

[S.23159b]

Autour de Saint-Saëns...

(1835/1921)

Elégie (Jules Massenet 1842-1912) (Doigtés & autres : T.P. Challulau)

[Pour piano en 1866, reprise chant/violoncelle en 72, et dans les Erinnyes (musique de scène pour Leconte de Lisle) en 1873...etc.]

The musical score is written for piano in 4/4 time. It begins with a tempo marking of **Lent** (♩ = 52) and a dynamic of **mp**. The first system includes a **precipitato** section with a **(Rit.)** marking, followed by a **Tpo.** section and a **(poco Rit.)** section. The tempo then changes to **(♩ = 63)** with a **Poco più mosso** marking. The score is divided into several systems, each with detailed fingering (1-5) and articulation marks. A section labeled **1ère fois** includes a **più f** and **espressivo** marking. The final system includes a **2ème fois** section with a **rit. molto** marking and a **trem.** (trémolo) marking. The piece concludes with a fermata over the final chord.

(Durée ≈ 2'12'')

Aquarium

(Extrait du Carnaval des animaux -1886-)

Camille Saint-Saëns
(1835/1921)

-Transcription & ornementation : T.P. Challulau-

Andantino (♩ = 80)
Attention, M.D : clé de sol 8 alta !

Rappel, M.D : clé de sol 8 alta !

Musical score for the first system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *loco* and *Reo*. There are asterisks indicating specific notes.

Musical score for the second system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Reo*. There are asterisks indicating specific notes.

Musical score for the third system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Reo*. There are asterisks indicating specific notes. The text "*Tenir le pouce (mélodie)*" and "*reprise obligée*" is present.

Musical score for the fourth system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *con Reo*. There are asterisks indicating specific notes. The text "*Rappel, M.D : clé de sol 8 alta !*" and "*reprise obligée*" is present.

Musical score for the fifth system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *stacc. sempre* and *loco trem.*. There are asterisks indicating specific notes.

Musical score for the sixth system of page 6. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *con poco Reo*. There are asterisks indicating specific notes. The text "*non legato*" and "*8va*" is present. A box contains the text "*Durée : 2'02'' max.*".

Alban Berg
[1885-1935]
Wozzeck, acte III, 3^e scène (à la taverne) 1925
Transcription, doigts & autres : T.P. Challulau

Musical score for the first system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Schnell polka* and *ff*. The tempo is marked $\text{♩} = 151$. The text "*(Wozzeck chante)*" and "*Tantzt Al-le*" is present.

Musical score for the second system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *ff sempre*. The text "*tantzt nur zu*", "*Springt,*", "*schwitzt*", and "*und stinkt*" is present.

Musical score for the third system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *ff*. The text "*noch ein-mal*" is present.

Musical score for the fourth system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *ff*. The text "*der Teu-fel!*" and "*Es*" is present.

Musical score for the fifth system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Più lento* and $\text{♩} = 69$. The text "*rit - ten drei Rei - ter wohl an den Rhein ...*" is present.

Musical score for the sixth system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Calmo* and $\text{♩} = 60$. The text "*Me in Wein ist gut, Mein Bier ist klar...*" and "*Meno*" and $\text{♩} = 52$ is present.

Musical score for the seventh system of page 7. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The music is heavily ornamented with fingerings and slurs. The bass clef has a key signature of one flat (Bb) and a 2/4 time signature. The music is marked with *Schnell polka* and $\text{♩} = 151$. The text "*Komm, Mar-gret!*" and "*et pour finir reprendre 2 fois ces 2 mesures.*" is present. A box contains the text "*Durée : ca. 1 min.*".

C. Saint-Saëns : Prélude

(pour la M.G seule ; op. 135#1 -1912-)

Doigtés & recomposition : T.P. Challulau

Moderato (♩ = 84)

ten. *sim. con poco* *ff*

ten. *ten.* *ten.*

librement *espress.* *Reprendre peu à peu le Tpo* Moderato (♩ = 84)

si *rit.*

do 5 ré

6

6

rall. molto Moderato (♩ = 84)

con poco *ff*

legato

legato

très librement

Moderato (♩ = 84) *p*

(dans cette ligne on passe le 2 sur le 3 puis le 4 et le 5).

3

très librement (Tpo.) *rit.*

C. Saint-Saëns : Moto Perpetuo

(pour la M.G seule ; op. 135#3 -1912-)

-Doigtés & subtilités : T.P. Challulau-

Allegretto ♩ = 58 -Doux et tranquille- comme un tourbillon -sans vitesse et très également-

Musical score for page 10, measures 1-16. The score is written in 3/8 time and consists of two staves. It begins with a piano (*p*) dynamic and the instruction "sempre legato senza leg. ". The music features a continuous eighth-note pattern with various fingerings and articulations. Key markings include "con poco leg. " at measure 10, "p e poco cresc." at measure 12, "p sub. senza leg. " at measure 14, and "con leg. " at measure 16. The piece concludes with a piano (*p*) dynamic and the instruction "con leg. ".

Musical score for page 11, measures 17-32. The score continues from page 10 and consists of two staves. It begins with a piano (*p*) dynamic and the instruction "cresc.". Key markings include "dim." at measure 18, "ten. digitalement" at measure 20, "(Rit.) (Tpo.)" at measure 22, "dolce senza leg. " at measure 24, "con leg. " at measure 26, "cresc." at measure 28, "non legato" at measure 30, "mf" and "f" dynamics at measure 31, "subp", "sub.f", and "subp e cresc." dynamics at measure 32, "legato" at measure 33, "p sub. senza leg. " at measure 34, "p" at measure 35, "dim." at measure 36, "sempre più p" at measure 37, "pp" at measure 38, and "8va" at measure 39. The piece concludes with a piano (*p*) dynamic and the instruction "con leg. ".

Durée : 2'42" max.

C. Saint-Saëns : Bourrée

(pour la M.G seule ; op. 135#4 -1912-)

-Doigtés & autres : T.P. Challulau-

Allegro molto (♩=108)

mf

ré

Le ré n'est pas de Saint-Saëns

non legato

poco legato

cresc.

non legato
continuer à suivre la basse plus que le soprano...

espressivo

con Leo

pp

guitare

cuivres

con Leo

non legato

mf

Leo à la

Bourrée II (Musette)

pp

Leo à la

non legato

poco cresc.

mf

Leo à la

sensible

pp
Reo à la

più pp

Reo à la

sempre f
ré

non legato

(autre doigté possible)
con

legato

poco legato
* Le 3 pour ne pas trop tenir la *o*
continuer à suivre la basse plus que le soprano...

non legato
ff

ff
ré

non legato

subito p
con

dim.
pp
Saint-Saëns marque sol :
c'est bien la preuve que
ce n'est pas de l'Urtext.

rit.
Tpo
sempre pp

Durée : 5' max.

C. Saint-Saëns : Gigue

(pour la M.G seule ; op. 135#6 -1912-)

-Doigtés & améliorations : T.P. Challula-

Vif ♩ = 96

p *f* sub. *mf*
mp *mf* *mp*
mf sub. *f*
f *f* *f* *f*
p *cresc.* *f*
dim. *sf* *sf* *sf* *mf*
f sub. *p* sub. *reprise obli* *reprise obli*
sf *mf* *reprise obli*
sf *f* *sempre*

ff
sempre più f
mp *cresc.*
mf sub. *f*
mf *sfz*
mf *sfz*
mf *sub.* *f*
dim. *p*
[La version de S.Saens est différente] *dim.*
p *Poco a poco più presto* ♩ = 104
cresc. ♩ = 108
sempre stacc e prestissimo ♩ = 112
sempre ♩ = 120

Durée : 2' 42" max.

Gavotte & Musette

d'après J.S. Bach 1685/1750

3^e suite anglaise BWV 808

(Doigtés & orchestration : T.P. Challulau)

Vivo $\text{♩} = 76$

f *leggiero*

Reprise obligée

p

Reprise obligée

* Les acciatures ont été ajoutées pour donner du rythme

Reprise obligée

Reprise obligée

Reprise obligée

p sub. *cresc.*

Reprise obligée

Reprise obligée

Fine

Durée : ca. 4'30
(avec reprises)

Musette

unis.

Reprise M.D 8va.

Reprise M.D 8va.

Reprise M.D 8va.

Reprise M.D 8va.

Gavotte
Da Capo
Avec reprises

Reprise
M.D 8va.

C. Saint-Saëns (1835-1921)
Danse macabre (d'après la mélodie de 1872 & l'orchestre de 1874)
 Doigtés, transcription & autres : T.P. Challulau

Lento
 Dire : Les 12 coups de minuit puis les compter à haute voix

1 M.D croiser
 2 M.G
 3 pp

1 croiser
 2 M.G
 3 pp

Muet : pour faire sonner les harmoniques [Muet ou pppp]

♩. = prec. ♩ poi accel. -----

Valse (Allegretto) (♩. = 66)

Dire : La Mort prend son violon

poco *And.*

(Chant, avec un son assez "gras")

mf Zig et zig et zig, la Mort en ca - den - ce frap - pant u - ne tombe a - vec son ta - lon, la Mort à mi -

(Instrument)

nuît joue un air de dan - se, Zig et zig et zag, sur son vi - o - lon *f*

(Chant)

p Le

vent souf - fle la nuit est sombre

4-5 3 5 4 5 4 5 4 4 3 5 4 5 4 2 4 3

senza And.

Début des 21 mesures (Instrument, penser au xylophone de "Fossiles")

p sub.

(Chant, avec un son assez "gras")

f Zig et zig et zig.

*And. ** *And.* *And. sim.*

(Instrument)

p sub.

(Chant)

(La Mort prend son violon)

f Un cou - ple las - cif... *f assai*

Fin des 21 mesures (Chant)

p Zig et zig et zag.

*And. ** *And.* *And. sim.*

8va

ff

(8va)

(Chant)

p La

5 5 4 5 4 5 4 4 5 4 5 4 5 4 5 4-5 3

Dame est Baronne et l'autre... un pauvre

5 5 4 5 4 5 4 4 3 5 4 5 4 2 4 3 Reprise

L'orchestre, au lieu de ces 4 mesures fait une reprise de seulement 21 mesures jusqu'à l'accord Gmin+silence 2ème temps. Fugato (Les 36 mesures suivantes viennent de la version orchestrale)

f senza *leg.*

poco leg.

ff

sfz

non legato

*Saint-Saëns compose cette mélodie sur un texte du Suisse Henri Cazalis en 1872.
 [Ce texte finit par "et vivent la mort et l'égalité" après avoir évoqué le mélange dans la mort des spectres des nobles...avec les spectres de la plèbe... Oh! "Horreur"...]
 *Il la développe deux ans plus tard dans son poème symphonique du même nom (en 1874) et la à force de variations, d'ajouts et de fugato... il en triple la durée. (Ici, j'en ai gardé le fugato)
 *Puis (en 1886) le premier motif de cette mélodie formera Fossiles dans son Carnaval des animaux.

molto cresc. *rit.*

Tpo. (Chant, avec un son assez "gras")
sfz *p*
 Zig et zig et zig.

(Instrument)
ff

Recitativo ad lib. *Tpo.*
sfz mais psit! tout à coup *mf* *dim.*

Recitativo ad lib. *Tpo.*
pp *f* *ff*

(Durée : 3'30" avec la reprise)

La soirée dans Grenade

(Arrau : 5'45 ; Debussy : 5'30 ; Richter : 5'30)

A.C. Debussy

Doigtés : T.P. Challulau

Mouvement de Habanera

Commencer lentement dans un rythme nonchalamment gracieux

8va

ppp

ppp

pp *expressif (et lointain)*

pp

8va

Retenu

Tempo giusto (72 = ♩)

pp

pp

Tempo rubato 60 = ♩

p *expressif*

pp *expressif*

Retenu

Tempo giusto

pp

mf

p

sim. (continuer de penser à la voix interne)

(63 = ♩)
Très rythmé (*mf* en augmentant beaucoup)

mf

mf

pp

p *expressif*

pp

Trio 14 (avec plus d'abandon) (63 = ♩)

pp

sim. (continuer de penser à la voix interne)

Musical score for page 26, featuring piano and harp parts. The score includes various dynamics such as *mf*, *pp*, *f*, and *pp*. It contains several systems of music with detailed fingerings and articulation marks. Key annotations include:

- "Ceci est la réalisation exacte du 4:3"
- "Penser à la réalisation exacte du 4:3"
- "Tempo giusto"
- Chord symbols: E_b7 , $F\#7$, $E7$, $F\#min$, $C\#$
- Performance instructions: "mi", "Lea.", "sempre ped", "Reprendre muettement ces touches pour finir."

Musical score for page 27, featuring piano and harp parts. The score includes various dynamics such as *pp*, *p*, and *ppp*. It contains several systems of music with detailed fingerings and articulation marks. Key annotations include:

- "Léger et lointain ($\text{♩} = \text{♩ précédente}$)"
- "Tpo 1 4 (penser à la voix interne)"
- "Retour au tempo du début... M.D"
- "(* Debussy n'est pas l'auteur des sixtolets.)"
- Chord symbols: $F\#9$, $G\#7$
- Performance instructions: "mi", "Lea.", "sempre ped", "Reprendre muettement ces touches pour finir."

(... La sérénade interrompue)

C. Debussy 1862/1918
(Doigtés et autres : T.P. Challulau)
(1910)

Attention, ne pas compter à 6 ♩ mais bien par 3 ♩ (ou ♩.)

Modérément animé (♩=144)

↑M.D
pp
(comme en préludant)
(tacet 6 ♩ 2x3 ♩)
↓M.D
↓M.G
↑M.G

↑M.D
mf
pp
mf

pp
p
pp
Les deux pédales

↑M.D
più pp
estompé et en suivant l'expression
expressif et un peu suppliant
(più Ped.)
Les deux pédales

Cédez
pp
a Tpo ten.

Très vif
f
sfz
p
retenu
dim. molto

A Tpo
pp

mf >

中に

Librement *retenu*

3 2 1 2 5
2 3
1 4 3 1 2
1 2 3
3 2 1 5

p *più p*

1-5 2 3 1 2

Modéré

4 2 1
4 2 1
5 4 3 2 1
5 4 3 2 1

2 5 1 2 5 1 2 5 1

Rageur *Modéré*

f.

3 2 1 1 1
4 2 1
5 2 3 1 2 1

5 2 1 2 1 5 2 3 1 2 1

Rageur

f.

4 3 2 1 1
5 2 1 2 1
5 3 1 2 1

5 2 1 2 1 5 3 1 2 1

Revenir au Mvt. *mp*

pp

4 2 1
2 1
3 1 2 5 3 1 2

col *Leg.* 3 1 2 5 3 1 2

5 4 3 2 1
5 3 2 1
5 3 1 2 5 3 1 2

5 3 1 2

4 5 5 2

Eb9 Rubato (Eb11)

pp *Doux et harmonieux*

Eb9b

5 2 1 4 3 2 [1] 3 5 [1] 3 5 (2) 1 3 5

Leg. *Leg.*

Ebm6

5 3 2 1 4 3 2 1 2 5

1 2-1 [1] *Leg.* 2 5 [1]

a Tpo

pp en s'éloignant

reprise obligée

5 2 1 2 1 5 2 1 2 1 5 1 3 2 1 1 2 3 1 2 4

senza Leg.

5 4 3 2 1 5 3 2 1 5 3 2 1

sfz uniss. *p* *pp*

1 3 2 1 3 2 1 1 2 3 4 1 5

Durée : 2'52"

Richard Wagner
 [1813-1883]
 Final de l'opéra Tristan und Isolde
 Transcription, doigtés & autres : Challulau/Liszt

Tpo.
 (Commencer en dessous)

D'une lente agonie = 63

mp (poco Rit.) *pp* Trem. très fondus

con Leo. *Leo.* *Leo.* *con Leo.*

Isolde chante le contretemps

mf sur le temps

p *pp* *con Leo.*

* Faire ressortir les harmoniques du 5 M.G en jouant ce pouce.

p dolce *Sehr weich* *Isolde : ré do# / do* (3)

Isolde : mib ré do#

p dolce *Isolde : fa sib* (2)

p (Isolde : mib)

con Leo. *pp sub.* (Petites notes : Harpe)

pp *loco* *Isolde : suivre les liaisons*

(Isolde : suivre liaisons & pointillés)

Musical score for page 34, featuring piano and guitar parts. The score includes various dynamics such as *pp*, *cresc.*, *ff*, and *pp subito*. It also features articulations like *Reprise obligée* and *sempre cresc.*. The guitar part includes chord diagrams and fingering instructions. The piano part includes fingering and dynamic markings.

Musical score for page 35, featuring piano and guitar parts. The score includes various dynamics such as *cresc.*, *molto cresc.*, *ff*, *fff*, *loco*, *dim.*, *mp*, *p*, *rit.*, *ppp*, and *pppp*. It also features articulations like *Reprise obligée* and *à la reprise répet. M.G 8va bassa ad lib.*. The guitar part includes chord diagrams and fingering instructions. The piano part includes fingering and dynamic markings.

Deuxième rhapsodie (op. 79 n°2 -1879-)

Johannes Brahms
(Allemagne 1833-1897)

Doigtés : Tristan-Patrice Challulau

Molto passionato, ma non troppo allegro ♩ = 104

Page 36 of the musical score. It features two systems of piano accompaniment. The first system starts with a forte (f) dynamic and a legato marking. Fingerings are indicated with numbers 1-5. The second system includes a ritardando (Rit.) and a tempo change to 'in Tpo' (tristemente). The third system also includes a ritardando and 'in Tpo'. The fourth system is marked forte (f). The fifth system starts with a mezzo-piano (mp) dynamic and includes a mezzo-forte (M.F.) marking. The sixth system includes a mezzo-forte (M.F.) marking and a 'con Ped.' marking.

(Les années 1872/80 sont de grandes années pour Koch et Pasteur... Brahms s'y intéressait-il ?)

(Le la/sib/la commence à infecter la page).

Page 37 of the musical score. It features two systems of piano accompaniment. The first system includes a 'Lea.' marking. The second system includes a 'Lea.' marking and a 'misterioso mezza voce' marking. The third system includes a 'sim.' marking. The fourth system includes a 'sim.' marking and a 'cresc.' marking. The fifth system includes a 'sim.' marking and a 'sempre cresc.' marking. The sixth system includes a 'f' marking. The seventh system includes a 'f' marking. The eighth system includes a 'f' marking. The ninth system includes a 'f' marking. The tenth system includes a 'f' marking. The eleventh system includes a 'f' marking. The twelfth system includes a 'f' marking. The thirteenth system includes a 'f' marking. The fourteenth system includes a 'f' marking. The fifteenth system includes a 'f' marking. The sixteenth system includes a 'f' marking. The seventeenth system includes a 'f' marking. The eighteenth system includes a 'f' marking. The nineteenth system includes a 'f' marking. The twentieth system includes a 'f' marking. The twenty-first system includes a 'f' marking. The twenty-second system includes a 'f' marking. The twenty-third system includes a 'f' marking. The twenty-fourth system includes a 'f' marking. The twenty-fifth system includes a 'f' marking. The twenty-sixth system includes a 'f' marking. The twenty-seventh system includes a 'f' marking. The twenty-eighth system includes a 'f' marking. The twenty-ninth system includes a 'f' marking. The thirtieth system includes a 'f' marking. The thirty-first system includes a 'f' marking. The thirty-second system includes a 'f' marking. The thirty-third system includes a 'f' marking. The thirty-fourth system includes a 'f' marking. The thirty-fifth system includes a 'f' marking. The thirty-sixth system includes a 'f' marking. The thirty-seventh system includes a 'f' marking. The thirty-eighth system includes a 'f' marking. The thirty-ninth system includes a 'f' marking. The fortieth system includes a 'f' marking. The forty-first system includes a 'f' marking. The forty-second system includes a 'f' marking. The forty-third system includes a 'f' marking. The forty-fourth system includes a 'f' marking. The forty-fifth system includes a 'f' marking. The forty-sixth system includes a 'f' marking. The forty-seventh system includes a 'f' marking. The forty-eighth system includes a 'f' marking. The forty-ninth system includes a 'f' marking. The fiftieth system includes a 'f' marking. The fifty-first system includes a 'f' marking. The fifty-second system includes a 'f' marking. The fifty-third system includes a 'f' marking. The fifty-fourth system includes a 'f' marking. The fifty-fifth system includes a 'f' marking. The fifty-sixth system includes a 'f' marking. The fifty-seventh system includes a 'f' marking. The fifty-eighth system includes a 'f' marking. The fifty-ninth system includes a 'f' marking. The sixtieth system includes a 'f' marking. The sixty-first system includes a 'f' marking. The sixty-second system includes a 'f' marking. The sixty-third system includes a 'f' marking. The sixty-fourth system includes a 'f' marking. The sixty-fifth system includes a 'f' marking. The sixty-sixth system includes a 'f' marking. The sixty-seventh system includes a 'f' marking. The sixty-eighth system includes a 'f' marking. The sixty-ninth system includes a 'f' marking. The seventieth system includes a 'f' marking. The seventy-first system includes a 'f' marking. The seventy-second system includes a 'f' marking. The seventy-third system includes a 'f' marking. The seventy-fourth system includes a 'f' marking. The seventy-fifth system includes a 'f' marking. The seventy-sixth system includes a 'f' marking. The seventy-seventh system includes a 'f' marking. The seventy-eighth system includes a 'f' marking. The seventy-ninth system includes a 'f' marking. The eightieth system includes a 'f' marking. The eighty-first system includes a 'f' marking. The eighty-second system includes a 'f' marking. The eighty-third system includes a 'f' marking. The eighty-fourth system includes a 'f' marking. The eighty-fifth system includes a 'f' marking. The eighty-sixth system includes a 'f' marking. The eighty-seventh system includes a 'f' marking. The eighty-eighth system includes a 'f' marking. The eighty-ninth system includes a 'f' marking. The ninetieth system includes a 'f' marking. The hundredth system includes a 'f' marking.

quasi f

p

p

p

Pour la mélodie, comme plus haut,
je préfère à 2 mains : g#, d#, c#, g#, f#, c#, h#

p

dim.

p

mezza voce

sim.

cresc. al ff

sim.

ff

p

ppp

mp
con *Leg.*

mezza voce
f
p misterioso

sim.
dim.

f
pp

Leg.

Leg.

ff
sim.
ff

p dim.
con *Leg.*

pp
ff sub.

durée : 7' 02" max.

Sicilienne (Pelléas et Mélisande)

Op 80 (1898)

Transcription et ornementation d'après l'orchestre : T.P. Challulau
(Il existe une version piano & piano+cello op 78)

G. Fauré
1845-1924

Andantino quasi allegretto (♩ = 52)

Flûte *mp*
Harpe *pp* *con* *leg.*
Cordes *pizz.* *senza* *leg.*
VI solo+sourd. *poco* *leg.*
VI tutti+sourd. *con* *leg.*
bois *stacc.* *senza* *leg.*
Fl + VI *con* *leg.*
Tpo *Rit.* *Cordes*
Flûte *Superius bien timbré*
Cordes + Bois *pp*
Cordes + Harpe *f*
Harpe *mf* *(non legato)*
* Commencer l'arpeggio avant le temps afin que la mélodie soit sur le temps.
* Commencer l'arpeggio avant le temps afin que la mélodie soit sur le temps.

p *f* *mf* *dolce*
con *leg.* *senza* *leg.* *con* *leg.*
Flûte *a'*
Bs solo
ppp *pppp* *pp* *p dolce*
poco *leg.* *leg.* *leg.* *leg.* *leg.*
Cl. solo
Cordes + Bois + Timp
cello solo *con* *leg.*
cello solo *sempre*
Cor *1* *2* *3* *4*
Bs solo *più dolce* *mf* *Cor*
Cordes
1/2 Ped. (Pour garder le mib basse)
* Commencer l'arpeggio avant le temps afin que la mélodie soit approximativement au temps.

Tpo

Flûte

mf *rall. molto* *f Tutti* *mf*

p *mf* *p* *pp* *dolce* *pp*

non legato *con Leo.* *senza Leo.* *con Leo.*

2° Fl + VI solo sord

Coda

Cl. solo

pp sub. *rall. molto* *a... Tpo*

Flûte solo + VI & V2

pp sempre *ritard.*

Harpe *senza Leo.*

Durée 3'33" à 3'52"

G. Puccini (1858-1924)
Valse de Musetta d'après La Bohème (1895)
 (Deuxième tableau)
 Doigtés & autres : T.P. Challulau

A *Lento Molto* ♩ = 66

pp *Con ondulazione*

pp *con Leo.*

pp

Fin

Reprise obligée
(relever les touches en rythme)

B *rit. molto* *Tpo.* *Rall.* *rit. molto*

p

Tpo. *M.D.* *Tpo.* *Rall.* *accél poi rall.*

Tpo. *Tpo.*

mf *Rall.* *morendo*

Une reprise de A pour finir.

(Durée ca. 3')

Ballade op 118 n°3 (été 1893)
J. Brahms (1833-1897)

Doigtés : T.P. Challulau

Allegro (♩=66)

A ant

A cons

A dev

1ère fois : 1 2ème fois : 2 1ère fois : 1 2ème fois : 2

1ère fois : 1 2ème fois : 2

A ant

A''

Après B to CODA

reprise obligée

*à la reprise jouer que so grave

B

pp una corda

1ère fois

sempre legato

2ème fois

dolce

sempre legato

dim. *p* *cresc.*

1ère fois : 1 2ème fois : 2

CODA

ff *sf*

Réexposition (Rejouer A - du sys. 1 au sys. 6-)

1 en relief

Intermezzo op 118 n°2

J. Brahms (1833-1897)

Doigtés : T.P. Challulau

Durée : 6' max.

Teneramente ma andante ♩ = 58

p *dolce* *pp* *dolce* *p* *cresc.* *legato* *espress.* *p dim.* *calando* *dolce* *cresc.* *un poco animato*

rit. *più lento* *in tempo* *p* *rit.* *più lento* *pp legato* *una corda* *rit.* *pp* *Tempo primo* *cresc.* *p* *dolce* *pp* *rf* *dolce*

Aller à ⊕ poi al fine

Le vol du bourdon (1900)

C'est une musique symphonique exceptionnelle dans le domaine de l'opéra
car elle donne vie scénique à un personnage invisible : le bourdon.

On retrouvera tout au long des 30 minutes du troisième acte de l'opéra Tsar Saltan ce Moto Perpetuo.
(C'est pour pouvoir se venger que le tsarévitch a été métamorphosé en bourdon par un charme magique)

Nikolai-Andreïevitch Rimski-Korsakov

1844-1908

Transcription & doigtés : T.P. Challulau

mf *mp*

p

p *pp*

1ère fois : le premier accord : ten. mais à la reprise : stacc.

pp

pp *pp*

pp

pp

p

1ère fois *2ème fois* *mf*

p *pp*

Durée : de l'31" à l'41"

Leg.

D'après Béla B. Réécriture, interprétation & doigts : T.P. Challalau
Allegro Barbaro (♩ = 92)

(Les 2 pouces en dehors)

sf *mf* *ff* *poco* *ff*

* (Ce battement de 3^{es} min. entre les deux pouces est caractéristique de l'époque cf. : op11#2 Schönberg, etc.)

ff *ff* *ff* *ff* *ff* *ff*

poco sostenuto *A Tpo* *poco sostenuto* *A Tpo* *non legato*

* (D'après le manuscrit)

(Les 2 pouces en dehors)

p *ff* *ff* *ff* *ff* *ff*

(Les 2 pouces en dehors) (senza dim.) *ff* *ff*

(Les 2 pouces en dehors) (senza dim.) *ff*

(Les 2 pouces en dehors) (senza dim.) *ff* *ff*

Reprise obligée *ppp*

p *poco sostenuto* *A Tpo* *poco sostenuto* *A Tpo* *non legato*

1 *non legato* *f* *p* poco sostenuto A Tpo

p poco sostenuto A Tpo *p cresc.* Senza Ped.

sempre cresc. *ff* *mf* *ff* *mf*

ff *mf* *ff* *mf*

poco sostenuto A Tpo più sosten. poco a poco più tranquillo trem. sim. etc. *p dolce* *mf* *p*

mf *p* *mf* *f*

↑M.D 3 1 2 1 3 1 2 1 4

f ↓M.G *p*

mf ritard. Molto rit. *mf*

pp poco a poco accel Tpo 1°

mf poco a poco cresc.

Reprise obligée (8) sim. etc. (4) *più cresc.* *fff* *mfsub* *ff* *psub.*

Sostenuto A Tpo (Les 2 pouces en dehors) *fff* *ff* *dim.* *pp* *sub.f*

2' 52" maxi (Bartók joue en 2'21" mini et 2'42" maxi)

* Senza Ped.

Renard (Court)
 (Extrait du début) -1916/17-
 I. Stravinsky Doigtés & arrangement : T.P. Challulau

♩ = 126 (M.G : doigtés dessous - M.D : doigtés dessus) croiser les doigts pour de beaux accents !

A

M.D : gamme sol min.
M.G : gamme la min.

B

Ench. **A Da Capo al Fine**

Tango
 Isaac Albeniz (España op. 165#2)
 Doigtés : Tristan-Patrice Challulau

Andantino ♩ = 66 *M.G : 1er temps posé, 4ème ♩ non-legato*

riten. *a Tpo*

cresc. *sempre cresc.*

molto riten. *meno riten.* *una corda* *pp*

Rall. *a Tpo* *pp una corda*

tre corde *riten.* *Rall.* *pp*

1 fa# en relief

durée : 2' 40" max.

Estrellita (1912)

Manuel Maria Ponce (1882/1948)
-Doigtés & ornementation : T.P. Challulau-

Andante (♩=96) *p* *con Leo.* *f* *rit.*

Tpo *Es - tre lli - ta del le ja no cie - lo.* *mf* *canto ad lib.* *Tpo*

rit. *Tpo* *f* *mf* *canto ad lib.* *Tpo*

f *con Leo.* *(Tpo.)* *(Rit.)* *f*

mf *canto ad lib.* *Tpo* *pp* *Durée : 3' env.*

Petite étoile lointaine qui voit ma douleur et qui me sait souffrant,
descend et dis-moi si tu m'aime un peu, car je ne peux vivre sans ton amour.
Etoile, tu es leueur d'amour, tu sais que je vais bientôt mourir
descend et dis-moi si tu m'aime un peu, car je ne peux vivre sans ton amour.

Etude 2 (Op.33)

Karol Szymanowski (1882-1937)
Doigtés & autres : T.P. Challulau

Andantino soave ♩=59

Durée : ca. 1'20''

Gavotte (De la suite op25, 1923/25) Arnold Schönberg (1874/1951)

La série de l'op 25 est : E, F, G, Db, Gb, Eb, Ab, D, H, C, A, B

Musical score for the first system of "Musette". It consists of three systems of piano and bass staves. The first system starts with a forte (*f*) dynamic and includes a trill marked "la." and a dynamic change to piano (*p*). The second system features a forte (*f*) dynamic and a dynamic change to piano (*p*). The third system begins with a fortissimo (*ff*) dynamic and ends with a "Fine" marking and an "attaca" instruction. Fingerings and articulation marks like "M.G." and "karaté" are present throughout.

Musette (De la suite op25, 1923/25)

Musical score for the second system of "Musette". It consists of three systems of piano and bass staves. The first system starts with a fortissimo (*ff*) dynamic. The second system includes a fortissimo (*ff*) dynamic and a dynamic change to piano (*p*). The third system begins with a fortissimo (*ff*) dynamic and includes a "reprise obligée" section. Performance instructions include "accel.", "rit.", and "tempo". Fingerings and articulation marks are present throughout.

Musical score for the third system of "Musette". It consists of six systems of piano and bass staves. The first system starts with a pianissimo (*pp*) dynamic and includes a dynamic change to forte (*f*). The second system features a fortissimo (*ff*) dynamic and a dynamic change to piano (*p*). The third system begins with a pianissimo (*pp*) dynamic and includes a "poco rit." instruction. The fourth system starts with a fortissimo (*ff*) dynamic and includes a "tempo" instruction. The fifth system begins with a fortissimo (*ff*) dynamic and includes a "loco" instruction. The sixth system starts with a fortissimo (*ff*) dynamic and includes a "rit." instruction. Performance instructions include "accel.", "rit.", "poco rit.", "tempo", and "loco". Fingerings and articulation marks are present throughout.

Gavotte da capo

I. Stravinski

Histoire du Soldat (Part. 2)

Suite de 3 pièces, transcription de T.P. Challulau

Marche du soldat ♩ = 104

1

À réciter :
Notre soldat marche. Il a -réussi- à r échapper à la guerre.
Il marche pour enfin retourner chez lui. Sur son chemin,
ce soldat, rencontre le diable (*ce n'est pas une rencontre anodine*)
...et, en échange d'un livre qui *prédit l'avenir* ...va lui vendre (*devinez*)
...va lui vendre son âme. Et, l'affaire conclue ...il se remet en marche.

1

so ré p sempre ré so

so ré so ré ré

so ré so ré ré

perc. f p

Ench. sfz perc. f

8va f p sub.

(La M.G joue une pulsation régulière)

8va ff p sub. Reprises (x4) f

I. Stravinski

Histoire du Soldat (fin Part. 1)

Suite de 3 pièces, transcription de T.P. Challulau

À réciter : Notre soldat, se sert de son livre magique qui *prédit l'avenir* ...et va devenir fabuleusement riche...
Mais... l'homme -caché derrière le soldat- cet homme ...reste incapable d'être heureux ;
Et... notre soldat continue, continue sa marche pour rentrer chez lui ...Trois ans, déjà trois ans qu'il marche...

Un peu épuisé ♩ = 88

(Durée ≈ 44'')

I. Stravinski

Histoire du Soldat (Part. 2)
Suite de 3 pièces, transcription de T.P. Challulau

À réciter : Maintenant, nous retrouvons notre soldat jouant aux cartes avec le diable. (Encore et toujours le diable !)
Hélas -on s'en doute- le diable gagne, et le soldat est déporté en enfer...
Alors↑ pour finir↑ tout simplement↑ voici : la *marche triomphale... du diable* !

Marche triomphale du diable ♩ = 92

(Durée ≈ 2'10''
Durée totale ≈ 6')

La scène du Sacre de Boris.

Transcription pour piano : T.P.Challulau
(1873)

M. Moussorgski
(1839/1881)

♩ = 92

空手

pp Garder cet accord avec la Troisième Pedale pendant toute la pièce.

p

pp

pp

p & mp la seconda volta

mp & mf la seconda volta

mf

ff

ff

Dans la version de 1872 c'est ici le début d'une volée de cloches... Pour rendre l'inharmonicité des cloches j'ai ajouté le sol#.

(Troisième Ped sempre ten.)



♩ = 92 senza rall !

fff *p* (Les 2 mains 8va bassa.) *fff* *p* *p & mp* la seconda volta

mf & f la seconda volta *ff*

fff

Dans la version de 1872 c'est le début d'une volée de cloches... Pour rendre l'inharmonicité des cloches j'ai ajouté ici un ré.

ff *senza rall !*

ff *loco*

ff *Marcatissimo*

Durée : ca. 2' 10"

