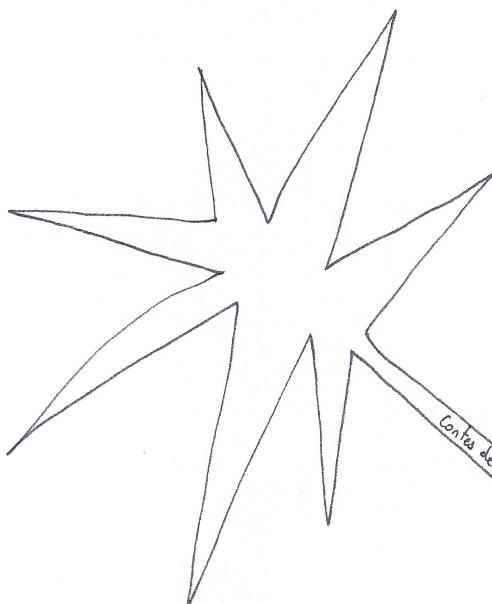


Contes et faits...

Trio clarinette, alto, piano.

Tristan-Patrice Challulau.



Contes de fées - Märchenbilder - effets de comètes - baguettes magiques ...

Durée: env. 8 min.

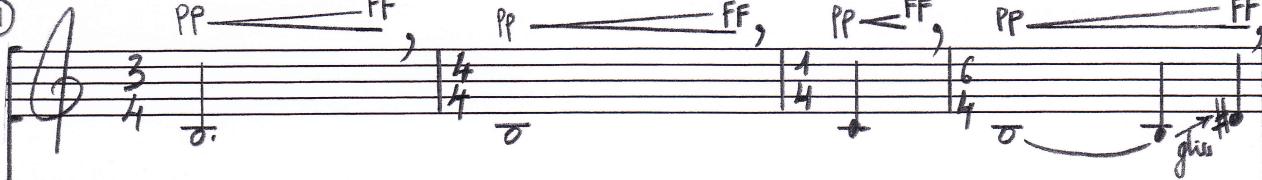
Partition écrite en "sib" pour la clarinette.

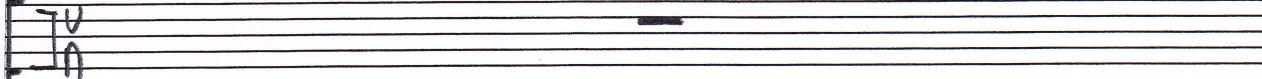
Partition transposée.

I

Très lent

①

Cl sib. 

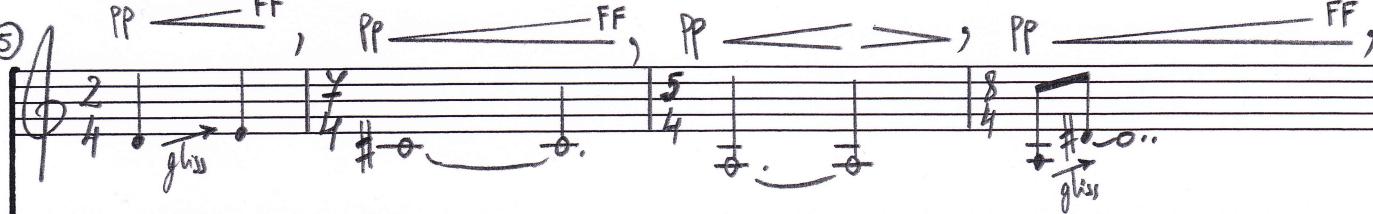
Alto 

La clarinette joue au-dessus des cordes du piano pour ce solo.

Piano.

Ped →

⑤



Ped →

⑨

PP → FF > PP PP < FF > PP

Pdolce

repetez très rapidement en alternant les deux mains

Ped →

(Ped sempre)

⑬

PP → FF PP → FF

Presto sub. (Tpo 2°)

Presto sub (126 = 111111)

PP → FF

(répetitions en alternant les mains)

Fasai

Senza ped

Ped →

16

Tp.1° pp
Tp.1°
Tp.2°
Tp.1°
Tp.1°

8
4 □
8 b ♮ ghs
4

Tp.1°
Tp.1°
Tp.2°
Fassi
Tp.1°
8 b □
8 4 P

Ped
Senza ped
Ped

19

PPP
Tp.2° F
PPP → PPP → PPP
Tp.2° (126=d)
F

3
4 P
8
Ped

(22)

2/3 [1]

(25)

4

(28)

Handwritten musical score page 28. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of '3'. The bottom staff uses a bass clef. Both staves feature complex rhythmic patterns with various note heads and stems.

(31)

Handwritten musical score page 31. The score consists of three staves. The top staff uses a treble clef. The middle staff uses a bass clef. The bottom staff uses a bass clef. The score features complex rhythmic patterns with various note heads and stems. A dynamic marking 'sf' is present at the end of the page.

(34)

Handwritten musical score for page 34, featuring two staves of music. The top staff uses a treble clef and includes markings such as "slap", "Pizz.", "F dim", "FF", "mi ré", and "9:4". The bottom staff uses a bass clef and includes markings such as "FF", "mi ré", and "ten.". The score consists of three measures per staff.

(35)

Handwritten musical score for page 35, featuring two staves of music. The top staff includes a dynamic marking "(Sfor)". The bottom staff includes a dynamic marking "MF". The score consists of three measures per staff.

0 0

(40)

Music for page 40:

- Staff 1: 6/8 time, key signature of 7 sharps. Dynamics: p , *leggero*. Measure ends with a fermata.
- Staff 2: 7/8 time, key signature of 7 sharps. Measure ends with a fermata.
- Measure 1: $T_{po} 1^\circ$, $pp \xrightarrow{FF}$, 5/4 time, measure ends with a fermata.
- Measure 2: 5/4 time, measure ends with a fermata.
- Measure 3: $T_{po} 1^\circ$ (*Très lent*), 5/4 time, measure ends with a fermata.
- Measure 4: *Quasi F*, $F_{Sub} \xrightarrow{>}$, 7/4 time, measure ends with a fermata.
- Measure 5: 8/4 time, measure ends with a fermata.

(41)

Music for page 41:

- Staff 1: 2/4 time, dynamic $pp \xrightarrow{FF}$, 4/4 time, dynamic $pp \xrightarrow{FF}$, 7/4 time, dynamic $pp_{sub} \xrightarrow{FF}$, 4/4 time, dynamic $pp \xrightarrow{FF}$.
- Staff 2: 7/8 time, measure ends with a fermata.
- Staff 3: 2/4 time, measure ends with a fermata.
- Staff 4: 7/4 time, measure ends with a fermata.
- Staff 5: 1/4 time, measure ends with a fermata.
- Staff 6: 8/4 time, measure ends with a fermata.
- Staff 7: 2/4 time, measure ends with a fermata.
- Staff 8: 7/4 time, measure ends with a fermata.
- Staff 9: 1/4 time, measure ends with a fermata.
- Staff 10: 8/4 time, measure ends with a fermata.
- Staff 11: 2/4 time, measure ends with a fermata.
- Staff 12: 7/4 time, measure ends with a fermata.
- Staff 13: 1/4 time, measure ends with a fermata.

(47)

PP Pulseresson

6/4 PP

Pulseresson

2/4 PPP

5/3 →

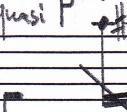
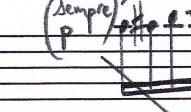
II

①

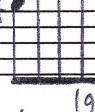
ad lib.
o harm
o harm
, # o harm

PP —————— trem
env. 15 sec

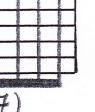
P 
réagir immédiatement après le piano!
sim.

252 =
(repet)
quasi PP, poco stacc (7)
quasi P 
(repeat) (9)
(Sempre) 
(Sempre) (7)
(sim)



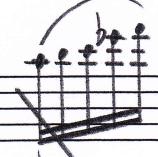






②

(harm)
sempre ten.



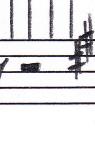
(MP) 

ad lib
(PP sempre) (9)

(8) 

place ad lib
(11) 

F 
(9)

F 
(9)

(13)

Tutti Tacet

(3)

Handwritten musical score for page 3. The score consists of three staves. The first staff starts with a dynamic of **PP**. The second staff begins with a dynamic of **PP**, followed by a measure of **mf** and a dynamic of **pp**. The third staff starts with a dynamic of **pp**. Various performance instructions are written above the staves, including "Tutti Tacet" and "Tutti tacet". Measures are numbered from 6 to 11.

(4)

Handwritten musical score for page 4. The score consists of three staves. The first staff features a dynamic of **pp** and includes a note labeled "harm". The second staff includes a dynamic of **mf** and a performance instruction "réagir immédiatement après le piano". The third staff includes a dynamic of **pp** and a performance instruction "ogiss... ten.". Measures are numbered from 1 to 12.

Handwritten musical score for guitar, featuring two staves. The top staff starts with a circled '5' and a key signature of one sharp. It includes dynamic markings like 'Tutti Tacet' with a circle and 'X', and 'harm.' with a circle and a dot. Fingerings '(10)', '(4)', and '(7)' are placed above specific notes. The bottom staff begins with a circled '4' and a key signature of three sharps. It features a dynamic marking 'Tutti tacer' with a circle and 'Y'. Fingerings '(10)' and '(4)' are also present.

A hand-drawn musical score for a six-string guitar, consisting of three staves of sixteenth-note patterns. The score is divided into measures by vertical dashed lines. The first measure (6) starts with a grace note followed by a sixteenth-note pattern. The second measure (5) begins with a grace note. The third measure (6) features a grace note and a sixteenth-note pattern. The fourth measure (7) consists of a sixteenth-note pattern. The fifth measure (8) contains a sixteenth-note pattern. The sixth measure (7) includes a grace note and a sixteenth-note pattern. The seventh measure (8) features a grace note and a sixteenth-note pattern. The eighth measure (5) concludes with a sixteenth-note pattern. Various performance markings are present, such as grace notes, slurs, and grace notes.

7

#^oham ten.

PP, stacc poco

(3) (5) (8) (7) (9) (10) (5)

8

(noiser)

(PP sempre)

(7) (14) (8) (14) (8) (9) (9)

(9)

11p

Tutti Tacet

riege au piano

ppp harm.

sim.

Tacet Tutti

Pi₃₃

PP

Tutti Tacet

Tutti Tacet

PP

PP

(6)

(4)

III

Lent, très libre

①

Lent, très libre

FF

PP

(3)

repet ad lib.

F

FF

PP

F

Ped

Ped →

②

PP

PP

(3)

(3)

(3)

PP

FF

(2)

Ped

Ped →

③

pp
(pp)
ff
au signe
P sub
st 3
fff
ff
repet ad lib.
Ped →
Ped →

④

F cresc
3-
use sempre
FFF
loco
rall - e dim - - molto
Ped →
Ped →
Ped →
Ped →
Ped →
Ped →

Tpo libero

5

Tpo libero

FF col pianoforte

FF ten.

ten.

ten.

ten.

ten.

ten.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

6

FF (FF sempre)

FF MF FFFF secco

FF MF FFFF secco au signe

F FFFF secco

ten.

ten.

ten.

ten.

ten.

ten.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

repét ad lib. secc.

IV

1 138 = d
 11P MF

138 = d
 11P
 3 5 F

Quasi senza ped

2 3 Quasi F sempre ma espres

4

(7)

Handwritten musical score page 7. The top staff uses a treble clef and has a key signature of one sharp. It features a dynamic marking of \circ at the beginning, followed by a fermata over a sixteenth-note pattern. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a dynamic marking of $\circ \circ$, a fermata, and a dynamic of MP with a sixteenth-note pattern.

(10)

Handwritten musical score page 10. The top staff uses a treble clef and has a key signature of one sharp. It includes dynamic markings of $-3 -$ and $-3 -$. The bottom staff uses a bass clef and has a key signature of one sharp. It includes a dynamic marking of F with a five-note pattern, a dynamic of Pui F with grace notes, and a dynamic of express .

(13)

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 13 consists of four measures. Measure 1 starts with a dotted half note followed by a half note. Measure 2 is a rest. Measure 3 shows eighth-note patterns with dynamics *MP* and *F*. Measure 4 shows eighth-note patterns with dynamics *S*. Measures 14-15 show eighth-note patterns.

(16)

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 16 consists of four measures. Measure 1 starts with eighth-note pairs. Measure 2 starts with a sixteenth-note pattern. Measure 3 starts with a sixteenth-note pattern. Measure 4 starts with a sixteenth-note pattern. Measures 17-18 show eighth-note patterns. Measure 19 starts with a sixteenth-note pattern.

(Sempre F)

(Sempre quasi F, espress)

Handwritten musical score for guitar, page 19, measures 1-12. The score consists of six staves of music. Measure 1: Treble clef, key signature of B-flat major (two flats). Measure 2: Treble clef, key signature of E major (no sharps or flats). Measure 3: Treble clef, key signature of A major (one sharp). Measure 4: Treble clef, key signature of D major (two sharps). Measure 5: Treble clef, key signature of G major (one sharp). Measure 6: Treble clef, key signature of C major (no sharps or flats). Measure 7: Treble clef, key signature of F major (no sharps or flats). Measure 8: Treble clef, key signature of B-flat major (two flats). Measure 9: Treble clef, key signature of E major (no sharps or flats). Measure 10: Treble clef, key signature of A major (one sharp). Measure 11: Treble clef, key signature of D major (two sharps). Measure 12: Treble clef, key signature of G major (one sharp). Measures 1-4: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Measures 5-8: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Measures 9-12: Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Handwritten musical score for guitar, page 22, measures 1-5. The score consists of five staves. Measures 1-2 show melodic lines with various dynamics (e.g., f , mp) and fingerings (e.g., 1, 2, 3). Measure 3 features a rhythmic pattern of sixteenth notes with a dynamic of f . Measures 4-5 show chords and strumming patterns with fingerings like 1, 2, 3, 4, 5. The score includes a tempo marking of 120 BPM.

(25)

Handwritten musical score for page 25. The score consists of two staves. The top staff uses a treble clef and includes markings such as \flat , \sharp , \natural , $\flat\flat$, $\sharp\sharp$, F , NP , F e cresc , and FFF . The bottom staff uses a bass clef and includes markings like \sharp , \flat , SFF , F e cresc , FFF , and sfz .

(28)

Handwritten musical score for page 28. The score consists of two staves. The top staff uses a treble clef and includes markings such as FF e dim , FF , F , and ffz . The bottom staff uses a bass clef and includes markings like F e dim .

(31)

P, sonoro

Quasi F

1 3 2 1 secco

secco

Lent et très libre

①

PP Col il piano forte *

PP sim.

(Sordino ad lib.)

mettre la sordine

Sordino

Lent et très libre

8

8

8

8

8

8

8

8

PP sempre

ffG

Ped al fine

②

8

8

8

8

8

8

8

8

(PP sim.)

(sempre ped)

* dans cette pièce l'alto et la clarinette suivront le piano solo.

③

(roll ---)

PP col il pianoforte

PP sempre #

(Sempre pp express)

Sempre pedal

8

8

8

8

④

3

PP sim.

5

3

8

5

5

8

8

⑤

(PP sim.)

ten jusqu'au départ du solo d'alto

Pulser ad lib le son

SOLO (faire signe à la clarinette)

(Ped sempre)

(Sempre Ped)

⑥

Pulser ad lib le son

Pulser toujours le son

Cadenza espressiva

sf

ralentir puis arrêter de pulser

Fine

Ped sempre al fine del suono

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^o Grand Prix Reine Elisabeth à Bruxelles avec son 4^{ème} 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

Contes et faits

T.P. Chalulau

(Parties pour les mts I et IV)
et II

I

Très lent La clarinette joue au dessus des cordes du piano pour ce solo

① Cl sib.

⑤ C

⑨ cl

Alt

⑬

⑯ cl

Alt

①

0 0
 ⑯

⑯
 cl
 Alt
 PPP
 Tp 02° F
 (F)
 cl
 Alt
 cl
 Alt
 ⑯
 cl
 Alt
 ⑯
 cl
 Alt
 ⑯
 cl
 Alt
 ⑯
 cl
 Alt
 Slap
 F dim

(37)

cl

Alt

(40)

p leggero

Tp 1° pp ff

(43)

PP FF, PP FF, PP sub FF, PP FF,

(47)

CL

PP Pulseresson.

(3)

① 138 = d
 Contreb
et
tamb
IV

4

(19)

d

Alt

(22)

d

Alt

(25)

d

Alt

(28)

FF e dim

(31)

d

Alt

(5)

Contes et faits
(parties)

Chahulane

Lent et très libre

① cl (Sord ad lib.) PP col il piano forte * # ♯ ♯ ♯ — , PP sim. # ♯ ♯ ♯ — ,

Alt JU mette la soudine PP sim. # ♯ ♯ ♯ — ,

Sordino

② cl (PP sim.) # ♯ ♯ ♯ — , # ♯ ♯ ♯ — , # ♯ ♯ ♯ — ,

Alt # ♯ ♯ ♯ — , # ♯ ♯ ♯ — , # ♯ ♯ ♯ — ,

③ cl PP col il piano forte (rall --) PP sempre # ♯ ♯ — ,

Alt # ♯ ♯ — , # ♯ ♯ — , # ♯ ♯ — ,

④ cl


Finis

7