

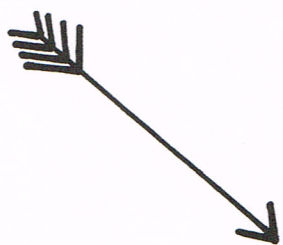
A mon ami BETHO DAVEZAC.

La hermosa Alejandra.

6° concerto.

1° concerto pour guitare et orchestre.

Tristan-Patrice Challulau.
1992.



Version en DUO: PIANO/GUITARE!

Durée: 15 min. env.

(1° prix du concours international Andrés Segovia 1993/ Festival de Cordoba/C.D.M.C)

L'ÉCRIT

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La hermosa Alejandra.

6° concerto.

[Réduction piano/guitare]

Tristan-Patrice Challulau.

1992.

① Très lent, ensorcelant.

Guitare

PPP
KPP
p
mp
Sub*2
Sub*2
NF
Sub*2

(*1 ad lib: laissez resonner les do# avec les fa#.) (*2 ne pas faire de crescendo sur les appoggiatures) poco a pc

Piano

PPP l.v.
Ped sempre

Sul pont
Sub F
FF Sub
Sub FFF
[uniss ad lib]
quasi F
(sempre ped)

Tutta forza sub PPP Psub sub MF Sub FF

Sul pont Pizz Bartok

sul tasto

poco a poco sul pont

l.v

②

(FFF) (Sul pont)

2/4 Lento

FF Pizz Bartok

FF, sim.

Farsi (arrache)

repet rall---

FF

(arrache)

repet rall---

FF

(arrache)

(mi)

FF

FF

③

F, ten

FF, sim.

FF

(arrache)

repet rall---

repet rall---

FF

3

8

2

15

repet sempre e espress

FF dim trem rall---

Fedim

18

3

4

18

trem PPP, pas rapide, un peu irrégulier, murmuré

trem sempre simile

FF dim trem rall---

18

3

4

21

A Quasi F sempre

46 = d env.

MP sempre

FF dim trem rall---

18

3

4

Un poco andante

25

vib

MF

Quasi secco sempre

73 = ♩

pp espreso sempre 3

30

F

st3

-3-

34

(F)

F

bebe

[ossia: ôter les trois notes *]

37

mp tendre
cresc e accel - - - molto

(ped sempre) Ped

40

Vif (168=♩)
B
F sempre molto energico

FF sul pont

mp tendre

FF

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

46

53

(Fenzigio sempre)

60

Fanzai

68

sf_3 $FF\ sub$ F FFF

5 3

75 **C**

Sempre F (ma un poco piu dolce)

PP, sordine

non legato sempre

82

alta sempre →

8 — basso sempre →

89

8 →

8 →

7

106

8

8

8

loco

103

8

8

8

8 sempre

(loco)

(si b)

8bana

110

Poco a poco pui forte

tutta forza

8

8

8

loco

tutta forza

8

118

4/4 Trés lent

pp, espres

3

123

126 D

CADENZA AD LIB.

Vif subito

F, energico

Sub P dolce

Poi intenso

pp

127

P, intosa

F, vif enrique

uniss

P, intenso

Tacet

PPP echo de la guitare

18 #

Piu lento

Sub Allegro Pesante

Piu forte

dim molto Piu dolce

55 44

33

11

1 5

156

Vif e rall poco a poco al "quasi vivo"

(repet)

3

4

P

FF

sempre FF

(rall sempre)

(repet)

P

repet

FF

sempre F

161

(repet)

3

4

sempre rall

quasi vivo

(FF)

P

F

P

167

Vif sub (T_{po1})

rall al "quasi andante"

FF sempre

Vif (T_{po1})

4/4

rall al "quasi andante"

(116)

MF

F_{sub}

172

MF

Quasi andante

3/4

4/4

(FF)

sempre

rall

Quasi andante

3/4

2/4

4/4

MF

FF

FF_{sub}

177

T_{po1} Vif

(2nd)

(repet)

FF

3/4

4/4

3/4

4/4

3/4

4/4

P

F

182

Rall poco a poco al "quasi lento" Quasi lento

4/4 Rall poco a poco al "quasi lento" Quasi lento

F P F P F P

(cres)

187

Tp. 1° Vif accel al "presto"

8 FF Tpo 1° Vif 5/4 accel al 5/4 Presto

8 7 8 5/4

191

rit Presto

8 *rit* Presto

4/4 sf3 (cres accel) 2/4 5/8 Presto

sf3

209 **H** (Lento 168 = ♩) *si*

MP, molto presto ma non troppo regolato

gelta

l.v.

202

l.v.

4 16

205

(pp, veloce simile)

Nell'

208

Handwritten musical score for measures 208-212. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains complex rhythmic patterns with notes and rests. The middle staff has a bass clef and contains rhythmic patterns with notes and rests. The bottom staff has a bass clef and contains rhythmic patterns with notes and rests. There are several dynamic markings and performance instructions: "8/16" in the first measure, "5/16" in the second measure, "5/8" in the third measure, and "3/8" in the fourth measure. A bracket labeled "accel rall" spans the third and fourth measures. There are also some handwritten annotations like "y#" and "y" above notes.

213

Handwritten musical score for measures 213-217. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains complex rhythmic patterns with notes and rests. The middle staff has a bass clef and contains rhythmic patterns with notes and rests. The bottom staff has a bass clef and contains rhythmic patterns with notes and rests. There are several performance instructions: "quasi F e cresc" above the first measure, "Cadenza" above the second measure, "Un peu vif e accel" above the third measure, "Vib poco" above the fourth measure, and "l.v (enchaîner dans temps le son)" above the fifth measure. There are also dynamic markings like "poco dim." and "FF". There are some handwritten annotations like "x" above notes and "(repet)" below notes.

Allegro intenso

Handwritten musical score for measures 218-222. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains complex rhythmic patterns with notes and rests. The middle staff has a bass clef and contains rhythmic patterns with notes and rests. The bottom staff has a bass clef and contains rhythmic patterns with notes and rests. There are several performance instructions: "Allegro intenso" at the beginning, "molto forte" above the second measure, "FF" above the third measure, and "poco dim." above the fourth measure. There are also dynamic markings like "mp cresc" and "p". There are some handwritten annotations like "d = d préc." above notes and "(92/96 = d)" below notes.

216

Handwritten musical score for exercise 216, measures 1-3. The score is written in treble clef with a 3/8 time signature and a key signature of one flat. Measure 1 starts with a common time signature and a piano (*p*) dynamic. Measure 2 includes a fortissimo (*f*) dynamic and a staccato marking. Measure 3 features a fortissimo (*f*) dynamic and a five-measure rest. The score includes various fingering numbers (1, 2, 3, 4, 5) and a staccato *sempre* marking.

219

Handwritten musical score for exercise 219, measures 1-3. The score is written in treble clef with a 3/2 time signature and a key signature of one flat. Measure 1 starts with a common time signature and a fortissimo (*ff*) dynamic. Measure 2 includes a fortissimo (*ff*) dynamic and a staccato marking. Measure 3 features a fortissimo (*ff*) dynamic and a five-measure rest. The score includes various fingering numbers (1, 2, 3, 4, 5) and a staccato marking.

222

Handwritten musical score for exercise 222, measures 1-3. The score is written in treble clef with a 3/8 time signature and a key signature of one flat. Measure 1 starts with a common time signature and a fortissimo (*f*) dynamic. Measure 2 includes a fortissimo (*f*) dynamic and a staccato marking. Measure 3 features a fortissimo (*f*) dynamic and a five-measure rest. The score includes various fingering numbers (1, 2, 3, 4, 5) and a staccato marking.

225

8

5 6 7

F

molto

5

3

ghy

8

228

7

Vif (88=!)

8

vie (parall)

Tutta forza

FF

4

4

Vif (88=!)

F

espressivo assai

2

4

3

4

trm trm

trm trm

p

FF

pp_sub

1F

P

F

b $\bar{0}$

7

233

8

(F espress)

5

5

vib

5

4

5

4

4

4

4

4

4

5

5

5

pp_sub

pp_sub

(3/4 + 2/4)

P

FF

pp_sub

1

2

3

4

5

6

7

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1283

1284

1285

1286

1287

1288

1289

1290

129

236

gaita

(loco)

gaita

(4)

(4/4)

8 3 4

2 (Fespress sempre) 4

7 8

4 4

4 4

trun trun

PP sub

trun trun

MF P

MF P FF

PP sub

(4) 8

240

(rall)

(cadence timbales)

accel - al Tpo 1°

8

3 4

2 4

rall - Ad lib

F espress

3

accélérez et montez chromatiquement

St 3 Neco

243

Tpo 1°

4 Tpo 1°

4 Tpo 1°

8

trun trun

b e p p e

(PP)

MF P FF

PP sub

ten

20

252)

bete

tendue

st3

arraché

*1 cf note page 21

pp dolce ma sempre cantando

cresc poco a poco

252)

harm, (some a l'octave)

Vib molto

Ten al niente

sempre more con forza

dim rall

Tre's calme, suave

Le concerto a été créé par Christine Heustefaux
et l'orchestre de Lublin