

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 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.*

NE LA CITTÀ DOLENTE...

Tristan-Patrice Challulau
1991 (Copie été 2009)

Lento **Au signe**

Piano

ppp pp p mp mf f ff fff pp p mp mf f ff fff

Ped. *→Sempre Ped→*

Un poco meno mosso *rall.*

Au signe

3

ffff fff ff f mf mp p pp

→Sempre Ped→

a Tpo **Lento (Tpo 1°)**

4

ppp pp mp f ff fff fff espress.

Lento. *

mi mi b ré

→ Sempre Ped →

4

26 **Vivo** $\text{♩} = 132$

p non legato (quasi stacc.)

fa

*

29

sempre simile

32

36

sempre non legato (quasi stacc.)

mp

8vb

40

8vb

loco

45

sub *f* e martellato

cresc.

48

ff

1. 2. 3. *Leg.* *

51

ff pp

stacc.

5 5 5

54

ppp

pp

5 3 3 5

Con Ped.

non legato (quasi stacc.)

57

pp

5 5 3

Con Ped.

sempre non legato (quasi stacc.)

60

pp

5 5 3 3 3 3

Con Ped.

Sans lenteur, tendu (66= ♩)

77

ff *Suivre la nuance de la contrebasse* *sfz* *Suivre la nuance de la contrebasse* *f* *p* *sfz* ($\rightarrow 3^\circ \text{Ped} \rightarrow \text{sempre}$)

*Lea. ** $\downarrow 3^\circ \text{Ped} \rightarrow$

80

Suivre la nuance de la contrebasse *sfz* *Suivre la nuance de la contrebasse* *sfz* *fff* *m.d* *m.g* *ff* *3* *3* *Con Ped.*

f *p* $\rightarrow 3^\circ \text{Ped} \leftarrow$ *Lea.* *8vb*

82

ff *Lea.* *L.V.* *Lea.*

(Répéter avec les mêmes altérations)

84

f *mf* *f* *5* *5* *Lea.* *sfz* *sfz*

(Répéter avec les mêmes altérations)

Cadenza *rubato*

✦ Allonger les accords qui ont ce signe.

↓ 3° Ped →

95

ff *p* Cadenza

* *Loc.* *Loc.* 1/2 Ped

8va-----

97

espress. molto

↓3°Ped→ →3°Ped← *Loc.*

8va-----

99

loco

inégaliser

6

*

100

p sub. *fff* *sffz*

Loc. *Loc.*

Libre (172=♪)

102

pp *ppp* (Répéter avec les mêmes altérations) *pp* *ppp*

rall. a Tpo

♩

107

rall. a Tpo rall.

pp *ppp*

♩

a Tpo

111

ppp *pp* *ppp* accel. a Tpo

♩

115

ppp *pp* *ppp* rall.

♩

119 a Tpo *ppp* *rall.* a Tpo *pp*

123 a Tpo *ppp* *rall.* *sfz* *pp* *8va*

128 *ppp* *rall.* *8va* a Tpo *pp* *ppp* *rall.*

132 a Tpo *ppp* *relever très lentement la pédale*

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

135

f

137

139

poco

141

sempre **F**, net

143

145

p

sub *f*

sfz

147 *ff*

149 *sfz*

151 *sfz*

153

155 *più F*

157 *m.d* *m.g*

159

ff molto

fff *p sub.*

5

5

1 2 1
5 4 5

Detailed description: This system contains measures 159 and 160. The right hand starts with a melodic line marked *ff* molto, featuring a quintuplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic shift to *fff* *p sub.* occurs in measure 160, indicated by a hairpin. Fingering numbers are provided for several notes.

161

f

8va

4 [1]
2

Detailed description: This system contains measures 161 and 162. The right hand features a melodic line with a dynamic marking of *f*. An *8va* (octave) marking is present above the staff. The left hand continues with a complex accompaniment. Fingering numbers are shown for the right hand.

163

F sempre

8va

2 --- 2
3 4 [1]

Detailed description: This system contains measures 163 and 164. The right hand has a melodic line with a dynamic marking of *F* sempre. An *8va* marking is present. The left hand accompaniment is dense. Fingering numbers are provided for the right hand.

165

8va

2 --- 2 [1] 2 [1]
3 4 4

Detailed description: This system contains measures 165 and 166. The right hand has a melodic line with an *8va* marking. The left hand accompaniment is intricate. Fingering numbers are provided for the right hand.

167

3 4
2 --- 2 [1]
3 4

2 2 [1]
3 4

Detailed description: This system contains measures 167 and 168. The right hand has a melodic line with an *8va* marking. The left hand accompaniment is complex. Fingering numbers are provided for the right hand.

169 (8^{va})

f sempre

Musical score for measures 169-170. The system is marked with a dashed line and '(8^{va})'. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music is in a 2/4 time signature. The upper staff contains a continuous eighth-note melody. The lower staff contains a continuous eighth-note accompaniment. The dynamic marking is *f* sempre.

171 (8^{va})

f assai

Musical score for measures 171-172. The system is marked with a dashed line and '(8^{va})'. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is in a 2/4 time signature. The upper staff has a melody with fingerings 5, 2, 1, 2 and a first ending bracket [1]. The lower staff has an accompaniment with fingerings 1, 1. The dynamic marking is *f* assai.

173 loco

fff (18) trem. *mf*

Musical score for measures 173-175. The system is marked with 'loco'. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is in a 2/4 time signature. The upper staff has a melody with a fermata over the final note. The lower staff has an accompaniment. The dynamic marking is *fff* (18) with a tremolo line, and *mf* later in the system.

176

F sempre cresc. cresc. molto

Musical score for measures 176-177. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is in a 2/4 time signature. The upper staff has a melody with a fermata over the final note. The lower staff has an accompaniment. The dynamic marking is *F* sempre, with *cresc.* and *cresc. molto* markings.

178

fff *p* sub.

Musical score for measures 178-179. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music is in a 2/4 time signature. The upper staff has a melody with a fermata over the final note. The lower staff has an accompaniment. The dynamic marking is *fff* and *p* sub.

16
180

Musical score for measures 16-180. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of two sharps (F# and C#). The music features a complex melodic line in the upper staff with frequent chromaticism and a more rhythmic accompaniment in the lower staff.

182

Musical score for measures 182-183. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of two sharps. The music continues with intricate melodic and harmonic development.

184
8va

Musical score for measures 184-185. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of two sharps. A dynamic marking of *ff* (fortissimo) is present in the lower staff. A dashed line labeled *8va* indicates an octave transposition for the upper staff.

186
(8va) *loco*

Musical score for measures 186-187. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of two sharps. A dynamic marking of *loco* is present. A dashed line labeled *(8va)* indicates an octave transposition for the upper staff.

188

Musical score for measures 188-189. The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and a key signature of two sharps. The music continues with complex melodic and harmonic development.

189

Musical score for measures 189-190. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The lower staff begins with a bass clef and a key signature of two sharps. A dynamic marking of *molto dim.* (molto diminuendo) is present. A slur with a '3' indicates a triplet in the upper staff.

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

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

→Sempre Ped→

Ped.

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 *Ped.*

202

fff *Ped.*

203

OSSIA, *più facile*: sempre $\underline{\underline{3}}$ ovvero "quasi appoggiatura"

→Sempre Ped→

204

15^{ma}

ff *p*

8^{va}

→Sempre Ped→

206

8^{va}

ff *p*

→Sempre Ped→

207

8^{va}

ff *p*

→Sempre Ped→

209

15^{ma}

ff *p* *ff* *fff*

→Sempre Ped→

212 (15^{ma})

213

senza rall.

→Sempre Ped→

214

8^{va}

ff *ff* sempre

→Sempre Ped→ * Led. Led. Led.

216

senza dim. (*ff*)

mi

Poco Vivo (60=d)

217 *mf* Les accents doivent être joués avec force

Con molto Ped. 8^{vb}

222

8^{vb}

227

8^{vb}

231

8^{vb}

236

p sub.

(8^{vb})

241

p

(8^{vb})

< F sempre

245

(8^{vb})

250

(8^{vb})

254

sfz

sfz sfz secco

(8^{vb})

Intenso, non lento

258

mf *mf* *sfz* *sfz*

sfz *sfz*

(Répéter avec les mêmes altérations)

R = laisser du temps pour les résonances

(Pas vite)

260

f *f* *f* *p*

R R

↓3°Ped→

Non troppo vivo, espress, rubato

[tenir enfoncé toutes les touches]

262

Cadenza

p *p* *p* *p*

(Répéter avec les mêmes altérations)

(→3°Ped→sempre)

(Répéter avec les mêmes altérations)

Poco Allegro

263

[tenir enfoncé tous les doigts]

f *f* *f*

Senza Ped (tenir enfoncé tous les doigts)

(→3°Ped→sempre)

265

[tenir enfoncé tous les doigts]

L.V. *L.V.*

267

[enfoncez peu à peu et tenir tous les doigts]

R

R

R

R

R

L.V

[tenir enfoncé tous les doigts]

→3°Ped← ↓3°Ped→

(→3°Ped→sempre)

Poco Allegro

271

[tenir enfoncé tous les doigts]

[enfoncez 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

4 5

f

[Enfoncer peu à peu & tenir tous les doigts]

[tenir enfoncé tous les doigts]

5

(→3°Ped→sempre)

281

[tenir enfoncé tous les doigts]

3

R

R

→3°Ped← ↓3°Ped→

Lento *mp*

283

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

a 2 mani

f \rightarrow *p*

285

[tenir enfoncé tous les doigts]

Poco Allegro

287

R

\rightarrow 3° Ped \leftarrow \downarrow 3° Ped \rightarrow

290

[enfoncer peu à peu et tenir tous les doigts]

[tenir enfoncé tous les doigts]

[enfoncer peu à peu et tenir tous les doigts]

(\rightarrow 3° Ped \rightarrow sempre)

1 5

292

sfz *fff* **Vivo** (*Répéter avec les mêmes altérations*)

[tenir avec les doigts] *R* *ped.*

mf *sfz*

6 6 3

3 3 3

(\rightarrow 3° Ped \rightarrow sempre)

294 **R** [tenir enfoncé toutes les touches]

f [tenir avec les doigts]

(→3°Ped→sempre)

Poco Allegro

Cadenza

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

f

(→3°Ped→sempre)

297

ff

(→3°Ped→sempre)

→3°Ped← 3°Ped→

Quasi lento

300 *p* *espress.*

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

mf → *pp*

rall.

301 *pp* *a tempo*

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

Ped→ al fine

Lento e accel. (40 → 92 = ♩)

302

Trillez avec les petites notes

mf

accel. al

305

(92 = ♩)

cresc.

308

ff

(Répéter avec les mêmes altérations)

non dim.

310

p sub.

8va

3 4 3 4

3 4 3 4

3 7 4

15^{ma}

Cadenza à 2 (piano/piccolo)

Tempo libre (52 ≈ ♩)

Faire signe
au Picc.

(15^{ma})

312

mf cantando

9:2

15^{ma}

314

mf come un uccello

repet.

3

3

mf

(15^{ma})

316

7

9:2

7:2

11:2

3

8^{va}

Faire signe
au Picc.

(8^{va})

319

(8^{va})

320

p Un poco Allegro e accel al "Molto vivo"

3 2 1 4 3 3 4 3 4 3 4

15^{ma}

321

Molto vivo

f dim. Clair, leggerissimo *pp*

2 3 [1] [1] 2 3 [1]

(15^{ma})

cluster de sol à do

Faire signe au Picc.

322

f *Rall.....* *Rall... molto ... pp*

3 2 [1] 3 2

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

The musical score for measures 324-325 consists of two staves. The upper staff begins with two chords labeled 'A' and 'B'. The lower staff continues with the 12 transpositions of these two chords, alternating between the two staves. The chords are complex, involving multiple sharps and flats, and are presented in a sequence that covers all 12 possible transpositions for each chord.

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

The musical score for measures 325-326 shows the 12 transpositions of chord A. It consists of two staves. The upper staff contains the first six transpositions, and the lower staff contains the remaining six. Each chord is represented by a complex set of notes with various accidentals (sharps and flats).

Les 12 transpositions de l'accord B.

326

The musical score for measures 326-327 shows the 12 transpositions of chord B. It consists of two staves. The upper staff contains the first six transpositions, and the lower staff contains the remaining six. Each chord is represented by a complex set of notes with various accidentals (sharps and flats).