

Toccatas et sonates

pour la guitare

Premier livre

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Durée totale: 40'ca.

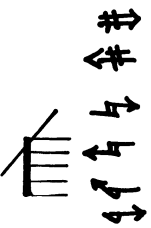
Dedicaces:

Toccata I: René Bartoli
Toccata II: Walter Zanetti
Sonate I: 1: Patrick de Belleville
2: Martine France
3: Raul Maldonado
4: Michel Sadanowsky
5: Alberto Ponce
Sonate II: Betho Bavezac
Sonate III: Caroline Delume
Toccata III: Sylvain Cinquini
Sonate IV: Martine France

notes:



p.v.



- : répéter la même note ou le même accord.
- : laisser vibrer.
- : faire claquer la corde sur la touche ("pizz.Bartok")
-effet exécutable tant de la main droite que de la gauche.-
- : approximativement 1/3 de ton plus haut -ou plus bas.-
- : les petites notes seront jouées hors tempo, et rapidement sauf indication contraire.

SONATE III:

- 2da.: Les 1/3 et 1/4 de tons sont obtenus par scordatura.
cette cordatura sera conservée pour toute la sonate.
- 4dra.: Pour faciliter la lecture de cette pièce seul les changements de cordes sont notés et non les altérations en 1/3 de ton.
- 5ta.: On se munira d'un dé (Bottleneck).
Le dé divisant inégalement la corde, produit deux sons s'éloignant l'un de l'autre à partir de leur unisson qui correspond au milieu de la corde. Il est ainsi proposé un jeu de "multiphoniques".
- : pincer la corde, puis poser le dé afin de produire un "bruit" avant d'entendre la note. (Ne pas glisser.)
- : glisser en ayant posé à l'avance le dé.
- : glisser après avoir produit le "bruit" en posant le dé.



TOCCATA I

PRESTO « 69 = ♯ »

ff sempre

quitarre -

Musical staff with notes and dynamics. The staff begins with a treble clef and a 4/8 time signature. The first measure contains a whole note chord with a dynamic marking of *ff sempre*. Subsequent measures contain eighth notes with accents and slurs. A measure with a dynamic marking of *Amille* is also present. The staff concludes with a final chord.

Musical staff with notes and dynamics. The staff begins with a treble clef. The first measure contains a whole note chord with a dynamic marking of *P sub.*. The staff continues with eighth notes, some with slurs and accents. A measure with a dynamic marking of *P sub.* is also present. The staff concludes with a final chord marked with a bracket and the number 5.

Musical staff with notes and dynamics. The staff begins with a treble clef. The first measure contains a whole note chord with a dynamic marking of *pp*. The staff continues with eighth notes, some with slurs and accents. A measure with a dynamic marking of *ff* is also present. The staff concludes with a final chord marked with a bracket and the number 3, and a dynamic marking of *ff sub.*

A TEMPO

pp

pp

ACCEL

FF

Espressivo (poco meno)

FF sempre

Sempre FF

Non dim.

pp

FFF dim.

5/8

sempre dim.

pppp *rall.* *Lento* **ACCEL** **TEMPO PRIMO**

ppp *(sec)*

Espressivo **Tempo** **P Sub**

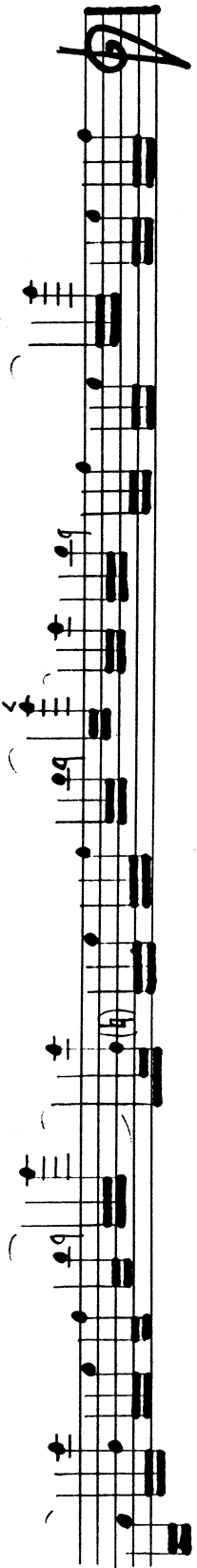
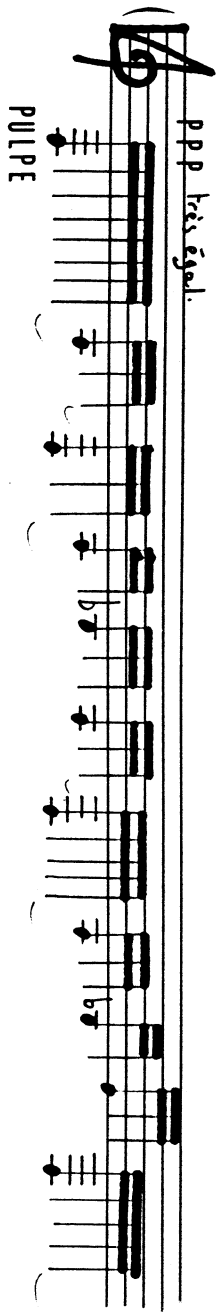
Mf *(accel)* *sfz p* **Tpo** **P** *(accel.)* *Mf* **P** **FF**

Tpo **FF** **FFF** *rall* - - - - *molto* - **(enchäcner)**

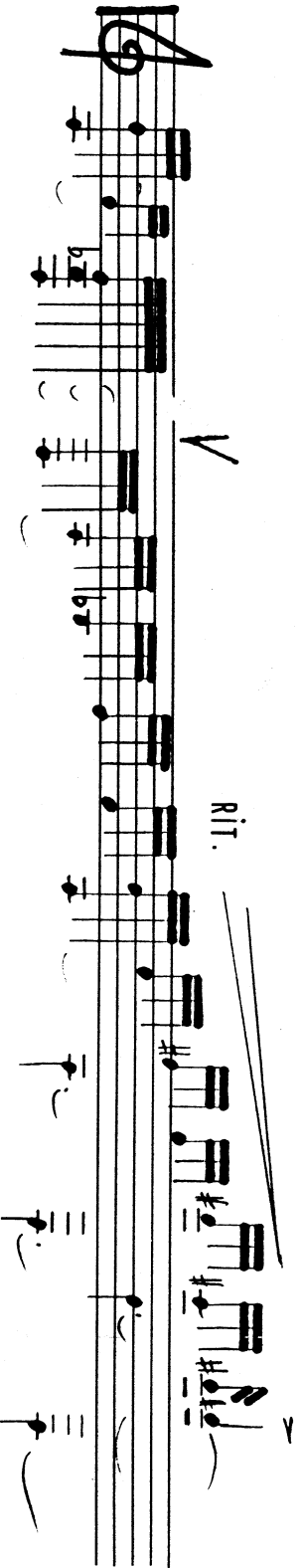
TOCCATA II

DOLCE (128 = ♩)

pp *très égal.*
PULPE



V
RIT.



PLUS LENT

ACCEL

F

AD

l.v.

LIB.

vibr.

pp

ACCEL

F

AD LIB

l.v.

sub F

ff

lib

ff

pp

chouffer le re

resg.

resg. 7 sec

III B

IV B

VIII B

E ACCEL

CRESO (mag: sample)

FFF

Ad lib.

chouffer l.v.

RUBATO

pp *f* *p* *mf*

très contrasté

espressivo

ANDANTINO

3

*1 jouer cette note dans l'intensité de la résonance précédente.

pp *p* *f* *fff*

très contrasté

espressivo

RAPIDE

3

all. *haum* *p* *pp* *fff*

TEMPO PRIMO

all. *fff sub.*

RAPIDE

fff

First system of musical notation. It features a treble clef and a single staff. The music begins with a piano (*P*) dynamic and a crescendo (*CRESC*) marking. The notation includes several triplet markings (indicated by a bracket with the number 3) and various accidentals (sharps and flats). The system concludes with a fermata over a final chord.

Second system of musical notation. It continues from the first system. The dynamics are marked as *MP* (mezzo-piano) and *CRESC*. The notation includes triplet markings and various accidentals. The system concludes with a fermata over a final chord.

Third system of musical notation. It continues from the second system. The dynamics are marked as *F* (forte) and *CRESC*. The notation includes triplet markings and various accidentals. The system concludes with a fermata over a final chord.

Fourth system of musical notation. It begins with the instruction *CON FOLIA* and a dynamic marking of *FFF* (fortissimo). A note below the staff reads "(sans étouffer)". The notation includes triplet markings and various accidentals. The system concludes with a fermata over a final chord.

ACCEL POSSIBLE

pp

FFF

repet. ~ 10 seconds.

rall - - - - -

DOLCE (104 = ♩)

pp

mp

stop

etc ...

ff

harm.

ff

RALL

PIU RALL

VELOCISSIMO *

ppp

cresc

POGO

A

ppp

poco

MD : ONGLE (ET PULPE)
 * le rythme doit varier selon la courbe.

POGO

allff

poco

poco

CRESC SEMPRE

FF POSSIBILE *meno rall*

molto

LENTO E CANTANDO

SUB P P

RALL

RÊVEUR

harm.*

l.v.

(Senza tempo) *dolcissimo*

stouffer le "né"

norm.

* harmoniques notes à hauteur réelle.

FFF sub

JEU ETOUFFE

Musical score for 'JEU ETOUFFE'. The score is written on a single staff in treble clef. It begins with a dynamic marking of *fff sub* and a *l.v.* (ritardando) marking. The music consists of a series of chords and melodic fragments, including a prominent *pp* (pianissimo) marking. The notation includes various accidentals such as flats and naturals, and is characterized by a dense, textured sound.

FFF

JEU NORMAL

Musical score for 'JEU NORMAL'. The score is written on a single staff in treble clef. It begins with a dynamic marking of *fff*. The music features a series of chords and melodic lines, including a *ragg.* (ragtime) marking and a *sec.* (second ending) marking. The notation includes various accidentals and is characterized by a more rhythmic and melodic style compared to 'JEU ETOUFFE'.

SONATE I

GUITARE

VIF 22
 pp Hg. seule.
 etc...
 x3
 x5
 etc...
 sf
 14
 9
 x5

Poi forte
 x3
 F espressivo
 x5
 x4
 x3

x2
 x9
 rall e dim
 à deux mains
 66 = f
 mp cantando
 F
 LENT 7 (all...)
 legato e espressivo

MODERE
 pp Hg. seule
 rall...
 TRES VIF
 (Cris seule)
 quasi possible

On respectera avec soin les durées indiquées à la fin de chaque morceau -
 sf
 (fiss) (rit)
 dim - - - pp
 sf
 F
 rall e dim - - - - - quasi niente.
 (change)
 emb.
 13

MODERE et d'un rythme libre *

pp sempre legato

espressivo (96 = f)

echo

espressivo (92 = f)

echo

espressivo (96 = f)

echo

(88 = f)

echo

espressivo (85 = f)

echo

(84 = f)

echo

(100 = f)

espressivo

echo

(83 = f)

echo

espressivo

3

echo

echo

simile

p *vece*

accel.

sfz

sec

animando

c *vece*

sempre vece e animando

roll.

sempre forte.

o (ev)

b *vece* *pieno mosso - rubato*

Subito *p*.

accel e vece

PIU ANDANTE

creux peu à peu

racc.

FF *rit.* rall. F P PPF sul tasto

Recitativo

F amore

amore b. d. >

PRESTISSIMO e FFF

longe pour

FFF

5

(Basse)

FFF sempre

5/8

FFF sempre

multe longe

racc.

(sempre racc.)

acc.

2'20"

* Le rythme sera déterminé autant par l'écriture (symbolique) que par la résonance naturelle de l'instrument employé, et de la salle. Quelques temps rythmiques sont donnés comme exemple de souplesse et ne doivent pas être pris au pied de la lettre.

Handwritten musical score on a grand staff with multiple systems. The score includes various dynamics and performance instructions:

- System 1 (top):**
 - Starts with *pp* (pianissimo).
 - Includes *FFF marcato* (fortissimo, marked).
 - Tempo markings: **RAPIDE** and **PLUS LENT**.
 - Contains a triplet of eighth notes.
 - Ends with a *pp* dynamic and a *(rubato)* instruction.
- System 2:**
 - Starts with *pp* and *2.v.* (second violins).
 - Includes *b.e. (+)* (breve entry).
 - Tempo markings: **LENTE accel. ... RAPIDE** and **B9**.
 - Contains a five-measure rest.
 - Ends with a *P* (piano) dynamic.
- System 3:**
 - Starts with *pp* and *2.v.*.
 - Includes *riten molto* (ritardando molto).
 - Tempo markings: **LENTE** and **RAPIDE**.
 - Contains a five-measure rest.
 - Ends with *FFF sub* (fortissimo, subito).
- System 4:**
 - Starts with *pp* and *2.v.*.
 - Includes *quasi: sbuc.* (quasi subito).
 - Tempo markings: **LENTE** and **RAPIDE**.
 - Contains a five-measure rest.
 - Ends with *FFF sub* and *50"* (50 seconds).
- System 5:**
 - Starts with *pp* and *2.v.*.
 - Includes *sec.* (second).
 - Tempo markings: **FFF** and **Respirando**.
 - Contains a five-measure rest.
 - Ends with *pp* and *50"*.
- System 6:**
 - Starts with *pp* and *2.v.*.
 - Includes *riten molto* and **LENTE**.
 - Contains a five-measure rest.
 - Ends with *pp* and *50"*.

LENTO
damp= pp
④ ②
③ ④ ② dans la résonance
dans la résonance

ff
ff
pp
POCO PIU ANDANTE
ff
pp
X 3
pp

FF
Sub meno forte
PIU MOSSO
FFF sub
rugg

The musical score consists of five systems of notation for guitar. Each system includes a treble clef and a key signature of one sharp (F#). The notation is heavily annotated with performance instructions and dynamics.

- System 1:** Starts with **PRESTO** and **FFF**. It features a **triple** of eighth notes, followed by a **triple** of sixteenth notes, and ends with a **triple** of eighth notes. Dynamics include **FFF**, **Sempre**, and **p**.
- System 2:** Marked **ENERGIQUE** and **5/8**. It begins with a **triple** of eighth notes and a **triple** of sixteenth notes, followed by a **triple** of eighth notes. Dynamics include **FFF**, **p**, and **Sempre p**. Performance techniques include **susto** and **triple**.
- System 3:** Marked **RAPIDE**. It starts with a **triple** of eighth notes and a **triple** of sixteenth notes, followed by a **triple** of eighth notes. Dynamics include **FFF** and **p**. Performance techniques include **susto** and **triple**.
- System 4:** Marked **MODERE**. It begins with a **triple** of eighth notes and a **triple** of sixteenth notes, followed by a **triple** of eighth notes. Dynamics include **pp**, **p**, and **FFF**. Performance techniques include **susto** and **triple**.
- System 5:** Ends with **FINE** and a timing mark of **2'05''**. It features a **triple** of eighth notes and a **triple** of sixteenth notes. Dynamics include **pp**, **p**, and **FFF**. Performance techniques include **susto** and **triple**.

durée totale : 8 min 20 sec

SONATE II

A handwritten musical score for a piece titled "SONATE II". The score is written on five staves, each with a treble clef and a common time signature. The notation includes numerous notes, rests, and articulation marks. Dynamics are indicated throughout, including *pppp*, *p*, *f*, and *molto dolce*. Performance markings include "poco", "poco", "poco", and "poco" written above various measures. Specific instructions are noted: "104 = f (7) $\frac{16}{16}$ max. avec la pulpe du pouce *", "* flutter-effluves", "poco", "max. avec la pulpe du pouce", "molto", and "entrouvrir". The score is divided into sections by a large horizontal line. Measure numbers (7, 6, 5, 3, 2, 1) are written in parentheses above notes in several measures. A final measure contains the notation $\frac{1}{16}$ (5+1 3+2).

128 \approx $\frac{1}{8}$
sempre cantando
p, sempre (avec le pouce)

Pou a pace cres
3

sempre cres
3
Animando 5
11

sempre cresc. (ff)
3
7
3
5
13
3
7
5
11
sempre animando
rall. --- (ffff)
forte e espressivo

molto espressivo
sub. Big. forte
3
7
3
5
13
3
7
5
11
A tempo
ff sub e dim al fine

sub. Big. forte
3
7
3
5
13
3
7
5
11
rall. ---
quasi niente
3
--- sempre rall. --- 3
quasi niente
* reprise coda *

Coda:
8
ppp
ad lib. molto
d
Fin.
* reprise 1 ou 2 fois - ad lib -

SONATE III

Lento, espressivo

MG seule

+1/3

norm.

↓ 1/10

Piu andante

Piu F

* peu à peu / arriver aux 1/3 de ton en tirant ou en poussant la corde

+1/3 ton

[+1/3]

animando

+1/3

[+1/3]

norm.

rall

+1/3

norm.

+1/3

+1/3

norm.

ad lib.

(And)

(And)

pp

l.v.

FF

sec.

Prenhez un sillat. (Bottleneck)

* prendre le sib avec le pouce 1/10 ad lib.

Lent, improvisé

(articulé HD)

enchaîner

jeu sur la rosace
(hauteurs successives
indéterminées)
et variables

*Pose le silet de travers
afin de perdre l'accord
naturel de la guitare.*

Pou a pou avec --- *FFF*

Pou a pou les 6 cordes.

ff

Apprene avec --- *FFF*

ste
descende sur toute la hauteur.
silet agrippé en un trait descendant continu
(trilles sur intervalle de $\frac{1}{4}$ ton à $\frac{3}{4}$ ton)

*La descente ne s'effectuera
pas en ligne droite mais en escalier.
Le silet sera toujours posé de travers.*

lent

l.v.

PP

MIG seule.

acc

+
1/3

(+ 1/4)

gliss.

norm.

trilled

gliss.

(norm.)

+ 1/3

norm.

+ 1/3

norm.

+ 1/3

norm.

+ 1/3

norm.

(11.5 seules)

Extremement lent

h. 19

Sub FFF

arraché 11D

Fine.

VARIATIONS

⑥ EN RÉ

ORIE (tres vif)
FF
rall.
dim.
molto rall.

accel
cresc.
dim.
sempre dim.
molto rall. (dim.)

cresc.
FF
cresc.
espressivo
F a tempo
Submeno F

FF
APASSIONATO
sempre rall.
molto espressivo
Submeno F
FFF e dim al fine

rall.
sempre rall.
sempre dim.
PPP (affretté)

The image shows a handwritten musical score for a piece in 3/8 time. It consists of five staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a first ending bracket labeled "1". The tempo and dynamics are marked "Presto e subyando" and "MP". The second staff is marked "V. cresc" and includes a dynamic marking "f". The third staff has a dynamic marking "f". The fourth staff includes the instruction "denga rall." and a dynamic marking "sfz". The fifth staff features a dynamic marking "sfz" and a performance instruction "molto forte dim dolce" with a fermata. The score concludes with a dynamic marking "cresc." and a fermata.

2

Ironico (vif)

MF

acrobatico

Handwritten musical notation for the second system. It begins with a treble clef and a 2/8 time signature. The music consists of a single melodic line with various slurs, accents, and dynamic markings. The tempo/style is indicated as *Ironico (vif)* and *MF*. The texture is noted as *acrobatico*. The notation includes several slurs, accents, and dynamic markings such as *mf*, *acc.*, and *chocche*.

Handwritten musical notation for the third system. It continues the melodic line from the previous system. The notation includes slurs, accents, and dynamic markings such as *mf*, *acc.*, and *chocche*. The tempo/style is indicated as *Ironico (vif)* and *MF*. The texture is noted as *acrobatico*. The notation includes several slurs, accents, and dynamic markings such as *mf*, *acc.*, and *chocche*.

Handwritten musical notation for the fourth system. It concludes the melodic line with a final flourish. The notation includes slurs, accents, and dynamic markings such as *mf*, *acc.*, and *chocche*. The tempo/style is indicated as *Ironico (vif)* and *MF*. The texture is noted as *acrobatico*. The notation includes several slurs, accents, and dynamic markings such as *mf*, *acc.*, and *chocche*.

3 *Peso assai, nuovo*

delectem

ppp

Tutto la velocità e forte

con forza

molto

4

p 94 = ♩

dempte dim. e rall.

Fine

* Dans cette variation, on s'efforcera de respecter la durée des accords et des silences.

TOCCATA III

Sans trop de lenteur. 19

p dolce

pp

p dolce

cresc

cresc

sempre cresc. - - - F

p

molto espressivo

abritement plus calme

(cresc. 2) 2)

sfz

sfz

(cresc.)

(cresc.)

Est et rapide avec

Pau. volte ad lib.

tempo avec

1) La rythmique (r57, r37 etc) de cette partie n'est pas à prendre au "pied de la lettre", mais comme l'expression d'un rebato, Les grosses notes seront jouées plus fort que les petites.

2) Les traits signifient que l'on doit laisser résonner toutes les notes. (A la manière de la pédale du piano.)

espressivo, molto vib.

P, réveur

calme

Violent (quasi rasg.)

[7]

[6]

[5]

dim e rall

ppp Bartok

pianissimo

FF

legato

pp quasi presto

Tempo

ovine, piu facile repeat ad lib sua chaque son.

dim

sub FF

Pianissimo (126 = 133)

Assurez vous, (smiley face)

pp senza voce

tempo senza voce

MP pour a peu

avec molto

FF quasi cadenza

HP tempo voce

5/8 anh.

BY

regg. anh.

B VIII

F sempre cresc.

avec le pouce (ongle)

B IX

regg.

B VIII

mod.to PP

B IX

regg.

(FFF)

MF Calme

Wb. large "Blues"

Wb. simile

legato espressivo

rall.

10

vib. simile

3

3

3

HP voce

Polka

3)

3) $\text{mf} = \frac{5}{16}$ (notation de H. Ohara)

Sub pui forte

HP, espressivo sub.

accel poco a poco (rall...) *rubato sempre*

Sempre dolce e espressivo *rubato sempre* *(cadenza)*

molto dim *rall* *trist* *appassionato e stringendo*

sempre appassionato

haarm. (some 1 octave au dessus)

nat.

haarm

nat.

haarm

haarm

nat. ⑤

haarm

nat. ④

nat.

haarm

nat.

6

nat.

nat. sempre

haarm

nat. ③

ebouffés passionnement & ni

2.v.

SONATE IV

PRELUDIO

LENTO

54 ♩ 69 = ♩ (notes irrégulières)

AD LIB. $58 = \text{♩}$

con forza
Alzav.

sempre con forza.

5
 $9 + \frac{1}{4}$ *Alzav.*

$69 = \text{♩}$, très marqué ③

(avec le pouce)

$58 = \text{♩}$

HF *e marc.*

$79 = \text{♩}$, *déclané* *(avec le pouce)*

(Agitato)

F *plus*
 $9 + \frac{1}{4}$ *Alzav.*

$56 = \text{♩}$

9 *Alzav.*

$60 = \text{♩}$, *déclané* *criss poco a poco*

(molto agitato)

$9 + \frac{1}{4}$ *Alzav.*

ampuz cass.

37

on conservera cette sonorité

160 = ♩

Pe wuk (2) →

132 = ♩ e *rubato* molto

(X3)

(accid.)

$\frac{5}{8}$ *ang.*

$\frac{5}{8}$ (accid.) *ang.*

14

27

sempre ff

acc.

ff

molto positivo e var.

l.v.

l.v.

ff

espressivo

45

(45)

l.v.

ff

espressivo

molte e var. molto

fff

ang.

l.v.

Handwritten musical score for a piece in 8/8 time. The score consists of a vocal line and a piano accompaniment.

Vocal Line:

- Starts with a dynamic marking *P* and the instruction *confiante*.
- Lyrics: *dans la résonance*.
- Tempo marking: *TEMPO (160=♩)*.
- Dynamic markings: *pp sump*, *ppp dans l'écho*.
- Performance instructions: *allegando*, *al fine*.

Piano Accompaniment:

- Includes a section marked *PPP sub* with a 5-measure rest.
- Includes a section with a 3-measure rest.
- Other markings include *Poco a poco*, *allargando*, and *al fine*.

PRESTO (104 = $\sqrt{\text{mini}}$)

The musical score consists of a grand staff with treble and bass clefs. It is marked 'PRESTO (104 = $\sqrt{\text{mini}}$)'. The score includes the following elements:

- Staff 1 (Treble Clef):** Starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It begins with a *poco var* instruction. Dynamics include *mf, more*, *f*, and *sempre*. There are several *sempre* markings throughout the piece.
- Staff 2 (Bass Clef):** Starts with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. Dynamics include *poco dim.*, *mp*, *sempre*, and *ad fine*. It features a *sempre* marking at the end.
- Staff 3 (Grand Staff):** Contains the combined notation for both hands. It includes dynamics like *sempre mp*, *sub. molto var*, and *fff*. The piece ends with a repeat sign and a final cadence.

Tous les $\frac{3}{8}$ sont articulés avec le pouce. Ces $\frac{3}{8}$ sont légèrement chargés : enroulé (E.)

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 cahier de la guitare)
- " Flinkke 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)
- " Bach Challulau's work had differences as well as his own personal stamp of an almost naive 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