

# Le Tombeau de Chateaubriand – CHORDS

Doug Walter

Amin Amin/G# Amin/G Emin/F# F F#o7 C/G G13 C

D/F# FMaj7 C/E Bbmin7 A7(#11) AbMaj7 Fmin7 Bb7sus Cmaj7

Bm7(b5) BbMaj7 Amin AbMaj7 G Dmaj7/F# FMaj7 C/G G9 CMaj7 Bm7(b5) E7(b9)

## PERFORMANCE NOTES FROM THE COMPOSER:

This is an improvisation, so play spontaneously, with expressive freedom.

The x-headed notes signify the dampening of those pitches while keeping the pedal down. Other notes may be dampened, at your discretion.

U indicates an UNACCENT (mm.27, 44, etc.) i.e., play the note so marked softer than the notes around it.

The introduction (the first 23 bars) is a half-time, free exposition of the harmonies of the tune. Measure 13, therefore, is just a mini-cadenza on that bar's harmonies. Start quite slowly and make the accelerando move towards beat four.

If you wish, you may improvise over the form of the tune after bar 143 and when you have finished your chorus finish the piece as written.

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## NOTES AU JOUEUR DE LA PART DU COMPOSITEUR

C'est une improvisation. Jouez la spontanément, à la libre.

Les notes en x signifient l'étouffement de ces notes tout en gardant la pédale par terre. On peut étouffer d'autres notes, à son gré.

U indique un NON-ACCENT (mm. 27, 44, etc.) A savoir, jouez la note marquée ainsi plus doucement que les notes qui l'entourent.

L'Introduction (les premières 23 mesures) est l'exposition libre, à mi-temps, des harmonies de la chanson. Par conséquent, la mesure 13 n'est qu'une petite cadence sur les harmonies de cette mesure. Commencez très doucement et faites que l'accelerando mène vers le dernier temps de la mesure.

Si vous voulez, vous pourriez improviser sur la forme de la mélodie en utilisant les harmonies ci-dessus. Commencez votre improvisation après la mesure 143 et alors prenez la Dal Segno et terminez la composition comme écrite.

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### **SPEELAAWIIJZINGEN VAN DE COMONIST:**

Dit is een improvisatie, dus speel spontaan, met expressieve vrijheid.

De x-noten geven het dempen de betreffende toonhoogtes aan, door het pedaal te gebruiken. Andere tonen kunnen naar eigen goeddunken ook gedempt worden.

∪ is een zg. “UN-ACCENT” (mt. 27, 44, enz.) en betekent dat de betreffende noot duidelijk zachter gespeeld moet worden dan de overige noten.

De inleiding (de eerste 23 maten) is een vrije expositie van de harmonieën van dit werk. Maat 13 is een mini-cadenza op de harmonieën van die maat. Begin vrij langzaam en maak een accelerando naar de vierde tel.

Naar wens kan m.b.v. bovenstaande akkoorden geïmproviseerd worden over de vorm van het werk. Begin in dat geval hiermee na maat 143 en neem na de improvisatie het Dal Segno en speel het werk verder af volgens partituur.

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### **ABOUT THE COMPOSER**

Versatile percussionist Douglas Walter has developed an excellent international reputation as a marimba and vibraphone artist in both the classical and jazz fields. The only percussionist to win a first place prize in the **Concert Artists Guild Competition** in New York City. Walter has performed over 300 solo recitals and concerti in The United States and Europe.

Grâce à sa musicalité et son éclectisme Douglas WALTER s’est realize une grande reputation internationale en tant que marimbiste et vibraphoniste. Il est le seul percussioniste à avoir remporté le “Concert Artists Guild Competition”, le plus ancien et le plus prestigieux des concours aux Etats-Unis. Il a présenté plus de 300 concertos et recitals en Amérique et Europe.

Veelzijdige percussionist Douglas Walter heeft een uitstekende internationale reputatie opgebouwd als marimba- en vibrafoonkunstenaar op zowel klassiek als jazz gebied. Hij is de enige slagwerker die de eerste plaats wist te behalen tijdens de “Concert Artists Guild Competition” in New York City. Walter heeft meer dan 300 concertos en recitals gegeven in de Verenigde Staten en Europa.

à Barbara, qui était là, à Saint Malo, cet été de rêves

# Le Tombeau de Chateaubriand

Duration: appr. 4'30"

Doug Walter

Freely, Expressively

Vibraphone

*pp* slowly suddenly fast slow suddenly fast slow

*mf* faster

*p* lightning  
L L R R L R R L

accel. gradually to *f*

*f*

R L L R L L R L R L R R

16

18 **ritard.**

fast

slow again

21

**B** ♩ = 108 sparkling!

*p*

25

31

37 *softer* **C**

Musical score for measures 37-42. The right hand features a triplet of eighth notes (Bb, B, Bb) followed by a series of eighth notes with accents. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *softer* and a box containing the letter **C** are present above the staff.

43 **D**

Musical score for measures 43-48. The right hand has a melodic line with accents and a triplet of eighth notes. The left hand continues with eighth notes. A dynamic marking of *p* is shown with a hairpin, and *mf* is marked later. A box containing the letter **D** is above the staff.

49

Musical score for measures 49-54. The right hand features a triplet of eighth notes followed by a melodic line. The left hand plays eighth notes. A box containing the letter **D** is above the staff.

55

Musical score for measures 55-59. The right hand has a melodic line with accents and triplets. The left hand plays eighth notes. A box containing the letter **D** is above the staff.

60 **E**

Musical score for measures 60-65. The right hand features a triplet of eighth notes followed by a melodic line with accents and triplets. The left hand plays eighth notes. Dynamic markings include *p cresc...*, *mf*, and *mp*. A box containing the letter **E** is above the staff.

Musical notation for measures 68-71. The top staff features a melodic line with eighth and sixteenth notes, including a dynamic marking *f* (forte) in measure 70. The bottom staff provides a bass line with eighth notes and rests.

72 **F**

Musical notation for measures 72-77. The top staff continues the melodic line. The bottom staff features a bass line with eighth notes and rests. A key signature change to F major is indicated by a box containing the letter 'F' at the beginning of the system.

78

Musical notation for measures 78-82. The top staff includes a triplet of eighth notes in measure 81. The bottom staff features a bass line with eighth notes and rests.

83

Musical notation for measures 83-87. The top staff includes a triplet of eighth notes in measure 85. The bottom staff features a bass line with eighth notes and rests.

88 **G**

Musical notation for measures 88-91. The top staff continues the melodic line. The bottom staff features a bass line with eighth notes and rests. A key signature change to G major is indicated by a box containing the letter 'G' at the beginning of the system.

94 **H**

*mp*

100 **softer**

3

*cresc...*

*f*

3

106 **R RLLRL**

*cresc...*

110 **I**

*mp*

*p*

3

3

116 **J**

*mf*

*mf*

122

3 3

128

3 3 3 3

134

**K**

3 p

140

S. al Coda

3

146

**ff**

**Fine**

3