

Cor anglais 2

Commande de Many Many Oboes avec le soutien de la fondation Nicati-de Luze et de Pro Helvetia

Seule, une vague

Pour trois hautbois et deux cor anglais

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$\text{♩} = 60$

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f > *p* < *f* *p* *f* · *p* · *fp* < *f* *p* < *f*

7

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p < *mf* > *p* < *mf* *f* *p* <

13 A

Htb. 1
Htb. 2
Htb. 3
C.a. 2

mf *p* < *f* *mf* *mf* *p* < *f* *mf* *f* > *p*

17

Htb. 1

Htb. 2

Htb. 3

C.a. 2

accel.

21

Htb. 1

Htb. 2

Htb. 3

C.a. 2

$\text{♩} = 70$

25

Htb. 1

Htb. 2

Htb. 3

C.a. 2

tr

ppp

pp

mf

ff

ff

f

p

f

p

29

Htb. 1

Htb. 2

Htb. 3

C.a. 2

32

Htb. 1

Htb. 2

Htb. 3

C.a. 2

34

Htb. 1

Htb. 2

Htb. 3

C.a. 2

37

Htb. 1

Htb. 2

Htb. 3

C.a. 2

41

Htb. 1

Htb. 2

Htb. 3

C.a. 2

45

Htb. 1

Htb. 2

Htb. 3

C.a. 2

49 accel. C ♩ = 80

Htb. 1
Htb. 2
Htb. 3
C.a. 2

mf *p* *f* *ff* *p* *mf* *p* *f* *p*

55

Htb. 1
Htb. 2
Htb. 3
C.a. 2

mf *p* *f* *p* *f* *p* *mf* *p*
mf *p* *pp* *mf* *f* *p*
f *p* *f* *f* *p*
f *p*

59 D

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f *p* *f* *f* *mf* *p*

64

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p *f* *p* *f* *p* *p* *f* *p*

71

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f *p* *f* *p* *f* *p* *pp* *mf* *p* *pp* *mf* *p*

77 E

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f *p* *f* *p* *pp* *mf* *f* *p* *pp* *mf* *f* *p* *pp* *mf*

105 **F** accel. ♩ = 90

Htb. 1 *p* 3

Htb. 2 *p* 3

Htb. 3 *p* 3

C.a. 2 *f* 3 *p* *f* *p f* *p f*

111

Htb. 1 *f* *p* 3

Htb. 2 *pp* *f* *p* 3

Htb. 3 *pp* *mf* *f* *p* 3

C.a. 2 *p* *f sempre* 3 (*f*)

117

Htb. 1 *f* 3 *f* *p f*

Htb. 2 *f* 3 *f* *p* *f* 3 *p*

Htb. 3 *p* 3 *f* *p f* *p* 3 *mf*

C.a. 2 *p* 3 *f* *p* 3

124

Htb. 1

Htb. 2

Htb. 3

C.a. 2

p *mf* *p* *mf* *fp* *f*

mf *p* *mf* *fp* *f*

p *fp* *f*

f *p* *f* *p* *f*

133

Htb. 1

Htb. 2

Htb. 3

C.a. 2

p *p* *p*

p *p* *p*

p *p* *p*

p *f* *p* *mf* *f* *p* *f* *p*

139

Htb. 1

Htb. 2

Htb. 3

C.a. 2

f *p* *mf* *f*

f *p* *mf* *f*

f *p* *mf* *f*

f *p* *f* *p*

144 [H]

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p *mf* *f*

151

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p *mf* *fp* *f*

156

Htb. 1
Htb. 2
Htb. 3
C.a. 2

mf *f* *p* *mf* *ff*

162 $\text{♩} = 60$

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f *p* *mf* *fp* *ff*

168

Htb. 1

Htb. 2

Htb. 3

C.a. 2

mf sempre \curvearrowright *p* *mf* *acc.* \curvearrowright *p* *mf*

174

Htb. 1

Htb. 2

Htb. 3

C.a. 2

ppp *mf* *p* *f*

176 $\text{♩} = 80$

Htb. 1

Htb. 2

Htb. 3

C.a. 2

p *ff* *ff* *p* *f*

178

Htb. 1

Htb. 2

Htb. 3

C.a. 2

ff *f* *ff* *p*

181

Htb. 1 *p* *mf* *p* *f* *f* *f sempre*

Htb. 2 *p* *mf* *p* *f* *f* *f sempre*

Htb. 3 *mf* *p* *f* *f* *f sempre*

C.a. 2 *f* *p* *f* *p* *f* *p f*

185

Htb. 1 *f* *ppp* *f*

Htb. 2 *f* *ppp* *f*

Htb. 3 *f* *ppp* *f*

C.a. 2 *p* *f* *p* *mf* *p*

189 accel. **K** ♯ = 90

Htb. 1 *ff* *ppp* *p* *ff* *pp*

Htb. 2 *ff* *ff*

Htb. 3 *ff* *ff*

C.a. 2 *mf* *ff* *p* *mf*

195

Htb. 1 *mf* *p* *mf*

Htb. 2 *p* *mf* *p* *mf* *p*

Htb. 3 *p* *mf* *p* *mf* *p*

C.a. 2 *p* *mf* *f* *p* *mf* *p*

201

Htb. 1

Htb. 2

Htb. 3

C.a. 2

mf

L

209

Htb. 1

Htb. 2

Htb. 3

C.a. 2

mf

3

223 **M**

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p
p
p
mf
f

234

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f
p
f
p
f
p
p
mf
mf sempre

240 **N** ♩ = 60

Htb. 1
Htb. 2
Htb. 3
C.a. 2

f
p
p
f
p
mf
p

247

Htb. 1
Htb. 2
Htb. 3
C.a. 2

p
p
p
mf
p
mf
p

253

Musical score for measures 253-254. The score is for four parts: Htb. 1, Htb. 2, Htb. 3, and C.a. 2. Htb. 1 and 2 play a melodic line with triplets and dynamics *mf*, *p*, and *pp*. Htb. 3 plays a melodic line with a trill and dynamics *p* and *pp*. C.a. 2 plays a bass line with a sextuplet and dynamics *p*, *mf*, and *pp*.

255

Musical score for measures 255-256. The score is for four parts: Htb. 1, Htb. 2, Htb. 3, and C.a. 2. Htb. 1, 2, and 3 play a melodic line with triplets and dynamics *mf* and *ff*. C.a. 2 plays a bass line with triplets and dynamics *mf*, *p*, and *ff*. The time signature changes from 4/4 to 5/4.

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