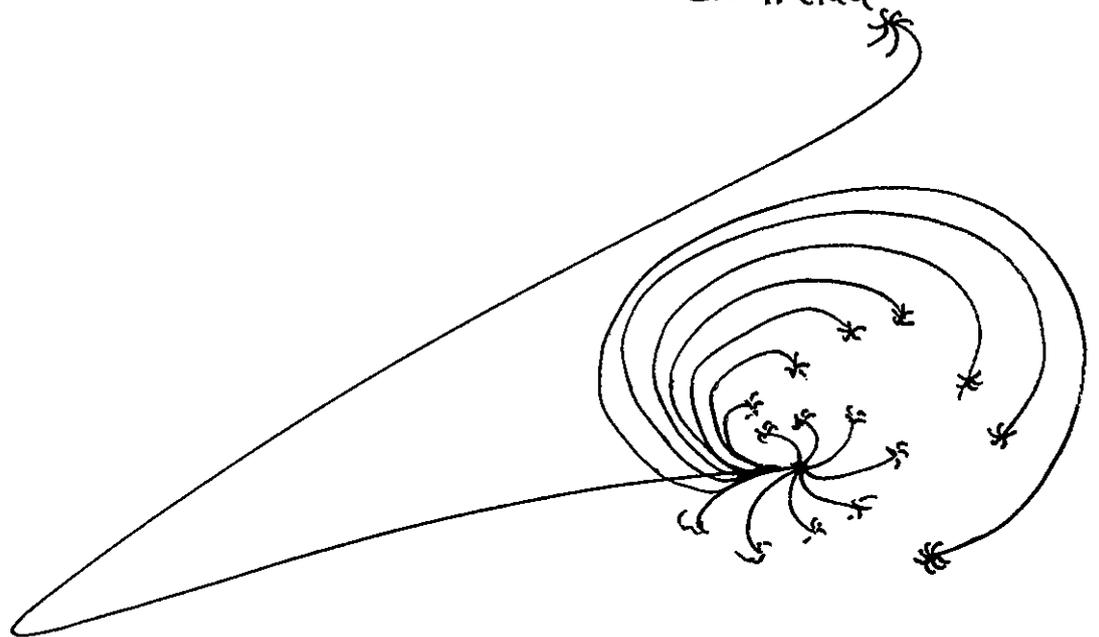


# Petites merveilles

Chœur femmes

Tristan-Patrick Challuau



# Petites merveilles

Vocalises pour chœur de femmes.

Turstan Patrice  
Challuée

(Durée totale : env. 7'20")

Enlevé (♩)

1

(n°1: employer des consonnes pour marquer les notes répétées. Consonnes différentes de celles de votre voisin!.)

# 2

*Assez calme*

*pp* *cresc* *dim*

*Possible*

*pp*

*accel -- rall --*

*pp* *dim molto* *PPP* *pp*

(n°2: Eviter d'employer des consonnes, que des voyelles !)

**3**

Allant. (♩)

*p* *mp*

*Solo*

*tutti*

*dim.* *cresc.* *dim.*

*dim. en coupant les voix une à une.* *tutti pp*

*Sub appassionato* *Sub dolce*

*rall*

*dim* *F* *mp*

(n°3: employez "o" et "ou", presque bouche fermée.)

Rêveur (♩)

4.

Handwritten musical notation for the first system. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are dynamic markings *mp* and *eco*. A large number '4' is written above the staff. The system ends with a quarter note G4.

Handwritten musical notation for the second system. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are dynamic markings *mf*, *dim.*, *(in rilievo) cresc mf*, *Solo*, *tutti*, *Solo*, and *tutti*. The system ends with a quarter note G4.

Handwritten musical notation for the third system. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are dynamic markings *subp*, *subf*, *dim*, *p*, *cresc*, and *dim*. The system ends with a quarter note G4.

Handwritten musical notation for the fourth system. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are dynamic markings *rall*, *Tpo*, *a<sup>2</sup>*, *Sonoro*, *rall*, *Tpo tutti*, *mf*, and *eco*. The system ends with a quarter note G4.

Handwritten musical notation for the fifth system. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef. The music continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are dynamic markings *f*, *eco*, *cresc*, *rall*, and *dolcissimo*. The system ends with a quarter note G4.

(n°4: employer "la", "u", "a".)

\* coupez les voix une a une.

5

*Amoroso* (♩.)

*P. Molto dolce*

*P. dolce*

*Poco più forte e dim*

*rall* *sempre rall* "comme une éternité" *rall*  
*\* ossia* *sempre dim*

\* ossia, più facile: ripeter l'accord précédent, ou mieux: faire un cluster ad libitum de tous le choristes!

(n° 5: employez la douceur du "o" du "a" du "la" et du "ma".)

## La plage.

Pour voix masculines.

Feuilles...

Tchia la lo...

La lune ivre...

Papagéno n'est pas là?



LA PLAGE...

ô feuilles,

ô tendres feuilles.

ô vent chaud

ô étoiles

Faites que j'éclaire ses yeux

que j'embrasse sa bouche rouge. sur ton doux lit, ô feuilles!

ô soleil éclaire mon amour!

ô,..

Ah..

ouh ...

ô...

ô vent ne disperse pas les feuilles de l'amour et du coeur.

\*\*\*

Tchia la lo...

\*\*\*

ô lune, hélas tu ne sais pas boire

tu n'es qu'une lanterne qui me dit: "le chemin n'est pas droit".

tu es une lanterne qui me dit: "bois tout".

hélas la lune, hélas, hélas ne sait pas boire...

...mais moi, oui!...

...ronde des lentes et blanches nébulosités

ôtez ce petit vin blanc! ronde des lentes et blanches nébulosités.

n'ôtez pas ce vin blanc

je ne suis pas encore suffisamment soûl

ô petit vin blanc      translucide

lune par toi devient transe

lune                      de              transe.

\*\*\*

Papagéno n'est pas là!

Durée totale: environ 6'.

La plage

Tzigan Patrice Challeau

Un peu allant.

Tenors  
Barytons  
Basses

RALL ----- Tpo      RALL ----- Tpo

(b)

soleil      soleil éclaire mon amour

So leil

PLUS VIF

a      ou      a      ou - a -

RALL ----- POCO ----- A ----- POCO -----

ou - a      ou      a      ou      a      vent

(ou - ou)      (ou a)

ou      a      vent

----- Trp 1° ----- RIT -----

ne dispense pas les feuilles et du coeur

pas feuilles de la mour et du coeur

ou

(1'25'' env.)

Très enlevé.

OSTINATO 1°.

Ténors

Barytons

Basses

Tchia palo Tchia palo Tchia lo

Tchia palo Tchiapalo Tchia lo

Tchia palo Tchiapalo Tchia lo

Tchia palo la Tchia palo la Tchiapalo Tchiapalo Tchia lo

Tchia palo Tchiapalo Tchia lo

Tchia palo Tchiapalo Tchia lo

Tchia palo la Tchia lo Tchia lo

Musical score system 1, featuring three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef. The music consists of eighth notes and rests. The lyrics "(Tchiapalo Tchiapalo Tchiabo)" are written below the middle staff.

Musical score system 2, featuring three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef. The music consists of eighth notes and rests. The lyrics "Tchiapalola Tchiapalola" and "Tchiapalo Tchiapalo Tchiabo" are written below the middle staff. There are slurs and accents over some notes in the top staff.

Musical score system 3, featuring three staves. The top staff is in treble clef with a 3/8 time signature. The middle and bottom staves are in bass clef. The music consists of eighth notes and rests. The lyrics "> (# # ih)" are written above the middle staff.

FP

Dé

FP

Dé

FP

Dé

(Tchiapalo Tchiapalo Tchiabo)

Tchiapalo Tchiapalo Tchiabo

Tchiapalo Tchiapalo Tchiabo

Dé

FP

Dé

F

PP

FF

PP

F

PP

FF

PP

Dé

Dé

FP

FP

FP

Dé

Tchia a a Tchia a a Tchia a

Tchia - lo Tchia - lo Tchia lo

Tchia a a Tchia a a Tchia a

Dé

Dé

FP

FP

PP

FF

PP

(l'env)

Ad Lib.

Ténors

Barytons

Basses

Lu

Lu

Lu

ne

ô Lune

hé - las tu ne sait pas boire

(4)

(4)

(3)

(4)

(3)

\*comme une appoggiature.

8 (3/4) tu n'es qu'une lan-ter-ne (2/4) (Plus doux) qui me dit; (4/4) « le chemin n'est pas droit » (3/4)

8 (3/4) Lu — (2/4) Lu — ne

8 Lu — ne

8 Tu es une lanterne qui me dit: « bois-tout » rall. — — La lu — ne hélas

8 Hélas. ne sait pas boire Hélas

8 lu — ne

8 Mais moi! o — tez ce petit vin blanc!

8 Ronde des len — tes et blan — ches nébu — losités

8 Mais moi, oui! Ronde des len tes et blan ches nébulosi tés (\* éventuel mi#)

18 (3/4) *suffisamment saoul* (3/4) *lune de* (2/4) *tran-se* (4/4) (3/4)  
 je ne suis pas encore (3/4) *lune par toi* (2/4) *de* (3/4) *tran-se* (4/4) (3/4) *Ad lib*  
 Notez pas ce vin blanc ô petit vin blanc trans lu u de (1'30'' env.)

Très animé.

OSTINATO 2°.

Ténors 18 (9/8) *Papapa Palala Palala* (4/8) *Pala Pala* (9/8)  
 Baritone *Papapa Palala Palala* *Pam Pam* *Pam Pam* *Pom Pom Pom*  
 Basses

(4/8) *Pam Pam Pom Pom Pom Pam* (Papapa)  
 (ad lib: + ré#) (ad lib. + do#) *Pom*

7

long

(10)  
8

(Papapa Palala Palala)

Pa.papa Palala Pado pado

Solo ou à 2\*

(\* à 2 s'il n'y a pas de choriste pouvant assumer un solo)

1°

*Tutti*

2° pour finir

DA PA TRA  
DA PA TRA  
cel  
4/3

Sauf exception  
Dans cette pièce  
Ostinato 2°

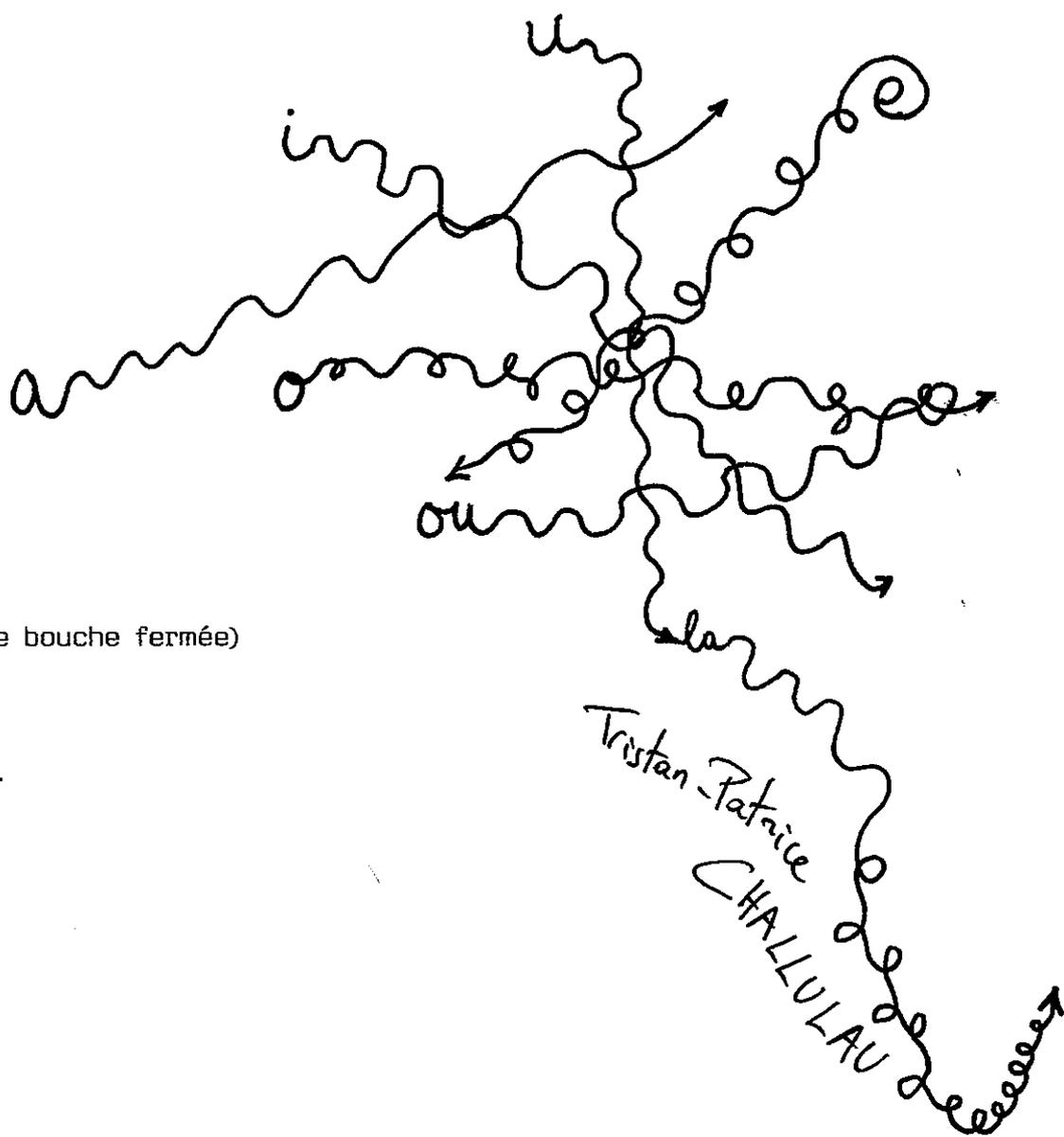
pour  $\dot{\bar{}} \dot{\bar{}}$  dire PAM || pour  $\dot{\bar{}} \dot{\bar{}} \dot{\bar{}}$  dire POM

Pour  $\dot{\bar{}} \dot{\bar{}}$  (trois croches répétées) dire PA PA PA || Pour  $\dot{\bar{}} \dot{\bar{}}$  (trois croches) dire PA LA LA

Pour  $\dot{\bar{}} \dot{\bar{}}$  (deux croches répétées) dire PA PO || Pour  $\dot{\bar{}} \dot{\bar{}}$  (deux croches) dire PA LA

## Tendres vocalises.

Pour chœur mixte.



1\*: o/ou (presque bouche fermée)

2\*: a/e

3\*: i/u

4\*: alternez la, a.

# Tendres vocalises.

TRISTAN-PATRICE CHALLULAU.

## Amoroso

\*5 2 Tenori e  
2 Soprani

\*5 2 Baritoni e  
2 Mezzo

\*5 2 Bassi e  
2 Altii

\* ou, o presque bouche fermée...

\* toutes les voix sont  
doublées à l'octave... créant ainsi  
une sonorité chorale peu entendue  
jusqu'alors dans la musique savante.  
(Surtout les des divisis!)

Handwritten musical score for three staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves contain accompaniment with longer note values and some rests.

Handwritten musical score for three staves. The top staff has a melodic line with some notes marked with a sharp sign. The middle and bottom staves have accompaniment with notes marked with a sharp sign and a cross. There are some handwritten annotations like 'x' and '8'.

\* les divisis sont également doublés à l'octave.

Handwritten musical score for three staves. The top staff has a melodic line with a fermata over the final note. The middle and bottom staves have accompaniment with notes and rests. There are some handwritten annotations like '3' and '8'.

Sans lenteur (♩)

Ten. 1 e Sop. 1

Ten. 2 e Sop. 2

Bari e Mezzo

Bassi e Alti

(4)

\* a

\* a

\* a

\* a

\* a pouvant se fermer presque jusqu'au "e" selon le désir de l'interprète.

3

Plus vif subitement.

Handwritten musical score for the first system, featuring four staves. The top staff begins with a triplet of eighth notes. The music includes various rhythmic patterns, accidentals (sharps and naturals), and slurs across the measures. The bottom staff contains a bass clef and rests.

Handwritten musical score for the second system, featuring four staves. The music continues with complex rhythmic figures, including sixteenth and thirty-second notes, and various accidentals. Slurs and ties are used throughout the system.

Handwritten musical score for the third system, featuring four staves. The music concludes with a triplet of eighth notes in the bottom staff. The system ends with a double bar line.



Lent accel --- Andante rall --- Tpo      rall --- Tpo (Andante)

Ten. 1 e Sop. 1.  
\* la a la a la a      la a la a la a

Ten. 2 e Sop. 2.  
\* la a la a la a

Barri e Mezzo.  
la a la

Bassi e Alti.  
\* toujours alterner la puis a      la a la

rall e dim --- Tpo

22

Tutti\* → solo      Tutti

\* Dim. encouant les voix une à une

Handwritten musical score for four staves. The notation includes various note values, rests, and dynamic markings. The first staff has a 3/4 time signature. The music is written in a single system.

Rall - - - Tpo

Handwritten musical score for four staves. The notation includes various note values, rests, and dynamic markings. The first staff has a 3/4 time signature. The music is written in a single system. Performance instructions include "à 2", "Tutti", "Solo", and "Tutti Pp".

\* Dim. en coupant les voix

dolce e pp molto

Handwritten musical score for four staves. The notation includes various note values, rests, and dynamic markings. The first staff has a 3/4 time signature. The music is written in a single system. Performance instructions include "dolce e pp molto" and "\* Dim. en coupant les voix une à une en alternant hommes/femmes".

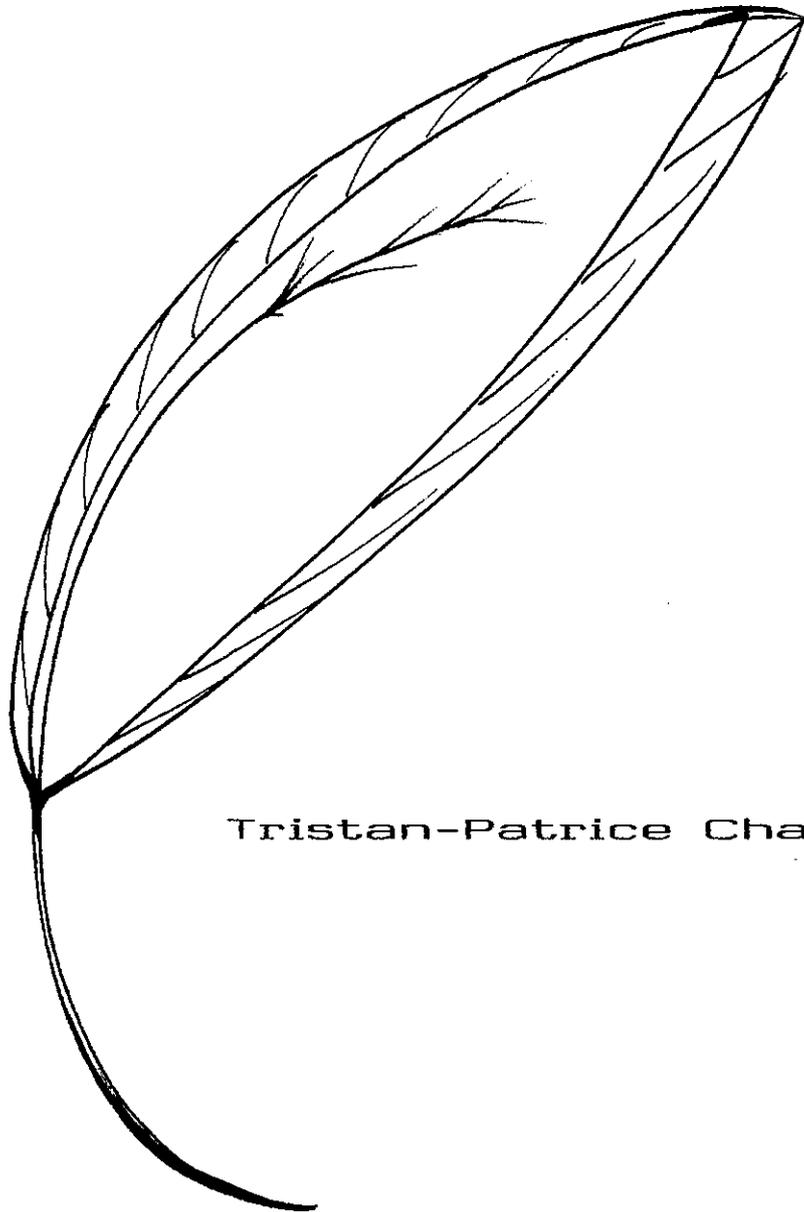
\* Dim. en coupant les voix  
une à une en  
alternant hommes/femmes

\*a = finir ad lib. en agitant vos feuilles de musiques, PPPP, en signe d'adieu dans une vague rumeur s'estompant peu à peu.

## Printemps...

Choeurs mixtes à capella, colorés de piano.

Durée: env. 9 min.



Tristan-Patrice Challulau.

Lune

S  
 A  
 T  
 B  
 P.

Ad Lib (Tutti) *in misura (poco andante)*  
 1<sup>o</sup> Solo  
 Laha o u ou laha  
 Laha (Tutti) o i ou a  
 ou  
 pp  $\leftarrow$  mp  $\rightarrow$  p  
 FF  
 l.v.  
 l.v. al niente  
 3  
 Port

Très lent

(div.) *rall*

(a) o a ou u i i a  
 (a) ala pa  
 8<sup>va</sup> ou lu ou lou pou dou  
 o u ulu pu pi  
 Tacet  
*rall*

Refrain

T. *F, cantando*

8 *Per le Per le d'om-bre Per le dom-*

P. *FF, comme des cloches* *(Sempre FF)*

3/4 2/4 3/4

Ped → Ped →

T. *bre gla-rie gla-rie é cla-*

8 2/4 3/4 2/4

P. *FF, comme des cloches* *(Sempre FF)*

Ped → *1-1* *5* Ped →

Handwritten musical score for the first system. The top staff is a vocal line in treble clef with lyrics: "tée", "é da", "tée". The bottom staves are piano accompaniment in treble and bass clefs. The time signature is 3/4. The score includes a repeat sign and a "Ped" (pedal) marking with an arrow pointing right.

Handwritten musical score for the second system. The top staff is a vocal line in treble clef with lyrics: "gla cie", "Per-le d'ombreglie", "é cla tée", "de de dans". The bottom staves are piano accompaniment in treble and bass clefs. The time signature is 2/4. The score includes a repeat sign, a "Ped" (pedal) marking with an arrow pointing right, and a "nall" (ritardando) marking.

# Appel

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves and piano accompaniment.

**Vocal Part:**  
Soprano: *F* (div.) *Deep* *thick* *Solo (eco)* *lips* *Deep* *thick*

**Piano Part:**  
Tempo: *Ad lib*  $(\frac{4}{4})$  *Energique*  $(\frac{2}{4})$  *rall-* *Ad lib*  $(\frac{4}{4})$  *Energique*  
Pedal: *Ped* →

Continuation of the vocal and piano parts.

**Vocal Part:**  
Soprano: *st/3* *lips* *st/3* *st/3* *solo* *(Tutti)* *Deep* *thick* *lips* *and - furry*

**Piano Part:**  
Tempo: *Ad lib*  $(\frac{4}{4})$  *Energique*  $(\frac{2}{4})$   
Pedal: *Ped* →

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "on", "ou", "é". The second staff is another vocal line with lyrics: "ou", "a", "an". The third staff is a piano accompaniment line with lyrics: "seaweed", "a", "ou". The fourth staff is a bass line with lyrics: "i", "u". The fifth staff is a piano accompaniment line with lyrics: "Ped" (pedal) and arrows indicating pedal changes. The score includes tempo markings: "rall ---", "Lento assai (4/4+n)", and "(4/4+n)". There are also dynamic markings like "8" and "40".

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "on", "é". The second staff is another vocal line with lyrics: "é", "e". The third staff is a piano accompaniment line with lyrics: "a", "e", "La bou-che", "in-ti-me". The fourth staff is a bass line with lyrics: "e", "a". The fifth staff is a piano accompaniment line with lyrics: "relâcher peu à peu la ped." (release the pedal little by little). The score includes tempo markings: "(rall)", "(5/4+n)", and "(4/4) Energique". There are also dynamic markings: "Sub FF" and "Sub F".

FFF div.

Solo

o la o a u ou o ou

Tutti div. bou

ad lib.

che

noire

1 2

Ad lib

4  
4

Lento, couper les

(lento)

Ped →

Tacet.

Solo

ne o i o ha hou la

et ma-ri

(3/4) Energique rall - - Ad lib

sons dans l'ordre indiqué

Tacet

Tacet

Tacet

5

4 7

3

6

(4)

Handwritten musical score for a vocal and piano piece. The score is written on five staves.

- Staff 1 (Soprano):** Starts with a *Solo* marking and *Tutti div.* instruction. The melody includes notes for "ma - ri - ve - fae - ru - re re fae ru".
- Staff 2 (Alto):** Lyrics: "ma - ri - ve - fae - ru - re re fae ru".
- Staff 3 (Tenor):** Lyrics: "ma - ri - ve - fae - ru - re re fae ru".
- Staff 4 (Bass):** Includes a *(div.)* marking and *tutti dim.* instruction.
- Staff 5 (Piano):** Features dynamic markings *(3/4) FFF sub*, *(4/4)*, *(3/4)*, *(2/4)*, and *Ad lib*. It includes a *staccato* marking and *staccato* markings.

Performance instructions include *Solo*, *Tutti div.*, *FFF*, *tutti dim.*, *staccato*, and *Ad lib*. Pedal markings (*Ped*) are present at the bottom of the piano part.

Handwritten musical score for a piano solo section, consisting of five staves.

- Staff 1 (Soprano):** Starts with a *Solo* marking and *Tutti Tacet* instruction.
- Staff 2 (Alto):** Features a *FFF* dynamic marking and a *staccato* marking.
- Staff 3 (Tenor):** Features a *FFF* dynamic marking and a *staccato* marking.
- Staff 4 (Bass):** Features a *FFF* dynamic marking and a *staccato* marking.
- Staff 5 (Piano):** Features a *FFF* dynamic marking and a *staccato* marking.

The score includes dynamic markings *FFF* and *staccato* throughout the piece.

Requiem

Handwritten musical score for the first system of 'Requiem'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Re qui em'. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part is labeled 'TALET.' and includes a treble and bass clef. The lyrics are: 'Re qui em'.

Soprano: ou  
Alto: a  
Tenor: ou  
Bass: Re qui em

Measure 1: (4/4)  
Measure 2: (3/4)  
Measure 3: (4/4)  
Measure 4: (3/4)  
Measure 5: (2/4)

TALET.

Handwritten musical score for the second system of 'Requiem'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'a on Re qui em a e - ter nam'. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part includes a treble and bass clef. The lyrics are: 'a on Re qui em a e - ter nam'. The word 'div.' is written above the first measure of the second system.

Measure 1: a  
Measure 2: on  
Measure 3: Re qui em  
Measure 4: a  
Measure 5: e - ter nam

Measure 1: (4/4)  
Measure 2: (3/4)  
Measure 3: (4/4)  
Measure 4: (3/4)

div.

Re-qui-em ae-ternam

Ad lib

\* couper les sons dans l'ordre indiqué.

(4)  
(4)

div.

Do-na e-is

(ad lib)

(3)  
(4)

(4 2)  
(4+4)

(3)  
(4)

(4)  
(4)

(3)  
(4)

(2)  
(4)

Handwritten musical score for three voices and bass. The top three staves are vocal parts with lyrics "e" and "is". The bottom staff is a bass line with lyrics "Re-qui-em" and "rall". There are handwritten annotations "(3)" and "(4)" on the left side.

Orion

Handwritten musical score for piano accompaniment. The top two staves are empty. The bottom two staves contain piano music with lyrics "Coro Tacet" and "Tres lent . = 52". Pedal markings "Ped" are present at the bottom.

Magie

Tutti: PP, dolce al fine,

• = 7/2

PP dolce sempre

Ped →

Ped →

Ped →

Ped →

Solo

wa

ter of

consequing

Ad lib.

St3 espress.

Col Ped

Ped →

Ped →

Handwritten musical score for a vocal and piano piece. The score is divided into four measures. The vocal line (top staff) has lyrics: "wa-ter of con". The piano accompaniment (middle and bottom staves) includes dynamic markings: "Sempre PP dolce tutti" (written across the first two measures), "Coro cresc." (written across the third and fourth measures), and "F espr." (written below the fourth measure). Performance instructions include "Ped" (pedal) arrows under the first three measures and "Col Ped." (colored pedal) under the fourth measure. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line has notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords and moving lines in both hands.

Handwritten musical score for a piano piece. The score is divided into four measures. The first measure has a "rall" (rallentando) marking and a "sfz" (sforzando) dynamic. The second measure has "Tpo" (tempo) and "PP, dolce" (pianissimo, dolce) markings. The third measure has "FF" (fortissimo) and "PP dolce" markings. The fourth measure has "PP dolce" markings. Performance instructions include "Ped" (pedal) arrows under the first, second, and third measures. The key signature has two sharps (F# and C#). The time signature is 4/2. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Handwritten musical score for a piano piece, consisting of two systems of staves. The first system has five staves, and the second system has four staves. The notation includes notes, rests, and dynamic markings like 'a' and 'ou'. The first system shows a complex melodic line in the upper staves and a bass line in the lower staves. The second system continues the piece with similar notation.

Handwritten musical score for a piano piece, consisting of four staves. The notation includes notes, rests, and dynamic markings like 'a', 'tutti', 'Solo con', and 'Suming'. A 'Ped' marking with an arrow is at the bottom. The first staff has a long note with a fermata. The second staff has a similar note with a fermata. The third staff has a melodic line with a fermata. The fourth staff has a bass line with a fermata.

Femmes

Handwritten musical score for 'Femmes'. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The lyrics are: 'la para la para para la', 'Hippa! surge!', and 'la pala pa'. The piano part includes the instruction 'Piano tacet'. The tempo is marked 'Tpo Vivo'. The score is divided into measures with time signatures: Ad Lib, (9/8), (6/8), (9/8), and (6/8).

Continuation of the handwritten musical score for 'Femmes'. The lyrics are: 'a la para pa la para pa la para pa'. The piano part includes the instruction 'Piano tacet'. The score is divided into measures with time signatures: (9/8) and (6/8).

Handwritten musical score for the first system. It consists of five measures. The top staff is a vocal line with lyrics: "ho la para pa", "a la para pa", "a io", and "Hip-ped surge!". The second staff is a piano accompaniment line with lyrics: "a la para pa". The bottom two staves are empty. Performance markings include "(9/8)" in the second measure, "Solo" in the fourth measure, and "Ad lib (9/8) Tpo" in the fifth measure.

Handwritten musical score for the second system. It consists of five measures. The top staff is a vocal line with lyrics: "and", "rine for-get-ful", and "la para pa". The second staff is a piano accompaniment line with lyrics: "ma rine for-get-ful", "la para pa", "la para pa", and "la para pa". The bottom two staves are empty. Performance markings include "(6/8)" in the first measure and "(12/8)" in the second measure.

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The lyrics are: "la para pa la para pa la para pa la para no oui". The tempo is marked  $\frac{9}{8}$  rall. The piano part includes a bass line with notes and rests, and a treble line with chords and melodic fragments.

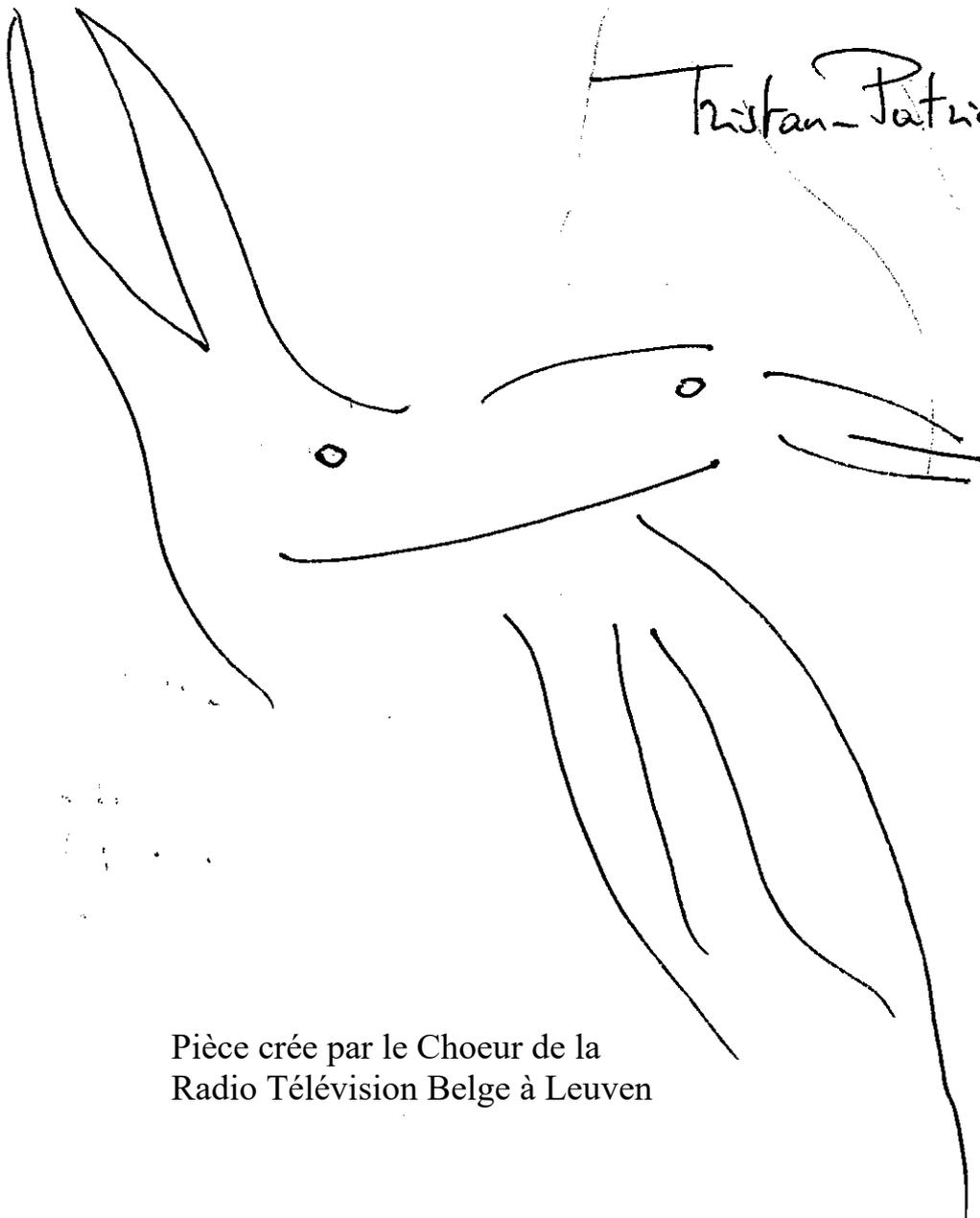
Handwritten musical score for the second system. It consists of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The lyrics are: "a on a on a on". The tempo is marked  $\frac{6}{8}$  Tpo. The piano part includes a bass line with notes and rests, and a treble line with chords and melodic fragments.

Handwritten musical score for a piece with vocal lines and guitar accompaniment. The score is in 3/4 time and consists of five measures. The vocal lines are in treble clef, and the guitar accompaniment is in bass clef. The lyrics are "no la", "la para la para no la", and "no la". The guitar part includes a "18" marking in the first measure and chord diagrams in the fourth and fifth measures.

Handwritten musical score for a piece with vocal lines and guitar accompaniment. The score is in 3/4 time and consists of four measures. The vocal lines are in treble clef, and the guitar accompaniment is in bass clef. The lyrics are "la para no", "oi", "la para la para no la pa", and "pa". The guitar part includes a "18" marking in the first measure and chord diagrams in the second, third, and fourth measures. A "2" marking is above the first measure.

Une fille oiseau  
Pour Chœur

Tristan-Patrice Challulau



Pièce créée par le Chœur de la  
Radio Télévision Belge à Leuven

## Une fille oiseau, quatre poèmes en hommage à Dylan Thomas.

Une fille oiseau dément dormant friable près des ailes de fuite de l'aimé:  
Qui oiseau animal et fleur au sommeil infidèle.

Et les moineaux mangeant une ultime fois (comme les oiseaux joyeux)  
Les restes de mon coeur épars sur l'enclume de ton amour:  
Anatomiste farouche qui sculpte les coeurs à l'arête vive de son diamant.

...Tu es beau mon chéri, tu es si doux... Je t'aime...  
...mon amour douceur... Je t'aime, et je suis ce coq?...  
La crête de tes phrases cruelles changent mon oiseau de pierre en oiseau de boue  
Et tu es aujourd'hui ce coq, sinistre oiseau de Basse-Cour et fière charogne  
Qui fusille l'aube, l'amour et l'innocence.

Les âmes des oiseaux massacrés font voile alors que l'oiseau du plaisir siffle  
Dans une rue sans joie où les langues à l'humide labeur  
Lapent la boue!

# UNE FILLE OISEAU...

Prélude, quatre poèmes en hommage à Dylan Thomas et épilogue;

pour chœur mixte a capella.

## Prélude:

**Soprano (S):** *Rapide*  
Con forza  
Sempres FF  
e e i o i o a i a e  
e e i o i o a i a e

**Alto (A):**  
(\*) u e i o i o é en or an  
Sempres FF al fine  
e e i o i o a i a e  
e e i o i o a i a e

**Tenor (T):**  
18  
(\* voyelles du 1<sup>er</sup> poème)

**Bass (B):**

*\* répéter la même note.*

**Alto (A):**  
eu  
ei  
o to é  
u e

**Alto (A):**  
eu  
o  
e  
a  
e

**Tenor (T):**  
18  
e  
in i e  
a  
e

**Bass (B):**  
e  
in i e  
a  
a o

**Soprano (S):** *FF*  
en  
an  
e u i e  
e e i o i o  
a roll

**Alto (A):**  
en  
an  
e u i e  
e e i o i o  
a senza dim

**Tenor (T):**  
18  
en  
an  
e u i e  
e e i o i o  
a senza dim

**Bass (B):**  
en  
an  
e u i e  
e e i o i o  
a senza dim

*Tempo 1<sup>o</sup> ben accentuato*  
*Sub FF*  
*dim molto*  
*dim*

**Page-Footer:** 148

Lento, dolce

Molto P sempre

(6/4)\*      (3/4)      (4/4)

une fille oiseau      dément      dormant

an —

\* on utilisera plus une battue à la noire (à la pulsation) qu'une battue suivant les changements de mesure.

(3/4)      (4/4)      (3/4)      div. Poco (3/4)      div. Poco (3/4)      (5/4)

fiable      près des ailes de fuite      de l'aimé —      qui oiseau —      animal et fleur

Sempre P      rall      Tpo      rall      Tpo

fiable      près des ailes de fuite      de l'aimé      qui oiseau      animal et fleur

(4/4)      div. Poco (5/4)      (7/4)      enchaîner

au sommeil —      in fi de —      le —

rall      Tpo

au sommeil —      in fi de —      le —

1'15"

Vif, tendu.

Et les moineaux et les moineaux mangeant Ah — teh ch ch ch cha

et les moineaux et les moineaux mangeant Ah — teh ch ch ch cha

\* répétez la même note

une ultime fois. Teh ch ha a (comme les oiseaux joyeux) Ah — oh

Sempre F une ultime fois Teh ch ha a (comme les oiseaux joyeux) Ah — ah

Tempre F

ad lib

et les moineaux mangeant les restes de mon cœur Ah

et les moineaux mangeant les restes de mon cœur Ah

Plus lent (12/4) rallento Vif rall.

tenir. tenir. tenir. tenir jusqu'au moment de reprendre la note

Vif cresc FF P cresc Sub più piano

les restes épars sur l'enclume Ah — Ah — Ah — de ton a mour de ton

cresc FF P cresc Sub pp

les restes épars sur l'enclume Ah — Ah — Ah — de ton a mour de ton



tempo viv  
Fsub

-mour a na to miste ta rouche qui sculpte les coeurs Ah Tha Tho o a

oh kah

8 -mour a na to miste ta rouche qui sculpte les coeurs Rho Eci

F Tho Tho

(A)

l'arête vive de son diamant Ah

rall - - - Modéré, sans lenteur et simple

Solo de son diamant

(H)

112"

(sans trainer) P sempre

(A) tu es beau mon chéri, t'es si doux (ou) j'et'aim-me (e)

Sop. solo MP sempre dim

3

Ah mon a mour douceur

(Sop) (H)

(c) P sempre

(alt) (H) (c)

Ten. solo comme un ni -

8 Sub FF Ah (dim)

4

(tutti) sub PP

libre, rubato, sans lenteur

S: Ah sub PP (a) — ah — all'urto, ou —

A: (a) —

T: *tutti* La crote de tes phra-ses change mon oi-seau de piere en oi-seau de boue — dim alente

B:

oh je tui-me ah — et

P e crese

P e crese et tu es au-jour-d'hui ce coq

je suis ce coq? oh non non non non —

*molto*

P e crese *molto*

si-nistre oi-seau de bas-se

FF  $\frac{8}{2}$

Sub P

cour et fiere charn-gre Ah a — ce coq qui fusille

enchaîné

Sempre P

l'aube l'a-mour et l'in-no-cen-ce

Solo et l'in-no-cen-ce

IV

Plus lent, ad lib

ad lib Modéré

rall... a ou — ou —

MP sempre

Ah — tho —

MF sempre les âmes des oiseaux

(un peu en dehors)

Sop. Solo

a-lors que l'oiseau du plaisir siffle

massacrés font voile dim. (MP sempre)

MF dans une rue sans joie dim... P

où les langues à

Sop Solo

rall... \* une autre soliste \*

l'apert la boue ou —

MF l'apert la boue P MF ou

ou —

rall... sempre rall... edim.

Phénix la bête

6

Epilogue:

*Sans lenteur* *rall.* *Tutti* *tempo* *rall.* *tempo* *(9/8)*

*fil - le* *tenir les notes jusqu'au* *signeix* *(9/8)* *Puè espressivo (F)*

*MF* *Andim* *a - port: tho a -*

*oi - seau de - mort* *rall.* *tempo* *rall.* *(3/8)* *P sub e cresc* *Puè mosso*

*Mon cœur* *a - mour* *tempo* *dim*

*mon cœur* *Puè forte* *amour* *(on)* *ff cresc* *dim*

*mon* *a - mour* *rall.* *tempo* *rall. molto*

*de l'a - rêrive* *de Sinda - mant*

*(2/8)* *(11/8)* *(4/8)* *(17/8)* *rall* *(1/8)* *(5/8)* *(3/8)*

*glus sempre* *accél tempo* *MF*

*glus sempre \*couper le son lors de* *(a)*

*\* et se passe ainsi les uns*

*glus plus* *aux autres ceuban tonne;*

*Plan - be Plan - mour et in - no - lan - ce*

*(7/8)* *rall.* *Solo P simile* *rall.* *P*

*Solo P dolce* *la - beur la - bone la* *a -* *a -* *om vib.* *a -*

*oi - seau la - beur la - bone la* *a -* *a -* *ppp sub.* *om vib.* *a -*

*-me* *fine*



Pièce créée par le London Philharmonic Choir au Festival de Huddersfield  
sous la direction de John Wood.

## **.FARBEN**

### **.Pour 12 voix a capella**

Cette pièce vocale s'articule sur deux oeuvres de Maurice Ohana, le 4° prélude et la 9° étude. Dans ces pièces non seulement des tempi différents se superposent mais également des caractères opposés.

Dans sa 9° étude il demande deux tempi et caractères différents à la M.D et deux tempi à la M.G divisant ainsi l'esprit du pianiste en quatre.

Nous pouvons penser que le terme de polyphonie ne donne plus une représentation exacte de cette musique; nous pensons à celui de polysémie.

C'est donc cette polysémie citée, développée, modifiée qui sert de point de départ à une nouvelle pensée musicale(\*1) issue de l'hommage.

(\*1) Ici le complexe "harmonique" ne permet pas de prendre Ives -par exemple- comme antécédent à cette pensée.

B.F : Bouche fermée

B.O : Bouche ouverte

Les voyelles durent jusqu'au changement inscrit dans la partition.

Pages 9/10: il est possible de se fier (approximativement) à la graphie, mais il est préférable de choisir un chef pour chaque "pupitre de tempo".

Pages 11 et suivantes: le chef de chœur supervise les départs, les balances, et surtout le respect et au maintien des caractères divers qui sont les composants essentiels de la musique.

Par ailleurs, on ne peut se fier à la graphie. Donc les chefs de "pupitre de tempo/caractère" doivent être absolument rigoureux sur le chemin de cette nouvelle voie musicale. (Surtout le pupitre de l'accélééré très progressif de 44 à 80 = ♩ car il doit s'inscrire dans la même durée que les deux autres, soit une durée de 59" à 1'04".) (\*2)

(\*2) Bien sûr le chef de l'ensemble peut choisir une autre macro-durée pour ces séquences, dans ce cas il suffit simplement de calculer les nouveaux tempi.

**\*FARBEN\***  
\*Pour 12 voix a capella\*

Tristan-Patrice Challulau.  
1998.

Durée ≈ 10'

*LN PEU VIF*

Sop 1

Sop 2,3

Alti 1,2,3

Ten. 1,2

Ten.3 BaB1

BaB 2,3

HP >

1

B.F. > pp

S<sub>1</sub>  
 S  
 2,3  
 (B.F)  
 A  
 1,2,3  
 (B.F)  
 T  
 1,2  
 (B.F)  
 T<sub>3</sub>  
 B<sub>1</sub>  
 (B.F)  
 B  
 2,3

S<sub>1</sub>  
 S  
 2,3  
 A  
 1,2,3  
 T  
 1,2  
 T<sub>3</sub>  
 B<sub>1</sub>  
 B  
 2,3

B.O FFsub  
 A  
 B.O FFsub  
 A  
 B.O FFsub  
 A  
 B.O FFsub  
 A  
 FF  
 A

Handwritten musical score for five voices and bass. The score is written in G major and 3/8 time. The instruments are Soprano (S1), Soprano (S2,3), Alto (A 1,2,3), Tenor (T 1,2), Bass (T3 B1), and Bass (B 2,3). The music features various dynamics and articulations.

Annotations include:

- B.F. P poco rilievo* (Soprano)
- B.F. PP* (Soprano 2,3)
- (a2) B.F. PP* (Alto)
- B.F. PP* (Tenor)
- B.F. PP* (Bass T3 B1)
- (MP) B.F.* (Bass B 2,3)
- (o)* (Bass B 2,3)
- in rilievo* (Bass B 2,3)
- (b)* (Soprano 2,3)

Handwritten musical score for five voices and bass, second system. The score continues in G major and 3/8 time.

Annotations include:

- (P)* (Soprano)
- (PP)* (Soprano 2,3)
- (PP)* (Tenor)
- (MP)* (Bass B 2,3)

S1  
 S 2,3  
 A 1,2,3  
 T 1,2  
 T3 B1  
 B 2,3

B0  
 A  
 A  
 A  
 A  
 A  
 B.0  
 A

(23)

S1  
 S 2,3  
 A 1,2,3  
 T 1,2  
 T3 B1  
 B 2,3

Tutti = DIM

TA — 0  
 TA — 0

1. solo  
 2. solo  
 (10)  
 (B1 solo)  
 (B2 solo)

UN PEU PLUS VIF

Musical score for 'UN PEU PLUS VIF'. The score is written for six parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and two Bass parts (T3/B1 and B). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *P* (piano), *mf* (mezzo-forte), and *(solo)*. It features various musical notations including slurs, accents, and fingerings. The lyrics are: 'ou', 'ou', 'A ou DA', 'A ou TA', '(F)A ou DA', 'A ou No'. The piece concludes with a 3/4 time signature change.

PLUS CALME

Musical score for 'PLUS CALME'. The score is written for six parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and two Bass parts (T3/B1 and B). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *(a3)*. It features various musical notations including slurs, accents, and fingerings. The lyrics are: 'ou', 'ou', 'A', 'A', 'ou', 'ou'. The piece concludes with a 3/4 time signature change.

Musical score for the first system, featuring vocal parts (S1, S2,3) and piano accompaniment (A, T, T3, B). The score is in 4/4 time. The vocal parts (S1, S2,3) have a treble clef and a 4/4 time signature. The piano accompaniment (A, T, T3, B) has a bass clef and a 4/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings like *(pp)*, *NU*, and *A*.

Musical score for the second system, continuing the vocal and piano parts from the first system. The score includes various musical notations such as triplets, slurs, and dynamic markings like *P, più espres.*, *o\**, *Tislo*, *NU (pp)*, and *Non*. The vocal parts (S1, S2,3) have a treble clef and a 4/4 time signature. The piano accompaniment (A, T, T3, B) has a bass clef and a 4/4 time signature.

\* il est possible d'introduire quelques consonnes pour faciliter la vocalise -

Tutti = più intenso

Score for the first system, featuring vocal parts (S1, S, A, T) and piano accompaniment (T3, B1, B). The score includes lyrics such as "LO", "A", "OU", "KU", "KOU (ΠΡ)", and "ΛΑ". It features various musical notations including triplets, slurs, and dynamic markings like "F, espress".

Score for the second system, continuing the vocal parts and piano accompaniment. The score includes lyrics such as "PÉ", "I", "A", "NI", "VE", "MU", and "zi (P)". It features various musical notations including triplets, slurs, and dynamic markings like "2° solo".

\* cf note page 6-

Handwritten musical score for Soprano 1 (S1), Soprano 2/3 (S 2,3), Alto (A 1,2,3), Tenor 1/2 (T 1,2), Tenor 3/Bass 1 (T3 B1), and Bass (B 2,3). The score is divided into three measures.

**Measure 1:** S1 has a melodic line with a 5-measure slur and lyrics "20". S 2,3 has a whole note chord. A 1,2,3 has a whole note chord with a 5-measure slur and lyrics "i". T 1,2 has a whole note chord with a 5-measure slur and lyrics "i". T3 B1 has a whole note chord with a 5-measure slur and lyrics "i". B 2,3 has a whole note chord.

**Measure 2:** S1 has a melodic line with a "rall." marking and a 3-measure slur, lyrics "sou". S 2,3 has a whole note chord. A 1,2,3 has a whole note chord with a "rall." marking and a 3-measure slur, lyrics "su i". T 1,2 has a whole note chord with a 3-measure slur and lyrics "su i". T3 B1 has a whole note chord with a 3-measure slur and lyrics "su i". B 2,3 has a whole note chord.

**Measure 3:** S1 has a melodic line with a 3-measure slur. S 2,3 has a whole note chord with a "2° solo" marking and lyrics "lon". A 1,2,3 has a whole note chord with a "(A2)" marking and lyrics "so". T 1,2 has a whole note chord with a "(A2)" marking and lyrics "so". T3 B1 has a whole note chord with a 3-measure slur and lyrics "so". B 2,3 has a whole note chord.

Handwritten musical score for Soprano 1 (S1), Soprano 2/3 (S 2,3), Alto (A 1,2,3), Tenor 1/2 (T 1,2), Tenor 3/Bass 1 (T3 B1), and Bass (B 2,3). The score is divided into three measures. Above the first measure, it says "TUTTI = CRESC".

**Measure 1:** S1 has a melodic line with a 3-measure slur and lyrics "A". S 2,3 has a whole note chord with lyrics "ou". A 1,2,3 has a whole note chord with a "(2°+3°)" marking and lyrics "in silico u li umi". T 1,2 has a whole note chord with lyrics "u i na o". T3 B1 has a whole note chord. B 2,3 has a whole note chord.

**Measure 2:** S1 has a whole note chord with lyrics "A". S 2,3 has a whole note chord with lyrics "ou". A 1,2,3 has a whole note chord with lyrics "ou". T 1,2 has a whole note chord with lyrics "ou". T3 B1 has a whole note chord. B 2,3 has a whole note chord.

**Measure 3:** S1 has a whole note chord with lyrics "A". S 2,3 has a whole note chord with lyrics "ou". A 1,2,3 has a whole note chord with lyrics "ou". T 1,2 has a whole note chord with lyrics "ou". T3 B1 has a whole note chord with lyrics "ou". B 2,3 has a whole note chord with lyrics "ou".

S<sub>1</sub>  
 S<sub>2,3</sub>  
 A<sub>1,2,3</sub>  
 T<sub>1,2</sub>  
 T<sub>3</sub>  
 B<sub>1</sub>  
 B<sub>2,3</sub>

FU F, assai  
 SU  
 OU F, assai  
 SI FU SI U

Tutti: FORT, intenso

S<sub>1</sub>  
 S<sub>2,3</sub>  
 A<sub>1,2,3</sub>  
 T<sub>1,2</sub>  
 T<sub>3</sub>  
 B<sub>1</sub>  
 B<sub>2,3</sub>

(a2)  
 (a3)  
 (100=0)  
 (100=0)  
 (66=1)

i ZA u zo ou 3

\*1: les alti, individuellement, font un trille modéré, ce sera donc la nonsynchronisation des traits qui donnera l'impression d'une "couche" rapide.

\*A: cf note page 9, + respirations non synco sauf indication contraire (ex: fin de cette mesure)

S<sub>1</sub> *A* *sub P pass.* *po* *A* *i u* *so* *zi*  
*max*

S<sub>2,3</sub>  
 A<sub>1,2,3</sub>  
 T<sub>1,2</sub> *66=d*  
 T<sub>3</sub> B<sub>1</sub>  
 B<sub>2,3</sub>

S<sub>1</sub> *44=d* *P, doux* *ACCEL pochissimo (a2)* *A pochissimo* *A*  
*66=d* *MP, insist* *pp très doux* *108=d*  
*é é é ...*

S<sub>2,3</sub>  
 A<sub>1,2,3</sub> **TACET**  
 T<sub>1,2,3</sub> *8*  
 B<sub>1,2,3</sub>

S<sub>1</sub>  
 S  
 2,3  
 A  
 1,2,3  
 T  
 1,2,3  
 B  
 1,2,3

*SEMPRE ACCEL pochissimo*  
*A pochissimo*  
*A*  
*(rit)*

8 E è E ...  
 A  
 E è E

S<sub>1</sub>  
 S  
 2,3  
 A  
 1,2,3  
 T  
 1,2,3  
 B  
 1,2,3

*(rit)*  
*SEMPRE ACCEL pochissimo*  
*A pochissimo*  
*AL*  
*80*  
*(pp sempre)*

ou

Handwritten musical score for Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The score is in G major and 3/4 time. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *gliss*, *44=*, *ACCEL. MOLTISSIMO A*, *P, doux*, *Ad lib - comme une saeta*, *MF Intenso A*, *108=*, *3/4*, *18*, *66=*, and *MP, ironique*.

Vocal lines include lyrics: "A ou è ou é A U", "OU", "É É É...", and "A - A É É".

Handwritten notes: "\*1 les alt: se valent à peu près en suivant la graphie des soprani".

Continuation of the handwritten musical score for Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). It includes dynamic markings like *(P)*, *intenso*, and *(b)*. The vocal lines continue with lyrics: "OU A OU A OU A O", "OU a U i", "OU A OU A", and "A é A é A O".

S 1,2,3  
 (cres) ou A o ou A  
 ALLE SEGRE POCHESSIMO A POCHESSIMO

A 1,2,3  
 sempre intenso (dim)  
 o ou a u o bbb o

T<sub>1</sub>  
 8 o A ou ou o

T<sub>2,3</sub>  
 8 ou o A o A

B 1,2,3  
 A è è o- A- è è A è è  
 5 3 3

S 1,2,3  
 con espress. o A LOU  
 3 3 80= P pass

A 1,2,3  
 mp, down FFsub P pass  
 # o # o # o A Ta o Lo

T<sub>1</sub>  
 8 (P, down) A A P dim

T<sub>2,3</sub>  
 8 ou o ou o o

B 1,2,3  
 (mp) A A A-è è è..A A- è è... o LA  
 3 3 3 3 5 3

F assai, dim al niente

S  
1,2  
 S<sub>3</sub>  
A<sub>4</sub>  
 A  
2,3  
 T  
1,2  
 T<sub>3</sub>  
B<sub>1</sub>  
 B  
2,3

PO KA LI  
 LA  
F assai e dim  
 PA  
F assai e dim  
 ZA  
F assai e dim al niente  
 SO  
F assai e dim  
 SU  
F assai e dim al niente

- Finis -