

L'oeuvre poétique.

Préludes pour violon solo.

Tristan-Patrice Challulau.

op 27

- * Moto perpetuo I
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Durata: 10' ca.

(Sempre un poco sul pont)

Mélopée I.

Lent (54 = ♩)

Quasi F

Piu dolce e poi a poco cresc al fine

*a

sfz

liscio. quasi senza dime sfz.

Les rythmes, à l'intérieur des valeurs globales données (♩ ·) doivent être joués très librement, rubato!

* par exemple.

*a

fine.

Si l'on choisit de conclure le cycle par cette mélodie finir en "morendo" sur do#.sol#.

Choral I.

Excessivement lent.

The musical score consists of four staves of music in G major, marked "Excessivement lent." The notation includes various dynamic markings and performance instructions:

- Staff 1:** Starts with a half note G4 (pp), followed by quarter notes A4 (p), B4 (mp), C5 (f), D5 (ff). A fermata covers the last two notes. The second measure has a half note G4 (ff), followed by quarter notes A4 (f), B4 (mf), C5 (mp), D5 (p), E5 (pp), F5 (p). A fermata covers the last two notes.
- Staff 2:** Starts with a half note G4 (mp), followed by quarter notes A4 (ff), B4 (ppsub), C5 (f), D5 (mf), E5 (p). A fermata covers the last two notes. The second measure has a half note G4 (ppsub), followed by quarter notes A4 (mp), B4 (f), C5 (ff), D5 (mf), E5 (pp). A fermata covers the last two notes.
- Staff 3:** Starts with a half note G4 (pp), followed by quarter notes A4 (p), B4 (mp), C5 (mf), D5 (f). A fermata covers the last two notes. The second measure has a half note G4 (ff), followed by quarter notes A4 (7:6), B4 (ff), C5 (fff), D5 (fff), E5 (ppsub). A fermata covers the last two notes.
- Staff 4:** Starts with a half note G4 (pp sempre), followed by quarter notes A4 (ff), B4 (f), C5 (mp), D5 (p), E5 (ppp). A fermata covers the last two notes, with the instruction "rall ---".

Additional markings include "simile" above the first and third staves, and "(lisud)" above the first and fourth staves. The piece concludes with a fermata on a half note G4 (ppp).

Fourmillement.

Viv

Fénelique

Poco a poco dim

sempre dim pp, leggero sempre

(pp) sub F pp sempre

ppp e cresc al fff arco Pizz 116

arco Pizz Pizz 116

arco Pizz 116 FFF sempre

(sempre cresc) FFF sempre subp arco MF

Duo en duel.

The musical score is written for two trumpets, Tp1 and Tp2, in a single system. The key signature is one flat (B-flat major or D minor). The tempo is marked 'modéré'. The score is divided into sections for each trumpet, with some overlapping passages. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo), including markings for *cresc.* (crescendo), *dim.* (diminuendo), and *espress.* (espressivo). There are also markings for *quasi F* and *P* (piano). The notation includes slurs, accents, and breath marks. The piece concludes with a final chord marked *F, espress.*

Handwritten musical notation for a trumpet part, labeled **Tp2**. The notation is on a single staff in treble clef. It begins with a **p** dynamic marking. The melody consists of eighth and quarter notes, with some notes beamed together. There are two slurs over the first two measures and the next two measures. The notes include a dotted quarter note, followed by eighth notes, and quarter notes. The key signature has one flat (B-flat). The piece concludes with a **MP, sonoro** dynamic marking. The notes in the final measure are B-flat, D-flat, B-flat, and G.

Handwritten musical notation for a trumpet part, labeled **Tp1**. The notation is on a single staff in treble clef. It begins with a **F** dynamic marking. The melody consists of quarter notes and eighth notes. There is a slur over the first two measures. The notes include B-flat, D-flat, B-flat, and G. The piece concludes with a **F** dynamic marking. The notes in the final measure are B-flat, D-flat, B-flat, and G.

Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est disciple de Louis Saguer et 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 et le Premier Grand Prix du prestigieux 1° Grand Prix Reine Elisabeth à Bruxelles avec son 4ème concerto pour piano.

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 Maurice 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 Klangschönheit... " (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)

<http://challulau.net>

www.decadanse.org

Moto perpetuo II

Même vitesse que le I^{er} prélude.

pp, marcato
* pour les respirations (s) cf note du 1^{er} prélude
simile
(simile)

staccato
Poco a poco
cresc

sempre cresc

sempre cresc

ff assai

molto ff

rall accel - - - Tempo

(* pc = 5/8)

rall accel - - -

rall accel - - -

Tpo

rall accel - - -

Poco a poco piu espressivo

pp

subff

cresc

tutta la

al talone

forza

uniss.

St

tout l'archet!

Ad lib = pour conclure reprise de la mélodie I.