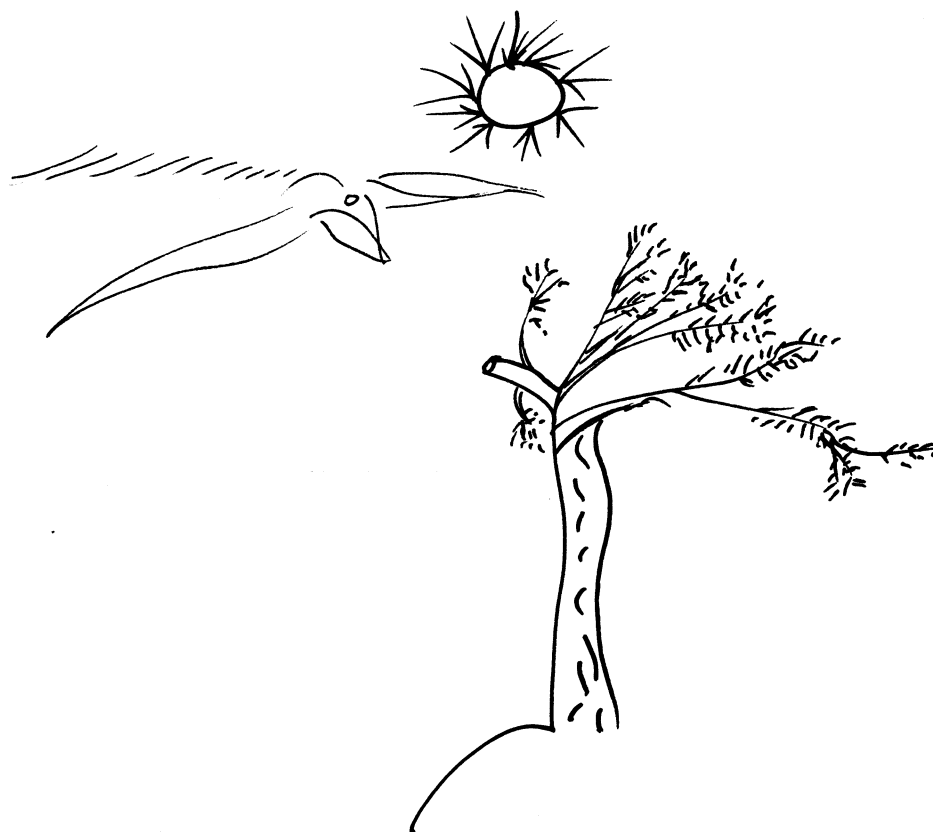


A Michel Barruol. Amicalement.

Birds at Round Top -Texas-

Tristan-Patrice Challulau.



L'ECRIT. Editeur.

22 rue Valrose. F.13090 Aix-en-Provence. France.

Tristan-Patrice CHALLULAU (Terre, à l'aube des années 60) est disciple de Louis Saguer et Franco Donatoni pour la composition.

Il a été élevé au rang de pianiste par Monique Oberdoerffer et Claude Helffer & au rang de claveciniste par Brigitte Haudebourg.

Membre de la Casa Velázquez à Madrid, il est lauréat de plus de 30 concours internationaux de composition dont le Wiener-Mozart-Hauptpreis lors du bicentenaire et le Premier Grand Prix du prestigieux 1° Grand Prix Reine Elisabeth à Bruxelles avec son 4ème concerto pour piano.

Compositeur auteur de plus de 150 œuvres - qui ont été jouées en Europe, Asie et Amériques -.

...Son travail de compositeur tend à maîtriser une écriture polysémique...

Et il est désormais l'inventeur du "dansé musical" tout comme Maurice Kagel fut en son temps l'inventeur du "théâtre musical"

Son répertoire pianistique va de Frescobaldi, Byrd, Couperin à Berio et aux études de Ligeti en passant par les variations Goldberg de J.S Bach, les variations Diabelli de Beethoven, les 12 études transcendantales 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 cahiers de la guitare)

" Flinke Musik für flinke Ohren... " (Wiener Zeitung)

" Obra muy interesante, con una rica orquestación y con momentos de unas veladuras sonoras que llevaron a mi imaginación las delicadas texturas de un Zobel... " (Ritmo, Madrid)

" C'est de l'authentique et de la belle musique... " (Le Maine)

" Musique descriptive qui laisse opportunément une grande marge à l'imagination. " (Le Soir, Bruxelles)

" ...Eine Art Bekenntnis zur Klangschönheit... " (Kronen Zeitung)

" Each Challulau's work had differences as well as his own personal stamp of an almost naïve and open-minded 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

88 = \flat

MF, tendu

tongueram

Poco più lento

con forza

*1 vib. molto

*1 baisser d'environ $\frac{1}{4}$ ton en tournant l'embouchure

cort.

vib. molto

Più mosso

P, sempre leggero

(P possible)

FF sub

Ad lib, molto forte

P, dolce

Ad lib, molto forte

flat flat flat flat flat flat

harm

flat (repet ad lib) flat (repet ad lib) flat flat

P

Con forza

harm

harm

*1 en tournant l'embouchure.

P, dolce

Très lent

dim molto

Très lent

sempre dolce

(harm ad lib ...)

2

Presto
MP *leggero*

2° fois, silence plus long!

2° fois, silence plus court!

Molto più lento

*1 Repet ad lib 9 ou 11 ou 13

rall - - molto - - -

Calme P (120=♩)

Handwritten musical notation for the first system. It features a treble clef and an 8/8 time signature. The notation includes various notes with stems and beams, some with dynamic markings such as *MF*, *P*, and *PP*. There are also some handwritten annotations like *bibi* and *bi* above the notes.

Handwritten musical notation for the second system. It continues with a treble clef and 8/8 time signature. Dynamic markings include *P* and *PP*. Performance instructions such as *Rall* and *Perussion de clés* are written above the staff. There are also some rhythmic markings like *F* and *slap*.

Handwritten musical notation for the third system. It features a treble clef and 8/8 time signature. Dynamic markings include *P*, *PP*, and *subF*. Performance instructions like *acel* and *Perusc* are present. There are also some circled numbers like *(x4)*.

Handwritten musical notation for the fourth system. It features a treble clef and 8/8 time signature. Dynamic markings include *P* and *PP*. Performance instructions such as *Tpo calme*, *rall*, and *Perussion de clés* are written above the staff. There are also some rhythmic markings like *F* and *slap*.

Handwritten musical notation for the fifth system. It starts with the tempo marking *Vif 160=♩*. The notation includes a treble clef and 8/8 time signature. Dynamic markings include *F* and *P*. Performance instructions like *lent* and *(P poss.)* are present. There are also some circled numbers like *(x3)*.

Handwritten musical notation for the sixth system. It features a treble clef and 8/8 time signature. Dynamic markings include *P* and *PP*. Performance instructions like *PP, avec de l'air dans le son* are written below the staff. There are also some rhythmic markings like *F* and *slap*.

(l'env.)

Flûte

F sfz \rightarrow p Ad lib. (Zent) \rightarrow F \rightarrow P

Marimba (Grand Marimba)

entretenir le son *1 \rightarrow entretenir le son *1 \rightarrow entretenir le son *1

ppp sfz ppp

*1 entretenir le son par un léger trémolo.

Flûte

balayage d'harmoniques

Marimba

simile *1 dim. *1 F sfz dim. *1 dim. *1

P

(\rightarrow o = dim al niente)

Flûte

balayage d'harmoniques

PP espess

Marimba

dim. *1 dim. dim.

pp ppp sfz ppp

Flûte

P marc

sempre marc

secco

Marimba

dim.

P marc

sempre marc

secco

Vif *1 MF sempre
 (repet) > > > repet

Vif *1
 > repet

MF sempre
 *1 bien marquer les accents.

repet

(4)

repet

rall --- Vif (4)

rall --- Vif

repet

repet

repet

> repet

> repet

> repet

repet

repet

repet

Flûte

Marimba

F CALME

Flûte

Marimba

harm. {88=}

11Dscale

repet etc rall

alternen les 2 mains (dur/doux)

Flûte

Marimba

harm bref

vif rall

-1/3 ton

Alternen toujours les deux mains

(alternen) (alternen)

Flûte

Marimba

rall

Très Vif

repet x3

rall molto

repet x2

alternen les 2 mains

pp (alternen)

Flûte

Marimba

rall. resp.

entretenir

tenir jusqu'à la fin du souffle

diminuente

2 baguettes douces

entretenir

Round Top
Le 21 juin

L'ÉCRIT

22 rue Valrose

13090 Aix-en-Pce. France