Toccatas et sonates

pour la guitare

Premier livre

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Durée totale: 40'ca.

Dédicaces:

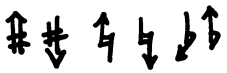
Toccata I:	René Bartoli
Toccata II:	Walter Zanetti
Sonate I:	1: Patrick de Belleville
	2: Martine France
	3: Raul Maldonado
	4: Michel Sadanowsky
	5: Alberto Ponce
Sonate II:	Betho Bavezac
Sonate III:	Caroline Delume
Toccata III:	Sylvain Cinquini
Sonate IV:	Martine France

notes:

: répéter la même note ou le même accord.

l.v. : 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 cordes sont notés et non les altérations en 1/3 de ton.

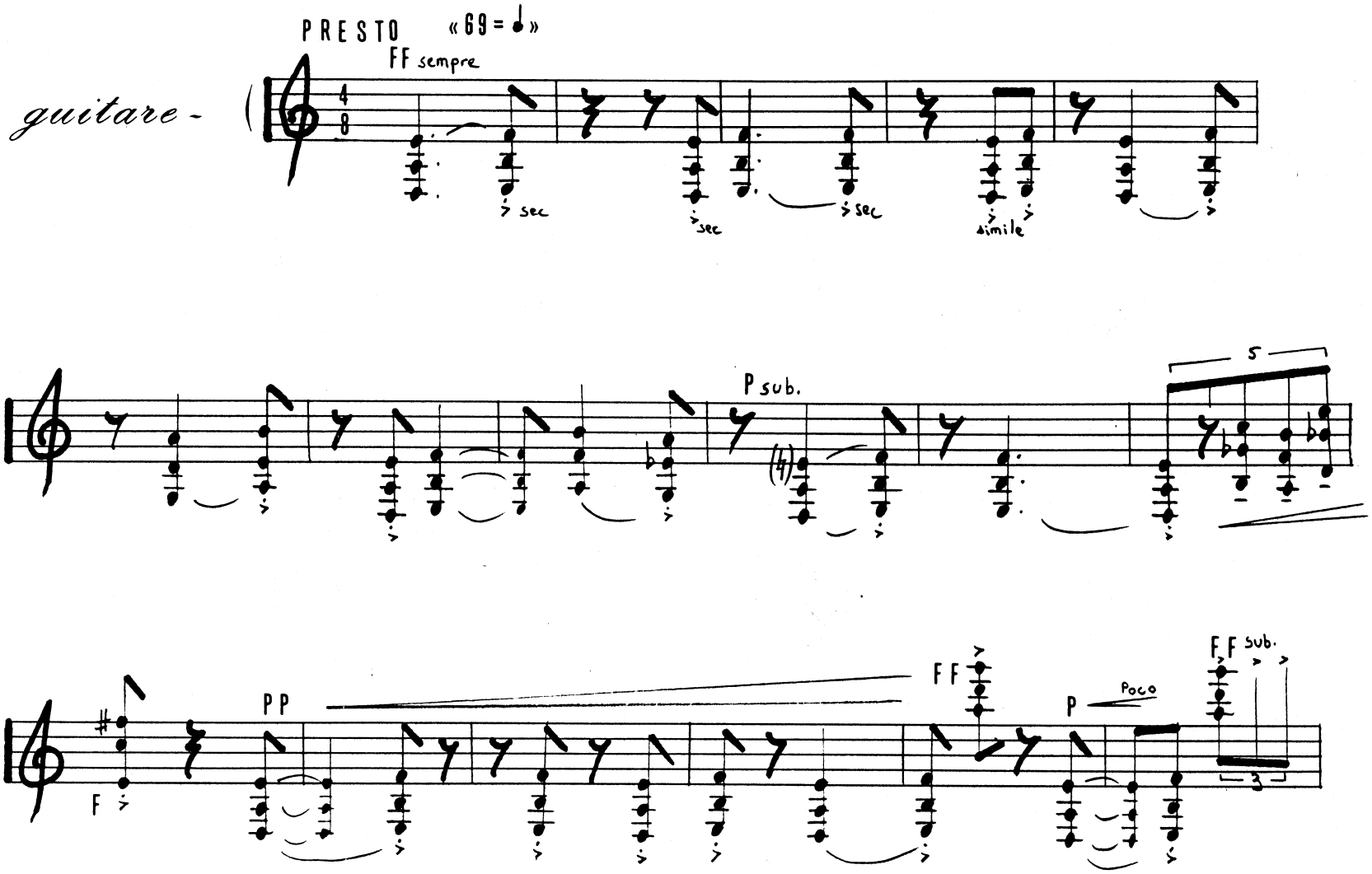
5ta.: On se munira d'un dé (Bottelneck).
Le dé divisant inégalement la corde, produit deux sons s'éloignant l'un de l'autre à partir de leur unisson qui correspond au milieu de la corde. Il est ainsi proposé un jeu de "multiphoniques".

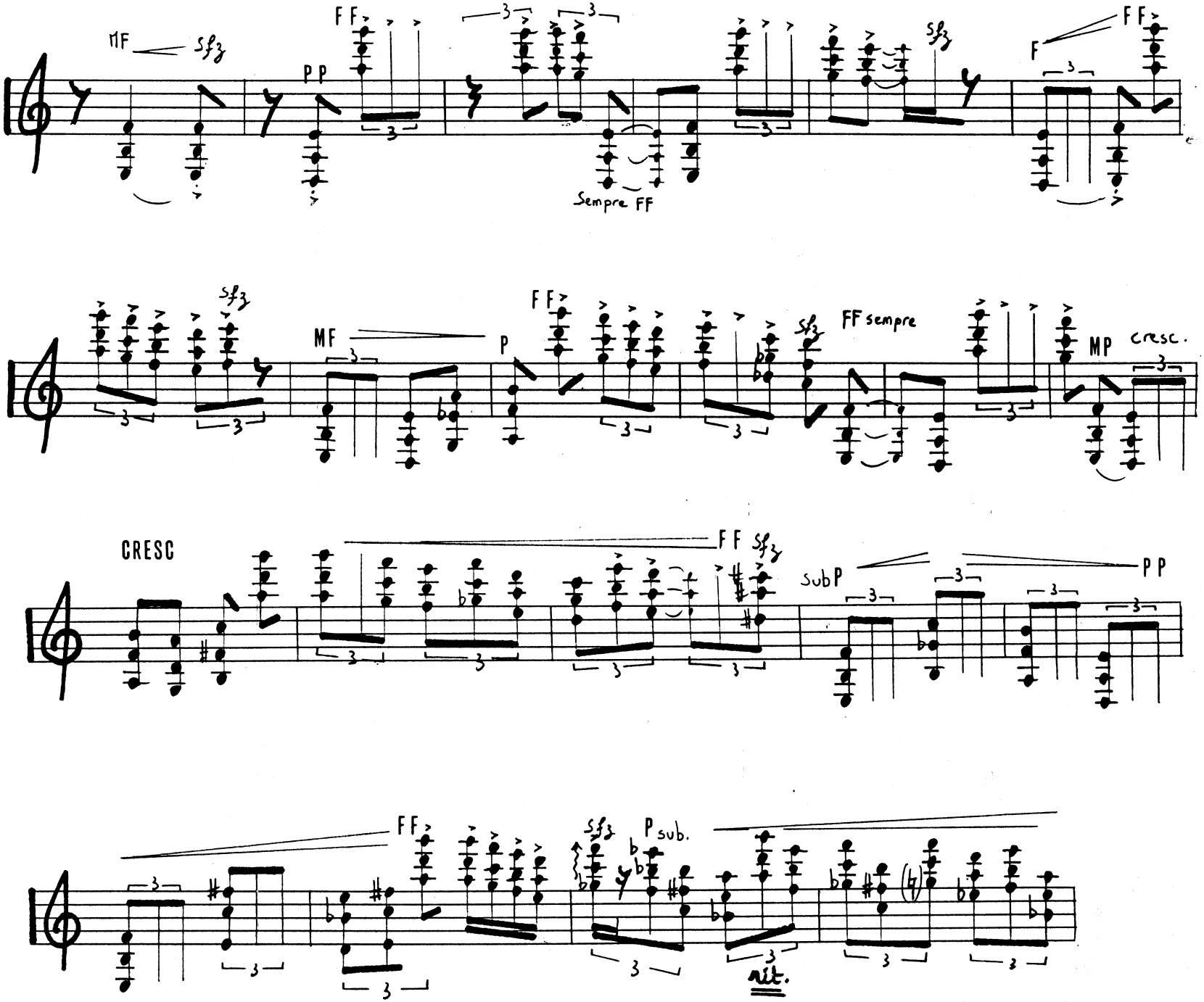
: pincer la corde, puis poser le dé afin de produire un "bruit" avant d'entendre la note. (Ne pas glisser.)

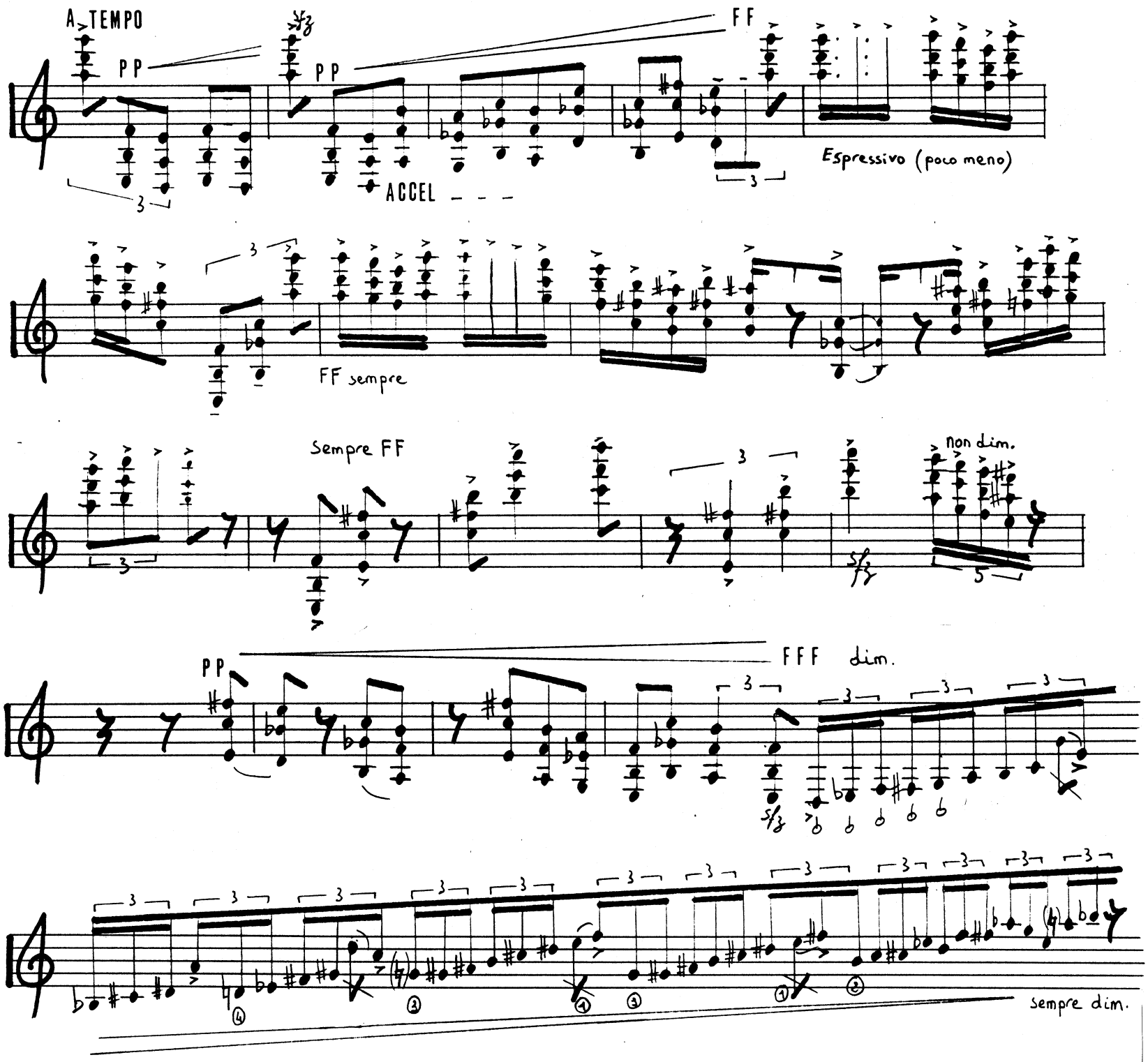
: glisser en ayant posé à l'avance le dé.

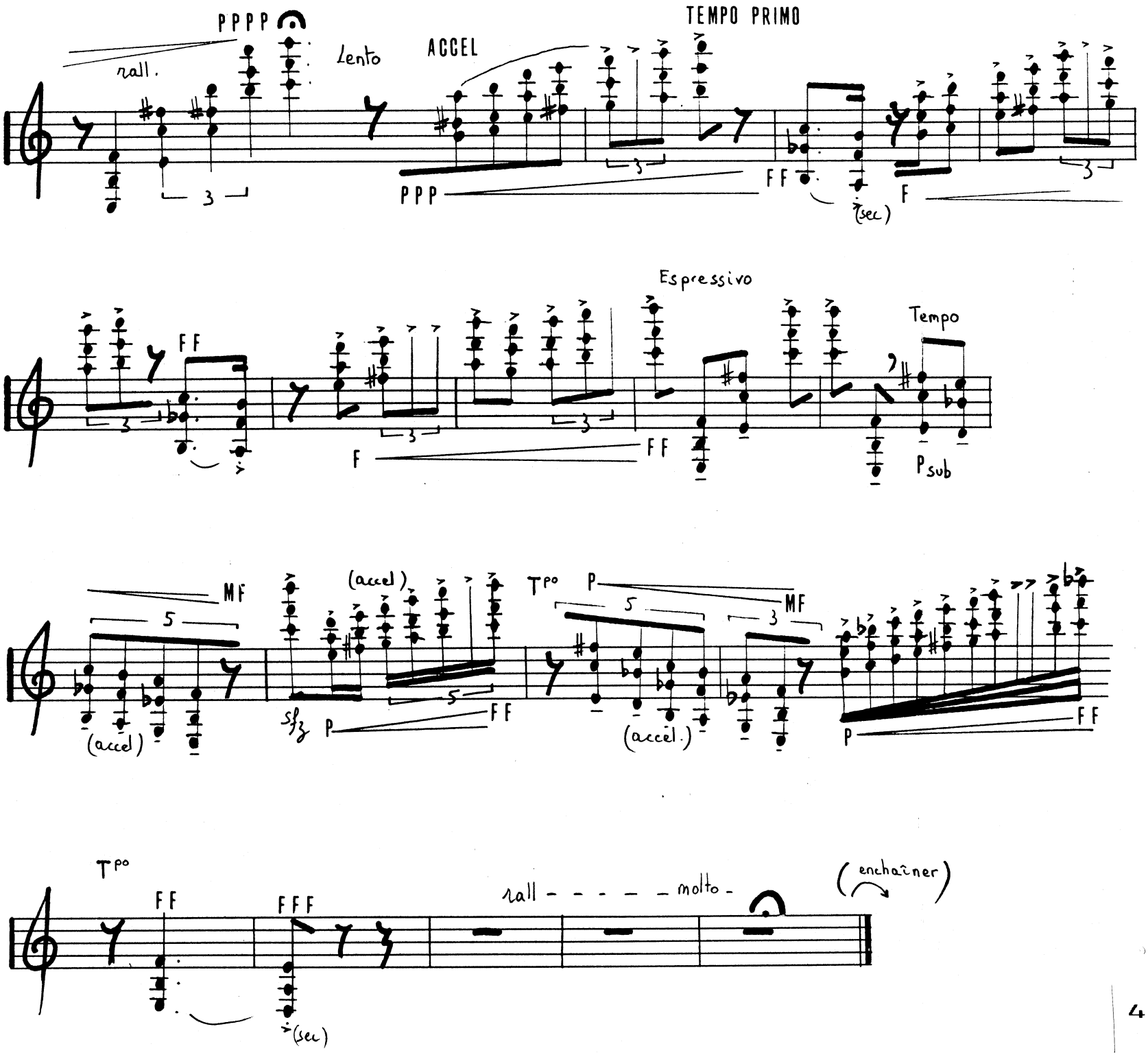
: glisser après avoir produit le "bruit" en posant le dé.

TOCCATA I


PRESTO «69 = ♩»
FF sempre
guitare -
sec
sec
sec
simile
P sub.
5
PP
F
FF
P
Poco
F sub.


MF
sfz
PP
FF
Sempre FF
F
FF
sfz
MF
P
FF
FF sempre
sfz
MP
cresc.
CRESC
FF
sfz
subP
PP
FF
sfz
Psub.
rit.


A TEMPO
PP
PP
FF
ACCEL
Espressivo (poco meno)
FF sempre
Sempre FF
non dim.
PP
FFF dim.
sempre dim.

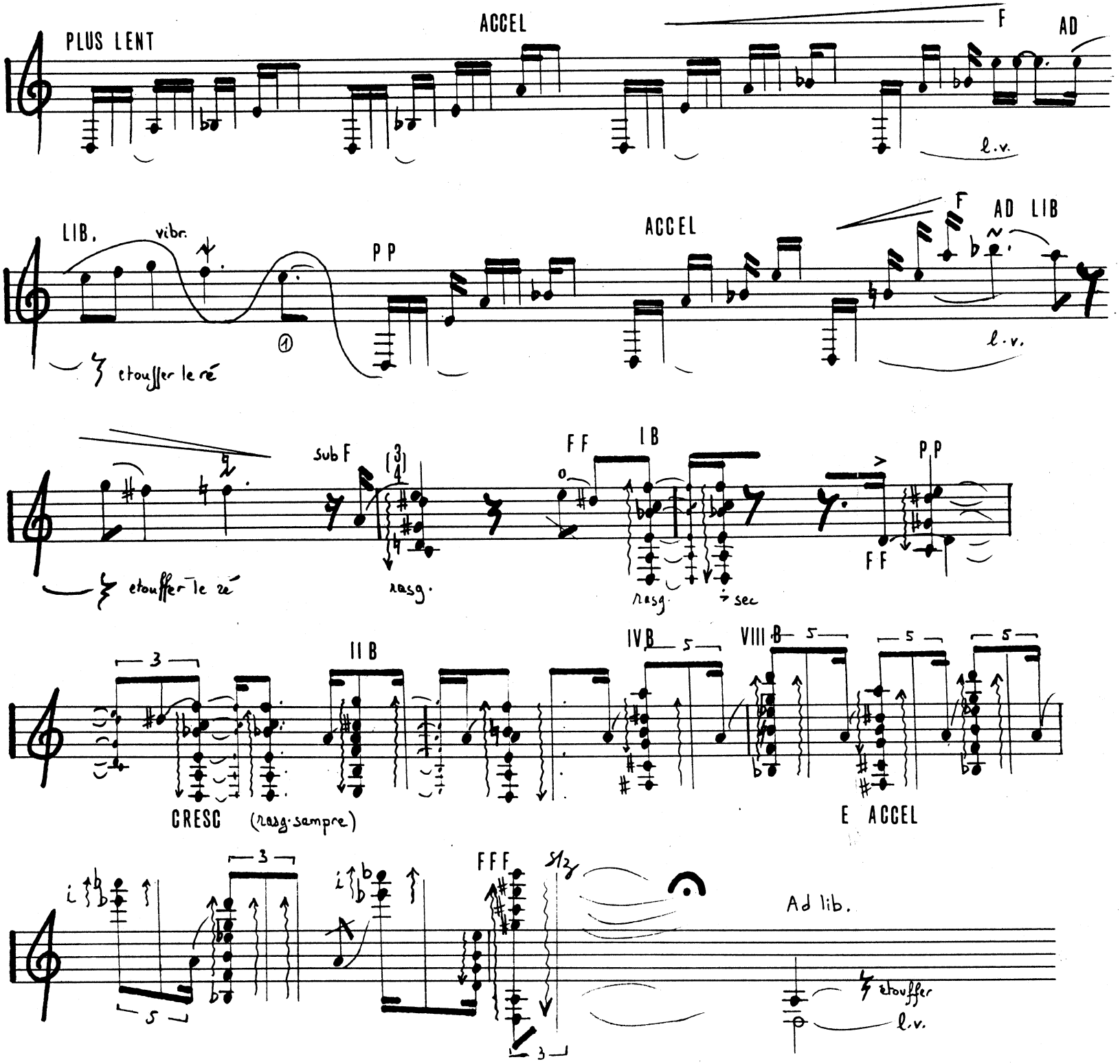

PPPP
rall.
Lento
ACCEL
TEMPO PRIMO
PPP
FF
F
(sec)
Espressivo
FF
F
FF
Tempo
Psub
MF
(accel)
(accel)
Tpo
P
MF
sfz
P
FF
(accel.)
P
FF
Tpo
FF
FFF
(sec)
rall - - - - - molto -
(enchaîner)

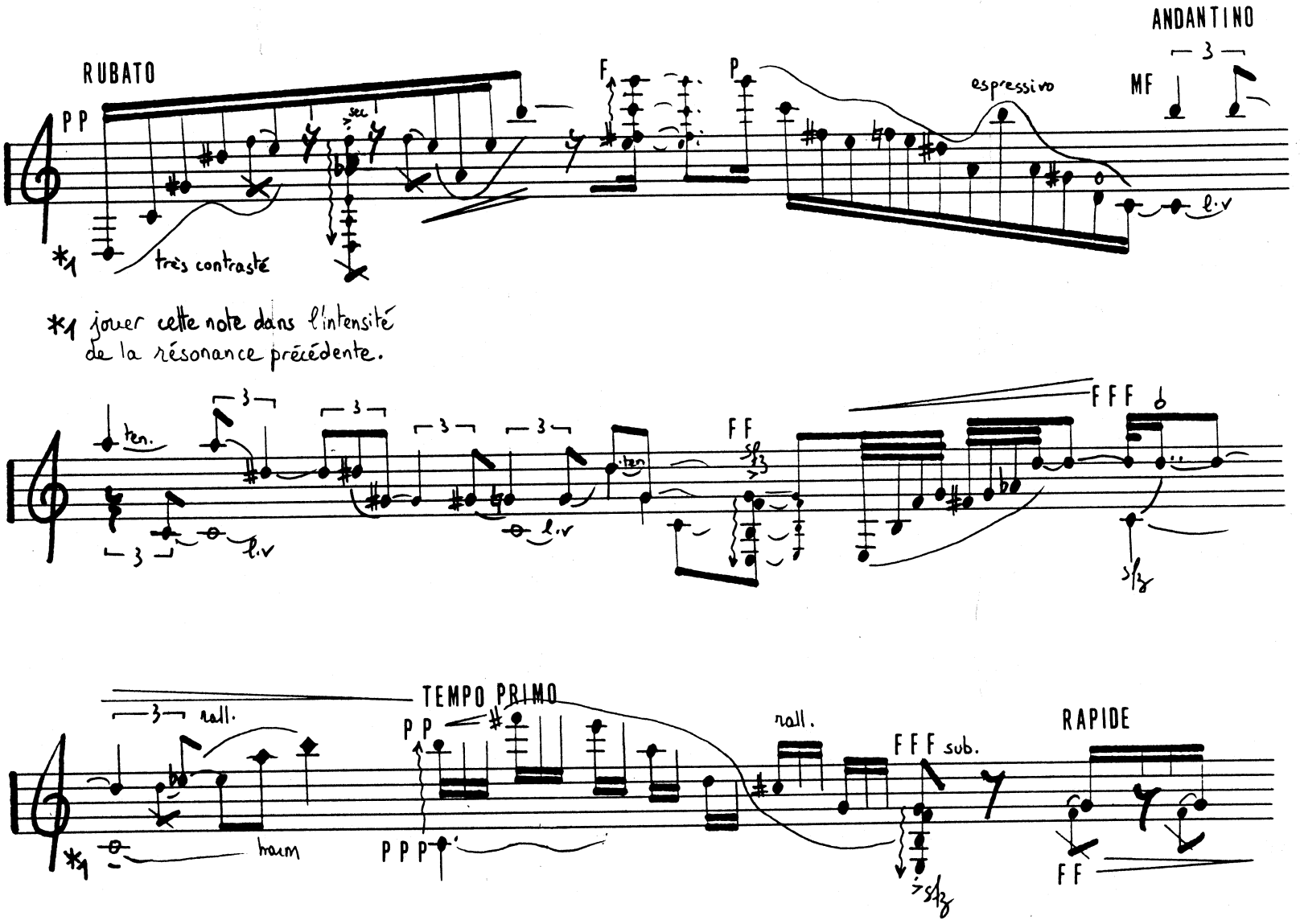
TOCCATA II

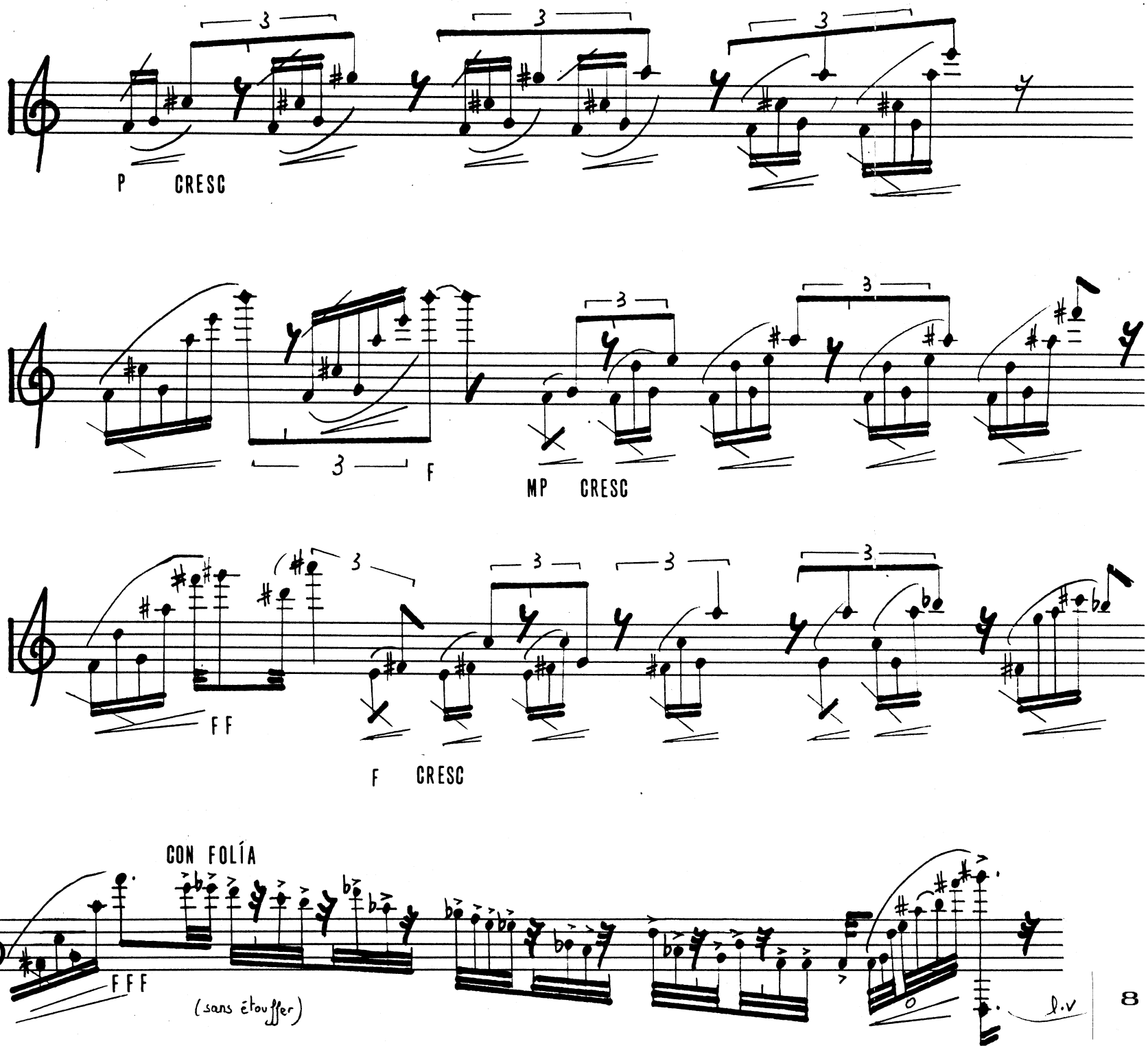
DOLCE (128=♩)

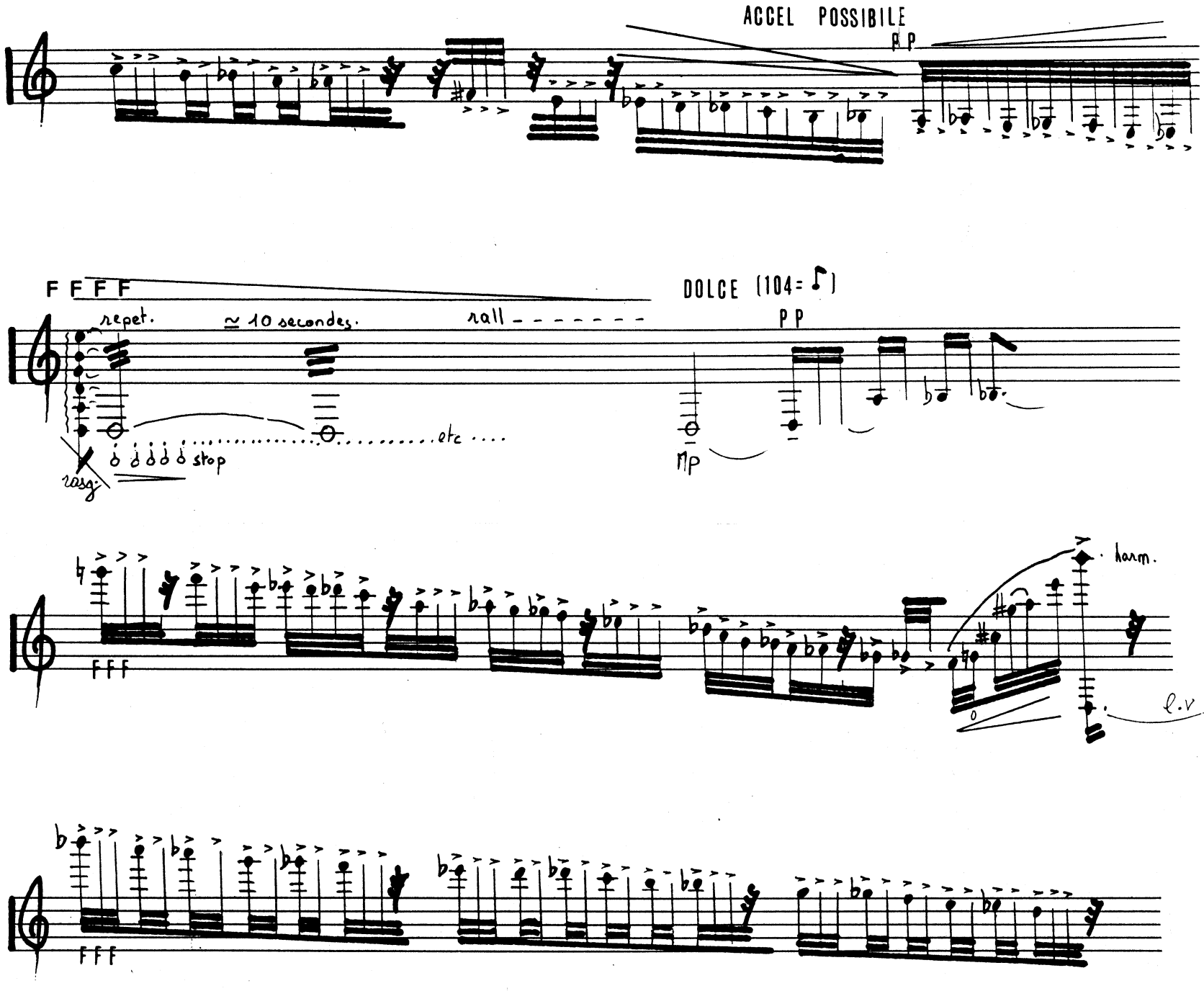
PULPE

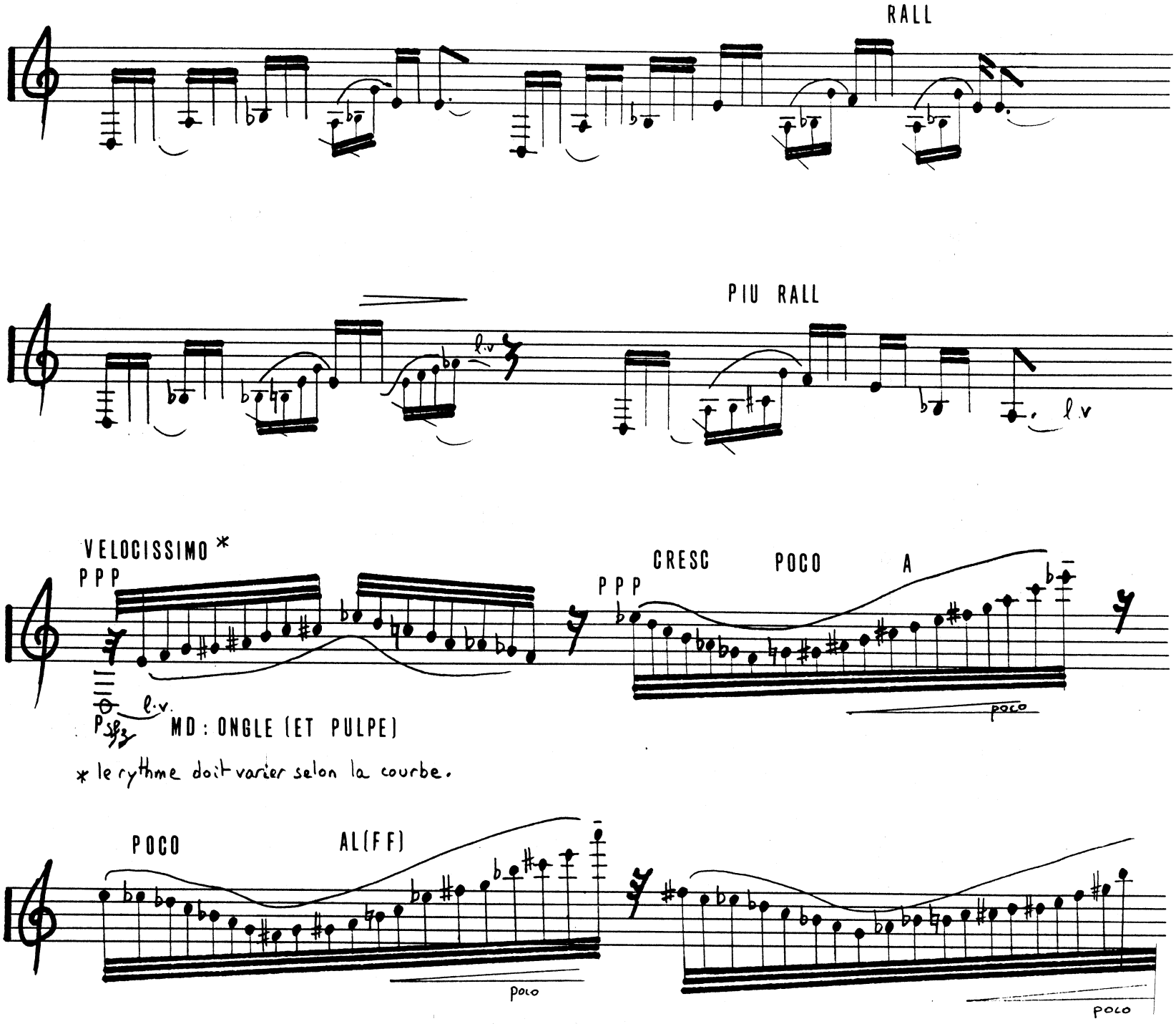
ppp très égal.

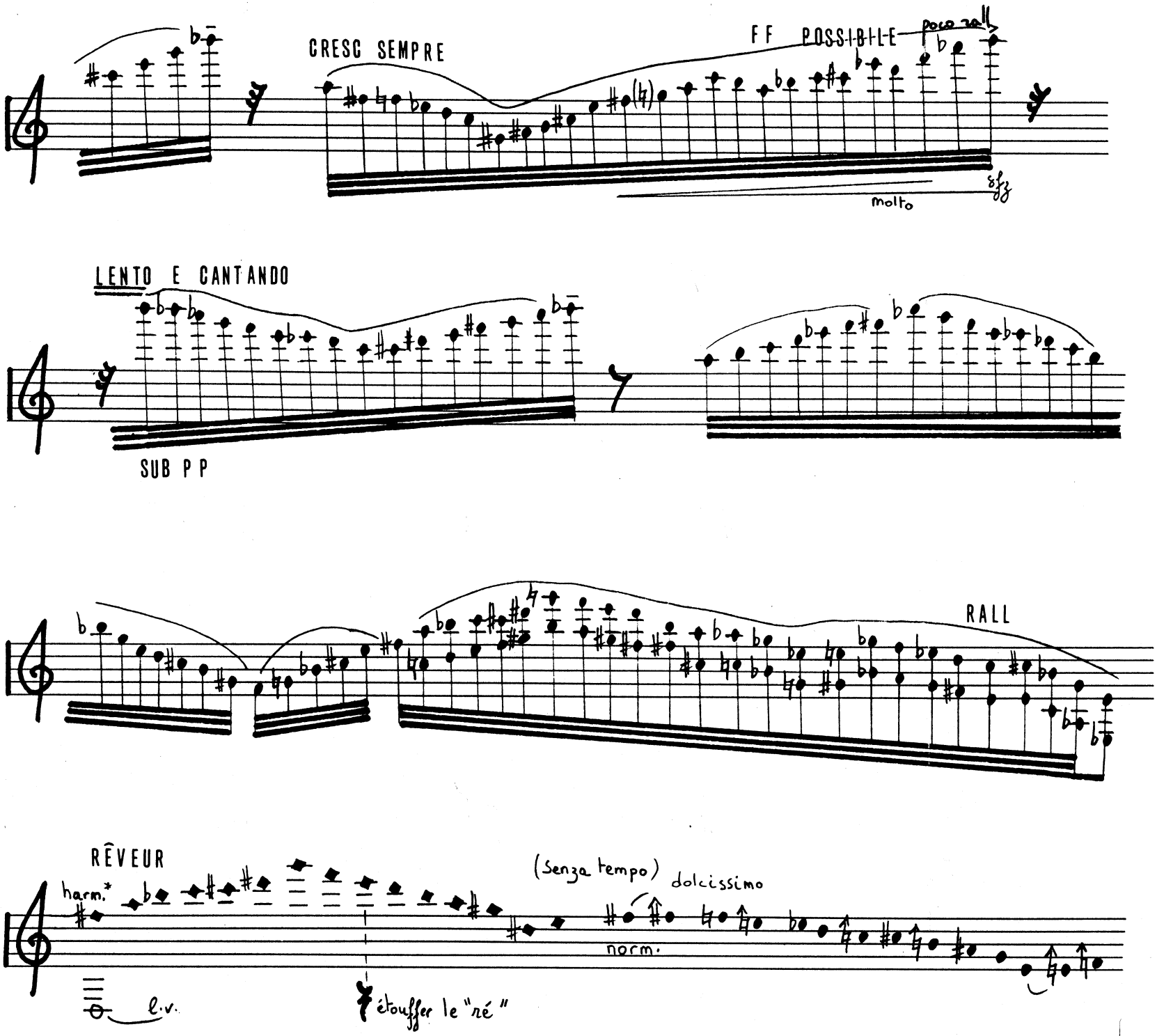

PLUS LENT
ACCEL
F
AD
l.v.
LIB.
vibr.
PP
ACCEL
F
AD LIB
l.v.
étouffer le ré
sub F
FF
LB
PP
FF
rasg.
rasg.
÷ sec
étouffer le ré
II B
IV B
VIII B
CRESC (rasg. sempre)
E ACCEL
FFF
Ad lib.
étouffer
l.v.


RUBATO
PP
sec
très contrasté
*1
F
P
espressivo
ANDANTINO
MF
l.v
*1 jouer cette note dans l'intensité de la résonance précédente.
ten.
FF
FFF
TEMPO PRIMO
rall.
PP
haum
PPP
FFF sub.
RAPIDE
FF

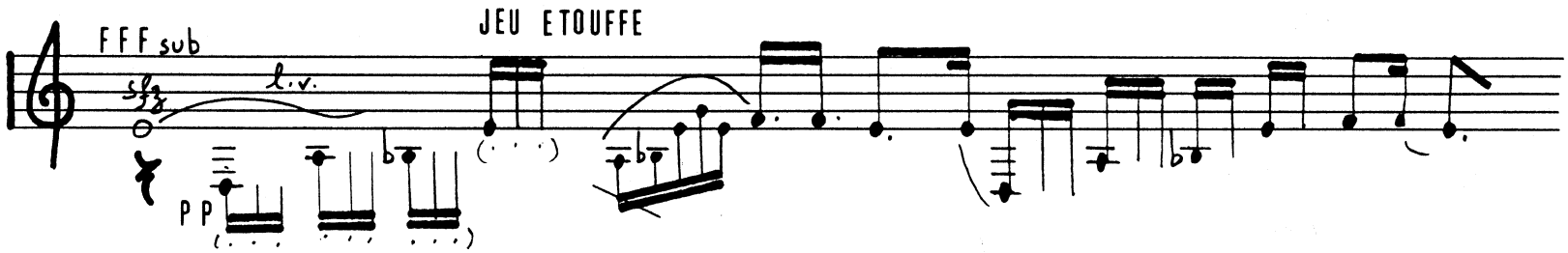

3
3
3
P
CRESC
3
3
F
3
MP
CRESC
FF
3
3
3
3
F
CRESC
CON FOLÍA
FFF
(sans étouffer)
l.v

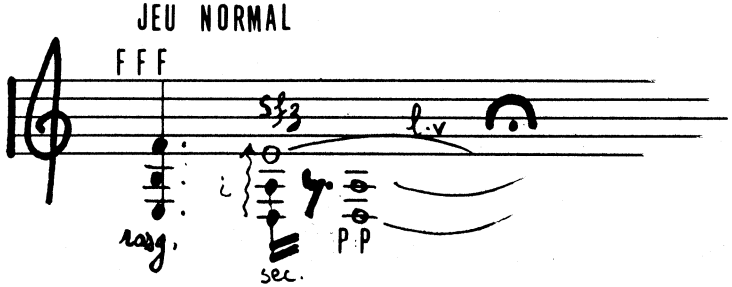

ACCEL POSSIBILE
PP
FFFF
repet.
≃ 10 secondes.
rall - - - - - - -
etc ....
stop
rasg.
DOLCE (104= ♪)
PP
mp
FFF
harm.
l.v
FFF


RALL
PIU RALL
l.v
VELOCISSIMO *
PPP
l.v.
MD : ONGLE (ET PULPE)
CRESC POCO A
PPP
poco
* le rythme doit varier selon la courbe.
POCO
AL(FF)
poco
poco

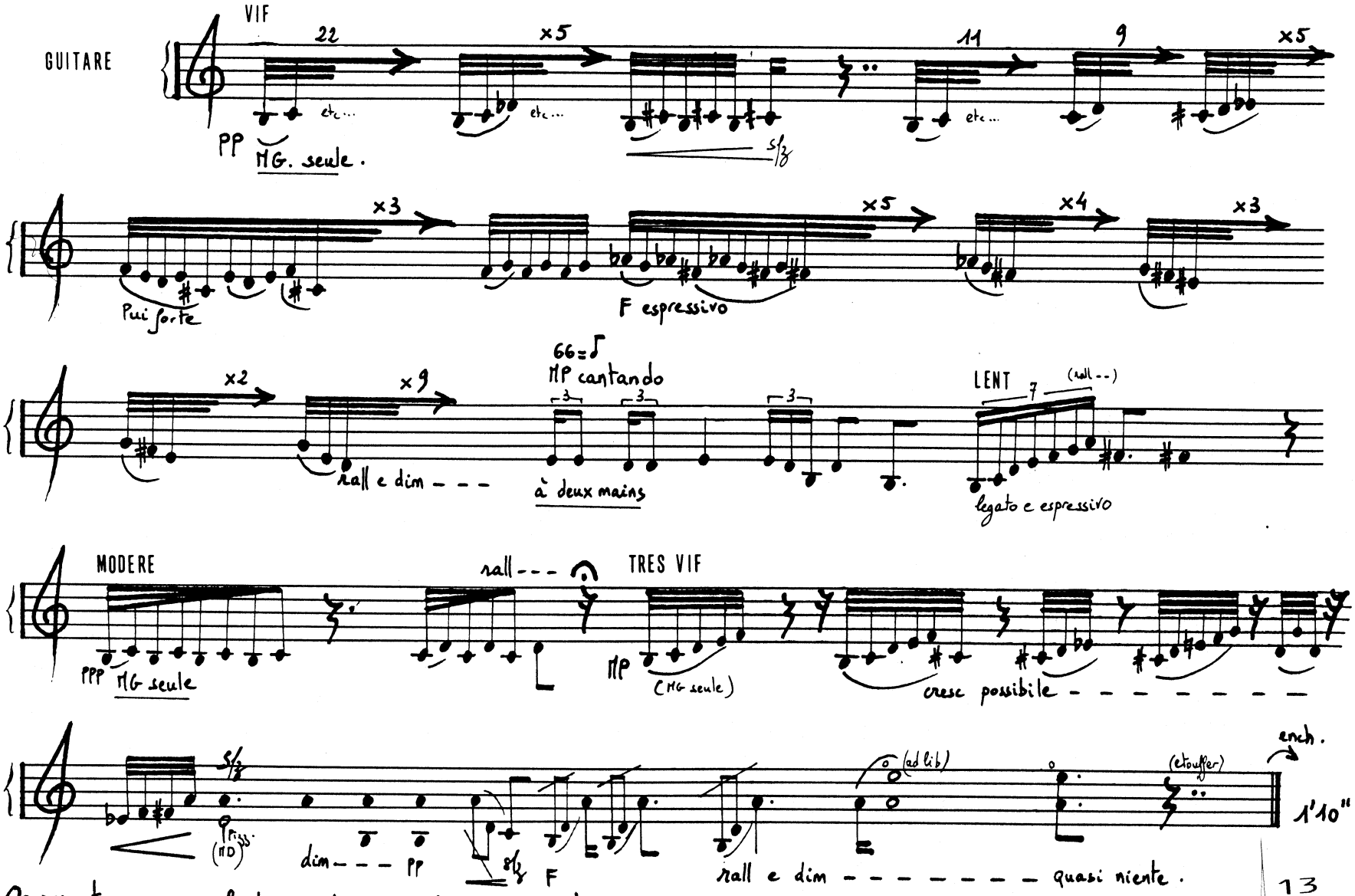


* harmoniques notés à hauteur réelle.

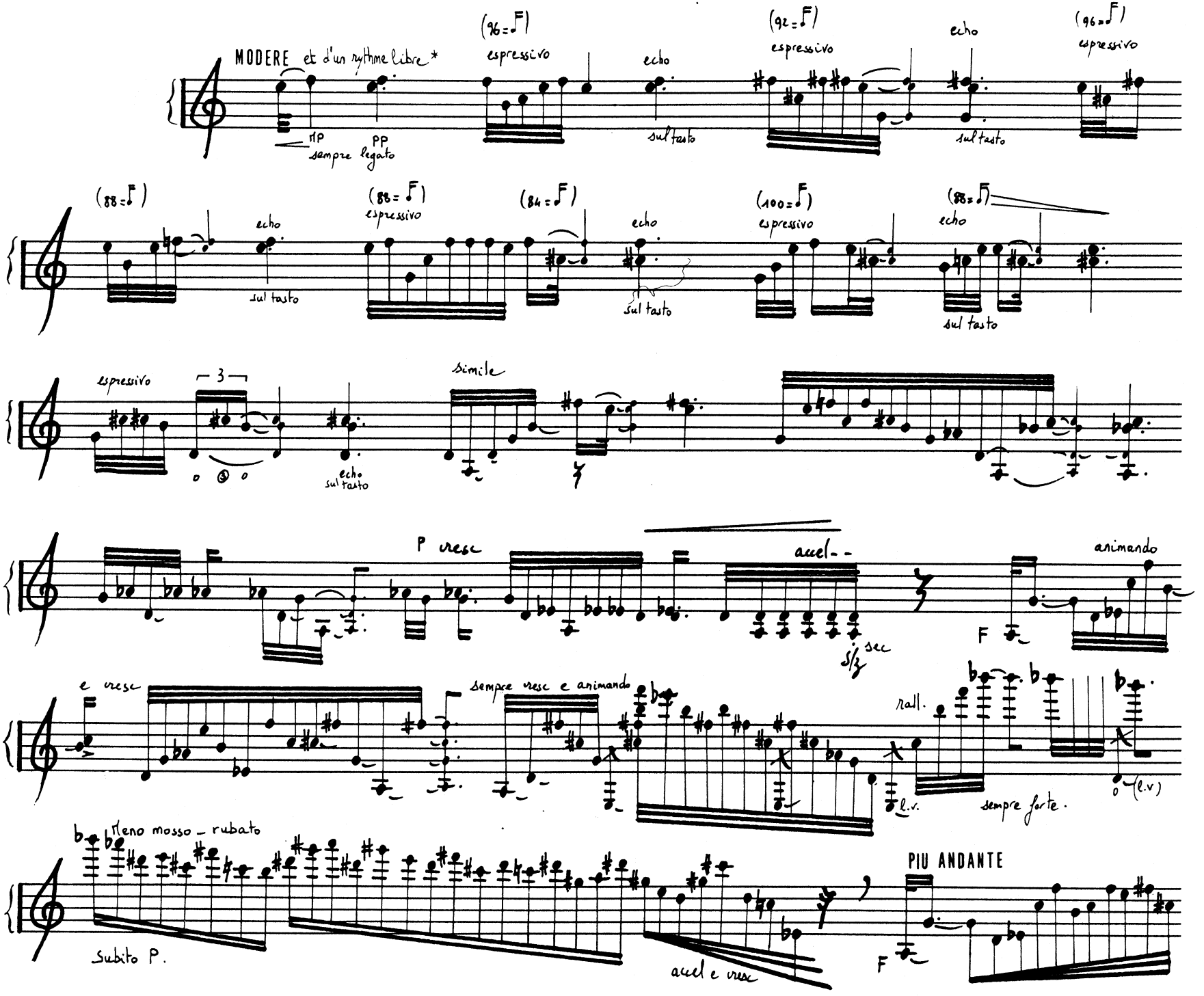

FFF sub
sfz
l.v.
PP
JEU ETOUFFE

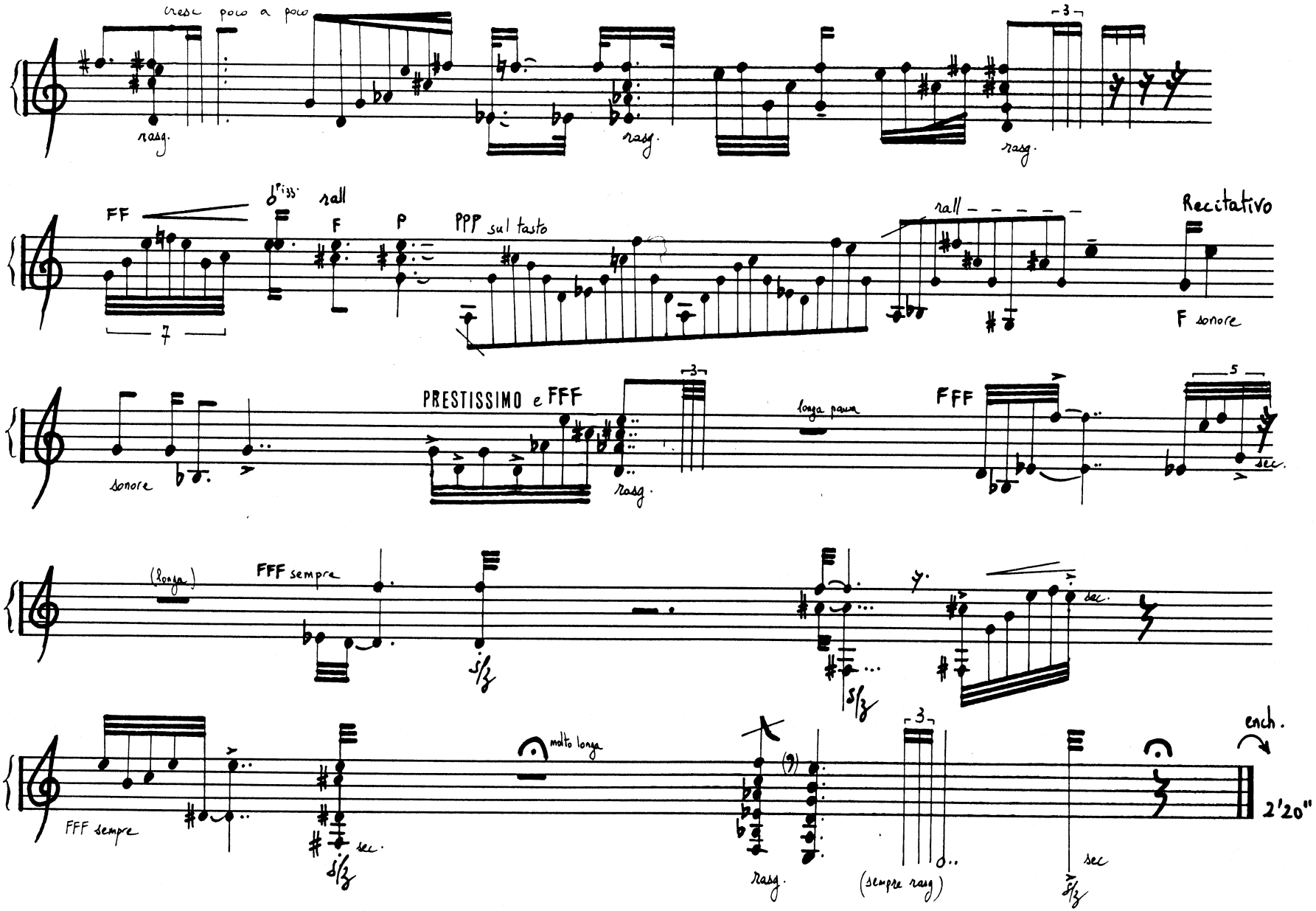

JEU NORMAL
FFF
sfz
l.v
ord.
sec.
PP

SONATE I

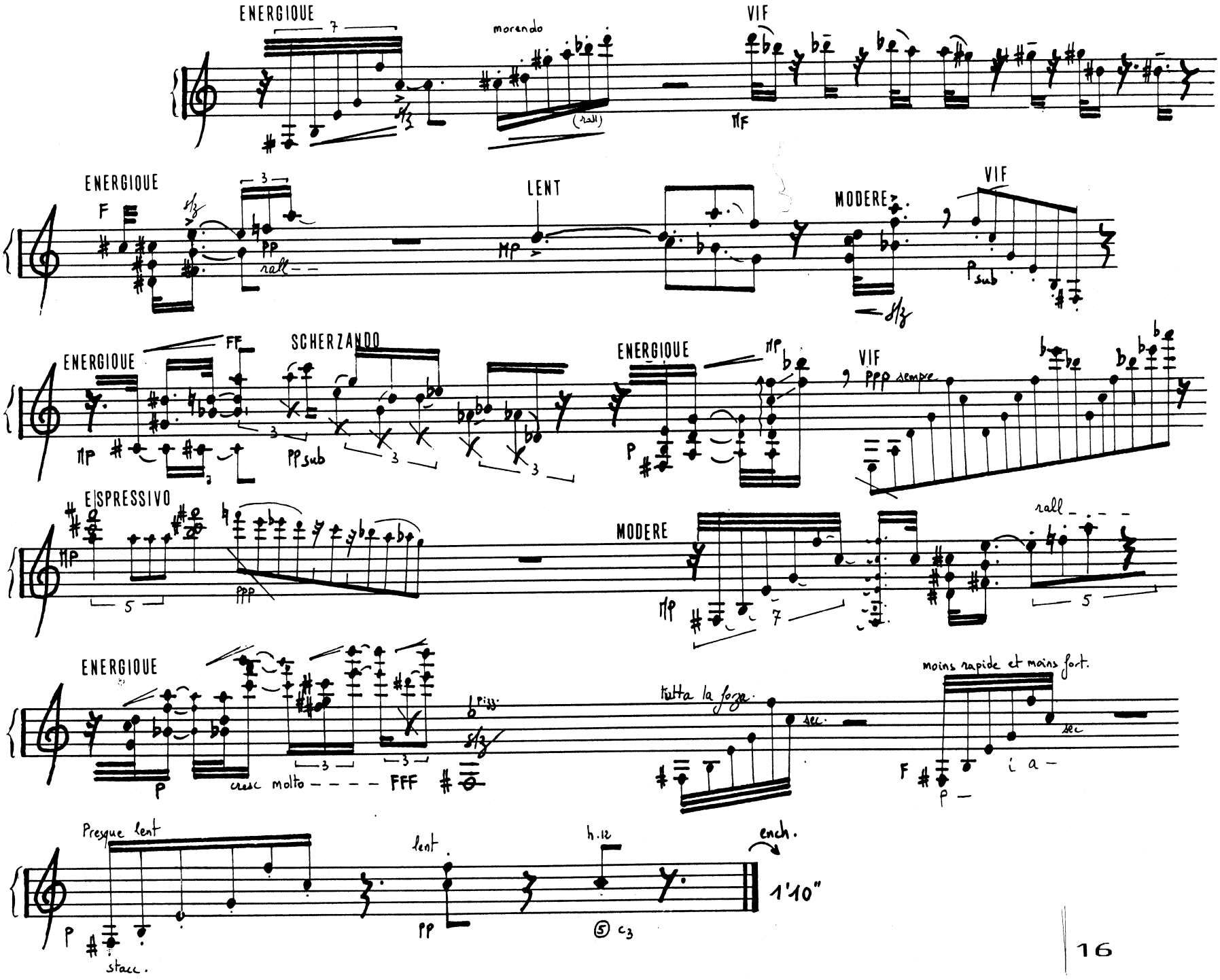


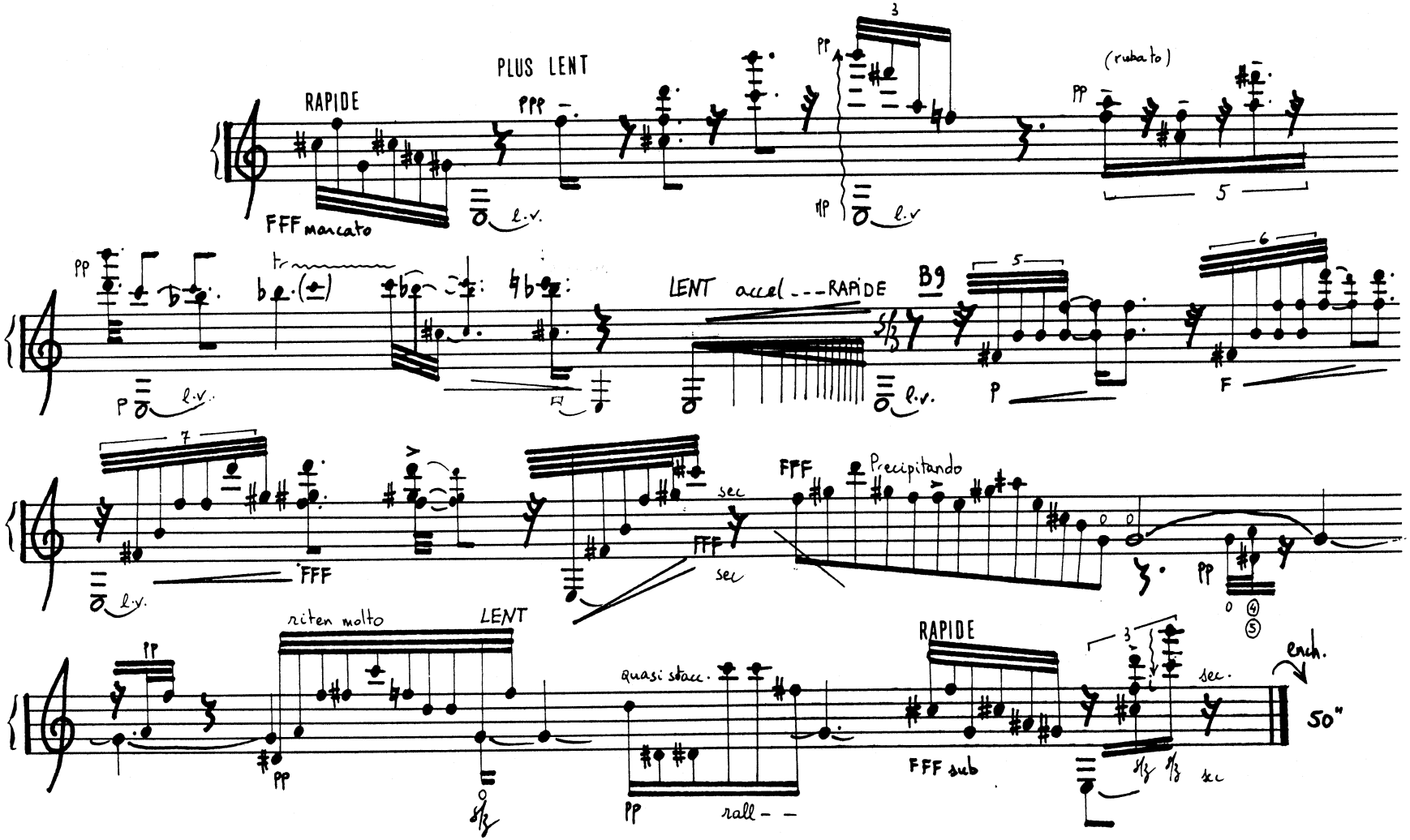
On respectera avec soin les durées indiquées à la fin de chaque morceau -

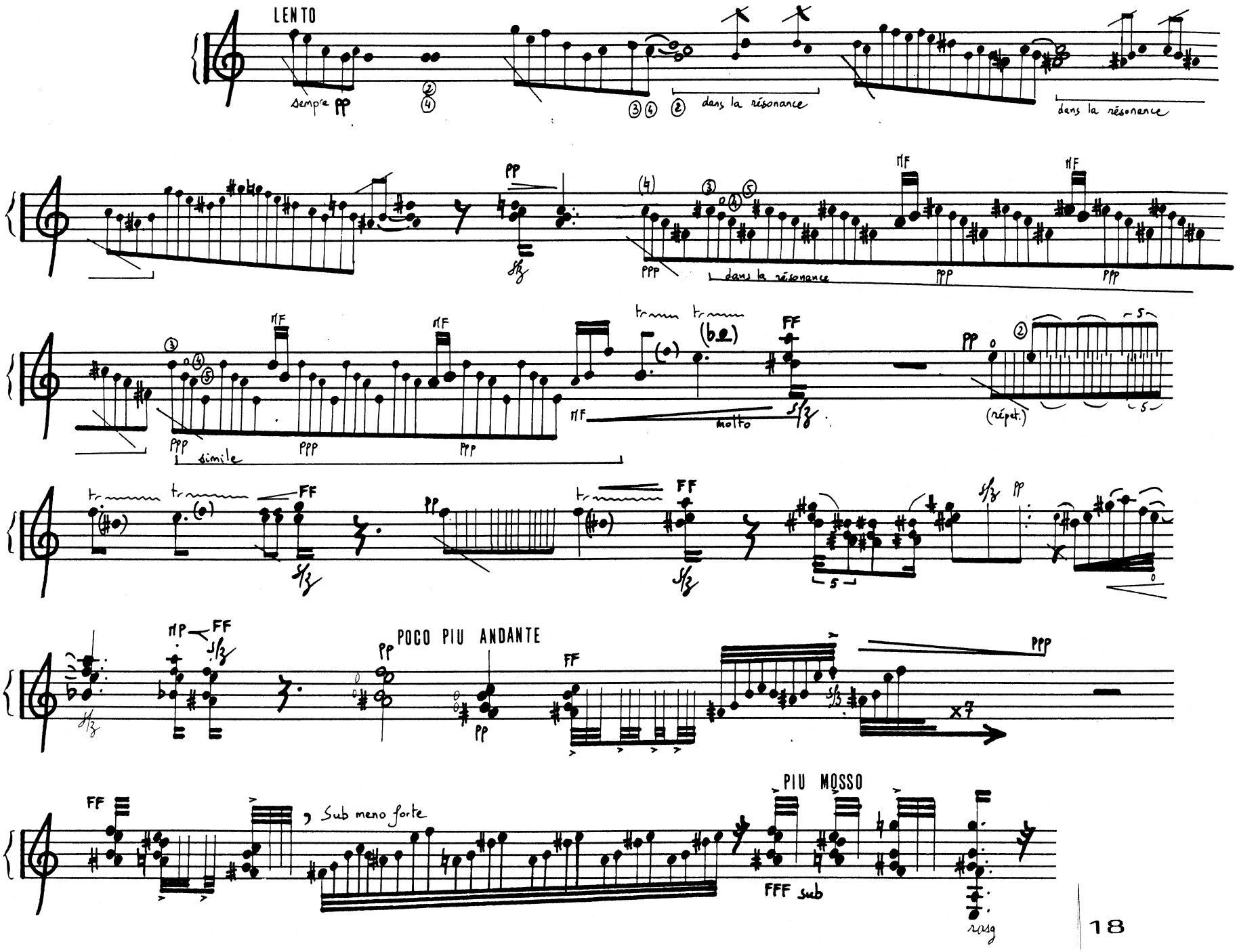

MODERE et d'un rythme libre *
(96=♩F)
espressivo
echo
sul tasto
(92=♩F)
espressivo
echo
sul tasto
(96=♩F)
espressivo
rfp
pp
sempre legato
(88=♩F)
echo
sul tasto
(88=♩F)
espressivo
(84=♩F)
echo
sul tasto
(100=♩F)
espressivo
(88=♩F)
echo
sul tasto
espressivo
3
simile
echo
sul tasto
P cresc
accel--
s/z sec
F
animando
e cresc
sempre cresc e animando
rall.
l.v.
sempre forte.
(l.v)
meno mosso - rubato
Subito P.
accel e cresc
PIU ANDANTE
F

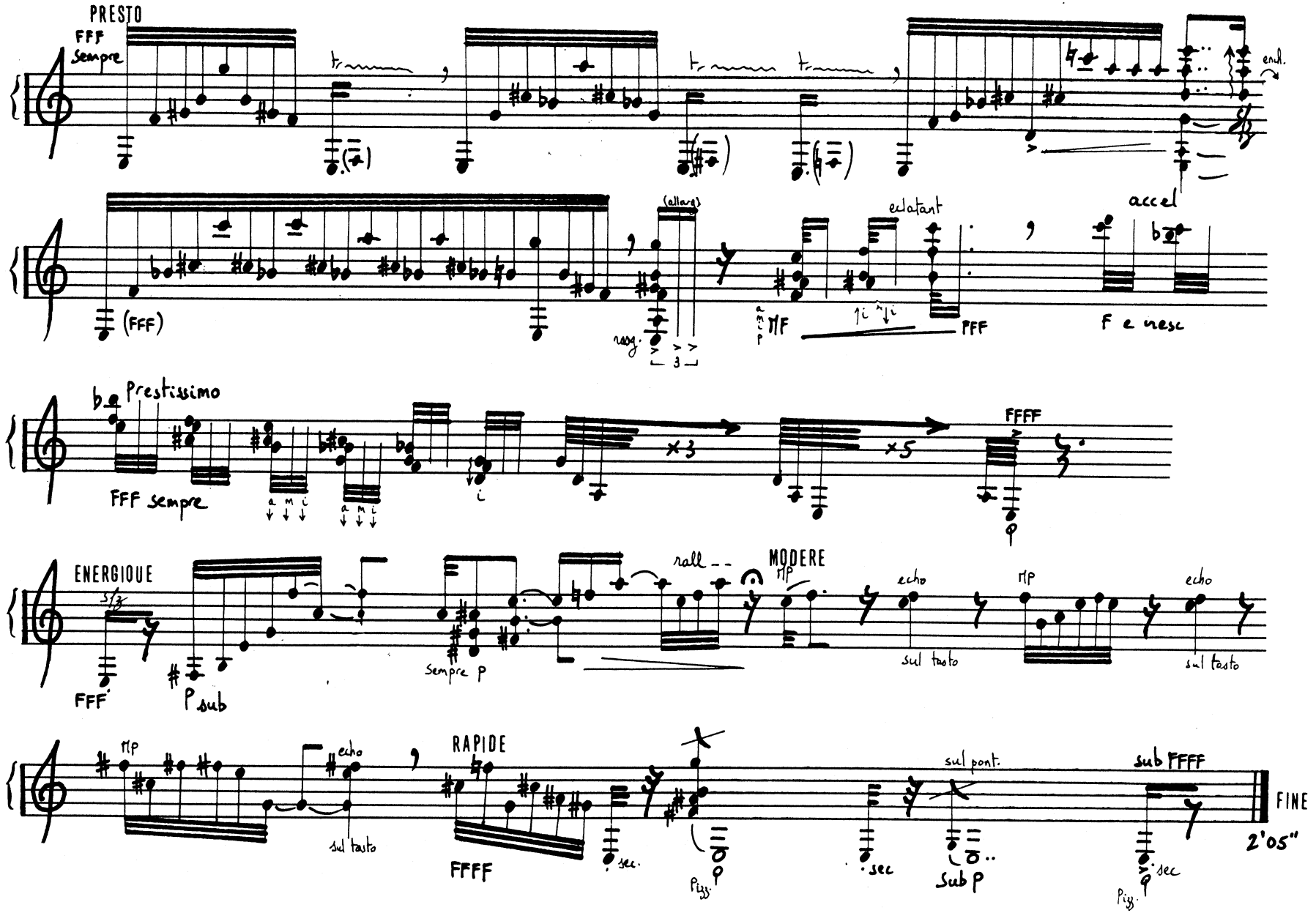


* La rythmique sera déterminée autant par l'écriture (symbolique) que par la résonance naturelle de l'instrument employé, et, de la salle. Quelques tempi métronomiques sont donnés comme exemple de souplesse et ne doivent pas être pris au pied de la lettre.


ENERGIQUE
morendo
(rall)
VIF
ENERGIQUE
F
PP
rall
LENT
MODERE
VIF
Psub
ENERGIQUE
FF
SCHERZANDO
PPsub
ENERGIQUE
VIF
PPP sempre
ESPRESSIVO
PPP
MODERE
rall
ENERGIQUE
P
cresc molto
FFF
tutta la forza
moins rapide et moins fort.
Presque lent
stacc.
lent
PP
h.12
ench.
1'10"

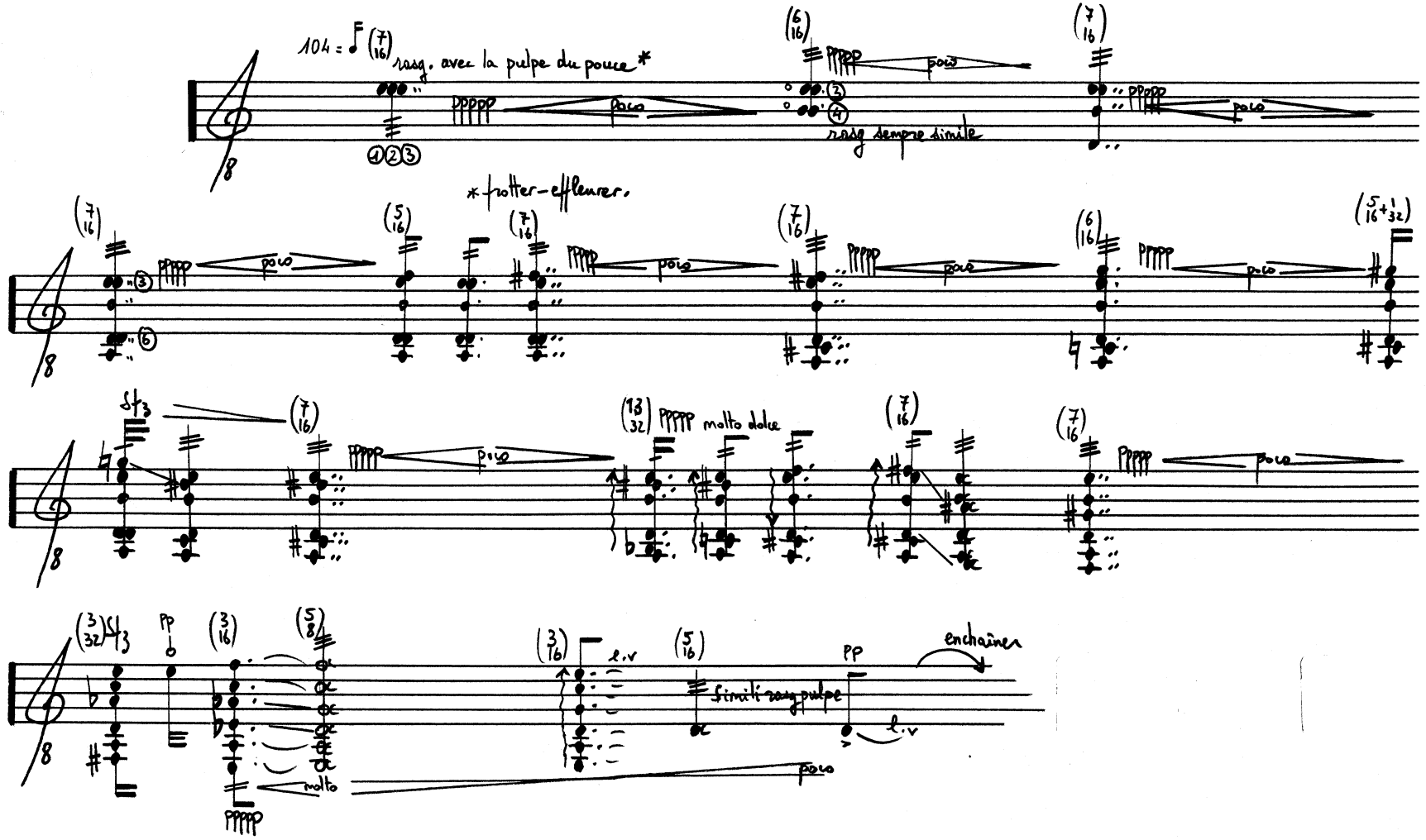

RAPIDE
FFF marcato
PLUS LENT
ppp
l.v.
pp
mp
(rubato)
5
LENT accel --- RAPIDE
B9
p
F
FFF
sec
Precipitando
riten molto
LENT
quasi stacc.
rall - -
RAPIDE
FFF sub
sec.
ench.
50"

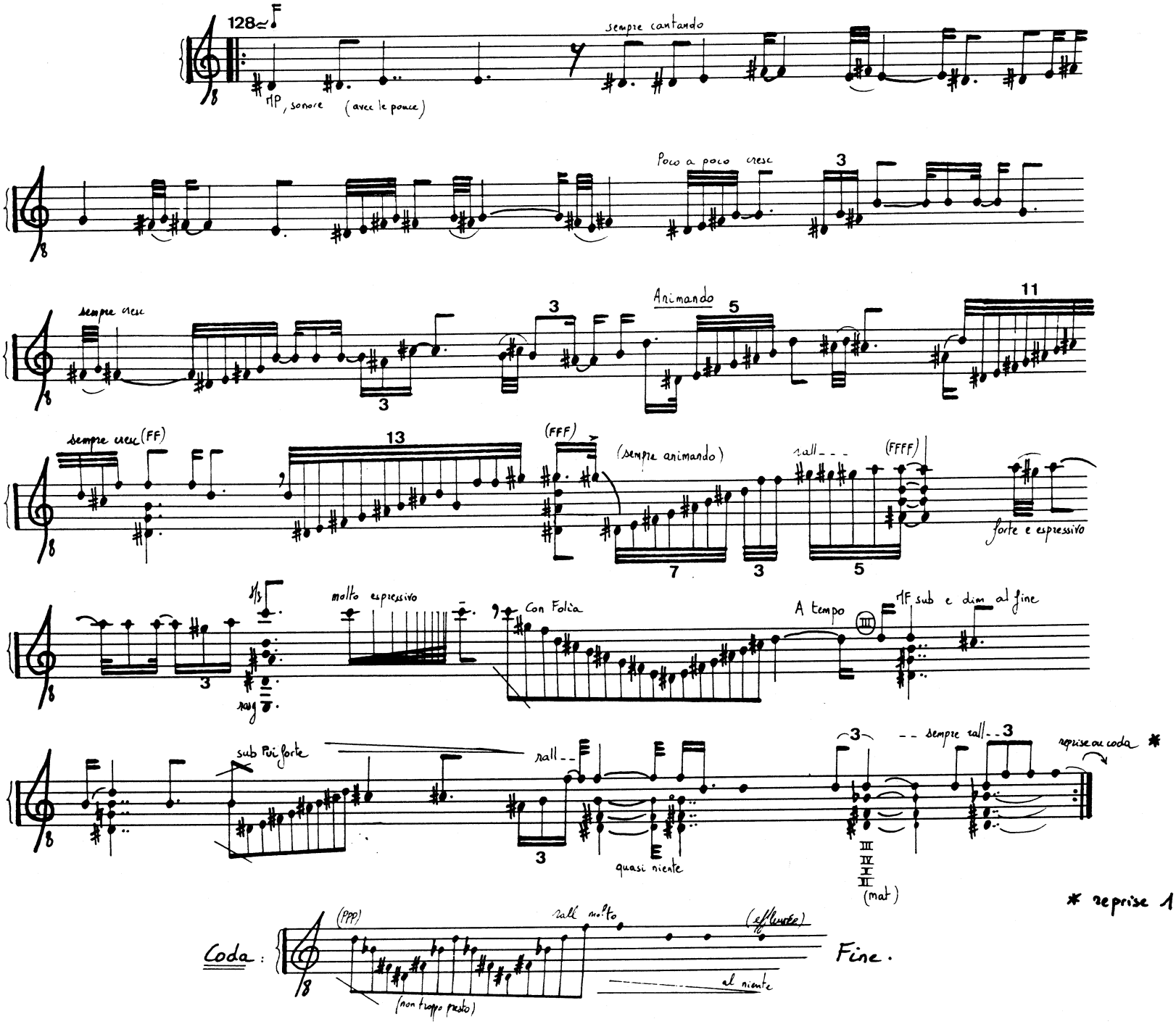

LENTO
sempre pp
dans la résonance
dans la résonance
pp
ppp
dans la résonance
ppp
ppp
mf
mf
mf
mf
simile
ppp
ppp
ppp
molto
FF
pp
(répet.)
FF
pp
FF
pp
mp
FF
POCO PIU ANDANTE
pp
pp
FF
ppp
x7
FF
Sub meno forte
PIU MOSSO
FFF sub
rasg



durée totale : 8 min 20 sec ≃

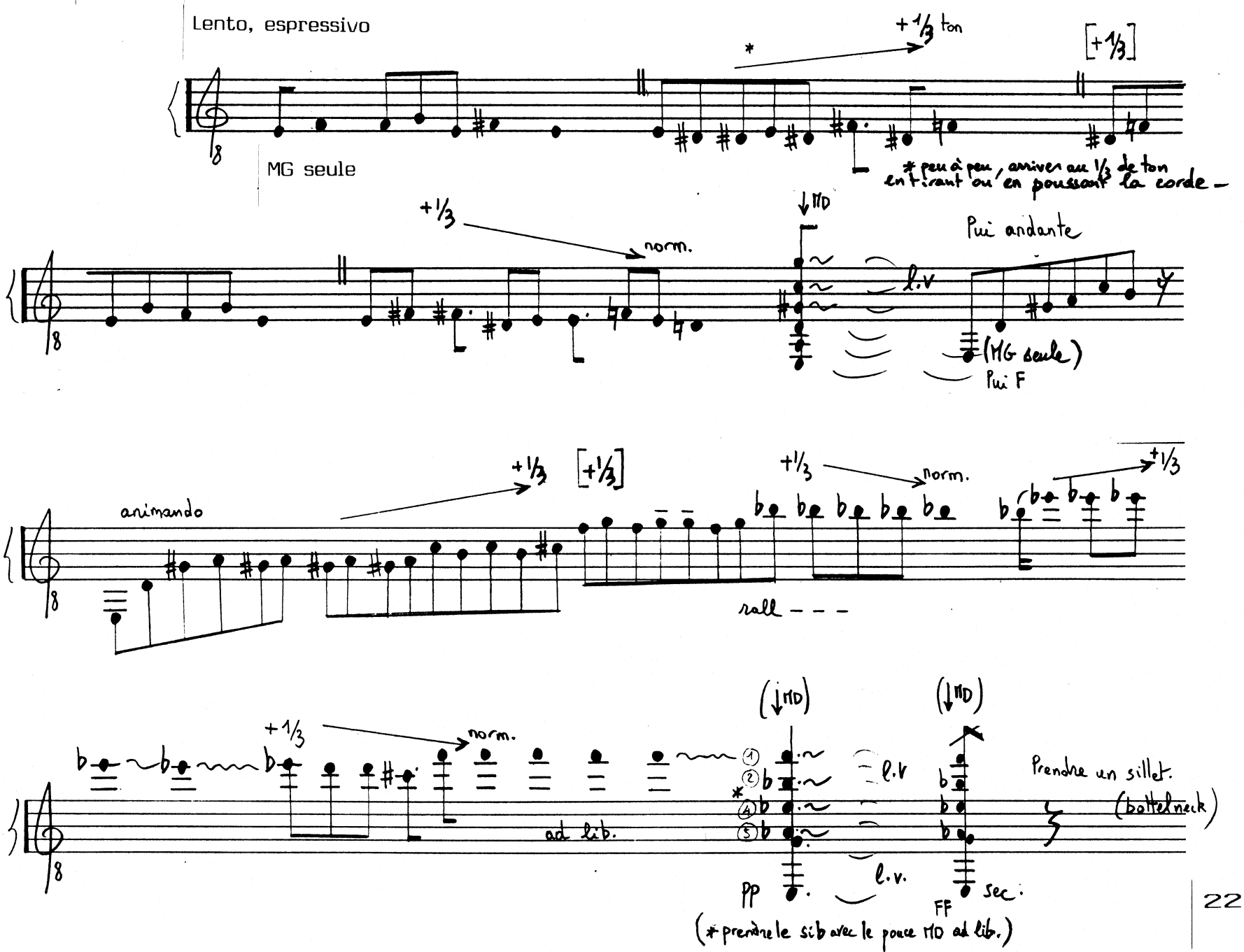
SONATE II

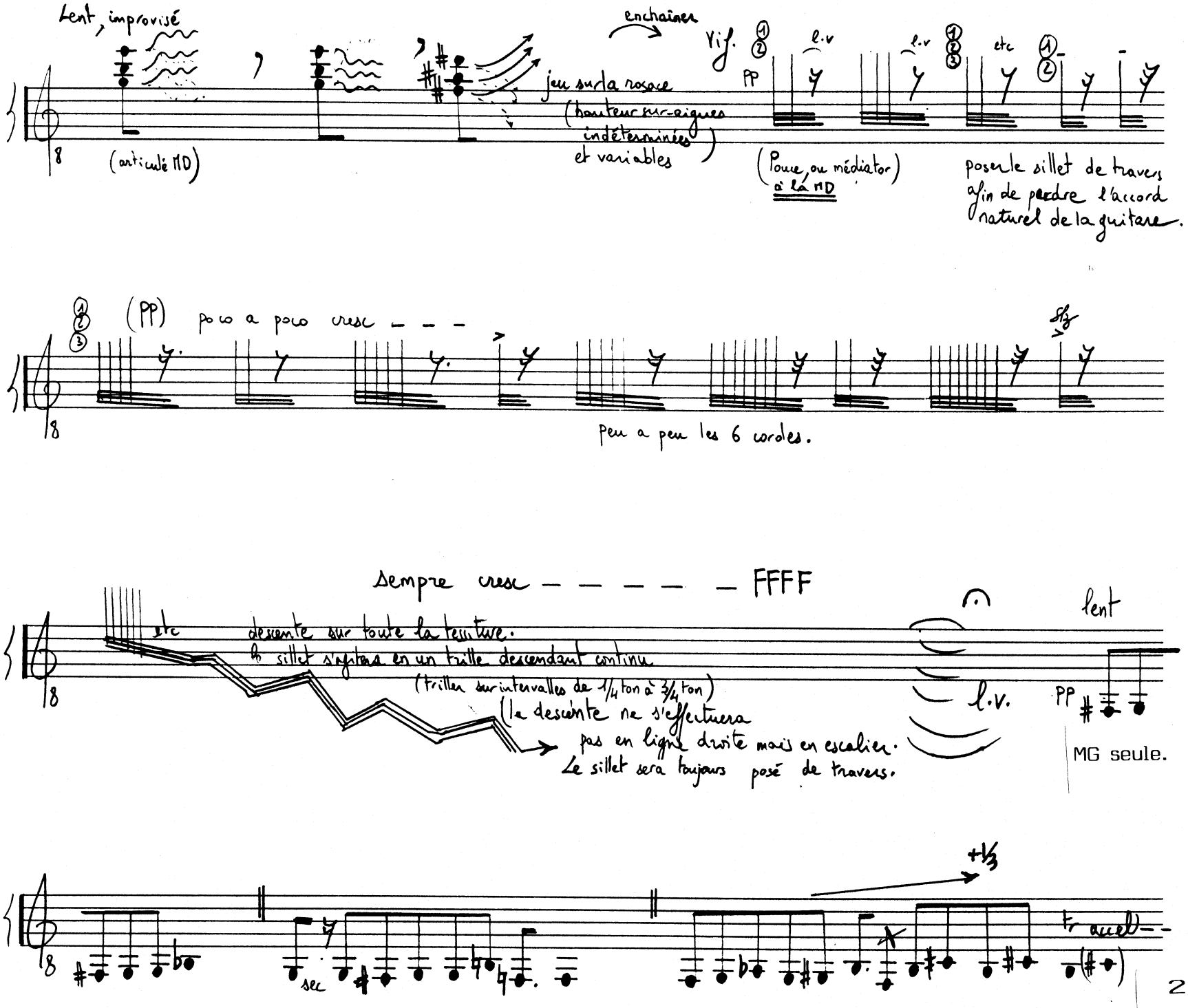

104 =
rasg. avec la pulpe du pouce *
poco
rasg sempre simile
* frotter-effleurer.
molto dolce
pp
molto
l.v
simili rasg pulpe
enchaîner

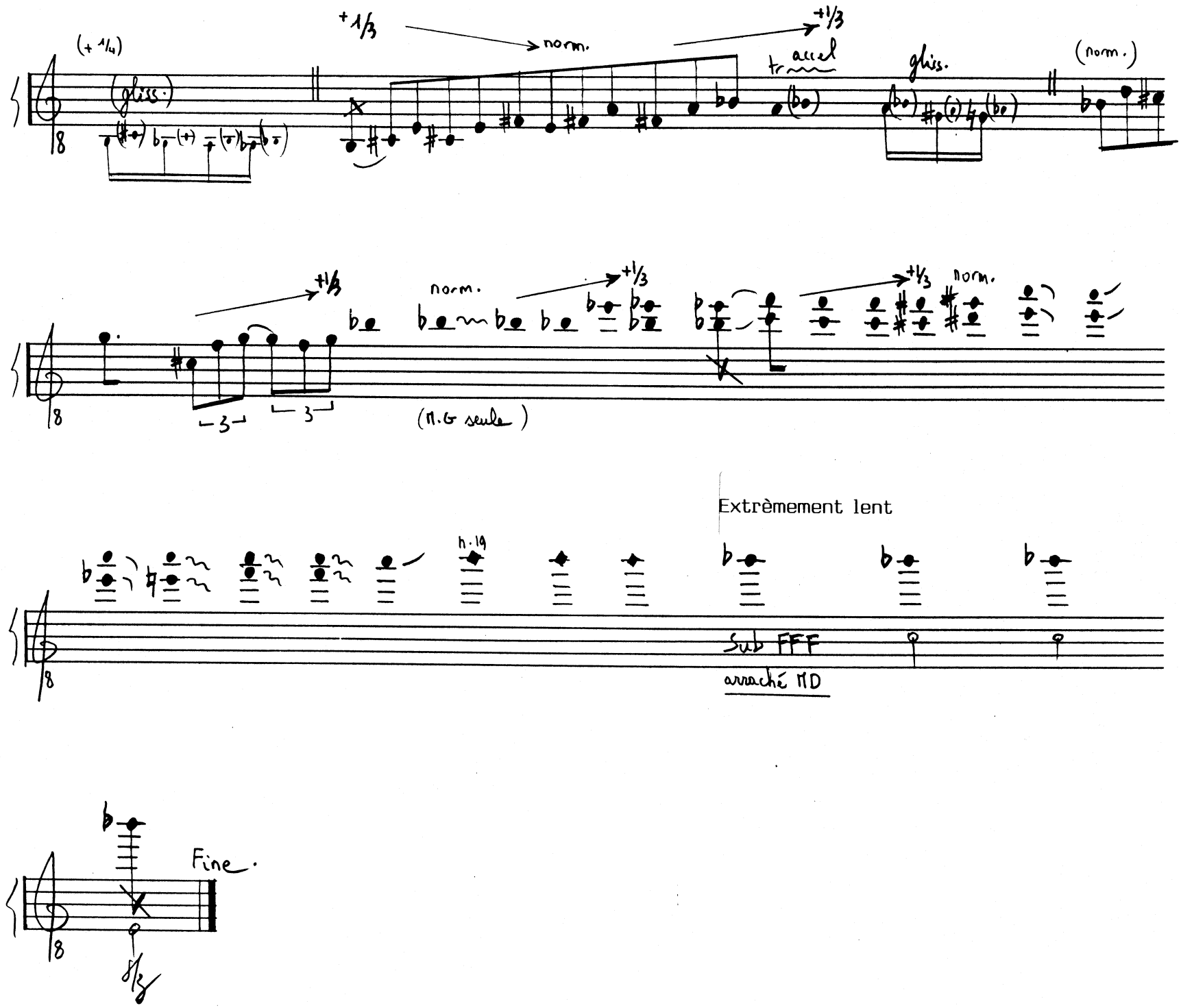


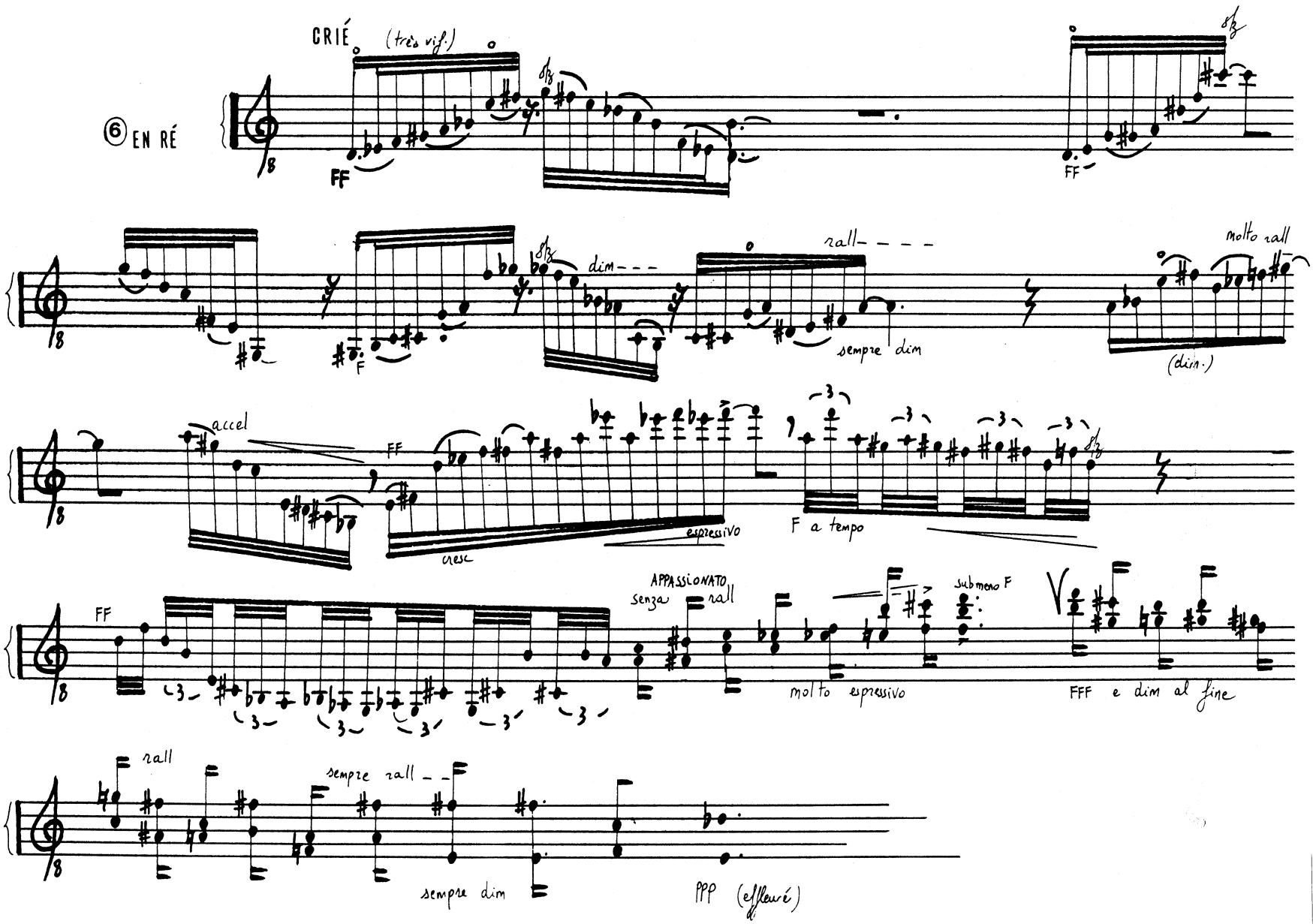
* reprise 1 ou 2 fois - ad lib -

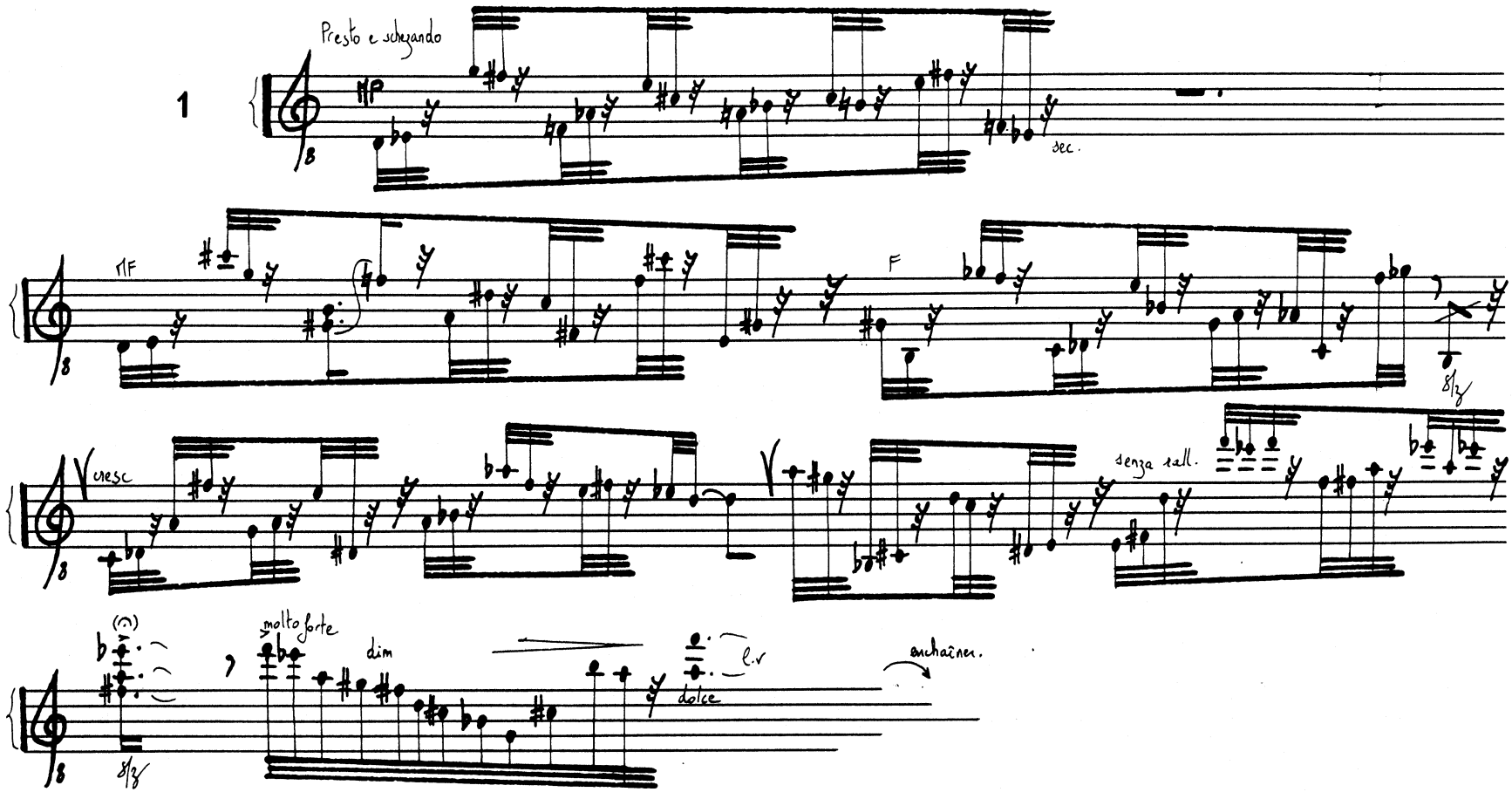
SONATE III

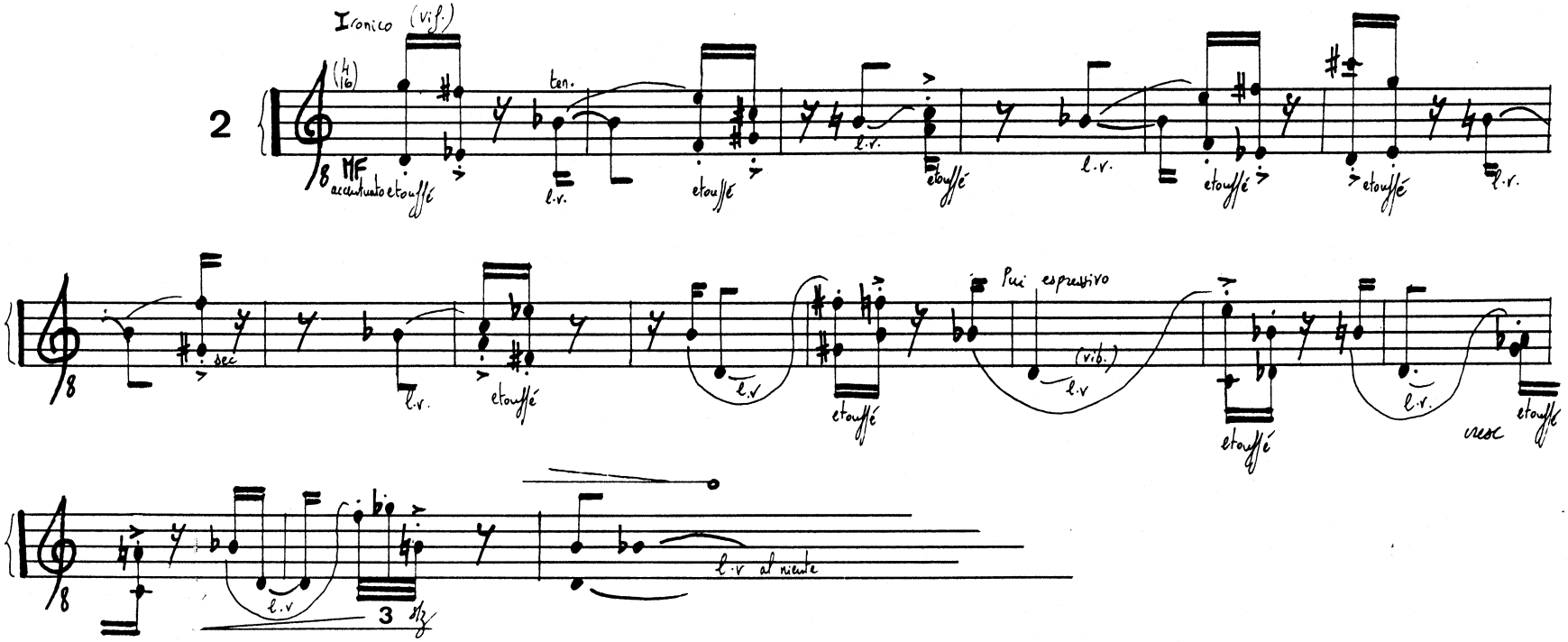

Lento, espressivo
+1/3 ton
[+1/3]
MG seule
* peu à peu, arriver au 1/3 de ton en tirant ou en poussant la corde
+1/3
norm.
↓MD
Plus andante
l.v
(MG seule)
Plus F
animando
+1/3
[+1/3]
+1/3
norm.
+1/3
rall - - -
(↓MD)
(↓MD)
+1/3
norm.
ad lib.
l.v
Prendre un sillet.
(bottelneck)
PP
l.v.
FF
sec.
(* prendre le sib avec le pouce MD ad lib.)

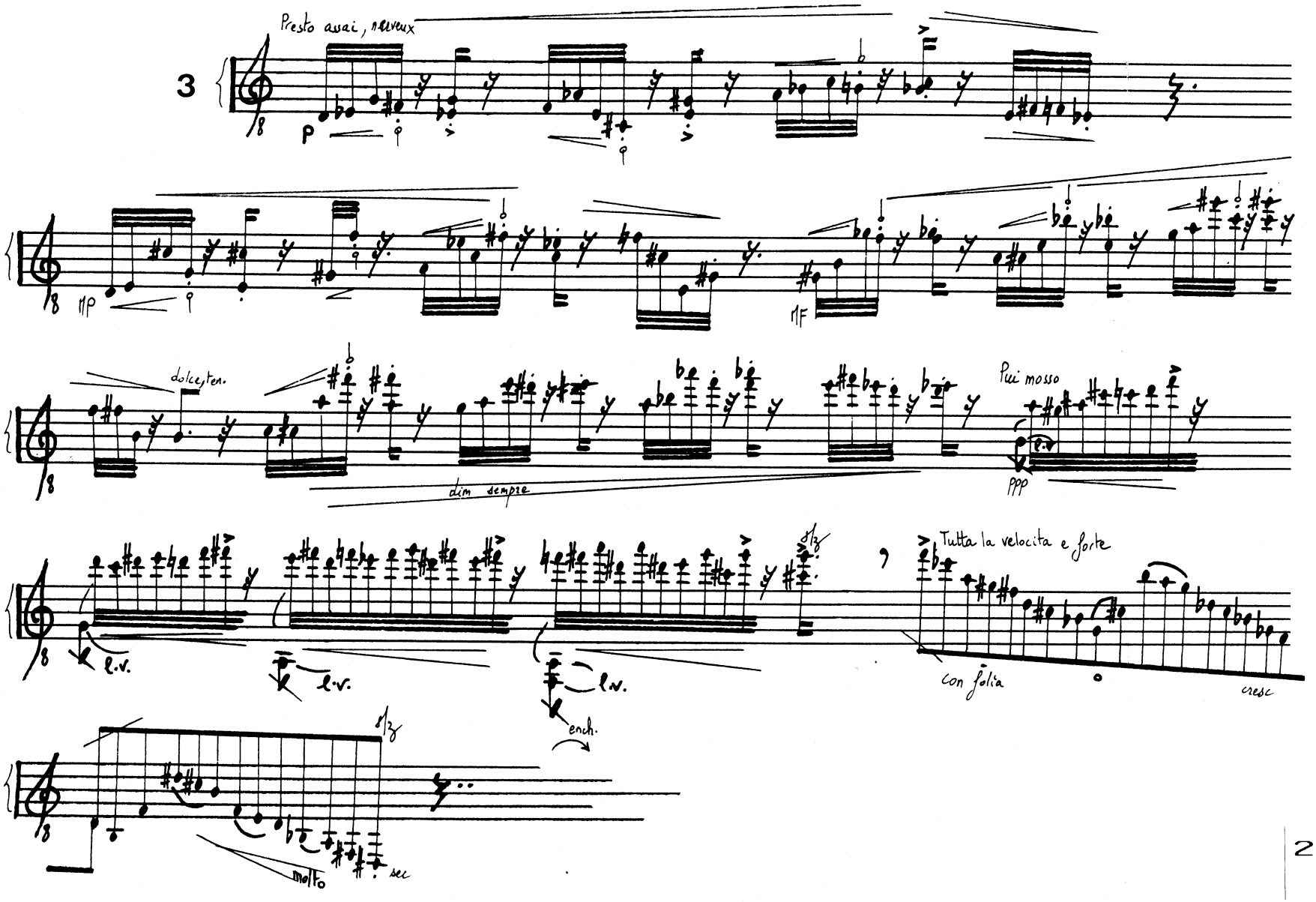

Lent, improvisé
enchaîner
Vif.
l.v
etc
jeu sur la rosace
(hauteur sur-aigues indéterminées et variables)
(articulé MD)
PP
(Pouce ou médiator à la MD)
poser le sillet de travers afin de perdre l'accord naturel de la guitare.
(PP) poco a poco cresc
sfz
peu a peu les 6 cordes.
Sempre cresc FFFF
etc
descente sur toute la tessiture.
le sillet s'ajustera en un trille descendant continu
(Trillen sur intervalles de 1/4 ton à 3/4 ton)
(la descente ne s'effectuera pas en ligne droite mais en escalier.
Le sillet sera toujours posé de travers.
lent
l.v.
PP
MG seule.
+1/3
sec
Fr accel

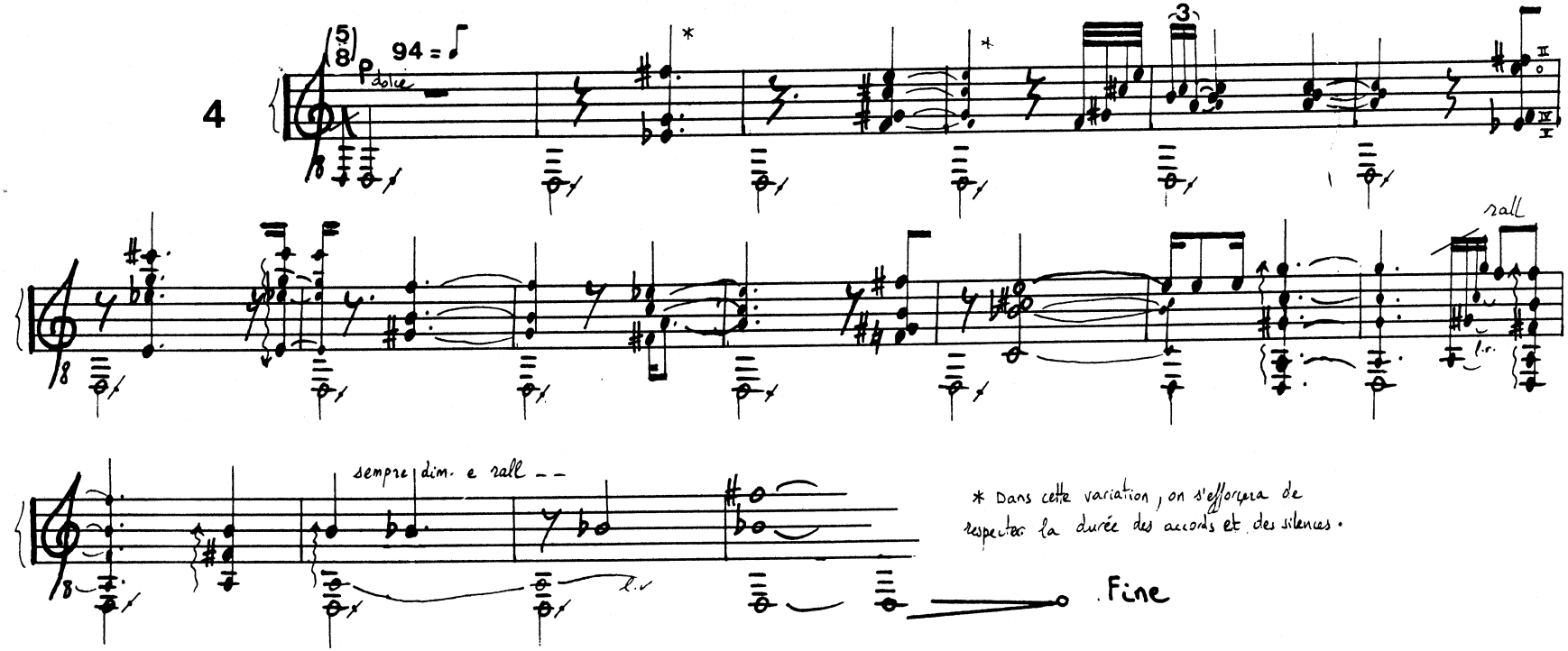

(+ 1/4)
(gliss.)
+1/3
norm.
+1/3
tr accel
gliss.
(norm.)
+1/3
norm.
+1/3
+1/3
norm.
(M.G seule)
Extrèmement lent
h.14
Sub FFF
arraché MD
Fine.


CRIÉ
(très vif.)
⑥ EN RÉ
FF
dim
rall
sempre dim
molto rall
(dim.)
accel
FF
cresc
espressivo
F a tempo
FF
APPASSIONATO
senza rall
molto espressivo
sub meno F
FFF e dim al fine
rall
sempre rall
sempre dim
PPP (effleuré)


1
Presto e schezando
MP
sec.
MF
F
cresc
senza rall.
molto forte
dim
dolce
l.v
enchaîner.


Ironico (vif.)
2
(4/16)
MF
accentuato etouffé
ten.
l.v.
etouffé
l.v.
etouffé
l.v.
etouffé
etouffé
l.v.
sec
l.v.
etouffé
l.v
etouffé
Più espressivo
(vib.)
l.v
etouffé
l.v.
cresc
etouffé
l.v
3
l.v al niente


Presto assai, nerveux
3
p
mp
mf
dolce,ten.
dim sempre
Più mosso
ppp
l.v.
l.v.
l.v.
ench.
7
Tutta la velocita e forte
con follia
cresc
molto
sec



4

(5/8) 94 = ♪

P dolce

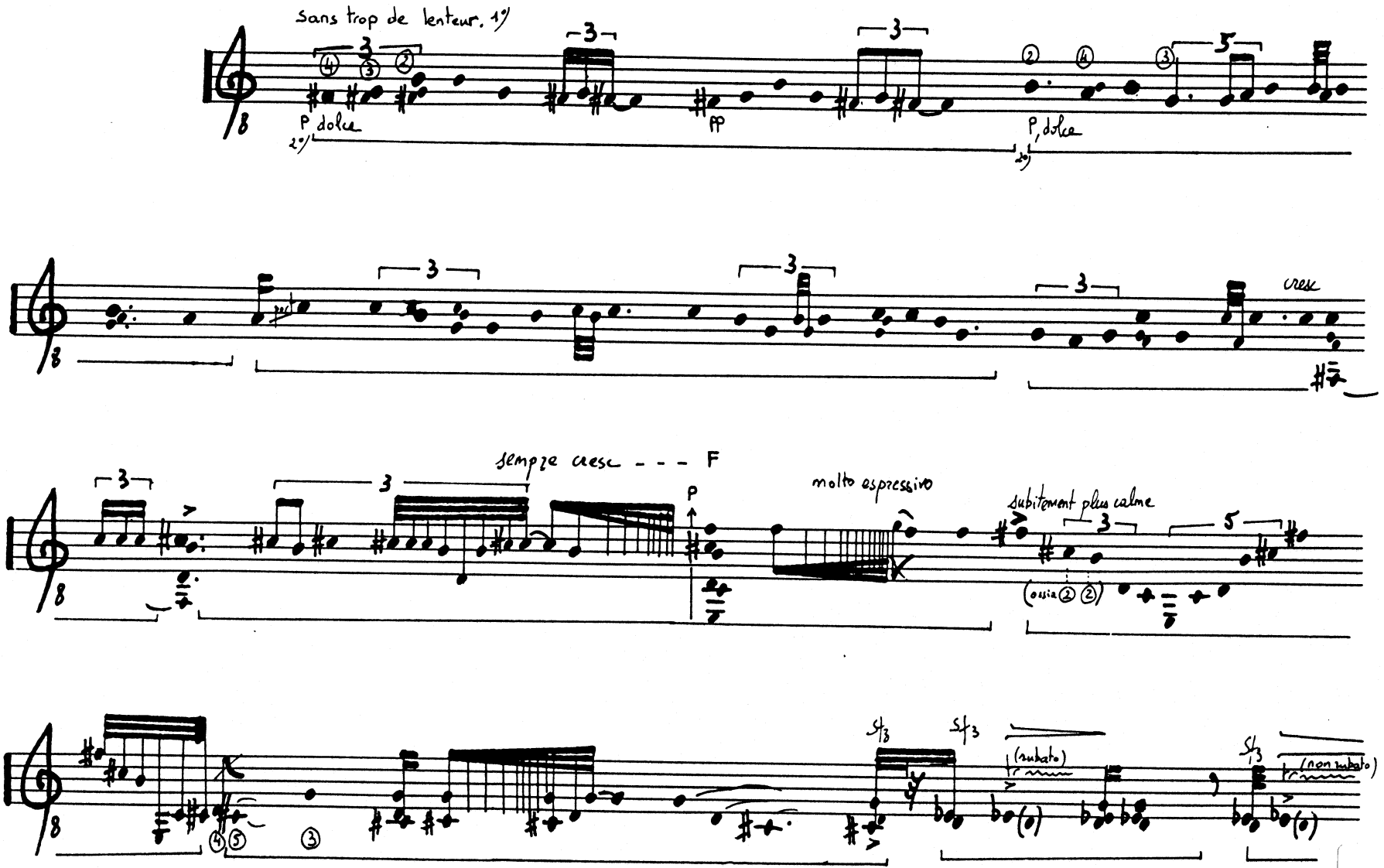
rall

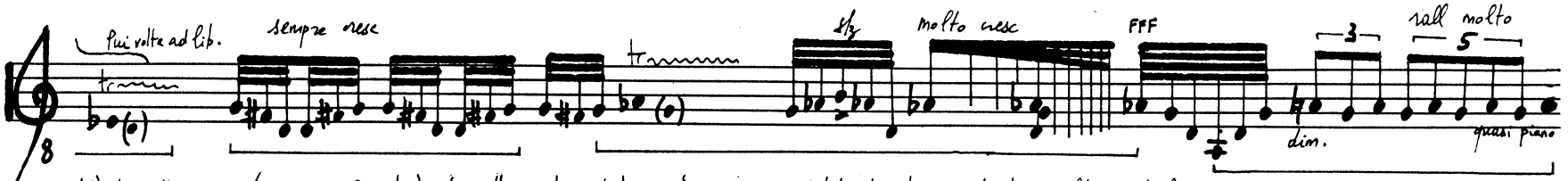
sempre dim. e rall --

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

Fine

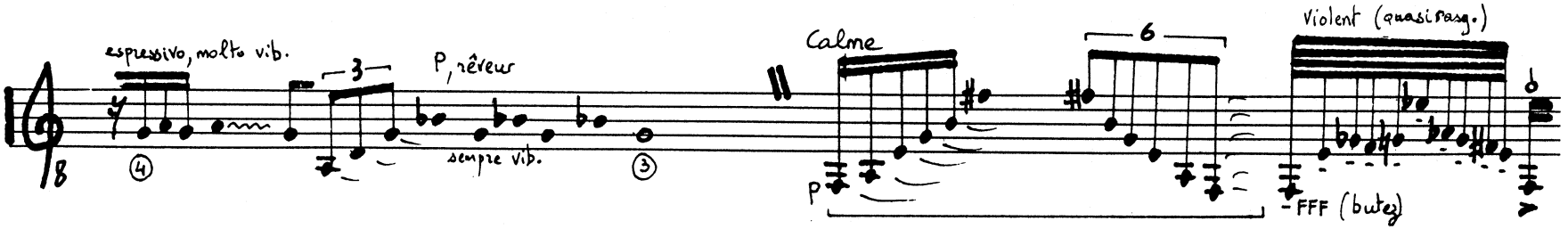
TOCCATA III

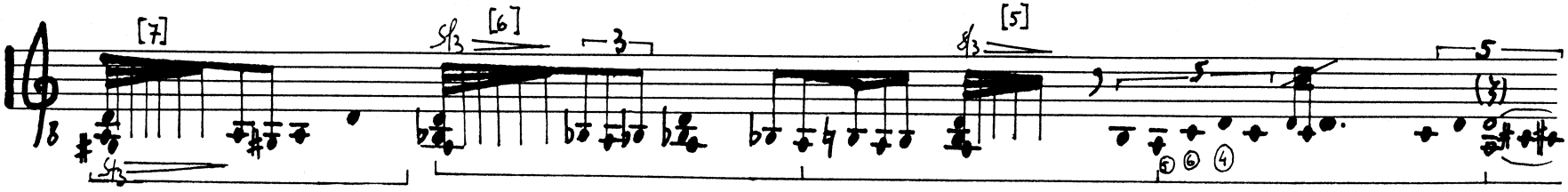

sans trop de lenteur, 1'
P dolce
2'
pp
P, dolce
2'
cresc
sempre cresc - - - F
P
molto espressivo
subitement plus calme
(ossia ② ②)
sf
sf
(subito)
sf
(non subito)

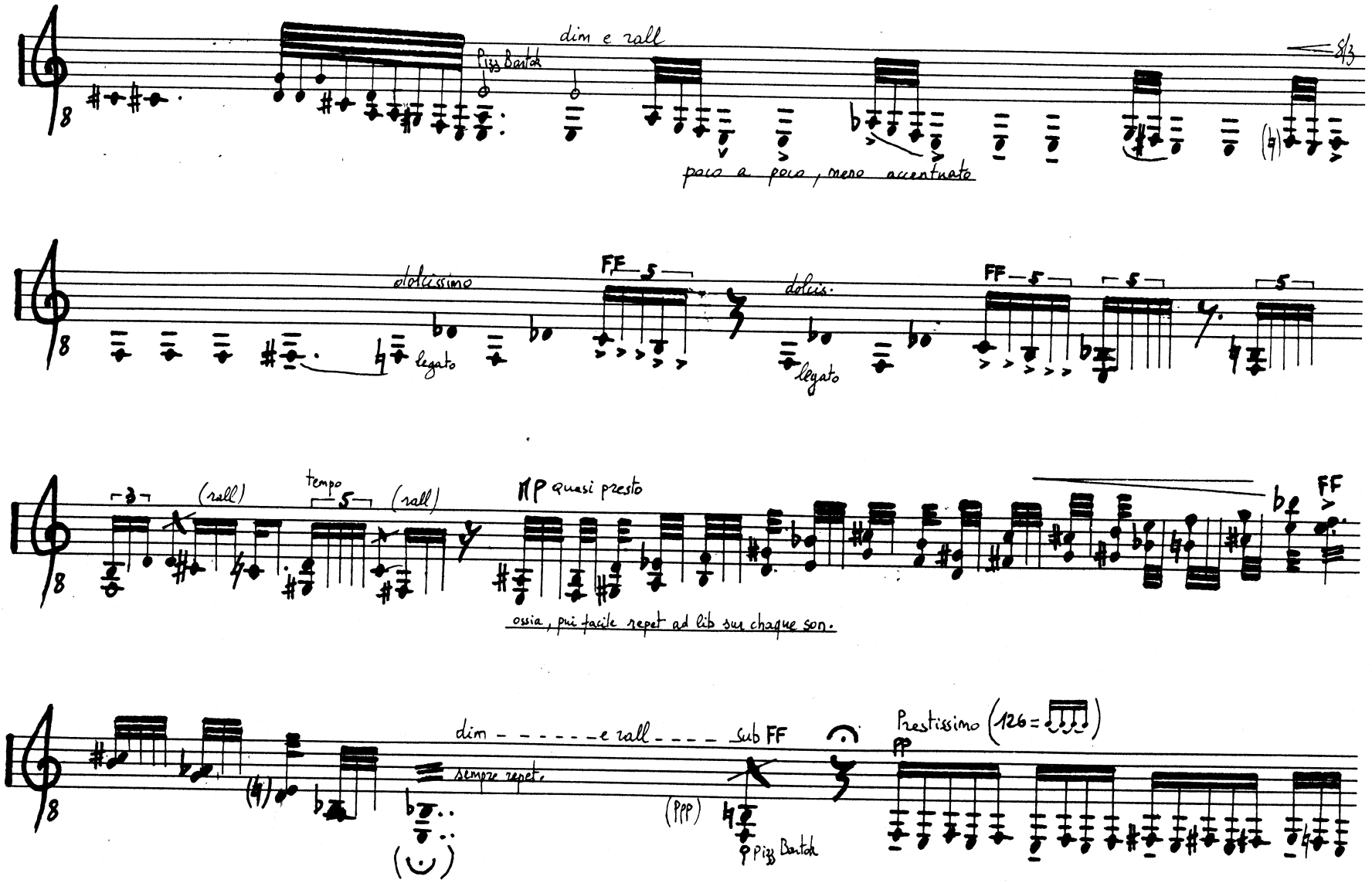


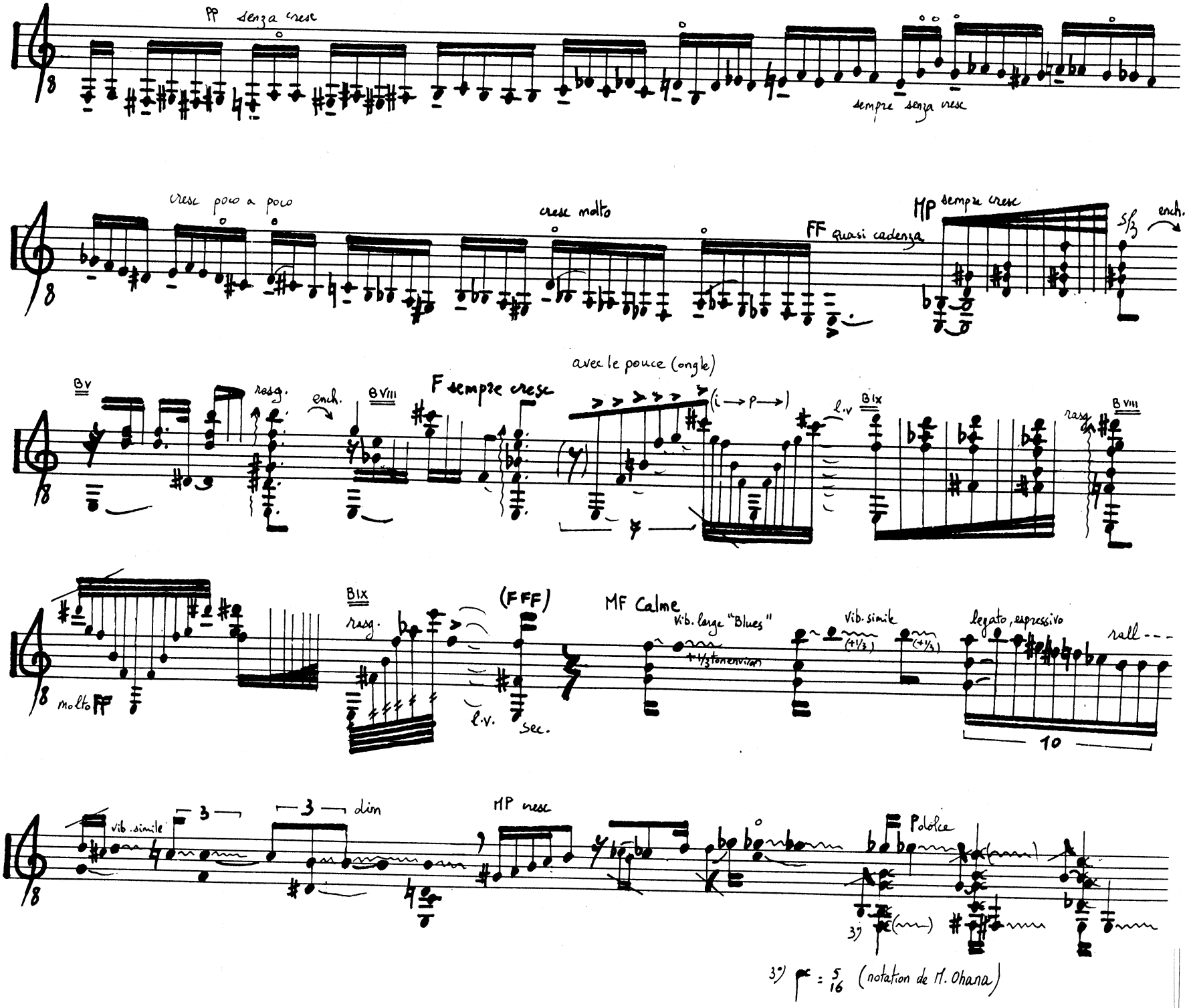
1°) La rythmique (┌5┐, ┌3┐ etc) de cette partie n'est pas à prendre au "pied de la lettre", mais comme l'expression d'un rubato. Les grosses notes seront jouées plus fort que les petites.

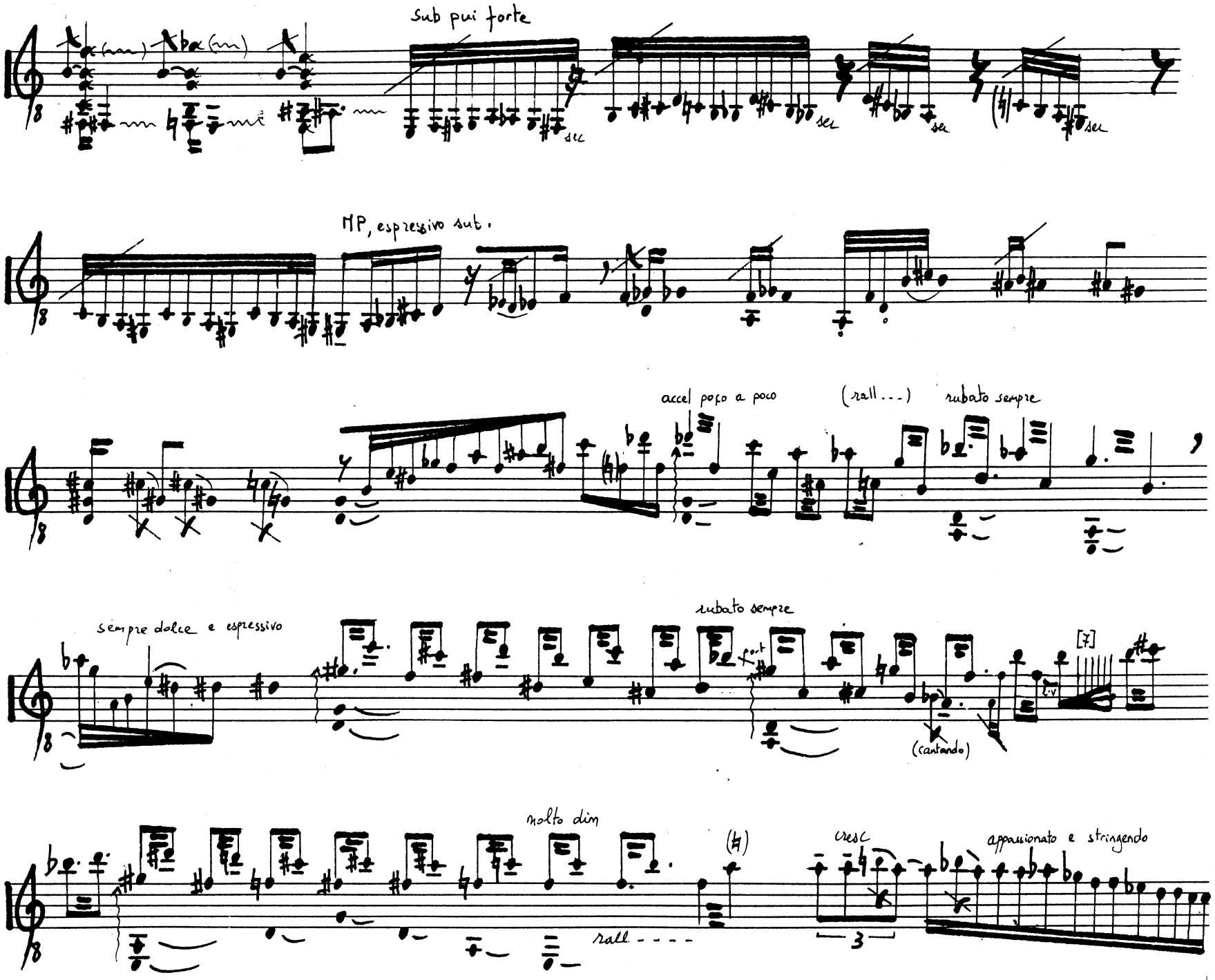
2°) Les traits signifient que l'on doit laisser résonner toutes les notes. (A la manière de la pédale du piano.)

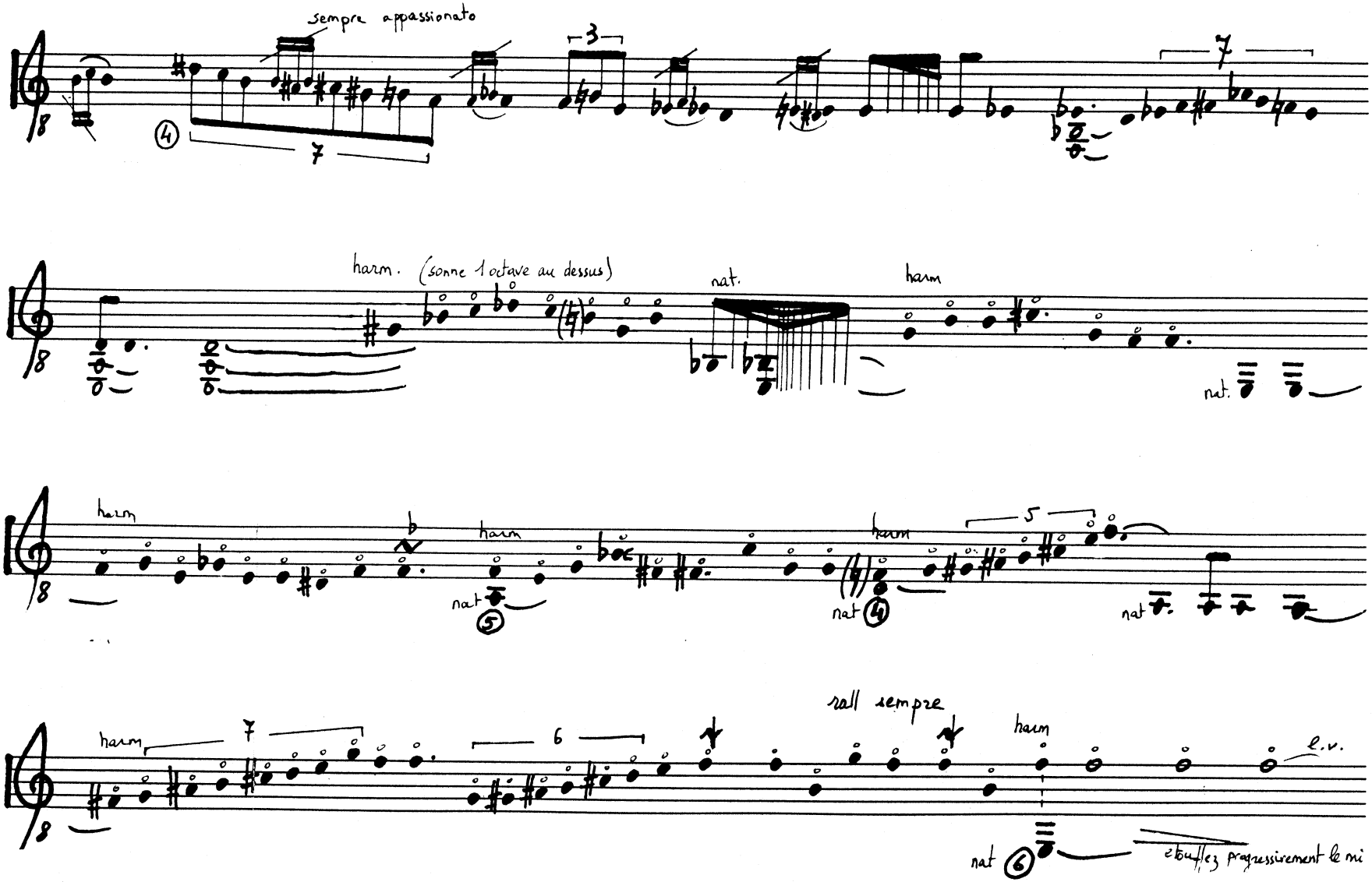




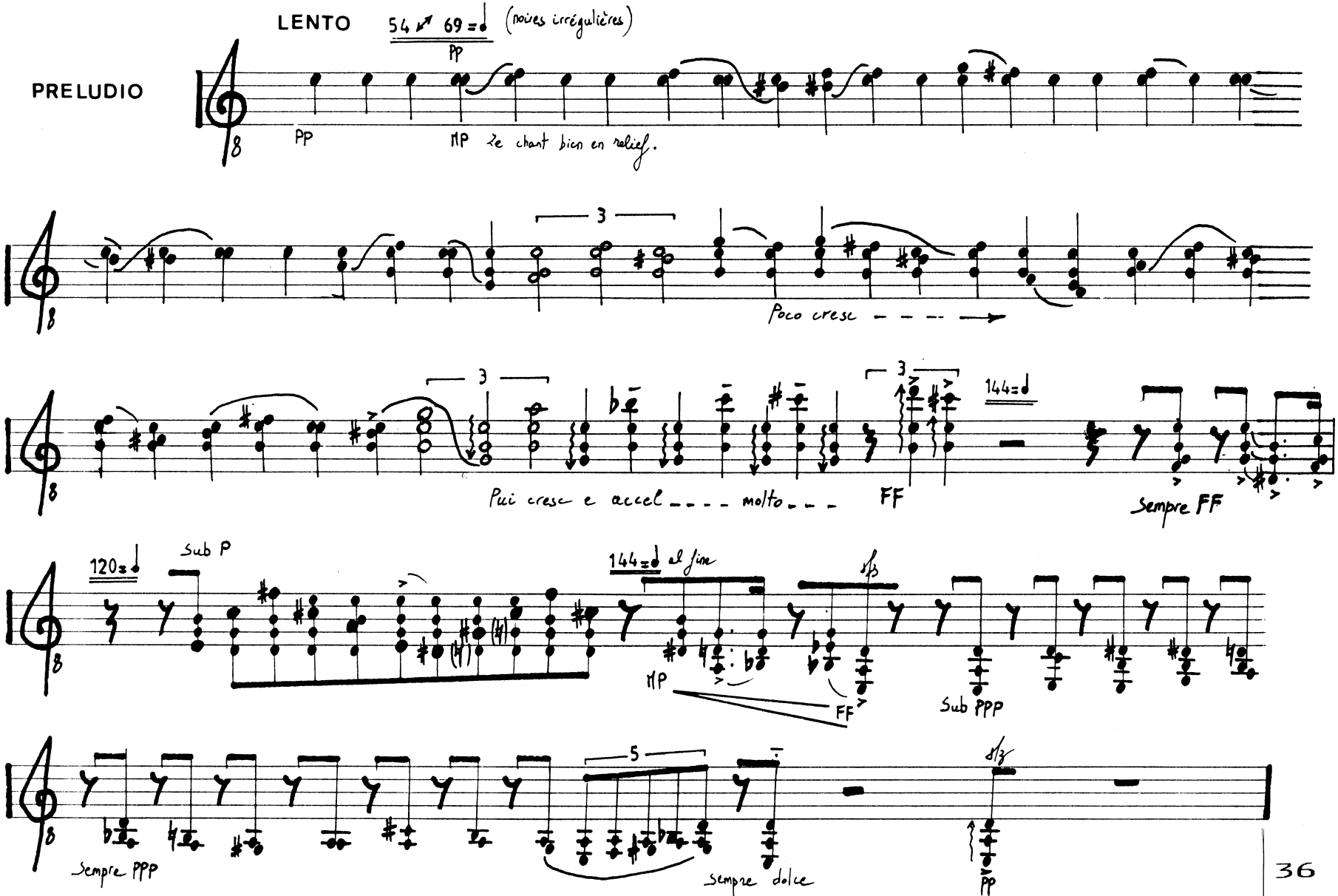

dim e rall
Pizz Bartok
poco a poco, meno accentuato
dolcissimo
legato
FF
dolciss.
(rall)
tempo
(rall)
pp quasi presto
ossia, più facile repet ad lib sur chaque son.
dim - - - - - - e rall - - - - sub FF
sempre repet.
(ppp)
Pizz Bartok
Prestissimo (126 =)
pp

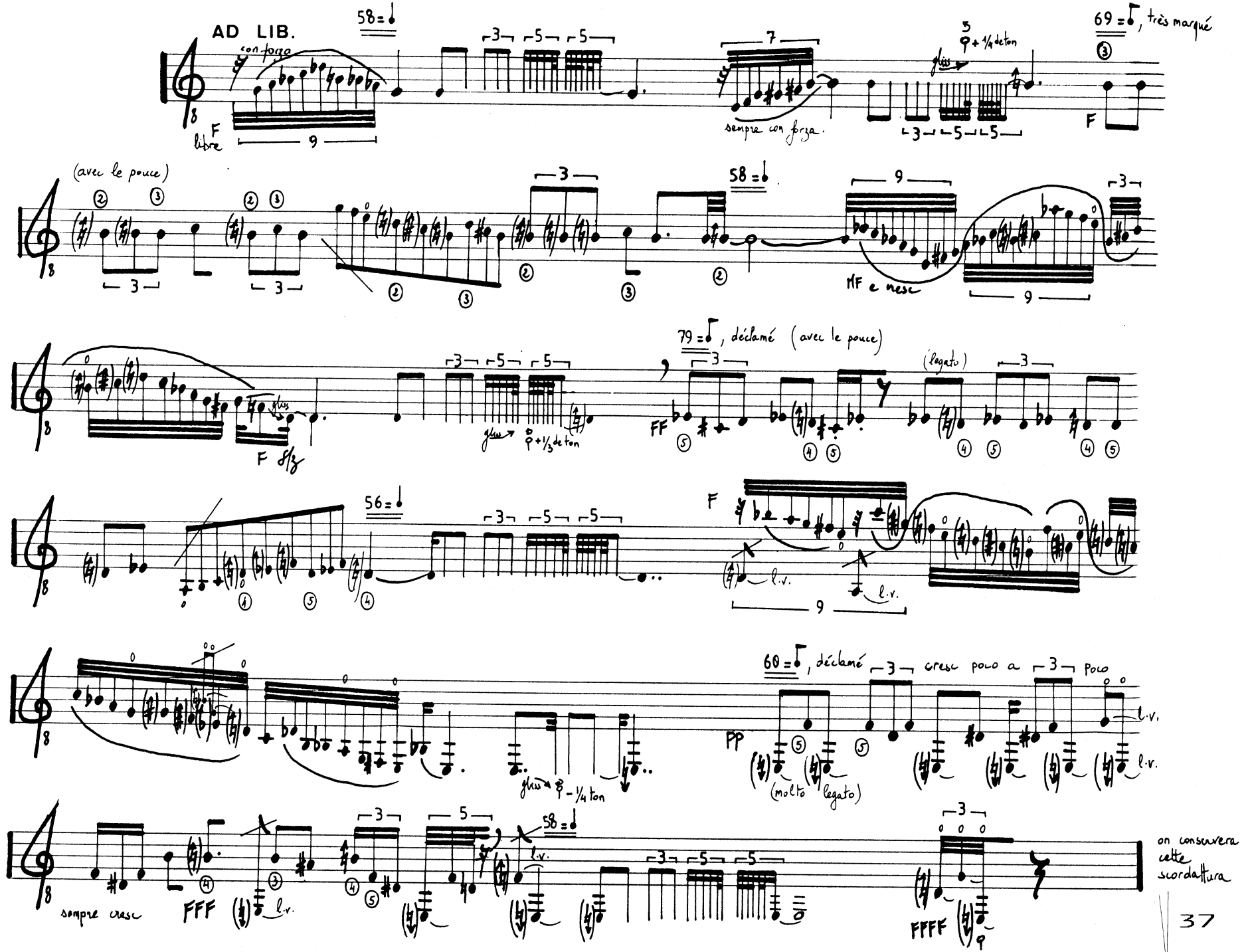

pp senza cresc
sempre senza cresc
cresc poco a poco
cresc molto
FF quasi cadenza
MP sempre cresc
S/3
ench.
avec le pouce (ongle)
BV
rasg.
ench.
BVIII
F sempre cresc
(i → p →)
l.v
BIX
rasg
BVIII
molto FF
BIX
rasg.
(FFF)
l.v.
sec.
MF Calme
Vib. large "Blues"
+1/3 ton en vibrant
Vib. simile
(+1/3)
(+1/3)
legato, expressivo
rall
10
vib. simile
3
3
din
MP cresc
Pol. lice
37
37 = 5/16 (notation de M. Ohana)

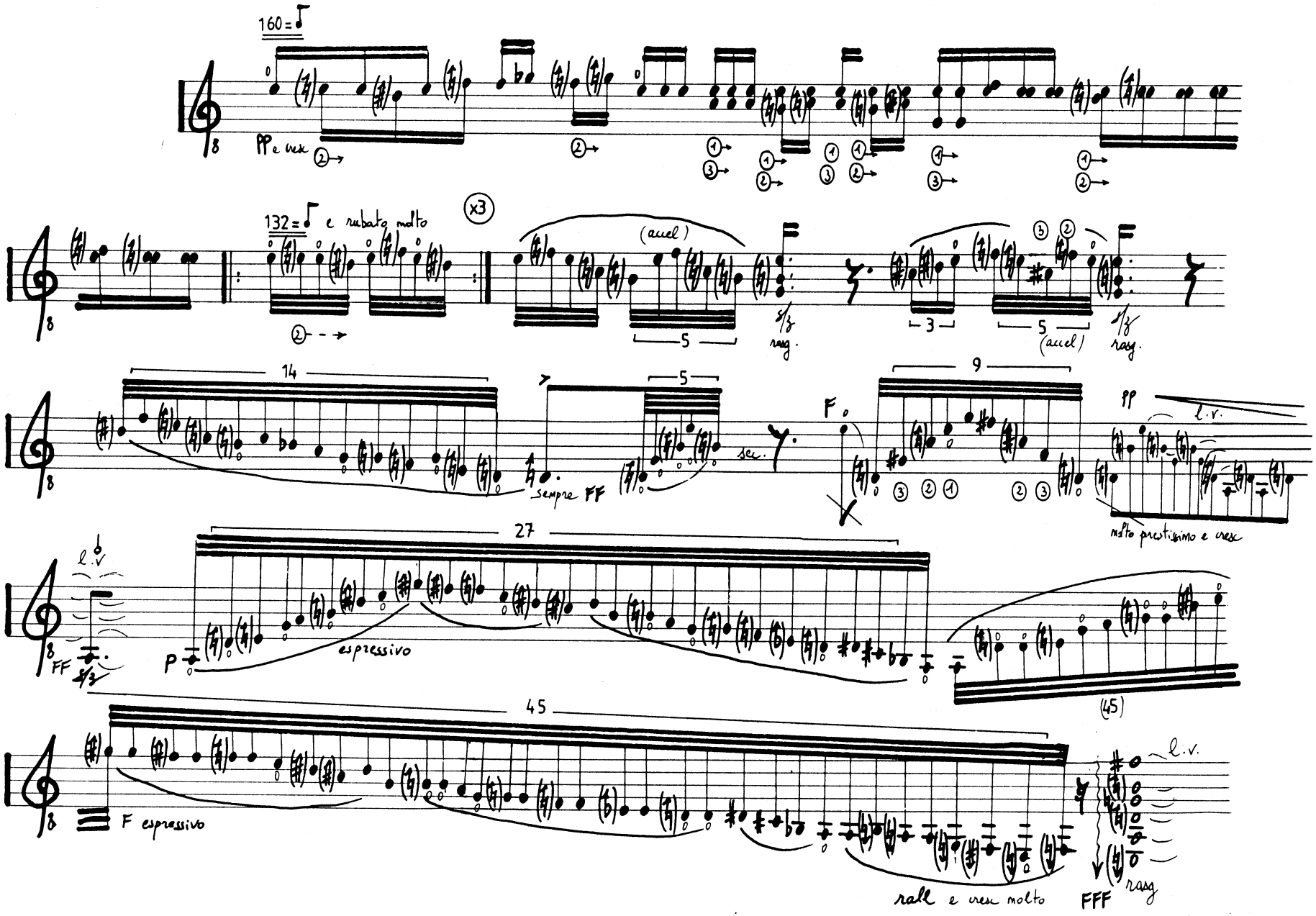

Sub pui forte
sec
MP, espressivo sub.
accel poco a poco
(rall...)
rubato sempre
sempre dolce e espressivo
rubato sempre
port
(cantando)
[7]
molto dim
rall ----
cresc
appassionato e stringendo
3

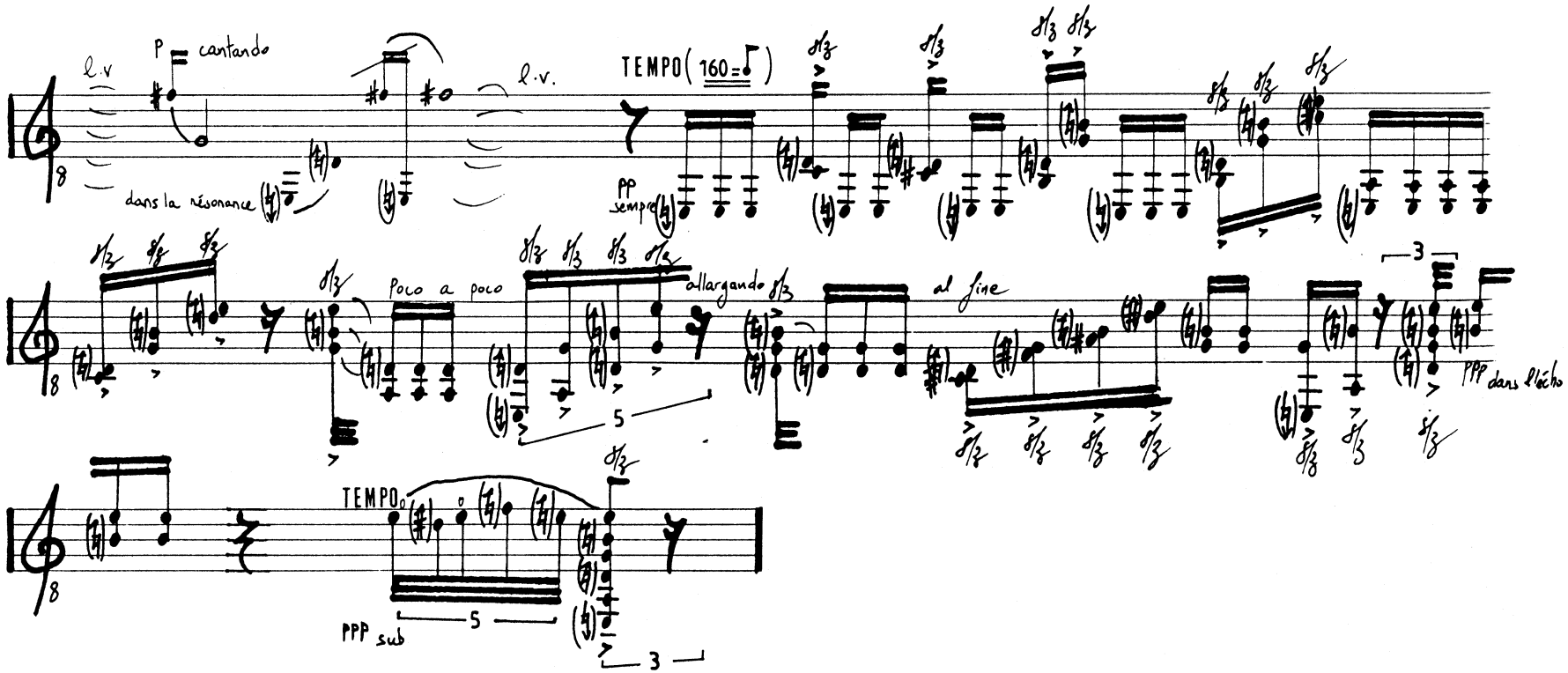

sempre appassionato
harm. (sonne 1 octave au dessus)
nat.
harm
nat.
harm
nat
harm
nat
harm
nat
harm
rall sempre
harm
l.v.
nat
étouffez progressivement le mi

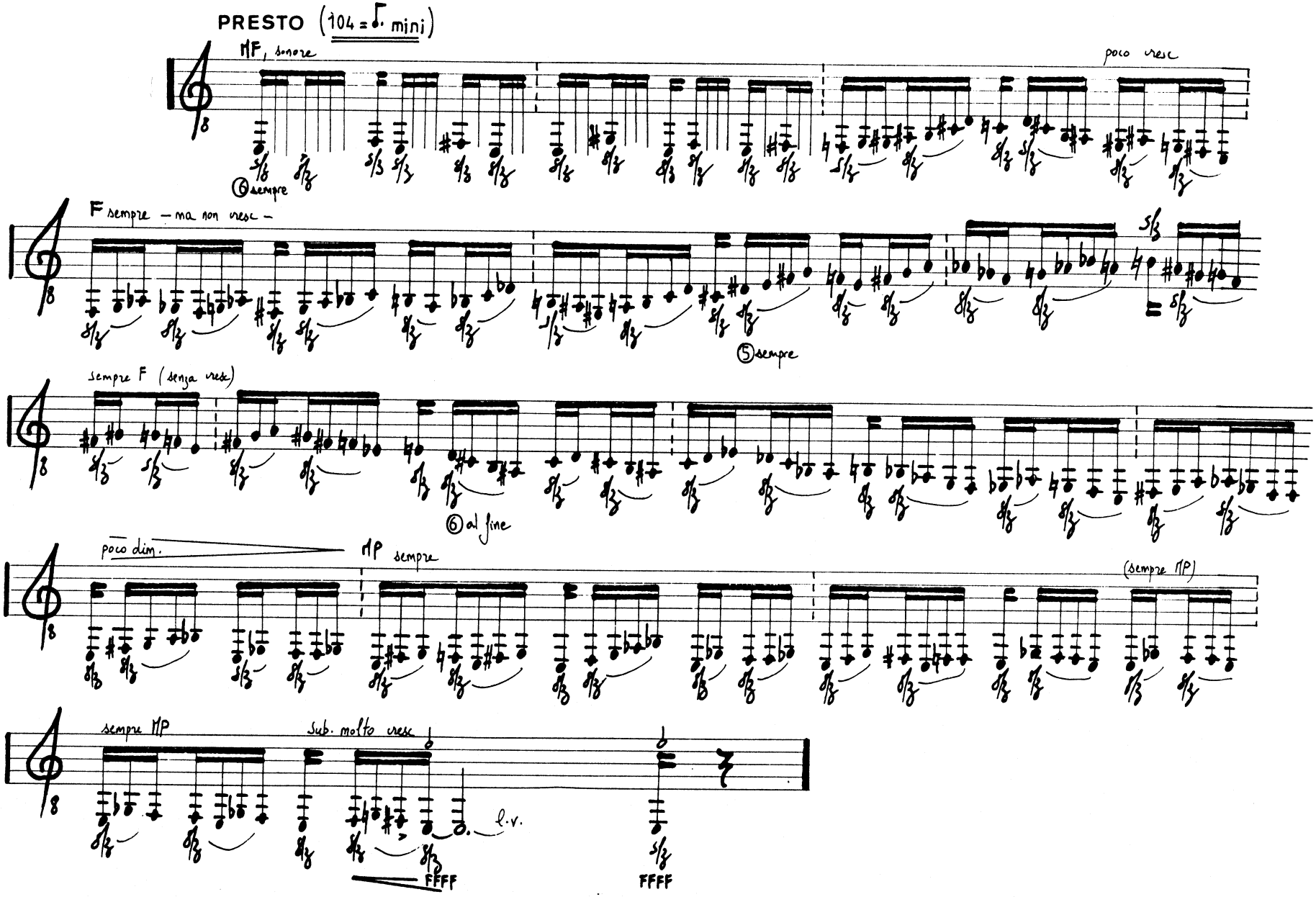
SONATE IV


LENTO
54 ↗ 69 = ♩
(notes irrégulières)
PRELUDIO
PP
PP
MP le chant bien en relief.
3
Poco cresc
3
3
144 = ♩
Più cresc e accel molto
FF
Sempre FF
120 = ♩
Sub P
144 = ♩ al fine
MP
FF
Sub PPP
5
Sempre PPP
Sempre dolce
PP

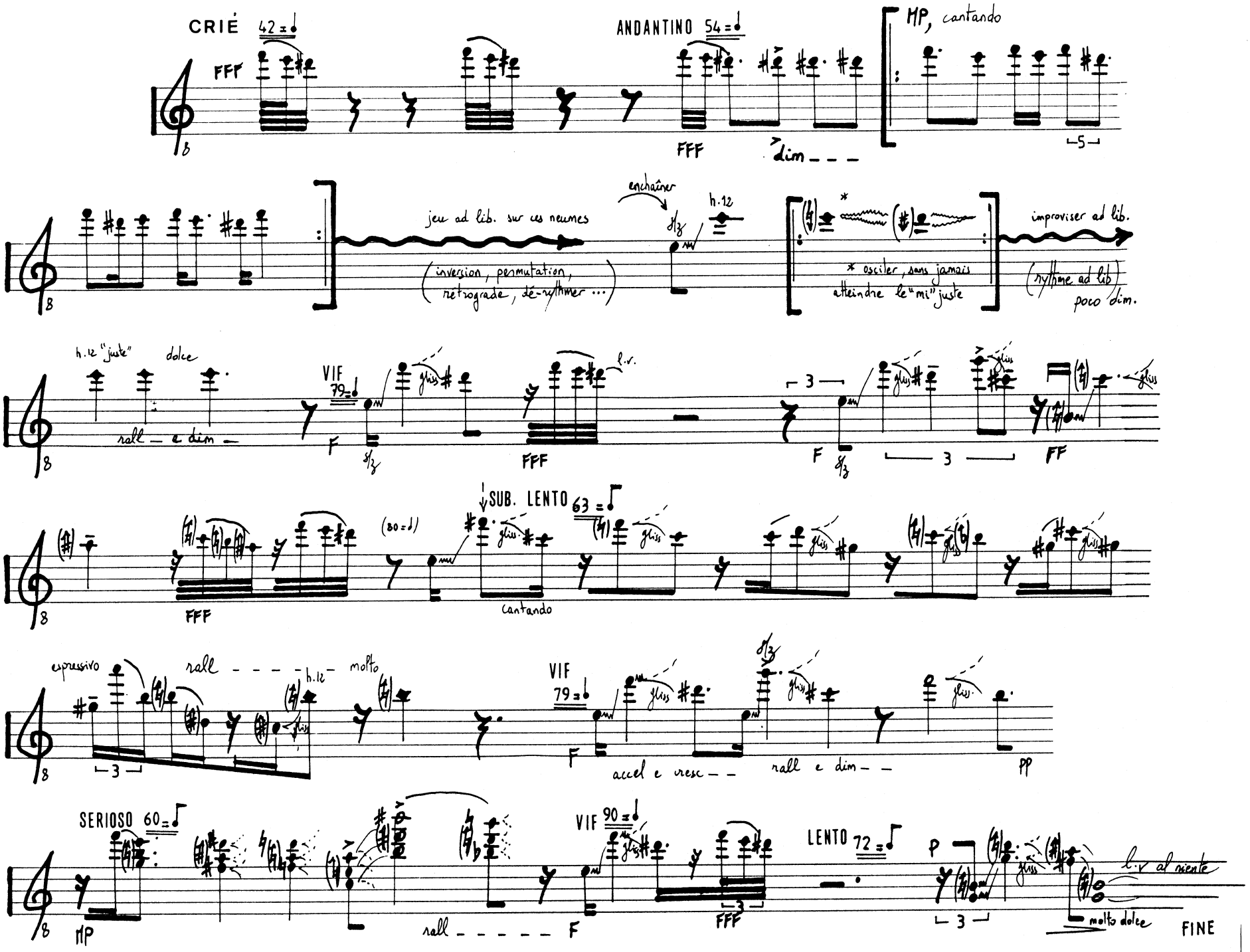

AD LIB.
con forza
F
libre
58 =
sempre con forza.
gliss
+ 1/4 de ton
69 = , très marqué
F
(avec le pouce)
58 =
MF e cresc
79 = , déclamé (avec le pouce)
(legato)
FF
gliss
+ 1/3 de ton
F
56 =
F
l.v.
60 = , déclamé
cresc poco a poco
PP
(molto legato)
gliss
- 1/4 ton
sempre cresc
FFF
58 =
FFFF
on conservera cette scordattura


160 = ♩
pp e cresc
132 = ♩ e rubato molto
x3
(accel)
5
rasg.
3
5
(accel)
rasg.
14
5
sempre FF
sec.
F
9
pp
l.v.
molto prestissimo e cresc
l.v.
FF
27
P
espressivo
(45)
45
F espressivo
l.v.
rall e cresc molto
FFF
rasg


l.v
P cantando
l.v.
dans la résonance
TEMPO (160 =)
PP sempre
Poco a poco
allargando
al fine
PPP dans l'écho
TEMPO
PPP sub
5
3



Tous les 5/8 seront articulés avec le pouce. Ces 5/8 seront légèrement élargis : environ (♩. ♩)


CRIÉ 42 = ♩
FFF
ANDANTINO 54 = ♩
FFF
dim
MP, cantando
5
jeu ad lib. sur ces neumes
(inversion, permutation, rétrograde, dé-rythmer ...)
enchaîner
h.12
* osciler, sans jamais atteindre le "mi" juste
improviser ad lib.
(rythme ad lib)
poco dim.
h.12 "juste"
dolce
rall – e dim –
VIF 79 = ♩
F
FFF
l.v.
3
F
3
FF
SUB. LENTO 63 = ♩
(80 = ♩)
FFF
cantando
espressivo
rall – – – – h.12 – molto
3
VIF 79 = ♩
F
accel e cresc – –
rall e dim – –
PP
SERIOSO 60 = ♩
MP
rall – – – – – F
VIF 90 = ♩
FFF
LENTO 72 = ♩
p
3
l.v al niente
molto dolce
FINE

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 thant 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)
" 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 Klangsschönheit... " (Kronen Zeitung)
" Each Challulau's work had differences as well as his own personal stamp of an almost naïve 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