

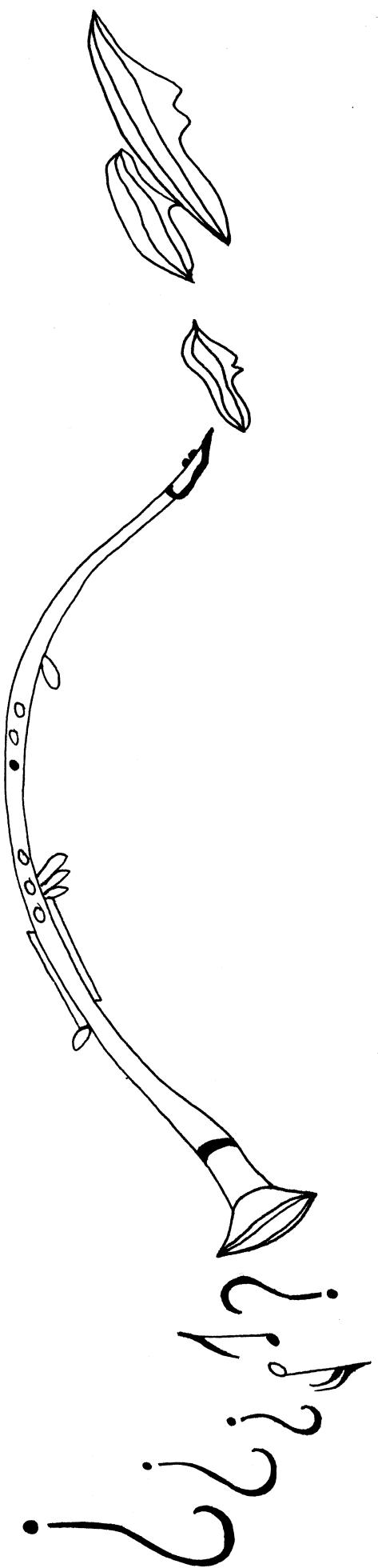
Commande de MARSEILLE-MUSIQUE.

**Quatre mai...**

(Quatre mais...  
Quatre mains...  
Quatre hein!...  
Quatrain...)

Pour clarinette solo.

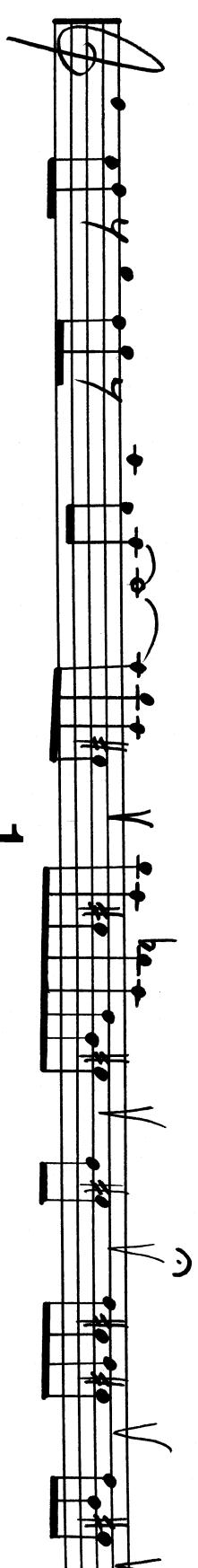
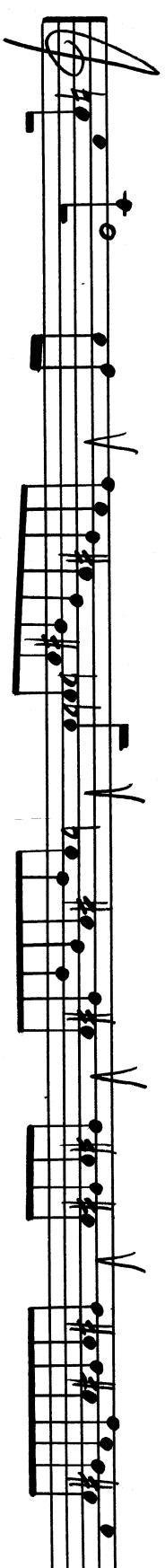
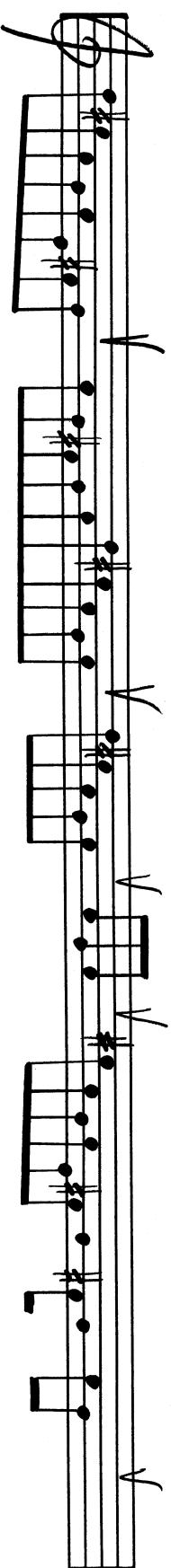
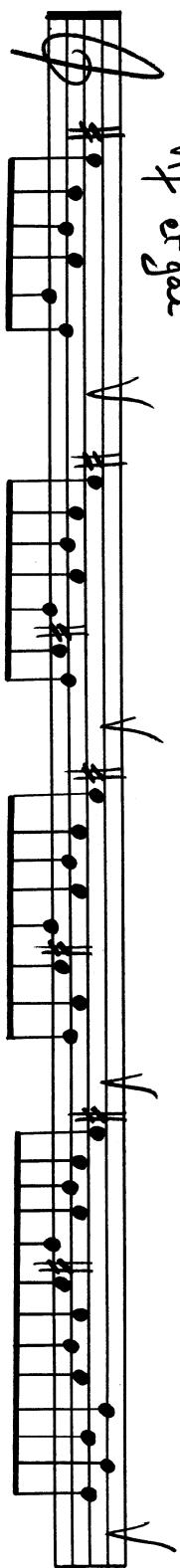
Tristan-Patrice Challalau.



Quatre mai (quatre mais?...)

Tristan-Patrice Challalau.

Vif et gai



2

F<sub>sub</sub>

Appel!

echo

Appel!

p dolce

F<sub>sub</sub>

Appel!

echo

Appel!

pp<sub>sub</sub>

F<sub>sub</sub>

F<sub>sub</sub>

Appel!

F<sub>sub</sub>

*(f)*

3

*( )* = respirer sans perdre de temps!  
*(.)* = respirer si nécessaire.  
*gg* = expire l'air restant, inspirer

*(f)*

pp F pp pp F pp pp pp

*(f)*

wale

(1) (2) (3)

*(f)*

*(f)*

piano.

*(f)*

*(f)*

MP (legato et l. b.)

V. f.

A handwritten musical score for a single melodic line. It consists of two systems of music. The first system starts with a dynamic of  $f$ , followed by a measure with a bassoon-like sound and a forte dynamic. The second system begins with a forte dynamic and includes a dynamic marking of  $p$ . The notation uses a soprano clef and common time.

Parenthesis ad lib.

4

) =  $\frac{1}{4}$  note page 3.

A handwritten musical score for a single melodic line. It consists of two systems of music. The first system starts with a dynamic of  $f$ , followed by a measure with a bassoon-like sound and a forte dynamic. The second system begins with a forte dynamic and includes a dynamic marking of  $p$ . The notation uses a soprano clef and common time.

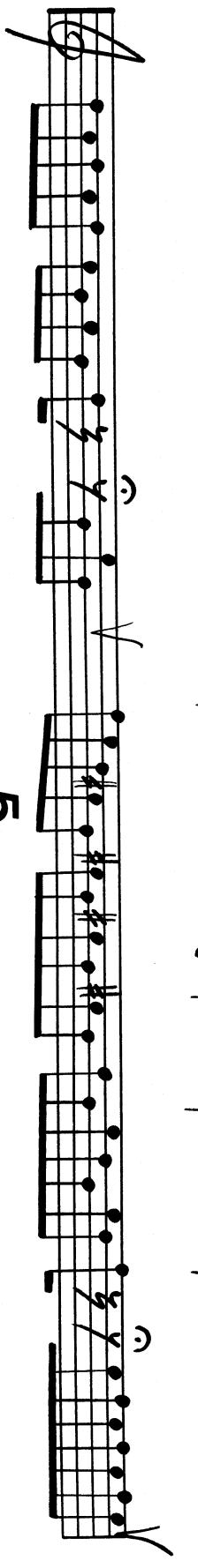
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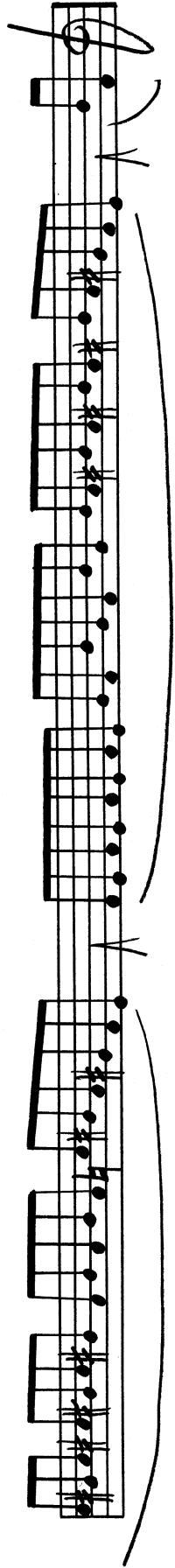
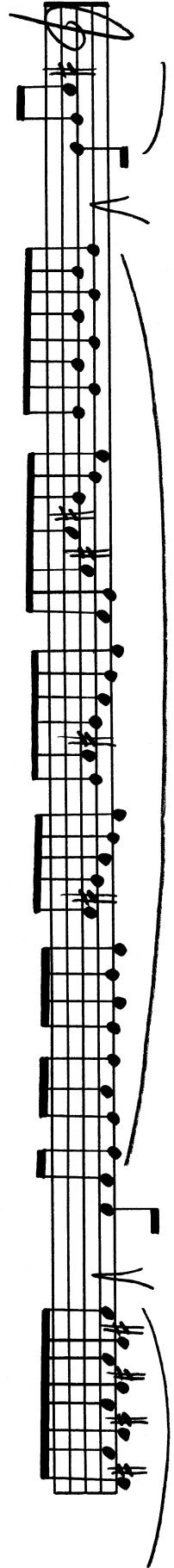
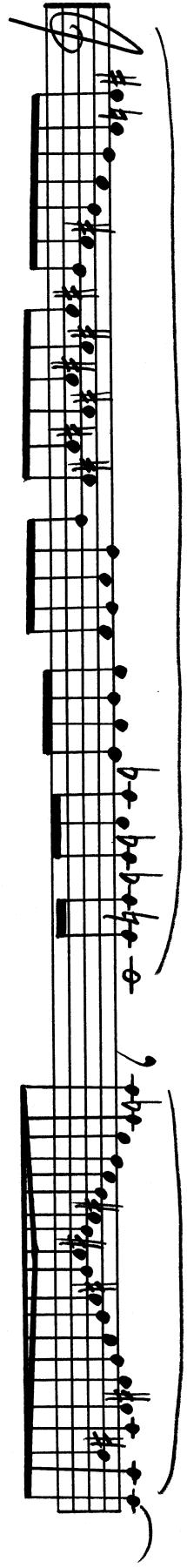
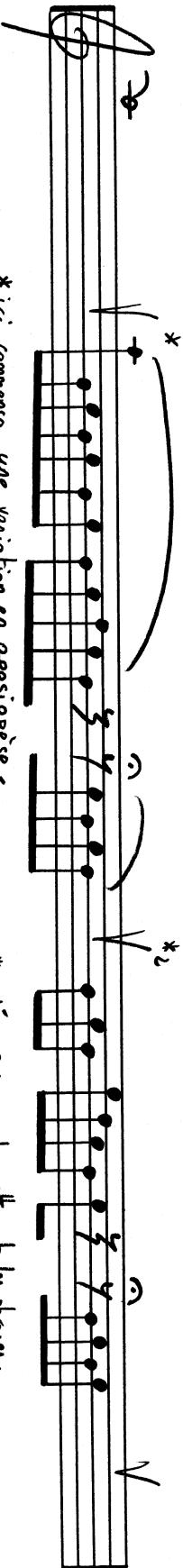
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5

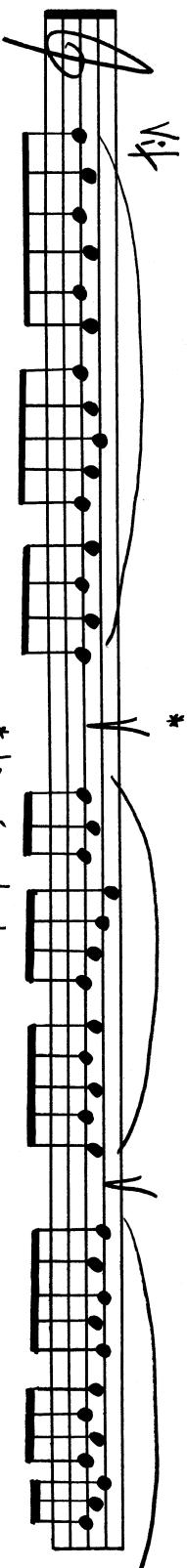


\* ici commence une variation en appoggiature.

\*<sub>2</sub> séparer encore plus nettement les phrases.



\*<sub>1</sub> bien séparer les phrases



१

A vertical strip of musical notation on a five-line staff. The notation is as follows:

- Measure 1: Treble clef, key signature of one sharp, tempo 120. The notes are eighth notes.
- Measure 2: Eighth notes on the first, third, and fifth lines.
- Measure 3: Eighth notes on the second, fourth, and sixth lines.
- Measure 4: Eighth notes on the first, third, and fifth lines.
- Measure 5: Eighth notes on the second, fourth, and sixth lines.
- Measure 6: Eighth notes on the first, third, and fifth lines.

A handwritten musical score for a string quartet, consisting of four staves. The first staff begins with a dynamic instruction 'F, acharné.' and a tempo marking 'Vif'. The subsequent staves show a continuous sequence of eighth-note patterns, primarily consisting of eighth-note pairs connected by vertical stems. The score is written on a grid system with horizontal lines representing measures and vertical lines representing measures. The handwriting is in black ink on white paper.

A vertical strip of musical notation on a staff, showing various notes and rests. The notation includes a treble clef at the top, followed by a series of notes (dots) and rests (triangles) on a single line. Below this, there are two measures of music, each consisting of a note on a line, a note on a space, and a rest on a line. The music continues down the page with more notes and rests, ending with a measure that includes a sharp sign and a rest.

A vertical strip of musical notation on a grid. The notation includes various note heads (solid black, open, and filled with diagonal lines) and rests, separated by vertical bar lines. The notes are distributed across the grid lines, with some notes having stems pointing up or down and others being quarter notes.



*Rit. F*       $\# \overline{\overline{D}} \cdot -$        $\# \overline{\overline{D}} \cdot -$        $\# \overline{\overline{D}} \cdot -$        $\# \overline{\overline{D}} \cdot -$        $\# \overline{\overline{D}} \cdot -$   
*(+ clef de ré#)*      *(+ de do# ou chalumeau)*      *(intenso)*      *F sub*  
*largo.*

QUATRE MAI... \*

seconde partie.

59 = J

*Quasi F*, *poco a poco puis dolce*  
*Poco a poco puis intenso*

*aud - - null*  
*intenso*  
*FF sub*

\* le quatrième jour du cinquième mois est celui de l'anniversaire d'Alexandra ...

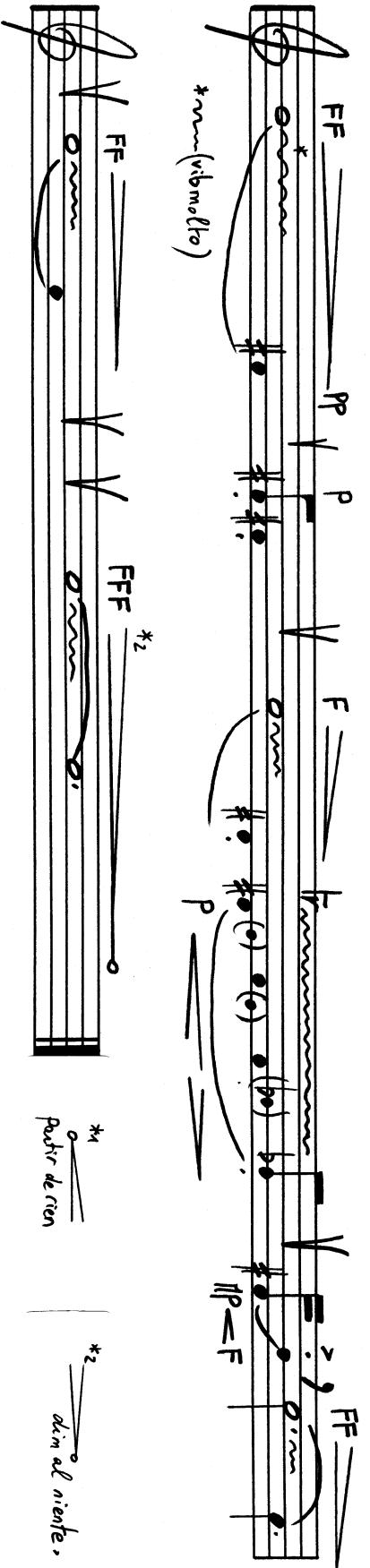
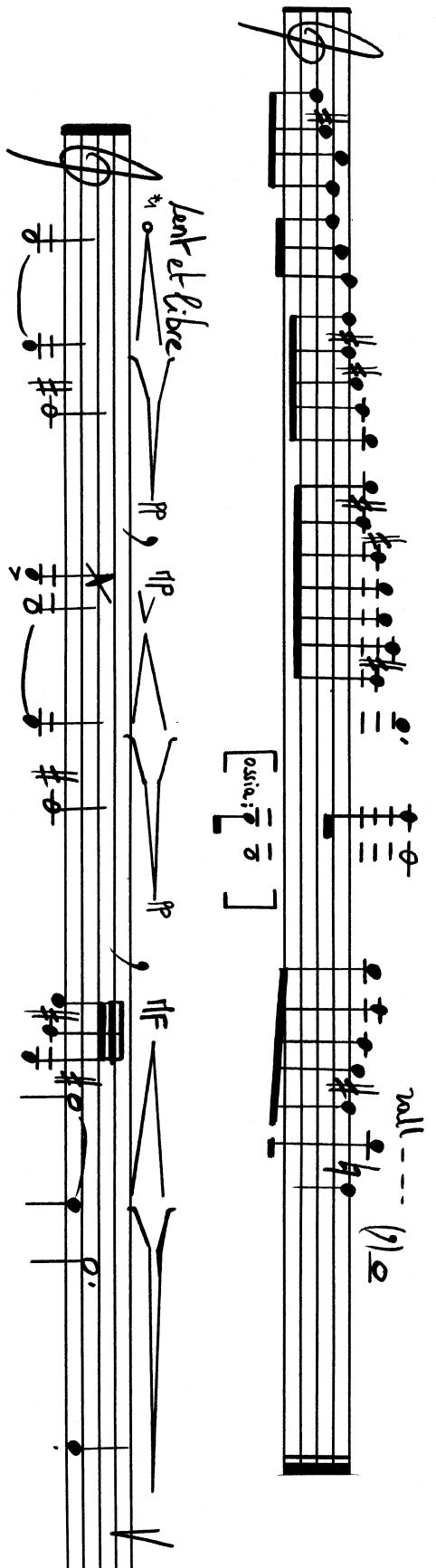
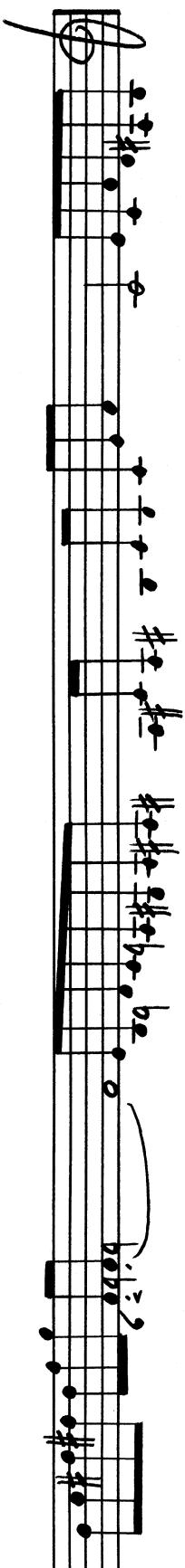
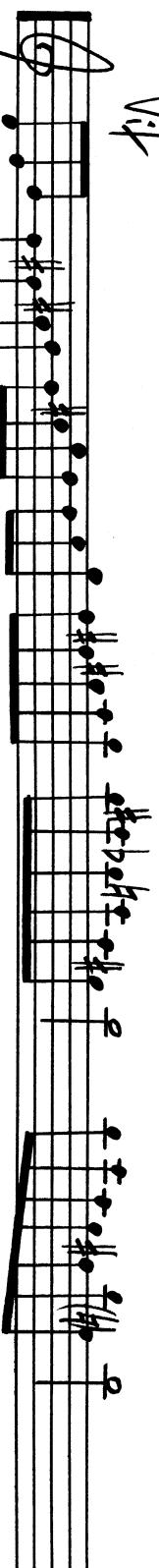
*Ad lib*

nuances ad lib!

\* Chaque mesure égale une expiration complète.

Vif

Quasi F / accentuer un peu la première note de chaque groupe.



*Lent, doux, avec un peu d'air dans le son.*

"Forêt...": A Augustin Longo.

p, douce.

\* espacer ou rétrécir l'espace rythmique comme la graphie le suggère.

puis appress

✓ le plus doux et calme possible.

Fine

très doux, comme au début.

Notes:

Les huit pièces de la première partie peuvent être jouées à deux clarinettes: chaque phrase (séparée par  $\checkmark$  ou  $\rangle$ ) est jouée alternativement par l'un et par l'autre clarinettiste.

$\checkmark$ : faire une pause, un silence "à volonté", et respirer.

$\rangle$ : respirer sans perdre de temps!

$\langle$ : respirer si nécessaire.

$\prime$ : expirer éventuellement l'air restant puis inspirer. Le tout rapidement.

Chaque interprète pourra choisir de faire ces inspirations d'une manière sonore et nettement audible ou alors de les faire discrètement.

Page 5: aposiopèse: interruption brusque de la phrase, traduisant une émotion, une menace, une hésitation (selon le sens global de la phrase).

$\sim\sim$ : vibrato, si le signe ne continue pas jusqu'à la note suivante, commencer par vibrer fortement puis peu à peu moins puis plus du tout avant de jouer la note suivante.

Dans de nombreuses pièces l'espace rythmique sera suggéré par l'espace graphique, bien que seulement deux pièces portent en exergue cette note. (la septième du premier livre et la dernière du second). Pour les autres on se fera à son instinct.

"1973" -

Tristan-Patrice Challalau-

*Ad lib.*

1

Pochette

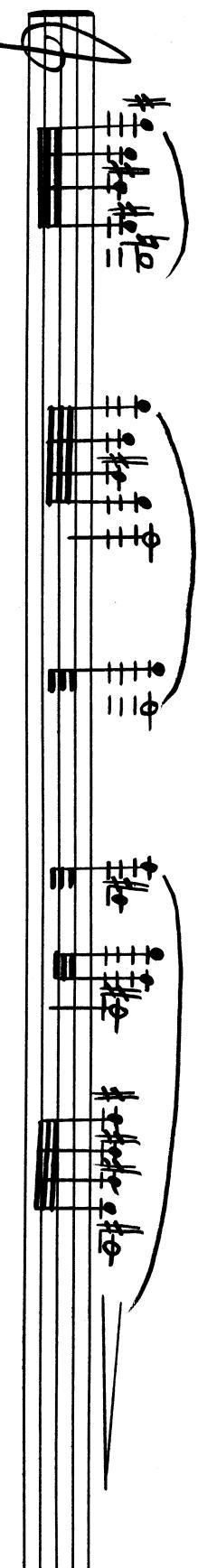
Sub F

Sub F

A handwritten musical score for piano, featuring two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F# major or G minor). Measure 11 starts with a forte dynamic (f) and includes a fermata over the right hand's notes. Measure 12 begins with a repeat sign and a double bar line, followed by a dynamic instruction "all". The score ends with a final measure bracket.

2  
*Lent*  
 pp Fauve      pp Fenni  
 sub f p      quasi f  
 ff      ff  
 ff dim.  
 déclamé  
 pui f sempre





(and roll)

repeat ad lib

"1973"

Est écrit en complément de Quatre mai...;

C'est quatre pièces en solo pour le concert.

L'interprète, face à cette partition aux rythmes esquissés, devra mettre beaucoup de lui-même... Il devra tout d'abord se détacher des symboles pour atteindre le plus haut degré de liberté possible, degré accordé par ses connaissances, sa culture, et l'essentielle intuition.

(Le projet pédagogique de ces pièces est donc immense...)



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<sup>o</sup> Grand Prix Reine Elisabeth à Bruxelles avec son 4<sup>ème</sup> 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 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)

<http://challulau.net>

[www.decadanse.org](http://www.decadanse.org)