:

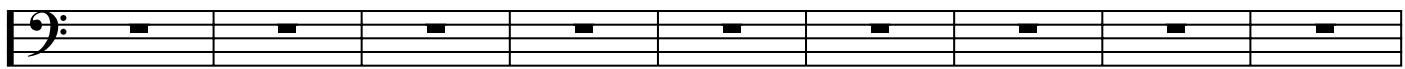
- Measure 210: Bassoon plays eighth-note patterns.
- Measure 211: Bassoon plays eighth-note patterns.
- Measure 212: Bassoon plays eighth-note patterns.
- Measure 213: Bassoon rests.
- Measure 214: Bassoon plays eighth-note patterns.
- Measure 215: Bassoon plays eighth-note patterns.

f

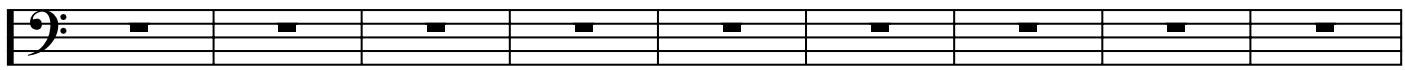
217 Poco Vivo (60=)



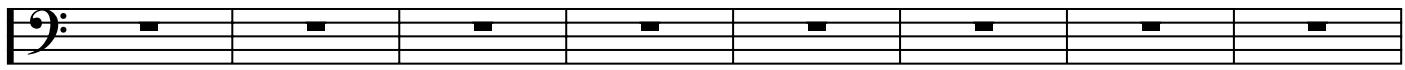
225



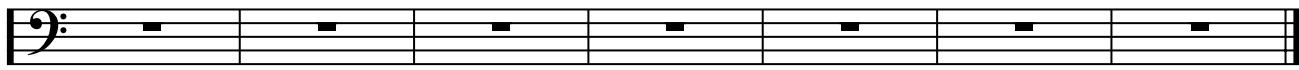
234



243



251



Intenso, non lento

258

R = laisser du temps pour les résonances



Cadenza



Solo au dessus des cordes du piano

Poco Allegro

264

Solo au dessus des cordes du piano



Poco Allegro

268



Solo au dessus des cordes du piano

274



278

Poco Allegro

Solo au dessus des cordes du piano



Lento

284

Poco Allegro

A musical staff for bass clef, consisting of four horizontal lines and three spaces. The first measure contains four short vertical dashes. The second measure begins with a '4' indicating a time signature change. The third measure starts with a '2' above a '4', indicating a tempo of 80 BPM. The fourth measure begins with a '4'. The fifth measure begins with a '2'. The sixth measure begins with a '4'. The seventh measure begins with a '2'. The eighth measure begins with a '4'. The ninth measure begins with a '2'.

292

Vivo

R

298

Solo

R

Senza misura

b. Quasi lento

A musical staff starting with a bass clef, followed by the number '7' above a '4', and then a single black square note head.

302 Lento e accel. (40→92=)

(92=♩)

309

Cadenza à 2 (piano/piccolo)

A blank musical staff consisting of five horizontal lines and four spaces. It features a bass clef at the beginning, followed by a common time signature (indicated by a 'C' over a '4'), and a key signature of one sharp (indicated by a single sharp sign). The staff is otherwise empty of notes or markings.

317

A blank musical staff for bass clef, consisting of a bass clef symbol followed by five horizontal lines and four spaces. There are five short vertical black dashes positioned at regular intervals along the staff, likely indicating a specific performance technique or marking.

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

PERCUSSIONS

Percussion 1 : 2 timbales aigue/médium, Tam-tam grave, Vibraphone

Percussion 2 : 2 timbales médium/grave, cloches tubes, 3 toms aigu/médium/grave

Cloches tubes

Lento *ffff*

Au signe

Un poco meno mosso *fffff*

Au signe

Musical score for piano, page 4, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature. Measure 1 starts with a dynamic of *p*, followed by a measure of *pp*. Measure 2 starts with a dynamic of *fff*. The score includes performance instructions: "Lento (Tpo 1°)" above the second measure.

Vivo $\text{d} = 132$

Vibraphone

26

Vivo $\text{d} = 132$

3 toms

32 33 34 35 36 37 38

39 40 41 42 43 44 45

46

f

46

3 toms

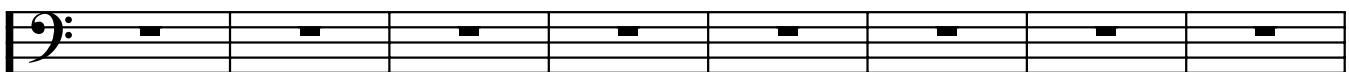
L.V. (*laisser vibrer*)

Tam-tam

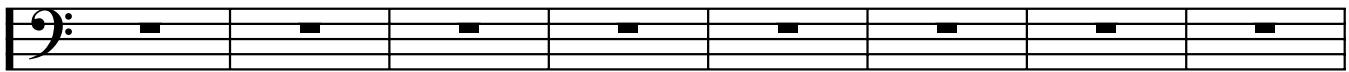
49

f

55

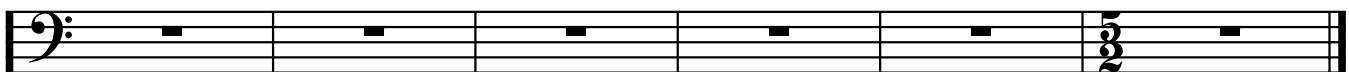


63

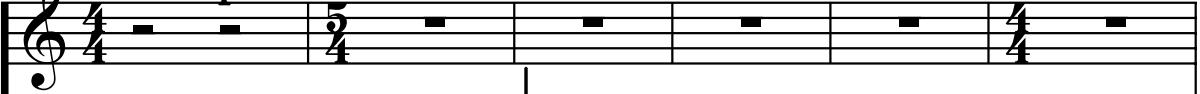


71

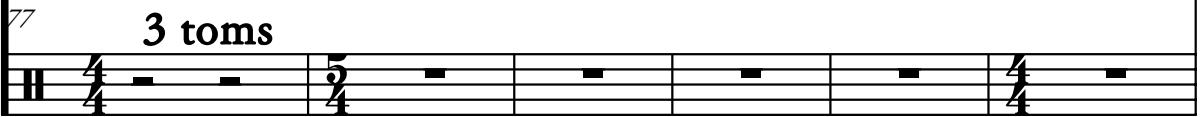
Più lento & rall--- molto ---



77 Vibraphone



Sans lenteur, tendu (66=)



83

a Tpo



89

89

90

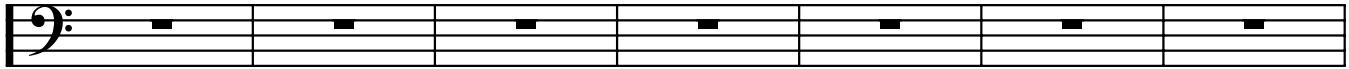
91

92

93

94

95

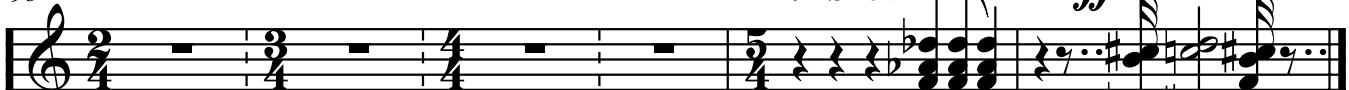


96

Vibra.

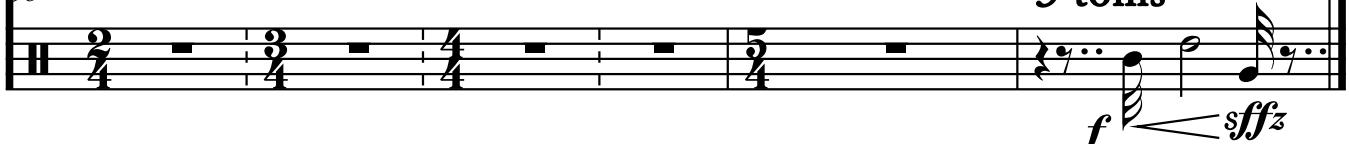
ff *sffz*

3 toms



96

f *sffz*



Libre (172=♪)

135 **Vivo assai (126=)** **Cloches tubes**

p

140

146

152

158

164

171

177

182

187

(40=♩) (hésitant) e accel...

191 2 timbales aigues

191 2 timbales aigues

(40=♩) (hésitant) e accel...

accel. al - - -

2 timbales graves

193 1°gliss

(69=♩) (un peu désordonné)

1°gliss

(69=♩) (un peu désordonné)

1°gliss

195 5

5

1°gliss

6

1°gliss

5

1°gliss

2°gliss

197

5 6 6 6 1°gliss

cresc.

199

6 1°gliss 7

ff

cresc. molto

5 6

ff

cresc. molto

ffff
Con tutta la forza

Tr uniss.
2 timbales

200

2°gliss 2°gliss 2°gliss

Trille à 2 timb.

Glissando Glissando Glissando

Tr uniss.
2 timbales

2°gliss 2°gliss 1°gliss

Trille à 2 timb.

Glissando Glissando Glissando

Tr uniss.
2 timbales

Con tutta la forza
ffff

201 Appassionato (168=♩) Cloches tubes

Appassionato (168=♩) ff

201 Tam-tam pp

206 Cloches tubes *mf*

206 *pp*

211 **3 toms**

Poco Vivo (60=)

217 **3 toms** Sempre P et les accents MF. Jouer avec les mains ou des baguettes douces.

Poco Vivo (60=)

Vibraphone

220

224

Musical score for Percussions 1 & 2, page 9, measure 224. The score consists of two staves. The top staff is a bass clef staff with a dotted half note. The bottom staff is a treble clef staff with a dotted half note. The music includes various rests and notes, with a bracket above the notes indicating a group of three.

228

Musical score for Percussions 1 & 2, page 9, measure 228. The score consists of two staves. The top staff is a bass clef staff with a dotted half note. The bottom staff is a treble clef staff with a dotted half note. The music includes various rests and notes, with brackets above and below the notes indicating groups of three and three.

232

Musical score for Percussions 1 & 2, page 9, measure 232. The score consists of two staves. The top staff is a bass clef staff with a dotted half note. The bottom staff is a treble clef staff with a dotted half note. The music includes various rests and notes, with a bracket above the notes indicating a group of seven.

236

Musical score for Percussions 1 & 2, page 9, measure 236. The score consists of two staves. The top staff is a bass clef staff with a dotted half note. The bottom staff is a treble clef staff with a dotted half note. The music includes various rests and notes, with brackets above the notes indicating groups of three, three, five, and three.

241

Musical score for Percussions 1 & 2, page 9, measure 241. The score consists of two staves. The top staff is a bass clef staff with a dotted half note. The bottom staff is a treble clef staff with a dotted half note. The music includes various rests and notes, with brackets above the notes indicating groups of three, three, and five.

10

245

Musical score for Percussions 1 & 2, page 10, measure 245. The score consists of two staves. The top staff is in bass clef and has a single note followed by a rest. The bottom staff is in treble clef and contains a series of notes with grace marks. Measure 245 concludes with a repeat sign.

248

Musical score for Percussions 1 & 2, page 10, measure 248. The score consists of two staves. The top staff is in bass clef and has a single note followed by a rest. The bottom staff is in treble clef and contains a series of notes with grace marks. Measure 248 concludes with a repeat sign.

252

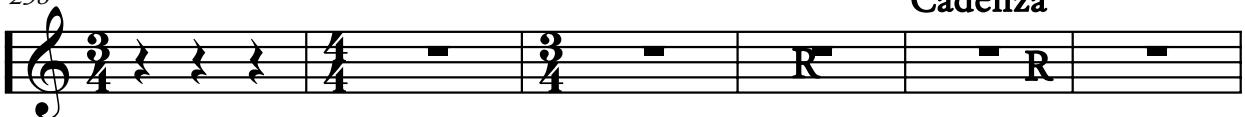
Musical score for Percussions 1 & 2, page 10, measure 252. The score consists of two staves. The top staff is in bass clef and has a single note followed by a rest. The bottom staff is in treble clef and contains a series of notes with grace marks. Measure 252 concludes with a repeat sign.

256

Musical score for Percussions 1 & 2, page 10, measure 256. The score consists of two staves. The top staff is in bass clef and has a single note followed by a rest. The bottom staff is in treble clef and contains a series of notes with grace marks. Measure 256 concludes with a repeat sign.

258 **Intenso, non lento**

R = laisser du temps pour les résonances
Cadenza



264



271

Poco Allegro



284

Poco Allegro



291

Vivo R



297

Quasi lento Solo piano



302 Lento e accel. (40→92=♩)

Vibraphone Baguettes douces

Trillez avec les petites notes
accel. al - - -

Ped sempre (sans en changer)

305 (92=♩)

cresc.

Ped sempre (sans en changer)

308

Cloches tubes *fff*

repet.

→Sempre Ped→

Ped sempre (sans en changer)

Cadenza à 2 (piano/piccolo)

311

318

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Violon I

NE LA CITTÀ DOLENTE...

Violon I

Tristan-Patrice Challulau

(Version 2009)

10 *rit.....assai* *a Tpo* 3 *pp*

18 3 3

26 Vivo $\text{d} = 132$

33 *pp*

41 *pp* *f*

48 *p* *mf* *pp* *Gliss.*

54

62

68

73

ossia : col legno batt.

Più lento & rall--- molto ---

77 Sans lenteur, tendu (66=)

84

a Tpo

92

96

trem.

ff sffz

Libre (172=) *harm. suono reale!*

102 harm. harm. rall. (harm. suono reale) harm. rall.
pp ♯ ♯ ♯ ♯ ♯ ♯

(Répéter avec les mêmes altérations)

Dans ce mouvement toujours jouer en Harm. (suono reale)

108 harm. harm. sim. rall. harm sempre... a Tpo accel.
a Tpo ♯ ♯ ♯ ♯ ♯ ♯

114 a Tpo harm sempre... rall. a Tpo harm sempre... rall.
b ♯ ♯ ♯ ♯ ♯ ♯

122 a Tpo harm sempre... rall. a Tpo harm sempre... rall.
a Tpo ♯ ♯ ♯ ♯ ♯ ♯

129 a Tpo harm sempre... rall. a Tpo Coup d'archet très lent
a Tpo ♯ ♯ ♯ ♯ (x..)
finir chacun indépendamment des autres !

Vivo assai (126=)

135 trem. Glissando ±1/3 ton (molto vib.)
p ♯ ♯ ♯ ♯ ♯ ♯

Dans ce mouvement tous les glissandi seront joués arco e trem.

139 trem. Glissando ♯ ♯ ♯ ♯ ♯ ♯

144

p

trem.

Glissando

sfz

sfz

trem.

147

p

trem.

sfz

p

sfs

152

f

p

156

mf

f

mf

mf

mp

161

pp

f

mp

163

p

trem.

Gliss.

167

p

trem.

Gliss.

f

p

174

ff senza dim.

p sub.

pizz.

f

ff

179

arco e trem.

p

trem.

Gliss.

trem.

Gliss.

184 trem. Glissando *pizz.* *f* arco

188 *arco e trem.* *Glissando* *Glissando*

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

199 *al talone* Appassionato (168=♩) *al talone*

ff

205 *8va-harm.* *ff* *al talone* *f* *3* *ppp*

211 *8va-* *ff* *f* *p*

Poco Vivo (60=♩)

217 *mf cantando* *3*

223 *3* *3* *3*

229

237

243 *mf* espress.

250

254

258 **Intenso, non lento**

R = laisser du temps pour les résonances
Cadenza

264 **Poco Allegro Solo**

Solo : Tempo allegro moderato, sans rapport avec les autres !

f cantando

Le Violon I jouant solo, & dans un tempo différent des autres
ne doit pas tenir compte de la graphie mesurée !

266

trem.

Glissando

Gliss.

R

*p*iu espress.

Poco Allegro

Solo Solo : Tempo allegro moderato, sans rapport avec les autres !

271 Solo Solo : Tempo allegro moderato, sans rapport avec les autres !

f cantando

Le Violon I jouant solo, & un peu plus vite que les autres devrait finir avant cette mesure 278... **D**

Lento

Poco Allegro

288

Vivo

Quasi lento

Lento e accel. (40→92=♩)

Trillez avec les petites notes

(92=)

302

Trillez avec les petites notes

p tr tr

Dans ce mouvement tous les trilles un poco sul pont

A musical staff in treble clef and common time. It features ten vertical tick marks on the first, third, fifth, seventh, and ninth lines of the staff, representing eighth notes.

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Violon II

NE LA CITTÀ DOLENTE...

Violon II

Tristan-Patrice Challulau

(Version 2009)

Lento Un poco meno mosso Lento (Tpo 1°)

8 rit.....assai a Tpo

17 pp

26 Vivo $d=122$

32 pp

39

46 f p mf pp

52

60

pp

pizz.

3

67

pizz.

pp

ossia : col legno batt ovvero ossia spicc.

pp

pizz. ossia : spicc

72

5

ossia : col legno batt.

5

3

74

Più lento & rall--- molto ---

pp

pizz.

3

3

Sans lenteur, tendu (66=)

77

86

a Tpo

ff

pp

93

f

p

sffz

ff

pp

pp

96

trem.

ff

sffz

Libre (172=)

102 *pp* *harm.* *harm. suono reale!* *harm.* *rall.*

Dans ce mouvement toujours jouer en harm.

(Répéter avec les mêmes altérations)

105 *a Tpo* *harm.* *(harm. suono reale)* *rall.* *sim.*

108 *a Tpo* *harm.* *harm. sim.* *rall.* *a Tpo* *harm sempre...*

112 *accel.* *a Tpo* *harm sempre...*

116 *rall.* *a Tpo* *harm sempre...* *rall.*

122 *a Tpo* *b2.* *rall.* *a Tpo* *harm sempre...*

126 *rall.*

129 *a Tpo* *harm sempre...* *rall.*

132 *a Tpo*

Coup d'archet très lent
finir chacun indépendamment des autres !

Vivo assai (126=)

135 *trem.* *Glissando* $\pm 1/3$ ton (molto vib.)

Dans ce mouvement tous les glissandi seront joués arco e trem.

139 *trem.* *Glissando*

144 **p** *trem.* *Glissando* *sfz* *sfz*

150 **p** *trem.* *p* *sfz* *f*

155 *mf*

158 **p** *trem.* *Glissando*

165 **p** *trem.* *Glissando* *f*

172 **p** *trem. Gliss.* *ff* senza dim. **p** sub. *f pizz.* *ff*

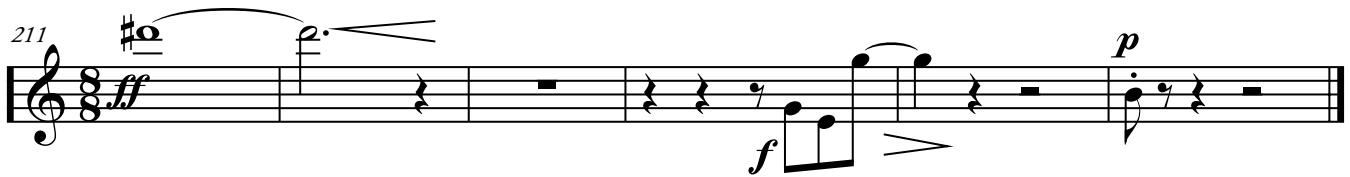
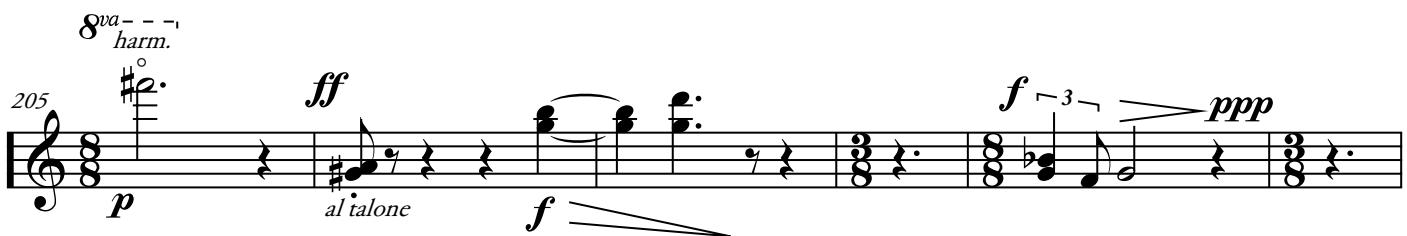
179 **p** *arco e trem.* *Gliss.* *Glissando* *trem.* *Glissando*

184 *trem. Gliss.* *f pizz.* *arco e trem.* *Gliss.* *mp* molto dim.

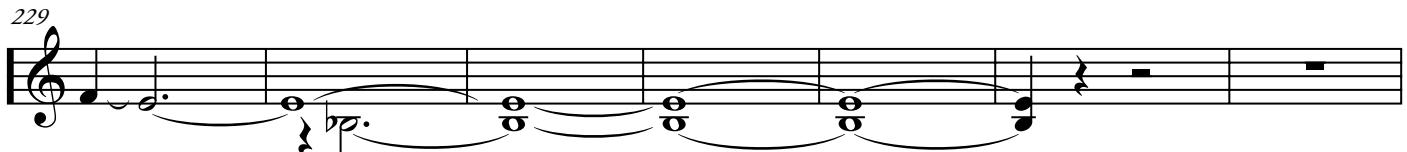
191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)



Appassionato (168=♩)



217 Poco Vivo (60=♩)



243 >

sempre MF espress.

5

3

3

Musical score page 253, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a whole note on the A line. Measure 2 starts with a half note on the G line. Measure 3 starts with a half note on the F line. Measure 4 starts with a dotted half note on the E line, followed by a quarter note on the D line, a half note on the C line, and a whole note on the B line.

258 Intenso, non lento

R = laisser du temps pour les résonnances

Cadenza

250

Cadenza

Poco Allegro

Poco Allegro

204 Poco Allegro Poco Allegro

273

Poco Allegro

A musical score for a treble clef instrument. It features a 3/4 time signature and a tempo marking of 'Tocco Allegro'. The score consists of eight measures, each starting with a vertical bar line and followed by a measure number (1, 2, 3, 4, 5, 6, 7, 8). Each measure contains a single vertical dash, indicating a note value of one beat. The notes are separated by vertical bar lines.

290

Vivo
ff \nearrow mf

7

3

3

3

3

Lento e accel. (40→92=♩) Trillez avec les petites notes

Dans ce mouvement tous les trilles un poco sul pont

302 *Battu et mouvement tout les temps au plectre sur point*

304

accel. al - - - - -

(92=)

senza cresc.

Musical score for page 307, measures 1-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of *cresc.* and a tempo of *tr.* Measure 2 begins with a dynamic of *tr.* Measure 3 begins with a dynamic of *tr.* Measure 4 begins with a dynamic of *tr.* Measure 5 begins with a dynamic of *8va* and a dynamic of *tr.* Measure 6 begins with a dynamic of *tr.* Measure 7 begins with a dynamic of *tr.* Measure 8 begins with a dynamic of *tr.* Measure 9 begins with a dynamic of *ff*. Measure 10 begins with a dynamic of *ff*.

310 Cadenza à 2 (piano/piccolo)

A musical score for piano/piccolo. The key signature is one sharp (F#). The time signature starts at 7/8. The first measure consists of seven eighth-note rests. The second measure begins with a quarter note (F#) followed by six eighth-note rests. The third measure begins with a half note (D) followed by five eighth-note rests. The fourth measure begins with a quarter note (F#) followed by five eighth-note rests. The fifth measure begins with a half note (D) followed by four eighth-note rests. The sixth measure begins with a quarter note (F#) followed by four eighth-note rests. The seventh measure begins with a half note (D) followed by three eighth-note rests.

A musical staff in treble clef with six groups of eighth notes. Each group consists of two eighth notes separated by a vertical bar line. The first five groups have a short vertical line above them, while the last group has a long vertical line extending from the top of the staff.

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Alto

NE LA CITTÀ DOLENTE...

Alto

Tristan-Patrice Challulau

10 *Lento* *Un poco meno mosso* *Lento (Tpo 1°)*

10 *rit.....assai* *a Tpo* *a Tpo*
Rall.....

19 *3* *3* *3* *3* *3* *3* *3*

26 *Vivo* $\text{d} = 132$
pp

31 *pp* *pp*

37 *pp*

44 *f*

49 *p* *mf* *Glissando* *pp* *pizz.* $\overbrace{3}$ *pp*

54

pizz.

pp — 3 —

pizz.

pp

60

pizz.

pp

pp

— 3 —

64

— 3 —

ossia : col legno batt ovvero
ossia spicc.

pp

pizz.

— 6 —

69

ossia : spicc

pp

pizz.

— 5 —

73

ossia : col legno batt.

Più lento & rall--- molto ---

pizz.

pp — 3 —

Sans lenteur, tendu (66=)

77

82

a Tpo

92

ff > *pp*

f > *p*

ff

ff — *pp*

95

pp >

ff *trem.* *sffz*

102 **Libre (172=)** *pp* *harm.* *harm. suono reale!* *(Répéter avec les mêmes altérations)* *harm.* *rall.*

105 *a Tpo* *harm.* *(harm. suono reale)* *rall.* *sim.* *,* *a Tpo* *harm.*

109 *harm. sim.* *rall.* *a Tpo* *harm sempre...*

113 *accel.* *a Tpo* *harm sempre...*

117 *a Tpo* *harm sempre...* *rall.*

121 *rall.* *a Tpo* *rall.* *a Tpo* *harm sempre...*

125 *harm sempre...* *rall.*

129 *a Tpo* *harm sempre...* *rall.*

132 *a Tpo* *Coup d'archet très lent*
finir chacun indépendamment des autres !

135 **Vivo assai** (126=)

trem. Glissando $\textcircled{\text{H}}$ Glissando $\pm 1/3$ ton (molto vib.)

p *Dans ce mouvement tous les glissandi seront joués arco et trem.*

139 trem. Glissando $\pm 1/3$ ton (molto vib.)

p

143

p $\textcircled{\text{H}}$ **p** \sharp trem.

148

Glissando **p** \sharp **sfp**

152

f

155

mf **f**

159

mf

p trem. **p** trem.

166

sfp

6

170 **p** trem.
Gliiss. **f** **p** **trem.** **ff** senza dim. **p** sub.

176 **f**
pizz. **ff** **p** *arco e trem.*

180 *trem.* *trem.* *Gliissando* *Gliissando* *Gliiss.*

185 **f** *pizz.* **mp** molto dim. *arco e trem.* *Gliissando* *Gliissando*

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné)

Appassionato (168=♩)

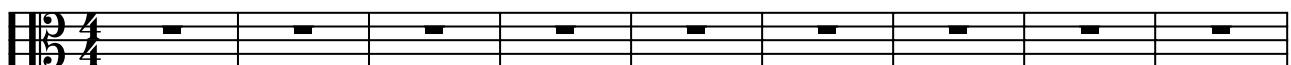
198 **ff** *al talone* *al talone*

204 **8**^{va-harm.} **ff** *al talone*

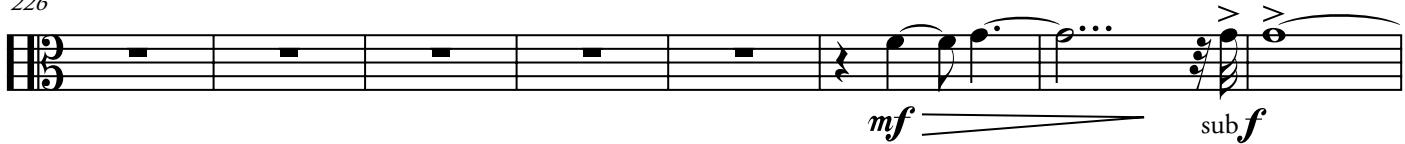
209 **f** **fff** **f**

214 **f** **p**

217 Poco Vivo (60=)



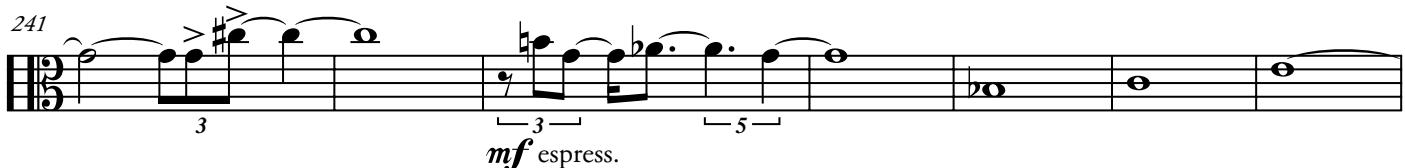
226



234



241



248



254 *mf* espress.



R = laisser du temps pour les résonances

258 Intenso, non lento

Cadenza

Poco Allegro



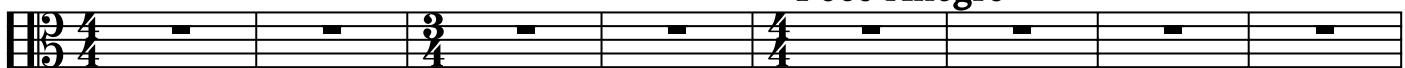
266

Poco Allegro



274

Poco Allegro



282

Lento

ppp sourd.

Poco Allegro

trem.

fp

290

Vivo

ff

mf

294

Quasi lento

Lento e accel. (40→92=)

302

Dans ce mouvement tous les trilles un poco sul pont

p Trillez avec les petites notes

304

accel. al - - - - -

(92=)

senza cresc.

307

cresc.

Cadenza à 2 (piano/piccolo)

f pp

311

4

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Violoncelle

NE LA CITTÀ DOLENTE...

Violoncelle

Tristan-Patrice Challulau

(Version 2009)

Lento

Un poco meno mosso

Lento (Tpo 1°)



8

rit.....assai

a Tpo



16



Rall.....

22

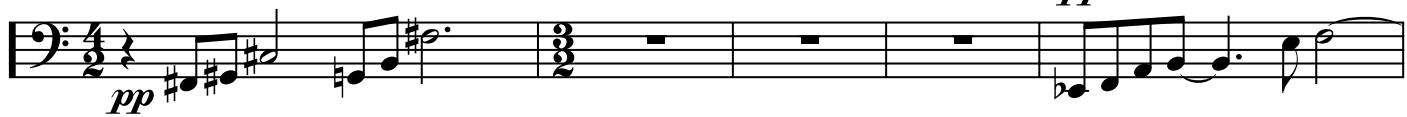


Vivo $\text{d} = 132$

26



31



36



42



48

53

58

63 ossia : spicc

68 pp

pizz. ossia : spicc

77 Sans lenteur, tendu (66=)

77 Sans lenteur, tendu (66=)

arco

fp

80

80 3 c.l.batt arco 3 c.l.batt 5 fp

4

83

83

f

— 3 —

— 3 —

sfz

a Tpo

86

— 3 —

sfz

f p

sfz

f p

sfz

90

gliss.

fp

sfz

97

trem.

ff

sffz

(Répéter avec les mêmes altérations)

Dans ce mouvement : toujours jouer en harm.

110

a Tpo
harm sempre...

accel.
a Tpo
harm sempre...

124 a Tpo harm sempre... rall.

Vivo assai (126=)

135

Dans ce mouvement tous les glissandi seront joués arco e trem.

139

142

147

154

161

171

177

182

187

191 (40=♩) (hésitant) e accel... (69=♩) (un peu désordonné) *sempre simile : (trille sol/si)*

197 Appassionato (168=♪)
al talone > *ff* *al talone*

203 *ff* *f* *f* *ppp*
al talone

210 *f* *f* *p*

217 Poco Vivo (60=♩)

225

234

243

252

258 Intenso, non lento

f \nearrow R Cadenza

264 Poco Allegro

Poco Allegro

273 Poco Allegro

281 Lento

Poco Allegro

sourd. ppp trem. *fp*

289 Vivo

mf

295 Quasi lento

Lento e accel. (40→92=)

p Trillez avec les petites notes
Dans ce mouvement tous les trilles un poco sul pont

accel. al - - - - - (92=)

senza cresc.

307 harm. Cadenza à 2 (piano/piccolo)

cresc. *f* >

312

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau

(Version 2009)

Contrebasse

NE LA CITTÀ DOLENTE...

Contrebasse

Tristan-Patrice Challulau

(Version 2009)

Lento

Un poco meno mosso

Lento (Tpo 1°)

rit.....assai

a *Tpo*

9

A blank musical staff consisting of five horizontal lines and four spaces. It features a bass clef at the beginning, followed by a common time signature (indicated by a 'C'), and a key signature of one sharp (indicated by a single sharp sign). There are no notes or rests on the staff.

Rall.....

18

Musical score for bassoon, page 18, measures 18-19. The score shows a bass clef staff. Measure 18 starts with three rests followed by a measure in common time (indicated by a '4' over an '8'). The first note is a sixteenth note followed by a eighth note, both with a sharp symbol. This is followed by two measures in triple time (indicated by a '3'). Each measure contains a sixteenth note followed by a eighth note, both with a sharp symbol. Measure 19 begins with a sixteenth note followed by a eighth note, both with a sharp symbol. The dynamic is *p* (pianissimo). Measure 19 ends with a sixteenth note followed by a eighth note, both with a sharp symbol.

26

Vivo $\downarrow =_{\alpha \beta}$

pp

A musical score for the bassoon, page 11, showing measures 1 through 10. The score is in 3/2 time, bass clef, and consists of ten staves of music. Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

31

31

pp

pp

37

37

pp

44

A musical score page showing a single staff for a bassoon. The staff begins with a rest, followed by a sixteenth-note pattern: B, A, G, F. This is followed by a short rest, then a measure ending with a vertical brace. The next measure starts with a rest, followed by a vertical brace. Below the staff, the dynamic 'f' is written.

51

Musical score for bassoon part, page 11, measure 51. The score shows a bassoon line with a dynamic of *pizz.* and *pp*. The key signature changes from one sharp to two sharps. The time signature changes from common time to 2/4 and then to 3/2. The bassoon plays eighth-note patterns throughout the measure.

55 pizz. — 3 — pizz. pp pp

60 pizz. (b) ♮ ♯ ossia : spicc pp

65 pp pizz. pp ossia : spicc pizz.

71 pp ♭ ♮ ♮ ♮ Più lento & rall--- molto ---
ossia : col legno batt.

Si c'est une contrebasse à 4 cordes octavier !

94

trem.

ff < **sffz**

102 **Libre** (172=)

rall.

a Tpo

accel.

rall.

108 a Tpo rall. a Tpo a Tpo

116 rall. a Tpo rall. a Tpo rall.

124 a Tpo rall. a Tpo rall. a Tpo

135 **Vivo assai** (126=)

142

148

156

162

A blank musical staff with a bass clef, consisting of nine empty square boxes for note heads.

176 *arco*

mp

mp

Musical score for bassoon part, system 185. The score consists of a single bassoon staff. The key signature is B-flat major (two flats). The time signature is common time. Measure 185 starts with a rest followed by a bassoon note. The next note is a B-flat with a grace note (a sixteenth note) above it, connected by a curved brace. This is followed by a bassoon note with a grace note, another bassoon note with a grace note, and a bassoon note with a grace note. The dynamic is marked *mp arco*. The measure ends with three rests.

191 (40=) (hésitant) e accel... (69=) (un peu désordonné)

mp

sempre simile : (trille sib/do)

198

Appassionato (168=♩)

ff *al talone* *al talone*

204

p *f*

210

f

f

p

217 Poco Vivo (60=)

MF/F *pizz. sempre!*

Pizz. sempre!

221

Pizz. sempre!

225

Si c'est une contrebasse à 4 cordes octavier le do#

Si c'est une contrebasse à 4 cordes octavier le do#

loco

229

Si c'est une contrebasse à 4 cordes octavier les do/do#

Pizz. sempre!

loco

233

237

241 Si c'est une contrebasse à 4 cordes octavier le do#

Contrebasse à 4 cordes :
octavier les do/do#

Pizz. sempre!

245

CB 4 cordes :
octavier do#

>

CB 4 cordes :
octavier do#

249

Pizz. sempre!

253

L.V (laisser vibrer)

Pizz. sempre!

pizz Bartok

258 Intenso, non lento

R = laisser du temps pour les résonances

$\overbrace{R \quad - \quad 4}$

Cadenza

Poco Allegro

f

265

Poco Allegro

275

Lento

Poco Allegro

287

Poco Allegro Solo : Tempo allegro moderato, sans rapport avec les autres !

Solo

$m\dot{f}$ cantando

gliss.

290

La contrebasse jouant solo, & un peu plus vite que les autres doit finir avant la fin de cette mesure à 7/4 .

293 Vivo

3

3 >

297

Quasi lento

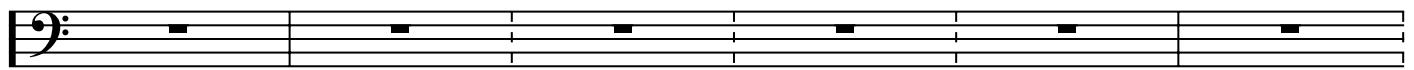


302 Lento e accel. (40→92= ♪) (92= ♪)

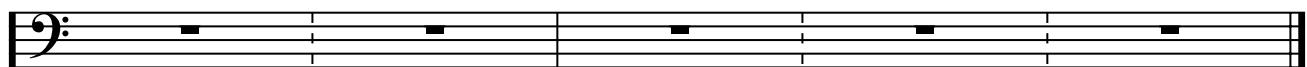
Cadenza à 2 (piano/piccolo)



313



319



Ne la città dolente...

Concerto pour piano & ensemble instrumental en 9 *images*.

Partie Piano solo

Tristan-Patrice Challulau
Op.33 1991/2009

Les 1ère clarinette, trompette, cor & trombone seront installés autour du piano ouvert, afin de faire résonner ses cordes.
Ainsi les 4° et 8° mouvements prendront leur valeur propres.

Ce concerto (1° Grand Prix du Concours Reine Elisabeth *composition Belgique 1991*) a été écrit pour être appris en huit jours (*clause importante du règlement du concours de composition*) par les 12 finalistes du Concours Reine Elisabeth *piano 1991*, et dont le lauréat fut Frank Braley. L'été 2009, j'en fait une version pour ensemble instrumental, *ajoutant les quelques notes & phrases musicales que j'avais rajouté en l'été 1991, trouvant surtout la 8ème image trop peu polysémique.*

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau
(Version 2009)

Piano

Lento

Au signe

Rèd.

→ Sempre Ped →

Un poco meno mosso

Au signe

rall.

→ Sempre Ped →

a Tpo

Lento (Tpo 1°)

mi

mi b

ré

8vb

Rèd.

*

Musical score for piano, page 6, measures 6-7. The score consists of two staves. The top staff is in treble clef, 5/8 time, and the bottom staff is in bass clef, 5/8 time. Measure 6 starts with a dynamic *fff*. The right hand plays eighth-note chords in G major (B, D, F#) and A major (C, E, G). The left hand provides harmonic support. Measure 7 begins with a bass note B in the bass clef staff. The right hand continues with eighth-note chords. Various performance instructions are present: *Reo.* (Ritardando) at the start of measure 6, *8vb-* (pedal) at the start of measure 7, ** Reo.* (ritardando) over a sustained note in measure 7, *8vb-----* (pedal) over a sustained note in measure 7, and *8vb--* (pedal) with ** Reo.* (ritardando) at the end of measure 7. Measure 8 concludes with a final dynamic instruction *>*.

Musical score for piano, page 10, measures 9-12. The score consists of two staves. The top staff is in treble clef and 2/4 time, starting with a dynamic of *ffff* and *m.d.*. It includes markings *mg*, *f*, *sfpz* over three measures, *mf* over three measures, and *mp* over three measures. The bottom staff is in bass clef and 2/4 time, with a dynamic of *rit.....assai* and a measure number of 3. Measure 9 ends with a fermata over the first measure of the bass staff. Measures 10-12 show eighth-note patterns in the bass staff.

→Sempre Ped→

a tempo (poco più mosso)

13

ppp

Ten.

pp

p

Ten.

pp *espress.*

Led.

Led.

6

Detailed description: The musical score shows three staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, starting with a dynamic of *ppp*. Measures 11 and 12 show eighth-note patterns in the right hand. Measure 13 begins with a forte dynamic (*p*) in the left hand. The middle staff is for tenor voice, indicated by a 'Ten.' above the staff. It has a bass clef and a key signature of one sharp. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a dynamic of *pp*. The bottom staff is for orchestra, indicated by a double bass clef. Measures 11 and 12 show eighth-note patterns. Measure 13 begins with a dynamic of *pp*. The score includes rehearsal marks '11' and '13', measure numbers '6' and '13', and performance instructions like '*Led.*' and '*espress.*'.

19

Rall.....

Attacca

4
26 **Vivo** $\text{d} = 132$

p non legato (quasi stacc.)

fa

*

29

sempre simile

32

36 sempre non legato (quasi stacc.)

mp

8^{vb} - - - - -

40

8^{vb} - - - - -

loco

45 sub **f** e martellato

cresc.

48

ff

$\frac{2}{3}$ Bass

*

51

ff pp

stacc.

5 5 5 5

54

5 3 3

ppp

Con Ped.

non legato (quasi stacc.)

pp

5

57

5 3 3

5 5

Con Ped.

sempre non legato (quasi stacc.)

pp

60

5 5

5 5

Con Ped.

63

pp non legato (quasi stacc.)

5

5

5

5

67

ppp

3

5

5

5

Con Ped.

70

5

3

3

3

3

5

5

Con Ped.

Attacca ↗

74

7

11

13

8vb

8vb

ppp

Più lento & rall--- molto ---

Sans lenteur, tendu (66=)

77

ff *sfz* *sfz* *sfz* *f>p* *sfz* *(→3°Ped→sempre)*

Réo. * *3°Ped→* *Suivre la nuance de la contrebasse* *Suivre la nuance de la contrebasse*

80

sfz *fff* *m.g* *ff* *3* *Con Ped.*

Suivre la nuance de la contrebasse *Suivre la nuance de la contrebasse* *f>p* *→3°Ped* *Réo.* *8vb* *3*

82

ff *L.V.* *ff* *(Répéter avec les mêmes altérations)* *Réo.*

* *Réo.*

84

mf *f* *5* *5* *sfz* *sfz*

f *Réo.* *5* *sfz* *sfz*

86

(Répéter avec les mêmes altérations)

1

Musical score for piano, measures 6 and 7. The score consists of two staves. The top staff is in common time (indicated by '7') and has a bass clef. The bottom staff is also in common time (indicated by '7') and has a bass clef. Measure 6 begins with a dynamic 'f' (fortissimo). The right hand plays eighth-note chords on the treble clef staff, while the left hand provides harmonic support on the bass clef staff. Measure 7 continues the pattern of eighth-note chords, with the right hand moving to the treble clef staff and the left hand continuing on the bass clef staff. The score includes a key signature of one sharp (F#) and a tempo marking of 'measures alterations'.

Cadenza

rubato

a *Tpo*

★ Allonger les accords qui ont ce signe.

3° Ped →

89

f *sfz*

sfz

3

sfz

fff

3

8vb

sfz

3

8vb

92

(Répéter avec les mêmes altérations)

Musical score for piano, page 10, measures 94-95. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 94 starts with a forte dynamic. Measure 95 begins with a forte dynamic followed by a decrescendo. Measure 96 starts with a forte dynamic. Measure 97 begins with a forte dynamic. Measure 98 starts with a forte dynamic. Measure 99 begins with a forte dynamic. Measure 100 starts with a forte dynamic.

95

100

<img alt="Musical score page 100 showing two staves of piano music. The top staff has a treble clef and the bottom staff has a bass clef. The key signature changes between measures. Measure 100 starts with a dynamic 3. Measure 101 starts with a dynamic 3. Measure 102 starts with a dynamic 3. Measure 103 starts with a dynamic 3. Measure 104 starts with a dynamic 3. Measure

Libre (172=)

102

pp (Répéter avec les mêmes altérations)

rall.

a Tpo

ppp

Réo.

107

rall.

a Tpo

pp

rall.

ppp

Réo.

Réo.

a Tpo

111

ppp

Réo.

pp

5

Réo.

ppp accel.

a Tpo

115

ppp

Réo.

pp

Réo.

ppp rall.

a Tpo

119

ppp

rall.

a Tpo

pp

Rédo.

3 3

123

ppp

rall.

a Tpo

pp

Rédo.

Rédo.

8va

128

(8va)

rall.

a Tpo

pp

3 5

Rédo.

>

132

a Tpo

ppp

Rédo.

relever très lentement la pédale

12
135 **Vivo assai (126=)**

137

139

141

143

145

NE LA CITTÀ DOLENTE...

PIANO SOLO

13

NE LA CITTA DOLENTE...
PIANO SOLO

147

ff

149

sfs

151

sfs

153

4 5
2 1
4 5

155

più F

157

m.d.
5 3
2

159

5

ff molto

5

fff *p sub.*

1 2 1
5 4 5

Musical score for piano, page 161, measures 161-162. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, starting with four sharps, then one sharp, then one flat, then three sharps, then one sharp, then one flat, then one sharp, then one flat. Measure 161 ends with a forte dynamic (f). Measure 162 begins with a dynamic of 8va (octave up) and continues with a series of eighth-note chords. Measure 162 ends with a measure number 4 above the staff and a bracket [1] indicating it is the first ending.

(8^{va})

167

3 4
2 --- 2

3 4 [1]

2 2 [1]

2 2 [1]

(8va)

169

f sempre

(8va)

171

5 2 1 2 [1]

f assai

1

173

loco

fff (18) trem.

mf

,

176

F sempre

cresc.

cresc. molto

177

178

fff

p sub.

179

NE LA CITTÀ DOLENTE...
PIANO SOLO

16
180

182

184 8va -

186 (8va) - loco

188

189

molto dim.

(40=♩) (hésitant) e accel...

191

fff

L.V. (*laisser vibrer*) *L.V.* *L.V.* *L.V.* *L.V.*

→Sempre Ped→

Rédo.

(69=♩) (un peu désordonné)

197

Ad lib.

Con forza

L.V.

→Sempre Ped→

199

Con forza 5

L.V. *Ad lib.*

rall. *L.V.*

→Sempre Ped→

→Sempre Ped→

201

Appassionato (168=♩)

fff

Rédo.

202

fff

13♪:

203

OSSIA, più facile: sempre $\begin{smallmatrix} \text{q} \\ 3 \end{smallmatrix}$ ovvero "quasi appoggiatura"

→Sempre Ped→

8va - - - - -

15ma

204

ff ————— p

8vb ————— L. ————— →Sempre Ped→

206

ff

8va - - - - -

(8va)

207

loc

L. ————— *

209

ff ————— 3 ————— p ————— ff ————— sff

8vb ————— 3 ————— L. ————— L. ————— L. —————

15ma - - - - -

Musical score for piano, page 15, measures 212-213. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp (F#). The bottom staff is in bass clef and has a key signature of one sharp (F#). The music features a series of chords, primarily F# major and C# major, played in eighth-note patterns. Measure 212 ends with a repeat sign and a double bar line, indicating a return to a previous section. Measure 213 begins with a forte dynamic (indicated by a large 'f') and continues the rhythmic pattern established in measure 212.

213

senza rall.

→ Sempre Ped →

→Sempre Ped→ * Leo. Leo. Leo.

Musical score for piano, page 10, measures 216-217. The score consists of two staves: treble and bass. The treble staff starts with a dynamic of $\frac{2}{4}$ time signature, followed by a measure of $\frac{5}{4}$. The bass staff begins with a dynamic of $\frac{3}{4}$ time signature. The music features various note heads with stems and arrows, indicating specific fingerings (e.g., 1, 2, 4, 5) and performance techniques. The bass staff includes a dynamic marking (ff) and a tempo marking *mi*.

Poco Vivo (60=)

217 > Les accents doivent être joués avec force > >

Con molto Ped.

8vb - - -

222 >

(8vb) - - -

227 > >

(8vb) - - -

231 > >

(8vb) - - -

236

p sub.

(8vb) - - -

241

p

(8vb) - - -

< F sempre

245

(8vb) - - -

250

(8vb) - - -

254

sfz

sfz sfz secco

(8vb) - - -

Intenso, non lento

258

(Répéter avec les mêmes altérations)

R = laisser du temps pour les résonances

(Pas vite)

260

Lédo.

** 3° Ped →*

Non troppo vivo, espress, rubato

[tenir enfoncé toutes les touches]

262

Cadenza

(Répéter avec les mêmes altérations)

(→3° Ped → sempre)

(Répéter avec les mêmes altérations)

Poco Allegro

263

[tenir enfoncé tous les doigts]

5

f

Senza Ped (tenir enfoncé tous les doigts)

(→3° Ped → sempre)

265

[tenir enfoncé tous les doigts]

L.V

6

L.V

[enfoncer peu à peu et tenir tous les doigts]

267

L.V.

[tenir enfoncé tous les doigts]

R

→3°Ped →3°Ped→

(→3°Ped→sempre)

Poco Allegro

271

[tenir enfoncé tous les doigts]

[enfoncer peu à peu et tenir tous les doigts]

1 5 >

273

[tenir enfoncé tous les doigts]

[tenir avec les doigts]

R

→3°Ped →3°Ped→

Poco Allegro

278

f

[Enfoncer peu à peu & tenir tous les doigts]

[tenir enfoncé tous les doigts]

(→3°Ped→sempre)

281

R

[tenir enfoncé tous les doigts]

3

→3°Ped →3°Ped→

Lento

283

mp

Notes (extraites de l'accord répété) à mettre en relief.

a 2 mani

f $\xrightarrow{\quad}$ *p*

285

[tenir enfoncé tous les doigts]

Poco Allegro

287

R

$\rightarrow 3^{\circ} \text{Ped} \leftarrow$

$\downarrow 3^{\circ} \text{Ped} \rightarrow$

290

f

[enfoncer peu à peu et tenir tous les doigts]

[enfoncer peu à peu et tenir tous les doigts]

$\rightarrow 3^{\circ} \text{Ped} \rightarrow \text{sempre}$

1 5

292

Vivo

(Répéter avec les mêmes altérations)

fff

mf

3 *6* *3* *sfs*

[tenir avec les doigts]

R

30.

$\rightarrow 3^{\circ} \text{Ped} \rightarrow \text{sempre}$

3 *6* *3* ***

294 R [tenir enfoncé toutes les touches]

[tenir avec les doigts]

5
8

f

(→3°Ped→sempre)

Poco Allegro

Cadenza

296 10 [enfoncer peu à peu et tenir tous les doigts]

f

10
4

(→3°Ped→sempre)

297 6 ff

R

R

R

(→3°Ped→sempre)

→3°Ped ↓ →3°Ped →

Quasi lento

300 12 p espress.

Notes (extraites de l'accord répété) à mettre en relief.
a 2 mani

rall.

mf → pp

Notes (extraites de l'accord répété) à mettre en relief.
più dolce

301 7 a tempo

pp

Ped→ al fine

Lento e accel. (40→92=)

302

Trillez avec les petites notes
mf

accel. al - - - -
2 [1] 4 [1]

305

(92=)

cresc.

308

8va-

(Répéter avec les mêmes altérations)

ff

10 non dim.

310

p sub.

8va

accel.....

p sub.

Cadenza à 2 (piano/piccolo)

15^{ma}

Tempo libre (52 \approx $\frac{1}{4}$)

Faire signe
au Picc.

(15^{ma}) -

312

mf cantando

9.2 $\ddot{\text{j}}$

3

15^{ma} -

314

repet.

come un uccello

3

3

mf

(15^{ma}) -

316

7

9.2 $\ddot{\text{j}}$

7.2 $\ddot{\text{j}}$

11.2 $\ddot{\text{j}}$

3

8^{va} -

Faire signe
au Picc.

(8^{va}) -

319

mf

(8^{va}) -

(8^{va}) -

320 **p** Un poco Allegro e accel al "Molto vivo"

321 Molto vivo [1] 17:8) Clair, leggerissimo **pp**

15^{ma} -

321 Molto vivo [1] 17:8) Clair, leggerissimo **pp**

8^{va} f dim.

2 3 [1] 17:8) 2 3 [1]

(15^{ma}) ↓ cluster de sol à do Faire signe au Picc.

322 f Rall..... Rall--- molto --- pp

L'apprentissage du concerto sera facilité par la connaissance de la série d'accords suivante :
Et il sera bon également, de travailler les 12 transpositions des accords A & B.

324



A B

Cette série de quatorze accords, suffisamment longue pour que l'auditeur ne soit pas tenté de l'apprendre par cœur et ne puisse pas entrer dans une écoute **technique** toujours ennuyeuse, est l'origine des neuf variations de ce concerto.

Les 12 transpositions de l'accord A.

325



Les 12 transpositions de l'accord B.

326

