# LE CHANT DES MORTS.

Hommage à Pierre Reverdy.

Pour douze guitares.

Tristan-Patrice CHALLULAU.

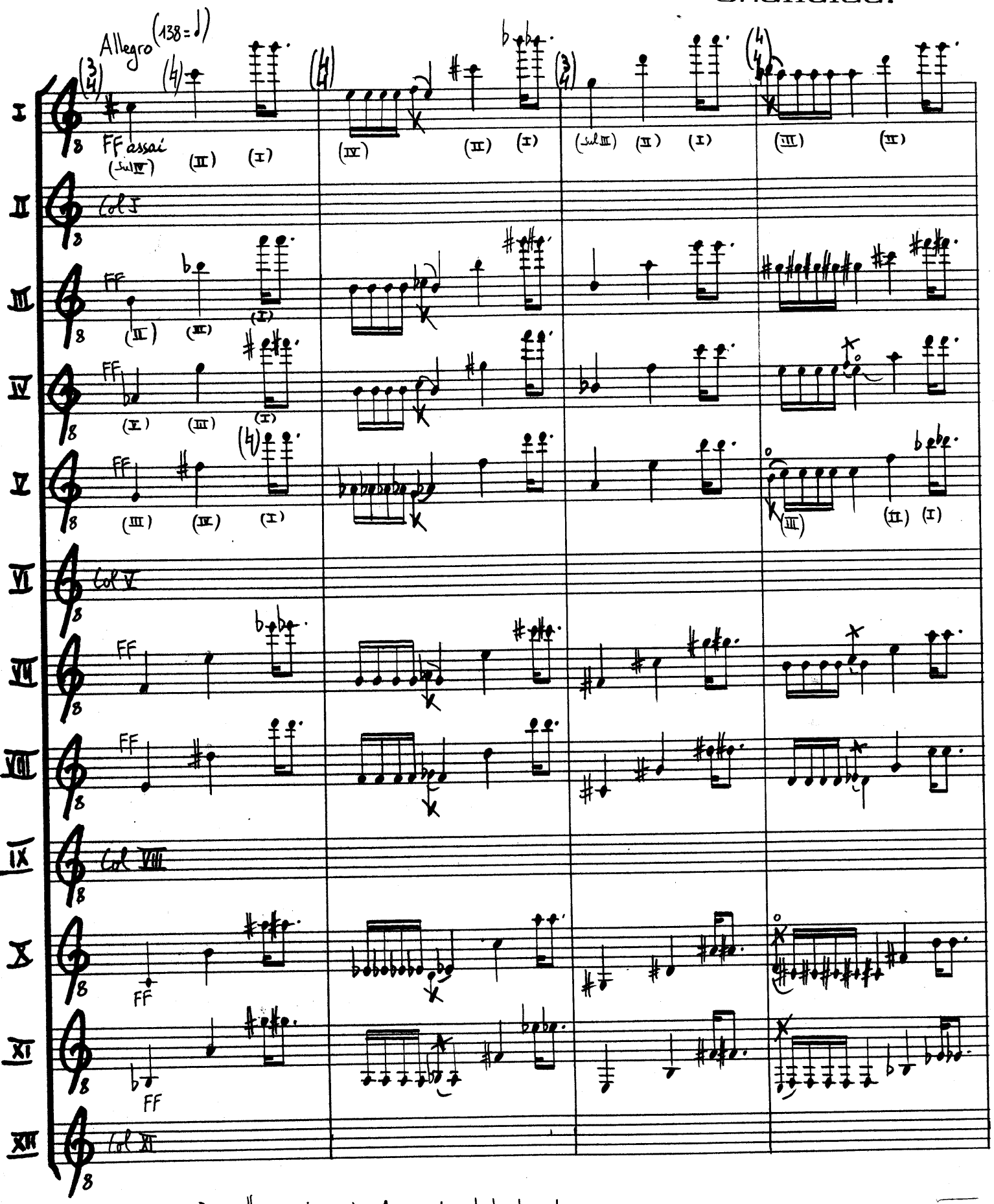
1989/1990

A BETHO DAVEZAC, et l'ensemble de guitares HARMONIQUE 12.

Commande du Festival de SABLÉ-SUR-SARTHE.***1989***.

# Le chant des morts.

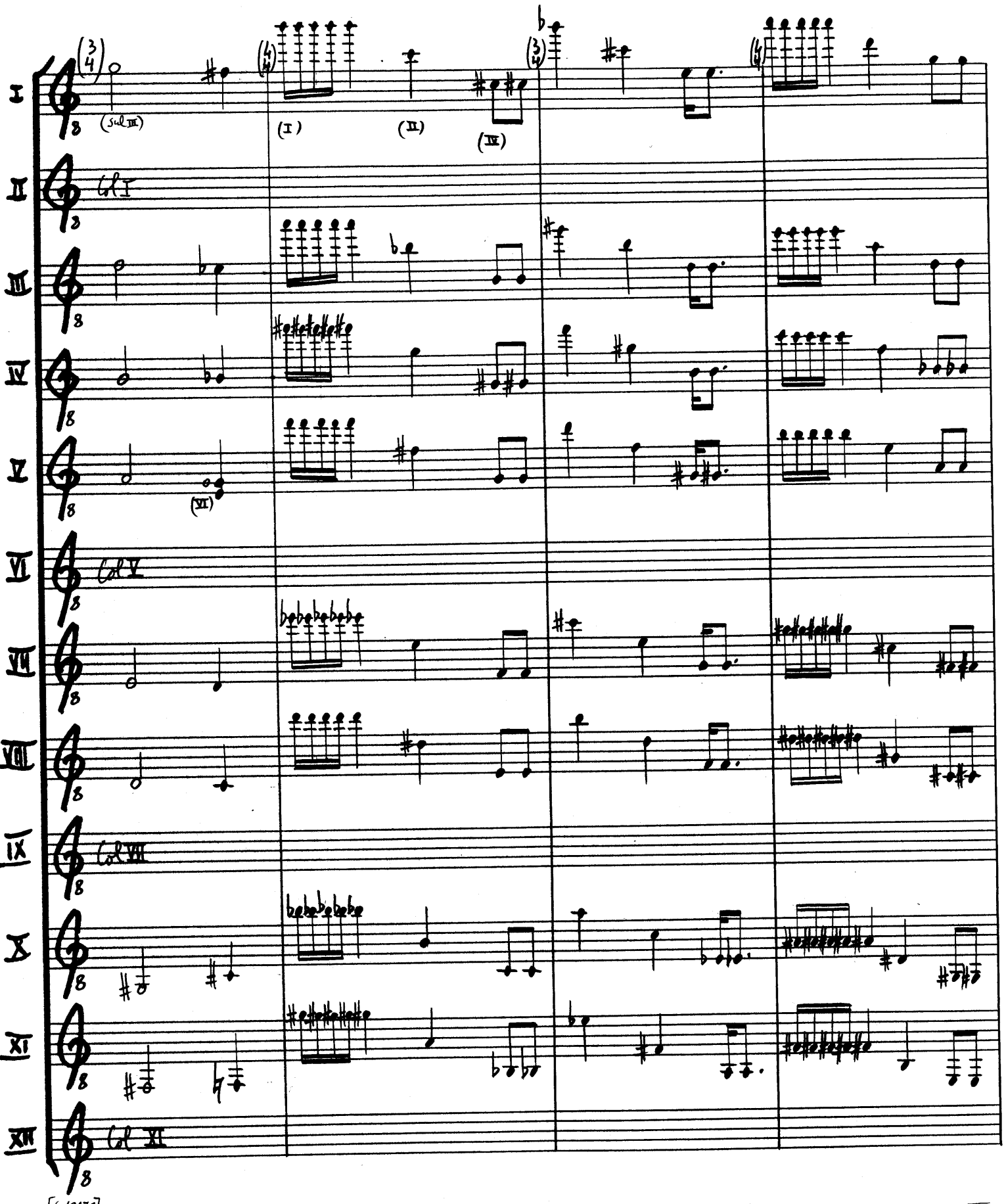
Challulau.



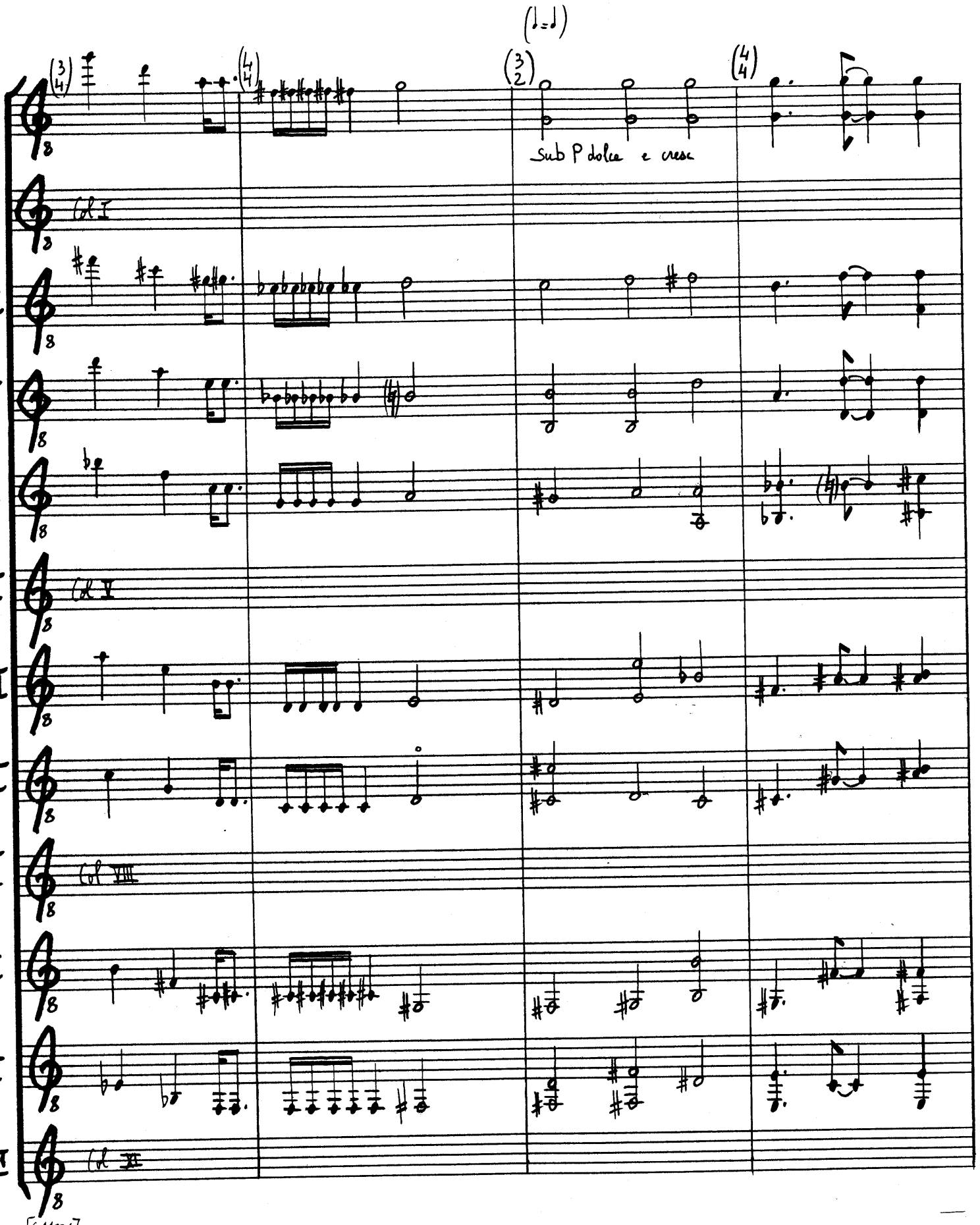

[S 10968]

Dans cette première partie laisser vibrer toutes les cordes.

A


I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
(3/4)
(sul III)
(I)
(II)
(III)
(VI)
Col I
Col V
Col VII
Col XI

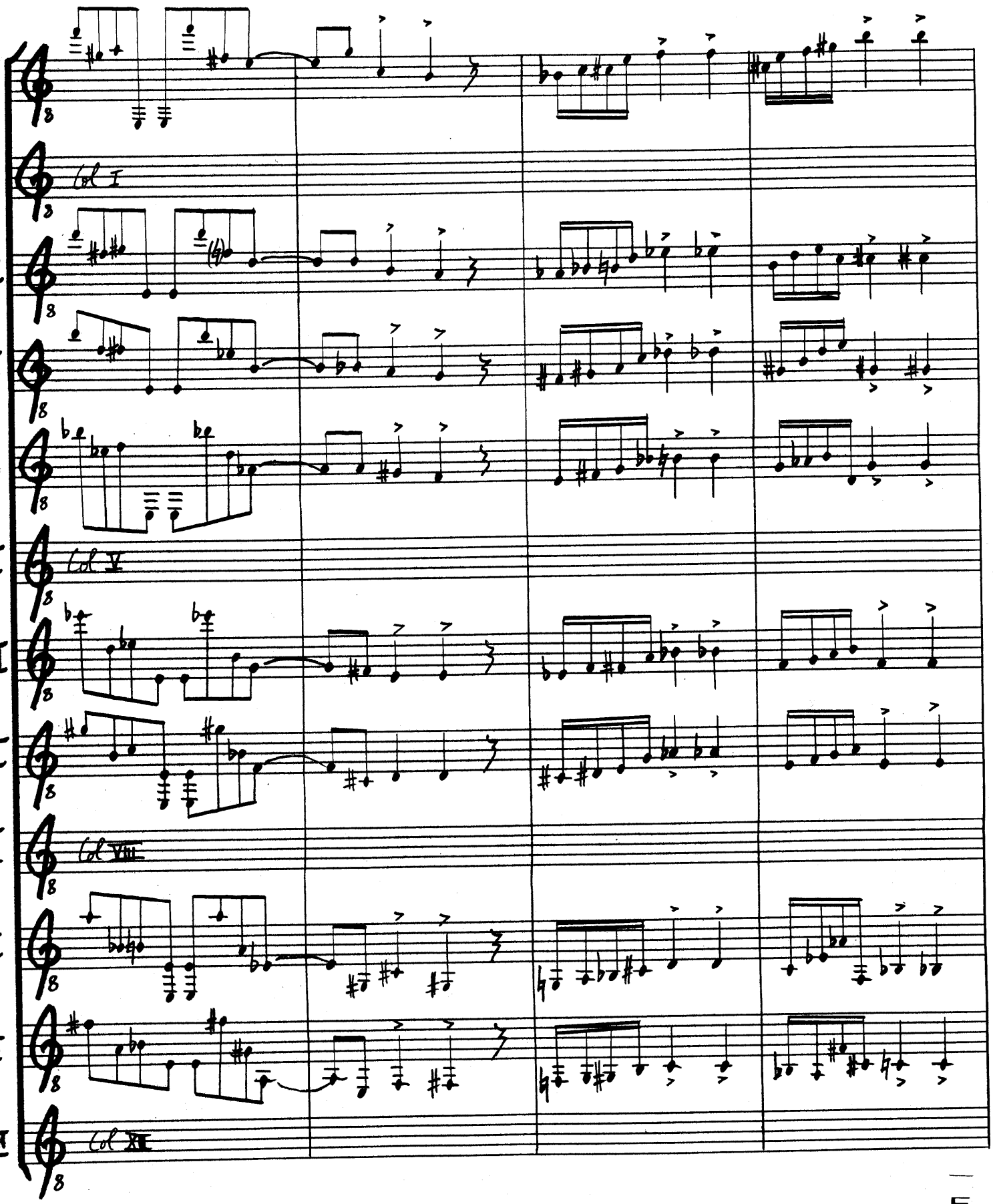
[S.10975]


(♩=♩)
Sub P dolce e cresc
Col I
Col VIII
Col XII
[S11001]

[S.11002]

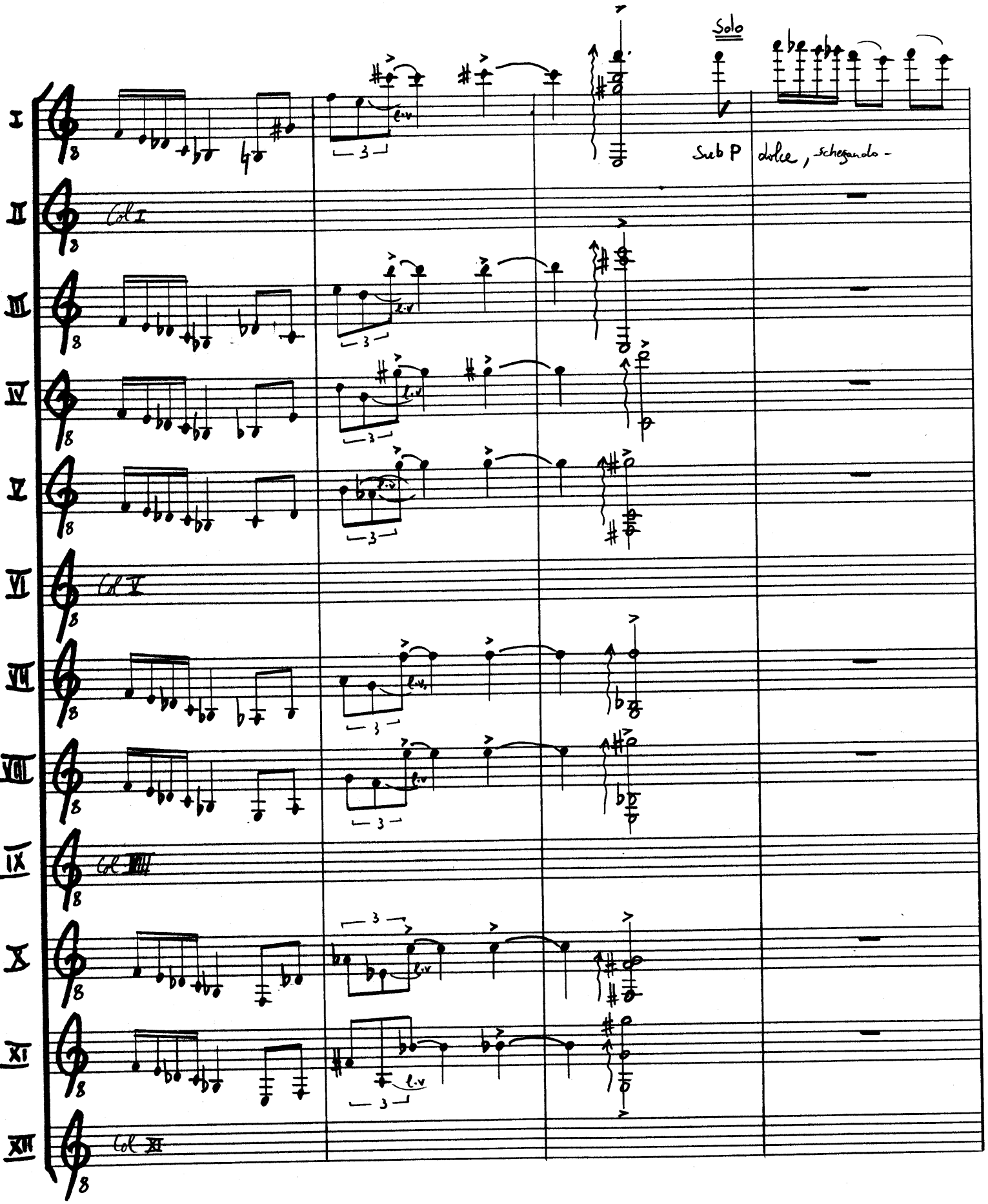
Dans cette seconde partie étouffer. (toutes les 𝅗𝅥)

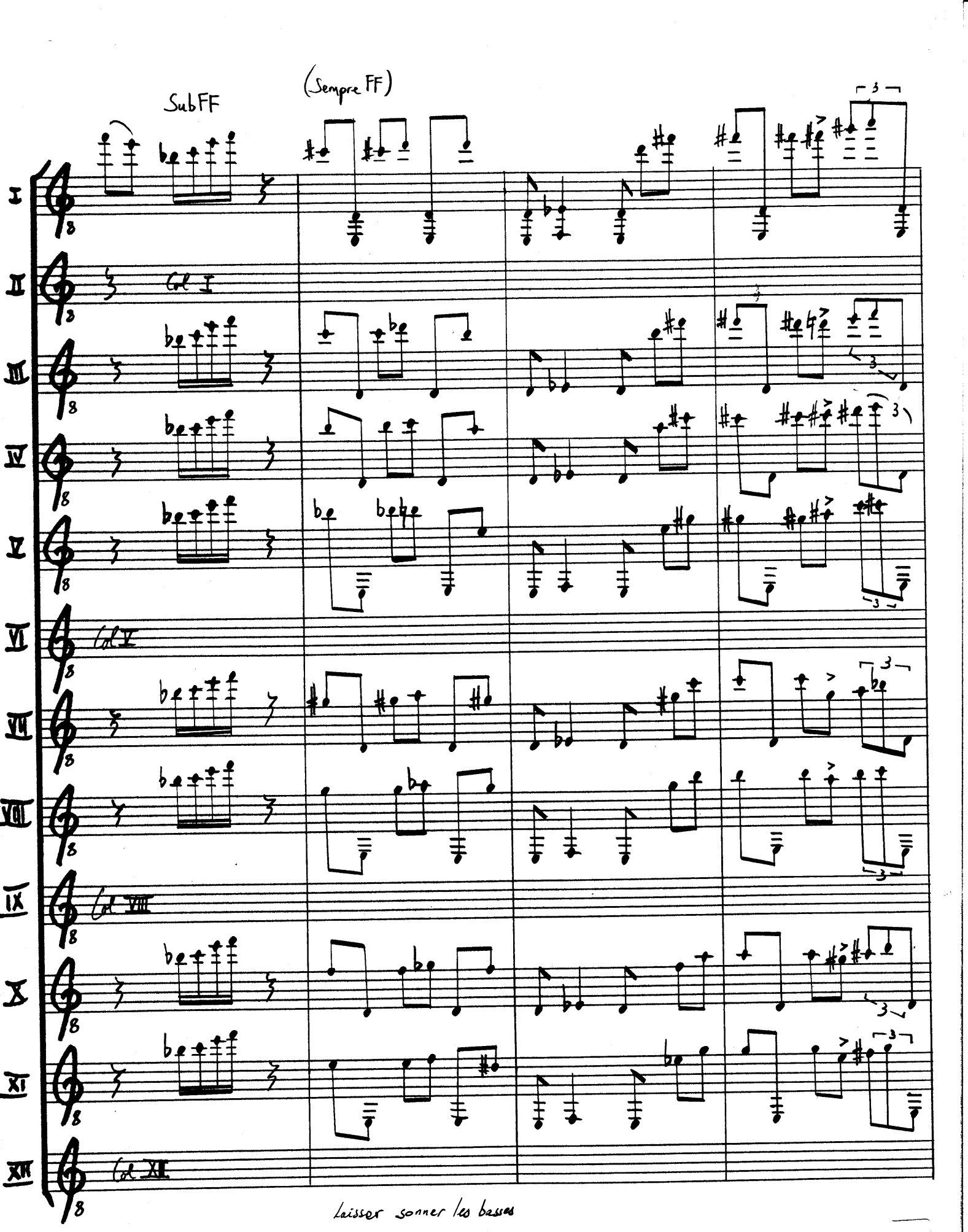
D

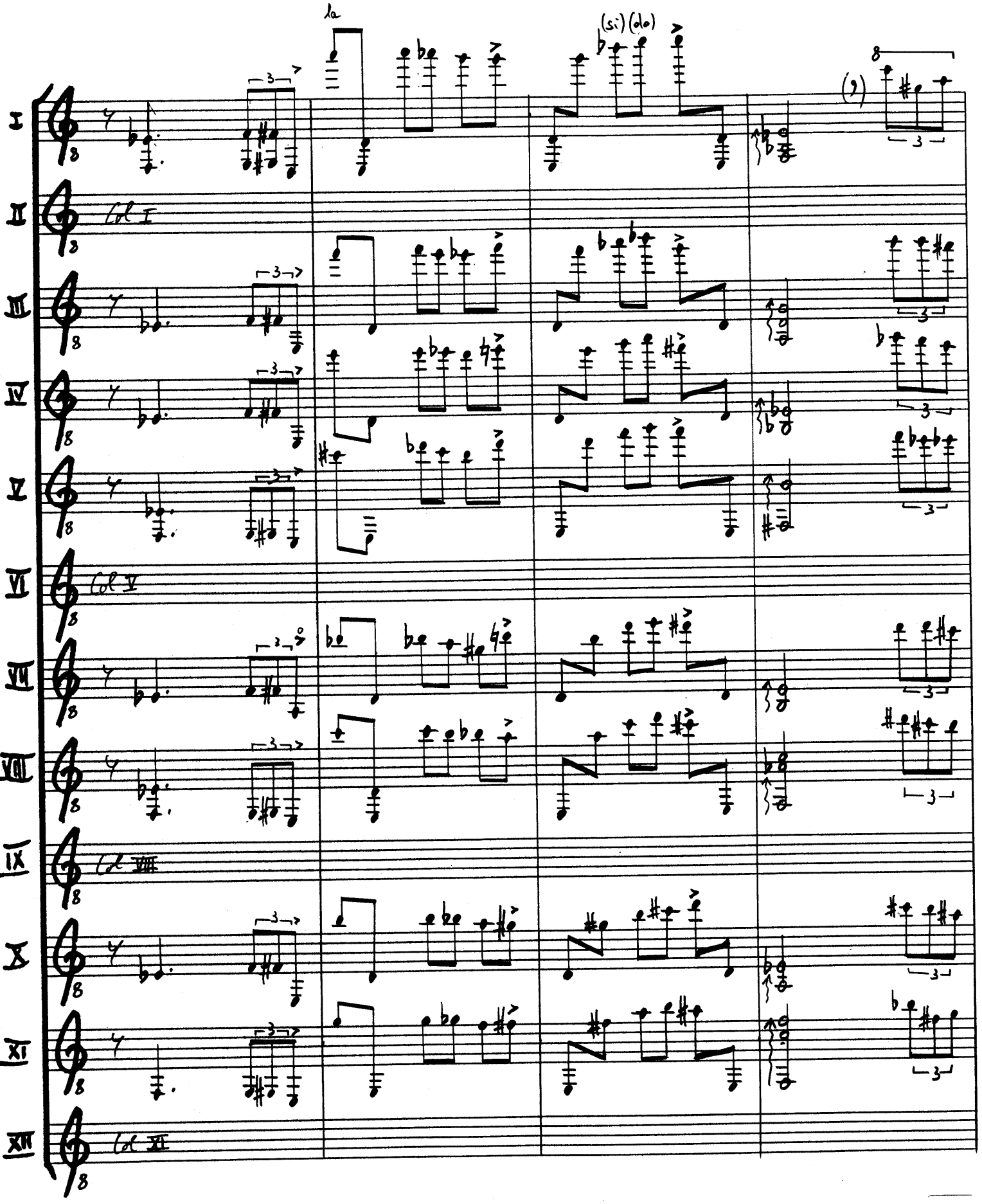


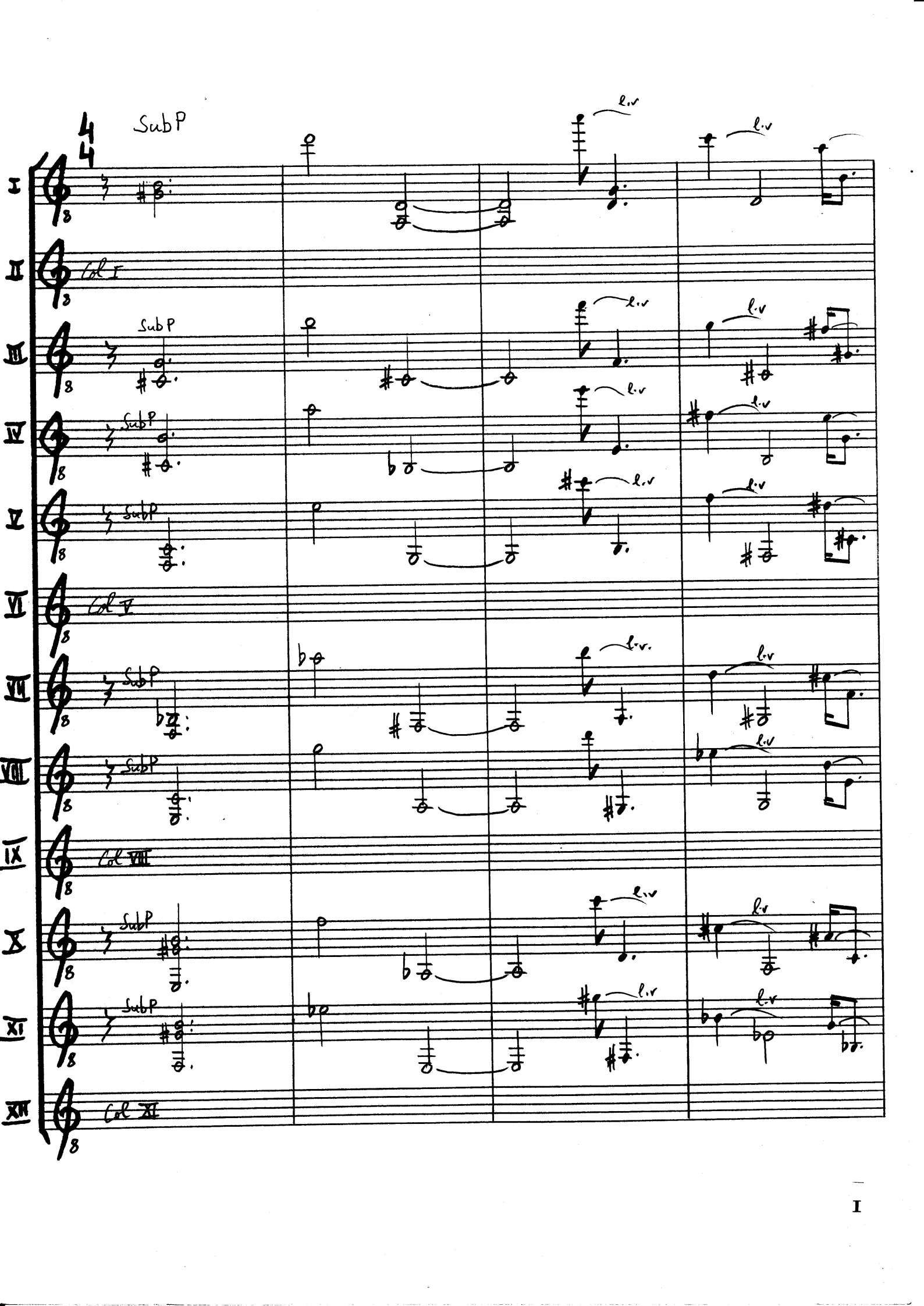


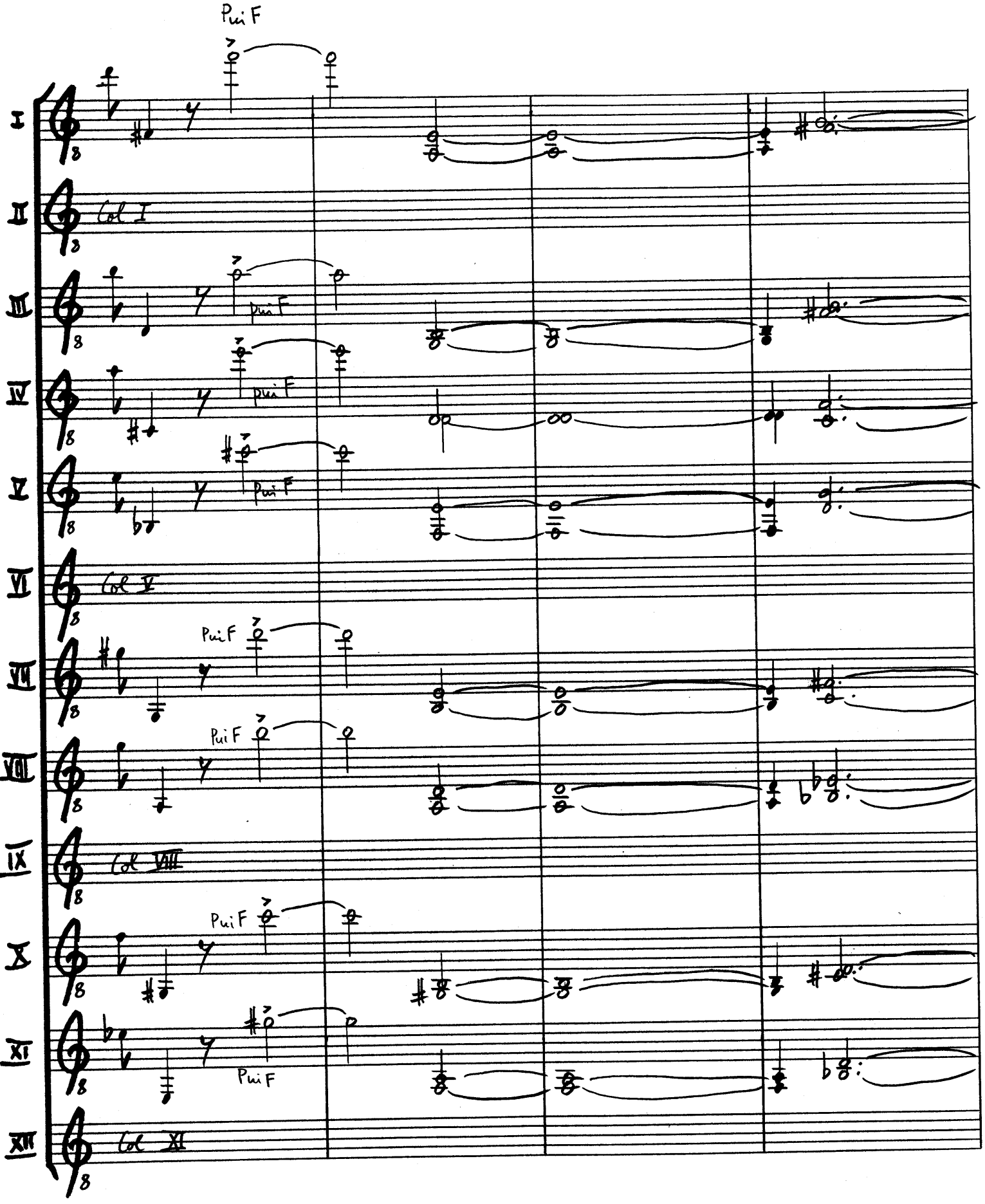

E

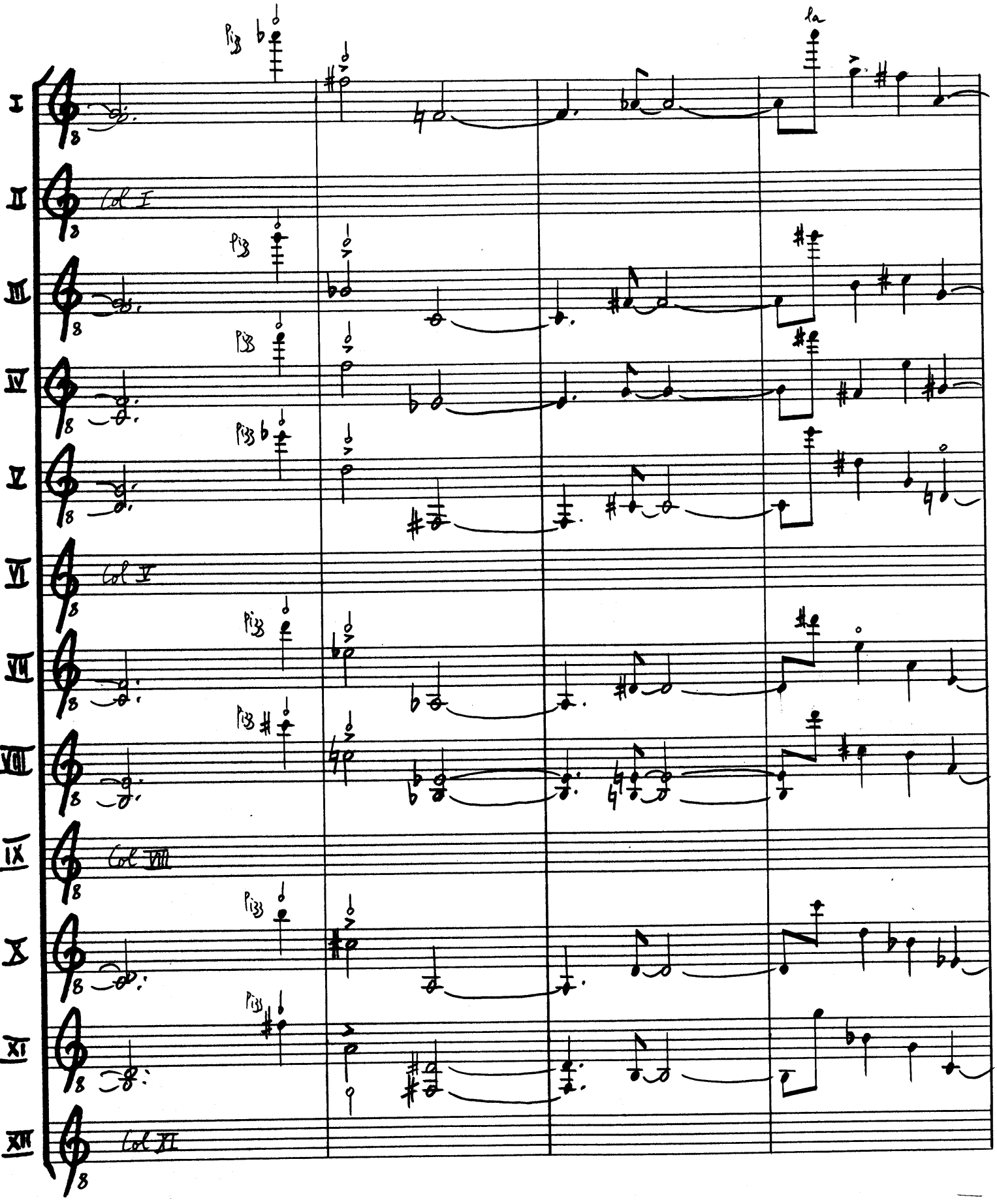

Solo
Sub P
dolce, scherzando -
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Col VIII
Col XII
l.v.
3

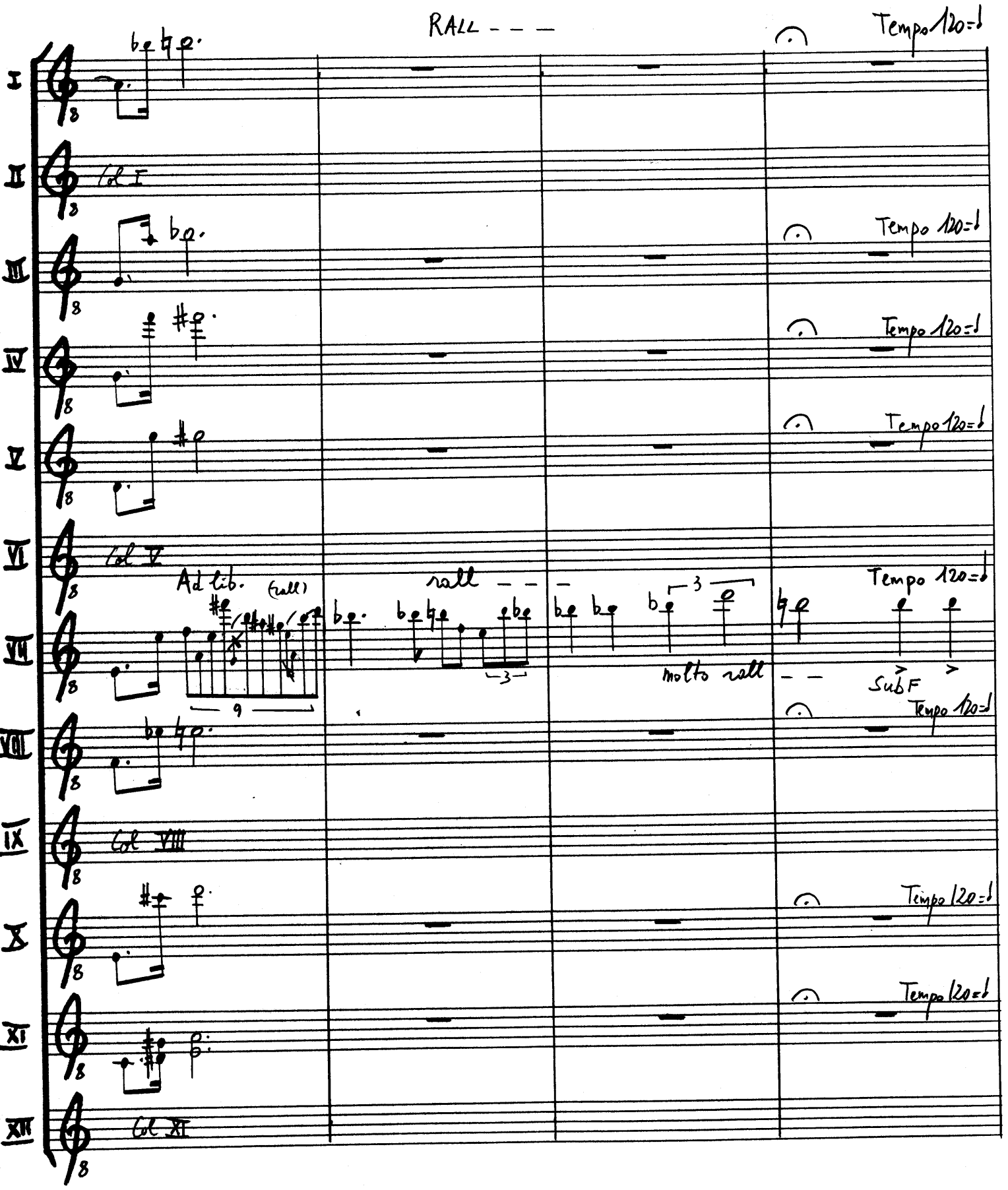

SubFF
(Sempre FF)
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Col VIII
Col XII
Laisser sonner les basses

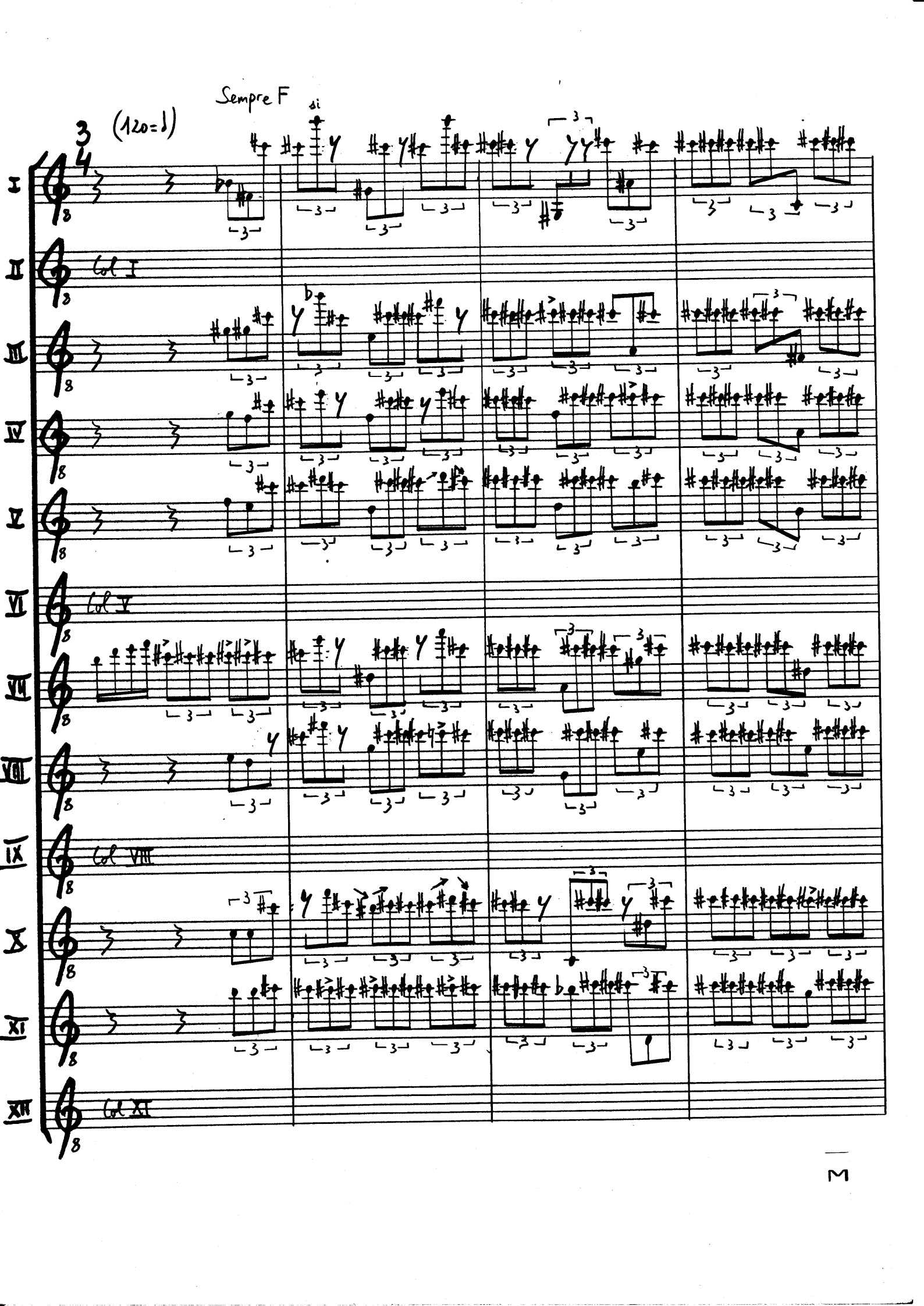

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
col I
col V
col VIII
col XI
la
(si) (do)
(9)

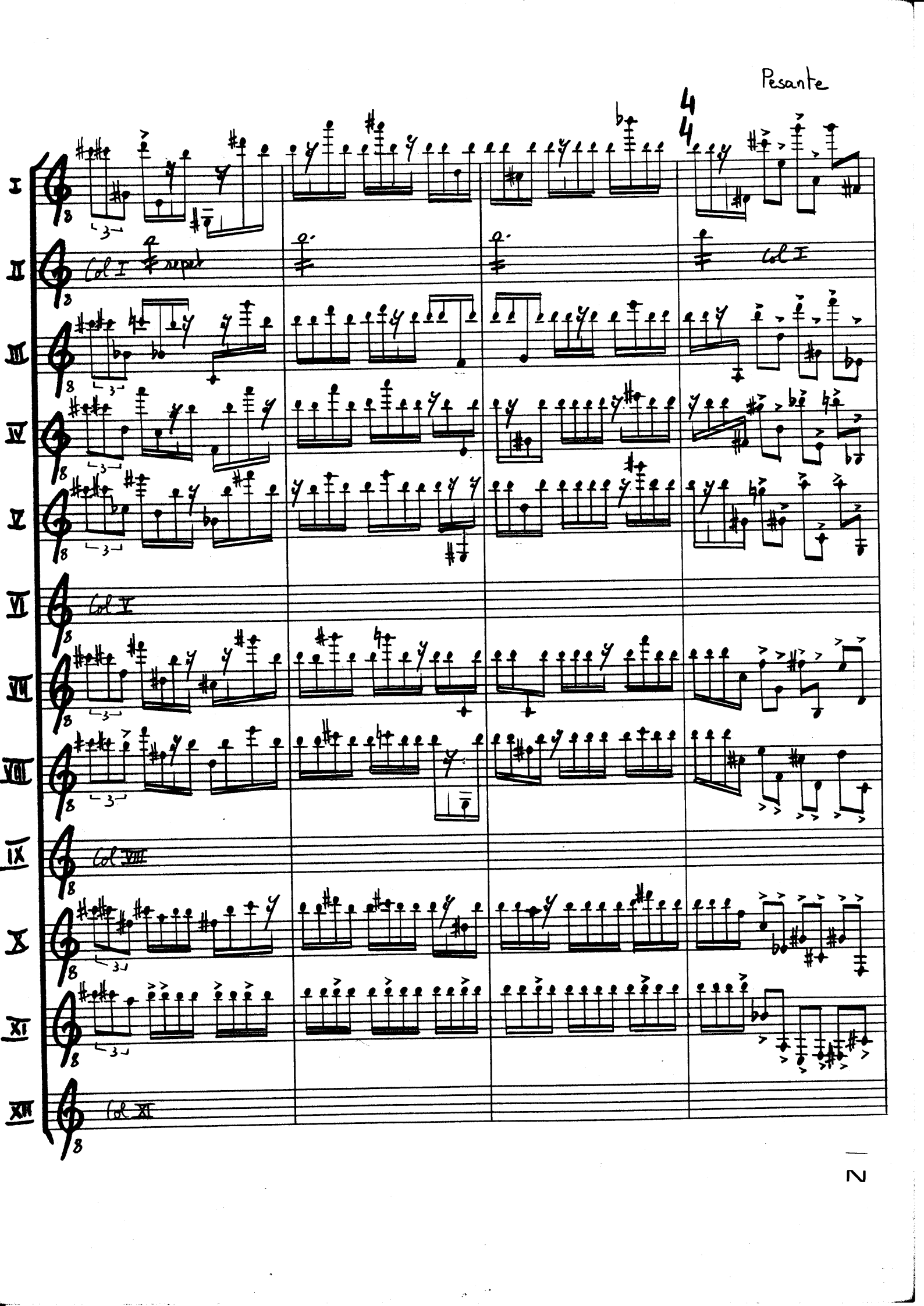

SubP
l.v
Col I
Col V
Col VIII
Col XI

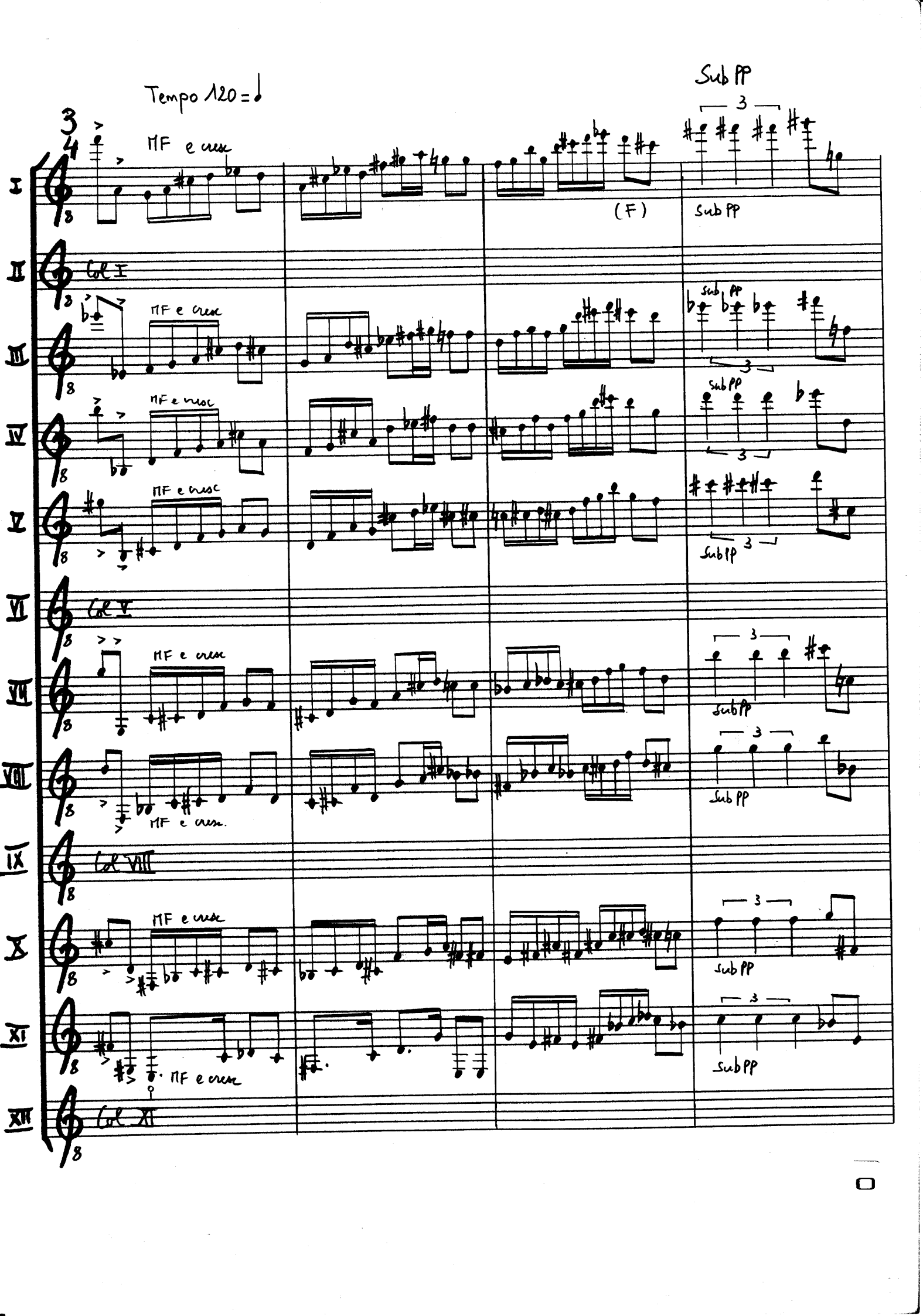

Pui F
I
II
Col I
III
Pui F
IV
Pui F
V
Pui F
VI
Col V
VII
Pui F
VIII
Pui F
IX
Col VIII
X
Pui F
XI
Pui F
XII
Col XI

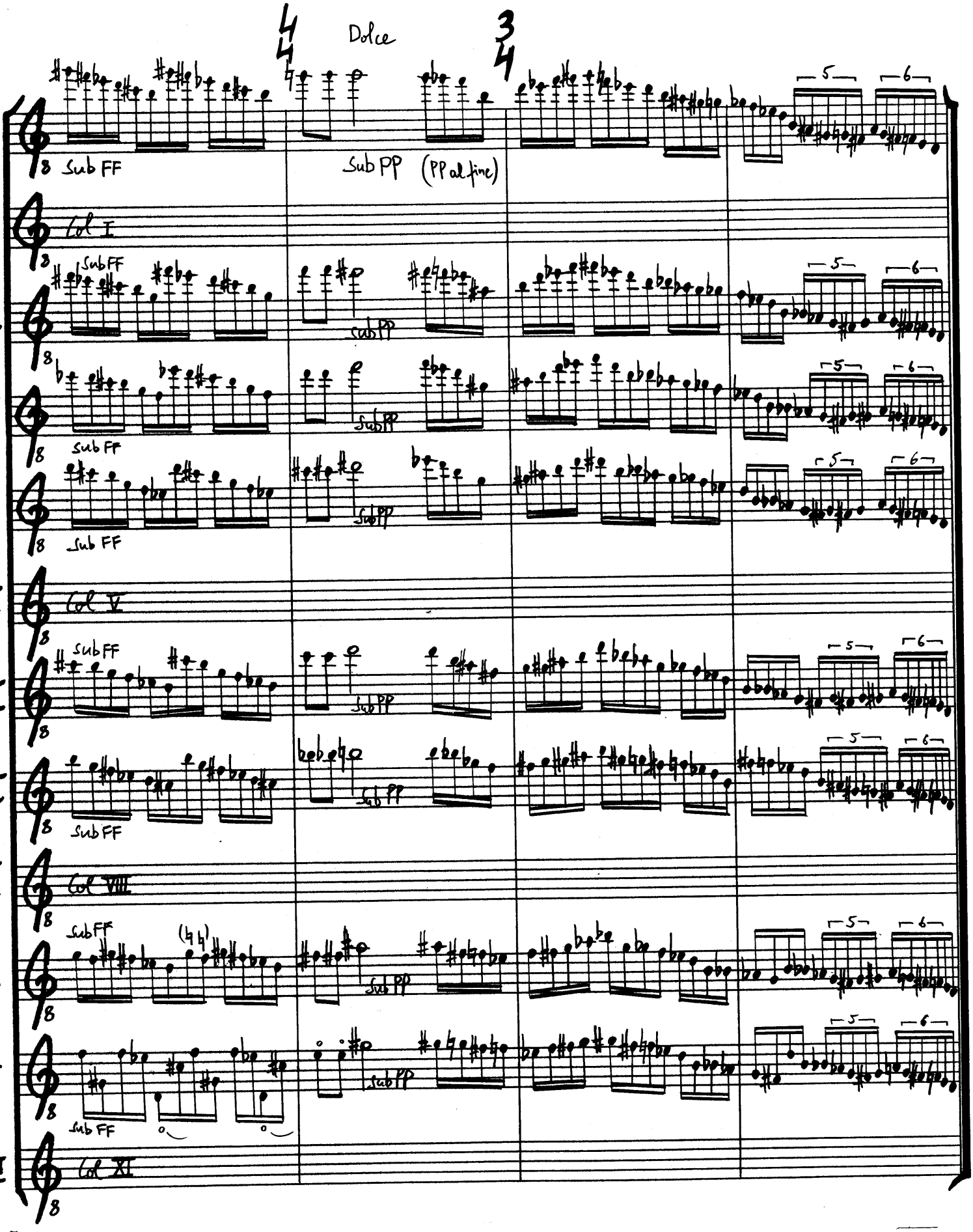

I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI
Pizz
la


RALL - - -
Tempo 120=♩
I
II
Col I
III
Tempo 120=♩
IV
Tempo 120=♩
V
Tempo 120=♩
VI
Col V
Ad lib.
(rall)
rall - - -
Tempo 120=♩
VII
molto rall - -
SubF
VIII
Tempo 120=♩
IX
Col VIII
X
Tempo 120=♩
XI
Tempo 120=♩
XII
Col XI


Sempre F
si
(120=♩)
I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI


Pesante
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col I
Col V
Col VIII
Col XI


Tempo 120 = ♩
Sub PP
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
MF e cresc
(F)
Col I
Col V
Col VIII
Col XI
3
Sub PP

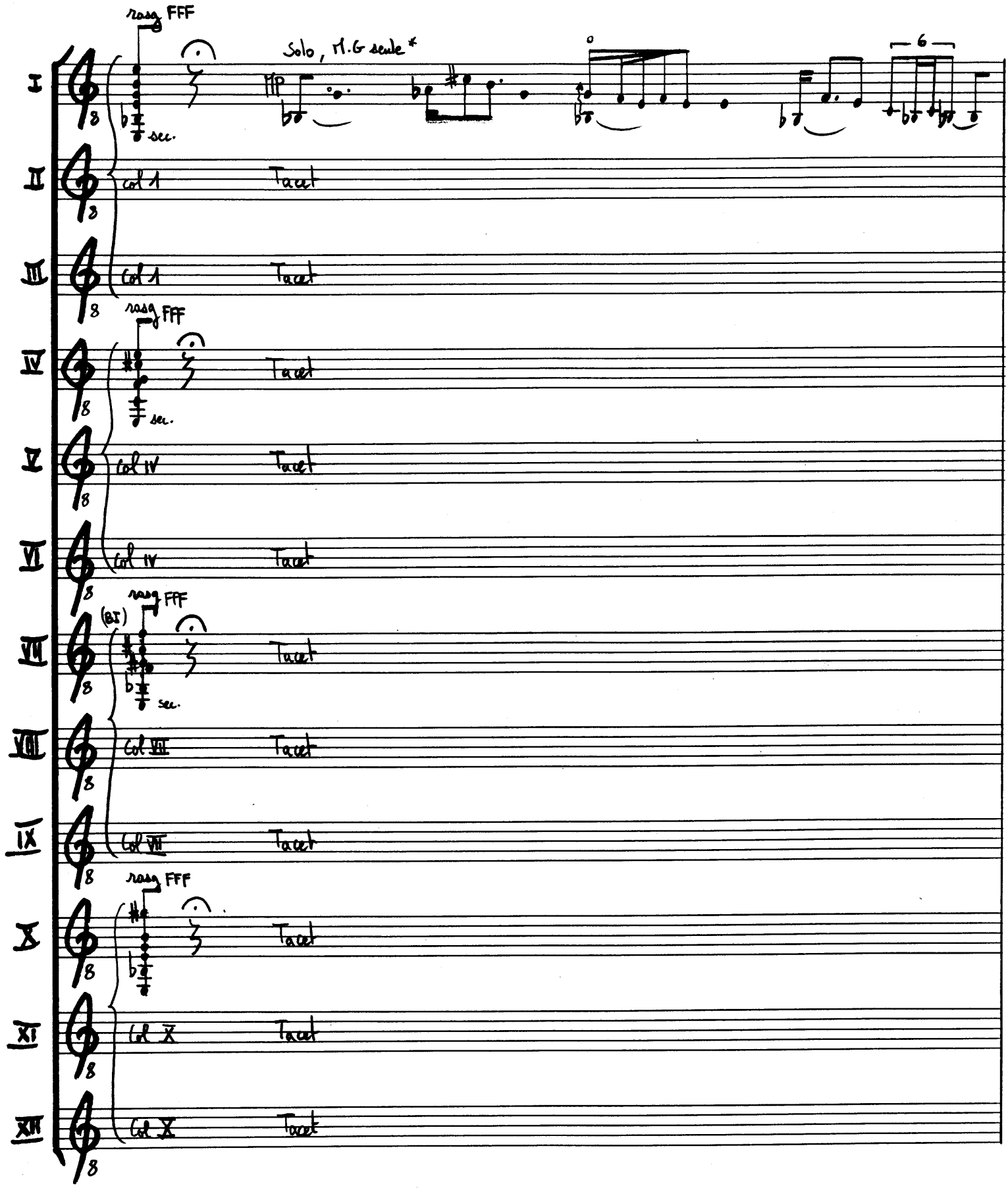

Dolce
Sub FF
Sub PP (PP al fine)
Col I
Col V
Col VIII
Col XI
5
6

ICI on peut lire (extrait du CHANT DES MORTS)

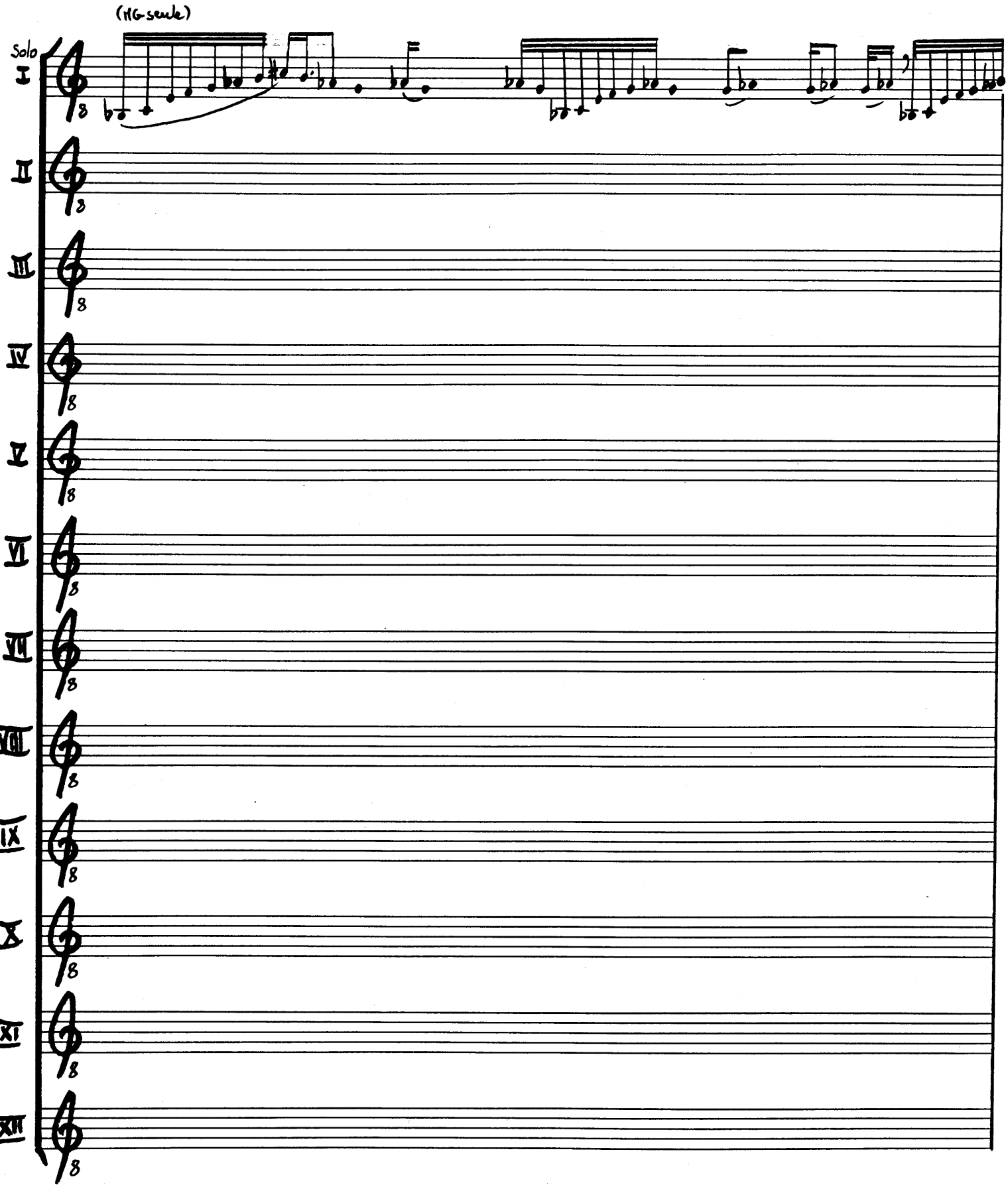
"La vie m'entraîne"

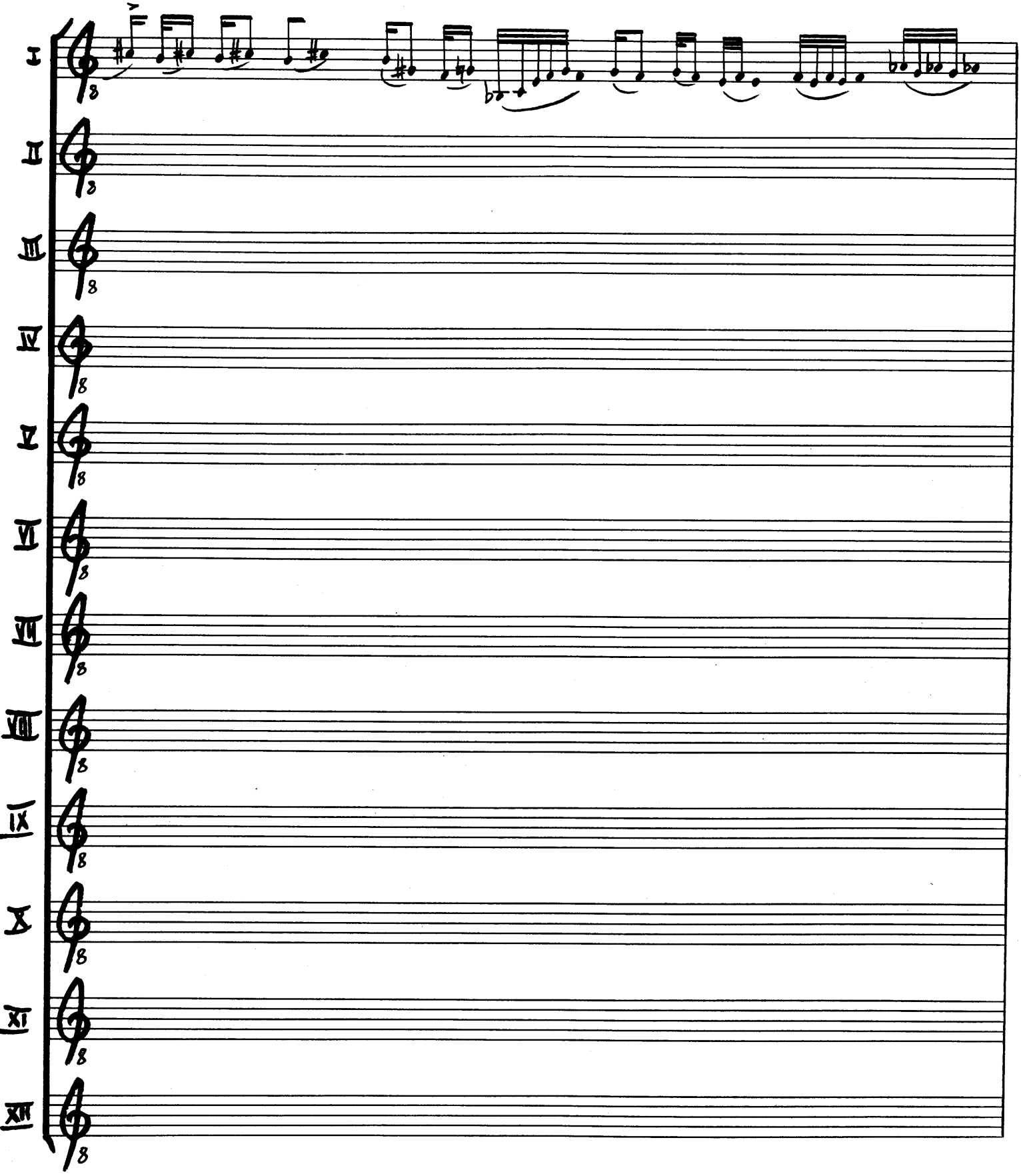
de P. Reverdy

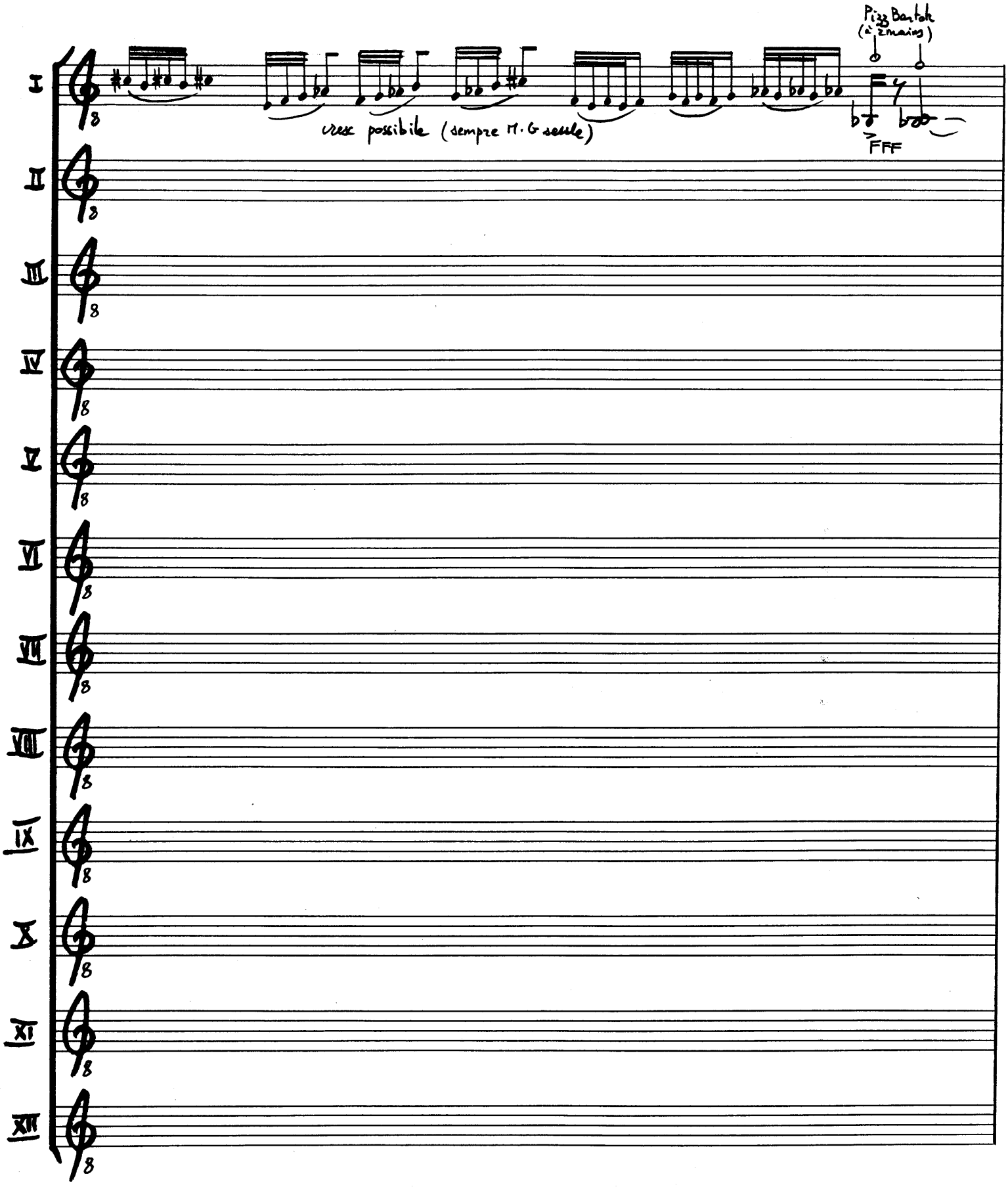
et sur le n° page 32, "les hauts degrés de la famine" de P. Reverdy

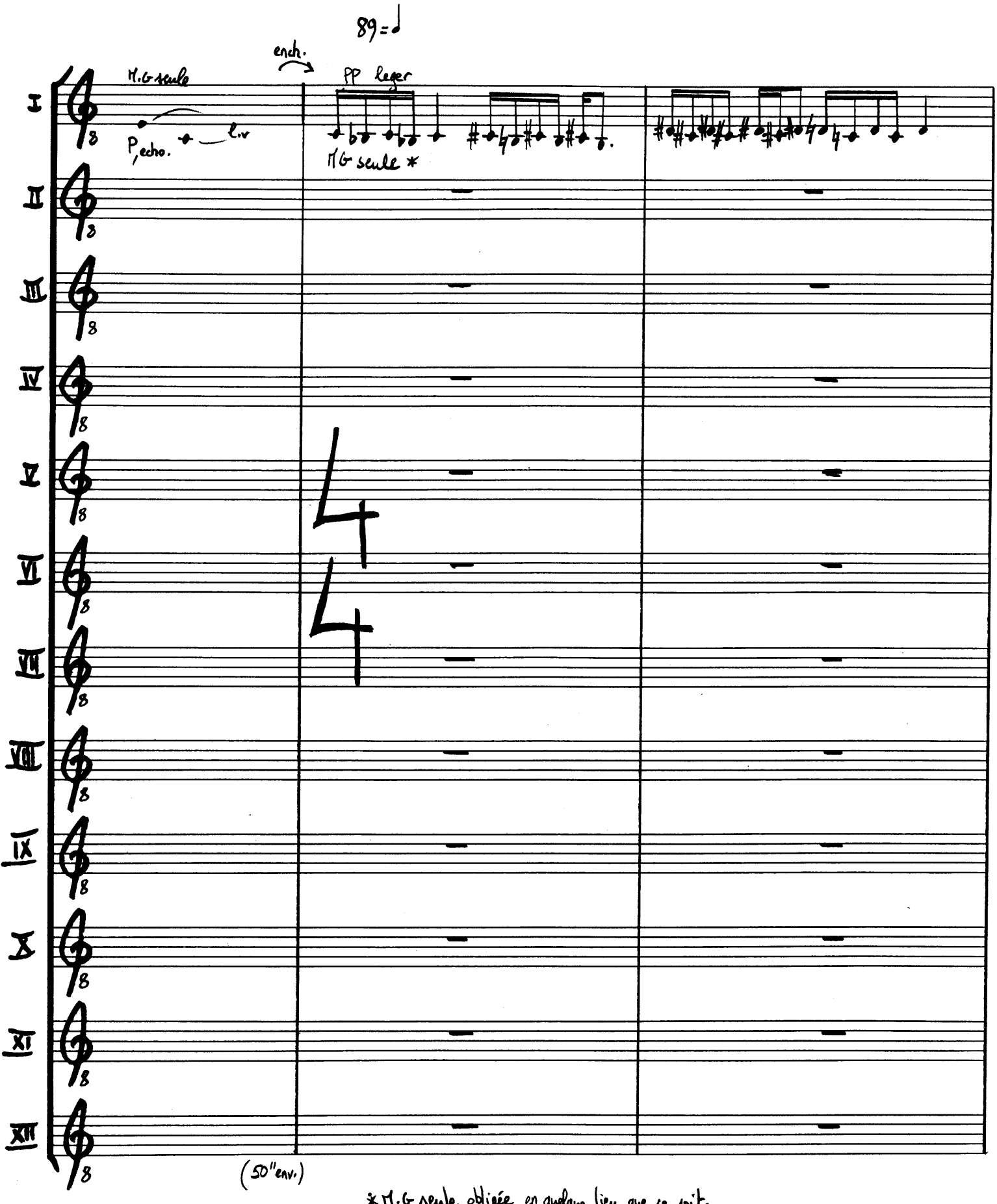



* en plein air, dans une grande salle - ou une salle peu sonore - on jouera évidemment ce solo à deux mains.

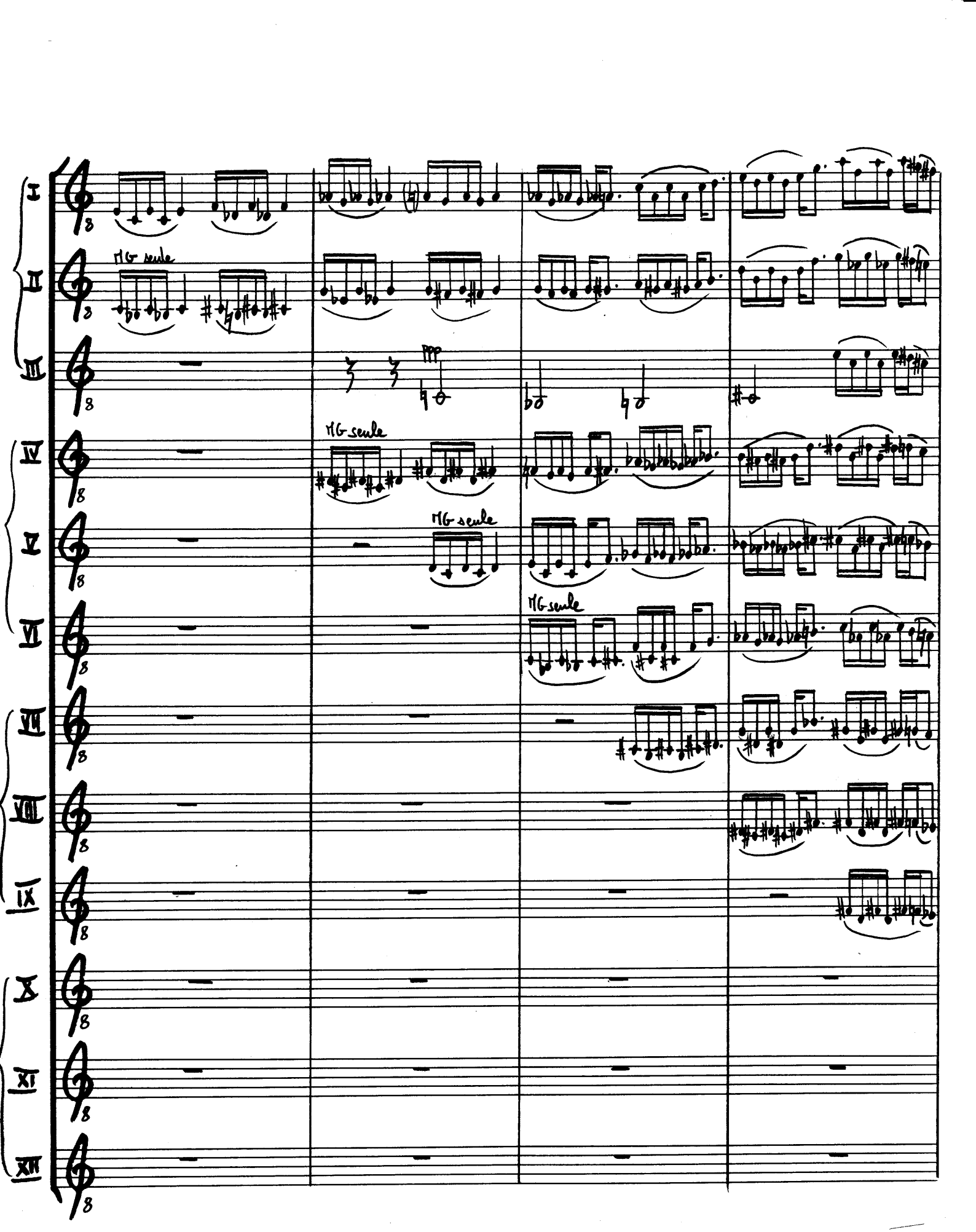

(HG seule)
Solo
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII


I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

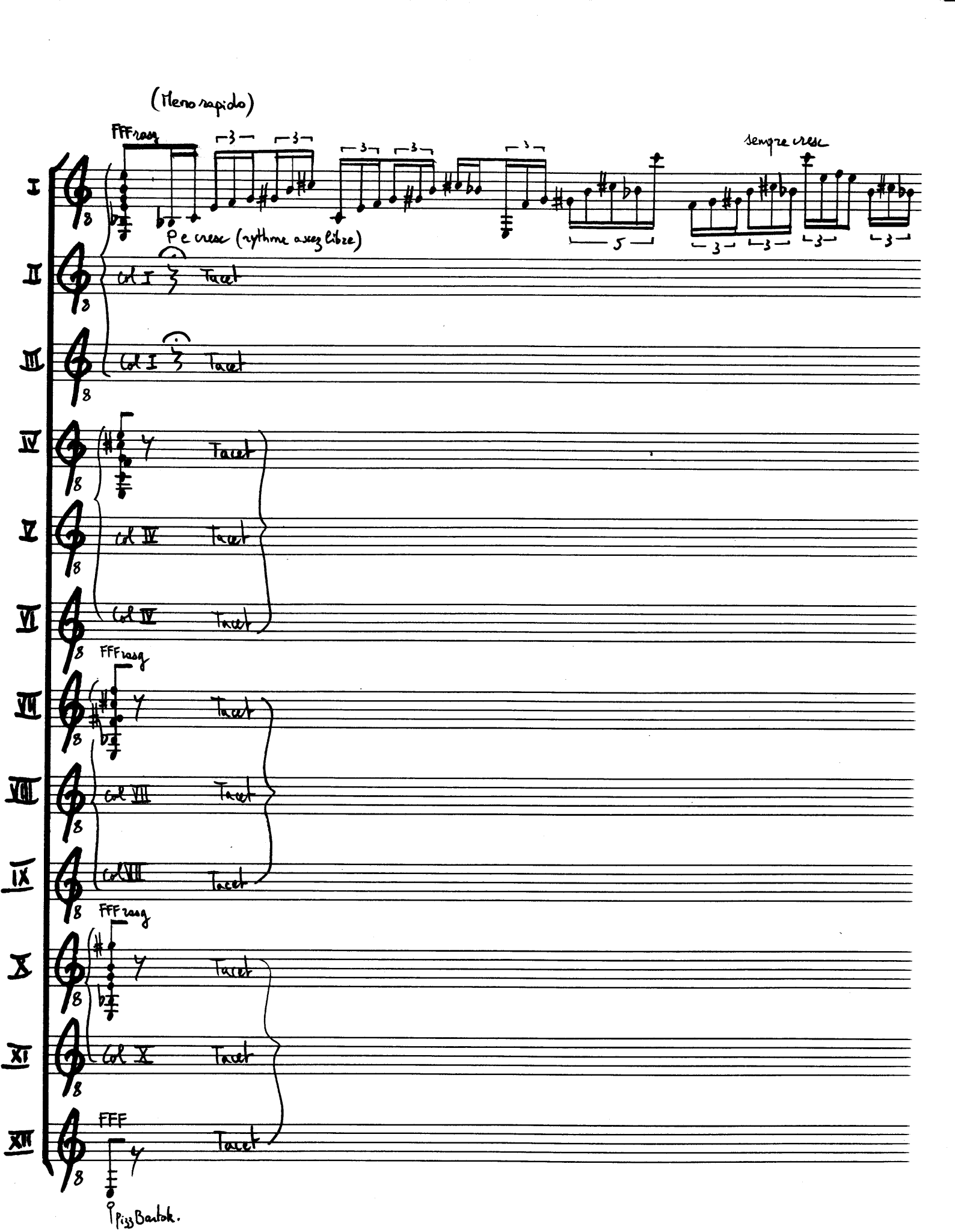

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
cresc possibile (sempre M.G seule)
Pizz Bartok
(à 2 mains)
FFF

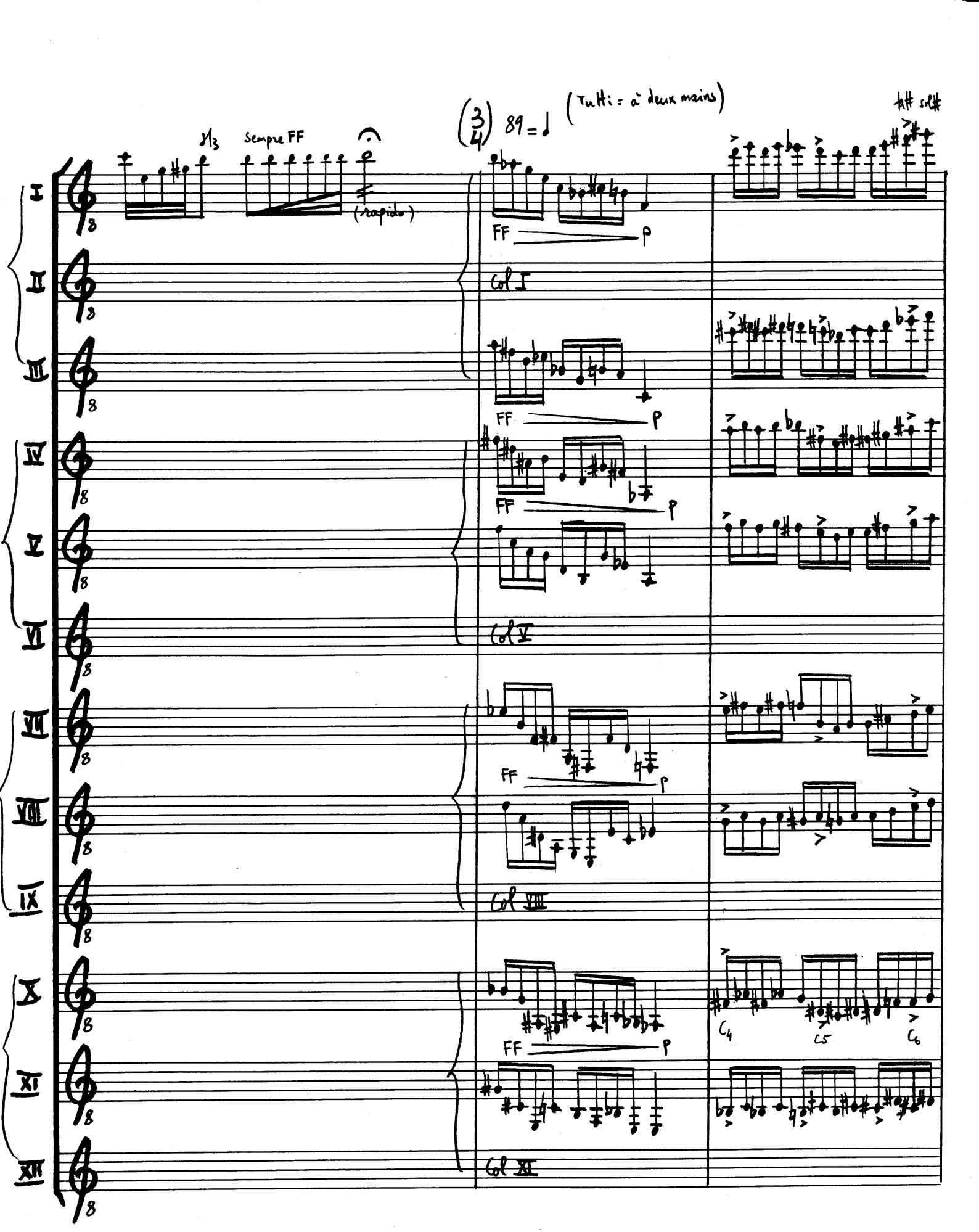


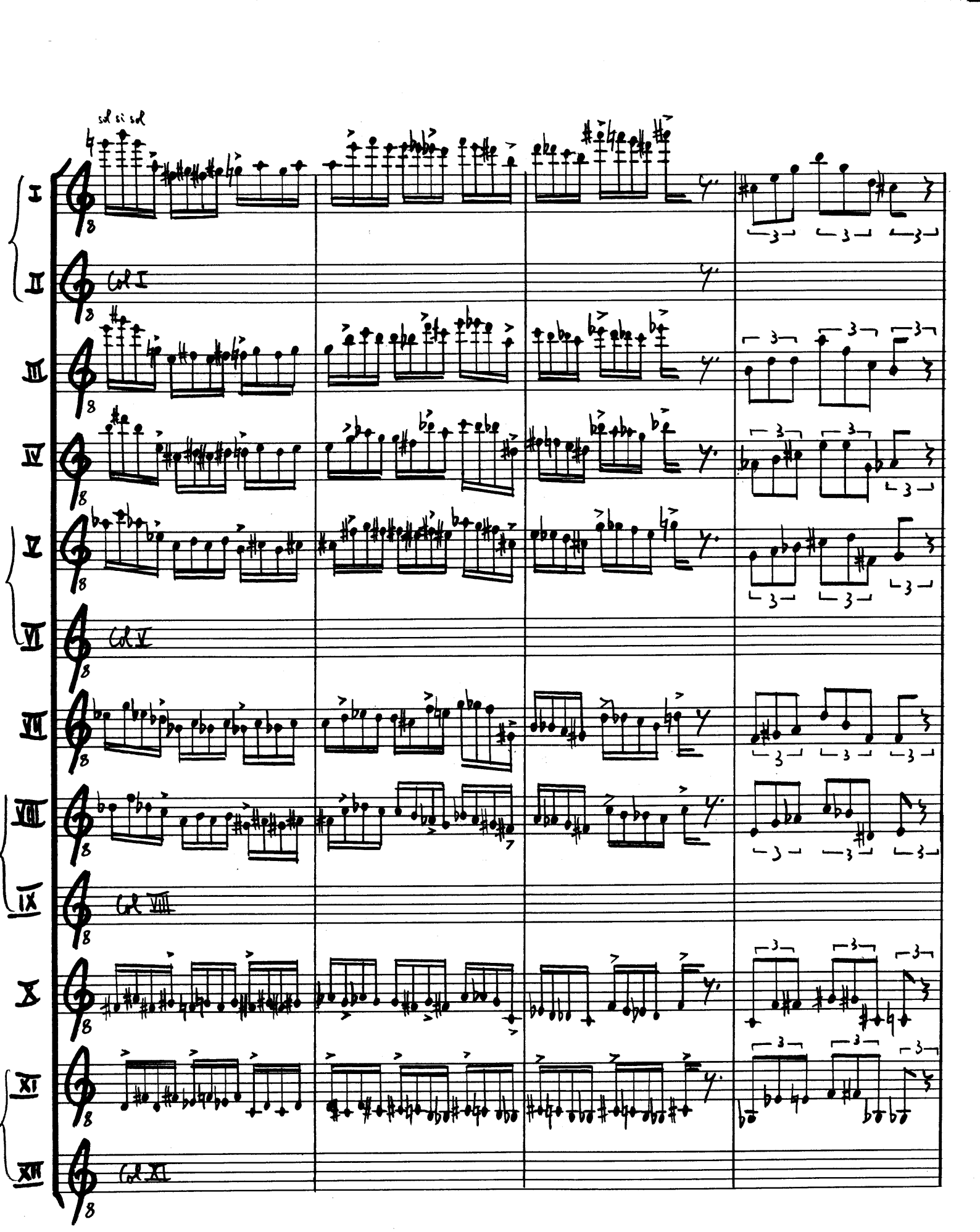

* M.G seule obligée en quelque lieu que ce soit.

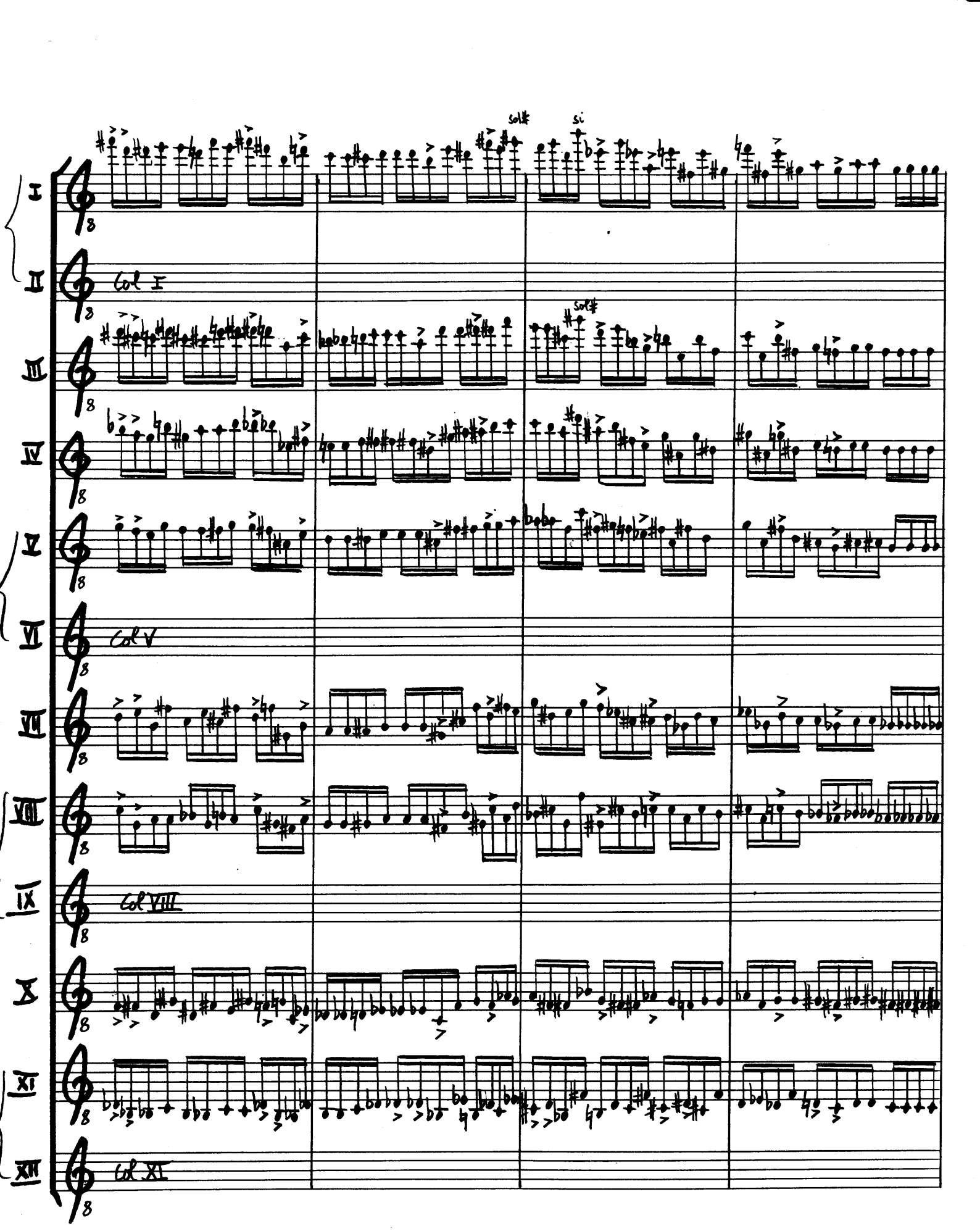

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
MG seule
ppp
MG seule
MG seule
MG seule

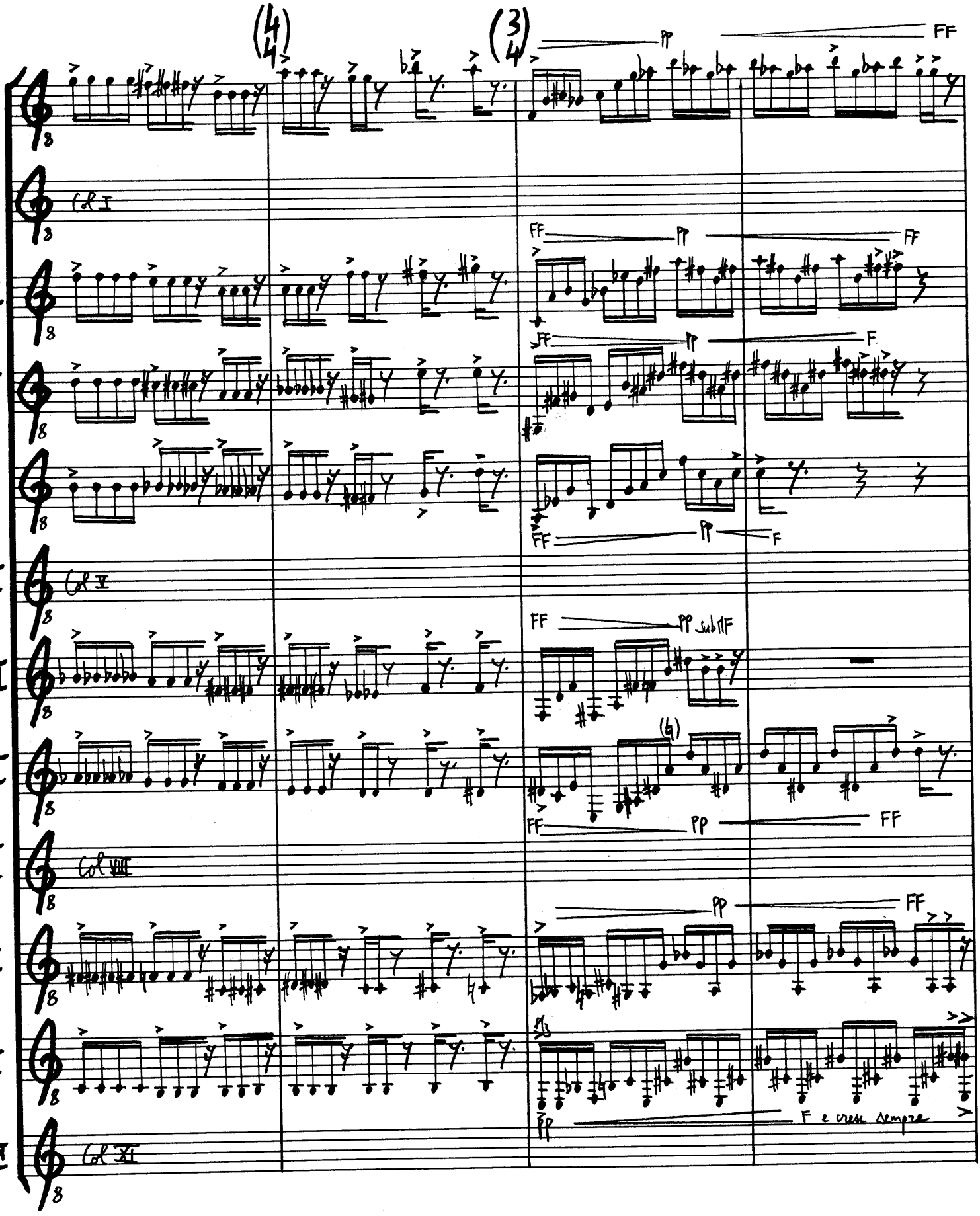
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
(Pulpe MD)
(Pulpe MD)
(MG)
(MG)
MG seule
MG seule
MG seule
senza rall.


(Meno rapido)
FFF rasg
P e cresc (rythme assez libre)
sempre cresc
I
II
col I
Tacet
III
col I
Tacet
IV
Tacet
V
col IV
Tacet
VI
Col IV
Tacet
FFF rasg
VII
Tacet
VIII
col VII
Tacet
IX
col VIII
Tacet
FFF rasg
X
Tacet
XI
Col X
Tacet
FFF
XII
Tacet
Pizz Bartok.


(3/4) 89 = ♩
(Tutti = à deux mains)
Sempre FF
(rapido)
FF
p
Col I
Col V
Col VIII
Col XI
C4
C5
C6
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII


sol si sol
I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI

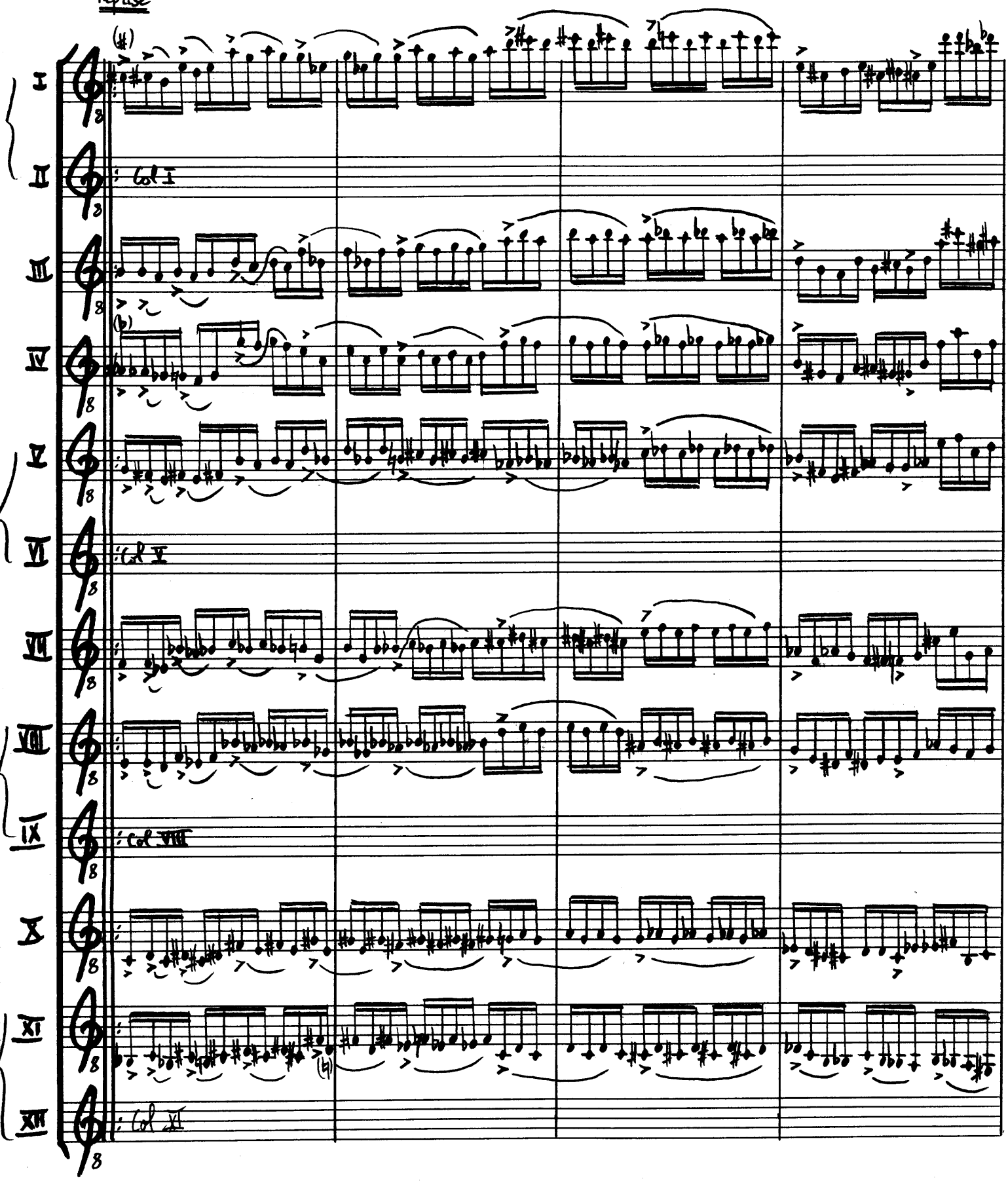

I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI
sol#
si
sol#



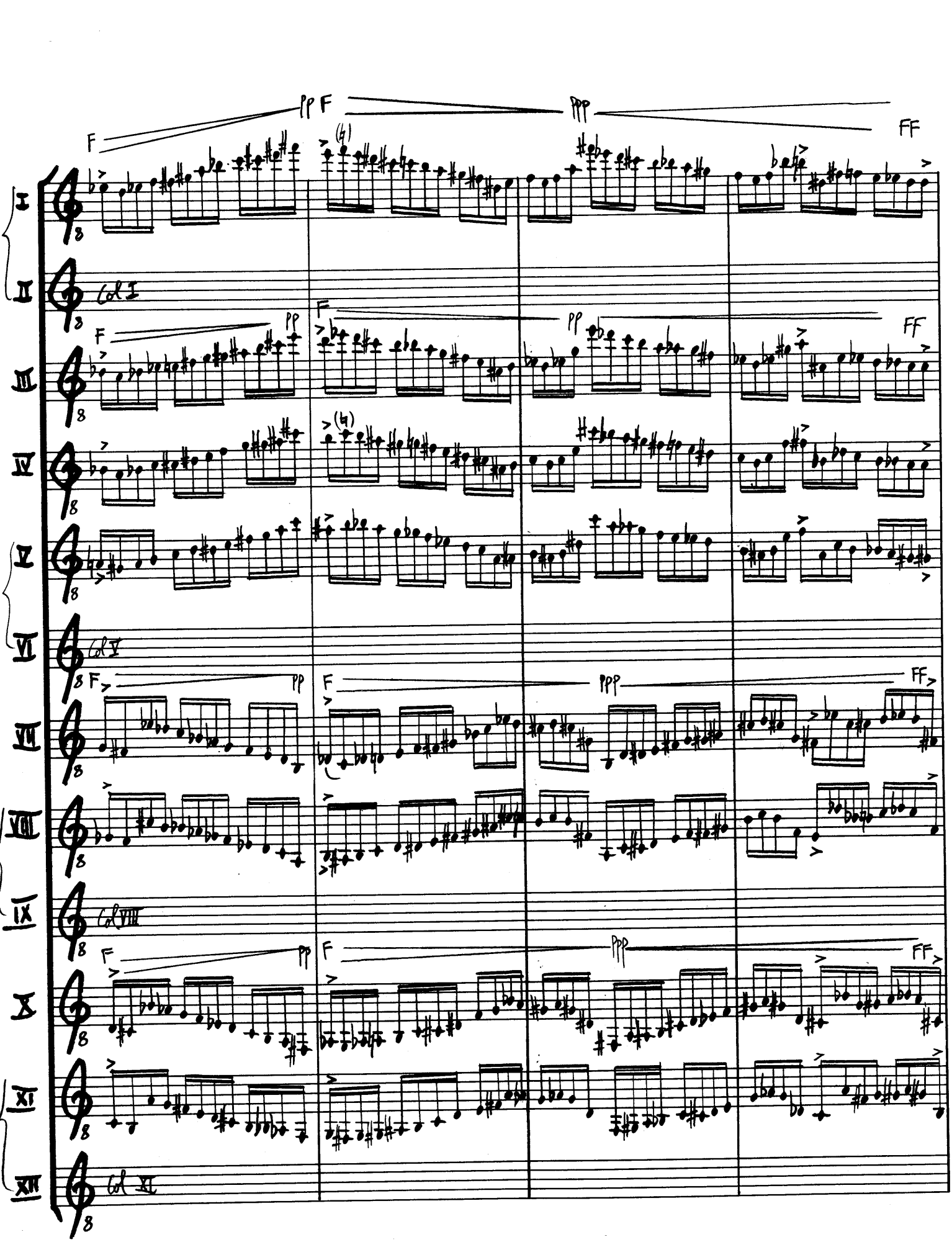
I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI
pp
FF
F
F e cresc sempre

A la 2de fois accentuer, mais ne plus faire les liaisons (à jouer un peu plus sonore que la 1ère fois)

Reprise



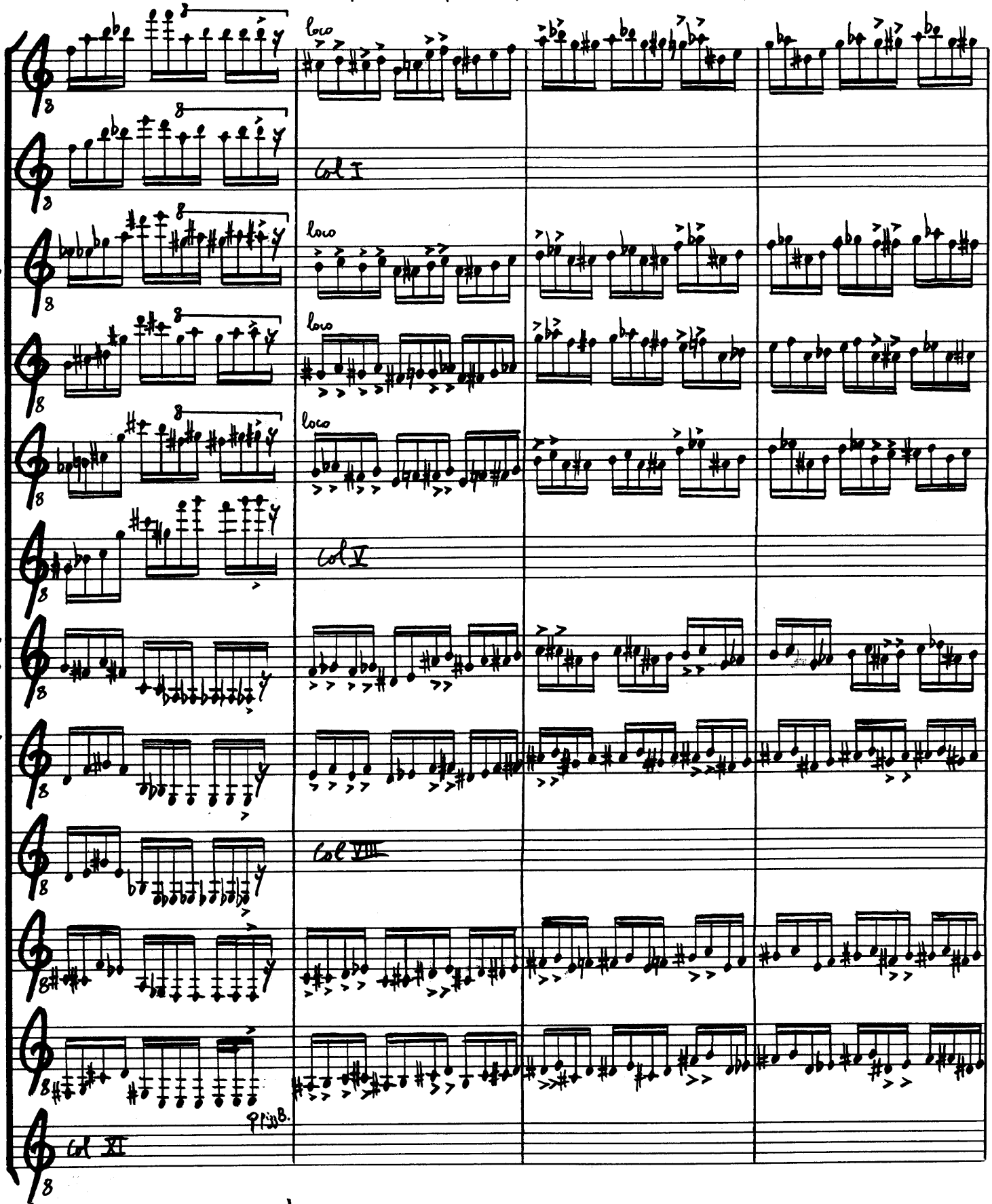
I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI


I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI

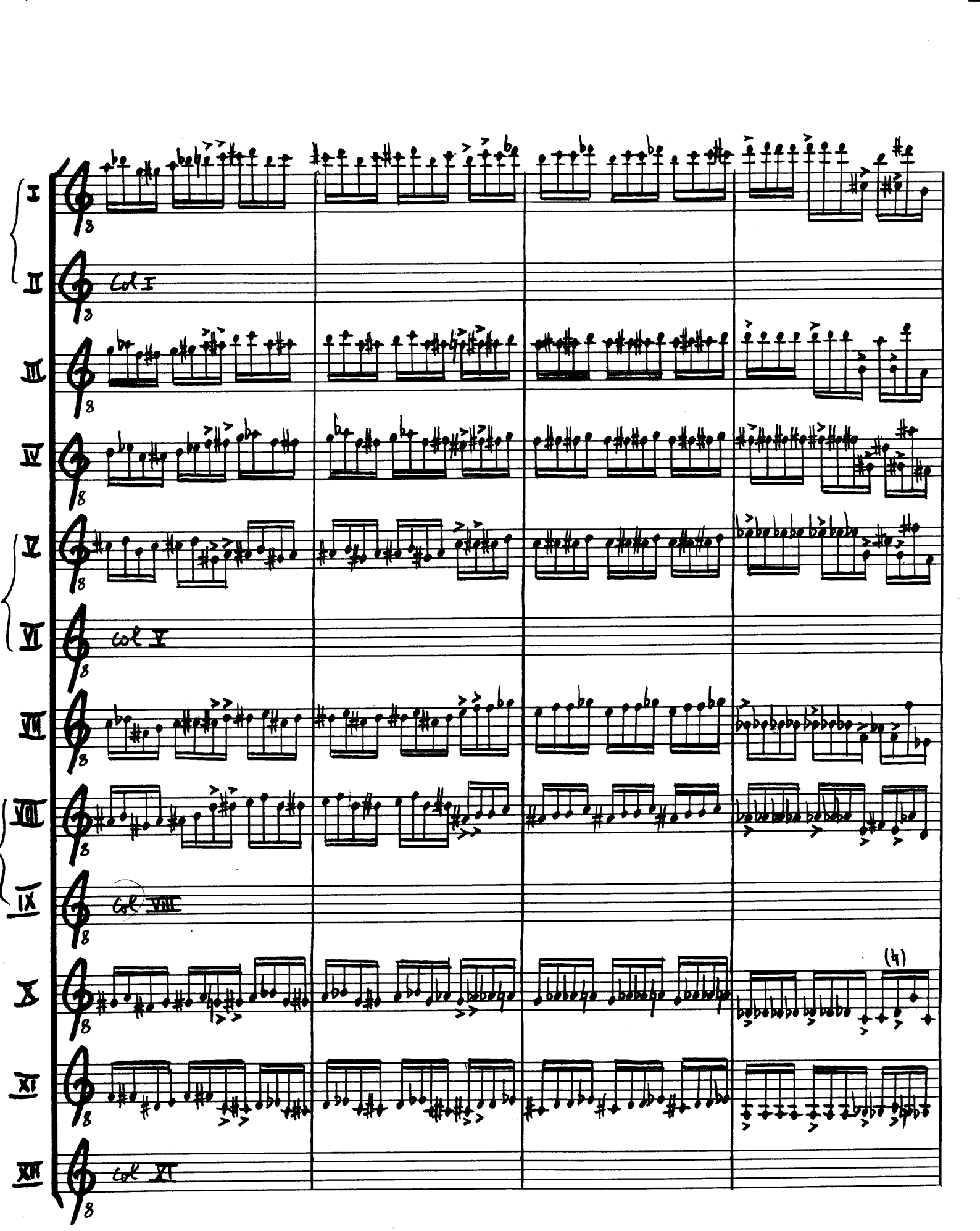
Ne pas jouer la 2de fois

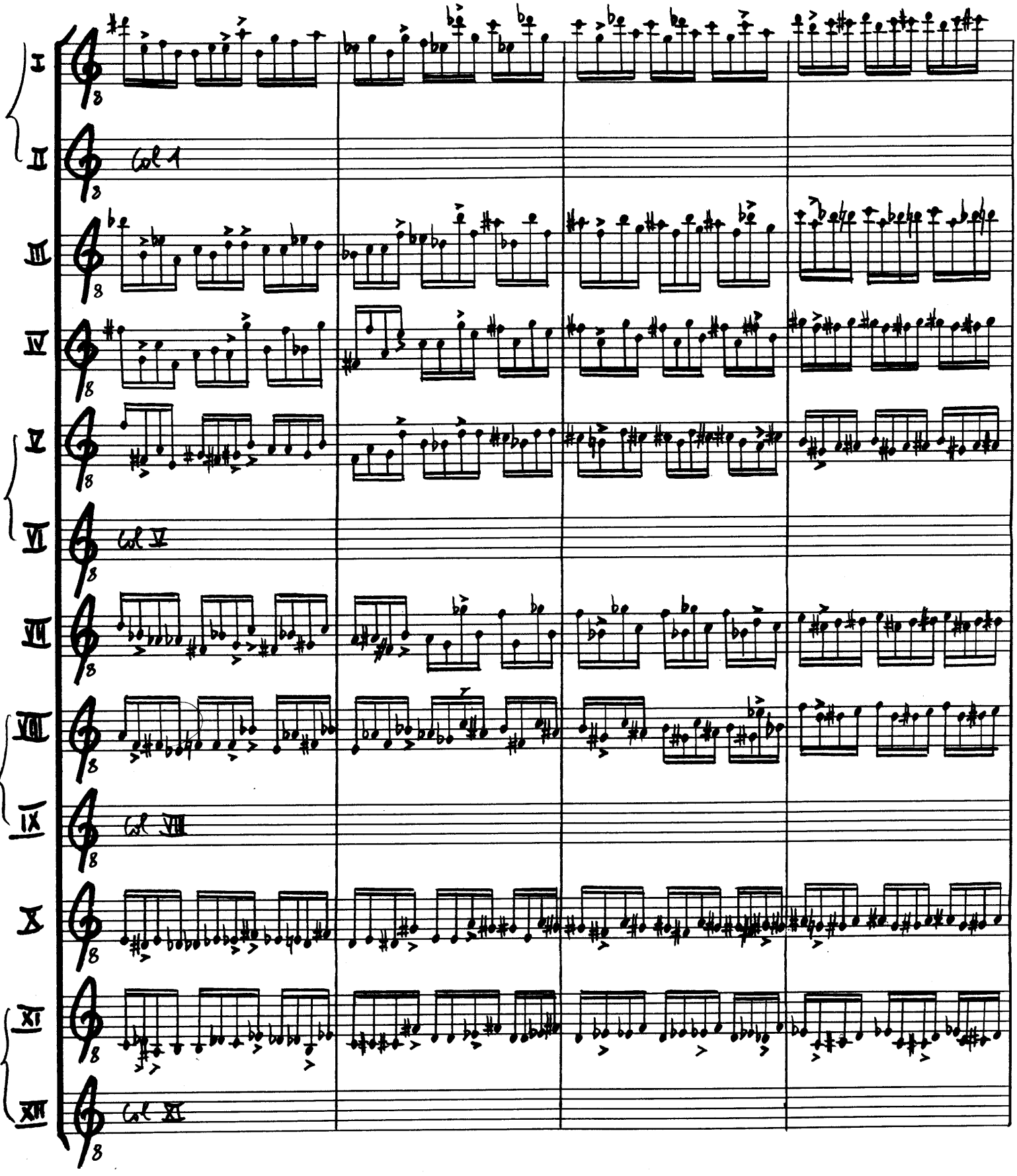
Molto forte subito

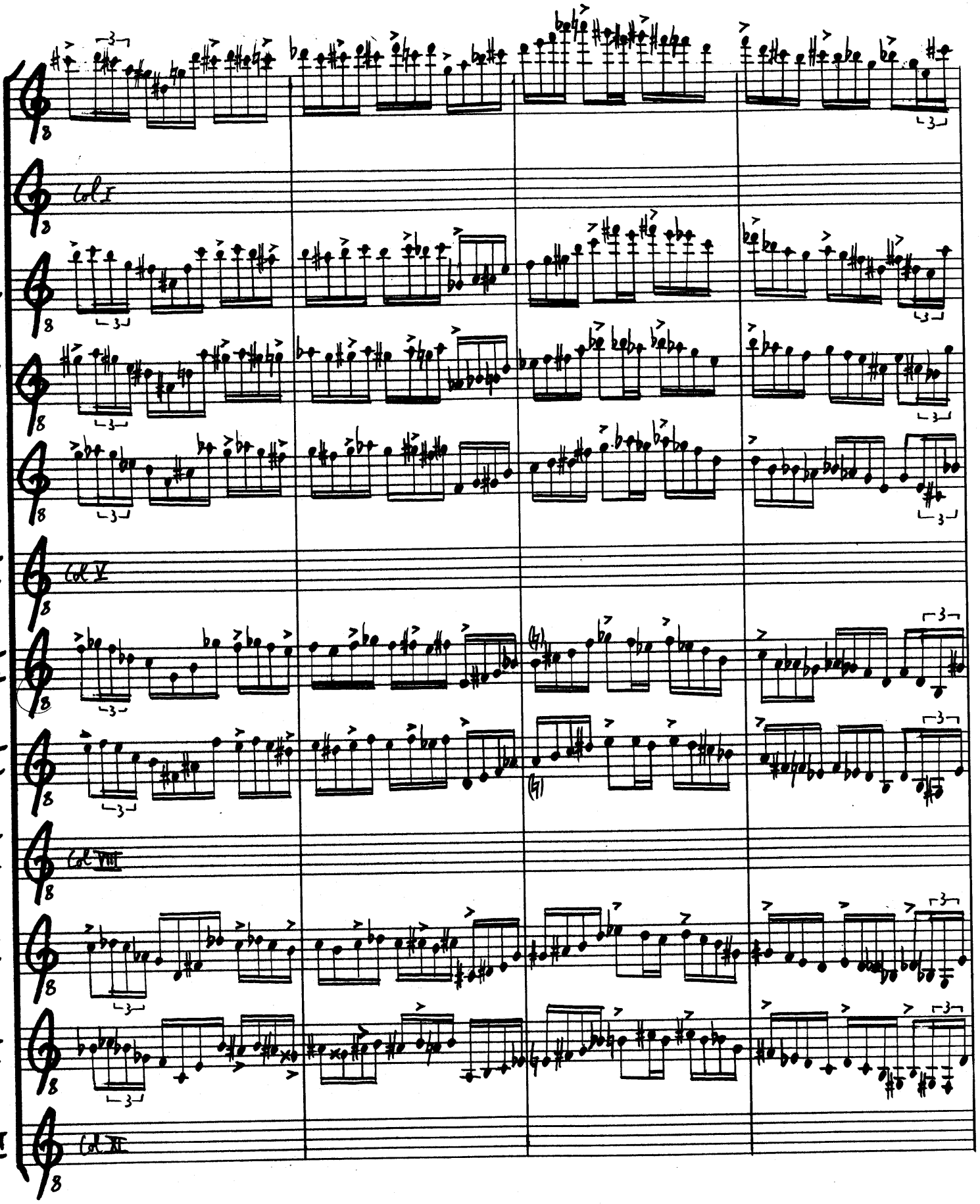
Pui piano e poco a poco cresc (al FFFpage 18)

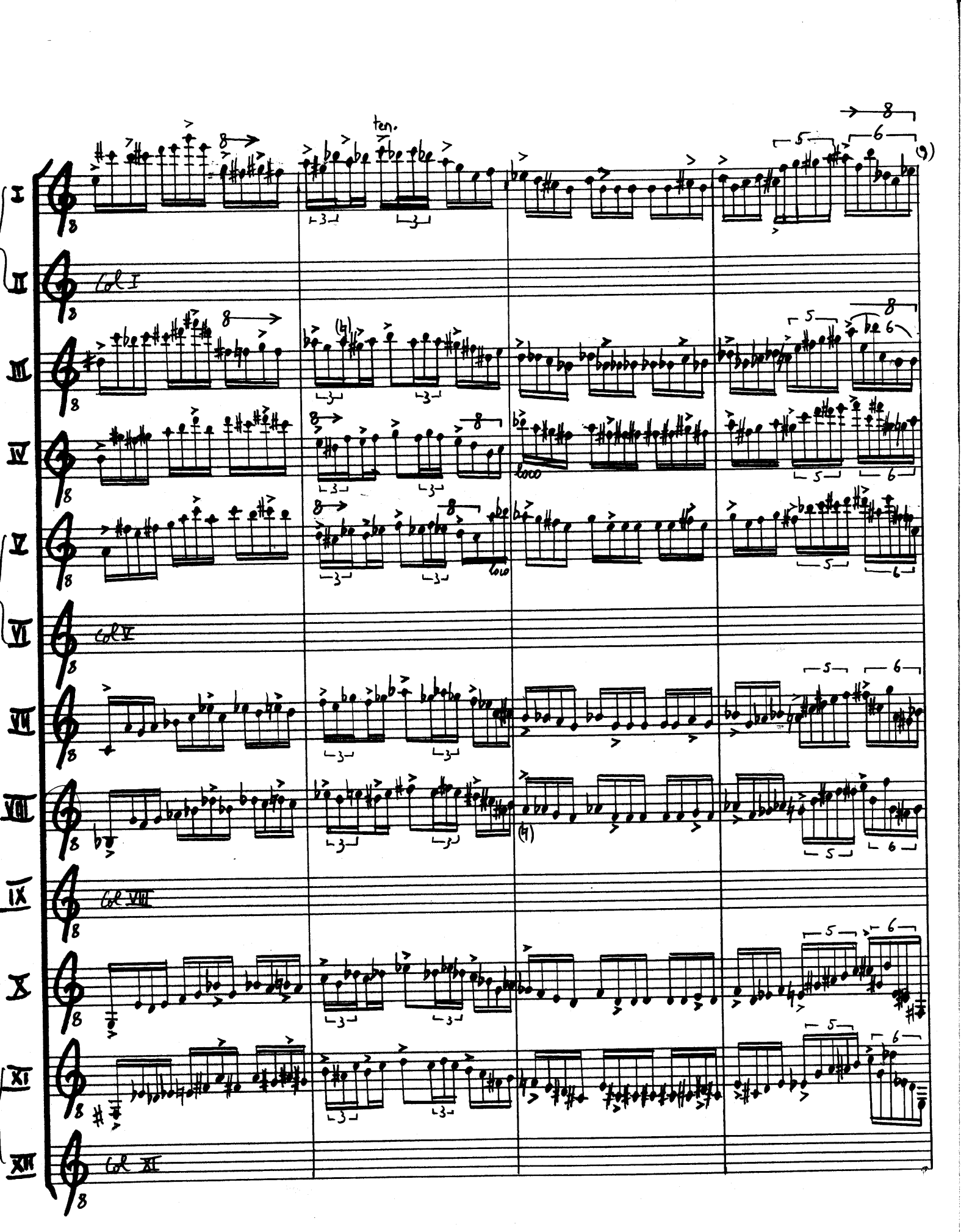


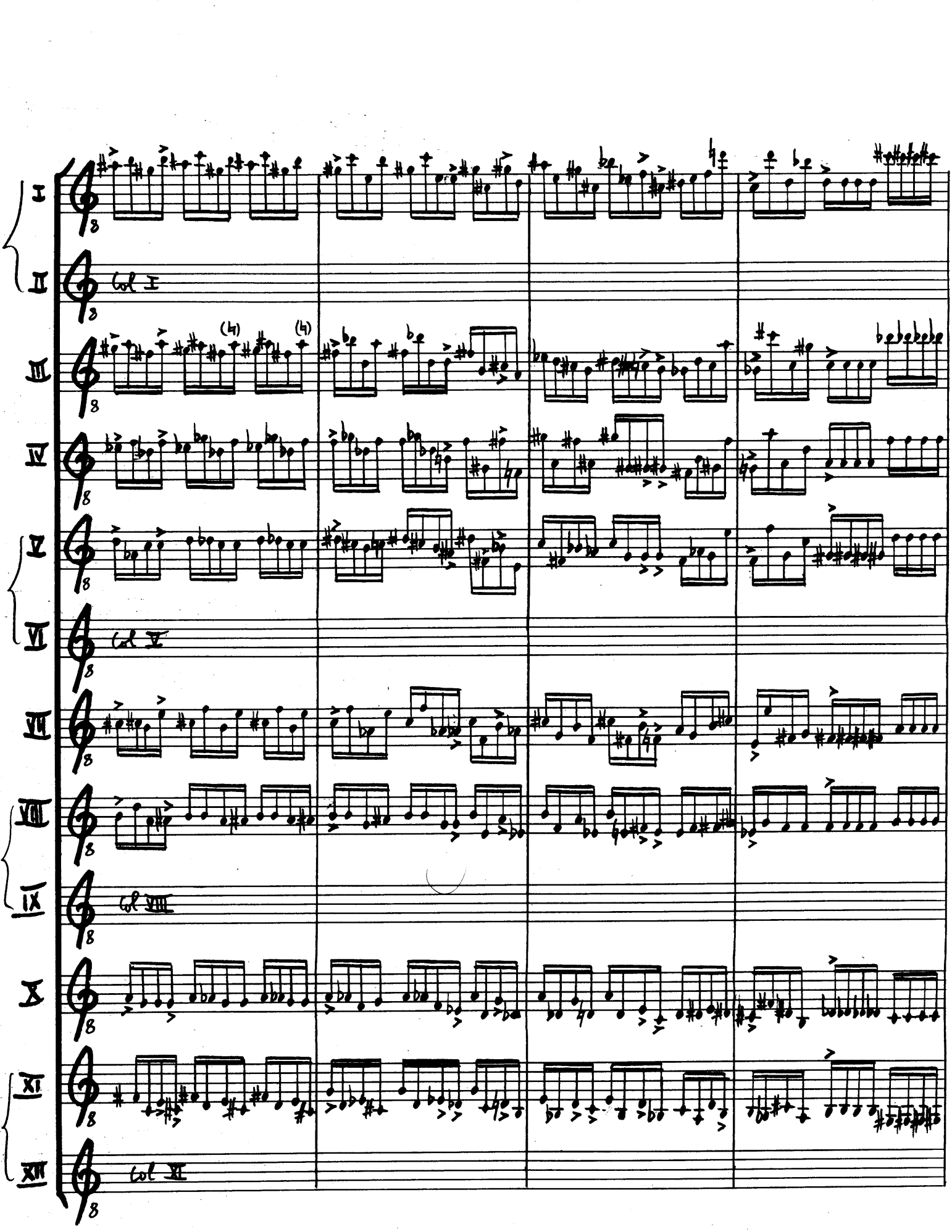

Ne pas jouer cette mesure la 2de fois

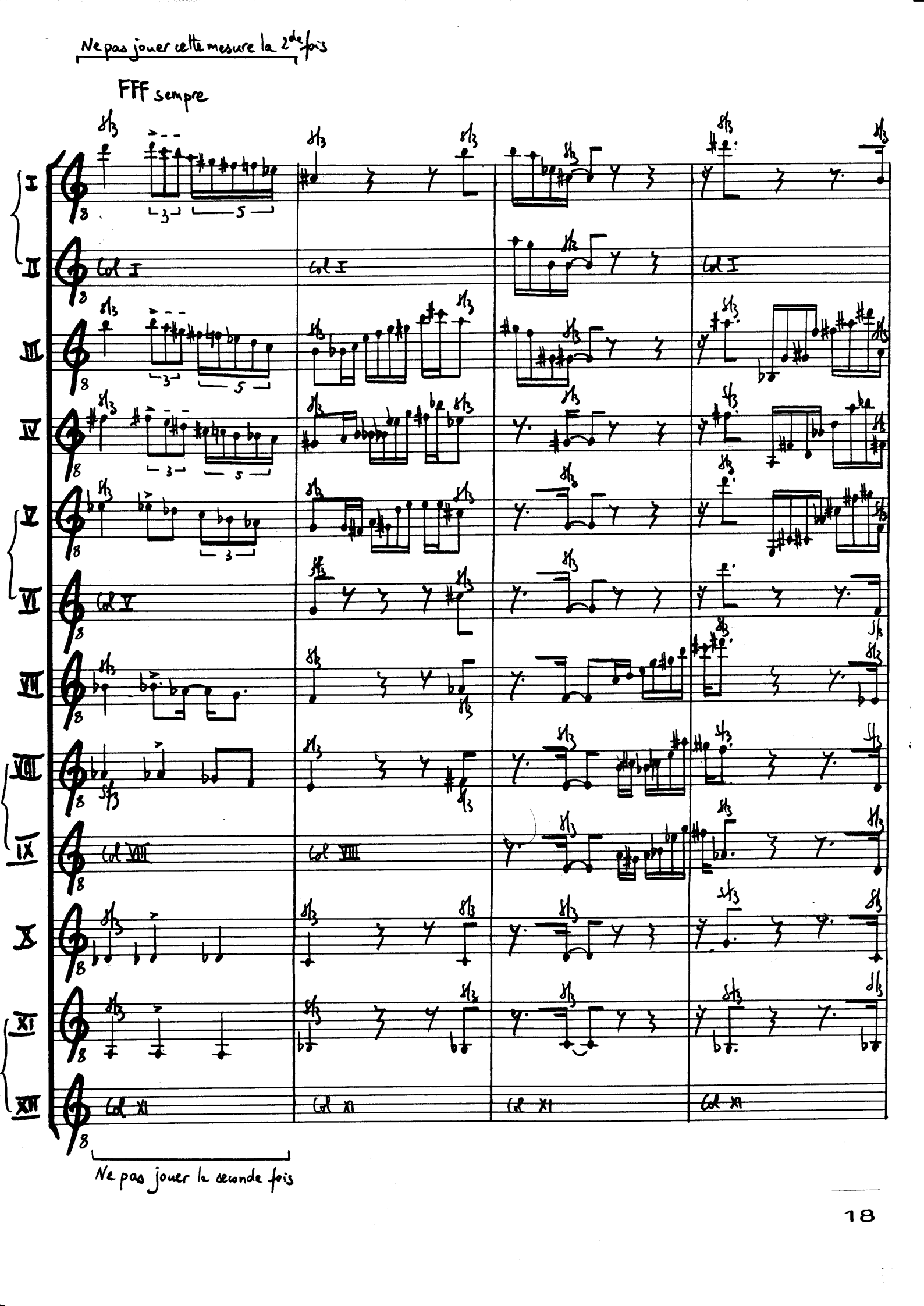

I
II
col I
III
IV
V
VI
col V
VII
VIII
IX
col VIII
X
(4)
XI
XII
col XI


I
II
Col 1
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XI

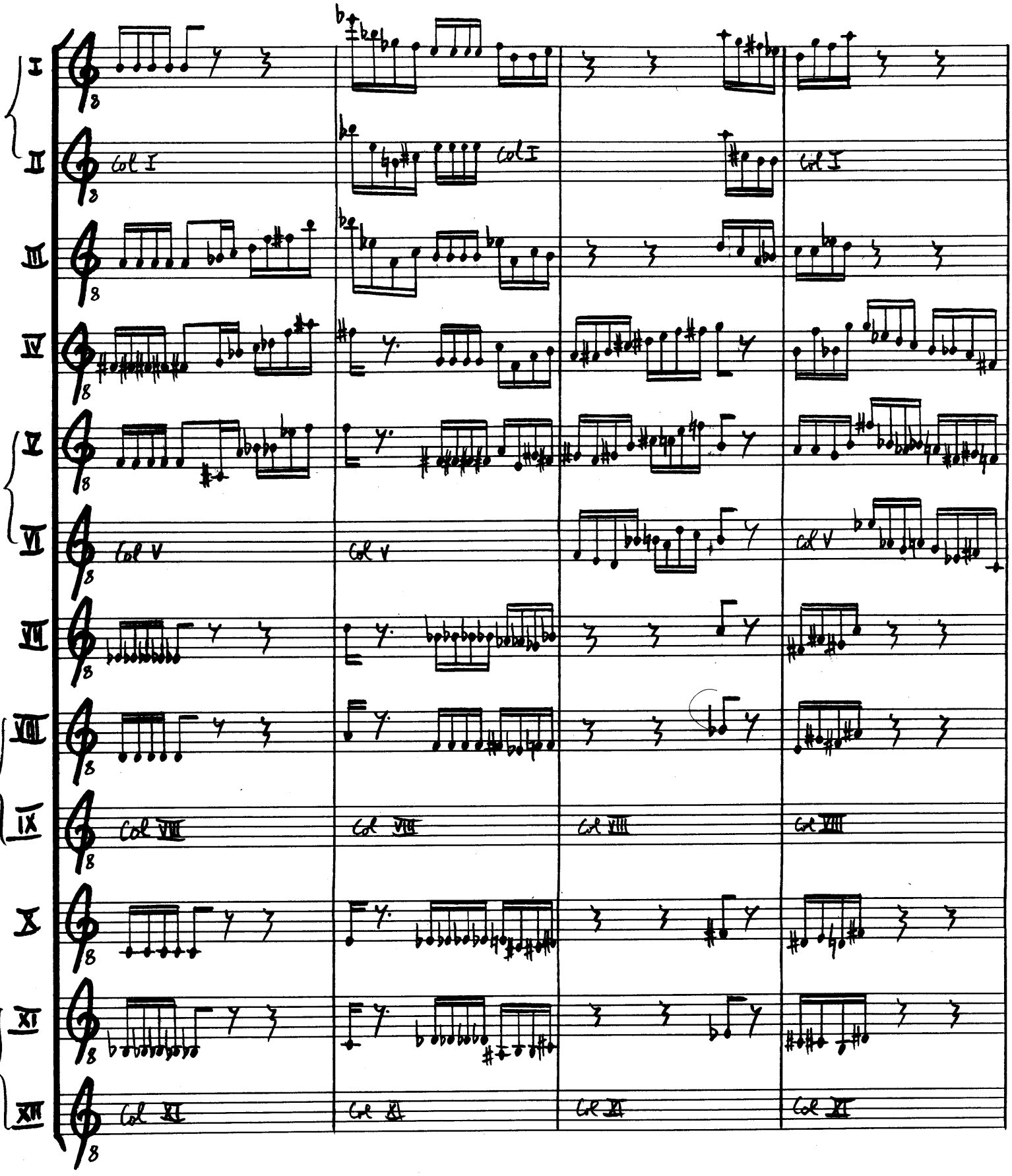

I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
X
XI
XII
Col XII

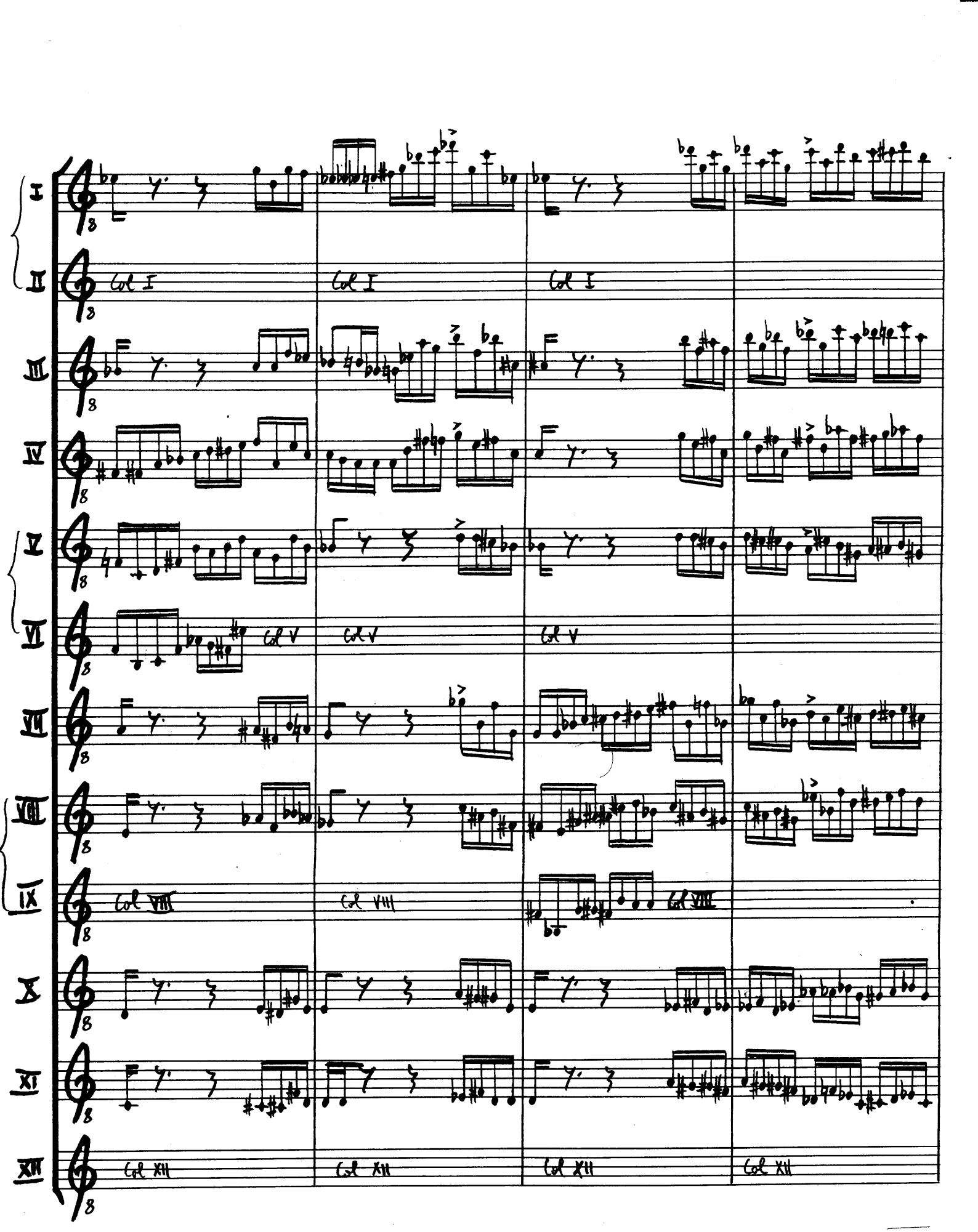

ten.
Col I
Col V
Col VIII
Col XI
loco
(9)

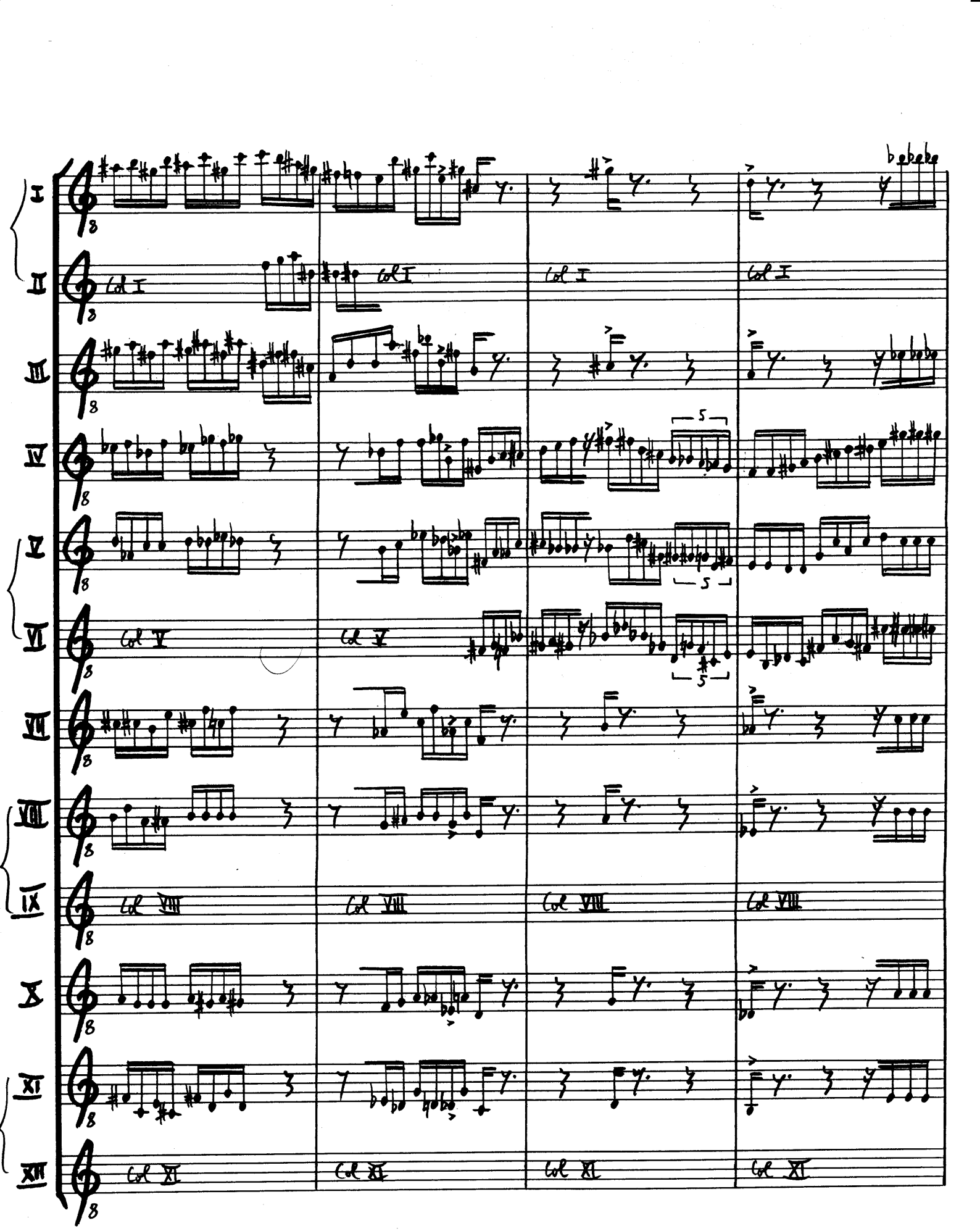

I
II
col I
III
IV
V
VI
col V
VII
VIII
IX
col VIII
X
XI
XII
col XI

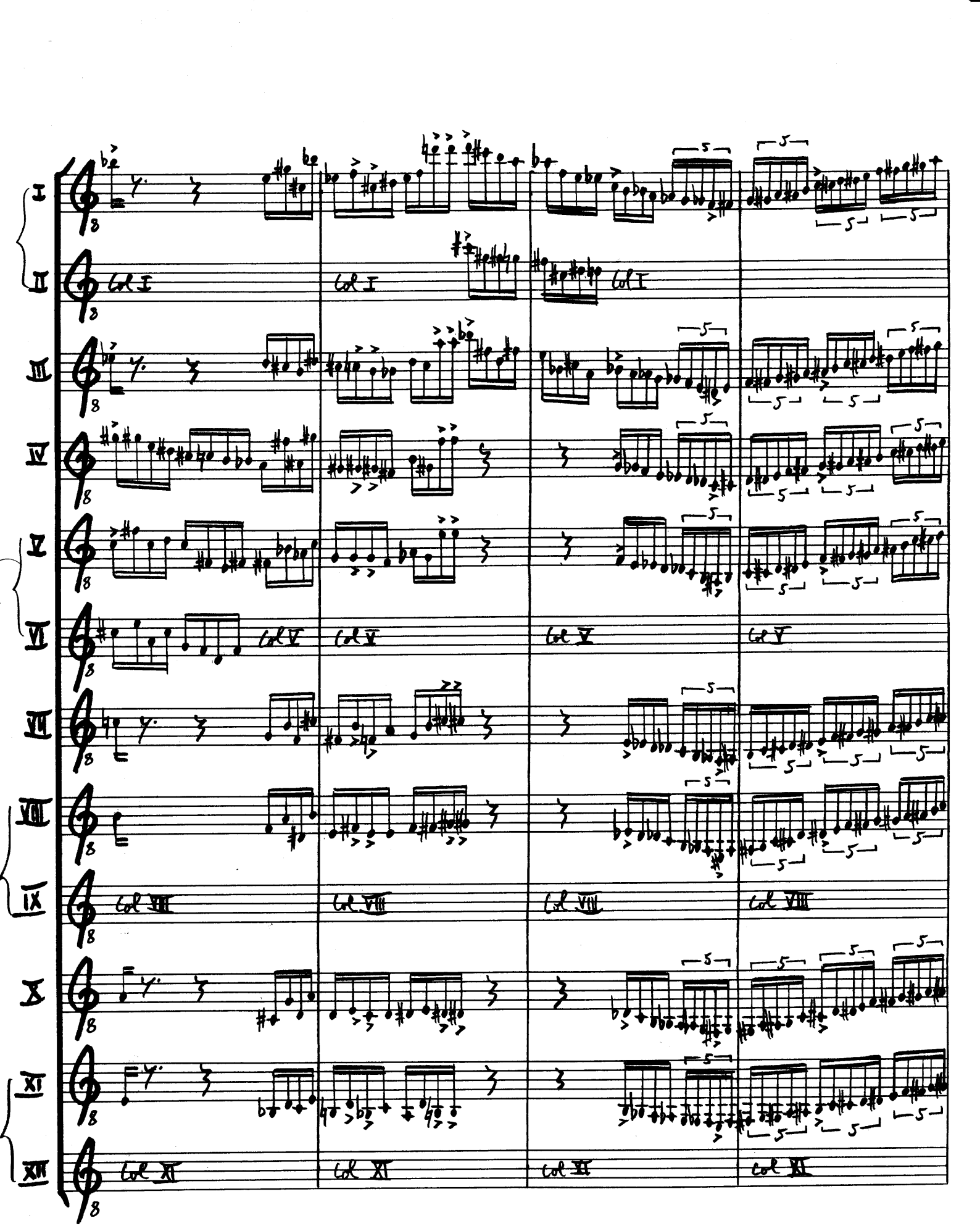

Ne pas jouer cette mesure la 2de fois
FFF sempre
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Col VIII
Col XI
Ne pas jouer la seconde fois

Sempre FFF al pa. 23



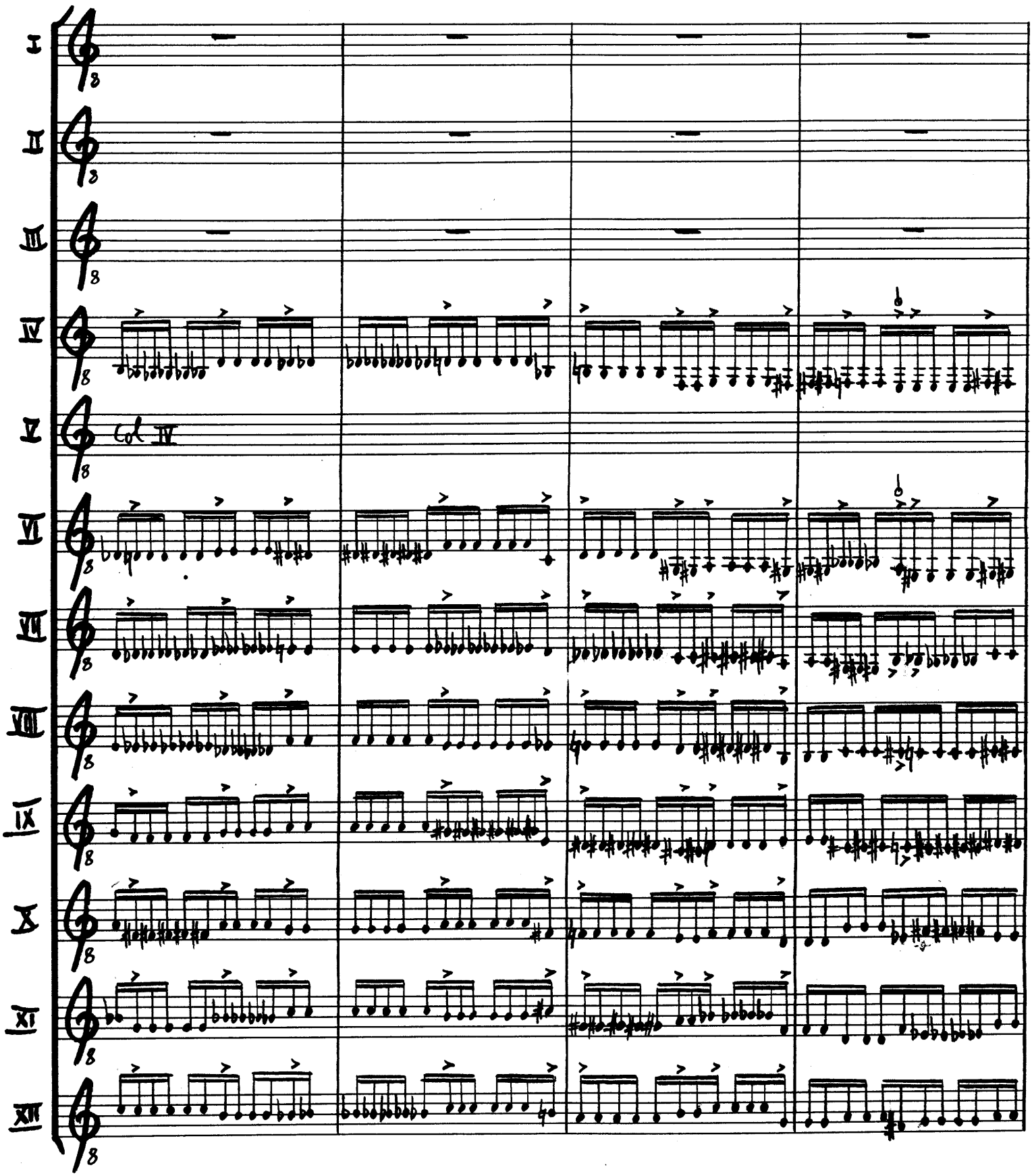

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col I
Col I
Col V
Col V
Col V
Col VIII
Col VIII
Col VIII
Col XII
Col XII
Col XII
Col XII

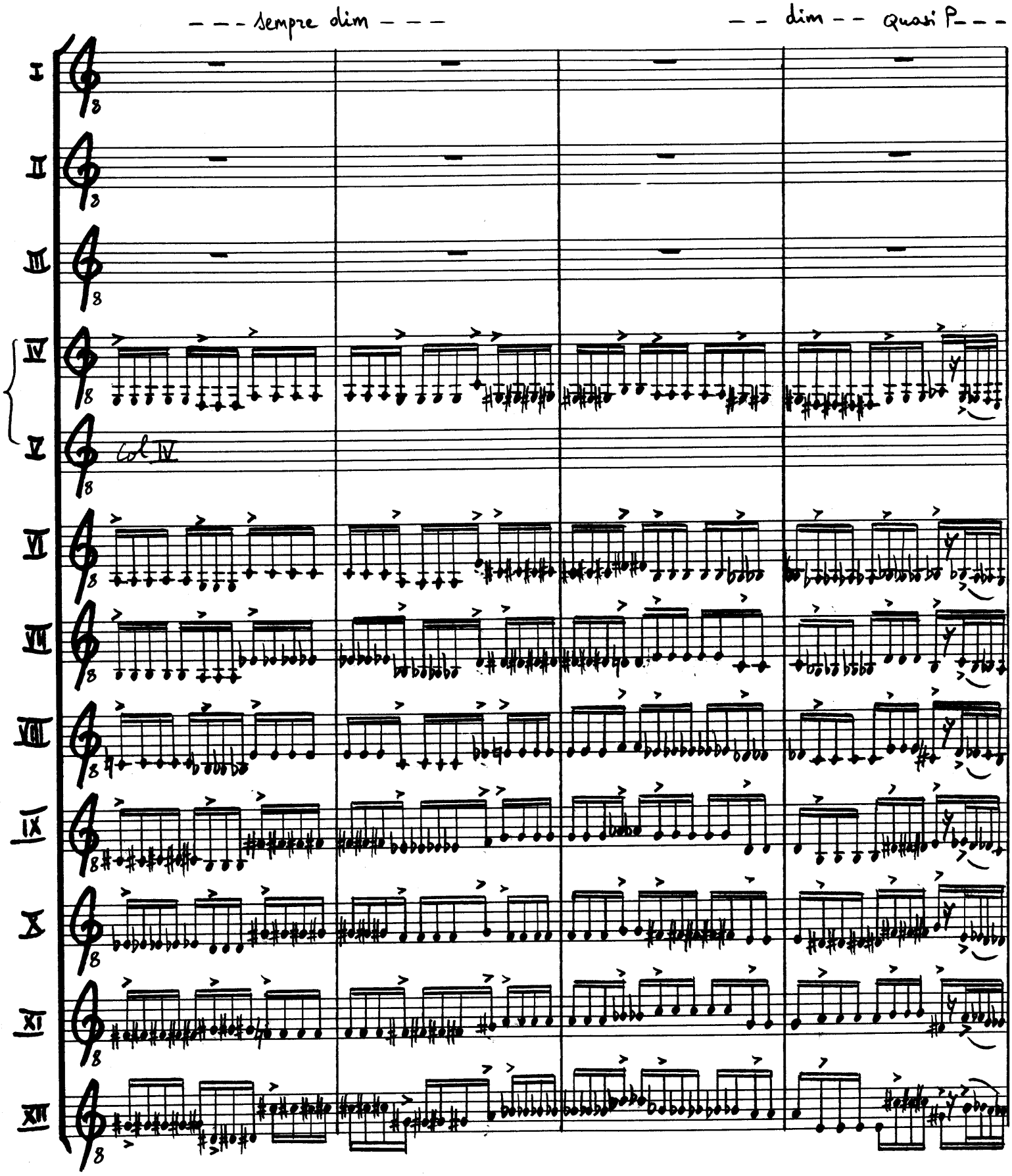

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Col VIII
Col XI
5

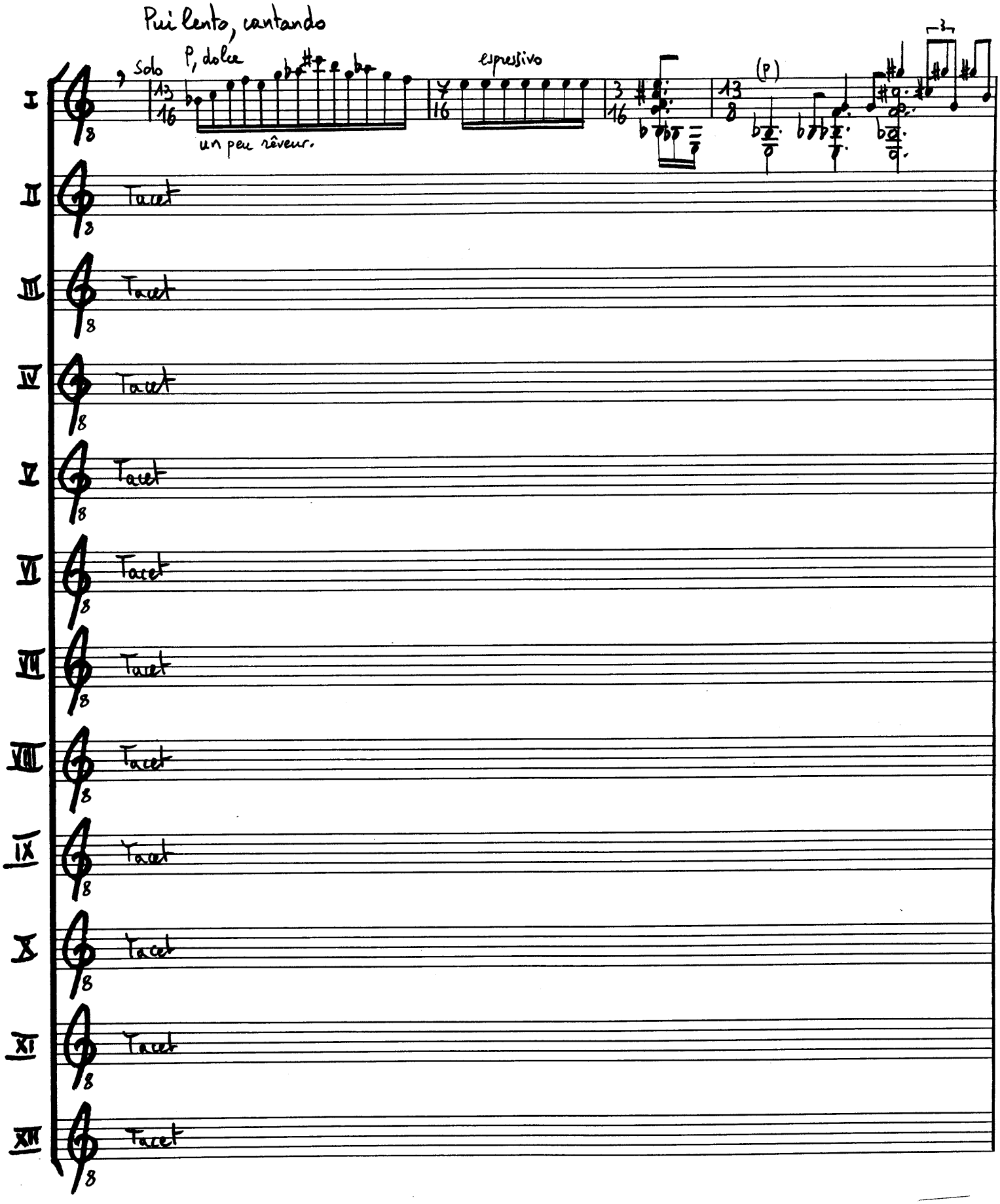

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
col I
col V
col VIII
col XI

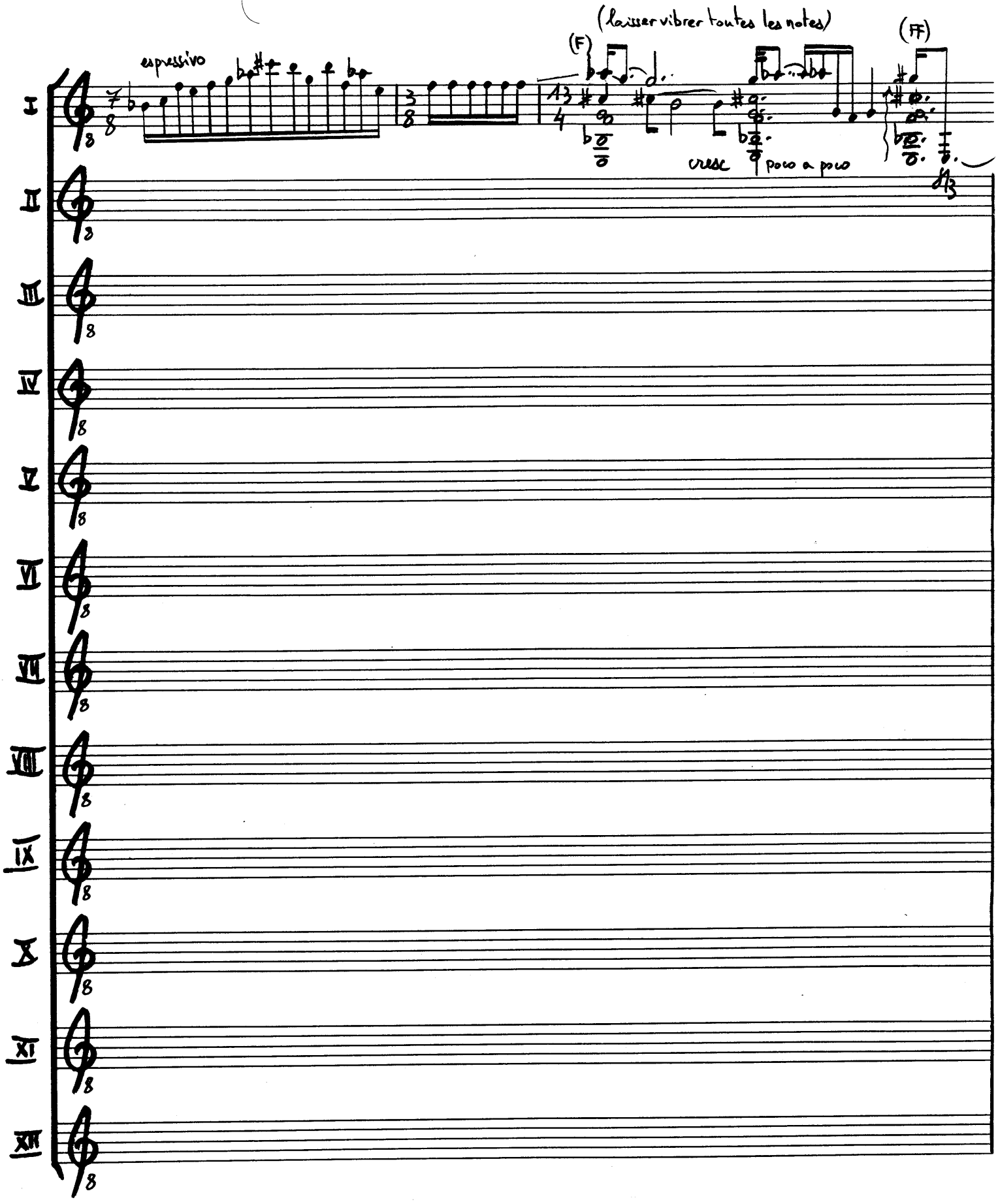
Sempre FFF
senza rall...
Sempre FF
(Reprise pa. 12)
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col IV
Col V
Col VIII
Col XI

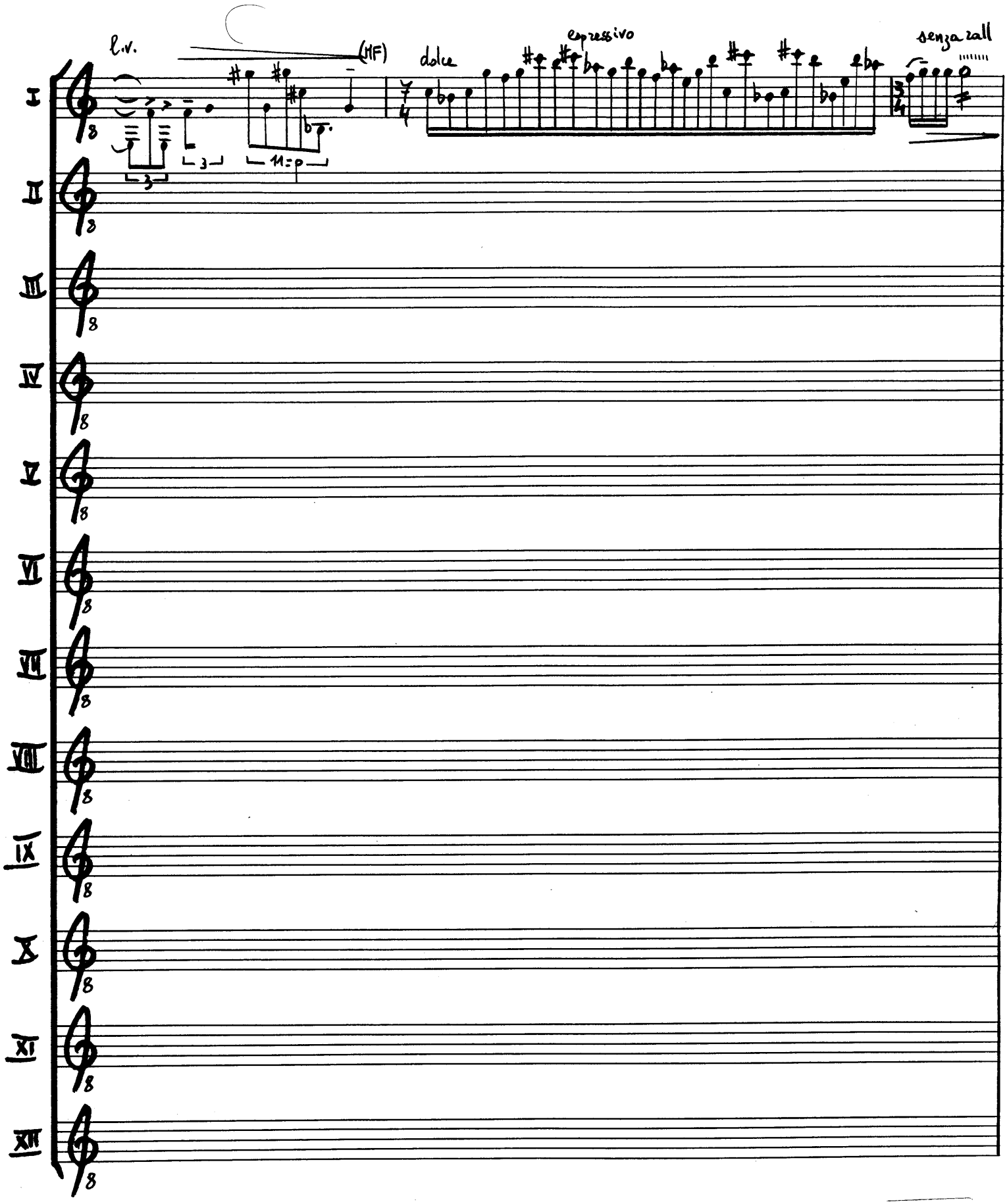
FFF e dim poco a poco

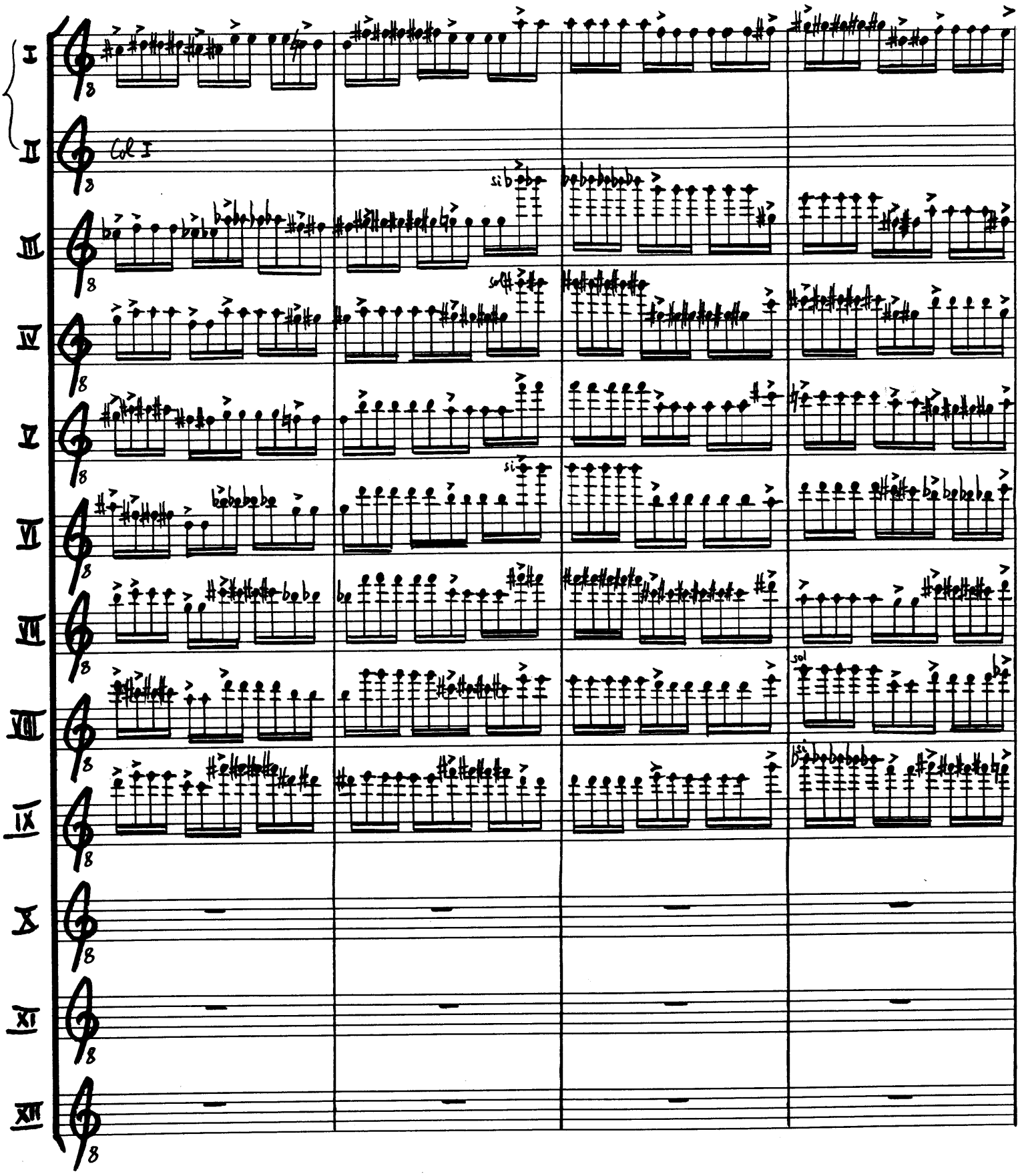


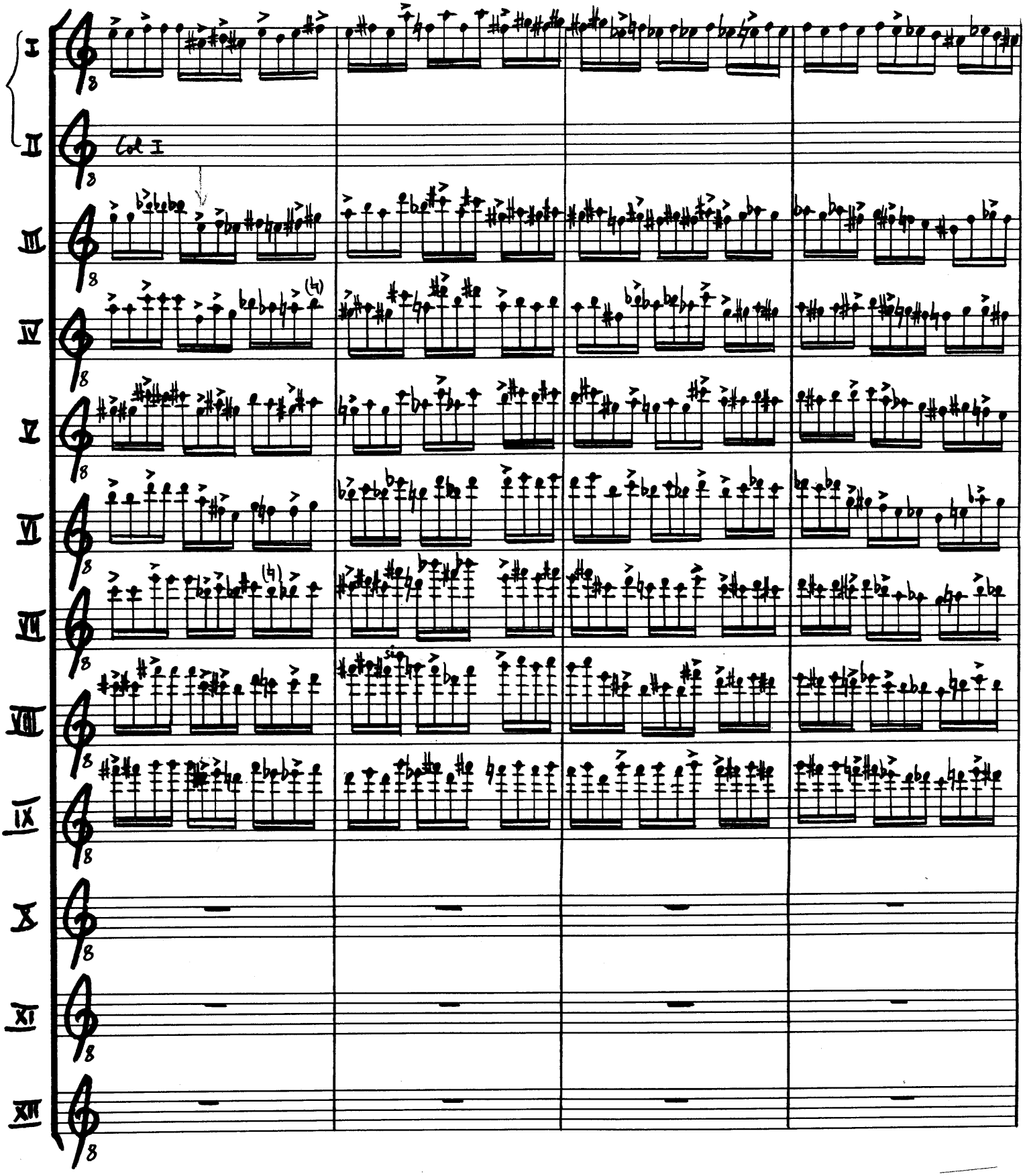

– – – sempre dim – – –
– – dim – – quasi p– – –
I
II
III
IV
V
col IV
VI
VII
VIII
IX
X
XI
XII

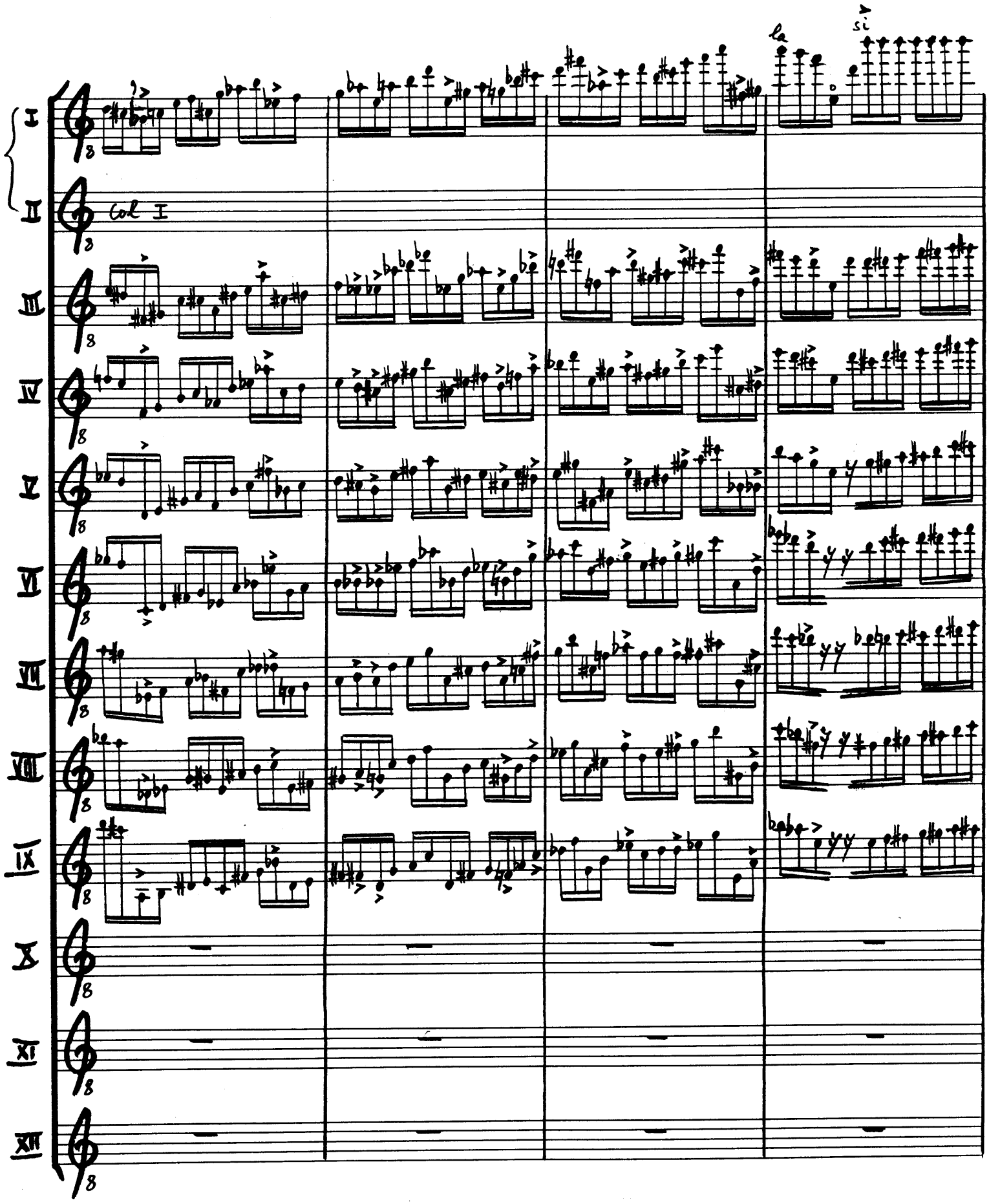

Più lento, cantando
Solo
P, dolce
un peu rêveur.
espressivo
(p)
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Tacet

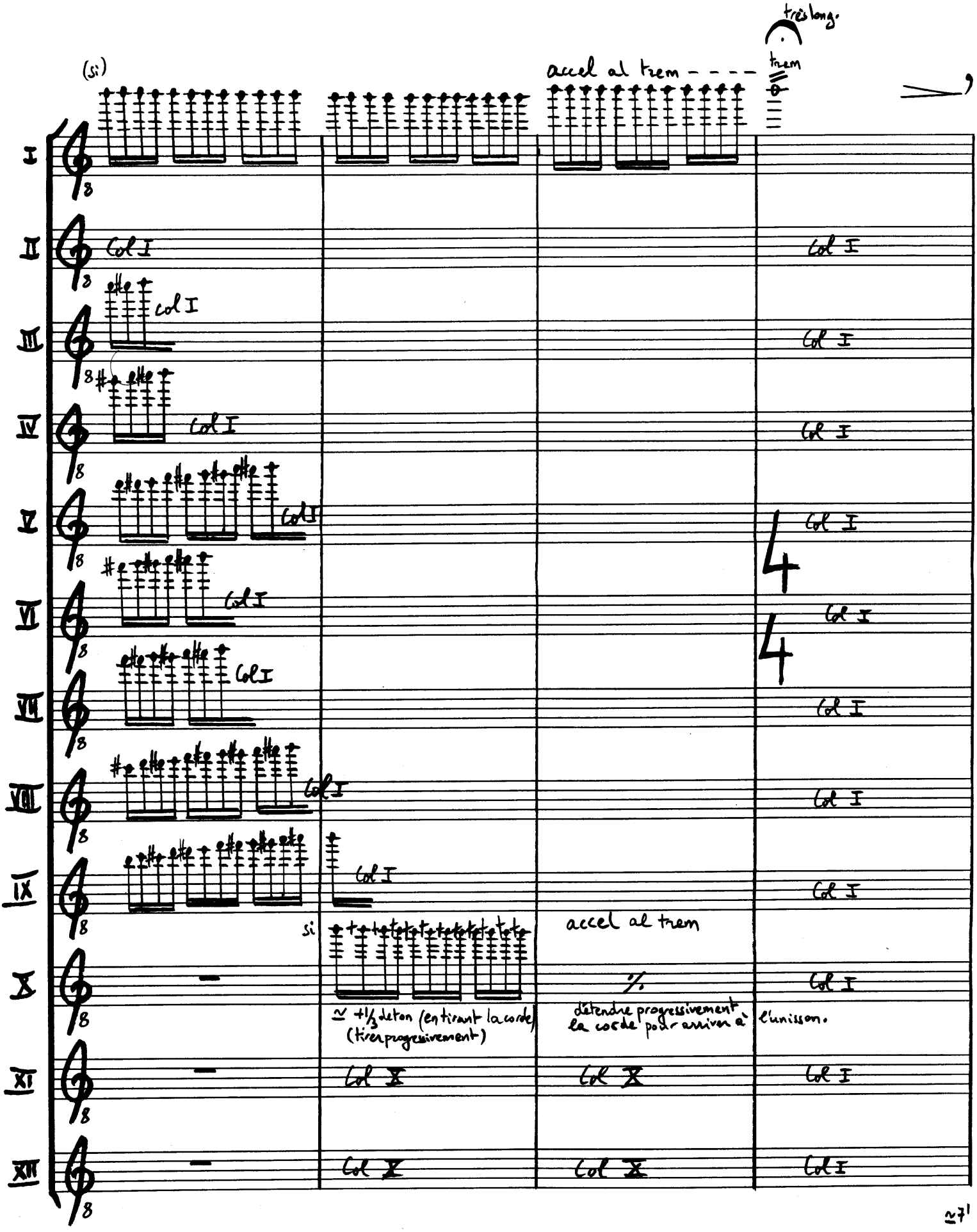

espressivo
(F)
(laisser vibrer toutes les notes)
(FF)
cresc poco a poco
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII


I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
l.v.
(MF)
dolce
espressivo
senza rall
11:9

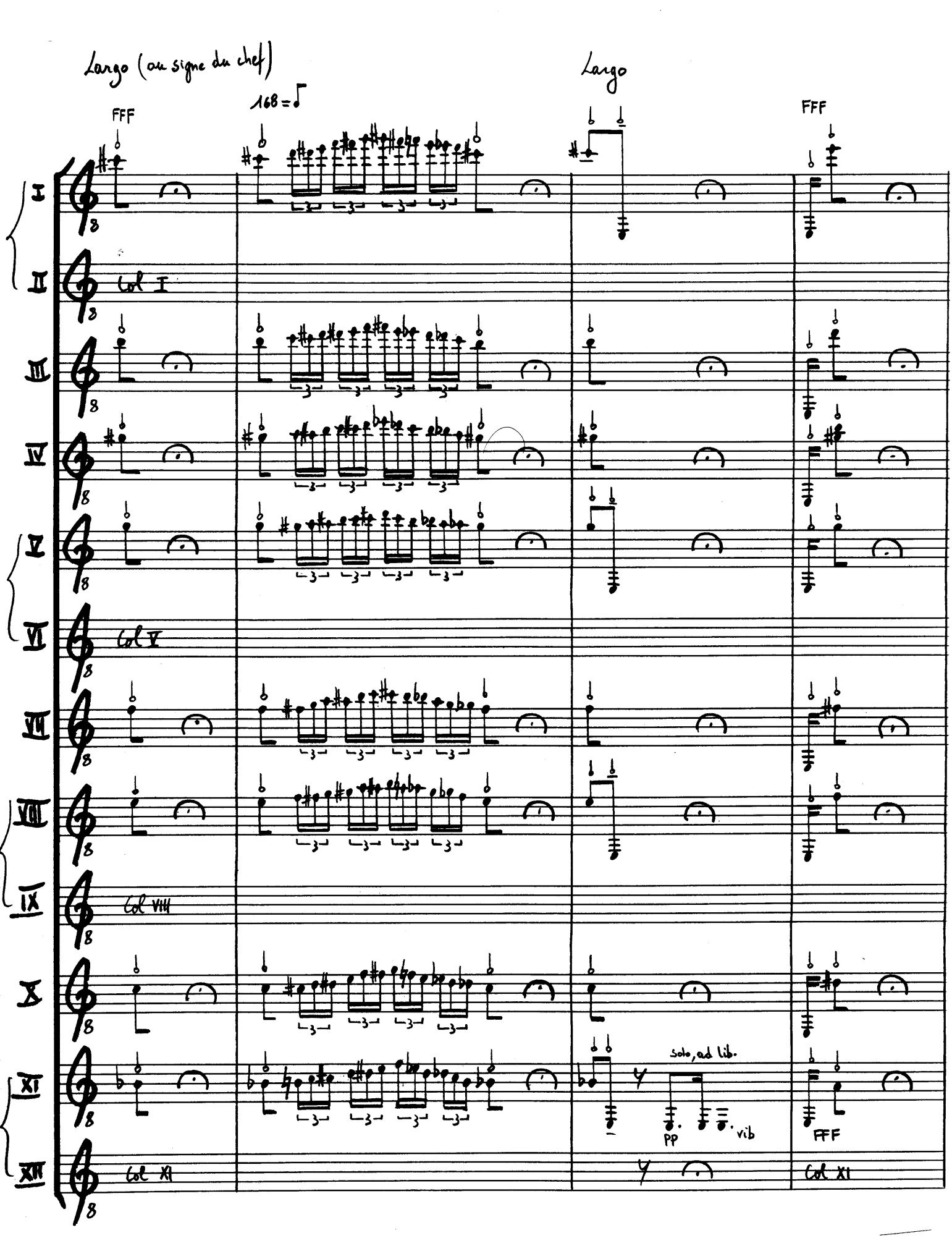

accel al _ _ _ _ Tempo 1°
I
II
Col I
III
IV
V
VI
VII
VIII
IX
X
XI
XII


I
II
Cor I
III
IV
V
VI
VII
VIII
IX
X
XI
XII

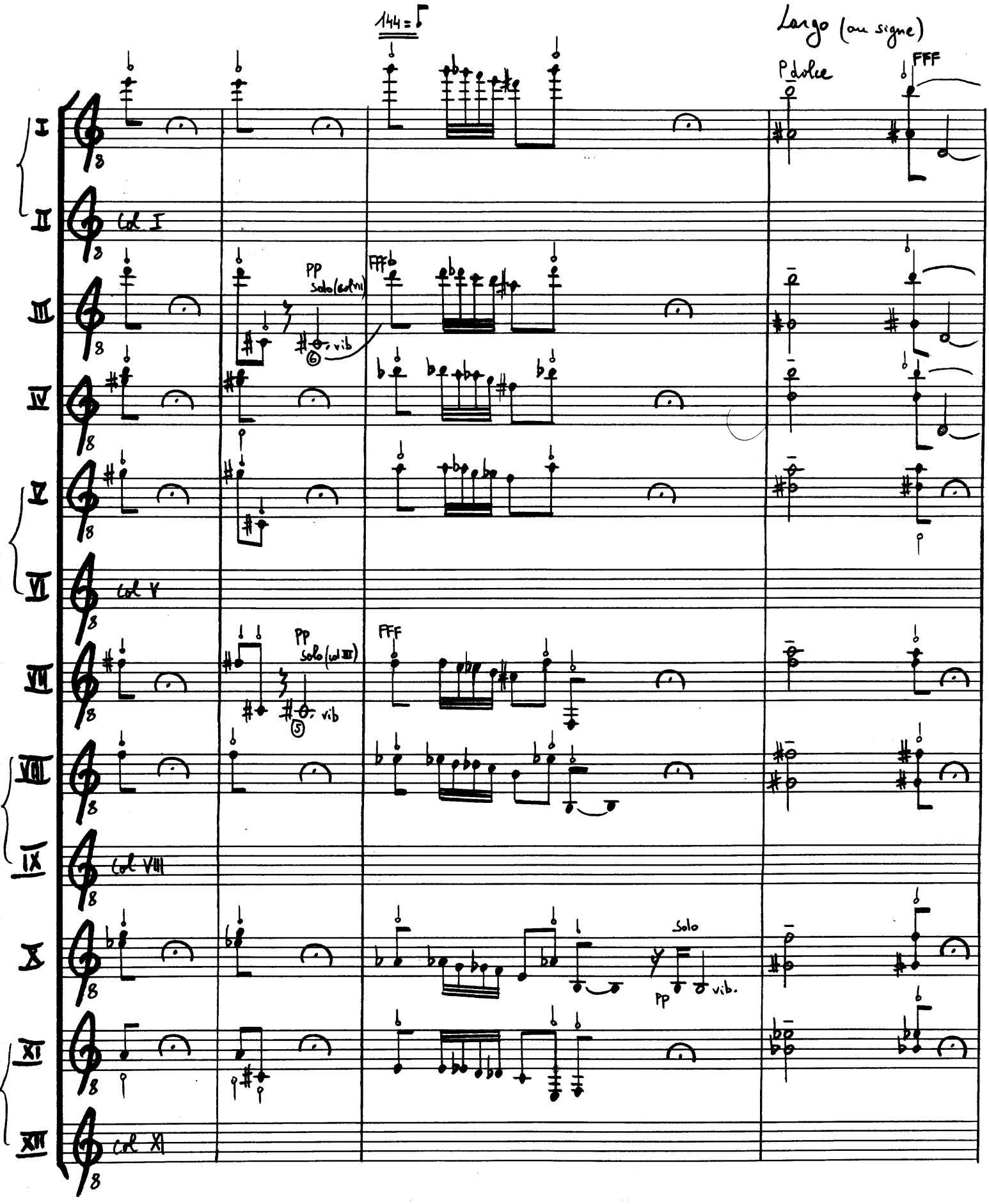

I
II
Col I
III
IV
V
VI
VII
VIII
IX
X
XI
XII
la
si

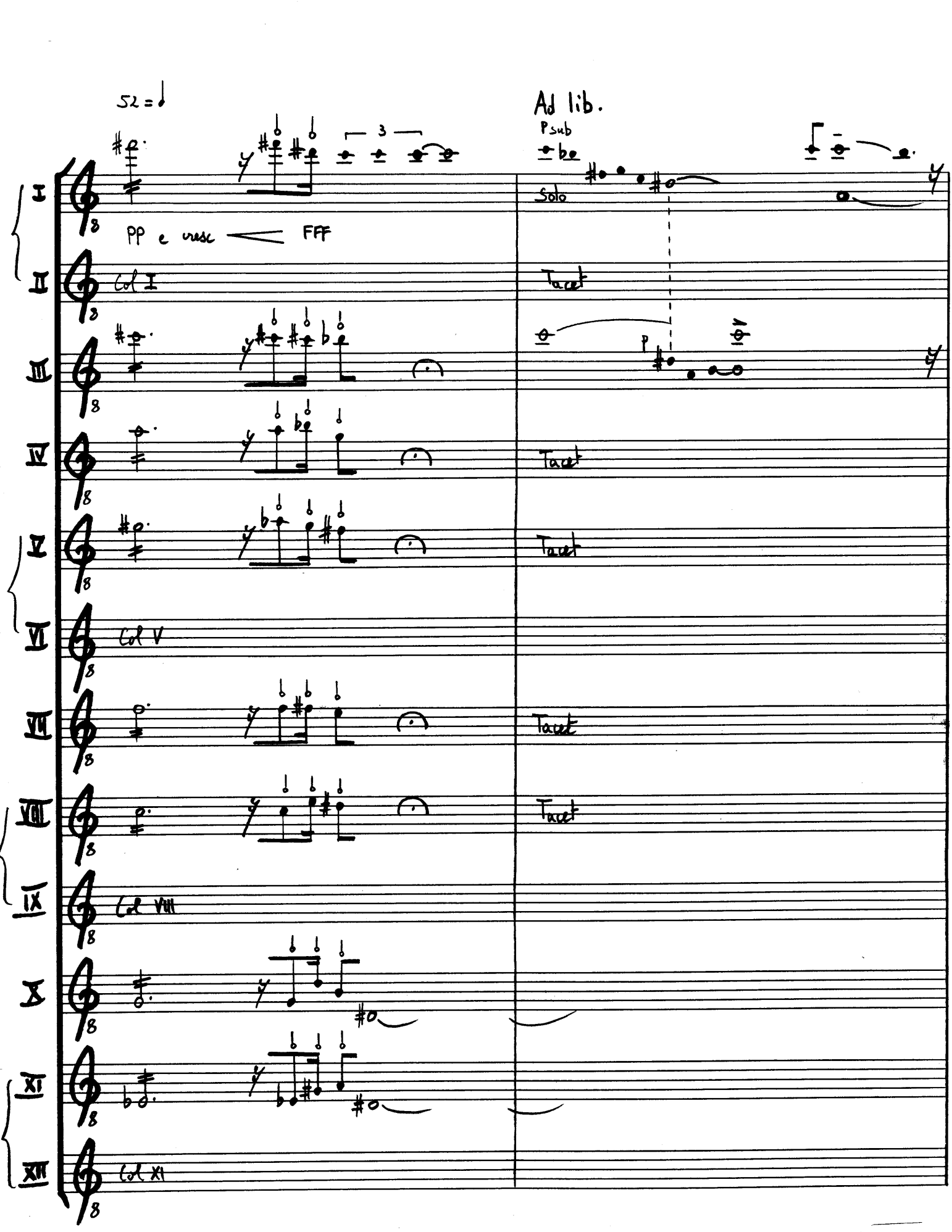

très long.
(si)
accel al trem - - - -
trem
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
col I
si
accel al trem
% détendre progressivement la corde pour arriver à l'unisson.
≃ +1/3 de ton (en tirant la corde) (tirer progressivement)
col X

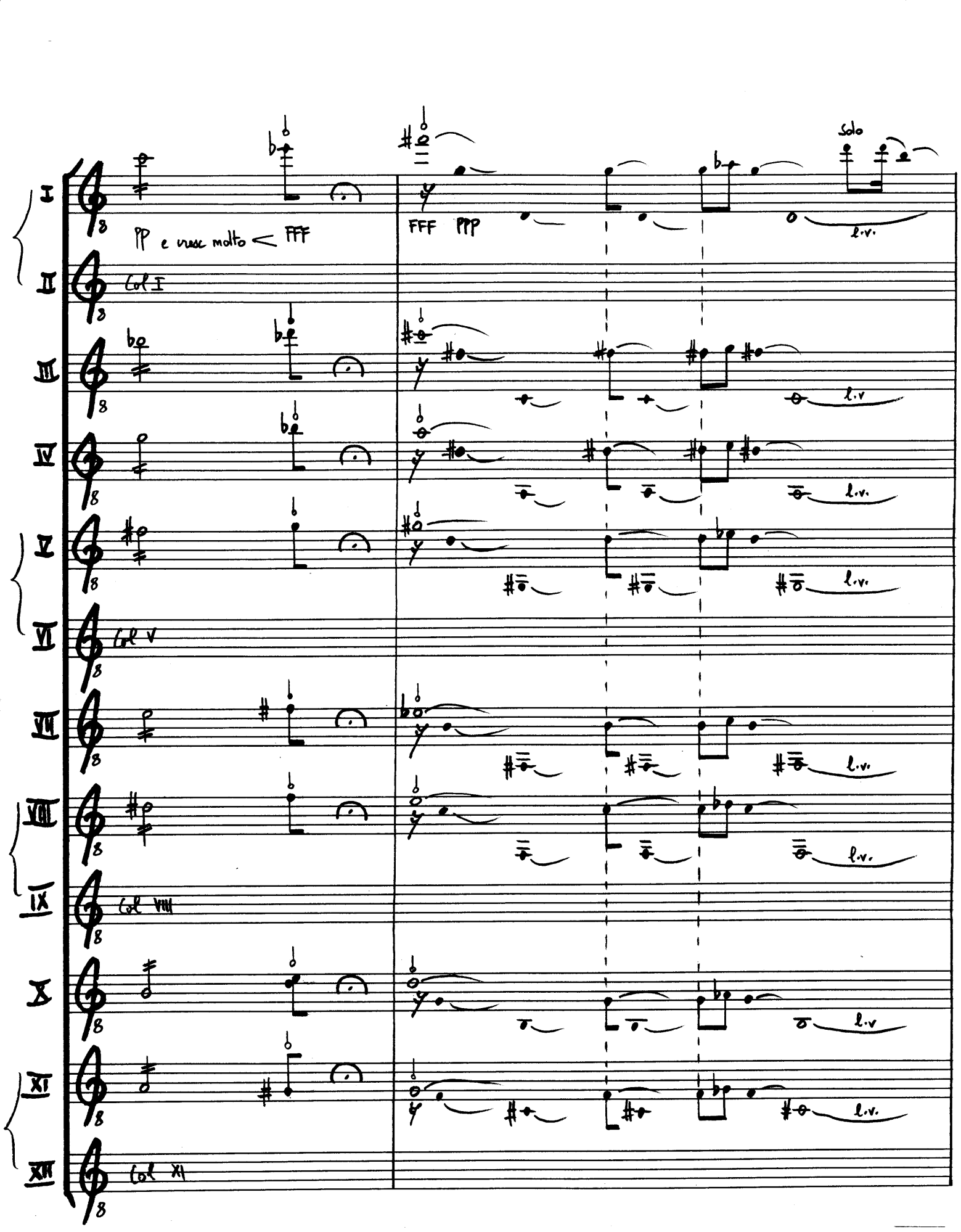
≃7'

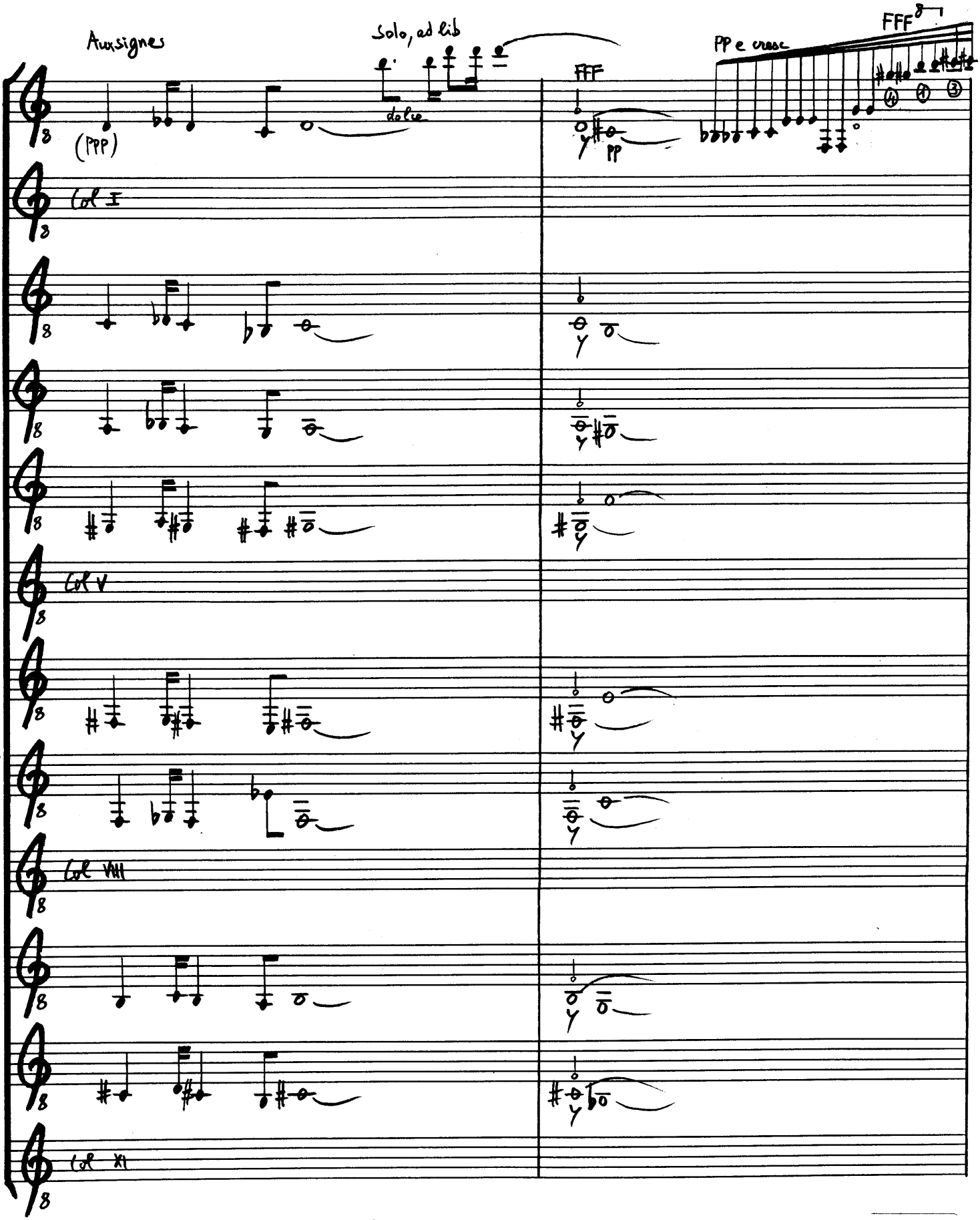


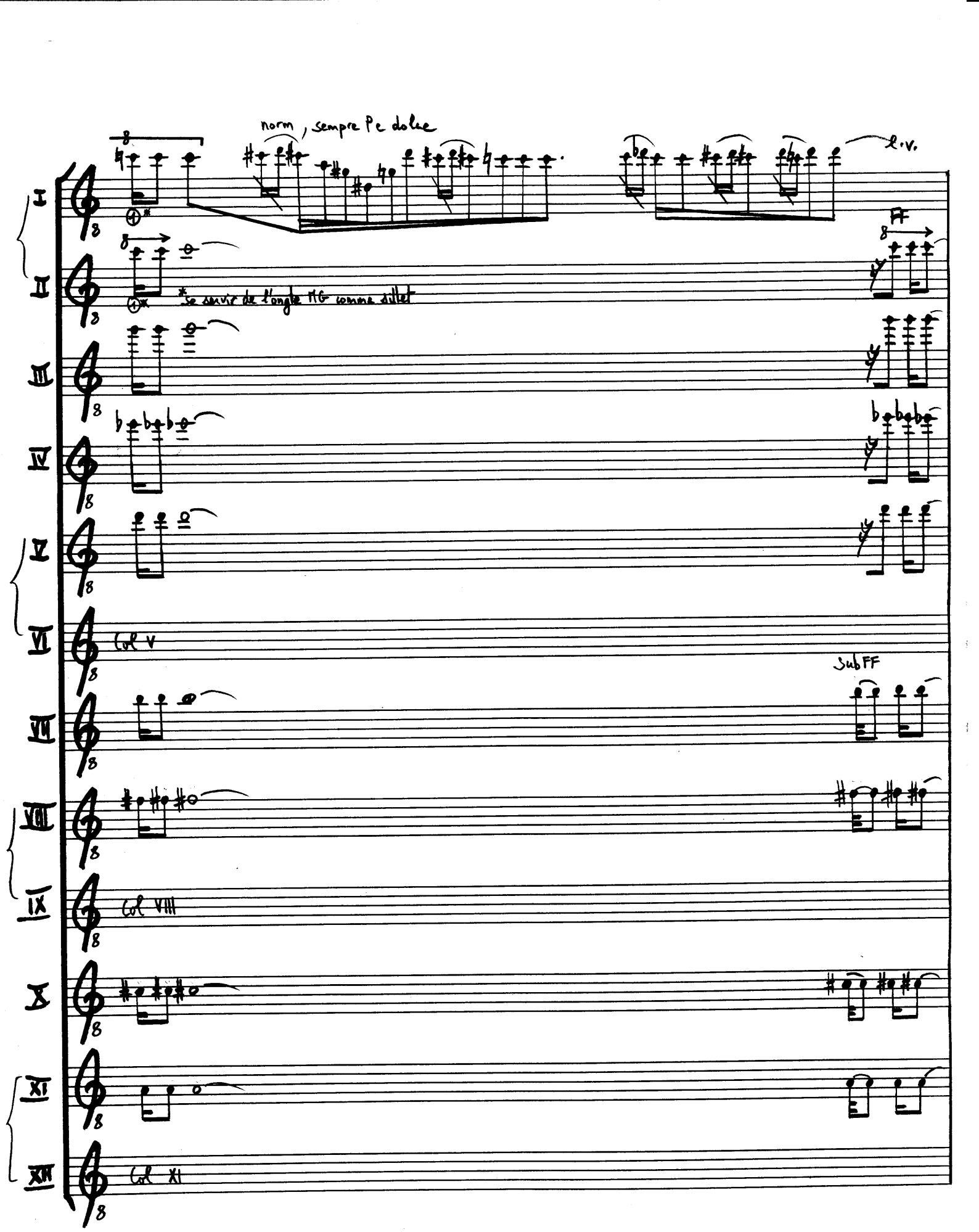

b pizz Bartok = faire claquer la corde sur la touche ; Ne pas etouffer brutalement (mi-sec)

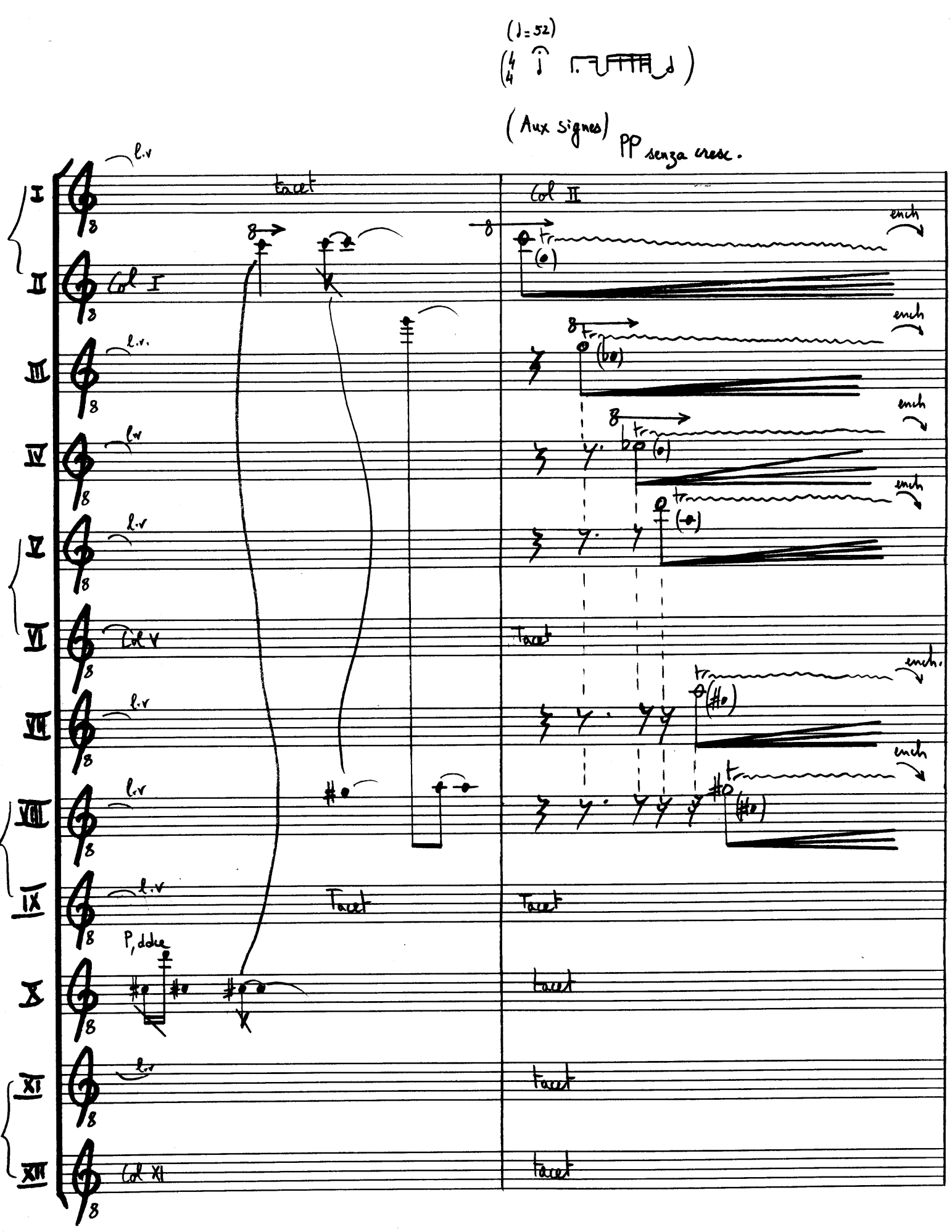

144 = ♩
Largo (au signe)
P dolce
FFF
I
II
col I
PP
Solo (col III)
vib
FFF
III
IV
V
VI
col V
PP
Solo (col III)
vib
FFF
VII
VIII
IX
col VIII
Solo
PP
vib.
X
XI
XII
col XI

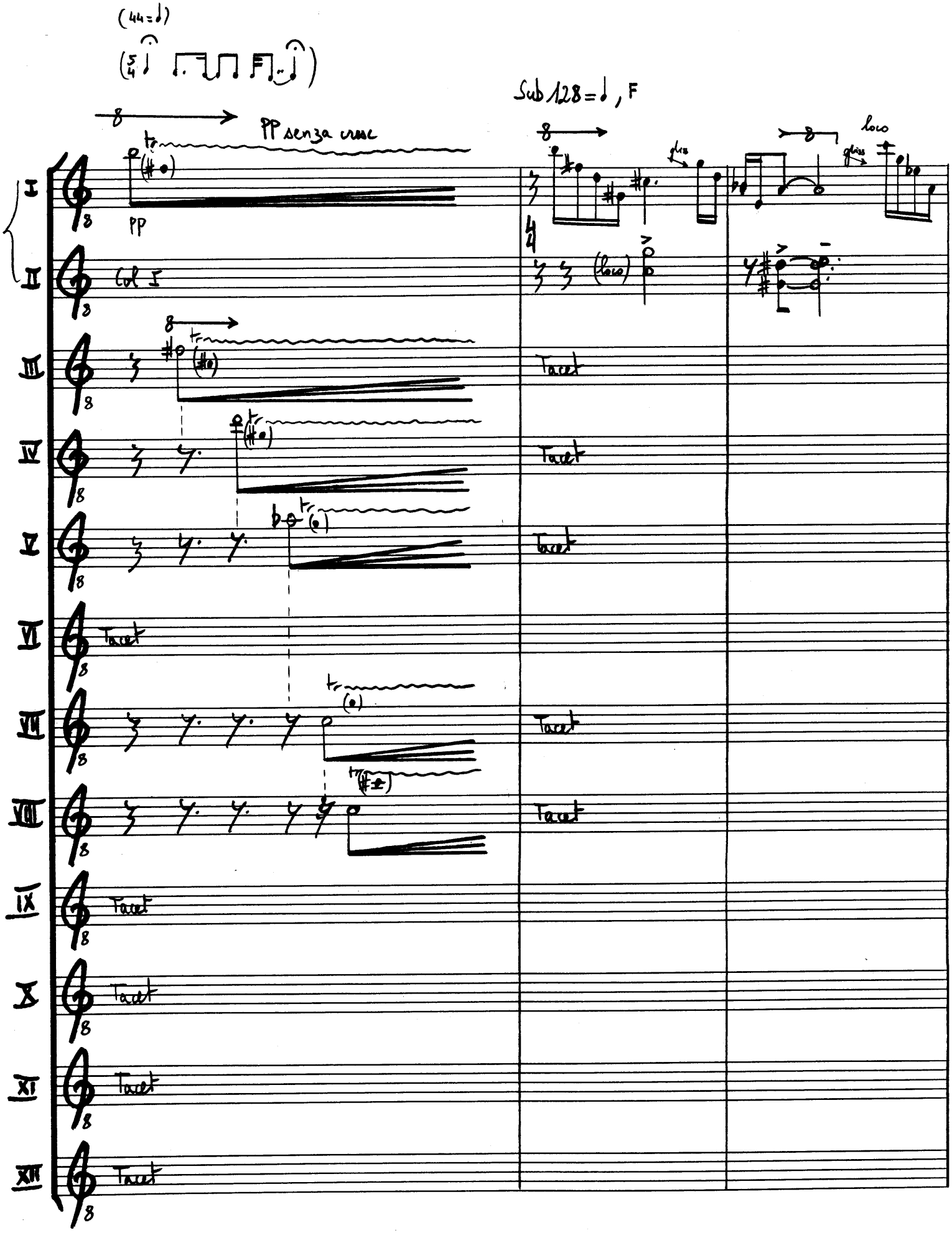

52 = ♩
Ad lib.
Psub
3
I
Solo
PP e cresc
FFF
II
Col I
Tacet
III
p
IV
Tacet
V
Tacet
VI
Col V
VII
Tacet
VIII
Tacet
IX
Col VIII
X
XI
XII
Col XI

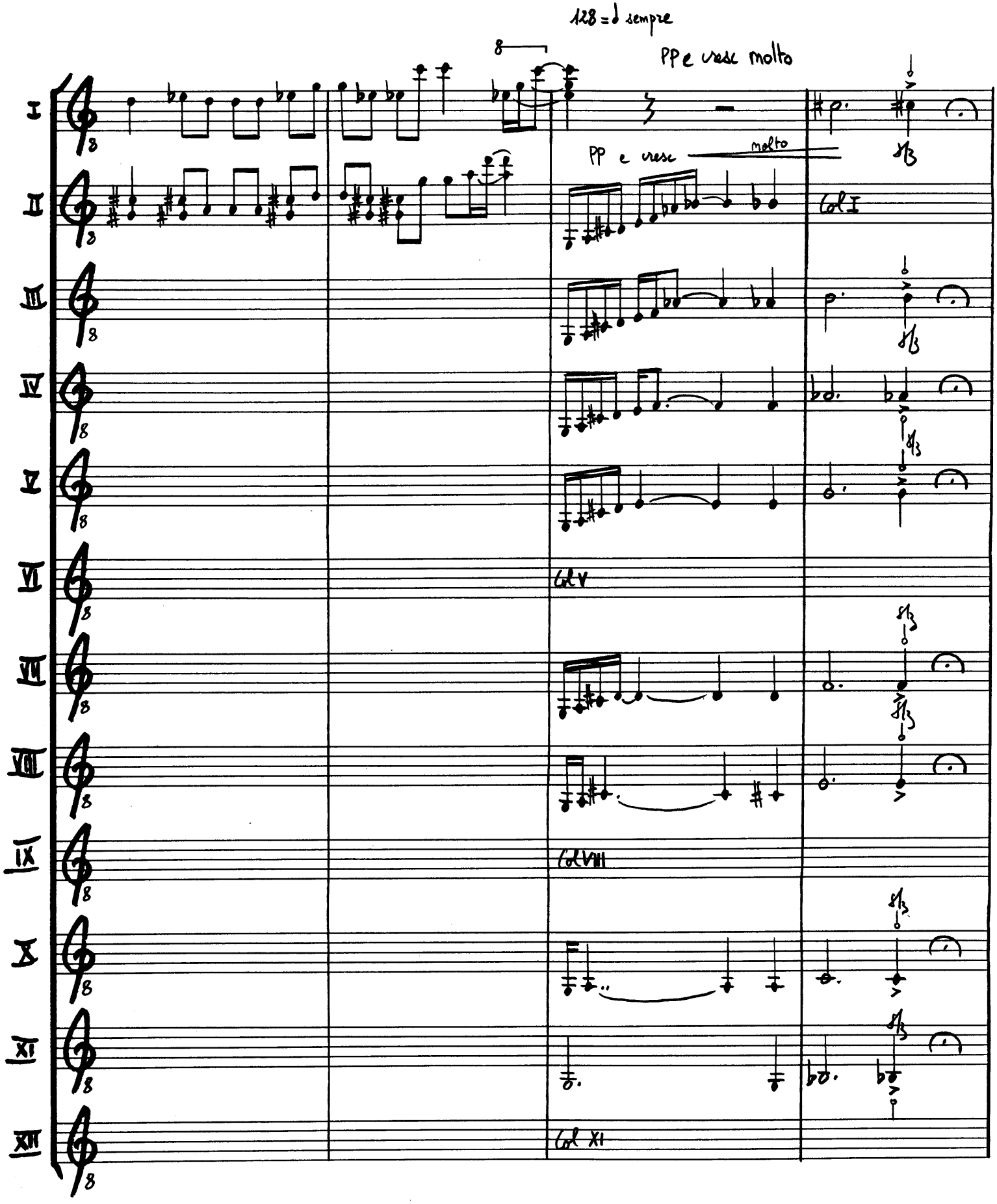

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
pp e cresc molto < FFF
Col I
FFF PPP
Solo
l.v.
Col V
Col VIII
Col XI

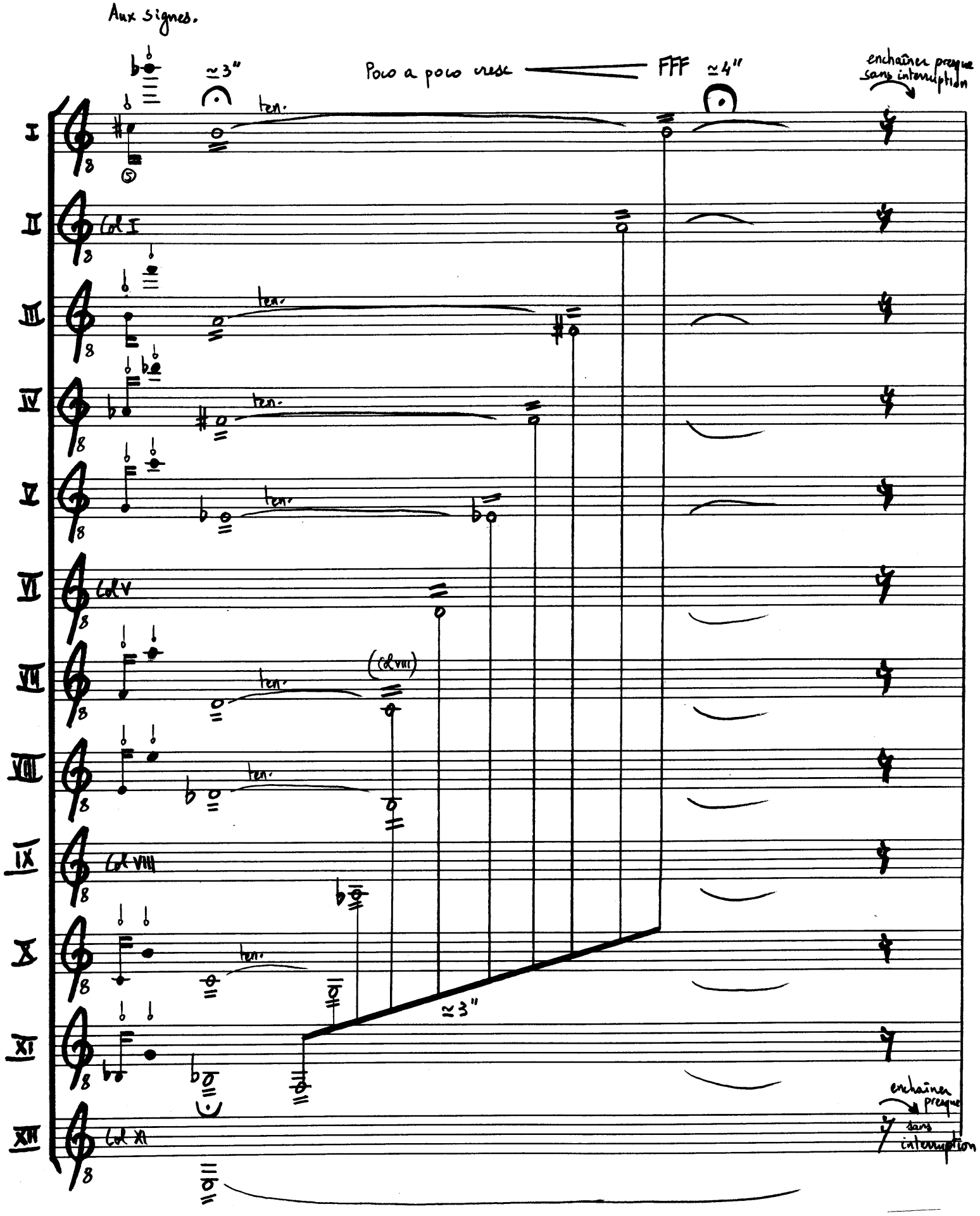

Aussignes
Solo, ad lib
dolce
(PPP)
FFF
PP
PP e cresc
FFF
Col I
Col V
Col VIII
Col XI
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

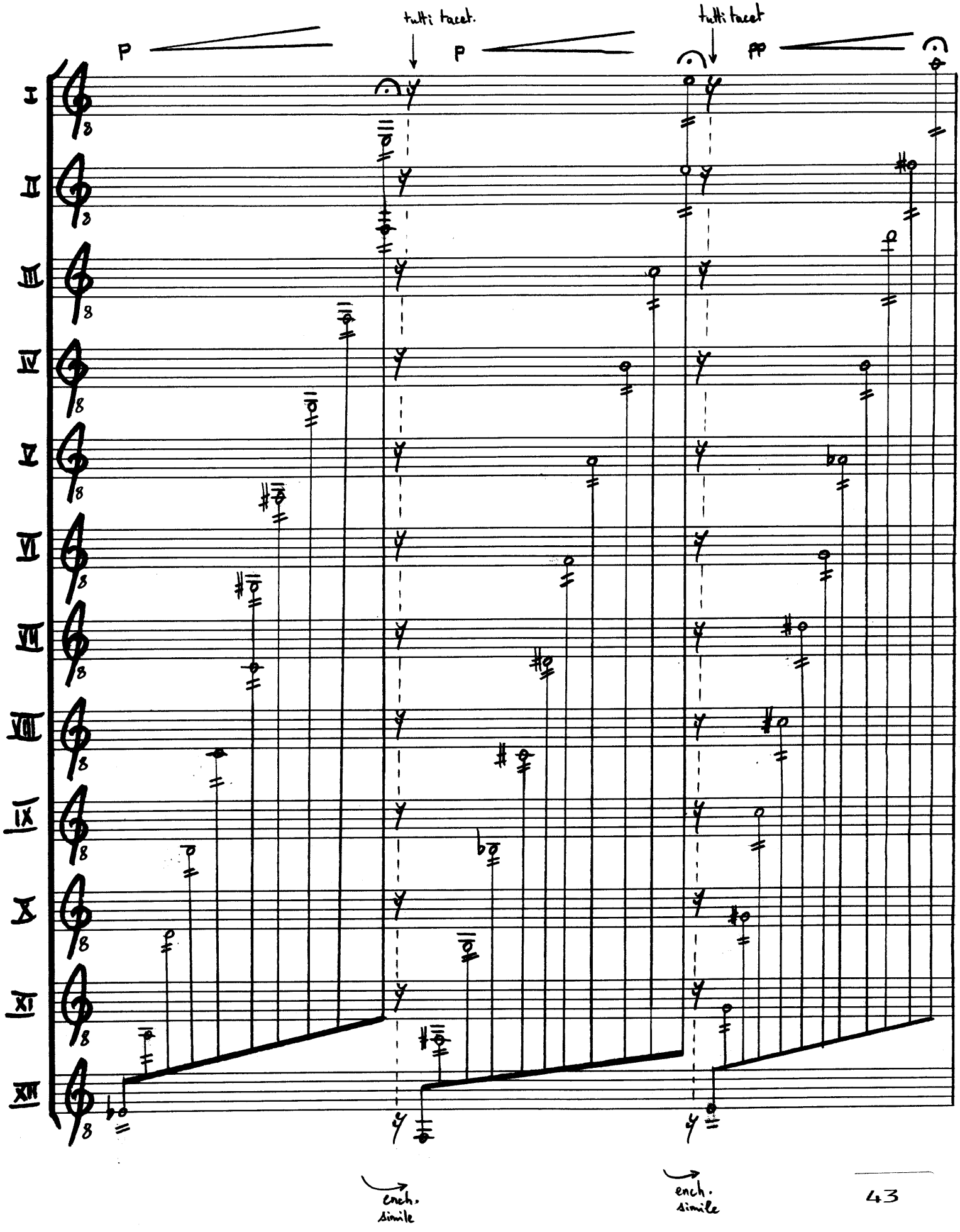

norm, sempre Pe dolce
l.v.
FF
*se servir de l'angle HG comme sillet
Col V
SubFF
Col VIII
Col XI

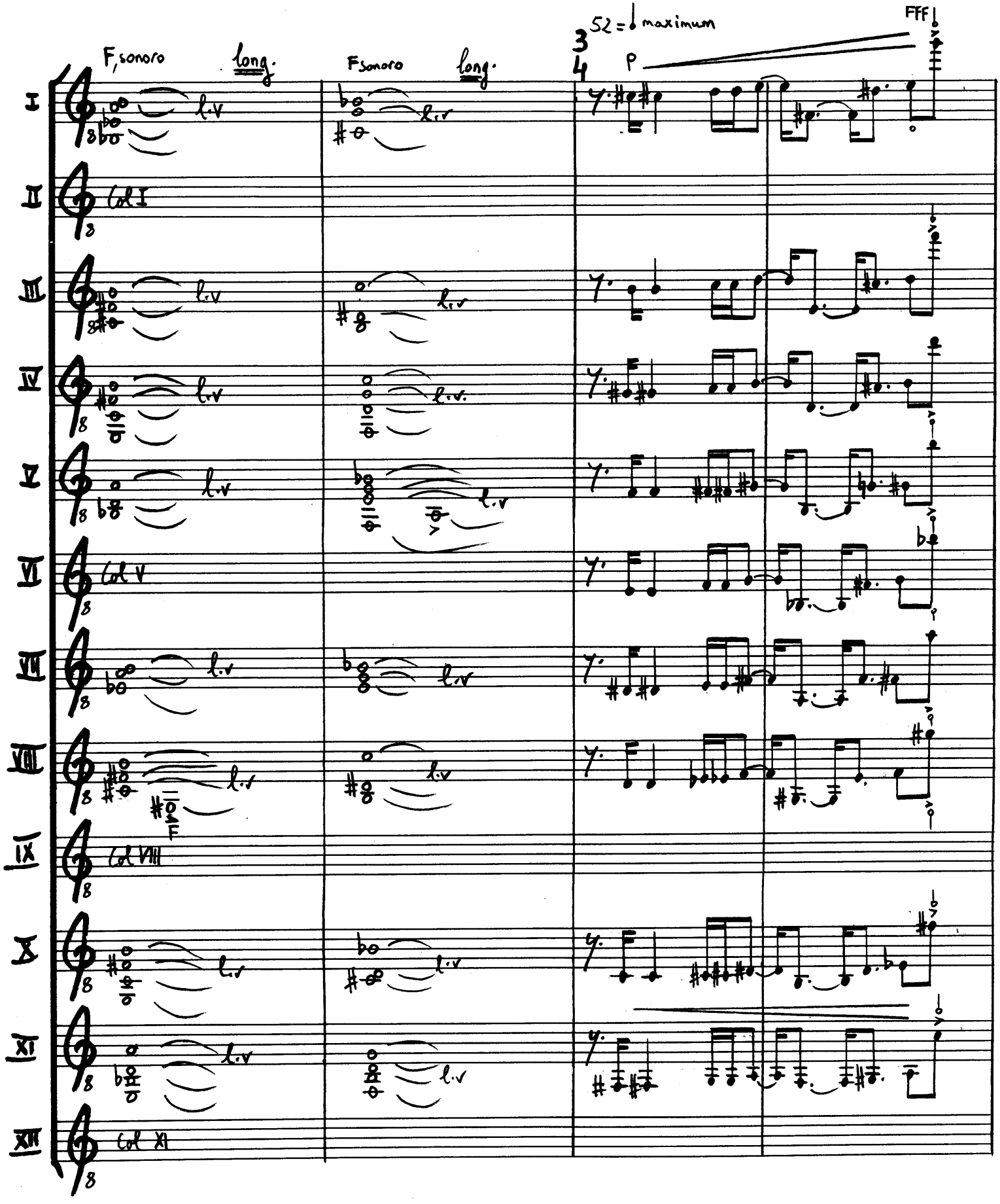

(♩= 52)
(Aux signes)
PP senza cresc.
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
l.v
tacet
Col II
Col I
Col V
Col XI
P, dolce
ench
Tacet

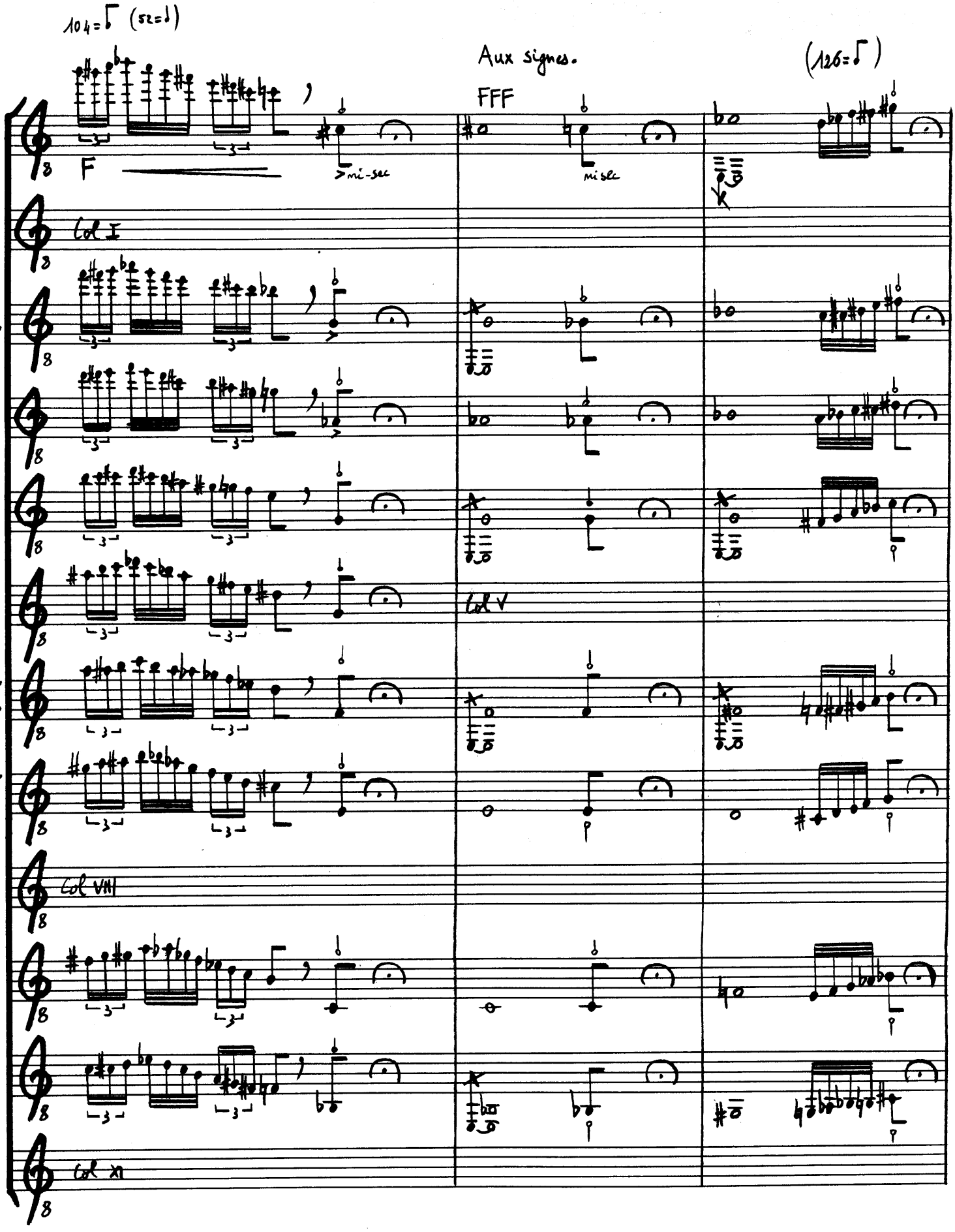

(44=♩)
Sub 128=♩, F
PP senza cresc
PP
loco
Col I
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
Tacet
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII

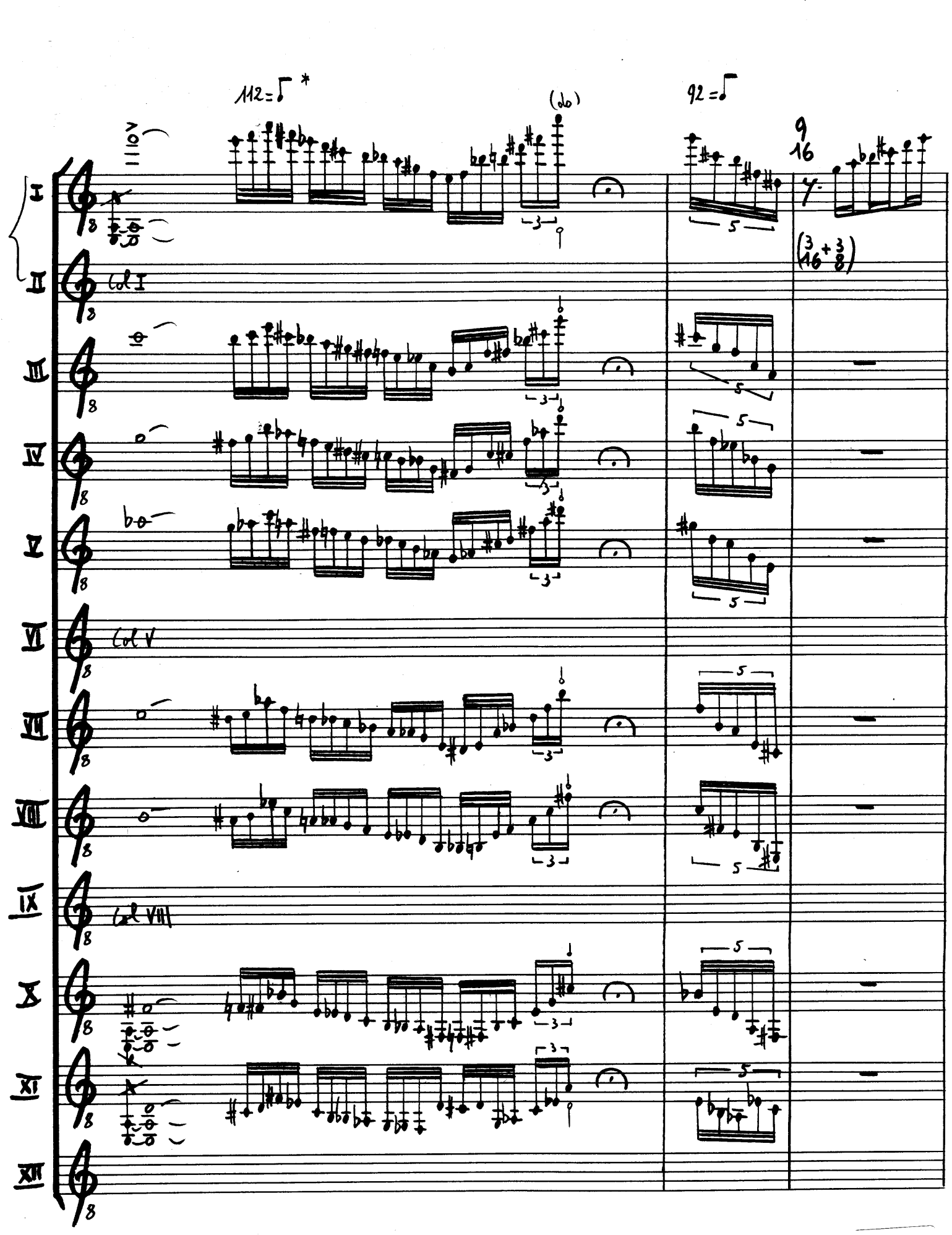

128 = ♩ sempre
8
PP e cresc molto
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
PP e cresc molto
Col I
Col V
Col VIII
Col XI


Aux signes.
≃3"
Poco a poco cresc
FFF
≃4"
enchaîner presque sans interruption
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
ten.
Col I
Col V
(col VIII)
Col VIII
Col XI
≃3"
enchaîner presque sans interruption


tutti tacet.
tutti tacet
P
P
PP
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
ench. simile
ench. simile

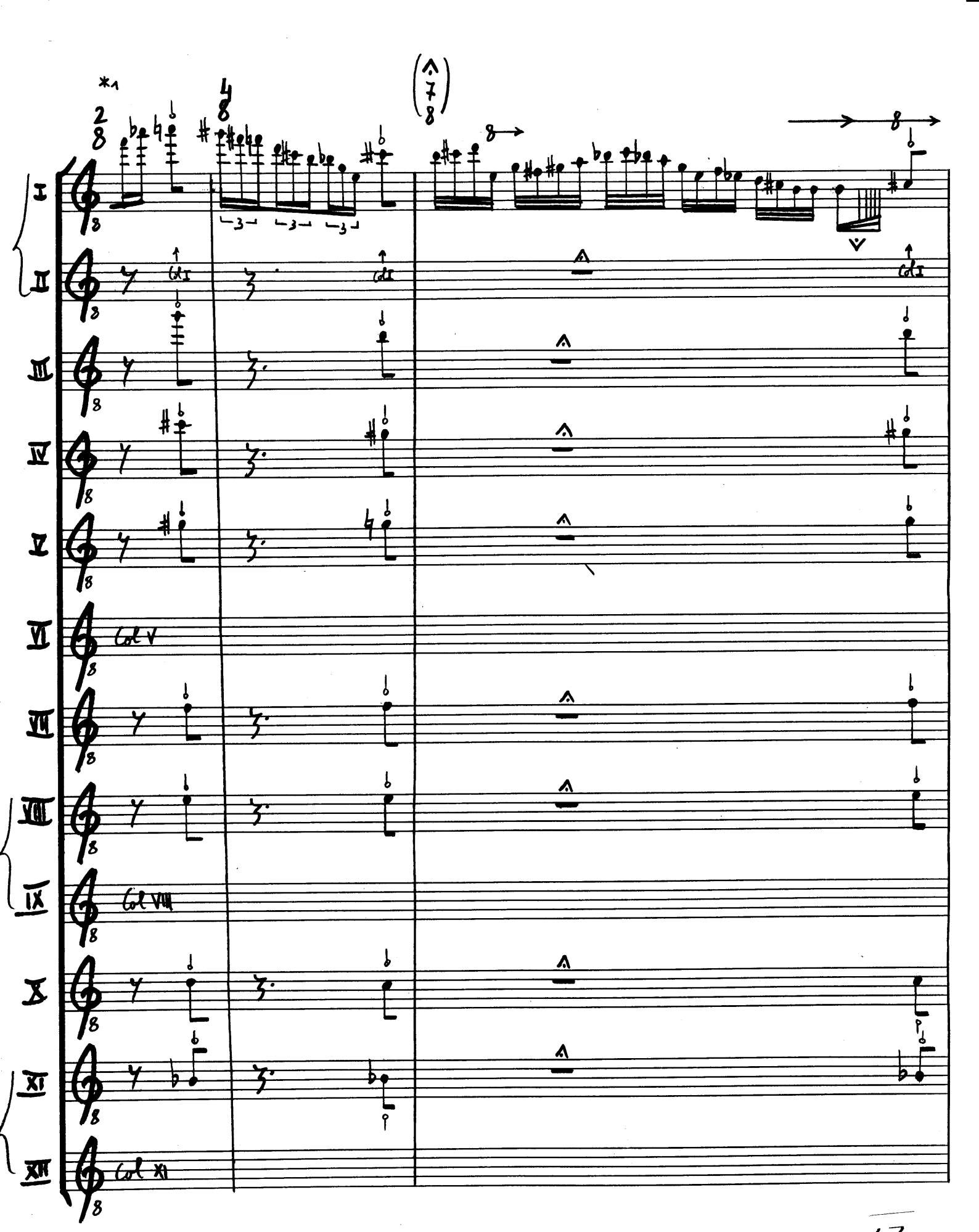

F, sonoro
long.
F sonoro
long.
52 = maximum
FFF
P
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
l.v
Col I
Col V
Col VIII
Col XI


104 = ♩ (52 = 𝅗𝅥)
Aux signes.
FFF
(126 = ♩)
F
mi-sec
mi sec
Col I
Col V
Col VIII
Col XI
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII



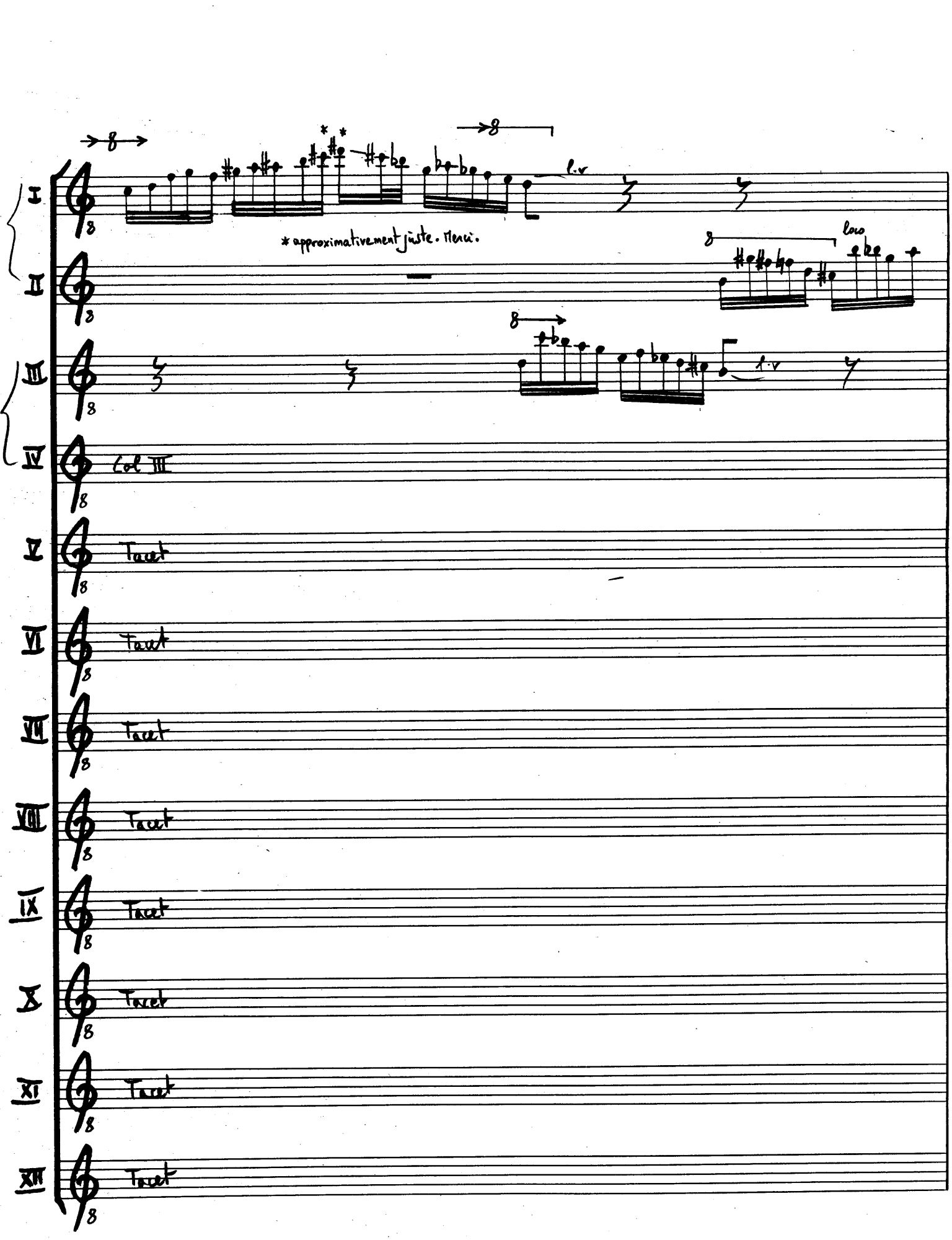


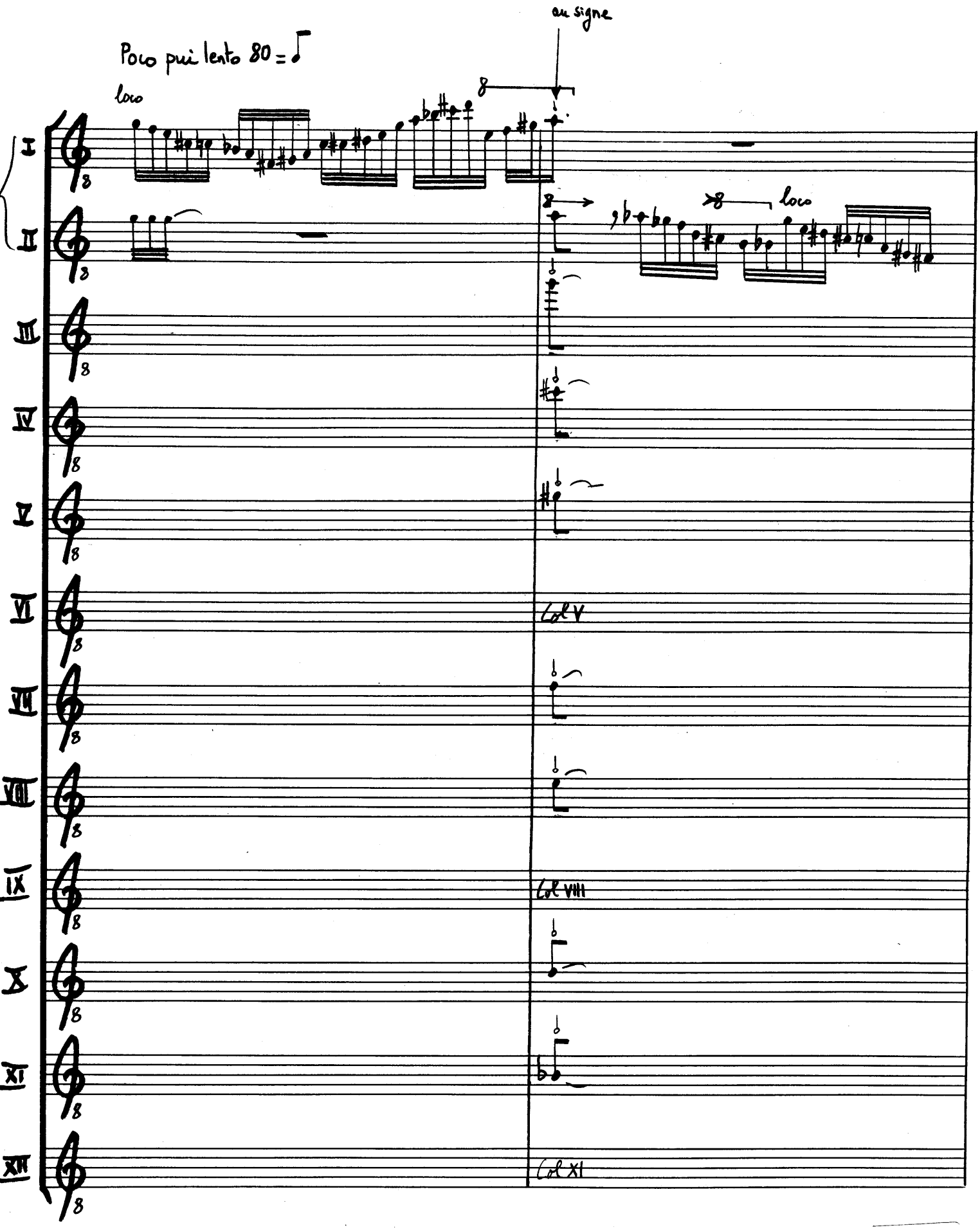

* donner au moins une mesure à 3/8 avant chacune de ces interventions en triples-croches (simile pages précédentes et suivantes)

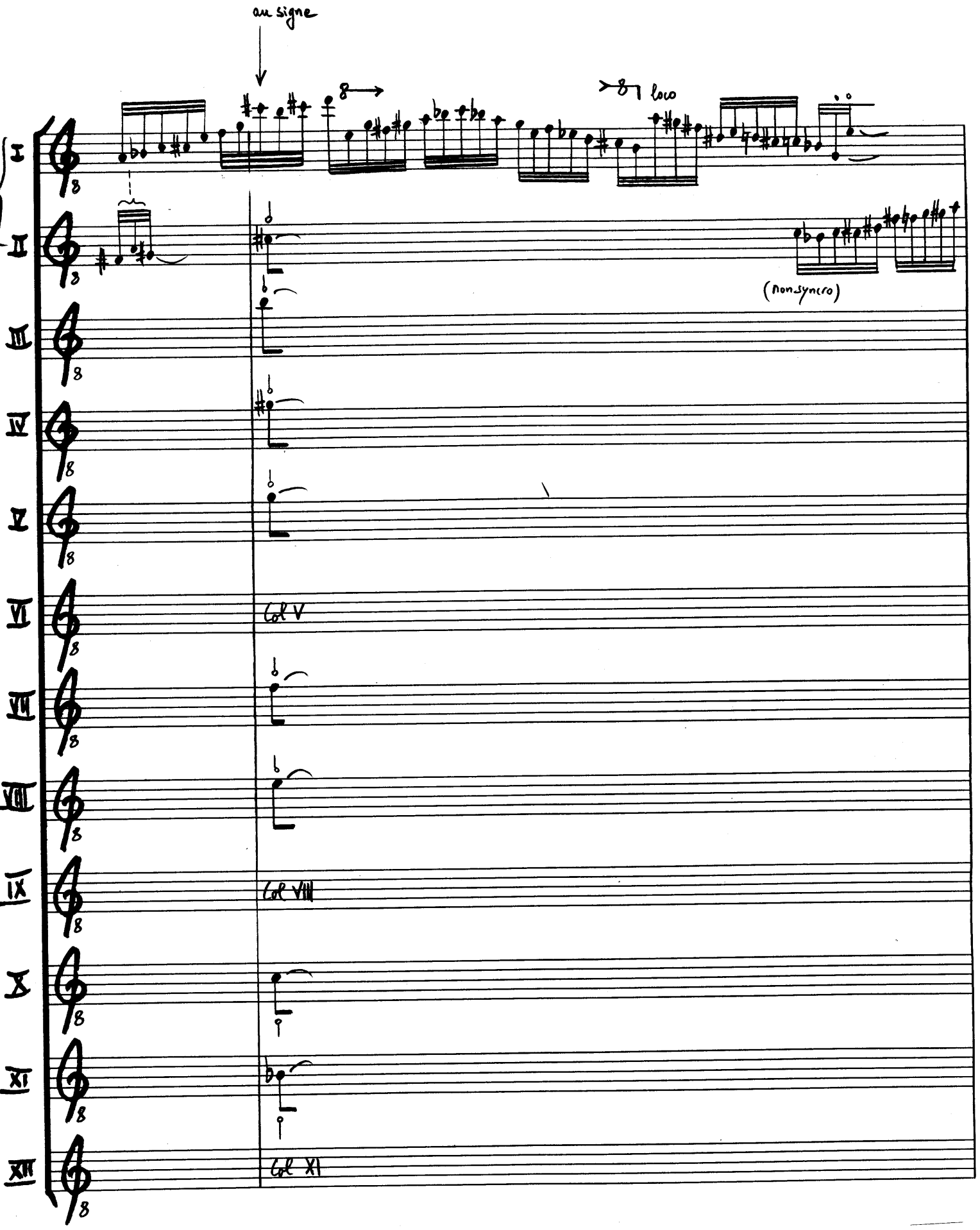


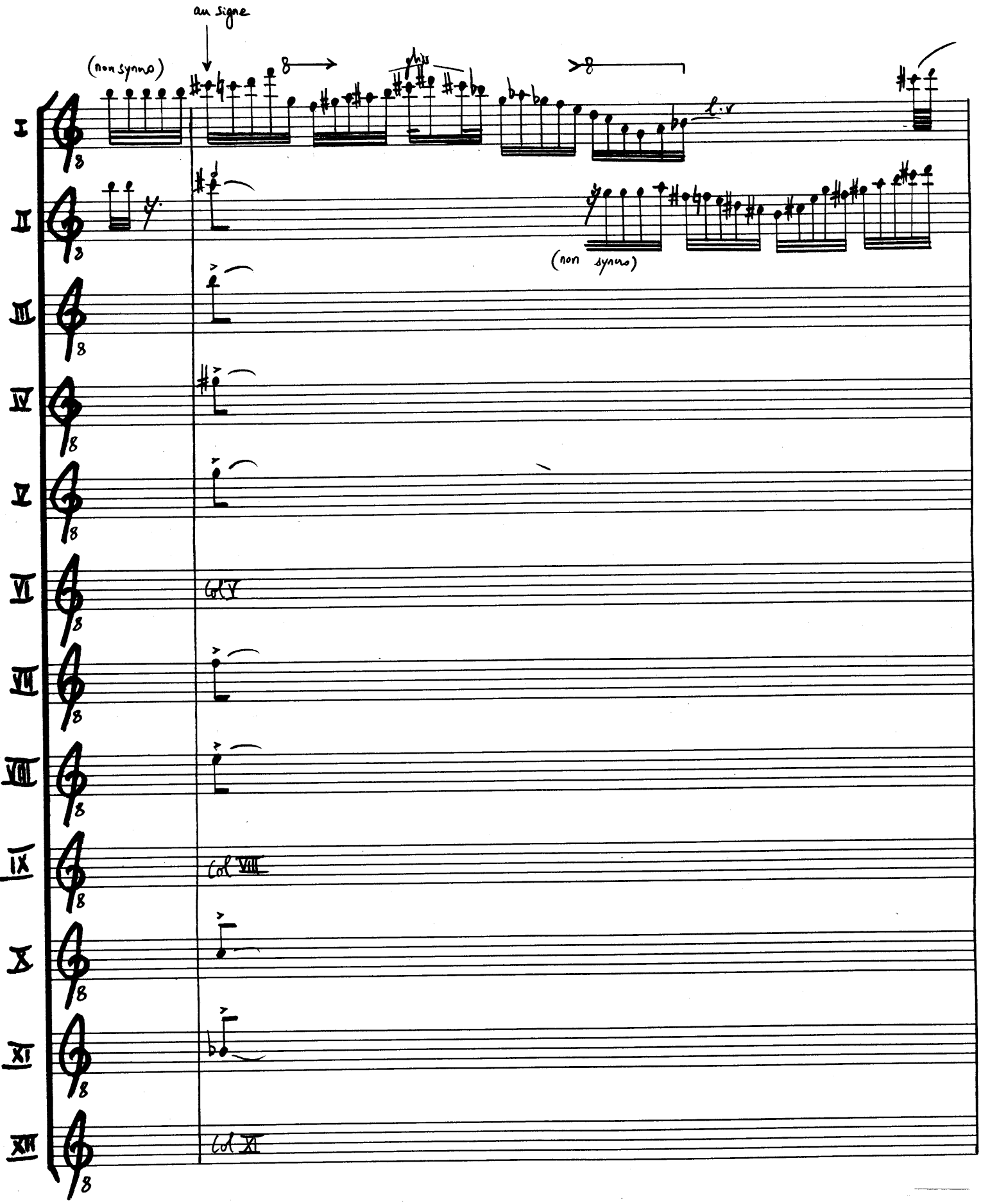


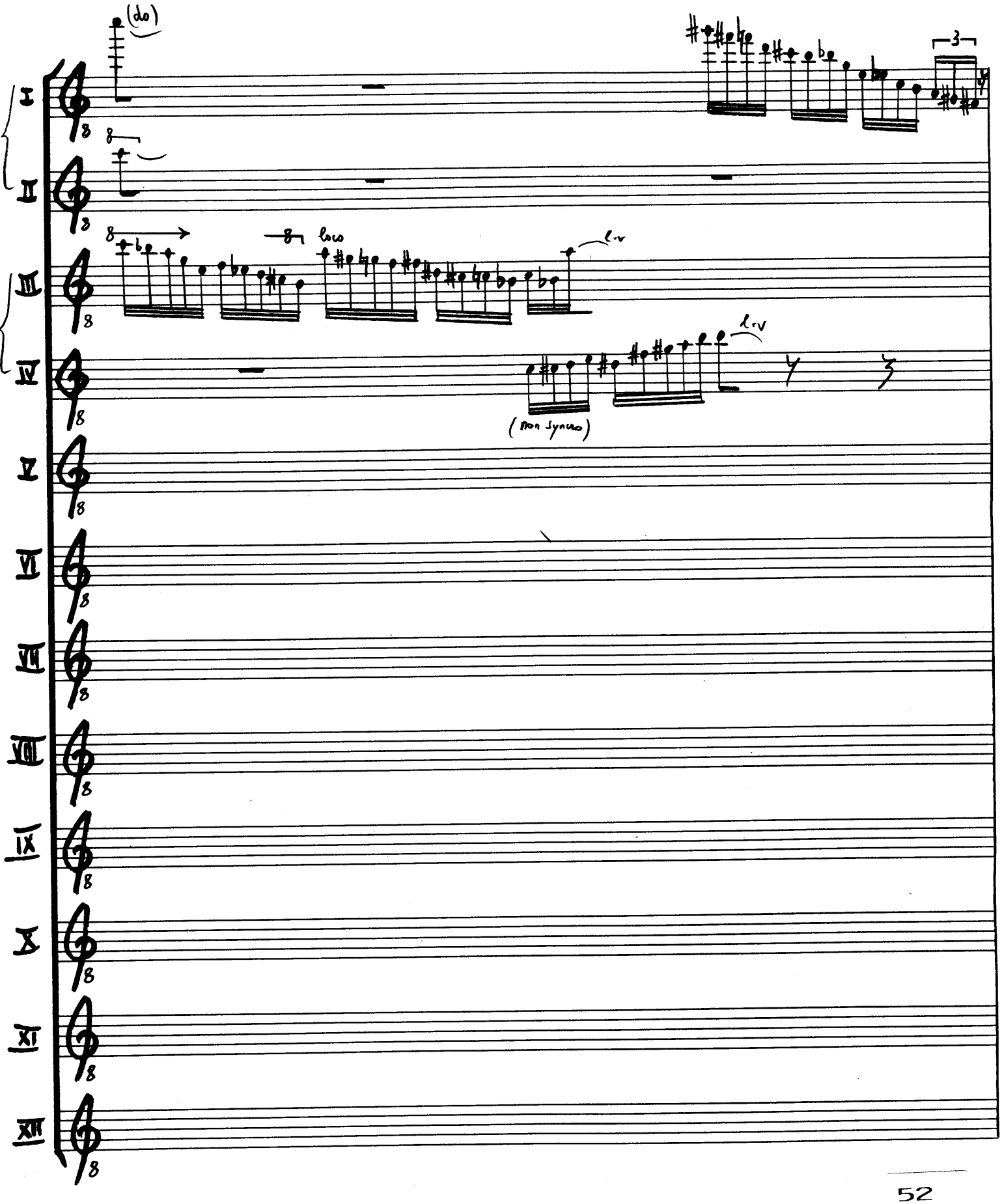

*1 : dans toute cette séquence ne pas marquer les temps.
Rythme souple et libre et non articulé.

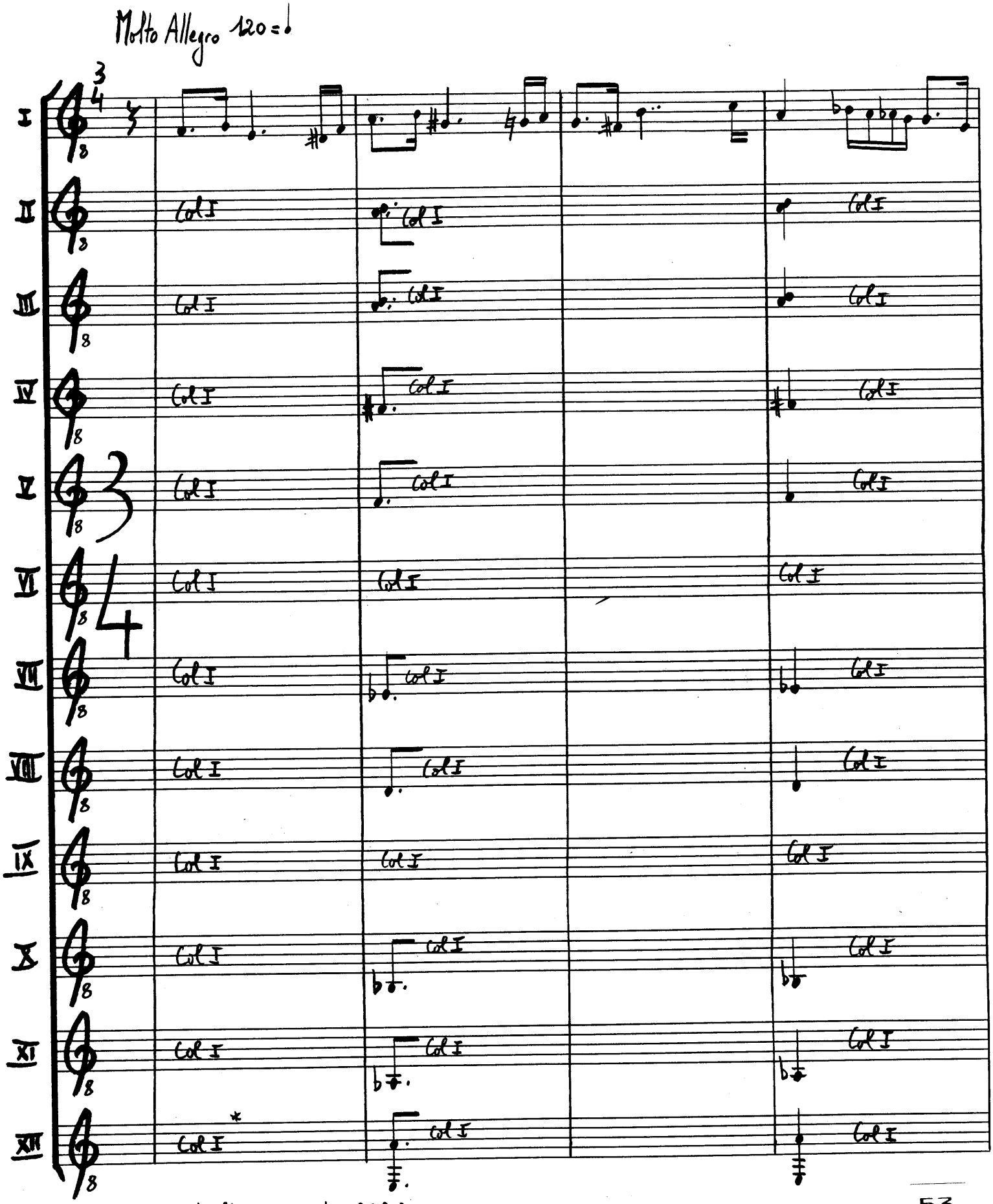

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
* approximativement juste. Merci.
l.v
loco
Col III
Tacet


Poco più lento 80 = ♩
loco
8
au signe
8
8
loco
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col V
Col VIII
Col XI

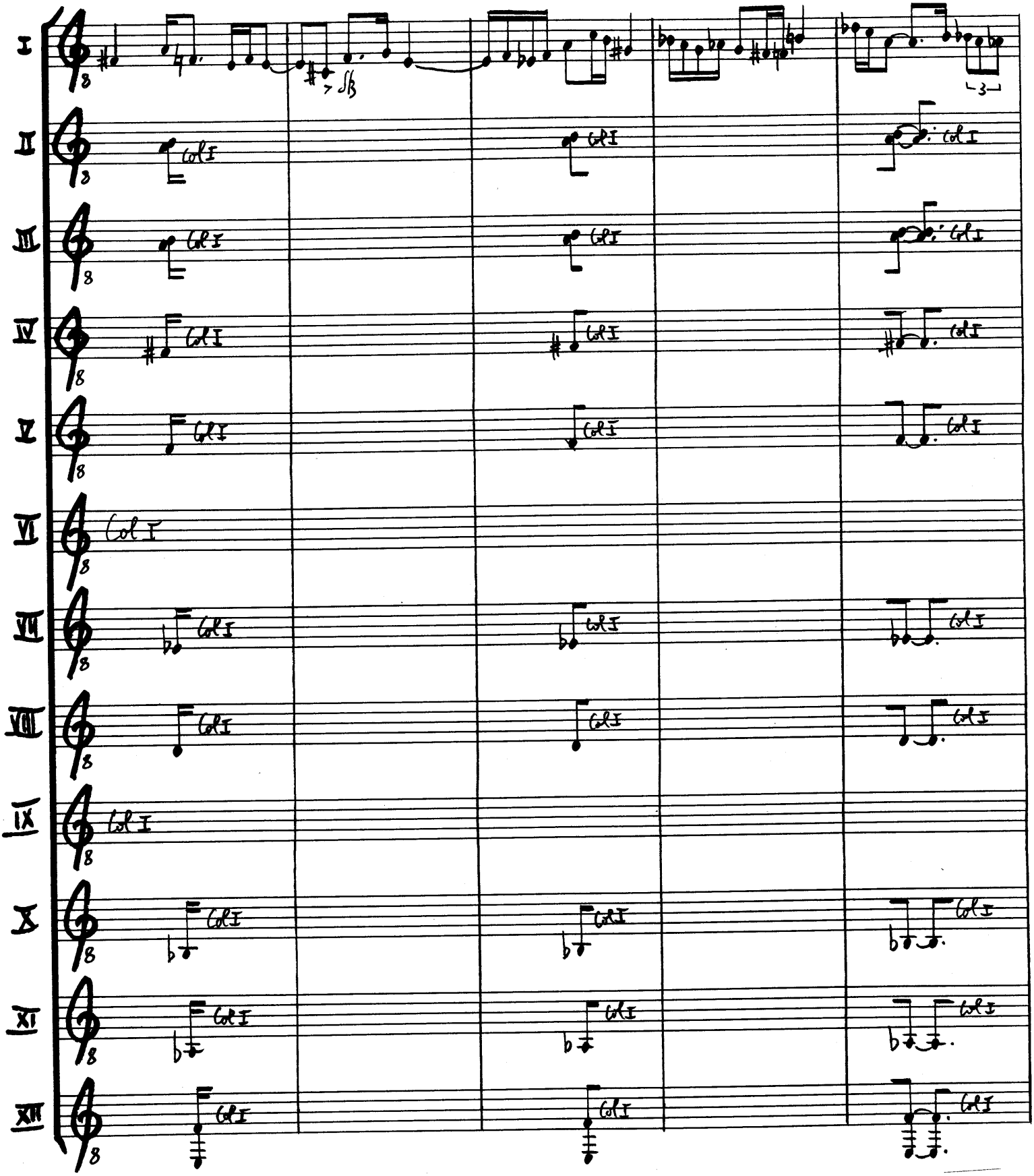

au signe
8
loco
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
(non syncro)
Col V
Col VIII
Col XI

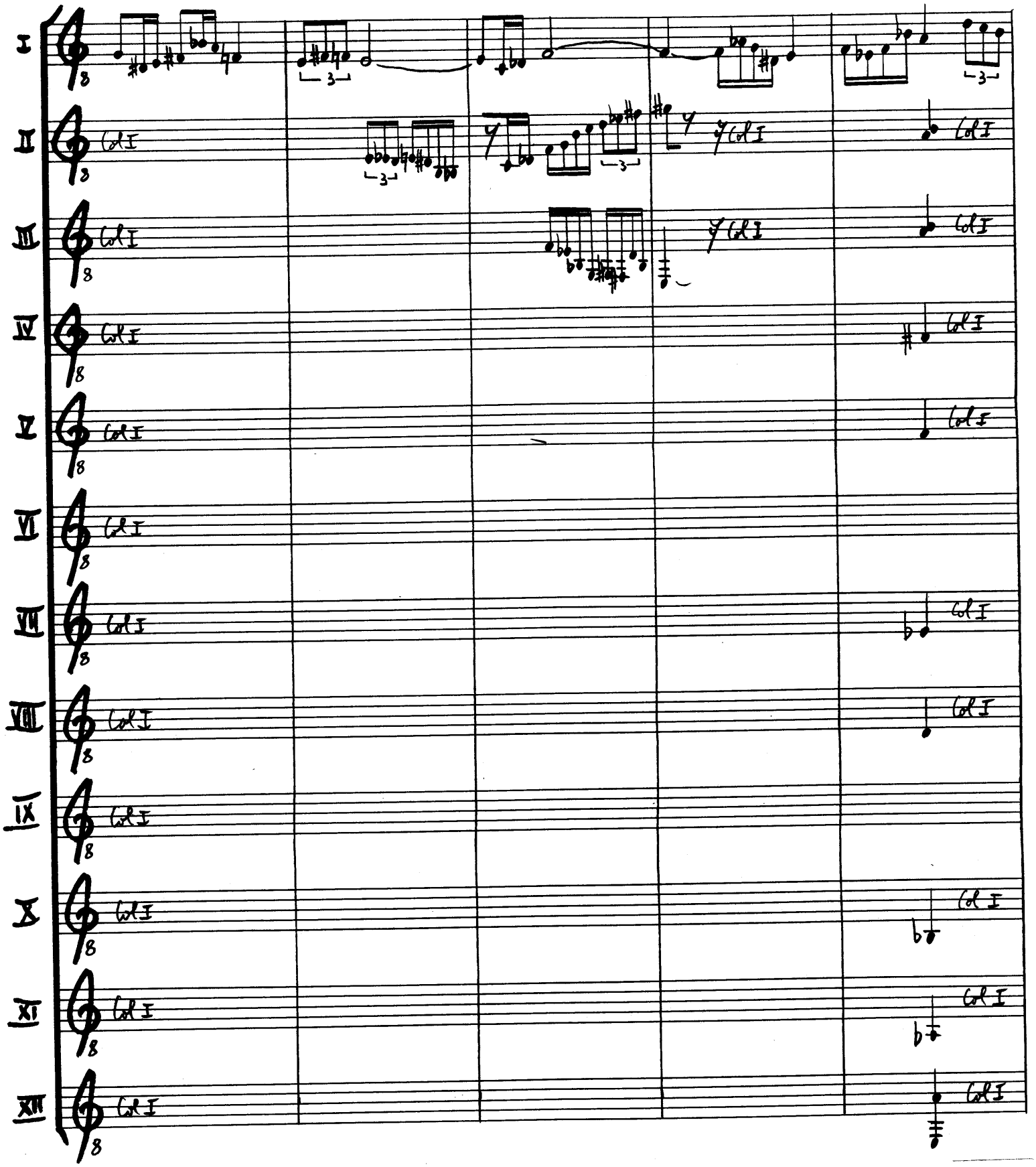

au signe
(non synmo)
l.v
(non synmo)
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col V
Col VIII
Col XI

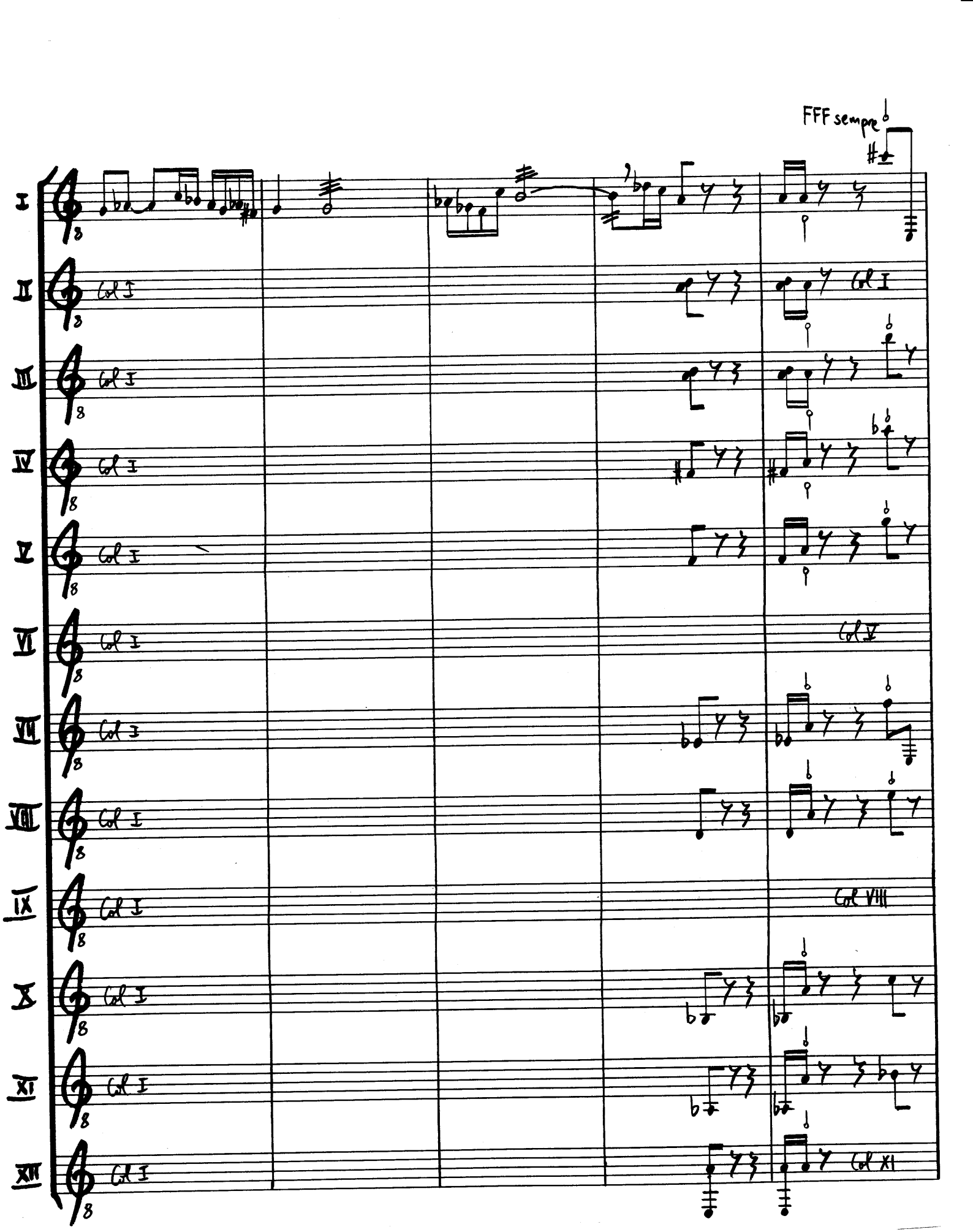

(do)
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
loco
l.v
(non Syncro)

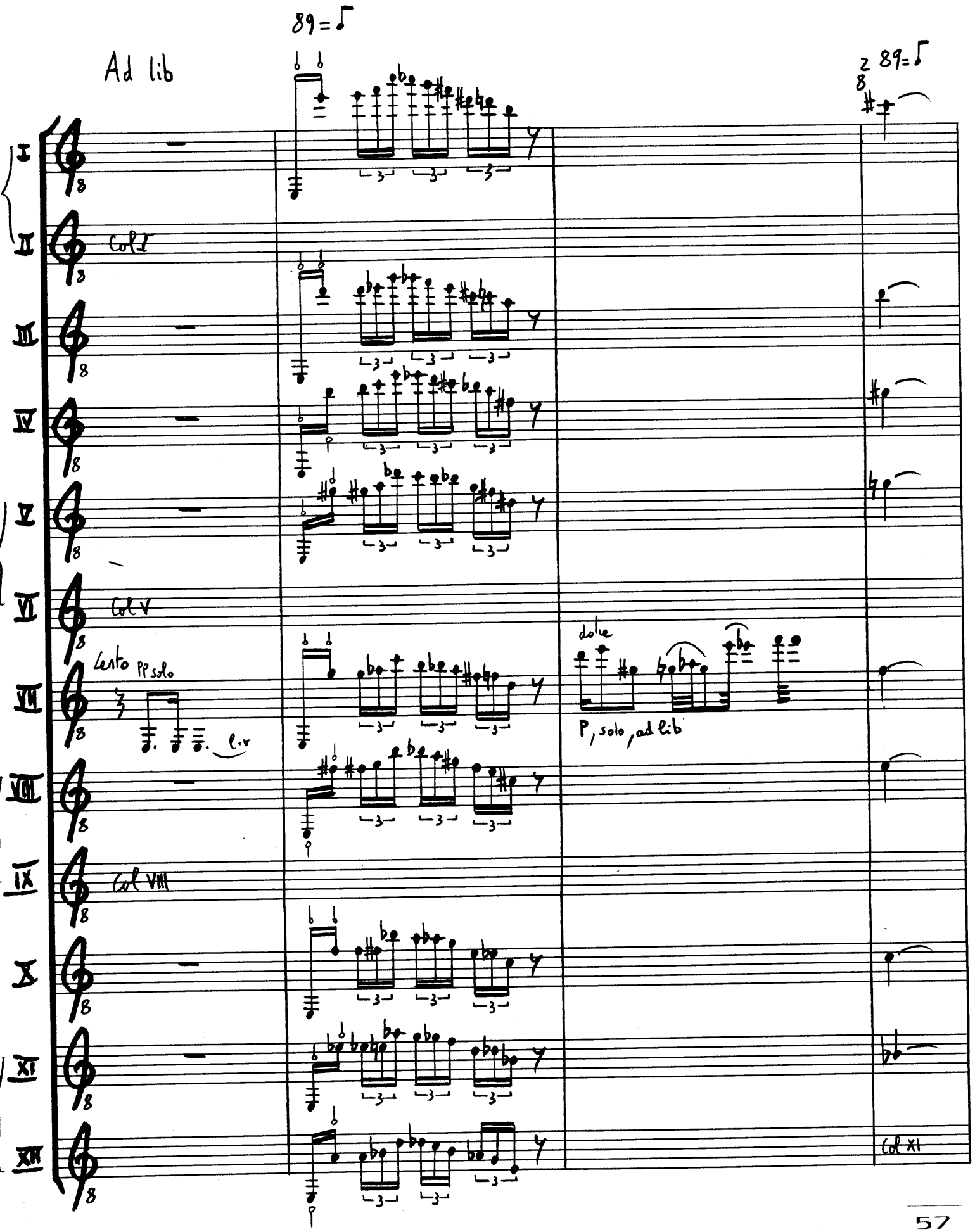


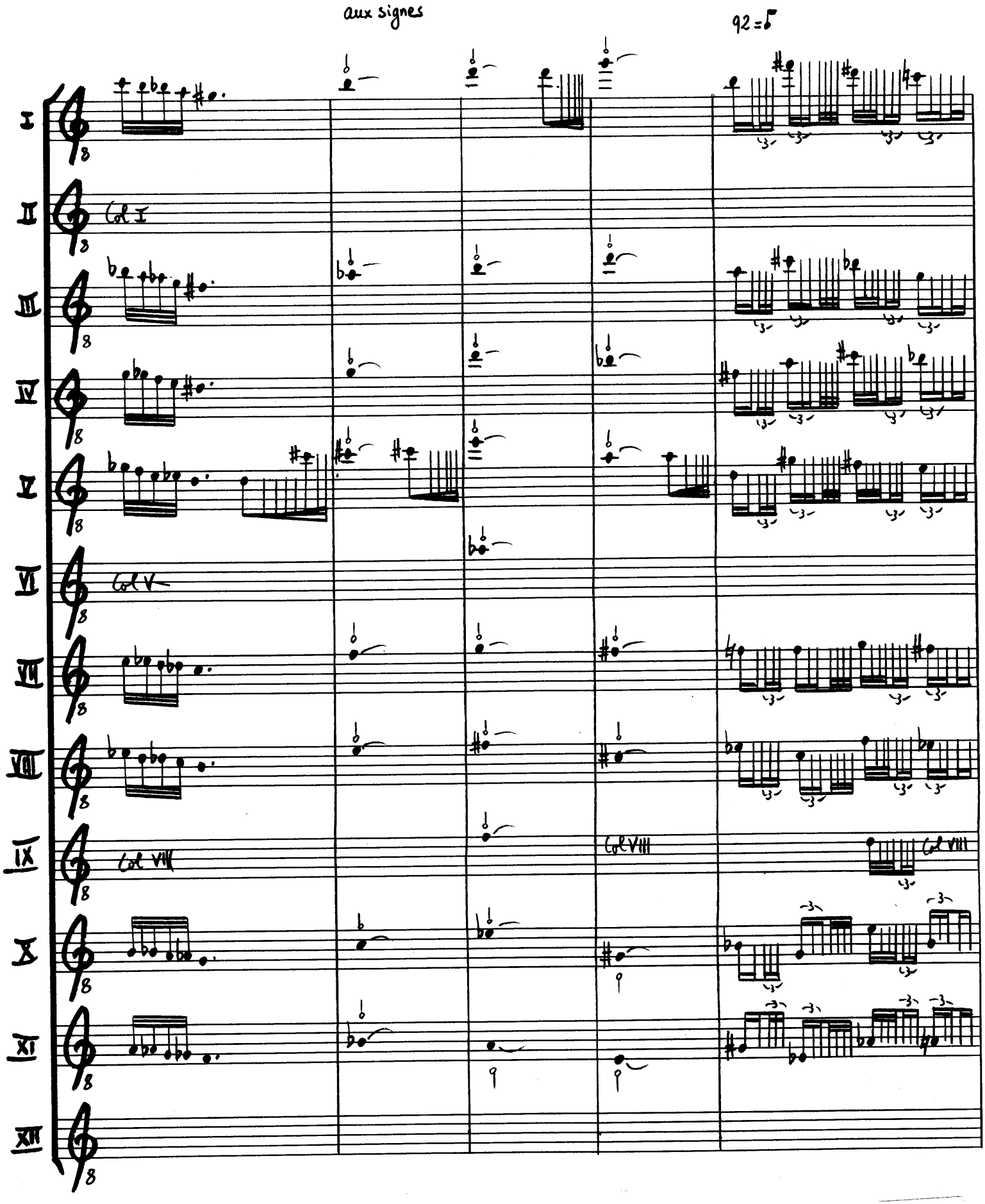

* excepté l'accord qui ponctue le "la"
les douze parties sont à l'unisson.

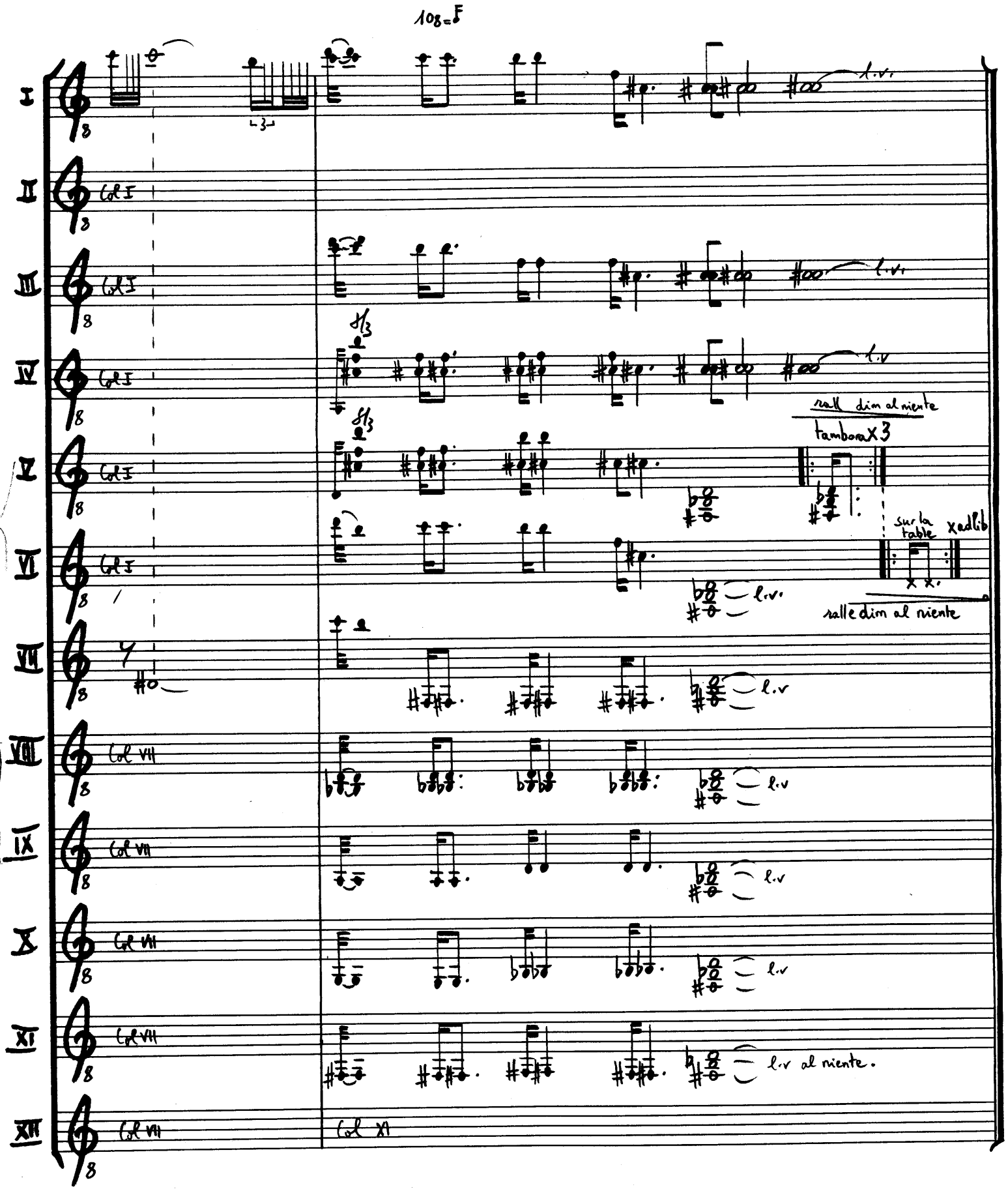

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
3


I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I


FFF sempre
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Col VIII
Col XI


89=♩
Ad lib
2
8
89=♩
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col V
Lento pp solo
l.v
Col VIII
dolce
P, solo, ad lib
Col XI


aux signes
92 = ♩
I
II
Col I
III
IV
V
VI
Col V
VII
VIII
IX
Col VIII
Col VIII
X
XI
XII


108=♪
I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
Col I
Col VII
Col XI
l.v.
rall dim al niente
tambora X 3
sur la table
X ad lib
ralle dim al niente
l.v al niente.