Tristan-Patrice Challulau

Albertine quartet

Quatuor commandé par Gilles pour les 50 ans d'Albertine...
...3 septembre 2010...
Créé le 10 septembre 2010 par le Quatuor Puccini :
Jean Christophe Selmi, Corrine Moirano violons,
Blandine Leydier alto, Manuel Cartigny cello.

Dans ce genre d'occasion il faut toujours commencer par des mimis... C'est ce que j'ai fait.
(Enfin, j'ai corrigé : j'avais commencé par fafa : c'était pratique pour ma structure compositionelle, mais ça ne voulait rien dire... Du coup : coup de canif dans la structure, et des mimis pour commencer. Non mais !)

Bref... Au début on est seul (bien que parfois d'autres soient là fortuitement)...
Puis peu à peu des couples se forment, s'échangent, se reforment ...etc.
De ces couples naîtront un de plus : désormais ce sont des trios... Trios où -très poliment- deux laissent parler le troisième... Ce n'est pas toujours le même qui parle : c'est démocratique !

Puis va naître un quatrième : maintenant la famille est faite : en général un arrive à parler (voire à chanter) parfois les quatre parlent et dansent ensemble
...mais ils se comprennent tout de même... Parfois c'est en solo, mais tout de même joyeux, mais souvent et définitivement à quatre...

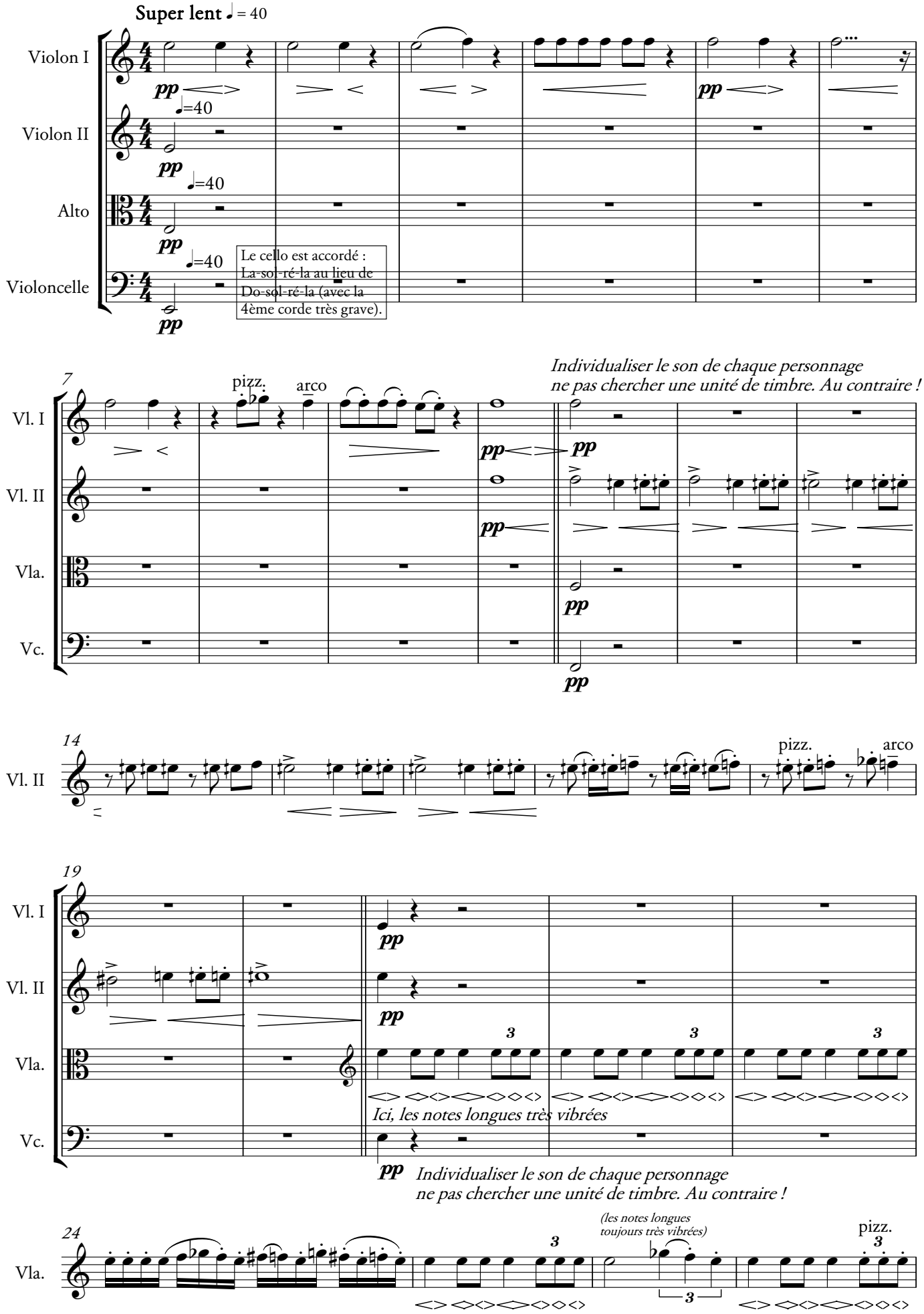
L'histoire recommencera un jour : c'est le destin que de finir, se renouveler, recommencer
...Mais ce sera un autre qui le composera : moi, je serai parti et fini...
hi hi hi...

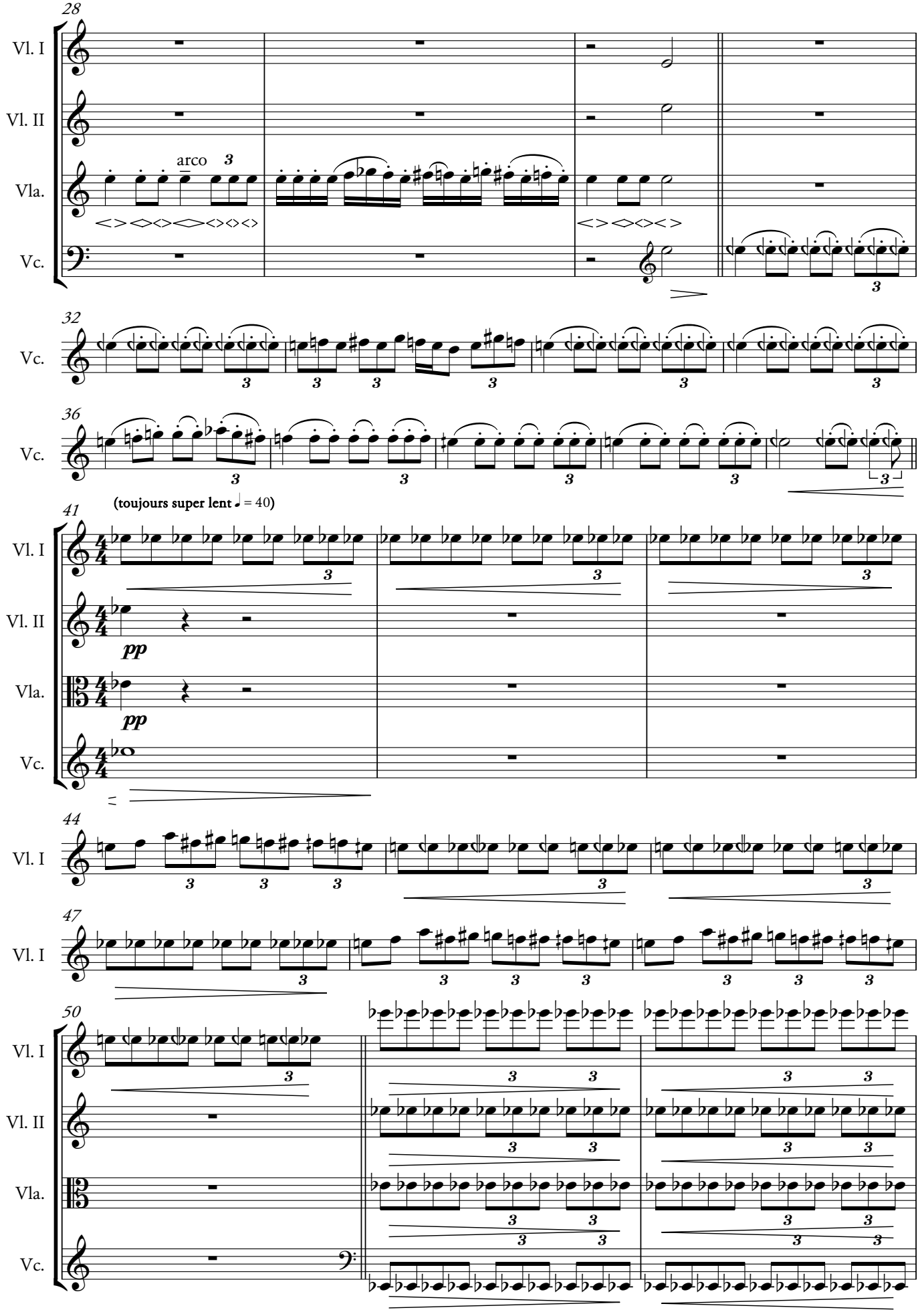
Au Tholonet le 12 septembre 2010.

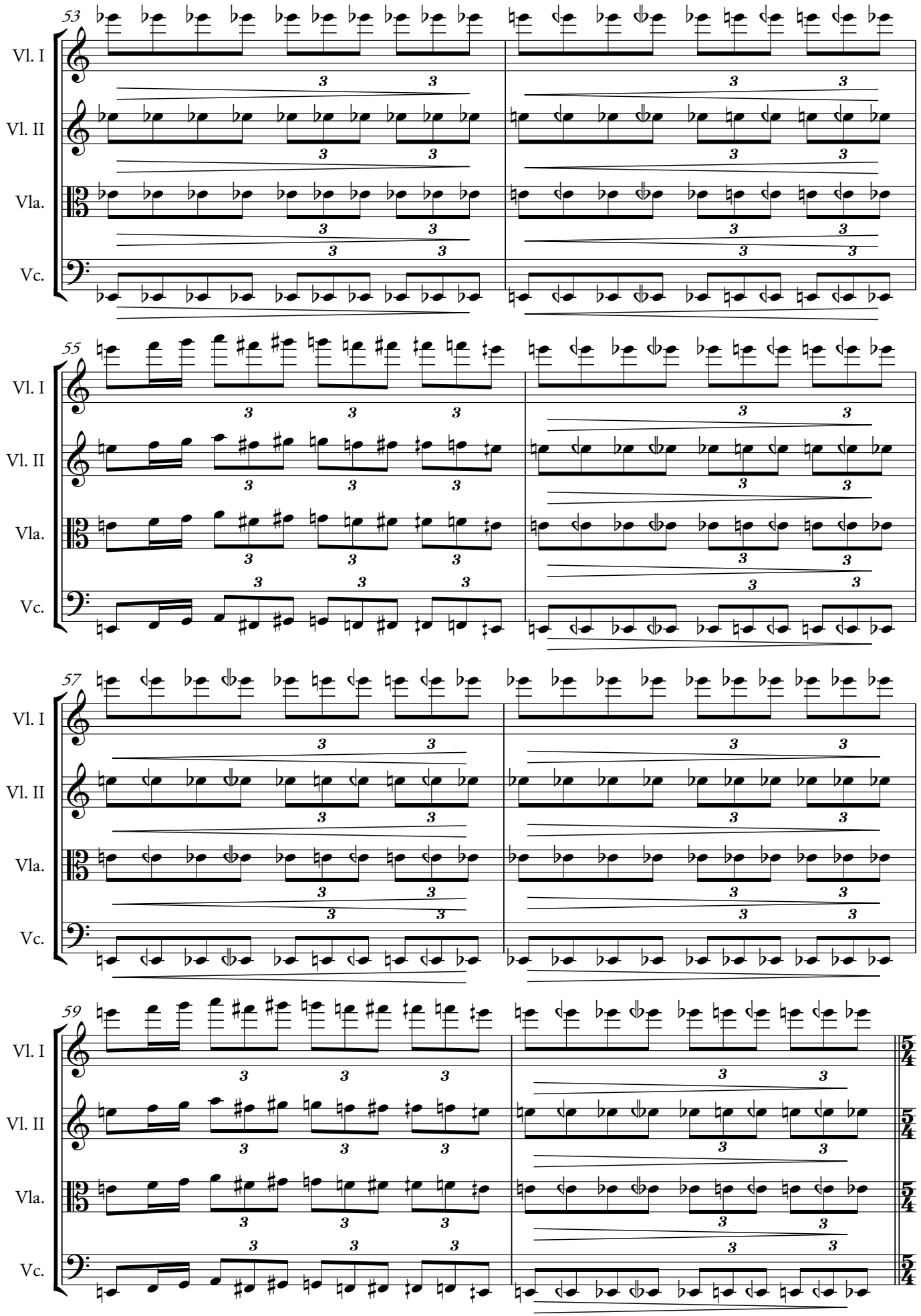
[S.18330]

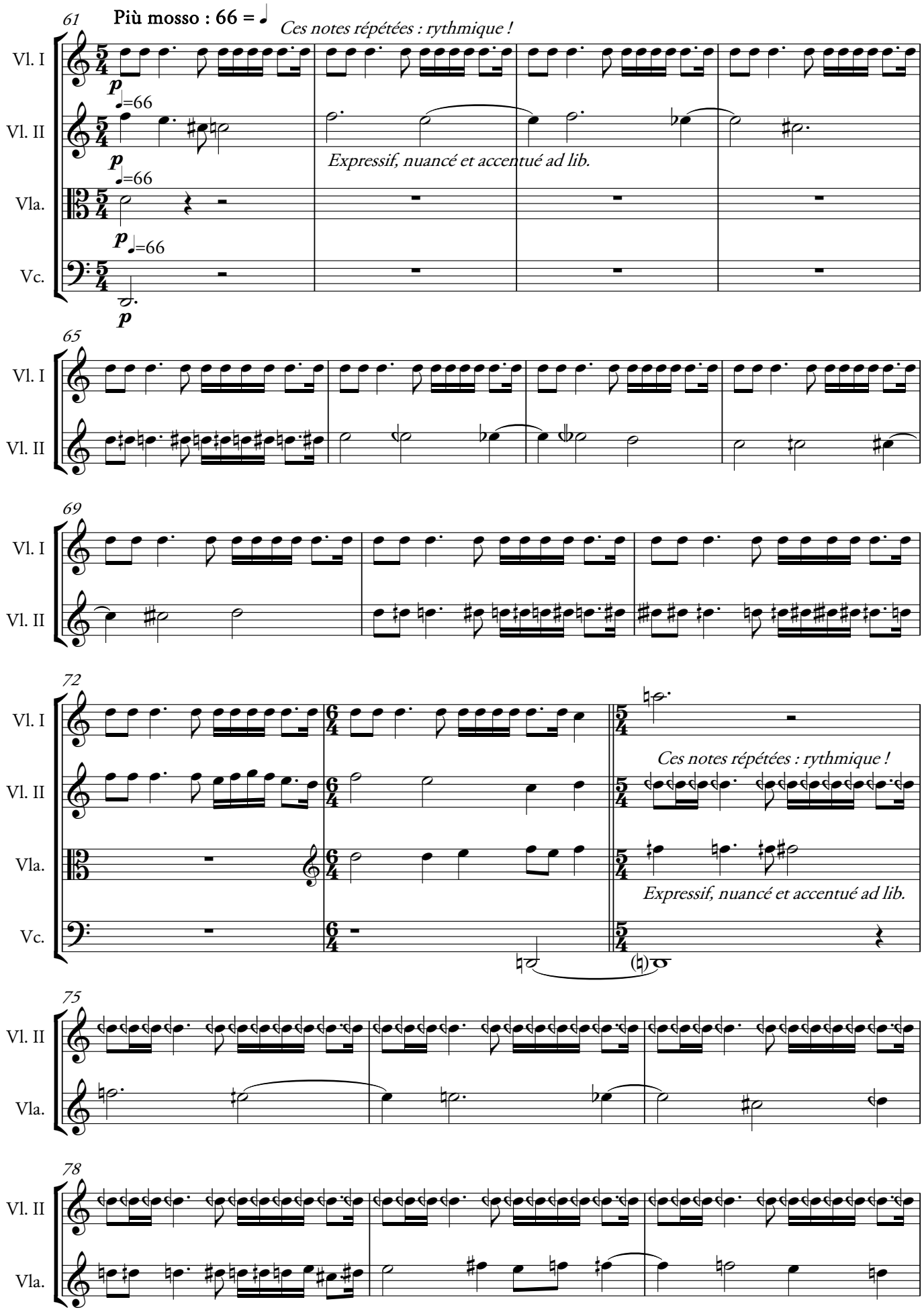
Albertine quartet

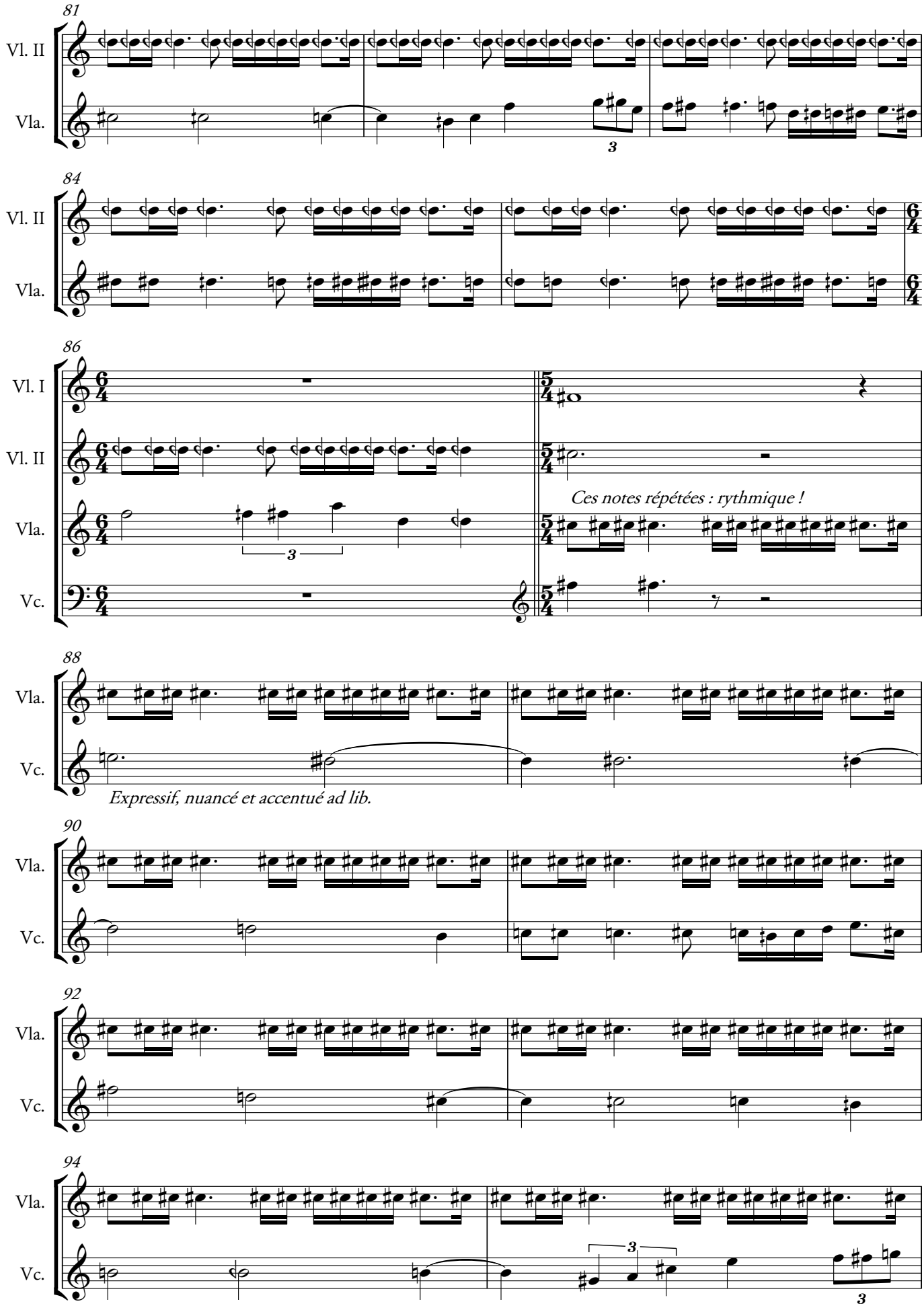
Tristan-Patrice Challulau

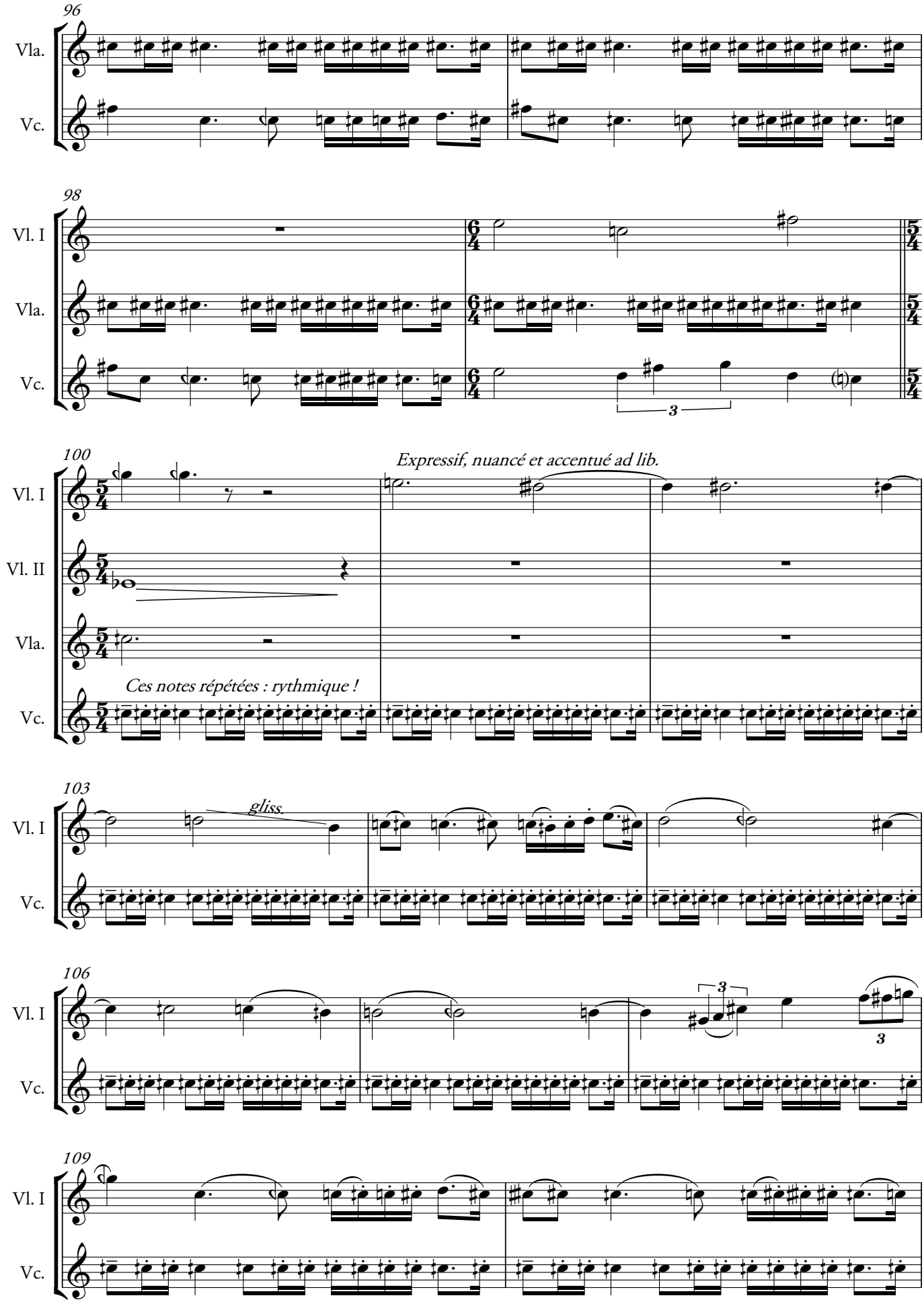


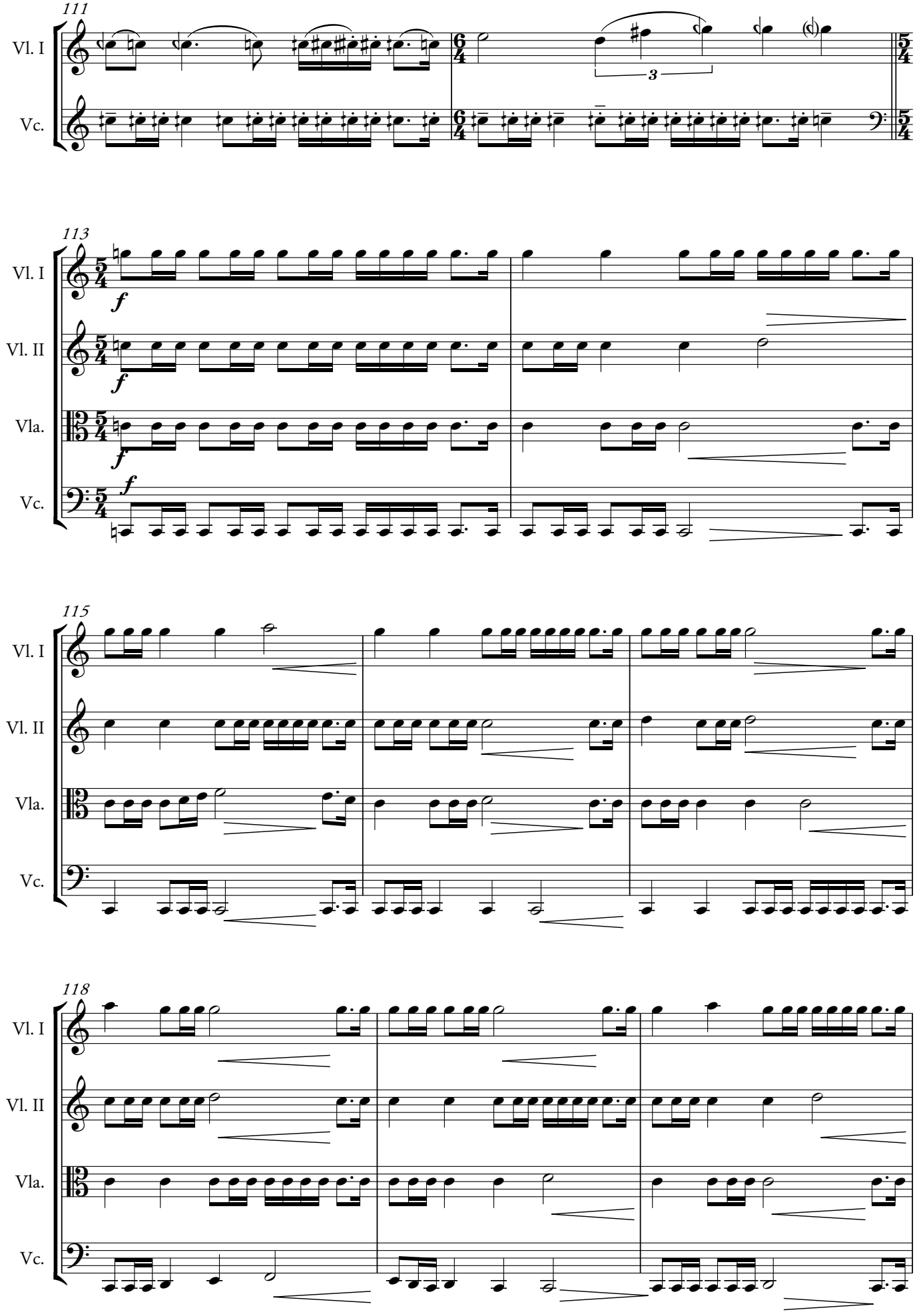

28
Vl. I
Vl. II
Vla.
Vc.
arco
32
36
41
(toujours super lent ♩ = 40)
pp
44
47
50

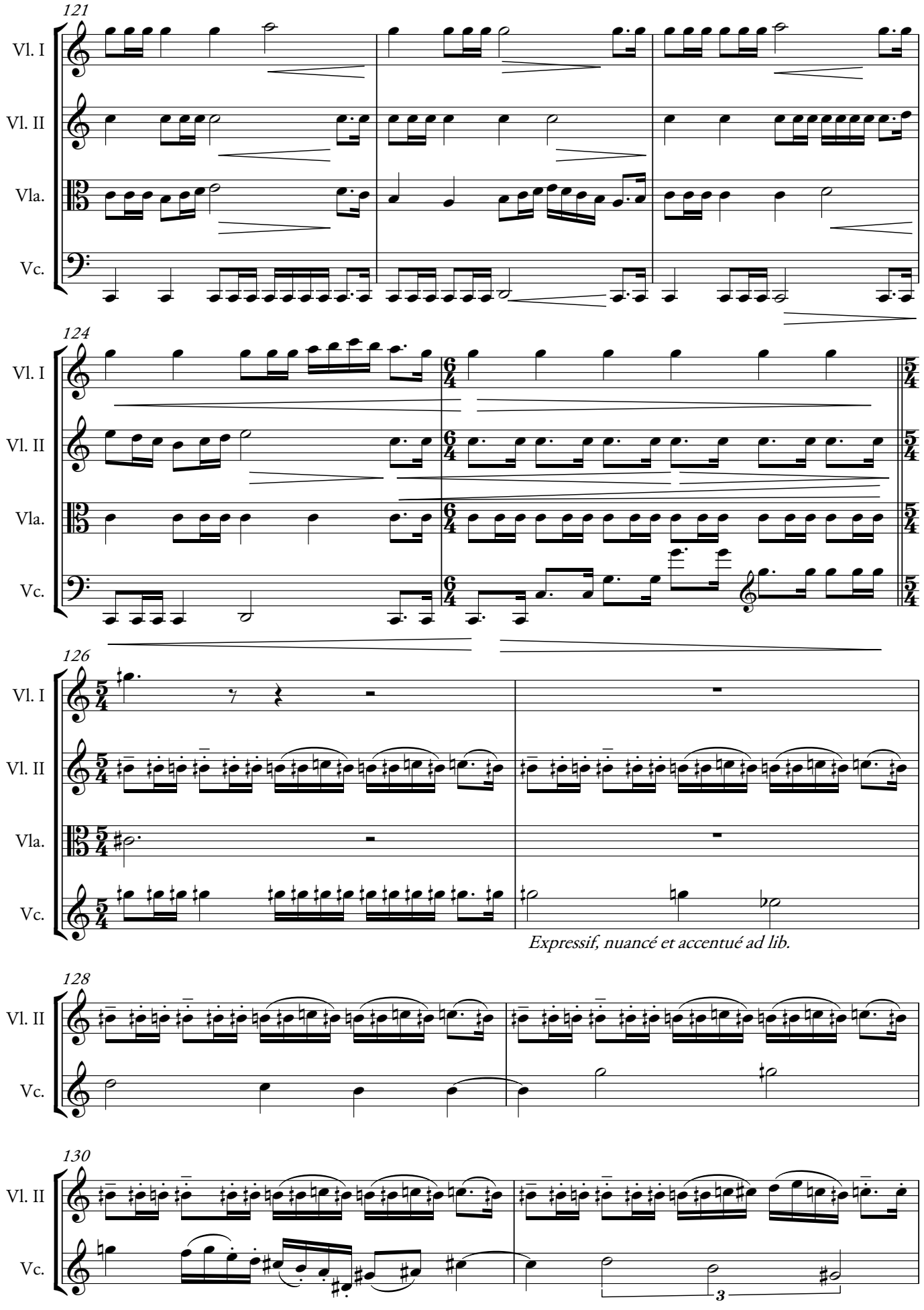

53
Vl. I
Vl. II
Vla.
Vc.
55
57
59
5/4

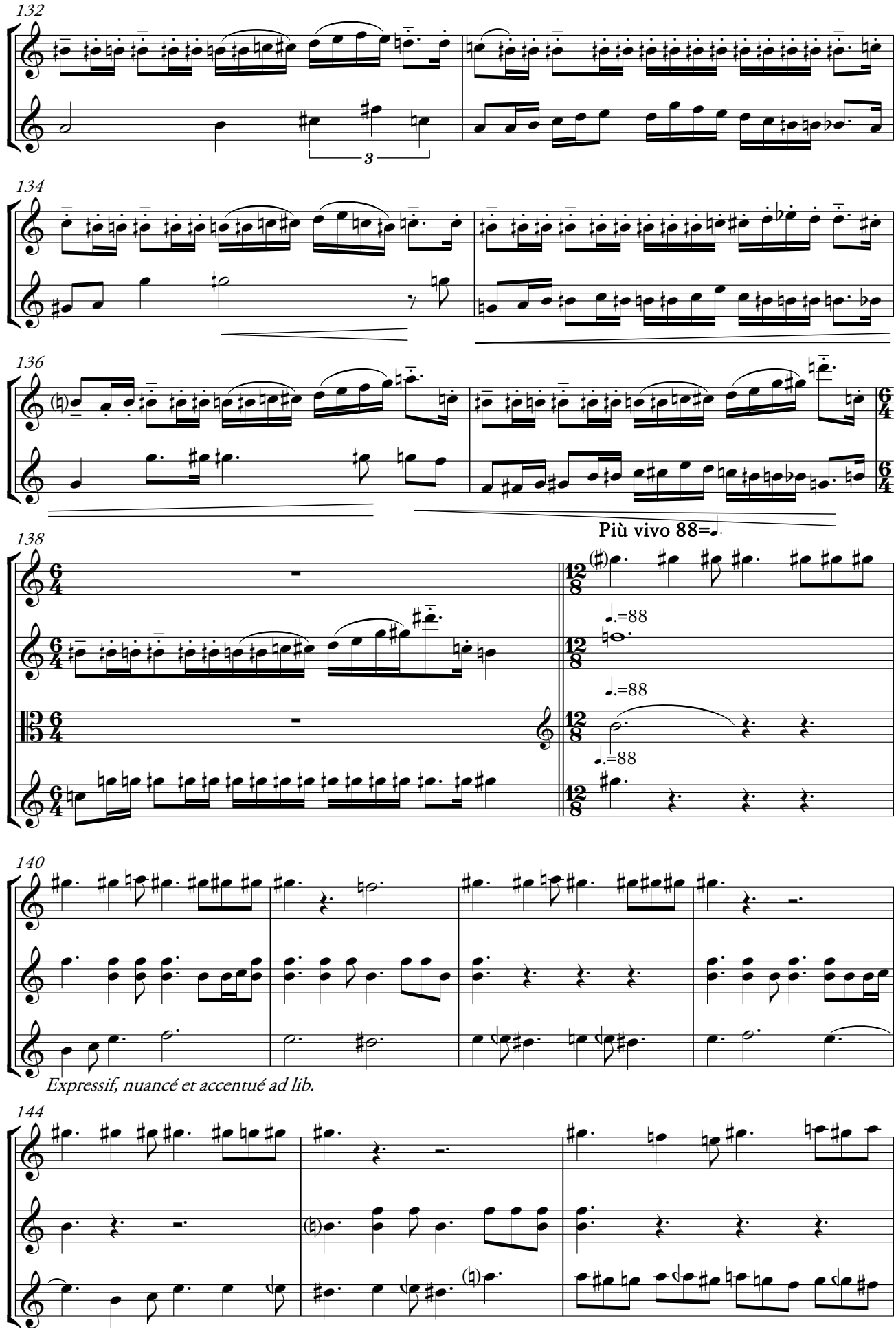

61
Più mosso : 66 =
Ces notes répétées : rythmique !
Vl. I
Vl. II
Vla.
Vc.
p
=66
Expressif, nuancé et accentué ad lib.
65
69
72
Ces notes répétées : rythmique !
Expressif, nuancé et accentué ad lib.
75
78

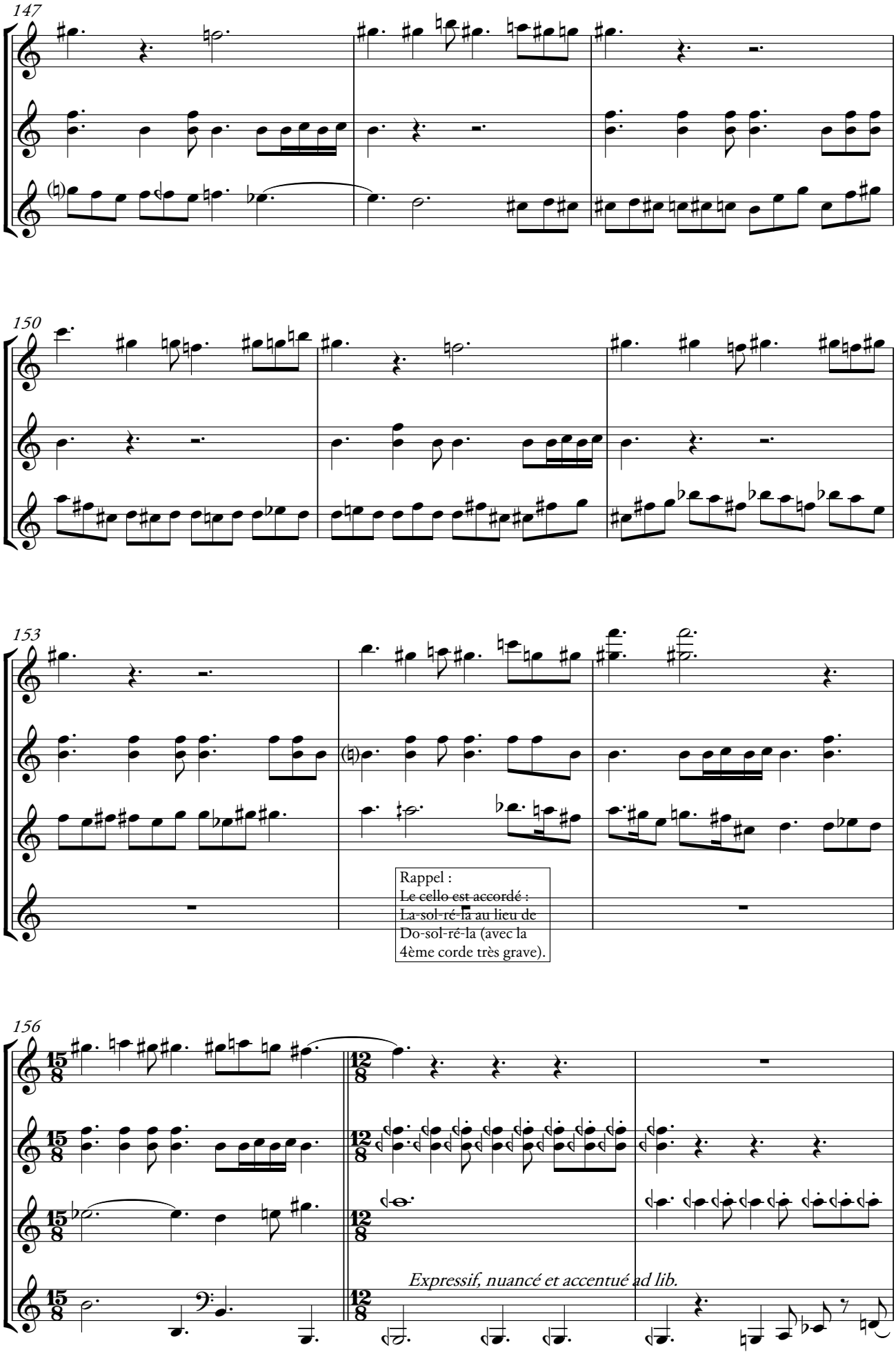

81
Vl. II
Vla.
84
Vl. II
Vla.
86
Vl. I
Vl. II
Vla.
Vc.
Ces notes répétées : rythmique !
88
Vla.
Vc.
Expressif, nuancé et accentué ad lib.
90
Vla.
Vc.
92
Vla.
Vc.
94
Vla.
Vc.

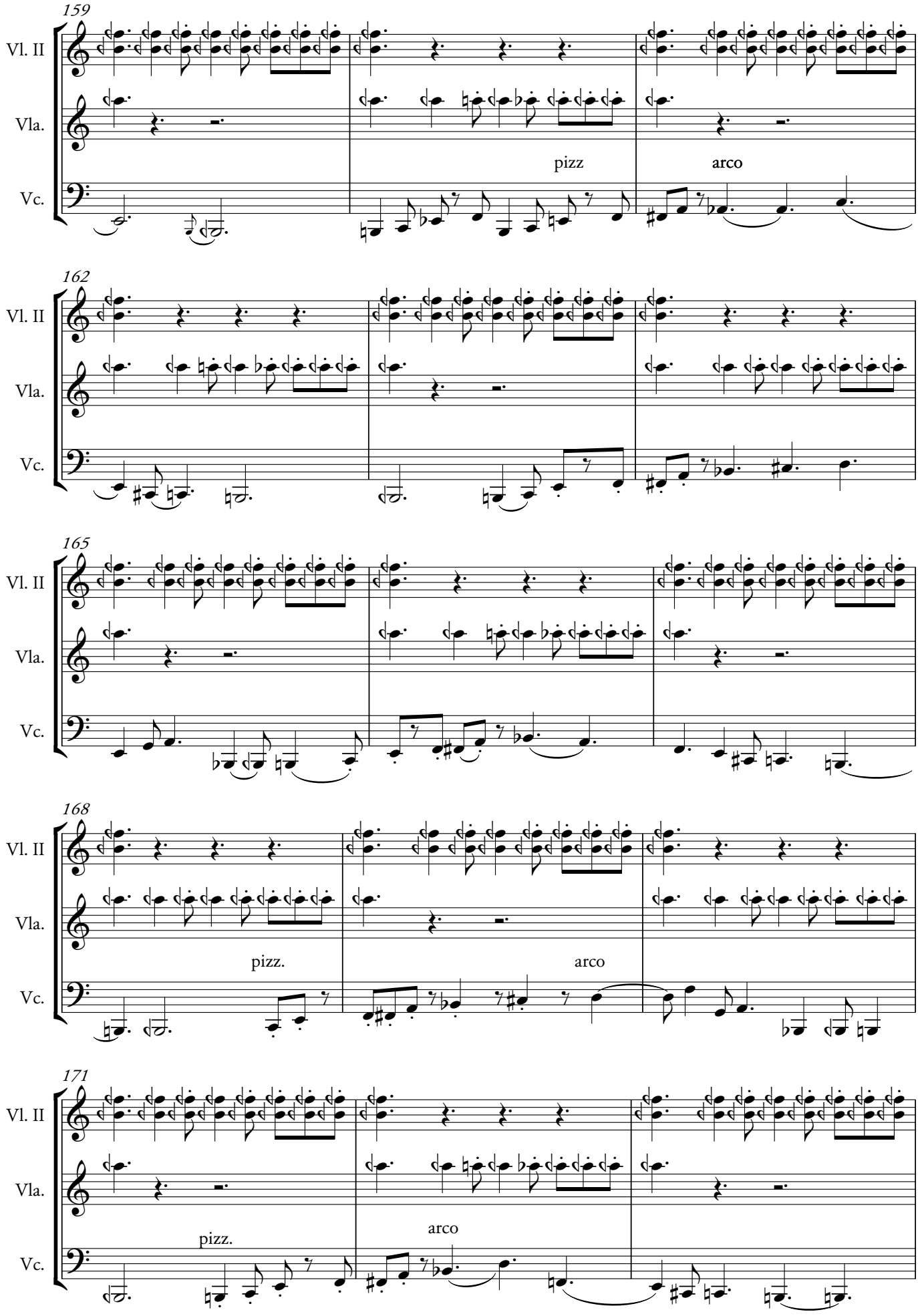

96
Vla.
Vc.
98
Vl. I
Vla.
Vc.
3
100
Expressif, nuancé et accentué ad lib.
Vl. I
Vl. II
Vla.
Ces notes répétées : rythmique !
Vc.
103
gliss.
Vl. I
Vc.
106
Vl. I
Vc.
3
3
109
Vl. I
Vc.

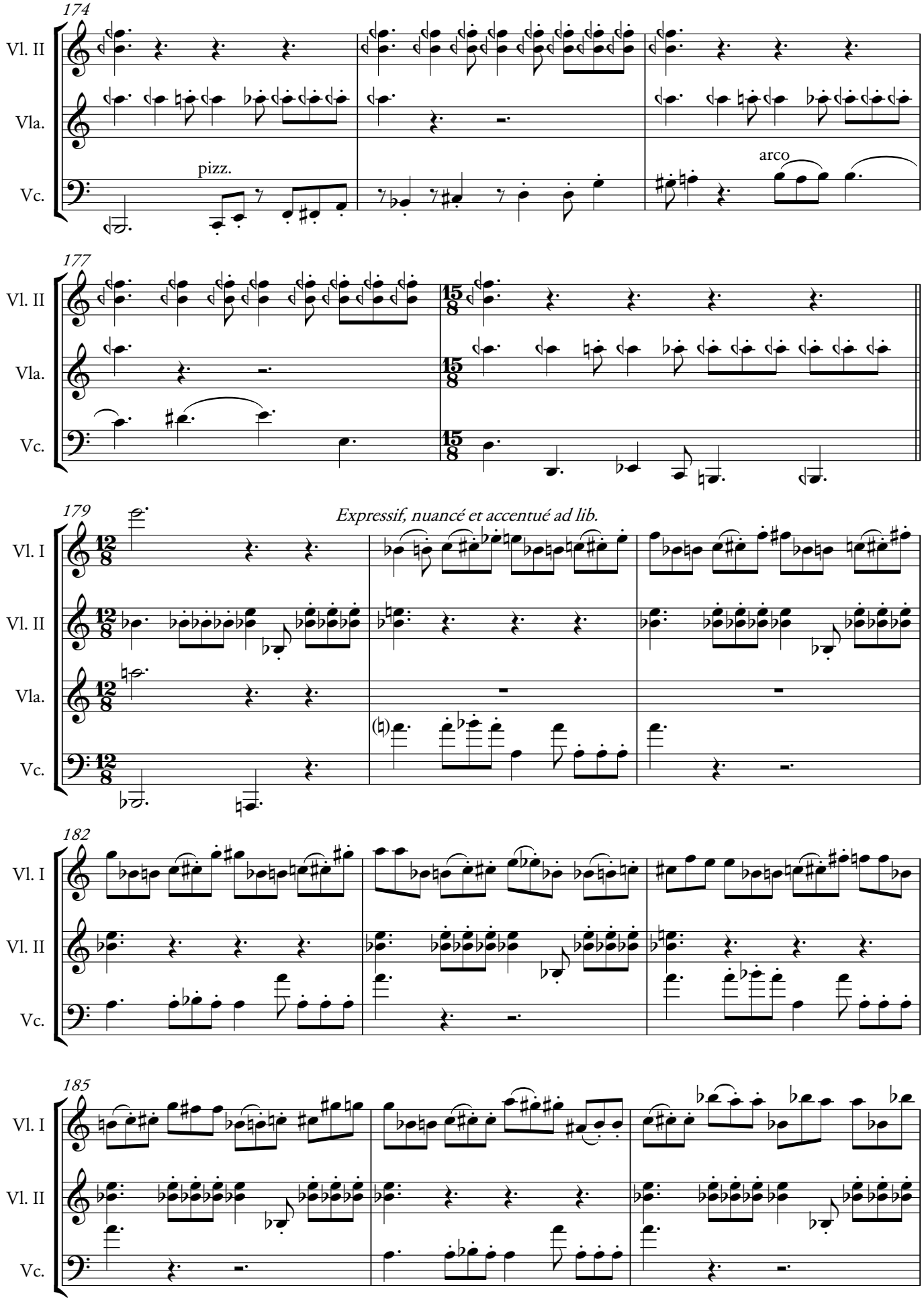

111
Vl. I
Vc.
3
113
Vl. I
Vl. II
Vla.
Vc.
f
115
Vl. I
Vl. II
Vla.
Vc.
118
Vl. I
Vl. II
Vla.
Vc.

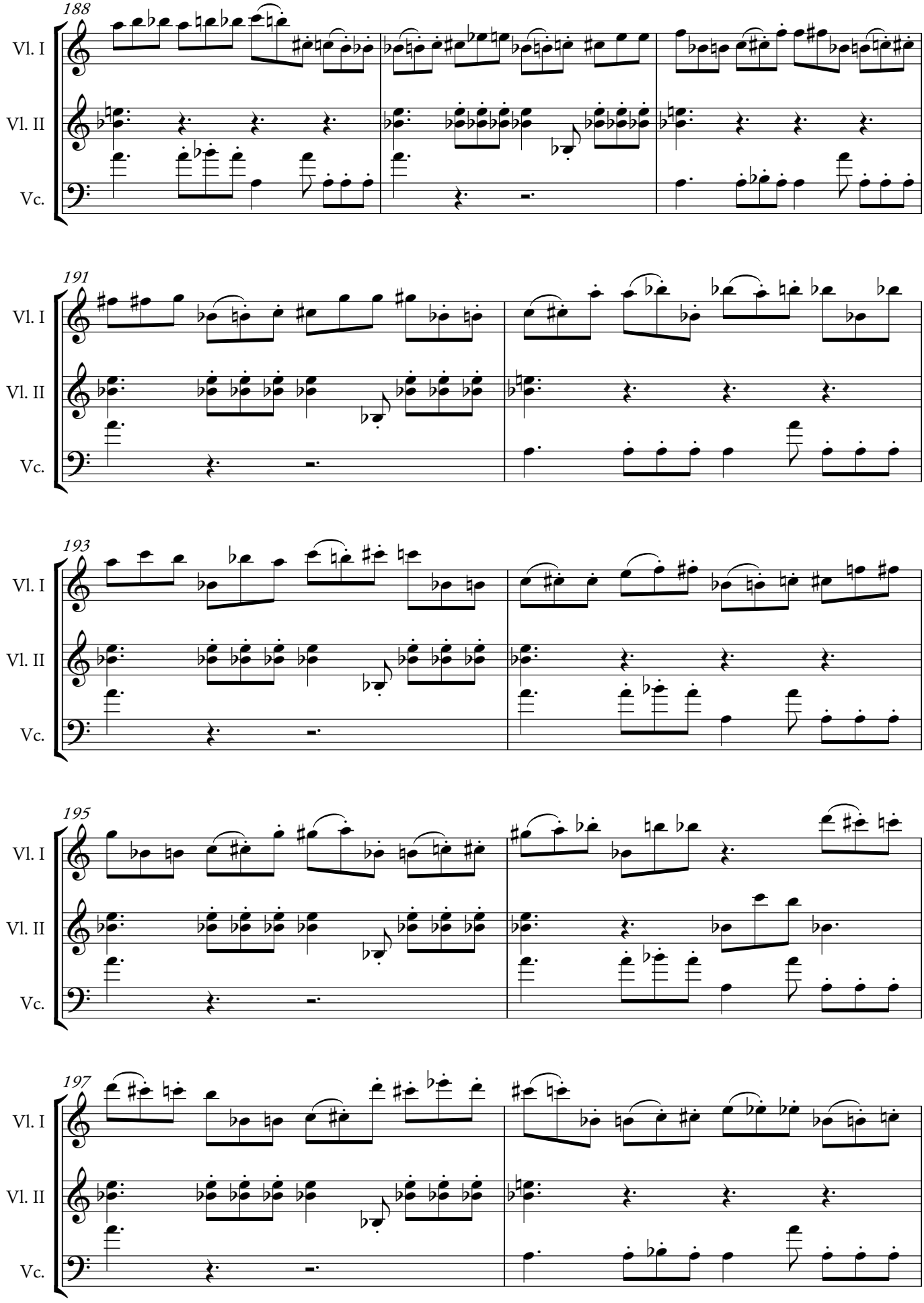

121
Vl. I
Vl. II
Vla.
Vc.
124
126
Expressif, nuancé et accentué ad lib.
128
130
3

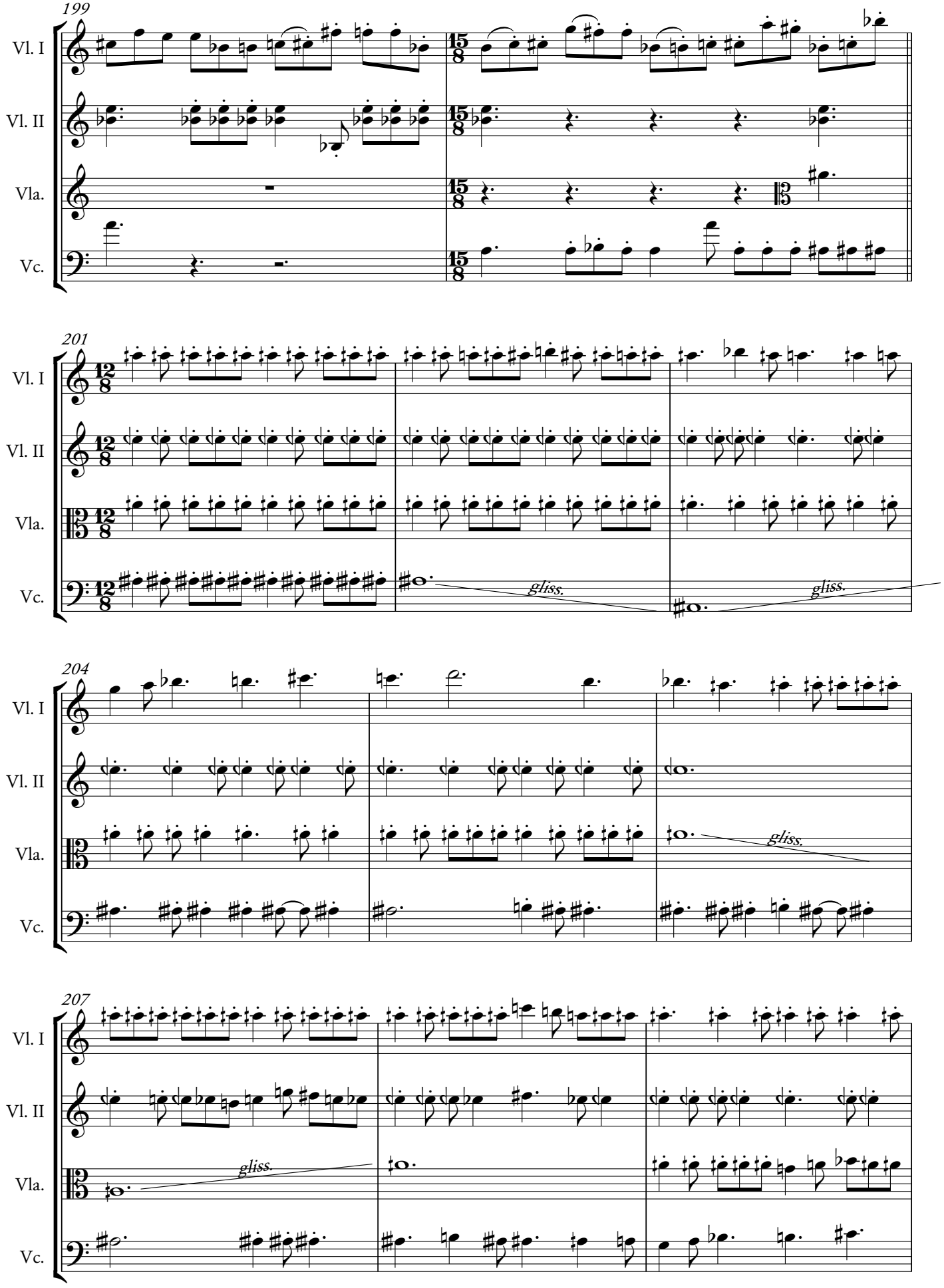

132
Vl. II
Vc.
3
134
Vl. II
Vc.
136
Vl. II
Vc.
Più vivo 88=
138
Vl. I
Vl. II
Vla.
Vc.
.=88
140
Vl. I
Vl. II
Vla.
Expressif, nuancé et accentué ad lib.
144
Vl. I
Vl. II
Vla.

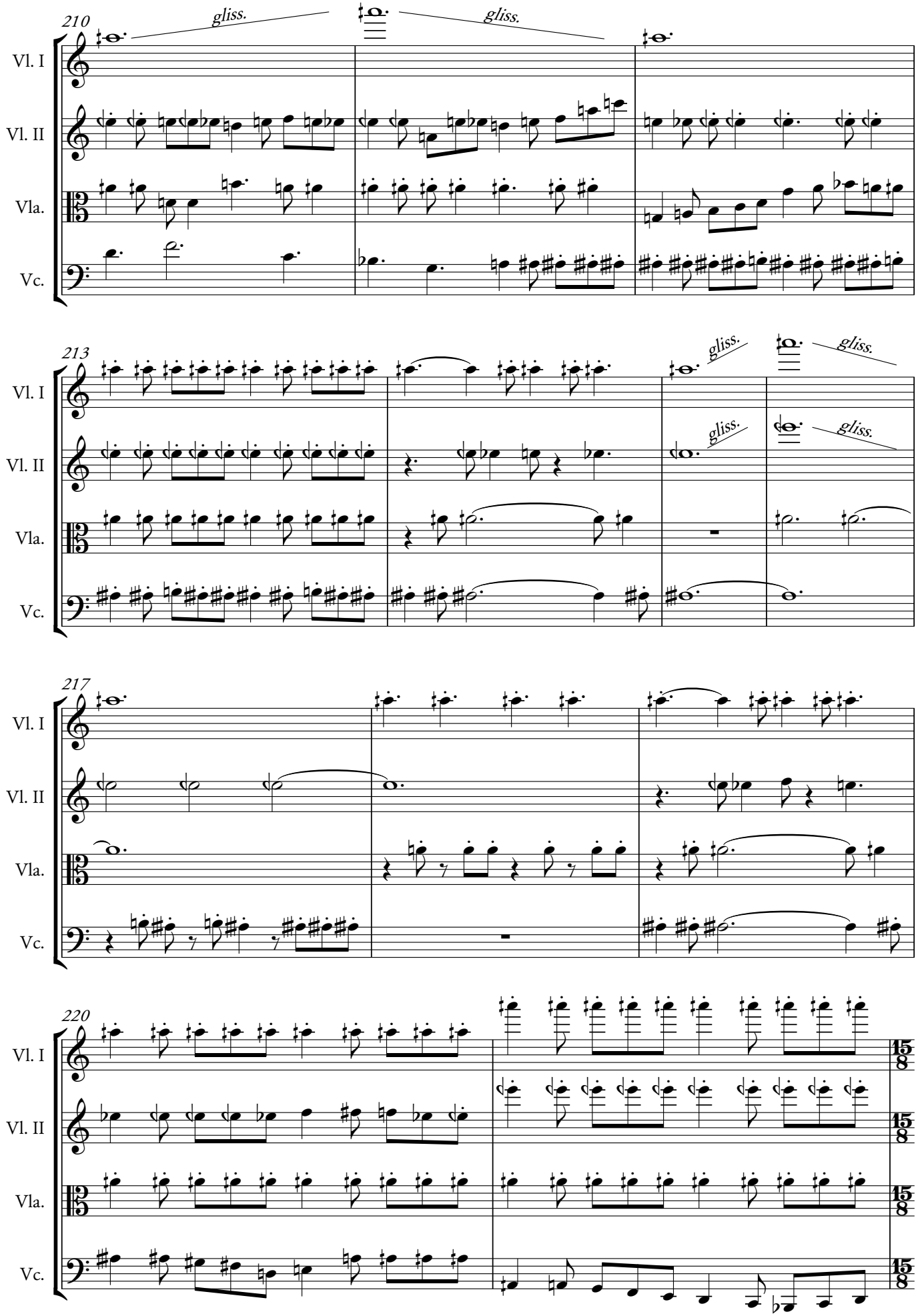

147
Vl. I
Vl. II
Vla.
150
Vl. I
Vl. II
Vla.
153
Vl. I
Vl. II
Vla.
Vc.
Rappel :
~~Le cello est accordé :~~
~~La-sol-ré-la au lieu de~~
Do-sol-ré-la (avec la
4ème corde très grave).
156
Vl. I
Vl. II
Vla.
Vc.
15/8
12/8
Expressif, nuancé et accentué ad lib.

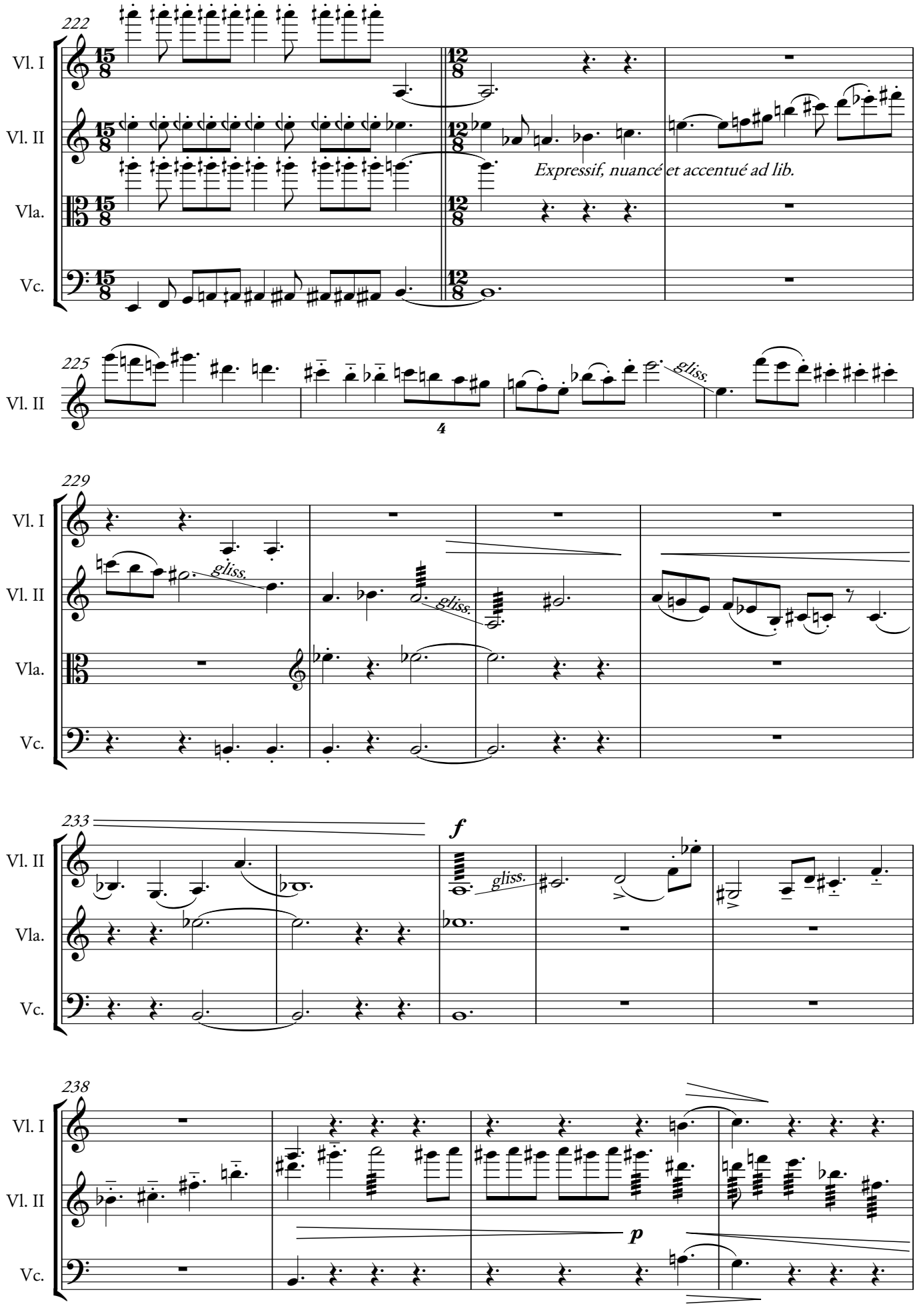

159
Vl. II
Vla.
Vc.
pizz
arco
162
Vl. II
Vla.
Vc.
165
Vl. II
Vla.
Vc.
168
Vl. II
Vla.
Vc.
pizz.
arco
171
Vl. II
Vla.
Vc.
pizz.
arco

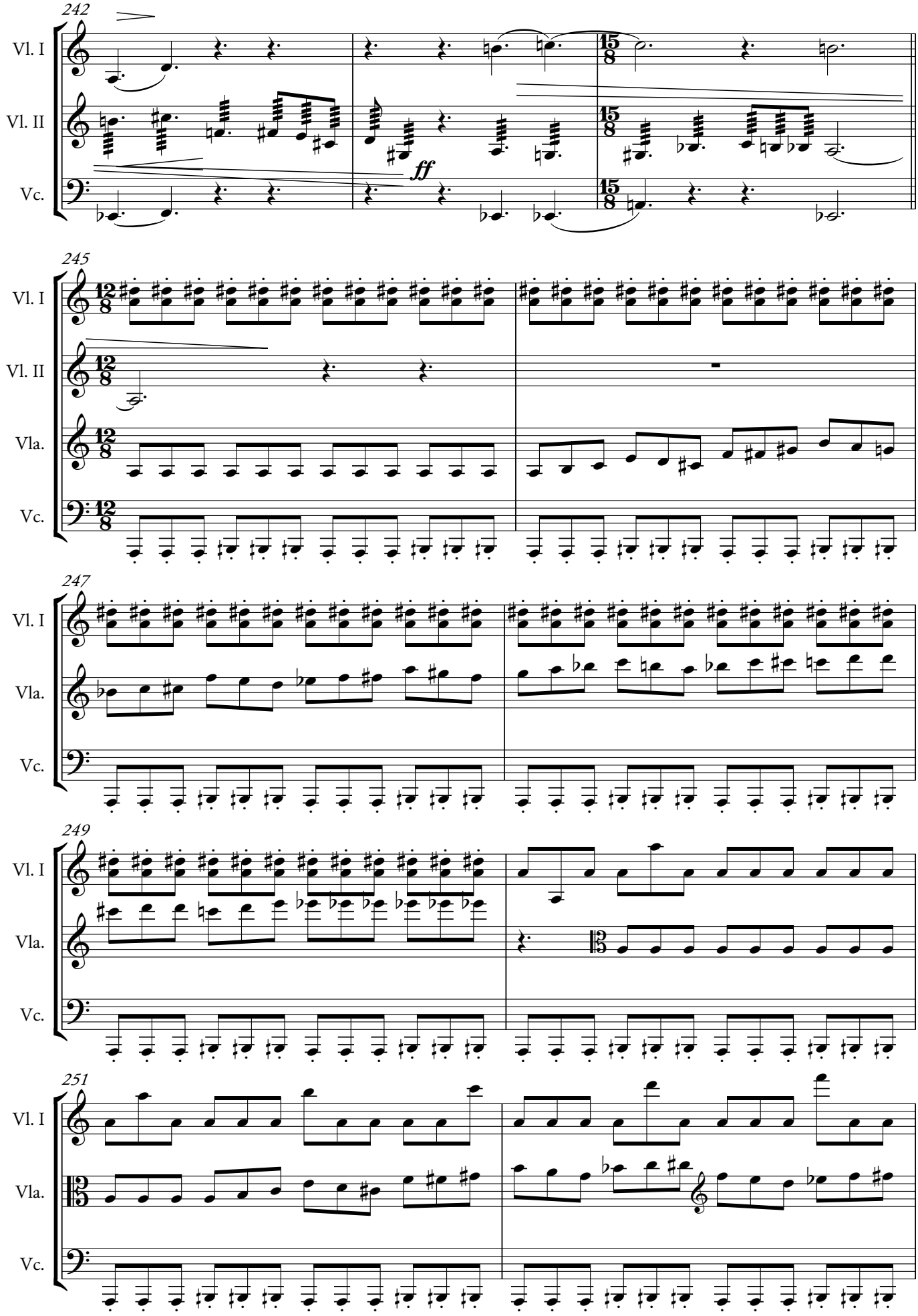

174
Vl. II
Vla.
Vc.
pizz.
arco
177
Vl. II
Vla.
Vc.
15/8
179
Expressif, nuancé et accentué ad lib.
Vl. I
Vl. II
Vla.
Vc.
12/8
182
Vl. I
Vl. II
Vc.
185
Vl. I
Vl. II
Vc.

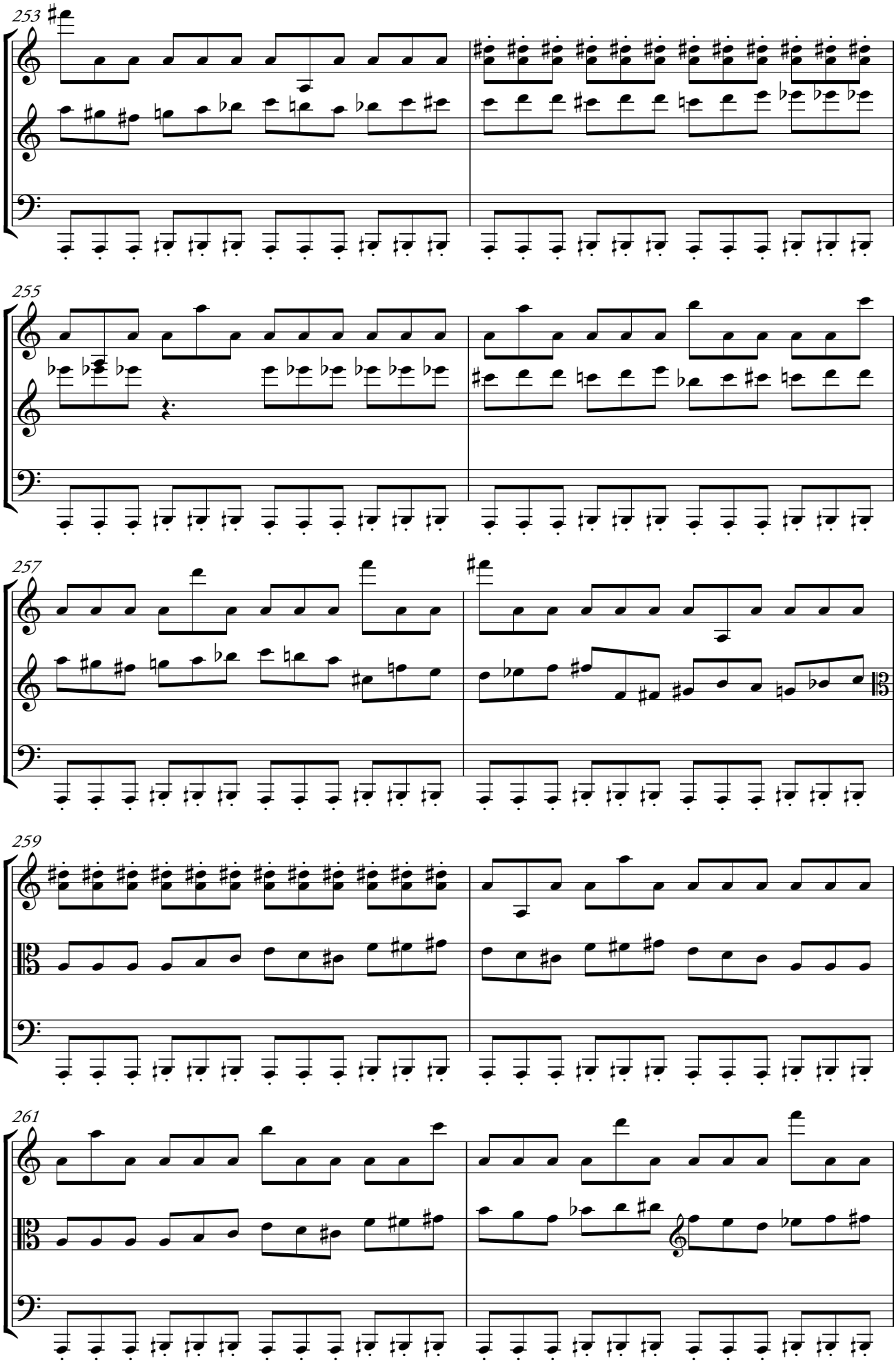

188
Vl. I
Vl. II
Vc.
191
Vl. I
Vl. II
Vc.
193
Vl. I
Vl. II
Vc.
195
Vl. I
Vl. II
Vc.
197
Vl. I
Vl. II
Vc.

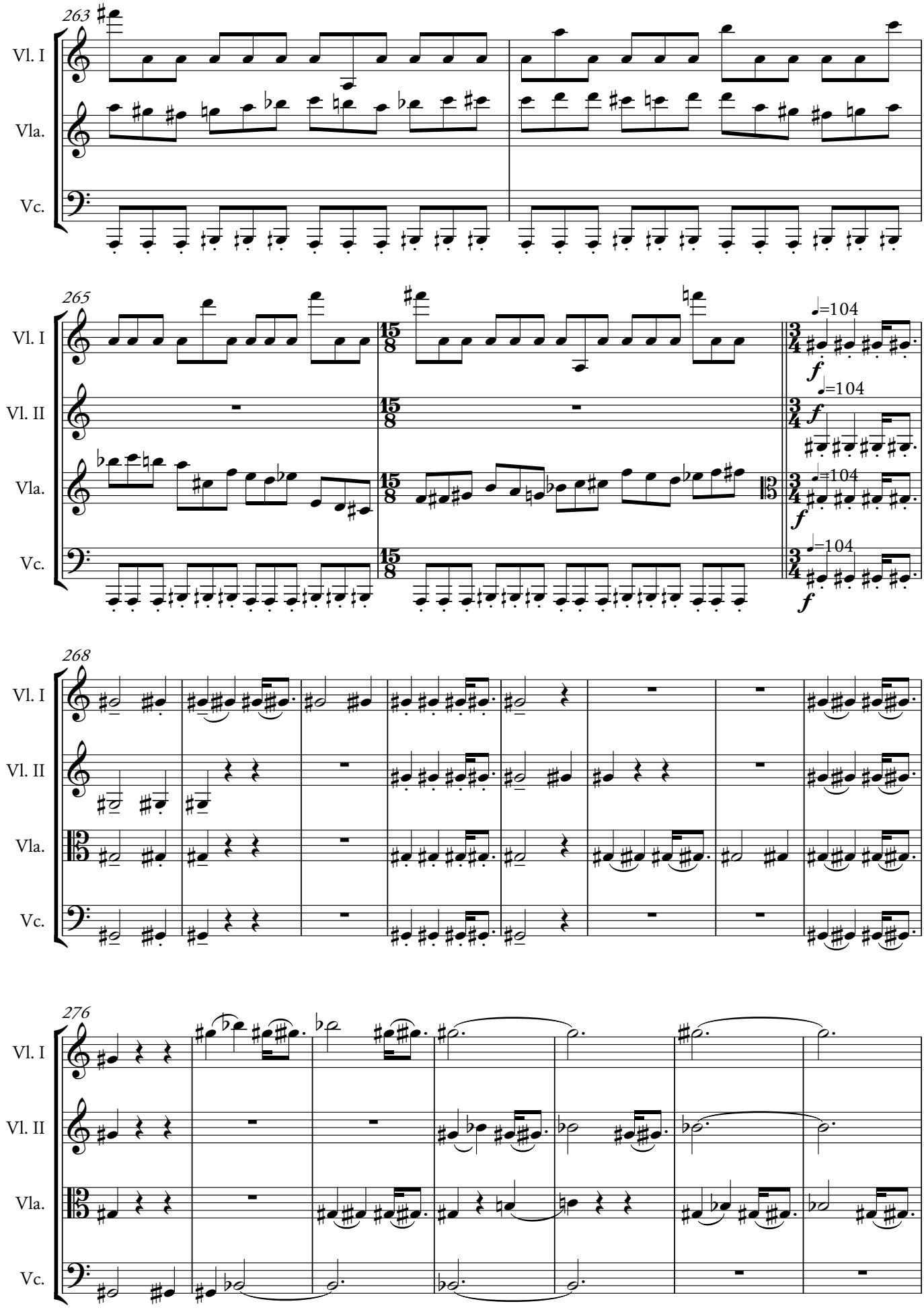

199
Vl. I
Vl. II
Vla.
Vc.
15/8
201
12/8
gliss.
gliss.
204
gliss.
207
gliss.

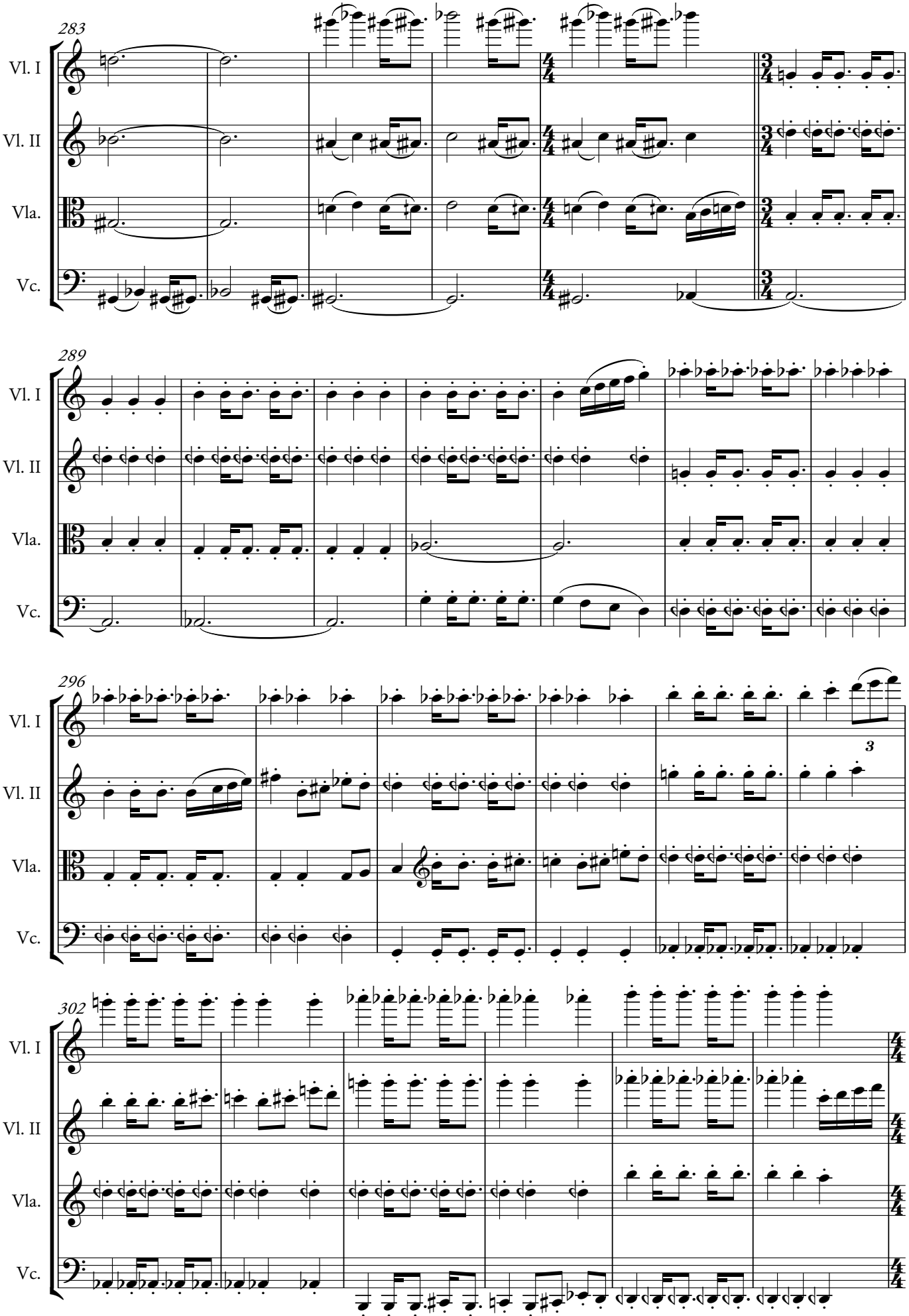

210
gliss.
gliss.
Vl. I
Vl. II
Vla.
Vc.
213
gliss.
gliss.
gliss.
gliss.
Vl. I
Vl. II
Vla.
Vc.
217
Vl. I
Vl. II
Vla.
Vc.
220
Vl. I
Vl. II
Vla.
Vc.
15/8
15/8
15/8
15/8

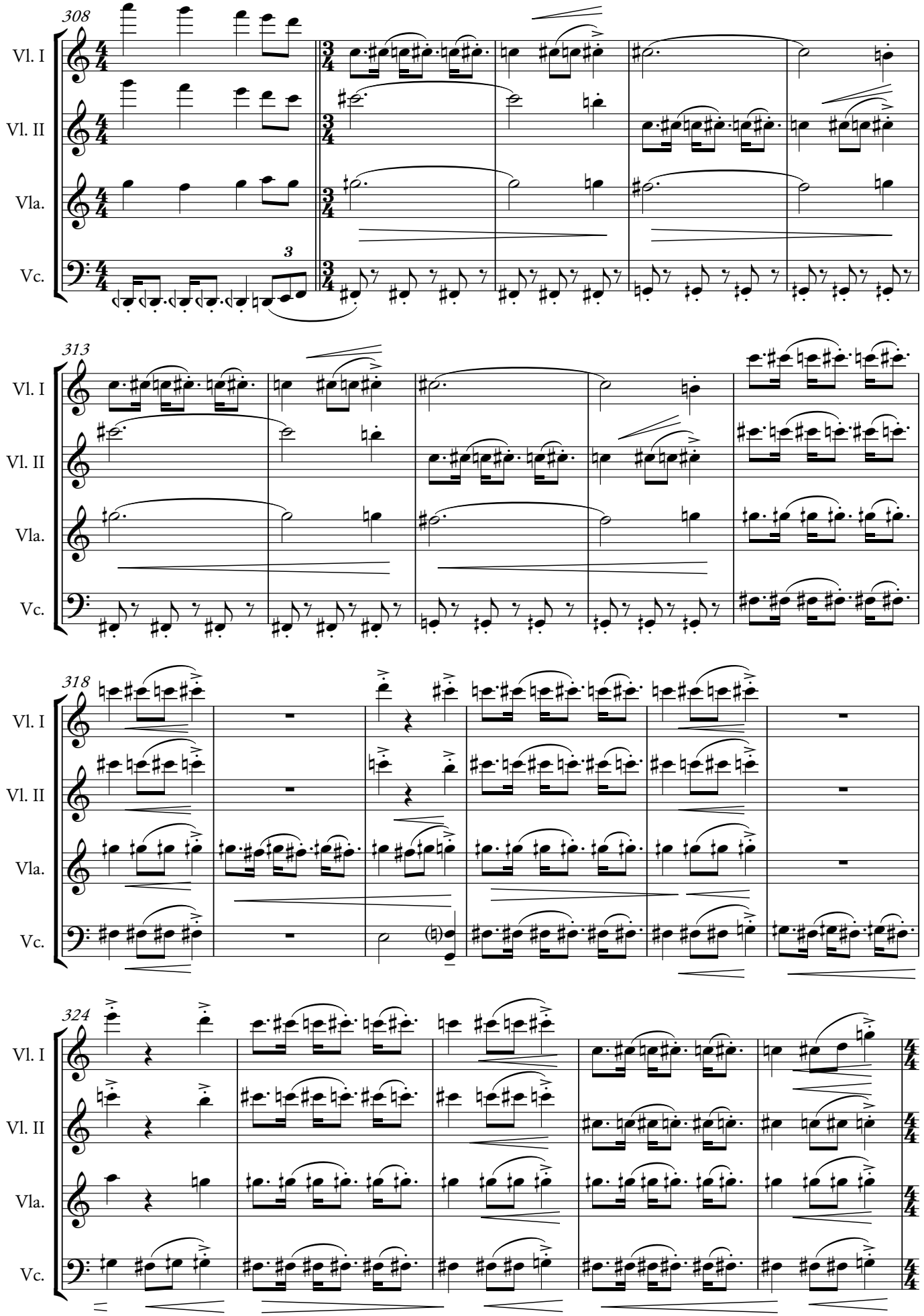

222
Vl. I
Vl. II
Vla.
Vc.
Expressif, nuancé et accentué ad lib.
225
Vl. II
gliss.
4
229
Vl. I
Vl. II
Vla.
Vc.
gliss.
gliss.
233
f
Vl. II
Vla.
Vc.
gliss.
238
Vl. I
Vl. II
Vc.
p

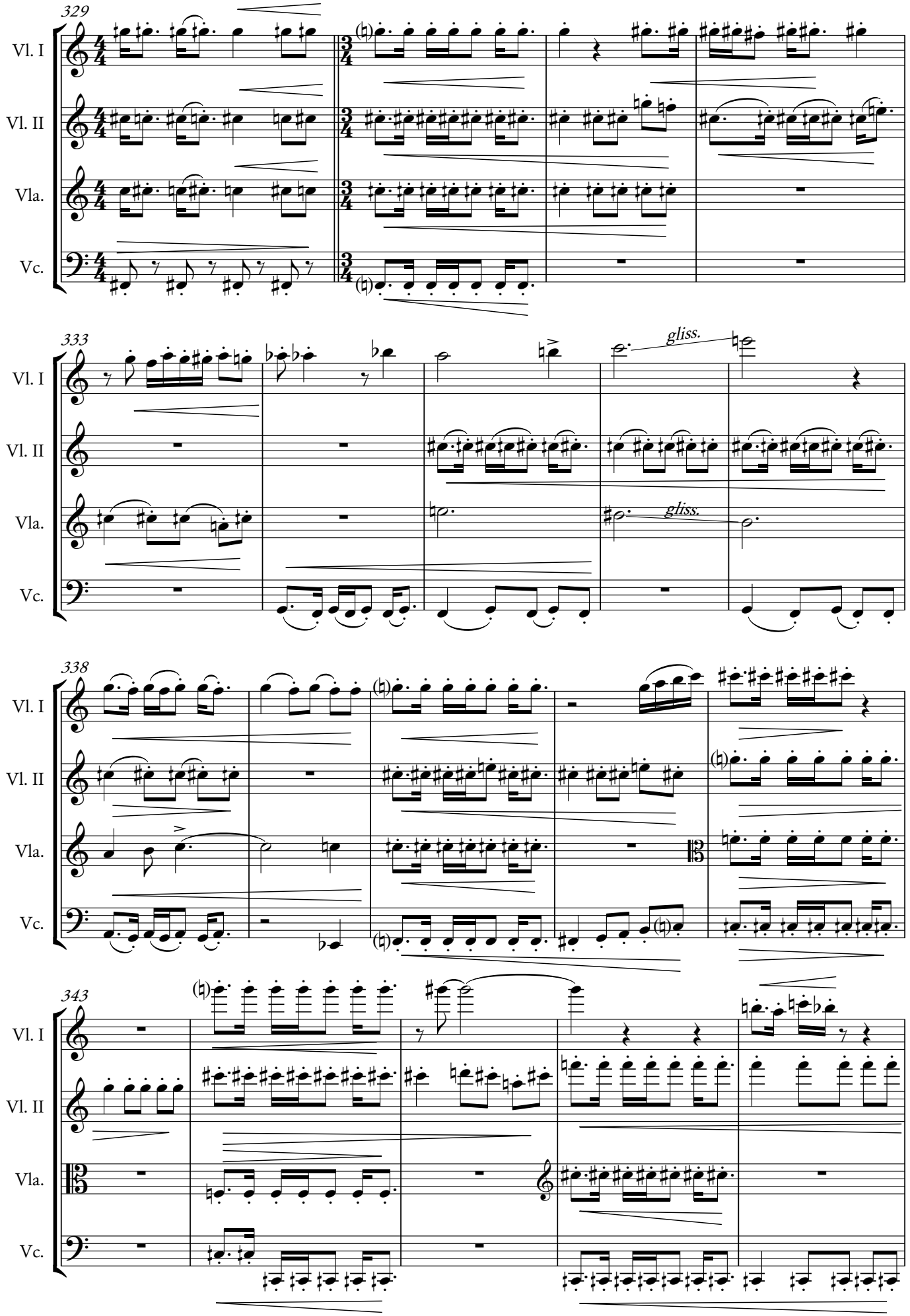

242
Vl. I
Vl. II
Vc.
ff
15/8
245
12/8
Vla.
247
249
251

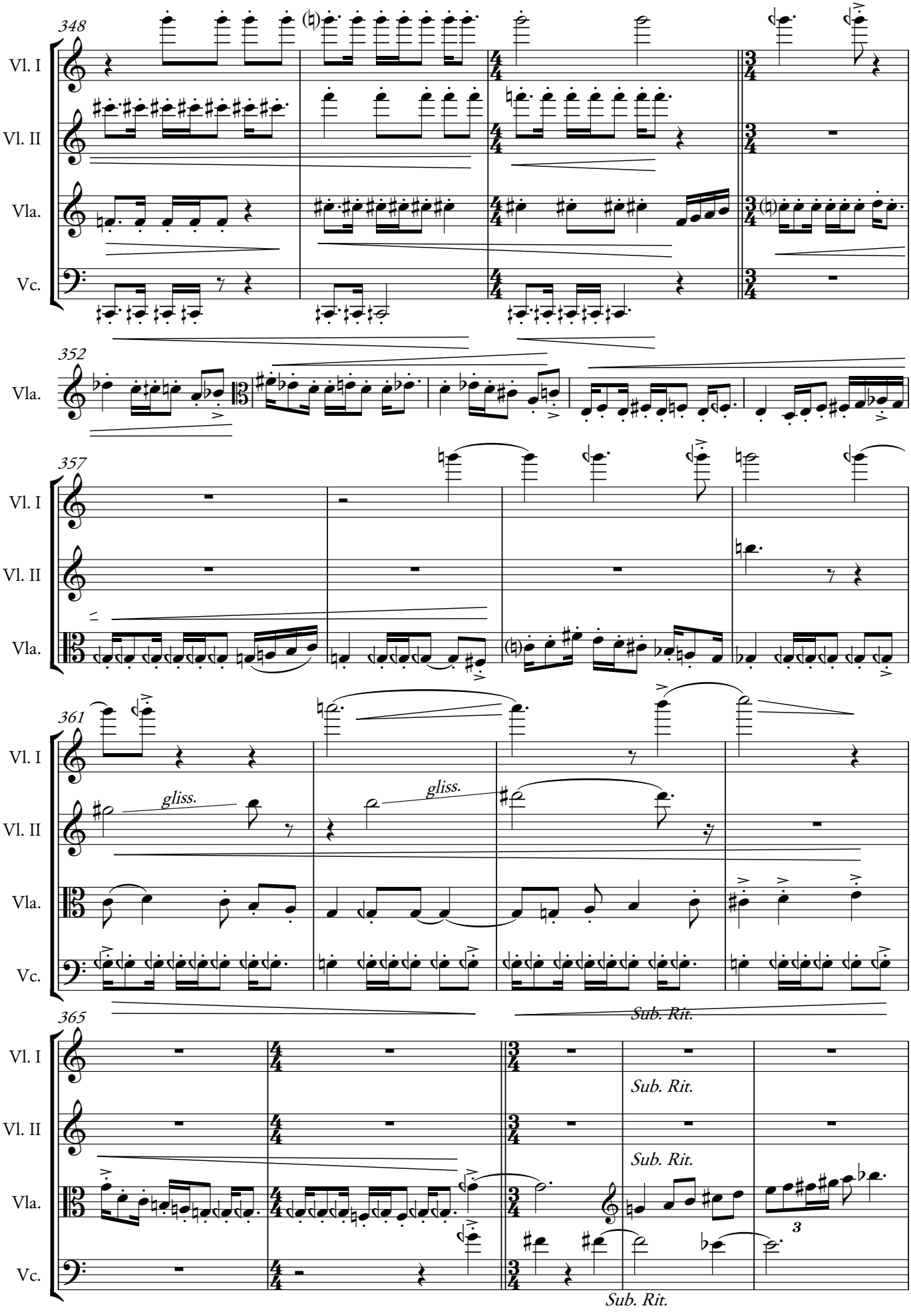

253
Vl. I
Vla.
Vc.
255
Vl. I
Vla.
Vc.
257
Vl. I
Vla.
Vc.
259
Vl. I
Vla.
Vc.
261
Vl. I
Vla.
Vc.

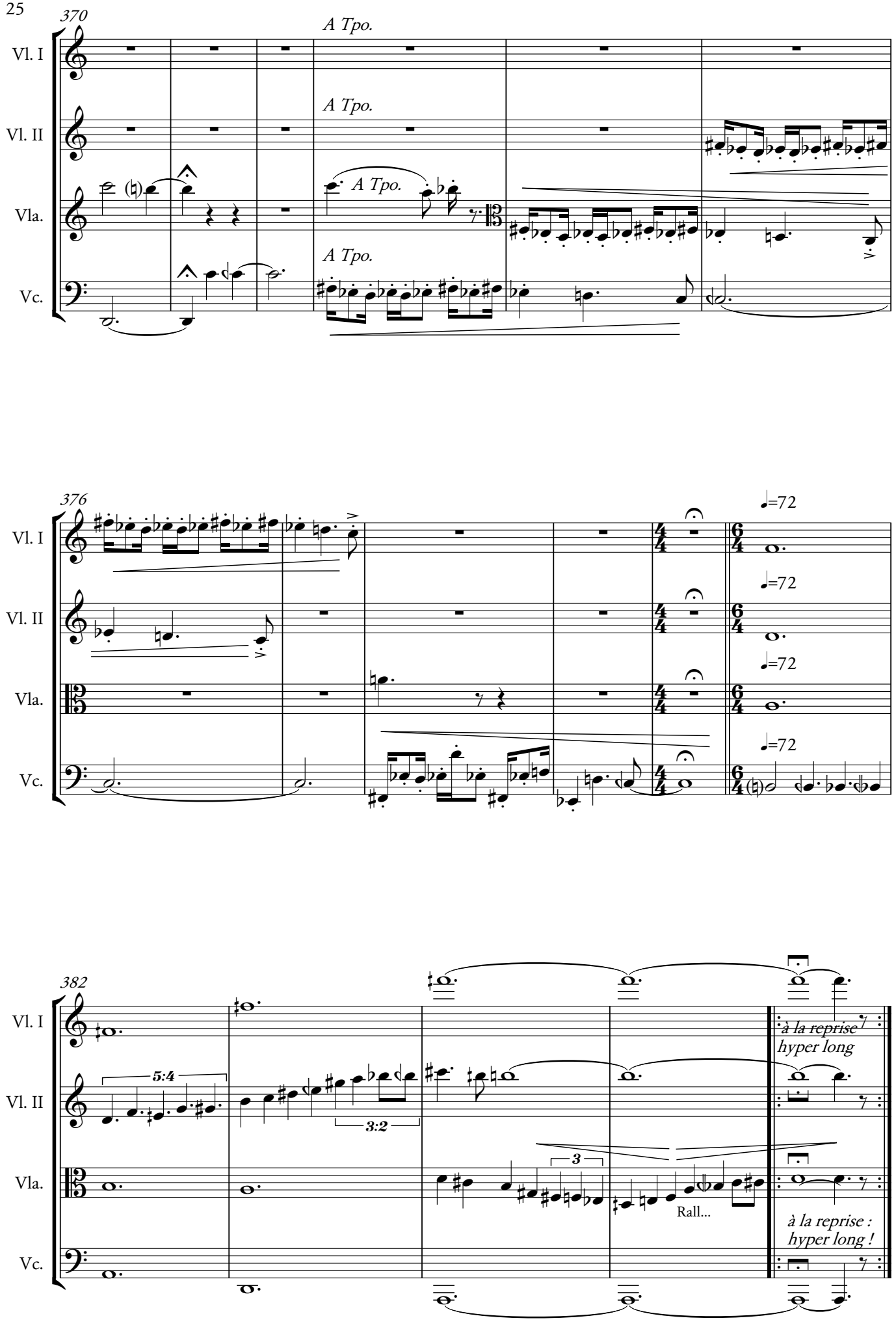

263
Vl. I
Vla.
Vc.
265
Vl. I
Vl. II
Vla.
Vc.
15/8
3/4
♩=104
f
268
Vl. I
Vl. II
Vla.
Vc.
276
Vl. I
Vl. II
Vla.
Vc.


283
Vl. I
Vl. II
Vla.
Vc.
289
Vl. I
Vl. II
Vla.
Vc.
296
Vl. I
Vl. II
Vla.
Vc.
3
302
Vl. I
Vl. II
Vla.
Vc.


308
313
318
324
Vl. I
Vl. II
Vla.
Vc.
3


329
Vl. I
Vl. II
Vla.
Vc.
333
gliss.
gliss.
338
343


348
Vl. I
Vl. II
Vla.
Vc.
352
Vla.
357
Vl. I
Vl. II
Vla.
361
Vl. I
gliss.
Vl. II
gliss.
Vla.
Vc.
Sub. Rit.
365
Vl. I
Sub. Rit.
Vl. II
Sub. Rit.
Vla.
3
Vc.
Sub. Rit.


370
A Tpo.
Vl. I
A Tpo.
Vl. II
A Tpo.
Vla.
A Tpo.
Vc.
376
=72
Vl. I
=72
Vl. II
=72
Vla.
=72
Vc.
382
Vl. I
5:4
3:2
Vl. II
3
Vla.
Rall...
Vc.
à la reprise
hyper long
à la reprise :
hyper long !

••Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est diciple 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 et 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 Dufay, 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 thant 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...

••He is the inventor of the "musical dance" as M. Kagel was the inventor of the "musical theater".
As pianist he plays Josquin des Prez, 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

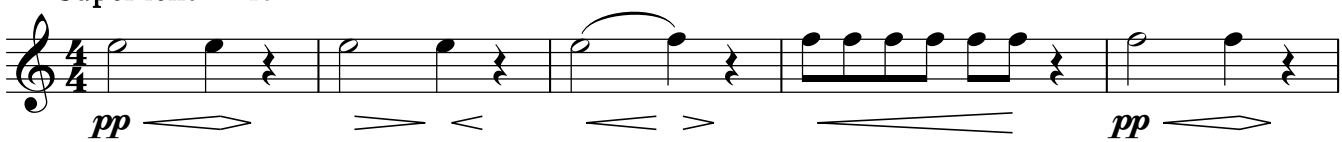
Violin I

Albertine quartet

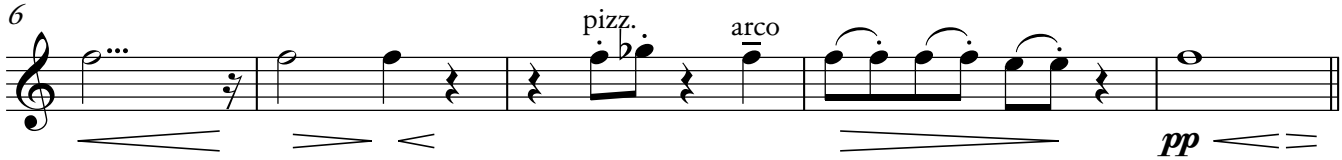
[S.18330]

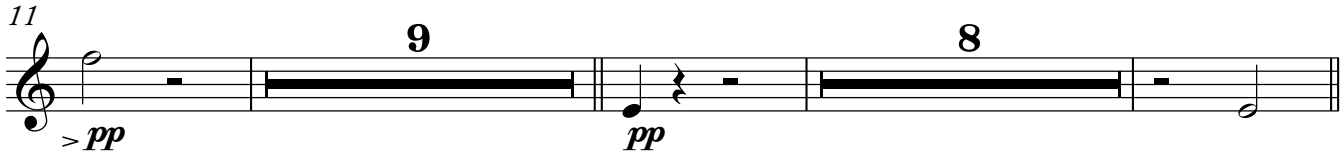
Tristan-Patrice Challulau

Super lent ♩ = 40

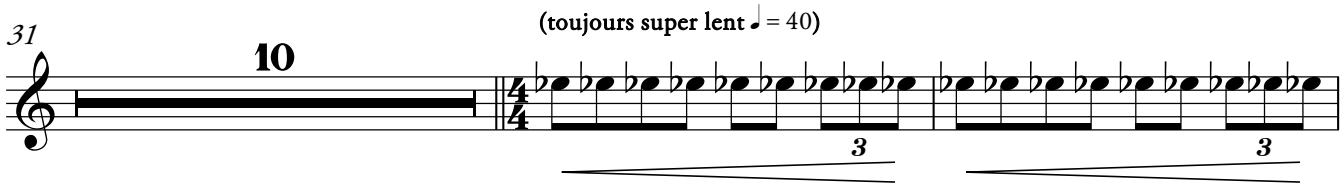


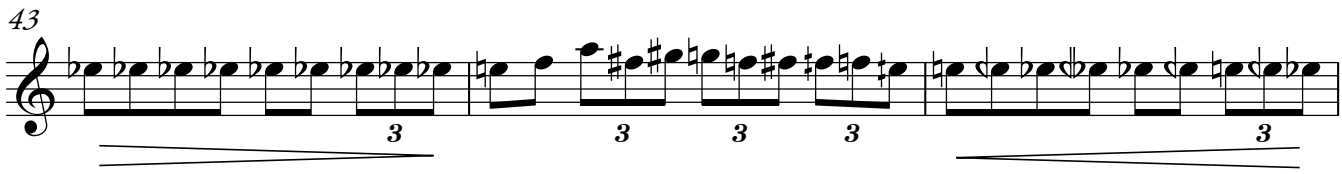
Individualiser le son de chaque personnage
ne pas chercher une unité de timbre. Au contraire !

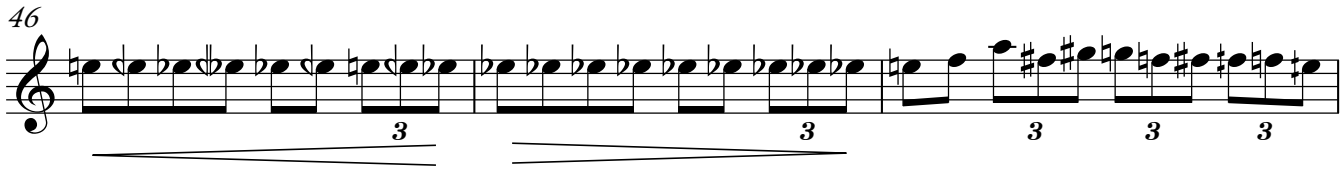


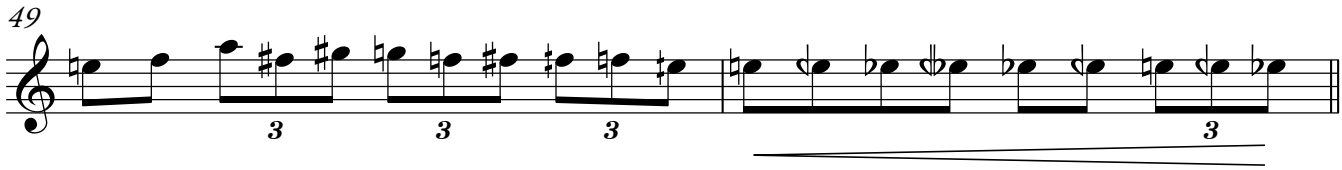


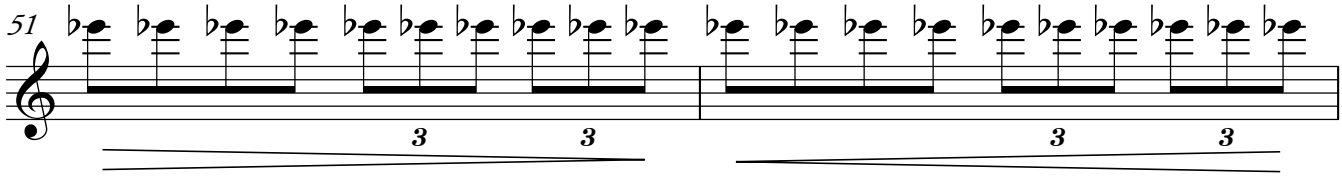
(toujours super lent ♩ = 40)











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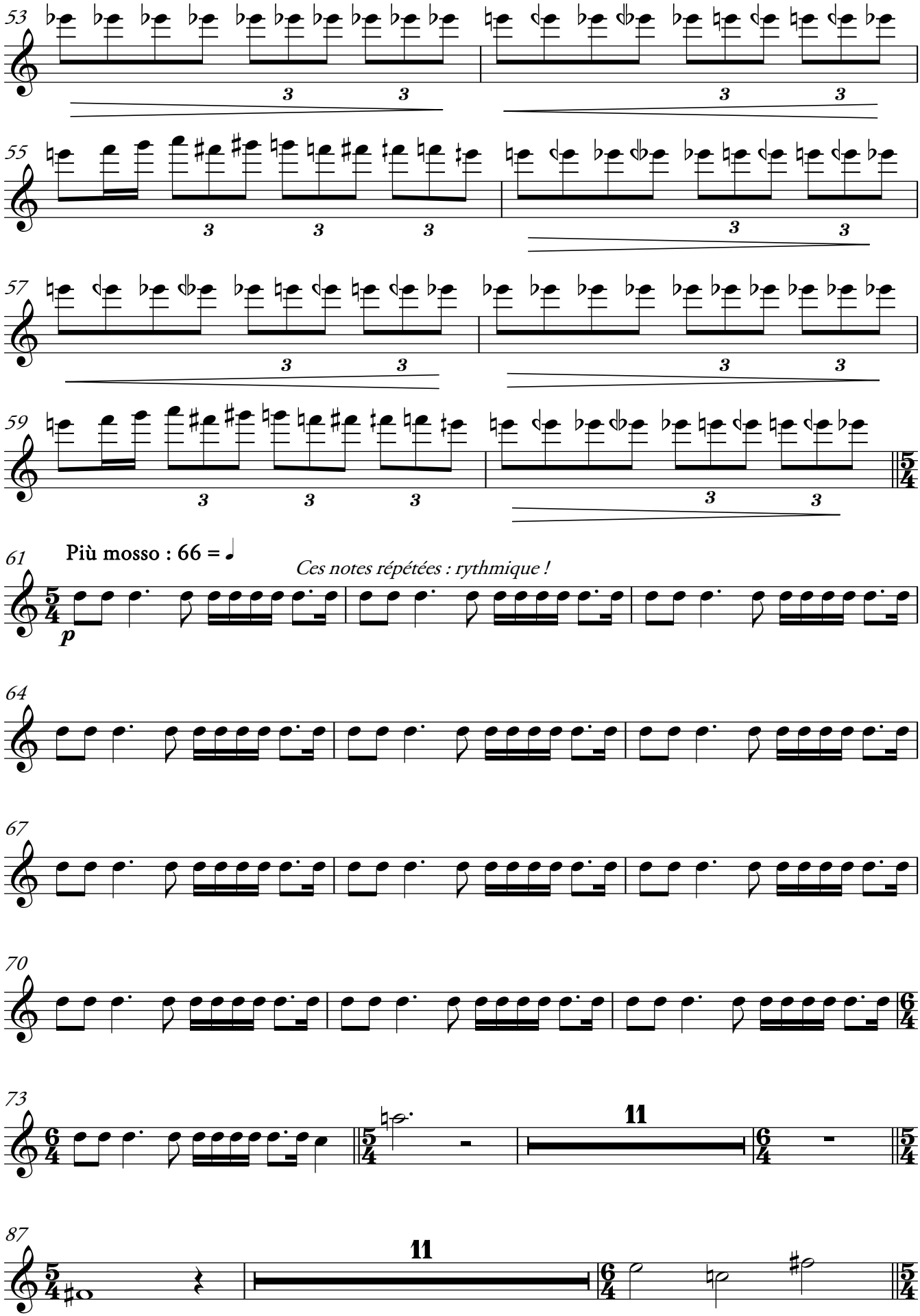
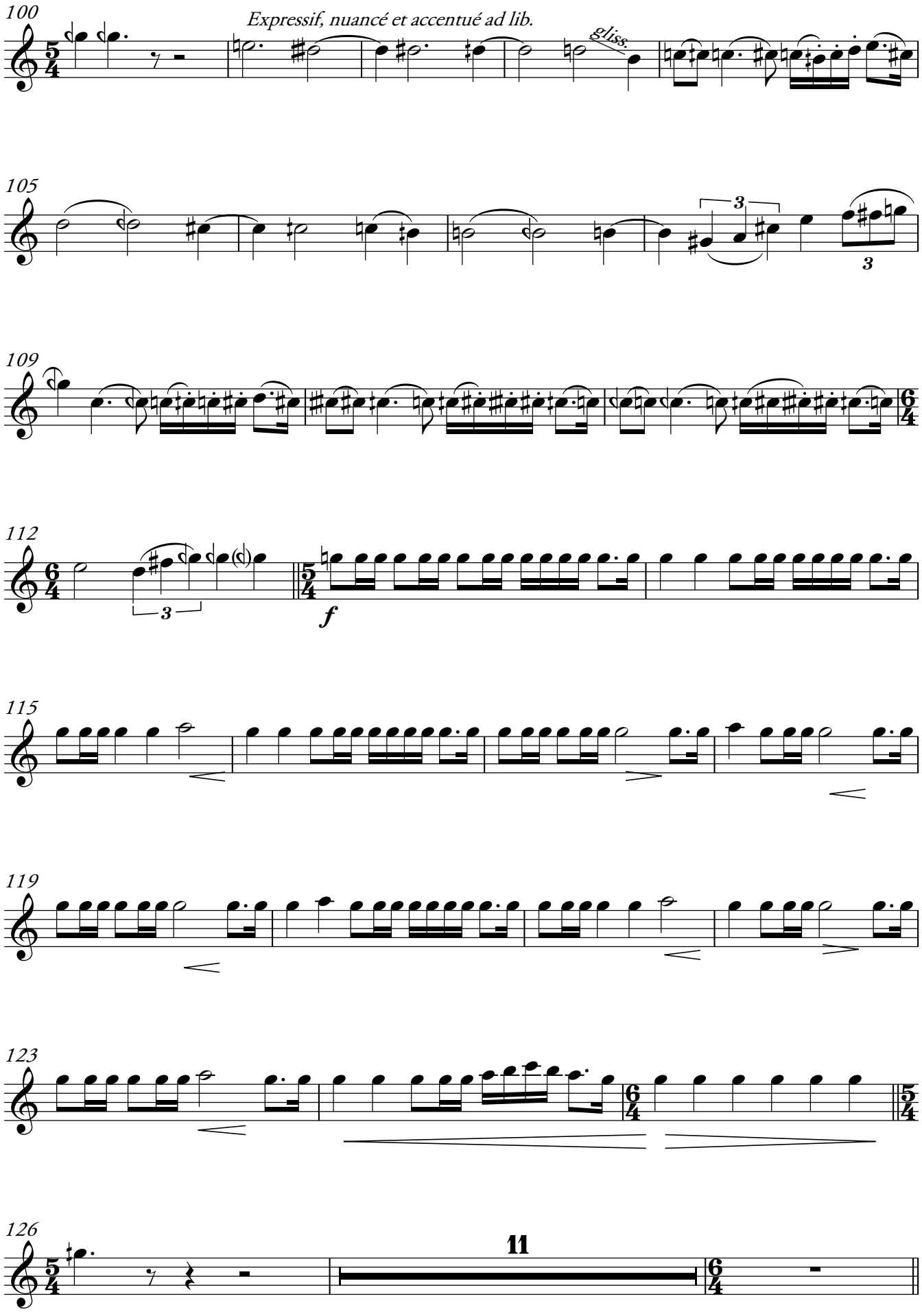
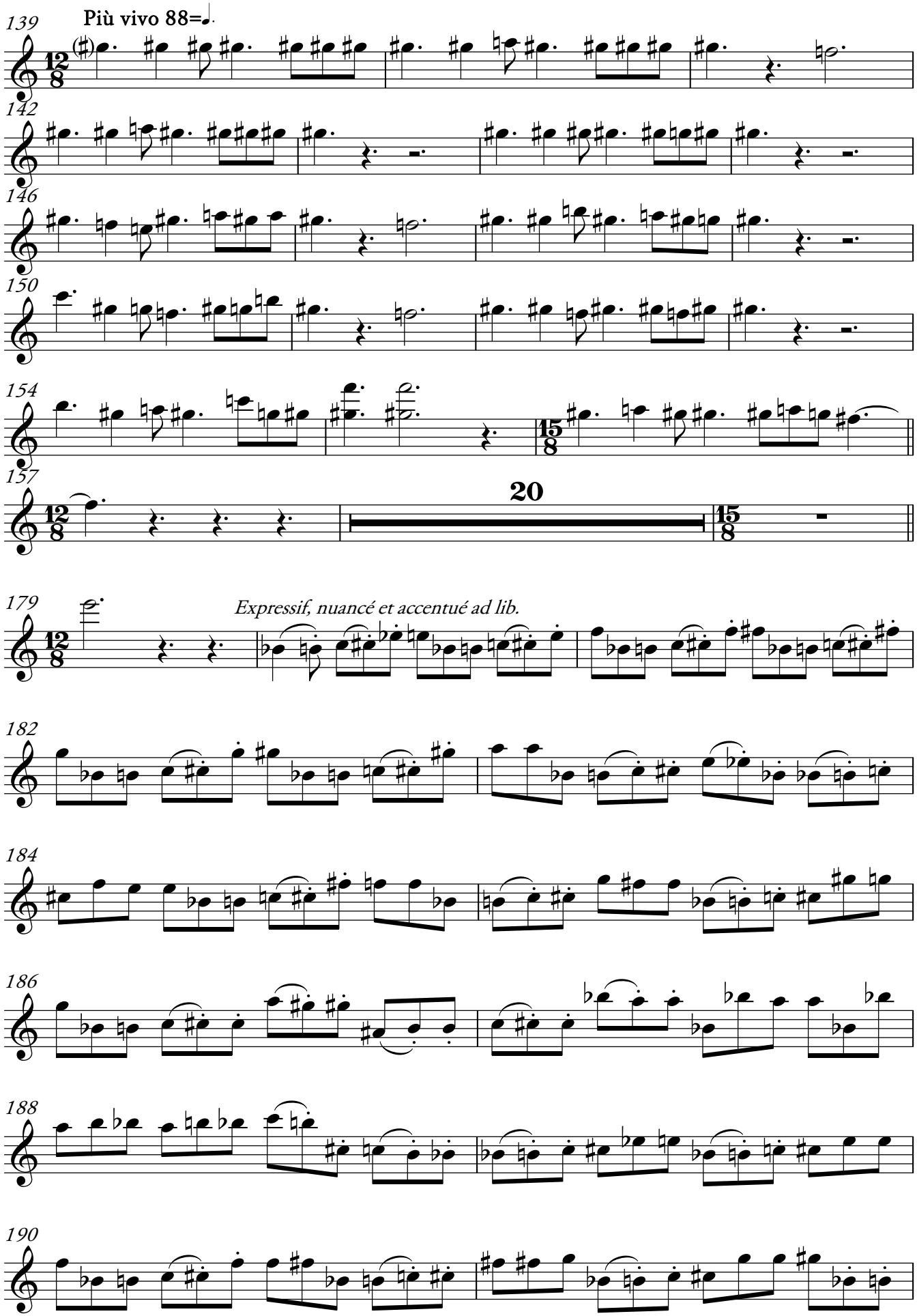
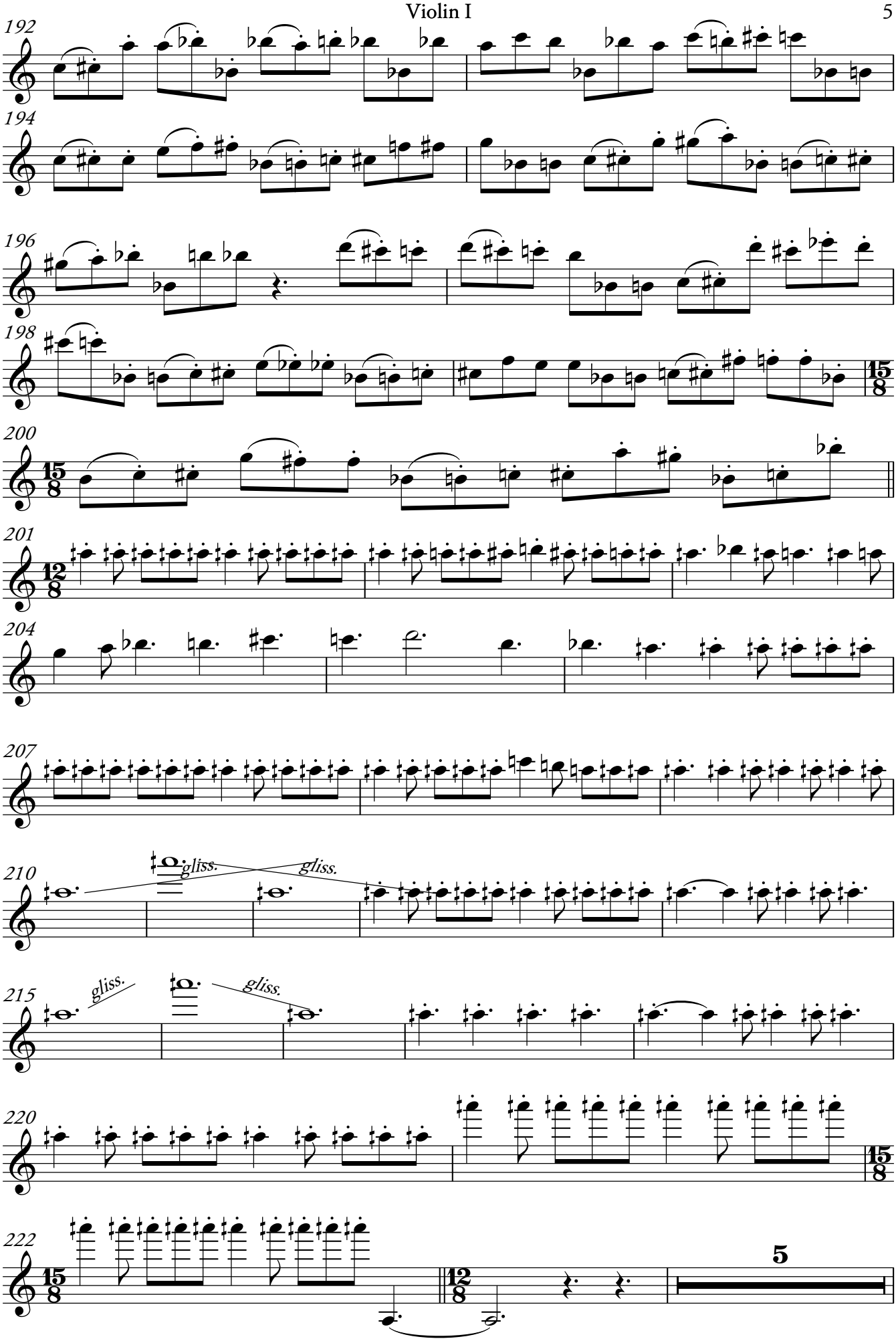

53
55
57
59
61
Più mosso : 66 =
Ces notes répétées : rythmique !
p
64
67
70
73
11
87
11


100
Expressif, nuancé et accentué ad lib.
gliss.
105
3
3
109
112
3
f
115
119
123
126
11


139
Più vivo 88=𝅗𝅥.
142
146
150
154
157
20
179
Expressif, nuancé et accentué ad lib.
182
184
186
188
190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194
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198
200
201
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207
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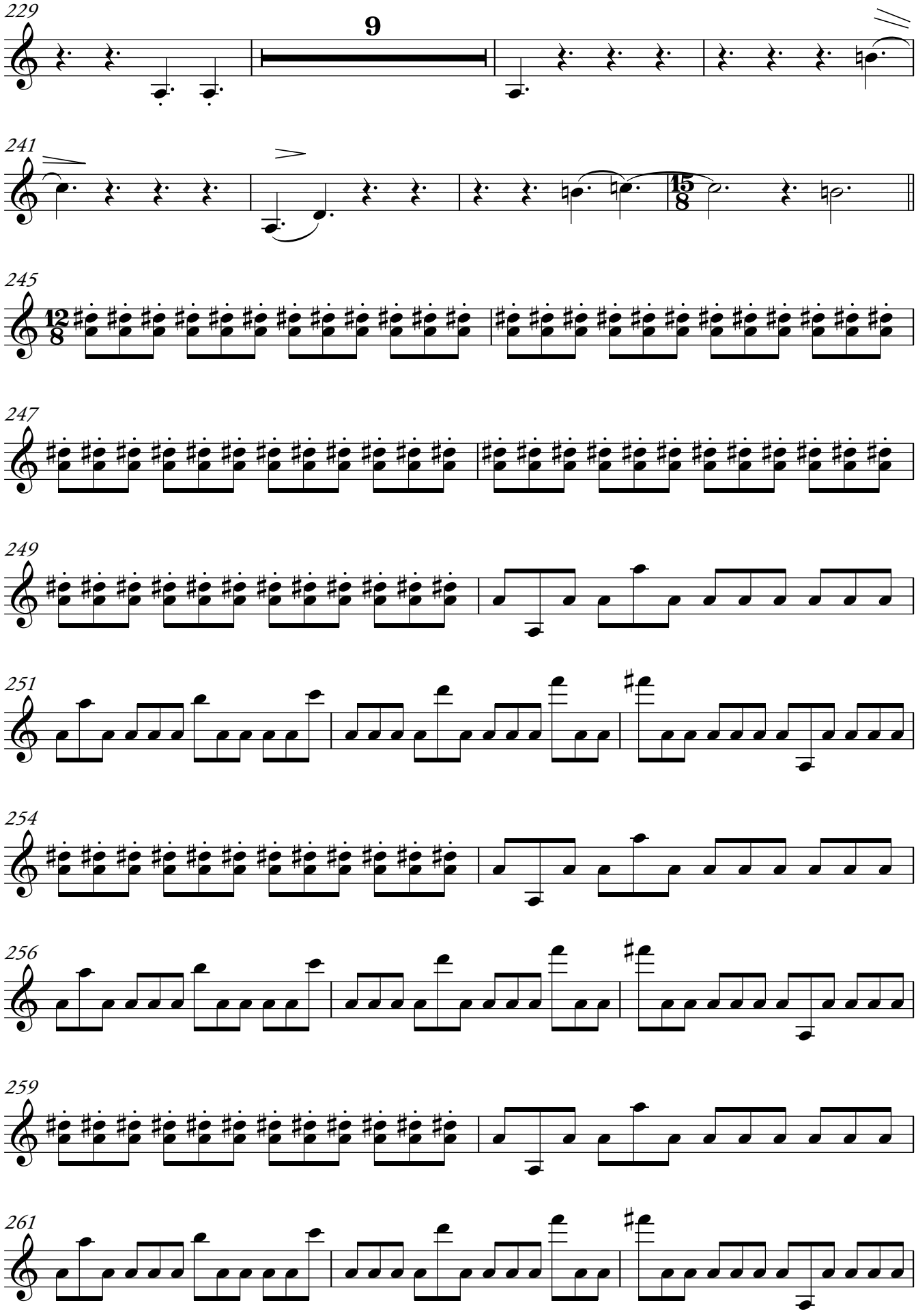
gliss.
gliss.
215
gliss.
gliss.
220
222
5


229
9
241
15/8
245
12/8
247
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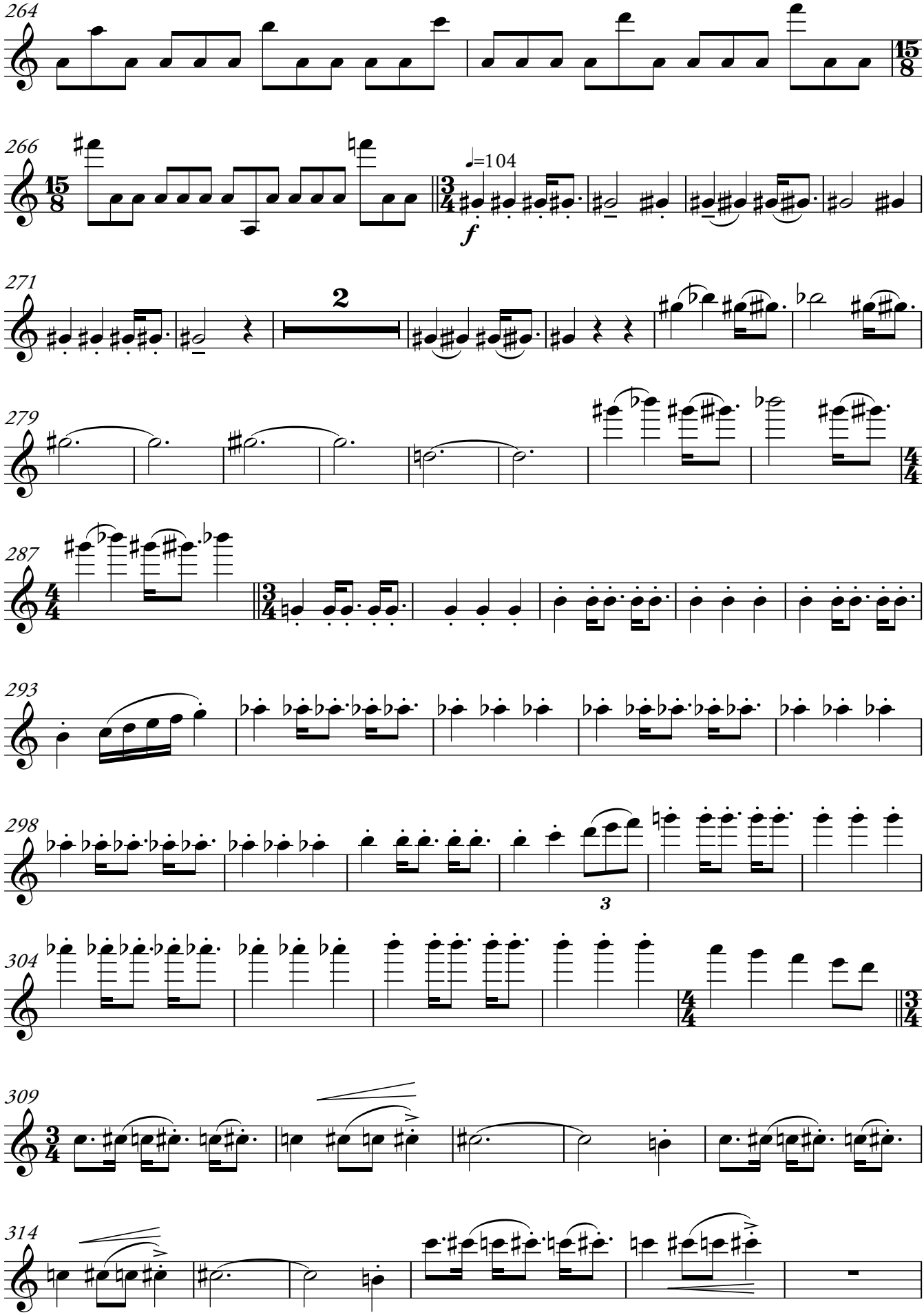
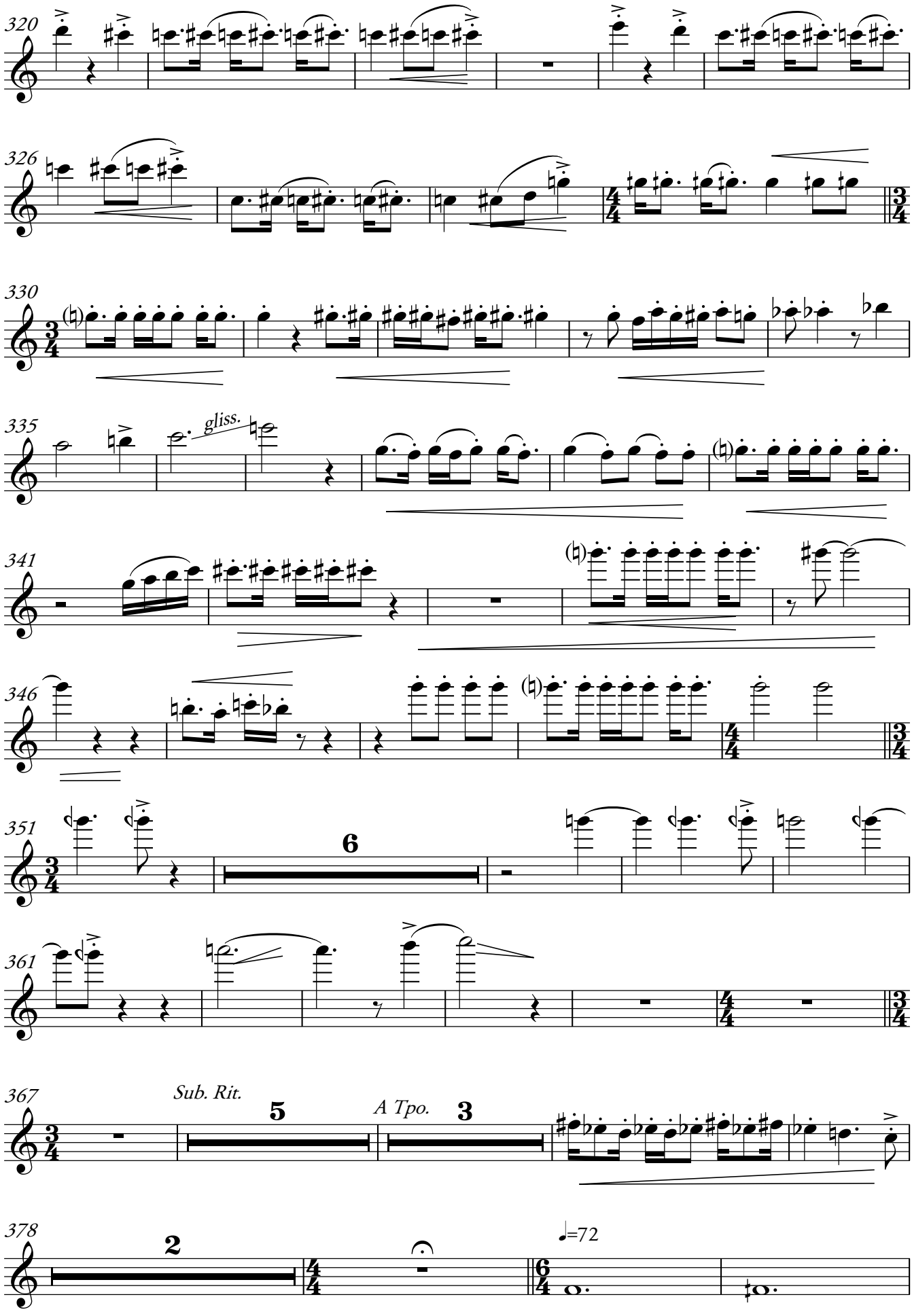
261


264
266
♩=104
f
271
2
279
287
293
298
3
304
309
314


320
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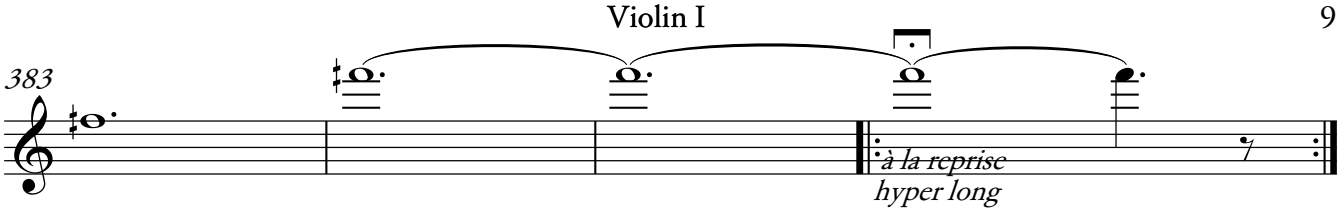
330
335
gliss.
341
346
351
6
361
367
Sub. Rit.
5
A Tpo.
3
378
2
♩=72

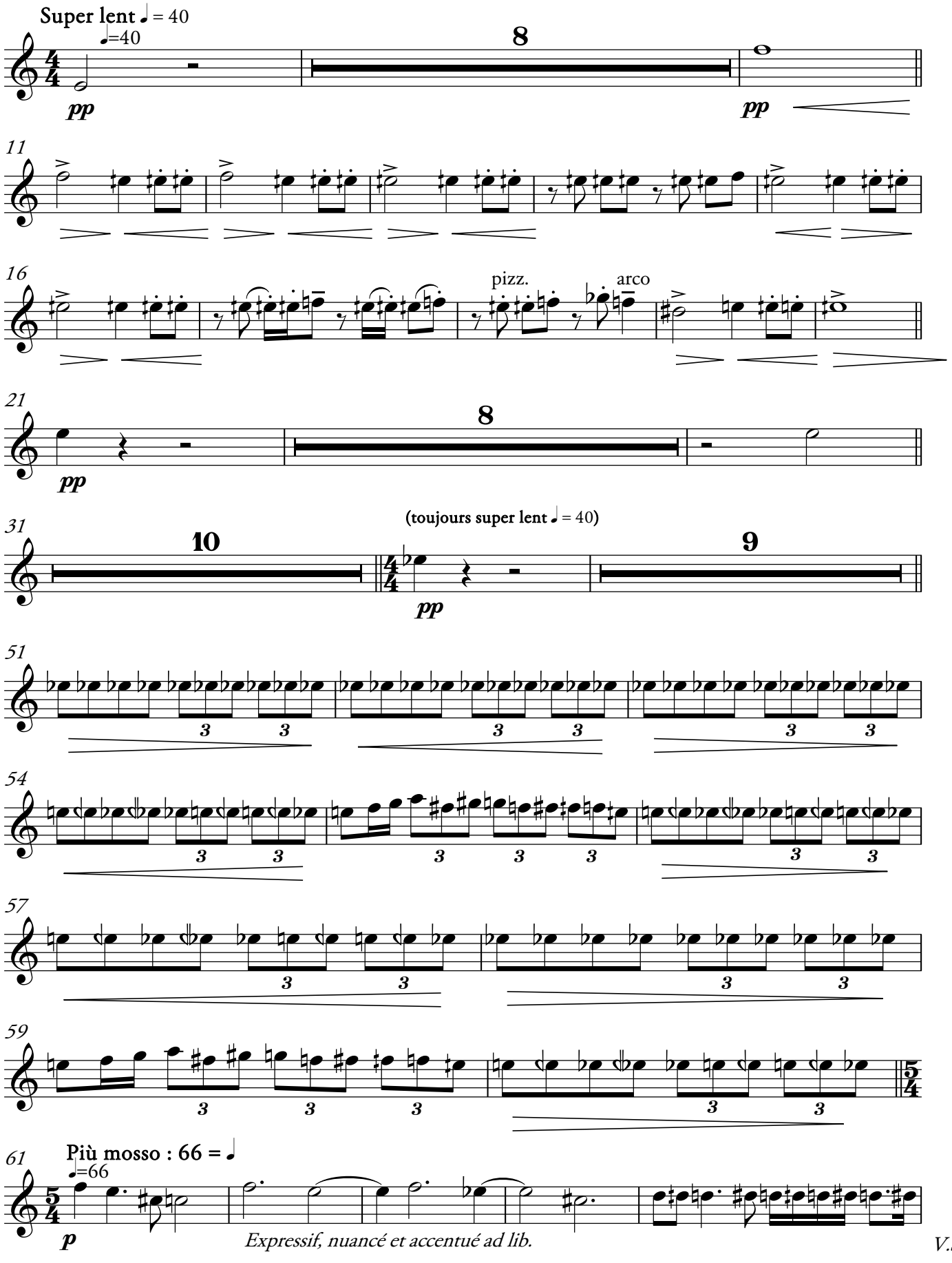

383
7
à la reprise
hyper long

Violin II

Albertine quartet

[S.18330]

Tristan-Patrice Challulau



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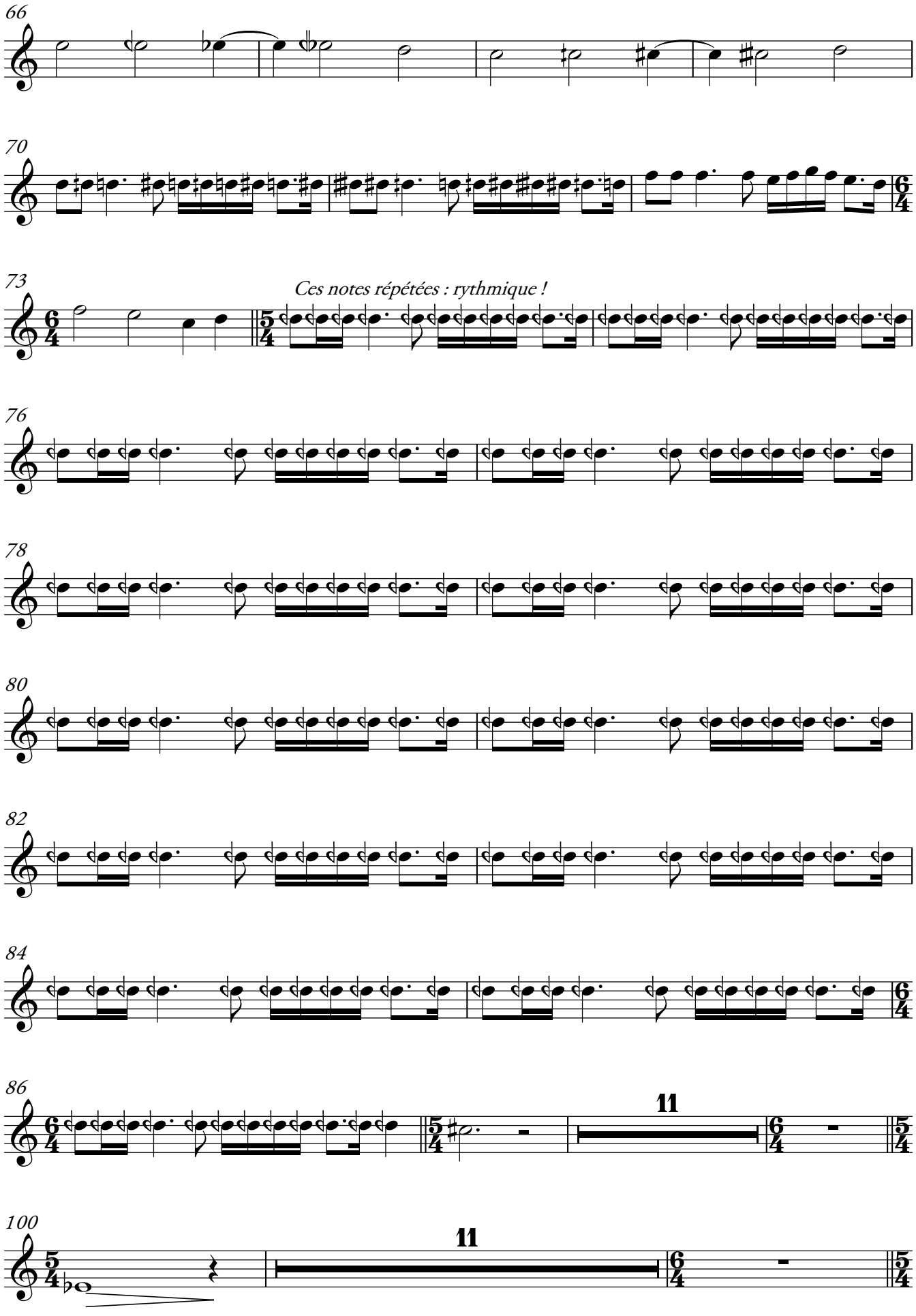
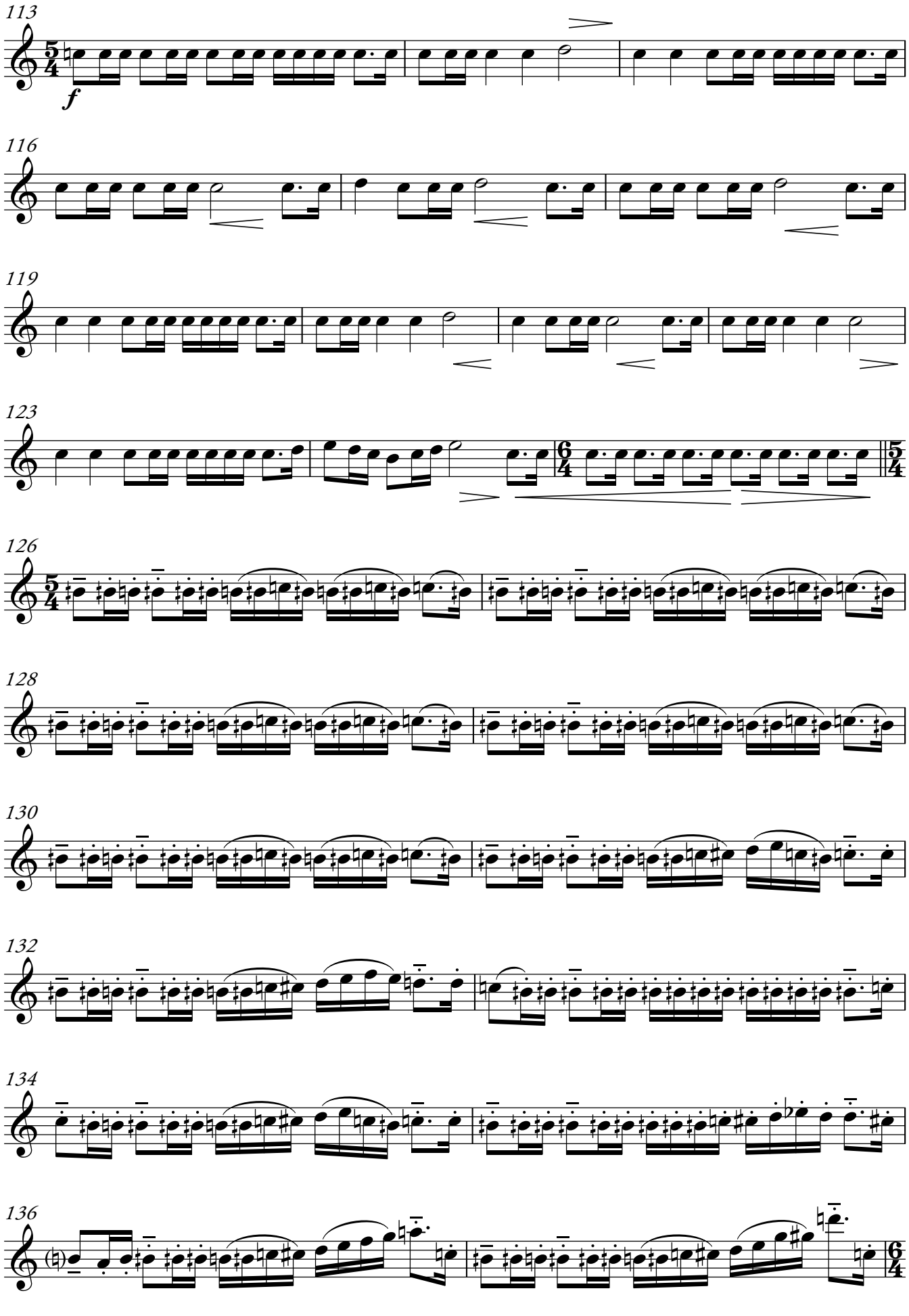

66
70
73
Ces notes répétées : rythmique !
76
78
80
82
84
86
11
100
11



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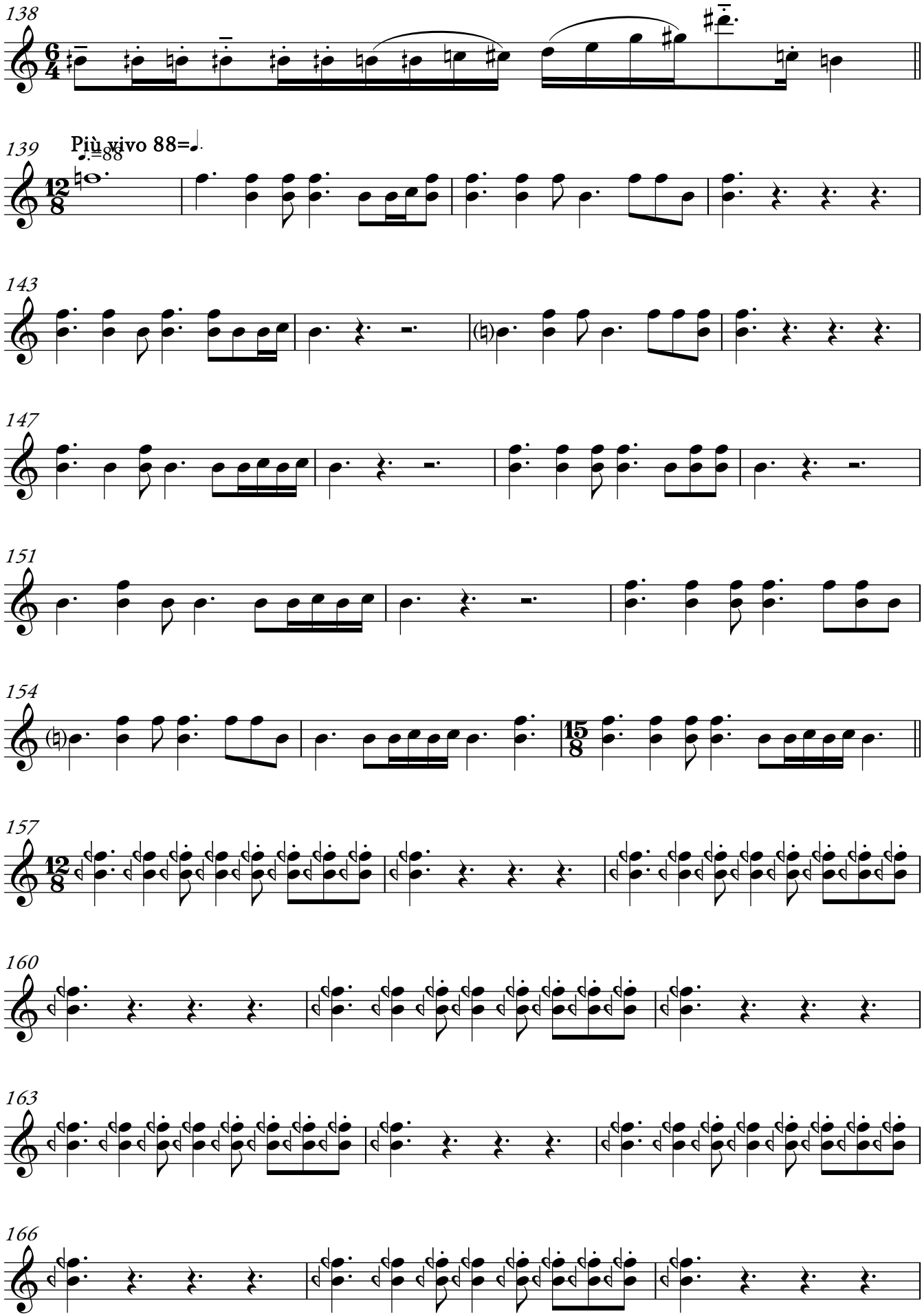
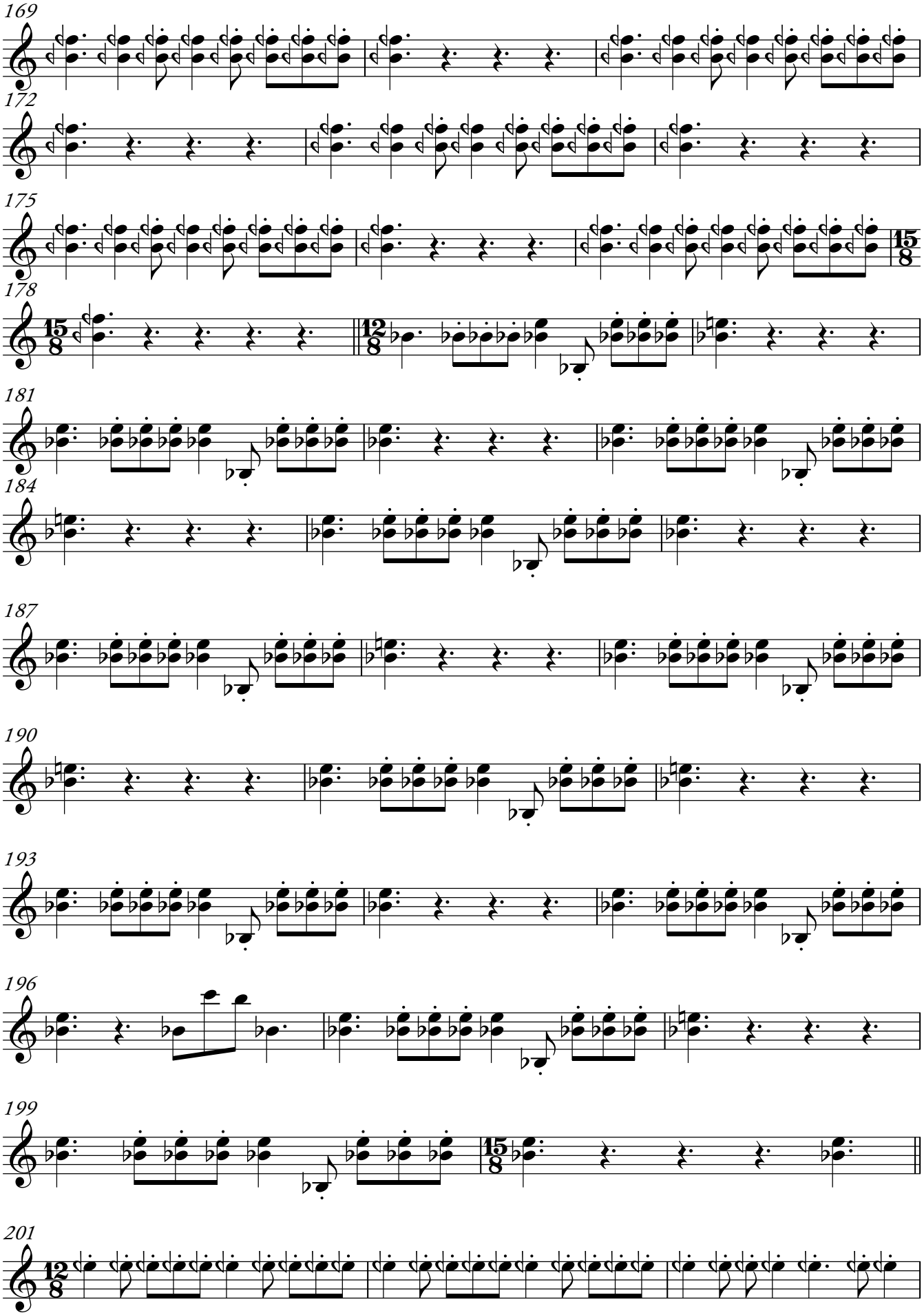

138
139
Più vivo 88=
143
147
151
154
157
160
163
166



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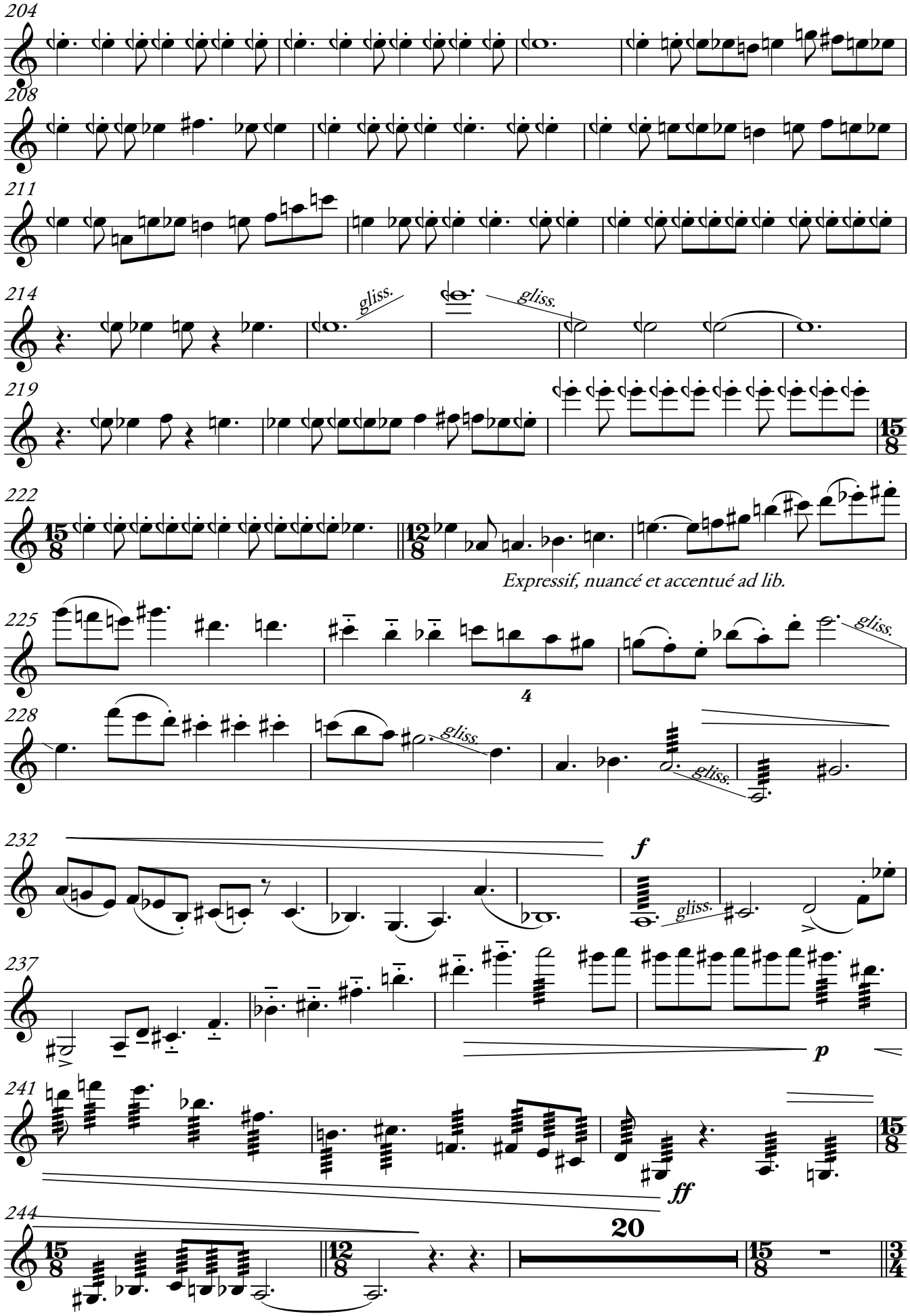
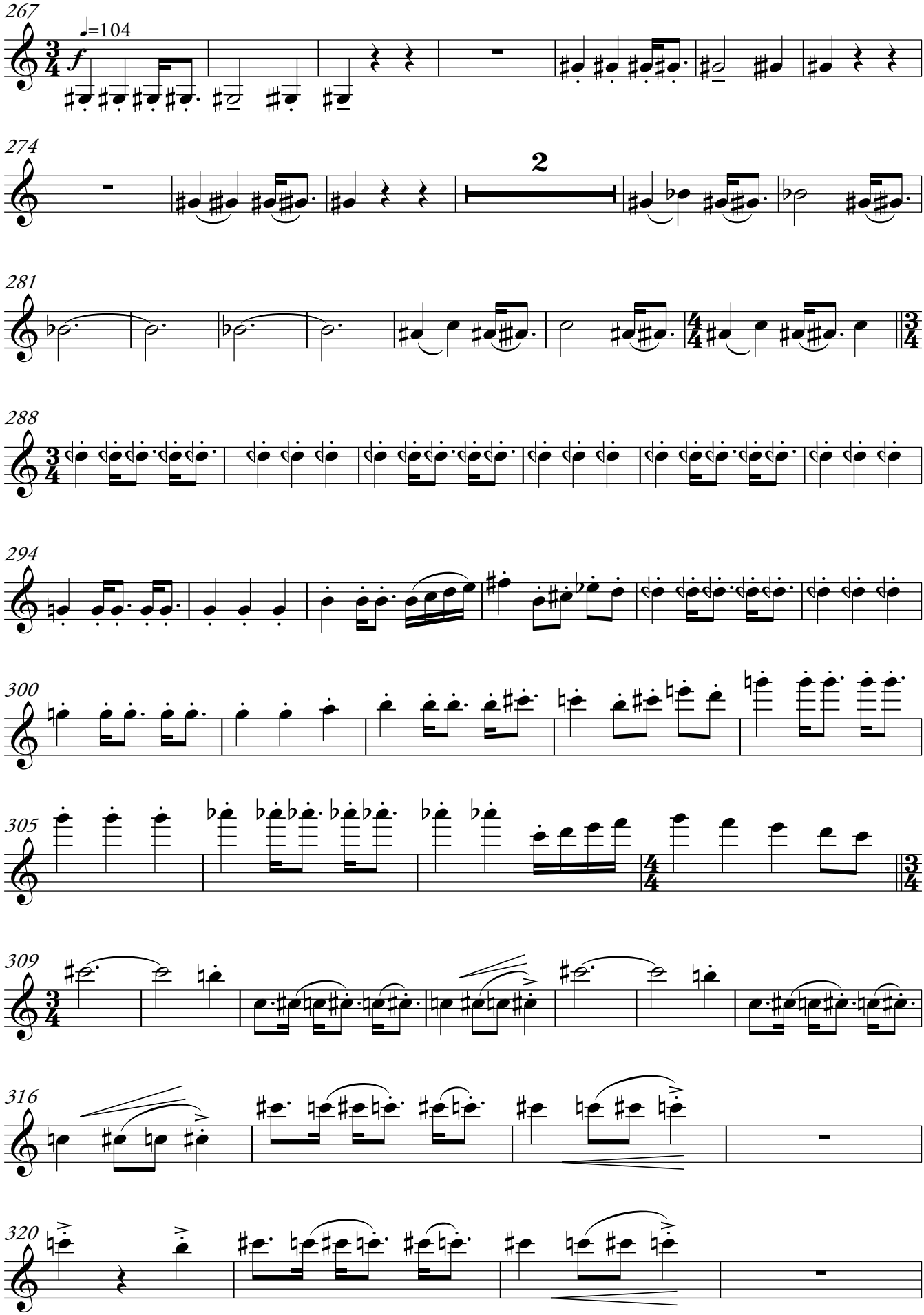
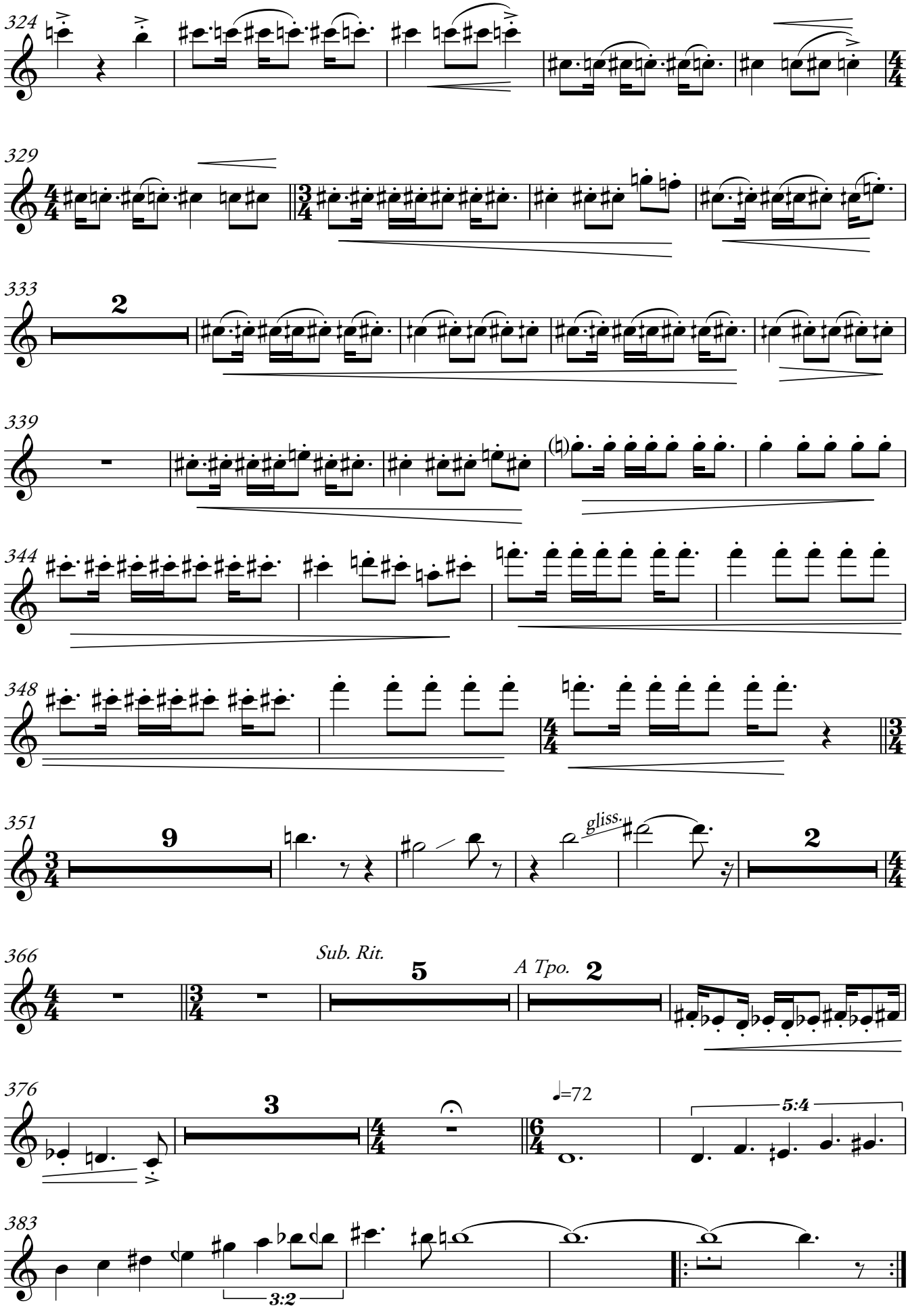

204
208
211
214
gliss.
gliss.
219
15/8
222
15/8
12/8
Expressif, nuancé et accentué ad lib.
225
4
gliss.
228
gliss.
gliss.
232
f
gliss.
237
p
241
15/8
ff
244
15/8
12/8
20
15/8
3/4


267
♩=104
f
274
2
281
288
294
300
305
309
316
320

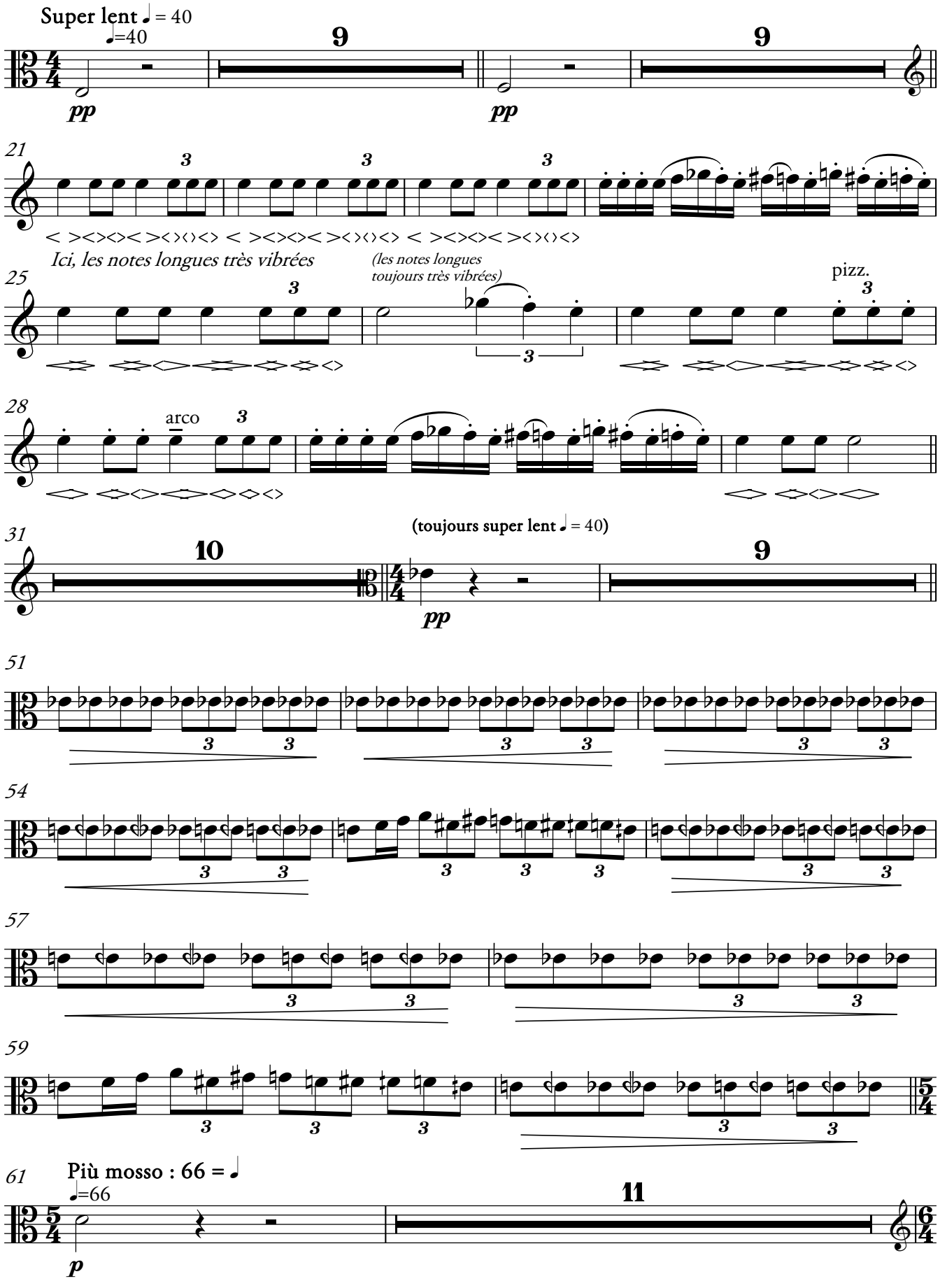

324
329
333
2
339
344
348
351
9
gliss.
2
366
Sub. Rit.
5
A Tpo.
2
376
3
♩=72
5:4
383
3:2

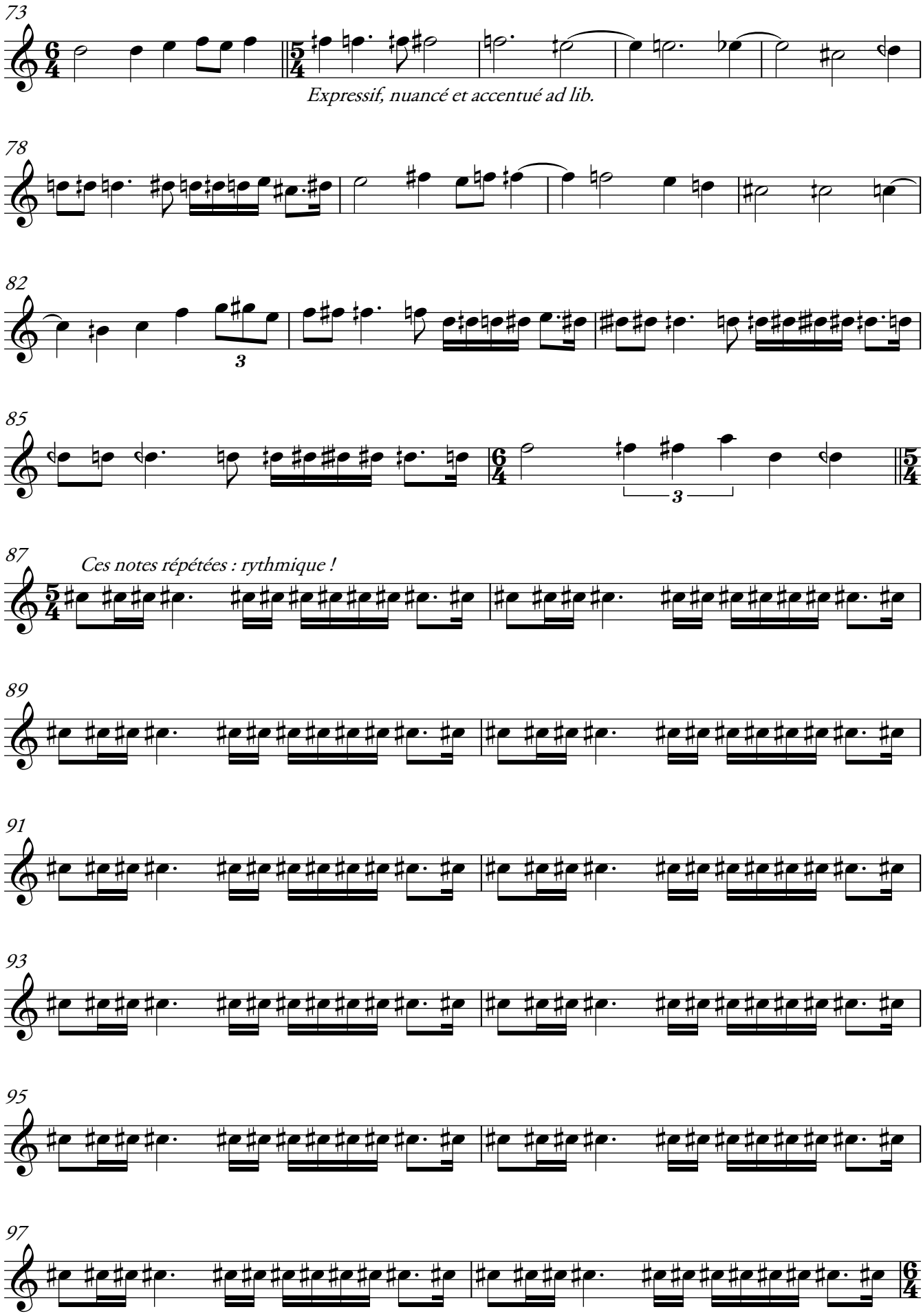
Viola

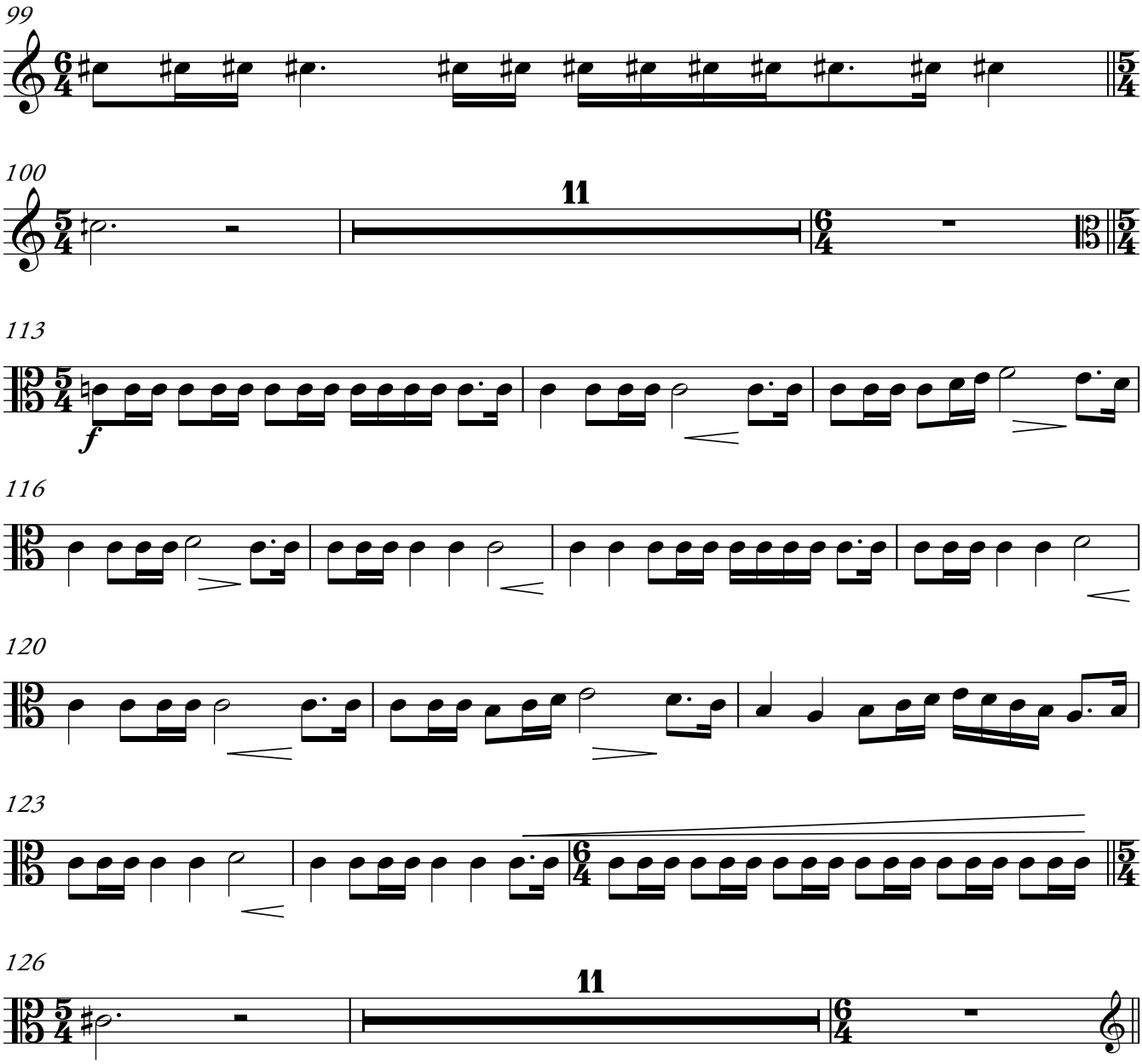
Albertine quartet

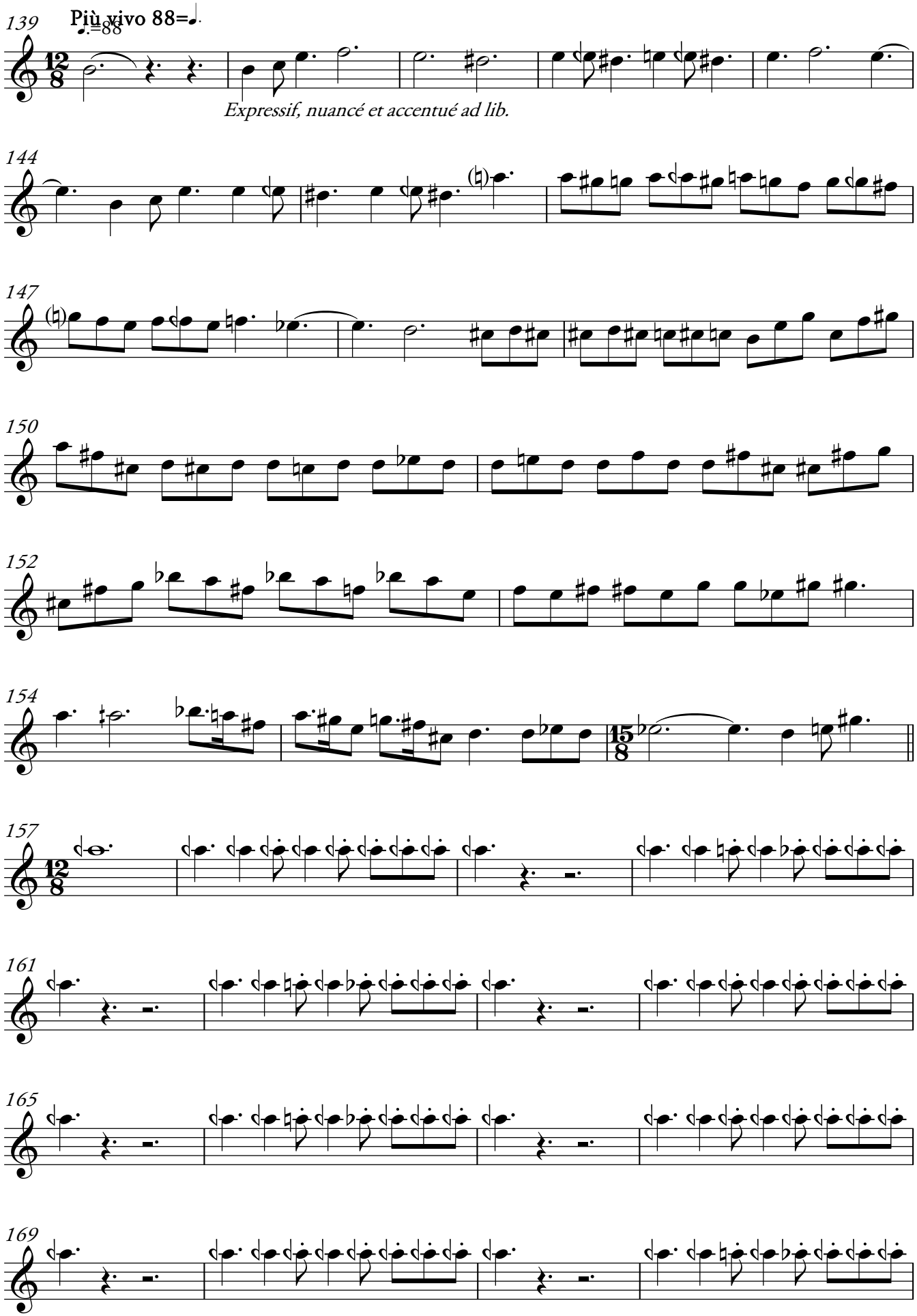
[S.18330]

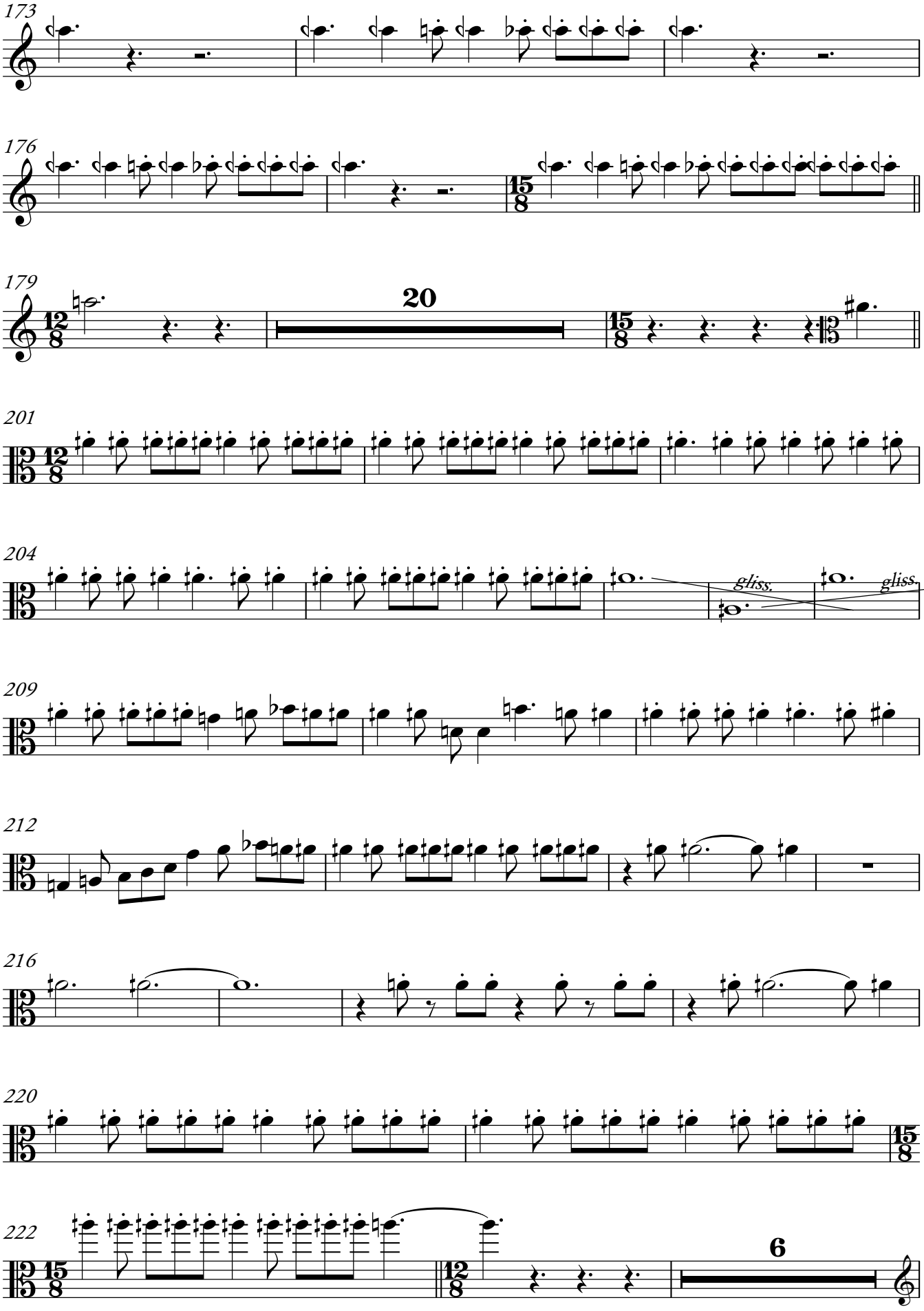
Tristan-Patrice Challulau

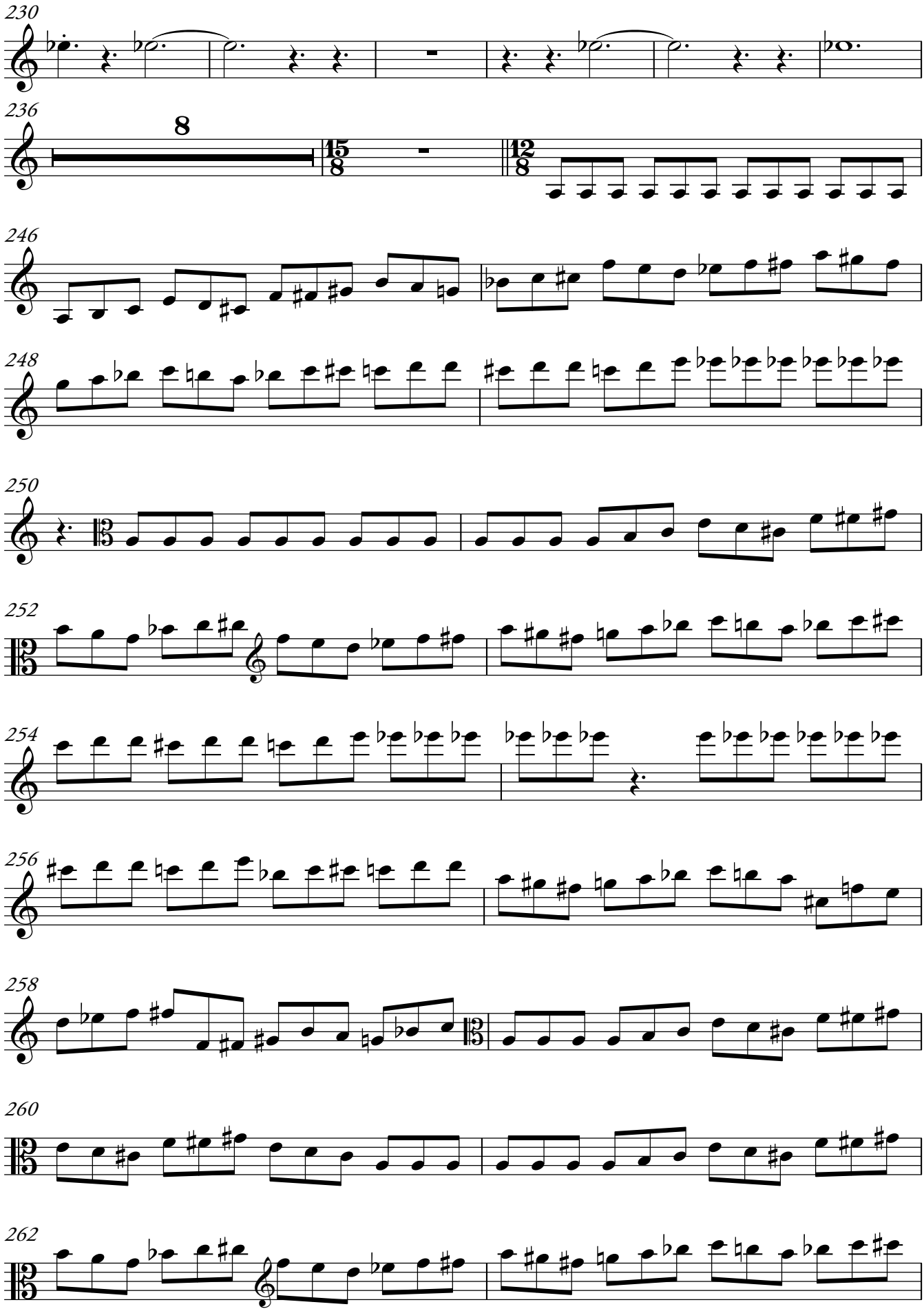



73
Expressif, nuancé et accentué ad lib.
78
82
3
85
3
87
Ces notes répétées : rythmique !
89
91
93
95
97


99
100
11
113
f
116
120
123
126
11


139
Più vivo 88=
Expressif, nuancé et accentué ad lib.
144
147
150
152
154
157
161
165
169


173
176
179
20
201
204
gliss.
gliss.
209
212
216
220
222
6


230
236
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15/8
12/8
246
248
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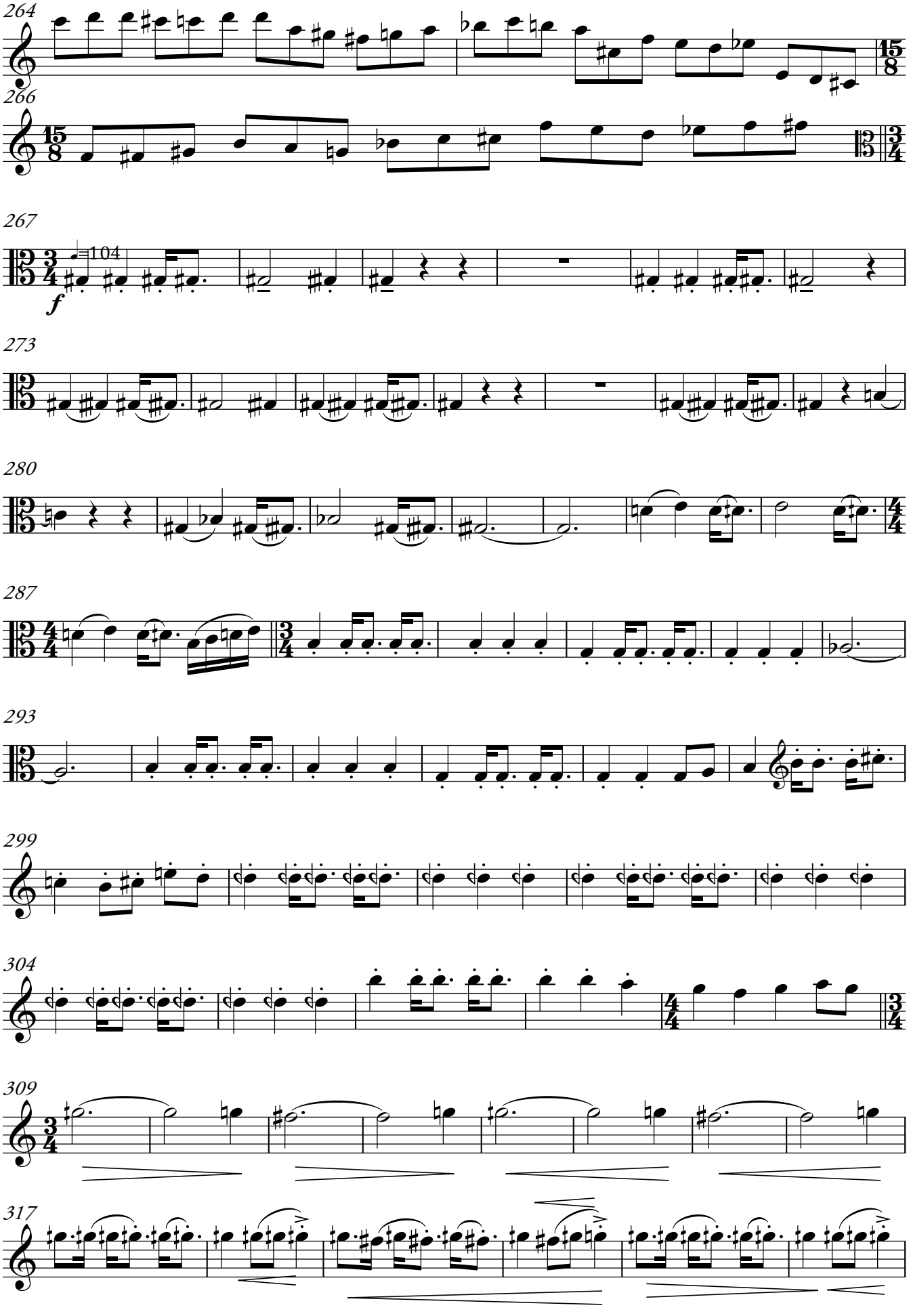
260
262



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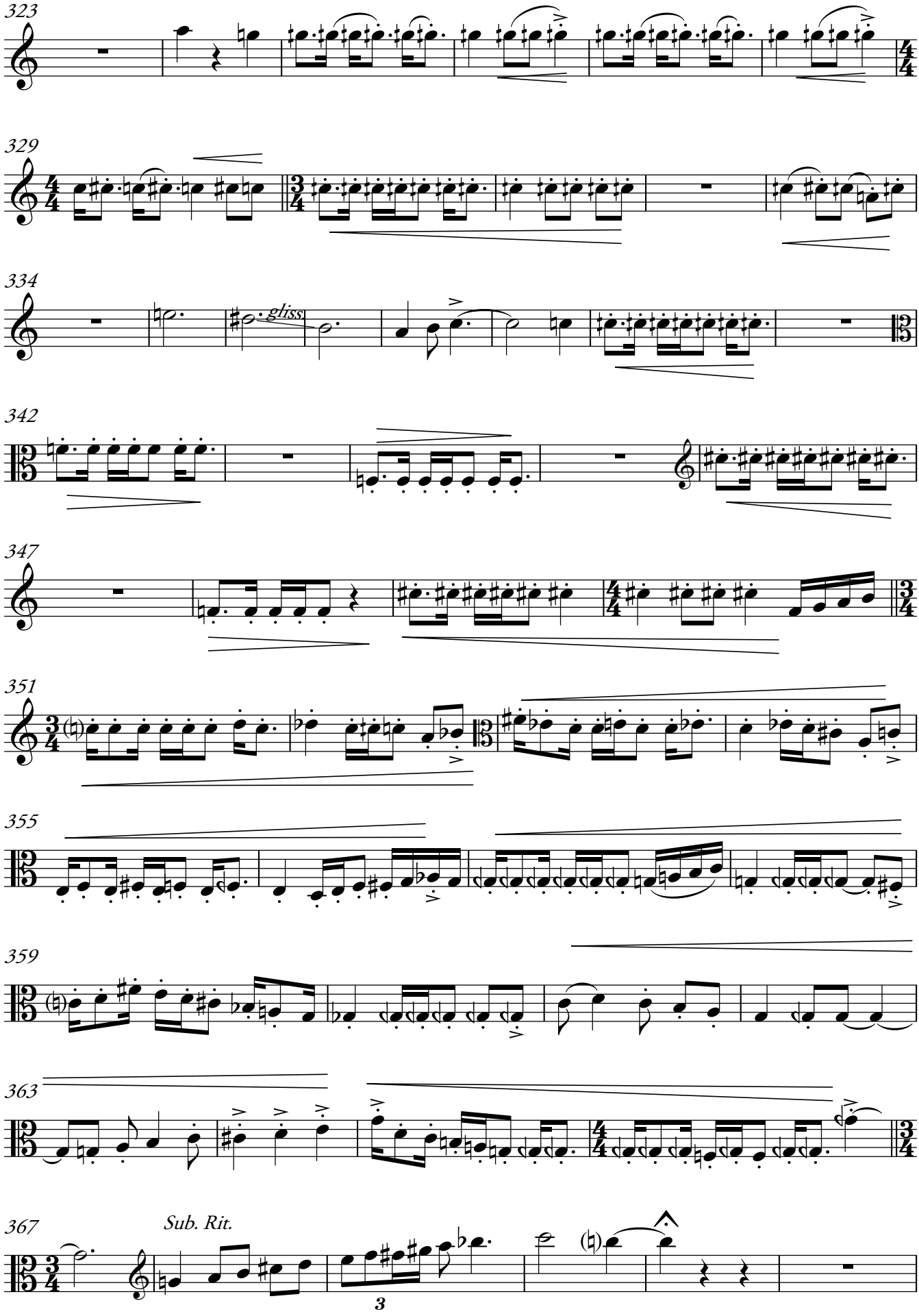
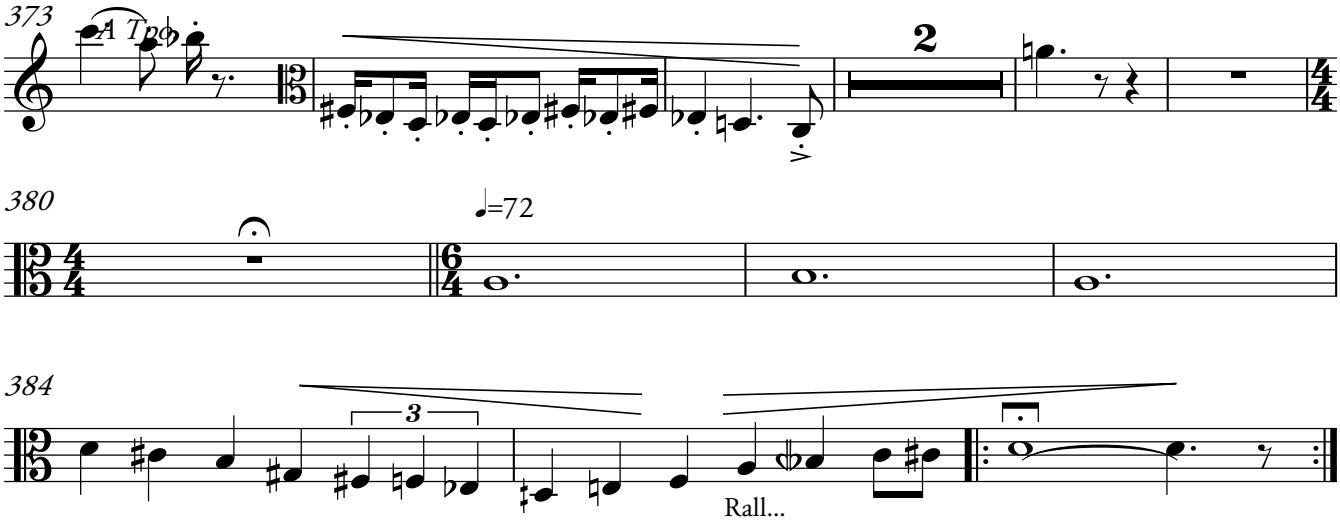

323
329
334
gliss.
342
347
351
355
359
363
367
Sub. Rit.
3

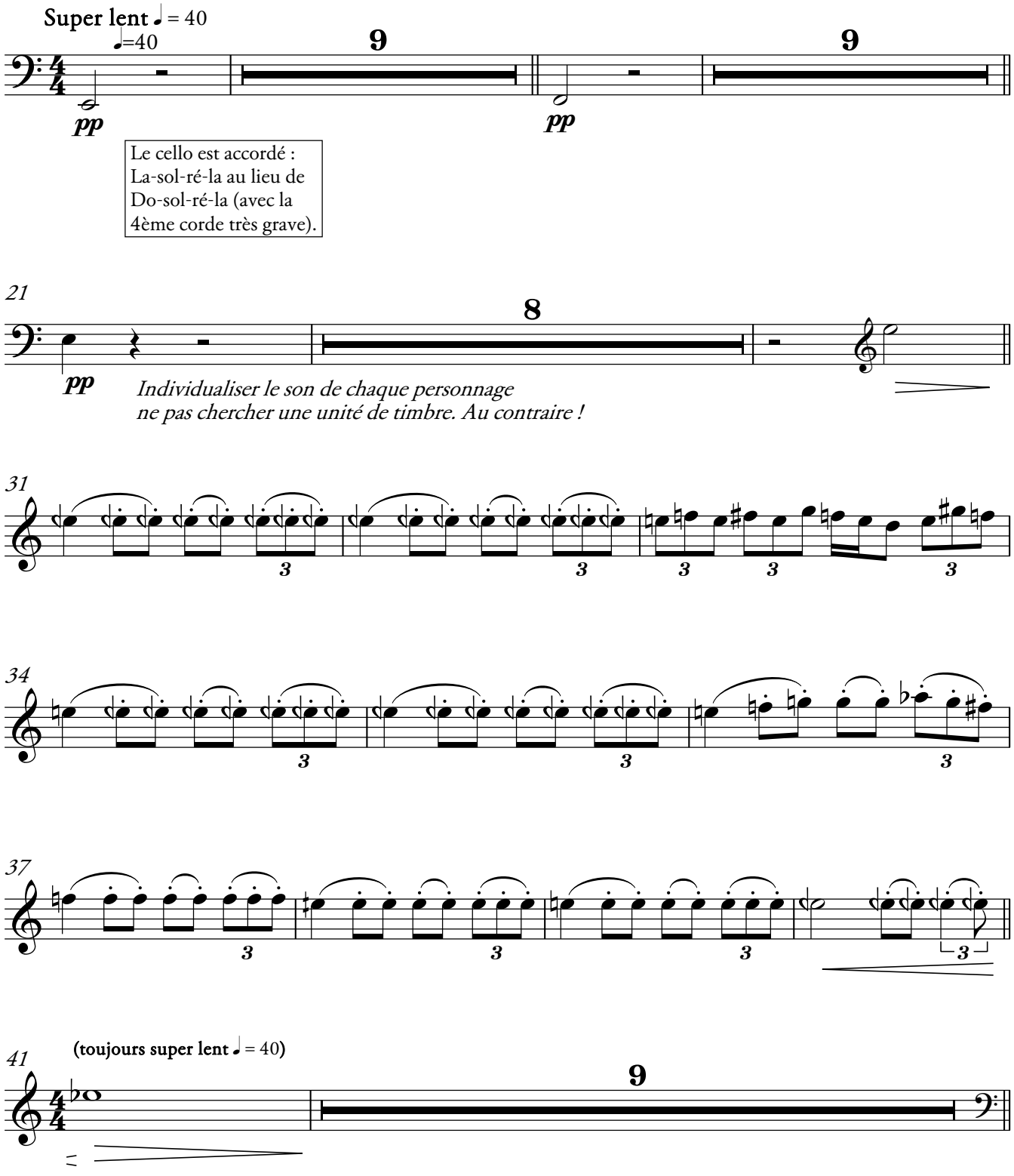

373
A Tempo
2
380
♩=72
384
3
Rall...

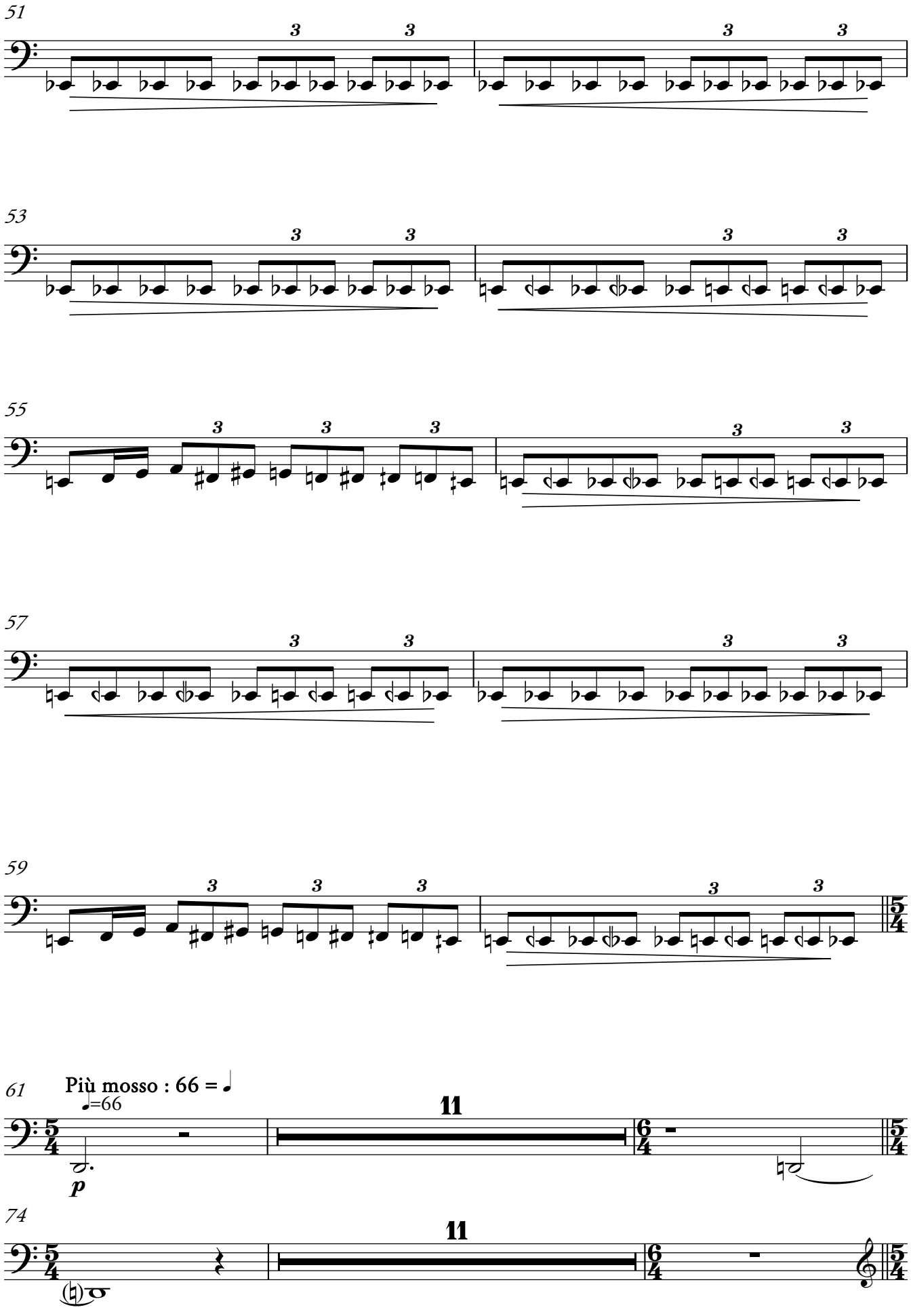
Violoncello

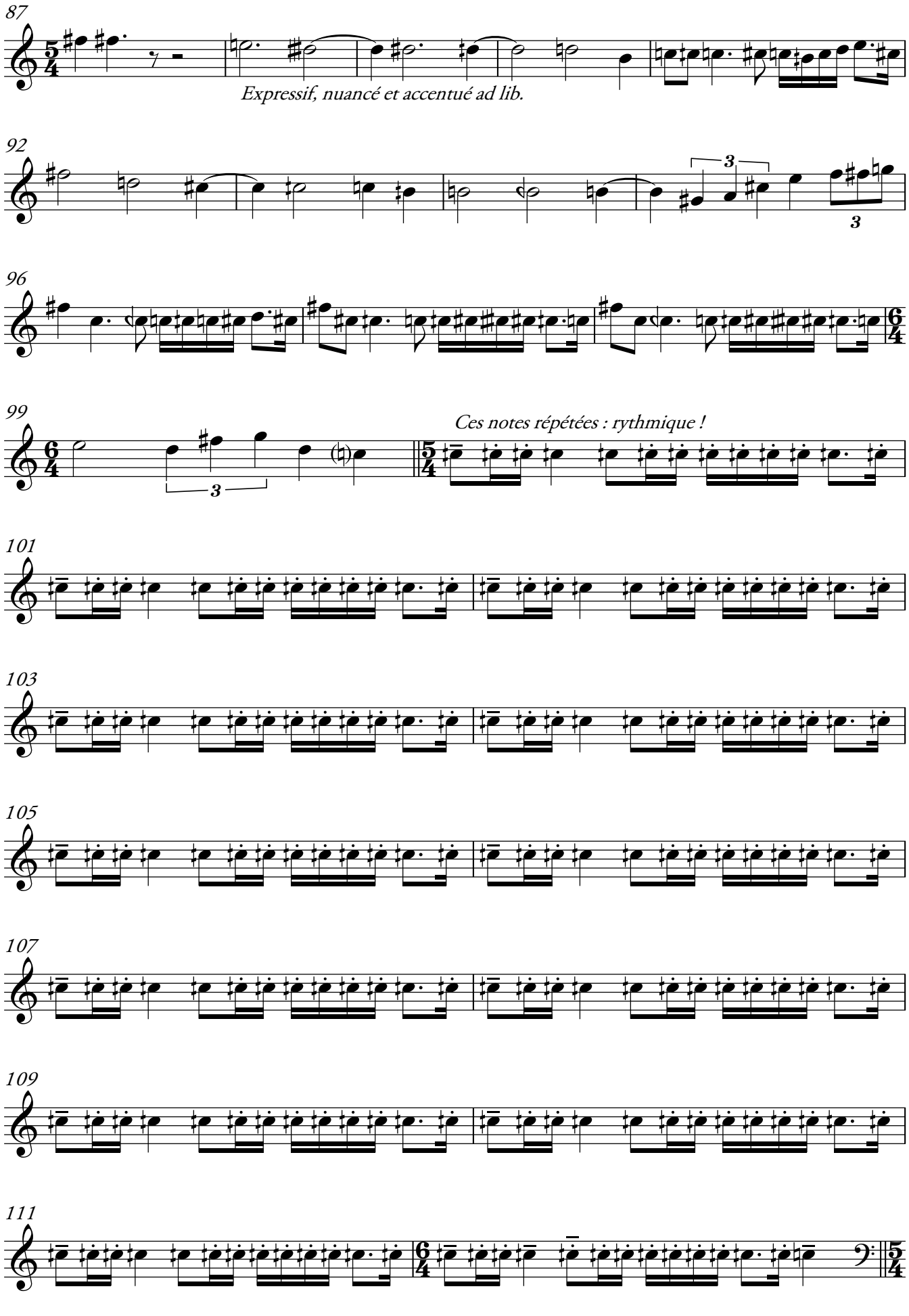
Albertine quartet

[S.18330]

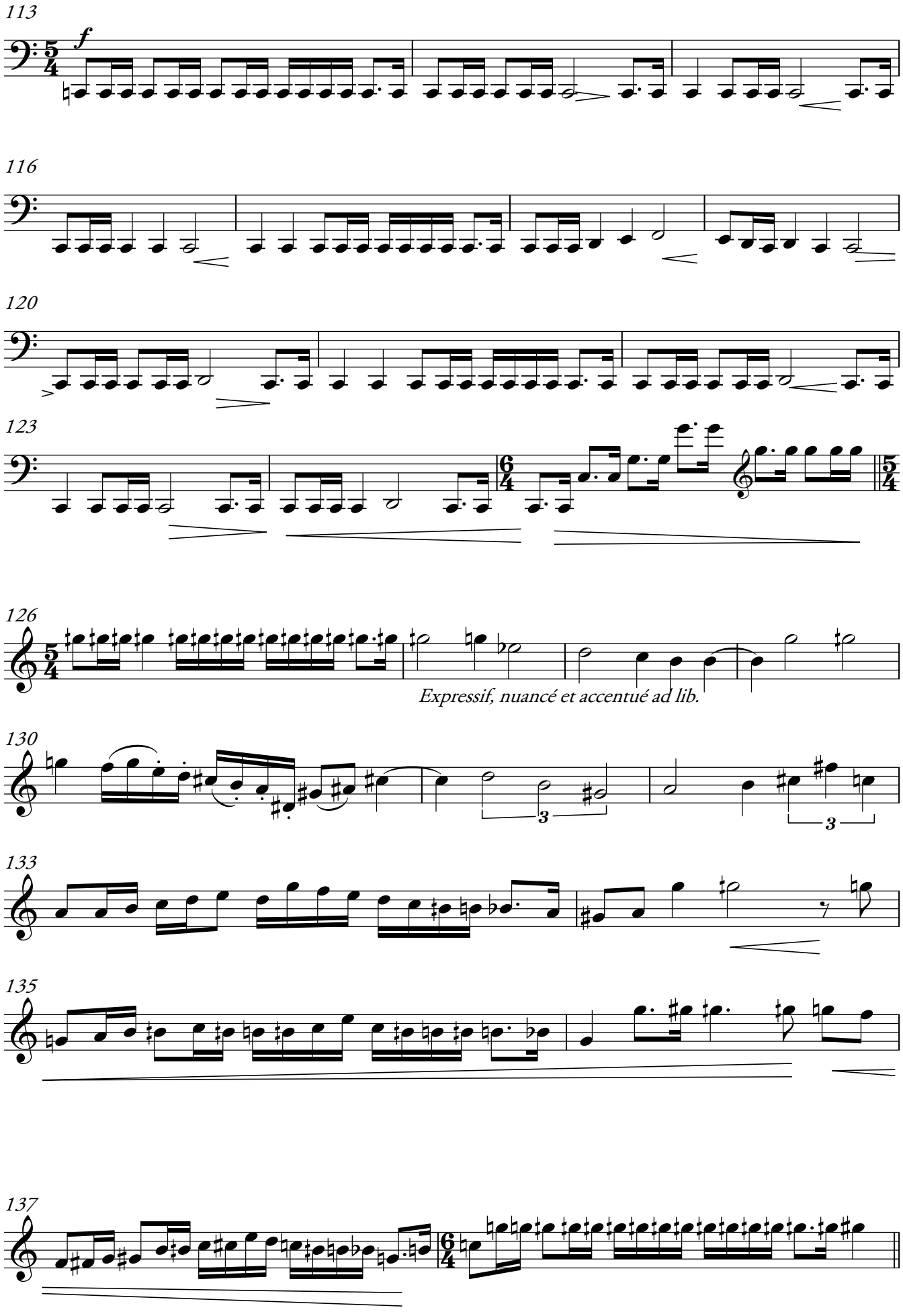
Tristan-Patrice Challulau



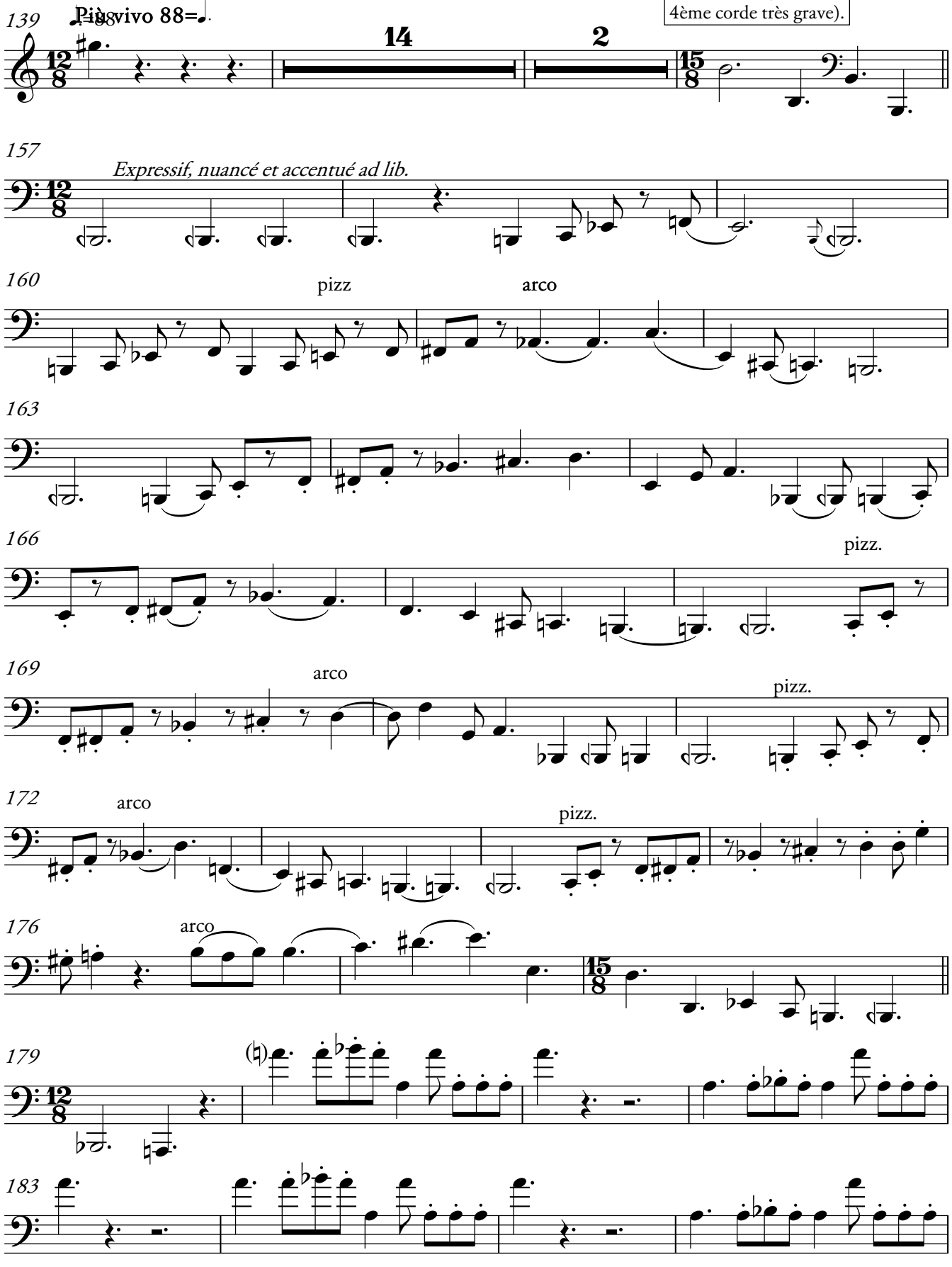

51
53
55
57
59
61
Più mosso : 66 = ♩
♩=66
11
p
74
11


87
Expressif, nuancé et accentué ad lib.
92
3
3
96
99
3
Ces notes répétées : rythmique !
101
103
105
107
109
111

V.S.


113
f
116
120
123
126
Expressif, nuancé et accentué ad lib.
130
3
3
133
135
137

Rappel :
Le cello est accordé :
La-sol-ré-la au lieu de
Do-sol-ré-la (avec la
4ème corde très grave).



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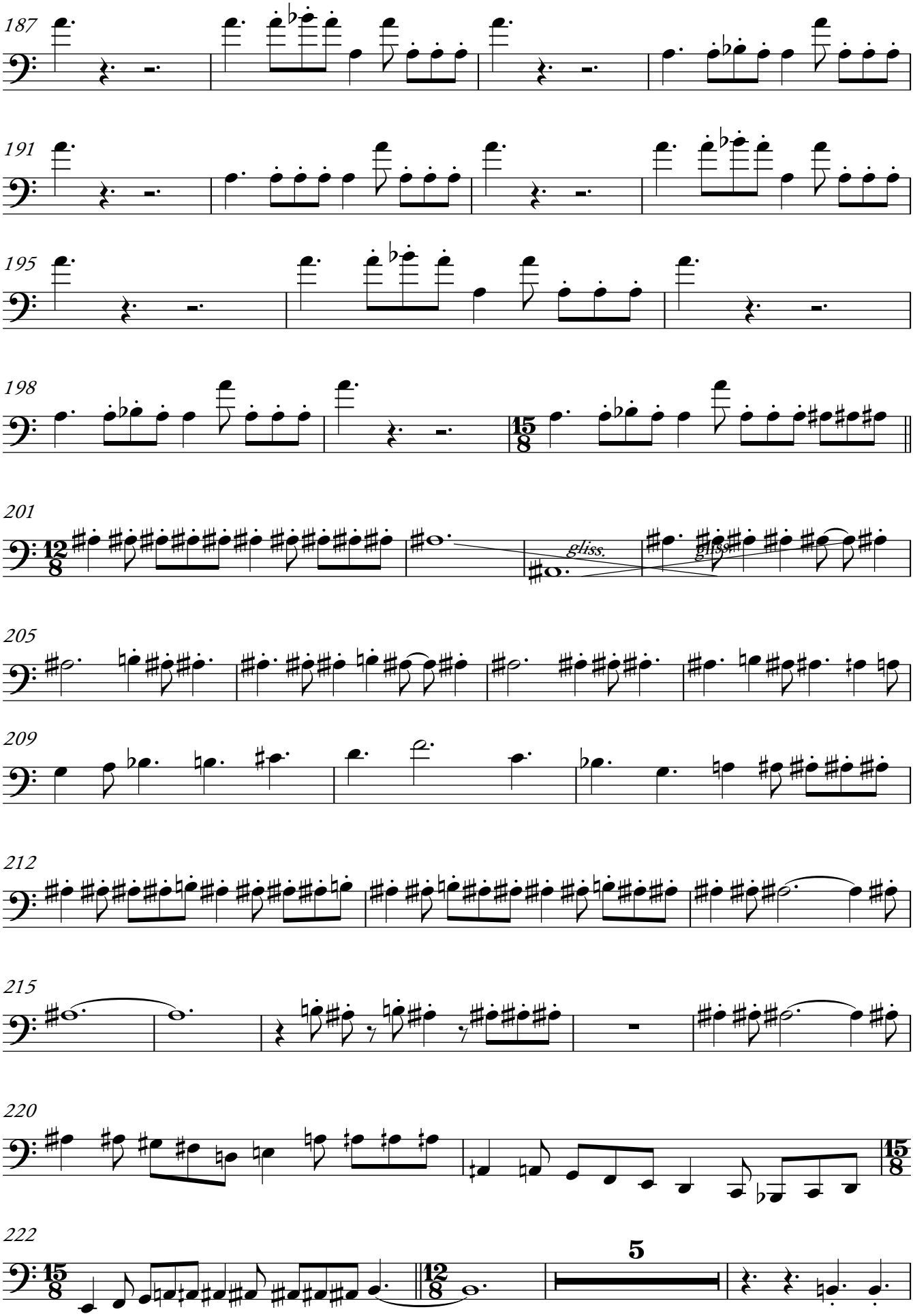
187
191
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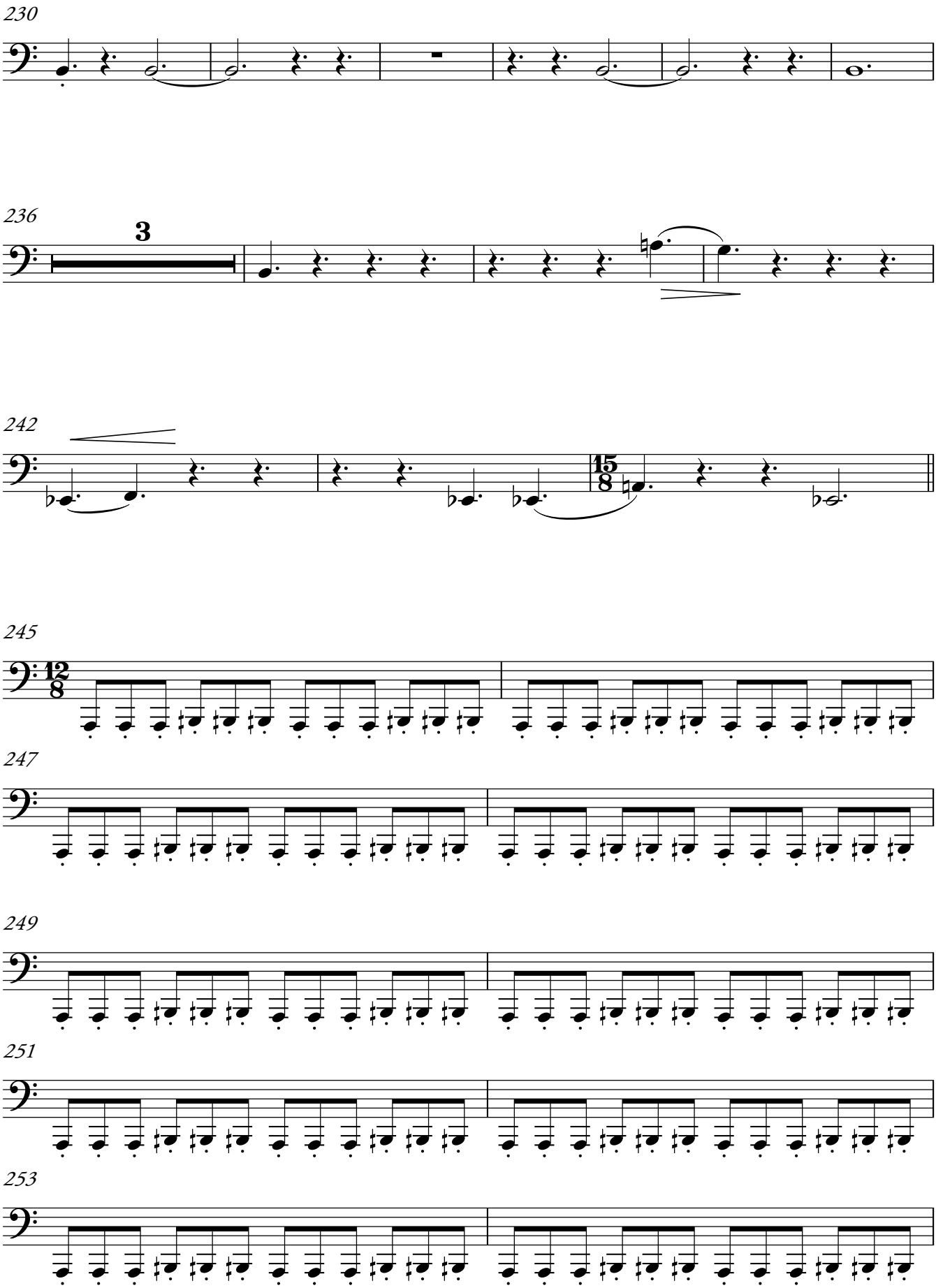
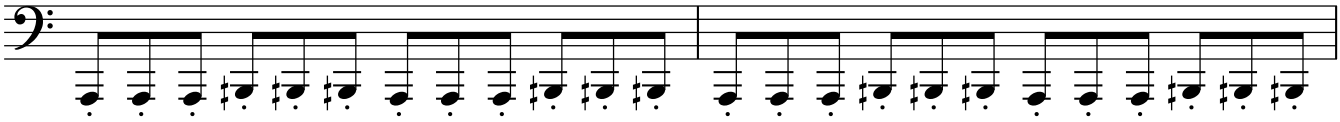
198
201
gliss.
gliss.
205
209
212
215
220
222
5



V.S.

255



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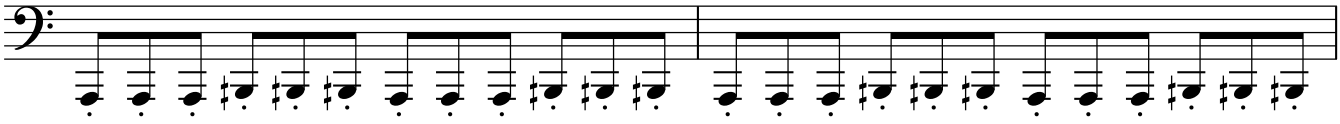

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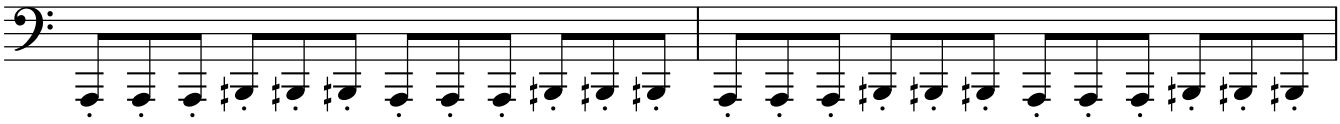

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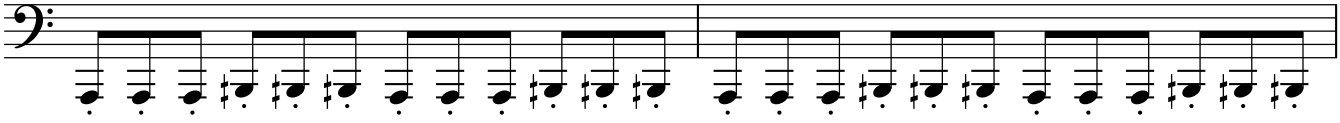

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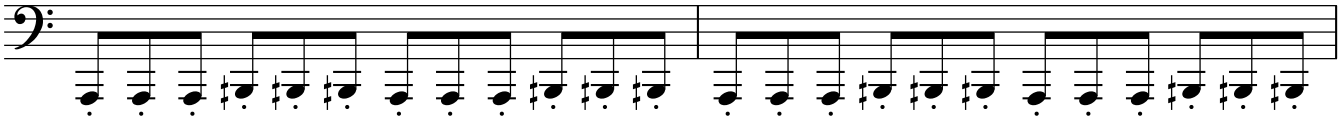

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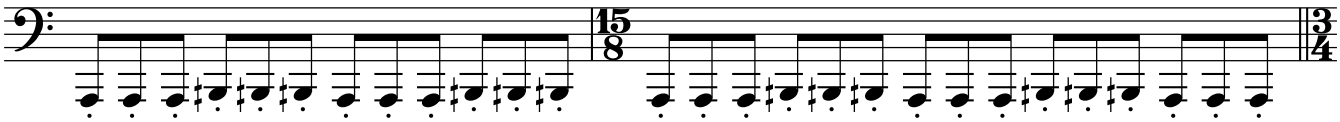

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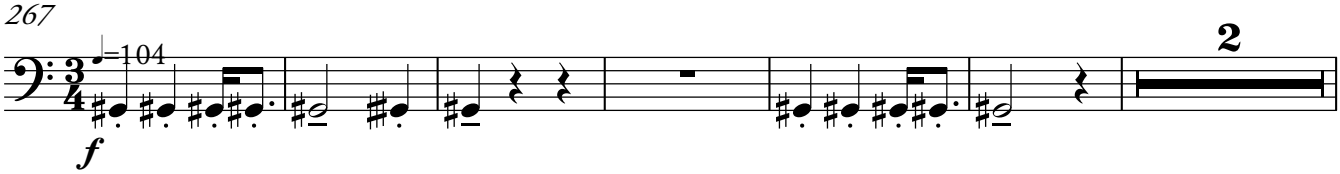

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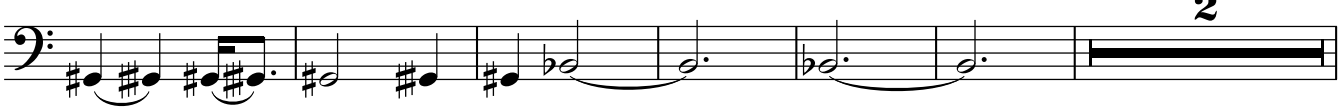

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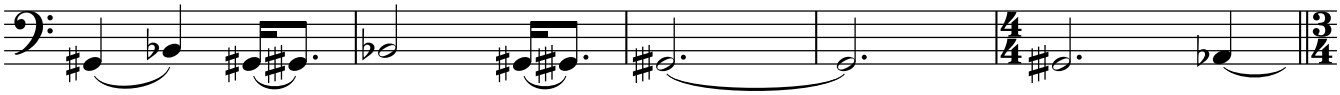

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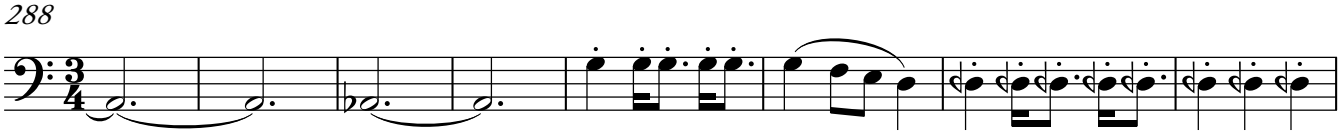

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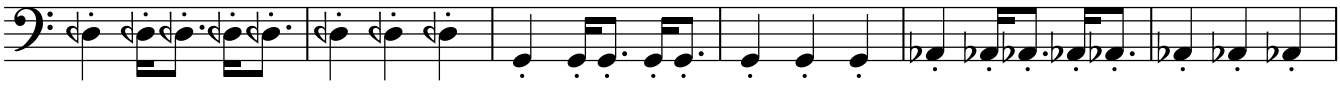

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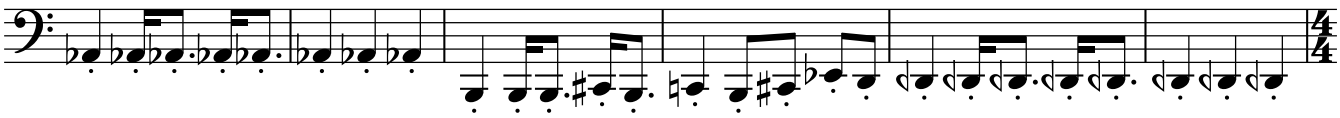

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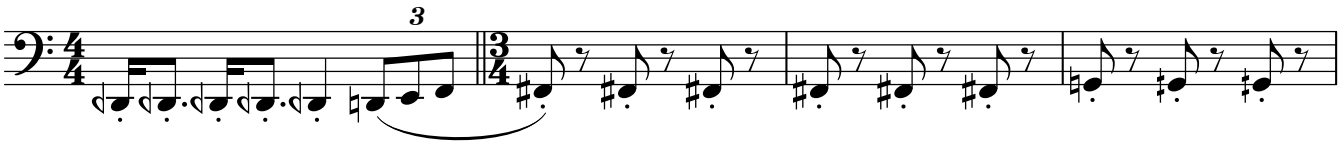

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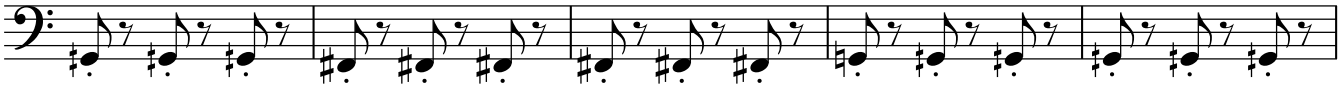

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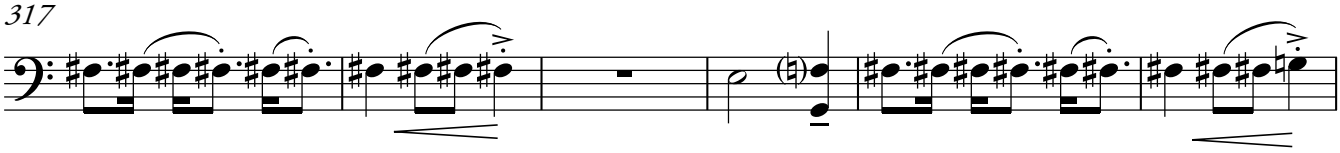

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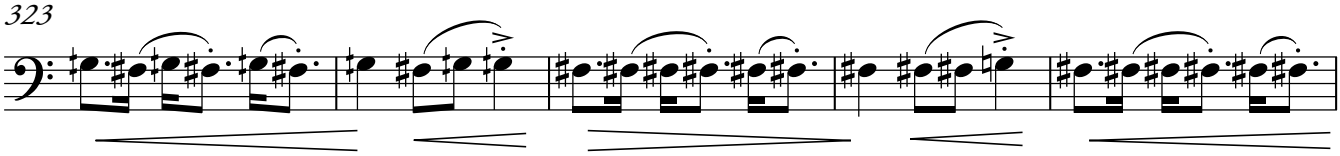

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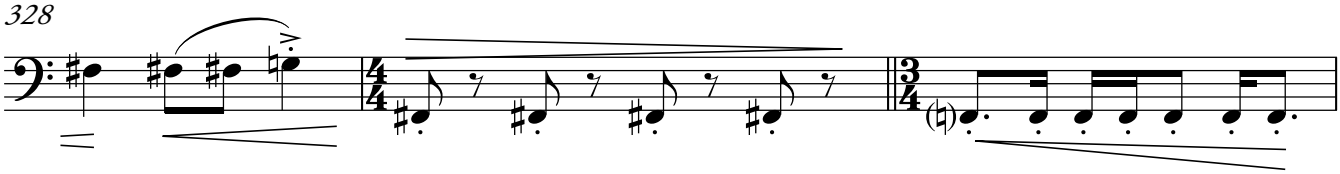

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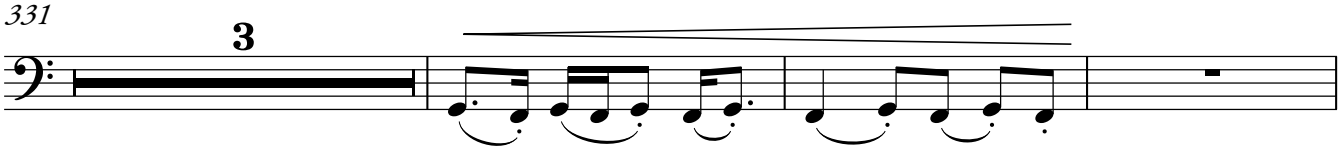

337

342

347

351

10

363

367

Sub. Rit.

A Tpo.

374

381

♩=72

à la reprise :
hyper long !