

seconde étude de vitesses ou de lenteurs

pour flûte alto (en sol), alto et violoncelle et harpe

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♩ = 50

Vla. *mf* *p* *pp*

Hp. *mf* *ppp* *p*

Vc. *ppp* *p*

A ♩ = 60

Fl. A. *ppp* *mf* *p*

Vla. *p*

Vc. *ppp* *pp*

Hp. *mf* *pp* *p*

B ♩ = 70

Fl. A. *mf* *p* *f* *pp* *pp* *f*

Vla. *ppp* *p* *mf* *f* *pp* *f* *p*

Vc. *mf* *p*

Hp. *p*

Fl. A.

Vla.

Hp.

ppp mf pp mf

pp mf p ppp mf pp mf p mf

pp mf

pp mf

23

Detailed description: This system contains measures 23 through 29. The Flute A part features a melodic line with triplets and dynamic markings of ppp, mf, pp, and mf. The Viola part has a similar melodic line with dynamics pp, mf, p, ppp, mf, pp, mf, p, and mf. The Harp part consists of chords and arpeggios with dynamics pp and mf. Measure 23 is marked with a box containing the number 23.

Fl. A.

Vla.

Vc.

Hp.

accel. C ♩ = 80

p ppp p p f

p mf p f mf

ppp p f ppp mf

mf 3 3 f mf

f mf

30

Detailed description: This system contains measures 30 through 34. It begins with a double bar line and the instruction 'accel.' followed by a box containing 'C' and a quarter note with '= 80'. The Flute A part has dynamics p, ppp, p, p, and f. The Viola part has dynamics p, mf, p, f, and mf. The Violoncello part has dynamics ppp, p, f, ppp, and mf. The Harp part has dynamics mf, f, and mf. Measure 30 is marked with a box containing the number 30.

Fl. A.

Vla.

Vc.

Hp.

p 3 mf 3 pp mf 3 f 3 pp

p mf f pp

p pp pp f

p f

35

Detailed description: This system contains measures 35 through 39. The Flute A part has dynamics p, mf, pp, mf, f, and pp. The Viola part has dynamics p, mf, f, and pp. The Violoncello part has dynamics p, pp, pp, and f. The Harp part has dynamics p and f. Measure 35 is marked with a box containing the number 35.

accel.

39

Vc. *p mf pp mf p*

Hp.

♩ = 90

♩ = 80

accel.

44

Vla. *pp p mf p*

Vc. *f p mf p ppp*

Hp. *p mf*

D ♩ = 90

51

Fl. A. *ppp f pp mf ppp mf f*

Vla. *f pp pp mf ppp mf f*

Vc. *pp f pp*

Hp. *pp f*

57

Fl. A. *ppp p ppp*

Vla.

Hp. *f mf p p*

p 8^{bb}.....

Fl. A. *ppp* *mf* *ppp*

Vla. *ppp* *p* *p sempre* *mf* *ppp*

Hp. *ppp* *p* *pp* *p* *mf*

65



Fl. A. *ppp* *mf*

Vla. *mf* *p* *mf* *p* *f* *p*

Vc. *ppp* *p* *mf* *p* *f* *p*

Hp. *mf* *f* *p*

72



Fl. A. *ppp* *f* *ppp* *mf* *f* *p* *pp* *mf*

Vla. *pp* *f* *f*

Vc. *pp* *f* *f*

Hp. *f* *p* *f* *p*

79

pizz.

Fl. A. *pp* *f* *p* *pp* *p* *f* *p* *ppp* *pp*

Vla. *pp* *f* *p* *ppp* *p*

Vc. 86 *f* *f* *ppp* arco

Hp. *pp*

Fl. A. *f* *p* *ppp* *p* *f* *p* *ppp*

Vla. *f* *p* *f* *p*

Vc. 93 *ppp* *p* *f* *p*

Hp. *f*

Fl. A. *f* *pp* *ppp* *p*

Vla. *f* *p* *pp* *mf* *p*

Vc. 96 *f* *p* *f* *p* *ff* *p*

Hp. *f*

rall. **E** ♩ = 60

Musical score for measures 98-107. The score is for Flute A (Fl. A.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The key signature has one flat (B-flat), and the time signature changes from 5/4 to 2/4, then 3/8, and finally 4/4. The Flute A part features complex rhythmic patterns with triplets and slurs, with dynamics ranging from ppp to f. The Viola part has long, sustained notes with triplets. The Violoncello part has a more active line with triplets and slurs. The Harp part provides harmonic support with chords and slurs. Measure numbers 102 and 107 are indicated in boxes.

Musical score for measures 108-112. The score is for Flute A (Fl. A.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4, then 3/8, and finally 4/4. The Flute A part continues with complex rhythmic patterns and triplets. The Viola part has long, sustained notes with triplets. The Violoncello part has a more active line with triplets and slurs. The Harp part provides harmonic support with chords and slurs. Measure numbers 108 and 112 are indicated in boxes.

Musical score for measures 113-117. The score is for Flute A (Fl. A.), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4, then 4/4, and finally 3/4. The Flute A part continues with complex rhythmic patterns and triplets. The Viola part has long, sustained notes with triplets. The Violoncello part has a more active line with triplets and slurs. The Harp part provides harmonic support with chords and slurs. Measure numbers 113 and 117 are indicated in boxes.

accel. ♩ = 80

Fl. A. *ppp*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p* *f* *p* *mf*

Hp. *mf* *mf* *8va*

117

Fl. A. *ppp* *mf* *p* *mf* *f* *p* *ppp*

Vla. *ppp* *p* *mf* *f* *p*

Vc. *p* *5* *f* *pp*

Hp. *f*

122

F

Fl. A. *p* *mf* *p* *f* *p*

Vla. *p*

Vc. *ppp* *p*

Hp. *p* *pp* *8va* *p*

126

G

Fl. A. *ppp* *p* *pp* *p* *mf* *f*

Vc. *ppp* *p* *ppp* *ppp* *p*

Hp. *p* *ppp* *p* *mf* *f*

8^{va}

Fl. A. *p* *f* *pp* *ppp* *f* *pp*

Vla. *ppp* *f* *p* *f* *pp*

Vc. *f* *p* *f* *ppp* *ppp*

Hp. *f* *mf* *mf*

8^{vb}

Fl. A. *f* *p* *ppp* *mf* *pp*

Vla. *mf* *p* *mf* *f* *p* *mf*

Vc. *mf* *p* *f* *p*

Hp. *p* *f* *f*

tr

accel.

H ♩ = 90

Vla. *p*

Vc. **148**
mf *pp* *f* *p* *f*

Hp. *mf* *f*

Fl. A. *ppp* *p*

Vla. *ppp* *p* *f*

Vc. **154**
p *f*

Hp. *f*

Fl. A. *mf* *f*

Vla. *mf* *f* *ppp*

Vc. **157**
mf *f* *ppp*

Hp. *p* *f* *p*

Fl. A. *pp* *f* 3 6

Vla. *pp* *ppp* *p* *mf* 5

Vc. 160 *mf* *p* *mf* *p* *mf* *pp* 5 3

Hp. *f* *mf* *p* *mf* 3

I ♩ = 52

Fl. A. *p* *f* *p* *pp* 3 5 3 3

Vla. *f* *pp* *pp* 3

Vc. 166 *ppp* *f* *ppp* *pp* 3 3

Hp. *f* *p* *pp* *pp* 3 8va

Fl. A. *p* *mf* *pp* *p* *mf* *p* 3 3 3 3

Vla. *p* *ppp* *ppp* *f* *p* *mf* 3 3

Vc. 172 *ppp* *ppp* *p* *mf* 3 3

Hp. *p* *p* *pp* *pp* *mf* 3 8va

accel.

J ♩ = 80

accel.

Fl. A. *ppp* *p* *f* *p*

Vla. *p* *mf* *p*

Vc. **178** *p* *mf* *p* *p sempre*

Hp. *p* &#sup;



K ♩ = 90

Fl. A. *f* *pp* *mf* *f* *pp*

Vla. *mf* *f* *mf* *f* *p*

Vc. **183** *f*

Hp. *f* *p* *mf* *p* *f*

Fl. A. *mf* *p* *f* *ppp* *p* *f* *p ff* *pp* *p*

Vla. *f* *p* *mf* *p* *mf*

189 Hp. *p* *f* *p* *f* *ff* *p*



Fl. A. *mf* *pp* *mf* *p* *f* *p f* *pp* *mf*

Vla. *p* *mf* *p*

195 Vc. *ppp* *mf* *f* *p* *mf*

Hp. *mf* *f* *mf*

L ♩ = 60

Fl. A. *p* *mf* *p* *f* *p*

Vla. *pp* *mf* *pp*

Vc. 200 *pp* *ppp* *p* *mf*

Hp. *mf*

Fl. A. *mf* *pp*

Vla. *mf* *p*

Vc. 206 *pp* *mf* *p* *mf* *p*

Hp. *mf*

Fl. A. *pp* *mf* *pp*

Vla. *pp*

Vc. 209 *pp* *p* *ppp*

Hp. *pp* *mf* *p*

Fl. A. *pp* *mf* *p* *mf* *p* *f* *p* *pp*

Vla. *pp* *mf* *p* *f* *p*

Vc. *pp* *p* *mf* *p* *f* *pp*

Hp. *pp* *mf* *ppp* *p* *f* *p* *pp*

212



Fl. A. *p* *p* *mf* *pp* *p* *mf* *pp* *ppp*

Vla. *ppp* *f* *ppp* *mf* *p*

Vc. *ppp* *f* *ppp* *p*

Hp. *mf* *pp* *mf* *p* *mf*

217

Fl. A. *mf* *p* *ppp mf* *ppp mf* *ppp mf* *ppp* *pp* *f*

Vla. *f*

Vc. *mf sempre* *f*

Hp.

221

The musical score consists of four staves. The Flute A (Fl. A.) staff features a melodic line with triplets and dynamic markings ranging from *mf* to *f*. The Viola (Vla.) staff provides harmonic support with sustained chords and a final *f* dynamic. The Violoncello (Vc.) staff includes a measure starting at rehearsal mark 221, with a *mf sempre* instruction and a final *f* dynamic. The Piano (Hp.) staff provides the harmonic foundation with sustained chords and a final *f* dynamic.